Adagio cantabile ♪ = 60

p sempre legatiss.

espress.

mp

p

espress.

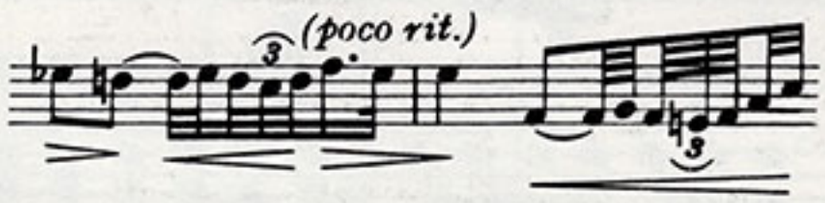
a)

mp

a) **The second theme should be played somewhat slower, freely and with a singing tone of soothing quality.**

poco rit.
a)
(dolce) p
mp
quasi f
una corda
tre corde
b)
appena più mosso
poco rit.
una corda
a tempo
tre corde
tranquillo
espress.
una

a) The turns would sound more expressive if interpreted thus:



The following measure should particularly be played freely, melodically, and with much poise.

b) From this measure to the return of the main theme (five measures later) the groups of two 16th notes slurred together should be played with a slight accent on the first 16th, but shading the second 16th smoothly by keeping the finger on the key for its full value.

dolente

corda

tre corde

cresc.

sf sf a) sf ff

una corda

f p pp

tre corde

a) Realize in this measure a big orchestral sonority and by all means observe the sudden drop to *p* on the second 16th note of the next measure.

f f pp

fz p fz p

mf

a tempo

poco rit.

p dolce

detached

p

mf

a) Here the main theme appears for the last time with a slight animation and warmer sonority.

tranquillo

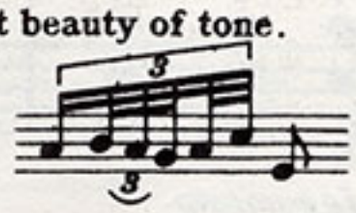
espress.

poco rit.

molto tranquillo

una corda

a) **The coda should be played with tranquillity and great beauty of tone.**
To avoid even a momentary haste, play the turn:



The player should especially feel the soothing simplicity of the last four measures, and should play the last two 16th notes in each of the three small phrases with a musical semi-legato touch and *not* sharply detached.