

FANTAISIE in C MAJOR

(Originally for Organ, OL 68 - 1655)

for String Orchestra

Score (01':54'')

Louis Couperin (1626 - 1661)

Arr. Michel Rondeau

Allegro $\text{♩} = 70$

Violin I

Violin II

Viola

Cello

Double Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

FANTAISIE in C MAJOR - OL 68 - Couperin - Score

2
10

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

tr

16

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

21

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

f

f

f

FANTAISIE in C MAJOR - OL 68 - Couperin - Score

4
31

Vln. I

Vln. II

Vla.

Vc.

D.B.

Div.

35

Vln. I

Vln. II

Vla.

Vc.

D.B.

39

Vln. I

Vln. II

Vla.

Vc.

D.B.

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

FANTAISIE in C MAJOR - OL 68 - Couperin - Score

6
47

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

53

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

57

Vln. I

Vln. II

Vla.

Vc.

D.B.

FANTAISIE in C MAJOR - OL 68 - Couperin - Score

8
61

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

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Violin I

Louis Couperin (1626 - 1661)

Arr. Michel Rondeau

Allegro $\text{♩} = 70$

The musical score for Violin I is written in C major, 2/4 time, with a tempo of Allegro (♩ = 70). The piece consists of 60 measures, divided into eight systems of seven measures each. The notation includes various musical symbols such as trills (tr), slurs, and dynamic markings (mf, mp, f). The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a rest in the first measure, followed by a series of eighth and sixteenth notes. The piece concludes with a final cadence in the 60th measure.

60

FANTAISIE in C MAJOR

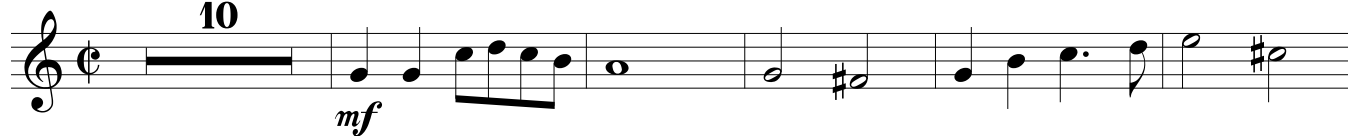
(Originally for Organ, OL 68 - 1655)
for String Orchestra

Violin II

Louis Couperin (1626 - 1661)
Arr. Michel Rondeau

Allegro $\text{♩} = 70$

10



16



23



31

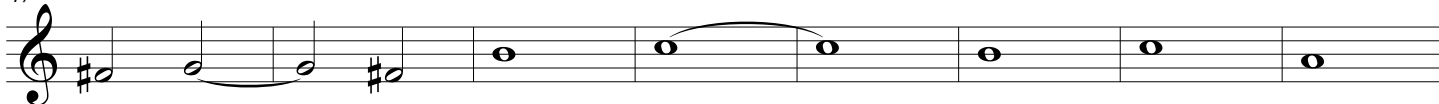
Div.



39



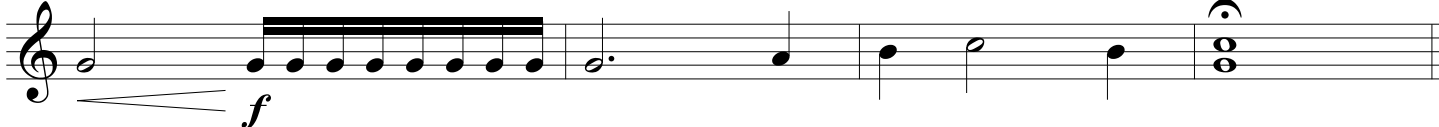
47



55



61



FANTAISIE in C MAJOR

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for String Orchestra

Viola

Louis Couperin (1626 - 1661)
Arr. Michel Rondeau

Allegro $\text{♩} = 70$

The musical score for the Viola part is written in 3/4 time, C major, and features various dynamics and articulations. The score is divided into measures, with measure numbers 7, 15, 25, 32, 37, 42, 47, 54, and 59 indicated at the beginning of their respective staves. The dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as articulation marks like slurs and accents.

Measure 1: *mf*

Measure 7: *mf*

Measure 15: *mf*

Measure 25: *f*

Measure 32: *f*

Measure 37: *f*

Measure 42: *f*

Measure 47: *p*

Measure 54: *mf*

Measure 59: *f*

FANTAISIE in C MAJOR

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for String Orchestra

Cello

Louis Couperin (1626 - 1661)

Arr. Michel Rondeau

Allegro $\text{♩} = 70$

18 *mf*

23 *f*

32

37

42

48

52

57 *f*

62

FANTASIE in C MAJOR

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for String Orchestra*

Double Bass

Louis Couperin (1626 - 1661)

Arr. Michel Rondeau

Allegro $\text{♩} = 70$

24

24

mf

tr

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a common time signature (C). The piece begins with a whole rest for 24 measures. The melody starts in measure 25 with a mezzo-forte (*mf*) dynamic. It consists of eighth and sixteenth notes, followed by a trill (marked *tr*) on a dotted quarter note in measure 30, and ends with a whole rest in measure 31.

30

36

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of six measures, each containing a quarter note followed by a quarter rest. The notes are G2, F2, E2, D2, C2, and B1, corresponding to the lyrics 'The', 'rose', 'tree', 'grew', 'up', 'in', 'the', 'spring'. The final measure contains a whole rest, corresponding to the final 'the' in the line.

42

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of six measures. The first measure has a quarter note G2, followed by a quarter rest. The second measure has a quarter note F2, followed by a quarter rest. The third measure has a half note E2. The fourth measure has a half note D2. The fifth measure has a half note C2. The sixth measure has a half note B1, followed by a quarter note A1, and a quarter note G1.

48

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of five measures. The first measure has a G2 note, followed by a quarter rest, an eighth rest, and a quarter rest. The second measure has an A2 note, followed by a quarter rest, an eighth rest, and a quarter rest. The third measure has a B2 note, followed by a quarter rest, an eighth rest, and a quarter rest. The fourth measure has a C3 note, followed by a quarter rest, an eighth rest, and a quarter rest. The fifth measure has a D3 note, followed by a quarter rest, an eighth rest, and a quarter rest.

53

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of four measures. The first measure contains a quarter note G2, a quarter rest, and a quarter note G2. The second measure contains a quarter note G2, a quarter rest, and a quarter note G2. The third measure contains a quarter note G2, a quarter rest, and a quarter note G2. The fourth measure contains a quarter note G2, a quarter rest, and a quarter note G2.

57

[illegible]

61

The bass line of 'The Rose Tree' is written in 2/4 time. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts on a G2 note, followed by a quarter rest, then a quarter note G2, and a quarter note A2. This is followed by a quarter rest, then a quarter note G2, and a quarter note F2. The melody then continues with a quarter note E2, a quarter note D2, and a quarter note C2. The piece ends with a double bar line.