

Romance (nr. 2) Op. 50

for Violin and Orchestra

Ludwig van Beethoven

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

The Romance nr. 2 in F major is a very melodious piece for violin solo and orchestra. The arrangement has a solo piece which is more than just what is in the violin solo (so you cannot simply get an outstanding violinist to play just the solo part from the arrangement and then only use parts 1, 2, 3, 4 and bass with accordions).

There are two arrangements: the full version and an abridged version, the reason being that this is a rather long piece, maybe too long for certain audiences. In the abridged version measures 40 to 78 (out of 103) have been eliminated.

Professor P made a recording available (of both the full version and the abridged version).

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Romance nr. 2

for Violin and Orchestra

Ludwig van Beethoven
arr. Paul De Bra

Adagio cantabile $\text{♩} = 50-60$

(∞ in original)

Solo C low tremolo

Acc. 1 C mf low tremolo

Acc. 2 C mf (play everything portato)

Acc. 3 C mf (play everything portato)

Acc. 4 C mf (play everything portato)

Bass C mf (play everything portato)

5

S tr

I

II

III

IV

B

Romance nr. 2

9

S
I
II
III
IV
B

12

S
I
II
III
IV
B

15

S

I

II

III

IV

B

f

19

S

I

II

III

IV

B

mf

mf

mf

mf

Romance nr. 2

23

Soprano (S)
Alto (I)
Tenor (II)
Bass (III)
Bassoon (IV)
Bass (B)

26

Soprano (S)
Alto (I)
Tenor (II)
Bass (III)
Bassoon (IV)
Bass (B)

29

S

I

II

III

IV

B

30 (staccato not too short)

S

I

II

III

IV

B

Romance nr. 2

31

8

tr

tr

S

I

II

III

IV

B

(Note: first note of measure 33
originally dotted except in solo part.)

33

f

mf

f

mf

f

mf

f

f

mf

f

f

S

I

II

III

IV

B

Romance nr. 2

36

S

I

II

III

IV

B

38

S

I

II

III

IV

B

39

Soprano (S) starts with eighth-note pairs (3 3) followed by sixteenth-note patterns (3 3). The vocal line continues with eighth-note pairs and sixteenth-note patterns. The dynamic is *mf*. The vocal line ends with eighth-note pairs.

I: eighth-note pairs (3 3)

II: eighth-note pairs (3 3)

III: eighth-note pairs (3 3)

IV: eighth-note pairs (3 3)

Bass (B): eighth-note pairs (3 3)

(rit. ad lib) a tempo

41

Soprano (S) starts with eighth-note pairs (3 3) followed by sixteenth-note patterns (3 3). The vocal line continues with eighth-note pairs and sixteenth-note patterns. The dynamic is *mf*.

I: eighth-note pairs (3 3)

II: eighth-note pairs (3 3)

III: eighth-note pairs (3 3)

IV: eighth-note pairs (3 3)

Bass (B): eighth-note pairs (3 3)

Romance nr. 2

44

Soprano (S)
Alto (I)
Tenor (II)
Bass (III)
Bassoon (IV)
Bass (B)

48

Soprano (S)
Alto (I)
Tenor (II)
Bass (III)
Bassoon (IV)
Bass (B)

Romance nr. 2

51

Soprano (S), Alto (I), Tenor (II), Bass (III), Bassoon (IV)

54

Soprano (S), Alto (I), Tenor (II), Bass (III), Bassoon (IV)

Romance nr. 2

58

mf

I

mf

II

mf

III

mf

IV

mf

B

mf

(staccato not too short)

61

f 3

I

II

III

IV

B

Romance nr. 2

62

Soprano (S): eighth-note pairs, dynamic 3 .
 Alto (I): sustained note.
 Tenor (II): sustained note.
 Bass (III): eighth-note pairs.
 Bassoon (IV): eighth-note pairs.
 Bass (B): eighth-note pairs.

63

Soprano (S): sixteenth-note patterns, dynamic 3 , dynamic p .
 Alto (I): eighth-note pairs.
 Tenor (II): eighth-note pairs.
 Bass (III): eighth-note pairs.
 Bassoon (IV): eighth-note pairs.
 Bass (B): eighth-note pairs, dynamic p .

Romance nr. 2

65

S

I

II

III

IV

B

68

S

I

II

III

IV

B

cresc.

mf

cresc.

cresc.

cresc.

cresc.

70

S

I

II

III

IV

B

f

72

S

I

II

III

IV

B

f

mf

p cresc. poco poco

mf

p cresc. poco poco

mf

p cresc. poco poco

mp

p cresc. poco poco

p

cresc. poco poco

p

cresc. poco poco

75

mf

mf

mf

mf

mf

mf

77

78

(rit. ad lib)

a tempo

mf

S

I

II

III

IV

B

80

S

I

II

III

IV

B

Romance nr. 2

82

S

I

II

III

IV

B

84

S

I

II

III

IV

B

Romance nr. 2

86

S

I

II

III

IV

B

f

f

f

f

f

89

S

I

II

III

IV

B

mf

mf *mp*

mf *mp*

mf

mf

mf

91

Soprano (S)
Alto (I)
Tenor (II)
Bass (III)
Bassoon (IV)
Bass (B)

92

Soprano (S)
Alto (I)
Tenor (II)
Bass (III)
Bassoon (IV)
Bass (B)

Romance nr. 2

94

Soprano (S): Continuous eighth-note pattern.

Alto (I): Single note followed by a rest.

Tenor (II): Single note followed by a rest.

Bass (III): Single note followed by a rest.

Bassoon (IV): Single note followed by a rest.

Bass (B): Single note followed by a rest.

95

Soprano (S): Dynamic 'f' and trill.

Alto (I): Eighth-note pattern.

Tenor (II): Sixteenth-note pattern.

Bass (III): Eighth-note pattern.

Bassoon (IV): Eighth-note pattern.

Bass (B): Sixteenth-note pattern.

97

S

I

II

III

IV

B

f

mp

mp

mp

mp

mp

f

f

f

f

f

99

S

I

II

III

IV

B

f

mp

mp

mp

mp

mp

100

calando

poco rit. ad lib

pp

p \Rightarrow *pp*

mp

p \Rightarrow *pp*

PDB 17/12/20