

Sonate

RV 58 "Il Pastor Fido"

F Horn & Piano / Organ

Arr.: Colette Mourey

Nicolas Chédeville

Publié sous le nom de Antonio Vivaldi

EMR 98045

EMR 51982: F Horn & 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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F HORN

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

45

53

59

68

74

mf *espress.*

cresc. *dim.* *cresc.* *dim.*

mp *cresc.*

mf *f*

mf *mp*

p *mf*

sempre dim.

cresc. *mf dim.* *mp*

Adagio ♩ = 6♩

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Sonate

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Nicolas Chédeville

(1705-1782)

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I

Vivace ♩ = 56

F Horn

Piano / Organ

mf *espress.* *mf*

The first system of the musical score for 'Sonate RV 58' in 3/8 time. It features an F Horn part and a Piano/Organ part. The tempo is marked 'Vivace' with a quarter note equal to 56 beats. The key signature has one flat (B-flat). The Piano/Organ part begins with a mezzo-forte (*mf*) dynamic and an 'espress.' (espressivo) marking. The F Horn part has a mezzo-forte (*mf*) dynamic. Both parts include trills and slurs.

5

espress.

The second system of the musical score, starting at measure 5. It continues the F Horn and Piano/Organ parts. The Piano/Organ part is marked 'espress.' and includes a trill. The F Horn part also includes a trill.

11

The third system of the musical score, starting at measure 11. It continues the F Horn and Piano/Organ parts. The F Horn part includes a trill. The Piano/Organ part includes a trill and a crescendo marking.

17

cresc.

The fourth system of the musical score, starting at measure 17. It continues the F Horn and Piano/Organ parts. Both parts include a trill and a crescendo marking.

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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 top staff features a melodic line with triplets and trills, marked with *dim.*, *cresc.*, and *dim.*. The grand staff provides harmonic accompaniment, with the piano part marked *dim.*, *cresc.*, and *dim.* in the right hand, and a steady eighth-note bass line in the left hand.

Musical score for measures 27-31. The system consists of three staves. The top staff has a melodic line with trills, marked *mp* at the end. The grand staff features a piano accompaniment with chords and moving lines, marked *mp* in the right hand. The left hand continues with a steady eighth-note bass line.

Musical score for measures 32-36. The system consists of three staves. The top staff has a melodic line with trills, marked *cresc.*. The grand staff features a piano accompaniment with chords and moving lines, marked *cresc.* in the right hand. The left hand continues with a steady eighth-note bass line.

Musical score for measures 37-41. The system consists of three staves. The top staff has a melodic line with trills, marked *dim.*. The grand staff features a piano accompaniment with chords and moving lines, marked *dim.* in the right hand. The left hand continues with a steady eighth-note bass line.

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 the right hand and a bass line in the left hand.

6

Measures 6-10 of the musical score. The vocal line continues with a half note C5, a half note D5, and a half note E5. The piano accompaniment continues with the same rhythmic pattern. Both parts are marked with a mezzo-forte (mp) dynamic and a 'sempre cresc.' (always crescendo) instruction.

11

Measures 11-15 of the musical score. The vocal line features a half note F5, a half note G5, and a half note A5. The piano accompaniment continues with the same rhythmic pattern. Both parts are marked with a mezzo-forte (mf) dynamic and a 'cresc.' (crescendo) instruction.

16

Measures 16-20 of the musical score. The vocal line continues with a half note B5, a half note C6, and a half note D6. The piano accompaniment continues with the same rhythmic pattern. Both parts are marked with a mezzo-forte (mf) dynamic and a 'cresc.' (crescendo) instruction.

21

Measures 21-25 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and continues with eighth and quarter notes. A forte (*f*) dynamic marking is placed below the vocal line in measure 23. The piano accompaniment features a complex texture with chords and moving lines in both the right and left hands, also marked with a forte (*f*) dynamic in measure 23.

26

Measures 26-30 of a musical score. The vocal line continues with a half note G4, followed by a quarter rest, and then a half note A4. The piano accompaniment features a complex texture with chords and moving lines in both the right and left hands.

31

Measures 31-35 of a musical score. The vocal line continues with a half note G4, followed by a quarter rest, and then a half note A4. The piano accompaniment features a complex texture with chords and moving lines in both the right and left hands.

36

Measures 36-40 of a musical score. The vocal line begins with a half note G4, followed by a quarter rest, and then a half note A4. A mezzo-forte crescendo (*mf cresc.*) dynamic marking is placed below the vocal line in measure 36. The piano accompaniment features a complex texture with chords and moving lines in both the right and left hands, also marked with a mezzo-forte crescendo (*mf cresc.*) dynamic in measure 36.

Largo ♩. = 44

The musical score is for a piano piece in 8/8 time, marked 'Largo' with a tempo of ♩. = 44. The key signature has two flats (B-flat and E-flat). 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 a whole rest. The piano part (measures 1-3) is marked *mp espress.* and features a complex, arpeggiated texture in the right hand and a steady eighth-note bass line in the left hand.
- System 2 (Measures 4-6):** The first staff (measures 4-6) is marked *mp espress.* and includes a trill in measure 5. The piano part continues with similar textures.
- System 3 (Measures 7-9):** The first staff (measures 7-9) includes a trill in measure 7. The piano part features a long, flowing melodic line in the right hand.
- System 4 (Measures 10-13):** The first staff (measures 10-13) includes a trill in measure 10 and a crescendo (*cresc.*) in measure 11. The piano part also features a crescendo in measure 11.

Allegro ma non presto ♩ = 112

Measures 1-6 of the musical score. The piano part begins with a forte (*f*) dynamic and a 'deciso' (decisive) articulation. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4.

7

Measures 7-12 of the musical score. The piano part continues with a forte (*f*) dynamic and 'deciso' articulation. The melody in the right hand features a triplet of eighth notes in measure 10. The bass line provides a steady accompaniment.

13

Measures 13-18 of the musical score. The piano part continues with a forte (*f*) dynamic and 'deciso' articulation. The melody in the right hand features a triplet of eighth notes in measure 15. The bass line provides a steady accompaniment.

19

Measures 19-24 of the musical score. The piano part continues with a forte (*f*) dynamic and 'deciso' articulation. The melody in the right hand features a triplet of eighth notes in measure 21. The bass line provides a steady accompaniment.

25

Measures 25-29 of the 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 flat (B-flat). Measure 25 features a melodic line in the treble staff and a complex accompaniment in the grand staff. Measures 26-29 continue the melodic and harmonic development with various chordal textures and moving lines.

30

Measures 30-33 of the musical score. The system consists of three staves. Measure 30 has a melodic line in the treble staff with a *dim.* (diminuendo) marking, followed by a *mp* (mezzo-piano) marking in measure 31. The grand staff accompaniment also features a *dim.* marking in measure 30. Measures 32 and 33 show a crescendo leading to a *f* (forte) dynamic in measure 33. The treble staff has a melodic line, and the grand staff has a more active accompaniment.

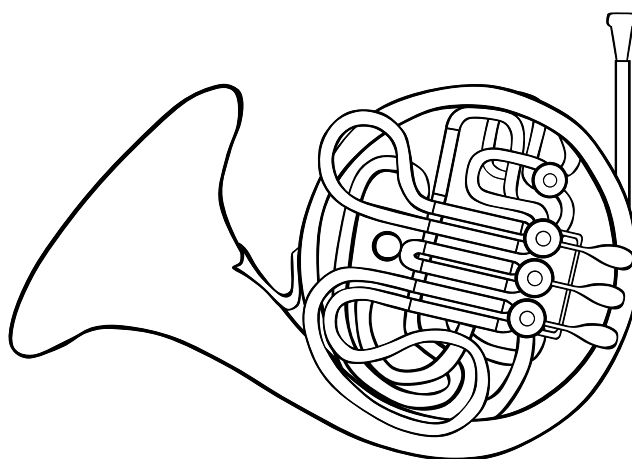
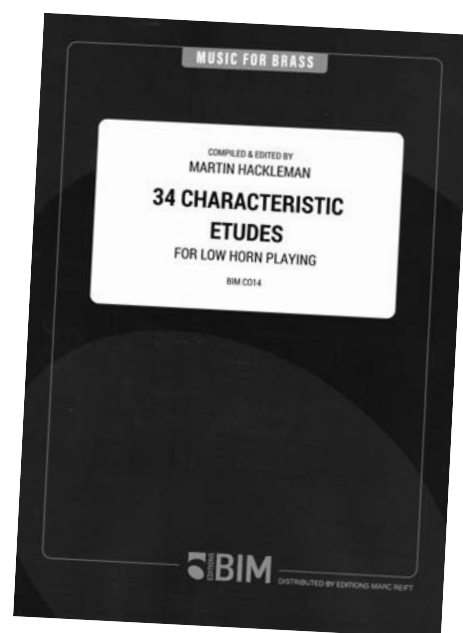
34

Measures 34-39 of the musical score. The system consists of three staves. Measures 34-39 show a melodic line in the treble staff and a complex accompaniment in the grand staff. The music features various chordal textures and moving lines, with a *f* (forte) dynamic marking in measure 34. The treble staff has a melodic line, and the grand staff has a more active accompaniment.

40

Measures 40-44 of the musical score. The system consists of three staves. Measure 40 has a melodic line in the treble staff with a *f* (forte) marking. The grand staff accompaniment also features a *f* marking. Measures 41-44 continue the melodic and harmonic development with various chordal textures and moving lines. The treble staff has a melodic line, and the grand staff has a more active accompaniment.

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