



Colette Mourey

France, Les Auxons

Vœu

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 : Vœu
Compositeur : Mourey, Colette
Arrangeur : Mourey, Colette
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Editeur : Mourey, Colette
Instrumentation : Voix Baryton et Piano
Style : Classique moderne

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

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Voeu

Victor Hugo

pour baryton et piano

Colette Mourey

Andante cantabile ♩ = 60

First system of the musical score. It consists of three staves: a vocal line in bass clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature has one flat (B-flat) and the time signature is 2/2. The vocal line begins with a fermata and then enters with a half note. The piano accompaniment starts with a half note chord. Dynamics include *ffmp* for the vocal line, *mf molto dim.* for the vocal line, *molto espress.* for the piano right hand, and *ffmp* for the piano left hand. The system ends with a fermata over the vocal line.

Second system of the musical score, starting at measure 3. The vocal line continues with a half note. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *più dim.* for the vocal line, *ffmp* for the piano right hand, *sffzmp* for the vocal line, and *mf molto dim.* for the piano left hand. The system ends with a fermata over the vocal line.

Third system of the musical score, starting at measure 5. The vocal line continues with a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a chord in the left hand. Dynamics include *mf molto dim.* for the vocal line, *pp leggero* for the piano right hand, and *mf molto dim.* for the piano left hand. The system ends with a fermata over the vocal line.

Fourth system of the musical score, starting at measure 7. The vocal line continues with a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a chord in the left hand. Dynamics include *mp molto dim.* for the vocal line, *pp molto dim. a ppppp* for the piano right hand, and *pp molto dim.* for the piano left hand. The system ends with a fermata over the vocal line.

2
9

A tempo
TEMA

Musical score for measures 2-9. The piece is in 2/9 time, marked 'A tempo'. The title is 'TEMA'. The score is written for piano. The first system (measures 2-4) features a melody in the right hand with chords in the left hand, marked *mp espress.*. The second system (measures 5-9) continues the melody, marked *cresc.* and includes a dynamic marking *v* (forte) at the beginning of measure 5.

11

Musical score for measures 11-12. The first system (measures 11-12) features a long melodic line in the right hand, marked *v* (forte) at the beginning. The second system (measures 11-12) features a long melodic line in the left hand, marked *dim.* (diminuendo).

13

Musical score for measures 13-14. The first system (measures 13-14) features a melody in the right hand with chords in the left hand, marked *cresc.* (crescendo). The second system (measures 13-14) continues the melody, marked *v* (forte) at the beginning of measure 13.

rit.

15

Musical score for measures 15-16. The first system (measures 15-16) features a long melodic line in the right hand, marked *rit.* (ritardando) and *dim.* (diminuendo). The second system (measures 15-16) features a long melodic line in the left hand, marked *più dim.* (più diminuendo). The piece ends with a fermata over the final chord.

17 **A tempo**
mp *espress.*

cresc.

Si j'é - tais la feuil - le que
Je me li - vre - rais, fraîche en -

p *cresc.*

19 **mf** *dim.*

più dim.

mp *cresc.*

roule core, L'ai - le tour - no -
De la bran - che

mp *dim.* *più dim.* **p** *cresc.*

22 **f** *dim.*

rit.
mf *dim.*

mp *dim.*

yan me - te du vent,
me dé - ta - chant,

mf *dim.* **mp** *dim.* **p** *dim.*

4

A tempo

25

pp delicatamente

dim.

29

*p dolce cresc.**dim.**pp*

Qui flot - te sur l'eau_ qui_ s'é - coule,
 Au zé - phyr qui souf - fle/à_ l'au - rore,

pp cresc.

dim.

ppp

33

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

p cresc.

dim.

pp

37

*p cresc.**rit.**dim.**pp*

Et qu'on suit de l'oeil en rê - vant;
 Au ruis-seau qui vient du cou - chant.

*cresc.**dim.**ppp***A****A tempo e****Poco a poco animando**

41

*p**sempre cresc.*

44

*mf**rit.*

47

*più cresc.**molto dim.*

Red.

A tempo

più cresc. ff dim.

49

mp molto cresc.

Plus loin que le fleu - ve, qui gronde, _____
 Plus loin que l'an - tre de la louve, _____

*p molto cresc.**f dim.*

53

*mf cresc.**sfz dim.**rit. sempre dim.*

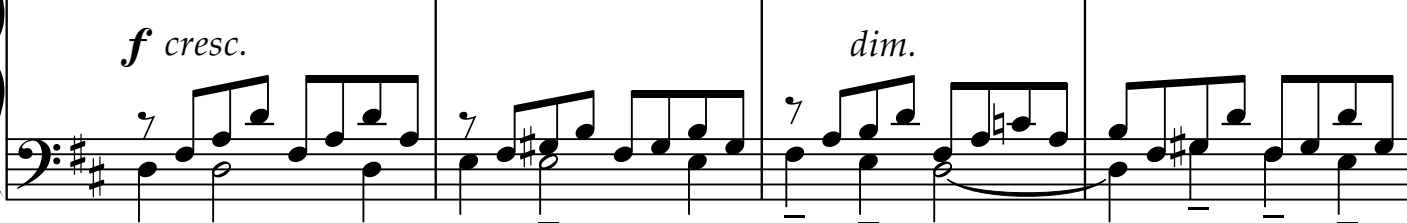
Plus loin que les vas - tes fo - rêts, _____
 Plus loin que le bois des ra - miers, _____

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

Red.

57

A tempo

*f cresc.**dim.*



Plus loin que la gor - ge pro - fonde,
Plus loin que la plaine où l'on trouve

Je fui - rais, je cour - rais, j'i - rais!
U - ne fon - tai - ne/et trois pal - miers;

B Più mosso $\text{♩} = 66$

mf coreografico *cresc.* *sfz* *dim.* *f* *dim.*

leggiero

mp *sempre cresc.* *mp* *sempre cresc.*

leggiero

rfz *dim.* *mf* *dim.* *mp* *dim.*

rit.

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

A tempo

Par de - là ces rocs qui ré - pendent
Plus loin que les ter - res a - rides

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

84 *mf dim.* *molto cresc.* *rfz dim.*

b \bar{o} .

L'o - rage en tor - rent dans les
Du chef maure au lar - ge/a - ta -

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

87 *rit.* *mf* *A tempo*

blés,
ghan,

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

90

sfz dim. *mf dim.*

105 **C** A tempo

Musical score for measures 105-107. The piece is in common time (C) and A tempo. The key signature has two sharps (F# and C#). The score consists of a treble and bass clef system. Measure 105: Treble clef has a series of chords with a *mp dolce cresc.* dynamic marking. Bass clef has a whole note chord. Measure 106: Treble clef has a series of chords with a *dim.* dynamic marking. Bass clef has a whole note chord. Measure 107: Treble clef has a series of chords with a *cresc.* dynamic marking. Bass clef has a whole note chord.

108

Musical score for measures 108-110. Measure 108: Treble clef has a series of chords with a *dim.* dynamic marking. Bass clef has a whole note chord. Measure 109: Treble clef has a series of chords with a *mf cresc.* dynamic marking. Bass clef has a whole note chord. Measure 110: Treble clef has a series of chords with a *sfz sempre dim.* dynamic marking. Bass clef has a whole note chord.

111 rit.

A tempo

Musical score for measures 111-113. Measure 111: Treble clef has a series of chords with a *rit.* dynamic marking. Bass clef has a whole note chord. Measure 112: Treble clef has a series of chords with a *mf cresc.* dynamic marking. Bass clef has a whole note chord. Measure 113: Treble clef has a series of chords with a *mp cresc.* dynamic marking. Bass clef has a whole note chord.

Je fran - chi - rais

114 *più cresc.*

sfz

dim.

Musical score for measures 114-116. Measure 114: Treble clef has a series of chords with a *più cresc.* dynamic marking. Bass clef has a whole note chord. Measure 115: Treble clef has a series of chords with a *sfz* dynamic marking. Bass clef has a whole note chord. Measure 116: Treble clef has a series of chords with a *dim.* dynamic marking. Bass clef has a whole note chord.

com - me la flèche

117

mf molto cresc.*f* dim.

rit.

mf dim.*mp* dim.

L'é-tang d'Ar-ta, mou - vant mi - roir,

121

A tempo

125

f cresc.

dim.

mf

Et le mont dont la ci - me/em - pêche

129

133

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

Co - rin - the / et My - kos de se voir.

cresc. *dim.* *mp dim.*

137

D A tempo

mf animato

140

sempre cresc.

rit.

143

dim.

14 **A tempo**

145 *mf animato cresc.*

Com - me par un charme at - ti -
J'i - rais chez la fil - le du

mp cresc.

Detailed description: This system contains measures 145 and 146. The vocal line is in the bass clef with a key signature of one sharp (F#). The lyrics are: 'Com - me par un charme at - ti - J'i - rais chez la fil - le du'. The piano accompaniment consists of a treble clef with a melodic line and a bass clef with a simple harmonic accompaniment. Dynamics include *mf animato cresc.* for the vocal and *mp cresc.* for the piano.

147 *dim.*

rée,
prêtre,

dim.

Detailed description: This system contains measures 147 and 148. The vocal line continues with the lyrics: 'rée, prêtre,'. The piano accompaniment continues with the same melodic and harmonic patterns. Dynamics include *dim.* for both the vocal and piano parts.

149 *mp cresc.*

Je m'ar - rê - te - rais au ma -
Chez la blan - che fille à l'oeil

p cresc.

Detailed description: This system contains measures 149 and 150. The vocal line continues with the lyrics: 'Je m'ar - rê - te - rais au ma - Chez la blan - che fille à l'oeil'. The piano accompaniment continues with the same melodic and harmonic patterns. Dynamics include *mp cresc.* for the vocal and *p cresc.* for the piano.

151 *rit.*
dim.

- tin
noir,

dim. *cresc.*

153 **A tempo**

mf cresc.

155

dim. *mp*

mf cresc.

Bass clef staff with notes and slurs. The first measure contains a half note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a half note F3. The fourth measure contains a half note G3. The fifth measure contains a quarter note A3, a quarter note B3, and a quarter note C4. The sixth measure contains a quarter note D4, a quarter note E4, and a quarter note F4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note C5, a quarter note D5, and a quarter note E5.

Sur My - kos vil - -
 Qui le jour la chante à _____

Piano accompaniment for measures 157-158. The right hand features a continuous eighth-note arpeggiated pattern. The left hand features a steady eighth-note bass line. The dynamic marking *cresc.* is present.

dim.

Bass clef staff with notes and slurs. The first measure contains a half note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a half note F3. The fourth measure contains a half note G3. The fifth measure contains a quarter note A3, a quarter note B3, and a quarter note C4. The sixth measure contains a quarter note D4, a quarter note E4, and a quarter note F4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note C5, a quarter note D5, and a quarter note E5.

-le car - - rée,
 sa fe - - nêtre,

Piano accompaniment for measures 159-160. The right hand features a continuous eighth-note arpeggiated pattern. The left hand features a steady eighth-note bass line. The dynamic marking *dim.* is present.

mf cresc.

Piano accompaniment for measures 161-162. The right hand features a continuous eighth-note arpeggiated pattern. The left hand features a steady eighth-note bass line. The dynamic marking *mf cresc.* is present.

163

dim. *più dim.*

165 *mp cresc.*

La ville aux cou - - po - -
Et joue à sa por - -

p cresc.

167 *rit. dim.* *p dim.*

-les _____ d'é - tain.
-te _____ le _____ soir.

dim. *pp dim.*

E A tempo

Musical score for measures 169-170. The piece is in E major (three sharps) and 3/4 time. Measure 169 features a treble clef with a melodic line starting on G4 and a bass clef with a rhythmic accompaniment of eighth notes. Measure 170 continues the melodic line in the treble and the accompaniment in the bass. The dynamic marking *mf giocoso cresc.* is placed in the first measure.

Musical score for measures 171-172. Measure 171 continues the melodic line in the treble and the accompaniment in the bass. Measure 172 features a treble clef with a melodic line starting on G4 and a bass clef with a rhythmic accompaniment of eighth notes. The dynamic marking *dim.* is placed in the second measure.

Musical score for measures 173-174. Measure 173 features a treble clef with a melodic line starting on G4 and a bass clef with a rhythmic accompaniment of eighth notes. Measure 174 continues the melodic line in the treble and the accompaniment in the bass. The dynamic marking *più cresc.* is placed in the first measure.

rit.

Musical score for measures 175-176. Measure 175 features a treble clef with a melodic line starting on G4 and a bass clef with a rhythmic accompaniment of eighth notes. Measure 176 features a treble clef with a melodic line starting on G4 and a bass clef with a rhythmic accompaniment of eighth notes. The dynamic marking *dim.* is placed in the second measure. A *Red.* marking is present in the bass clef of the first measure.

A tempo

177 *f* grandioso *molto cresc.*

En - fin, pau - vre feuille en - vo -
Comme u - ne per - ruche au pied

mf grandioso *molto cresc.*

179 *sfz* *dim.*

- lée,
leste

f *dim.*

181 *mf* *molto cresc.* *rfz dim.*

Je vien - drai, au gré de mes
Dans le blé jaune, ou bien en -

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

rit.

183

f dim.

mf dim.

voeux, _____
- cor _____

mf dim.

mp dim.

Red.

A tempo

185

f cresc.

187

dim.

189

f cresc.

Me po - ser sur son
 Com - me, dans un jar -

191

dim.

front, m ê - - l é e
 - din cé - - l e s t e,

193

f cresc.

195

197

Aux bou - cles de _____ ses _____
 Un fruit vert sur _____ un _____

199

blonds _____ che - veux;
 ar - - bre _____ d'or.

201 **F** A tempo

mp *espress.*

Musical score for measures 201-202. The piece is in F major and 3/4 time. Measure 201 features a treble clef with a series of eighth-note triplets (F4, G4, A4) and a bass clef with a steady eighth-note accompaniment (F3, C3, F2). Measure 202 continues the triplet pattern in the treble and introduces a bass line with a 7th chord (F3, C3, G2, Bb2) and eighth-note accompaniment.

cresc. *dim.*

Musical score for measures 203-204. Measure 203 continues the triplet pattern in the treble and the eighth-note accompaniment in the bass. Measure 204 features a treble clef with sixteenth-note triplets (F4, G4, A4) and a bass clef with a steady eighth-note accompaniment (F3, C3, F2). Dynamic markings include *cresc.* at the start of measure 203 and *dim.* at the start of measure 204.

più cresc.

Musical score for measures 205-206. Measure 205 continues the triplet pattern in the treble and the eighth-note accompaniment in the bass. Measure 206 features a treble clef with sixteenth-note triplets (F4, G4, A4) and a bass clef with a steady eighth-note accompaniment (F3, C3, F2). The dynamic marking *più cresc.* is present at the start of measure 205.

rit. *dim.*

Musical score for measures 207-208. Measure 207 continues the triplet pattern in the treble and the eighth-note accompaniment in the bass. Measure 208 features a treble clef with sixteenth-note triplets (F4, G4, A4) and a bass clef with a steady eighth-note accompaniment (F3, C3, F2). The dynamic marking *dim.* is present at the start of measure 208. A *rit.* marking is indicated above the first measure of this system.

A tempo

209 *mp molto cresc.*

Et là, sur sa

p molto cresc.

210 *f dim.* *mf dim.*

tê - - te qui penche,

mf dim. *mp dim.*

212 *mp dim.* *mf cresc.*

Je se - rais, fût -

p dim. *mp cresc.*

214 *f dim.*

ce peu d'ins -

mf dim.

215 *rit. mf dim.* *mp dim.*

tants, -

mp dim. *p dim.*

Red.

217 **A tempo**

f cresc.

26
219

Musical score for measures 219-220. The system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *dim.* and *mf dim.*

221

Musical score for measures 221-222. The system includes a vocal line with lyrics and a piano accompaniment. The vocal line has a bass clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *f cresc.* and *mf cresc.*

Plus__ fiè - re que l'ai - -

223

Musical score for measures 223-224. The system includes a vocal line with lyrics and a piano accompaniment. The vocal line has a bass clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *dim.*, *mf dim.*, and *mp dim.*

gret - - te blanche

225

f cresc.

227

dim. *mf dim.*

229

f cresc. *mf cresc.*

Au front é - - toi - - lé

molto rit.

dim.

231

des - - - sul - - - tans.

233

Meno mosso ♩ = 56

235

237 *mf cresc.*

Au front é - - -

mp cresc.

238

toi - - - - - lé

239 *rit. f molto dim.*

des sul - - - tans.

mp

mf molto dim.

p

Baryton

Voeu

pour baryton et piano

Victor Hugo

Colette Mourey

Andante cantabile

$\text{♩} = 60$

8 rit. A tempo 8 rit. A tempo *mp* *espress.*

Si j'é - tais la
Je me li - vre -

18 *cresc.*

mf dim. *più dim.* *mp cresc.*

feuil - le que roule
rais, fraîche en - core,

L'ai - le tour - no -
De la bran - che

22 *f dim.*

rit. *mf dim.* *mp dim.* A tempo 4

yan - te du vent,
me dé - ta - chant,

29 *p dolce cresc.*

dim.

Qui flot - te sur l'eau
Au zé - phyr qui souf -

qui s'é -
fle/à l'au -

32

pp 4 *p cresc.*

coule,
rore,

Et qu'on suit de l'oeil
Au ruis - seau qui vient

39 *rit.* *dim.*

pp A A tempo e Poco a poco animando 8 rit.

en rê - vant;
du cou - chant.

Baryton

2
49

A tempo

mp molto cresc.

più cresc.

ff dim.



Plus loin que le fleu - ve, qui gronde,
Plus loin que l'an - tre de la louve,

53

mf cresc.

sfz

dim.

rit. sempre dim.



Plus loin que les vas - tes fo - rêts,
Plus loin que le bois des ra - miers,

57 **A tempo**

4

f cresc.



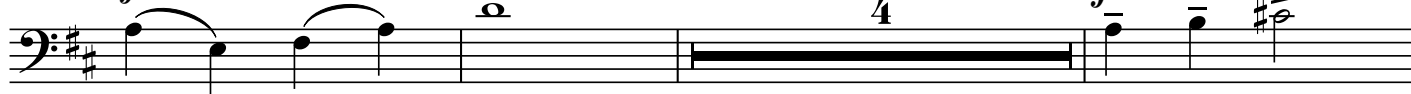
Plus loin que la gor -
Plus loin que la plaine

63

sfz dim.

4

f cresc.



-ge pro - fonde,
où l'on trouve

Je fui - rais,
U - ne fon -

70

rit. dim.

mf dim.

Più mosso

B ♩ = 66

8

rit.



je cour - rais, j'i - rais!
tai - ne/et trois pal - miers;

81

A tempo

mf cresc.

sfz dim.

f dim.

mf dim.



Par de - là ces rocs qui ré - pendent
Plus loin que les ter - res a - rides

85

molto cresc.

rfz dim.

rit. mf

A tempo

4



L'o-rage en tor - rent dans les blés,
Du chef maure au lar - ge/a - ta - ghan,

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

Par de - là ce lac morne, où pendent
Dont le front pâ - le/a plus de rides

97 *f più cresc.* *rit. dim.* *mf dim.*

Tant de buis - sons é - che - ve - lés;
Que la mer un jour d'ou - ra - gan.

105 **C** *A tempo* *rit.* *mf cresc.* *più cresc.* *sfz*

Je fran - chi - rais com - me la flèche

116 *dim.* *mf molto cresc.* *f dim.* *rit. mf dim.* *mp dim.*

— L'é - tang d'Ar - ta, mou - vant mi - roir,

121 *A tempo* *f cresc.* *dim.* *mf*

Et le mont dont la ci - me/em - pêche

129 *f cresc.*

Co - rin - the/et My - kos

135 *rit. dim.* *mf dim.* **D** *A tempo* *rit.*

de se voir.

Baryton

4 A tempo

145 *mf animato cresc.*

Com - - - me par un
J'i - - - rais chez la

charme _____ at - ti - rée, _____
fil - - - le du prêtre, _____

Je m'ar - rê - te - rais _____ au ma - tin _____
Chez la blan - che fille _____ à l'oeil noir, _____

153 A tempo

mf cresc.

Sur My - kos la vil -
Qui le jour chante à _____

-le _____ car - rée, La ville aux cou - po -
sa _____ fe - nêtre, Et joue à sa por -

- les _____ d'é - tain.
- te _____ le _____ soir.

E A tempo 8 rit.

Baryton

177 **f grandioso**

En - - fin, - - - - - pau - - - - - vre
Comme - - - - - u - - - - - ne - - - - - per - - - - -

178 *molto cresc.* **sfz** *dim.*

feuille - - - - - en - - - - - vo - - - - - lée,
ruche - - - - - au - - - - - pied - - - - - leste

181 **mf molto cresc.** *tr* **rfz dim.**

Je - - - - - vien - - - - - drai, - - - - - au - - - - - gré de - - - - - mes
Dans - - - - - le - - - - - blé - - - - - jaune, - - - - - ou bien - - - - - en - - - - -

183 **rit.** **f dim.** **mf dim.** **A tempo** **4**

voeux, - - - - -
- cor - - - - -

189 **f cresc.** *tr*

Me - - - - - po - - - - - ser sur son - - - - -
Com - - - - - me, - - - - - dans un jar - - - - -

191 *dim.* **mf dim.** **4**

front, - - - - -
- din - - - - - cé - - - - - lée
- - - - - - - - - - - leste,

Baryton

6
197 *f cresc.*

Aux Un bou fruit - - - les vert

198

