

# Largo

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

by **Antonio Vivaldi**

arranged by **Klaus Bjerre 2003**

**for 2 to 4 large recorders 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 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 the 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 #22.

This arrangement is intended for use, where low range recorders come together. It might also be used in educational contexts. You can perform this arrangement free of charge, but a postcard or an e-mail reporting on its use would be nice.

This edition is the fourth or fifth 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.

The set-up of tenor, bass, great bass, and sub-contrabass recorders would not be the most common. A cello can play the lower part. This arrangement might even work an octave higher up with soprano, alto, tenor, and great bass recorders. However this arranger cannot imagine good results from neither mixed octave quartets nor from large ensembles. The complicated counterpoint texture is quite vulnerable.

Klaus Bjerre

[K-Bone@mail.dk](mailto:K-Bone@mail.dk)

Bassbone Music

P.O. 38

DK 4220 Korsør - Denmark

# Largo

Duo (trio-quartet-quintet)  
for 1-4 recorders

(Cello is an optional substitution  
for the Sub Contrabass in C)

with 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.

(This piece can be performed an octave  
higher by the instruments named in parentheses).

Antonio Vivaldi (1678-1741)

Arr: Klaus Bjerre (2003)

(Originally a cello solo:

2nd movement from the

Concerto RV538 in F major

for 2 horns)

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

The first system of the musical score consists of five staves. From top to bottom: Tenor (or Soprano), Bass (or Alto), Great Bass (or Tenor), Sub contrabass in C/ Cello (or Great Bass), and Guitar. The Tenor, Bass, and Sub contrabass parts include trills and accents, with the instruction '(all accents to be played with moderation)'. The Great Bass part features a triplet of eighth notes. The Guitar part provides a harmonic accompaniment with chords. The key signature has one flat (B-flat), and the time signature is common time (C).

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

The second system of the musical score continues the five-staff arrangement. It features more complex melodic lines with trills and triplets in the upper parts, and a steady harmonic accompaniment in the lower parts. The guitar part continues with chords. The key signature and time signature remain the same as in the first system.

Dm B♭ E7b5/G# Am Dm Dm Bm7b5/D E E7 E7b9 Am

All trills are baroque trills, starting on the upper second if nothing else is marked.

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# Largo

A2

Musical notation for system 11-16, measures 11-16. The system includes a grand staff with treble and bass staves. It features complex rhythmic patterns with triplets and trills. The key signature has one flat (B-flat).

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

Musical notation for system 17-21, measures 17-21. The system includes a grand staff with treble and bass staves. It features complex rhythmic patterns with trills and triplets. The key signature has one flat (B-flat).

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

B

Musical notation for system 22-26, measures 22-26. The system includes a grand staff with treble and bass staves. It features complex rhythmic patterns with triplets and trills. The key signature has one flat (B-flat).

Am E7 Am Am E Am Am7b5 D Gm

# Largo

Cm Gm A° Gm D Gm Cm D Gm D Gm

A Dm Gm Dm Em7b5 A7

Dm B $\flat$  Gm A7 A7 Dm Gm A7 Dm Em7(b5) Dm A7 Gm/F A7 Dm

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

*molto rit.*  
*molto rit.*  
*ad lib.: 8vb.....*

Tenor recorder (Soprano)

# Largo

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Solo and Bass parts alone.

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for 2 horns)

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



Bass recorder (Alto)

# Largo

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Duo (trio-quartet-quintet)

Arr: Klaus Bjerre (2003)

for 1-4 recorders

(Cello is an optional substitution

(Originally a cello solo:

for the Sub Contrabass in C)

2nd movement from the

with guitar continuum.

Concerto RV538 in F major

Can be performed by the

for 2 horns)

Solo and Bass parts alone.

The 3rd part should only be

played, if the 2nd part is played.

(This piece can be performed an octave

higher by the instruments named in parentheses).

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

(all accents to be played with moderation)

**A2**

**B**

**C**

*molto rit.*

Great bass recorder (Tenor)

Duo (trio-quartet-quintet)

for 1-4 recorders

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with guitar continuum.

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played, if the 2nd part is played.

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

(all accents to be played with moderation)

**A2**

**B**

**C**

*molto rit.*

Sub-contrabass recorder/Cello  
(Great-bass recorder)

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2nd movement from the

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

(all accents to be played with moderation)

**A2**

**B**

**C**

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of five staves of music. The first staff starts with a trill (tr) and is marked 'A1'. The second staff has a measure rest at the beginning and is marked 'A2'. The third staff has a measure rest at the beginning. The fourth staff has a trill (tr) and is marked 'B'. The fifth staff has a measure rest at the beginning and is marked 'C'. The tempo is 'Largo' and the metronome marking is ♩ = 80. The piece ends with a double bar line.

# Largo

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**for 1-4 recorders**

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**with guitar continuum.**

Can be performed by the  
Solo and Bass parts alone.

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

Dm A Dm A DmEm7b5 A Dm Asus4/D Am

Dm Bb E7b5/G# Am Dm Dm Bm7b5/D E E7E7b9 Am

**A2**

Am E Am Dm A7 Dm A Dm A DmEm7b5 A

# Vivaldi: Largo

16

Dm      Asus4/D    Am      Dm    B $\flat$  E7 $\flat$ 5/G $\sharp$  Am      Dm    Dm    Bm7 $\flat$ 5/D

21

E      E7 E7 $\flat$ 9    Am E7 Am      Am      E      Am    Am7 $\flat$ 5      D

26

Gm      CmGm A $^{\circ}$ Gm    D      Gm    Cm D    Gm    D      Gm

32

A      Dm      Gm      Dm      Em7 $\flat$ 5    A7      Dm    B $\flat$

38

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

Gm    A7      A7      Dm      Gm    A7      Dm    Em7( $\flat$ 5) Dm    A7    Gm/F    A7    Dm

*molto rit.*