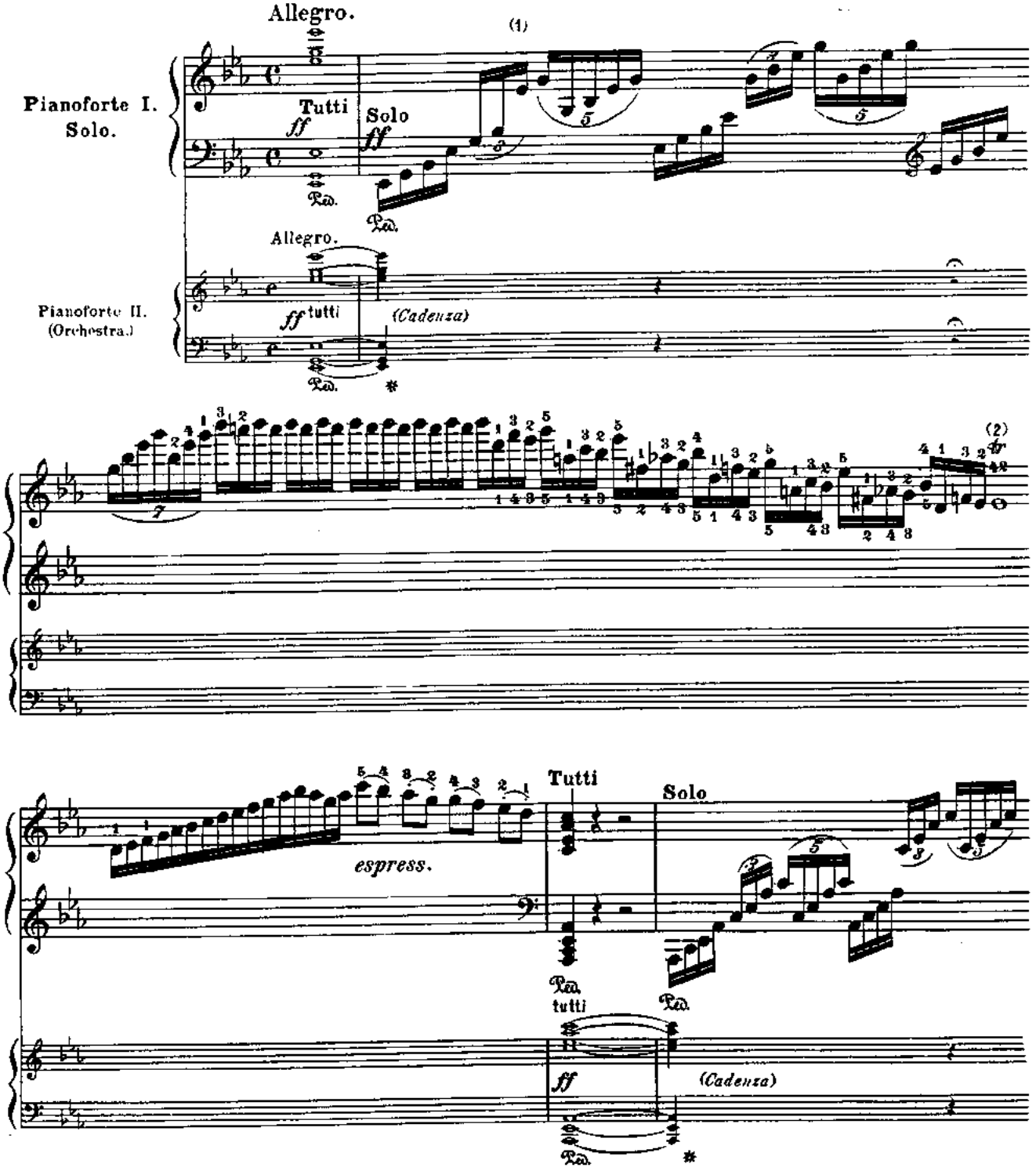
Concerto No. 5

in E♭ Major

Op. 73

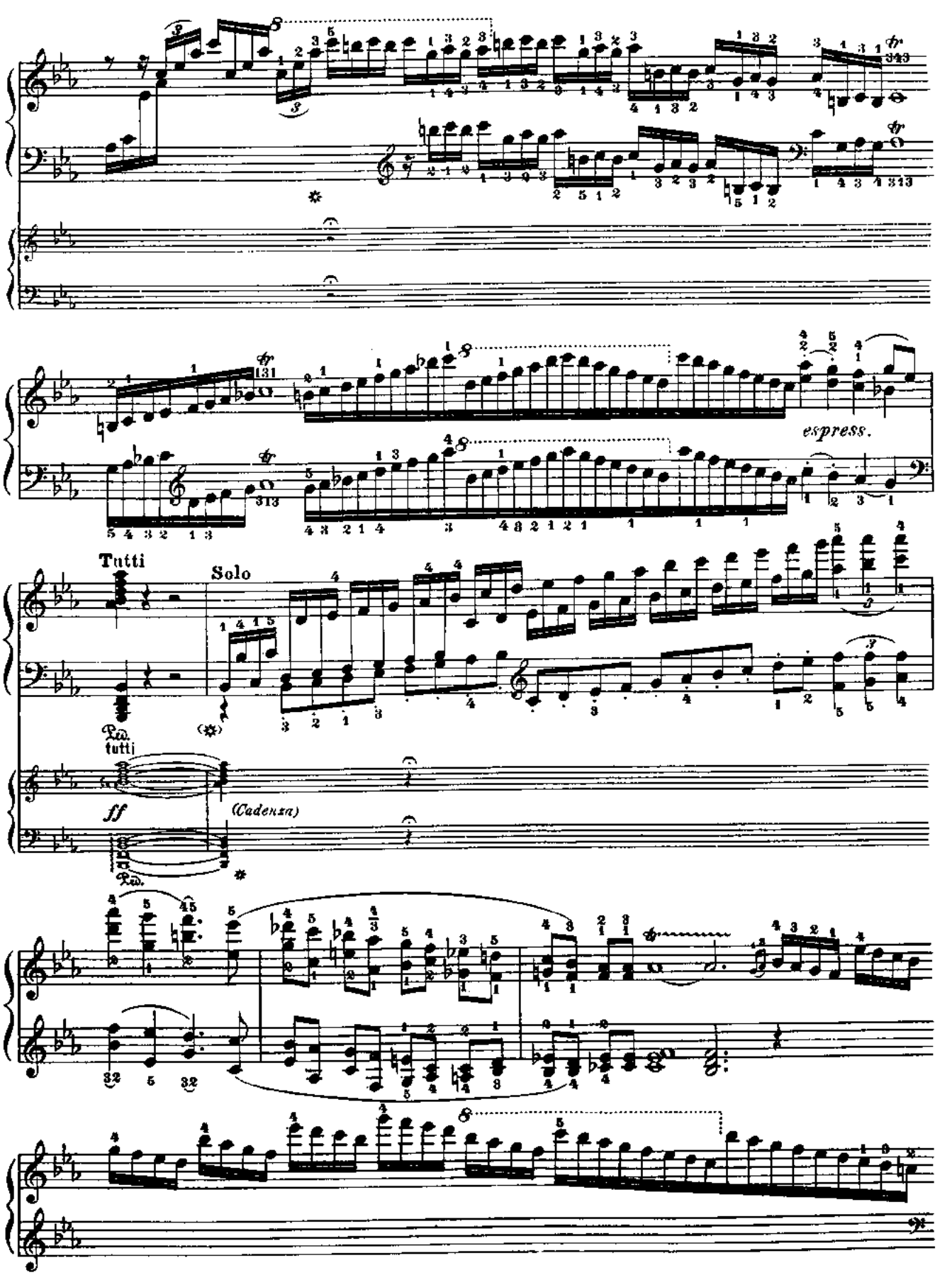
"Emperor"



(1) Fingering from the Original Editions.

(2) On the execution of the trill, see Introduction to Op. 15.

Printed in the U. S. A.


espress.
Tutti
Solo
Ped. tutti
ff
(Cadenza)
Ped.

(♩= 120–128; acc. to Czerny: (1) ♩= 132)

a tempo

Tutti

Vl.I.

tutti

Vl.I. arco

pizz.

arco

Cl. *dolce*

Wind

Viola

tutti

Tr.

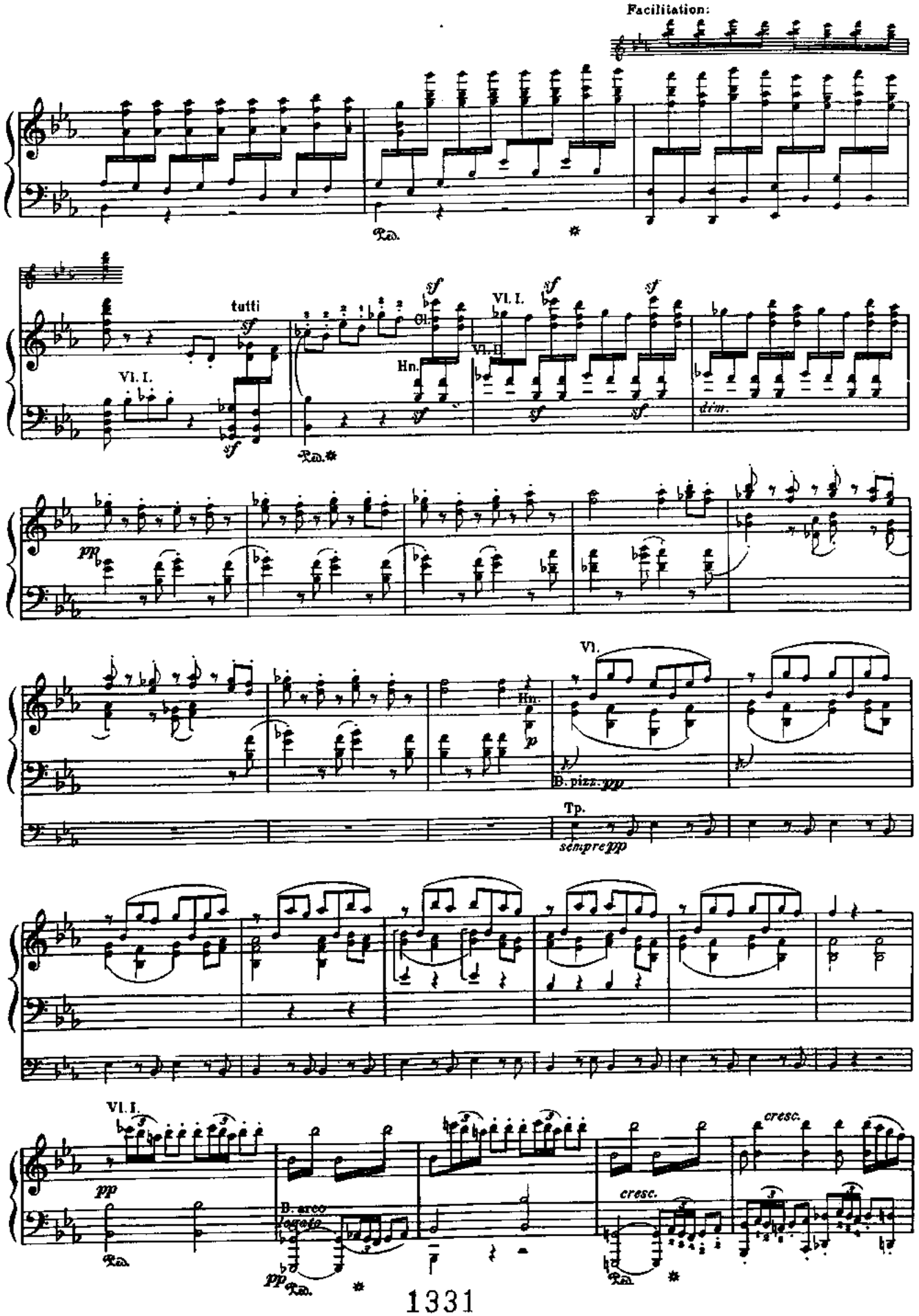
Vl.

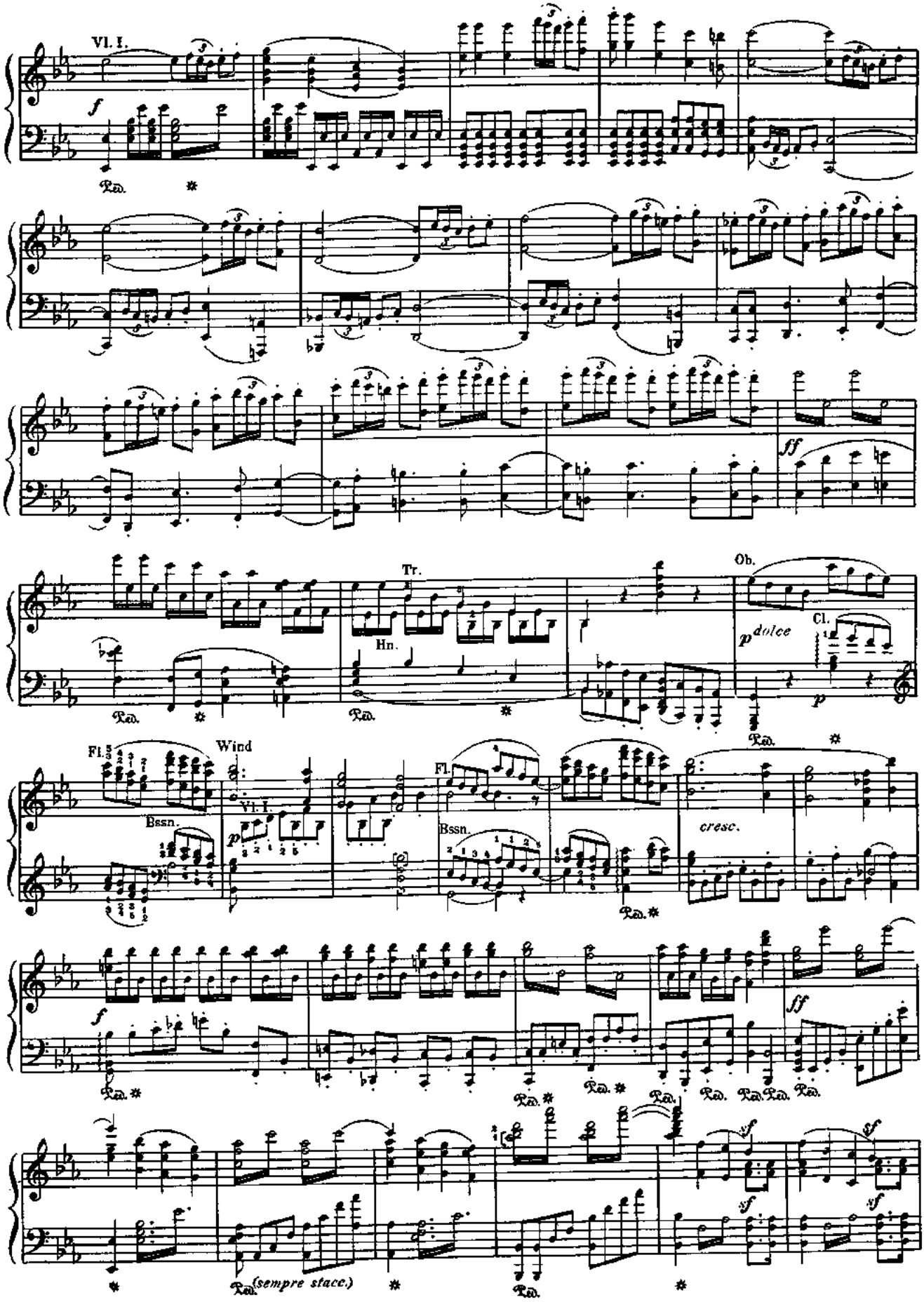
Hn.

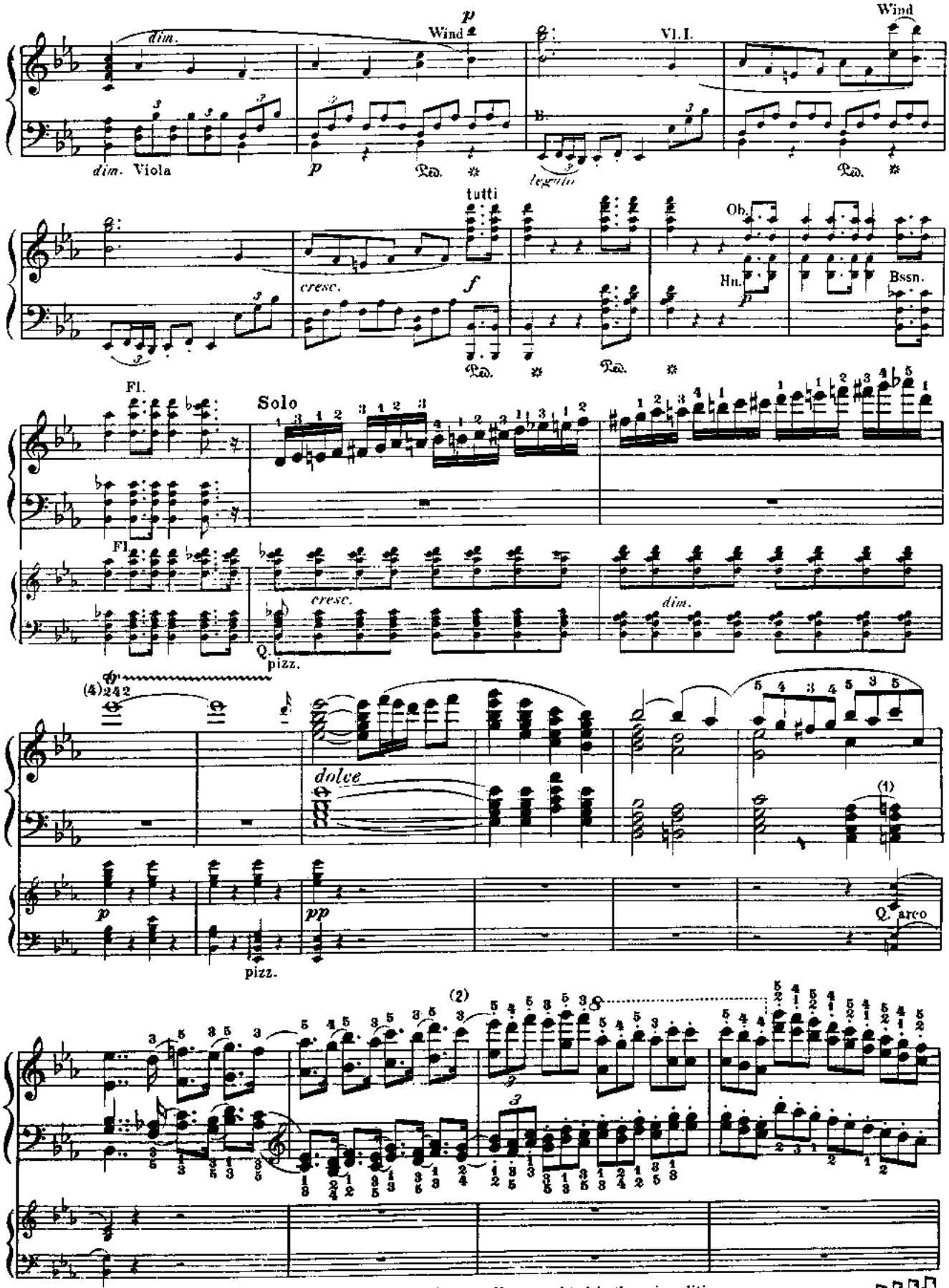
Tp.

Vl.I.

(1) Carl Czerny: "Die Kunst des Vortrags," Supplement to the great Pianoforte-Method, Op. 500.

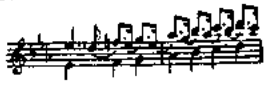

Facilitation:
tutti
Vl. I.
Hn.
Vl. II.
dim.
Vl.
B. pizz.
Tp.
sempre pp
B. arco
cresc.

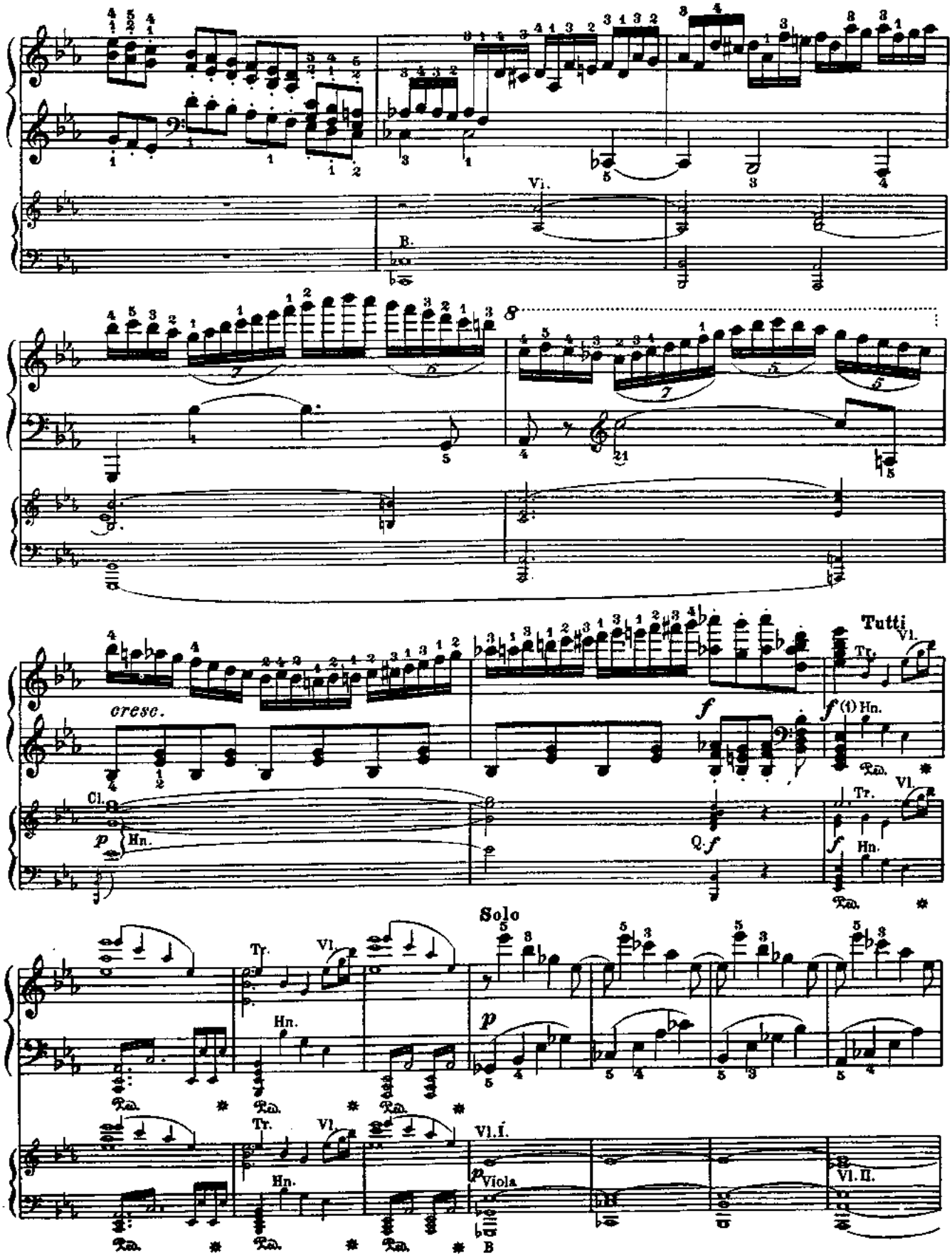

Vl. I.
f
Ped.
ff
Tr.
Hn.
Ob.
p dolce
Cl.
p
Fl.
Bssn.
Wind
Vl. I.
cresc.
(sempre stacc.)



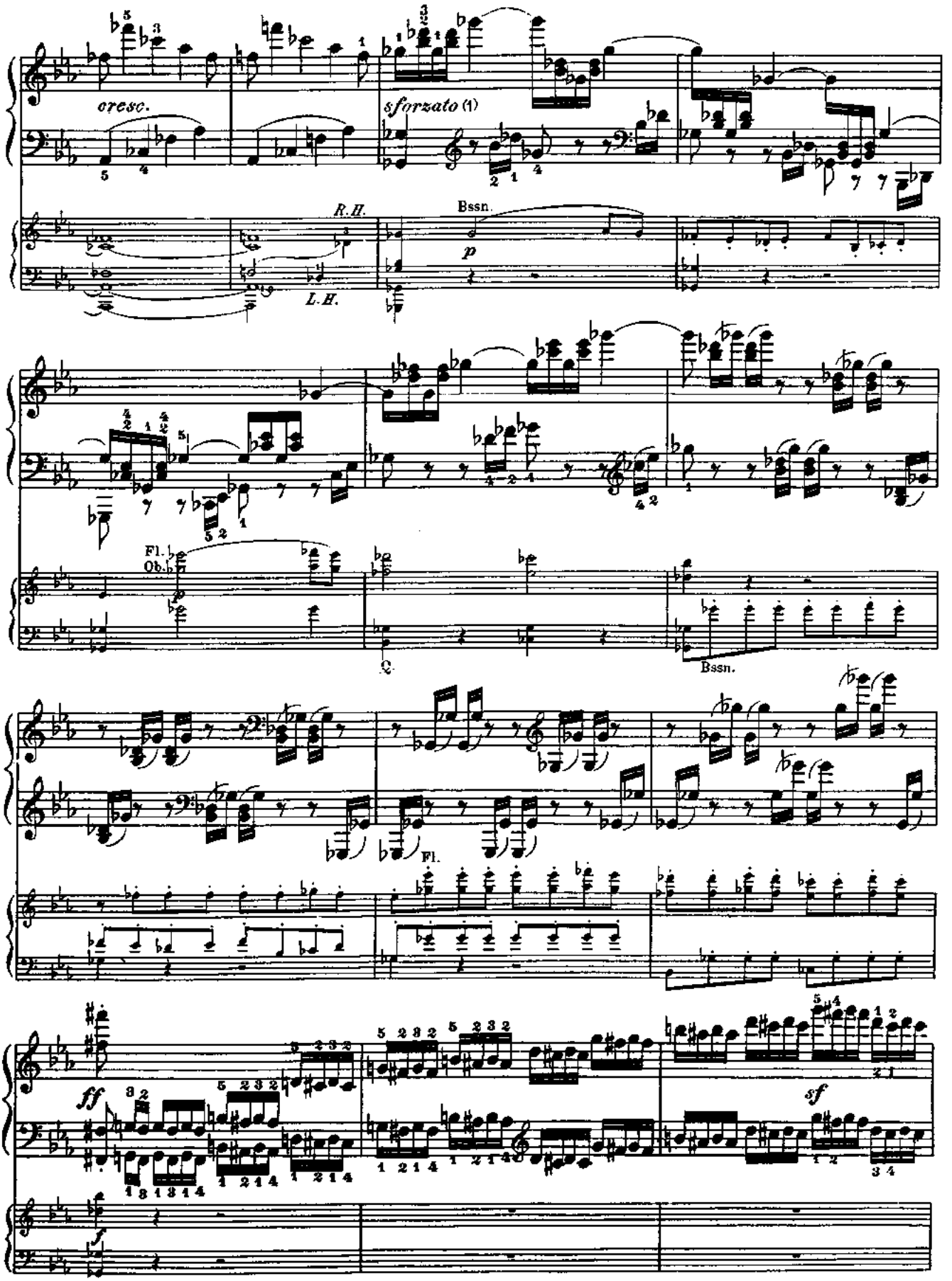
(1) The *light* slurs (also given thus in the Autogr.) in the bass staff are omitted in the orig. editions.

(2) In the last two measures the notation for the right hand, in the orig. editions, runs (improperly) thus:

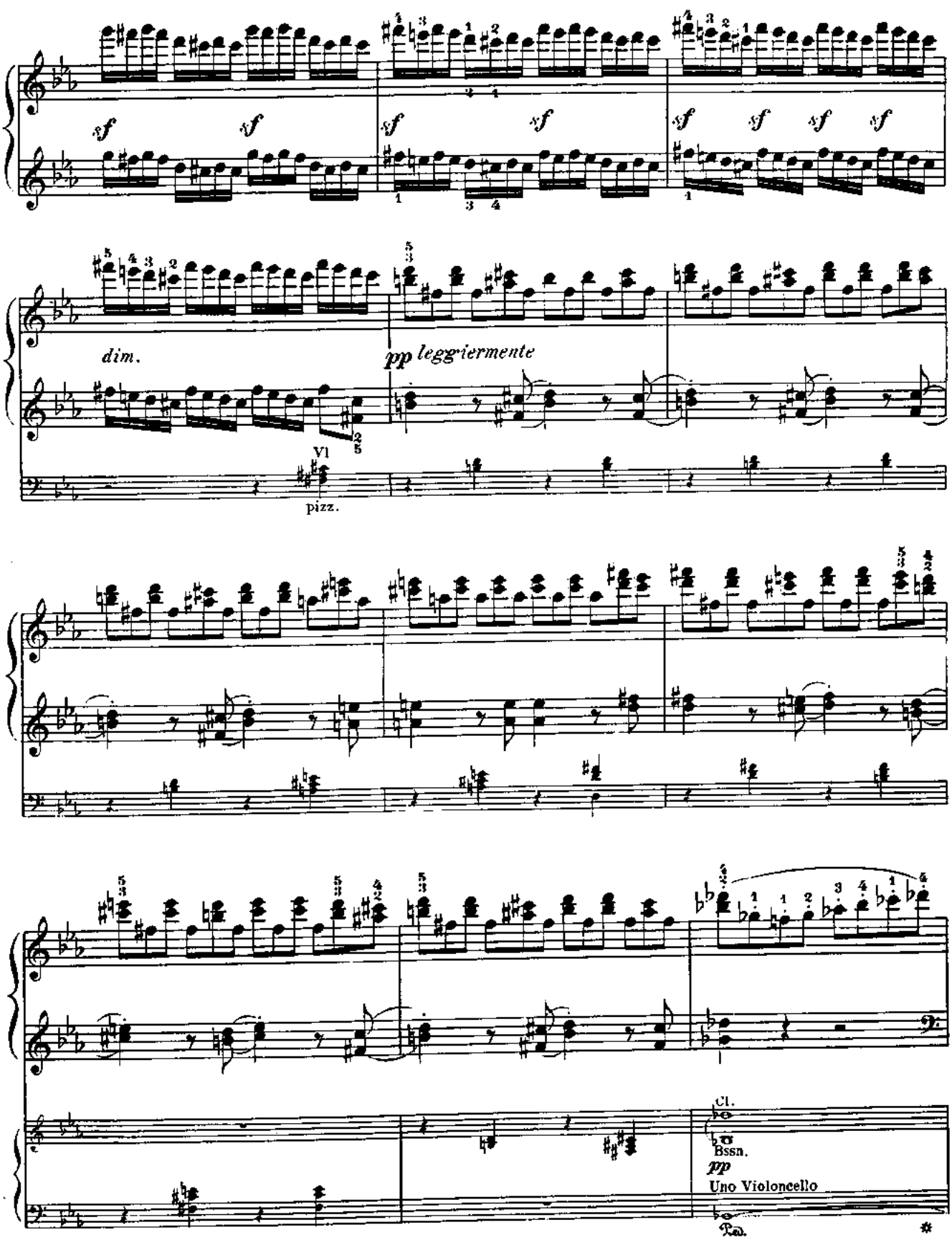


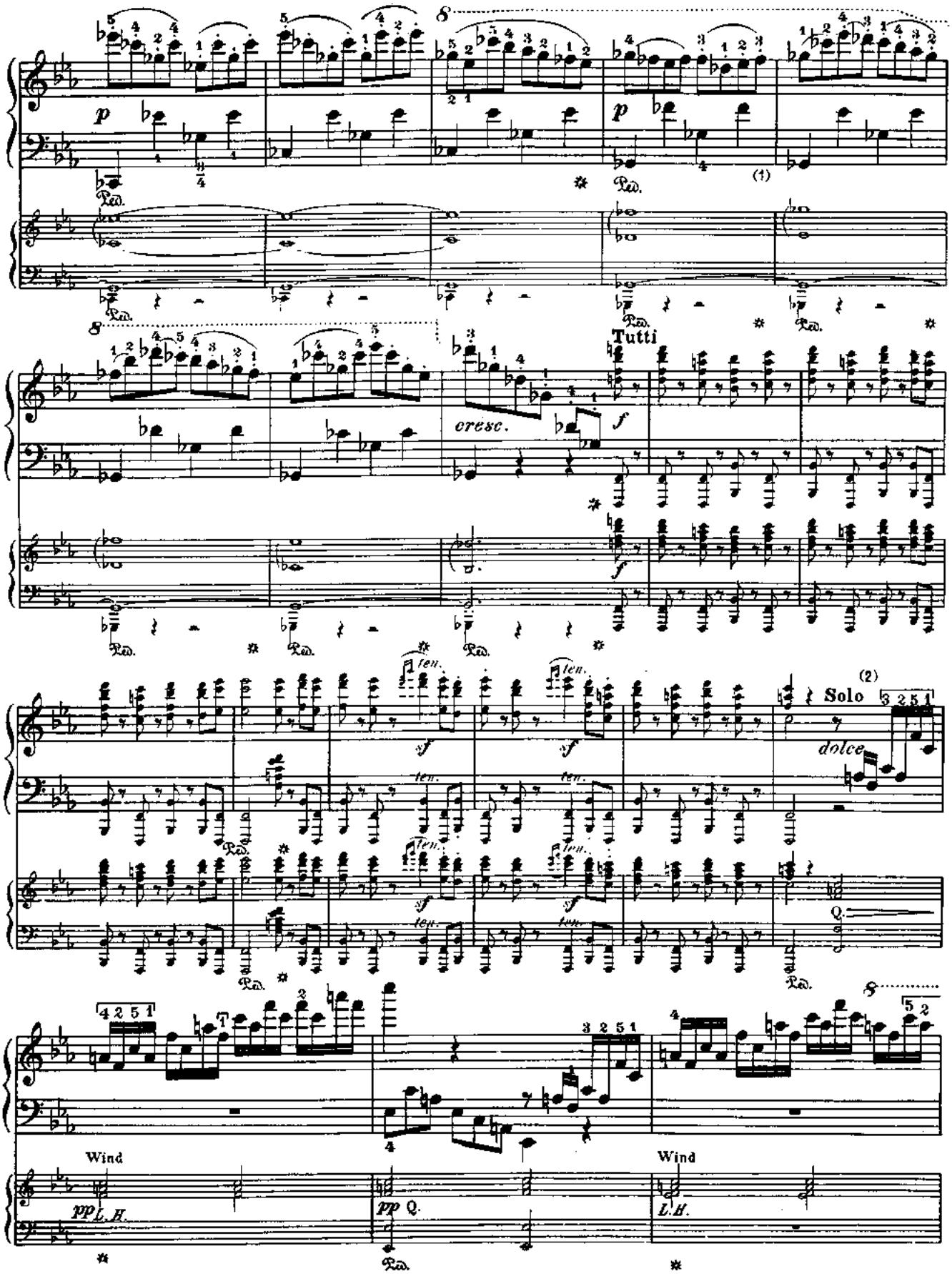


(1) This *f* is repeated in the Autogr.



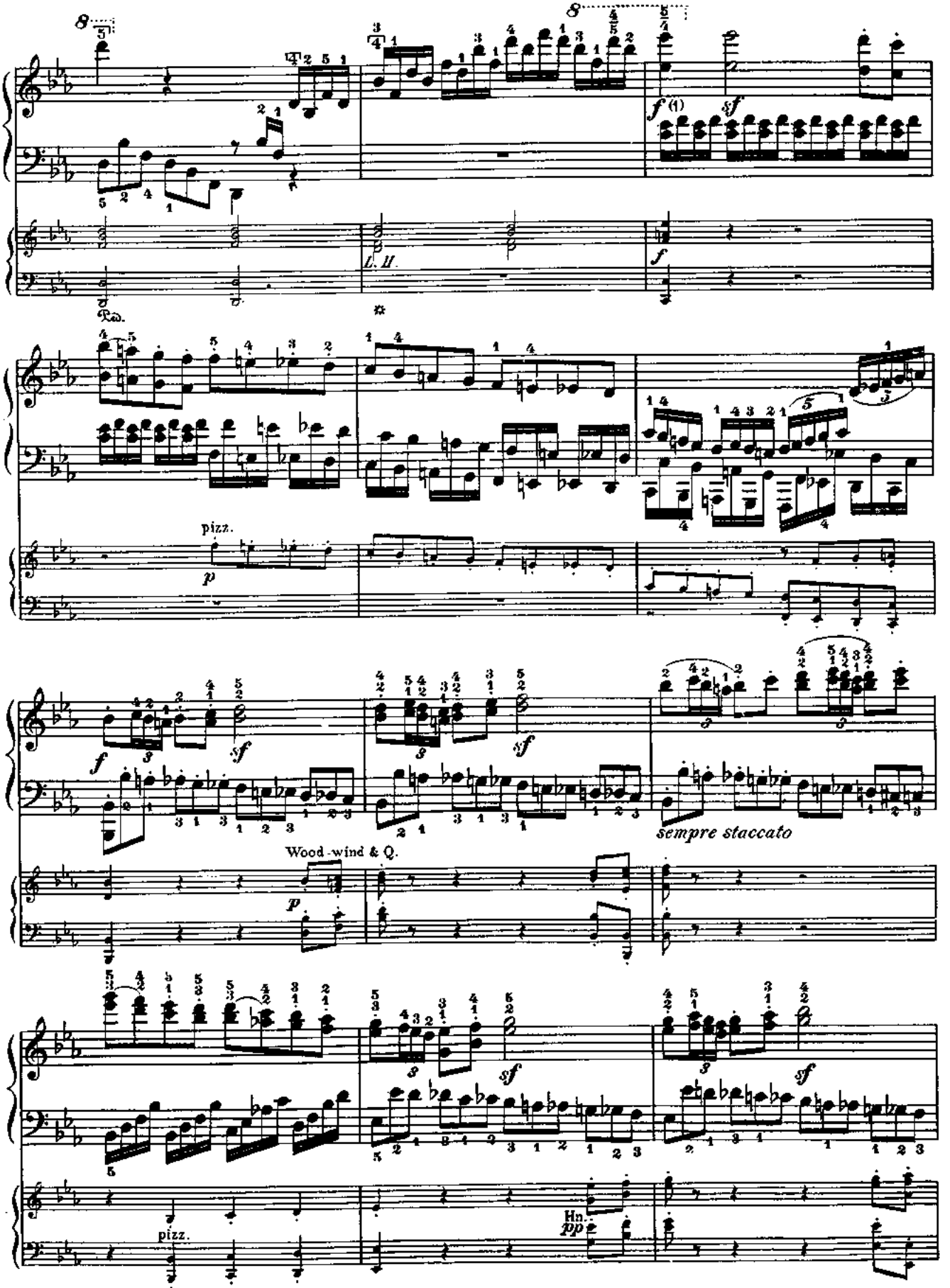
(1) Acc. to the Autogr., "*sforzato*," in the orig. editions only *sfz* is given here, but further on *sforzato*.


sf
dim.
pp leggiermente
Vl
pizz.
Cl.
Bssn.
pp
Uno Violoncello
Ped.

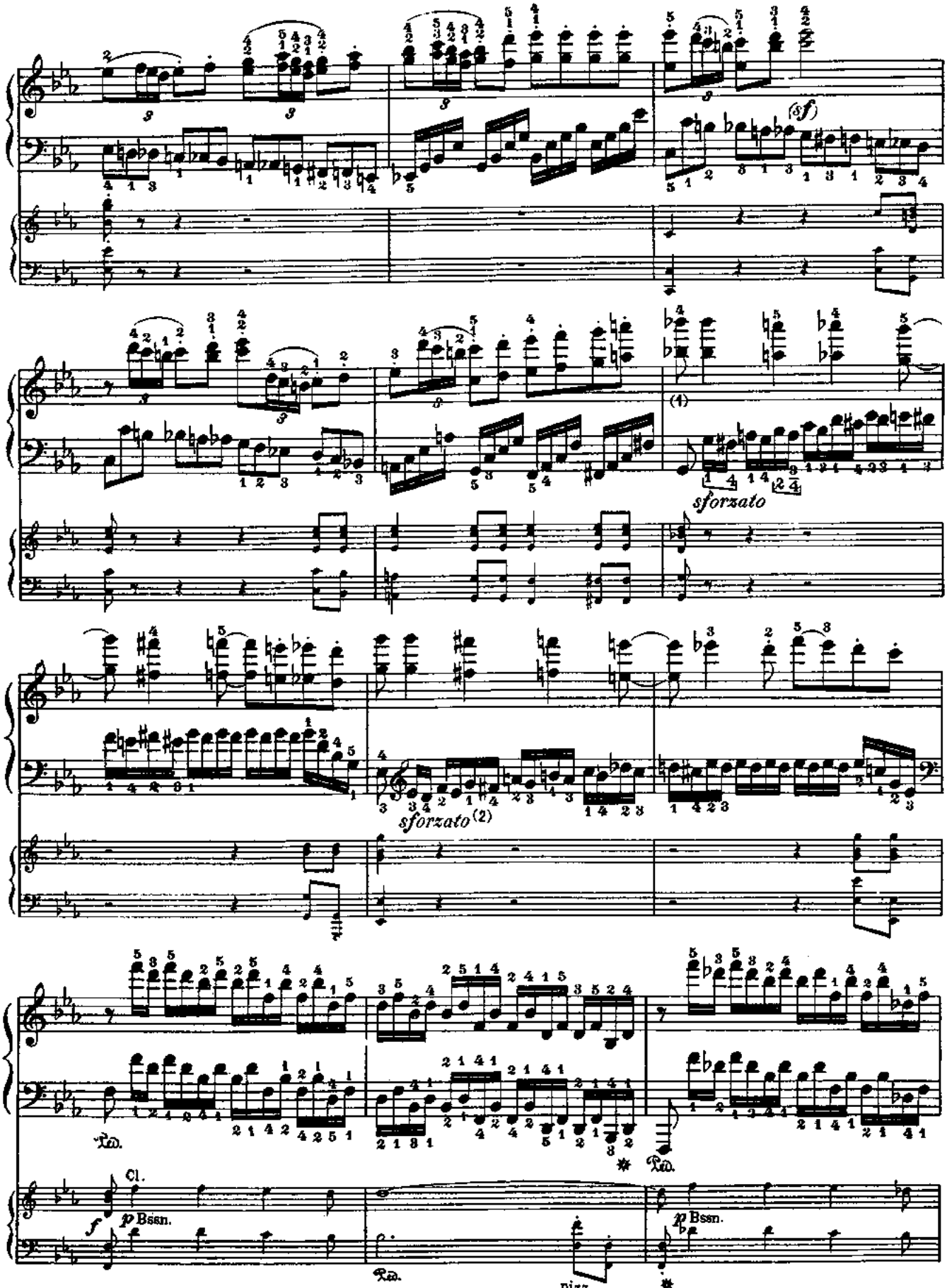


(1) On the employment of the pedal *cf.* the Notes to Op. 37 p. 23, and Op. 58, pp. 15 and 34 of our edition.

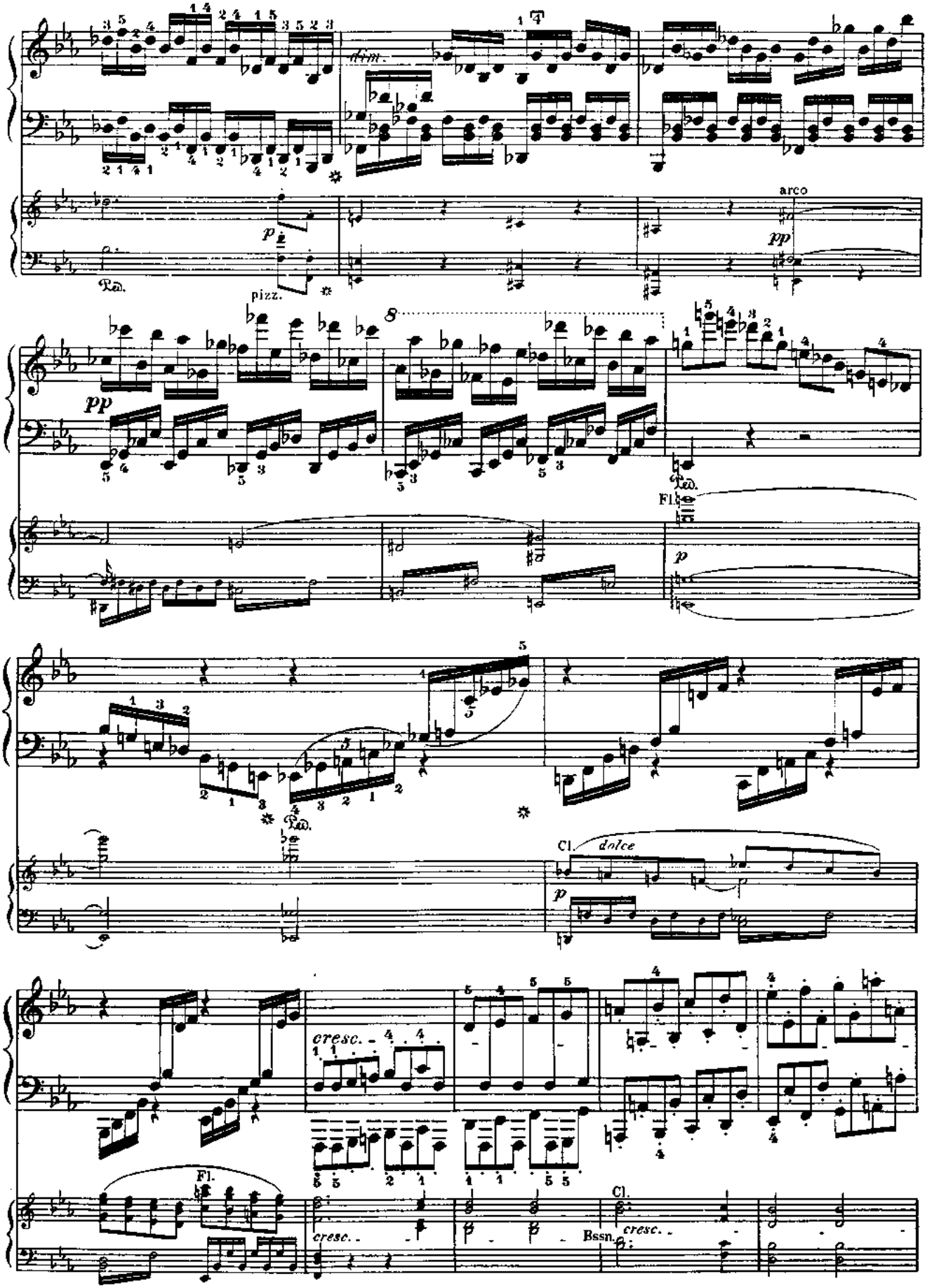
(2) ⌐¬ Fingerings of the orig. editions.

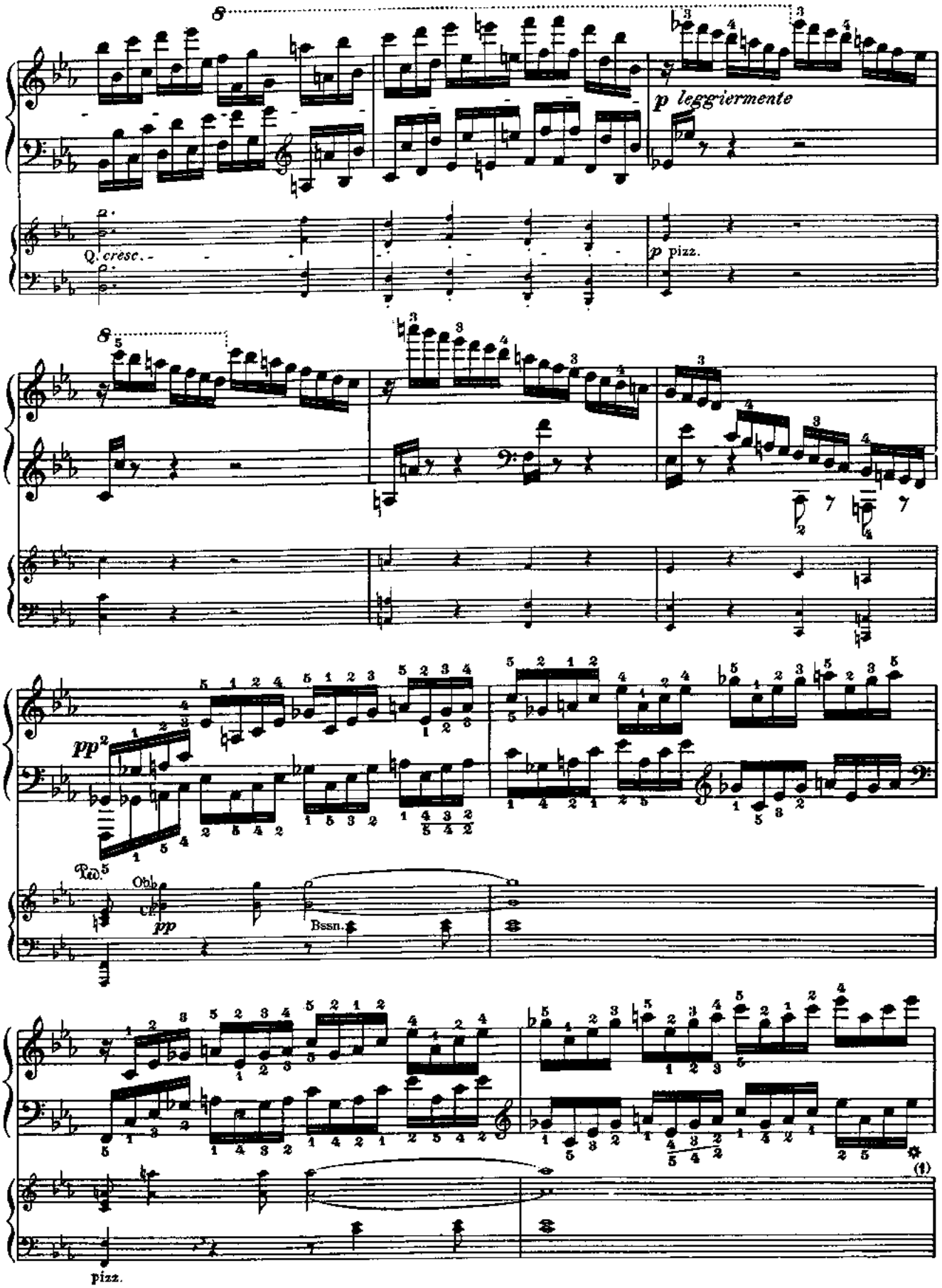


(1) *f* in analogy with the parallel passage on p. 29 (omitted in all sources).

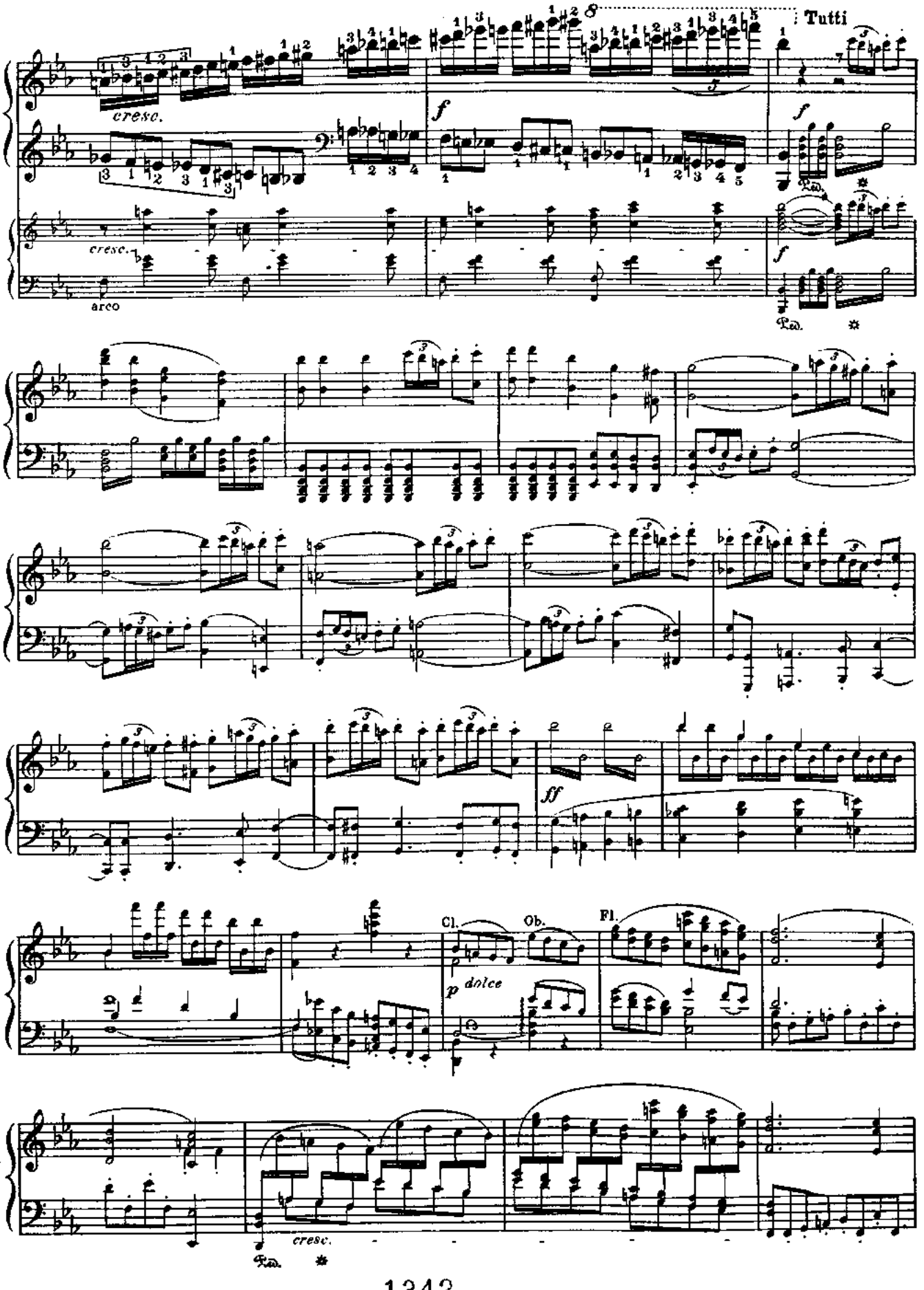


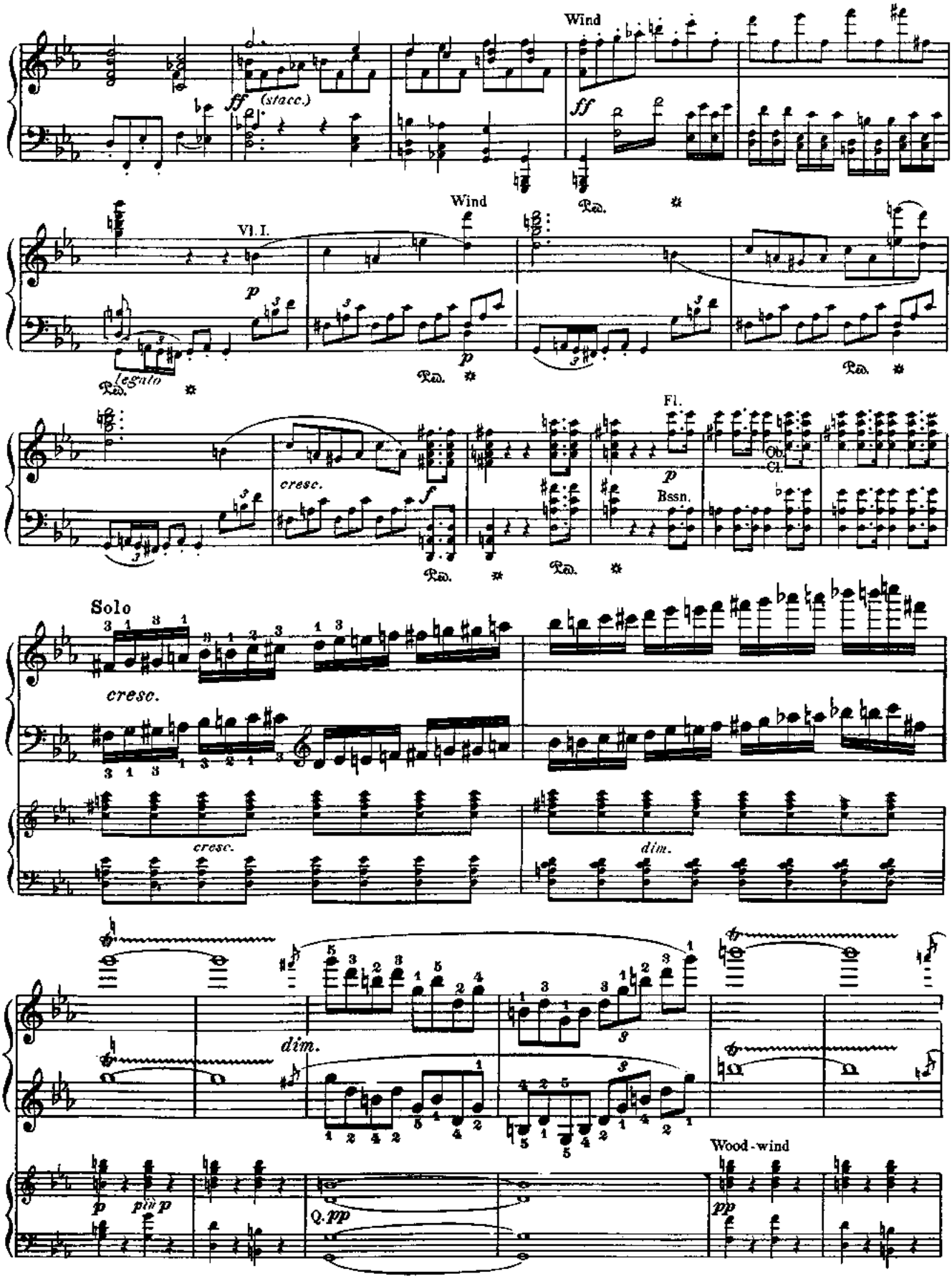
(1) Here an "*sf*" is given (probably by mistake) in the original editions.
(2) Repeated in the orig. editions.

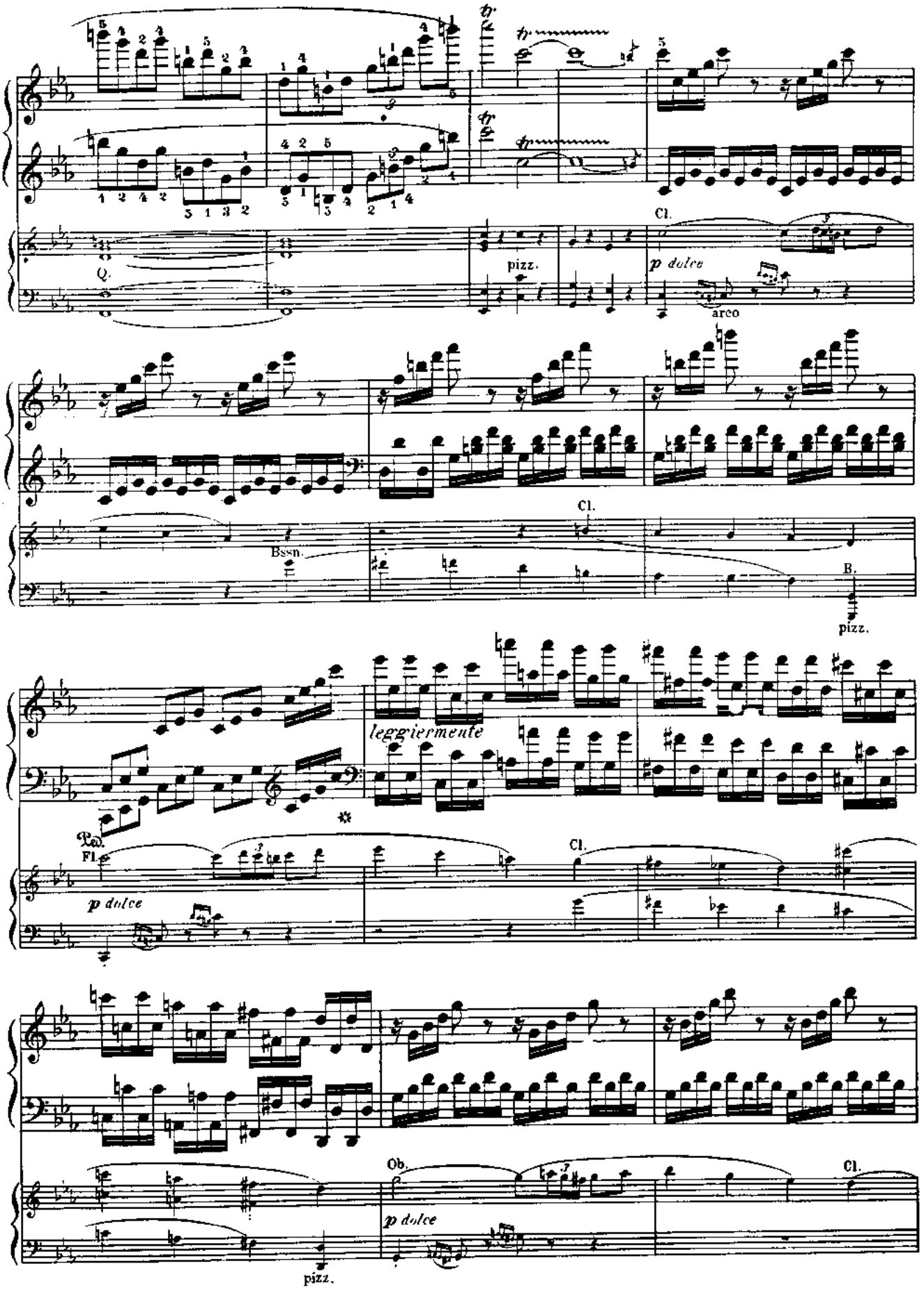

dim.
arco
pizz.
Fl.
Cl.
dolce
cresc.
Bssn.

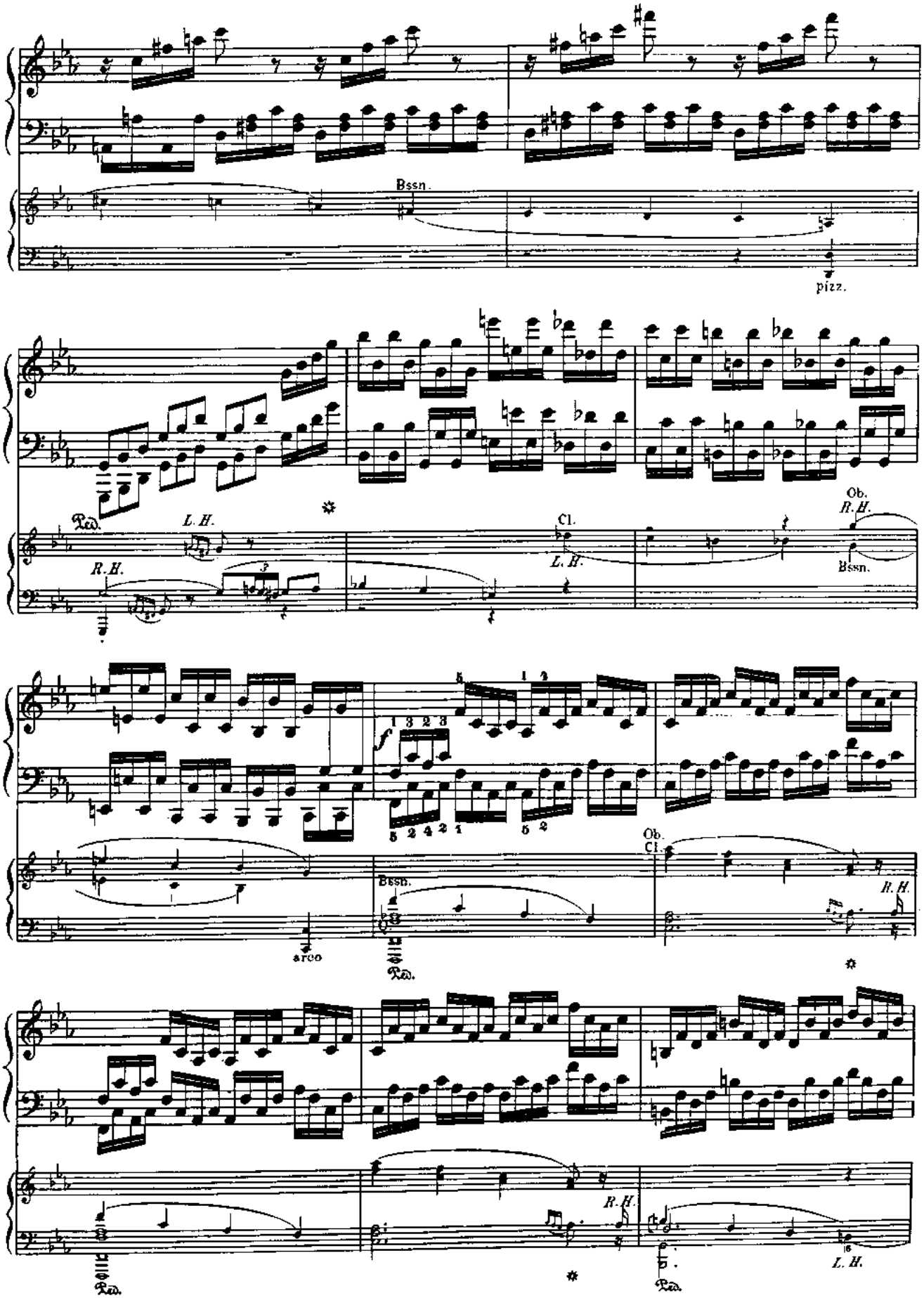


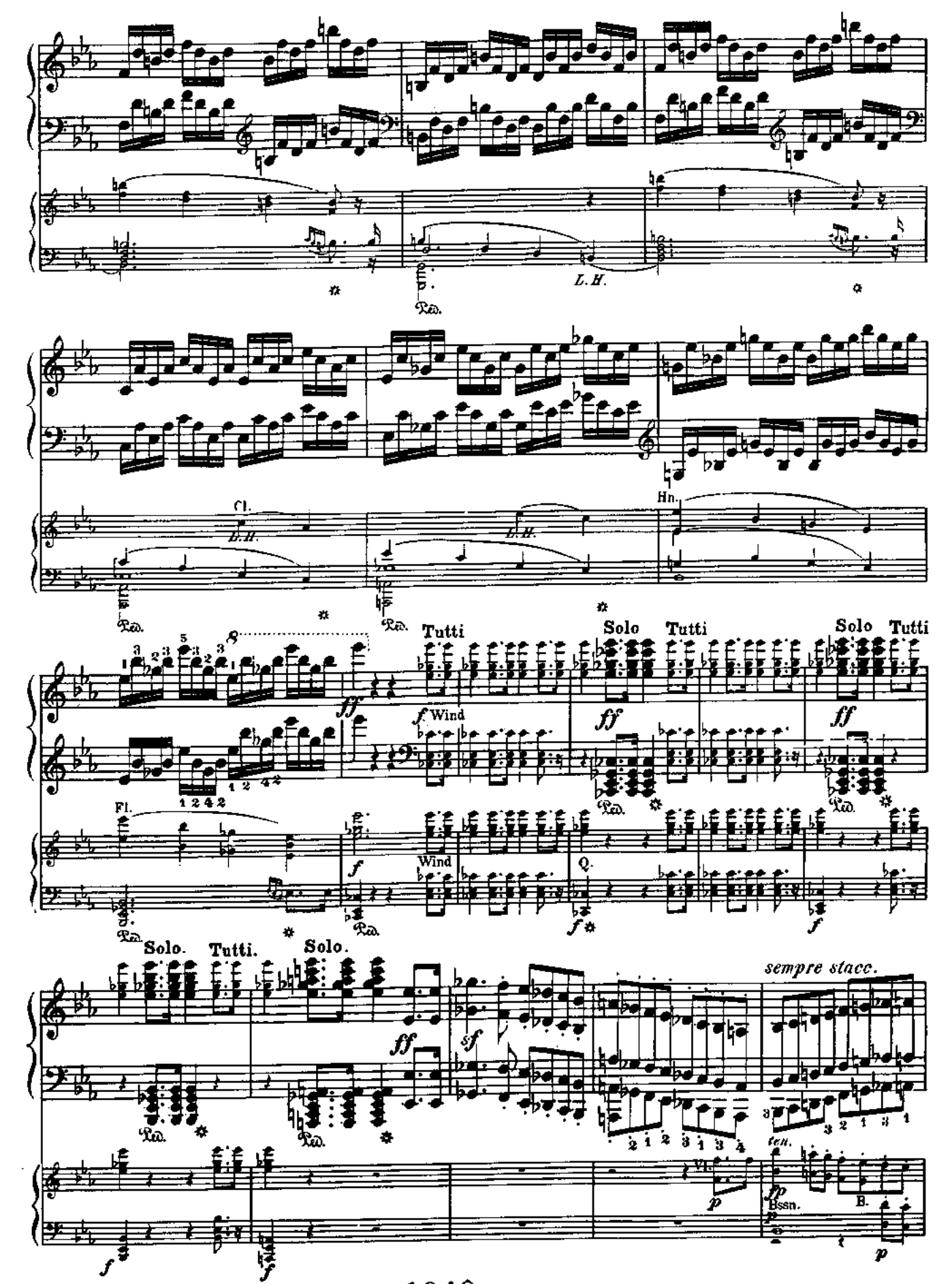
(1) This * follows the parallel passage and the Autogr. (omitted in the orig. editions).

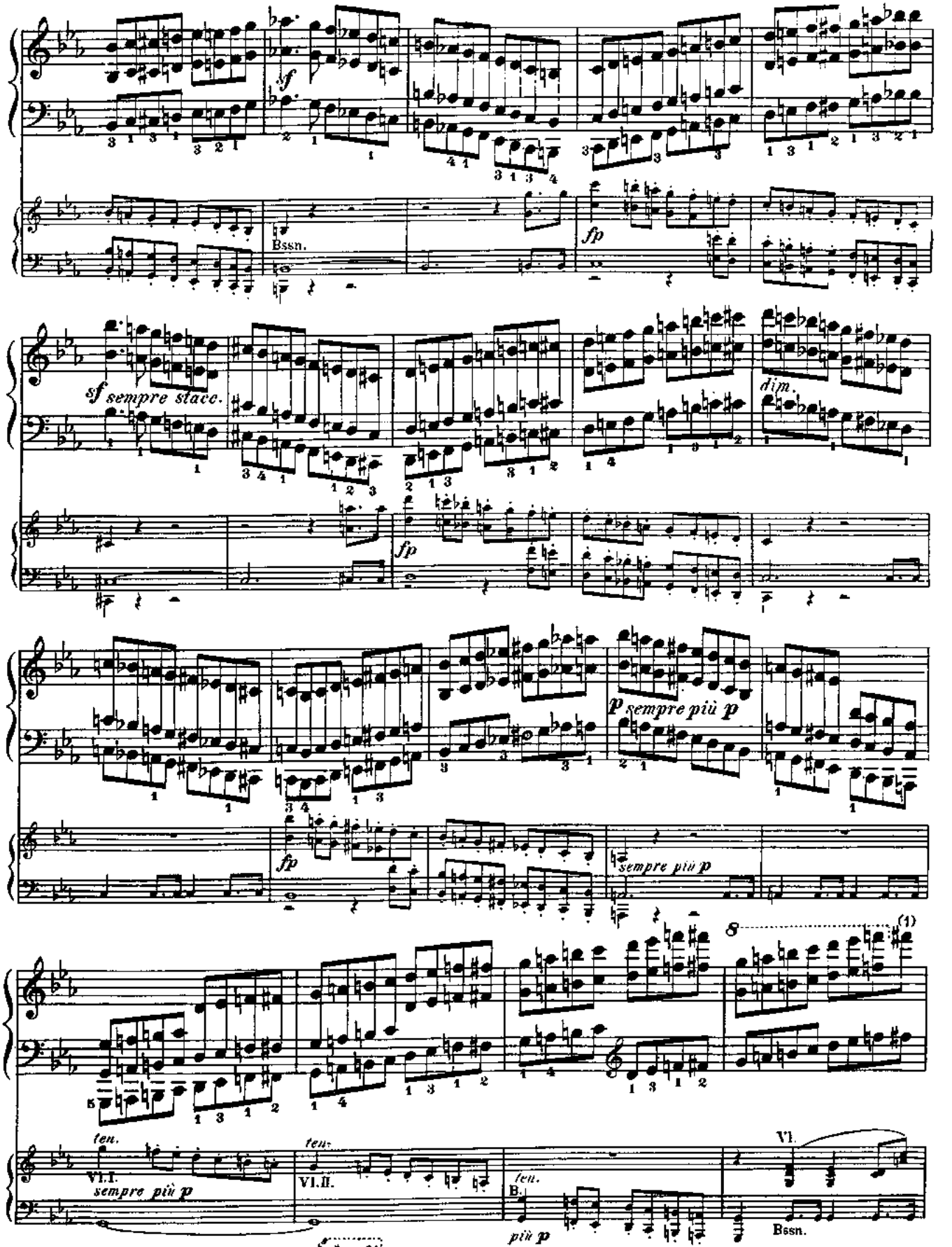

Tutti
cresc.
arco
Ped.
ff
Cl.
Ob.
Fl.
p dolce
cresc.


Wind
ff
(stacc.)
ff
Ped.
Wind
Vl. I.
p
legato
Ped.
Ped.
Ped.
cresc.
f
Ped.
Ped.
Fl.
p
Bssn.
Ob.
Cl.
Solo
cresc.
cresc.
dim.
dim.
p
più p
Q. pp
pp
Wood-wind

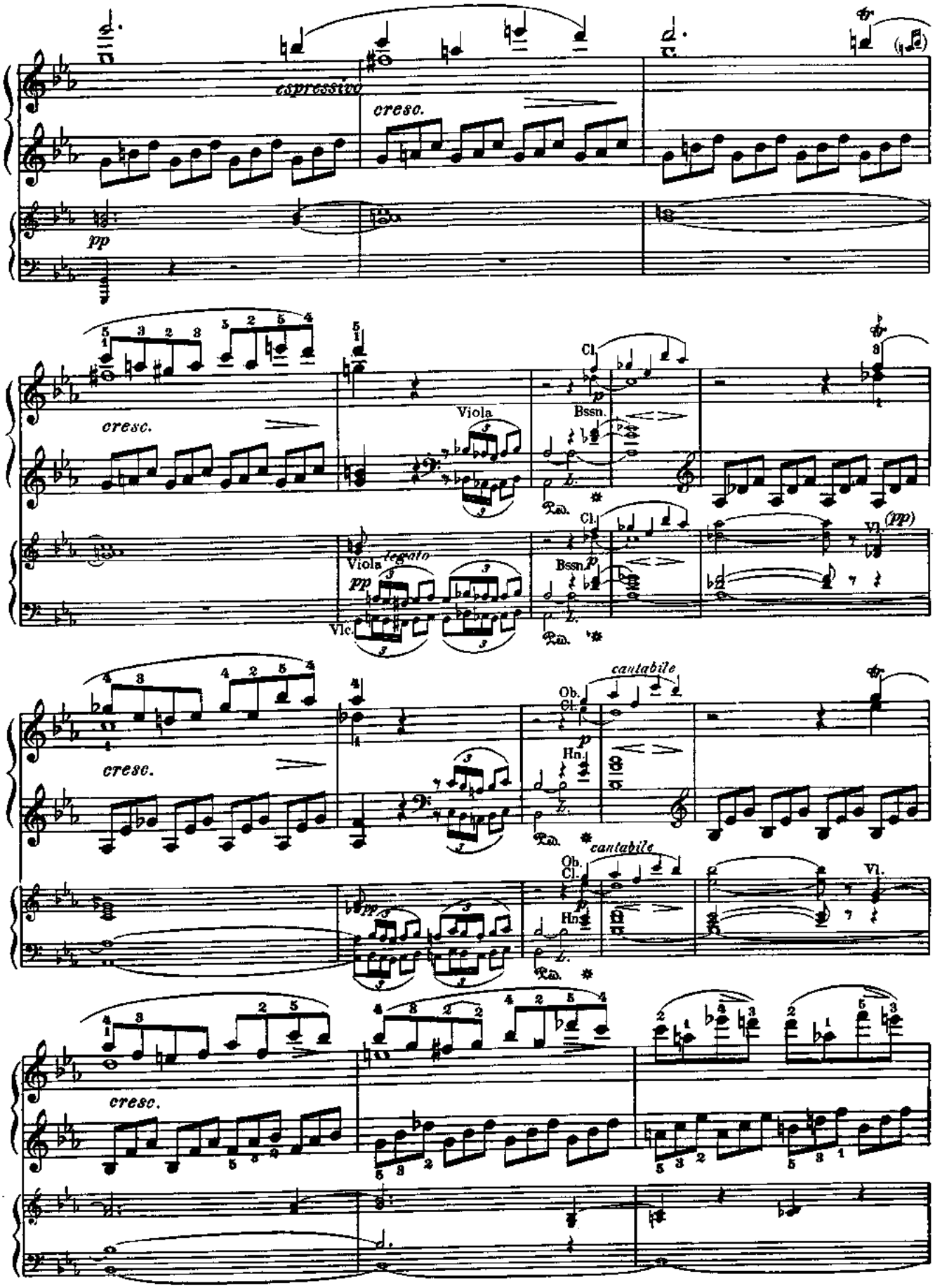

Q.
pizz.
Cl.
p dolce
arco
Bssn.
Cl.
B.
pizz.
leggiermente
Fl.
p dolce
Cl.
Ob.
p dolce
Cl.
pizz.

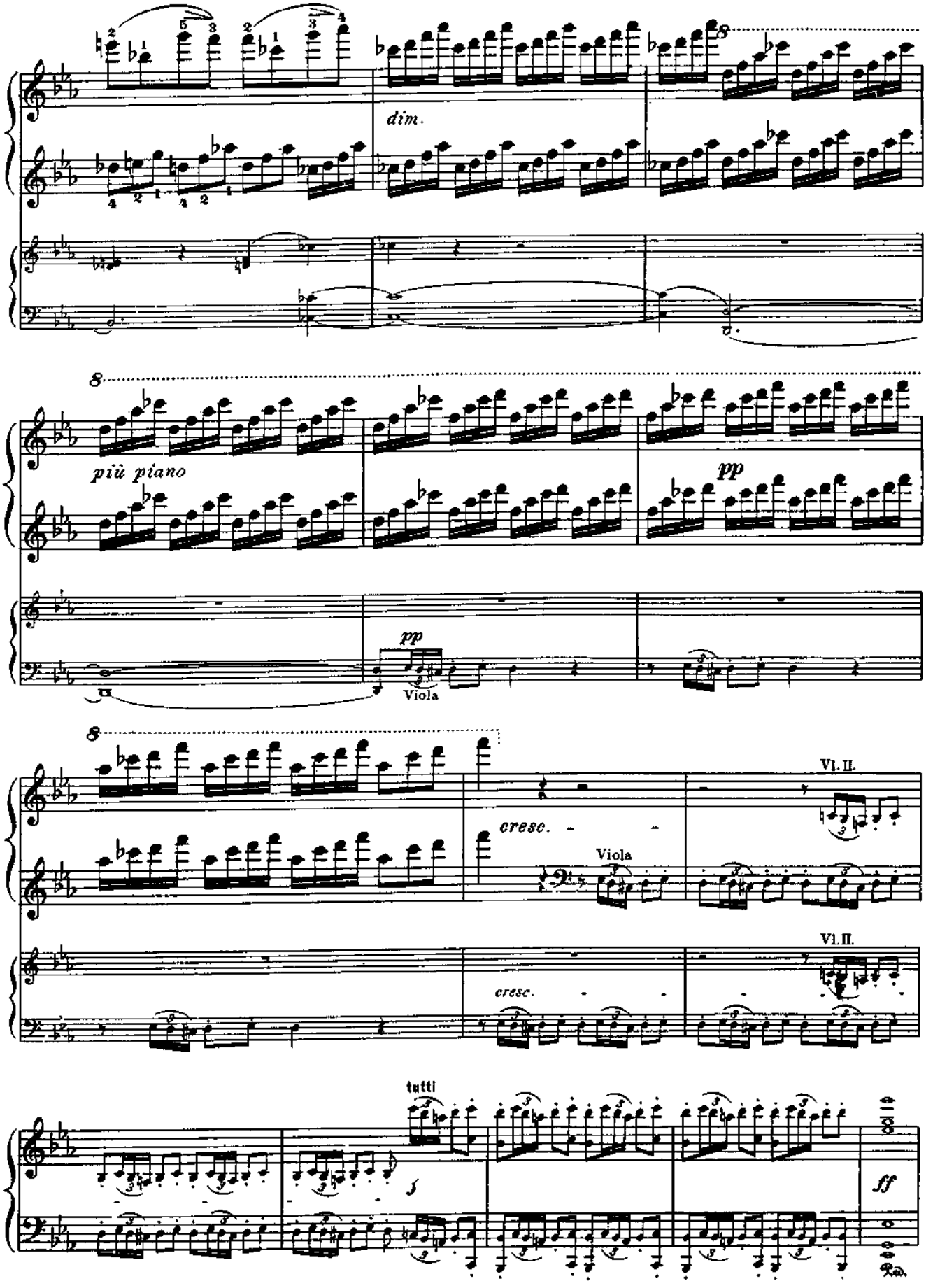

Bssn.
pizz.
Ped.
L.H.
R.H.
Cl.
Ob.
R.H.
Bssn.
f
arco
Bssn.
Ped.
Ob.
Cl.
R.H.
R.H.
Ped.
Ped.
L.H.

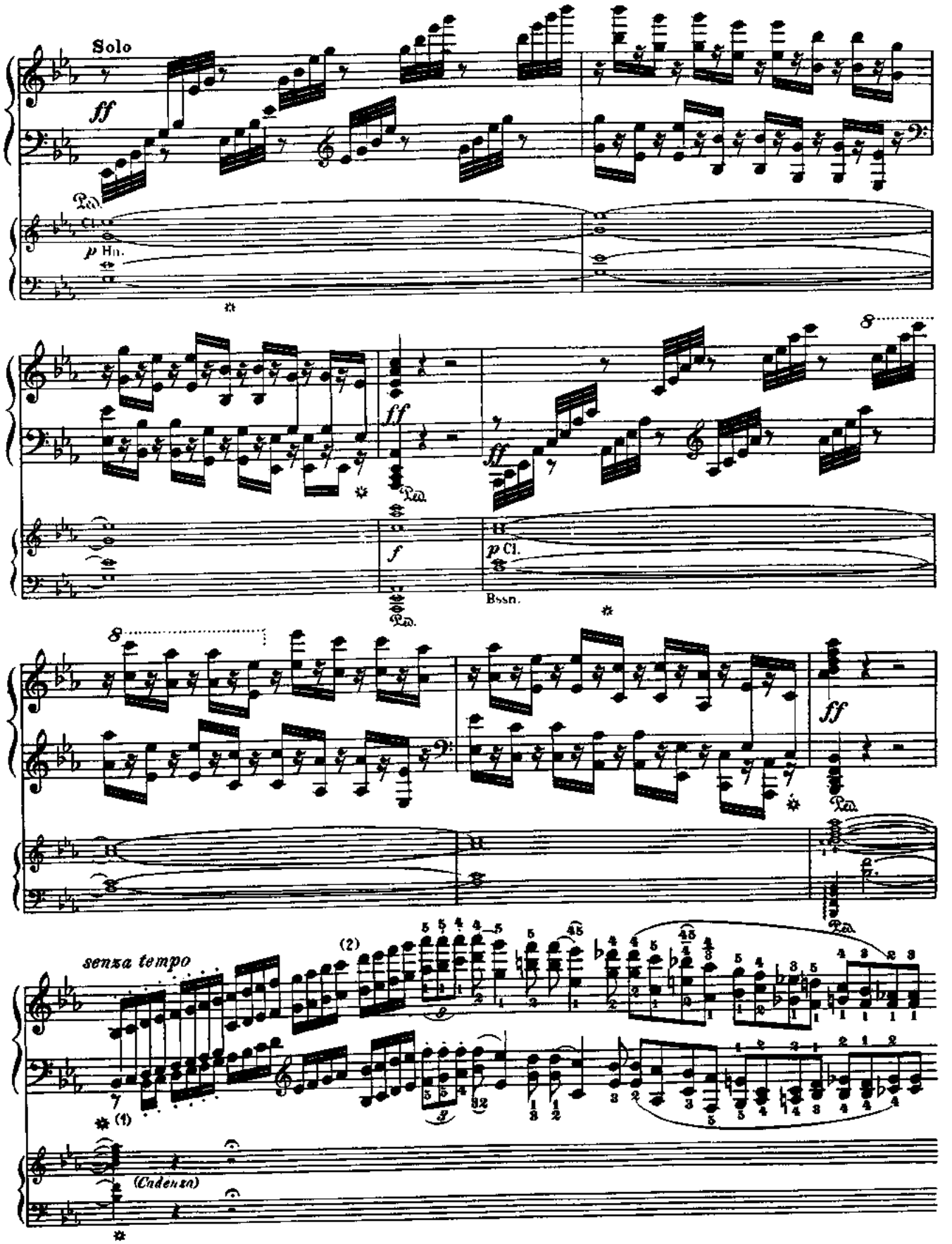

L.H.
Cl.
L.H.
L.H.
Hn.
Tutti
Solo
Tutti
Solo
Tutti
Wind
Fl.
Wind
Ob.
Solo.
Tutti.
Solo.
sempre stacc.
Vl.
Bssn.
B.



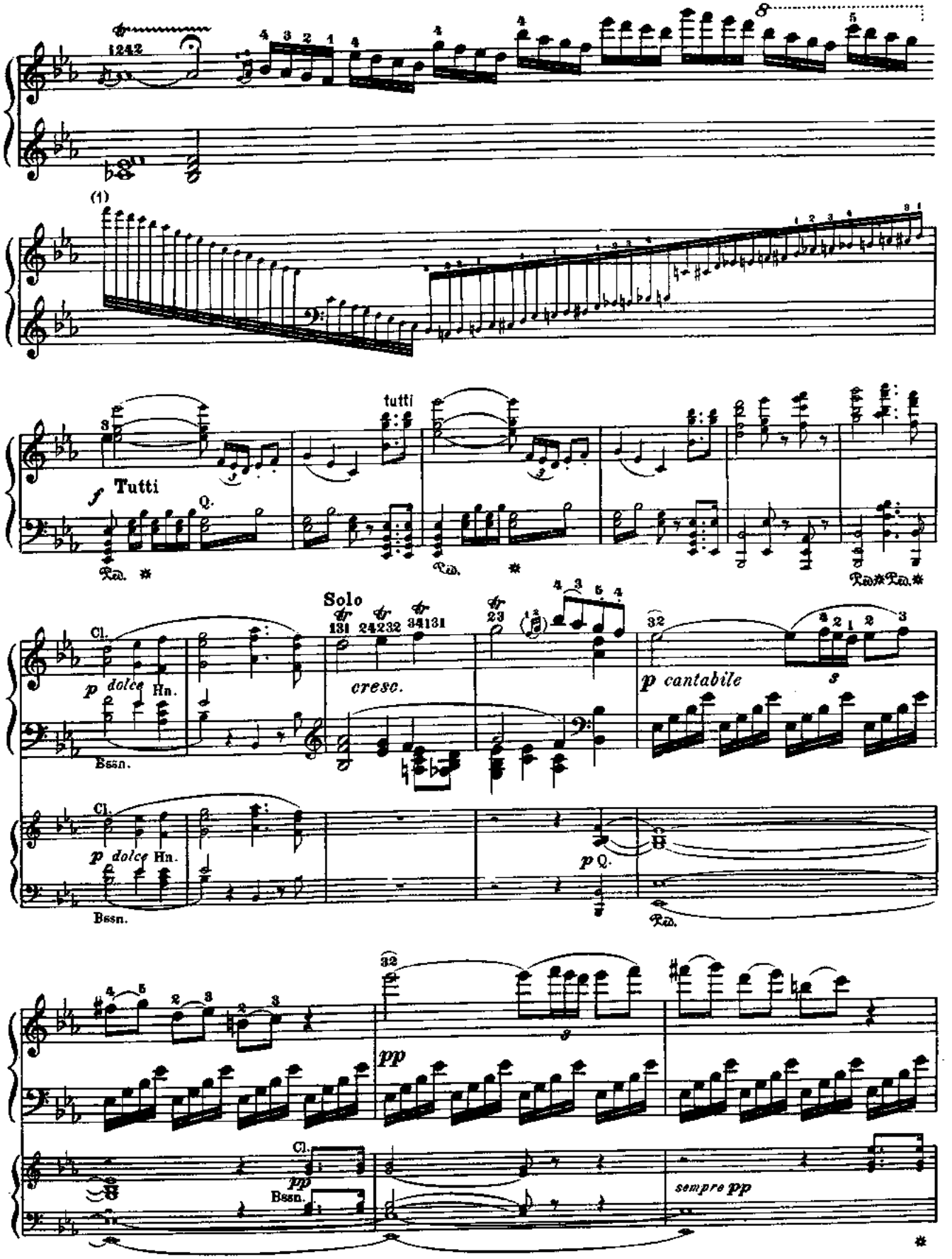
(1) Execution, on our modern pianos:


espressivo
cresc.
pp
cresc.
Viola
Cl.
Bssn.
Viola
legato
pp
Vlc.
Cl.
Bssn.
Vl.
(pp)
cresc.
cantabile
Ob.
Cl.
Hn.
cantabile
Ob.
Cl.
Hn.
Vl.
cresc.

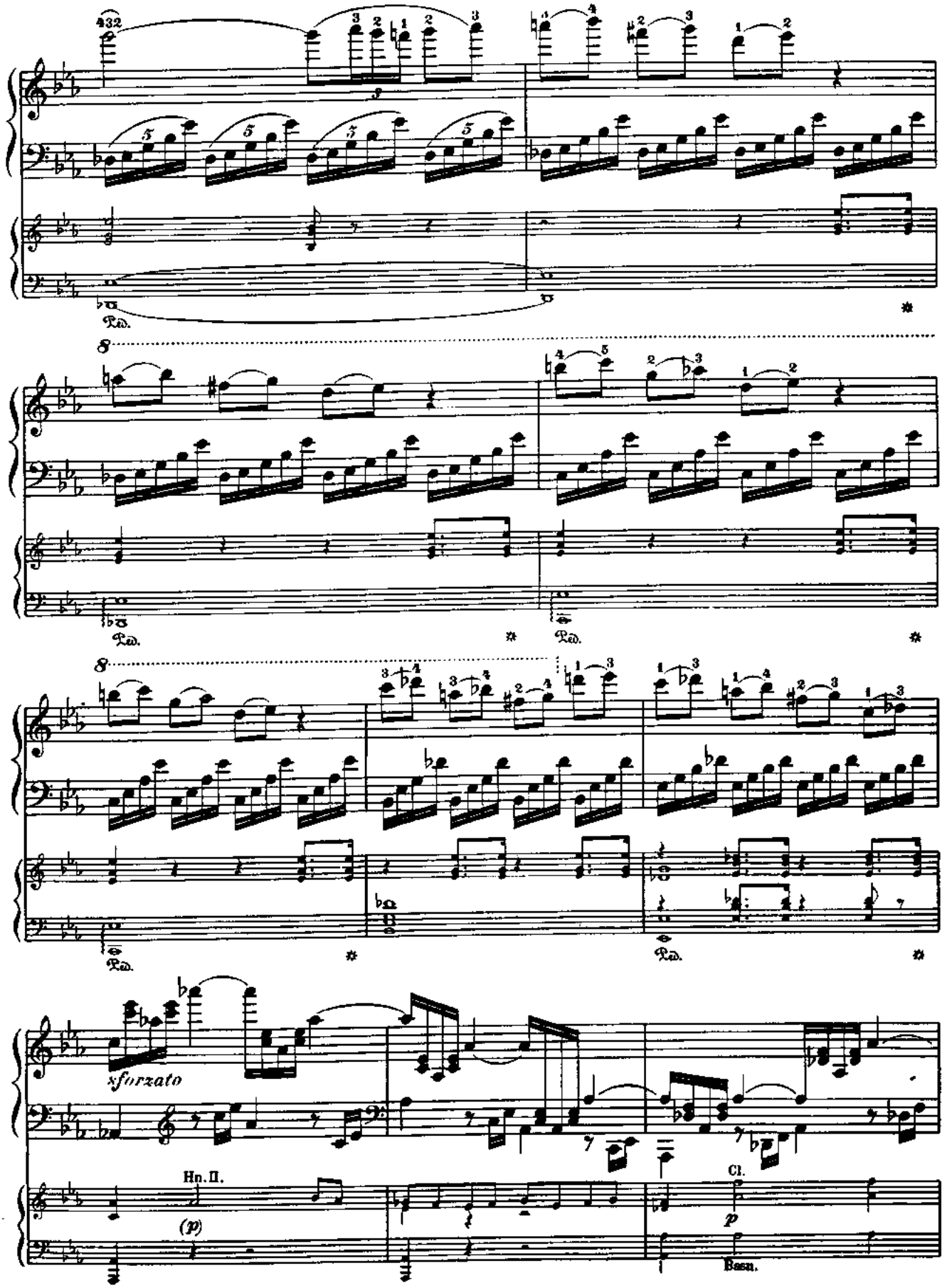

dim.
più piano
pp
pp
Viola
cresc.
Viola
Vl. II.
Vl. II.
cresc.
tutti
f
ff

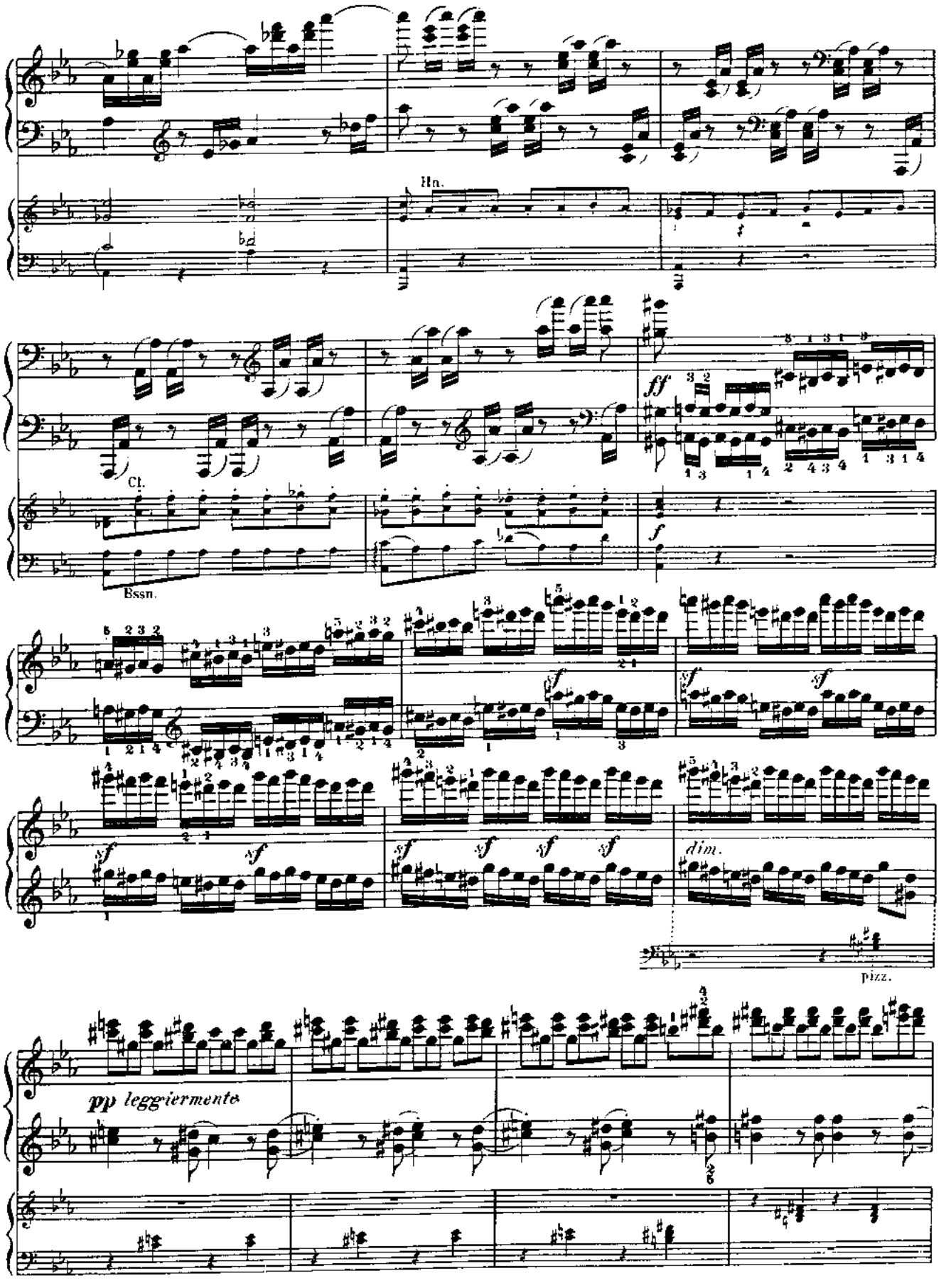


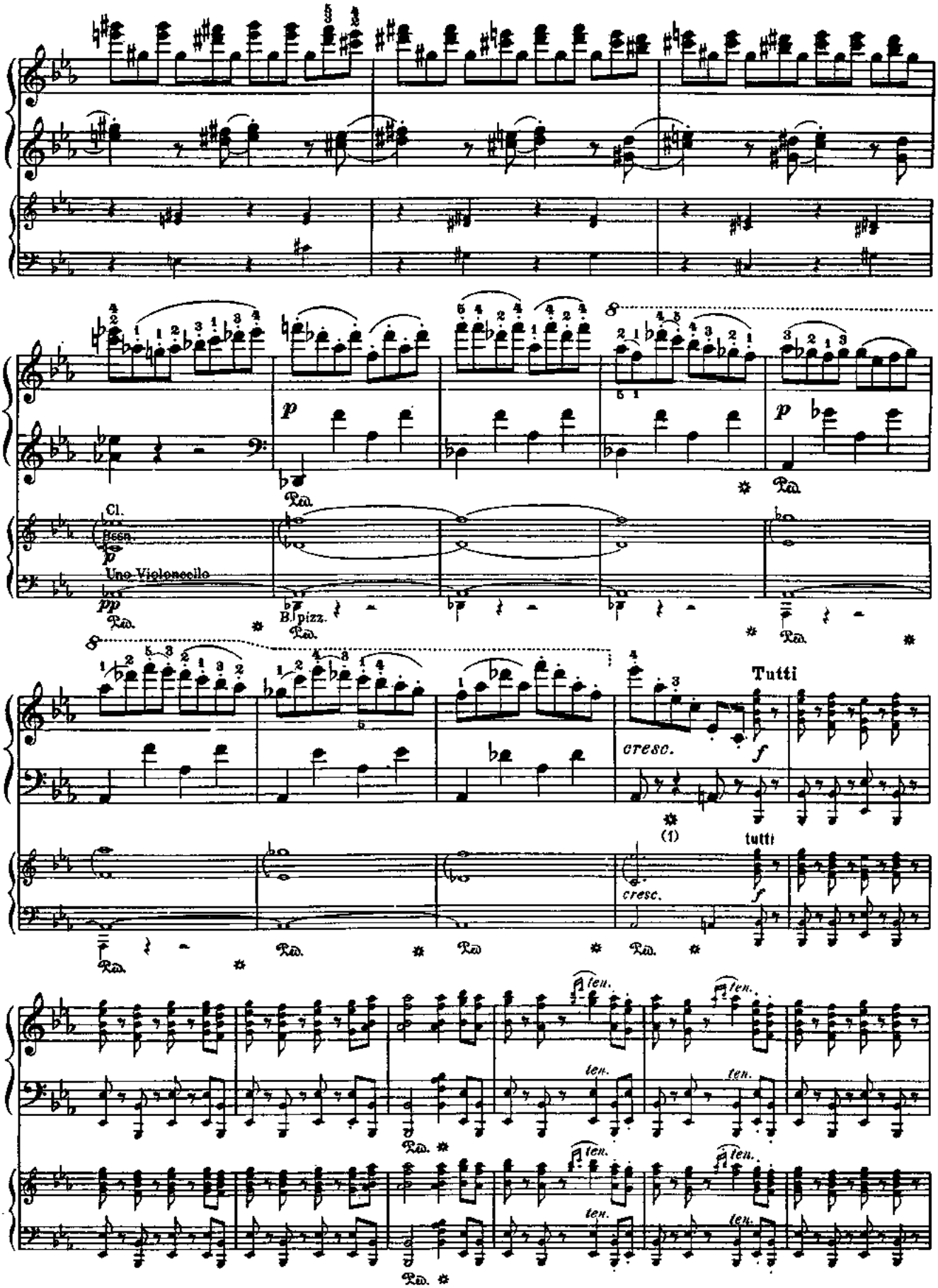
(1) In Edition B, ✲ is given (omitted in A and the Autogr.).
(2) A bar given here in the orig. editions is omitted in the Autogr. (erased: end of the page).



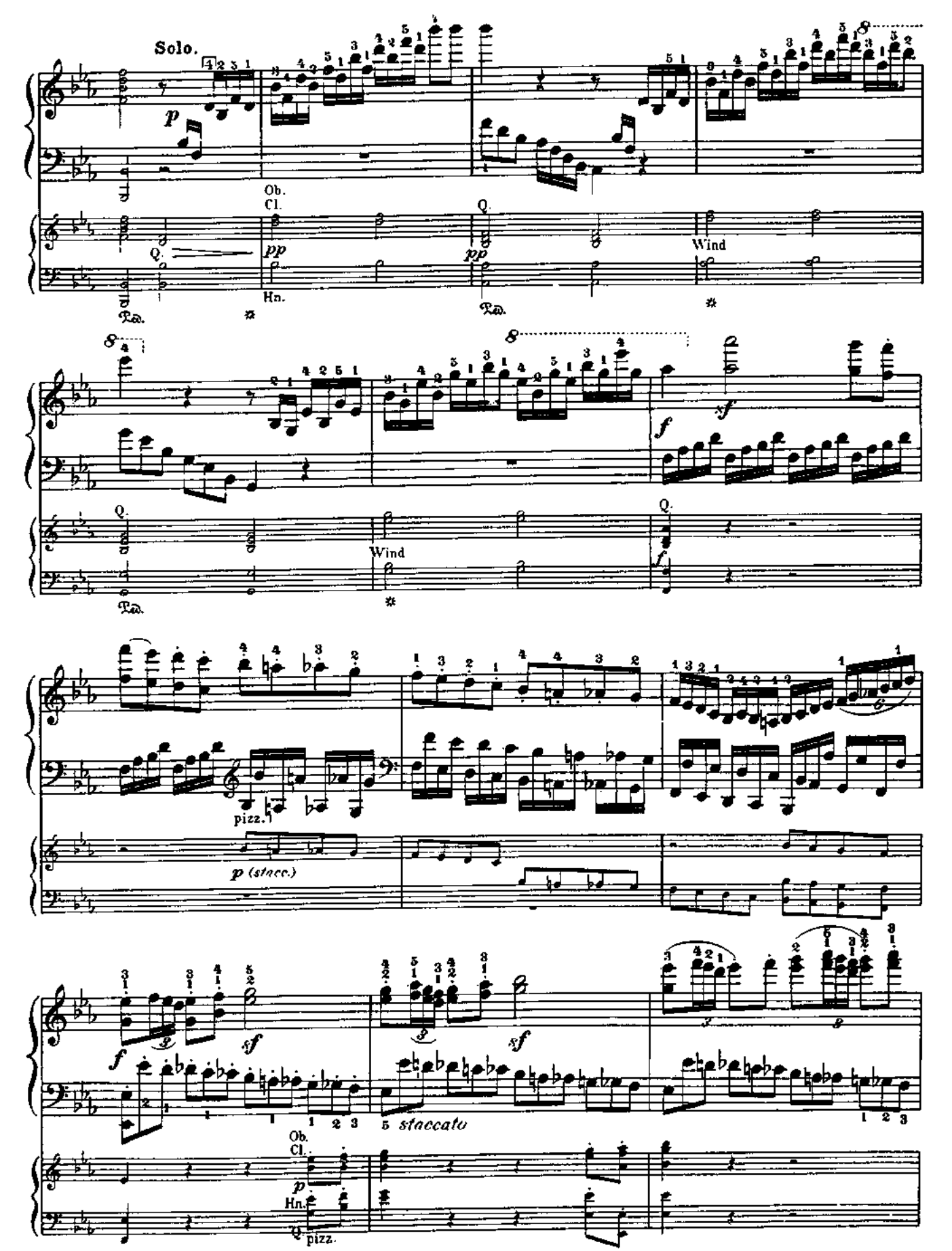
(1) In large note-heads, in the orig. editions.

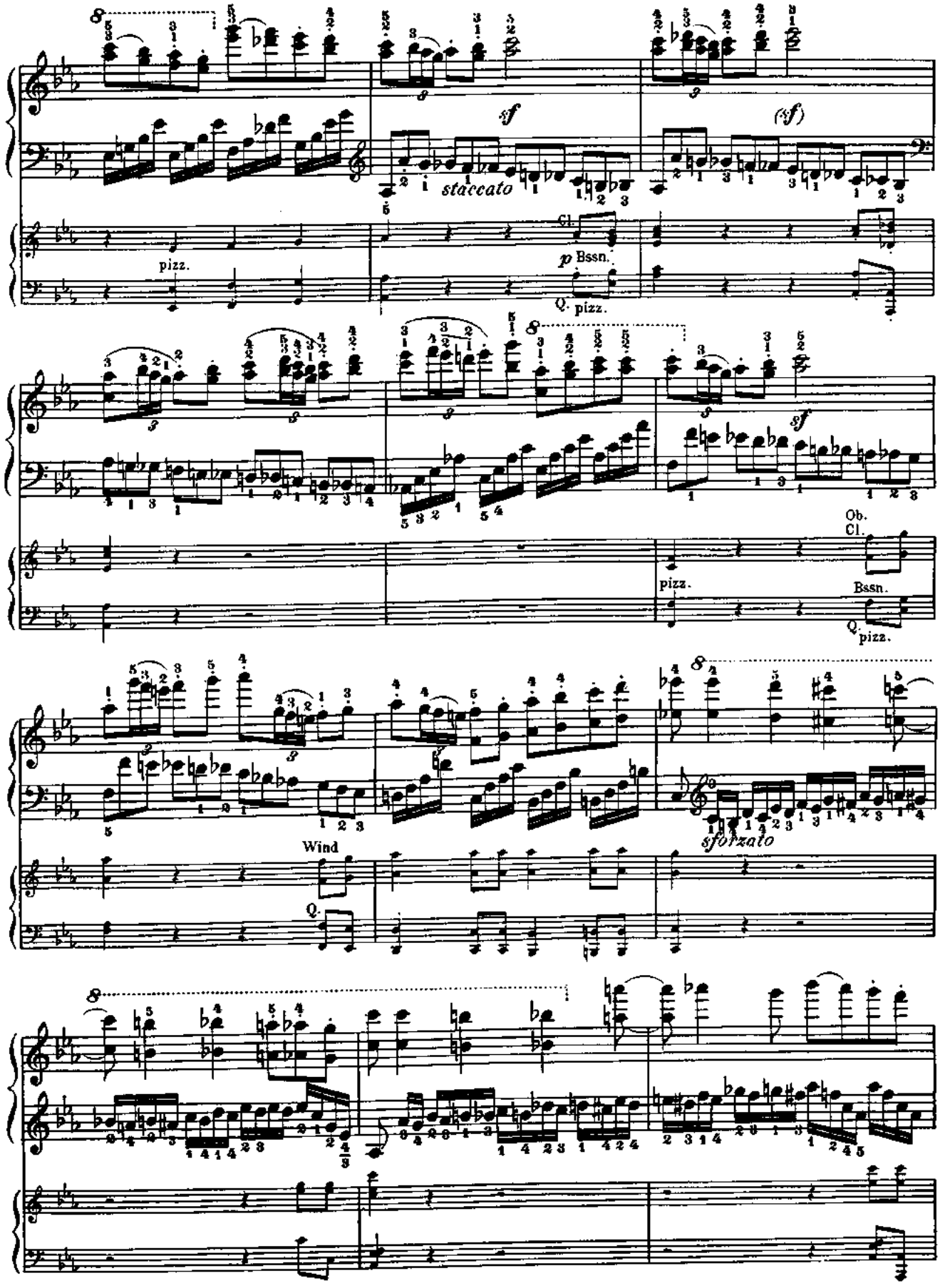

8
Ped.
xforzato
Hn. II.
(p)
Cl.
p
Bsn.

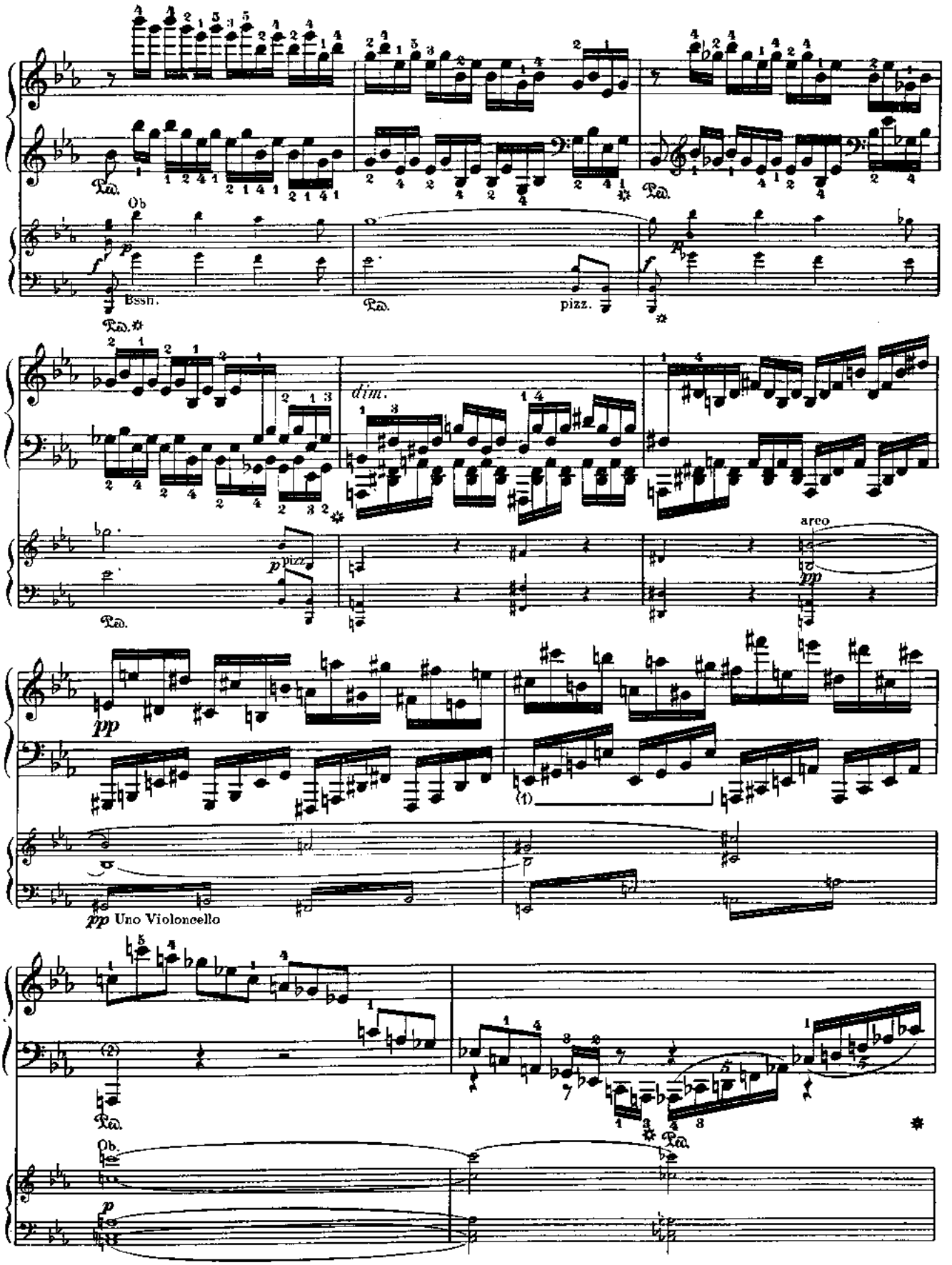

Hn.
Cl.
Bssn.
ff
f
sf
dim.
pizz.
pp leggiermente



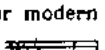
(1) In the Autogr., and likewise in the parallel passage in the orig. editions, *

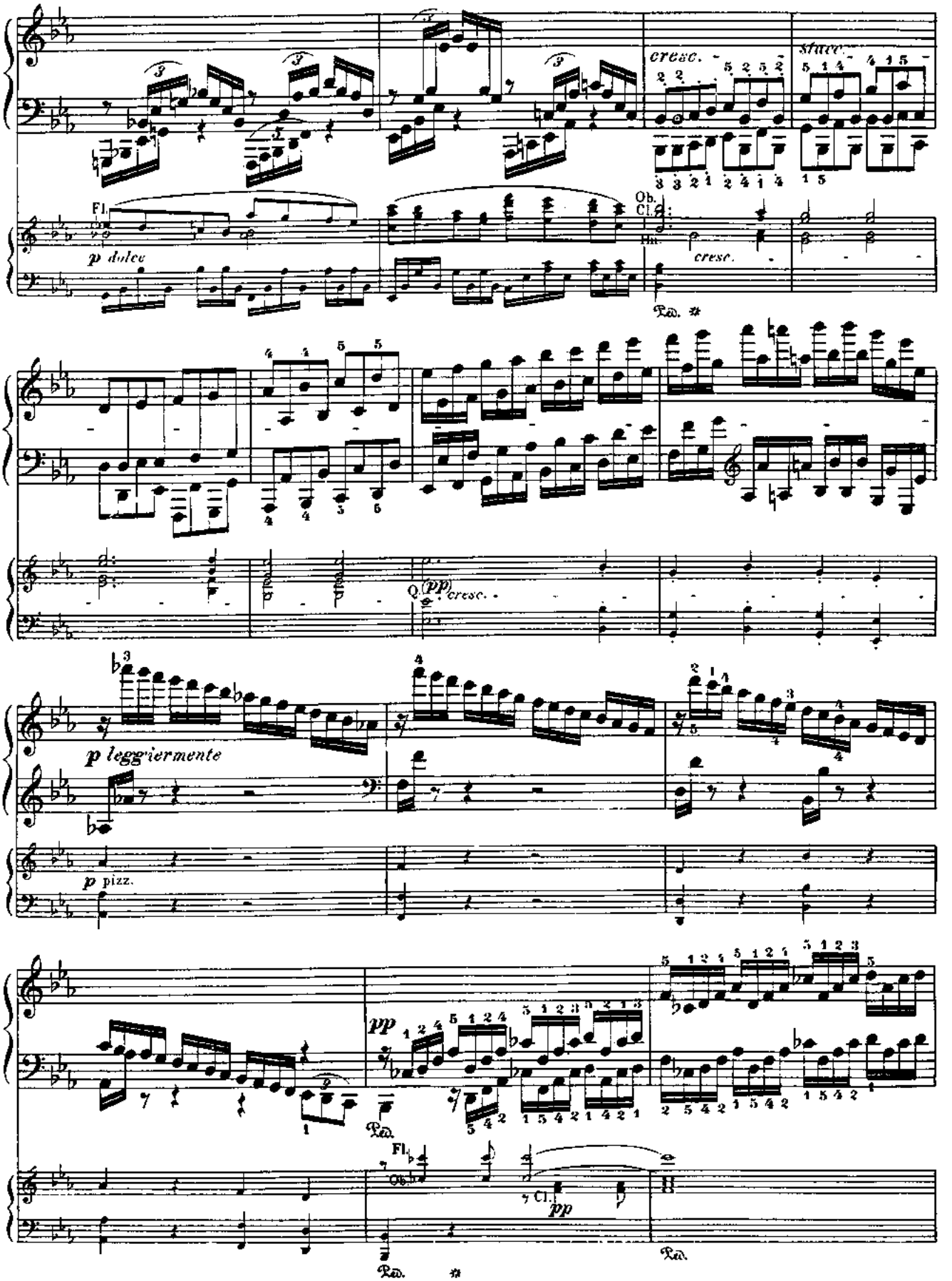

Solo.
p
Ob.
Cl.
pp
Hn.
Wind
f
sf
pizz.
p (stacc.)
5 staccato

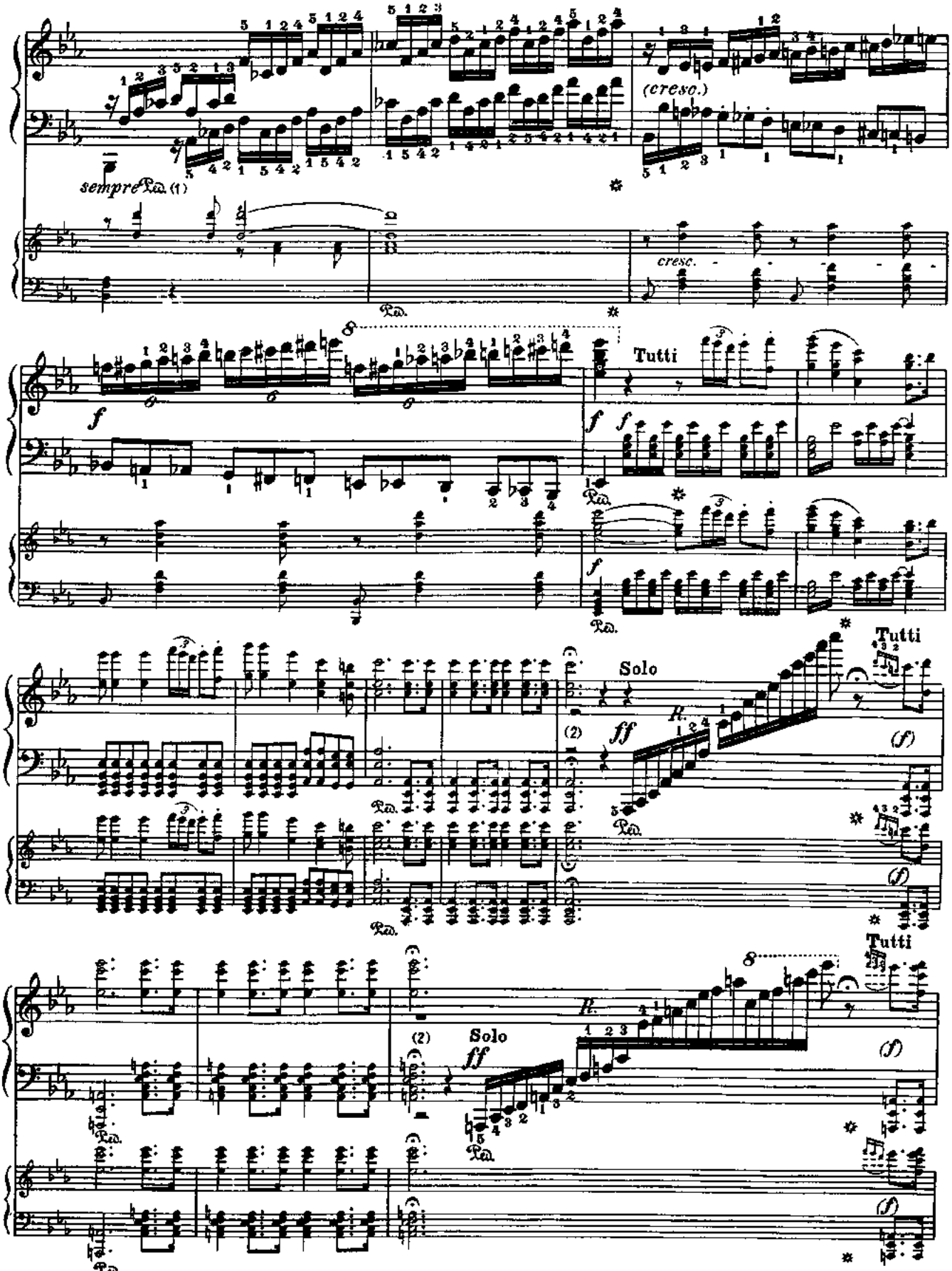

staccato
pizz.
Cl.
p Bssn.
Q. pizz.
sf
(sf)
Ob.
Cl.
Bssn.
Wind
Q.
sforzato



(1) *8va bassa* on our modern pianos.

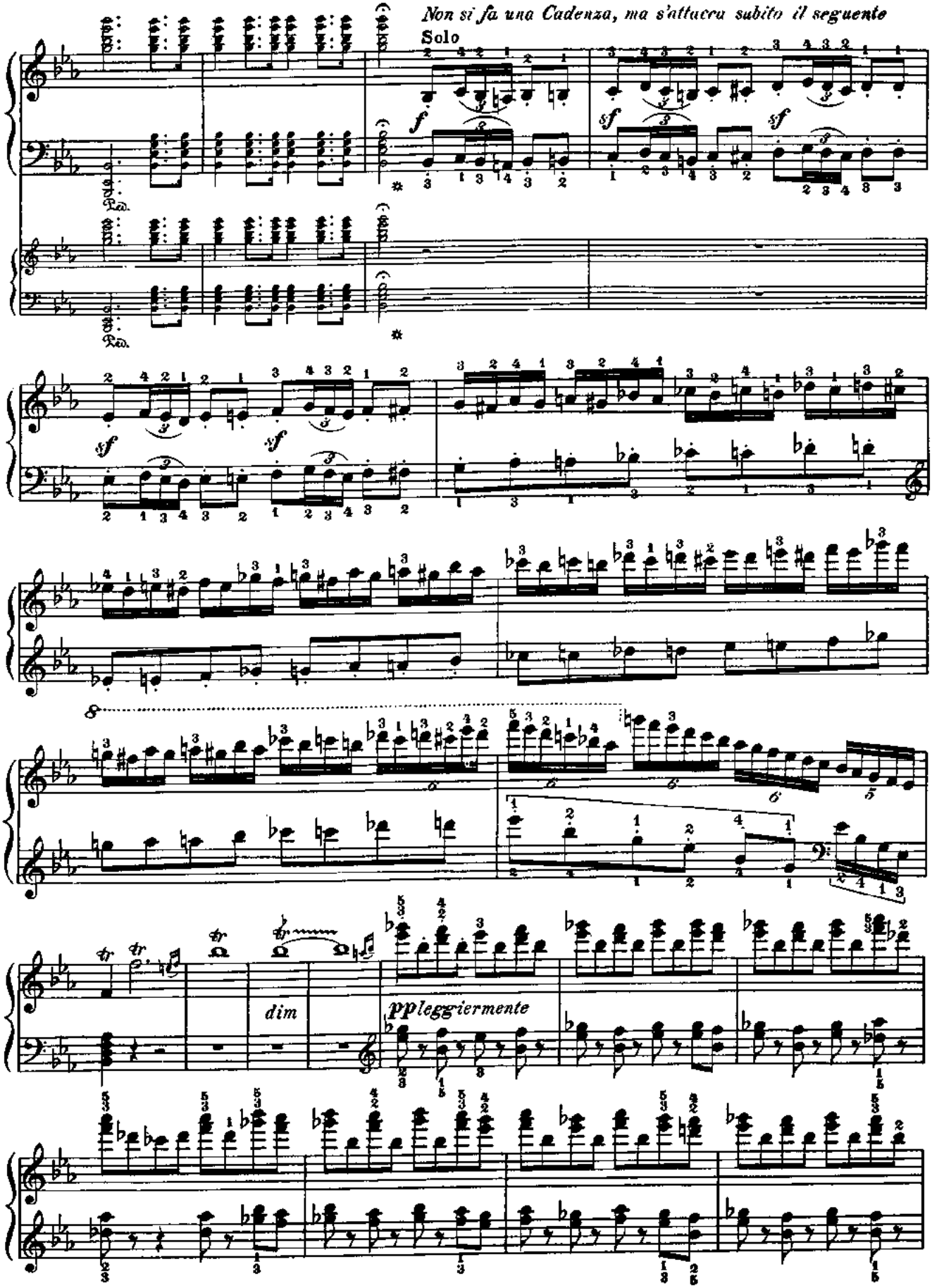
(2) Edition A gives  (ditto in the Autogr.); Edition B:

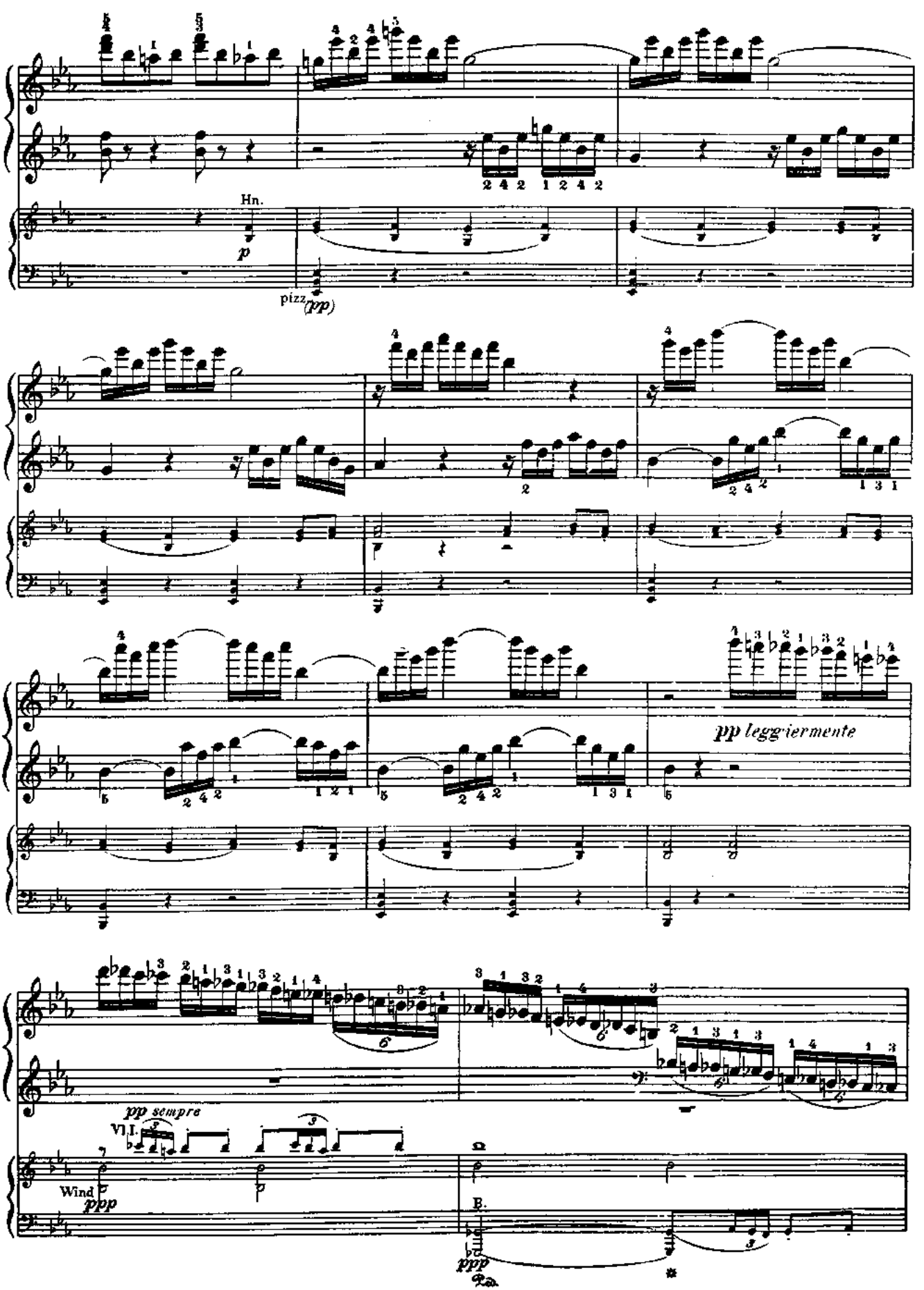

cresc.
stacc.
Fl.
p dolce
Ob.
Cl.
cresc.
Ped.
pp
cresc.
p leggiermente
p pizz.
pp
Ped.
Fl.
Ob.
Cl.
pp
Ped.
Ped.

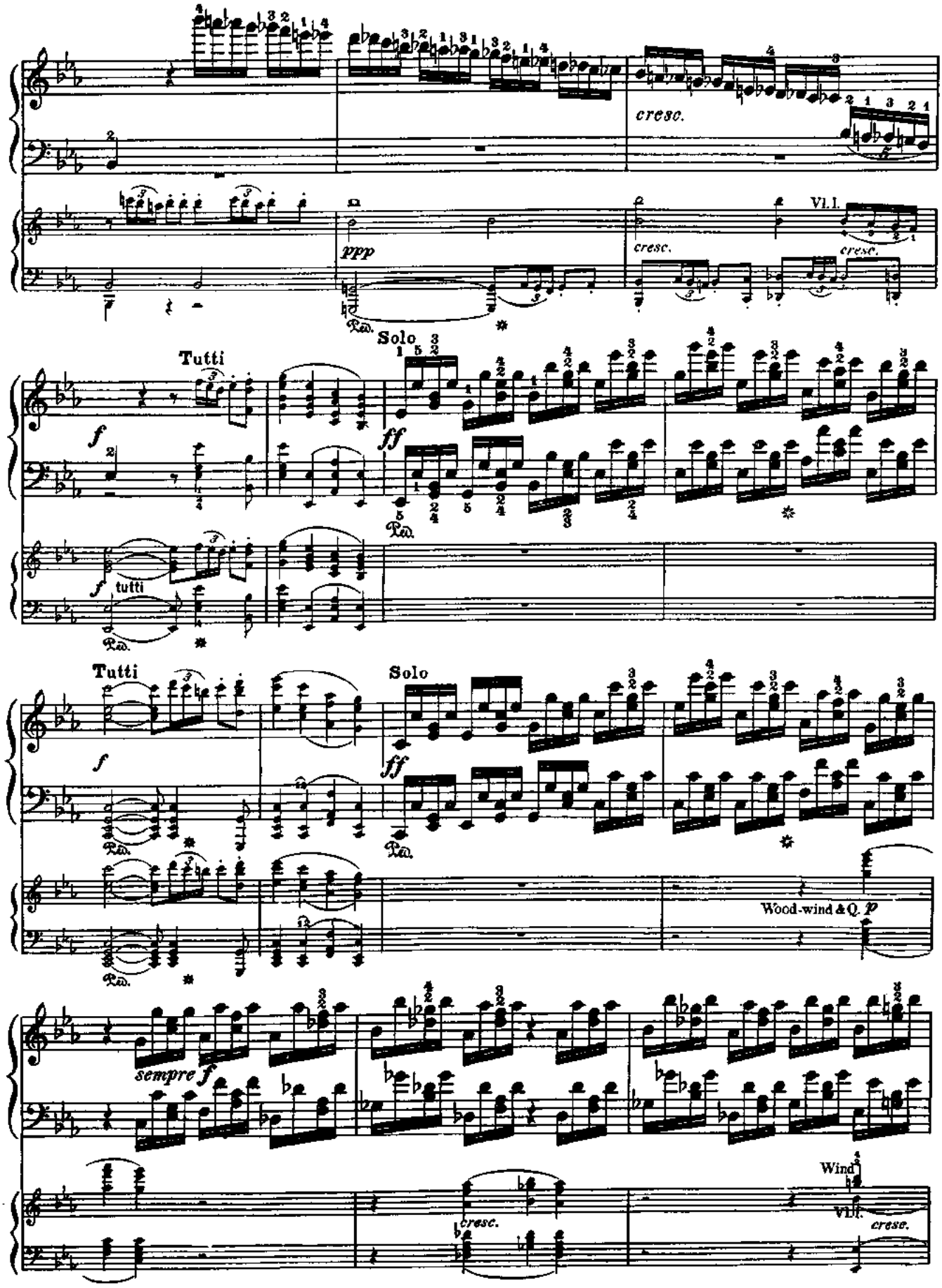


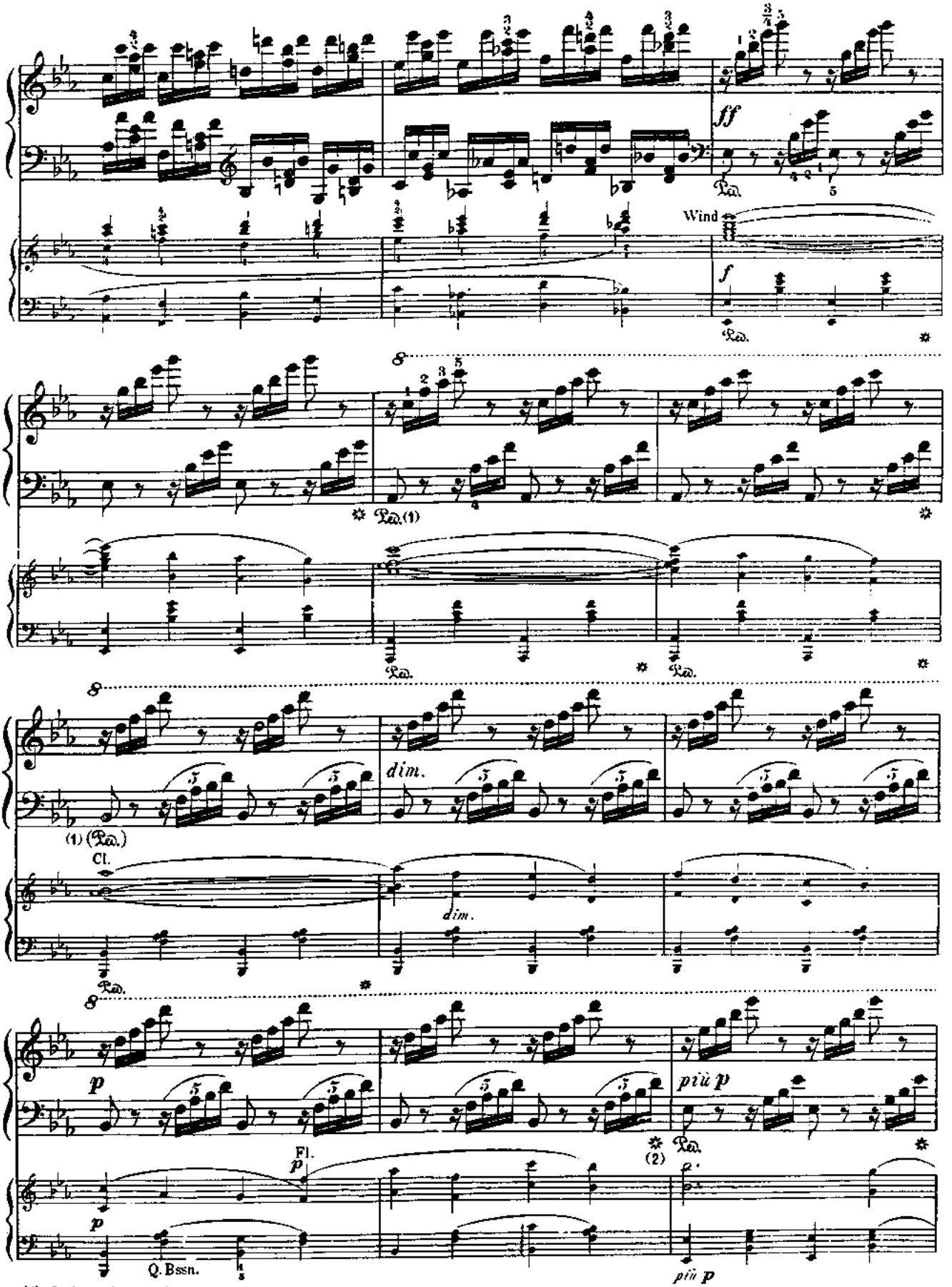
(1) In the orig. editions; omitted in the Autogr.

(2) The rests in the right hand follow the Autogr.; those in the left hand are also in the orig. editions.


Non si fa una Cadenza, ma s'attacca subito il seguente
Solo
dim
ppleggiermente

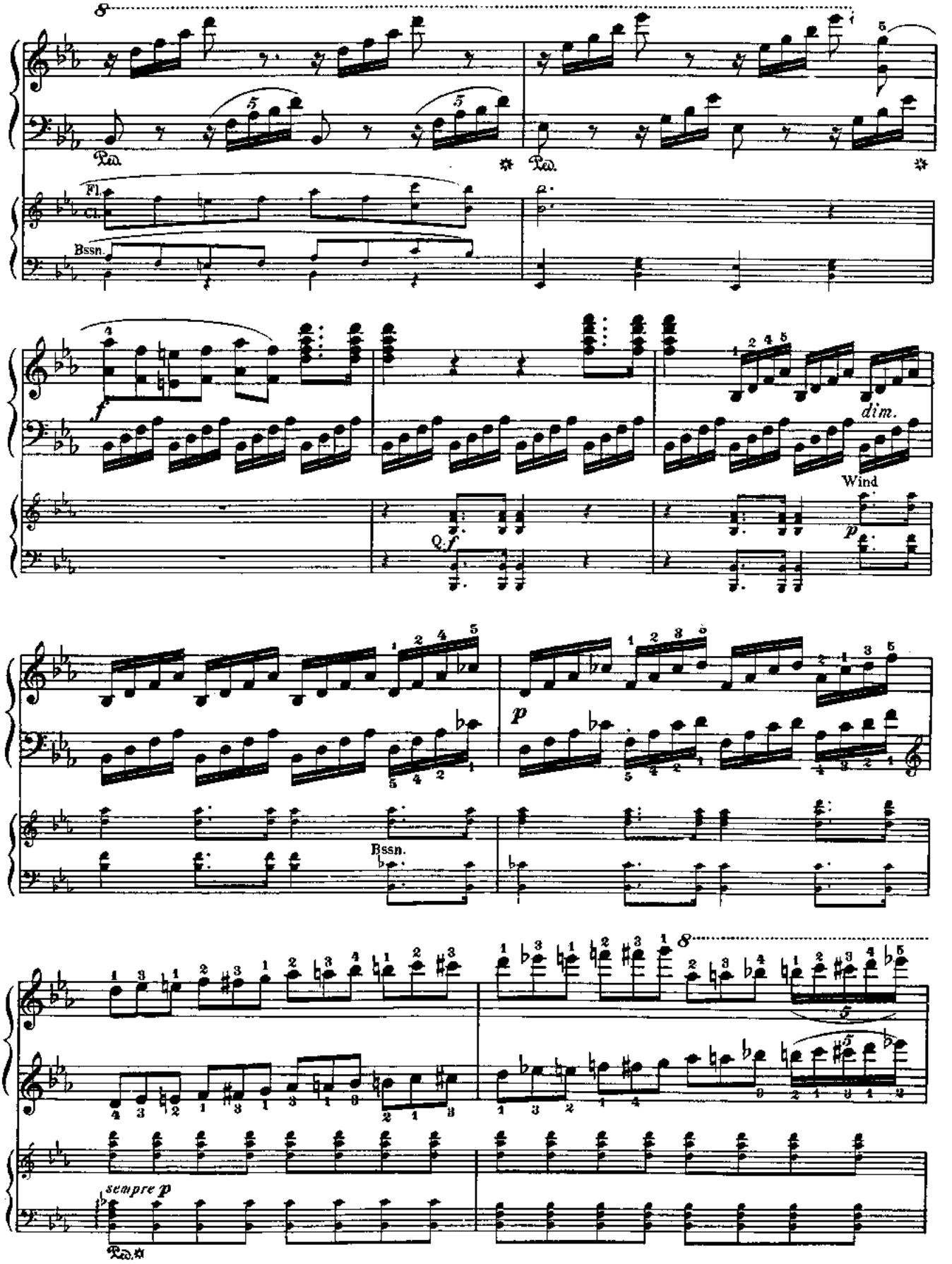

Hn.
p
pizz.
(pp)
pp leggiermente
pp sempre
Vl.I.
Wind
ppp
B.
ppp
Ped.

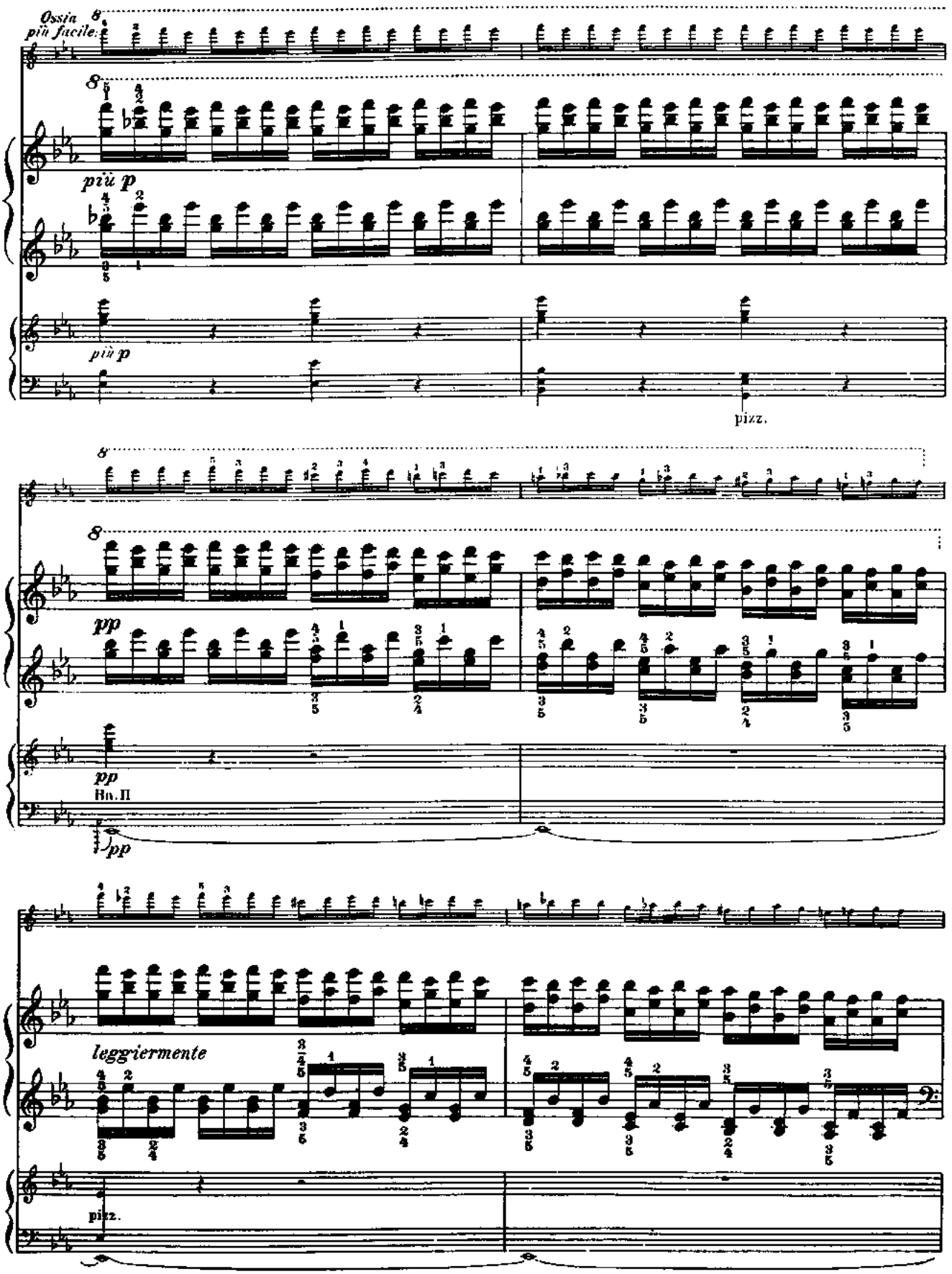

cresc.
ppp
Vl.I.
cresc.
cresc.
Tutti
Solo
f
ff
tutti
Tutti
Solo
Wood-wind & Q.
sempre f
cresc.
Wind
Vlll.
cresc.

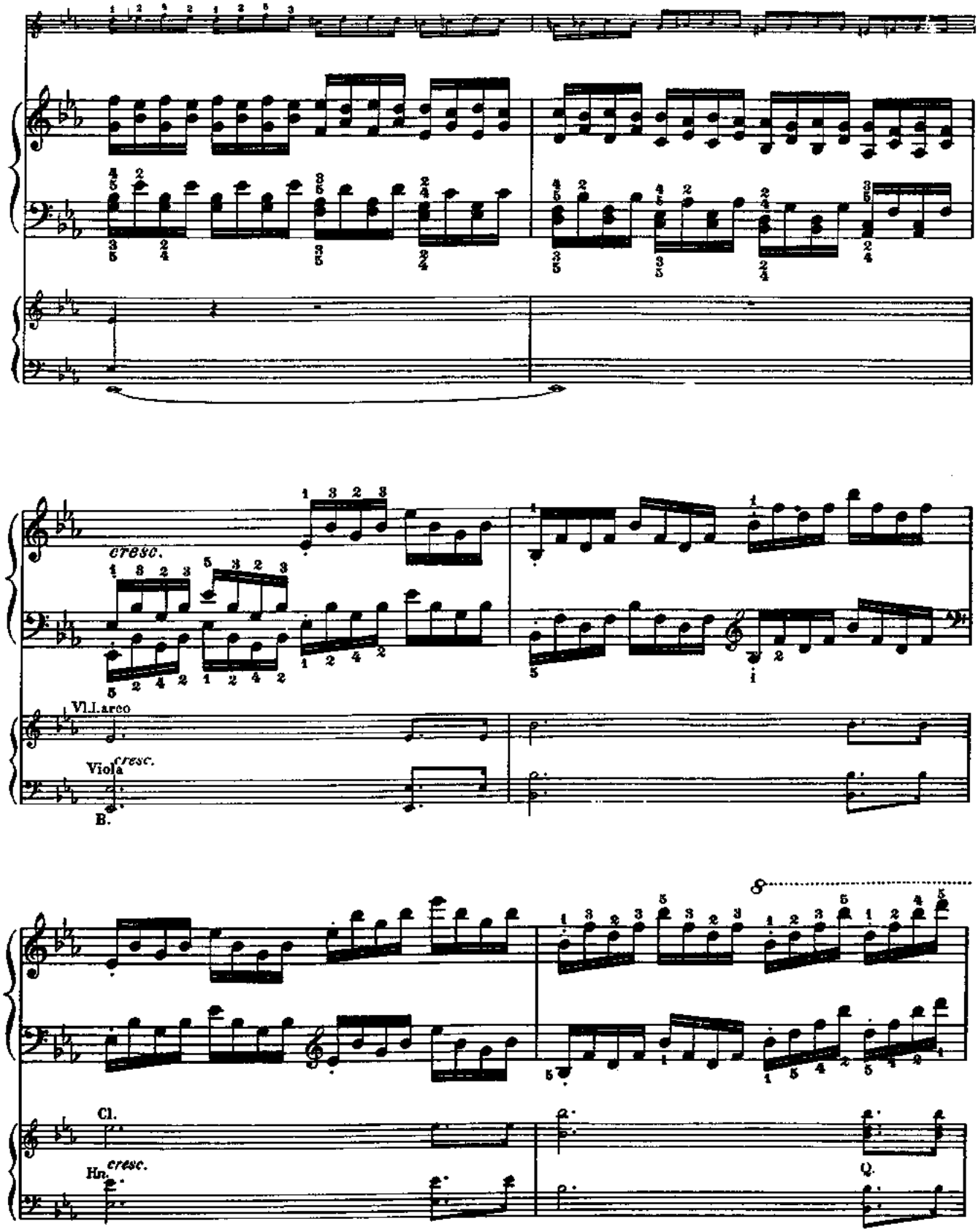


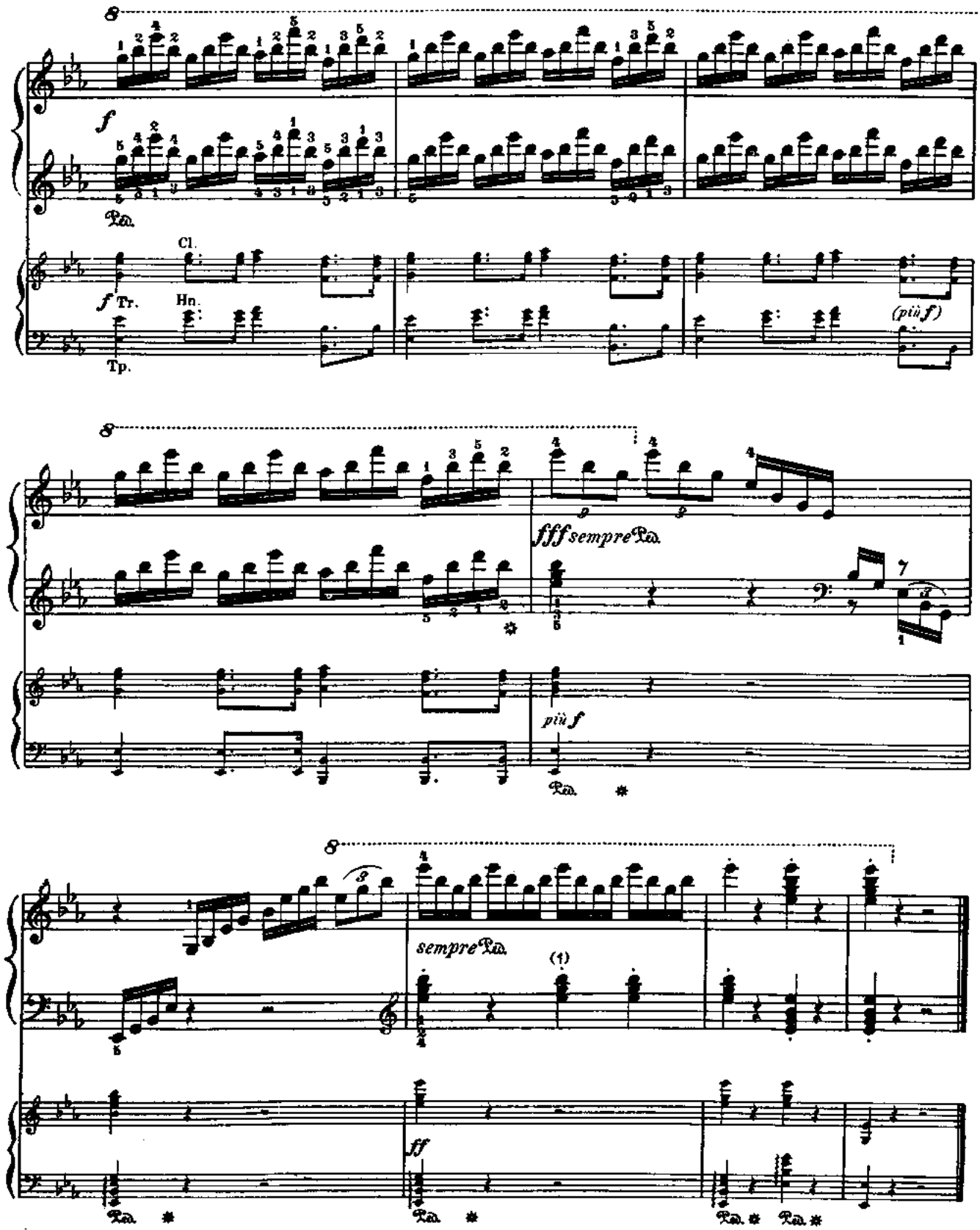
(1) Omitted in the Autograph.

(2) Acc. to the orig. editions ✲. In the Autogr. this measure, and the next 15, are lacking; they are given in a copy, but without the piano-part.

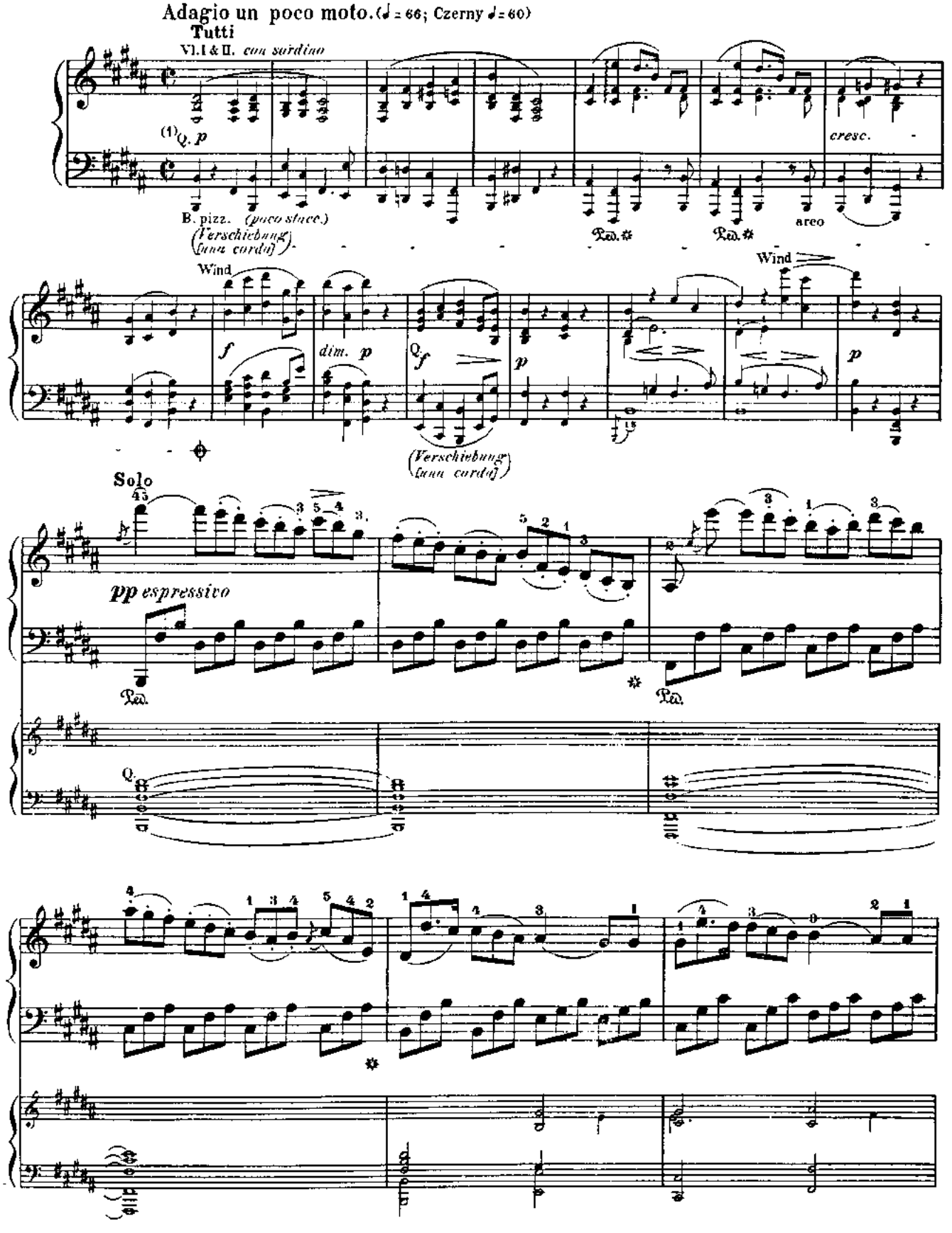

8
Ped.
Ped.
Fl.
Cl.
Bssn.
f
dim.
Wind
p
Q.f
p
Bssn.
8
sempre p
Ped.


Ossia
più facile.
più p
più p
pizz.
pp
pp
Bn. II
pp
leggiermente
pizz.

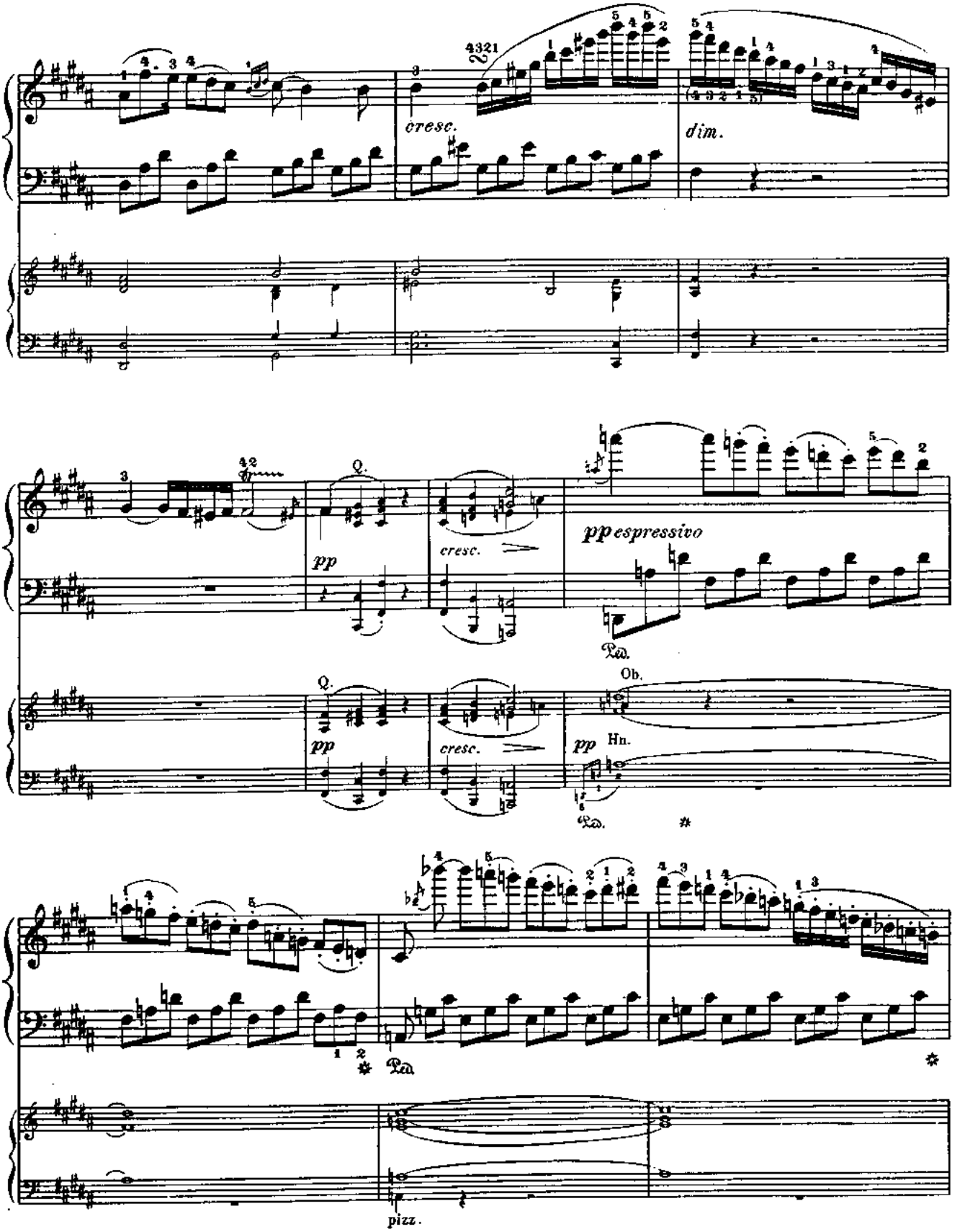

cresc.
Vl.I.arco
Viola
cresc.
B.
Cl.
Hn.
cresc.

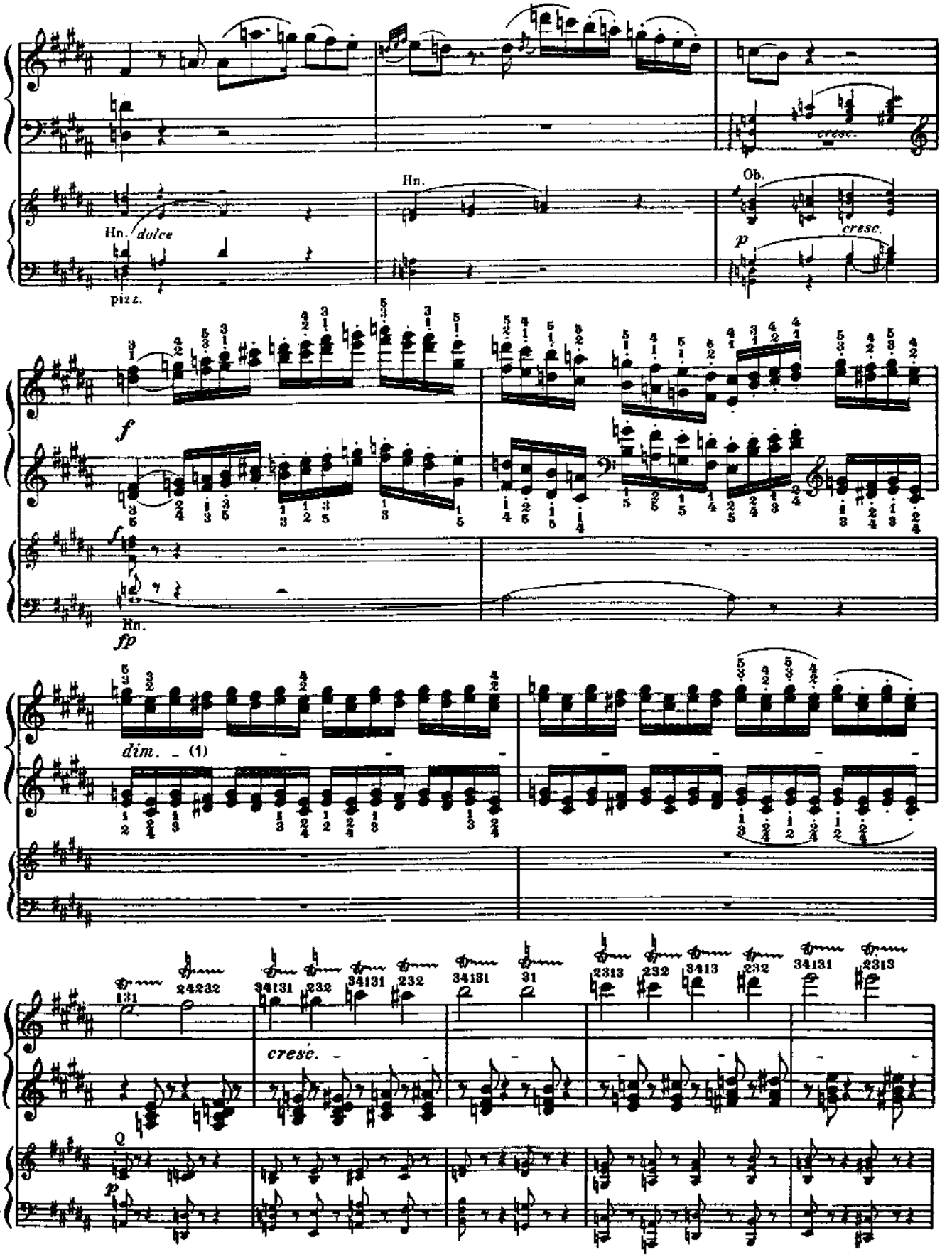


(1) All following staccato signs in this passage are omitted in the Autogr. (but given in the orig. editions).

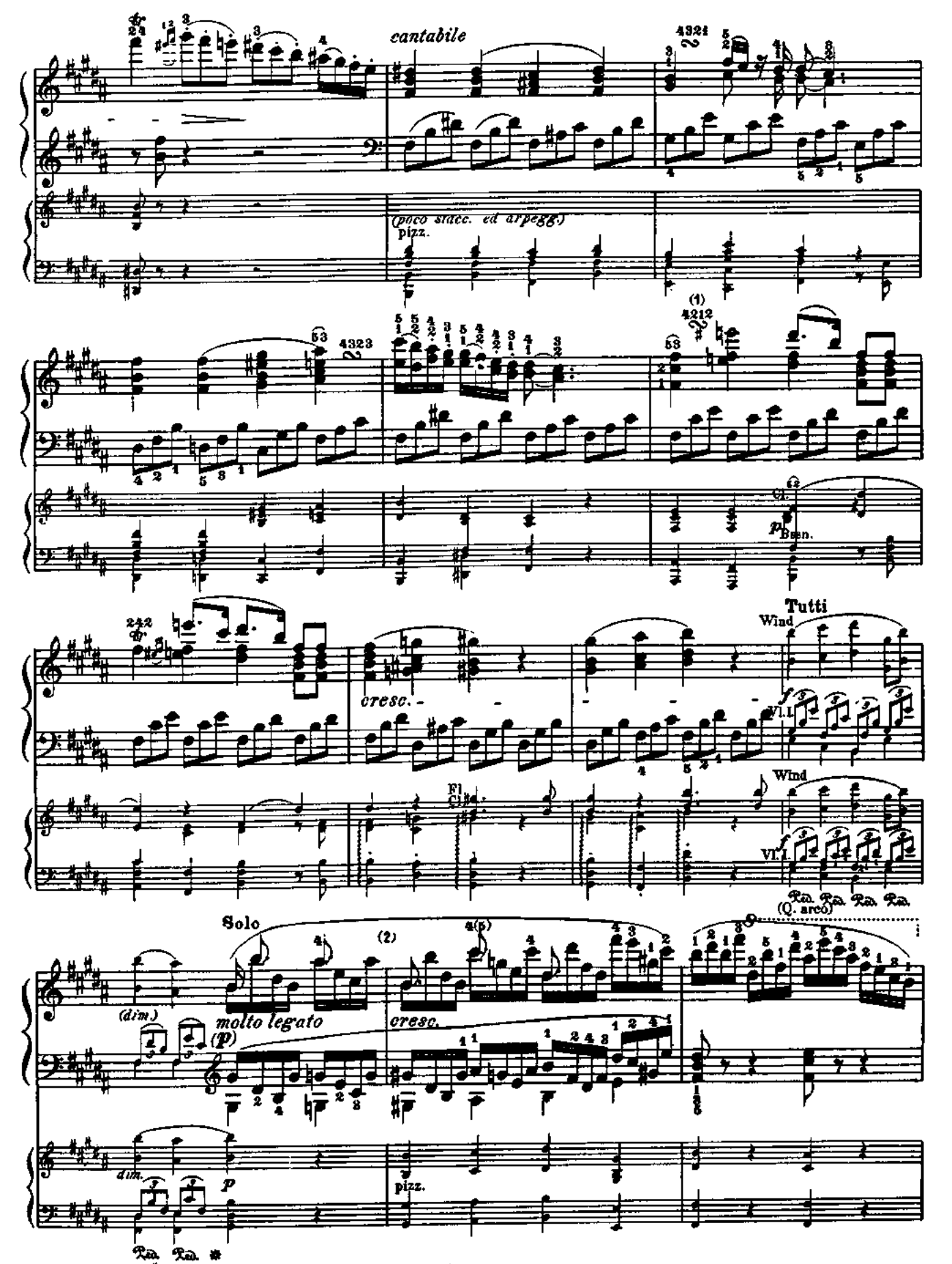


(1) 𝄋 (not 𝄊) acc. to the Autogr. and the orig. editions.

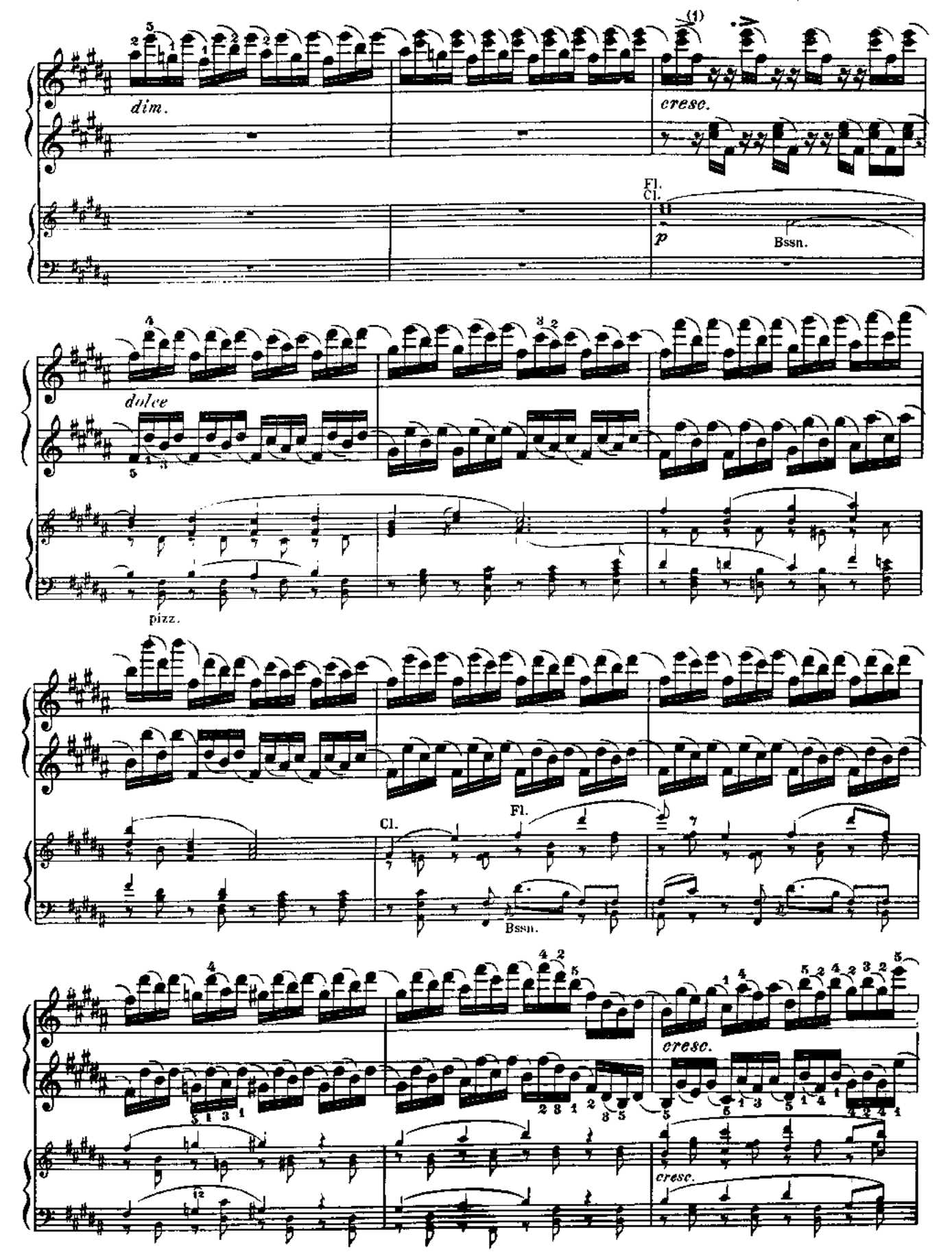

cresc.
dim.
pp
cresc.
pp espressivo
Ped.
Ob.
Hn.
pizz.



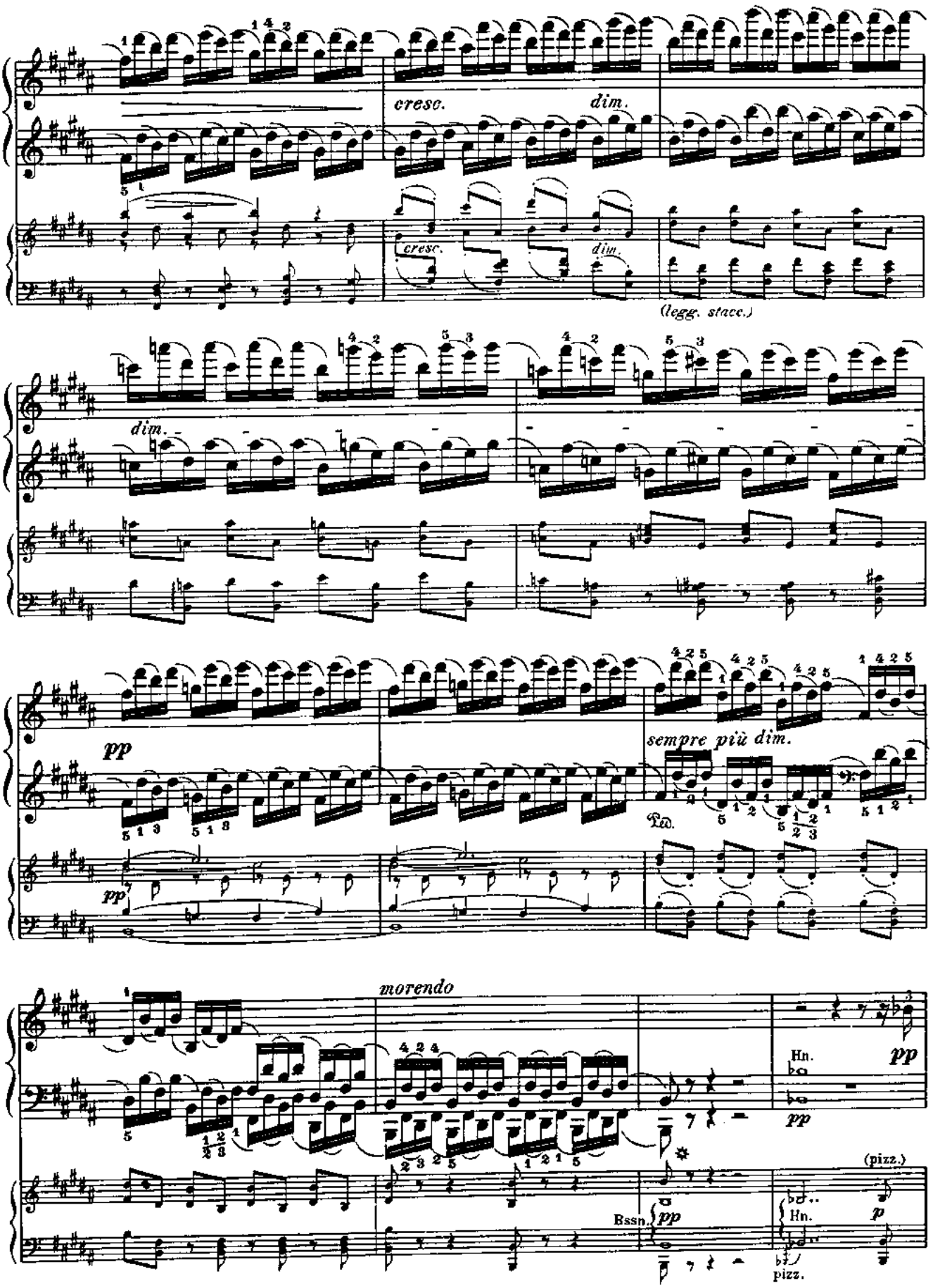
(1) The dashes of prolongation here and for the following *cresc.* are only in B and C.

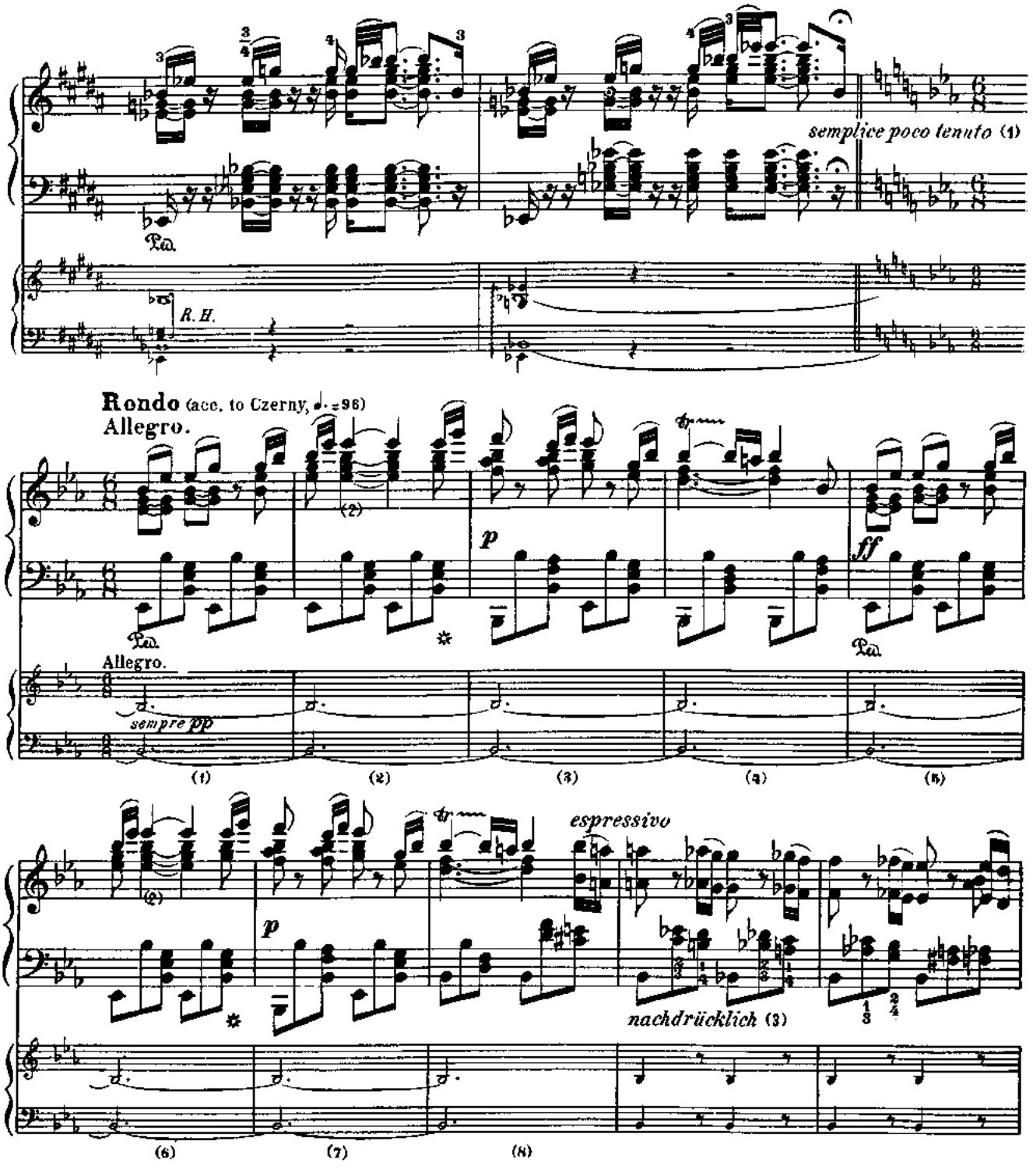


(1) Originally 𝅗𝅥. (2) Prolongation of the slurs acc. to Autogr.



(1) >> acc. to the Autogr.

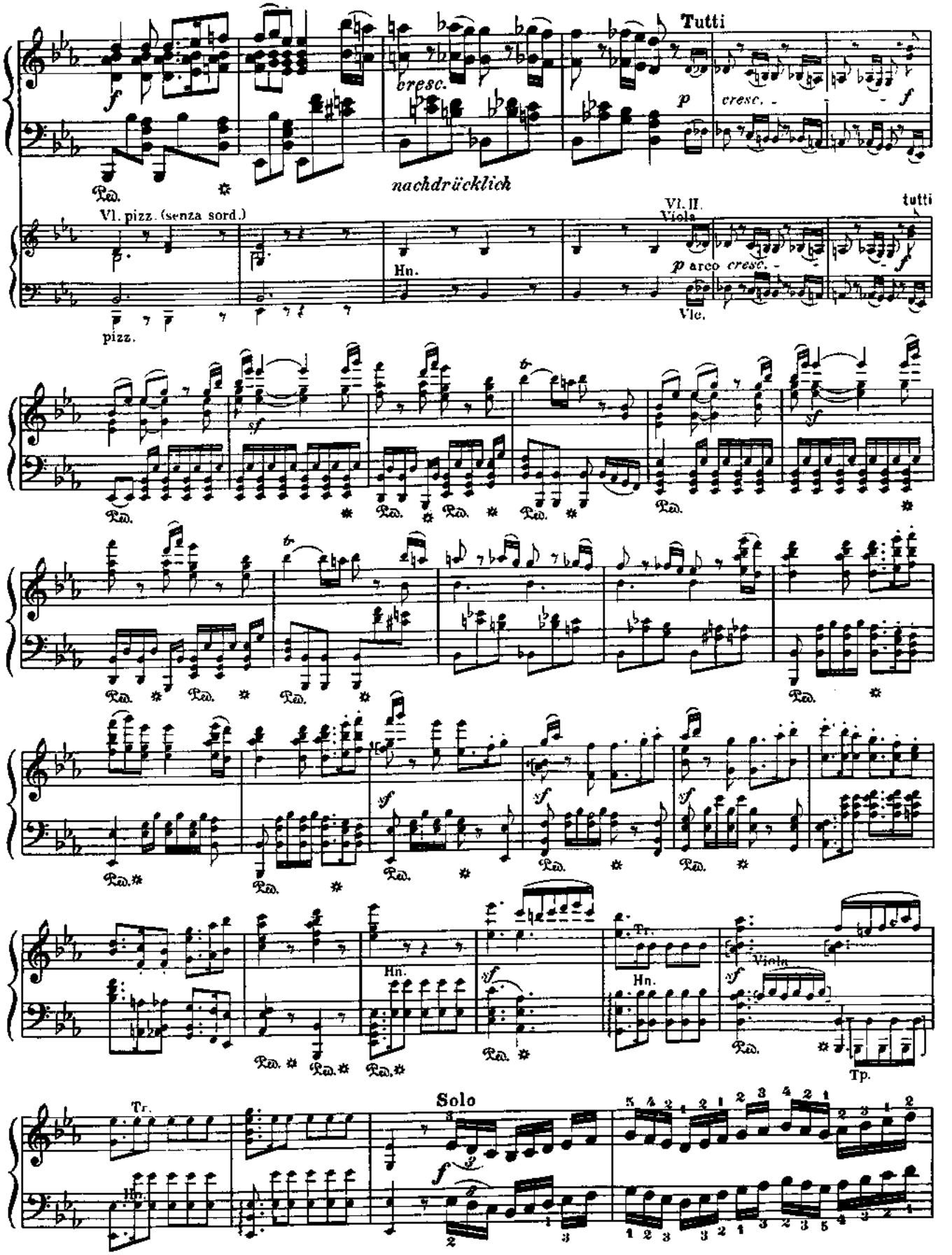

cresc.
dim.
cresc.
dim.
(legg. stacc.)
dim.
pp
sempre più dim.
Ped.
pp
morendo
Hn.
pp
pp
(pizz.)
Bssn.
pp
Hn.
p
pizz.

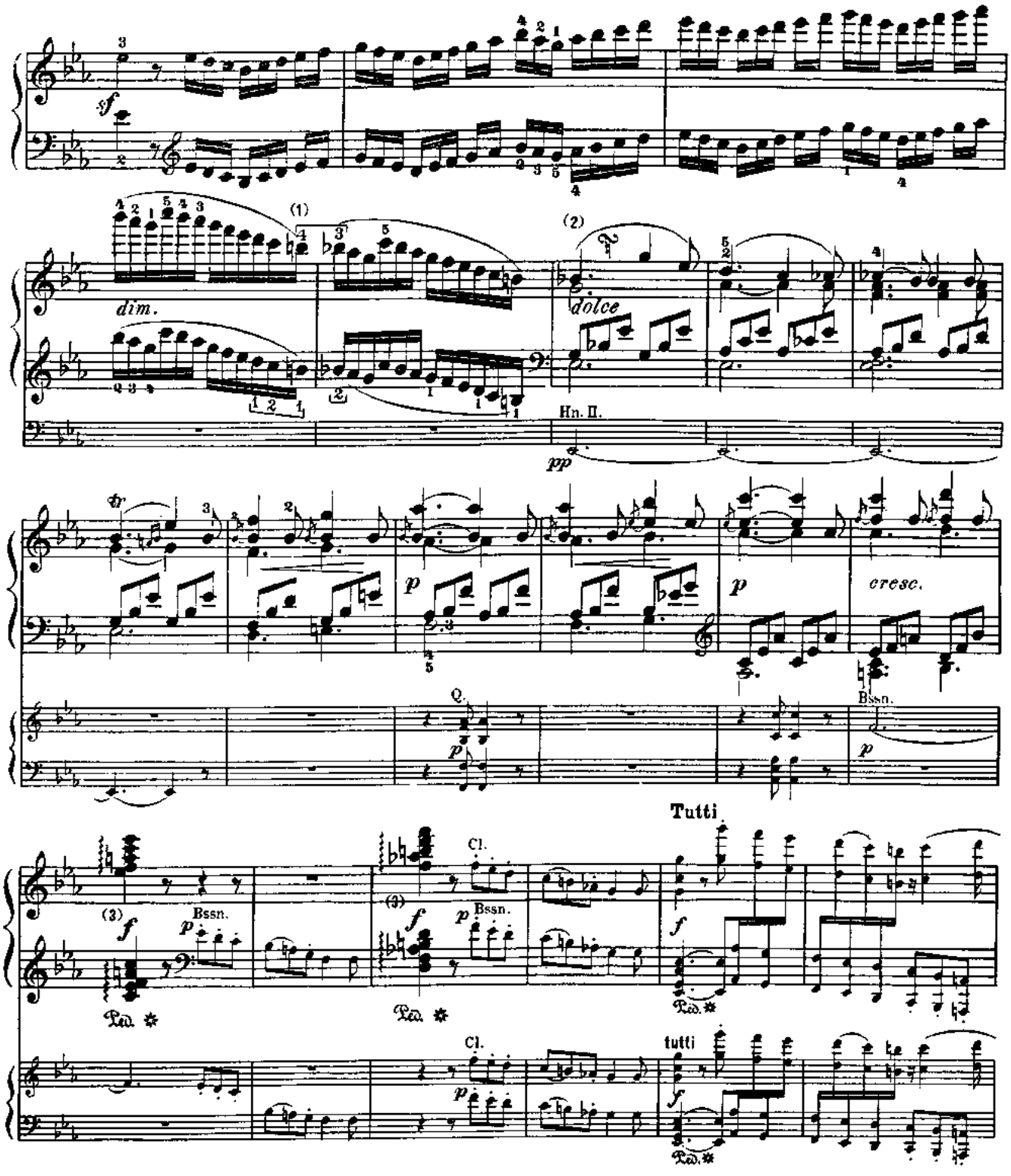


(1) This mark, *"semplice poco tenuto,"* together with the appertinent holds, is omitted in the Autogr. In the next measure, editions B and C contain between the lines, below (and belonging to?) the *ff,* the words *"ma non troppo."* In A this addition is lacking; indeed, there was no room for it in the corrected plate after "Allegro." In the Autograph there stood originally, after "Rondo Allegro" the words *"non tanto,"* which were later crossed out (probably by Beethoven himself) with pencil.

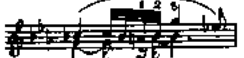
(2) *"sf,"* though perhaps wholly justifiable on practical grounds, is given by none of our sources in the Solo, for the principal theme; but is found in the arrangement (p. 41), and in the Tutti.

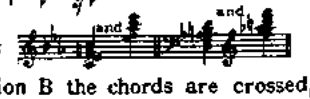
(3) This addition, lacking in the original editions, is found on the extreme lower margin of the Autograph.

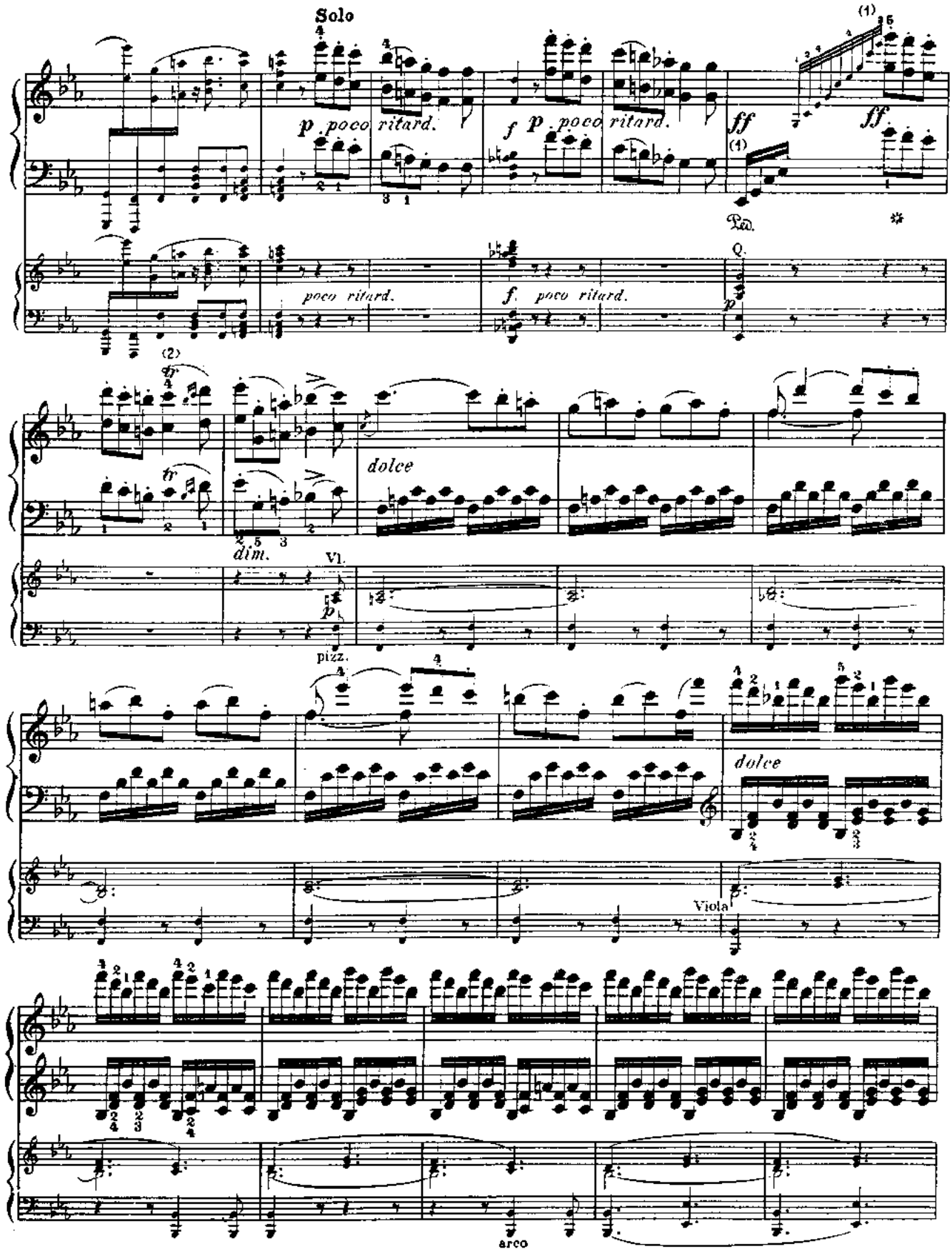

Tutti
f
bresc.
p
cresc.
f
Ped.
nachdrücklich
Vl. pizz. (senza sord.)
Hn.
Vl. II.
Viola
tutti
p arco cresc.
Vlc.
pizz.
sf
Tr.
Solo



(1) Fingerings of the orig. editions; but not marked until the repetition of the passage on p. 63.

(2) Facilitated:  originally written .

(3) The Autogr. gives:  These arpeggio-signs are all omitted in edition A; also in the parallel passage. In edition B the chords are crossed, as in the Autogr., but in different places.



(1–1) In the Autogr. (not in the orig. editions) all the note-heads of this entire arpeggio are (intented to be) of the same size.

(2) Slurs acc. to the parallel passage in the Autogr. *Cf.* also p. 64.

cresc.

(1)

ff

Ped.

cresc.

f

sf sf sf sf

dim.

p poco ritard.

a tempo

f

Ped.

poco ritard.

a tempo

pp Ped.

(1) (2)

p

ff

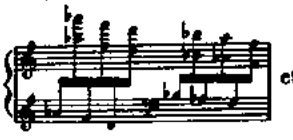
Ped.

sf

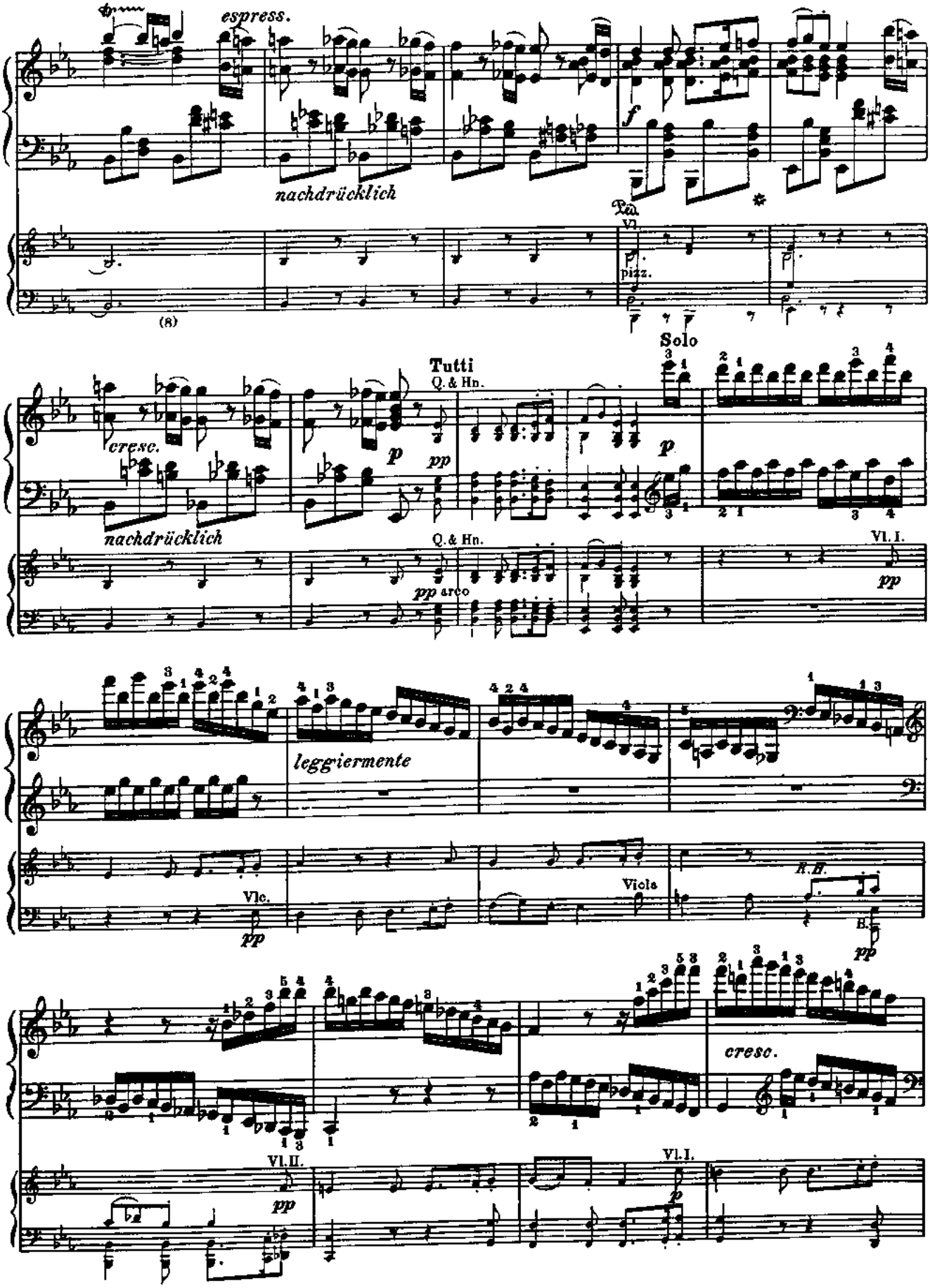
p

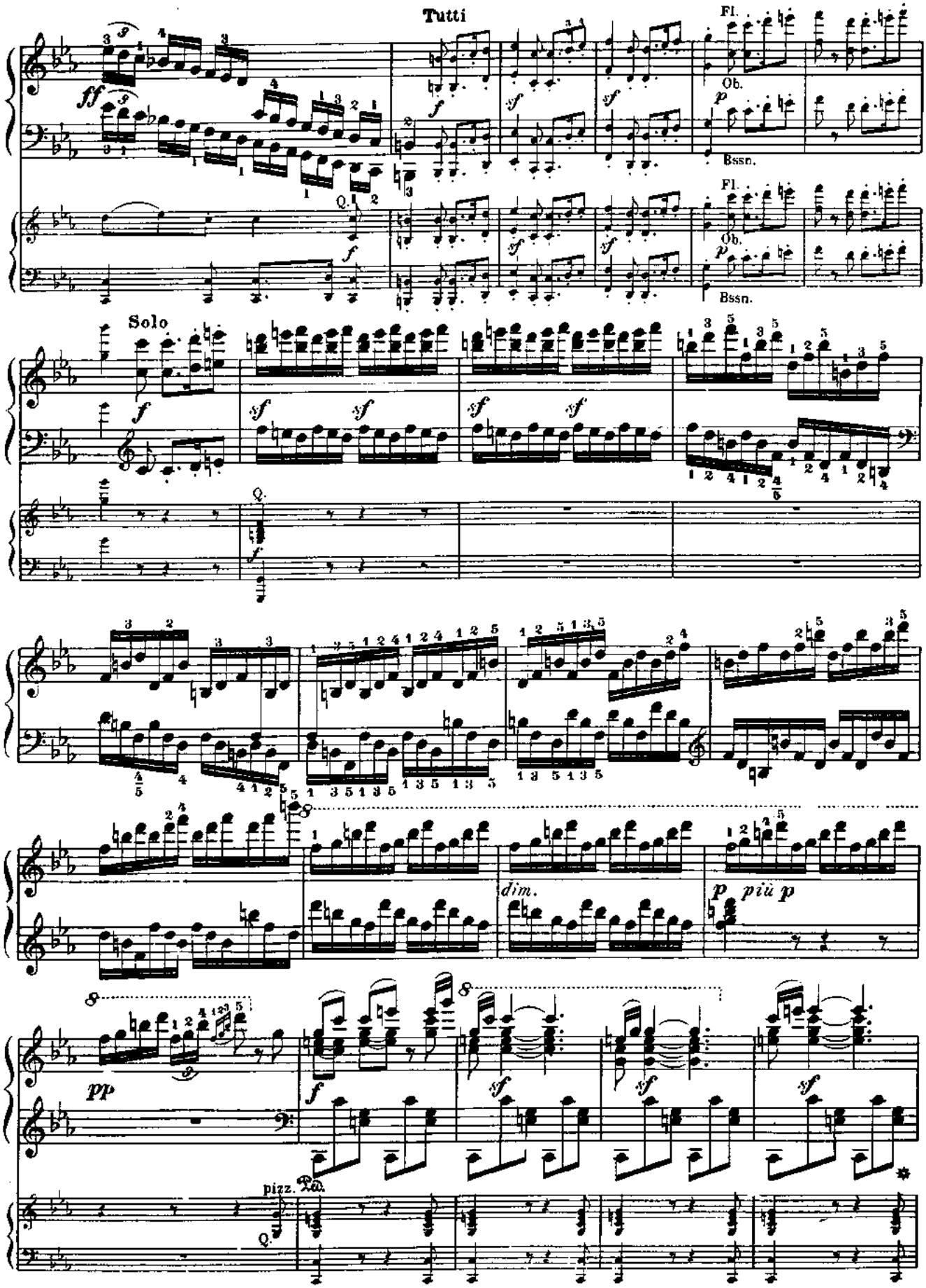
(3) (4) (5) (6) (7)

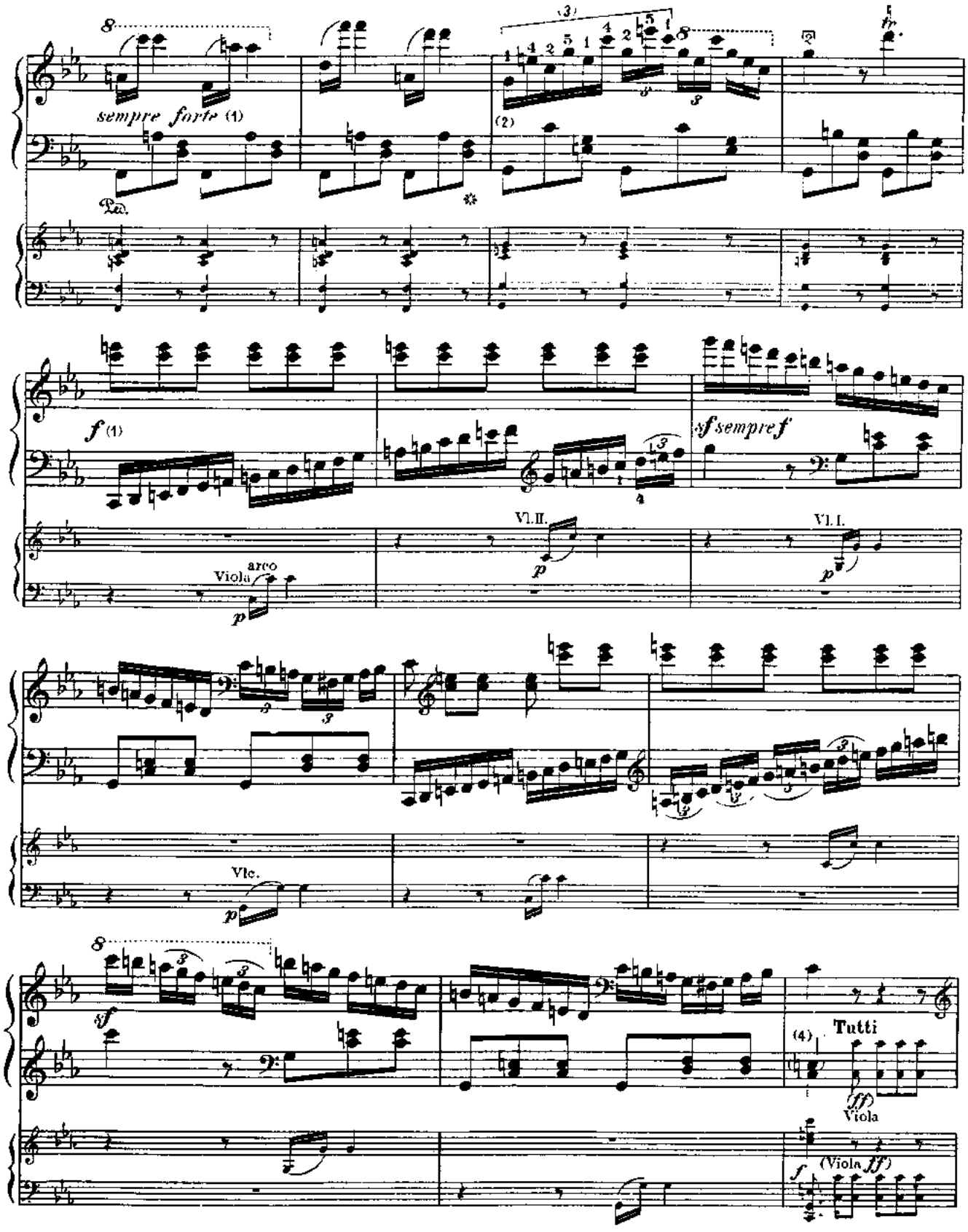
(1) Facilitated:



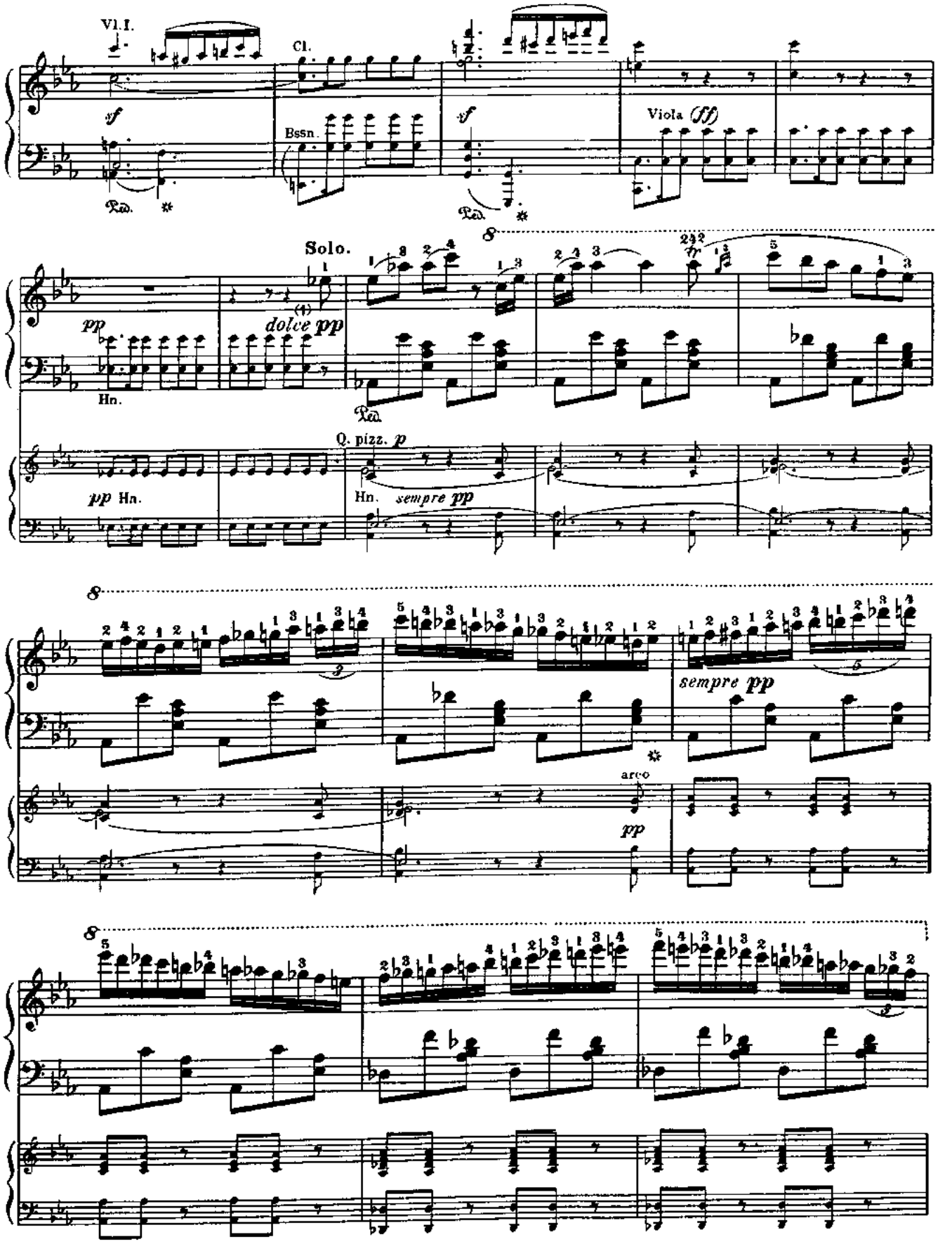
etc.


espress.
nachdrücklich
Ped.
Vl.
pizz.
(8)
cresc.
nachdrücklich
Tutti
Q. & Hn.
Solo
Q. & Hn.
pp arco
Vl. I.
leggiermente
Vlc.
Viola
R.H.
B.
cresc.
Vl. II.
Vl. I.

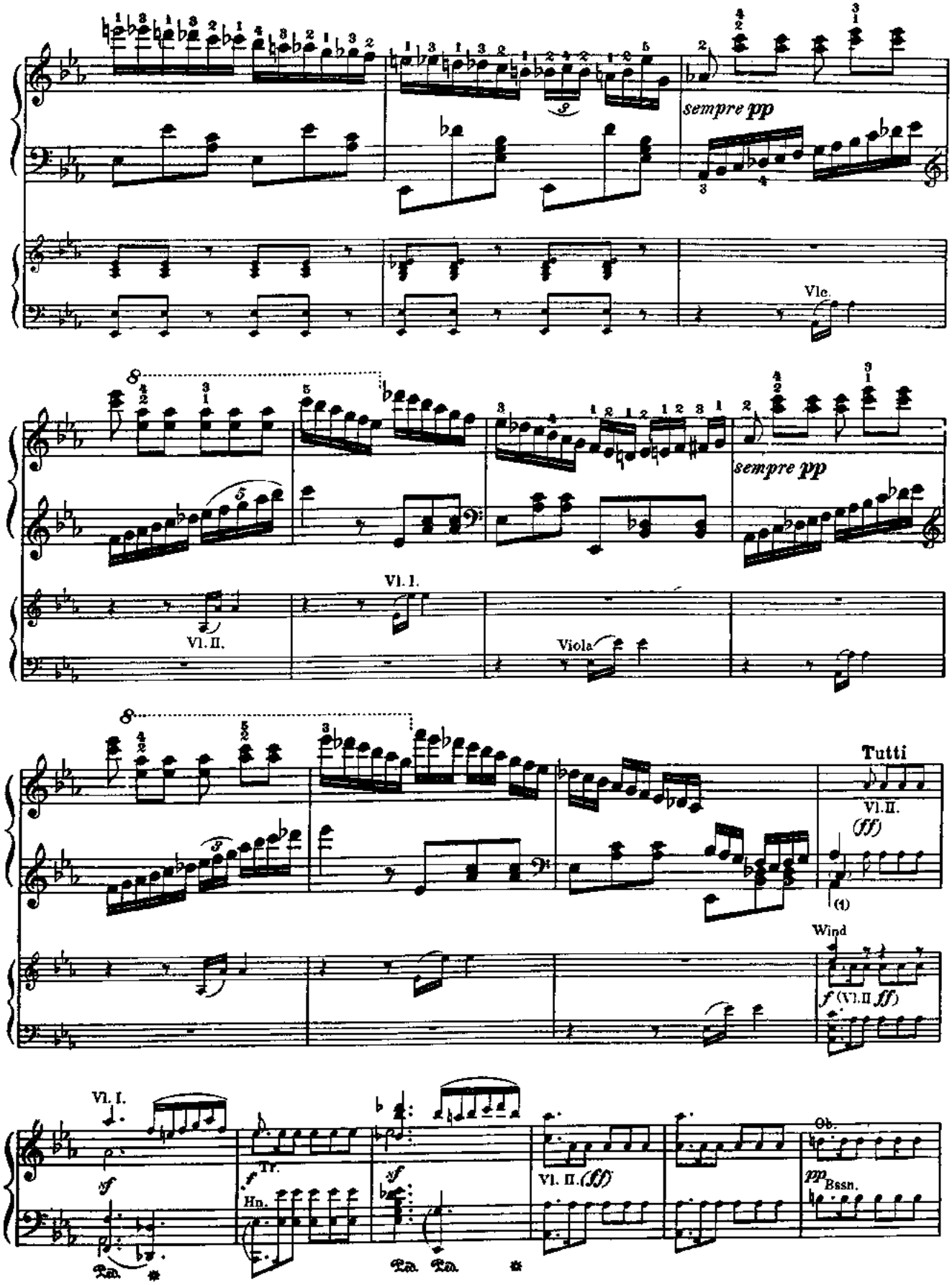

Tutti
Fl.
Ob.
Bssn.
Solo
dim.
più p
pizz.



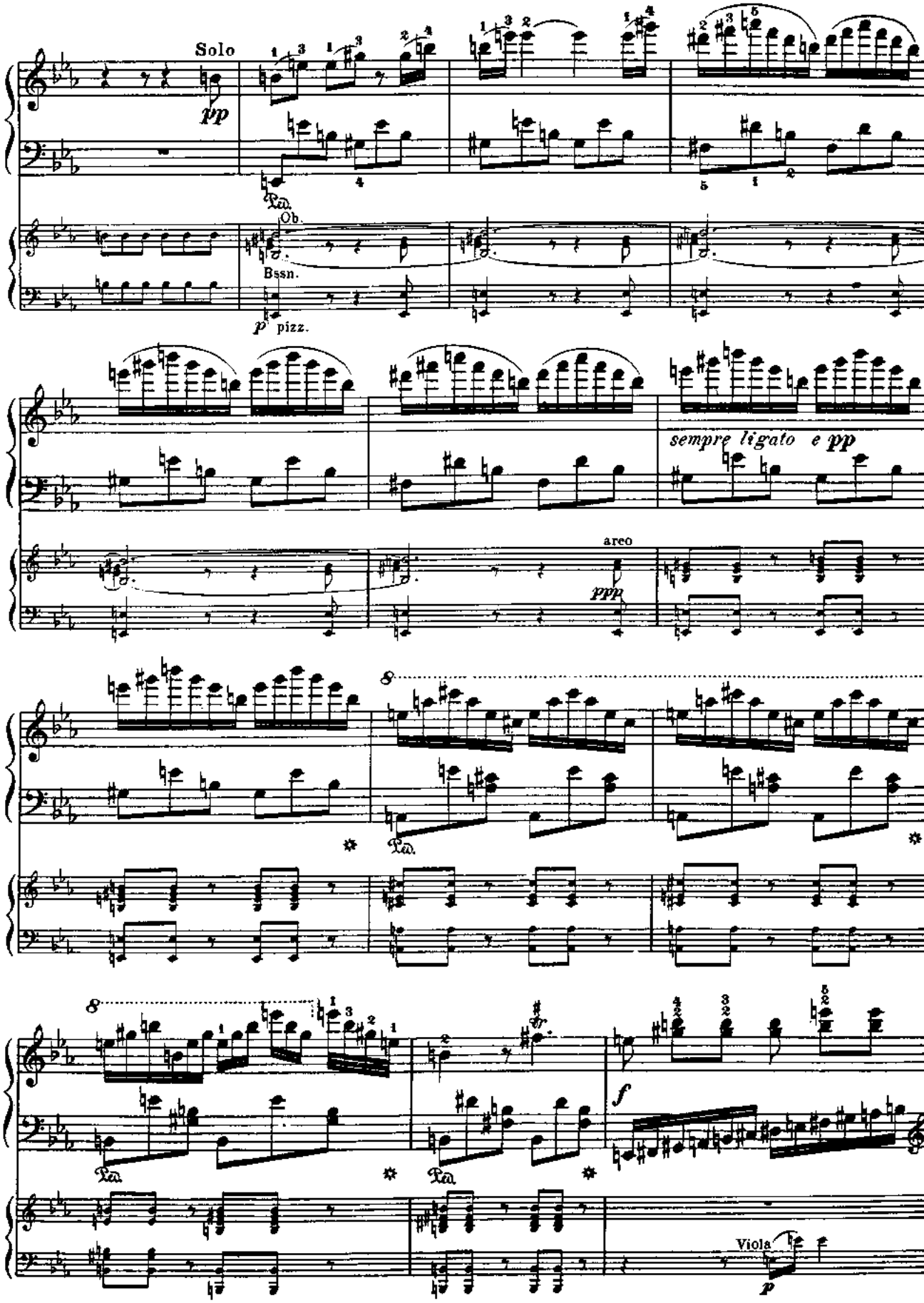
(1) Acc. to the Autogr.
(2) *"p"* in the orig. editions; inuistinct in the Autogr. *(Ped.?)*.
(3) Edition B has the 5th, ed. A (probably by mistake) the 4th finger.
(4) Added note in recent editions; originally only *c*. Also *cf.* p. 25 of our edition of the C-minor Concerto.

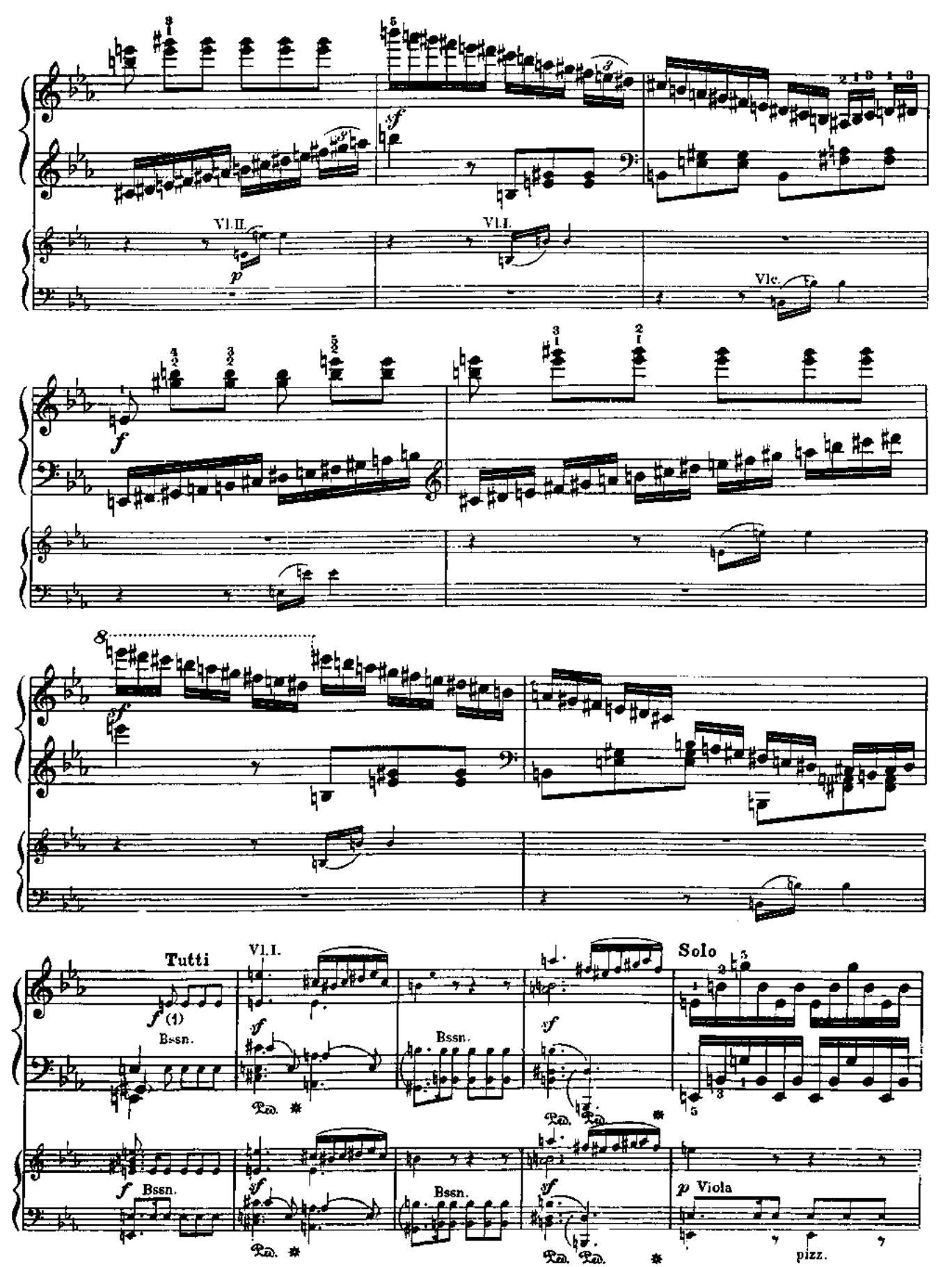


(f) In the Autograph, *"dolce"* (not given in the orig. editions).

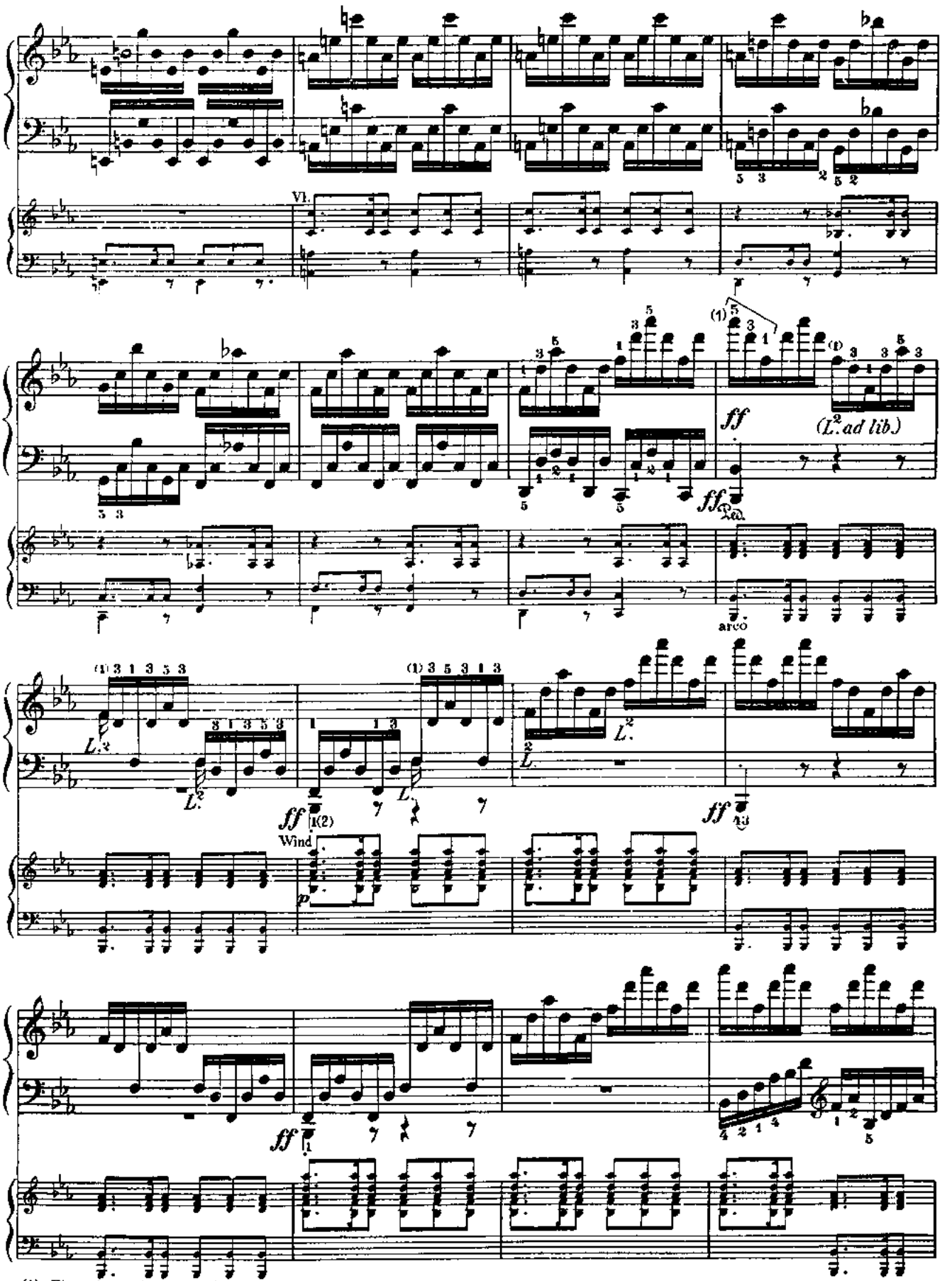


(1) Here *f* in the Autogr. (not given in the orig. editions). The *c* is an added note (as on pp. 55 and 59.

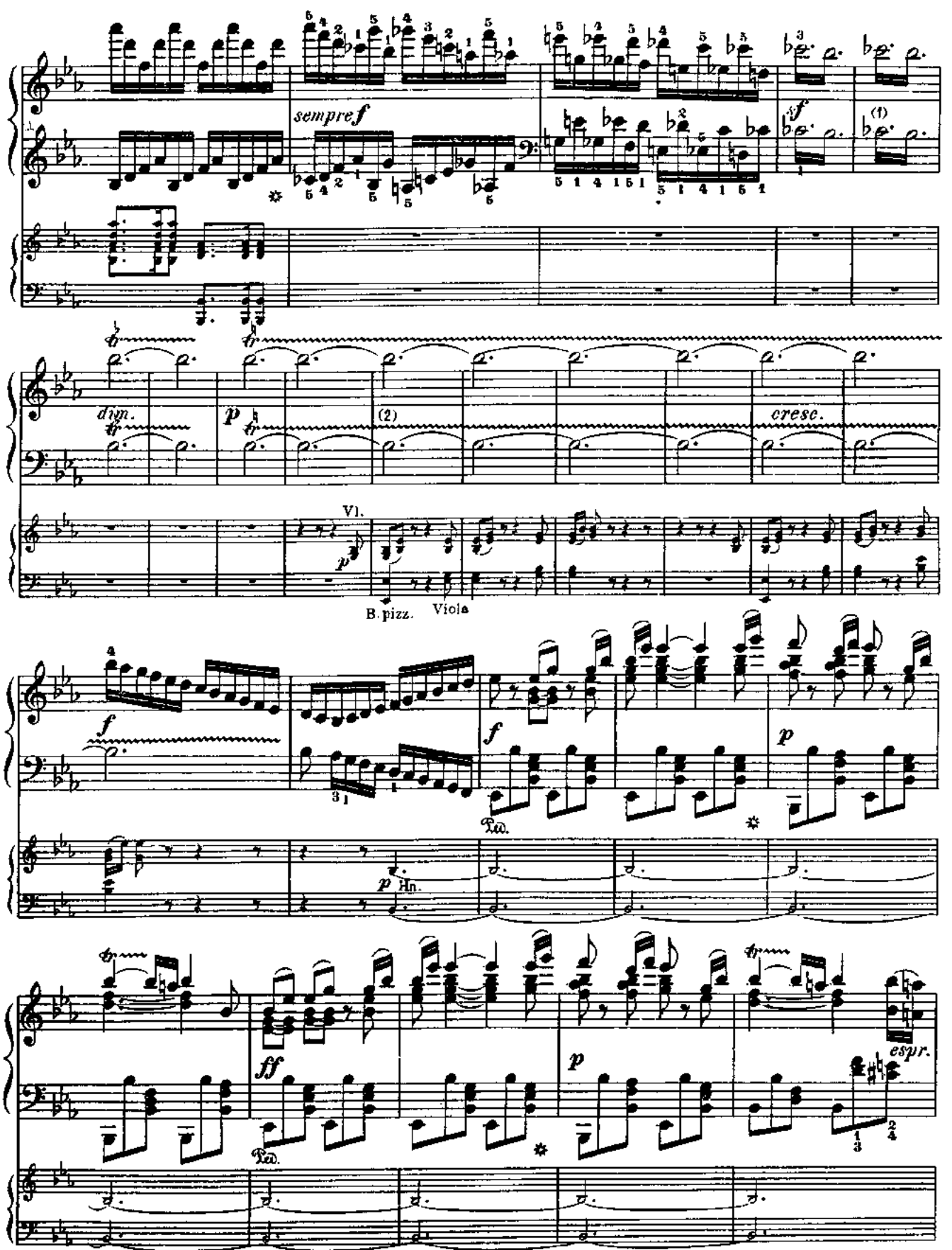

Solo
pp
Ped.
Ob.
Bssn.
p pizz.
sempre ligato e pp
arco
ppp
8
Ped.
8
Ped.
Ped.
fz
f
Viola
p



(1) This *f* omitted in the Tutti-arrangement of the Autogr. The *g*♯ in the bass is an added note, as in the parallel passages.

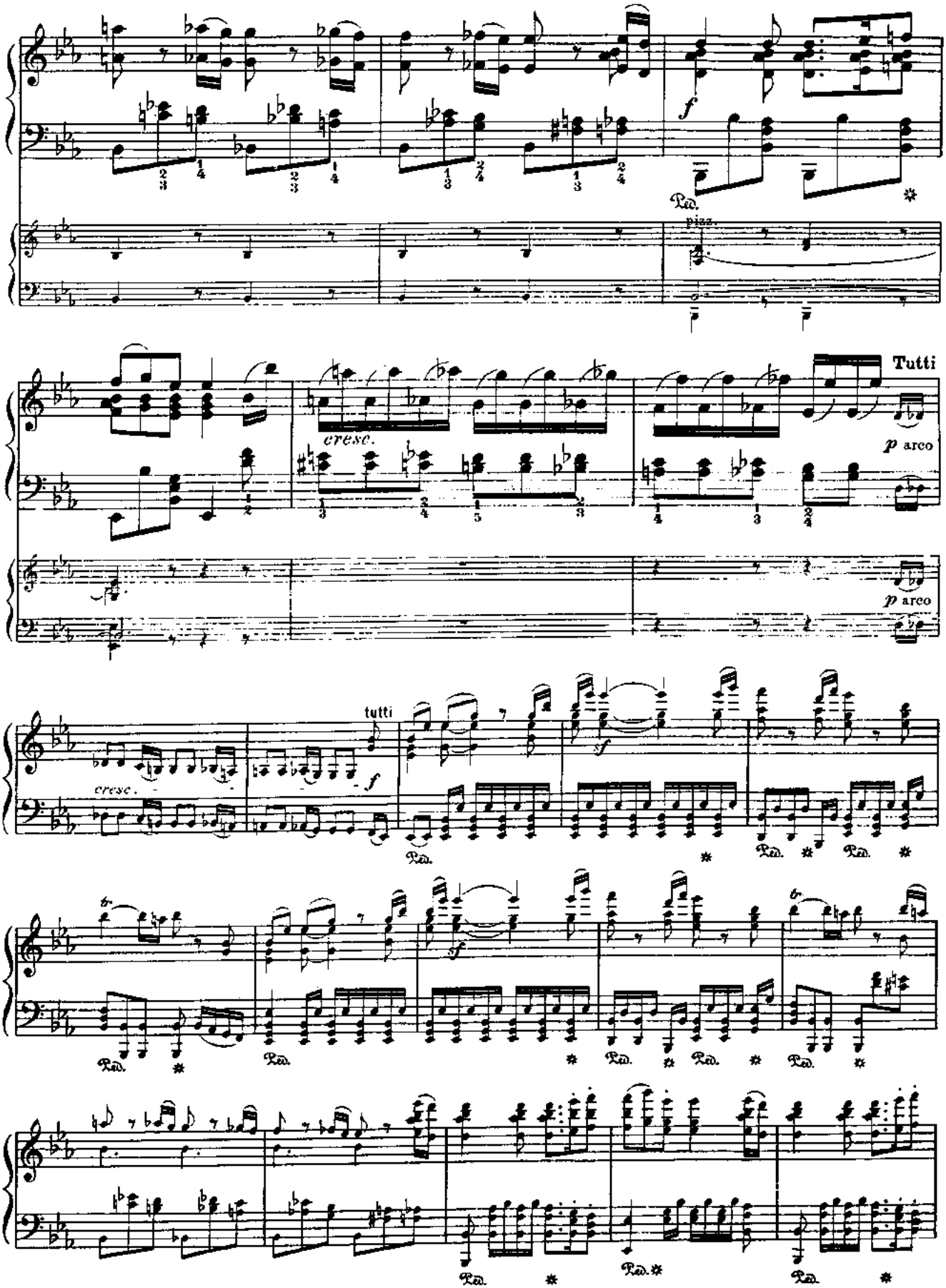


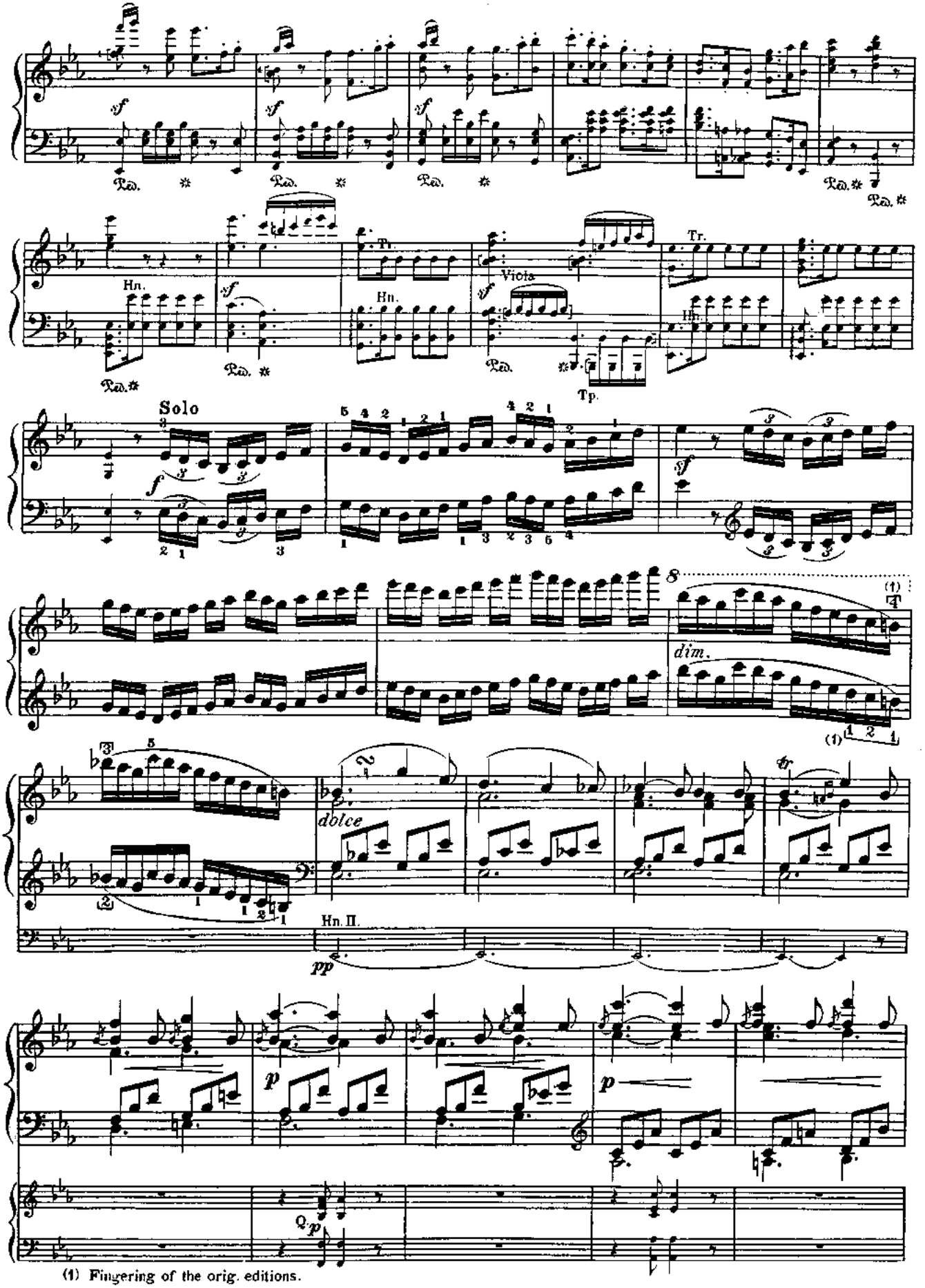
(1) Fingering only in the Autograph.
(2) *"Staccato"* in the Autogr., and in editions B and C. The two following in B and C only.

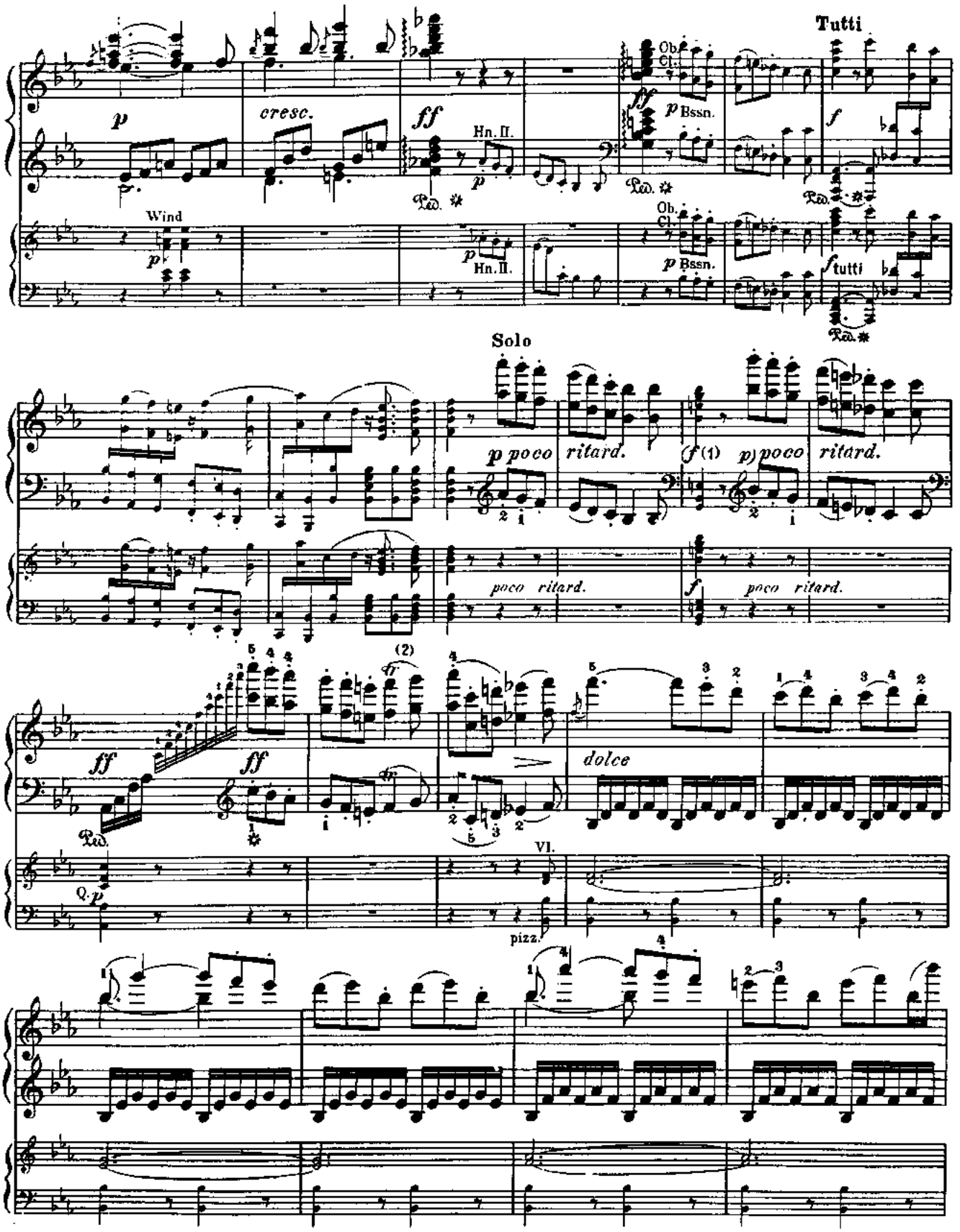


(1) In the orig. editions *sf* is repeated here. The Autograph has only a comprehensive sign of repetition (*"sim."*), which probably refers only to the notes.

(2) This *p*, repeated here in the orig. editions, appears to have been the sole such sign in this place in the Autograph; the preceding *p* was in pencil, then retraced in ink.

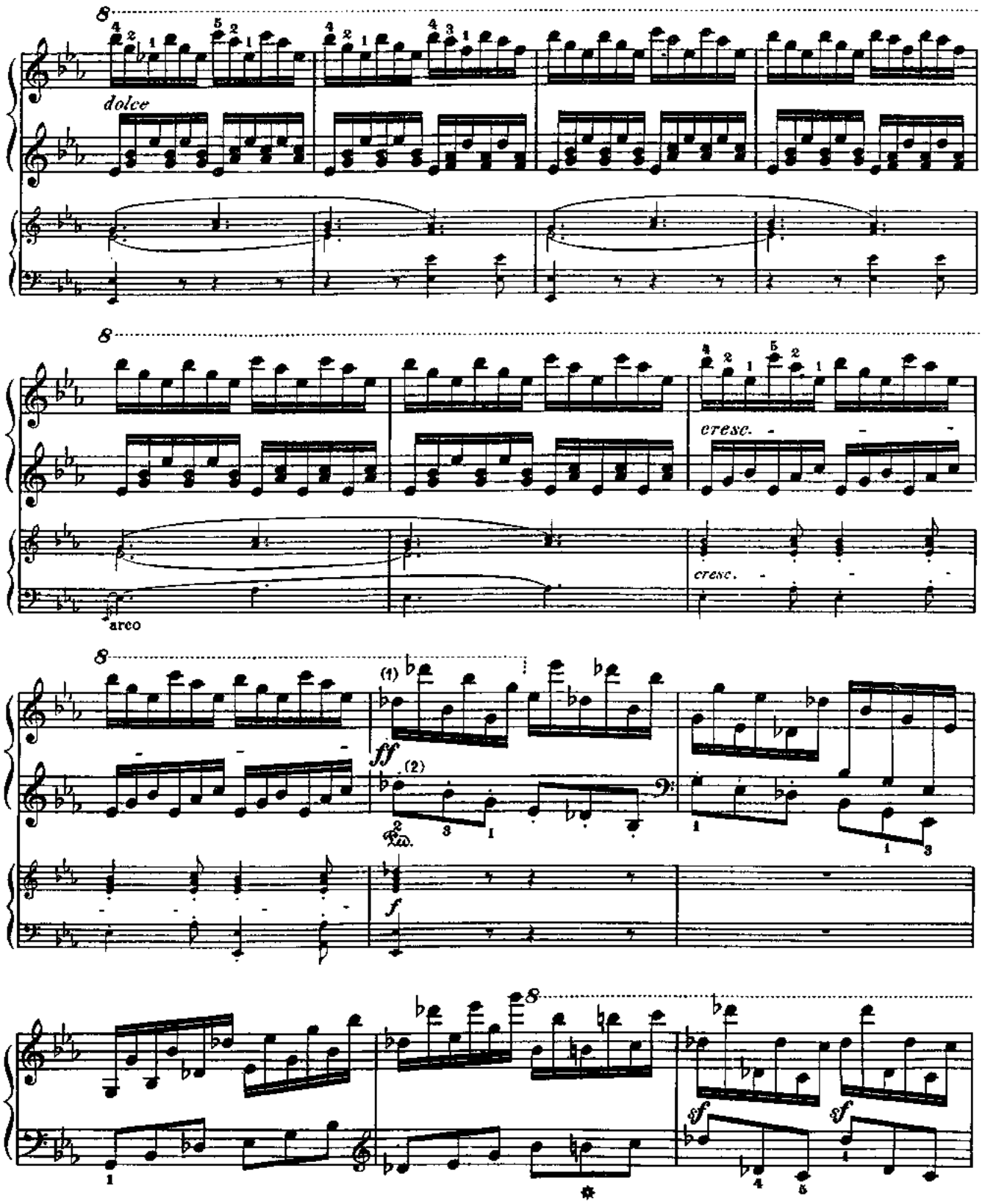

f
Ped.
pizz.
Tutti
cresc.
p arco
p arco
tutti
cresc.
f
Ped.
sf
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

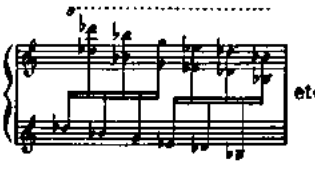

Ped.
Hn.
Tr.
Viola
Tp.
Solo
dim.
dolce
Hn. II.
pp
p
(1) Fingering of the orig. editions.



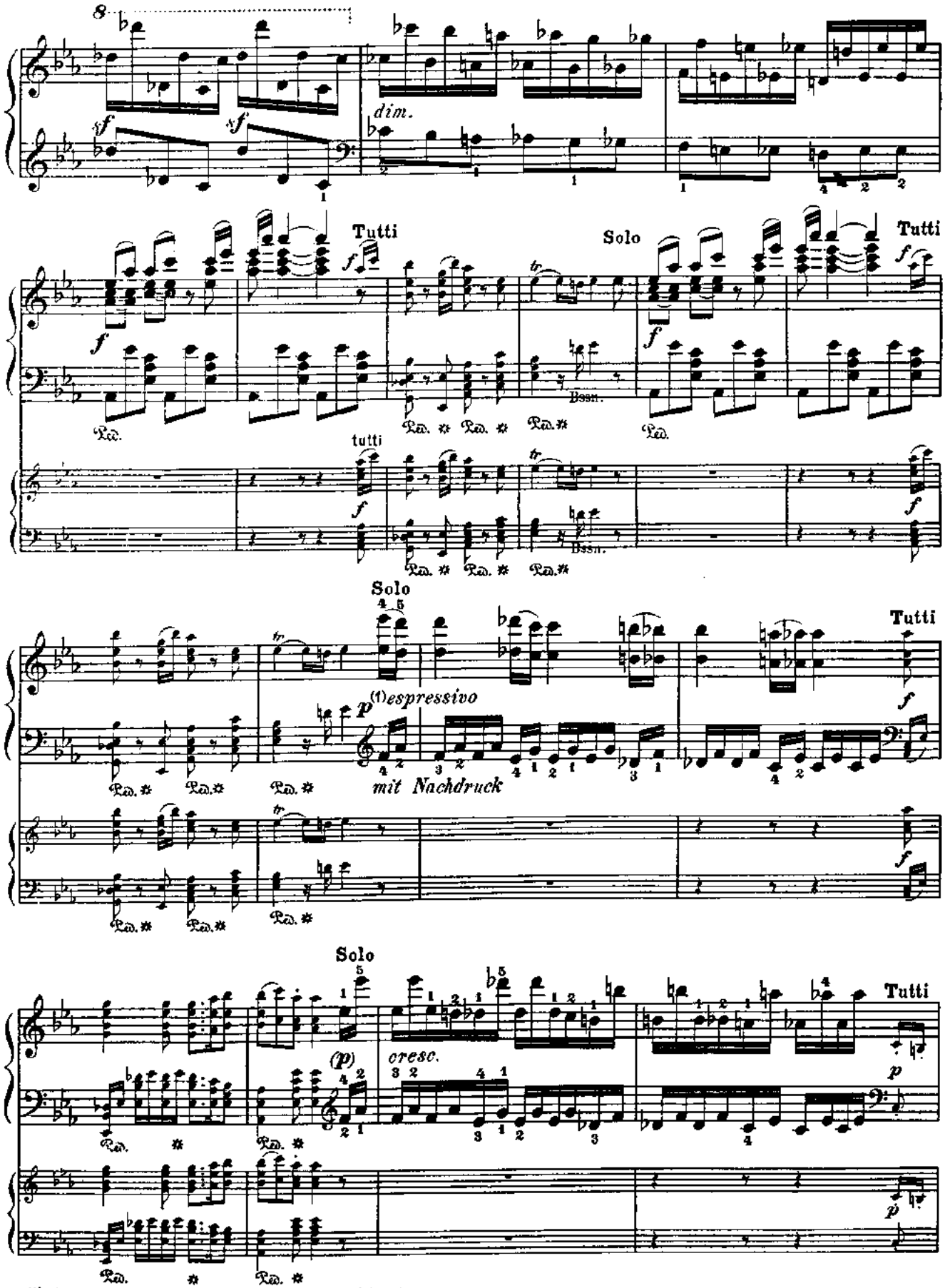
(1) *(f - p)*, given here in analogy with the parallel passage on p. 51, is omitted both in the orig. editions and the Autogr., this *f* not being repeated in the latter even for the orchestral instruments.

(2) The *upper* slur is also in the orig. editions (given in them *under tr*).

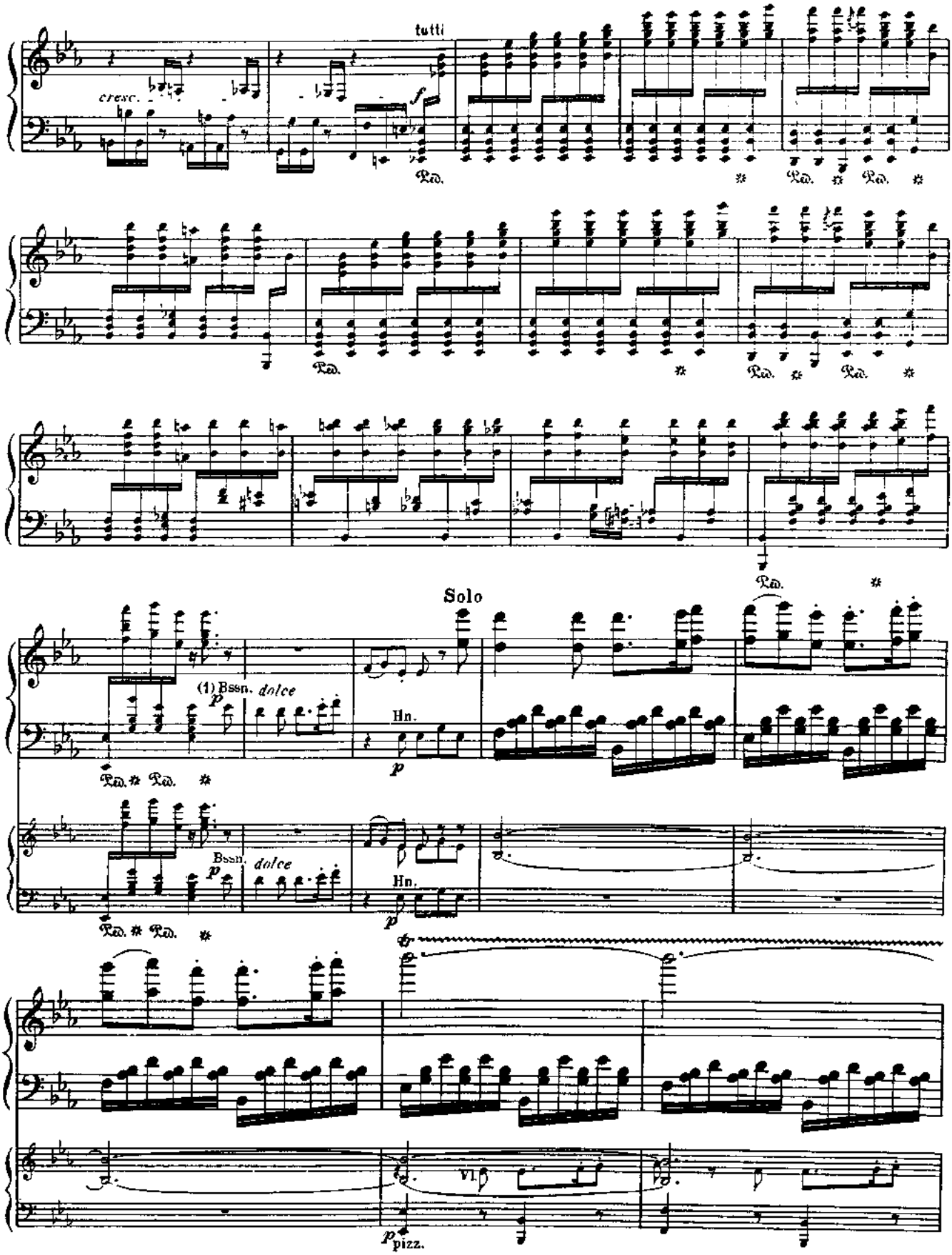


(1) Facilitated:  etc.

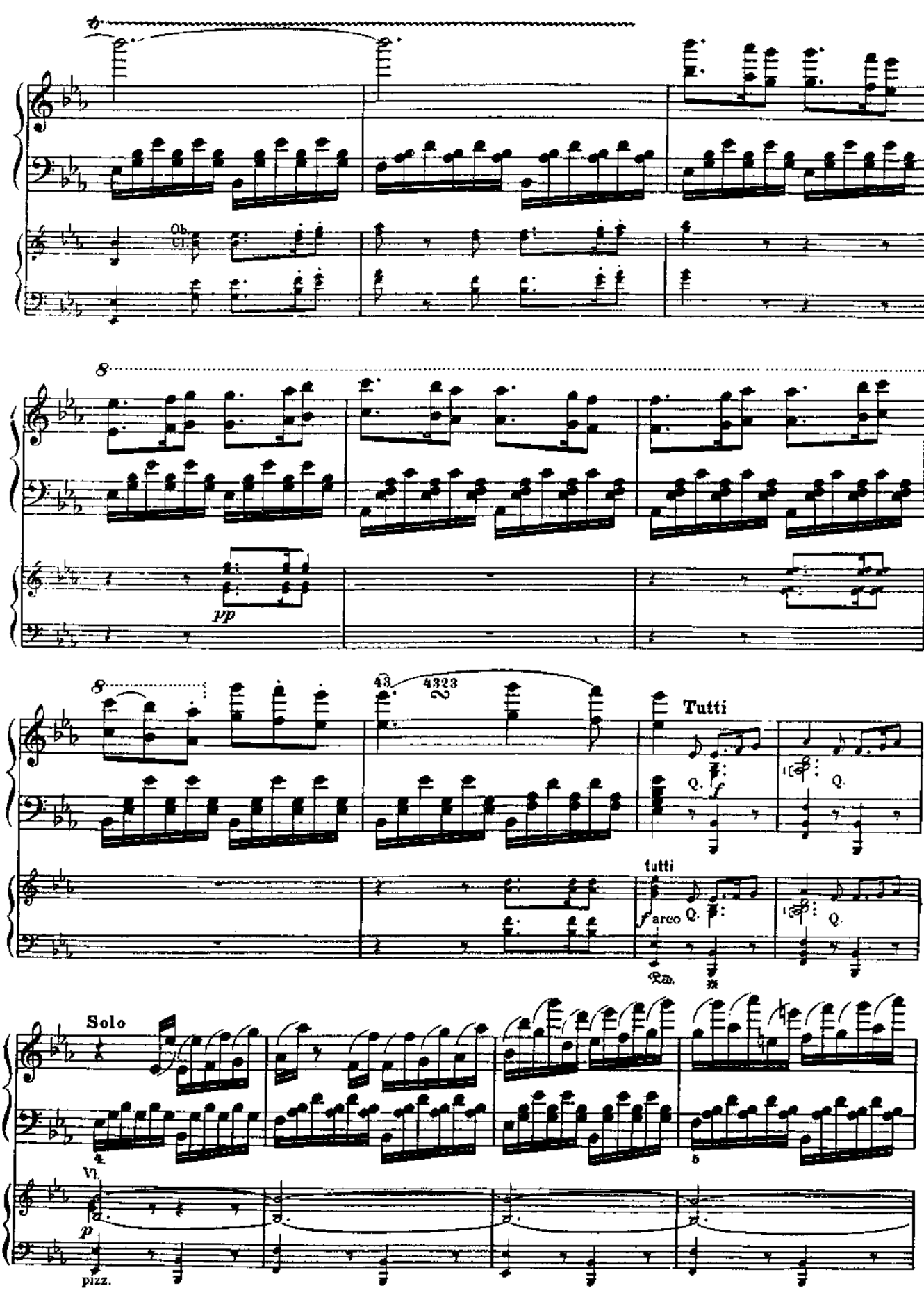
(2) *Stacc.* in the orig. editions (and the parallel passage); not given in the Autograph.

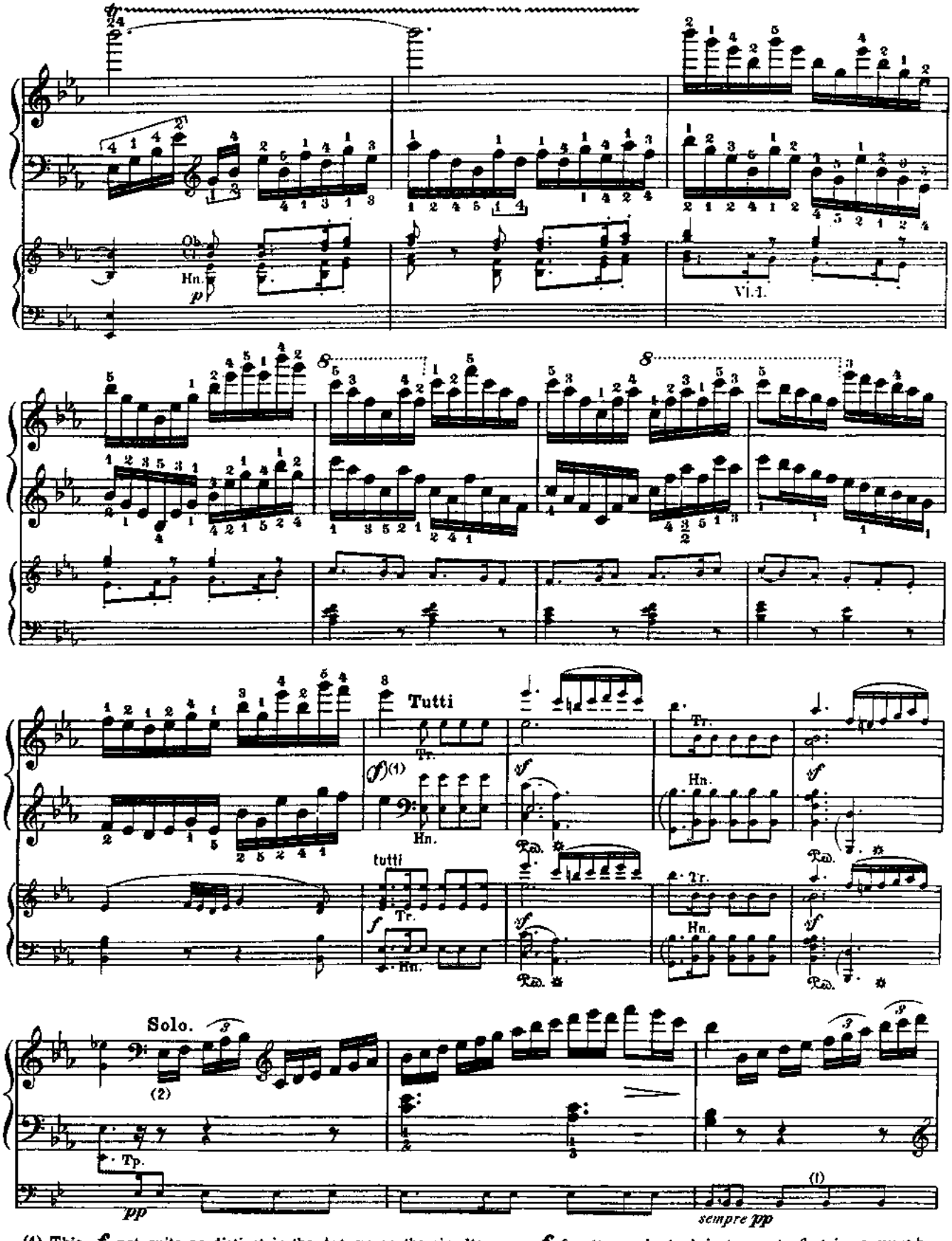


(1) Autogr. gives *p* (omitted in the orig. editions).



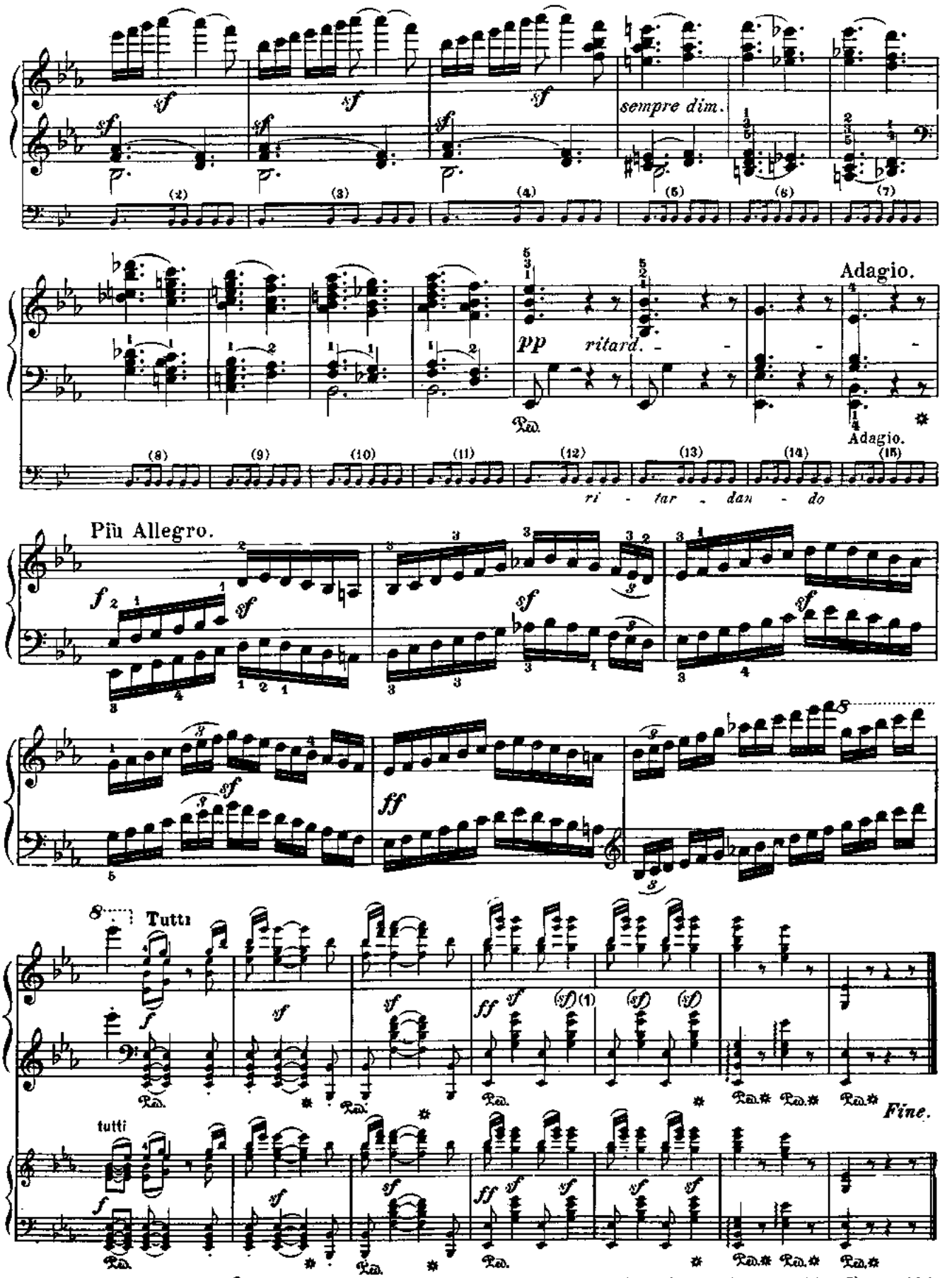
(1) The *p* in the Tutti-arrangement of the Autogr. is omitted in the orig. editions; in all four sources, the *p* is omitted for Cor.; in the Autogr., on the other hand, the bassoon has the direction *"Solo, dolce."*


Ob.
Cl.
pp
Tutti
Q.
f
tutti
f arco
Solo
Vl.
p
pizz.



(1) This *ff*, not quite as distinct in the Autogr. as the simultaneous *f* for the orchestral instruments (but in no event belonging to the Tutti-arrangement – Corni), is omitted in the orig. editions.

(2) More recent editions publ. by Br. & H., among them that by Moscheles, give *p* here and also two measures further on, just here a leaf of the Autograph is missing.



(1) The repetition of this *sf* is omitted in the Autogr., and also in the printed Orig. Quartet Parts (edition C), to which we are able to refer.