

# Symphony nr. 5

Mov. 4: Vivace

*Franz Schubert*

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

Schubert's fifth symphony consists of 4 parts, of which the arrangement for accordion quintet or larger ensemble covers the final movement: Vivace. As the name suggests, this is an up-tempo part, but the notes are not all that difficult. The arrangement tries to capture as much as possible from the original, but occasionally careful selection was needed to bring the 12 voices (flute, 2 oboes, 2 bassoons, 2 horns, violin 1 and 2, viola, violoncello and double base) down to just 5 voices. There is some juggling with registers, which is easier in a larger ensemble, and there are a few large jumps (also easier in a larger ensemble, as well as on button accordion).

Note that the arrangement is not missing percussion as the original does not have any.

A (quintet) recording by Professor P is available on YouTube.

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

# Symphony nr. 5

## mov. 4: Vivace

Franz Schubert  
arr. Paul De Bra

Vivace  $\text{♩} = 150-180$

Acc. 1: Treble clef, 2/4 time, key signature of one flat. Dynamics:  $p$ ,  $\text{light tremolo}$ .

Acc. 2: Treble clef, 2/4 time, key signature of one flat. Dynamics:  $p$ .

Acc. 3: Treble clef, 2/4 time, key signature of one flat. Dynamics:  $p$ .

Acc. 4: Treble clef, 2/4 time, key signature of one flat. Dynamics:  $p$ .

Bass: Bass clef, 2/4 time, key signature of one flat. Dynamics:  $p$ .

I: Treble clef, 2/4 time, key signature of one flat. Dynamics:  $p$ ,  $pp$ .

II: Treble clef, 2/4 time, key signature of one flat. Dynamics:  $pp$ .

III: Treble clef, 2/4 time, key signature of one flat. Dynamics:  $p$  (or  $8vb$ ),  $p$  (switch if/when possible).

IV: Treble clef, 2/4 time, key signature of one flat.

B: Bass clef, 2/4 time, key signature of one flat.

I: Treble clef, 2/4 time, key signature of one flat. Dynamics:  $p$ .

II: Treble clef, 2/4 time, key signature of one flat.

III: Treble clef, 2/4 time, key signature of one flat.

IV: Treble clef, 2/4 time, key signature of one flat. Dynamics:  $p$ .

B: Bass clef, 2/4 time, key signature of one flat. Dynamics:  $p$ . C on M.B or S.B.

$p$

## Symphony nr. 5

26

(bellows shake)

(bellows shake)

cresc.

f

F on M.B or S.B

(no bellows shake)

f

p

cresc.

f (add lower note to make bellows shake easier)

cresc.

p

cresc.

cresc.

cresc.

f

p

cresc.

f

42

1.

2.

ff

## Symphony nr. 5

3

52

(loco on small acc.) 8

58

8

loco on all acc.

68

## Symphony nr. 5

75

I  
II  
III  
IV  
B

*p*

84

I  
II  
III  
IV  
B

*pp*

93

(in ensemble div. and

I  
II  
III  
IV  
B

*mp*  
*p*

## Symphony nr. 5

5

102

I  
II  
III  
IV  
B

111

I  
II  
III  
(switch if possible)  
IV  
B

121

I  
II  
III  
IV  
B

## Symphony nr. 5

129

I  
II  
III  
IV  
B

*f*  
*light tremolo*

*f*

*f*

*f*

*f*

136

I  
II  
III  
IV  
B

*p*

*p*

*f*

*f*

*f*

*p*

*f*

143

I  
II  
III  
IV  
B

*p*

*p*

*ff*

*f*

*p*

## Symphony nr. 5

The original has a  
repeat of everything.

149

158

167

G if 3rd voice  
needs more time

## Symphony nr. 5

176

I  
II  
III  
IV  
B

low Bb on M.B. or S.B.

184

I  
II  
III  
IV  
B

$fp$        $fp$

$fp$        $p$

$fp$        $fp$        $fp$

193

I  
II  
III  
IV  
B

$pp$        $pp$

$pp$

$pp$

202

I  
II  
III  
IV  
B

*cresc.*

*cresc.*

*cresc.*

(skip two bars if needed for switch)

211

I  
II  
III  
IV  
B

*fp*

*fp*  
(play upper notes to help out 1st voice)

*fp*

*fp*

*fp*

*mf*

*mf*

*mf*

*mf*

*mf*

*fp*

*mf*

*fp*

221

I  
II  
III  
IV  
B

*mp*

*p*

*p*

*p*

*fp*

*fp*

*fp*

*fp*

*fp*

10

## Symphony nr. 5

233

I  
fp  
8  
II  
fp  
III  
IV  
B  
fp

(loco on all acc.)

243

I  
II  
III  
(or 8vb)  
IV  
B  
(switch if/when possible)

252

I  
II  
III  
IV  
B  
C on M.B or S.B

261

I  
II  
III  
IV  
B

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*f*

269 (bellows shake)

I  
II  
III  
IV  
B

(bellows shake)

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p*

276

I  
II  
III  
IV  
B

*f* (add lower note to make bellows shake easier)

*f*

*f*

*f*

12

## Symphony nr. 5

297

I      II      III      IV      B

## Symphony nr. 5

13

Musical score for orchestra, page 12, measures 323-324. The score consists of five staves (I, II, III, IV, B) in common time, key signature of one flat. Measure 323 starts with dynamic *p*. Staves I, II, IV, and B play eighth-note patterns. Staff III has rests. Measure 324 continues with the same patterns, with staff IV starting with dynamic *p*.

333

I

II

(omit 8th notes if difficult)

III

IV

B

*mp*

*p*

*p*

Musical score for orchestra, page 10, measures 343-344. The score consists of five staves (I, II, III, IV, B) in common time, key signature of one flat. Measure 343 starts with a forte dynamic. Measures 343-344 show various rhythmic patterns including sixteenth-note chords, eighth-note pairs, and sustained notes with grace notes. Measure 344 concludes with a forte dynamic.

14

## Symphony nr. 5

353

I

II

III

(b3) (switch if possible)

p

IV

B

370

I

II

III

IV

B

*f*

## Symphony nr. 5

15

377

I  
II  
III  
IV  
B

383

I  
II  
III  
IV  
B

390

I  
II  
III  
IV  
B

PDB 10/10/24