

Il Cimento dell' Armonia e dell' Inventione -- Concerto I

Allegro

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12

B Canto dè gl' Vcelli

Solo

Canto dè gl' Vcelli

Solo

Canto dè gl' Augelli

Solo

6 5 6 5

16

19

e festosetti La Salutan gl'Augei con lieto canto,

22

22

25

25

Tutti

Tutti

Tutti

Tutti

Tutti

28

28

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

E i fonti allo Spirar de'Zeffiretti Con dolce mormorio Scorrono intanto:

31

C

Scorrono i Fonti

Piano

Scorrono i Fonti

Piano

Scorrono i fonti

Piano

Scorrono i fonti

Piano

34

37

40

Forte

Forte

Forte

Forte

Forte

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

Vengon' coprendo l'aer di nero amanto E Lampi, e tuoni ad annuntiarla eletti;

44

D

Tuoni

Tuoni

Tuoni

Tuoni

Tuoni

46

Solo

48

Measures 48-49 of a musical score in A major (three sharps). The score consists of five staves. The first staff (treble clef) features a melodic line with eighth-note triplets in measures 48 and 49, separated by a whole rest. The second, third, and fourth staves (treble clefs) contain a continuous eighth-note accompaniment pattern. The fifth staff (bass clef) also features a continuous eighth-note accompaniment pattern. A '6/5' time signature change is indicated above the fifth staff between measures 48 and 49.

50

Measures 50-51 of the musical score. The first staff (treble clef) continues the melodic line with eighth-note triplets. The second, third, and fourth staves (treble clefs) continue the eighth-note accompaniment pattern. The fifth staff (bass clef) continues the eighth-note accompaniment pattern. The '6/5' time signature change is indicated above the fifth staff between measures 50 and 51.

52

Measures 52-53 of the musical score. The first staff (treble clef) continues the melodic line with eighth-note triplets. The second, third, and fourth staves (treble clefs) continue the eighth-note accompaniment pattern. The fifth staff (bass clef) continues the eighth-note accompaniment pattern.

54

Tutti

56

Indi tacendo questi, gl'Augelletti Tornan' di nuovo al lor canoro incanto:
Canto d' Vcelli

59

Solo

Canto d' Vcelli

Solo

Tasto Solo

62

Canto d' Augelli
Solo

65

Tutti
Tutti
Tutti
Tutti

67

Tutti
Tutti

70

Solo

Tasto Solo

73

76

Tutti

Tutti

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

79

Piano

Piano

Piano

Piano

Piano

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

Largo

E quindi Sul fiorito ameno prato Al caro mormorio di fronde e piante Dorme'l Caprar col fido can' à lato.

F

Il Capraro che dorme

Violino Principale

Largo

Mormorio di frondi, e piante

Solo

Violino Primo

Largo e Pianissimo Sempre

Mormorio di fronde, e Piante

Violino Secondo

Largo e Pianissimo Sempre

Il Cane che grida

Alto Viola

Largo, si deve suonare sempre molto forte, e Strappato

Organo e Violoncello

Largo Tacet

3

5



System 5 of a musical score in A major (three sharps). It consists of five staves. The top staff has a melody starting with a quarter note G4, a quarter note A4, and a half note B4, followed by a half note G4 and a quarter note F#4. The second staff has a continuous eighth-note accompaniment. The third staff has a continuous eighth-note accompaniment. The fourth staff is a bass line with a quarter rest, a quarter note G2, and a half note F#2. The fifth staff is a bass line with a whole rest.

7



System 7 of a musical score in A major. It consists of five staves. The top staff has a melody starting with a quarter note G4, a quarter note A4, and a half note B4, followed by a half note G4 and a quarter note F#4. The second staff has a continuous eighth-note accompaniment. The third staff has a continuous eighth-note accompaniment. The fourth staff is a bass line with a quarter rest, a quarter note G2, and a half note F#2. The fifth staff is a bass line with a whole rest.

9



System 9 of a musical score in A major. It consists of five staves. The top staff has a melody starting with a quarter note G4, a quarter note A4, and a half note B4, followed by a half note G4 and a quarter note F#4. The second staff has a continuous eighth-note accompaniment. The third staff has a continuous eighth-note accompaniment. The fourth staff is a bass line with a quarter rest, a quarter note G2, and a half note F#2. The fifth staff is a bass line with a whole rest.

11

Measures 11 and 12 of a musical score in A major (three sharps). The score consists of five staves. The top staff (treble clef) features a melodic line with a half note G4, a quarter note A4, and a quarter note B4, all tied across the bar line. The second staff (treble clef) contains a continuous eighth-note accompaniment pattern. The third staff (treble clef) contains a continuous eighth-note accompaniment pattern. The fourth staff (bass clef) contains a continuous eighth-note accompaniment pattern. The fifth staff (bass clef) contains a continuous eighth-note accompaniment pattern.

13

Measures 13 and 14 of a musical score in A major (three sharps). The score consists of five staves. The top staff (treble clef) features a melodic line with a half note G4, a quarter note A4, and a quarter note B4, all tied across the bar line. The second staff (treble clef) contains a continuous eighth-note accompaniment pattern. The third staff (treble clef) contains a continuous eighth-note accompaniment pattern. The fourth staff (bass clef) contains a continuous eighth-note accompaniment pattern. The fifth staff (bass clef) contains a continuous eighth-note accompaniment pattern.

15

Measures 15 and 16 of a musical score in A major (three sharps). The score consists of five staves. The top staff (treble clef) features a melodic line with a half note G4, a quarter note A4, and a quarter note B4, all tied across the bar line. The second staff (treble clef) contains a continuous eighth-note accompaniment pattern. The third staff (treble clef) contains a continuous eighth-note accompaniment pattern. The fourth staff (bass clef) contains a continuous eighth-note accompaniment pattern. The fifth staff (bass clef) contains a continuous eighth-note accompaniment pattern.

17

Measures 17-18 of a musical score in E major (three sharps). The score is written for five staves: Treble 1, Treble 2, Treble 3, Alto, and Bass. Measure 17 features a melodic line in Treble 1 starting on G4, a rhythmic pattern in Treble 2 and Treble 3, and a single note in the Alto staff. Measure 18 continues the melodic line in Treble 1, the rhythmic pattern in Treble 2 and Treble 3, and a single note in the Alto staff. The Bass staff is empty in both measures.

19

Measures 19-20 of a musical score in E major (three sharps). The score is written for five staves: Treble 1, Treble 2, Treble 3, Alto, and Bass. Measure 19 features a melodic line in Treble 1 starting on G4, a rhythmic pattern in Treble 2 and Treble 3, and a single note in the Alto staff. Measure 20 continues the melodic line in Treble 1, the rhythmic pattern in Treble 2 and Treble 3, and a single note in the Alto staff. The Bass staff is empty in both measures.

21

Measures 21-22 of a musical score in E major (three sharps). The score is written for five staves: Treble 1, Treble 2, Treble 3, Alto, and Bass. Measure 21 features a melodic line in Treble 1 starting on G4, a rhythmic pattern in Treble 2 and Treble 3, and a single note in the Alto staff. Measure 22 continues the melodic line in Treble 1, the rhythmic pattern in Treble 2 and Treble 3, and a single note in the Alto staff. The Bass staff is empty in both measures.

23

Measures 23-24 of a musical score in A major (three sharps). The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measures 23 and 24 are marked with a repeat sign. The melody in Treble 1 features a half note G4, a quarter note A4, and a half note B4 tied to the start of measure 24. Treble 2 and 3 play a continuous eighth-note accompaniment. Bass 1 has a half note G2, a quarter note A2, and a half note B2 tied to the start of measure 24. Bass 2 is silent.

25

Measures 25-27 of the musical score. Measure 25 continues the melody from measure 24 with a half note C5, a quarter note D5, and a half note E5 tied to the start of measure 26. Measure 26 features a half note F#5, a quarter note G#5, and a half note A5 tied to the start of measure 27. Measure 27 concludes with a half note B5, a quarter note C6, and a half note D6. The accompaniment in Treble 2 and 3 continues with eighth notes. Bass 1 has a half note G2, a quarter note A2, and a half note B2 tied to the start of measure 26. Bass 2 is silent.

28

Measures 28-30 of the musical score. Measure 28 continues the melody from measure 27 with a half note E5, a quarter note F#5, and a half note G#5 tied to the start of measure 29. Measure 29 features a half note A5, a quarter note B5, and a half note C6 tied to the start of measure 30. Measure 30 concludes with a half note D6, a quarter note E6, and a half note F#6. The accompaniment in Treble 2 and 3 continues with eighth notes. Bass 1 has a half note G2, a quarter note A2, and a half note B2 tied to the start of measure 29. Bass 2 is silent.

31



System 31: Five staves in G major (one sharp). The first staff has a treble clef and a key signature of one sharp. It contains a melodic line with a trill on the second measure. The second staff has a treble clef and a key signature of one sharp, containing a continuous eighth-note pattern. The third staff has a treble clef and a key signature of one sharp, containing a continuous eighth-note pattern. The fourth staff has a bass clef and a key signature of one sharp, containing a continuous eighth-note pattern. The fifth staff has a bass clef and a key signature of one sharp, containing a continuous eighth-note pattern.

34



System 34: Five staves in G major (one sharp). The first staff has a treble clef and a key signature of one sharp. It contains a melodic line with a trill on the second measure. The second staff has a treble clef and a key signature of one sharp, containing a continuous eighth-note pattern. The third staff has a treble clef and a key signature of one sharp, containing a continuous eighth-note pattern. The fourth staff has a bass clef and a key signature of one sharp, containing a continuous eighth-note pattern. The fifth staff has a bass clef and a key signature of one sharp, containing a continuous eighth-note pattern.

37



System 37: Five staves in G major (one sharp). The first staff has a treble clef and a key signature of one sharp. It contains a melodic line with a trill on the second measure. The second staff has a treble clef and a key signature of one sharp, containing a continuous eighth-note pattern. The third staff has a treble clef and a key signature of one sharp, containing a continuous eighth-note pattern. The fourth staff has a bass clef and a key signature of one sharp, containing a continuous eighth-note pattern. The fifth staff has a bass clef and a key signature of one sharp, containing a continuous eighth-note pattern.

Danza Pastorale

Di pastoral Zampogna al Suon festante Danzan Ninfe e Pastor nel tetto amato Di primavera all'apparir brillante.

G

Violino Principale

Allegro

Violino Primo

Allegro con Sordine

Violino Secondo

Allegro con Sordine

Alto Viola

Organo e Violoncello

Danza Pastorale

Danza Pastorale

Danza Pastorale

Danza Pastorale

Danza Pastorale

Danza Pastorale

Allegro

4

Piano

Forte

Piano

Forte

Piano

Forte

Piano

Forte

Tasto Solo

7

tr

tr

tr

9

5 staves of music in G major (one sharp). Measures 9-10. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth notes with slurs. The bass line has a half note in measure 9 and quarter notes in measure 10.

11

Solo

5 staves of music in G major (one sharp). Measures 11-13. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth notes with slurs. The bass line has a half note in measure 11 and quarter notes in measure 12. A "Solo" instruction is placed above the second staff in measure 12. Measures 13-14 show a melodic line in the treble clef and a bass line in the bass clef. The melody consists of eighth notes with slurs. The bass line has a half note in measure 13 and quarter notes in measure 14.

14

6

5 staves of music in G major (one sharp). Measures 14-15. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth notes with slurs. The bass line has a half note in measure 14 and quarter notes in measure 15. A "6" instruction is placed above the second staff in measure 15.

16

Measures 16-17 of a musical score in A major (three sharps). The score is written for five staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet marked with a '3' and a sharp sign. The second, third, and fourth staves (treble clefs) are empty, marked with a horizontal line. The fifth staff (bass clef) contains a bass line with dotted half notes and a triplet marked with a '3' and a sharp sign.

18

Measures 18-19 of the musical score. The first staff (treble clef) continues the melodic line with eighth and sixteenth notes. The second, third, and fourth staves (treble clefs) are empty, marked with a horizontal line. The fifth staff (bass clef) contains a bass line with dotted half notes.

20

Measures 20-22 of the musical score. The first staff (treble clef) continues the melodic line. The second, third, and fourth staves (treble clefs) are empty, marked with a horizontal line. The fifth staff (bass clef) contains a bass line with dotted half notes. Above the bass line, the numbers 7/5, 6/4, and 5# are written, indicating specific intervals or chords.

22

Tutti

Tasto Solo

25

Piano

Piano

Piano

Piano

6 9 6 9 6 5/4 6 9 6 9 6 5/4

Piano

29

Forte

Forte

Forte

Forte

6 6

Forte

31

6

6

33

Solo

+4

6

5

35

Solo

6

7

37

6 5 $\flat 7$ 6 $\flat 5$ $\flat 7$

39

6 5 7

Tasto Solo

42

46

Piano

Piano

49

51

53

Piano

55

57

Tutti

Forte

Forte

Forte

Tasto Solo

59

59

62

62

65

65

67

67

69

Solo

Tasto Solo Sempre

72

72

75

75

78

Tutti

78

80

80

83

86

Piano

Piano

Piano

Piano

Tutti Tasto Solo Tutti

La Primavera / Spring

Il Cimento dell' Armonia e dell' Invenzione -- Concerto I

Antonio Vivaldi (1678-1741)

Allegro

Violino Principale

A Giunt'è la Primavera

Allegro

Piano

4

Forte

7

10

Piano

B Canto dè gl' Vcelli

Solo

e festosetti La Salutan gl'Augei con lieto canto,

17

21

24

Tutti

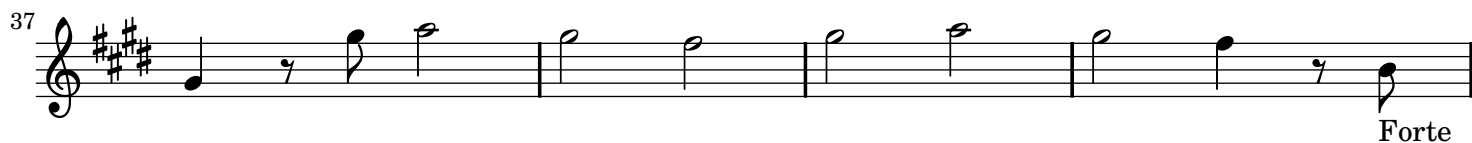
28

C E i fonti allo Spirar de'Zeffiretti Con dolce mormorio Scorrono intanto:
Scorrono i Fonti

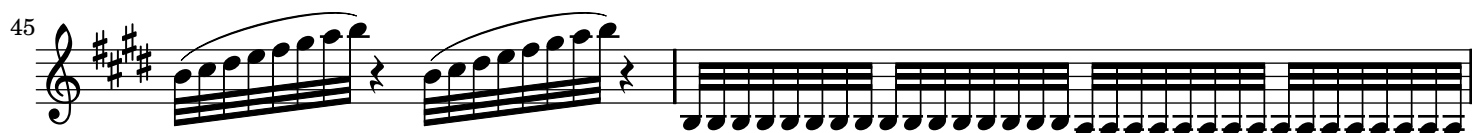
Piano

31

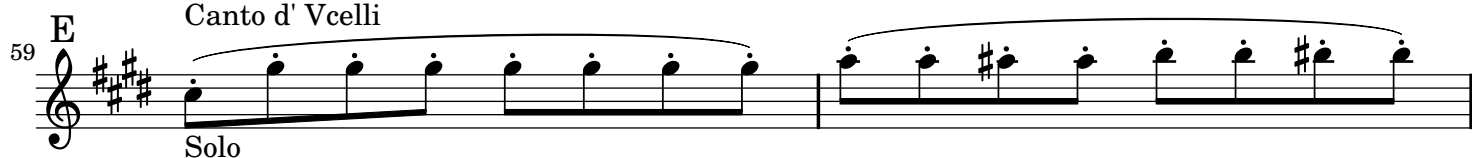
33



Vengon' coprendo l'aer di nero amanto E Lampi, e tuoni ad annuntiarla eletti;



Indi tacendo questi, gl'Augelletti 'Tornan' di nuovo al lor canoro incanto:
Canto d' Vcelli



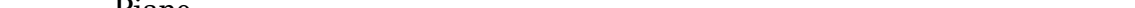
[illegible][illegible]

68 

71  Musical notation for measures 71-76. The key signature is three sharps (F#, C#, G#). The melody continues with eighth and sixteenth notes, including a triplet in measure 74. The bass line consists of a steady eighth-note accompaniment.

73 

76  Musical notation for measures 76-80. The key signature is three sharps (F#, C#, G#). The melody continues with eighth and sixteenth notes, ending with a trill (tr) on the final note.

79 

Largo

E quindi Sul fiorito ameno prato Al caro mormorio di fronde e piante Dorme'l Caprar col fido can' à lato.

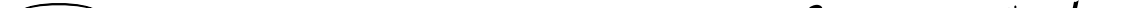
F Il Capraro che dorme

Violino
Principale

1. *Il Capriano che dorme*

Largo Solo



9 

20 

29 

Danza Pastorale

Di pastoral Zampogna al Suon festante Danzan Ninfe e Pastor nel tetto amato Di primavera all'apparir brillante.

Violino Principale

G

Danza Pastorale

Allegro

3

Piano

6

Forte

9

11

Solo

14

16

18

20

22

Tutti

25

Piano

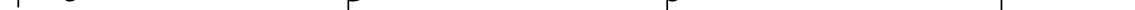
29

Forte

32

Musical notation for measures 32 through 39. The key signature has three sharps (F#, C#, G#). Measure 32 starts with a treble clef and contains two eighth notes (D5, E5) beamed together, followed by a quarter note (F#5), a half note (G#5), and another quarter note (F#5). Measures 33-34 contain eighth-note patterns with various accidentals. Measures 35-36 feature sixteenth-note runs. Measure 37 has a dotted quarter note (A5) and an eighth note (B5). Measure 38 has a dotted quarter note (C#6) and an eighth note (D6). Measure 39 ends with a whole note (E6). A "Solo" instruction appears below measure 39.

35 

37 

39

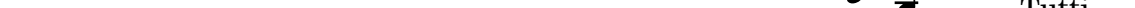
42

49 

51 

53 

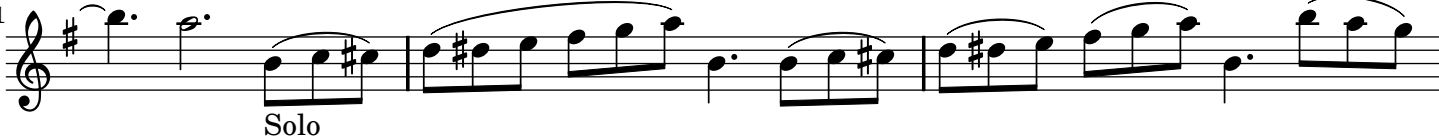
55 

57 

59 

62 

67 

71 
Solo

74 

77 

79 
Tutti

81 

83 

86 
Piano

La Primavera / Spring

Il Cimento dell' Armonia e dell' Invenzione -- Concerto I

Antonio Vivaldi (1678-1741)

Allegro

Organo e Violoncello

A

Allegro

Piano

6

Forte

Piano

11

B

13

Tutti

29

C

Piano

34

7

6

5

38

6

4

5

6

5

Forte

42

D

Tuoni

45

47

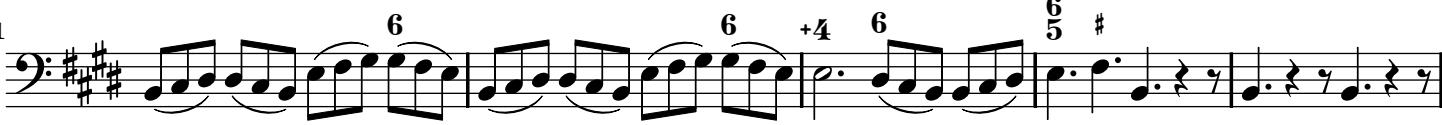
6

5

50

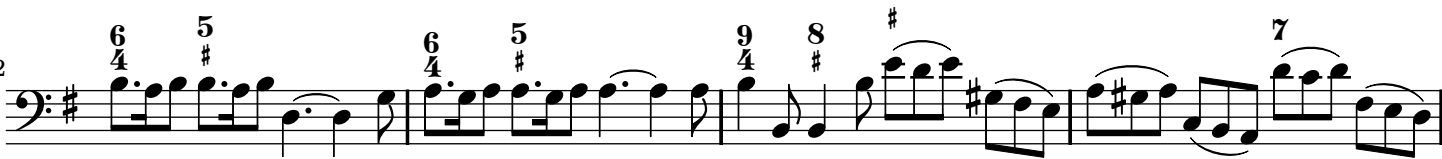
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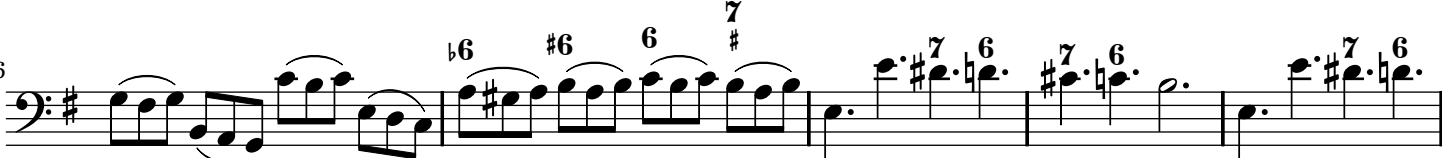
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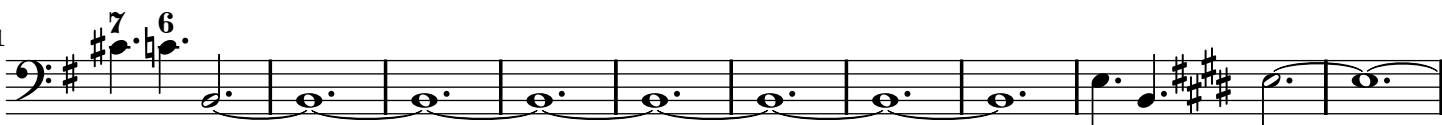
31 

36 
Tasto Solo

44 
Tasto Solo

62 

66 

71 
Tasto Solo Sempre

81 
Tutti Tasto Solo Tutti

La Primavera / Spring

Il Cimento dell' Armonia e dell' Invenzione -- Concerto I

Antonio Vivaldi (1678-1741)

Allegro

Alto Viola

A

Allegro Piano

5

Forte Piano

11

B

13

Tutti

30

C Scorrano i fonti

Piano

35

Forte

42

D Tuoni

45

47

50

53

55

59 E

6

69

78

Piano

Largo

Alto Viola

F Il Cane che grida

Largo, si deve suonare sempre molto forte, e Strappato

8

16

24

32

Danza Pastorale

Alto Viola

G Danza Pastorale

Allegro

Forte

Piano

Forte

Piano

Forte

61

66

71

84

Piano

La Primavera / Spring

Il Cimento dell' Armonia e dell' Invenzione -- Concerto I

Antonio Vivaldi (1678-1741)

Allegro

Violino Primo

A

Allegro

Piano

4

Forte

7

10

Piano

Canto dè gl' Vcelli

13

tr B

Solo

18

21

25

Tutti

29

tr C

Scorrono i Fonti

Piano

32

34

36

40

Forte

43

Tuoni

45

47

50

53

55

58

Canto d' Vcelli

Solo

62

65

Tutti

68

71

5

79 
Piano

Largo

F 
Violino Primo Mormorio di frondi, e piante
Largo e Pianissimo Sempre

3 

5 

7 

9 

11 

13 

15 

17 

19 

21 

23 

25

27

29

31

33

35

37

Danza Pastorale

Violino Primo

G

Danza Pastorale

Allegro con Sordine

3

Piano

6

Forte

8

10

13

9

24 *Piano*

28 *Forte*

32

35 *Solo*

38

41

45 *Piano*

49

51

53

55

57 *Forte*

60

63

68

71

81

83

86

Piano

La Primavera / Spring

Il Cimento dell' Armonia e dell' Invenzione -- Concerto I

Antonio Vivaldi (1678-1741)

Allegro

Violino Secondo

A

Allegro

Piano

4

Forte

8

Piano

Canto dè gl' Augelli

B

Solo

12

16

19

22

26

Tutti

29

C

Scorrono i fonti

Piano

32

34

36

40 **Forte**

43 **D Tuoni**

45

47

50

53

55

58 **E** **3** **Canto d' Augelli**
Solo

65 **Tutti**

68

71 **5**

79 **Piano**

Largo

F **Mormorio di fronde, e Piante**

Violino Secondo

Largo e Pianissimo Sempre

3

5

7

9

11

13

15

18

20

22

24

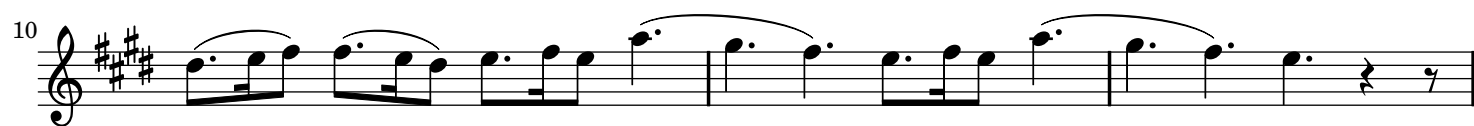
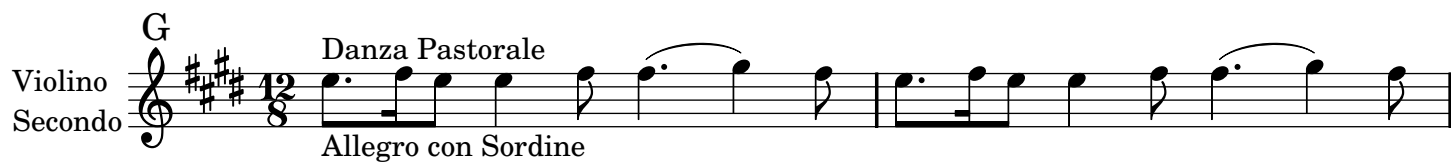
26

28

31



Danza Pastorale



52 

54 

56 

58 

61 

64 

69 

79 

82 

85 