

Antonio Vivaldi

(1678–1741)

The Fireside Interlude

from L'Inverno

Arranged for Niibori Guitar Orchestra

by

Andrew Forrest

Da "Il Cimento dell'armonia e dell'invenzione"
Op. VIII No.4 - F No.25

*In the event of a public performance, please include
the arranger's names on the programme.*

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*Passar al foco i di quieto e contenti
Mentre la pioggia fuor ben cento.*

Largo

Alto

Guitar 2

Guitar 3

Bass(N)

Contrabass

mf

p

p

p

p

tr

cresc.

cresc.

cresc.

cresc.

cresc.

6

Musical score for measures 6-8. The score consists of five staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a measure containing a half note G4, a quarter note A4, and a quarter note B4, followed by a measure with a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic *f* is indicated below the first staff. The second staff has a treble clef and a key signature of three sharps, starting with a sixteenth-note triplet of G4, A4, B4, followed by a sixteenth-note triplet of G4, F#4, E4. The dynamic *f* is indicated below the second staff. The third staff has a treble clef and a key signature of three sharps, starting with a half note G4, a quarter note A4, and a quarter note B4, followed by a measure with a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic *f* is indicated below the third staff. The fourth staff has a treble clef and a key signature of three sharps, starting with a half note G4, a quarter note A4, and a quarter note B4, followed by a measure with a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic *f* is indicated below the fourth staff. The fifth staff has a treble clef and a key signature of three sharps, starting with a half note G4, a quarter note A4, and a quarter note B4, followed by a measure with a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic *f* is indicated below the fifth staff. The key signature changes to two sharps (F#, C#) at the end of measure 8. Trills (*tr*) are marked above the final notes of measures 6 and 8.

A

Musical score for section A, measures 9-11. The score consists of five staves. The first staff has a treble clef and a key signature of two sharps (F#, C#). It begins with a measure containing a half note G4, a quarter note A4, and a quarter note B4, followed by a measure with a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic *mf* is indicated below the first staff. The second staff has a treble clef and a key signature of two sharps, starting with a sixteenth-note triplet of G4, A4, B4, followed by a sixteenth-note triplet of G4, F#4, E4. The dynamic *p* is indicated below the second staff. The third staff has a treble clef and a key signature of two sharps, starting with a half note G4, a quarter note A4, and a quarter note B4, followed by a measure with a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic *p* is indicated below the third staff. The fourth staff has a treble clef and a key signature of two sharps, starting with a half note G4, a quarter note A4, and a quarter note B4, followed by a measure with a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic *p* is indicated below the fourth staff. The fifth staff has a treble clef and a key signature of two sharps, starting with a half note G4, a quarter note A4, and a quarter note B4, followed by a measure with a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic *p* is indicated below the fifth staff. Trills (*tr*) are marked above the final notes of measures 9 and 11.

12

Musical score for measures 12-14. The score consists of five staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a *cresc.* marking and contains melodic lines with slurs and accents. Dynamic markings include *mf* and *p*. The second staff has a treble clef and contains a continuous sixteenth-note accompaniment. It starts with *cresc.* and has dynamic markings *p* and *pp*. The third staff has a treble clef and contains a melodic line with slurs and accents, starting with *cresc.* and having dynamic markings *p* and *pp*. The fourth staff has a treble clef and contains a melodic line with slurs and accents, starting with *cresc.* and having dynamic markings *p* and *pp*. The fifth staff has a treble clef and contains a continuous sixteenth-note accompaniment, starting with *cresc.* and having dynamic markings *p* and *pp*.

15

B

Musical score for measures 15-17. The score consists of five staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a *f* marking and contains melodic lines with slurs and accents, including a trill (*tr*) in measure 15. The second staff has a treble clef and contains a continuous sixteenth-note accompaniment with dynamic markings *mf* and *mp*. The third staff has a treble clef and contains a melodic line with slurs and accents, starting with *mf* and having dynamic markings *mf* and *mp*. The fourth staff has a treble clef and contains a melodic line with slurs and accents, starting with *mf* and having dynamic markings *mf* and *f*. The fifth staff has a treble clef and contains a continuous sixteenth-note accompaniment, starting with *mf* and having dynamic markings *mf* and *mp*.

18

tr

21

p cresc.

p cresc.

mp cresc.

p cresc.

C

23

mf

mf

mf

f

f

mp

mp

26

f

f

f

f

f

cresc.

cresc.

cresc.

cresc.

cresc.

29

mp *p* *f*

p *pp* *mf*

p *pp* *mf*

p *pp* *mf*

p *pp* *mf*

32

tr *tr* *dim.*

dim.

dim.

dim.

dim.

Alto

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Largo

mf

4

cresc.

7

f *mf*

11

cresc. *mf*

14

p *f*

B 8 **C** *mf*

27

cresc. *mp*

30

p *f* *dim.*

B

VII *mp* V VII

19 $\frac{1}{2}$ CIV

21 $\frac{1}{2}$ CIV IX *p cresc.*

23 $\frac{1}{2}$ CVI *mf*

C

mp $\frac{1}{2}$ CIV

27 $\frac{1}{2}$ CV *cresc.*

29 *p pp*

31 *mf dim.*

33 $\frac{1}{2}$ CIV

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#). It consists of two main sections, B and C. Section B starts at measure 13 and ends at measure 32. It features a melodic line with various fingering techniques such as triplets and slurs. Chordal structures are indicated by Roman numerals: VII, V, and IX. Dynamics range from mezzo-piano (mp) to piano (p). Section C starts at measure 33 and ends at measure 40. It continues the melodic development with similar fingering and includes a dynamic range from mezzo-piano (mp) to pianissimo (pp). The score concludes with a final chord marked with a circled 4, indicating a fourth fret barre.

Guitar 3

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Largo

II

p

4

cresc.

7

A

f *p*

10

cresc.

13

p *pp* *mf*

B

$\frac{1}{2}$ CIV $\frac{1}{2}$ CII

mp

19

$\frac{1}{2}$ CIV II

mp

21 $\frac{1}{2}$ CII $\frac{1}{2}$ CIV $\frac{1}{2}$ CVI
p cresc.

23 II
mf

C
mp

27 IV II
cresc.

29
p pp

31
mf dim.

33

Bass(N)

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5

8

8

8

8

8

8

8

8

8

p

cresc.

f

p

cresc.

p

pp

mf

f

tr

mp cresc.

f

tr

mp

cresc.

p

pp

mf

dim.

Bass Guitar

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Largo

p

5
cresc. *f*

A
p *cresc.*

13
p *pp* *mf*

B
mp

21
p cresc. *mf*

C
mp

28
cresc. *p* *pp*

31
mf *dim.*