



Colette Mourey

Arranger, Composer, Interpreter, Teacher

France, Les Auxons

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 ... (more online)

Qualification: aggregated teacher

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

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

About the piece



Title: BIGUINE "Colibris et Bougainvilliers" ["Aux Mémoires Blessées"]

Composer: Mourey, Colette

Arranger: Mourey, Colette

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Publisher: Mourey, Colette

Instrumentation: Guitar solo (standard notation)

Style: Modern classical

Colette Mourey on free-scores.com

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Aux Iles de Saint-Martin et Saint-Barthélemy

Biguine "Colibris et Bougainvilliers"

Aux Mémoires Blessées

Colette Mourey

Andantino ♩ = 88

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a mezzo-piano (*mp*) dynamic. The melody consists of eighth and quarter notes, with two triplet markings (indicated by a '3' over a group of notes) in the second and fourth measures. The bass line provides a simple accompaniment of quarter notes.

The second system begins with a boxed letter 'A' in the first measure. The dynamic is marked *mf cantabile*. The melody continues with eighth and quarter notes, including a triplet in the third measure. A *cresc.* (crescendo) marking is placed under the triplet. A fermata is placed over a half note in the fifth measure, with the Roman numeral *CVII* written above it. The system concludes with two triplet markings in the sixth and seventh measures, followed by a hairpin symbol indicating a decrescendo.

The third system starts at measure 5 with a piano (*p*) dynamic. The melody features eighth and quarter notes with triplet markings in the third and sixth measures. The bass line continues with quarter notes.

The fourth system begins at measure 7 with a mezzo-forte (*mf*) dynamic. The melody continues with eighth and quarter notes, including a triplet in the third measure. A *cresc.* (crescendo) marking is placed under the triplet. A fermata is placed over a half note in the sixth measure. The system ends with two triplet markings in the seventh and eighth measures, followed by a hairpin symbol indicating a decrescendo.

9

p

11

mf

cresc.

sfz

CVIII

13

p

sfz

CV

f

15

rit.

sfz

CII

f

mf

mp

Fine

17 **B** A tempo

p ritmico

19

21 **C**

mf cantabile *f*

23 **D.C. al Fine**

f *ff* rit. **D.C. al Fine**