

Sonata

Twv 41:h3

Bass Trombone & 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

Bass Trombone

Piano / Organ

mf dolce

4

7

10

cresc.

dim.

mp

p

II

Allegro ♩ = 126

musical score for a piano piece, measures 6-20. The score is written for a grand piano (treble and bass staves). The tempo is Allegro, with a quarter note equal to 126 beats per minute. The key signature has one sharp (F#). The score includes various dynamics and articulations.

Measures 6-7: *mf cantabile* (bass staff), *mf cantabile* (treble staff).

Measures 8-12: *f* (bass staff), *f* (treble staff), *mf cresc.* (bass staff), *mf cresc.* (treble staff).

Measures 13-19: *dim.* (bass staff), *mf sempre cresc.* (bass staff), *dim.* (treble staff), *mf sempre cresc.* (treble staff).

Measure 20: *f* (bass staff), *mf* (bass staff), *f* (treble staff), *mf* (treble staff).

Measures 26-31 of the musical score. The bass staff begins with the instruction *sempre cresc.* and features a trill in measure 29, followed by *dim.* in measure 31. The piano staff also begins with *sempre cresc.* and includes a *dim.* marking in measure 30.

32

Measures 32-37 of the musical score. The bass staff starts with *mf dolce*, followed by *dim.* in measure 33, *mf* in measure 35, *dim.* in measure 36, and *mp* in measure 37. The piano staff mirrors these dynamics: *mf dolce*, *dim.*, *mf*, *dim.*, and *mp*.

38

Measures 38-43 of the musical score. The bass staff includes *cresc.* in measure 38, *dim.* in measure 39, and *mf* in measure 41. The piano staff includes *cresc.* in measure 38, *dim.* in measure 39, and *mf* in measure 41.

44

Measures 44-47 of the musical score. Both the bass and piano staves begin with the instruction *sempre cresc.* and continue with ascending melodic and harmonic lines.

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 flat (B-flat). 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 bass line starts with a half rest, followed by a quarter note G2, and then a series of eighth notes. The piano accompaniment starts with a half note chord (F2, Bb1) and then a series of eighth notes. The dynamic marking *mf* is present in both staves.

3

Measures 3-5 of the musical score. The bass line continues with eighth notes, marked with *cresc.* and *f*. The piano accompaniment features chords and eighth notes, also marked with *cresc.*, *f*, and *p*. The dynamic markings *f* and *p* are used to indicate changes in volume.

6

Measures 6-7 of the musical score. The bass line continues with eighth notes, marked with *f*. The piano accompaniment features chords and eighth notes, marked with *f*. The dynamic marking *f* is used to indicate a strong volume.

8

Measures 8-9 of the musical score. The bass line continues with eighth notes, marked with *p*, *f*, and *mf dim.*. The piano accompaniment features chords and eighth notes, marked with *p*, *f*, and *mf dim.*. The dynamic markings *p*, *f*, and *mf dim.* are used to indicate changes in volume.

Grave $\text{♩} = 40$

Measures 1-2 of the musical score. The piece is in 3/2 time, marked Grave with a tempo of 40 beats per minute. The key signature has one sharp (F#). The score is for piano, with the right hand playing chords and the left hand playing single notes. The first measure contains a piano introduction marked *mp espress.* The second measure contains a piano introduction marked *mp espress.*

3

Measures 3-4 of the musical score. The piece is in 3/2 time, marked Grave with a tempo of 40 beats per minute. The key signature has one sharp (F#). The score is for piano, with the right hand playing chords and the left hand playing single notes. The first measure contains a piano introduction marked *mp espress.* The second measure contains a piano introduction marked *mp espress.*

5

Measures 5-6 of the musical score. The piece is in 3/2 time, marked Grave with a tempo of 40 beats per minute. The key signature has one sharp (F#). The score is for piano, with the right hand playing chords and the left hand playing single notes. The first measure contains a piano introduction marked *mp espress.* The second measure contains a piano introduction marked *mp espress.*

7

rit.

Measures 7-8 of the musical score. The piece is in 3/2 time, marked Grave with a tempo of 40 beats per minute. The key signature has one sharp (F#). The score is for piano, with the right hand playing chords and the left hand playing single notes. The first measure contains a piano introduction marked *mp espress.* The second measure contains a piano introduction marked *mp espress.*

Vivace ♩ = 56

mf gracioso

6

cresc. *dim.*

12

f *dim.*

19

f dim. *mp dim.* *f dim.*

Presto $\text{♩} = 108$

Measures 1-4 of the musical score. The piece is in 2/2 time. The bass line starts with a whole rest, followed by a half note G2, a half note F2, and a half note E2. The treble line starts with a half note G4, a half note F4, and a half note E4. The dynamic is *mf* *cresc.*.

5

Measures 5-8 of the musical score. The bass line starts with a whole rest, followed by a half note G2, a half note F2, and a half note E2. The treble line starts with a half note G4, a half note F4, and a half note E4. The dynamic is *f*. The piece ends with a trill on G4.

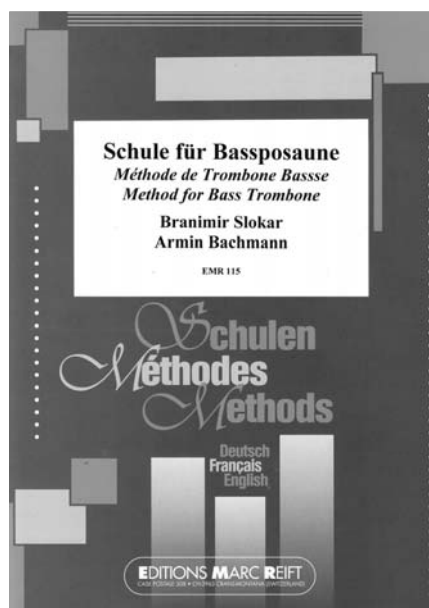
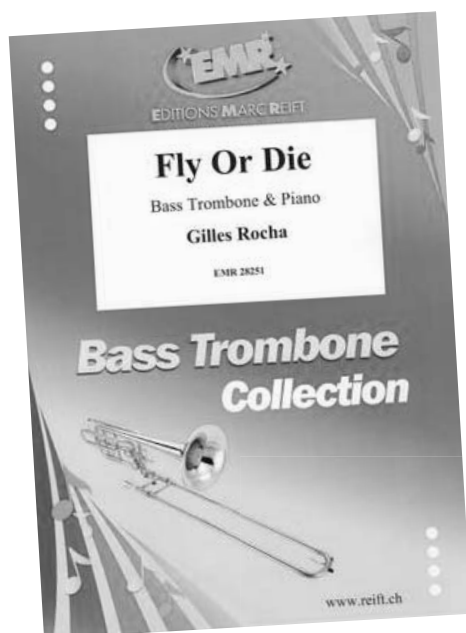
9

Measures 9-11 of the musical score. The bass line starts with a half note G2, a half note F2, and a half note E2. The treble line starts with a half note G4, a half note F4, and a half note E4. The dynamic is *dim.*.

12

Measures 12-14 of the musical score. The bass line starts with a half note G2, a half note F2, and a half note E2. The treble line starts with a half note G4, a half note F4, and a half note E4. The dynamic is *mp*. The piece ends with a trill on G4.

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