

2025/05/08( 9 )

**1.**           :       

(2□ )

2.     :

**A.**

--	--

**3**

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1. 丢皮球

## 2. 拍皮球

3 左 右 拍



**B.**

3.     :  B   / g

**g**        :

旋律小調

## 小提琴把位音階練習 04

g小調

高偉森 編

0 0 III 6 7 1 1 6 7

7 6 1 3 4 7 6 1 2 4 0

4.  $\square\square\square\square : \square 5\square$

5. "□□□□" "□□"

" 

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 " 

--

**8**

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 :

The image shows a handwritten musical score on five staves, all in treble clef and 4/4 time. The key signature has one sharp (F#). The score includes various musical notations and red annotations:

- Staff 1:** Starts with a double bar line and repeat dots. The first measure contains a half note F#4 and a quarter note G#4, both circled in red. A red 'V' is above the first measure, and a red '4' is above the second measure. A red bracket connects the two measures.
- Staff 2:** Measures 4-7. Measure 4 has a half note F#4 and a quarter note G#4. Measure 5 has a half note F#4 and a quarter note G#4. Measure 6 has a half note F#4 and a quarter note G#4. Measure 7 has a half note F#4 and a quarter note G#4. Red annotations include a 'V' above measure 5, a '2' above measure 6, and a '3' above measure 7. A red bracket connects measures 5 and 6.
- Staff 3:** Measures 8-11. Measure 8 has a half note F#4 and a quarter note G#4. Measure 9 has a half note F#4 and a quarter note G#4. Measure 10 has a half note F#4 and a quarter note G#4. Measure 11 has a half note F#4 and a quarter note G#4. Red annotations include a '2' above measure 8, a '1' above measure 9, a '3' above measure 10, and a '2' above measure 11. A red bracket connects measures 8 and 9.
- Staff 4:** Measures 12-15. Measure 12 has a half note F#4 and a quarter note G#4. Measure 13 has a half note F#4 and a quarter note G#4. Measure 14 has a half note F#4 and a quarter note G#4. Measure 15 has a half note F#4 and a quarter note G#4. Red annotations include a 'V' above measure 13, a '2' above measure 14, and a '3' above measure 15. A red bracket connects measures 13 and 14.
- Staff 5:** Measures 16-19. Measure 16 has a half note F#4 and a quarter note G#4. Measure 17 has a half note F#4 and a quarter note G#4. Measure 18 has a half note F#4 and a quarter note G#4. Measure 19 has a half note F#4 and a quarter note G#4. Red annotations include a 'V' above measure 17, a '2' above measure 18, and a '3' above measure 19. A red bracket connects measures 17 and 18.

"□□□□" "□ 8□□□□" :



6. "□□□□□□□□□□" "□□□□"



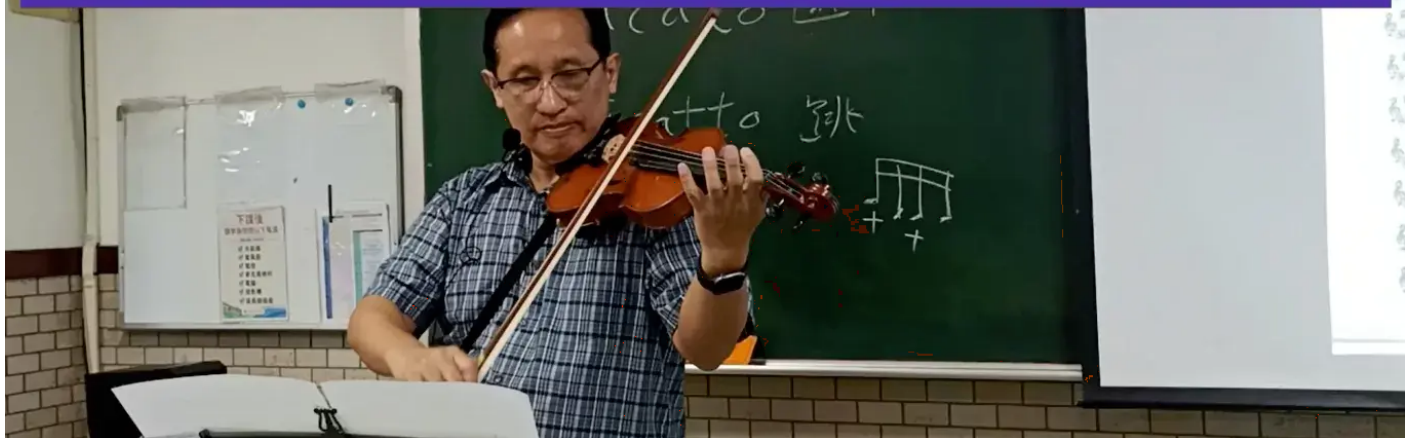
7. "□□□□□□□□□□" "□□□□"

"□□□□□□□□□□" "□ 1-17□□□□" :



# "莫札特小提琴協奏曲第一號"第1-17小節示範

2025/05/08



"□□□□□□□□□□"

"□□□□"

:

EXPLANATION OF BOWING SIGNS. ZEICHENTABELLE. TABELLE DES SIGNES

W.B. Whole Bow Gantier Bogen Tout l'archet	U.P.H. Upper Half Obere Hälfte La moitié supérieure	L.H. Lower Half Untere Hälfte La moitié inférieure	M. Middle of Bow Mitte Milieu	Heel. Heel of Bow Talon Fouet	Pt. Point Spitze Pointe
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Arranged for Schools and Amateurs  
Transposed, condensed and simplified

by K. W. ROKOS

# VOLIN CONCERTO No. 1

*Violino Prinzipale*

W. A. MOZART  
(1756-1791)

*Moderato*

1. *Point* *Heel* *W.B.* *L.H.* *V*

2. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

3. *SOLO* *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

4. *marcato* *p dolce* *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

5. *TUTTI* *1* *2* *3* *4* *SOLO* *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

6. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

7. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

8. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

9. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

10. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

11. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

12. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

13. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

14. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

15. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

16. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

17. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

18. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

19. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

20. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

21. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

22. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

23. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

24. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

25. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

26. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

27. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

28. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

29. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

30. *U.P.H.* *W.B.* *Point* *Heel* *W.B.* *L.H.* *V*

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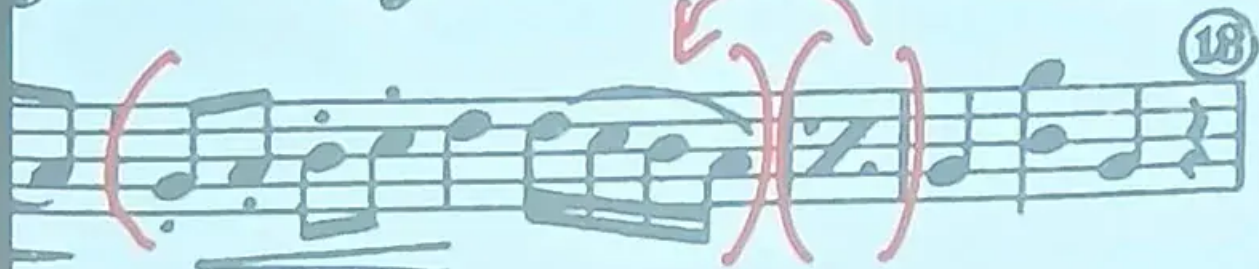
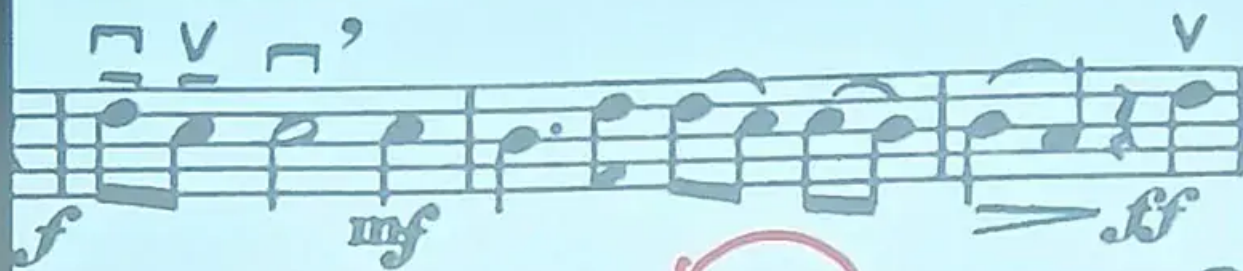
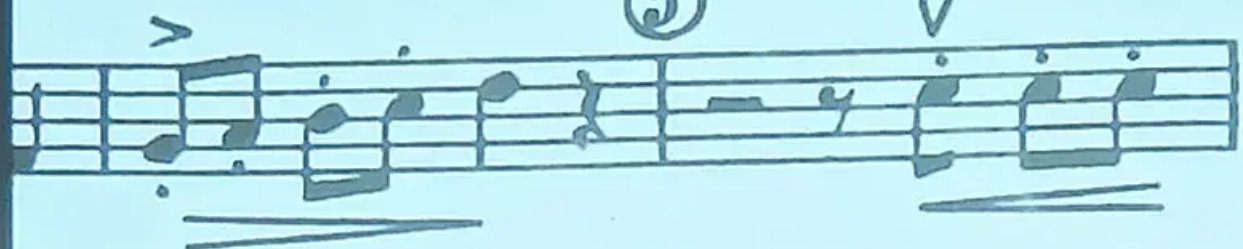
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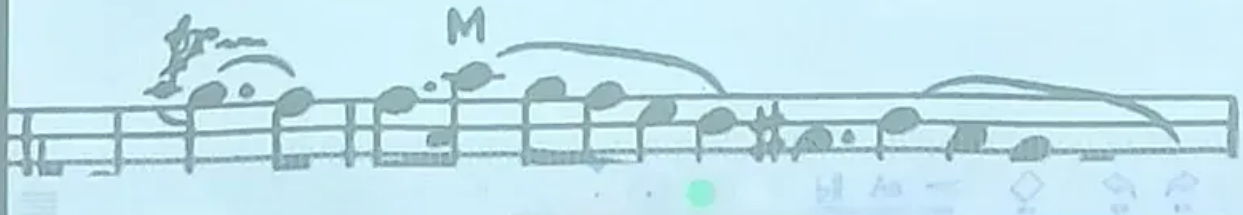
⑤

L.H.

V



⑬



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