

Sonata

Twv 41:h3

Piccolo & 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

Piccolo

mf dolce

Piano / Organ

mf dolce

4

7

cresc.

cresc.

10

dim. *mp* *p*

dim. *mp* *p*

II

Allegro ♩ = 126

mf cantabile

mf cantabile

7

f *f* *mf cresc.*

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

13

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

dim. *mf* *sempre cresc.*

20

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 'tr' in measures 28 and 30. Dynamics include 'sempre cresc.' in measure 26 and 'dim.' in measures 28 and 30. The piano accompaniment, in bass clef, provides harmonic support with chords and moving lines. It also includes the instruction 'sempre cresc.' in measure 26 and 'dim.' in measure 30.

Measures 32-37 of the musical score. The system continues with the same melodic and piano parts. The melodic line includes a half note with a fermata in measure 33 and a series of eighth notes in measure 35. Dynamics are marked as 'mf dolce' in measure 32, 'dim.' in measures 33 and 35, 'mf' in measure 36, and 'mp' in measure 37. The piano accompaniment follows a similar pattern, with 'mf dolce' in measure 32, 'dim.' in measures 33 and 35, 'mf' in measure 36, and 'mp' in measure 37.

Measures 38-43 of the musical score. The system continues with the same melodic and piano parts. The melodic line features a half note with a fermata in measure 39 and a series of eighth notes in measure 41. Dynamics are marked as 'cresc.' in measure 38, 'dim.' in measure 39, and 'mf' in measure 41. The piano accompaniment also includes 'cresc.' in measure 38, 'dim.' in measure 39, and 'mf' in measure 41.

Measures 44-49 of the musical score. The system continues with the same melodic and piano parts. The melodic line features a series of eighth notes in measure 44 and a half note with a fermata in measure 46. Dynamics include 'sempre cresc.' in measure 44. The piano accompaniment also includes 'sempre cresc.' in measure 44.

III

11

Dolce, ma non adagio ♩ = 48

3

6

8

Grave $\text{♩} = 40$

Measures 1-2 of the musical score. The piece is in 3/2 time. The piano part features a sustained chord in the right hand and a single note in the left hand. The marking *mp espress.* is present.

3

Measures 3-4 of the musical score. The piano part continues with sustained chords. The marking *mp espress.* is present.

5

Measures 5-6 of the musical score. Measure 5 includes a trill in the right hand. Measure 6 features a long, sustained note in the right hand. The piano part has a moving bass line.

7

rit.

Measures 7-8 of the musical score. Measure 7 includes a trill in the right hand. Measure 8 features a sustained note in the right hand. The piano part has a moving bass line. The marking *mp* is present.

Vivace ♩ = 56

First system of the musical score, measures 1-5. The right hand (treble clef) has a whole rest in measures 1-4 and a half note G4 in measure 5, marked *mf gracioso*. The left hand (bass clef) plays a continuous eighth-note accompaniment, marked *mf gracioso*.

6

Second system of the musical score, measures 6-11. The right hand plays eighth-note patterns, marked *cresc.* in measure 7 and *dim.* in measure 11. The left hand plays a continuous eighth-note accompaniment, marked *cresc.* in measure 7 and *dim.* in measure 11.

12

Third system of the musical score, measures 12-18. The right hand has a trill in measure 12, followed by eighth-note patterns, marked *f* in measure 13 and *dim.* in measure 17. The left hand plays a continuous eighth-note accompaniment, marked *f* in measure 13 and *dim.* in measure 17.

19

Fourth system of the musical score, measures 19-23. The right hand has whole rests in measures 19-20, followed by triplet eighth-note patterns, marked *f dim.* in measure 21. The left hand plays eighth-note patterns, marked *mp dim.* in measure 19 and *f dim.* in measure 21.

Presto ♩ = 108

Musical score for measures 1-4. The piece is in 3/2 time. The right hand (treble clef) starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The left hand (bass clef) starts with a half note G2, a half note A2, a half note B2, a half note C3, a half note B2, a half note A2, and a half note G2. Dynamics include *mf cresc.* in the right hand and *mf* and *cresc.* in the left hand.

5

Musical score for measures 5-8. The right hand (treble clef) has a whole rest in measure 5, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand (bass clef) has a half note G2, a half note A2, a half note B2, and a half note C3. Dynamics include *f* in the right hand and *f* in the left hand. Trills are marked in measures 6 and 7.

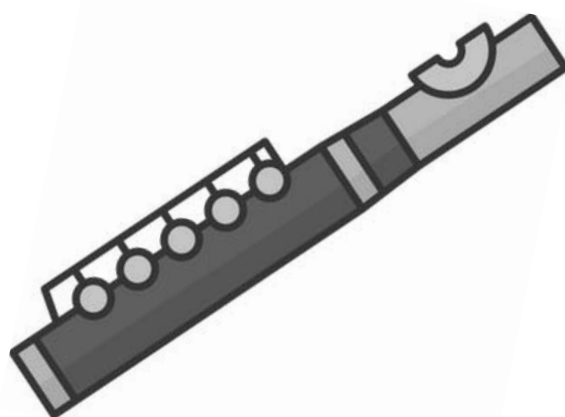
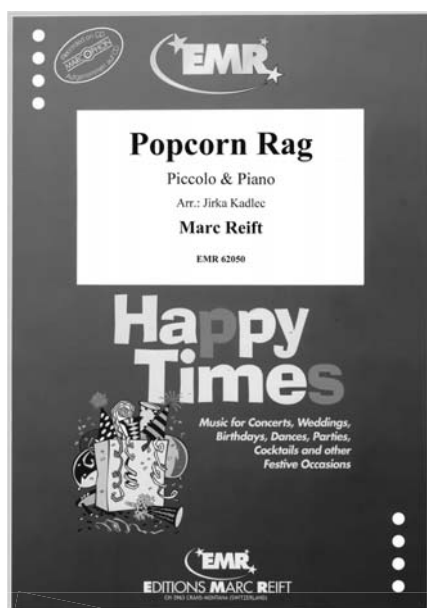
9

Musical score for measures 9-11. The right hand (treble clef) has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The left hand (bass clef) has a half note G2, a half note A2, a half note B2, and a half note C3. Dynamics include *dim.* in the right hand and *dim.* in the left hand.

12

Musical score for measures 12-14. The right hand (treble clef) has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The left hand (bass clef) has a half note G2, a half note A2, a half note B2, and a half note C3. Dynamics include *mp* and *dim.* in both hands.

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