

Sonata

Twv 41:h3

Bass 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

I

Georg Philipp Telemann

(1681-1767)

Arr.: Colette Mourey

Siciliana ♩ = 44

B♭ Bass Clarinet

Piano / Organ

mf dolce

4

7

10

cresc.

dim.

mp

p

II

Allegro ♩ = 126

The musical score is written for piano in 2/4 time, key of D major. It consists of four systems of staves, each with a single treble staff and a grand staff (treble and bass). Measure numbers 1, 7, 13, and 20 are indicated at the start of their respective systems. The tempo is marked 'Allegro' with a quarter note equal to 126 beats per minute. The score includes various dynamics and articulations: *mf cantabile* (measures 1-6), *f* (measures 7-12), *p* (measures 11-12), *mf cresc.* (measures 12-13), *dim.* (measures 14-15), *mf sempre cresc.* (measures 15-19), *f* (measures 20-21), and *mf* (measures 22-23). Trills are marked with 'tr' and wavy lines above notes in measures 14, 15, and 20. The piano part features a consistent eighth-note accompaniment in the right hand and a more varied bass line in the left hand.

1 *mf cantabile*

7 *f* *f* *mf cresc.*

13 *dim.* *mf* *sempre cresc.*

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 half note G4, followed by quarter notes A4, B4, and C5, then eighth notes B4, A4, G4, and F#4, and finally a half note E4. It includes trills on the first and fifth measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *sempre cresc.* and *dim.*.

Measures 32-37 of the musical score. The melodic line starts with a half note G4, followed by quarter notes A4, B4, and C5, then eighth notes B4, A4, G4, and F#4, and finally a half note E4. It includes a trill on the first measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf dolce*, *dim.*, *mf*, *dim.*, and *mp*.

Measures 38-43 of the musical score. The melodic line starts with a half note G4, followed by quarter notes A4, B4, and C5, then eighth notes B4, A4, G4, and F#4, and finally a half note E4. It includes a trill on the first measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *cresc.*, *dim.*, and *mf*.

Measures 44-49 of the musical score. The melodic line consists of a continuous eighth-note scale: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, 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Dolce, ma non adagio $\text{♩} = 48$

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 half note G4, then a series of eighth notes. The left hand starts with a half note G2, then a series of eighth notes. Dynamics include *mf* in both hands.

3

Measures 3-5 of the musical score. The right hand continues with eighth notes, marked with *cresc.* and *f*. The left hand continues with eighth notes, marked with *cresc.*, *f*, *p*, *f*, and *p*.

6

Measures 6-7 of the musical score. The right hand continues with eighth notes, marked with *f*. The left hand continues with eighth notes, marked with *f*.

8

Measures 8-9 of the musical score. The right hand continues with eighth notes, marked with *p*, *f*, and *mf dim.*. The left hand continues with eighth notes, marked with *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 begins with a mezzo-piano (*mp*) dynamic and an 'espress.' (espressivo) marking. The first measure contains a whole note chord of F#4 and C#5 in the right hand, and a whole note chord of F#2 and C#3 in the left hand. The second measure contains a whole note chord of G#4 and D#5 in the right hand, and a whole note chord of G#2 and D#3 in the left hand.

3

Measures 3-4 of the musical score. The piano part continues with the mezzo-piano (*mp*) dynamic and 'espress.' marking. The right hand has a whole note chord of F#4 and C#5 in measure 3, and a whole note chord of G#4 and D#5 in measure 4. The left hand has a whole note chord of F#2 and C#3 in measure 3, and a whole note chord of G#2 and D#3 in measure 4.

5

Measures 5-6 of the musical score. The right hand features a trill on F#4 in measure 5, followed by a quarter note G#4 in measure 6. The piano part has a whole note chord of F#2 and C#3 in measure 5, and a whole note chord of G#2 and D#3 in measure 6. A slur is placed over the piano part in measure 6.

7

Measures 7-8 of the musical score. The right hand has a quarter note F#4 in measure 7, followed by a quarter note G#4 in measure 8. The piano part has a whole note chord of F#2 and C#3 in measure 7, and a whole note chord of G#2 and D#3 in measure 8. A slur is placed over the piano part in measure 8. The dynamic marking *mp* is present at the end of measure 8.

Vivace ♩. = 56

First system of the musical score, measures 1-5. The piece is in 3/8 time with a key signature of one sharp (F#). The tempo is Vivace, with a quarter note equal to 56 beats per minute. The first staff (treble clef) has a whole rest for the first four measures and a half note in the fifth measure, marked *mf gracioso*. The second staff (piano) begins with a half note marked *mf gracioso*, followed by eighth-note patterns in measures 2-4, and a half note in measure 5.

6

Second system of the musical score, measures 6-11. The first staff (treble clef) contains eighth-note patterns, with a *cresc.* marking at measure 8 and a *dim.* marking at measure 11. The second staff (piano) features chords and eighth-note patterns, with a *cresc.* marking at measure 8 and a *dim.* marking at measure 11.

12

Third system of the musical score, measures 12-18. The first staff (treble clef) begins with a trill in measure 12, followed by eighth-note patterns, with a *f* marking at measure 13 and a *dim.* marking at measure 16. The second staff (piano) contains chords and eighth-note patterns, with a *f* marking at measure 12 and a *dim.* marking at measure 16.

19

Fourth system of the musical score, measures 19-23. The first staff (treble clef) has whole rests for measures 19-21, followed by triplet eighth-note patterns in measures 22-23, marked *f dim.*. The second staff (piano) contains eighth-note patterns, marked *mp dim.* at measure 19 and *f dim.* at measure 22.

Presto $\text{♩} = 108$

Measures 1-4 of the musical score. The piece is in 3/2 time with a key signature of one sharp (F#). The tempo is Presto, with a quarter note equal to 108 beats. The first system shows the right hand starting with a melodic line marked *mf cresc.* and the left hand with a rhythmic accompaniment marked *mf*. The second system continues the accompaniment, marked *cresc.*

5

Measures 5-8 of the musical score. The right hand features a trill in measure 7, marked *f*. The left hand continues the accompaniment, marked *f*. The system concludes with a trill in the right hand.

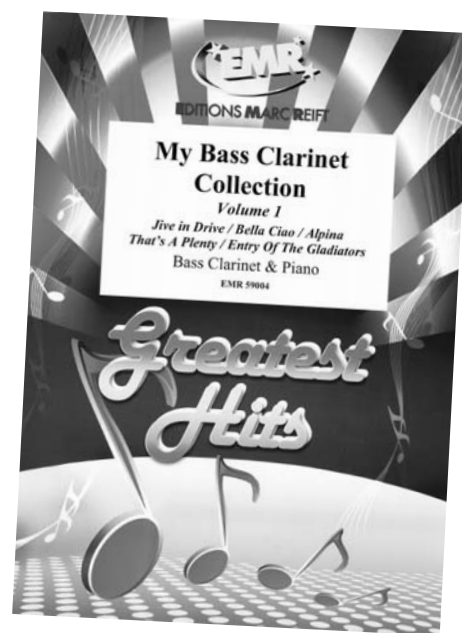
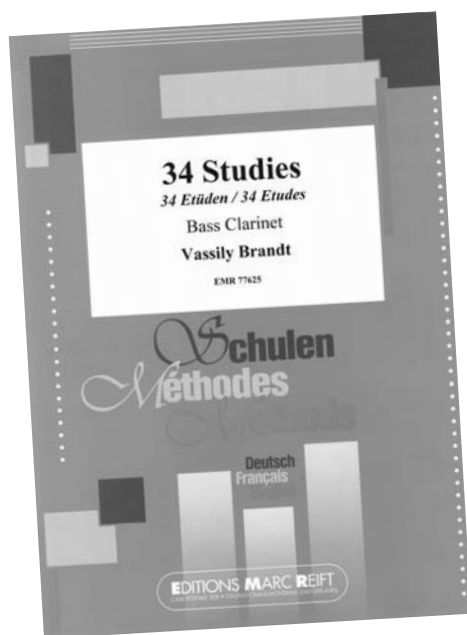
9

Measures 9-11 of the musical score. The right hand features a descending melodic line marked *dim.*. The left hand features a sustained chordal accompaniment, also marked *dim.*.

12

Measures 12-14 of the musical score. The right hand features a descending melodic line marked *mp* and *dim.*. The left hand features a sustained chordal accompaniment, marked *mp* and *dim.*.

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