



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

**Composer:** Bach, Johann Sebastian

**Arranger:** Mourey, Colette

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**Publisher:** Mourey, Colette

**Instrumentation:** Voice and string quartet

**Style:** Baroque

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# "Ave Maria"

from Air

J.S.Bach

Art.: Colette Mourey

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

Baritone

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.*

**A**

Bar. *mp cresc.* *mf dim.* *mf cresc.* *f dim.*  
 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.*

Bar. *mp cresc.* *mf dim.* *p cresc.* *mf cresc.* *dim.* *mp cresc.* *mf dim.* *mp*  
 - 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 texture with rapid sixteenth-note passages in the upper strings and a steady eighth-note accompaniment in the lower strings and piano.

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 same complex texture, featuring rapid sixteenth-note passages in the upper strings and a steady eighth-note accompaniment in the lower strings and piano.

Musical score for measures 19-21. The score is for a string quartet and piano. The instruments are Vln.1, Vln.2, Vla., Vlc., and Pno. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a complex texture with rapid sixteenth-note passages in the first violin and piano, and more melodic lines in the other instruments.

Musical score for measures 22-24. The score continues for the string quartet and piano. The instruments are Vln.1, Vln.2, Vla., Vlc., and Pno. The key signature remains three sharps and the time signature is 4/4. The music concludes with a *dim.* (diminuendo) marking and a *tr* (trill) in the first violin part.



*p cresc.*

*mp dim.*

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

Vln.1 *pp*

Vln.2 *pp*

Vla. *pp*

Vlc. *pp*

Pno. *pp*

*mp cresc.*

*mf*

*dim.*

*p cresc.*

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

Vln.1 *cresc.*

Vln.2 *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Pno. *cresc.*

28

Bar. *mf* *dim.* *p* *mp cresc.* *mf* *dim.*

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

Vln.1

Vln.2

Vla.

Vlc.

Pno.

30

Bar. *mp cresc.* *mf dim.* *p* *cresc.* *mp cresc.*

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

Vln.1

Vln.2

Vla.

Vlc.

Pno.

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

Bar. 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*

Bar. 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 **A** *mp 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.* *mf cresc.* *f dim.* *f cresc.* *ff dim.* *mf cresc.*

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

35 *f dim.* *mp cresc.* *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

*p* *cresc.*

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

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

13 **B Più animato** *mp cresc.*

17

20

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

27 *cresc.*

31 *p cresc.*

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

Viola

"Ave Maria"  
from Air

J.S.Bach

Arrt.: Colette Mourey

Adagio molto sostenuto ♩ = 36

*p* *cresc.* *cresc.*

5

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

9

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

13

**B** Più animato

*mp cresc.*

16

20

*dim.*

25

**C**

*pp* *cresc.*

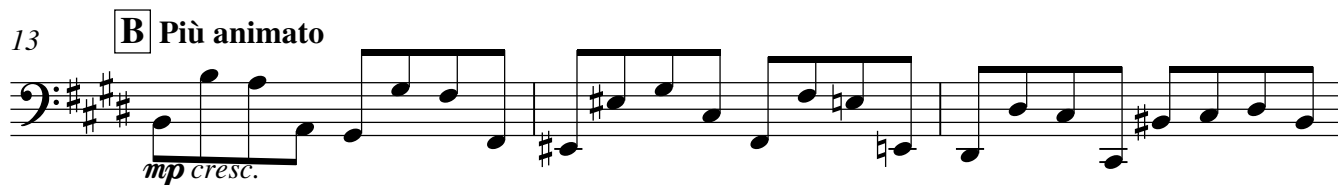
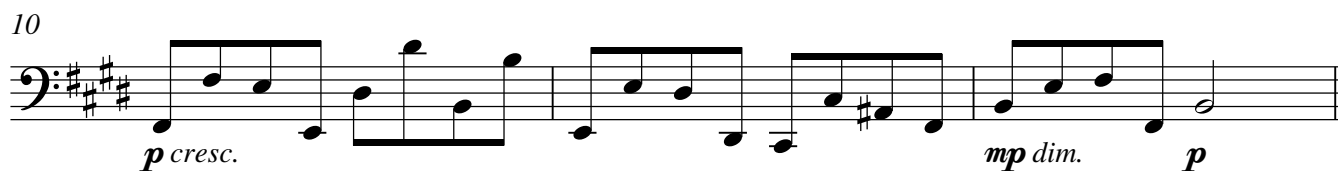
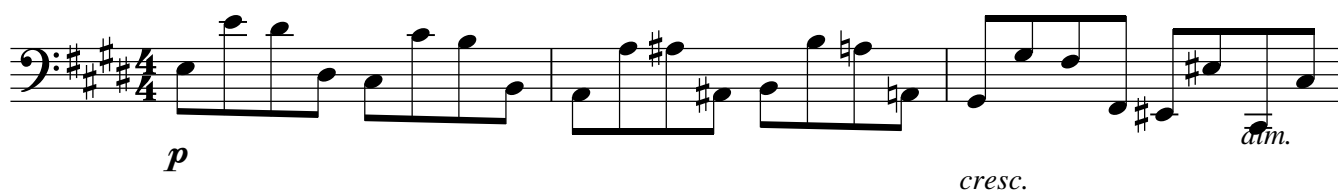
28

*p cresc.*

32

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

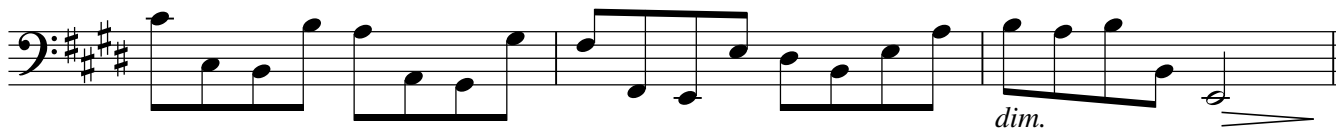
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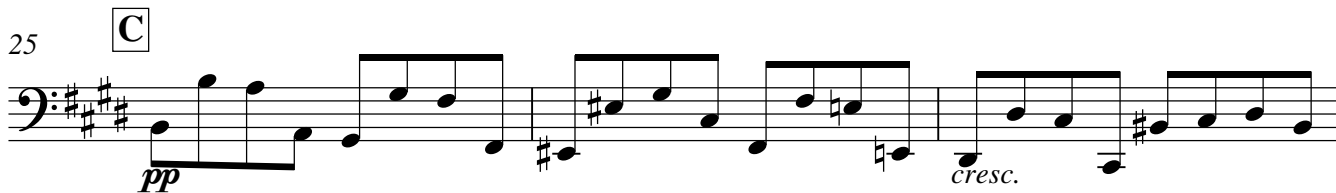
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22



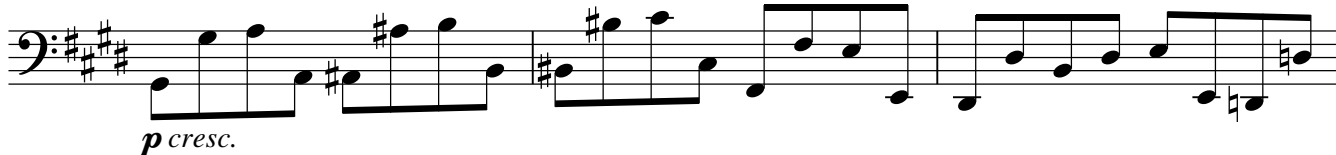
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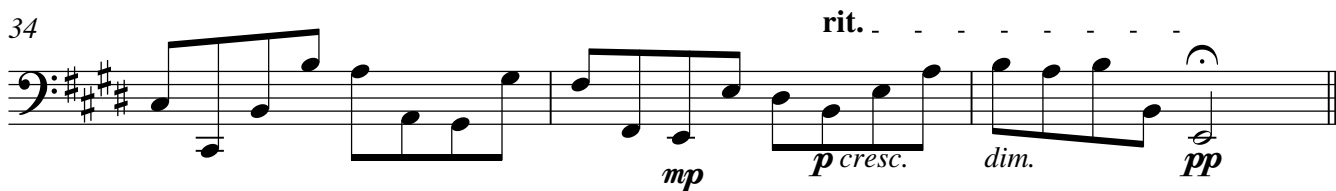
28



31



34



"Ave Maria"  
from Air

J.S.Bach

Arrt.: Colette Mourey

Adagio molto sostenuto ♩ = 36

Measures 1-3 of the piano reduction. The music is in G major and 4/4 time. Measure 1 starts with a piano (*p*) dynamic. Measure 2 features a crescendo (*cresc.*) and measure 3 ends with a decrescendo (*dim.*). The right hand has a melodic line with a long note in measure 2, while the left hand provides a steady bass line.

Measures 4-6 of the piano reduction. Measure 4 begins with a crescendo (*cresc.*), measure 5 with a decrescendo (*dim.*), measure 6 with a crescendo (*cresc.*), and measure 7 with a decrescendo (*dim.*). The right hand continues the melodic line with some grace notes, and the left hand maintains the bass line.

Measures 7-9 of the piano reduction. Measure 7 is marked with a box containing the letter 'A'. Measure 7 starts with a piano (*p*) dynamic and a crescendo (*cresc.*). Measure 8 has a mezzo-piano (*mp*) dynamic and a decrescendo (*dim.*). Measure 9 features a crescendo (*cresc.*) and ends with a decrescendo (*dim.*). The right hand has a melodic line with a long note in measure 8, and the left hand continues the bass line.

Measures 10-12 of the piano reduction. Measure 10 begins with a crescendo (*cresc.*), measure 11 with a decrescendo (*dim.*), measure 12 with a crescendo (*cresc.*), measure 13 with a mezzo-piano (*mp*) dynamic and a decrescendo (*dim.*), and measure 14 ends with a piano (*p*) dynamic. The right hand continues the melodic line with grace notes, and the left hand maintains the bass line.



**B** Più animato

13 *mp cresc.*

15

18

20

22 *dim.*

A piano reduction score for a piece titled 'Più animato'. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It consists of five systems of music, each with a measure number (13, 15, 18, 20, 22) at the beginning. The first system includes the instruction 'mp cresc.' (mezzo-piano, crescendo). The second system starts at measure 15. The third system starts at measure 18. The fourth system starts at measure 20. The fifth system starts at measure 22 and includes the instruction 'dim.' (diminuendo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is generally more active than the treble line, providing a steady accompaniment.

C

25

Musical score 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 complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment. A crescendo (*cresc.*) begins in measure 27.

28

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

30

Musical score for measures 30-31. A piano (*p*) dynamic is marked in measure 30, followed by a crescendo (*cresc.*). The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

32

Musical score for measures 32-33. The right hand continues with a melodic line, and the left hand maintains the accompaniment.

rit. . . . .

34

Musical score for measures 34-35. The piece concludes with a mezzo-piano (*mp*) dynamic in measure 34, followed by a piano (*p*) dynamic and a crescendo (*cresc.*) in measure 35. The final measure (35) is marked *dim.* and *pp* (pianissimo). The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.