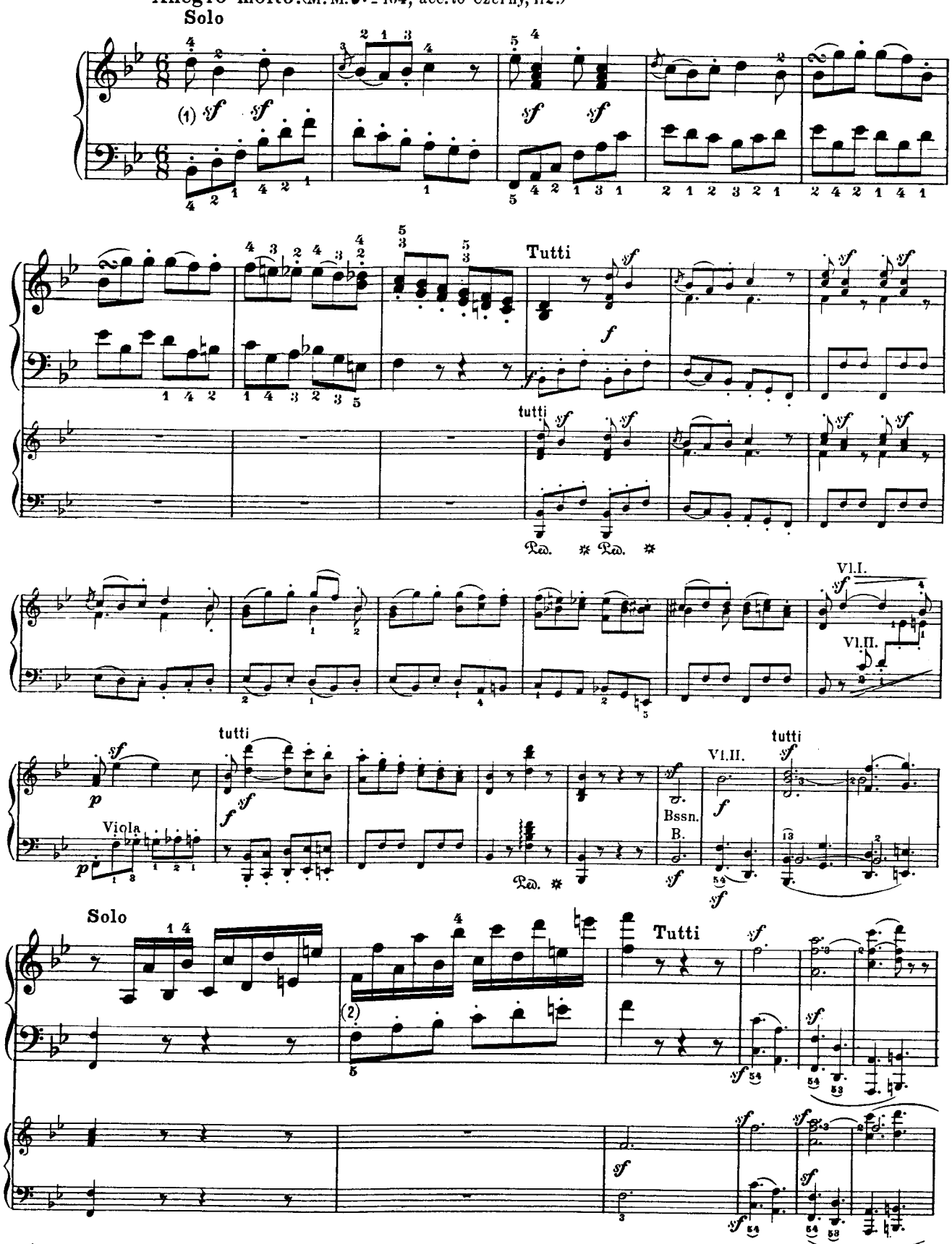
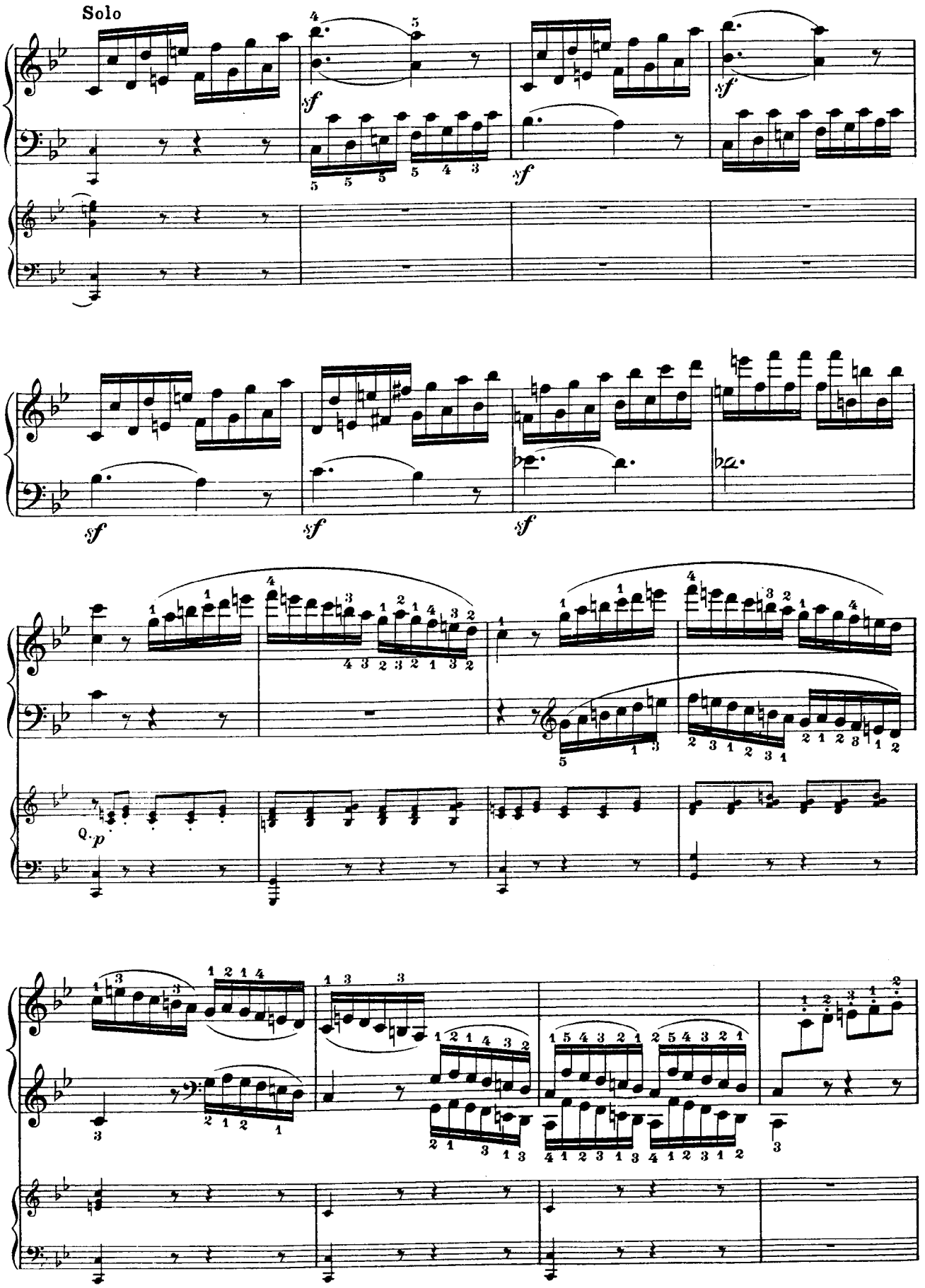
Rondo.

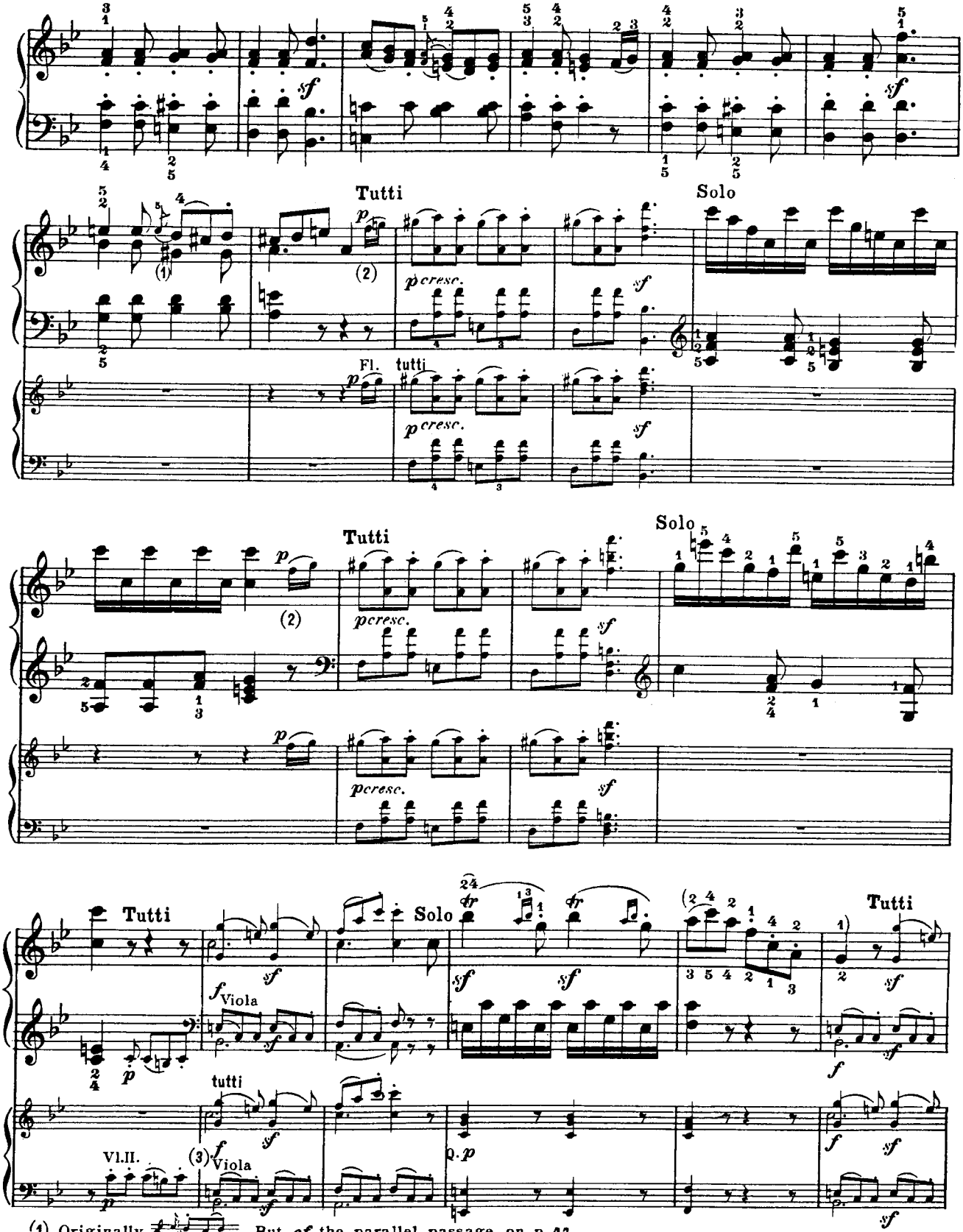
Allegro molto. (M. M. ♩. = 104; acc. to Czerny, 112.)



(1) Here without expression-mark. At the repeat, *p*. — Except in a few places noted further on (see p. 37), the original Tutti-arrangement of this movement contains no expression-marks except the oft-recurring *sf*.

(2) Staccato, in analogy with the parallel passage on p. 43.

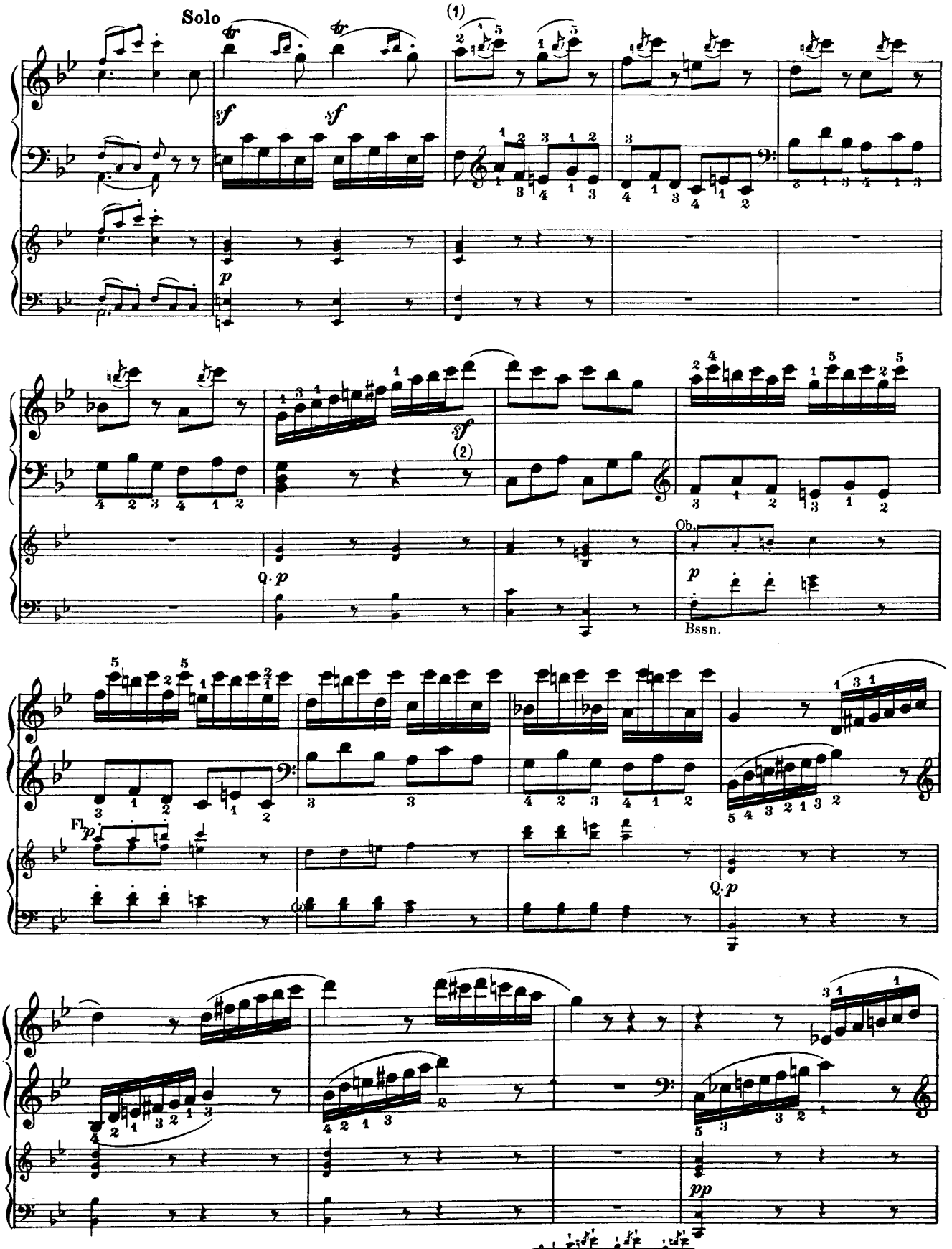

Solo
sf
sf
sf
sf
sf
sf
Q. p



(1) Originally . But *cf* the parallel passage on p. 44.

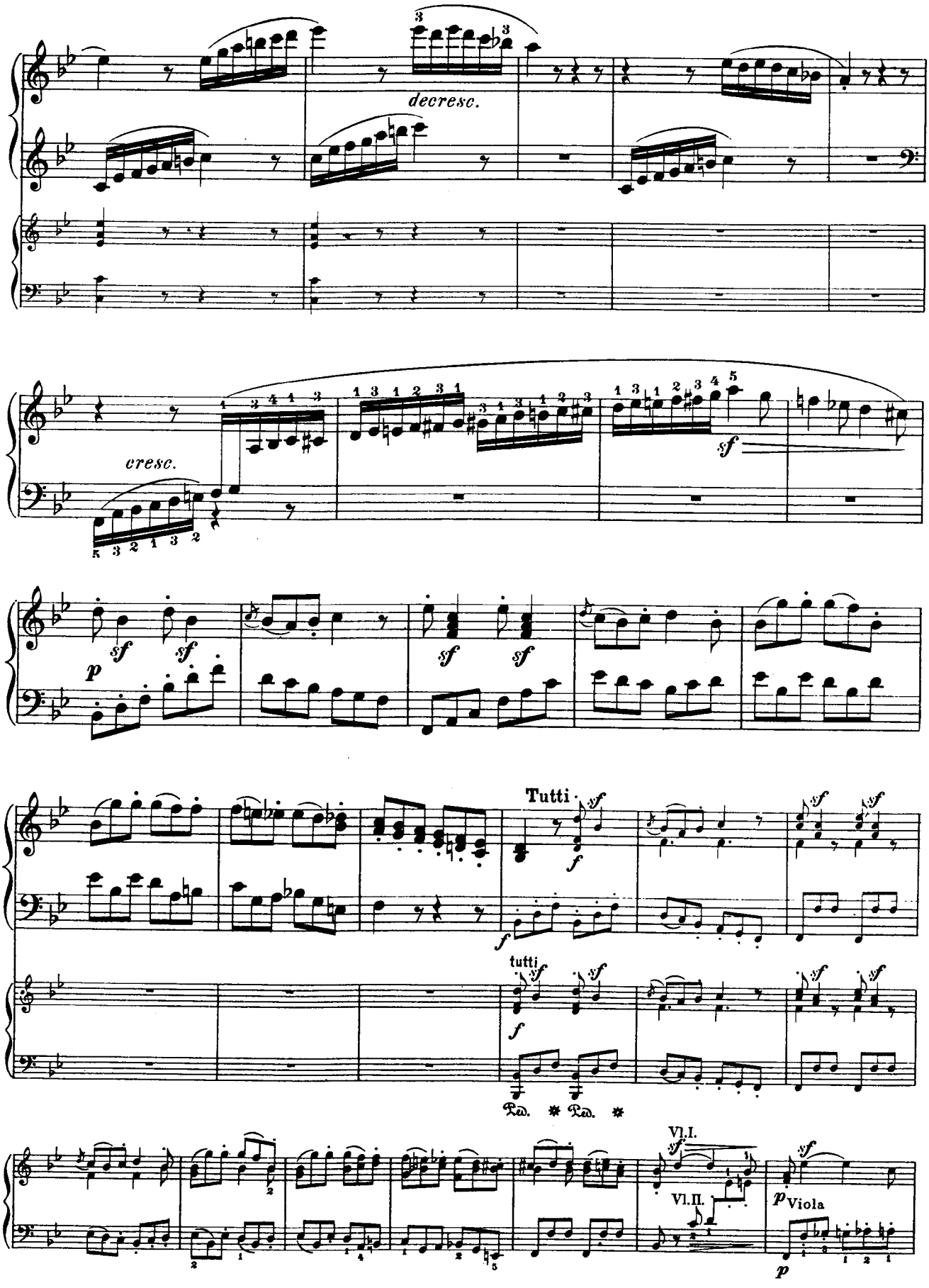
(2) Here, in the old Tutti-arrangement, "*f*" [!], and then, to the closing Tutti, no further expression-marks except the *sf*.

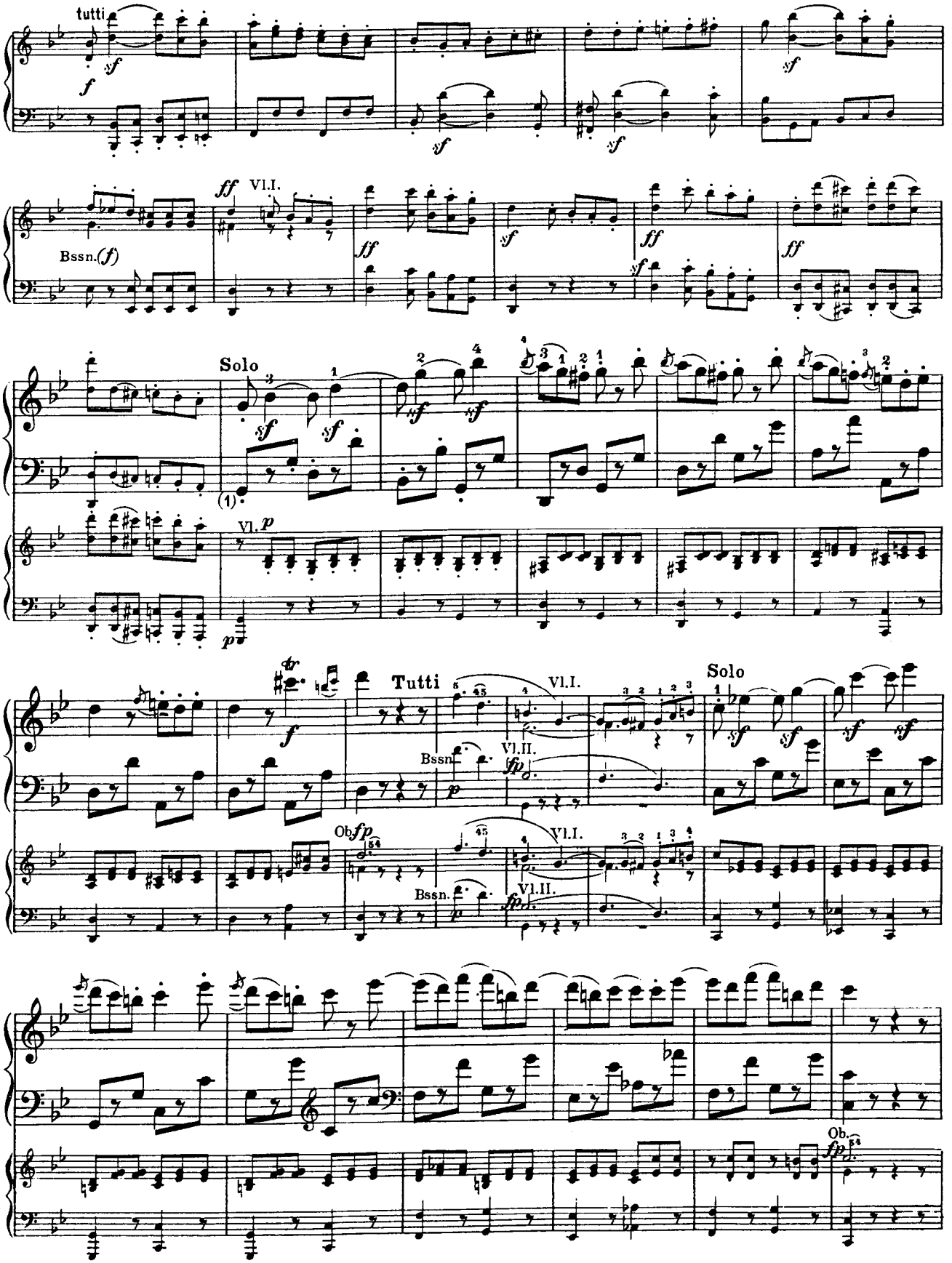
(3) According to the Autograph and the original parts, "*f*," then "*sf*," in the instruments bearing the melody. (The *sf* for the viola is omitted here in the original part; in the parallel passage on p. 45 it is merely inadvertently misplaced.)



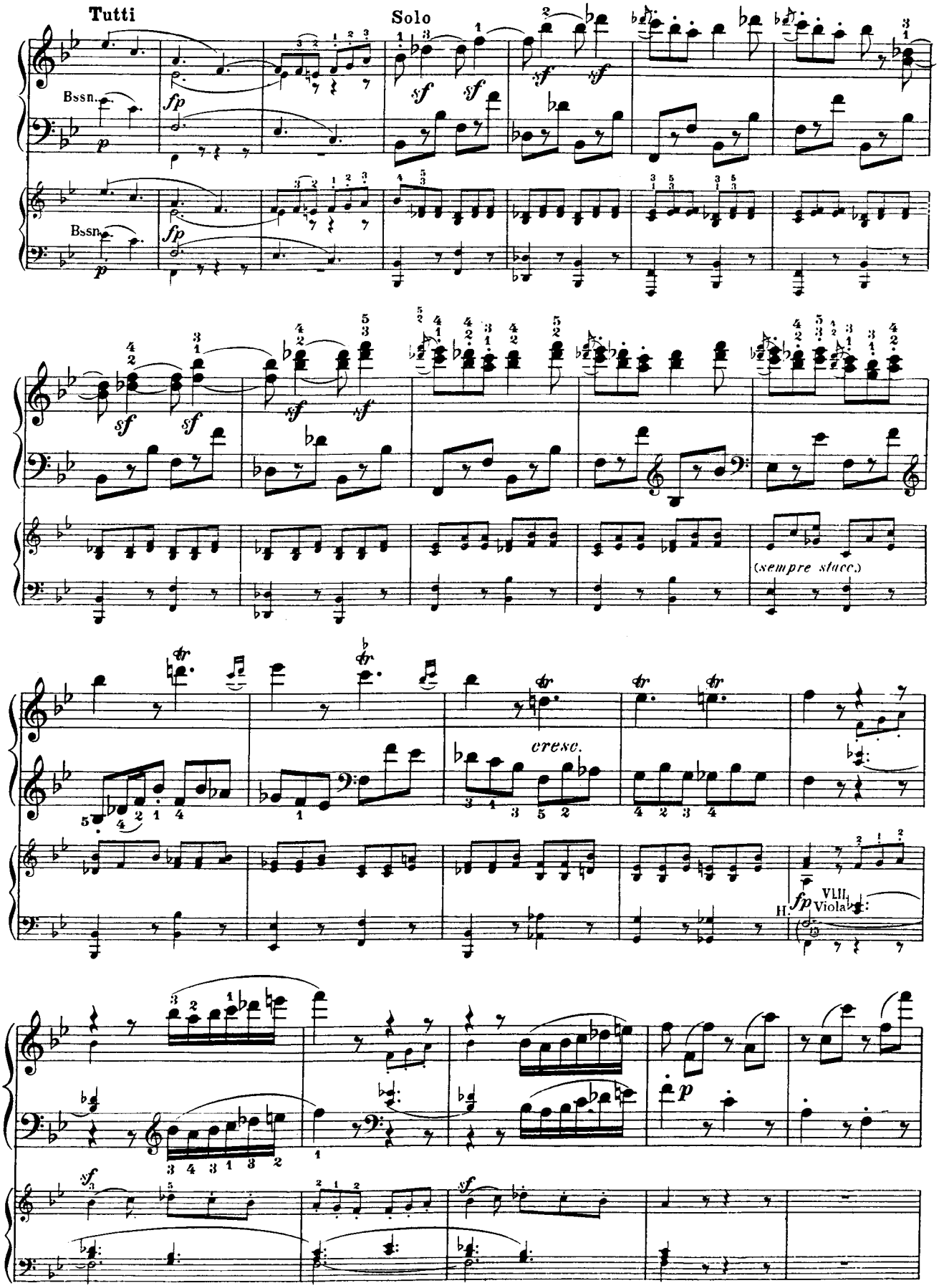
(1) In Peters and Br. & H., *"staccato"*. — Peters (No 65) reads The staccato-signs also occur in the Czerny-Peters Edition No 3695, though without the additional *"p cresc."*

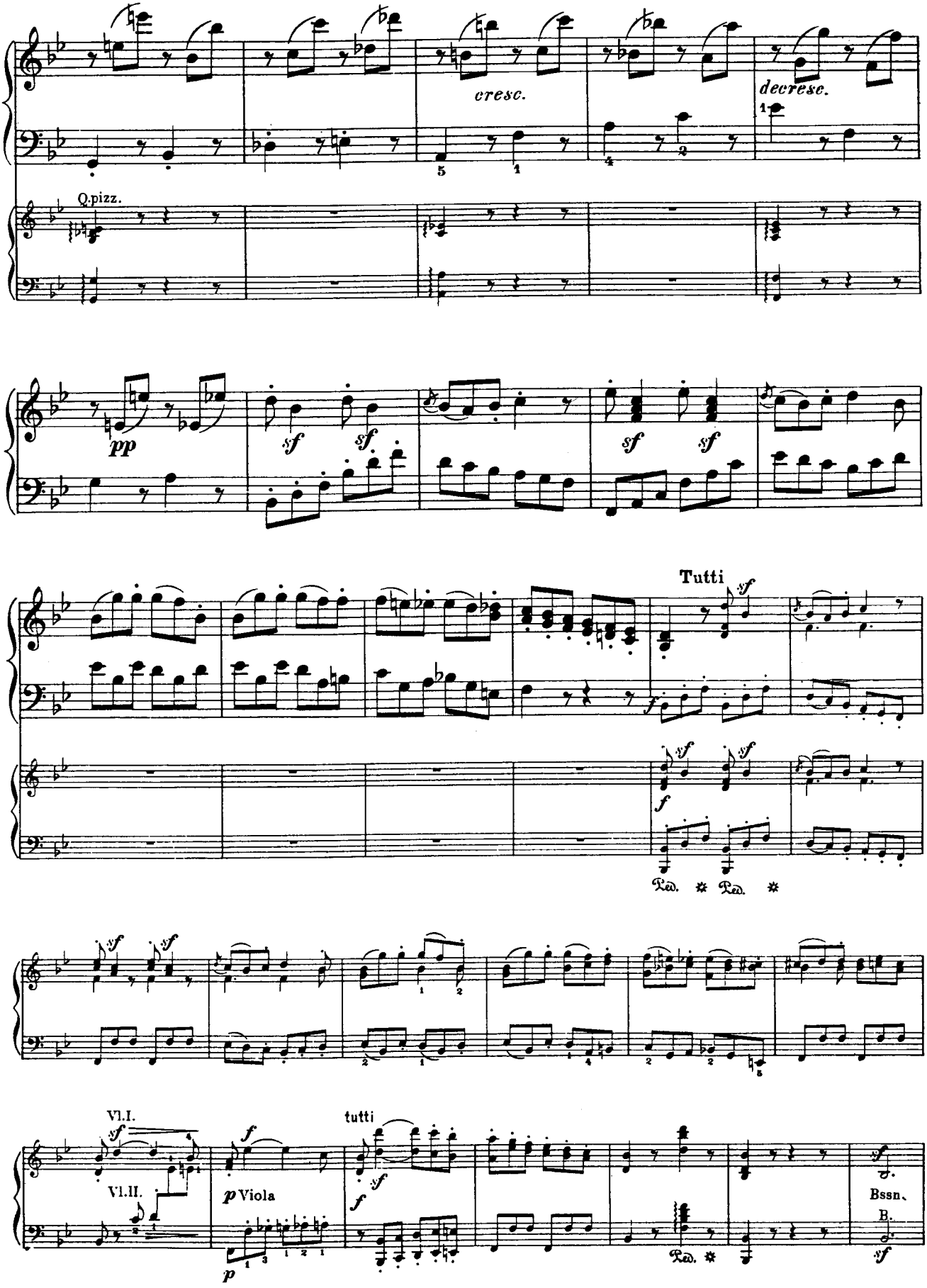
(2) The two Peters editions just mentioned have, at the beginning of this measure, *"f"*, followed two measures later by *"p"*, then in the next measure by *"cresc."*, etc.

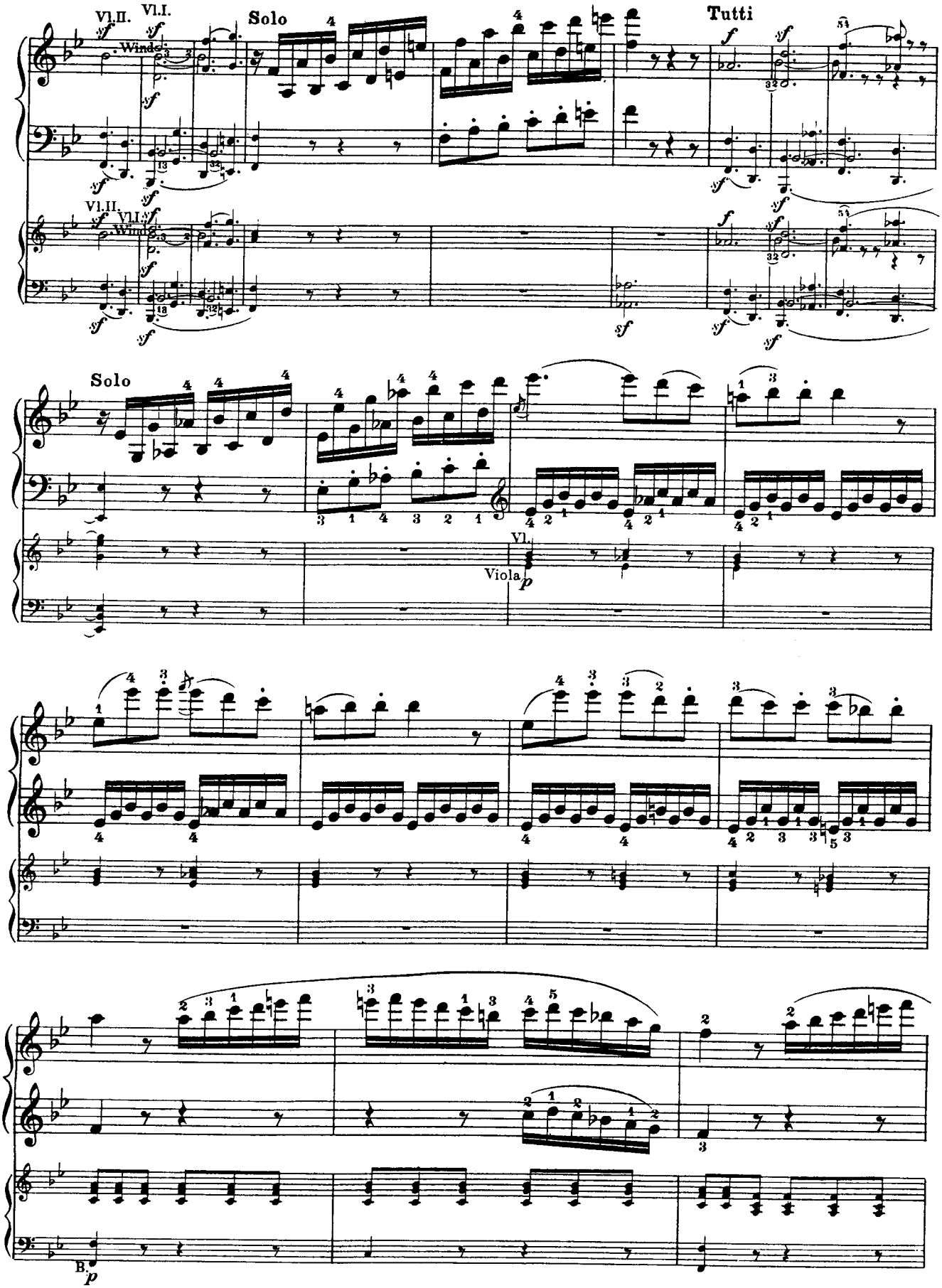

decresc.
cresc.
sf
p
Tutti
tutti
Vl.I.
Vl.II.
Viola

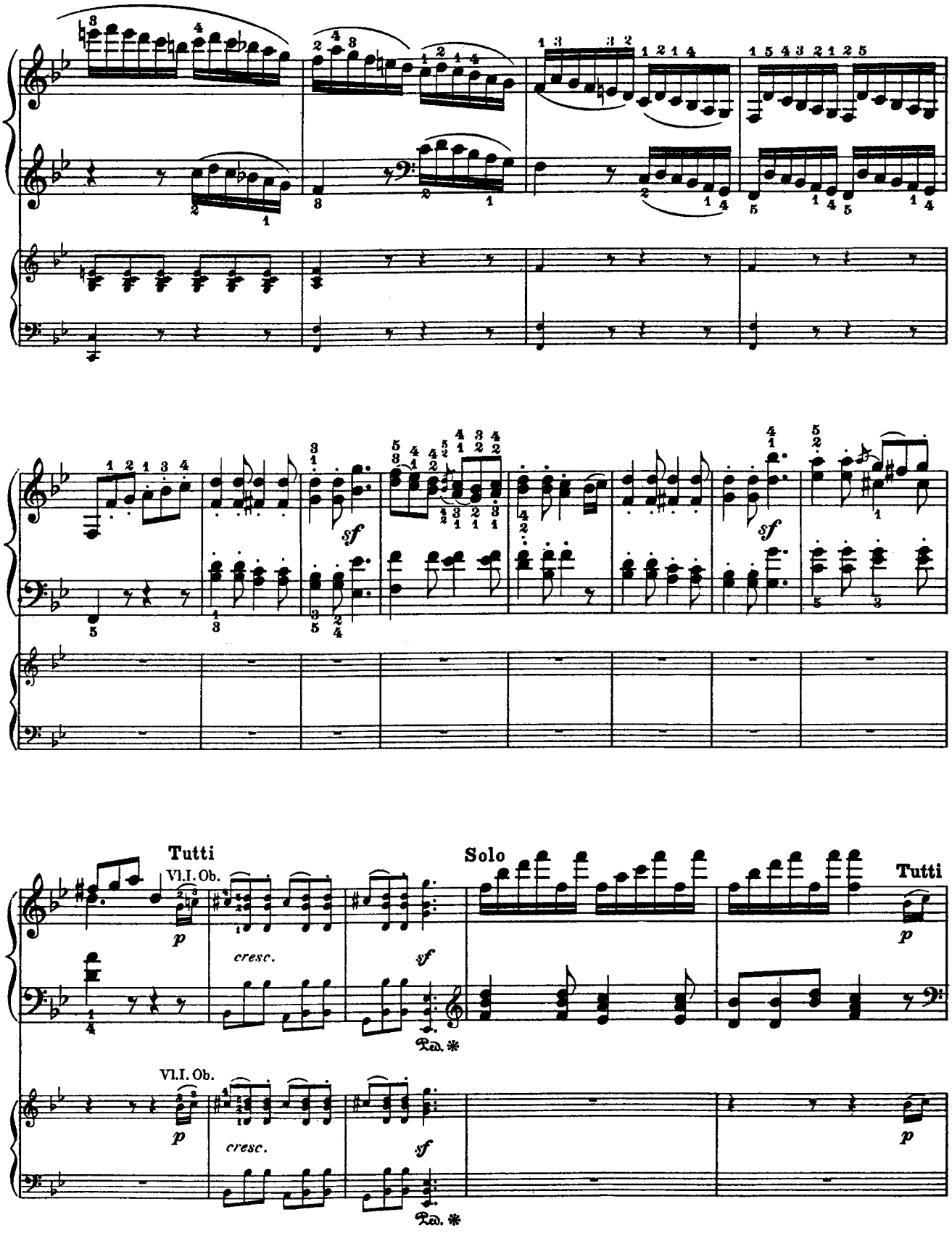


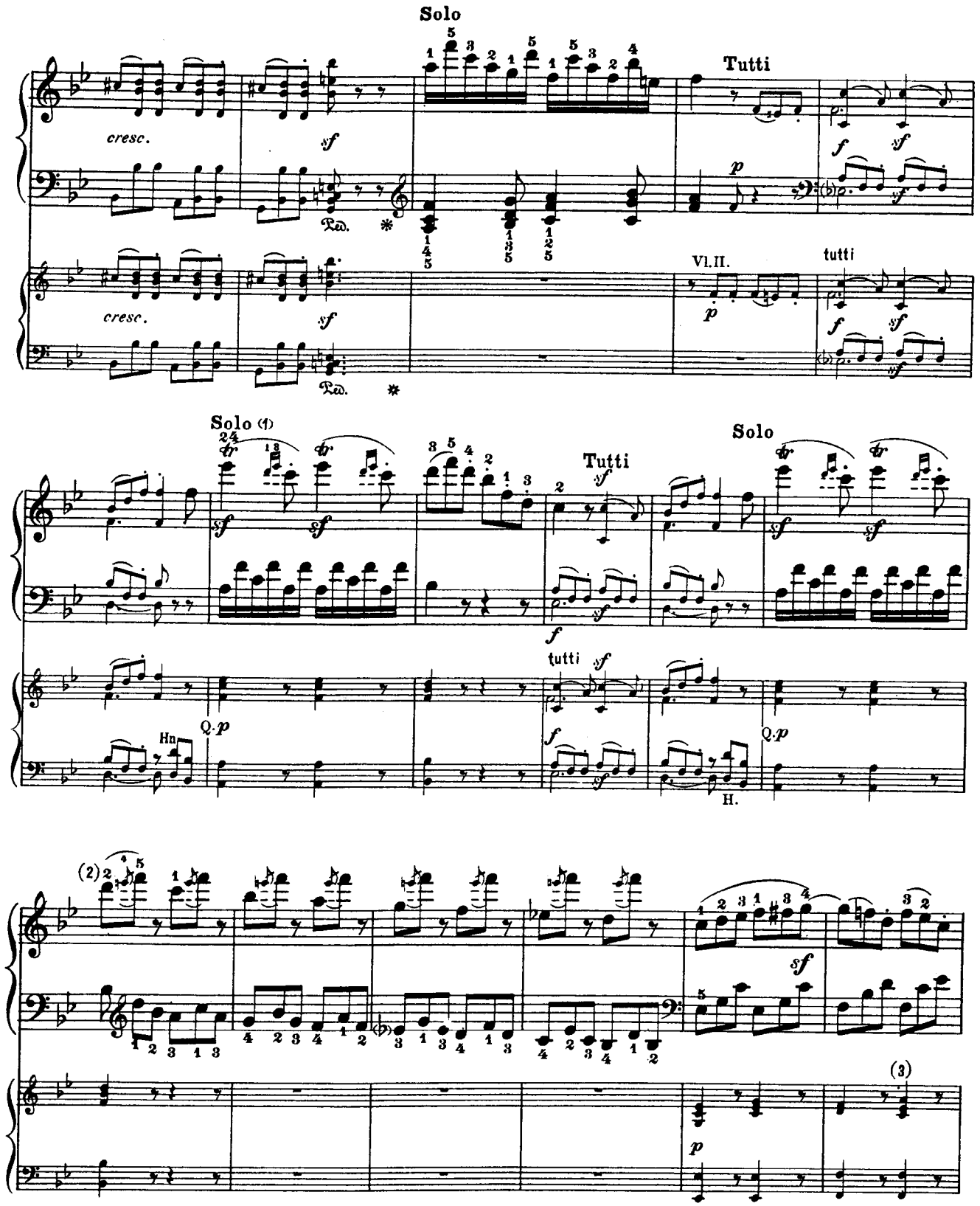
(1) Original notation: etc. In the Autograph, however, the eighth-notes are joined, as above.


Tutti
Solo
Bssn.
Bssn.
(sempre stacc.)
cresc.
VIII.
Viola


cresc.
decrese.
Q.pizz.
pp
sf
Tutti
Ped. * Ped. *
Vl.I.
Vl.II.
p Viola
tutti
Bssn.
B.


Vl.II.
Vl.I.
Solo
Tutti
Winds
Solo
Vl.
Viola
B.

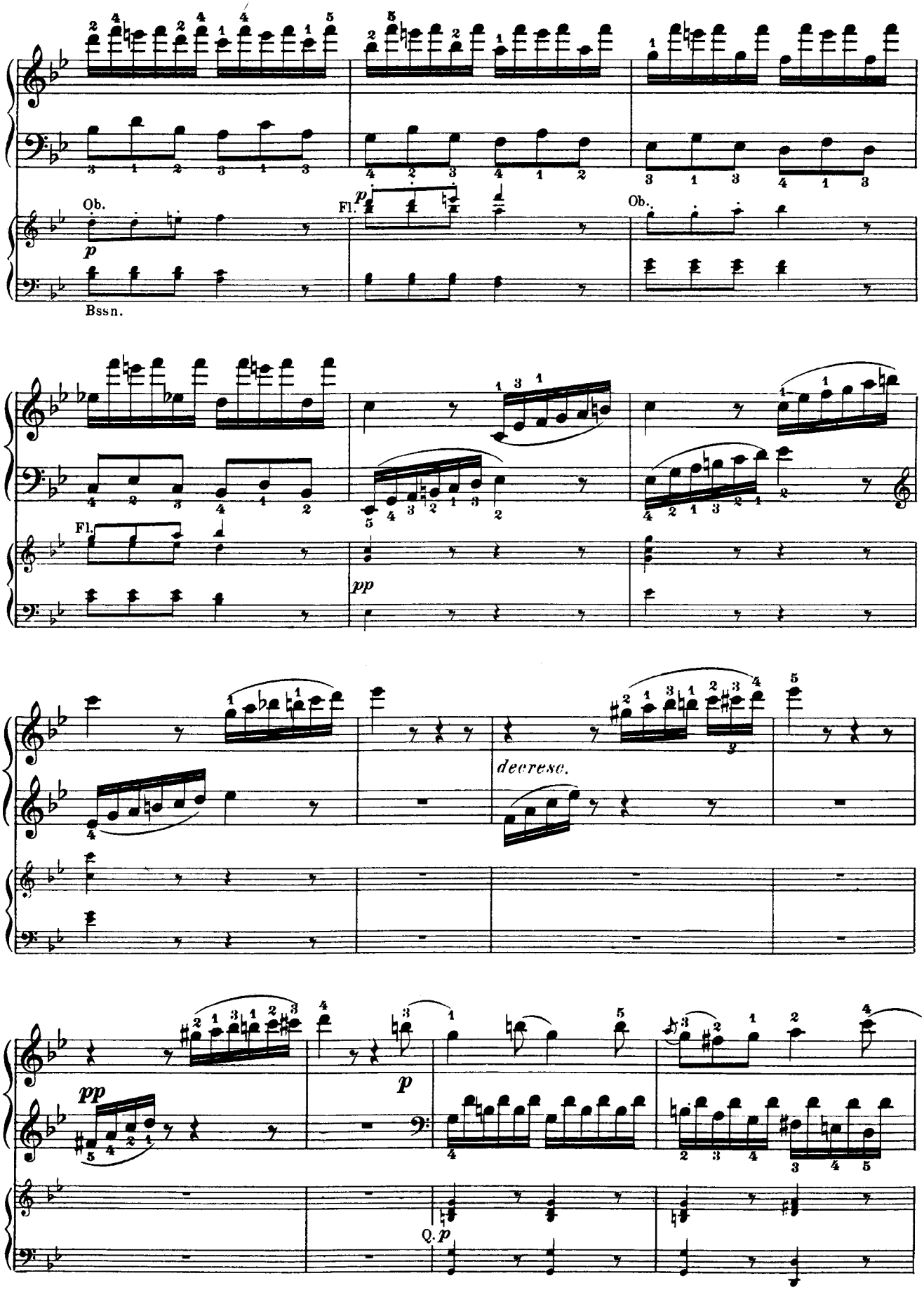

Tutti
Vl.I. Ob.
p
cresc.
sf
Ped. *
Solo
Tutti
p
Vl.I. Ob.
p
cresc.
sf
Ped. *
p

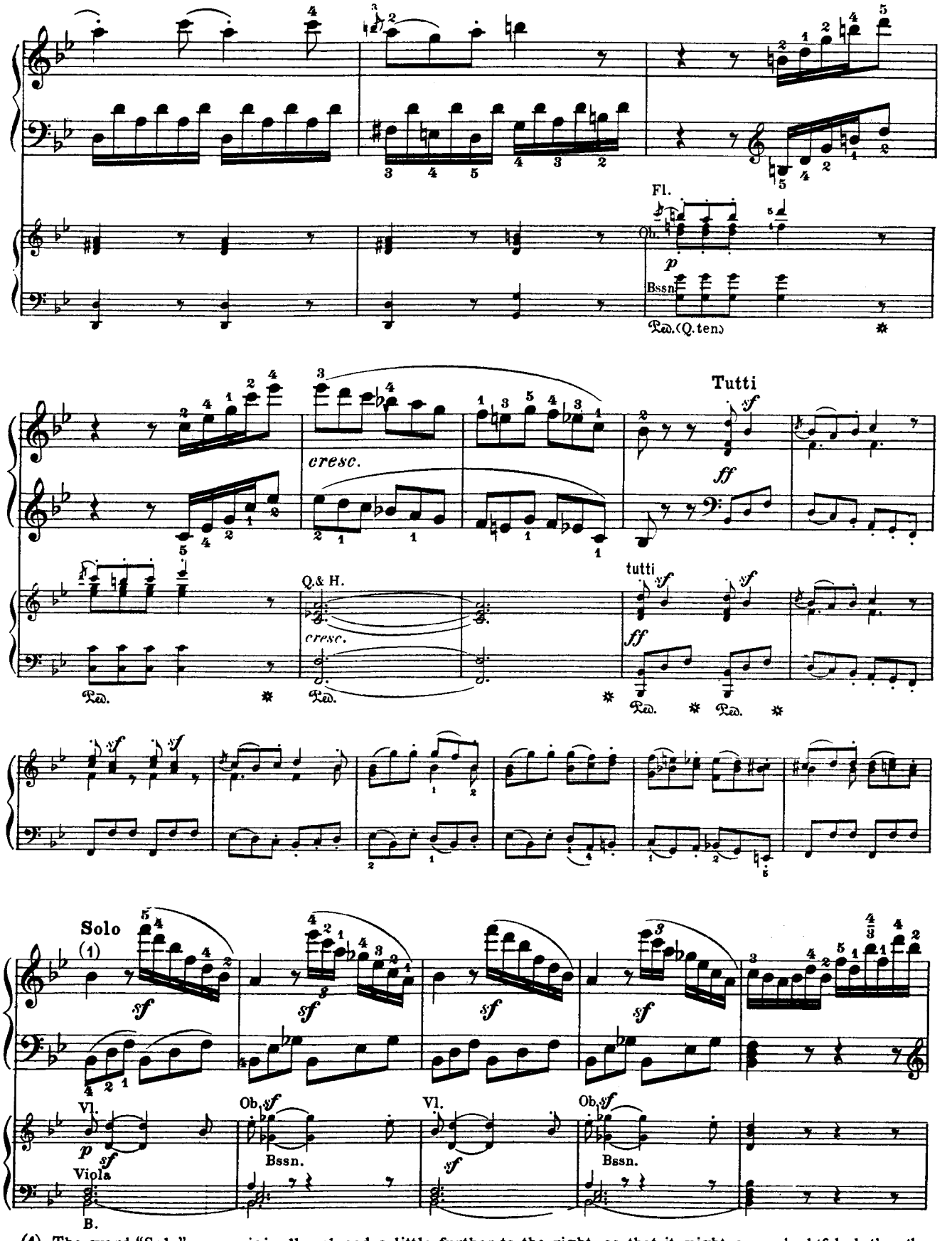


(1) Slurs and dots in analogy with the parallel passage on p. 37.

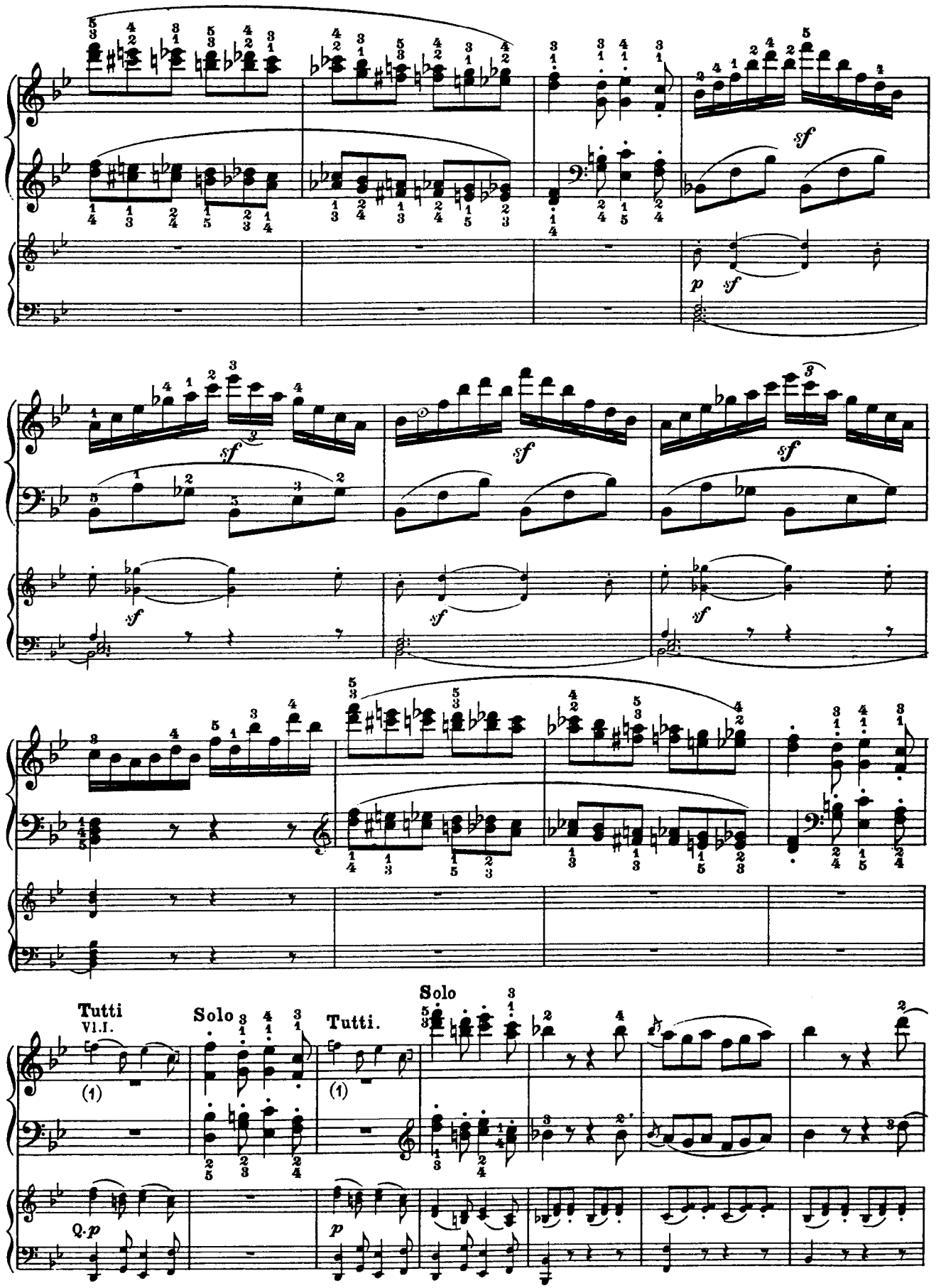
(2) But *cf.* Note on p. 38.

(3) Violin I has *a*, acc. to the Autograph; the original part, and also the scores of Peters and Breitkopf & Härtel, have, on the contrary, only a 𝅗𝅥 (no doubt by mistake).

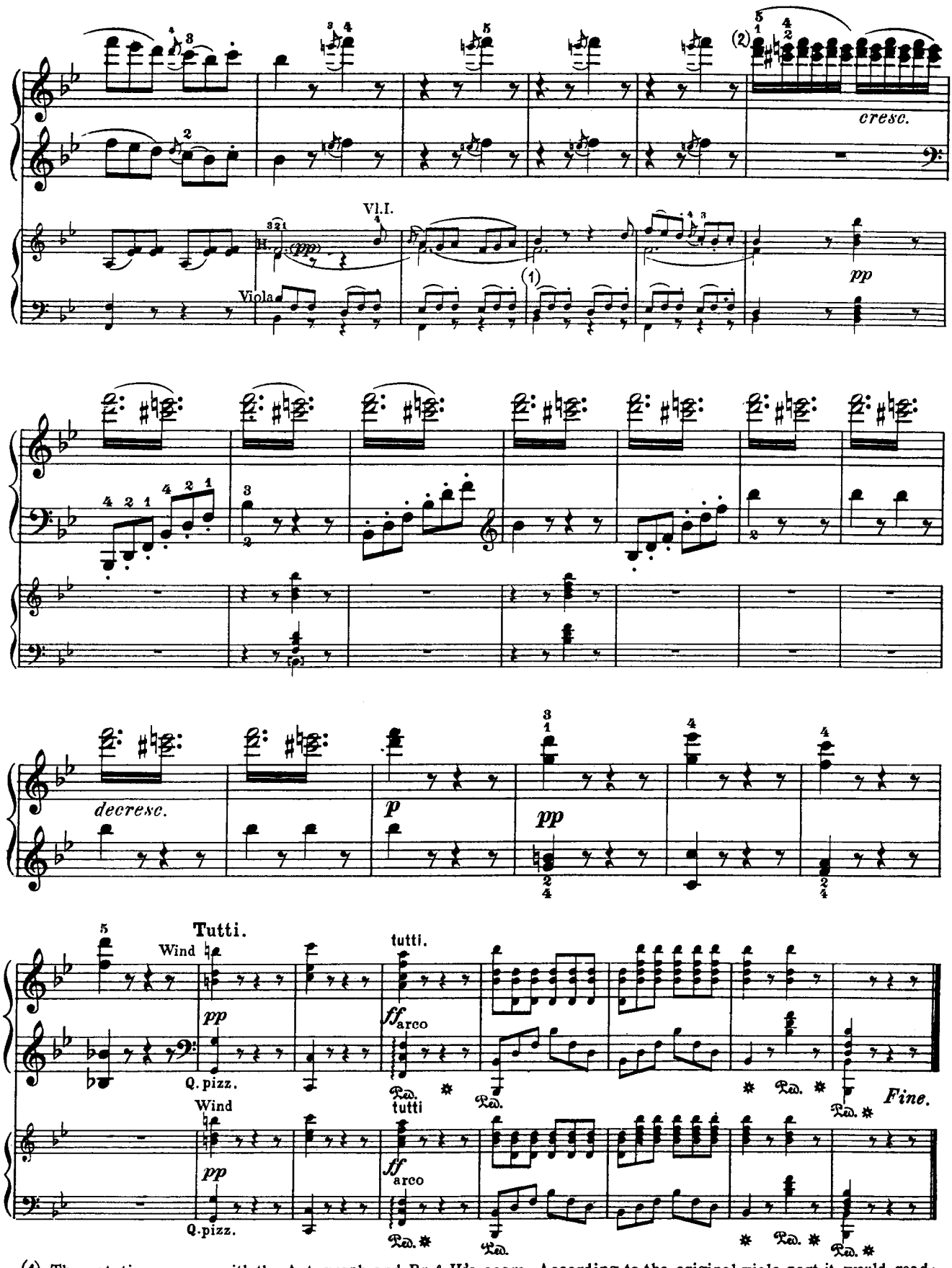

Ob.
p
Bssn.
Fl.
p
Ob.
Fl.
pp
decrese.
pp
p
Q. p



(1) The word "Solo" was originally placed a little further to the right, so that it might seem doubtful whether the *b♭* was meant to be included. But this *b♭* is already written *large;* besides, just here a bit of piano-sketch in the Autograph begins with this *b♭* (in the right hand).



(1) Even when practising this Concerto, play these measures either very softly, or not at all.



(1) The notation agrees with the Autograph and Br.& H.'s score. According to the original viola-part it would read: (evidently wrong). The two preceding measures are simply provided with marks of repetition.

(2) This fingering is also recommended by Czerny.