

Sonate

HWV 370

Flute & Piano / Organ

Arr.: Colette Mourey

Georg Friedrich Händel

EMR 97627

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Sonate HWV 370

Georg Friedrich Händel (Arr.: Colette Mourey)

Français:

La **Sonate HWV 370** de **Georg Friedrich Händel (1685-1759)** est une œuvre lumineuse et expressive, témoignant du génie baroque du compositeur. Elle se distingue par son équilibre entre virtuosité et élégance, alternant passages vifs et moments plus méditatifs. La structure claire et harmonieuse de la sonate révèle le sens inné de Händel pour le dialogue musical et la beauté mélodique. L'arrangement réalisé par **Colette Mourey** offre une nouvelle perspective sur cette pièce, respectant la richesse harmonique originale tout en apportant fluidité et modernité dans l'interprétation. Chaque mouvement met en valeur la finesse de la construction contrapuntique et la variété des caractères musicaux, allant de l'ampleur majestueuse aux rythmes délicatement dansants. L'œuvre illustre parfaitement la capacité de Händel à conjuguer émotion et rigueur formelle, créant un univers sonore à la fois intime et majestueux. Son écriture brillante et élégante continue d'inspirer musiciens et auditeurs par sa vivacité et son raffinement intemporel. Cette version, pensée avec soin par Colette Mourey, invite à redécouvrir la profondeur et la clarté de cette sonate baroque dans une lecture renouvelée.

English:

The **Sonata HWV 370** by **Georg Friedrich Händel (1685–1759)** is a luminous and expressive work, showcasing the Baroque genius of the composer. It stands out for its balance between virtuosity and elegance, alternating lively passages with more reflective moments. The clear and harmonious structure of the sonata reveals Händel's innate sense of musical dialogue and melodic beauty. The arrangement by **Colette Mourey** offers a fresh perspective on the piece, preserving its original harmonic richness while adding fluidity and modernity to the interpretation. Each movement highlights the finesse of the contrapuntal writing and the variety of musical characters, ranging from majestic breadth to delicately dancing rhythms. The work perfectly illustrates Händel's ability to combine emotion and formal rigor, creating a sound world that is both intimate and grand. Its brilliant and elegant writing continues to inspire musicians and listeners through its liveliness and timeless refinement. This version, thoughtfully arranged by Colette Mourey, invites a renewed discovery of the depth and clarity of this Baroque sonata.

Deutsch:

Die **Sonate HWV 370** von **Georg Friedrich Händel (1685–1759)** ist ein leuchtendes und ausdrucksvolles Werk, das das barocke Genie des Komponisten zeigt. Sie zeichnet sich durch ihr Gleichgewicht zwischen Virtuosität und Eleganz aus, wobei lebhaftere Passagen mit nachdenklicheren Momenten wechseln. Die klare und harmonische Struktur der Sonate offenbart Händels angeborenes Gespür für musikalischen Dialog und melodische Schönheit. Die Bearbeitung von **Colette Mourey** eröffnet eine neue Perspektive auf das Werk, bewahrt seinen ursprünglichen harmonischen Reichtum und bringt gleichzeitig Flüssigkeit und Modernität in die Interpretation. Jeder Satz hebt die Feinheit des kontrapunktischen Satzes und die Vielfalt der musikalischen Charaktere hervor, von majestätischer Weite bis zu zart tanzenden Rhythmen. Das Werk veranschaulicht auf perfekte Weise Händels Fähigkeit, Emotion und formale Strenge zu verbinden und eine Klangwelt zu schaffen, die sowohl intim als auch grandios ist. Seine brillante und elegante Schreibweise inspiriert Musiker und Zuhörer weiterhin durch Lebendigkeit und zeitlose Raffinesse. Diese von Colette Mourey sorgfältig arrangierte Version lädt zu einer neuen Entdeckung der Tiefe und Klarheit dieser barocken Sonate ein.



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FLUTE

Sonate

HWV 370

Georg Friedrich Händel

(1685-1759)

Arr.: Colette Mourey

Adagio ♩ = 60

I

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11 *f* *mf* cresc.

17 *mp* cresc. *mf* *mf* dim.

22 *fp* cresc. *fp* cresc. *mf* dim. *p*

29 *cresc.* *f* *tr* *tr* *dim.* *mp*

34 *cresc.* *sfz* *dim.* *mf* *sempre cresc.*

39 *fp* cresc. *fp* *mf* espress. *cresc.* *dim.* *mp* *mf*

45 *mf* *cresc.* *f*

51 *dim.* *p* cresc.

55 *f* *rit.*

63

EMR 97627

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Sonate

HWV 370

Georg Friedrich Händel

(1685-1759)

Arr.: Colette Mourey

I

Adagio ♩ = 60

Flute

Piano / Organ

f

6

mf cresc.

11

mp cresc. *mf*

mp cresc. *mf*

15

mf *dim.* *fp cresc.* *fp cresc.*

dim. *fp cresc.* *fp cresc.*

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19

Measures 19-22 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked *mf*, followed by a dynamic change to *dim.*, then *p*, and finally *cresc.* The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with dynamics *mf*, *dim.*, *p*, and *cresc.* indicated.

23

Measures 23-26 of the musical score. The vocal line has rests in measures 23 and 24, followed by a melodic phrase marked *f* with trills. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with dynamics *f* and *cresc.* indicated. Trills are also present in the piano right hand in measures 23 and 24.

27

Measures 27-30 of the musical score. The vocal line begins with a melodic phrase marked *dim.*, followed by *mp*, then *cresc.*, and finally *sfz*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with dynamics *dim.*, *mp*, *cresc.*, and *sfz* indicated.

31

Measures 31-34 of the musical score. The vocal line begins with a melodic phrase marked *dim.*, followed by *mf*, then *sempre cresc.*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with dynamics *dim.*, *mf*, and *sempre cresc.* indicated.

II

Allegro ♩ = 120

Musical score for a piano piece, measures 1-10. The score is in 3/4 time, key of B-flat major. It features a piano and a violin. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand. The violin part has a melodic line with some grace notes. Dynamics include *mp*, *leggiero*, *f*, and *cresc.* markings.

Measure 1: Violin enters with a melodic line, marked *mp* *leggiero*. Piano accompaniment begins with eighth notes in the left hand and chords in the right hand.

Measure 4: The violin line continues, marked *f* at the end. The piano accompaniment remains steady.

Measure 7: The violin line continues, marked *mp cresc.* in the piano part.

Measure 9: The violin line continues, marked *mf cresc.* in the piano part. The measure ends with a double bar line.

Measure 10: The violin line continues, marked *f* in the piano part. The measure ends with a double bar line.

11

Measures 11-13 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line 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 piano accompaniment features a steady eighth-note bass line in the left hand and a more complex texture in the right hand with chords and moving lines. The dynamic marking *mp* is present in both staves.

14

Measures 14-16 of the musical score. The vocal line continues with eighth notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords and moving lines in the right hand. The dynamic marking *cresc.* is present in both staves.

17

Measures 17-20 of the musical score. The vocal line has a whole rest in measure 17, followed by a half note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the eighth-note bass line and complex right-hand textures. Dynamic markings *f* and *mf* are present in the vocal line, while *f* and *mf* are present in the piano accompaniment.

21

Measures 21-23 of the musical score. The vocal line continues with eighth notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords and moving lines in the right hand.

III

Largo $\text{♩} = 44$

mp espress.

3

mp espress.

6

dolce

9

cresc. dim. mp

cresc. dim. mp

12

11

Measures 11 and 12 of a musical score. Measure 11 features a piano introduction with a mezzo-forte (*mf*) dynamic. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment. Measure 12 continues this pattern with a slight melodic shift in the right hand.

13

Measures 13 and 14. Measure 13 begins with a mezzo-forte (*mf*) dynamic. The right hand melody features a half-note rest followed by a quarter-note melody. Measure 14 continues the melodic development in the right hand, with the left hand maintaining its accompaniment.

15

Measures 15 and 16. Measure 15 shows a crescendo leading to a forte (*f*) dynamic in measure 16. The right hand features a triplet of eighth notes. The left hand accompaniment remains consistent, providing a rhythmic foundation.

17

Measures 17 and 18. Measure 17 features a melodic line in the right hand with eighth and quarter notes. Measure 18 continues the melody, which concludes with a double bar line. The left hand accompaniment supports the melody throughout.

IV

Allegro ♩=112

The musical score is written for piano in 3/4 time, marked Allegro with a tempo of 112 beats per minute. The key signature has one flat (B-flat). The score is divided into four systems, each containing three staves (treble, grand, and bass clef). The first system (measures 1-3) begins with a treble staff containing a whole rest, followed by a grand staff. The grand staff starts with a mezzo-forte (mf) dynamic. The right hand plays a series of eighth-note triplets, while the left hand plays a steady eighth-note pattern. The second system (measures 4-6) continues the triplet pattern in the right hand and the eighth-note pattern in the left hand. The third system (measures 7-9) shows the right hand moving to a more complex triplet pattern, while the left hand remains on eighth notes. The fourth system (measures 10-12) concludes the piece with the same triplet and eighth-note patterns. The score is marked with 'mf' in the first system and 'mf' in the second system.

12

Measures 12-14 of a musical score. The score is written for a single melodic line and a piano accompaniment. The melodic line features eighth-note triplets and sixteenth-note patterns. The piano accompaniment consists of eighth-note triplets in both the right and left hands. The key signature has one flat (B-flat), and the time signature is 4/4.

15

Measures 15-18 of a musical score. The melodic line includes eighth-note triplets and sixteenth-note patterns, with a dynamic marking of *mp* at measure 15. The piano accompaniment features eighth-note triplets and sixteenth-note patterns, with dynamic markings of *p* at measure 16 and *mp* at measure 17. A crescendo marking (*cresc.*) is present at measure 18. The key signature has one flat (B-flat), and the time signature is 4/4.

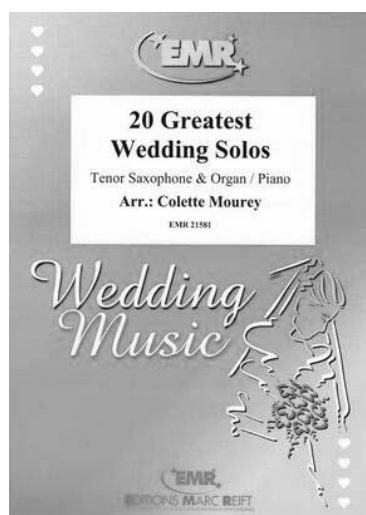
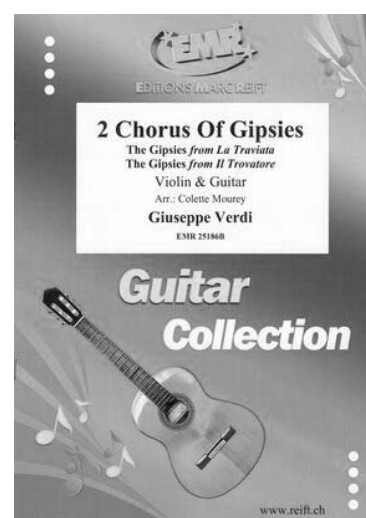
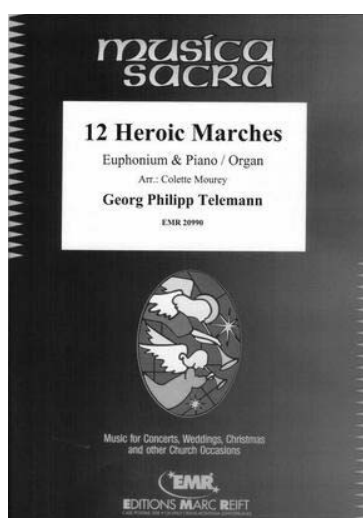
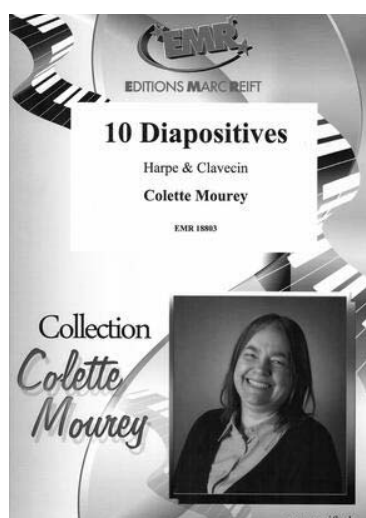
19

Measures 19-21 of a musical score. The melodic line includes eighth-note triplets and sixteenth-note patterns, with dynamic markings of *mf* at measure 19 and *f* at measure 20. The piano accompaniment features eighth-note triplets and sixteenth-note patterns, with dynamic markings of *mf* at measure 19 and *f* at measure 20. The key signature has one flat (B-flat), and the time signature is 4/4.

22

Measures 22-24 of a musical score. The melodic line includes eighth-note triplets and sixteenth-note patterns, with a trill marking (*tr*) at measure 23. The piano accompaniment features eighth-note triplets and sixteenth-note patterns. The key signature has one flat (B-flat), and the time signature is 4/4.

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