

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 $\text{♩} = \text{ca. } 60$

(∞ 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

f

f

S
I
II
III
IV
B

33

f

f

f

mf

f

mf

f

f

f

mf

f

f

f

mf

f

f

f

f

S
I
II
III
IV
B

Romance nr. 2

36

S

I

II

III

IV

B

mf

mf

mf

mf

38

S

I

II

III

IV

B

3

3

3

3

3

3

3

3

39

Soprano (S) starts with a melodic line of eighth-note pairs. The accompaniment consists of five voices (I, II, III, IV, Bass). Measures 39-40 show a rhythmic pattern of eighth-note pairs followed by rests. Measure 41 begins with a melodic line of eighth-note pairs. The accompaniment consists of five voices (I, II, III, IV, Bass). Measures 42-43 show a rhythmic pattern of eighth-note pairs followed by rests.

(rit. ad lib)

a tempo

mf

41

The Soprano (S) part features a melodic line of eighth-note pairs. The accompaniment consists of five voices (I, II, III, IV, Bass). Measures 41-42 show a rhythmic pattern of eighth-note pairs followed by rests. Measures 43-44 show a rhythmic pattern of eighth-note pairs followed by rests.

Romance nr. 2

43

Soprano (S): Forte dynamic at the beginning, followed by eighth-note patterns.

Violin I (I): Eighth-note patterns.

Violin II (II): Eighth-note patterns.

Violin III (III): Eighth-note patterns.

Cello (IV): Eighth-note patterns.

Bassoon (B): Sustained notes and eighth-note patterns.

45

Soprano (S): Sustained notes and eighth-note patterns.

Violin I (I): Sustained notes and eighth-note patterns.

Violin II (II): Sustained notes and eighth-note patterns.

Violin III (III): Sustained notes and eighth-note patterns.

Cello (IV): Sustained notes and eighth-note patterns.

Bassoon (B): Sustained notes and eighth-note patterns.

Romance nr. 2

48

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

50

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

mf *mp*
mf *mp*
mf
mf

52

Soprano (S): Eighth-note patterns with grace notes.

Alto (I): Sustained notes.

Tenor (II): Sustained notes.

Bassoon (III): Eighth-note patterns with a circled dot over the first note.

Bass (B): Sustained notes.

53

Soprano (S): Eighth-note patterns with grace notes.

Alto (I): Sustained notes.

Tenor (II): Sustained notes.

Bassoon (III): Melodic line with grace notes.

Bass (B): Sustained notes.

Romance nr. 2

55

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

56

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

Romance nr. 2

58

S

I

II

III

IV

B

60

S

I

II

III

IV

B

61

8

calando

poco rit. ad lib

pp

p <> *pp*

pp

p <> *pp*

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