



# Colette Mourey

France, Les Auxons

## Chamaa (pour octuor)

### A propos de l'artiste

Depuis très jeune, je suis fascinée par toutes les formes de musique : véritable langage de l'âme, et monument de la pensée humaine...J'ai eu l'immense chance de commencer par des années de contrepoint rigoureux, avant d'attaquer - cerise sur le gâteau - l'harmonie proprement dite; ce qui a permis cette fabuleuse rencontre avec le contrepoint atonal, qu'enseignait alors Julien Falk. Par ailleurs, l'enfance m'a toujours interpellée, et c'est, nantie d'un triple cursus : D.E. Santé, professorat de conservatoire (guitare, formation musicale, musique d'ensemble) , Agrégation et DEA de musicologie (Paris IV Sorbonne), avec une première soutenance doctorale : La figure Lamm, Osterlamm, des cantates à l'oeuvre instrumentale, dans l'oeuvre de Johann Sebastian Bach (mention très bien) ; que j'ai intégré l'Education Nationale - véritablement par vocation - et que j'enseigne actuellement à l'Université de Franche-Comté : le contrepoint, l'informatique musicale, mais aussi esthétique et didact... (la suite en ligne)

**Qualification :** Professeur agrégé

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### A propos de la pièce



**Titre :** Chamaa  
[pour octuor]

**Compositeur :** Mourey, Colette

**Arrangeur :** Mourey, Colette

**Droit d'auteur :** Copyright © Colette Mourey

**Editeur :** Mourey, Colette

**Instrumentation :** Piano, Flûte, Clarinette, Fagot, 2 Violons, Alto, 2 Violoncellos, Percussion

**Style :** Classique moderne

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# Chamaa

Colette Mourey

2

A

3

4

Moderato ♩ = 100

The musical score is for the piece "Chamaa" by Colette Mourey. It is in 4/4 time, marked Moderato with a tempo of 100 beats per minute. The score is divided into four measures, with a section labeled 'A' starting at measure 3. The instruments and their parts are:

- Flute:** Rests in measures 1 and 2; plays a melodic line in measures 3 and 4.
- Oboe:** Rests in measures 1 and 2; plays a melodic line in measures 3 and 4, marked *mp*.
- B♭ Clarinet:** Rests throughout all four measures.
- 1st Violin:** Plays a melodic line starting in measure 1, marked *pp* and *p*.
- 2nd Violin:** Plays a rhythmic accompaniment of eighth notes, marked *pp* and *p*.
- Viola:** Plays a melodic line starting in measure 1, marked *p* and *mp*.
- Violoncello:** Plays a rhythmic accompaniment of eighth notes, marked *pp* and *p*.
- Contrabass:** Plays a rhythmic accompaniment of eighth notes, marked *pp* and *p*.
- Piano Reduction:** Shows the piano accompaniment for the first two staves, marked *pp* and *p*. Pedal markings are present at the bottom of the piano reduction staves.

Ob. *mf*

1st Vln. *mp* *p* *mp*

2nd Vln. *mp* *pp* *p*

Vla. *mp* *pp* *p*

Vlc. *mp* *pp* *p*

Ctb. *mp* *pp* *p*

Pno. *mp* *pp* *p*

Ped. Ped. Ped. Ped.

**B**

C

9

10

11

12

Fl.

*mf*

*f*

B $\flat$  Cl.

*mf*

*f*

1st Vln.

*mp*

*mf*

2nd Vln.

*mp*

*mf*

Vla.

*mp*

*mf*

Vlc.

*mp*

*mf*

Ctb.

*mp*

*mf*

Pno.

*mp*

*mf*

Fl. *p* *mp*

B $\flat$  Cl. *p* *mp*

1st Vln. *pp* *p* *mp*

2nd Vln. *pp* *mp*

Vla. *pp* *p*

Vlc. *pp* *p*

Ctb. *pp* *p*

Pno. *pp* *p*

Ped.

Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctb.). At the bottom, the Piano (Pno.) part is written in grand staff notation. The score is divided into four measures, numbered 13, 14, 15, and 16 at the top. The key signature has one sharp (F#). The Flute and B-flat Clarinet parts play a melodic line with dynamics *p* and *mp*. The Violins play a rhythmic accompaniment with dynamics *pp* and *p*. The Viola, Violoncello, and Contrabass provide harmonic support with dynamics *pp* and *p*. The Piano part includes a bass line and a right-hand accompaniment with dynamics *pp* and *p*. Pedal points are indicated at the bottom of the piano part for each measure.

The image shows a musical score for a chamber ensemble, spanning measures 17 to 20. The instruments are Oboe (Ob.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The score is written in treble clef with a key signature of one sharp (F#). The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The Oboe part features a melodic line with accents and slurs, starting at *mf* in measure 17 and increasing to *f* by measure 19. The Violins and Viola play a rhythmic accompaniment of eighth notes, while the Violoncello and Contrabass play a similar pattern in the bass clef. The Piano part consists of chords and arpeggiated figures in both hands, also following the dynamic changes. The score is divided into four measures, with measure numbers 17, 18, 19, and 20 indicated at the top.

Fl. *f* 3

Ob. *ff* 3

B $\flat$  Cl. *mf* 3 *f*

1st Vln. *f* 3 *ff* 3

2nd Vln. *mf* 3 *f*

Vla. *mf* *f*

Vlc. *mf* *f*

Ctb. *mf* *f*

Pno. *mf* 3 *f* 3

Detailed description: This is a page of a musical score for an orchestra, spanning measures 21, 22, and 23. The score is written for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Violin 1 (1st Vln.), Violin 2 (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The key signature is two sharps (D major or F# minor). The time signature is not explicitly shown but appears to be 4/4. The Flute part starts in measure 21 with a forte (*f*) dynamic and a triplet of eighth notes. The Oboe part enters in measure 23 with a fortissimo (*ff*) dynamic and a triplet of eighth notes. The Bass Clarinet part starts in measure 21 with a mezzo-forte (*mf*) dynamic and a triplet of eighth notes, then moves to forte (*f*) in measure 23. The Violin 1 part starts in measure 21 with a forte (*f*) dynamic and a triplet of eighth notes, then moves to fortissimo (*ff*) in measure 23. The Violin 2 part starts in measure 21 with a mezzo-forte (*mf*) dynamic and a triplet of eighth notes, then moves to forte (*f*) in measure 23. The Viola part starts in measure 21 with a mezzo-forte (*mf*) dynamic and continues with a forte (*f*) dynamic in measure 23. The Violoncello part starts in measure 21 with a mezzo-forte (*mf*) dynamic and continues with a forte (*f*) dynamic in measure 23. The Contrabass part starts in measure 21 with a mezzo-forte (*mf*) dynamic and continues with a forte (*f*) dynamic in measure 23. The Piano part starts in measure 21 with a mezzo-forte (*mf*) dynamic and a triplet of eighth notes, then moves to forte (*f*) in measure 23 with a triplet of eighth notes. The score includes various musical notations such as dynamics, articulation marks (accents), and slurs.

Ob.

B♭ Cl.

1st Vln.

2nd Vln.

Vla.

Vlc.

Ctb.

Pno.

*pp*

*p*

Ped.

Detailed description: This is a page of a musical score for measures 24, 25, and 26. The score is in D major and 4/4 time. It features parts for Oboe (Ob.), B-flat Clarinet (B♭ Cl.), First Violin (1st Vln.), Second Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The woodwinds and strings play sustained notes with dynamic markings of *pp* (pianissimo) and *p* (piano). The piano part includes a pedal point in the left hand. The page number 9 is in the top right corner.



Fl. *p*

Ob. *p*

B♭ Cl. *pp*

1st Vln. *pp*

2nd Vln. *pp*

Vla. *pp*

Vlc. *pp*

Ctb. *pp*

Pno. *pp*

Red.

The musical score is written for a full orchestra. It consists of nine staves. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Bassoon (B♭ Cl.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The piano part is written in grand staff notation. The score is in the key of E major and common time. The dynamics are marked as *p* (piano) for the Flute and Oboe, and *pp* (pianissimo) for the Bassoon, Violins, Viola, Violoncello, Contrabass, and Piano. The score spans two measures, 27 and 28. The Flute and Oboe parts have a melodic line with a slur over measures 27 and 28. The Bassoon part has a similar melodic line. The Violins and Viola play a rhythmic pattern. The Violoncello and Contrabass play a simple harmonic accompaniment. The Piano part has a complex accompaniment with many chords and moving lines.

Fl. *mf* *f*

Ob. *mf* *f*

B $\flat$  Cl. *mf* *f*

1st Vln. *mp* *f* *sfz*

2nd Vln. *mp* *f*

Vla. *mp* *f*

Vlc. *mp* *f*

Ctb. *mp* *f*

Pno. *mp* *f*

Ped. Ped. Ped. Ped.

Detailed description: This is a page of a musical score for a symphony orchestra. It features nine staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Violin I (1st Vln.), Violin II (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The score is divided into three measures. The first measure is marked with a mezzo-forte (*mf*) dynamic. The second measure is marked with a forte (*f*) dynamic. The third measure is marked with a fortissimo (*sfz*) dynamic. The Flute and Oboe parts play a melodic line with accents and slurs. The Bass Clarinet part has a similar melodic line. The Violin I part has a melodic line with a crescendo leading to a sforzando (*sfz*) accent. The Violin II, Viola, and Violoncello parts play a rhythmic accompaniment. The Contrabass part plays a simple bass line. The Piano part has a complex accompaniment with many notes and slurs. Pedal points are indicated at the bottom of the page.

Fl. *pp* *p*

1st Vln. *pp* *p*

2nd Vln. *ppp* *pp*

Vla. *ppp* *pp*

Vlc. *ppp* *pp*

Ctb. *ppp* *pp*

Pno. *ppp* *pp*

Ped. \_\_\_\_\_

The musical score is for measures 32, 33, and 34. It features six staves: Flute (Fl.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctb.), plus a grand piano (Pno.) section with two staves. The key signature is one sharp (F#) and the time signature is 3/4. The Flute part begins in measure 32 with a whole rest, then plays a melodic line in measures 33 and 34. The Violins and Viola play a similar melodic line, while the Violoncello and Contrabass provide a harmonic accompaniment. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a bass line in the left hand. Dynamics are indicated by *pp*, *p*, *ppp*, and *pp*. Pedal markings are present at the bottom of the piano part.

Fl. *p* *mp*

Ob. *p* *mp*

B $\flat$  Cl. *p* *p*

1st Vln. *p* *mp*

2nd Vln. *p* *p*

Vla. *pp* *p*

Vlc. *pp* *p*

Ctb. *pp* *p*

Pno. *pp* *p*

Red. \_\_\_\_\_

Red. \_\_\_\_\_

Detailed description: This is a page of a musical score for a symphony orchestra, spanning measures 35 and 36. The score is written for eight parts: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B $\flat$  Cl.), Violin 1 (1st Vln.), Violin 2 (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The music is in the key of G major and 4/4 time. The Flute, Oboe, and Violin 1 parts feature melodic lines with dynamic markings of *p* (piano) and *mp* (mezzo-piano). The Clarinet, Violin 2, Viola, Violoncello, and Contrabass parts provide harmonic support with dynamic markings of *p* and *pp* (pianissimo). The Piano part has a complex texture with *pp* and *p* dynamics. The score includes various musical notations such as slurs, accents, and dynamic hairpins. At the bottom of the page, there are two empty boxes labeled 'Red.' for rehearsal marks.

Fl. *pp* *p* *mf*

Ob. *pp* *p* *mf*

B♭ Cl. *pp* *p* *mf*

1st Vln. *pp* *p* *mf*

2nd Vln. *ppp* *pp* *mp*

Vla. *ppp* *pp* *mp*

Vlc. *ppp* *pp* *mp*

Ctb. *pp* *pp* *mp*

Pno. *ppp* *pp* *mp*

ped. ped.

This musical score is for a woodwind and string ensemble, spanning measures 40, 41, and 42. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.).

The score is written in G major (one sharp) and 3/4 time. The woodwinds (Fl., Ob., B♭ Cl.) and 1st Violin play a melodic line with triplets and accents. The 2nd Violin and Viola play a rhythmic accompaniment of eighth notes. The Violoncello and Contrabass play a bass line with eighth notes. The Piano provides harmonic support with chords and arpeggios.

Dynamic markings include *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The woodwinds and 1st Violin start at *mp*, reach *f* in measure 41, and return to *mp* in measure 42. The 2nd Violin and Viola start at *mf* and reach *p* in measure 42. The Violoncello and Contrabass start at *mp*, reach *mf* in measure 41, and reach *p* in measure 42. The Piano starts at *mf* and reaches *mp* in measure 42.

Fl. *pp* *p* *f*

Ob. *pp* *p* *f*

B♭ Cl. *pp* *p* *f*

1st Vln. *ppp* *pp* *f*

2nd Vln. *ppp* *pp* *mf*

Vla. *ppp* *pp* *mf*

Vlc. *ppp* *pp* *mf*

Ctb. *ppp* *pp* *mf*

Pno. *ppp* *pp* *mf*

Ped. Ped.

Detailed description: This is a page of a musical score for a symphony orchestra, spanning measures 43, 44, and 45. The score is written for eight parts: Flute (Fl.), Oboe (Ob.), Bassoon (B♭ Cl.), Violin I (1st Vln.), Violin II (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The key signature is one sharp (F#), and the time signature is 4/4. The dynamics for each part are indicated by slurs and markings: Flute and Oboe start at *pp* in measure 43, move to *p* in measure 44, and reach *f* in measure 45. Bassoon, Violin I, and Violoncello start at *ppp* in measure 43, move to *pp* in measure 44, and reach *f* in measure 45. Violin II, Viola, and Piano start at *ppp* in measure 43, move to *pp* in measure 44, and reach *mf* in measure 45. The Contrabass part is mostly silent, with a few notes in measure 45. The Piano part includes a pedal marking 'Ped.' in measures 43 and 44. The score is presented in a clean, professional layout with clear notation and dynamic markings.

Fl. *sfz*

Ob. *sfz*

B $\flat$  Cl. *sfz*

1st Vln. *mf*

2nd Vln. *f* *mp*

Vla. *f* *p*

Vlc. *f* *p*

Ctb. *arco* *pizz.* *mf* *f* *p*

Pno. *f* *p*

Detailed description: This is a page of a musical score for a symphony orchestra, spanning measures 46, 47, and 48. The score is written for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Violin I (1st Vln.), Violin II (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The Flute, Oboe, and Bass Clarinet parts feature a melodic line with a triplet in measure 46 and a fortissimo (*sfz*) dynamic in measure 47. The Violin I part has a triplet in measure 46 and a mezzo-forte (*mf*) dynamic in measure 48. The Violin II part has a forte (*f*) dynamic in measure 47 and a mezzo-piano (*mp*) dynamic in measure 48. The Viola part has a forte (*f*) dynamic in measure 47 and a piano (*p*) dynamic in measure 48. The Violoncello part has a forte (*f*) dynamic in measure 47 and a piano (*p*) dynamic in measure 48. The Contrabass part starts with a mezzo-forte (*mf*) dynamic in measure 46, moves to forte (*f*) in measure 47, and then to piano (*p*) in measure 48, with markings for *arco* and *pizz.* The Piano part has a forte (*f*) dynamic in measure 47 and a piano (*p*) dynamic in measure 48. The score includes various musical notations such as slurs, accents, and dynamic markings.



Fl. *f* *ff* 3

Ob. *f* *ff* 3

B $\flat$  Cl. *f* *ff* 3

1st Vln. *mf* *f* *ff* 3

2nd Vln. *mp* *mf* *f* 3

Vla. *mp* *mf* *f*

Vlc. *mp* *mf* *f* 3

Ctb. *mp* *mf* *f* *f*

Pno. *mp* *mf* *f* 3

Detailed description: This is a page of a musical score for an orchestral piece. It features eight staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Violin I (1st Vln.), Violin II (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctb.), plus a grand piano (Pno.) at the bottom. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into four measures, numbered 49, 50, 51, and 52. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The Flute, Oboe, Bass Clarinet, and Violin I parts feature a melodic line with a triplet in measure 52. The Violin II, Viola, and Violoncello parts provide harmonic support. The Contrabass part consists of a simple bass line. The Piano part has a rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

B $\flat$  Cl. *mf* *f* *mp*

1st Vln. *mf* *f* *mp*

2nd Vln. *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vlc. *mp* *mf* *p*

Ctb. *mp* *mf* *mp* *p*

Pno. *mf* *f* *p*

Red. \_\_\_\_\_

Red. \_\_\_\_\_

I

57

58

59

60

Tempo primo

Fl.

Musical staff for Flute (Fl.) in G major, 4/4 time. The staff contains four measures of music. The first two measures are marked *mp* and the last two are marked *mf*. The melody consists of eighth and quarter notes with various articulations like accents and slurs.

1st Vln.

Musical staff for 1st Violin (1st Vln.) in G major, 4/4 time. The staff contains four measures of music. The first two measures are marked *mp* and the last two are marked *mf*. The melody is identical to the Flute part.

2nd Vln.

Musical staff for 2nd Violin (2nd Vln.) in G major, 4/4 time. The staff contains four measures of music. The first two measures are marked *p* and the last two are marked *mp*. The melody consists of eighth and quarter notes.

Vla.

Musical staff for Viola (Vla.) in G major, 4/4 time. The staff contains four measures of music. The first two measures are marked *p* and the last two are marked *mp*. The melody consists of quarter notes.

Vlc.

Musical staff for Violoncello (Vlc.) in G major, 4/4 time. The staff contains four measures of music. The first two measures are marked *p* and the last two are marked *mp*. The melody consists of quarter notes.

Ctb.

Musical staff for Contrabass (Ctb.) in G major, 4/4 time. The staff contains four measures of music. The first two measures are marked *p* and the last two are marked *mp*. The staff is marked *arco*. The melody consists of quarter notes.

Pno.

Musical staff for Piano (Pno.) in G major, 4/4 time. The staff contains four measures of music. The first two measures are marked *p* and the last two are marked *mp*. The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line of quarter notes. The word *Ped.* is written below the left hand staff in each measure.

Fl. *ff*

Ob. *f* *ff*

B $\flat$  Cl. *ff*

1st Vln. *f* *ff* *mp*

2nd Vln. *mf* *f* *p*

Vla. *mf* *f* *p*

Vlc. *mf* *f*

Ctb. *mf* *f*

Pno. *mf* *f*

Ped. \_\_\_\_\_

This musical score page contains parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The score is divided into three measures corresponding to page numbers 65, 66, and 67. The key signature is one sharp (F#). The Flute, Oboe, and Bass Clarinet parts feature a triplet of eighth notes in measure 67, marked with *mf*. The 1st Violin part also has a triplet in measure 67, marked with *mf*. The 2nd Violin part is marked with *mp*. The Viola part is marked with *mp*. The Violoncello part starts with a *p* dynamic and has a triplet in measure 67 marked with *mp*. The Contrabass part starts with a *p* dynamic and has a triplet in measure 67 marked with *mp*. The Piano part is marked with *p* and features a triplet in measure 67 marked with *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. *pp* *p*

Ob. *pp* *p*

B♭ Cl. *pp* *p*

1st Vln. *pp* *p*

2nd Vln. *ppp* *pp*

Vla. *ppp* *pp*

Vlc. *ppp* *pp*

Ctb. *ppp* *pp*

Pno. *ppp* *pp*

Ped. \_\_\_\_\_

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 68, 69, and 70. The score is written for Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Violin 1 (1st Vln.), Violin 2 (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute, Oboe, and Clarinet parts have melodic lines with slurs and accents. The Violin 1 part has a melodic line with slurs and accents. The Violin 2 part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The Violoncello part has a melodic line with slurs and accents. The Contrabass part has a melodic line with slurs and accents. The Piano part has a complex accompaniment with slurs and accents. The dynamics are marked as *pp* (pianissimo), *p* (piano), *ppp* (pianississimo), and *pp* (piano). The page number 23 is in the top right corner.

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

1st Vln. *mp* *mf*

2nd Vln. *mp* *mp*

Vla. *p* *mp*

Vlc. *p* *mp*

Ctb. *p* *mp*

Pno. *p* *mp*

*Red.* *>*

Detailed description: This is a page of a musical score for a chamber ensemble. It features eight staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Violin 1 (1st Vln.), Violin 2 (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctb.), plus a grand piano (Pno.) at the bottom. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into three measures corresponding to measures 71, 72, and 73. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The piano part includes a 'Red.' (pedal) marking with an accent (>) under the bass line.

Musical score for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The score is divided into three measures across three pages (74, 75, 76). Dynamics include *mp*, *p*, *pp*, and *ppp*. Pedal markings are present at the bottom of the piano part.





# Chamaa

Colette Mourey

Moderato

♩ = 100

2 **A** 4 **B** 2 **C**

mf f

12 **D** **E** 5 3

p mp f

23 **D** **E**

p mf f

33 **F** **G**

pp p mp

**H** Vivo ♩ = 132

37

pp p mf f mp

43

pp p f sfz

49

f ff mf f mp

**I** Tempo primo

57

mp mf ff

67

mf pp p mp

72 **J** rit.

mp p pp p ppp

# Chamaa

Colette Mourey

Moderato

♩ = 100

2 A mp mf B 2 C 8

17 mf f ff<sup>3</sup> D 2

27 E mf f F 2

35 G H Vivo ♩ = 132 p mp pp p mf

40 3 f mp pp p

45 f 3 sfz f

50 ff 3 mf f

56 I Tempo primo 4 mp f ff 3

67 mf 3 pp p mp

73 J rit. mp p pp p ppv

# Chamaa

Colette Mourey

Moderato

$\text{♩} = 100$

2 A 4 B 2 C

mf f

12 p mp mf

23 3 D 2 E mf

31 F 2 G H Vivo  $\text{♩} = 132$

f p p pp p

39 mf f mp pp p

45 f sfz f

51 ff mf f mp I Tempo primo 7

64 2 3 pp p mp

72 J rit. mp p pp<sup>3</sup> p ppp

# Chamaa

1st Violin

Colette Mourey

Moderato ♩ = 100

A

Musical notation for section A, measures 1-6. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *pp*, *p*, *p*, and *mp*.

B

C

Musical notation for section B and C, measures 7-11. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *p*, *mp*, *mp*, and *mf*.

12

Musical notation for measures 12-15. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *pp*, *p*, and *mp*.

16

Musical notation for measures 16-20. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *mp* and *mf*.

21

D

Musical notation for section D, measures 21-25. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *f*, *ff*, and *pp*. There are triplets in measures 21 and 22.

26

E

Musical notation for section E, measures 26-31. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *p*, *pp*, *mp*, *f*, and *sfz*.

32

F

G

Musical notation for section F and G, measures 32-36. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *pp*, *p*, *p*, and *mp*.

1st Violin

2

37 **H** Vivo ♩ = 132

*pp* *p* *mf* *f*

42

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

49

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

55 **I** Tempo primo

*mp* *mp* *mf*

60

*f* *ff* *mp*

66

*mf* *pp* *p*

71

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

77 **J** rit.

*pp* *p* *ppp*

# Chamaa

Colette Mourey

Moderato ♩ = 100

A

B

pp p p mp pp p

mp mf pp mp

mp mf mf

f pp p pp mp

f ppp pp p

ppp pp mp mf

p ppp pp mf

f mp mp mf f

mp mf p

Tempo primo

mp mf f p

mp ppp pp mp

mp pp p pp p ppp

J rit.

# Chamaa

Colette Mourey

Moderato  $\text{♩} = 100$

**A** **B**

*p mp p mp pp p*

9 **C**

*mp mf pp p*

16

*mp mf mf f*

24

**D** **E**

*pp p pp mp*

31

**F** **G**

*f ppp pp pp p*

37 **H** **Vivo**  $\text{♩} = 132$

*ppp pp mp mf*

42

*p ppp pp mf f*

48

*p mp mf f mp*

54 **I** **Tempo primo**

*mf p p mp mf*

62

*f p mp*

68

*ppp pp p mp*

74 **J** **rit.**

*pp p pp p ppp*



# Chamaa

Colette Mourey

Moderato  $\text{♩} = 100$

**A** **B**

9 **C**

16

24 **D** **E**

31 **F** **G** **H** **Vivo**  $\text{♩} = 132$

38

45

52 **I** **Tempo primo**

59

66

74 **J** rit.

# Chamaa

Colette Mourey

Moderato ♩ = 100

**A**

Musical staff for section A, measures 1-6. Dynamics: *pp*, *p*, *p*, *mp*.

7 **B**

**C**

Musical staff for sections B and C, measures 7-14. Dynamics: *pp*, *p*, *mp*, *mf*, *pp*.

15

Musical staff for section D, measures 15-22. Dynamics: *p*, *mp*, *mf*, *mf*.

23

**D**

**E**

Musical staff for sections D and E, measures 23-30. Dynamics: *f*, *pp*, *p*, *pp*, *mp*.

30

**F**

**G**

**H** **Vivo**  
♩ = 132  
pizz.

Musical staff for sections F, G, and H, measures 30-39. Dynamics: *f*, *ppp*, *pp*, *pp*, *p*, *pp*, *pp*, *mp*.

40

arco pizz.

Musical staff for section H, measures 40-49. Dynamics: *mp*, *mf*, *p*, *ppp*, *pp*, *mf*, *mf*, *f*, *p*, *mp*.

50

**I** **Tempo primo**  
arco

Musical staff for section I, measures 50-60. Dynamics: *mf*, *f*, *f*, *mp*, *mf*, *mp*, *p*, *p*, *mp*.

61

Musical staff for section J, measures 61-70. Dynamics: *mf*, *f*, *p*, *mp*, *ppp*, *pp*.

71

**J** rit. . . . .

Musical staff for section J, measures 71-80. Dynamics: *p*, *mp*, *pp*, *p*, *pp*, *p*, *ppp*.

# Chamaa

Colette Mourey

Moderato ♩ = 100

A

Musical score for section A, measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Moderato at 100 beats per minute. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes. Dynamics include *pp* (pianissimo) and *p* (piano). Pedal markings are present at the bottom of the bass staff for measures 1, 2, 3, and 4.

B

Musical score for section B, measures 5-8. The score continues with the same two-staff format. Measure 5 begins with a dynamic of *mp* (mezzo-piano). The treble staff features a melodic line with eighth notes and rests, while the bass staff has a rhythmic accompaniment. Dynamics change to *pp* (pianissimo) and *p* (piano) in measures 7 and 8. Pedal markings are present at the bottom of the bass staff for measures 5, 6, 7, and 8.

C

Musical score for section C, measures 9-12. The score continues with the same two-staff format. Measure 9 begins with a dynamic of *mp* (mezzo-piano). The treble staff features a melodic line with eighth notes and rests, while the bass staff has a rhythmic accompaniment. Dynamics change to *mf* (mezzo-forte) in measure 10. Pedal markings are present at the bottom of the bass staff for measures 9, 10, 11, and 12.

13

Musical score for section C, measures 13-16. The score continues with the same two-staff format. Measure 13 begins with a dynamic of *pp* (pianissimo). The treble staff features a melodic line with eighth notes and rests, while the bass staff has a rhythmic accompaniment. Dynamics change to *p* (piano) in measure 14. Pedal markings are present at the bottom of the bass staff for measures 13, 14, 15, and 16.

Piano Reduction

2

Musical score for measures 17-21. The piece is in G major (one sharp). Measure 17 starts with a mezzo-piano (*mp*) dynamic. Measures 18-21 feature a mezzo-forte (*mf*) dynamic. The right hand contains melodic lines with accents and slurs, including a triplet in measure 21. The left hand provides harmonic support with chords and moving lines.

Musical score for measures 22-24. The piece is in G major. Measure 22 starts with a mezzo-forte (*mf*) dynamic. Measures 23-24 feature a forte (*f*) dynamic. The right hand contains melodic lines with accents and slurs, including a triplet in measure 23. The left hand provides harmonic support with chords and moving lines.

Musical score for measures 25-28. The piece is in G major. Measure 25 starts with a pianissimo (*pp*) dynamic. Measures 26-28 feature a piano (*p*) dynamic. The right hand contains melodic lines with accents and slurs, including a triplet in measure 25. The left hand provides harmonic support with chords and moving lines. Pedal markings are present below the bass staff for measures 25, 26, 27, and 28.

Musical score for measures 29-32. The piece is in G major. Measure 29 starts with a mezzo-piano (*mp*) dynamic. Measures 30-32 feature a forte (*f*) dynamic. The right hand contains melodic lines with accents and slurs. The left hand provides harmonic support with chords and moving lines. Pedal markings are present below the bass staff for measures 29, 30, 31, and 32.

33 **F** **G**

*ppp* *pp* *pp* *p*

Ped. Ped. Ped. Ped.

Vivo ♩ = 132

37 **H**

*ppp* *pp* *mp* *mp*

Ped. Ped.

41

*mf* *mp* *ppp* *pp*

Ped. Ped.

45

*mf* *f* *p*

Piano Reduction

4

49

mp mf f 3

53

mf f p

Ped. Ped.

Tempo primo

57

p mp

Ped. Ped. Ped. Ped.

61

mf f p

Ped. Ped. Ped. Ped.

66

66-69

*mp* *ppp*

Ped. Ped.

3

Detailed description: This system contains measures 66 through 69. The right hand features a complex melodic line with triplets and slurs. The left hand has a steady eighth-note accompaniment. Dynamic markings include *mp* and *ppp*. Pedal markings are present at the end of measures 68 and 69. A triplet of eighth notes is marked with a '3' in measure 67.

70

70-74

*pp* *p* *mp*

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 70 through 74. The right hand continues with a melodic line, while the left hand maintains the eighth-note accompaniment. Dynamics range from *pp* to *mp*. Pedal markings are placed at the end of measures 70, 71, 72, 73, and 74.

75

75-77

*pp* *p* *pp*

Ped. Ped. Ped.

rit. J

3

Detailed description: This system contains measures 75 through 77. Measure 77 includes a *rit.* (ritardando) marking and a fermata over a triplet. Dynamics are *pp*, *p*, and *pp*. Pedal markings are at the end of measures 75, 76, and 77. A triplet of eighth notes is marked with a '3' in measure 77.

78

78-80

*p* *ppp*

Ped. Ped. Ped.

Detailed description: This system contains measures 78 through 80. The right hand has a melodic line with a fermata in measure 79. The left hand has an eighth-note accompaniment. Dynamics are *p* and *ppp*. Pedal markings are at the end of measures 78, 79, and 80.