

Sonate

RV 58 "Il Pastor Fido"

Tuba & Piano / Organ

Arr.: Colette Mourey

Nicolas Chédeville

Publié sous le nom de Antonio Vivaldi

EMR 98049

EMR 51982: Tuba & 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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TUBA

Sonate

RV 58 "Il Pastor Fido"

Nicolas Chédeville

(1705-1782)

Publié sous le nom de

Antonio Vivaldi

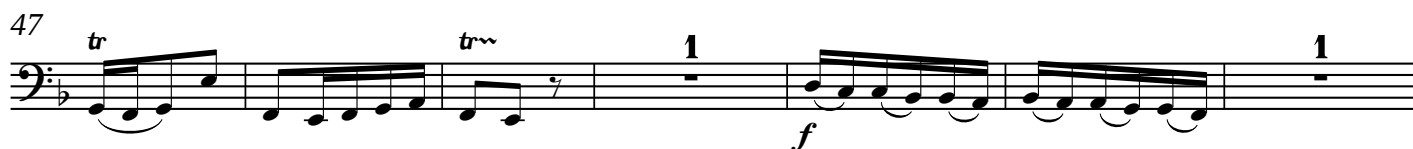
(1678-1741)

Arr.: Colette Mourey

I

Vivace ♩ = 56

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is illegal!



Adagio ♩ =



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Sonate

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I

Vivace ♩ = 56

Score for Tuba and Piano / Organ, measures 1 to 17.

Measures 1-4: Tuba has a rest, then a trill on G4. Piano/Organ starts with a melody in the right hand and a bass line in the left hand. Dynamics: *mf*, *espress.*

Measures 5-10: Continuation of the piano part. Tuba has a trill on G4. Dynamics: *espress.*

Measures 11-16: Continuation of the piano part. Tuba has a trill on G4. Dynamics: *cresc.*

Measure 17: Continuation of the piano part. Tuba has a trill on G4. Dynamics: *cresc.*

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Musical score for measures 22-26. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 22 features a triplet of eighth notes in the top bass staff, marked *dim.*. Measures 23-24 show a triplet of eighth notes in the top bass staff, marked *cresc.*. Measure 25 features a triplet of eighth notes in the top bass staff, marked *dim.*. The grand staff contains various chords and melodic lines, with *dim.* and *cresc.* markings in measures 23 and 25 respectively.

Musical score for measures 27-31. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 27 features a single eighth note in the top bass staff, marked *mp*. Measures 28-30 show a triplet of eighth notes in the top bass staff, marked *mp*. Measure 31 features a triplet of eighth notes in the top bass staff, marked *mp*. The grand staff contains various chords and melodic lines, with *mp* markings in measures 28 and 31 respectively.

Musical score for measures 32-36. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 32 features a triplet of eighth notes in the top bass staff, marked *cresc.*. Measures 33-34 show a triplet of eighth notes in the top bass staff, marked *cresc.*. Measure 35 features a triplet of eighth notes in the top bass staff, marked *cresc.*. Measure 36 features a triplet of eighth notes in the top bass staff, marked *cresc.*. The grand staff contains various chords and melodic lines, with *cresc.* markings in measures 33 and 35 respectively.

Musical score for measures 37-41. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 37 features a triplet of eighth notes in the top bass staff, marked *dim.*. Measures 38-39 show a triplet of eighth notes in the top bass staff, marked *dim.*. Measure 40 features a triplet of eighth notes in the top bass staff, marked *dim.*. Measure 41 features a triplet of eighth notes in the top bass staff, marked *dim.*. The grand staff contains various chords and melodic lines, with *dim.* markings in measures 38 and 40 respectively.

Alla breve (Fuga a cappella) ♩ = 88

Measures 1-5 of the musical score. The piece is in C minor, 2/4 time, with a tempo of 88 beats per minute. The bass line starts with a forte (f) dynamic. The piano accompaniment enters in measure 4 with a forte (f) dynamic.

6

Measures 6-10 of the musical score. The dynamics are marked *mp sempre cresc.* (mezzo-piano, sempre crescendo) for both the vocal and piano parts.

11

Measures 11-15 of the musical score. The dynamics are marked *mf* (mezzo-forte) and *cresc.* (crescendo) for both the vocal and piano parts.

16

Measures 16-20 of the musical score. The piano part features a complex rhythmic pattern with many beamed sixteenth notes.

21

Measures 21-25 of the musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 21 features a forte (*f*) dynamic marking in the bass staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

26

Measures 26-30 of the musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 26 features a forte (*f*) dynamic marking in the grand staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

31

Measures 31-35 of the musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

36

Measures 36-40 of the musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measures 36 and 37 feature a mezzo-forte (*mf*) crescendo (*cresc.*) dynamic marking in both the bass and grand staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Largo ♩. = 44

Measures 1-3 of the musical score. The piece is in 8/8 time and B-flat major. The bass line is mostly whole notes, while the treble line features a more active melody with eighth and sixteenth notes. The instruction *mp espress.* is written below the first measure.

4

Measures 4-6 of the musical score. The bass line continues with whole notes, and the treble line has a melodic line with some trills. The instruction *mp espress.* is written below the first measure of this system. A trill is marked in measure 6.

7

Measures 7-9 of the musical score. The bass line has a trill in measure 7. The treble line features a long, flowing melodic line with many grace notes. The instruction *tr* is written above the trill in measure 7.

10

Measures 10-12 of the musical score. The bass line has a trill in measure 10. The treble line has a melodic line with a crescendo. The instruction *tr* is written above the trill in measure 10, and *cresc.* is written below the treble line in measure 11.

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 flat (B-flat). The tempo is marked 'Allegro ma non presto' with a quarter note equal to 112 beats. The first system shows the beginning of the piece. The right hand starts with a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *f deciso* is present in the first measure.

7

Measures 7-12 of the musical score. The right hand continues with a melodic line featuring eighth and sixteenth notes. The left hand maintains the eighth-note accompaniment. The dynamic marking *f deciso* is present in measure 7. A fermata is placed over the final note of measure 12.

13

Measures 13-18 of the musical score. The right hand features a more active melodic line with eighth and sixteenth notes. The left hand continues the eighth-note accompaniment. The dynamic marking *f* is present in measure 13.

19

Measures 19-24 of the musical score. The right hand continues with a melodic line. The left hand continues the eighth-note accompaniment. The dynamic markings *mf*, *mp*, and *cresc.* are present in measures 19, 21, and 22 respectively.

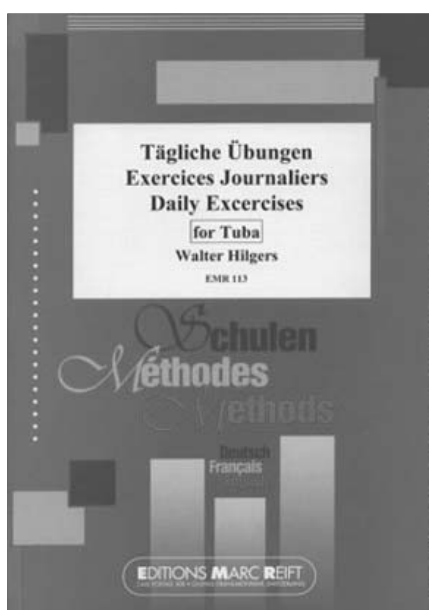
Measures 25-29 of the musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The music features a melodic line in the top bass staff and complex chordal textures in the grand staff.

Measures 30-33 of the musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. Dynamic markings include *dim.* (diminuendo), *mp* (mezzo-piano), and *f* (forte). The music continues with melodic and harmonic development.

Measures 34-39 of the musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The music features a melodic line in the top bass staff and complex chordal textures in the grand staff.

Measures 40-44 of the musical score. The system consists of three staves: a single bass 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 melodic and harmonic statement.

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