

Sonate

HWV 370

Bass Trombone & Piano / Organ

Arr.: Colette Mourey

Georg Friedrich Händel

EMR 97637

EMR 51956: Bass Trombone & String Orchestra

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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 lebhafte 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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BASS
TROMBONE

Sonate

HWV 370

Georg Friedrich Händel

(1685-1759)

Arr.: Colette Mourey

Adagio ♩ = 60

I

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11



17



22



29



34



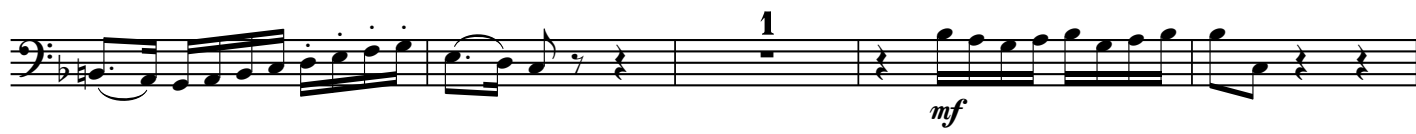
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44



49



54



62



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Sonate

HWV 370

Georg Friedrich Händel

(1685-1759)

Arr.: Colette Mourey

I

Adagio ♩ = 60

Bass Trombone

Piano /
Organ

The musical score is written for Bass Trombone and Piano/Organ. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is Adagio, with a metronome marking of ♩ = 60. The score consists of 15 measures, divided into four systems. The first system (measures 1-5) begins with a forte (f) dynamic. The second system (measures 6-10) includes a mezzo-forte (mf) crescendo. The third system (measures 11-14) features a mezzo-piano (mp) crescendo followed by a mezzo-forte (mf) section. The fourth system (measures 15) includes a mezzo-forte (mf) section, a diminuendo (dim.), and a fortissimo (fp) crescendo. The Bass Trombone part is primarily melodic, while the Piano/Organ part provides harmonic support with chords and moving lines.

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19

Measures 19-22 of the musical score. The bass staff begins with a melodic line marked *mf*, followed by a *dim.* section, a *p* section, and a *cresc.* section. The piano accompaniment in the grand staff also follows this dynamic structure, with the right hand featuring chords and the left hand playing a steady eighth-note pattern.

23

Measures 23-26 of the musical score. The bass staff has a *f* dynamic marking and includes trills in measures 23 and 24. The piano accompaniment features a *f* dynamic marking and trills in the right hand for measures 23 and 24, with sustained chords in the left hand.

27

Measures 27-30 of the musical score. The bass staff shows a *dim.* section, followed by *mp*, *cresc.*, and *sfz*. The piano accompaniment mirrors these dynamics, with the right hand playing chords and the left hand providing a rhythmic foundation.

31

Measures 31-34 of the musical score. The bass staff includes a *dim.* section, *mf*, and *sempre cresc.*. The piano accompaniment also features *dim.*, *mf*, and *sempre cresc.* markings, with the right hand playing chords and the left hand playing a steady eighth-note pattern.

II

Allegro ♩ = 120

Musical score for a piano piece, measures 1-10. The score is in 2/4 time with a key signature of one flat. It features a piano and a bassoon. Dynamics include *mp*, *leggiero*, *f*, *mf cresc.*, and *mp*.

Measure 1: Bassoon enters with a melodic line, marked *mp* *leggiero*. The piano provides harmonic support with chords and moving lines in both hands.

Measure 4: The bassoon continues its melodic development, marked *f*. The piano accompaniment remains active.

Measure 7: The bassoon has a rest, while the piano continues with a melodic line in the right hand, marked *mp cresc.*.

Measure 9: The bassoon returns with a melodic line, marked *f*. The piano accompaniment continues with a melodic line in the right hand, marked *mf cresc.*.

Measure 10: The piece concludes with a final chord in the piano, marked *mp*.

11

Measures 11-13 of the musical score. The bass staff begins with a whole rest, followed by a half note G4, and then a continuous eighth-note pattern. The piano staff features a complex texture with sixteenth-note chords and single notes. The dynamic marking *mp* is present in both staves.

14

Measures 14-16 of the musical score. The bass staff continues with a steady eighth-note pattern, marked with a *cresc.* (crescendo) dynamic. The piano staff features a mix of chords and moving lines, also marked with a *cresc.* dynamic.

17

Measures 17-20 of the musical score. The bass staff has a more varied rhythm, including quarter and eighth notes, with dynamics *f* and *mf*. The piano staff continues with dense chordal textures, marked with *f* and *mf* dynamics.

21

Measures 21-23 of the musical score. The bass staff features a melodic line with some ties. The piano staff continues with complex chordal textures and moving lines.

III

Largo $\text{♩} = 44$

mp espress.

3

mp espress.

6

dolce

9

cresc. *dim.* *mp*

12

11

Musical score for measures 11-12. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 11 features a piano introduction with a mezzo-forte (*mf*) dynamic. Measure 12 continues the melodic and harmonic development.

13

Musical score for measures 13-14. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 13 begins with a mezzo-forte (*mf*) dynamic. Measure 14 continues the melodic and harmonic development.

15

Musical score for measures 15-16. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 15 features a forte (*f*) dynamic. Measure 16 includes a triplet in the top bass staff and a forte (*f*) dynamic in the grand staff.

17

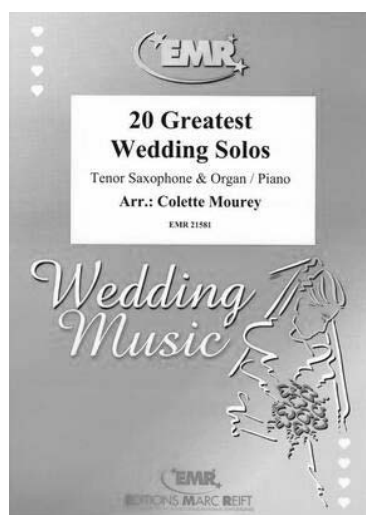
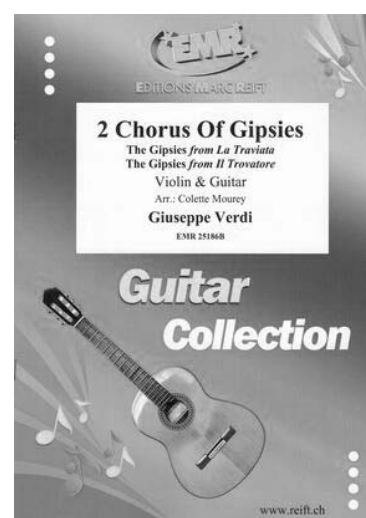
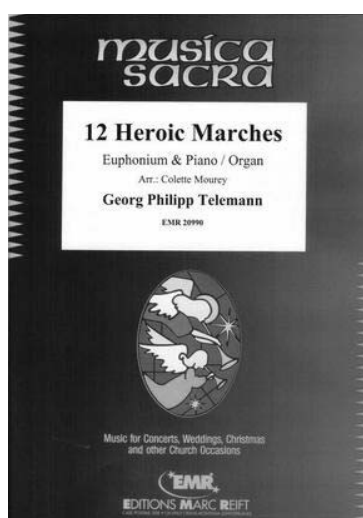
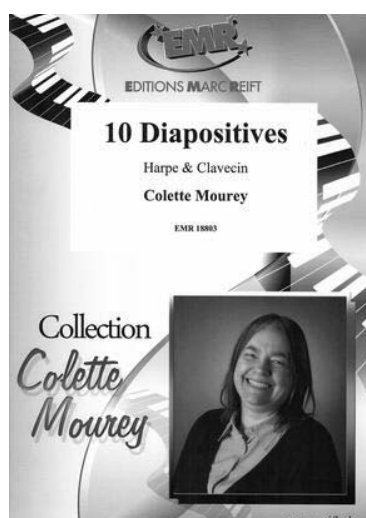
Musical score for measures 17-18. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 17 features a melodic line in the top bass staff. Measure 18 continues the melodic and harmonic development.

IV

Allegro ♩=112

Measures 1-12 of a piano piece in 3/4 time, marked Allegro (♩=112). The score is written for piano (mf) and features extensive triplet patterns across all staves. The first system (measures 1-4) shows a right-hand melody with triplets and a left-hand accompaniment of eighth notes. The second system (measures 5-8) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The third system (measures 9-12) shows a more complex texture with multiple layers of triplets in both hands. The fourth system (measures 13-16) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The fifth system (measures 17-20) shows a more complex texture with multiple layers of triplets in both hands. The sixth system (measures 21-24) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The seventh system (measures 25-28) shows a more complex texture with multiple layers of triplets in both hands. The eighth system (measures 29-32) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The ninth system (measures 33-36) shows a more complex texture with multiple layers of triplets in both hands. The tenth system (measures 37-40) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The eleventh system (measures 41-44) shows a more complex texture with multiple layers of triplets in both hands. The twelfth system (measures 45-48) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The thirteenth system (measures 49-52) shows a more complex texture with multiple layers of triplets in both hands. The fourteenth system (measures 53-56) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The fifteenth system (measures 57-60) shows a more complex texture with multiple layers of triplets in both hands. The sixteenth system (measures 61-64) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The seventeenth system (measures 65-68) shows a more complex texture with multiple layers of triplets in both hands. The eighteenth system (measures 69-72) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The nineteenth system (measures 73-76) shows a more complex texture with multiple layers of triplets in both hands. The twentieth system (measures 77-80) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The twenty-first system (measures 81-84) shows a more complex texture with multiple layers of triplets in both hands. The twenty-second system (measures 85-88) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The twenty-third system (measures 89-92) shows a more complex texture with multiple layers of triplets in both hands. The twenty-fourth system (measures 93-96) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The twenty-fifth system (measures 97-100) shows a more complex texture with multiple layers of triplets in both hands. The twenty-sixth system (measures 101-104) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking. The twenty-seventh system (measures 105-108) shows a more complex texture with multiple layers of triplets in both hands. The twenty-eighth system (measures 109-112) continues the triplet patterns, with a mezzo-forte (mf) dynamic marking.

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