

Sonate

RV 58 "Il Pastor Fido"

Clarinet & Piano / Organ

Arr.: Colette Mourey

Nicolas Chédeville

Publié sous le nom de Antonio Vivaldi

EMR 98040

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Sonate

RV 58 "Il Pastor Fido"

**Nicolas Chédeville. Publié sous le nom de Antonio Vivaldi
(Arr.: Colette Mourey)**

English:

The Sonata RV 58 "Il Pastor Fido" is an emblematic work attributed to Antonio Vivaldi, but whose true authorship belongs to the French musician Nicolas Chédeville. Published in the 18th century under the name of the Venetian master, this sonata reflects the period's taste for pastoral scenes and rustic atmospheres. Its elegant, singing style combines French refinement with Italian influences. The movements alternate between gentle lyricism and lively rhythms, evoking idealized bucolic landscapes. The work captivates with its clarity of form and accessible expressiveness. It also illustrates a common publishing practice of the time, where prestigious names were used to ensure wider success. This arrangement by Colette Mourey offers a sensitive and respectful reinterpretation. It highlights the poetic charm and timeless appeal of this unique sonata.

Français:

La Sonate RV 58 « Il Pastor Fido » est une œuvre emblématique attribuée à Antonio Vivaldi, mais dont la véritable paternité revient au musicien français Nicolas Chédeville. Publiée au XVIIIe siècle sous le nom du maître vénitien, cette sonate illustre le goût de l'époque pour les pastorales et les atmosphères champêtres. L'écriture élégante et chantante met en valeur un style galant, mêlant raffinement français et influences italiennes. Les mouvements alternent entre douceur mélodique et vivacité rythmique, évoquant des scènes bucoliques idéalisées. L'œuvre séduit par sa clarté formelle et son expressivité accessible. Elle témoigne également d'une pratique éditoriale courante consistant à emprunter des noms prestigieux pour assurer le succès d'une publication. Cette version arrangée par Colette Mourey propose une relecture respectueuse et sensible. Elle met en lumière toute la poésie et le charme intemporel de cette sonate singulière.

Deutsch:

Die Sonate RV 58 „Il Pastor Fido“ ist ein emblematisches Werk, das Antonio Vivaldi zugeschrieben wurde, dessen tatsächlicher Urheber jedoch der französische Musiker Nicolas Chédeville ist. Im 18. Jahrhundert unter dem Namen des venezianischen Meisters veröffentlicht, spiegelt diese Sonate die Vorliebe der Epoche für pastorale Stimmungen und ländliche Szenerien wider. Die elegante und gesangliche Schreibweise verbindet französische Raffinesse mit italienischen Einflüssen. Die Sätze wechseln zwischen sanfter Melodik und lebhafter Rhythmik und evozieren idealisierte bukolische Bilder. Das Werk besticht durch seine klare Form und seine zugängliche Ausdruckskraft. Zugleich zeugt es von einer damals verbreiteten Verlagspraxis, berühmte Namen zur Förderung des Erfolgs zu nutzen. Diese Bearbeitung von Colette Mourey bietet eine einfühlsame und respektvolle Neudeutung. Sie bringt den poetischen Charme und die zeitlose Schönheit dieser besonderen Sonate zur Geltung.



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B $\flat$ CLARINET

Nicolas Chédeville

(1705-1782)

Publié sous le nom de

Antonio Vivaldi

(1678-1741)

Arr.: Colette Mourey

I

Vivace ♩. = 56

[illegible]

EMR 98040

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Sonate

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I

Vivace ♩ = 56

B♭ Clarinet

Piano / Organ

mf *espress.* *mf*

5 *espress.*

11

17 *cresc.* *cresc.*

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22

Musical score for measures 22-26. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measures 22-23 feature a triplet of eighth notes in the treble staff, marked *dim.* in the grand staff. Measures 24-25 feature a tremolo in the treble staff, marked *cresc.* in the grand staff. Measure 26 features a tremolo in the treble staff, marked *dim.* in the grand staff. The grand staff contains various chords and melodic lines in both hands.

27

Musical score for measures 27-31. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measures 27-28 are whole rests in the treble staff, with *mp* in the grand staff. Measures 29-31 feature a tremolo in the treble staff, marked *mp* in the grand staff. The grand staff contains various chords and melodic lines in both hands.

32

Musical score for measures 32-36. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measures 32-33 feature a tremolo in the treble staff, marked *cresc.* in the grand staff. Measures 34-35 feature a tremolo in the treble staff, marked *cresc.* in the grand staff. Measure 36 features a tremolo in the treble staff, marked *cresc.* in the grand staff. The grand staff contains various chords and melodic lines in both hands.

37

Musical score for measures 37-41. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measures 37-38 feature a tremolo in the treble staff, marked *dim.* in the grand staff. Measures 39-40 feature a tremolo in the treble staff, marked *dim.* in the grand staff. Measure 41 features a tremolo in the treble staff, marked *dim.* in the grand staff. The grand staff contains various chords and melodic lines in both hands.

Alla breve (Fuga a cappella) ♩ = 88

Measures 1-5 of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment (grand staff) is silent for the first three measures. In measure 4, the piano enters with a forte (f) dynamic, playing a rhythmic pattern of eighth and sixteenth notes in both hands.

6

Measures 6-10 of the musical score. Both the vocal line and the piano accompaniment continue with a *mp sempre cresc.* (mezzo-piano, always crescendo) dynamic marking. The vocal line features a series of eighth and sixteenth notes, while the piano accompaniment provides a complex rhythmic texture with many sixteenth notes.

11

Measures 11-15 of the musical score. The vocal line has a *mf* (mezzo-forte) dynamic marking in measure 11, which then changes to *cresc.* (crescendo) in measure 13. The piano accompaniment also has a *mf* dynamic marking in measure 11 and a *cresc.* marking in measure 13. The piano part features a dense texture of sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

16

Measures 16-20 of the musical score. The vocal line continues with a melodic line of eighth and sixteenth notes. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand. The dynamics are not explicitly marked in this section, but the overall intensity remains high.

21

Measures 21-25 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains five measures of music, with a forte (*f*) dynamic marking under the third measure. The piano accompaniment is written for grand piano with treble and bass staves. It also contains five measures, with a forte (*f*) dynamic marking under the second measure. The piano part features a steady eighth-note bass line and a more complex treble line with chords and moving lines.

26

Measures 26-30 of the musical score. The vocal line continues with five measures, mostly consisting of whole and half notes. The piano accompaniment continues with five measures, featuring a consistent eighth-note bass line and a treble line with sustained chords and moving lines. The overall texture is dense and rhythmic.

31

Measures 31-35 of the musical score. The vocal line consists of five measures, including some rests. The piano accompaniment continues with five measures, showing a continuation of the eighth-note bass line and complex treble textures. The dynamics remain consistent with the previous section.

36

Measures 36-40 of the musical score. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains five measures of music, with a mezzo-forte crescendo (*mf cresc.*) marking under the first measure. The piano accompaniment also contains five measures, with a mezzo-forte crescendo (*mf cresc.*) marking under the first measure. The piano part features a steady eighth-note bass line and a treble line with sustained chords and moving lines.

Largo ♩. = 44

The musical score is written for piano in 9/8 time, marked 'Largo' with a tempo of ♩. = 44. The key signature has one sharp (F#). 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 right hand has a whole rest. The left hand plays a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2.
- Measure 4:** The right hand has a melodic line starting with a half note G4, followed by eighth notes. It includes a trill on the final note. The left hand continues the eighth-note accompaniment. The dynamic is *mp espress.*
- Measure 7:** The right hand has a trill on a half note. The left hand continues the eighth-note accompaniment.
- Measure 10:** The right hand has a melodic line with a trill and a crescendo. The left hand continues the eighth-note accompaniment, also with a crescendo.

The score concludes with a double bar line at the end of measure 13.

Allegro ma non presto ♩ = 112

Measures 1-6 of the musical score. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro ma non presto' with a quarter note equal to 112 beats. The first system shows a piano introduction with a forte (*f*) and decisive (*deciso*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the violin part has a melodic line with some rests.

7

Measures 7-12 of the musical score. The piano part continues with its rhythmic pattern. The violin part enters in measure 7 with a melodic line, marked with a forte (*f*) and decisive (*deciso*) dynamic. The system concludes with a fermata over the final measure.

13

Measures 13-18 of the musical score. The piano part features a more complex rhythmic pattern with triplets. The violin part has a melodic line with some rests. The system concludes with a fermata over the final measure.

19

Measures 19-24 of the musical score. The piano part features a melodic line with some rests, marked with a mezzo-forte (*mf*) dynamic. The violin part has a melodic line with some rests, marked with a mezzo-piano (*mp*) dynamic. The system concludes with a fermata over the final measure.

25

Musical score for measures 25-29. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). The melody in the top staff is a sequence of eighth and quarter notes. The piano accompaniment in the grand staff features a complex texture with many beamed sixteenth and thirty-second notes in the right hand, while the left hand plays a simple bass line of quarter and eighth notes.

30

Musical score for measures 30-33. The system consists of three staves. Measure 30 includes dynamic markings *dim.* and *mp*. Measure 31 includes *dim.* and *mp*. Measure 32 includes *f*. The melody in the top staff has some rests. The piano accompaniment continues with complex textures, including a prominent sixteenth-note pattern in the right hand of measure 32 and a more active bass line in measure 33.

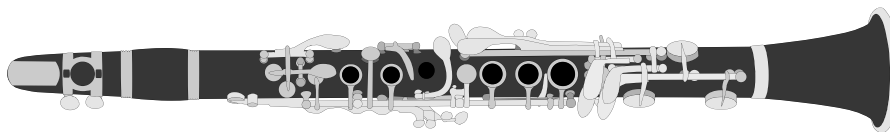
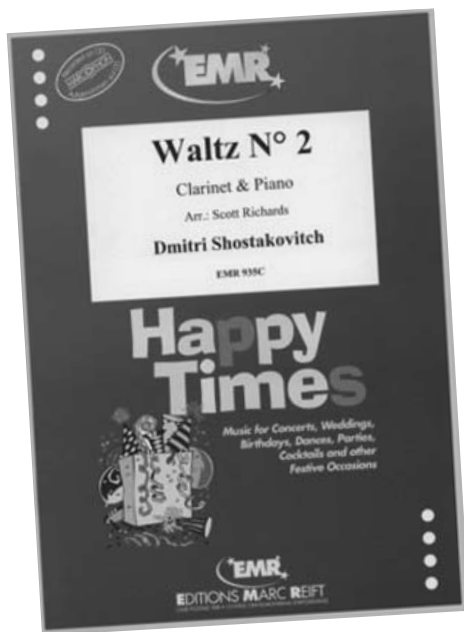
34

Musical score for measures 34-39. The system consists of three staves. Measures 34-35 have whole rests in the top staff. The piano accompaniment in the grand staff continues with a steady eighth-note bass line and complex chordal textures in the right hand. Measures 36-39 show the melody in the top staff re-entering with eighth and quarter notes.

40

Musical score for measures 40-43. The system consists of three staves. Measure 40 includes a dynamic marking of *f*. The melody in the top staff consists of quarter and eighth notes. The piano accompaniment in the grand staff features a steady eighth-note bass line and complex textures in the right hand, including some beamed sixteenth notes.

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