

Berceuse

Violoncello & Piano

Arr.: Bertrand Moren

James Gurlay

EMR 101176

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Berceuse

James Gourlay

English:

James Gourlay's *Berceuse* is a work filled with tenderness, poetry and serenity. Inspired by the intimate atmosphere of a lullaby, it invites the listener from the very first notes into a moment of calm and contemplation. The delicate and expressive melody unfolds with great simplicity while allowing room for subtle changes in mood. The musical phrases breathe naturally, creating a sense of peaceful and continuous movement. Throughout the work, dynamic nuances and colours add depth and emotion to this musical evocation. James Gourlay favours elegance and sensitivity rather than spectacular effects. *Berceuse* thus offers a suspended moment, in which the music seems to evoke rest, dreams and gentleness. A warm and sensitive piece that will touch listeners through its soothing and melodic character.

Français:

La *Berceuse* de James Gourlay est une œuvre empreinte de douceur, de poésie et de sérénité. Inspirée par l'atmosphère intime d'une berceuse, elle invite dès les premières notes à un moment de calme et de contemplation. La mélodie, délicate et expressive, se développe avec une grande simplicité tout en laissant place à de subtils changements d'atmosphère. Les phrases musicales respirent naturellement et créent une sensation de mouvement paisible et continu. Au fil de l'œuvre, les nuances et les couleurs apportent profondeur et émotion à cette évocation musicale. James Gourlay privilégie ici l'élégance et la finesse plutôt que l'effet spectaculaire. *Berceuse* offre ainsi un instant suspendu, où la musique semble évoquer le repos, le rêve et la douceur. Une pièce chaleureuse et sensible, qui saura toucher l'auditeur par son caractère apaisant et mélodique.

Deutsch:

Die *Berceuse* von James Gourlay ist ein Werk voller Sanftheit, Poesie und Ruhe. Von der Atmosphäre eines Wiegenliedes inspiriert, lädt es bereits mit den ersten Tönen zu einem Moment der Stille und Besinnung ein. Die zarte und ausdrucksvolle Melodie entwickelt sich mit großer Einfachheit und lässt gleichzeitig Raum für feine Veränderungen der Stimmung. Die musikalischen Phrasen atmen ganz natürlich und erzeugen ein Gefühl von ruhiger und kontinuierlicher Bewegung. Im Verlauf des Werkes verleihen die dynamischen Nuancen und Klangfarben dieser musikalischen Darstellung Tiefe und Emotion. James Gourlay setzt hier eher auf Eleganz und Feinfühligkeit als auf spektakuläre Effekte. *Berceuse* schenkt so einen schwebenden Moment, in dem die Musik an Ruhe, Traum und Sanftheit erinnert. Ein warmherziges und gefühlsvolles Werk, das den Zuhörer durch seinen beruhigenden und melodischen Charakter berührt.



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(A song for a new Baby)
for my friends Kurt, Veronique and...



Berceuse

James Gourlay
Arr.: Bertrand Moren

Moderato tranquillo ♩ = 96

Violoncello

Piano

The musical score is written for Violoncello and Piano. It begins with a tempo marking of "Moderato tranquillo" and a quarter note equal to 96 beats per minute. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four systems, each starting with a measure number: 1, 9, 17, and 26. The first system includes a dynamic marking of *mf* for both instruments. The second system continues the piece. The third system starts with a *dim.* (diminuendo) marking and includes a section labeled 'A' in a box. The fourth system continues the piece, ending with a *mf* marking. The piano part features complex chordal textures and arpeggiated figures, while the cello part provides a melodic line with some harmonic support.

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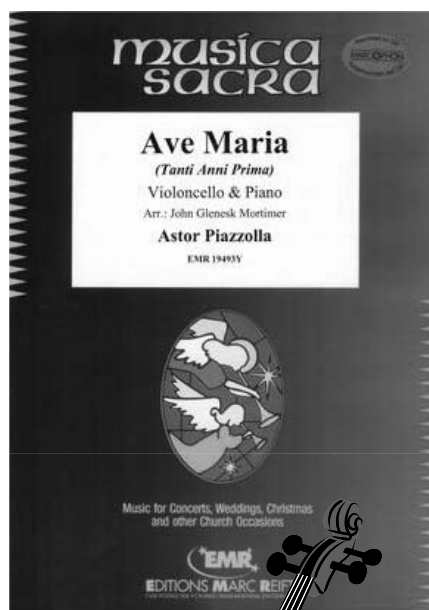
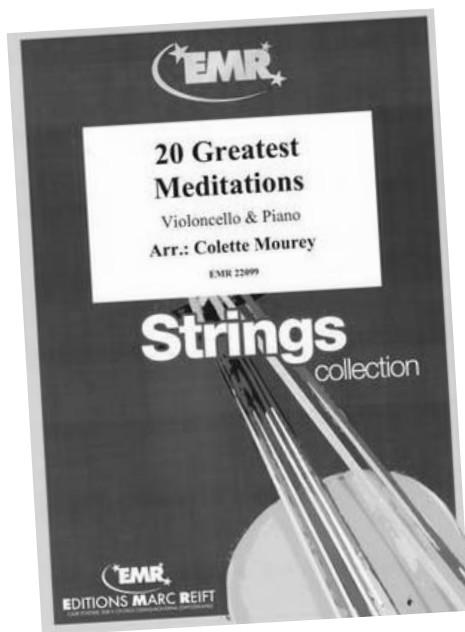
Measures 34-40 of section B. The score is written for a single melodic line (likely voice or flute) and a piano accompaniment. The melodic line begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers measures 35-36, which contain a half note C5 and a half note D5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A dynamic marking of *f* (forte) appears in measure 37. The section ends with a double bar line in measure 40.

Measures 41-46. The melodic line continues with a half note E5, followed by a quarter note F5, and then a half note G5. A slur covers measures 42-43, which contain a half note A5 and a half note B5. The piano accompaniment continues with chords and single notes. A dynamic marking of *f* (forte) appears in measure 42. The section ends with a double bar line in measure 46.

Measures 47-52. The melodic line continues with a half note A5, followed by a quarter note B5, and then a half note C6. A slur covers measures 48-49, which contain a half note D6 and a half note E6. The piano accompaniment continues with chords and single notes. A dynamic marking of *f* (forte) appears in measure 50. The section ends with a double bar line in measure 52.

Measures 53-58 of section C. The melodic line begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers measures 54-55, which contain a half note C5 and a half note D5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A dynamic marking of *f* (forte) appears in measure 56. The section ends with a double bar line in measure 58.

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