

Sonate Es-Dur

(Lebewohl, Abwesenheit und Wiedersehn)
 (Les adieux, l'absence et le retour)

Dem Erzherzog Rudolph von Österreich gewidmet

Das Lebewohl - Les Adieux

op. 81a

Sonate Nr. 26

Adagio $\text{♩} = 60$ 1)

Le-be wohl! 2) *p espressivo* *cresc.*

Allegro $\text{♩} = 120$ *ten.* *cresc.* *sf* *sfp* *attaca subito l'Allegro*

1) Nach Bülow.
 According to Bülow.
 D'après Bülow.



3)u.4) Ausführung wie Takt 3.
 To be played like bar 3.
 De même qu'à la 3^{me} mesure

30

cresc. *f*

40

sf *p*

50

p *mf*

60

f *espressivo*

70

mf *espressivo*

80

p *dim.*

90

p *f*

80

89

90

99

100

109

110

119

120

p

f

sf

p

cresc.

sf

sfp

f

p

cresc.

una corda

pp

ten.

ten.

tre corde

cresc.

cresc.

*) In andern Ausgaben:
 In other editions:
 Dans d'autres éditions:

130

140

espressivo

150

espressivo

160

170

cresc.

sf

sf

[cresc.]

sf sfz cresc. sf sfz

180 p mf

p cresc. sf dolce

190

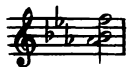
200

cresc.

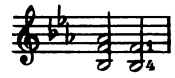
210 p dolce

cresc.

220 dim. p più p mf p

1) Bülow: 

2) Nach Bülow:
According to Bülow:
D'après Bülow:



Abwesenheit - L'Absence

Andante espressivo

In gehender Bewegung, doch mit viel Ausdruck ♩ = 72

1) Bülow spielte:
Bülow played:
Bülow jouait:

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo and mood are marked *p cantabile*. The first system includes a *cresc.* marking and a first ending bracket labeled '1)'. The second system continues with a *p* dynamic and a *cresc.* marking, featuring a trill (*tr*) in the right hand. The third system starts with a *sf* dynamic, followed by *dim.* and *dimin.* markings, and includes a measure number '20' in a box. The fourth system features a *cresc.* marking, followed by *dim.* and *p* markings, and ends with a *cresc.* marking. The fifth system begins with a *sf* dynamic, followed by a *p* dynamic, and includes a *poco ritard.* marking and a *cresc.* marking, with a measure number '30' in a box. The sixth system is marked *a tempo* and *p cantabile*, with a *cresc.* marking and a *p* dynamic. The score includes various musical notations such as slurs, ties, and fingerings. Two first endings are provided at the bottom of the page, labeled '1)' and '2)', each with its own key signature and time signature.

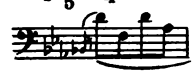
Das Wiederseh - Le Retour

Vivacissimamente

Im lebhaftesten Zeitmaße ♩ = 108-112

Komponiert im Januar 1810

*) In andern Ausgaben:
 In other editions:
 Dans d'autres éditions:



28727

This page of piano sheet music consists of seven systems of staves. Each system typically contains a treble clef staff and a bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and articulation marks. Performance markings such as *sf* (sforzando), *ff* (fortissimo), and *p* (piano) are used throughout. Pedal markings (*Ped.*) are also present, often with a dotted line indicating the duration of the pedal. Fingering numbers (1-5) are provided for many notes. Measure numbers 70, 80, and 90 are clearly marked. The piece concludes with a final cadence in the last system.

*) Der Herausgeber spielt, wie es in allen übrigen Ausgaben steht:
The editor plays as it is in all other editions:
L'éditeur joue comme indiqué dans toutes les autres éditions:



First system of musical notation, measures 125-130. Includes fingerings (2, 3, 4, 5) and articulation marks like *Red.* and ***.

Second system of musical notation, measures 130-135. Includes measure number 130 in a box, fingerings (3, 4, 5), and articulation marks like *Red.* and ***.

Third system of musical notation, measures 135-140. Includes fingerings (2, 3, 4) and a *dim.* marking.

Fourth system of musical notation, measures 140-145. Includes measure number 140 in a box, *pp* dynamic marking, and articulation marks like *Red.* and ***.

Fifth system of musical notation, measures 145-150. Includes fingerings (3, 4, 5) and articulation marks like *Red.* and ***.

Sixth system of musical notation, measures 150-155. Includes measure number 150 in a box, *p cresc.* dynamic marking, and articulation marks like *Red.* and ***.

*) Nach Bülow:
According to Bülow:
D'après Bülow:



p

cresc.

Ped. * *Ped.* * *Ped.* *

160

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff

Ped. *

170

ff

Ped. *

ff sf sf sf sf sf sf sf ff

Ped. * *Ped.* *

180

8

p

4

8

4

1

190

5

4

1

2

3

4

p

4

4

4

1

2

3

4

p

4

5

3

4

1

2

3

4

5

p

4

200

3

4

1

2

3

4

p

4

200

210

*) Nach Bülow:
According to Bülow:
D'apres Bülow:

Poco Andante

220

Musical notation for measures 220-224. The piece is in a minor key. Measure 220 starts with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5. A flower-like symbol is present in the bass clef at the end of the first measure.

Musical notation for measures 225-229. The piece is marked *espressivo*. It features complex fingering patterns and dynamic markings like *mf* and *f*. A flower-like symbol is present in the bass clef at the end of the first measure.

Musical notation for measures 230-234. Measure 230 is marked with a box containing the number 230. The notation includes various fingering patterns and dynamic markings.

Tempo I

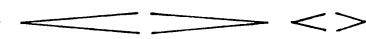
Musical notation for measures 235-239. The tempo is marked *Tempo I*. The piece starts with a *pp poco rit.* dynamic and transitions to a forte (*f*) dynamic. A flower-like symbol is present in the bass clef at the end of the first measure.

Musical notation for measures 240-244. The piece is marked *cresc.* (crescendo) and *f* (forte). A flower-like symbol is present in the bass clef at the end of the first measure.

Musical notation for measures 245-249. The piece is marked *poco rit.* (poco ritardando). A flower-like symbol is present in the bass clef at the end of the first measure.

VORWORT - PREFACE - PRÉFACE

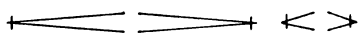
Frederic Lamonds Ausgabe des Beethovenschen Sonatenwerkes fußt auf der Urtextausgabe der Klavier-Sonaten, die in drei Bänden und Einzelheften im Verlage von Breitkopf & Härtel erschienen ist. Den Fingersatz fügte der Herausgeber hinzu, auch die Metronombezeichnungen stammen von ihm, soweit nichts anderes angegeben ist, nur die Sonate op. 106 hat Beethoven selbst mit Metronomangaben versehen. Alle sonstigen Zutaten an dynamischen Bezeichnungen, Angaben über Tempo, Spielart und Ausführung läßt die angewendete Drucktechnik ohne weiteres als solche erkennen. Was aus dem Urtext der Werke stammt, ist in großer Schrift

p f mf cresc. dim. espr. rit.
*Ed. ** 

gedruckt worden, für alle Zutaten des Herausgebers wurde der kleinere Schriftgrad

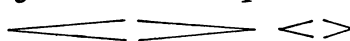
*p f mf cresc. dim. espr. rit. Ed. **

benutzt, während vom Herausgeber herührende dynamische Bezeichnungen durch einen kleinen vertikalen Strich gekennzeichnet sind:



So bietet Frederic Lamonds Ausgabe der Beethovenschen Klavier-Sonaten in ihrer klar erkennbaren Vereinigung von Urtext und praktischer Ausgabe eine Fülle praktischer Anregungen für Studium und Aufführung.

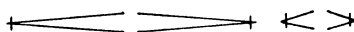
Frederic Lamond's Edition of Beethoven's Sonatas is based on the original edition of the Pianoforte-Sonatas, which appeared in 3 volumes and single numbers, published by Breitkopf & Härtel. The fingering has been added by the editor; also the metronomical signs, unless otherwise stated, except in the case of the Sonata op. 106, the metronomical signs in which are Beethoven's own. All other additions, in the way of marks of expression, indications of tempo, manner of playing, and execution are immediately apparent as such from the method of printing employed. Everything found in the original text of the works is printed in large type, thus:

p f mf cresc. dim. espr. rit.
*Ed. ** 

for all the additions of the editor, the smaller type:

*p f mf cresc. dim. espr. rit. Ed. **

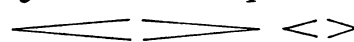
has been used; while the editor's dynamic signs are indicated by a small vertical line:



Thus in its clearly recognizable blending of the original text with an instructive edition, Frederic Lamond's Edition of Beethoven's Pianoforte-Sonatas offers a wealth of practical suggestions for study and concert playing.

L'Édition de l'Œuvre des Sonates pour piano de Beethoven, par Frédéric Lamond, a été établie en prenant pour base le texte original qui a paru en trois volumes et en cahiers séparés chez Breitkopf et Härtel. Les doigtés ont été ajoutés par l'éditeur de même que les chiffres métronomiques, sauf quand le contraire est spécifié; Beethoven n'a fixé lui-même les valeurs d'après le métronôme que pour la sonate op. 106, en Si bémol. Toutes les indications concomitantes au texte musical, — précisions dynamiques, désignations de mouvements, manière de comprendre l'exécution pianistique et l'interprétation, — seront faciles à discerner immédiatement, grâce au procédé technique suivant de gravure que nous avons adopté:

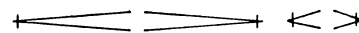
Tout ce qui fait partie intégrante du texte original des œuvres a été reproduit en gros caractères,

p f mf cresc. dim. espr. rit.
*Ed. ** 

Les adjonctions de l'éditeur figurent en caractères plus petits,

*p f mf cresc. dim. espr. rit. Ed. **

Quant aux signes dynamiques de l'éditeur, ils sont rendus reconnaissables par un léger trait vertical qui s'y joint



Ainsi, l'Édition de l'Œuvre des Sonates pour piano de Beethoven, par Frédéric Lamond, nous offre, par l'union du texte original avec les adjonctions aisées à distinguer de l'édition pratique, de multiples stimulants pour l'étude et l'exécution.