

Sonata

Twv 41:h3

Flute & 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

Flute

Piano / Organ

mf dolce

4

7

cresc.

10

dim. *mp* *p*

II

Allegro ♩ = 126

Musical score for a piano piece, measures 1-20. The score is in 2/4 time and features a melody in the right hand and a complex accompaniment in the left hand. Dynamics include *mf cantabile*, *f*, *p*, *mf cresc.*, *dim.*, and *sempre cresc.* Trills are marked in measures 13 and 20.

Measure 1: *mf cantabile*
 Measure 7: *f*, *mf cresc.*
 Measure 13: *dim.*, *mf*, *sempre cresc.*
 Measure 20: *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' over a dotted quarter note in measure 29. Dynamics include 'sempre cresc.' in measure 26 and 'dim.' in measures 29 and 31. 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 31.

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 features a mix of chords and moving lines, with 'dim.' in measure 33 and 'mf' in measure 36.

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 includes 'cresc.' in measure 38 and 'dim.' in measure 39.

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 includes 'sempre cresc.' in measure 44 and a half note with a fermata in measure 46.

III

11

Dolce, ma non adagio ♩ = 48

mf

mf

3

cresc.

f

f

cresc.

f

p

f

p

6

f

f

8

p

f

mf dim.

p

f

mf dim.

Grave $\text{♩} = 40$

Measures 1-2 of the musical score. The piece is in 3/2 time, marked Grave with a tempo of 40 beats per minute. The piano part begins with a half-note chord of C#4 and G#3 in the left hand, and a half-note chord of C#4 and G#4 in the right hand. The marking *mp espress.* is present.

3

Measures 3-4 of the musical score. The piano part continues with half-note chords. The right hand has a half-note chord of C#4 and G#4 in measure 3, and a half-note chord of C#4 and G#4 in measure 4. The left hand has a half-note chord of C#4 and G#3 in measure 3, and a half-note chord of C#4 and G#3 in measure 4. The marking *mp espress.* is present.

5

Measures 5-6 of the musical score. Measure 5 features a trill in the right hand on G#4. Measure 6 features a half-note chord of C#4 and G#4 in the right hand, and a half-note chord of C#4 and G#3 in the left hand. The marking *mp* is present.

7

Measures 7-8 of the musical score. Measure 7 features a half-note chord of C#4 and G#4 in the right hand, and a half-note chord of C#4 and G#3 in the left hand. Measure 8 features a half-note chord of C#4 and G#4 in the right hand, and a half-note chord of C#4 and G#3 in the left hand. The marking *rit.* 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 in measure 5. The left hand (bass clef) plays a continuous eighth-note accompaniment. Dynamics include *mf* *gracioso* in both hands.

6

Second system of the musical score, measures 6-11. The right hand features a melodic line with slurs and accents. Dynamics include *cresc.* and *dim.* in both hands.

12

Third system of the musical score, measures 12-18. Measure 12 includes a trill in the right hand. Dynamics include *f* and *dim.* in both hands.

19

Fourth system of the musical score, measures 19-23. Measures 19-22 feature triplets in the right hand. Dynamics include *f dim.* and *mp dim.* in both hands.

Presto ♩ = 108

Measures 1-4 of the musical score. The right hand (RH) begins with a rest in measure 1, followed by a melodic line starting in measure 2 marked *mf cresc.* The left hand (LH) plays a rhythmic accompaniment of eighth notes, marked *mf* in measure 1 and *cresc.* in measure 2. The key signature has one sharp (F#) and the time signature is 3/4.

5

Measures 5-8 of the musical score. The RH features a melodic line with a trill in measure 7 marked *f*. The LH continues the accompaniment, marked *f* in measure 5 and *f* in measure 6. Trills are also present in the LH in measures 6 and 7.

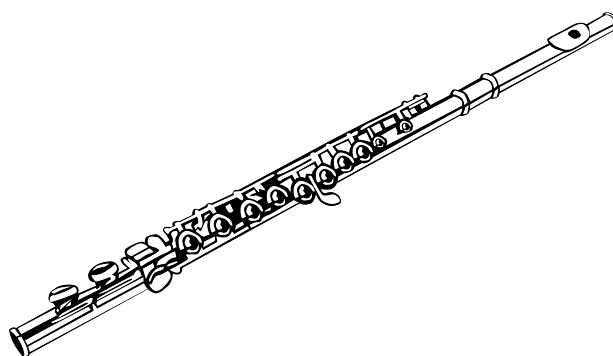
9

Measures 9-11 of the musical score. The RH has a melodic line marked *dim.* in measure 9. The LH features a sustained chord in measure 9 marked *dim.*, followed by a descending line in measures 10 and 11.

12

Measures 12-14 of the musical score. The RH has a melodic line marked *mp* in measure 12 and *dim.* in measure 13. The LH has a sustained chord in measure 12 marked *mp*, followed by a descending line in measures 13 and 14 marked *dim.*

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