

Sonata

Twv 41:h3

Tuba & 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

Twv 41:h3

I

Georg Philipp Telemann

(1681-1767)

Arr.: Colette Mourey

Siciliana ♩. = 44

Tuba

Piano / Organ

mf dolce

4

7

10

cresc.

dim.

mp

p

II

Allegro ♩ = 126

mf cantabile

7

f *p* *f* *p* *mf cresc.*

13

tr *dim.* *mf* *sempre cresc.*

20

f *mf*

sempre cresc.

dim.

sempre cresc.

dim.

32

mf dolce

dim.

mf

dim.

mp

mf dolce

dim.

mf

dim.

mp

38

cresc.

dim.

mf

cresc.

dim.

mf

44

sempre cresc.

sempre cresc.

III

Dolce, ma non adagio ♩ = 48

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single bass staff in E-flat major (three flats) and common time. It begins with a repeat sign and a key signature change from E-flat major to D minor (two flats). The melody starts on a whole rest, followed by a half note D4, and then a series of eighth notes: E4, F4, G4, A4, Bb4, A4, G4, F4, E4. The dynamic marking *mf* is placed below the first eighth note. The second system contains two staves: a treble staff and a bass staff, both in E-flat major and common time. The treble staff begins with a repeat sign and a key signature change from E-flat major to D minor. The melody starts on a half note D4, followed by eighth notes E4, F4, G4, A4, Bb4, A4, G4, F4, E4. The dynamic marking *mf* is placed below the first half note. The bass staff begins with a repeat sign and a key signature change from E-flat major to D minor. It starts with a half note D3, followed by eighth notes E3, F3, G3, A3, Bb3, A3, G3, F3, E3. The dynamic marking *mf* is placed below the first half note. The third system continues the two-staff arrangement. The treble staff begins with a repeat sign and a key signature change from E-flat major to D minor. The melody starts with a half rest, followed by eighth notes E4, F4, G4, A4, Bb4, A4, G4, F4, E4. The dynamic marking *mf* is placed below the first half rest. The bass staff begins with a repeat sign and a key signature change from E-flat major to D minor. It starts with a half rest, followed by eighth notes E3, F3, G3, A3, Bb3, A3, G3, F3, E3. The dynamic marking *mf* is placed below the first half rest.

3

The image displays a musical score for the song "The Rose Tree". It features three staves: a vocal line at the top and a piano accompaniment consisting of a right-hand and left-hand part. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line begins with the lyrics "The Rose Tree" and includes dynamic markings such as *cresc.* and *f*. The piano accompaniment includes dynamic markings like *f* and *p*. The score is presented in a clean, professional layout with a white background and black musical notation.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note G2, and then a series of eighth notes: A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6, A6, B-flat6, C7, D7, E-flat7, F7, G7, A7, B-flat7, C8, D8, E-flat8, F8, G8, A8, B-flat8, C9, D9, E-flat9, F9, G9, A9, B-flat9, C10, D10, E-flat10, F10, G10, A10, B-flat10, C11, D11, E-flat11, F11, G11, A11, B-flat11, C12, D12, E-flat12, F12, G12, A12, B-flat12, C13, D13, E-flat13, F13, G13, A13, B-flat13, C14, D14, E-flat14, F14, G14, A14, B-flat14, C15, D15, E-flat15, F15, G15, A15, B-flat15, C16, D16, E-flat16, F16, G16, A16, B-flat16, C17, D17, E-flat17, F17, G17, A17, B-flat17, C18, D18, E-flat18, F18, G18, A18, B-flat18, C19, D19, E-flat19, F19, G19, A19, B-flat19, C20, D20, E-flat20, F20, G20, A20, B-flat20, C21, D21, E-flat21, F21, G21, A21, B-flat21, C22, D22, E-flat22, F22, G22, A22, B-flat22, C23, D23, E-flat23, F23, G23, A23, B-flat23, C24, D24, E-flat24, F24, G24, A24, B-flat24, C25, D25, E-flat25, F25, G25, A25, B-flat25, C26, D26, E-flat26, F26, G26, A26, B-flat26, C27, D27, E-flat27, F27, G27, A27, B-flat27, C28, D28, E-flat28, F28, G28, A28, B-flat28, C29, D29, E-flat29, F29, G29, A29, B-flat29, C30, D30, E-flat30, F30, G30, A30, B-flat30, C31, D31, E-flat31, F31, G31, A31, B-flat31, C32, D32, E-flat32, F32, G32, A32, B-flat32, C33, D33, E-flat33, F33, G33, A33, B-flat33, C34, D34, E-flat34, F34, G34, A34, B-flat34, C35, D35, E-flat35, F35, G35, A35, B-flat35, C36, D36, E-flat36, F36, G36, A36, B-flat36, C37, D37, E-flat37, F37, G37, A37, B-flat37, C38, D38, E-flat38, F38, G38, A38, B-flat38, C39, D39, E-flat39, F39, G39, A39, B-flat39, C40, D40, E-flat40, F40, G40, A40, B-flat40, C41, D41, E-flat41, F41, G41, A41, B-flat41, C42, D42, E-flat42, F42, G42, A42, B-flat42, C43, D43, E-flat43, F43, G43, A43, B-flat43, C44, D44, E-flat44, F44, G44, A44, B-flat44, C45, D45, E-flat45, F45, G45, A45, B-flat45, C46, D46, E-flat46, F46, G46, A46, B-flat46, C47, D47, E-flat47, F47, G47, A47, B-flat47, C48, D48, E-flat48, F48, G48, A48, B-flat48, C49, D49, E-flat49, F49, G49, A49, B-flat49, C50, D50, E-flat50, F50, G50, A50, B-flat50, C51, D51, E-flat51, F51, G51, A51, B-flat51, C52, D52, E-flat52, F52, G52, A52, B-flat52, C53, D53, E-flat53, F53, G53, A53, B-flat53, C54, D54, E-flat54, F54, G54, A54, B-flat54, C55, D55, E-flat55, F55, G55, A55, B-flat55, C56, D56, E-flat56, F56, G56, A56, B-flat56, C57, D57, E-flat57, F57, G57, A57, B-flat57, C58, D58, E-flat58, F58, G58, A58, B-flat58, C59, D59, E-flat59, F59, G59, A59, B-flat59, C60, D60, E-flat60, F60, G60, A60, B-flat60, C61, D61, E-flat61, F61, G61, A61, B-flat61, C62, D62, E-flat62, F62, G62, A62, B-flat62, C63, D63, E-flat63, F63, G63, A63, B-flat63, C64, D64, E-flat64, F64, G64, A64, B-flat64, C65, D65, E-flat65, F65, G65, A65, B-flat65, C66, D66, E-flat66, F66, G66, A66, B-flat66, C67, D67, E-flat67, F67, G67, A67, B-flat67, C68, D68, E-flat68, F68, G68, A68, B-flat68, C69, D69, E-flat69, F69, G69, A69, B-flat69, C70, D70, E-flat70, F70, G70, A70, B-flat70, C71, D71, E-flat71, F71, G71, A71, B-flat71, C72, D72, E-flat72, F72, G72, A72, B-flat72, C73, D73, E-flat73, F73, G73, A73, B-flat73, C74, D74, E-flat74, F74, G74, A74, B-flat74, C75, D75, E-flat75, F75, G75, A75, B-flat75, C76, D76, E-flat76, F76, G76, A76, B-flat76, C77, D77, E-flat77, F77, G77, A77, B-flat77, C78, D78, E-flat78, F78, G78, A78, B-flat78, C79, D79, E-flat79, F79, G79, A79, B-flat79, C80, D80, E-flat80, F80, G80, A80, B-flat80, C81, D81, E-flat81, F81, G81, A81, B-flat81, C82, D82, E-flat82, F82, G82, A82, B-flat82, C83, D83, E-flat83, F83, G83, A83, B-flat83, C84, D84, E-flat84, F84, G84, A84, B-flat84, C85, D85, E-flat85, F85, G85, A85, B-flat85, C86, D86, E-flat86, F86, G86, A86, B-flat86, C87, D87, E-flat87, F87, G87, A87, B-flat87, C88, D88, E-flat88, F88, G88, A88, B-flat88, C89, D89, E-flat89, F89, G89, A89, B-flat89, C90, D90, E-flat90, F90, G90, A90, B-flat90, C91, D91, E-flat91, F91, G91, A91, B-flat91, C92, D92, E-flat92, F92, G92, A92, B-flat92, C93, D93, E-flat93, F93, G93, A93, B-flat93, C94, D94, E-flat94, F94, G94, A94, B-flat94, C95, D95, E-flat95, F95, G95, A95, B-flat95, C96, D96, E-flat96, F96, G96, A96, B-flat96, C97, D97, E-flat97, F97, G97, A97, B-flat97, C98, D98, E-flat98, F98, G98, A98, B-flat98, C99, D99, E-flat99, F99, G99, A99, B-flat99, C100, D100, E-flat100, F100, G100, A100, B-flat100, C101, D101, E-flat101, F101, G101, A101, B-flat101, C102, D102, E-flat102, F102, G102, A102, B-flat102, C103, D103, E-flat103, F103, G103, A103, B-flat103, C104, D104, E-flat104, F104, G104, A104, B-flat104, C105, D105, E-flat105, F105, G105, A105, B-flat105, C106, D106, E-flat106, F106, G106, A106, B-flat106, C107, D107, E-flat107, F107, G107, A107, B-flat107, C108, D108, E-flat108, F108, G108, A108, B-flat108, C109, D109, E-flat109, F109, G109, A109, B-flat109, C110, D110, E-flat110, F110, G110, A110, B-flat110, C111, D111, E-flat111, F111, G111, A111, B-flat111, C112, D112, E-flat112, F112, G112, A112, B-flat112, C113, D113, E-flat113, F113, G113, A113, B-flat113, C114, D114, E-flat114, F114, G114, A114, B-flat114, C115, D115, E-flat115, F115, G115, A115, B-flat115, C116, D116, E-flat116, F116, G116, A116, B-flat116, C117, D117, E-flat117, F117, G117, A117, B-flat117, C118, D118, E-flat118, F118, G118, A118, B-flat118, C119, D119, E-flat119, F119, G119, A119, B-flat119, C120, D120, E-flat120, F120, G120, A120, B-flat120, C121, D121, E-flat121, F121, G121, A121, B-flat121, C122, D122, E-flat122, F122, G122, A122, B-flat122, C123, D123, E-flat123, F123, G123, A123, B-flat123, C124, D124, E-flat124, F124, G124, A124, B-flat124, C125, D125, E-flat125, F125, G125, A125, B-flat125, C126, D126, E-flat126, F126, G126, A126, B-flat126, C127, D127, E-flat127, F127, G127, A127, B-flat127, C128, D128, E-flat128, F128, G128, A128, B-flat128, C129, D129, E-flat129, F129, G129, A129, B-flat129, C130, D130, E-flat130, F130, G130, A130, B-flat130, C1

8

Violoncelle

Piano

p *f* *mf dim.*

Grave $\text{♩} = 40$

Measures 1-2 of the musical score. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Grave' with a quarter note equal to 40 beats. The dynamics are marked 'mp' (mezzo-piano) and 'espress.' (espressivo). The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below it. In measure 1, the bass staff has a whole note B-flat, and the grand staff has a whole note chord of B-flat, D-flat, and F. In measure 2, the bass staff has a whole note B-flat, and the grand staff has a whole note chord of B-flat, D-flat, and F.

3

Measures 3-4 of the musical score. The dynamics are marked 'mp' (mezzo-piano) and 'espress.' (espressivo). The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below it. In measure 3, the bass staff has a whole note B-flat, and the grand staff has a whole note chord of B-flat, D-flat, and F. In measure 4, the bass staff has a whole note B-flat, and the grand staff has a whole note chord of B-flat, D-flat, and F.

5

Measures 5-6 of the musical score. The dynamics are marked 'mp' (mezzo-piano) and 'espress.' (espressivo). The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below it. In measure 5, the bass staff has a whole note B-flat, and the grand staff has a whole note chord of B-flat, D-flat, and F. In measure 6, the bass staff has a whole note B-flat, and the grand staff has a whole note chord of B-flat, D-flat, and F.

7

Measures 7-8 of the musical score. The dynamics are marked 'mp' (mezzo-piano) and 'espress.' (espressivo). The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below it. In measure 7, the bass staff has a whole note B-flat, and the grand staff has a whole note chord of B-flat, D-flat, and F. In measure 8, the bass staff has a whole note B-flat, and the grand staff has a whole note chord of B-flat, D-flat, and F.

Presto $\text{♩} = 108$

Measures 1-4 of the musical score. The piece is in 2/2 time and B-flat major. The bass line begins in measure 3 with a melodic phrase marked *mf cresc.*. The piano accompaniment starts in measure 1 with a *mf* dynamic and includes a *cresc.* marking in measure 3.

5

Measures 5-8 of the musical score. The bass line features a forte (*f*) dynamic and a trill in measure 8. The piano accompaniment also has a forte (*f*) dynamic and includes trills in measures 6 and 7.

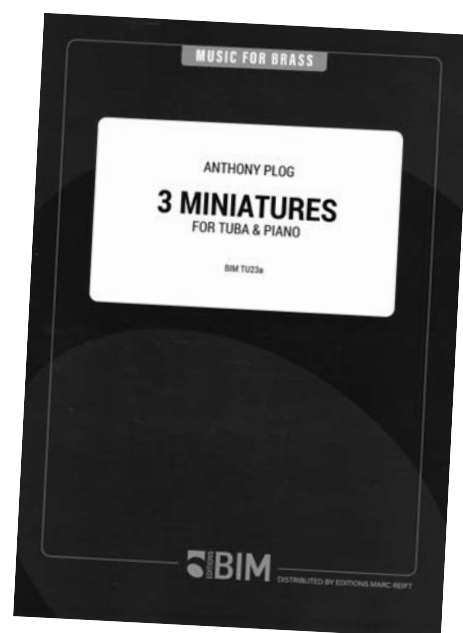
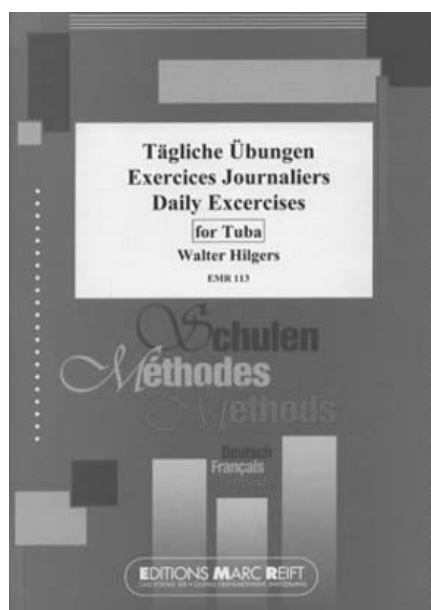
9

Measures 9-11 of the musical score. Both the bass and piano parts feature a *dim.* (diminuendo) dynamic marking across these measures.

12

Measures 12-14 of the musical score. The bass line includes *mp* (mezzo-piano) and *dim.* markings. The piano accompaniment also features *mp* and *dim.* markings.

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