

MOZART

B Ä R E N R E I T E R U R T E X T

莫扎特

^bB大调第一小提琴协奏曲

小提琴与管弦乐队

钢琴缩谱

Concerto in B flat major

for Violin and Orchestra

»No.1«

KV 207

Piano Reduction

钢琴缩谱根据

《新编莫扎特原作版》

Piano reduction based on the
Urtext of the New Mozart Edition



Bärenreiter

人民音乐出版社

WOLFGANG AMADEUS MOZART
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Suggestions for performance by Igor Ozim

Piano reduction by Lilia Vázquez

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图书在版编目(CIP)数据

莫扎特 $\flat$ B 大调第一小提琴协奏曲:小提琴与管弦乐队
(钢琴缩谱)KV207/(奥)莫扎特作曲.-北京:人民音乐
出版社,2001.12

ISBN 7-103-02466-9

I. 莫… II. 莫… III. 小提琴-协奏曲-奥地利
IV. J657.213

中国版本图书馆 CIP 数据核字 (2001) 第 063710 号

责任编辑:杨 光

责任编辑:魏玉芬

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图字:01-2001-1747 号

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本书由德国 Bärenreiter 出版公司独家授权在中国大陆出版发行

© 1988 Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG

人民音乐出版社出版发行

(北京市海淀区翠微路 2 号 邮政编码:100036)

Http://www.people-music.com

E-mail:copyright@rymusic.com.cn

新华书店北京发行所经销

北京美通印刷有限公司印刷

635×927 毫米 8 开 6 印张

2001 年 12 月北京第 1 版 2001 年 12 月北京第 1 次印刷

印数:1—3,045 册(含分谱) 定价:12.50 元

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前 言

本次出版依据“新编莫扎特原作版”中克里斯托弗－赫尔穆特·马林编订的原作版莫扎特协奏曲[NMA V/14/Vol.1(新编莫扎特原作版第14卷第一章)《小提琴协奏曲》卡塞尔等出版,1983,BA4582]。本书在对小提琴和钢琴谱的改编中,仍使小提琴部分与“新编莫扎特原作版”中的相应部分保持一致。伊戈尔·奥齐姆编订的演奏提示标在钢琴缩谱中的小提琴独奏部分。改编后的钢琴缩谱非常忠实于乐队总谱,技术难度没有超出室内乐演奏范围。我们出版的这些改编曲目,还能供音乐家做表演准备时使用,可以起到很好的效果。

乐队编制:

双簧管(2支)、圆号(2支)、弦乐

演奏时间:约23分钟

$\flat$ B 大调第一小提琴协奏曲

小提琴与管弦乐队 KV 207

[奥]莫扎特曲

Wolfgang Amadeus Mozart

Allegro moderato

小提琴 Violin

钢琴 Piano

5

10

14

18

f *p* *f* *tr* *tr*

22

f *p* *f* *tr* *tr*

Solo *V* 2 3 (*f*)

Solo *p*

26

f *p* *f* *tr* *tr*

E1 *V* 1 *V* 1 *A* *V* 1 3

30

f *p* *f* *tr* *tr*

(*mp*) *V* *V* 2 2 2

35

(mf)

p

39

(mf)

p

43

(p)

(mf)

(p)

(mf)

46

f

p

50

(mp)

f *p* *f* *p*

ossia: *p*

51 52 53

54

(mf)

f *p*

55 56

57

(p) *E*

A *2* *0* *1* *0* *0* *4* *1* *0*

58 59

60

(cresc.)

A *2* *1* *4* *4* *3* *2* *1* *1* *1*

61 62

63

1 3

2

Tutti

(f)

f

tr

67

tr

tr

71

p

p

74

Solo

(f)

Solo

1 b

0 2

2

3

3 1 (mp)

V

79

82

83 D2

86

87

90

91

94

95

2 1 0 1 3 3 2

3 3 3 3 3 3 3

(cresc.)

99

Tutti

(f) f

Tutti

f

103

107

Solo

2V

(f)

Solo

p

[illegible]

115 $\frac{3}{2}$

(mp)

p

123

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written in a style that suggests a folk or traditional tune, featuring a mix of eighth and sixteenth notes. The second system shows the piano accompaniment in two staves, with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part consists of simple chords and single notes, providing a harmonic foundation for the vocal melody. The third system continues the piano accompaniment, showing the progression of chords and notes across the two staves. The overall style is that of a traditional folk song, with a simple melody and a basic piano accompaniment.

126

2

(p)

(mf)

129

(p)

(mf)

V

E 4

132

f

p

136

f

p

140

(mf)

p

p

*) 此处休止可自行处理。

143

cresc.



146 *v*

(f)



149

(mp)

f p f p



152

mf

f p f p



156



159

tr *(p)*

162

(cresc.)

165 G

tr *(f)*

168

Cadenza *tr*

172

Tutti *f* *tr* *tr* *tr* *tr*

176



179



Adagio



4



7



10

14

18

22

27

f *p* *f* *p* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

mp espr. *p*

Solo *Solo*

tr *f*

E1

3 *4* *3* *3* *3* *3*

7 *7* *7* *7* *7* *7*

This musical score is for a piano piece, spanning measures 10 to 31. It is written for a grand piano with a key signature of two flats (B-flat and E-flat). The score is divided into six systems, each with a treble and bass staff. The first system (measures 10-13) features a melodic line in the treble with eighth-note patterns and a bass line with chords and a trill in measure 12. The second system (measures 14-17) shows a more complex texture with frequent dynamics changes (f, p, f, p, p, f) and a prominent bass line. The third system (measures 18-21) continues the melodic development in the treble, with a bass line that includes a forte (f) dynamic. The fourth system (measures 22-25) includes a 'Solo' section in the treble marked 'mp espr.' and a 'Solo' section in the bass marked 'p'. The fifth system (measures 26-29) features a melodic line in the treble with a 'Solo' marking and a bass line with a '7' (seventh) marking. The sixth system (measures 30-31) concludes the piece with a final melodic flourish in the treble and a bass line with a '7' marking. The score includes various musical notations such as slurs, ties, and dynamic markings.