

Beethoven Piano Concerto No. 5 in E-flat Major, "Emperor"

Bearbeitet von Henry H.

Ludwig van Beethoven

Allegro a)

ff

Red.

espressivo

3

Red.

espressivo

5

Red.

8

a tempo

10

TUTTI (ad lib.) b)

f

sf

2
14

sf *p* *f* *p* *f*

Red. * Red. * Red. * Red. * Red. * Red. *

a) In order to preserve the majesty of this masterpiece, the transcriber urges the performer not to play at too fast a tempo; some passages are made impossible at a quicker speed.
b) The performer is encouraged to alter some notes in this tutti as he or she desires, as long as the general flow and structure is maintained. Hence the chords can be voiced differently from what is written.

21

sf *sf*

Red. * Red. * Red. * Red. * Red. * Red. *

29

sf *m.d. a)* *sf*

Red. * Red. * Red. * Red. * Red. * Red. *

35

sf

Red. * Red. * Red. * Red. * Red. * Red. *

38

sf *sf* *sf* *dim.* *pp*

Red. * Red. * Red. * Red. * Red. * Red. *

43

sempre p a)

Red. * Red. * Red. * Red. * Red. * Red. *

50

sf

Red. * Red. * Red. * Red. * Red. * Red. *

57

cresc.

a) m.d. refers to the right hand, and m.s. the left, and they always refer to ONE note only. Otherwise, the hand distribution is marked as brackets instead.

b) Pay utmost attention in voicing this sublime melody.

61

f

Red.

65

Red.

70

74

ff

p dolce

79

TUTTI.

cresc.

86

f

ff

4
91

sf sf dim. p

* Red. *

a) The figuration in ALL the tuttis in this movement can be played as notated, or with the bass note that is omitted in all other iterations, with exception to those occurring at the RIGHT hand.
b) ALL small notes can be considered optional.

99

cresc. f Tutti.

104

p SOLO cresc.

108

dim. p pp dolce

115

120

123

p cresc.

* Red. *

125 *f* TUTTI. SOLO 5

131 *cresc.* *sforzato* *p*

137

140

143 *ff*

145 *sf* *sf* *sf* *sf* *dim.* *p*

148

151 *pp* *leggermente*

a) For ALL similar passages in this movement, the piano dynamic only applies to the woodwind answer to the soloist.

195

sf

sforzato

sforzato

[illegible][illegible]

204

8

pp

Red. *Red. *Red. *Red. *Red. *Red. *

207

p 3 3 3

3 5 5

Rec. * Rec. * Rec. * Rec. *

Ossia

Rec. * Rec. *

210

cresc.

(sempre stacc.)

215

p *leggermente*

219

pp

222

TUTTI

225

cresc.

f

228

a)

232

236

ff

a) See p. 3.

240

p dolce

cresc.

f

Red. *

247

f

p

f

p

Red. *

252

ff

p

p

Red. *

256

p

p

p

Red. *

261

p

p

p

Red. *

265

dim.

p

piu p

pp

Red. *

[illegible]

299

303

308

313

317

321

325

329

sempre staccato

ff

sf

p

dim.

p

sempre piu p

Detailed description of the musical score: The score consists of eight systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music is characterized by dense chordal textures and frequent arpeggiated figures. Measure numbers 299, 303, 308, 313, 317, 321, 325, and 329 are placed at the beginning of their respective systems. Performance markings include 'sempre staccato' above measure 313, 'ff' (fortissimo) above measure 303, 'sf' (sforzando) above measures 313, 317, and 321, and 'p' (piano) above measures 308, 313, 317, 321, 325, and 329. A 'dim.' (diminuendo) marking is placed above measure 321. A 'sempre piu p' (always more piano) instruction is placed above measure 325. There are also markings for '8' and '12' which likely refer to fingerings or specific articulation techniques. The notation includes many beamed sixteenth and thirty-second notes, as well as various rests and accidentals.

12

333

pp *espressivo*

cresc.

cresc.

pp

338

tr

cresc.

343

p

cresc.

348

dim.

351

più piano

354

pp

cresc.

Tutti

358

f

362 Solo
ff

366 Solo
ff

371
3 8

372 TUTTI
f sf

378
p dolce cresc. p cantabile 3

384
pp 5 5 5

387

390

394

398

401

404

407

410

413

8

418

424 (acc.)

430

SOLO

dolce

pp

435

8

439

5

5

3

sf

sf

442

3

3

3

sempre stacc.

445

3

3

3

470

474 *p leggiermente*

478

482 *cresc.* *ff* *TUTTI*

485

490

493

18
496

f *sf* *sf* *sf* *sf*

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

500

502

tr *tr* *tr* *dim.*

508

pp *leggiermente (sempre)*

513

p

518

p

521

pp *leggiermente*

524

p

526

3

cresc. 3 5

529 TUTTI *f* 3 SOLO *ff* TUTTI *f* 3

534 SOLO *ff* sempre *f*

538 cresc. cresc.

541 *ff*

544 dim.

548 *p* piu piano

Red. *

20

20

552

556

560

563

566

568

571

574

578

8

21

Adagio un poco mosso

quasi pizz. a) (m.d.) (arco)

7 8va ad lib. (b)

cresc. f dim. p f p

13 m.s. p pp espressivo

19

23 cresc. c) dim. Tutti pp

28 pp espressivo

- a) For a successful execution of this movement, the performer is advised to study the original carefully, and dutifully observe the articulation differences between string pizzicato and arco.
- b) That is, the right hand can be moved UP by an octave, to the performer's discretion.
- c) Pay attention to the chord voicing. Also note that in ALL similar figurations in this movement, the performer should play the acciatura ON the beat.

31 *dolce* 3 3 *p* *cresc.*

35 *f* *Sost.* *(simile)* *dimin.*

38 *p* *a)* *cresc.* *tr*

42 *tr* *cantabile* *(con Ped.)*

46 *tr*

49 *m.s.* *tr* *m.s.* *cresc.* *a)*

a) If the performer decided to play the small notes, the D sharps should not be arpeggiated. The same applies for the figuration as shown in m. 50.

53 *Tutti*
f *dim.* *p molto legato* *cresc. m.d.* *m.d.* *m.d.* *m.d.*

56 *dim.*

59 *cresc.* *p* *dolce* *a)*

62 *m.d.*

65 *m.d.*

a) The performer should carefully voice the melody as played by the orchestra. All hand distributions in this passage are suggestions only.

68 *cresc.* *m.s.* *m.s.* *m.s.* *cresc.* *dim.* *25*

71 *dimin.*

73 *(m.s. a)* *m.s.* *m.s.* *(m.s. a)* *m.s.* *m.s.* *pp* *non arpegg.* *non arpegg.*

76 *sempre più dim.* *m.d.* *pp*

80 *pp* *(m.d.)* *(m.d.)*

a) The m.s. applies more to the figuration in m. 74 than m. 73, where the left hand can take up some of the notes of the right to facilitate voicing.

III

Rondo

Allegro ma non troppo

ff sf p tr ff sf p

8 tr espressivo f cresc.

(mit Nachdruck)

14 Tutti p cresc. - - - - - f sf

19 tr sf

24 tr sf

28 sf sf sf

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

33 27

40 *Red.* ** SOLO* *Red.* ** Red.* ** Red.* ** Red.* ** Red.*

46 *3 3 3 3* *dimin.* *dolce*

51 *tr* *p* *m.d.* *p*

57 *cresc.* *f* *p* *f* *p* *f*

64 *Red.* ** p poco ritard.* *f* *p poco ritard.* *ff* *p* *ff* *tr*

71 *dolce* *Red.* ** Red.* ** Red.* ** Red.*

a) The performer can decide whether to sustain the lower B-flat or not; if he or she wishes not to do so, the B flat should be played as written in the solo piano part i.e. twice per measure.

113

117

cresc.

ff

sf

f

123

sf

p

f

sf

a)

sf

sf

sf

sf

128

sf

sf

133

p più piano

pp

138

f

sf

sf

sf

sempre forte

145

sf *sempre forte*

a) The performer can consider omitting this note to facilitate easier playing. The subsequent notes, however, should not be omitted.

181 **TUTTI**

f *sf* *sf* *ff* *ff*

Red. * Red. * Red. * Red. * Red. * Red.

187 **SOLO.**

pp *pp* *m.d.*

Red. * Red. * Red. * Red. * Red. *

192

Red. * Red. * Red. *

8

196

Red. * Red. *

200

f *sf* *m.s.*

Red. *

203

f

3 3 3 3 3 3

32
206

sf 3 3

TUTTI.

f

209

sf *sf* *f* *p*

SOLO

214

ff *ff*

225

ff

230

sempre forte *sf* *sf*

234

dim. *p* *tr*

The musical score consists of six systems of staves. The first system (measures 206-209) shows a piano introduction with a forte (sf) dynamic and triplet markings. The second system (measures 209-214) features a solo section with varying dynamics (sf, f, p). The third system (measures 214-220) continues with a forte (ff) dynamic. The fourth system (measures 220-225) shows a continuation of the forte (ff) dynamic. The fifth system (measures 225-230) includes a 'sempre forte' marking and a sf (sforzando) dynamic. The sixth system (measures 230-234) concludes with a decrescendo (dim.) and a trill (tr) marking.

244 *f* *tr* *f* *sf* *p* *tr* *ff* 33

251 *sf* *p* *tr* *espress.* *f*

258 *cresc.* *Tutti* *p cresc.* *f*

263 *sf* *tr* *sf*

268 *tr*

272 *sf* *sf*

34
277

sf

Red. *

282

sf

Red. *

SOLO
3 3

288

sf

Red. *

292

dimin.

dolce

297

tr

p

m.d.

303

p

m.d.

cresc.

ff

p

Red. *

309

Tutti

f

Red. *

p poco ritard.

f

p poco ritard.

ff

316 *p* *ff* *tr* *dim.* *dolce* 35

322

325 *dolce* a) 8

329 *cresc.* 8

333 *ff* 8 *(simile)*

337 *sf* (ad lib.) *sf* *sf* *sf* *dim.* 8

341 *f* *sf* *f* *tr* *f* *sf* *f* 8

a) See p. 27.

36
348

tr *espressivo*

mit Nachdruck

353

cresc. *p cresc.* *f*

Tutti a)

357

f

362

366

p

370

SOLO.

p

a) The hand distributions of the repeated notes can be altered to suit the performer.

374 *tr* (m.d.) (a) *Red.* * *Red.* * *Red.* * *Red.* *

378 8 *pp* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

383 *f* *Red.* *

388 8 *tr*

391 8 *Red.* * *Red.* *

395 8 *TUTTI* *f*

a) To aid execution, the performer can consider splitting the trill to play the note as notated. Using the left hand to play it is also possible.

38

399

sf *p* *pp*

404

p *sf* *sempre pp* Red.

409

sf Red.

416

Adagio **Più Allegro**

f *sf* *sf*

421

sf *ff* *sf*

425

TUTTI

Sva sopra ad lib. fino alla fine

f *sf* *ff* *sf* *sf* *sf* *f* Red.

Fine