



Colette Mourey

France, Les Auxons

Ave Maria (after Air J.S. Bach) Bach, Johann Sebastian

A propos de l'artiste

Depuis très jeune, je suis fascinée par toutes les formes de musique : véritable langage de l'âme, et monument de la pensée humaine...J'ai eu l'immense chance de commencer par des années de contrepoint rigoureux, avant d'attaquer - cerise sur le gâteau - l'harmonie proprement dite; ce qui a permis cette fabuleuse rencontre avec le contrepoint atonal, qu'enseignait alors Julien Falk. Par ailleurs, l'enfance m'a toujours interpellée, et c'est, nantie d'un triple cursus : D.E. Santé, professorat de conservatoire (guitare, formation musicale, musique d'ensemble) , Agrégation et DEA de musicologie (Paris IV Sorbonne), avec une première soutenance doctorale : La figure Lamm, Osterlamm, des cantates à l'oeuvre instrumentale, dans l'oeuvre de Johann Sebastian Bach (mention très bien) ; que j'ai intégré l'Education Nationale - véritablement par vocation - et que j'enseigne actuellement à l'Université de Franche-Comté : le contrepoint, l'informatique musicale, mais aussi esthétique et didact... (la suite en ligne)

Qualification : Professeur agrégé
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Page artiste : https://www.free-scores.com/partitions_gratuites_colette-mourey.htm

A propos de la pièce



Titre : Ave Maria
[after Air J.S. Bach]
Compositeur : Bach, Johann Sebastian
Arrangeur : Mourey, Colette
Droit d'auteur : Copyright © Colette Mourey
Editeur : Mourey, Colette
Instrumentation : Voix Soprano, Cordes, Basse continue
Style : Baroque

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

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"Ave Maria"

from Air

J.S.Bach

Art.: Colette Mourey

Adagio molto sostenuto ♩ = 36

Soprano

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.*

2 A

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

S. 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.*

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

S. - 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 variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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 similar rhythmic patterns and melodic lines as the previous section.

Musical score for measures 19-21. The score is for a string quartet and piano. The instruments are 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 4/4. The music features a complex texture with various rhythmic patterns and melodic lines. The piano part is written in grand staff notation.

Musical score for measures 22-24. The score is for a string quartet and piano. The instruments are 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 4/4. The music features a complex texture with various rhythmic patterns and melodic lines. The piano part is written in grand staff notation. The score includes dynamic markings such as *dim.* and *tr* (trill) in the first violin part.



p cresc.

mp dim.

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

Vln.1 *pp*

Vln.2 *pp*

Vla. *pp*

Vlc. *pp*

Pno. *pp*

mp cresc.

mf

dim.

p cresc.

S. tus ven - tris_ tu - i, Je - sus! Sanc - - ta Ma - ri - a,

Vln.1 *cresc.*

Vln.2 *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Pno. *cresc.*

6

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

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

Vln.1

Vln.2

Vla.

Vlc.

Pno.

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

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

Vln.1 *p cresc.*

Vln.2 *p cresc.*

Vla. *p cresc.*

Vlc. *p cresc.*

Pno. *p cresc.*

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

S. 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*

S. 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 **Amp** *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 —

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

in o - ra Mor - tis — nos - trae. in

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

pp *cresc.*

28

p cresc.

32

34

mf *p cresc.* *dim.* *pp*

rit.

"Ave Maria"
from Air

J.S.Bach
Arrt.: Colette Mourey

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

p *cresc.*

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

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

13 **B** Più animato *mp* *cresc.*

17

20

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

27 *cresc.*

31 *p* *cresc.*

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

"Ave Maria"
from Air

J.S.Bach
Arrt.: Colette Mourey

Adagio molto sostenuto ♩ = 36

p *cresc.* *cresc.*

5

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

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* *rit.*

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

Measures 1-3 of the piece. The music is in G major and 4/4 time. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking.

Measures 4-6. The music continues with dynamics of *cresc.*, *dim.*, *cresc.*, and *dim.*. It concludes with a hairpin symbol.

Measures 7-9, marked with a box 'A'. The music features dynamics of *p cresc.*, *mp dim.*, and *cresc.*.

Measures 10-12. The music includes dynamics of *p cresc.*, *mp dim.*, and *p*.

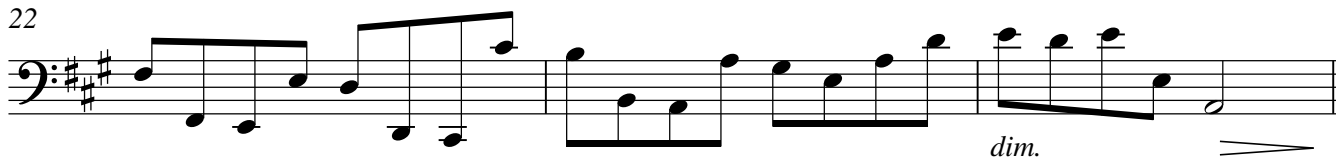
Measures 13-15, marked with a box 'B Più animato'. The music starts with a *mp cresc.* dynamic.

Measures 16-18. The music continues with a steady rhythmic pattern.

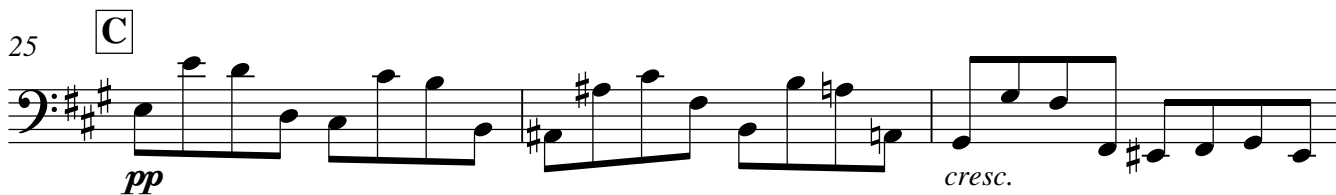
19



22



25



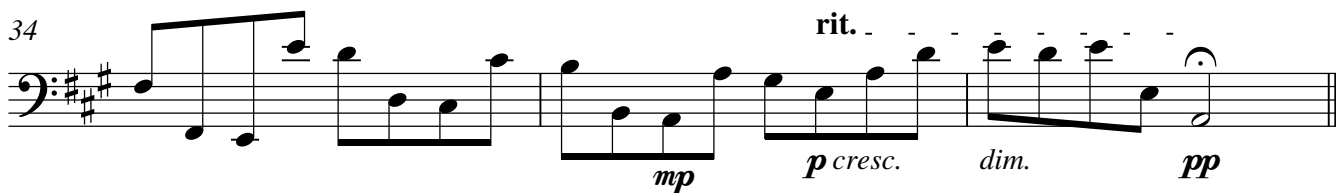
28



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.*). Measure 3 ends with a decrescendo (*dim.*).

Measures 4-6 of the piano reduction. Measure 4 begins with a decrescendo (*dim.*), followed by a crescendo (*cresc.*) in measure 5, and another decrescendo (*dim.*) in measure 6.

Measures 7-9 of the piano reduction. Measure 7 is marked with a box containing the letter 'A'. The dynamics are piano (*p*) with a crescendo (*cresc.*) in measure 7, mezzo-piano (*mp*) with a decrescendo (*dim.*) in measure 8, a crescendo (*cresc.*) in measure 9, and a decrescendo (*dim.*) at the end of the measure.

Measures 10-12 of the piano reduction. Measure 10 starts with a crescendo (*cresc.*), followed by a decrescendo (*dim.*) in measure 11, a crescendo (*cresc.*) in measure 12, mezzo-piano (*mp*) with a decrescendo (*dim.*) in measure 13, and a final piano (*p*) dynamic in measure 14.

B Più animato

13

mp cresc

Musical notation for measures 13 and 14. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 13 features a melodic line in the right hand with a long note and a rhythmic pattern in the left hand. Measure 14 continues the melodic development with a crescendo marking.

15

Musical notation for measures 15 and 16. The right hand has a more active melodic line with eighth notes, while the left hand provides a steady accompaniment.

18

Musical notation for measures 18 and 19. Measure 18 shows a melodic phrase in the right hand, and measure 19 continues with a similar pattern.

20

Musical notation for measures 20 and 21. The right hand features a melodic line with some grace notes, and the left hand continues its accompaniment.

22

dim.

Musical notation for measures 22 and 23. Measure 22 has a melodic phrase in the right hand, and measure 23 concludes the section with a decrescendo marking.

C

25

Musical notation 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 melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment. A crescendo (*cresc.*) begins in measure 27.

28

Musical notation for measures 28-29. The right hand continues with melodic phrases, including a half-note chord in measure 29. The left hand maintains the accompaniment.

30

Musical notation for measures 30-31. Measure 30 features a melodic phrase with a slur. Measure 31 begins with a piano (*p*) dynamic and a crescendo (*cresc.*).

32

Musical notation for measures 32-33. The right hand has a more active melodic line with eighth-note patterns. The left hand continues with the accompaniment.

34

Musical notation for measures 34-36. Measure 34 starts with a mezzo-piano (*mp*) dynamic. Measure 35 includes a ritardando (*rit.*) and a piano (*p*) dynamic with a crescendo (*cresc.*). Measure 36 features a decrescendo (*dim.*) leading to a pianissimo (*pp*) dynamic. The piece concludes with a double bar line.