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MOZART

莫扎特

F大调奏鸣曲

为双簧管与钢琴而作

作品 13

罗尔夫·尤利乌斯·科赫改编

SONATE

for Oboe and Piano

F major

KV 13

(R.J.Koch)



SCHOTT

人民音乐出版社

Wolfgang Amadeus Mozart

1756 – 1791

Sonate

F – Dur/F major KV13

**für Oboe und Klavier
for Oboe and Piano**

**Bearbeitung der Sonate für Violine und Klavier KV13 von
Arrangement of the Sonata for Violin and Piano KV13 by
Rolf Julius Koch**

莫 扎 特

F 大调奏鸣曲

为双簧管与钢琴而作

作品 13

罗尔夫·尤利乌斯·科赫将这首奏鸣曲改编为小提琴和钢琴演奏



SCHOTT

人民音乐出版社

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序 言

8岁的莫扎特写的六首奏鸣曲(KV10—15)是饶有趣味的“嬉游曲”。

难以想像一个这般年龄的孩童竟作出这些要令人重视的乐曲,在这些乐曲中的某些地方(首先是慢板乐章),人们已经可以发现他那还未苏醒的天赋。当时的传统是创作愉悦的娱乐性音乐,为使演奏者和听众都高兴而写。因此,这些作品依然受到当时传统手法的强烈影响并不奇怪。

这个标题(“羽管键琴演奏、小提琴或长笛等乐器伴奏的六首奏鸣曲”)表明配器并不确定,演奏者可以根据提供的可能性做出抉择,这完全反映了当时的音乐习俗。这一点以及伴奏旋律乐器的音域碰巧与双簧管的音域相应(除了几个低音之外),加之音乐的内容,都使我们有足够的理由以现在的形式出版这些奏鸣曲。

与为长笛和钢琴而作的改编本(这种版本已经出售了一段时间)相比,这里的钢琴声部,根据原谱处理成一个与旋律乐器同等的合作者,以达到平衡的对话,尤其是在慢板乐章中。

低音声部保持音对音的方式。平行八度等没有“纠正”,尽管小莫扎特有几处不得体的和声处理,原谱还是尽可能保留了。漏掉的临时升降号(钢琴声部第二乐章的18、41和42小节)都添加在相应的音符上。

柏林国立普鲁士文化财产图书馆热情地允许我使用其首版乐谱的复本,在此谨致谢意!

罗尔夫·尤利乌斯·科赫

F 大调奏鸣曲

罗尔夫·尤利乌斯·科赫改编

Bearbeitet von / Arranged by
Rolf Julius Koch

沃尔夫冈·阿马德乌斯·莫扎特

Wolfgang Amadeus Mozart
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Allegro

The musical score is written for piano and consists of three systems. The first system (measures 1-4) begins with a piano introduction marked *(mf)*. The right hand features a series of trills (*tr*) and eighth notes, while the left hand plays a steady eighth-note accompaniment. The second system (measures 5-8) continues the piano introduction with more trills and eighth notes. The third system (measures 9-12) shows the right hand playing a series of eighth notes and the left hand playing a series of eighth notes, with a trill (*tr*) in the right hand at the end of the system.

13 *tr* *p* *mf* *legato*

17 *f* *tr*

21 *f*

25 *p* *mf*

29

33

33

p

37

37

cresc.

mf

tr

3

3

3

3

41

p

3

3

3

3

f

p

45

mf

f

tr

tr

tr

3

3

3

3

[illegible]

55

tr

mf

p

tr

tr

59

tr

p

f

3

tr

3

f

legato

71

System 71: Treble clef has a melodic line with eighth-note patterns and a final half-note. Bass clef has a continuous eighth-note accompaniment. Dynamics include *p* in the final measure.

76

System 76: Treble clef continues the melodic line. Bass clef continues the eighth-note accompaniment. Dynamics include *p* in the first measure and *mf* in the third measure.

82

System 82: Treble clef has a melodic line with some rests. Bass clef continues the eighth-note accompaniment. Dynamics include *f* in the first measure and *p* in the second measure.

88

System 88: Treble clef features a melodic line with a trill (*tr*) at the end. Bass clef continues the eighth-note accompaniment. Dynamics include *cresc.* in the fourth measure and *mf* in the fifth measure.

93

System 93: Treble clef has a melodic line with triplets (*3*) and a final half-note. Bass clef continues the eighth-note accompaniment. Dynamics include *f* in the first measure, *p* in the third measure, and *f* in the fifth measure.

Andante

p *mf*
legato

tr *tr* *tr* *mf* *p*

p *mf* *tr* *p*

p *mf* *tr* *p*

tr *tr* *mf*

27 *mf* *legato*

32 *f* *p*

37 *p* *f* *p*

41 *p* *mf* *f* *p*

46 *tr*

51

Measures 51-56 of a musical piece in B-flat major. The right hand (RH) begins with a rest, then plays a melodic line starting on G4, moving up stepwise to A4, Bb4, and C5, with some grace notes. The left hand (LH) plays a continuous eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte). A trill (*tr*) is marked in measure 54.

58

Measures 58-61. The RH continues the melodic line with some rests. The LH accompaniment remains. Dynamics include *p* and *f*.

61

Measures 61-66. The RH has a melodic line with a trill in measure 63. The LH accompaniment continues. Dynamics include *p* and *mf*.

68

Measures 68-73. The RH features a trill in measure 68 and a trill with a ritardando marking (*rit.*) in measure 72. The LH accompaniment continues. Dynamics include *p*.

Menuetto primo

First system of the Minuet in G major. The RH plays a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with some grace notes. The LH plays a continuous eighth-note accompaniment. Dynamics include *mf* and *f*.

9

p

tr

16

mf

f

(rit.) tr

3

Menuetto secondo (meno)

8

16

Menuetto primo da Capo



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