

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Beethoven
Piano Concerto No. 5
Emperor
in Eb Major
Op. 73

Allegro.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in Es.

Timpani in Es. B.

Pianoforte.

Allegro.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

First system of the musical score. The right hand features a rapid, ascending scale-like passage marked with an '8' and a dotted line, followed by a trill ('tr') and a descending scale. The left hand is mostly silent. The tempo/mood is marked 'espressivo'.

Second system of the musical score. The right hand is silent. The left hand features a series of sustained, low notes, mostly half notes and whole notes, marked with a forte 'ff' dynamic.

Third system of the musical score. The right hand features a complex passage with triplets, quintuplets, and an eighth-note scale, marked with an '8' and a dotted line. The left hand features a series of sustained, low notes, mostly half notes and whole notes, marked with a forte 'ff' dynamic.

Fourth system of the musical score. The right hand is silent. The left hand features a series of sustained, low notes, mostly half notes and whole notes, marked with a forte 'ff' dynamic. A 'Vice Cb.' (Vice Contrabass) part is indicated in the bottom left.

Fifth system of the musical score. The right hand features a rapid, ascending scale-like passage marked with an '8' and a dotted line, followed by a trill ('tr') and a descending scale. The left hand features a series of sustained, low notes, mostly half notes and whole notes, marked with a forte 'ff' dynamic. The tempo/mood is marked 'espressivo'.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of musical notation for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Liszt. The score is written for piano and includes staves for strings, piano, and woodwinds (Cor.).

The top system shows the string section (Violins I, Violins II, Violas, Cellos, and Double Basses) playing a sustained chord. The piano part begins with a rapid, ascending scale in the right hand, marked *ff* and *Qw.* (quasi waltz). The left hand provides a steady accompaniment. The piano part continues with a series of chords and arpeggios, marked *ff*.

The woodwind section (Cor.) enters with a melodic line, marked *tempo*. The piano part continues with a series of chords and arpeggios, marked *ff*.

The bottom system shows the piano part continuing with a series of chords and arpeggios, marked *ff*. The woodwind section (Cor.) continues with a melodic line, marked *tempo*. The piano part continues with a series of chords and arpeggios, marked *ff*.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of musical notation for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Schubert. The score is organized into three systems, each consisting of five staves. The first system features piano (p) and piano dolente (p dol) markings. The second system includes piano (p) and piano dolente (p dol) markings. The third system includes piano (p) and piano dolente (p dol) markings. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in Eb major and 2/2 time.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The musical score is presented in three systems. Each system contains staves for Piano (P), Violin (V), and Viola (Vla). The key signature is three flats (Eb major). The score features complex piano textures with dense chords and arpeggios, and melodic lines for the strings. Dynamics include fortissimo (f), piano (p), and pianissimo (pp), with markings for crescendo and decrescendo (dim.). The score is written in a single system with multiple staves per system.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This musical score page features three systems of staves for a symphony orchestra and piano. The first system includes staves for Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), and Timpani (Timp.), with piano accompaniment below. The second system continues the piano accompaniment. The third system adds the Flute (Fl.) to the woodwind section. The score is marked with various dynamics including *pp* (pianissimo), *p* (piano), *sol.* (solo), *dolce*, *pizz.* (pizzicato), and *arco*. Performance instructions such as *sempre pp* and *pp legato* are also present. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

[illegible]

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of musical notation for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Schubert. The score is organized into three systems, each consisting of five staves. The first system (staves 1-5) shows the beginning of the piece with a key signature of three flats (Bb, Eb, Ab) and a 2/4 time signature. The second system (staves 6-10) features a complex piano solo with triplets and dynamic markings like "p dol." and "ff". The third system (staves 11-15) continues the piano solo with various musical notations including slurs, ties, and dynamic markings like "p" and "p dol."

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The musical score is presented in three systems, each consisting of five staves. The first system includes a piano (p) and a forte (f) section. The second system includes a piano (p) and a forte (f) section. The third system includes a piano (p) and a forte (f) section. The score features various musical notations including notes, rests, and dynamic markings.

Dynamic markings include *cresc.* (crescendo), *f* (forte), and *div.* (divisi). The score is written in E-flat major and 2/4 time.

[illegible]

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl.
Ob.
Clar.
Fag.
Cor.
Vle.
Cb.
Piano

dim.
p
pp
dolce
arco

3
8
7
6
5

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl.
Ob.
Clar.
Fag.
Cor.
Tr.
Timp.

p

cresc.

p *cresc.* *sforzato*

p

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This musical score is for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Schubert. The score is written for a full orchestra and piano. The key signature is three flats (Eb major), and the time signature is 2/4. The score is divided into several systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), and Bassoon (Fag.). The second system includes staves for the Piano (Piano) and the Violoncello/Double Bass (Violoncello/Bass). The third system includes staves for the Violins (Violini) and the Violas (Viola). The fourth system includes staves for the Violins (Violini) and the Violas (Viola). The fifth system includes staves for the Violins (Violini) and the Violas (Viola). The sixth system includes staves for the Violins (Violini) and the Violas (Viola). The seventh system includes staves for the Violins (Violini) and the Violas (Viola). The eighth system includes staves for the Violins (Violini) and the Violas (Viola). The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piano part is particularly prominent, featuring complex rhythmic patterns and melodic lines.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

First system of the Piano score. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a more rhythmic accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo). The system concludes with a *dim.* (diminuendo) marking and a *pp* *leggermente* (pianissimo, lightly) instruction.

Second system of the Piano score. The right hand continues with rapid sixteenth-note passages. The left hand features a more complex, rhythmic accompaniment. Dynamics include *pp* (pianissimo) and *pp* *leggermente* (pianissimo, lightly). The system concludes with a *dim.* (diminuendo) marking and a *pp* *leggermente* (pianissimo, lightly) instruction.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This musical score is for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Liszt. The score is arranged for a full orchestra and piano. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Piano (pizz.), Horn (Cor.), Trumpet (Tr.), and Timpani (Timp.). The score is divided into four systems. The first system includes staves for Fl., Ob., Clar., Fag., and Piano. The second system includes staves for Fl., Ob., Clar., Fag., Cor., Tr., and Timp. The third system includes staves for Fl., Ob., Clar., Fag., Cor., Tr., and Timp. The fourth system includes staves for Fl., Ob., Clar., Fag., Cor., Tr., and Timp. The score features various musical notations, including notes, rests, and dynamic markings such as *cresc.*, *ten.*, and *pizz.*. The key signature is Eb Major, and the time signature is 2/4.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of a musical score for Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Liszt. The score is arranged in three systems, each containing staves for various instruments and the piano.

System 1 (Measures 16-20):

- Fl. (Flute):** Measures 16-20.
- Ob. (Oboe):** Measures 16-20.
- Clar. (Clarinet):** Measures 16-20.
- Fag. (Bassoon):** Measures 16-20.
- Cor. (Horn):** Measures 16-20.
- Piano:** Measures 16-20. The right hand features a melodic line with trills and grace notes, while the left hand plays a rhythmic accompaniment. Dynamics include *pp* and *p*.
- Cello/Double Bass:** Measures 16-20.

System 2 (Measures 21-25):

- Ob. (Oboe):** Measures 21-25.
- Clar. (Clarinet):** Measures 21-25.
- Fag. (Bassoon):** Measures 21-25.
- Cor. (Horn):** Measures 21-25.
- Piano:** Measures 21-25. The right hand continues the melodic line, and the left hand plays a rhythmic accompaniment. Dynamics include *p* and *pp*.
- Cello/Double Bass:** Measures 21-25.

System 3 (Measures 26-30):

- Ob. (Oboe):** Measures 26-30.
- Clar. (Clarinet):** Measures 26-30.
- Fag. (Bassoon):** Measures 26-30.
- Cor. (Horn):** Measures 26-30.
- Piano:** Measures 26-30. The right hand features a melodic line with trills and grace notes, while the left hand plays a rhythmic accompaniment. Dynamics include *f* and *p*.
- Cello/Double Bass:** Measures 26-30.

Fl.
Ob.
Clar.
Fag.
Cor.

p
pp
pp
pp

f
f
f
f
f

sempre stacc.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Ob.
Clar.
Fag.

sforzato

Q.w.

f *p* *f* *p* *f* *p*

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Clar.

Fag.

dim.

4

8

arco

pp

Vle.

arco

pp

Uno Violoncello.

arco

pp

Cb.

19

Fl.

Op.

Clar.

Fag.

p

dolce

p dolce

pdol.

3

5

arco

pp

pizz.

Musical score for the first system of "L'Espresso" by Maurice Strakosky. The score is in 2/4 time and B-flat major. It features a piano introduction with a "cresc." marking. The first system includes staves for Violins I and II, Violas, Cellos, and Double Basses. The second system includes staves for Flutes, Oboes, Clarinets, Bassoons, and a "Tutti Vleelli." section. The third system includes staves for Horns, Trumpets, and a "piano leggermente" section. The fourth system includes staves for Percussion, Strings, and a "pizz." section.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score is divided into several systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The second system includes staves for brass (Trumpets, Trombones, Horns) and percussion (Timpani). The third system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The fourth system includes staves for brass (Trumpets, Trombones, Horns) and percussion (Timpani). The score includes various dynamic markings, such as 'cresc.' (crescendo) and 'arco' (arco). There is a section marked 'Tutti' in the bottom right corner. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score is divided into several systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The second system includes staves for brass (Trumpets, Trombones, Horns) and percussion (Timpani). The third system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The fourth system includes staves for brass (Trumpets, Trombones, Horns) and percussion (Timpani). The score includes various dynamic markings, such as 'cresc.' (crescendo) and 'arco' (arco). There is a section marked 'Tutti' in the bottom right corner.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of musical notation for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Schubert. The score is organized into three systems, each consisting of five staves. The first system begins with a series of chords in the upper staves and a bass line featuring triplets. The second system introduces a more complex piano part with triplets and a grand staff with a treble and bass line. The third system continues the piano part with triplets and a grand staff with a treble and bass line. The score includes various musical notations such as notes, rests, and dynamic markings like "ff".

[illegible]

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl. *f* *p*

Ob. *f* *p*

Clar. *f* *p*

Fag. *f* *p*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *dim.* *p più p* *pp*

cresc. *dim.* *p più p* *pp*

cresc. *dim.* *p più p* *pp*

cresc. *dim.* *p più p* *pp*

cresc. *dim.* *pp*

pp

pp

pp

pp

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

pp

pp

p dolce

tr

tr

pp

pizz.

pizz.

pizz.

pizz.

pizz.

arco

arco

pp

Fl.

Clar.

Fag.

p dolce

p dolce

arco

pizz.

pizz.

arco

19

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl.
Ob.
Clar.
Fag.

p dolce

leggermente

pizz.
arco

Ob.
Clar.
Fag.

pizz.
arco

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This page of the musical score for Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" features the following parts and measures:

- Flute (Fl.):** Measures 1-4, featuring a melodic line with a slur over measures 2-3.
- Oboe (Ob.):** Measures 1-4, featuring a melodic line with a slur over measures 2-3.
- Clarinet (Clar.):** Measures 1-4, featuring a melodic line with a slur over measures 2-3.
- Bassoon (Fag.):** Measures 1-4, featuring a melodic line with a slur over measures 2-3.
- Piano (P):** Measures 1-4, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes.
- Violin I (Vln. I):** Measures 1-4, featuring a melodic line with a slur over measures 2-3.
- Violin II (Vln. II):** Measures 1-4, featuring a melodic line with a slur over measures 2-3.
- Viola (Vla.):** Measures 1-4, featuring a melodic line with a slur over measures 2-3.
- Cello (Vcl.):** Measures 1-4, featuring a melodic line with a slur over measures 2-3.
- Double Bass (Cb.):** Measures 1-4, featuring a melodic line with a slur over measures 2-3.

The score is written in Eb Major (three flats) and 2/2 time. The page number 27 is centered at the bottom.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This page of a musical score, likely from a 19th-century symphony, features a complex arrangement of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Fag.). The string section is represented by Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Kontrabass). The percussion section includes Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Tromb.), and Timpani (Timp.). The score is written in 3/4 time and B-flat major. The music is characterized by rapid sixteenth-note passages in the strings and woodwinds, and a prominent timpani part. The page is numbered 8 at the bottom right.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The musical score is for Piano Concerto No. 5 in E-flat Major, Op. 73 "Emperor" by Franz Schubert. It is written for piano and orchestra. The score is in E-flat major and 2/4 time. The piano part is written for grand staff (treble and bass clef). The orchestra includes strings, woodwinds, and brass. The score is divided into three systems. The first system shows the piano playing a series of chords and the orchestra playing a rhythmic pattern. The second system shows the piano playing a more complex melody and the orchestra playing a rhythmic pattern. The third system shows the piano playing a series of chords and the orchestra playing a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: The piano part begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The orchestra plays a rhythmic pattern in the strings. The dynamic marking is *p*.

System 2: The piano part continues with a more complex melody in the right hand and a rhythmic pattern in the left hand. The orchestra plays a rhythmic pattern in the strings. The dynamic marking is *f*. The score includes the instruction *sempre stacc.* and *ten.*

System 3: The piano part continues with a series of chords in the right hand and a rhythmic pattern in the left hand. The orchestra plays a rhythmic pattern in the strings. The dynamic marking is *f*. The score includes the instruction *Fag.* and *ten.*

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

sempre più piano

dim.

sempre più piano

sp

sp

p

p

pp

espressivo

cresc.

sempre più piano

sempre più piano

ten.

p dim.

pp

p dim.

p dim.

pp

pp

sempre più piano

dim.

pp

Clar.

Fag.

tr.

cresc.

pp legato

pp legato

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This musical score page for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" features the following elements:

- Instrumentation:** Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), and Piano.
- Staff Layout:** The score is arranged in three systems. The first system includes staves for Ob., Clar., and Cor. The second system includes staves for the Piano's right and left hands. The third system continues the Piano's parts.
- Key Signature and Time Signature:** The key signature is three flats (Eb Major), and the time signature is 2/2.
- Dynamic Markings:** *p cresc.*, *p*, *cresc.*, *tr*, *pp*, *dim.*, *più piano*, and *cresc.*
- Figural Indicators:** Triplet markings (3) are present in several passages.
- Performance Indicators:** Hairpins for crescendo and decrescendo, and a trill (tr) are used to guide the performer.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

[illegible]

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of a musical score for Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Schubert. The score is written for piano and orchestra. The piano part is shown in the lower staves, and the orchestral parts are in the upper staves. The key signature is three flats (Eb Major), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The second system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The third system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The fourth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The fifth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The sixth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The seventh system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The eighth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The ninth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The tenth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The eleventh system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The twelfth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The thirteenth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The fourteenth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The fifteenth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The sixteenth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The seventeenth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The eighteenth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The nineteenth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro". The twentieth system shows the piano part with a forte (f) dynamic and a tempo marking of "Allegro".

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, starting with a treble clef and a key signature of one flat (B-flat). The bass staff provides a harmonic accompaniment. The music is in 2/4 time. The score includes a series of eighth notes in the melody, with a '6' above the first measure and an '8' above the eighth measure. The melody ends with a double bar line. The bass staff continues with a series of eighth notes, also ending with a double bar line.

34

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

sempre pp

8. *sempre pp*

Clar.

Fag.

Cor.

sforzato

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Measures 1-4 of the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor". The score is written for piano and includes staves for the right and left hands of the piano, and staves for the right and left hands of the concertino. The key signature is Eb major (three flats). The tempo is marked "Allegro". The music features a complex rhythmic pattern in the piano right hand, with the concertino right hand playing a melodic line. The piano left hand provides a steady accompaniment.

Measures 5-8 of the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor". The score continues with the piano and concertino parts. The piano right hand features a series of chords and arpeggios, while the concertino right hand plays a melodic line. The piano left hand continues its accompaniment. The key signature remains Eb major.

Measures 9-12 of the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor". The score continues with the piano and concertino parts. The piano right hand features a series of chords and arpeggios, while the concertino right hand plays a melodic line. The piano left hand continues its accompaniment. The key signature remains Eb major.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

dim. *pp* *leggiermente*

pizz. *pp* pizz. *pp* pizz. *pp*

This system contains the first four measures of the piano part. The right hand features a rapid sixteenth-note scale in the first measure, followed by chords and single notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *dim.* and *pp leggiermente*. The piano is marked with *pp* and *pizz.* (pizzicato).

Clar. Fag. Vlc. Ch. Uno Vlc. *pp*

This system contains measures 5 through 8. The piano continues with its accompaniment. The woodwinds (Clarinet and Bassoon) and strings (Violins and Cellos) enter in measure 5. The first violin part is marked *pp*. The piano part includes a *pp* dynamic marking in measure 8.

p *p* *pp*

This system contains measures 9 through 12. The piano part features a melodic line in the right hand and a bass line in the left hand. The first violin part has a melodic line. The piano is marked with *p* and *pp*. A *pizz.* marking is present in the left hand of measure 12.

This page of a musical score is for a symphony, featuring woodwinds, strings, and piano. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'cresc.', 'pp', and 'ten.'. The instruments listed are Fl., Ob., Clar., Fag., Cor., Tr., Timp., and Piano.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Ob.
Clar.
Fag.
Cor.

8...

pizz.
p

Ob.
Clar.
Cor.

6

f

staccato

pizz.
p

pizz.
p

pizz.
p

p pizz.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Ob.
Clar.
Fag.
Cor.

8

stacc.

p

f

p

f

8

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Ob.
Clar.
Fag.
Cor.

p
p
p

sforzato

p
p
p
p

sf
sf
sf
sf

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Ob.
Fag.

dim.
pp

p
pp
arco
pp
arco
pp
Vlc.
Cb.
Uno Violoncello
pp

Fl.
Ob.
Clar.
Fag.

p dolce
p
p dolce
p dolce

Al.
Al.
pp
pizz.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

[illegible]

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

[illegible]

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of musical notation for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Liszt. The score is written for piano and orchestra, featuring complex polyphonic textures and dynamic markings like "Piaff". The notation includes multiple staves for the piano and various instruments in the orchestra, with intricate rhythmic patterns and melodic lines. The key signature is three flats (Eb Major), and the time signature is 2/4. The score is divided into systems, with the piano part often playing a more active role than the orchestra in this piece. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

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

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This musical score page contains six systems of music for Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor".

- System 1:** Features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes triplets and sixteenth-note patterns.
- System 2:** Continues the piano introduction with more complex melodic and harmonic textures.
- System 3:** Includes a section marked *tr. bl. m.* (trumpet and blower) and *dim.* (diminuendo). The piano part is marked *pp leggiermente* (pianissimo, lightly).
- System 4:** Labeled *Cor.* (Cornet), this system shows the entry of the cornet with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.
- System 5:** The piano part is marked *pizz.* (pizzicato) and *p* (piano). It features a rhythmic accompaniment of eighth notes.
- System 6:** Continues the piano accompaniment with a melodic line in the right hand.

Fl.
Clar.
Fag.
Cor.

ppp
ppp
ppp

rit.

Violin I

ppp *leggermente*

Violin II

pp *sempre*

legato *ppp*

[illegible]

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl.
Ob.
Cl.
Fag.

cresc.
cresc.
cresc.
cresc.
cresc.

sempre f
cresc.
cresc.
cresc.
cresc.

ff
p
p
p

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl.
Ob.
Clar.
Fag.
Cor.
Tr.
Timp.

f
sf
dim.
dim.
dim.
dim.

8
* $\text{♩} \omega$
* $\text{♩} \omega$
* $\text{♩} \omega$
* $\text{♩} \omega$
* $\text{♩} \omega$
* $\text{♩} \omega$

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl.
Clar.
Fag.
p
8
p
5
5
5
5
più piano
* 2.
* 2.
*
p
p
p
p
più piano
più piano
più piano
più piano
più piano
Fl.
Ob.
Clar.
Fag.
Cor.
8
p
dim.
2.
f
f
f
f

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

sempre p

pizz.

più piano

pp

Ossia più facile.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This page of a musical score is for a symphony orchestra, featuring staves for Cor (Cor Anglais), Clarinet, and various string sections. The score includes complex rhythmic patterns, dynamic markings like "leggermente", "cresc.", and "arco", and a key signature of two flats.

The top system includes staves for Cor (Cor Anglais), Clarinet, and various string sections. The Cor part is marked "leggermente". The Clarinet part is marked "cresc.". The string parts are marked "arco" and "cresc.". The bottom system includes staves for Cor (Cor Anglais), Clarinet, and various string sections. The Cor part is marked "cresc.". The Clarinet part is marked "cresc.". The string parts are marked "arco" and "cresc.". The bottom system includes staves for Cor (Cor Anglais), Clarinet, and various string sections. The Cor part is marked "cresc.". The Clarinet part is marked "cresc.". The string parts are marked "arco" and "cresc.".

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Adagio un poco mosso.

Adagio un poco mosso.

Flauti.
Oboi.
Clarineti in A.
Fagotti.
Corni in D.
Trombe in Es.
Timpani in Es. B.

Pianoforte .

Violino I. con sordino
Violino II. con sordino
Viola. pizz.
Bassi. arco

cresc. -
cresc. -
cresc. -
cresc. - f

Fl.
Clar. dim.
Fag. dim. p

pizz. arco

pp espressivo

dim. p f p p f p

[illegible]

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Ob.
Fag.
Cor.
Muta in Es.
cresc.
p
cresc.
f
cresc.
f
arco
cresc.
f
cresc.
f
cresc.
f
cresc.
f
dim.
cresc.
tr
p
p
p
p
cantabile
pizz.
pizz.
pizz.
pizz.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl.
Clar.
Fag.

p
p
p

cresc.

dim. *p*
dim. *p*
dim. *p*

molto legato *cresc.*

arco *f* *arco* *3* *3* *3* *3* *dim.* *p* *pizz.* *pizz.* *pizz.*

The image displays a page of a musical score for Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Schubert. The score is written for Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), and Piano. The key signature is three flats (Eb Major), and the time signature is 2/4. The score is divided into four systems. The first system shows the Flute, Clarinet, and Bassoon parts, with the Piano part below them. The Piano part features a complex rhythmic pattern with triplets and a crescendo. The second system continues the Piano part with a forte (f) dynamic and a crescendo. The third system shows the Flute, Clarinet, and Bassoon parts with a decrescendo (dim.) and piano (p) dynamic, and the Piano part with a forte (f) dynamic and a crescendo. The fourth system shows the Flute, Clarinet, and Bassoon parts with a decrescendo (dim.) and piano (p) dynamic, and the Piano part with a forte (f) dynamic and a crescendo. The Piano part includes complex rhythmic patterns and triplets.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This musical score is for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Liszt. The score is written for a piano and orchestra. The piano part is in the upper staves, and the orchestra is in the lower staves. The key signature is three flats (Eb Major), and the time signature is 2/4. The score is divided into four systems. The first system shows the piano playing a series of chords, with dynamics *p* and *dim.* indicated. The second system shows the piano playing a series of chords, with dynamics *cresc.* and *dolce* indicated. The third system shows the piano playing a series of chords, with dynamics *arco* and *p* indicated. The fourth system shows the piano playing a series of chords, with dynamics *arco* and *p* indicated. The orchestra part is in the lower staves, and it consists of strings and woodwinds. The strings play a series of chords, and the woodwinds play a series of chords. The score is written in a standard musical notation, with notes, rests, and dynamic markings.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

musical score for Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor", page 6. The score is in E-flat major (three sharps) and 2/4 time. It features a piano and orchestra. The piano part has a complex, rhythmic melody with many sixteenth and thirty-second notes. The orchestra part consists of strings and woodwinds playing a steady, rhythmic accompaniment. The score is divided into four systems, each with four staves. The first system shows the piano and orchestra parts. The second system shows the piano and orchestra parts. The third system shows the piano and orchestra parts. The fourth system shows the piano and orchestra parts. The score includes dynamic markings such as "cresc." and "dim.".

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

[illegible]

NB. Semplice poco tenuto.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

RONDO.

Fl. Allegro.

First system of the Rondo section, measures 1-8. The score includes staves for Oboe (Ob.), Clarinet in B (Clar. in B.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr.), and Timpani (Timp.). The Horn part is marked *sempre pp* and features a melodic line with slurs. The other instruments are mostly silent in this section.

Allegro.

Second system of the Rondo section, measures 9-16. This system features a complex piano accompaniment with rapid sixteenth-note patterns in both hands. Dynamics include *p*, *sf*, and *espress*. The tempo marking *Allegro.* is present.

Allegro.

Third system of the Rondo section, measures 17-24. This system includes staves for the Horn (Cor.) and Cymbals (Cim.). Both are marked *senza sordino* (without mutes). The Horn part has a melodic line with slurs. The Cymbals are silent.

Cor.

Fourth system of the Rondo section, measures 25-32. This system features a complex piano accompaniment with rapid sixteenth-note patterns in both hands. Dynamics include *sf* and *cresc.*. The tempo marking *Allegro.* is present.

Mit Nachdruck.

Fifth system of the Rondo section, measures 33-40. This system includes staves for the Horn (Cor.), Cymbals (Cim.), and Violins (Vle.). The Horn and Cymbals are marked *pizz.* (pizzicato). The Violins are marked *arco* (arco) and *p*. The piano accompaniment continues with rapid sixteenth-note patterns. Dynamics include *p*, *cresc.*, and *sf*.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of musical notation for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Schubert. The score is arranged in two systems, each containing staves for Piano (P), Violin (Vlc.), and Cello (Cb.). The key signature is three flats (Eb major). The score features complex piano textures with many chords and arpeggios, and violin/cello parts with various ornaments and trills. The word "arco" is written above the violin staff in the first system. The score is written in a standard musical notation with treble and bass clefs, and various musical symbols like notes, rests, and ornaments.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This image displays a page of musical notation for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor". The score is written for piano and includes staves for the right and left hands of the piano, as well as staves for the right and left hands of the concertino (flute, oboe, and bassoon). The music is in 2/2 time and features a variety of musical elements, including chords, arpeggios, and melodic lines. The notation is complex, with many notes and rests, and includes dynamic markings such as *f* (forte) and *sf* (sforzando). The score is arranged in three systems, with the piano part occupying the top two staves of each system and the concertino parts occupying the bottom two staves. The key signature is Eb major, and the tempo is marked *Allegro*.

This musical score is for the 'The Swan' scene from Tchaikovsky's Swan Lake. It features the Piano and Cor parts. The Piano part is written for grand piano and includes a variety of textures, from delicate arpeggios to dense, rapid sixteenth-note passages. The Cor part is written for a single horn and features a melodic line with a range of dynamics, from *pp* to *f*. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat).

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl.
Ob.
Clar.
Fag.
Cor.
Tr.
Timp.

p
cresc.
slacc.
poco ritard.
poco rit.
pizz.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of musical notation for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Schubert. The score is written for piano and orchestra. The piano part is shown in the upper staves, featuring a melody marked *dolce* and a bass line with a steady eighth-note accompaniment. The orchestral parts, including strings and woodwinds, are shown in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings like *dolce*, *p*, *cresc.*, and *arco*. The key signature is Eb Major, and the time signature is 2/4. The page number 6 is visible at the bottom.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Cor. *poco ritard. a tempo*

pp

dim. *p. poco ritard.* *a tempo* *f* *p*

tr

espressivo *Mit Nachdruck.*

cresc. *Mit Nachdruck.*

pizz. *arco* *pp* *arco* *pp* *arco* *pp* *arco* *pp*

leggiamente

pp *pp* *pp* *arco*

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The top system features a piano (p) and a celeste (ff) playing a melody. The bottom system features a piano (pp) and a celeste (ff) playing a melody. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The score is written for a single voice and piano accompaniment. The piano introduction consists of a series of chords and arpeggios. The vocal melody is a simple, catchy tune. The piano accompaniment provides a harmonic foundation for the vocal melody.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

8

pp

pizz.

sempre forte

sempre f

arco

p

Vlc.

p arco

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl.
Ob.
Clar.
Fag.
Cor.

pp

f arco

Cor.
sempre pp

pizz.
p

pp arco
pp arco
pp arco

pp

sempre *pp*

8

sempre *pp*

Fl.

Ob.

Clar.

Fag.

Cor.

Tr.

div.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Ob.
Fag.
pp
pp
pizz.
p
pizz.
p
pizz.
p
pizz.
p
8
sempre legato e pp
arco
ppp
arco
ppp
arco
ppp
arco
ppp
8
tr.
8

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of musical notation for the Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Liszt. The score is arranged in five systems. The first system shows the piano introduction with complex arpeggiated figures in the right hand and chords in the left hand. The second system continues the piano part. The third system introduces the woodwinds: Flute (Fl.), Oboe (Ob.), and Bassoon (Fag.), along with a Violoncello (Vlc.) part. The fourth and fifth systems continue the orchestration, featuring the piano and woodwinds. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'pizz.' (pizzicato).

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This image shows a page of a musical score, likely for a symphony. The score is written in a major key with a 4/4 time signature. It features multiple staves for various instruments, including strings, woodwinds, and brass. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as 'p' (piano) and 'ff' (fortissimo) are present, along with articulation marks like 'arco' and 'pizz.' (pizzicato). The score is arranged in a standard format with staves grouped by instrument family.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The musical score is presented in four systems, each containing five staves. The first system shows the piano introduction with a 'sempre forte' marking. The second system features a piano solo with 'dim.' and 'cresc.' markings. The third system includes a cor part and piano accompaniment. The fourth system continues the piano solo with an 'espressivo' marking.

sempre forte

dim. *sf.* *p* *cresc.* *f*

pizz. *p*

Cor. *p* *f* *p* *ff*

espressivo

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, strings, and percussion. The top system features Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Cor Anglais (Cor.). The middle system includes Violin (Vc.), Viola (Vla.), and Violoncello (Vcl.). The bottom system features Trumpet (Tr.), Trombone (Timp.), and Cymbal (Cb.). The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'pizz.'. The score is written in a standard musical notation style, with staves for each instrument and a key signature of one flat. The page is numbered 7 in the bottom right corner.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This image displays a page of a musical score for Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor". The score is written for piano and includes staves for the right and left hands of the piano, as well as staves for the right and left hands of the concertino (flute, oboe, and bassoon). The music is in 2/2 time and features a variety of musical notations, including chords, arpeggios, and melodic lines. The score is organized into systems, with each system containing staves for the piano and the concertino. The page number 17 is visible at the bottom.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The musical score is presented in three systems. Each system consists of three staves: Piano (P), Violin (V), and Cello/Double Bass (Cb/B). The key signature is three flats (Eb major). The score is written in 2/4 time. The first system shows the Piano and Violin parts with intricate textures. The second system features a prominent Cello/Double Bass part with a series of triplets. The third system continues the Piano and Violin parts with further rhythmic complexity. Dynamic markings such as 'f' (forte) and 'sf' (sforzando) are used throughout the score.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The instruments listed on the left are Cor. (Cor Anglais), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Cornet), Fl. (Flute), and piano (piano). The piano part is written for a grand piano with a right and left hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo), 'dim.' (diminuendo), 'dol.' (ad libitum), 'cresc' (crescendo), and 'stacc.' (staccato). There are also markings for '1 2' and '3' indicating different endings or measures. The score is divided into systems, with each system containing staves for the woodwinds, brass, and piano. The first system shows the Cor. and piano parts. The second system shows the Ob., Clar., Fag., and Cor. parts. The third system shows the Fl. and piano parts. The fourth system shows the Ob., Clar., Fag., and Cor. parts. The fifth system shows the piano part. The sixth system shows the piano part. The seventh system shows the piano part. The eighth system shows the piano part. The ninth system shows the piano part. The tenth system shows the piano part. The eleventh system shows the piano part. The twelfth system shows the piano part. The thirteenth system shows the piano part. The fourteenth system shows the piano part. The fifteenth system shows the piano part. The sixteenth system shows the piano part. The seventeenth system shows the piano part. The eighteenth system shows the piano part. The nineteenth system shows the piano part. The twentieth system shows the piano part. The twenty-first system shows the piano part. The twenty-second system shows the piano part. The twenty-third system shows the piano part. The twenty-fourth system shows the piano part. The twenty-fifth system shows the piano part. The twenty-sixth system shows the piano part. The twenty-seventh system shows the piano part. The twenty-eighth system shows the piano part. The twenty-ninth system shows the piano part. The thirtieth system shows the piano part. The thirty-first system shows the piano part. The thirty-second system shows the piano part. The thirty-third system shows the piano part. The thirty-fourth system shows the piano part. The thirty-fifth system shows the piano part. The thirty-sixth system shows the piano part. The thirty-seventh system shows the piano part. The thirty-eighth system shows the piano part. The thirty-ninth system shows the piano part. The fortieth system shows the piano part. The forty-first system shows the piano part. The forty-second system shows the piano part. The forty-third system shows the piano part. The forty-fourth system shows the piano part. The forty-fifth system shows the piano part. The forty-sixth system shows the piano part. The forty-seventh system shows the piano part. The forty-eighth system shows the piano part. The forty-ninth system shows the piano part. The fiftieth system shows the piano part. The fifty-first system shows the piano part. The fifty-second system shows the piano part. The fifty-third system shows the piano part. The fifty-fourth system shows the piano part. The fifty-fifth system shows the piano part. The fifty-sixth system shows the piano part. The fifty-seventh system shows the piano part. The fifty-eighth system shows the piano part. The fifty-ninth system shows the piano part. The sixtieth system shows the piano part. The sixty-first system shows the piano part. The sixty-second system shows the piano part. The sixty-third system shows the piano part. The sixty-fourth system shows the piano part. The sixty-fifth system shows the piano part. The sixty-sixth system shows the piano part. The sixty-seventh system shows the piano part. The sixty-eighth system shows the piano part. The sixty-ninth system shows the piano part. The seventieth system shows the piano part. The seventy-first system shows the piano part. The seventy-second system shows the piano part. The seventy-third system shows the piano part. The seventy-fourth system shows the piano part. The seventy-fifth system shows the piano part. The seventy-sixth system shows the piano part. The seventy-seventh system shows the piano part. The seventy-eighth system shows the piano part. The seventy-ninth system shows the piano part. The eightieth system shows the piano part. The eighty-first system shows the piano part. The eighty-second system shows the piano part. The eighty-third system shows the piano part. The eighty-fourth system shows the piano part. The eighty-fifth system shows the piano part. The eighty-sixth system shows the piano part. The eighty-seventh system shows the piano part. The eighty-eighth system shows the piano part. The eighty-ninth system shows the piano part. The ninetieth system shows the piano part. The ninety-first system shows the piano part. The ninety-second system shows the piano part. The ninety-third system shows the piano part. The ninety-fourth system shows the piano part. The ninety-fifth system shows the piano part. The ninety-sixth system shows the piano part. The ninety-seventh system shows the piano part. The ninety-eighth system shows the piano part. The ninety-ninth system shows the piano part. The hundredth system shows the piano part.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl. *poco ritard.* *poco ritard.*

Ob.

Clar.

Fag.

Cor.

Tr.

Timp.

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

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

dolce

pizz. *p*

dolce *p*

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

8

cresc.

mf

cresc.

cresc.

cresc.

cresc.

arco

cresc.

arco

cresc.

8

Fl.

Ob.

Clar.

Fag.

Cor.

Tr.

Timp.

dim.

mf

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of a musical score for Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Schubert. The score is arranged in three systems, each containing five staves. The first system shows the piano and orchestra. The second system includes the piano, orchestra, and a solo violin part. The third system continues the piano and orchestra parts. The score includes various musical notations such as notes, rests, and dynamic markings like "espressivo", "Mit Nachdruck", "cresc.", and "p".

Key markings and features include:

- First System:** Piano and orchestra parts. The piano part features a prominent melodic line in the right hand.
- Second System:** Includes a solo violin part (Vlc.) with a melodic line. The piano part continues with a rhythmic accompaniment. Markings include "espressivo" and "Mit Nachdruck".
- Third System:** Continues the piano and orchestra parts. The piano part features a melodic line in the right hand. Markings include "cresc." and "p".

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of musical notation for the Piano Concerto No. 5 in E-flat Major, Op. 73, commonly known as the "Emperor" Concerto, by Franz Schubert. The score is presented in five systems, each containing multiple staves. The first system shows the piano and string parts. The second system introduces the violin and cello parts. The third system continues the piano and string parts. The fourth system shows the piano and string parts. The fifth system continues the piano and string parts. The score is in E-flat major and 2/4 time.

Key features of the notation include:

- First System:** Piano and string parts. The piano part features a series of chords in the right hand and a melodic line in the left hand. The string parts provide harmonic support.
- Second System:** Introduction of the violin and cello parts. The violin part is marked "div." (divisi) and the cello part is marked "Cb.". Both parts play a series of chords in the right hand and a melodic line in the left hand.
- Third System:** Continuation of the piano and string parts. The piano part features a series of chords in the right hand and a melodic line in the left hand. The string parts provide harmonic support.
- Fourth System:** Continuation of the piano and string parts. The piano part features a series of chords in the right hand and a melodic line in the left hand. The string parts provide harmonic support.
- Fifth System:** Continuation of the piano and string parts. The piano part features a series of chords in the right hand and a melodic line in the left hand. The string parts provide harmonic support.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of musical notation for the Piano Concerto No. 5 in E-flat Major, Op. 73, commonly known as the "Emperor" Concerto, by Franz Liszt. The score is arranged in a multi-staff format, typical of orchestral and piano concertos. The top system includes staves for the piano (right and left hands) and the first section of the orchestra (strings). The piano part is characterized by a driving, rhythmic pattern in the right hand, often referred to as the "Emperor's march" rhythm. The left hand provides a more melodic and harmonic support. The orchestral part features woodwinds (oboe, clarinet, cor) and brass instruments, which play a variety of melodic and harmonic roles. The score is written in E-flat major and 2/4 time. The page number 24 is visible at the bottom center.

Ob.
Clar.
Cor.

8

pizz.

p

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page of a musical score for Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor" by Franz Liszt. The score is arranged in two systems. The first system contains the piano introduction and the first five measures of the piano solo. The piano part is written in E-flat major and 2/4 time. The right hand features a complex, rhythmic melody, while the left hand provides a dense, arpeggiated accompaniment. The orchestral part includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr.), and Timpani (Timp.). The second system contains measures 6 through 16. The piano part continues with the same complex, rhythmic melody and arpeggiated accompaniment. The orchestral part includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Timpani. The score is written in E-flat major and 2/4 time. The piano part is marked with a forte (f) dynamic, and the orchestral part is marked with a piano (p) dynamic. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Ob.
Clar.
Cor.

8

2.

2.

4 1 4 2

1 4

Ob.
Clar.
Fag.
Cor.

8

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

Fl.
Ob.
Clar.
Fag.
Cor.
Tr.
Timp.

pp

f *arco*

Timp. *sempre pp*

sempre dim.

Piano Concerto No. 5 in Eb Major, Op. 73 "Emperor"

The image displays a page from a musical score for the opera 'L'Alcova' by Georges Bizet. The score is written for a full orchestra and vocal soloists. The tempo markings are 'Adagio' and 'Piu allegro.' The key signature is one flat (B-flat major or D minor). The vocal parts are for Soprano, Alto, Tenor, and Bass. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.), and Timpani (Timp.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'pp' (pianissimo) and 'f' (forte). The lyrics 'ri - tar - dando' are visible under the vocal lines.

Violin I

Ludwig van Beethoven

Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

Allegro.

a tempo Tutti.

Musical score for Violin I, Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor" by Ludwig van Beethoven. The score is in 3/4 time and E-flat major. It begins with a tempo marking of **Allegro.** and a performance instruction of **a tempo Tutti.** The score includes various dynamics such as *ff*, *f*, *p*, *pp*, *cresc.*, and *dim.*, as well as articulations like *pizz.* and *f arco*. The score is divided into measures, with measure numbers 10, 18, 28, 35, 40, 46, 52, 58, 65, 70, 79, and 91 marked. The score includes entries for Clarinet (Clar.), Piccolo (Pfrte.), Cor Anglais (Cor.), Flute (Fl.), and Oboe (Ob.). The score concludes with a *cresc.* marking and a *f* dynamic.

Beethoven — Piano Concerto No. 5

2

VIOLINO I.

102 Fl. Solo. Pianof. *p pizz.* arco

113

121 Tutti. D Solo. Fag. *p*

135 Fl. Fag. Pianof. *f* 1 2

144 8 3 4 5 *pp pizz.* *dim.*

151 Pianof. 1 2 3 4 5

160 6 7 8 Tutti E *f arco*

166 *ten.* *sf* *ten.* *sf* Solo. Ob. *p*

173 Ob. *pp* *f* *pizz.*

184 Pffe. 3

193 Clar. *f* *p* *f* *p* arco *pp*

VIOLINO I.

206 **F** Fl. Clar. *pizz.* *cresc.* *p* 1 2 3

220 1 *arco* *cresc.* *f* **Tutti.**

228

233 *ff* **G** *p*

241 *cresc.* *f*

248 *ff* *p* *cresc.* *f*

257 Fl. Solo. Pfte. Fl. *cresc.* *dim.* *pp* *pp* 1 2 3 4 5 6

271 *pizz.* Cl. *arco* Fag. Fl. 1 2 3

281 Ob. Cl. Fag. Fl. Ob. 3 1 2 3

290

299 Cor. **H Tutti.** Fl. *f* *f* *f* *f* Solo. Pfte.

Beethoven — Piano Concerto No. 5

4

VIOLINO I.

309 *ten.* *p* *fp* *ten.* *fp* *ten.*

316 *fp* *ten.* *fp* *ten.*

324 *ten.* *1* *sempre più p* *p dim.* *pp* *Clar.* *1* *2*

338 *Ob.* *1* *2* *3* *Cor.* *Viola.* *3*

351 *4* *5* *Tutti. cresc.* *6* *7* *V. II. cresc.* *8* *f*

357 *3* *3* *3* *3* *I* *Solo. 2* *2* *2* *f* *ff* *f* *f* *Cadenza.*

369 *Tutti.* *f* *3* *3* *3* *3* *Cl.* *1* *2* *Pfte.* *tr* *tr* *tr* *Solo. p*

379 *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *K* *pp*

397 *3* *8* *f* *Pfte.* *5* *8* *pp* *pizz.* *dim.*

407 *6* *7* *8* *Tutti.* *f* *arco*

421 *L* *ten.* *f* *ten.* *f*

427 *Ob.* *Solo. p* *pp* *f* *p pizz.*

VIOLINO I.

438

448

459

474

481

489

514

524

531

543

554

568

Ob.

Fl.

Pianof.

Clar.

M

1 2 3

cresc.

ppizz.

Ob.

arco

cresc.

Tutti.

Solo. 16

Pfte. 17 18 19

p pizz.

arco pp sempre

Tutti.

Solo.

Pianof.

Tutti.

Solo. p

cresc.

cresc.

f

Ob.

dim.

Fl.

p

più p

f

1

2

pizz.

1

1

1

arco

cresc.

cresc.

f

più f

ff

VIOLINO I.

Adagio un poco mosso.

Tutti.
con sordino

p *cresc.*

9 *f* *dim. p* *f* *p* **Solo.**

21 **Pianof.** **Tutti.** **P Solo.** *Ob.* *pizz.* *Pfte.* *Cor.*

31 **Tutti.** **Solo.** *Pfte.* *cresc. f* *1* *dim.* *2*

38 *p* *3* *4* *tr*

43 *pizz.*

51 **Tutti.** **Solo.** *f arco* *dim. p* *pizz.* **Pianof** *1* *2*

59 *3* **P arco** **Q**

64

70 *cresc.* *dim.* *pp*

76 *pizz.* *fag.* *Cor.* *p* **attacca il Rondo.**

RONDO.
Allegro.**VIOLINO I.**

Solo. Piano.
senza sordino
1 *ff* 2 *p* 3 *ff* 4 *p* 5 *ff* 6 *p* 7 *ff* 8

9 *pizz.* *cresc.* 1 *p* 2 *cresc.* **Tutti. V. II.** 3 *arco*

17 *sf* 2 *tr* *sf*

23 *tr* 3

29 *sf* *sf* *sf*

35 *sf* *sf* *Solo.* *Pft.*

43 1 2 3 4 5 *dim.*

48 6 *Pfte.* 7 *dol.* 8 9 10 11 *p* 1 1 *ff* 2 **Fag.**

59 3 *Clar.* **Tutti.** 4 *ff* 5 *f*

65 *Pfte.* *p* *Solo.* *poco rit.* *f* *poco rit.* *p* *p*

76 *cresc.* *f*

VIOLINO I.

87 *Pfte.* 1 2 3 4 5 6 7 8 9 10 11 12 13 *dim.*

93 *p poco rit.* *S* *a tempo* 9 10 11 12 13

100 *Tutti. arco* 15 *Pf.* 16 *pizz.* *pp*

108 *Solo.* *pp* *Pf.*

116 *Tutti.* *p* *f* *sf*

123 *Fl.* *p* *Pfte.* *Solo.* *f* 1 2 3

130 4 5 6 7 8 9 *dim.*

136 8 10 *piu p* *pizz.*

144 *Pff.* *Viola.* *Pff.* *V. II.* *Pff.* *Viola.* *V. II.* *p*

152 *Pff.* *Tutti. arco* *f* *sf* *sf*

159 *Solo.* *Cor.* *pp pizz.* *arco pp*

Viola.

VIOLINO I.

168 Pfte. V. II.

175 Pfte. Viola. V. II. Viola.

181 **Tutti.** *f* *sf* *sf* Ob. **Solo.** *p pizz.*

190 *arco* *ppp*

198 Pft. Viola. V. II. *p*

204 Viola. V. II. *p* *U Tutti.* *f* *bassa*

209 *sf* *sf* *p Solo.* Viola.

217 Ob. *simile*

226 Ob. Pfte. *sempre f* 1 2 3 4 5 6 7

237 *p*

245 *f* 2 3 4 5 *ff* 6 7 8

VIOLINO I.

253

1

[illegible]

Ludwig van Beethoven

Violin II

Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

VIOLINO II.

Allegro. **a tempo** **Tutti.**

ff *ff* *ff* *Pfte.* *pizz.* *f* *arco* *sf*

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

19 **A** *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

29 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

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

39 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

44 *p* *p* *p* *p* *p* *p* *p* *p*

49 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

55 **B** *cresc.* *f* *f* *f* *f* *f* *f* *f*

63 *3* *3* *3* *3* *3* *3* *3* *3*

68 *3* *3* *3* *3* *3* *3* *3* *3*

71 *ff* *p* *p* *p* *p* *p* *p* *p*

Beethoven — Piano Concerto No. 5

VIOLINO II.

2

79 *cresc. f*

88 *f dim. pizz.*

97 *arco* 2 Solo. 1 2 *p pizz.*

111 *arco* 4 *Tutti. f*

127 3 13 *pizz. pp*

153 8 *Tutti. E f arco*

167 *ten. f* *ten. f* Solo. *p pp*

174 1 *f p pizz.* 1

185 1 1

195 5 *F pp* 3 *arco*

212 *cresc. p* 1 1 *arco* *pizz.* *cresc.*

224 *Tutti. f*

232

236 *G* *p* *cresc.*

247 *f* *ff* *p*

252

256 *cresc.* *f* *Solo pp* *pp* *pizz*

272 *arco*

289

301 *H Tutti.* *f* *f* *f* *f* *f* *Solo. I* *p* *fp* *ten.*

314 *ten.* *fp* *ten.* *fp* *ten.* *fp*

327 *sempre più piano* *ten.* *p dim.* *pp*

342 *cresc.* *Tutti.*

356 *f* *ff* *Solo.*

Beethoven — Piano Concerto No. 5

VIOLINO II.

4

363 *f* 2 *Tutti.* *Cadenza* *f* *Solo* 2 1

378 *pp* *p* *K*

394 5 *pizz.* *pp*

409 8 *Tutti. L* *f arco*

424 *ten.* *sf* *ten.* *sf* *Solo.* *p* *pp*

431 1 *f* *p pizz.*

441 1

451 1 *arco* *pp*

463 *M* *f* 3 *cresc.* *pizz.* *p* 1

477 1 *arco* *Tutti.* *f*

487 *cresc.* *Solo.* 19

513 *N* *pp pizz.* 5 *Tutti. arco* *f*

528 2 *Tutti.* *Solo.* *f* 1 *Solo.* *p* *cresc.* *cresc.* *f* 0

VIOLINO II.

541 *più piano*
dim. - - - p

551 *pizz.*

569 *cresc. f*
arco *più f* *ff*

Adagio
un poco mosso. *con sordino* **Tutti.** *cresc.*

9 *dim. p* *f* *p* **Solo.**

20 **Tutti.** *pp* *cresc.* **P** **Solo. 1** *pizz.* *p*

31 **Tutti.** *arco* *f* **Solo.** *p* *cresc.*

41 *pizz.*

48 **Tutti.** *arco* *dim. p* *pizz.* *f* **Solo.**

56 *3* *Q* *p* *arco*

64

69 *dim.* *cresc.*

74 *pp* *2* *pizz. p* *attacca il Rondo.*

VIOLINO II.

RONDO.

Allegro.

10 *senza sordino.* 1 **Tutti.**

Solo. *pizz.* *p arco cresc.*

18 *f*

25 *f*

29 *f*

34 *R*

39 **Solo.** 11 1 *p*

56 5 **Tutti.** **Solo.** 1 *poco rit.*

67 1 1 *poco rit.* *p* *p* *cresc.* 6 1 *poco ritard.*

80 *f*

94 **S** 10 *pizz.* 1 **Tutti.** *arco* **Solo.** 5 *pp*

a tempo *pp*

116 1 **Tutti.** *f* *f*

124 **Solo.** 1 10 *pizz.* *f*

Beethoven — Piano Concerto No. 5

VIOLINO II.

7

143 *1* *3* *2 T Tutti.*
p arco *p* *f*

155 *1 1*
Solo.

162 *arco*
p pizz. *pp*

170 *1* *3* *2*

181 *Tutti.*
ff *sf* *sf* *ff* *Solo* *1 1*

189 *p pizz.* *arco* *ppp* *1* *2*

196 *3* *4* *5* *1* *3*
p

205 *2 U Tutti.* *Solo.* *1*
p *sf* *sf* *p*

214 *simile*

220 *2* *2*

229 *7*
p

241 *11 pizz.* *1*

259 **Tutti.** *p* *cresc.* *f* **V** *arco* *sf*

266 *sf*

272 *sf* *sf*

277 *sf*

284 *sf* **Solo.** 11 1 7 *p*

309 **Tutti.** *f* **Solo.** 1 1 1 *poco rit.* *f* *poco rit.* *p* *p*

321 *cresc.* *f* 8

342 **Tutti.** *f* **Solo.** 1 *f* **Tutti.** *f* **Solo.** 1 *f* **Tutti.** *f*

352 **Solo.** 1 *f* **Tutti.** *p* *cresc.* *f*

360 *f*

367 **X** 1 14 **Tutti.** *f* **Solo.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 9

in B

Klarinette I

[illegible]

Beethoven — Piano Concerto No. 5

2

CLARINETTO I

218 *pp* *cresc.* *f* **Tutti**

228 *ff*

236 *p dolce* *cresc.*

245 *f* *ff* *f*

259 *p* *cresc.* *dim.* *p* *p dol.* *9* *3* *1*

278 *2* *2* *1*

293 *1* *1* *H_f Tutti*

304 *Solo* *27* *p* *p*

343 *13* *Tutti* *ff* *p* *f* *p* *f* *Cad. f* **Tutti**

370 *p dol.* *Solo* *p* *pp* *sempre*

383 *pp* *K₂* *p*

394 *1* *f* *13* *p*

420 *Tutti* *cresc. f* *f* *ff* *ff*

427 *Solo* *pp* *1* *1* *4* *p* *1* *p*

CLARINETTO I

443 *p* 1 9

463 *p dol.* *M* *cresc.* 6 *pp*

479 *Tutti* *cresc.* *f*

489 19 N8 *Solo* *ppp* *Tutti* *f*

527 2 *Tutti* *Solo* 1 *Solo* *p* *cresc.* 0 *f*

542 *dim.* *p* 2 *p*

554 *sempre p* *più p* *pp* *cresc.* 7

570 *f* *più f* *ff*

Adagio
un poco mosso **in A**

51 *Tutti* 8 *f* *dim.* *p* 3 *Solo* 11 P21 *p*

65 *cresc.* *cresc.* *dim.*

73 *pp* **in B** 3

RONDO
Allegro

15 *Solo* *f* *Tutti* *tr*

23 *tr*

[illegible]

Ludwig van Beethoven
Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

in B

Allegro

Klarinette II

ff ff ff a tempo **8** **Tutti** *f* *f* *p*

17 *f* *sf* *sf* *sf* **A** *sf* **1**

29 *sf* *sf*

36 *f* *sf* *dim.* *pp* **19** *cresc.* *f* **B**

63

70 *p dol.* **1**

78 *cresc.* *f* **2** **C** *ff*

89 *sf* *sf* *p* *p* **1** **1** *f*

100 *p* **Solo** *cresc.* *dim.* *p dim.* *pp* **12**

121 *p* **D Tutti** *f* **Solo** *cresc.* *f* **Tutti E**

166 *sf* *ten.* *sf* *ten.* *sf*

171 **Solo 34 F1** *p dol.* *cresc.* *cresc.* **12** **Tutti** *f* **8**

Beethoven — Piano Concerto No. 5

2

CLARINETTO II

234 *f* *ff* *p* *dol.* *G* *1*

242 *cresc.* *f* *ff* *2*

251 *f* *p* *Solo* *cresc.* *dim.* *4*

263 *p* *f* *37* *H Tutti*

307 *Solo* *27* *p* *2* *13* *Tutti* *f*

357 *I* *Solo* *ff* *p* *f* *p* *f* *Cad.*

369 *Tutti* *f* *p dol.* *Solo* *3*

380 *p* *pp* *sempre pp*

388 *K 2* *1*

398 *21* *Tutti L* *f*

424 *ten.* *sf* *ten.* *sf* *Solo* *13*

442 *p* *19* *p dol.* *M* *cresc.* *9* *pp*

CLARINETTO II

477 **2 Tutti** *f*

487 **Solo**

494 **19 N8** **1 Tutti** *f* **2 Tutti** **Solo** **1 Solo**
ppp

533 *p* *cresc.* *cresc.* *f* **0** **29** *cresc.* *f*

571 *più f* *ff*

(in A) **82** **RONDO** **Allegro in B**
Adagio **un poco mosso** **Solo 15** **Tutti** *f*

19

24

29 *f* *f* *f*

34 **R** *f* *f*

42 **Solo** **19 Tutti** *f* **Solo** **1** *poco rit.* *f* *poco rit.*

68 **1** **24** **1 S** **60 T Tutti** *poco* *ritard. a tempo* *f* *f* *f* **21** **Solo**

4

[illegible]

Piano Concerto No. 5 in E^b Major

Op. 73 "Emperor"

4

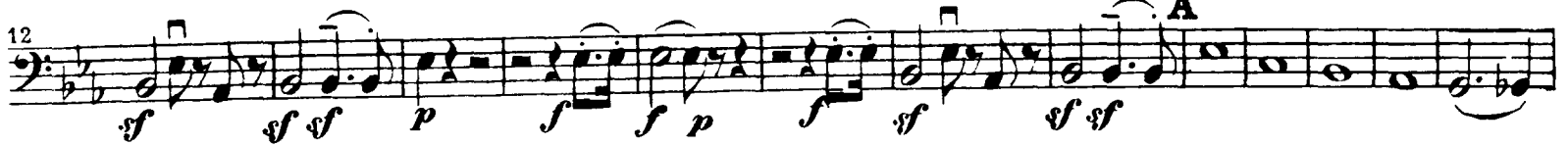
Violoncello & Bass

Ludwig van Beethoven

Allegro.

Basso.

a tempo Tutti.



Beethoven — Piano Concerto No. 5

2

VIOLONCELLI e BASSI.

104 **Solo.**

p pizz. 1 2 *arco* 4 *f*

123 **D Tutti.** **Solo.**

f *p*

140 **Uno Violoncello.** 1 2 3 4 5 6 7 8 **Tutti tutti Vle.**

f 13 *p* *pizz.* *f*

164 **E**

f *p* *ten.* *ten.*

170 **Solo.**

p *pp* *f* *pizz.*

182

f *p* *f* *p*

192

f *p* *f* *p*

202 **Uno Violoncello.** **F** **tutti Vle.**

arco *pp* 3 *cresc.* *arco* *pizz.* *p*

216 **Tutti.**

cresc. *f*

228

cresc. *f*

VIOLONCELLI e BASSI.

234 *ff* *p* *p* *cresc.*

246 *f* *ff* *ligato* *ligato* *p* *Solo.*

255 *f* *pp* *pp* *pizz.*

272 *arco* *2* *pizz.* *arco* *2* *pizz.* *arco* *2* *pizz.* *arco*
sempre pizz.

286 *arco*

301 **H Tutti.** *f* *f* *f* *f* *f* *p* *Solo.* *2* *1* *p*

315 *p* *p*

324 *3* *ten.* *3* *Violone. legato* *1* *2* *3* *4*
sempre più piano *dim. pp* *pp*

339 *pp* *3* *3* *1* *2* *3* *4* *5* *6* *2* *3* **Bassi.** *Tutti. f*

357 *pp* *I* *Solo.* *2* *2* *f* *f* *Cad.*

369 **Tutti.** *f* *Solo.* *p* *pp*

385 **K** *f* **13**

VIOLONCELLI e BASSI.

412 **Uno Violoncello.** 1 2 3 4 5 6 7 8 **tutti Vle. Tutti. L**

pp *cresc. f* *pizz.* *f arco*

423 *ten. f* *ten. f* **Solo. p**

430 *pp* *f* *2 p pizz.* *p pizz.*

442 1

452 **Uno Violoncello.** *arco* *pp* *pizz.*

465 **M** 3 **tutti Vle.** *arco. cresc.* *p pizz.* 1 1

479 *arco* **Tutti.** *cresc.* *f*

488 **Solo. 19 N** *p* *pizz.*

515 1 *arco legato* *ppp* 3 3

525 **Tutti.** *cresc.* *f* **Tutti.** 2 **Solo. f** 1 **Solo. p**

VIOLONCELLI e BASSI.

535 *cresc. cresc. - - - f* *dim.*

545 *p* *più piano* *f* *1* *2*

556 *pizz.* *1* *1* *1* *1* *arco* *cresc.* *cresc.*

569 *f* *più f* *ff*

Adagio un poco mosso. **Tutti.** *p pizz.* *arco.* *cresc.*

8 *f* *dim.* *p* *f* *p* *Solo.*

21 *pp* *cresc.* *p* *P Solo.* *1* *1* *Tutti* *cresc.* *arco*

35 *Solo.* *3* *f* *p*

44 *pizz.*

53 *Tutti.* *Solo.* *3* *Q p* *f arco* *dim.* *p* *pizz.* *arco*

63

69 *cresc.* *dim.* *pp*

76 *pizz.* *p* *attacca il Rondo.*

RONDO.

Allegro.

VIOLONCELLI e BASSI.

Tutti. arco

Solo. 10 *pizz.* **1** *p* *cresc.* *f* *f arco*

18 *f* *f* *f*

26 *f* *f* *f*

35 **R** *f* *f* *f* **Solo. 11** **1** *p*

57 **Tutti.** *f* *stacc.* **Solo.** *f* *p* *pizz.* *p*

5 *f* *poco rit. 1* *poco rit. 1* *p* **1** *f* *p*

72 **1** **2** **3** **4** **5** **6** *arco*

82 *cresc.* *f* **6** **1** **S 10** *pizz.* **1** *poco ritard. a tempo*

107 **Violonc. Tutti.** *pp* **Solo** *pp* **Bassi.** *pp*

arco

117 **Tutti.** *f* *f* *f* **Solo.** **11** *f*

138 *pizz.* **3** **Vle.** *p arco*

VIOLONCELLI e BASSI.

150 **3** **Tutti.** *p* *f* *sf* *sf* **Solo.** *pizz.*

164 *pp* *arco*

172 *Vle.* **3** **3** *Bassi.* *f* **Tutti.** *f* *f*

186 **Solo.** *pizz.* *p* *arco* *ppp* *Vle.*

197 **3** **3** *p* *p* **U Bassi.** *f* **Tutti.**

209 **Solo.** *pizz.* *f* *f* *p*

220 *arco* **2** **2** **8** *pizz.* *p* *simile*

239 **3** **13** *pizz.* **1** *p* *cresc.* *f* *f* *arco*

262 **V** *sf* *sf* *sf*

269 *sf* *sf* *sf*

279 *sf* *sf* **Solo.** **11**

[illegible]

Allegro

Flöte I

18

32

59

67

76

84

94

104

137

165

171

ff

a tempo

f

f = p

f

pp

cresc.

pdol.

cresc.

ff

p

Solo

cresc. dim. p dim. pp

Tutti

Solo

p

ten.

ten.

ff

ff

13

16

13

Solo

pp

p

dolce

cresc.

Tutti

A

B

C

D

E

F

FLAUTO I

Tutti

223 *cresc. f*

232 *f*

239 *p dol.* *cresc.* *f*

249 *ff* *p* *f*

Solo

258 *p* *cresc.* *dim.* *p* *più p* *pp*

267 *pp* *p dol.*

Tutti

286 *p* *p* *f*

304 *Solo* *f* **Tutti**

358 *ff* *f* *f* *Cad.* **Tutti**

371 *Solo* *f* **Tutti**

423 *ten.* *f* *Solo* *p dol.*

464 *M* *pp* *p cresc.* **Tutti**

4

4

4

Ludwig van Beethoven
Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

Allegro

Flöte II

This musical score is for the Flute II part of the second movement of Beethoven's Piano Concerto No. 5, Op. 73 "Emperor". The movement is in E-flat major and 3/4 time, marked "Allegro". The score is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is "Allegro". The score is divided into measures, with measure numbers 18, 30, 61, 68, 82, 91, 127, 168, 226, 234, and 245 indicated at the beginning of their respective lines. The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), *fz* (forzando), *ten.* (ritardando), and *cresc.* (crescendo). There are also markings for "a tempo" and "Tutti". The score features several key signatures changes, including A major, B-flat major, and E-flat major. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

Beethoven — Piano Concerto No. 5

2

FLAUTO II

256 *f* *p* Solo *cresc. dim. p più p*

265 *pp* *pp* 31 *f* Tutti

305 Solo 48 Tutti *f*

358 I Solo 2 *ff* *f* Cad. Tutti

370 Solo 15 K30 *ten. f* Tutti

422 *f*

428 35 Solo *P dolce* 15 Tutti *f*

484

492 Solo 19 N13 Tutti *f* Solo 2 Tutti 1 Solo

533 *p* *cresc.* 30 33 *f* *più f* *ff*

Adagio un poco mosso 82 Rondo Allegro 15 Tutti *f*

19 *tr.* *ff* *tr.*

25 *ff* *ff*

Beethoven — Piano Concerto No. 5

FLAUTO II

3

[illegible]

Ludwig van Beethoven
Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

Allegro

Oboe I

Tutti

a tempo

16 *f = p*

29 *f* *cresc.*

59 *f*

68

75 *p dol.* *p* *cresc.* *f*

84 *ff* *f*

94 *p* *p* *f* *p*

104 *Solo* *cresc.* *dim.* *p dim.* *pp* *f* *Solo* *p*

138 *f* *Tutti* *E*

165 *ten.* *f* *Solo*

172 *pp* *p* *pp*

187 *pp*

Beethoven — Piano Concerto No. 5

2

OBOE I

204 *p* *dol.* *cresc.* *pp* *cresc.* *F* 8

223 *f* **Tutti**

231 *ff* *G*

238 *pdol.* *cresc.* *f* 1

248 *ff* *p* *f*

257 *cresc. din.* *p* *Solo* *p* *più piano* *pp* *pp* 1

268 *p dolce* *p* 11 3 4 1 1

292 *f* **Tutti** 1 1 4 *ten.*

306 *Solo* 32 *p cresc.* 13 *f* **Tutti**

359 *ff* *f* *f* *Cad. f* **Tutti** *I* *Solo* 2 2

374 *Solo* *f* **Tutti** 15 *K 30*

425 *sf* *sf* *pp* *Solo* 1 1 1

438 *p* *p* *p* 5

OBOE I

452 *p* *p* *cresc.* *M.*

466 *pp* *cresc.* *f* *Tutti*

483

492 *Solo* *f* *Tutti* *Solo Tutti* *Solo* *p* *cresc.*

536 *cresc.* *f* *p* *sempre p*

558 *piu p* *pp* *f* *piu f* *ff*

Adagio
un poco mosso

Tutti *27* *P Solo* *Tutti* *Solo* *24* *Q 23*

pp *p* *cresc.* *f*

RONDO
Allegro

Solo *Tutti* *f* *sf* *sf*

15

23 *sf* *sf*

32 *sf* *sf* *sf* *R*

42 *Solo* *19* *f* *Tutti* *Solo* *1* *f* *1* *24* *1 S* *29*

poco rit. *poco rit.* *rit. a tempo*

123 *Tutti* *p* *Solo* *28* *Tutti* *f* *sf* *sf* *sf* *Solo* *21*

181 *Tutti* *f* *sf* *sf* *sf* *solo pp* *Solo* *1* *2* *3* *4* *5* *13*

Beethoven — Piano Concerto No. 5

4

OBOE I

208 **U Tutti** *f sf sf* Solo *p* 10 2 *p*

228 31 *f* **Tutti** *f* **V**

266 *f*

274 *f f f*

281 Solo 15 3 *p*

307 *p* **Tutti** *f* Solo 1 1 26 *poco rit. f poco rit.*

342 **W Tutti** *f* Solo 1 **Tutti** *f* Solo 1 **Tutti** *f*

351 *f* Solo 3 *f* **Tutti**

362 *f* Solo *p* **X** 7

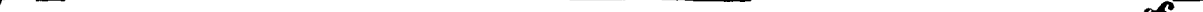
377 *pp* *f* **Tutti**

386 Solo *p*

398 **Y Tutti** *f sf sf* Solo 12 3 1 6 *ritard. Adagio Più All^o*

425 **Z Tutti** *f sf sf ff sf sf sf* **Fine**

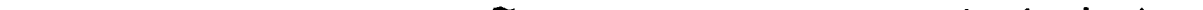
Allegro[illegible]

28 

36 **22** **B** *cresc. f*

68

68

72 

86 

100 **Solo**

108

pp **14 DTutti** **36** **Tutti E**
f *Solo* *f*

166

ten.

sf

sf

ten.

171 **Solo 34 F¹⁸ Tutti**

171 **Solo 34 F¹⁸ Tutti**

231

ff

G

239

5

cresc.

f

4

OBOE II

256 **Solo**
f *p* *cresc. dim. p più p*

265 **1** **31 H Tutti**
pp *pp* *f*

305 **48** **Tutti**
Solo *f*

359 **I** **2** **2** **Tutti**
ff *Solo* *f* *Cad. f*

373 **15 K 30** **Tutti. L**
Solo *f*

423 *ten.* *ten.*
sf *sf*

428 **34** **M** **15** **Tutti**
Solo *p* *f*

485

492 **Solo 19 N 13** **Tutti** **2** **Tutti** **1**
f *Solo* *Solo* *p*

534 **30 33**
cresc. *f* *più f* *ff*

Adagio
un poco moto **Tutti 27 P** **Solo** **1** **Tutti** **Solo 24 Q 23**
pp *p* *cresc. f*

RONDO **15** **Tutti**
Solo *ff*
Allegro

22 *ff* *ff*

OBOE II

31

R

Solo 19 Tutti 1 Solo 1

poco rit.

67 1 24 1 S 60 TTutti Solo

f poco rit. ritard. a tempo f sf sf

160 21 Solo 21 UTutti

f sf sf

210 49 V Tutti

f Solo f sf

267

275

282 Solo 21 Tutti 1 Solo 1

f sf f poco rit.

314 1 26 W Tutti Solo 1 Tutti Solo 1

f poco rit. f

350 Tutti Solo 3 Tutti

f

362 X 15 Tutti

Solo f

386 Solo 12 Y Tutti Solo 12 3 1

f sf sf ritard. Adagio

419 6 Z Tutti

Più All° ff sf sf sf sf sf

Fine

Ludwig van Beethoven
Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

Allegro

Fagott I

ff *ff* *ff* *a tempo* *p* *f*

f *p* *f* *f* *f* *f*

f *f*

f *pp*

p

pp *cresc.* *f*

p dol.

cresc. *f*

C *ff* *f* *f*

p *p* *f* *p*

Solo *cresc.* *dim.* *p* *dim.* *pp* *f* *Solo* *p*

14 *Tutti* *6*

134 *13*

FAGOTTO I

155 *pp* *cresc. f* **E** **Tutti**

167 *sf* *ten.* *sf* *ten.* **Solo** 2 1 *pp*

176 4 5 *p* *p*

192 *p* 5 **F** *pdol.*

207 1 6 *cresc.* *pp* *cresc.*

223 **Tutti** *f*

231 *ff*

239 *p dol.* *pdol.* *cresc.*

246 *f* *ff* *p*

255 *f* *p* **Solo** *cresc.* *dim.*

263 *p* *più p* *pp* *pp* *pdol.*

278 1 *pdol.*

288 1 1 1 1

FAGOTTO I

3

299 **H Tutti**
f

307 **Solo** 2
p

320
sempre più piano

329 4 18 **Tutti**
pp *p* *f*

358 **I Solo** 2 **Tutti**
ff *f* *p* *f* *Cad. f*

371 *p dol.* **Solo** *p* *pp*

382 *sempre pp* **K 2**

392 1 13 *p* *f* *p*

418 **Tutti** *cresc. f* **L** *ten.* *sf*

426 *ten.* **Solo** 2 1 8 *pp* *p*

444 1 3 *p* *p*

458 5 *p dol.* **M** 15 **Tutti** *ff*

485 19N8 **Solo**

FAGOTTO I

521 *ppp* **Tutti** **Solo** **Tutti** **Solo** *p*

535 *cresc.* *cresc.* *f* *dim.*

546 *p* *p* *sempre p*

557 *pp* **13** *più f* *ff*

Adagio
un poco mosso **Tutti** **8** **3** **Solo** **11** **P 6**

34 **Tutti** **Solo** **13** **Tutti** **Solo**

p *cresc.* *f* *p* *f* *dim. p*

55 *p*

68 *cresc.* *cresc.* *dim.*

74 *pp* *pp*

RONDO
Allegro **Solo** **15** **Tutti** **tr** **sf**

22 *sf* *tr*

29 *sf* *sf* *sf* **R**

37 *sf* *sf* **Solo** **14** *p*

FAGOTTO I

5

16 **Tutti** **Solo 1** **f** **1** **24** **1 S** **29**
poco rit. poco rit. ritard. a tempo

123 **Tutti** **Solo** **28 T Tutti** **21**
p f sf sf Solo

181 **Tutti** **f** **sf** **sf** **pp** **1** **2** **3** **4** **5**
Solo

195 **13 U** **49** **Tutti** **f** **V** **f**
f Tutti sf sf Solo

265 **tr** **sf** **tr** **b** **b**

272 **sf** **sf** **sf**

275 **sf** **sf** **Solo**

388 **15** **3** **Tutti** **Solo 1** **poco rit.**
p p

314 **1** **26** **Tutti** **W** **Solo 1** **Tutti** **f**
f tr poco rit.

348 **1** **Tutti** **3** **Tutti** **Solo** **f**
Solo f

361 **X** **p** **Solo**

371 **13** **Tutti** **Solo** **8** **Y** **Tutti** **Solo**
f

403 **12** **3** **1** **6** **Z** **R Tutti** **f** **sf** **sf** **sf** **sf** **sf** **sf**
ritard. Adagio Più All°

Fine

Ludwig van Beethoven
Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

Fagott II

Allegro

Tutti

a tempo

ff **ff** **ff** **p** **f**

16

A

27

35

10 **1** **2** **3** **4** **5** **6** **7** **8**

B

60

66

73

p dol.

81

cresc. **f**

C

91

1 **1** **1**

103

Solo

14 **D Tutti**

127

36

Solo **cresc. f** **E**

168

ten. **ten.**

Solo **9**

FAGOTTO II

181 *p* 5 *p*

193 9 F 1 *p dolce* 1 *cresc.*

212 6 *pp* *cresc.* *f* Tutti

227 3

232 *ff* G 2

241 *p dol.* 1 *cresc.* *f* *ff*

251 4 *f* *p*

261 Solo *cresc.* *dim.* *p* *più p* *pp* 1 *pp* 31

301 H Tutti *f* Solo 27

335 18 Tutti *f* I *ff* 2 Solo

363 Tutti *f* *p* *f* Cad. *f*

375 3 *p dol.* Solo *p* *pp* *sempre pp*

386 K 30 Tutti L *f*

FAGOTTO II

422 *ten.* *sf* *ten.* *sf*

427 Solo 13 *p* 19 *p dolce*

465 **M** 15 *ff* Tutti

488 Solo 19 N 13

526 Tutti *f* Solo 2 Tutti *f* Solo 1 *p* *cresc.*

536 *cresc.* 0 35

Adagio un poco mosso

27 P 6 Tutti *p cresc. f* Solo 17 Tutti *f* Solo 5 Q 19 *dim. p* *pp* 2

RONDO

Allegro Solo 15 *f* Tutti *sf*

21

27

34 **R** *sf* *sf*

42 Solo 19 Tutti *f* Solo 1 1 24 *poco rit. f poco rit.*

93 1 S 60 T Tutti *poco ritard. a tempo f sf sf* 21 Solo

4

[illegible]

Ludwig van Beethoven
Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

in Es
Allegro

Horn I

11 *ff* *ff* *ff* *a tempo* *f* *f* **Tutti**

20 **A** *f* *p* *f* *f* *p* *f* *f* *f* *f*

30 *f* *f* *f*

37 *dim.* *pp* *solo* *dolce* *f*

50 *pp* *cresc.* *f* **B**

61 *f*

69 *p dol.*

79 *cresc.* *f* *ff* **C**

91 *f* *f* *p* *f* *p*

103 *Solo* *cresc.* *dim.* *p* *dim.* *p* *f* **D Tutti**

125 *Solo* *f* **E Tutti**

168 *ten.* *f* *ten.* *f* *Solo pp* *pp* *pp* *8*

Beethoven — Piano Concerto No. 5

2

CORNO I

185 *pp* 18 F 18 *f* **Tutti**

229 *ff* **G**

239 *f* *ff* **Solo** *p* *f* **1 H Tutti**

302 **Solo** 32

340 *p* *f* **Tutti** **I** **Solo** *ff* *p* *f*

365 *f* **Tutti** **Cad.** *f* *p dol.*

377 12 **Solo** *p* **K** 30 **Tutti L** *f*

424 *f* *ten.* *sf* *ten.* *sf* **Solo** *pp* 1

431 *pp* 1 4 *p* 9 *p*

453 10 **M** *p* *cresc.* 10 *p* *cresc.*

481 **Tutti** *f*

490 **Solo** 18 *p* **N** *solo*

515 1 1 *ppp*

524 *Tutti* 2 *Tutti* 7 0
cresc. *f* *Solo* *Solo* *fp*

541 8
fp *fp* *p* *sempre p*

557 8
più p *cresc.* *f*

571 *più f* *ff*

Adagio
un poco mosso

in D *Solo* *Tutti* *Solo* 24Q20
27 P 2 *pp* *dol.* *cresc.* *f* **in Es** *pp* *attacca il Rondo*

Allegro
sempre pp

1 2 3 4 5 6 7 8

16 Tutti

f sf sf

24

32 R

40 Solo 19 Tutti

f

65 Solo 1 1 24 pp S 1 2 3 4 5 6 7 8

poco rit. f poco rit. poco rit. a tempo

103 Tutti 44 T 6 solo

pp Solo pp

161 Solo 1 2 3 4 5 15 Tutti 23 U 14

sempre pp f sf Solo

222 *p* 2 *p*

230 15 1 2 3 4 5 6 7 8 3 *p*

261 *Tutti* *f* *f* *f*

269 *f* *f*

277 *f* *f*

285 Solo 21 *Tutti* 1 Solo 1 *poco rit.*

314 1 26 *Tutti* Solo 1 *Tutti* Solo 1 *f poco rit.* *f* *W* *f*

350 *Tutti* Solo 3 *Tutti* *f*

361 X 1

370 Solo 1 2 3 4 5 *p* *pp*

381 1 *Tutti* 4 Solo *p*

393 Y *Tutti* Solo *f* *f* *f*

403 12 3 1 6 Z *f* *Tutti* *f* *f* *ff* *f* *f* *f* *f*

ritard. Adagio Più Allº *Fine*

Beethoven — Piano Concerto No. 5

2

CORNO II

185 *pp* 18 F 18 **Tutti** 2

232 *ff* G 8 *f*

249 47 *ff* Solo *p* 1 H **Tutti** *f*

304 Solo 32 *p* 13

356 **Tutti** I Solo 2 *ff* *p* *f* Cad.

369 **Tutti** 1 12 *p del.* Solo *p*

390 K solo 1

398 21 **Tutti L** *f*

425 *ten.* *sf* *ten.* *sf* Solo 9 *p*

440 9 10 M *p* *cresc.*

469 10 **Tutti** *p cresc.* *f*

487 18 Solo *p* solo

513 N 1

522 *ppp* 1 *cresc.* *f* Tutti 2 Tutti 7 0 *Solo* *Solo* *fp*

541 8 *fp* *fp* *p* *sempre p*

558 1 2 3 4 5 6 1 *più p* *pp* *cresc.* *f*

571 *più f* *ff*

Adagio
un poco mosso

27 P Solo Tutti Solo 23 Q 20 *pp* *il Rondo* *attacca* *solo* 6 8

in D *pp* *dol.* *cresc.* *fp* in Es *6* *8*

RONDO
Allegro

1 2 3 4 5 6 7 8 1 *sempre pp*

16 Tutti *f* *sf* *sf*

24 *sf* *sf* *sf*

33 R *sf* *sf*

41 Solo 6 *pp* 9 Tutti *f*

65 Solo 1 *f* 1 24 *poco rit. a tempo* 1 2 3 4 5 6 7 8 *pp* *S* *sf*

103 Tutti Solo 44 T 6 *pp*

160 solo Solo 2 3 4 5 15 Tutti 23 U 14 *pp* *sempre pp* *f* *Solo* *sf*

4

222 *p* *p* 15

245 1 2 3 4 5 6 7 8 3 Tutti *f*

262 V *sf* *sf*

271 *sf* *sf* *sf*

280 Solo 6

294 *pp* 7 solo *p* 2 Tutti 1 *f*

312 *poco rit.* 1 26 Tutti W Solo 1 Tutti *f*

348 Solo 1 Tutti Solo 3 Tutti *f*

360 X 1

370 Solo 1 2 3 4 5 1 *pp*

381 1 Tutti 4 Solo *p*

393 Y Tutti *f* *sf* 12 Solo

415 3 1 6 Z *f* Tutti *sf* *sf* *ff* *f* *f* *f* *f* *f* Fine

ritard. Adagio Più All^o

Ludwig van Beethoven
Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

in E^b

Allegro

Tutti

Trompete I

8
a tempo
f f p f

18 A
sf

29 23 B
f

63

73 7 C
cresc. f f f

92 5 21 D Tutti
Solo f

127 37 E Tutti
Solo f ten. ten. 35 F 18
Solo

224 Tutti
f ff

237 G 8 1 48 H Tutti
Solo pp f

302 Solo 48 Tutti
f

357 I Solo 2 2 Tutti
ff f f f Cad. f

372 15 K 30 Tutti L
Solo f

423 ten. ten. 36 M 16
Solo

Ludwig van Beethoven
Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

in E^b

Allegro

Tutti

Trompete II

8 a tempo

18 A

29 23 B

63

74 7 C

93 5 cresc. f 21 D Tutti 37

164 E Tutti Solo ten. ten. 35 F 18 Solo

224 Tutti 2 ff

237 G 8 1 48 pp H Tutti

302 Solo Solo 48 Tutti

357 I Solo 2 2 Tutti

372 15 K 30 Tutti L

423 ten. ten. 36 M 16 Solo

Detailed description: This is a page of a musical score for the Trompete II (Trumpet II) part of Ludwig van Beethoven's Piano Concerto No. 5 in E-flat Major, Op. 73, "Emperor". The score is written in E-flat major and 2/2 time. It begins with a box labeled "Trompete II". The tempo is marked "Allegro" and the dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score is divided into measures, with measure numbers 18, 29, 63, 74, 93, 164, 224, 237, 302, 357, 372, and 423 indicated. Various musical markings are present, including "a tempo", "cresc.", "Solo", "Tutti", "ten." (tension), "Cad." (cadenza), and "L" (ritardando). The score includes several repeat signs and first/second endings. The key signature is one flat (B-flat).

TROMBA II

481 Tutti

491 f 19N13 Tutti 2 Tutti 7 0 1 1

543 26 Solo ff più f

RONDO

Adagio un poco mosso 82 Allegro Solo 16 Tutti

22 R 1 19 Tutti

63 1 2 Solo 24 1S60T29 Tutti 23U54VTutti

p.ril.p.ril. p.ril.a tempo Solo

266

276 1

287 23 Tutti Solo 1 1 27WTutti Solo 2 Tutti Solo

Solo poco rit. poco rit.

349 2 Tutti 4 Tutti

365 X 15 Tutti 12 YTutti Solo

403 12 3 1 6 Z Tutti

ritard. Adagio Più All° Fine

Ludwig van Beethoven
Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

in Es B

Allegro

Pauken

8 Tutti

ff *ff* *ff* *a tempo* *f* *f*

18 *f* A

29 10 *sempre pp*

48 5 B *f* *tr*

62 *tr* *tr* *tr* *tr*

73 8 C *f* *tr* *tr* *tr* *tr* *ff* *f* *f*

94 5 21 D Tutti *f* Solo *f* Solo 37

164 E Tutti *f* 35 F 18 Tutti Solo *f*

225 *tr* *tr* *tr* 2 *tr* G 63 *ff* Solo

300 H Tutti *pp* *f* Solo 48

356 Tutti *f* I 3 3 Tutti *ff* Solo *f* *f* *Cad.* *f*

372 15 K 30 Tutti L Solo *f*

423 *tr* *tr* 36 M 16 Solo

TIMPANI

481 Tutti *tr*

491 19 N13 Tutti 2 Tutti 7 0 1

542 1 26

Adagio
un poco mosso

RONDO
Allegro

82 Solo 16 Tutti

21

31 R

43 19 Tutti 1 2 2 24 1 S60T54U54VTutti

Solo *f* *p.rit. p.rit.* *p.rit. a tempo* *f* *sf* *tr*

266

276

287 Solo 23 Tutti Solo 1 *f* 1 27 WTutti 2 Tutti Solo 2 Tutti Solo

f *poco rit.* *poco rit.* *f* Solo *f* *f*

353 1 Tutti

368 X 15 Tutti 12 Y Tutti 1 1 Solo *pp*

Solo *f* Solo *f* *sempre pp*

405 2 3 4 5 6 7 8 9 10 11 12

416 13 14 15 6 Z *f* Tutti

- tar - dando Adagio Più All? *sf sf ff sf sf sf sf* **Fine**

Viola

Ludwig van Beethoven

Piano Concerto No. 5 in E^b Major, Op. 73 "Emperor"

Allegro.

a tempo Tutti.

Tutti.

[illegible]

Beethoven — Piano Concerto No. 5

VIOLA.

2

79 *cresc. f*

87 **C** *ff* *sf* *sf* *dim.* *p*

96 *cresc.* *f*

100 *p pizz.* **2 Solo.** **1** **2 arco** **5**

121 **D Tutti.** *f* *f* *Solo.* *p* **2**

136 **1** **5** **1** *f* *pp pizz.*

153 **8 Tutti.** *f arco*

168 *ten.* *sf* *ten.* *sf* **Solo.** *p* *pp*

177 **1** *f* *p pizz.* **5**

191 *f* *p* *f* *p*

201 *arco* *pp* **F** **1** **3** *pizz.* *cresc.* *p*

VIOLA.

3

217 *1 1 arco Tutti.*
cresc. *f*

228

233 *G*
ff *p*

241 *cresc.*

247 *f* *ff* *p*
3 3 3 3

253 *cresc.* *f*

257 *2 4 pp 1 pp pizz.*
Solo. *arco* *3*

277 *3 3 2*

295 *H Tutti. 1 1 Solo. 21*
f f f f f

329 *1* *ligato* *1 2 3 4* *ligato*
p dim. pp pp pp

340 *1 2 3 4 5 6 pp*

352 *Tutti. cresc.*

356 *Solo. 2*
f

Beethoven — Piano Concerto No. 5

4

VIOLA.

363 *f* 2 *f* Cad. *f* Tutti. 1 2 3 4 2 1 Solo.

378 *p* *pp* 8 8 8 8 8 8 K

394 *f* 5 2 *pp pizz.*

411 8 Tutti. L *f arco*

425 *ten.* *sf* *ten.* *sf* Solo. *p* *pp* *f* 1

436 *p pizz.* 1

446 *f* *p* *f* *p*

457 *arco* *pp* M 3 *cresc.* *p* *pizz.*

472 1 1 *arco* Tutti. *cresc.* *f*

481

493 Solo. 19 N *p* *pizz.* 5 Tutti. *f arco*

527 2 Tutti. 1 Solo. *f* *p* *cresc.* *cresc.* *f* 0

Beethoven — Piano Concerto No. 5

VIOLA.

5

540

1 2 3 4 5 6 7 8 1

dim. - - p più piano

552

f pizz. cresc.

568

cresc. - - f più f ff

Adagio
un pocomosso: **Tutti.**

p con sordino cresc.

9

f dim. p f p Solo.

21

pp cresc. p pizz.

34

Tutti. arco cresc. f p Solo.

44

pizz. Tutti. f arco

54

dim. p pizz. p arco Solo.

63

69

cresc. dim. pp

75

pizz. p attacca il Rondo.

Beethoven — Piano Concerto No. 5

6

VIOLA.

RONDO.

Allegro.

10 *senza sordino* *Solo. pizz.* *arco* *Tutti.* *p* *cresc.* *f* *sf*

20 *sf*

26 *sf*

31 *sf* *sf* *R*

37 *sf* *Solo. 11* *p*

56 *5 Tutti.* *Solo. 1* *poco rit. f poco rit.*

69 *8* *1* *2* *3* *4* *5* *6* *6* *1* *S 10* *p* *p* *cresc.* *f* *poco ritard. a tempo*

104 *pizz.* *1* *Tutti. arco* *Solo. 3* *pp* *pp*

119 *Tutti.* *Solo.* *11 pizz.* *f* *f* *f*

140 *3* *3* *Tutti.* *p* *ff*

155 *V* *sf* *sf* *ff* *arco* *Solo.* *11* *pizz.* *p*

166 *arco* *1* *2* *3* *4* *5* *3* *pp*

Beethoven — Piano Concerto No. 5

VIOLA.

7

176 **Tutti.** 3 *f* *sf* 2

186 **Solo.** 1 1 *ppp* *ppizz.* *arco* *ppp*

197 3 *p* *p* *f* *sf* **Tutti.**

210 **Solo.** 2 *p* *sf*

220 2 2 8 *p*

240 1 11 *pizz.* 1 **Tutti.** *arco* *p* *cresc.*

261 *f* *sf* *sf*

269

275 *sf* *sf* *sf*

281 **Solo.** 11 1 *p*

301 7 **Tutti.** *f* **Solo.** 1 1 8 *poco rit. f* *poco rit. p*

Beethoven — Piano Concerto No. 5

8

VIOLA.

325 1 2 3 4 5 6 8 **Tutti.** **Solo. 1**

p *cresc.* *f*

346 **Tutti.** **Solo. 1** **Tutti.** **Solo. 1** **Tutti.**

f *f* *p*

355 *cresc.* *f*

360

364

369 **X 1 Solo.** **4** **5 Tutti.** **Solo.** **11 Y Tutti.**

p *f* *p* *f*

399 **Solo.** **12** **3** **1** **6**

f *ritard. Adagio. Più All?*

425 **Z Tutti.**

f *f* *f* *ff* *f* *f*

Fine.

CONCERTO V.

L.van Beethoven, Op. 73.

The image shows two staves of musical notation. The top staff is labeled 'Solostimme (Original)' and the bottom staff is labeled '* Orchester-Bearbeitung.' Both staves are in 2/4 time and have a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro.' at the beginning of each staff. The top staff features a melody with various ornaments, including a '5' in a circle and a '6' in a circle, and a 'ff' dynamic marking. The bottom staff features a bass line with a 'ff' dynamic marking and a 'Cadenza' section. A small asterisk is placed between the two staves.

The image shows a musical score for a piece titled "Cadenza" by Franz Liszt. The score is written for piano (p) and violin (v). The piano part is in the upper system, and the violin part is in the lower system. The piano part begins with a forte (ff) dynamic and features a complex melodic line with many sixteenth and thirty-second notes, including triplets and sextuplets. The violin part is marked "Tutti" and "ff", and it features a cadenza section. The score is in 3/8 time and is written in the key of B-flat major. The piano part ends with a double bar line and a repeat sign. The violin part ends with a double bar line and a repeat sign.

*** Die Orchesterbearbeitung (Pianoforte II) dient beim Studium der Solostimme zum Nachlesen und zur Ergänzung.**

* *The orchestral setting for a second piano will enable the pupil studying the solo part, to follow the orchestra and complete his part.*

*** La réduction d'orchestre (Pianoforte II) sert de complément et pour la lecture pendant l'étude.**

I

espressivo

I

ff

Cadenza

Tutti

I

m.d.

m.s.

I

a tempo

TUTTI.

Cor.

pizz.

arco

I

sf f

I

Cl. Tr. V. Tutti. p f sf

I

Tr. V. sf

I

sf

I

First system of a musical score. It features a grand staff with treble and bass clefs. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two flats. The first two measures show rests for both staves. The third measure begins with a piano introduction in the lower staff, consisting of eighth notes. The fourth measure continues this pattern. The fifth measure has a treble clef and contains a melodic line with a 'V. I.' marking. The sixth measure has a bass clef and contains a melodic line with a 'Tutti.' marking. The seventh measure has a treble clef and contains a melodic line with a 'sf' marking. The eighth measure has a bass clef and contains a melodic line with a 'Cor.' marking.

I

Second system of the musical score. It features a grand staff with treble and bass clefs. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two flats. The first two measures show rests for both staves. The third measure begins with a piano introduction in the lower staff, consisting of eighth notes. The fourth measure continues this pattern. The fifth measure has a treble clef and contains a melodic line with a 'sf' marking. The sixth measure has a bass clef and contains a melodic line with a 'dim.' marking. The seventh measure has a treble clef and contains a melodic line with a 'pp' marking. The eighth measure has a bass clef and contains a melodic line with a 'Cor.' marking.

I

Third system of the musical score. It features a grand staff with treble and bass clefs. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two flats. The first two measures show rests for both staves. The third measure begins with a piano introduction in the lower staff, consisting of eighth notes. The fourth measure continues this pattern. The fifth measure has a treble clef and contains a melodic line with a 'V.' marking. The sixth measure has a bass clef and contains a melodic line with a 'Cor.' marking. The seventh measure has a treble clef and contains a melodic line with a 'sempre p' marking. The eighth measure has a bass clef and contains a melodic line with a 'B. pizz.' marking.

I

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two flats. The first two measures show rests for both staves. The third measure begins with a piano introduction in the lower staff, consisting of eighth notes. The fourth measure continues this pattern. The fifth measure has a treble clef and contains a melodic line with a 'V.' marking. The sixth measure has a bass clef and contains a melodic line with a 'Cor.' marking. The seventh measure has a treble clef and contains a melodic line with a 'sempre p' marking. The eighth measure has a bass clef and contains a melodic line with a 'B. pizz.' marking.

First system: Treble and Bass staves (I) are empty. Piano (p) part begins with a *pp* (pianissimo) dynamic. The right hand features a melodic line with triplets and a *v.l.* (violino) marking. The left hand provides a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the right hand.

Second system: Treble and Bass staves (I) are empty. The piano part continues with a *Tutti.* (Tutti) marking and a *f* (forte) dynamic. The right hand features a melodic line with triplets and a *f* (forte) marking. The left hand provides a rhythmic accompaniment.

Third system: Treble and Bass staves (I) are empty. The piano part continues with a *f* (forte) dynamic. The right hand features a melodic line with triplets and a *f* (forte) marking. The left hand provides a rhythmic accompaniment.

Fourth system: Treble and Bass staves (I) are empty. The piano part continues with a *f* (forte) dynamic. The right hand features a melodic line with triplets and a *f* (forte) marking. The left hand provides a rhythmic accompaniment.

I

ff Tr.

I

p dolce Ob. Fl. B. Fag.

I

TUTTI. *cresc.* *f*

I

ff *sf*

This page of a musical score, numbered 9 in the top right corner, contains several systems of music for an orchestra and solo instruments. The notation is in a key with two flats (B-flat and E-flat) and a common time signature (C). The systems are as follows:

- System 1:** Features a string section (I) and a woodwind section. The woodwinds include a Flute (Fl.), Clarinet (Cl.), Bassoon (B.), and Oboe (Ob.). The strings are marked with *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). The woodwinds have a *Q.* (Quart) section and a *Bl.* (Brass) section. The strings have a *V.* (Violoncello) section.
- System 2:** Continues the woodwind and string parts. The woodwinds are marked with *cresc.* (crescendo) and *f* (forte). The strings are marked with *p* (piano). The woodwinds have a *Tutti.* section and a *Fag.* (Fagotto) section.
- System 3:** Features a solo section (SOLO.) for the strings, marked with *(p)* (piano) and *(cresc.)* (crescendo). The woodwinds are marked with *(dim.)* (diminuendo).
- System 4:** Features a solo section (SOLO.) for the strings, marked with *cresc.* (crescendo) and *dim.* (diminuendo). The woodwinds are marked with *Fl.* (Flute) and *Bl.* (Brass).
- System 5:** Features a solo section (SOLO.) for the strings, marked with *dolce* (dolce). The woodwinds are marked with *C.* (Clarinet) and *Q.* (Quart).
- System 6:** Features a solo section (SOLO.) for the strings, marked with *p* (piano) and *pp* (pianissimo). The woodwinds are marked with *Q. arco* (Quart arco).

The score includes various musical notations such as dynamics (*sf*, *dim.*, *p*, *f*, *cresc.*, *dim.*, *p*, *pp*), articulation (*sf*, *dim.*, *p*, *f*, *cresc.*, *dim.*), and performance instructions (*Q.*, *Bl.*, *V.*, *Tutti.*, *Fag.*, *Fl.*, *Cl.*, *B.*, *Ob.*, *C.*, *Q. arco*). The woodwinds also have a *3* (triple) marking.

10

I

(simile)

I

V.

B.

I

cresc.

Gl.

Cor.

I

TUTTI. V.

Tr.

Cor.

f^o.

SOLO.

SOLO.

I

p

cresc.

Solo.

p

vi

v. II.

sforzato

p

Fag.

Fl. Ob.

f

5 2 3

1 3 3

1 3 3

I

sf *sfz* *sf*

I

sf *sfz* *dim.*

v. *pizz.*

I

pp leggiermente

D

I

pp

Cl.
Fag.
Uno Vel.

I

p

p

B. pizz.

I

cresc.

f

TUTTI.

I

ten.

sf. ten.

ten.

sf. ten.

SOLO.

dolce

SOLO.

B1.

pp

pp

B1.

The musical score is for 'The Merry Widow' (Act II), featuring a piano introduction and a vocal melody. The score is written for piano (I) and voice (II). The piano part consists of two staves (treble and bass clef) and includes a variety of musical notations such as eighth notes, sixteenth notes, and chords. The vocal part is written on a single staff with a treble clef and includes a melody line with lyrics. The score is marked with a key signature of one flat (B-flat) and a time signature of 2/4. The piano introduction is marked with a forte (f) dynamic and includes a variety of musical notations such as eighth notes, sixteenth notes, and chords. The vocal melody is marked with a mezzo-forte (mf) dynamic and includes a variety of musical notations such as eighth notes, sixteenth notes, and chords. The score is marked with a key signature of one flat (B-flat) and a time signature of 2/4.

The image shows a musical score for a piece titled "The Rose Tree". The score is written for a piano and voice. The piano part is in the upper system, and the voice part is in the lower system. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, and a bass line with a steady eighth-note accompaniment. The voice part is a simple melody with a few notes, starting on a whole note and then moving to a half note. The score is marked with a "pizz." (pizzicato) instruction for the piano part, indicating that the piano should play a short, sharp sound. The score is also marked with a "p" (piano) instruction, indicating that the piano should play softly. The score is written in a standard musical notation style, with a treble clef for the piano and a bass clef for the voice. The score is divided into two systems, with the piano part in the upper system and the voice part in the lower system. The score is written in a single system, with the piano part in the upper system and the voice part in the lower system. The score is written in a single system, with the piano part in the upper system and the voice part in the lower system.

The image shows a page of a musical score for 'The Swan' from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is for Piano I and is written in B-flat major (two flats) and 3/4 time. The music is characterized by a complex, flowing melody in the right hand, often featuring slurs and ties, and a more rhythmic accompaniment in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'pizz.'.

This page of musical notation is divided into three systems, each containing staves for piano (I) and woodwinds (Cl. and Fag.).

System 1: The piano part features complex arpeggiated figures in both hands, with triplets and sixteenth-note runs. Fingerings are indicated with numbers 1-5. The woodwind parts are mostly rests, with some notes in the clarinet. Dynamic markings include *sf* (sforzando) and *f* (forte).

System 2: The piano part continues with similar arpeggiated patterns, including a section marked *sforzato*. The woodwind parts have more active lines, with the clarinet and bassoon playing chords and single notes. Dynamic markings include *sf* and *sforzato*.

System 3: The piano part features a dense, rapid arpeggiated passage in the right hand and a more rhythmic line in the left hand. The woodwind parts continue with active lines. Dynamic markings include *f* and *pizz.* (pizzicato).

The notation includes various musical symbols such as treble and bass clefs, key signatures (three flats), time signatures, and performance instructions like *sf*, *sforzato*, *f*, and *pizz.*

16

I

5 3 2 4 3 5 1 2 1 5 3

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

dimin.

Cl.

Fag.

pizz.

I

pp

arco

pp

pizz.

I

Fl.

p

Cl.

p

Fl.

cresc.

cresc.

I

(sempre stacc.)

Cl.

Fag.

cresc.

I

p leggiermente

p pizz.

I

m.d.

pp

m.s.

pp

Fag.

I

pizz.

The first system of the musical score consists of four staves. The top two staves are for the vocal soloist, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for the piano accompaniment, also in treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal part begins with a melodic line that rises and then falls, marked with a 'cresc.' (crescendo) and a 'f' (forte) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, also marked with a 'cresc.' and a 'f' dynamic. The system concludes with a 'TUTTI' marking and a final chord.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a single staff with a treble clef and a key signature of one flat (B-flat). The second system continues the vocal melody, featuring a triplet of eighth notes. The third system shows the vocal melody and a piano accompaniment in a grand staff (treble and bass clefs). The piano part includes a bass line with eighth notes and chords, and a treble line with chords and a triplet. The key signature remains one flat throughout.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (labeled 'I' for the first voice) and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It contains four measures of music, each starting with a whole note followed by a half note. The piano accompaniment is in grand staff (treble and bass clefs) and features a complex rhythmic pattern with triplets and sixteenth notes. The second system continues the piano accompaniment with similar rhythmic patterns and triplets. The score is written in black ink on a white background.

The image shows a musical score for a piano and a first violin (I). The key signature is B-flat major (two flats). The piano part features a complex, rhythmic melody with triplets and a forte (ff) dynamic marking. The violin part is mostly silent, indicated by rests.

I

Cl. Ob. Fl.

p dolce

I

cresc.

I

Bl.

ff

p

I

cresc.

f

System 1:

- Flute (Fl.):** *cresc.*
- Oboe (Ob.):** *cresc.*
- Clarinet (Cl.):** *p*
- Bassoon (Fag.):** *p*

System 2:

- Flute (Fl.):** *dim.*
- Oboe (Ob.):** *tr*
- Clarinet (Cl.):** *tr*
- Bassoon (Fag.):** *tr*
- Piano:** *pp*, *pizz.*

System 3:

- Flute (Fl.):** *pp*
- Oboe (Ob.):** *pp*
- Clarinet (Cl.):** *p*
- Bassoon (Fag.):** *p*
- Piano:** *pp*, *pizz.*

System 4:

- Flute (Fl.):** *pp*
- Oboe (Ob.):** *pp*
- Clarinet (Cl.):** *p*
- Bassoon (Fag.):** *p*
- Piano:** *pp*, *pizz.*

I

leggermente

Fl.

p dolce

Cl.

Fag.

pizz.

The first system of musical notation features a grand piano (I) with a treble and bass staff. The piano part is highly technical, with rapid sixteenth-note passages and triplets. The woodwind section includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Fag.). The Flute and Clarinet parts have long, flowing lines with some triplets. The Bassoon part is more melodic. The system is marked with a double bar line and a repeat sign.

I

p dolce

ob.

The second system continues the piano and woodwind parts. The piano part maintains its rapid, flowing texture. The Oboe (ob.) part is introduced with a melodic line. The system is marked with a double bar line and a repeat sign.

I

Cl.

Fag.

pizz.

The third system shows the piano and woodwind parts. The piano part continues with its rapid passages. The Clarinet (Cl.) and Bassoon (Fag.) parts are more active. The system is marked with a double bar line and a repeat sign.

I

Fl.

Fag.

Cl.

The fourth system concludes the piano and woodwind parts. The piano part continues with its rapid passages. The Flute (Fl.), Bassoon (Fag.), and Clarinet (Cl.) parts are more active. The system is marked with a double bar line and a repeat sign.

I

f

Ob. Cl.

Fag.

arco

I

I

I

Fl. Cl.

m.d.

m.s.

Cor.

The musical score is arranged in four systems, each containing three staves. The first system shows the beginning of a section with a piano (p) dynamic. The second system features a forte (f) dynamic and includes woodwind parts for Oboe Clarinet (Ob. Cl.) and Bassoon (Fag.). The third system continues the piano part with various fingerings and includes a woodwind part for Flute Clarinet (Fl. Cl.). The fourth system features a woodwind part for Cor Anglais (Cor.) and includes a brass part (m.d., m.s.). The score is written in a key with two flats (B-flat and E-flat) and contains various musical notations such as notes, rests, and fingerings.

dimin.

p sempre più p

ten.

fp

sempre più p

ten.

ten.

ten.

V.

Fag.

H

espressivo

cresc.

tr

pp

Va

Cl

V.

Fag.

Vello

I

tr

cresc.

Ob.
Cl.

Cor.

I

dimin.

I

più piano -

pp 3

Va

I

pp

TUTTI.

cresc.

I

f Tutti.

SOLO. *ff*

SOLO. *ff*

ff

ff

8

The musical score is written for piano and strings. It consists of four systems, each with a piano staff and a string staff. The piano part is written in treble and bass clefs, and the string part is written in treble and bass clefs. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system shows the piano part with triplets and the string part with sustained chords. The second system features a solo for the piano part and a tutti for the string part. The third system shows the piano part with a melodic line and the string part with sustained chords. The fourth system shows the piano part with a melodic line and the string part with sustained chords.

senza tempo

I

ff

ff

I

ff

ff

Cadenza.

trmin

(m.d.)

(m.s.)

I

m.d.

m.s.

I

(m.s.)

TUTTI.

f

Tutti

8

5 5

3 4 2 1

1 3 5 4 3 4

1 3 5 4 5

5

3 1 4 2 4

p

cresc.

* *Ad.*

* **TUTTI.**

f

ten.

sf ten.

ten.

sf ten.

SOLO.

p

3 1

SOLO.

Ob. Cl.

pp

Cor.

8

5 2 4

2 1 5 1 4

1 3 4

1

Bl.

Bl.

I

First system of musical notation, measures 1-3. The system consists of three staves. The top staff is a single melodic line starting with a forte (*f*) dynamic and an 8-measure rest. The middle and bottom staves are a piano accompaniment with a continuous eighth-note pattern. Measure 2 includes a *pizz.* (pizzicato) instruction. Measure 3 ends with a repeat sign.

I

Second system of musical notation, measures 4-6. The system consists of three staves. The top staff has a melodic line with fingerings (1, 2, 3, 4, 5, 6) and a forte (*f*) dynamic. The middle and bottom staves continue the piano accompaniment. Measure 5 includes a *pizz.* instruction. Measure 6 includes a *staccato* instruction and a forte (*sf*) dynamic. Measure 6 ends with a repeat sign.

I

Third system of musical notation, measures 7-9. The system consists of three staves. The top staff has a melodic line with fingerings (1, 2, 3, 4, 5, 6) and a forte (*f*) dynamic. The middle and bottom staves continue the piano accompaniment. Measure 8 includes a *pizz.* instruction. Measure 9 includes a *staccato* instruction and a forte (*f*) dynamic. Measure 9 ends with a repeat sign.

I

Fourth system of musical notation, measures 10-12. The system consists of three staves. The top staff has a melodic line with fingerings (1, 2, 3, 4, 5, 6) and a forte (*f*) dynamic. The middle and bottom staves continue the piano accompaniment. Measure 11 includes a *pizz.* instruction. Measure 12 includes a *staccato* instruction and a forte (*f*) dynamic. Measure 12 ends with a repeat sign.

This page of a musical score, numbered 33, contains four systems of music. Each system includes staves for piano (I), woodwinds (Ob., Cl., Fag., Cor.), and strings (Bl.).

- System 1:** The piano part features a complex rhythmic pattern with eighth and sixteenth notes, marked with fingerings (1, 2, 3, 4, 5) and dynamics like *f* and *pizz.*. The woodwinds have melodic lines with various articulations.
- System 2:** The piano part continues with a *sforzato* marking. The woodwinds have a more active role with notes and rests.
- System 3:** The piano part has a complex rhythmic pattern with many sixteenth notes. The woodwinds have a melodic line with a *f* dynamic.
- System 4:** The piano part has a complex rhythmic pattern. The woodwinds have a melodic line with a *pizz.* marking.

The score is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The piano part is marked with various dynamics including *f*, *pizz.*, *sforzato*, and *dimin.*. The woodwinds are marked with *Ob.*, *Cl.*, *Fag.*, and *Cor.*.

This page of musical notation is divided into four systems, each containing staves for piano (I and II) and violin (Vello.).

System 1: The piano part (I and II) features a complex, rapid rhythmic pattern with many accidentals. The violin part (Vello.) is marked *pp* and features a melodic line with many accidentals. The piano part (I) is marked *arco* and *pp*.

System 2: The piano part (I and II) features a complex rhythmic pattern with many accidentals. The violin part (Vello.) is marked *p* and features a melodic line with many accidentals. The piano part (I) is marked *p* and features a melodic line with many accidentals.

System 3: The piano part (I and II) features a complex rhythmic pattern with many accidentals. The violin part (Vello.) is marked *p dolce* and features a melodic line with many accidentals. The piano part (I) is marked *p dolce* and features a melodic line with many accidentals.

System 4: The piano part (I and II) features a complex rhythmic pattern with many accidentals. The violin part (Vello.) is marked *cresc.* and features a melodic line with many accidentals. The piano part (I) is marked *cresc.* and features a melodic line with many accidentals.

Key markings and features include:

- pp* (pianissimo)
- p* (piano)
- p dolce* (piano dolce)
- cresc.* (crescendo)
- arco* (arco)
- Vello.* (Violino)
- fl.* (flauto)
- ob.* (oboe)
- cor.* (corni)
- stacc.* (staccato)
- tr.* (trattenuto)
- 5* (quinta)
- 7* (settima)
- 3* (terza)
- 4* (quarta)
- 2* (seconda)
- 1* (prima)
- 0* (zero)
- 1* (uno)
- 2* (due)
- 3* (tre)
- 4* (quattro)
- 5* (cinque)
- 6* (sei)
- 7* (sette)
- 8* (otto)
- 9* (nove)
- 10* (dieci)
- 11* (undici)
- 12* (dodici)
- 13* (tredici)
- 14* (quattordici)
- 15* (quindici)
- 16* (sedici)
- 17* (diciassette)
- 18* (diciotto)
- 19* (diciannove)
- 20* (venti)
- 21* (ventiuno)
- 22* (ventidue)
- 23* (ventitré)
- 24* (ventiquattro)
- 25* (venticinque)
- 26* (ventisei)
- 27* (ventisette)
- 28* (ventiseotto)
- 29* (ventinove)
- 30* (trenta)
- 31* (trentauno)
- 32* (trentadue)
- 33* (trentatré)
- 34* (trentaquattro)
- 35* (trentacinque)
- 36* (trentasei)
- 37* (trentasette)
- 38* (trentaseotto)
- 39* (trentanove)
- 40* (quaranta)
- 41* (quarantauno)
- 42* (quarantadue)
- 43* (quarantatré)
- 44* (quarantaquattro)
- 45* (quarantacinque)
- 46* (quarantasei)
- 47* (quarantasette)
- 48* (quarantaseotto)
- 49* (quarantanove)
- 50* (cinquanta)
- 51* (cinquantauno)
- 52* (cinquantadue)
- 53* (cinquantatré)
- 54* (cinquantaquattro)
- 55* (cinquantacinque)
- 56* (cinquantasei)
- 57* (cinquantasette)
- 58* (cinquantaseotto)
- 59* (cinquantanove)
- 60* (sessanta)
- 61* (sessantauno)
- 62* (sessantadue)
- 63* (sessantatré)
- 64* (sessantaquattro)
- 65* (sessantacinque)
- 66* (sessantasei)
- 67* (sessantasette)
- 68* (sessantaseotto)
- 69* (sessantanove)
- 70* (setanta)
- 71* (setantauno)
- 72* (settantadue)
- 73* (settantatré)
- 74* (settantaquattro)
- 75* (settantacinque)
- 76* (settantasei)
- 77* (settantasette)
- 78* (settantaseotto)
- 79* (settantanove)
- 80* (ottanta)
- 81* (ottantauno)
- 82* (ottantadue)
- 83* (ottantatré)
- 84* (ottantaquattro)
- 85* (ottantacinque)
- 86* (ottantasei)
- 87* (ottantasette)
- 88* (ottantaseotto)
- 89* (ottantanove)
- 90* (novanta)
- 91* (novantauno)
- 92* (novantadue)
- 93* (novantatré)
- 94* (novantaquattro)
- 95* (novantacinque)
- 96* (novantasei)
- 97* (novantasette)
- 98* (novantaseotto)
- 99* (novantanove)
- 100* (cento)

I

I

I

I

8

I

tr tr tr

The musical score for 'L'Espresso' by Debussy is presented in a three-staff format. The top staff is for the vocal line, the middle staff is for the piano (piano), and the bottom staff is for the piano (piano). The key signature is B-flat major (two flats) and the time signature is 3/4. The piano introduction begins with a triplet in the bass line and a melody in the treble line. The vocal melody enters in the third measure. The score includes dynamic markings such as 'dim.' and 'pp leggiermente (sempre)'. The piano part features a triplet in the bass line and a melody in the treble line. The vocal part enters with a melody in the treble line. The score is in 3/4 time and B-flat major.

This musical score is divided into three systems, each featuring a piano (piano) and a violin (violin) part. The key signature is B-flat major (two flats), and the time signature is 4/4.

System 1: The piano part consists of a series of chords and arpeggiated figures in the right hand, with a more active melody in the left hand. The violin part features a rapid, ascending and descending scale-like passage in the first measure, followed by a more melodic line.

System 2: The piano part continues with similar arpeggiated textures. The violin part has a more melodic and lyrical line, often with slurs and ties.

System 3: The piano part includes a section marked *pp leggiermente* (pianissimo, lightly), featuring a delicate, flowing melody. The violin part has a section marked *ppp* (pianississimo) with a melodic line, and another section marked *V.I.* (Violino I) with a more active, rhythmic passage. The system concludes with a section marked *(m.s.)* (maestros), featuring a final, powerful chord.

The score is written for three systems, each with a piano (piano) and a violin (violin) part. The piano part is written in the lower staves, and the violin part is written in the upper staves. The key signature is B-flat major (two flats), and the time signature is 4/4.

This musical score consists of three systems, each featuring a piano (I) and string (V.I.) section. The key signature is B-flat major (two flats), and the time signature is 4/4.

System 1:

- Piano (I):** The right hand plays a rapid sixteenth-note scale. The left hand has a whole note chord. A *cresc.* marking appears in the right hand.
- Violins I (V.I.):** The right hand has a whole note chord. The left hand plays a half-note scale. A *cresc.* marking appears in the right hand.

System 2:

- Piano (I):** The right hand plays a rapid sixteenth-note scale. The left hand has a whole note chord. A *ff* marking appears in the right hand.
- Violins I (V.I.):** The right hand has a whole note chord. The left hand plays a half-note scale. A *ff* marking appears in the right hand.
- Viola (V.II):** The right hand has a whole note chord. The left hand plays a half-note scale. A *ff* marking appears in the right hand.
- Violins II (V.II):** The right hand has a whole note chord. The left hand plays a half-note scale. A *ff* marking appears in the right hand.
- Violas (V.III):** The right hand has a whole note chord. The left hand plays a half-note scale. A *ff* marking appears in the right hand.
- Celli (V.IV):** The right hand has a whole note chord. The left hand plays a half-note scale. A *ff* marking appears in the right hand.
- Double Basses (V.V):** The right hand has a whole note chord. The left hand plays a half-note scale. A *ff* marking appears in the right hand.
- Viola (V.II):** The right hand has a whole note chord. The left hand plays a half-note scale. A *ff* marking appears in the right hand.
- Violins II (V.II):** The right hand has a whole note chord. The left hand plays a half-note scale. A *ff* marking appears in the right hand.
- Violas (V.III):** The right hand has a whole note chord. The left hand plays a half-note scale. A *ff* marking appears in the right hand.
- Celli (V.IV):** The right hand has a whole note chord. The left hand plays a half-note scale. A *ff* marking appears in the right hand.
- Double Basses (V.V):** The right hand has a whole note chord. The left hand plays a half-note scale. A *ff* marking appears in the right hand.

System 3:

- Piano (I):** The right hand plays a rapid sixteenth-note scale. The left hand has a whole note chord. A *sempre f* marking appears in the right hand.
- Violins I (V.I.):** The right hand has a whole note chord. The left hand plays a half-note scale. A *cresc.* marking appears in the right hand.

System 4:

- Piano (I):** The right hand plays a rapid sixteenth-note scale. The left hand has a whole note chord. A *sempre f* marking appears in the right hand.
- Violins I (V.I.):** The right hand has a whole note chord. The left hand plays a half-note scale. A *cresc.* marking appears in the right hand.

I

This musical score page contains measures 1 through 12. It is written for piano (I) and orchestra. The piano part features a continuous eighth-note accompaniment in both hands. The orchestra includes strings, woodwinds (flute, clarinet, bassoon), and brass (trumpets, trombones, tuba). The score includes various musical notations such as dynamics (*ff*, *f*, *p*), articulation (*dimin.*, *dim.*), and performance instructions like *0* and *8*. The key signature has two flats, and the time signature is 4/4.

0 8

ff

0 *2nd*
Bl.

f

8

dimin.

* *2nd*
Cl.

Fag.

dim.

8

p

Fl.

8

41

più piano

più piano

f

p

sempre p

8

P 8

più piano

P

più p

8

★)

8

pp

leggermente

pp

pizz.

Cor. II.

8

8

cresc.

arco

cresc.

Cl.

Cor. *cresc.*

f

And.

Cl.

Cor.

Tutti.

Tp. u. Tr.

fff

sempre And.

più f

ff

Adagio un poco moto.

I

Adagio un poco moto.
con sordino

TUTTI.

q. p.

B. pizz.

I

SOLO.

pp espressivo

I

SOLO.

I

The image shows a page of a musical score, likely for a symphony, featuring piano, woodwinds, and brass parts. The score is written in a major key with a 2/4 time signature. The piano part (I) is the most prominent, featuring a complex melody with many sixteenth and thirty-second notes, often beamed together. The woodwind section includes parts for Oboe (Ob.), Cor Anglais (Cor.), and Bassoon (Fag.). The brass section includes parts for Trumpets (Tr.) and Trombones (Tromb.). The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.", "dim.", "pp", "pp espressivo", "f", and "cresc.". The woodwind parts often have long, sustained notes or simple rhythmic patterns. The brass parts are more active, with many notes and rests. The piano part is the most technically demanding, with many fast passages and complex rhythms. The score is written in a standard musical notation with a grand staff for the piano and individual staves for the other instruments.

I

cresc.

p molto legato

Fl.

Tutti.

arco

dim.

cresc.

dim.

Q. pizz.

cresc.

dolce

Fl.

Cl.

p

Fag.

Q. arco

I

I

I

Fl.

I

4 5

cresc.

1

cresc.

I

cresc. dimin.

cresc. dim.

I

pp

pp

I

sempre più dim.

morendo

Fag. pp

I

pp

semplice poco tenuto

Attac.

pp Cor.

p

pizz.

Rondo.
Allegro ma non troppo.

I

ff sf p ff

Ad. *12/4* *12/5*

trm

Rondo.
Allegro ma non troppo.

sempre pp

sempre pp

I

sf p

trm

espressivo

12/4 *12/5*

(mit Nachdruck)

Ad. ***

I

f cresc.

Ad. ***

Cor.

TUTTI.

parco cresc.

pizz.

I

Tutti.

tr

I

tr

I

I

Cor.

3

1

5

Cor.

I

A

f

Cor. u. Tr.

SOLO.

I

sf

dimin.

dolce

Cor.

pp

p

crese

Fag.

p

I

f *Tutti* *Cl.* *Tutti*

I

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

I

dolce *tr* *dolce* *tr*

I

dolce *dolce*

I

I

I

I

tr
espressivo

f

mit Nachdruck

pizz.

I

cresc.

p

mit Nachdruck

Q. u. Cor.

pp

arco

V. I.

pp

*) Erleichterung:  oder besser: 

I

dim

I

p *più piano* *pp* *f* *sf*

C

I

sf *sempre forte*

I

V. II.

p *arco*

I *sf sempre forte*

I

I

TUTTI.

ff Va. *sf* *sf* *ff* Va.

I

pp

SOLO. Q. pizz.

pp Cor. Cor.

8

I

sempre pp

arco

pp

I

sempre pp

I

sempre pp

D

Vello.

I

sempre pp

V. II.

V. I.

Va.

I

8

TUTTI.

V. II.

I

V. I.

Tr.

Cor.

sf

ff V. II.

I

pp

Ob.

pp

SOLO. Ob.

p (stacc.)

Fag.

pizz.

I

ppp arco

sempre legato e ppp

I

8

23 61

I

f

23 61

I

f

23 61

I

8

23 61

BI. TUTTI.

Q. Fug.

This musical score page contains measures 62 through 71, featuring a piano (p) and a violin (V). The key signature is B-flat major (two flats). The score is divided into four systems, each with a double bar line and repeat dots at the beginning.

System 1 (Measures 62-65): The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. The violin part enters in measure 63 with a rapid sixteenth-note scale. Dynamics include *sf* (sforzando) in measure 64 and *p* (piano) in measure 65. A *pizz.* (pizzicato) marking is present in the piano part in measure 65.

System 2 (Measures 66-69): The piano part continues with a melodic line, and the violin part plays a rapid sixteenth-note scale. Dynamics include *p* (piano) in measure 66 and *ff* (fortissimo) in measure 68.

System 3 (Measures 70-71): The piano part continues with a melodic line, and the violin part plays a rapid sixteenth-note scale. Dynamics include *ff* (fortissimo) in measure 70 and *p* (piano) in measure 71. A *arco* marking is present in the piano part in measure 71.

System 4 (Measures 72-75): The piano part continues with a melodic line, and the violin part plays a rapid sixteenth-note scale. Dynamics include *ff* (fortissimo) in measure 72 and *ff* (fortissimo) in measure 74. A *bl.* (basso continuo) marking is present in the piano part in measure 75.

Measure Details:

- Measure 62: Piano part starts with a melodic line. Violin part is silent.
- Measure 63: Violin part enters with a rapid sixteenth-note scale. Piano part continues.
- Measure 64: Piano part has a *sf* (sforzando) marking. Violin part continues.
- Measure 65: Piano part has a *p* (piano) marking and a *pizz.* (pizzicato) marking. Violin part continues.
- Measure 66: Piano part has a *p* (piano) marking. Violin part continues.
- Measure 67: Piano part continues. Violin part continues.
- Measure 68: Piano part has a *ff* (fortissimo) marking. Violin part continues.
- Measure 69: Piano part continues. Violin part continues.
- Measure 70: Piano part continues. Violin part continues. Dynamics include *ff* (fortissimo).
- Measure 71: Piano part has a *p* (piano) marking and a *arco* marking. Violin part continues.
- Measure 72: Piano part continues. Violin part continues. Dynamics include *ff* (fortissimo).
- Measure 73: Piano part continues. Violin part continues.
- Measure 74: Piano part continues. Violin part continues. Dynamics include *ff* (fortissimo).
- Measure 75: Piano part continues. Violin part continues. Dynamics include *ff* (fortissimo). A *bl.* (basso continuo) marking is present.

I

sempre forte

f *sf* *dim.* *p*

cresc. *f*

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

Cor. p

B. pizz. *va*

Red. *

Red. *

Cor. p

Red. *

Red. *

System 1:

- Staff 1 (Piano): *p*, *trm*, *en press.*, *f*, *1/8*
- Staff 2 (Piano): *Red.*, *Q. pizz.*, ***

System 2:

- Staff 1 (Piano): *cresc.*, *2/4*, *1/3*, *2/4*
- Staff 2 (Piano): *TUTTI. arco*, *p*, *cresc.*, *f*, *Tutti.*

System 3:

- Staff 1 (Piano): *trm*, *sf*
- Staff 2 (Piano): *trm*, *sf*

System 4:

- Staff 1 (Piano): *trm*
- Staff 2 (Piano): *trm*

I

sf *f* *Cor.*

I

sf *f* *Cor.* *F SOLO*

I

sf *f* *Cor.* *F SOLO*

I

dimin. *dolce* *pp* *Cor.*

I

tr
p
Q.
p

I

p
cresc.
ff
Fl.
Ob.
Cl.
Cor.
Fig.

I

p poco ritard.
Tutti.
f
poco ritard.

I

ff
tr
dim.
dolce
pizz.

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The piano part consists of a right hand with a melody of eighth and sixteenth notes, and a left hand with a simple bass line of eighth notes. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal line ending with a final note, while the piano accompaniment continues with a sustained chord in the right hand and a simple bass line in the left hand. The score is written in G major (one sharp) and 2/4 time.

The musical score is for a piece labeled 'I' in 8/4 time. It features a piano accompaniment with a 'dolce' marking. The score is written for two staves (treble and bass clef) and includes a grand staff (treble and bass clef) for the piano part. The piano part consists of a melody in the treble clef and a bass line in the bass clef. The melody is characterized by a series of eighth notes and quarter notes, often beamed together. The bass line is more rhythmic, featuring eighth notes and quarter notes. The tempo is marked '8/4' and the mood is 'dolce'.

8

I

cresc.

cresc.

arco

I

dimin.

I

G

f

Leg.

TUTTI.

trm

Leg.

Fug.

I

espressivo

2

mit Nachdruck

4

1

8

1

trm

f

I

cresc.

TUTTI.

Q.

p

cresc.

f

Tutti.

I

tr

I

tr

I

Fug.
p

I

p
SOLO.
Cor.

This musical score page contains measures 70 through 73 of a symphony. The music is written for a full orchestra, with a double bassoon (H.) part at the top. The first system (measures 70-71) features a piano introduction with a pizzicato (pizz.) bass line and woodwinds (Ob., Cl., Cor.) entering in measure 71. The second system (measures 72-73) continues the piano texture with a *pp* (pianissimo) marking. The third system (measures 74-75) introduces a tutti section with a forte (*f*) marking and a *TUTTI. Q.* (Tutti, Quasi) instruction. The fourth system (measures 76-77) shows the woodwinds playing a melodic line with a trill (tr.) and a final flourish. The score includes various musical notations such as slurs, ties, and dynamic markings.

70

H.

I.

pizz.

Ob. Cl.

Cor.

8.

pp

8.

2.

f

TUTTI. Q.

arco

pizz.

tr.

Ob. Cl.

Cor.

5 3 1 5 2 4 1 3

I

pp ritard.
2ed.

I

Adagio. Più allegro.

f sf
*
ritard

I

Adagio. Più allegro.

sf ff

I

8.....

TUTTI.

ff
Fine.