

# Violin Concerto nr. 1

KV 207, movement 1

*Wolfgang Amadeus Mozart*

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

The first movement (Allegro moderato) of the violin concerto nr. 1 by Mozart is very suitable for accordion orchestra (with a virtuoso soloist). Originally this is for a string ensemble (with soloist) plus at least 2 oboes and 2 horns (in B) for a total of at least 10 players.

The arrangement consists of a solo part and then 3 regular accordion parts and bass, but it is advisable to use at least 2 players in each voice (except the solo).

The solo (first voice) requires an accordion with high C. All other voices can be played with accordions with 37 notes or more. It is best to use a button accordion for the solo because of large jumps (which are much less of a “jump” on a violin than on an accordion).

There are two places where most soloists play a “cadenza” and in the arrangement a short “filler” is given as an example. A good soloist should be able to come up with a much more challenging and longer cadenza.

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 no. 1

Wolfgang Amadeus Mozart

KV 207, mov. 1

arr. Paul De Bra

Allegro moderato  $\text{♩} = \text{ca. } 130$

Dynamics assume there is a difference between solo and tutti!

tutti  $\text{⊖}$  (light or no tremolo, otherwise use  $\text{⊕}$ )

Acc. 1 *f*  $\text{⊕}$  *p* div. if possible

Acc. 2  $\text{⊕}$  *p*

Acc. 3 *mf*  $\text{⊕}$  or  $\text{⊖}$  *p*

Acc. 4  $\text{⊖}$  *mf*

Bass *mf* *p*

6

I *mf* *p* *mf*

II *mf* *p* *mf*

III *mf* *p* *mf*

IV

B *mf* *p* *mf*

11

I *tr* *p*

II *tr* *p*

III *tr* *p*

IV *p*

B *p*

16

I *mf p mf p mf p mf*

II *mf p mf p mf p mf*

III *mf p mf p mf p mf*

IV *mf p mf p mf p mf*

B *mf p mf p mf p mf*

21

I

II

III

IV

B

25

solo

I *f*

II *p*

III *p*

IV *p*

B

29

Violin I (I): Starts with a melodic phrase, then rests. Dynamics: *mf*, *p*.  
Violin II (II): Continuous eighth-note accompaniment. Dynamics: *mf*, *p*.  
Violin III (III): Continuous eighth-note accompaniment. Dynamics: *mf*, *p*.  
Violin IV (IV): Rests. Dynamics: *mf*.  
Bass (B): Rests. Dynamics: *mf*.

34

Violin I (I): Melodic line with slurs. Dynamics: *(mf)*, *p*.  
Violin II (II): Eighth-note accompaniment. Dynamics: *(mf)*, *p*.  
Violin III (III): Eighth-note accompaniment. Dynamics: *(mf)*, *p*.  
Violin IV (IV): Rests. Dynamics: *p*.  
Bass (B): Eighth-note accompaniment. Dynamics: *p*.

38

Violin I (I): Rapid melodic passage with slurs. Dynamics: *p*.  
Violin II (II): Rests. Dynamics: *p*.  
Violin III (III): Rests. Dynamics: *p*.  
Violin IV (IV): Rests. Dynamics: *p*.  
Bass (B): Rests. Dynamics: *p*.

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41

Measures 41-43 of the score. Measure 41 features a first violin part with a trill and a melodic line, while the other instruments play rhythmic accompaniment. Measure 42 continues the accompaniment. Measure 43 shows the first violin playing a melodic phrase with a slur.

44

Measures 44-47 of the score. Measure 44 has a first violin part with a melodic line and a trill. Measures 45-46 show the first violin playing a melodic phrase with a slur. Measure 47 features a first violin part with a trill and a melodic line, while the other instruments play rhythmic accompaniment.

48

Measures 48-51 of the score. Measure 48 has a first violin part with a melodic line and a trill. Measures 49-50 show the first violin playing a melodic phrase with a slur. Measure 51 features a first violin part with a trill and a melodic line, while the other instruments play rhythmic accompaniment. Dynamics markings *mf* and *p* are present throughout the section.

53

Violin I (I): Starts with a rest, then enters at measure 54 with a sixteenth-note scale. Violin II (II): *mf* in measure 53, *p* in 54, *mf* in 55, *p* in 56. Violin III (III): *mf* in measure 53, *p* in 54, *mf* in 55, *p* in 56. Violin IV (IV): *mf* in measure 53, *p* in 54, *mf* in 55, *p* in 56. Bass (B): *mf* in measure 53, *p* in 54, *mf* in 55, *p* in 56.

56

Violin I (I): Rapid sixteenth-note scale. Violin II (II): *tr* in measure 58. Violin III (III): *tr* in measure 58. Violin IV (IV): *tr* in measure 58. Bass (B): *tr* in measure 58.

59

Violin I (I): Rapid sixteenth-note scale. Violin II (II): *tr* in measure 61. Violin III (III): *tr* in measure 61. Violin IV (IV): *tr* in measure 61. Bass (B): *tr* in measure 61.

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62

I  
II  
III  
IV  
B

66 **tutti**

I  
II  
III  
IV  
B

70

I  
II  
III  
IV  
B

73 solo

I *mp*

II *p*

III *p*

IV

B *p*

78

I *mf* *tr*

II *mf*

III *mf*

IV *mf*

B *mf*

82

I *p*

II *p*

III *p*

IV *p*

B *p*



87

Violin I (I): This staff features a complex melodic line with triplets and trills. The first measure starts with a triplet of eighth notes, followed by a trill. The second measure has a triplet of eighth notes, a quarter note, and another triplet. The third and fourth measures continue with similar rhythmic patterns, including trills and triplets.

Violin II (II): This staff provides harmonic support with a series of quarter notes and rests.

Violin III (III): This staff also provides harmonic support with quarter notes and rests.

Violin IV (IV): This staff provides harmonic support with quarter notes and rests.

Bass (B): This staff provides harmonic support with quarter notes and rests.

91

Violin I (I): This staff continues the melodic line with triplets and trills. The first measure has a triplet and a trill. The second measure has a triplet, a quarter note, and a trill. The third measure has a triplet and a trill. The fourth measure has a triplet and a trill.

Violin II (II): This staff provides harmonic support with quarter notes and rests.

Violin III (III): This staff provides harmonic support with quarter notes and rests.

Violin IV (IV): This staff provides harmonic support with quarter notes and rests.

Bass (B): This staff provides harmonic support with quarter notes and rests.

95

Violin I (I): This staff begins with a trill, followed by a melodic line with triplets and trills. The first measure has a trill. The second measure has a triplet and a trill. The third measure has a triplet and a trill. The fourth measure has a trill.

Violin II (II): This staff provides harmonic support with eighth notes and quarter notes.

Violin III (III): This staff provides harmonic support with eighth notes and quarter notes.

Violin IV (IV): This staff provides harmonic support with quarter notes and rests.

Bass (B): This staff provides harmonic support with quarter notes and rests.

99 **tutti**

I *mf*

II *mf*

III *mf*

IV *mp*

B *mf*

104

I

II

III

IV *mf*

B

108 **solo**

I *f*

II *p*

III *p*

IV *p*

B

112

Violin I (I): Starts with a melodic line, then rests. Dynamics: *p*.

Violin II (II): Continuous eighth-note accompaniment. Dynamics: *mf*, *p*.

Violin III (III): Continuous eighth-note accompaniment. Dynamics: *f*, *p*.

Violin IV (IV): Continuous eighth-note accompaniment. Dynamics: *mf*, *p*, *pp*.

Bass (B): Continuous eighth-note accompaniment. Dynamics: *mf*.

117

Violin I (I): Melodic line with slurs and accents. Dynamics: *p*.

Violin II (II): Continuous eighth-note accompaniment.

Violin III (III): Continuous eighth-note accompaniment.

Violin IV (IV): Continuous eighth-note accompaniment.

Bass (B): Rests.

121

Violin I (I): Melodic line with slurs and accents. Dynamics: *p*.

Violin II (II): Melodic line with slurs and accents. Dynamics: *p*.

Violin III (III): Melodic line with slurs and accents. Dynamics: *p*.

Violin IV (IV): Melodic line with slurs and accents. Dynamics: *p*.

Bass (B): Continuous eighth-note accompaniment. Dynamics: *p*.

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124

I  
II  
III  
IV  
B

128

I  
II  
III  
IV  
B

132

I  
II  
III  
IV  
B

*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*

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137

*tr* *rit. ad lib* **improvised short filler**

I  
II *mf* *p*  
III *mf* *p*  
IV *mf* *p*  
B *mf* *p*

**a tempo**

141

I  
II *p*  
III *p*  
IV *p*  
B *p*

144

I  
II  
III  
IV  
B

147

I *tr*

II

III

IV

B

151

I *tr*

II *mf p mf p mf p*

III *mf p mf p mf p*

IV *mf p mf p mf p*

B *mf p mf p mf p*

156

I

II *mf p*

III *mf p*

IV *mf p*

B *mf p*

159

I *tr*

II

III

IV

B

162

I

II

III

IV

B

165

I *tr*

II *mp*

III *mf*

IV *mf*

B *mf*

169 rit. at lib

174

179 a tempo tutti



184

First system of musical notation, measures 184-186. It features five staves: I (Violin I), II (Violin II), III (Violin III), IV (Violin IV), and B (Cello/Double Bass). The key signature has two flats. Measure 184 shows chords in the upper strings and a bass line. Measures 185 and 186 feature trills (tr) in the upper strings and a moving bass line.

187

Second system of musical notation, measures 187-189. It features five staves: I, II, III, IV, and B. Measure 187 has a 16th-note pattern in the upper strings. Measure 188 includes the instruction "div. if possible" and "16ths upper only when div. not possible". Measure 189 features trills (tr) in the upper strings. The bass line provides a steady accompaniment.

190

Third system of musical notation, measures 190-192. It features five staves: I, II, III, IV, and B. Measure 190 has a 16th-note pattern in the upper strings. Measures 191 and 192 show a continuation of the 16th-note pattern in the upper strings, with the bass line providing accompaniment.