

# Sonata Quinta

Bass Clarinet & 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 $\flat$  BASS  
CLARINET

# Sonata Quinta

Giuseppe Maria Jacchini

(1676-1727)

Arr.: Colette Mourey

## I

Allegro  $\text{♩} = 120$

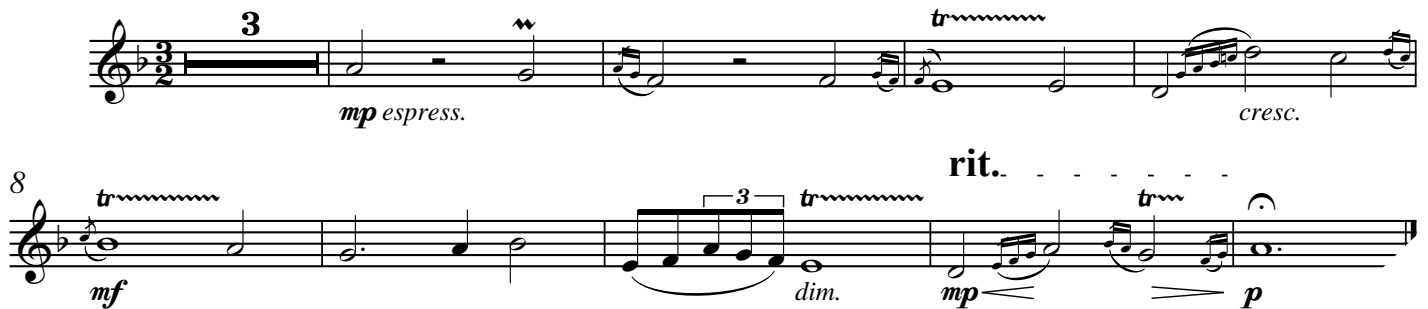
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Musical score for the first movement, measures 1-25. The score is written in treble clef with a key signature of one flat (B $\flat$ ) and a common time signature (C). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The score includes various articulations such as accents, slurs, and trills. Measure numbers 1, 5, 14, 19, and 25 are indicated at the beginning of their respective lines.

## II

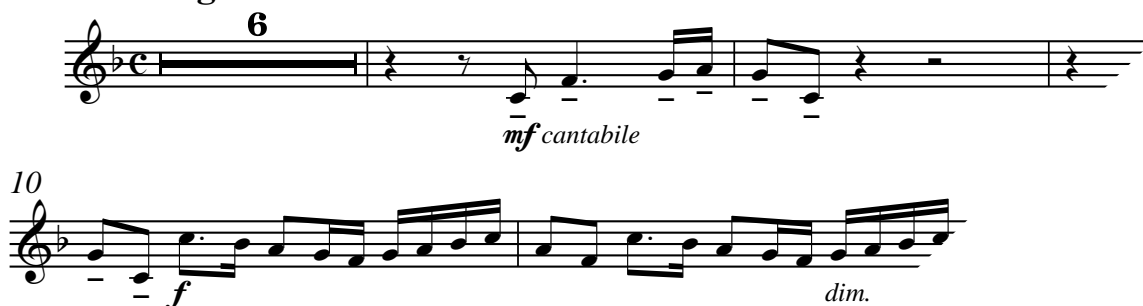
Grave  $\text{♩} = 50$



Musical score for the second movement, measures 1-8. The score is written in treble clef with a key signature of one flat (B $\flat$ ) and a 3/2 time signature. The tempo is marked 'Grave' with a quarter note equal to 50 beats per minute. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various articulations such as slurs, trills, and accents. Measure numbers 1 and 8 are indicated at the beginning of their respective lines.

## III

Allegro  $\text{♩} = 120$



Musical score for the third movement, measures 1-10. The score is written in treble clef with a key signature of one flat (B $\flat$ ) and a common time signature (C). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various articulations such as slurs and accents. Measure numbers 6 and 10 are indicated at the beginning of their respective lines.

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# Sonata Quinta

  
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Giuseppe Maria Jacchini

(1676-1727)

Arr.: Colette Mourey

## I

Allegro ♩ = 120

B♭ Bass Clarinet

Piano /  
Organ



Musical score for measures 1-3. The Bass Clarinet part starts with a whole rest, followed by a melodic line with dynamics *f deciso*, *cresc.*, and *dim.*. The Piano/Organ part features a rhythmic accompaniment with dynamics *f deciso*, *cresc.*, and *dim.*.

4



Musical score for measures 4-6. The Bass Clarinet part has dynamics *mf*, *f*, and *cresc.*. The Piano/Organ part has dynamics *mf*, *f*, and *cresc.*.

8



Musical score for measures 7-11. The Bass Clarinet part has dynamics *dim.*, *mf*, and *cresc.*. The Piano/Organ part has dynamics *dim.*, *mf*, and *cresc.*.

12



Musical score for measures 12-14. The Bass Clarinet part has a whole rest. The Piano/Organ part continues with a complex accompaniment.

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## II

Grave  $\text{♩} = 50$ 

Musical score for measures 1-3. The score is in 3/4 time with a key signature of two flats. The piano part features a melodic line with a trill in measure 2 and a trill in measure 3. The bass part provides harmonic support with chords and a single note in measure 3. Dynamics include *mp espress.* and trills.

Musical score for measures 4-6. The piano part continues with a melodic line, including a trill in measure 6. The bass part continues with harmonic support. Dynamics include *mp espress.* and trills.

Musical score for measures 7-9. The piano part features a melodic line with a trill in measure 8. The bass part continues with harmonic support. Dynamics include *cresc.*, *mf*, and *mf*.

Musical score for measures 10-12. The piano part features a melodic line with a triplet in measure 10 and trills in measures 11 and 12. The bass part continues with harmonic support. Dynamics include *dim.*, *mp*, and *rit.*

## III

Allegro ♩ = 120

Musical score for measures 1-3. The piano part is marked *mf cantabile*. The right hand has a 7-measure rest in the first measure.

4

Musical score for measures 4-6. The piano part continues with a steady accompaniment.

7

Musical score for measures 7-9. The piano part includes *mf cantabile* and *cresc.* markings.

10

Musical score for measures 10-12. The piano part includes *f*, *dim.*, and *mf* markings.

## IV

Grave  $\text{♩} = 50$ 

Musical score for measures 1-2. The piece is in 3/2 time and B-flat major. The tempo is Grave with a quarter note equal to 50 beats. The first system shows a piano introduction with a *p dolce* dynamic. The right hand has a whole note chord, and the left hand has a whole note chord. The second system continues with similar chords.

3

Musical score for measures 3-4. Measure 3 features a trill in the right hand. The dynamic is *mp*. The left hand accompaniment consists of chords. Measure 4 continues the melodic line in the right hand and the accompaniment in the left hand.

5

Musical score for measures 5-6. Measure 5 features a trill in the right hand. The dynamic is *cresc.*. The left hand accompaniment consists of chords. Measure 6 continues the melodic line in the right hand and the accompaniment in the left hand.

7

Musical score for measures 7-8. Measure 7 features a trill in the right hand. The dynamic is *dim.*. The left hand accompaniment consists of chords. Measure 8 continues the melodic line in the right hand and the accompaniment in the left hand, ending with a *p* dynamic.

# V

Allegro ♩ = 120

Musical score for measures 1-3. The piece 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 score consists of three measures. The piano part features a strong dynamic of *f* (forte) and includes trills in the right hand.

4

Musical score for measures 4-7. The piano part continues with a strong dynamic of *f* and includes trills. The right hand of the piano part has a trill in measure 4 and a triplet in measure 7.

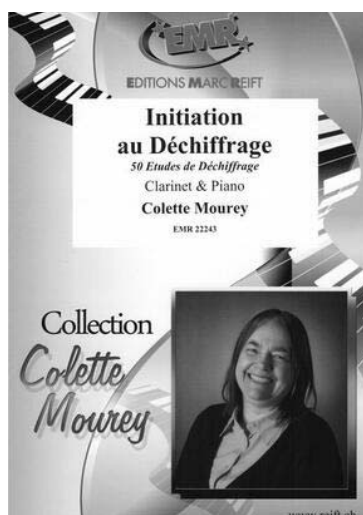
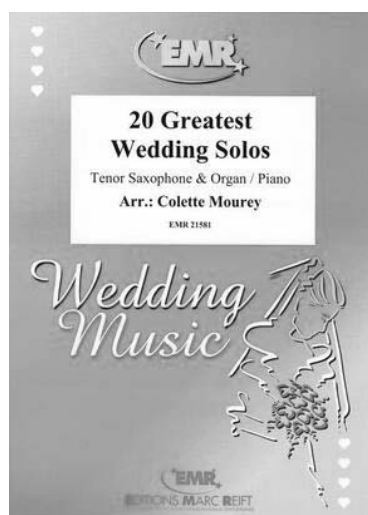
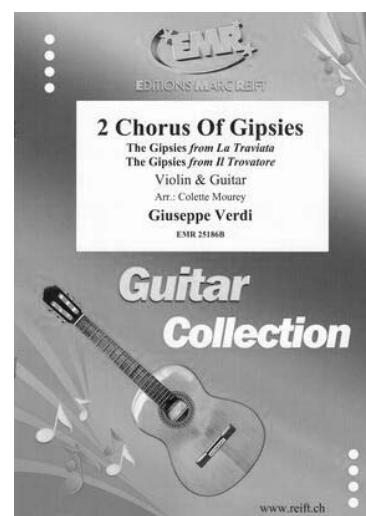
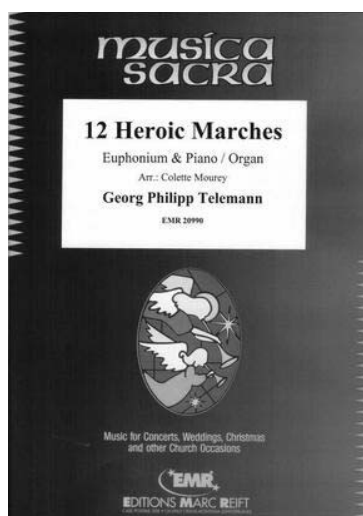
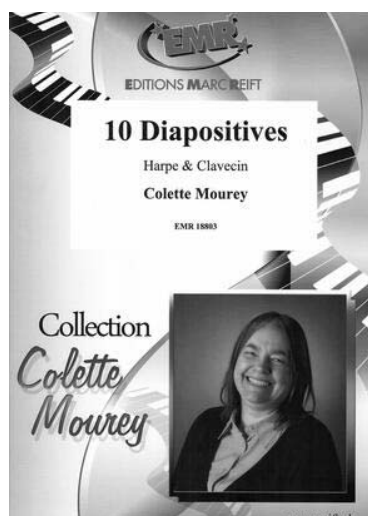
8

Musical score for measures 8-11. The piano part continues with a strong dynamic of *f* and includes trills. The right hand of the piano part has a trill in measure 8 and a triplet in measure 11. A dynamic marking of *f* is present in measure 10.

12

Musical score for measures 12-15. The piano part continues with a strong dynamic of *f* and includes trills. The right hand of the piano part has a trill in measure 12 and a triplet in measure 15.

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