



Colette Mourey

France, Les Auxons

Follia Corelli, Arcangelo

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: Follia
Composer: Corelli, Arcangelo
Arranger: Mourey, Colette
Copyright: Copyright © Colette Mourey
Publisher: Mourey, Colette
Instrumentation: Choral SATB, strings, basso continuo
Style: Baroque

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

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L'Amour a Fui

Follia

Arcangelo Corelli
(1653-1713)
Arr.: Colette Mourey

Adagio ♩ = 60

Soprano



Alto



Tenor



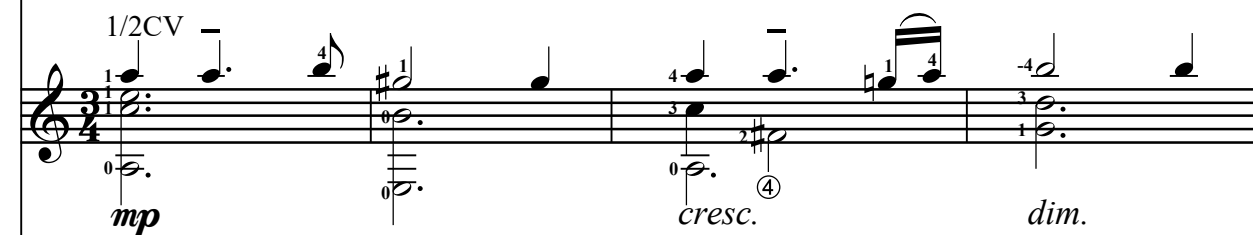
Bass



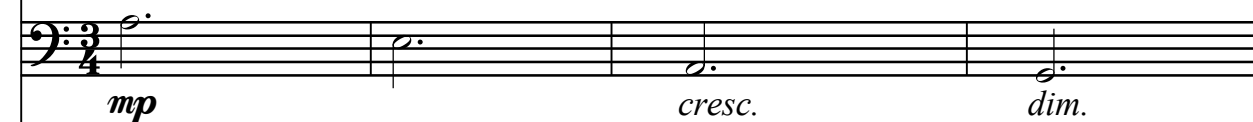
Soprano Recorder



Guitar



Bass (optional)



Piano Reduction /
or Harpsichord
or Organ



5 CVIII 1/2CV rit.

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

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

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

9 A tempo

S. *mf cresc. dim. mp cresc. mf dim.*
Ro - sé - e de ma vi - e,

A. *mf cresc. dim. mp cresc. mf dim.*
L'a - mour a fui, Ro - sé - e de ma vi - e,

T. *mf cresc. dim. mp cresc. mf dim.*
L'a - mour a fui, Ro - sé - e de ma vi - e,

B. *mf cresc. dim. mp cresc. mf dim.*
L'a - - - mour a fui, Ro -

S. Rec. *mf cresc. dim. cresc. f dim.*

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

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

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

13

S. *mf cresc.* *dim.* *mp cresc.* *tr* *dim.*
 Dou - ceur en - fui - e, Plus_ u - ne/en - vi - e! Sonne et ré-

A. *mp cresc.* *dim.* *p cresc.* *dim.*
 Dou - ceur en - fui - e, Plus_ u - ne/en - vi - e!

T. *mp cresc.* *dim.* *p cresc.* *dim.*
 Dou - ceur en - fui - e, Plus_ u - ne/en - vi - e!

B. *mp cresc.* *dim.* *p cresc.* *mp dim.*
 sée de ma vie en - fuie,

S. Rec. *mf cresc.* *dim.* *mp cresc.* *tr* *dim.* *dim.*

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

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

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

17 *mf cresc.* *dim.* *mf cresc.* *f dim.*

S. son - ne mi - di! Cha - grin gran - dit! Cha -

A. *mp cresc.* *mf dim.*
Sonne et ré - son - ne! Cha-grin me

T. *mf cresc.* *dim.* *mf dim.*
son - ne mi - di! Cha-grin me

B. *mp cresc.* *dim.* *mp cresc.* *mf dim.*
Ré - son - - ne mi - di!

S. Rec. *mf cresc.* *dim.* *mf cresc.* *f dim.*

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

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

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

21

f cresc.

dim.

mf rit. dim. mp

S. *tr*
que/om-bre me dit Je suis seul au - jour - d'hui!

A. *mf cresc.* *dim.* *mp dim.* *p*
re - dit que je suis seul au - jour - d'hui!

T. *mf cresc.* *dim.* *mp dim.* *p*
re - dit que je suis seul au - jour - d'hui!

B. *mf cresc.* *dim.* *mp dim.* *p*
Sombre, Je suis seul au - jour - d'hui!

S. Rec. *f cresc.* *dim.* *mf dim.* *mp*
tr

Gtr. *mf cresc.* *dim.* *mf mp p*
1/2 CI

Vc. *mf cresc.* *dim.* *mf dim.* *p*

Pno. *mf cresc.* *dim.* *mf dim.* *p*

25 **A** Allegro ♩ = 126

S. *f dim.*
Sans fin,

A. *mf cresc.*
Au loin,

T. *f dim.*
Sans fin,

B. *mf cresc.*
Au loin,

S. Rec. *mf cresc.* *dim.*

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

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

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

S. *f dim.*
M'é - treint

A. *mf cresc.*
Que moins

T. *f dim.*
Si vain

B. *mf cresc.*
Tin - toin

S. Rec. *cresc. f dim. cresc. dim.*

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

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

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

33

S. *mf cresc.* *mp dim.*
La joins En - fin!

A. *mf cresc.* *mp dim.*
La joins En - fin!

T. *mf cresc.* *mp dim.* *f dim.*
La joins En - fin! Sa vue

B. *mf cresc.* *mp dim.* *mf cresc.*
La joins En - fin! Té - nue

S. Rec. *mf cresc.* *mp dim.*

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

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

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

37

S. *f dim.*
Sa vue

A. *mf cresc.*
Té - nue

T. *f dim.*
Re - fus

B. *mf cresc.*
Re - mue

S. Rec. *mf cresc.* *dim.* *cresc.* *f dim.*

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

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

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

41 *mf cresc.* *f* *dim.* *rit.* *tr* *mp*

S. L'é - lue N'est plus — n'est plus!

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

A. L'é - lue N'est plus — n'est plus!

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

T. L'é - lue N'est plus — n'est plus!

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

B. L'é - lue N'est plus — n'est plus!

S. Rec. *cresc.* *f* *dim.* *tr* *mp*

Gtr. *cresc.* *mf* *dim.* *p*

Vc. *cresc.* *mf* *dim.* *p*

Pno. *cresc.* *mf* *dim.* *p*

B Andante ♩ = 76

45

Gtr. *mp*

Vc. *mp*

Pno. *mp*



48

S. *mf cresc.*

A. *mf cresc.* Pour tou - jours,

T. *mf cresc.* Mon a - mour,

B. *mf cresc.* Pour tou - jours,

S. Rec. *mf cresc.*

Gtr. *mp cresc.* 1/2 CVII

Vc. *mp cresc.*

Pno. *mp cresc.*

S. *f dim.*
J'ai coeur lourd!

A. *f dim.* Fut mon jour, *mf cresc.* Joua un air

T. *f dim.* Fut mon jour, *mf cresc.* Joua un air

B. *f dim.*
J'ai coeur lourd!

S. Rec. *f dim.* *mf cresc.*

Gtr. *mf dim.* *mp cresc.* 1/2CVII

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

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

Detailed description of the musical score: The score is for page 51 of a musical work. It features five vocal parts and three instrumental parts. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a Recorder part (S. Rec.). The instrumental parts are Guitar (Gtr.), Violoncello (Vc.), and Piano (Pno.). The Soprano part has the lyrics 'J'ai coeur lourd!' and is marked with a forte dynamic that then diminishes. The Alto and Tenor parts have the lyrics 'Fut mon jour, Joua un air' and are marked with a forte dynamic that then diminishes, followed by a mezzo-forte dynamic with a crescendo. The Bass part has the lyrics 'J'ai coeur lourd!' and is marked with a forte dynamic that then diminishes. The Recorder part is marked with a forte dynamic that then diminishes, followed by a mezzo-forte dynamic with a crescendo. The Guitar part is marked with a mezzo-forte dynamic that then diminishes, followed by a mezzo-piano dynamic with a crescendo, and includes a section marked '1/2CVII'. The Violoncello part is marked with a mezzo-forte dynamic that then diminishes, followed by a mezzo-piano dynamic with a crescendo. The Piano part is marked with a mezzo-forte dynamic that then diminishes, followed by a mezzo-piano dynamic with a crescendo.

54 *mf cresc.* *f dim.* *rit.*

S. Qui m'é-claire: Pen - sée chère, Chan-ta pour me plaire!

A. Pen - sée chère, Chan-ta pour me plaire!

T. Pen - sée chère, Chan-ta pour me plaire!

B. Qui m'é-claire: Pen - sé - e chère, Chan-ta pour me plaire!

S. Rec. *f dim.*

Gtr. *mf dim.* 1/2CV

Vc. *mf dim.*

Pno. *mf dim.*

C Adagio ♩ = 66

57

mp cresc.

B. *Mort* *Voi - - - -*

S. Rec. *mp cresc.*

Gtr. *p cresc.*

Vc. *p cresc.*

Pno. *p cresc.*



61

mf dim.

mp

A. *Tra - ma - tré - pas!*

B. *mf*

S. Rec. *mf dim. mp*

Gtr. *mf dim. p*

Vc. *mp dim. p*

Pno. *mp dim. p*

- là:

65

Gtr. *mp*

Vc. *mp*

Pno. *mp*



69

Gtr.

Vc.

Pno.

73 *mp cresc.*

T. *mp cresc.*
L'ar - - - - - ra - - - - -

B. *mp cresc.*
L'ar - - - - - ra - - - - -

S. Rec. *mp cresc.*

Gtr. *p cresc.*

Vc. *p cresc.*

Pno. *p cresc.*

77

mf cresc. f rit. dim. mp

S. *mf cresc. f rit. dim. mp*
 Á nos é - bats Ah! ce glas!

A. *mp cresc. mf dim. p*
 Á nos é - bats Ah! ce glas!

T. *mf mp cresc. mf dim. p*
 cha Á nos é - bats Ah! ce glas!

B. *mf mp cresc. mf dim. p*
 cha Á nos é - bats Ah! ce glas!

S. Rec. *mf cresc. f dim. mp*
 Á nos é - bats Ah! ce glas!

Gtr. *mp cresc. mf dim. p*

Vc. *mp cresc. mf dim. p*

Pno. *mp cresc. mf dim. p*

81 **D** Poco più mosso ♩ = 72

S. *mp cresc.*
L'hi - ver

A. *mp cresc.*
L'hi - ver

T. *mp cresc.*
L'hi - ver L'hi - ver

B. *mp cresc.*
L'hi - ver L'hi - ver L'hi - ver

S. Rec. *mp cresc.*

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

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

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

Detailed description: This is a musical score for a vocal quartet and instrumental ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) and Soprano Recorder are in treble clef, while the Bass is in bass clef. The guitar and violin parts feature triplet patterns. The piano part has a treble clef with sustained chords and a bass clef with triplet accompaniment. Dynamics range from mezzo-piano (mp) to piano (p), with crescendos and decrescendos. The tempo is marked 'Poco più mosso' with a quarter note equal to 72 beats per minute.

S. Sé - vère La - cère! Co - lère

A. Sé - vère La - cère! Co - lère

T. Sé - vère La - cère! Co - lère

B. Sé - vère La - cère! Co - lère

S. Rec.

Gtr.

Vc.

Pno.

The musical score consists of seven staves. The first four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has three measures of music with lyrics: 'Sé - vère', 'La - cère!', and 'Co - lère'. The Soprano and Tenor parts use a treble clef, while the Alto and Bass parts use a treble clef with an 8va marking. The fifth staff is for Soprano Recorder (S. Rec.), which is empty. The sixth staff is for Guitar (Gtr.), featuring a complex rhythmic pattern with triplets and a 4-measure rest. The seventh staff is for Violoncello (Vc.), featuring a rhythmic pattern with triplets. The eighth staff is for Piano (Pno.), featuring a rhythmic pattern with triplets and a fermata in the first measure.

87

S. A - mère L'hi - ver fait

A. A - mère L'hi - ver fait

T. A - mère L'hi -

B. A - mère L'hi -

S. Rec. A - mère L'hi - ver fait

Gtr. *mf* *dim.* *p* *p1* *p*

Vc. *mf* *dim.*

Pno. *mf* *dim.*

90

S. *mp*
taire!

A. *mp*
taire!

T. *mp*
ver!

B. *mp*
ver!

S. Rec. *mp*

Gtr. *p* *mp*

Vc. *p* *mp*

Pno. *p* *mp*

The musical score for page 21, measures 90-92, is presented in a multi-staff format. The vocal parts (S., A., T., B.) are in treble clef, with the Tenor and Bass parts in a key signature of one sharp (F#). The instrumental parts (S. Rec., Gtr., Vc., Pno.) are in a key signature of two sharps (D major). The vocal parts feature lyrics: 'taire!' for Soprano and Alto, and 'ver!' for Tenor and Bass. The instrumental parts include various dynamics (p, mp) and rhythmic patterns, including triplets and sixteenth notes. The guitar part includes fret numbers and a circled '4'.

93

mp cresc.

S. *mp cresc.*
Quand re - - vien - dra O Temps

A. *mp cresc.*
Quand re - vien - dra

T. *mp cresc.*
O

S. Rec. *cresc.*

Gtr. *cresc.*

Vc. *cresc.*

Pno. *cresc.*

96

S. *f*
in - grat! L'a - mie chère, Ma mie,

T.
8 Temps in - grat! L'a -

B.
L'a - mie

S. Rec. *f*

Gtr. *mf*

Vc. *mf*

Pno. *mf*

The musical score is arranged in a system with seven staves. The vocal parts (Soprano, Tenor, Bass, and Soprano Rec.) are on the top four staves, with lyrics written below the notes. The guitar (Gtr.), violin (Vc.), and piano (Pno.) parts are on the bottom three staves. The guitar and violin parts feature numerous triplets. The piano part includes a wavy hairpin symbol above the first measure. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The page number 96 is in the top left, and 23 is in the top right.

99

rit.
dim.

mp

tr ~~~~~

S. *l'â - me de ma chair?*

A. *de ma chair?*

T. *mie de ma chair?*

B. *de ma chair?*

S. Rec. *de ma chair?*

Gtr. *de ma chair?*

Vc. *de ma chair?*

Pno. *de ma chair?*

101 **E** **Maestoso** ♩ = 100

A. *mp cresc.* *dim.*
Prin - temps fré - mit

S. Rec. *mp cresc.* *dim.*

Gtr. *mp* *mf* *dim.* *p cresc.*

Vc. *mp cresc.* *mf dim.* *p cresc.*

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



105 *mf cresc.* *dim.*
Prô - nant l'ou - bli,

A. *f cresc.*
Chan - tant la

S. Rec. *mf cresc.* *dim.* *f cresc.*

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

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

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

mp cresc. *mf dim.*
tr

S. *mp cresc.* *mf dim.*
Moi, je n'ou - blie!

A. *dim.* *p cresc.* *mp dim.*
— vic: Moi, je n'ou - blie!

T. *p cresc.* *mp dim.*
Moi, je n'ou - blie!

B. *p cresc.* *mp dim.*
Moi, je n'ou - blie!

S. Rec. *dim.* *mp cresc.* *mf dim.*
tr

Gtr. *dim.* *p cresc.* *mp dim.* *mf cresc.*
1/2 CVII

Vc. *dim.* *p cresc.* *mp dim.* *mf cresc.*

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

112

S. *f cresc.* *dim.*
Si re - luit doux so - -

A. *f cresc. dim.*
Si luit doux so -

S. Rec. *f cresc.* *dim.*

Gtr. *dim.* *mf cresc.*

Vc. *dim.* *mf cresc.*

Pno. *dim.* *mf cresc.*

115

S. *mf cresc.* *dim.* *mp cresc.*
 leil, C'est que m'é - mer - - veille Une au - be_____

A. *mp cresc.* *mf cresc. dim.* *p cresc.*
 leil C'est que m'é - mer - - veille

T. *p cresc.*
 Une au - - -

B. *p*
 Une_____

S. Rec. *mf cresc.* *dim.* *mp cresc.*

Gtr. *mp cresc.* *p cresc.*

Vc. *mp cresc.* *p cresc.*

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

118 *mf*

dim.

rit. *mp*

S. *mf* *dim.* *tr* *mp*
 d'or où elle s'é - veille!

A. *mp* *dim.* *p*
 une au - be d'or s'é - veille

T. *dim.* *p*
 - be d'or s'é - veille!

B. *cresc.* *dim.* *p*
 au - be d'or où elle s'é - veille!

S. Rec. *mf* *dim.* *tr* *mp*

Gtr. *mp* *dim.* *p*
 1/2CV 1/2CV
 1 4 1 2 3 2 1

Vc. *mp* *dim.* *p*

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

121 **F** Allegro ♩ = 112

S. *mf cresc.*
Là, vi - -

T. *mf cresc.*
Là, vi - - - - - vous: *mf cresc.*
Là, vi - - -

B. *mf cresc.*
Là, vi - - - - - vous: *mf cresc.*
Là, vi - - -

S. Rec. *mf cresc.*

Gtr. *mp* *mp cresc.*

Vc. *mp* *mp cresc.*

Pno. *mp* *mp cresc.*

124

S. *mf cresc.*
vons: I - ci donc,

A. *mf cresc.*
Là, vi - vons:

T. *mf cresc.*
vons: I - ci

B. *mf cresc.*
vons: I - ci donc,

S. Rec. *mf cresc.*

Gtr. *mp cresc. mf cresc.*

Vc. *mp cresc. mf cresc.*

Pno. *mp cresc. mf cresc.*

127

S. *f cresc.*
Sa - vou -

T.
8 donc,

B. *mf cresc.* *f cresc.*
I - ci donc, Sa - vou -

S. Rec. *f cresc.*

Gtr. *mf cresc.*

Vc. *mf cresc.*

Pno. *mf cresc.*

Detailed description: This page of a musical score, numbered 32, contains measures 127, 128, and 129. It features six staves: Soprano (S.), Tenor (T.), Bass (B.), Soprano Recorner (S. Rec.), Guitar (Gtr.), and Piano (Pno.). The Soprano part has lyrics 'Sa - vou -' and a dynamic marking of *f cresc.* The Tenor part has lyrics 'donc,' and a dynamic marking of *mf cresc.* The Bass part has lyrics 'I - ci donc, Sa - vou -' and dynamic markings of *mf cresc.* and *f cresc.* The Soprano Recorner part has a dynamic marking of *f cresc.* The Guitar part includes fret numbers (0, 1, 2, 3, 4, 7) and a dynamic marking of *mf cresc.* The Violoncello (Vc.) and Piano (Pno.) parts both feature a dynamic marking of *mf cresc.* The score is written in a common time signature and includes various musical notations such as rests, notes, and slurs.

130

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

S. rons! Tôt i - - rons en fu-nes

f cresc. *mf cresc.*

A. Sa - vou - rons!

mf cresc. *f dim.*

T. Tôt i - - rons

mf cresc. *f dim.*

B. rons! Tôt i - - rons

S. Rec. *mf cresc.* *f dim.* *mp cresc.*

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

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

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

133

S. *mf cresc.* te con - - trée! *mf cresc.* Oui ai - -

A. *mf cresc.* Oui ai - mons!

T. *mf cresc.* 8 Oui ai - - mons!

B. *mf cresc.* Oui ai - - mons! *mf cresc.* Oui ai - -

S. Rec. *mf cresc.* *mf cresc.*

Gtr. *mp cresc.* *mp cresc.*

Vc. *mp cresc.* *mp cresc.*

Pno. *mp cresc.* *mp cresc.*

136

musical score for a vocal quartet and instrumental ensemble. The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, and includes parts for Recorder (S. Rec.), Guitar (Gtr.), Violoncello (Vc.), and Piano (Pno.). The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "mons! Oui chan - tons! Oui ai - mons! Oui chan -". The score includes dynamic markings such as *f cresc.*, *mf cresc.*, and *f*. The guitar part includes fret numbers (0, 1, 2, 3) and a triplet marking. The piano part includes a *mf cresc.* marking.

S. *f cresc.*
mons! Oui chan - tons!

A. *f cresc.*
Oui chan -

T. *mf cresc.* *f*
8
Oui ai - mons!

B. *f cresc.*
mons! Oui chan - tons!

S. Rec. *f cresc.*

Gtr. *mf cresc.*

Vc. *mf cresc.*

Pno. *mf cresc.*

139

S. *f dim.* Mo - ment *f cresc.* si bon:

A. *f dim.* tons!

T. *f* si

B. *f dim.* Mo - ment *f cresc.* si bon:

S. Rec. *f dim.* *f cresc.*

Gtr. *mf dim.* *mf cresc.* 1/2 CI

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

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

Detailed description: This page of a musical score, numbered 36, contains measures 139 through 142. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full instrumental ensemble (Recorder, Guitar, Violoncello, Piano). The vocal parts have lyrics in French: 'Moment si bon: tons!' for Soprano and Alto, and 'Moment si bon: si' for Tenor and Bass. The instrumental parts include a Recorder line, a Guitar line with a '1/2 CI' marking, a Violoncello line, and a Piano line. Dynamic markings such as *f dim.*, *f cresc.*, *mf dim.*, and *mf cresc.* are used throughout to indicate changes in volume. The score is written in a common time signature and includes various musical notations like slurs, accents, and fingerings.

141

A. *mf cresc.* *dim.*
L'ins - tant don!

T. *mf*
bon:

B. *mf cresc.* *dim.*
L'ins - tant don!

Gtr.

Vc.

Pno.

143

S. *mf cresc.* L'ins - tant *dim.* don!

A. *mf cresc.* L'ins - tant *dim.* don!

T. *mf cresc.* L'ins - tant

B. *mf cresc.* L'ins - tant *dim.* don!

S. Rec. *mf cresc.* *dim.*

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

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

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

146

rit.
f cresc.

f

S.

L'ins - tant don!

A.

L'ins - - - tant don!

T.

don! L'ins - tant don!

B.

L'ins - tant, L'ins - tant don!

S. Rec.

f cresc.

f

Gtr.

mf cresc.

mf

Vc.

mf cresc.

mf

Pno.

mf cresc.

mf

CII

Soprano

L'Amour a Fui

Arcangelo Corelli

(1653-1713)

Follia

Arr.: Colette Mourey

Adagio $\text{♩} = 60$ rit. $\text{♩} = 60$ A tempo

Ro - sé - e de ma vi - e, Dou - ceur en

14 dim. mp cresc. dim. tr dim. mf cresc. dim.

fui - e, Plus u - ne/en - vi - e! Sonne et ré - son - ne mi - di! Cha -

19 mf cresc. f dim. f cresc. dim. mf rit. dim. mp

grin gran - dit! Cha - que/om - bre me dit Je suis seul au - jour - d'hui!

25 **A** Allegro $\text{♩} = 126$

Sans fin, M'é treint La joins En - fin!

38 f dim. mf cresc. f dim. rit. mp **B** Andante $\text{♩} = 76$

Sa vue L'é - lue N'est plus n'est plus!

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

Pour tou - jours, J'ai coeur lourd! Qui m'é - claire: Pen - sée chère, Chan - ta

56 rit. **C** Adagio $\text{♩} = 66$ mf cresc. f rit. dim. mp **D** Poco più mosso $\text{♩} = 72$

pour me plaire! À nos é - bats Ah! ce glas!

Soprano

2
83

mp cresc. *f* *dim.*

L'hi - ver Sé - vère La - cère! Co - lère A - mère L'hi - ver — fait

90

mp **2** *mp cresc.*

taire! Quand re - vien - dra O Temps in - grat! L'a - mie

98

f *rit.* *dim.* *tr* *mp* **E** **Maestoso** ♩ = 100 **4**

chère, Ma mie, l'à - me — de ma chair?

105

mf cresc. *dim.* *mp cresc.* *mf dim.* *tr* **2** **2**

Prô - nant l'ou - bli, Moi, je n'ou - blie!

113

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

Si re - luit doux — so - leil, C'est que m'é - mer - veille Une au - be —

118

mf *dim.* *rit.* *tr* *mp* **F** **Allegro** ♩ = 112 *mf cresc.* **2**

— d'or où — elle s'é - veille! Là, vi - vons:

125

mf cresc. **2** *f cresc.* *mf cresc.*

I - ci donc, Sa - vou - rons! Tô t i -

132

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

rons en fu - nes - te con - trée! Oui ai - mons! Oui chan - tons!

139

f dim. *f cresc.* *mf cresc.* *dim.* *rit.* *f cresc.* *f* **2** **2**

Mo - ment si bon: L'ins - tant don! L'ins - tant don!

L'Amour a Fui

Follia

Arcangelo Corelli

(1653-1713)

Arr.: Colette Mourey

Adagio $\text{♩} = 60$

A tempo

6 rit. 2 *mf cresc.* *dim.* *mp* *cresc.*

L'a-mour a fui, Ro - sé - e de ma

12 *mf dim.* *mp cresc.* *dim.* *p cresc.* *dim.*

vi - e, Dou - ceur en - fui - e, Plus u - ne/en - vi - e!

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

Somme et ré - son - ne! Cha-grin me re - dit que je suis

23 rit. *mp dim.* *p* **A** Allegro $\text{♩} = 126$ *mf cresc.* *mf cresc.* *mf cresc.*

seul au - jour d'hui! Au loin, Que moins La joins

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

En - fin! Té - nue L'é - lue N'est plus

43 *dim.* *p* **B** Andante $\text{♩} = 76$ *mf cresc.* *f dim.*

n'est plus! Mon a-mour, Fut mon jour,

53 *mf cresc.* *f dim.* rit.

Joua un air Pen - sée chère, Chan - ta pour me plaire!

57 **C** Adagio $\text{♩} = 66$ *mf dim.* *mp* 13

Tra - ma tré - pas!

Alto

2
78 *mp cresc.* *mf* *rit.* *dim.* *p* **D** *Poco più mosso* $\text{♩} = 72$ *mp cresc.*

 Á nos é - bats Ah! ce glas! L'hi - ver Sé - vère

85 *f* **2**

 La - cère! Co - lère A - mère L'hi - ver fait taire!

93 *mp cresc.* **4** *rit.*

 Quand re - vien - dra de ma chair?

101 **E** *Maestoso* $\text{♩} = 100$ *mp cresc.* *dim.* **2** *f cresc.* *dim.* *p cresc.*

 Prin-temps fré - mit Chan-tant là - vie: Moi, je n'ou

110 *mp dim.* **3** *f cresc. dim.* *mp cresc.* *mf cresc. dim.* *p cresc.*

 blie! Si luit doux so - leil C'est que m'é - mer - veille

118 *mp* *dim.* *rit.* *p* **F** *Allegro* $\text{♩} = 112$ *mf cresc.* **3** **4**

 une au-be d'or s'é-veille Là, vi - vons:

130 *f cresc.* *mf cresc.* **2** *mf cresc.* **2** *f cresc.*

 Sa - vou - rons! Oui - ai - mons! Oui chan

139 *f dim.* *mf cresc. dim.* *mf cresc. dim.* *rit.* *f cresc.* *f*

 tons! L'ins-tant don! L'ins-tant don! L'ins - tant don!

Tenor

L'Amour a Fui

Arcangelo Corelli

(1653-1713)

Follia

Arr.: Colette Mourey

Adagio ♩ = 60 **6** rit. A tempo *mf cresc.* *dim.* *mp* *cresc.*

L'a-mour a fui, Ro - sé - e de ma

12 *mf dim.* *mp cresc.* *dim.* *p cresc.* *dim.* *mf cresc.* *dim.*

vi - e, Dou-ceur en - fui - e, Plus u - ne/en - vi - e! son - ne mi - di!

19 *mf dim.* *mf cresc.* *dim.* *mp dim.* *p* rit.

Cha-grin me re - dit que je suis seul au - jour d'hui!

25 **A** Allegro ♩ = 126 *f dim.* **3** *f dim.* **2** *mf cresc.*

Sans fin, Si vain La joins

34 *mp dim.* *f dim.* **3** *f dim.* *mp cresc.* *mf*

En - fin! Sa vue Re - fus L'é - lue N'est plus

43 rit. *dim.* *p* **B** Andante ♩ = 76 *mf cresc.* *f dim.*

— n'est plus! Mon a-mour, Fut mon jour,

53 *mf cresc.* *f dim.* rit. **C** Adagio ♩ = 66 **16**

Joua un air Pen - sée chè-re, Chan-ta pour me plaire!

Tenor

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

L'ar - - - ra - - - cha Á nos é -

79 *mf* *rit.* *dim.* *p* **D** *mp cresc.* *mf* *mp cresc.*

bats Ah! ce glas! L'hi - ver L'hi - ver Sé - vère

85 *f* **4**

La - cère! Co - lère A - mère L'hi - ver!

95 *rit.*

O Temps in - grat! L'a - mie de ma chair?

101 **E** *Maestoso* $\text{♩} = 100$ *p cresc.* *mp dim.* **6** *p cresc.*

Moi, je n'ou - blie! Une au -

118 *dim.* *rit.* *p* **F** *mf cresc.* *mf cresc.*

- be d'or s'é - veille! Là, vi - vons: Là, vi -

124 *mf cresc.* **3** *mf cresc.* *f dim.*

vons: I - ci donc, Tô t i - rons

133 *mf cresc.* *mf cresc.* *f* **2** *f*

Oui ai - mons! Oui ai - mons! si

141 *mf* **3** *mf cresc.* *dim.* *rit.* *f cresc.* *f*

bon: L'ins - tant don! L'ins - tant don!

L'Amour a Fui

Arcangelo Corelli

(1653-1713)

Arr.: Colette Mourey

Follia

Adagio ♩ = 60

rit.

A tempo

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

6 2

L'a - mour a fui, Ro - sée

14 *dim.* *p cresc.* *mp dim.* *mp cresc. dim.* *mp cresc.* *mf dim.* *mf cresc.*

de ma vie en - fuie, Ré - son - ne mi - di! Sombre,

22 *dim.* *rit.* *mp dim.* *p* **A** Allegro ♩ = 126*mf cresc.**mf cresc.*

3 3

Je suis seul au - jour - d'hui!

Au loin,

Tin-toin

33 *mf cresc.* *mp dim.* *mf cresc.* **3** *mf cresc.* *mp cresc.*

La joins

En - fin!

Té - nue

Re-mue

L'é - lue

42 *mf dim.* *rit.* *p* **B** Andante ♩ = 76*mf cresc.**f dim.*

4

N'est plus — n'est plus!

Pour tou - jours,

J'ai coeur lourd!

53 *mf cresc.* *f dim.* *rit.*

Qui m'é - claire:

Pen - sé - e chère, Chan - ta pour me plaire!

57 **C** Adagio ♩ = 66*mp cresc.**mf*

11

Mort

Voi - là:

Bass

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

L'ar - - ra - - cha Á nos é - bats Ah! ce glas!

81 **D** *Poco più mosso* $\text{♩} = 72$
mp cresc.

L'hi - ver L'hi - ver L'hi - ver Sé - vère La - cère! Co - lère A - mère

88 *f* **6** *rit.*

L'hi - ver! L'a - mie de ma chair?

101 **E** *Maestoso* $\text{♩} = 100$
8 *p cresc.* *mp dim.* **6** *p*

Moi, je n'ou - blie! Une_

118 *cresc.* *dim.* *rit.* *p* **F** *Allegro* $\text{♩} = 112$
mf cresc. *mf cresc.*

— au - be d'or où elle s'é - veille! Là, vi - vons: Là, vi -

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

vons: I - ci donc, I - ci donc, Sa - vou -

130 *mf cresc.* *f dim.* *mf cresc.* *mf cresc.*

rons! Tô - t i - rons Oui ai - mons! Oui ai -

136 *f cresc.* *f dim.* *f cresc.* *mf cresc.*

mons! Oui chan - tons! Mo - ment si bon: L'ins - tant

142 *dim.* *mf cresc.* *dim.* *mf cresc.* *rit.* *f cresc.* *f*

don! L'ins - tant don! L'ins - tant, L'ins - tant don!

L'Amour a Fui

Arcangelo Corelli

(1653-1713)

Arr.: Colette Mourey

Follia

Adagio ♩ = 60 rit. A tempo

6

mf cresc. dim. cresc. f dim.

13

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

19

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

25 **A** Allegro ♩ = 126

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

33

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

41 rit. **B** Andante ♩ = 76

cresc. f dim. mp mf cresc.

51

f dim. mf cresc. f dim.

57 **C** Adagio ♩ = 66

mp cresc. mf dim. mp

8

Soprano Recorder

2 73

mp cresc. *mf* *cresc.* *f* *dim.* *mp* *rit.* *tr*

81 **D** Poco più mosso ♩ = 72

mp cresc. *f* *dim.* *mp* 2

91

cresc. *f* *dim.* *mp* 2 *rit.* *tr*

101 **E** Maestoso ♩ = 100

mp cresc. *dim.* *mf cresc.* *dim.* *f cresc.* *dim.* 2

109

mp cresc. *mf dim.* *f cresc.* *dim.* *mf cresc.* *dim.* *tr* 2

117

mp cresc. *mf* *dim.* *mp* *mf cresc.* *rit.* *tr* **F** Allegro ♩ = 112 2

125

mf cresc. *f cresc.* *mf cresc.* 2

132

f dim. *mp cresc.* *mf cresc.* *mf cresc.* *f cresc.* 2

139

f dim. *f cresc.* *mf cresc.* *dim.* *f cresc.* *f* 2 2 *rit.*

L'Amour a Fui

Arcangelo Corelli

(1653-1713)

Arr.: Colette Mourey

Follia

Adagio ♩ = 60

1/2CV

4

CVIII

1/2CV rit.

8

A tempo

12

15

19

22

1/2CI rit.

Guitar

25 **A** Allegro ♩ = 126

Musical notation for measures 25-27. Measure 25: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 4, 2, 4, 0. Dynamics: *mf cresc.* Measure 26: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 4, 2, 4, 0. Dynamics: *dim.* Measure 27: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 3, 2, 3, 0. Dynamics: *mp cresc.*

Musical notation for measures 28-30. Measure 28: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 4, 2, 4, 0. Dynamics: *dim.* Measure 29: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 4, 2, 4, 0. Dynamics: *cresc.* Measure 30: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 4, 2, 4, 0. Dynamics: *mf dim.*

Musical notation for measures 31-33. Measure 31: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 3, 2, 0, 2, 0. Dynamics: *cresc.* Measure 32: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 3, 2, 0, 2, 3. Dynamics: *dim.* Measure 33: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 3, 1, 0. Dynamics: *mp cresc.*

Musical notation for measures 34-36. Measure 34: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 4, 2, 4, 0. Dynamics: *p dim.* Measure 35: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 4, 2, 4, 0. Dynamics: *mp cresc.* Measure 36: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 4, 2, 4, 0. Dynamics: *dim.*

Musical notation for measures 37-39. Measure 37: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 3, 2, 3, 0. Dynamics: *mp cresc.* Measure 38: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 4, 2, 4, 0. Dynamics: *dim.* Measure 39: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 4, 2, 4, 0. Dynamics: *cresc.*

Musical notation for measures 40-42. Measure 40: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 3, 2, 0, 2, 3. Dynamics: *mf dim.* Measure 41: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 3, 2, 0, 2, 0. Dynamics: *cresc.* Measure 42: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 1, 0, 2, 0. Dynamics: *mf*

Musical notation for measures 43-45. Measure 43: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 1, 0, 0. Dynamics: *dim.* Measure 44: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 1, 0, 0. Dynamics: *rit.* Measure 45: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 0, 1, 0, 0. Dynamics: *p*

45

mp

45-46: Musical notation for measures 45 and 46. Measure 45 starts with a treble clef, a common time signature, and a 4-measure rest. The melody begins with a quarter note G4 (4th fret), followed by a quarter note A4 (5th fret), and a quarter note B4 (6th fret). The bass line consists of a 7-measure rest. Measure 46 continues the melody with a quarter note C5 (7th fret), a quarter note D5 (8th fret), and a quarter note E5 (9th fret). The bass line has a 3-measure rest.

47

1/2CVII

47-48: Musical notation for measures 47 and 48. Measure 47 starts with a treble clef, a common time signature, and a 4-measure rest. The melody begins with a quarter note F5 (10th fret), followed by a quarter note G5 (11th fret), and a quarter note A5 (12th fret). The bass line has a 4-measure rest. Measure 48 continues the melody with a quarter note B5 (13th fret), a quarter note C6 (14th fret), and a quarter note D6 (15th fret). The bass line has a 3-measure rest.

49

mp cresc.

49-50: Musical notation for measures 49 and 50. Measure 49 starts with a treble clef, a common time signature, and a 4-measure rest. The melody begins with a quarter note E5 (9th fret), followed by a quarter note D5 (8th fret), and a quarter note C5 (7th fret). The bass line has a 4-measure rest. Measure 50 continues the melody with a quarter note B4 (6th fret), a quarter note A4 (5th fret), and a quarter note G4 (4th fret). The bass line has a 3-measure rest.

51

mf dim.

1/2CVII

51-52: Musical notation for measures 51 and 52. Measure 51 starts with a treble clef, a common time signature, and a 4-measure rest. The melody begins with a quarter note F5 (10th fret), followed by a quarter note G5 (11th fret), and a quarter note A5 (12th fret). The bass line has a 4-measure rest. Measure 52 continues the melody with a quarter note B5 (13th fret), a quarter note C6 (14th fret), and a quarter note D6 (15th fret). The bass line has a 3-measure rest.

53

mp cresc.

53-54: Musical notation for measures 53 and 54. Measure 53 starts with a treble clef, a common time signature, and a 4-measure rest. The melody begins with a quarter note E5 (9th fret), followed by a quarter note D5 (8th fret), and a quarter note C5 (7th fret). The bass line has a 4-measure rest. Measure 54 continues the melody with a quarter note B4 (6th fret), a quarter note A4 (5th fret), and a quarter note G4 (4th fret). The bass line has a 3-measure rest.

55

mf dim.

rit. 1/2CV

55-56: Musical notation for measures 55 and 56. Measure 55 starts with a treble clef, a common time signature, and a 4-measure rest. The melody begins with a quarter note F5 (10th fret), followed by a quarter note G5 (11th fret), and a quarter note A5 (12th fret). The bass line has a 4-measure rest. Measure 56 continues the melody with a quarter note B5 (13th fret), a quarter note C6 (14th fret), and a quarter note D6 (15th fret). The bass line has a 3-measure rest. The piece ends with a double bar line and a 3/4 time signature.

Guitar

4 **C** Adagio ♩ = 66

57

p cresc.

60

mp dim.

64

p mp

67

p

70

p cresc.

74

p

77

mp cresc. mf dim. p

rit.

81 **D** Poco più mosso $\text{♩} = 72$

81 *mp* *dim.*

83 *p cresc.*

85 *p*

87 *mf*

89 *dim.* *p* *mp*

92 *cresc.*

95 *p*

98 *mf* *rit.* *dim.* *p*

6

101 **E** **Maestoso** ♩ = 100

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

106 1/2CVII

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

111

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

116

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

121 **F** **Allegro** ♩ = 112

mp *mp cresc.*

124

mp cresc. *mf* *cresc.*

127

mf cresc.

130

mp cresc. *mf dim.*

133

mp cresc. *mp cresc.*

136

mf cresc.

138

mf dim. *mf cresc.*

140

142

mp cresc.

144

dim. *mf cresc.*

146

mf cresc. *mf*

Bass (optional)

L'Amour a Fui

Follia

Arcangelo Corelli

(1653-1713)

Arr.: Colette Mourey

Adagio ♩ = 60

rit.

musical staff with notes and dynamics: *mp* *cresc.* *dim.* *cresc.* *dim.* *cresc.* *dim.*

9 A tempo

musical staff with notes and dynamics: *mp cresc. dim.* *cresc.* *mf dim.* *mp cresc. dim.* *p cresc.* *mp dim.*

17

rit. . .

musical staff with notes and dynamics: *mp cresc. dim.* *mp cresc.* *mf dim.* *mf cresc. dim.* *mf dim.* *p*

25 **A** Allegro ♩ = 126

musical staff with notes and dynamics: *mf cresc.* *dim.* *mp cresc.* *dim.* *cresc.*

30

musical staff with notes and dynamics: *mf dim.* *cresc.* *dim.* *mp cresc.* *p dim.*

35

musical staff with notes and dynamics: *mp cresc.* *dim.* *mp cresc.* *dim.* *cresc.*

40

rit.

musical staff with notes and dynamics: *mf dim.* *cresc.* *mf* *dim.* *p*

45 **B** Andante ♩ = 76

Musical staff for measures 45-47. The staff is in bass clef with a common time signature (C). The music consists of eighth and quarter notes. The dynamic marking is *mp*.

Musical staff for measures 48-50. The staff is in bass clef with a common time signature (C). The music consists of eighth and quarter notes. The dynamic marking is *mp cresc.*

Musical staff for measures 51-53. The staff is in bass clef with a common time signature (C). The music consists of eighth and quarter notes. The dynamic markings are *mf dim.* and *mp cresc.*

Musical staff for measures 54-56. The staff is in bass clef with a common time signature (C). The music consists of eighth and quarter notes. The dynamic marking is *mf dim.*. The piece ends with a fermata and a 3/4 time signature.

57 **C** Adagio ♩ = 66

Musical staff for measures 57-61. The staff is in bass clef with a 3/4 time signature. The music consists of quarter and eighth notes. The dynamic markings are *p cresc.* and *mp*.

Musical staff for measures 62-68. The staff is in bass clef with a 3/4 time signature. The music consists of quarter and eighth notes. The dynamic markings are *dim.*, *p*, and *mp*.

Musical staff for measures 69-74. The staff is in bass clef with a 3/4 time signature. The music consists of quarter and eighth notes. The dynamic marking is *p cresc.*

Musical staff for measures 75-78. The staff is in bass clef with a 3/4 time signature. The music consists of quarter and eighth notes. The dynamic markings are *mp*, *cresc.*, *mf dim.*, and *p*. The piece ends with a fermata and a *rit.* marking.

81 **D** Poco più mosso ♩ = 72

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

84

87 *mf* *dim.* *p*

91 *mp* *cresc.*

94

97 *mf* *dim.* *p* rit.

101 **E** Maestoso ♩ = 100

101 *mp cresc. mf dim.* *p cresc.* *mp* *mp cresc.* *mf* *dim.*

109 *p cresc.* *mp dim.* *mf cresc.* *dim.* *mf cresc.*

115 *mp cresc.* *p cresc.* *mp* *dim.* *p* rit.

121 **F** Allegro ♩ = 112

Musical staff 121-123: Bass clef, treble clef. Measure 121 starts with *mp*. Measure 123 ends with *mp cresc.*

124

Musical staff 124-126: Bass clef, treble clef. Measure 124 starts with *mp cresc.*. Measure 125 has *mf*. Measure 126 ends with *cresc.*

127

Musical staff 127-129: Bass clef, treble clef. Measure 129 ends with *mf cresc.*

130

Musical staff 130-132: Bass clef, treble clef. Measure 130 starts with *mp cresc.*. Measure 132 ends with *mf dim.*

133

Musical staff 133-135: Bass clef, treble clef. Measure 133 starts with *mp cresc.*. Measure 135 ends with *mp cresc.*

136

Musical staff 136-138: Bass clef, treble clef. Measure 136 starts with *mf cresc.*

139

Musical staff 139-141: Bass clef, treble clef. Measure 139 starts with *mf dim.*. Measure 141 ends with *mf cresc.*

141

Musical staff 141-143: Bass clef, treble clef.

143

Musical staff 143-145: Bass clef, treble clef. Measure 143 starts with *mp cresc.*. Measure 144 has *dim.*. Measure 145 ends with *mf cresc.*

146

Musical staff 146-148: Bass clef, treble clef. Measure 146 starts with *mf cresc.*. Measure 147 has *rit.*. Measure 148 ends with *mf*.

L'Amour a Fui

Arcangelo Corelli

(1653-1713)

Arr.: Colette Mourey

Follia

Adagio ♩ = 60

Musical notation for measures 1-4. Treble clef, 3/4 time signature. Dynamics: *mp*, *cresc.*, *dim.*

5

Musical notation for measures 5-8. Treble clef, 3/4 time signature. Dynamics: *cresc.*, *dim.*, *cresc.*, *dim.*. Includes a *rit.* marking with a dashed line over measures 6-8.

9

A tempo

Musical notation for measures 9-13. Treble clef, 3/4 time signature. Dynamics: *mp cresc.*, *dim.*, *cresc.*, *mf dim.*, *mp cresc.*

14

Musical notation for measures 14-18. Treble clef, 3/4 time signature. Dynamics: *dim.*, *p cresc.*, *mp dim.*, *mp cresc.*, *dim.*

19

Musical notation for measures 19-23. Treble clef, 3/4 time signature. Dynamics: *mp cresc.*, *mf dim.*, *mf cresc.*, *dim.*, *mf dim.*, *p*. Includes a *rit.* marking with a dashed line over measures 21-23.

²₂₅ **A** Allegro ♩ = 126

Musical score for measures 25-28. The piece is in 2/4 time with a tempo of Allegro (♩ = 126). The key signature has one sharp (F#). The score is written for piano reduction, harpsichord, or organ. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf cresc.*, *dim.*, *mp cresc.*, and *dim.*.

29

Musical score for measures 29-32. The right hand features chords and melodic lines, with dynamics of *cresc.*, *mf dim.*, *cresc.*, and *dim.*. The left hand continues with eighth-note accompaniment.

33

Musical score for measures 33-36. The right hand has chords and melodic phrases, with dynamics of *mp cresc.*, *p dim.*, *mp cresc.*, and *dim.*. The left hand maintains the eighth-note accompaniment.

37

Musical score for measures 37-40. The right hand plays chords and melodic lines, with dynamics of *mp cresc.*, *dim.*, *cresc.*, and *mf dim.*. The left hand continues with eighth-note accompaniment.

41

Musical score for measures 41-44. The right hand features chords and melodic lines, with dynamics of *cresc.*, *mf*, *dim.*, and *p*. A *rit.* (ritardando) marking is present above the final measure. The left hand continues with eighth-note accompaniment.

45 **B** Andante ♩ = 76

Musical score for measures 45-47. The piece is in C major, 3/4 time, and marked Andante with a tempo of ♩ = 76. The music begins at measure 45 with a mezzo-piano (*mp*) dynamic. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

48

Musical score for measures 48-50. The music continues with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. The right hand has a more active melodic line, and the left hand maintains the eighth-note accompaniment.

51

Musical score for measures 51-53. The music starts with a mezzo-forte (*mf*) dynamic and a diminuendo (*dim.*) marking. In measure 53, the dynamic changes to mezzo-piano (*mp*) with a crescendo (*cresc.*) marking. The right hand consists of sustained chords, and the left hand continues with the eighth-note accompaniment.

54

Musical score for measures 54-56. The music begins with a mezzo-forte (*mf*) dynamic and a diminuendo (*dim.*) marking. A ritardando (*rit.*) marking is placed above the staff in measure 55. The right hand features a melodic line with some grace notes, and the left hand continues with the eighth-note accompaniment. The piece concludes in measure 56 with a final chord.

57 **C** Adagio ♩ = 66

Musical score for measures 57-61. The piece is in 3/4 time and C major. The right hand features a melodic line with a crescendo from *p* to *mp*. The left hand provides a steady accompaniment of eighth notes.

62

Musical score for measures 62-66. The right hand has a descending melodic line with a decrescendo from *p* to *mp*. The left hand continues with eighth-note accompaniment.

67

Musical score for measures 67-71. The right hand features a melodic line with a decrescendo. The left hand continues with eighth-note accompaniment.

72

Musical score for measures 72-75. The right hand has a melodic line with a crescendo from *p*. The left hand continues with eighth-note accompaniment.

76

Musical score for measures 76-80. The right hand features a melodic line with dynamics *mp*, *cresc.*, *mf dim.*, and *p*. The left hand continues with eighth-note accompaniment. A *rit.* marking is present above the staff.

81 **D** Poco più mosso ♩ = 72

Musical score for measures 81-83. The piece is in D major and 3/4 time. The tempo is 'Poco più mosso' with a metronome marking of ♩ = 72. The key signature has one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a fermata over the first measure of each system. The bass staff contains a rhythmic accompaniment of eighth-note triplets. Dynamics include *mp*, *dim.*, and *p cresc.*. There are also fermatas in the treble staff at the end of each system.

84

Musical score for measures 84-86. The treble staff continues with a melodic line and fermatas. The bass staff continues with eighth-note triplets. Dynamics include *p cresc.* and *dim.*.

87

Musical score for measures 87-89. The treble staff features a melodic line with eighth-note triplets and fermatas. The bass staff continues with eighth-note triplets. Dynamics include *mf* and *dim.*.

90

Musical score for measures 90-92. The key signature changes to D minor (two sharps: F# and C#). The treble staff has a melodic line with a fermata. The bass staff continues with eighth-note triplets. Dynamics include *p* and *mp*.

93

Musical score for measures 93-95. The treble staff has a melodic line with a fermata. The bass staff continues with eighth-note triplets. Dynamics include *cresc.*.

6
96

Musical score for measures 96-98. The piece is in 6/8 time. Measure 96 features a treble clef with a dotted quarter note and a bass clef with a triplet of eighth notes. Measure 97 has a treble clef with a dotted quarter note and a bass clef with a triplet of eighth notes. Measure 98 has a treble clef with a triplet of eighth notes and a bass clef with a dotted quarter note. The dynamic marking *mf* is present in measure 98.

99

Musical score for measures 99-100. Measure 99 features a treble clef with a half note chord and a bass clef with a half note. Measure 100 features a treble clef with a half note chord and a bass clef with a half note. The dynamic marking *dim.* is present in measure 99, and *p* is present in measure 100. A *rit.* marking is indicated above the treble staff.

101 **E** **Maestoso** ♩ = 100

Musical score for measures 101-105. Measure 101 features a treble clef with a half note chord and a bass clef with a half note. Measure 102 features a treble clef with a half note chord and a bass clef with a half note. Measure 103 features a treble clef with a half note chord and a bass clef with a half note. Measure 104 features a treble clef with a half note chord and a bass clef with a half note. Measure 105 features a treble clef with a half note chord and a bass clef with a half note. The dynamic markings are *mp cresc.*, *mf dim.*, *p cresc.*, and *mp*.

106

Musical score for measures 106-110. Measure 106 features a treble clef with a half note chord and a bass clef with a half note. Measure 107 features a treble clef with a half note chord and a bass clef with a half note. Measure 108 features a treble clef with a half note chord and a bass clef with a half note. Measure 109 features a treble clef with a half note chord and a bass clef with a half note. Measure 110 features a treble clef with a half note chord and a bass clef with a half note. The dynamic markings are *mp cresc.*, *mf*, *dim.*, *p cresc.*, and *mp dim.*.

111

Musical score for measures 111-115. Measure 111 features a treble clef with a half note chord and a bass clef with a half note. Measure 112 features a treble clef with a half note chord and a bass clef with a half note. Measure 113 features a treble clef with a half note chord and a bass clef with a half note. Measure 114 features a treble clef with a half note chord and a bass clef with a half note. Measure 115 features a treble clef with a half note chord and a bass clef with a half note. The dynamic markings are *mf cresc.*, *dim.*, *mf cresc.*, and *mp cresc.*.

116

Musical score for measures 116-120. The piece is in a major key with a common time signature. The music features a piano reduction for piano, harpsichord, or organ. The dynamics are marked as *p cresc.*, *mp*, *dim.*, and *p*. The tempo is marked *rit.* (ritardando). The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines.

121 **F** Allegro ♩ = 112

Musical score for measures 121-123. The piece is in a major key with a common time signature. The music features a piano reduction for piano, harpsichord, or organ. The dynamics are marked as *mp* and *mp cresc.*. The tempo is marked **F** Allegro ♩ = 112. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines.

124

Musical score for measures 124-126. The piece is in a major key with a common time signature. The music features a piano reduction for piano, harpsichord, or organ. The dynamics are marked as *mp cresc. mf* and *cresc.*. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines.

127

Musical score for measures 127-129. The piece is in a major key with a common time signature. The music features a piano reduction for piano, harpsichord, or organ. The dynamics are marked as *mf cresc.*. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines.

130

Musical score for measures 130-132. The piece is in a major key with a common time signature. The music features a piano reduction for piano, harpsichord, or organ. The dynamics are marked as *mp cresc.* and *mf dim.*. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines.

8
133

Musical score for measures 133-135. The piece is in a key with one sharp (F#) and a 3/4 time signature. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *mp cresc.* at the beginning and middle of the system.

136

Musical score for measures 136-138. The right hand continues with a melody of eighth notes. The left hand accompaniment remains consistent. A dynamic marking of *mf cresc.* is present in the middle of the system.

139

Musical score for measures 139-140. Measure 139 shows a dynamic marking of *mf dim.* in the right hand. Measure 140 shows a dynamic marking of *mf cresc.* in the right hand. The left hand accompaniment continues.

141

Musical score for measures 141-142. The right hand has a sparse texture with few notes. The left hand accompaniment continues with eighth notes.

143

Musical score for measures 143-145. The right hand has a sparse texture. Dynamic markings include *mp cresc.* at the start, *dim.* in the middle, and *mf cresc.* towards the end. The left hand accompaniment continues.

146

Musical score for measures 146-148. Measure 146 has a *rit.* marking above the staff. Measure 147 has a *mf cresc.* marking in the right hand. Measure 148 ends with a *mf* marking in the right hand. The left hand accompaniment continues.

L'Amour a fui

L'Amour a fui,
Rosée de ma vie,
Douceur enfuie,
Plus une envie !

Sonne et résonne midi !
Chagrin grandit !
Chaque ombre me dit
Je suis seul aujourd'hui !

Au loin,
Sans fin,
Tintoin
Si vain
Que moins
M'étreint
La joins
Enfin !

Ténue
Sa vue
Remue
Refus
L'élue
N'est plus !

Mon amour,
Pour toujours,
Fut mon jour,
J'ai cœur lourd !

Joua un air
Qui m'éclaire :
Pensée chère,
Chanta pour me plaire !

Mort voilà :
Trama trépas !
L'arracha
À nos ébats
Ah ! Ce glas !

L'hiver
Sévère
Lacère !
Colère
Amère
L'hier
Fait taire !

Quand reviendra
O Temps ingrat !
L'amie chère,
Ma mie, l'âme de ma chair ?

Printemps frémit
Prônant l'oubli,
Chantant la vie :
Moi, je n'oublie !

Si reluit doux soleil,
C'est que m'émerveille
Une aube d'or où elle s'éveille !

Là, vivons :
Ici donc,
Savourons !

Tôt irons en funeste contrée !
Oui aimons !
Oui chantons !

Moment si bon :
L'instant don !