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A propos de l'artiste

Musicien amateur, je me suis lancé dans la composition depuis 2008.

Page artiste : http://www.free-scores.com/partitions_gratuites_jeanpaul-carriere.htm

A propos de la pièce



Titre : Fantaisie sur "La petite église" de Paul Delmet pour violon et piano [op. 75]
Compositeur : Carrière, Jean Paul
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Editeur : Carrière, Jean Paul
Instrumentation : Violon et Piano
Style : Contemporain

Jean Paul Carrière sur [free-scores.com](http://www.free-scores.com)



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Fantaisie sur "La petite église" de Paul Delmet *

pour violon et piano op. 75

(* 1862-1904)

Jean Paul Carrière
(Juillet - août 2014)

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Adagio ♩ = 50

Violon

Piano

Larghetto ♩ = 40

VI.

Pia.

A tempo ♩ = 40

VI.

Pia.

Rit...

pp *p* *mf* *mp*

27

VI. *Rit...* *A tempo* *Rit...* *Larghissimo*
• = 40 • = 20

Pia. *p* *mp* *pp*

36

VI. *Larghetto*
• = 40

Pia. *p*

45

VI. *A tempo* *Rit...* *A tempo*
• = 40 • = 40

Pia. *pp* *p* *mf* *mp*

54

VI. *Rit...* *A tempo* $\bullet = 40$ *Rit...* *Larghissimo* $\bullet = 20$ *Larghetto* $\bullet = 40$

Pia. *f* *ff* *mf*

62

VI. *pp*

Pia. *pp*

70

VI. *A tempo* $\bullet = 40$ *Rit...* *A tempo* $\bullet = 40$

Pia. *mp* *f* *mf*

79

VI. *Rit...* *A tempo* *Rit...* *Adagio*

$\bullet = 40$ $\bullet = 50$

ppp *mf* *pp*

Pia.

89

VI. *Larghetto*

$\bullet = 40$

p

Pia.

98

VI. *A tempo*

$\bullet = 40$

mf *p* *mp*

Pia.

107

VI. *Rit...* *A tempo* *Rit...* *A tempo* *Rit...* *Larghissimo*

$\bullet = 40$ $\bullet = 40$ $\bullet = 20$

f *mf* *mp* *pp*

Pia.

Detailed description: This system covers measures 107 to 117. The Violin I part (VI.) features a melodic line with a series of eighth notes and quarter notes, marked with dynamics *f*, *mf*, *mp*, and *pp*. The Piano accompaniment (Pia.) consists of chords and arpeggiated figures in both hands, with dynamics *f*, *mf*, *mp*, and *pp*. Tempo markings include *Rit...* (Ritardando) and *A tempo* (Andante). A tempo marking of $\bullet = 40$ is shown for the first two *A tempo* sections, and $\bullet = 20$ for the final *Larghissimo* section.

118

VI.

Pia.

Larghetto

$\bullet = 40$

p *mf*

Detailed description: This system covers measures 118 to 128. The Violin I part (VI.) is mostly rests. The Piano accompaniment (Pia.) features chords and arpeggiated figures in both hands, with dynamics *p* and *mf*. The tempo marking is *Larghetto* with a tempo marking of $\bullet = 40$.

129

VI.

Pia.

A tempo *Rit...* *A tempo*

$\bullet = 40$ $\bullet = 40$

ppp *p* *mf* *f* *mf*

Detailed description: This system covers measures 129 to 138. The Violin I part (VI.) has a melodic line with dynamics *p*, *ppp*, *p*, *mf*, *f*, and *mf*. The Piano accompaniment (Pia.) has chords and arpeggiated figures in both hands, with dynamics *p*, *mp*, *f*, and *mf*. Tempo markings include *A tempo* (Andante) and *Rit...* (Ritardando). A tempo marking of $\bullet = 40$ is shown for the first and last *A tempo* sections.

138

VI. *Rit...* *A tempo* *Rit...* *Larghissimo* *Andante con moto*

$\bullet = 40$ $\bullet = 20$ $\bullet = 60$

mp *pp*

Pia. *mp* *pp* *mf*

148

VI. *mf*

Pia.

156

VI.

Pia.

164

VI.

Pia.

mp

172

VI.

Pia.

mf *f* *p*

Rit... *A tempo* *Rit...* *Lento*

$\bullet = 60$ $\bullet = 60$

180

VI.

Pia.

mf *mf*

A tempo

$\bullet = 60$

A tempo

♩ = 60

186

VI.

Pia.

f

Musical score for measures 186-191. The Violin I (VI.) part features a melodic line with a fermata over the first measure. The Piano (Pia.) part provides harmonic support with chords and moving lines in both staves. Dynamics include *mf* and *f*. A *Rit...* marking is present at the beginning of the system.

A tempo

♩ = 60

*Andante
con moto*

♩ = 60

192

VI.

Pia.

mf *p* *mf*

mf *p* *mf*

mf

Musical score for measures 192-198. The Violin I (VI.) part has a melodic line with a fermata over the first measure. The Piano (Pia.) part features a complex texture with chords and moving lines. Dynamics include *mf* and *p*. A *Rit...* marking is present at the beginning of the system.

199

VI.

Pia.

mf

mf

Musical score for measures 199-204. The Violin I (VI.) part has a melodic line with a fermata over the first measure. The Piano (Pia.) part features a complex texture with chords and moving lines. Dynamics include *mf*.

208

VI.

Pia.

mp

218

VI.

Pia.

mf *f*

Rit... *A tempo* *Rit...*

$\bullet = 60$

228

VI.

Pia.

p

Adagio $\bullet = 50$

Larghetto
236 $\bullet = 40$

VI.

Pia.

245 *A tempo* $\bullet = 40$

VI.

Pia.

pp *p* *mf* *mp*

Rit... *A tempo* $\bullet = 40$

254

VI.

Pia.

Rit... *A tempo* $\bullet = 40$ *Rit...* *Larghissimo* $\bullet = 20$

p *mp* *pp*