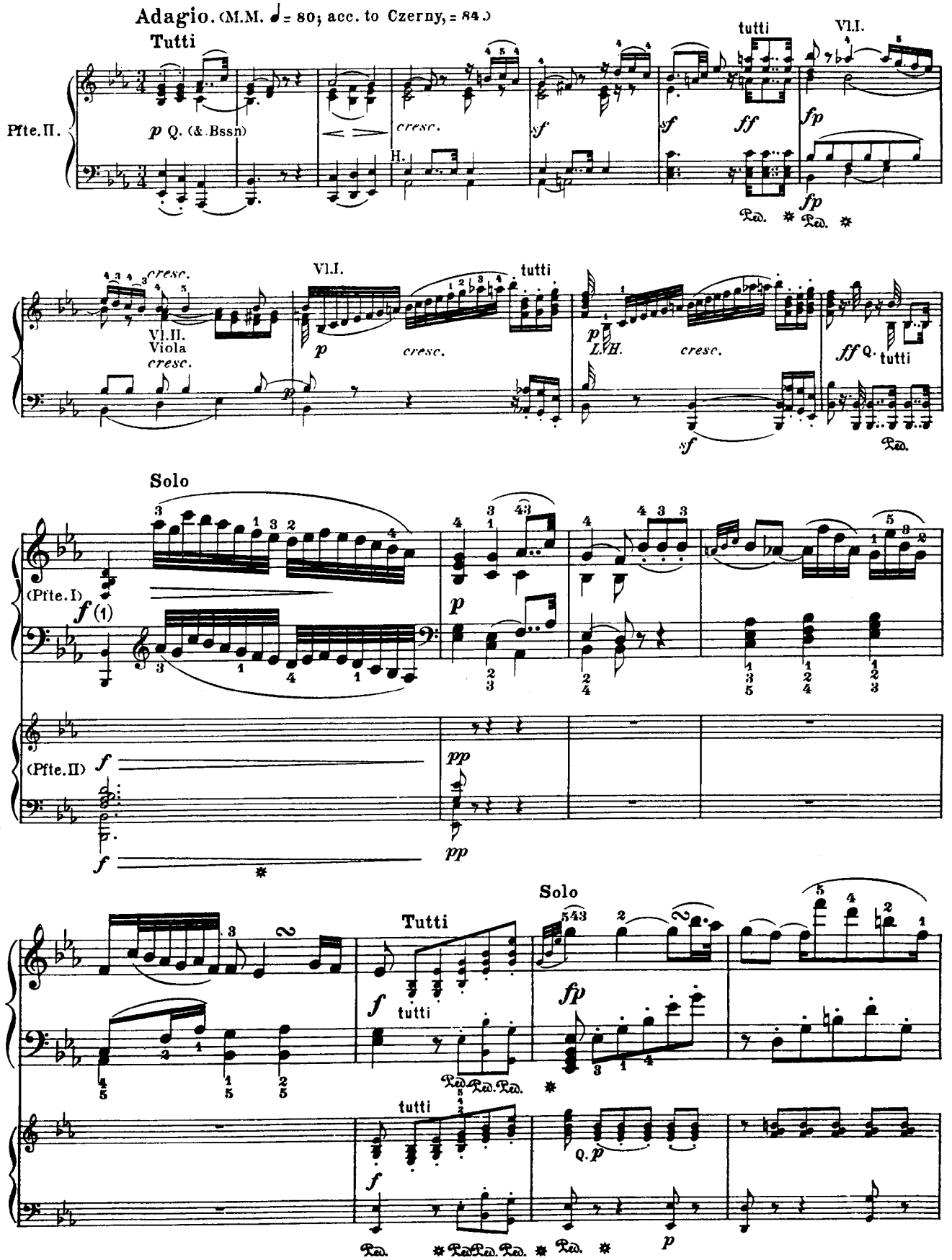
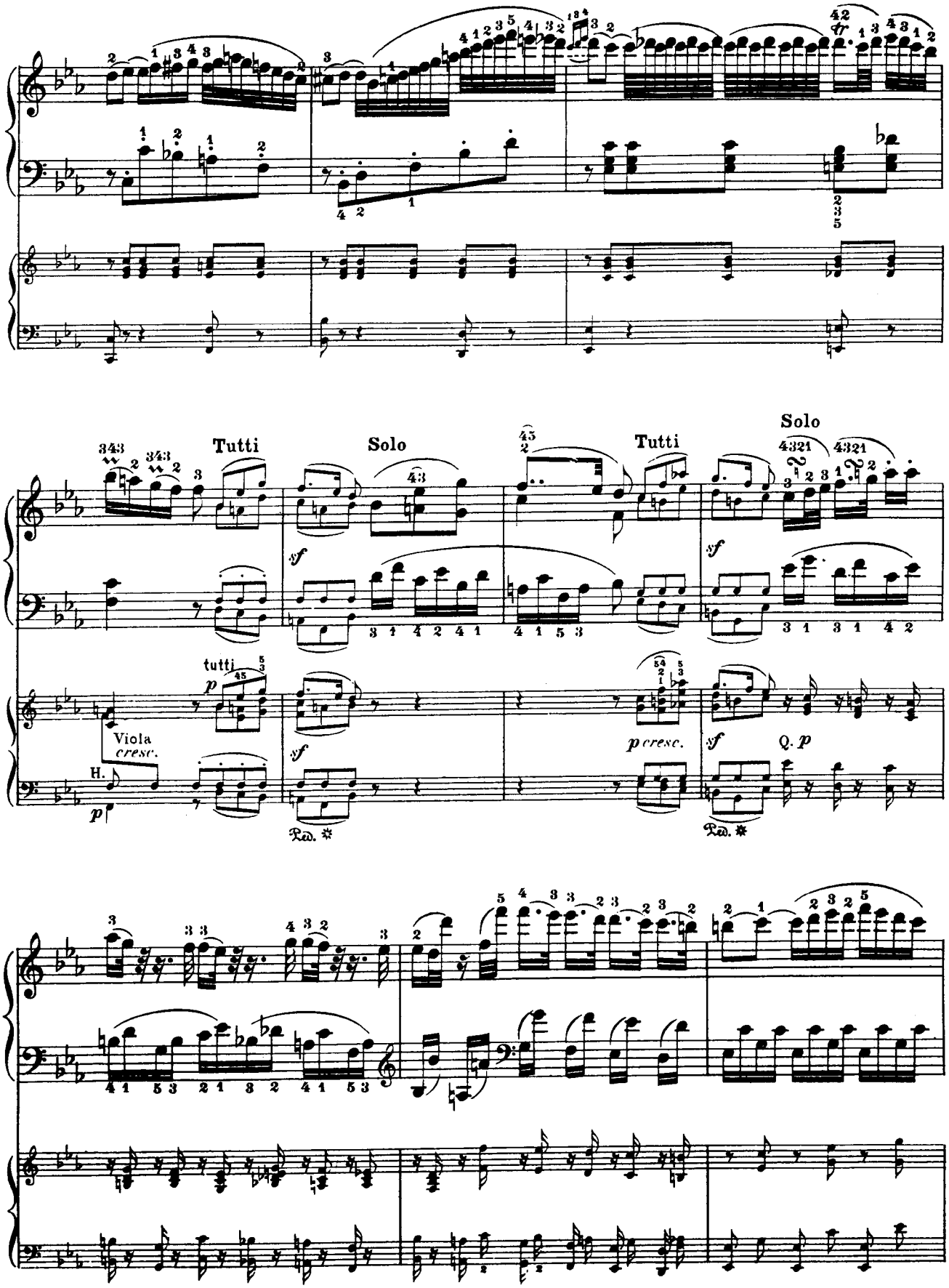
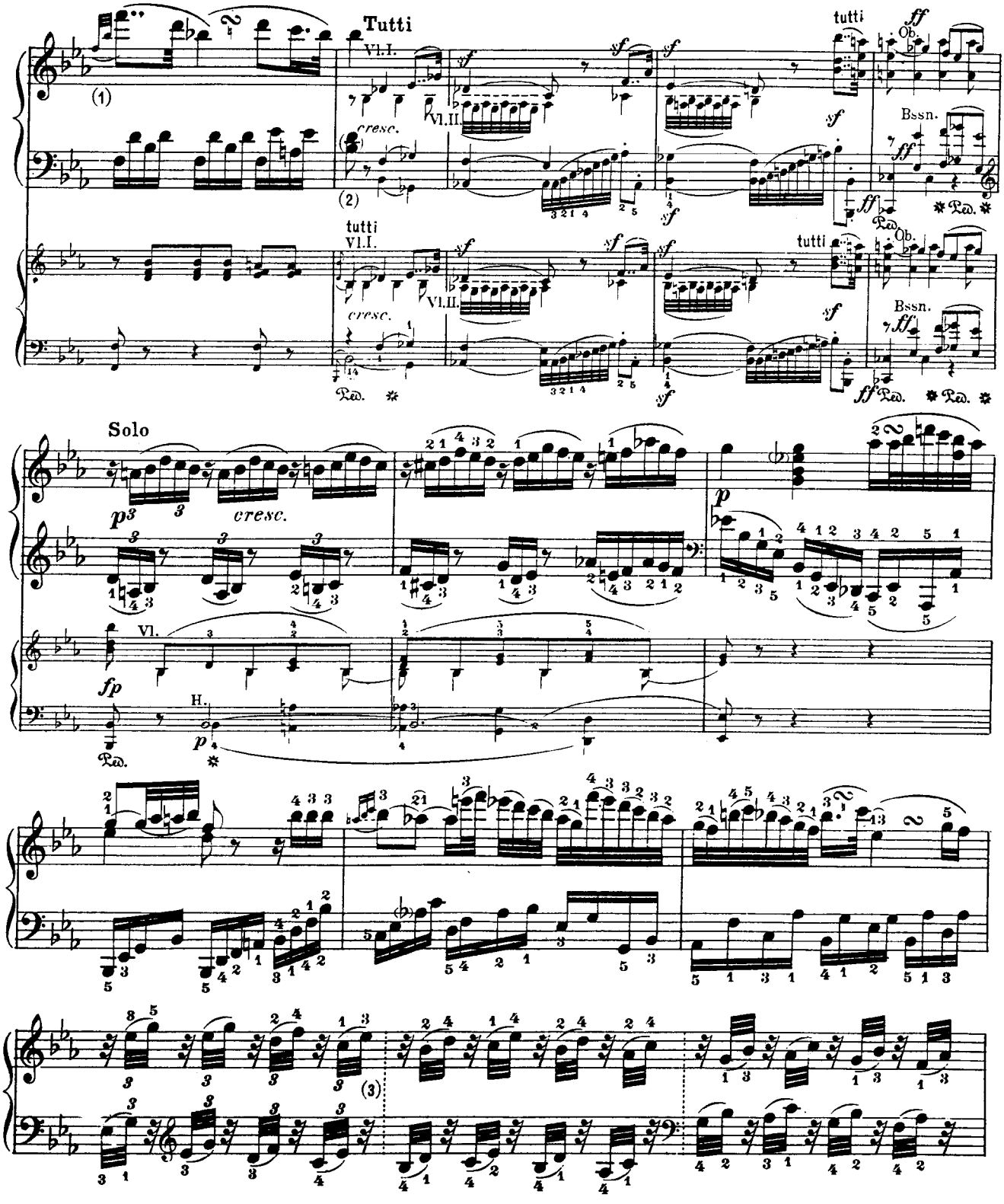
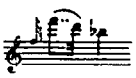
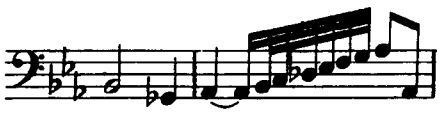


(1) This *f* is inadvertently omitted in the original Tutti-arrangement (but not the preceding *ff*). — Breitkopf & Härtel add *f* at beginning of Solo; Peters adds only the *f* in the Tutti.

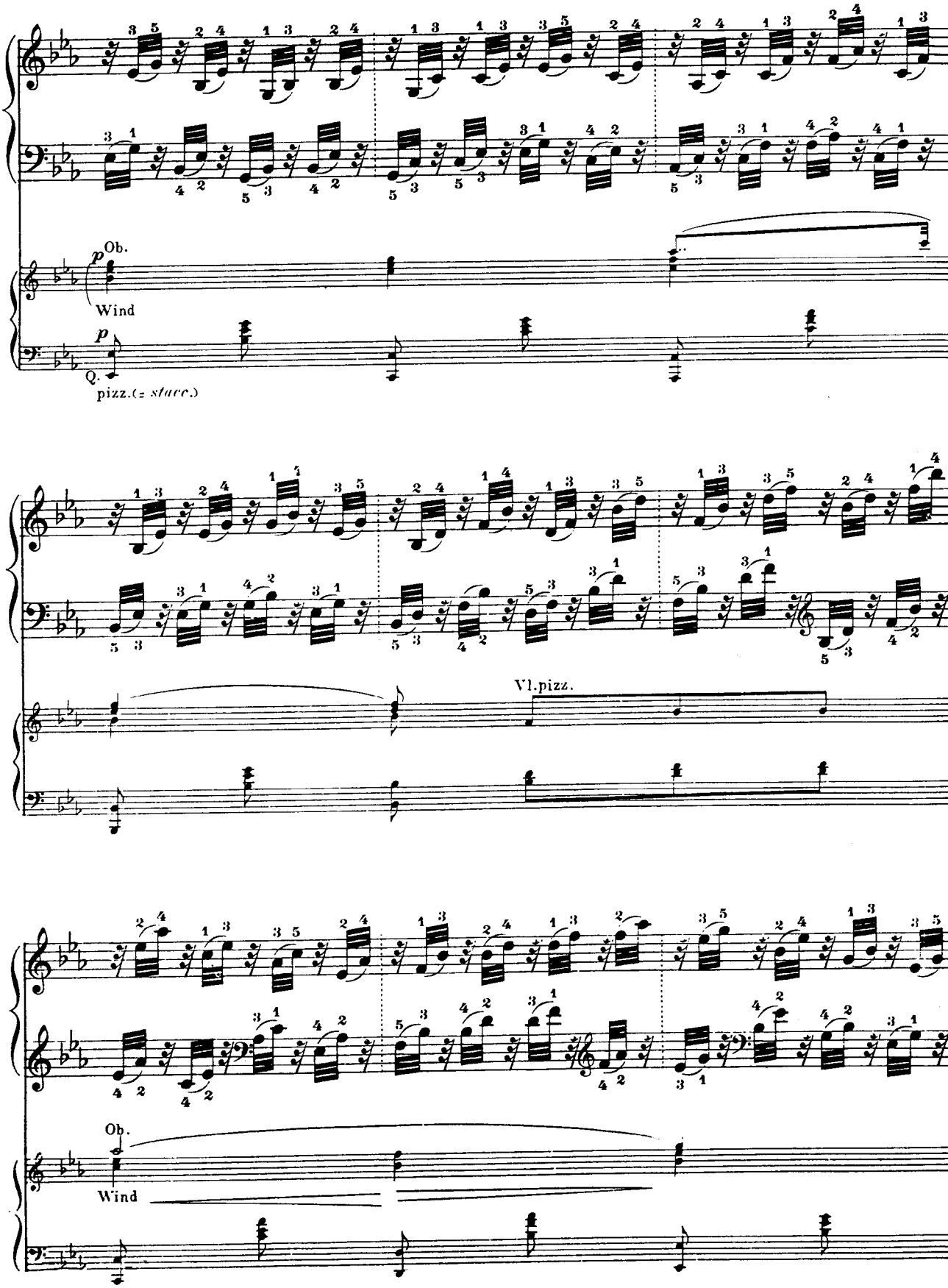

Tutti
Solo
Tutti
Solo
tutti
Viola
cresc.
p cresc.
Q. p

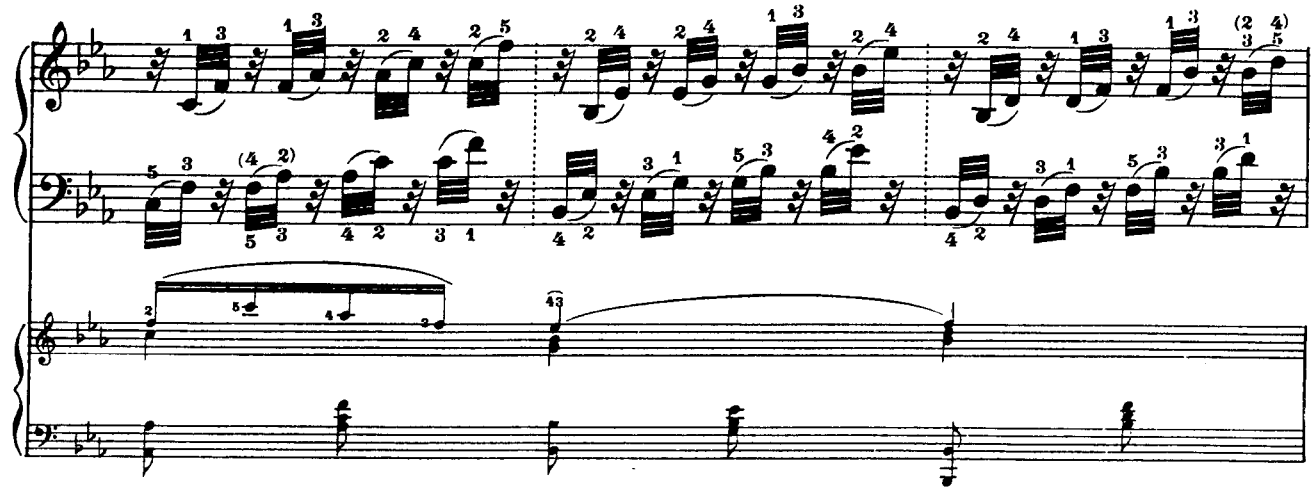


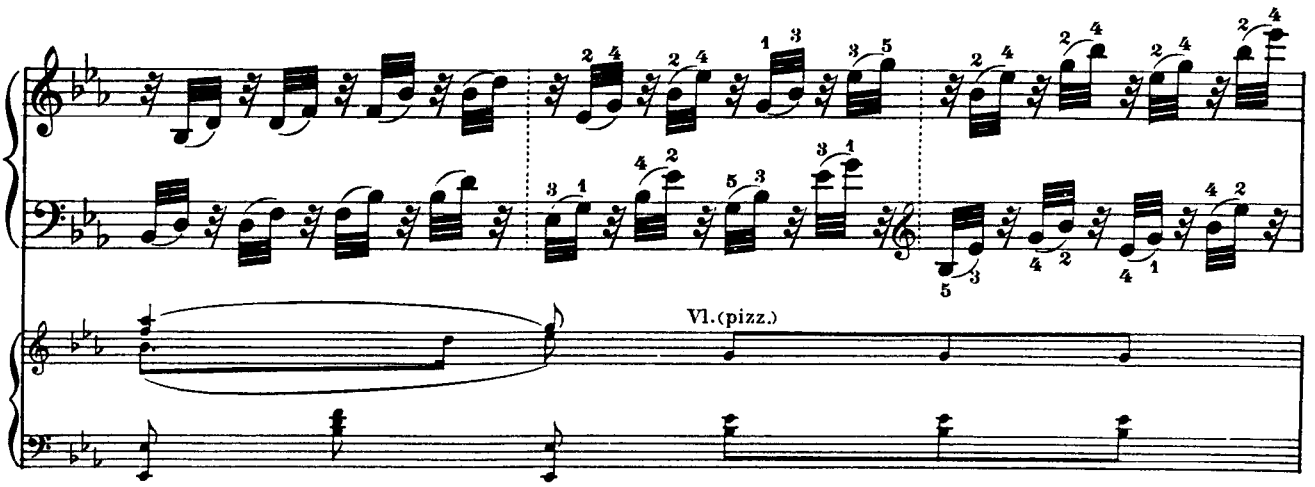
(1) Corrected, in Peters and Breitkopf & Härtel, thus: or thus: 

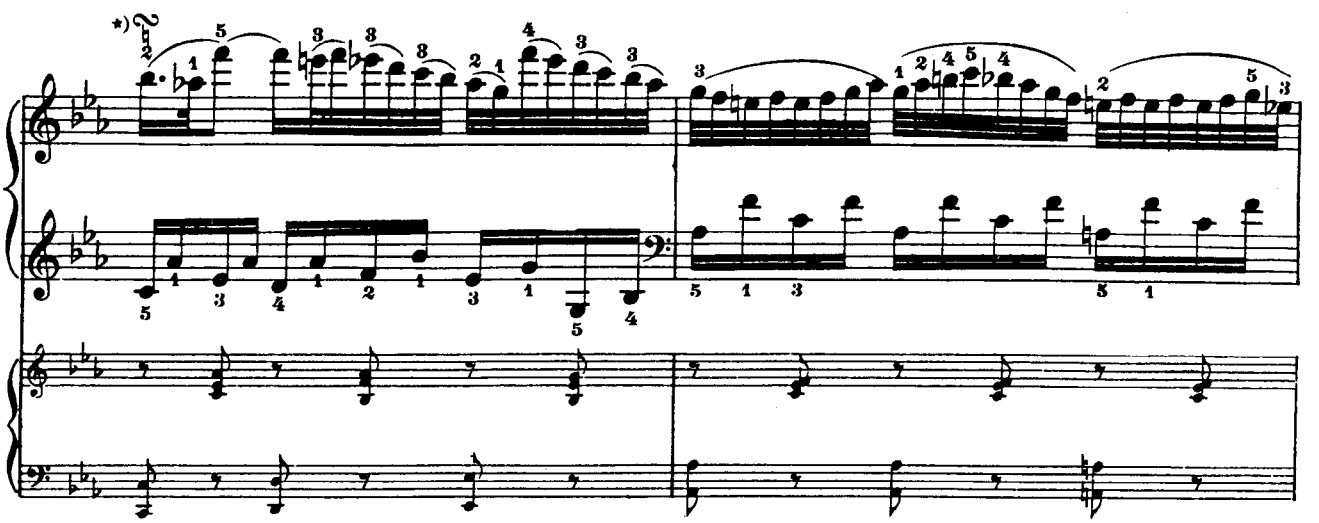
(2) Originally:  etc. (in large note-heads). The notation of the figure in the second measure is inexact, compared with the Autograph and the original parts.

(3) Dotted bars added by the editor, to facilitate reading.

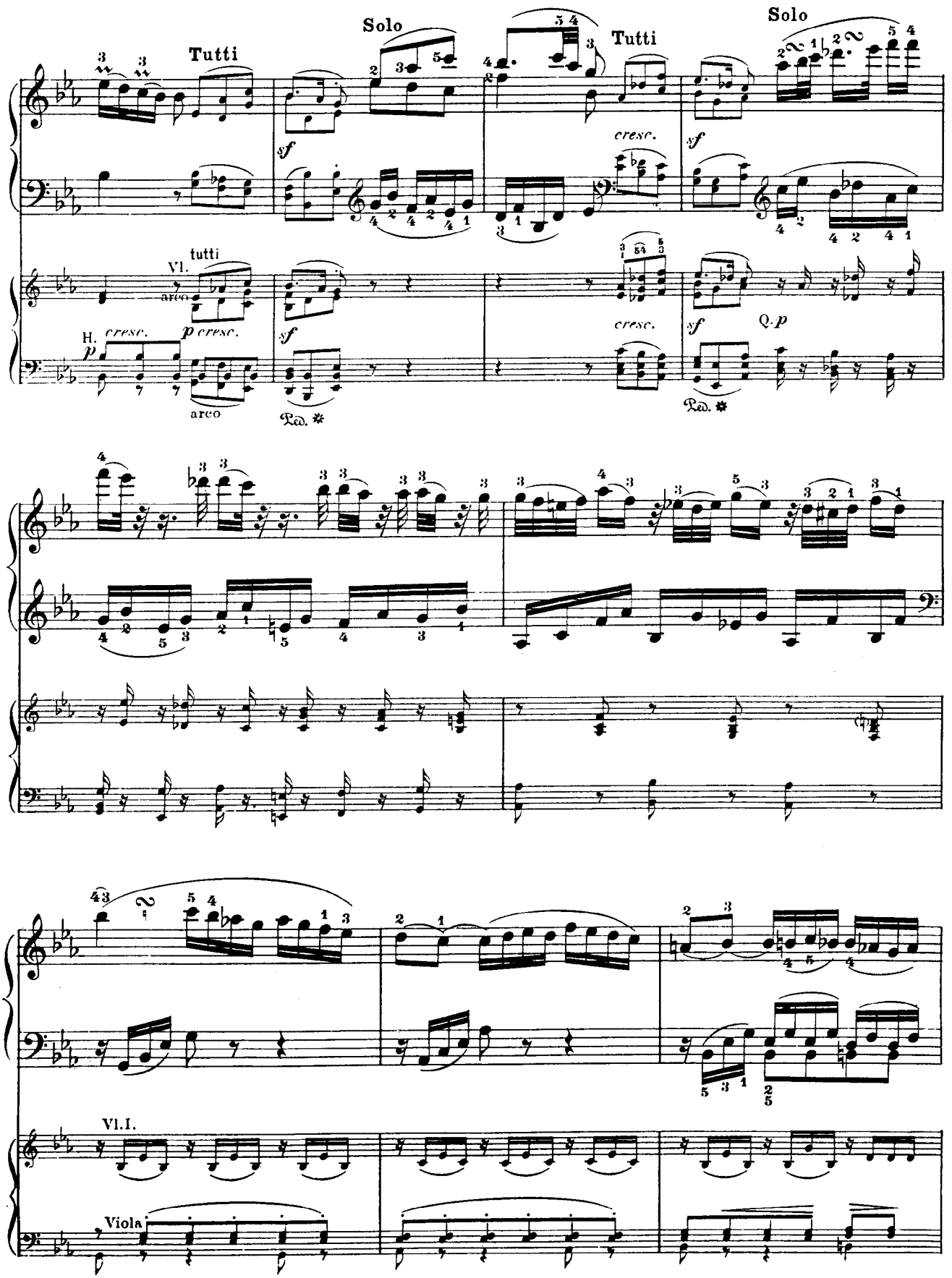

p Ob.
Wind
p
Q.
pizz.(= stacc.)
Vl.pizz.
Ob.
Wind

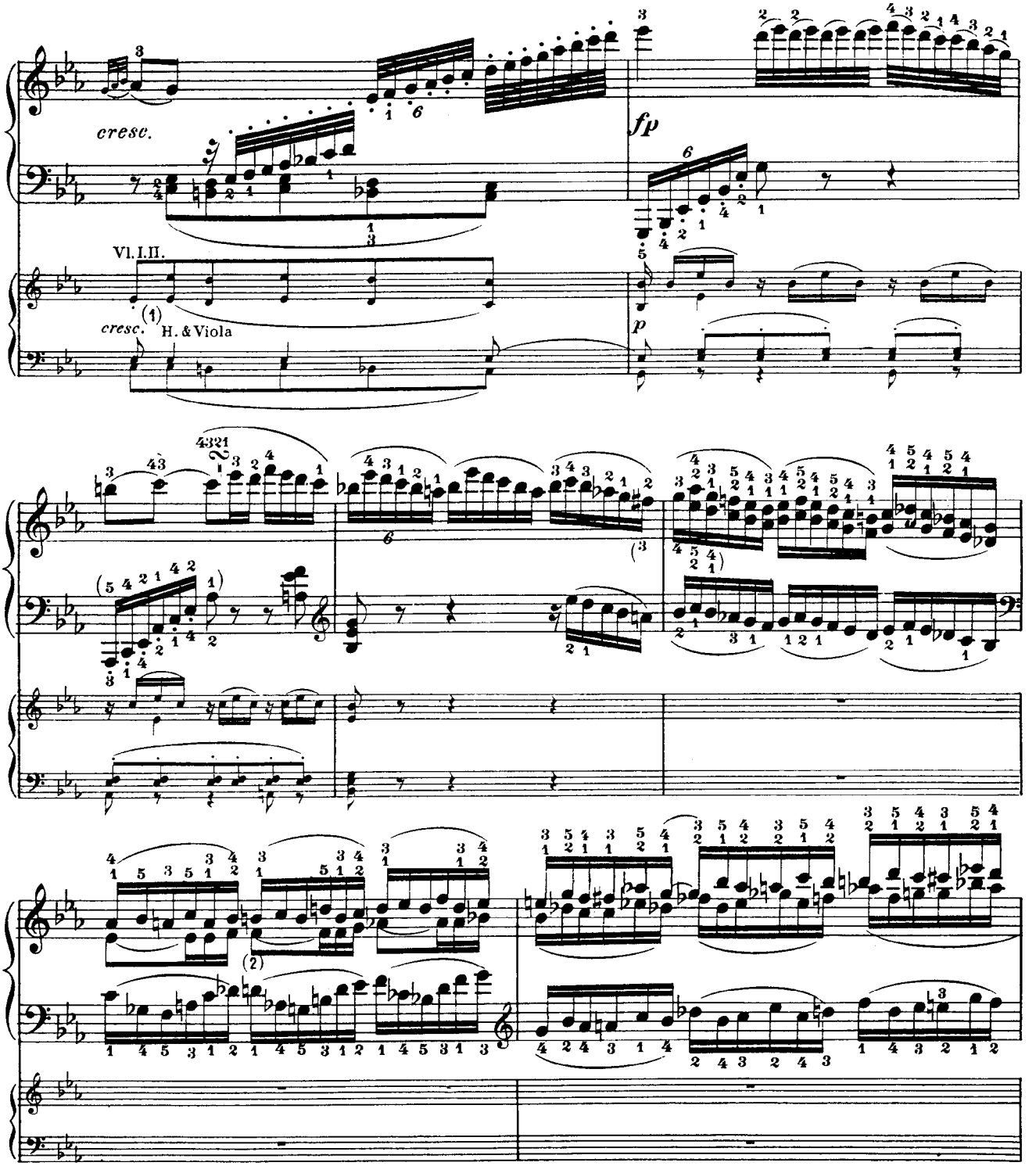



Vl.(pizz.)



*)

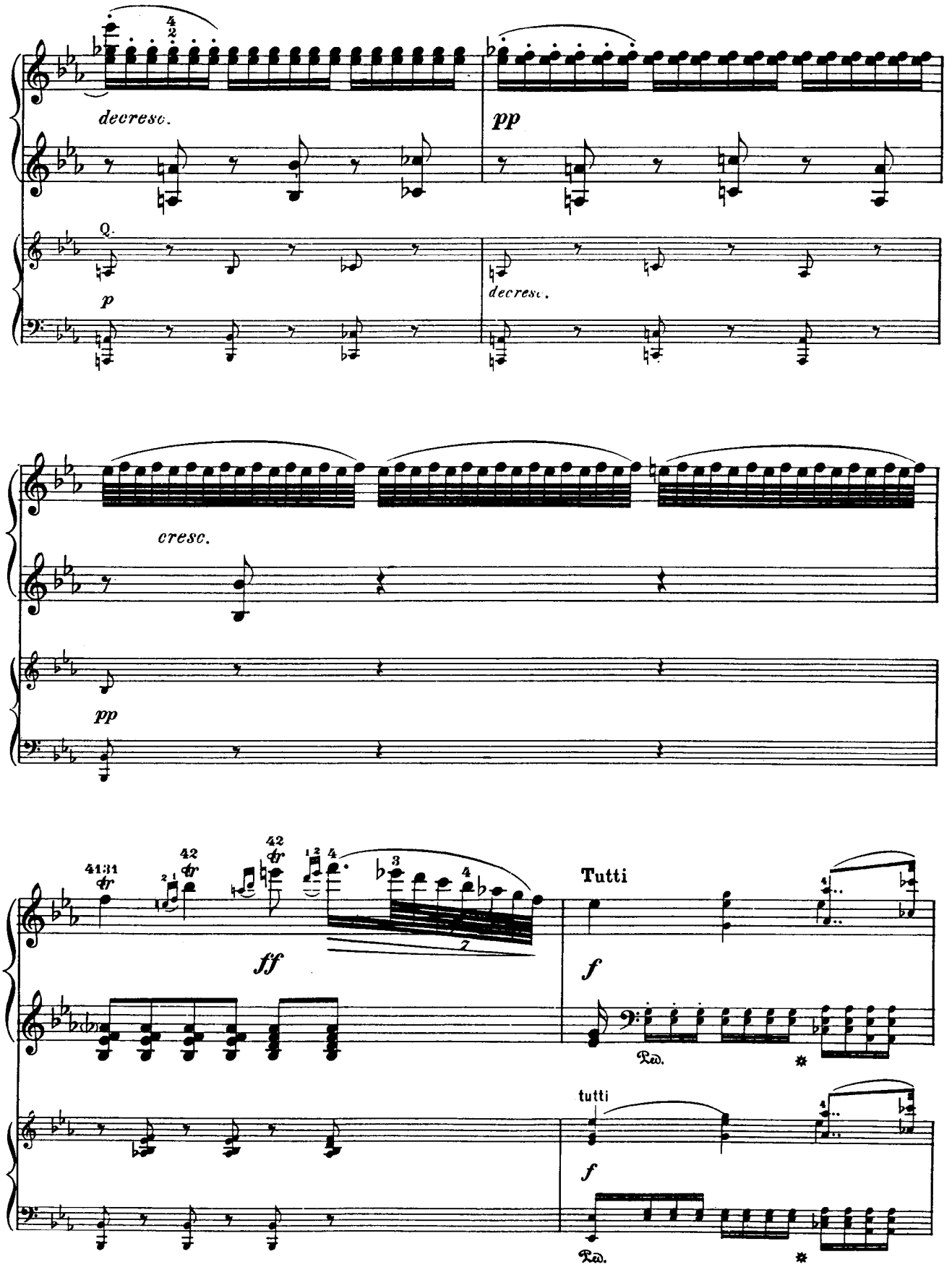

Tutti
Solo
Tutti
Solo
sf
cresc.
sf
Vl.
tutti
arco
H.
p
cresc.
p cresc.
sf
cresc.
sf
Q. p
arco
Ped.
Ped.
Vl.I.
Viola

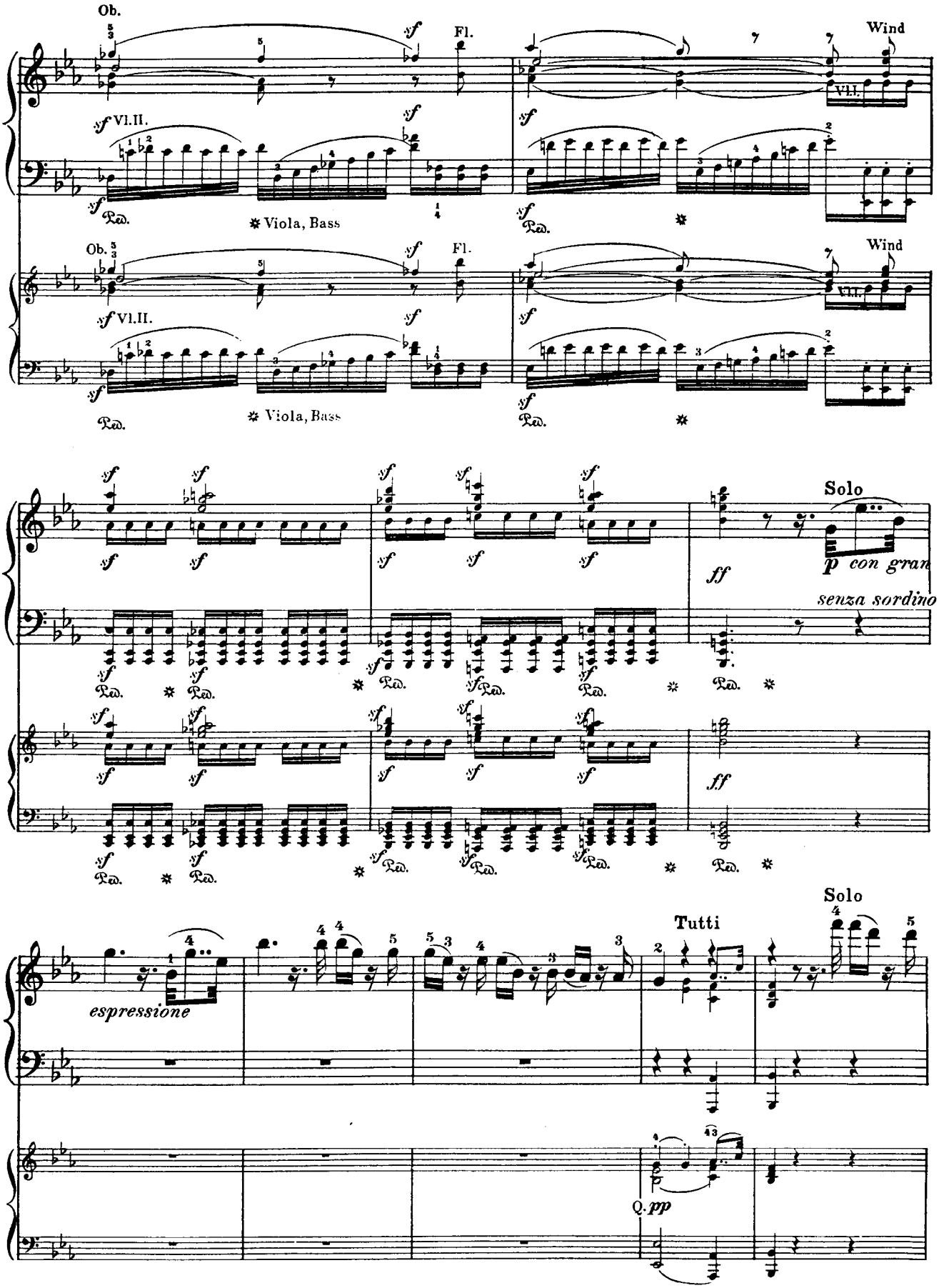


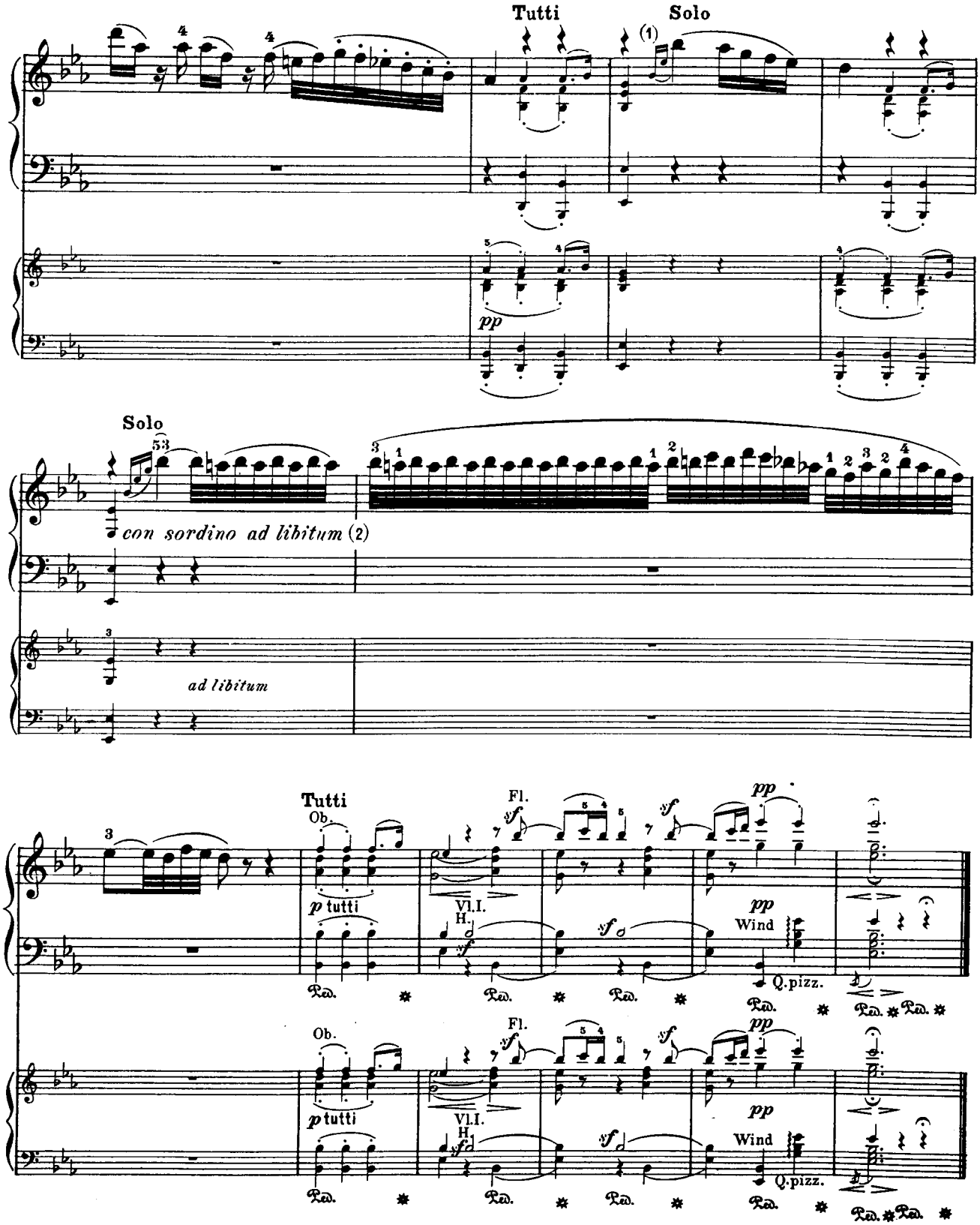
(1) According to the original parts, and the Autograph, *cresc.* (not *cresc. poco*).

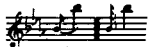
(2) Was a "*cresc.*" forgotten here? Compare the following *decresc.*, which to be sure, passes over into ***pp***. — The *cresc.* missed by us occurs (though not till the beginning of the following measure) in later editions of the *Bureau de Musique de C. F. Peters*. One of these editions is entitled: *Deuxième Concert....Nouvelle Edition, revue et corrigée.**) *Leipzig*, etc. ...*Pr. 2½ Thlr. (Pour Piano seul 1 Thlr.)* " [Register: 65.] — The title of the other reads: *Deuxième Grand Concert... arrangé avec deux Violins, Viola et Violoncelle et augmenté d'une Cadence par Charles Czerny... Pr. 2 Thlr.*" [Register: 3695.]

*) "*par l'auteur*" is doubtless *not* appended. — The largely increased number of expression-marks in the last movement, greatly resembling those in the following edition (Czerny's), admit of the possibility that Czerny also had a hand in this edition.


decresc.
pp
p
decresc.
cresc.
pp
ff
Tutti
f
Ped.
tutti
f
Ped.


Ob.
Fl.
Wind
Vl.II.
Viola, Bass
Ped.
Solo
p con gran
senza sordino
ff
espressione
Tutti
Q.
pp



(1) Corrected in Peters, and Br. & H., to  The Peters Edition (№ 65) already contains the above simplification of the embellishment, but not the above-mentioned one by Czerny (№ 3695).

(2) Peters (№ 65) writes *"con sordino, ad libitum"*. The insertion of the comma is quite to the point, because the *"ad libitum"* can refer only to the *tempo*, as may be seen from the orchestral direction in the same place.