

Concerto No. 5

in E♭ Major

Op. 73

"Emperor"

Allegro.

Pianoforte I.
Solo.

(1)

Pianoforte II.
(Orchestra.)

Allegro.

(2)

espress.

Tutti Solo

Pianoforte tutti Pianoforte

ff (Cadenza)

*

(1) Fingering from the Original Editions.

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

Printed in the U. S. A.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and includes various dynamics such as *ff*, *tr*, and *espress.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Tutti", "Solo", and "Cadenza" are present. The music consists of six staves of musical notation, with the first two staves being treble clef and the remaining four being bass clef. The notation includes various note values and rests, with some notes having stems pointing up and others down. The page number 1329 is located at the bottom right.

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

a tempo

Tutti

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

Facilitation:

Facilitation:

Re. * VI. I. VI. II. dim.

tutti

Vl. I. Vl. II. Hn. sf

Re.*

pp

Vl. Hn. B. pizz. pp

Tp. sempre pp

Vl. I. B. arco legato

cresc.

pp Re. * cresc. Re. *

1331

VI. I. *f*
R. A. *

Tr.
 Hn.
 Ob.
 Cl.
p dolce
p

Wind
 VI. I.
 Bsns.
p
cresc.
R. A. *

f
ff
R. A. * *R. A.* * *R. A.* *R. A.* *R. A.*
ff

* *R. A.* (*sempre stacc.*) * *R. A.* * *R. A.* *

(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:

Tutti VI.

cresc.

f

f (1) Hn.

p Hn.

q f

f Hn.

Rd. VI. *

Solo

p

Tr. VI.

Hn.

Rd. *

Rd. Tr. VI. *

VI. I.

Viola

VI. II.

B

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

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

(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) Fingering of the orig. editions.

8

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

The musical score consists of six staves of music for two instruments. The top four staves are for the Cello (indicated by a treble clef and bass staff), and the bottom two staves are for the Bassoon (indicated by a bass clef). The music is in common time and includes various dynamics such as *f*, *p*, *sforzato*, and *pizz.*. Fingerings are indicated above the notes, and performance instructions like *sf* and *(1)* are present. The bassoon part includes a section marked *Cl.* (Clarinet) and *p Bsns.* (pizzicato Bassoon). The page number 1339 is at the bottom right.

(1) Here an "*f*" is given (probably by mistake) in the original editions.

(2) Repeated in the orig. editions.

A page from a musical score featuring six staves of music for orchestra. The top staff uses a treble clef and includes fingerings (e.g., 1 4, 2 4, 1 5, 3 5 2 3) and dynamic markings like 'dim.'. The second staff uses a bass clef and includes 'pizz.' and 'p' dynamics. The third staff uses a treble clef and includes 'pp' dynamics and a 'Red.' instruction. The fourth staff uses a bass clef and includes '5' and 'Red.' markings. The fifth staff uses a treble clef and includes 'p' dynamics and a 'Fl.' instruction. The bottom staff uses a bass clef and includes 'cresc.' markings and dynamic changes between 'p' and 'cresc.'. Various instruments are identified by their names above the staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bssn.), and Trombone (Trom.). The score is written in a multi-measure format with specific measure numbers indicated above the staves.

8

p leggiermente

Q. cresc. - pizz.

8₅

pizz.

pp²

pedal⁵ Ob. Cl. Bsn. pp

pizz. (1)

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

Musical score for orchestra, page 10, measures 1-10. The score consists of ten staves of music. Measures 1-3 show woodwind entries with dynamic markings like *cresc.*, *f*, and *ff*. Measure 4 features a prominent bassoon line with *arco* and *ff*. Measures 5-7 continue with woodwind patterns. Measure 8 includes woodwind entries with *p dolce*. Measures 9-10 conclude with woodwind entries.

A page from a musical score featuring six staves of music for orchestra. The top two staves are for strings, with the first staff using a treble clef and the second a bass clef. The third staff is for a woodwind instrument, likely flute, indicated by a treble clef and the label "Fl.". The fourth staff is for a brass instrument, likely tuba or bassoon, indicated by a bass clef and the label "Bsn.". The fifth staff is for a brass instrument, likely trumpet or cornet, indicated by a treble clef and the label "Cl.". The bottom staff is for a brass instrument, likely trumpet or cornet, indicated by a bass clef and the label "Cl.". The music consists of six measures. Measure 1: The top two staves play eighth-note patterns with dynamic markings "5 2 2 4" and "1 4". The third staff has "Q." above it. Measure 2: The top two staves play eighth-note patterns with dynamic markings "4 2 5" and "2 1 4". The third staff has "pizz." above it. The fourth staff has "Cl." above it. Measure 3: The top two staves play eighth-note patterns with dynamic markings "5 1 3 2" and "5 1 3 4". The third staff has "pizz." above it. The fourth staff has "p dolce" above it. The fifth staff has "arco" above it. Measure 4: The top two staves play eighth-note patterns. The third staff has "Bsn." above it. The fourth staff has "Cl." above it. Measure 5: The top two staves play eighth-note patterns. The third staff has "pizz." above it. The fourth staff has "B." above it. Measure 6: The top two staves play eighth-note patterns with dynamic marking "leggiermente". The third staff has "R.W. Fl." above it. The fourth staff has "*" below it. The fifth staff has "Cl." above it. The bottom staff has "p dolce" above it.

Musical score page 15, featuring six staves of music for orchestra. The staves are arranged as follows:

- Top staff: Violin 1 (Treble clef) and Violin 2 (Treble clef).
- Second staff: Cello (Bass clef) and Double Bass (Bass clef).
- Third staff: Bassoon (Bass clef), with dynamic markings "pizz." and "Bssn.".
- Fourth staff: Trombone (Bass clef) and Trombone (Bass clef), with dynamic markings "R.H.", "L.H.", and an asterisk (*) below the staff.
- Fifth staff: Clarinet (Bass clef) and Clarinet (Bass clef), with dynamic markings "Cl.", "L.H.", and "R.H.".
- Sixth staff: Bassoon (Bass clef) and Bassoon (Bass clef), with dynamic markings "Bssn." and "R.H.".

The music consists of six measures. Measures 1-2 show eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 3 begins with a forte dynamic (f) and includes fingerings (1 3 2 3) and (5 2 4 2 1) over sixteenth-note patterns. Measures 4-6 continue with eighth-note patterns and dynamic markings like "arco" and "R.H.".

A page of musical notation for orchestra, featuring multiple staves with various instruments. The notation includes dynamic markings like ff, f, ff, ff, and ff*, as well as performance instructions such as "L.H.", "R.H.", "Solo", "Tutti", "Wind", "Fl.", "Q.", "ten.", and "semper stacc.". The page shows a complex arrangement of notes, rests, and time signatures typical of a symphonic score.

(1) Execution, on our modern pianos:

espressivo
cresc.

pp

cresc.
Viola
Viola legato
pp
Vlc.

cantabile
Ob.
Hn.
Violin

cresc.

dim.
 più piano
 pp
 Viola
 VI. II.
 cresc.
 VI. II.
 cresc.
 tutti
 ff

Solo ff

Rd. p Hn.

*

ff Rd.

f p Cl. Bsn.

ff Rd.

senza tempo (1) (2)

(Cadenza)

(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).

1242 4 3 2 1 4 4 4 8 5

b8 (1)

Tutti *cresc.* *p cantabile*

Cl. Hn. Solo 131 24232 34131 23 32 4 3 5 4 32 4 2 1 2 3

Bsns. p dolce cresc. p cantabile s

Cl. Hn. Bsns. p q. Rwd.

32 pp Cl. Bsns. sempre pp

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

432

8.

8.

8.

Rd.

*

Rd.

*

Rd.

*

sforzato

Hn. II.
(*p*)

Cl.
p

Bsn.

A complex musical score page featuring six staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The third staff is for Bassoon (Bssn.), the fourth for Cello (Cl.), and the bottom two staves are for the String Quartet. The music includes dynamic markings such as *Hn.*, *ff*, *pizz.*, *sf*, and *dim.*. Fingerings are indicated above certain notes. The tempo marking *pp leggiamente* appears in the lower section. The score is set in a key signature of one flat, with measures containing eighth and sixteenth note patterns.

Musical score page 10, measures 5-8. The score consists of eight staves. Measures 5-6 show woodwind entries with dynamic markings like p and pp . Measure 7 features a prominent cello line with pizzicato and bowing instructions. Measure 8 concludes with a tutti dynamic and a crescendo. The score includes various performance instructions such as *Rew.*, *B.pizz.*, *Tutti*, *cresc.*, and *ten.*

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

Solo. 8
p

Ob.
 Cl.
 Q.
 Wind
 Hn.
 Bass.
 Bass.

8
f

Q.
 Wind
 Bass.

1

pizz.
p (stacc.)

3
sf

sf

1 2 3

Ob.
 Cl.
 Hn.
 Q. *pizz.*

A page of musical notation for orchestra, featuring six staves of music. The notation includes various instruments and dynamics:

- Top staff: Violin (staccato), dynamic *sf*.
- Second staff: Double Bass (pizz.), dynamic *p*.
- Third staff: Cello (pizz.), dynamic *p*.
- Fourth staff: Violin (staccato), dynamic *sf*.
- Fifth staff: Double Bass (pizz.), dynamic *p*.
- Sixth staff: Double Bass (pizz.), dynamic *p*.

The notation also includes fingerings (e.g., 1, 2, 3, 4, 5) and slurs. The music is in common time, with a key signature of one flat.

A page of musical notation for orchestra and piano, featuring multiple staves with various instruments and dynamic markings. The notation includes staves for strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Bassoon), brass (Trombone), and piano. Dynamic markings such as *p*, *f*, *pp*, *dim.*, *pizz.*, *arco*, and *uno* are present. Fingerings like 1, 2, 3, 4, 5 are indicated above the strings' staves. Measure numbers 1 through 8 are visible at the beginning of the score.

(1) *Sva bassa* on our modern pianos.

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

3
 3
 cresc. - 5 2 5 2 5 1 4 4 1 5
 3 3 2 1 2 4 1 4 1 5
 stacc.
 Fl. Ob. Cl. 2:
p dolce Hn. cresc.
 Bass. *

4 4 5 5
 4 4 3 5

d:
 p:
 Q (pp) cresc. -

p leggiermente
 p pizz.

5 1 2 4 5 1 2 4 5 1 2 3
 5 4 2 1 5 4 2 1 4 2 1 2 5 4 2 1 5 4 2 1 5 4 2 1

Fl. Ob. Cl. pp
 Bass. *

5 1 2 4 5 1 2 4 5 1 2 3 5 2 1 2 4 1 2 4 5 1 2 3 1 3 1 1 2 3 4

(cresc.)

sempre R. (1)

R.

cresc.

Tutti

f f f f

R. * Tutti

Solo (2) ff R. 1 2 3 (f)

R. * Tutti

R. (2) Solo ff R. 1 2 3 (f)

R. * Tutti

(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.

5
 1 2 4 2 1 2 4 2
 Hn.
p
 pizz (pp)

2 4 2 1 3 1
pp leggiermente

5 2 4 2 1 3 1 5
Vl. I. *pp sempre*
 Wind *ppp*
 B.
ppp *Rosa.*

A page from a musical score featuring six staves of music for orchestra. The top staff shows woodwind parts with fingerings and dynamics like "cresc." and "VI. I.". The second staff includes a bassoon part with "ppp" dynamics and a crescendo. The third staff features a solo violin part with "Solo" markings and "3 2 1 4" fingerings. The fourth staff is a tutti section with "f" dynamics and "5 4 5 4" fingerings. The fifth staff continues the tutti section with "tutti" and "R. A." markings. The sixth staff begins a solo section with "ff" dynamics and "R. A." markings. The seventh staff shows a woodwind section with "Wood-wind & Q. p". The eighth staff is a tutti section with "sempre f" dynamics. The ninth staff shows a crescendo for the woodwinds ("Wind. cresc.") and violins ("VI. cresc.").

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15

ff
 Wind
 f
 * R. (1)
 R.
 R.
 (1) (R.)
 Cl.
 dim.
 R.
 *
 p
 F.
 (2)
 Q. Bsn.
 piu p
 piu p

(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

Fl.

Cl.

Bsn.

Tbn.

Fl.

Cl.

Bsn.

Wind

Q.

p.

Bsn.

semper p.

Tbn.*

Ossia 8
 più facile: 8

The sheet music consists of six systems of five staves each. The first system starts with a treble clef, a key signature of one flat, and a tempo marking of 8. It includes a dynamic instruction "più facile: 8". The second system begins with a bass clef and a tempo marking of 8. It features a dynamic "più p" and includes fingerings such as 4, 2, 5, 3, 1, and 5. The third system continues with a bass clef and a tempo marking of 8, with a dynamic "pizz.". The fourth system starts with a treble clef and a tempo marking of 8, featuring a dynamic "pp" and fingerings 4, 5, 2, 3, 1, 5, 3, 2, 4, 3, 5. The fifth system begins with a bass clef and a tempo marking of 8, with a dynamic "pp Hn. II" and a "pp" dynamic below it. The sixth system starts with a treble clef and a tempo marking of 8, featuring a dynamic "leggiertemente" and fingerings 4, 5, 2, 3, 1, 5, 3, 2, 4, 3, 5.

cresc.

Vl. I. arco

Viola

B.

Cl.

Hn. cresc.

Q.

8

Ba.

Cl.

f Tr. *Hn.*

Tp.

(*più f*)

8

fff sempre Ba.

più f

Ba. *

8

sempre Ba. (1)

ff

Ba. *

Ba. * *Ba.* *

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

Adagio un poco moto. ($\text{♩} = 66$; Czerny $\text{♩} = 60$)

Tutti

VI. I & II. con sordino

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

4. 3 4
 4321
cresc.
 5 4 5 2
 (4 3 2 1 5)
dim.

3 42 Q.
pp
cresc. → *p p espressivo*
 Pno.
 Ob.
 pp Hn.
 Cto. *

4 5
 2 1 2
 Pno. *
 *

pizz.

Hn.
dolce
 pizz.
 Ob.
cresc.
p
cresc.
f
f
dim. - (1)
cresc. -
p

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

(1) Originally $\frac{3}{8}$. (2) Prolongation of the slurs acc. to Autogr.

(1) >> acc. to the Autogr.

cresc.

dim.

cresc.

dim.

(legg. stacc.)

dim.

pp

sempre più dim.

pp

morendo

Hn. *pp*

pp

(pizz.)

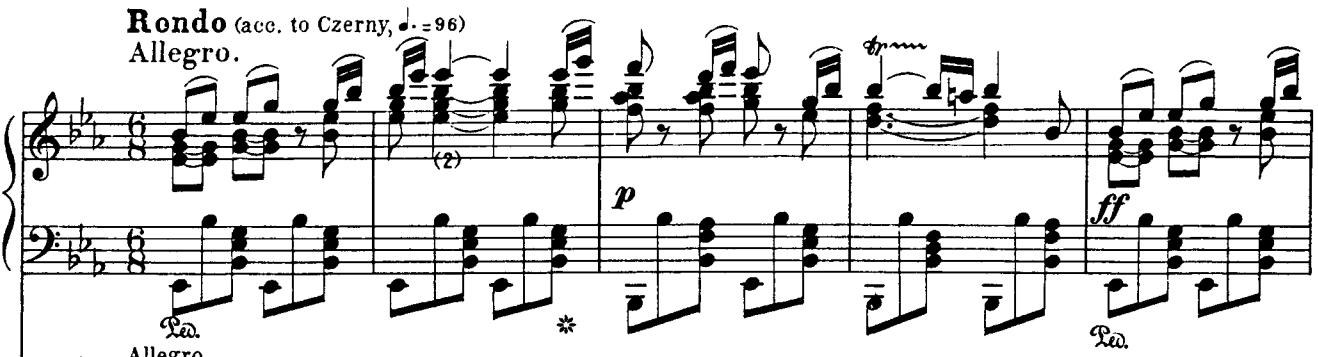
Bass. *pp*

Hn. *p*

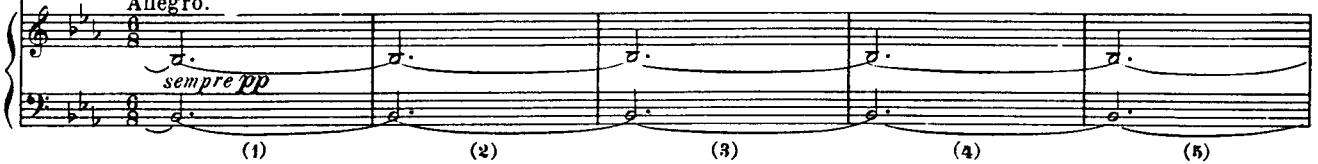
pizz.



Rondo (acc. to Czerny, $d = 96$)
Allegro.



Allegro.



(1) (2) (3) (4) (5)



(6) (7) (8)

nachdrücklich (3)

(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) "*ff*," 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.

This page contains five staves of musical notation for orchestra. The top staff shows woodwind entries with dynamic markings like *f*, *b cresc.*, *p*, and *cresc.*. The second staff features strings with *pizz.* and *nachdrücklich* instructions. The third staff includes brass and woodwind parts. The fourth staff continues the rhythmic patterns established in the previous staves. The fifth staff concludes the section with woodwind entries and a final dynamic marking of *f*.

Musical score for orchestra, page 10, measures 3-10.

Measure 3: Treble clef, B-flat key signature. Violin 1 and Violin 2 play eighth-note patterns. Bassoon and Double Bass provide harmonic support.

Measure 4: Violin 1 and Violin 2 continue their eighth-note patterns. Bassoon and Double Bass provide harmonic support.

Measures 5-6: Violin 1 and Violin 2 play sixteenth-note patterns. Bassoon and Double Bass provide harmonic support.

Measure 7: Violin 1 and Violin 2 play eighth-note patterns. Bassoon and Double Bass provide harmonic support.

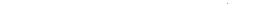
Measure 8: Violin 1 and Violin 2 play eighth-note patterns. Bassoon and Double Bass provide harmonic support.

Measure 9: Violin 1 and Violin 2 play eighth-note patterns. Bassoon and Double Bass provide harmonic support.

Measure 10: Violin 1 and Violin 2 play eighth-note patterns. Bassoon and Double Bass provide harmonic support.

(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.

Solo

p. poco ritard. *f p. poco ritard.* *ff* *ff*

(1) *2* *3* *4* *5*

Rit. ***

p. *Q.*

(2)

dolce

tr.

dim. *VI.*

pizz.

dolce

Viola

arco

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

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

(1) Facilitated: etc.

espress.
nachdrücklich
Tutti Q. & Hn.
cresc.
nachdrücklich
leggiermente
Vlc.
Viola
R.H.
B.
cresc.
VI. II.
VI. I.

Tutti

F1.

Ob.

Bsn.

F1.

Ob.

Bsn.

Solo

f

sf

sf

sf

3 5
3 5
1 2 4 1 2 4
2 4 1 2 4
5

Q.

3 2

3 3

4 5 1 2 4 1 2 4 1 2 5

1 2 5 1 3 5

2 4

2 5
3 5

2 4

8

1 2 5 1 3 5

1 3 5 1 3 5

2 4

2 5
3 5

1 2 5 1 3 5

1 3 5 1 3 5

2 4

1 2 5 1 3 5
2 4

1 2 5 1 3 5

1 3 5 1 3 5

2 4

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2 4

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1 3 5 1 3 5

2 4

1 2 5 1 3 5
2 4

1 2 5 1 3 5

1 3 5 1 3 5

2 4

1 2 5 1 3 5
2 4

pizz. 

Q.

(1) Acc. to the Autogr.

(2) "p" in the orig. editions; inaudible 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.

Vl. I. Cl. Bsn. Viola (ff)

Bass. * Bass. *

Solo. 1 3 2 4 1 3 2 4 2 4 3 5 2 4 3 5

pp dolce pp

Hn. Bass.

Q. pizz. p

pp Hn. Hn. sempre pp

8

2 4 2 1 2 1 3 4 5 4 3 1 3 1 3 2 1 2 3 1 2 3 4 1 2 3 4

sempre pp

arco

pp

8

5 4 3 1 3 1 3 2 2 3 1 4 1 2 3 1 3 4 5 4 3 1 3 2 1 4 2 3

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

Vlc.

Vl. I.

Vl. II.

Viola

Tutti

Vl. II. (ff)

Wind (Vl. II ff)

Vl. I.

Tr. Hn. ff

ff

Vl. II. (ff)

Ob. pp Bsn.

(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*

Rec. Ob.
Bsns.
p pizz.

sempre ligato e pp

arco *ppp*

Rec. *

f

Viola *p*

Musical score for orchestra, page 10, measures 3-10. The score consists of ten staves of music. Measures 3-5 show various instruments including Violin II, Violin I, and Cello. Measure 6 begins with a forte dynamic (f) for the strings. Measures 7-8 continue with complex rhythmic patterns. Measure 9 features a tutti section with Bassoon entries. Measure 10 concludes with a solo section for Viola.

(1) This *f* ommitted 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 *ff* 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.

(1) Fingering of the orig. editions.

Tutti

Tutti

p cresc. *ff* Hn. II.

Wind *p* Hn. II.

Ob. Cl. *p* Bsn.

f tutti

Solo

p poco ritard. (*f*(1) *p*) poco ritard.

poco ritard. *f* poco ritard.

ff *ff*

dolce

VI.

pizz. 4

(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*).

8

dolce

cresc.

8

arco

cresc.

cresc.

8

(1)

ff

(2)

f

8

sf

sf

(1) Facilitated:



etc.

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

8

Tutti

Solo

Tutti

Bsn.

tutti

Bsn.

Bsn.

Solo

Tutti

p⁽¹⁾ espressivo

mit Nachdruck

*Bsn.**

*Bsn.**

*Bsn.**

Solo

Tutti

(p)

cresc.

*Bsn.**

*Bsn.**

*Bsn.**

*Bsn.**

*Bsn.**

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

tutti

cresc.

Rd. * Rd. * Rd. *

Rd. * Rd. * Rd. *

Rd. * Rd. *

Solo

Rd. *

(1) Bsn. dolce

Hn. p

Rd. * Rd. *

Bsn. dolce

Hn. p

Rd. * Rd. *

VI. pizz.

(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.*"

8.

Ob. Cl.

pp

8. 43 4323 Tutti

tutti

arc. Q. f: Q. Q. Q. *Pd.* *

Solo

4 VI. 5

pizz.

Musical score for orchestra and piano, page 24. The score consists of six systems of music. The first system shows woodwind entries (Ob., Cl., Hn.) with dynamic *p*. The second system features a rhythmic pattern with fingerings (1-5) over six measures. The third system continues the rhythmic pattern. The fourth system begins with a forte dynamic *f*, followed by woodwind entries (Tr., Hn., Rd.) and a piano solo section. The fifth system concludes with a piano solo section. The sixth system starts with a piano solo entry labeled "Solo." and "2". The bassoon (B.C.) has a prominent role in this section, with dynamics *pp* and *sempre pp*.

(1) This *f*, 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.

sf *sf* *sf* *sempre dim.*

(2) (3) (4) (5) (6) (7)

pp *ritard.*

(8) (9) (10) (11) (12) (13) (14) Adagio. (15)

ri - tar - dan - do

Più Allegro.

sf 1 2 3 3 3 2 3 1

1 2 1 3 3 1 3 4

sf 3

ff

5

8

Tutti

tutti

Fine.

(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.