



Colette Mourey

Arranger, Composer, Interpreter, Teacher

France, Besançon

About the artist

Born in 1954, after being a guitar conservatory teacher, and a guitar and keyboard interpret, now teacher at Université de Franche-Comté, France, modal and atonal counterpoint, MAO, and didactic, Colette Mourey is a composer, author of more than 2000 edited titles, and she works on the elaboration of her new musical system, hypertonalité, she has conceived and invented from 2008 to 2012.

Her « hypertonalité », which is founded on scales longer than octava, creating an open spiral (replacing the old cycle), radically modifies atonal counterpoint and permits the reintroduction of natural consonances in a contemporary language.

The transition from atonality to « hypertonalité » is the consequence of the wish she formulates, to close together contemporary composition and the most wide audiences, while keeping a complex musical organization.

The work is edited :

1) at Marc Reift Marcophone : 1300 edited works : « Requiem », « Magnificat », Cantate « Ode à la Paix », mouvement symphonique « Ode à Gaïa », keyboard works : « 24 Préludes dans tous les tons de l'hypertonalité », « 24 Préludes dans tous les tons de l'atonalité », Intonations Lyriques », « 12 Partitas Hypertoniales », « Eaux-Fortes »... ; harpsichord works : « Buccoliques, hommage ... (more online)

Qualification: aggregated teacher

Personal web: <http://colettemourey.com>

Associate: SUISA - IPI code of the artist : 00616-43-84-47

About the piece



Title: Barcarolle
Composer: Offenbach, Jacques
Arranger: Mourey, Colette
Licence: Colette Mourey © All rights reserved
Publisher: Mourey, Colette
Instrumentation: Voice and harp
Style: Modern classical
Comment: 2 mezzo soprano and harp

Colette Mourey on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-colette-mourey.htm>

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Barcarolle

from "Contes d'Hoffmann"

Jacques Offenbach

(1819-1880)

Arr.: Colette Mourey

Moderato

Mezzo-soprano

Mezzo-soprano

mp

Bel - le nuit, ô nuit d'a-mour, Sou

ossia

mp

simplified

mp

Harpe

The first system of the musical score consists of five staves. The top two staves are for Mezzo-soprano. The first staff is empty. The second staff contains the vocal melody starting with the lyrics 'Bel - le nuit, ô nuit d'a-mour, Sou'. The dynamic marking 'mp' is placed above the second staff. The next two staves are for the Harpe (harp). The third staff is labeled 'ossia' and contains a complex arpeggiated accompaniment with a dynamic marking 'mp'. The fourth staff is labeled 'simplified' and contains a simpler arpeggiated accompaniment. The fifth staff is the bass line for the harp, with a dynamic marking 'mp'.

5

ris__ à nos i - vres - ses! Nuit plus dou - ce que__ le jour, Ô

The second system of the musical score consists of five staves. The top two staves are for Mezzo-soprano. The first staff is empty. The second staff contains the vocal melody starting with the lyrics 'ris__ à nos i - vres - ses! Nuit plus dou - ce que__ le jour, Ô'. The next two staves are for the Harpe (harp). The third staff contains a complex arpeggiated accompaniment. The fourth staff is labeled 'simplified' and contains a simpler arpeggiated accompaniment. The fifth staff is the bass line for the harp.

Le temps fuit et sans re-tour Em-
bel - le nuit d'a-mour! Le temps fuit et sans re-tour Em-

The musical score for measures 9-12 features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics "Le temps fuit et sans re-tour Em-bel - le nuit d'a-mour! Le temps fuit et sans re-tour Em-" written below. The piano accompaniment is written for four staves (treble and bass clefs for both hands) and includes a complex texture of chords and arpeggios.

por - te nos ten - dres - ses; Loin de cet heu - reux sé-jour Le
por - te nos ten - dres - ses; Loin de cet heu - reux sé-jour Le

The musical score for measures 13-16 continues the vocal line and piano accompaniment. The vocal line consists of two staves, with the lyrics "por - te nos ten - dres - ses; Loin de cet heu - reux sé-jour Le" repeated on both staves. The piano accompaniment remains consistent with the previous section, featuring a complex texture of chords and arpeggios.

temps fuit sans re - tour Zé - phirs em - bras - sés,

temps fuit sans re - tour Zé - phirs em - bra-

*do (C) bécarre ♯
simplified : without C*

Ver-sez-nous vos ca - res - ses, Zé - phirs em - bra - sés,

sés, Ver - sez - nous Ver - sez - nous vos ca -

*sol (G) #
simplified : without G*

Don-nez-nous vos bai - sers, vos bai - sers!

res - ses vos bai - sers Ver - sez - nous, Ver - sez -

do bécarre (C)
ré dièse (D#)
simplified : without C

vos bai - sers! Ah! Bel - le nuit! ô

nous vos bai - sers! Ah! Bel - le nuit! ô

mf

mp

33

nuit d'a-mour, Sou - ris à nos i - vres - ses, Nuit plus dou - ce

nuit d'a-mour, Sou - ris à nos i - vres - ses, Nuit plus dou - ce

37

que le jour Ô bel - le nuit d'a - mour!

que le jour Ô bel - le nuit d'a - mour! Ô bel - le nuit d'a -

sfz

Ah! Sou-ri-s à nos i - vres - - - ses! Nuit_ d'a-
 mour! Sou-ri-s à nos i - vres - ses!

f *dim.* *mf* *mf*

mour_ ô nuit_ d'a- mour! Ah!_ ah!_

dim. *pp* *pp*

Ô_ bel - le nuit_ d'a - mour! Ah!_

pp

49

Musical score for measures 49-51. The score is in G major (one sharp) and 4/4 time. It features a vocal line with two staves and a piano accompaniment with two staves. The vocal line includes the lyrics "ah!" and "Ah!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

52 *ppp*

Musical score for measures 52-55. The score is in G major (one sharp) and 4/4 time. It features a vocal line with two staves and a piano accompaniment with two staves. The vocal line includes the lyrics "ah!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking *ppp* is present in the piano part.

Musical score for measures 55-57. The score is in G major (one sharp) and 4/4 time. It features two vocal staves and a piano accompaniment. The vocal parts consist of a melodic line with a long note in measure 55, followed by a series of eighth notes in measures 56 and 57. The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes in the left hand. The word "ah!" is written below the vocal staves in measure 55.

Musical score for measures 58-60. The score is in G major (one sharp) and 4/4 time. It features two vocal staves and a piano accompaniment. The vocal parts consist of a melodic line with a long note in measure 58, followed by a series of eighth notes in measures 59 and 60. The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes in the left hand. The word "ah!" is written below the vocal staves in measure 58.