

Sonate

RV 58 "Il Pastor Fido"

Piccolo & Piano / Organ

Arr.: Colette Mourey

Nicolas Chédeville

Publié sous le nom de Antonio Vivaldi

EMR 98026

EMR 51981: Piccolo & 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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PICCOLO

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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9

20

26

36

46

53

59

68

74

mf *espress.*

cresc.

dim.

mf

cresc.

dim.

mf

f

mf

mp

p

mf

sempre dim.

Adagio ♩ = 66

cresc.

mf dim.

mp

EMR 98026

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Nicolas Chédeville

(1705-1782)

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I

Vivace ♩ = 56

Piccolo

Piano / Organ

mf *espress.*

5

11

17

cresc.

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22

Measures 22-26 of the musical score. The system consists of a single melodic line and a piano accompaniment. The melodic line features triplet eighth notes and trills, with dynamics *dim.*, *cresc.*, and *dim.*. The piano accompaniment has a steady eighth-note bass line and chords in the right hand, with dynamics *dim.*, *cresc.*, and *dim.*.

27

Measures 27-31 of the musical score. The melodic line is mostly rests, with a final measure containing a half note and a dynamic of *mp*. The piano accompaniment continues with eighth-note patterns and chords, featuring trills in measures 28 and 30, and a dynamic of *mp* in measure 27.

32

Measures 32-36 of the musical score. The melodic line has trills and eighth notes, with a *cresc.* dynamic. The piano accompaniment features a continuous eighth-note bass line and chords, also marked with *cresc.*

37

Measures 37-40 of the musical score. The melodic line includes a trill and eighth notes, with a *dim.* dynamic. The piano accompaniment has chords and eighth notes, also marked with *dim.*

Alla breve (Fuga a cappella) $\text{♩} = 88$

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 half note G3, a half note A3, and a half note B3. In measure 5, the piano continues with a half note C4, a half note D4, and a half note E4.

6

Measures 6-10 of the musical score. The vocal line (treble clef) continues with a half note F#4, a half note G4, a half note A4, and a half note B4. The piano accompaniment (grand staff) continues with a half note C4, a half note D4, and a half note E4. The dynamic is marked *mp sempre cresc.* (mezzo-piano, sempre crescendo).

11

Measures 11-15 of the musical score. The vocal line (treble clef) continues with a half note C5, a half note D5, a half note E5, and a half note F#5. The piano accompaniment (grand staff) continues with a half note G3, a half note A3, and a half note B3. The dynamic is marked *mf* (mezzo-forte) and *cresc.* (crescendo).

16

Measures 16-20 of the musical score. The vocal line (treble clef) continues with a half note G5, a half note A5, a half note B5, and a half note C6. The piano accompaniment (grand staff) continues with a half note C4, a half note D4, and a half note E4. The dynamic is marked *mf* (mezzo-forte) and *cresc.* (crescendo).

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 melody in measure 21, followed by a rest in measure 22, and then continues with a melody in measures 23-25. The piano accompaniment features a complex harmonic structure with chords and moving lines in both the right and left hands. A forte (*f*) dynamic marking is present in measure 23.

26

Measures 26-30 of the musical score. The vocal line has a melody in measure 26, followed by rests in measures 27-29, and a final note in measure 30. The piano accompaniment continues with a complex harmonic structure, featuring chords and moving lines in both the right and left hands. A forte (*f*) dynamic marking is present in measure 26.

31

Measures 31-35 of the musical score. The vocal line has a melody in measure 31, followed by rests in measures 32-34, and a final note in measure 35. The piano accompaniment continues with a complex harmonic structure, featuring chords and moving lines in both the right and left hands. A forte (*f*) dynamic marking is present in measure 31.

36

Measures 36-40 of the musical score. The vocal line has a melody in measure 36, followed by rests in measures 37-39, and a final note in measure 40. The piano accompaniment continues with a complex harmonic structure, featuring chords and moving lines in both the right and left hands. A mezzo-forte (*mf*) crescendo (*cresc.*) dynamic marking is present in measure 36.

Largo ♩. = 44

The musical score is written for piano in 9/8 time. It consists of four systems of staves. The first system (measures 1-3) features a treble staff with whole rests and a grand staff with a melodic line in the right hand and a bass line in the left hand. The second system (measures 4-6) continues the melodic and bass lines, with a trill in the right hand at measure 6. The third system (measures 7-9) shows the right hand playing a series of chords and the left hand a steady bass line, with a trill in the right hand at measure 8. The fourth system (measures 10-12) concludes the piece with a crescendo in both hands, featuring a trill in the right hand at measure 11.

mp espress.

tr

cresc.

cresc.

Allegro ma non presto $\text{♩} = 112$

The musical score is written for piano and consists of four systems of staves. The first system (measures 1-6) features a treble staff with a whole rest and a piano staff with a melody starting on a half note, marked *f deciso*. The second system (measures 7-12) continues the piano melody and introduces a treble staff with a melody starting on a half note, also marked *f deciso*. The third system (measures 13-18) shows the piano melody continuing and the treble staff melody moving to a new line. The fourth system (measures 19-20) concludes the piece with a treble staff melody marked *mf*, *mp*, and *cresc.*, and a piano staff melody marked *mf*, *mp*, and *cresc.*.

7

f deciso

13

19

mf *mp* *cresc.*

mf *mp* *cresc.*

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 melody in the top staff features eighth and sixteenth notes with various accidentals. The piano accompaniment in the grand staff includes chords and moving lines in both hands.

30

Measures 30-33 of a musical score. The system consists of three staves. Dynamic markings include *dim.* (diminuendo) and *mp* (mezzo-piano). The piano part shows a progression from chords to a more active bass line in the final measure.

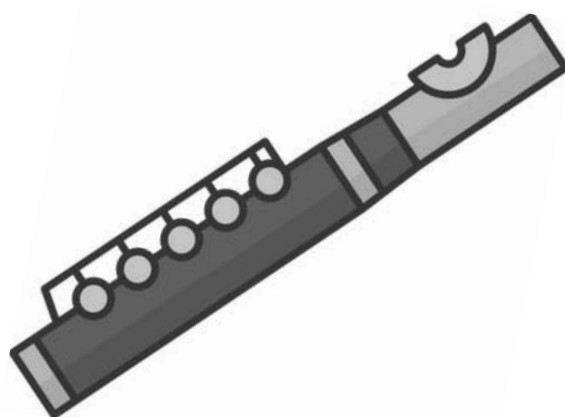
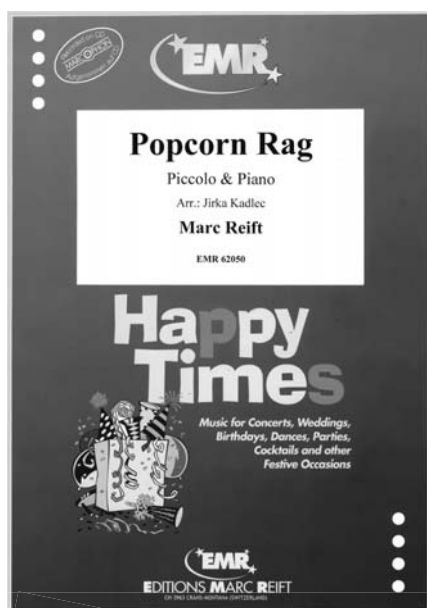
34

Measures 34-39 of a musical score. The system consists of three staves. The melody in the top staff is mostly rests, with some notes appearing in measures 35 and 36. The piano accompaniment continues with chords and moving lines in both hands.

40

Measures 40-44 of a musical score. The system consists of three staves. The melody in the top staff begins with a *f* (forte) dynamic. The piano accompaniment features chords and moving lines in both hands.

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