

5 Suites for Violoncello Solo

Colette Mourey

EMR 43301

1. Suite Elfique
2. Suite Gaïaque
3. Suite Lombarde
4. Suite Athénéique
5. Suite Toscane

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5 Suites for Violoncello Solo

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Hommage à Ian Maskin

1. Suite Elfique

*Feux-follets, auburns violets,
Antre du Rêve-matière,
Incandescences brûlées
Vives, Energie-Lumière...*

I. Prélude

Colette Mourey

Adagietto ♩ = 54

rit.

Andantino ♩ = 86
chorégraphique **poco accel.**
un peu irrégulier

3

*bien prononcé
les accents bien marqués*

5

Allegro ♩ = 96
chorégraphique

7

dans un souffle

EMR 43301

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Andante ♩ = 42
ample et solennel

47

f *ff* *mp* *mf* *mf* *f* *p* *mp*

appuyé

55

mf *mf* *f* *f* *ff* *fff*

rit.

Andantino ♩ = 86 poco accel.

62

mp *mf* *p* *mp*

64

pp *p* *p* *mp*

66

p *mp* *pp* *p*

68

p *mp* *mp* *mf*

Adagietto ♩ = 54

70

f *fff* *f* *mf* *fff* *ff*

doux

large

II. Allemande

Andantino ♩ = 76

mf *f* *mp* *mf* *f*

2

p

3

mp

4

mf *f* *ff* *mp* *mf* *f*

6

p leggiero *mp*

rit.

7

f molto dim.

III. Courante

Moderato ♩. = 116

Measures 1-3 of the Courante. The music is in bass clef with a 9/8 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The dynamics are marked as *mp* *leggero* at the beginning and *f* towards the end of the first system.

Measures 4-6. The music continues with similar rhythmic patterns. Dynamics are marked as *mf* at the start of measure 4 and *mp* at the end of measure 6.

Measures 7-9. Measure 7 begins with a repeat sign. Dynamics are marked as *mf*, *f*, *mp*, and *p* across the measures.

Measures 10-12. Dynamics are marked as *mp*, *mf*, *mp*, and *mf* across the measures.

Measures 13-15. Dynamics are marked as *ff*, *f*, and *mf* across the measures.

rit.

Measures 16-18. Dynamics are marked as *mp*, *mf*, *p*, *mp*, and *mf* across the measures.

IV. Sarabande

Grave $\text{♩} = 36$

mp < *f* > *mp* *mf* < *p* > *pp* < *mp* > *p* *mp* < *pp* >

5

ppp — *pp* — *p* — *mp*

7

mf — *f* — *mp* — *mf*

rit.

A tempo

9

ppp < *mp* > *p* < *mf* > *p* — *f* > *mf* — *mf* — *mp*

13

ppp — *pp* — *p* — *mp*

15

mf — *f* — *p*

rit.

V. Bourrée Légère et Double

Moderato $\text{♩} = 72$

mf décidé \longleftarrow \longrightarrow *p* \longleftarrow *mp* \longleftarrow *mf*

4 *f* \longleftarrow *mp* *pp* \longleftarrow *mp* *p* \longleftarrow *mf* *mp* \longleftarrow *mf* *large*

7 *f* \longleftarrow *mp* *pp* *leggero* \longleftarrow *p*

9 *p*

10 *mp* \longleftarrow *mf* *décidé*

11 *mp* \longleftarrow *mf* \longleftarrow *f* \longleftarrow *p*

13 *pp* \longleftarrow *p* \longleftarrow *mp* \longleftarrow *mf* \longleftarrow *mp*

16 *f*

VI. Gigue

Vivace ♩. = 116

Musical notation for measures 1-2. The first measure starts with a forte (*f*) dynamic and includes fingering numbers VI and VII. The second measure is marked mezzo-piano (*mp*). The music features a series of eighth notes with slurs and ties.

Musical notation for measures 3-4. The first measure is marked piano (*p*). The music continues with eighth notes and slurs.

Musical notation for measures 5-6. The first measure is marked mezzo-piano (*mp*). The music continues with eighth notes and slurs.

Musical notation for measures 7-8. The first measure is marked mezzo-forte (*mf*). The music continues with eighth notes and slurs.

Musical notation for measures 9-10. Measure 9 is marked forte (*f*). Measure 10 is marked fortissimo (*ff*) and includes triplets of eighth notes. The dynamic then changes to pianissimo (*pp*) and then piano (*p*) for the final part of the measure.

Musical notation for measures 11-12. Measure 11 is marked mezzo-piano (*mp*) and includes triplets of eighth notes. Measure 12 is marked mezzo-forte (*mf*) and then forte (*f*). The piece concludes with a ritardando (*rit.*) marking.

2. Suite Gaïaque

I. Ouverture

Colette Mourey

Grave ♩ = 32
invocation

mp < *f* > *mp* *mf* < *ff* > *mp* *pp* = *p*

Andante ♩ = 66
chorégraphique

Allegretto ♩ = 92

mp < *mf* > *f* *mf* *f* ample très chanté

mp < *mf* > *mp* *ff* < *mf* *p* *mf* *p* *fp* *fp*

ff *fp* *fp* *fp* *ffp* *ffp* *ff* < *fp* *fp* *ffp* *ffp* *ffp*

ff < *ffp* *ffp* *ffp* *fp* *fp* *ff*

mp < *pp*

II. Ondine

Allegro ♩ = 112

mp bien rythmique ————— *mf* ————— *f*

10

————— *mf* ————— *mp* très doux ————— *pp* —————

20

————— *p* ————— *mp* ————— *mf* décidé —————

28

————— *f* ————— *ff* —————

III. Minéraux

Adagio ♩ = 52
sul pont.

mp bien détimbré ————— *mf* ————— *f* ————— *mf*

7 naturel

p *mp* *p* *mp* ————— *mf* *f* *mf* *mp* ————— *ff*

p *mp* *p* *mp* ————— *mf* *f* *mf* *mp* ————— *ff*

très doux

IV. Flore et Zéphyr

Andantino molto cantabile ♩ = 84

Musical score for IV. Flore et Zéphyr, measures 1-8. The score is in 3/4 time, key of D major, and features a 12-measure phrase. The dynamics are marked as follows:

- Measure 1: *p* *leggiero* 3
- Measure 2: *mp*
- Measure 3: *mf*
- Measure 4: *mp*
- Measure 5: *pp*
- Measure 6: *p*
- Measure 7: *p*
- Measure 8: *mp*
- Measure 9: *p*
- Measure 10: *mp*
- Measure 11: *mf*
- Measure 12: *f*

V. Aquilons et Alisées

Musical score for V. Aquilons et Alisées, measures 1-12. The score is in 3/4 time, key of D major, and features a 12-measure phrase. The dynamics are marked as follows:

- Measure 1: *mf*
- Measure 2: *mf*
- Measure 3: *f*
- Measure 4: *pp*
- Measure 5: *p*
- Measure 6: *mp*
- Measure 7: *mf*
- Measure 8: *mp*
- Measure 9: *f*
- Measure 10: *mf*
- Measure 11: *mp*
- Measure 12: *p*

VI. Danse des Sylphes

Allegro ♩ = 132

mp *mf*

5

mf *f* *p*

10

mp *pp* *mp* *mp*

15

mf *mf* *f* *mp*

20

mf *p* *mp* *mf*

poco rall.

Atempo

25

f *ff* *J*

VII. Ethers

Allegro molto vivace ♩ = 108

Measures 1-2: Treble clef, 12/8 time signature. The music features a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment. A dynamic marking of *mp* is present at the beginning.

Measures 3-5: Treble clef, 12/8 time signature. Continuation of the melodic and bass lines from the previous system.

Measures 6-8: Bass clef, 12/8 time signature. Continuation of the melodic and bass lines.

Measures 9-11: Bass clef, 12/8 time signature. This system includes dynamic markings of *fp* (fortissimo piano) under the notes.

Measures 12-14: Bass clef, 12/8 time signature. Continuation of the melodic and bass lines with *fp* dynamic markings.

Measures 15-17: Bass clef, 12/8 time signature. Continuation of the melodic and bass lines, ending with a dynamic marking of *mp*.

3. Suite Lombarde

I. Prélude

Colette Mourey

Grave ♩ = 26
un peu lourd

mf sonore

2 *trm trm* *en pressant un peu*

ff *mp* *fffmf* *f*

6 *tempo giusto*
les accents très marqués *rit.*

ff ample

7 *A tempo*
bien prononcé *animando molto*

pp *mp* *mf* *ff*

8

pp *mp* *mf*

II. Scherzo

Allegro ♩ = 145

mp gracioso *mf*

7

mp *mf* *f*

13

pp très doux *p* *p* *mp*

19

mp *mf*

25

fp *fp* *fp* *fp* *f* *ff*

III. Sarabanda

Adagio ♩ = 86

f *f*
p *p* *f* *sonore*

5 *f* *ff* *f* *p* *p*

10 *f* *sonore* *ff* *f* *f* *mf* *mp* *mf*

14 *pp* *très doux* *p* *mp*

18 *mf* *p* *f* *f*

22 *mp* *mf* *mp*

IV. Tiento

Presto ♩ = 176

Musical staff 1: Bass clef, 2/4 time signature. The staff contains a sequence of eighth notes with various accidentals (sharps, naturals, flats). Dynamics are marked as *mp* and *mf*.

Musical staff 2: Bass clef. The staff contains a sequence of eighth notes with various accidentals. Dynamics are marked as *f*, *mf*, and *mp*.

Musical staff 3: Bass clef. The staff contains a sequence of eighth notes with various accidentals. Dynamics are marked as *mf* and *f*.

Musical staff 4: Bass clef. The staff contains a sequence of eighth notes with various accidentals. Dynamics are marked as *mf*, *mp*, and *p*.

Musical staff 5: Bass clef. The staff contains a sequence of eighth notes with various accidentals. Dynamics are marked as *mp*.

Musical staff 6: Bass clef. The staff contains a sequence of eighth notes with various accidentals. Dynamics are marked as *mf* and *f*.

Musical staff 7: Bass clef. The staff contains a sequence of eighth notes with various accidentals. Dynamics are marked as *mf* and *mp*.

4. Suite Athénéique

I. Prélude

Colette Mourey

Adagietto ♩ = 56

Intonation

First system of the musical score for 'I. Prélude'. It consists of two staves of music in bass clef, 5/4 time. The first staff begins with a dynamic of *ff* and features a series of chords and melodic lines. The second staff continues the piece with dynamics ranging from *ff* to *p*, and includes fingerings such as *VI* and *IV*. The piece concludes with a dynamic of *f* and the instruction 'clair'.

Andantino ♩ = 84

Marche (au travers de forêts de piliers, les échos monumentaux répondent aux échos célestes)
chorégraphique

Second system of the musical score for 'I. Prélude', starting at measure 4. It features a rhythmic pattern of eighth notes with triplet markings. The dynamics are marked as *mp*, *f*, and *pp*. The piece concludes with a dynamic of *pp* and a fermata.

II. Danse Rituelle

Allegro ♩. = 108

The first system of music is in bass clef with a 6/8 time signature. It begins with a forte (*f*) dynamic and the instruction "bien rythmique". The melody features a triplet of eighth notes in the first measure, followed by eighth notes and quarter notes. The bass line consists of quarter notes and eighth notes. The system concludes with a repeat sign.

The second system starts at measure 5. It continues the melodic and harmonic patterns from the first system, featuring several triplet markings. The dynamic marking *ff* (fortissimo) is placed at the end of the system.

The third system begins at measure 9. The music maintains its rhythmic character with triplet markings. The dynamic marking *mf* (mezzo-forte) is indicated at the start of the system.

The fourth system starts at measure 13. It continues the piece with consistent rhythmic patterns and triplet markings. The dynamic marking *f* (forte) is placed at the end of the system.

The fifth system begins at measure 17. The music concludes with a piano (*pp*) dynamic marking.

III. Sarabanda

Adagio $\text{♩} = 32$

p ————— *mp* = *mf* = *f* *pp* ————— *p* = *mp* =

mf *mf* *f* *ff* *mf* *f* *ff* *mp*

large

p ————— *mp* = *mf* = *f* *pp* ————— *p* = *mp* = *mf*

mf ————— *f* ————— *ff* ————— *f* ————— *mf* —————

large

mf *f* *mp* *mp* *p* *pp* *ppp*

IV. Rondo

Presto ♩ = 200

mf < *f* *mf* > *mp* *leggiero* *mf* < *f* > *f* < *ff* >
toutes les reprises en écho

9

f > *mp* *p* très doux ————— *mp* ————— *ff* *mf* *f* *mp* *mf* *p*

17

pp ————— *p* ————— *mp* ————— *mf* *p* *mp* doux ————— *f* —————

22

mf < *f* *mf* > *mp* *leggiero* *mf* < *f* >

28

p ————— *mf* > *mp* ————— *mf* < *ff*

33

f > *mf* < *f* *mf* > *mp* *leggiero*

5. Suite Toscane

I. Prélude

Colette Mourey

Adagietto ♩ = 42

mp intense et très expressif

2

3

4

5

II. Caccia

Molto Allegro ♩ = 106

1 *mp* *giocososo* *mf*

3 *mf* *f* *mp* *p*

5 *mf* *sonore* *ff*

7 *mp* *leggiere* *pp*

9 *p* *p*

11 *mp*

III. Sarabande

Grave ♩ = 52

mp *profond* *mf* *p*

mp *mf* *mp* *mf* *p* *mp*

mf *p* *mp* *mf*

f *f* *f* *mf*

f

f

IV. Toccata

Andantino con moto = 86

f ample et sonore *mp*

4

mf *mp*

6

f *mp*

10

f *mp*

13

f *mp*

15

f *mp*

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