

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

Page 37, measure 1: Never allow the apparent simplicity of this "Rondo" to affect the intensity of its performance. It is with full intent that the initial phrasing and markings allow for a complete thematic architecture that is irretrievably linked to the preceding sections of the sonata, and this architecture will inevitably support the mission to the end of this composition.

Page 37, measure 6: The grace notes must be played quickly, and not as a parallel octave with the left hand. Also in the subsequent measure.

Page 39, measure 10: Clarity in articulating these alternating patterns is critical, as is found in the similar thematic patterns that follow.

Page 41, measure 5: Fingerings from H. von Bulow. Perform with strict attention to the rhythmic divisions and tastefully into the fermata. Allow sufficient time for a figurative "breath" before returning to the main theme.

Page 43, measure 1: Tempo remains the same, but there is a connectedness that follows with the phrasing, that allows for more freedom to explore "meno legato non agitato."

Page 43, measure 6: The theme actually begins as the F tied from the preceding measure.

Page 44, measure 10: Don't interpret the "*ff*" too literally. Wait until developing a full fortissimo.

Page 45, measure 7: As before, take a "breath" to allow a more significant pause before retuning to the main theme. All performance guidelines hold true as previously identified throughout this movement.

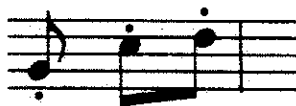
Page 47, measure 5: To avoid conflict with D2, lift left hand thumb instantly after its stroke, played as



Page 48, measure 7: Contemporary theory: second half note in left hand might be alternatively played as Ab.

Page 48, measure 9: Excitement and anticipation are the keywords for this "con moto" section, heeding the markings and phrasings (especially important 4 measures before the calando marking), no excesses of any explicit marking should be used.

Page 49, measure 4: The G in the bass, which demarcates the final capitulation of the main theme, should never be accented, and must flow unsparingly into the established phrase as



Page 51, measure 5: Moderate the tempo prior to articulating the run. This allows precise execution of the run with the rhythmic divisions without hesitation. The fermata may last as long as the performer desires to capture the full spectrum of the instrument, the composition, and the performance.

Page 51, measure 9: Maintain original tempo, play very simplistically, with well defined breaks between the phrases.

Page 51, measure 15: This last run should be played fiercely, with a powerful final crescendo to finale.