

# Initiation au Déchiffrage

*50 Etudes de Déchiffrage*

Oboe & Piano

**Colette Mourey**

EMR 22241

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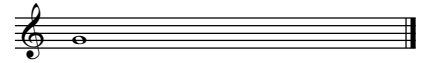
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# Initiation au Déchiffrage

50 Etudes de Déchiffrage pour Instrument Mélodique

Colette Mourey

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1

Maestoso ♩ = 80

Oboe

Piano

*mp*



5

*mf* *f* *mp*

*mp* *mf* *p*

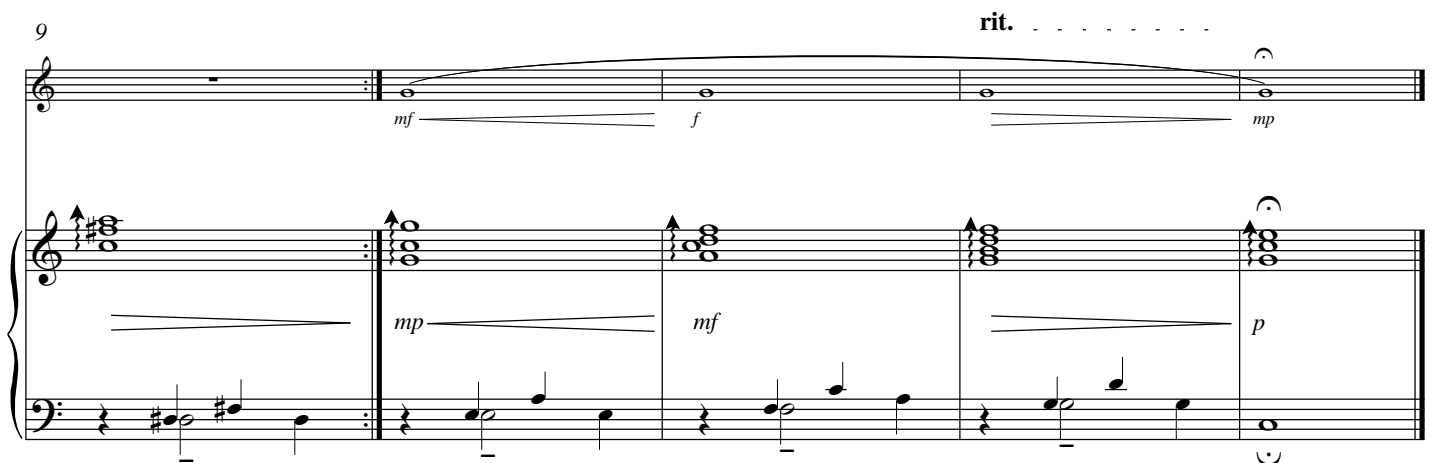


9

*mf* *f* *mp*

*mp* *mf* *p*

rit. . . . .



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**Allegro moderato** ♩ = 108

*mf giocoso*

7

*f giocoso*

*mf*

14

*f*

*mf*

20

*mf*

26

*f*

*rit.*

*mf*

*mp*



3

Moderato ♩ = 80

*molto espressivo*

rit. . . . .

*p*

fuero

7 **A tempo**

*molto cantabile*

*mf* *f*

*molto cantabile*

*mp* *mf*

13

rit. . . . .

*p*

19 **A tempo**

*mp* *mf*

*p* *mp*

25

rit. . . . .

*f* *mf*

*mp* *mf* *mp*



4

**Poco Allegro** ♩ = 108

*mp espressivo*

5

*mf molto cantabile*

9

13

17

Musical score for measures 17-21. The system includes a vocal line with first and second endings, and piano accompaniment in treble and bass staves. The piano part features a rhythmic pattern of eighth notes in the bass and sixteenth-note runs in the treble.

22

Musical score for measures 22-25. The system includes a vocal line and piano accompaniment. The piano part continues with the established rhythmic patterns, showing melodic development in the right hand.

26

Musical score for measures 26-30. The system includes a vocal line and piano accompaniment. The piano part features more complex melodic lines in the right hand and steady accompaniment in the left hand.

31

Musical score for measures 31-35. The system includes a vocal line and piano accompaniment. A *rit.* (ritardando) marking is present above the vocal line. The piano part concludes with a *p* (piano) dynamic marking and a fermata over the final chord.



5

Allegro moderato ♩ = 100

*mf molto cantabile*

*mp espressivo*

6

11

16

21

*mp* *mf* *mp*

*p* *p*

*rit.*



6

Allegro ♩ = 112

Musical score for measures 6-10. The top staff (treble clef) has a whole rest for measures 6-9 and a whole note G5 with a fermata in measure 10, marked with a forte (f) dynamic. The piano accompaniment (grand staff) starts in measure 6 with a mezzo-forte (mf) dynamic. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

6

Musical score for measures 11-15. The top staff (treble clef) has a whole note chord that rises in pitch from measure 11 to 15, marked with a fortissimo (ff) dynamic. The piano accompaniment (grand staff) continues with chords in the right hand and single notes in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

11

Musical score for measures 16-20. The top staff (treble clef) has a whole rest for measures 16-19 and a whole note chord in measure 20. The piano accompaniment (grand staff) continues with chords in the right hand and single notes in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.



15

Musical score for measures 15-18. The top staff (treble clef) features a melodic line with a long slur over measures 15-18, starting on a whole note G4 and ending on a whole note E4. The dynamic marking *mp* is placed below the first measure. The bottom staff (piano accompaniment) consists of two staves (treble and bass clefs). The right hand plays chords in the treble clef, and the left hand plays whole notes in the bass clef. The dynamic marking *p* is placed below the first measure of the piano part.

19

Musical score for measures 19-22. The top staff (treble clef) features a melodic line with a long slur over measures 19-22, starting on a whole note G4 and ending on a whole note E4. The bottom staff (piano accompaniment) consists of two staves (treble and bass clefs). The right hand plays chords in the treble clef, and the left hand plays whole notes in the bass clef.

23

Musical score for measures 23-26. The top staff (treble clef) features a melodic line with a long slur over measures 23-26, starting on a whole note G4 and ending on a whole note E4. The dynamic marking *f* is placed below the first measure. The bottom staff (piano accompaniment) consists of two staves (treble and bass clefs). The right hand plays chords in the treble clef, and the left hand plays whole notes in the bass clef. The dynamic marking *mf* is placed below the first measure of the piano part.

27

**rit.**

Musical score for measures 27-30. The top staff (treble clef) features a melodic line with a long slur over measures 27-30, starting on a whole note G4 and ending on a whole note E4. The dynamic marking *ff* is placed below the first measure, and *mp* is placed below the last measure. The bottom staff (piano accompaniment) consists of two staves (treble and bass clefs). The right hand plays chords in the treble clef, and the left hand plays whole notes in the bass clef. The dynamic marking *p* is placed below the last measure of the piano part.

Allegro deciso ♩ = 116

First system of the musical score, measures 1-4. It features a grand staff with treble and bass clefs. The right hand plays a series of chords and dyads, while the left hand plays a bass line with some grace notes. A dynamic marking of *f* is present.

Second system of the musical score, measures 5-8. The right hand continues with chordal textures, and the left hand has a more active bass line with slurs. A measure rest is indicated above the treble clef.

Third system of the musical score, measures 9-12. The right hand has a measure rest in the first measure, followed by chords. The left hand continues with a steady bass line. Dynamic markings include *f deciso* and *mf*.

Fourth system of the musical score, measures 13-16. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs. A dynamic marking of *mf* is present.

Fifth system of the musical score, measures 17-20. The right hand has a melodic line with a measure rest in the first measure. The left hand has a bass line with slurs. Dynamic markings include *mf* and *mp*.

22

*f*

26

*mf*

31

*mf*

36

*f*  
*mf*

41

rit. . . . .

*ff*  
*f*

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