

MOZART

B Ä R E N R E I T E R U R T E X T

莫扎特 降B大调钢琴协奏曲

钢琴与管弦乐队
钢琴缩谱

Concerto in B-flat major
for Piano and Orchestra

KV 456

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



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THE
MUSIC OF
WOLFGANG AMADEUS

BY
JOHN COOPER

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长笛（1支）、双簧管（2支）、大管（2支）；

圆号（2支）；弦乐组

演奏时间：约 29 分钟

前 言

本册莫扎特降 B 大调钢琴协奏曲 (KV456) 基于埃娃和保罗·巴杜拉-斯科达的原作版, 该原作版包含在已出版的“新编莫扎特”之中 (NMA V/15/5, 1965; BA4542)。在本册用于两架钢琴的缩谱版中, 独奏部分没有改编, 因而与“新编莫扎特”的版本完全一致。钢琴缩谱部分也遵循于原管弦乐总谱。

降 B 大调钢琴协奏曲

钢琴与管弦乐队

KV 456

[奥]莫扎特曲

Wolfgang Amadeus Mozart

Allegro vivace

钢琴
Pianoforte I
(Solo)

钢琴
Pianoforte II

5

I

II

9

I

II

*) 第 7 小节音型  应演奏得像三连音。

14

I

II

f

f

19

I

II

[w]

[w]

24

I

II

28

I

II

sfp *p* *sfp* *sfp* *p* *fp* *p*

37

I

II

sfp *p*

42

I

II

46

I

II

50

I

II

f

Measures 50-53. Part I (treble and bass) has rests. Part II (treble and bass) plays a rhythmic pattern of eighth and sixteenth notes. Measure 52 has a forte (*f*) dynamic marking.

54

I

II

p

Measures 54-59. Part I (treble and bass) plays a simple melody. Part II (treble and bass) plays a complex, arpeggiated accompaniment. Measure 54 has a piano (*p*) dynamic marking.

61

I

II

Measures 61-65. Part I (treble and bass) has rests. Part II (treble and bass) plays a complex, arpeggiated accompaniment. Measure 61 has a forte (*f*) dynamic marking.

66

I

II

f

Measures 66-69. Part I (treble and bass) plays a simple melody. Part II (treble and bass) plays a complex, arpeggiated accompaniment. Measure 66 has a forte (*f*) dynamic marking.

70

I

76

I

II

81

I

II

85

I

II

p

f

p

p

90

I

II

(w)

Measures 90-92. Part I (treble and bass) features a rapid sixteenth-note arpeggiated pattern. Part II (treble and bass) features a more melodic line with some rests and a trill marked (w) in measure 91.

93

I

II

Measures 93-95. Part I (treble and bass) continues with the arpeggiated pattern. Part II (treble and bass) features a more melodic line with some rests and a trill marked (w) in measure 93.

96

I

II

p

Measures 96-98. Part I (treble and bass) continues with the arpeggiated pattern. Part II (treble and bass) features a more melodic line with some rests and a trill marked (w) in measure 96.

99

I

II

f

Measures 99-101. Part I (treble and bass) continues with the arpeggiated pattern. Part II (treble and bass) features a more melodic line with some rests and a trill marked (w) in measure 99.

103

I

II

p

107

I

II

111

I

II

114

I

II

fp

117

I

II

sfp

sfp

120

I

II

fp

sfp

p

123

I

II

126

I

II

129

I

II

Measures 129-133. Part I has rests for measures 129-131 and enters in measure 132 with eighth notes. Part II plays a continuous eighth-note accompaniment throughout measures 129-133.

134

I

II

Measures 134-137. Part I has a melodic line with triplets in measures 135 and 136. Part II continues the eighth-note accompaniment until measure 136, then rests.

138

I

Measures 138-141. Part I has a melodic line with slurs and ties. Part II has a bass line with chords and rests.

142

I

II

Measures 142-145. Part I has a melodic line with slurs and ties. Part II has a bass line with chords and rests.

147

150

154

158

sf *sf* *sf* *sf* *sf*

f

p *sfp* *p*

sf *sf* *sf* *sf* *sf* *p*

f *fp* *fp* *p*

This musical score page contains measures 147 through 158. It is written for piano with a grand staff (treble and bass clefs) and includes dynamic markings such as *sf* (sforzando), *f* (forte), *p* (piano), and *fp* (fortissimo piano). The notation includes various musical symbols like notes, rests, and slurs. The key signature is B-flat major (two flats). The score is divided into four systems, each containing two staves. Measure numbers 147, 150, 154, and 158 are placed at the beginning of their respective systems. Dynamic markings are placed above or below the notes to indicate changes in volume. For example, in measure 150, there are five *sf* markings above the notes. In measure 154, there is a *p* marking below the first note and an *sfp* marking above the second note. In measure 158, there are five *sf* markings above the first five notes and a *p* marking above the sixth note. The score ends with a double bar line and a repeat sign in the final measure.

162

I *sf* *p*

II *sfp*

165

I

II

168

I

II

171

I

II