



VIVALDI 维瓦尔第

The Four Seasons

Op.8, 1-4

四季

Op.8, 1-4



EULENBURG

湖南文艺出版社

Antonio Vivaldi

The Four Seasons

Le quattro stagioni • Die vier Jahreszeiten

Op.8,1-4(RV269,315,293,297)

Edited by / Herausgegeben von

Simon Launchbury

Urtext

安东尼奥·维瓦尔第

四季

Op.8,1-4

(RV269、315、293、297)

西蒙·劳恩契贝利 编订

净本



EULENBURG

湖南文艺出版社

图书在版编目(CIP)数据

维瓦尔第《四季》: Op.8,1-4 / (意)维瓦尔第作曲. —长沙: 湖南文艺出版社, 2007.10

(奥伊伦堡 CD + 总谱)

ISBN 978 - 7 - 5404 - 4010 - 7

I. 维… II. 维… III. 小提琴 - 协奏曲 - 总谱 - 意大利 - 近代 IV. J657.213

中国版本图书馆 CIP 数据核字(2007)第 166128 号

©2006 Ernst Eulenburg & Co. GmbH, Mainz

维瓦尔第

四季

Op.8,1-4

(RV269、315、293、297)

责任编辑: 孙佳 王雨

湖南文艺出版社出版、发行

(长沙市雨花区东二环一段 508 号 邮编: 410014)

网址: www.hnwy.net/music

湖南省新华书店经销 湖南新华精品印务有限公司印刷

*

2008 年 1 月第 1 版第 1 次印刷

开本: 970 × 680mm 1/16 印张: 6.5

印数: 1—2,000

ISBN 978 - 7 - 5404 - 4010 - 7

定价: 30.00 元 (含 CD)

音乐部邮购电话: 0731 - 5983102

音乐部传真: 0731 - 5983016

联系人: 沈冰

打击盗版举报电话: 0731 - 5983044 0731 - 5983019

若有质量问题, 请直接与本社出版科联系调换。

Preface

The *Four Seasons* are the first four of twelve concertos published as the *opera ottava* of Vivaldi by Le Cene of Amsterdam c.1725 with the title: 'Il Cimento dell'Armonia e dell'Invenzione' ('The Contest of Harmony and Invention'). Vivaldi added titles to several of his works, as was fashionable at the time, but the *Four Seasons* are unique in that they are prefaced by descriptive sonnets, assumed to be by the composer himself, which, as he writes in the dedicatory epistle, '[...] explain the music more easily'. The sections of the sonnets were initialled and the phrases inserted in the instrumental parts at the appropriate place. As well as the sonnets themselves, Vivaldi also added narrative captions to certain passages to highlight the descriptive nature of the music. This text matter is set out in a conflicting and generally haphazard manner in the source and a certain amount of tacit editorial adjustment has been made in the present edition particularly concerning the consistency of spelling and capitalization.

As there is no extant autograph the present edition is based on a copy of the early edition by Le Cene, now in the British Library, London. This source contains many phrasing and dynamic markings, and any editorial additions are for the sake of conformity between identical sections and unanimity between the parts; these are indicated with square brackets or in the case of slurs and ties as broken ligatures. The notational distinction of the two forms of staccato marking found in the source (i.e., the stroke and the dot) has been retained in this edition. Where a tempo indication appears with a dynamic mark in the source, e.g., *p e larghetto*, the tempo mark is placed above the system and the dynamic marking below in this edition.

The term *Organo* in the instrumental bass section is taken to mean an appropriate keyboard instrument, most certainly a harpsichord in the present context. The indication *Tasto solo* (without harmonization) is only occasionally terminated with a *Tutti* marking in the source; other necessary *Tutti* markings have been supplied editorially.

The Italian commentary – based on the prefatory sonnets – contains some minor inconsistencies of spelling, capitalization, punctuation, etc., in the sources. These texts have not been modernized in this edition.

Simon Launcbury

Spring

- A Spring has arrived, and
 B the birds cheerfully greet her with joyful song,
 C while the streams, at the Zephyrs' gentle blowing,
 flow with sweet murmuring.
- D The sky becomes cloaked in amarantine black
 by the noble heralds of thunder and lightning.
 E Then silencing them, the little birds
 return to their enchanting song.
- F And so, on the pleasant flowery meadow
 to the gentle murmur of leaves and plants,
 the goatherd sleeps with his faithful dog at his side.
- G To the festive sound of country bagpipes,
 nymphs and shepherds dance beneath the beloved vault
 at the shining appearance of spring.

Summer

- A Under the harsh weather set ablaze by the sun
 man and beast languish, and the pine tree is parched.
 B The cuckoo loosens his voice, and soon
 C the turtle dove and the goldfinch join him in song.
- D Sweet Zephyr blows, but in challenge
 Boreas suddenly moves to his side,
 E and the shepherd boy cries because he is afraid
 of the fierce impending storm, and his fate.
- F Rest is denied his weary limbs
 by the fear of lightning and violent thunder
 and the furious swarm of flies and bluebottles.
- G Ah, but sadly his fears are real;
 the sky thunders and flashes, and with hail
 cuts off the head of corn stalks and of lofty wheat.

Autumn

- A The peasant celebrates, with dances and singing,
 the great joy of a fortunate harvest;
 B and many, inflamed by Bacchus' liquor,
 C end their merriment in sleep.
- D Everyone is induced to leave the singing and dancing
 by the temperate air which brings contentment
 and the time which invites so many
 to the gentle delight of a sweet sleep.
- E The hunters go out to hunt at daybreak
 with horns, guns and dogs.
 F The wild beast flees, and they follow the trail.
- G Already dazed and exhausted by the great clamour
 of guns and dogs, wounded, it weakly threatens
 H to escape but is overpowered and dies.

Winter

- A Chilled and shivering in the snow which freezes
 B at the terrible wind's hard blast;
 C running with feet stamping all the time,
 D and teeth chattering because of the extreme cold;
- E spending peaceful and happy days by the fire
 while the rain outside pours down heavily;
 F walking on the ice and, with a slow step,
 G going carefully around it for fear of falling;
- H turning quickly, slipping and falling down;
 I going once more on the ice, and running fast
 L until the ice cracks and breaks apart,
- M hearing, as they come out from the ironclad gates,
 N Sirocco, Boreas and all the winds at war:
 this is Winter, but what joy it brings.

Translation Peter Owens

前 言

《四季》约于 1725 年由阿姆斯特丹的勒·塞内出版公司出版,是维瓦尔第取名为《和声与创意的尝试》十二首协奏曲中的前四首。维瓦尔第给自己的几首作品加上了标题,因为这是当时流行的做法。不过,《四季》与众不同的一点在于:它还包括一些描述性的十四行诗,而且据称出自作曲家本人笔下。维瓦尔第在题献信中写道:“……这些十四行诗更加容易解释这些音乐。”这些诗均为手写草体,诗行还被分散地写在恰当的乐段或乐句上。除了这些十四行诗外,维瓦尔第还给某些乐句加上了叙述性文字,以此来突出音乐的描述性本质。由于原文中的这些文字相互矛盾,而且总的来说比较随意,所以目前这个版本进行了大量的编辑工作,特别是单词拼写和字母大小写的一致性方面。

由于没有任何手稿保存下来,目前这个版本所依据的是现存于伦敦大英图书馆的一本勒·塞内的早期版本。本版本有许多分句处理和力度记号,编辑所加入的内容不仅是为了保证相同乐段之间的统一,也是为了保证不同部分之间的一致。这些内容都由方括号标出,至于连线和延音连接线均由断虚线标出。原版本中断奏记号的两种形式(即逗点和垂线)在本版本中均保持了原样。原版本中会同时出现速度记号和力度记号,如 *p e larghetto* (弱和小广板),但速度记号在本版本中出现在谱行的上方,力度记号出现在谱行的下方。

乐队通奏低音部所用的术语 *Organo* 指某种键盘乐器,最有可能是我们现在所称的羽管键琴。在原版本中 *Tasto solo* (不奏和弦)这一术语只偶尔出现在 *Tutti* (全奏)记号后,其他所必需的 *Tutti* 记号均为编辑所加。

原版本对前言性的十四行诗有许多意大利语点评,但这些点评在拼写、字母大小写、标点符号等方面存在一些不一致的地方。本版本没有将这些原文改成现代文。

西蒙·劳恩契贝利

(路旦俊 译)

春

春天已到来，
鸟儿唱着欢乐之歌来迎春，
微风轻拂清泉，
泉水潺潺流淌。

天空乌云密布，
雷声隆隆，电光闪闪。
雷鸣电闪转眼即逝，
小鸟重又唱起欢乐之歌。

在繁花似锦的草地上，
树叶在簌簌低声细语，
牧羊人睡在忠实的牧羊犬旁。

随着乡间欢快的风笛声，
仙女和牧羊人在苍穹下翩然起舞，
迎接这绚丽的春光。

(译自彼德·欧文斯英文版)

夏

炎热的太阳照耀大地，
人畜倦怠，松林干枯。
杜鹃敞开了它的喉咙，
斑鸠和金雀声声歌唱。

清新的和风迎面吹来，
转眼变成了凛冽北风，
牧羊少年为即将到来的
暴风雨和命运吓得哭泣。

疲惫的身体转侧难眠，
惧怕那闪电与雷鸣，
和那嗡嗡作响的蚊蝇。

啊，他的恐惧变成了现实，
雷鸣电闪，还有冰雹
砸坏了玉米和小麦。

(译自彼德·欧文斯英文版)

秋

农夫们载歌载舞，
欢庆丰收的喜悦；
高高举起的酒杯，
送他们进入梦乡。

清新凉爽的空气，
使众人停止歌舞；
他们等待着尽快
进入温柔的梦乡。

猎人拂晓去打猎，
带上号角、枪和狗，
追赶逃遁的猎物。

枪声和狗叫起伏，
猎物受伤而力竭，
终于被追杀而死。

(译自彼德·欧文斯英文版)

冬

呼啸的寒风席卷着白雪，
茫茫世界一片冰天雪地，
一路跺脚不停奔跑，
牙齿冻得格格打战。

快乐地躺在熊熊炉火旁，
任凭屋外风吹雪飞雨飘；
冰上行走步履多么艰难，
小心翼翼惟恐摔倒在地。

突然转身滑倒在地，
爬起身来又是一跤，
一直滑到冰窟窿边。

聆听那呼啸的狂风，
飕飕穿过铁门。
这就是冬带来的欢乐。

(译自彼德·欧文斯英文版)

Contents / 目次

Preface	V
前言	VIII

Concerto No. 1 'La Primavera'
(Spring / Der Frühling)

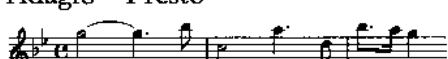
I.	Allegro	1	Track 1
II.	Largo e pianissimo sempre	11	Track 2
III.	Allegro. Danza pastorale	15	Track 3

Concerto No. 2 'L'Estate'
(Summer / Der Sommer)

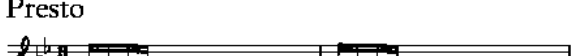
I. Allegro non molto 24 Track 4



II. Adagio – Presto 34 Track 5



III. Presto 37 Track 6



Concerto No. 3 'L'Autunno'
(Autumn / Der Herbst)

- I. Allegro 50 Track 7
- 
- II. Adagio molto 61 Track 8
- 
- III. Allegro 63 Track 9
- 

Concerto No. 4 'L'Inverno'
(Winter / Der Winter)

- I. Allegro non molto 72 Track 10
- 
- II. Largo 83 Track 11
- 
- III. Allegro 85 Track 12
- 

Concerto No. 1
'La Primavera'

Antonio Vivaldi

(1678–1741)

Op. 8/1

RV 269

I. Allegro

A Giunt'è la Primavera

Violino
principale

I

Violino

II

Viola

Organo
e Violoncello
[Basso continuo]

This musical score features five staves. The top staff is labeled 'VI. pr.' and contains a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 4. Below it are two staves labeled 'I' and 'II', both containing treble clefs and the same key signature. The fourth staff is labeled 'Vla.' and contains an alto clef and the same key signature. The bottom staff is labeled 'B. c.' and contains a bass clef and the same key signature. All staves show a sequence of notes and rests, with dynamic markings such as 'f' and '[f]' appearing at the end of the first measure.

7

VI. pr.

I

VI.

II

Vla.

B. c.

6 5 6 5 6 5

4 3 4 3 4 3

p

11

VI. pr.

I

VI.

II

Vla.

B. c.

6 5 6 5 6 5

4 3 4 3 4 3

B IL CANTO DE GL'UCELLI
Solo

IL CANTO DE
Solo

15

VI. pr.

I

VI.

II

IL CANTO DE GL'UCELLI
Solo

GL'AUGELLI

18

VI. pr.

I

VI.

II

e festosetti la salutan gl'augei con lieto canto,

VI. pr.

1

VI.

II

VI. pr. 1 VI. II

26

Vl. pr.

I

VI.

II

Vla.

B. c.

Tutti

Tutti

Tutti

The image shows a musical score for measures 26-28 of 'L'Espresso'. The score is for five instruments: Violin I (Vl. pr.), Violin II (VI. II), Viola (Vla.), and Cello/Double Bass (B. c.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 26 starts with a 'tr' (trill) on the first note of each instrument. Measures 27 and 28 are marked 'Tutti' and feature a more active melodic line for the strings. The notation includes various musical symbols such as notes, rests, and trills.

SCORRONO I FONTI
C e i fonti allo spirar de' zeffiretti

32 con dolce mormorio scorrono intanto:

VI. pr.

I

VI. II

Vla.

B. c.

35

VI. pr.

I

VI. II

Vla.

B. c.

5

38

VI. pr.

I

VI. II

Vla.

B. c.

6

5

f

41

VI. pr.

I

VI.

II

Vla.

B. c.

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

44

VI. pr.

I

VI.

II

Vla.

B. c.

TUONI
D vengon coprendo l'aer di nero ama[ra]nto e lampi, e tuoni ad annuntiarla eletti

46

VI. pr.

I

VI.

II

Vla.

B. c.

47 Solo

VI. pr.

I

VI.

II

Vla.

B. c.

49

VI. pr.

I

VI.

II

Vla.

B. c.

50

VI. pr.

I

VI.

II

Vla.

B. c.