

The Complete Collection

24 Préludes

dans tous les tons de l'hypertonalité

Piano Solo

Colette Mourey

EMR 18368A

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à Michel

Prélude N° 1

24 Préludes dans tous les tons de l'hypertonalité

Blancheurs d'envols bruisants
- Eclats-lueurs d'argent -
Immensités-néants :
O vents : enchantements...

Adagio maestoso q = 54

Colette Mourey

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1 *appel*
mf ample
mp *mf* *pp*

2 *Chorégraphique*
les accents bien marqués
pp très clair *p* *p*
ppp incisiv *p*

4 *envol*
mp *ppp* *p très clair*
mp doux

6 *mp* *pp très clair* *ppp*
mf très expressif *p* *mp sourd*

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déploiements de lumières

Musical score for measures 8-11. The right hand features a complex melodic line with triplets and slurs, starting at *mp doux* and ending at *mf*. The left hand provides a steady accompaniment, also starting at *mp doux* and ending at *mf*. Dynamics include *mp*, *mf*, *p*, and *pp*.

Musical score for measures 10-11. The right hand has a long, sustained note with a tremolo effect, marked *mp*. The left hand continues with a rhythmic accompaniment, marked *mf*.

Musical score for measures 12-14. The right hand has a melodic line with dynamics *ff*, *mf*, *f*, *mf*, *mp*, and *pp ppp pppp*. The left hand has dynamics *f*, *f*, *mf*, *f*, *mp*, and *mf*. The word "lumineux" is written above the right hand.

Musical score for measures 15-16. The right hand has a melodic line with dynamics *mp* and *mf*. The left hand has a steady accompaniment with dynamics *mp* and *mf*.

Musical score for measures 16-17. The right hand has a melodic line with dynamics *mf* and *f*. The left hand has a steady accompaniment with dynamics *mf* and *f*.

Musical score for measures 17-20. The right hand has a melodic line with dynamics *p*, *mf*, *mp*, and *ff*. The left hand has dynamics *mp*, *mf*, *p*, *mf*, *mp*, and *ff*. The word "en dehors" is written above the right hand.

Musical score for measures 20-21. The right hand has a melodic line with dynamics *mf* and *fff*. The left hand has a steady accompaniment with dynamics *mf* and *fff*.

Musical score for measures 21-22. The right hand has a melodic line with dynamics *f* and *ff*. The left hand has a steady accompaniment with dynamics *ff* and *fff*.

Musical score for measures 22-23. The right hand has a melodic line with dynamics *mf* and *f*. The left hand has a steady accompaniment with dynamics *mf* and *f*.

Musical score for measures 23-24. The right hand has a melodic line with dynamics *f* and *ff*. The left hand has a steady accompaniment with dynamics *ff* and *fff*.

24

ff mf

ff mf

Andantino comodo q = 84

26

p clair

f en dehors

mp très expressif

mp

f

mp

mf

mp très expressif

mf

28

p

mp

en dehors

mp

mf bien détaché

mp très expressif

30

f

en dehors

mf

f clair

mp agitato

en dehors

f

mp

mf doux

32

mf

mp

mf

mp clair incisif

f

mp agitato

mf

34

ff mf

Chorégraphique

36

pp lumineux

en dehors

mp

mf bien prononcé

38

en dehors

mf bien prononcé

mp lumineux

mp

en dehors

40

mf

ff

mf

mf

42

mp

f

mf

44

ff *mf très clair*

46

mf *ff* *f*

48

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

50

mf ample et très chanté *f* *mf* *f* *mf ample et très chanté* *ff* *mf*

52

mf *f* *mf* *f*

54

ff

55

ff *f* *ff*

56

f *leggero*

58

ff

59

f *mf*

60

mp

61

63

f mf f

65

p ff f

66

mp f

67

p mf

68

pp f

69

mp f ff

70

mp ff fff ff

71

mp mf mf

72

mp

mf

VI: -IV

73

p

f

VI: -IV

74

mp

mf

ff

VI: -IV

75

PRESTO q = 180
librement

mp

p

mp ample

mp très chanté

mp

mp < f

mp très chanté

77

VI: -IV

80

f

mp

f

f

mf

VI: -IV

82

mf

mp

VI: -IV

84

p lumineux

f

VI: -IV

86

f

p très clair

p doux

mf <

VI: -IV

89

VI: -IV

92

ff

95

mp

97

fff ff f

COMO PRIMA q = 84

100

mf très chanté f

102

mp mf

104

mf f

106

pp

108

110

p clair mp très expressif mp mf

mp très expressif mf

112

p mp en dehors mp

p mp mf bien détaché mp très expressif

114

en dehors
mf
f clair
mp agitato
mf doux

116

mf mp
mf
mp clair incisif
f
mp agitato
mf

118

mf
mf
mf
mf

120

Chorégraphique

mp lumineux
mf bien prononcé

121

mf
mf

122

mf bien prononcé
mp
mp lumineux

124

mf
mf
f
mf

126

mp
f
mf
f

128

ff
ff
mf

129

mf
mf très clair
ff
f

131

f ff

133

mf mp
mf ample et très chanté
f mf f

mf ample et très chanté f ff mf

136

mf f mf f

f mf f mf

138

f ff f ff

140

f

142

ff ff

144

pp ff pp ff

146

f

148

f

150

f

152

154

156

Adagio maestoso q = 54

159

mf ample

163

f ff fff mp

Prélude N° 2

24 Préludes dans tous les tons de l'hypertonalité

Andante molto cantabile q = 72

Colette Mourey

Thema en dehors

1

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f sonore

f maestoso

p leggero

2

ff

p très clair

3

f maestoso

ff

p leggero doux

4

f

ff

mp

5

p très clair
Thema en dehors

f *pp* *mf*

f maestoso *ff*

6

p leggero *f* *mf*

p très chanté *mf* *ff* *f*

7

p très clair *mp*

f *p leggero*

8

Thema en dehors

f *ff* *f*

p *mp*

9

ff *mf*

mf *p*

10

ff *mf*

mp très chanté *mf*

11

f *ff* *fff*

mp *f* *mp* *mf*

molto rit.

13

A Tempo *q = 72*

p mystérieux *mp très chanté*

15

mf très chanté

16

f très chanté

17

décidé

mf très chanté

18

mp en dehors

pp

pp

19

p

20

mp

p

21

décidé

mf très chanté

mp en dehors

22

pp

pp

23

p

24

mp

p

25

f

pp

p

mp

mp doux

Detailed description: This system covers measures 24 and 25. The right hand (RH) starts with a melodic line of eighth notes, marked *mp*. The left hand (LH) plays a bass line of eighth notes, marked *p*. In measure 25, the RH has a dynamic range from *f* to *pp* to *p*, while the LH is marked *mp*. Both hands feature triplet markings.

26

mp doux

p leggero

ff

ff

p très expressif

mp

Detailed description: This system covers measures 26 and 27. The RH is marked *mp doux* and *p leggero*. The LH is marked *ff* and *ff*. The LH has a dynamic change to *p très expressif* and then *mp*. Triplet markings are present in both hands.

27

f

p

p

Detailed description: This system covers measures 27 and 28. The RH starts with *f* and ends with *p*. The LH is marked *p*. Triplet markings are present in both hands.

28

mp doux

p leggero

p très expressif

mp

Detailed description: This system covers measures 28 and 29. The RH is marked *mp doux* and *p leggero*. The LH is marked *p très expressif* and *mp*. Triplet markings are present in both hands.

29

p

pp

mf

pp

Detailed description: This system covers measures 29 and 30. The RH is marked *p* and *pp*. The LH is marked *mf* and *pp*. Triplet markings are present in both hands.

30

mp doux

p doux

Detailed description: This system covers measures 30 and 31. The RH is marked *mp doux*. The LH is marked *p doux*. Triplet markings are present in both hands.

31

mf

Detailed description: This system covers measures 31 and 32. The RH is marked *mf*. Triplet markings are present in both hands.

32

f

Measures 32-33: Treble clef contains a series of chords with triplets. Bass clef contains a rhythmic accompaniment with triplets and chords. Dynamics include *f*.

33

Measures 33-34: Treble clef contains chords with triplets. Bass clef contains a rhythmic accompaniment with triplets and chords. Dynamics include *f*.

34

Measures 34-35: Treble clef contains chords with triplets. Bass clef contains a rhythmic accompaniment with triplets and chords. Dynamics include *f* and *mp leggero*.

35

Measures 35-36: Treble clef contains chords with triplets. Bass clef contains a rhythmic accompaniment with triplets and chords. Dynamics include *mp*, *mf*, *ff*, and *p*.

36

Measures 36-37: Treble clef contains chords with triplets. Bass clef contains a rhythmic accompaniment with triplets and chords. Dynamics include *mp* and *ff*.

37

Measures 37-38: Treble clef contains chords with triplets. Bass clef contains a rhythmic accompaniment with triplets and chords. Dynamics include *mf*.

38

Measures 38-39: Treble clef contains chords with triplets. Bass clef contains a rhythmic accompaniment with triplets and chords. Dynamics include *mf*, *mp*, and *f*.

40

Measures 40-41: Treble clef contains chords with triplets. Bass clef contains a rhythmic accompaniment with triplets and chords. Dynamics include *ff* and *mp*.

41

Thema en dehors

Measures 41-42: Treble clef contains chords with triplets. Bass clef contains a rhythmic accompaniment with triplets and chords. Dynamics include *f sonore*, *f maestoso*, and *p leggero*.

42

Measures 42-43: Treble clef contains chords with triplets. Bass clef contains a rhythmic accompaniment with triplets and chords. Dynamics include *ff*, *f*, and *p très clair*.

43

f maestoso *ff*
p leggero doux

44

f *ff*
mp

45

p très clair *Thema en dehors* *pp* *f* *mf*
f maestoso *ff*

46

p leggero *f* *mf*
p très chanté *mf* *ff* *f*

47

p très clair *mp*
f *p leggero*

48

f *ff* *f*
p *mp*

49

ff *mf*
mf *p* 3

50

ff *mf*
mp très chanté *mf*

51

f *ff* *fff*
mp *f* *mp* *mf*

Prélude N° 3

24 Préludes dans tous les tons de l'hypercatonalité

Colette Mourey

Poco adagio e molto espressivo h = 42

32
53

ff *fff* *mp* *mf* *mp* *mf*

55

p *mp*

57

59

61

f sonore

mp *mf*

3

f *ff* *p*

7

ppp *mp* *f*

11

mf *f* *ff* *p doux*

accél.
p expressif

en dehors

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en dehors

14

mf f mf f mf f

mf

15

mp f mf

f en dehors mf

16

f mp f mf

en dehors

mf f mf

17

f f f f

en dehors en dehors

mf

18

f f mp

en dehors

mf mf f

en dehors

19

mf mp p très expressif

mp mf f

20

mp mf

ff mp p

21

pp

mp pp

22

mf ff

= p mp mf

23

mf f

24

f mp

mp mf

25

mf

mf f

Poco adagio e molto espressivo h = 42

26

Thema très en dehors

mf très chanté

mp mf

27

f

p mp

28

f

mp mf

29

ff

f

30

p leggero

Thema très en dehors

mp

mf très chanté

31

mf très chanté

p leggero très clair

32

mp mf f

mp p mp

33

mf très chanté

p

34

35

36

37

38

39

40

41

42

43

44

mf f ff

VI VI VI VI

47

p

VI VI VI VI

50

ppp mp f

VI VI VI VI

53

mf f

VI VI VI VI

55

ff p doux mp très clair

VI VI VI VI

p pesant

58

f

VI VI VI VI

60

f

VI VI VI VI

62

f

VI VI VI VI

64

ff f ff

VI VI VI VI

Prélude N° 4

24 Préludes dans tous les tons de l'hypercromatique

Andante molto cantabile q = 66
chaleureux
mp mystérieux

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p expressif *mp mystérieux*
p clair

pp très doux *p* *mp*

mf sombre *mp expressif*
mf en dehors

mp

mf

mp très expressif
p clair
mf en dehors
mp

mf en dehors
mp

Allegro con molto moto q = 145
p très clair
en dehors *mf*
mp bien prononcé

21

p leggero

mp giocoso

23

mp giocoso

p leggero

25

mf

27

mp doux

en dehors

mf

29

mf

31

mp

mf

33

p

mp

35

mp

mf

37

p

39

mp

41

41-42

mf *f*

Musical score for measures 41-42. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a harmonic accompaniment with chords and single notes.

43

43-44

mp *mf*

en dehors

Musical score for measures 43-44. The right hand continues with intricate melodic patterns. The left hand has a steady accompaniment. The instruction *en dehors* is present in the left hand.

45

45-46

p *mp*

Musical score for measures 45-46. The right hand has a more active melodic line. The left hand accompaniment is more sparse.

47

47-48

mp *mf*

Musical score for measures 47-48. Similar to the previous system, with complex right-hand melody and left-hand accompaniment.

49

49-50

p *mp*

Musical score for measures 49-50. The right hand melody is highly technical with many slurs and accidentals.

51

51-52

mp *mf*

en dehors

Musical score for measures 51-52. The right hand continues with complex melodic lines. The left hand has a steady accompaniment. The instruction *en dehors* is present in the left hand.

53

53-54

mp

Musical score for measures 53-54. The right hand melody is very active and technical.

55

55-56

Musical score for measures 55-56. The right hand has a complex melodic line with many slurs. The left hand accompaniment is steady.

57

57-58

Musical score for measures 57-58. The right hand melody is highly technical with many slurs and accidentals.

59

59-60

f *mf*

Musical score for measures 59-60. The right hand melody is very active and technical. The left hand accompaniment is steady.

61

p expressif — *mp mystérieux*

p clair

63

pp très doux — *p*

66

mp — *mf sombre*

69

mp expressif
mf en dehors

72

mp

74

mp

76

mp très expressif
p clair
mf
mf en dehors

mp

78

mf en dehors

mp

81

p expressif

84

pp

Prélude N° 5

24 Préludes dans tous les tons de l'hypertonalité

Allegro q = 120

Colette Mourey

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Musical notation for measures 1-4. The right hand part starts with a melody marked *mp très clair*. The left hand part provides a harmonic accompaniment marked *mf bien prononcé*. The key signature has two sharps (F# and C#) and the time signature is 3/4.

Musical notation for measures 5-8. The right hand part continues the melody with dynamics *f* and *mp*. The left hand part continues the accompaniment with various chord voicings.

Musical notation for measures 9-12. The right hand part features a more active melodic line with dynamics *f* and *mp*. The left hand part continues the accompaniment.

Musical notation for measures 13-16. The right hand part continues with dynamics *f* and *mf*. The left hand part continues the accompaniment.

Musical notation for measures 17-20. The right hand part starts with a melodic phrase marked *f* and *pp sub.*. The left hand part continues the accompaniment. The tempo marking *très égal* is present.

Musical notation for measures 21-24. The right hand part continues the melodic line. The left hand part continues the accompaniment.

Musical notation for measures 25-28. The right hand part continues the melodic line with dynamics *mp*. The left hand part continues the accompaniment.

Musical notation for measures 29-32. The right hand part continues the melodic line with dynamics *p*. The left hand part continues the accompaniment.

Musical notation for measures 33-36. The right hand part continues the melodic line with dynamics *mp*. The left hand part continues the accompaniment.

26 *mp*

29 *mf* *p très clair*

32

35 *mp très clair*
mf bien prononcé

1 *mf*

4 *mf*

7

10 *f*

13 *très égal*
pp sub.

16

19

mp *pdoux*

Musical score for measures 19-21. The right hand features a complex, chromatic melodic line with many accidentals. The left hand provides a steady accompaniment with eighth notes. Dynamics include *mp* and *pdoux*.

22

Musical score for measures 22-24. The right hand continues with a highly chromatic and technically demanding melodic line. The left hand accompaniment remains consistent. Dynamics are not explicitly marked in this system.

25

pp

Musical score for measures 25-27. The right hand melodic line is very intricate. The left hand accompaniment is steady. Dynamics include *pp*.

28

p *p*

Musical score for measures 28-30. The right hand melodic line is highly chromatic. The left hand accompaniment is steady. Dynamics include *p*.

31

mp *mf*

Musical score for measures 31-33. The right hand melodic line is highly chromatic. The left hand accompaniment is steady. Dynamics include *mp* and *mf*.

34

f

Musical score for measures 34-36. The right hand melodic line is highly chromatic. The left hand accompaniment is steady. Dynamics include *f*.

37

Musical score for measures 37-39. The right hand melodic line is highly chromatic. The left hand accompaniment is steady. Dynamics are not explicitly marked in this system.

40

mf

Musical score for measures 40-42. The right hand melodic line is highly chromatic. The left hand accompaniment is steady. Dynamics include *mf*.

43

Musical score for measures 43-45. The right hand melodic line is highly chromatic. The left hand accompaniment is steady. Dynamics are not explicitly marked in this system.

46

mp très clair *mf bien prononcé*

Musical score for measures 46-48. The right hand melodic line is highly chromatic. The left hand accompaniment is steady. Dynamics include *mp très clair* and *mf bien prononcé*.

49

mp

52

55

s

58

mp très clair

mf bien prononcé

61

64

67

s

70

mp

73

mf

76

76-78

f

VI: IV

79

79-80

ff

VI: IV

81

81-83

fff *f*

VI: IV

84

84-86

fff

VI: IV

à Michel
Prélude N° 6

24 Préludes dans tous les tons de l'hypertonalité

chorégraphique
mystérieux
Colette Mourey

Grave h = 32

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1-3

mp en dehors *très égal*

p très doux

mp *p très doux*

2

4-5

6

6-8

mf clair

Andante molto cantabile h = 66

9

9-11

pp très clair *mp doux*

mp appuyé en dehors *pp très clair*

11

mf clair

pp très clair

mp mf mp mp appuyé en dehors

13

mp

f

ff f

pp très clair

p

16

p

pp très clair

ppp

mp appuyé en dehors

18

pp

p

mp

f

ff

- | | | | |
|-----------|--|-----------|---|
| EMR 13878 | Aux Monts de l'Aube (Piano Solo) | EMR 14200 | Prélude N° 15 (Piano Solo) |
| EMR 13989 | Eaux de Roches (Piano Solo) | EMR 14201 | Prélude N° 16 (Piano Solo) |
| EMR 13990 | Fleurs d'Émeraudes (Piano Solo) | EMR 14202 | Prélude N° 17 (Piano Solo) |
| EMR 14015 | Ribambelle (Piano Solo) | EMR 14203 | Prélude N° 18 (Piano Solo) |
| EMR 14016 | Sonata Granadina (Guitar Solo) | EMR 14204 | Prélude N° 19 (Piano Solo) |
| EMR 14017 | Cinq Contes De La Pie... (Piano Solo) | EMR 14205 | Prélude N° 20 (Piano Solo) |
| EMR 14018 | Miniature (Viola & Piano) | EMR 14206 | Prélude N° 21 (Piano Solo) |
| EMR 14019 | Miniature (Violoncello & Piano) | EMR 14207 | Prélude N° 22 (Piano Solo) |
| EMR 14020 | Au Chant De La Terre (Horn & Piano) | EMR 14208 | Prélude N° 23 (Piano Solo) |
| EMR 14022 | A Batignolles (Trombone & Piano) | EMR 14209 | Prélude N° 24 (Piano Solo) |
| EMR 14023 | Miscellanea (Violoncello & Piano) | EMR 14210 | Macadam Morning's Spring Waltz (Piano Solo) |
| EMR 14024 | Matriochka (Violoncello & Piano) | EMR 14211 | Abstract (Clarinet Solo) |
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| EMR 14029 | Le Ménétrier (Piano Solo) | EMR 14240 | Prélude Sans Tonalité N° 1 (Guitar Solo) |
| EMR 14030 | Rivières De Soir (Piano Solo) | EMR 14241 | Prélude Sans Tonalité N° 2 (Guitar Solo) |
| EMR 14031 | Aux Fleurs Des Crépuscules (Piano Solo) | EMR 14242 | Prélude Sans Tonalité N° 3 (Guitar Solo) |
| EMR 14038 | The Complete Collection (Piano Solo) | EMR 14243 | Prélude Sans Tonalité N° 4 (Guitar Solo) |
| EMR 14039 | Makadam Romanze (Tenors Sax & Piano) | EMR 14244 | Prélude Sans Tonalité N° 5 (Guitar Solo) |
| EMR 14040 | Merci, Dieu, Pour cet Univers. (Chorus SATB & Piano) | EMR 14245 | Prélude Sans Tonalité N° 6 (Guitar Solo) |
| EMR 14050 | Elegie (Oboe d'Amore & Piano) | EMR 14246 | Prélude Sans Tonalité N° 7 (Guitar Solo) |
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| EMR 14055 | Fantasia Del Terzo Tono (Piano Duet) | EMR 14251 | Prélude Sans Tonalité N° 12 (Guitar Solo) |
| EMR 14056 | Fantasia Del Quarto Tono (Piano Duet) | EMR 14252 | Acanthes (Sextet) |
| EMR 14057 | Fantasia Del Quinto Tono (Piano Duet) | EMR 14253 | Aux Champs Elysées (Percussions) |
| EMR 14058 | Fantasia The Complete Collection (Piano Duet) | EMR 14254 | Chorindres (Trumpet & Percussions) |
| EMR 14172 | Barcarolle (Piano Solo) | EMR 14255 | Demain Dès L'Aube (Soprano, Piano, Cello) |
| EMR 14173 | Boîte à Musique (Piano Solo) | EMR 14256 | Dimensions Spirant (EngHn & String Quartet) |
| EMR 14174 | Feuillets d'Album (Guitar Solo) | EMR 14257 | Initium (Soprano, Piano, Cello) |
| EMR 14175 | Fêtons Noël (Piano 4 hands) | EMR 14258 | Le Matin (Soprano, Piano, Cello) |
| EMR 14176 | Sonata Quasi Fantasia (Violin & Piano) | EMR 14259 | Les Éléments (String Quartet) |
| EMR 14178 | Deux Grands Solos de Concert (Piano Solo) | EMR 14260 | Ode A Gaïa (Orchestra) |
| EMR 14180 | Boîte à Musique (Percussion Solo) | EMR 14261 | Printemps (Soprano, Piano, Cello) |
| EMR 14184 | Aux Chants De L'Eté (Brass Ens. 7 Players) | EMR 14262 | Barcarolle (Fl. Ob. Hn. Tb. Tbn.) |
| EMR 14185 | Suite Gothique (Brass Quintet) | EMR 14263 | Sinfonietta Festive (Orchestra) |
| EMR 14186 | Prélude N° 1 (Piano Solo) | EMR 14264 | Suite Romane (4 Recorders) |
| EMR 14187 | Prélude N° 2 (Piano Solo) | EMR 14265 | Syrinx (EngHn. Bsn. Perc.) |
| EMR 14188 | Prélude N° 3 (Piano Solo) | EMR 14266 | Valse Festive (Orchestra) |
| EMR 14189 | Prélude N° 4 (Piano Solo) | EMR 14267 | Valse (Piano Solo) |
| EMR 14190 | Prélude N° 5 (Piano Solo) | EMR 14268 | Don Quijote De La Mancha (Guitar Solo) |
| EMR 14191 | Prélude N° 6 (Piano Solo) | EMR 14269 | Études D'Intervalles (Piano Solo) |
| EMR 14192 | Prélude N° 7 (Piano Solo) | EMR 14270 | Il Etait Une Fois Violoncelle (Cello & Piano) |
| EMR 14193 | Prélude N° 8 (Piano Solo) | EMR 14271 | La Forêt Enchantée (Violon & Piano) |
| EMR 14194 | Prélude N° 9 (Piano Solo) | EMR 14272 | Officium Pro Defunctis (Orchestra) |
| EMR 14195 | Prélude N° 10 (Piano Solo) | EMR 14273 | Suite Pittoresque (Guitar & Piano) |
| EMR 14196 | Prélude N° 11 (Piano Solo) | EMR 14274 | Trois Esquisses (Piano Solo) |
| EMR 14197 | Prélude N° 12 (Piano Solo) | EMR 14275 | Nocturne N° 1 (Guitar Solo) |
| EMR 14198 | Prélude N° 13 (Piano Solo) | EMR 4898 | Concerto Chimérique (Viola & Orchestra) |
| EMR 14199 | Prélude N° 14 (Piano Solo) | EMR 5970 | Suite Pittoresque (Brass Quartet) |



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