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

Bearbeitet von Henry H.

Ludwig van Beethoven



a) In order to preserve the majesty of this masterpiece, the transcriber urges the performer not to play at too fast a tempo; some passages are made impossible at a quicker speed.

b) The performer is encouraged to alter some notes in this tutti as he or she desires, as long as the general flow and structure is maintained. Hence the chords can be voiced differently from what is written.

Henry H. 2020



a) m.d. refers to the right hand, and m.s. the left, and they always refer to ONE note only. Otherwise, the hand distribution is marked as brackets instead.
b) Pay utmost attention in voicing this sublime melody.



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


99
Tutti.
f
cresc.
104
SOLO
p
cresc.
108
dim.
tr
pp dolce
115
120
123
p cresc.
125
f
TUTTI.
SOLO
p
Ped.


131
cresc.
sforzato
p
137
140
Ped.
143
ff
Ped.
145
sf
sf
sf
148
sf
sf
sf
sf
sf
sf
dim.
p
151
3
3
pp leggiermente
155
p
Ped.
Ped.



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


192
sf
p
3
195
sf
sforzato
sforzato
198
f
p
Ped.
201
Ped.
204
pp
8
207
p
Ossia
210
cresc.
(sempre stacc.)


8
215
8
p leggiermente
8
219
pp
Ped.
222
Ped.
TUTTI
225
cresc.
8
5
f
Ped.
228
Ped.
a)
232
236
ff

a) See p. 3.


240
p dolce
cresc.
247
f
252
ff
p
256
cresc.
f
261
p
SOLO
cresc.
265
dim.
p
piu p
pp
272
p


278
dolce
281
leggiermente
p dolce
285
288
291
f
295
simile
299


303
8
ff
Ped.
308
ff
sf
p
313
sempre staccato
fp
sf
p
317
fp
sf
p
321
fp
dim.
325
fp
p
sempre piu p
8
329
333
pp expressivo
cresc.
tr
cresc.
pp


338
cresc.
343
p
cresc.
348
dim.
351
piu piano
354
pp
cresc.
Tutti
358
f
362
ff
Solo


366
Solo
ff
Ped.
371
372
TUTTİ
f
sf
378
p dolce
cresc.
p cantabile
384
pp
387


390
8
8
sforzato
p
Ped.
394
398
Ped.
401
ff
sf
Ped.
404
sf
sf
sf
sf
sf
sf
sf
sf
407
dim.
p
3
3
pp leggiermente
410
413
p
Ped.


418
TUTTI
424
(Ped.)
430
SOLO
dolce
435
439
442
sempre stacc.
445
448

a) See p. 6.


451
sf
8
sforzato
454
8
sforzato
f
p
Ped.
457
Ped.
460
pp
463
p
466
cresc.
(sempre stacc.)
470


474
p leggiermente
478
Ped.
482
cresc.
TUTTI
ff
485
490
493
ff
496
f
sf
Non si fa una Cadenza, ma s'attacca subito il seguente


500
8
502
tr
tr
dim.
508
pp leggiermente (sempre)
513
p
Ped.
518
Ped.
521
Ped.
pp leggiermente
524
Ped.
526
cresc.


529
TUTTI
SOLO
TUTTI
534
SOLO
sempre f
538
cresc.
cresc.
541
544
dim.
548
piu piano
552


556
p
560
piu piano
563
pp
leggiermente
566
568
cresc.
571
cresc.
f
574
fff
578

II



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



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



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



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

III

Rondo
Allegro ma non troppo




33
sf
sf
Ped.
40
SOLO
f
sf
46
dimin.
dolce
51
tr
p
m.d.
57
cresc.
f
p
64
p poco
ritard.
ff
71
dolce



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



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


149
153
TUTTI
158
SOLO.
165
sempre pp
169
173
sempre pp
m.s.
177
sempre pp
m.s.


TUTTI
181
SOLO.
187
m.d.
192
196
200
m.s.
203


206
8
sf
3
3
3
3
3
TUTTI.
f
Ped.
209
sf
sf
SOLO
f
p
214
Ped.
220
ff
ff
225
ff
ff
230
sempre forte
sf
sf
234
dim.
p
tr


244
f
tr
f
sf
p
tr
ff
Ped.
251
sf
p
tr
espress.
f
258
cresc.
Tutti
p cresc.
f
263
sf
tr
sf
268
tr
272
sf
sf


277
sf
Ped.
282
SOLO
f
288
sf
292
dimin.
dolce
297
tr
p
m.d.
303
ff
cresc.
309
Tutti
p poco
ritard.

316

p *ff* *dim.* *dolce*

322

325

dolce

a)

329

cresc.

333

ff *(simile)*

337

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

341

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

a) See p. 27.



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



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


399
sf
sf
p
pp
404
p
sempre pp
sf
sempre dim.
Ped.
409
pp
416
Adagio
Più Allegro
f
sf
421
ff
8
425
8 TUTTI
8va sopra ad lib. fino alla fine
Fine