

20 Greatest Meditations

Contrabass & Organ / Piano

Arr.: Colette Mourey

EMR 22100

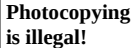
1. Après un Rêve (Fauré)
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19. Romanze II (Beethoven)
20. Traüme (Wagner)



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After a Dream / Nach einem Traum
from "3 Mélodies" op. 7, n° 1, 1878

Poème / Poem : Romain Bussine
d'après une poésie toscane
after a tuscan poem

Gabriel Fauré

(1845-1924)

Arr.: Colette Mourey

Andantino ♩ = 72

Contrabass

Organ / Piano

pp

dolce

fuero

3 3

3 3

3 3

3 3

original chords rythm :

8

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody features several triplets and a long, flowing line. The accompaniment consists of a steady, rhythmic pattern. The score is divided into measures by vertical bar lines. The first measure of the melody is a whole note chord. The second measure is a half note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord. The sixth measure is a half note chord. The seventh measure is a half note chord. The eighth measure is a half note chord. The ninth measure is a half note chord. The tenth measure is a half note chord. The eleventh measure is a half note chord. The twelfth measure is a half note chord. The thirteenth measure is a half note chord. The fourteenth measure is a half note chord. The fifteenth measure is a half note chord. The sixteenth measure is a half note chord. The seventeenth measure is a half note chord. The eighteenth measure is a half note chord. The nineteenth measure is a half note chord. The twentieth measure is a half note chord. The twenty-first measure is a half note chord. The twenty-second measure is a half note chord. The twenty-third measure is a half note chord. The twenty-fourth measure is a half note chord. The twenty-fifth measure is a half note chord. The twenty-sixth measure is a half note chord. The twenty-seventh measure is a half note chord. The twenty-eighth measure is a half note chord. The twenty-ninth measure is a half note chord. The thirtieth measure is a half note chord. The thirty-first measure is a half note chord. The thirty-second measure is a half note chord. The thirty-third measure is a half note chord. The thirty-fourth measure is a half note chord. The thirty-fifth measure is a half note chord. The thirty-sixth measure is a half note chord. The thirty-seventh measure is a half note chord. The thirty-eighth measure is a half note chord. The thirty-ninth measure is a half note chord. The fortieth measure is a half note chord. The forty-first measure is a half note chord. The forty-second measure is a half note chord. The forty-third measure is a half note chord. The forty-fourth measure is a half note chord. The forty-fifth measure is a half note chord. The forty-sixth measure is a half note chord. The forty-seventh measure is a half note chord. The forty-eighth measure is a half note chord. The forty-ninth measure is a half note chord. The fiftieth measure is a half note chord. The fifty-first measure is a half note chord. The fifty-second measure is a half note chord. The fifty-third measure is a half note chord. The fifty-fourth measure is a half note chord. The fifty-fifth measure is a half note chord. The fifty-sixth measure is a half note chord. The fifty-seventh measure is a half note chord. The fifty-eighth measure is a half note chord. The fifty-ninth measure is a half note chord. The sixtieth measure is a half note chord. The sixty-first measure is a half note chord. The sixty-second measure is a half note chord. The sixty-third measure is a half note chord. The sixty-fourth measure is a half note chord. The sixty-fifth measure is a half note chord. The sixty-sixth measure is a half note chord. The sixty-seventh measure is a half note chord. The sixty-eighth measure is a half note chord. The sixty-ninth measure is a half note chord. The seventieth measure is a half note chord. The seventy-first measure is a half note chord. The seventy-second measure is a half note chord. The seventy-third measure is a half note chord. The seventy-fourth measure is a half note chord. The seventy-fifth measure is a half note chord. The seventy-sixth measure is a half note chord. The seventy-seventh measure is a half note chord. The seventy-eighth measure is a half note chord. The seventy-ninth measure is a half note chord. The eightieth measure is a half note chord. The eighty-first measure is a half note chord. The eighty-second measure is a half note chord. The eighty-third measure is a half note chord. The eighty-fourth measure is a half note chord. The eighty-fifth measure is a half note chord. The eighty-sixth measure is a half note chord. The eighty-seventh measure is a half note chord. The eighty-eighth measure is a half note chord. The eighty-ninth measure is a half note chord. The ninetieth measure is a half note chord. The ninety-first measure is a half note chord. The ninety-second measure is a half note chord. The ninety-third measure is a half note chord. The ninety-fourth measure is a half note chord. The ninety-fifth measure is a half note chord. The ninety-sixth measure is a half note chord. The ninety-seventh measure is a half note chord. The ninety-eighth measure is a half note chord. The ninety-ninth measure is a half note chord. The hundredth measure is a half note chord.

16

Musical score for "The Rose Tree" in G major, 3/4 time. The score consists of two systems. The first system features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a rest, followed by a melody starting on G4, marked *mf* and *f*, with triplets and slurs. The piano accompaniment provides a harmonic foundation with chords and single notes. The second system continues the vocal melody, marked *p*, and the piano accompaniment. The score concludes with a final chord in the piano part.

25

[illegible]

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2. Beau Soir

Beautiful Evening



Claude A. Debussy
(1862-1918)
Arr.: Colette Mourey

Andante ma non troppo

Contrabass

Organ /
Piano

5

10

15

3. Berceuse

Opus 16

Gabriel Fauré

(1845-1934)

Arr.: Colette Mourey



Allegretto moderato

Contrabass

Organ / Piano

dolcissimo sempre (simplified) (original : soloist) *fuero molto cantabile*

pp

6

p *mp*

11 (original : soloist)

15 *mp* *mf*

19 *pp*

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4. Chanson de Solvejgs

from "Peer Gynt" Opus 23 1875

Edvard Grieg

(1843-1907)

Arr.: Colette Mourey



Un poco Andante

Contrabass

Organ / Piano

p

6

pp

11

p

16

mp *mf* *mp*

21

mf *mp* *mf* *pp*

5. Thema from "Jupiter"

15

"The Planets"

Gustav Holst

(1874-1934)

Arr.: Colette Mourey



Andante Maestoso

non legato

Contrabass

Organ /
Piano

8

A

16

25 **B**

33

molto rit.

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6. Chanson Triste

Opus 40 N° 2 (1878)

Pyotr Ilyitch Tchaikovsky
(1840-1893)

Arr.: Colette Mourey



Allegro non troppo

Contrabass

p la melodia con molto espressione

Organ /
Piano

5

9

p la melodia con molto espressione

mf

15

p

21

mp

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7. Extase

from "Romances Sans Paroles"

Georges Bizet

(1838-1875)

Arr.: Colette Mourey



Andantino quasi allegretto molto appassionato

Contrabass

Organ / Piano

(simplified) *fuero cantabile*

pp

4

mp molto cantabile

mp

8

f

mp

12

mf

poco a poco crescendo

8. Le Temps des Lilas

Poème de l'Amour et de la Mer

Opus 19

Ernest Chausson

(1855-1899)

Arr.: Colette Mourey



Texte : Maurice Bouchor

Contrabass

Andantino

molto cantabile

mp

Organ / Piano

p

10

19

augmentez un peu

28

p

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9. Méditation

Charles Gounod

(1818-1893)

Arr.: Colette Mourey



Larghetto

Contrabass

(simplified)

Organ /
Piano*pp*

4

7

9

12

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10. Méditation

from "Thaïs"

Jules Massenet

(1842-1912)

Arr.: Colette Mourey



Andante *doux avec suavité*

Contrabass

Organ / Piano

(simplified)

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

6 *rall.*

11 **A** **A tempo** *pp* *più f* *sfz*

16 *espressivo* *p* *f* *rall.*

11. Méditation

Modeste Moussorgski

(1839-1881)

Arr.: Colette Mourey



Andantino Non troppo allegretto

Contrabass

Organ / Piano

*mp molto cantabile
Il canto ben marcato,
ma delicatissimo*

p *pp*

poco rit. . . A tempo

6

mp *mf* *mp* *f*

11

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

pp

poco rit. . . A tempo

poco rit. .

16

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

12. Méditation

33

Opus 42

Piotr Ilitch Tchaikovsky

(1840-1893)

Arr.: Colette Mourey



Andante molto cantabile

Contrabass

espressivo

Organ / Piano

p

6 (simplified)

12

18

p

pp

22

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13. Meditation on the name of Bach

1916

Sw. Soft 8 ft.
Gt. Soft 8 ft.
Ch. Clarinet
(Ped. (optional) Bourdon to Swell)
Sw. to Gt.

Alfred Herbert Brewer

(1865-1928)

Arr.: Colette Mourey

Larghetto

Contrabass

(simplified)

Organ / Piano

Sw.8ft

p

4

p

Sw.Ob.

8

ppp

p

ppp

p *cresc.*

12

mp

Gt.soft 8ft.

Gt.

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14. Méditation

Camille Saint-Saëns

(1835-1921)

Arr.: Colette Mourey

Andante $\text{♩} = 50$

Contrabass

(simplified)
registration de Saint-Saëns :
flûte / cor anglais

Organ /
Piano

Sheet music for "14. Méditation" by Camille Saint-Saëns, arranged by Colette Mourey. The score is in G major, 4/4 time, and marked Andante (♩ = 50). It features three staves: Contrabass, Organ/Piano, and a simplified registration of Saint-Saëns' original (flute/cor anglais). The music is divided into measures 1-8, 9-17, 18-25, and 26-32.

Measures 1-8: The Contrabass staff begins with a half note G2, followed by a half note F2, and then a half note E2. The Organ/Piano staff plays a series of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3. The simplified registration staff plays a half note G2, followed by a half note F2, and then a half note E2.

Measures 9-17: The Contrabass staff continues with a half note D2, followed by a half note C2, and then a half note B1. The Organ/Piano staff plays a series of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3. The simplified registration staff plays a half note D2, followed by a half note C2, and then a half note B1.

Measures 18-25: The Contrabass staff continues with a half note A1, followed by a half note G1, and then a half note F1. The Organ/Piano staff plays a series of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3. The simplified registration staff plays a half note A1, followed by a half note G1, and then a half note F1.

Measures 26-32: The Contrabass staff continues with a half note E1, followed by a half note D1, and then a half note C1. The Organ/Piano staff plays a series of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3. The simplified registration staff plays a half note E1, followed by a half note D1, and then a half note C1.

15. Morning Mood

Morgenstimmung / Humeur du Matin

from peer Gynt

Opus 46, N° 1 (1888)

Edvard Grieg

(1843-1907)

Arr.: Colette Mourey



Allegretto pastorale ♩ = 60

Contrabass

Organ /
Piano

p e dolce

5

p e dolce

11

p

17

24

A

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16. Romance

47

Opus 94 N° 1

Robert Schumann

(1810-1856)

Arr.: Colette Mourey

*Nicht schnell / Andantino*

Contrabass

Organ / Piano

8

16

23

pp

p

fp

p

The musical score is written for Contrabass and Organ/Piano. It is in 3/4 time and consists of four systems of music. The first system starts with a tempo marking of 'Nicht schnell / Andantino'. The Contrabass part is in the bass clef, and the Organ/Piano part is in the treble and bass clefs. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'pp', 'p', and 'fp'. The piece is divided into measures, with measure numbers 8, 16, and 23 indicated at the start of their respective systems.

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17. Pie Jesu Domine

from *Requiem*

Gabriel Fauré

(1845-1934)

Arr.: Colette Mourey

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Adagio

Contrabass

dolce e tranquillo

Organ / Piano

p

6

pp

11

mp *mf* *mp* *mf* *p* *mp*

p

16

p *mp*

pp

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18. Rêverie



Claude A. Debussy

(1862-1918)

Arr.: Colette Mourey

Andantino sans lenteur / Andantino senza lentezza

Contrabass

pp très doux et très expressif
pp molto dolce e con espressione

Organ /
Piano

5

11

mp très doux et très expressif
mp molto dolce e con espressione

mf

dim.

17

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19. Romanze II

from "Zwei Romanzen"
Opus 50

Ludwig van Beethoven

(1770-1827)

Arr.: Colette Mourey



Adagio cantabile

Contrabass

p ma espressivo

Organ /
Piano

pp

7

sfz

pp

mf

12

p

15

sfz

tr

20. Traüme

from Studie zu Tristan und Isolde

Richard Wagner

(1813-1883)

Arr.: Colette Mourey



Sehr mässig bewegt aber nie schleppend / Moderato molto animato

Contrabass

Organ / Piano

pp

(simplified)

5

10

15

p

20

mp

Contrabass & Piano (Fortsetzung - Continued - Suite)

EMR 8618	SUBA, Eduardo (Arr.)	Tico-Tico (5)
EMR 2285Z	TAILOR, Norman	El Choclo
EMR 8552	TAILOR, Norman	Inca Dance (5)
EMR 2291Z	TAILOR, Norman	Sousa Medley
EMR 8530	TAILOR, Norman (Arr.)	Danny Boy (5)
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EMR 8452	ANDREWS, D. (Arr.)	The Old Ruggerd Cross (5)
EMR 8486	BACH, Johann S.	Lobe den Herrn (5)
EMR 8508	CRÜGER, Johann	Nun danket alle Gott (5)
EMR 305Z	FRANCK, Melchior	Suite de Danses (Sturzenegger)
EMR 2410	FRANZ, Ignaz	Grosser Gott, wir loben Dich (5)
EMR 302Z	HÄNDEL, Georg Fr.	Prelude & Fugue (Sturzenegger)
EMR 2410	HASSLER, H.L.	Passion Choral (5)
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EMR 2410	KOCHER, Conrad	Dix (5)
EMR 307Z	LOEILLET, J.B.	Sonate en Do Majeur (Sturzenegger)
EMR 8508	LUTHER, Martin	Ein' feste Burg ist unser Gott (5)
EMR 8452	MACDUFF, G. (Arr.)	Jerusalem (5)
EMR 301Z	MARCELLO, B.	Adagio - Largo - Allegretto
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EMR 304Z	PORPORA, N.A.	Sonate As-Dur (Sturzenegger)
EMR 303Z	PURCELL, Henry	Suite (Sturzenegger)
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EMR 10313	MORTIMER, John G.	Winter Days

VIOLIN, VIOLA & VIOLONCELLO

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VIOLIN & VIOLONCELLO

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VIOLIN, VIOLONCELLO & PIANO

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EMR 8460	ARMITAGE, Dennis	4 Fanfares (5)
EMR 8460	BACH / GOUNOD	Ave Maria (5)
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EMR 8462	GERSHWIN, George	Summertime (5)
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EMR 8459	GRIEG, Edvard	Solvejgs Lied (5)
EMR 8455	HÄNDEL, Georg Fr.	Arioso (5)
EMR 8459	HÄNDEL, Georg Fr.	Largo (5)
EMR 8453	HÄNDEL, Georg Fr.	March "Scipio" (5)
EMR 8461	HÄNDEL, Georg Fr.	March (5)
EMR 8460	HÄNDEL, Georg Fr.	Minuet (5)
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EMR 8458	HÄNDEL, Georg Fr.	Sarabande II (5)
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EMR 13344	MOREN, Bertrand	Irish Folk
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EMR 8460	NAULAIS, Jérôme	Duet Album Volume 8 (5)
EMR 8461	NAULAIS, Jérôme	Duet Album Volume 9 (5)
EMR 8462	NAULAIS, Jérôme	Duet Album Volume 10 (5)
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EMR 8459	NAULAIS, Jérôme (Arr.)	Amazing Grace (5)
EMR 8458	NAULAIS, Jérôme (Arr.)	Candlelight Waltz-Auld Lang Syne (5)
EMR 8461	NAULAIS, Jérôme (Arr.)	Down By The Riverside (5)
EMR 8462	NAULAIS, Jérôme (Arr.)	Glory, Glory, Halleluja (5)
EMR 8456	NAULAIS, Jérôme (Arr.)	Greensleeves (5)
EMR 8455	NAULAIS, Jérôme (Arr.)	Il Silenzio (5)
EMR 8460	NAULAIS, Jérôme (Arr.)	Joshua Fit The Battle of Jericho (5)
EMR 8455	NAULAIS, Jérôme (Arr.)	Nobody Knows the Trouble I've See (5)
EMR 8455	NAULAIS, Jérôme (Arr.)	So Nimm Denn meine Hände (5)
EMR 8458	NAULAIS, Jérôme (Arr.)	Swing Low, Sweet Chariot (5)
EMR 8459	NAULAIS, Jérôme (Arr.)	When The Saint Go Marching In (5)
EMR 8453	PERGOLES, G.B.	Aria (5)
EMR 8453	PURCELL, Henry	Trumpet Tune (5)
EMR 8461	SCHUBERT, Franz	Ave Maria (5)
EMR 8456	SCHUBERT, Franz	Serenade (5)
EMR 8458	SCHUMANN, Robert	Träumerei (5)
EMR 8455	STANLEY, John	Trumpet Voluntary (5)
EMR 14959	STRAUSS, Johann	Emperor Waltz
EMR 8458	WAGNER, Richard	Brautchor aus Lohengrin (5)

VIOLIN, VIOLONCELLO & WIND BAND

EMR 10634	FRANCHESCHINI, P.	Sonata in D
EMR 10886	MOREN, Bertrand	Irish Folk

FLUTE, VIOLIN & VIOLONCELLO

EMR 4578	DAETWYLER, Jean	Divertimento
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VIOLIN, TRUMPET & PIANO

EMR 6552	GERSHWIN, George	Couleur-Gershwin
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VIOLIN & GUITAR

EMR 14521	MOUREY, Colette	10 Aquarelles
EMR 14485	MOUREY, Colette	Aquarelles Vol. 1
EMR 14513	MOUREY, Colette	Aquarelles Vol. 2
EMR 14519	MOUREY, Colette	Aquarelles Vol. 3
EMR 14518	MOUREY, Colette	Là-bas, sur la Mer...
EMR 14514	MOUREY, Colette	Paisajes

VIOLA & GUITAR

EMR 18474	MOUREY, Colette	An Old Legend
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