

Largo

Cello solo in D minor from the 2nd movement of the Concerto RV538 in F major for 2 horns

By Antonio Vivaldi

**Arranged (and transposed up a fourth) by Klaus Bjerre 2003
for 2 to 4 French horns in F with optional guitar continuum.**

As a minimum the Solo and Bass parts should be played. They are all, what Vivaldi wrote for this movement. No chords, no inner parts.

The 3rd part will not work effectively unless the 2nd part is played.

The Guitar part (to be played with a capo tasto in the 5th fret) can be used together with any of the above combinations. This part can be played from the notes written in the staff. Or it can be played from the chords below the staff. The Guitar part cannot replace the Bass part. Still it has a very important function in outlining the rhythmic pulse and the harmonic structure.

Note values have been doubled, and bar lengths have been halved. The tempo should not be much faster than 80 beats (quarternotes) per minute. All embellishments and ornamentations are by this arranger, as are the 2nd, 3rd, and Guitar parts. The Bass part has been transposed octavewise as necessary to avoid parts crossing. The very wide leaps are wanted by Vivaldi and should not be changed.

It should be remembered, that a Baroque era trill should start as a short appoggiatura on the upper diatonic neighbour of the main note. This rule does not apply, when the trill starts with a turn as seen in bar #23.

This arrangement is intended for use where horn players come together. It might also be used in educational contexts. The 3 upper parts can be played on single Bb or F horns, whereas the bass part calls for a double horn or a Bb horn with at least 5 valves.

This edition is the fifth or sixth version from my hand. Chord interpretations have been slightly simplified. Whereas the 3rd part has changed character from being a "spacefiller" to being a carrier of a lot of contrapuntal material. The inner parts should be played very lightly. Almost as background improvisations.

You can perform this arrangement free of charge, but a postcard or an e-mail reporting on its use would be nice.

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Largo

Duo (trio-quartet-quintet)
for 2-4 horns in F
with optional guitar continuum.

Can be performed by the
Solo and Bass parts alone.
The 3rd part should only be
played, if the 2nd part is played.
The guitar cannot substitute the
Bass part.

Antonio Vivaldi (1678-1741)

Arr: Klaus Bjerre (2003)

(Originally a cello solo in D Minor:

2nd movement from the

Concerto RV538 in F major

for 2 horns)

A1 *Sempre dolce, ma espressivo* (♩ = 80)

Solo
(all accents to be played with moderation)

2nd part
(all accents to be played with moderation)

3rd part
(all accents to be played with moderation)

Bass
(all accents to be played with moderation)

Guitar (capo tasto in 5th fret)

Dm A Dm A Dm A Dm Em7b5 A Dm Asus4/D Am

Dm Bb E7b5/G# Am Dm Dm Bm7b5/D E E7 E7b9 Am E Am

Largo

A2

Am E Am Dm A7 Dm A Dm A Dm A Dm Em7b5 A Dm

Asus4/D Am Dm Bb E7b5/G# Am Dm Dm Bm7b5/D E E7 E7b9

B

Am E7 Am Am E Am Am7b5 D Gm

Largo

Musical notation for measures 27-31. The piano part features triplets and trills. The guitar part consists of chords: Cm, Gm, A°, Gm, D, A, D, Gm, Cm, D, Gm, D, Gm.

Cm Gm A° Gm D A D Gm Cm D Gm D Gm

Musical notation for measures 32-36. A 'C' section is indicated above measure 32. The piano part includes trills and complex rhythmic patterns. The guitar part consists of chords: A, Dm, Gm, Dm, Em7b5, A7.

A Dm Gm Dm Em7b5 A7

Musical notation for measures 37-41. The piano part includes trills and a 'molto rit.' instruction. The guitar part consists of chords: Dm, Bb, Gm, A7, A7, Dm, Gm, A7.

Dm Bb Gm A7 A7 Dm Gm A7

Only play the last 6 chords if the 2nd part is played.
Dm Em7(b5) Dm A7 Gm/F A7 Dm

Solo horn in F

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A2

B

C

Horn in F - 2nd part

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(all accents to be played with moderation)

A2

B

C

molto rit.

Horn in F - 3rd part

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(all accents to be played with moderation)

A2

B

C

molto rit.

Horn in F - Bass part

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A1 Sempre dolce, ma espressivo (♩ = 80)

(all accents to be played with moderation)

8

14

21

28

35

A2

B

C

Guitar
 (capo tasto in
 the 5th fret)

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A1 *Sempre dolce, ma espressivo* (♩ = 80)

Dm A Dm A Dm A DmEm7b5 A Dm Asus4/D Am

6

Dm B \flat E7b5/G \sharp Am Dm Dm Bm7b5/D E E7E7b9 Am E Am

A2

11

Am E Am Dm A7 Dm A Dm A Dm A DmEm7b5 A

Guitar

(capo tasto in
the 5th fret)

Vivaldi: Largo

Musical staff for measures 16-20. The staff shows a sequence of chords in a treble clef with a key signature of one flat. The notes are primarily block chords with some moving lines.

Dm Asus4/D Am Dm B \flat E7b5/G \sharp Am Dm Dm Bm7b5/D

Musical staff for measures 21-25. Measure 25 contains a boxed section labeled 'B'. The staff shows a sequence of chords in a treble clef with a key signature of one flat.

E E7 E7b9 Am E7 Am Am E Am Am7b5 D

Musical staff for measures 26-31. The staff shows a sequence of chords in a treble clef with a key signature of one flat.

Gm CmGm A \circ Gm D A D Gm Cm D Gm D Gm

Musical staff for measures 32-37. Measure 32 contains a boxed section labeled 'C'. The staff shows a sequence of chords in a treble clef with a key signature of one flat.

A Dm Gm Dm Em7b5 A7 Dm B \flat

Musical staff for measures 38-42. The staff shows a sequence of chords in a treble clef with a key signature of one flat. Measure 42 includes a fermata over the final chord.

Gm A7 A7 Dm Gm A7 Dm Em7(b5) Dm A7 Gm/F A7 Dm

molto rit.

Only play the last 6 chords
if the 2nd part is played.