

Aquarelles Vol. 1

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Violon & Guitare

Colette Mourey

EMR 14485

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Colette Mourey



English: Colette Mourey was born in 1954 and forms future schoolteachers at the University of Franche-Comté in France. Since 2008 she has been working on her own theory of "hypertonicity", which is based on a larger scale than the octave, thus radically transforming atonal counterpoint techniques by allowing the reintroduction in this context of "natural consonances". At the same time this experiment allows the composer to create methods of musical initiation and education which embrace a wide spectrum of contemporary tendencies, both in the geographical and historical senses. The passage from atonality to hypertonicity is the result of her desire to bring serious contemporary composition and more popular trends closer together, whilst remaining within a complex musical organisation.

Français: Née en 1954, professeur à l'Université de Franche-Comté, France, où elle enseigne aux professeurs des écoles en formation, Colette Mourey travaille sur l'élaboration d'une "hypertonalité", qu'elle a inventée, de 2008 à 2010. Cette "hypertonalité", qui repose sur des échelles supérieures à l'octave, et qui transforme radicalement les techniques de contrepoint atonal, permet la réintroduction dans ce contexte de "consonances" "naturelles". Parallèlement, cette expérimentation permet à la compositrice de fonder des méthodes d'éveil musical ou de formation musicale plus largement ouvertes sur tous les courants contemporains, géographiquement et historiquement. Son passage, de l'atonalité à l'hypertonalité, est la résultante du souhait qu'elle émet, de rapprocher composition contemporaine et "grand public", tout en restant dans une organisation musicale complexe.

Deutsch: Colette Mourey wurde 1954 geboren, und unterrichtet zur Zeit zukünftige Schullehrer an der Universität der Franche-Comté (Frankreich). Seit 2008 entwickelt sie ihre eigene Theorie der "Hypertonalität", die auf einer Skala beruht, die grösser als die Oktave ist. Diese Erfindung verwandelt grundsätzlich die Technik des atonalen Kontrapunktes, so dass "natürliche Konsonanzen" in diesem Zusammenhang wieder eingeführt werden können. Gleichzeitig erlaubt dieses Experiment der Komponistin, neue Erziehungsmethoden zu gründen, die eine breitere Öffnung zu allen zeitgenössischen Stilrichtungen einführt, im geographischen sowie auch im geschichtlichen Sinn. Dieser Übergang von der Atonalität zur Hypertonalität ist das Ergebnis ihres Wunsches, ernste zeitgenössische Komposition und andere, eher populäre Stile näher zusammenzubringen, aber doch innerhalb einer komplexen Musikstruktur.



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à Marcelo

Aquarelles Vol. 1

pour violon et guitare

N° 1 Novelette

Colette Mourey

Andantino con spirito q. = 72

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Violin

Guitare

f ample et sonore *ff*

pp très clair *f* *ff*

5

-mf très chanté *f* *ff* *mp*

f *ff* *mp*

11

comme un seul instrument pizz. *mp très doux*

comme un seul instrument mp très doux

ff *mp* *mf* *f* *ff* *mp très doux*

mf *f* *ff*

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bien tendrement
arco

17

mp

pp leggero et bien prononcé

23

mf *mp* *mf*

mp *p*

31

mp *f* *mf* *f*

39

mf *f* *mp* *mf*

mp *mp* *mf* *p*

47

mf \longrightarrow f \longrightarrow mp \longrightarrow ff

mp \longrightarrow mp \longrightarrow f \longrightarrow mf \longrightarrow mp \longrightarrow p \longrightarrow pp \longrightarrow ppp

55 *pizz.*

pp *giocoso*

thema en dehors

mf *très chanté*

61

ppp

mp *mystérieux*

66

pppp *très doux* \longrightarrow p \longrightarrow pp

p *très doux* \longrightarrow mp \longrightarrow mp *b'*

N° 2 Elégie

Poco adagio q = 50

Musical score for the first system, measures 1-6. The score is in 4/4 time and consists of two staves. The upper staff features a melodic line with various dynamics and articulations, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *mp très chanté*, *mf*, *p très doux*, and *p*. Measure numbers 1, 4, and 7 are indicated at the start of their respective systems.

Andante giocoso q. = 66

Musical score for the second system, measures 10-12. The score is in 4/4 time and consists of two staves. The upper staff has a melodic line with dynamics *mp*, *mp très chanté*, and *p leggero*. The lower staff has a rhythmic accompaniment with dynamics *p* and *mp*. A time signature change to 6/8 is indicated at measure 12. Measure numbers 10 and 12 are indicated at the start of their respective systems.

12

12

Musical notation for measure 12, consisting of two staves. The upper staff is a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with a slur over the first two notes, a fermata over the third note, and a dynamic marking of *mf*. The lower staff is a bass clef with a key signature of two flats, featuring a bass line with a slur over the first two notes and a dynamic marking of *mp*. Both staves have a fermata over the final note of the measure.

13

Musical notation for measure 13, consisting of two staves. The upper staff is a treble clef with a key signature of two flats, featuring a melodic line with a slur over the first two notes, a fermata over the third note, and a dynamic marking of *mf*. The lower staff is a bass clef with a key signature of two flats, featuring a bass line with a slur over the first two notes and a dynamic marking of *mp*. Both staves have a fermata over the final note of the measure.

14

Musical notation for measure 14, consisting of two staves. The upper staff is a treble clef with a key signature of two flats, featuring a melodic line with a slur over the first two notes, a fermata over the third note, and a dynamic marking of *f*. The lower staff is a bass clef with a key signature of two flats, featuring a bass line with a slur over the first two notes and a dynamic marking of *f*. Both staves have a fermata over the final note of the measure.

15

Musical notation for measure 15, consisting of two staves. The upper staff is a treble clef with a key signature of two flats, featuring a melodic line with a slur over the first two notes, a fermata over the third note, and a dynamic marking of *p*. The lower staff is a bass clef with a key signature of two flats, featuring a bass line with a slur over the first two notes and a dynamic marking of *p*. Both staves have a fermata over the final note of the measure.

16

Musical score for measures 16-17. The system consists of two staves. The upper staff contains a melodic line with notes marked with accents and dynamic markings: *mp* at the start, *f* at measure 16, and *f* at measure 17. The lower staff contains a bass line with chords and notes, including dynamic markings *mf très chanté* and *f*. Roman numerals *VI* and *-IV* are placed above the notes in the upper staff.

18

Musical score for measures 18-19. The system consists of two staves. The upper staff contains a melodic line with notes marked with accents and dynamic markings: *p sub.* at the start, *mp* at measure 18, and *f* at measure 19. The lower staff contains a bass line with chords and notes, including dynamic markings *p sub.*, *mp*, and *f*. Roman numerals *VI* and *-IV* are placed above the notes in the upper staff.

20

Musical score for measures 20-21. The system consists of two staves. The upper staff contains a melodic line with notes marked with accents and dynamic markings: *p sub.* at the start, *mp* at measure 20, and *f* at measure 21. The lower staff contains a bass line with chords and notes, including dynamic markings *p sub.*, *mp*, and *f*. Roman numerals *VI* and *-IV* are placed above the notes in the upper staff.

22

Musical score for measures 22-23. The system consists of two staves. The upper staff contains a melodic line with notes marked with accents and dynamic markings: *p sub.* at the start and *mp* at measure 22. The lower staff contains a bass line with chords and notes, including dynamic markings *p sub.* and *mp*.

N° 3 Gypsies

Andante con molto moto x = 260

nonchâlamant

1

ff gliss. pizz. arco pizz. f mp

mf gliss. f 3

Detailed description: This block contains the first five measures of the piece. It features two staves. The upper staff begins with a first violin part marked '1' and includes dynamics 'f', 'ff', 'pizz.', 'arco', and 'pizz.'. The lower staff includes dynamics 'mf' and 'f'. Both staves contain complex rhythmic patterns with many sixteenth notes and slurs. A 'gliss.' marking is present in both staves. A triplet of eighth notes is marked with a '3' in the lower staff.

6

fff ff p f décidé ff p

mf gliss. f 3

Detailed description: This block contains measures 6 through 10. The upper staff starts with 'arco' and 'pizz.' markings and includes dynamics 'fff', 'ff', 'p', 'f décidé', 'ff', and 'p'. The lower staff includes dynamics 'mf' and 'f'. It continues with complex rhythmic patterns, including a triplet of eighth notes marked with a '3'.

11

fff f p f p ff fff f

fff f

Detailed description: This block contains measures 11 through 14. The upper staff includes dynamics 'fff', 'f', 'p', 'f', 'p', 'ff', 'fff', and 'f'. The lower staff includes dynamics 'fff' and 'f'. The music continues with complex rhythmic patterns and slurs.

Presto q = 160

16

p sul pont.

mp très doux

mf

p sul pont.

19

col legno

mp

mp

mf

ff

f

22

f très chanté

ff

mf

mp sul pont.

p sul tasto

mf

f

mp

26

mp

mp en dehors

29

32

36

Andante con molto moto x = 260

40

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