

Sonata Quinta

Bass Trombone & Piano / Organ

Arr.: Colette Mourey

Giuseppe Maria Jacchini

EMR 94835

EMR 51871: Bass Trombone & String Orchestra

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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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Sonata Quinta

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Giuseppe Maria Jacchini

(1676-1727)

Arr.: Colette Mourey

I

Allegro $\text{♩} = 120$

Bass Trombone

Piano /
Organ



Musical score for Bass Trombone and Piano/Organ, measures 1-3. The Bass Trombone part starts with a rest, followed by a melodic line with dynamics *f deciso*, *cresc.*, and *dim.*. The Piano/Organ part has a similar dynamic structure.

4



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

8



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

12



Musical score for Bass Trombone and Piano/Organ, measures 12-14. The Bass Trombone part has a rest. The Piano/Organ part continues with complex harmonic textures.

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II

Grave $\text{♩} = 50$

mp espress.

4

mp espress.

7

cresc. *mf*

mf

10

dim. *mp* *p*

rit.

dim. *mp*

III

Allegro ♩ = 120

Musical score for the first system of 'III'. The piece is in 3/4 time, marked 'Allegro' with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of three staves: a bass staff, a grand staff (treble and bass), and a bass staff. The grand staff begins with a *mf cantabile* marking. The first measure of the grand staff contains a fermata over a whole note chord. The second measure has a fermata over a whole note chord with a '7' above it. The rest of the system features a complex rhythmic pattern with sixteenth and thirty-second notes.

4

Musical score for the second system of 'III'. This system continues the piece from measure 4. It features a grand staff with a complex rhythmic pattern of sixteenth and thirty-second notes. The bass staff has a steady eighth-note accompaniment.

7

Musical score for the third system of 'III'. This system continues the piece from measure 7. It features a grand staff with a complex rhythmic pattern of sixteenth and thirty-second notes. The bass staff has a steady eighth-note accompaniment. The system includes dynamic markings: *mf cantabile* in the first measure, *cresc.* in the second measure of the grand staff, and *cresc.* in the second measure of the bass staff.

10

Musical score for the fourth system of 'III'. This system continues the piece from measure 10. It features a grand staff with a complex rhythmic pattern of sixteenth and thirty-second notes. The bass staff has a steady eighth-note accompaniment. The system includes dynamic markings: *f* in the first measure of the grand staff, *f* in the first measure of the bass staff, *dim.* in the second measure of both, and *mf* in the third measure of both.

IV

Grave $\text{♩} = 50$

1 *p dolce*

2 *p dolce*

3

3 *tr* *mp*

4 *mp*

5

5 *tr* *cresc.*

6 *cresc.*

7

7 *rit.* *tr* *dim.* *p*

8 *dim.*

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 features a complex rhythmic pattern with eighth and sixteenth notes, including trills in measures 2 and 3. The left hand provides a steady accompaniment with quarter notes and chords. A dynamic marking of *f* (forte) is present in measure 1.

4

Musical score for measures 4-7. The right hand continues with intricate patterns, including trills and sixteenth-note runs. The left hand maintains a consistent accompaniment. A dynamic marking of *f* is shown in measure 4. The piece concludes with a final chord in measure 7.

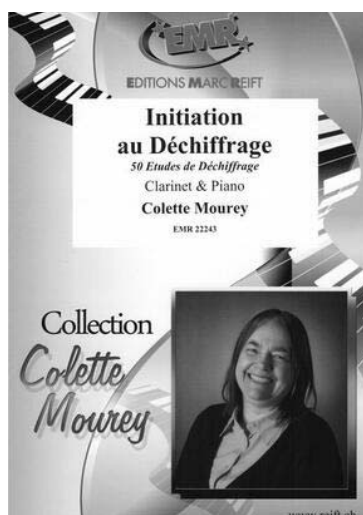
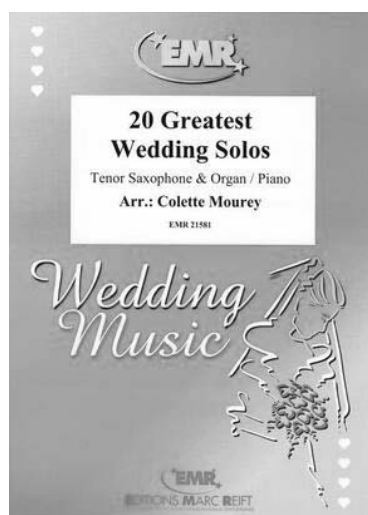
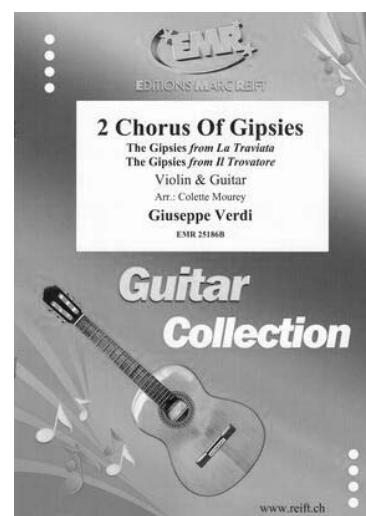
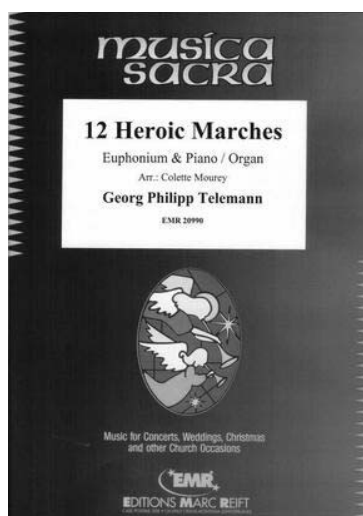
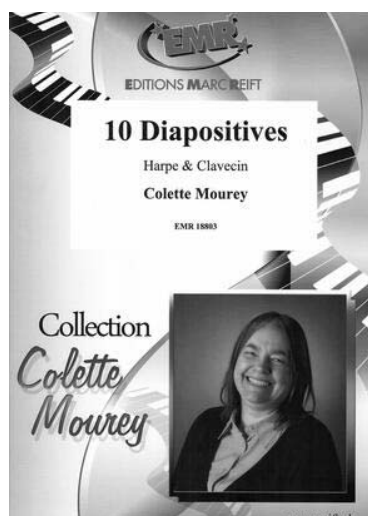
8

Musical score for measures 8-11. The right hand features a series of sixteenth-note runs and chords. The left hand continues with a steady accompaniment. A dynamic marking of *f* is present in measure 10. The piece concludes with a final chord in measure 11.

12

Musical score for measures 12-15. The right hand continues with sixteenth-note runs and chords. The left hand maintains a steady accompaniment. A dynamic marking of *f* is present in measure 12. The piece concludes with a final chord in measure 15.

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