



Colette Mourey

France, Les Auxons

Chamaa (pour octuor)

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: Chamaa [pour octuor]

Composer: Mourey, Colette

Arranger: Mourey, Colette

Copyright: Copyright © Colette Mourey

Publisher: Mourey, Colette

Instrumentation: Piano, Flute, Clarinet, Bassoon, 2 Violins, Viola, 2 Violoncellos, Percussion

Style: Modern classical

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

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Chamaa

Colette Mourey

2

A

3

4

Moderato ♩ = 100

The musical score is written for a chamber ensemble. It consists of the following parts:

- Flute:** Rests throughout the piece.
- Oboe:** Rests in measures 2 and 3; enters in measure 4 with a melodic line starting on G4, marked *mp*.
- B♭ Clarinet:** Rests throughout the piece.
- 1st Violin:** Starts with a half note G4, marked *pp*, then moves to a quarter note G4 in measure 2, marked *p*. In measure 3, it plays a quarter note G4, marked *p*. In measure 4, it plays a quarter note G4, marked *p*.
- 2nd Violin:** Plays a half note G4, marked *pp*, then a half note G4 in measure 2, marked *p*. In measure 3, it plays a half note G4, marked *p*. In measure 4, it plays a half note G4, marked *p*.
- Viola:** Starts with a quarter note G4, marked *p*. In measure 2, it plays a quarter note G4, marked *mp*. In measure 3, it plays a quarter note G4, marked *p*. In measure 4, it plays a quarter note G4, marked *p*.
- Violoncello:** Starts with a half note G4, marked *pp*, then a half note G4 in measure 2, marked *p*. In measure 3, it plays a half note G4, marked *p*. In measure 4, it plays a half note G4, marked *p*.
- Contrabass:** Starts with a half note G4, marked *pp*, then a half note G4 in measure 2, marked *p*. In measure 3, it plays a half note G4, marked *p*. In measure 4, it plays a half note G4, marked *p*.
- Piano Reduction:** Provides a simplified version of the orchestral texture. It features a right hand with a melodic line and a left hand with a bass line. It includes dynamic markings (*pp*, *p*) and a pedal point marked "Ped." with a wedge-shaped symbol.

Ob. *mf*

1st Vln. *mp* *p* *mp*

2nd Vln. *mp* *pp* *p*

Vla. *mp* *pp* *p*

Vlc. *mp* *pp* *p*

Ctb. *mp* *pp* *p*

Pno. *mp* *pp* *p*

Ped. Ped. Ped. Ped.

The musical score is arranged in a system of seven staves. The top staff is for Oboe (Ob.), followed by First Violin (1st Vln.), Second Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The piano part is written in grand staff notation. Dynamic markings include *mf*, *mp*, *p*, and *pp*. Performance instructions include accents (>) and breath marks (v). Pedal markings (Ped.) are present at the bottom of the piano part. A section marker **B** is located above the 6th measure.

C

9

10

11

12

Fl.

mf

f

B \flat Cl.

mf

f

1st Vln.

mp

mf

2nd Vln.

mp

mf

Vla.

mp

mf

Vlc.

mp

mf

Ctb.

mp

mf

Pno.

mp

mf

Fl. *p* *mp*

B \flat Cl. *p* *mp*

1st Vln. *pp* *p* *mp*

2nd Vln. *pp* *mp*

Vla. *pp* *p*

Vlc. *pp* *p*

Ctb. *pp* *p*

Pno. *pp* *p*

Ped.

Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: Flute (Fl.), B-flat Clarinet (B \flat Cl.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctb.). At the bottom, the Piano (Pno.) part is written on two staves. The score is divided into four measures, numbered 13, 14, 15, and 16 at the top. The key signature has one sharp (F#). The Flute and B-flat Clarinet parts play a melodic line with dynamics *p* and *mp*. The Violins play a rhythmic accompaniment, with the 1st Violin starting at *pp* and the 2nd Violin at *pp*. The Viola plays a sustained note with dynamics *pp* and *p*. The Violoncello and Contrabass parts play a rhythmic accompaniment with dynamics *pp* and *p*. The Piano part features a complex texture with dynamics *pp* and *p*. Pedal points are indicated at the bottom of the page.

The image shows a musical score for a chamber ensemble, spanning measures 17 to 20. The instruments are Oboe (Ob.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The score is written in treble clef with a key signature of one sharp (F#). The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The Oboe part features a melodic line with accents and slurs. The string parts (1st Vln., 2nd Vln., Vla., Vlc., Ctb.) provide harmonic support with sustained notes and some rhythmic patterns. The Piano part includes chords and melodic fragments. The score is divided into four measures, with a dynamic change from *mf* to *f* occurring at the beginning of measure 19.

This musical score is for a symphony orchestra, spanning measures 21, 22, and 23. The score is written for the following instruments:

- Fl. (Flute):** Measures 21-22: *f*, triplet of eighth notes. Measure 23: *ff*, triplet of eighth notes.
- Ob. (Oboe):** Measures 21-22: Rest. Measure 23: *ff*, triplet of eighth notes.
- B \flat Cl. (B-flat Clarinet):** Measures 21-22: *mf*, triplet of eighth notes. Measure 23: *f*, triplet of eighth notes.
- 1st Vln. (1st Violin):** Measures 21-22: *f*, triplet of eighth notes. Measure 23: *ff*, triplet of eighth notes.
- 2nd Vln. (2nd Violin):** Measures 21-22: *mf*, triplet of eighth notes. Measure 23: *f*, triplet of eighth notes.
- Vla. (Viola):** Measures 21-22: *mf*, quarter notes. Measure 23: *f*, quarter notes.
- Vlc. (Violoncello):** Measures 21-22: *mf*, quarter notes. Measure 23: *f*, quarter notes.
- Ctb. (Contrabass):** Measures 21-22: *mf*, quarter notes. Measure 23: *f*, quarter notes.
- Pno. (Piano):** Measures 21-22: *mf*, triplet of eighth notes in the right hand, chords in the left hand. Measure 23: *f*, triplet of eighth notes in the right hand, chords in the left hand.

Ob.

B \flat Cl.

1st Vln.

2nd Vln.

Vla.

Vlc.

Ctb.

Pno.

pp

p

Ped.

Detailed description: This is a page of a musical score for a chamber ensemble. It contains seven staves: Oboe (Ob.), B-flat Clarinet (B \flat Cl.), First Violin (1st Vln.), Second Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctb.). The Piano (Pno.) part is written on a grand staff. The score is divided into three measures: measure 24, measure 25, and measure 26. The key signature has one sharp (F#). In measure 24, the woodwinds and strings play sustained notes. In measure 25, the woodwinds and strings play a rhythmic pattern of eighth notes, with dynamic markings of *pp* (pianissimo) and *p* (piano). In measure 26, the woodwinds and strings play a similar rhythmic pattern, with dynamic markings of *p* and *pp*. The piano part features a bass line with chords and a right-hand line with chords and a melodic line. Pedal points are indicated in the piano part for measures 25 and 26.

Fl. *p*

Ob. *p*

B \flat Cl. *pp*

1st Vln. *pp*

2nd Vln. *pp*

Vla. *pp*

Vlc. *pp*

Ctb. *pp*

Pno. *pp*

Red.

The musical score is written for a full orchestra. It consists of nine staves. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Bass Clarinet (B \flat Cl.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The piano part is written in grand staff notation. The score is in the key of E major and 2/4 time. The first two measures are numbered 27 and 28. Dynamics include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). There are also accents and breath marks. The bottom of the page features the text 'Red.' and 'free-scores.com'.

Fl. *mf* *f*

Ob. *mf* *f*

B \flat Cl. *mf* *f*

1st Vln. *mp* *f* *sfz*

2nd Vln. *mp* *f*

Vla. *mp* *f*

Vlc. *mp* *f*

Ctb. *mp* *f*

Pno. *mp* *f*

Ped. Ped. Ped. Ped.

Detailed description: This is a page of a musical score for a symphony orchestra. It features nine staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Violin I (1st Vln.), Violin II (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The score is divided into three measures. The first measure is marked with a mezzo-forte (*mf*) dynamic. The second measure is marked with a forte (*f*) dynamic. The third measure is marked with a fortissimo (*sfz*) dynamic. The Flute and Oboe parts play a melodic line with accents. The Bass Clarinet plays a rhythmic accompaniment. The Violins, Viola, and Cello play a rhythmic accompaniment. The Contrabass plays a rhythmic accompaniment. The Piano plays a complex accompaniment with a prominent bass line. Pedal points are indicated at the bottom of the page.

Fl. *pp* *p*

1st Vln. *pp* *p*

2nd Vln. *ppp* *pp*

Vla. *ppp* *pp*

Vlc. *ppp* *pp*

Ctb. *ppp* *pp*

Pno. *ppp* *pp*

Ped. _____

The musical score is for measures 32, 33, and 34. It features six staves: Flute (Fl.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctb.), plus a grand piano (Pno.) with a pedal line. The key signature is one sharp (F#). The flute part begins in measure 33 with a *pp* dynamic and moves to *p* by measure 34. The 1st violin part starts in measure 32 with a *pp* dynamic and moves to *p* by measure 34. The 2nd violin part starts in measure 32 with a *ppp* dynamic and moves to *pp* by measure 34. The viola part starts in measure 32 with a *ppp* dynamic and moves to *pp* by measure 34. The violoncello part starts in measure 32 with a *ppp* dynamic and moves to *pp* by measure 34. The contrabass part starts in measure 32 with a *ppp* dynamic and moves to *pp* by measure 34. The piano part starts in measure 32 with a *ppp* dynamic and moves to *pp* by measure 34. The pedal line is marked with 'Ped.' and a bracketed line.

Fl. *p* *mp*

Ob. *p* *mp*

B \flat Cl. *p* *p*

1st Vln. *p* *mp*

2nd Vln. *p* *p*

Vla. *pp* *p*

Vlc. *pp* *p*

Ctb. *pp* *p*

Pno. *pp* *p*

Red. _____

Red. _____

Detailed description: This is a page of a musical score for a symphony orchestra, spanning measures 35 and 36. The score is written for eight parts: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Violin I (1st Vln.), Violin II (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The music is in the key of G major and 4/4 time. The Flute, Oboe, and Violin I parts have dynamic markings of *p* (piano) in measure 35 and *mp* (mezzo-piano) in measure 36. The Bass Clarinet, Violin II, and Viola parts have *p* in both measures. The Violoncello and Contrabass parts have *pp* (pianissimo) in measure 35 and *p* in measure 36. The Piano part has *pp* in measure 35 and *p* in measure 36. The score includes various musical notations such as slurs, accents, and dynamic hairpins. At the bottom of the page, there are two 'Red.' markings with lines extending to the right, likely indicating a reduction or rehearsal mark.

Fl. *pp* *p* *mf*

Ob. *pp* *p* *mf*

B♭ Cl. *pp* *p* *mf*

1st Vln. *pp* *p* *mf*

2nd Vln. *ppp* *pp* *mp*

Vla. *ppp* *pp* *mp*

Vlc. *ppp* *pp* *mp*

Ctb. *pp* *pp* *mp*

Pno. *ppp* *pp* *mp*

ped. ped.

This musical score is for a woodwind and string ensemble. It consists of eight staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctb.), plus a Piano (Pno.) part at the bottom. The music is in the key of D major and 3/4 time. The score is divided into three measures. The first measure (page 40) features a triplet of eighth notes in the woodwinds and strings, with dynamics ranging from *mf* to *f*. The second measure (page 41) continues the triplet, with dynamics ranging from *f* to *mp*. The third measure (page 42) concludes the triplet, with dynamics ranging from *mp* to *p*. The Piano part provides harmonic support with chords and arpeggiated figures.

Fl. *pp* *p* *f*

Ob. *pp* *p* *f*

B♭ Cl. *pp* *p* *f*

1st Vln. *ppp* *pp* *f*

2nd Vln. *ppp* *pp* *mf*

Vla. *ppp* *pp* *mf*

Vlc. *ppp* *pp* *mf*

Ctb. *ppp* *pp* *mf*

Pno. *ppp* *pp* *mf*

Ped. _____

The musical score is arranged in a system with eight staves. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (B♭ Cl.), 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctb.). The Piano (Pno.) part is written in grand staff notation. The score is divided into three measures corresponding to page numbers 43, 44, and 45. Dynamics are indicated by slanted lines and text below the staves. The Flute, Oboe, and Bassoon parts show a dynamic progression from *pp* to *p* to *f*. The Violins and Viola parts progress from *ppp* to *pp* to *f* or *mf*. The Violoncello and Contrabass parts progress from *ppp* to *pp* to *mf*. The Piano part progresses from *ppp* to *pp* to *mf*. Pedal markings are present at the bottom of the Piano staff.

Fl. *sfz*

Ob. *sfz*

B \flat Cl. *sfz*

1st Vln. *mf*

2nd Vln. *f* *mp*

Vla. *f* *p*

Vlc. *f* *p*

Ctb. *arco* *pizz.* *mf* *f* *p*

Pno. *f* *p*

Detailed description: This is a page of a musical score for a symphony orchestra. It contains eight staves of music. The top three staves are for Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B \flat Cl.), all in treble clef with a key signature of one sharp (F#). They play a melodic line with triplets and accents, marked *sfz*. The next three staves are for Violins (1st and 2nd), Viola (Vla.), and Violoncello (Vlc.), all in treble clef. The 1st Violin has a triplet and is marked *mf*. The 2nd Violin has a triplet and is marked *f* then *mp*. The Viola and Cello have triplets and are marked *f* then *p*. The Contrabass (Ctb.) staff is in bass clef with a key signature of one sharp (F#). It starts with a rest, then plays a triplet marked *arco* and *f*, and ends with a rest marked *pizz.* and *p*. The Piano (Pno.) staff is in grand staff (treble and bass clefs, key signature of one sharp). It has a triplet in the right hand marked *f* and a triplet in the left hand marked *p*. The page is numbered 46, 47, and 48 at the top, and 17 at the top right.

This musical score is for a full orchestra, spanning measures 49 to 52. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1, measures 49-52. Dynamics: *f* (49), *ff* (50-51), *f* (52). Includes a triplet in measure 52.
- Ob. (Oboe):** Part 1, measures 49-52. Dynamics: *f* (49), *ff* (50-51), *f* (52). Includes a triplet in measure 52.
- B \flat Cl. (Bass Clarinet):** Part 1, measures 49-52. Dynamics: *f* (49), *ff* (50-51), *f* (52). Includes a triplet in measure 52.
- 1st Vln. (Violin I):** Part 1, measures 49-52. Dynamics: *mf* (49), *f* (50), *ff* (51-52). Includes a triplet in measure 52.
- 2nd Vln. (Violin II):** Part 1, measures 49-52. Dynamics: *mp* (49), *mf* (50), *f* (51-52). Includes a triplet in measure 52.
- Vla. (Viola):** Part 1, measures 49-52. Dynamics: *mp* (49), *mf* (50), *f* (51-52).
- Vlc. (Violoncello):** Part 1, measures 49-52. Dynamics: *mp* (49), *mf* (50), *f* (51-52). Includes a triplet in measure 52.
- Ctb. (Contrabass):** Part 1, measures 49-52. Dynamics: *mp* (49), *mf* (50), *f* (51-52).
- Pno. (Piano):** Part 1, measures 49-52. Dynamics: *mp* (49), *mf* (50), *f* (51-52). Includes a triplet in measure 52.

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

B \flat Cl. *mf* *f* *mp*

1st Vln. *mf* *f* *mp*

2nd Vln. *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vlc. *mp* *mf* *p*

Ctb. *mp* *mf* *mp* *p*

Pno. *mf* *f* *p*

Red. _____

Red. _____

I 57 58 59 60

Tempo primo

Fl.

1st Vln.

2nd Vln.

Vla.

Vlc.

Ctb.

Pno.

arco

mp *mf* *p* *mp* *p* *mp* *p* *mp*

Ped.

The musical score is arranged in a system with six staves. The top staff is for Flute (Fl.), the second for 1st Violin (1st Vln.), the third for 2nd Violin (2nd Vln.), the fourth for Viola (Vla.), the fifth for Violoncello (Vlc.), and the sixth for Contrabass (Ctb.). A grand staff for Piano (Pno.) is positioned below the Ctb. staff, consisting of a right-hand and left-hand part. The key signature is one sharp (F#) and the time signature is 7/8. The score is divided into four measures, numbered 57, 58, 59, and 60. Measure 57 begins with a first ending bracket labeled 'I'. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The Flute and 1st Violin parts feature melodic lines with accents and slurs. The 2nd Violin part has a rhythmic pattern of eighth notes. The Viola and Violoncello parts play sustained chords with dynamic hairpins. The Contrabass part consists of a single note per measure, marked 'arco'. The Piano part features a complex rhythmic accompaniment with slurs and accents. Pedal markings are present at the bottom of the piano part.

Fl. *ff*

Ob. *f* *ff*

B \flat Cl. *ff*

1st Vln. *f* *ff* *mp*

2nd Vln. *mf* *f* *p*

Vla. *mf* *f* *p*

Vlc. *mf* *f*

Ctb. *mf* *f*

Pno. *mf* *f*

Ped. _____

Fl. *mf* 3

Ob. *mf* 3

B \flat Cl. *mf* 3

1st Vln. *mf* 3

2nd Vln. *mp*

Vla. *mp*

Vlc. *p* *mp* 3

Ctb. *p* *mp* 3

Pno. *p* *mp* 3

Detailed description: This is a page of a musical score for a symphony orchestra. It features eight staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Violin I (1st Vln.), Violin II (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctb.), plus a grand piano (Pno.) with two staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into three measures. The first two measures (65 and 66) show the woodwinds and strings playing a rhythmic pattern of eighth notes. The third measure (67) features a dynamic shift to *mf* for the woodwinds and *mp* for the strings, with the introduction of triplet markings (indicated by a '3' over a group of notes) in the Flute, Oboe, Bass Clarinet, Violin I, Violoncello, and Contrabass parts. The piano part continues with a steady eighth-note accompaniment in both hands.

Fl. *pp* *p*

Ob. *pp* *p*

B \flat Cl. *pp* *p*

1st Vln. *pp* *p*

2nd Vln. *ppp* *pp*

Vla. *ppp* *pp*

Vlc. *ppp* *pp*

Ctb. *ppp* *pp*

Pno. *ppp* *pp*

Ped. _____

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 68, 69, and 70. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B \flat Cl.), Violin 1 (1st Vln.), Violin 2 (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute, Oboe, Clarinet, and Violin 1 parts have melodic lines with dynamics of *pp* and *p*. The Violin 2, Viola, Violoncello, and Piano parts have accompaniment with dynamics of *ppp* and *pp*. The Contrabass part has a simple accompaniment with dynamics of *ppp* and *pp*. The Piano part has a complex accompaniment with dynamics of *ppp* and *pp*. The score includes slurs, accents, and dynamic markings throughout.

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

1st Vln. *mp* *mf*

2nd Vln. *mp* *mp*

Vla. *p* *mp*

Vlc. *p* *mp*

Ctb. *p* *mp*

Pno. *p* *mp*

Red. *>*

The musical score is written for a full orchestra and piano. It consists of nine staves. The top three staves are for woodwinds: Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B♭ Cl.), all in treble clef with a key signature of one sharp (F#). The next three staves are for strings: 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), and Viola (Vla.), all in treble clef. The bottom two staves are for lower strings: Violoncello (Vlc.) and Contrabass (Ctb.), both in bass clef. The Piano (Pno.) part is written in grand staff (treble and bass clefs). The score is divided into three measures corresponding to page numbers 71, 72, and 73. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The piano part features a *Red.* (pedal) marking with an accent (>) in the bass line.

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. *mp* *p*

1st Vln. *pp* *p*

2nd Vln. *pp* *p*

Vla. *pp* *p*

Vlc. *pp* *p*

Ctb. *pp* *p*

Pno. *pp* *p*

Ped. Ped. Ped.

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 74, 75, and 76. The score is written for eight parts: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Violin 1 (1st Vln.), Violin 2 (2nd Vln.), Viola (Vla.), Violoncello (Vlc.), Contrabass (Ctb.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major key. The dynamics are marked as mezzo-piano (*mp*) and piano (*p*) for the woodwinds and strings, and pianissimo (*pp*) for the strings and piano. The piano part features a prominent bass line with a pedal point. The woodwinds and strings play sustained notes with some melodic movement. The score is presented in a clean, professional layout with clear notation and dynamic markings.

J
rit.

77

78

79

80

Fl.
pp p ppp

Ob.
pp p ppp

B♭ Cl.
pp p ppp

1st Vln.
pp p ppp

2nd Vln.
pp p ppp

Vla.
pp p ppp

Vlc.
pp p ppp

Ctb.
pp p ppp

Pno.
pp p ppp
Ped.

Chamaa

Colette Mourey

Moderato

♩ = 100

A 2 4 2 **C** *mf* *f*

12 *p* *mp* *f* 3

23 **D** 2 **E** *p* *mf* *f*

33 **F** *pp* *p* *p* *mp* **G**

H **Vivo** ♩ = 132 *pp* *p* *mf* 3 *f* *mp*

43 *pp* *p* *f* 3 *sfz*

49 *f* *ff* 3 *mf* *f* *mp*

I **Tempo primo** *mp* *mf* *ff* 3 2

67 *mf* 3 *pp* *p* *mp*

72 *mp* *p* *pp* *p* *ppp* **J** rit.

Chamaa

Colette Mourey

Moderato

♩ = 100

2 **A** **B** 2 **C** 8

mp *mf*

17 **D** 2

mf *f* *ff*³

27 **E** **F** 2

p *mf* *f*

35 **G** **H** **Vivo** ♩ = 132

p *mp* *pp* *p* *mf*

40 3 *f* *mp* *pp* *p*

f *mp* *pp* *p*

45 *f* 3 *sfz* *f*

f *sfz* *f*

50 *ff* 3 *mf* *f*

ff *mf* *f*

56 **I** **Tempo primo** 4 *mp* *f* *ff* 3

mp *f* *ff*

67 *mf* 3 *pp* *p* *mp*

mf *pp* *p* *mp*

73 **J** **rit.** *mp* *p* *pp* *p* *ppp*

mp *p* *pp* *p* *ppp*

Chamaa

Colette Mourey

Moderato

$\text{♩} = 100$

2 A 4 B 2 C

mf f

12 p mp mf

23 3 D 2 E mf

31 F 2 G H Vivo $\text{♩} = 132$

f p p pp p

39 mf f mp pp p

45 f sfz f

51 ff mf f mp I Tempo primo 7

64 2 3 pp p mp

72 J rit. mp p pp³ p ppp

Chamaa

1st Violin

Colette Mourey

Moderato ♩ = 100

A

Musical notation for section A, measures 1-6. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *pp*, *p*, *p*, and *mp*.

B

C

Musical notation for section B and C, measures 7-11. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *p*, *mp*, *mp*, and *mf*.

Musical notation for measures 12-15. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *pp*, *p*, and *mp*.

Musical notation for measures 16-20. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *mp* and *mf*.

Musical notation for section D, measures 21-25. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *f*, *ff*, and *pp*. There are triplets in measures 21 and 22.

Musical notation for section E, measures 26-31. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *p*, *pp*, *mp*, *f*, and *sfz*.

Musical notation for section F and G, measures 32-36. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are *pp*, *p*, *p*, and *mp*.

2

37 **H** Vivo ♩ = 132

pp p mf f

mp ppp pp f mf

mf f ff mf f

mp mp mf

f ff mp

mf pp p

mp mf pp p

pp p ppp

Chamaa

Colette Mourey

Moderato ♩ = 100

A

B

pp p p mp pp p

mp mf pp mp

mp mf mf

f pp p pp mp

f ppp pp p

ppp pp mp mf

p ppp pp mf

f mp mp mf f

mp mf p

Tempo primo

mp mf f p

mp ppp pp mp

mp pp p pp p ppp

J rit.

Chamaa

Colette Mourey

Moderato $\text{♩} = 100$

A **B**

p mp p mp pp p

9 **C**

mp mf pp p

16

mp mf mf f

24

D **E**

pp p pp mp

31

F **G**

f ppp pp pp p

37

H **Vivo** $\text{♩} = 132$

ppp pp mp mf

42

p ppp pp mf f

48

p mp mf f mp

54

I **Tempo primo**

mf p p mp mf

62

f p mp

68

ppp pp p mp

74

J **rit.**

pp p pp p ppp

Chamaa

Colette Mourey

Moderato $\text{♩} = 100$

A **B**

9 **C**

16

24 **D** **E**

31 **F** **G** **H** **Vivo** $\text{♩} = 132$

38

45

52 **I** **Tempo primo**

59

66

74 **J** rit.

Chamaa

Colette Mourey

Moderato ♩ = 100

A

Musical staff for section A, measures 1-6. Dynamics: pp, p, p, mp.

7 B

C

Musical staff for section B (measures 7-10) and section C (measures 11-14). Dynamics: pp, p, mp, mf, pp.

15

Musical staff for section D (measures 15-22). Dynamics: p, mp, mf, mf.

23

D

E

Musical staff for section D (measures 23-26) and section E (measures 27-30). Dynamics: f, pp, p, pp, mp.

30

F

G

H Vivo
♩ = 132
pizz.

Musical staff for section F (measures 31-34), section G (measures 35-38), and section H (measures 39-40). Dynamics: f, ppp, pp, pp, p, pp, pp, mp.

40

arco pizz.

Musical staff for section I (measures 41-49). Dynamics: mp, mf, p, ppp, pp, mf, mf, <f, p, mp.

50

I Tempo
primo
arco

Musical staff for section I (measures 50-59). Dynamics: mf, f, f, mp, mf, mp, p, p, mp.

61

Musical staff for section J (measures 60-70). Dynamics: mf, f, p, mp, ppp, pp.

71

J rit.

Musical staff for section J (measures 71-76). Dynamics: p, mp, pp, p, pp, p, ppp.

Chamaa

Colette Mourey

Moderato ♩ = 100

A

Musical score for section A, measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Moderato at 100 beats per minute. The score consists of two staves: a treble clef staff and a bass clef staff. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment of quarter notes. Dynamics range from *pp* (pianissimo) to *p* (piano). Pedal markings are present at the bottom of the bass staff for measures 1, 2, 3, and 4.

B

Musical score for section B, measures 5-8. The score continues with the same two-staff format. The right hand features a more active melody with some sixteenth notes. Dynamics include *mp* (mezzo-piano) and *pp*. Pedal markings are present at the bottom of the bass staff for measures 5, 6, 7, and 8.

C

Musical score for section C, measures 9-12. The right hand has a more complex, flowing melody. Dynamics range from *mp* to *mf* (mezzo-forte). Pedal markings are present at the bottom of the bass staff for measures 9, 10, 11, and 12.

13

Musical score for section C, measures 13-16. The right hand continues with a complex melody. Dynamics range from *pp* to *p*. Pedal markings are present at the bottom of the bass staff for measures 13, 14, 15, and 16.

Piano Reduction

2

Musical score for measures 17-21. The piece is in G major (one sharp). Measure 17 starts with a mezzo-piano (*mp*) dynamic. Measures 18-21 feature a mezzo-forte (*mf*) dynamic. The right hand contains melodic lines with accents and slurs, including a triplet in measure 21. The left hand provides harmonic support with chords and moving bass lines.

Musical score for measures 22-24. The piece is in G major. Measure 22 starts with a mezzo-forte (*mf*) dynamic. Measures 23-24 feature a forte (*f*) dynamic. The right hand contains melodic lines with accents and slurs, including a triplet in measure 23. The left hand provides harmonic support with chords and moving bass lines.

Musical score for measures 25-28. The piece is in G major. Measure 25 starts with a pianissimo (*pp*) dynamic. Measures 26-28 feature a piano (*p*) dynamic. The right hand contains melodic lines with accents and slurs, including a triplet in measure 25. The left hand provides harmonic support with chords and moving bass lines. Pedal markings are present below the bass line for measures 25, 26, 27, and 28.

Musical score for measures 29-32. The piece is in G major. Measure 29 starts with a mezzo-piano (*mp*) dynamic. Measures 30-32 feature a forte (*f*) dynamic. The right hand contains melodic lines with accents and slurs. The left hand provides harmonic support with chords and moving bass lines. Pedal markings are present below the bass line for measures 29, 30, 31, and 32.

33 **F** **G**

ppp *pp* *pp* *p*

Ped. Ped. Ped. Ped.

Vivo ♩ = 132

37 **H**

ppp *pp* *mp* *mp*

Ped. Ped.

41

mf *mp* *ppp* *pp*

Ped. Ped.

45

mf *f* *p*

Piano Reduction

4

49

mp mf f 3

This system contains measures 49 through 52. The right hand features a complex texture with multiple voices of sixteenth notes, some beamed together and others with slurs. The left hand provides a steady accompaniment of eighth notes. Dynamic markings are *mp*, *mf*, and *f*. A triplet of eighth notes is marked with a '3' in the final measure.

53

mf f p

Ped. Ped.

This system contains measures 53 through 56. The right hand continues with intricate sixteenth-note patterns. The left hand accompaniment remains consistent. Dynamic markings are *mf*, *f*, and *p*. Pedal markings are present under the final two measures.

Tempo primo

57

p mp

Ped. Ped. Ped. Ped.

This system contains measures 57 through 60. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment is simpler, consisting of quarter notes. Dynamic markings are *p* and *mp*. Pedal markings are present under all four measures.

61

mf f p

Ped. Ped. Ped. Ped.

This system contains measures 61 through 64. The right hand features a highly rhythmic and melodic passage with many slurs and accents. The left hand accompaniment is steady. Dynamic markings are *mf*, *f*, and *p*. Pedal markings are present under all four measures.

66

66-69

mp *ppp*

Ped. Ped.

3

Detailed description: This system contains measures 66 through 69. The right hand features a complex texture with chords and melodic lines, including a triplet in measure 67. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *mp* and *ppp*. Pedal markings are present in measures 68 and 69. A '3' indicates a triplet in measure 67.

70

70-74

pp *p* *mp*

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 70 through 74. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. Dynamic markings include *pp*, *p*, and *mp*. Pedal markings are present in every measure.

75

75-77

pp *p* *pp*

Ped. Ped. Ped.

rit. J

3

Detailed description: This system contains measures 75 through 77. Measure 77 includes a *rit.* (ritardando) marking and a 'J' symbol. The right hand has a melodic line with a triplet in measure 77. The left hand has eighth-note accompaniment. Dynamic markings include *pp*, *p*, and *pp*. Pedal markings are present in measures 75, 76, and 77.

78

78-80

p *ppp*

Ped. Ped. Ped.

Detailed description: This system contains measures 78 through 80. The right hand has a melodic line with a slur over measures 78-79. The left hand has eighth-note accompaniment. Dynamic markings include *p* and *ppp*. Pedal markings are present in measures 78, 79, and 80.