(1) The Third instead of the Tenth, to facilitate playing.
(4) Facilitation: However, according to Czerny, the last three chords should be arpeggio’d: this would render our transposition superfluous. On the execution of the trill, cf. Introduction to op. 15.
(1) The Tutti on the upper staves are sometimes facilitations of, and sometimes supplementary to, the lower arrangement.
(1) In the edition which we follow, the expression-marks for Tutti and Solo are of the same size. Although we do not hold expression-marks in the Tutti to be binding for Solo-entrances unprovided with expression-marks (either in the original or in our own edition), we have, nevertheless, to aid the player's judgment in certain passages, added the old marks, where they seemed doubtful, in [ ]; and marks borrowed from the score, in (). Also cf. pp. 29, 35, and (for this passage in particular) p. 60.

(2) "Senza sordino" with pedal; "con sordino," without pedal (‡).

(3) Should it be ff? See p. 15.
(1) In agreement with the original manuscript score. Cf. the parallel passage, p. 17.
\textit{senza sordino}
Tutti

Solo

(b)

Ob.

Pno.

Acc. to the parallel passage on p. 5. "p."
(1) For Cadenza by Beethoven, see Appendix.
(2) See Note on use of pedal, in the Largo, p.23.
(1) These 4 sf's belong to the middle notes
Largo. (M.M. \( \frac{3}{8} \); Czerny = 66.)

senza sordino (1) e pianissimo.

Solo

Tutti

Fl.  

Hn.  

VI.  

Bssn.  

(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 weak-sounding 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:
(1) Slurs belong only to the F.
(2) Here the same reading as above.
(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.
(1) In the original edition the $f$ is doubled (written above and below the $\delta$); 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 $a_2-b$ 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.
Rondo.
Allegro. (M.M. ≈ 108; Czerny omits.)

Solo.


Pizz.

Czerny adds \( p \).

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(1) If this $f$ were to continue in force, it would extend through 44 measures. In the parallel passage on p.48, $ff$ is given both times.
(2) One of these slurs was prolonged to the next-following eighth note (see the parallel passage). Execution probably the same in either case.
(1) According to the analogous passage on p. 47, in the Steiner edition the note may have been corrected by the composer from g. In these two cases the orchestral accompaniment differs. The Autograph leaves the matter in doubt.
(1) In the Autograph the first p is rather indistinct. Perhaps the copyist read only p.
(1) In the original impression, 14 of these slurs are prolonged to the eighth-note. (In the new plates, still more.)
(1) In the new plates, $s_f$ is omitted.
(1) The direction "pp" would appear to be anulled with the termination of the Cadenza. Cf. the orchestral accompaniment.
(1) A repeated # (instead of ½), both in the Autograph and the Steiner edition, is rectified by the orchestral accompaniment.
(1) Steiner gives the $\#$ here, too.
(2) The words "con sordino" and "senza sordino" seem to have been interchanged; or else a preceding "senza sordino" was omitted.