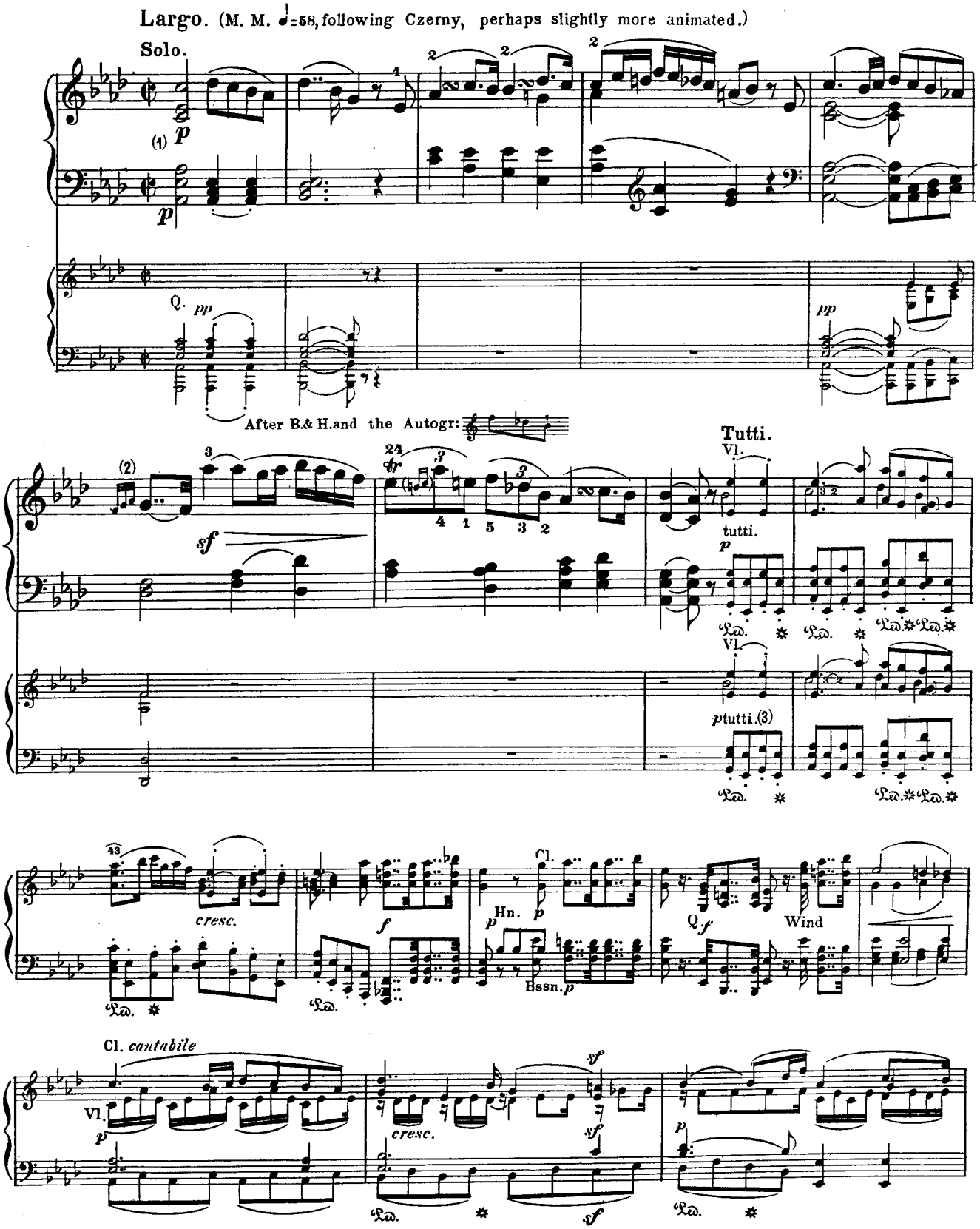
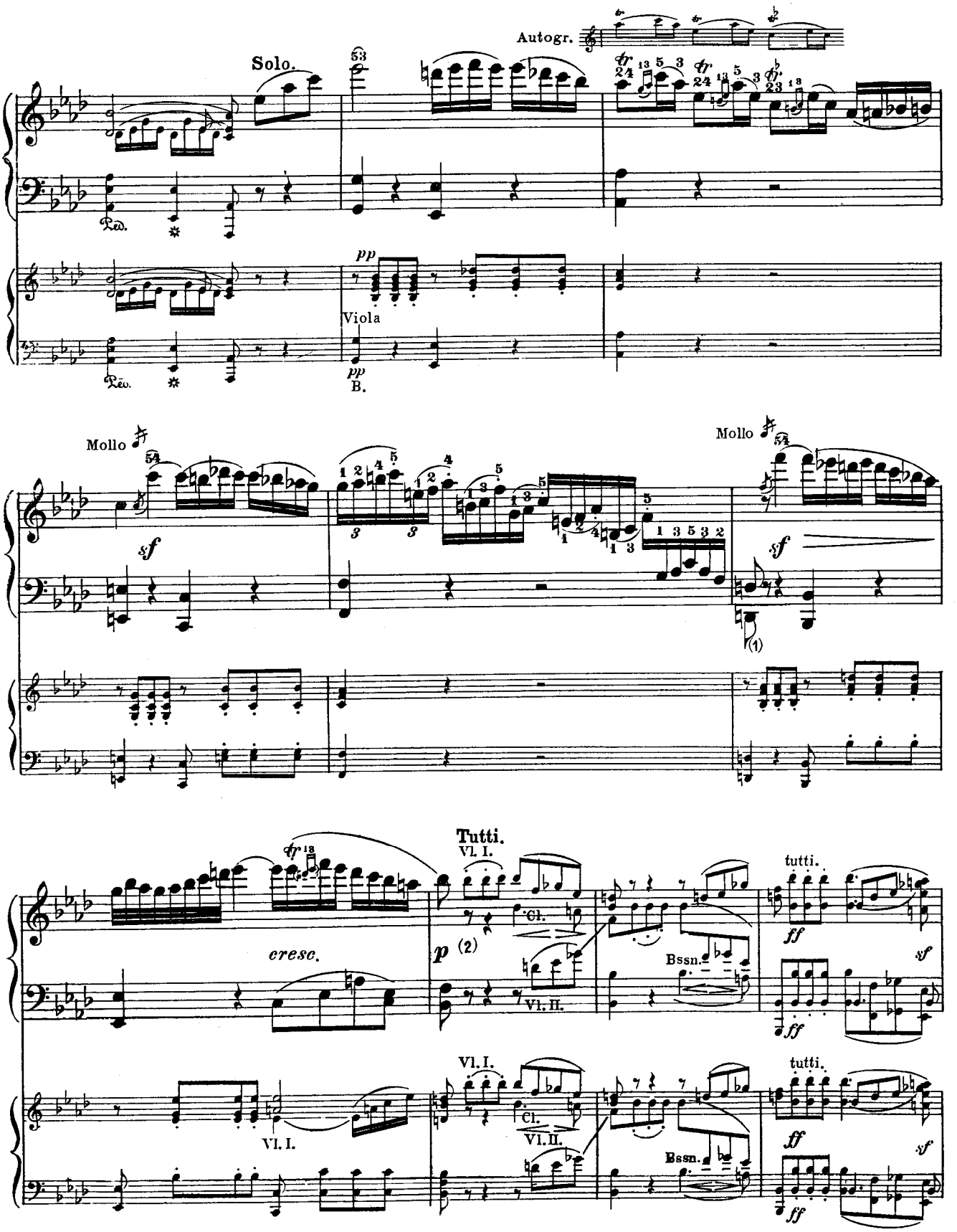


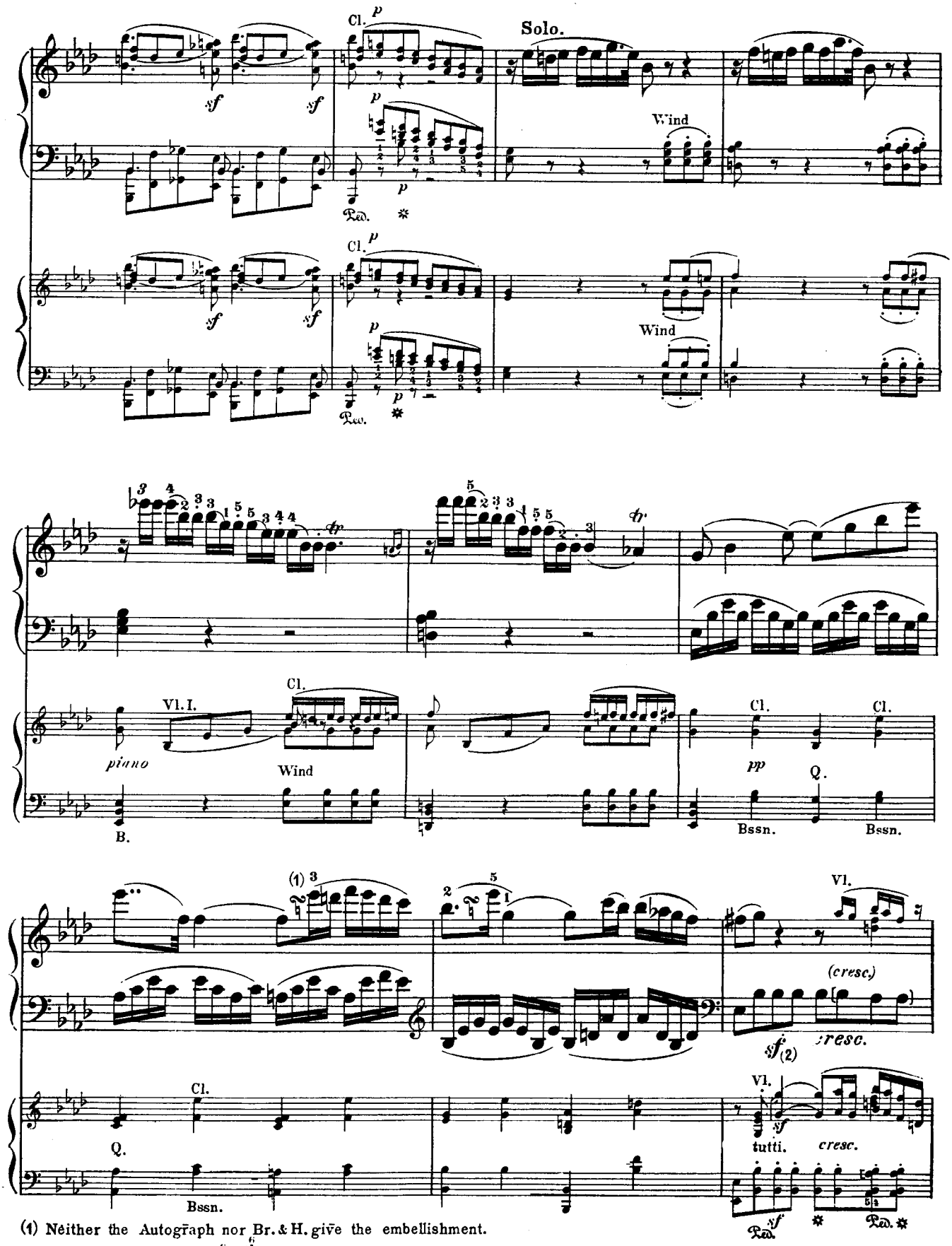
(1) ¢ (not C), acc. to the Autograph, Mollo, and Czerny, who adds: "This *Largo* is *alla breve*, and therefore to be taken as a tranquil *Andante*." (However, Schindler opposes such a conception of *alla breve* time ["Beethoven", Third Ed. II, 245].)

(2) The ornament is omitted in the Autograph, and by Br. & H.

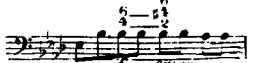
(3) Clarinets, Bassoons, Horns and String-quartet.

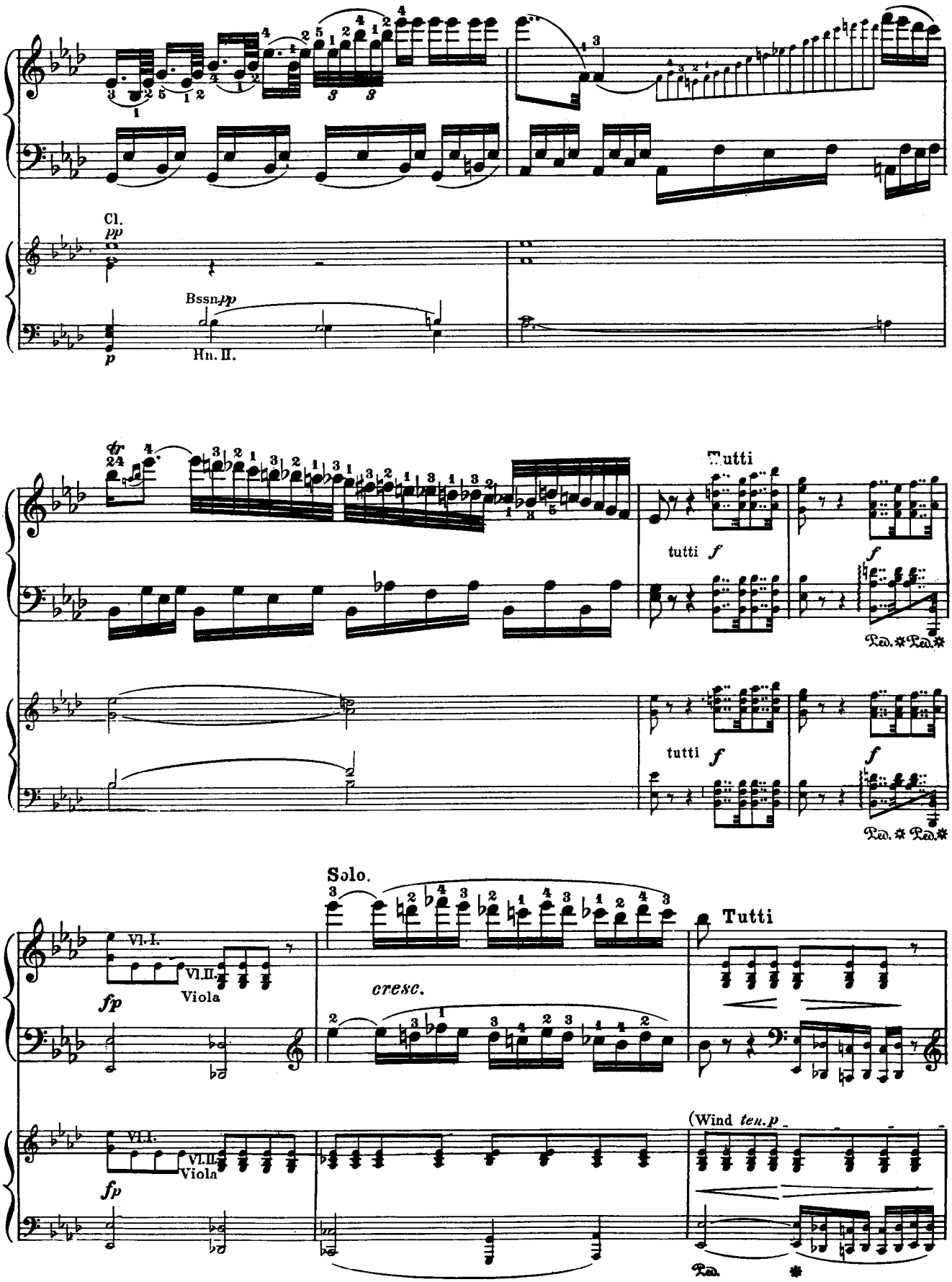


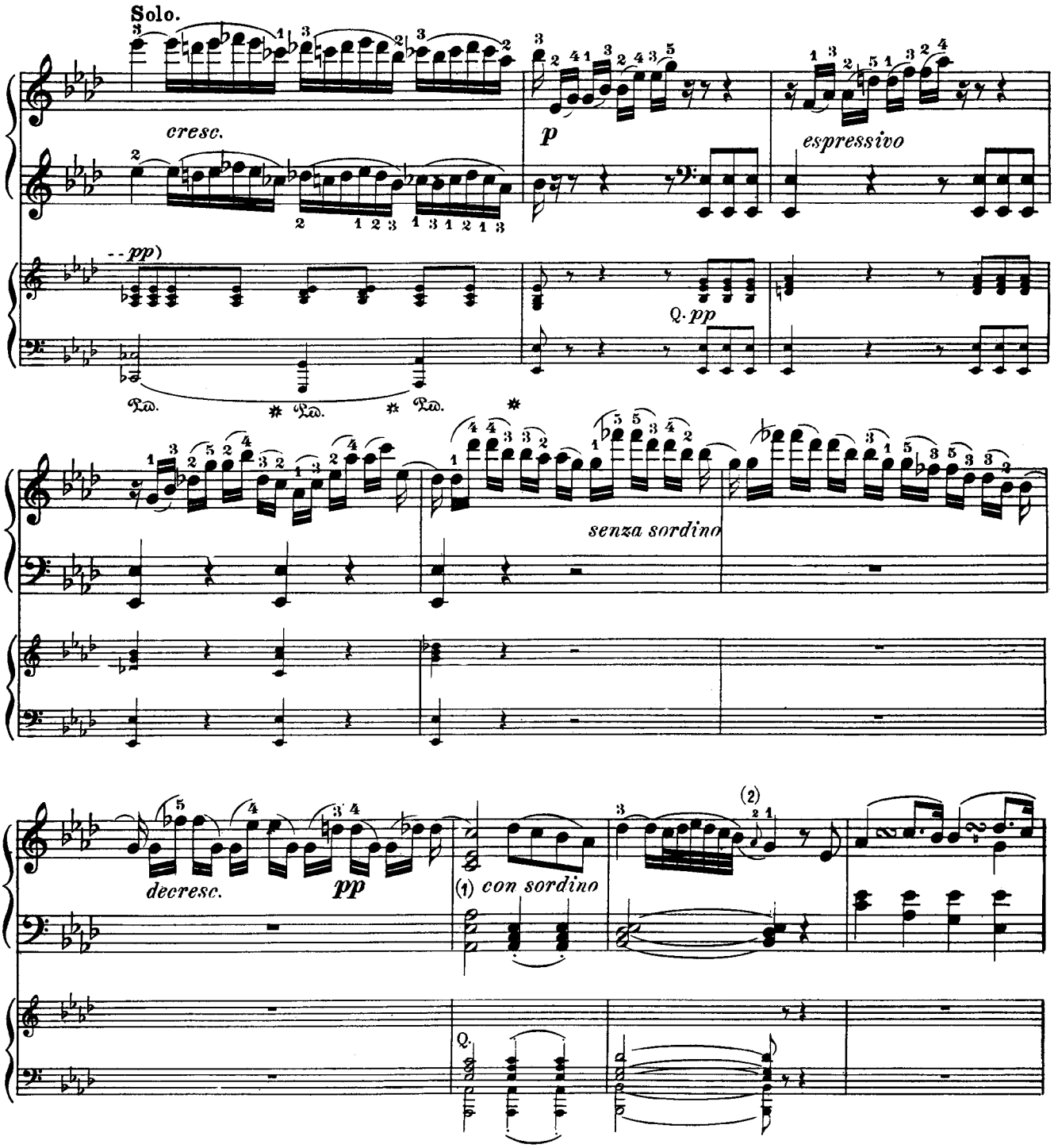
(1) The lower *d* is omitted in the Autograph and by Br. & H.
(2) Mollo gives *p*.



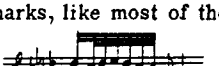
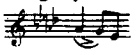
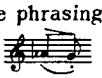
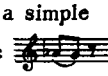
(1) Neither the Autograph nor Br. & H. give the embellishment.

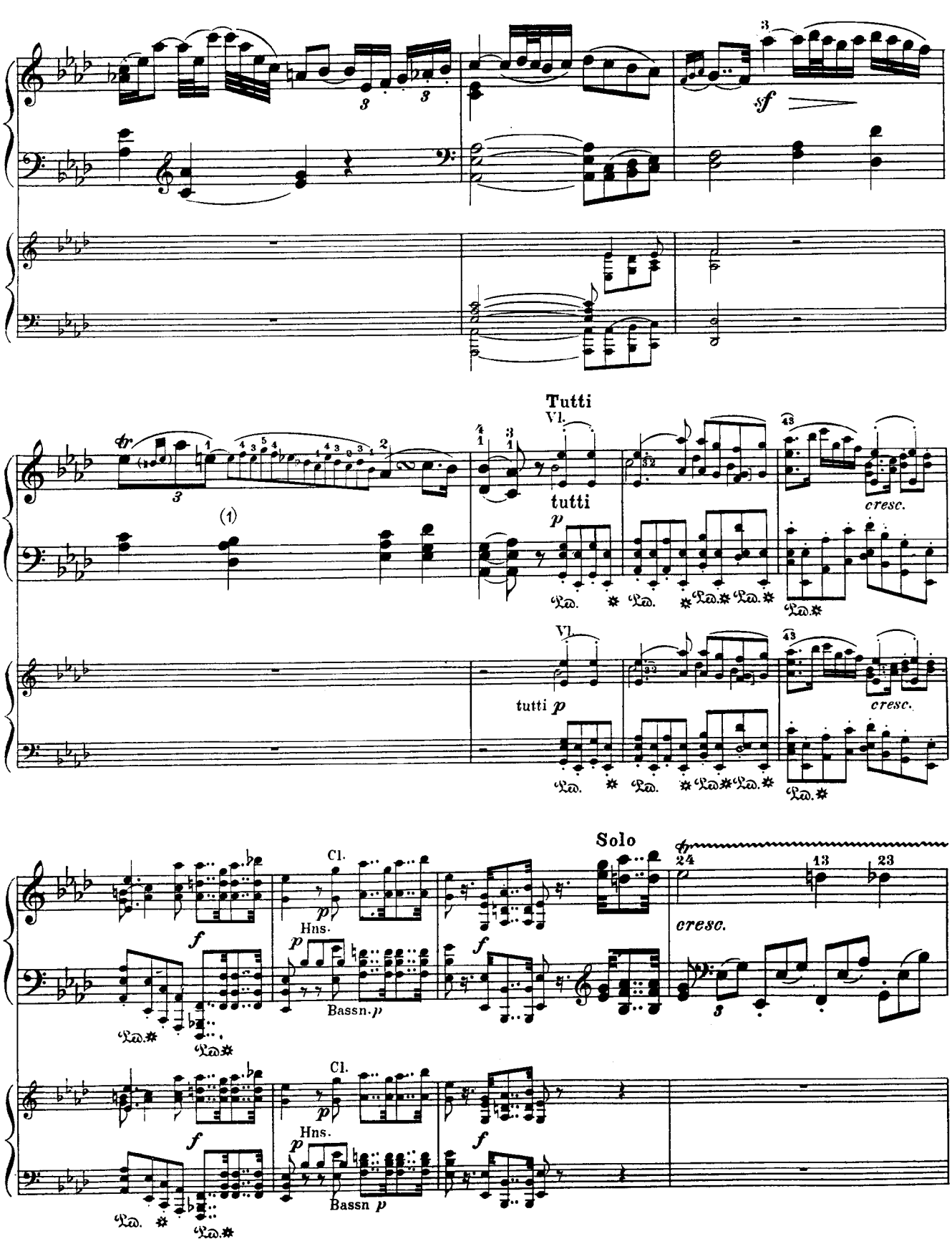
(2) Mollo has  (with large note-heads). The Autograph also gives the 8 eighth-notes, without figures. In Br. & H. only the first two eighth-notes have large heads. The "*sf. cresc.*" in Mollo is borrowed from the score.


Cl.
pp
Bssn.pp
p
Hn. II.
tr
Tutti
tutti f
f
Ped. * Ped. *
tutti f
f
Ped. * Ped. *
Solo.
Tutti
Vl. I.
Vl. II.
Viola
fp
cresc.
Vl. I.
Vl. II.
Viola
fp
(Wind tem. p
Ped.
*

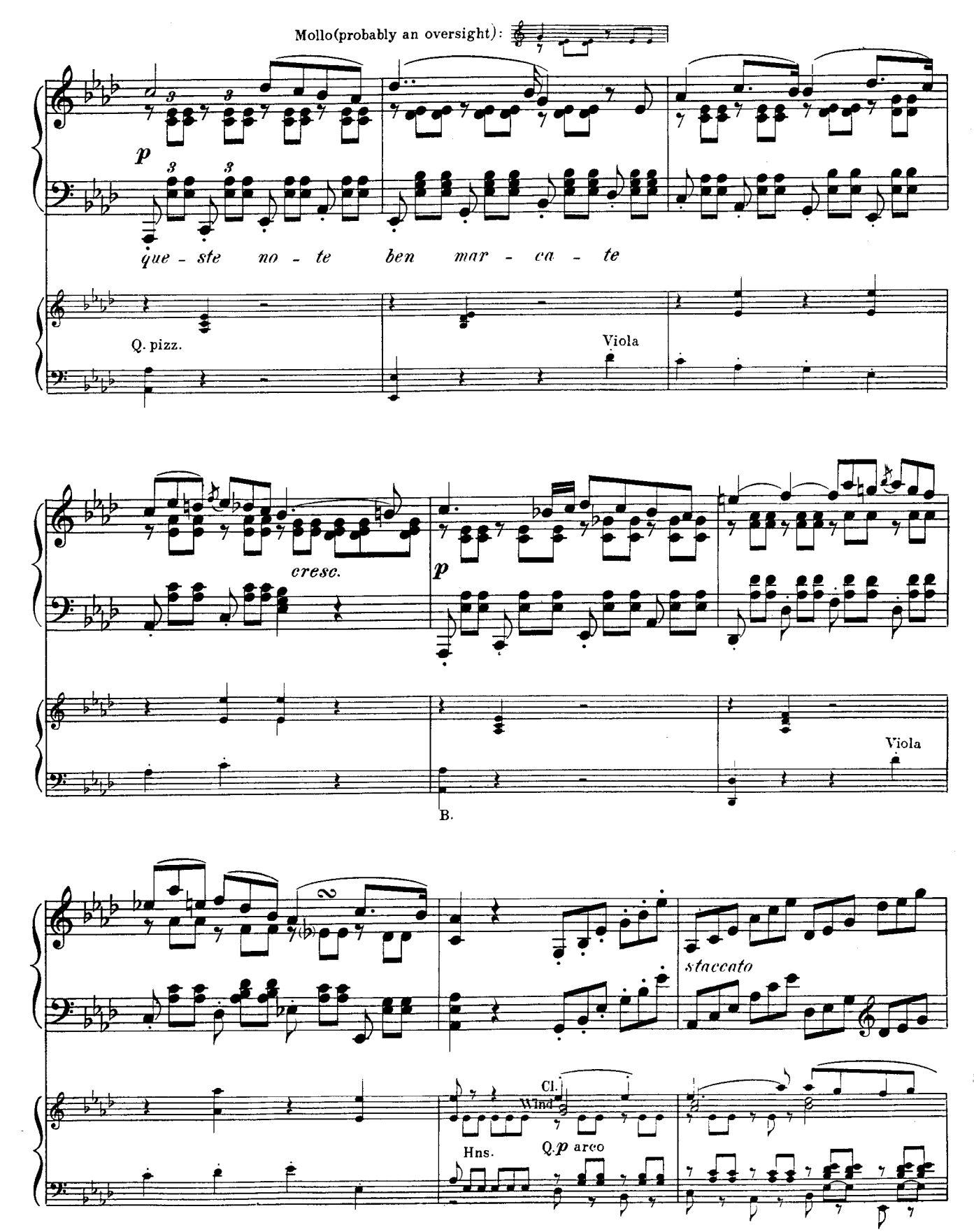


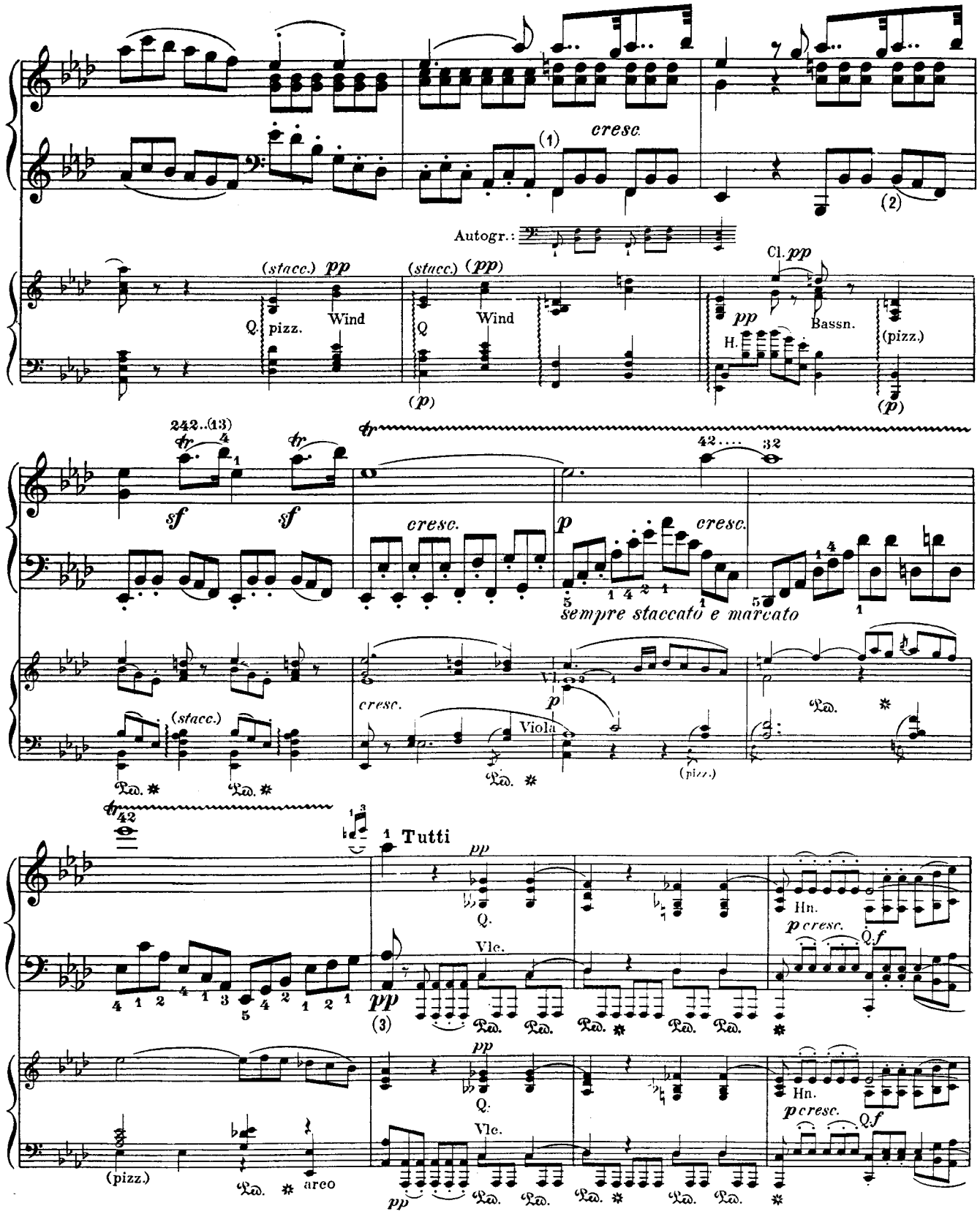
(1) Breitkopf & Härtel add "*p*". Perhaps the composer desired to have the reprise of the theme played more softly [?]. The Autograph throws no light on the matter, as even the last-noted expression-marks, like most of those in this and the final movement, are wanting.

(2) Mollo also gives a long (uncrossed) appoggiatura (𝅘𝅥𝅯). The Autograph has  , to be executed, acc. to Ph. E. Bach's "Essay", Ch. II, Sect. 2, §§ 7 and 11, as follows:  § 7 says: "All appoggiaturas are more strongly emphasized than the principal note.... The phrasing, when the appoggiatura is followed by a simple unaccented chord-note, is termed a "*lift*" Probable execution:  If Beethoven had wanted it played thus:  he would have written the suspension (appoggiatura) out in large notes of the proper time-value, as in measure 37 of the *Largo* ( ). *Cf.* the § 11 referred to.


Tutti
Vl.
tutti
p
cresc.
Vl.
tutti p
cresc.
Solo
Cl.
Hns.
Bassn. p
cresc.
Cl.
Hns.
Bassn p

(1) Br. & H. give "*pp*"

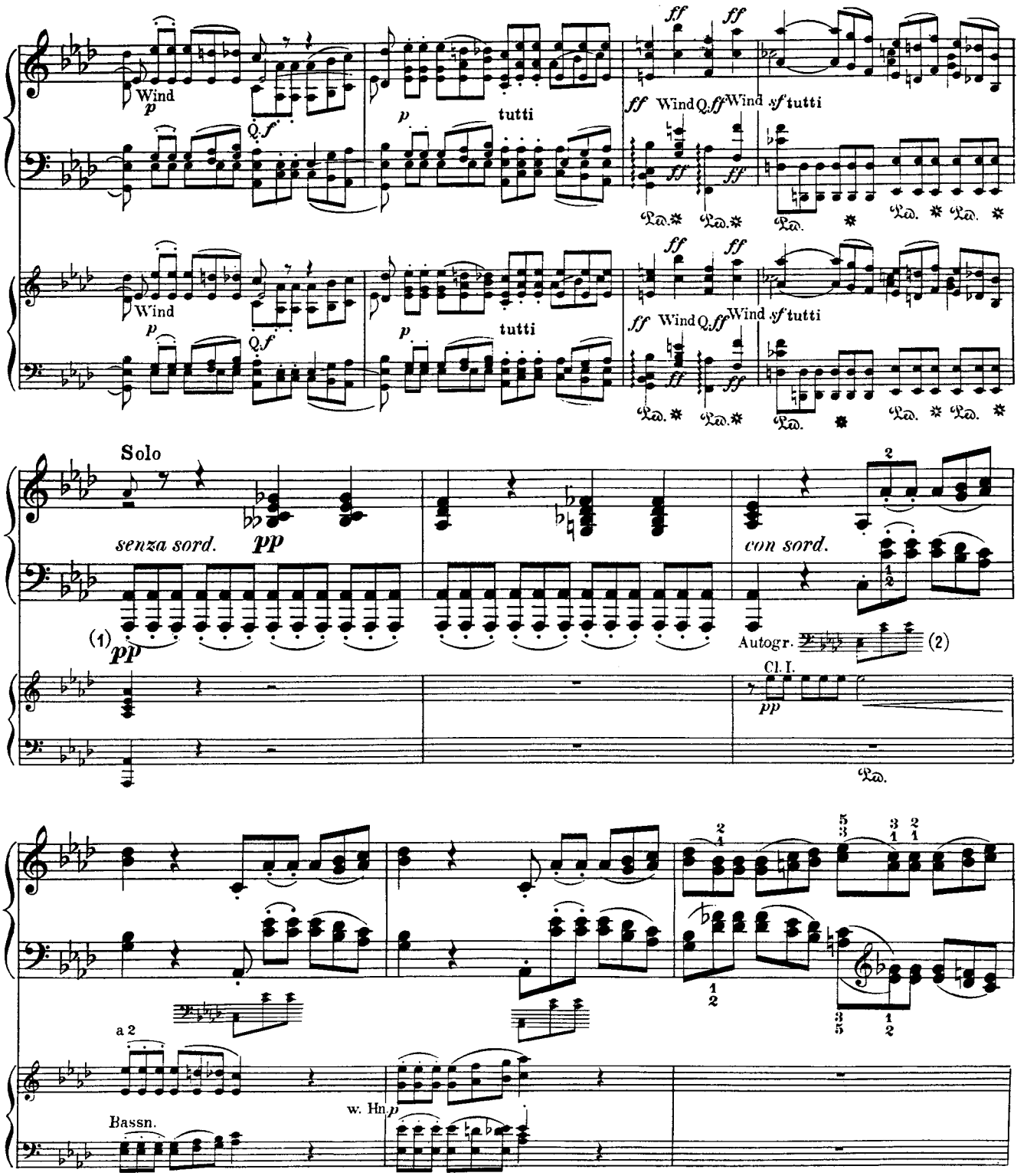

Mollo(probably an oversight):
p
que - ste no - te ben mar - ca - te
Q. pizz.
Viola
cresc.
p
Viola
B.
staccato
Cl.
Wind
Hns.
Q.p arco

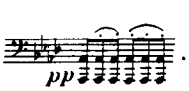
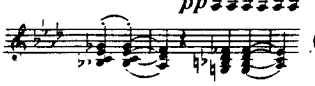


(1) Mollo gives the upper reading; Br. & H. give the combination:

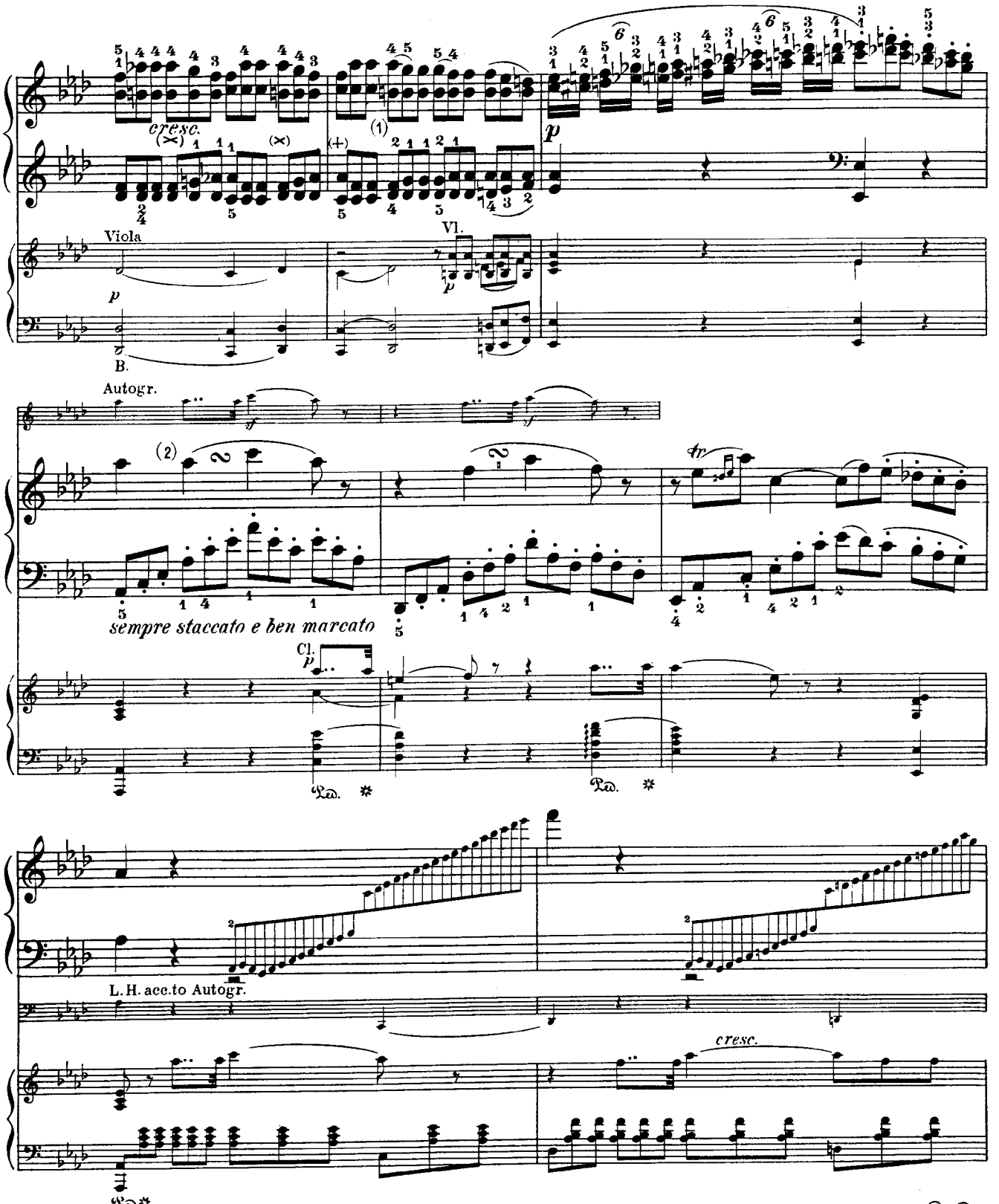
(2) Autograph: . Single slur; end uncertain. Br. & H. give

(3) Mollo has: "*pp*". The Autograph, in which, however, the preceding "crescendo" is lacking, gives



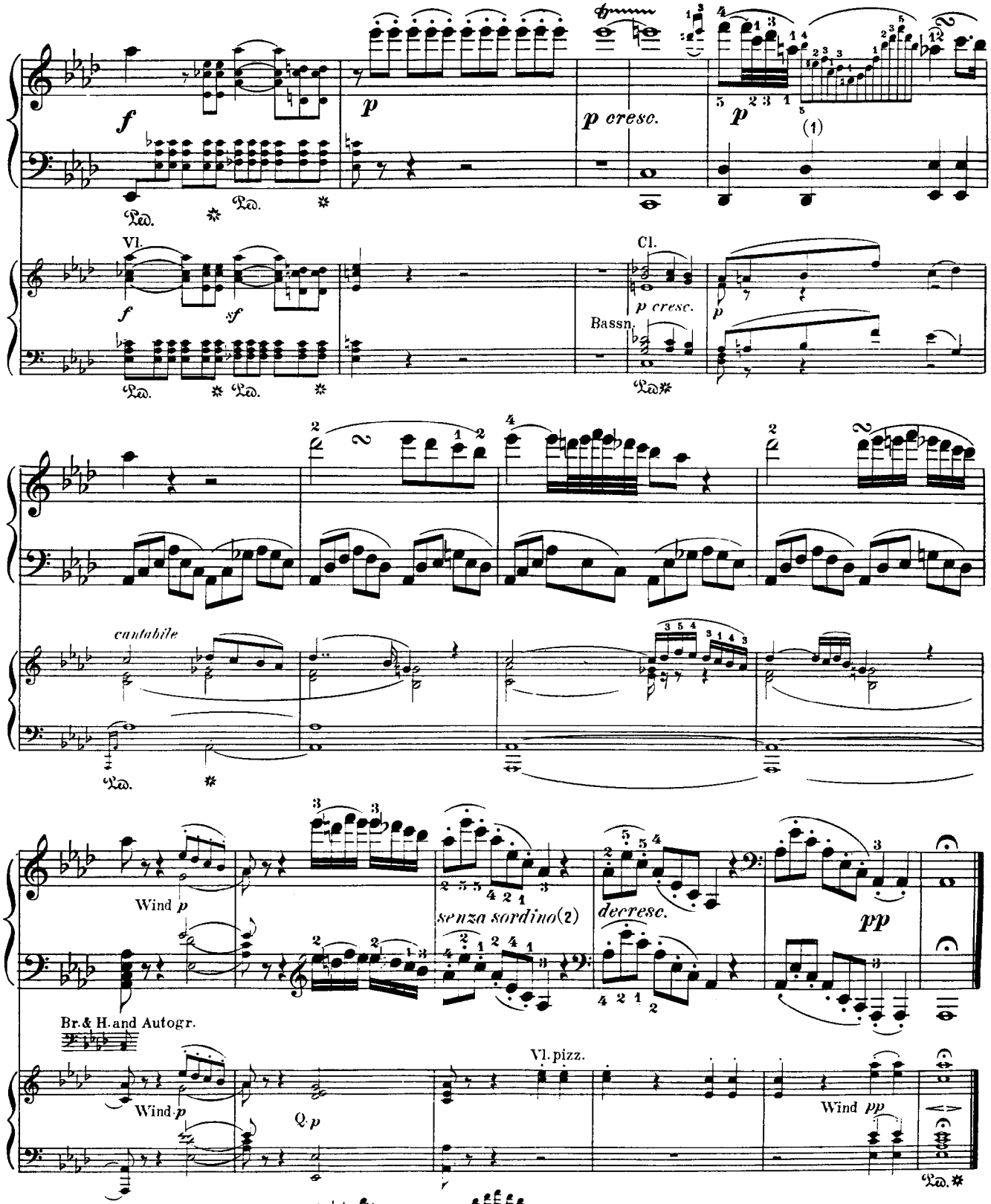
(1) Acc. to the Autograph:  . Ditto in Breitkopf & Härtel. In the Autograph, the right-hand chords have the following slurs:  (Br. & H. also retain the slurs over the bar). Furthermore, in the Autogr., "senza sordino" begins with the *chords*.

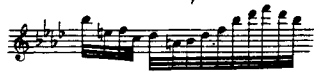
(2) For the notes, Br. & H. follow the Autograph. On the third beat in the next two measures, Mollo has staccato-dashes with the point downward : if we judge this to be a "correction", and hence conclude that the eye of the proofreader (composer?) dwelt with peculiar care on this passage, Mollo's reading would appear to be final.



(1) Here the ♮ is guaranteed by Mollo, though lacking in the Autograph; we feel unable to accept the emendation Moreover, Mollo gives only "*sf*" at (×), and "*p cresc.*" at (+), the latter sign not being countermanded later. Our expression-marks follow the Autograph.

(2) The lower reading is from Mollo. For the notes, Br. & H. follow the Autograph. In consideration of the corresponding clarinet solo, the reading in the Autograph would seem to deserve preference.



(1) Divided thus in the Autograph:  In Breitkopf & Härtel, the piano-part has a technical emendation of the last group of 32nds to 64ths with a *10* above them. — Without presuming on a critical improvement of the composition, we cannot forbear to observe, touching this measure, that its prolongation into two measures, or at least that of the first half into a whole measure, would have been more in accord with our feeling. At all events, a slight *ritardando* during the passage can hardly be dispensed with, in a thoroughly characteristic interpretation.

(2) The "*senza sordino*," in the Autograph, does not appear until the measure before the last.