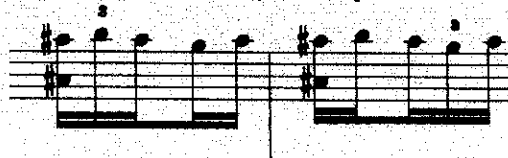


Performance notes
 Sonata quasi una Fantasia Third Section in the sonata
 number 14, opus 27, no. 2
 L. van Beethoven

Page 23, measure 1: Articulation and clarity are the keywords for this movement, this ascending arpeggiated theme must remain lightly "*piano*" and not *legato* as much as possible. In measure 2, the fourth beat eight notes: the first eighth is always heard more distinctly than the following eighth, causing an echo effect. This remains the case until measure 8 where the introduction of new thematic matter is presented.

Page 25 measure 6: Play exactly without accentuating the bass.

Page 26, measure 6: The trill note pattern may be interpreted as



Page 28, measure 7: Fingering suggested by von Bulow, left hand may alternately employ a 2-4, and right hand a 4-2.

Page 29, measure 2: The "*agitato*" marking must now be fully executed, more so overtly than the preceding phrase. Employ a slight *rubato*, as in the first half of the measure more forcefully than the second half, always balancing the phrase to conclusion.

Page 30, measure 1: Develop fully here, keeping this melodic line prominent over and above the harmonic development.



Page 30, measure 5: Play as



Page 31, measure 1: It will be physically impossible to suggest this repeat would enable the performer to play exactly as before. As with all composition, the purpose of repeat, as well as through form and function, is to heighten the drama within the composition. That being said, the passion and conviction in performance up to the first ending should pale in comparison to the performance to the second ending. It has been my personal experience that, at the second ending, my facial expression is that of "angered exhaustion."

Page 44, measure 1: This second fermata may be held longer. There also must be a complete break, as indicated by the fermata over the bar line. This allows the reintroduction of the closing theme in the left hand to provide the impetus by which the closing will develop as fiercely as this fermata has arrested all that came before.

Page 45, measure 5: Fourth beat in the left hand to be fully accented. This created the effect of sostenuto to extend the tonality through this transition, again in measure 7.

Page 47, measure 2: Play as



creating the effect of tension release.

Page 47, measure 3: "Adagio" is half as rapid as the "Presto" and not more or less so.

Page 48, measure 4: The "forte" must enter abruptly. Develop these descending arpeggiated figures as was directed in the beginning of the movement. Take complete pride in striking the final C# minor chord with all the strength and conviction that remains in the hands.