

Performance notes
Sonate Pathetique First Section in the sonata
number 8, opus 13
L. van Beethoven

Page 1, measure 1: The 32nd notes must be detached as an over exaggeration of the staccato markings, separate and distinct from the dotted 16th notes that immediately follow. Employ the similar compositional technique found in the writings of Couperin, where two eight notes are played as a dotted eighth - sixteenth duplet. Use as much drama in performance as tasteful.



Page 1, measure 4: Play this expressively, especially the second half of the phrase on the fourth beat of the measure.

Page 2, measure 1: 3rd beat "Lifting notes;" pay strict attention to their change in duration of each in these sections: measure 2 third beat, measure 3 on first and 3rd beat. Subsequently, each of these lifting notes creates an intensity that must compliment the melodic outline.

Page 3, measure 2: The tempo marking of half note equals m.m. of 144 must exemplify the relationship that the whole note of the introduction now is exactly equivalent to an eight note in this Allegro section.

Page 3, measure 6: The accent in the bass line (second beat) should be interpreted as a direction in developing the progression of harmony, not as a strict tremulant accent following a pattern of stressed and unstressed beats.

Page 4, measure 10: The "agitato" marking calls for a non-legato and undeterred evenness in this motif.

Page 6, measure 8: Maintain the "agitato" with more colouration and animation.

Page 6, measure 10: play as



with each following grace note played within the value of the principle.

Page 6, measure 14: Play as



do not use a triplet motif here.

Page 9, measure 1: Do not over play this section; use care not to retard in the first four measures.

Page 12, measure 9: First ending fermata: hold out for a full 3 measures to complete the subsequent 4 measure phrase. Before the repeated section begins, pause for one quarter rest.



Page 12, measure 14: Left hand "B" on beat 3 and should be very rubato, as should the next measure be freely developed before the return of the strict "Allegro molto e con brio" section to follow.

Page 13, measure 1: Equate the value of an eighth note in the "Grave" to a whole note in this section. Do not play this section as a mere repeat of the "Allegro" section as in measure 5. Employ almost a mechanical exactness here in interpretation.

Page 14, measure 12: *sic*,



Page 15, measure 7: Keeping with the notion that the basic harmonic structure



should be developed but not overly so.

Page 16, measure 3: The trill must be employed as



beginning on the auxiliary as a note exception to the traditions.

Page 19, measure 4: The *piano* marking is strict, keeping the left hand accompaniment volume at ca. half the right hand; same applies 4 measures further.

Page 21, measure 10: "poco cresc." as suggested by H. von Bulow.

Page 23, measure 4: 4th beat: right hand must play F and not Eb. The c-minor chord suggested in this passage is to be avoided.

Page 27, measure 6: The fermata to be employed as page 12, measure 9.

Page 28, measure 1: Play slightly slower than the earlier "Allegro molto e con brio" section.

Page 28, measure 7: Play without pedal, fiercely, and to create as much drama as possible in stark contrast to the second movement which follows.