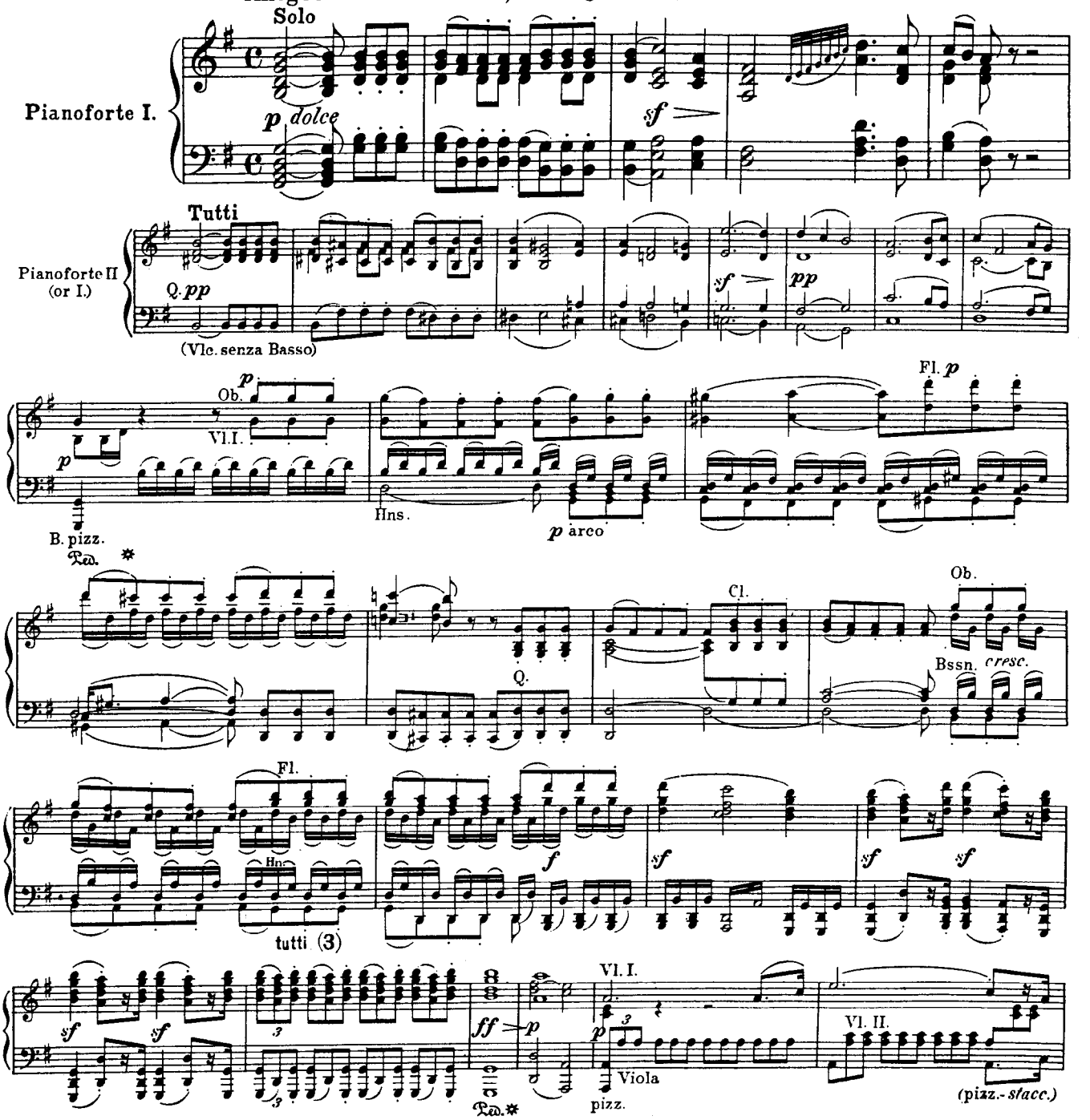
Concerto No. 4

in G Major

Op.58

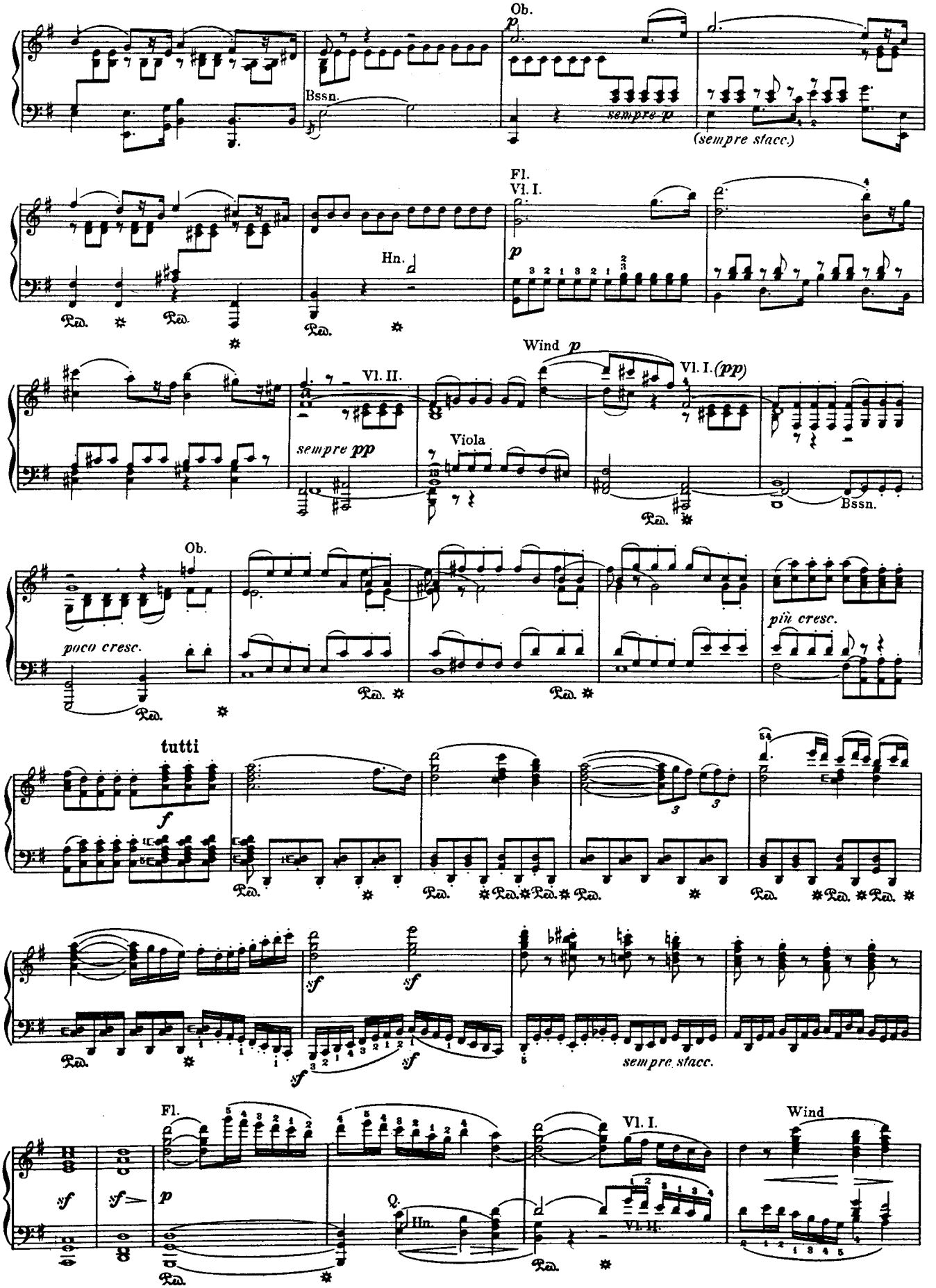
Allegro moderato. (M. M., following Czerny (2), ♩= 116.)

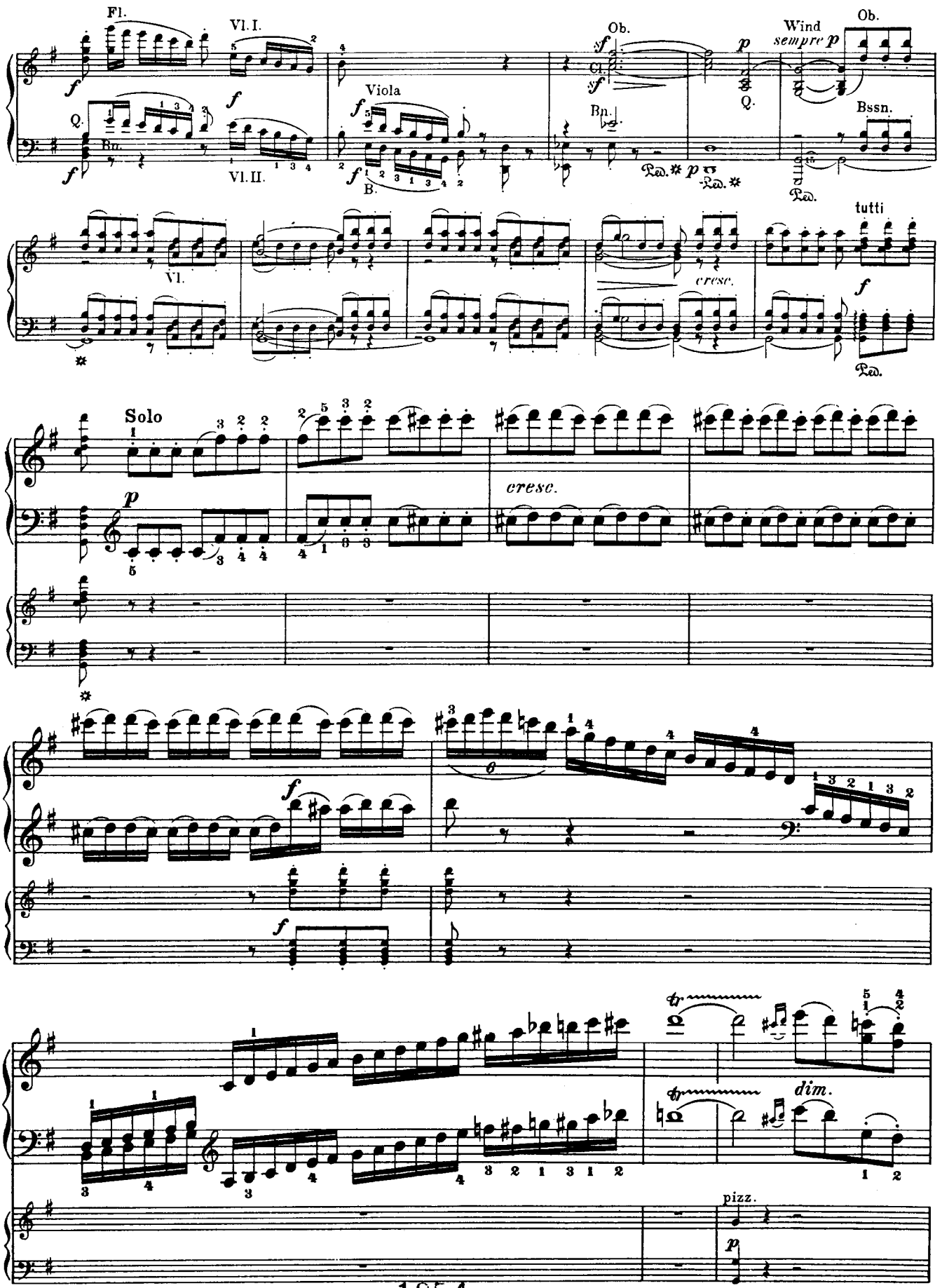


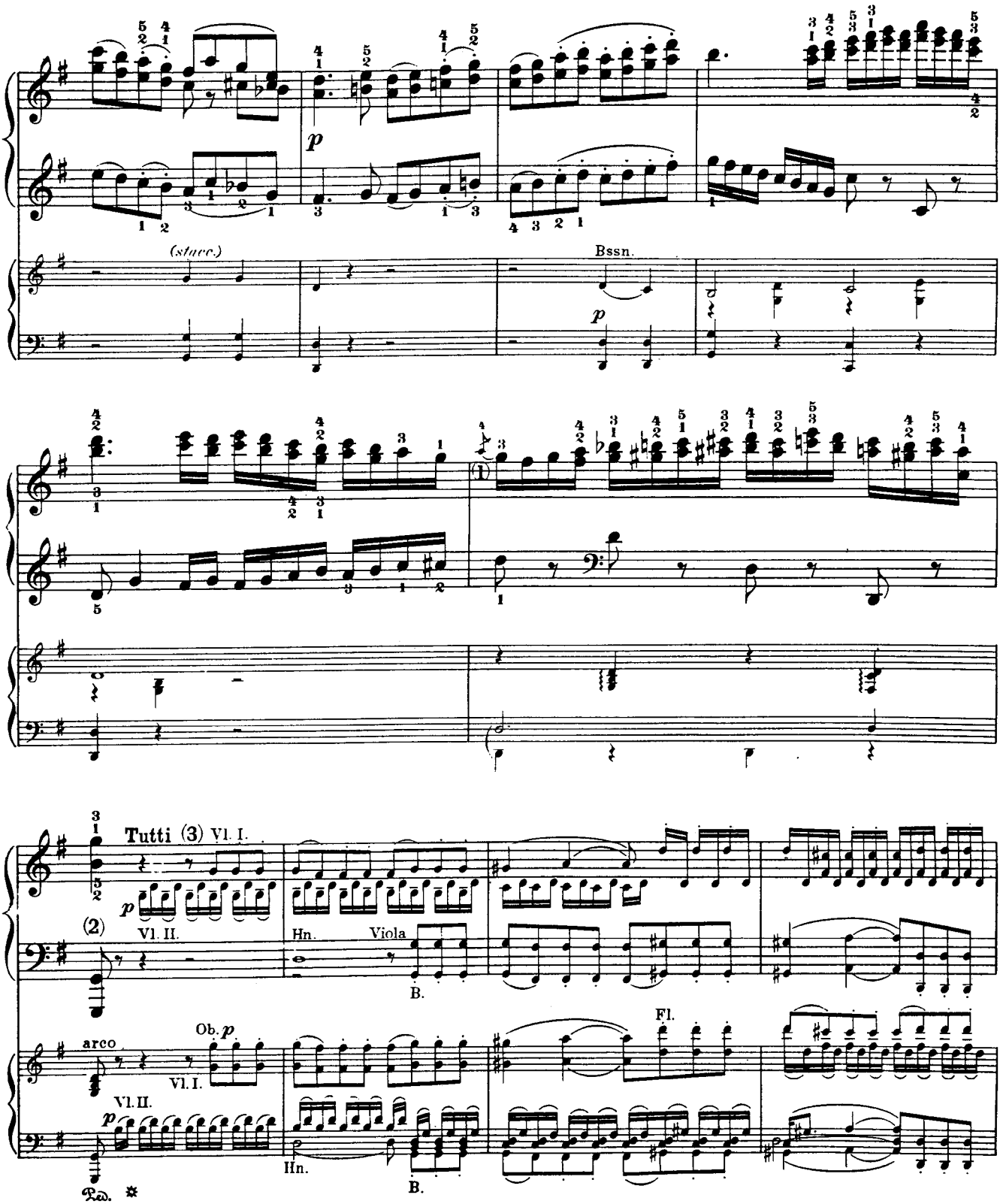
(1) According to Thayer (Life of Beethoven, vol. III. pp. 6-8), this concerto was played as early as March, 1807 in the salons of Prince L(obkowitz).

(2) Carl Czerny, "Die Kunst des Vortrags", Supplement to the great Pianoforte-Method op. 500.

(3) 1 Flute, 2 Oboes, 2 Clarinets, 2 Horns, 2 Bassoons, and Strings (Q.) — Trumpets and Drums not till last movement.


Ob.
p
Bssn.
sempre p
(sempre stacc.)
Fl.
Vl. I.
p
Hn.
Ped.
Wind p
Vl. II.
Vl. I. (pp)
sempre pp
Viola
Bssn.
Ob.
poco cresc.
più cresc.
tutti
f
sempre stacc.
Fl.
Vl. I.
Wind
sf
p
Hn.
Vl. II.

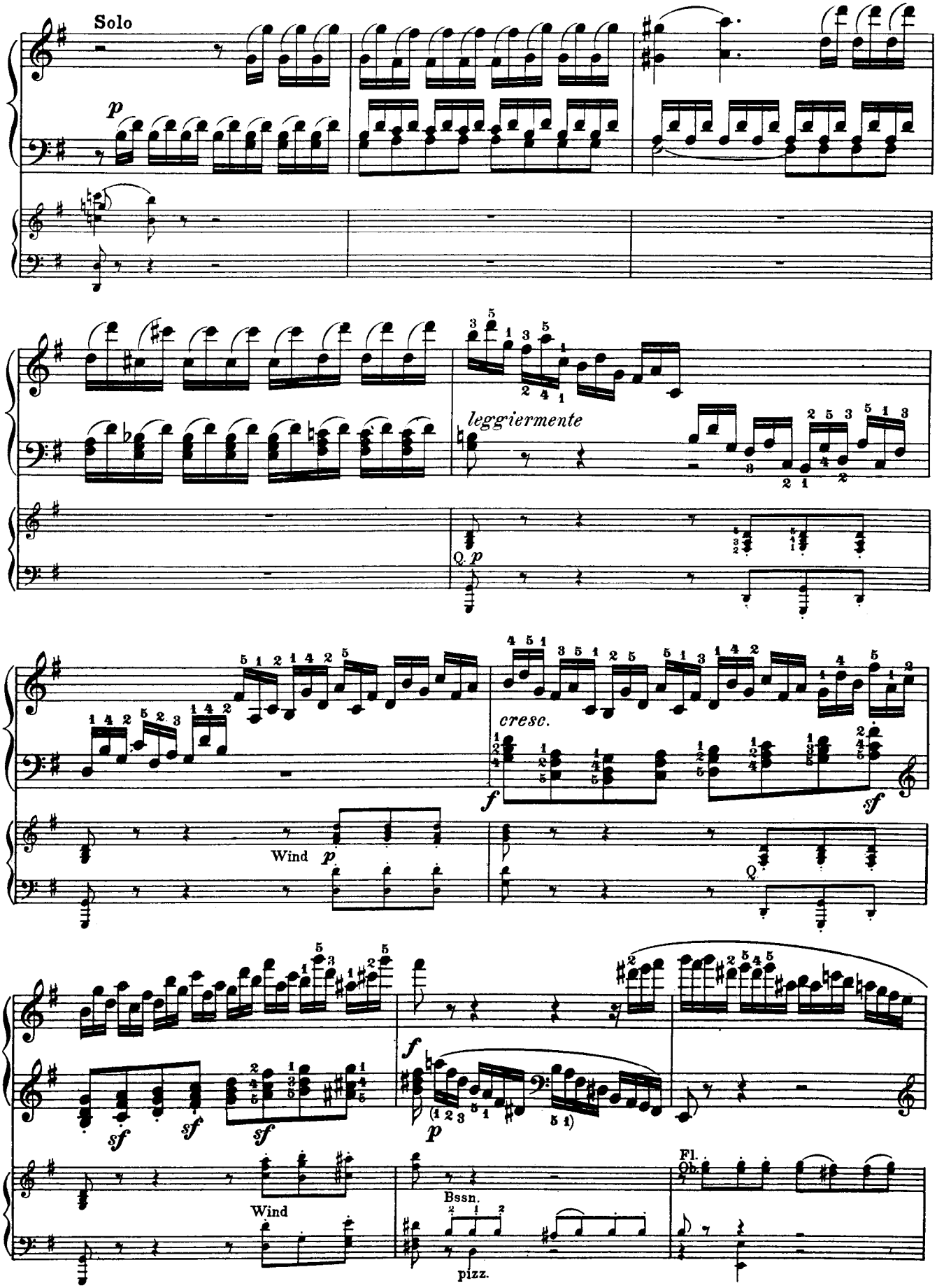

Fl.
Vl. I.
Vl. II.
Viola
Ob.
Cl.
Bn.
Wind
sempre p
Bssn.
tutti
Vl.
cresc.
Solo
dim.
pizz.

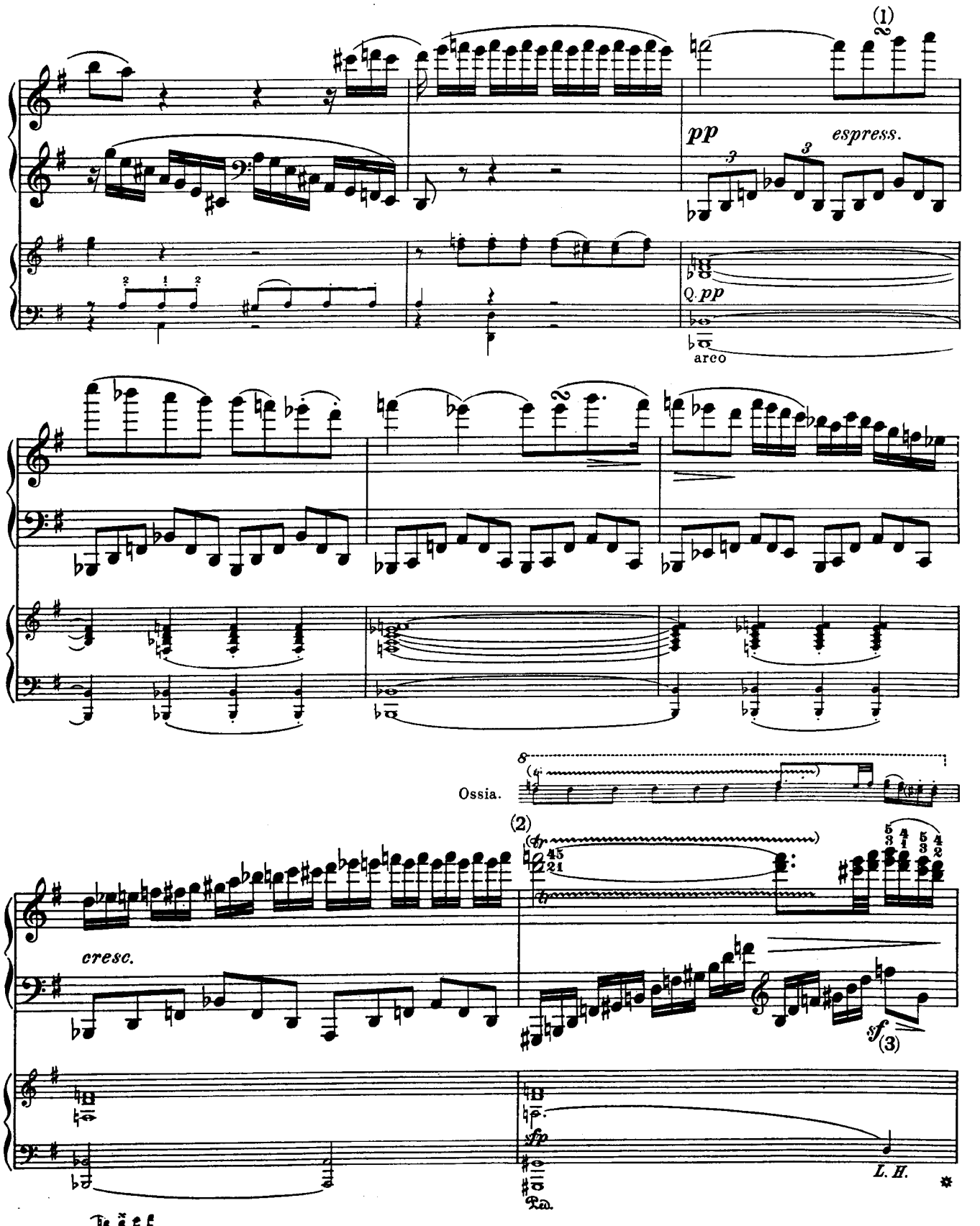


(1) All appoggiaturas in this Concerto, with the sole exception of that beginning the trill on p. 67, are *crossed* in the original edition; whereas the original impression of the C-minor Concerto, which was published by the same firm 4 years previously, contains only uncrossed appoggiaturas.

(2) The *f* added to this chord in recent editions (likewise a preceding *cresc.*) is not given in the original impression.

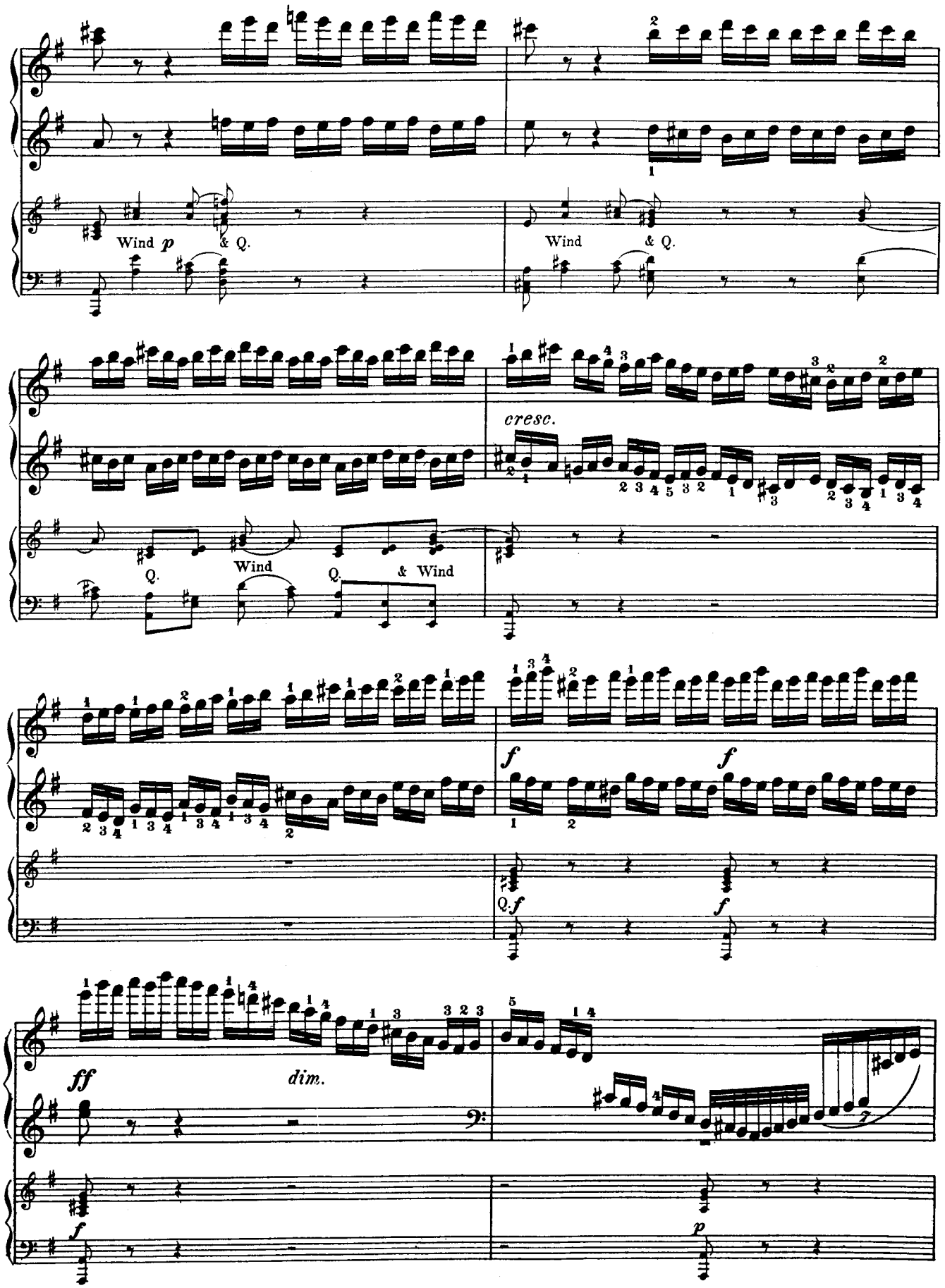
(3) To facilitate the study (or memorizing) of the shorter Tutti for the soloist, they are given in his part in a simplified form.

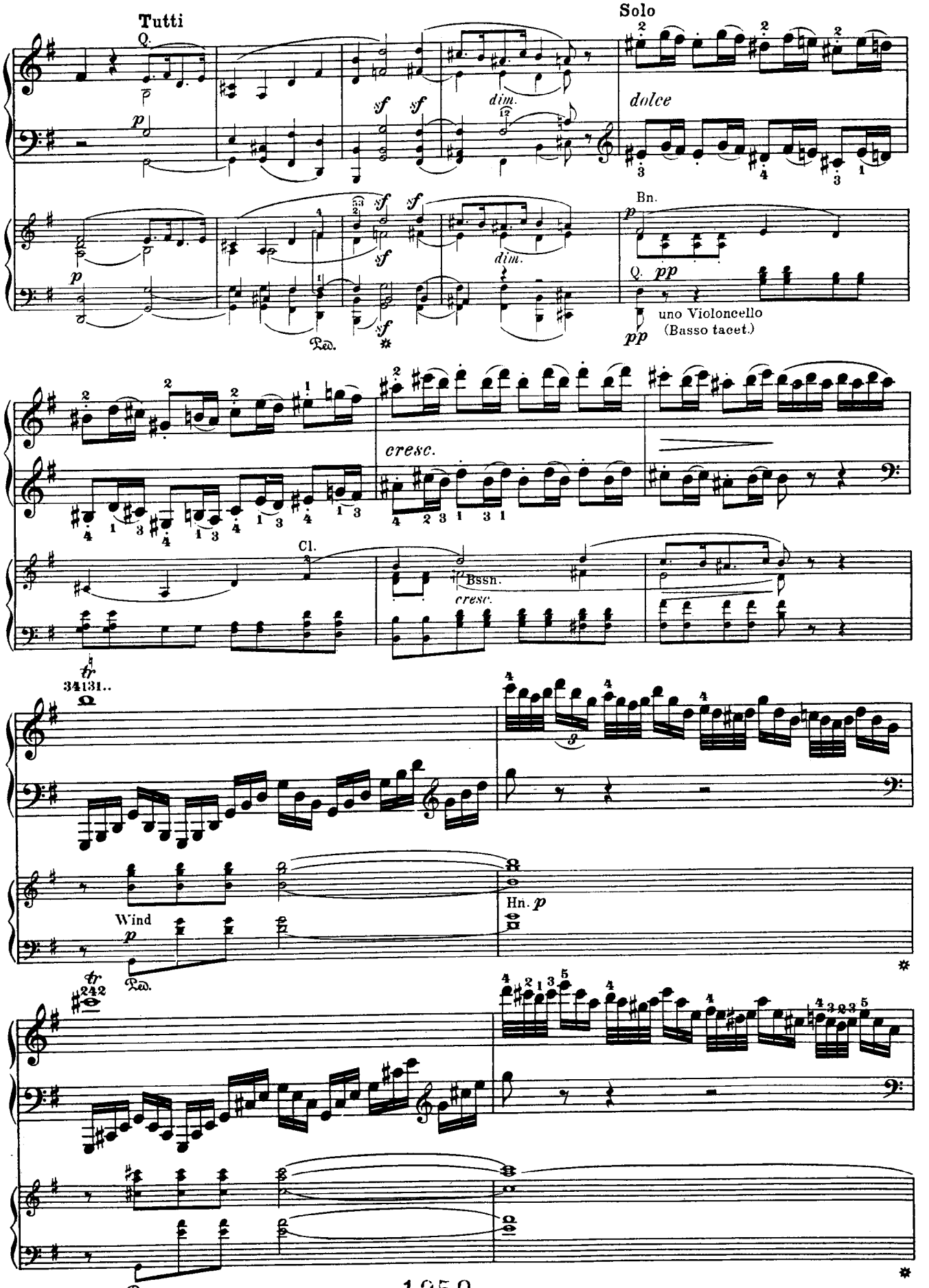

Solo
p
leggiermente
Q. p
cresc.
f
sf
Wind
p
Q.
sf
sf
sf
f
p
Wind
Bssn.
pizz.
Fl.

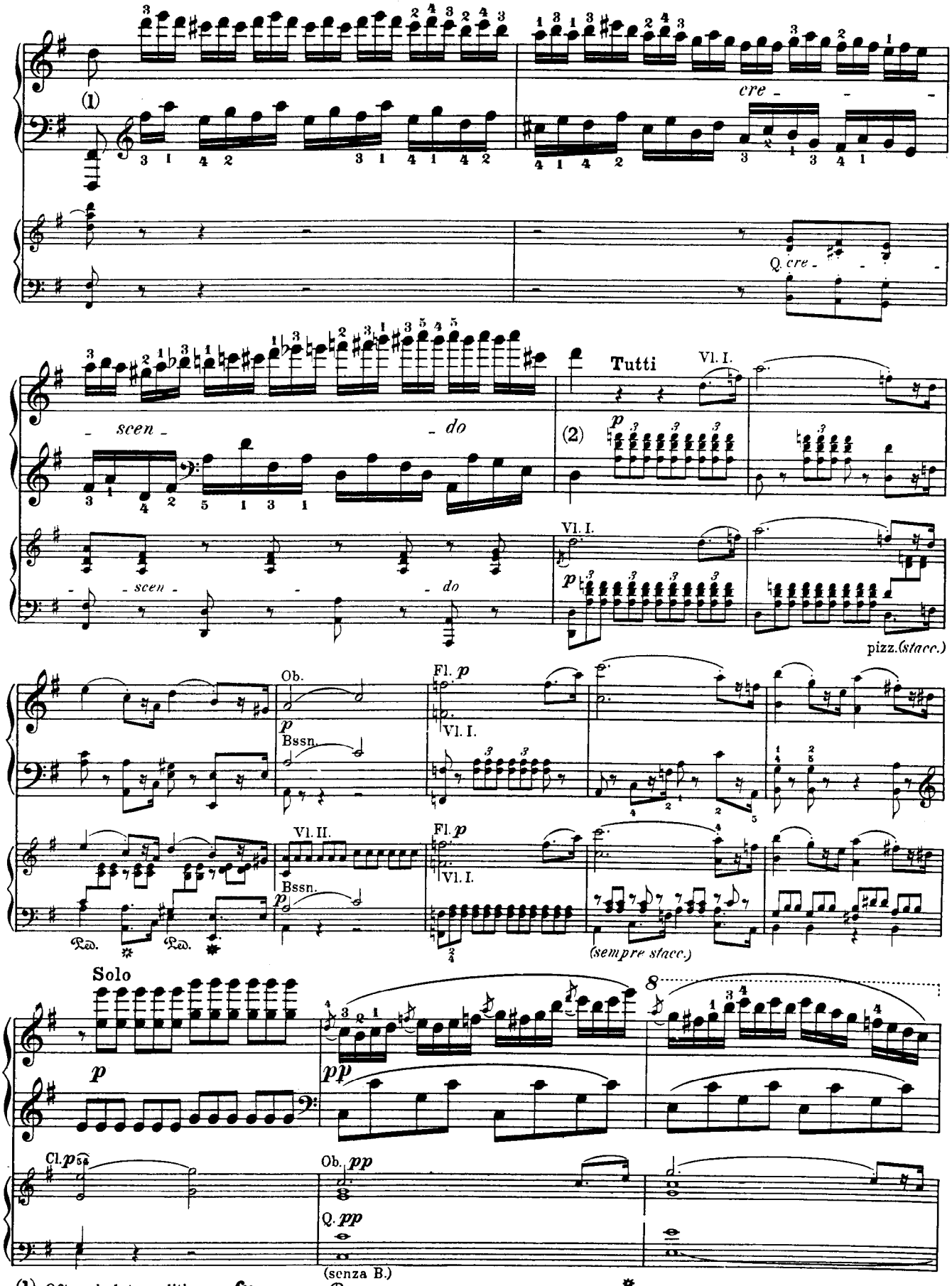


(1) ?

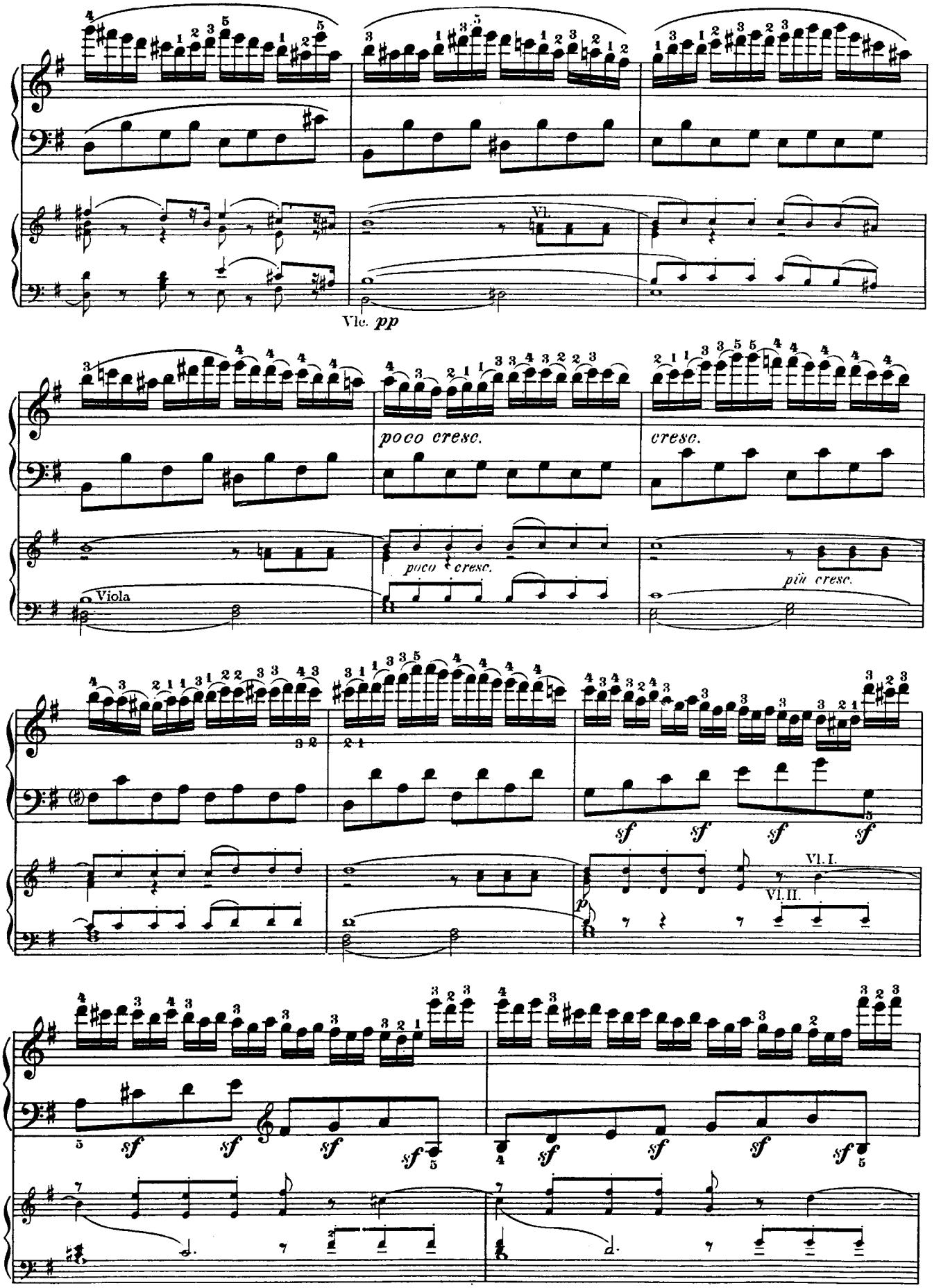
(2) It is evident that the trill-signs (in parenthesis) and the light slurs were merely forgotten in the original edition.
(3) Compare Note on p. 20.

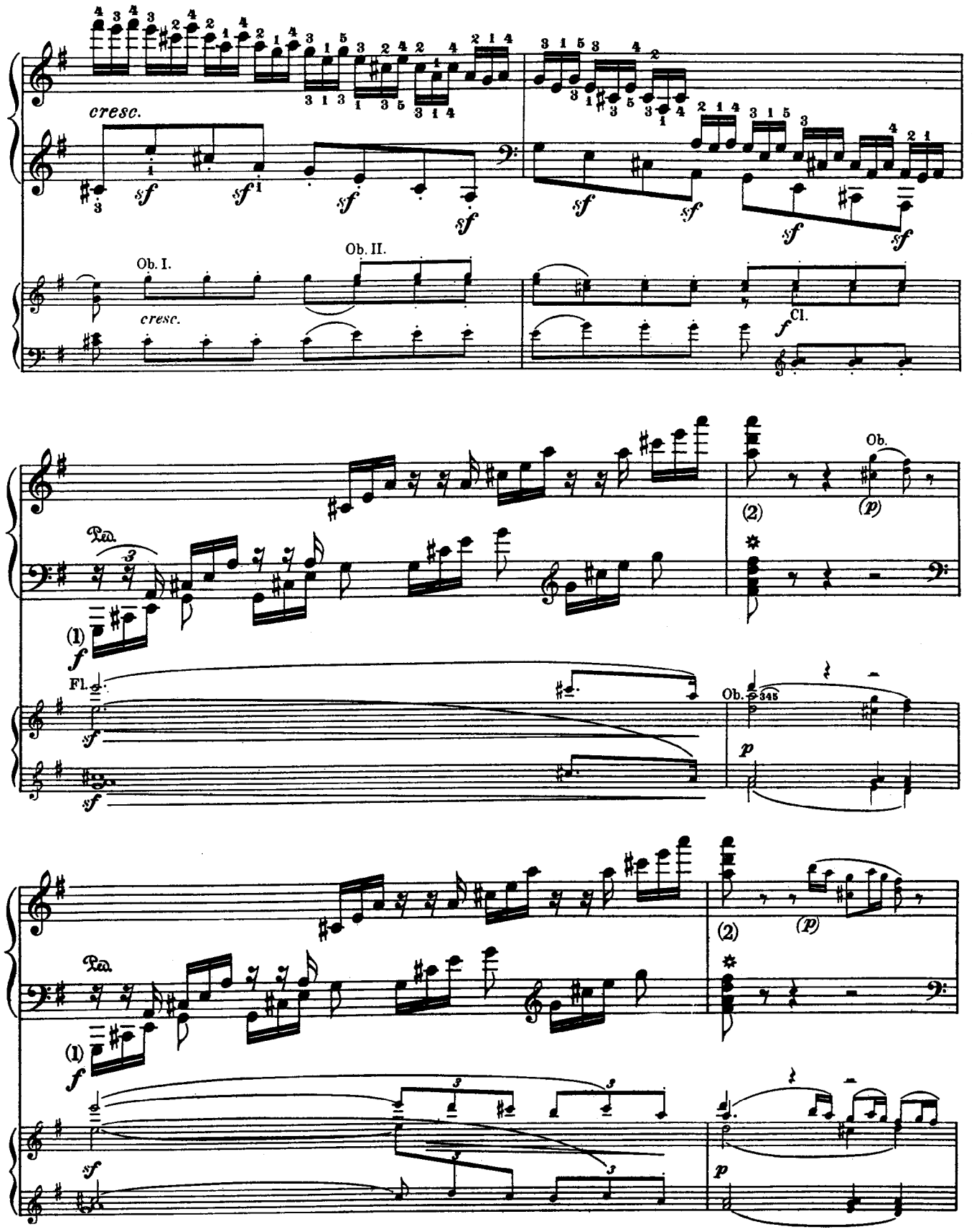

Wind p
& Q.
Wind
& Q.
cresc.
Q.
Wind
Q.
& Wind
f
f
Q. f
f
ff
dim.
f
p


Tutti
Q.
Solo
dolce
dim.
Bn.
Q. pp
uno Violoncello
(Basso tacet.)
Cl.
Bssn.
cresc.
Wind
Hn. p
Ped.



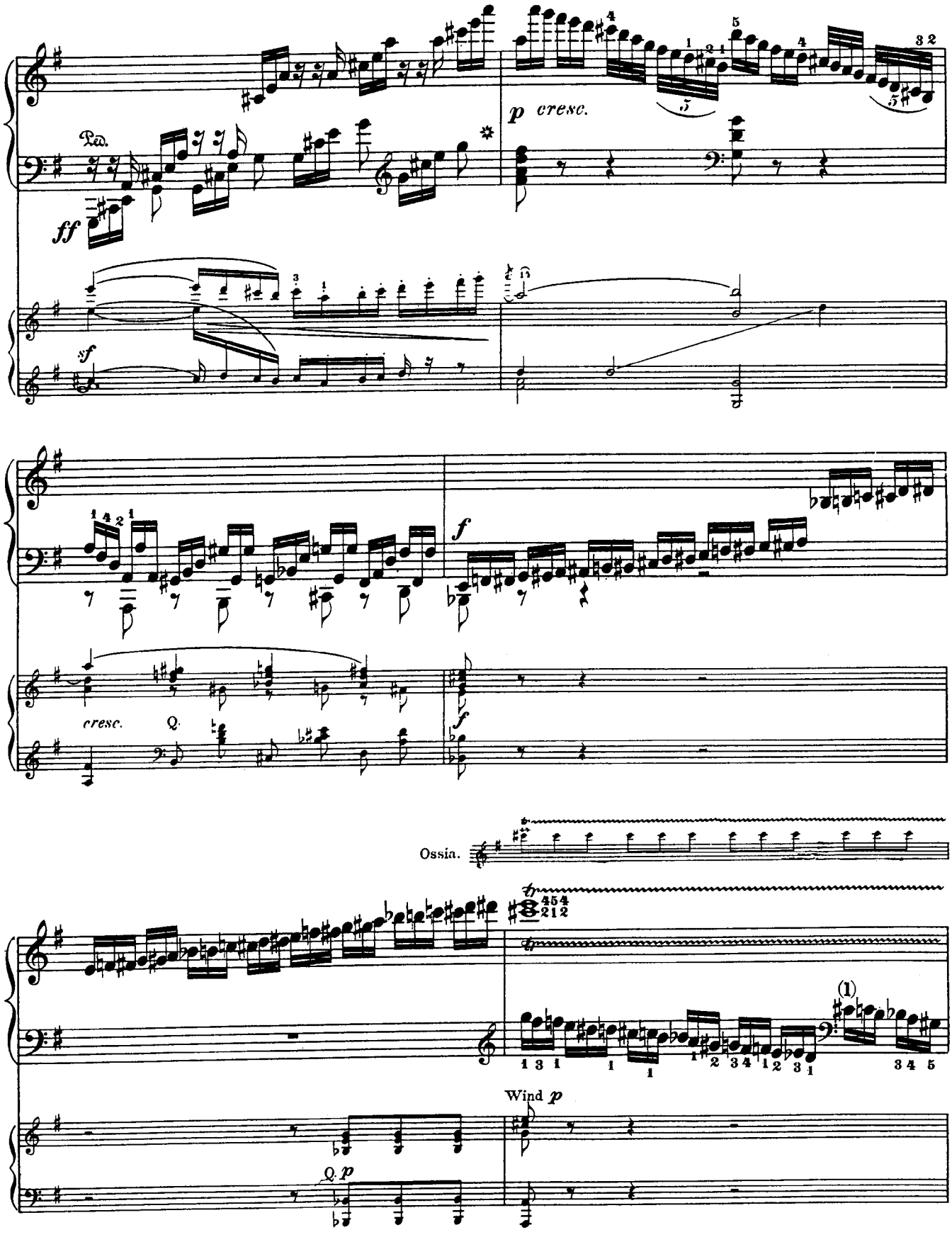
(1) Often, in later editions, *fp*.
(2) Here also frequently *fp*.


Vl.
Vlc. pp
poco cresc.
cresc.
poco cresc.
più cresc.
Viola
sf
Vl. I.
Vl. II.
p

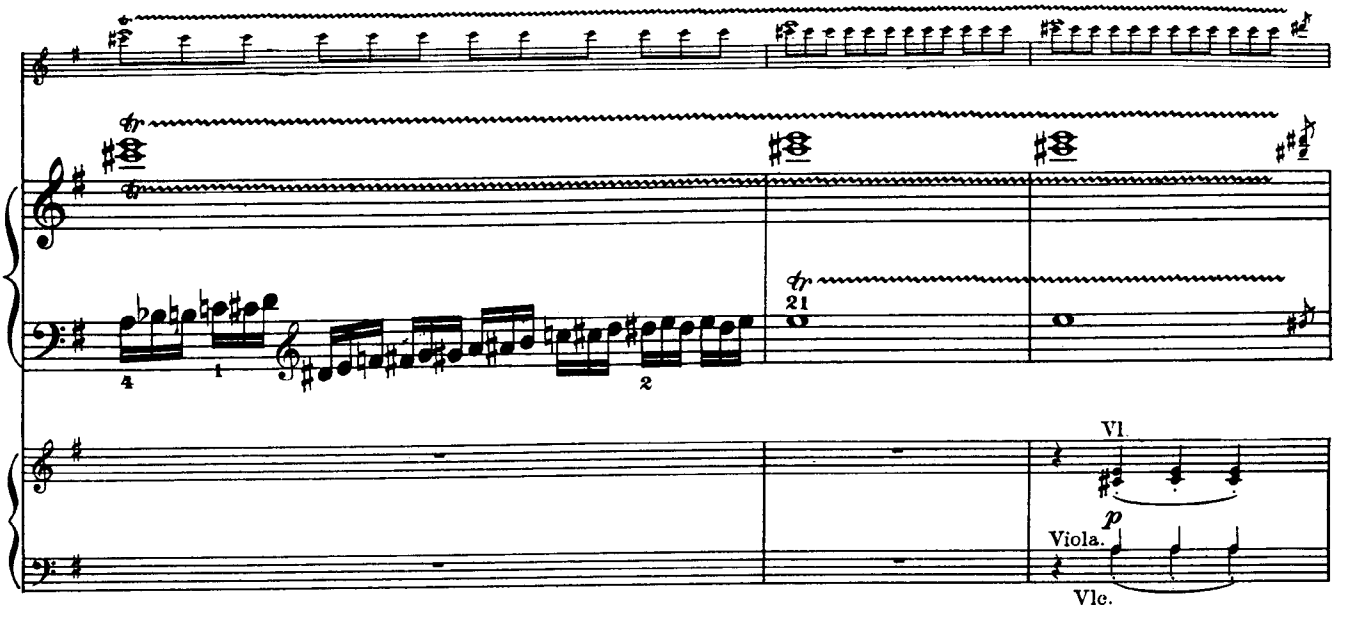


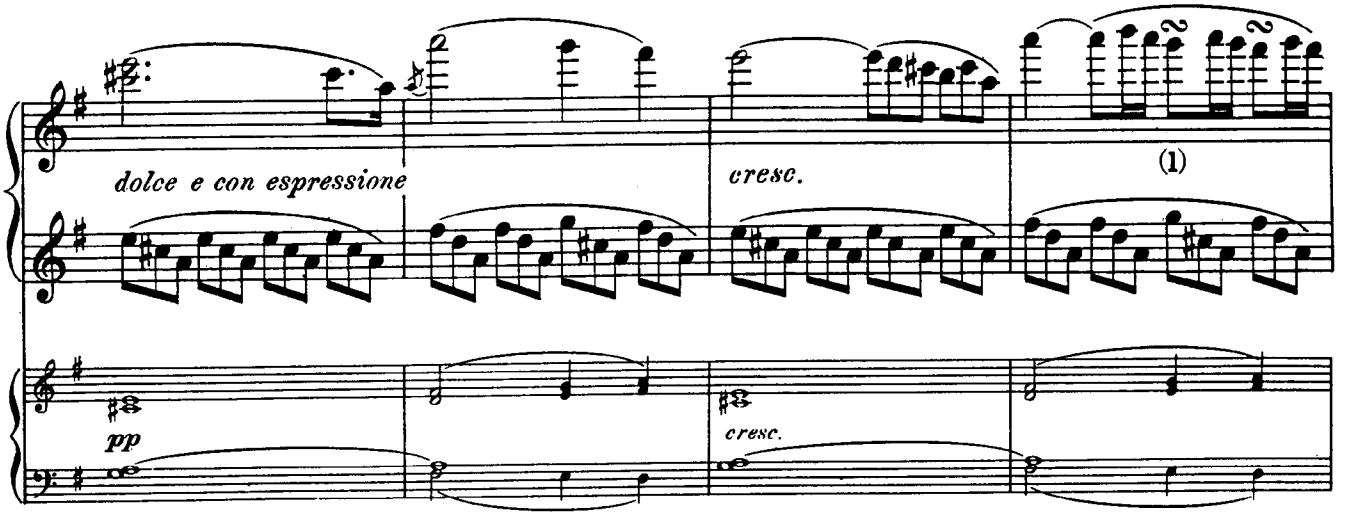
(1) In some editions this *f* reads *ff*, in correspondence with the parallel passage found on p. 30, which, however, is more heavily orchestrated.

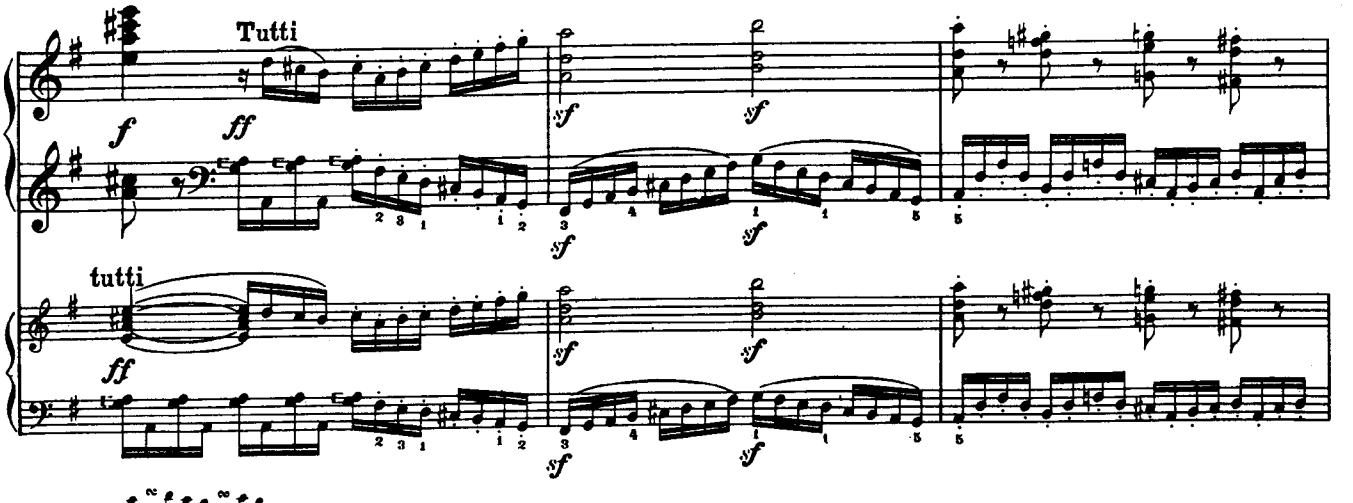
(2) *p*, in correspondence with the parallel passage in some editions, is omitted in the original edition. Also see Note on p. 30.



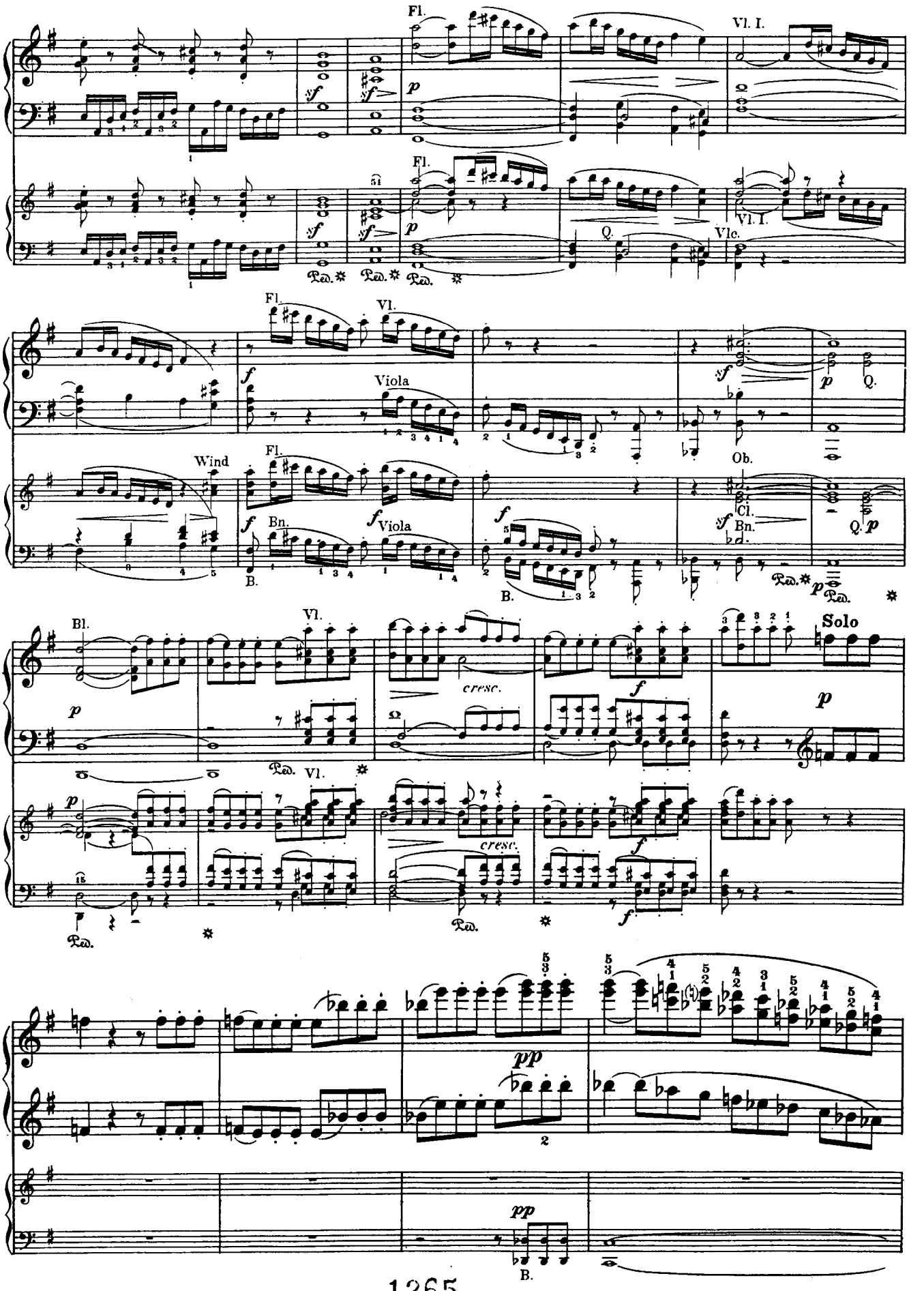
(1) The reading in the original edition, , which is reproduced in some later ones, we consider to be an engraver's error.

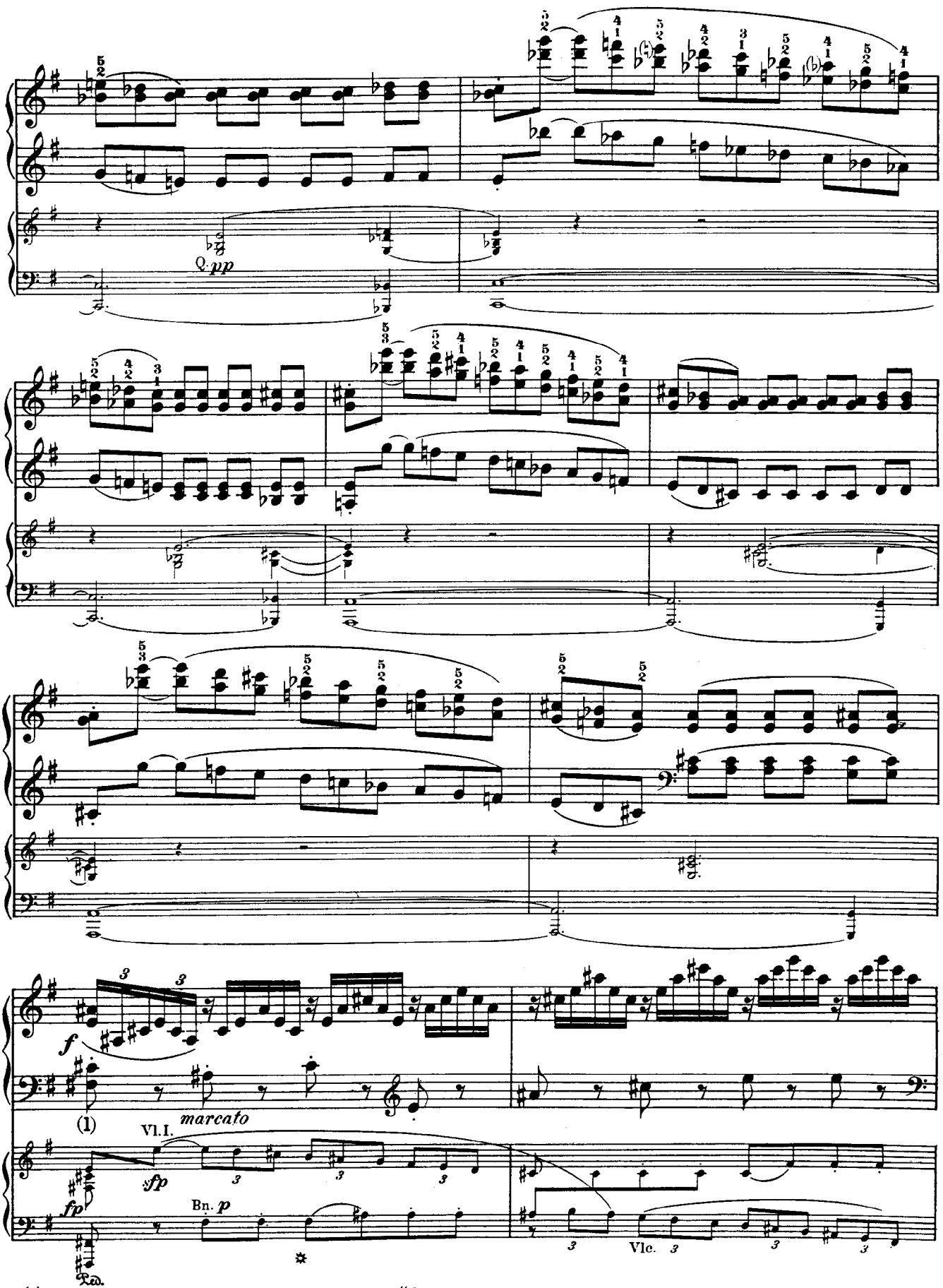

21
Vl
p
Viola.
Vlc.


dolce e con espressione
cresc.
(1)
pp
cresc.

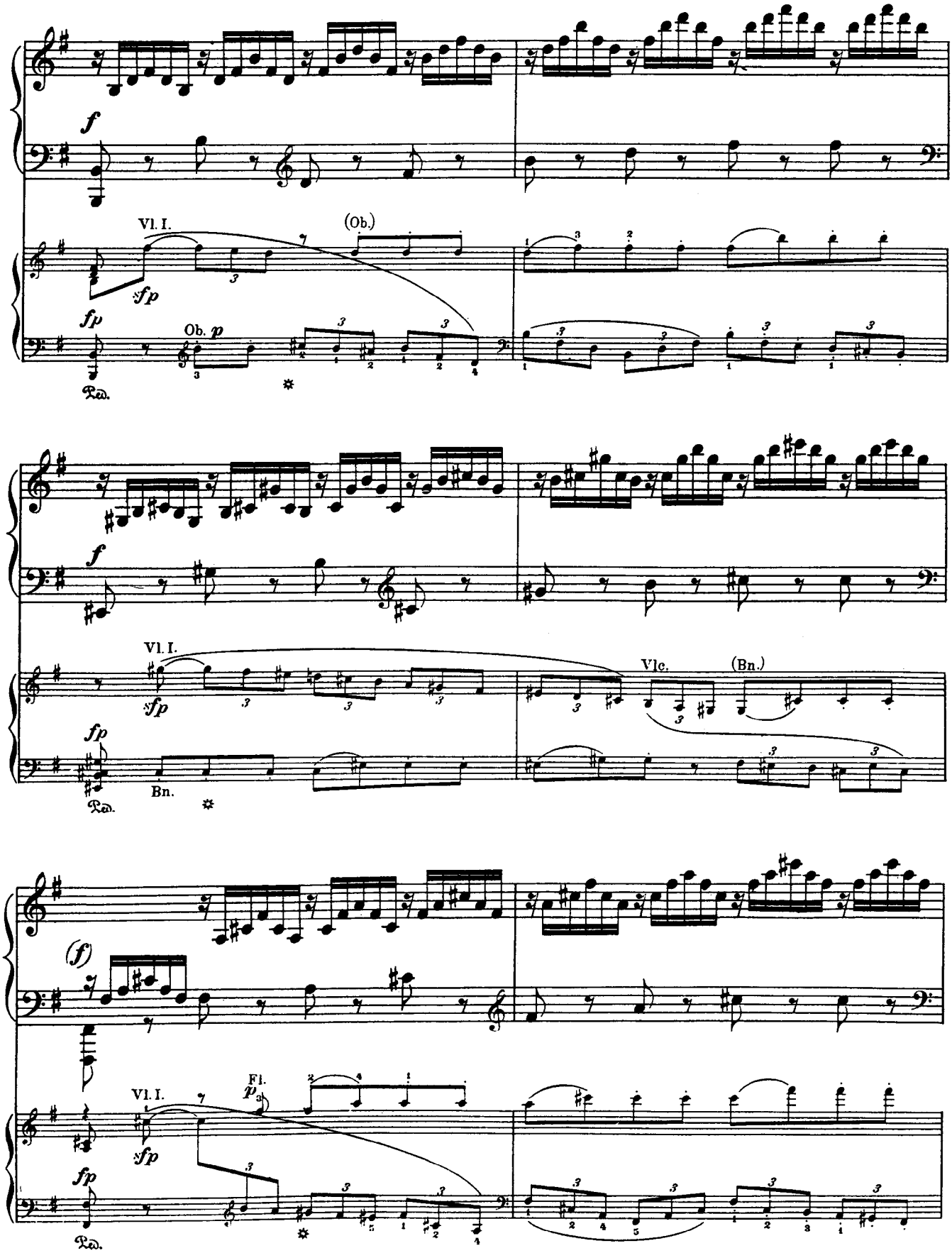

Tutti
f
ff
sf
tutti
ff
sf

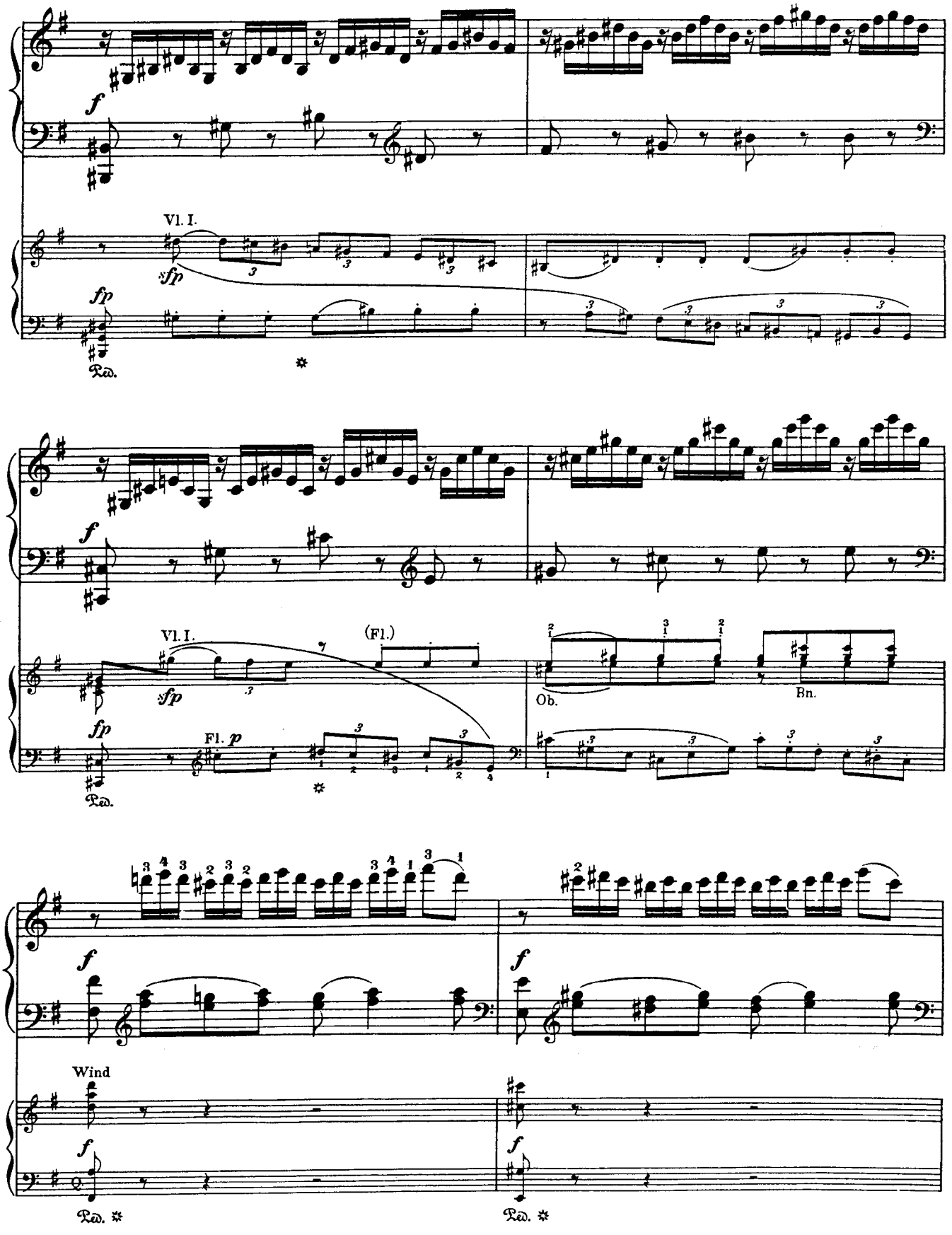
(1) ?

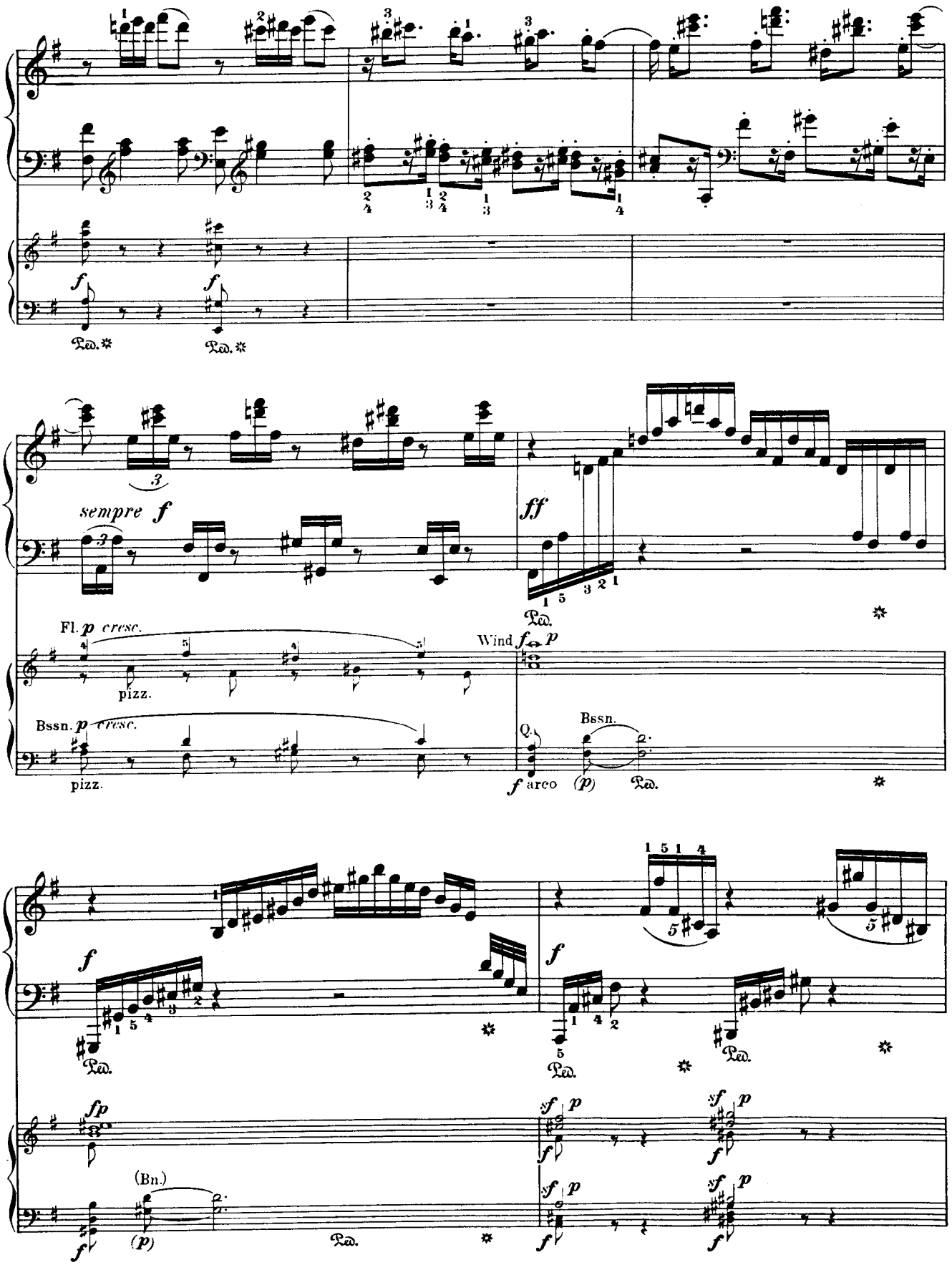

Fl.
Vl. I.
Vlc.
Viola
Wind
Bn.
Ob.
Cl.
Bl.
Vl.
Solo
cresc.
Ped.
pp
B.

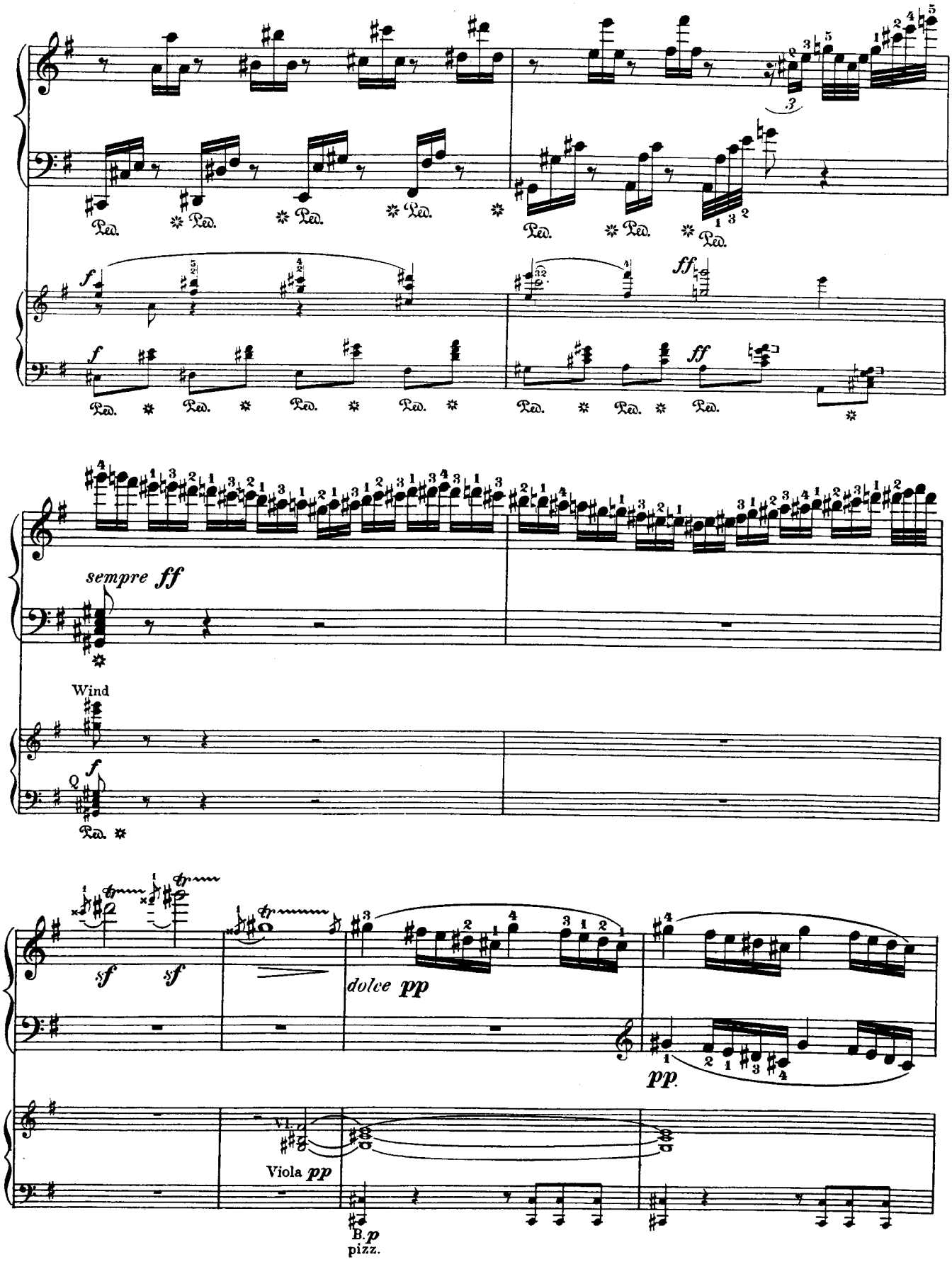


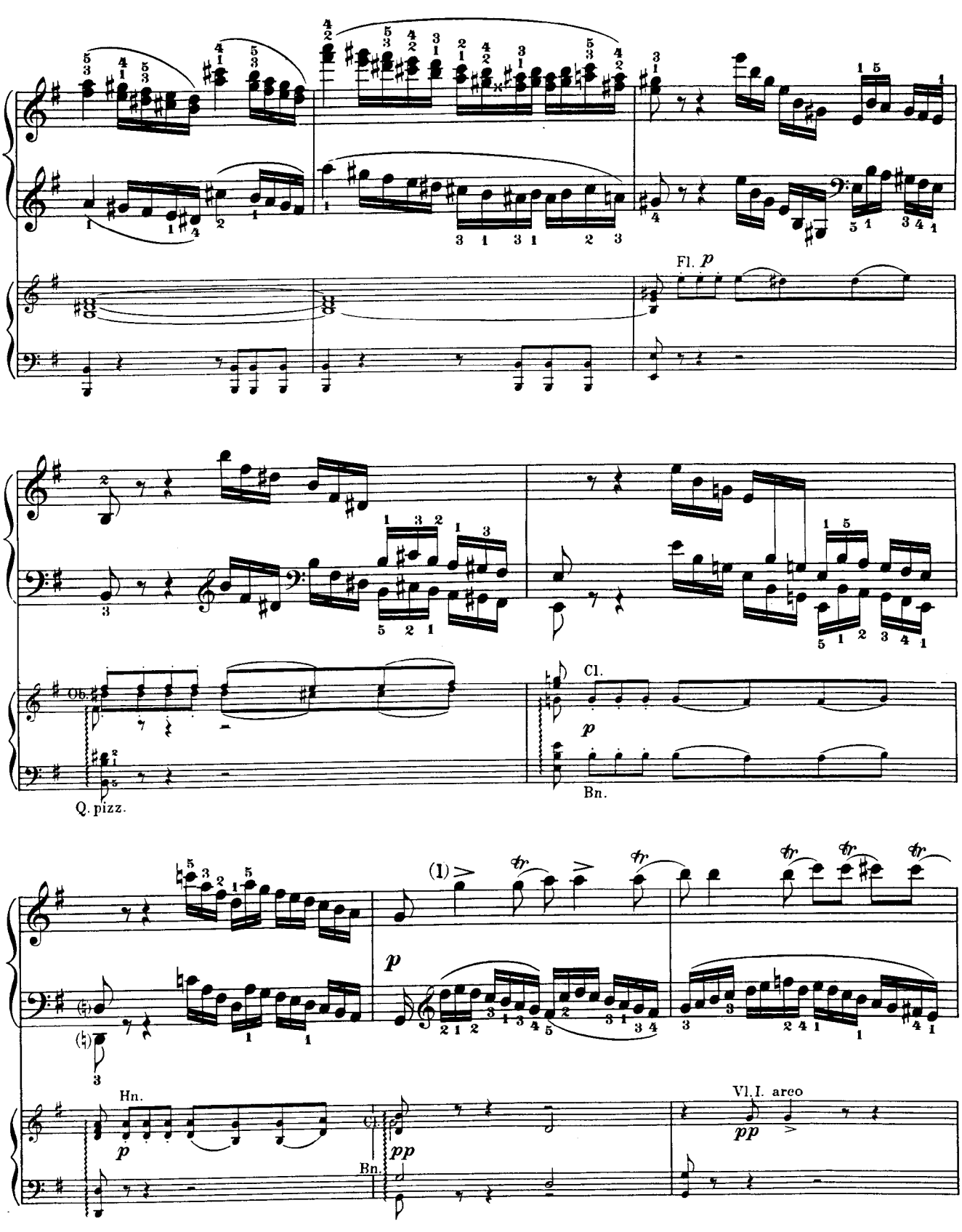
(1) Breitkopf & Härtel, and Peters, repeat the "Ped." 6 times every other measure. — Czerny says, furthermore (Thayer, II, 348): "He [Beethoven] employed the pedal very often, much more than is indicated in his works".

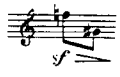

f
Vl. I.
(Ob.)
sfp
fp
Ob. p
Ped.
f
Vl. I.
sfp
Vlc.
(Bn.)
fp
Bn.
Ped.
(f)
Fl.
Vl. I.
p
sfp
fp
Ped.

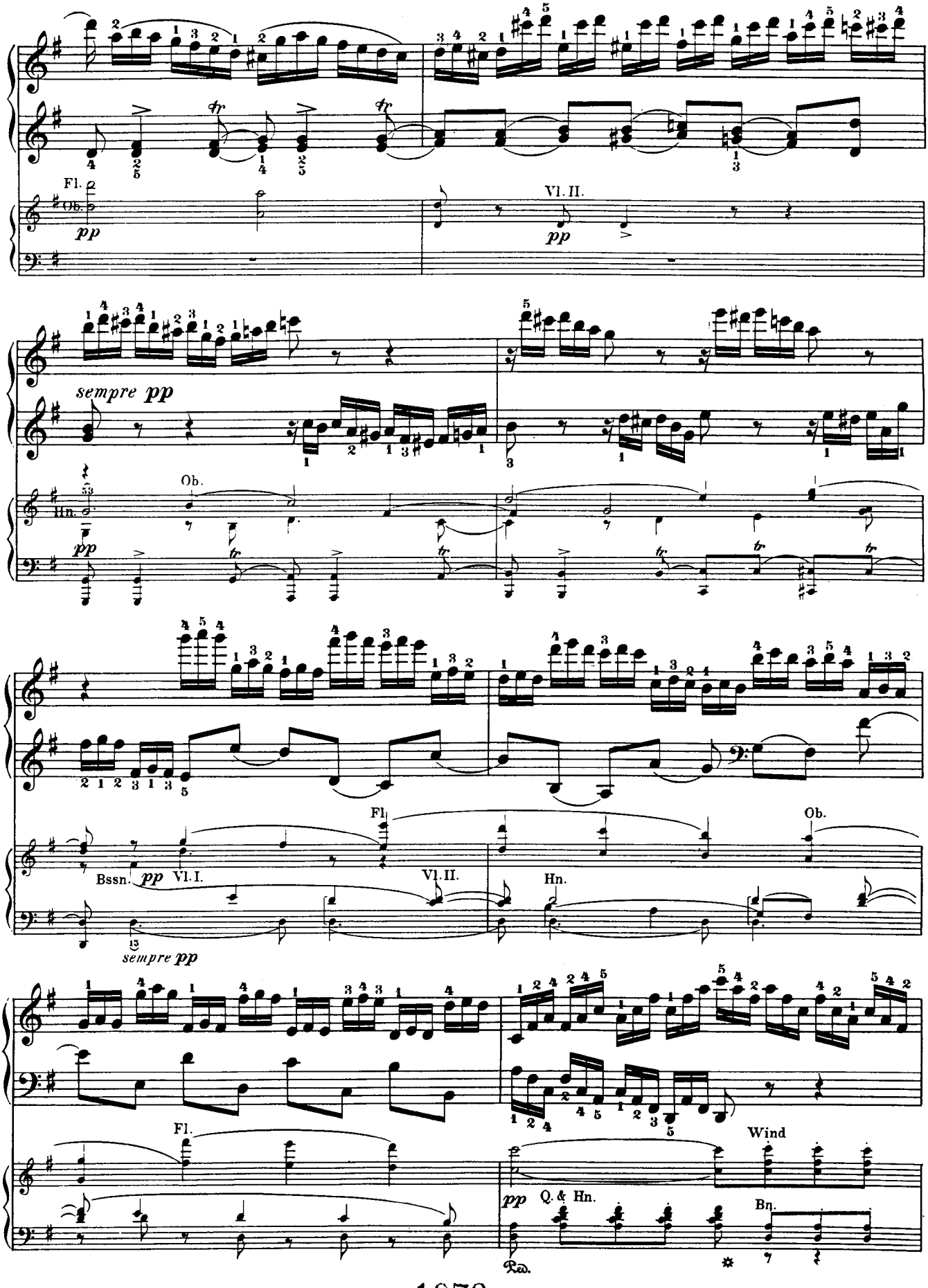

Vl. I.
sfp
fp
Ped.
f
Vl. I.
(Fl.)
sfp
fp
Fl. p
Ped.
Ob.
Bn.
f
f
Wind
f
Ped.
f
Ped.

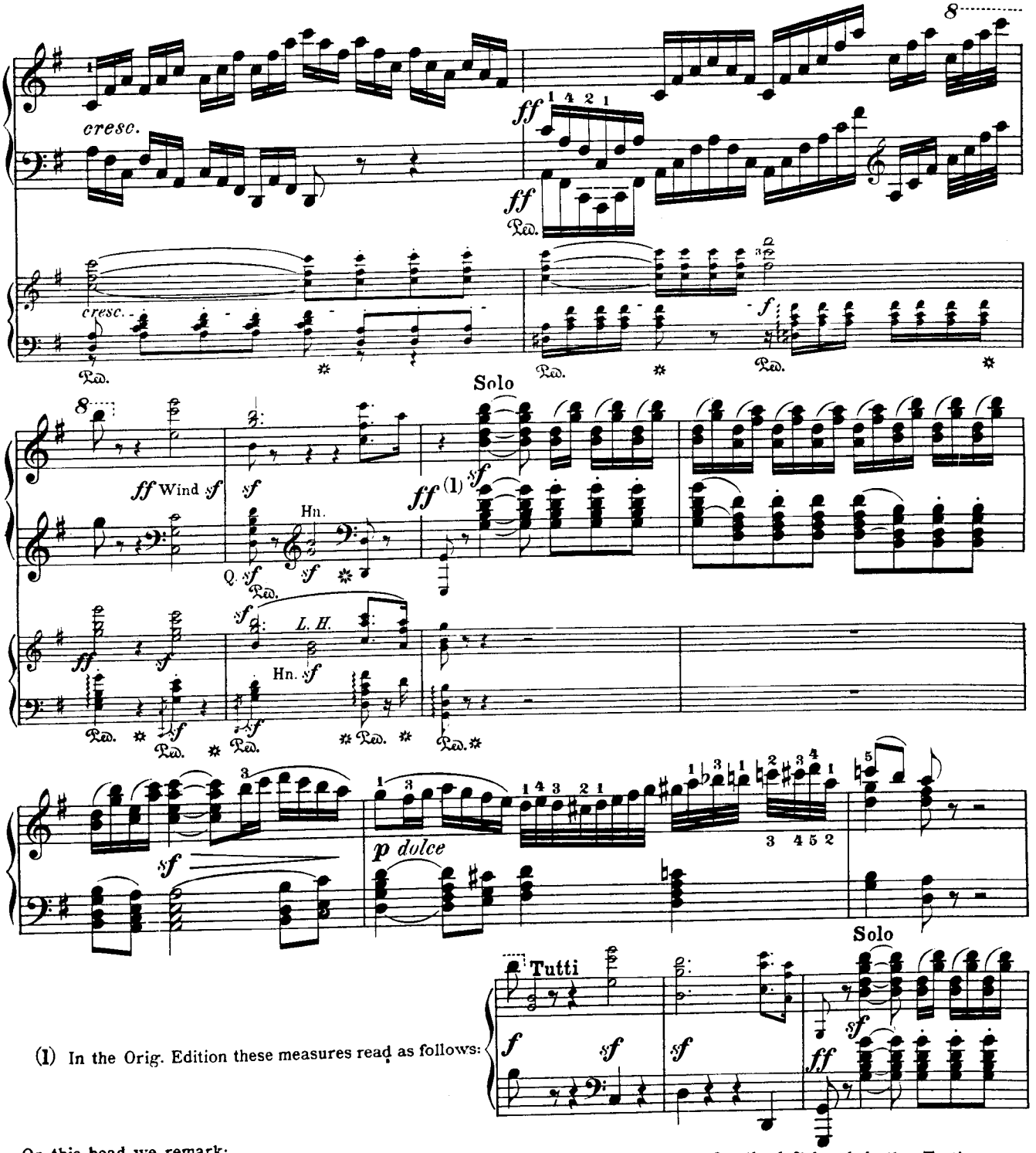

f
Ped.
sempre f
ff
Fl. p cresc.
pizz.
Wind f p
Bssn. p cresc.
pizz.
Bssn.
f arco (p)
fp
(Bn.)
(p)
sf p


Ped.
f
ff
sempre ff
Wind
Q
sf
dolce pp
pp
Vl.
Viola pp
B. p
pizz.



(1) Properly . Most accents of this kind were given in this form, particularly in the last movement; while, on the other hand, an accent-sign probably meaning a simple diminuendo occurred on p. 6: 


Fl.
Ob.
pp
Vl. II.
pp
sempre pp
Ob.
Hn.
pp
Fl
Ob.
Bssn.
pp
Vl. I.
Vl. II.
Hn.
sempre pp
Fl.
Wind
pp
Q. & Hn.
Bn.
Ped.



(1) In the Orig. Edition these measures read as follows:

On this head we remark:

(a) Differing from our present usage, both the expression-marks and all notes for the left hand, in the Tutti, are as large as those in the Soli.

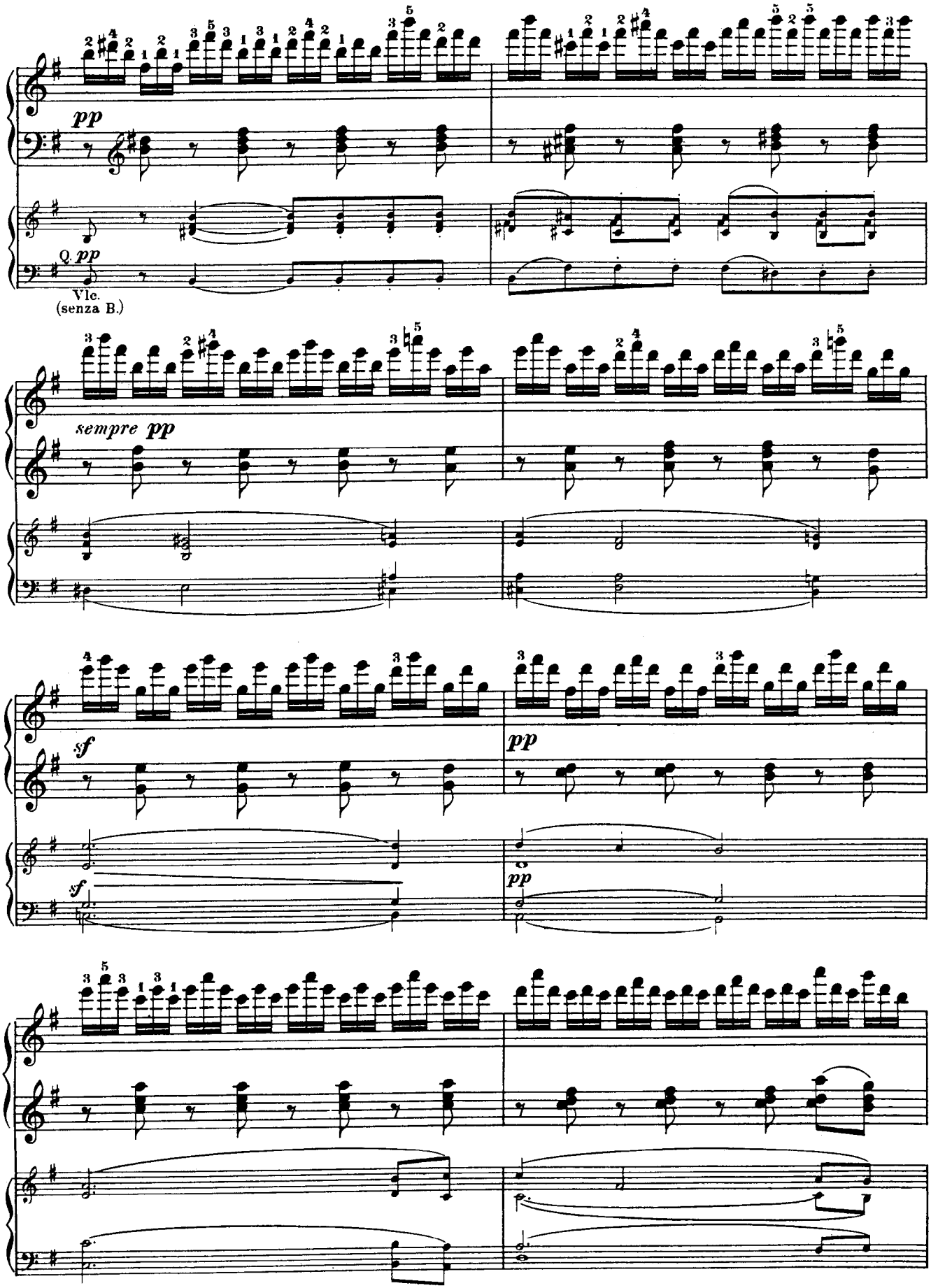
(b) In the arrangement of the Tutti, the bass part is but very seldom doubled in the lower octave (double-bass part).

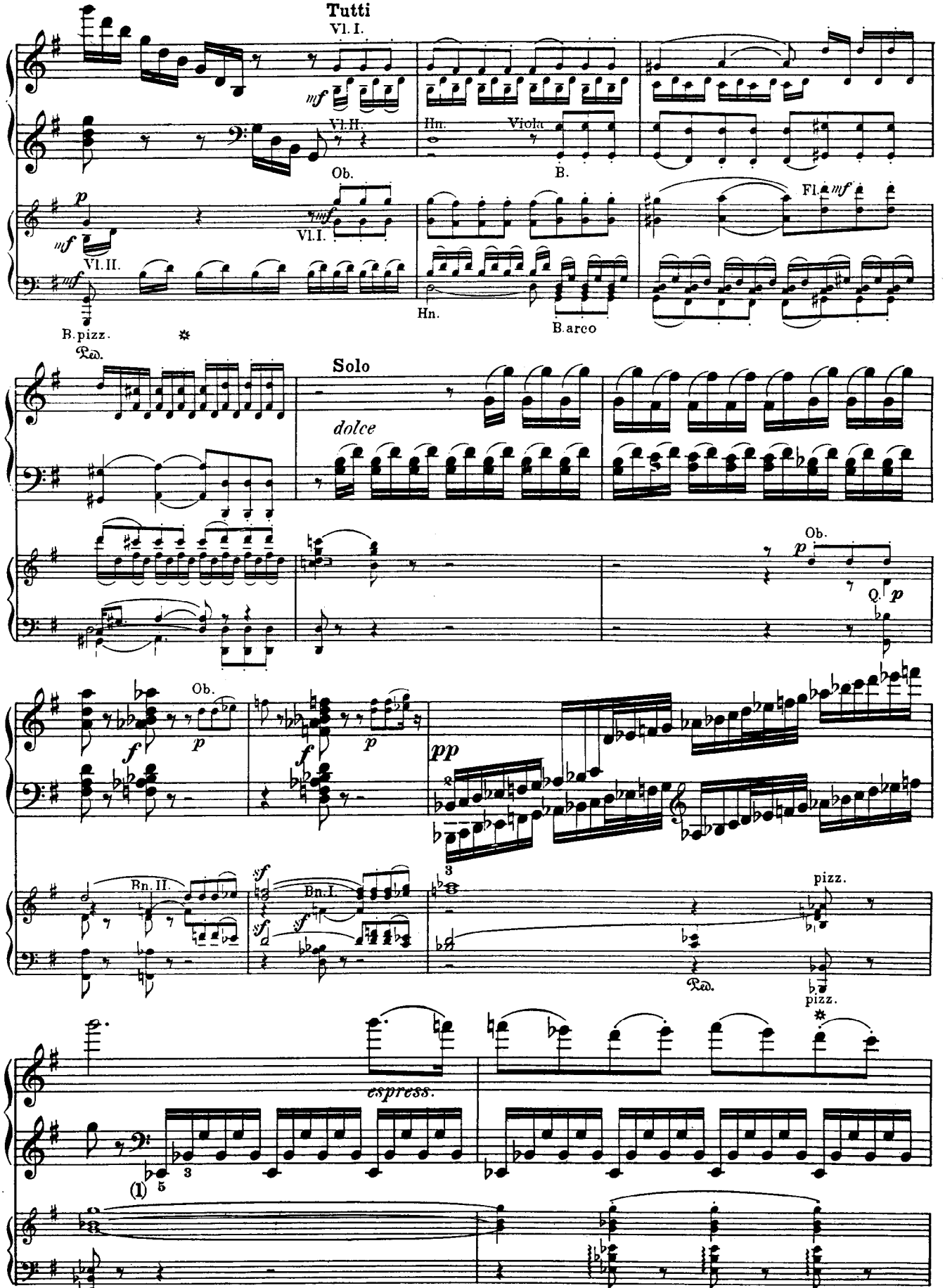
(c) The *ff* in the third measure is not given at all in the score at this point, but does occur instead of the *f* in the first of these three measures.

(d) Although the entrance of the solo part is sufficiently indicated (at least for the right hand) by the word "Solo", Czerny nevertheless writes (in his "Kunst des Vortrags") the whole of this third measure in large notes:

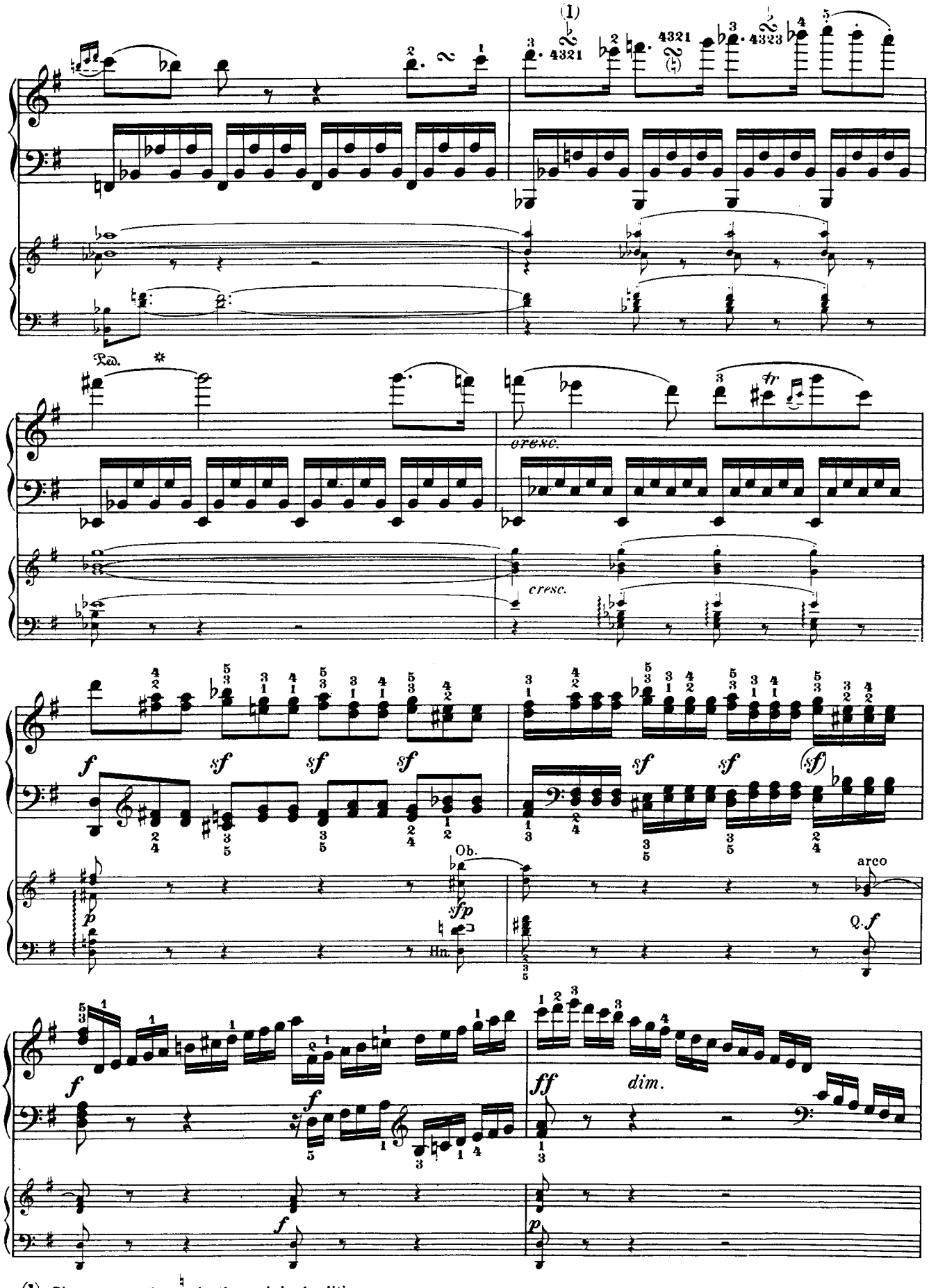
"The theme in the first two measures with the greatest possible energy".

(It looks as if Czerny had written from memory; in the notation, at least, he does not follow the printed text 𝄞 instead of 𝄢.) We shall not decide, whether Beethoven played this last measure, at the public performance with orchestra, in the complete form indicated by Czerny. Also compare a similar passage in the last movement, p. 60.

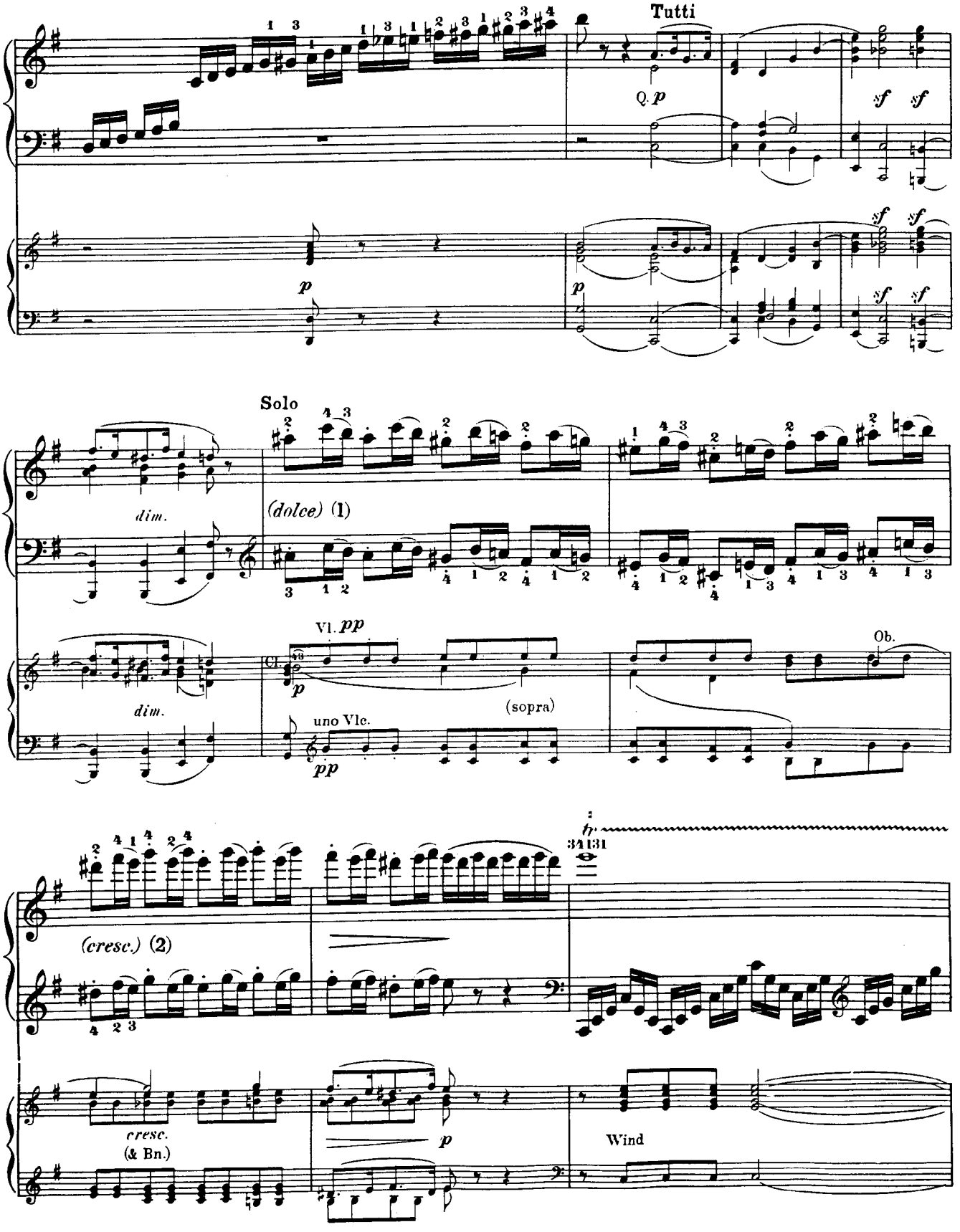

pp
Q. pp
Vlc.
(senza B.)
sempre pp
sf
sf
pp
pp



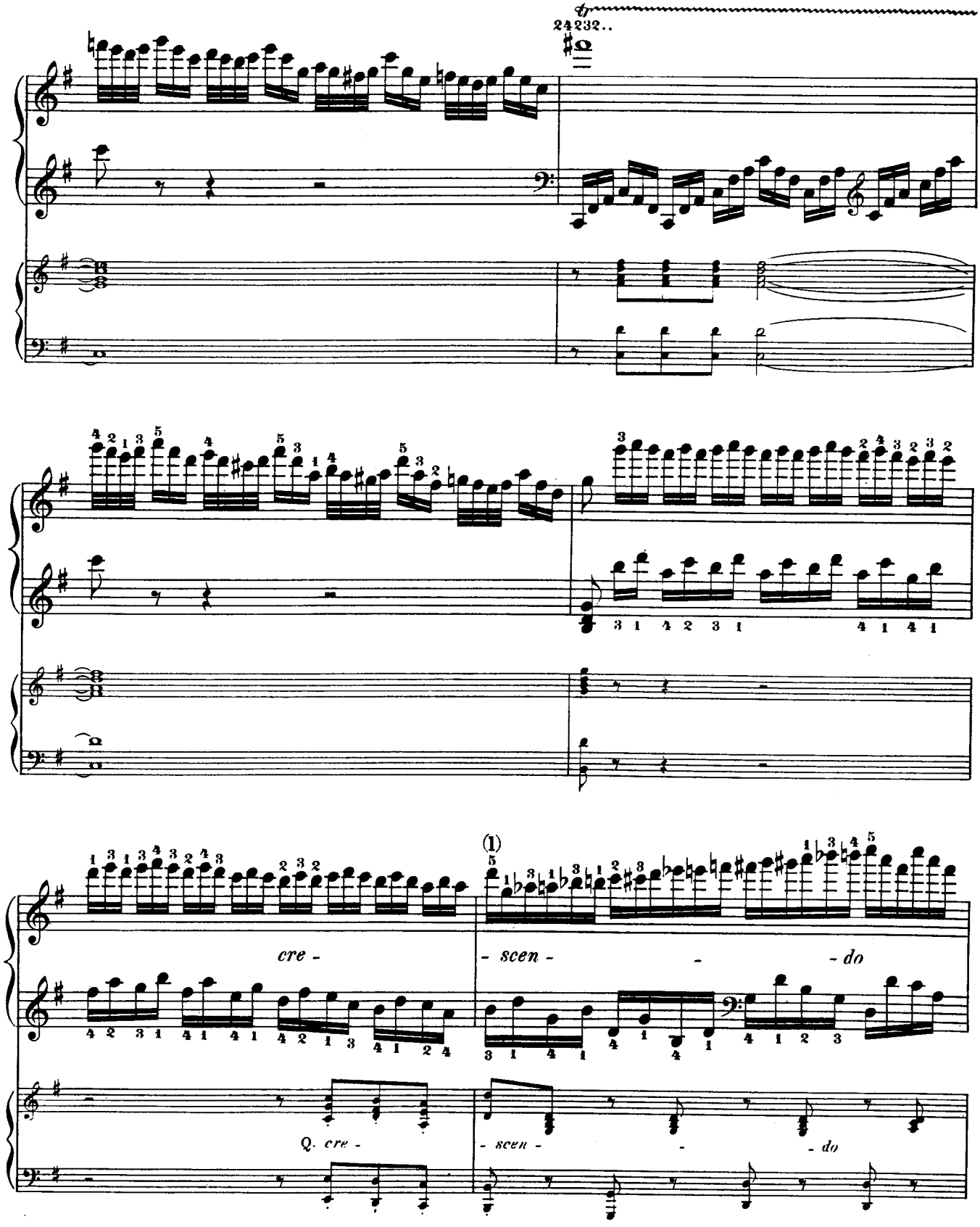
(1) Br. & H., also Peters, give "*p* Pa."; omitted in the original.



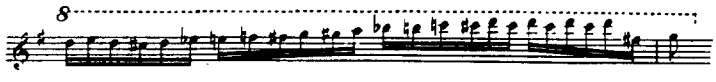
(1) Given wrongly 𝅗𝅥 in the original edition.

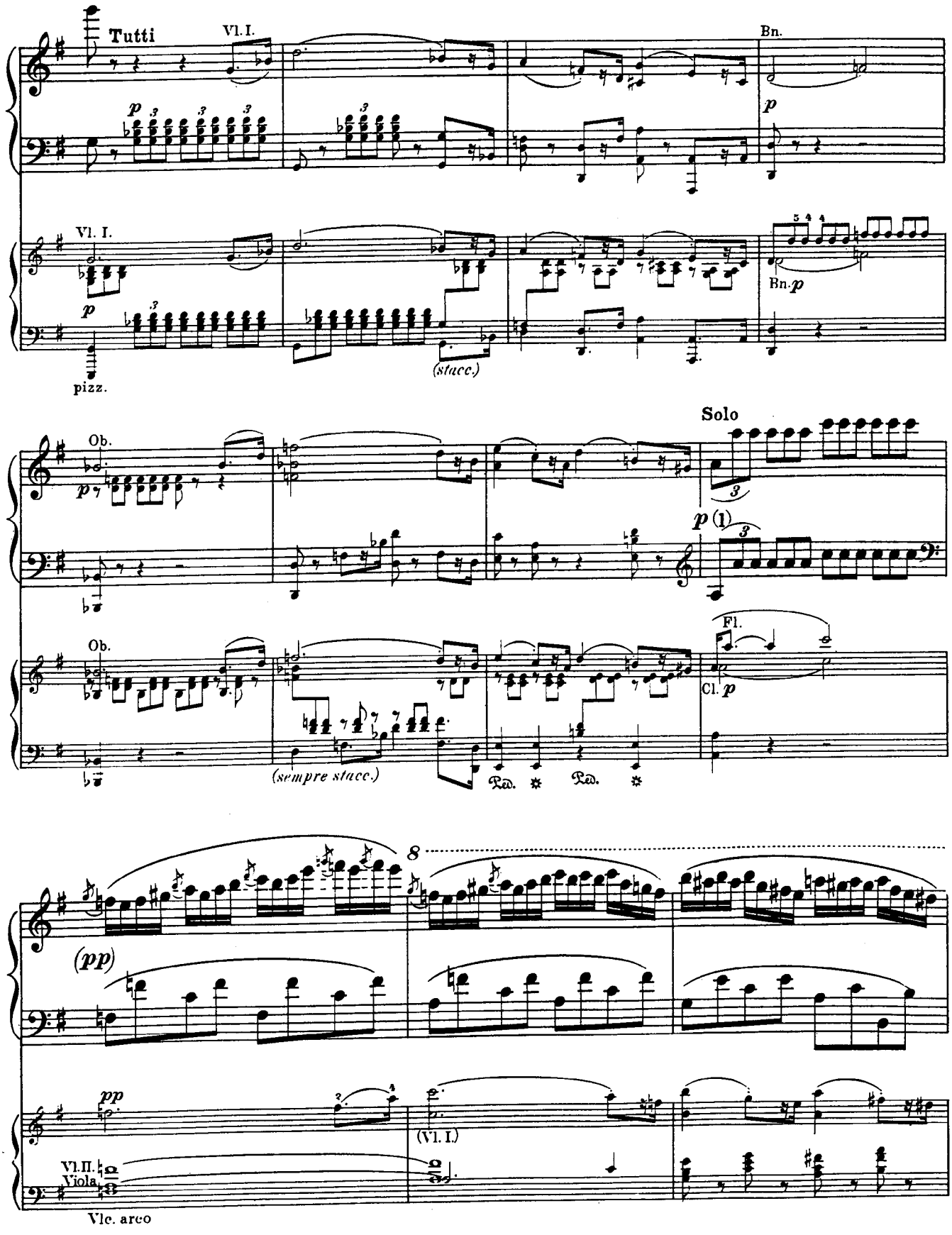


(1) Br. & H., also Peters, give *"dolce"*, in correspondence with the parallel passage on p. 8.
(2) This *"cresc."* follows the above, and T. Haslinger.

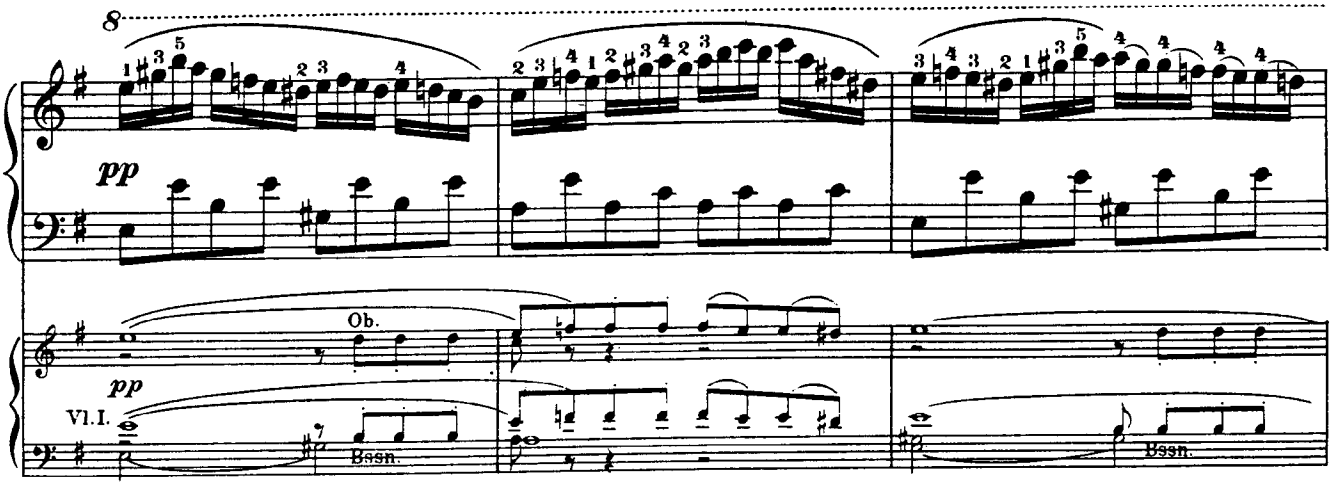


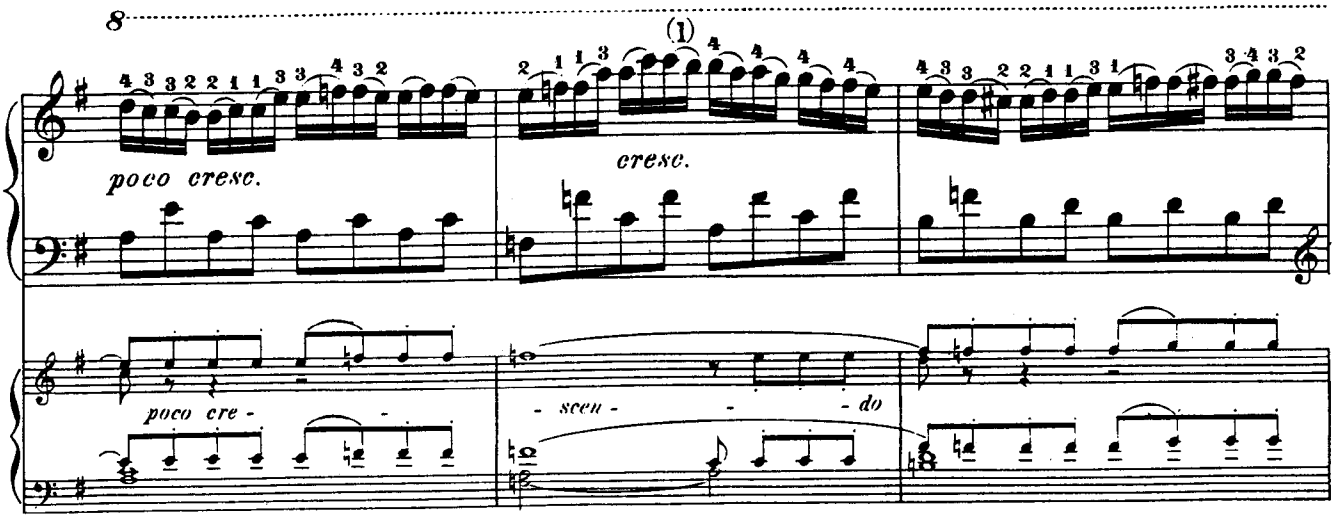
(1) Variant after Breitkopf & Härtel, like the parallel passage on p. 9. employing d^4:



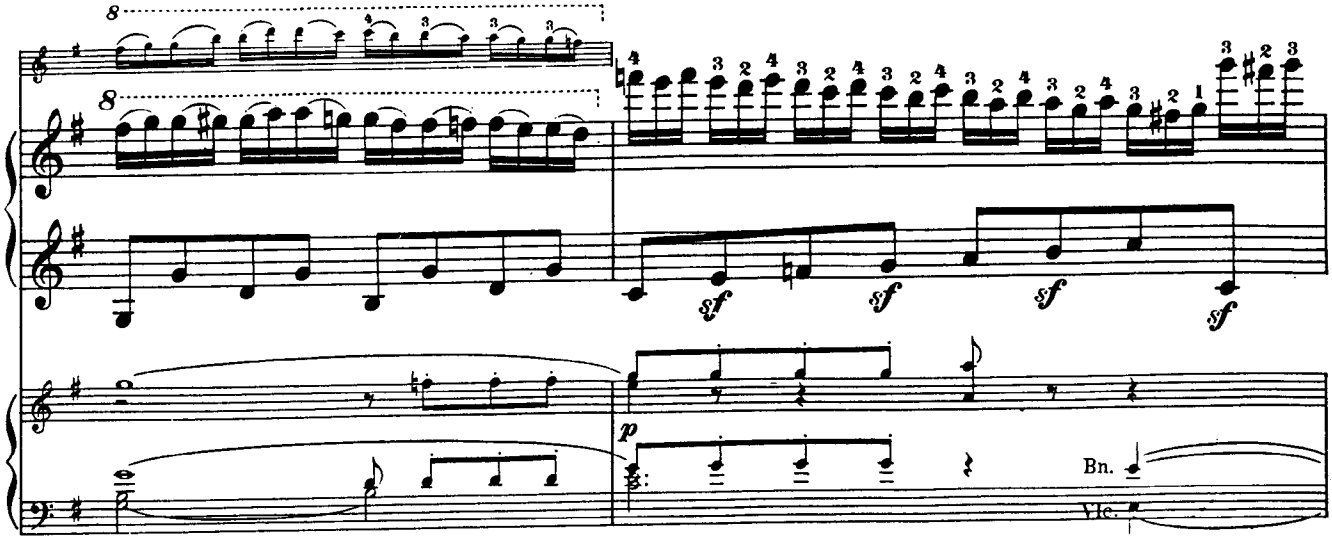


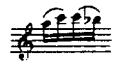
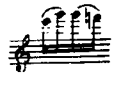
(1) This *p* follows recent editions, like the parallel passage on p. 9; then *pp*.

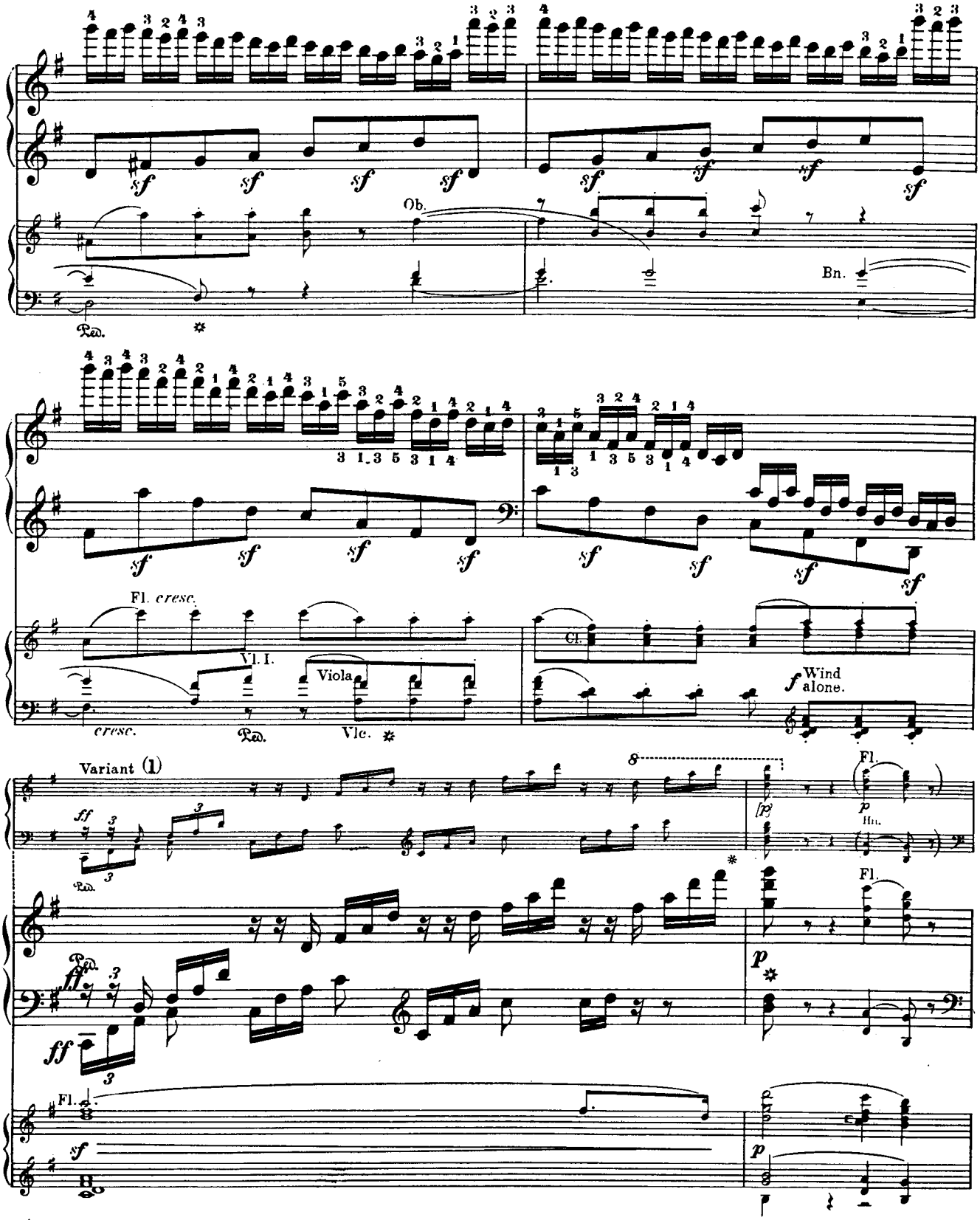




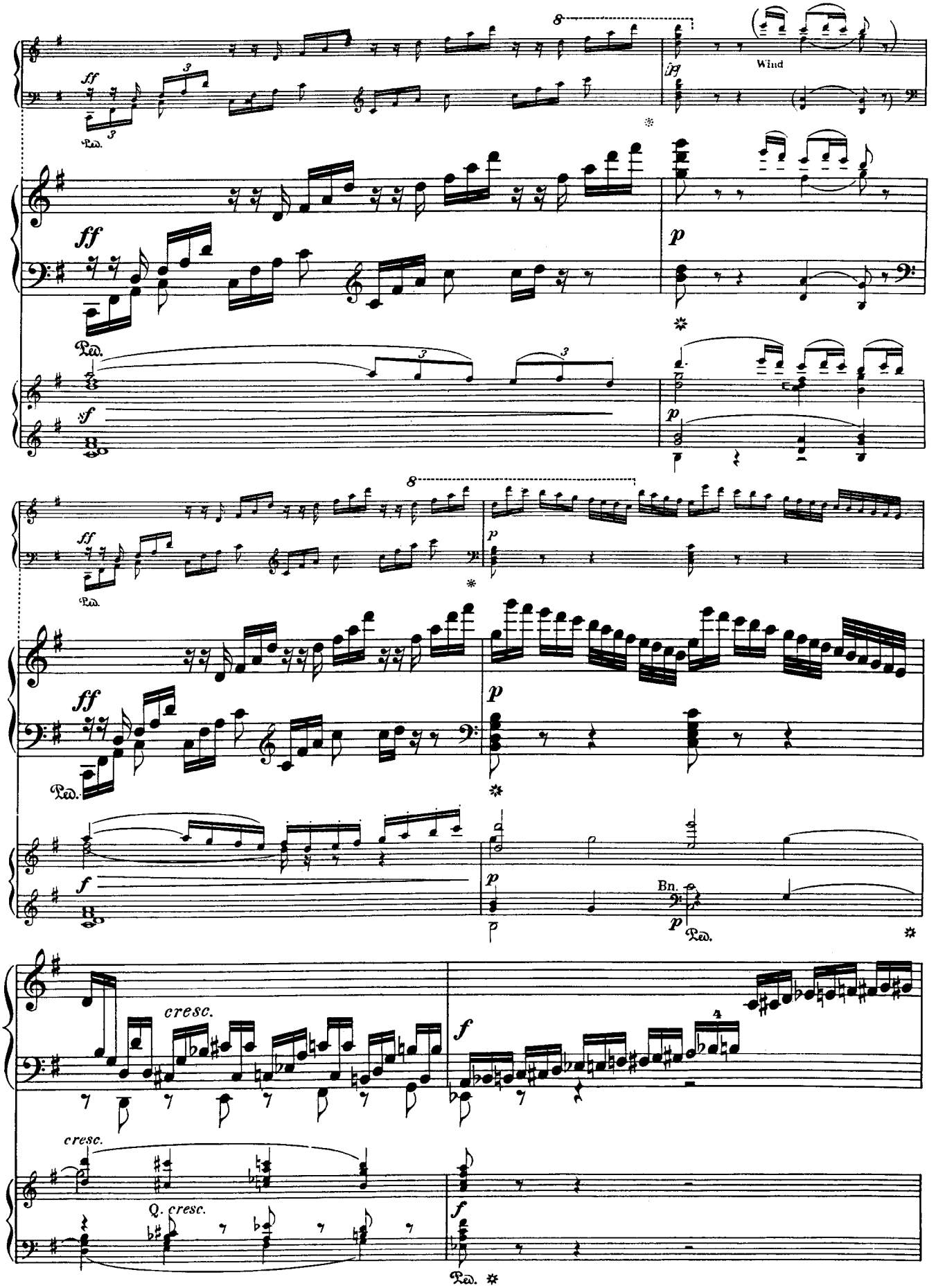
Variant in recent editions:



(l) Br. & H. give  (not in the score), like the parallel passage  on p.10.



(1) Though reluctant to deviate from Beethoven's original readings, we find this variant of recent editions the more deserving of consideration from the fact, that by the omission of the note d^1, then not at the composer's command, the point of the original thought (*cf.* the parallel passage on p. 11) is, so to speak, broken off. On the other hand, this fact appears to throw special light on the repeated ***p*** (not found in the parallel passage); for here, according to the original reading, the highest tone g^3, in *forte*, would be apt to drown the melody-tone *d* of the flute, whereas in the parallel passage the *a* of the oboe, besides its greater natural intensity, is essentially reinforced by the closing chord of the pianoforte. — We advance no opinion as to whether the repeated ***p*** might have been merely forgotten, in the parallel passage.


Wind
Bn.
cresc.
Q. cresc.

Ossia.

Wind *p*

Q. *p*

ff

ff

Q. *p*

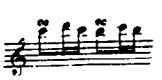
(senza B.)

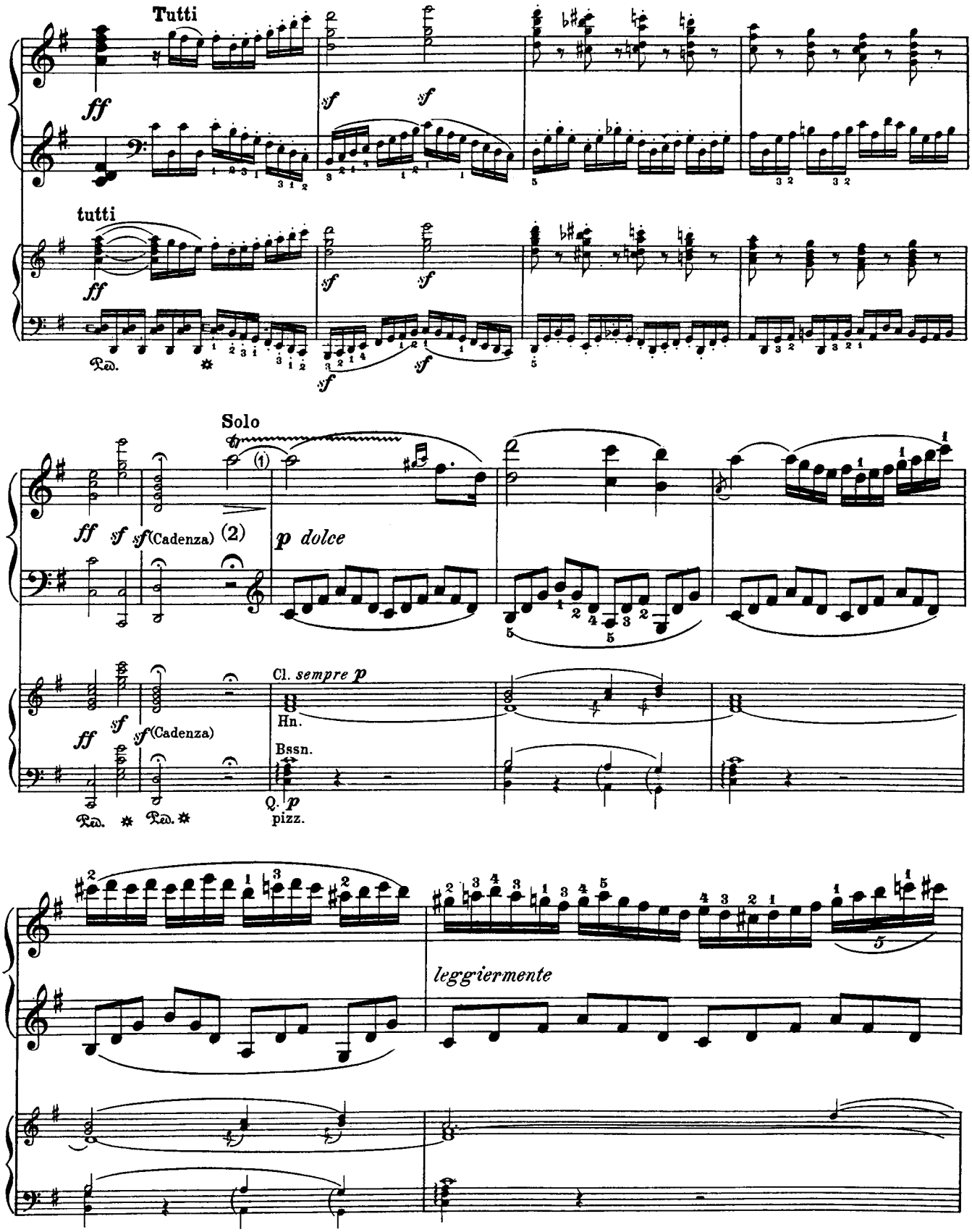
dolce e con espressione

cresc.

pp

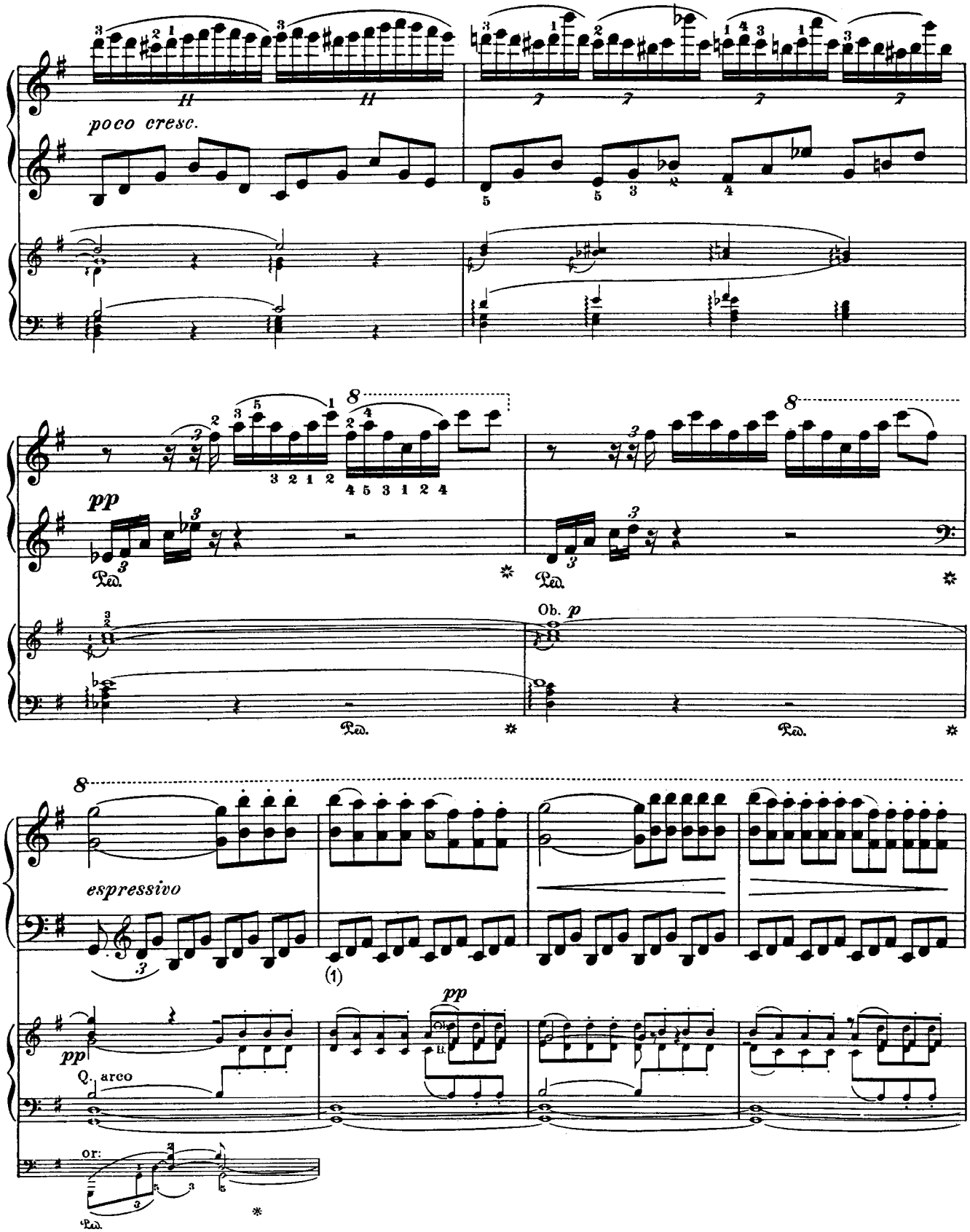
cresc.

(1) Acc. to the parallel passage,  or

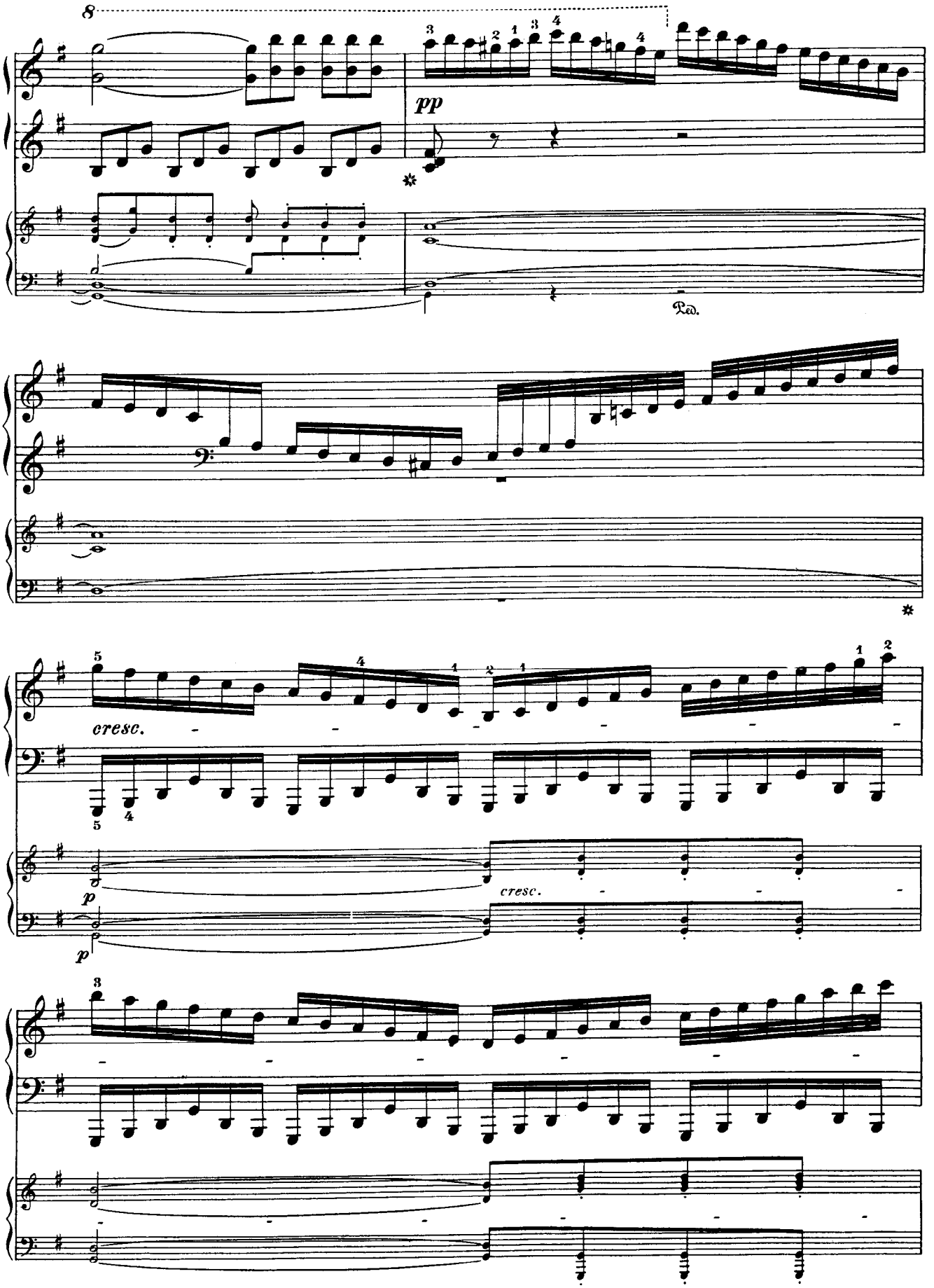


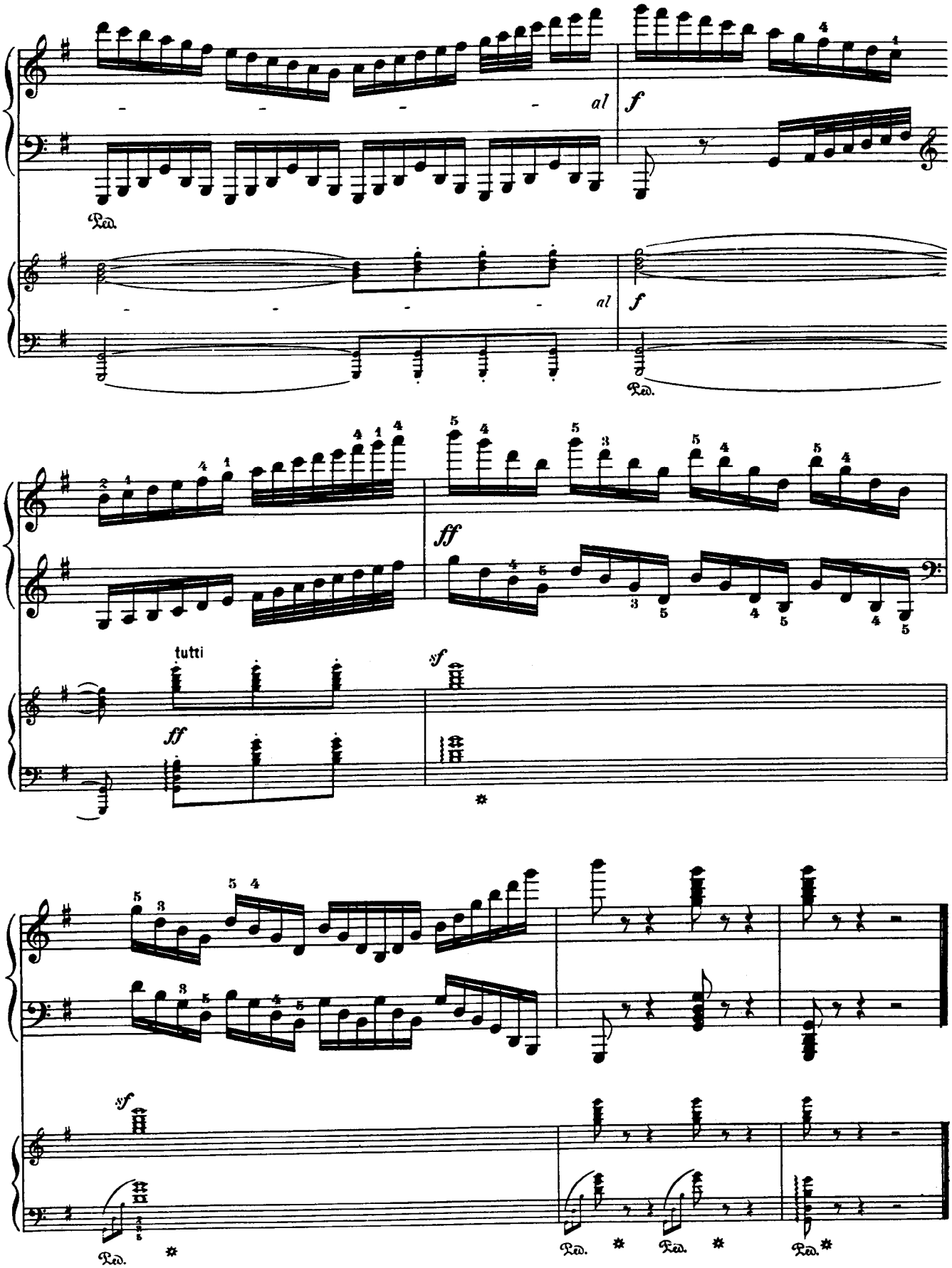
(1) In Br. & H., and P., likewise with 𝄐.

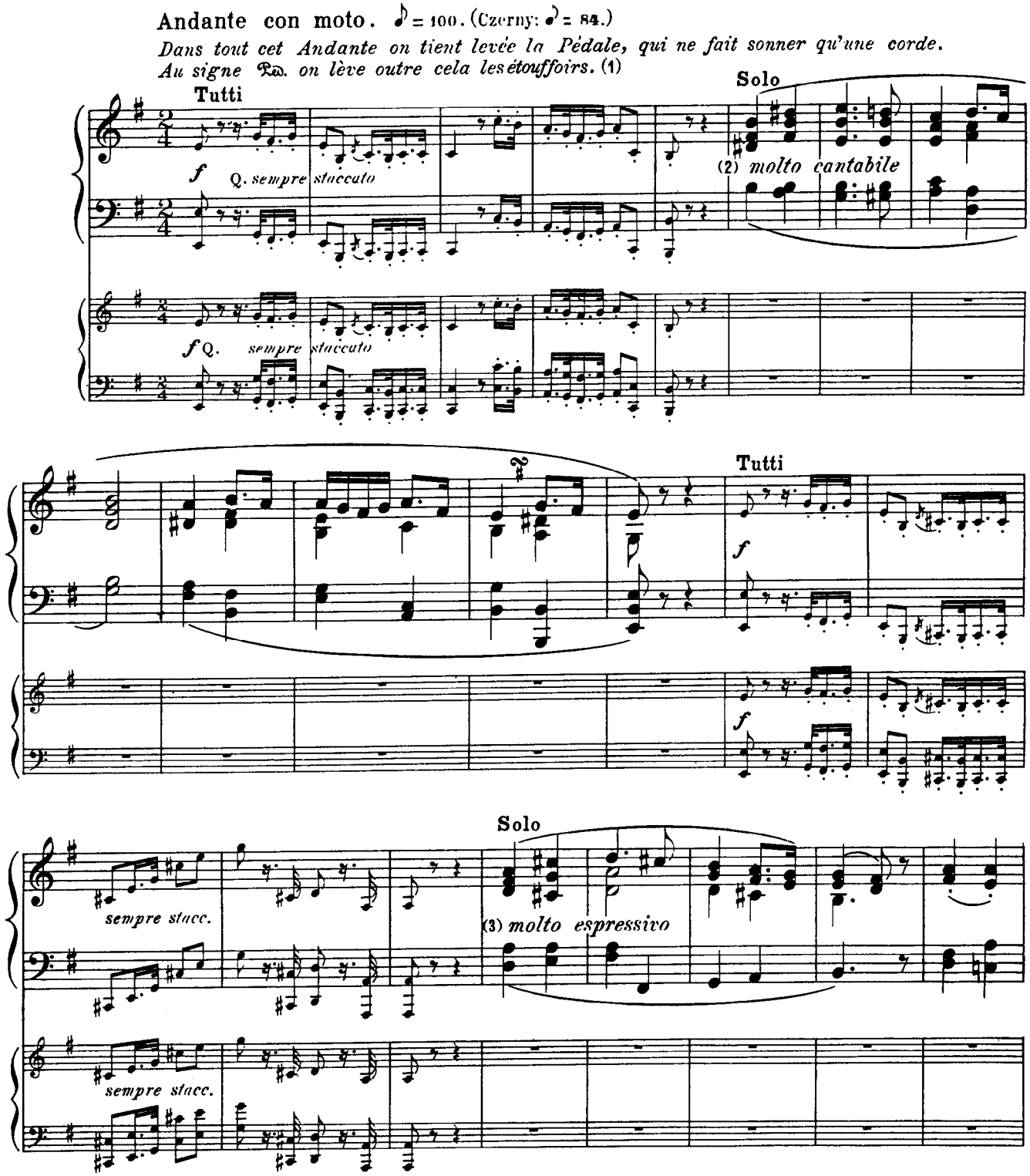
(2) 2 Cadenzas by Beethoven; see Appendix.



(1) Compare Czerny's remark touching Beethoven's use of the pedal in the Largo of the C-minor Concerto (p.23 of our edition). Without abating our reverence for the immortal master, we cannot avoid recognition of the rules for the modern employment of the pedal, requiring a more frequent change or interruption of its effect.


8
pp
Ped.
cresc.
p
cresc.
p

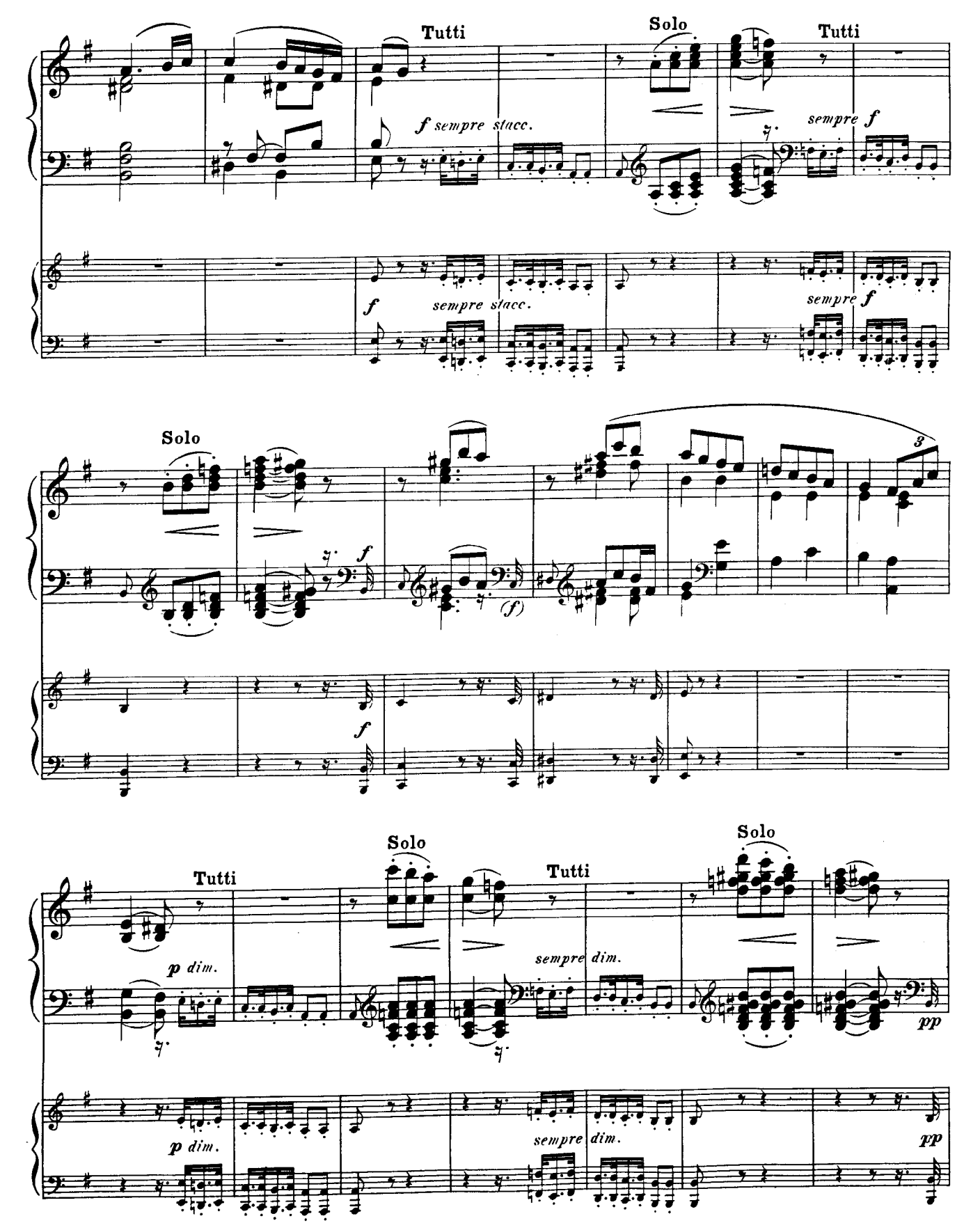

al
f
Ped.
al
f
Ped.
ff
tutti
ff
sf
sf
Ped.
Ped.
Ped.
Ped.

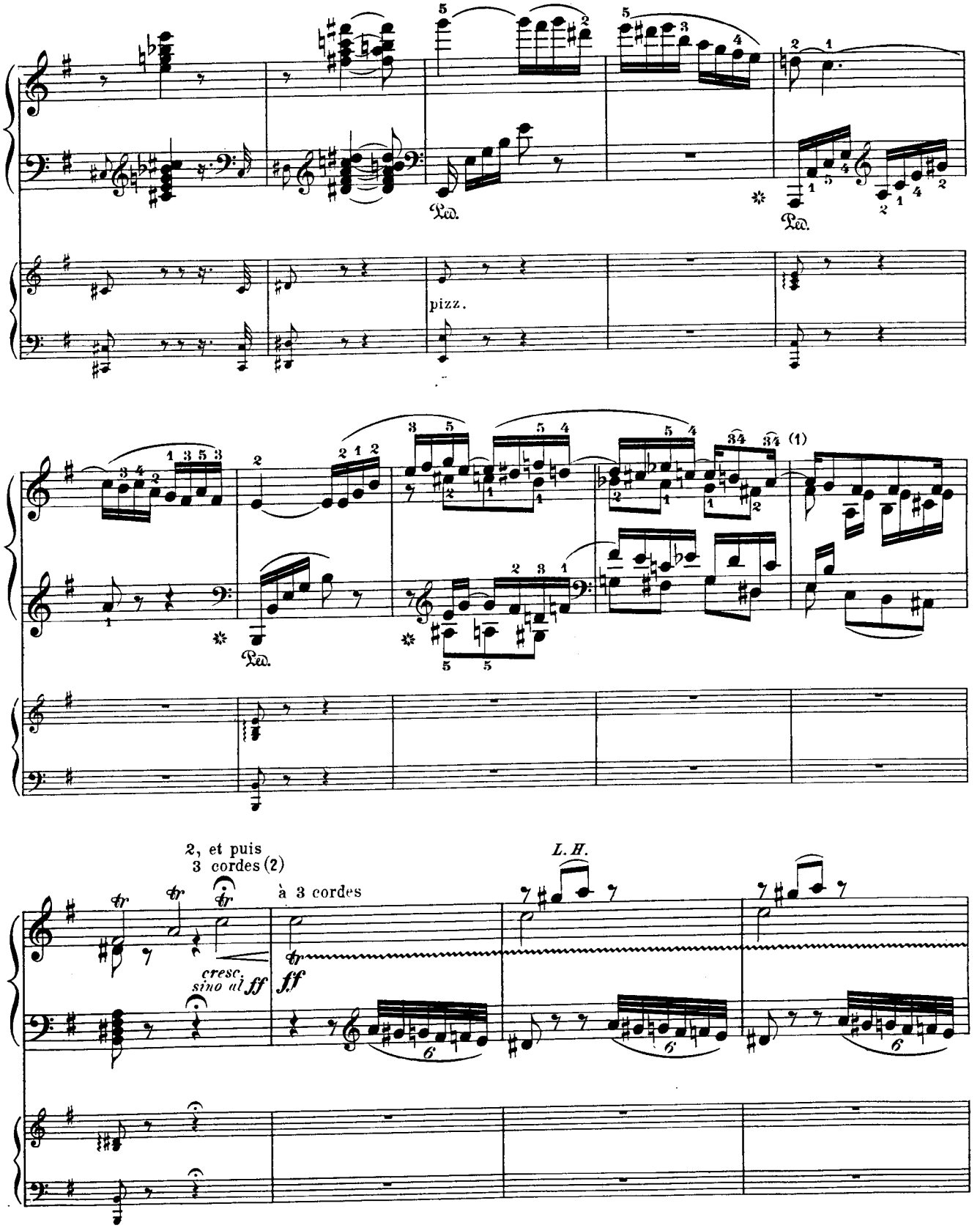


(1) "Throughout this *Andante* keep the pedal lifted which allows only one string to sound. At the sign Ped., likewise lift the dampers." [This means: Hold down the soft pedal throughout this *Andante;* take the loud pedal at the sign Ped.]

(2) Czerny sets a "*pp*" before this *"molto cantabile";* these two directions appear hardly congruous, especially as the soft pedal was already required.

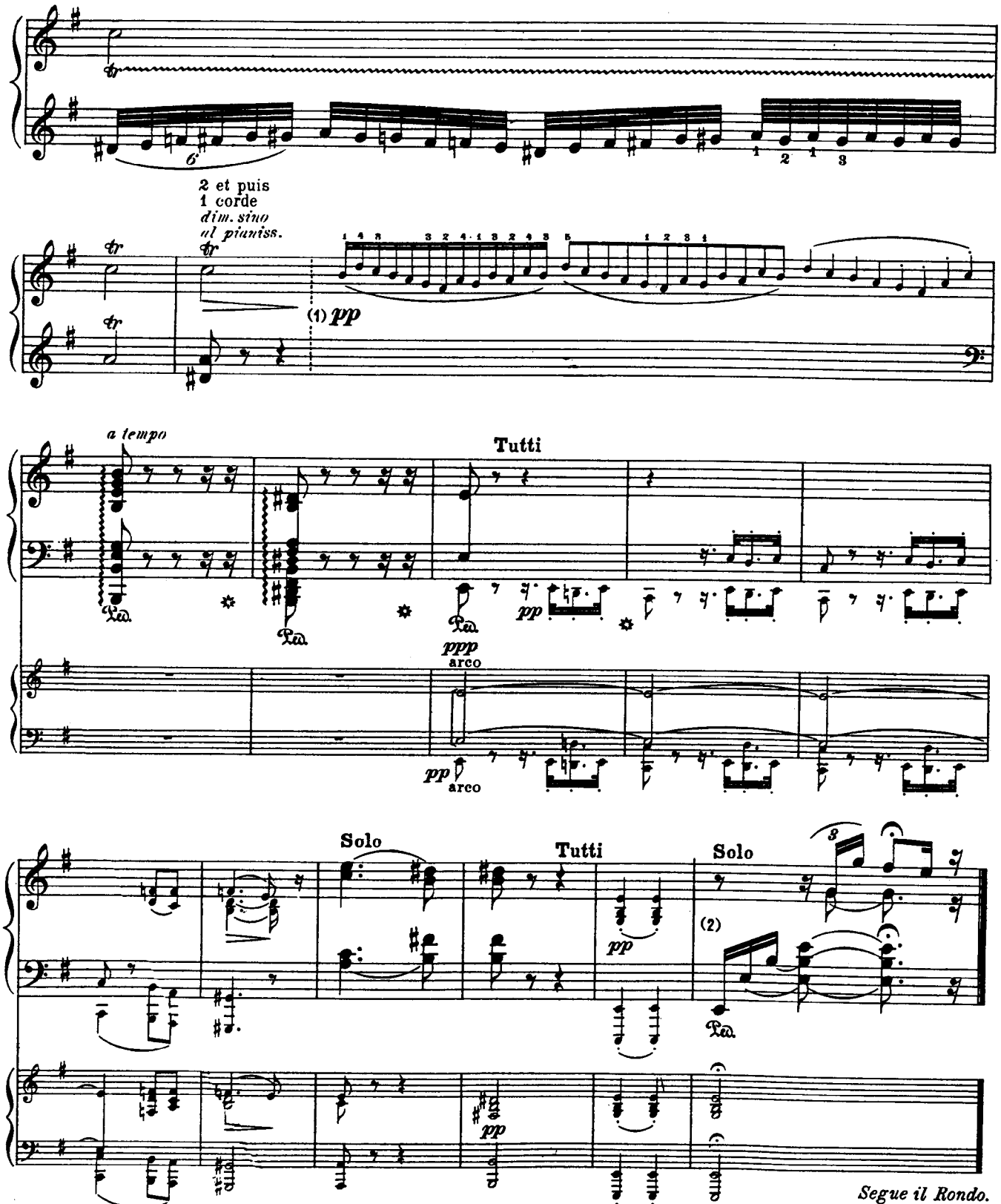
(3) Recent editions, which indicate the Tutti only as interpolations in the Solo part, give "*pp*" here and in the 6 following solo entrances. The original edition, which carries on the orchestral accompaniment uninterruptedly from this point to the close on two staves above the solo part, fills out the hiatuses in the latter with rests, and provides no new expression-mark for the successive later solo entrances.


Tutti
Solo
Tutti
f sempre stacc.
sempre f
f sempre stacc.
sempre f
Solo
3
f
(f)
f
Tutti
Solo
Tutti
Solo
p dim.
sempre dim.
pp
p dim.
sempre dim.
pp



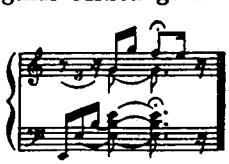
(1) ? ; Br. & H., and Peters, correct thus:

(2) An effect practicable only on a trichord pianoforte with *shifting*-pedal.



(1) It is probably a mere mistake that the original edition gives a bar here (end of the page). Br. & H. give a 𝄐 over the last 𝄽; Peters ditto.

(2) In the original edition, probably mistake:



Rondo.

Vivace. ♩ = 132. (Czerny: ♩ = 138.)

Tutti

Q. *pp*

Q. *pp*

Solo

(1)

Uno Vlc. (Solo.)

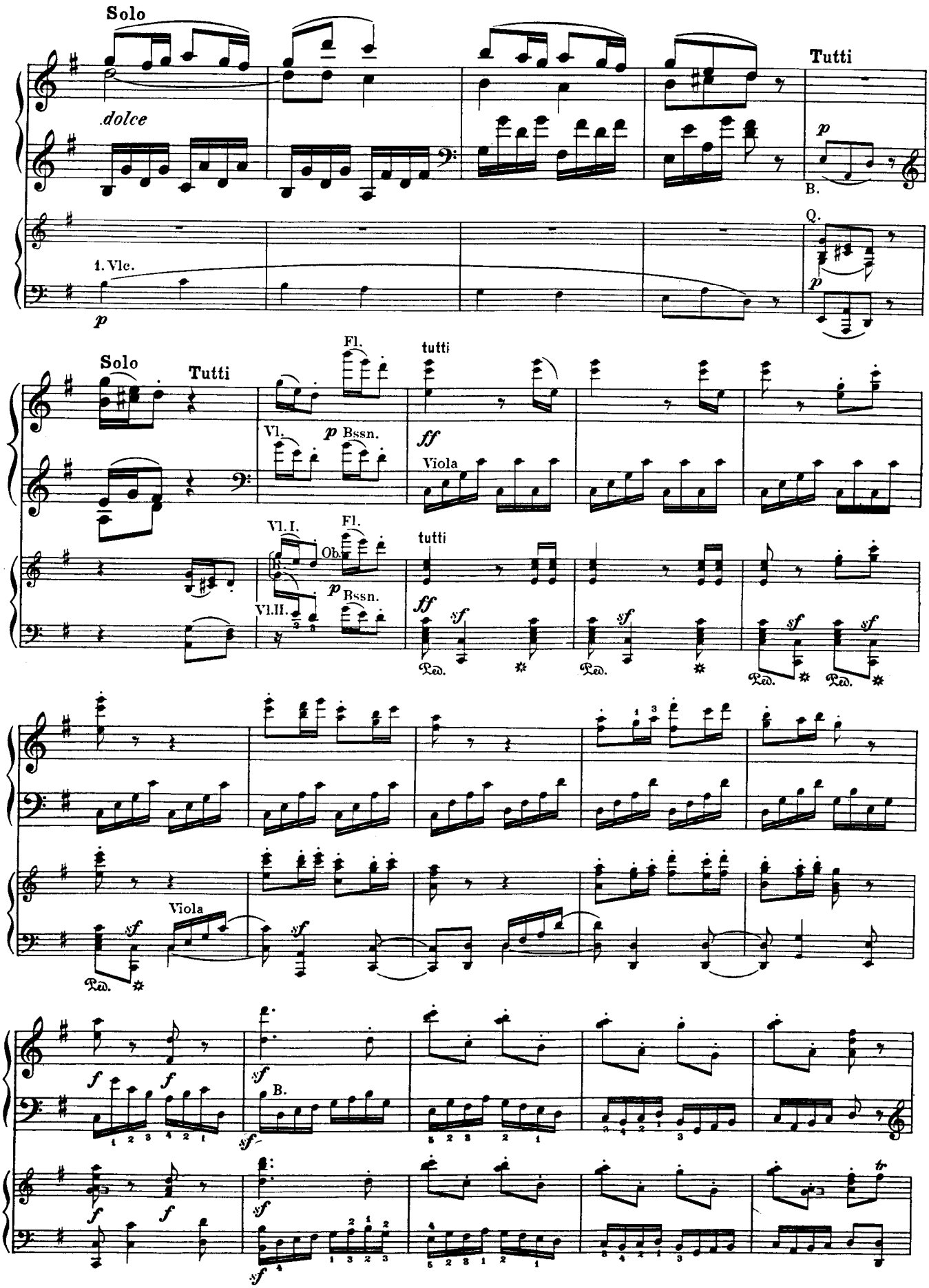
p

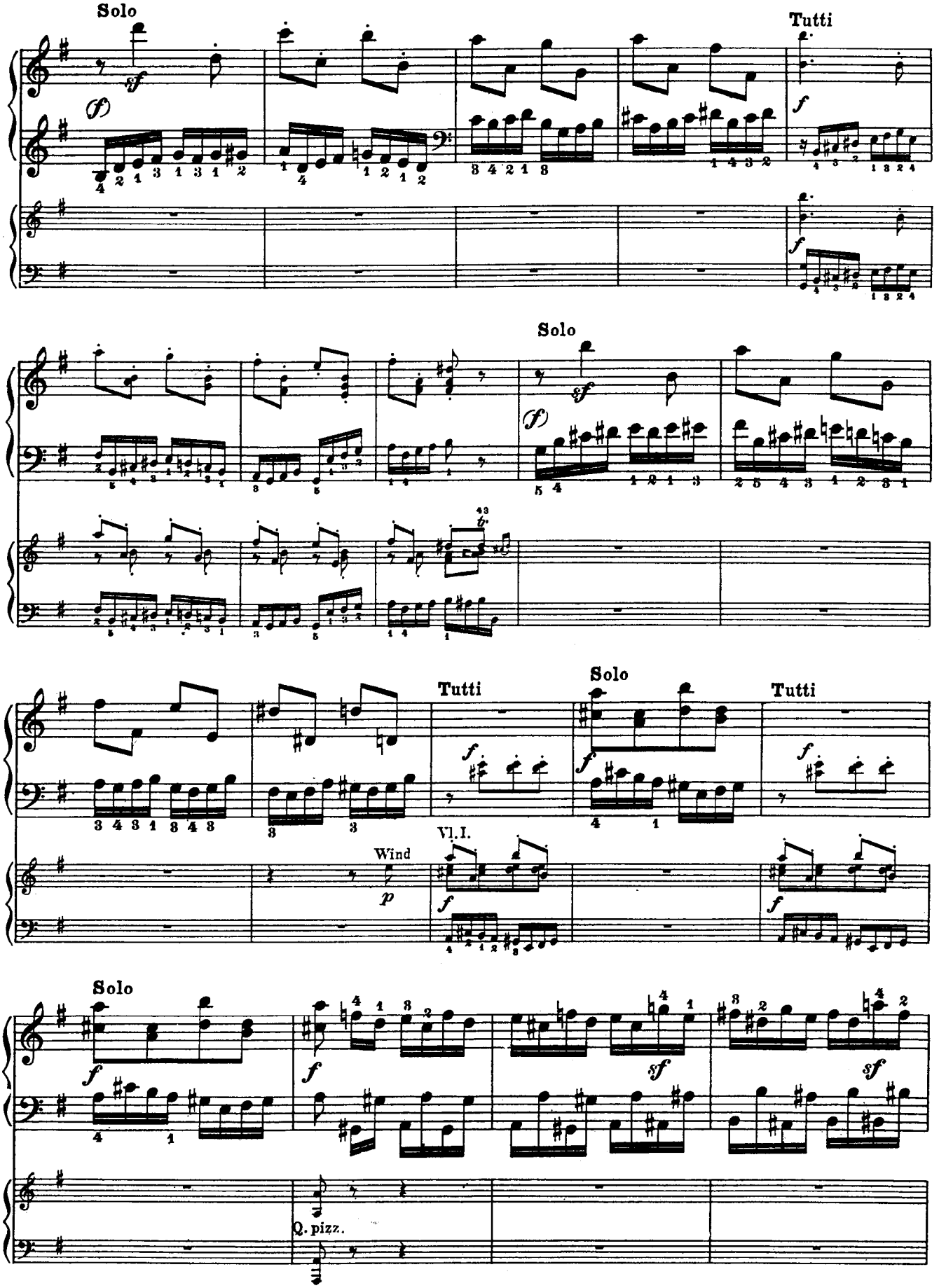
Tutti

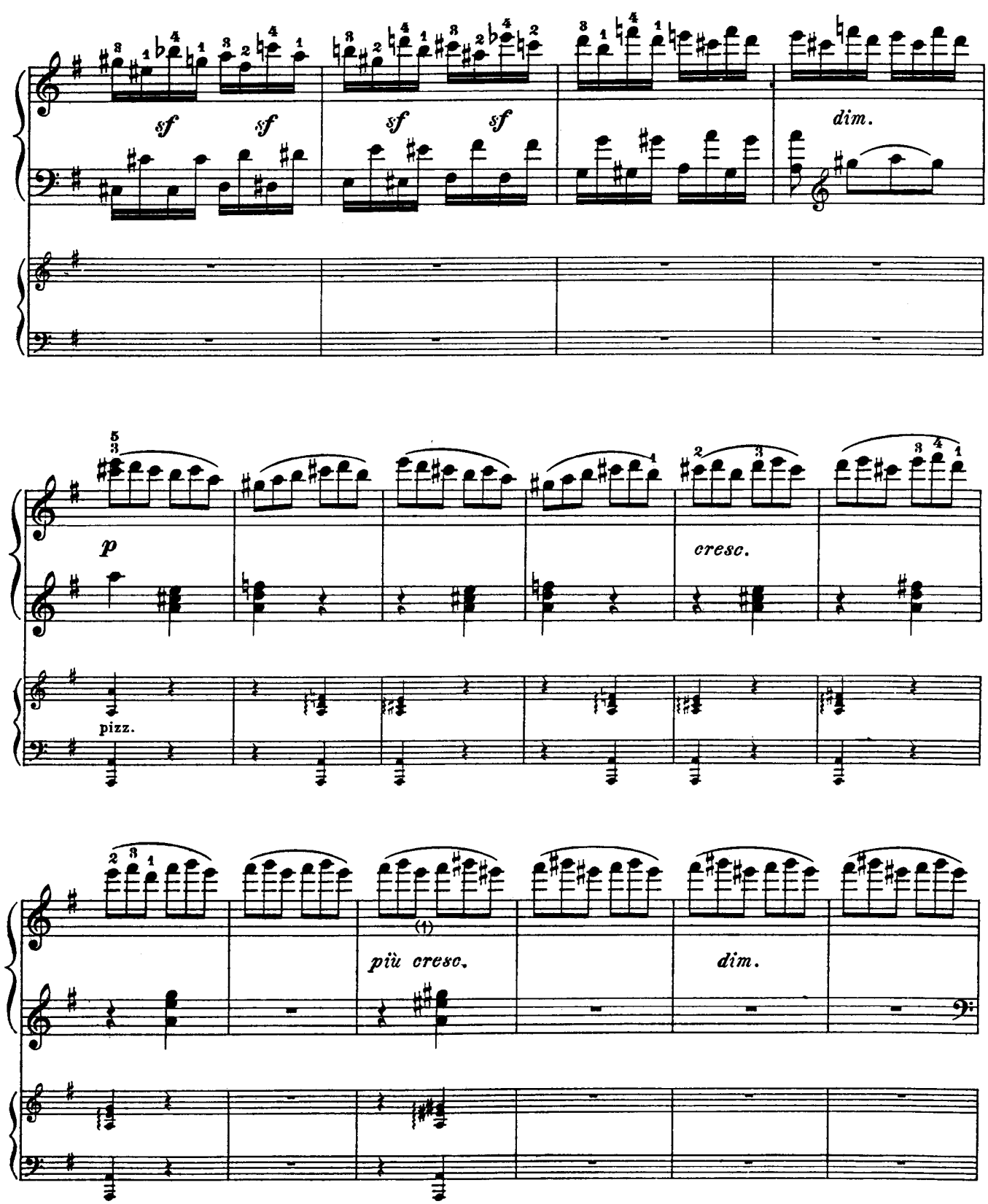
Q. *p*

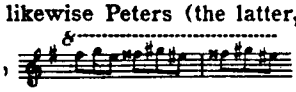
Q. *p*

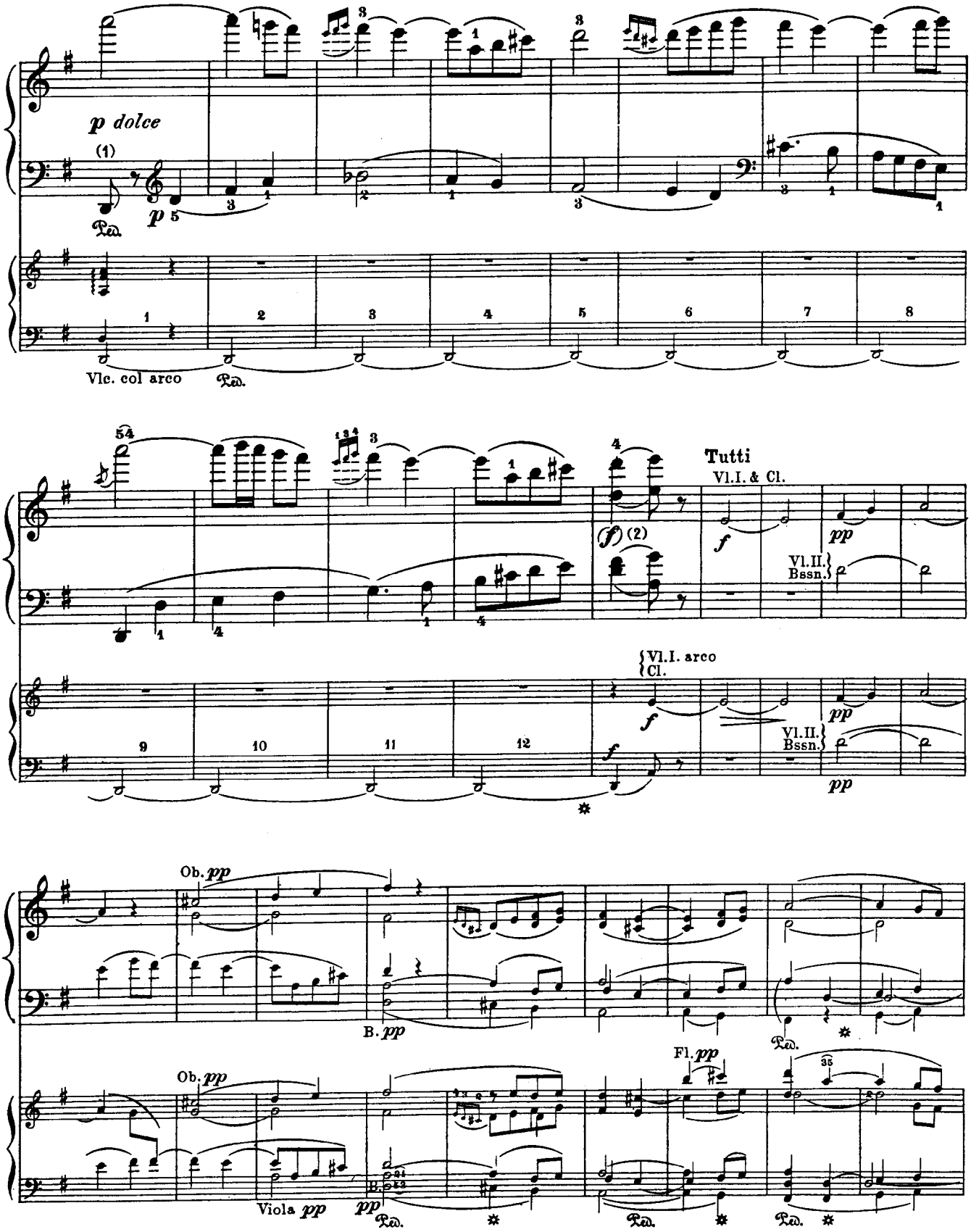
(1) Czerny adds *mf.*


Solo
dolce
Tutti
p
B.
1. Vlc.
p
Q.
p
Solo
Tutti
Fl.
tutti
Vl.
p
Bssn.
ff
Viola
Vl. I.
Fl.
tutti
Ob.
p
Bssn.
Vl. II.
ff
sf
Ped.
Viola
f
sf
B.
tr

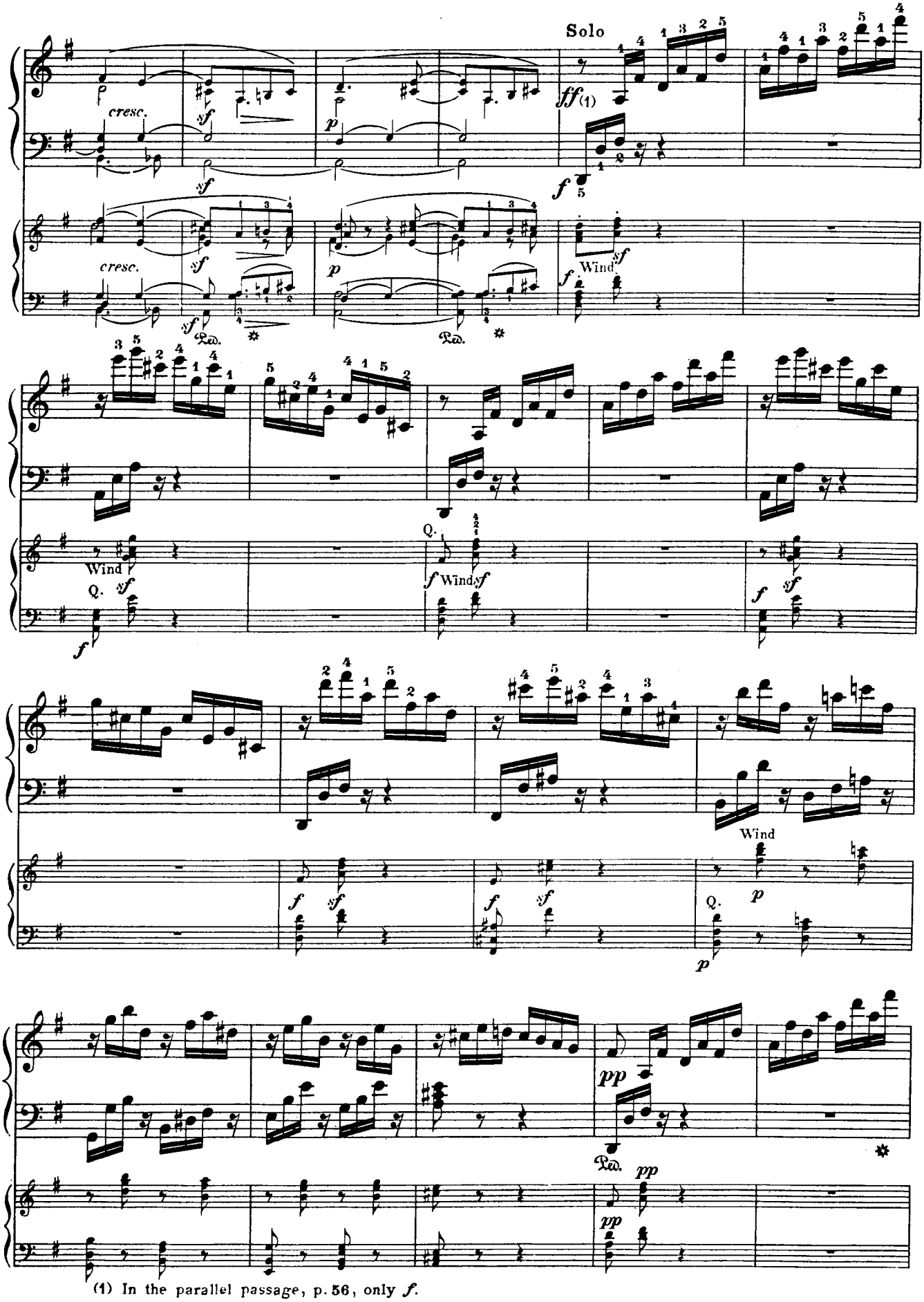

Solo
Tutti
Solo
Tutti
Solo
Tutti
Wind
Vl. I.
Solo
Q. pizz.



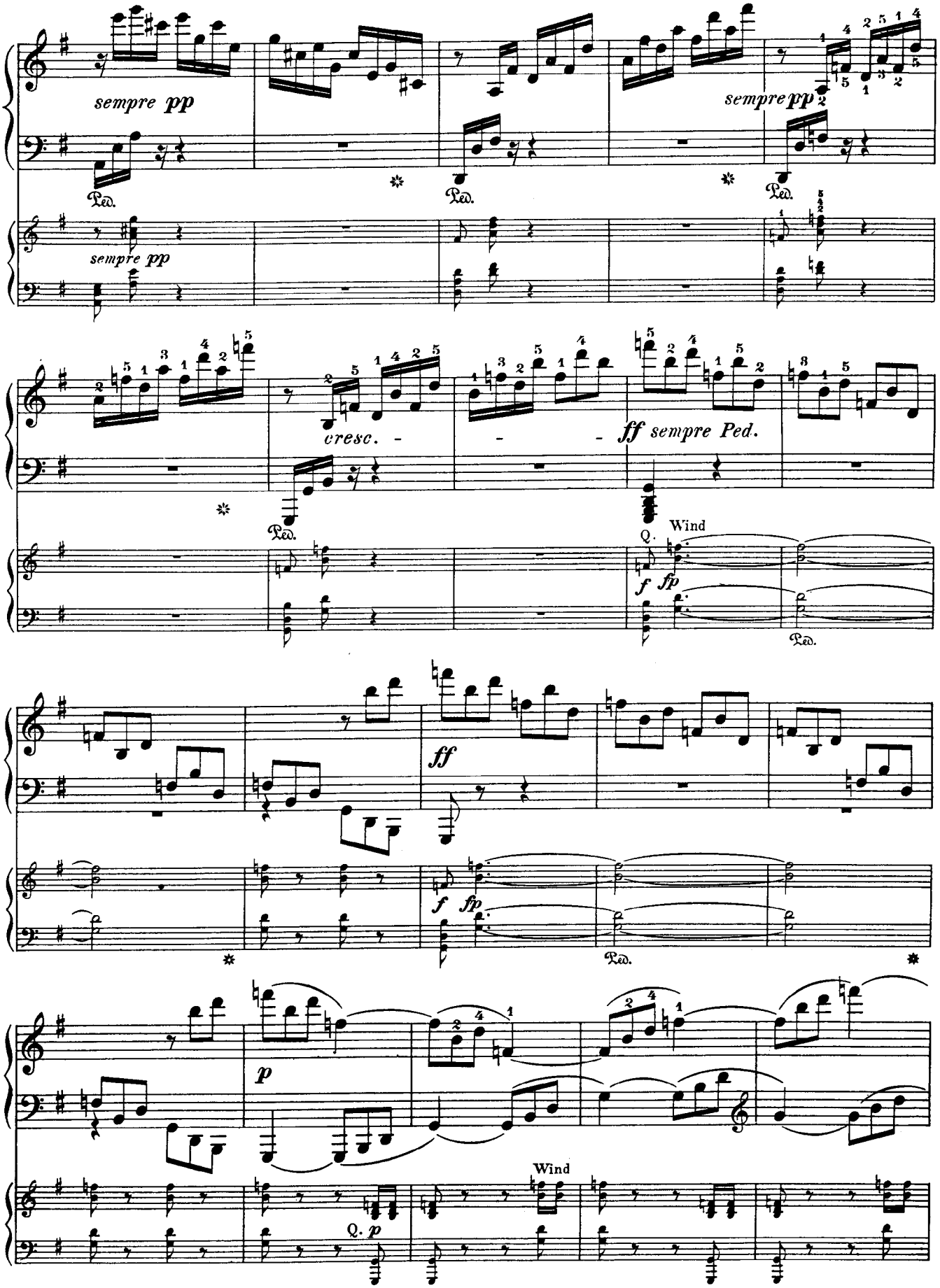
(1) Br. & H., likewise Peters (the latter, however, not in the score), correct, in correspondence with the parallel passage on p.55,  etc. Here the original edition gives only f♯.

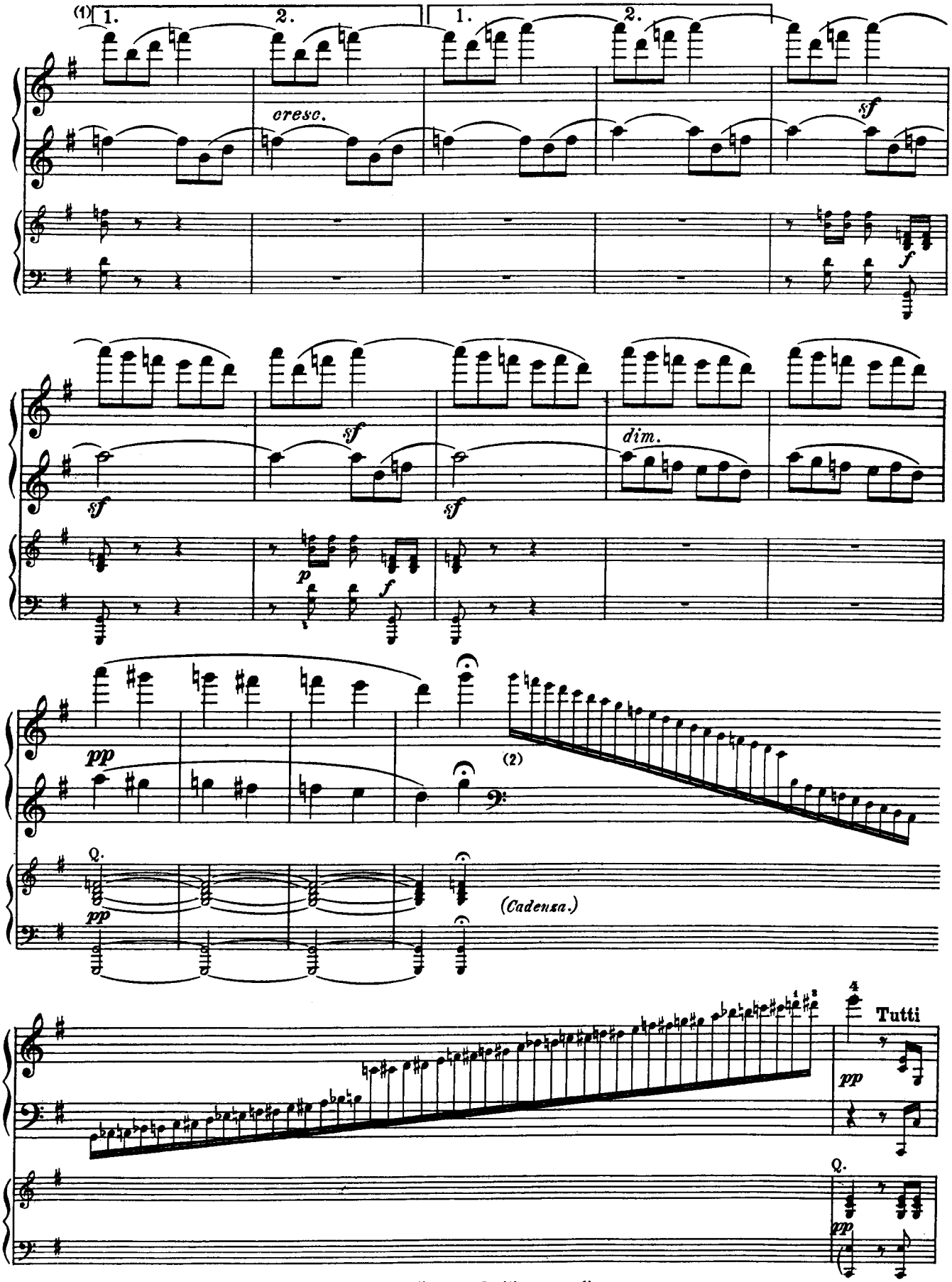


(1) Br. & H.'s score adds an *f* at the first eighth-note in the bass.
(2) We add this *f*, following Br. & H. and Peters, in correspondence with the parallel passage on p. 55, also taking into consideration the *f* in the Violoncello and Violin I.

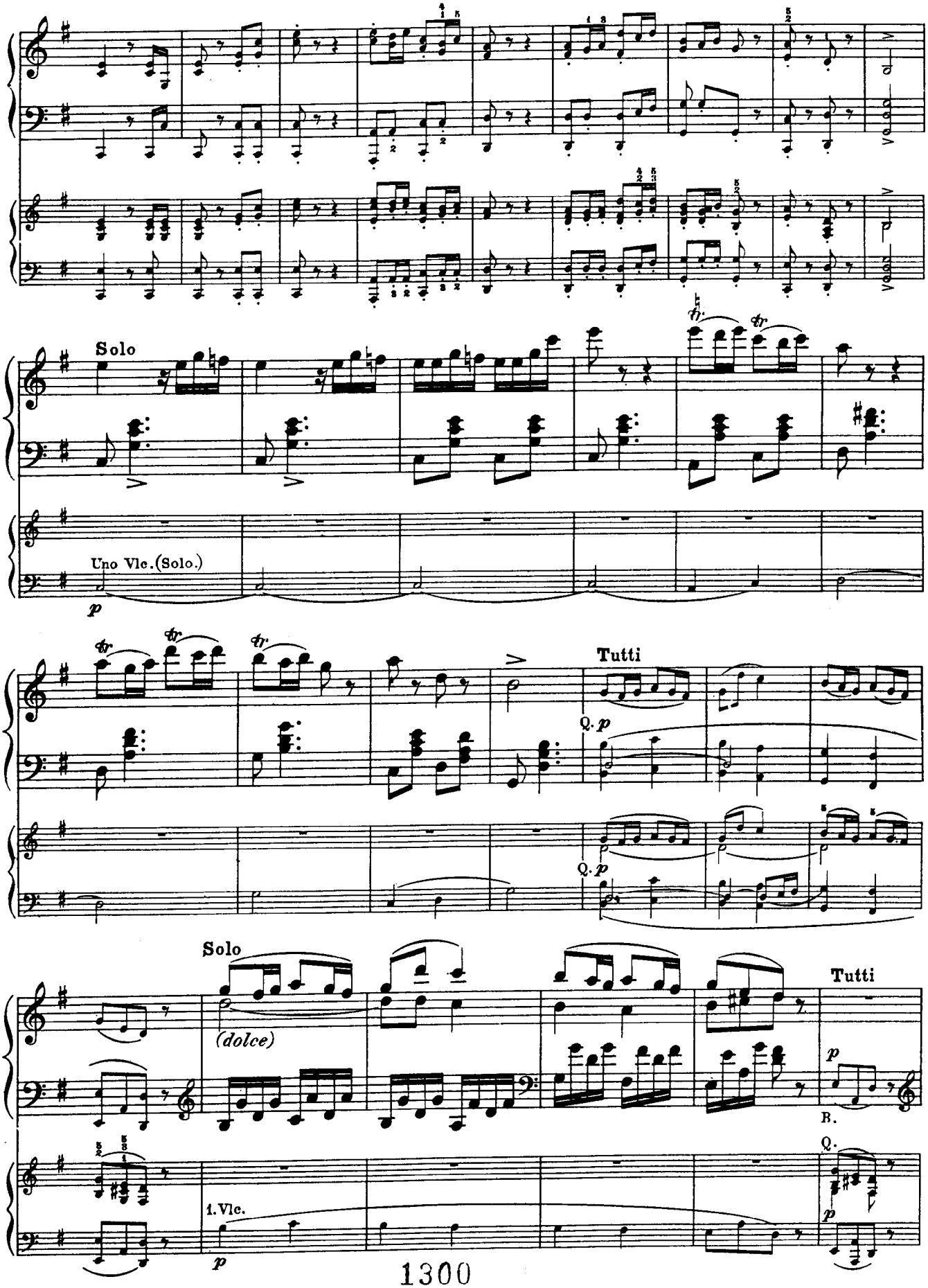


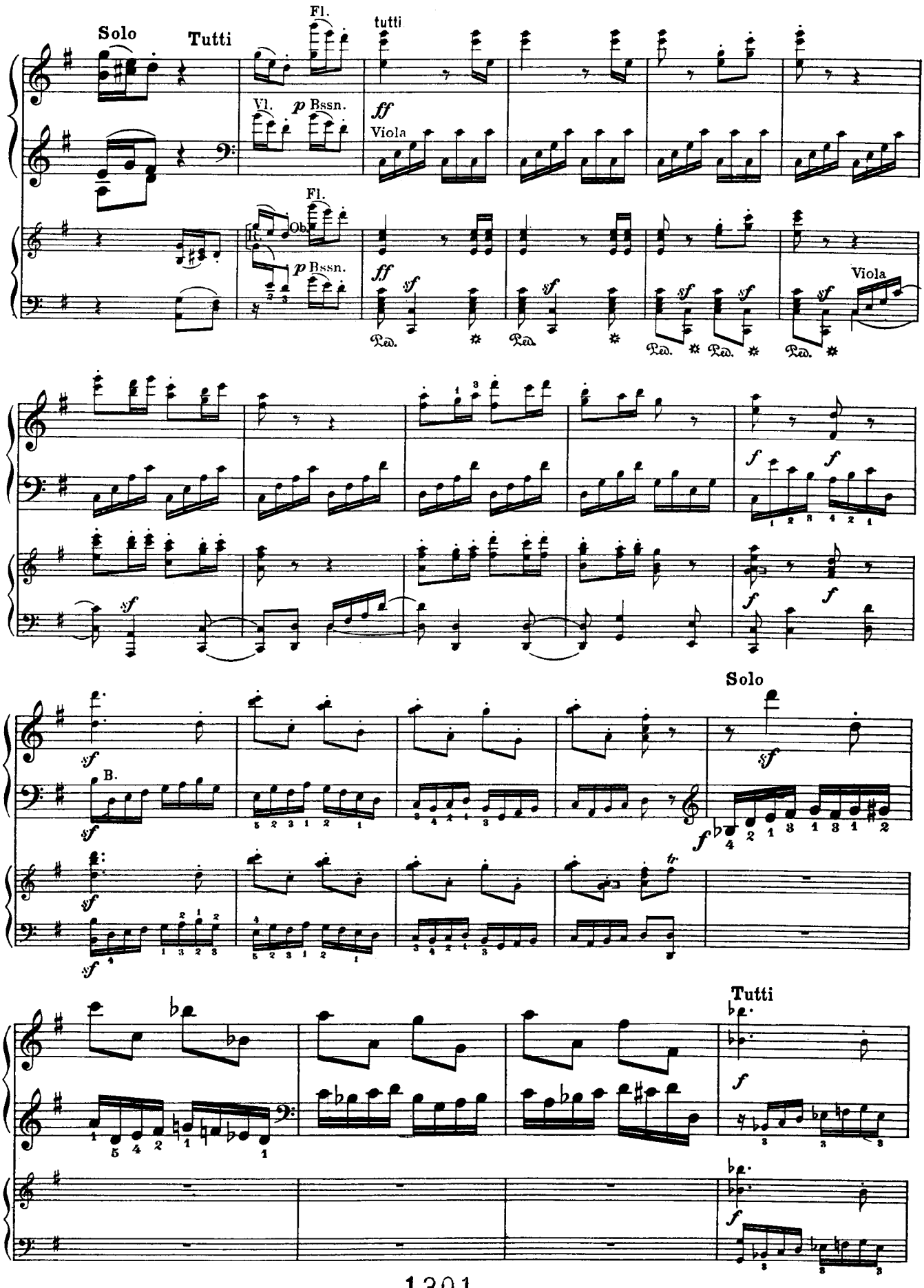
(1) In the parallel passage, p. 56, only *f*.

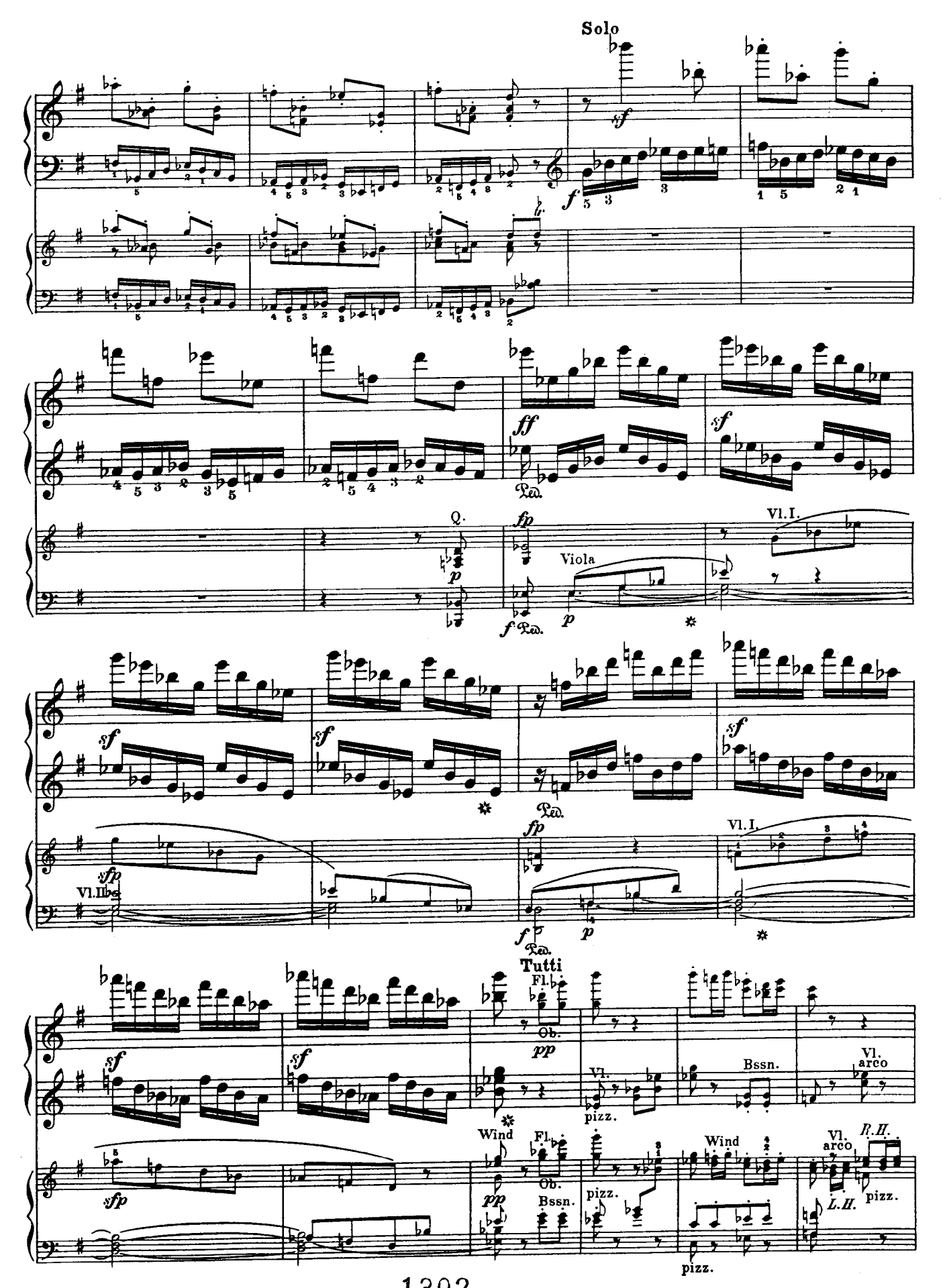

sempre pp
Ped.
sempre pp
sempre pp
Ped.
sempre pp
cresc.
ff sempre Ped.
Q.
Wind
f fp
Ped.
ff
f fp
Ped.
p
Q. p
Wind

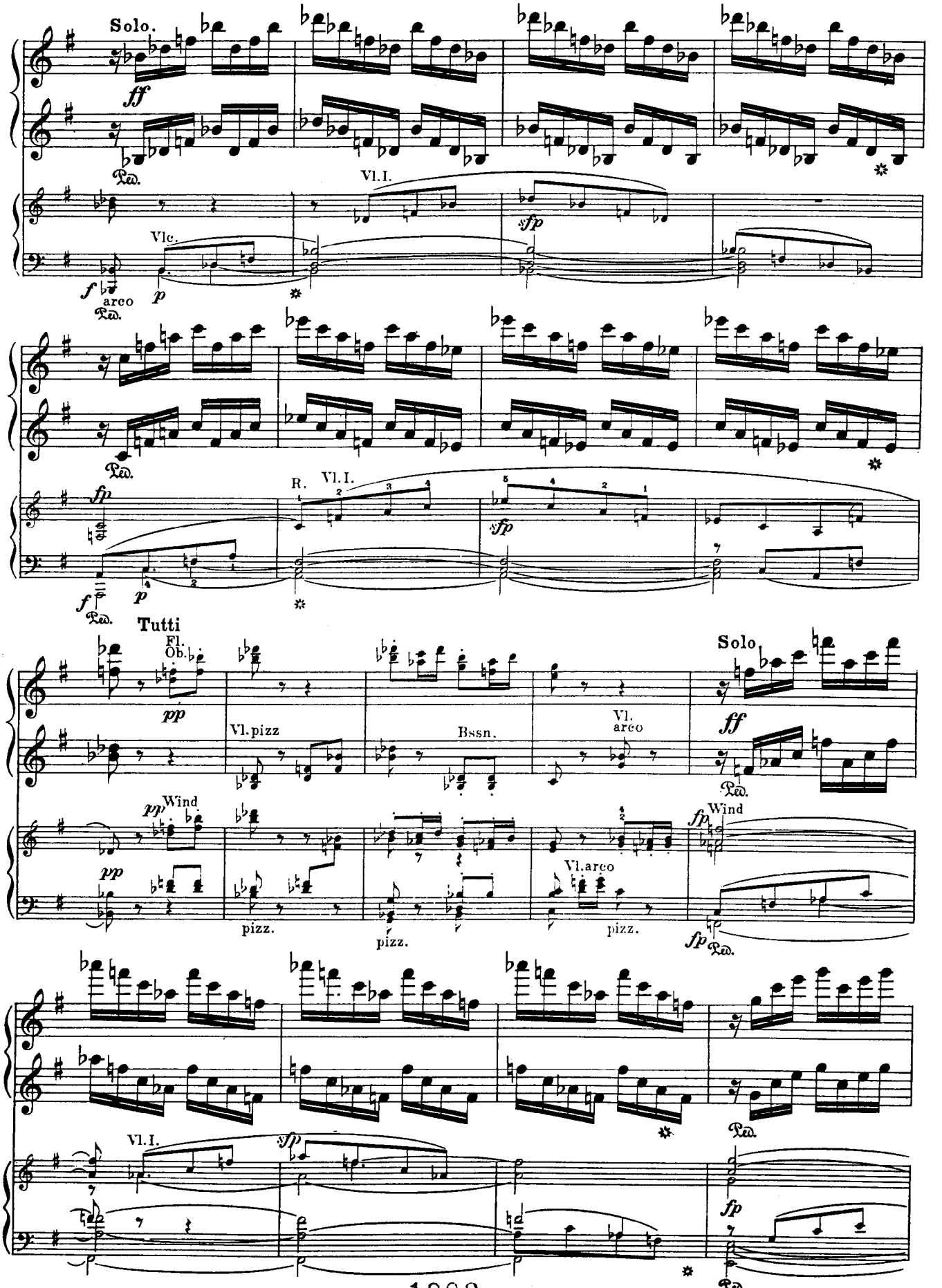


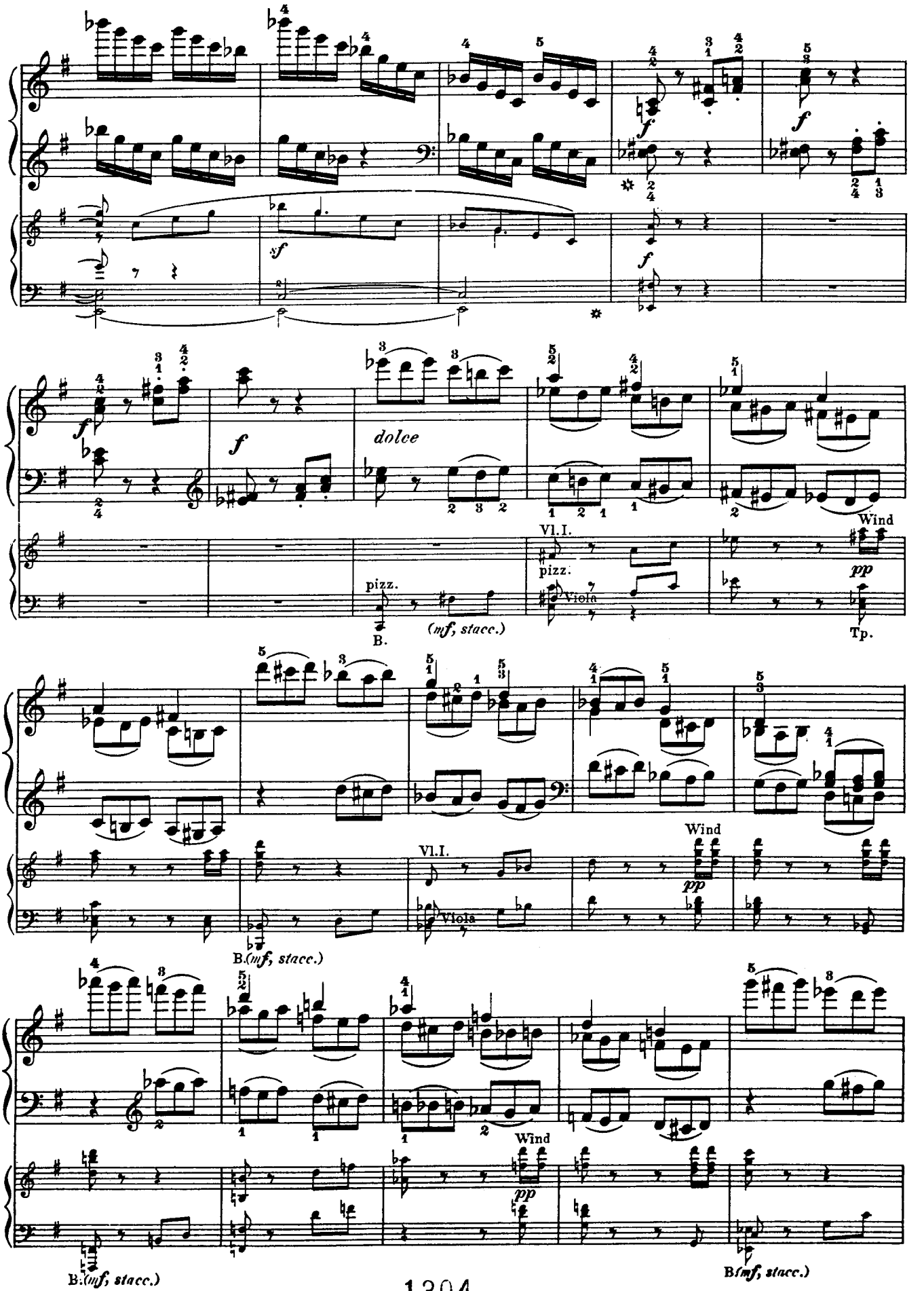
(1) ⌐¬ and the figures were added by the editor to facilitate reading.
(2) In B. & H., and Peters, the direction *"ad libitum"* is added to this Cadenza.

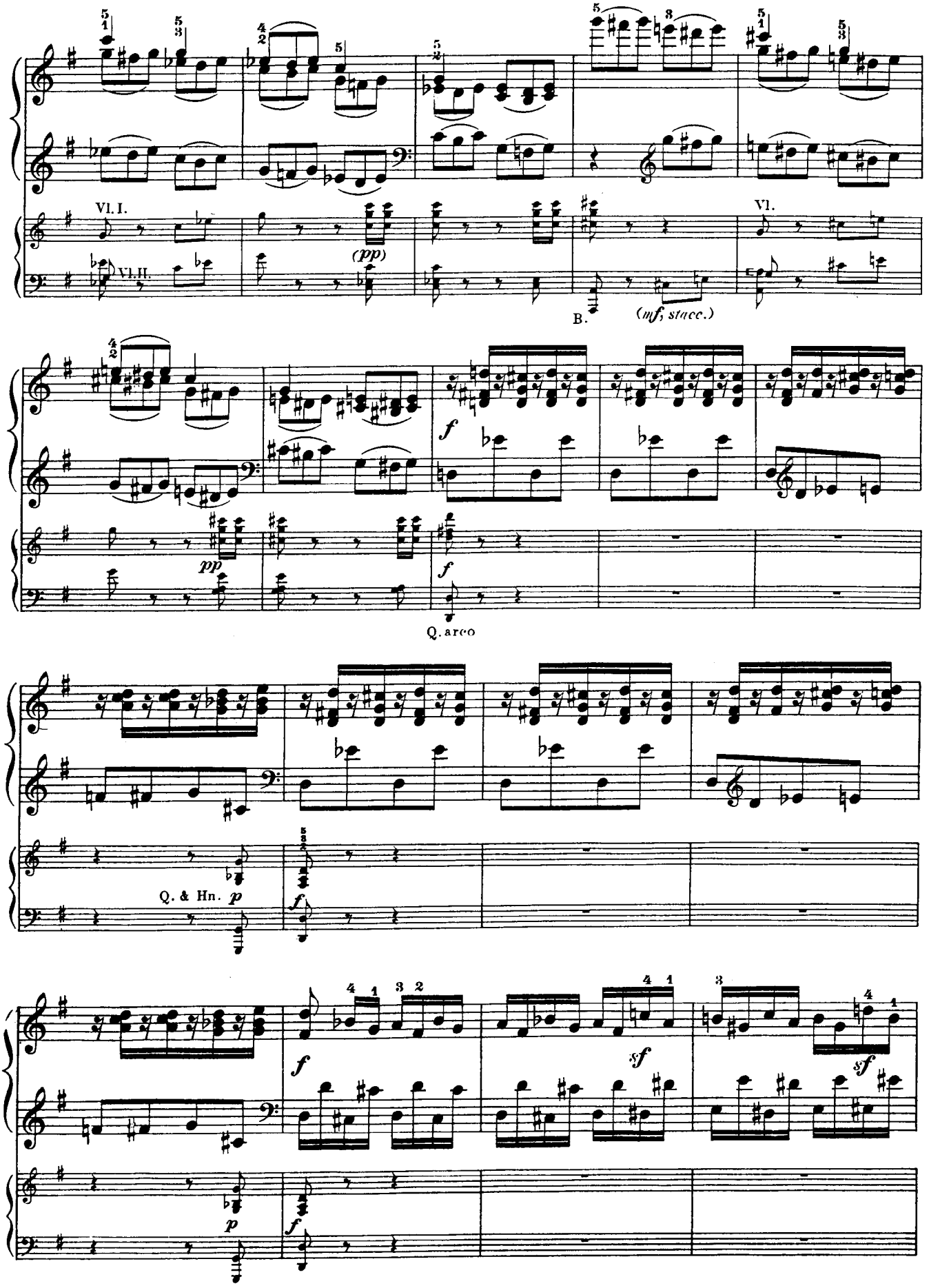

Solo
Uno Vlc.(Solo.)
p
Tutti
Q. p
Q. p
Solo
(dolce)
Tutti
p
B.
Q.
p
1. Vlc.
p

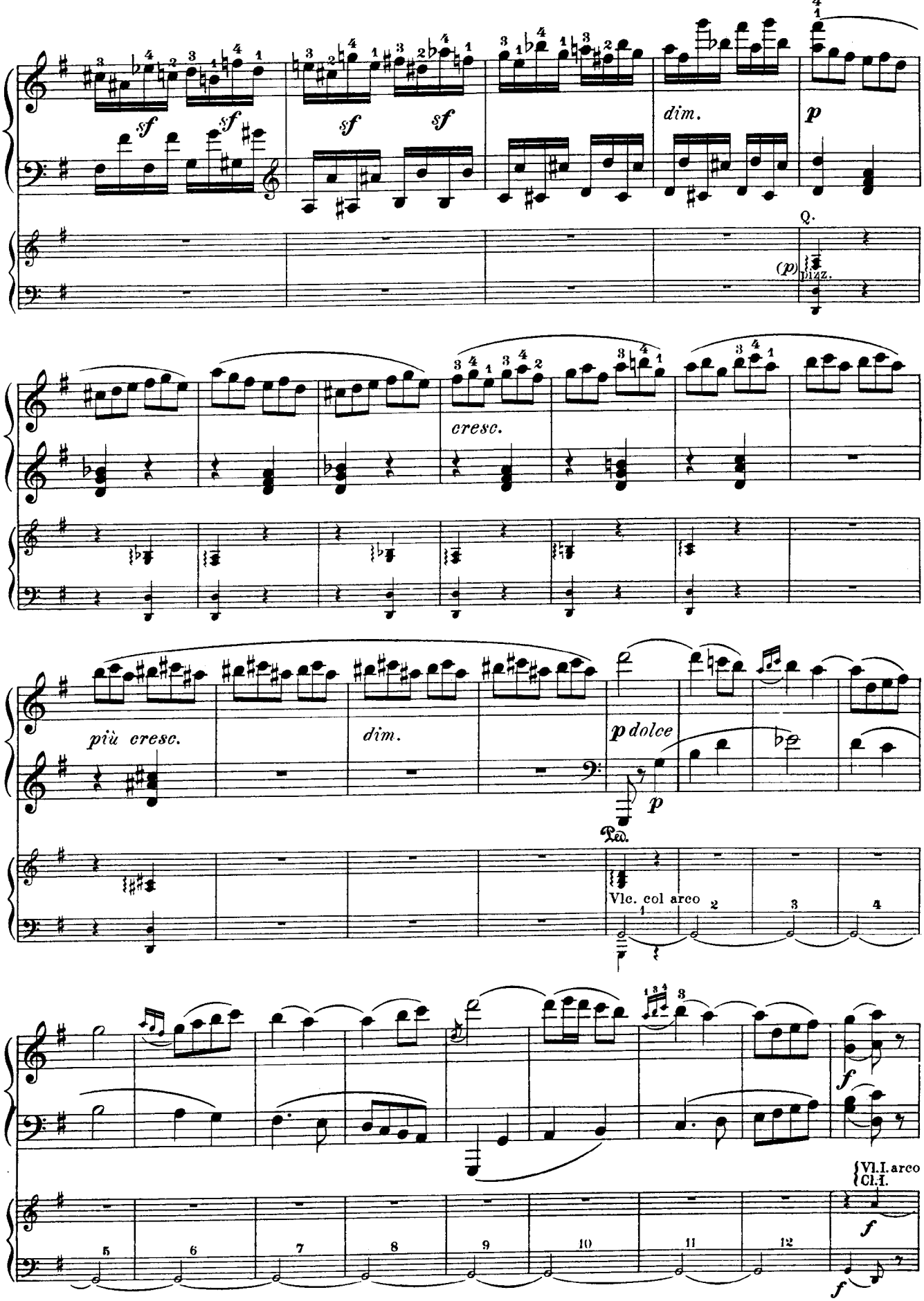

Solo
Tutti
Fl.
tutti
Vl.
p Bssn.
ff
Viola
Fl.
Ob.
p Bssn.
ff
sf
Ped.
Viola
f
sf
B.
Solo
Tutti

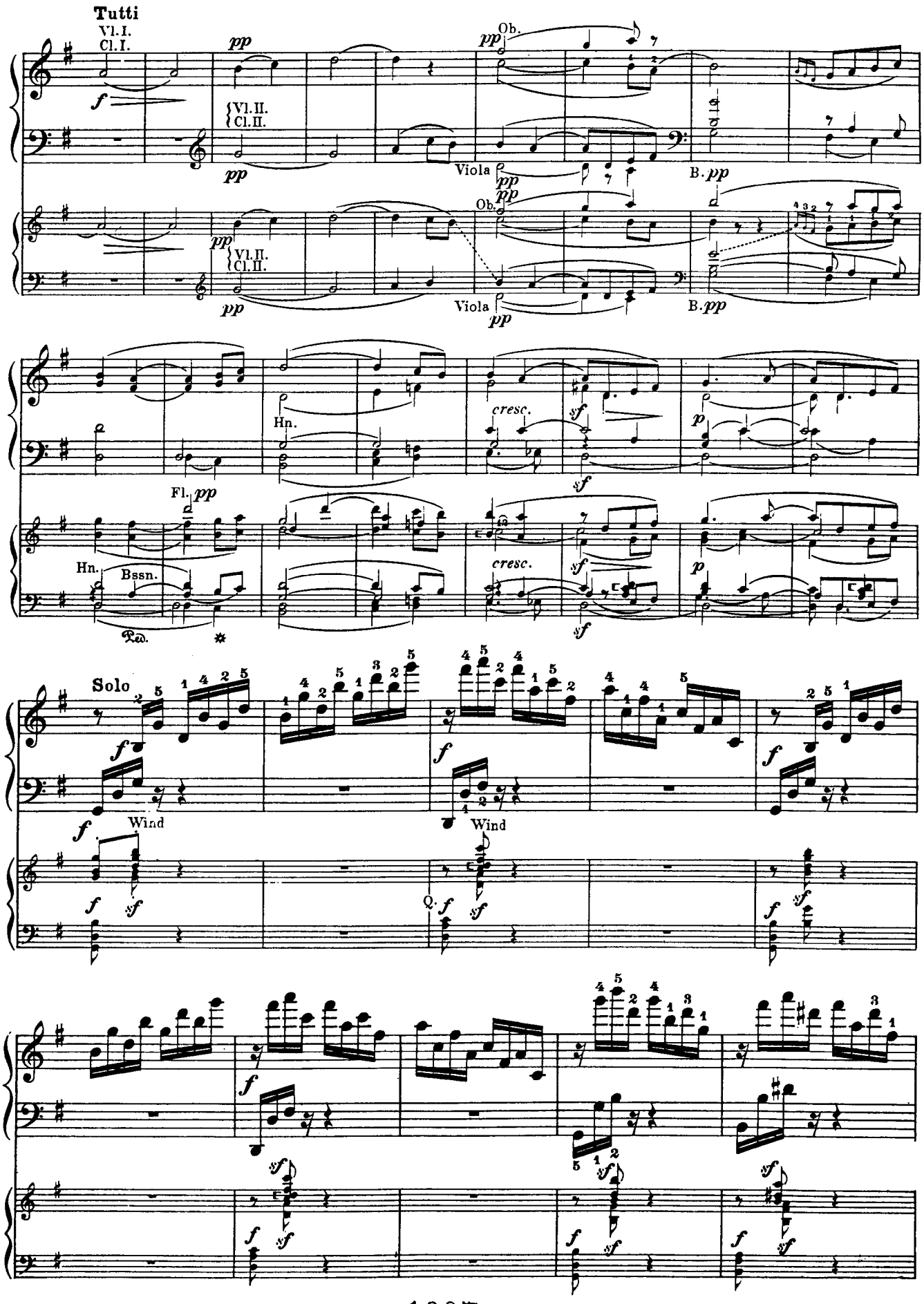

Solo
sf
f
ff
Ped.
Q.
p
fp
Viola
Vl.I.
sf
sfp
Vl.IIbs
Tutti
Fl.
Ob.
pp
Vl.
pizz.
Bssn.
Vl.
arco
Wind
Fl.
Ob.
Bssn.
pizz.
Wind
Vl.
arco
R.H.
L.H.
pizz.

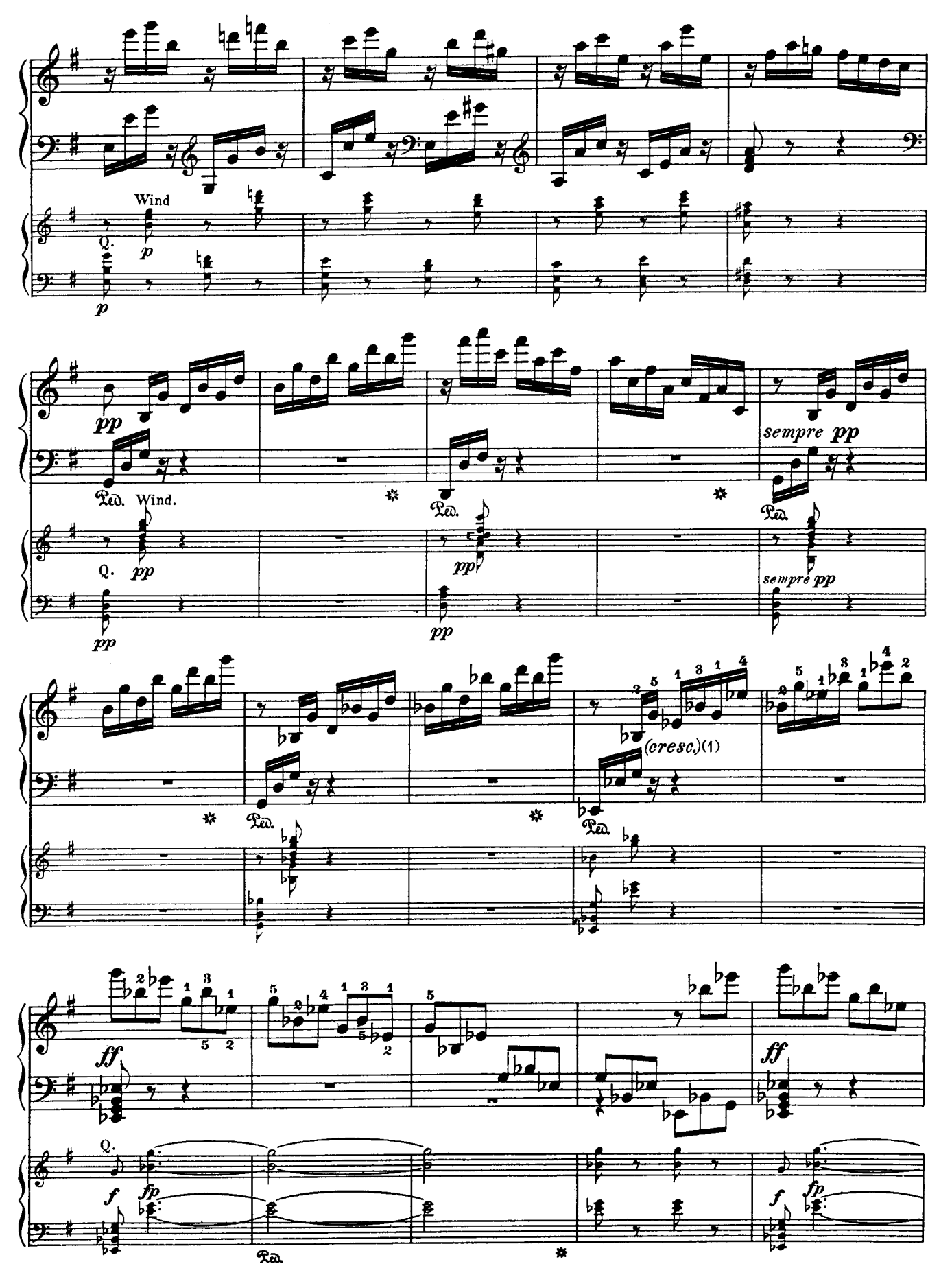

Solo.
ff
Ped.
Vl.I.
sfp
Vlc.
f
arco
p
Ped.
fp
R.
Vl.I.
sfp
f
p
Ped.
Tutti
Fl.
Ob.
pp
Vl.pizz
Bssn.
Vl.
arco
Solo
ff
Ped.
pp
Wind
pp
pizz.
pizz.
Vl.arco
pizz.
fp
Wind
fp
Ped.
Vl.I.
sfp
fp
Ped.


f
sf
f
f
dolce
pizz.
B.
(mf, stacc.)
Vl.I.
pizz.
Viola
Wind
pp
Tp.
Wind
pp
Vl.I.
Viola
B.(mf, stacc.)
Wind
pp
B.(mf, stacc.)
B.(mf, stacc.)

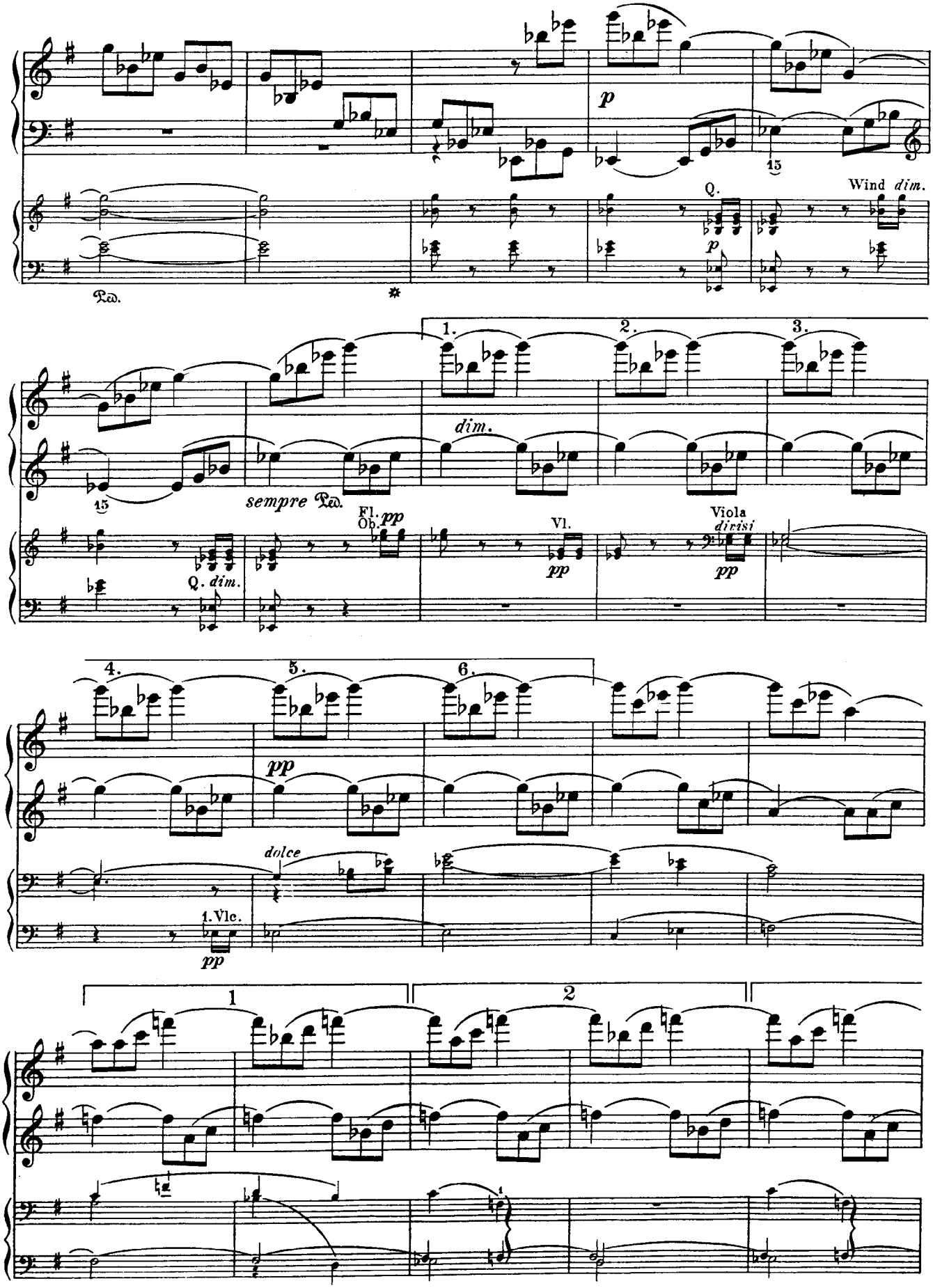

Vl. I.
Vl. II.
(pp)
B.
(mf; stacc.)
Vl.
f
pp
f
Q. arco
Q. & Hn. p
f
f
sf
sf
p
f

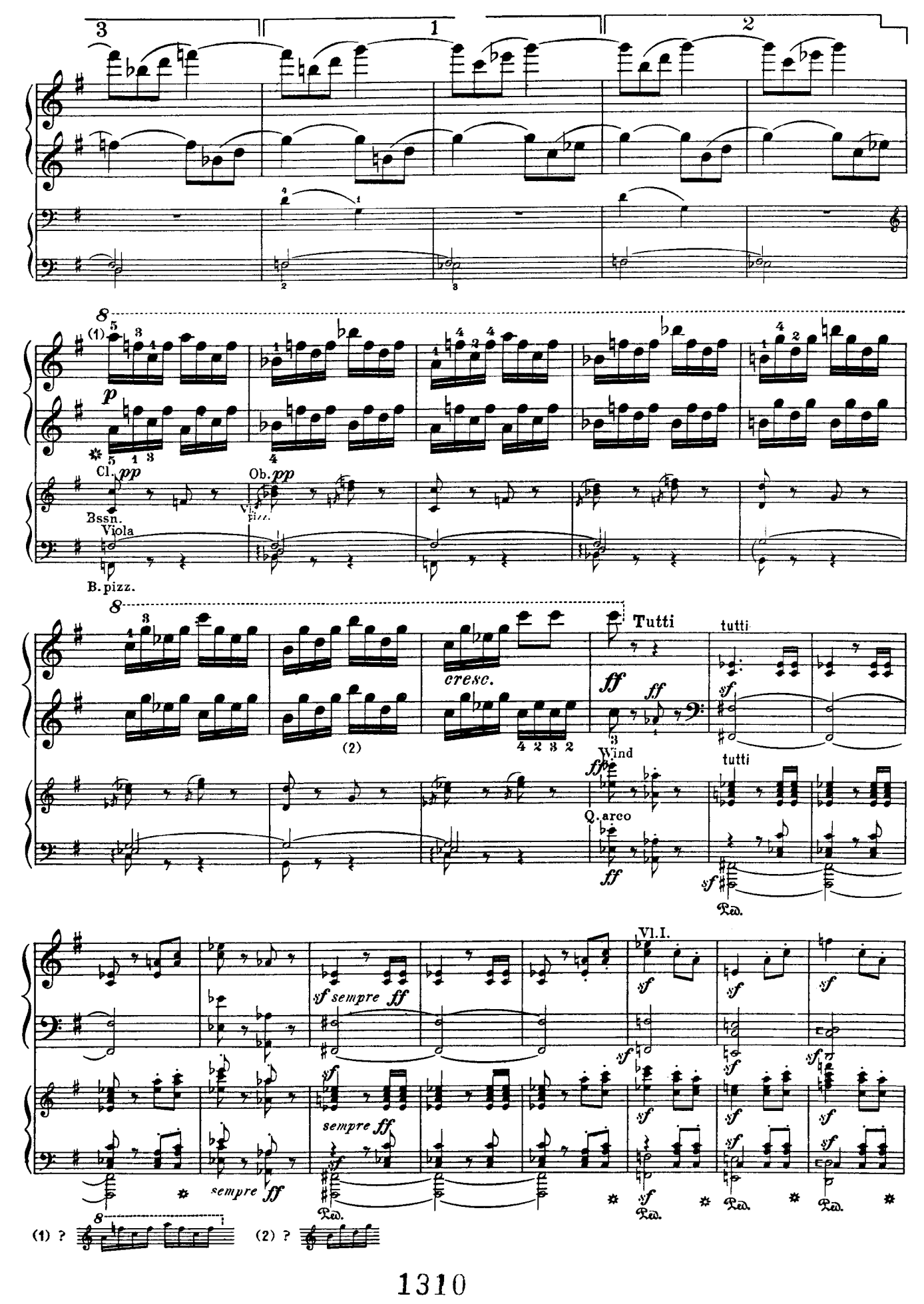

sf
sf
sf
sf
dim.
p
Q.
(p)
Diaz.
cresc.
più cresc.
dim.
p dolce
p
Ped.
Vlc. col arco
f
Vl.I. arco
Cl.I.
f
f

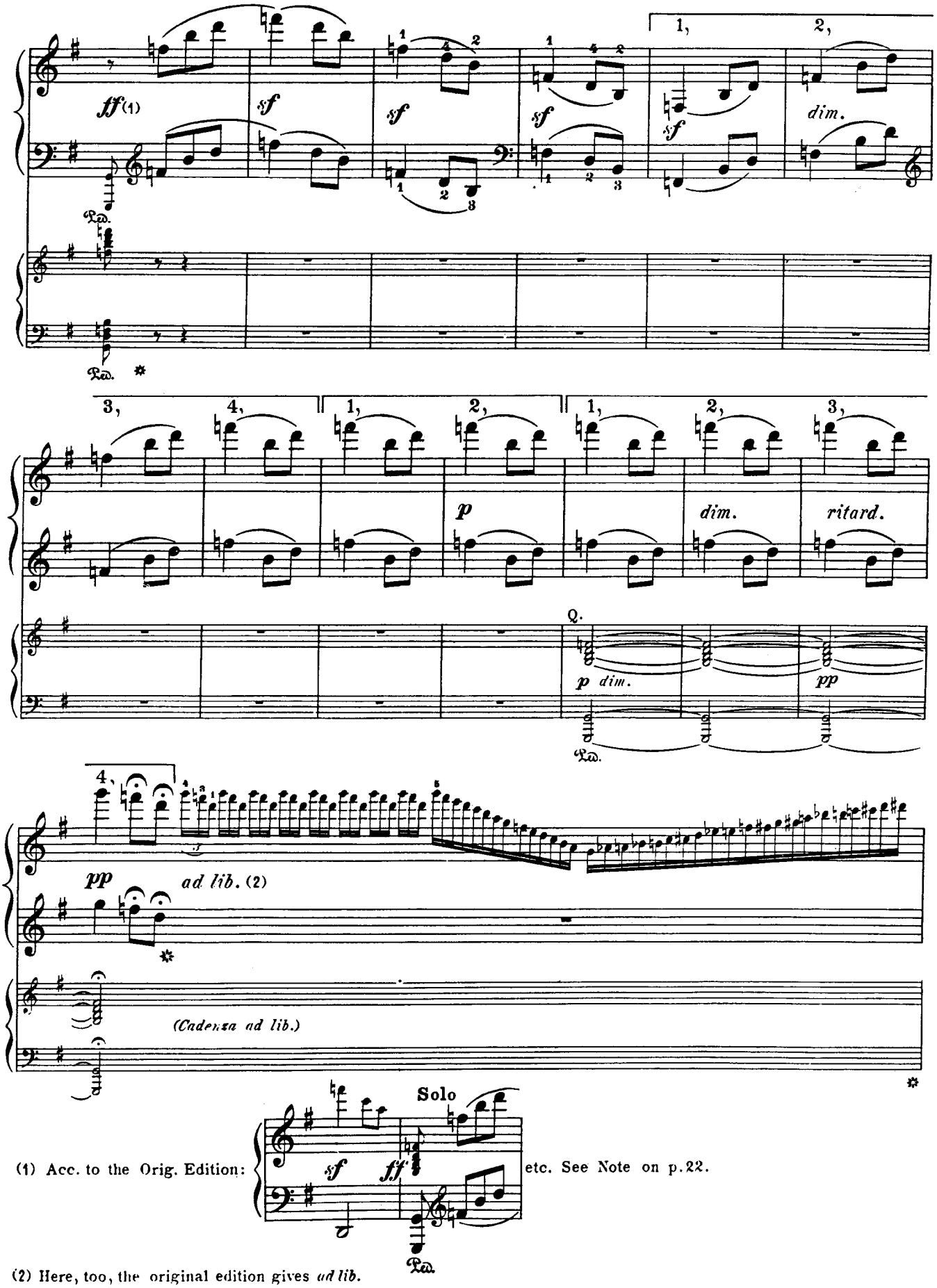

Tutti
Vl.I.
Cl.I.
Vl.II.
Cl.II.
Ob.
Viola
B.
Hn.
Fl.
Bssn.
cresc.
Solo
Wind



(1) *cresc.*, acc. to the analogous passage on p.47. B. & H. also give <

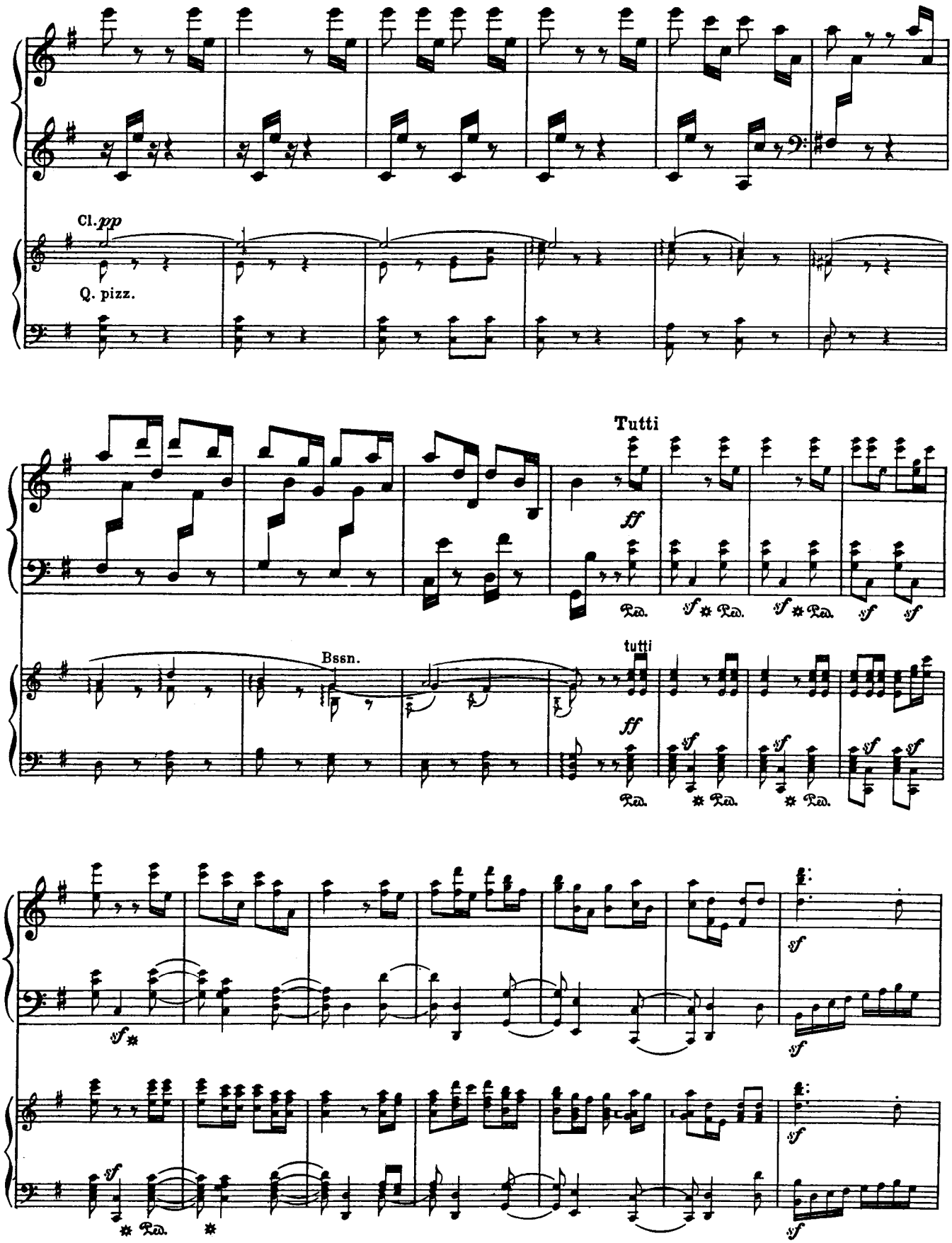

p
Wind dim.
Q.
Ped.
1.
2.
3.
dim.
sempre Ped.
Fl. Ob. pp
Vl.
pp
Viola
divisi
pp
Q. dim.
4.
5.
6.
pp
dolce
1. Vlc.
pp
1
2

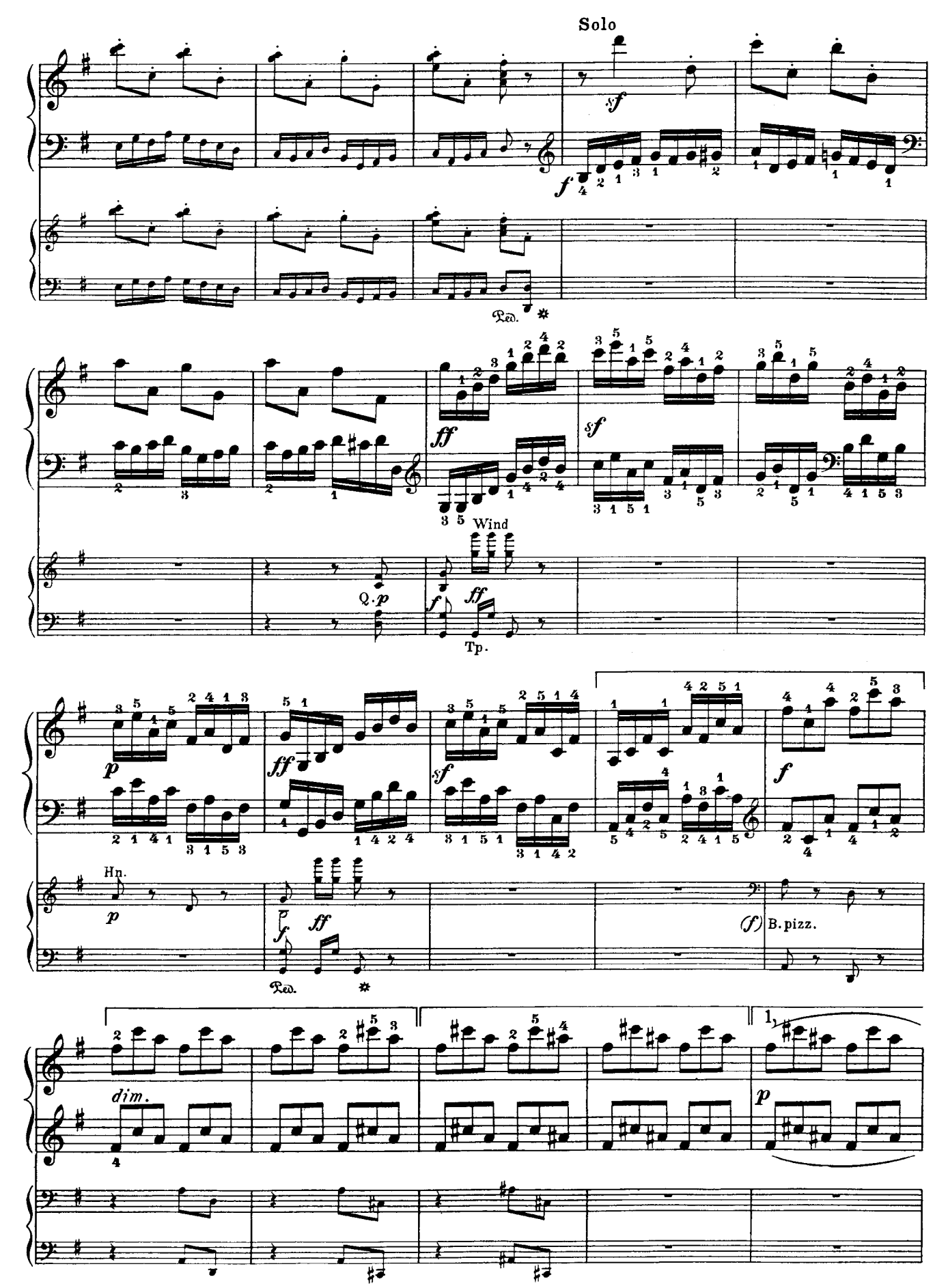

3
1
2
(1)
p
Cl.
pp
Bssn.
Viola
B. pizz.
Ob.
pp
pizz.
cresc.
(2)
Tutti
ff
Wind
Q. arco
tutti
sf
Ped.
sf sempre ff
sempre ff
Vl.I.
(1) ?
(2) ?

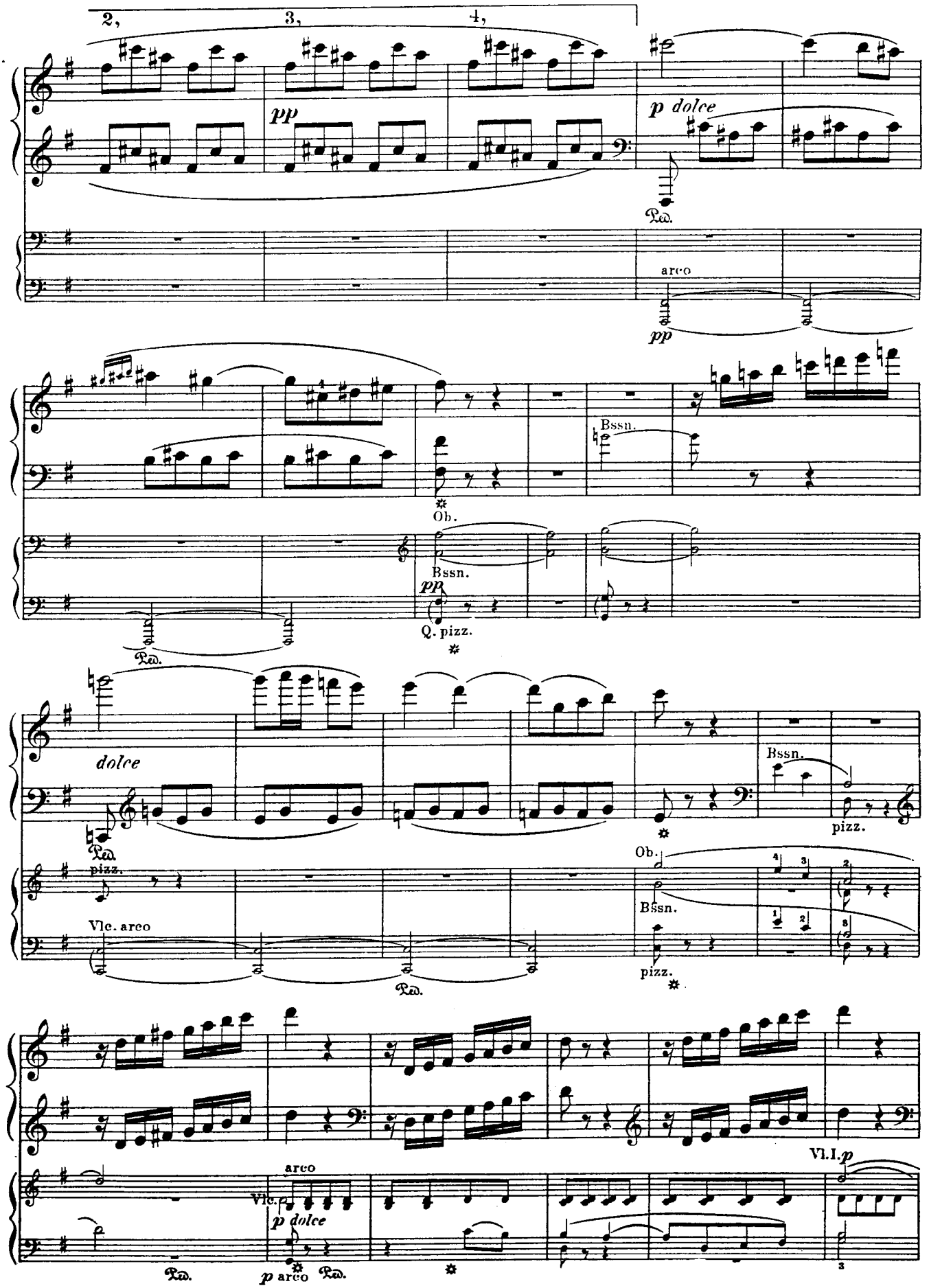


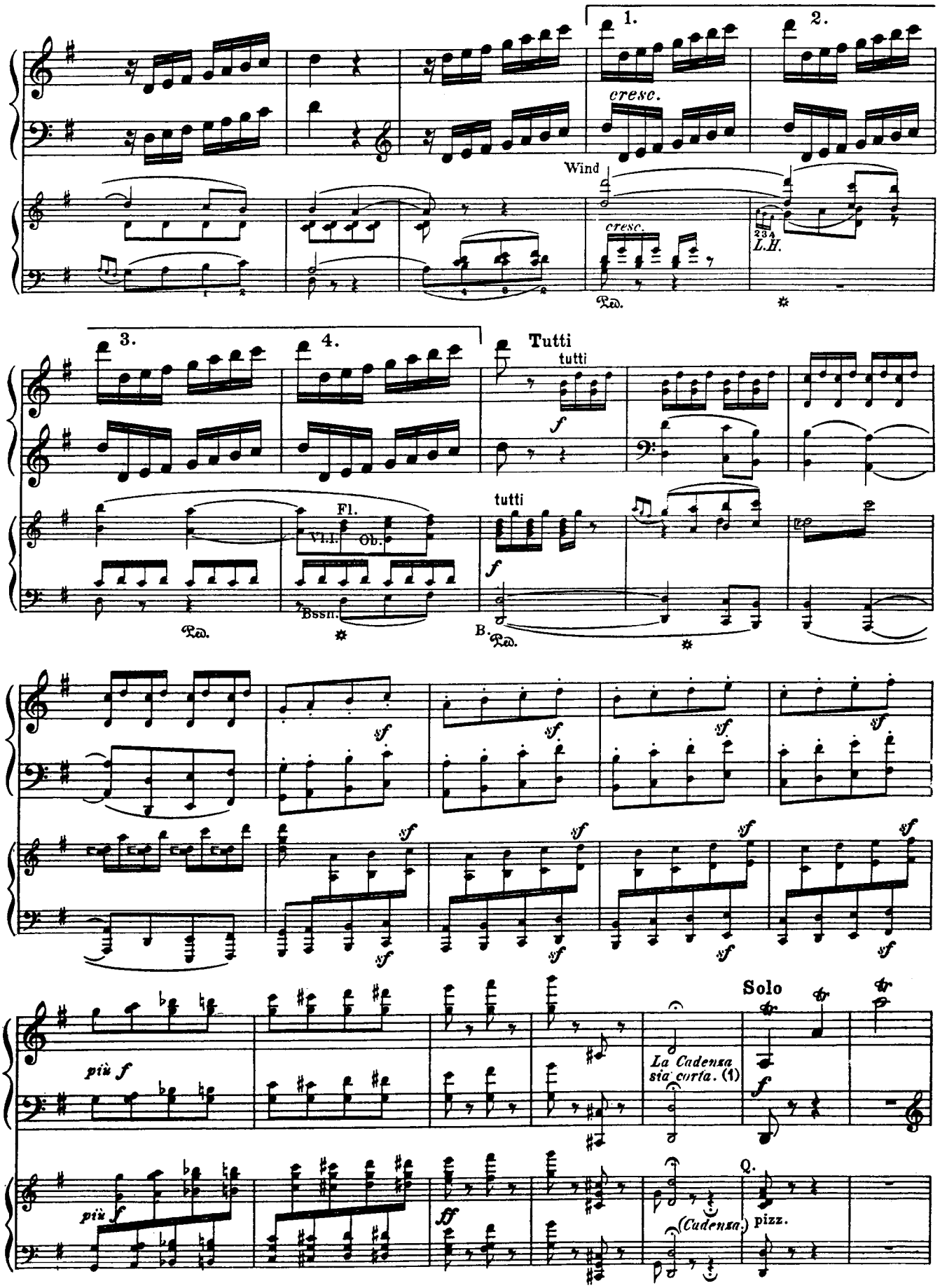
(1) Acc. to the Orig. Edition: etc. See Note on p. 22.

(2) Here, too, the original edition gives *ad lib.*

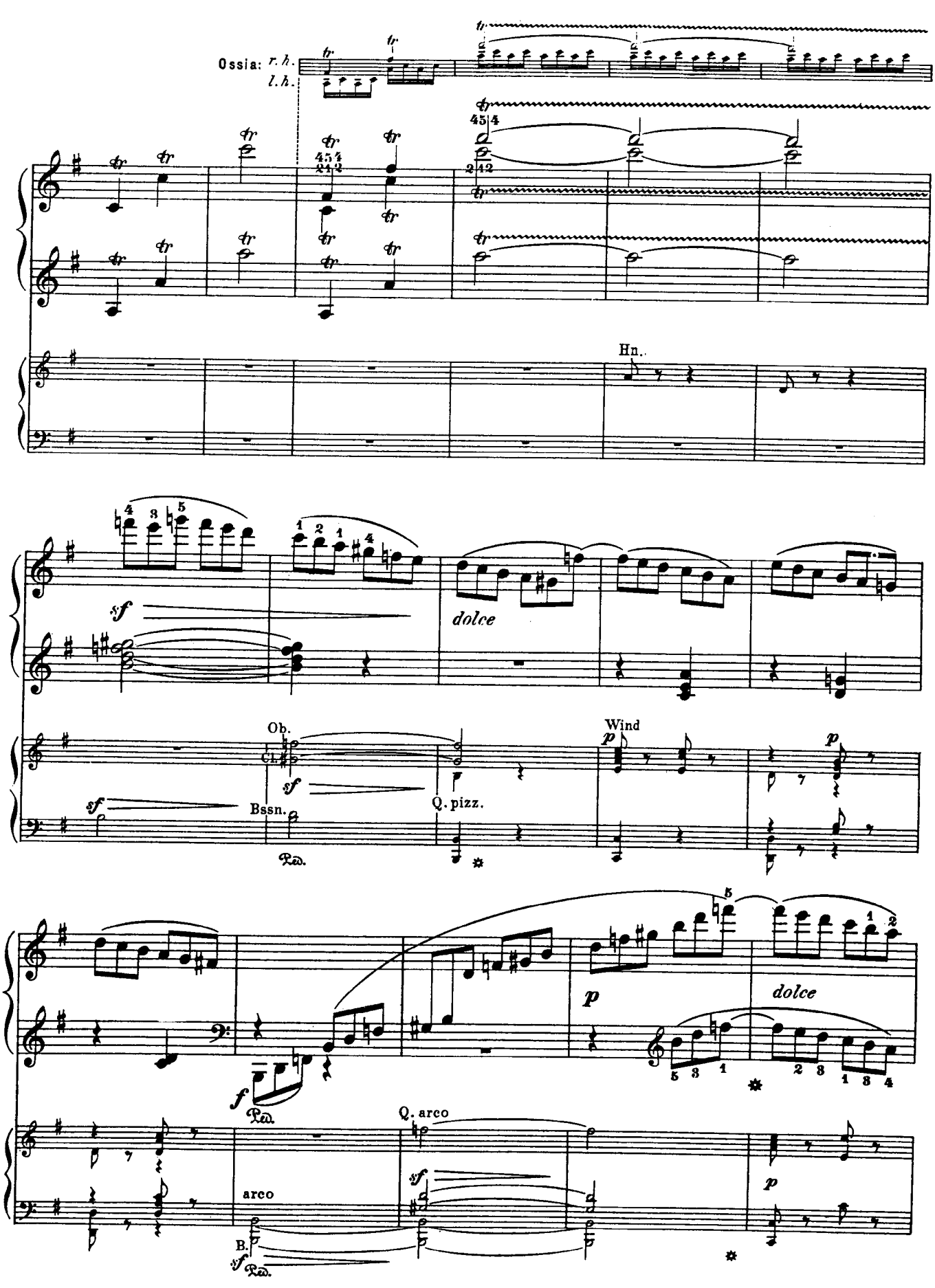

Cl. pp
Q. pizz.
Tutti
ff
Ped.
sf
Bssn.
tutti
ff
sf

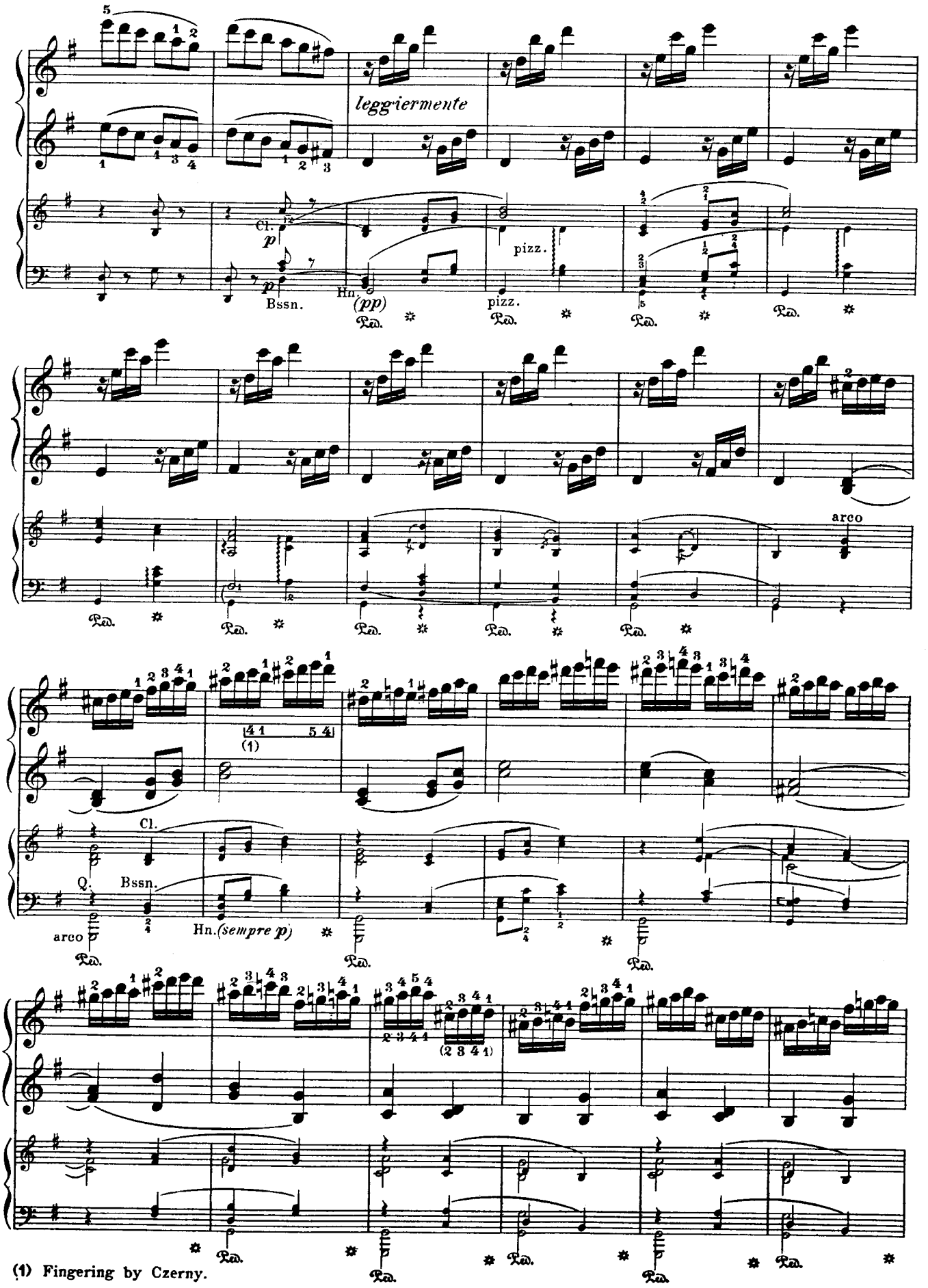

Solo
sf
f
Ped.
ff
sf
Wind
Q.
p
f
ff
Tp.
p
ff
sf
f
Hn.
p
f
ff
Ped.
(f)
B. pizz.
dim.
1.
p


2,
3,
4,
pp
p dolce
arco
pp
Ped.
Bssn.
Ob.
Bssn.
pp
Q. pizz.
Ped.
dolce
Ped.
pizz.
Bssn.
pizz.
Ob.
Vlc. arco
Bssn.
pizz.
Ped.
Vl. I. p
arco
Vlc. p
p dolce
Ped.
p arco
Ped.

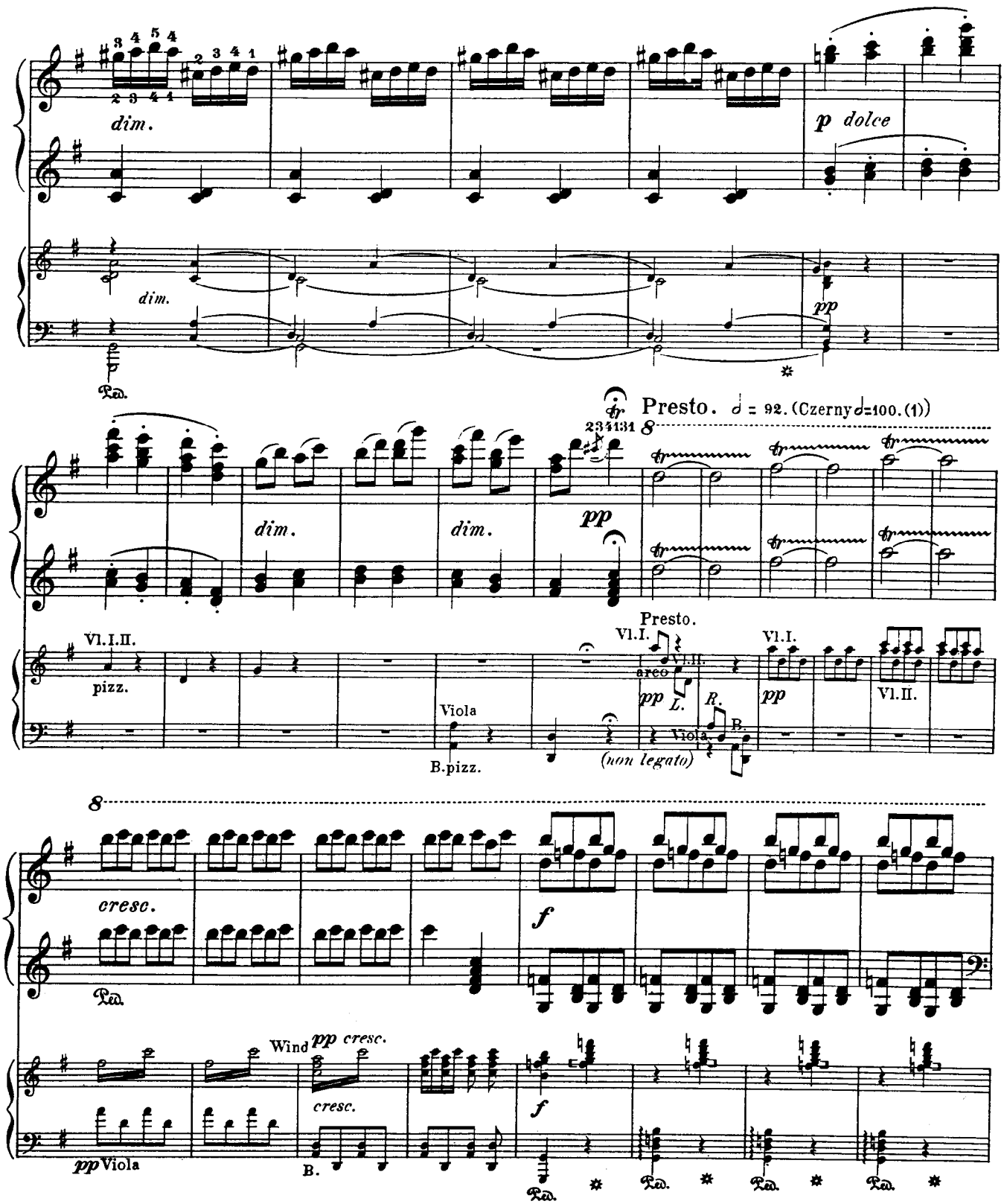


(1) "Let the Cadenza be short." — For Cadenza by Beethoven, see Appendix.


Ossia: r. h.
l. h.
Hn.
dolce
Ob.
Cl.
Bssn.
Ped.
Q. pizz.
Wind
dolce
Ped.
Q. arco
arco
B.
Ped.

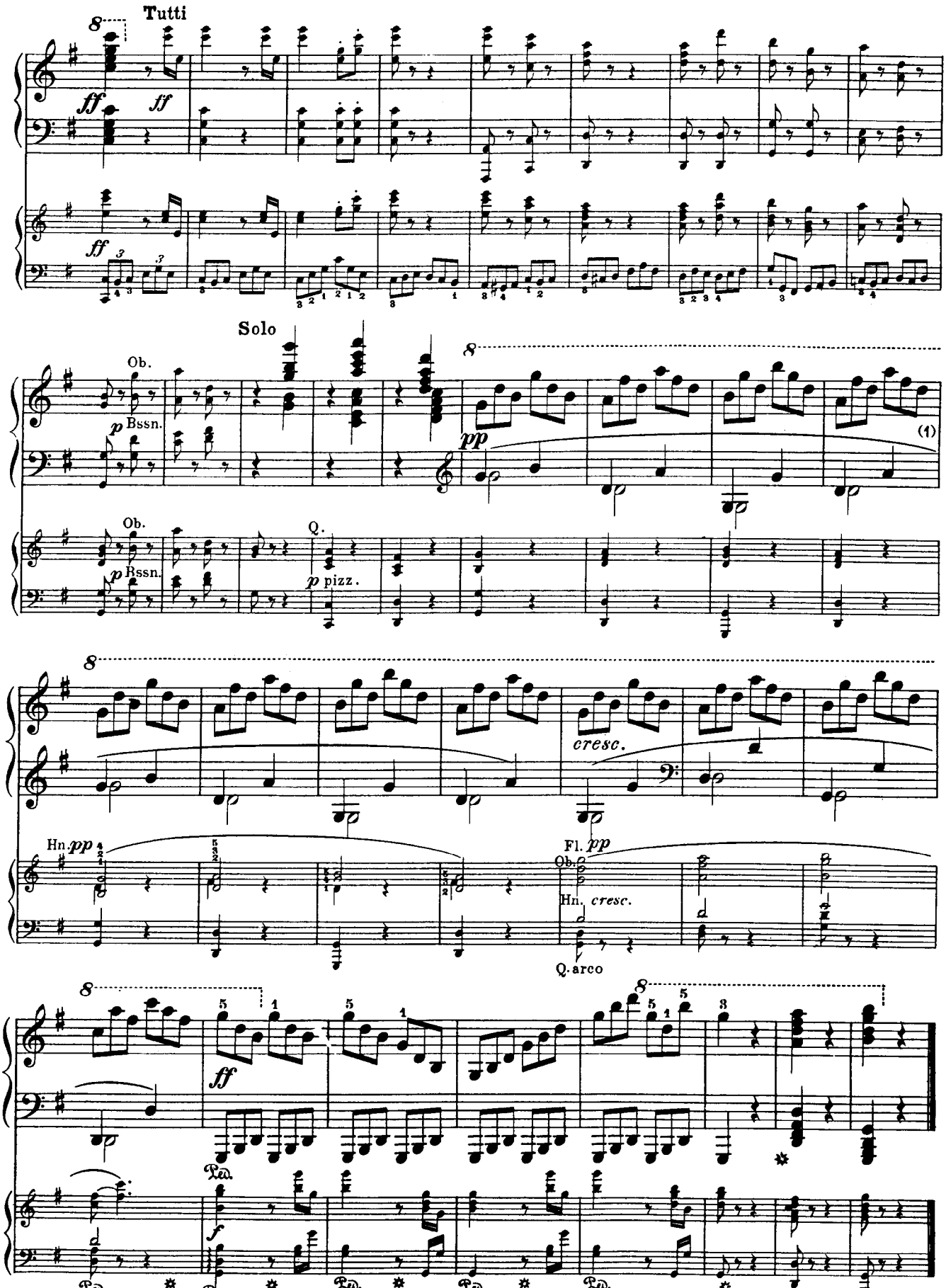


(1) Fingering by Czerny.



(1) "and in the closing measures, *accelerando*" (?). — For the rest, this direction would be in keeping with an observation by Ferdinand Ries concerning the piano-playing of his teacher, Beethoven: "..... In general he himself played his compositions very capriciously, but usually kept strict time, only occasionally (though seldom) somewhat pressing the tempo" (Thayer, II, 346.)

Touching the "capriciousness" of his playing, Czerny says: "Astonishing as was his extempore playing, he was often less happy in the performance of his engraved compositions; for, never having time or patience to restudy anything, his success depended chiefly on chance and caprice." (Thayer, II, 348.)



(1) The unrhythmical (as well as indistinct) slurring of the original edition (1, 2, 2, 3 or 3, 2, 3 measures) seemed to us unnecessary of imitation. Both Br. & H. and Peters also slur groups of four measures.