

Là-bas, sur la Mer

*Quatre courtes pièces
pour petits violons et jeunes guitares...*

1. La Lune et les Vagues
2. Vogue mon Voilier
3. Une Ile au Bout du Monde
4. Danse des Dauphins

Violon & Guitare

Colette Mourey

EMR 14518

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à Marcelo

Là-bas, sur la Mer...

Quatre courtes pièces
pour petits violons et jeunes guitares...

N° 1

La Lune et les Vagues...

Colette Mourey

Allegro q = 145

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Violon *mf très chanté*

Guitare *p leggero*

Measures 1-2: Violon part starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Guitare part consists of a continuous eighth-note accompaniment.

Measures 3-4: Violon part continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Guitare part continues with eighth notes.

Measures 5-6: Violon part includes a half note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Guitare part continues with eighth notes.

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11

p *mp*

f *mf* *mf*

15

mf *mp* *p doux*

f *pp en étouffant*

arco

19

f décidé *ppp sub.*

p très clair *f décidé* *ppp sub.*

Presto q = 180

pizz.

23

N° 2

Vogue mon voilier...

Andantino con moto q. = 82

1

mp tranquille

p doux

Piu mosso q = 144

4

f

mf

q. = 96

7

mf

10

mf

13

ff

ff

16

ff

Allegro q = 120

19

f

mp

22

N° 3

Une Ile au Bout du Monde...

Allegro q. = 106

1 *mp giocoso* *f*

6 *f* *mf*

11 *f* *mf* *f* *mf*

16 *f* *mp* *p leggero*

The musical score is written for two staves in 3/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 106 beats per minute. The first system (measures 1-5) features a melody in the upper staff starting with a half note, followed by quarter notes, and ending with a half note. The lower staff provides a harmonic accompaniment with quarter notes and rests. Dynamics range from mezzo-piano (*mp giocoso*) to forte (*f*). The second system (measures 6-10) continues the melodic and harmonic development, with dynamics shifting from forte (*f*) to mezzo-forte (*mf*). The third system (measures 11-15) shows a more complex rhythmic pattern with eighth notes and quarter notes, with dynamics alternating between forte (*f*) and mezzo-forte (*mf*). The fourth system (measures 16-20) concludes with a melodic line in the upper staff and a more active accompaniment in the lower staff, with dynamics ranging from mezzo-piano (*mp*) to piano (*p leggero*).

21

p mp pp p p

pp p

This system contains measures 21 through 25. The upper staff features a melodic line with a long slur over measures 21-25. The lower staff provides harmonic accompaniment with slurs over measures 21-24 and 25. Dynamics include *p*, *mp*, *pp*, and *p* in the upper staff, and *pp* and *p* in the lower staff.

26

mp mf f mp

p

This system contains measures 26 through 30. The upper staff has a melodic line with a slur over measures 26-30. The lower staff has accompaniment with slurs over measures 26-29 and 30. Dynamics include *mp*, *mf*, *f*, and *mp* in the upper staff, and *p* in the lower staff.

31

mf p mp pp

mp p

This system contains measures 31 through 35. The upper staff has a melodic line with a slur over measures 31-35. The lower staff has accompaniment with slurs over measures 31-34 and 35. Dynamics include *mf*, *p*, *mp*, and *pp* in the upper staff, and *mp* and *p* in the lower staff.

36

p pp p

mp p

This system contains measures 36 through 40. The upper staff has a melodic line with a slur over measures 36-40. The lower staff has accompaniment with slurs over measures 36-39 and 40. Dynamics include *p*, *pp*, and *p* in the upper staff, and *mp* and *p* in the lower staff.

N° 4
Danse des Dauphins...

Presto q = 180

1

mf très chanté *mp*

mp *MP* *f*

6

f *mp*

ff *mp*

11

mf *pp sub.* *p* *mp*

mp *pp sub.* *p* *mp*

16

mf *mp* *mf*

f *mp*

Detailed description: The image shows a page of musical notation for a piece titled 'Danse des Dauphins...'. The score is in 2/4 time and consists of two staves. The first system (measures 1-5) features a melodic line starting with a first ending bracket and a piano accompaniment of chords. Dynamics include *mf* très chanté and *mp*. The second system (measures 6-10) continues the melodic line with dynamics *f* and *mp*, and the piano accompaniment with *ff* and *mp*. The third system (measures 11-15) shows a more active melodic line with dynamics *mf*, *pp sub.*, *p*, and *mp*, and piano accompaniment with *mp*, *pp sub.*, *p*, and *mp*. The fourth system (measures 16-20) features a melodic line with dynamics *mf*, *mp*, and *mf*, and piano accompaniment with *f* and *mp*. Roman numerals (IV, V, VI) are used to indicate chord positions throughout the score.

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