

## SONATE.

Op. 2. N° 2.

Joseph Haydn gewidmet.

Allegro vivace.

2.

5

10

15

20

25

30

35

40

45

1) The fingering in italics is Beethoven's.

1) The original Artaria edition (1796) has  $\infty$ , Lischke's Berlin edition (1797) has  $\text{J}$ .  
 2) Artaria has  $\text{ff}$ , Lischke has  $\text{ff}$ .  
 3) Artaria and Lischke have  $\text{ff}$ .

The score page contains musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Various dynamics and performance instructions are present, such as *ral*, *len*, *tan*, *do*, *fp*, *espressivo*, *sf*, *ff*, and *p*. The page is annotated with handwritten numbers (1-5) and letters (A) in different colors (orange, green, blue, red) pointing to specific notes or groups of notes. Measure numbers 50, 55, 60, 65, 70, and 75 are circled in the top right corner. Measure 80 is circled in the bottom right corner. Measures 21, 21, and 21 are circled in the middle left.

&lt;



...

22

Handwritten markings on the musical score:

- Red highlights:** A large red swoosh covers measures 85-120. Measure 85 has a circled "85". Measures 115-120 have a circled "115" and a circled "120". Measure 120 has a circled "1." and a circled "2.". Measures 85-120 also feature a red "A" mark.
- Yellow highlights:** Measures 90-95 have a circled "90". Measures 110-120 have a circled "110" and a circled "120". Measures 110-120 also feature a yellow "B" mark.
- Blue highlights:** Measures 95-105 have a circled "95". Measures 105-110 have a circled "105". Measures 105-110 also feature a blue "C" mark.
- Other markings:** Measure 110 has a "sf" dynamic. Measure 115 has a "pp" dynamic. Measure 120 has a "f" dynamic.

1) One usually plays the first 16th of each triplet with the l. h.

A handwritten musical score for piano, likely for Beethoven's "Für Elise," featuring five staves of music. The score includes dynamic markings like *ff*, *f*, *p*, and *pp*, and tempo markings like 125, 130, 135, 140, 145, 150, 155, and 160. Red ink is used to highlight specific notes and groups of notes across the staves. Red arrows point to various notes, particularly in measures 130, 140, 145, and 150, which are circled in red. Red wavy lines connect notes between staves at measures 130, 140, and 145. A red bracket labeled 'A' covers a series of notes from measure 130 to 150. A yellow bracket labeled 'B' highlights a group of notes in the final staff of measure 155. Measure 160 begins with a yellow bracket labeled 'B' over the bass staff.

1) Thus in Artaria and Lischke; more recent editions have  $e\flat^1$  instead of  $g^1$ .

< A B

24

165

*fp*

170

*fp*

175

*fp* *f*

180

*f*

185

*p*

190

195

*f* *p*

200

*ffp*

1) Thus in Artaria  
and Lischke.



205

*sf* 5  
5 5 4 3  
1  
*ff* *pp*

*sf* 3  
4  
*ff* *pp*

*sf* 4 3  
*ff* 5  
#  
*sf* i

210

215

*ff*  
B  
D  
*ff*  
B  
*p*

220

2 3 3 4  
5 3  
2 3 3 4  
*mp* *ca* - *lan* - - - *do*  
34  
5  
*f*  
A

225

230

5  
*f*  
A  
*p*  
*fp*  
B

235

240

2 3 4 1 5 1 2 4  
2 1 2 4  
5 3  
4 5 4 5 4 2  
4 2  
*pp*  
*pp*

B

245

4 4  
*ff*  
4 4  
3 4  
4 4  
3 3  
*sf* i

250

&lt;



26

255

260

265

ri - tar - dan -

270

do

275

pressivo

280

285



4323

290

295

300 305

310

315

1) Artaria and Lischke have  $\text{B}^{\#}$ . 2) Artaria and Lischke have  $\text{C}^{\#}$ . 3) Artaria and Lischke have  $\text{D}^{\#}$ . 4) In the two earliest editions the l. h. has only b.



...  
28

**320**

**ff**

**sf<sup>3</sup>**

**sf<sup>2</sup>**

**p**

**325**

**pp**

**330**

**335**

**Largo appassionato.**  
*tenuto sempre*

**3/4**

**p**

**staccato sempre**

**5**

**sf**

**sf**

1) For the sake of "languid expression" (C. P. E. Bach), the turn may be played already on the second 8th-beat.