

# Sonata Quinta

Viola & 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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VIOLA

# Sonata Quinta

Giuseppe Maria Jacchini

(1676-1727)

Arr.: Colette Mourey

**I**  
Allegro ♩ = 120

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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 ♩ = 50

*mp espress. cresc.*

8 *mf dim. mp < > p rit.*

## III

Allegro ♩ = 120

*mf cantabile*

10 *f dim.*

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# Sonata Quinta

Giuseppe Maria Jacchini

(1676-1727)

Arr.: Colette Mourey

## I

Allegro ♩ = 120

Viola

Piano / Organ

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

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

4

*mf* *f* *cresc.*

*mf f* *cresc.*

8

*dim.* *mf*

*dim.* *mf* *cresc.*

12

*dim.* *mf*

*dim.* *mf* *cresc.*

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## II

Grave  $\text{♩} = 50$ 

*mp espress.*

4

*mp espress.*

7

*cresc.* *mf*

10

*rit.* *dim.* *mp* *p*

## III

Allegro ♩ = 120

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two flats (B-flat and E-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 first staff contains a melodic line with a fermata over the first measure and a '7' above the second measure. The second and third staves contain accompaniment. The dynamic marking *mf cantabile* is placed below the first staff.

4

Second system of musical notation, starting at measure 4. It follows the same three-staff format as the first system. The melodic line continues with a fermata over the first measure. The accompaniment consists of chords and moving lines in both hands.

7

Third system of musical notation, starting at measure 7. The first staff has a fermata over the first measure and a *cresc.* marking at the end. The second and third staves also have a *cresc.* marking. The dynamic marking *mf cantabile* is present at the beginning.

10

Fourth system of musical notation, starting at measure 10. The first staff has a fermata over the first measure and dynamic markings *f*, *dim.*, and *mf*. The second and third staves also have a *f* marking at the beginning and a *dim.* marking later in the system.

## IV

Grave  $\text{♩} = 50$ 

Musical score for measures 1-2. The piece is in 3/2 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 a treble clef staff with a whole note chord (F4, B-flat4, E-flat5) marked *p dolce*. The piano accompaniment consists of a bass line with whole notes (F2, B-flat2, E-flat3) and a treble line with chords (F4, B-flat4, E-flat5) and (F4, B-flat4, E-flat5, A-flat5).

3

Musical score for measures 3-4. Measure 3 features a trill on the treble staff marked *tr* and *mp*. The piano accompaniment continues with chords in the treble and whole notes in the bass. Measure 4 shows a continuation of the piano accompaniment with a *mp* dynamic marking.

5

Musical score for measures 5-6. Measure 5 features a trill on the treble staff marked *tr* and *cresc.*. The piano accompaniment continues with chords in the treble and whole notes in the bass. Measure 6 shows a continuation of the piano accompaniment with a *cresc.* dynamic marking.

7

Musical score for measures 7-8. Measure 7 features a trill on the treble staff marked *tr*, *rit.*, and *dim.*. The piano accompaniment continues with chords in the treble and whole notes in the bass. Measure 8 shows a continuation of the piano accompaniment with a *p* dynamic marking.

# V

Allegro ♩ = 120

Measures 1-3 of the musical score. 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 music features a piano accompaniment with a strong dynamic of *f* (forte). The right hand includes trills in measures 2 and 3.

4

Measures 4-7 of the musical score. The piano accompaniment continues with a dynamic of *f*. The right hand features trills in measures 4 and 5, and a fermata in measure 7.

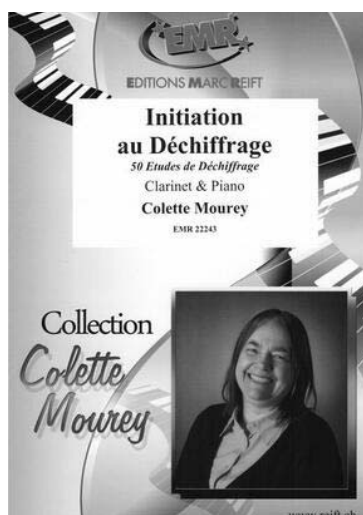
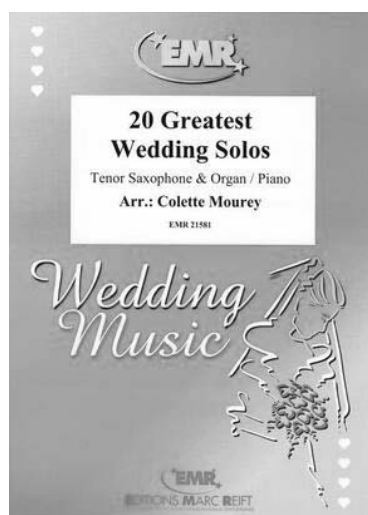
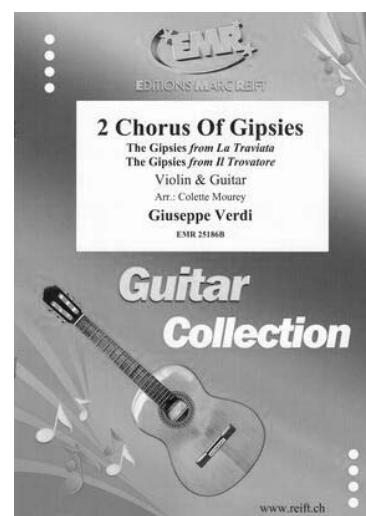
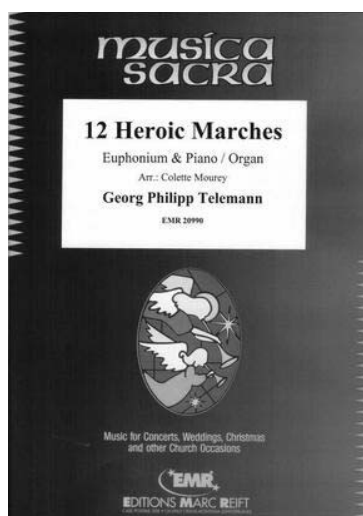
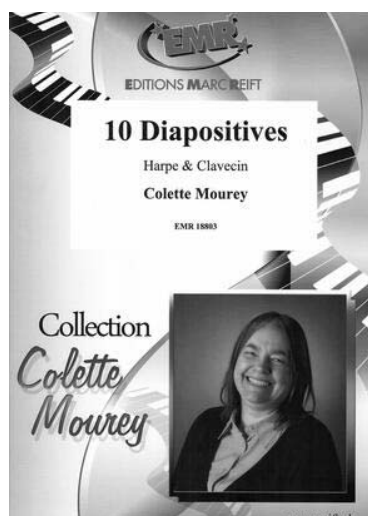
8

Measures 8-11 of the musical score. The piano accompaniment continues with a dynamic of *f*. The right hand features trills in measures 8 and 9, and a fermata in measure 11.

12

Measures 12-15 of the musical score. The piano accompaniment continues with a dynamic of *f*. The right hand features trills in measures 12 and 13, and a fermata in measure 15.

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