

Sonata

Twv 41:h3

E^b Cornet & 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

E♭ Cornet

Piano / Organ

mf dolce

tr

4

tr

7

cresc.

cresc.

10

dim. *mp* *p*

dim. *mp* *p*

II

Allegro ♩ = 126

The musical score is written for piano in 2/4 time, key of D major (two sharps). 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 7-8), *p* (measures 9-10), *f* (measures 11-12), *mf cresc.* (measures 13-14), *dim.* (measures 15-16), *mf sempre cresc.* (measures 17-18), *f* (measures 19-20), and *mf* (measures 21-22). Trills are marked with 'tr' and wavy lines above notes in measures 15, 19, and 21. The piano part features complex chordal textures and arpeggiated figures, while the right hand has more melodic lines with some trills.

1 *mf cantabile*

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

13 *f* *p* *f* *p* *mf cresc.*

20 *dim.* *tr* *mf sempre cresc.*

dim. *mf sempre cresc.*

f *mf*

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 two sharps (F# and C#). It features a series of eighth and sixteenth notes, with a trill marked 'tr' in measures 28 and 30. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note pattern in the bass and chords in the treble. Dynamics include 'sempre cresc.' in measures 26 and 27, and 'dim.' in measures 28 and 30.

Measures 32-37 of the musical score. The system continues with the same melodic and piano parts. The melodic line includes a half note with a fermata in measure 33 and a series of eighth notes in measure 35. The piano accompaniment maintains its rhythmic pattern. Dynamics include 'mf dolce' in measures 32 and 34, 'dim.' in measures 33 and 36, 'mf' in measure 35, and 'mp' in measure 37.

Measures 38-43 of the musical score. The system continues with the same melodic and piano parts. The melodic line features a half note with a fermata in measure 39 and a series of eighth notes in measure 41. The piano accompaniment maintains its rhythmic pattern. Dynamics include 'cresc.' in measures 38 and 40, 'dim.' in measures 39 and 42, and 'mf' in measure 41.

Measures 44-49 of the musical score. The system continues with the same melodic and piano parts. The melodic line features a series of eighth notes in measure 44 and a series of eighth notes in measure 46. The piano accompaniment maintains its rhythmic pattern. Dynamics include 'sempre cresc.' in measures 44 and 45.

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, and 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 treble staff containing a triplet of eighth notes. Measures 4 and 5 show a crescendo in the treble staff, marked *cresc.* and *f*. The grand staff continues the bass line with a similar crescendo, marked *cresc.* and *f*. Dynamic markings include *f* and *p* in the grand staff.

Measures 6-7 of the musical score. Measure 6 begins with a treble staff containing a half note G4, followed by a series of eighth notes. The grand staff continues the bass line. Dynamic markings include *f* in both staves.

Measures 8-9 of the musical score. Measure 8 starts with a treble staff containing a half note G4, followed by a series of eighth notes. The grand staff continues the bass line. Dynamic markings include *p* and *f* in the grand staff, and *mf dim.* in the treble staff.

Grave $\text{♩} = 40$

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 tempo is marked 'Grave' with a quarter note equal to 40 beats. The dynamic is 'mp' (mezzo-piano) and the articulation is 'espress.' (espressivo). The music consists of whole notes in both hands.

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 dynamic is 'mp' (mezzo-piano) and the articulation is 'espress.' (espressivo). The music consists of whole notes in both hands.

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 music features a trill in the right hand in measure 5 and a long, sustained note in the right hand in measure 6. The left hand plays a series of eighth notes in measure 5 and a long, sustained note in measure 6.

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 music features a trill in the right hand in measure 7 and a long, sustained note in the right hand in measure 8. The left hand plays a series of eighth notes in measure 7 and a long, sustained note in measure 8. The dynamic is 'mp' (mezzo-piano) and the articulation is 'espress.' (espressivo).

Vivace ♩ = 56

Measures 1-5 of the piece. The music is in 3/8 time with a key signature of two sharps (F# and C#). The tempo is Vivace at 56 beats per minute. The first staff (treble clef) has a whole rest in measures 1-4 and a half note in measure 5. The second staff (piano) begins with a half note in measure 1, followed by eighth notes in measures 2-4, and a half note in measure 5. Dynamics include *mf* *gracioso* in both staves.

6

Measures 6-11. The first staff features a continuous eighth-note melody. The second staff provides harmonic support with chords and eighth notes. Dynamics include *cresc.* and *dim.* in both staves.

12

Measures 12-18. Measure 12 begins with a trill in the first staff. The first staff has a half note in measure 12, followed by eighth notes. The second staff has chords and eighth notes. Dynamics include *f* and *dim.* in both staves.

19

Measures 19-23. Measures 19-21 feature triplets in the first staff. The second staff has chords and eighth notes. Dynamics include *f dim.* and *mp dim.* in both staves.

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 tempo is Presto, marked with a quarter note equal to 108 beats per minute. 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 with a *cresc.* marking.

5

Measures 5-8 of the musical score. The right hand features a trill in measure 5 marked *f*, followed by a melodic line. The left hand continues the accompaniment with a trill in measure 6 marked *f*. The system concludes with a final chord in measure 8.

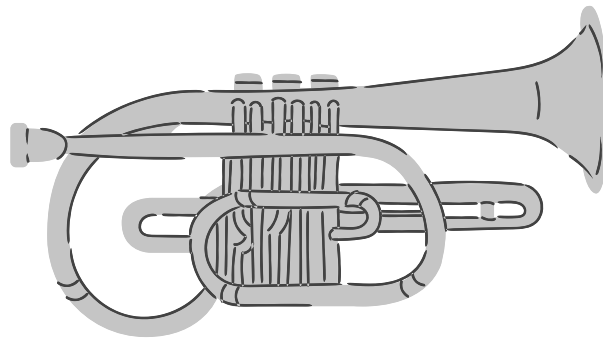
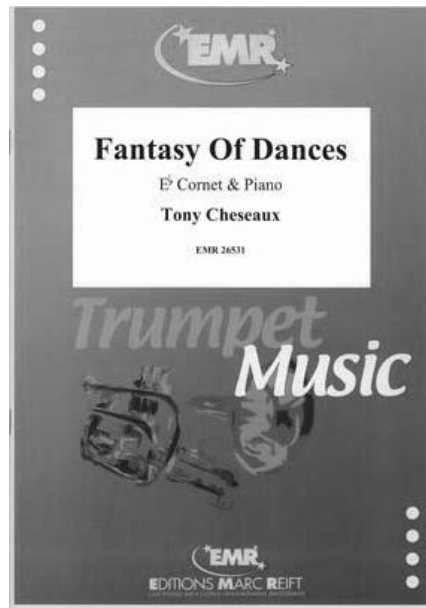
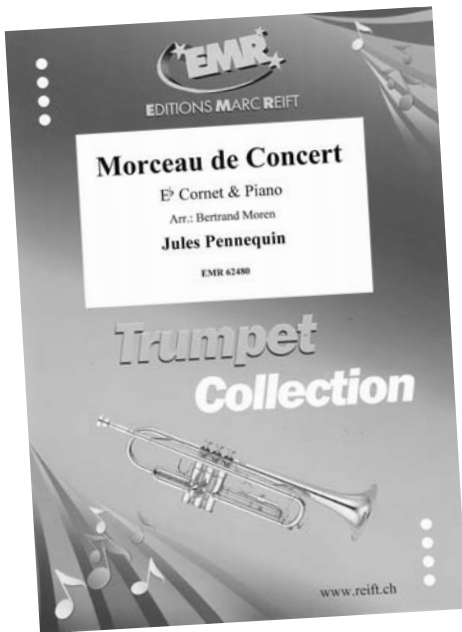
9

Measures 9-11 of the musical score. The right hand plays a descending melodic line marked *dim.*. The left hand provides a harmonic accompaniment, also marked *dim.*, with a long note in measure 9 and a final chord in measure 11.

12

Measures 12-14 of the musical score. The right hand begins with a melodic line marked *mp*, followed by a descending line marked *dim.*. The left hand continues the accompaniment, marked *mp* and *dim.*, with a final melodic flourish in measure 14.

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