

Sonata

Twv 41:h3

Violin & 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

Violin

Piano / Organ

mf dolce

4

7

cresc.

10

dim. *mp* *p*

II

Allegro ♩ = 126

The musical score is written for piano in 2/4 time, with a tempo of Allegro (♩ = 126). The key signature has one sharp (F#). The score is divided into four systems, each with a treble and bass staff.

Measure 1: Treble staff has a whole rest. Bass staff has a half note F#2, followed by a half note G2. Dynamics: *mf cantabile*.

Measure 2: Treble staff has a whole rest. Bass staff has a half note A2, followed by a half note B2. Dynamics: *mf cantabile*.

Measure 3: Treble staff has a whole rest. Bass staff has a half note C3, followed by a half note D3. Dynamics: *mf cantabile*.

Measure 4: Treble staff has a whole rest. Bass staff has a half note E3, followed by a half note F#3. Dynamics: *mf cantabile*.

Measure 5: Treble staff has a whole rest. Bass staff has a half note G3, followed by a half note A3. Dynamics: *mf cantabile*.

Measure 6: Treble staff has a whole rest. Bass staff has a half note B3, followed by a half note C4. Dynamics: *mf cantabile*.

Measure 7: Treble staff has a quarter note D4, followed by a quarter note E4. Bass staff has a half note F#3, followed by a half note G3. Dynamics: *f*.

Measure 8: Treble staff has a quarter note F#4, followed by a quarter note G4. Bass staff has a half note A3, followed by a half note B3. Dynamics: *f*.

Measure 9: Treble staff has a quarter note A4, followed by a quarter note B4. Bass staff has a half note C4, followed by a half note D4. Dynamics: *mf cresc.*

Measure 10: Treble staff has a quarter note C5, followed by a quarter note D5. Bass staff has a half note E4, followed by a half note F#4. Dynamics: *f*.

Measure 11: Treble staff has a quarter note E5, followed by a quarter note F#5. Bass staff has a half note G4, followed by a half note A4. Dynamics: *p*.

Measure 12: Treble staff has a quarter note F#5, followed by a quarter note G5. Bass staff has a half note B4, followed by a half note C5. Dynamics: *f*.

Measure 13: Treble staff has a quarter note A5, followed by a quarter note B5. Bass staff has a half note D5, followed by a half note E5. Dynamics: *p*.

Measure 14: Treble staff has a quarter note C6, followed by a quarter note D6. Bass staff has a half note F#5, followed by a half note G5. Dynamics: *mf cresc.*

Measure 15: Treble staff has a quarter note E6, followed by a quarter note F#6. Bass staff has a half note A5, followed by a half note B5. Dynamics: *mf cresc.*

Measure 16: Treble staff has a quarter note G6, followed by a quarter note A6. Bass staff has a half note C6, followed by a half note D6. Dynamics: *mf cresc.*

Measure 17: Treble staff has a quarter note B6, followed by a quarter note C7. Bass staff has a half note E6, followed by a half note F#6. Dynamics: *mf cresc.*

Measure 18: Treble staff has a quarter note D7, followed by a quarter note E7. Bass staff has a half note G6, followed by a half note A6. Dynamics: *mf cresc.*

Measure 19: Treble staff has a quarter note F#7, followed by a quarter note G7. Bass staff has a half note B6, followed by a half note C7. Dynamics: *mf cresc.*

Measure 20: Treble staff has a quarter note A7, followed by a quarter note B7. Bass staff has a half note D7, followed by a half note E7. Dynamics: *mf cresc.*

Measure 21: Treble staff has a quarter note C8, followed by a quarter note D8. Bass staff has a half note F#7, followed by a half note G7. Dynamics: *mf cresc.*

Measure 22: Treble staff has a quarter note E8, followed by a quarter note F#8. Bass staff has a half note A7, followed by a half note B7. Dynamics: *mf cresc.*

Measure 23: Treble staff has a quarter note G8, followed by a quarter note A8. Bass staff has a half note C8, followed by a half note D8. Dynamics: *mf cresc.*

Measure 24: Treble staff has a quarter note B8, followed by a quarter note C9. Bass staff has a half note E8, followed by a half note F#8. Dynamics: *mf cresc.*

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 'tr' over a dotted quarter note in measure 29. Dynamics include 'sempre cresc.' in measure 26 and 'dim.' in measures 29 and 31. The piano accompaniment, in bass clef, provides harmonic support with chords and moving lines. It also includes 'sempre cresc.' in measure 26 and 'dim.' in measure 31.

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 trill in measure 35. Dynamics for the melody are 'mf dolce' (32), 'dim.' (33), 'mf' (35), 'dim.' (36), and 'mp' (37). The piano accompaniment follows similar dynamics: 'mf dolce' (32), 'dim.' (33), 'mf' (35), 'dim.' (36), and 'mp' (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 trill in measure 41. Dynamics for the melody are 'cresc.' (38), 'dim.' (39), and 'mf' (41). The piano accompaniment includes 'cresc.' (38), 'dim.' (39), and 'mf' (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 sixteenth-note runs. Dynamics for the melody are 'sempre cresc.' in measure 44. The piano accompaniment also includes 'sempre cresc.' in measure 44.

III

11

Dolce, ma non adagio ♩ = 48

The first system of the musical score. The upper staff (treble clef) begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) begins with a half note G3, followed by a series of eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Both staves are marked with a mezzo-forte (*mf*) dynamic.

The second system of the musical score, starting at measure 3. The upper staff features a melodic line with dynamics: *cresc.*, *f*, and *f*. The lower staff features a harmonic accompaniment with dynamics: *cresc.*, *f*, *p*, *f*, and *p*.

The third system of the musical score, starting at measure 6. The upper staff continues the melodic line with a forte (*f*) dynamic. The lower staff continues the harmonic accompaniment with a forte (*f*) dynamic.

The fourth system of the musical score, starting at measure 8. The upper staff features a melodic line with dynamics: *p*, *f*, and *mf dim.*. The lower staff features a harmonic accompaniment with dynamics: *p*, *f*, and *mf dim.*.

Grave ♩ = 40

Measures 1-2 of the musical score. The piece is in 3/2 time, marked Grave with a tempo of ♩ = 40. The piano part begins with a half-note chord of C4 and E4 in the left hand, and a half-note chord of G4 and B4 in the right hand. The melody is a half-note G4 in the right hand. The piano part is marked *mp espress.*

3

Measures 3-4 of the musical score. The piano part continues with a half-note chord of C4 and E4 in the left hand, and a half-note chord of G4 and B4 in the right hand. The melody is a half-note G4 in the right hand. The piano part is marked *mp espress.*

5

Measures 5-6 of the musical score. The piano part continues with a half-note chord of C4 and E4 in the left hand, and a half-note chord of G4 and B4 in the right hand. The melody is a half-note G4 in the right hand. The piano part is marked *mp espress.*

7

rit.

Measures 7-8 of the musical score. The piano part continues with a half-note chord of C4 and E4 in the left hand, and a half-note chord of G4 and B4 in the right hand. The melody is a half-note G4 in the right hand. The piano part is marked *mp*.

Vivace ♩ = 56

First system of the musical score, measures 1-5. The right hand (treble clef) has a whole rest in measures 1-4 and a half note in measure 5. The left hand (bass clef) plays a continuous eighth-note accompaniment. Dynamics include *mf* *gracioso* in measure 5.

Second system of the musical score, measures 6-11. The right hand continues with eighth-note patterns, marked with *cresc.* and *dim.*. The left hand features chords and eighth-note accompaniment, also marked with *cresc.* and *dim.*.

Third system of the musical score, measures 12-18. Measure 12 begins with a trill in the right hand. The right hand has a *f* dynamic in measure 13 and *dim.* in measure 15. The left hand has a *f* dynamic in measure 12 and *dim.* in measure 15.

Fourth system of the musical score, measures 19-22. Measures 19-22 feature triplet figures in both hands. The right hand is marked *f dim.* and the left hand is marked *mp dim.* and *f dim.*.

Presto ♩ = 108

Measures 1-4 of the musical score. The piece is in 3/2 time. The right hand (RH) starts with a whole rest in measure 1, followed by eighth notes in measures 2 and 3, and a quarter note in measure 4. The left hand (LH) plays a rhythmic pattern of eighth and sixteenth notes throughout. Dynamics include *mf cresc.* for the RH and *mf* and *cresc.* for the LH.

5

Measures 5-8 of the musical score. The RH features a trill in measure 5, followed by quarter notes in measures 6 and 7, and a half note in measure 8. The LH continues with its rhythmic pattern. Dynamics include *f* for the RH and *f* for the LH. Trills are marked in measures 5 and 6.

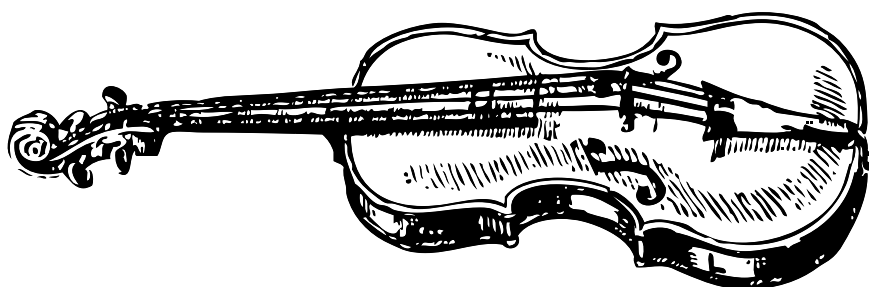
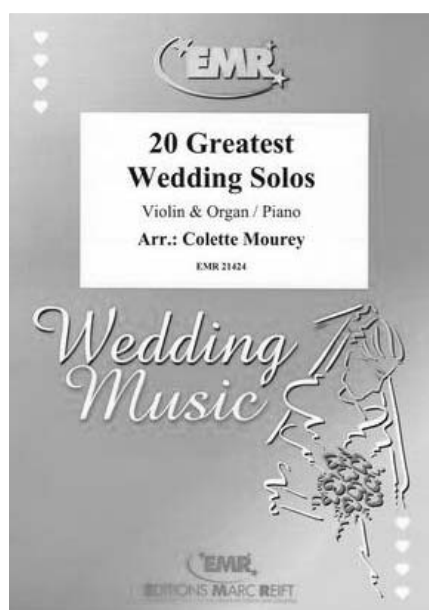
9

Measures 9-11 of the musical score. The RH plays quarter notes in measures 9 and 10, and a half note in measure 11. The LH features a long, sustained chord in measure 9, followed by a half note in measure 10, and a whole note in measure 11. Dynamics include *dim.* for both hands.

12

Measures 12-14 of the musical score. The RH plays quarter notes in measures 12 and 13, and a half note in measure 14. The LH features a long, sustained chord in measure 12, followed by a half note in measure 13, and a whole note in measure 14. Dynamics include *mp* and *dim.* for both hands.

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