



# Colette Mourey

France, Les Auxons

## Ave Maria (after Air J.S. Bach) Bach, Johann Sebastian

### 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:** Ave Maria [after Air J.S. Bach]

**Composer:** Bach, Johann Sebastian

**Arranger:** Mourey, Colette

**Copyright:** Copyright © Colette Mourey

**Publisher:** Mourey, Colette

**Instrumentation:** Voice Soprano, Strings, Basso continuo

**Style:** Baroque

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# "Ave Maria"

from Air

J.S.Bach

Arr.: Colette Mourey

Adagio molto sostenuto ♩ = 36

Soprano

Violin 1  
*mp molto sostenuto* *cresc.* *dim.*

Violin 2  
*p* *cresc.*

Viola  
*p* *cresc.*

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

Piano Reduction  
*p* *cresc.* *dim.*

4

Vln.1 *cresc.* *dim.* *cresc.* *dim.*

Vln.2 *cresc.* *cresc.* *dim.*

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

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

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

2 A

7 *mp cresc.* *mf dim.* *mf cresc.* *f dim.*

S. A - - - - ve - Ma - ri - a, - gra - - - ti - a - ple -

Vln.1 *p cresc.* *mp dim.* *cresc.*

Vln.2 *p cresc.* *mp dim.* *cresc.*

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

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

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

10 *mp cresc.* *mf dim.* *p cresc.* *mf cresc.* *dim.* *mp cresc.* *mf dim.* *mp*

S. - na - Do - mi - nus te - cum - Be - ne - dic - ta in - mu - lie - ri - bus

Vln.1 *mp cresc.* *p cresc.* *mp dim.* *p*

Vln.2 *p cresc.* *mp dim.* *p*

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

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

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

**B** Più animato

13

Musical score for measures 13-15. The score is for five instruments: Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo/mood is 'Più animato'. The dynamics are marked as *mf cresc.* for Vln.1, *mp cresc.* for Vln.2, *mp cresc.* for Vla., *mp cresc.* for Vlc., and *mp cresc.* for Pno. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some slurs.

16

Musical score for measures 16-18. The score is for five instruments: Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo/mood is 'Più animato'. The dynamics are not explicitly marked in this section. The music continues with the complex rhythmic patterns from the previous section, including slurs and various note values.

Musical score for measures 19-21. The score is for a string quartet and piano. The instruments are Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The piano part has a more complex texture with chords and arpeggiated figures.

Musical score for measures 22-24. The score is for a string quartet and piano. The instruments are Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with similar rhythmic patterns. Measure 24 includes a trill in the first violin part and a *dim.* (diminuendo) marking in all parts. The piano part continues with its characteristic chordal and arpeggiated textures.



*p cresc.*

*mp dim.*

S. Et be - ne - dic - tus fruc -

Vln.1 *pp*

Vln.2 *pp*

Vla. *pp*

Vlc. *pp*

Pno. *pp*

*mp cresc.*

*mf*

*dim.*

*p cresc.*

S. tus ven - tris\_ tu - i, Je - sus! Sanc - - ta Ma - ri - a,

Vln.1 *cresc.*

Vln.2 *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Pno. *cresc.*

6

28 *mf* *dim.* *p* *mp cresc.* *mf* *dim.*

S. Ma - ter De - i, O - - ra pro -

Vln.1

Vln.2

Vla.

Vlc.

Pno.

30 *mp cresc.* *mf dim.* *p* *cresc.* *mp cresc.*

S. no - bis pec - ca - to - ri - bus Nunc, et

Vln.1 *p cresc.*

Vln.2 *p cresc.*

Vla. *p cresc.*

Vlc. *p cresc.*

Pno. *p cresc.*

32 *mf cresc.* *f cresc.* *mf cresc.* *f dim.* *mf cresc.* *f dim.* 7

S. in o - ra Mor - - - - -

Vln.1

Vln.2

Vla.

Vlc.

Pno.

34 *f cresc.* *ff dim.* *mf cresc.* *f* *dim.* *rit.* *mp cresc.* *mf dim.* *p*

S. tis - - - - nos-trae. in o - ra mor - tis nos - - - - trae. A - men!

Vln.1 *mf* *p cresc.* *dim.* *pp*

Vln.2 *mp* *p cresc.* *dim.* *pp*

Vla. *mp* *p cresc.* *dim.* *pp*

Vlc. *mp* *p cresc.* *dim.* *pp*

Pno. *mp* *p cresc.* *dim.* *pp*



# "Ave Maria"

from Air

J.S.Bach

Arrt.: Colette Mourey

Adagio molto sostenuto  $\text{♩} = 36$

**6** **Amp** *cresc.* *mf dim.*

A - ve - Ma - ri - a,

9 *mf cresc.* *f dim.* *mp cresc.* *mf dim.* *p cresc.* *mf cresc.* *dim.*

gra - ti - a - ple - na - Do - mi - nus te - cum - Be - ne - dic - ta in -

*mp cresc.* *mf dim.* *mp* **B** Più animato **12** **C** *p cresc.* *mp dim.*

mu - lie - ri - bus Et - be - ne - dic - tus fruc

26 *mp cresc.* *mf dim.* *p cresc.* *mf dim.* *p*

tus ven - tris tu - i, Je - sus! Sanc - ta Ma - ri - a, Ma - ter De - i,

29 *mp cresc.* *mf dim.* *mp cresc.* *mf dim.* *p cresc.* *mp cresc.*

O - ra pro no - bis pec - ca - to - ri - bus Nunc, et

32 *mf cresc.* *f cresc.* *mf cresc.* *f dim.* *cresc.* *f dim.* *f cresc.* *ff dim.* *mf cresc.*

in o - ra Mor - tis nos - trae. in

35 *f dim.* *mp cresc.* *rit.* *mf dim.* *p*

o - ra mor - tis nos - trae. A - men!

Violin 1

"Ave Maria"  
from Air

J.S.Bach  
Arrt.: Colette Mourey

Adagio molto sostenuto ♩ = 36

mp molto sostenuto cresc. dim.

4

cresc. dim. cresc. dim.

7

**A**

p cresc. mp dim. cresc.

10

mp cresc. p cresc. mp dim. p

13

**B** Più animato

mf cresc.

16

Violin 1

19



22



25

C



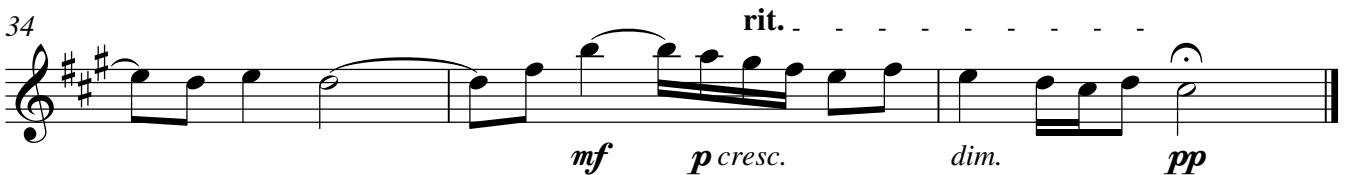
28



32



34



# "Ave Maria" from Air

J.S.Bach  
Arrt.: Colette Mourey

Adagio molto sostenuto ♩ = 36

4 *p* *cresc.* **A**

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

13 **B** Più animato *mp cresc.*

17

20

24 **C** *dim.* *pp*

27 *cresc.*

31 *p cresc.*

33 *mp* *p cresc.* *dim.* *pp* rit. . . . .

"Ave Maria"  
from Air

J.S.Bach  
Arrt.: Colette Mourey

Adagio molto sostenuto ♩ = 36

*p* *cresc.* *cresc.*

5

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

9

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

13

**B** Più animato

*mp cresc.*

16

20

*dim.*

25

**C**

*pp* *cresc.*

28

*p cresc.*

32

*mp* *p cresc. dim.* *pp* *rit.*

Adagio molto sostenuto ♩ = 36

*p* *cresc.* *dim.*

4

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

7 **A**

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

10

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

13 **B** Più animato

*mp* *cresc.*

16

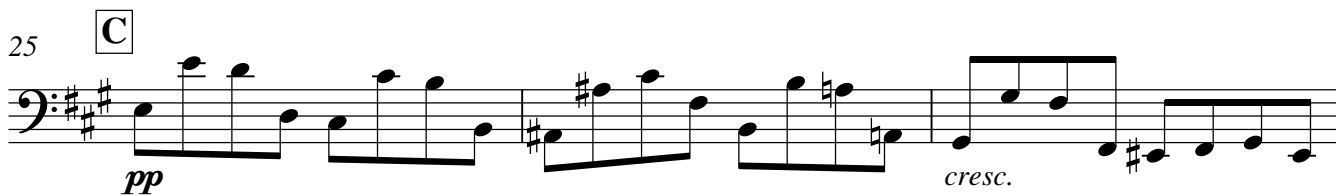
19



22



25



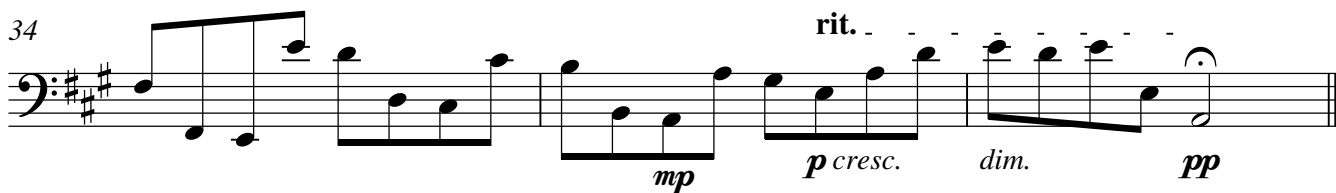
28



31



34



"Ave Maria"  
from Air

J.S.Bach

Arrt.: Colette Mourey

Adagio molto sostenuto ♩ = 36

Measures 1-3 of the piano reduction. The piece is in A major and 4/4 time. Measure 1 starts with a piano (*p*) dynamic. The right hand features a sustained chord in the first two measures, followed by a melodic line in the third measure. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *cresc.*, and *dim.*

Measures 4-6 of the piano reduction. Measure 4 begins with a *cresc.* dynamic. The right hand continues the melodic line with some grace notes. The left hand maintains the eighth-note accompaniment. Dynamics include *cresc.*, *dim.*, *cresc.*, and *dim.*

Measures 7-9 of the piano reduction. Measure 7 is marked with a box containing the letter 'A'. The right hand has a sustained chord in the first two measures. Dynamics include *p cresc.*, *mp dim.*, *cresc.*, and *dim.*

Measures 10-12 of the piano reduction. Measure 10 starts with a *cresc.* dynamic. The right hand continues the melodic line. The left hand maintains the eighth-note accompaniment. Dynamics include *cresc.*, *dim.*, *cresc.*, *mp dim.*, and *p*.



**B** Più animato

13

*mp cresc*

Measures 13-14: The right hand features a melodic line with a long slur over the first two measures, followed by eighth-note patterns. The left hand provides a steady accompaniment of quarter notes.

15

Measures 15-16: The right hand continues with eighth-note patterns and some chords. The left hand maintains the quarter-note accompaniment.

18

Measures 18-19: The right hand has a melodic phrase with a slur, followed by eighth-note runs. The left hand continues with quarter notes.

20

Measures 20-21: The right hand features a melodic line with a slur, followed by eighth-note patterns. The left hand continues with quarter notes.

22

*dim.*

Measures 22-23: The right hand has a melodic phrase with a slur, followed by eighth-note patterns. The left hand continues with quarter notes. The piece concludes with a *dim.* marking.

C

25

Musical notation for measures 25-27. The piece is in C major (one sharp). Measure 25 starts with a piano (*pp*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of eighth notes. A crescendo (*cresc.*) begins in measure 27.

28

Musical notation for measures 28-29. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

30

Musical notation for measures 30-31. A piano (*p*) dynamic is marked in measure 30, followed by a crescendo (*cresc.*) in measure 31.

32

Musical notation for measures 32-33. The right hand features a more active melodic line with slurs and ties. The left hand continues with the eighth-note accompaniment.

34

Musical notation for measures 34-36. Measure 34 is marked *mp*. Measure 35 has a piano (*p*) dynamic with a crescendo (*cresc.*). Measure 36 is marked *dim.* and ends with a *pp* dynamic. A *rit.* (ritardando) marking is placed above the right hand in measure 35, with a dashed line extending to the end of the piece.