

Performance notes
Sonata quasi una Fantasia First Section in the sonata
number 14, opus 27, no. 2
L. van Beethoven

- Page 1, measure 5: Never overshadow the main theme with a heavy right hand.
- Page 2, measure 5: Pedal may be employed more liberally than written, but never to the extent that the "*sempre senza sordini*" direction is ignored.
- Page 4, measure 8: There must be a clearly defined break in the phrase before preceding into the next measure and subsequent harmonic development. The thematic development here provides the fulcrum for which the remainder of this movement gently and gradually diminishes into the double pianissimo finale. Overplaying here - the performance is without balance.
- Page 7, measure 8: the legato markings can be emphasized as



this style of inner voicing suspension should be the preference in the overall performance of this movement.

- Page 8, measure 12: There should be careful observance of this fermata such that the transition into the next movement maintains the integrity of '*attacca subito il seguente*,' in that one full measure is held in the performer's interpreted '*slentando*' time with an additional 2 beats in the same time to introduce the next movements theme (and its antecresis).