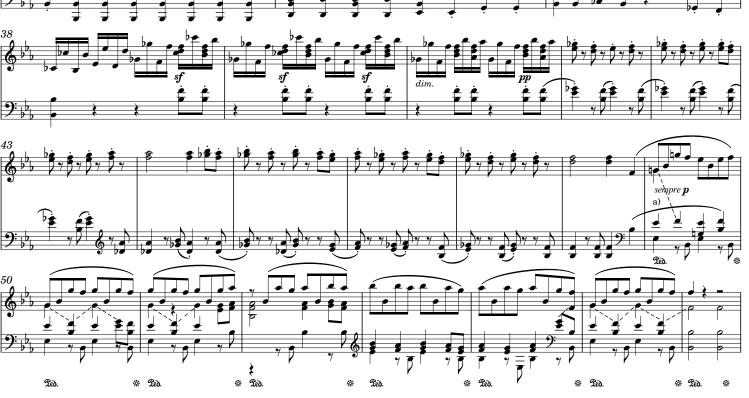
Beethoven Piano Concerto No. 5 in E-flat Major, "Emperor"









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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.



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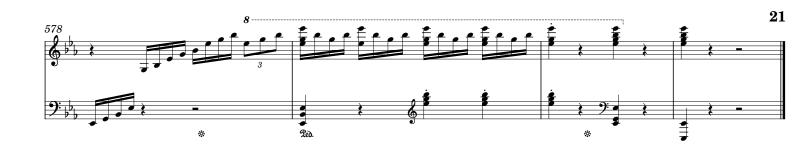
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a) For a succesful execution of this movement, the performer is advised to study the original carefully, and dutifully observe the articulation differences between string pizzicato and arco. b) That is, the right hand can be moved UP by an octave, 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.







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.







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.



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

















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.



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