

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

Rosamunde Overture

Franz Schubert
Arranged by Richard Meyer

INSTRUMENTATION

- | | |
|------------------------------|---|
| 1 — Conductor Score | 1 — Tuba |
| 1 — Flute | 1 — Bells |
| 1 — Oboe | 3 — Percussion (Snare Drum, Bass Drum, Crash Cymbals) |
| 1 — Bassoon | 1 — Timpani |
| 1 — B $\flat$ Clarinet I | 8 — Violin I |
| 1 — B $\flat$ Clarinet II | 8 — Violin II |
| 1 — B $\flat$ Bass Clarinet | 3 — Violin III (Viola) |
| 1 — E $\flat$ Alto Saxophone | 5 — Viola |
| 1 — F Horn | 5 — Cello |
| 1 — B $\flat$ Trumpet I | 5 — String Bass |
| 1 — B $\flat$ Trumpet II | 1 — Piano Accompaniment |
| 1 — Trombone | |

ROSAMUNDE OVERTURE

Schubert composed his incidental music for the Romantic drama *Rosamunde, Princess of Cypress* in less than three weeks, finishing just two days before the play's premiere in December of 1823. Not much time was left to rehearse the music, and no time at all to compose an overture. In fact, Schubert never did compose an overture to *Rosamunde*, but instead used an overture already composed for the drama *The Magic Harp*. While the drama itself survived for only two performances, Schubert's charming music lives on. Festive and lyrical themes abound in this very playable arrangement that has been carefully crafted to preserve the sound of the original. A great way to introduce your students to one of the early Romantic period's great masters!



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Rosamunde Overture

CONDUCTOR SCORE
Duration - 3:00

Franz Schubert (1797-1828)
Arr. by Richard Meyer

Flute

Oboe

B♭ Clarinets
I
II

E♭ Alto
Saxophone

Bassoon
(B♭ Bass Clarinet)

F Horn

B♭ Trumpets
I
II

Trombone

Tuba

Bells

Timpani
(G-D)

Percussion
(Snare Drum,
Bass Drum,
Crash Cymbals)

Violins
I
II

Viola
(Violin III)

Cello

String Bass

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6  **Allegro** (♩ = 120)

7 8 9 10 11 12 13

Fl.

Ob.

I
Cls.

II

A. Sx.

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Bells

Timp.

Perc.

6  **Allegro** (♩ = 120)

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

p

pizz.

p

pizz.

p

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22

23 24 25 26 27 28 29

Fl.

Ob.

I

Cls.

II

A. Sx.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Bells

Timp.

Perc.

22

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Measure 22: Vln. I has a 'V' marking above the staff. The first violin staff has a treble clef and a key signature of one sharp (F#). The second violin staff has a treble clef and a key signature of one sharp (F#). The Viola staff has a treble clef and a key signature of one sharp (F#). The Cello staff has a bass clef and a key signature of one sharp (F#). The String Bass staff has a bass clef and a key signature of one sharp (F#). The score is for measures 22-29. The strings play a rhythmic pattern of eighth and sixteenth notes. The violins and viola have more complex melodic lines. The score ends with a double bar line and repeat signs in the last measure.

30 31 32 *div.* 33 34 *a2* 35 36 *div.* 37

Fl. *f marc.*

Ob. *f marc.*

I *f marc.*

Cls. II *f marc.*

A. Sx. *f marc.*

Bsn. (B $\flat$ B. Cl.) *f marc.*

Hn. *f marc.*

I *f marc.*

Tpts. II *f marc.*

Trb. *f marc.*

Tuba *f marc.*

Bells

Timp. *f*

Perc. *f*

30 4

I *f marc.*

Vlns. II *f marc.*

Vla. (Vln. III) *f marc. arco*

Cello *f marc. arco*

Str. Bass *f marc.*

[42]

To Coda ☐

Fl. *a2* 38 39 40 41 43 44 45

Ob.

Cl. I II

A. Sx.

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Bells

Timp.

Perc.

Cr. Cym.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

4

To Coda ☐

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54 55 56 57 58 59 60 61

Fl.

Ob.

I
Cls. *mp*

II
Cls. *mp*

A. Sx.
(Cl.) *mp*

Bsn.
(B $\flat$ B. Cl.) *mp*

Hn.

I
Tpts.

II
Tpts.

Trb.

Tuba

Bells

Timp.

Perc.

54

I
Vlns. *pp*

II
Vlns. *pp*

Vla.
(Vln. III) *pp*

Cello *pp*

Str. Bass *pp*

simile

simile

simile

simile

62 63 64 65 66 67 68 69

Fl.

Ob.

I

Cls.

II

A. Sx.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Bells

Timp.

Perc.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

70

Fl. *p*

Ob. *p*

I

Cls. II

A. Sx. *p* *simile*

Bsn. (B $\flat$ B. Cl.) *p* *simile*

Hn. *p* *simile*

I

Tpts. II *p* *simile*

Trb. *p* *simile*

Tuba *p* *simile*

Bells *p*

Timp. *p*

Perc. *p*

70

I

Vlns. II *p*

Vla. (Vln. III) *p*

Cello *p*

Str. Bass *p*

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78 79 80 81 82 83 84 85

Fl.

Ob.

Cls. I
II

A. Sx.

Bsn.
(B $\flat$ B. Cl.)

Hn.

Tpts. I
II

Trb.

Tuba

Bells

Timp.

Perc.

Vlrs. I
II

Vla.
(Vln. III)

Cello

Str. Bass

p

simile

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D.S. al Coda

86 87 88 89 90 91 92 93

Fl.

Ob.

I

Cls.

II

A. Sx.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Bells

Timp.

Perc.

p

D.S. al Coda

86

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

p

⊕ Coda

94 95 96 97 98

Fl.

Ob.

I
Cls.

II

A. Sx.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Bells

Timp.

Perc.

⊕ Coda

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

99 100 101 102 103 104

Fl.

Ob.

I
Cls.

II

A. Sx.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Bells

Timp.

Perc.

Choke Choke

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

This musical score page contains measures 99 through 104. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinets I and II (Cls.), Alto Saxophone (A. Sx.), Bassoon/Bass Clarinet (Bsn. (B $\flat$ B. Cl.)), Horns (Hn.), Trumpets I and II (Tpts.), Trombone (Trb.), Tuba, Bells, Timpani (Timp.), Percussion (Perc.), Violins I and II (Vlns.), Viola/Violin III (Vla. (Vln. III)), Cello, and String Bass (Str. Bass). Measures 99-102 feature woodwinds and strings with various articulations like accents and slurs. Measure 103 has a 'Choke' instruction for the percussion. Measure 104 continues the woodwind and string parts. A large red watermark is overlaid diagonally across the page.

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