

Sonate

RV 58 "Il Pastor Fido"

Tenor Saxophone & Piano / Organ

Arr.: Colette Mourey

Nicolas Chédeville

Publié sous le nom de Antonio Vivaldi

EMR 98043

EMR 51982: Tenor 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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**TENOR
SAXOPHONE**

RV 58 "Il Pastor Fido"

Nicolas Chédeville

(1705-1782)

Publié sous le nom de

Antonio Vivaldi

(1678-1741)

Arr.: Colette Mourey

I

Vivace ♩. = 56

[illegible]

Adagio ♩ = 6♩

Sonate

RV 58 "Il Pastor Fido"

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I

Vivace ♩ = 56

Tenor Saxophone

Piano /
Organ

5

11

17

mf *espress.* *mf* *espress.* *cresc.*

EMR 98043

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22

Measures 22-26 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 key signature has one sharp (F#). Measures 22 and 23 feature a triplet of eighth notes in the treble staff, marked with *dim.* (diminuendo). Measures 24 and 25 feature a tremolo in the treble staff, marked with *cresc.* (crescendo). Measure 26 features a tremolo in the treble staff, marked with *dim.* (diminuendo). The piano accompaniment in the grand staff includes chords and moving lines in both hands, with *dim.* and *cresc.* markings in measures 23, 25, and 26 respectively.

27

Measures 27-31 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 key signature has one sharp (F#). Measures 27-31 show a melodic line in the treble staff with a *mp* (mezzo-piano) dynamic marking at the end of measure 31. The piano accompaniment in the grand staff features chords and moving lines, with *mp* and *tr* (trills) markings in measures 28, 30, and 31.

32

Measures 32-36 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 key signature has one sharp (F#). Measures 32-36 show a melodic line in the treble staff with a *cresc.* (crescendo) marking in measure 33 and a *tr* (trill) in measure 34. The piano accompaniment in the grand staff features chords and moving lines, with a *cresc.* marking in measure 33.

37

Measures 37-41 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 key signature has one sharp (F#). Measures 37-41 show a melodic line in the treble staff with a *dim.* (diminuendo) marking in measure 38 and a *tr* (trill) in measure 39. The piano accompaniment in the grand staff features chords and moving lines, with a *dim.* marking in measure 40.

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.

Measures 6-10 of the musical score. Both the vocal line and the piano accompaniment are marked *mp sempre cresc.* (mezzo-piano, always crescendo). The vocal line continues with a half note C5, a half note D5, and a half note E5. The piano accompaniment features a complex texture with sixteenth-note runs and chords.

Measures 11-15 of the musical score. The vocal line is marked *mf* (mezzo-forte) and *cresc.* (crescendo). The piano accompaniment is also marked *mf* and *cresc.*. The texture remains dense with intricate piano parts and sustained vocal notes.

Measures 16-20 of the musical score. The vocal line continues with a half note F5, a half note G5, and a half note A5. The piano accompaniment maintains its complex, rhythmic texture, supporting the vocal melody.

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 and half notes. 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 continues with five measures, including some 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.

36

Measures 36-40 of the musical score. The vocal line continues with five measures, including some 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.

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 right hand has whole rests. The left hand plays a rhythmic pattern of eighth and sixteenth notes. Measure 1 includes the marking *mp espress.*

System 2 (Measures 4-6): The right hand enters with a melodic line. Measure 4 includes the marking *mp espress.*. Measure 6 includes a trill marking *tr* over a note.

System 3 (Measures 7-9): The right hand continues the melodic line. Measure 7 includes a trill marking *tr* over a note.

System 4 (Measures 10-13): The right hand continues the melodic line. Measure 10 includes a trill marking *tr* over a note. Measures 11 and 12 include the marking *cresc.* (crescendo).

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*) and decisive (*deciso*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the violin part has a melodic line with some rests.

7

Measures 7-12 of the musical score. The piano part continues with its rhythmic pattern, and the violin part has a melodic line with some rests. The dynamic is marked *f deciso* at measure 7. The piano part has a fermata at the end of measure 12.

13

Measures 13-18 of the musical score. The piano part continues with its rhythmic pattern, and the violin part has a melodic line with some rests. The dynamic is marked *mf* at measure 13 and *mp* at measure 14. The piano part has a fermata at the end of measure 18.

19

Measures 19-24 of the musical score. The piano part continues with its rhythmic pattern, and the violin part has a melodic line with some rests. The dynamic is marked *mf* at measure 19 and *mp* at measure 20. The piano part has a fermata at the end of measure 24.

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 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.

30

Musical score for measures 30-33. The system consists of three staves. Measure 30 includes dynamic markings *dim.* and *mp*. Measure 31 includes *dim.*. Measure 32 includes *mp*. Measure 33 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 33.

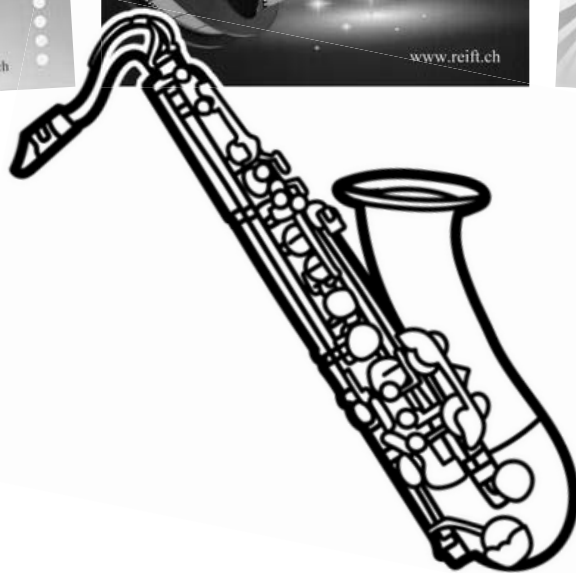
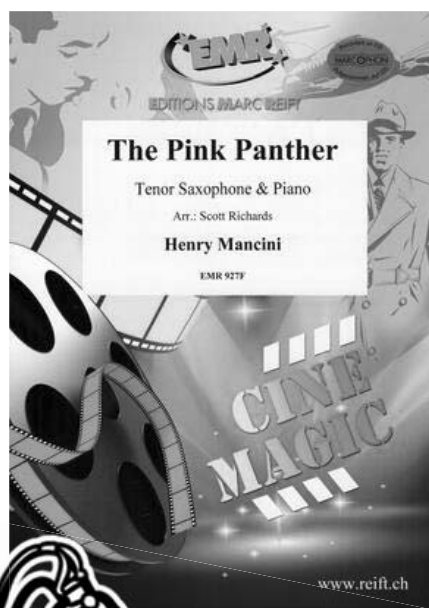
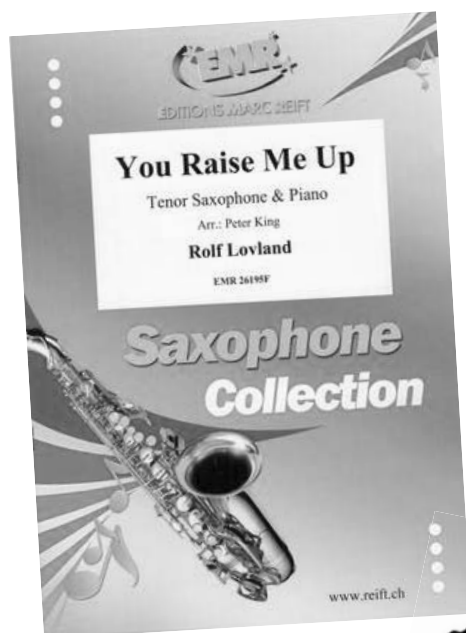
34

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 39.

40

Musical score for measures 40-43. 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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