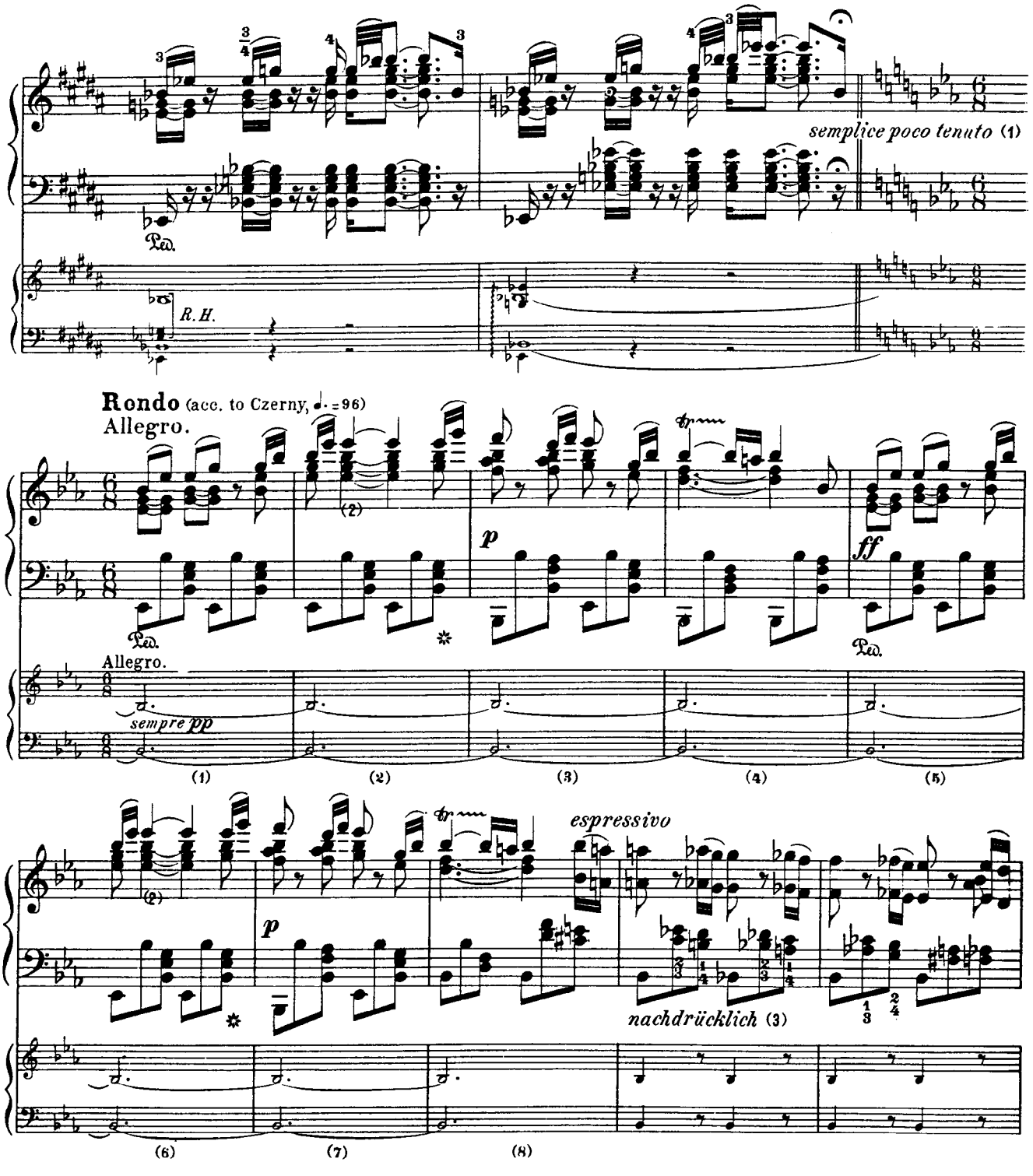
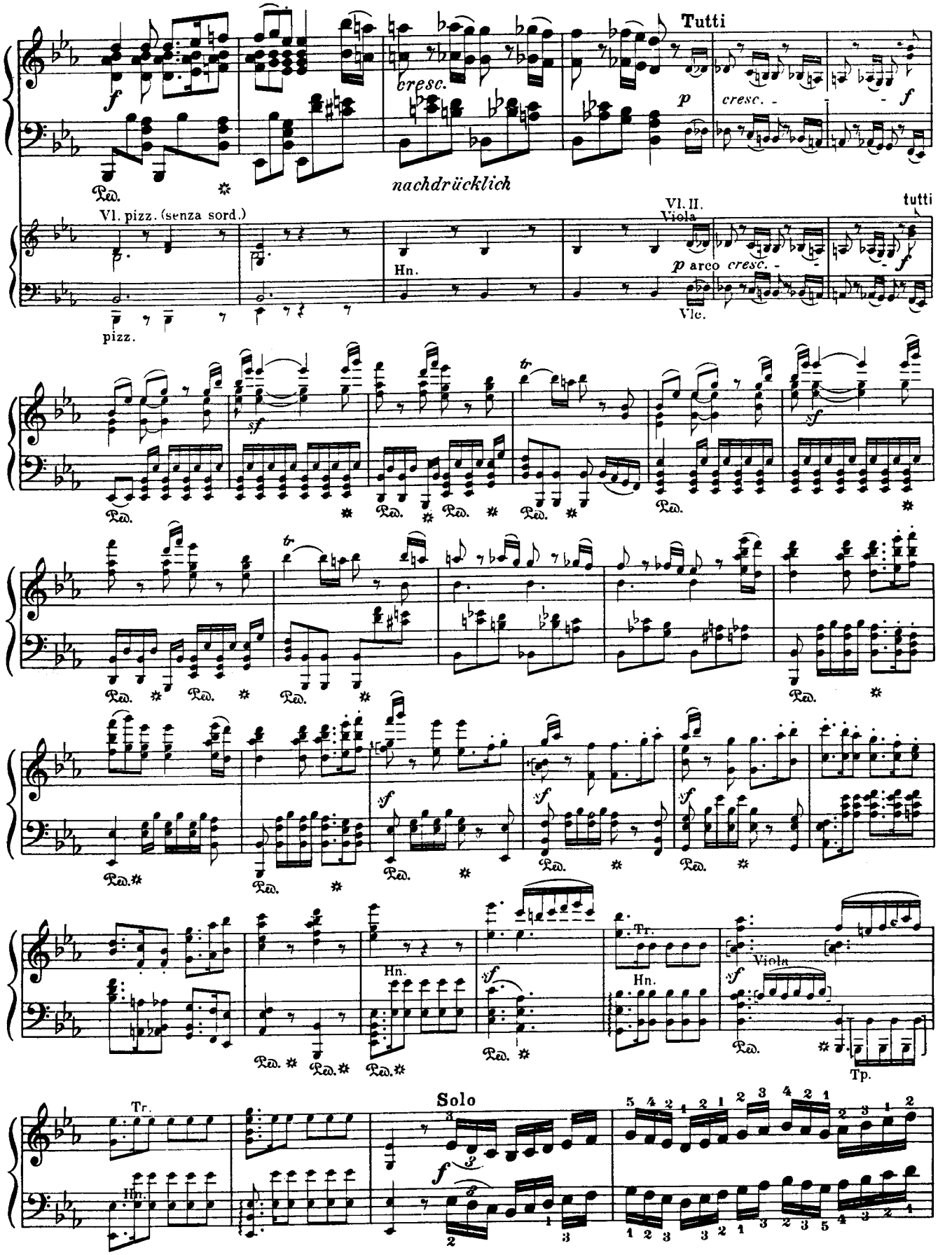
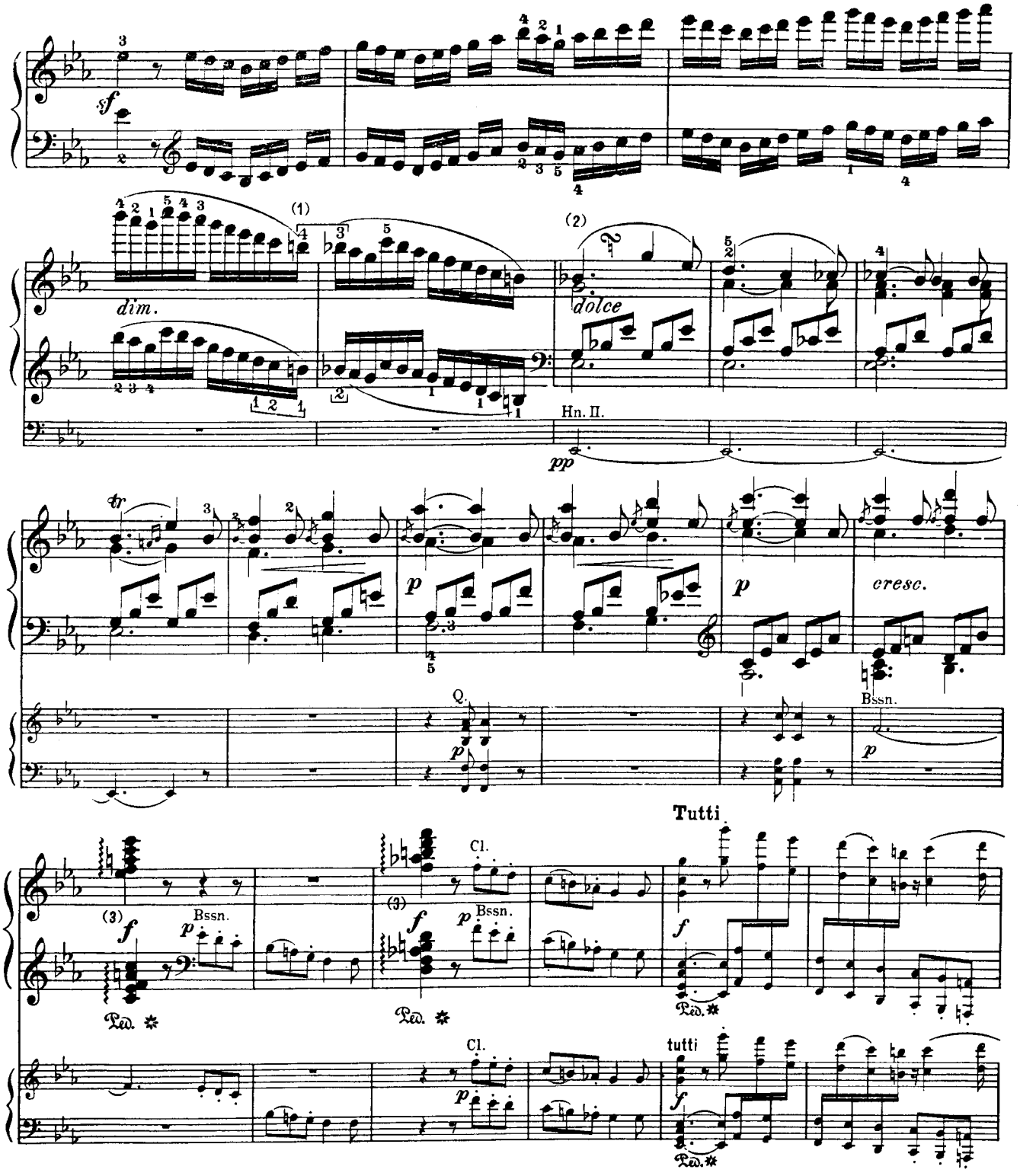


(1) This mark, *"semplice poco tenuto,"* together with the appertinent holds, is omitted in the Autogr. In the next measure, editions B and C contain between the lines, below (and belonging to?) the *ff,* the words *"ma non troppo."* In A this addition is lacking; indeed, there was no room for it in 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) *"sf,"* 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.

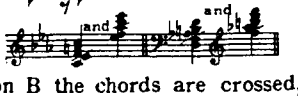
(3) This addition, lacking in the original editions, is found on the extreme lower margin of the Autograph.

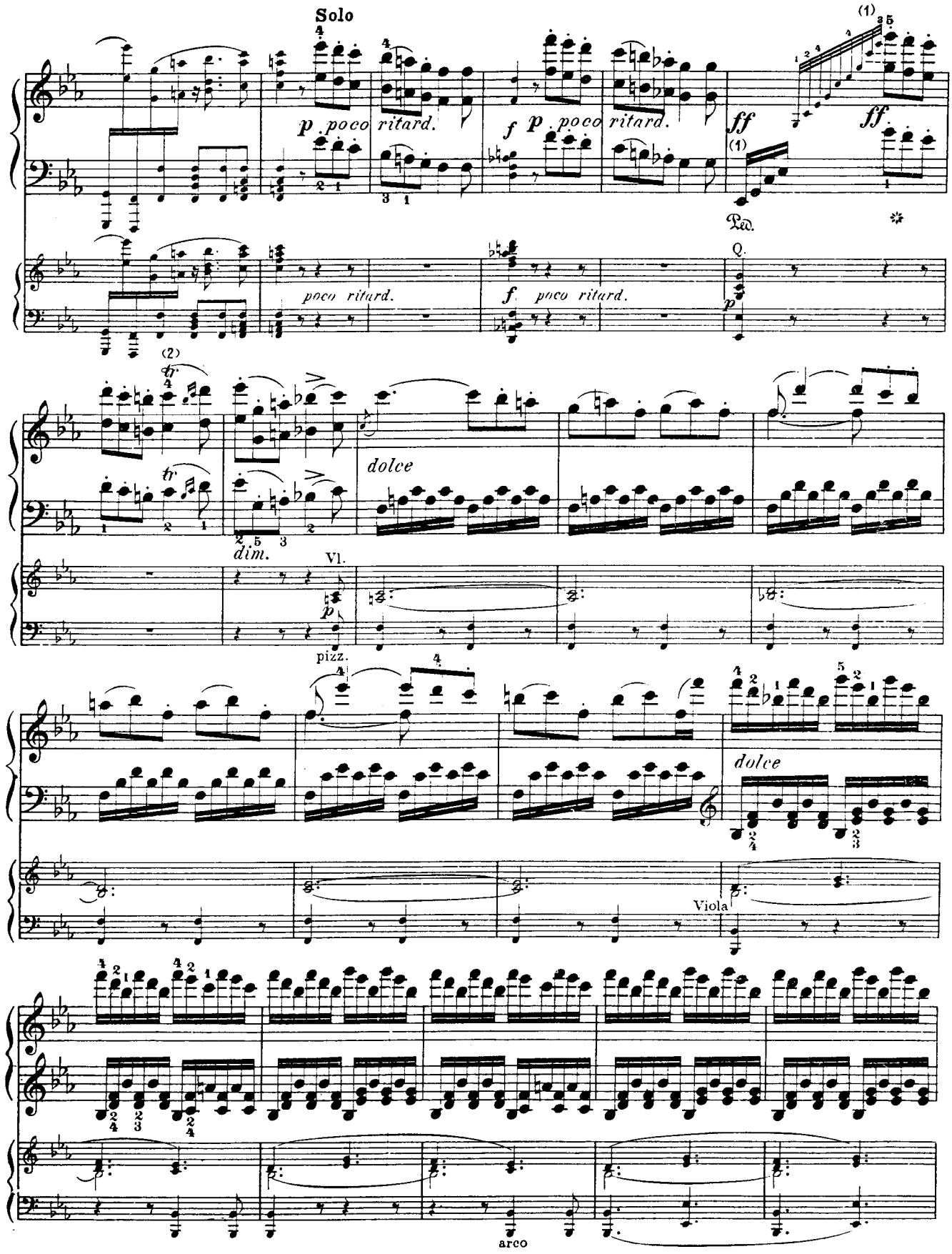

Tutti
cresc.
nachdrücklich
Vl. pizz. (senza sord.)
pizz.
Hn.
Vl. II.
Viola
p arco cresc.
Vlc.
tutti
Tr.
Hn.
Viola
Tp.
Solo



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

(2) Facilitated: originally written .

(3) The Autogr. gives:  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.



(1–1) In the Autogr. (not in the orig. editions) all the note-heads of this entire arpeggio are (intented to be) of the same size.

(2) Slurs acc. to the parallel passage in the Autogr. *Cf.* also p. 64.

cresc.

(1)

ff

Ped.

cresc.

f

sf sf sf sf

dim.

p poco ritard.

a tempo

f

Ped.

poco ritard.

a tempo

pp Hn.

(1)

(2)

p

ff

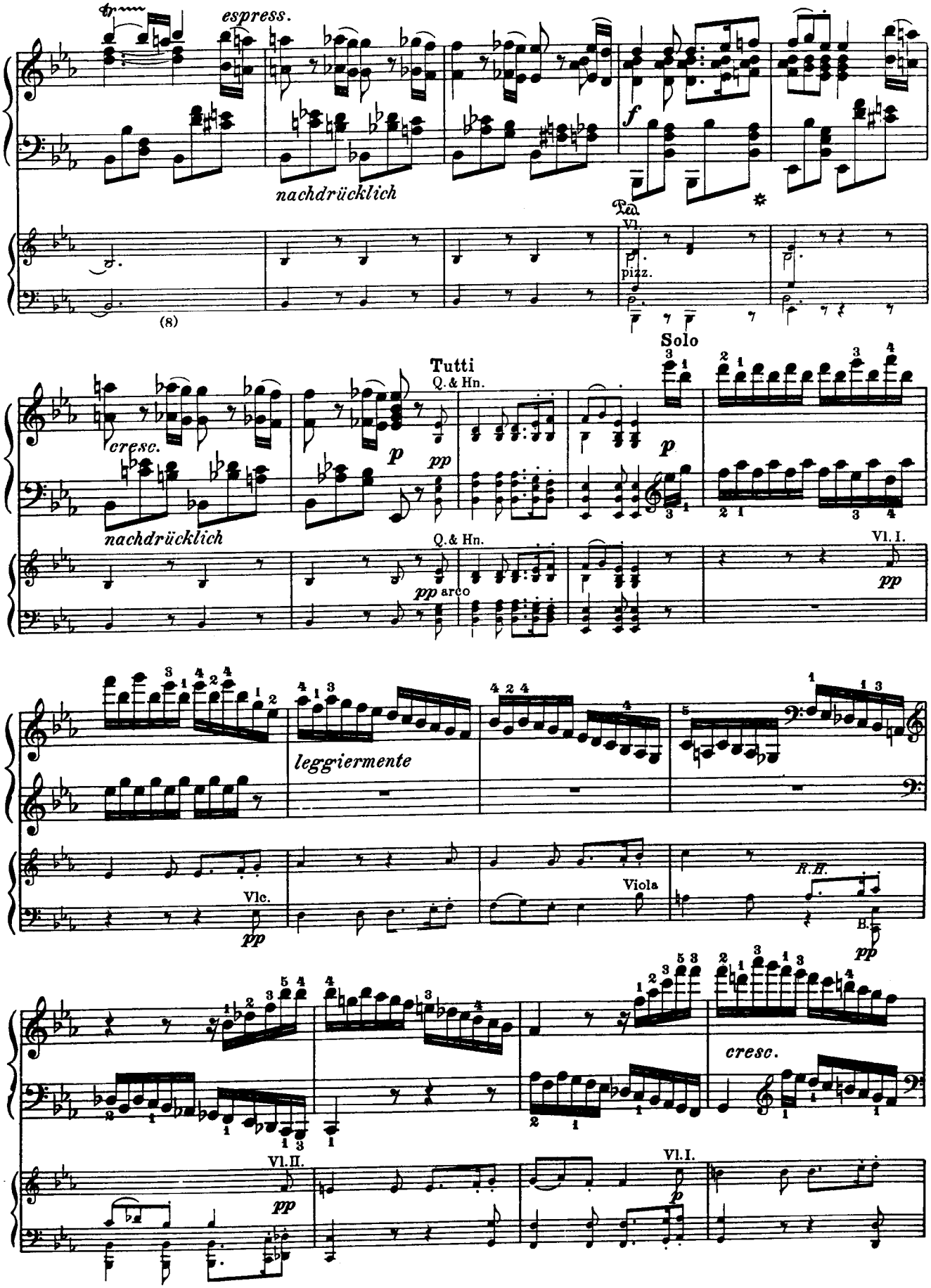
Ped.

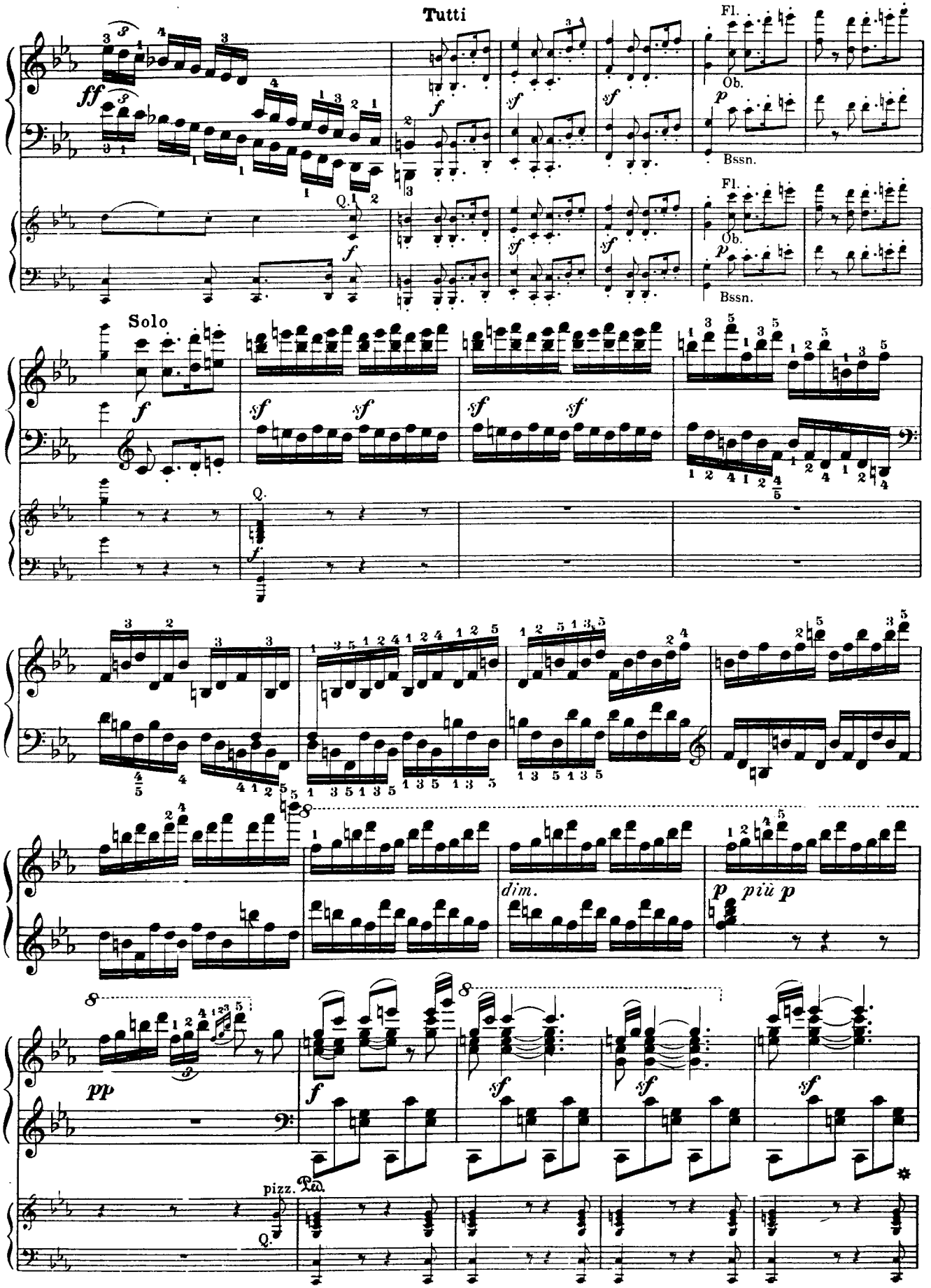
sf

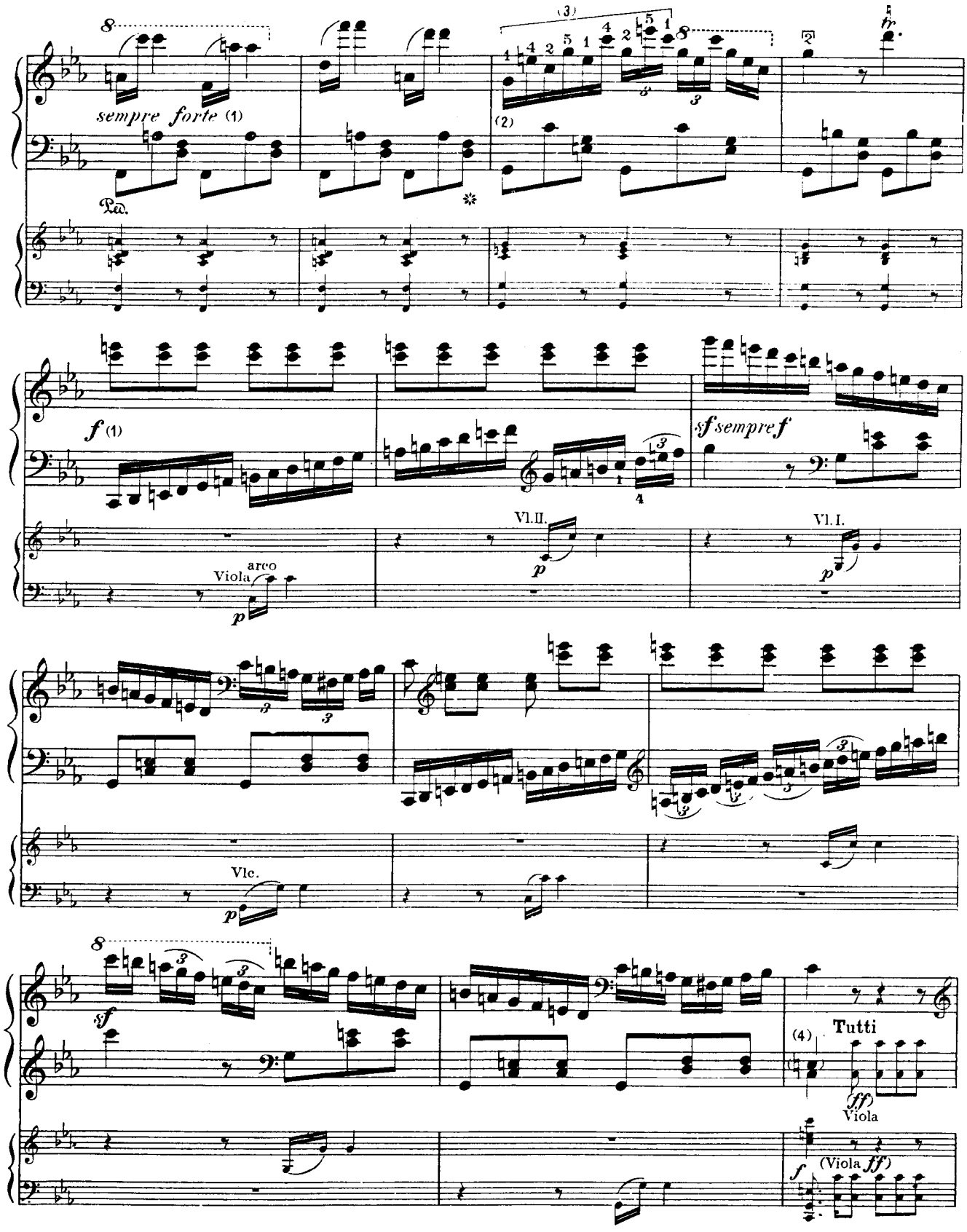
p

(3) (4) (5) (6) (7)

(1) Facilitated: etc.


espress.
nachdrücklich
Ped.
Vl.
pizz.
(8)
Solo
Tutti
Q. & Hn.
cresc.
nachdrücklich
Q. & Hn.
arco
Vl. I.
leggiermente
Vlc.
Viola
R.H.
cresc.
Vl. II.
Vl. I.


Tutti
Fl.
Ob.
Bssn.
Solo
dim.
p più p
pp
pizz.

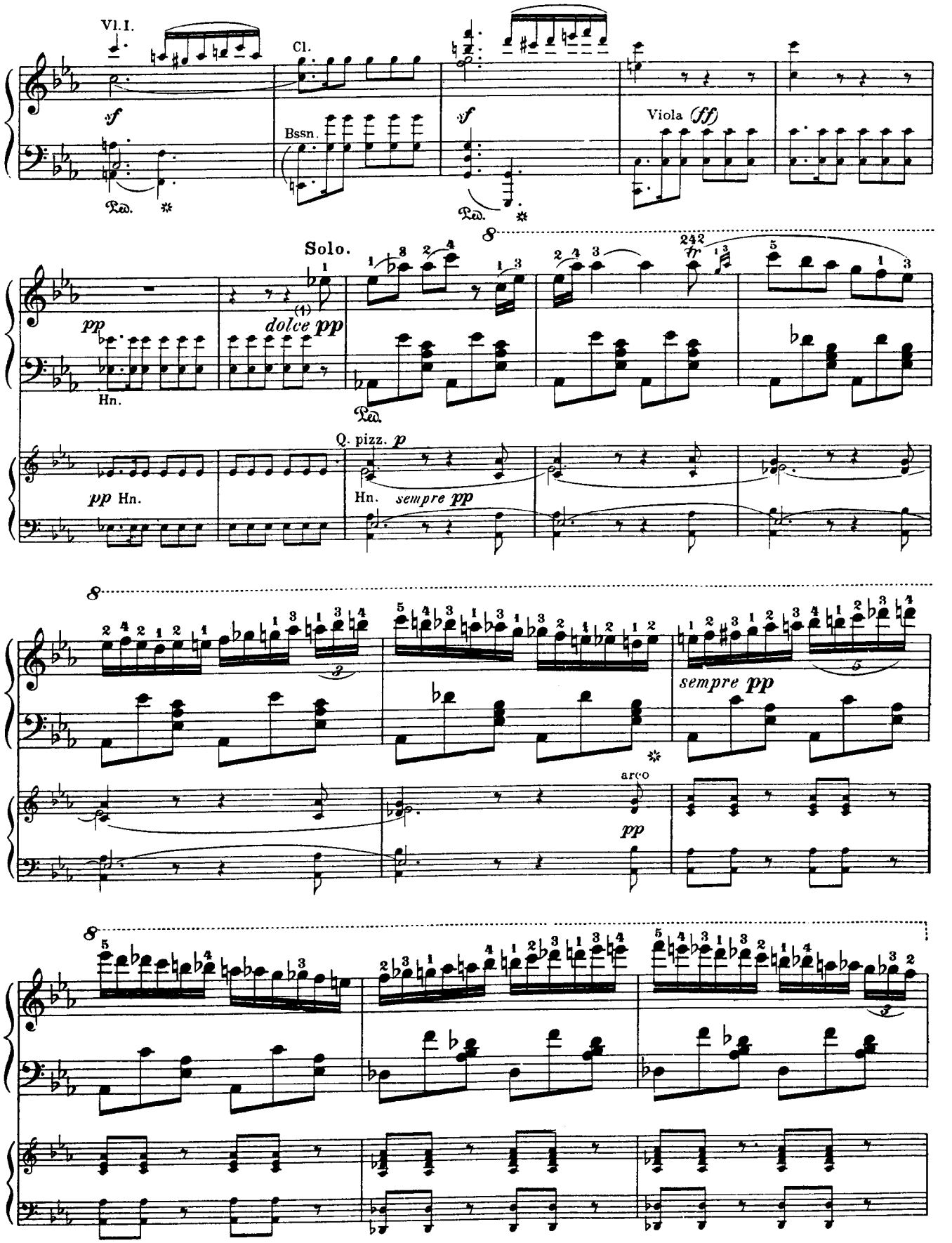


(1) Acc. to the Autogr.

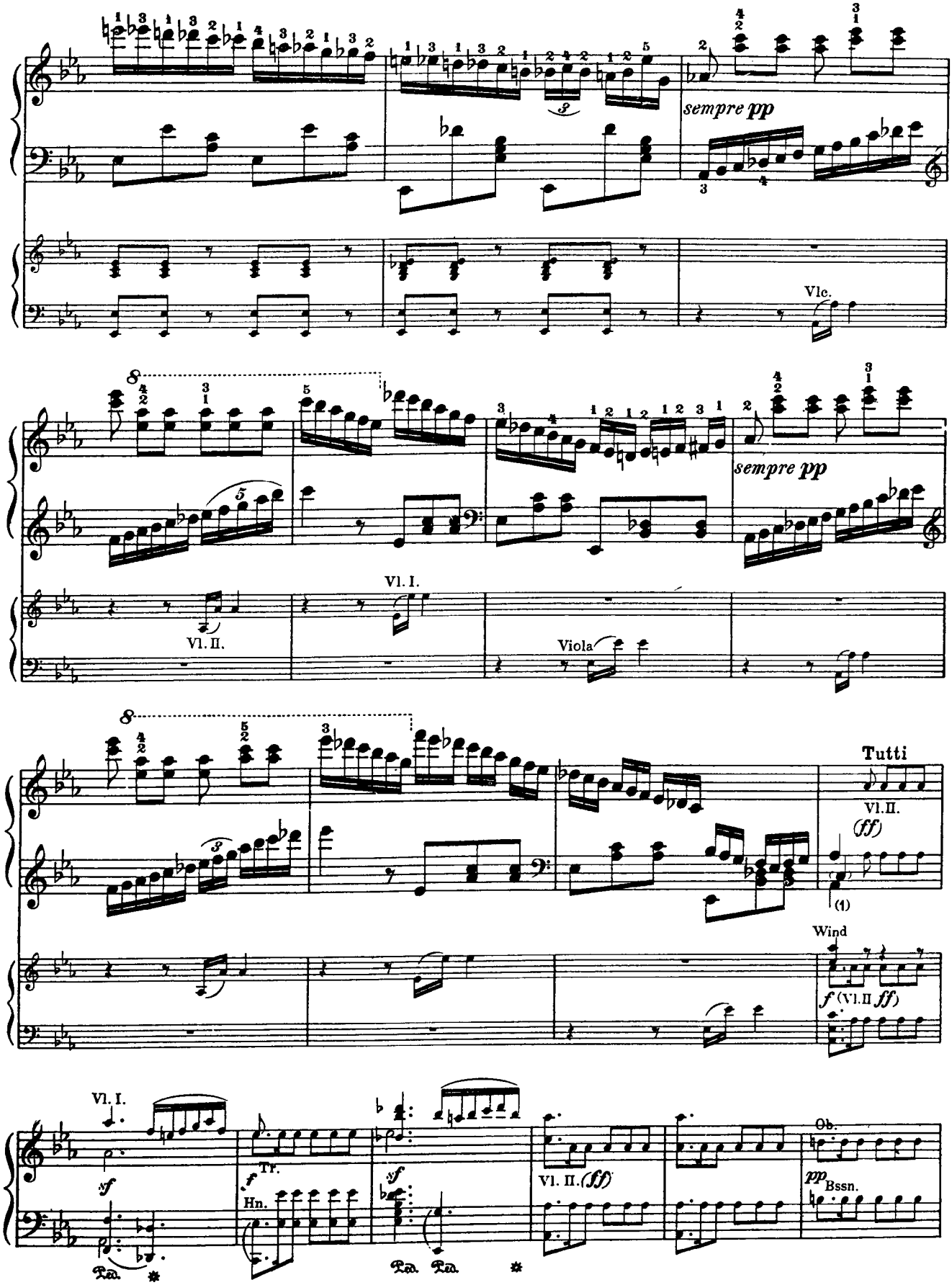
(2) *"p"* in the orig. editions; inuistinct in the Autogr. *(Ped.?)*.

(3) Edition B has the 5th, ed. A (probably by mistake) the 4th finger.

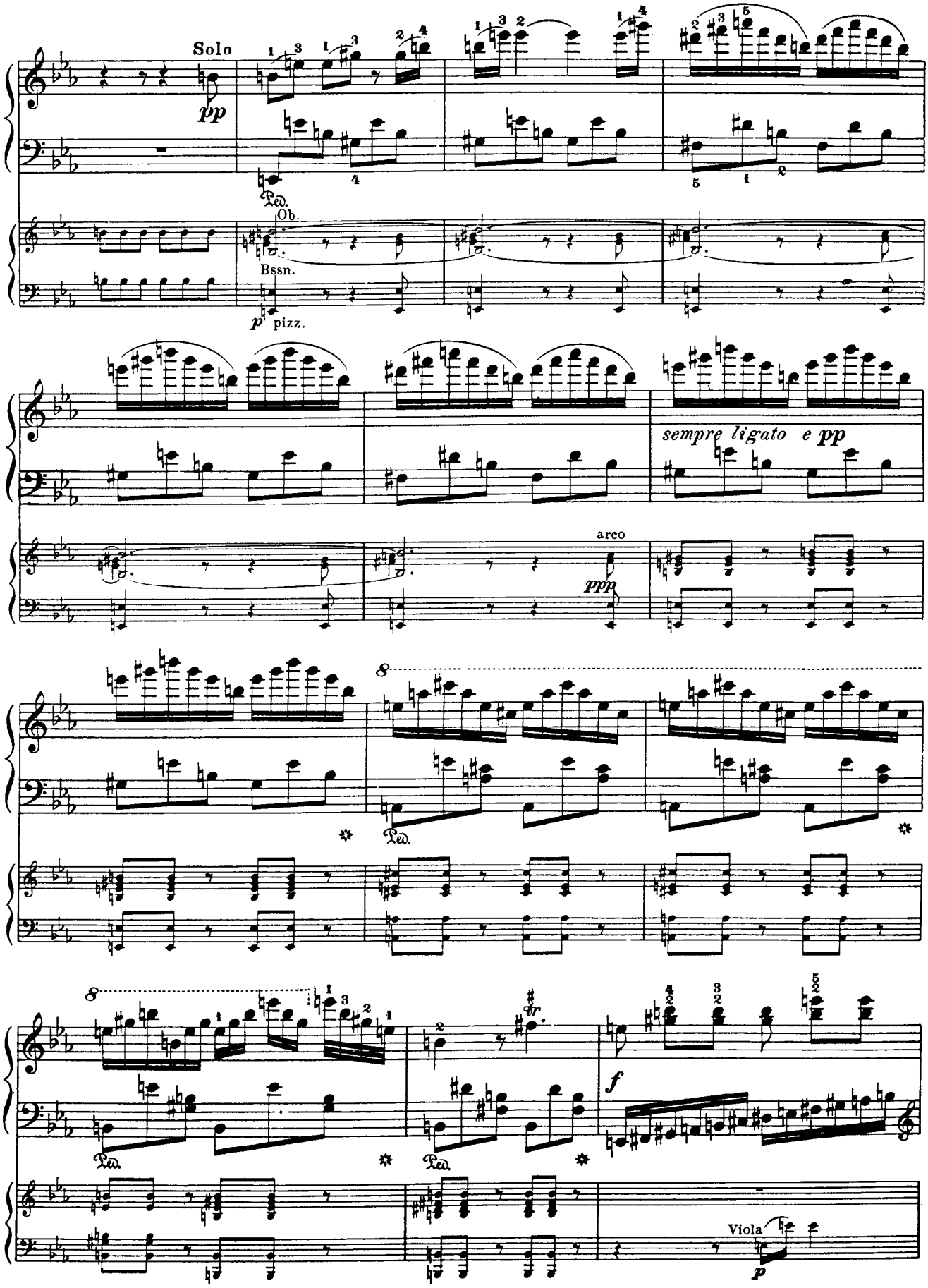
(4) Added note in recent editions; originally only *c*. Also *cf.* p. 25 of our edition of the C-minor Concerto.

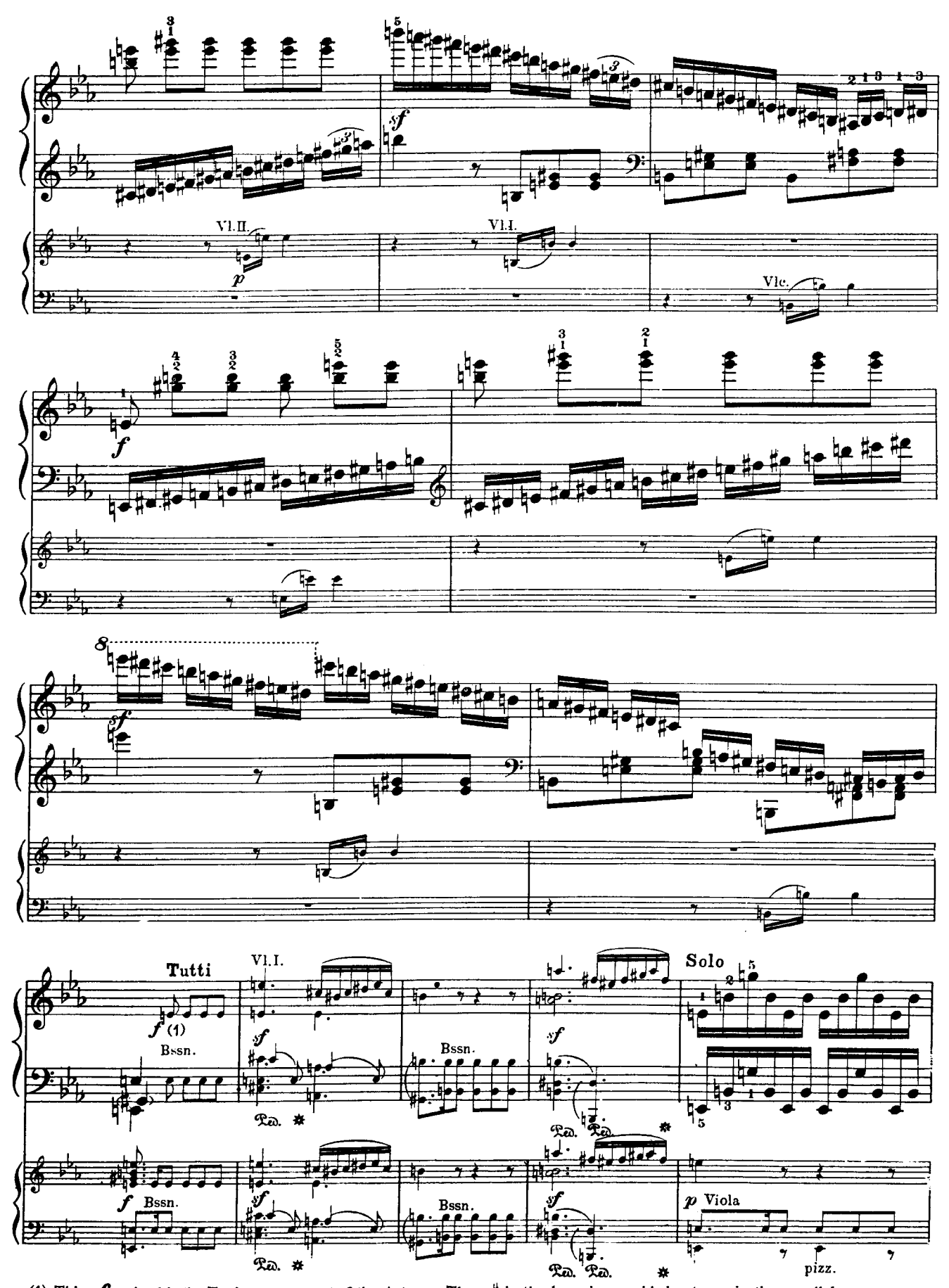


(1) In the Autograph, *"dolce"* (not given in the orig. editions).

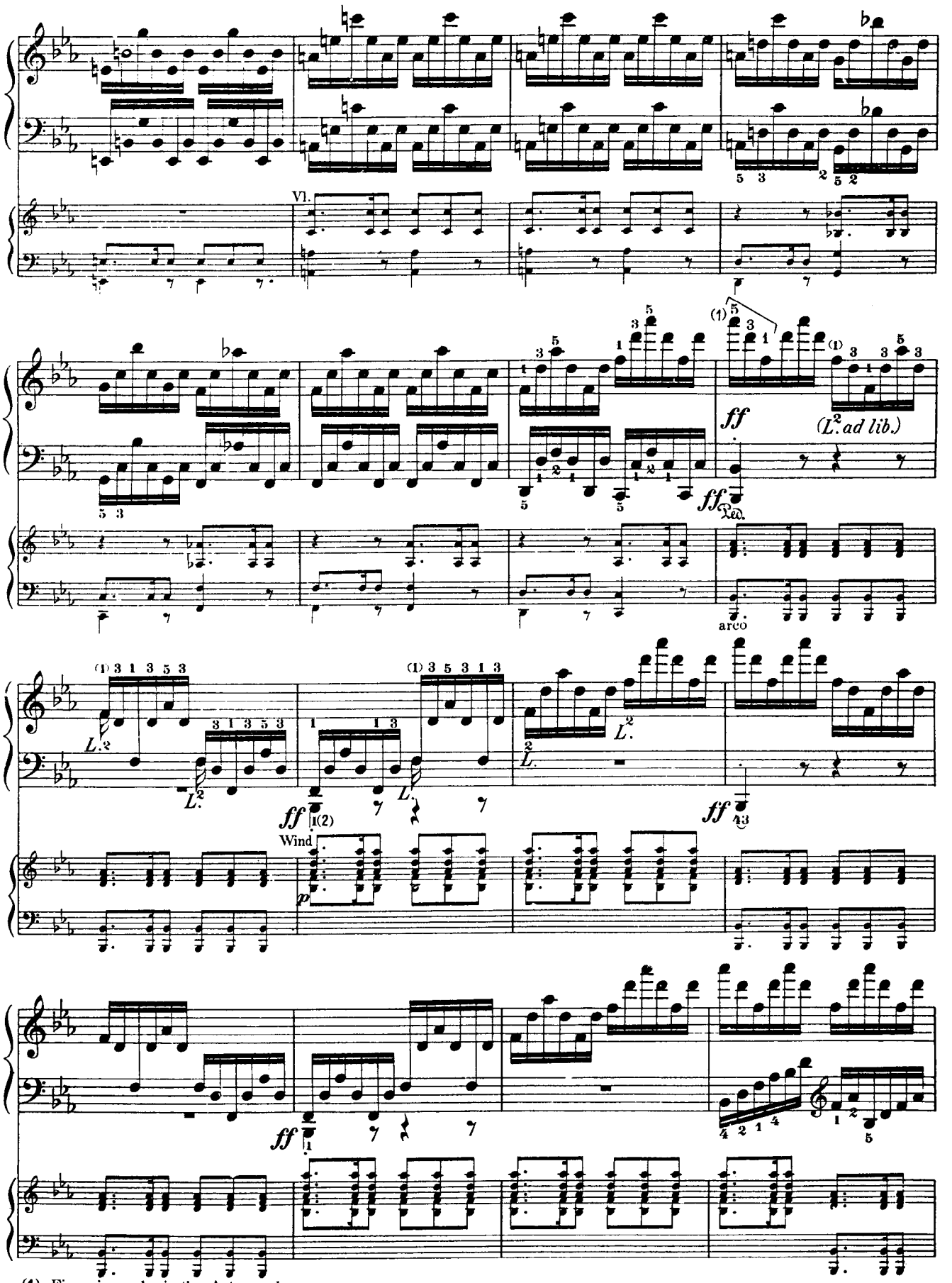


(1) Here *f* in the Autogr. (not given in the orig. editions). The *c* is an added note (as on pp. 55 and 59.


Solo
pp
Ped.
Ob.
Bssn.
p pizz.
sempre ligato e pp
arco
ppp
8
Ped.
8
Ped.
Ped.
fz
f
Viola
p

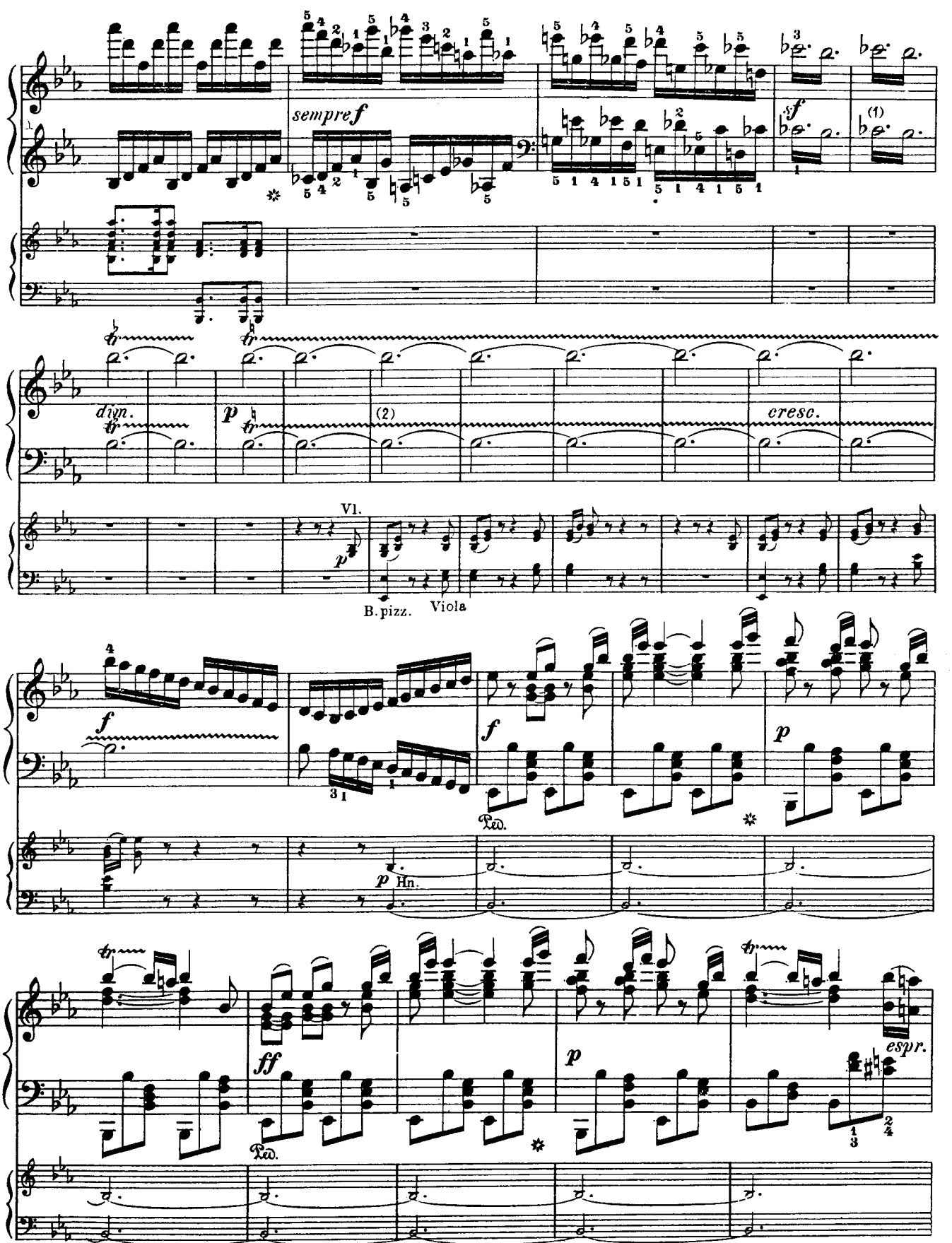


(1) This *f* omitted in the Tutti-arrangement of the Autogr. The *g♯* in the bass is an added note, as in the parallel passages.



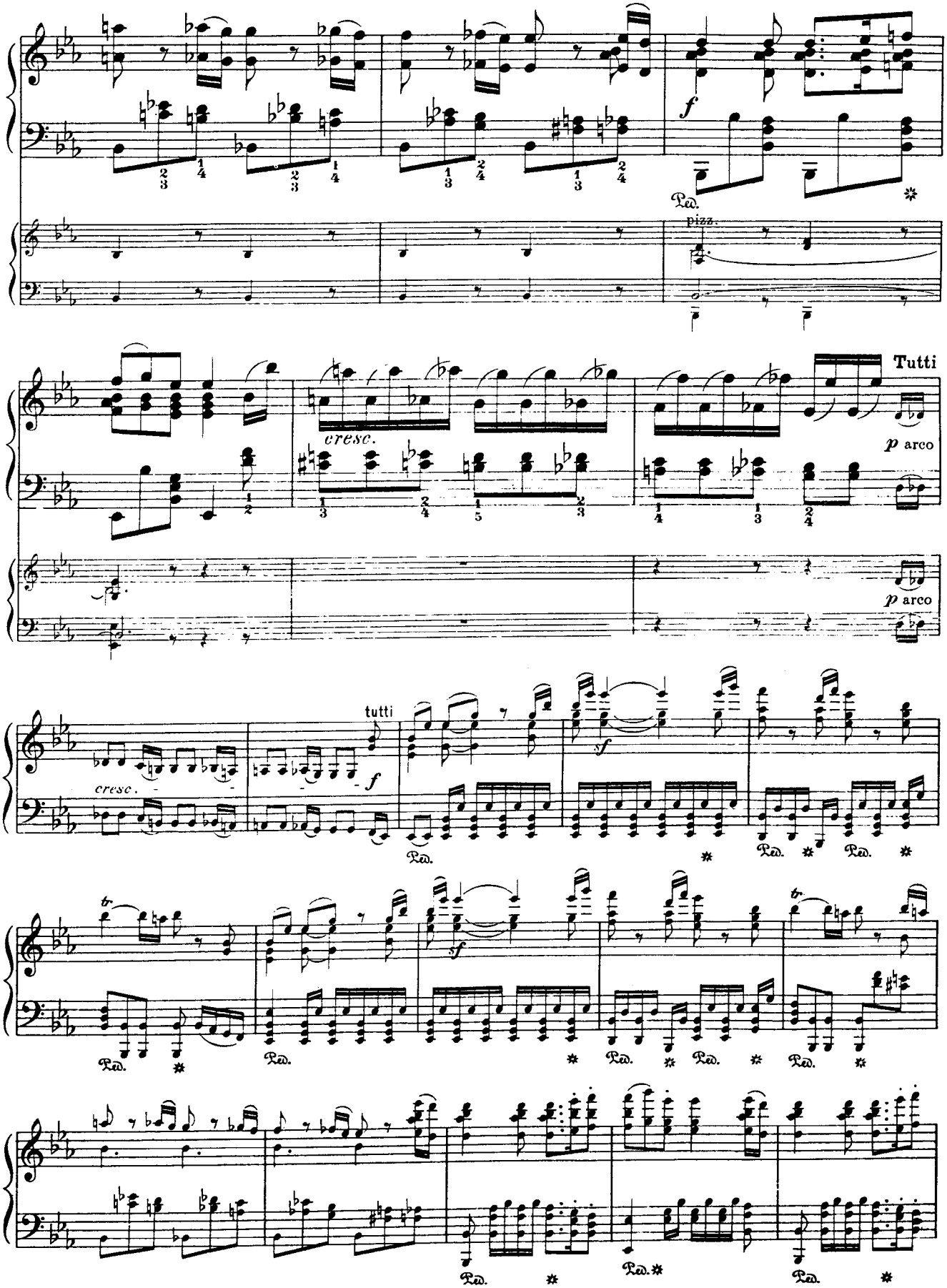
(1) Fingering only in the Autograph.

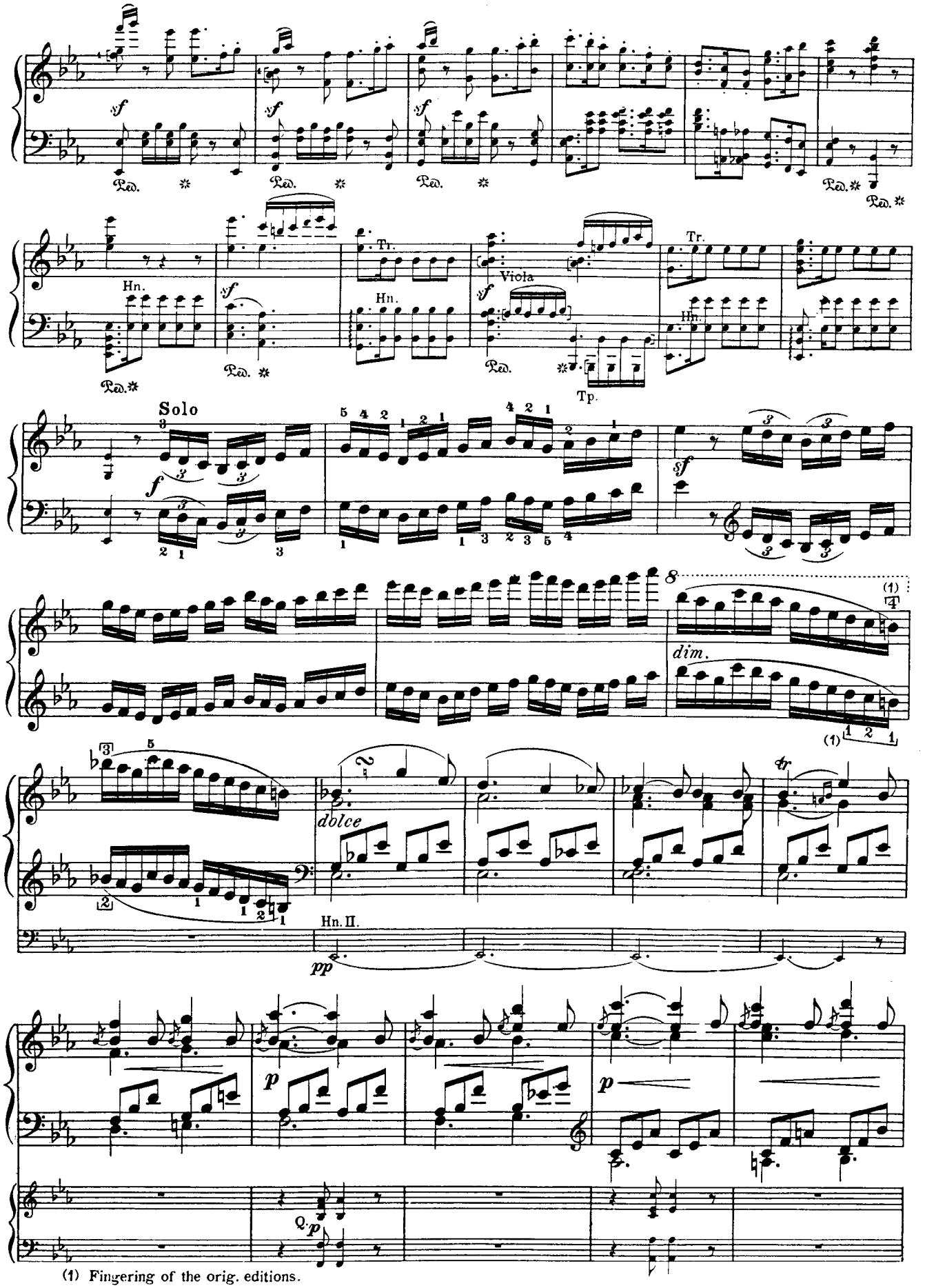
(2) *"Staccato"* in the Autogr., and in editions B and C. The two following in B and C only.



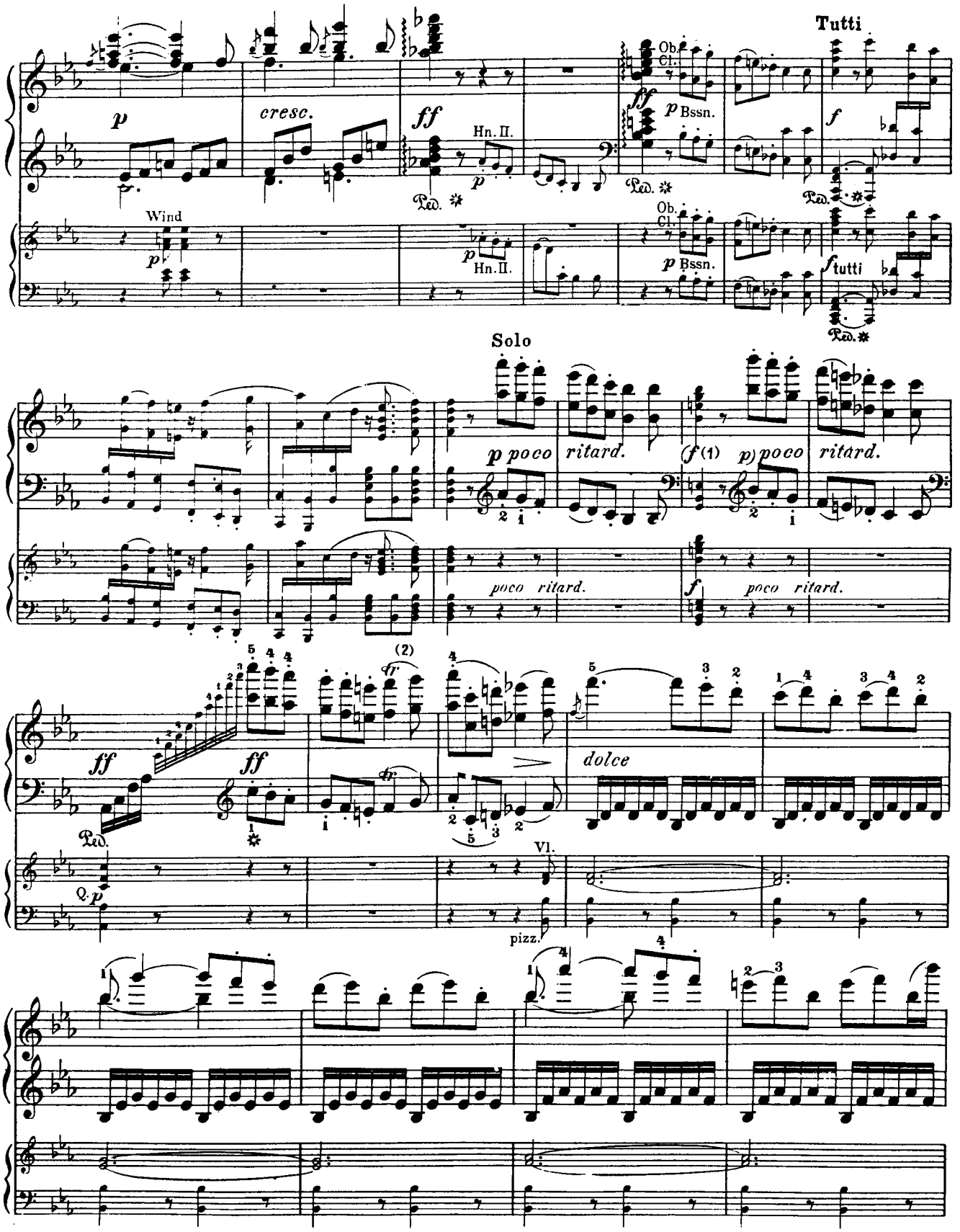
(1) In the orig. editions *sf* is repeated here. The Autograph has only a comprehensive sign of repetition (*"sim."*), which probably refers only to the notes.

(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.


f
Ped.
pizz.
Tutti
cresc.
p arco
p arco
tutti
cresc.
f
sf
Ped.



(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 tr*).

dolce

arco

cresc.

cresc.

ff

(1)

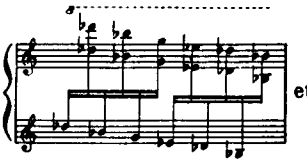
(2)

Ped.

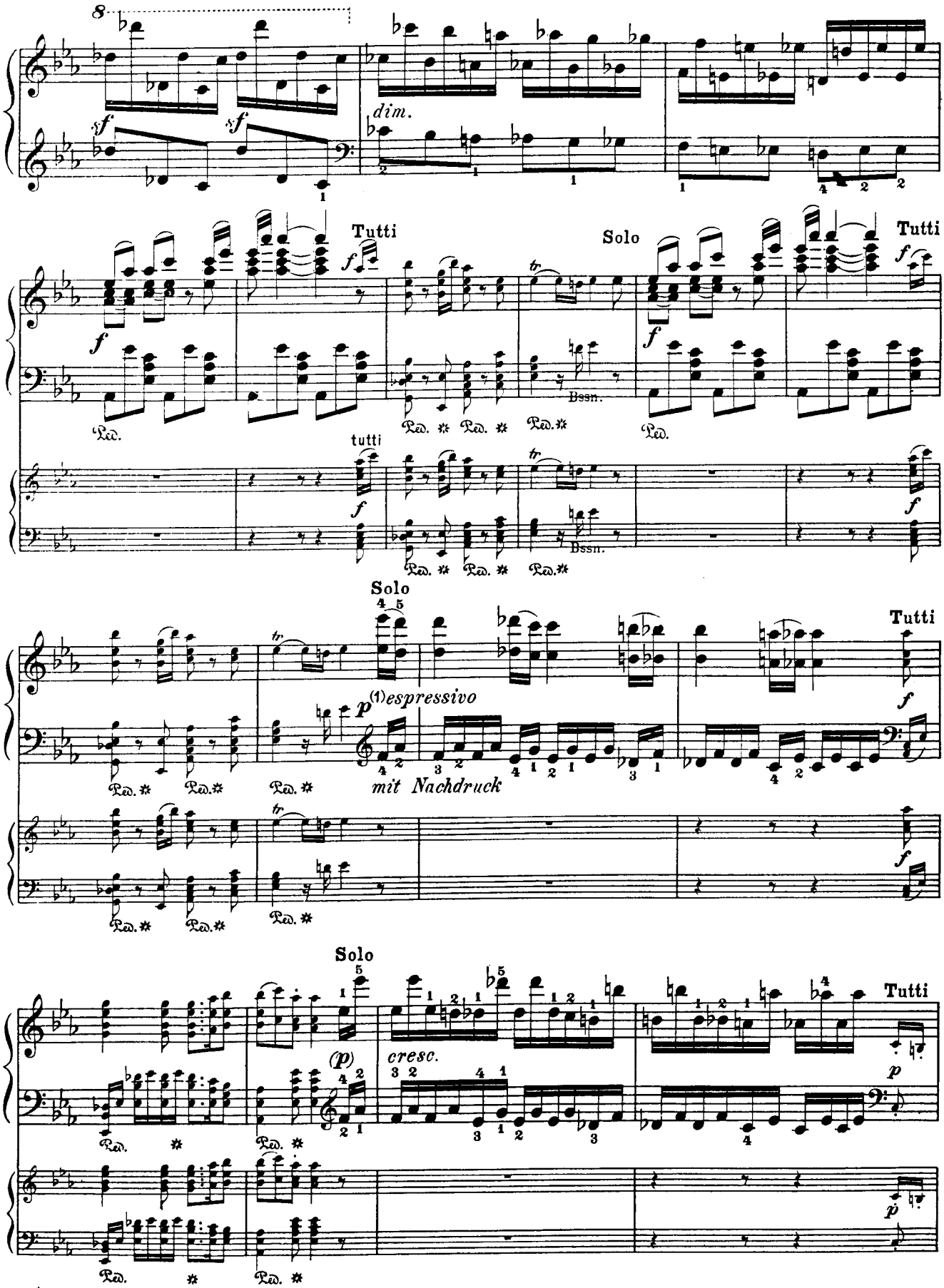
f

sf

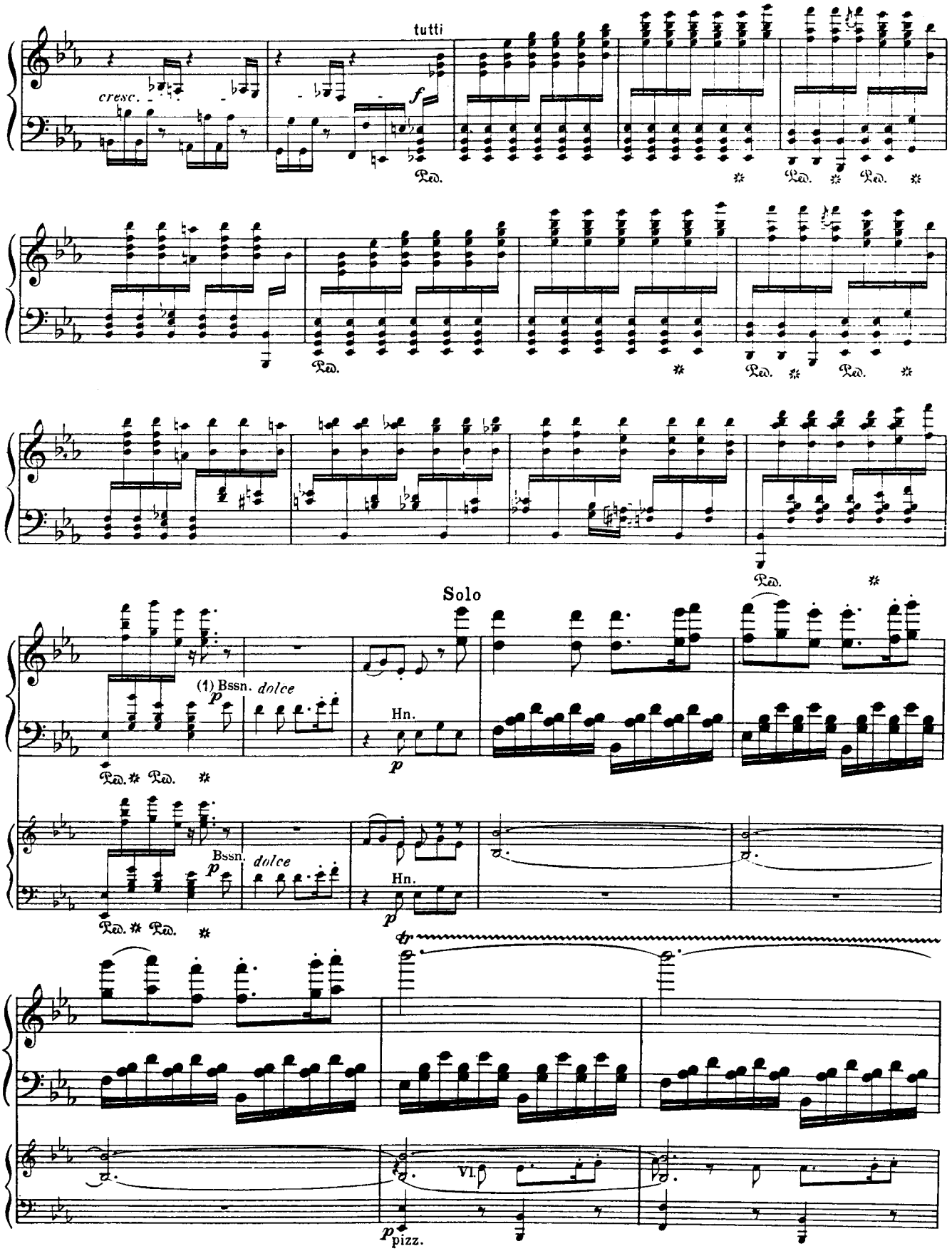
sf

(1) Facilitated:  etc.

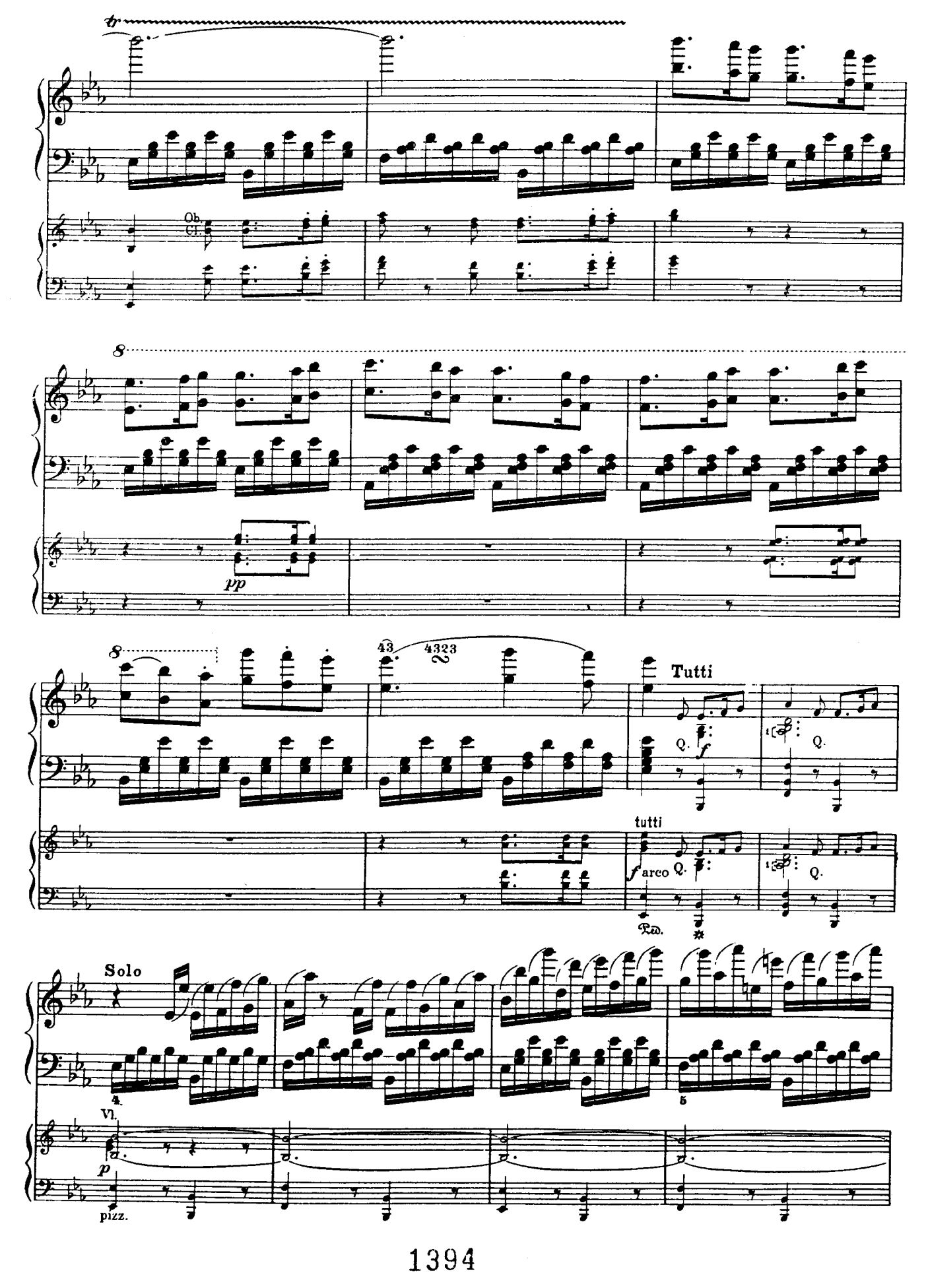
(2) *Stacc.* in the orig. editions (and the parallel passage); not given in the Autograph.

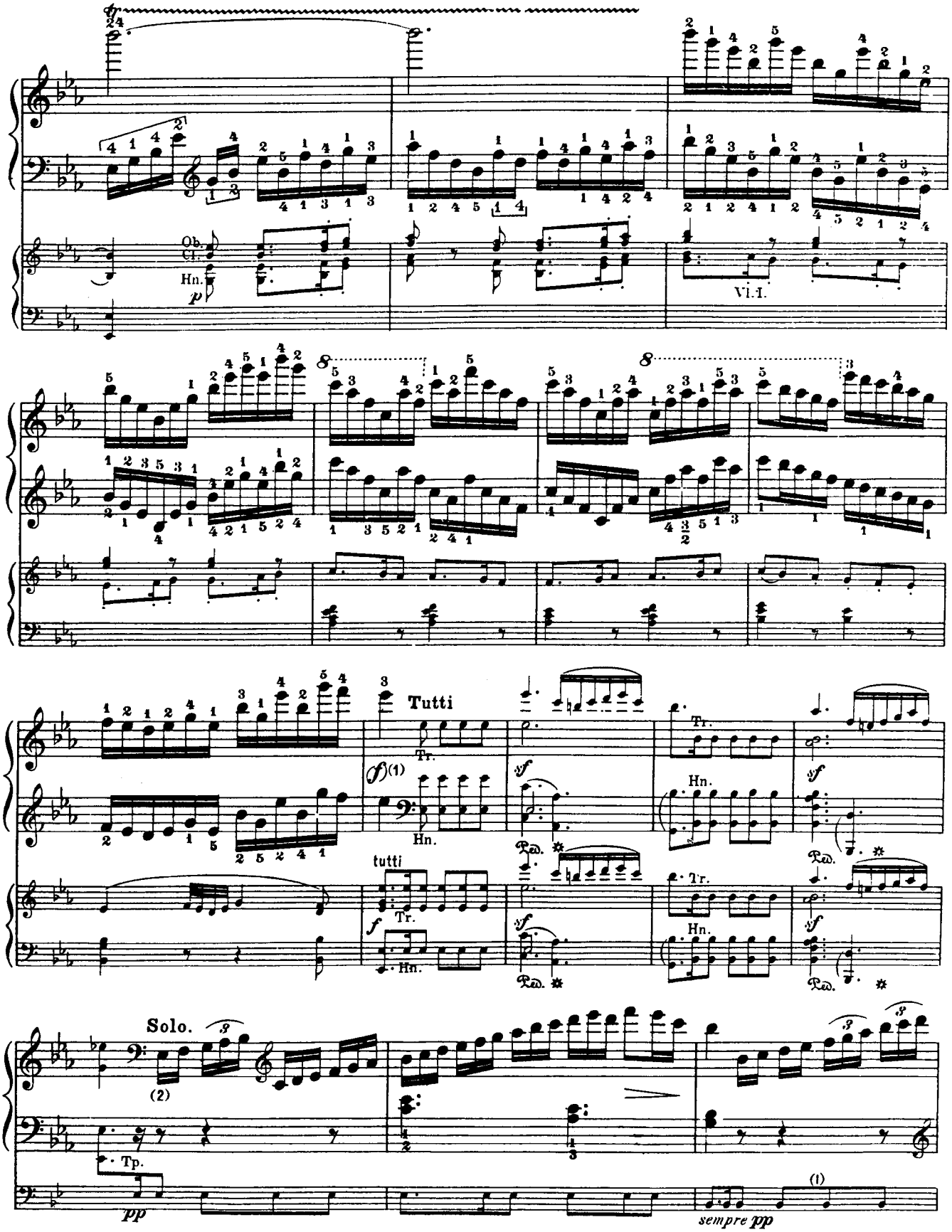


(1) Autogr. gives *p* (omitted in the orig. editions).



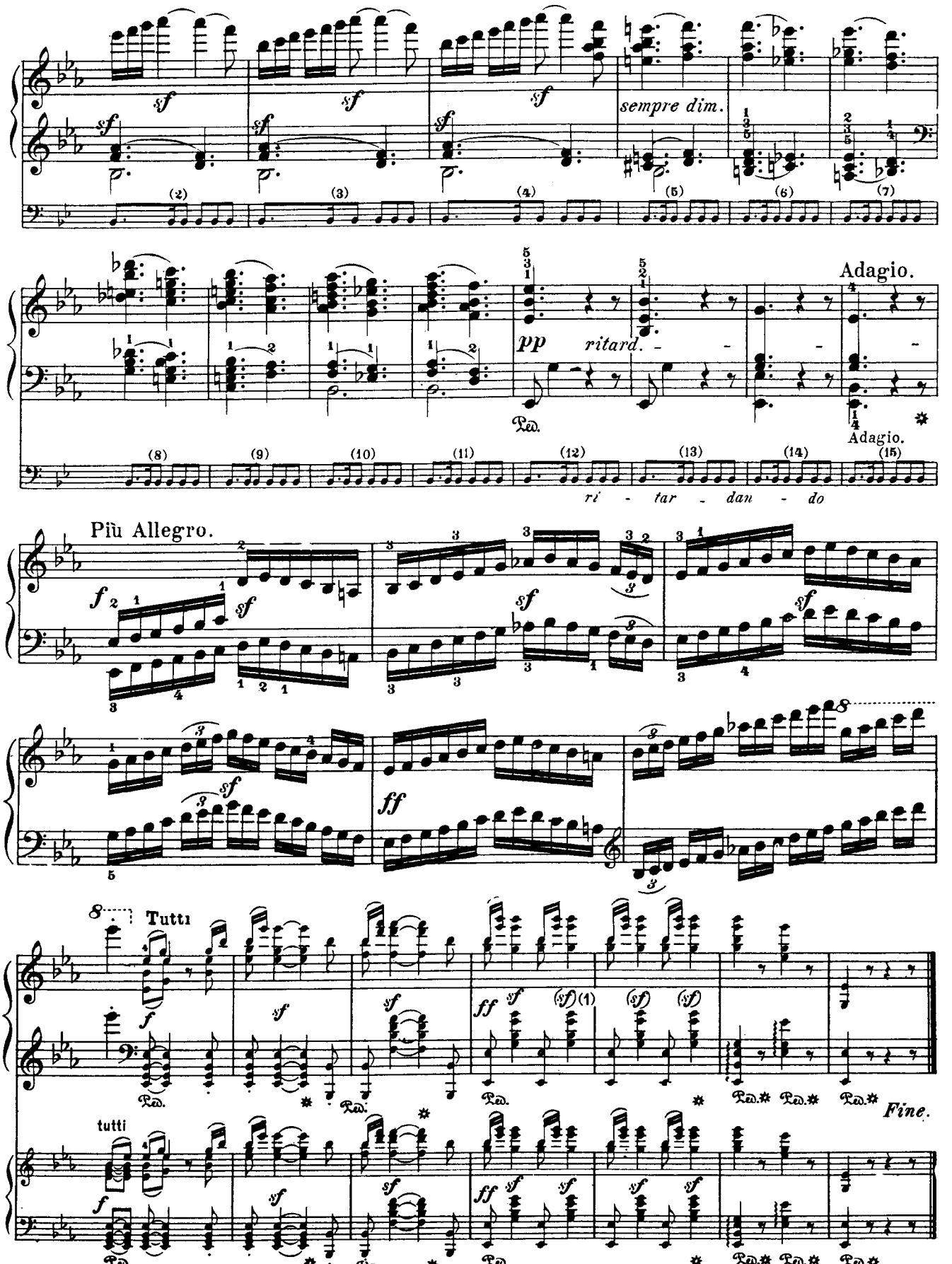
(1) The *p* in the Tutti-arrangement of the Autogr. is omitted in the orig. editions; – in all four sources, the *p* is omitted for Cor.; in the Autogr., on the other hand, the bassoon has the direction *"Solo, dolce."*


tr
Ob.
Cl.
8
pp
8
43
4323
Tutti
Q.
f
tutti
f arco
Ped.
Solo
4
5
Vl.
p
pizz.



(1) This *f*, not quite as distinct in the Autogr. as the simultaneous *f* for the orchestral instruments (but in no event belonging to the Tutti-arrangement – Corni), is omitted in the orig. editions.

(2) More recent editions publ. by Br. & H., among them that by Moscheles, give *p* here and also two measures further on; just here a leaf of the Autograph is missing.



(1) The repetition of this *sf* is omitted in the Autogr., and also in the printed Orig. Quartet Parts (edition C), to which we are able to refer.