



# 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 ... (more online)

**Qualification:** aggregated teacher

**Associate:** SUISA - IPI code of the artist : 00616-43-84-47

**Artist page :** <http://www.free-scores.com/Download-PDF-Sheet-Music-colette-mourey.htm>

## About the piece



**Title:** My Eighth Keyboard Week

**Composer:** Mourey, Colette

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**Publisher:** Mourey, Colette

**Instrumentation:** Piano solo

**Style:** Instructional

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# Ma Huitième Semaine de Piano

## 1) Des accords :

Maestoso ♩ = 72

ou  $\frac{5}{1}$        $\frac{4}{1}$        $\frac{5}{1}$

CM      Dm      Sol7      FaM      DoM

1      3      2      5

et une formule de conclusion  
(cadence conclusive, appelée : "cadence parfaite")

## 2) Des arpèges :

Moderato ♩ = 100

et une formule de conclusion  
(cadence conclusive, appelée : "cadence parfaite")

1 3 5 3 1 2 5 2 1 3 5 3    1 2 5 2 1 2 5 2 1 3 5 3    1 2 5 2 1 3 5 3 1 2 5 2

accompagnement en arpèges

mélodie à la basse

4    1    2    3    4    1

### 3) Un Matin de Printemps

transposé en sol majeur (à enchaîner avec la version en do majeur)

Andantino giocoso ♩ = 88

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece concludes with a *rit.* (ritardando) marking and a final double bar line. The key signature is G major, and the time signature is 4/4.

System 1: Treble clef starts with a melodic line (1-2-3-1 2-3-4-5) and bass clef accompaniment (1-2-4-5). Dynamics: *mf* to *f*. Fingering: 4 2 1, 5 3 2.

System 2: Treble clef continues the melodic line (3-1-2-3-4-5) and bass clef accompaniment (1-2-4-5). Dynamics: *mf* to *f*. Fingering: 4 2 1, 1 2 4 5.

System 3: Treble clef continues the melodic line (5-3-2-1) and bass clef accompaniment (5-4-3-2-1-3-2-1). Dynamics: *mf* to *f*. Fingering: 4 1 2, 2 1.

System 4: Treble clef continues the melodic line (5-3-2-1) and bass clef accompaniment (5-4-3-2-1-3-2-1). Dynamics: *mf* to *f*. Fingering: 5 2 1, 5/4. The piece ends with a key signature change to G major (one sharp) and a time signature change to 2/4.

# 4) Petit Duo

*molto cantabile*

9 **Andante sostenuto** ♩ = 50

Musical notation for measures 9-11. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is Andante sostenuto at a quarter note equal to 50 beats per minute. The dynamics are marked *mf* (mezzo-forte). The first system shows the right hand with a melodic line starting in measure 9 and the left hand with a bass line. Fingerings are indicated by numbers 1-5. A slur covers measures 9-11. The text *molto cantabile* is written below the first system.

Musical notation for measures 12-14. The right hand continues the melodic line with various intervals and slurs. The left hand provides harmonic support with a steady bass line. Fingerings are clearly marked throughout. The text *molto cantabile* is written below the first system.

Musical notation for measures 15-17. The right hand features a more active melodic line with slurs and accents. The left hand maintains a consistent bass line. The dynamic marking *f* (forte) appears in measure 16. Fingerings are indicated for both hands.

Musical notation for measures 18-20. The right hand has a melodic line with a final flourish in measure 20. The left hand concludes with a bass line. The piece ends with a double bar line. Fingerings are indicated for the final measures.