Allegro con spirito.
a) These thirds can be brought out with perfect distinctness only by means of this fingering, though it be.
b) It is self-evident that a hammering-out of these "passionate" eighth-notes in strict time would be incorrect in an aesthetic sense. By playing the first half of the measure with stronger emphasis (and hence greater freedom), as is demanded in particular by the peculiar rhythmic importance of the second eighth-note, and somewhat accelerating the second half, both the unity of the measure as such, and also the psychical agitation, receive due consideration. c) This melodic phrase, whose performance demands the intensest feeling, is probably to be understood thus:

c) Chs. III.

Cl. T. II.