

Violin-Concerto op. 64

Second movement: Andante

Felix Mendelssohn Bartholdy

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

The second movement of violin concerto nr. 18 (Opus 64) by Mendelssohn has a very nice melody, is not difficult, but it goes very high, which makes it hard for the violinist, but of course not hard for an accordionist (provided the accordion has high enough notes, specifically the high C).

The arrangement is for quintet and should not require diviso.

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Violin-Concerto opus 64, nr. 18 (2)

Felix Mendelssohn Bartholdy

arr. Paul De Bra

Andante

$\text{♩} = 90-100$

(slow tremolo)

Musical score for the Accordion section (Acc. 1 to Bass) in 6/8 time. The score consists of five staves. Acc. 1 starts with a rest. Acc. 2, 3, and 4 play eighth-note patterns with dynamic *pp*. Acc. 5 (Bass) starts with a rest and enters with dynamic *pp*. Measure 1 ends with a fermata over the bass staff. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns.

Musical score for the Accordion section (I to B) in 6/8 time. The score consists of five staves. Staff I starts with eighth-note patterns. Staff II starts with eighth-note patterns. Staff III starts with eighth-note patterns. Staff IV starts with eighth-note patterns. Staff B starts with eighth-note patterns. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns.

13

cresc.

cresc.

cresc.

cresc.

cresc.

18

dim.

p

p

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24

cresc.

f

dim.

sf

p

sf

p

p

sf

p

28

8 use  loco on small accordions

p

pp

pp

pp

pp

p

33 8

I play G if possible
II p
III play G if not possible
↓ in 2nd voice
IV pizz.
B pizz.

p
p
p
p
p

arco
arco
pizz.

38 8

I
II
III pizz.
IV
B

p
p
p
p
p

arco
arco
pizz.

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42

46

pizz.

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48

cresc.

f

mf

cresc.

cresc.

p *cresc.*

arco

cresc.

f

mf

50

p

pizz.

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52

I

II

III

IV

B

cresc.

p

cresc.

cresc.

54

I

II

III

IV

B

ff

f

f arco

f

56

I

II

III

IV

B

sf

p

#

p

f

p

pizz.

p

58

I

II

III

IV

B

sf

p

f

p

#

p

f

arco

p

pizz.

f

p

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60

I

II

III

pizz.

IV

B

f

p

arco

pizz.

p

62

I

II

cresc.

III

IV

B

dim.

dim.

arco

cresc.

cresc.

64

66

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Musical score for orchestra, page 10, measures 70-71. The score consists of five staves (I, II, III, IV, B) in common time. Measure 70 starts with a dynamic of 70. Staves I, II, and III play eighth-note patterns. Staff IV has a fermata over the first note and a circled fermata over the second note. Staff B has a fermata over the first note. Measure 71 begins with a dynamic of *dim.* (diminuendo). Staves I, II, and III continue their eighth-note patterns. Staff IV has a dynamic of *pizz.* (pizzicato). Staff B has a dynamic of *pp* (pianissimo). Staves I, II, and III end with sustained notes. Staff IV ends with a fermata. Staves I, II, and III begin measure 72 with eighth-note patterns. Staff IV begins with a dynamic of *pp*. Staff B begins with a dynamic of *pp*.

72

pp

p

arco

p

pizz.

pp

74

use  loco on small accordions

76

I

II

III
four low notes
8 S.B. or M.B. if needed

IV

B arco

8



78

I

II

III

IV

B

8



82

I

(loco)

II cresc.

III

IV

B pizz. arco

87

I

cresc.

II p mp cresc. dim. p

III p cresc. dim.

IV

B dim.

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92

I

II

III

IV

V

poco a poco rit. al fine

96

I

II

III

IV

V

sempre più **p**

p

dim.

pp

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100

pp

pp

pp

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