

Sonata

Twv 41:h3

Contrabass & 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

Contrabass

mf dolce

Piano /
Organ

mf dolce

4

7

cresc.

cresc.

10

dim.

mp

p

dim.

mp

r

II

Allegro ♩ = 126

6

mf cantabile

7

f *f* *mf cresc.*

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

13

dim. *mf* *sempre cresc.*

dim. *mf* *sempre cresc.*

20

f *mf*

f *mf*

sempre cresc. dim.

sempre cresc. dim.

mf dolce dim. *mf* dim. *mp*

mf dolce dim. *mf* dim. *mp*

cresc. dim. *mf*

cresc. dim. *mf*

sempre cresc.

sempre cresc.

Dolce, ma non adagio ♩ = 48

Measures 1-2 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Dolce, ma non adagio' with a quarter note equal to 48 beats. The first system shows the beginning of the piece. The bass line starts with a half 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, 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C322, D322, E-flat322, F322, G322, A322, B-flat322, C323, D323, E-flat323, F323, G323, A323, B-flat323, C324, D324, E-flat324, F324, G324, A324, B-flat324, C325, D325, E-flat325, F325, G325, A325, B-flat325, C326, D326, E-flat326, F326, G326, A326, B-flat326, C327, D327, E-flat327, F327, G327, A327, B-flat327, C328, D328, E-flat328, F328, G328, A328, B-flat328, C329, D329, E-flat329, F329, G329, A329, B-flat329, C330, D330, E-flat330, F330, G330, A330, B-flat330, C331, D331, E-flat331, F331, G331, A331, B-flat331, C332, D332, E-flat332, F332, G332, A332, B-flat332, C333, D333, E-flat333, F333, G333, A333, B-flat333, C334, D334, E-flat334, F334, G334, A334, B-flat334, C335, D335, E-flat335, F335, G335, A335, B-flat335, C336, D336, E-flat336, F336, G336, A336, B-flat336, C337, D337, E-flat337, F337, G337, A337, B-flat337, C338, D338, E-flat338, F338, G338, A338, B-flat338, C339, D339, E-flat339, F339, G339, A339, B-flat339, C340, D340, E-flat340, F340, G340, A340, B-flat340, C341, D341, E-flat341, F341, G341, A341, B-flat341, C342, D342, E-flat342, F342, G342, A342, B-flat342, C343, D343, E-flat343, F343, G343, A343, B-flat343, C344, D344, E-flat344, F344, G344, A344, B-flat344, C345, D345, E-flat345, F345, G345, A345, B-flat345, C346, D346, E-flat346, F346, G346, A346, B-flat346, C347, D347, E-flat347, F347, G347, A347, B-flat347, C348, D348, E-flat348, F348, G348, A348, B-flat348, C349, D349, E-flat349, F349, G349, A349, B-flat349, C350, D350, E-flat350, F350, G350, A3

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' and 'espress.'. 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. Measure 5 features a trill (tr) on the bass staff. 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. The dynamics are marked 'mp'.

7

Measures 7-8 of the musical score. Measure 7 is marked 'rit.' (ritardando). 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. The dynamics are marked 'mp'.

Vivace ♩ = 56

Measures 1-5 of the piece. The music is in 3/8 time and B-flat major. The bass line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment begins with a half note B-flat3, followed by eighth notes A-flat3, G3, F3, E3, D3, C3, and B-flat2. The piano part is marked *mf* *gracioso*.

6

Measures 6-11. The bass line continues with eighth notes B-flat2, A2, G2, F2, E2, D2, C2, and B-flat1. The piano part features chords and moving lines, marked *cresc.* and *dim.*.

12

Measures 12-18. The bass line includes a trill on B-flat2 in measure 12, followed by eighth notes A2, G2, F2, E2, D2, C2, and B-flat1. The piano part features chords and moving lines, marked *f* and *dim.*.

19

Measures 19-24. The bass line features triplets of eighth notes, marked *f dim.*. The piano part continues with chords and moving lines, marked *mp dim.* and *f dim.*.

VI

17

Presto $\text{♩} = 108$

Presto 2 - 108

The musical score is for a piece titled 'Presto 2 - 108'. It is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is one flat (B-flat) and the time signature is 2/2. The tempo is marked 'Presto'. The score begins with a repeat sign. The first staff (bass) has a whole rest in the first measure, followed by a melodic line starting in the third measure with a *mf cresc.* marking. The grand staff begins with a *mf* marking. The treble staff has a melodic line in the first measure, followed by chords and a final whole rest in the fourth measure. The bass staff of the grand staff has chords in the first two measures, a whole rest in the third, and a melodic line in the fourth measure with a *cresc.* marking.

5

The musical score for 'The Rose Tree' is presented in three systems. The first system features a single bass staff with a key signature of one flat (B-flat) and a common time signature. It begins with a whole rest, followed by a half rest, and then a series of notes: a half note G2, a quarter note F2, a half note E2, and a quarter note D2. A forte dynamic marking (*f*) is placed below the first note. The second system consists of two staves: a treble staff and a bass staff. The treble staff starts with a whole rest, followed by a half note G4, a quarter note F4, and a half note E4. A trill is indicated above the first note. The bass staff begins with a forte dynamic marking (*f*), followed by a half note G2, a quarter note F2, a half note E2, and a quarter note D2. The third system continues with two staves. The treble staff starts with a whole rest, followed by a half note G4, a quarter note F4, and a half note E4. The bass staff begins with a forte dynamic marking (*f*), followed by a half note G2, a quarter note F2, a half note E2, and a quarter note D2.

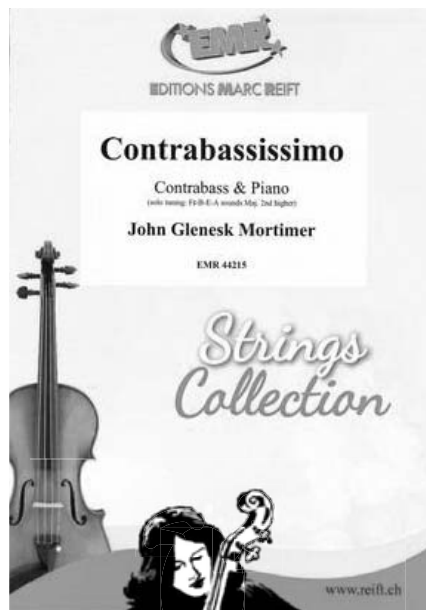
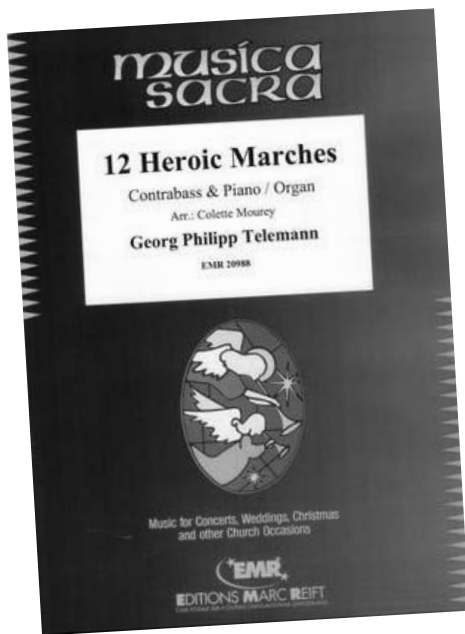
9

The image displays a musical score for the song "The Rose Tree". It consists of three staves: a vocal line in the treble clef and two piano accompaniment staves in the grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a "dim." (diminuendo) marking and features a melody of eighth and quarter notes. The piano accompaniment also starts with a "dim." marking. The right hand of the piano part plays a series of chords, some of which are beamed together, while the left hand provides a steady bass line with quarter and eighth notes. The score is presented in a clean, black-and-white format.

12

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 one flat (B-flat) and a common time signature. It begins with a whole note G2, followed by a half rest, then a quarter note G2, a quarter note A2, a quarter note Bb2, and a quarter note C3. The dynamics are marked *mp* and *dim.*. The second system is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The treble staff starts with a whole note chord of G2, Bb2, and C3, followed by a half note chord of G2 and Bb2, and then a half note chord of G2 and Bb2. The bass staff starts with a whole note G2, followed by a half note A2, a half note Bb2, and a half note C3. The dynamics are marked *mp* and *dim.*. The third system continues the grand staff. The treble staff has a half note chord of G2 and Bb2, followed by a half note chord of G2 and Bb2, and then a half note chord of G2 and Bb2. The bass staff has a half note G2, followed by a half note A2, a half note Bb2, and a half note C3. The dynamics are marked *mp* and *dim.*.

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