

Sonate

RV 58 "Il Pastor Fido"

Bass Clarinet & Piano / Organ

Arr.: Colette Mourey

Nicolas Chédeville

Publié sous le nom de Antonio Vivaldi

EMR 98041

EMR 51982: Bass Clarinet & String Orchestra

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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 $\flat$ BASS
CLARINET

Sonate

RV 58 "Il Pastor Fido"

Nicolas Chédeville
(1705-1782)
Publié sous le nom de
Antonio Vivaldi
(1678-1741)
Arr.: Colette Mourey

I

Vivace $\text{♩} = 56$


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10

20

28

37

47

54

60

68

74

Adagio ♩

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Sonate

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I

Vivace ♩ = 56

B♭ Bass Clarinet

Piano /
Organ

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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 is one sharp (F#). Measures 22-23 feature a treble staff with triplet eighth notes, marked *dim.* in the piano. Measures 24-26 feature a treble staff with tremolos, marked *cresc.* in the piano. The piano accompaniment in the grand staff includes chords and moving lines in both hands, with *dim.* and *cresc.* markings in the right hand.

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 is one sharp (F#). Measures 27-28 feature a treble staff with rests, marked *mp* in the piano. Measures 29-31 feature a treble staff with tremolos, marked *mp* in the piano. The piano accompaniment in the grand staff includes chords and moving lines in both hands, with *mp* and *cresc.* markings in the right hand.

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 is one sharp (F#). Measures 32-33 feature a treble staff with tremolos, marked *cresc.* in the piano. Measures 34-36 feature a treble staff with moving lines, marked *cresc.* in the piano. The piano accompaniment in the grand staff includes chords and moving lines in both hands, with *cresc.* markings in the right hand.

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 is one sharp (F#). Measures 37-38 feature a treble staff with moving lines, marked *dim.* in the piano. Measures 39-41 feature a treble staff with tremolos, marked *dim.* in the piano. The piano accompaniment in the grand staff includes chords and moving lines in both hands, with *dim.* markings in the right hand.

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, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment (grand staff) is silent for the first four measures, then enters in measure 5 with a fortissimo (f) dynamic. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: G3, A3, B3, C4, B3, A3, G3.

6

Measures 6-10 of the musical score. The vocal line continues with a half note F#4, a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment continues with the same eighth-note pattern as in measure 5, marked *mp sempre cresc.* (mezzo-piano, sempre crescendo).

11

Measures 11-15 of the musical score. The vocal line continues with a half note F#4, a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment continues with the same eighth-note pattern, marked *mf* (mezzo-forte) in measure 11 and *cresc.* (crescendo) in measure 15.

16

Measures 16-20 of the musical score. The vocal line continues with a half note F#4, a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment continues with the same eighth-note pattern, marked *cresc.* (crescendo) in measure 16.

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 half note G4, followed by a quarter rest, then a half note F#4, and continues with eighth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A forte (*f*) dynamic marking is present in both staves.

26

Measures 26-30 of the musical score. The vocal line continues with eighth notes and rests. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. A forte (*f*) dynamic marking is present in the piano part.

31

Measures 31-35 of the musical score. The vocal line features a half note G4, a half note F#4, and then eighth notes. The piano accompaniment continues with the eighth-note bass line and chords. A forte (*f*) dynamic marking is present in the piano part.

36

Measures 36-40 of the musical score. The vocal line begins with a half note G4, followed by a half note F#4, and then eighth notes. The piano accompaniment continues with the eighth-note bass line and chords. A mezzo-forte (*mf*) crescendo (*cresc.*) dynamic marking is present in both staves.

Largo ♩. = 44

The musical score is written for piano in 9/8 time, with a key signature of one sharp (F#). The tempo is marked 'Largo' with a quarter note equal to 44 beats. 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 trill on the final note. The piano accompaniment continues with a similar rhythmic pattern.
- Measure 7:** The vocal line has a trill on the final note. The piano accompaniment features a long, flowing melody in the right hand.
- Measure 10:** The vocal line has a trill on the final note. The piano accompaniment features a long, flowing melody in the right hand. The dynamic is *cresc.*

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 series of chords and moving lines in both hands, while the violin part remains silent.

7

Measures 7-12 of the musical score. The violin part enters in measure 7 with a forte (*f*) and decisive (*deciso*) dynamic, playing a melodic line. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

13

Measures 13-18 of the musical score. The violin part continues its melodic development. The piano accompaniment features a consistent eighth-note texture, with the left hand providing harmonic support through chords and moving lines.

19

Measures 19-24 of the musical score. The violin part shows a crescendo in dynamics, starting at mezzo-forte (*mf*) and reaching mezzo-piano (*mp*) before a final crescendo. The piano accompaniment also follows this dynamic progression, with the right hand playing chords and the left hand providing a rhythmic foundation.

25

Measures 25-29 of a musical score. 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 rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

30

Measures 30-33 of a musical score. 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#). Dynamic markings include *dim.* (diminuendo) and *mp* (mezzo-piano) in the top staff, and *dim.*, *mp*, and *f* (forte) in the piano accompaniment. The melody in the top staff includes rests and moving lines. The piano accompaniment continues with complex textures in both hands.

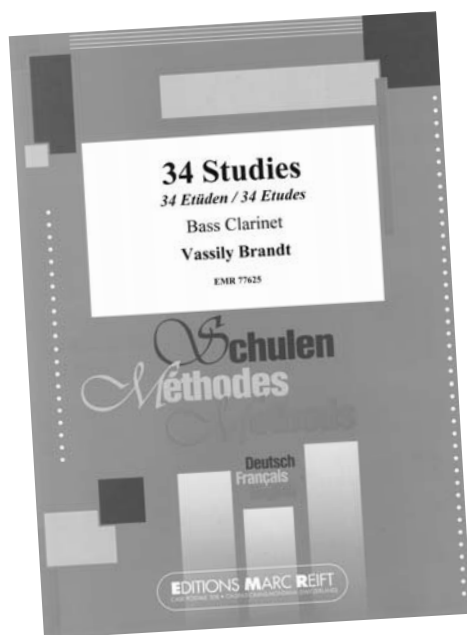
34

Measures 34-39 of a musical score. 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 top staff contains whole rests for all measures. The piano accompaniment in the grand staff features a continuous, flowing line in the right hand and a more active bass line in the left hand.

40

Measures 40-44 of a musical score. 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 top staff begins with a *f* (forte) dynamic marking. The melody in the top staff is a short, ascending phrase. The piano accompaniment in the grand staff features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

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