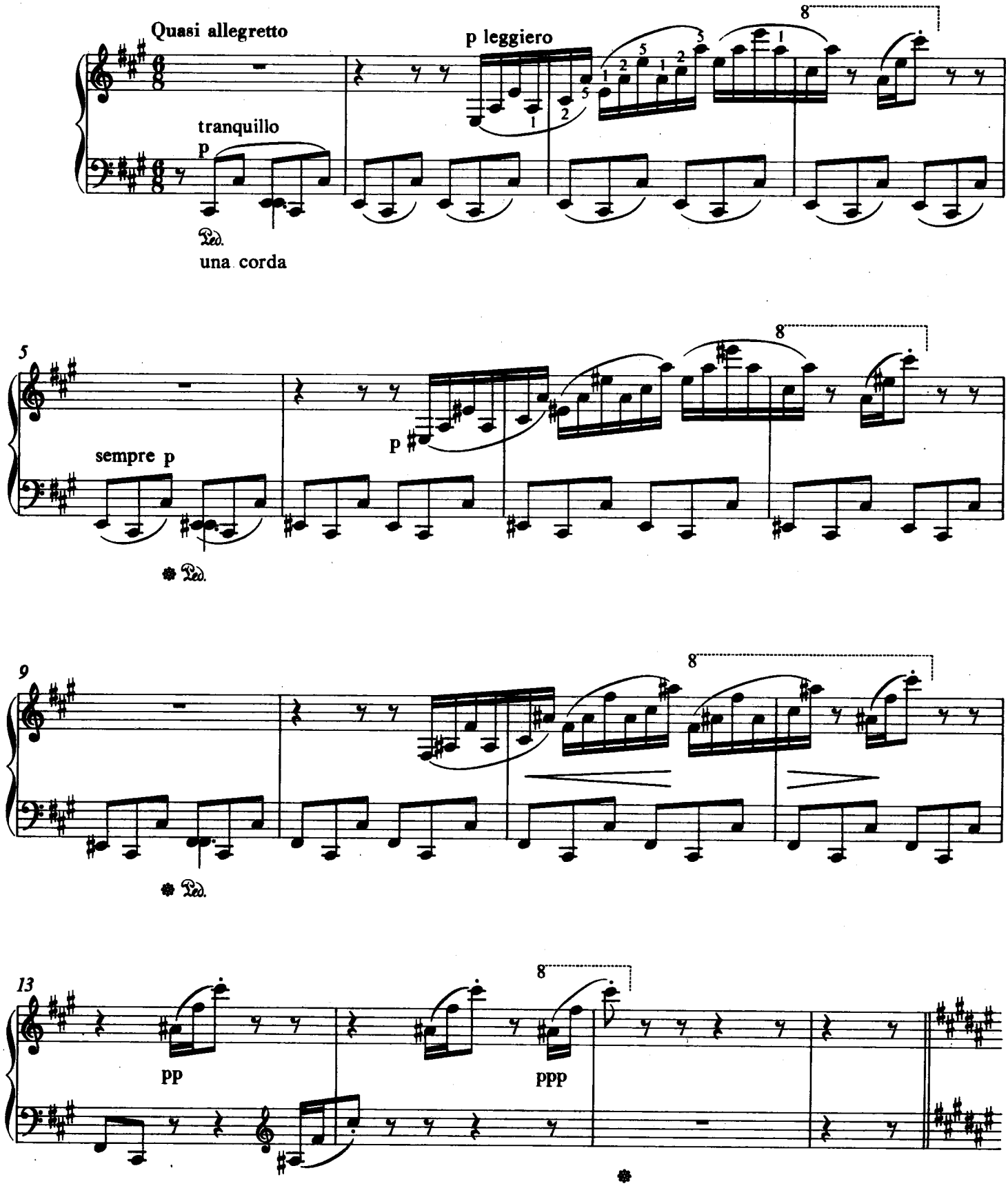
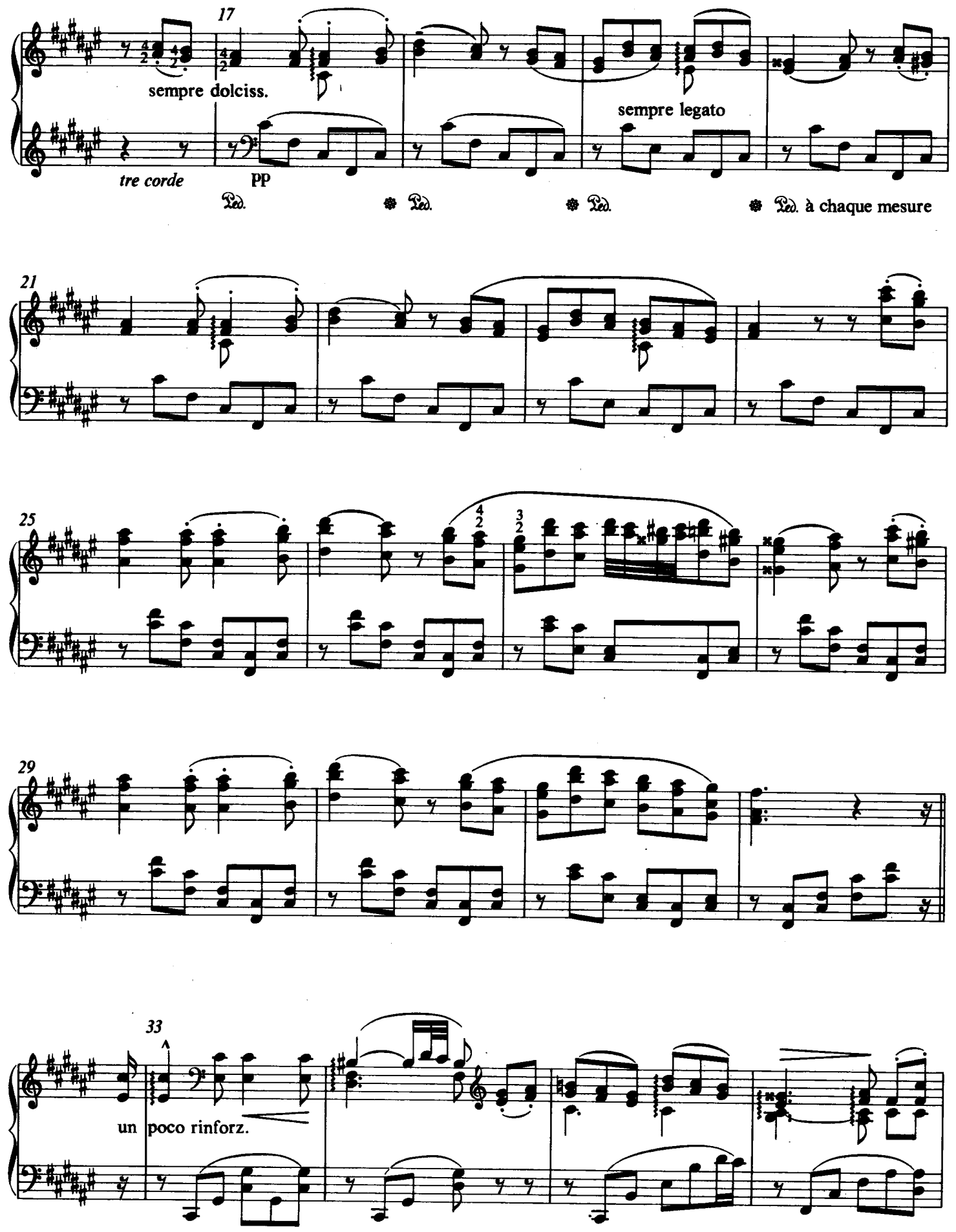
VENEZIA E NAPOLI

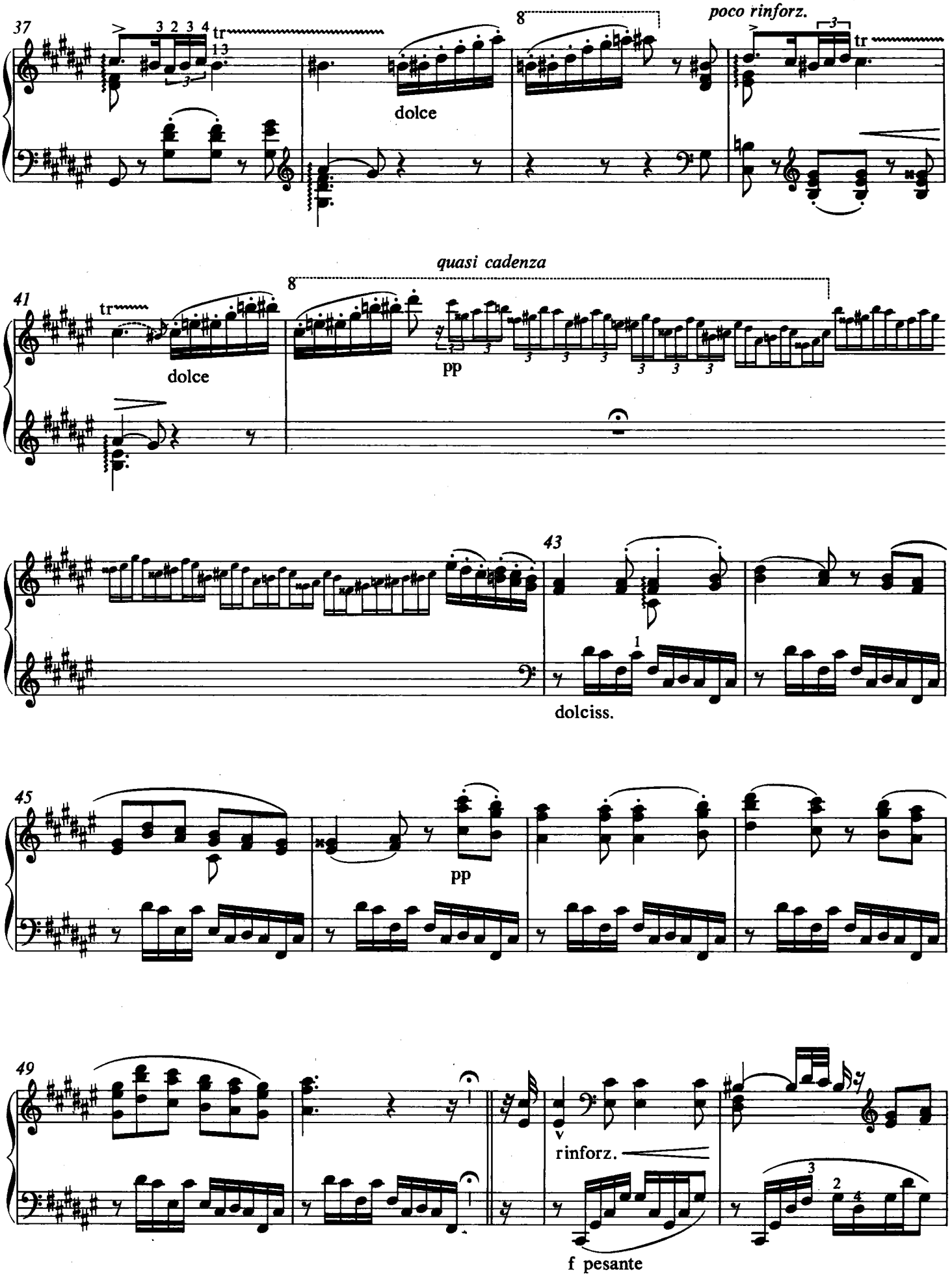
Supplément aux Années de Pèlerinage 2[d] volume

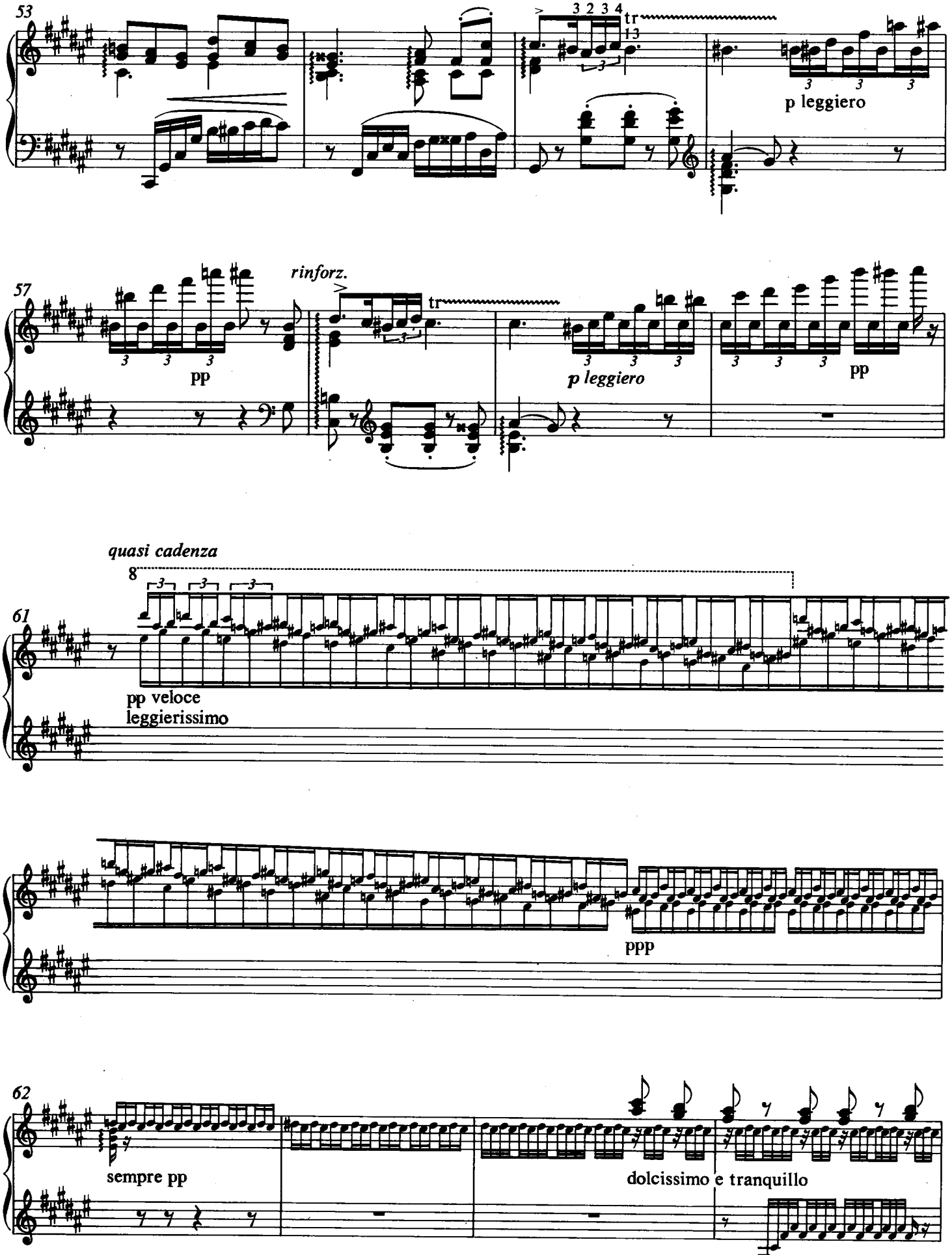
I. GONDOLIERA

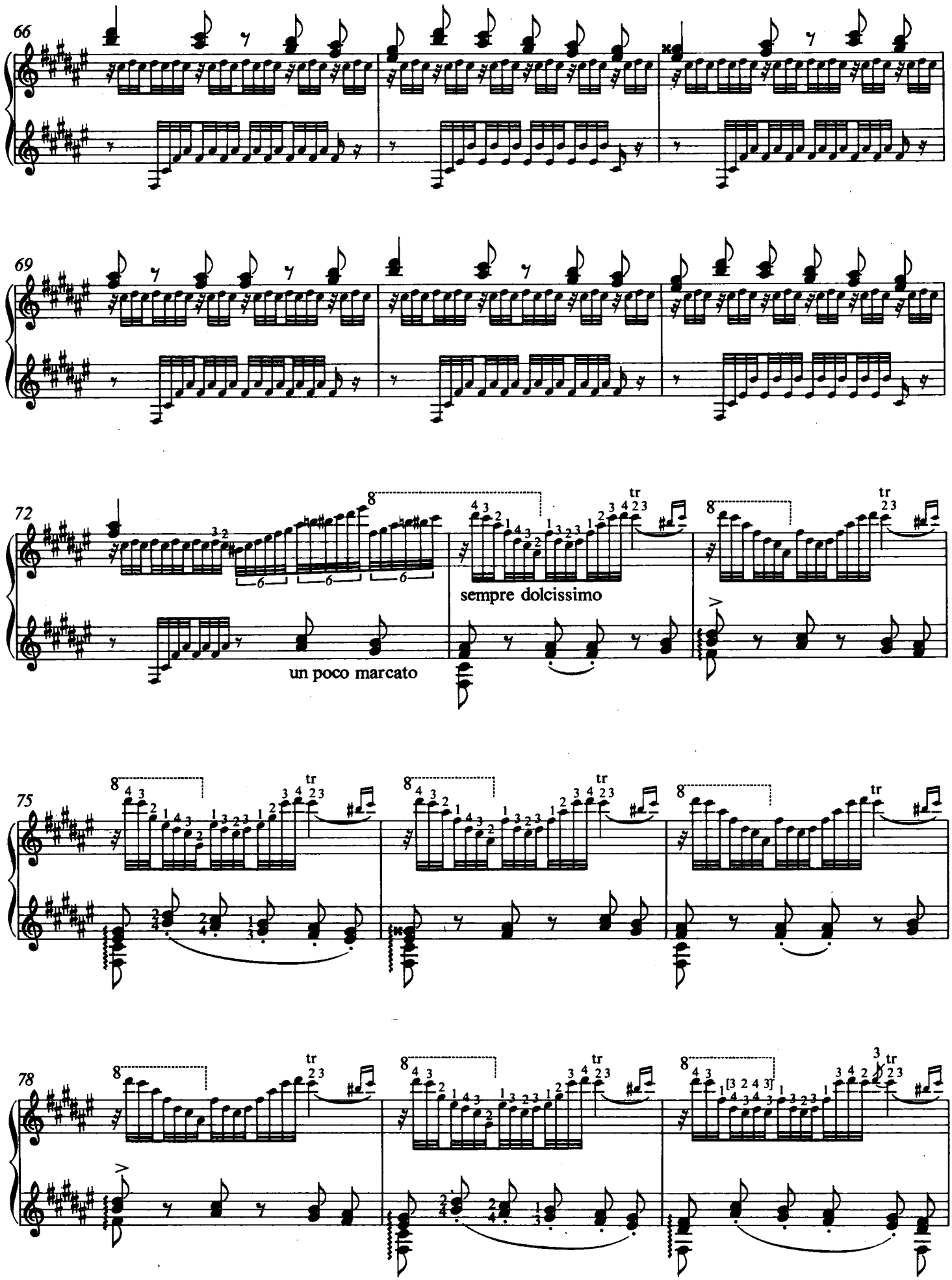


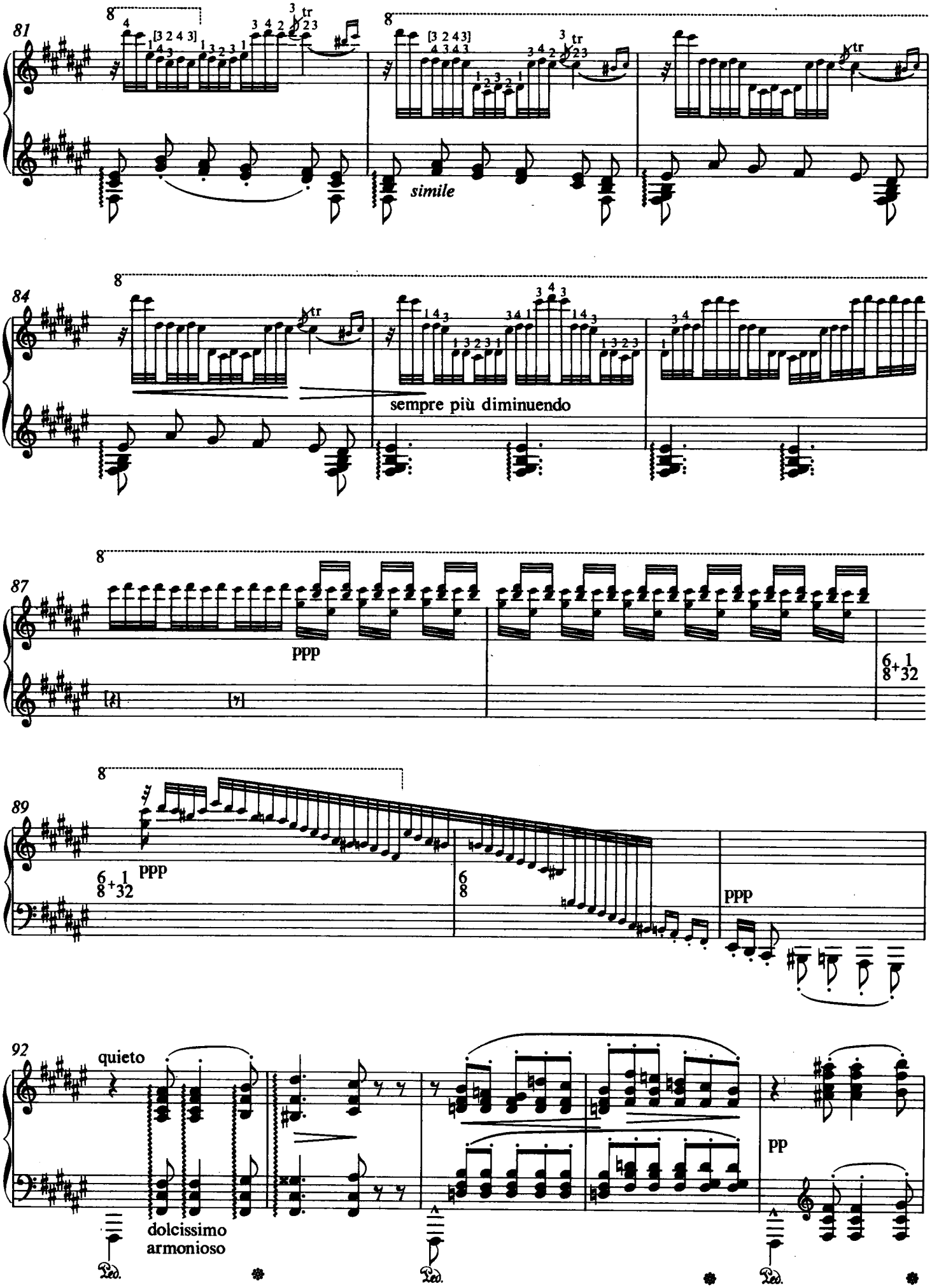
(La Biondina in Gondoletta) Canzone del Cavaliere Peruchini

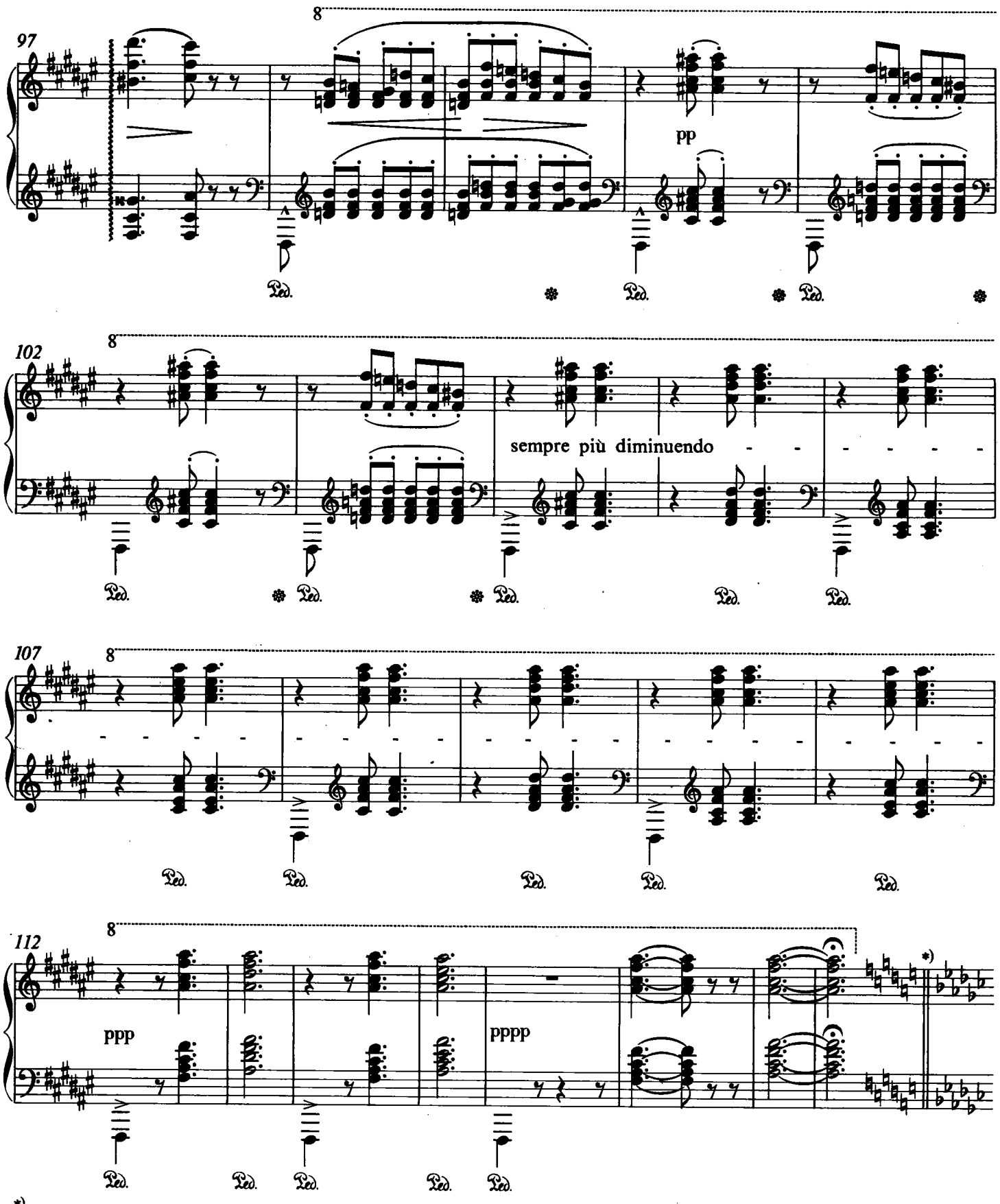



37
tr
dolce
poco rinforz.
tr
quasi cadenza
41
tr
dolce
pp
43
dolciss.
45
pp
49
rinforz.
f pesante


53
3 2 3 4
tr
13
p leggiero
57
rinforz.
tr
pp
p leggiero
pp
quasi cadenza
8
61
pp veloce
leggierissimo
ppp
62
sempre pp
dolcissimo e tranquillo


66
69
72
un poco marcato
sempre dolcissimo
75
78


81
simile
84
sempre più diminuendo
87
ppp
6+1
8+32
89
ppp
6+1
8+32
6
8
ppp
92
quieto
dolcissimo
armonioso
pp
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).