

Partita Hypertonale N° 5

Cantilène sur la Nativité

Piano Solo

Colette Mourey

EMR 18539

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à Jeanne Marguillard

Partita Hypertonale N° 5

Cantilène sur la Nativité
pour piano solo

Colette Mourey

Andantino ♩ = 50

thema
bien en dehors

répons

Photocopying
is illegal!

mp molto cantabile

mf

p

pp

p très expressif

mp

pp

p

timbres de cloches

thema

procession

pp
très clair

mf

f

mp

mf

mp

fp

mp

pp

p

mp

mf

8

thema

fp

f

fp

f

fp

mp

mf

mp

p

rit.

A tempo

11

thema

mf

fp

mp

fp

mp

mp

fp

mp

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14

mf mp mf

mp mf fp mp

17

mf mp fp mf

mp mf f fp mp

21

molto rit.

fp mf mp

p fp mp p

Più mosso ♩. = 66

24

fp mp fp mp mf

mp molto cantabile mp mf mf f mf

rit.

A tempo

5

27

fp *fp* *mf*
molto cantabile

f *mp* *pp*
leggero *pp*

30

mf *molto cantabile*
mp *très expressif*

pp *mp* *très expressif*

33

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

fp *fp*

37

mp *p* *mp* *mf*
molto cantabile

fp *pp*
leggero

6

41

mp très expressif

mf molto cantabile

pp *pp* *mp très expressif*

45

p *mp* *mp* *p* *mp*

fp *mp* *fp*

rit. A tempo

49

mf *p* *mp* *pp*

f *mf* *fp* *mp*

53

ppp dans un murmure

fp *mf*

55

Measures 55-56. The right hand plays a continuous sixteenth-note arpeggiated pattern. The left hand plays a series of chords, starting with a half note and moving to a quarter note. Dynamics: *fp* (measures 55-56), *f* (measures 55-56).

57

Measures 57-58. The right hand continues the sixteenth-note arpeggiated pattern. The left hand plays a series of chords, starting with a half note and moving to a quarter note. Dynamics: *fp* (measures 57-58), *ff* (measures 57-58).

59

Measures 59-60. The right hand continues the sixteenth-note arpeggiated pattern. The left hand plays a series of chords, starting with a half note and moving to a quarter note. Dynamics: *fp* (measures 59-60), *f* (measures 59-60).

61

Measures 61-62. The right hand continues the sixteenth-note arpeggiated pattern. The left hand plays a series of chords, starting with a half note and moving to a quarter note. Dynamics: *fp* (measures 61-62), *mf* (measures 61-62).

63

Measures 63-64. The right hand continues the sixteenth-note arpeggiated pattern. The left hand plays a series of chords, starting with a half note and moving to a quarter note. Dynamics: *fp* (measures 63-64), *mf* (measures 63-64), *fp* (measures 63-64), *mp* (measures 63-64).

Measures 65 and 66. The right hand features a continuous sixteenth-note arpeggiated pattern, with the number '6' written above the staff in measures 65 and 66. The left hand plays a series of chords and dyads. Dynamics are marked as *fp* (fortissimo piano) at the start of measure 65, *f* (forte) at the end of measure 65, *fp* at the start of measure 66, and *mf* (mezzo-forte) at the end of measure 66.

Measures 67 and 68. The right hand continues the sixteenth-note arpeggiated pattern. The left hand plays chords and dyads. Dynamics are marked as *fp* at the start of measure 67 and *fp* at the start of measure 68.

Measures 69 and 70. The right hand continues the sixteenth-note arpeggiated pattern. The left hand plays chords and dyads. Dynamics are marked as *fp* at the start of measure 69 and *fp* at the start of measure 70.

Measures 71 and 72. The right hand continues the sixteenth-note arpeggiated pattern. The left hand plays chords and dyads. Dynamics are marked as *mf* (mezzo-forte) at the start of measure 71 and *fp* at the start of measure 72.

Measures 73 and 74. The right hand continues the sixteenth-note arpeggiated pattern. The left hand plays chords and dyads. Dynamics are marked as *f* (forte) at the start of measure 73 and *fp* at the start of measure 74.

75

mf *fp*

77

mp *pppp*

79

mp *mf* *ppp*

81

f *p* *pp*

83

mp *mf* *p*

10
85

f *ff* *mp*

87

f *mf* *p*

89

mp *p* *pp*

91

pp *pp* *pppp* *ppp*

93

p *p* *pp*

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