

Cello Concerto

Opus 85, mov. 1

Edward Elgar

*arranged by Paul De Bra for
accordion quintet + (optional) timpani
(or larger ensemble)*

When an accordion ensemble/orchestra has a bayan player (or at least someone with a large button accordion) a concerto for cello and orchestra is ideally suited to play an arrangement of such composition, with bayan solo.

The Cello Concerto Opus 85, first movement, has been arranged for a quintet or larger ensemble (to use diviso), with optional timpani. Apart from the Solo the Accordion 1 part can benefit from going up to high C and Accordion 3 can use a low E (but the bass side can play that too). The notes of this arrangement are not difficult, not even for the solo, but the challenges are in the dynamics and synchronous ritenuto or accellerando fragments.

The solo is exactly the original cello solo. It is very difficult to play on the cello because it contains lots of high notes that are very high for a cello. On a bayan or accordion there is no such issue.

Professor P made a recording available on YouTube. (The solo is played on an AKKO bayan. The recording does not have timpani.)

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Cello Concerto opus 85

mov. 1: Adagio

Edward Elgar
arr. Paul De Bra

Adagio $\text{♩} = 56$ solo bayan (or cello) *largamente*
tone gliss. (if possible) **a tempo** **rit.** **ad lib.** **rit.**

Solo
Acc. 1
Acc. 2
Acc. 3
Bass
Timpani

9 **1** $\text{♩} = \text{ca. } 52$ **Moderato** **2**

S
I
II
III
B

[illegible]

55 **8**

S *mf* pizz. arco

I *p*

II *p*

III *p*

B *p*

9

II *pizz. pp* arco

B *pp pizz. arco*

pp

61 **10** poco stringendo

S *mf*

I *mp* *p*

II *mf* *p*

III *pizz.* arco

B *pizz.* arco

fp *fp* *fp* *fp* *dim.* *pp*

rit.

66 **11** a tempo

S *p dolce*

I *pp* (div.)

II *p* pizz. arco

III *pp* pizz. arco

B *pp* pizz. arco

72 **12**

S *f*

I *p* pizz.

II *pp*

III *f* (triplet ricochet easier?)

B *p* pizz.

13 a tempo

S *pp*

I *p* arco

II *p* pizz. arco

III *p* arco

B *fp dim.*

T. *pp*

pp

[illegible]

