

String Sonata nr. 1 (3)

sonata for string quartet, mov. 3: allegro

Gioacchino Rossini

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

Rossini is best known for opera and also opera buffa (comic opera) like *L'italiana in Algeri* and *Il barbiere di Siviglia*. But he composed a lot more, like a series of string sonatas he composed at a very young age already. The arrangement for accordion quartet looks pretty straightforward but the composition was made for a string quartet with 2 violins, cello and double base. The arrangement therefore not only consists of performance hints, but also coping with the different range between especially cello and accordion, and also some tempo variations. The arrangement is of just the third (final) movement of the sonata, a very happy sounding piece. Some very fast runs make this perhaps a bit difficult for the first and second voice. There is also an arrangement of the first movement which is much less difficult.

A recording by Professor P is available on YouTube.

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

Sonata for Strings

nr. 1, mov. 3: Allegro

Gioacchino Rossini

arr. Paul De Bra

Allegro ♩ = 110 (100-120)
tutti tutto molto leggiero

Acc. 1

Acc. 2

Acc. 3

Bass

5

I

II

III

B

10

I

II

III

B

rit.

a tempo

sf

sf

sf

sf

sf

sf

15

I

II

III

B

8 8vb is always loco on small accordions

21

I

II

III

B

mf

25

I

II

III

B

f

(not in original)

29

First system of music (measures 29-32) for four string parts (I, II, III, B). The key signature is one sharp (F#). Measure 29: I (first violin) has a sixteenth-note triplet; II (second violin) has a quarter note; III (third violin) has a sixteenth-note triplet; B (bass) has a sixteenth-note triplet. Measure 30: I has a half note; II has a sixteenth-note triplet; III has a half note; B has a half note. Measure 31: I has a half note; II has a sixteenth-note triplet; III has a half note; B has a half note. Measure 32: I has a half note; II has a sixteenth-note triplet; III has a half note; B has a half note.

33

Second system of music (measures 33-35) for four string parts (I, II, III, B). The key signature is one sharp (F#). Measure 33: I has a quarter note; II has a sixteenth-note triplet; III has a quarter note; B has a quarter note. Measure 34: I has a half note; II has a sixteenth-note triplet; III has a half note; B has a half note. Measure 35: I has a quarter note; II has a sixteenth-note triplet; III has a quarter note; B has a quarter note.

36

Third system of music (measures 36-38) for four string parts (I, II, III, B). The key signature is one sharp (F#). Measure 36: I has a quarter note; II has a sixteenth-note triplet; III has a quarter note; B has a quarter note. Measure 37: I has a half note; II has a sixteenth-note triplet; III has a half note; B has a half note. Measure 38: I has a quarter note; II has a sixteenth-note triplet; III has a quarter note; B has a quarter note.

39

I

II

III

B

42

I

II

III

B

45

I

II

III

B

48

I

II

III

B

52

I

II

III

B

58

rit.

a tempo

I

II

III

B

sf *f*

sf *mf*

sf *mf*

sf *mf*

63

I

II

III

B

sf

sf

sf

sf

68

I

II

III

B

mf

f

75

I

II

III

B

f

mf

f

81

I

II

III

B

f

mf

mf

87

I

II

III

B

mf

92

I

II

III

B

mf

f

mf

f

95

I *f*

II *mf*

III

B

rit.

100

I *a tempo*

II *sf*

III *sf*

B *sf*

105

I *mp*

II

III *p*

B *p*

110

I

II

III

B

sf *f*

sf *f*

f *sf* *f*

rit.

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