



Ludwig van Beethoven (1770–1827)

“Keep an eye on this boy [Beethoven]. Someday he will force the world to talk about him.”

Wolfgang Amadeus Mozart (1756–1791)¹

“There was a certain magic in the expression [of his piano playing]. ... Frequently there was not a single dry eye, and many [listeners] broke out in loud sobs.”

Carl Czerny (1791–1857), Austrian pianist, teacher, composer and pupil of Beethoven²



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The Beginnings of Romanticism

Beethoven wrote predominately in Classical forms, such as sonatas and symphonies, but Romantic elements were present.

- He believed in the “revolutionary” ideal of the equality, freedom and dignity of man.
- He viewed music as a moral force that could influence human character.
- Nature served as musical inspiration and healer for his soul.
- His personal struggles and his overwhelming emotions are expressed in his music.
- He created the first character pieces, the *Bagatelles*, for piano.

His compositions and piano playing made him well known and accepted in Viennese society. In spite of his bad disposition and poor manners, leading aristocrats, recognizing his genius, welcomed him into their salons.

Austrian Princes Lobkowitz and Kinsky and Archduke Rudolph signed a pact in 1809 granting Beethoven a lifetime salary so that he could remain in Vienna and be free to compose.

¹Philippe A. Autexier, *Beethoven, the Composer as Hero* (New York: Harry N. Abrams, Inc., 1992), 23.

²F. V. Grunfeld, *Age of Revolution* (New York: Time, Inc., 1968), 20.

For many years this was accepted as the last piano piece written by Beethoven.
Today some scholars say that was a “romantic” tale, and he did not write this piece.

Farewell to the Piano

Attributed to
Ludwig van Beethoven
(1770–1827)

Moderato con molto espressione

The musical score is presented in four systems, each with a system number in a box (5, 9, 13). The first system begins with a piano (*p*) dynamic and a *dolce* marking. The second system features a forte (*f*) dynamic followed by piano (*p*). The third system is marked mezzo-piano (*mp*). The fourth system ends with a piano (*p*) dynamic and a *rit.* (ritardando) marking. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions include *cresc.* and *rit.*. A circled 'a' and 'b' are placed near specific chords and grace notes respectively.

(a) The Editor suggests the chord be rolled before the beat so the left-hand G-sharp is played exactly with the right-hand C-sharp on beat 1. This applies to all rolled chords in this collection.

(b) The Editor suggests that grace notes begin before the beat.