

# Spring

from the Four Seasons

Antonio Vivaldi  
(1678-1741)

**Allegro**

Musical notation for measures 1-4. The piece is in G major (one sharp) and 4/4 time. Measure 1 starts with a forte (*f*) dynamic. The notation includes a V-shaped vibrato mark above the first measure, a circled 3 below the first measure, and circled 2 and 1 below the notes in measures 2 and 4 respectively. The bass line consists of quarter notes: G2, B2, D3, E3, G3, B3, D4, E4.

Musical notation for measures 5-8. Measure 5 is marked with a circled 5. Above measure 5, there is a fingering instruction:  $\frac{6}{6}$  CIII → HB II. A V-shaped vibrato mark is above measure 7. The dynamic is mezzo-piano (*mp*). The bass line continues with quarter notes: G3, B3, D4, E4, G4, B4, D5, E5.

Musical notation for measures 9-12. Above measure 10, there is a fingering instruction:  $\frac{6}{6}$  CIII → HB II. The dynamic is forte (*f*). The bass line continues with quarter notes: G4, B4, D5, E5, G5, B5, D6, E6.

Musical notation for measures 13-16. A V-shaped vibrato mark is above measure 13. The bass line continues with quarter notes: G5, B5, D6, E6, G6, B6, D7, E7.

Musical notation for measures 17-19. Above measure 18, there is a fingering instruction: 0-1-0 with a double-headed arrow. A circled 5 is below the bass line in measure 19. The dynamic is mezzo-piano (*mp*). The bass line continues with quarter notes: G6, B6, D7, E7, G7, B7, D8, E8.

Musical notation for measures 20-23. A V-shaped vibrato mark is above measure 20. The bass line continues with quarter notes: G7, B7, D8, E8, G8, B8, D9, E9.

2

24

*rit.*

*f*

0-1-0

5

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Musical notation for measures 1-4. Chords: D, D, D, D. Dynamics: *f*. Includes a *V* (Vibrato) marking over the first measure. Fingering numbers are present for both hands.

Musical notation for measures 5-8. Chords: D, G<sup>6</sup> (6/6 CIII → HB II), A, D, D. Dynamics: *mp*. Includes a *V* (Vibrato) marking over the sixth measure. Fingering numbers are present for both hands.

Musical notation for measures 9-12. Chords: D, D, D, G<sup>6</sup> (6/6 CIII → HB II), A. Dynamics: *f*. Includes a *V* (Vibrato) marking over the tenth measure. Fingering numbers are present for both hands.

Musical notation for measures 13-16. Chords: D, D, D, D. Dynamics: *f*. Includes a *V* (Vibrato) marking over the thirteenth measure. Fingering numbers are present for both hands.

2

17

D D G<sup>6</sup> A D

0-1-0

*mp*

20

D D D D

V

24

D *rit.* D G<sup>6</sup> A D

0-1-0

*f*

# Practice Tip Sheet

## The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

## The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

## The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

## Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

## Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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