

MOZART

B Ä R E N R E I T E R U R T E X T

莫扎特 降E大调钢琴协奏曲

钢琴与管弦乐队
钢琴缩谱

Concerto in E-flat major
for Piano and Orchestra

KV 482

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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Michael Töpel

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圆号（2支）、小号（2支）；定音鼓；弦乐组

演奏时间：大约 32 分钟

前 言

本册莫扎特降 E 大调钢琴协奏曲 (KV482) 基于汉斯·恩格尔和霍斯特·霍伊斯纳的原作版, 该原作版包含在已出版的“新编莫扎特”之中 (NMA V/15/6, 1961; BA4528)。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 E 大调钢琴协奏曲

钢琴与管弦乐队

KV 482

〔奥〕莫扎特曲

Wolfgang Amadeus Mozart

Allegro

钢琴
Pianoforte I
(Solo)

钢琴
Pianoforte II

I

II

13

p

b

18

I

II

This system contains measures 18 through 22. The upper staff (I) has whole rests. The lower staff (II) features a complex melodic line with triplets and slurs. A diagonal line connects a note in measure 20 of the lower staff to a note in measure 21 of the upper staff.

23

I

II

This system contains measures 23 through 27. The upper staff (I) has whole rests. The lower staff (II) continues the melodic line with triplets and slurs. A diagonal line connects a note in measure 25 of the lower staff to a note in measure 26 of the upper staff.

28

I

II

This system contains measures 28 through 31. The upper staff (I) has whole rests. The lower staff (II) features a melodic line with triplets and slurs. A diagonal line connects a note in measure 30 of the lower staff to a note in measure 31 of the upper staff.

32

I

II

This system contains measures 32 through 35. The upper staff (I) has whole rests. The lower staff (II) features a melodic line with triplets and slurs. A diagonal line connects a note in measure 34 of the lower staff to a note in measure 35 of the upper staff.

36

I

II

II

41

I

II

II

p

47

I

II

II

sf

p

52

I

II

II

57

I

II

f

61

I

II

64

I

II

68

I

II

p

73

I

II

p

f

78

I

83

I

tr

87

I

(b)

91

I

94

I

II

f

tr

p

98

I

II

f

tr

f

tr

102

I

II

p

105

I

II

108

I

II

Measures 108-110. Part I (I) features a melodic line with eighth notes and a trill. Part II (II) features a sustained chord in the right hand and a single note in the left hand.

111

I

II

Measures 111-113. Part I (I) features a melodic line with eighth notes. Part II (II) features a sustained chord in the right hand and a single note in the left hand.

114

I

II

Measures 114-116. Part I (I) features a melodic line with eighth notes. Part II (II) features a sustained chord in the right hand and a single note in the left hand.

117

I

II

Measures 117-120. Part I (I) features a melodic line with eighth notes. Part II (II) features a sustained chord in the right hand and a single note in the left hand.

121

I

II

Measures 121-123. Part I (Right Hand): Rapid sixteenth-note runs. Part II (Right Hand): Sustained chords. Part II (Left Hand): Bass line with eighth notes.

124

I

II

f

p

Measures 124-126. Part I: Continues with sixteenth-note runs. Part II: Piano (p) sixteenth-note melody in the right hand, forte (f) bass line in the left.

127

I

II

p

Measures 127-130. Part I: Chords in the right hand, bass line in the left. Part II: Piano (p) sixteenth-note melody in the right hand, bass line in the left.

131

I

II

Measures 131-134. Part I: Triplet of eighth notes in the right hand, bass line in the left. Part II: Chords in the right hand, bass line in the left.

This musical score is for a piano piece, spanning measures 136 to 146. It is written for two hands, labeled I (Right Hand) and II (Left Hand). The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is 4/4. The score is divided into four systems, each containing two staves. Measure numbers 136, 140, 143, and 146 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes (quarter, eighth, sixteenth, and dotted), rests, accidentals (sharps, flats, and naturals), and phrasing slurs. The piece features a complex melodic line in the right hand, often with rapid sixteenth-note passages, and a more rhythmic, chordal accompaniment in the left hand. The overall texture is dense and technically demanding.

I

149

simile

II

I

154

II

I

159

II

p

I

164

II

169

I

II

173

I

176

I

179

I

II

182

I

II

185

I

II

188

I

II

191

I

II