

Rondeau

from the Abdelazer Suite

Henry Purcell

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

This is the short and famous "Rondeau" by Purcell. The arrangement is for accordion quintet, but the fourth voice (the continuo) can also be omitted in order to play it with a quartet. There is also a transcription for two accordions (second one with melody bass). This misses the continuo, so that can be taken from the other arrangement when playing with 3 accordions. A quartet can also take the right hand from the duo arrangement to play 1, 2-3, 4 and bass, but a more advanced quartet can use the 2+3 part to play 1, 2+3, 4, bass. All in all a very "flexible" arrangement.

A recording by Professor P is available on YouTube.


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

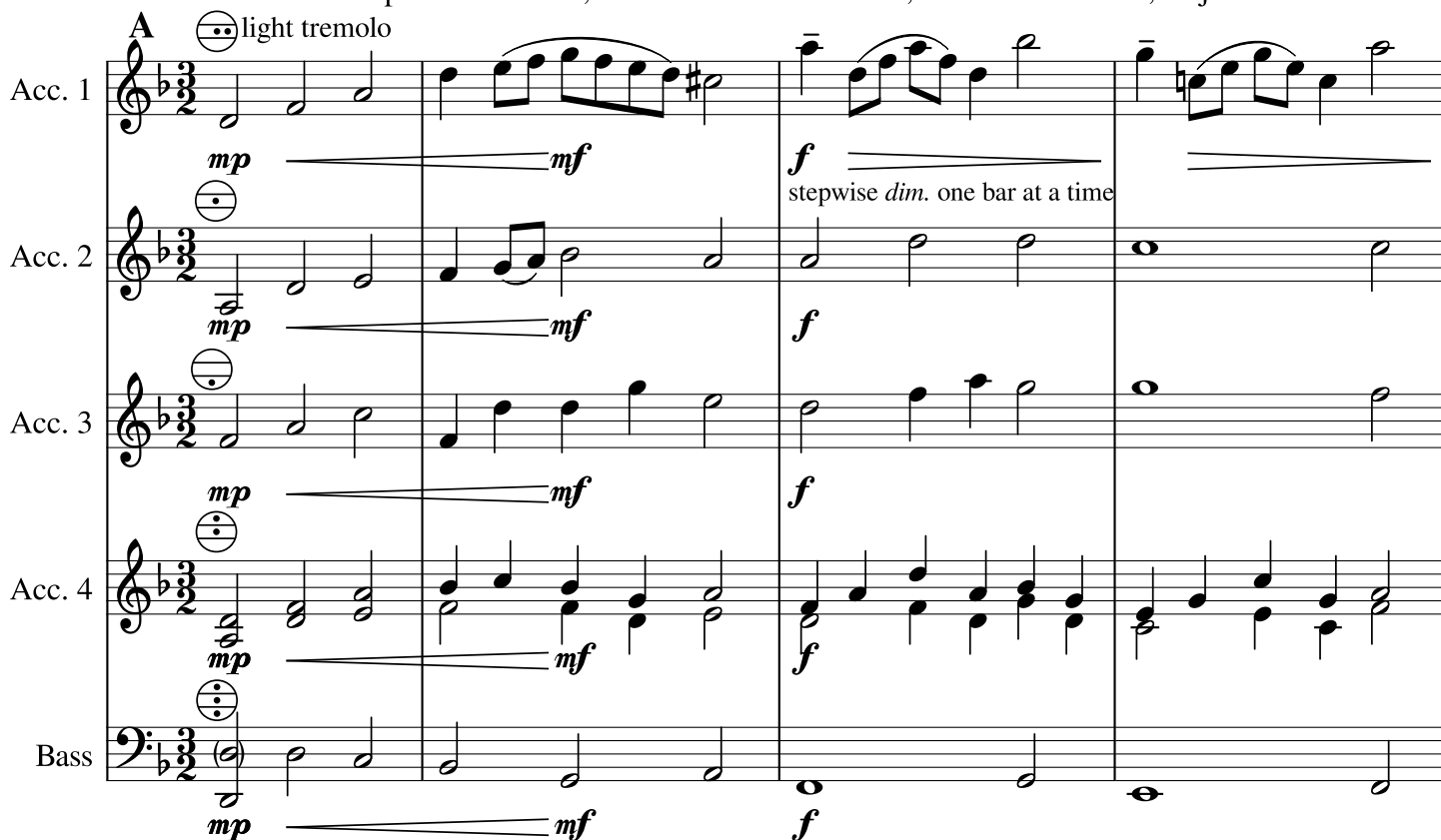
Rondeau

from the Abdelazer Suite (mov. 2) Z.570

Henry Purcell
arr. Paul De Bra

$\text{♩} = \text{ca. } 80$ Repeats as desired, for instance AABCDEE, or AABBBCCDEE, or just ABCDE.

A  light tremolo



Acc. 1 *mp* *mf* *f* stepwise *dim.* one bar at a time

Acc. 2 *mp* *mf* *f*

Acc. 3 *mp* *mf* *f*

Acc. 4 *mp* *mf* *f*

Bass *mp* *mf* *f*

5



I *mf*

II *mf*

III *mf*

IV *mf*

B *mf*

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9 **B**

Musical score for measures 9-12. The score is in 3/4 time and features five staves: I (Violin I), II (Violin II), III (Viola), IV (Cello/Double Bass), and B (Bass). The key signature has one flat (B-flat). Measure 9 is marked with a 'B' and a dynamic of *mp*. A hairpin indicates a crescendo from *mp* to *mf* over measures 10-12. A text annotation 'stepwise *cresc.* one bar at a time' is placed above the strings in measure 11. The first three staves (I, II, III) have a *mf* dynamic in measure 12. The fourth staff (IV) has a *mp* dynamic in measure 12. The fifth staff (B) has a *mp* dynamic in measure 12.

13

Musical score for measures 13-16. The score continues with the same five staves. Measure 13 starts with a *mf* dynamic in the bass staff. The first three staves (I, II, III) have a *f* dynamic in measure 13. Measure 14 has a *f* dynamic in the first three staves and a *f* dynamic in the fourth staff. Measure 15 has a *ff* dynamic in the first three staves and a *ff* dynamic in the fourth staff. Measure 16 has a *mf* dynamic in the first three staves and a *mf* dynamic in the fourth staff. The fifth staff (B) has a *mf* dynamic in measure 16.

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17 **C**

Staff I: *mp* *mf* *f* *stepwise dim. one bar at a time*

Staff II: *mp* *mf* *f*

Staff III: *mp* *mf* *f*

Staff IV: *mp* *mf* *f*

Staff B: *mp* *mf* *f*

21

Staff I: *mf*

Staff II: *mf*

Staff III: *mf*

Staff IV: *mf*

Staff B: *mf*

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25

D

Musical score for measures 25-28. The score is in 3/4 time and features five staves: I (Violin I), II (Violin II), III (Viola), IV (Violoncello), and B (Bass). The key signature has one flat (B-flat). The dynamic marking is *mf* (mezzo-forte). The first staff (I) has a *tr* (trill) marking above the final measure. The music consists of rhythmic patterns in the upper staves and harmonic accompaniment in the lower staves.

29

Musical score for measures 29-32. The score continues with the same five staves (I, II, III, IV, B) and key signature. The dynamic marking changes to *f* (forte). The first staff (I) has a *tr* (trill) marking above the final measure. The music continues with rhythmic patterns and harmonic accompaniment, with some staccato markings in the upper staves.

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33 **E**

Musical score for measures 33-36. The score is in E major and 3/4 time. It features five staves: I (Violin I), II (Violin II), III (Viola), IV (Cello/Double Bass), and B (Bass). Dynamics range from *mp* to *f*. A hairpin indicates a *stepwise dim. one bar at a time* in the first staff. Trills are marked in measures 34 and 35.

37

Musical score for measures 37-40. The score continues with the same five staves. Dynamics are primarily *mf*. The first staff includes the instruction *rit. at lib al fine*. The piece concludes with a double bar line and a fermata in the first staff.

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