## Rondo.

Allegro. (♩=86.)

M.T.

a)

*espress.*

b)

*mf*

*nf* *p* *fz* *mfz* *più f*

Ped.

Tr.

*ten.*

*leggiero.*

S.T.I.

*tranquillo.*

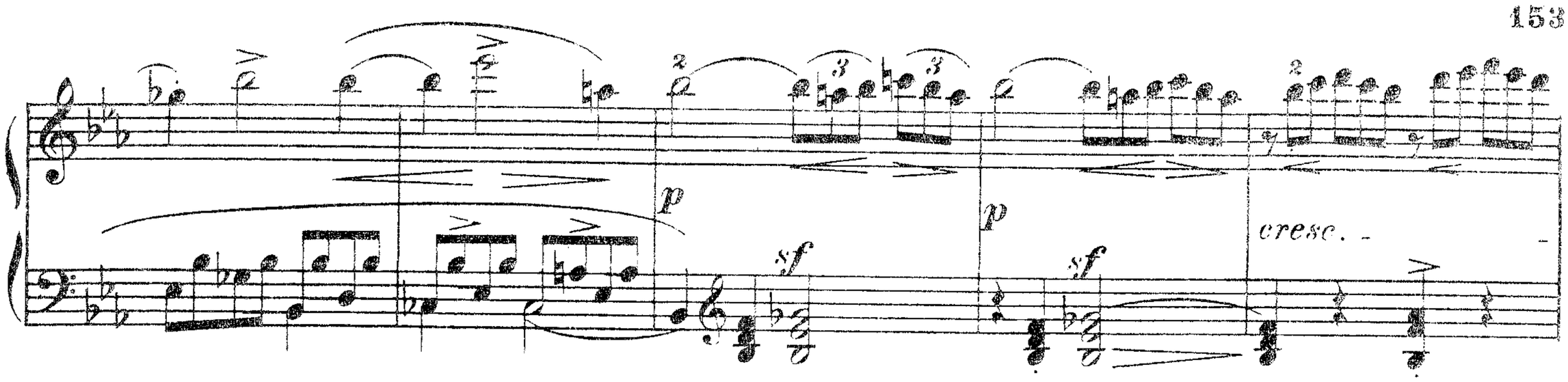
*dolce.*

*cresc.*

a) Although this third movement is less "pathetic" than the preceding ones, the player alone will be to blame should the Pathetic Sonata end apathetically. The original, to be sure, contains only the most indispensable expression-marks, which it has been the aim of our Edition to supplement efficiently, as, for example, by the *crescendo* ending *piano* in measures 2-3, by emphasizing the distinction to be made, in the figures for the left hand, between the parts (tones) which are essential (independent) organic elements, and those which are mere harmonic filling; etc.

b) In executing this grace, the player must be careful not to produce the effect of parallel octaves with the bass (F-A♭, and in the next measure E♭-G); rather than this, the slide might be treated as an appendage to the foregoing notes.

©1911




a) There can hardly be a doubt that the Master was compelled, by the restricted compass of the keyboard of his day (only up to F³), to content himself with the fifth of the dominant chord, instead of rising to the higher seventh (A♭) as in the three other parallel passages. A change in conformity with his original intention is impracticable, however, because the ensuing measure would then be made to lie an octave higher, and would sound somewhat thin for the first time (it is immediately repeated in the octave).

b) These imitations, although *piano,* must be played with great animation, and not in that characterless *legato* which might be called anti-symphonic.

c) The preceding Remark applies equally to this and similar passages.

mf cresc. - - - ff a)

sf

Ped.

M. T.

p

p

p

ffz

Ped.

p

mf

mf

p

fz

fz

p

cresc.

Ped.

Ped.

mfz cresc. -

f più f

p

a) The fingering given by us serves to aid in executing this run with the exact rhythmic divisions desir by the composer. The hold which follows appears really superfluous; for, by the prolongation of the chord through $1\frac{1}{2}$ measures, all demands of the pulsing rhythm — which goes on even during the rests of a piece — are fully met.

S.T. II.

*espress.*

*p sostenuto.*

*mf*

*marc.*

*dolce.*

*dolce espress.*

*dim.*

*p*

*espress.*

*staccatiss.*

*cresc.*

*f*

*ten.*

*sf*

*p cresc.*

Ped. * Ped.

b)

*ff*

*cresc.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.



a) The tempo, of course, remains the same, but free from any fluctuating agitation. Observe, that the theme "proper" begins with an ascending fourth, consequently, the left hand should be slightly emphasized in the fifth and sixth measures. This holds good for meas. 13, 14, etc.

b) The mark *ff* is set rather early, in view of the fact, that the intensification continues through the next six measures. For this reason, the player will do well to husband his strength at first.

Ped. * Ped. * Ped. * Ped.

sf sf sf sf fffz

M.T.

sf a) p

Ped. * Ped. * Ped.

mf mf p

agitato.

mf mf sf sf

a) The more tempestuously the 12 preceding measures have been played, the longer may this hold (see Variant page 154) be sustained.

S.T.I.

*p dolce e tranquillo.*

*dim.*

a)

*p*

*ten.*

*cresc.*

b)

*poco animando.*

*p*

*cresc.*

*fz*

Ped. *

*p*

*cresc.*

*f*

*sf*

Ped. *

Cl. T.

*ten.*

*cresc.*

*f* *mf*

*p*

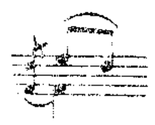
*p* *dim.*

c)

*mf*

Ped. *

a) The second subject must be played more delicately and quietly here than at its first entrance in Eb major.

b) A collision of the two parts on $D^2$ must be avoided by anticipating the right hand by an arpeggio in the left, lifting the left-hand thumb instantly after the stroke; thus: 

c) The second note in the bass might, in conformity with the parallel passages in the [illegible] be Ab.