

Dedicated to the Prince Karl von Lichnowsky  
**Sonata No. 8 in C Minor**  
 (Grande Sonate pathétique)

Ludwig van Beethoven (1770–1827)

Op. 13

**Grave**

- Ⓐ The stylistic and rhythmic challenges of the introduction are addressed by Bülow and Tovey. Bülow recommends detaching the 32nd notes slightly from the following longer notes, referring to an unidentified style used by “old masters,” and then citing examples of French Overture style from keyboard works of J. S. Bach and Handel. Bülow furthermore adds staccato marks to the 32nd notes, as well as lines above the following longer notes in both hands, using similar articulation for the remainder of the introduction. Schnabel adds *portato* marking in both hands to the three-note figure leading to the quarter note on the third beat of the measure, continuing such additions in similar places throughout the introduction. This editor has eschewed such additions, but agrees that a moderate degree of articulation between the 32nd notes and their following neighbors is appropriate, albeit the repetition of the lowermost note in the RH will point the performer in this direction.

Present day performance practice supports playing the 32nd notes exactly in time. Tovey recommends counting 16th notes. Many teachers, including this editor, count 32nd notes. Only English music historian Thurston Dart (1921–1971) hints at an alternative to strict execution (Thurston Dart, *The Interpretation of Music*, Harper and Row, New York, 1954, pp. 82–83). He suggests that the single dotted note served for all increments of dotted rhythm well into the early-19th century, before double-dotting was widespread among composers, and that French Overture style should maintain the quickest possible relationship between the short antecedent and the following stronger beat. Dart cites the music of Beethoven for a possible application of this principle without mentioning this work specifically.

- Ⓑ Bülow and Schenker suggest the nine 128th notes be thought of as three sets of three. Bülow, Casella and Tovey suggest a slight broadening during this cadenza. This editor deems both suggestions helpful and musically sound.
- Ⓒ The first edition shows the slur over the cadenza ending on the last 128th note of measure 4. Bülow, Casella, Köhler, Schnabel and Tovey extend the slur to the downbeat of measure 5.