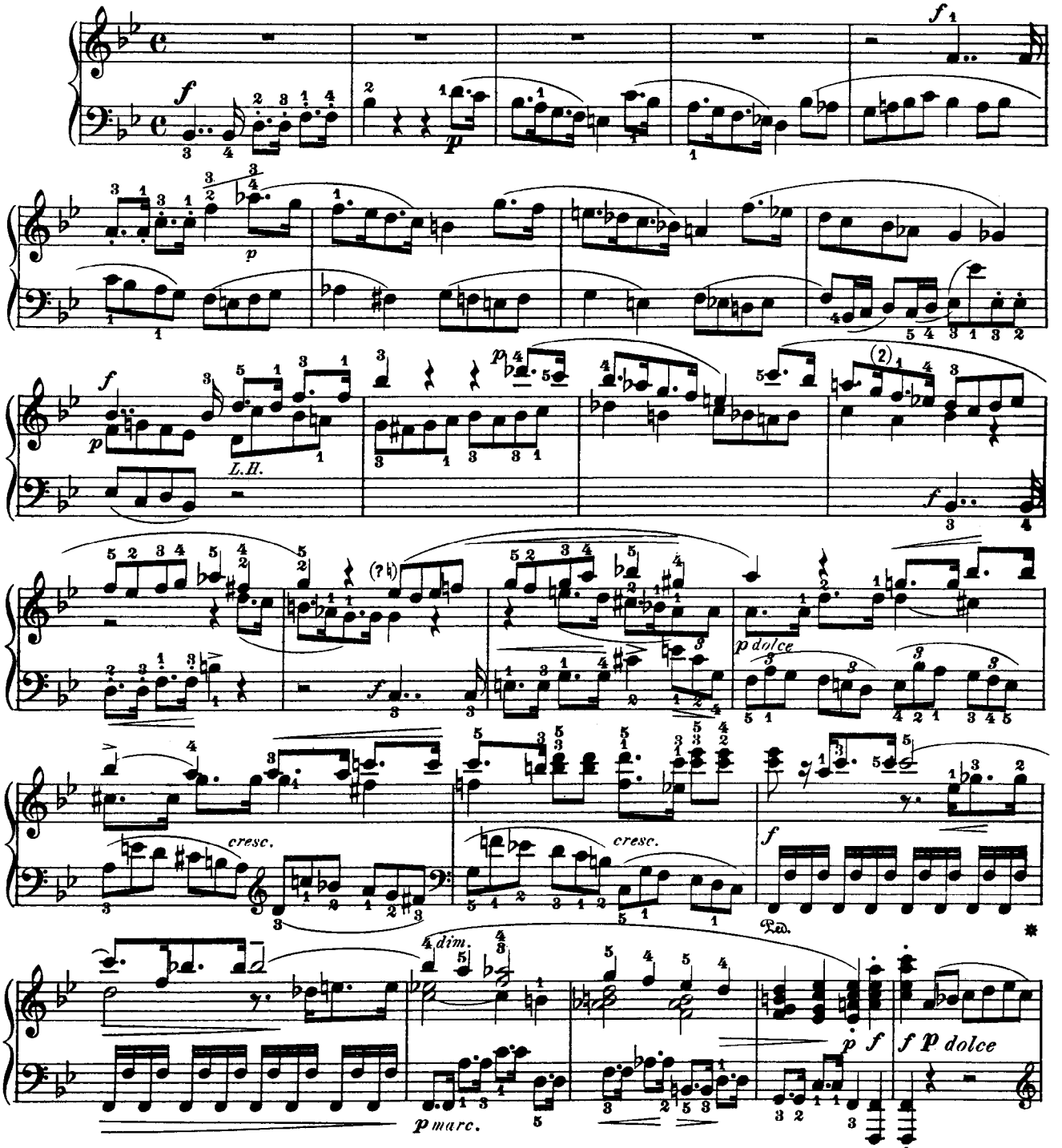
Appendix.

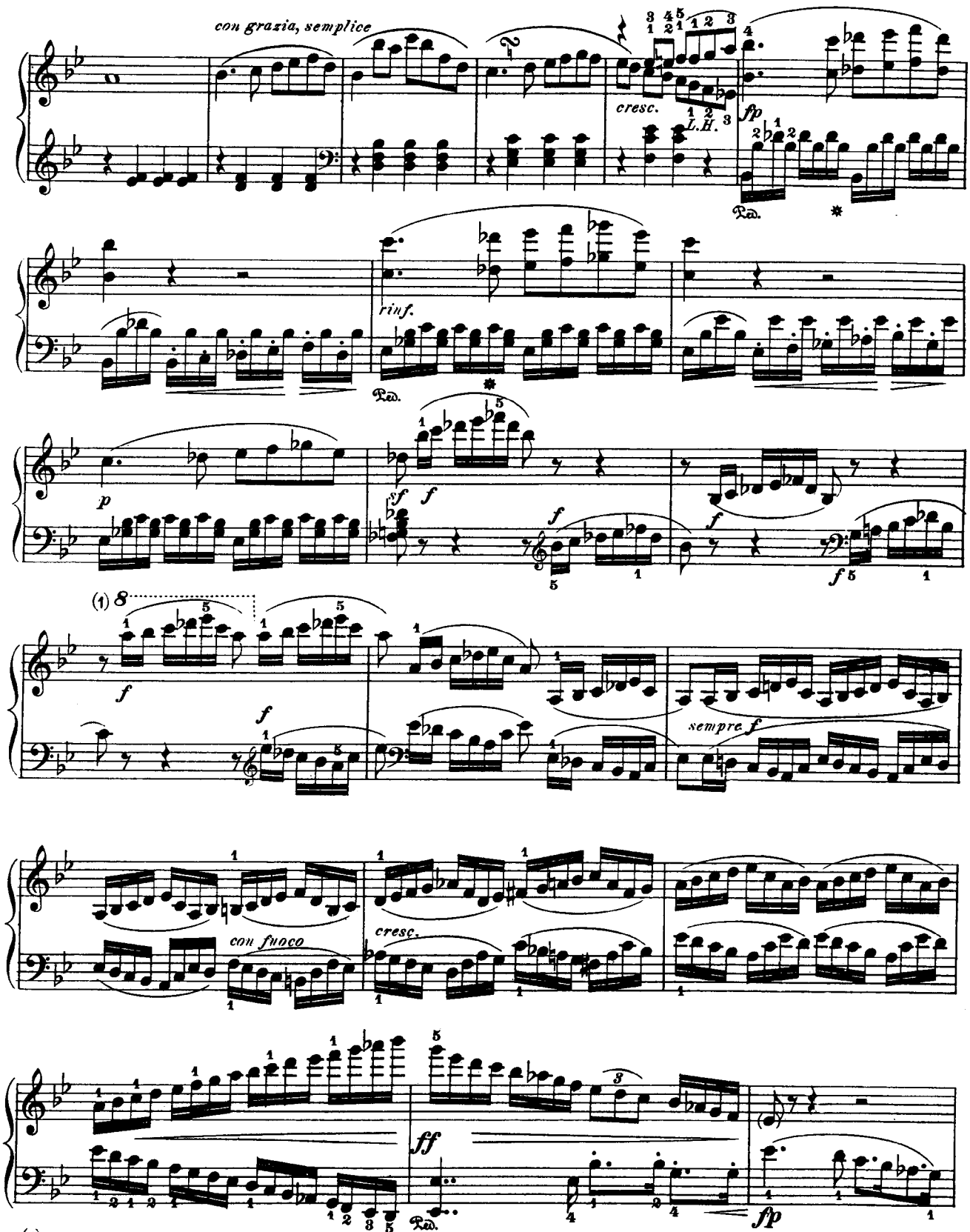
Cadenza[1]

to the First Movement.

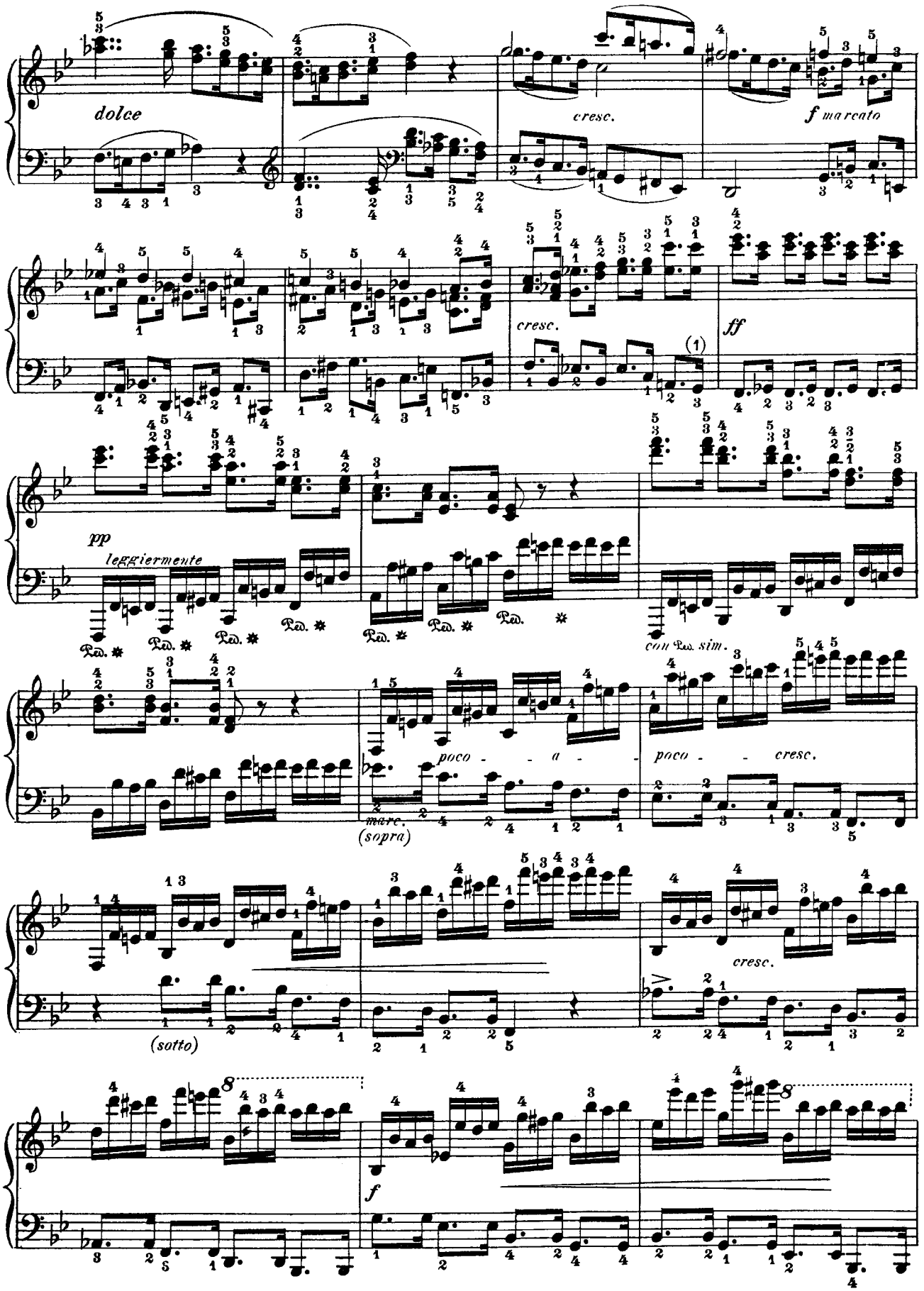


(1) This Cadenza is given, in Nottebohm's Thematic Catalogue of Beethoven's compositions (Second Edition, p. 153), among the authentic works without opus-number; the Autograph, according to an appended note, is in the possession of Breitkopf & Härtel. Not published during the composer's lifetime, it was printed for the first time, so far as we know, by the above firm. We have taken the liberty of providing this interesting piece with expression-marks, which, being engraved in smaller type, will be recognizable as not belonging to the original edition. — For youthful players, this Cadenza hardly appears suitable.

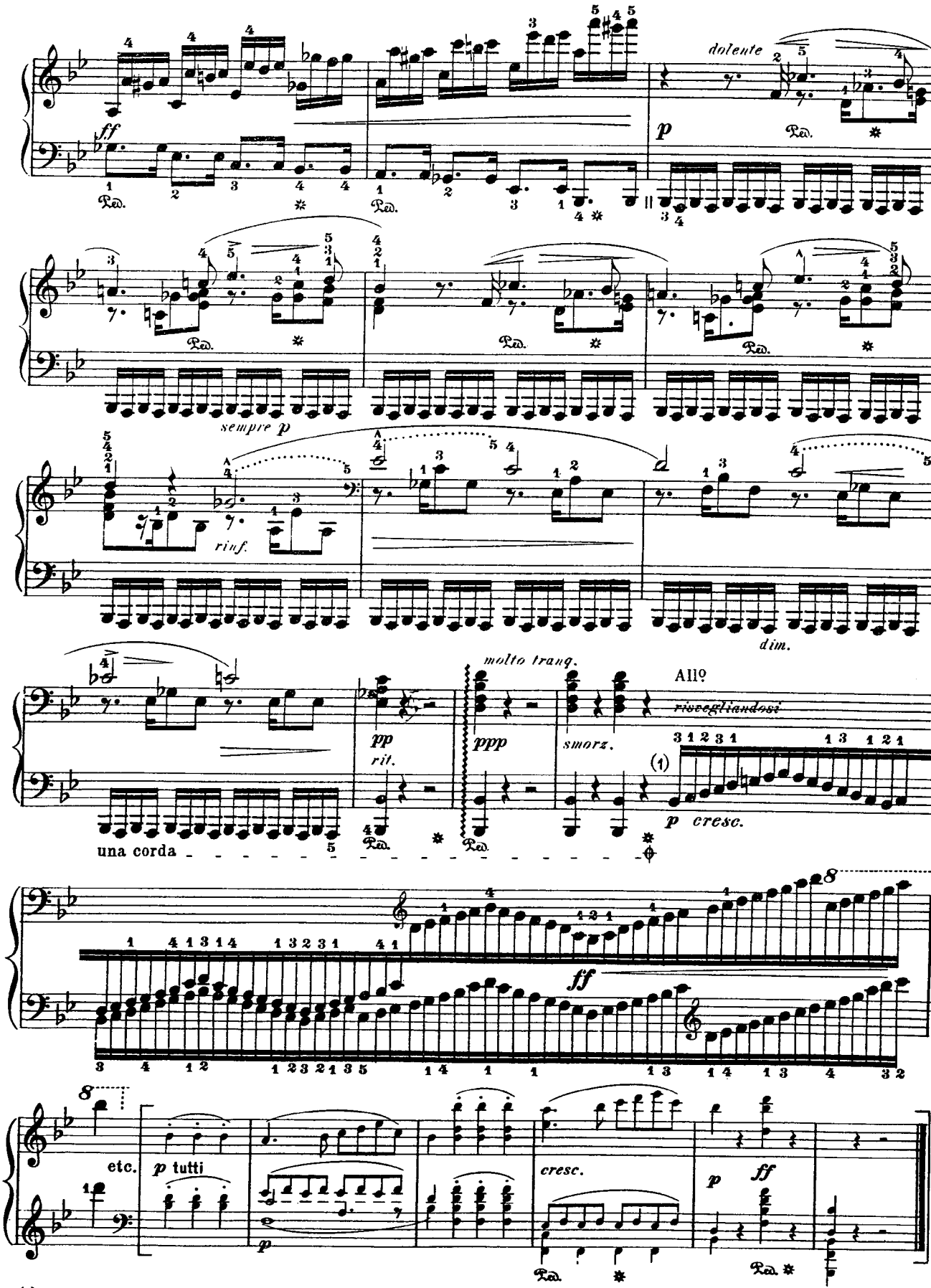
(2) A copy of this Cadenza, from Prof. Fischhof's literary remains (now in the Royal Library, Berlin), reads $g\flat$.



(1) Unless this 8⋯⋯ is an editorial addition (which is the less to be assumed, as it is also confirmed by the above-mentioned copy), this Cadenza can hardly have been written long before the Trio op. 70, Nº 2 (published by Br. & H. in 1809, register 1340), as it was not until about this time that the composer employed $e^{\flat\flat}$ and $f^{\sharp}$ in notation (in the G-major Concerto he does not yet reach $d^{\sharp}$). Certain peculiarities of style, which remind the editor of op. 101 and 106 (the latter composed about 1818), tend to indicate an even later period of composition than that of the Trio. [*Cf.* Nottebom, "Neue Beethoveniana XLIII" (in the "Musikalisches Wochenblatt", Vol. X, Nº 31), according to which the compass of the piano had been extended to $f^{\sharp}$ as early as the end of 1808.]



(1) The above-mentioned copy also reads only (+g).



(1) The customary trill is avoided in this closing passage, as at the close of the Rondo of the Eb-major Concerto.