

Sonate

RV 58 "Il Pastor Fido"

Flute & Piano / Organ

Arr.: Colette Mourey

Nicolas Chédeville

Publié sous le nom de Antonio Vivaldi

EMR 98027

EMR 51981: Flute & 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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FLUTE

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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The musical score is written for a flute in 3/8 time. It begins with a key signature of one sharp (F#) and a tempo marking of Vivace with a quarter note equal to 56 beats. The score is divided into measures, with measure numbers 9, 20, 27, 38, 48, 54, 60, 68, and 74 indicated. The notation includes various musical symbols such as triplets (3), trills (tr), and dynamic markings (mf, cresc., dim., mp, f, p, sempre dim., mf dim., mp). The score concludes with a key signature change to two sharps (F# and C#) and a time signature change to 2/4, marked Adagio.

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Sonate

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I

Vivace ♩ = 56

Flute

Piano / Organ

mf *espress.*

5

11

17

cresc.

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22

Measures 22-26 of a musical score. The top staff (treble clef) features a melodic line with triplets and trills, marked with *dim.*, *cresc.*, and *dim.*. The bottom staff (grand staff) provides harmonic support with chords and moving lines, also marked with *dim.*, *cresc.*, and *dim.*.

27

Measures 27-31 of a musical score. The top staff (treble clef) has rests followed by a melodic entry marked *mp*. The bottom staff (grand staff) continues with a rhythmic accompaniment, featuring trills and chords, marked with *mp*.

32

Measures 32-36 of a musical score. The top staff (treble clef) shows a melodic line with trills and a *cresc.* marking. The bottom staff (grand staff) provides a steady accompaniment with chords and moving lines, also marked with *cresc.*.

37

Measures 37-41 of a musical score. The top staff (treble clef) features a melodic line with trills, marked with *dim.*. The bottom staff (grand staff) provides harmonic support with chords and moving lines, 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 descending eighth-note scale in the right hand and a corresponding 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 series of eighth and sixteenth notes, while the piano accompaniment provides a complex harmonic and rhythmic foundation.

11

Measures 11-15 of the musical score. The vocal line continues 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 becomes more dense with overlapping melodic lines and sustained chords.

16

Measures 16-20 of the musical score. The vocal line continues with a mezzo-forte (mf) dynamic and a 'cresc.' instruction. The piano accompaniment also features a mezzo-forte (mf) dynamic and a 'cresc.' instruction. The texture becomes more dense with overlapping melodic lines and sustained chords.

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 whole rest in measure 22, and then continues with a melody in measures 23-25. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A forte (*f*) dynamic marking is present in both staves at the beginning of measure 23.

26

Measures 26-30 of the musical score. The vocal line has a melody in measure 26, followed by whole rests in measures 27-29, and a final half note in measure 30. The piano accompaniment continues with a rhythmic pattern, featuring a melodic line in the right hand and a bass line in the left hand.

31

Measures 31-35 of the musical score. The vocal line consists of whole rests in measures 31-33, followed by a melody in measures 34-35. The piano accompaniment features a complex rhythmic pattern with a melodic line in the right hand and a bass line in the left hand.

36

Measures 36-40 of the musical score. The vocal line begins with a melody in measure 36, followed by a melodic phrase in measure 37, and then continues with a melody in measures 38-40. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A mezzo-forte crescendo (*mf cresc.*) dynamic marking is present in both staves at the beginning of measure 36.

Largo $\text{♩} = 44$

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 passage with a trill in the right hand and a rising bass line, both marked with a crescendo.

mp espress.

tr

cresc.

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

The musical score is written for piano in 2/4 time. It 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 G4, marked *f deciso*. The second system (measures 7-12) continues the melody in the treble staff and adds a bass line in the piano staff. The third system (measures 13-18) shows the melody moving to the treble staff and the piano staff providing harmonic support. The fourth system (measures 19-20) concludes the piece with a final cadence. Dynamics include *f deciso*, *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 treble staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

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. Dynamic markings include *dim.* (diminuendo) and *mp* (mezzo-piano). The music features a mix of melodic and harmonic textures.

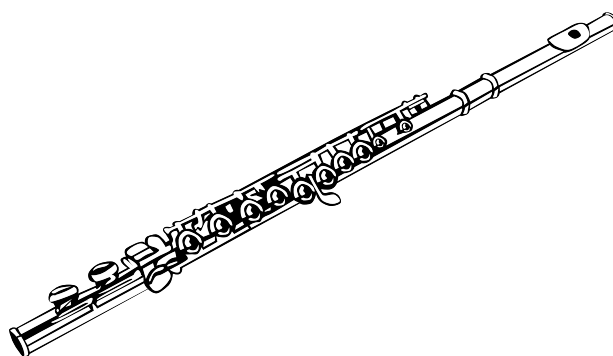
34

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 top staff is mostly empty, indicating a rest for the melody. The accompaniment in the grand staff continues with various chordal and melodic patterns.

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. A dynamic marking of *f* (forte) is present. The music concludes with a final chord and a short melodic flourish.

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