

# Ständchen

Nr. 4 from Schwanengesang, D.957

*Franz Schubert*

*arranged by Paul De Bra for  
accordion duo, trio, quartet, quintet*

Originally this piece is from a series of songs for solo voice and piano. While it would be possible to transcribe this quite literally for a solo instrument and one accordion this would result in a difficult bass side (using melody bass instead of Stradella).

The arrangement for DUO makes use of Stradella bass plus chords in the right hand where possible.

The arrangement for TRIO can be played by a quartet by using a bass accordion instead of the bass side of accordion 3.

The arrangement for QUARTET can be played by a quintet by using a bass accordion instead of the bass side of accordion 4.

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# Ständchen

nr. 4 from Schwanengesang

Franz Schubert

*Mäßig*

Acc. 1

Acc. 2

Acc. 3

use different register if 2nd voice has no high B

*pp*

On bass accordion play whole measure decaying notes.

*pp*

*p*

*p*

6

I

II

III

*p*

11

I

II

III

16

III

I

II

III

Detailed description: This system covers measures 16 to 20. The first staff (I) has a whole rest in measure 16, followed by a melodic line in measures 17-20, including a triplet in measure 19. The second staff (II) has a whole rest in measure 16 and rests in measures 17-20. The third staff (III) consists of a grand staff with a rhythmic accompaniment of eighth notes and chords in measures 16-20.

21

III

I

II

III

Detailed description: This system covers measures 21 to 24. The first staff (I) has a triplet in measure 21, followed by a melodic line in measures 22-24. The second staff (II) has a triplet in measure 21, followed by a melodic line in measures 22-24. The third staff (III) consists of a grand staff with a rhythmic accompaniment of eighth notes and chords in measures 21-24.

25

III

I

II

III

*f*

Detailed description: This system covers measures 25 to 28. The first staff (I) has a triplet in measure 25, followed by a melodic line in measures 26-28. The second staff (II) has a whole rest in measure 25, followed by a melodic line in measures 26-28, including a triplet in measure 27. The third staff (III) consists of a grand staff with a rhythmic accompaniment of eighth notes and chords in measures 25-28. A forte (*f*) dynamic marking is present in measures 26-28.

1. 

29

I

II

III

*mf*

*pp*

*mf*

*pp*

*pp*

34

I

II

III

2. 

39

I

II

III

3 

44

I

II

III

*p*

*f*

*p*

*f*

49

I

II

III

*decresc.*

*decresc.*

*decresc.*

*decresc.*

54

I

II

III

*dimin.*

*dimin.*

*dimin.*