

Sonate

RV 58 "Il Pastor Fido"

Euphonium (♫ + ♭) & Piano / Organ

Arr.: Colette Mourey

Nicolas Chédeville

Publié sous le nom de Antonio Vivaldi

EMR 98032

EMR 51981: Euphonium & 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 $\flat$ EUPHONIUM

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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9 *mf* *espress.* *tr* *tr*

19 *cresc.* *tr* *dim.* *cresc.*

26 *dim.* *tr* *mp* *cresc.* *tr*

37 *dim.* *tr* *mf*

47 *tr* *tr* *f*

54 *mf* *mp*

60 *p* *mf*

68 *sempre dim.*

74 *cresc.* *tr* *mf dim.* *mp* *Adagio* $\text{♩} =$

EMR 98032

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Sonate

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(1678-1741)

Arr.: Colette Mourey

I

Vivace ♩ = 56

B♭ Euphonium

Piano /
Organ

1

5

11

17

mf *espress.*

tr *tr* *tr*

cresc.

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Musical score for measures 22-26. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). Measure 22 features a triplet of eighth notes. Measures 23-26 include various trills and dynamic markings: *dim.* (diminuendo) at the start of measure 23, *cresc.* (crescendo) at the start of measure 24, and *dim.* at the start of measure 25. The piano accompaniment provides harmonic support with chords and moving lines.

Musical score for measures 27-31. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. Measure 27 has a whole rest in the melody and a *mp* (mezzo-piano) marking in the piano part. Measures 28-31 feature trills in the melody and a more active piano accompaniment with eighth-note patterns in the bass.

Musical score for measures 32-36. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. Measures 32-36 include trills in the melody and a *cresc.* (crescendo) marking in both the melody and the piano part. The piano accompaniment continues with a steady eighth-note bass line.

Musical score for measures 37-40. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff. Measures 37-40 feature a *dim.* (diminuendo) marking in both the melody and the piano part. The piano accompaniment includes some chromatic movement in the bass line.

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 with various chordal textures and moving lines in both hands.

11

Measures 11-15 of the musical score. The vocal line and piano accompaniment continue. The piano accompaniment features a mezzo-forte (mf) dynamic in measures 11-13 and a crescendo (cresc.) instruction in measures 14-15. The texture remains dense with intricate piano parts and a vocal line that moves through various intervals.

16

Measures 16-20 of the musical score. The vocal line and piano accompaniment continue. The piano accompaniment features a mezzo-forte (mf) dynamic in measures 16-18 and a crescendo (cresc.) instruction in measures 19-20. The texture remains dense with intricate piano parts and a vocal line that moves through various intervals.

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 both 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 chords in the right hand.

26

Measures 26-30 of the musical score. The vocal line continues with five measures, mostly containing rests. The piano accompaniment continues with five measures, featuring a consistent eighth-note bass line and chords in the right hand.

31

Measures 31-35 of the musical score. The vocal line has five measures, including a half rest in the first measure. The piano accompaniment continues with five measures, maintaining the eighth-note bass line and chords in the right hand.

36

Measures 36-40 of the musical score. The vocal line has five measures, with a mezzo-forte crescendo (*mf cresc.*) marking under the first measure. The piano accompaniment also has five measures, with a mezzo-forte crescendo (*mf cresc.*) marking under the first measure. The piano part continues with the eighth-note bass line and chords in the right hand.

Largo $\text{♩} = 44$

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 is divided into four systems, each with a measure number (1, 4, 7, 10) at the beginning of the first staff.

Measure 1: The first staff is empty. The piano part begins with a melody in the right hand, marked *mp espress.*, and a bass line in the left hand.

Measure 4: The first staff contains a melodic line with a trill (tr) on the final note. The piano part continues with harmonic support.

Measure 7: The first staff contains a melodic line with a trill (tr). The piano part continues with harmonic support.

Measure 10: The first staff contains a melodic line with a trill (tr) and a crescendo (cresc.) marking. The piano part continues with harmonic support, also marked with a crescendo (cres).

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*) dynamic and a 'deciso' (decisive) character. The piano part features a series of chords and a melodic line in the right hand, while the bass line provides a steady accompaniment.

7

Measures 7-12 of the musical score. The piano part continues with a series of chords and a melodic line in the right hand. The bass line provides a steady accompaniment. The dynamic is marked *f* deciso.

13

Measures 13-18 of the musical score. The piano part continues with a series of chords and a melodic line in the right hand. The bass line provides a steady accompaniment.

19

Measures 19-24 of the musical score. The piano part continues with a series of chords and a melodic line in the right hand. The bass line provides a steady accompaniment. The dynamic markings *mf*, *mp*, and *cresc.* are present.

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 single line. The piano accompaniment in the grand staff features chords and moving lines in both hands.

30

Musical score for measures 30-33. The system consists of three staves. Dynamic markings include *dim.* (diminuendo) and *mp* (mezzo-piano) in the top staff, and *dim.*, *mp*, and *f* (forte) in the piano accompaniment. The piano part shows a crescendo in the bass line towards the end of the system.

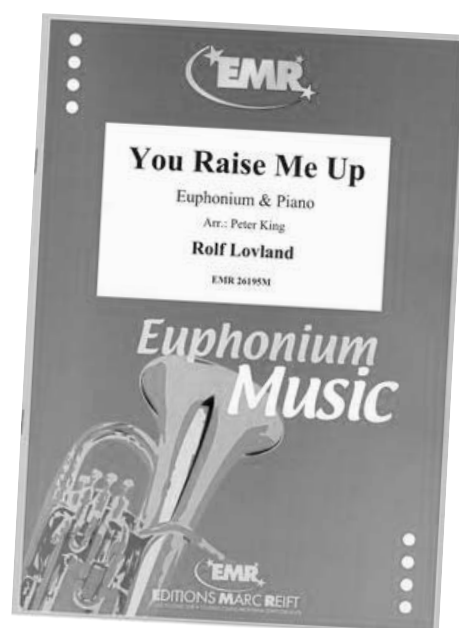
34

Musical score for measures 34-39. The system consists of three staves. The top staff has whole rests for all measures. The piano accompaniment in the grand staff continues with chords and moving lines. A slur is present in the bass line of the piano part across measures 35 and 36.

40

Musical score for measures 40-43. The system consists of three staves. The top staff begins with a whole rest followed by a melody starting in measure 41, marked with a forte (*f*) dynamic. The piano accompaniment in the grand staff continues with chords and moving lines.

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