

Violin Concerto nr. 1

Opus 26, movement 2: Adagio

Max Bruch

*arranged by Paul De Bra for
accordion sextet or orchestra (with solo)
(1, 2, 3, 4, 5, bass, timpani)*

Max Bruch was a German Romantic composer who wrote over 200 compositions, including three violin concertos. This arrangement is from the well-known Adagio from the first concerto.

The concerto was written for an orchestra with at least 21 players, including the violin solo, 2 flutes, 2 oboes, 2 clarinets, 2 horns in Es, 2 horns in B, 2 trumpets in Es, timpani (Es and Bes) and strings. In the arrangement this was reduced to 5 accordion parts, bass and timpani, making use of registers to give the wind instruments a different sound from that of the strings. An orchestra can make this work a bit easier by using diviso where needed, but a sextet can play it (even without timpani).

This composition is written in E flat major, and going up to a high B flat (only in the solo) which 41-key accordions do not have. Therefore a version in D major is also available, to allow orchestras without a high B flat for the solo to perform this work.

A recording by Professor P is available on YouTube.


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

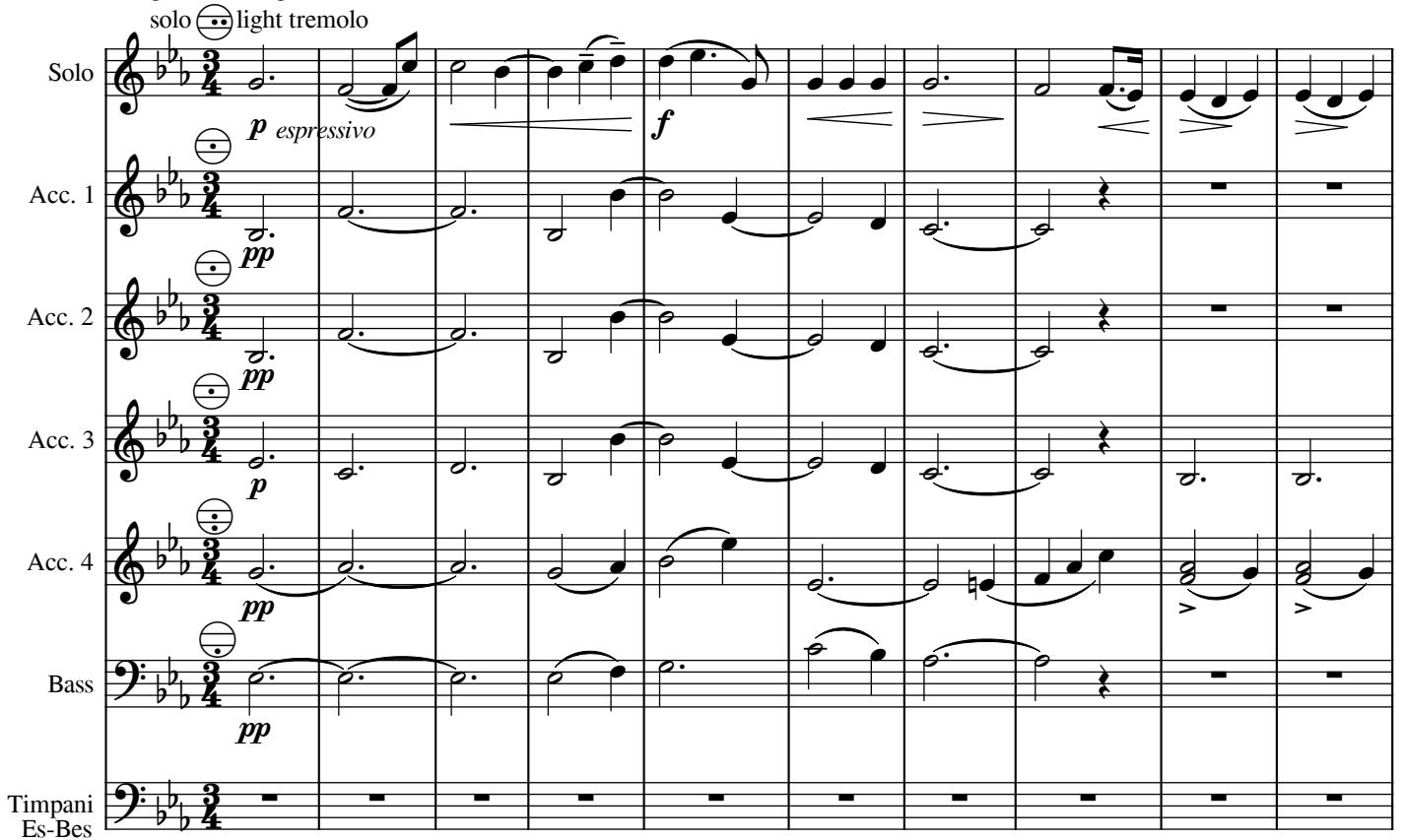
Violin Concerto nr. 1, mov. 2: Adagio

opus 26

Max Bruch
arr. Paul De Bra

Adagio ♩ = ca. 65 (60-70)
(original time signature was 3/8)

solo  light tremolo



Solo
Acc. 1
Acc. 2
Acc. 3
Acc. 4
Bass
Timpani
Es-Bes

11



S
I
II
III
IV
B
Timp.

Violin Concerto nr. 1, mov. 2: Adagio

17

S
I
II
III
IV
B
Timp.

cresc.
arco

21

S
I
II
III
IV
B
Timp.

pizz. arco

Violin Concerto nr. 1, mov. 2: Adagio

25 **B**

poco rit.
tr

a tempo

S
I
II
III
IV
B
Timp.

30

p cresc.

f

div. wherever needed

S
I
II
III
IV
B
Timp.

34 C 8

S *rfz* *p* *cresc.*

I *p* *cresc.*

II *f* *p* *cresc.*

III *pp* *cresc.*

IV *pp* *cresc.*

B *cresc.*

Timp.

38 8

S *f* *fp* *p* *fp*

I *fp* *fp*

II *fp* *fp*

III *fp* *fp*

IV *fp* *fp*

B *fp* *fp*

Timp.

42 **8**

S *sfz* *sfz* *sfz* *cresc.* *trill*

I *f sostenuto* *sfz* *mp*

II *f sostenuto* *sfz* *p mp*

III *f sostenuto* *sfz*

IV *f sostenuto* *sfz*

B *f sostenuto* *sfz* *p*

Timp.

47 **D 8** un poco piú mosso

S *f pesante* *ff* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

I *p*

II *p*

III *p*

IV *p*

B *pizz.*

Timp.

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52

tempo I

hold upper two

hold upper two

6

6

6

6

p *f* *pesante*

S

I

II

III

IV

B

Timp.

56

poco rit.

a tempo

f *tranquillo* *mf*

6

6

6

S

I

II

III

IV

B

Timp.

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58

S
cresc. 6 6 6 *f* 6 6 6

I
sfz

II
sfz

III
mf

IV

B
sfz

Timp.

60

S
6 6 6 *f*

I
p

II
p

III
p

IV

B
mf

Timp.

63 **E**

Musical score for measures 63-66. The score includes parts for Violin I, Violin II, Violin III, Violin IV, Bass, and Timpani. The key signature is three flats (B-flat major/C minor). Measure 63 starts with a boxed 'E' and a measure rest. Dynamics include *p* and *mp*. Violin I has a circled 'E' above the first measure. Violin IV is marked *p arco* and *pizz.* in measures 63 and 64 respectively. Timpani is marked *pp*.

67

Musical score for measures 67-70. The score includes parts for Violin I, Violin II, Violin III, Violin IV, Bass, and Timpani. Dynamics include *p*, *mp*, and *pp*. Violin I has a *cresc.* marking in measure 70. Violin IV is marked *mp arco* and *pp* in measures 67 and 68 respectively. Timpani has rests in measures 67-70.

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trill not in original

71

S
I
II
III
IV
B
Timp.

cresc.
dolce
p
pp
pp
cresc.
pp
pp

rit.
tr

77

a tempo

F original does not indicate key change here but uses lots of accidentals

S
I
II
III
IV
B
Timp.

pp
cresc.
f
cresc.

play Bb notes only when no timpani
+S.B.
pp

pp
cresc.
f
cresc.
pp
cresc.
f
pp
cresc.
f

p
pp

85

p molto espress.
pizz.

p

p pizz.

arco

pp

pizz.

mp

Timp.

93

f

p

pp

mf espress.

poco rit.

G a tempo

pp

arco

pizz.

Timp.

Violin Concerto nr. 1, mov. 2: Adagio

98

S
I
II
III
IV
B
Timp.

cresc.
f
mp espress.

101

S
I
II
III
IV
B
Timp.

pizz.
p
arco
mp
f
mp
p

Violin Concerto nr. 1, mov. 2: Adagio

104

S
I
II
III
IV
B
Timp.

3 3
ff 3 3
f *p*
mp
arco
pp
arco
mp

107

S
I
II
III
IV
B
Timp.

f *cresc.* *ff* *f*
sfz *ff* *f*
mf *mf*
mf *mf*
f

tr
tr
8-----

111 8 H

S
I
II
III
IV
B
Timp.

mf *sfz* *f* *ff* *ff* *f*

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

ff

ff

116

S
I
II
III
IV
B
Timp.

p *ff* *mf* *mp*

p *mf* *p* *pizz.*

p *mp*

poco rit.

121

S
I
II
III
IV
B
Timp.

a tempo

123

S
I
II
III
IV
B
Timp.

Musical score for measures 125-126. The score includes parts for Violin I, Violin II, Violin III, Violin IV, Bassoon (B), and Timpani (Timp.). Measure 125 features a violin solo with a forte (*f*) dynamic and sixteenth-note runs. The strings play sustained chords in piano (*p*) dynamics. Measure 126 continues the violin solo and string accompaniment.

Musical score for measures 127-129. The score includes parts for Violin I, Violin II, Violin III, Violin IV, Bassoon (B), and Timpani (Timp.). Measure 127 features a violin solo with a piano (*pp*) dynamic. Measures 128-129 feature a first ending marked with a box and the letter 'I'. The violin solo continues with piano (*p*) dynamics. The strings play sustained chords in piano (*pp*) dynamics. A note in the Bassoon part is marked *pizz.* and *pp*. A note in the Violin IV part is marked *pp* with the annotation "first Eb not in original".

cresc.

130

S
I
II
III
IV
B
Timp.

134

K
meno mosso

S
I
II
III
IV
B
Timp.

142 8

Violin I: *cresc.*, *f*, *ff*
Violin II: *poco cresc.*, *p*
Violin III: *poco cresc.*
Violin IV: *poco cresc.*
Bass: *poco cresc.*
Timp.: *p*

149 L 8

Violin I: *p*, *sffz*, *p*, *pp*, *pizz.*
Violin II: *p*, *pp*, *morendo*, *pp*, *pizz.*
Violin III: *p*, *pp*, *pizz.*
Violin IV: *p*, *pp*, *pizz.*
Bass: *p*, *pp*, *pizz.*
Timp.: *pp*