

Sonata

Twv 41:h3

Oboe & 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

Oboe

Piano / Organ

mf dolce

4

7

cresc.

10

dim. *mp* *p*

II

Allegro ♩ = 126

mf cantabile

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*

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. Dynamic markings include 'sempre cresc.' at the start and 'dim.' in measures 29 and 31. The piano accompaniment, in bass clef, provides a harmonic foundation with chords and moving lines. It also includes the 'sempre cresc.' marking and a 'dim.' marking in measure 31.

Measures 32-37 of the musical score. The system continues with the same melodic and piano parts. The melodic line shows a variety of note values, including eighth, sixteenth, and dotted quarter notes, with a 'dim.' marking in measure 33 and a 'mf' marking in measure 35. The piano accompaniment features a mix of chords and moving lines, with 'mf dolce' markings in measures 32 and 34, and 'dim.' and 'mp' markings in measures 35 and 37 respectively.

Measures 38-43 of the musical score. The system continues with the same melodic and piano parts. The melodic line includes a 'cresc.' marking in measure 38 and a 'dim.' marking in measure 40. The piano accompaniment also features a 'cresc.' marking in measure 38 and a 'dim.' marking in measure 40. The melodic line ends with a 'mf' marking in measure 43.

Measures 44-49 of the musical score. The system continues with the same melodic and piano parts. The melodic line features a 'sempre cresc.' marking and a series of sixteenth-note runs. The piano accompaniment also includes a 'sempre cresc.' marking and features a series of chords and moving lines. The system concludes with a final chord in measure 49.

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, sweeping slur across the piano part. The marking *tr* is present above the trill.

7

rit.

Measures 7-8 of the musical score. Measure 7 includes a trill in the right hand. Measure 8 features a long, sweeping slur across the piano part. The marking *rit.* is present at the start of measure 7, and *mp* is present at the end of measure 8.

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 ties. 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

Musical score for measures 1-4. The piece is in 3/2 time. The right hand (RH) starts with a whole rest in measure 1, followed by a half note G4 in measure 2, and then a series of eighth notes in measures 3 and 4. The left hand (LH) plays a rhythmic pattern of eighth notes in measures 1 and 2, followed by a half note G2 in measure 3, and then a series of eighth notes in measure 4. Dynamics include *mf cresc.* for the RH and *mf* for the LH, with a *cresc.* marking in measure 3.

5

Musical score for measures 5-8. The RH features a half note G4 in measure 5, followed by a half note A4 in measure 6, and then a trill on G4 in measure 7. The LH plays a rhythmic pattern of eighth notes in measures 5 and 6, followed by a half note G2 in measure 7, and then a series of eighth notes in measure 8. Dynamics include *f* for the RH and *f* for the LH, with a *cresc.* marking in measure 6.

9

Musical score for measures 9-11. The RH features a half note G4 in measure 9, followed by a half note A4 in measure 10, and then a half note B4 in measure 11. The LH plays a rhythmic pattern of eighth notes in measures 9 and 10, followed by a half note G2 in measure 11. Dynamics include *dim.* for the RH and *dim.* for the LH.

12

Musical score for measures 12-14. The RH features a half note G4 in measure 12, followed by a half note A4 in measure 13, and then a half note B4 in measure 14. The LH plays a rhythmic pattern of eighth notes in measures 12 and 13, followed by a half note G2 in measure 14. Dynamics include *mp* for the RH and *mp* for the LH, with a *dim.* marking in measure 13.

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