

Rosamunde: Ballet nr.2

D797, Balletmusik nr. 2

Franz Schubert

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

Schubert composed music for the play “Rosamunde, Fürstin von Zypern” which ended up not a very successful play, unlike the music, of which the final Ballet is probably the most popular piece.

The arrangement for accordion quintet is moderately difficult. There are a lot of register switches to capture the sound of the different instruments in the 10 parts of the original. The arrangement does not require any *diviso*, but the register switches become easier when there are multiple players per voice. The whole composition is in 2/4 but the last part is then full of triplets. In the arrangement that part is written in 6/8.

There are many repeats (to make the piece long enough to fully enjoy the ballet) but for a shorter performance they can simply be omitted.

A recording by Professor P is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

Rosamunde

Balletmusik nr. 2

Franz Schubert
arr. Paul De Bra

Andantino $\text{♩} = 95$ (90-100)

 light tremolo



Acc. 1

Acc. 2

Acc. 3

Acc. 4

Bass

I

II

III

IV

B

8

16

cresc.

cresc.

cresc.

cresc.

2 24 Rosamunde

This section consists of three staves of musical notation. Staff I (top) contains five voices (I, II, III, IV, B) in treble clef. Staff II (middle) contains four voices (I, II, III, IV) in treble clef. Staff III (bottom) contains two voices (B) in bass clef. Measure 24 starts with eighth-note patterns in 2/4 time. Measures 25-28 show various dynamics like *pp*, *mp*, and *pp*. Measure 29 begins with a fermata over measure 30. Measure 30 features a dynamic of *pp* followed by a fermata. Measure 31 concludes with a dynamic of *p*. Measure 32 begins with a dynamic of *f*.

32

This section continues the musical score. Measures 32-35 show various dynamics including *f*, *p*, and *f*. Measure 36 begins with a dynamic of *f*. Measure 37 concludes with a dynamic of *p*. Measure 38 begins with a dynamic of *f*. Measure 39 begins with a dynamic of *p*. Measure 40 begins with a dynamic of *f*. The tempo is indicated as $\text{♩} = 85 \text{ (80-90)}$ and *tempo poco meno mosso*.

40 rit.

$\text{♩} = 85 \text{ (80-90)}$
tempo poco meno mosso

48

Rosamunde poco a poco rit.

I
II
III
IV
B

56

$\text{♩} = 95 \text{ (90-100)}$
tempo primo

I
II
III
IV
B

63

I
II
III
IV
B

4 71

Rosamunde

play like triplets

I

II

III

IV

B

77 poco accel.

I

II

III

IV

B

tempo primo
Fine

(original is still 2/4, with lots of triplets)

(Original is still 2/4, with lots of triplets)

83 **tempo poco più mosso** $\text{♩} = 100$ (95-105)

Rosamunde

5

89

I
II
III
IV
B

cresc. *cresc.* *mp cresc.* *cresc.* *fz* *ff*
fz *ff* *ff*

p *cresc.* *fz* *ff*

95

I
II
III
IV
B

p *mp* *mf* *fz* *p*
mf *fz* *p*
mf *fz*
p *mf* *fz* *mp*
p *mf* *fz*

101

I
II
III
IV
B

p *mp* *mf* *fz* *mp* *ff* *fz*
mf *fz* *p* *ffz* *fz* *ff*
p *mf* *fz* *p* *ff*
p *mf* *fz* *p* *ffz*

Rosamunde

108

I

II

III

IV

B

114

I

II

III

IV

B

121

1

II

p

(switch if possible)

III

p

IV

p

B

128

Rosamunde

I
II
III
IV
B

*poco rit.*D.C. al Fine
senza rep.

135

I
II
III
IV
B

PDB 17/2/24