

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

Piano Reduction

KV 449

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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Piano Reduction by

Michael Töpel

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图书在版编目(CIP)数据

莫扎特降 E 大调钢琴协奏曲 : 钢琴与管弦乐队 (钢琴缩谱) KV449 / (奥) 莫扎特作曲 . —北京 : 人民音乐出版社, 2003. 1

ISBN 7-103-02670-X

I. 莫… II. 莫… III. 钢琴-协奏曲-奥地利
IV. J657.413

中国版本图书馆 CIP 数据核字 (2002) 第 073621 号

责任编辑: 汪小鹏

责任校对: 刘慧芳

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图字: 01-2001-1733 号

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人民音乐出版社出版发行

(北京市海淀区翠微路 2 号 邮政编码: 100036)

Http://www.people-music.com

E-mail: copyright@rymusic.com.cn

新华书店北京发行所经销

北京美通印刷有限公司印刷

635×927 毫米 8 开 6 印张

2003 年 1 月北京第 1 版 2003 年 1 月北京第 1 次印刷

印数: 1—5,045 册 定价: 13.30 元

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管弦乐队编制：

双簧管（2支）、大管（ad lib）；圆号；弦乐组

室内乐编制：

小提琴（2把）、中提琴（1把）、大提琴（1把）

演奏时间：约 22 分钟

前 言

在莫扎特降 E 大调钢琴协奏曲 (KV449) 中 (同样在 KV413 - 415), 让伴奏声部保持灵活正是作曲家本人的意图, 这从 1784 年 5 月 15 日莫扎特写给他父亲的信中的有关叙述, 也可以了解到同样的信息: “……降 E 大调协奏曲也许可以用四重奏的形式来演奏, 也就是说不用木管乐器”。而在他自己的作品中则标注了: “2 支双簧管、2 支圆号 (ad lib)”。

本首作品除了可用大型管弦乐队的表现力来演绎, 也可以用带若干弦乐器的室内乐的形式演奏。按此观点, 我们出版公司也出版了室内乐的版本, 这样, 以钢琴丰富了莫扎特的室内乐作品。

本册莫扎特降 E 大调钢琴协奏曲 (KV449) 的钢琴缩谱基于马里乌斯·弗洛休斯的原作版, 该原作版包含在已出版的“新版莫扎特”之中 (NMA, 1975)。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 NMA 的版本完全一致。钢琴缩谱部分也遵循于原管弦乐总谱。

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降 E 大调钢琴协奏曲

钢琴与管弦乐队

KV 449

〔奥〕莫扎特曲

Wolfgang Amadeus Mozart

Allegro vivace

钢琴
Pianoforte I
(Solo)

Measures 1-8 of the score. Piano I (Solo) starts with a unison melody in the bass clef, marked *f*. It includes a trill (tr) in measure 3 and a *tasto solo* section in measure 6, marked *p*. Piano II enters in measure 1 with a melody in the treble clef, marked *f*, and provides harmonic support in the bass clef with chords and trills.

Measures 9-16. Piano I has a rest in measure 9 and enters in measure 10 with a unison melody in the bass clef, marked *f*. Piano II continues its melodic line in the treble clef and provides harmonic support in the bass clef. Measure 16 ends with a unison chord in both hands, marked *f*.

Measures 17-24. Piano I has a rest in measure 17 and enters in measure 18 with a continuous eighth-note pattern in the bass clef. Fingerings 5, 4, 3, 2, 6, 5 are indicated below the staff. Piano II continues its melodic line in the treble clef and provides harmonic support in the bass clef with chords and eighth-note patterns.

23

I

p

f

6
4
2

6
5

II

tr

p

f

29

I

tasto solo

p

II

p

35

This musical score is for two pianos, labeled I and II. It consists of eight measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Piano I (top system) has a treble staff with whole rests and a bass staff with eighth-note patterns. Piano II (bottom system) has a treble staff with eighth-note and quarter-note patterns, and a bass staff with eighth-note patterns. The music features a mix of melodic lines and rhythmic accompaniment.

51

I

tasto solo

II

b7 7 6 6 5 4

57

I

II

62

I

tasto solo

II

f b7 p 5 7

69

I

tr unisono

II

f 6 6 5 3 7

101

tr

I

II

p

106

I

II

110

I

II

114

I

II

118

I

II

cresc.

f

123

I

II

p

129

I

II

p

135

I

II

141

I

II

149

I

II

156

I

II

160

I

II

*) 第 161 小节钢琴 I 右手声部:倚音或奏成如第 308 小节或奏成降 A 音。

165

I

II

p

cresc.

tr

169

I

II

f

b7

p

b7

6 5 6 4 5

tr

unisono

f

177

I

II

tr

tr

7 6 5 6 4 5

tr

183

I

tr

tr

2

[illegible]

*) 第 188 - 203 小节的附件:仅有的参考为莫扎特姐姐的手稿。

204

I

tr

p

f

tr

p

f

tr

p

tr

p

II

p

211

I

tr

f

tr

p

II

218

I

fp

fp

fp

fp

II

fp

fp

fp

fp

p

224

I

tr

II

230

I

II

unisono

f

tr

Measures 230-236. Part I (treble and bass) plays a melodic line with trills and a unisono section. Part II (treble and bass) is mostly silent, with a forte (f) entry in measure 235 and trills in measure 236.

237

I

II

tasto solo

p

tr

p

Measures 237-243. Part I (treble and bass) has a 'tasto solo' section in measure 237 and trills in measure 243. Part II (treble and bass) has a piano (p) entry in measure 237 and trills in measure 243.

244

I

II

tr

p

Measures 244-249. Part I (treble and bass) has trills in measures 244 and 246. Part II (treble and bass) has a piano (p) entry in measure 244 and trills in measure 249.

250

I

II

Measures 250-253. Part I (treble and bass) has a fast, continuous melodic line. Part II (treble and bass) has a slower, more static accompaniment.

254

I

II

257

I

II

260

I

II

264

I

II