

# VIVALDI

## ThefourthSeasons

### Spring

#### I

**Allegro**

3	+	3	3	+	4
<p>A</p> <p>E (echo) antecedent <b>Ritornello</b>   <i>p</i></p>			<p>(echo) consequent   repetition <i>f</i>   <i>p</i></p>		

14

	14
<p>B</p> <p>E <i>Singsings of the birds</i></p>	<p>canonic dialogue between soloits Violino and 1st Violino contrapuntal part in 2nd Violino</p>

28

3
<p>A<sub>1</sub></p> <p>E consequent <b>Ritornello</b></p>

31

6'	+	4	
<p>C</p> <p>E <i>Thegrovemurmurs</i></p>			

41

3
<p>A<sub>2</sub></p> <p>B consequent <b>Ritornello</b></p>

44

	12
<p>D</p> <p><i>Storm</i></p>	<p>evolutions in arpeggio of the soloist Violino (<i>flashing</i>) + harmonic support of the Ripieno (<i>thunderstorm</i>)</p>

56

3
<p>A<sub>3</sub></p> <p>c# consequent <b>Ritornello</b></p>

59

7	5	5
<p>E</p> <p>c# three violini (only) pedal in Bass <i>Thematicgloss</i> (<i>turn of the birds</i>)</p>	<p>complementary motif derivated of theRitornello Tutti</p>	<p>V of E &amp; E Soloist violino + Bass</p>

76

3	+	4	
<p>A<sub>4</sub></p> <p>E consequent <b>Ritornello</b></p>			<p>repetition <i>p</i></p>

# Largo

## II

	1	2 + 2 + 2	11
A			consequent melodic episode - with head of theme -

A <sub>1</sub>	1	2 + 2	6	4	4	2	
	rhythmic cells	Melodic theme	consequent melodic episode			echo	rhythmic codetta

# Pastoral Dance

## III

### Allegro

	3	3	1 + 1	1 + 1	1 + 1	1 + 1
A			1st design	2nd des.	3rd des.	repet. cadential codetta
	E		echo	echo	echo	VI soloist + pedal Bass
	consequent period					

15	1 + 1 + 1	2	2
B	ascendent sequence	descend. sequence	cadential codetta
	episode soloist Violino + Bass		

	3	2 + 2	2	1 + 1 + 1 + 1 + 1
A <sub>1</sub>		echo	design in imitations	rept.   codetta
	consequent period		soloist Violino + Bass	

	4	1 + 1 + 1 + 1 + 2 + 2	10
C	episode motif of the consequente of A <sub>1</sub> (4 times)	imitation cadential transition with 3th design of A	echo Tutti episode motif in soloist Violino

	3	3	4	2 + 2
A <sub>2</sub>	Ritornello	motif (3 times)	cadential sequence imitation of A <sub>1</sub> contrap. design in Bass	modulating codetta

	8
D	recitative of the soloist Violino pedal in Bass

	3	1 + 1 + 1 + 1 + 1 + 1 + 1 + 1
A <sub>3</sub>	Ritornello	2nd design
		repet. 3th design
		repet. echo

# VIVALDI

## The fourth Seasons

### Spring

## La Primavera

*Giunt'è la Primavera e festosetti  
la salutano gli Augei con lieto canto  
e i fonti allo spirar de'Zeffiretti  
con dolce mormorio scorronno intanto.*

*Vengon compredo l'aer di nero manto  
e lampi, e i tuoni ad annuntiarla eletti  
indi, tacendo questi, gli Augelletti  
tornan di nuovo al lor canoro incanto.*

*E quindi sul fiorito ameno prato  
al caro mormorio di fiore e piante  
dorme'l Caprar col fido can al lato.*

*Di pastoral zampogna al suon  
festante danzan Ninfe e Pastor nel tetto  
amato di primavera all'apparir brillante.*

## **Spring**

Spring has come and joyfully  
the birds greet it with happy song, and the brooks,  
while the streams flow along  
with gentle murmur as the zephyrs blow.

There come, shrouding the air with a black cloak,  
lightning and thunder chosen to herald [the storm];  
then, when these are silent,  
the little birds return to their melodious incantations.

And now, in the pleasant, flowery meadow,  
to the soft murmur of leaves and plants,  
the goatherd sleeps with his faithful dog at his side.

To the festive sound of a pastoral bagpipe,  
nymphs and shepherds dance under their beloved roof,  
greeting the glittering arrival of the spring.



## LEARNING PROCESS

### 1st class

1. With the outline projected onto the board, the structure of the piece is explained in general terms: if it is a first movement of a Symphony, its sections (Exposition, Development, Recapitulation, Coda) and the subsections.

2. The content of the subsection of **Theme 1** is explained: what the Theme is, repetitions, counterenunciates, transitions, complementary motifs, bridges, etc., and to the extent that it is relevant, observations on the character, tempo, dynamics, rhythm, etc. of the piece. If the Theme can be sung, it is taught so that they can sing it with the orchestra. Once explained, they are invited to ask any appropriate questions.

3. Listening to this part of the work. While the music is playing, one pupil (helped by the teacher) points out the progress of the musical discourse on the outline on the blackboard. At the end of this fragment, a pause is made (with the compact disk or cassette on PAUSE).

4. The class proceeds in a similar manner in the subsection of **Theme 2**. Listening (another pupil indicates; they will take turns). PAUSE

5. Final subsection. Listening and PAUSE. This is the end of the Exposition.

6. Brief explanatory recapitulation on what has been heard, proceeding immediately to hear again without a pause the entire Exposition. PAUSE.

7. Explanation of the content of the **Development**, and listening to parts or to the whole, as the case may be. PAUSE.

8. Explanation of the section of **Recapitulation**: likenesses, similarities, differences, singularities, elisions, additions, etc., with regard to the Exposition, Listening and PAUSE.

9. The **Coda**: explanation and listening. Questions and comments.

*Approximation duration: 30 to 35 minutes.*

### 2nd class

1. A brief reminder, with the Outline projected, of what was explained in the previous class.

2. Listening to the complete Movement. Several pupils, taking turns in order – one for the Exposition, another for the repetition, another for the Development, etc.-, will indicate the progress of the musical flow on the outline.

3. If you wish to do the whole Symphony, the **Second Movement** will be explained in the manner set out above.

### 3rd class

1. Listen again to the Movement explained in the second class.

2. If you plan to study only two Movements for a test, this can be done in a fourth class. If you plan to study more, you follow the above guidelines. You should only observe that in the class in which the final Movement is remembered, it is possible to listen also to some of the earlier ones that are more difficult. Let the pupils themselves decide.

*It should be pointed out that setting a single Movement or a relatively short piece for a test is too easy for pupils from twelve to fourteen years of age for example if they have proper training.*

### Exam

1. Each pupil is given the test-sheet of the Outlines. The way the test is carried out is very simple: Begin to listen; the pupils must follow the music through the projection. At a pre-decided moment, the teacher stops the music (using PAUSE) so that the pupils can indicate the place with a dash in the margin. They should be given about three seconds and you should continue in the same way until you have made a total of some ten stops (if you wish to mark up to ten).

2. Classification: One point for each correct answer. If an indication is approximate, it is possible to give half a point for it.

3. In the class in which the exercises are handed over, the places where the halts were made must be marked and the possible questions of the students can be dealt with.

## The statistical graph

The statistical graph is an important element in the process of evaluation, for pedagogical reasons and social. Among the highlights is the interest of parents in evaluating the capacity of your child, placing it in the context of their group fellow.

## How to use

At the classe of the delivery of exercises, the teacher will inform students about the correct answers or solutions, and will be met their potential claims or demands.

The statistical rating will be taking the following form: A show of hands, will be doing the counting of the notes (how many had ten, how many had nine, and so on).

Each result is transcribed to the statistical cadre that is printed in the road test.

E s t a t i s t i c											Mean note
10	9	8	7	6	5	4	3	2	1	0	

Finally, students calculated the mean. Thus conscience take their own performance.

**Considerations on the statistics qualifying** *(on the next page)*

## Considerations on the statistics qualifying

In assessing the results obtained in a statistical control must take into account some important respects.

The graphic we could take as a paradigm or type would be this:

Points	10	9	8	7	6	5	4	3	2	1	0
Pupils		2	3	5	6	4	2	-	-	-	-

in which we see, first, that all ratings have been above five. Then, that most are in grades seven and eight, that is, in the center. And lastly, a decrease toward both ends.

This is what should be normal in a group with capabilities normally distributed, with a yield normal intellectual and a suitable education.

One notable deviation on the chart "kind" would not be logical, and could respond to several indicators:

- 1) If it is significantly better-all grades displaced upwards, may:
  - Tests were lower than the capacity of the group;
  - Teaching and progress of the group were optimal (in which case it is perfectly permissible)
- 2) If it is significantly worse-all grades downward-displaced, may:
  - tests were above the capacity of the group
  - the progress or performance of the group were low
  - teaching was not up to the circumstances
  - the group is diminished in their abilities.
- 3) If there is a noticeable shift toward the extremes, leaving the center ralo,
  - obviously the group is uneven in capabilities or progress.

The first indicator tells us that we must move immediately to another topic, or "raise the bar".

The second we must warn about the causes of diversion, in order to remedy the deficiencies, both students and the professor himself.

The third pose a great challenge for the teacher, and some sacrifice for each of the subgroups.

- the progress or performance of the group were low
- teaching was not up to the circumstances
- the group is diminished in their abilities.