

ÉDITION NATIONALE

DE MUSIQUE

CLASSIQUE



DU CAURROY

Première Fantaisie

pour 2 Violons et Violoncelle
avec réduction du Trio au Piano

Publiée par

HENRY EXPERT

Bibliothécaire du Conservatoire

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(1549-1610)

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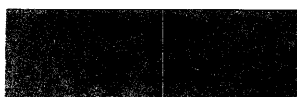


EDITIONS MAURICE SENART

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Imp. Française de Musique



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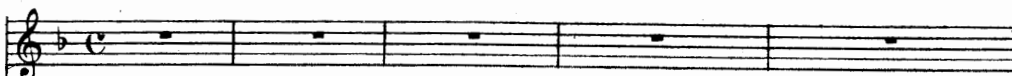
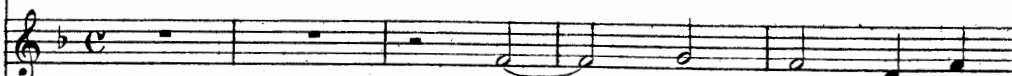
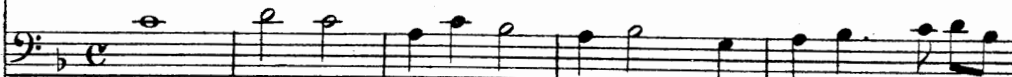
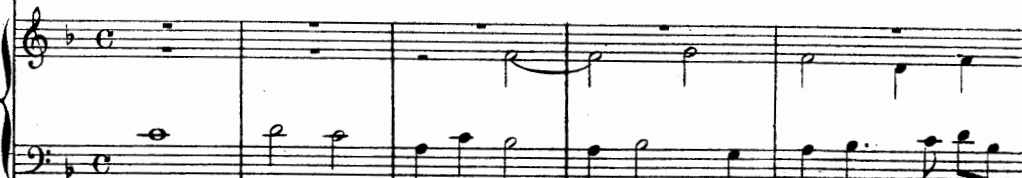
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PREMIÈRE FANTAISIE(*)

EUST. DU CAURROY

NOTATION ORIGINALE

DESSUS *  HAUTE-CONTRE ** 
TAILLE *** 

Violon * 
Violon ** 
Violoncelle *** 
Réduction du Trio 



(*) Dans le texte original: FANTASIE.

EDITION NATIONALE

Paris, ÉDITIONS MAURICE SENART, 20, rue du Dragon. E.M.S.2645

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7/5/40 Broudeaux, 75 cent.



First system of musical notation, consisting of three staves. The top staff is a single treble clef. The middle and bottom staves are grand staff notation (treble and bass clefs). The music is in a key with one flat and a common time signature.



Second system of musical notation, consisting of three staves. The top staff is a single treble clef. The middle and bottom staves are grand staff notation. The music continues from the first system.



Third system of musical notation, consisting of three staves. The top staff is a single treble clef. The middle and bottom staves are grand staff notation. The music concludes on this system.



4

The first system of musical notation consists of three staves. The top two staves are vocal staves, and the bottom staff is a piano accompaniment. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal lines feature a mix of quarter, eighth, and sixteenth notes, with some rests. The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines.

The second system of musical notation continues the piece with three staves. The vocal lines show further melodic development, including some longer note values and rests. The piano accompaniment maintains its harmonic support with various chordal textures.

The third system of musical notation features three staves. The vocal parts continue their melodic lines, and the piano accompaniment provides consistent harmonic accompaniment.

The fourth system of musical notation concludes the piece with three staves. The vocal lines end with final notes and rests, and the piano accompaniment provides a concluding harmonic structure.

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