

# Sonata Quinta

Trumpet (B<sup>b</sup> + C) & Piano / Organ

Arr.: Colette Mourey

**Giuseppe Maria Jacchini**

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# Sonata Quinta

*Giuseppe Maria Jacchini (Arr.: Colette Mourey)*

## **Français:**

La *Sonata Quinta* de Giuseppe Maria Jacchini, magistralement arrangée par Colette Mourey, illustre avec finesse la richesse expressive du répertoire baroque italien. Cette œuvre se distingue par l'élégance de ses lignes mélodiques et la clarté de sa structure contrapuntique, témoignant du raffinement stylistique de Jacchini. L'arrangement de Colette Mourey respecte l'esprit original tout en apportant une coloration contemporaine qui en révèle de nouvelles subtilités. Les dialogues entre les voix, tantôt souples et chantants, tantôt vifs et dansants, mettent en valeur la virtuosité et la sensibilité du compositeur. L'œuvre oscille entre moments lyriques et passages plus rythmés, offrant un équilibre harmonieux et captivant. L'intensité dramatique, toujours maîtrisée, souligne la profondeur de l'écriture baroque. Chaque section déploie un jeu de contrastes et de nuances qui capte l'attention de l'auditeur. Cette interprétation permet de redécouvrir Jacchini sous un jour renouvelé, tout en respectant la délicatesse et la finesse de son style. La *Sonata Quinta* se révèle ainsi à la fois expressive, technique et profondément communicative. Elle illustre la capacité du baroque à mêler virtuosité, émotion et clarté structurelle.

## **English:**

Giuseppe Maria Jacchini's *Sonata Quinta*, masterfully arranged by Colette Mourey, showcases the expressive richness of the Italian Baroque repertoire. The work is distinguished by elegant melodic lines and clear contrapuntal structure, reflecting Jacchini's refined stylistic approach. Mourey's arrangement respects the original spirit while adding a contemporary color that highlights new subtleties. The interplay of voices, sometimes lyrical and flowing, sometimes lively and dance-like, emphasizes both virtuosity and sensitivity. The piece alternates between lyrical passages and more rhythmically energetic sections, creating a harmonious and captivating balance. Its controlled dramatic intensity reveals the depth of Baroque writing. Each section unfolds a play of contrasts and nuances that fully engages the listener. This interpretation offers a renewed perspective on Jacchini while honoring the delicacy and finesse of his style. *Sonata Quinta* emerges as both expressive and technically sophisticated, demonstrating the Baroque ability to combine virtuosity, emotion, and structural clarity.

## **Deutsch:**

Die *Sonata Quinta* von Giuseppe Maria Jacchini, meisterhaft von Colette Mourey arrangiert, zeigt den expressiven Reichtum des italienischen Barockrepertoires. Das Werk besticht durch elegante Melodielinien und eine klare kontrapunktische Struktur, die Jacchinis stilistische Raffinesse widerspiegeln. Moureys Arrangement bewahrt den ursprünglichen Geist und bringt gleichzeitig neue, zeitgenössische Nuancen zum Vorschein. Der Dialog der Stimmen, mal lyrisch und fließend, mal lebhaft und tänzerisch, betont sowohl Virtuosität als auch Ausdruckskraft. Die Komposition wechselt zwischen lyrischen Passagen und rhythmisch lebendigeren Abschnitten, wodurch ein harmonisches und fesselndes Gleichgewicht entsteht. Die kontrollierte dramatische Intensität unterstreicht die Tiefe der barocken Schreibweise. Jede Passage entfaltet ein Spiel von Kontrasten und feinen Nuancen, das den Zuhörer fesselt. Diese Interpretation eröffnet eine neue Perspektive auf Jacchini, ohne die Feinheit seines Stils zu beeinträchtigen. Die *Sonata Quinta* erweist sich als ausdrucksstark und technisch versiert und zeigt die Fähigkeit des Barock, Virtuosität, Emotion und strukturelle Klarheit zu verbinden.



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B $\flat$  TRUMPET

# Sonata Quinta

Giuseppe Maria Jacchini

(1676-1727)

Arr.: Colette Mourey

Allegro  $\text{♩} = 120$

I

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1

*f deciso cresc. dim. mf*

5

*f cresc. dim. mf*

14

*mf cresc. f dim. mf f dim. mf dim. mp*

19

*mf f mf f*

25

*mf mp cresc. sfz dim. f cresc. dim. mf*

rit.

II

Grave  $\text{♩} = 50$

3

*mp espress. cresc.*

8

*mf dim. mp p*

rit.

III

Allegro  $\text{♩} = 120$

6

*mf cantabile*

10

*f dim.*

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# Sonata Quinta

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Giuseppe Maria Jacchini

(1676-1727)

Arr.: Colette Mourey

## I

Allegro ♩ = 120

B♭ Trumpet

Piano / Organ



*f deciso* *cresc.* *dim.*

*f deciso* *cresc.* *dim.*

4



*mf* *f* *cresc.*

*mf* *f* *cresc.*

8



*dim.* *mf*

*dim.* *mf* *cresc.*

12



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## II

Grave  $\text{♩} = 50$ 

Musical score for piano, measures 1-10. The score is in 3/4 time with a key signature of two flats. It features a right-hand melody with trills and triplets, and a left-hand accompaniment with chords and a bass line. Dynamics include *mp*, *cresc.*, *mf*, *dim.*, and *p*. Performance instructions include *mp espress.* and *rit.*

Measure 1: *mp espress.*

Measure 4: *mp espress.*

Measure 7: *cresc.*, *mf*

Measure 10: *dim.*, *rit.*, *mp*, *p*

## III

Allegro ♩ = 120

Musical score for measures 1-3. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The dynamics are marked 'mf cantabile'. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

4

Musical score for measures 4-6. The music continues with the same melodic and accompanimental lines. The dynamics remain 'mf cantabile'.

7

Musical score for measures 7-9. The music continues with the same melodic and accompanimental lines. The dynamics are marked 'mf cantabile' and 'cresc.' (crescendo).

10

Musical score for measures 10-12. The music continues with the same melodic and accompanimental lines. The dynamics are marked 'f' (forte), 'dim.' (diminuendo), and 'mf' (mezzo-forte).

## IV

Grave  $\text{♩} = 50$ 

Musical score for measures 1-2. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Grave' with a quarter note equal to 50 beats. The first system shows the vocal line and the piano accompaniment. The vocal line begins with a whole note chord marked *p dolce*. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

3

Musical score for measures 3-4. The vocal line features a trill in measure 3, followed by a half note chord in measure 4 marked *mp*. The piano accompaniment continues with chords in the right hand and notes in the left hand, also marked *mp*.

5

Musical score for measures 5-6. The vocal line has a trill in measure 5, followed by a half note chord marked *cresc.*. The piano accompaniment features a trill in the right hand in measure 5, followed by a half note chord in measure 6 marked *cresc.*.

7

Musical score for measures 7-8. The piece concludes with a *rit.* (ritardando) marking. The vocal line has a trill in measure 7, followed by a half note chord marked *dim.* in measure 8. The piano accompaniment also features a trill in the right hand in measure 7, followed by a half note chord marked *dim.* in measure 8.

# V

Allegro ♩ = 120

Musical score for measures 1-3. The piece is in 3/4 time with a key signature of two flats. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The music features a piano accompaniment with a strong bass line and a treble line containing sixteenth-note patterns and trills. The first measure is marked with a forte 'f' dynamic.

4

Musical score for measures 4-7. The piano part continues with complex rhythmic patterns and trills. The right hand has a melodic line with trills and sixteenth-note runs. A forte 'f' dynamic is indicated in the right hand at the start of measure 4.

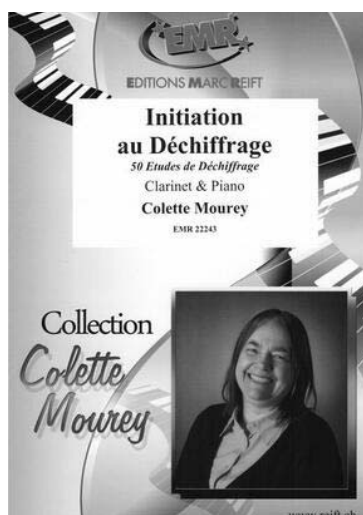
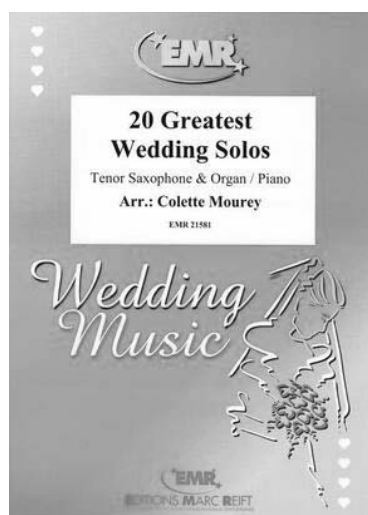
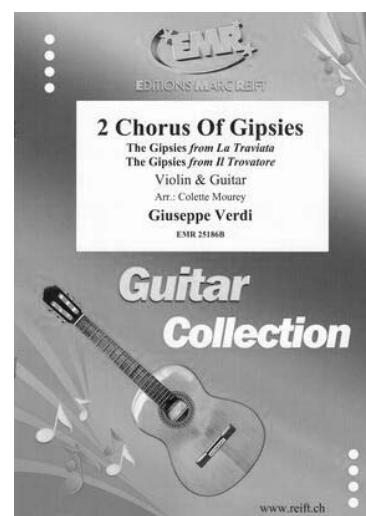
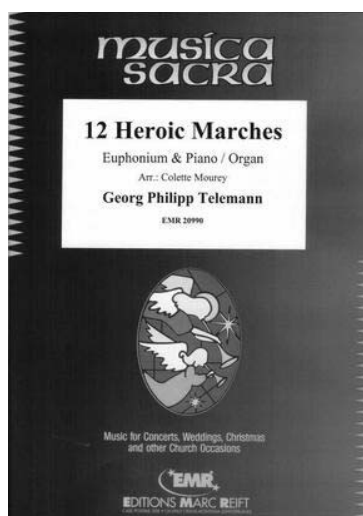
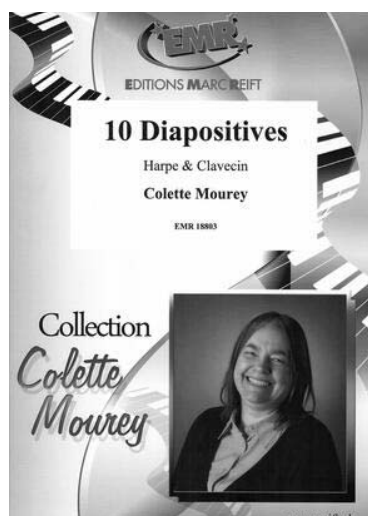
8

Musical score for measures 8-11. The piano part features a steady bass line with some syncopation. The right hand has a melodic line with trills and sixteenth-note runs. A forte 'f' dynamic is indicated in the right hand at the start of measure 8.

12

Musical score for measures 12-15. The piano part continues with a strong bass line. The right hand has a melodic line with trills and sixteenth-note runs. A forte 'f' dynamic is indicated in the right hand at the start of measure 12.

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