

Trio p/v/f

1er mvt.

Frédéric DOUCET

Allegro

Violon

Flûte

Piano

5

VI.

Fl.

Pno.

9

VI.

Fl.

Pno.

mp

p

f

sfz

14

VI. *mf* *p*

Fl. *mf* *p*

Pno. *p*

15 16 17 18 19

20

VI. *mf* *p*

Fl. *mf* *p*

Pno. *mf* *p*

21 22 23 24 25

26

VI. *rit.* *p* *pp*

Fl. *p* *pp*

Pno. *p* *pp*

Più vivace

27 28 29 30 31

32

VI. *mf*

Fl. *mf*

Pno. *mp*

37

VI. *f* *insouciant* *p*

Fl. *f* *p*

Pno. *insouciant* *p*

42

VI. *mf* *mp*

Fl. *mf* *mp*

Pno. *mf* *mp*

47

VI.

Fl.

Pno.

f

f

f

52

VI.

Fl.

Pno.

p

p

58

Allegro *mystérieux*

VI.

Fl.

Pno.

p

p

pp

65

VI.

Fl.

Pno.

71

Presto

f

f

f

f

79

VI.

Fl.

Pno.

The musical score is written for Violin I (VI.), Flute (Fl.), and Piano (Pno.). It consists of three systems of staves. The first system (measures 65-70) features a Violin I part with a melodic line, a Flute part with triplets, and a Piano part with a complex chordal texture. The second system (measures 71-78) is marked 'Presto' and includes a forte (f) dynamic. The Violin I part has a melodic line, the Flute part has triplets, and the Piano part has a complex chordal texture. The third system (measures 79-84) continues the melodic lines for Violin I and Flute, while the Piano part has a complex chordal texture. The score is written in a key signature of one flat (B-flat) and a time signature of 2/4.

88 PIZZ

VI.

Fl.

Pno.

8va

96 ARCO

mf

mf

mf

104

ff

ff

ff

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112

VI.

Fl.

Pno.

120

VI.

Fl.

Pno.

126

VI.

Fl.

Pno.

mp

ff

mp

ff

mp

ff

The musical score is divided into three systems. The first system (measures 112-119) features a Violin I part with a melodic line, a Flute part with a complex, fast-moving line, and a Piano part with a steady eighth-note accompaniment. The second system (measures 120-125) shows the Violin I and Flute parts with long, sustained notes and some melodic movement, while the Piano part continues with a similar accompaniment. The third system (measures 126-129) features a change in dynamics, with the Violin I and Flute parts moving from *mp* to *ff*, and the Piano part also moving from *mp* to *ff*. The score concludes with a double bar line.