



# Colette Mourey

France, Les Auxons

## Clair de lune

### 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 :** Clair de lune  
**Compositeur :** Mourey, Colette  
**Arrangeur :** Mourey, Colette  
**Droit d'auteur :** Copyright © Colette Mourey  
**Editeur :** Mourey, Colette  
**Instrumentation :** Voix soprano et piano  
**Style :** Classique moderne

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# Clair de Lune

Paul Verlaine

Colette Mourey

pour Soprano et Piano

Moderato  $\text{♩} = 72$

The image shows the piano accompaniment for the song 'Clair de Lune' by Paul Verlaine, arranged by Colette Mourey. The score is in 3/4 time and begins with a tempo marking of 'Moderato' and a metronome marking of 72 quarter notes per minute. The key signature is one sharp (F#), and the piece is in the key of D major. The score is divided into four systems, each containing two staves (treble and bass clef). The first system starts with a piano dynamic of *fp* (fortissimo piano) and a *ppp chiarissimo* (pianissimo) section. The second system includes a *cresc.* (crescendo) marking and a *dim.* (diminuendo) marking. The third system features a *più cresc.* (more crescendo) marking. The fourth system concludes with a *rit.* (ritardando) marking and a *dim.* marking. The piano part consists of a steady, flowing accompaniment of chords and eighth notes, providing a soft and atmospheric background for the vocal line.

A tempo

9

*mp* *mf* *espress. dim.* *molto cresc.*

Votre âme est un pa - y - sa -

12

*f* *cresc.*

*sfz* *dim.*

ge choi - - - - si

14

*f*

Que vont

16 *rfz* *molto dim.*

Vocal line for measures 16-17. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the entire phrase, with an accent mark over the first note. The key signature has one sharp (F#).

char - - - mant mas - - -

Piano accompaniment for measures 16-17. The right hand plays a series of chords in the treble clef, starting with a 7-measure rest. The left hand plays a simple bass line in the bass clef. Dynamics include *più dim.* and *p cresc.*

*più dim.*

*p cresc.*

*Red.*

*Red.*

18 *mf* *mp* *p* *fp* *cresc.* *dim.* *fp* *cresc.* *dim.*

Vocal line for measures 18-20. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. A slur covers the entire phrase, with an accent mark over the first note. The key signature has one sharp (F#).

- ques et ber - - ga - - -

Piano accompaniment for measures 18-20. The right hand plays a series of chords in the treble clef, starting with a 7-measure rest. The left hand plays a simple bass line in the bass clef. Dynamics include *dim.*, *pp cresc.*, and *dim.*

*dim.*

*pp cresc.*

*dim.*

*Red.*

*Red.*

*Red.*

21 *fpp* *più cresc.* *mp* *molto dim.* *fp* *cresc.* *dim.* *pp*

Vocal line for measures 21-23. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. A slur covers the entire phrase, with an accent mark over the first note. The key signature has one sharp (F#).

mas - - - ques

Piano accompaniment for measures 21-23. The right hand plays a series of chords in the treble clef, starting with a 7-measure rest. The left hand plays a simple bass line in the bass clef. Dynamics include *ppp*, *pp*, and *ppp*.

*ppp* *più cresc.*

*p* *molto dim.*

*pp* *cresc.* *dim.*

*ppp*

*Red.*

*Red.*

*Red.*

4  
24

*p cresc.*

Jou - ant du luth

*pp cresc.* 6

26

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

et dan - - - ossia - - - sant

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

28

*f*

et

*cresc.* *dim.*

30 *sfz dim.* *mf dim.* *f*

qua - - - si - - Tris -

*mf dim.* *mp dim.* 6 6 6

32 *mp* *f cresc.*

tes sous

*p cresc.* 6 6 6 6

34 *dim.* *mf cresc.* *dim.*

leurs dé - gui - - se -

*mf dim.* *mp cresc.* *dim.* 6 6 6 6

6  
36

*mp* *dim.* *p cresc.* *tr*

ments fan - tas - - -

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

6 6 6

38 *dim.* *rit.* *pp*

ques.

*dim.* *ppp cresc.*

6 6 6 6

**A** A tempo

40 *mf espress. cresc.*

Tout en chan - tant

*più cresc.* *fp* *mp cresc.*

3 3

42 *sfz* *mf*

sur le mo - de mi - neur

44 *f cresc.* *rfz dim.*

l'a - - - - - mour vain - - - - -

*mf dim.*

46 *f* *mf molto dim.* *ffmp dim.* *p*

queur et la vie op - por - - - - - tune

*molto dim.* *p dim.* *pp*



8  
48

*mp dolce*

Ils n'ont pas l'air

*p*

50

*più drammatico e cresc.*

*rit. sfz dim.*

de croire à leur bon

*cresc.*

*dim.*

52

*p*

heur

*pp dim.*

53

**B** A tempo  
Gracioso e Coreografico

*p cresc. e misterioso tranquillo*

Et leur

*Il canto fuori*

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

57

chan - - - son se mê -

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

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

61

le/au clair de lune,

*rit.* *dim.* *p*

*dim.* *pp*



65 *p* tranquillo

Au cal - - me

*cresc.* *fp*

67 *A tempo*  
*mp cresc.* *mf dim.* *molto cresc.*

clair de lu - ne tris - te/et

*p cresc.* *più cresc.*

69 *f* *ff*

beau, Qui

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

71 *sfz*

fait *ossia* rê - - - ver *f*

*cresc. dim. mf cresc. dim.*

73 *mp dim. cresc. mf p*

les oi - - - *ossia* - - - seaux

*p dim. cresc. dim.*

75 *mp dim. cresc. p dim. cresc. pp*

dans les ar - - - bres

*cresc. pp dim. cresc. ppp*

12

77

*p sempre cresc.* *dim.* *fp cresc. dim.*

80

*mp espress.*  
Et san - glo - ter

*p espress.*

82

*mf molto cresc.* *ff molto dim.*  
d'ex - - - - - ossia - - - - - ta -

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

84

*mp*

se

*più dim.*

*p dim.*

*cresc.*

86 *sfz dim.*

*f dim.*

les

jets

*mf dim.*

*più dim.*

88

*mp dim.*

*f sempre dim.*

d'eau,

Les

*p dim.*

*cresc.*

grands jets d'eau svel -

*sempre dim.*

6 6 6 6

Red.

92 *p* *mp* *molto rit.* *molto cresc.*

tes Par - mi

*pp* *molto cresc.*

6 6 6 6

Red.

94 *f* *molto dim.* *mp* *molto dim. a niente*

les marbres *8va*

*molto dim.* *p* *molto dim.* *ppp*

6 6 6 6

Red.

Soprano  
Paul Verlaine

# Clair de Lune

pour Soprano et Piano

Colette Mourey

Moderato  $\text{♩} = 72$

8 rit. *mp*

Votre

10 *mf* *espress.* *dim.* *molto cresc.* *f* *cresc.*

âme est un pa - y - sa - ge choi -

13 *sfz* *dim.* *f* *rfz* *molto dim.*

si Que vont char - mant

17 *mp* *leggiero cresc.* *mf* *mp* *p*

mas - - - - - ques et

19 *fp* *cresc.* *dim.*

ber - - - - -

20 *fp* *cresc.* *dim.*

ga - - - - -

21 *fpp* *più cresc.*

mas - - - - -

22 *mp* *molto dim.* *fp* *cresc. dim.* *pp*

- - - - - ques



Soprano

2

24

*p cresc.*

Jou - ant du luth

Detailed description: This block contains the first musical staff, measures 24 and 25. It begins with a whole rest in measure 24. In measure 25, the melody starts with a quarter note G#4, followed by quarter notes F#4 and E4, and ends with a half note D4. The dynamic marking is *p cresc.*

26

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

et dan - <sup>ossia</sup> - sant

Detailed description: This block contains the second musical staff, measures 26 and 27. Measure 26 starts with a whole rest. In measure 27, the melody begins with a quarter note D4, followed by a quarter note E4, and then a half note F#4. A slur covers the notes E4 and F#4, with a crescendo and then decrescendo marking. The dynamic markings are *mp*, *mf cresc. dim.*, and *mp dim.*. The word "ossia" is written above the F#4 note.

29

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

et qua - - si Tris -

Detailed description: This block contains the third musical staff, measures 29, 30, and 31. Measure 29 starts with a whole rest. In measure 30, the melody begins with a quarter note G#4, followed by a quarter note F#4, and then a half note E4. A slur covers the notes F#4 and E4, with a *sfz dim.* marking. In measure 31, the melody continues with a quarter note D4, followed by a quarter note C4, and then a half note B3. The dynamic markings are *f*, *sfz dim.*, *mf dim.*, and *f*.

32

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

tes sous leurs dé -

Detailed description: This block contains the fourth musical staff, measures 32, 33, and 34. Measure 32 starts with a whole rest. In measure 33, the melody begins with a quarter note G#4, followed by a quarter note F#4, and then a half note E4. A slur covers the notes F#4 and E4, with a *f cresc.* marking. In measure 34, the melody continues with a quarter note D4, followed by a quarter note C4, and then a half note B3. The dynamic markings are *mp*, *f cresc.*, and *dim.*

35

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

gui - - - se - ments fan -

Detailed description: This block contains the fifth musical staff, measures 35 and 36. Measure 35 starts with a whole rest. In measure 36, the melody begins with a quarter note G#4, followed by a quarter note F#4, and then a half note E4. A slur covers the notes F#4 and E4, with a *mf cresc.* marking. The dynamic markings are *mf cresc.*, *dim.*, *mp*, and *dim.*

37

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

tas - - - ques.

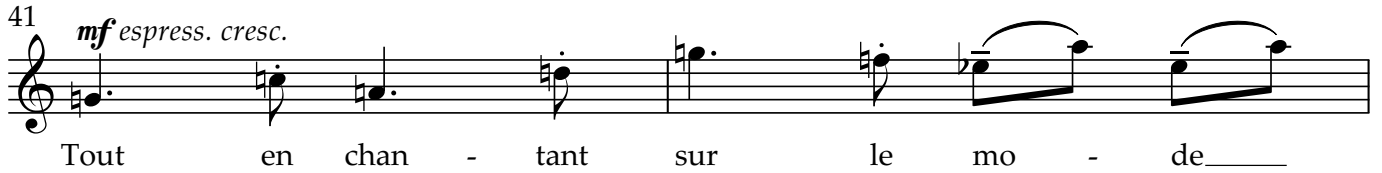
Detailed description: This block contains the sixth musical staff, measures 37, 38, and 39. Measure 37 starts with a whole rest. In measure 38, the melody begins with a quarter note G#4, followed by a quarter note F#4, and then a half note E4. A slur covers the notes F#4 and E4, with a *p cresc.* marking. A trill is indicated by a wavy line above the notes. In measure 39, the melody continues with a quarter note D4, followed by a quarter note C4, and then a half note B3. The dynamic markings are *p cresc.*, *tr*, *dim.*, *rit.*, and *pp*.

## Soprano

3

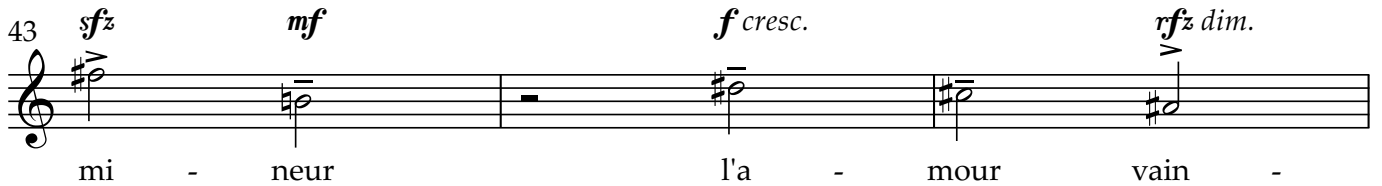
A A tempo

41 *mf espress. cresc.*




Tout en chan - tant sur le mo - de

43 *sfz* *mf* *f cresc.* *rfz dim.*



mi - neur l'a - mour vain -

46 *f* *mf molto dim.*



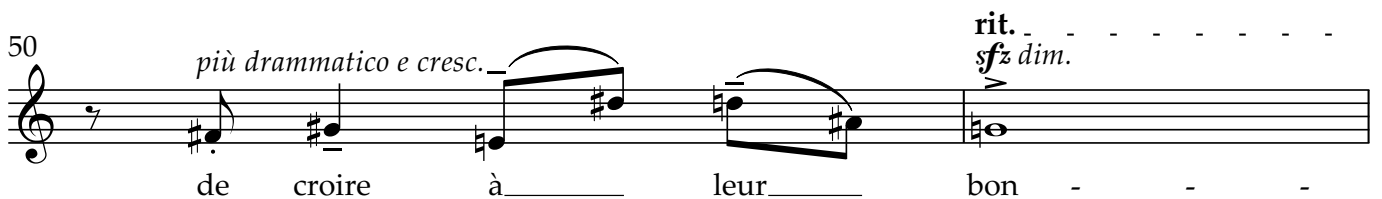
queur et la vie op -

47 *ffmp dim.* *p* *mp dolce*



por - tune Ils n'ont pas l'air

50 *più drammatico e cresc.* *rit.* *sfz dim.*



de croire à leur bon - - -

B A tempo  
Gracioso e Coreografico

52 *p*



heur

## Soprano

4  
55 *p cresc. e misterioso tranquillo* *dim.* *p* *mp cresc.*

Et leur chan - son se

60 *rit. dim.* *p*

mê - le/au clair de lune,

65 *p tranquillo* *A tempo* *mp cresc.* *mf dim.* *molto cresc.*

Au cal - me clair de lu - ne tris - te/et

69 *f* *ff* *sfz* *f*

beau, Qui fait rê - ver

73 *mp dim.* *cresc.* *mf* *p*

les oi - - - - - ossia - - - - - seaux

75 *mp dim.* *cresc.*

dans les

76 *p dim.* *cresc.* *pp* **3**

ar - - - - - bres

Soprano

80 *mp espress.*  
Et san - glo - ter

82 *mf molto cresc.* *ff molto dim.* *mp*  
d'ex - - - ossia - - - ta - - - se

85 *sfz dim.* *f dim.*  
les jets

88 *mp dim.* *f sempre dim.*  
d'eau, Les grands jets

91  
d'eau svel - - -

92 *p* *mp* *molto rit.* *molto cresc.*  
tes Par - mi

94 *f molto dim.* *mp molto dim. a niente*  
les marbres