



# Colette Mourey

Arranger, Composer, Interpreter, Teacher

France, Les Auxons

## 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... (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:** Élégie pour Guitare Solo

**Composer:** Mourey, Colette

**Arranger:** Mourey, Colette

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**Publisher:** Mourey, Colette

**Instrumentation:** Guitar solo (standard notation)

**Style:** Modern classical

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# Elégie

Pour Guitare Solo

Colette Mourey

*mp* *espress. molto cantabile*

Adagietto ♩ = 72

The first system of musical notation for 'Elégie' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *pp* and features a series of triplet eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The system concludes with a *cresc.* marking and includes fingering numbers 1, 2, 3, 4, and 0.

The second system of musical notation continues the piece. It features a *dim.* (diminuendo) dynamic marking. The notation includes various fingering numbers (1, 2, 3, 4, 0) and circled numbers 1, 2, 3, and 4, likely indicating specific techniques or fingerings for the guitar.

The third system of musical notation begins with a *pp* dynamic marking, followed by a *mf* (mezzo-forte) marking, and ends with a *cresc.* marking. The notation includes various fingering numbers and circled numbers 1, 2, 3, and 4.

The fourth system of musical notation begins with a *f* (forte) dynamic marking, followed by a *molto dim.* (molto diminuendo) marking. The notation includes various fingering numbers and circled numbers 1, 2, 3, and 4.

The fifth system of musical notation begins with a *pp* dynamic marking and ends with a *cresc.* marking. The notation includes various fingering numbers and circled numbers 1, 2, 3, and 4.

11

*sfz* *dim.*

13

*pp* *f* *cresc.*

15

*sfz* *molto dim.* *mf molto dim.*

17

*mf fuori* *cresc.* *f* *dim.*

19

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

21

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

23

*f* *cresc.* *sfz molto dim.*

XII

①

VII

③

①

25

*pp misterioso*

27

*cresc.* *dim.*

XII

①

VII

③

①

29

*p*

31

*cresc.* *dim.*

XII

①

VII

③

①

33

*mp*

35

*cresc.* *dim.*

37

*mf*

XII VII

39

*cresc.* *dim.*

41

*mf grandioso*

43

*molto cresc.* *sfz dim.*

