

Appendix.
Cadenzas.(1)

Nº 1.

To the First Movement.
„Cadenza (ma senza cadere)“(2)

The musical score consists of six staves of piano music. The first staff starts in common time, C major, with dynamic *p*. It leads into a section with dynamic *cresc.* and *f*, featuring complex rhythmic patterns and fingerings like $\frac{2}{1} \frac{5}{3}$ and $\frac{5}{3}$. The second staff continues in common time, C major, with dynamic *p*. The third staff begins in common time, C major, with dynamic *p*, transitioning to common time, B-flat major, with dynamic *f*. The fourth staff starts in common time, B-flat major, with dynamic *ff*. The fifth staff begins in common time, B-flat major, with dynamic *ff*. The sixth staff starts in common time, B-flat major, with dynamic *ff*, leading back to common time, G major, with dynamic *ff*.

(1) In Nottebohm's Thematic Catalogue of Beethoven's compositions, these Cadenzas are enumerated among the authentic ones; the autographs, according to the same authority, are in the possession of Breitkopf & Härtel. Not published during the composer's lifetime, they were first printed, to the best of our knowledge, by the above firm.

(2) Acc. to Nottebohm, this title was written by Beethoven himself. Also cf. Thayer's Chronological Catalogue, Nº 181.

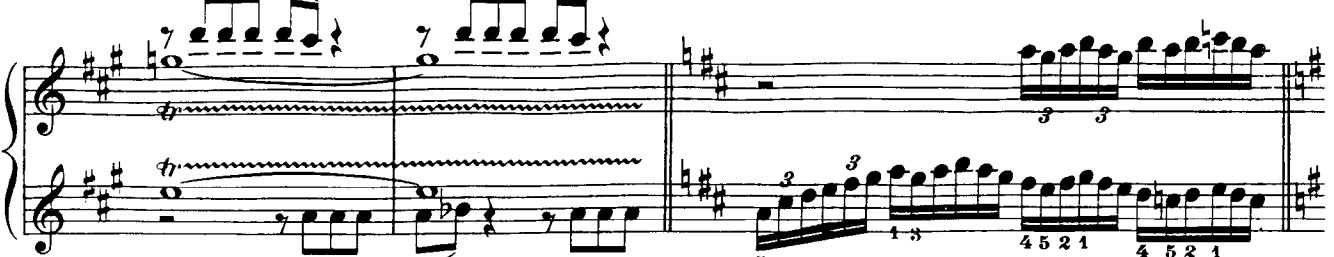
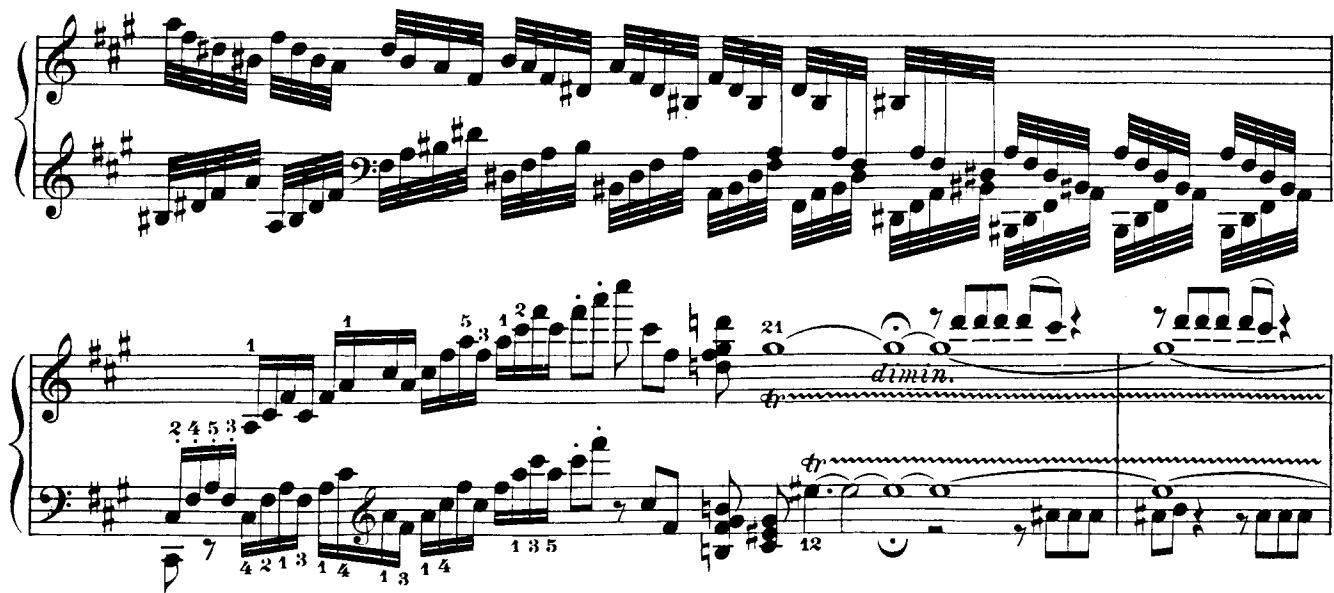
(3) Br. & H. give *f* instead of *d*, probably by mistake (once). The Fischhof copy, in the Berlin Royal Library, reads like our edition.

Poco sostenuto.



Presto.

Tempo moderato.



(1) According to the above-mentioned copy, "p". (?)



Nº 2.
To the First Movement.

Allegro.

(1) Acc. to Czerny (Pianoforte-Method, Part I), the auxiliary note of the trill coincident with the melody-note may be omitted.

A musical score for piano, consisting of ten staves of music. The score is divided into two systems by a double bar line. The first system begins with a treble clef and a bass clef, both in F major (one sharp). The tempo is marked 'Tempo I.'. The dynamics 'dolce' and 'sf' are indicated. The second system begins with a treble clef and a bass clef, both in F major (one sharp). The score ends on a double bar line.

1324

dimin.

f

p

p dolce

f.

(1) Another copy, in a different hand from the one in Prof. Fischhof's literary remains (R. Library, Berlin), repeats the last three notes once more.

Nº 3.
To the Rondo.

(1) "Rondo," according to a copy (by the same hand as the foregoing) in Prof. Fischhof's literary remains. Moreover, in this copy, the $\frac{2}{4}$ time does not begin until the entrance of the following passage in 16th-notes. Besides the above cadenzas, the Fischhof MSS. also include three smaller ones, one to the first movement of this Concerto, and two to the last.

*attacca il
seguente*