

Sonata

Twv 41:h3

Alto Saxophone & Piano / Organ

Arr.: Colette Mourey

Georg Philipp Telemann

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Sonata

Twv 41:h3

Georg Philipp Telemann (Arr.: Colette Mourey)

Français: La *Sonata* (TWV 41:H3) de Georg Philipp Telemann s'inscrit parmi les œuvres marquantes du répertoire baroque, alliant élégance mélodique et richesse contrapuntique. Cette sonate met en lumière l'art de Telemann pour la clarté formelle, la vivacité rythmique et l'expressivité nuancée. L'écriture, à la fois concise et raffinée, révèle un équilibre subtil entre virtuosité mesurée et profondeur musicale.

Dans cet arrangement, Colette Mourey propose une relecture respectueuse de l'esprit original tout en apportant sa sensibilité contemporaine. Sa transcription met en valeur les lignes essentielles, offrant une transparence accrue et une lisibilité renouvelée du discours musical. Sans jamais dénaturer la substance baroque, elle souligne les contrastes de caractère, la fluidité des mouvements et la souplesse phrastique propre à Telemann.

Le résultat est une version qui permet d'apprécier pleinement la finesse expressive et la richesse stylistique de cette sonate, admirable rencontre entre tradition et modernité.

English: The *Sonata* (TWV 41:H3) by Georg Philipp Telemann stands among the notable works of the Baroque repertoire, combining melodic elegance with contrapuntal richness. This sonata highlights Telemann's gift for formal clarity, rhythmic vitality, and refined expressiveness. Its writing, both concise and sophisticated, strikes a subtle balance between measured virtuosity and musical depth.

In this arrangement, Colette Mourey offers a reinterpretation that remains faithful to the original spirit while bringing her own contemporary sensitivity. Her transcription enhances the essential musical lines, providing increased transparency and renewed clarity to the musical discourse. Without ever altering the Baroque essence, she emphasizes contrasts of character, the fluidity of movement, and the supple phrasing characteristic of Telemann. The result is a version that allows listeners to fully appreciate the expressive finesse and stylistic richness of this sonata—an admirable encounter between tradition and modernity.

Deutsch: Die *Sonata* (TWV 41:H3) von Georg Philipp Telemann gehört zu den bemerkenswerten Werken des Barockrepertoires und verbindet melodische Eleganz mit kontrapunktischem Reichtum. Diese Sonate zeigt Telemanns Fähigkeit zu formaler Klarheit, rhythmischer Lebendigkeit und nuancierter Ausdruckskraft. Die Komposition, zugleich prägnant und kunstvoll, findet eine subtile Balance zwischen zurückhaltender Virtuosität und musikalischer Tiefe.

In diesem Arrangement bietet Colette Mourey eine Neuinterpretation, die dem ursprünglichen Geist treu bleibt und dennoch ihre zeitgenössische Sensibilität einbringt. Ihre Bearbeitung hebt die wesentlichen musikalischen Linien hervor und verleiht dem musikalischen Diskurs neue Transparenz und Klarheit. Ohne die barocke Substanz zu verändern, betont sie Charakterkontraste, Bewegungsfluss und die geschmeidige Phrasierung, die Telemanns Stil prägen.

Das Ergebnis ist eine Fassung, die es ermöglicht, die Ausdrucksfeinheit und die stilistische Vielfalt dieser Sonate in vollem Umfang zu würdigen – eine bewundernswerte Begegnung zwischen Tradition und Moderne.



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Sonata

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I

Georg Philipp Telemann

(1681-1767)

Arr.: Colette Mourey

Siciliana ♩ = 44

Alto Saxophone

Piano / Organ

mf dolce

mf dolce

4

7

cresc.

cresc.

10

dim. *mp* *p*

dim. *mp* *f*

II

Allegro ♩ = 126

Violin part: *mf cantabile*

Piano part: *mf cantabile*

Measures 7-12: *f*, *f*, *mf cresc.*, *f*, *p*, *f*, *p*, *mf cresc.*

Measures 13-19: *dim.*, *mf* sempre cresc., *dim.*, *mf* sempre cresc.

Measures 20-25: *f*, *mf*, *f*, *mf*

Measures 26-31 of the musical score. The system consists of a single melodic line and a piano accompaniment. The melodic line begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with a trill marked above the staff in measures 28 and 29. The piano accompaniment is written for grand staff (treble and bass clefs) and includes chords and moving lines. Both parts are marked with the instruction *sempre cresc.* in measures 26-27 and *dim.* in measures 30-31.

Measures 32-37 of the musical score. The system continues with the same melodic and piano parts. The melodic line includes a trill in measure 32 and dynamic markings of *mf dolce*, *dim.*, *mf*, *dim.*, and *mp*. The piano accompaniment also features dynamic markings of *mf dolce*, *dim.*, *mf*, *dim.*, and *mp* across the measures.

Measures 38-43 of the musical score. The system continues with the same melodic and piano parts. The melodic line includes a trill in measure 38 and dynamic markings of *cresc.*, *dim.*, and *mf*. The piano accompaniment also features dynamic markings of *cresc.*, *dim.*, and *mf* across the measures.

Measures 44-49 of the musical score. The system continues with the same melodic and piano parts. The melodic line includes a trill in measure 44 and the instruction *sempre cresc.*. The piano accompaniment also features the instruction *sempre cresc.* across the measures.

Dolce, ma non adagio ♩ = 48

Measures 1-2 of the musical score. The right hand (treble clef) starts with a whole rest, followed by a half note G4, and then a series of eighth notes. The left hand (bass clef) plays a continuous eighth-note accompaniment. Dynamics include *mf* in both hands.

Measures 3-5 of the musical score. Measure 3 starts with a triplet of eighth notes in the right hand. Measures 4-5 show dynamic changes. Dynamics include *cresc.*, *f*, and *p* in both hands.

Measures 6-7 of the musical score. Measure 6 features a strong *f* dynamic in the right hand. Measure 7 continues the pattern. Dynamics include *f* in both hands.

Measures 8-9 of the musical score. Measure 8 shows a *p* dynamic in the right hand and *f* in the left. Measure 9 features a *mf dim.* dynamic in both hands.

Grave $\text{♩} = 40$

Measures 1-2 of the musical score. The right hand (treble clef) is in G major (one sharp) and 3/2 time. The left hand (bass clef) is in G major (one sharp) and 3/2 time. The tempo is Grave, with a quarter note equal to 40 beats. The dynamic is *mp* *espress.*. The first measure contains a whole rest in the right hand and a whole note G in the left hand. The second measure contains a whole rest in the right hand and a whole note G in the left hand.

Measures 3-4 of the musical score. The right hand (treble clef) is in G major (one sharp) and 3/2 time. The left hand (bass clef) is in G major (one sharp) and 3/2 time. The tempo is Grave, with a quarter note equal to 40 beats. The dynamic is *mp* *espress.*. The third measure contains a whole rest in the right hand and a whole note G in the left hand. The fourth measure contains a whole rest in the right hand and a whole note G in the left hand.

Measures 5-6 of the musical score. The right hand (treble clef) is in G major (one sharp) and 3/2 time. The left hand (bass clef) is in G major (one sharp) and 3/2 time. The tempo is Grave, with a quarter note equal to 40 beats. The dynamic is *mp* *espress.*. The fifth measure contains a whole rest in the right hand and a whole note G in the left hand. The sixth measure contains a whole rest in the right hand and a whole note G in the left hand.

Measures 7-8 of the musical score. The right hand (treble clef) is in G major (one sharp) and 3/2 time. The left hand (bass clef) is in G major (one sharp) and 3/2 time. The tempo is Grave, with a quarter note equal to 40 beats. The dynamic is *mp* *espress.*. The seventh measure contains a whole rest in the right hand and a whole note G in the left hand. The eighth measure contains a whole rest in the right hand and a whole note G in the left hand.

Vivace ♩. = 56

mf gracioso

mf gracioso

6

cresc. dim.

cresc. dim.

12

tr

f dim.

f dim.

19

f dim.

mp dim. f dim.

Detailed description: This is a musical score for Violin and Piano. The tempo is Vivace with a quarter note equal to 56 beats. The key signature has one sharp (F#). The score is divided into four systems. The first system (measures 1-5) features a violin part with a grace note and a piano part with a melodic line and chords. The second system (measures 6-11) shows the violin playing sixteenth-note patterns with crescendo and decrescendo markings, while the piano provides harmonic support. The third system (measures 12-18) includes a trill in the violin and a forte melodic line. The fourth system (measures 19-21) features triplet figures in both parts, with dynamic markings of f dim. and mp dim. The piano part consistently provides a rhythmic and harmonic foundation for the violin's more melodic and technically demanding passages.

Presto $\text{♩} = 108$

Measures 1-4 of the musical score. The piece is in 3/2 time with a key signature of one sharp (F#). The first system shows the right hand starting with a melodic line marked *mf cresc.* and the left hand with chords marked *mf* and *cresc.*

5

Measures 5-8 of the musical score. The right hand features a melodic line with a trill in measure 8, marked *f*. The left hand has chords, with a trill in the right hand marked *f*.

9

Measures 9-11 of the musical score. The right hand has a melodic line marked *dim.*. The left hand has chords marked *dim.*.

12

Measures 12-15 of the musical score. The right hand has a melodic line marked *mp* and *dim.*. The left hand has chords marked *mp* and *dim.*.

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