

Largo. (M.M. ♩ = 69; Czerny = 66.)
senza sordino (1) e pianissimo.

(1) "Beethoven," says Czerny, "who played this concerto in 1803 in public, held the pedal down through the entire theme, which did very well on the weaksounding pianos of the time, more especially when the soft pedal was also taken. But now that the tone has become far stronger, we should advise taking the loud pedal anew at each important change of harmony, but without causing any audible break in the sound." Our modern pianos require yet greater reserve.

(2) Reads as follows in the Steiner edition, which is, however, frequently incorrect in this movement in the matter of division:

It would be more easily intelligible thus: The ordinary emendation reads: Czerny gives: For a sketch from the autograph, see p. 60. (3) Facilitation:

Fl.
 Hn. Q. Bsn.
 Rd. * P. Ld. * Rd. * Rd.
 Fl. cresc.
 f
 Hn. sff
 Rd. * Rd. *
 Fl. sff
 Hn. sff
 Rd. * Rd. *
 Solo cresc.
 Rd. * Rd. *
 cresc.
 Rd. * Rd. * 5 4
 Rd. * Rd. 5 4 3 2 1 2 3 4 5
 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
 VI.
 Viola cresc.
 Vlc. p
 B.
 1 2 1 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

Tutti.
 Q.
 (1) (2)
 Hn.
 Bsn.
 Solo.
 f
 Q.
 p
 cresc.
 sf
 f
 Tutti.
 (1) p cresc.
 f
 Fl.
 p cresc.
 f
 *
 *
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 *
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 *
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 *

(1) Note added to replace omitted bass part.

Solo.
senza sordino e piano

Solo.
senza sordino e piano

con sordino

pizz.

senza sordino

pizz.

con sordino

Fl. p

sim.

senza sordino

con sordino

Bssn.

senza sordino

con sordino

F1.

senza sordino

con sordino

Bssn.

senza sordino

con sordino

(F1.)

F1.

*

senza sordino

con sordino

senza sordino

Fl.

decresc.

con sordino

senza sordino

(1) Slurs belong only to the β .
 (2) Here the same reading as above.

ben marcato

*Rit. **

senza sordino e pianiss. (2)

con sordino

Vl. arco
p

Tutti.
cresc.

Fl.
p

Bsn.
cresc.

Solo.

Tutti.

senza sordino

con sordino

Q. p

arco

Solo.

tutti

sf

sf

2 1 3 4 5 6

senza sordino

p

con sordino

senza sordino

Tutti.

Fl.

con p.
sord.

Hn.

Bsn.

V1.

cresc.

p.Q.
Hn. Bsn.

Fl.

Q.

p.

cresc.

p.Q.
Hn. Bsn.

Rd.

(1) The edition which we follow gives this *g* as an eighth-note. True, the following figure has a note-bar too few, but the notes are similarly placed over each other. — Other editions correct *g* to a 16th-note.

Fl. *cresc.*
 Red. * Red. * Red. * Solo. f
 Red. * Red. * Red. * p
 Fl. *cresc.* f
 Red. * Red. * Red. * viola
 Red. * Red. * Red. * B.
 Wind. *p* Vi. Viola cresc.
 Red. * Red. * Red. * Fl. cresc.
 Red. * Red. * Red. * 15
 2 1 4 tutti f Red. *

(1) In the original edition the *tr* is doubled (written above and below the *b*); perhaps one of these signs was intended to be an *f* or *sf*.

(2) Probably an engraver's mistake, in the Steiner edition, to make $a\# - b$ eighth-notes; similarly, just before the hold to give the back turn in *large* note-heads.

(3) After the arrangement of the original manuscript score; but the Cadenza given in the latter had not assumed its present form.