

Adagio cantabile (♩ = 60)

42) *p*

43) *dolciss.* *p*

51

44) *poco cresc.* *p* *cresc.*

45) *p* *dolciss.* *p* *cresc.*

42) All sentimentality is to be avoided in this movement. It should be played with manly and sincere emotion. The upper voice should be especially prominent.

43) With the repetition of the theme it gains in intensity.



46)

p *cresc.* *p*

poco marc.

47)

ff *sf* *pocof* *piuf* *sf* *f* *p* *decresc.*

cresc.

46) The re-entry of the theme is preceded by a scarcely perceptible retard.

47) The second subject must be played somewhat faster, and in a more emotional manner.

48) *dolce*
pp

49) *dim.*
pp poco cresc.

50) *poco riten.*

51) *tempo primo*
p

48) The theme should be "sung" here with the greatest tenderness, like a gentle echo of the preceding.

49) Make the ascending bass figure quite prominent. A sudden and decided increase of tone-power is essential here.

50) In these measures, the tone-waves again subside. The tempo becomes gradually slower, so that at


51) the original tempo may be resumed. The melody must here be played with greater depth of feeling than at the beginning. The intensity has not yet subsided, and is recalled continually by the accompanying triplets. Almost an Italian warmth of feeling must pervade the rendition of this *cantilena*.

52) *cantabile*
pp

53)

54) *pp*

52) The closing measures very quietly.

53) Execute as follows: 

54) Close with a hardly perceptible retard, like a soft and gradual dying away.