



# Colette Mourey

France, Les Auxons

## Clair de lune

### 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 I... (more online)

**Qualification:** aggregated teacher

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

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

### About the piece



**Title:** Clair de lune  
**Composer:** Mourey, Colette  
**Arranger:** Mourey, Colette  
**Copyright:** Copyright © Colette Mourey  
**Publisher:** Mourey, Colette  
**Instrumentation:** Voice Soprano and piano  
**Style:** Modern classical

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

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# Clair de Lune

Paul Verlaine

Colette Mourey

pour Soprano et Piano

Moderato  $\text{♩} = 72$

The image shows the piano accompaniment for the song 'Clair de Lune' by Paul Verlaine, arranged by Colette Mourey. The score is in 3/4 time and begins with a tempo marking of 'Moderato' and a metronome marking of 72 quarter notes per minute. The key signature is one sharp (F#), and the piece is in the key of D major. The score is divided into four systems, each with a measure number (1, 3, 5, 7) at the beginning of the first staff. The piano part features a delicate, arpeggiated texture. The first system includes dynamic markings of *fp* (fortissimo piano) and *ppp chiarissimo* (pianissimo chiarissimo). The second system includes a *cresc.* (crescendo) marking. The third system includes a *dim.* (diminuendo) marking. The fourth system includes a *rit.* (ritardando) marking and another *dim.* marking. The score is written for piano, with a grand staff consisting of a treble and bass clef. The vocal line is represented by a single staff at the top of the first system, which is mostly empty, indicating that the vocal part is not included in this specific score.

A tempo

9

*mp* *mf* *espress. dim.* *molto cresc.*

Votre âme est un pa - y - sa -

Musical score for measures 9-11. The vocal line consists of a half note rest, followed by quarter notes for 'V', 'otre', 'âme', 'est', 'un', 'pa', 'y', 'sa'. The piano accompaniment features complex chords and triplets. Dynamics include *mp*, *mf*, *espress. dim.*, and *molto cresc.*

12

*f* *cresc.*

*sfz* *dim.*

ge choi - - - - si

Musical score for measures 12-13. The vocal line has a half note rest, followed by quarter notes for 'ge', 'choi', and a long note for 'si'. The piano accompaniment features triplets and a 'ritmico e leggero' section. Dynamics include *f*, *cresc.*, *mp*, *cresc.*, *mf*, and *dim.*

14

*f*

Que vont

Musical score for measures 14-15. The vocal line has a half note rest, followed by quarter notes for 'Que', 'vont'. The piano accompaniment features a steady eighth-note accompaniment. Dynamics include *f*.

16 *rfz* *molto dim.*

Vocal line for measures 16-17. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the entire phrase, with an accent mark over the first note.

char - - - mant mas - - -

Piano accompaniment for measures 16-17. The right hand plays a series of chords in the treble clef, starting with a 7-measure rest. The left hand plays a simple bass line in the bass clef.

*più dim.*

*p cresc.*

Piano accompaniment for measures 16-17. The left hand plays a simple bass line in the bass clef, with a slur and a fermata over the final note.

18 *mf* *mp* *p* *fp cresc.* *dim.* *fp cresc.* *dim.*

Vocal line for measures 18-20. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the entire phrase, with an accent mark over the first note.

- ques et ber - - - ga - - -

Piano accompaniment for measures 18-20. The right hand plays a series of chords in the treble clef, starting with a 7-measure rest. The left hand plays a simple bass line in the bass clef.

*dim.*

*pp cresc.*

*dim.*

Piano accompaniment for measures 18-20. The left hand plays a simple bass line in the bass clef, with a slur and a fermata over the final note.

21 *fpp* *più cresc.* *mp* *molto dim.*

Vocal line for measures 21-23. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the entire phrase, with an accent mark over the first note.

mas - - - - - ques

*fp cresc. dim. pp*

Piano accompaniment for measures 21-23. The right hand plays a series of chords in the treble clef, starting with a 7-measure rest. The left hand plays a simple bass line in the bass clef.

*ppp* *più cresc.*

*p* *molto dim.*

*pp* *cresc. dim.*

*ppp*

Piano accompaniment for measures 21-23. The left hand plays a simple bass line in the bass clef, with a slur and a fermata over the final note.

4  
24

*p cresc.*

Jou - ant du luth

*pp cresc.* 6

26

*mp mf cresc. dim. mp dim.*

et dan - - ossia - sant

*p mp cresc. dim. p dim.* 6

28

*f*

et

*cresc. dim.* 6

30 *sfz dim.*

*mf dim.*

*f*

qua - - - si - - - Tris -

32 *mp*

*f cresc.*

tes - - - - - sous

34

*dim.*

*mf cresc.*

*dim.*

leurs - - - dé - - - gui - - - se - -

6  
36

*mp* *dim.* *p cresc.* *tr*

ments fan - tas - - -

*p* *dim.* *pp cresc.*

6 6 6

38 *dim.* *rit.* *pp*

(tr) ques.

*dim.* *ppp cresc.*

6 6 6 6

**A** A tempo

40 *mf espress. cresc.*

Tout en chan - tant

*più cresc.* *fp* *mp cresc.*

3 3

42 *sfz* *mf*

sur le mo - de mi - neur

44 *f cresc.* *rfz dim.*

l'a - - - - - mour vain - - - - -

46 *f* *mf molto dim.* *ffmp dim.* *p*

queur et la vie op - por - - - - - tune

*molto dim.* *p dim.* *pp*



8  
48

*mp dolce*

Ils n'ont pas l'air

*p*

50

*più drammatico e cresc.*

*rit. sfz dim.*

de croire à leur bon

*cresc.*

*dim.*

52

*p*

heur

*pp dim.*

53

**B** A tempo  
Gracioso e Coreografico

*p cresc. e misterioso tranquillo*

Et leur

*Il canto fuori*

*p cresc.* *dim.* *pp cresc.*

57

chan - - son se mê -

*dim.* *p* *mp cresc.*

*dim.* *pp* *p cresc.*

61

le/au clair de lune,

*rit.* *dim.* *p*

*dim.* *pp*



65 *p* tranquillo

Au cal - - me

*cresc.* *fp*

67 *A tempo*  
*mp cresc.* *mf dim.* *molto cresc.*

clair de lu - ne tris - te/et

*p cresc.* *più cresc.*

69 *f* *ff*

beau, Qui

*mf cresc.* *dim.* *cresc.* *dim.*

71 *sfz*  
 fait *ossia* rê - - - ver *f*

*cresc.* *dim.* *mf cresc.* *dim.*

73 *mp dim.* *cresc.* *mf* *p*  
 les oi - - - *ossia* - - - seaux

*p dim.* *cresc.* *dim.*

75 *mp dim.* *cresc.* *p dim.* *cresc.* *pp*  
 dans les ar - - - bres

*cresc.* *pp dim.* *cresc.* *ppp*

12

77

*p sempre cresc.* *dim.* *fp cresc. dim.*

80

*mp espress.*  
Et san - glo - ter

*p espress.*

82

*mf molto cresc.* *ff molto dim.*  
d'ex - - - - - ossia - ta -

*cresc.* *mp molto cresc.* *dim.*

84

*mp*

se

*più dim.*

*p dim.*

*cresc.*

86 *sfz dim.*

*f dim.*

les

jets

*mf dim.*

*più dim.*

88

*mp dim.*

*f sempre dim.*

d'eau,

Les

*p dim.*

*cresc.*

grands jets d'eau svel -

*sempre dim.*

6 6 6 6

Red.

92 *p* *mp* *molto rit.* *molto cresc.*

tes Par - mi

*pp* *molto cresc.*

6 6 6 6

Red.

94 *f* *molto dim.* *mp* *molto dim. a niente*

les marbres *8va*

*molto dim.* *p* *molto dim.* *ppp*

6 6 6 6

Red.

Soprano  
Paul Verlaine

# Clair de Lune

pour Soprano et Piano

Colette Mourey

Moderato  $\text{♩} = 72$

8 rit. *mp*

Votre

10 *mf* *espress.* *dim.* *molto cresc.* *f* *cresc.*

âme est un pa - y - sa - ge choi -

13 *sfz* *dim.* *f* *rfz* *molto dim.*

si Que vont char - mant

17 *mp* *leggiero cresc.* *mf* *mp* *p*

mas - - - - - ques et

19 *fp* *cresc.* *dim.*

ber - - - - -

20 *fp* *cresc.* *dim.*

ga - - - - -

21 *fpp* *più cresc.*

mas - - - - -

22 *mp* *molto dim.* *fp* *cresc. dim.* *pp*

- - - - - ques



Soprano

2

24 *p cresc.*  
Jou - ant du luth

26 *mp* *mf cresc. dim.* *mp dim.*  
et dan - <sup>ossia</sup> - sant

29 *f* *sfz dim.* *mf dim.* *f*  
et qua - - si Tris -

32 *mp* *f cresc.* *dim.*  
tes sous leurs dé -

35 *mf cresc.* *dim.* *mp* *dim.*  
gui - - - se - ments fan -

37 *p cresc.* *tr* *dim.* *rit.* *pp*  
tas - - - ques.

## Soprano

3

A A tempo

41 *mf espress. cresc.*

Tout en chan - tant sur le mo - de

43 *sfz* *mf* *f cresc.* *rfz dim.*

mi - neur l'a - mour vain -

46 *f* *mf molto dim.*

queur et la vie op -

47 *ffmp dim.* *p* *mp dolce*

por - tune Ils n'ont pas l'air

50 *più drammatico e cresc.* *rit.* *sfz dim.*

de croire à leur bon - - -

B A tempo  
Gracioso e Coreografico

52 *p*

heur

## Soprano

4  
55 *p cresc. e misterioso tranquillo* *dim.* *p* *mp cresc.*

Et leur chan - son se

60 *rit. dim.* *p*

mê - le/au clair de lune,

65 *p tranquillo* *A tempo* *mp cresc.* *mf dim.* *molto cresc.*

Au cal - me clair de lu - ne tris - te/et

69 *f* *ff* *sfz* *f*

beau, Qui fait rê - ver

73 *mp dim.* *cresc.* *mf* *p*

les oi - - - - - ossia - - - - - seaux

75 *mp dim.* *cresc.*

dans les

76 *p dim.* *cresc.* *pp* 3

ar - - - - - bres

## Soprano

5

80 *mp espress.*

Et san - glo - ter

82 *mf molto cresc.* *ff molto dim.* *mp*

d'ex - - - ossia ta - - - se

85 *sfz dim.* *f dim.*

les jets

88 *mp dim.* *f sempre dim.*

d'eau, Les grands jets

91

d'eau svel - - -

92 *p* *mp* *molto rit.* *molto cresc.*

tes Par - mi

94 *f molto dim.* *mp molto dim. a niente*

les marbres