Concerto No. 5
in E♭ Major
Op. 73
"Emperor"

Pianoforte I.
Solo.

Pianoforte II.
(Orchestra.)

(1) Fingering from the Original Editions.
(2) On the execution of the trill, see Introduction to Op. 15.

Printed in the U. S. A.

1328
dim. Viola

\( \text{dim.} \)

\( \text{tutti} \)

\( \text{cresc.} \)

\( \text{f} \)

\( \text{dolce} \)

\( \text{pizz.} \)

\( \text{pp} \)

\( \text{Q. arco} \)

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(1) The light slurs (also given thus in the Autogr.) in the bass staff are omitted in the orig. editions.

(2) In the last two measures the notation for the right hand, in the orig. editions, runs (improperly) thus:
(1) Acc. to the Autogr., "sforzato" in the orig. editions only $sf$ is given here, but further on sforzato.

(2) Fingerings of the orig. editions.
(1) $f$ in analogy with the parallel passage on p. 29 (omitted in all sources).
(1) Here an "sf" is given (probably by mistake) in the original editions.
(2) Repeated in the orig. editions.
(1) In Edition B, * is given (omitted in A and the Autogr.).

(2) A bar given here in the orig. editions is omitted in the Autogr. (erased: end of the page).
(1) In large note-heads, in the orig. editions.
(1) In the Autogr., and likewise in the paralleled passage in the orig. editions, *
(1) *new* bassa on our modern pianos.

(2) Edition A gives \( \text{\textit{ditto in the Autogr.}} \); Edition B: \( \text{\textit{ditto in the Autogr.}} \)
(1) In the orig. editions; omitted in the Autogr.

(2) The rests in the right hand follow the Autogr.; those in the left hand are also in the orig. editions.
(1) Omitted in the Autograph.
(2) Acc. to the orig. editions *. In the Autogr. this measure, and the next 15, are lacking; they are given in a copy, but without the piano-part.
(1) All following staccato signs in this passage are omitted in the Autogr. (but given in the orig. editions).
Adagio un poco moto. ($=66$; Czerny $=60$)

Tutti

VI. I & II. con sordino

(1) $\varphi$, $p$

B. pizz. (poco sforz.)

(Verschiebung, innu cordon)

Wind

$\text{pp espressivo}$

Solo

(1) $\varphi$ (not $\circ$) acc. to the Autogr. and the orig. editions.
(1) The dashes of prolongation here and for the following cresc. are only in B and C.
cantabile

(poco stacc. ed arpegg.)
pizz.

Tutti
Wind

Solo
(dim.)
molto legato

(cresc.)

(1) Originally 8. (2) Prolongation of the slurs acc. to Autogr.
Rondo (acc. to Czerny, z 96)

Allegro.

(1) This mark, "semplice poco tenuto," together with the appertinent holds, is omitted in the Autogr. In the next measure, editions B and C contain between the lines, below (and belonging to?) the ff, the words "ma non troppo." In A this addition is lacking; indeed, there was no room for it in the corrected plate after "Allegro." In the Autograph there stood originally, after "Rondo Allegro" the words "non tanto," which were later crossed out (probably by Beethoven himself) with pencil.

(2) "ff," though perhaps wholly justifiable on practical grounds, is given by none of our sources in the Solo, for the principal theme; but is found in the arrangement (p. 41), and in the Tutti.

(3) This addition, lacking in the original editions, is found on the extreme lower margin of the Autograph.
nachdrücklich

VI. pizz. (senza sord.)

Vi. arco cresc.

Hn.

Vie.

Solo
(1) Fingerings of the orig. editions; but not marked until the repetition of the passage on p. 63.

(2) Facilitated: \( \text{originally written} \text{.} \)

(3) The Autogr. gives: \( \text{These arpeggio-signs are all omitted in edition A; also in the parallel passage. In edition B the chords are crossed, as in the Autogr., but in different places.} \)
(1) Acc. to the Autogr.
(2) "P" in the orig. editions; insistent in the Autogr. (Ped. ?).
(3) Edition B has the 5th, ed. A (probably by mistake) the 4th finger.
(4) Added note in recent editions; originally only c. Also cf. p. 25 of our edition of the C-minor Concerto.
(1) In the Autograph, "dolce" (not given in the orig. editions).
(1) Here $f$ in the Autogr. (not given in the orig. editions). The $c$ is an added note (as on pp. 55 and 59.)
(1) This $f$ omitted in the Tutti-arrangement of the Autogr. The $g^\#$ in the bass is an added note, as in the parallel passages.
(1) Fingering only in the Autograph.
(2) "Staccato" in the Autogr., and in editions B and C. The two following in B and C only.
(1) In the orig. editions $f$ is repeated here. The Autograph has only a comprehensive sign of repetition ("sim."), which probably refers only to the notes.

(2) This $p$, repeated here in the orig. editions, appears to have been the sole such sign in this place in the Autograph; the preceding $p$ was in pencil, then retraced in ink.
(1) Fingering of the orig. editions.
(1) \( f - p \), given here in analogy with the parallel passage on p. 51, is omitted both in the orig. editions and the Autogr., this \( f \) not being repeated in the latter even for the orchestral instruments.

(2) The upper slur is also in the orig. editions (given in them under \( f \)).
(1) Facilitated.
(2) Stacc. in the orig. editions (and the parallel passage); not given in the Autograph.
(1) The $p$ in the Tutti-arrangement of the Autogr. is omitted in the orig. editions; in all four sources, the $p$ is omitted for Cor.; in the Autogr., on the other hand, the bassoon has the direction "Solo, dolce."
(1) The repetition of this \( \text{sf} \) is omitted in the Autogr., and also in the printed Orig. Quartet Parts (edition C), to which we are able to refer.