

Performance notes  
 Sonate Pathétique Second Section in the sonata  
 number 8, opus 13  
 L. van Beethoven

Page 29, measure 1: Pedal should be remarkably subtle. The melody must be delivered with as much expression as possible.

Page 30, measure 6: Play a bit more rubato, but with strict adherence to the thematic development, and never drag.

Page 30, measure 9: Play as: to follow as:



Page 31, measure 1: The triplet grace figure must be true to the "a piacere" marking, i.e., literally, use your discretion in interpreting the tempo and rhythms here.

Page 31, measure 8: Play more fully and expressive than the initial theme, and allow the theme to subtly provide closure to the first episode, while providing sufficient distance as a transition into the middle section.

Page 32, measure 6: The descending pattern left hand should represent the response to the initial ascending interval in the right hand. Again, in the 4 measures to follow.

Page 33, measure 8: Tempo should very slightly accelerate, until the ritenuto before the closing main theme is reintroduced.

Page 34, measure 3: Allow for a full expression of the triplet pattern, but never overshadow the melody, or the counterpoint in the left hand.

Page 34, measure 7: The last 32nd may be interpreted to be played with the last 16th triplet note.

Page 36, measure 4: Play as



Page 36, measure 5: The Wagnerian cresc./delesc. pattern is printed. Originally, the decrescendo was written on C, and not Ab.

Page 36, measure 7: Play the triplets distinctly with strict attention the the slur markings.