

Pianoconcerto nr. 21 (2)

Known from the movie Elvira Madigan

Wolfgang Amadeus Mozart

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

Arranging a composition written for piano to accordion is always a challenge, but this “Andante” from Pianoconcerto 21 (KV 467) works well, using a light tremolo register to distinguish the piano part from the orchestra parts. The second movement from this concerto featured in the movie Elvira Madigan (from 1967).

This arrangement is “deceptively” easy, but especially the fourth voice with lots of alternating bellows is somewhat challenging.

A recording by Professor P is available on YouTube.

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

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known from the movie Elvira Madigan

Wolfgang Amadeus Mozart
arr. Paul De Bra

Andante
 $\text{♩} = 60-66$

Acc. 1

This part may benefit from diviso (especially to stress long high notes)

Acc. 2

This part may benefit from diviso

Acc. 3

etc., alternate bellows direction for repeated notes/chords

Acc. 4

pizz.

Bass

p

The musical score consists of five staves. The top four staves represent Accordion parts (Acc. 1, Acc. 2, Acc. 3, Acc. 4), and the bottom staff represents the Bass. The key signature is one flat (B-flat). The tempo is Andante, indicated by a quarter note followed by a dashed line and the numbers 60-66. Measure 1 starts with a rest for Acc. 1 and Acc. 2, followed by a dynamic **p**. Measures 2-3 show Acc. 3 playing eighth-note chords while Acc. 4 provides harmonic support. Measure 4 features Acc. 4 playing sixteenth-note chords. The Bass staff shows eighth-note patterns throughout. Measure 5 begins with Acc. 1 and Acc. 2 playing eighth-note chords. Acc. 3 and Acc. 4 play eighth-note chords. The Bass staff continues its eighth-note pattern. Measure 6 starts with Acc. 1 and Acc. 2 playing eighth-note chords. Acc. 3 and Acc. 4 play eighth-note chords. The Bass staff continues its eighth-note pattern.

5

I

Try to avoid any audible gap on large jumps!
Make it quasi legato.

II

III

IV

B

The musical score consists of five staves. The top four staves represent Accordion parts (I, II, III, IV) and the bottom staff represents the Bass. The key signature is one flat (B-flat). Measure 5 starts with Acc. I playing eighth-note chords. Acc. II and Acc. III play eighth-note chords. Acc. IV and the Bass play eighth-note chords. Measures 6-7 show Acc. I and Acc. II playing eighth-note chords. Acc. III and Acc. IV play eighth-note chords. The Bass staff continues its eighth-note pattern. Measures 8-9 show Acc. I and Acc. II playing eighth-note chords. Acc. III and Acc. IV play eighth-note chords. The Bass staff continues its eighth-note pattern. Measures 10-11 show Acc. I and Acc. II playing eighth-note chords. Acc. III and Acc. IV play eighth-note chords. The Bass staff continues its eighth-note pattern.

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10

I
II
III
IV
B

f > *p*

sfp

R.H.

L.H. (MB if available)

16

I
II
III
IV
B

tip: do not play this C in
a room with a lot of reverb

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21

I

II

III

IV

B

mp

decaying notes (like piano)

no alternating bellows from here

p

on bass accordion without registers, play octaves

25

I

II

III

IV

B

30

use M.B. on small accordions

I

II

III

IV

B

33

tr

use (dot) loco on
small accordions

8 arco

I

II

III

IV

B

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37

original is ∞ on D, with ♯

alternating bellows from here
(on repeated chords)

8

I

II

III

IV

B

f

p

39

f

p

f

p

f

f

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43

I C in original is a grace note

II

III R.H.

IV L.H. (MB if available)

B

47

I

II

III

IV

B

Pianoconcerto nr. 21 (2)

50

I

II

III

IV

B

legato 3

3 3 3

3

3 3 3 3

3 3 3 3

3 3 3 3

53

I

II

III

IV

B

mp

p

p

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

alternating bellows

16 16

3 3 3 3

Pianoconcerto nr. 21 (2)

2nd voice takes over
this high G

57

I

II

III

IV

B

60

I

II

III

IV

B

Pianoconcerto nr. 21 (2)

63

I

II

III

IV

use (loco) on
small accordions

B

66

I

II

III

IV

B

Pianoconcerto nr. 21 (2)

original with ∞ original with ∞

73

I

II

III

decaying notes

IV

no alternating bellows from here

B

pizz.

Pianoconcerto nr. 21 (2)

original with ∞

76

I

II

III

IV

B

77

78

79

I

II

III

IV

B

79

80

R.H.

L.H. (MB if available)
alternating bellows

Pianoconcerto nr. 21 (2)

83

87

Pianoconcerto nr. 21 (2)

90

I

II

III

IV

B

93

I

II

III

IV

B

mp

p sub.

p

decaying notes

p sub.

no alternating bellows

p

sub. p

Pianoconcerto nr. 21 (2)

97

101

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