

# A.B.C. du Lied et de la Mélodie

10 Petites Etudes de Concert

Baritone & Piano

**Colette Mourey**

EMR 18728

**Print & Listen  
Drucken & Anhören  
Imprimer & Ecouter**



**[www.reift.ch](http://www.reift.ch)**



**EDITIONS MARC REIFT**

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : [info@reift.ch](mailto:info@reift.ch) • [www.reift.ch](http://www.reift.ch)

# A.B.C. du Lied et de la Mélodie

## 10 Petites Etudes de Concert

  
Photocopying  
is illegal!

Colette Mourey

### 1 Felicità

Allegro ♩ = 138-144

Baritone

Piano



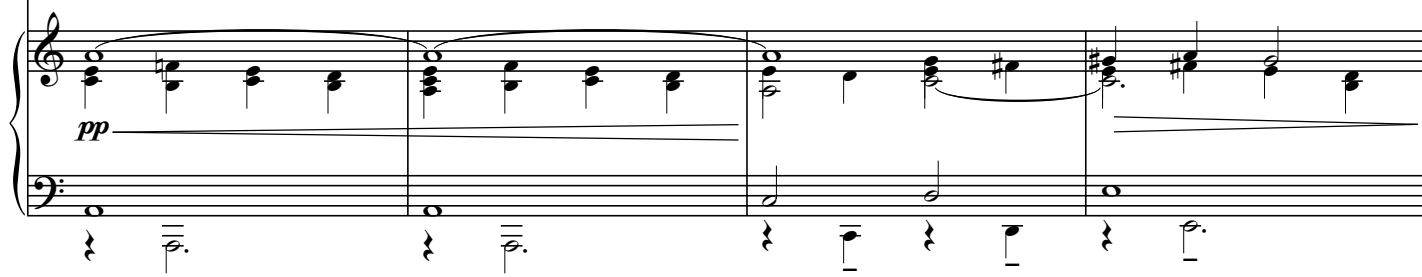
5

*p* *mp*



A  
Fe - li - ci - tà Mi/hai riem - pi - to tut - ta la mia vi - - ta

*pp*



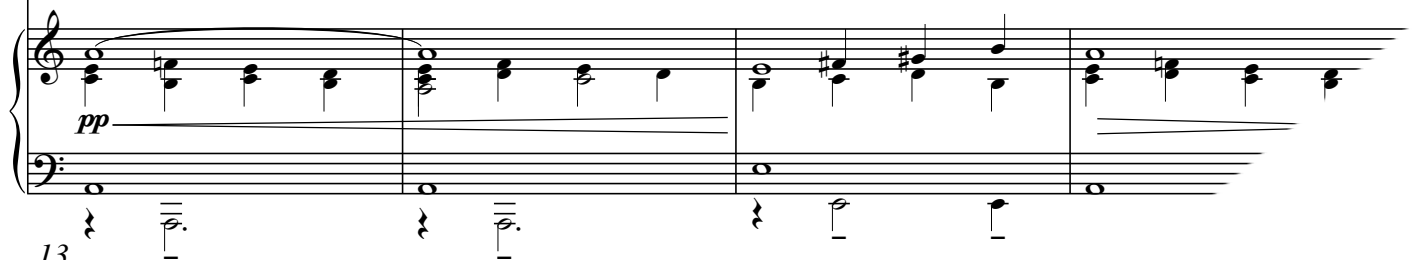
9

*p* *mp*



Ed il cie - lo ed il so - le ed la lu - na can - ta - no

*pp*



13

*mp*



EMR 18728

© COPYRIGHT BY EDITIONS MARC REIFT CH-3963 CRANS-MONTANA (SWITZERLAND)  
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED

[www.reift.ch](http://www.reift.ch)

# 2 Vocalise

Allegretto gracioso ♩ = 92-104

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto gracioso' with a quarter note equal to 92-104 beats per minute. The first system shows the piano accompaniment. The right hand (treble clef) plays a melodic line with accents and slurs. The left hand (bass clef) provides a rhythmic accompaniment. The dynamic is marked *mp ritmico*.

Musical notation for measures 5-8. The right hand (treble clef) has a melodic line with a slur and a crescendo hairpin. The left hand (bass clef) has a rhythmic accompaniment. The dynamic is marked *mp*. A section marker 'A' is placed below the first measure.

Musical notation for measures 9-12. The right hand (treble clef) has a chordal accompaniment. The left hand (bass clef) has a rhythmic accompaniment. The dynamic is marked *p*.

Musical notation for measures 13-16. The right hand (treble clef) has a melodic line with accents and slurs. The left hand (bass clef) has a rhythmic accompaniment with triplets. The dynamic is marked *mp*.

Musical notation for measures 17-20. The right hand (treble clef) has a chordal accompaniment. The left hand (bass clef) has a melodic line with a slur and a crescendo hairpin. The dynamic is marked *mf* and *f*. A section marker 'A' is placed below the first measure.

### 3 Cantar, Bailar

Allegro ♩. = 80-88

Piano accompaniment for the first system, measures 1-4. The music is in 6/8 time and features a melody in the right hand with chords and a bass line in the left hand. Dynamics include *fp* (fortissimo piano) and hairpins.

5

*mp*

Vocal line and piano accompaniment for the second system, measures 5-8. The vocal line is in the bass clef with lyrics: Can - tar bai - lar via - jar a - mar. The piano accompaniment continues with *fp* dynamics.

9

*f**mf*

Vocal line and piano accompaniment for the third system, measures 9-12. The vocal line is in the bass clef with lyrics: tú es mi - a so - la luz. The piano accompaniment continues with *fp* dynamics and includes a *pp* (pianissimo) marking at the end.

# 4 Regina Caeli

Adagio ♩ = 50

5

*mp* *mf* *f* *mf*

Re - gi - na cae - li, lae - ta - re, al - le - lu - ia: Quia quem me -

10

*ff*

ruis - ti por - ta - re.

16

*pp* *p* *p* *mp*

Re - sur - re - xit, si - cut di - xit, al - le - lu - ia,

21

*pp* *mp* *p* *f*

o - ra pro no - bis De - um, al - le - lu - ia

# 5 Maifest

Goethe

Andante graciozo ♩ = 50

Piano introduction in G major, 6/8 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andante graciozo' with a quarter note equal to 50 beats per minute. The dynamic is mezzo-piano (*mp*).

5 *mp*

Vocal line in bass clef, G major, 6/8 time. The melody is simple and lyrical, following the piano accompaniment. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*), ending with a ritardando (*rit.*).

Wie herr-lich leuch - tet Mir die Na - tur! Wie glänzt die Son - ne! Wie lacht die Flur!

Piano accompaniment for the first phrase, continuing the 6/8 time signature. The right hand has a melodic line with some grace notes, and the left hand has a consistent eighth-note accompaniment. Dynamics include piano (*p*) and mezzo-piano (*mp*).

9 **A tempo**  
*mp*

Vocal line in bass clef, G major, 6/8 time. The melody continues with a similar rhythmic pattern. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*), ending with a ritardando (*rit.*).

Es drin-gen Blü - ten Aus je - dem Zweig Und tau-send Stim - men Aus dem Ges-träuch

Piano accompaniment for the second phrase, continuing the 6/8 time signature. The right hand has a melodic line with grace notes, and the left hand has a consistent eighth-note accompaniment. Dynamics include piano (*p*) and mezzo-piano (*mp*).

13 **A tempo**  
*mf*

Vocal line in bass clef, G major, 6/8 time. The melody becomes more expressive, with dynamic markings of mezzo-forte (*mf*), forte (*f*), and fortissimo (*ff*), ending with a ritardando (*rit.*).

Und Freud und Won-ne Aus je - der Brust. O Erd', o Son - ne! O Glück

Piano accompaniment for the third phrase, continuing the 6/8 time signature. The right hand has a melodic line with grace notes, and the left hand has a consistent eighth-note accompaniment. The dynamic is mezzo-piano (*mp*).

# 6 Sonreír

Vivo ♩ = 144-156

*mp*  
Son -

5  
re - ír, bai - lar, con a - - le - grí - a! al - zar - se

10  
so - bre/el a - bis - mo! cre - cer, ar - ri - bar

15 *mf* *f* *ff*  
y es - pe - rar, sen - tir - se más y más

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Vivo' with a metronome marking of ♩ = 144-156. The score is divided into four systems, each with a measure number (5, 10, 15) at the beginning. The voice line is in the upper staff, and the piano accompaniment is in the lower staff. Dynamics include *mp*, *f*, *mf*, *pp*, and *ff*. The piano part consists of chords and moving lines in both hands. The lyrics are in Spanish and describe a scene of joy and hope.

# 7 Allons, Pressons

Allegro ♩ = 80-88

mp dolce

mf

The piano introduction consists of four measures. The first two measures are marked *mp dolce* and feature a steady eighth-note accompaniment in the bass with block chords in the treble. The last two measures are marked *mf* and feature a crescendo leading to a final chord.

5 *mf*

Al - lons, pres - sons, hâ - tons-nous, cou - rons! Bien - tôt com - men - ce - ra la

The vocal line begins at measure 5 with a mezzo-forte (*mf*) dynamic. The lyrics are: "Al - lons, pres - sons, hâ - tons-nous, cou - rons! Bien - tôt com - men - ce - ra la". The melody is a simple eighth-note line.

mp

The piano accompaniment for the first vocal line consists of four measures. It features a steady eighth-note accompaniment in the bass and block chords in the treble, marked *mp*.

9 *f*

fête cha - cun s'ap - prête les mu - si - ciens sont dé - jà là!

The vocal line begins at measure 9 with a forte (*f*) dynamic. The lyrics are: "fête cha - cun s'ap - prête les mu - si - ciens sont dé - jà là!". The melody continues with eighth notes.

*f*

The piano accompaniment for the second vocal line consists of four measures. It features a steady eighth-note accompaniment in the bass and block chords in the treble, marked *f*.

13 *mf*

The piano accompaniment for the final section consists of four measures. It features a steady eighth-note accompaniment in the bass and block chords in the treble, marked *mf*.



# 8

## Per ch  non Sperar

Moderato ♩ = 100

*f*

Per

4 *fp* *ff* *mf*

ch  non spe - rar Per ch  pian -

7

- ge - re - u - n'al - tra vol - ta Per ch  non can - tar Per

10 *ff* *mf*

ch  ac - cas - ciar - si

*f*

The musical score is written for voice and piano. It begins with a bass clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The piece starts with a piano introduction in the right hand, marked with a forte (*f*) dynamic. The vocal line enters in the second measure with the word 'Per'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The score is divided into systems, with measure numbers 4, 7, and 10 indicated. Dynamics range from piano (*p*) to fortissimo (*ff*). The lyrics are in Italian and express a sense of resignation and hopelessness.

# 9 Joli Colibri

Allegretto gracioso ♩ = 96-108

*ff*

5 *mp*

Jo - li - co - li - bri

*pp ritmico*

10 *mf* *mp*

si - a - gi - le/et - si

15

lé - ger - si - vo

# 10 Vocalise

Allegro ♩ = 116-120

*p ritmico*

The first system shows the piano introduction in 4/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes.

4 rit. . . . . A tempo

*mf*

Measure 4: The vocal line is silent, and the piano accompaniment continues. A fermata is placed over the vocal staff. Measure 5: The vocal line begins with a sixteenth-note scale. Measure 6: The vocal line continues with a sixteenth-note scale. The piano accompaniment consists of chords.

*pp*

The piano accompaniment for measures 5 and 6 consists of chords in the right hand and eighth notes in the left hand.

7

*f*

Measure 7: The vocal line begins with a sixteenth-note scale. Measure 8: The vocal line continues with a sixteenth-note scale. Measure 9: The vocal line has a long note followed by a sixteenth-note scale. The piano accompaniment consists of chords.

*mf*

The piano accompaniment for measures 7, 8, and 9 consists of chords in the right hand and eighth notes in the left hand.

10

*mf*

Measure 10: The vocal line has a long note. Measure 11: The vocal line has a long note. Measure 12: The vocal line has a long note. The piano accompaniment consists of chords.

The piano accompaniment for measures 10, 11, and 12 consists of chords in the right hand and eighth notes in the left hand.

# Collection Colette Mourey

- EMR 18480 3 Kleine Stücke (*Guitare & Orchestra*)  
EMR 18479 3 Préludes Hypertonaux (*Guitare Electrique*)  
EMR 18482 A Deux (*2 Guitares*)  
EMR 18414 A Petits Pas (*Guitare*)  
EMR 18466 A Simple Prayer (*Guitare*)  
EMR 18421 ABC de la lecture Guitaristique (*Guitare*)  
EMR 18492 ABC L'alphabet du Piano 1<sup>ère</sup> année (*Piano*)  
EMR 18493 ABC L'alphabet du Piano 2<sup>ème</sup> année (*Piano*)  
EMR 18494 ABC L'alphabet du Piano 3<sup>ème</sup> année (*Piano*)  
EMR 18461 Albore (*Guitare*)  
EMR 18474 An Old Legend (*Viola & Guitare*)  
EMR 18483 Aux jeux des Sylphes (*Piano*)  
EMR 18373 Bagatelle (*Piano*)  
EMR 18502 Bagatelle Sans Tonalité N° 1 (*Guitare*)  
EMR 18503 Bagatelle Sans Tonalité N° 2 (*Guitare*)  
EMR 18504 Bagatelle Sans Tonalité N° 3 (*Guitare*)  
EMR 18505 Bagatelle Sans Tonalité N° 4 (*Guitare*)  
EMR 18507 Bagatelle Sans Tonalité N° 5 (*Guitare*)  
EMR 18510 Bagatelle Sans Tonalité N° 6 (*Guitare*)  
EMR 18374 Barcarolle (*Guitare*)  
EMR 18379 Buccolique (*Flute & Guitare*)  
EMR 18392 Cantilène Bohême (*Guitare*)  
EMR 18429 Cathédrale (*Guitare & Piano*)  
EMR 18512 Comment Ecouter une Œuvre... ? (*Text*)  
EMR 18487 Concerto (*Mandolin & Orchestra*)  
EMR 18486 Concerto Amazonien (*Guitare Ele. & Orchestra*)  
EMR 18508 Convergences (*Cor des Alpes & Brass 4*)  
EMR 18471 De Paseo (*Guitare*)  
EMR 18475 Divertimento (*Guitare & Orchestra*)  
EMR 18375 Elégie (*Guitare*)  
EMR 18473 Empreintes (*Piano*)  
EMR 18391 Estampe N°1 (*Piano Solo*)  
EMR 18497 Estampe N°2 (*Piano*)  
EMR 18438 Etude Transcendante N° 1 (*Guitare*)  
EMR 18447 Etude Transcendante N° 10 (*Guitare*)  
EMR 18448 Etude Transcendante N° 11 (*Guitare*)  
EMR 18449 Etude Transcendante N° 12 (*Guitare*)  
EMR 18450 Etude Transcendante N° 13 (*Guitare*)  
EMR 18439 Etude Transcendante N° 2 (*Guitare*)  
EMR 18440 Etude Transcendante N° 3 (*Guitare*)  
EMR 18441 Etude Transcendante N° 4 (*Guitare*)  
EMR 18442 Etude Transcendante N° 5 (*Guitare*)  
EMR 18443 Etude Transcendante N° 6 (*Guitare*)  
EMR 18444 Etude Transcendante N° 7 (*Guitare*)  
EMR 18445 Etude Transcendante N° 8 (*Guitare*)  
EMR 18446 Etude Transcendante N° 9 (*Guitare*)  
EMR 18437 Fantaisie Alpestre (*Guitare*)  
EMR 18491 Fantaisie Ecclésiastique (*Piano*)  
EMR 18485 Fantaisie Hypertonale N° 1 (*Guitare*)  
EMR 18490 Fantaisie Lyrique ... (*Guitare*)  
EMR 18476 Fantasia Contrappuntistica (*Guitare*)  
EMR 18453 Five Childish Melodic Pieces (*Guitare*)  
EMR 18415 Four Melodic Pieces (*Guitare*)  
EMR 18477 Fumée (*Mezzo-Soprano & Guitare*)  
EMR 18367 Impromptu N° 3 (*Guitare*)  
EMR 18499 Impromptu N° 4 (*Guitare*)  
EMR 18501 Impromptu N° 5 (*Guitare*)  
EMR 18509 Impromptu N° 6 (*Guitare*)  
EMR 18376 Intonation Pastorale (*Piano*)  
EMR 18462 Invocation Océane (*Piano*)  
EMR 18413 Invocation Provençale (*Piano*)  
EMR 18468 Io (*Flute & Piano*)  
EMR 18470 L'Aube d'Eté (*Soprano & Piano*)  
EMR 18469 Landscape Of The Daylight Moon (*Guitare*)  
EMR 18478 Mahimo (*Guitare Electrique*)  
EMR 18407 Mai (*Baryton & Piano*)  
EMR 18511 Maman me chante (*Voix & Piano*)  
EMR 18380 Maman me chante... (*Mezzo Soprano & Piano*)  
EMR 18432 Mon Premier Grand Solo de Concours (*Guitare*)  
EMR 18464 Mon Quatrième Grand Solo (*Guitare*)  
EMR 18433 Mon Second Grand Solo de Concours (*Guitare*)  
EMR 18434 Mon Troisième Grand Solo de Concours (*Guitare*)  
EMR 18481 Nomade (*Guitare & String Quartet*)  
EMR 18409 Nymphéas (*Violoncello & Guitare*)  
EMR 18452 Ouverture Roccoco (*Guitare*)  
EMR 18498 Partita Hypertonale N° 1 (*Piano*)  
EMR 18500 Partita Hypertonale N° 2 (*Piano*)  
EMR 18506 Partita Hypertonale N° 3 (*Piano*)  
EMR 18467 Por Los Caminos de Santiago... (*Guitare*)  
EMR 18387 Pregiera Semplice (*Baryton & Piano*)  
EMR 18419 Rêverie (*Guitare*)  
EMR 18418 Romance Oubliée (*Guitare*)  
EMR 18460 Sonata Brasileira (*Guitare*)  
EMR 18455 Sonata Eroica (*Guitare*)  
EMR 18006 Sonata Romantica (*Guitare*)  
EMR 18145 Sonata Sevillana (*Guitare*)  
EMR 14525 Sonate (*Violoncello & Piano*)  
EMR 18459 Sonate Albigeoise (*Guitare*)  
EMR 18146 Sonate Italienne (*Guitare*)  
EMR 18008 Sonate Parisienne (*Guitare*)  
EMR 18143 Sonate Pastorale (*Cor anglais & Piano*)  
EMR 18420 Sonate Pastorale (*Guitare*)  
EMR 18489 Suite Apollinienne (*Viola*)  
EMR 18488 Suite Athénéique (*Violoncello*)  
EMR 18496 Suite Gaïaque (*Violoncello*)  
EMR 18454 Suite Lombarde (*Violoncello*)  
EMR 18410 Suite Toscane (*Violoncello*)  
EMR 18484 Summer Evening Songs (*Guitare*)  
EMR 18017 Technique Polyphinique Supérieure (*Guitare*)  
EMR 14618 Tekla (*Piano & Orchestre*)  
EMR 14522 Terres de Ciel (*Cor anglais & Guitar*)  
EMR 18364 Thrène (*Piano Solo*)  
EMR 18451 Tierras de Luz (*4 Guitares*)  
EMR 18408 Toccatina Barbaresca (*Guitare*)  
EMR 18472 Tragische Sonate (*Guitare*)  
EMR 14526 Trio Buccolique (*Violin, Violoncello & Piano*)  
EMR 18390 Un Bouquet pour ma Guitare (*Guitare*)  
EMR 18431 Vocalise (*Guitare*)



**EDITIONS MARC REIFT**

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. + 41 (0)27 483 12 00 • Fax + 41 (0)27 483 42 43 • E-Mail : [info@reift.ch](mailto:info@reift.ch) • [www.reift.ch](http://www.reift.ch)