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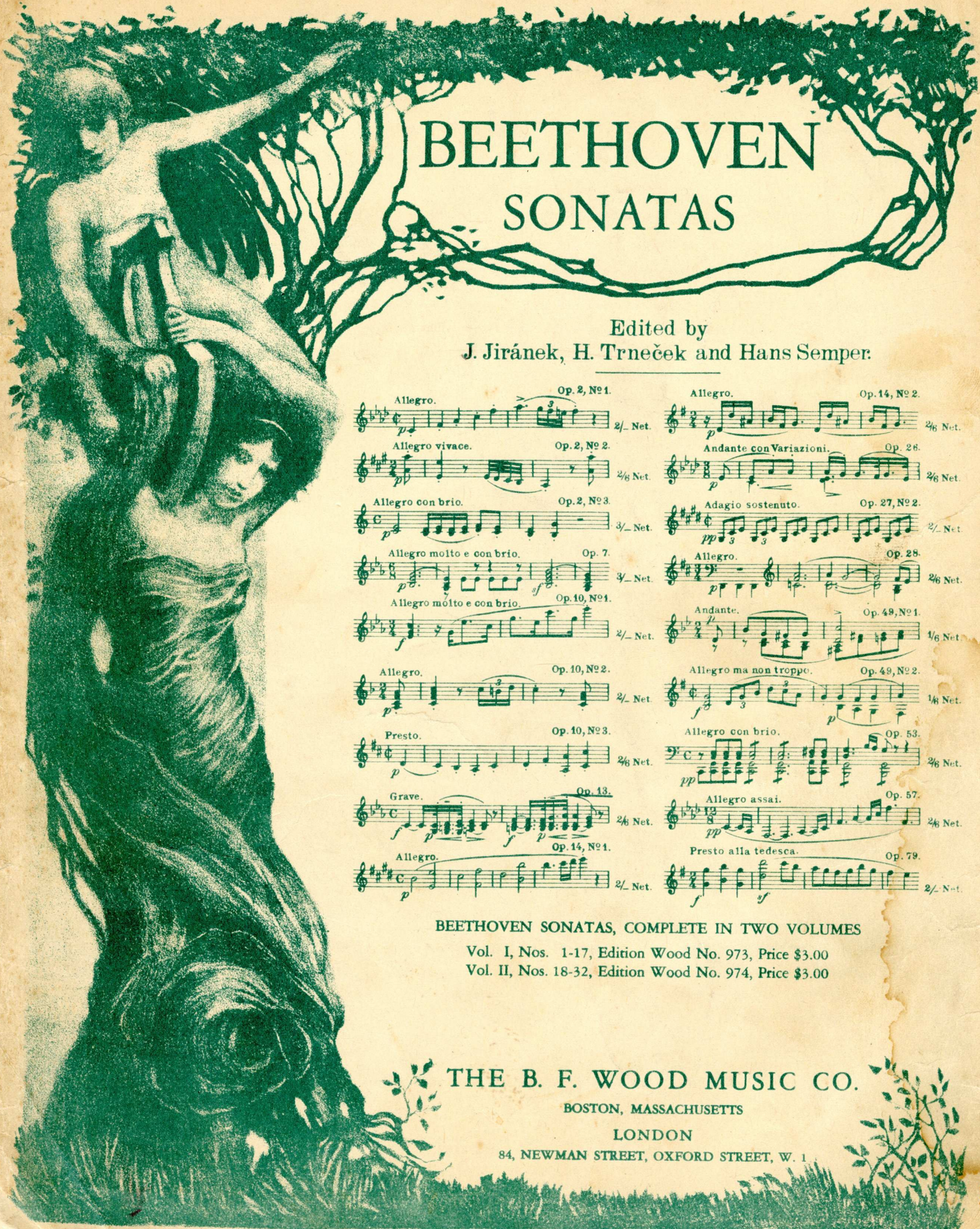

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Edited by
J. Jiránek, H. Trneček and Hans Semper

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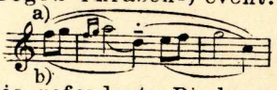
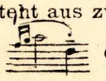
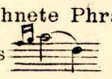
Sonate pathétique, Op. 13.

Gedruckt im Jahre 1799.

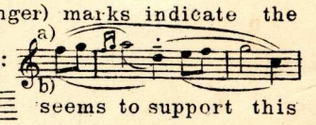
1. *(Grave.)* Die 32tel dürfen nicht zu Gunsten der punktirten Noten verkürzt werden. Überhaupt ist die ganze Einleitung streng im Takte zu spielen. Das Tempo geht so langsam, dass Sechszehntelnoten etwa dieselbe Dauer haben wie im folgenden Allegro die halben Noten. Die plötzlichen dynamischen Unterschiede dieser pathetischen Einleitung denke man sich vom Orchester ausgeführt, um sie schärfer auszuprägen. Man trachte verschiedene Klangfarbe zu erzielen.
2. *(Allegro,* II. Theil.) Die drei Accente auf den leichten Zeitwerten sind vom Herausgeber zugefügt.
3. Das Crescendo in den drei Anläufen, zweimal durch plötzliches *p* unterbrochen, ist jedesmal mehr zu steigern.
4. *(Adagio.)* Die Melodie muss sich von den anderen Stimmen abheben. Bei gleichzeitigem Anschlag spiele man den Bass etwas schwächer, die Mittelstimme am schwächsten. Die rechte Hand übe man zuerst allein, da die gleichzeitig verschiedene Tongebung in einer Hand besonders schwierig ist.
5. (Seite 13.) Generalauftakt zur nächsten achttaktigen Periode, welche den Gesang der ersten in nächst höherer Octave wiederholt, aber durch reichere Begleitung an Innigkeit noch gewinnt.
6. Die schwächer zu spielende Begleitung zart und dabei streng gleichzeitig mit den Melodienoten zu spielen.
7. Das *d* hat doppelte Bedeutung. Als Auflösung sollte es leicht genommen werden. Durch die wechselnde Harmonie wird es zum neuen Anfang, der noch einen Extraaccent beansprucht, da diese Note zugleich Synkope ist, welche in's Crescendo fällt.
8. *(Rondo.)* Dieser Satz wird oft im Tempo übertrieben. Der graziöse, fast mozartische Styl dieses Finale verträgt kein zu schnelles Tempo.
9. (Seite 17.) Hie und da vorkommende doppelte Bogenbezeichnung ist so gemeint, dass die oberen (längeren) Bögen Phrasen-, event. Motivgrenzen andeuten, die unteren, kürzeren Bogen dagegen nur Articulationszeichen sind. Folgende Phrase: 

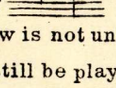
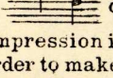
besteht aus zwei Taktmotiven, welche man meistens so auffasst, wie ich unter b) bezeichne. Wenn auch die geforderte Bindung des  diese Auffassung unterstützt, ist sie meiner Ansicht nach nicht die beste, denn das zweimalige Sinken der Melodie in die Unterquinte ist dem wiederholten Gähnen nicht unähnlich. Durch die unter a) bezeichnete Phrasirung wird dieser ungünstige Eindruck gar nicht entstehen und es wird „Mannigfaltigkeit in die Einheit" gebracht. Das  kann trotzdem gebunden und das sanft abgezogne *d* doch als neuer Anfang empfunden werden. Für den Spieler ist der ästhetische Eindruck ein ganz anderer, ob er das *d* als End- oder Anfangsnote auffasst. Im letzteren Falle muss er, um sich dem Zuhörer verständlich zu machen, die Viertelnote *d* ein wenig accentuiren.
10. (Seite 17.) Zwei halbtaktige Anschlussmotive und zugleich Schlussbekräftigungen.
11. In einer Spitze zusammenlaufende Bögen verbieten das Absetzen der Endnote, welche hier nur leichter genommen wird.
12. (Seite 18.) Das f^3 war zur Zeit der Entstehung dieser Sonate die höchste Taste des Klaviers. Sonst würde Beethoven die Gradation wahrscheinlich auf as^3 führen, wodurch auch die Passage an Brillanz gewonnen hätte. Man könnte hier unbedenklich den Takt mit as^3 anfangen.

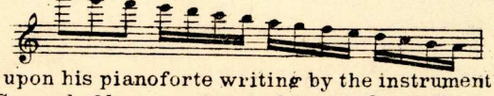
Der Fälle der durch das Instrument auferlegten Beschränkungen gibt es bei Beethoven viele, aber meistens fielen die durch die Grenze des Claviers nothwendig zu modifizirenden Transpositionen einer früheren Stelle zu Gunsten der Composition aus (z. B. der Schluss des I. Satzes in der Sonate Op. 10, No. 3 etc.) Trotzdem der Herausgeber im Ganzen gegen solche Berichtigungen des Notentextes ist und hier sogar kein analoger Fall die Annahme unterstützt, scheint ihm die Culmination auf as^3 anstatt auf f^3 zu natürlich und selbstverständlich, als dass er es unerwähnt liesse.

Sonata pathétique, Op 13.

Printed in the year 1799.

1. *(Grave.)* The must not be shortened in favour of the dotted notes. The whole introduction must be played strictly in time. The tempo is so slow that notes have practically the same duration as in the allegro which follows. The sudden dynamic changes in this pathetic introduction should be imagined as played by an orchestra, in order to define them more sharply. Strive to attain as much tone colour as possible.
2. *(Allegro,* II. Part.) The three accents have been added by the editor.
3. The Crescendo in these three phrases, twice interrupted by a sudden *piano,* must be increased after each break.
4. *(Adagio.)* The melody must stand out clearly above the other voices. The stroke must be simultaneous, the bass somewhat lighter than the Theme, and the middle voice still more so. The right hand must be practiced alone, because the simultaneous production of various tones in one hand is especially difficult.
5. (Page 13.) A repetition of the first eight bars, with the melody in the next higher octave, intensified by a richer accompaniment.
6. The accompaniment must be played delicately, but simultaneously with the notes of the melody.
7. The note *d* stands in a double position. As the final note of a phrase it should be played lightly. Through the harmonic changes it becomes the first of a new phrase, with an added accent by virtue of its syncopation, followed by a crescendo.
8. *(Rondo:)* This movement is often played too quickly. The graceful style of this finale, approaching almost that of Mozart, cannot be carried out in too rapid tempo.
9. (Page 17.) The explanation of double phrasing, which will be found here and there, is as follows: the upper (longer) marks indicate the boundaries of phrases or motives, the lower (shorter) ones are simply signs of articulation. The following phrase: 

consists of two short motives which are generally conceived as at b). Even though the necessary phrasing  seems to support this conception, it appears to me by no means the best, for the double dropping of the melody a fifth below is not unlike repeated yawning. If the phrase be played as at a) this unpleasant impression will not appear. The phrase  can still be played legato, and the *d*, lightly played, still be conceived as the beginning of the next. For the player the aesthetic impression is quite different, according as he conceives the *d* as end or beginning of a phrase. In the latter case, he must accent the note slightly, in order to make it comprehensive to the listener.
10. (Page 17.) Two annexed motives of one half bar each, serving also to strengthen the end of the phrase.
11. Where two phrasing marks form a point, as in this case, the last note is not shortened, but only played lighter.
12. (Page 18.) This f^3 was the highest key upon the pianoforte at the time this sonata was written, otherwise Beethoven would probably have carried the phrase up to ab^3, whereby the passage would have gained greatly in brilliancy. This bar might begin without hesitation upon ab^3.



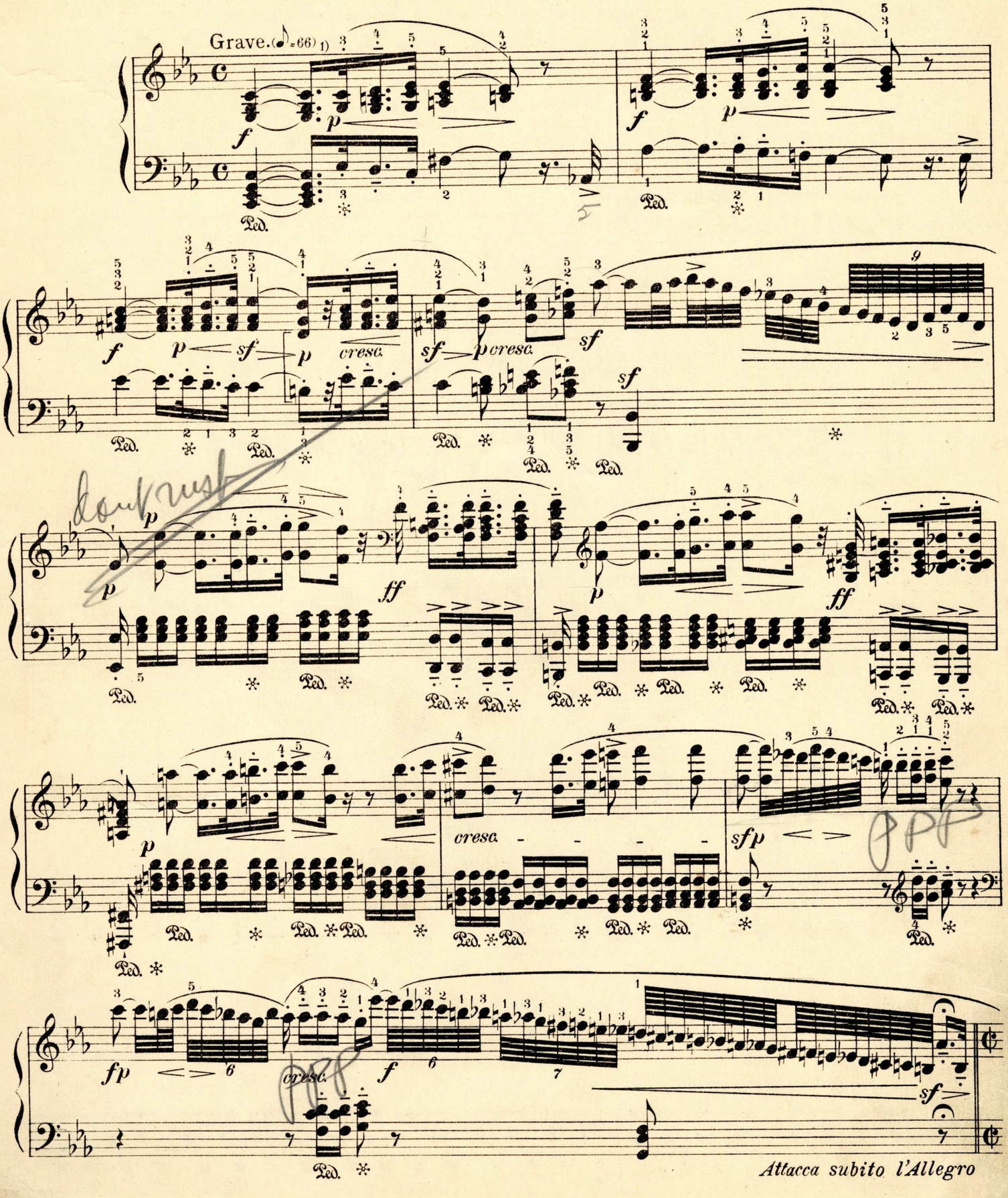
There are many instances of the limits placed upon his pianoforte writing by the instrument in the works of Beethoven, but in most cases they appear to the advantage of the composer. (See end of last movement of Sonata Op. 10, No. 3. &c. Although the editor is opposed in general such changes of text, and even although there is, in this case, no analogous instance to support his supposition, he yet feels that the culmination upon ab^3 instead of f^3 is too natural and self evident for him to pass it by without remark.

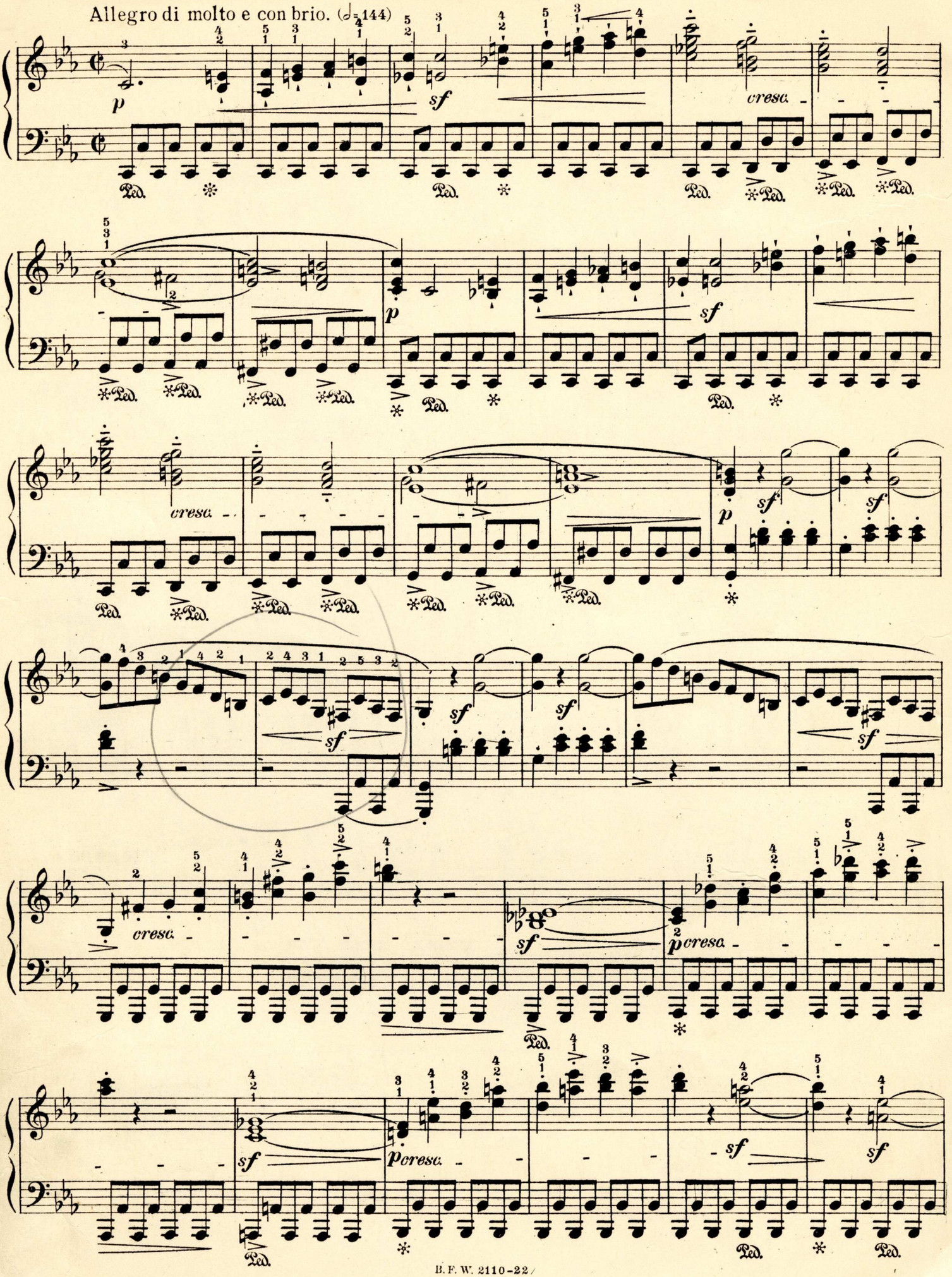
To Prince Carl von Lichnowsky

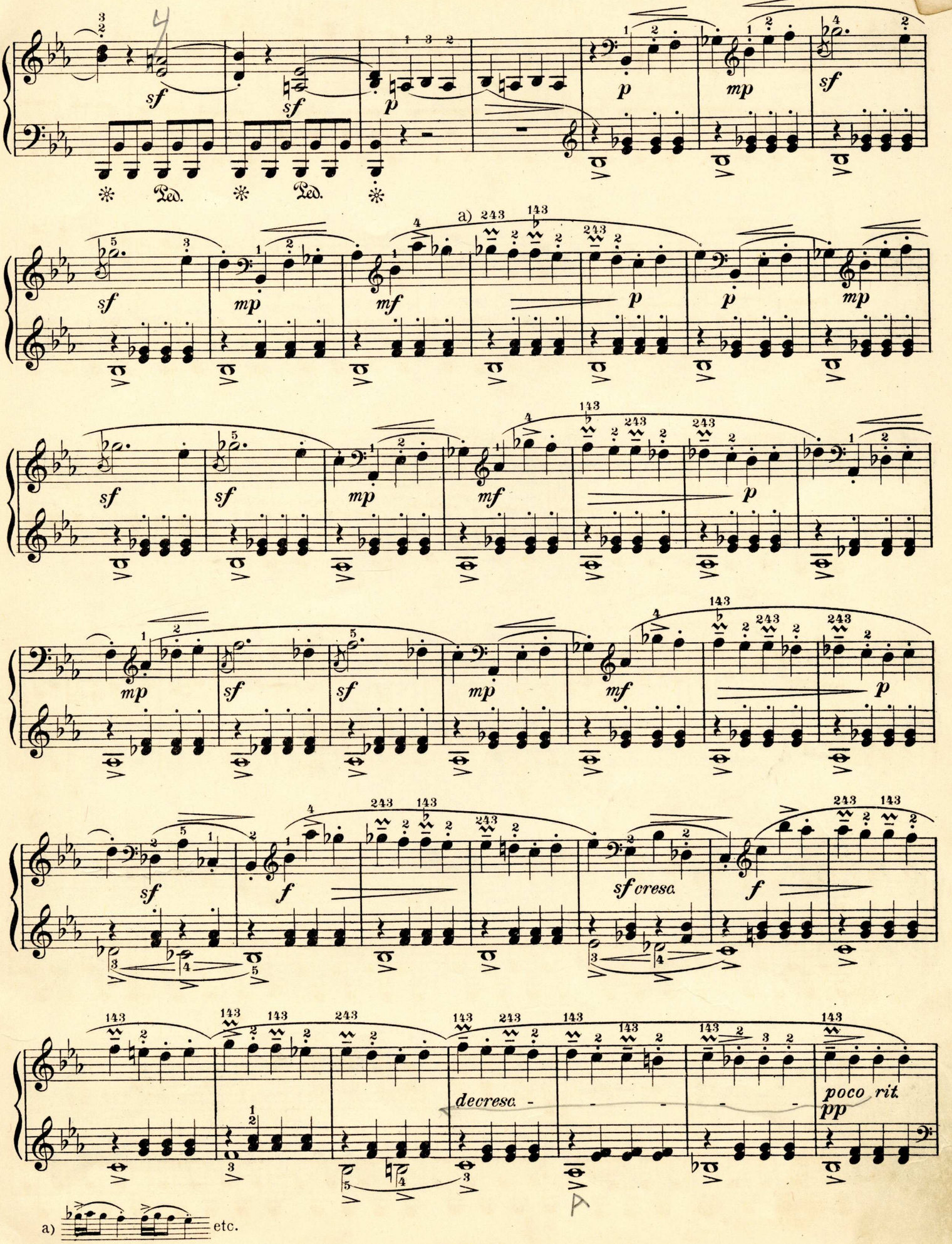
Sonate Pathétique.

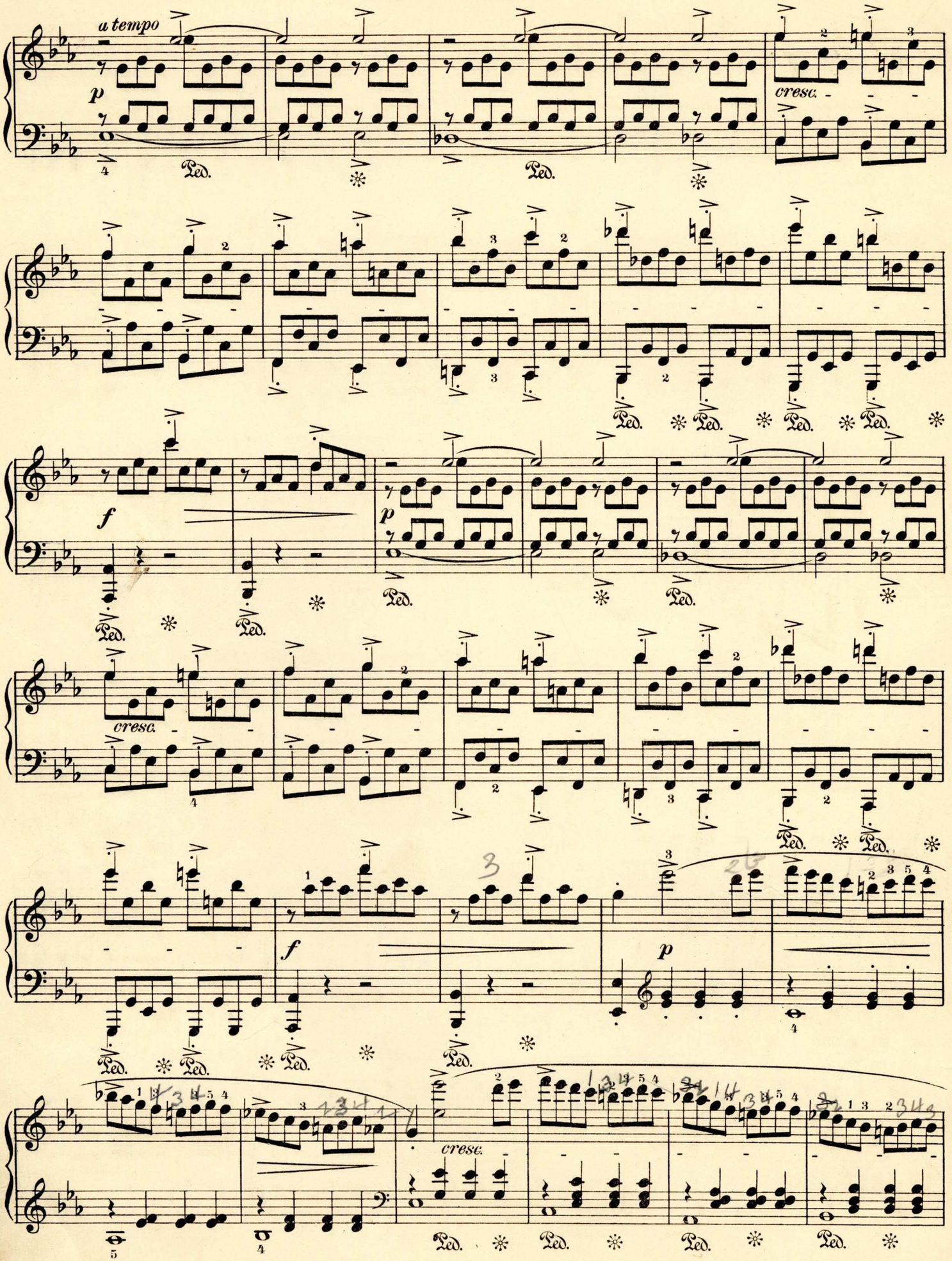
Op. 13.

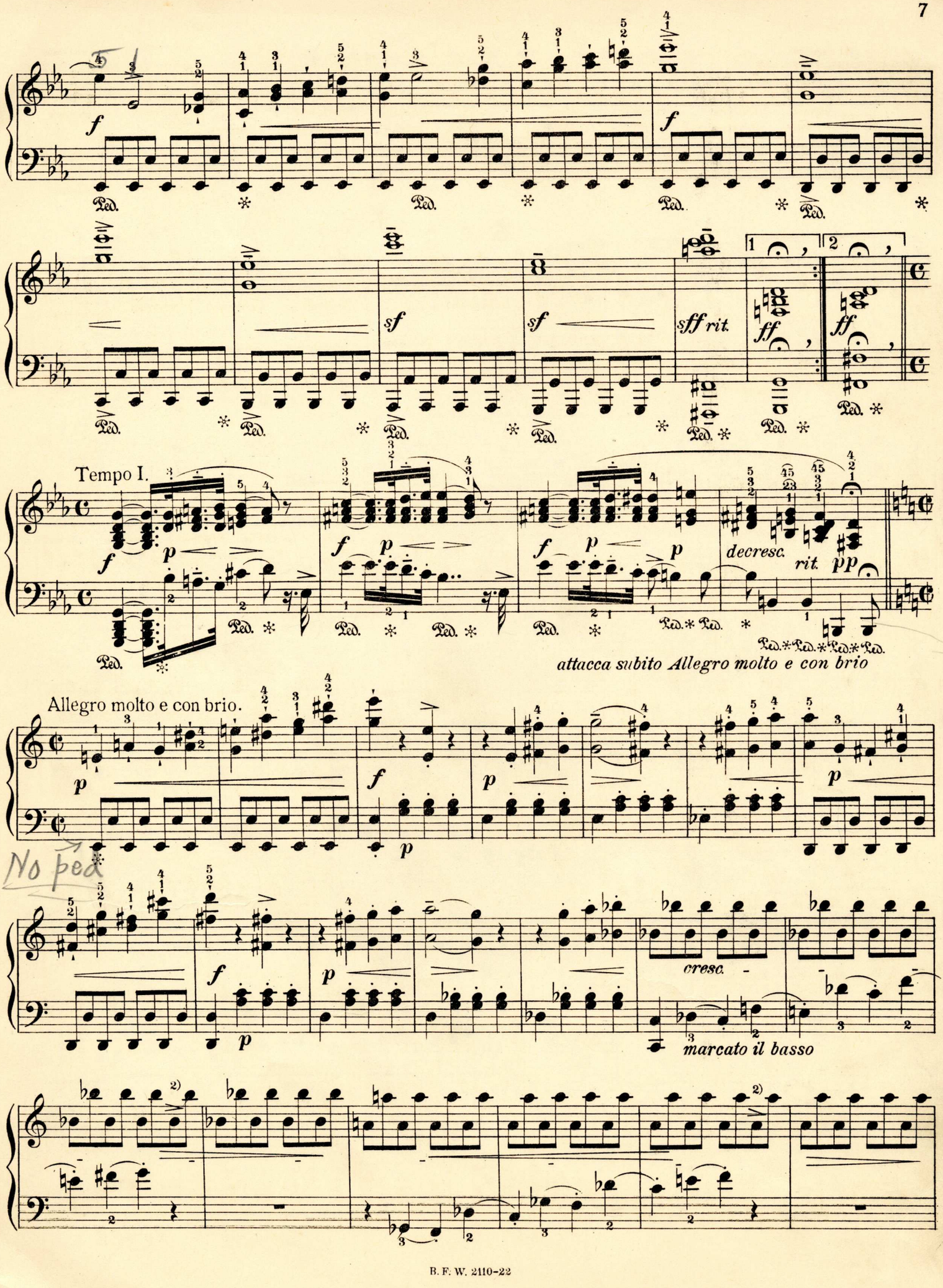
L. van BEETHOVEN.
Revised by J. Jiránek.

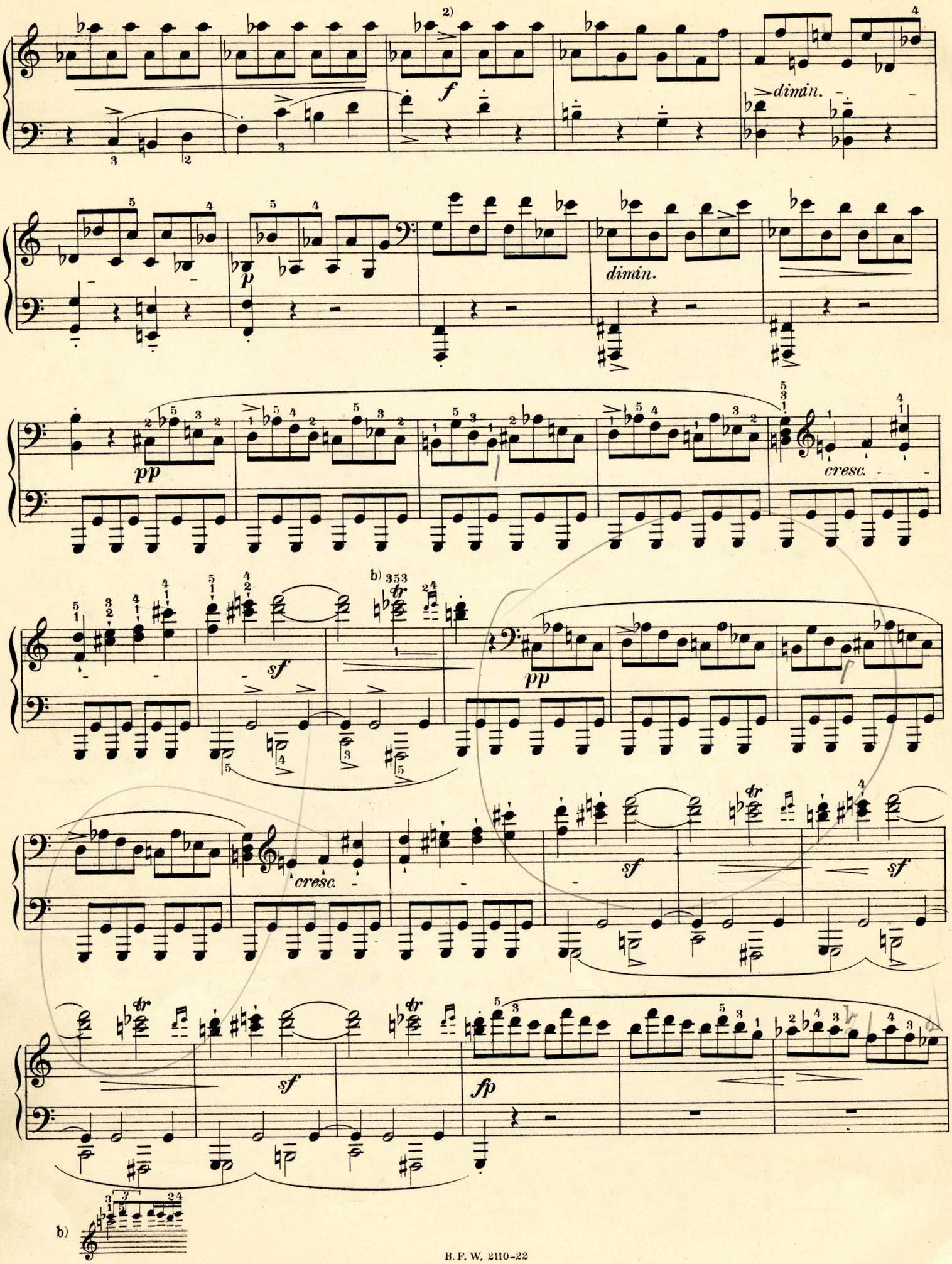


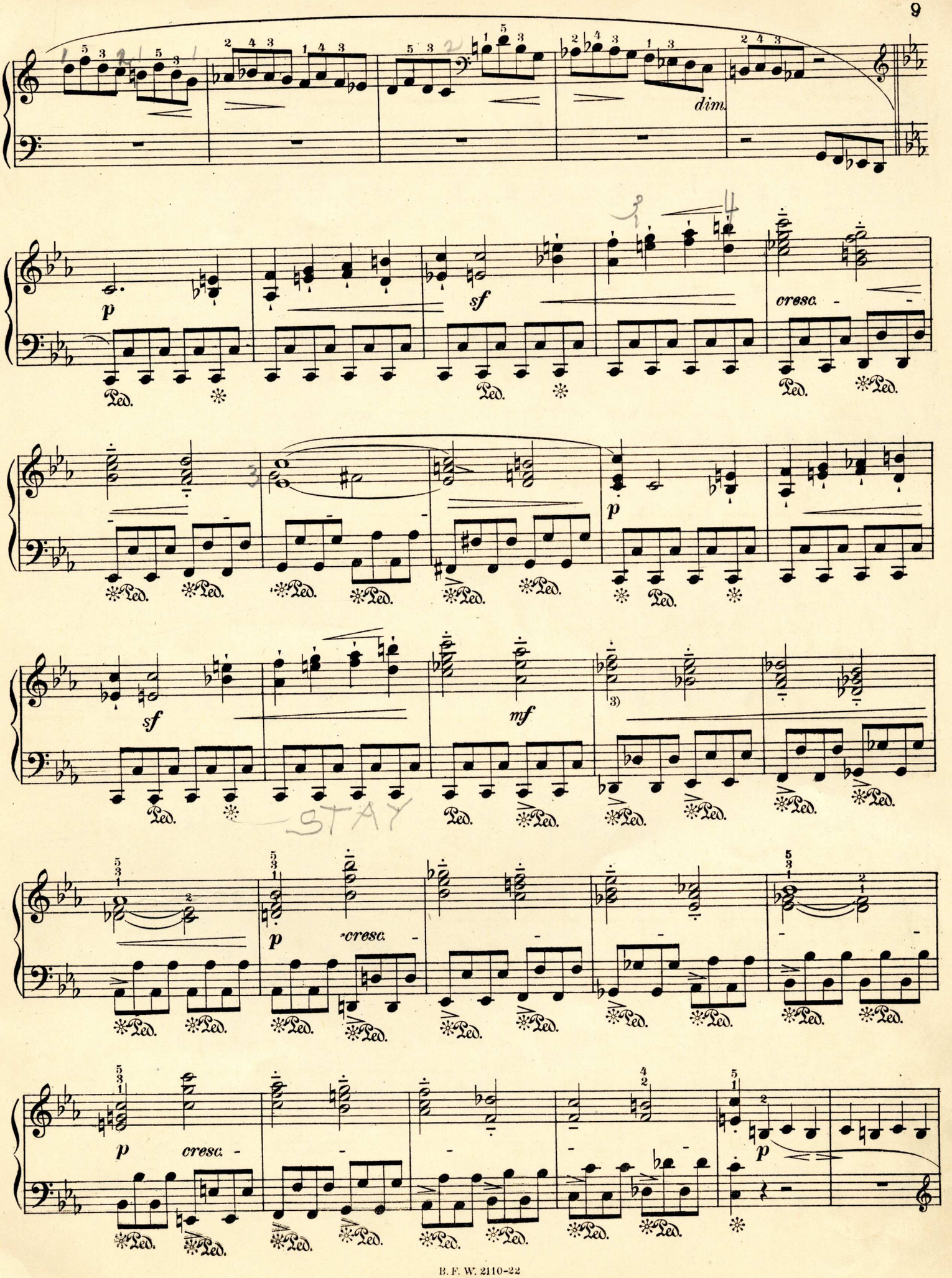

Allegro di molto e con brio. (𝅗𝅥 = 144)
p
sf
cresc.
Ped.

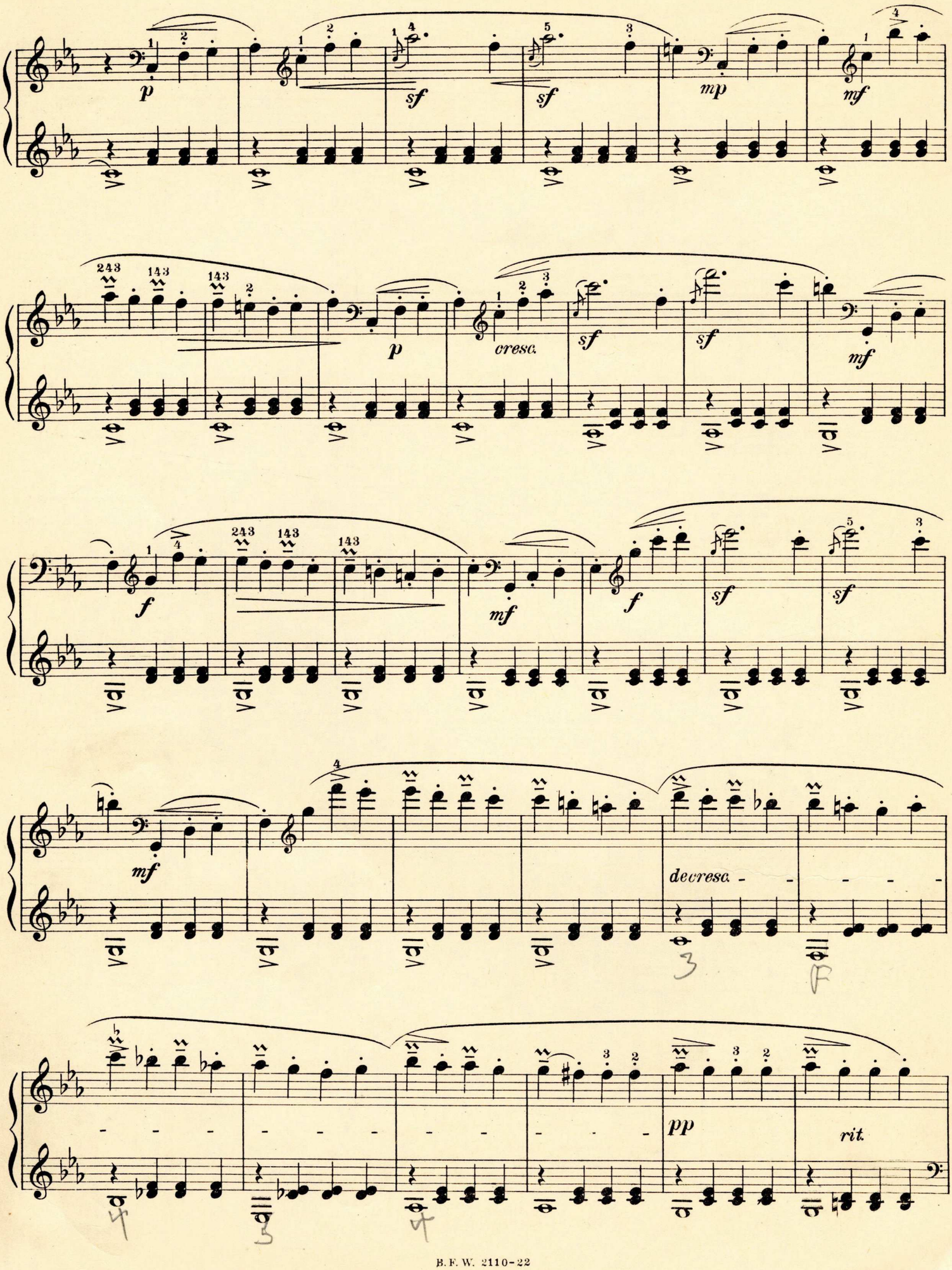

sf
sf
p
Ped.
Ped.
p
mp
sf
a)
sf
mp
mf
p
p
mp
sf
sf
mp
mf
p
mp
sf
sf
mp
mf
p
sf
f
sf cresc.
f
decresc.
poco rit.
pp
a)
etc.

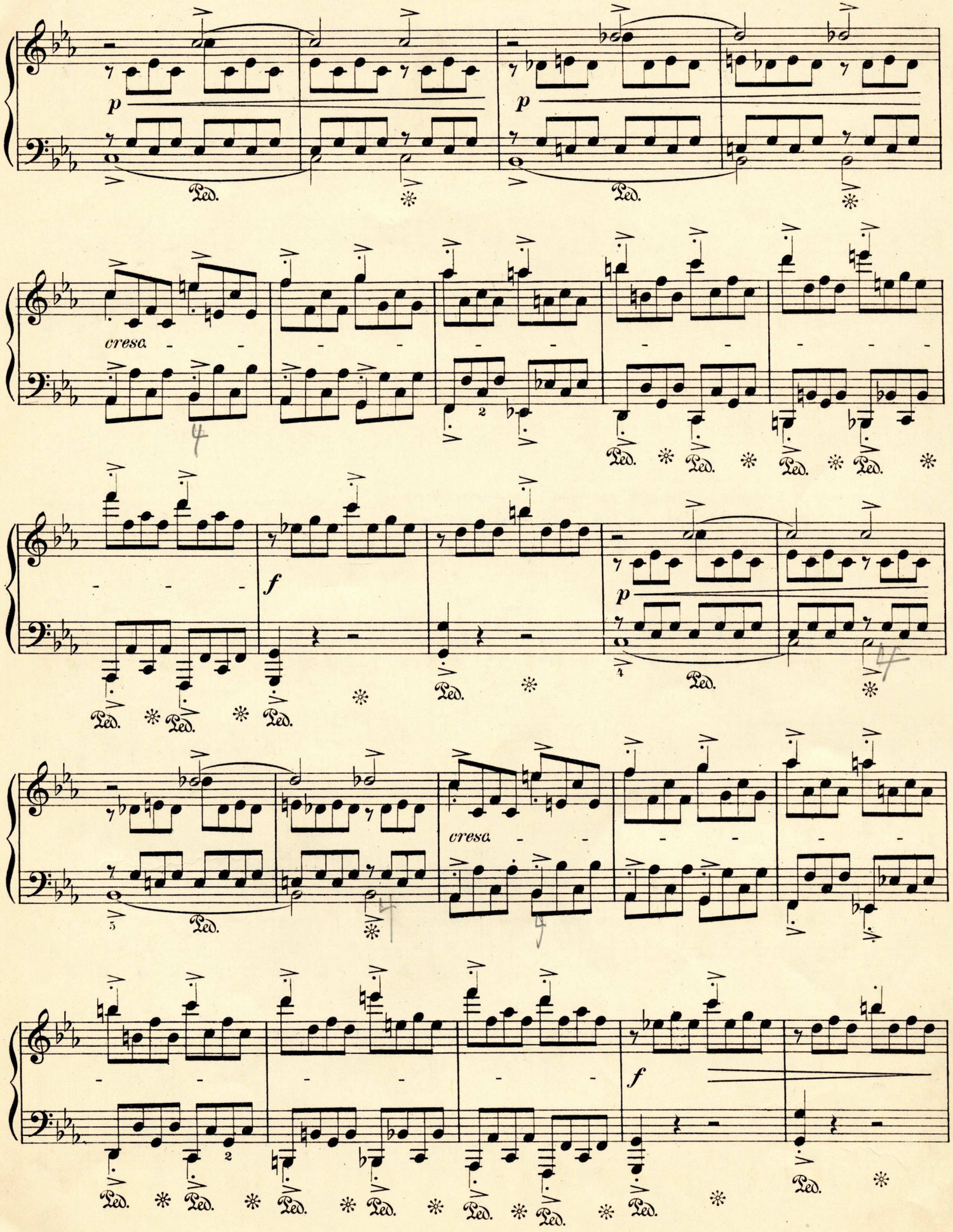

a tempo
p
cresc.
Ped.
f
p
cresc.
f
p
cresc.

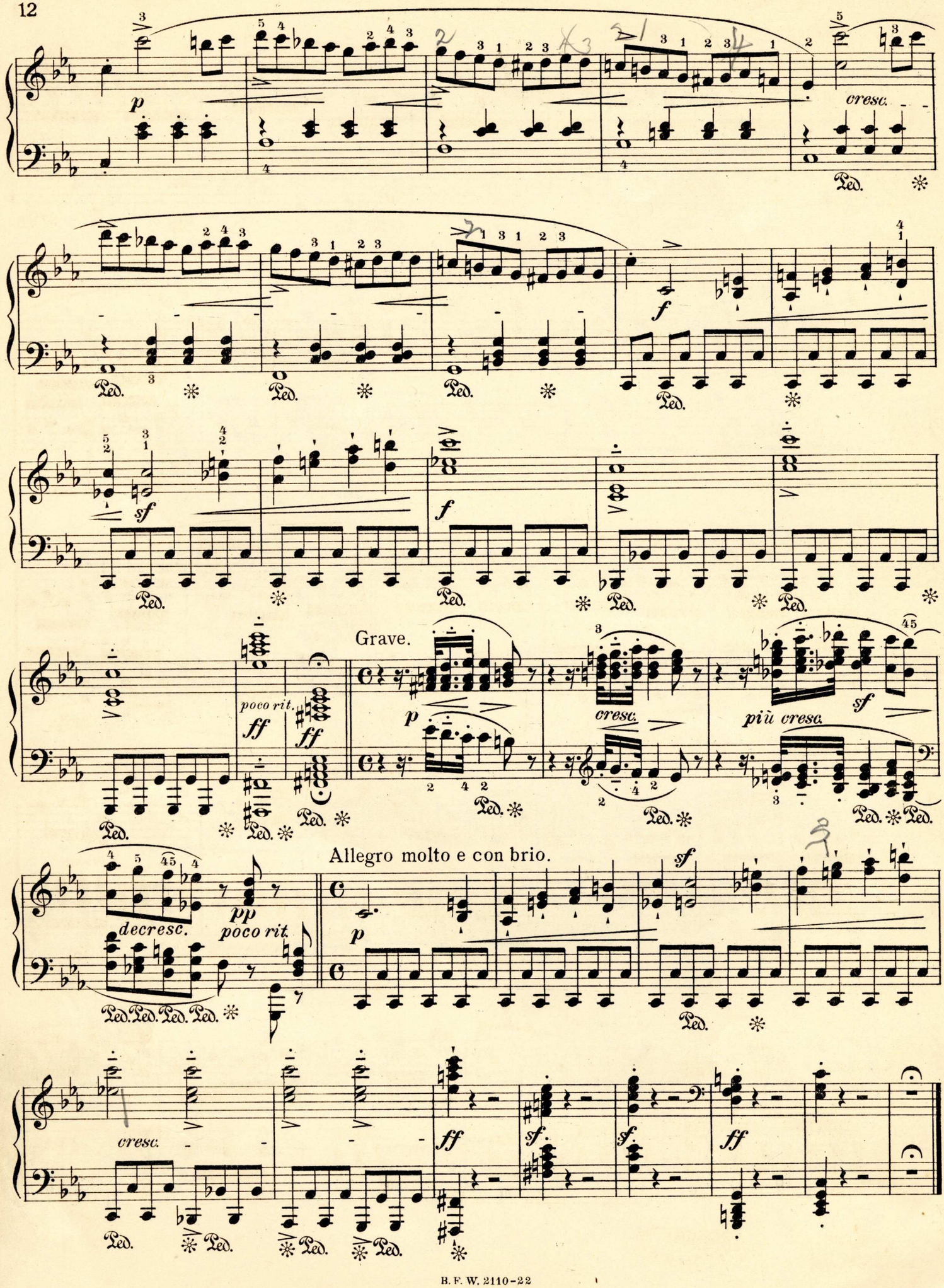

Tempo I.
attacca subito Allegro molto e con brio
Allegro molto e con brio.
No ped
cresc.
marcato il basso

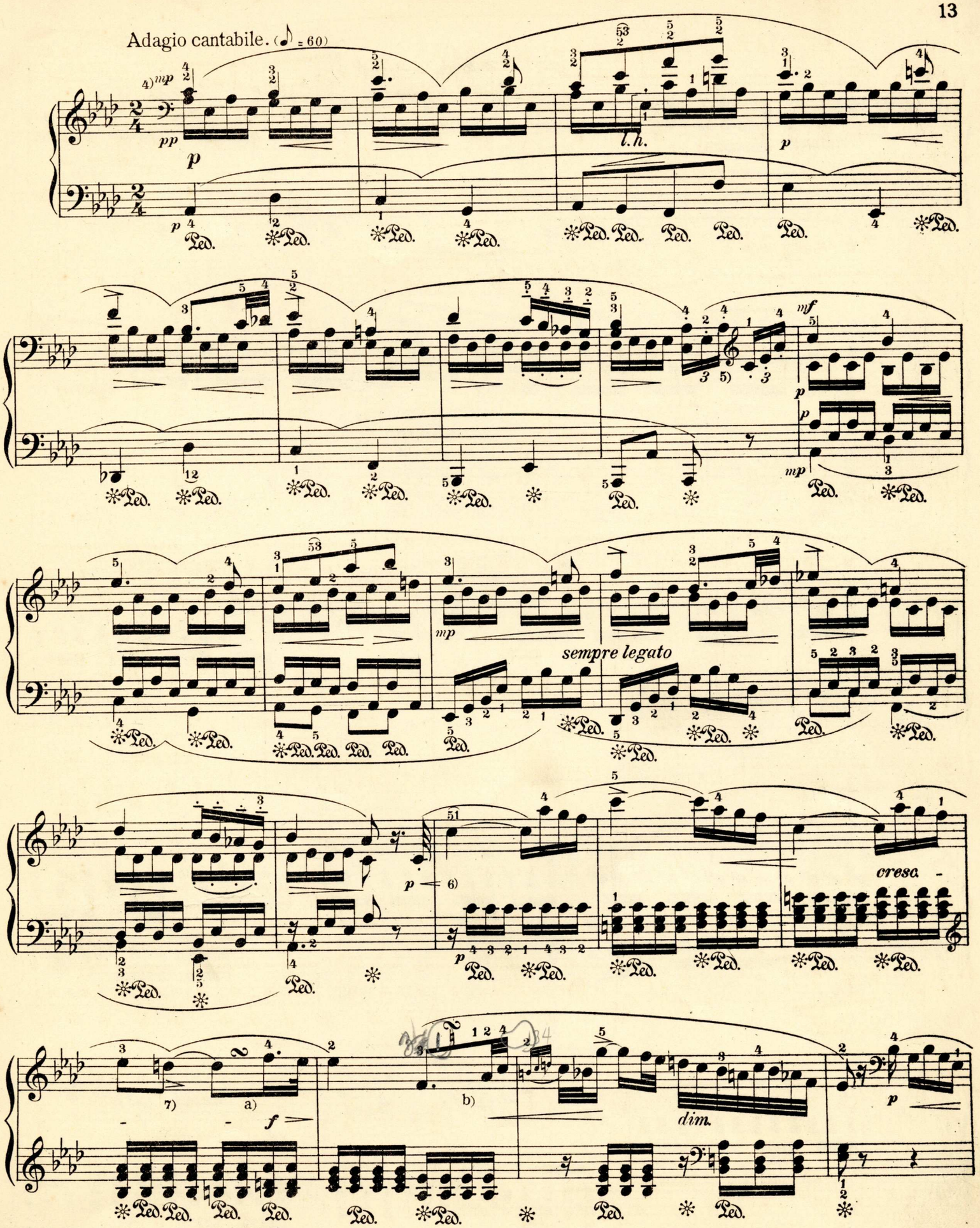

2)
f
dimin.
p
dimin.
pp
cresc.
b)
sf
pp
cresc.
sf
sf
sf
fp
b)

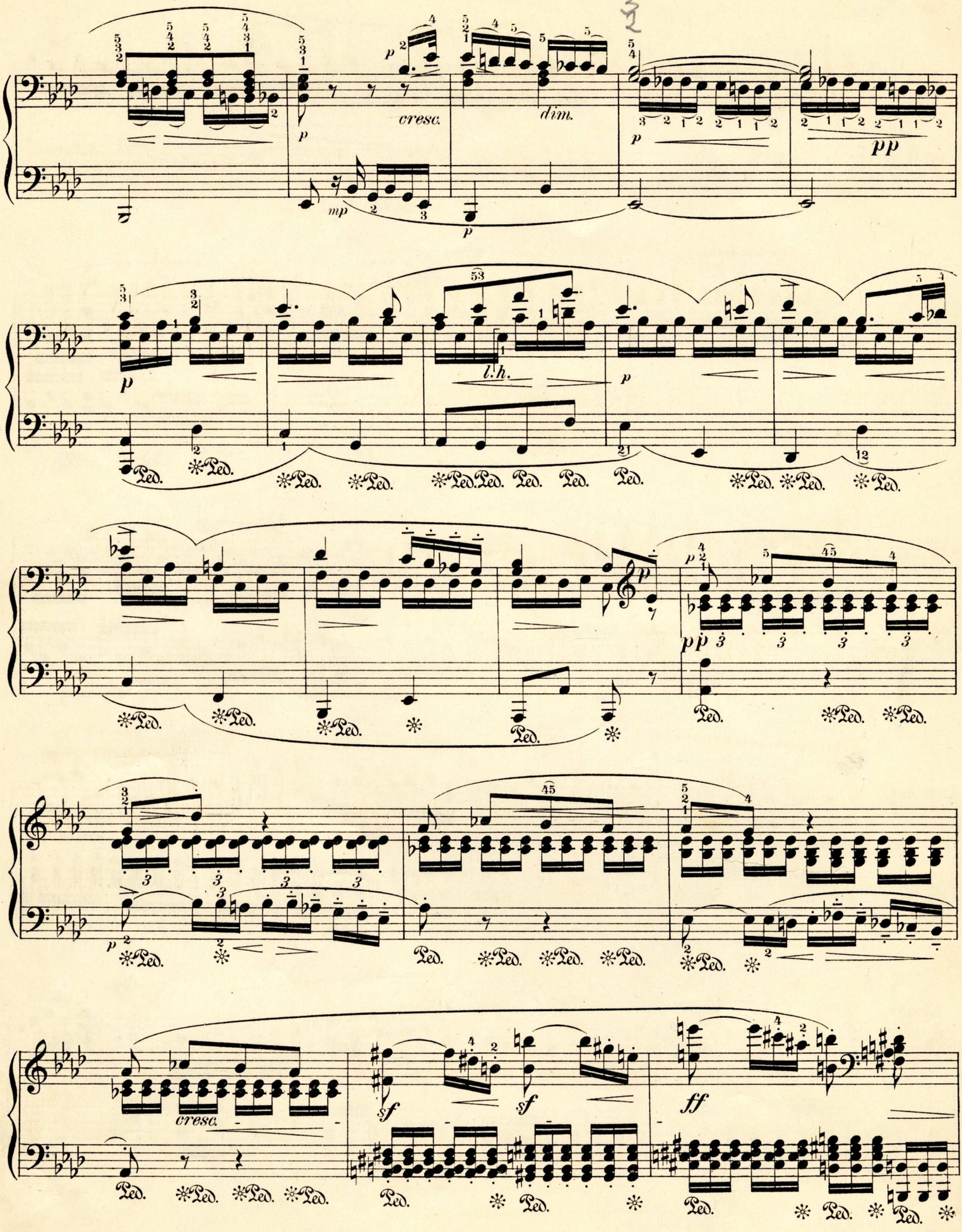

dim.
p
sf
cresc.
sf
mf
p
cresc.
p
cresc.
p
STAY

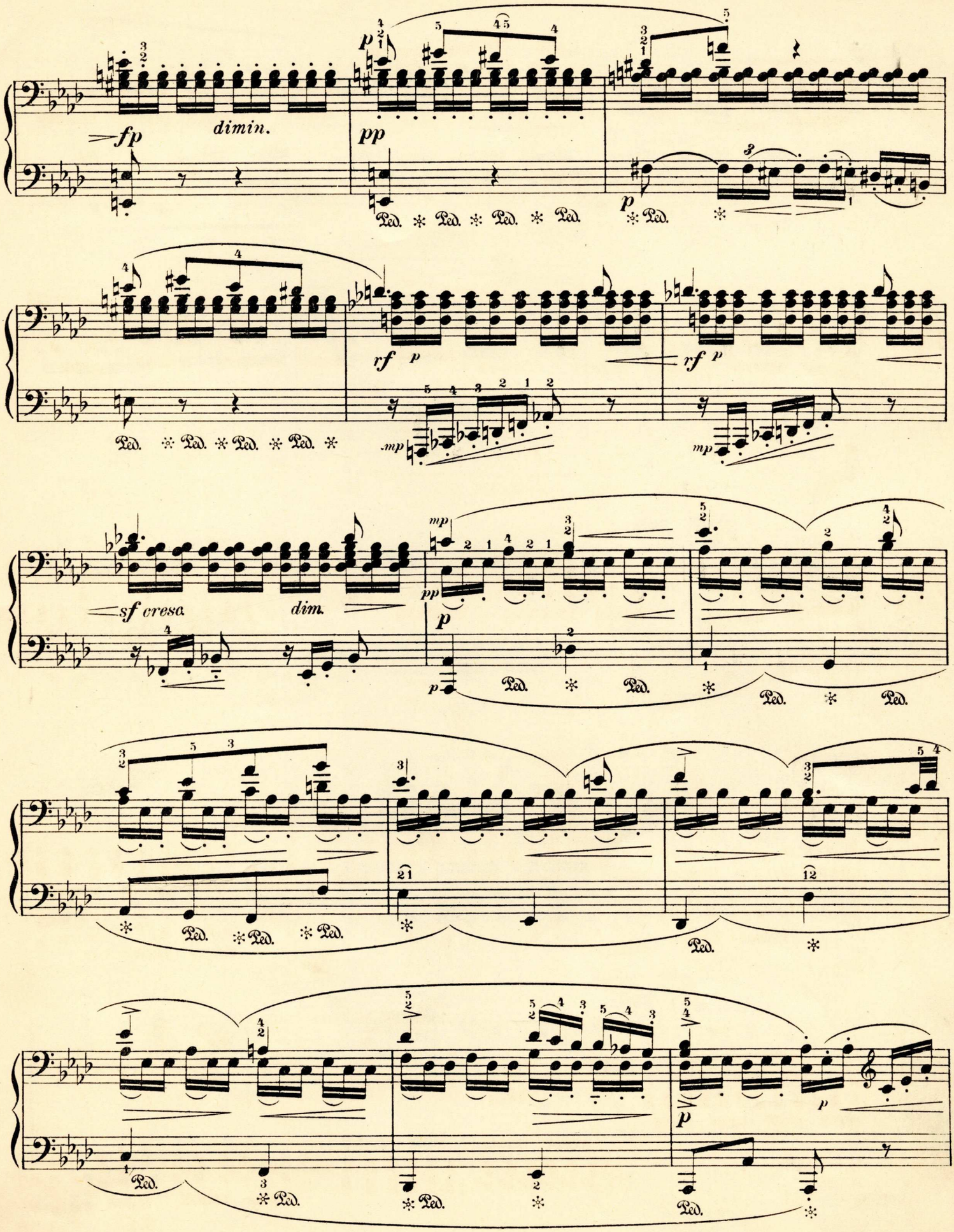

p
sf
sf
mp
mf
cresc.
sf
sf
mf
p
f
mf
f
sf
sf
mf
decresc.
pp
rit.

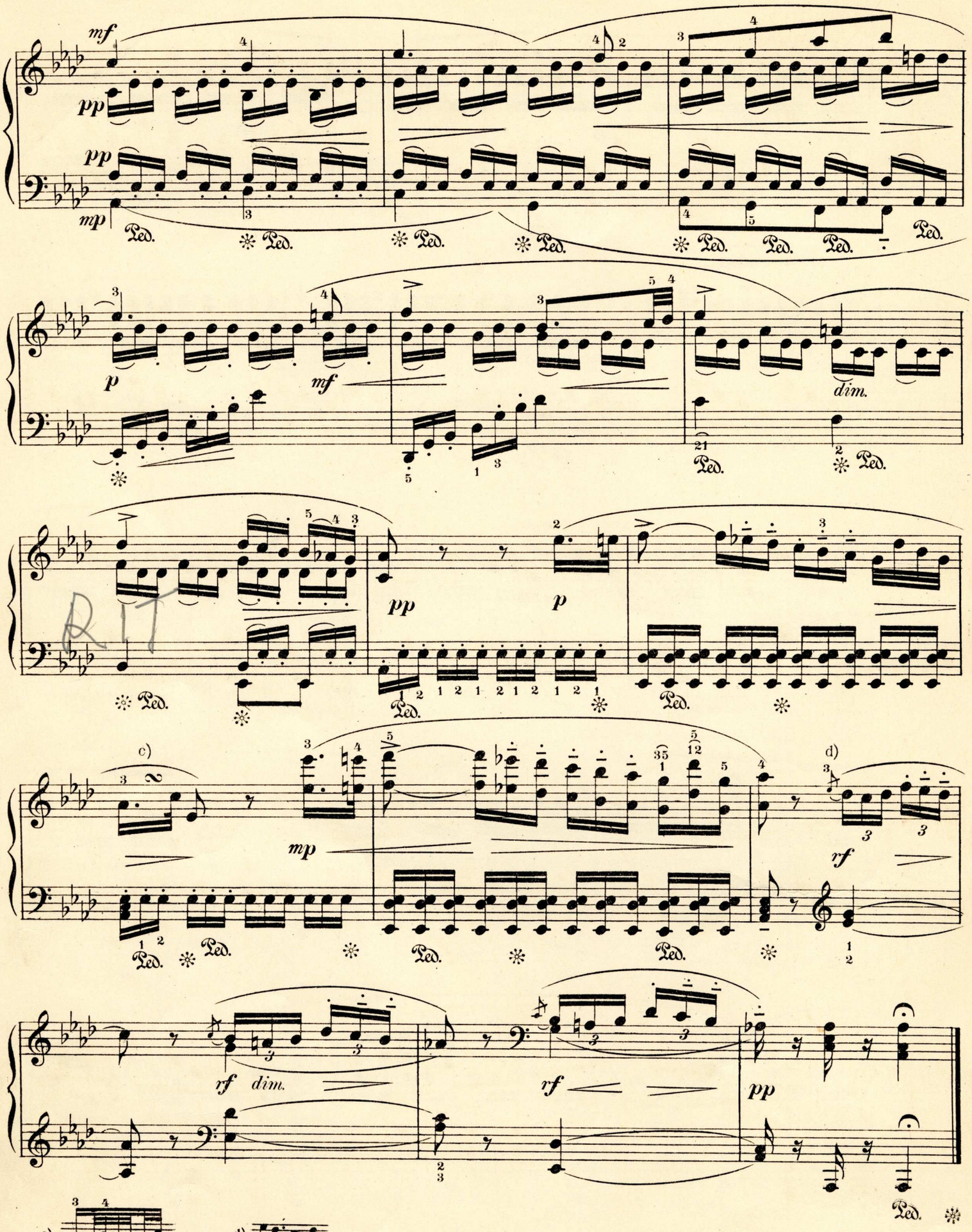

p
Ped.
cresc.
f
p
Ped.
cresc.
f
Ped.

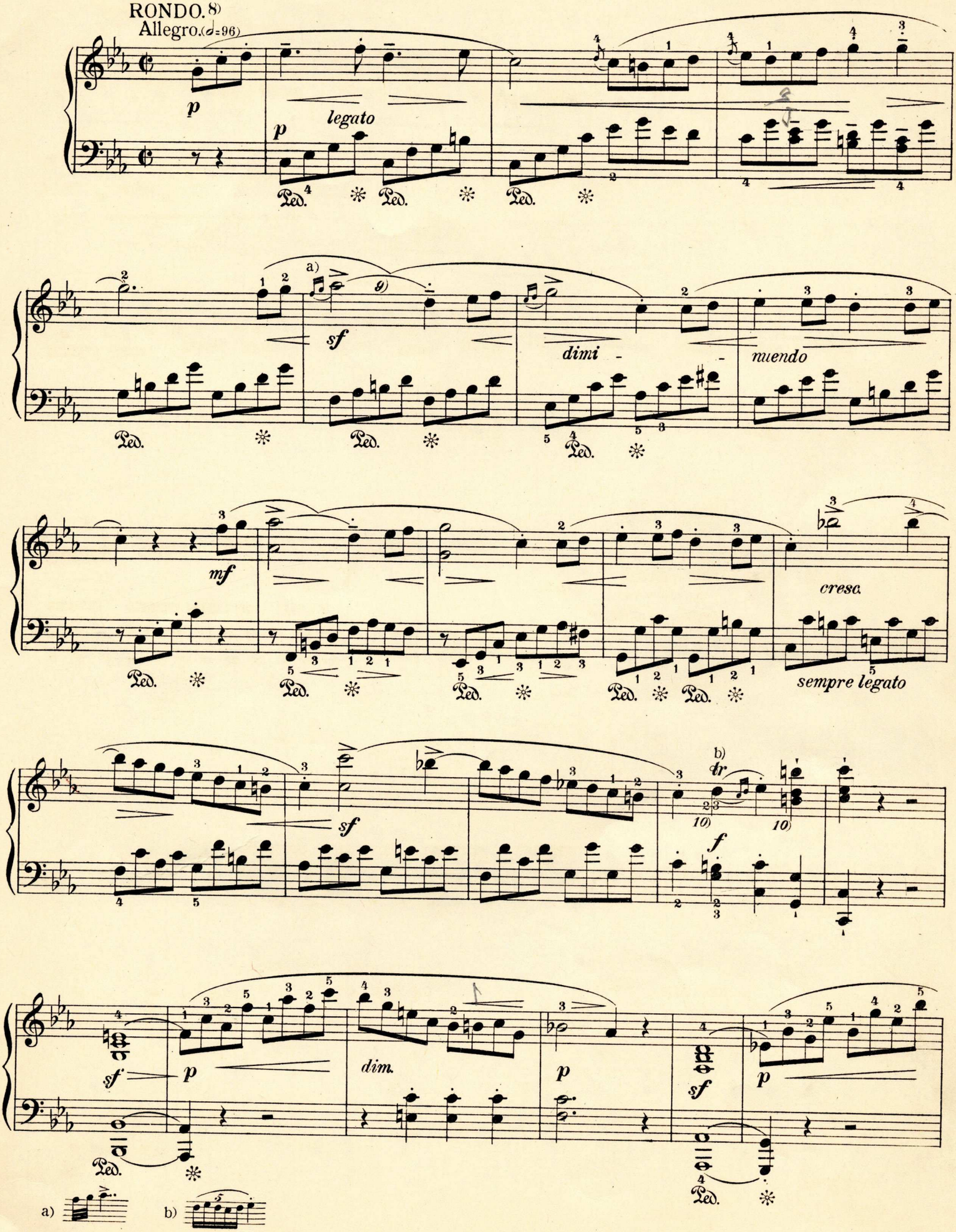

p
cresc.
Ped.
f
sf
ff
Grave.
poco rit.
cresc.
più cresc.
Allegro molto e con brio.
decresc.
pp
poco rit.

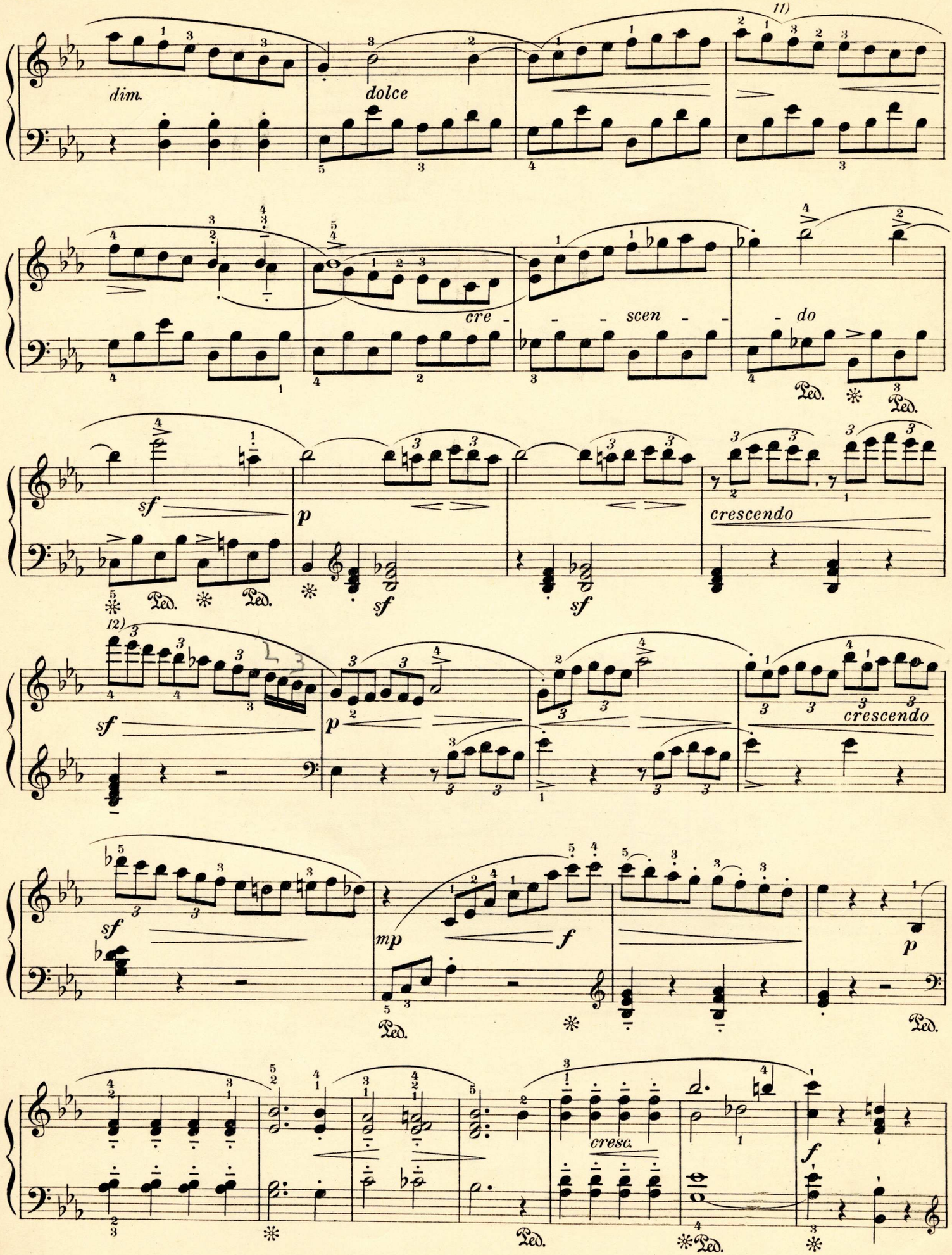

Adagio cantabile. (♪ = 60)
mp
pp
p
l.h.
mf
sempre legato
cresc.
f
dim.
a)
b)

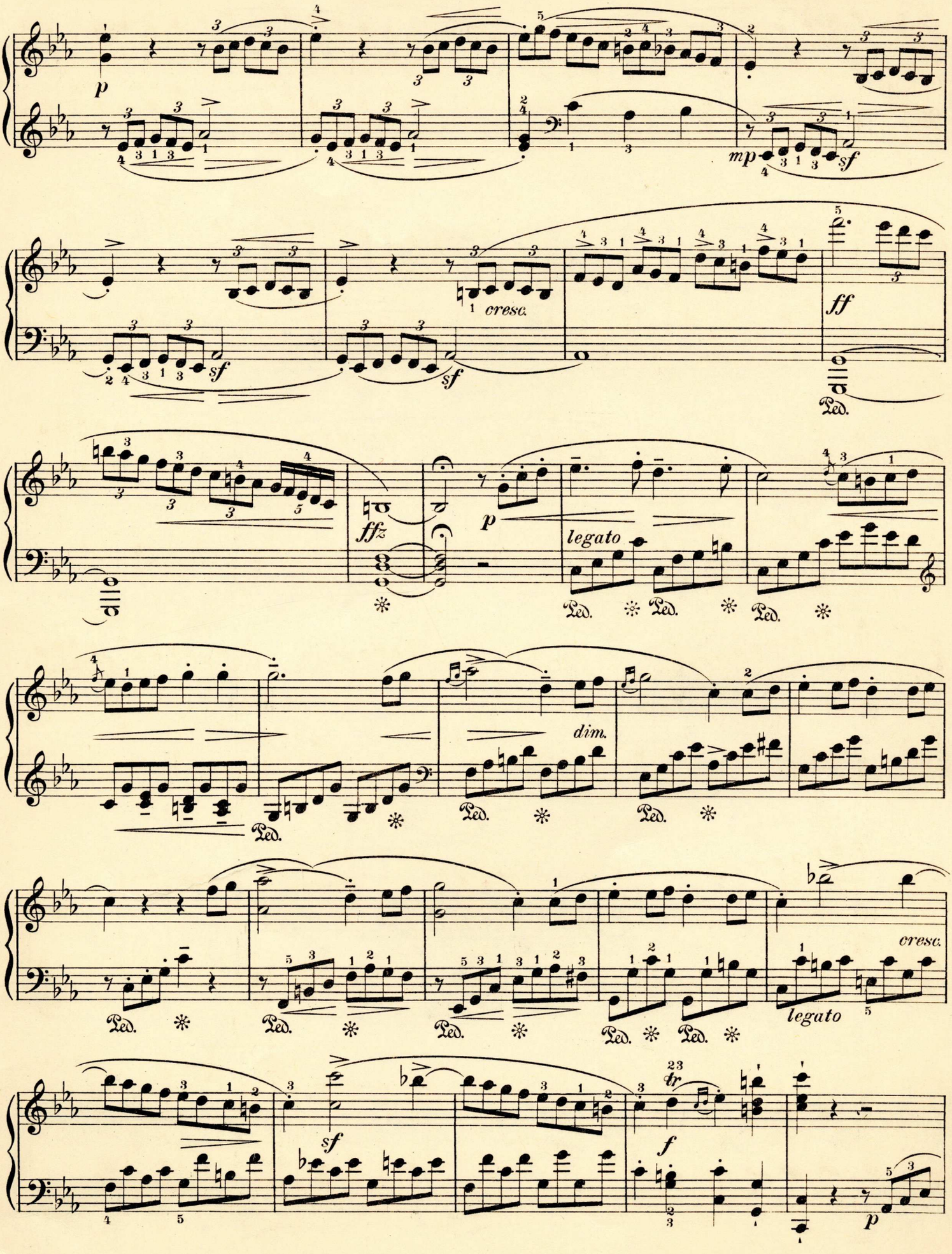

cresc.
dim.
pp
l.h.
cresc.
sf
sf
ff

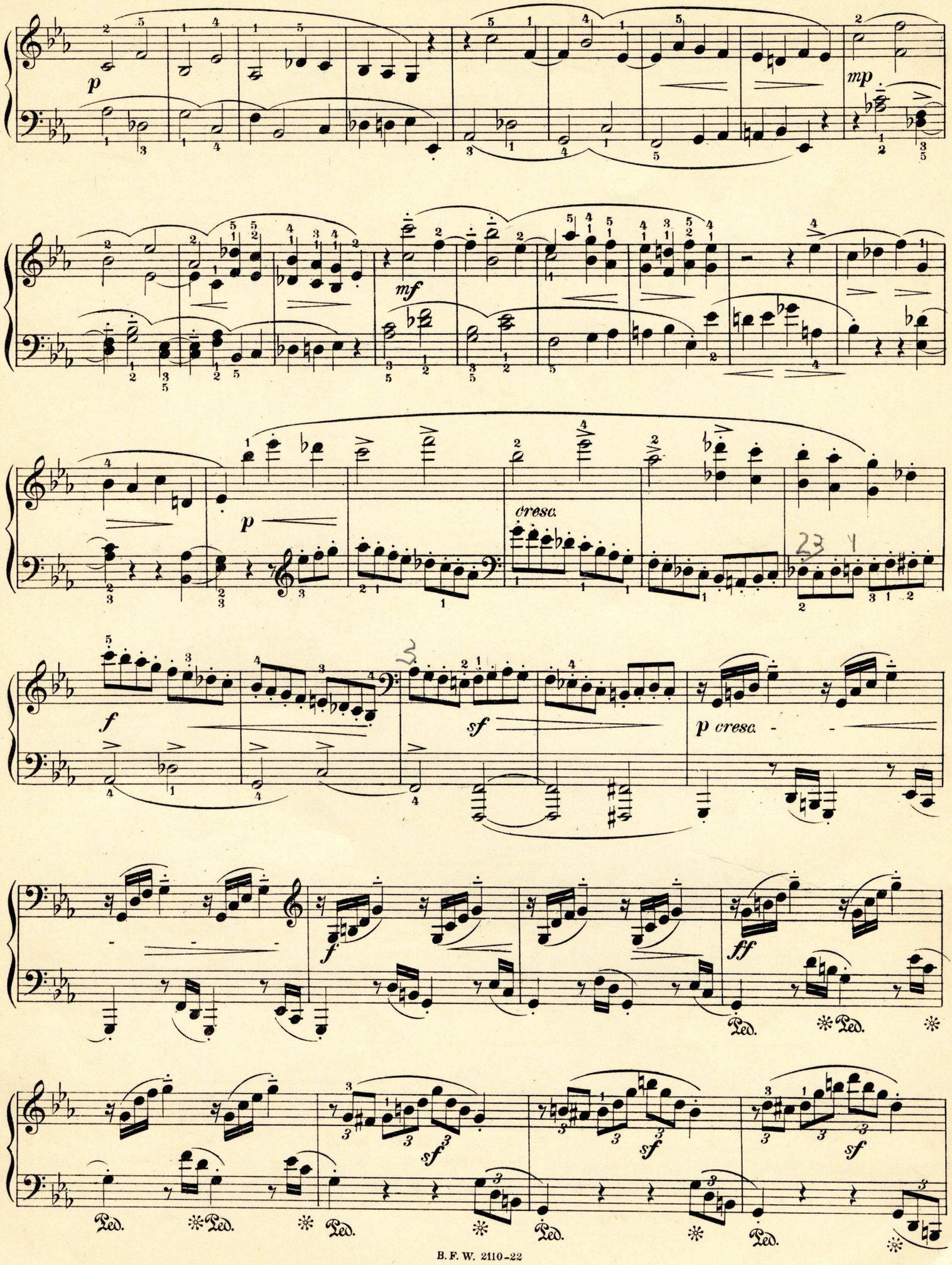

fp
dimin.
p
pp
p
Ped. * Ped. * Ped. * Ped.
rf p
rf p
Ped. * Ped. * Ped. * Ped. *
mp
mp
sf cresc.
dim.
mp
pp
p
p
Ped. * Ped.
Ped. * Ped.
Ped. * Ped. * Ped.
Ped.
Ped. * Ped.
Ped.
p
p
Ped.
* Ped.
* Ped.
Ped.


mf
pp
pp
mp
Ped.
p
mf
dim.
pp
p
RIT
c)
mp
d)
rf
rf dim.
rf
pp
c)
d)


RONDO. 8)
Allegro. (♩=96)
p
legato
Ped.
a)
sf
dimi - - nuendo
mf
cresc.
sempre legato
b)
tr
10)
f
dim.
a)
b)


11)
dim.
dolce
cre - - - scen - - - do
Ped.
sf
p
sf
sf
crescendo
12)
sf
p
crescendo
sf
mp
f
p
Ped.
cresc.
f
Ped.
Ped.


p
mp
sf
cresc.
ff
Ped.
ffz
legato
dim.
cresc.
legato
f
tr


p
mp
mf
p
cresc.
f
sf
p cresc.
f
ff
Ped.
Ped.
sf
sf
sf
Ped.
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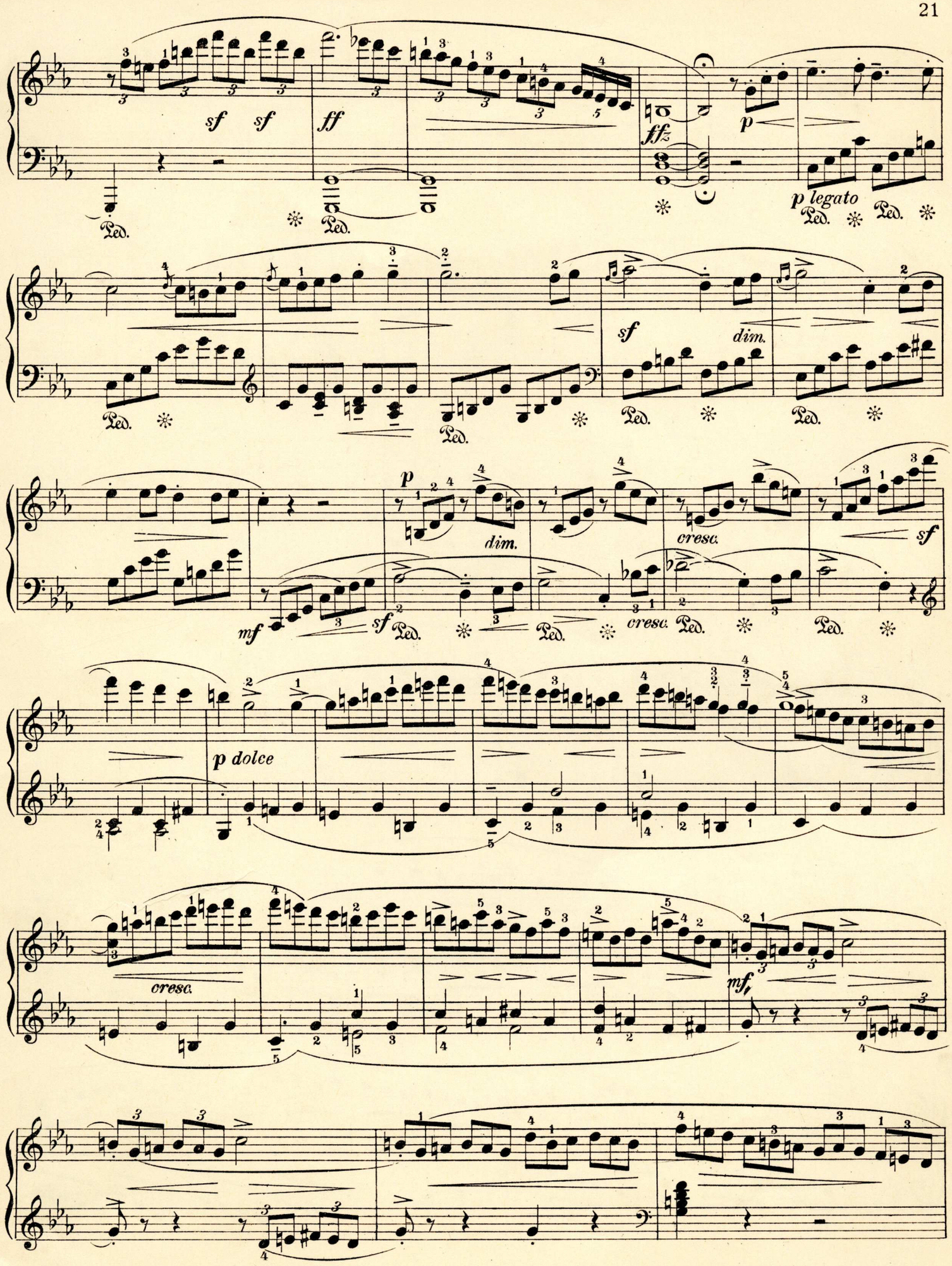
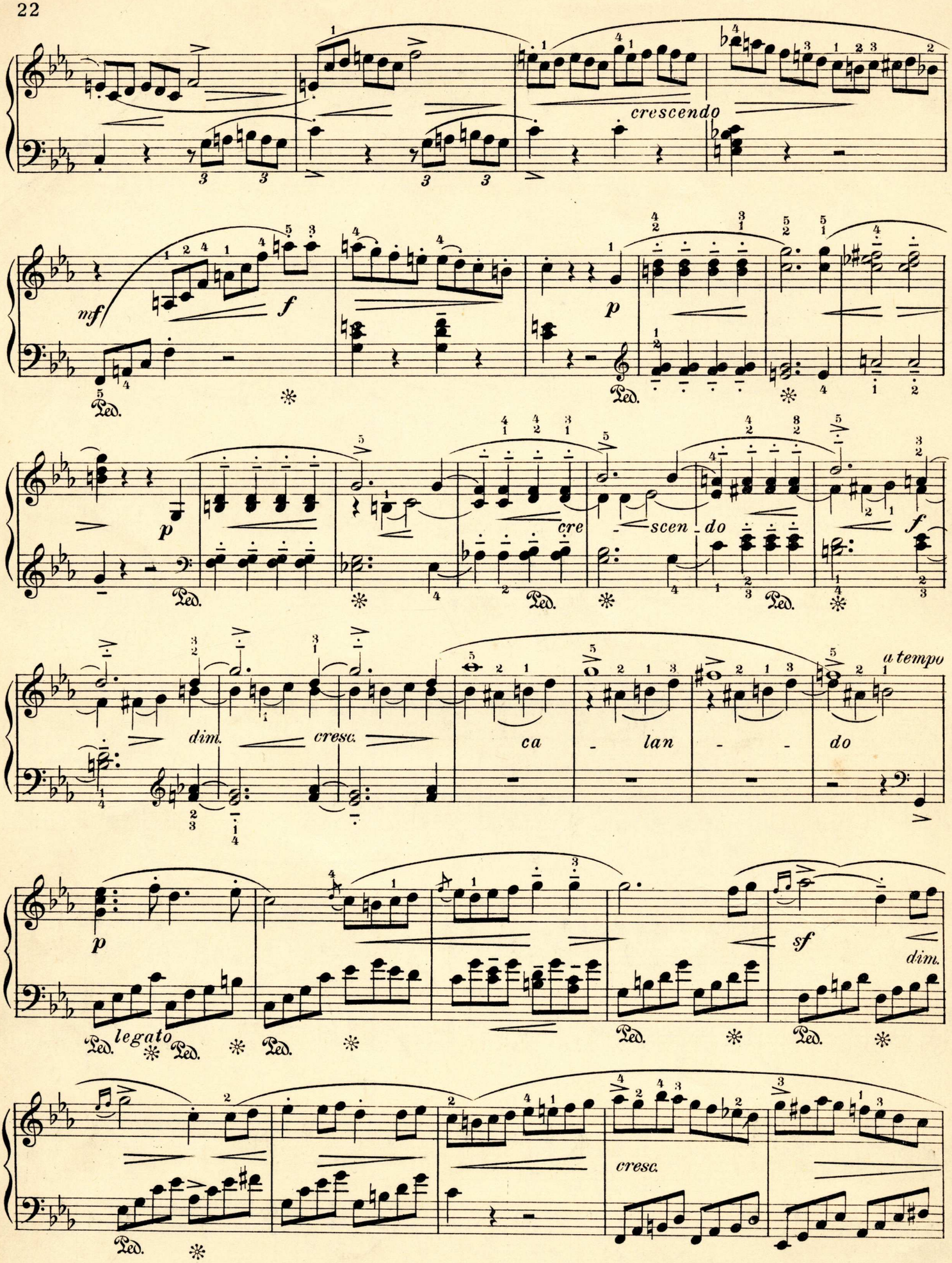
Ped.


sf sf
ff
ffz
p
p legato
Ped.
sf
dim.
mf
cresc.
p dolce
mf,


crescendo
mf
f
p
Ped.
cre - scen - do
dim.
cresc.
ca - lan - - do
a tempo
sf
legato