

Sonata No. 1

Euphonium (♫ + ♭) & Piano / Organ

Arr.: Colette Mourey

Pietro Baldassare

EMR 95820

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Sonata No. 1

Pietro Baldassare (Arr.: Colette Mourey)

Français:

La *Sonata No. 1* de Pietro Baldassare s'inscrit dans l'esthétique baroque du début du XVIII^e siècle, alliant clarté formelle et expressivité mélodique. Compositeur et violoniste actif principalement en Allemagne, Baldassare développe dans cette œuvre une écriture élégante, caractérisée par un dialogue équilibré entre rigueur contrapuntique et sens du chant. Les différents mouvements offrent une alternance de contrastes, mêlant énergie rythmique et moments de lyrisme plus intériorisés.

L'arrangement réalisé par Colette Mourey met en valeur la richesse musicale de la sonate tout en respectant son esprit d'origine. Par un travail soigné sur les textures et les équilibres sonores, cette adaptation permet de redécouvrir l'œuvre sous un nouveau jour, en soulignant la finesse de son écriture et son intemporalité.

English:

Sonata No. 1 by Pietro Baldassare reflects the refined Baroque style of the early eighteenth century, combining formal clarity with expressive melodic writing. Active primarily in Germany, Baldassare was both a composer and violinist, and his music reveals a balanced dialogue between contrapuntal rigor and lyrical elegance. The succession of movements creates a rich contrast of characters, alternating rhythmic vitality with more introspective and singing passages.

The arrangement by Colette Mourey highlights the musical depth of the sonata while remaining faithful to its original spirit. Through careful attention to texture and balance, this adaptation offers a renewed perspective on the work, emphasizing the elegance of its writing and its enduring expressive power.

Deutsch:

Die *Sonata No. 1* von Pietro Baldassare spiegelt den feinsinnigen Barockstil des frühen achtzehnten Jahrhunderts wider und verbindet formale Klarheit mit ausdrucksstarker Melodik. Baldassare, der vor allem in Deutschland tätig war, war sowohl Komponist als auch Geiger und schuf Werke, die ein ausgewogenes Zusammenspiel von kontrapunktischer Strenge und lyrischer Eleganz zeigen. Die Abfolge der Sätze erzeugt einen abwechslungsreichen Charakterkontrast, der rhythmische Lebendigkeit mit introspektiven, gesanglichen Passagen verbindet.

Die Bearbeitung von Colette Mourey betont die musikalische Tiefe der Sonate und bleibt dabei dem ursprünglichen Geist treu. Durch sorgfältige Behandlung von Textur und Balance eröffnet diese Adaption eine neue Perspektive auf das Werk und hebt die Eleganz seiner Komposition sowie seine zeitlose Ausdruckskraft hervor.



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B $\flat$ EUPHONIUM

Sonata No. 1

Pietro Baldassare

(1690-1768)

Arr.: Colette Mourey

I

Allegro moderato ♩ = 100

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6

f *dim.*

9

cresc. *tr* *dim.* *mf* *cresc.*

14

tr *dim.* *mf*

20

tr *2* *f* *mp*

25

mf *f* *dim.*

28

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

32

tr *2*

37

mf

41

tr *5* *cresc.* *f*

50

cresc. *tr* *tr* *dim.*

EMR 95820

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Sonata No. 1

Pietro Baldassare

(1690-1768)

Arr.: Colette Mourey

I

Allegro moderato ♩ = 100

B♭ Euphonium

Piano /
Organ

4

7

10

f

dim.

cresc.

tr

mf

dim.

mf

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13

Measures 13-15 of a musical score. The top staff (treble clef) features a melodic line with a *cresc.* marking at measure 13, a trill in measure 14, and a *dim.* marking at measure 15. The bottom staff (bass clef) provides harmonic support with chords and moving lines, also marked with *cresc.* and *dim.* dynamics.

16

Measures 16-18 of a musical score. The top staff (treble clef) is mostly silent, with a final note in measure 18 marked *mf*. The bottom staff (bass clef) contains active harmonic material, marked with *cresc.* and *dim.* dynamics.

19

Measures 19-21 of a musical score. The top staff (treble clef) has a melodic line with a trill in measure 19. The bottom staff (bass clef) features a more active line, marked with *mf* dynamics.

22

Measures 22-24 of a musical score. The top staff (treble clef) begins with a rest, followed by a melodic phrase starting in measure 23 marked *f*. The bottom staff (bass clef) provides harmonic support, also marked with *f* dynamics.

Grave ♩ = 56

The musical score is written for piano in a key with two flats (B-flat and E-flat) and common time (C). The tempo is marked 'Grave' with a quarter note equal to 56 beats per minute. The score consists of four systems, each with a vocal line and a piano accompaniment.

Measure 1: The vocal line is a whole rest. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The dynamic is *mp espress.*

Measure 4: The vocal line has a melodic phrase ending with a trill. The piano accompaniment continues. The dynamic is *mp espress.*

Measure 7: The vocal line has a melodic phrase. The piano accompaniment continues. The dynamic is *mf* for the vocal and *mp cresc.* for the piano.

Measure 10: The vocal line has a melodic phrase ending with a trill. The piano accompaniment continues. The dynamic is *mf* for the vocal and *mp cresc.* for the piano.

III

Allegro $\text{♩} = 66$

6

11

16

21

Measures 21-25 of a musical score. The system consists of a single melodic line and a piano accompaniment. The melodic line features a series of eighth notes, followed by a trill (tr) and a dynamic marking of *dim.* The piano accompaniment includes chords and moving lines in both hands, with dynamic markings of *dim.* and *mf*.

26

Measures 26-30 of a musical score. The system consists of a single melodic line and a piano accompaniment. The melodic line begins with a rest, followed by a dynamic marking of *mf* and a *cresc.* marking. The piano accompaniment includes chords and moving lines in both hands, with a *cresc.* marking.

31

Measures 31-35 of a musical score. The system consists of a single melodic line and a piano accompaniment. The melodic line features a trill (tr) and dynamic markings of *dim.* and *mp*. The piano accompaniment includes chords and moving lines in both hands, with dynamic markings of *dim.* and *mp*.

36

Measures 36-40 of a musical score. The system consists of a single melodic line and a piano accompaniment. The melodic line is mostly empty, with a few notes at the end. The piano accompaniment includes chords and moving lines in both hands.

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