



# Colette Mourey

France, Les Auxons

## Follia Corelli, Arcangelo

### 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)

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### A propos de la pièce



**Titre :** Follia  
**Compositeur :** Corelli, Arcangelo  
**Arrangeur :** Mourey, Colette  
**Droit d'auteur :** Copyright © Colette Mourey  
**Editeur :** Mourey, Colette  
**Instrumentation :** Choeur SATB, cordes et basse continue  
**Style :** Baroque  
**Commentaire :** Texte et Musique Colette Mourey

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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

1/2CV  
*mp* *cresc.* *dim.*

Bass (optional)

*mp* *cresc.* *dim.*

Piano Reduction /  
or Harpsichord  
or Organ

*mp* *cresc.* *dim.*

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

S. 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.* *dim.* *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 - nue

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 (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 followed by a decrescendo. The Alto and Tenor parts have the lyrics 'Fut mon jour, Joua un air' and are marked with a forte dynamic followed by a decrescendo, then a mezzo-forte dynamic with a crescendo. The Bass part has the lyrics 'J'ai coeur lourd!' and is marked with a forte dynamic followed by a decrescendo. The Recorder part is marked with a forte dynamic followed by a decrescendo, then a mezzo-forte dynamic with a crescendo. The Guitar part is marked with a mezzo-forte dynamic followed by a decrescendo, then a mezzo-piano dynamic with a crescendo, and includes a section marked '1/2CVII'. The Violoncello part is marked with a mezzo-forte dynamic followed by a decrescendo, then a mezzo-piano dynamic with a crescendo. The Piano part is marked with a mezzo-forte dynamic followed by a decrescendo, then a mezzo-piano dynamic with a crescendo.

54

rit. . . . .

S. *mf cresc.* *f dim.*  
 Qui m'é-claire: Pen - sée chère, Chan-ta pour me plaire!

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

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

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

65

Gtr. *mp*

Vc. *mp*

Pno. *mp*



69

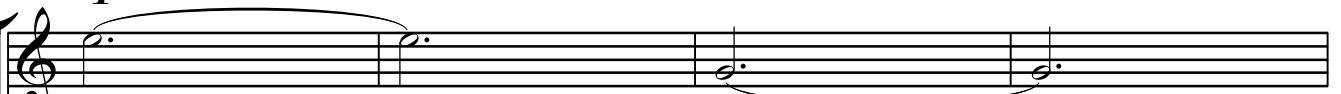
Gtr.

Vc.

Pno.




73 *mp cresc.*

T. 

L'ar - - - - - ra - - - - -


*mp cresc.*

B. 

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

The musical score consists of the following parts:

- S. (Soprano):** Melody line with lyrics "L'hi - ver". Dynamics: *mp cresc.*
- A. (Alto):** Melody line with lyrics "L'hi - ver". Dynamics: *mp cresc.*
- T. (Tenor):** Melody line with lyrics "L'hi - ver" and "L'hi - ver". Dynamics: *mp cresc.*
- B. (Bass):** Melody line with lyrics "L'hi - ver", "L'hi - ver", and "L'hi - ver". Dynamics: *mp cresc.*
- S. Rec. (Soprano Recorder):** Melody line with lyrics "L'hi - ver". Dynamics: *mp cresc.*
- Gtr. (Guitar):** Rhythmic accompaniment with triplets. Dynamics: *mp*, *dim.*, *p cresc.*
- Vc. (Violoncello):** Rhythmic accompaniment with triplets. Dynamics: *mp*, *dim.*, *p cresc.*
- Pno. (Piano):** Rhythmic accompaniment with triplets. Dynamics: *mp*, *dim.*, *p cresc.*

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 top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal line contains 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 an alto and bass clef respectively. The fifth staff is for a Recorder (S. Rec.). The sixth staff is for Guitar (Gtr.), featuring a complex rhythmic pattern with triplets and a fourth note. The seventh staff is for Violoncello (Vc.), also featuring a complex rhythmic pattern with triplets. The eighth staff is for Piano (Pno.), with a treble clef and a complex rhythmic pattern with triplets. The piano part includes a fermata over the first measure of the second staff.

87

S. *f* A - mère L'hi - ver *dim.* fait

A. *f* A - mère L'hi - ver fait

T. *f* A - mère L'hi -

B. *f* A - mère L'hi -

S. Rec. *f* *dim.*

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

Vc. *mf* *dim.*

Pno. *mf* *dim.*

90

S. *mp*  
taire!

A.  
taire!

T.  
ver!

B.  
ver!

S. Rec.  
*mp*

Gtr.  
*p* *mp*

Vc.  
*p* *mp*

Pno.  
*p* *mp*

Detailed description: This page of a musical score, numbered 90, features seven staves. The vocal staves (Soprano, Alto, Tenor, Bass) each begin with a half note followed by a fermata and the lyrics 'taire!' or 'ver!'. The Soprano Recorder part is a half note. The Guitar part starts with a *p* dynamic and a sequence of notes, including triplets and a circled '4', transitioning to *mp*. The Violoncello part starts with a *p* dynamic and a sequence of notes, including triplets, transitioning to *mp*. The Piano part starts with a *p* dynamic and a sequence of notes, including triplets, transitioning to *mp*. The page number 21 is in the top right corner.

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.*

The musical score is arranged in a vertical format. It includes the following parts and markings:

- Soprano (S.):** Lyrics: "Quand re - - vien - dra O Temps". Dynamic: *mp cresc.*
- Alto (A.):** Lyrics: "Quand re - vien - dra". Dynamic: *mp cresc.*
- Tenor (T.):** Lyrics: "O". Dynamic: *mp cresc.*
- Recorder (S. Rec.):** Dynamic: *cresc.*
- Guitar (Gtr.):** Features triplets. Dynamic: *cresc.*
- Violoncello (Vc.):** Features triplets. Dynamic: *cresc.*
- Piano (Pno.):** Features triplets. Dynamic: *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*

Detailed description of the musical score: The score is for measures 96, 97, and 98. The Soprano part (S.) has lyrics 'in - grat! L'a - mie chère, Ma mie,' with a forte (*f*) dynamic. The Tenor part (T.) has lyrics 'Temps in - grat! L'a -' and a piano (*p*) dynamic. The Bass part (B.) has lyrics 'L'a - mie'. The Recorder part (S. Rec.) has a forte (*f*) dynamic. The Guitar part (Gtr.) features a melodic line with triplets and a mezzo-forte (*mf*) dynamic. The Violoncello part (Vc.) and Piano part (Pno.) also feature triplets and a mezzo-forte (*mf*) dynamic. The piano part includes a trill in measure 97.



99

*rit.*  
*dim.*  
*tr* 

*mp*

S. l'â - me de ma chair?

A. de ma chair?

T. mie de ma chair?

B. de ma chair?

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

Gtr. 1/2 CI *dim.* *p*

Vc. *dim.* *p*

Pno. *dim.* *p*

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. 


Moi, je n'ou - blie!

A. 

— vic: Moi, je n'ou - blie!

T. 

Moi, je n'ou - blie!

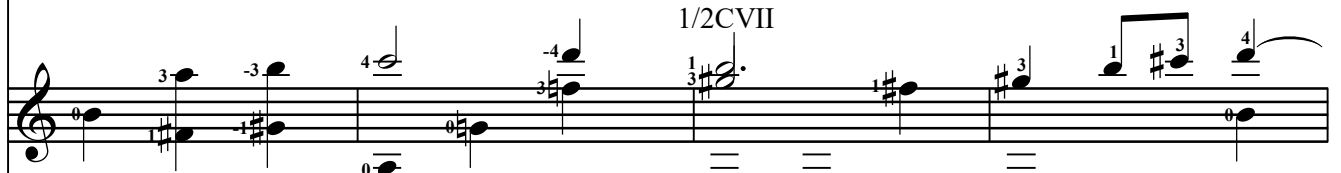
B. 

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.*

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

*mf cresc.*

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

*mf cresc.*

A. Oui ai - mons!

*mf cresc.*

T. 8 Oui ai - - mons!

*mf cresc.*

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

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

*mp cresc.*

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

*mp cresc.*

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

*mp cresc.*

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

136

136

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.*

The musical score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental ensemble (Recorder, Guitar, Violoncello, Piano). The vocal parts have lyrics in French. The instrumental parts include a recorder, guitar, cello, and piano. The score is marked with dynamics such as *f cresc.* and *mf cresc.*. The guitar part includes a triplet and a double bar line with a 3/4 time signature. The piano part includes a double bar line with a 3/4 time signature.

139

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

A. *f dim.*  
tons!

T. *f*  
si

B. *f dim.* *f cresc.*  
Mo - ment 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.*

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!

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

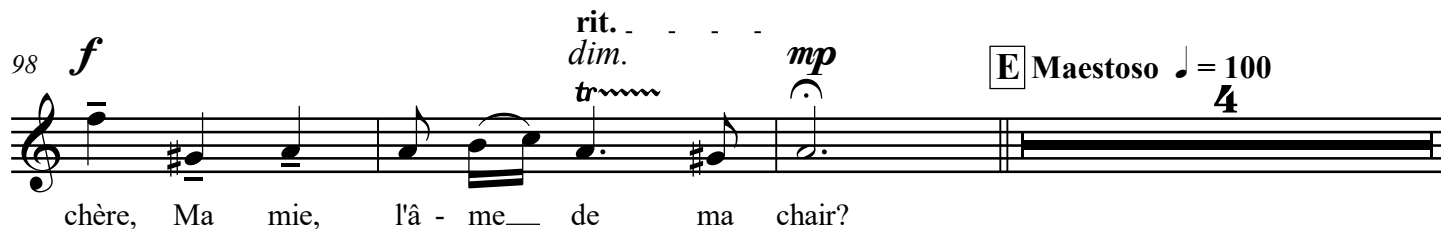
*mp* **2** *mp cresc.*



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

98

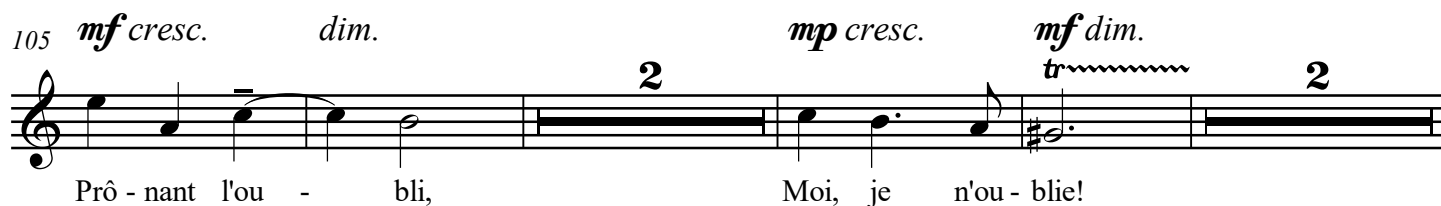
*f* *rit.* *dim.* *tr* *mp* **E** **Maestoso** ♩ = 100 **4**



chère, Ma mie, l'à - me de ma chair?

105

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



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

113

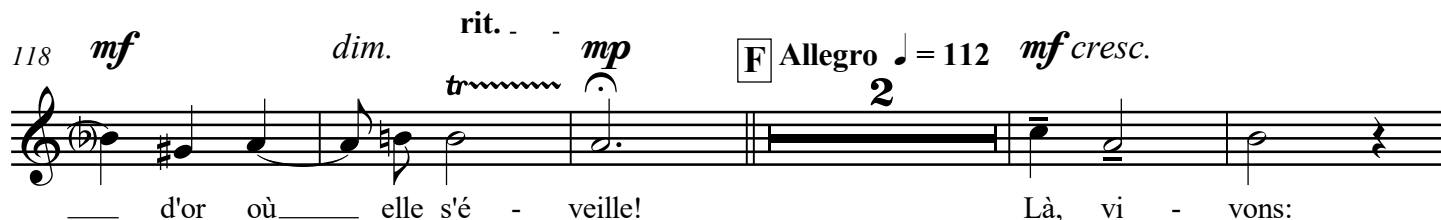
*f cresc.* *dim.* *mf cresc.* *dim.* *mp cresc.*



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



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 ♩ = 72 *mp cresc.*  

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

85 *f*  

 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* ♩ = 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* ♩ = 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 chère, 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** *Allegro*  $\text{♩} = 112$  *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  $\text{♩} = 60$ 

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  $\text{♩} = 126$ *mf cresc.**mf cresc.*

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  $\text{♩} = 76$ *mf cresc.**f dim.*

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  $\text{♩} = 66$   
*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* ♩ = 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* ♩ = 100 *p cresc.* *mp dim.* **6** *p*

Moi, je n'ou - blie! Une\_

118 *cresc.* *dim.* *rit.* *p* **F** *Allegro* ♩ = 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. mf 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*

Soprano Recorder

2 73

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

81 **D** Poco più mosso ♩ = 72

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

91

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

101 **E** Maestoso ♩ = 100

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

109

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

117

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

125

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

132

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

139

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

# L'Amour a Fui

Arcangelo Corelli

(1653-1713)

Arr.: Colette Mourey

## Follia

Adagio ♩ = 60

1/2CV

mp cresc.

Detailed description: This block contains the first three measures of the piece. The music is in 3/4 time with a key signature of one sharp (F#). Measure 1 starts with a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 2 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 3 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Fingering is indicated with numbers 1, 2, 3, 4. Dynamics range from mezzo-piano (mp) to crescendo (cresc.).

4

CVIII

1/2CV rit.

dim. cresc. dim. cresc.

Detailed description: This block contains measures 4 through 7. Measure 4 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 5 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 6 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 7 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Fingering is indicated with numbers 1, 2, 3, 4. Dynamics range from diminuendo (dim.) to crescendo (cresc.).

8

A tempo

dim. mp cresc. dim. cresc.

Detailed description: This block contains measures 8 through 11. Measure 8 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 9 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 10 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 11 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Fingering is indicated with numbers 1, 2, 3. Dynamics range from diminuendo (dim.) to mezzo-piano (mp) and crescendo (cresc.).

12

mf mp cresc. dim.

Detailed description: This block contains measures 12 through 14. Measure 12 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 13 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 14 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Fingering is indicated with numbers 1, 2, 3, 4. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp) and diminuendo (dim.).

15

p cresc. mp mp cresc. dim.

Detailed description: This block contains measures 15 through 18. Measure 15 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 16 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 17 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 18 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Fingering is indicated with numbers 1, 2, 3, 4. Dynamics range from piano (p) to mezzo-piano (mp) and diminuendo (dim.).

19

mp cresc. mf mf cresc.

Detailed description: This block contains measures 19 through 21. Measure 19 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 20 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 21 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Fingering is indicated with numbers 1, 2, 3, 4. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf) and crescendo (cresc.).

22

1/2CI rit.

dim. mf mp p

Detailed description: This block contains measures 22 through 24. Measure 22 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 23 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Measure 24 has a half note chord (F#2, C4, G3) and a quarter note (F#4). Fingering is indicated with numbers 1, 2, 3, 4. Dynamics range from diminuendo (dim.) to mezzo-forte (mf), mezzo-piano (mp), and piano (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), a quarter note B4 (6th fret), and a quarter note C5 (7th fret). The bass line consists of a 7-measure rest. Measure 46 continues the melody with a quarter note D5 (7th fret), a quarter note E5 (8th fret), a quarter note F5 (9th fret), and a quarter note G5 (10th fret). The bass line has a 4-measure rest.

47

1/2 CVII

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 G4 (4th fret), followed by a quarter note A4 (5th fret), a quarter note B4 (6th fret), and a quarter note C5 (7th fret). The bass line has a 4-measure rest. Measure 48 continues the melody with a quarter note D5 (7th fret), a quarter note E5 (8th fret), a quarter note F5 (9th fret), and a quarter note G5 (10th fret). The bass line has a 4-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 G4 (4th fret), followed by a quarter note A4 (5th fret), a quarter note B4 (6th 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 D5 (7th fret), a quarter note E5 (8th fret), a quarter note F5 (9th fret), and a quarter note G5 (10th fret). The bass line has a 4-measure rest.

51

mf dim.

1/2 CVII

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 G4 (4th fret), followed by a quarter note A4 (5th fret), a quarter note B4 (6th fret), and a quarter note C5 (7th fret). The bass line has a 4-measure rest. Measure 52 continues the melody with a quarter note D5 (7th fret), a quarter note E5 (8th fret), a quarter note F5 (9th fret), and a quarter note G5 (10th fret). The bass line has a 4-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 G4 (4th fret), followed by a quarter note A4 (5th fret), a quarter note B4 (6th 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 D5 (7th fret), a quarter note E5 (8th fret), a quarter note F5 (9th fret), and a quarter note G5 (10th fret). The bass line has a 4-measure rest.

55

mf dim.

rit. . . . . 1/2 CV

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 G4 (4th fret), followed by a quarter note A4 (5th fret), a quarter note B4 (6th fret), and a quarter note C5 (7th fret). The bass line has a 4-measure rest. Measure 56 continues the melody with a quarter note D5 (7th fret), a quarter note E5 (8th fret), a quarter note F5 (9th fret), and a quarter note G5 (10th fret). The bass line has a 4-measure rest.

Guitar

4 **C** Adagio ♩ = 66

57

*p cresc.*

60

*mp dim.*

64

*p mp*

67

70

*p cresc.*

74

77

*mp cresc. mf dim. p rit.*

81 **D** Poco più mosso ♩ = 72

Musical staff 81-82: Treble clef, key signature of one sharp (F#). Measures 81-82 feature a sequence of triplets. Measure 81 starts with a *mp* dynamic. Measure 82 ends with a *dim.* dynamic. The triplets consist of eighth notes.

Musical staff 83-84: Treble clef, key signature of one sharp (F#). Measures 83-84 continue the triplet sequence. Measure 83 starts with a *p* dynamic and a *cresc.* marking. Measure 84 ends with a *p* dynamic.

Musical staff 85-86: Treble clef, key signature of one sharp (F#). Measures 85-86 continue the triplet sequence. Measure 85 starts with a *p* dynamic. Measure 86 ends with a *p* dynamic.

Musical staff 87-88: Treble clef, key signature of one sharp (F#). Measures 87-88 continue the triplet sequence. Measure 87 starts with a *p* dynamic. Measure 88 ends with a *mf* dynamic.

Musical staff 89-91: Treble clef, key signature of one sharp (F#). Measures 89-91 continue the triplet sequence. Measure 89 starts with a *dim.* dynamic. Measure 90 has a *p* dynamic. Measure 91 ends with a *mp* dynamic.

Musical staff 92-94: Treble clef, key signature of one sharp (F#). Measures 92-94 continue the triplet sequence. Measure 92 starts with a *p* dynamic. Measure 93 has a *cresc.* marking. Measure 94 ends with a *p* dynamic.

Musical staff 95-97: Treble clef, key signature of one sharp (F#). Measures 95-97 continue the triplet sequence. Measure 95 starts with a *p* dynamic. Measure 96 has a *p* dynamic. Measure 97 ends with a *p* dynamic.

Musical staff 98-100: Treble clef, key signature of one sharp (F#). Measure 98 starts with a *mf* dynamic. Measure 99 has a *dim.* dynamic. Measure 100 ends with a *p* dynamic. The staff concludes with a double bar line and a repeat sign. Above the staff, there is a *rit.* marking and a  $\frac{1}{2}$  CI marking.

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

*mf cresc.*

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*

**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

48



51



54

57 **C** Adagio ♩ = 66

62



69



75



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: *mp*. Measure 123: *mp cresc.*

124

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

127

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

130

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

133

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

136

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

139

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

141

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

143

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

146

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

# L'Amour a Fui

Arcangelo Corelli

(1653-1713)

Arr.: Colette Mourey

## Follia

Adagio ♩ = 60

Musical notation for measures 1-4. The piece is in 3/4 time and D major. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. Dynamics include *mp*, *cresc.*, and *dim.*

5

Musical notation for measures 5-8. Dynamics include *cresc.*, *dim.*, *cresc.*, and *dim.*. A *rit.* (ritardando) marking is indicated above the staff with a dashed line.

9

A tempo

Musical notation for measures 9-13. Dynamics include *mp cresc.*, *dim.*, *cresc.*, *mf dim.*, and *mp cresc.*

14

Musical notation for measures 14-18. Dynamics include *dim.*, *p cresc.*, *mp dim.*, *mp cresc.*, and *dim.*

19

Musical notation for measures 19-23. Dynamics include *mp cresc.*, *mf dim.*, *mf cresc.*, *dim.*, *mf dim.*, and *p*. A *rit.* (ritardando) marking is indicated above the staff with a dashed line.

<sup>2</sup><sub>25</sub> **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 consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a fermata over measures 26 and 27. The bass staff contains a rhythmic accompaniment of eighth notes. Dynamics are marked as *mf cresc.* (measures 25-26), *dim.* (measures 26-27), *mp cresc.* (measures 27-28), and *dim.* (measures 28-29).

29

Musical score for measures 29-32. The treble staff contains a melodic line with a fermata over measures 30 and 31. The bass staff contains a rhythmic accompaniment of eighth notes. Dynamics are marked as *cresc.* (measures 29-30), *mf dim.* (measures 30-31), *cresc.* (measures 31-32), and *dim.* (measures 32-33).

33

Musical score for measures 33-36. The treble staff contains a melodic line with a fermata over measures 34 and 35. The bass staff contains a rhythmic accompaniment of eighth notes. Dynamics are marked as *mp cresc.* (measures 33-34), *p dim.* (measures 34-35), *mp cresc.* (measures 35-36), and *dim.* (measures 36-37).

37

Musical score for measures 37-40. The treble staff contains a melodic line with a fermata over measures 38 and 39. The bass staff contains a rhythmic accompaniment of eighth notes. Dynamics are marked as *mp cresc.* (measures 37-38), *dim.* (measures 38-39), *cresc.* (measures 39-40), and *mf dim.* (measures 40-41).

41

Musical score for measures 41-44. The treble staff contains a melodic line with a fermata over measure 43. The bass staff contains a rhythmic accompaniment of eighth notes. Dynamics are marked as *cresc.* (measures 41-42), *mf* (measures 42-43), *dim.* (measures 43-44), and *p* (measures 44-45). A *rit.* (ritardando) marking is present above the treble staff in measure 43. The piece concludes with a double bar line and repeat dots.

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 melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

48

Musical score for measures 48-50. The music continues from measure 47. At measure 48, the dynamic changes to mezzo-piano (*mp*) with a crescendo (*cresc.*) marking. The melodic line in the right hand continues, and the left hand accompaniment remains consistent.

51

Musical score for measures 51-53. At measure 51, the dynamic changes to mezzo-forte (*mf*) with a decrescendo (*dim.*) marking. At measure 53, the dynamic changes back to mezzo-piano (*mp*) with a crescendo (*cresc.*) marking. The melodic and accompaniment patterns continue.

54

Musical score for measures 54-56. At measure 54, the dynamic changes to mezzo-forte (*mf*) with a decrescendo (*dim.*) marking. At measure 56, the music concludes with a ritardando (*rit.*) marking. The final measure is a double bar line with a repeat sign. The key signature has one sharp (F#).



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 long slur over measures 57-61. The left hand provides a steady accompaniment. Dynamics include *p cresc.* at the start and *mp* at the end of the system.

62

Musical score for measures 62-66. The right hand has a chordal texture with a slur over measures 62-66. The left hand continues with a rhythmic accompaniment. Dynamics include *dim.*, *p*, and *mp*.

67

Musical score for measures 67-71. The right hand has a melodic line with a slur over measures 67-71. The left hand continues with a rhythmic accompaniment.

72

Musical score for measures 72-75. The right hand has a melodic line with a slur over measures 72-75. The left hand continues with a rhythmic accompaniment. Dynamics include *p cresc.*

76

Musical score for measures 76-80. The right hand has a melodic line with a slur over measures 76-80. The left hand continues with a rhythmic accompaniment. Dynamics include *mp*, *cresc.*, *mf dim.*, and *p*. A *rit.* marking is present above the system.

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 score is for piano reduction, harpsichord, or organ. The right hand (RH) features a melodic line with a fermata over the first measure and a trill over the second measure. The left hand (LH) plays a steady eighth-note triplet accompaniment. Dynamics include *mp*, *dim.*, and *p cresc.*

84

Musical score for measures 84-86. The RH continues with a melodic line and a trill. The LH continues with the eighth-note triplet accompaniment. Dynamics include *p cresc.*

87

Musical score for measures 87-89. The RH features a melodic line with a trill. The LH continues with the eighth-note triplet accompaniment. Dynamics include *mf* and *dim.*

90

Musical score for measures 90-92. The RH features a melodic line with a fermata. The LH continues with the eighth-note triplet accompaniment. Dynamics include *p* and *mp*.

93

Musical score for measures 93-95. The RH features a melodic line with a trill. The LH continues with the eighth-note triplet accompaniment. 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 an eighth rest, and a bass clef with a triplet of eighth notes. Measure 97 has a treble clef with a dotted quarter note and an eighth rest, and a bass clef with a triplet of eighth notes. Measure 98 has a treble clef with a triplet of eighth notes and a dynamic marking of *mf*. The bass clef has a whole note chord.

99

Musical score for measures 99-100. Measure 99 has a treble clef with a half note chord and a dynamic marking of *dim.*, and a bass clef with a half note. Measure 100 has a treble clef with a half note chord and a dynamic marking of *p*, and a bass clef with a half note. A *rit.* marking is above the treble staff.

101 **E** **Maestoso** ♩ = 100

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

106

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

111

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

116

Musical score for measures 116-120. The piece is in G major. Measure 116 starts with a piano (*p*) dynamic. The score includes dynamics *p cresc.*, *mp*, *dim.*, and *p*. A *rit.* (ritardando) marking is present above the staff. The music features a melodic line in the right hand and a bass line in the left hand, with a fermata over the final chord.

121 **F** Allegro ♩ = 112

Musical score for measures 121-123. The piece is in F major. Measure 121 starts with a mezzo-piano (*mp*) dynamic. The score includes dynamics *mp cresc.* and *mp*. The music features a melodic line in the right hand and a bass line in the left hand.

124

Musical score for measures 124-126. The piece is in F major. Measure 124 starts with a mezzo-piano (*mp*) dynamic. The score includes dynamics *mp cresc. mf* and *cresc.*. The music features a melodic line in the right hand and a bass line in the left hand.

127

Musical score for measures 127-129. The piece is in F major. Measure 127 starts with a mezzo-forte (*mf*) dynamic. The score includes dynamics *mf cresc.*. The music features a melodic line in the right hand and a bass line in the left hand.

130

Musical score for measures 130-132. The piece is in F major. Measure 130 starts with a mezzo-piano (*mp*) dynamic. The score includes dynamics *mp cresc.* and *mf dim.*. The music features a melodic line in the right hand and a bass line in the left hand, ending with a fermata.

8  
133

Musical score for measures 133-135. The piece is in a key with one sharp (F#) and a common 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 end 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 placed in the middle of the system.

139

Musical score for measures 139-140. The right hand has a more sparse texture with fewer notes. The left hand accompaniment continues. Dynamic markings include *mf dim.* at the start of measure 139 and *mf cresc.* at the start of measure 140.

141

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

143

Musical score for measures 143-145. The right hand features a melody of eighth notes. The left hand accompaniment continues. Dynamic markings include *mp cresc.* at the start of measure 143, *dim.* at the start of measure 144, and *mf cresc.* at the start of measure 145.

146

Musical score for measures 146-148. The right hand has a few chords and rests. The left hand accompaniment continues. A *rit.* (ritardando) marking is placed above the first measure. Dynamic markings include *mf cresc.* at the start of measure 147 and *mf* at the end of measure 148. The piece concludes with a double bar line.

# 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 !