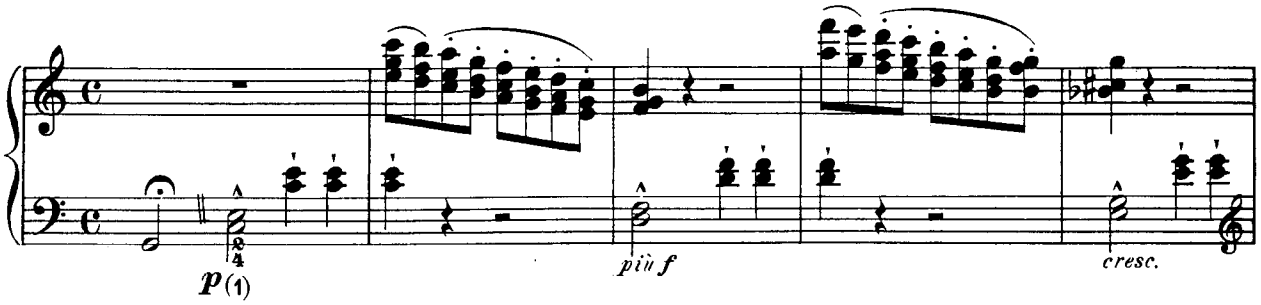
Appendix.

Cadenzas *)
to the First Movement.

Nº 1.



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

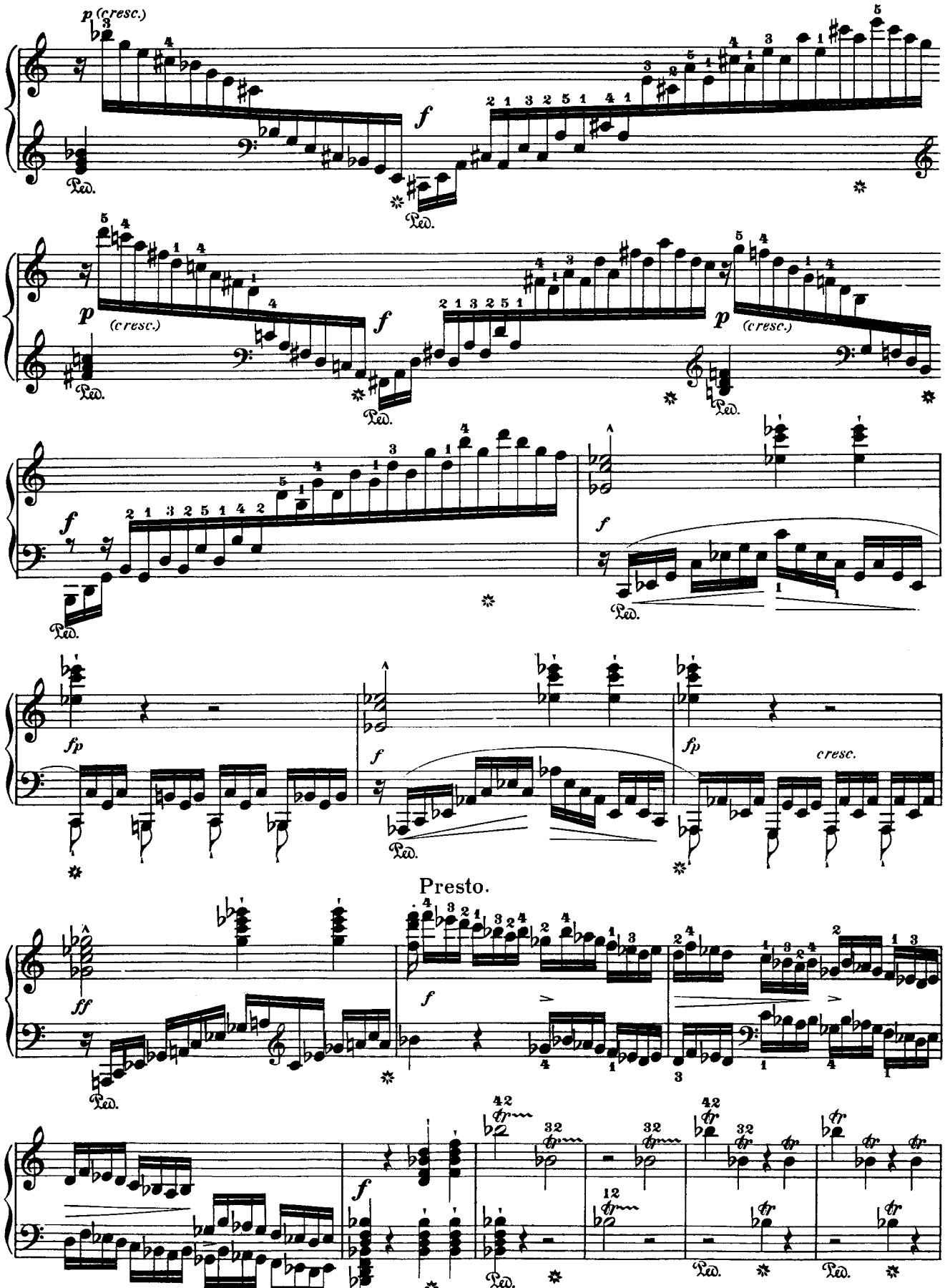
*) These Cadenzas are given, without opus-numbers, among the authentic works in Nottebohm's Thematic Catalogue of Beethoven's compositions (Second Ed., p. 153); according to a note added therein, the autographs are in the possession of Breitkopf & Härtel. Unpublished during the composer's lifetime, they were printed for the first time, to the best of our knowledge, by the above firm.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*♭, 1809), he did away with it.

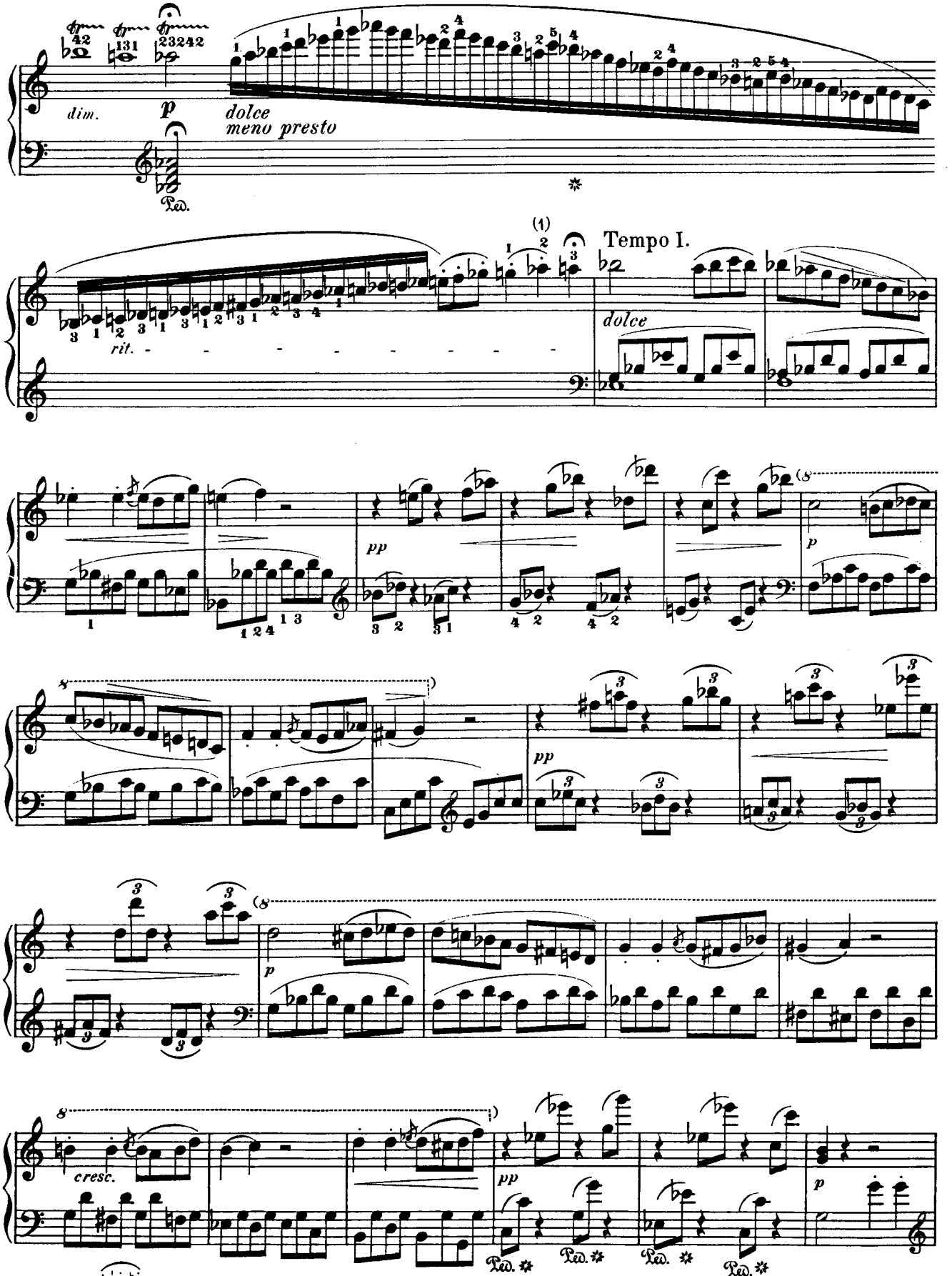
The first publishers probably intended to print the series of Cadenzas in chronological order. Beethoven's predilection for making the most of the extreme tones of the piano he happened to be using, might afford a clue. — No. 1, probably identical with No. 161 in the auction-catalogue (Thayer, Chronological Catalogue, p. 179), goes up to three-lined *ab* (*a‴*♭). 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.

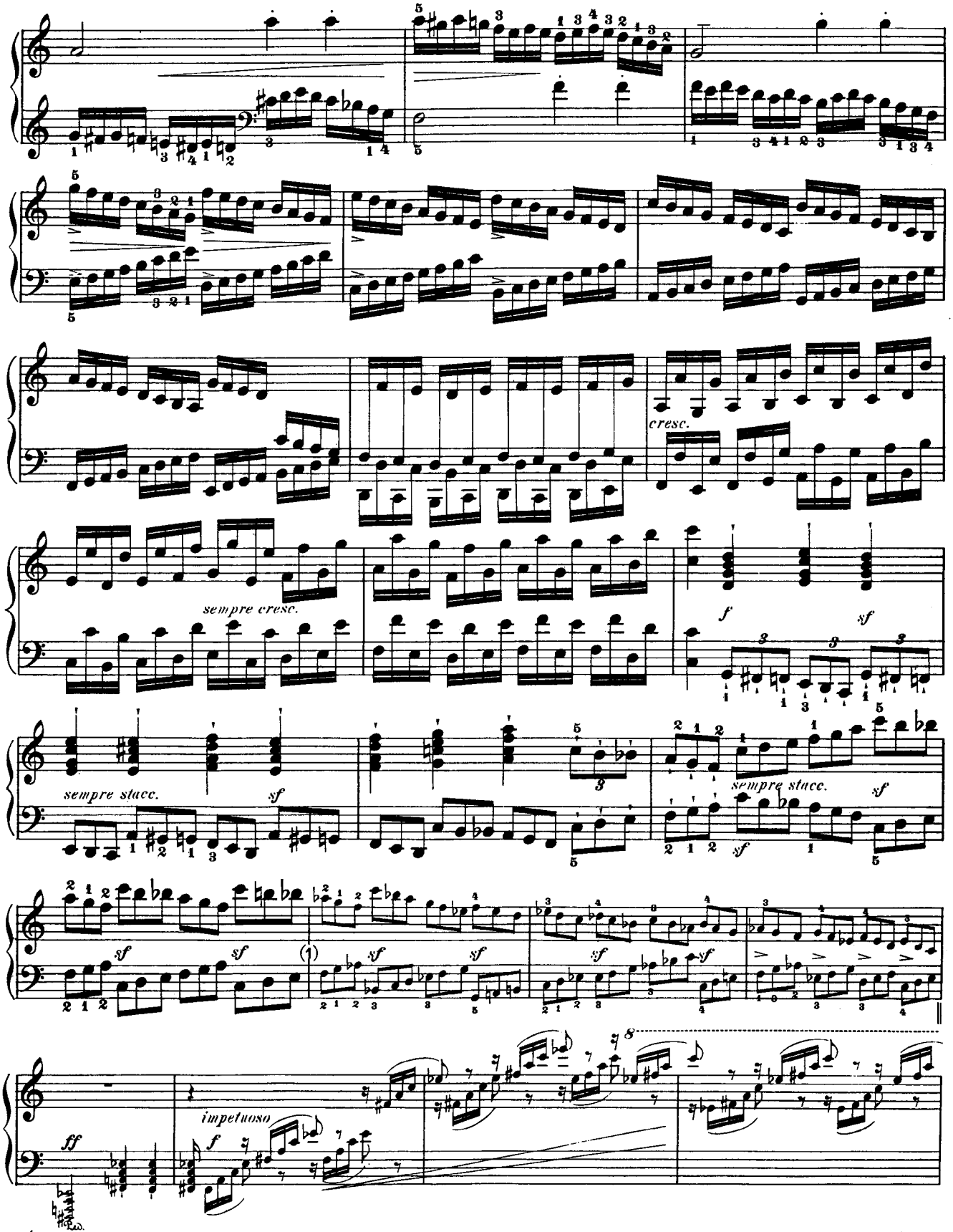
As early as 1804-5, Ries had twice repeated the *C*-minor Concerto. While Beethoven was waiting for two years in the vain hope of giving a grand concert ["Academie"] in one of the court theatres (when finally given, on Dec. 22, 1808, he played the *G*-major Concerto), he had opportunities for other, 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, 376].

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. 101 (*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*♭ Trio, op. 70, No. 2 (finished 1808; publ. 1809 [Nottebohm]).

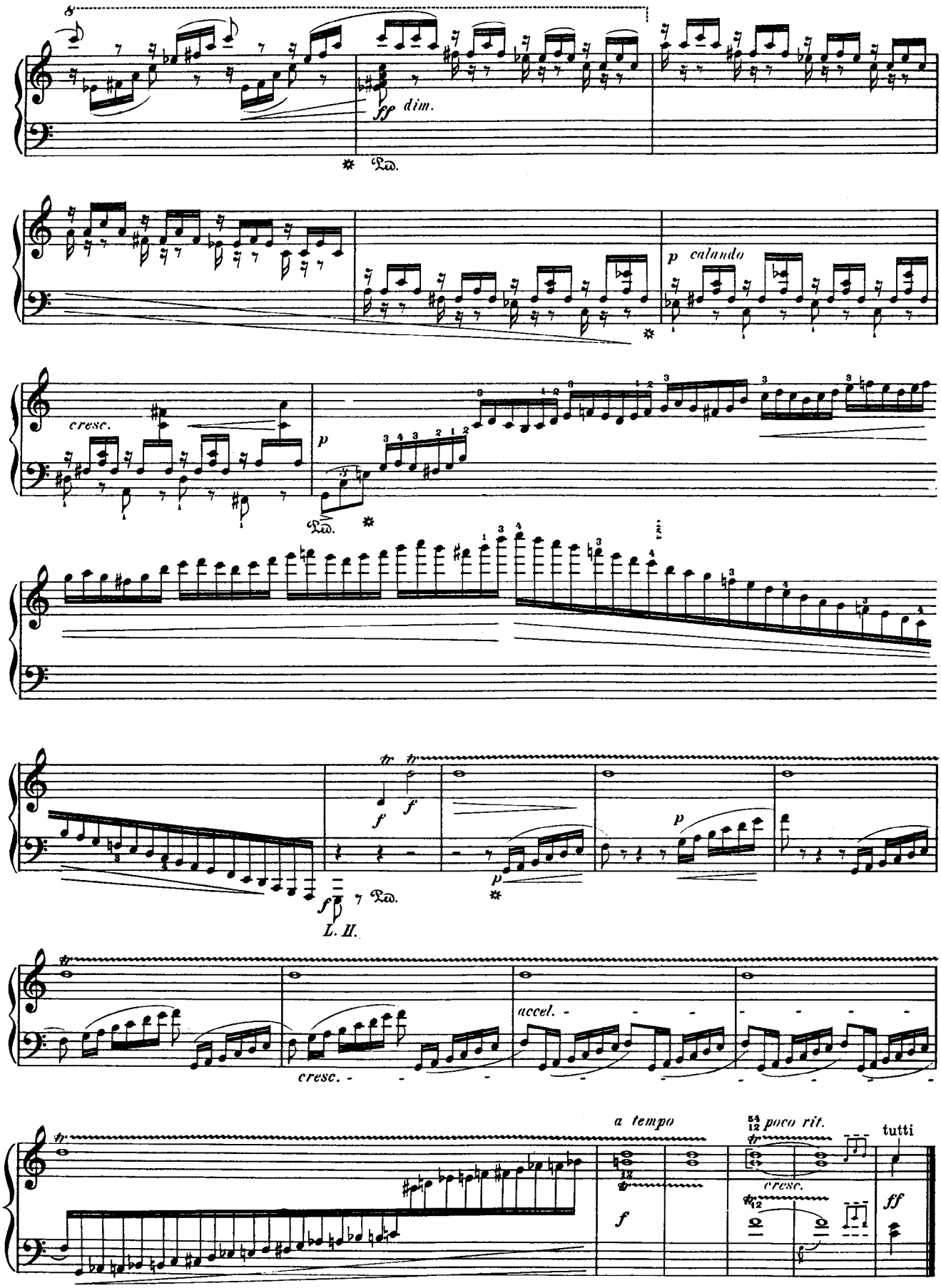

p (cresc.)
f
Ped.
p
(cresc.)
fp
cresc.
Presto.
ff



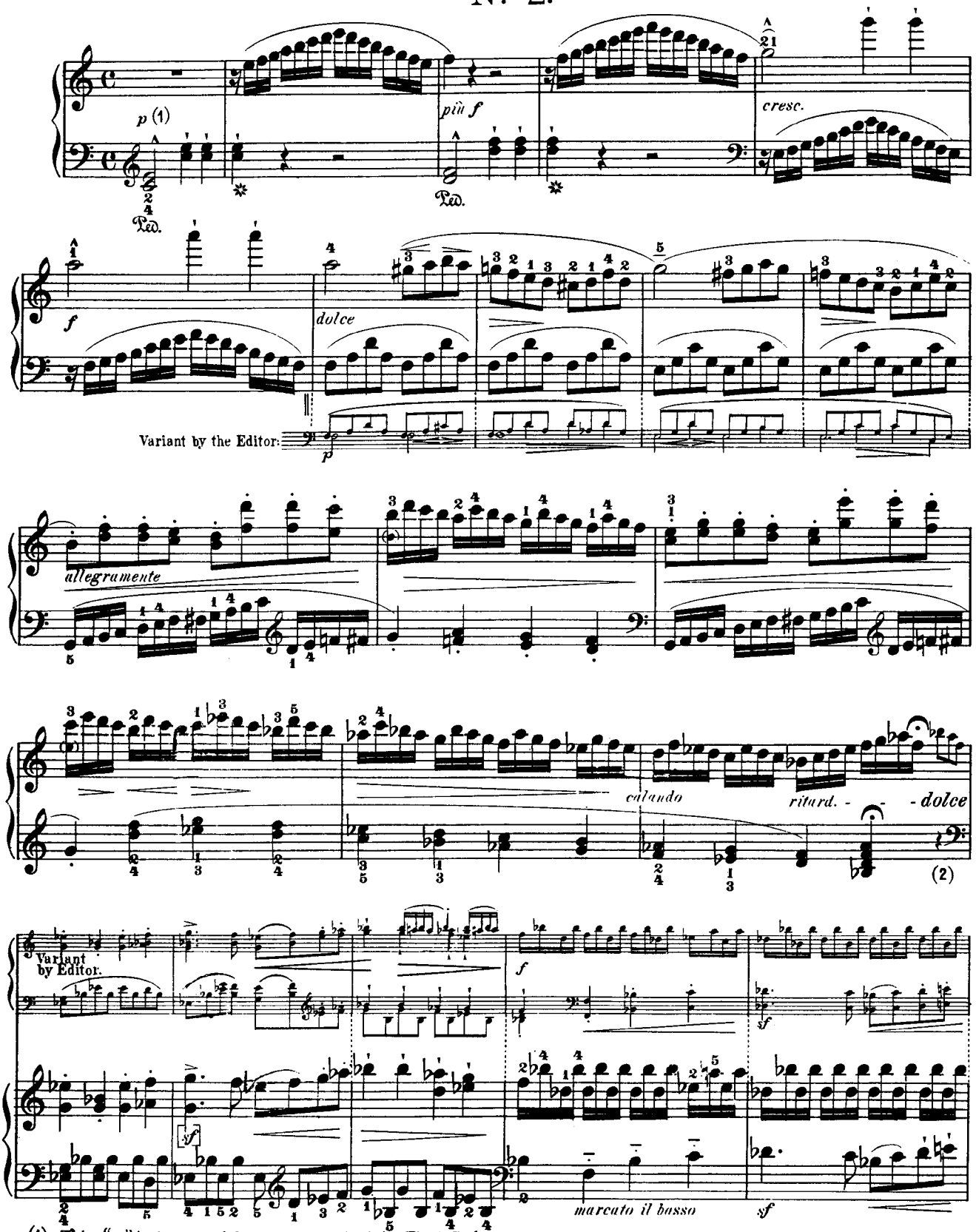
(1) Copy in Royal Library (Fischhof). The bar following is omitted.



(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.

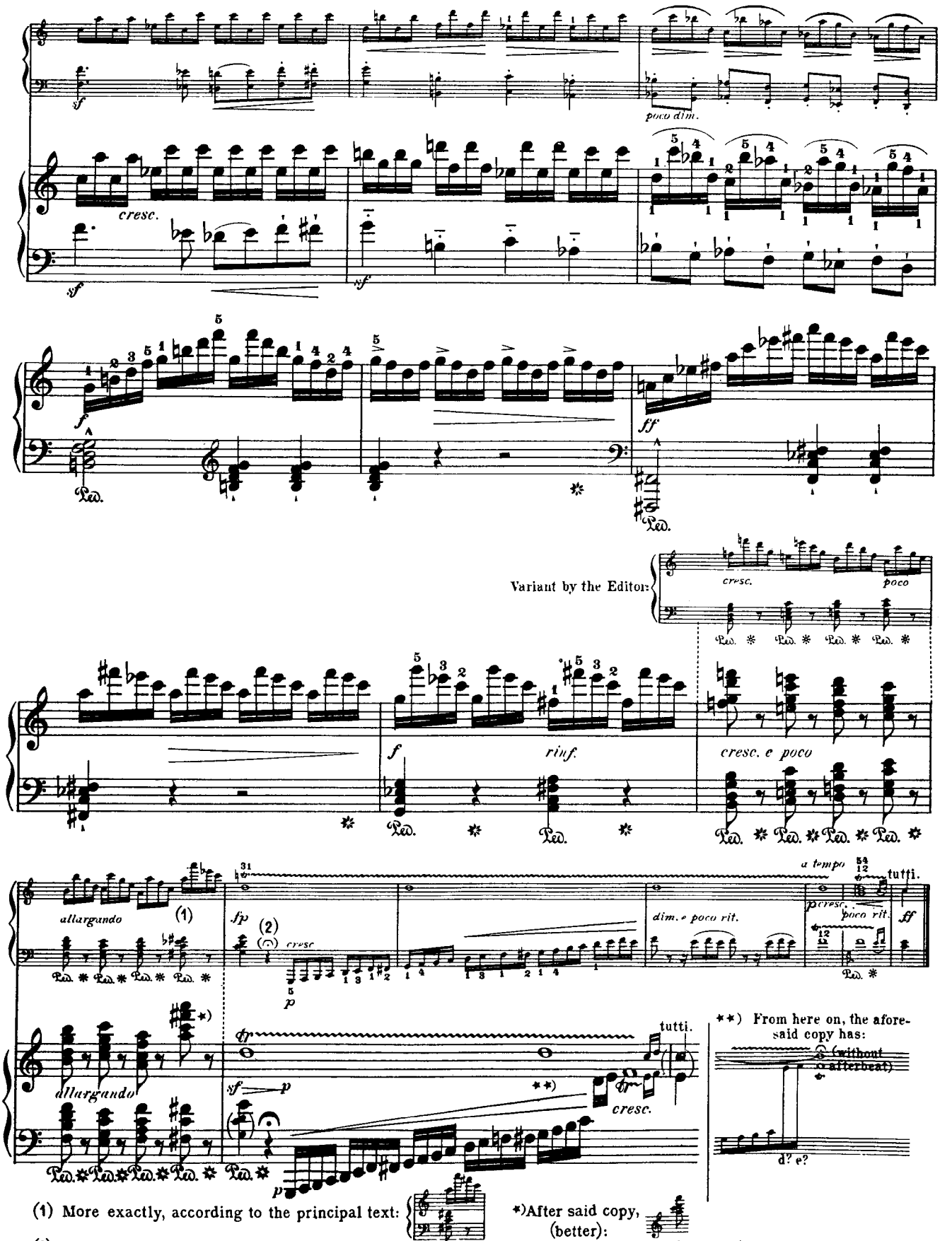

ff dim.
Ped.
p calando
cresc.
p
Ped.
f
f
p
f
L. H.
Ped.
accel.
cresc.
a tempo
poco rit.
tutti
f
cresc.
ff

Nº 2.



(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 ♭ before *b)* also occur in a copy (Royal Library; formerly Fischhof).



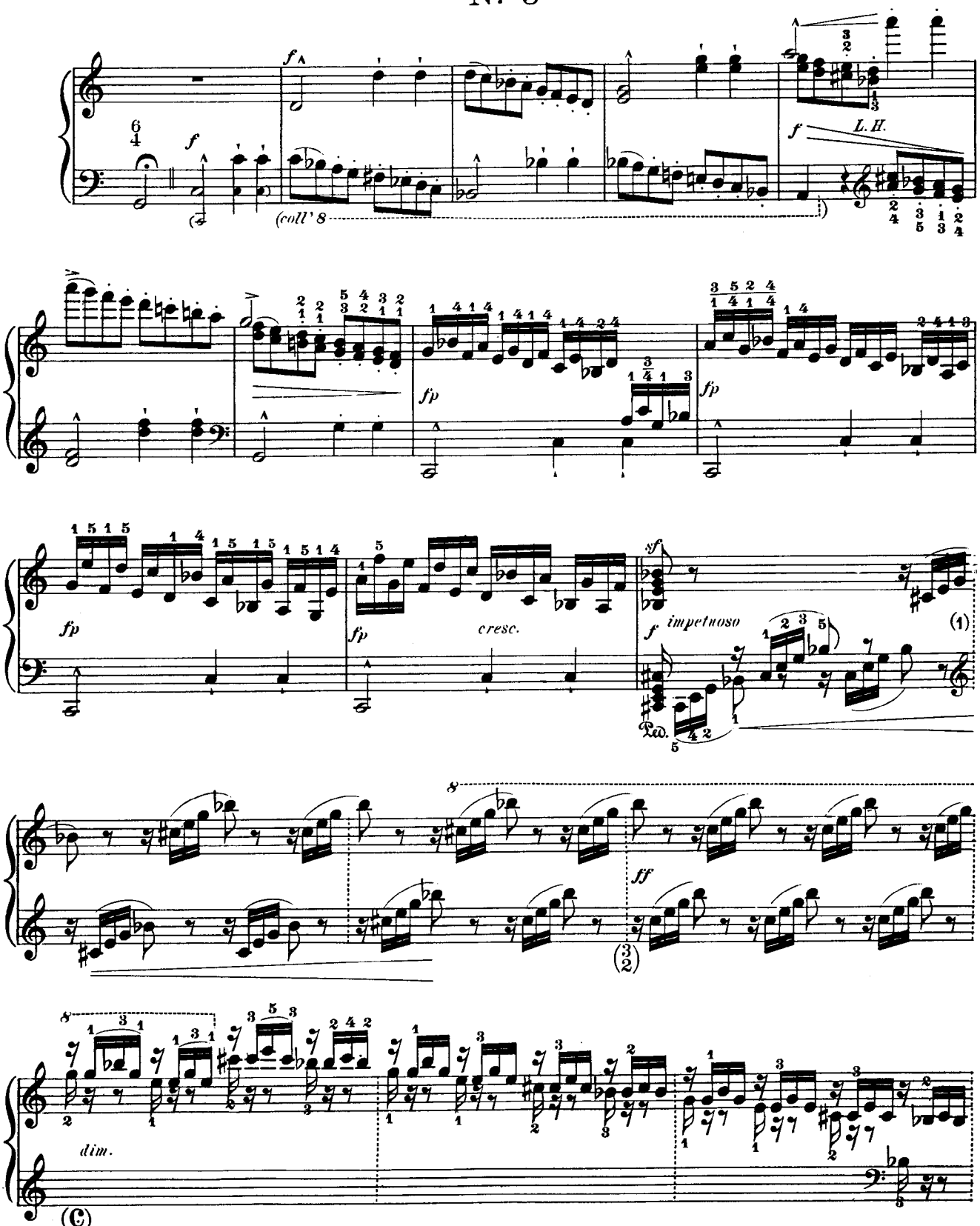
(1) More exactly, according to the principal text:

*)After said copy, (better):

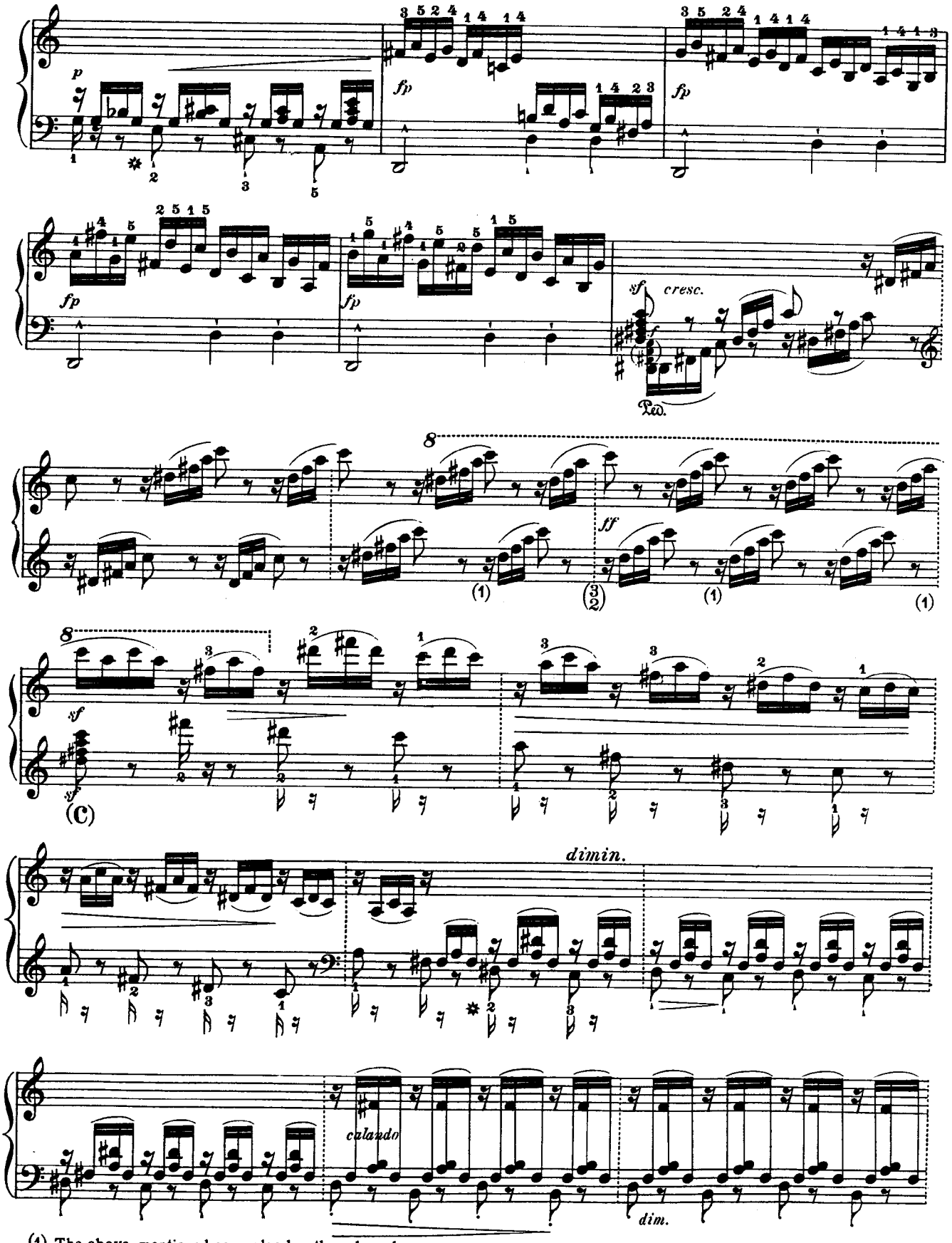
**) From here on, the aforesaid copy has:

(2) If this fermata, given in the principal text, be sustained, it must occupy the time-value of five quarter-rests.

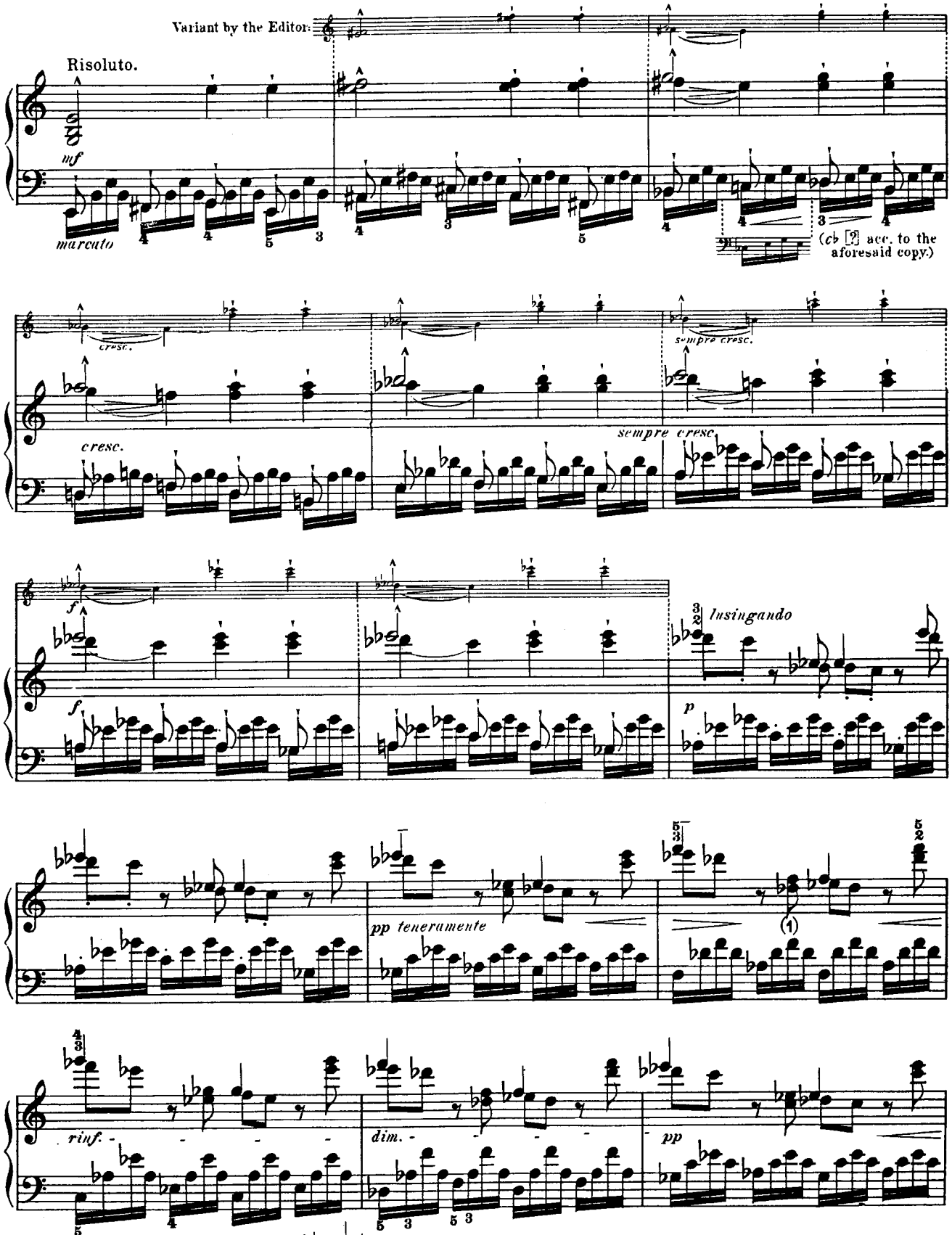
№ 3

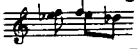


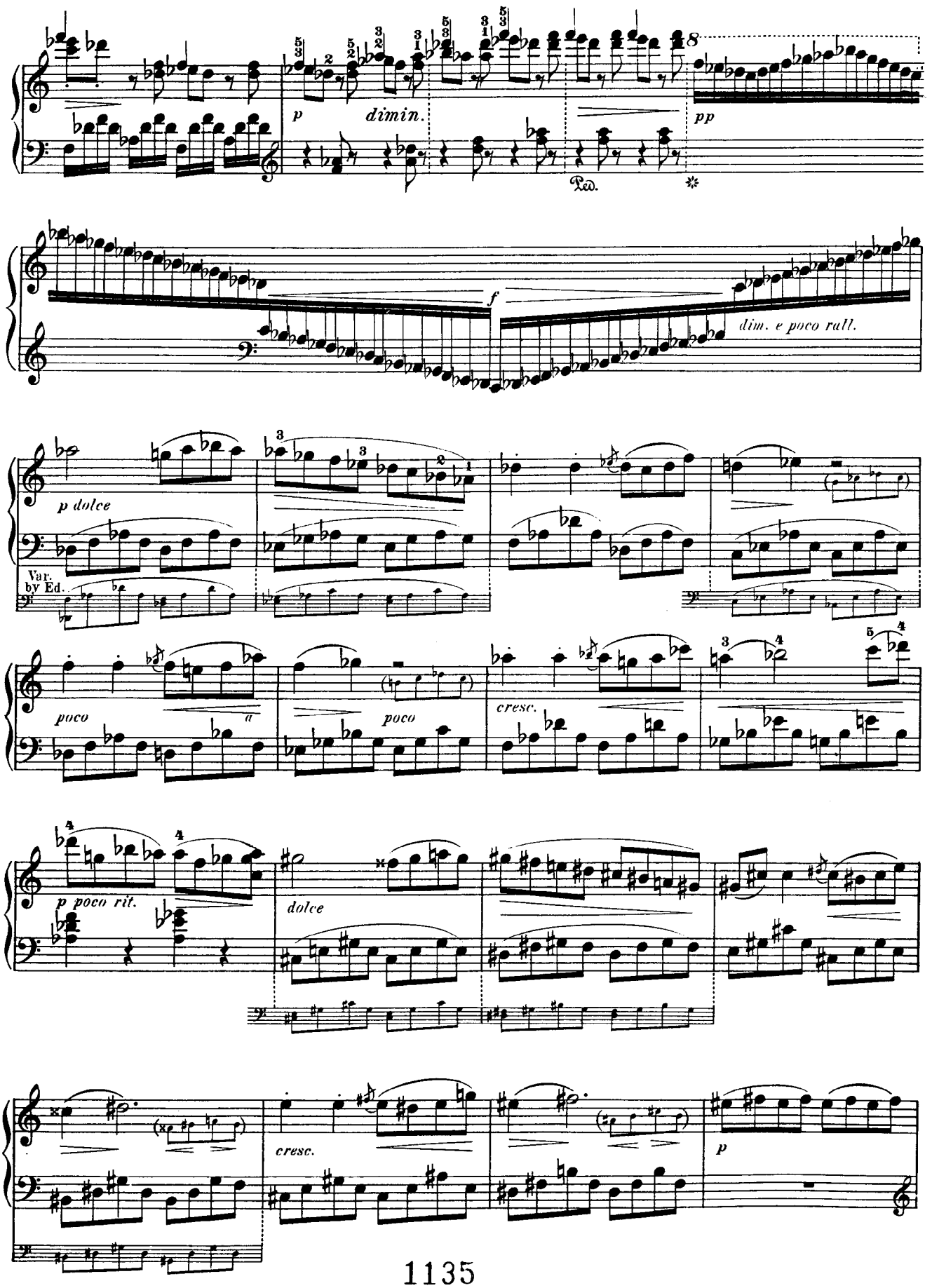
(1) The dotted bars were added by the editor to facilitate reading. A copy (likewise in the Royal Library; formerly the property of Prof. Fischhof) has regular bars, but so placed that one three-two measure (instead of our four-four) is followed by three four-four measures.

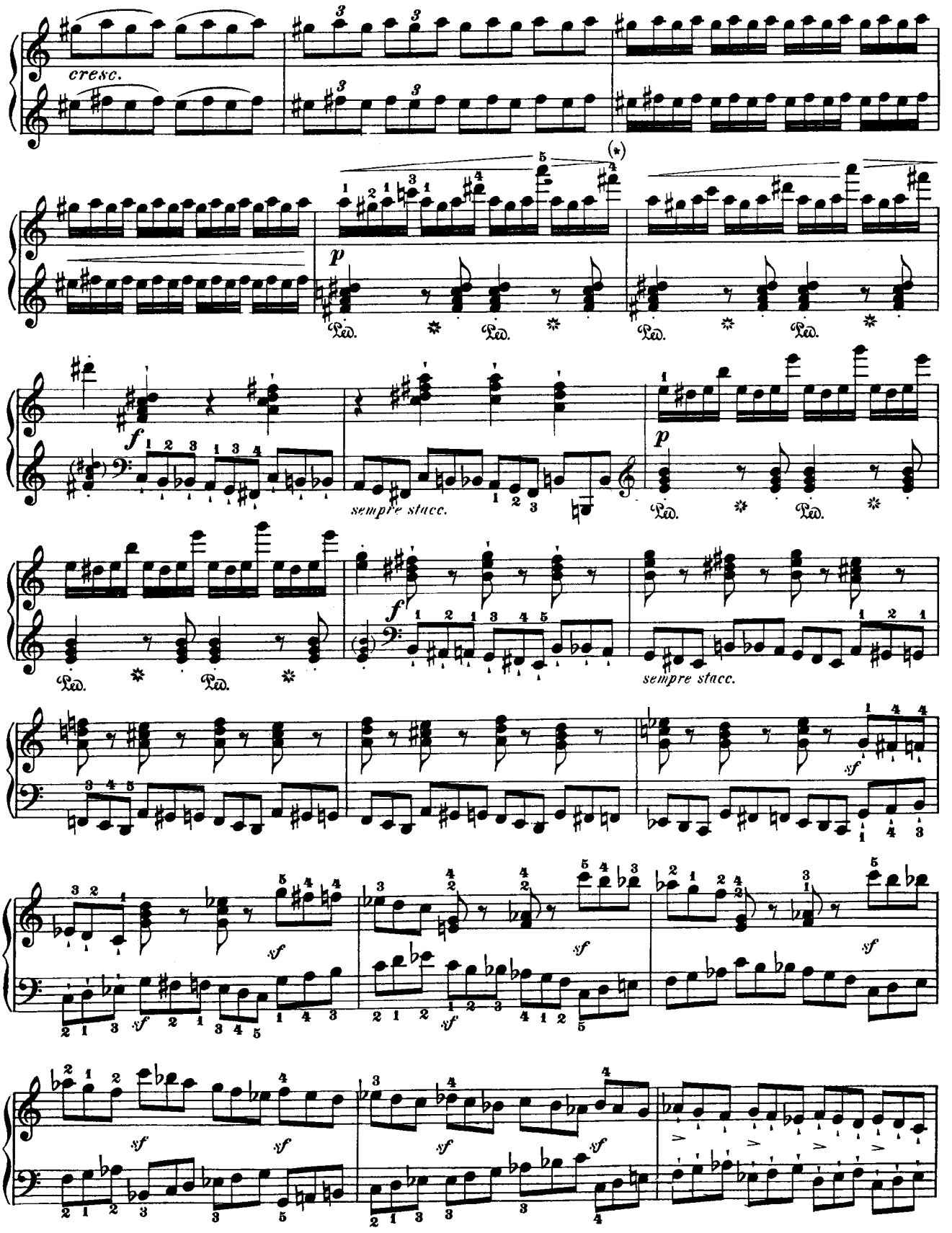


(1) The above-mentioned copy also has three bars here.

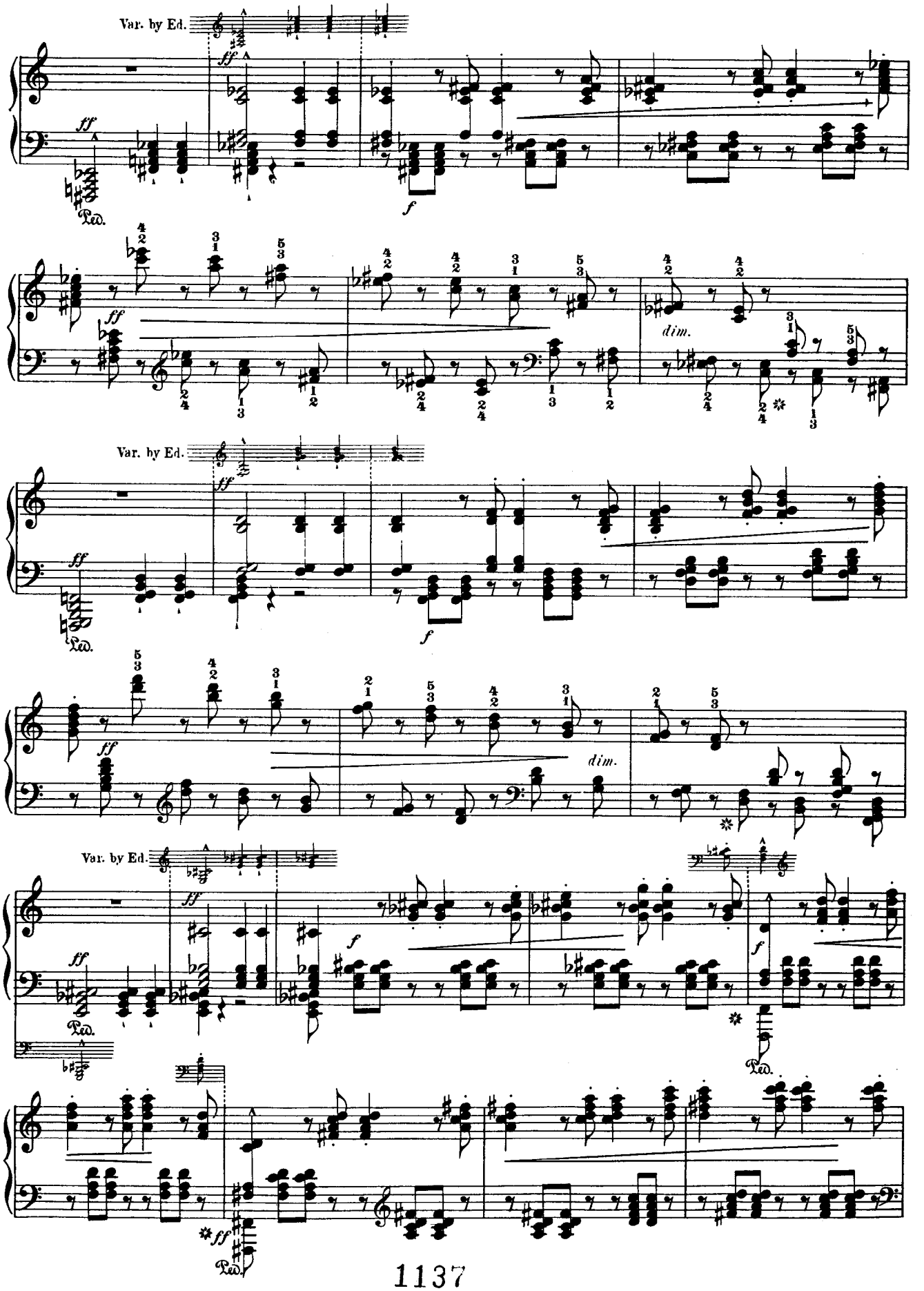


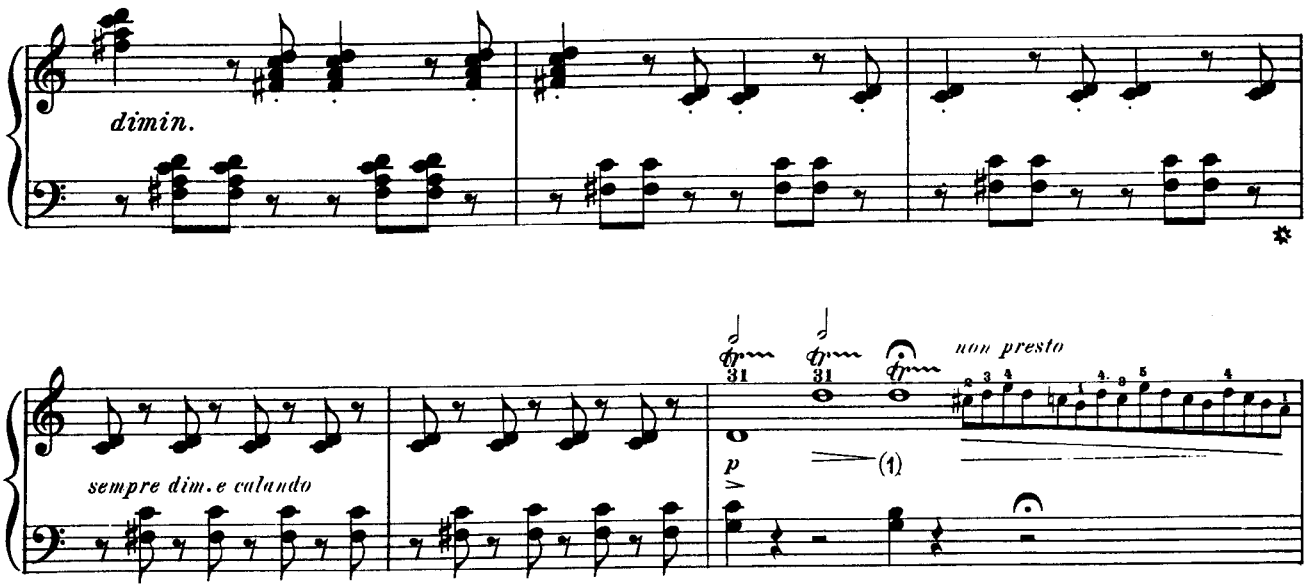
(1) Here Breitkopf & Härtel read  , which is probably owing to a clerical error; *cf.* the second measure following. The above-mentioned copy reads like Br. & H.

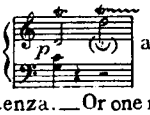

p
dimin.
Ped.
pp
f
dim. e poco rall.
p dolce
Var.
by Ed.
poco
poco
cresc.
p poco rit.
dolce
cresc.
p

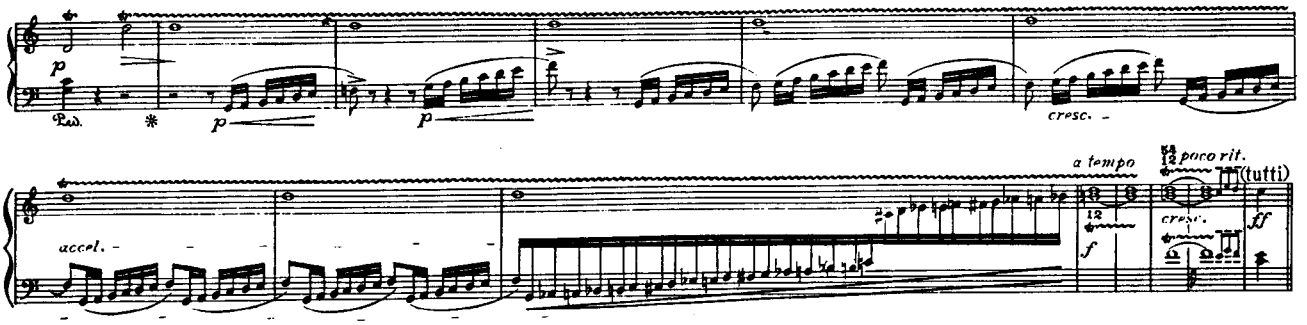


(*) After the aforesaid copy: (The next measure is indicated only by 𝄎.)

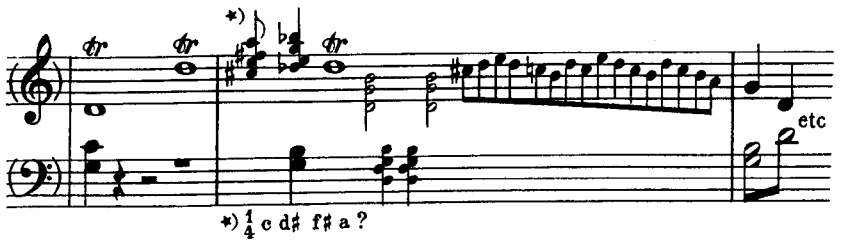

Var. by Ed.
ff
Ped.
f
dim.
Var. by Ed.
ff
Ped.
f
dim.
Var. by Ed.
ff
Ped.
f
f
Ped.
ff
Ped.

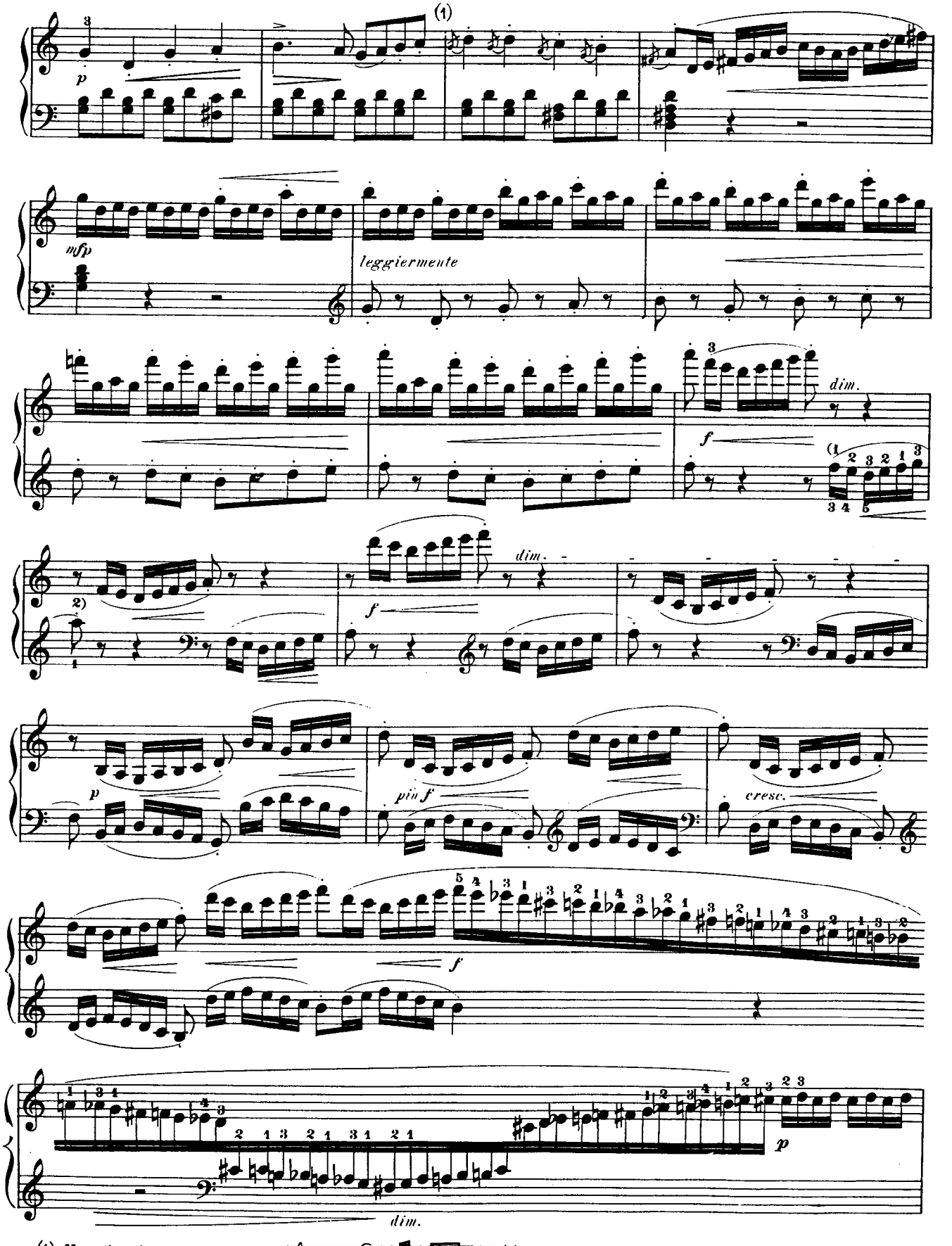


(1) This very fine and grandly conceived Cadenza, which seems to have reached its close on this trill, (and, in point of fact, would appear to be quite adequate in length,) again modulates to *G*-major, and (it must be said) in a rather uninteresting and (harmonically) wholly unsatisfactory manner, in 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:

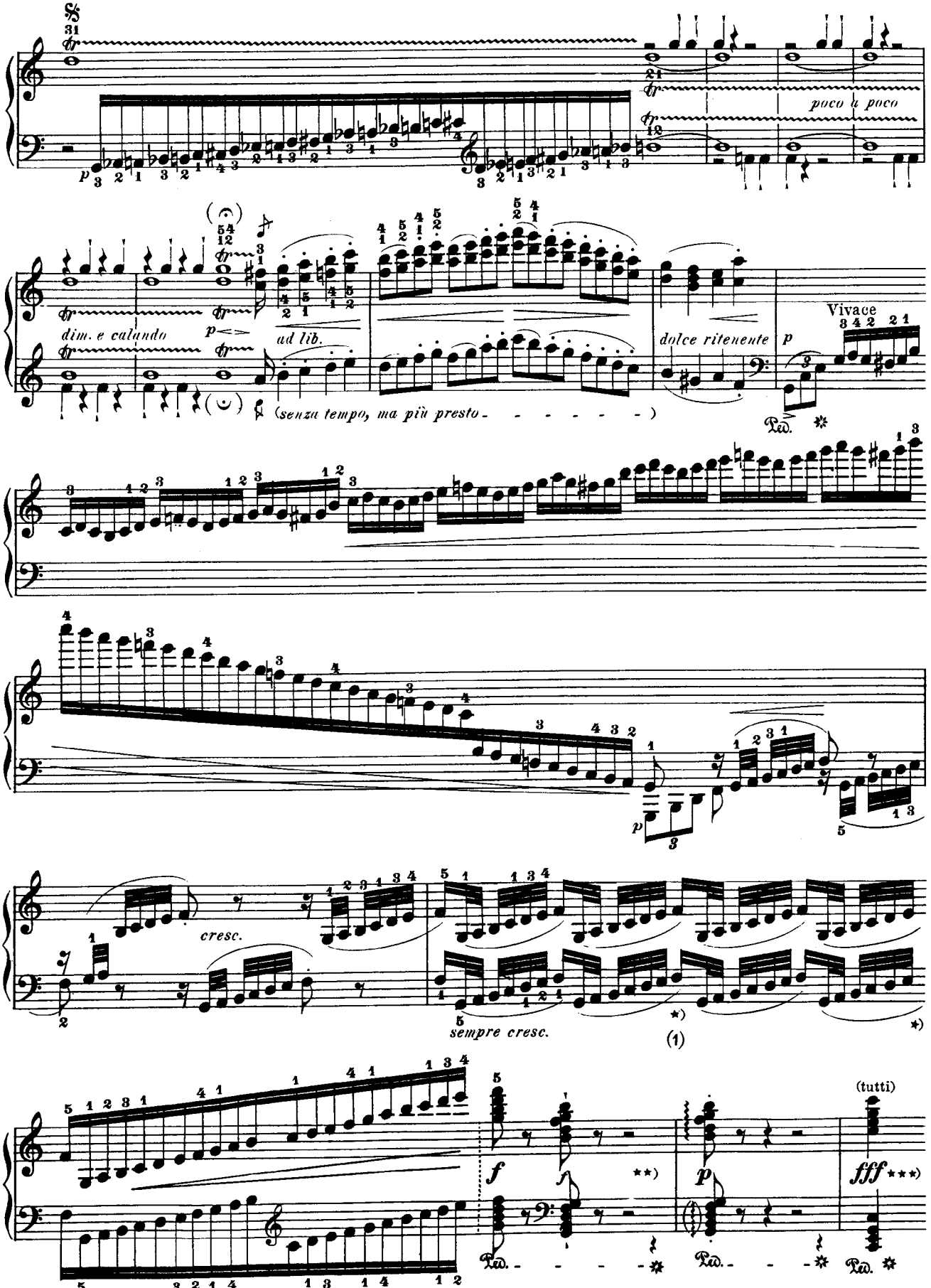


Page 79, last measure.—When we wrote the first Note on this measure, we had not yet seen the copies of Beethoven Cadenzas in Prof. Fischhof's literary remains. A proof (even if not wholly conclusive) of our conjecture that this passage is not quite correct, is to be found, we think, in a Note to the 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:





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



(1) At * the oft-mentioned copy has bars; at ** no half-rests and then no arpeggio-sign; and at *** only *"ff"*