

“SUMMER” FROM THE FOUR SEASONS

(First Movement)

Antonio Vivaldi

Arranged by Brendan McBrien

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

PROGRAM NOTES

Antonio Vivaldi (1678-1741) composed his wildly popular concertos, *The Four Seasons*, in 1725 as part of a set of 12 concertos, opus 8. Composed for a group of his students at the orphanage for girls where he taught (Ospedale della Pietà), one can only imagine what a talented teacher Vivaldi was to present such difficult works with such young musicians! One fact not widely known about these works is that Vivaldi composed a sonnet to accompany each concerto that included scenes from life associated with that particular season. This text was written right into the music so the performers would understand what the music was attempting to convey. 83 years later, Beethoven used a similar approach in his *Pastoral Symphony*, which contains descriptive titles for each movement that Beethoven said was “a matter more of feeling than of painting in sounds.” Vivaldi’s example is therefore more literal than Beethoven’s, given the text’s placement directly into the score.



NOTES TO THE CONDUCTOR

This music is hot, and Vivaldi wanted it that way! You'll feel the heat and experience a gathering summer storm in this work. There are parts for solo violin and cello, and like Vivaldi's original, the music includes his sonnet text written into the parts so students can experience what the master was communicating through the music. It is highly recommended that a good recording be presented to students in the course of preparing this work to help capture the stylistic quality of the music. The complete sonnet is given below to accompany the presentation of a recorded performance of the work.

SUMMER

I.

In this hard season scorched by the sun, man and flock languish, and the pine are on fire; the cuckoo begins to call, then the turtledove and goldfinch are heard singing. Zephyr, the west wind, gently blows, but Boreas, the north wind, suddenly enters into a contest with its neighbor, and the little shepherd weeps for he hears the awesome threatening storm and his fate.

II.

To his tired limbs rest is denied by the fear of lightning, awesome thunder, and the furious swarm of flies and hornets!

III.

Alas, his fears are justified. The sky is filled with thunder and lightning, and hail cuts down the proud grain.

"Summer" from The Four Seasons

(First Movement)

CONDUCTOR SCORE

Duration - 4:25

Antonio Vivaldi

Arranged by Brendan McBrien

Lento (♩ = 98)

(As if weakened from the heat)

In this harsh season scorched by the sun, man and flock languish, and the pine are on fire;

Violins I

Violins II

Viola

Cello

String Bass

pp mp mf

pp mp mf

pp mp mf

pp mp mf

pp mp mf

1 2 3 4 5 6 7

12 A tempo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

rit.

f pp p

f pp p

f pp p

f pp p

f pp p

8 9 10 11 12 13 14 15

I
Vlns.
II
Vla.
Cello
Str. Bass

16 17 18 19 20 21 22 23

f *mp*

I
Vlns.
II
Vla.
Cello
Str. Bass

24 25 26 27 28 29 30

p *mf* *pp*

Allegro (♩ = 104)
the cuckoo begins to call,
Solo

31

Vlns. I *mf*

Vlns. II

Vla.

Cello *mf* Solo V

Str. Bass

31

32

33

Vlns. I

Vlns. II

Vla.

Cello V

Str. Bass

34

35

36

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

37 38 39

Tutti

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

ff

ff

ff

ff

Tutti

ff

40 41 42

Tempo I (♩ = 98)

43

Vlns.

I

II

Vla.

Cello

Str. Bass

pp

pp

pp

pp

pp

43 44 45 46 47 48 49

then the turtledove and the goldfinch are heard singing.

50

Solo

accel.

Vlns.

I

II

Vla.

Cello

Str. Bass

mp

Solo

mp

mp

50 51 52 53 54 55

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

rall.

f *pp* *f*

tr

56 57 58 59 60 61

A tempo (♩ = 98)
Zephyr, the west wind, gently blows,

[62] Tutti

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p *p* *p*

62 63 64 65

I
Vlns.
II
Vla.
Cello
Str. Bass

66 67 68 69

I
Vlns.
II
Vla.
Cello
Str. Bass

70 71 72 73

74 *but Boreus, the north wind, suddenly enters into the contest with its neighbor,*

I
Vlns. *f*

II
Vlns. *f*

Vla. *f*

Cello *f*
Tutti

Str. Bass *f*

74 75 76

I
Vlns.

II
Vlns.

Vla.

Cello

Str. Bass

77 78 79

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

80 81 82

p

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

83 84 85

86

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

86 87 88

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

89 90 91

94

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp

pp

pp

pp

pp

92 93 94 95 96

and the little shephard cries for he hears the approaching storm and his fate.

Solo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Section

Solo

97 98 99 100 101 102

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

103 104 105 106 107 108 109

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

110 111 112 113 114 115 116

accel.

117 Più mosso (♩ = 104)

Tutti

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

f

f

f

f

117 118 119 120

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

p

p

p

p

121 122 123

125

Vlns.

Musical score for measures 124-126. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat). Measure 124 shows the beginning of the section. Measure 125 features a dynamic marking of *f* (lower octave optional) for the Violins and Cello. Measure 126 continues the musical material.

124

125

126

Vlns.

Musical score for measures 127-129. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat). Measure 127 continues the musical material. Measure 128 features a dynamic marking of *f* for the Cello. Measure 129 continues the musical material.

127

128

129

Str. Bass

132

Vlns.

Violin I and II staves for measures 130-132. The music features a rhythmic pattern of eighth notes with various accidentals and dynamics markings.

Vla.

Cello

Str. Bass

130

131

132

Vlns.

Violin I and II staves for measures 133-136. The music continues with a rhythmic pattern of eighth notes, ending with a fermata in measure 136.

Vla.

Cello

Str. Bass

133

134

135

136

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