

# Quatuor

pour 2 violons, alto & violoncelle

Pour le Quatuor Rose,  
 à Justine, Anne, Sandrine & Lucile, avec amitié & reconnaissance.

Vincent Alexandre Jockin, Opus 34  
 Toulouse, 2020-2023.

**Bouillonnant** ♩ = ±64

Violins

II

Alto

Violoncelle

I

V.

II

Alt.

Vlc.

I

V.

II

Alt.

Vlc.

23

This section shows five staves of musical notation. Staff I (treble clef) has eighth-note patterns. Staff V (treble clef) has sixteenth-note patterns. Staff II (treble clef) has eighth-note patterns. Staff Alt. (bass clef) has eighth-note patterns. Staff Vlc. (bass clef) has eighth-note patterns. Measure 23 starts with a measure of eighth notes. Measures 24-25 show sixteenth-note patterns. Measures 26-27 show eighth-note patterns. Measure 28 ends with a sixteenth-note pattern.

29

This section shows five staves of musical notation. Staff I (treble clef) has sixteenth-note patterns. Staff V (treble clef) has eighth-note patterns. Staff II (treble clef) has eighth-note patterns. Staff Alt. (bass clef) has eighth-note patterns. Staff Vlc. (bass clef) has eighth-note patterns. Measure 29 starts with a sixteenth-note pattern. Measures 30-31 show eighth-note patterns. Measures 32-33 show sixteenth-note patterns. Measure 34 ends with a sixteenth-note pattern.

36

This section shows five staves of musical notation. Staff I (treble clef) has eighth-note patterns. Staff V (treble clef) has sixteenth-note patterns. Staff II (treble clef) has eighth-note patterns. Staff Alt. (bass clef) has eighth-note patterns. Staff Vlc. (bass clef) has eighth-note patterns. Measure 36 starts with a sixteenth-note pattern. Measures 37-38 show eighth-note patterns. Measures 39-40 show sixteenth-note patterns. Measure 41 ends with a sixteenth-note pattern.

44

I  
V.  
II  
Alt.  
Vlc.

51

I  
V.  
II  
Alt.  
Vlc.

58

I  
V.  
II  
Alt.  
Vlc.

66

I  
V.  
II  
Alt.  
Vlc.

*f*      *mf*  
*f*      *mf*  
*f*      *mf*

73

I  
V.  
II  
Alt.  
Vlc.

*mf*  
*mp*  
*f*  
*mf*  
*mf*

81

I  
V.  
II  
Alt.  
Vlc.

*ff*      *f*      *mf*  
*ff*      *f*      *mf*  
*ff*      *f*      *mf*  
*ff*      *f*      *mf*

88

I  
V.  
II  
Alt.  
Vlc.

95

I  
V.  
II  
Alt.  
Vlc.

103

I  
V.  
II  
Alt.  
Vlc.

111

118

124

132

I  
V.  
II  
Alt.  
Vlc.

*mf*

*p*

*p*

*p*

*p*

137

I  
V.  
II  
Alt.  
Vlc.

*p*

*pp*

*p*

*p*

*pp*

*f*

*p*

145

I  
V.  
II  
Alt.  
Vlc.

*v*

*v*

*f*

*p*

*mp*

*v*

153

I  
V.  
II  
Alt.  
Vlc.

(non rall.)  
(non rall.)

159

I  
V.  
II  
Alt.  
Vlc.

169

I  
V.  
II  
Alt.  
Vlc.

178

I  
V.  
II  
Alt.  
Vlc.

*f*

187

I  
V.  
II  
Alt.  
Vlc.

*f*  
*mf*

193

I  
V.  
II  
Alt.  
Vlc.

*b.p.*

199

I  
V.  
II  
Alt.  
Vlc.

205

I  
V.  
II  
Alt.  
Vlc.

212

I  
V.  
II  
Alt.  
Vlc.

220

I  
V.  
II  
Alt.  
Vlc.

*f*

*mf*

227

I  
V.  
II  
Alt.  
Vlc.

*f*

*f*

*f*

*f*

poco decresc.  
poco decresc.  
poco decresc.  
poco decresc.

233

I  
V.  
II  
Alt.  
Vlc.

*f*

*f*

*f*

*f*

poco decresc.  
poco decresc.  
poco decresc.  
poco decresc.

239

I  
V.  
II  
Alt.  
Vlc.

*ff*  
*ff*  
*ff*  
*ff*

245

I  
V.  
II  
Alt.  
Vlc.

*f*      *mf*      *ff*  
*f*      *mf*      *ff*  
*f*      *mf*      *ff*  
*f*      *mf*      *ff*

251

I  
V.  
II  
Alt.  
Vlc.

*mf*      *f*  
*mf*      *f*  
*mf*      *f*  
*mf*      *f*

259

I      V.      II      Alt.      Vlc.

*pizz.*

*mf*      *mf*      *f*      *mp*      *mp*

267

I      V.      II      Alt.      Vlc.

*arco*

*ff*      *mf*      *p*      *arco*      *col legno*      *pizz.*

*pizz.*

*f*

*mf*

275

I      V.      II      Alt.      Vlc.

*pp*

*pp*

*mp*

*arco*

*f*

283

I  
V.  
II  
Alt.  
Vlc.

(non rall.)

Calme  $\text{♪} = \text{♪}$

291

I  
V.  
II  
Alt.  
Vlc.

301

I  
V.  
II  
Alt.  
Vlc.

**Religieusement** (sostenuto ma con lo stesso t°)

307

I  
V.  
II  
Alt.  
Vlc.

315

I  
V.  
II  
Alt.  
Vlc.

323

I  
V.  
II  
Alt.  
Vlc.

332

I  
V.  
II  
Alt.  
Vlc.

340

I  
V.  
II  
Alt.  
Vlc.

*quasi non rall.*      **a Tempo**

348

I  
V.  
II  
Alt.  
Vlc.

357

(non rall.)

365

**Lumineux**

375

380

This section of the score shows five staves for string instruments. Measure 380 begins with a single note from the first violin (I). Measures 381-384 feature rhythmic patterns involving eighth and sixteenth notes, with dynamic markings like  $\text{v.}$ ,  $\text{p.}$ , and  $\text{b.}$ . Measure 384 concludes with a dynamic  $\text{f.}$

385

This section shows the same five staves. Measures 385-388 continue the rhythmic patterns established earlier. Measure 389 begins with a dynamic  $\text{mf}$ .

390

This section shows the same five staves. Measures 390-393 feature rhythmic patterns with dynamic markings  $f$  and  $\text{ff}$ . Measure 394 concludes with a dynamic  $\text{ff}$ .

394

I  
V.  
II  
Alt.  
Vlc.

*f*

*p*

*ff*

*f*

(♩ = ♩)

399

I  
V.  
II  
Alt.  
Vlc.

*mf*

*f*

*ff*

*f*

404

I  
V.  
II  
Alt.  
Vlc.

*ff*

*ff*

*ff*

*ff*

408

I  
V.  
II  
Alt.  
Vlc.

415

I  
V.  
II  
Alt.  
Vlc.

424

I  
V.  
II  
Alt.  
Vlc.

432

I  
V.  
II  
Alt.  
Vlc.

440

I  
V.  
II  
Alt.  
Vlc.

449

(non rall.)

I  
V.  
II  
Alt.  
Vlc.

**Bouillonnant (come prima)**

455

I      V.      II      Alt.      Vlc.

464

I      V.      II      Alt.      Vlc.

471

I      V.      II      Alt.      Vlc.

478

I  
V.  
II  
Alt.  
Vlc.

485

I  
V.  
II  
Alt.  
Vlc.

poch. rit.                    a Tempo

493

I  
V.  
II  
Alt.  
Vlc.

*ben sosten.*

*ben sosten.*

*ben sosten.*

*ben sosten.*

*pizz.*

501

I  
V.  
II  
Alt.  
Vlc.

509

I  
V.  
II  
Alt.  
Vlc.

517

I  
V.  
II  
Alt.  
Vlc.

523

I  
V.  
II  
Alt.  
Vlc.

*p*  
*arco*  
*f*  
*collegno*  
*pizz.*  
*mf*

532

I  
V.  
II  
Alt.  
Vlc.

*f*  
*p*  
*mp*  
*ff*  
*mf*

*arco*  
*p*  
*mp*  
*mf*

539

I  
V.  
II  
Alt.  
Vlc.

*f*  
*f*  
*p*  
*f*  
*f*

545

I  
V.  
II  
Alt.  
Vlc.

ff f p f  
ff ff mf  
ff f mf  
ff ff mf

553

I  
V.  
II  
Alt.  
Vlc.

pp mp  
p (non cresc.)  
p (non cresc.)  
p (non cresc.) mp  
p (non cresc.)

561

I  
V.  
II  
Alt.  
Vlc.

ff  
f (subito)  
f (subito)  
f (subito)

ff  
f

569

I  
V.  
II  
Alt.  
Vlc.

577

I  
V.  
II  
Alt.  
Vlc.

583

I  
V.  
II  
Alt.  
Vlc.

590

I  
V.  
II  
Alt.  
Vlc.

597

I  
V.  
II  
Alt.  
Vlc.

604

I  
V.  
II  
Alt.  
Vlc.

612

618

624

631

I  
V.  
II  
Alt.  
Vlc.

639

I  
V.  
II  
Alt.  
Vlc.

647

I  
V.  
II  
Alt.  
Vlc.

*sempre più sostenuto*

655

I  
V.  
II  
Alt.  
Vlc.

663

I  
V.  
II  
Alt.  
Vlc.

671

I  
V.  
II  
Alt.  
Vlc.

679

*quasi non rall.*

I      V.      II      Alt.      Vlc.

687

**a Tempo**

I      V.      II      Alt.      Vlc.

695

(non rall.)

I      V.      II      Alt.      Vlc.

703

I  
V.  
II  
Alt.  
Vlc.

710

I  
V.  
II  
Alt.  
Vlc.

717

I  
V.  
II  
Alt.  
Vlc.

724

I  
V.  
II  
Alt.  
Vlc.

*ben sosten.*  
*ben sosten.*  
*ben sosten.*  
*ben sosten.*

731

I  
V.  
II  
Alt.  
Vlc.

*fff*  
*fff*  
*fff*  
*fff*

*mf* *f*  
*mf* *mp*  
*mf* *mp*  
*mf* *mp*

poco rit.

740

I  
V.  
II  
Alt.  
Vlc.

*f*  
*f*  
*f*  
*f*

*p*  
*p*  
*p*  
*p*