

Sonate

RV 58 "Il Pastor Fido"

Baritone Saxophone & Piano / Organ

Arr.: Colette Mourey

Nicolas Chédeville

Publié sous le nom de Antonio Vivaldi

EMR 98044

EMR 51982: Baritone Saxophone & String Orchestra

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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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BARITONE
SAXOPHONE

Sonate

RV 58 "Il Pastor Fido"

Nicolas Chédeville

(1705-1782)

Publié sous le nom de

Antonio Vivaldi

(1678-1741)

Arr.: Colette Mourey

I

Vivace ♩ = 56

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mf espress.

10

20

cresc. dim. cresc. dim.

28

mp cresc.

37

dim. mf

47

f

54

mf mp

60

p mf

68

sempre dim.

74

cresc. mf dim. mp

Adagio ♩ = 6

EMR 98044

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I

Vivace ♩. = 56

Baritone Saxophone

Piano /
Organ

5

11

17

mf *espress.*

tr *tr* *tr* *tr*

cresc. *cresc.*

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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 has one sharp (F#). Measures 22-23 feature a treble staff with triplet eighth notes and a grand staff with a descending eighth-note line. Dynamic markings include *dim.* and *cresc.*. Measures 24-26 show a treble staff with a descending eighth-note line and a grand staff with a descending eighth-note line. Dynamic markings include *dim.* and *cresc.*.

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 feature a treble staff with a descending eighth-note line and a grand staff with a descending eighth-note line. Dynamic markings include *mp*. Measures 29-31 show a treble staff with a descending eighth-note line and a grand staff with a descending eighth-note line. Dynamic markings include *mp* and *cresc.*.

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 treble staff with a descending eighth-note line and a grand staff with a descending eighth-note line. Dynamic markings include *cresc.*. Measures 34-36 show a treble staff with a descending eighth-note line and a grand staff with a descending eighth-note line. Dynamic markings include *cresc.*.

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 treble staff with a descending eighth-note line and a grand staff with a descending eighth-note line. Dynamic markings include *dim.*. Measures 39-41 show a treble staff with a descending eighth-note line and a grand staff with a descending eighth-note line. Dynamic markings include *dim.*.

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, then enters in measure 4 with a forte (f) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

6

Measures 6-10 of the musical score. Both the vocal line and the piano accompaniment continue with a mezzo-forte (mp) dynamic and a 'sempre cresc.' (always crescendo) instruction. The vocal line features a melodic line with various intervals, while the piano accompaniment provides a complex harmonic and rhythmic foundation.

11

Measures 11-15 of the musical score. The vocal line begins with a mezzo-forte (mf) dynamic and a 'cresc.' (crescendo) instruction. The piano accompaniment also features a mezzo-forte (mf) dynamic and a 'cresc.' instruction. The texture is dense with many sixteenth and thirty-second notes in both parts.

16

Measures 16-20 of the musical score. The vocal line continues with a melodic line, and the piano accompaniment provides a complex harmonic and rhythmic foundation. The dynamics and tempo remain consistent with the previous section.

21

Measures 21-25 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a half note G4, and then a series of eighth and quarter notes. A forte (*f*) dynamic marking is placed below the first measure. The piano accompaniment is in bass clef with a key signature of one flat (Bb). It features a steady eighth-note bass line in the left hand and a more complex right hand with chords and moving lines. A forte (*f*) dynamic marking is also present in the piano part.

26

Measures 26-30 of the musical score. The vocal line continues with a half note G4, followed by a quarter rest and then a half note A4. The piano accompaniment continues with its eighth-note bass line and complex right-hand figures. The key signature remains one flat (Bb).

31

Measures 31-35 of the musical score. The vocal line features a half note G4, followed by a quarter rest and then a half note A4. The piano accompaniment continues with its eighth-note bass line and complex right-hand figures. The key signature remains one flat (Bb).

36

Measures 36-40 of the musical score. The vocal line begins with a half note G4, followed by a quarter rest and then a half note A4. The piano accompaniment continues with its eighth-note bass line and complex right-hand figures. The key signature remains one flat (Bb). Both the vocal and piano parts include a *mf cresc.* (mezzo-forte crescendo) marking.

Largo $\text{♩} = 44$

mp espress.

4

mp espress.

tr

7

tr

10

cresc.

cresc.

Detailed description: This is a musical score for piano, measures 1 through 13. The tempo is marked 'Largo' with a quarter note equal to 44 beats. The key signature has two sharps (F# and C#), and the time signature is 9/8. The score is written for a single piano instrument with a grand staff (treble and bass clefs). Measures 1-3 show a melodic line in the right hand and a supporting bass line in the left hand. Measure 4 is the start of a new system. Measures 5-6 continue the melodic and bass lines. Measure 7 is the start of a new system. Measures 8-9 continue the lines. Measure 10 is the start of a new system. Measures 11-12 continue the lines. Measure 13 is the final measure on the page, ending with a fermata. Dynamics include 'mp espress.' (mezzo-piano, espressivo) and 'cresc.' (crescendo). Trills are marked with 'tr' and wavy lines.

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 piano part begins with a forte (*f*) and decisive (*deciso*) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand.

7

Measures 7-12 of the musical score. The piano part continues with a forte (*f*) and decisive (*deciso*) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand.

13

Measures 13-18 of the musical score. The piano part continues with a forte (*f*) and decisive (*deciso*) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand.

19

Measures 19-24 of the musical score. The piano part continues with a forte (*f*) and decisive (*deciso*) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *mf*, *mp*, and *cresc.*

Measures 25-29 of the 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 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.

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

Measures 34-39 of the musical score. The system consists of three staves. Measures 34-35 have rests in the top staff. Measures 36-39 feature a more active melody in the top staff. The piano accompaniment in the grand staff continues with complex textures, including a prominent arpeggiated figure in the right hand of measure 36 and a more active bass line in measure 39.

Measures 40-44 of the musical score. The system consists of three staves. Measure 40 includes a dynamic marking *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.

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