

Sonata

Twv 41:h3

F Horn & 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

F Horn

Piano / Organ

mf dolce

4

7

10

cresc.

dim.

mp

p

r

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 treble and bass staff joined by a brace. The tempo is marked 'Allegro' with a quarter note equal to 126 beats per minute. The first system (measures 1-6) begins with a treble staff containing a whole rest and a melodic phrase starting in measure 5, marked *mf cantabile*. The piano accompaniment in the bass staff is marked *mf cantabile*. The second system (measures 7-12) features a treble staff with a melodic line marked *f* and *mf cresc.*. The piano accompaniment has a rhythmic pattern of chords and eighth notes, with dynamics *f*, *p*, *f*, *p*, and *mf cresc.*. The third system (measures 13-19) continues the melodic and accompaniment patterns, with dynamics *dim.*, *mf*, and *sempre cresc.*. The fourth system (measures 20-25) concludes with a melodic line marked *f* and *mf*, and a piano accompaniment marked *f* and *mf*. Trills are indicated in measures 14, 18, and 21.

7

13

20

mf cantabile

mf cantabile

f

f

mf cresc.

f

p

f

p

mf cresc.

dim.

tr

mf

sempre cresc.

dim.

mf

sempre cresc.

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 above the staff in measures 28 and 30. Dynamics include *sempre cresc.* in measure 26 and *dim.* in measures 28 and 30. The piano accompaniment is written for both treble and bass staves, featuring chords and moving lines that support the melody. It also includes the *sempre cresc.* and *dim.* markings.

Measures 32-37 of the musical score. The system continues with the same melodic and piano parts. The melodic line includes a fermata in measure 33 and dynamic markings of *mf dolce*, *dim.*, *mf*, *dim.*, and *mp*. The piano accompaniment mirrors these dynamics, with *mf dolce*, *dim.*, *mf*, *dim.*, and *mp* markings. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Measures 38-43 of the musical score. The system continues with the same melodic and piano parts. The melodic line includes a fermata in measure 39 and dynamic markings of *cresc.*, *dim.*, and *mf*. The piano accompaniment includes *cresc.*, *dim.*, and *mf* markings. The piano part continues with its eighth-note accompaniment and chordal support.

Measures 44-49 of the musical score. The system continues with the same melodic and piano parts. The melodic line includes a fermata in measure 45 and the *sempre cresc.* marking. The piano accompaniment also includes the *sempre cresc.* marking. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

III

11

Dolce, ma non adagio ♩ = 48

mf

mf

3

cresc.

f

f

cresc.

f

p

f

p

6

f

f

8

p

f

mf dim.

p

f

mf dim.

Grave $\text{♩} = 40$

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 'Grave' with a quarter note equal to 40 beats. The first system shows a treble clef staff with a whole rest in measure 1 and a whole note in measure 2. The piano accompaniment consists of a grand staff (treble and bass clefs). In measure 1, the right hand has a triad of F#, A, and C, while the left hand has a whole note F#. In measure 2, the right hand has a triad of A, C, and E, and the left hand has a whole note A. The dynamic is marked *mp* *espress.*

3

Measures 3-4 of the musical score. The treble clef staff begins with a whole note F# marked with a fermata and *mp* *espress.*. The piano accompaniment continues with the same chords as in measures 1-2. The dynamic *mp* *espress.* is also present in the piano part.

5

Measures 5-6 of the musical score. In measure 5, the treble clef staff has a whole note F# with a trill (tr) and a fermata. The piano accompaniment features a descending eighth-note line in the right hand and a whole note F# in the left hand. In measure 6, the treble clef staff has a half note A with a fermata. The piano accompaniment has a half note A in the right hand and a whole note F# in the left hand.

7

rit.

Measures 7-8 of the musical score. The tempo is marked 'rit.' (ritardando). In measure 7, the treble clef staff has a half note A with a trill (tr) and a fermata. The piano accompaniment has a half note A in the right hand and a whole note F# in the left hand. In measure 8, the treble clef staff has a whole note F# marked with a fermata and *mp*. The piano accompaniment has a whole note F# in the right hand and a whole note F# in the left hand.

Vivace ♩. = 56

Measures 1-5 of the piece. The music is in 3/8 time with a key signature of one sharp (F#). The tempo is Vivace, marked with a quarter note equal to 56 beats per minute. The first system shows a treble clef staff with a whole rest and a bass clef staff with a melody starting on G4. The second system continues the melody in both staves, marked *mf gracioso*.

6

Measures 6-11. The melody in the treble staff continues with eighth and sixteenth notes, marked *cresc.* and *dim.*. The piano accompaniment in the bass staff features chords and moving lines, also marked *cresc.* and *dim.*.

12

Measures 12-18. Measure 12 begins with a trill in the treble staff. The melody continues with eighth notes, marked *f* and *dim.*. The piano accompaniment features chords and moving lines, marked *f* and *dim.*.

19

Measures 19-23. Measures 19-21 feature triplets in the treble staff, marked *f dim.*. The piano accompaniment continues with chords and moving lines, marked *mp dim.* and *f dim.*. The piece concludes in measure 23 with a final chord in the piano.

Presto $\text{♩} = 108$

Measures 1-4 of the musical score. The piece is in 2/2 time with a key signature of one sharp (F#). The first system shows the right hand starting with a melody marked *mf cresc.* and the left hand with chords marked *mf* and *cresc.*

5

Measures 5-8 of the musical score. The right hand features a trill marked *tr* and *f*. The left hand has chords marked *f* and *f*, with a trill marked *tr* in the right hand.

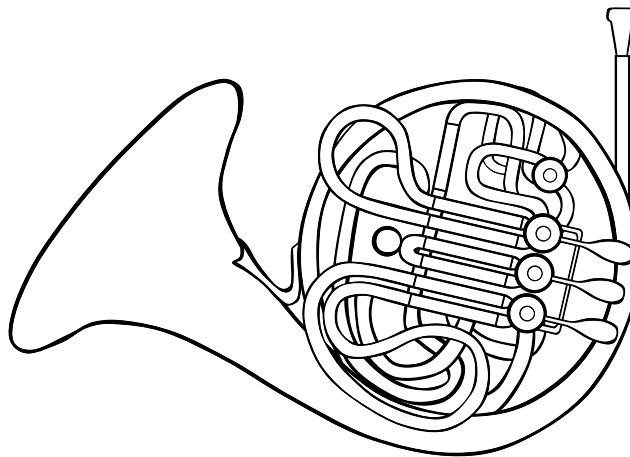
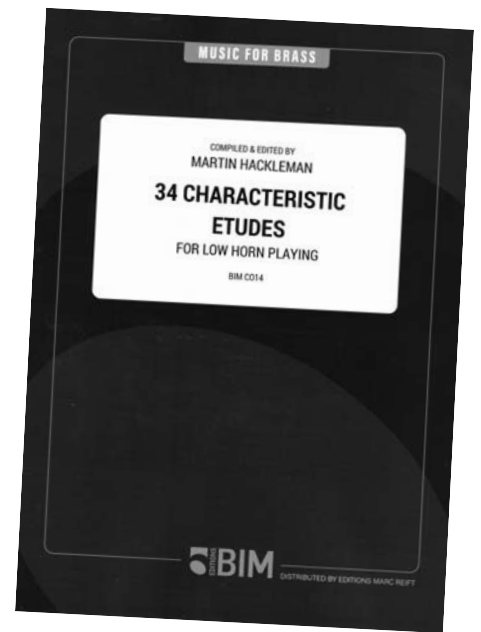
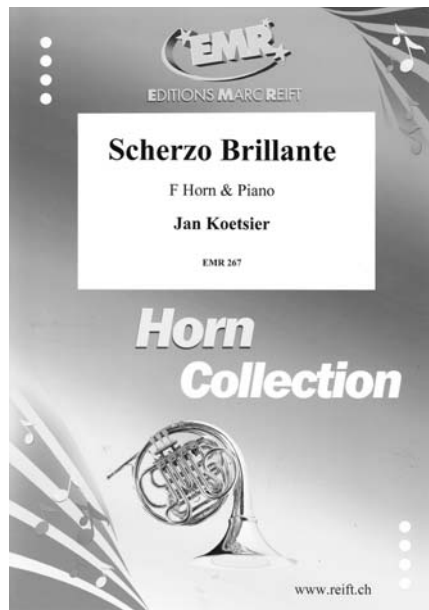
9

Measures 9-11 of the musical score. The right hand has a melody marked *dim.*. The left hand has chords marked *dim.*.

12

Measures 12-14 of the musical score. The right hand has a melody marked *mp* and *dim.*. The left hand has chords marked *mp* and *dim.*.

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