

Concerto

No.1 LA PRIMAVERA

I

Antonio Vivaldi, Op. 8 No. 1
1678-1741

A Giunt'è la Primavera

Allegro

Musical score for the first system of the concerto. The score is written for five parts: Violino solo, Violino I, Violino II, Viola, and Violoncello e Contrabasso Basso Continuo. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked **Allegro**. The music begins with a treble clef and a key signature of three sharps. The first measure of each part contains a whole note chord. The Violino solo part has a dynamic marking of *p* at the end of the first measure. The Violino I and II parts also have a dynamic marking of *p* at the end of the first measure. The Viola part has a dynamic marking of *p* at the end of the first measure. The Violoncello e Contrabasso Basso Continuo part has a dynamic marking of *p* at the end of the first measure. The score is divided into four measures. The first measure is a whole note chord. The second and third measures are eighth-note patterns. The fourth measure is a whole note chord. The key signature changes to two sharps (F#, C#) at the end of the fourth measure. A 6/5 time signature is indicated at the bottom of the fourth measure.

Musical score for the second system of the concerto. The score is written for five parts: VI. solo, VI. I, VI. II, Vla., and B.C. The key signature is two sharps (F#, C#) and the time signature is common time (C). The tempo is marked **Allegro**. The music begins with a treble clef and a key signature of two sharps. The first measure of each part contains a whole note chord. The VI. solo part has a dynamic marking of *f* at the end of the first measure. The VI. I and II parts also have a dynamic marking of *f* at the end of the first measure. The Vla. part has a dynamic marking of *f* at the end of the first measure. The B.C. part has a dynamic marking of *f* at the end of the first measure. The score is divided into four measures. The first measure is a whole note chord. The second and third measures are eighth-note patterns. The fourth measure is a whole note chord. The key signature changes to one sharp (F#) at the end of the fourth measure. A 6/5 time signature is indicated at the bottom of the fourth measure.

7

VI. solo

I

VI.

II

Vla.

B.C.

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

B

10

VI. solo

I

VI.

II

Vla.

B.C.

p *p* *p* *p*

Il canto

Solo

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

14

VI. solo

I

VI.

II

de gl' Ucelli

Solo

Solo *tr* *tr* *tr* *tr*

17

VI. solo

I

VI. II

19

VI. solo

I

VI. II

21

e festosetti La Salutan gl'

VI. solo

I

VI. II

23

Augei con lieto canto,

VI. solo

I

VI. II

25

tr

tr

tr

tr

tr

tr

VI. solo

I

VI.

II

27

tr

Tutti

Tutti

Tutti

VI. solo

I

VI.

II

Vla.

B.C.

6/4 5/3 6/4 5/3

30

tr

tr

C *Ei fonti allo Spirar de' Zeffiretti Con dolce mormoria*

p

p

[*p*]

[*p*]

[*p*]

VI. solo

I

VI.

II

Vla.

B.C.

6/4 5/3

33 *Scorrono intanto:*

VI. solo
VI. I
VI. II
Vla.
B.C.

35

VI. solo
VI. I
VI. II
Vla.
B.C.

37

VI. solo
VI. I
VI. II
Vla.
B.C.

6
5

39

VI. solo

I VI.

II VI.

Vla.

B.C.

$\frac{6}{5}$

$D f$

$\frac{6}{4}$ $\frac{5}{3}$

42

VI. solo

I VI.

II VI.

Vla.

B.C.

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

[Tuoni] yenzon' coprendo L' aer di
nero an amanto

45

VI. solo

I VI.

II VI.

Vla.

B.C.

E Lampi, e tuoni ad annuntiarla
eletti

47 Solo

VI. solo
I
VI.
II
Vla.
B.C.

6

49

VI. solo
I
VI.
II
Vla.
B.C.

6

51

VI. solo
I
VI.
II
Vla.
B.C.

53

VI. solo

I

VI.

II

Vla.

B.C.

VI. solo

I

VI.

II

Vla.

B.C.

Tutti

5/4 3#

6/4 5/3 6/4 5/3

58

VI. solo

I

VI.

II

Vla.

B.C.

Indi tacendo questi, gl' Angeletti, Tornan' di nuoro allor

Canto d' Ucelli

Solo

Tasto solo

6/4 5/3

canoro incanto:

62

VI. solo
I
VI. II
B.C.

Solo

65

VI. solo
I
VI. II
B.C.

66 Tutti

VI. solo
I
VI. II
Vla.
B.C.

[Tutti]

[Tutti]

[Tutti]

7 7

69

VI. solo

Solo

I

VI.

II

Vla.

B.C.

Tasto solo

72

VI. solo

B.C.

74

VI. solo

I

VI.

II

Vla.

B.C.

tr

Tutti

[Tutti]

77

VI. solo

I

VI.

II

Vla.

B.C.

p

[tr]

[p]

6/4 5/3 6/4 5/3 [p]

80

VI. solo

I

VI.

II

Vla.

B.C.

p

[tr]

6/4 5/3 6/4 5/3 6/4 5/3

II

F E quindi Sul fiorito ameno prato Al caro mormorio

Largo e pianissimo sempre

Il capraro che dorme

Violino solo

Violino I

Violino II

Viola

[come sopra]

[come sopra]

Il cane che grida

si deve suonare sempre molto forte, a strappato

di fronde e piante Dorme 'l Caprar col fido can'à lato.

4

VI. solo

I

VI.

II

Vla.

8

VI. solo

I

VI.

II

Vla.

12

VI. solo

I

VI.

II

Vla.

15

VI. solo

I

VI.

II

Vla.

18

VI. solo

I

VI.

II

Vla.

21

VI. solo

I

VI.

II

Vla.

24

VI. solo

I

VI.

II

Vla.

27

VI. solo

I

VI.

II

Vla.

30

VI. solo

I

VI.

II

Vla.

tr

33

VI. solo

I

VI.

II

Vla.

36

VI. solo

I

VI.

II

Vla.

tr

DANZA PASTORALE

G Di pastoral Zampogna al Suon festante Danzan Ninfe e Pastor nel tetto amato
Allegro

Violino solo

Violino I con sordino

Violino II con sordino

Viola

Basso Cont.
(Violoncello e Basso)

Di primavera all' apparir brillante.

3

tr. tr.

VI. solo

I

VI. [p]

II

Vla. [p]

B.C. p

6

VI. solo

I

VI. II

Vla.

B.C. Tasto solo

9

VI. solo

I

VI. II

Vla.

B.C.

12 Solo

VI. solo
VI. I
VI. II
Vla.
B.C.

15 [Tutti]

VI. solo
B.C.

6 6

17

VI. solo
B.C.

6

19

VI. solo
B.C.

7 6 5

22

Vl. solo

Tutti

I

VI.

II

Vla.

B.C.

Tasto solo

25

Vl. solo

I

VI.

II

Vla.

B.C.

[Tutti]

p

p

p

p

6 9 6 9 6 5 4

6 9 6 9 6 5 4

29

VI. solo *f*

I *f*

VI. II *f*

Vla. *f*

B.C. *f* 6 6 6



32

VI. solo

I

VI. II

Vla.

B.C.

Solo

6 4/2 6 6 #

35

VI. solo

VI. I

B.C.

Solo

6
5₄

7^b

38

VI. solo

VI. I

B.C.

Tasto solo

6
5₄

7

6
5

7

41

VI. solo

VI. I

B.C.

45

VI. solo

I

VI.

II

B.C.

Tutti

p

49

VI. solo

I

VI.

II

51

VI. solo

I

VI.

II

53

VI. solo

I

VI.

II

Vla.

p

55

VI. solo

I

VI.

II

Vla.

57

VI. solo

I

VI.

II

Vla.

B.C.

Tutti

[*f*]

f

f

f

[*f*] Tasto solo

59

VI. solo

I

VI. II

Vla.

B.C.



61

VI. solo

I

VI. II

Vla.

B.C. [Tutti]

6/4 5/4 6/4 5/4

64

VI. solo
I
VI.
II
Vla.
B.C.

9/4 8 # # 7

Detailed description: This system of music covers measures 64, 65, and 66. It features five staves: Violin solo (VI. solo), Violin I (I), Violin II (VI. II), Viola (Vla.), and Bassoon (B.C.). The key signature is one sharp (F#). The Violin solo part has a melodic line with slurs and accents. The Violin I and II parts play a similar melodic line. The Viola part has a more active line with slurs and accents. The Bassoon part has a rhythmic pattern with slurs and accents. The measure numbers 9/4, 8, #, #, and 7 are written below the Bassoon staff.

67

VI. solo
I
VI.
II
Vla.
B.C.

6b 8 6 # 7 6 7 6

Detailed description: This system of music covers measures 67, 68, and 69. It features five staves: Violin solo (VI. solo), Violin I (I), Violin II (VI. II), Viola (Vla.), and Bassoon (B.C.). The key signature is one sharp (F#). The Violin solo part has a melodic line with slurs and accents. The Violin I and II parts play a similar melodic line. The Viola part has a more active line with slurs and accents. The Bassoon part has a rhythmic pattern with slurs and accents. The measure numbers 6b, 8, 6, #, 7, 6, 7, and 6 are written below the Bassoon staff.

70

VI. solo

I

VI.

II

Vla.

B.C.

Solo

7 6 7 6

Tasto solo *sempre*

73

VI. solo

B.C.

76

VI. solo

B.C.

79 *tr* **Tutti**

Vl. solo

I

VI. *f*

II [*f*]

Vla. [*f*]

B.C. **Tutti** [*f*]

81

Vl. solo

I

VI.

II

Vla.

B.C. [Tasto solo]

83

VI. solo

I

VI.

II

Vla.

B.C.

86

VI. solo

I

VI.

II

Vla.

B.C.

p

tr.

p

p

p

Tutti [Tasto solo]

[*p*]

[Tutti]