

Leopold Kozeluch  
(1747-1818)

# Concerto pour piano à 4 mains

Edition Louis Sauter



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**Allegro**

This system includes staves for Hautbois 1 & 2, Cor Sib 1 & 2, Piano 1° & 2°, Violons I & II, Altos, Violoncelles, and Contrebasses. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano parts are silent.



**1**

This system includes staves for Hb. 1 & 2, Cr. 1 & 2, VI. I & II, Alt., Vc., and C. B. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano parts are silent. A first ending bracket is shown above the woodwind staves.

18

Hb. 1

Hb. 2

Cr. 1

Cr. 2

VI. I

VI. II

Alt.

Vc.

C. B.

2



26

Hb. 1

Hb. 2

Cr. 1

Cr. 2

VI. I

VI. II

Alt.

Vc.

C. B.

3

*p*



34

VI. I

VI. II

Alt.

Vc.

C. B.

4

*tr*

42

Hb. 1  
Hb. 2  
Cr. 1  
Cr. 2  
P. 1°  
P. 2°  
VI. I  
VI. II  
Alt.  
Vc.  
C. B.

49

Hb. 1  
Hb. 2  
Cr. 1  
Cr. 2  
P. 1°  
P. 2°  
VI. I  
VI. II  
Alt.  
Vc.  
C. B.

58 *A tempo* 6

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

*A tempo* 6

VI. I

VI. II

Alt.

Vc.

C. B.

*p*

*pp*

*pp*



66 7

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

7

VI. I

VI. II

Alt.

Vc.

C. B.

*p*

*p*

73

73

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

*pp*

*pp*

Detailed description: This block contains the musical score for measures 73 through 78. It features ten staves: two for Horns (Hb. 1 and Hb. 2), two for Cor Anglais (Cr. 1 and Cr. 2), a grand staff for Piano (P. 1° and P. 2°), and five for strings (VI. I, VI. II, Alt., Vc., and C. B.). The key signature is B-flat major. The piano part (P. 1°) has a complex melodic line with many sixteenth notes and some grace notes. The strings (VI. I and VI. II) play a simple rhythmic pattern of quarter notes. Dynamic markings include *pp* (pianissimo) for the strings in measures 75 and 76.



80

8

80

8

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

*mp*

*p*

*p*

Detailed description: This block contains the musical score for measures 80 through 85. It features the same ten staves as the previous block. A rehearsal mark '8' is placed above measure 80. The piano part (P. 1°) continues with its melodic line. The strings (VI. I and VI. II) remain mostly silent. Dynamic markings include *mp* (mezzo-piano) for the strings in measure 85, and *p* (piano) for the strings in measures 84 and 85. The piano part (P. 2°) has a few notes in measure 84.

9

87

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

*f*

*f*

*f*

*f*

*sfz*

*sfz*

*sfz*

*sfz*

9

VI. I

VI. II

Alt.

Vc.

C. B.

*f*

*f*

*f*

*f*

*f*



10

95

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

*f*

*mp*

*f*

*mp*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

10

VI. I

VI. II

Alt.

Vc.

C. B.

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

*pp*

*pp*

*pp*

*pp*

*f*

*pp*

*pp*



103

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

111

P. 1°

P. 2°

11

VI. I

VI. II

Alt.

Vc.

C. B.

116

P. 1°

P. 2°

12

VI. I

VI. II

Alt.

Vc.

C. B.

122

Score for measures 122-128. The score includes parts for Horns 1 & 2, Cor Anglais 1 & 2, Piano 1 & 2, Violins I & II, Alto, Viola, and Cello/Double Bass. The music is in a key with two flats and a 3/4 time signature. Measures 122-128 show a complex texture with triplets and various rhythmic patterns.



129

13

Score for measures 129-136. The score includes parts for Horns 1 & 2, Cor Anglais 1 & 2, Piano 1 & 2, Violins I & II, Alto, Viola, and Cello/Double Bass. A dynamic marking of *f* (forte) is present in measures 129-136. The music continues with complex textures and rhythmic patterns.

136

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

14

VI. I

VI. II

Alt.

Vc.

C. B.

145

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

*p*

*p*

*p*

*p*

*p*

*p*

150 15

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

155 16

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

162

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

*pp*

*pp*

*pp*

*p*

*p*

169 17 11

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

177 18

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

183

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

188

19

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

19

VI. I

VI. II

Alt.

Vc.

C. B.



195

20

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

20

VI. I

VI. II

Alt.

Vc.

C. B.

203

Score for measures 203-208. Instruments: Hb. 1, Hb. 2, Cr. 1, Cr. 2, P. 1°, P. 2°, VI. I, VI. II, Alt., Vc., C. B. The score shows various melodic and harmonic parts for each instrument.

211

21

Score for measures 211-216. Instruments: Hb. 1, Hb. 2, Cr. 1, Cr. 2, P. 1°, P. 2°, VI. I, VI. II, Alt., Vc., C. B. Measure 211 is marked with a box containing the number 21. Measure 215 is also marked with a box containing the number 21. The score includes dynamics such as *p* (piano).

218

Hb. 1 *f*

Hb. 2 *f*

Cr. 1 *f*

Cr. 2 *f*

P. 1° *fp*

P. 2° *fp*

22

VI. I *f* *pp*

VI. II *f* *pp*

Alt. *f* *p*

Vc. *f* *p*

C. B. *f* *p*



226

Hb. 1 *f*

Hb. 2 *f*

Cr. 1 *f*

Cr. 2 *f*

P. 1° *f*

P. 2° *f*

23

VI. I *f* *pp*

VI. II *f* *pp*

Alt. *f*

Vc. *f* *p*

C. B. *f* *p*



234

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

241

P. 1°

P. 2°

24

VI. I

VI. II

Alt.

Vc.

C. B.

246

P. 1°

P. 2°

25

VI. I

VI. II

Alt.

Vc.

C. B.



Cadenza

27

265

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

Cadenza

27

VI. I

VI. II

Alt.

Vc.

C. B.

273

P. 1°

P. 2°

28

280

P. 1°

P. 2°

285

P. 1°

P. 2°

290 29

P. 1<sup>o</sup>

P. 2<sup>o</sup>

295 30

P. 1<sup>o</sup>

P. 2<sup>o</sup>

302

P. 1<sup>o</sup>

P. 2<sup>o</sup>

309 31

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1<sup>o</sup>

P. 2<sup>o</sup>

31 31

VI. I

VI. II

Alt.

Vc.

C. B.

316

Musical score for measures 316-321. The score is for a full orchestra. The instruments listed are Horns 1 and 2, Cor Anglais 1 and 2, Piano 1 and 2, Violin I and II, Alto, Violoncello, and Contrabass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score shows a variety of rhythmic patterns and dynamics, including *mf* and *f*. There are some rests and a fermata in the strings.



322

Musical score for measures 322-327. The score continues with the same instruments as the previous system. The key signature remains two flats. The time signature is 4/4. The score features a variety of dynamics, including *p* and *f*. There are some rests and a trill in the Violin I part.

Adagio  
1

Piano 1°  
Piano 2°

Adagio  
con sord.

Violons I  
Violons II  
Altos  
Violoncelles  
Contrebasses

10

1

P. 1°  
P. 2°

1

VI. I  
VI. II  
Alt.  
Vc.  
C. B.

19

2

P. 1°  
P. 2°

2

VI. I  
VI. II  
Alt.  
Vc.  
C. B.

26

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

*pp*

*f*

3

33

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

*pp*

39

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

*p*

*f*

4





66 7 23

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

73

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

*pp*

79 8

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

*pp*

86

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

92

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

98

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

RONDO

Allegretto

1

Hautbois 1  
Hautbois 2  
Cor Sib 1  
Cor Sib 2  
Piano 1°  
Piano 2°

*f*

This system contains the first six staves of the score. Hautbois 1 and 2, Cor Sib 1 and 2, and Piano 1° all have a first ending bracket labeled '1' over the final four measures. The piano parts are mostly silent, with Piano 1° having some activity in the first few measures.

Allegretto

Violons I  
Violons II  
Altos  
Violoncelles  
Contrebasses

*f*

This system contains the next five staves. All instruments (Violons I, Violons II, Altos, Violoncelles, and Contrebasses) have a first ending bracket labeled '1' over the final four measures. The dynamics are marked *f*.



13

2

Hb. 1  
Hb. 2  
Cr. 1  
Cr. 2  
P. 1°  
P. 2°

*f*

This system contains the next six staves. Hb. 1 and 2, Cr. 1 and 2, and P. 1° and 2° all have a second ending bracket labeled '2' over the final four measures. The dynamics are marked *f*. The piano parts have some activity in the first few measures.

2

VI. I  
VI. II  
Alt.  
Vc.  
C. B.

*f*

This system contains the final five staves. VI. I, VI. II, Alt., Vc., and C. B. all have a second ending bracket labeled '2' over the final four measures. The dynamics are marked *f*.

25 3

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.



36 4

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

45 5

Hb. 1  
Hb. 2  
Cr. 1  
Cr. 2  
P. 1°  
P. 2°  
VI. I  
VI. II  
Alt.  
Vc.  
C. B.



53

Hb. 1  
Hb. 2  
Cr. 1  
Cr. 2  
P. 1°  
P. 2°  
VI. I  
VI. II  
Alt.  
Vc.  
C. B.

60

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

6

67

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

7

75

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

8

85

Hb. 1  
Hb. 2  
Cr. 1  
Cr. 2  
P. 1°  
P. 2°  
VI. I  
VI. II  
Alt.  
Vc.  
C. B.  
*p*

92 9 10  
Hb. 1  
Hb. 2  
Cr. 1  
Cr. 2  
P. 1°  
P. 2°  
VI. I  
VI. II  
Alt.  
Vc.  
C. B.  
*f*

104

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

*pp*

*pp*

*p*

*p*

*p*



113

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.

*f*

*f*

*f*

*f*

*f*



122 **12**

Hb. 1 *p*

Hb. 2

Cr. 1

Cr. 2

P. 1° *f*

P. 2° *f*

VI. I *p*

VI. II *p*

Alt. *p*

Vc. *p*

C. B. *p*

**13**

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

VI. I *f*

VI. II *f*

Alt. *f*

Vc. *f*

C. B. *f*

138

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.



145

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

VI. I

VI. II

Alt.

Vc.

C. B.



18

177

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.



19

187

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*



21

211

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

21

VI. I

VI. II

Alt.

Vc.

C. B.



22

218

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

22

VI. I

VI. II

Alt.

Vc.

C. B.

226

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

23

*p*

*p*

*p*



236

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1<sup>o</sup>

P. 2<sup>o</sup>

VI. I

VI. II

Alt.

Vc.

C. B.

24

246

25

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

25

VI. I

VI. II

Alt.

Vc.

C. B.

256

26

Hb. 1

Hb. 2

Cr. 1

Cr. 2

P. 1°

P. 2°

26

VI. I

VI. II

Alt.

Vc.

C. B.