

Appendix.

Cadenzas *) to the First Movement.

N^o 1.

The image shows a musical score for a piano cadenza. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature has one sharp (F#). The score is divided into three measures. The first measure starts with a piano dynamic marking 'p(1)'. The second measure has a 'più f' marking. The third measure ends with a 'cresc.' marking. The music features complex chordal textures and melodic lines in both hands.

(1) Instead of "p," "dim." occurs in a copy (property of the Royal Library, Berlin; formerly, of Prof. Fischhof, Vienna).

*) These Cadenzas are given, without opus-numbers, among the authentic works in Nottebohm's Thematic Catalogue of Beethoven's compositions (Second Ed., p. 153); according to a note added therein, the autographs are in the possession of Breitkopf & Härtel. Unpublished during the composer's lifetime, they were printed for the first time, to the best of our knowledge, by the above firm. We shall not attempt to decide whether the composer wrote out these Cadenzas for his own use—as a sort of guide for a yet more ornate production—or for the use of others. At all events they bear, in the form hitherto presented, the stamp of incompleteness; No. 1, indeed, is only a fragment. Under these circumstances the assumption is justified, that Beethoven, supposing him to have intended to publish them at all, would previously have revised them. We have, therefore, taken the liberty of presenting these sketches in a form better calculated to appeal to the understanding and appreciation of non-professionals, by inserting expression-marks in smaller print; we have also, while using the original material as far as possible, given them a more finished form by means of additions and abbreviations. Aside from other interesting features, they will always have the advantage of being less at variance with the character of the concerto, than newer creations almost unavoidably are. True, cadenzas were originally intended to afford free scope for novel productions of the performer's subjective fancy, exhibitions of virtuosity (improvisations, if possible). But Beethoven appears, after a time, to have become sensible of the impropriety of this practice; at least, in his last Concerto (in *E*^b, 1809), he did away with it.

The first publishers probably intended to print the series of Cadenzas in chronological order. Beethoven's predilection for making the most of the extreme tones of the piano he happened to be using, might afford a clue.—No. 1, probably identical with No. 161 in the auction-catalogue (Thayer, Chronological Catalogue, p. 179), goes up to three-lined *ab* (*a*^{'''}*b*). It seems to have been unsatisfactory to the composer, and remained unfinished.—He begins No. 2 with the same initial motive; this Cadenza reaches *a*^{'''}.—Finally, No. 3 goes as high as *c*^{'''}.—Now, as far as we know, these three tones do not occur in Beethoven's piano-works previous to 1804. The *C*-minor Concerto, published in November, 1804 (Beethoven did not write out the piano-part until after the performance of 1803; doubtless before the middle of July, 1804, for Ries's personal use), has, for the first time, *g*^{'''} on the principal staff; whereas higher tones (up to *c*^{'''}) occur in variants. There is, therefore, scarcely a doubt, that our three Cadenzas stand in no connection with the concert-performance mentioned in the Introduction.

On the other hand, it does not seem inconsistent to suppose that No. 3, for instance, may have been employed at some repetition of the *C*-major Concerto in the years 1807 or 1808; i. e., after the completion of the *C*-major Concerto and the Violin-concerto.

As early as 1804-5, Ries had twice repeated the *C*-minor Concerto. While Beethoven was waiting for two years in the vain hope of giving a grand concert ["Academie"] in one of the court theatres (when finally given, on Dec. 22, 1808, he played the *G*-major Concerto), he had opportunities for other, in part private, performances. At the two Subscription Concerts arranged at Prince Lobkowitz's for his benefit, "a pianoforte-concerto" by him was produced (March, 1807) [Thayer says, it was already the *G*-major Concerto]. On April 23, 1808, Friedrich Stein played, in the Burgtheater, "one of his [B.'s] concertos" [Th., III, 34]. On Nov. 15, 1808, B. "conducted" a piano-concerto (one of his own?). Doubtless nothing new [Th., III, 52]. To be sure, among these performances may have been included (to April, 1807) the Violin-concerto transformed into a piano-concerto (?), concerning which B. is said to have told Neate, the Englishman, that he had played it himself [Th., III, 37].

For completeness' sake we add, that contra *E*, which might well have been employed by the composer in the 3rd Cadenza, was inserted by him for the first time in op. 401 (*A*-major Sonata; played as new, 1816; publ. 1817 [Nottebohm]). The fourth above *c*^{'''}, i. e., *f*^{'''}, occurs (except in the Choral Fantasia, which did not appear until 1811) for the first time in the *E*^b Trio, op. 70, No. 2 (finished 1808; publ. 1809 [Nottebohm]).

p (cresc.)
2 1 3 2 5 1 4 1
f
5 4 3 2 1 3 2 1 4 3 2 1 5
Red. *

p (cresc.) *f* *p (cresc.)*
5 4 3 2 1 4
2 1 3 2 5 1
5 4 3 2 1 4
Red. * Red. *

f
2 1 3 2 5 1 4 2
5 4 3 2 1 4
Red. * Red.

fp *f* *fp* *cresc.*
Red. *

Presto.
ff *f*
4 3 2 1 3 2 4 2 4 1 3 2 4 1 3
4 3 2 1 3 2 4 2 4 1 3
Red. *

f
42 32 42 32 42 32
12
Red. * Red. * Red. *

42 131 23242

dim. ***p*** *dolce*
meno presto

Red.

*

(1) **Tempo I.**

rit. *dolce*


pp *p*

pp

p

cresc. *pp* *p*

*Red. ** *Red. ** *Red. ** *Red. **

(1)  Copy in Royal Library (Fischhof). The bar following is omitted.

The image shows a page of musical notation for a piano cadenza, consisting of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include "cresc.", "sempre cresc.", "sempre stacc.", "f", and "sf". The piece concludes with the instruction "impetuoso" and a final flourish.

(1) "Continuation lacking," says the Breitkopf & Härtel edition. The above-mentioned copy also breaks off here with "down to here;" in the title, the Cadenza is described as "unfinished."—We take the liberty of completing it by adding fragments and motives from the Third Cadenza.

Musical notation for the first system, including treble and bass staves with various rhythmic figures. *ff dim.* is written below the bass staff. A first ending bracket is indicated by an asterisk and the letter *Rd.*

Musical notation for the second system, including treble and bass staves. *p calando* is written above the bass staff. A first ending bracket is indicated by an asterisk.

Musical notation for the third system, including treble and bass staves. *cresc.* is written above the treble staff, and *p* is written above the bass staff. *Rd.* is written below the bass staff. Fingerings 1-2-3 and 3-4-3-2-1-2 are indicated on the treble staff.

Musical notation for the fourth system, including treble and bass staves. It features a long melodic line in the treble staff with various fingerings (1, 2, 3, 4) and dynamics.

Musical notation for the fifth system, including treble and bass staves. *tr tr* is written above the treble staff. *f* is written above the bass staff. *L. II.* is written below the bass staff. *p* is written above the bass staff. A first ending bracket is indicated by an asterisk.

Musical notation for the sixth system, including treble and bass staves. *cresc. -* is written below the bass staff. *accel. -* is written above the bass staff.

Musical notation for the seventh system, including treble and bass staves. *a tempo* is written above the treble staff. *f* is written below the bass staff. *poco rit.* is written above the treble staff. *cresc.* is written above the bass staff. *tutti* is written above the treble staff. *ff* is written below the bass staff. Measure numbers 54 and 55 are indicated above the treble staff.

No 2.

The musical score is divided into several systems. The first system shows the piano part with dynamics *p* (1), *più f*, and *cresc.*, and includes a *Rit.* marking. The second system features the violin part with dynamics *f* and *dolce*, and includes a *Variant by the Editor* section. The third system continues the violin part with the tempo marking *allegromente*. The fourth system shows the piano part with dynamics *calando*, *ritard.*, and *dolce*, and includes a *Variant by the Editor* section. The fifth system continues the piano part with dynamics *f* and *marcato il basso sf*.

(1) This "p" is borrowed from measure 1 of the First Cadenza.

(2) The superfluous rest (in small print), together with the small notes belonging to it, and the "dolce," are transcribed from the Br. & H. edition. All these (except a forgotten b before b) also occur in a copy (Royal Library; formerly Fischhof).

sf *cresc.* *poco dim.*

sf *ff* Red.

Variant by the Editor:

cresc. *poco*
Red. * Red. * Red. * Red. *

f *rinf.* *cresc. e poco*
Red. * Red. * Red. * Red. *

allargando (1) *fp* (2) *dim. e poco rit.* *a tempo* *tutti.*
cresc. *p* *12* *12*
Red. * Red. * Red. * Red. *

allargando *sf* *p* *tutti.*
cresc.
Red. * Red. * Red. * Red. *

***) From here on, the afore-said copy has:

d? e?

- (1) More exactly, according to the principal text:
 (2) If this fermata, given in the principal text, be sustained, it must occupy the time-value of five quarter-rests.
 *)After said copy, (better):

No 3

The musical score is divided into five systems. The first system shows the beginning in 6/4 time, marked *f*. The second system features intricate piano textures with dynamic markings *fp* and *f*. The third system includes a *cresc.* section and a *f impetuoso* section. The fourth system is marked *ff*. The fifth system is marked *dim.* and includes a section labeled (C).

(1) The dotted bars were added by the editor to facilitate reading. A copy (likewise in the Royal Library; formerly the property of Prof. Fischhof) has regular bars, but so placed that one three-two measure (instead of our four-four) is followed by three four-four measures.

System 1: Treble and bass clefs. Treble clef has a melodic line with fingerings 3 5 2 4 1 4 1 4 and 3 5 2 4 1 4 1 4. Bass clef has a rhythmic accompaniment with fingerings 1, 2, 3, 5. Dynamics include *p* and *fp*.

System 2: Treble and bass clefs. Treble clef has a melodic line with fingerings 4 5 2 5 1 5, 1 5 4 5 5 1 5, and 1 4 2 3. Bass clef has a rhythmic accompaniment. Dynamics include *fp*, *f cresc.*, and *ff*.

System 3: Treble and bass clefs. Treble clef has a melodic line with a slur and fingerings 1, 2, 1, 1. Bass clef has a rhythmic accompaniment with fingerings (1), (3/2), (1), (1). Dynamics include *ff*.

System 4: Treble and bass clefs. Treble clef has a melodic line with a slur and fingerings 3, 2, 1, 3, 3, 2, 1. Bass clef has a rhythmic accompaniment with fingerings 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7. Dynamics include *ff*.

System 5: Treble and bass clefs. Treble clef has a melodic line with a slur and fingerings 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7. Bass clef has a rhythmic accompaniment with fingerings 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7. Dynamics include *dimin.*

System 6: Treble and bass clefs. Treble clef has a melodic line with a slur and fingerings 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7. Bass clef has a rhythmic accompaniment with fingerings 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7. Dynamics include *calando* and *dim.*

(1) The above-mentioned copy also has three bars here.

Variant by the Editor:

Risoluto.

mf
marcato

(cb [2] acc. to the aforesaid copy)


cresc.
sempre cresc.

f
p
Insi-gando

pp teneramente

rinf.
dim.
pp

(1)

(1) Here Breitkopf & Härtel read , which is probably owing to a clerical error; *cf.* the second measure following. The above-mentioned copy reads like Br. & H.

First system of a piano score. The right hand features a melodic line with various ornaments (trills, mordents) and dynamic markings including *p*, *dimin.*, and *pp*. The left hand provides a harmonic accompaniment with chords and some triplets. A section of the right hand is enclosed in a dashed box.

Second system of the piano score, showing a continuation of the melodic and harmonic lines. It includes dynamic markings such as *f* and *dim. e poco rall.*.


Third system of the piano score, featuring a *Var. by Ed.* section. The right hand includes triplets and the instruction *p dolce*. The left hand continues with a steady accompaniment.

Fourth system of the piano score, showing further development of the musical themes with dynamic markings like *poco*, *cresc.*, and *pp*.

Fifth system of the piano score, featuring a *p poco rit.* section followed by a *dolce* section. The right hand has a melodic line with a trill and various ornaments, while the left hand provides a simple accompaniment.

Sixth system of the piano score, concluding with a *cresc.* section and a final *p* dynamic marking. The right hand has a melodic line with a trill and various ornaments, while the left hand provides a simple accompaniment.

cresc.
p
f
sempre stacc.
f
sempre stacc.
sf
sf
sf

(*) After the aforesaid copy:  (The next measure is indicated only by \sphericalangle .)

Var. by Ed.

First system of musical notation. Treble clef staff contains a series of chords. Bass clef staff contains a rhythmic accompaniment with chords and single notes. Dynamics include *ff* and *f*. A *Red.* marking is present in the bass staff.

Second system of musical notation. Treble clef staff contains a series of chords with fingerings (e.g., 4 2, 3 1, 5 3, 4 2, 4 2, 3 1, 5 3, 4 2, 4 2). Bass clef staff contains a rhythmic accompaniment with chords and single notes, including fingerings (e.g., 2 4, 1 3, 2 4, 1 3, 2, 2 4, 2 4, 1 3). Dynamics include *ff* and *dim.*. A *Red.* marking is present in the bass staff.

Var. by Ed.

Third system of musical notation. Treble clef staff contains a series of chords. Bass clef staff contains a rhythmic accompaniment with chords and single notes. Dynamics include *ff* and *f*. A *Red.* marking is present in the bass staff.


Fourth system of musical notation. Treble clef staff contains a series of chords with fingerings (e.g., 5 3, 4 2, 3 1, 2 1, 5 3, 4 2, 3 1, 2 1, 5 3). Bass clef staff contains a rhythmic accompaniment with chords and single notes, including fingerings (e.g., 2 4, 1 3, 2 4, 1 3, 2, 2 4, 2 4, 1 3). Dynamics include *ff* and *dim.*. A *Red.* marking is present in the bass staff.


Var. by Ed.

Fifth system of musical notation. Treble clef staff contains a series of chords. Bass clef staff contains a rhythmic accompaniment with chords and single notes. Dynamics include *ff* and *f*. A *Red.* marking is present in the bass staff.

Sixth system of musical notation. Treble clef staff contains a series of chords. Bass clef staff contains a rhythmic accompaniment with chords and single notes. Dynamics include *ff* and *f*. A *Red.* marking is present in the bass staff.

(1) This very fine and grandly conceived Cadenza, which seems to have reached its close on this trill, (and, in point of fact, would appear to be quite adequate in length,) again modulates to G-major, and (it must be said) in a rather uninteresting and (harmonically) wholly unsatisfactory manner, in order to set off another motive of the Concerto. But remember, that these Cadenzas are unedited works, and that the composer himself applied the file liberally to his works, and sometimes even remodelled them [Th., II, 87]. We therefore suggest to those who find that our by no means irreverent criticisms are justified by the


facts, to play, instead of the above measure, the following abbreviated phrase  and then to pass over directly to the

sign  on p. 81, thus preserving the interesting closing passages of the Cadenza. — Or one might — as the traditional closing trill makes a thoroughly characteristic and harmonious impression in the present Concerto — employ the close already derived by the editor from the present Cadenza for the first one:

Page 79, last measure. — When we wrote the first Note on this measure, we had not yet seen the copies of Beethoven Cadenzas in Prof. Fischhof's literary remains. A proof (even if not wholly conclusive) of our conjecture that this passage is not quite correct, is to be found, we think, in a Note to the copy under consideration, according to which there were written into the Autograph, and in pencil (by the composer himself, most likely [?]), a few chords, which we, admittedly, are unable to decipher with certainty, but which, by their very presence, sufficiently indicate the idea of a proposed variant. — We now repeat this passage, as given in this copy:

*) $\frac{1}{4}$ c d# f# a ?

Musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, various dynamics (*p*, *mf*, *f*, *cresc.*, *dim.*, *leggiermente*), and fingerings. A circled "(1)" appears above the first measure of the first system. The piece concludes with a "dim." marking and a final chord.

(1) Here the aforesaid copy reads:  (?)

