

Rondo.
Allegro. (♩=86.)

M.T.

p espress.

mf

mfz *più f*

Tr. *ten.* *fz* *p* *leggiero.* *fz* *p*

S.T.I. *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-Ab, and in the next measure Eb-G); rather than this, the slide might be treated as an appendage to the foregoing notes.

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 F^{\sharp}), to content himself with the fifth of the dominant chord, instead of rising to the higher seventh (A^{\flat}) 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.

Musical score system 1, featuring a treble and bass clef. The treble clef part begins with a dynamic marking of *mf* and a *cresc.* instruction. The bass clef part starts with a *sf* dynamic. The system concludes with a *ff* dynamic and a section labeled 'a)'. A large, multi-measure rest is present in the bass clef, with a '2' below it, indicating a duration of two measures.

Musical score system 2, featuring a treble and bass clef. The treble clef part includes a 'M. T.' (Messa di Voce) marking and a *p* dynamic. The bass clef part starts with a *ffz* dynamic. The system concludes with a *p* dynamic and a *sf* dynamic.

Musical score system 3, featuring a treble and bass clef. The treble clef part starts with a *p* dynamic and includes a *mf* dynamic. The bass clef part starts with a *p* dynamic and includes a *mf* dynamic. The system concludes with a *p* dynamic.

Musical score system 4, featuring a treble and bass clef. The treble clef part starts with a *fz* dynamic and includes a *p* dynamic. The bass clef part starts with a *fz* dynamic and includes a *p* dynamic. The system concludes with a *cresc.* instruction and a *sf* dynamic.

Musical score system 5, featuring a treble and bass clef. The treble clef part starts with a *mfz* dynamic and a *cresc.* instruction. The bass clef part starts with a *f* dynamic and includes a *piu f* instruction. The system concludes with a *p* dynamic.

a) The fingering given by us serves to aid in executing this run with the exact rhythmic divisions desired 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.

p sostenuto. *mf*

marc. *dolce.*

dolce espress. *dim.* *p*

staccatiss. *cresc.* *f* *ten.*

p cresc. *ped.* * *ped.* *

cresc. *ff* * *ped.* * * *ped.* * * *ped.* * * *ped.* *

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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.

First system of musical notation. The piano staff (top) contains several measures with slurs and accents. The bass staff (bottom) has notes with dynamics like *mf* and *f*. There are asterisks and *mf* markings below the bass staff.

Second system of musical notation. The piano staff features slurs and accents. The bass staff has notes with dynamics like *mf* and *ff*. There are asterisks and *mf* markings below the bass staff.

Third system of musical notation. The piano staff has notes with dynamics like *sf* and *p*. The bass staff has notes with dynamics like *mf* and *p*. There are asterisks and *mf* markings below the bass staff.

Fourth system of musical notation. The piano staff has notes with dynamics like *mf* and *p*. The bass staff has notes with dynamics like *mf* and *p*. There are asterisks and *mf* markings below the bass staff.

Fifth system of musical notation, starting with the tempo marking *agitato*. The piano staff has notes with dynamics like *mf* and *f*. The bass staff has notes with dynamics like *mf* and *f*. There are asterisks and *mf* markings below the bass staff.

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

dim. *p dolce e tranquillo.*
S.T.I. 1
a) 1


ten. *cresc.*
b)

poco animando.
p cresc. f

p cresc. f
C.T. ten.

cresc. f mf p dim. mf
C.T. ten.

a) The second subject must be played more delicately and quietly here than at its first entrance in E^b major.
b) A collision of the two parts on D² 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 first system, be A^b.

