

Sonata No. 1

Bass Clarinet & Piano / Organ

Arr.: Colette Mourey

Pietro Baldassare

EMR 95831

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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 $\flat$ BASS
CLARINET

Sonata No. 1

Pietro Baldassare
(1690-1768)
Arr.: Colette Mourey

I

Allegro moderato $\text{♩} = 100$


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6 *f* *dim.*

9 *cresc.* *dim.* *mf* *cresc.*

14 *dim.* *mf*

20 *f* *mp*

25 *mf* *f* *dim.*

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

32 *mf* *tr* *2*

37 *mf*

41 *tr* *5* *cresc.* *f*

50 *cresc.* *tr* *dim.* *cresc.* *f* *dim.*

EMR 95831

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Sonata No. 1

Pietro Baldassare

(1690-1768)

Arr.: Colette Mourey

I

Allegro moderato ♩ = 100

B♭ Clarinet

Piano / Organ

f

4

7

f *dim.* *cresc.*

dim. *cresc.*

10

dim. *mf*

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13

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

cresc. *dim.*

16

cresc. *dim.*

19

tr~~~~~ *mf*

22

f *f*

Grave ♩ = 56

The musical score is written for piano and features a variety of textures and dynamics. The tempo is marked 'Grave' with a quarter note equal to 56 beats per minute. The key signature has one sharp (F#) and the time signature is common time (C). The score is divided into four systems, each with a measure number (1, 4, 7, 10) at the beginning of the first staff.

Measure 1: The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand, marked *mp espress.* The vocal part has a whole rest.

Measure 4: The vocal part enters with a melodic line marked *mp espress.* The piano accompaniment continues with chords and moving lines in both hands.

Measure 7: The vocal part has a whole rest. The piano part features a more active texture with chords and moving lines, marked *mf* and *mp cresc.*

Measure 10: The vocal part has a melodic line marked *mf*, *dim.*, and *mp*. The piano part continues with chords and moving lines, also marked *mf*, *dim.*, and *mp*.

III

Allegro ♩. = 66

f

6

cresc. *dim.*

11

mf

16

mf *cresc.*

21

Measures 21-25 of a musical score. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). Measure 21 features a melodic line with eighth notes and a trill in measure 25. Dynamics include *dim.* in measure 25 and *mf* in measure 24. The piano accompaniment features chords and moving lines in both hands.

26

Measures 26-30 of a musical score. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp. Measure 26 starts with a rest in the melody. Dynamics include *mf* in measure 26 and *cresc.* in measures 27 and 29. The piano accompaniment features chords and moving lines in both hands.

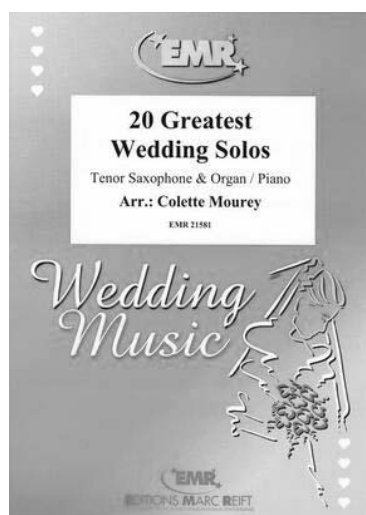
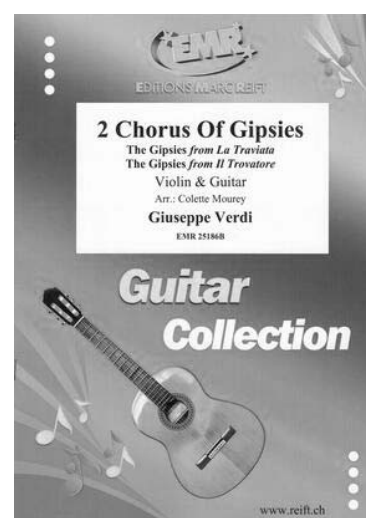
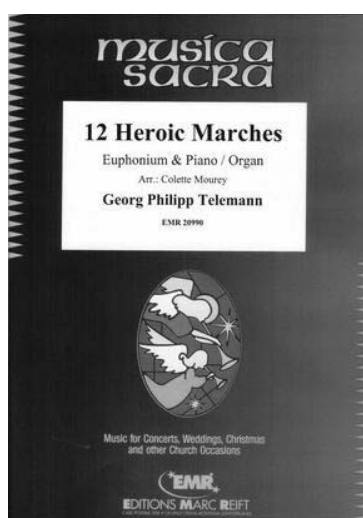
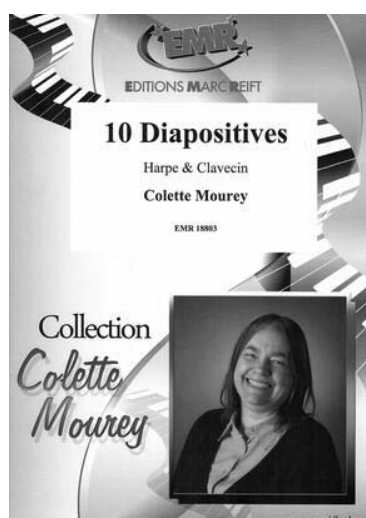
31

Measures 31-35 of a musical score. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp. Measure 31 features a melodic line with eighth notes and trills in measures 32 and 34. Dynamics include *dim.* in measures 32 and 34, and *mp* in measures 33 and 35. The piano accompaniment features chords and moving lines in both hands.

36

Measures 36-40 of a musical score. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp. Measure 36 starts with a rest in the melody. The piano accompaniment features chords and moving lines in both hands.

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