

SONATA

in E-flat Major

"Das Lebewohl"

Ludwig van Beethoven
Op. 81^a

26. Adagio. (♩ = 60)

a) Le - be - wohl

p espressivo *sempre.* *ten.* *b)* *cresc.* *ten.*

sf *ten.* *dim.* *a tempo* *p* *pp* *poco cresc.* *c)* *ten.* *poco ritenente.* *attacca subito l'Allegro.*

a) The poetic program of this Sonata—an apotheosis, as it were, of the 3-movement sonata-form itself; its requisition on all the resources of pure instrumental music for their coöperation upon the organ of most limited melodic expression—the pianoforte; in a word, its completion by the composer in the highest imaginable degree of plasticity, while saving us many commentaries of an æsthetic kind, does not lessen the need of technical notes, in which respect this work furnishes a still more formidable task than the next sonata, Op. 90, with which the series of pianoforte-works of the Master's so called "last period" begins.

Technical study should be preceded by an analysis, the weightiest point in which, the "working-out" of the simple, yet so diversely varied, principal motive (the 3 descending whole tones g-f-e♭) must be followed up carefully through the entire first movement. We recommend to special attention (1) the inversion of this motive with somewhat changed rhythm, in meas. 19-22 of the Allegro (meas. 30-33 in syncopated form); (2) its abbreviation to only two whole notes at the beginning of the second part (meas. 6-7 after the repeat); etc., also to less easily recognizable metamorphoses, like its entrance in the second theme, meas. 34, etc., of the Allegro.

b) Do not execute the ~  hastily, but rather with the freedom of a singer.

c) Do not take the pedal until the chord has been struck; this is almost always necessary, with pianos without wedge-dampers, to obtain a clear execution.

This page contains five systems of musical notation for piano, written in B-flat major (two flats) and 4/4 time. The tempo is marked "Allegro. (♩ = 120.)".

System 1:
- Treble staff: Starts with a half note G4, followed by eighth notes A4-B4-C5, D5-E5-F#5, and G6. Includes markings "ten.", "4 ten.", and "4".
- Bass staff: Starts with a half note F3, followed by eighth notes E3-D3-C3, B2-A2-G2, and F2. Includes marking "f a)".
- Dynamics: "f", "cresc.", "sf", "sp".
- Fingerings: Various numbers are provided for both hands.
- Rehearsal mark: *

System 2:
- Treble staff: Half notes G4-A4-B4, C5-B4-A4, G4-F#4-E4, and D4. Includes marking "p".
- Bass staff: Eighth notes G2-F2-E2, D2-C2-B1, A1-G1-F1, and E1. Includes marking "p".
- Dynamics: "cresc.", "sf", "sp".
- Fingerings: Various numbers are provided for both hands.
- Rehearsal mark: *

System 3:
- Treble staff: Quarter notes G4-A4-B4, C5-B4-A4, G4-F#4-E4, and D4. Includes marking "mf".
- Bass staff: Eighth notes G2-F2-E2, D2-C2-B1, A1-G1-F1, and E1. Includes marking "p".
- Dynamics: "p", "cresc.".
- Fingerings: Various numbers are provided for both hands.
- Rehearsal mark: *

System 4:
- Treble staff: Quarter notes G4-A4-B4, C5-B4-A4, G4-F#4-E4, and D4. Includes marking "poco riten.".
- Bass staff: Eighth notes G2-F2-E2, D2-C2-B1, A1-G1-F1, and E1. Includes marking "f", "sf", "f".
- Dynamics: "f", "sf", "f".
- Fingerings: Various numbers are provided for both hands.
- Rehearsal mark: *

System 5:
- Treble staff: Quarter notes G4-A4-B4, C5-B4-A4, G4-F#4-E4, and D4. Includes marking "a tempo.".
- Bass staff: Eighth notes G2-F2-E2, D2-C2-B1, A1-G1-F1, and E1. Includes marking "p".
- Dynamics: "p".
- Fingerings: Various numbers are provided for both hands.
- Rehearsal mark: *

a) The allegro-theme cannot be too spiritedly phrased; the first chord of the sixth, in particular, must sound very energetic and decided. A very slight delay on the first half of the third measure, i. e., at the close of the fore-phrase (for the shorter after-phrase begins, despite the *legato* slur, only on the fourth beat), would seem not inappropriate.

b) This apparently difficult *legato* can be acquired— by practice. A detaching of the lowest tone would have a very ill effect.

c) An amateurish delay— on account of the awkwardness of the first wider stretches— is wholly inadmissible, as this passage expresses the most passionate agitation. Practise, to begin with, detached fragments according to the succession of the fingers, also utilizing this opportunity by practising the similar— and therefore all the more hazardous— passage in the second part, so as to exactly impress on the mind the differences between the two.

d) A trifling delay on the quarter-rest will tend to promote distinctness in the next phrase, which requires vehement expression.

poco riten. *q tempo.* *Le - -* *ten.* *p cantabile.*

be - - wohl! *ten. fz* *ten. fz*

Agitato. *f*

tranquillo. *p subito.* *p* *sopra.*

quasi stretto. *cresc.* *cresc.* *f sempre.* *a tempo.* *mf* *c)* *U.C.*

a) The use of the pedal is allowable here, as the dissonance between the soprano with its principal motive, which is to be carefully impressed on the ear, and the dolorous suspensions in the left-hand inner parts, cannot be mitigated as they stand. By using the pedal, one is certain to hear the theme sound on, and to abate the dryness of the pianoforte-tone.

b) Without eminent rhythmic confidence, and independence of the hands of one another, this passage cannot be perfectly executed. Further, the evenness of the movement must be combined with absolute "expressionlessness," to attain the effect of temporary indifference, such as the poetic aim (of depicting the pain of parting) demands.

c) By his directions for the alternate use of the pedals, the Editor feels that he has done everything possible to vary the monotony inherent in the pianoforte-tone; when using the soft pedal the touch should be somewhat heavier.

p leggiero., *mf*, *pp*, *mf*, *pp*, *mf*, *p*, *Vivo.*, *cresc.*, *f*, *poco stent.*, *in tempo.*, *cantabile.*, *p*, *mf*, *dimin.*, *sempre.*, *sempre sosten.*, *pp*

U. C., *X. C.*, *U. C.*, *X. C.*, *U. C.*

a) All nuances of tempo and expression added by the Editor in elucidation of what is demanded of the performer, are nowhere intended as absolutely binding directions, and are to be used with the greatest discretion. In general, one fundamental tempo and one fundamental mood should be adhered to throughout. Yet they must never rule with tyrannical rigidity, but grant due scope to each psychic subtlety of the composition, elastically following the various phases of emotion,—wherein, to be sure, the “undefinable” educated artistic taste, or even individual temperament, must decide as the court of last resort.

b) During the next-following measures, a more sparing use of the pedal is advisable.

poco ritard. - - - *risvegliandosi.*

p cresc.

a tempo *ten.* *ten.*

f *cresc.*

sf *sfp* *p* *cresc.* *sfp* *sfp*

mf *p* *cresc.*

poco riten. *sf* *sf* *sf*

a tempo *p* *p* *a tempo.*

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte) and *sf* (sforzando). Performance instructions include *poco riten.*, *a tempo.*, *molto espress.*, *cantabile.*, *agitato.*, *tranquillo.*, *animato*, *poco calmando.*, and *a tempo*. The score also features fingering numbers (1-5) and articulation marks like *ten.* (tenuto) and ** R.* (ritardando). The notation is written in a key signature of two flats (B-flat and E-flat).

a) This fingering is only apparently inconvenient. Once acquired, it surely stays in the fingers, whose alternate employment insures against all omissions on pianos not prompt in repetition.

b) In the preceding measure the Editor does not allow the pedal to be used, for though it would not cloud the harmony, it would transform the short quarter-note strokes in the right hand into sustained tones.

The musical score consists of seven systems of staves. The first system shows a piano introduction with a *cresc.* marking and dynamics *sf* and *sfp*. The second system continues with similar dynamics. The third system marks the beginning of the *Stretto.* section with a *f* dynamic and *cresc.* marking, followed by a change to *in tempo.* with a *mf* dynamic. The fourth system features a *quasif* marking and a *p* dynamic. The fifth system includes a *dolce.* marking and a *ten.* (tension) marking. The sixth system is marked *poco marc.* (poco marcato). The seventh system concludes with a *dolce.* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings and articulations are indicated throughout.

a) A beautiful and effective interpretation of this dialogue cannot be taught. For, however cultivable the piano-touch may be— and on the modern grands of Pleyel, Erard, Bechstein, and Steinway it is capable of rising to a soulful singing tone— the feeling for its modulation must be innate.

b) A slight delaying in this retrogression is decidedly preferable to an anxious regard for strict time.

p dolce
p
mf
pp
p
pp
p
pp
f
cresc.
dim.
poco rall.
a tempo
poco rit.
leggero
U.C.
ppp

a) The *crescendo* prolonged through the next five measures is prescribed by the composer, and therefore not to be arbitrarily changed. The Editor prefers to recommence *piano* in the third measure, renewing the *crescendo*, and also to begin in the fifth measure the *diminuendo* marked for the sixth, combining it with a *ritardando*.

b) The necessity of a slight pause before the celebrated closing passage is justified not only aesthetically, but also from a purely musical standpoint. Without it, the intent of the principal motive, only the lower part in which enters at first, loses its entire significance; and the foregoing phrase, in too close connection with the tonic, becomes extremely trivial:



c) A controversion of the carpenter's at and tinkers of these four measures, which admittedly smack rather of natural than of artistic music, would seem belated. The general understanding of music has made such progress in the last decade that it no longer wonders at Beethoven's boldness, but at the boldness of Oulibicheff and the rest. Respecting the execution of the passage itself, we advise, above all things, the utmost simplicity, and a study of the peculiarities of the instrument used by the player. One should listen to oneself, taking special care that the entering part always sounds cut clear above the vanishing one. The Editor takes the pedal, in each of these 4 measures, exactly on the second and third beats.