



Colette Mourey

France, Les Auxons

Canon Pachelbel - Doux Printemps Pachelbel, Johann

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 l... (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: Canon Pachelbel - Doux Printemps
Composer: Pachelbel, Johann
Arranger: Mourey, Colette
Copyright: Copyright © Colette Mourey
Publisher: Mourey, Colette
Instrumentation: Children choir and piano,guitar
Style: Baroque

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

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Doux Printemps

Colette Mourey
(1954)

D'après le Canon de
Johann Pachelbel
(1653-1706)

Introduction

Adagio ♩ = 50

2

Soprano

Alto

Soprano Recorder

Guitar

Bass

Piano Reduction

CII

mp

cresc.

mp

cresc.

mp

cresc.

3
CII

4

rit.

dim.

dim.

dim.

Ca - - - hin ca - - - ha,

Tema

mp espress. *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

Prin - - - temps va là!

dim.

dim.

dim.

rit. . . .

dim.

Tema

B

A tempo

mp espress.

9

10

cresc.

Pris d'un co - ma, l'hi - ver bien las!

mp espress. *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

Tema

mp espress.

11

12

rit. . . .

Optional Repeats

Pris d'un co - ma, l'hi - ver bien las!

p *dim.*

Ca - - - hin ca - - - ha!

dim.

dim.

dim.

dim.

dim.

rit. . . .

p

Ah!
mp

Ca - - - hin ca - - - ha,

p

CII

mp

mp

mp

Prin - - - temps va là!

CIII

CI

dim.

dim.
rit. - - - *tr*

dim.

Variations

D A tempo

17

mf cresc.

Vifs sous - bois of - frent dia - mants:

mf cresc.

Ah! Vifs sous -

mf cresc.

mp cresc.

mp cresc.

mp cresc.

18

f dim.

Ga - - lam - -

f

bois of - frent dia - mants:

f

dim.

mf

dim.

mf

dim.

mf

dim.

mp cresc.
ment! Ca - - -

mf cresc.
Aux clo - chet - tes des mu - guets, Des fa - ran - do - les d'é - co - les s'é -

mf cresc.

mp cresc.

mp cresc.

mp cresc.

f dim.
hin ca - - ha!

f dim.
gaient! ca - - ha!

f dim.

mf dim.

mf dim.

mf dim.

mf
Prin - temps va là!

mf
Prin - temps va là!

mf

mp
p *p*

mp
mp

dim.
L'hi - - ver bien las!

dim.
L'hi - - ver bien las!

dim.

dim.

dim.
dim.

mf

Rai de so - leil

mf

Rai de so - leil

mf

mp

mp

rit. cresc.

Noie la Noie ro - che ver - meil!

cresc.

Luit ver - - meil!

cresc.

cresc.

p

cresc.

cresc.

Optional Repeats

24

F **Sempre adagio**

$\text{♩} = 36 (\text{♩} = 72)$

25

26

grandioso

mf cresc.

f cresc.

dim.

Dan - - sent, dan sent les grands oi seaux blancs Au fir ma ment pleind'é toiles,

grandioso

f cresc.

mf cresc.

dim.

Dansent les grands oi seaux blancs

Oh!

Au fir - mament plein d'é toi, Les nu

grandioso

f cresc.

dim.

1/2 CV

mf cresc.

dim.

cresc.

dim.

mf cresc.

dim.

27

28

mf cresc.

Moel-leu-se toile des ru-bans em-bau-més De ro-ses sa

mf cresc.

mp

cresc.

a-ges en-ru-ban-nés voilent Les ro-ses sa-tins du ma - tin!

sa -

mf cresc.

CI

mp cresc.

mp cresc.

mp
tin!

mp
tin!

mp

p cresc.

p cresc.

p cresc.

31

32

dim.

dim.

dim.

mf cresc. *dim.*
 À cha - - - que pas,
mf cresc. *dim.*
 À cha - - - que pas,
mf cresc. *dim.*
mp cresc. *dim.*
mp cresc. *dim.*

35 *cresc.* 36 *dim.*
 tré - - - pas!
cresc. *dim.*
 Du froid tré - - pas!
cresc. *dim.*
cresc. *dim.*

H

f cresc.

dim.

cresc.

dim.

Sans

un

souf - -

fle,

mf cresc.

dim.

cresc.

dim.

Sans

un

souf - -

fle,

f cresc.

dim.

cresc.

dim.

mf cresc.

dim.

cresc.

dim.

mf

mf cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

Muet,

s'es - -

souf - -

fle!

cresc.

dim.

cresc.

dim.

Muet,

s'es - -

souf - -

fle!

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

CVIII

41 42

f

f

f

43 44

dim.

rit.

dim.

dim.

J **Meno Adagio** $\text{♩} = 60$
molto espressivo

45

46

f *f* *f*

Les co-rol-les é - pa-nouies Ca-ril-lon-nent la vi - e!

molto espressivo *f cresc.* *dim.*

La vi - e!

molto espressivo

f *f*

7 4 3 1/2CV CI 4 2 1 2 1

mf 0 0 0 1 0 3

mf *mf*

47

48

rit. - - Optional Repeats

f dim. *rit.* - - Optional Repeats

La vi - e, la vie!

f cresc. *dim.* *cresc.*

Les co-rol-les é - pa-nouies Ca-ril-lon-nent la vie!

f cresc. *dim.* *cresc.*

3 4 3 1 2 4 2 1 4 4

mf cresc. *dim.* *cresc.*

mf cresc. *dim.* *cresc.*

mf cresc. *dim.* *cresc.*

- nez, chan- tons! dan - sons! Gai prin - temps: ga -
 Ve - nez, chan - tons! dan - sons! Gai prin - temps! Ve -
 la! Ve - nez, chan - tons! dan - sons!
 la!
 la!

L molto marcato
ff cresc.

55

56

Ve - nez, chan - tons! dan - sons! Gai prin - temps! Ve -
 la! Ve - nez, chan - tons! dan - sons!
 la!
 la!

rit.

dim.

ff cresc. Div. *fff*



nez, chan- tons! dan - sons! Doux prin-temps va là!

dim.

ff cresc.

fff



Ve- nez, chan- tons! dan- sons! ri- ons! chan- tons, dan - sons et ri - ons!

dim.

ff cresc.

fff

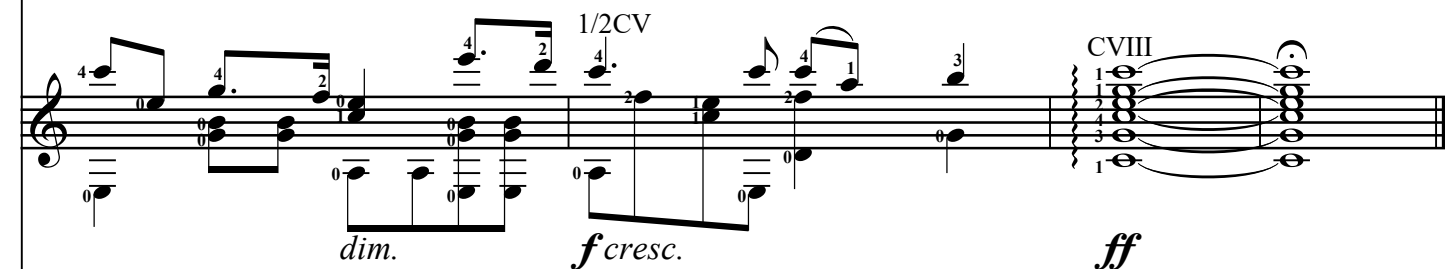


Ve- nez, chan- tons! dan- sons! ri- ons! chan- tons, dan - sons et ri - ons!

dim.

f cresc.

ff



Ve- nez, chan- tons! dan- sons! ri- ons! chan- tons, dan - sons et ri - ons!

dim.

f cresc.

ff



Ve- nez, chan- tons! dan- sons! ri- ons! chan- tons, dan - sons et ri - ons!

dim.

f cresc.

ff



Ve- nez, chan- tons! dan- sons! ri- ons! chan- tons, dan - sons et ri - ons!

Soprano

Colette Mourey

(1954)

Doux Printemps

D'après le Canon de

Johann Pachelbel

(1653-1706)

Introduction

Adagio $\text{♩} = 50$ **2** rit. **A** A tempo **2** rit. - Optional Repeats

9 **B** A tempo **2** Tema *mp espress.* *dim.* rit. - Optional Repeats

Pris d'un co - ma, l'hi - ver bien las!

A tempo **C** Optional Repeats **D** Variations A tempo *mf cresc.* *f dim.*

13 Ah! Vifs sous-bois of-frent dia - mants: Ga-lam

19 *mp cresc.* *f dim.* **E** *mf*

ment! Ca - hin ca - ha! Prin-temps va là!

22 *dim.* *mf* rit. *cresc.* Optional Repeats

L'hi - ver bien las! Rai de so - leil Noie la ro - che ver-meil!

F Sempre adagio $\text{♩} = 36$ ($\text{♩} = 72$) grandioso *mf cresc.* *f cresc.* *dim.*

25 Dan - sent, dan-sent les grands oi-seaux blancs Au fir - ma-ment plein d'é- toiles,

27 *mf cresc.* *mp* **3**

Moel-leu-se toile des ru-bans em-bau-més De ro-ses sa - tin!

G

H

33 *mf cresc.* *dim.* *cresc.* *dim.* *f cresc. dim.*

Á cha - que pas, tré - pas! Sans un

38 *cresc. dim.* *cresc. dim.* *cresc. dim.* **I** **3** *rit. .*

souf - fle, Muet, s'es - souf - fle!

J **Meno Adagio** ♩ = 60
molto espressivo

45 *f*

Les co - rol - les é - pa - nouies Ca - ril - lon - nent la

46 *f* *f dim.* *rit. .* **Optional Repeats**

vi - e! La vi - e, la vie!

49 **K** **A tempo** **2** *f cresc.* *dim.*

Tin - tin - na - bu - lent, dis!

53 **L** *molto marcato* *ff cresc.* **2**

Ve - nez, chan - tons! dan - sons! Gai prin -

56 *dim.*

temps! Ve - nez, chan - tons! dan - sons!

rit. .

58 *ff cresc.* *Div.* *fff*

Doux prin - temps va là!

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Adagio $\text{♩} = 50$ rit. **A** A tempo*mp*

Ca - hin ca - ha,

7

rit. **B** Tema A tempo*mp* *espress.**cresc.*

Prin - temps va là! Pris d'un co - ma, l'hi - ver bien las!

11

rit. **C** A tempoOptional Repeats *mp**dim.*

Ca - hin ca - ha! Ca - hin ca - ha, Prin - temps

16

rit. **D** A tempoOptional Repeats *mf* *cresc.*

va là! Ah! Vifs sous - bois of-frent dia-mants:

19

mf *cresc.*

Aux clo - chet - tes des mu - guets, Des fa - ran - do - les d'é - co - les s'é -

20

f *dim.***E** *mf**dim.**mf*

gaient! ca - ha! Prin-temps va là! L'hi - ver bien las! Rai de so-leil

24

rit.

Optional Repeats

F Sempre adagio $\text{♩} = 36$ ($\text{♩} = 72$)

grandioso

f *cresc.**mf* *cresc.*

Luit ver - meil! Dan - sent les grands oi - seaux blancs

26

dim.

Oh! Au fir - ma - ment plein d'é - toi - les, Les nu -

27

mf *cresc.**mp**cresc. mp*

3



a-ges en-ru-ban-nés voilent Les ro-ses sa-tins du ma - tin! sa - tin!

Alto

2 **G** **H**
 33 *mf cresc.* *dim.* *cresc.* *dim.* *mf cresc.* *dim.*
 Á cha - que pas, Du froid tré - pas! Sans un

38 *cresc.* *dim.* *cresc.* *dim.* *cresc.* *dim.* **I** **3** *rit. -*
 souf - fle, Muet, s'es - souf - fle!

45 **J** **Meno Adagio** ♩ = 60
 molto espressivo *f cresc.* *dim.* *f cresc.*
 La vi - e! Les co-rol-les é - pa-nouies Ca-ri-lon-nent la

48 *rit. -* **K** **A tempo**
 Optional Repeats *mf cresc.* *dim.*
 vie! Leurs pen - du - les tin tin - na bulent,

51 *f cresc.*
 Ding, dong, dis! Ve - nez, chan-tons! dan - sons!

54 **L** molto marcato
ff cresc.
 Gai prin - temps: ga - la!

56 *dim.*
 Ve - nez, chan - tons! dan - sons! Ve - nez, chan - tons! dan - sons! ri - ons!
rit. -

58 *ff cresc.* *fff*
 chan - tons, dan - sons et ri - on!

Soprano
Recorder

Doux Printemps

Colette Mourey
(1954)
D'après le Canon de
Johann Pachelbel
(1653-1706)

Adagio ♩ = 50
2

Tema
rit. **A** A tempo
mp espress. cresc.

7
Optional Repeats rit. **B** A tempo
dim. mp espress. cresc.

11
Optional Repeats rit. **C** A tempo Optional Repeats rit.
dim. p

17 **D** A tempo
mf cresc. f dim. mf cresc.

20 **E**
f dim. mf dim.

23
mf cresc. Optional Repeats

F **Sempre adagio**
♩ = 36 (♩ = 72)
grandioso
25
f cresc.

26
dim. mf cresc.

28
mp 3

33 **G** **H**

mf cresc. dim. cresc. dim. f cresc. dim.

38 **I** 3 rit. .

cresc. dim. cresc. dim. cresc. dim.

45 **J** **Meno Adagio** ♩ = 60
molto espressivo

f f

47

f cresc.

48 rit. Optional Repeats

dim. cresc.

49 **K** **A tempo**

mf cresc. dim. f cresc. dim.

52

f cresc.

55 **L** **molto marcato**

ff cresc.

57 rit.

dim. ff cresc. fff

Doux Printemps

Colette Mourey

(1954)

D'après le Canon de

Johann Pachelbel

(1653-1706)

Adagio ♩ = 50 CII

3 CII rit. - - **A** A tempo CII

6 CII rit. - **Optional Repeats**

9 **B** A tempo CII

11 rit. - - **Optional Repeats**

13 **C** A tempo CII

16 CIII rit. - - **Optional Repeats**

CI

17 **D** A tempo

mp cresc. *mf* *dim.*

mp cresc. *mf dim.*

mp *p* *dim.*

mp *cresc.* *mf cresc.*

rit. CIII

Optional Repeats **F** $\text{♩} = 36$ ($\text{♩} = 72$)
1/2CV

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

p cresc.

p

dim. *mp cresc.*

34

dim. *cresc.*

36

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

38

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

40

cresc. *dim.*

41

I CVIII *f*

42

f

43

f

44

dim. *rit.*

4 **J** **Meno Adagio** ♩ = 60

45

mf

1/2CV

CI

47

mf cresc.

dim.

cresc.

rit.

Optional Repeats

49 **K** **A tempo**

mp cresc.

dim.

51

mf cresc.

dim.

53

55 **L**

f cresc.

57

dim.

f cresc.

ff

rit.

1/2CV

CVIII

Bass

Doux Printemps

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Adagio ♩ = 50

mp *cresc.* *dim.* rit.

5 **A** A tempo rit. Optional Repeats

mp *cresc.* *dim.* rit.

9 **B** A tempo rit. Optional Repeats

p *cresc.* *dim.* rit.

13 **C** A tempo

mp

16 rit. Optional Repeats **D** A tempo

dim. *mp cresc.* *mf* *dim.* rit.

19

mp cresc. *mf dim.*

21 **E** rit. Optional Repeats

mp *dim.* *mp* *cresc.* rit.

2 **F** Sempre adagio

Bass

25 $\text{♩} = 36 (\text{♩} = 72)$

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

29

p cresc. *dim.*

33 **G**

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

37 **H**

mf

41 **I**

f *dim.* *rit.*

45 **J** Meno Adagio $\text{♩} = 60$

rit. Optional Repeats

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

49 **K** A tempo

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

53

L

f cresc.

57

dim. *f cresc.* *ff*

Piano
Reduction

Doux Printemps

Colette Mourey
(1954)
D'après le Canon de
Johann Pachelbel
(1653-1706)

Adagio ♩ = 50

Musical notation for measures 1-2. Treble clef, common time. The right hand plays chords in the upper register, and the left hand plays a simple bass line. Dynamics: *mp* in measure 1, *cresc.* in measure 2.

3

Musical notation for measures 3-4. Treble clef, common time. The right hand plays chords, and the left hand plays a simple bass line. Dynamics: *rit.* in measure 3, *dim.* in measure 4.

5

A A tempo

Musical notation for measures 5-6. Treble clef, common time. The right hand plays chords, and the left hand plays a simple bass line. Dynamics: *mp* in measure 5, *cresc.* in measure 6.

7

Musical notation for measures 7-8. Treble clef, common time. The right hand plays chords, and the left hand plays a simple bass line. Dynamics: *rit.* in measure 7, *dim.* in measure 8. The section ends with repeat signs. The text "Optional Repeats" is written to the right of the staff.

9

B A tempo

Musical notation for measures 9-10. Treble clef, common time. The right hand plays chords, and the left hand plays a simple bass line. Dynamics: *p* in measure 9, *cresc.* in measure 10.

Musical notation for measures 11-12. The right hand features a series of chords, with a *dim.* marking at the end. The left hand plays a simple bass line. A repeat sign is at the end of the system.

13 **C** A tempo

Musical notation for measures 13-15. Measure 13 starts with a *mp* dynamic. The right hand has a melodic line with some grace notes, while the left hand continues with a steady bass line. A repeat sign is at the end of the system.

16 rit. Optional Repeats

Musical notation for measures 16-17. Measure 16 has a *dim.* marking. Measure 17 features a trill in the right hand. A repeat sign is at the end of the system.

17 **D** A tempo

Musical notation for measures 17-18. Measure 17 starts with *mp cresc.* and ends with *mf*. Measure 18 has a *dim.* marking. The right hand has a busy melodic line with grace notes, and the left hand has a steady bass line. A repeat sign is at the end of the system.

19 *mp cresc.* *mf dim.*

Musical notation for measures 19-20. Measure 19 starts with *mp cresc.* and ends with *mf dim.*. The right hand has a melodic line with grace notes, and the left hand has a steady bass line. A repeat sign is at the end of the system.

21 **E**

Musical notation for measures 21-22. Measure 21 starts with *mp* and ends with *dim.*. The right hand has a melodic line with grace notes, and the left hand has a steady bass line. A repeat sign is at the end of the system.

23

Optional Repeats

Musical notation for measures 23-24. Measure 23 starts with a piano reduction of a melody in the right hand and a bass line in the left hand. The dynamic is *mp*. Measure 24 features a *rit.* (ritardando) and a *cresc.* (crescendo) marking. The system concludes with a double bar line and repeat dots, indicating an optional repeat.

25

Sempre adagio

F ♩ = 36 (♩ = 72)

Musical notation for measures 25-28. Measure 25 begins with a key signature change to F major, indicated by a box containing the letter 'F'. The tempo is marked 'Sempre adagio' with a metronome marking of ♩ = 36 (♩ = 72). The dynamic is *mf cresc.*. Measure 26 includes a *dim.* (diminuendo) marking. Measure 27 features a *mp cresc.* marking. The system ends with a double bar line.

29

Musical notation for measures 29-30. Measure 29 features a *p cresc.* (piano crescendo) marking. The system concludes with a double bar line.

31

Musical notation for measures 31-32. Measure 31 continues the piano reduction. Measure 32 includes a *dim.* (diminuendo) marking. The system ends with a double bar line.

33

G

Musical notation for measures 33-34. Measure 33 begins with a key signature change to G major, indicated by a box containing the letter 'G'. The dynamic is *mp cresc.*. Measure 34 includes a *dim.* (diminuendo) marking. The system ends with a double bar line.

35

Musical notation for measures 35-36. Measure 35 features a *cresc.* (crescendo) marking. Measure 36 includes a *dim.* (diminuendo) marking. The system ends with a double bar line.

37 **H**

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

Measures 37 and 38 of the piano reduction. Measure 37 starts with a treble clef and a common time signature. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand plays a simple bass line. Dynamic markings include *mf cresc.*, *dim.*, *cresc.*, and *dim.* A rehearsal mark **H** is placed above the first measure.

39

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

Measures 39 and 40 of the piano reduction. The right hand continues with a similar rhythmic pattern to the previous measures, and the left hand maintains a steady bass line. Dynamic markings are *cresc.*, *dim.*, *cresc.*, and *dim.*

41 **I**

f *dim.* *rit.*

Measures 41 through 44 of the piano reduction. Measure 41 begins with a treble clef and a common time signature. The right hand features a dense texture of chords and sixteenth notes, while the left hand plays a simple bass line. Dynamic markings include *f*, *dim.*, and *rit.* A rehearsal mark **I** is placed above the first measure.

J *Meno Adagio* ♩ = 60

45

mf

Measures 45 and 46 of the piano reduction. Measure 45 starts with a treble clef and a common time signature. The right hand features a simple melody with a fermata over the first measure, while the left hand plays a simple bass line. Dynamic marking is *mf*. A rehearsal mark **J** is placed above the first measure.

47

mf cresc. *dim.* *cresc.* *rit.* - - - Optional Repeats

Measures 47 and 48 of the piano reduction. Measure 47 starts with a treble clef and a common time signature. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand plays a simple bass line. Dynamic markings include *mf cresc.*, *dim.*, *cresc.*, and *rit.* A rehearsal mark **J** is placed above the first measure. The section ends with a double bar line and the text "Optional Repeats".

49 **K** A tempo

Musical score for measures 49-50. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand plays a simple bass line. Dynamics include *mp cresc.* and *dim.*

51

Musical score for measures 51-52. The right hand continues with intricate rhythmic patterns. Dynamics include *mf cresc.*, *dim.*, and *mf cresc.*

53

Musical score for measures 53-54. The right hand has a more melodic line with some grace notes. The left hand remains a simple bass line.

55 **L**

Musical score for measures 55-56. The right hand has a more melodic line with some grace notes. The left hand remains a simple bass line. Dynamics include *f cresc.*

57

Musical score for measures 57-60. The right hand features a melodic line with some grace notes. The left hand has a simple bass line. Dynamics include *dim.*, *f cresc.*, and *ff*. A *rit.* marking is present above the staff. The piece concludes with a double bar line.

Doux Printemps

Cahin-caha, printemps va là !
Pris d'un coma, l'hiver bien las !
Vifs sous-bois offrent diamants :
Galamment !

Aux clochettes des muguets,
Des farandoles d'écoles s'égaient !
Rai de soleil
Noie la roche vermeil !
Dansent, dansent les grands oiseaux blancs
Au firmament plein d'étoiles,
Les nuages enrubannés voilent
Les roses satins du matin
Moelleuse toile des rubans embaumés
De roses satin !

À chaque pas, du froid, trépas !
Sans un souffle,
Muet, s'essouffle !

Les corolles épanouies
Carillonnent la vie !
Leurs pendules tintinnabulent
Tintinnabulent, ding, dong, dis !

Venez, chantons ! dansons !
Gai printemps : gala !
Chantons, dansons et rions !
Doux printemps va là !