

Sonata

Twv 41:h3

Soprano Saxophone & 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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I

Georg Philipp Telemann

(1681-1767)

Arr.: Colette Mourey

Siciliana ♩. = 44

Soprano Saxophone

Piano / Organ

mf dolce

mf dolce

4

7

cresc.

cresc.

10

dim. *mp* *p*

dim. *mp*

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 first system (measures 1-6) features a melody in the right hand starting at measure 5, marked *mf cantabile*, and a piano accompaniment in the grand staff marked *mf cantabile*. The second system (measures 7-12) shows the melody continuing with dynamic markings *f* and *mf cresc.*, while the piano accompaniment has markings *f*, *p*, *f*, *p*, and *mf cresc.*. The third system (measures 13-19) includes a trill in the melody at measure 14, with dynamics *dim.*, *mf*, and *sempre cresc.*. The piano accompaniment also has *dim.*, *mf*, and *sempre cresc.* markings. The fourth system (measures 20-25) features a trill in the melody at measure 21, with dynamics *f* and *mf*. The piano accompaniment has *f* and *mf* markings.

26

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' in measures 28 and 30. Dynamics include 'sempre cresc.' in measure 26 and 'dim.' in measures 28 and 30. The piano accompaniment is in a grand staff (treble and bass clefs) and features chords and moving lines in both hands, with 'sempre cresc.' in measure 26 and 'dim.' in measure 30.

32

Measures 32-37 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' in measure 34. Dynamics include 'mf dolce' in measure 32, 'dim.' in measures 34 and 36, and 'mf' and 'mp' in measure 37. The piano accompaniment is in a grand staff (treble and bass clefs) and features chords and moving lines in both hands, with 'mf dolce' in measure 32, 'dim.' in measures 34 and 36, and 'mf' and 'mp' in measure 37.

38

Measures 38-43 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' in measure 40. Dynamics include 'cresc.' in measure 38, 'dim.' in measure 40, and 'mf' in measure 42. The piano accompaniment is in a grand staff (treble and bass clefs) and features chords and moving lines in both hands, with 'cresc.' in measure 38, 'dim.' in measure 40, and 'mf' in measure 42.

44

Measures 44-49 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' in measure 46. Dynamics include 'sempre cresc.' in measure 44. The piano accompaniment is in a grand staff (treble and bass clefs) and features chords and moving lines in both hands, with '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 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.

Measures 3-4 of the musical score. The piano part continues with the mezzo-piano (*mp*) dynamic and 'espress.' marking. The first measure contains a whole note chord of A#4 and E#5 in the right hand, and a whole note chord of A#2 and E#3 in the left hand. The second measure contains a whole note chord of B#4 and F#5 in the right hand, and a whole note chord of B#2 and F#3 in the left hand.

Measures 5-6 of the musical score. The piano part features a trill in the right hand in measure 5, marked with a 'tr' and a wavy line. The first measure contains a whole note chord of C#5 and G#5 in the right hand, and a whole note chord of C#2 and G#2 in the left hand. The second measure contains a whole note chord of D#5 and A#5 in the right hand, and a whole note chord of D#2 and A#2 in the left hand.

Measures 7-8 of the musical score. The piano part includes a 'rit.' (ritardando) marking in measure 7. The first measure contains a whole note chord of E#5 and B#5 in the right hand, and a whole note chord of E#2 and B#2 in the left hand. The second measure contains a whole note chord of F#5 and C#6 in the right hand, and a whole note chord of F#2 and C#3 in the left hand. The third measure contains a whole note chord of G#5 and D#6 in the right hand, and a whole note chord of G#2 and D#3 in the left hand. The fourth measure contains a whole note chord of A#5 and E#6 in the right hand, and a whole note chord of A#2 and E#3 in the left hand. The piece concludes with a mezzo-piano (*mp*) dynamic marking.

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 metronome marking of ♩. = 56. The first staff (treble clef) has a dynamic marking of *mf* and the tempo marking *gracioso*. The second staff (piano) also has a dynamic marking of *mf* and the tempo marking *gracioso*. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes.

6

Second system of the musical score, measures 6-11. The first staff (treble clef) shows a crescendo (*cresc.*) followed by a decrescendo (*dim.*). The piano part also shows a crescendo (*cresc.*) followed by a decrescendo (*dim.*). The piano part continues with its complex rhythmic pattern.

12

Third system of the musical score, measures 12-18. The first staff (treble clef) starts with a trill (tr) and a dynamic marking of *f*, followed by a decrescendo (*dim.*). The piano part also starts with a dynamic marking of *f* and a decrescendo (*dim.*). The piano part continues with its complex rhythmic pattern.

19

Fourth system of the musical score, measures 19-23. The first staff (treble clef) features triplets (3) and a dynamic marking of *f* with a decrescendo (*dim.*). The piano part also features triplets (3) and a dynamic marking of *mp* with a decrescendo (*dim.*), followed by a dynamic marking of *f* with a decrescendo (*dim.*). The piano part continues with its complex rhythmic pattern.

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 first system shows the violin and piano parts. The violin part begins with a rest, followed by a melodic line starting on G4, marked *mf cresc.*. The piano part features a rhythmic accompaniment of eighth notes, marked *mf*, with a *cresc.* marking in the second measure.

5

Measures 5-8 of the musical score. The violin part continues with a melodic line, marked *f*, and includes a trill in the eighth measure. The piano part provides a steady eighth-note accompaniment, marked *f*, with a trill in the fifth measure.

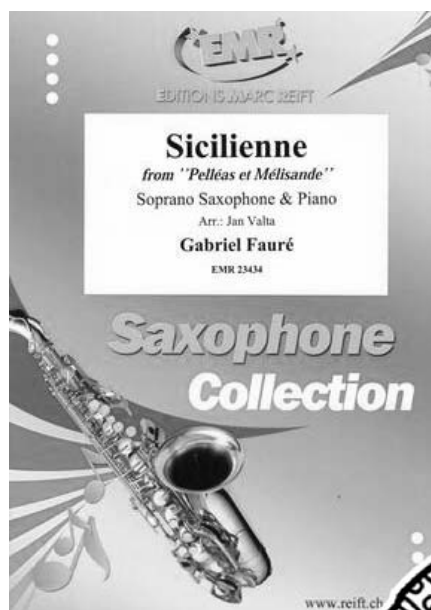
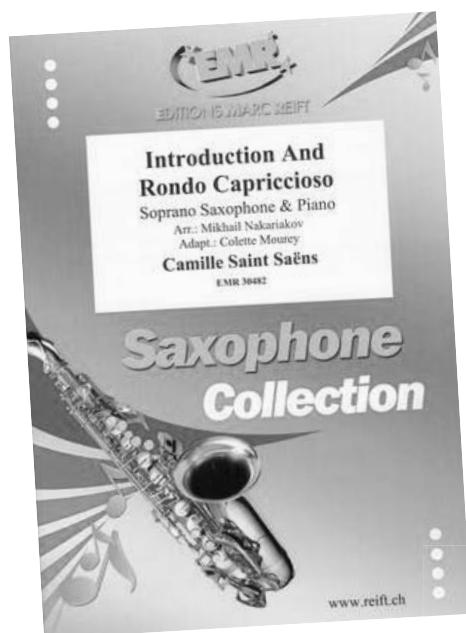
9

Measures 9-11 of the musical score. The violin part features a descending melodic line, marked *dim.*. The piano part consists of sustained chords, also marked *dim.*, with a melodic line in the bass clef.

12

Measures 12-14 of the musical score. The violin part shows a melodic line marked *mp* in measure 12, followed by a *dim.* marking in measure 13. The piano part features chords marked *mp* in measure 12 and *dim.* in measure 13, with a melodic line in the bass clef.

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