

Sonata

Twv 41:h3

Baritone 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

Baritone Saxophone

Piano / Organ

mf dolce

4

7

10

cresc.

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*

sempre cresc. *tr* dim.

sempre cresc. dim.

mf dolce dim. *mf* dim. *mp*

mf dolce dim. *mf* dim. *mp*

cresc. dim. *mf*

cresc. dim. *mf*

sempre cresc.

sempre cresc.

Dolce, ma non adagio $\text{♩} = 48$

Measures 1-2 of the musical score. The system consists of a single treble staff and a grand staff (treble and bass). The treble staff begins with a whole rest, followed by a half note G4, then a series of eighth notes. The grand staff features a melody in the treble and a bass line in the bass. Dynamic markings include *mf* in both staves.

Measures 3-5 of the musical score. Measure 3 starts with a triplet of eighth notes in the treble. Measures 4-5 show a crescendo in the treble, reaching a forte (*f*) dynamic. The grand staff continues with a similar pattern, with dynamics ranging from *cresc.* to *f* and *p*.

Measures 6-7 of the musical score. Measure 6 features a forte (*f*) dynamic in the treble. Measure 7 shows a continuation of the melodic line in the treble and a corresponding bass line in the grand staff.

Measures 8-9 of the musical score. Measure 8 begins with a piano (*p*) dynamic in the treble. Measure 9 shows a crescendo to a forte (*f*) dynamic, followed by a decrescendo (*mf dim.*). The grand staff mirrors these dynamics.

Grave ♩ = 40

Measures 1-2 of the musical score. The right hand is in treble clef with a key signature of two sharps (F# and C#). The left hand is in bass clef with a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked 'Grave' with a quarter note equal to 40 beats. The dynamic is 'mp' and the articulation is 'espress.'. The first measure contains a whole note chord in the right hand and a whole note in the left hand. The second measure contains a whole note chord in the right hand and a whole note in the left hand.

3

Measures 3-4 of the musical score. The right hand is in treble clef with a key signature of two sharps (F# and C#). The left hand is in bass clef with a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked 'Grave' with a quarter note equal to 40 beats. The dynamic is 'mp' and the articulation is 'espress.'. The third measure contains a whole note chord in the right hand and a whole note in the left hand. The fourth measure contains a whole note chord in the right hand and a whole note in the left hand.

5

Measures 5-6 of the musical score. The right hand is in treble clef with a key signature of two sharps (F# and C#). The left hand is in bass clef with a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked 'Grave' with a quarter note equal to 40 beats. The dynamic is 'mp'. The fifth measure contains a whole note chord in the right hand and a whole note in the left hand. The sixth measure contains a whole note chord in the right hand and a whole note in the left hand.

7

rit.

Measures 7-8 of the musical score. The right hand is in treble clef with a key signature of two sharps (F# and C#). The left hand is in bass clef with a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked 'Grave' with a quarter note equal to 40 beats. The dynamic is 'mp'. The seventh measure contains a whole note chord in the right hand and a whole note in the left hand. The eighth measure contains a whole note chord in the right hand and a whole note in the left hand.

Vivace ♩ = 56

Measures 1-5 of the piece. The right hand starts with a whole rest, then a half note G4, and a half note A4, marked *mf gracioso*. The left hand plays a continuous eighth-note accompaniment, also marked *mf gracioso*.

6

Measures 6-11. The right hand plays eighth-note patterns, marked *cresc.* and *dim.*. The left hand plays a steady eighth-note accompaniment, marked *cresc.* and *dim.*.

12

Measures 12-18. Measure 12 begins with a trill in the right hand. Measures 13-18 feature a strong eighth-note accompaniment in the left hand, marked *f* and *dim.*. The right hand plays eighth-note patterns, marked *f* and *dim.*.

19

Measures 19-24. Measures 19-24 feature a strong eighth-note accompaniment in the left hand, marked *mp dim.* and *f dim.*. The right hand plays eighth-note patterns, marked *f dim.* and *f dim.*.

Presto ♩ = 108

Measures 1-4 of the musical score. The piece is in 2/2 time with a key signature of two sharps (F# and C#). The right hand starts with a whole rest in measure 1, followed by a half note in measure 2, and then a series of eighth notes in measures 3 and 4. The left hand plays a rhythmic pattern of eighth notes in measure 1, followed by a half note in measure 2, and then a series of eighth notes in measures 3 and 4. Dynamics include *mf cresc.* in the right hand and *mf* and *cresc.* in the left hand.

5

Measures 5-8 of the musical score. The right hand has a whole rest in measure 5, followed by a half note in measure 6, and then a series of eighth notes in measures 7 and 8. The left hand plays a rhythmic pattern of eighth notes in measure 5, followed by a half note in measure 6, and then a series of eighth notes in measures 7 and 8. Dynamics include *f* in the right hand and *f* in the left hand. Trills are marked in measures 6 and 7.

9

Measures 9-11 of the musical score. The right hand has a whole rest in measure 9, followed by a half note in measure 10, and then a series of eighth notes in measure 11. The left hand plays a rhythmic pattern of eighth notes in measure 9, followed by a half note in measure 10, and then a series of eighth notes in measure 11. Dynamics include *dim.* in the right hand and *dim.* in the left hand.

12

Measures 12-14 of the musical score. The right hand has a whole rest in measure 12, followed by a half note in measure 13, and then a series of eighth notes in measure 14. The left hand plays a rhythmic pattern of eighth notes in measure 12, followed by a half note in measure 13, and then a series of eighth notes in measure 14. Dynamics include *mp* and *dim.* in the right hand, and *mp* and *dim.* in the left hand.

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