



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: Il Pleut, Il Pleut, Bergère
Composer: Traditional
Arranger: Mourey, Colette
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Publisher: Mourey, Colette
Instrumentation: Choral SSAA, Piano
Style: Traditional

Colette Mourey on free-scores.com

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Il Pleut, Il Pleut, Bergère

*pour choeur d'enfants à quatre voix,
quintette à cordes et piano*

Traditional

Original : Louis-Victor Simon, 1780

Arr.: Colette Mourey

Allegretto

The musical score is arranged in a system with the following parts from top to bottom:

- Mezzo-soprano I:** Melody line with lyrics "Il pleut, il pleut, ber - gè - re, Ren-tre tes blancs mou". Dynamics: *mp*.
- Mezzo-soprano II:** Melody line with lyrics "Il pleut, il pleut, ber - gè - re, ber - gè - re,". Dynamics: *mp*.
- Alto I:** Melody line with lyrics "Il pleut, il pleut, ber - gè - re,". Dynamics: *mp*.
- Alto II:** Melody line with lyrics "Il pleut, il pleut, Ren-tre tes blancs mou". Dynamics: *mp*.
- Violon I:** Violin I part, dynamics: *p*.
- Violon II:** Violin II part, dynamics: *p*.
- Alto:** Viola part, dynamics: *p*.
- Violoncelle:** Cello part, dynamics: *pp* and *p*.
- Contrebasse:** Double Bass part, dynamics: *pp* and *p*.
- Piano:** Piano accompaniment, dynamics: *pp* and *p*.

The score is in 6/8 time with a key signature of one sharp (F#). It begins with a repeat sign and a first ending bracket. The vocal parts enter on the second measure of the first ending. The instrumental parts enter on the first measure of the first ending.

6

M.S. tons; al-lons à la chau-miè - re, ber-gè-re, vite, al-

M.S. Ren-tre tes blancs mou-tons; al-lons à la chau-miè - re, ber-gè-re, vite, al-

A. Ren-tre tes blancs mou-tons; al-lons à la chau-miè - re, ber-gè-re, vi - t',al

A. tons al - lons à la chau- miè - re, ber-gè-re, ber-gè-re, vite, al-

V. V. A. Vc. C. B. Pno.

The musical score consists of nine staves. The top four staves are vocal parts: two Soprano (M.S.) parts and two Alto (A.) parts. The bottom five staves are instrumental parts: Violin (V.), Viola (V.), Alto (A.), Violoncello (Vc.), and Contrabasso (C. B.), followed by a grand piano (Pno.) part with two staves. The music is in G major (one sharp) and 4/4 time. The lyrics are in French and describe a shepherd's call to return to his flock. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

M.-S. *mf*
lons: J'en-tend sous le feuil - la - ge, L'eau qui tombe à grand

M.-S. *mf*
lons: vite, al - lons: J'en-tend sous le feuil - la - ge, L'eau qui tombe à grand

A. *mf*
lons: vite, al - lons: J'en-tends sous le feuil - la - ge c'est L'eau qui tombe à grand

A. *mf*
lons vite, al - lons: J'en-tends sous le feuil - la - ge, L'eau qui tombe à grand

V. *mf*

V. *mf*

A. *mf*

Vc. *mf*

C. B. *mf*

Pno. *mf* L.H.

14

M.-S. *f*
bruit; Voi - ci, voi - ci l'o - ra - ge; Voi - là l'é-clair qui

M.-S. *f* div.
bruit; Voi - ci, voi - ci l'o - ra - ge; Voi - là l'é-clair qui

A. *f*
bruit à grand bruit_ Voi - ci, voi - ci l'o - ra - ge; Voi - là l'é-clair_ qui

A. *f*
bruit à grand bruit_ Voi - ci, voi - ci l'o - ra - ge; Voi - là l'é-clair qui

V. *f*

V. *f*

A. *f*

Vc. *f*

C. B. *f*

Pno. *f*

molto rit.

18

1. div. 2. div.

M.-S. luit. luit.

M.-S. luit. luit.

A. luit. luit.

A. luit. luit.

V. *pp*

V. *pp*

A. *pp*

Vc. *pp*

C. B. *pp*

Pno. 1. 2. *pp*

Mezzo-soprano I

Il Pleut, Il Pleut, Bergère

*pour chœur d'enfants à quatre voix,
quintette à cordes et piano*

Traditional

Original : Louis-Victor Simon, 1780

Arr.: Colette Mourey

Allegretto

The musical score is written for Mezzo-soprano I in G major and 6/8 time. It consists of four staves of music with lyrics underneath. The first staff starts with a repeat sign and a fermata. The second staff begins at measure 7. The third staff begins at measure 13. The fourth staff begins at measure 17 and includes first and second endings, a double bar line, and a final section marked 'molto rit.' with a '2' above it. Dynamics include mp, mf, and f.

mp
Il pleut, il pleut, ber - gè - re, Ren-tre tes blancs mou- tons;

7
mf
al-lons à la chau-miè - re, ber-gè-re, vite, al- lons: J'en-tend sous le feuil - la - ge,

13
L'eau qui tombe à grand bruit; Voi - ci, voi - ci l'o - ra - ge;

17
f
Voi-là l'é-clair qui luit. luit.

1. div. 2. div. **2** **2** **molto rit.**

Mezzo-soprano II

Il Pleut, Il Pleut, Bergère

*pour choeur d'enfants à quatre voix,
quintette à cordes et piano*

Traditional

Original : Louis-Victor Simon, 1780

Arr.: Colette Mourey

Allegretto



Il pleut, il pleut, ber - gè - re, ber - gè - re, Ren - tre tes blancs mou



tons; al - lons à la chau - miè - re, ber - gè - re, vite, al - lons: vite, al - lons: J'en - tend sous le feuil



la - ge, L'eau qui tombe à grand bruit; Voi - ci, voi - ci l'o - ra - ge;



Voi - là l'é - clair qui luit. luit.

Alto I

Il Pleut, Il Pleut, Bergère

*pour choeur d'enfants à quatre voix,
quintette à cordes et piano*

Traditional

Original : Louis-Victor Simon, 1780

Arr.: Colette Mourey

Allegretto

The musical score is written for Alto I in treble clef, key of D major, and 6/8 time. It consists of four staves of music with lyrics underneath. The first staff starts with a repeat sign and a 7-measure rest, followed by the melody. The second staff begins at measure 7. The third staff begins at measure 12. The fourth staff begins at measure 16 and includes a first ending (1.) and a second ending (2.) with a double bar line and repeat sign. Dynamics include *mp*, *mf*, and *f*. The tempo is marked **Allegretto** and **molto rit.** at the end.

Il pleut, il pleut, ber - gè - re, Ren-tre tes blancs mou
7 tons; al-lons à la chau-miè - re, ber-gè-re, vi - t',al-lons: vite, al-lons: J'en-tends sous le feuil
12 la - ge c'est L'eau qui tombe à grand bruit à grand bruit_ Voi - ci, voi - ci l'o -
16 ra - ge; Voi-là l'é clair qui luit. luit.

Alto II

Il Pleut, Il Pleut, Bergère

*pour chœur d'enfants à quatre voix,
quintette à cordes et piano*

Traditional

Original : Louis-Victor Simon, 1780

Arr.: Colette Mourey

Allegretto

The musical score is written for Alto II in G major and 6/8 time. It consists of four staves of music with lyrics underneath. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto'. The first measure is a whole rest. The second measure has a fermata. The third measure has a dynamic marking of *mp*. The lyrics for the first staff are: 'Il pleut, il pleut, Ren-tre tes blancs mou-tons'. The second staff starts at measure 7 and has lyrics: 'al - lons à la chau - miè - re, ber - gè - re, ber - gè - re, vite, al - lons vite, al - lons:'. The third staff starts at measure 11 and has a dynamic marking of *mf*. The lyrics are: 'J'en-tends sous le feuil - la - ge, L'eau qui tombe à grandbruit à grand bruit Voi - ci, voi-ci l'o-'. The fourth staff starts at measure 16 and has a dynamic marking of *f*. It includes first and second endings. The lyrics are: 'ra - ge; Voi - là l'é-clair qui luit. luit.'. The piece ends with a double bar line and a fermata. The tempo marking 'molto rit.' is placed above the final two measures, which are marked with a '2' and a fermata.

mp
Il pleut, il pleut, Ren-tre tes blancs mou-tons

7
al - lons à la chau - miè - re, ber - gè - re, ber - gè - re, vite, al - lons vite, al - lons:

11 *mf*
J'en-tends sous le feuil - la - ge, L'eau qui tombe à grandbruit à grand bruit Voi - ci, voi-ci l'o-

16 *f*
ra - ge; Voi - là l'é-clair qui luit. luit.

molto rit.
2 2

Violon I

Il Pleut, Il Pleut, Bergère

pour choeur d'enfants à quatre voix,

quintette à cordes et piano Original : Louis-Victor Simon, 1780

Traditional

Arr.: Colette Mourey

Allegretto

The musical score is written for Violin I in G major and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto'. The music starts with a whole rest, followed by a series of eighth notes and quarter notes, some with slurs and accents. The dynamic marking *p* (piano) is placed below the first staff. The second staff continues the melodic line with slurs and accents, and includes the dynamic marking *mf* (mezzo-forte). The third staff features a first ending (marked '1.') and a second ending (marked '2.'). The dynamic marking *f* (forte) is placed below this staff. The fourth staff concludes the piece with a final cadence, including the dynamic marking *pp* (pianissimo) and the tempo marking *molto rit.* (molto ritardando).

Violon II

Il Pleut, Il Pleut, Bergère

pour choeur d'enfants à quatre voix,

quintette à cordes et piano

Traditional
Original : Louis-Victor Simon, 1780

Arr.: Colette Mourey

Allegretto

The musical score is written for Violon II in G major, 6/8 time, and consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a whole rest, followed by a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The dynamics range from *p* (piano) to *f* (forte). The second staff starts at measure 8 and features a melodic line with slurs and a *mf* (mezzo-forte) dynamic. The third staff starts at measure 15 and includes a first ending bracket. The fourth staff starts at measure 19, includes a second ending bracket, and concludes with a *pp* (pianissimo) dynamic and a *molto rit.* (molto ritardando) marking.

Alto

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Allegretto

The musical score for the Alto part is written on a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The piece begins with a 7-measure rest. The first line (measures 1-7) starts with a piano (*p*) dynamic and features a melodic line with slurs. The second line (measures 8-12) continues the melody with a mezzo-forte (*mf*) dynamic. The third line (measures 13-17) reaches a forte (*f*) dynamic. The fourth line (measures 18-22) includes a first and second ending bracket, a *molto rit.* marking, and ends with a pianissimo (*pp*) dynamic.

Violoncelle

Il Pleut, Il Pleut, Bergère

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Traditional

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Arr.: Colette Mourey

Allegretto

Musical notation for measures 1-6. The piece is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The first measure starts with a repeat sign. The dynamics are *pp* (pianissimo) at the beginning and *p* (piano) towards the end of the first line.

7
Musical notation for measures 7-12. The dynamics are *mf* (mezzo-forte) at the end of the second line.

13
Musical notation for measures 13-17. The dynamics are *f* (forte) at the end of the third line.

18
Musical notation for measures 18-24. It includes a first ending (1.) and a second ending (2.). The tempo marking *molto rit.* (molto ritardando) is present. The dynamics are *pp* (pianissimo) at the end of the fourth line.

Contrebasse

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quintette à cordes et piano*

Traditional

Original : Louis-Victor Simon, 1780

Arr.: Colette Mourey

Allegretto

pp *p*

7 *mf*

13 *f*

18 *molto rit.* *pp*

Piano

Il Pleut, Il Pleut, Bergère

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Traditional

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Arr.: Colette Mourey

Allegretto

The first system of the piano accompaniment, measures 1-6. It is in G major and 6/8 time. The right hand features a melody of eighth notes and chords, while the left hand provides a steady bass line. Dynamics range from *pp* to *p*.

The second system of the piano accompaniment, measures 7-12. It continues the melodic and harmonic development. A crescendo leads to a *mf* dynamic. A first ending bracket is present at the end of the system, labeled 'L.H.'.

The third system of the piano accompaniment, measures 13-17. The music builds in intensity, reaching a *f* dynamic. The right hand has more complex chordal textures.

The fourth system of the piano accompaniment, measures 18-23. It features a first ending (1.) and a second ending (2.) leading to a final cadence. The tempo is marked *molto rit.* and the dynamics are *pp*.