

# Sonata Quinta

F Horn & 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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F HORN

# Sonata Quinta

Giuseppe Maria Jacchini

(1676-1727)

Arr.: Colette Mourey

Allegro ♩ = 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*

Grave ♩ = 50

## II

3  
*mp espress.* *cresc.*

8  
*mf* *dim.* *mp* *p*

Allegro ♩ = 120

## III

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

F Horn

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

Piano / Organ

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

4

*mf* *f* *cresc.*

*mf f* *cresc.*

8

*dim.* *mf*

*dim.* *mf* *cresc.*

12

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## II

Grave  $\text{♩} = 50$ 

Violin I

Piano

*mp espress.*

4

Violin I

Piano

*mp espress.*

7

Violin I

Piano

*cresc.* *mf*

10

Violin I

Piano

*dim.* *mp* *p*

*rit.*

## III

Allegro ♩ = 120

Musical score for the first system of 'III'. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The piano part is marked 'mf cantabile' and features a 7-measure rest in the first measure. The piano part has a melodic line in the right hand and a bass line in the left hand.

4

Musical score for the second system of 'III', starting at measure 4. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The piano part continues with its melodic and bass lines.

7

Musical score for the third system of 'III', starting at measure 7. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The piano part continues with its melodic and bass lines. Dynamics include 'mf cantabile' and 'cresc.' in both the upper and lower staves.

10

Musical score for the fourth system of 'III', starting at measure 10. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The piano part continues with its melodic and bass lines. Dynamics include 'f', 'dim.', and 'mf' in both the upper and lower staves.

## IV

Grave  $\text{♩} = 50$ 

1 *p dolce*

2 *p dolce*

3 *tr mp*

4 *mp*

5 *tr cresc.*

6 *tr cresc.*

7 *rit. tr dim.*

8 *tr dim. p*

# 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 right hand (RH) features a melodic line with eighth-note patterns and trills. The left hand (LH) provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *f* (forte) is present in the first measure.

4

Musical score for measures 4-7. The right hand continues with melodic development, including trills and eighth-note runs. The left hand maintains a steady accompaniment. A dynamic marking of *f* is present in measure 4. Measure 7 features a repeat sign (double bar line with dots) over a sixteenth-note pattern in the right hand.

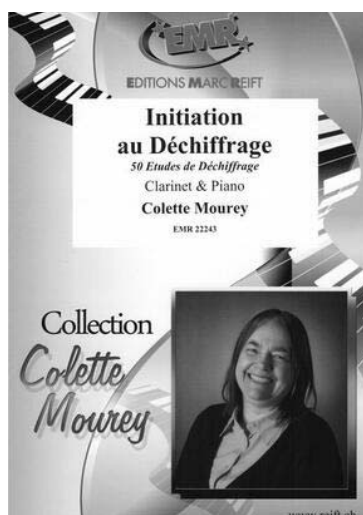
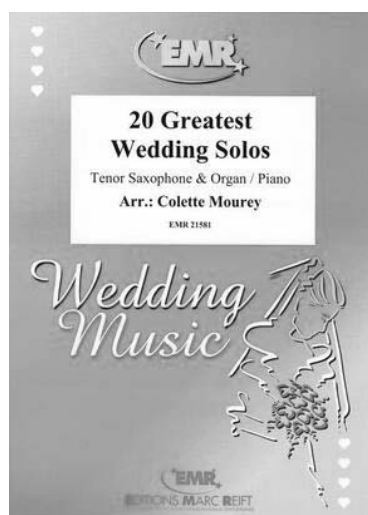
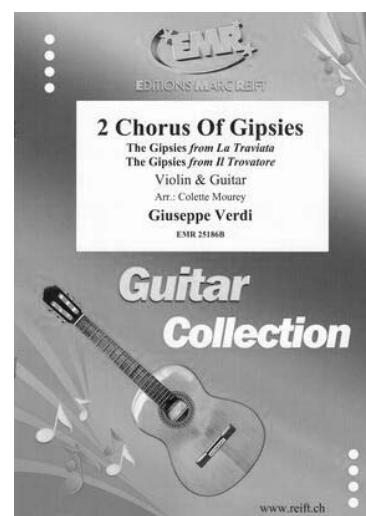
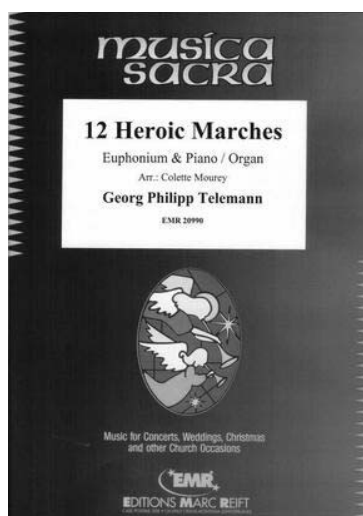
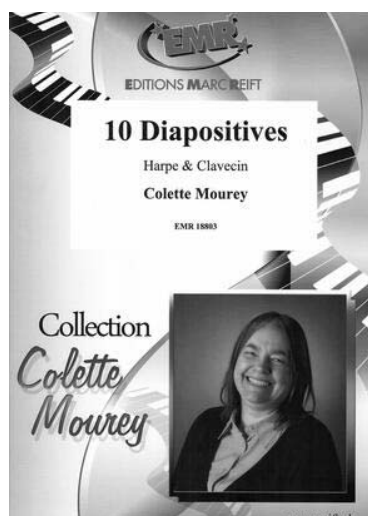
8

Musical score for measures 8-11. The right hand has a more active melodic line with sixteenth-note patterns. The left hand accompaniment includes some chordal textures. Dynamic markings include *f* in measure 10 and accents (<math>\lessgtr</math>) in measure 11.

12

Musical score for measures 12-15. The right hand features a melodic line with eighth-note patterns and a dynamic marking of *f* in measure 12. The left hand accompaniment continues with a steady bass line. The piece concludes with a final cadence in measure 15.

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