

# Violin Concerto nr. 4

KV 218, movement 2 (Andante cantabile)

*Wolfgang Amadeus Mozart*

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

The whole violin concerto nr. 4 by Mozart is lovely and suitable for accordion orchestra (with soloist) but the second movement (Andante cantabile) is quite suitable for ensembles that generally find Mozart rather difficult (meaning that this movement is easy).

Originally this concerto is for a string ensemble (with soloist) plus at least 2 oboes and 2 horns (in D) for a total of at least 10 players.

The arrangement consists of a solo part and then 4 regular accordion parts and bass, and to achieve this some “creative” mixing of parts and instruments was needed.

The dynamics in the arrangement are as in the original but the difference between forte and piano should not be too large.

There is one place where the soloist should play a “cadenza”. The arrangement only contains a short example but the soloist should make something up him/herself.

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. 4

KV 218, mov. 2 (Andante cantabile)

Wolfgang Amadeus Mozart

arr. Paul De Bra

Andante cantabile  $\text{♩} = 50 \text{ a } 60$

Dynamics say mostly *f* or *p* but the difference should not be that extreme!

☉ light tremolo (violin)

Musical score for measures 1-6. The score includes parts for Solo, Acc. 1, Acc. 2, Acc. 3, Acc. 4, and Bass. Dynamics range from *p* to *fp*. A light tremolo is indicated for the violin.

Musical score for measures 7-10. The score includes parts for S, I, II, III, IV, and B. Dynamics range from *p* to *f*. Crescendos and trills are indicated.

(in original *fp* sometimes not in solo voice)

Violin Concerto nr. 4

12

S *fp* *fp*

I *fp* *fp*

II *fp* *fp*

III *f p* *f p*

IV *f p* *f p*

B *f p* *f p*

17

S *tr* *tr*

I *f* *f*

II *f* *f*

III *f* *f*

IV *f* *f*

B *f* *f*

A in orig.  
grace note

Violin Concerto nr. 4

21

S  
I  
II  
III  
IV  
B

*p*  
*p*  
*p*  
*p*  
*p*

or or 8vb

*p*  
*p*

26

S  
I  
II  
III  
IV  
B

*f*  
*f*  
*f*  
*f*  
*f*

Violin Concerto nr. 4

30

S  
I  
II  
III  
IV  
B

*p*

34

S  
I  
II  
III  
IV  
B

*p*

37

S  
I  
II  
III  
IV  
B

*tr*

*tr*

*tr*

40

S  
I  
II  
III  
IV  
B

⊖ or ⊕ or ⊖ 8vb

*cresc.* *f* *p* *(fp)*

*cresc.* *f* *p* *fp*

*cresc.* *f* *p*

*p* *cresc.* *f* *p* *f p*

*cresc.* *f* *p* *f p*

*cresc.* *f* *p* *f p*

\* suggest *p*  
instead of original *f*

Violin Concerto nr. 4

45

S  
I  
II  
III  
IV  
B

*(fp)*  
*fp*  
*f\**  
*f p f\**  
*f f\**  
*f f\**

*p*  
*p*  
*p*  
*p*  
*p*

50

S  
I  
II  
III  
IV  
B

*tr*  
*tr*  
*f*  
*f*  
*f*  
*f*

*p*  
*p*  
*p*  
*p*

Violin Concerto nr. 4

Keep high

C# long

55

S  
I  
II  
III  
IV  
B

*p*

*p*

Keep low

E long

60

S  
I  
II  
III  
IV  
B

*f*

*f*

*f*

*f*

*p*

*p*



64

S  
I  
II  
III  
IV  
B

Detailed description: This system of musical notation covers measures 64, 65, and 66. The score is for a string quartet and a solo violin. The solo violin (S) part features a melodic line with slurs and accents. The first violin (I) and second violin (II) parts play a rhythmic accompaniment of eighth notes. The third violin (III) part is mostly silent. The fourth violin (IV) and bass (B) parts play a simple harmonic accompaniment with quarter notes and rests.

67

S  
I  
II  
III  
IV  
B

*p*

*p*

*tr*

Detailed description: This system of musical notation covers measures 67, 68, and 69. The solo violin (S) part has a more complex melodic line with slurs and accents, ending with a trill (tr) in measure 69. The first violin (I) part has a dynamic marking of *p* (piano) at the start of measure 67. The second violin (II) part continues with the eighth-note accompaniment. The third violin (III) part has a dynamic marking of *p* at the start of measure 67 and plays a melodic line with slurs. The fourth violin (IV) and bass (B) parts continue with their accompaniment.

70

S  
I  
II  
III  
IV  
B

*tr*  
*cresc.*  
*cresc.*  
*cresc.*  
*p cresc.*  
*cresc.*  
*cresc.*

Detailed description: This system of musical notation covers measures 70 through 73. It features six staves labeled S, I, II, III, IV, and B. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as eighth notes, sixteenth notes, and trills (tr). Dynamic markings include 'cresc.' (crescendo) and 'p cresc.' (piano crescendo). There are also fermatas and a circled 'p' marking in measures 72 and 73.

74

rit.

S  
I  
II  
III  
IV  
B

*f*  
*f*  
*f*  
*f*  
*f*  
*f*

Detailed description: This system of musical notation covers measures 74 through 77. It features six staves labeled S, I, II, III, IV, and B. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as eighth notes, sixteenth notes, and fermatas. Dynamic markings include 'f' (forte) and 'rit.' (ritardando). There are also circled 'p' markings in measures 75 and 76.

Cadenza: improvise something, as long as you want and as related/unrelated to the rest as you want.

78

S  
I  
II  
III  
IV  
B

81

S  
I  
II  
III  
IV  
B

