

# Antiche Danze ed Arie

Suite II, nr. 4: Bergamasca

*Ottorino Respighi*

*arranged by Paul De Bra for  
accordion orchestra (1, 2, 3, 4, bass, timpani)*

Ottorino Respighi is best known for orchestration of previously composed work. The same holds true for the “Antiche Danze ed Arie”, some of which are of unknown origin. From the Suite II movement 4 has been arranged for accordion orchestra (including optional timpani). The song is called Bergamasca and its origin is unknown, probably dating back to around 1650.

This piece is much more difficult than it sounds, with large jumps, fast register changes, pizzicato notes, etc. The composition is quite “busy” and the arrangement tries to follow that: many register changes are used to imitate different instruments used in the original (13 different instruments plus timpani, a total of 28 voices). There are very high and very low notes. All voices ask for rather large accordions, but there are hints on how to cope with missing notes. The easy bass part also assumes a large bass accordion (going up to D), preferably with registers.

Professor P made a recording available on YouTube.

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# Antiche Danze ed Arie, suite 2

## Bergamasca

Ottorino Respighi  
arr. Paul De Bra

Allegro  $\text{♩} = 108-116$

Musical score for the Bergamasca movement of Antiche Danze ed Arie, suite 2. The score consists of six staves. The top four staves are labeled Acc. 1, Acc. 2, Acc. 3, and Acc. 4, each with a treble clef and two sharps. The fifth staff is labeled Bass with a bass clef and two sharps. The sixth staff is labeled Timpani with a bass clef and two sharps. The key signature changes to one sharp at the end of the section. Dynamics include  $ff$  and  $\text{♩} = 108-116$ .

Musical score for the Bergamasca movement of Antiche Danze ed Arie, suite 2. The score consists of six staves. The first three staves are labeled I, II, and III, each with a treble clef and two sharps. The fourth staff is labeled IV with a treble clef and two sharps. The fifth staff is labeled B with a bass clef and two sharps. The sixth staff is labeled Timp. with a bass clef and two sharps. The key signature changes to one sharp at the end of the section. Dynamics include  $f$ .

Antiche Danze ed Arie, suite 2  
 (register switches between  and 

11



I  
II  
III  
IV  
B  
Timp.

16



I  
II  
III  
IV  
B  
Timp.

(divisi) *Antony Delpe ed Arie, suite 2*  
with large jumps)

3

21

I: Treble clef, key signature of two sharps. Measures 21-25 show sixteenth-note patterns. Measure 21 starts with eighth-note pairs. Measure 22 has a dynamic change. Measure 23 shows a melodic line with a jump. Measure 24 continues the melodic line. Measure 25 ends with a melodic line and a dynamic change.

II: Treble clef, key signature of two sharps. Measures 21-25 show sixteenth-note patterns. Measure 21 starts with eighth-note pairs. Measure 22 has a dynamic change. Measure 23 shows a melodic line with a jump. Measure 24 continues the melodic line. Measure 25 ends with a melodic line and a dynamic change.

III: Treble clef, key signature of two sharps. Measures 21-25 show sixteenth-note patterns. Measure 21 starts with eighth-note pairs. Measure 22 has a dynamic change. Measure 23 shows a melodic line with a jump. Measure 24 continues the melodic line. Measure 25 ends with a melodic line and a dynamic change.

IV: Treble clef, key signature of two sharps. Measures 21-25 show sixteenth-note patterns. Measure 21 starts with eighth-note pairs. Measure 22 has a dynamic change. Measure 23 shows a melodic line with a jump. Measure 24 continues the melodic line. Measure 25 ends with a melodic line and a dynamic change.

B: Bass clef, key signature of two sharps. Measures 21-25 show sixteenth-note patterns. Measure 21 starts with eighth-note pairs. Measure 22 has a dynamic change. Measure 23 shows a melodic line with a jump. Measure 24 continues the melodic line. Measure 25 ends with a melodic line and a dynamic change.

Timp.: Bass clef, key signature of two sharps. Measures 21-25 show sixteenth-note patterns. Measure 21 starts with eighth-note pairs. Measure 22 has a dynamic change. Measure 23 shows a melodic line with a jump. Measure 24 continues the melodic line. Measure 25 ends with a melodic line and a dynamic change.

(3rd voice may take over)

5 notes to take over from 2nd voice

26

I: Treble clef, key signature of two sharps. Measures 26-30 show sixteenth-note patterns. Measure 26 starts with eighth-note pairs. Measure 27 has a dynamic change. Measure 28 shows a melodic line with a jump. Measure 29 continues the melodic line. Measure 30 ends with a melodic line and a dynamic change.

II: Treble clef, key signature of two sharps. Measures 26-30 show sixteenth-note patterns. Measure 26 starts with eighth-note pairs. Measure 27 has a dynamic change. Measure 28 shows a melodic line with a jump. Measure 29 continues the melodic line. Measure 30 ends with a melodic line and a dynamic change.

III: Treble clef, key signature of two sharps. Measures 26-30 show sixteenth-note patterns. Measure 26 starts with eighth-note pairs. Measure 27 has a dynamic change. Measure 28 shows a melodic line with a jump. Measure 29 continues the melodic line. Measure 30 ends with a melodic line and a dynamic change.

IV: Treble clef, key signature of two sharps. Measures 26-30 show sixteenth-note patterns. Measure 26 starts with eighth-note pairs. Measure 27 has a dynamic change. Measure 28 shows a melodic line with a jump. Measure 29 continues the melodic line. Measure 30 ends with a melodic line and a dynamic change.

B: Bass clef, key signature of two sharps. Measures 26-30 show sixteenth-note patterns. Measure 26 starts with eighth-note pairs. Measure 27 has a dynamic change. Measure 28 shows a melodic line with a jump. Measure 29 continues the melodic line. Measure 30 ends with a melodic line and a dynamic change.

Timp.: Bass clef, key signature of two sharps. Measures 26-30 show sixteenth-note patterns. Measure 26 starts with eighth-note pairs. Measure 27 has a dynamic change. Measure 28 shows a melodic line with a jump. Measure 29 continues the melodic line. Measure 30 ends with a melodic line and a dynamic change.

*ff*

## Antiche Danze ed Arie, suite 2

31

I  
II  
III  
IV  
B  
Timpani

36

I  
II  
III  
IV  
B  
Timpani

41

I  
II  
III  
IV  
B  
Timp.

46

*dim. poco a poco*

I  
II  
III  
IV  
B  
Timp.

## Antiche Danze ed Arie, suite 2

51

I  
II  
III  
IV  
B  
Timpani

*f*

56

I  
II  
III  
IV  
B  
Timpani

pizz.  
*mf*  
*leggiero*  
pizz.  
*mf*  
*mp*  
pizz.  
*mf*

arco

## Antiche Danze ed Arie, suite 2

7

61

I      II      III      IV      B      Timp.

arco  
(trill upper note only)

*tr*      *tr*      *tr*

*mf*      (trill upper note only)  
*tr*      *tr*

*mf*

*mf*

*mf*

*mf*

66

I      II      III      IV      B      Timp.

*tr*      *tr*

*tr*      *tr*

*tr*      *tr*

*tr*

*mf*

div. if needed, and if solo then only upper note

*mp*

*mp*

*mp*

*p*

*mp*

## Antiche Danze ed Arie, suite 2

(optional part, 4 measures played by second voice)

71

I

II

III

IV

B

Timpani

76

I

II

III

IV

B

Tim.

81

I  
II  
III  
IV  
B  
Timp.

86

I  
II  
III  
IV  
B  
Timp.

*mp*  
(D/E 8va on  
small acc.)

*p* (sub.)

92

poco rit.

, a tempo

97

I

II

III  
(or 8vb)  
pizz. arco

IV  
pizz.

B

Timp.  
f

102

I  
II  
III  
IV  
B  
Timp.

107

1.

I  
II  
III  
IV  
B  
Timp.

## Antiche Danze ed Arie, suite 2

112

I      2. *pp*

II      *mp*      *pp* 8va or *loco*

III     *mp*      *pp* 8

IV     *mp*      *pp*

B

Tim.

117

122

I  
II  
III  
IV  
B  
Timp.

127

I  
II  
III  
IV  
B  
Timp.

132

I                            pizz.

II                            *p*

III                            pizz.

IV                            *pp*

B                            8<sup>th</sup> pizz. *pp*

Timp.

137

I

II

III

IV

B

Timp.

142

I  
II  
III  
IV  
B  
Timp.

*leggiero*

*arco*

147

I  
II  
III  
IV  
B  
Timp.

*arco*

pizz.

152

pizz.

pizz.

(D only if possible) pizz.

arco

pp

pp

pp

Timp.

157

I

II

III

IV

B

Tim.

157

arco  
8va

*p(dolce)*

*p(moderato)*

*p(moderato)*

*p(moderato)*

*p(moderato)*

163

I  
II  
III  
IV  
B  
Timpani

mp

167

I  
II  
III  
IV  
B  
Timpani

pizz.  
arco  
cresc.  
cresc.

8

## Antiche Danze ed Arie, suite 2

172

I  
II  
III  
IV  
B  
Timp.

*f*

*arco*

*non-div.*

*div.*

*mp*

*f*

177

I  
II  
III  
IV  
B  
Timp.

*f*

*mf*

*f*

*f*

*più f*

182

I

II

III

IV

B

Timp.

187

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8va only on large  
accordions

192

I

II

III

IV

B

Timp.

*f*

197

I

II

III

IV

B

Timp.

203

This musical score page contains six staves, each labeled with a Roman numeral (I, II, III, IV) or a letter (B). The first four staves (I, II, III, IV) are in treble clef, while B and Timpani are in bass clef. The key signature is two sharps. Measure 203 starts with eighth-note chords in all staves. Measures 204-207 feature eighth-note patterns with grace notes and sustained notes. Measure 207 concludes with a dynamic marking of **ff**.

207

This musical score page continues the six-staff format. Measures 207-211 show more complex rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 211 ends with a dynamic marking of **ff**.

## Antiche Danze ed Arie, suite 2

212

*rit. molto*

I

II

III

IV

B

Timp.

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