

Sonate

RV 58 "Il Pastor Fido"

Violin & Piano / Organ

Arr.: Colette Mourey

Nicolas Chédeville

Publié sous le nom de Antonio Vivaldi

EMR 98052

EMR 51982: Violin & 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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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

38

47

53

59

68

74

mf *espress.*

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

mp *cresc.*

dim. *mf*

f

mf *mp*

p *mf*

sempre dim.

cresc. *mf dim.* *mp*

Adagio

Sonate

RV 58 "Il Pastor Fido"

Nicolas Chédeville

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I

Vivace ♩ = 56

Violin

Piano / Organ

mf *espress.*

5

11

17

cresc.

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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 flat (B-flat). Measure 22 features a triplet of eighth notes in the treble staff, marked *dim.*. Measures 23-24 show a crescendo in the treble staff, marked *cresc.*. Measures 25-26 show a decrescendo in the treble staff, marked *dim.*. The piano accompaniment in the grand staff includes chords and moving lines in both hands, with *dim.* and *cresc.* markings in measures 23 and 25 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 flat. Measure 27 has a single eighth note in the treble staff, marked *mp*. Measures 28-31 feature a piano accompaniment with chords and moving lines in both hands, marked *mp*. The treble staff has trills in measures 28 and 30.

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 flat. Measures 32-33 feature a crescendo in the treble staff, marked *cresc.*. Measures 34-36 feature a piano accompaniment with chords and moving lines in both hands, marked *cresc.*. The treble staff has trills in measures 32 and 34.

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 changes to two sharps (F# and C#). Measures 37-38 feature a decrescendo in the treble staff, marked *dim.*. Measures 39-41 feature a piano accompaniment with chords and moving lines in both hands, marked *dim.*. The treble staff has a trill in measure 39.

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 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 rhythmic texture with many beamed sixteenth and thirty-second notes.

11

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 vocal line continues with a half note F5, a half note G5, and a half note A5. The piano accompaniment maintains its intricate rhythmic pattern.

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 its complex rhythmic texture, featuring many beamed sixteenth and thirty-second notes.

21

Measures 21-25 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then a half note G4, and ends with a half note G4. The piano accompaniment features a complex texture with chords and moving lines in both hands. A forte (*f*) dynamic marking is present in the vocal line at measure 23 and in the piano accompaniment at measure 24.

26

Measures 26-30 of a musical score. The vocal line consists of a half note G4, followed by a quarter rest, and then a half note G4. The piano accompaniment continues with a complex texture. A forte (*f*) dynamic marking is present in the piano accompaniment at measure 27.

31

Measures 31-35 of a musical score. The vocal line consists of a half note G4, followed by a quarter rest, and then a half note G4. The piano accompaniment continues with a complex texture. A forte (*f*) dynamic marking is present in the piano accompaniment at measure 32.

36

Measures 36-40 of a musical score. The vocal line consists of a half note G4, followed by a quarter rest, and then a half note G4. The piano accompaniment continues with a complex texture. A mezzo-forte (*mf*) crescendo (*cresc.*) dynamic marking is present in the vocal line at measure 37 and in the piano accompaniment at measure 38.

Largo ♩. = 44

The musical score is written for piano 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 vocal line and a piano accompaniment.

System 1 (Measures 1-3): The vocal line is mostly rests. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The dynamic is *mp* *espress.*

System 2 (Measures 4-6): The vocal line enters in measure 4 with a melody. The piano accompaniment continues. A trill is marked in the vocal line in measure 6.

System 3 (Measures 7-9): The vocal line continues with a melody. The piano accompaniment provides harmonic support. A trill is marked in the vocal line in measure 8.

System 4 (Measures 10-13): The vocal line concludes with a rising melody. The piano accompaniment also concludes. Crescendos are marked in both the vocal and piano parts in measures 11 and 12.

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 a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part begins with a forte dynamic (*f*) and is marked 'deciso'. The vocal line is mostly rests in these measures.

7

Measures 7-12 of the musical score. The piano accompaniment continues with a forte dynamic (*f*) and 'deciso' character. The vocal line enters in measure 7 with a melody. A fermata is placed over the vocal line in measure 12.

13

Measures 13-18 of the musical score. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. The vocal line continues with a melodic line, featuring a long note in measure 15.

19

Measures 19-24 of the musical score. The piano accompaniment has a dynamic marking of *mf* in measure 19, *mp* in measure 21, and a crescendo (*cresc.*) in measure 23. The vocal line has dynamic markings of *mf* in measure 19, *mp* in measure 21, and a crescendo (*cresc.*) in measure 23. The piece concludes with a final chord in measure 24.

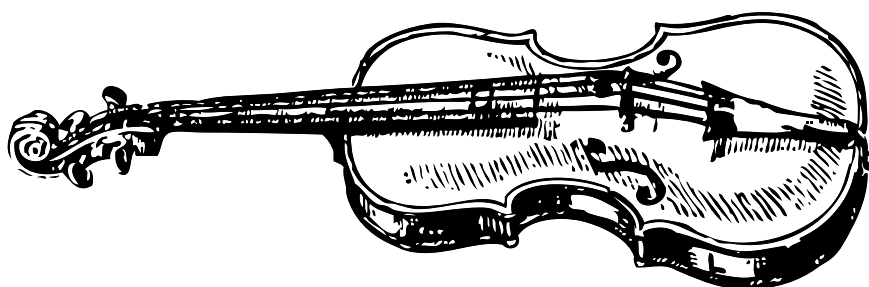
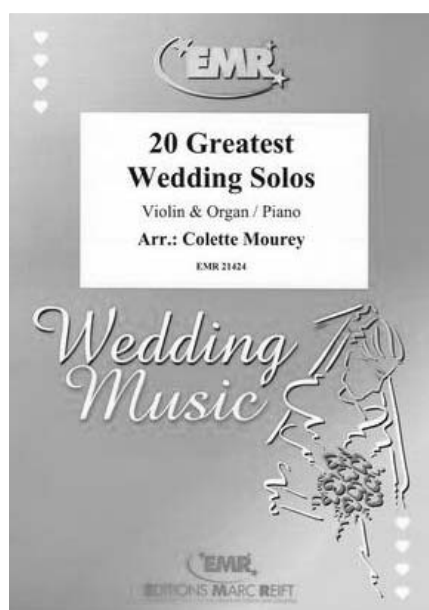
Musical score for measures 25-29. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 25: Treble staff has a half note B-flat, quarter note A, quarter note G, and half note F. Grand staff has a half note B-flat in the bass and a half note A in the treble. Measure 26: Treble staff has a half note E, quarter note D, quarter note C, and half note B. Grand staff has a half note G in the bass and a half note F in the treble. Measure 27: Treble staff has a half note B, quarter note A, quarter note G, and half note F. Grand staff has a half note E in the bass and a half note D in the treble. Measure 28: Treble staff has a half note E, quarter note D, quarter note C, and half note B. Grand staff has a half note C in the bass and a half note B in the treble. Measure 29: Treble staff has a half note D, quarter note C, quarter note B, and half note A. Grand staff has a half note A in the bass and a half note G in the treble.

Musical score for measures 30-33. 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 30: Treble staff has a half note B-flat, quarter note A, quarter note G, and half note F. Grand staff has a half note B-flat in the bass and a half note A in the treble. Measure 31: Treble staff has a half note E, quarter note D, quarter note C, and half note B. Grand staff has a half note G in the bass and a half note F in the treble. Measure 32: Treble staff has a half note B, quarter note A, quarter note G, and half note F. Grand staff has a half note E in the bass and a half note D in the treble. Measure 33: Treble staff has a half note E, quarter note D, quarter note C, and half note B. Grand staff has a half note C in the bass and a half note B in the treble. Dynamics: *dim.* (diminuendo) is marked in measures 30 and 31. *mp* (mezzo-piano) is marked in measures 31 and 32. *f* (forte) is marked in measure 33.

Musical score for measures 34-39. 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 34: Treble staff has a half note B-flat, quarter note A, quarter note G, and half note F. Grand staff has a half note B-flat in the bass and a half note A in the treble. Measure 35: Treble staff has a half note E, quarter note D, quarter note C, and half note B. Grand staff has a half note G in the bass and a half note F in the treble. Measure 36: Treble staff has a half note B, quarter note A, quarter note G, and half note F. Grand staff has a half note E in the bass and a half note D in the treble. Measure 37: Treble staff has a half note E, quarter note D, quarter note C, and half note B. Grand staff has a half note C in the bass and a half note B in the treble. Measure 38: Treble staff has a half note D, quarter note C, quarter note B, and half note A. Grand staff has a half note A in the bass and a half note G in the treble. Measure 39: Treble staff has a half note E, quarter note D, quarter note C, and half note B. Grand staff has a half note G in the bass and a half note F in the treble.

Musical score for measures 40-44. 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 40: Treble staff has a half note B-flat, quarter note A, quarter note G, and half note F. Grand staff has a half note B-flat in the bass and a half note A in the treble. Measure 41: Treble staff has a half note E, quarter note D, quarter note C, and half note B. Grand staff has a half note G in the bass and a half note F in the treble. Measure 42: Treble staff has a half note B, quarter note A, quarter note G, and half note F. Grand staff has a half note E in the bass and a half note D in the treble. Measure 43: Treble staff has a half note E, quarter note D, quarter note C, and half note B. Grand staff has a half note C in the bass and a half note B in the treble. Measure 44: Treble staff has a half note D, quarter note C, quarter note B, and half note A. Grand staff has a half note A in the bass and a half note G in the treble. Dynamics: *f* (forte) is marked in measure 40.

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