

Sonata

Twv 41:h3

Clarinet & 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

Georg Philipp Telemann

(1681-1767)

Arr.: Colette Mourey

I

Siciliana ♩. = 44

B♭ Clarinet

Piano / Organ

mf dolce

4

tr

7

cresc.

cresc.

10

dim. *mp* *p*

dim. *mp* *p*

II

Allegro ♩ = 126

Measure 1: *mf cantabile*

Measure 7: *f*, *f*, *mf cresc.*

Measure 13: *f*, *p*, *f*, *p*, *mf cresc.*

Measure 19: *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 starts 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 is in grand staff (treble and bass clefs) and includes chords and moving lines. It also has '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. Dynamics in the melodic line include 'mf dolce' in measure 32, 'dim.' in measure 33, 'mf' in measure 35, 'dim.' in measure 36, and 'mp' in measure 37. The piano accompaniment has 'mf dolce' in measure 32, 'dim.' in measure 33, 'mf' in measure 35, 'dim.' 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. Dynamics in the melodic line include 'cresc.' in measure 38, 'dim.' in measure 39, and 'mf' in measure 41. The piano accompaniment has '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 has 'sempre cresc.' in measure 44. The piano accompaniment also has 'sempre cresc.' in measure 44. The system ends with a double bar line in measure 49.

III

11

Dolce, ma non adagio ♩ = 48

Measures 1-2 of the musical score. The piece is in 3/4 time with a key signature of one sharp (F#). 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 right hand starts with a half rest followed by a series of eighth notes. The left hand begins with a half note chord, followed by a series of eighth notes. Dynamics include *mf* (mezzo-forte) in both hands.

Measures 3-5 of the musical score. Measure 3 starts with a triplet of eighth notes in the right hand, marked *cresc.* and *f*. The left hand continues with eighth notes. Measures 4 and 5 show a continuation of the eighth-note patterns. Dynamics include *cresc.*, *f*, and *p* (piano).

Measures 6-7 of the musical score. Measure 6 begins with a half rest in the right hand, followed by a series of eighth notes marked *f*. The left hand continues with eighth notes. Measure 7 shows a continuation of the eighth-note patterns. Dynamics include *f* and *mf dim.* (mezzo-forte diminuendo).

Measures 8-9 of the musical score. Measure 8 starts with a half note in the right hand marked *p*, followed by a series of eighth notes marked *f*. The left hand continues with eighth notes marked *p*. Measure 9 shows a continuation of the eighth-note patterns. Dynamics include *p*, *f*, and *mf dim.*

Grave $\text{♩} = 40$

Measures 1-2 of the musical score. The piece is in 3/2 time with a key signature of one sharp (F#). The tempo is marked 'Grave' with a quarter note equal to 40 beats. The piano part (measures 1-2) features a sustained chord of F#4, A4, and C#5 in the right hand, and a sustained bass note of F#2 in the left hand. The dynamic is marked *mp* *espress.*

Measures 3-4 of the musical score. The piano part (measures 3-4) features a sustained chord of F#4, A4, and C#5 in the right hand, and a sustained bass note of F#2 in the left hand. The dynamic is marked *mp* *espress.*

Measures 5-6 of the musical score. The piano part (measures 5-6) features a sustained chord of F#4, A4, and C#5 in the right hand, and a sustained bass note of F#2 in the left hand. The dynamic is marked *mp* *espress.*

Measures 7-8 of the musical score. The piano part (measures 7-8) features a sustained chord of F#4, A4, and C#5 in the right hand, and a sustained bass note of F#2 in the left hand. The dynamic is marked *mp* *espress.*

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 a continuous eighth-note pattern, marked *cresc.* in measure 8 and *dim.* in measure 11. The left hand plays a continuous eighth-note accompaniment, marked *cresc.* in measure 8 and *dim.* in measure 11.

12

Third system of the musical score, measures 12-18. Measure 12 begins with a trill in the right hand. The right hand plays a continuous eighth-note pattern, marked *f* in measure 13 and *dim.* in measure 15. The left hand plays a continuous eighth-note accompaniment, marked *f* in measure 13 and *dim.* in measure 15.

19

Fourth system of the musical score, measures 19-24. The right hand plays a continuous eighth-note pattern with triplets, marked *f dim.* in measure 20. The left hand plays a continuous eighth-note accompaniment, marked *mp dim.* in measure 20 and *f dim.* in measure 22.

Presto $\text{♩} = 108$

Musical score for measures 1-4. The piece is in 3/2 time with a key signature of one sharp (F#). The tempo is Presto, 108 beats per minute. The first system shows the piano (p) and violin (v) staves. The piano part begins with a *mf* dynamic and a *cresc.* marking. The violin part begins with a *mf* dynamic and a *cresc.* marking.

5

Musical score for measures 5-8. The piano part features a *f* dynamic and a *tr* (trill) marking. The violin part features a *f* dynamic and a *tr* (trill) marking.

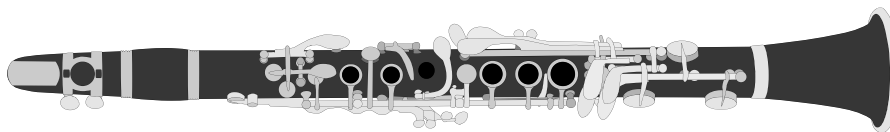
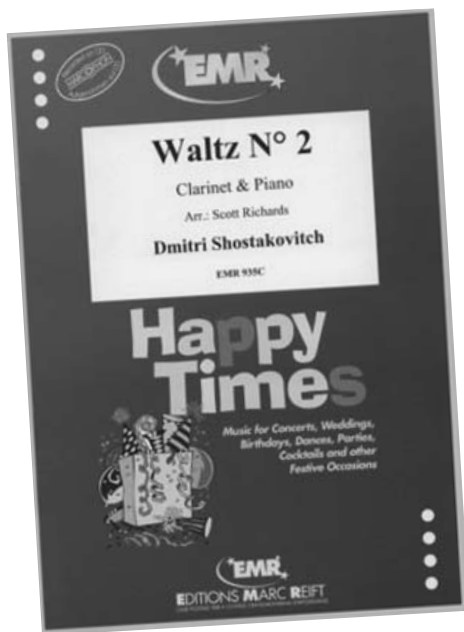
9

Musical score for measures 9-11. The piano part features a *dim.* (diminuendo) marking. The violin part features a *dim.* (diminuendo) marking.

12

Musical score for measures 12-14. The piano part features a *mp* (mezzo-piano) dynamic and a *dim.* (diminuendo) marking. The violin part features a *mp* (mezzo-piano) dynamic and a *dim.* (diminuendo) marking.

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