

Sonate

RV 58 "Il Pastor Fido"

Soprano Saxophone & Piano / Organ

Arr.: Colette Mourey

Nicolas Chédeville

Publié sous le nom de Antonio Vivaldi

EMR 98042

EMR 51982: Soprano Saxophone & 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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SOPRANO
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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10

20

28

37

48

54

60

68

74

mf *espress.*

tr

cresc.

dim.

mp

f

sempre dim.

Adagio ♩ = 66

cresc.

mf dim.

mp

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I

Vivace ♩ = 56

Soprano Saxophone

Piano /
Organ

The musical score is written for Soprano Saxophone and Piano/Organ. It begins with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked 'Vivace' with a quarter note equal to 56 beats per minute. The score is divided into four systems, each containing staves for both instruments. Measure numbers 5, 11, and 17 are indicated at the start of their respective systems. The Soprano Saxophone part features various trills and slurs. The Piano/Organ part provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *espress.* (espressivo). The piece concludes with a *cresc.* (crescendo) marking in the final measures.

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22

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#). Measure 22 features a treble staff with a triplet of eighth notes, a piano dynamic, and a trill. The grand staff has a piano accompaniment. Measures 23-26 continue the melodic and harmonic development with various dynamics including *dim.*, *cresc.*, and *tr*.

27

Musical score for measures 27-31. The system consists of three staves. Measure 27 has a treble staff with a single note and a piano dynamic. The grand staff continues the accompaniment. Measures 28-31 feature more complex textures with trills and various dynamics including *mp* and *tr*.

32

Musical score for measures 32-36. The system consists of three staves. Measure 32 has a treble staff with a trill and a piano dynamic. The grand staff continues the accompaniment. Measures 33-36 feature more complex textures with trills and various dynamics including *cresc.* and *tr*.

37

Musical score for measures 37-41. The system consists of three staves. Measure 37 has a treble staff with a trill and a piano dynamic. The grand staff continues the accompaniment. Measures 38-41 feature more complex textures with trills and various dynamics including *dim.* and *tr*.

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. In measure 4, the piano enters with a forte (f) dynamic, playing a rhythmic pattern of eighth and sixteenth notes in both hands.

6

Measures 6-10 of the musical score. Both the vocal line and the piano accompaniment continue with a *mp sempre cresc.* (mezzo-piano, always crescendo) dynamic marking. The vocal line features a series of eighth and sixteenth notes, while the piano accompaniment provides a complex rhythmic texture with many sixteenth notes.

11

Measures 11-15 of the musical score. The vocal line has a *mf* (mezzo-forte) dynamic marking in measure 11 and a *cresc.* (crescendo) marking in measure 15. The piano accompaniment has a *mf* dynamic marking in measure 12 and a *cresc.* marking in measure 15. The piano part features a dense texture of sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

16

Measures 16-20 of the musical score. The vocal line continues with a melodic line of eighth and sixteenth notes. The piano accompaniment features a complex interplay of sixteenth notes in both hands, with some chords and rests. The overall texture is dense and rhythmic.

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 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 a more complex treble line with chords and moving lines.

26

Measures 26-30 of the musical score. The vocal line continues with five measures, mostly consisting of whole notes and rests. The piano accompaniment continues with five measures, featuring a consistent eighth-note bass line and a treble line with sustained chords and moving lines. The dynamics remain consistent with the previous system.

31

Measures 31-35 of the musical score. The vocal line consists of five measures, primarily using half notes and whole notes. The piano accompaniment continues with five measures, maintaining the eighth-note bass line and featuring more complex chordal textures in the treble. The system concludes with a final measure in the vocal line.

36

Measures 36-40 of the musical score. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains five measures of music, with a mezzo-forte crescendo (*mf cresc.*) marking under the first measure. The piano accompaniment is written for grand piano with treble and bass staves. It also contains five measures, with a mezzo-forte crescendo (*mf cresc.*) marking under the first measure. The piano part features a steady eighth-note bass line and a treble line with sustained chords and moving lines.

Largo ♩. = 44

The musical score is written for piano in 9/8 time, marked 'Largo' with a tempo of ♩. = 44. The key signature has one sharp (F#). The score is divided into four systems, each with a measure number (1, 4, 7, 10) at the beginning of the first staff.

System 1 (Measures 1-3): The first staff is empty. The piano part begins in measure 1 with a mezzo-piano (*mp*) dynamic and 'espress.' marking. It features a complex texture with sixteenth and thirty-second notes in the right hand and eighth notes in the left hand.

System 2 (Measures 4-6): The first staff continues with a melodic line, including a trill in measure 6. The piano accompaniment continues with similar rhythmic patterns.

System 3 (Measures 7-9): The first staff continues the melodic line with a trill in measure 8. The piano accompaniment features a long, flowing line in the right hand and a more active line in the left hand.

System 4 (Measures 10-13): The first staff concludes with a melodic phrase and a trill in measure 11, marked with a 'cresc.' (crescendo). The piano accompaniment also concludes with a 'cresc.' marking in measure 13.

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, decisive ('f deciso') character. The piano part features a rhythmic accompaniment in the left hand and chords and moving lines in the right hand.

7

Measures 7-12 of the musical score. The piano part continues with a rhythmic accompaniment. The violin part enters in measure 7 with a melodic line marked 'f deciso'. The piano part has a fermata over the final measure of the system.

13

Measures 13-18 of the musical score. The violin part continues its melodic line. The piano part provides a steady accompaniment. The system concludes with a fermata over the final measure.

19

Measures 19-24 of the musical score. The violin part features a melodic line with dynamic markings: *mf*, *mp*, and *cresc.*. The piano part also has dynamic markings: *mf*, *mp*, and *cresc.*. The system concludes with a fermata over the final measure.

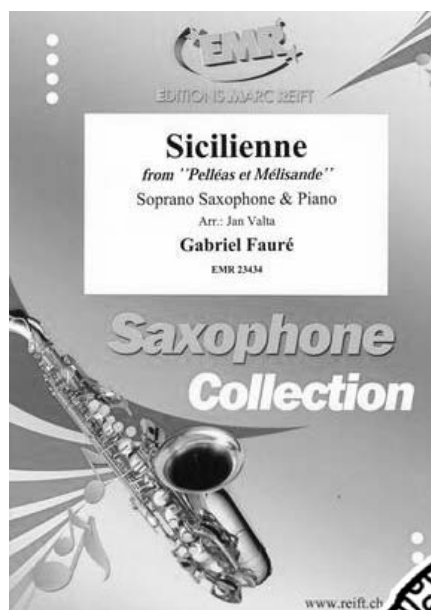
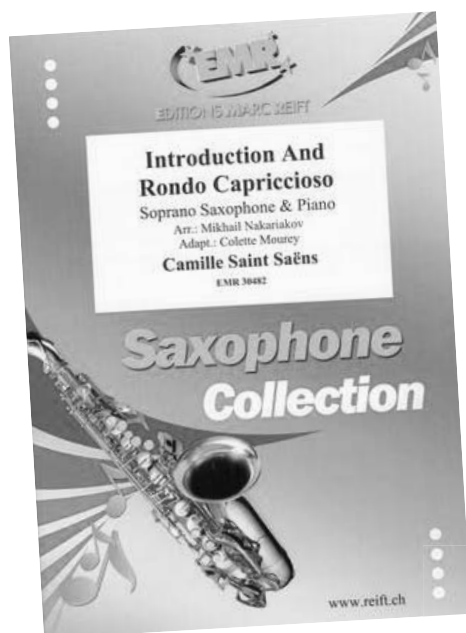
Musical score for measures 25-29. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). The melody in the top staff is a sequence of eighth and quarter notes. The piano accompaniment in the grand staff features 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.

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

Musical score for measures 34-39. The system consists of three staves. Measures 34-35 have whole rests in the top staff. The piano accompaniment in the grand staff continues with complex textures, including a prominent sixteenth-note pattern in the right hand of measure 34 and a more active bass line in measure 35.

Musical score for measures 40-44. 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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