

VENEZIA E NAPOLI

Supplément aux Années de Pèlerinage 2^d volume

I. GONDOLIERA

Quasi allegretto

p leggiero

tranquillo

p

And.
una corda

5

sempre *p*

p

And.

9

And.

13

pp

ppp

17

sempre dolciiss.

sempre legato

tre corde

pp

Red. * Red. * Red. * Red. à chaque mesure

21

25

4/2 3/2

29

33

un poco rinforz.

37 *poco rinforz.*
 3 2 3 4 tr 13
 dolce

41 *quasi cadenza*
 dolce pp

43
 1
 dolciss.

45
 pp

49
 rinforz.
 f pesante

53

3 2 3 4 tr
13

3 3 3

p leggiero

57

rinforz.

3 3 3

pp

3 3 3

p leggiero

3 3 3

pp

quasi cadenza

8

61

3 3 3

pp veloce
leggierissimo

ppp

62

sempre pp

dolcissimo e tranquillo

66

Musical score for measures 66-68. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#).

69

Musical score for measures 69-71. Similar to the previous system, it features intricate right-hand patterns and a consistent left-hand accompaniment.

72

Musical score for measures 72-74. Measure 72 includes fingerings 3 2, 6, 6, 6, and an 8-measure phrase. Measure 73 includes fingerings 4 3 2, 1 3 2 3, 2 3 4 2 3, and a trill (tr). Measure 74 includes an 8-measure phrase and a trill (tr). The instruction *sempre dolcissimo* is written above the right hand, and *un poco marcato* is written below the left hand.

75

Musical score for measures 75-77. Measure 75 includes fingerings 8, 4 3, 2 1 4 3, 1 3 2 3, 1 2, and a trill (tr). Measure 76 includes fingerings 8, 4 3 2, 1 3 2 3, 2 3 4 2 3, and a trill (tr). Measure 77 includes an 8-measure phrase and a trill (tr).

78

Musical score for measures 78-80. Measure 78 includes an 8-measure phrase and a trill (tr). Measure 79 includes fingerings 8, 4 3, 2 1 4 3, 1 3 2 3, 2 3 4 2 3, and a trill (tr). Measure 80 includes fingerings 8, 4 3, [3 2 4 3], 1 4 3 4 3, 1 3 2 3, 3 4 2, and a trill (tr).

81

8

4 [3 2 4 3] 1 4 3 1 3 2 3 1 3 4 2 3 tr

8 [3 2 4 3] 4 3 4 3 3 4 2 3 tr

simile

84

8

3 4 3 1 4 3 1 3 2 3 1 3 4 3 1 4 3 1 3 2 3 1

sempre più diminuendo

87

8

ppp

$6 + \frac{1}{32}$

89

8

$6 + \frac{1}{32}$ *ppp* 6 *ppp*

92

quieto

dolcissimo armonioso

pp

97

8

pp

Ped. * Ped. * Ped. *

102

8

sempre più diminuendo

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

107

8

Ped. Ped. Ped. Ped. Ped.

112

8

PPP

PPPP

Ped. Ped. Ped. Ped. Ped.

*) In unseren Quellen weisen die zwei dünnen Striche am Ende der Stücke *Gondoliera* und *Canzone*, ferner die die Stücke *Canzone* und *Tarantella* verbindende Harmoniereihe (mit dem zur *Tarantella* hinüberleitenden Wechsel der Vorzeichnung) und schließlich die eine Zusammenfassung der drei Stücke zu einem Werk andeutende Bezeichnung *Fine* am Ende der *Tarantella* auf einen *attacca* Vortrag der drei Stücke hin. Auch der Tonartsplan der Sätze (Fis-Dur; es-moll; g-moll, dann G-Dur) bekräftigt diese Annahme.

*) In our sources the two thin lines indicating the end of *Gondoliera* and *Canzone*, the harmonic progression connecting *Canzone* and the *Tarantella* (with the change of key signature leading into the *Tarantella*) and the indication *Fine* at the end of the *Tarantella*, all point to the fusion of the three pieces into one work, which should be played *attacca*. This is further reinforced by the tonal plan of the movements (F sharp major, E flat minor, G minor and G major).