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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Advanced B
Composition 660

Sonata in C minor

Op. 13 (Pathétique)

Beethoven

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Sherwood Music School Courses

PIANO Composition 660

Sonata in C minor

Op. 13 (Pathétique)
BEETHOVEN

This is the first of Beethoven's sonatas to have an Introduction. It is one of those works which, though exceedingly popular, never become hackneyed.

For purposes of reference, measure numbers are given at the end of each line of the music.

INTRODUCTION AND FIRST MOVEMENT

Manly, earnest, painful and passionate emotion all find a lifelike expression in this movement. In the stately Introduction, based almost entirely on the motive of measure 1, the ardor seems restrained. Here and there the fire breaks out in a marked rhythm, but only to be immediately quenched. At the entrance of the *Allegro,* however, the lava stream bursts its bounds and rushes wildly forth.

In the second subject, a pleading, soothing voice is heard in E♭ minor (measure 51), and then more intensely in D♭ major (measure 67), restraining the storm. In vain! The stream is only momentarily arrested! In measure 89, there are renewed evidences of emotional stress; then after a few moments' pause (in the passage marked *Grave* — the Introduction material), the storm begins anew with increased vehemence in E minor. A turbulent alternation of themes continues for a page and a half of the music, after which, at the double bar, the first theme enters and holds sway, unchecked. Once more arise those beseeching, soothing strains (now in F minor and C minor). The storm must, nevertheless, spend itself. At length it subsides in a chord of the diminished seventh, and the *Grave* is heard again, followed by a final short outburst, with a very decisive series of concluding chords.

Marx, noted theorist and author, refers to the repeated appearance of the *Grave* as follows: "It does not stand here as an empty clang of sounds or chords, but has its own specific purpose in the mind of the composer, and is in accordance with the character and intention of the whole; three times before the end, it portentously points back to the solemn Introduction to the work."

The nature of this *Grave* gives the impression that it could only be the product of some strong determination and indomitable will.

The "time" of the Introduction has always proved difficult for most students, and unless special care is exercised, the result is either stiff and jerky, or lacking in all stamina. It is well, therefore, to study this portion with the metronome beating the eighth notes. While time is important, rhythm is still more so. In other words, the general flow of sound must be free and untrammeled; for here, in truth, we have a bit of true musical oratory, and oratory loses its eloquence and persuasiveness unless it is free. Guard, therefore, against undue haste.

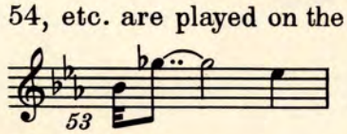
Do not articulate too decidedly the accompanying chords of the left hand, measures 5-8, as they represent merely a harmonic background to the melody, which must be distinctly heard above them. These chords are repeated for no other reason than that the nature of the piano requires such repetition, as it cannot sustain the tone indefinitely.

In the *Allegro,* give special attention to the tremolo movement of the left hand. It is to be executed with a rotary action of the forearm. (See Lesson 105, TECHNIC.)

It is needless to add that all passages are to be practiced separately, beginning with slow tempo and increasing the speed by degrees.

The second subject is contrasted with the first, not only in general treatment of dynamics, but especially in the matter of tempo. It should be taken more slowly and played smoothly, which, however, does not imply that it is to be rendered with machine-like regularity.

The grace notes in measures 53, 54, etc. are played on the first beats of the measures, thus:



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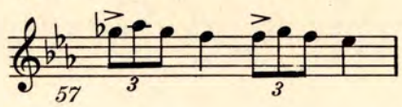
San Jose State University

The inverted mordents beginning in measure 57 also come on the beat in each case, as follows:

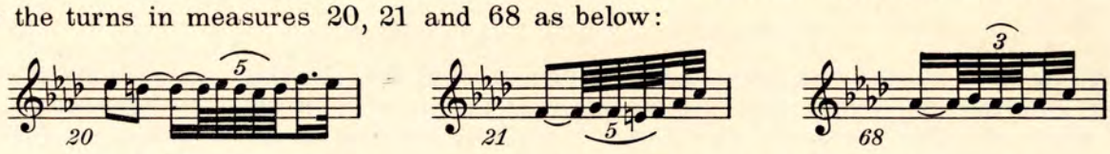


SECOND MOVEMENT

The sharp struggle over, a profound peace now takes possession of the master's soul, and is well expressed in the sustained, singing theme of the second movement. The feeling becomes more and more deep and reverent, and rises, in the end, to real rapture. Once only, when a new theme is heard in A♭ minor, does a cry of sorrow escape; but this produces courageous, joyful exaltation (transition to E major); a moment, and the untroubled forms of rest and peace again hover around us. The last measures of the coda are very expressive, as of a sad parting of friends.

After the convulsive excitement of the first movement, this *Adagio* brings a message of quiet confidence. The soul is no longer perturbed, but gently sings of hope —a veritable song without words! It is important that the chords shall not be broken. Nor should the melody notes be played after the right hand. This style of playing easily degenerates into slovenliness. It is bad taste, to say the least.

Play the turns in measures 20, 21 and 68 as below:



In measure 22, the grace notes must not be hurried, but played in a rather deliberate manner, in keeping with the style of the movement.

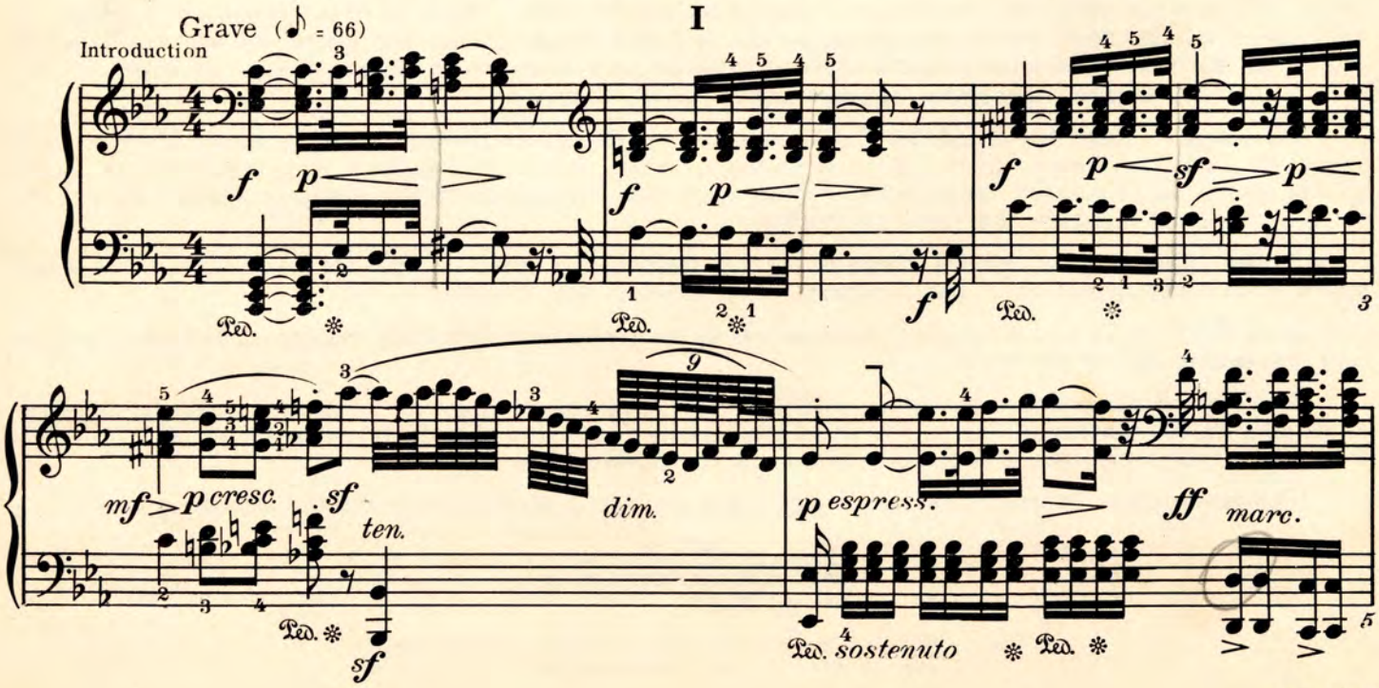
THIRD MOVEMENT (Rondo)

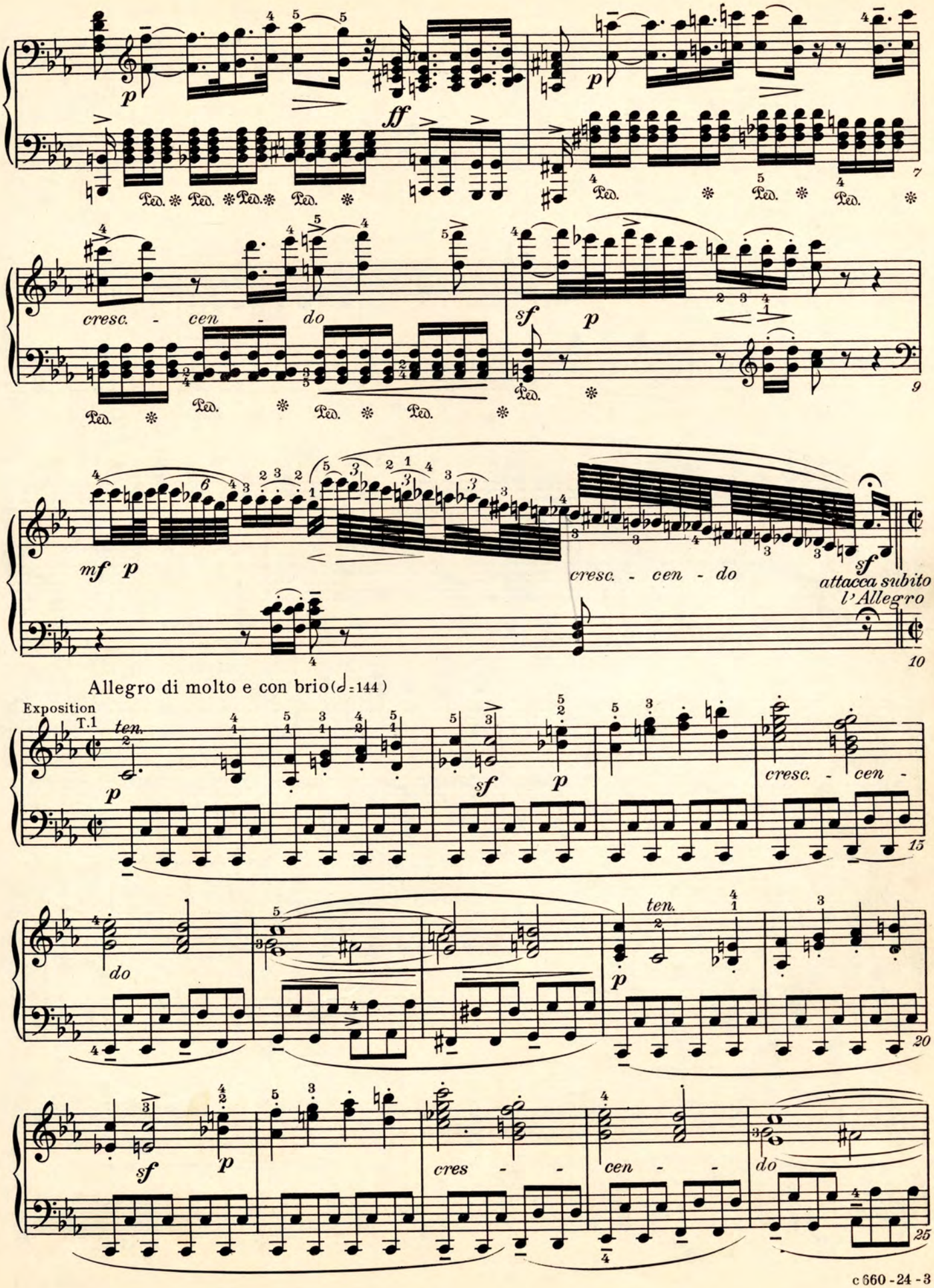
The concluding movement gives completeness to this perfectly unified work. It voices a certain submission to something that was inevitable; but a happy, courageous submission, full of power for fresh exertions and renewed activity. Throughout this movement runs an active, though not unquiet, life current in many changing forms — a very satisfactory conclusion. It is not to be denied that the last movement, both in its chief subject and in other particulars of its formal construction, is very reminiscent of Mozart. Mozartean refinement is its distinguishing characteristic. The old-fashioned accompaniment of early date is found in the broken chords of the left hand. The two grace notes in measure 5 begin on the beat—also a Mozartean device.

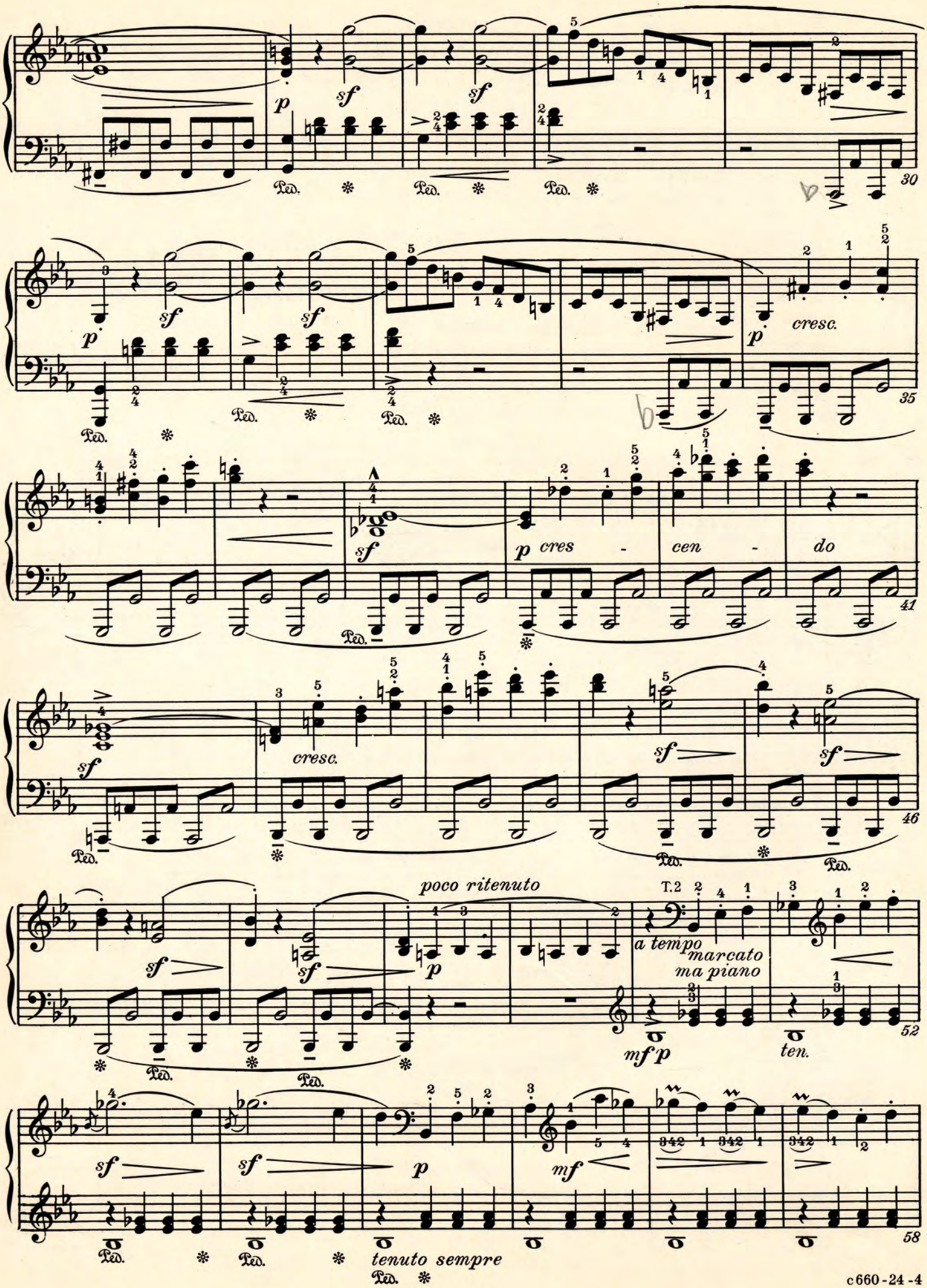
The Fugato (measures 79 to 105) should be recognized as polyphonic, which means that the left hand should be prominent whenever it takes part in the thematic treatment, or canonic imitation.

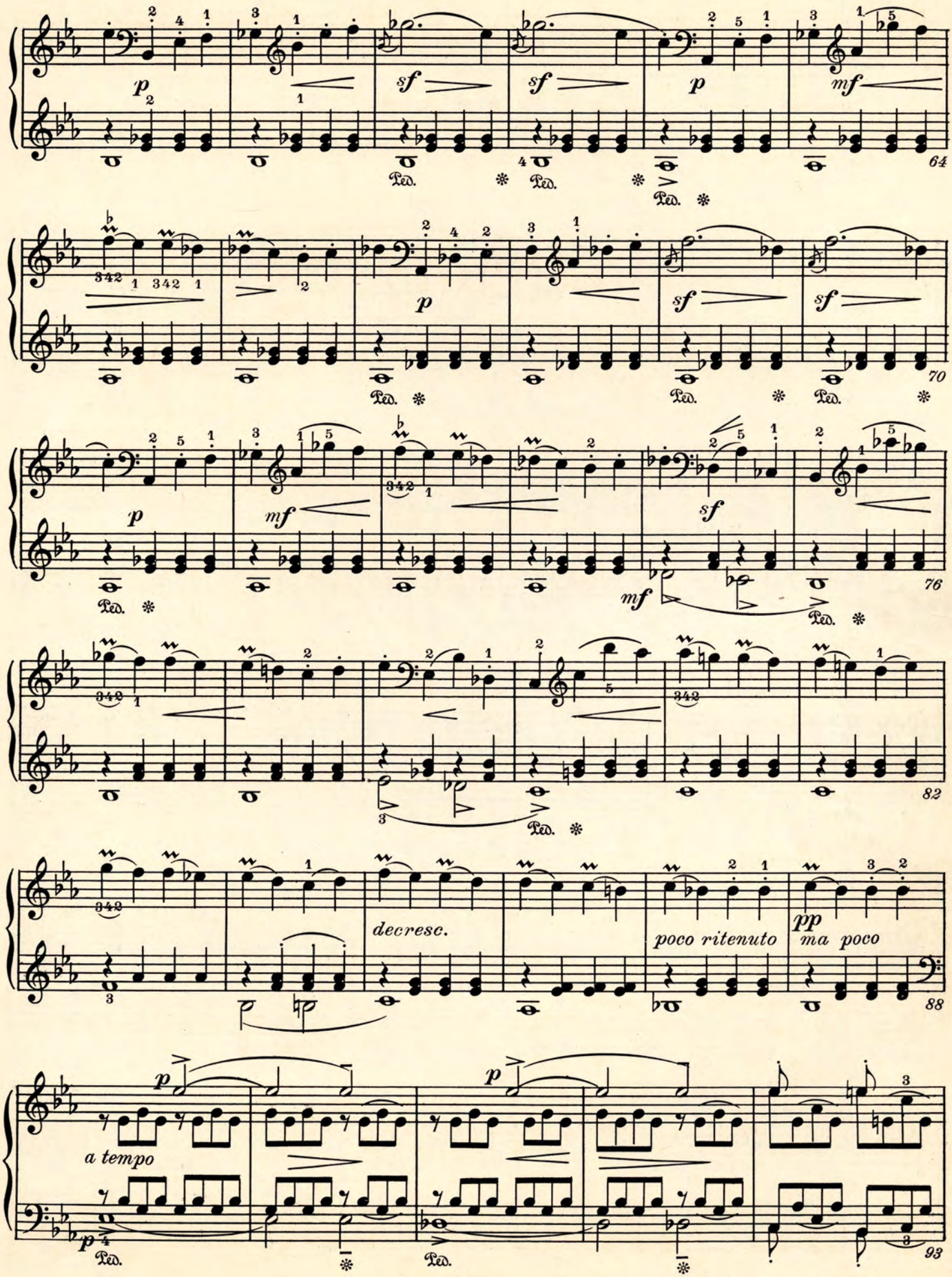
The Sonata Pathétique is a remarkable precursor of the Appasionata, Op. 57, which is, by many, considered the master's supreme expression in the sonata form.

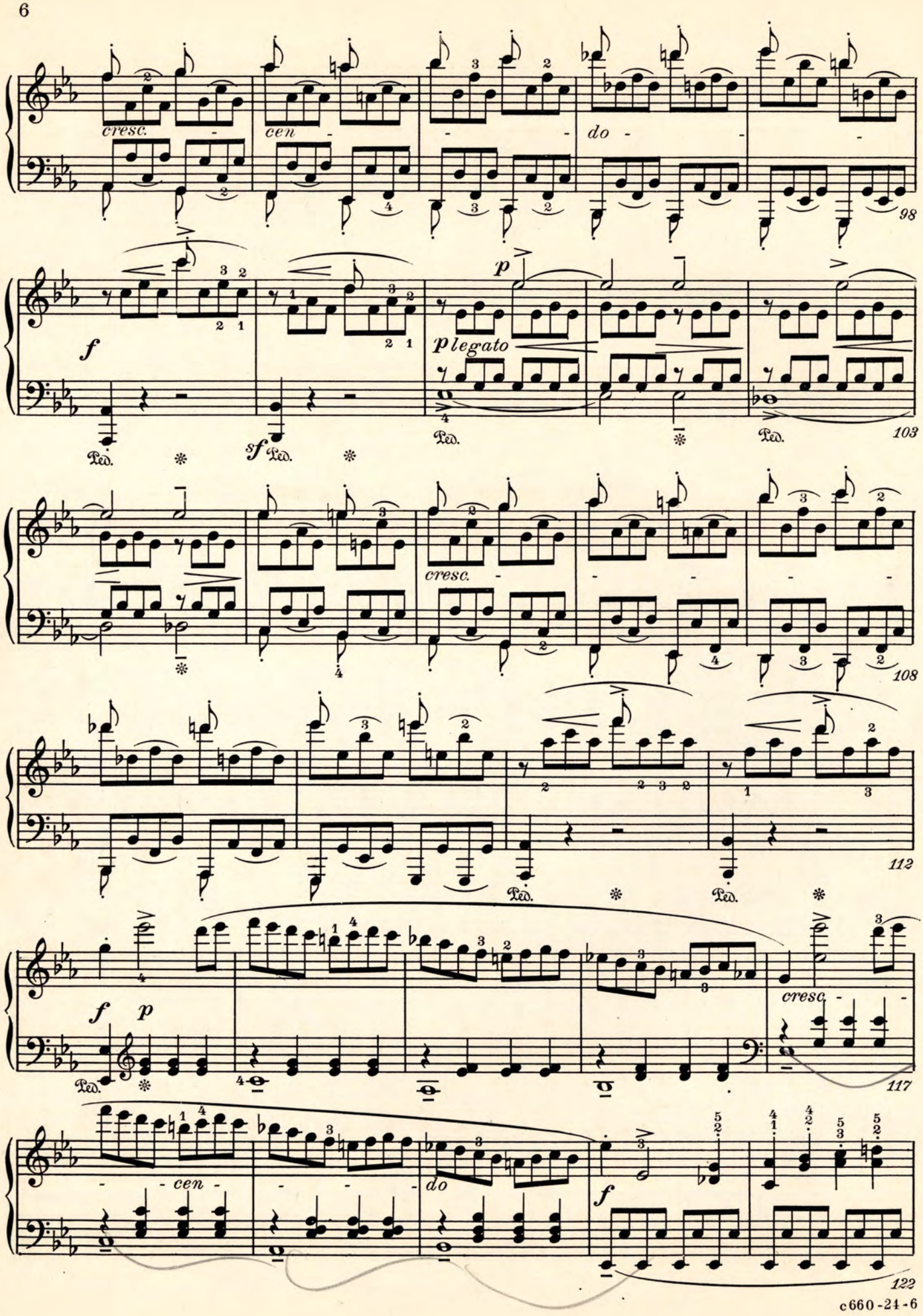
A biographical sketch of Ludwig van Beethoven will be found in Lesson 78, HISTORY.

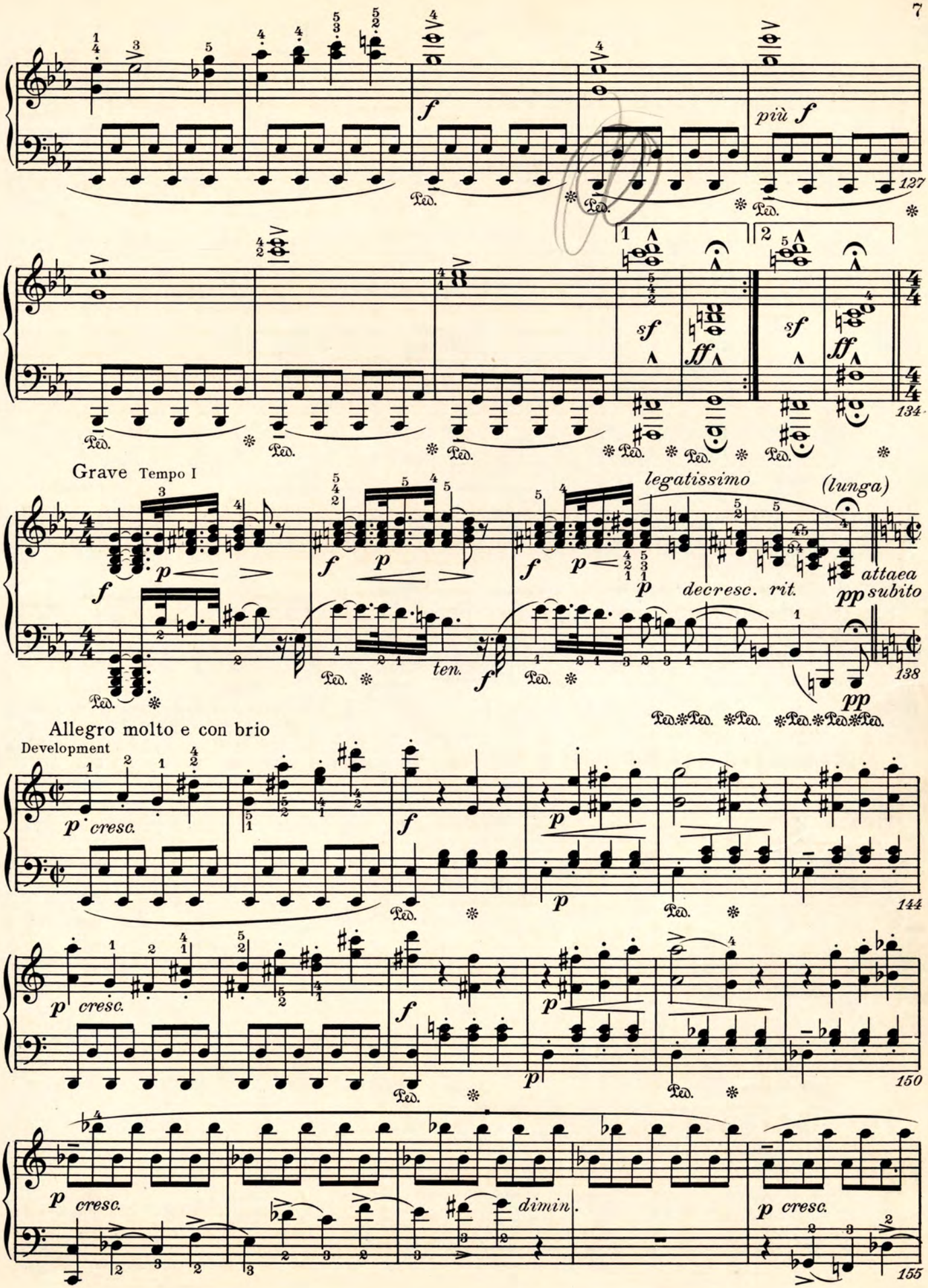


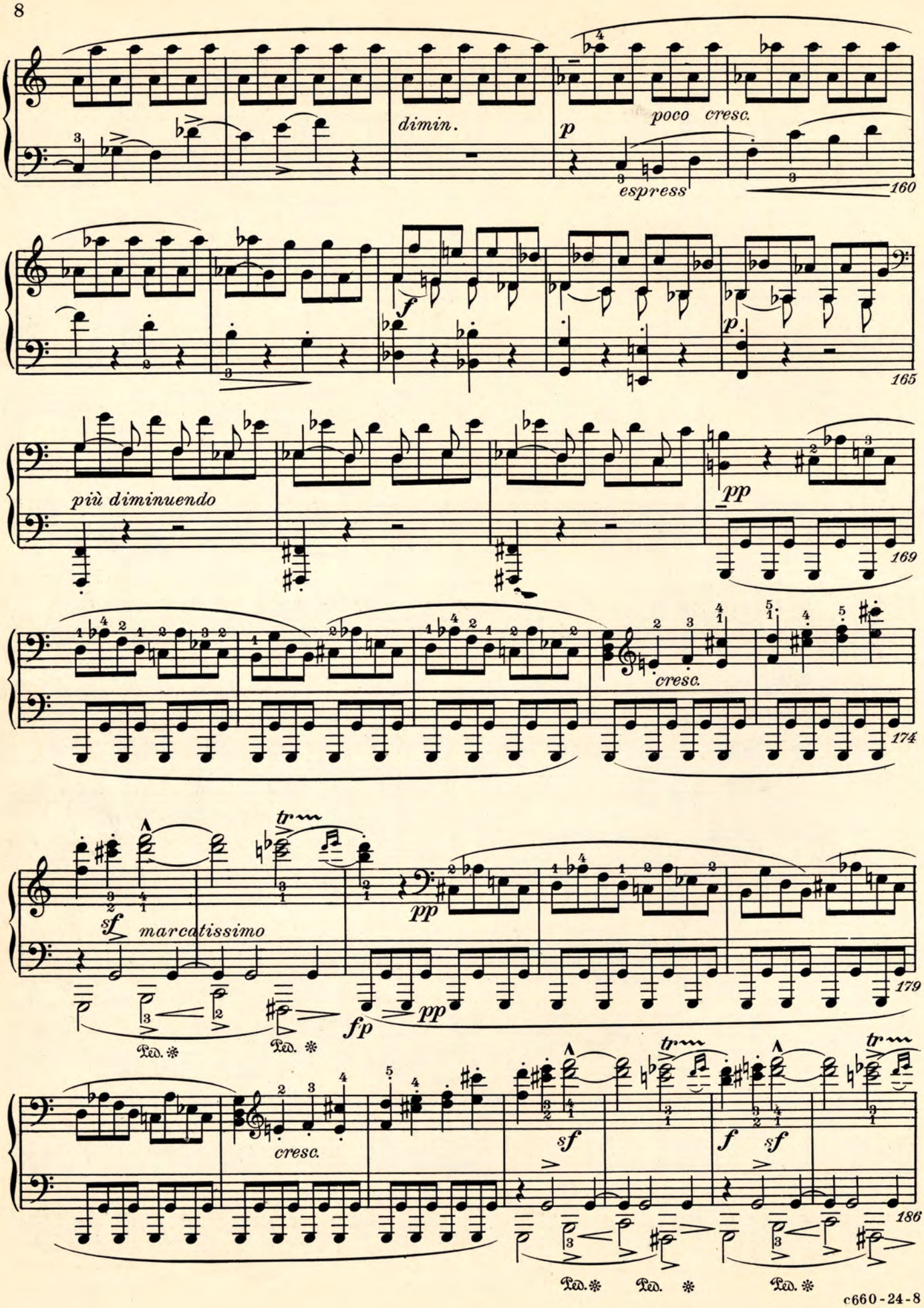

p
ff
p
Ped.
cresc. - cen - do
sf
p
mf p
cresc. - cen - do
sf
attacca subito
l'Allegro
Allegro di molto e con brio (♩=144)
Exposition
T.1
ten.
p
sf
p
cresc. - cen -
do
ten.
p
sf
p
cres - -
cen - -
do
7
9
10
15
20
25

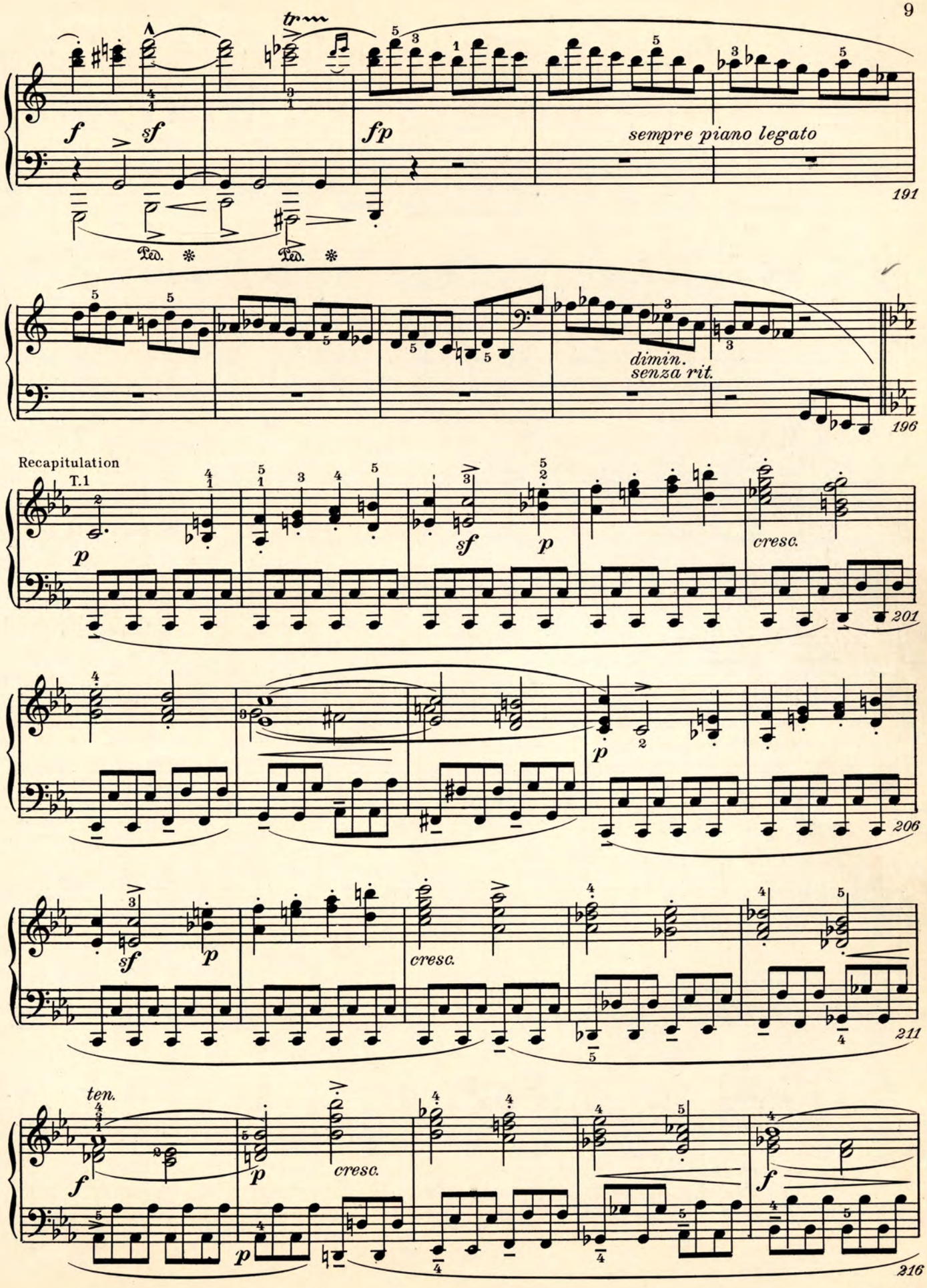

cresc.
cres - cen - do
cresc.
poco ritenuto
T.2
a tempo
marcato
ma piano
ten.
tenuto sempre

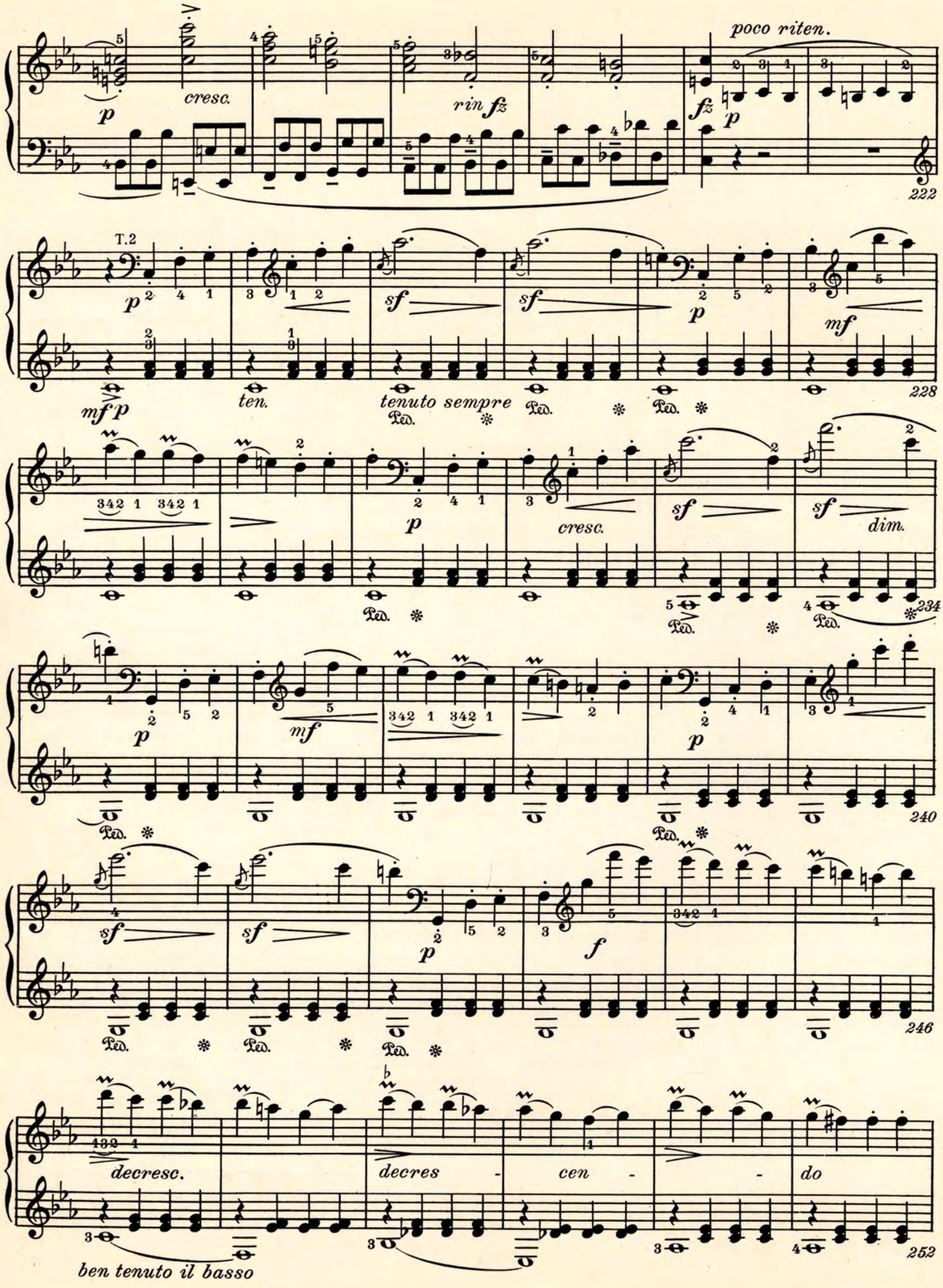

64
70
76
82
decresc.
poco ritenuto
pp
ma poco
88
a tempo
93

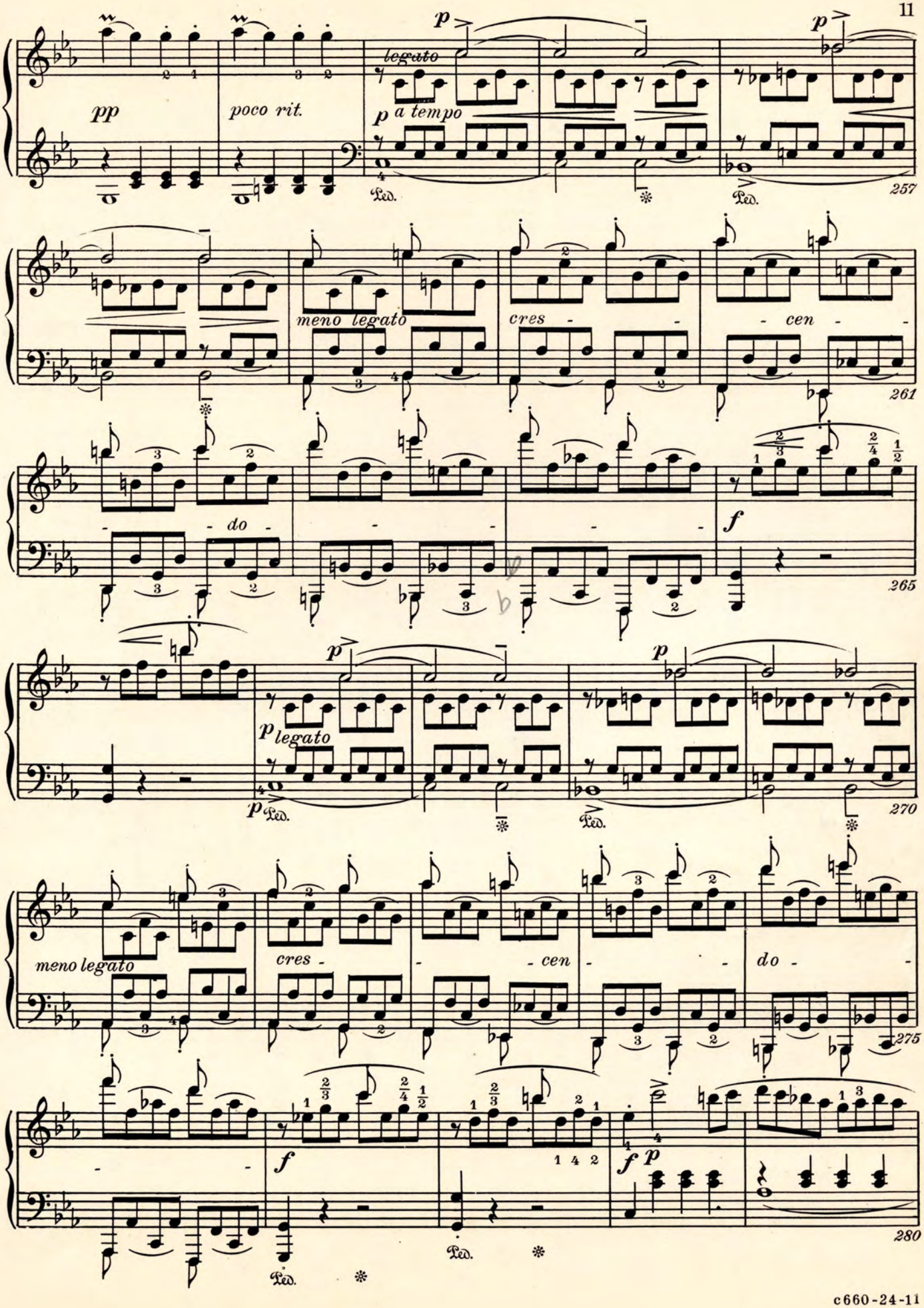

cresc.
cen
do
98
f
p
plegato
Ped.
sf
103
cresc.
108
112
f
p
117
cen
do
122

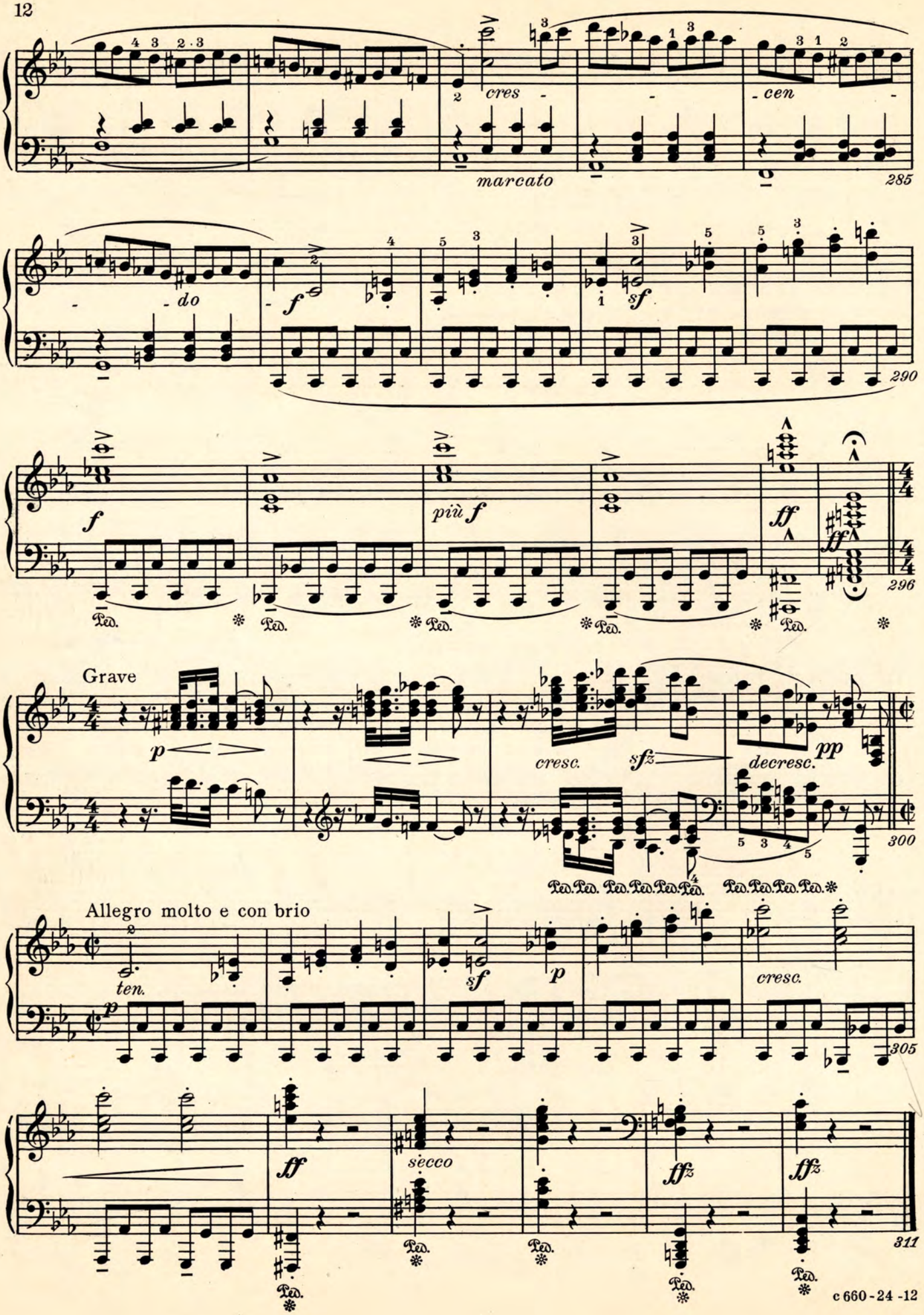

più f
127
sf
ff
134
Grave Tempo I
legatissimo
(lunga)
attaea
pp subito
decresc. rit.
ten.
138
Allegro molto e con brio
Development
cresc.
144
150
dimin.
155


dimin.
p
poco cresc.
espress
160
f
p
165
più diminuendo
pp
169
cresc.
174
sf
marcatissimo
tr
pp
fp
pp
179
Ped.
Ped.
cresc.
sf
f
sf
tr
tr
186
Ped.
Ped.
Ped.

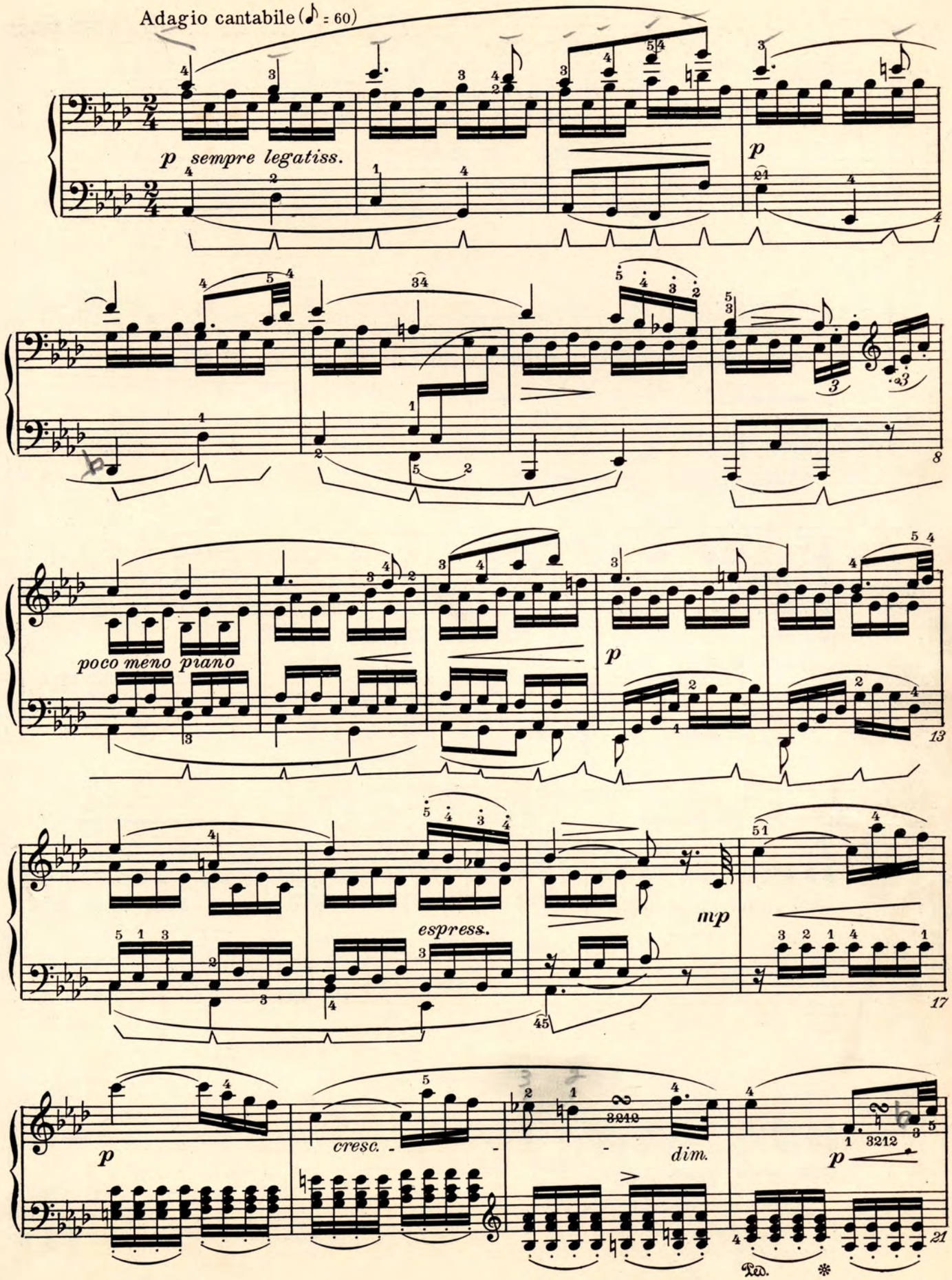

tr
f
sf
fp
sempre piano legato
191
Ped. * Ped. *
dimin.
senza rit.
196
Recapitulation
T.1
p
sf
p
cresc.
201
p
206
sf
p
cresc.
211
ten.
f
p
cresc.
f
216

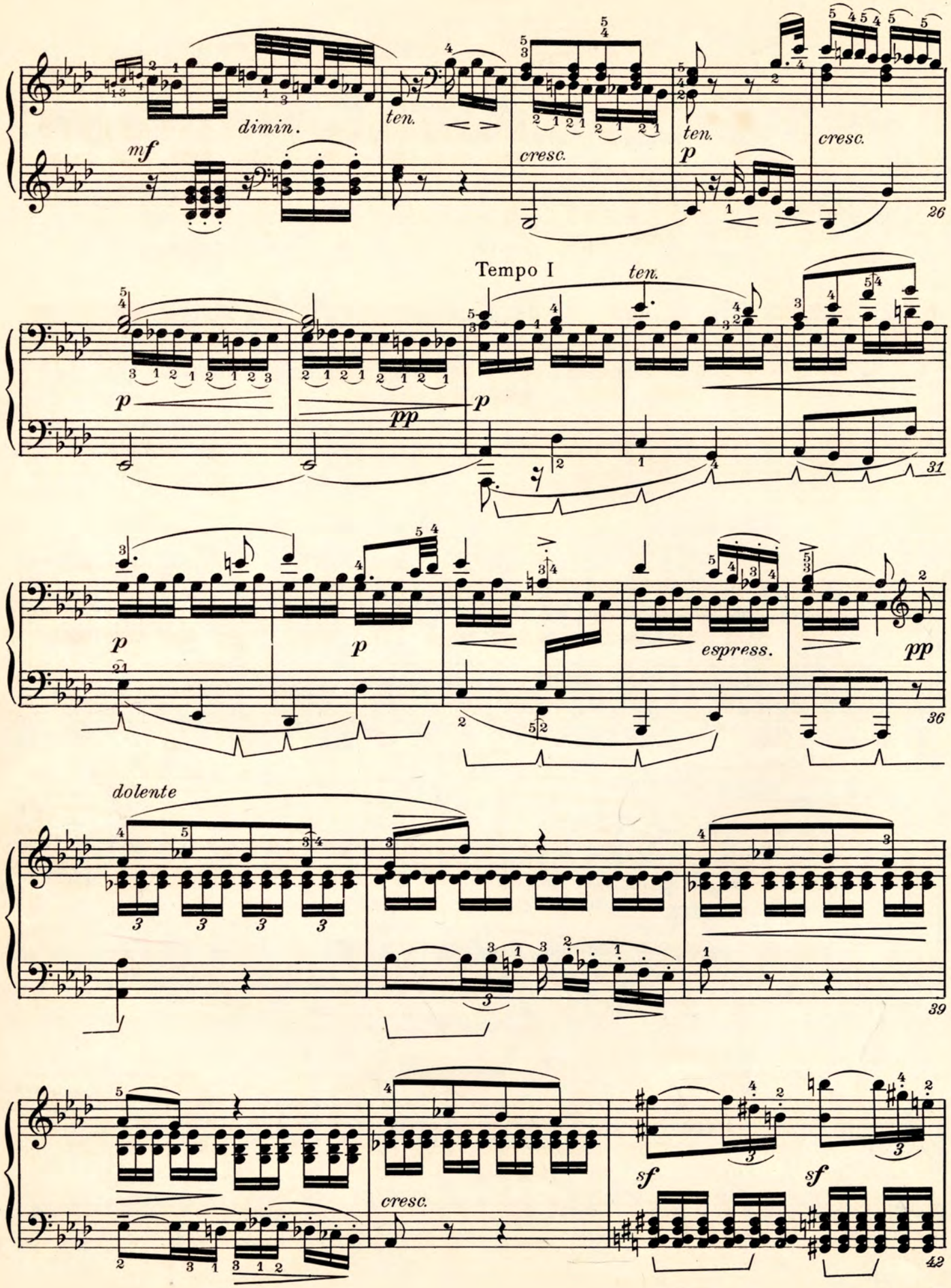

poco riten.
cresc.
rin fz
fz
222
T.2
mf p
ten.
tenuto sempre
sf
mf
228
cresc.
dim.
234
240
246
decresc.
decres - cen - - do
ben tenuto il basso
252

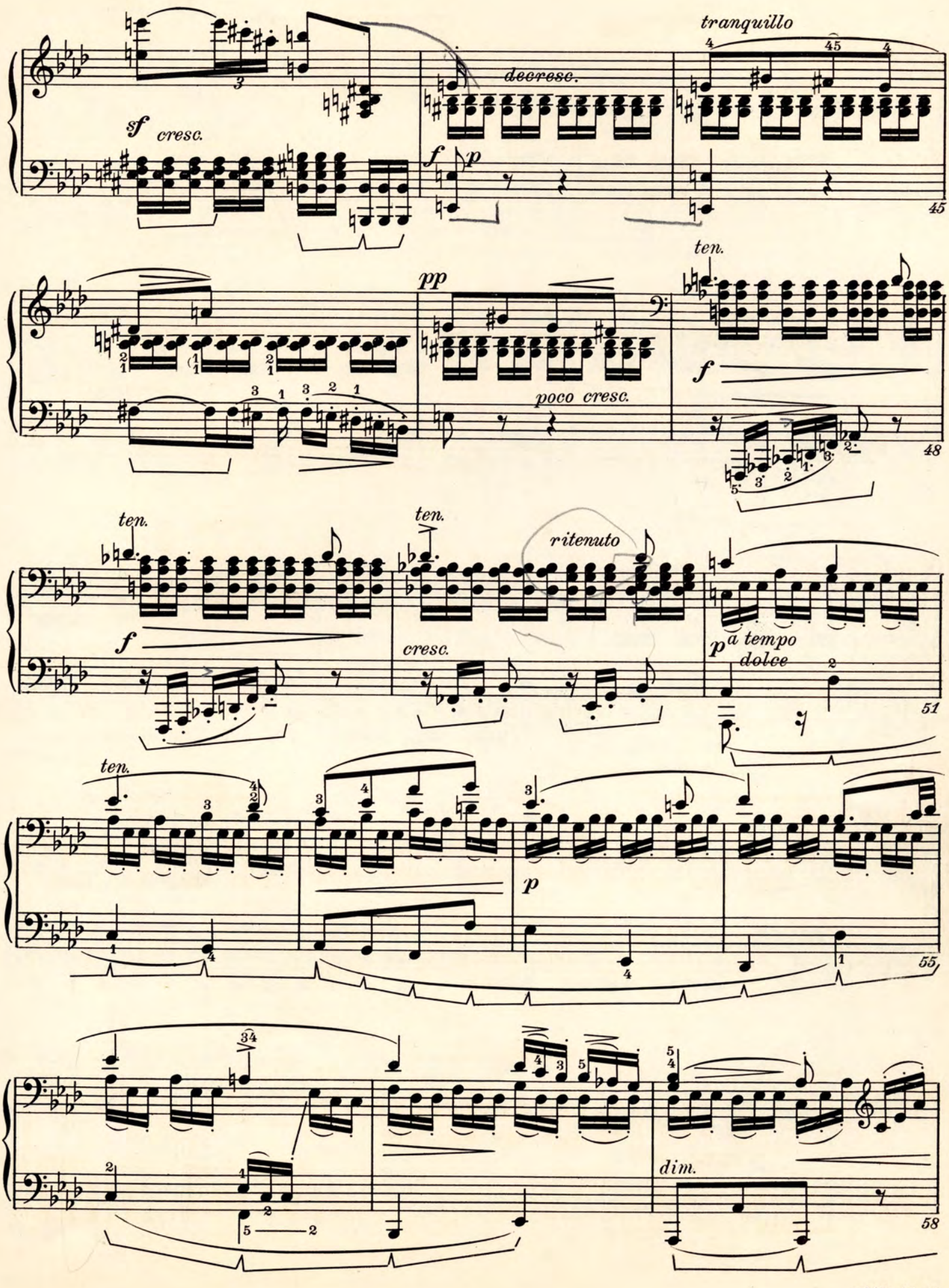

pp
poco rit.
legato
p a tempo
p
257
meno legato
cres - - cen - - do -
261
f
265
p legato
p
270
meno legato
cres - - cen - - do -
275
f
f p
280

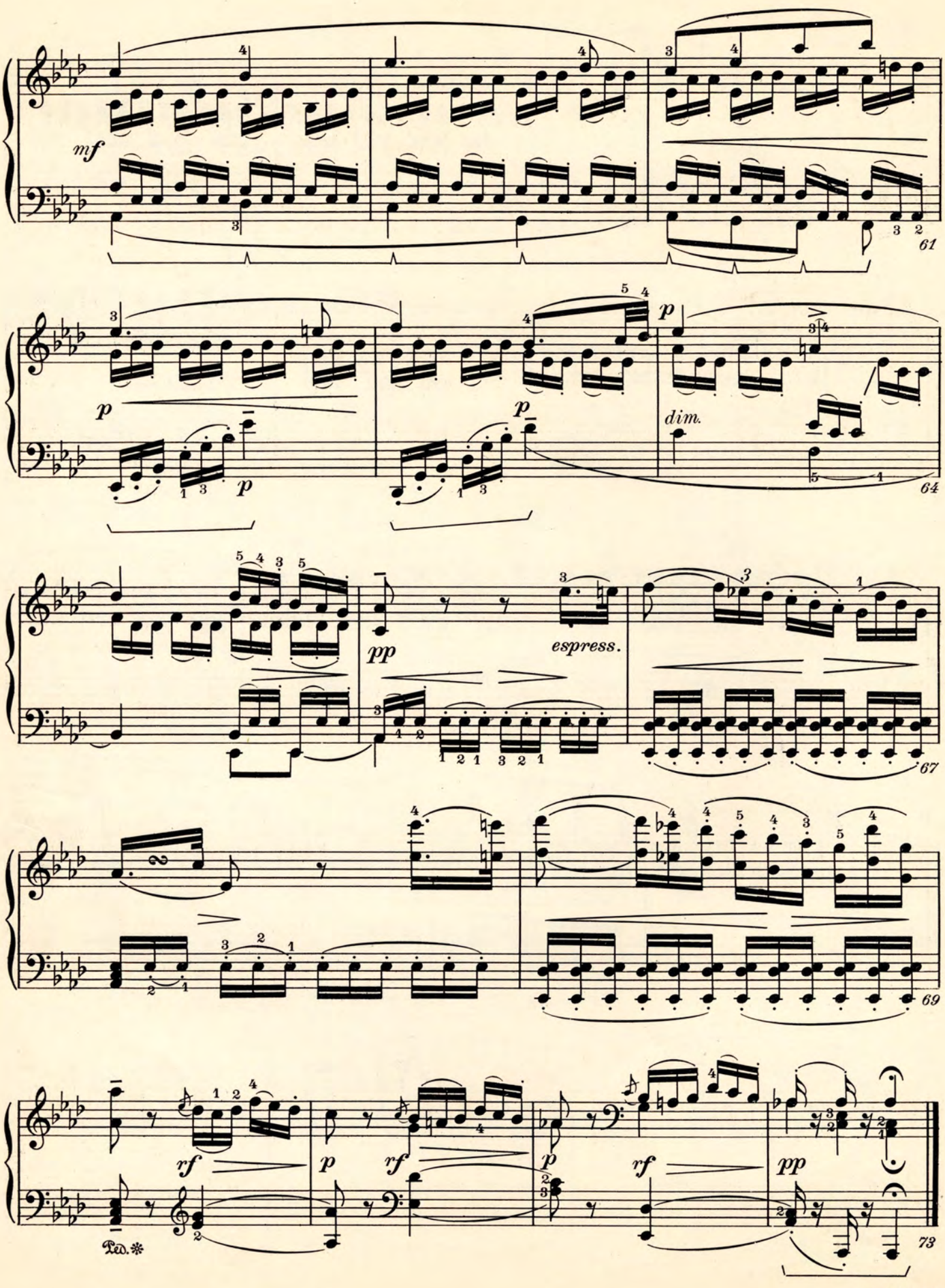

cres
cen
marcato
285
do
f
sf
290
f
più f
ff
ff
296
Ped.
Grave
p
cresc.
sfz
decresc.
pp
300
Allegro molto e con brio
ten.
p
sf
p
cresc.
305
ff
secco
ffz
ffz
311
Ped.

II

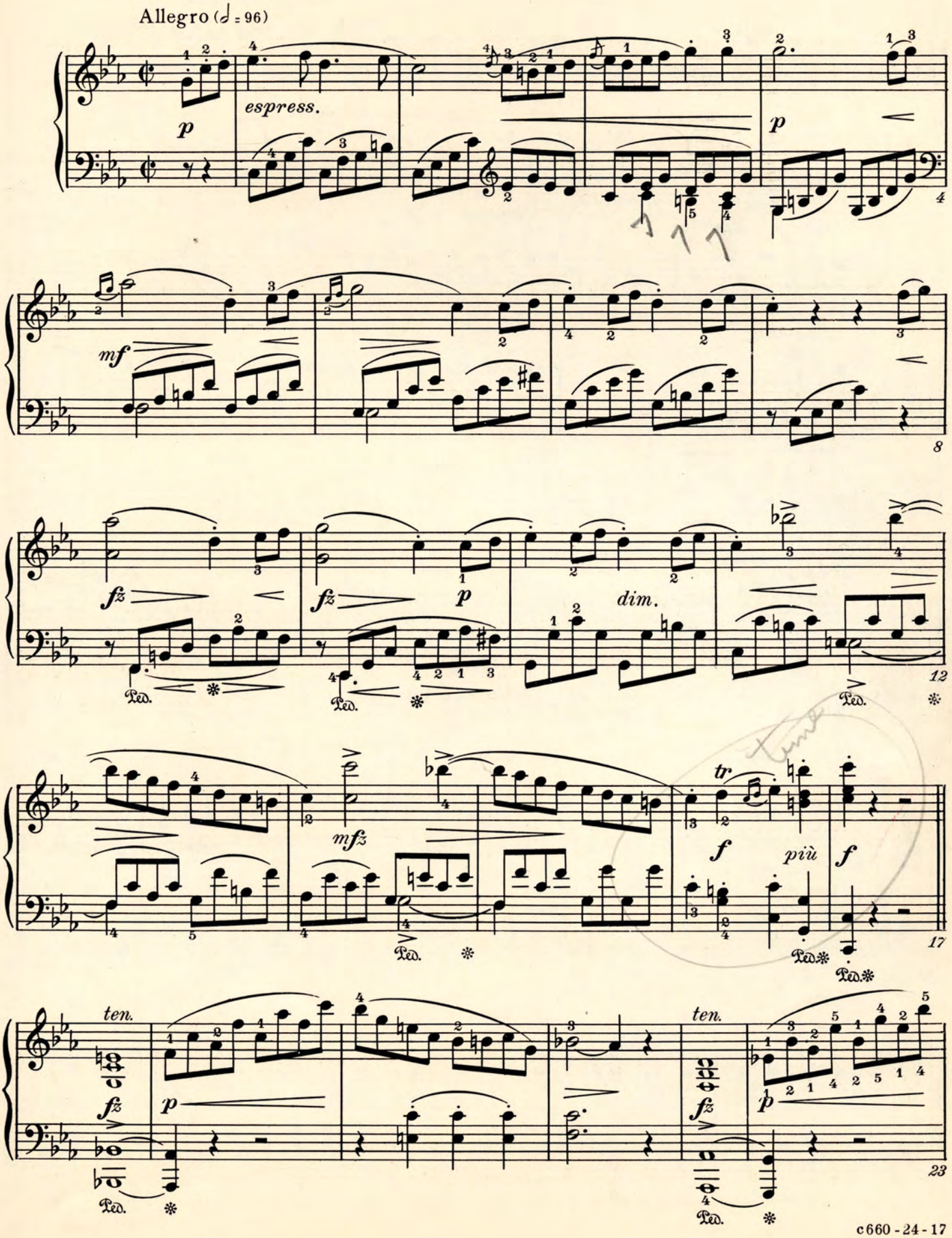

Adagio cantabile (♪ = 60)
p sempre legatiss.
p
poco meno prano
p
espress.
mp
p
cresc.
dim.
p
Ped.
*

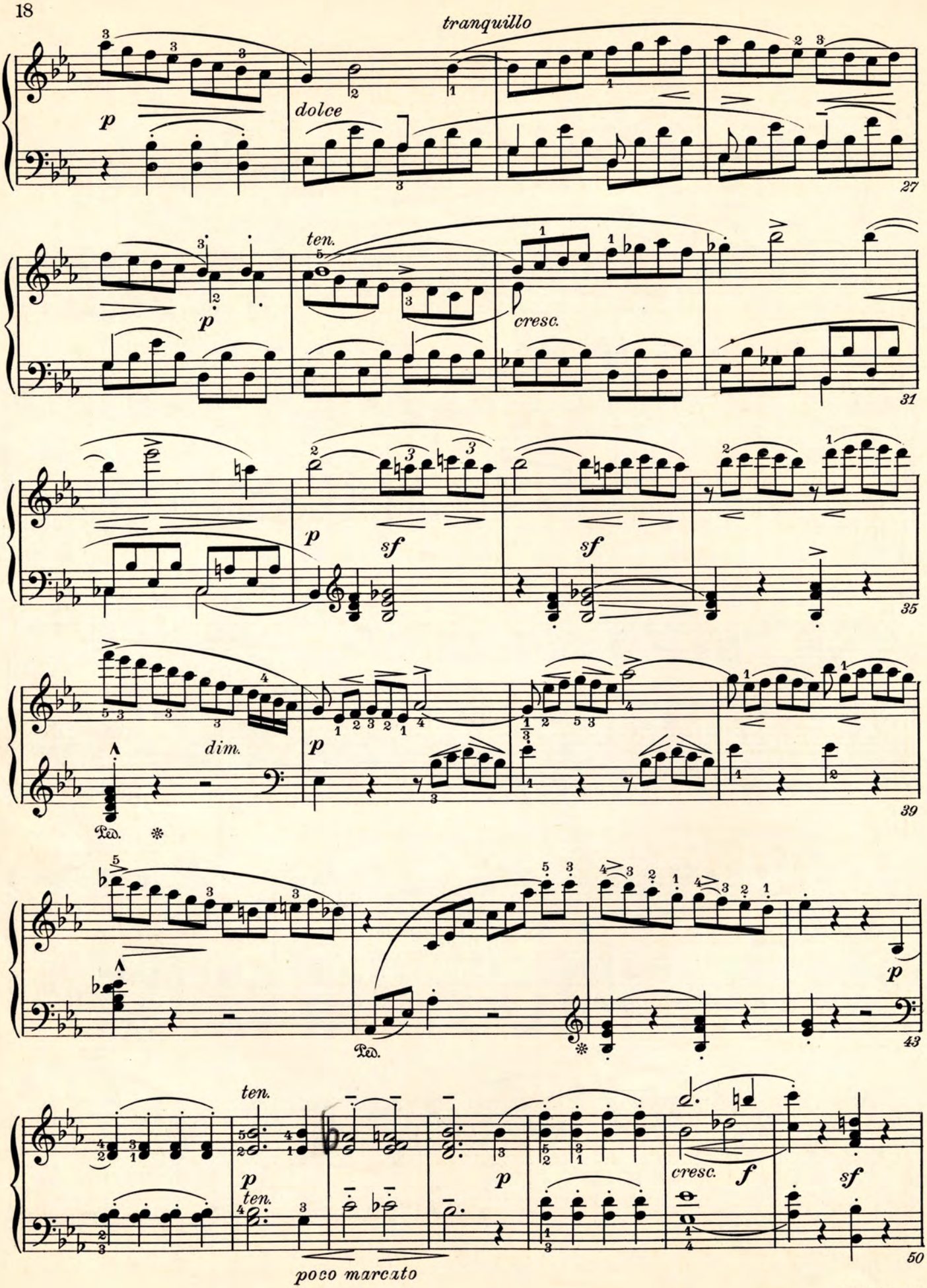

mf
dimin.
ten.
cresc.
ten.
p
cresc.
26
Tempo I
ten.
p
pp
p
31
p
p
espress.
pp
36
dolente
39
cresc.
sf
sf
42

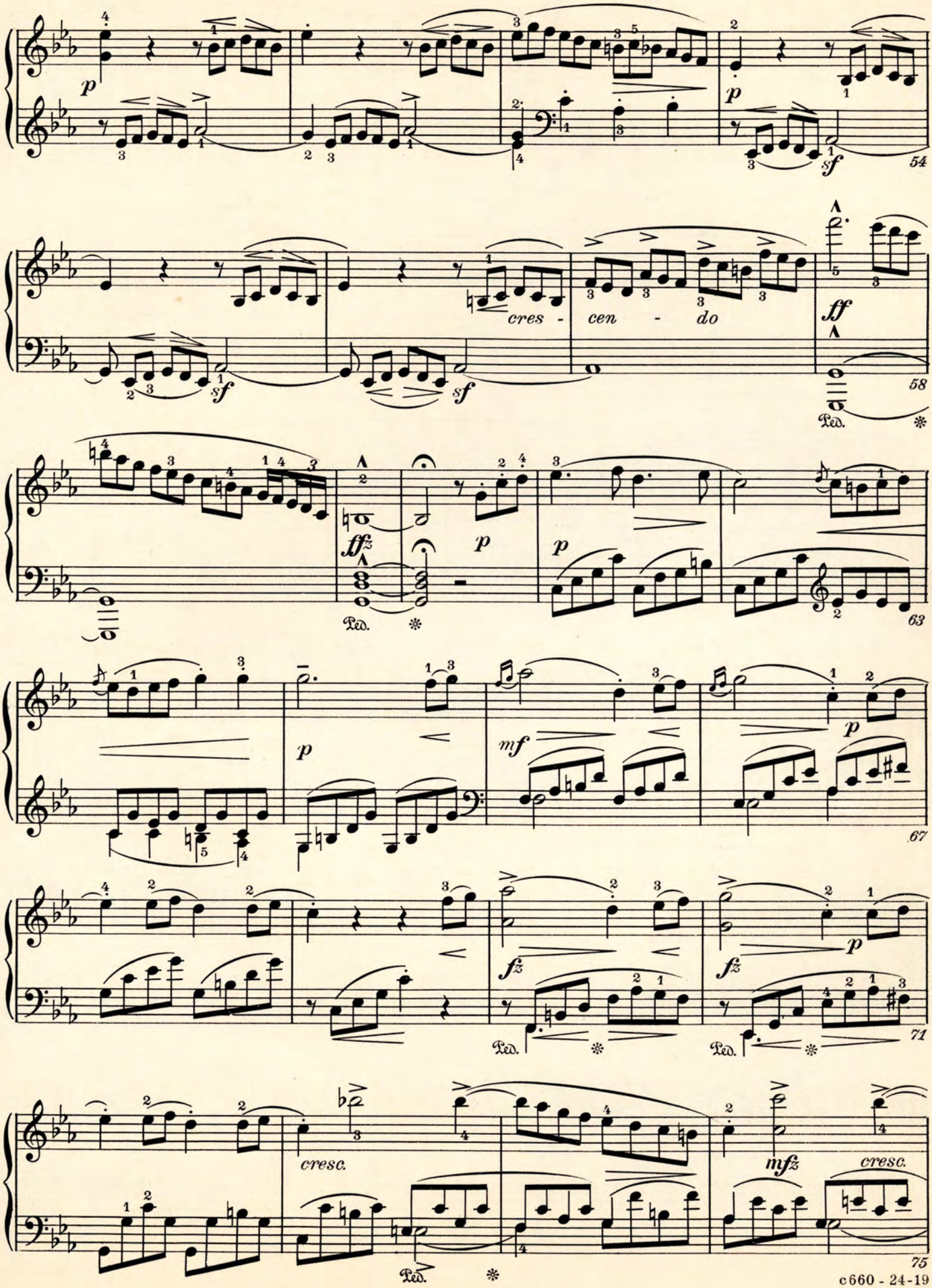

tranquillo
sf cresc.
decrese.
f p
45
pp
poco cresc.
ten.
f
48
ten.
ten.
ritenuto
f
cresc.
p a tempo
dolce
51
ten.
p
55
dim.
58

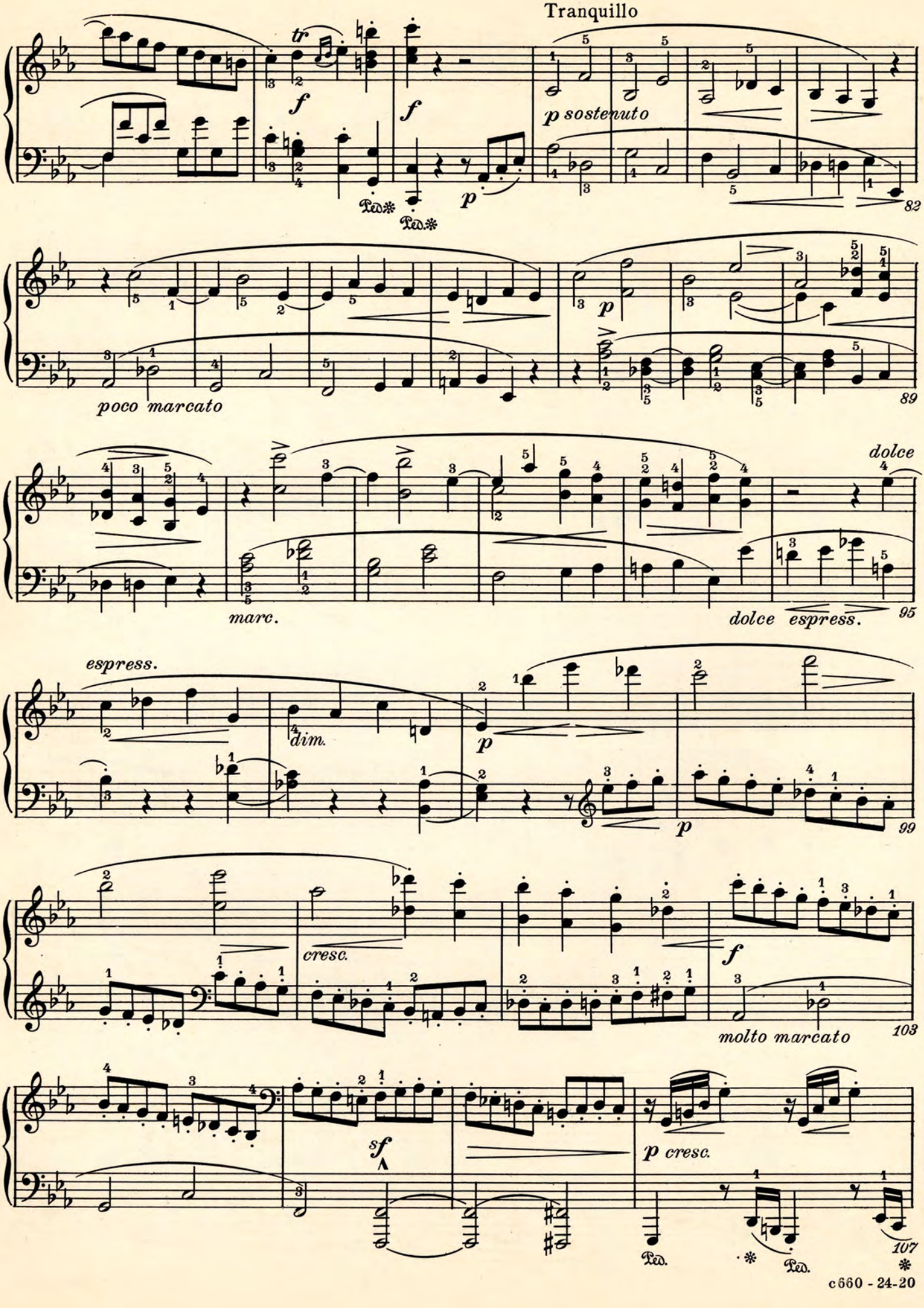

mf
61
p
p
p
dim.
64
pp
espress.
67
69
rf
p
rf
p
rf
pp
Ped.
73

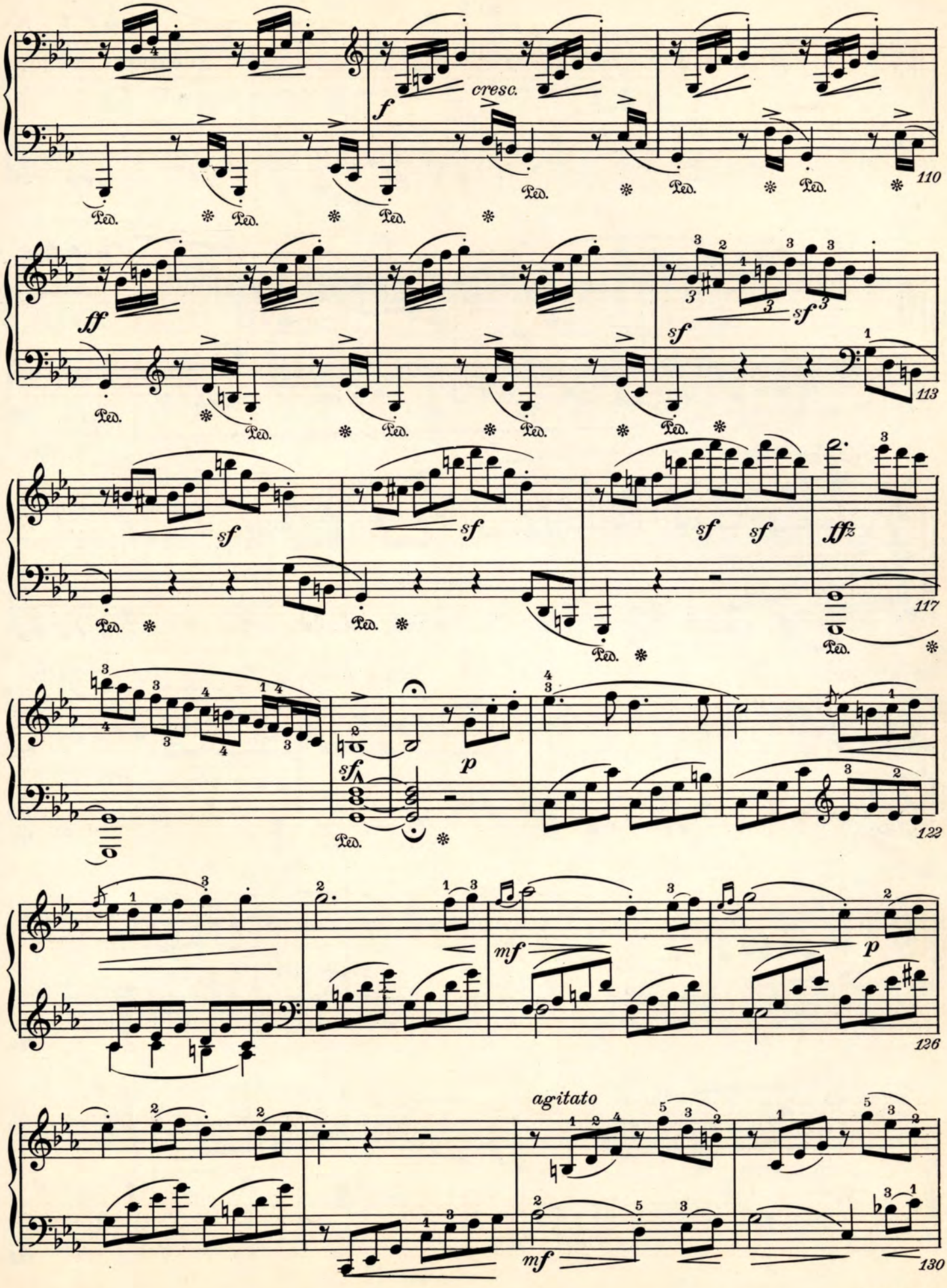
III
Rondo

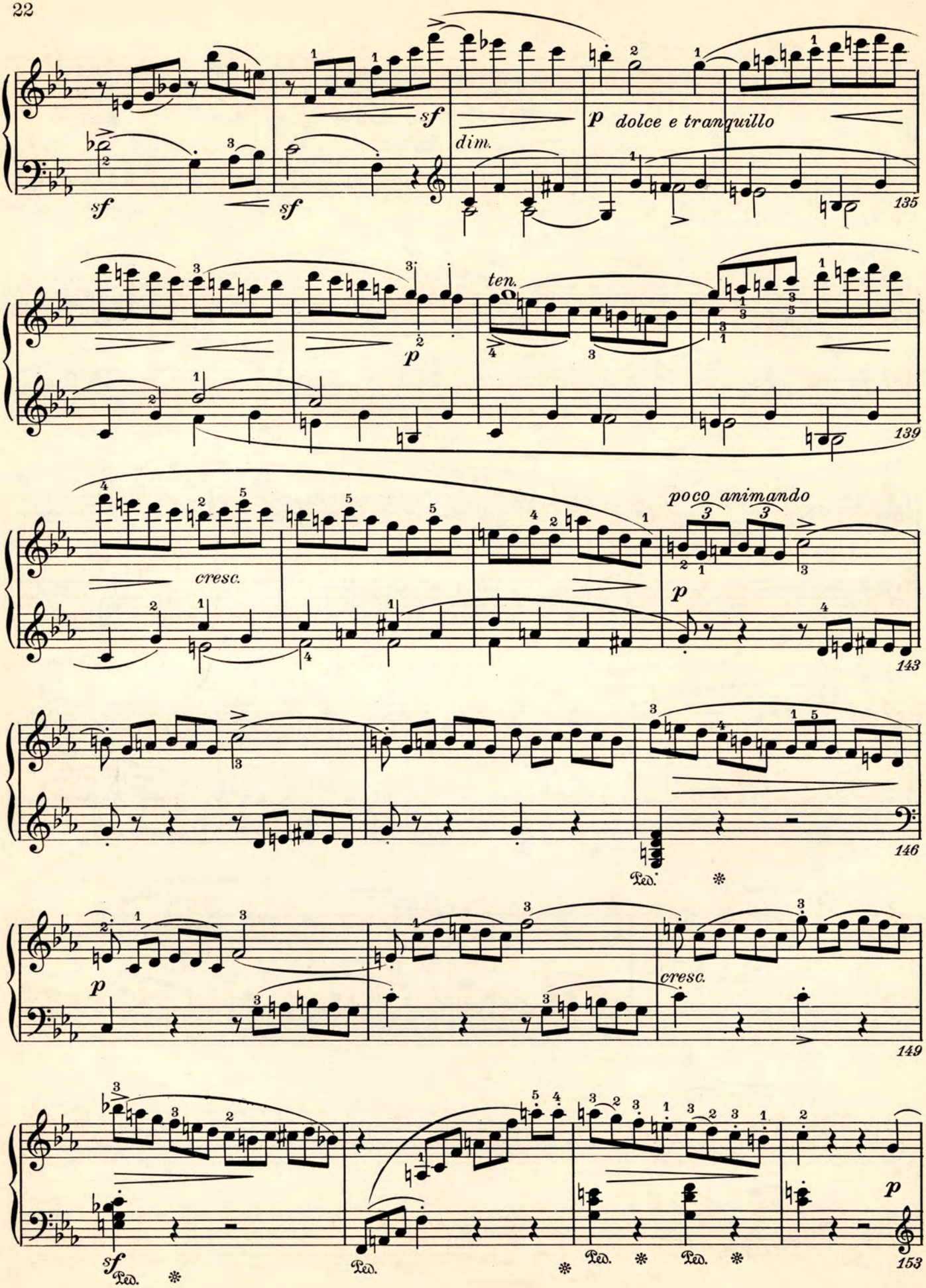

Allegro (♩ = 96)
p
espress.
p
mf
fz
fz
p
dim.
mfz
tr
f
più
f
ten.
fz
p
ten.
fz
p
Ped.

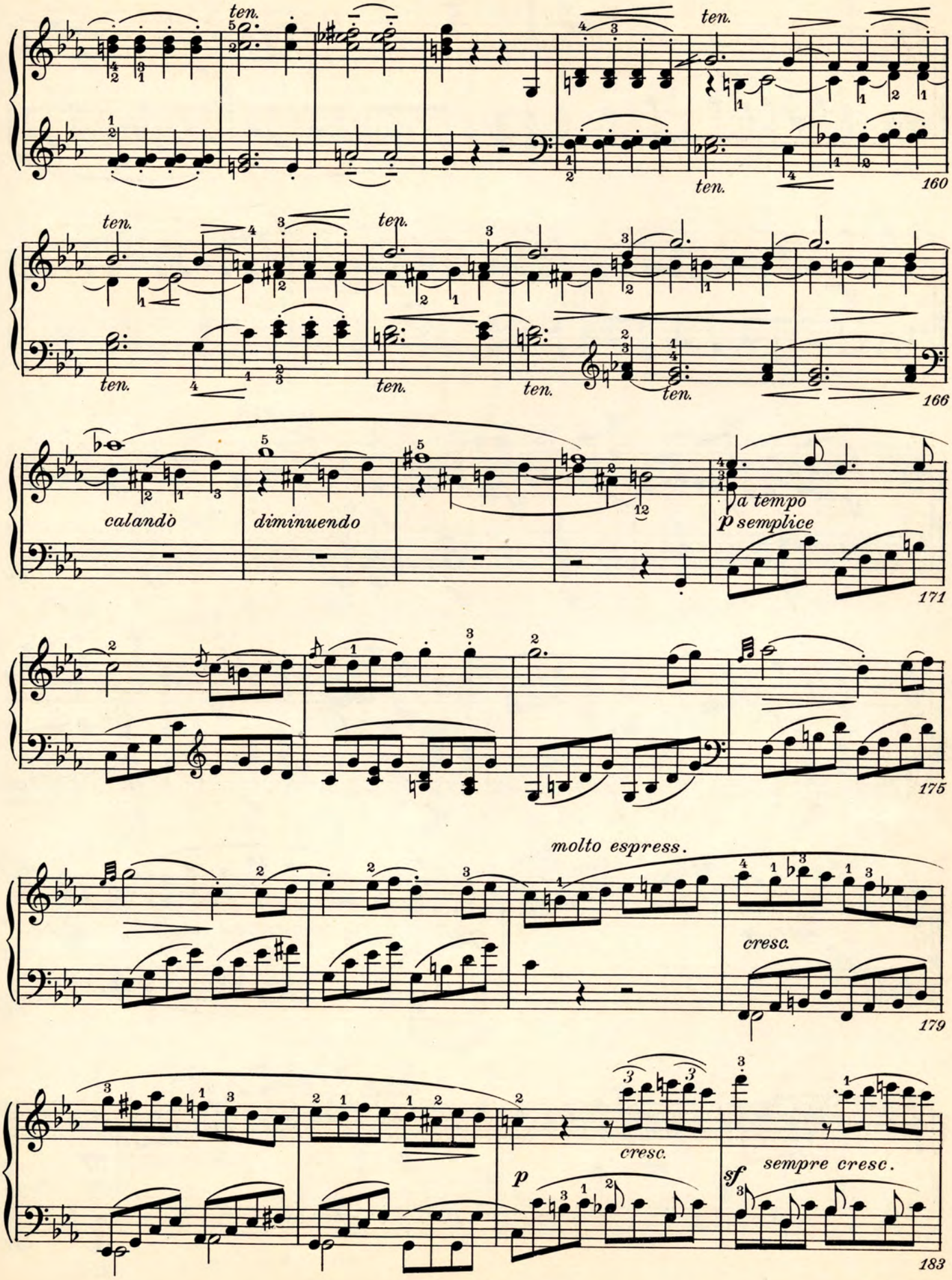

tranquillo
p
dolce
27
ten.
p
cresc.
31
p
sf
sf
35
dim.
p
Ped.
39
Ped.
p
43
ten.
p
ten.
poco marcato
p
cresc.
f
sf
50

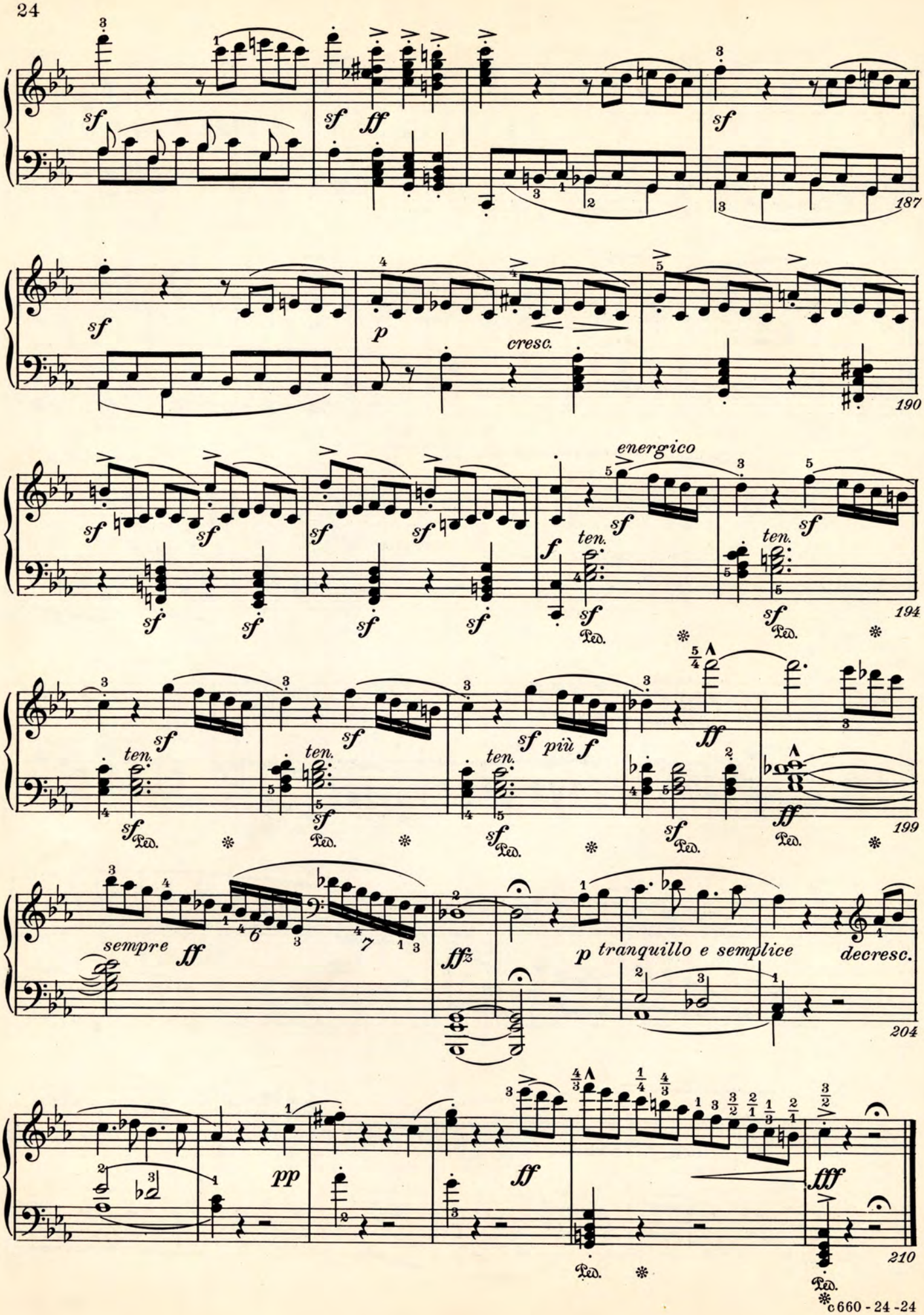

p
sf
54
cres - cen - do
ff
58
Ped.
fffz
p
63
mf
67
fz
71
cresc.
mfz
75


Tranquillo
tr
f
f
Ped.
Ped.
p
p sostenuto
82
p
poco marcato
89
marc.
dolce
dolce espress.
95
espress.
dim.
p
p
99
cresc.
f
molto marcato
103
sf
p cresc.
Ped.
Ped.
107


cresc.
agitato


sf
sf
sf
dim.
p dolce e tranquillo
135
ten.
p
139
cresc.
poco animando
p
143
146
Ped.
p
cresc.
149
sf
Ped.
Ped.
Ped.
Ped.
p
153


ten.
ten.
160
ten.
ten.
ten.
ten.
ten.
ten.
166
calandò
diminuendo
a tempo
p semplice
171
175
molto espress.
cresc.
179
p
cresc.
sf
sempre cresc.
183


sf
ff
187
p
cresc.
190
energico
ten.
Ped.
194
più f
199
sempre
ffz
tranquillo e semplice
decresc.
204
pp
fff
210

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