

Ritornello - b1-13

Concerto

Il Cardellino

Antonio Vivaldi, Op. 10, No. 3
ca. 1678-1743

↳ played in Unison
except

Flute
b1-7.

Allegro

Flauto

Violino I

Violino II

Viola

Violoncello
Contrabasso

Cembalo

Handwritten notes: Simple arpeggios, offbeats, upper Aux, Idea A1 → A2, compound interval - angular

5 subdominant IV → sequenced down harmonic sequence → uneven phrase lengths

same phrasing

unison

link A-VA

conjunct semi-quaver

10

syncopated - rhythmic impetus

low emphasis

vivaldi - rhythmic dynamism

Oscaltr

uneven phrase length

tr più f

tr ff

Programma Music - Birdsong

could be a free tempo.

Episode 1: b13 - 20

soloflute alone. - unusual
↳ acts like a cadenza

13

Solo *A piacimento* - recalls idea # A1 15

longest note value so far.

perfect 4th - birdsong. same note value as B8
diminution
demi semi quavers

perfect cadence.

show off + imitate goldfinch.

ascending scale.

trill
long note returns.
octave leaps
+ trills on strong beats.

20 repeated quavers

Second ritornello: b21 - 26.3

idea C

fermata.
Tonic
f
same as b1 - 4

all D-unison.

Second episode b 26.3-47.2 ³ b13 rhythm

Two tonic chords in continuo - 32.2 ↳ E minor

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Eminer

B minor

B minor

35

Polarised texture

2nd sub-section

6
5

- heard before

40

idea E

continuo drops out.

sequenced.

trills? resolves by step.

bird like trills. 'pedal'

45

50

right *left* *Tutti* *Ritornello 47-53.1*

idea A *idea C* *omitting idea B*

f *forte* *f* *f*

55

Solo *idea A* *[segue]*

UNISON *Similar to 32* *piano* *2 part texture*

chromatic scale to F#

D major *E minor* *F# minor*

p *p*

Supertonic in first inversion
Neapolitan 6th

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Harmonised with root chord - not 1st inversion.

F# minor remains

6

- idea D

Chromatic sequence

Bm chord 1 by continuo.

Segment 2 - 65-68
simple broken chord

idea E

sequence

3rd segment = 69 - 76 - based on A major (Dominant)

- high E = bird sound

- similar to a cadenza

Tasto solo

just bass line - tonic pedal on A

canon stops.

semiquaver trills written.

- ornamental trill

4th segment = 77-84

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repeated quaver in D major

sequenced up to Emin

semiquavers = sequenced. →

80

f *p*

f

f *forte* *piano*

5th segment 85-90

arpeggios related to opening.

85

piano

p

p

p

tr-idea p

tr

Tonic Dominant chords

sa
ings
beat
ver

modal change to D minor

chromatically.

6th segment = 91-95

- minor version

F4

G minor

semiq, upbeat - #2 - D major.

95

- down scale to ritornello.

A major

unison (b.1-12) 4th Ritornello 96-100

100

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↳ 9.3-13

final note semibreve

Binary Form - 2 equally repeated sections.

reduced instrumentation

lyrical melodic line

Solo Cantabile - slow tempo

Flauto

Cembalo

II

sequence

unequal phrase lengths

each phrase separated by short rests

appoggiatura

repeats rising 5th

cadential phrase

common rhythm

upper auxiliary note

dominant end of phrase

same idea

extends idea falling sequence

unexpected flat 7th

Dim 7th V-1

synopticon

octave leap

suspension

III

Allegro

Fl.

Vl.

Vla.

Vc. Cb.

Cemb.

idea A

repeated 'chirping' motif.

harmonized in 3rds.

ritornello returning idea

unison strings consisting of an offbeat descending semi quaver scale.

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broken chord still in unison.

repeated motif returns.

Musical score system 1, measures 6-10. The score is in treble and bass clefs with a key signature of one sharp (F#). The music features a melodic line in the upper voice and a bass line. Handwritten annotations include 'trun' above measures 7 and 8, and '6' below measure 6. The number '10' is written at the end of the system.

helps give music sense of purpose

Musical score system 2, measures 11-15. The score continues from the previous system. Handwritten annotations include 'trun' above measures 11, 12, 14, and 15, and '6' below measures 11 and 14. The number '15' is written at the end of the system. A green bracket spans measures 11-15 with the text 'idea of returns at quicker intervals'.

4 suspension
3

Episoda
1:16-39

Musical score system 3, measures 16-20. The score is marked 'Solo' and 'p' (piano). Handwritten annotations include 'trun' above measures 16, 17, 18, 19, and 20, and 'pp' (pianissimo) below measures 19 and 20. The number '20' is written at the end of the system. A green bracket spans measures 16-20 with the text 'bital like trills 4'. The text 'sarabande feel' is written in green below measure 17. The number '6' is written below measure 16.

flute + violin
duet
over continuo

forms #4 IV-1
cadence

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perfect
cadence

Sarabande: slow triple time dance, emphasising 2nd beat,
Vivaldi transforms this in a quick tempo.

4

Tutti

25

repeated staccato quavers

tonic arpeggio

dotted quaver, semi quaver rhythm.

semiquaver run

followed by trill.

violins twitter in 3rds semiquavers.

imperfect

- back to I

piano

piano

4

6

pivot chord of V in G.

30

sequenced up a tone from bars 24-27.

- cello link appears

4

6

4

2-3 suspension

coldly accompanied by violin 1

cello link

piano

4

uneven phrases - helps thrust episode towards next ritornello.

5 bar phrase

3

13

35

trump

twitter

40-58 = 2nd ritornello. idea A

sequenced down a 4th V7 same key

repeated block chord quavers.

- new pattern for 2 bars.

45

sequenced

7

6

4

6

7

sequenced x4

- IDEA A

2nd Episode 59-88
semiquaver pattern

based in A major

quaver pattern

4 bar pattern

changes 4 bar - varied

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continuous trill - E - dominant note.
Inverted dominant pedal.

repeated sequenced

end to period
- chord 1 again.

new 2 bar pattern
sequenced
5 times.

accompanied
in 3rds

15

85

Musical score system 1, measures 85-90. It features a piano accompaniment with a repeating eighth-note pattern in the right hand and a bass line in the left hand. The melody in the upper right voice is a sequence of eighth notes. Handwritten annotations include a blue arrow pointing to the start of the sequence and a bracket indicating the end of a period.

70 sequence 2

3

Musical score system 2, measures 70-73. The piano accompaniment continues with the same eighth-note pattern. The melody in the upper right voice is a sequence of eighth notes. Handwritten annotations include a circled '2' above the sequence and a circled '3' above the final measure.

4

75

5

Musical score system 3, measures 75-78. The piano accompaniment continues with the same eighth-note pattern. The melody in the upper right voice is a sequence of eighth notes. Handwritten annotations include a circled '4' above the sequence and a circled '5' above the final measure.

Final passage of Ep. 2.
679-82

Flute trills + moves down
A major arpeggio with
semiquaver
figuration.

Tasto solo - no chords

trills repeat
A major broken
chord.

Flute phrase introduced 83-88
sequenced
3 times

tonic pedal

Ritornello (3)
89-93

4/3 suspension

B minor harmony
broken chords
inverted

repeat of
1st bar

cut into
cadential bar.

Episode 3

694-111

90

piano

4

extra 'link' bar - sequence repeated

95

piano

6

anacrusis
continuo links.

2 bar pattern

100

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string chords punctuating first beats.

cadential
octave drop
+ trill.

Flute rising D major aspeggio.

ornamental + written
trills.
still punctuating
beat 1.

trill 105

trill - repeat of b 101 - 104. 110 [Cad. ad lib.] 111

Ritornello ④ 112-117

112 115 117

forte ff

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first 3 bars repeat of
opening of movement

new cadential
figure repeated
+ finishing on
a unison D