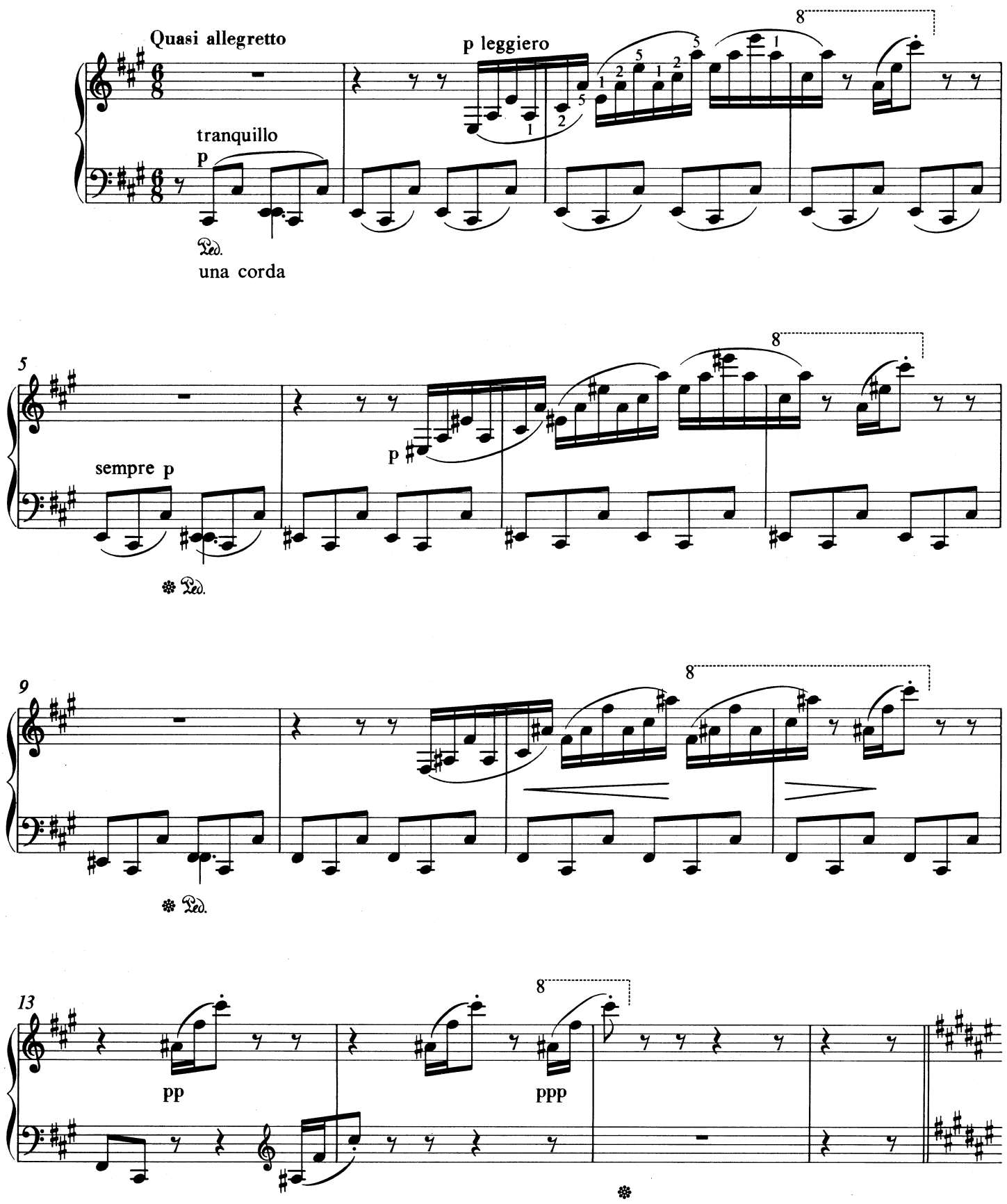
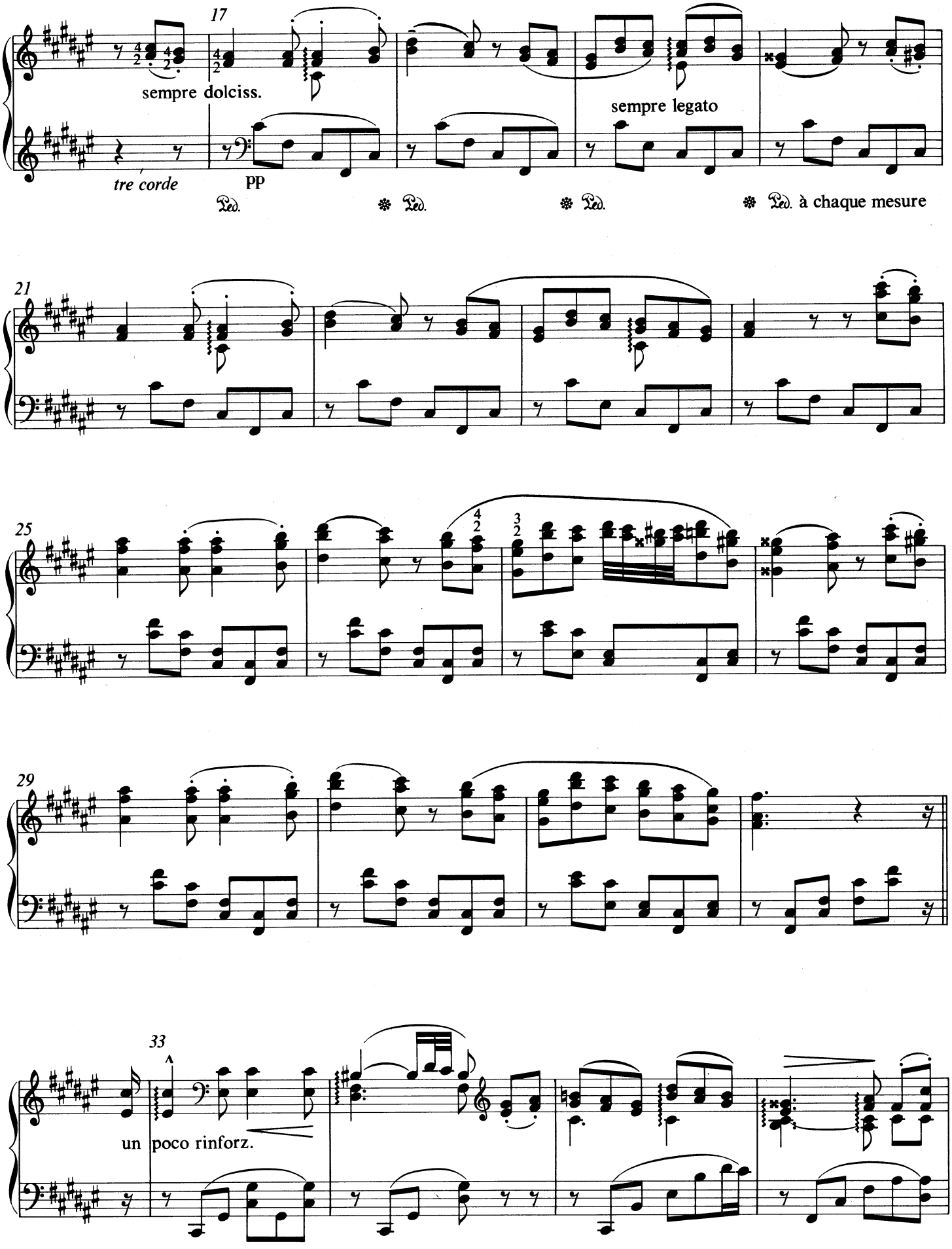
VENEZIA E NAPOLI

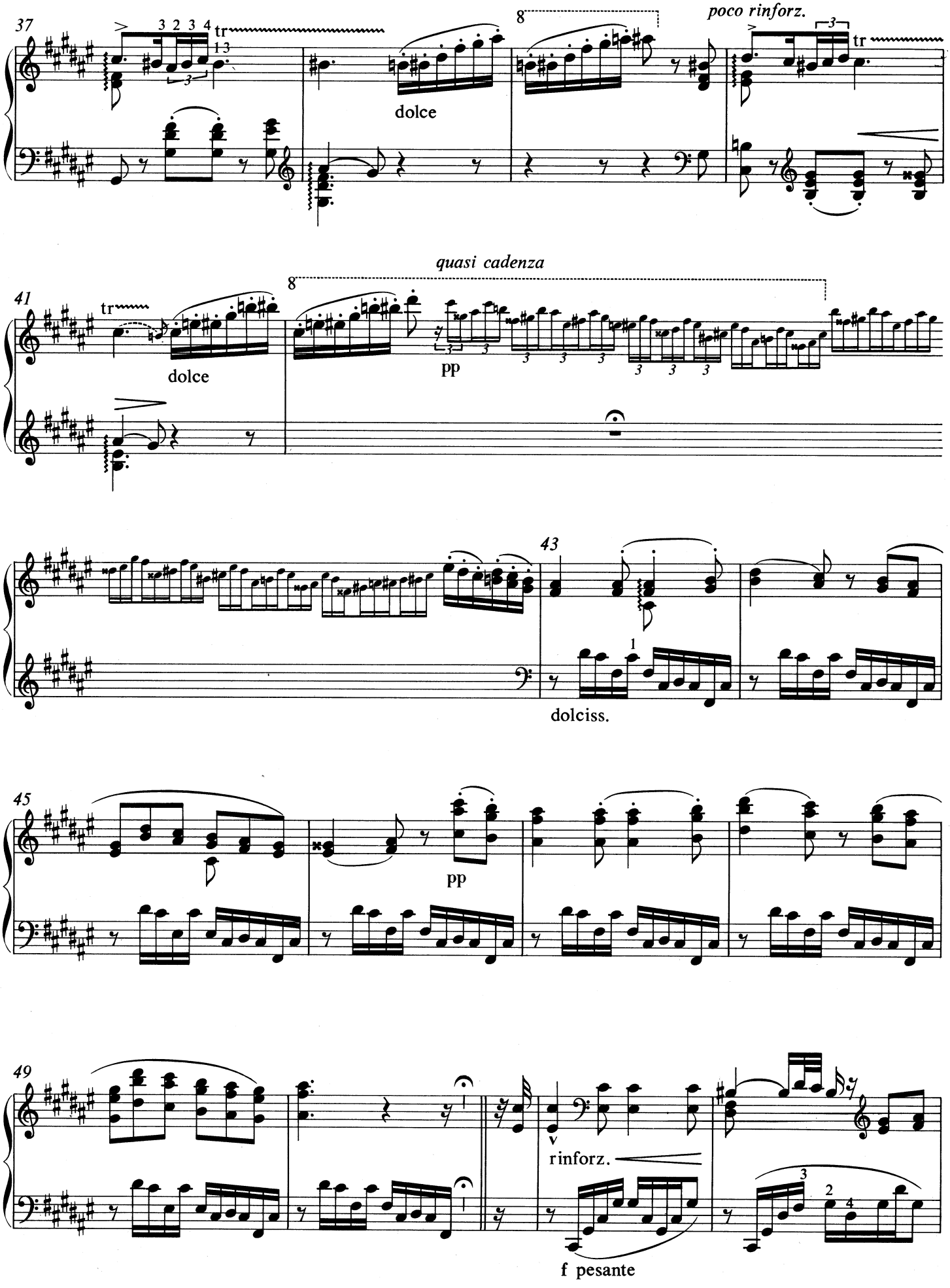
Supplément aux Années de Pèlerinage 2[d] volume

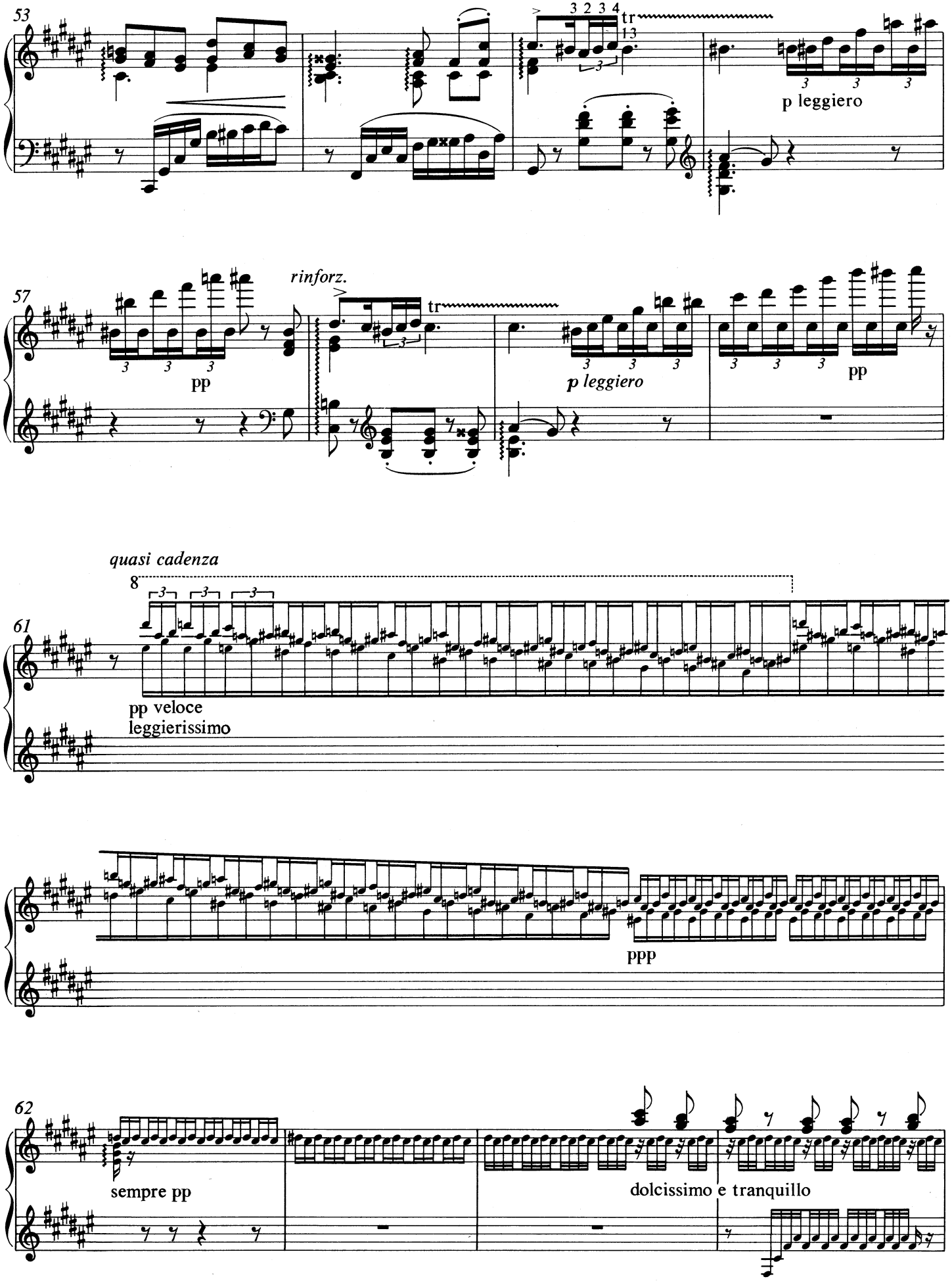
I. GONDOLIERA

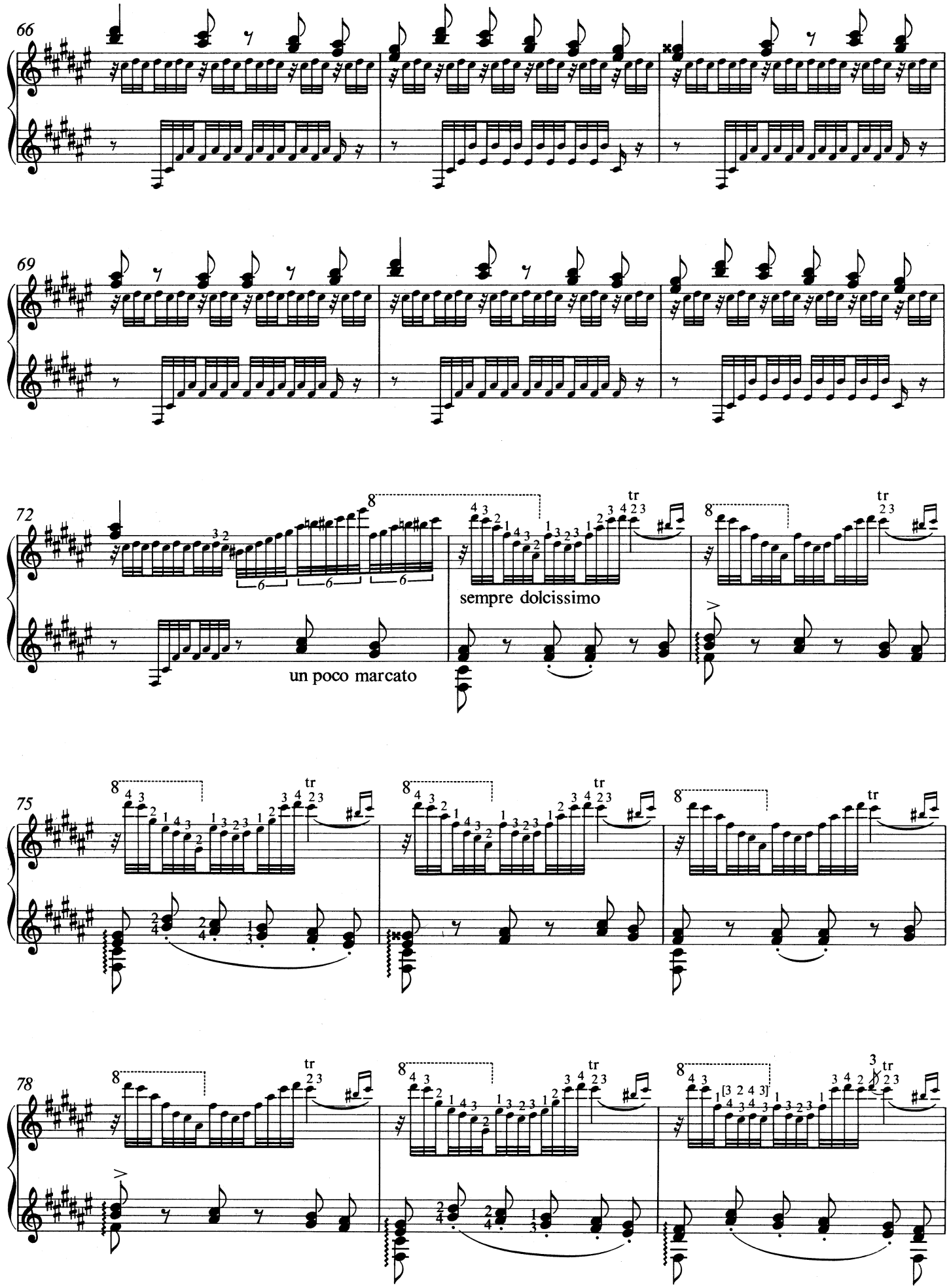


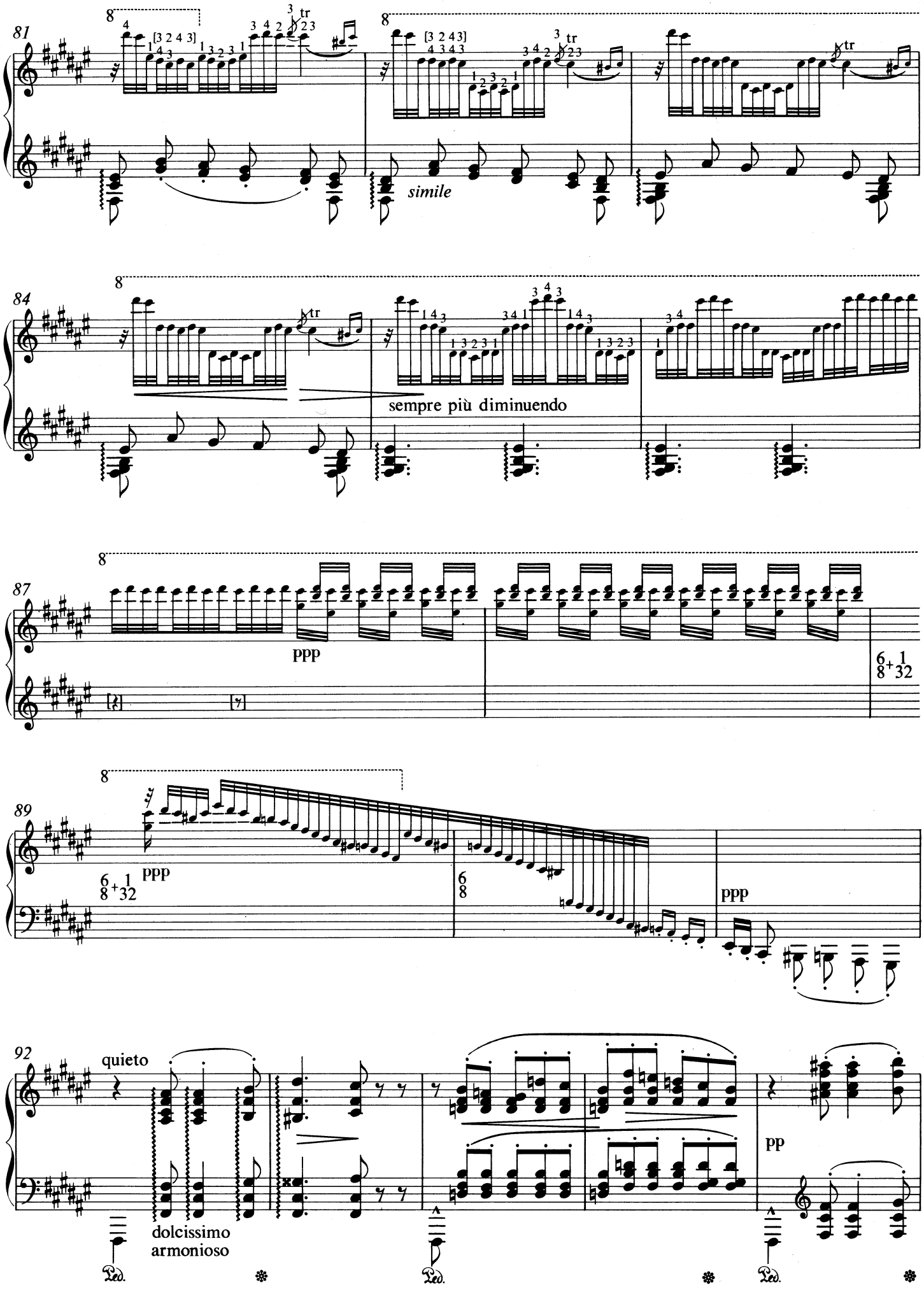
(La Biondina in Gondoletta) Canzone del Cavaliere Peruchini

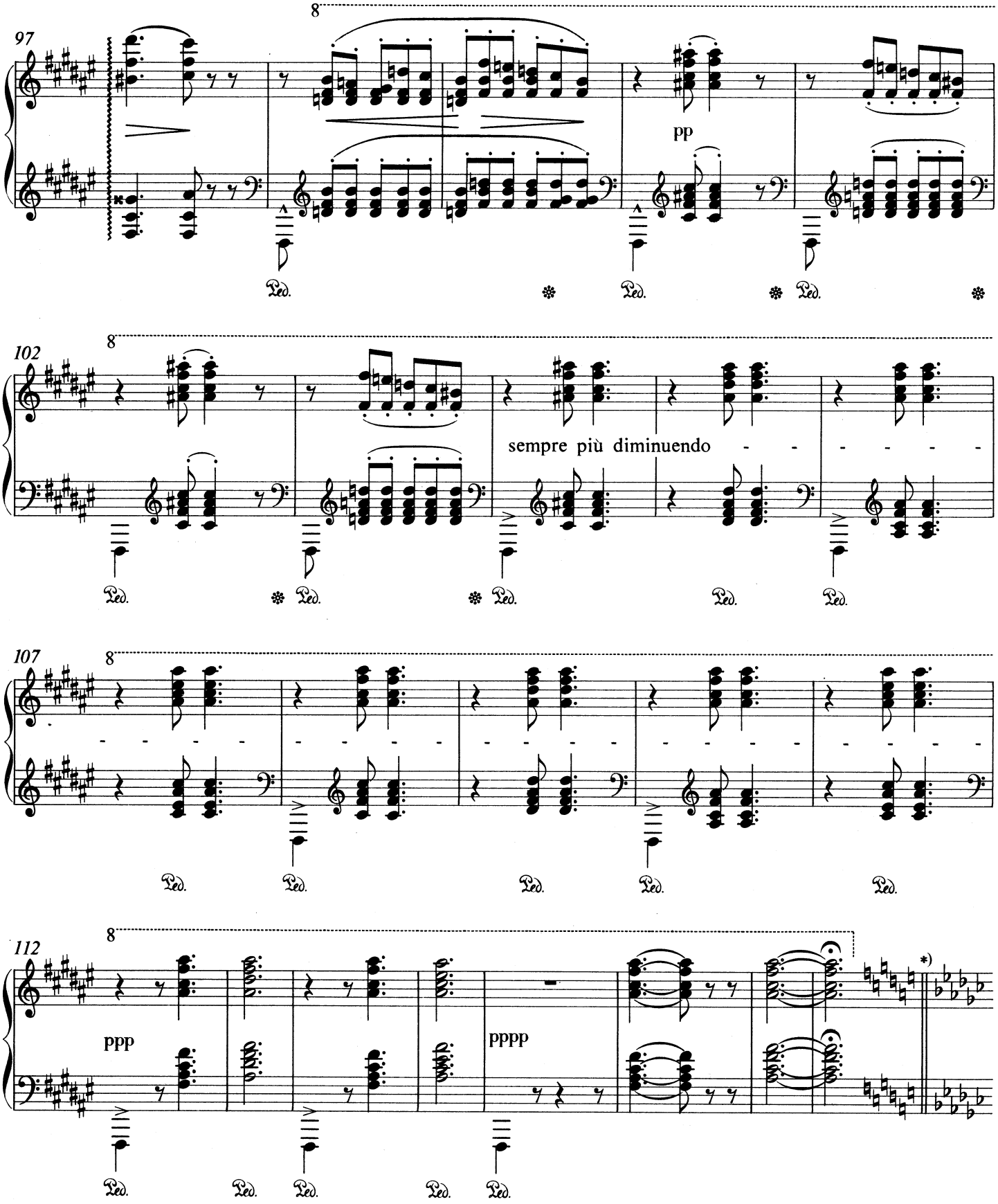



37
tr
dolce
poco rinforz.
tr
41
tr
dolce
quasi cadenza
pp
43
dolciss.
45
pp
49
rinforz.
f pesante


53
3 2 3 4
tr
13
p leggiero
57
rinforz.
pp
tr
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

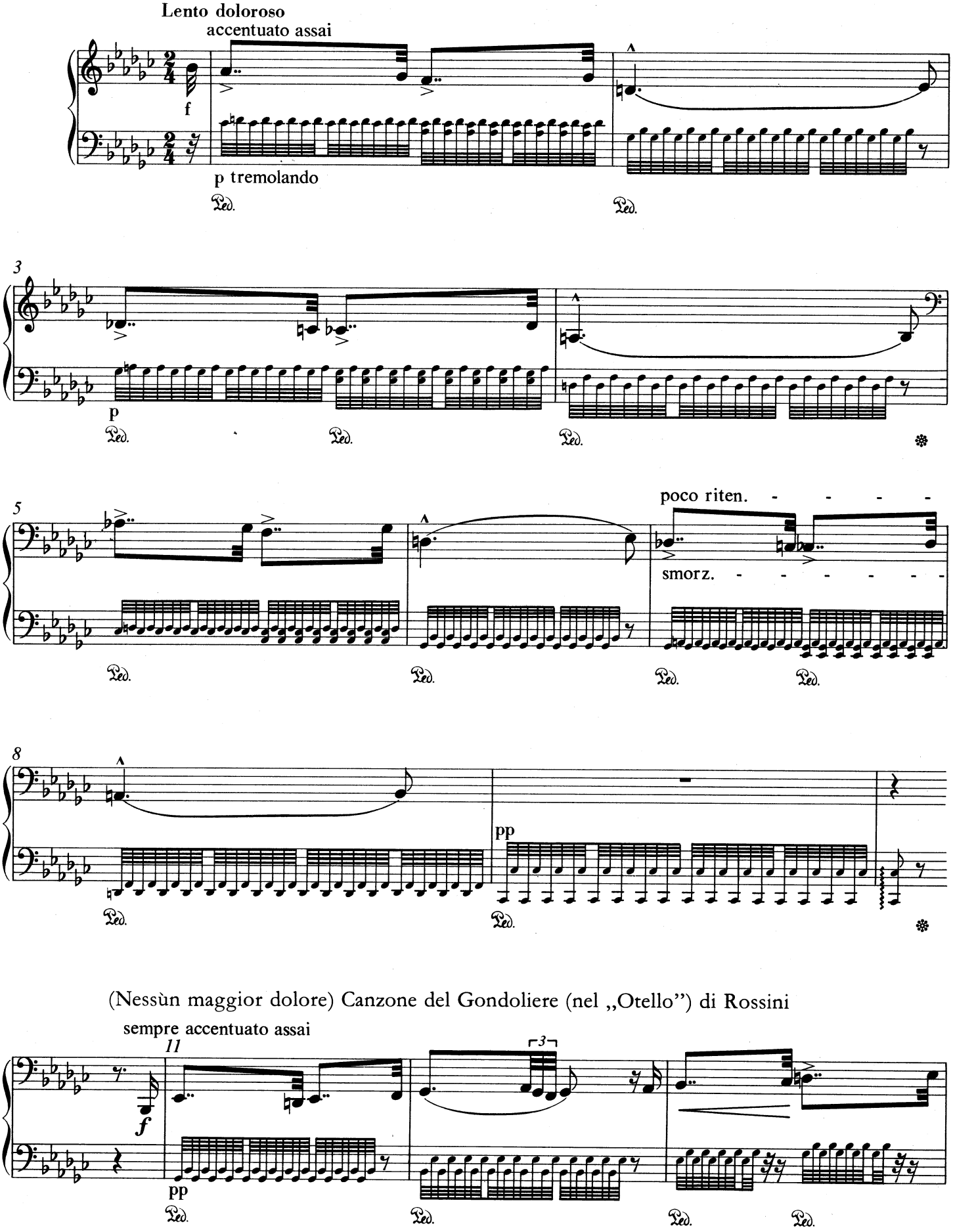

81
simile
84
sempre più diminuendo
87
ppp
6+1
8+32
89
ppp
6+1
8+32
6
8
ppp
92
quieto
dolcissimo
armonioso
pp
Ped.
Ped.
Ped.



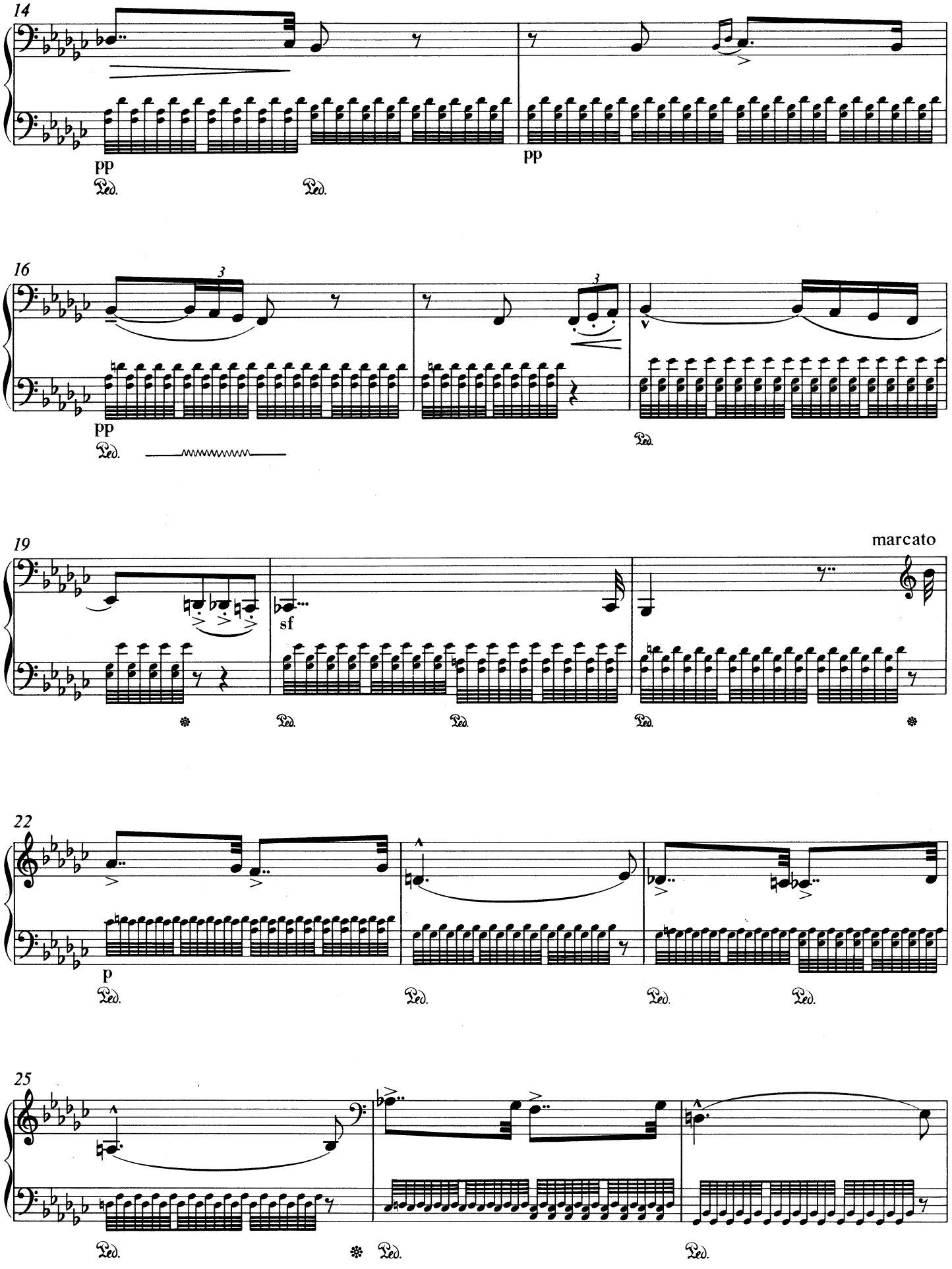
*) In unseren Quellen weisen die zwei dünnen Striche am Ende der Stücke *Gondoliera* und *Canzone*, ferner die die Stücke *Canzone* und *Tarantella* verbindende Harmoniereihe (mit dem zur *Tarantella* hinüberleitenden Wechsel der Vorzeichnung) und schließlich die eine Zusammenfassung der drei Stücke 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.

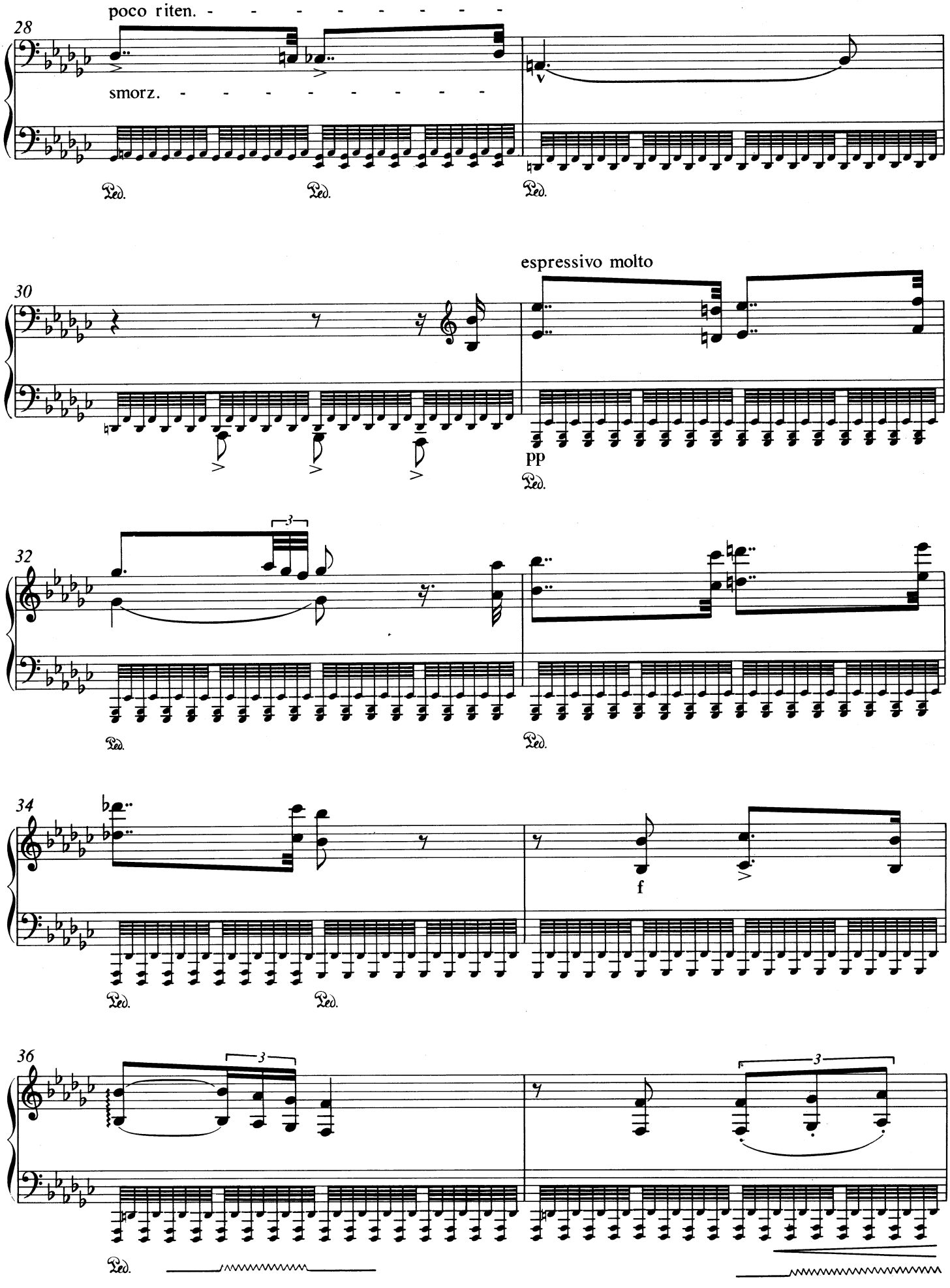
*) In our sources the two thin lines indicating the end of *Gondoliera* and *Canzone*, the harmonic progression connecting *Canzone* and the *Tarantella* (with the change of key signature leading into the *Tarantella*) and the indication *Fine* at the end of the *Tarantella*, all point to the fusion 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).

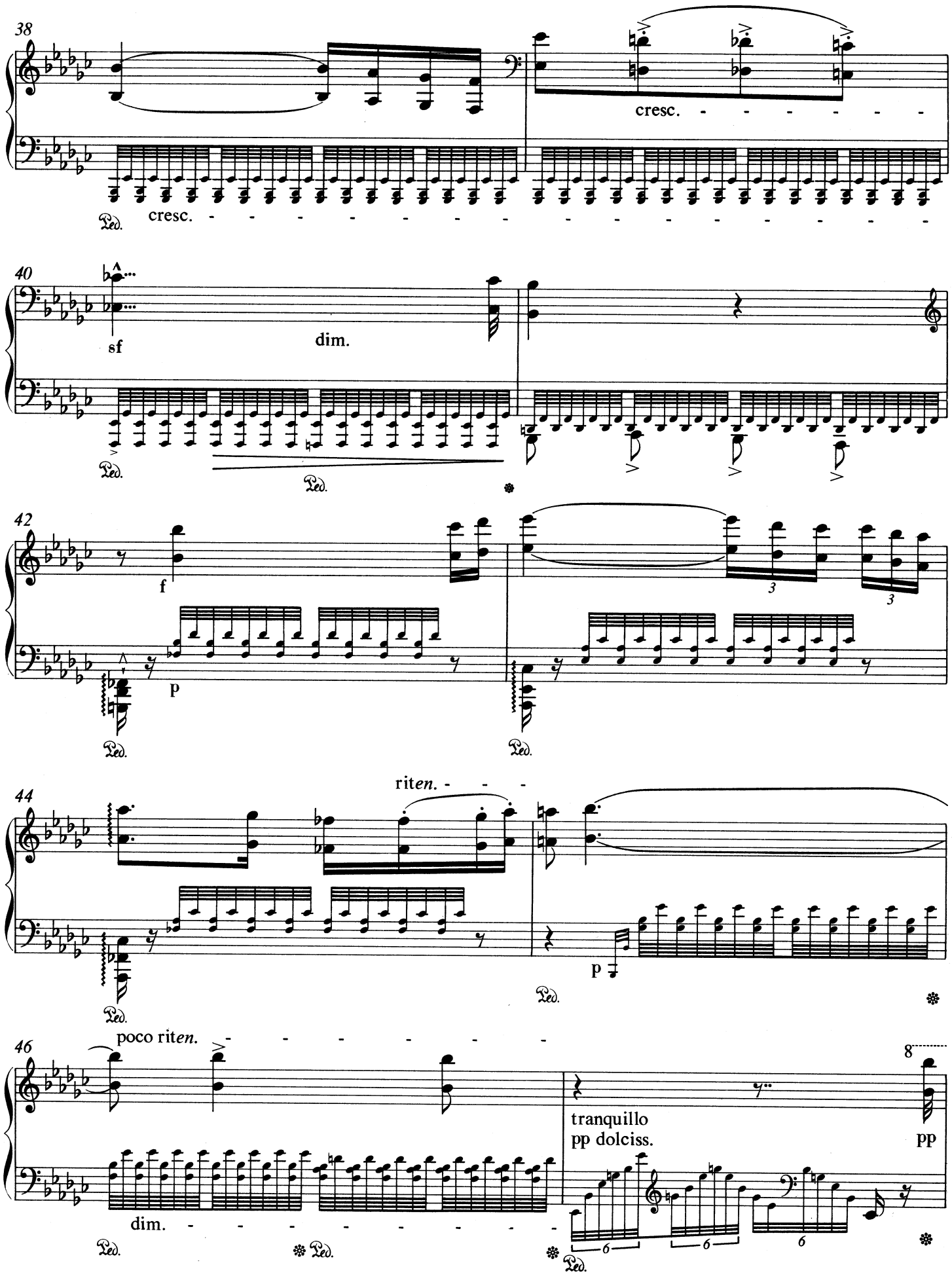
II. CANZONE

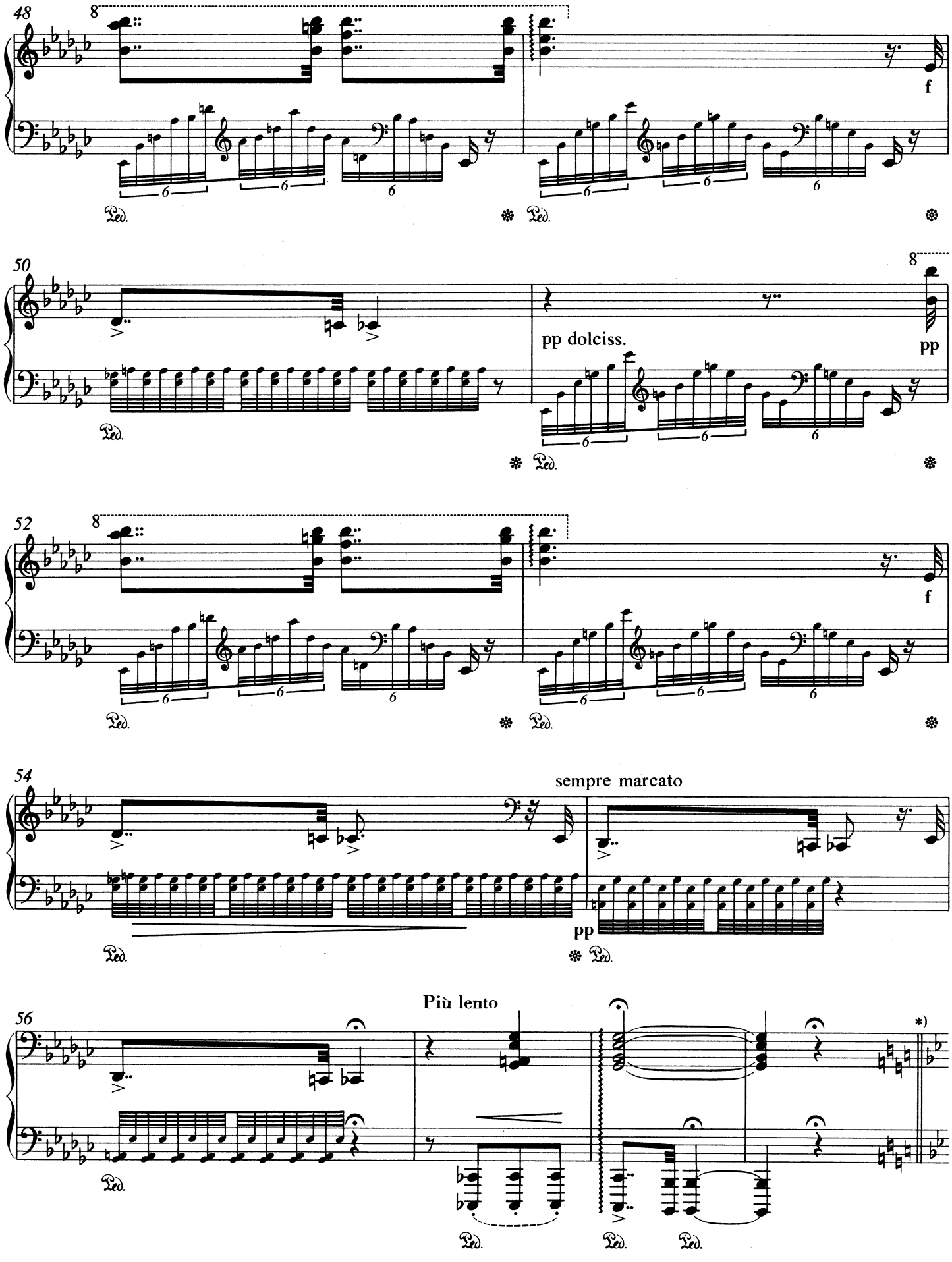


(Nessùn maggior dolore) Canzone del Gondoliere (nel „Otello") di Rossini


14
pp
Ped.
Ped.
pp
16
3
pp
Ped.
3
Ped.
19
marcato
sf
Ped.
Ped.
Ped.
22
p
Ped.
Ped.
Ped.
Ped.
25
Ped.
Ped.
Ped.


poco riten. - - - - - - - - -
28
smorz. - - - - - - - - -
Ped.
Ped.
Ped.
espressivo molto
30
pp
Ped.
3
32
Ped.
Ped.
34
f
Ped.
Ped.
3
3
36
Ped.

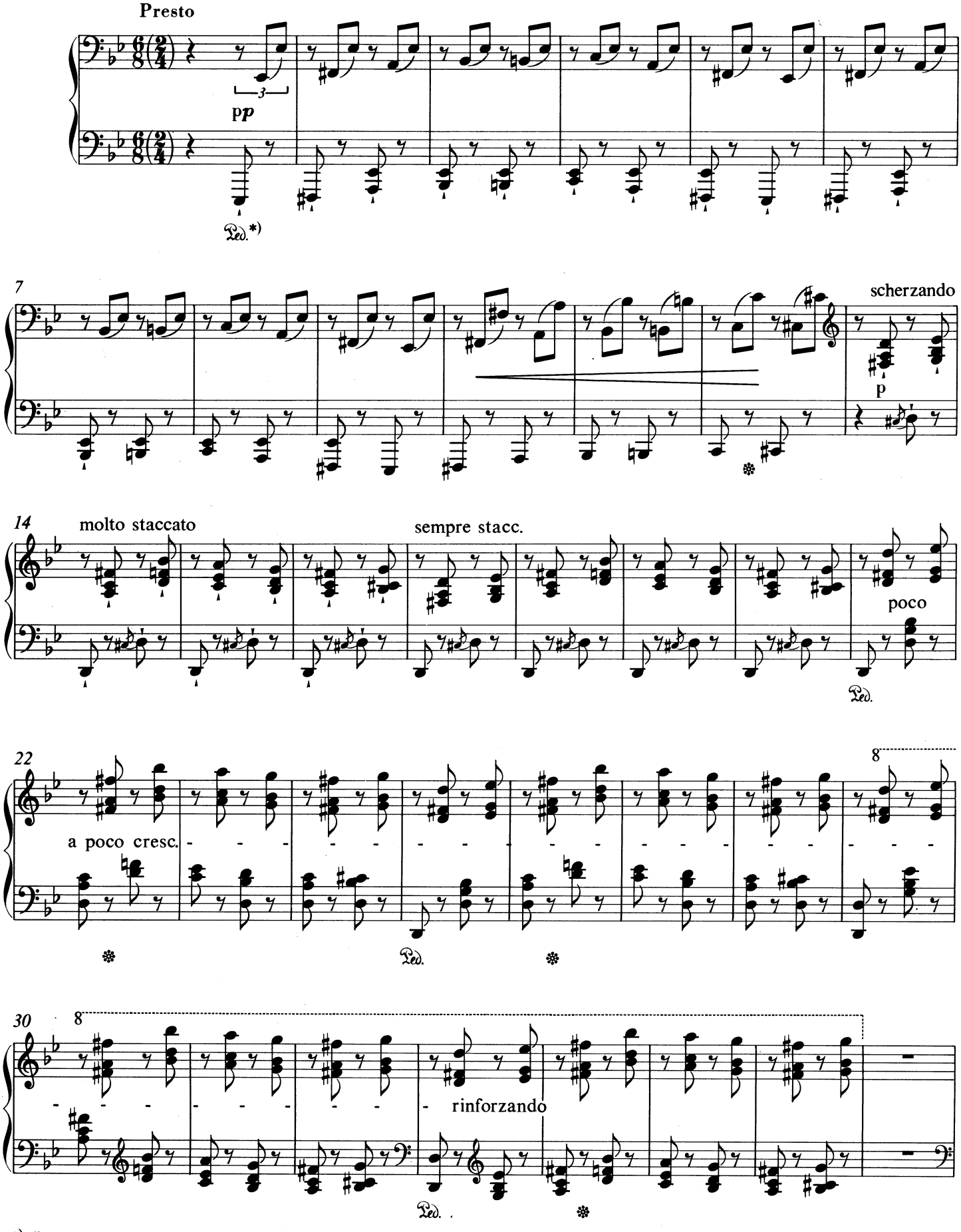

38
cresc.
cresc.
Ped.
40
sf
dim.
Ped.
Ped.
42
f
p
3
3
Ped.
Ped.
44
riten.
p
Ped.
Ped.
46
poco riten.
dim.
tranquillo
pp dolciss.
8
pp
Ped.
Ped.
Ped.
6
6
6



*) Bezüglich des doppelten Taktstriches verweisen wir auf die Fußnote zum Abschluß der *Gondoliera*.

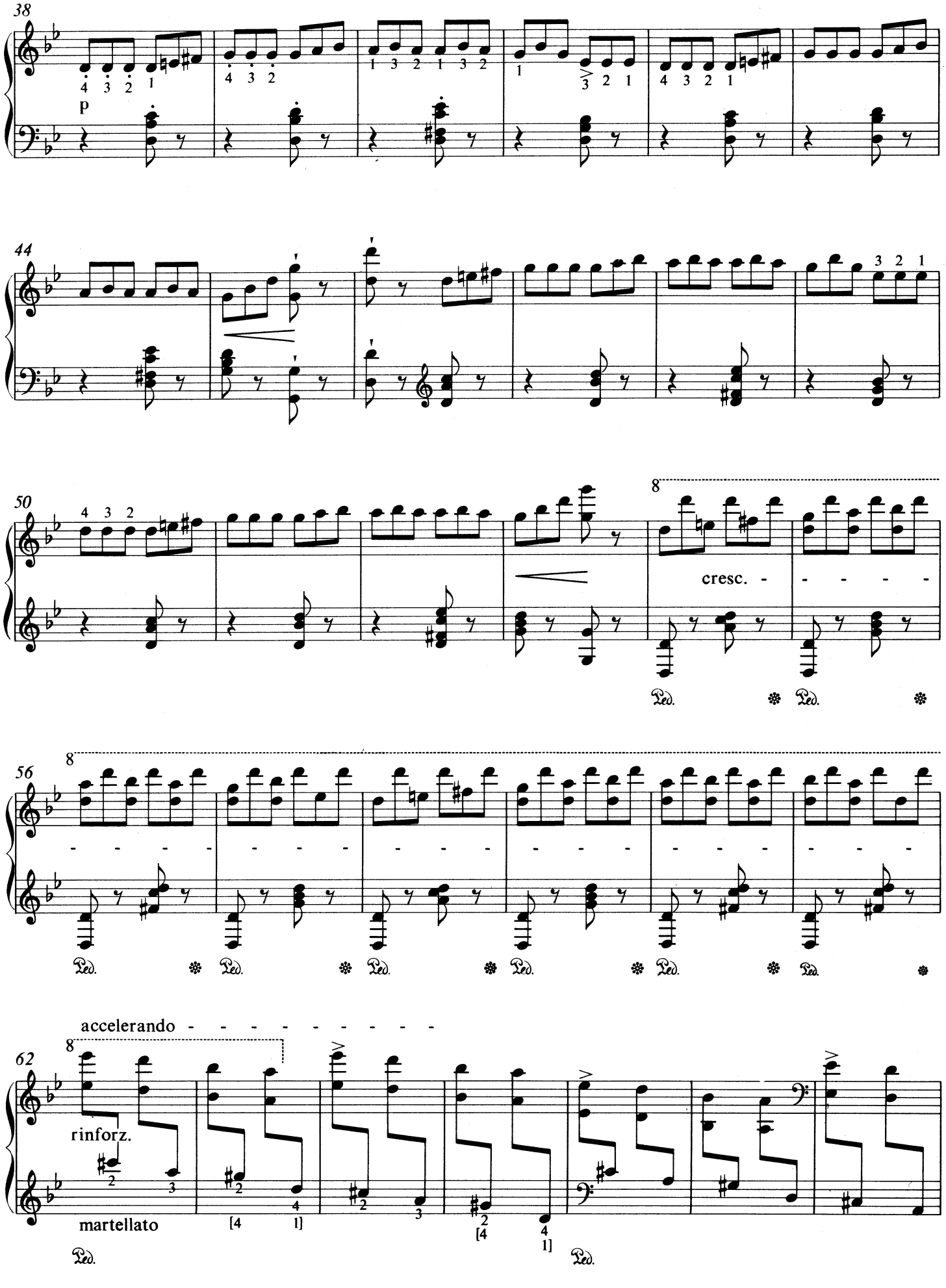
*) Concerning the double bar line we would refer to our footnote in connection with the end of *Gondoliera*.

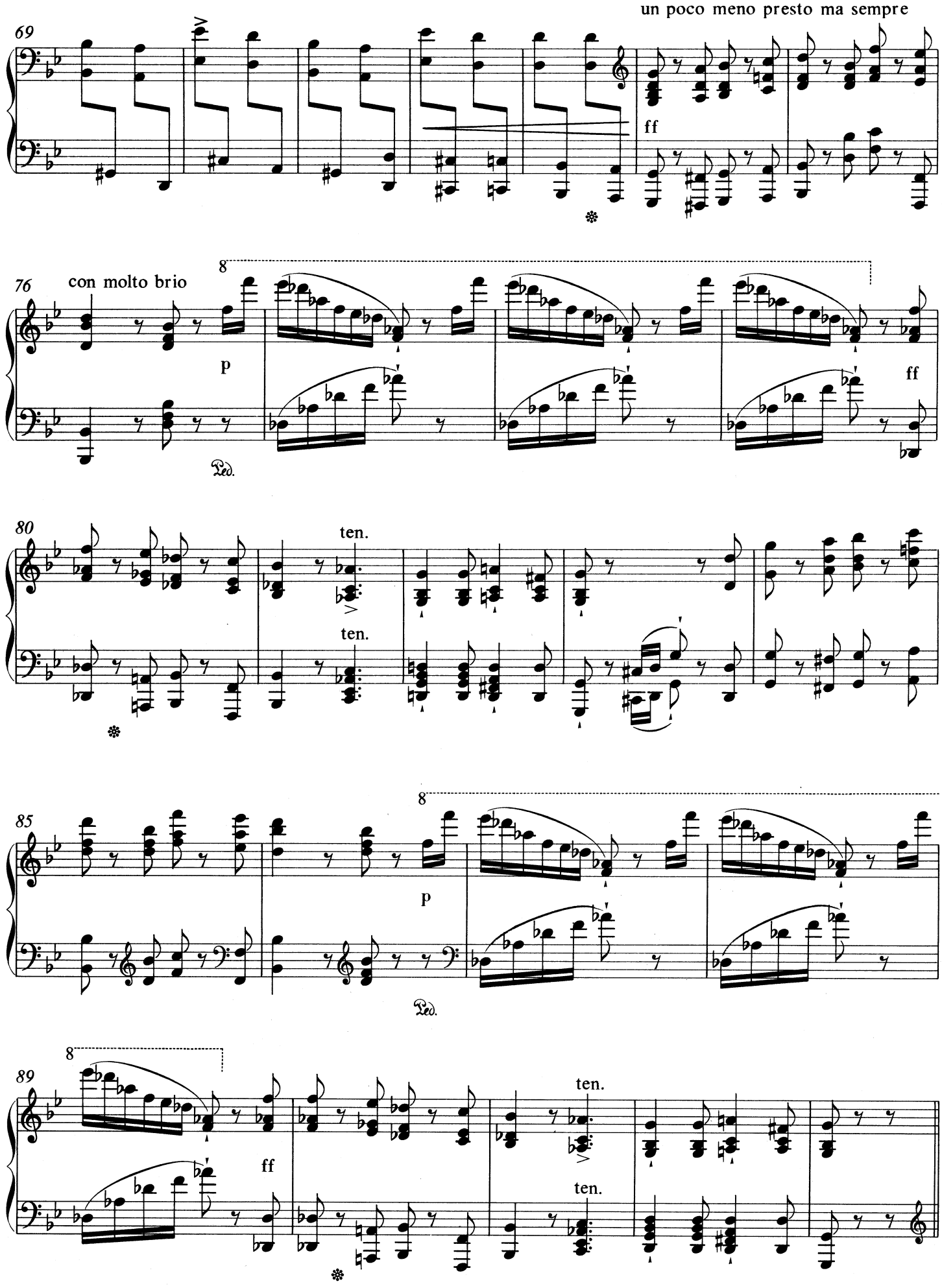
III. TARANTELLA

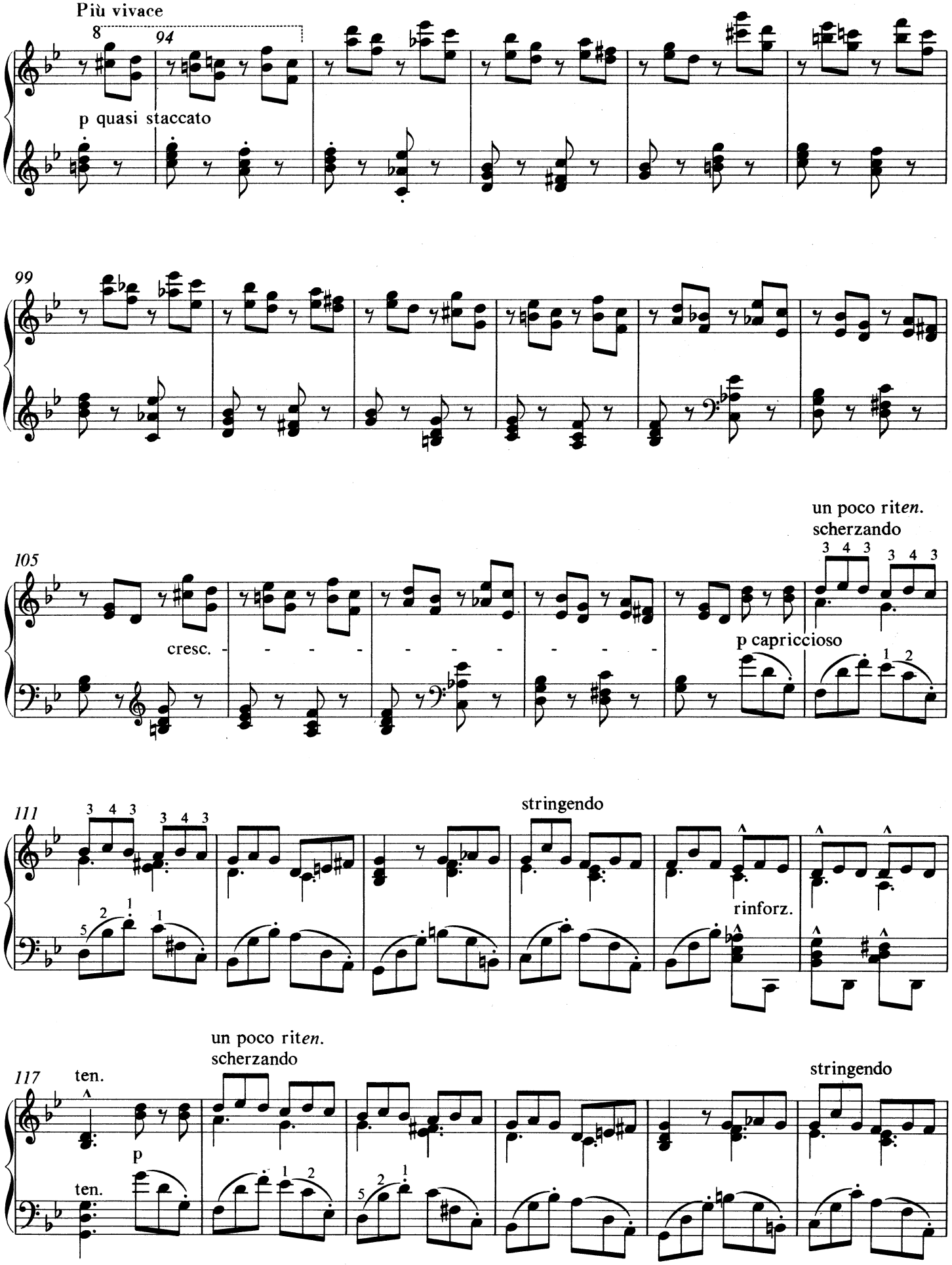


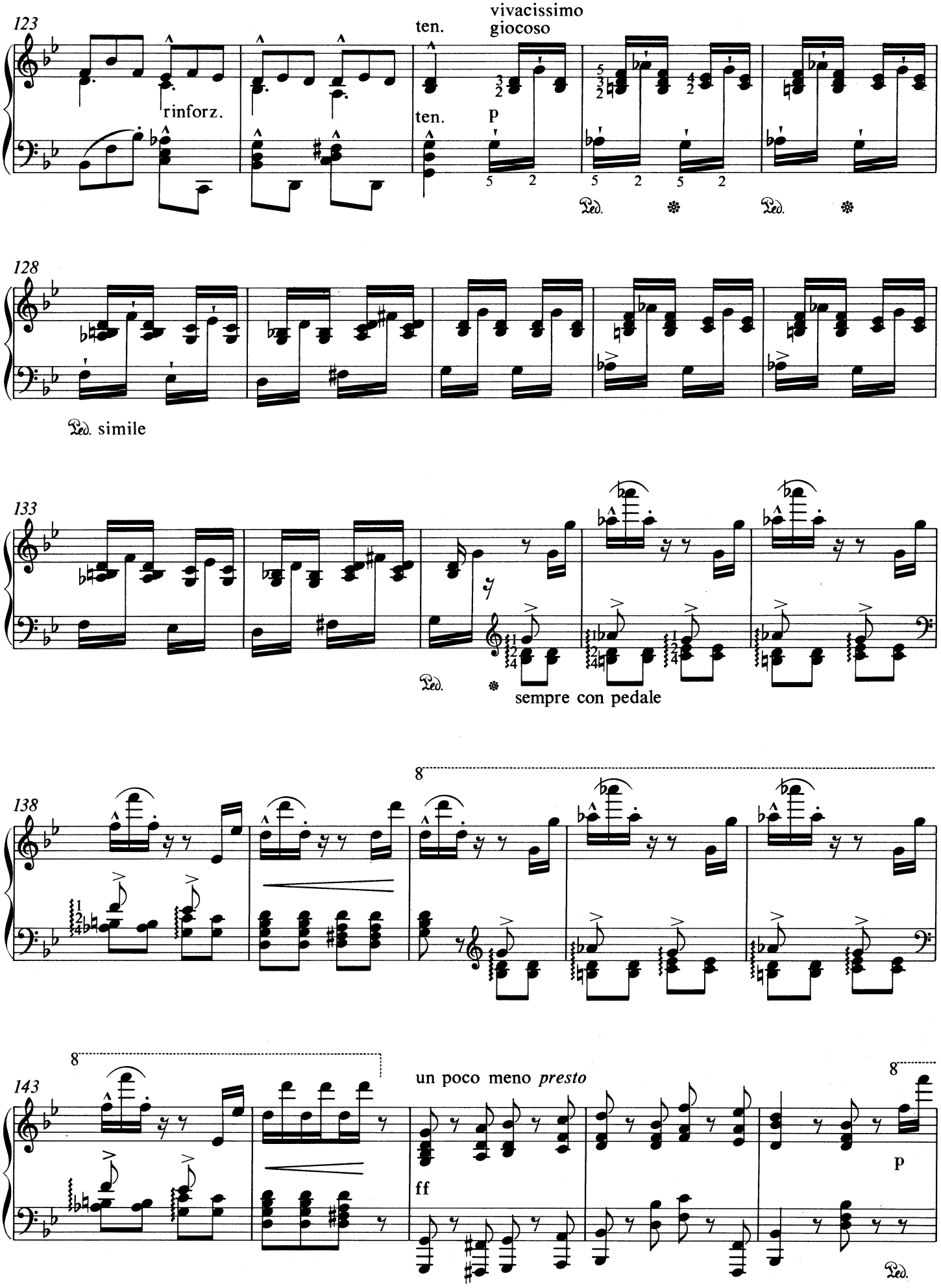
*) Über die Pedalanwendung vgl. das Vorwort zur Serie.

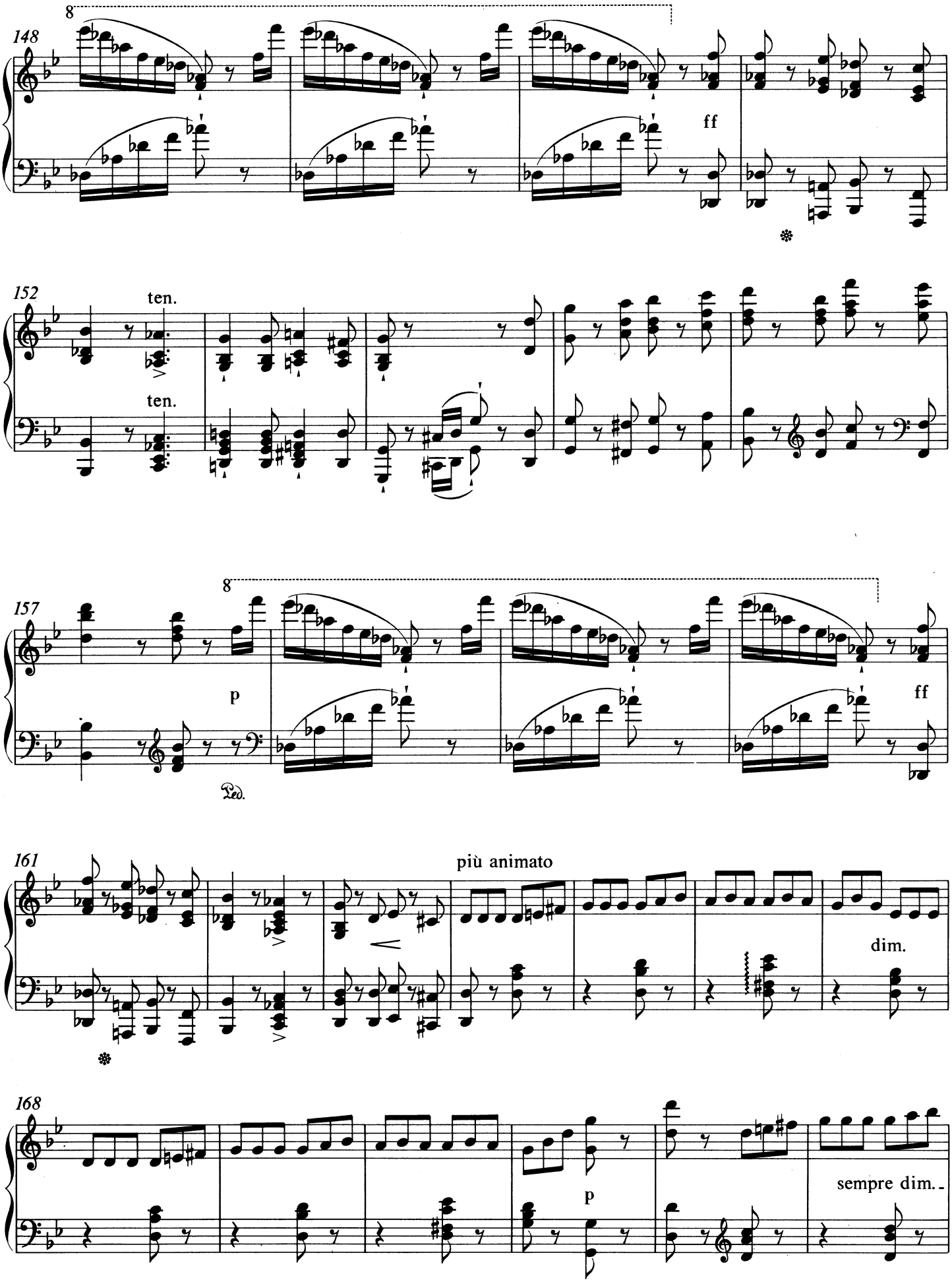
*) See the foreword to the series concerning the use of the pedal.

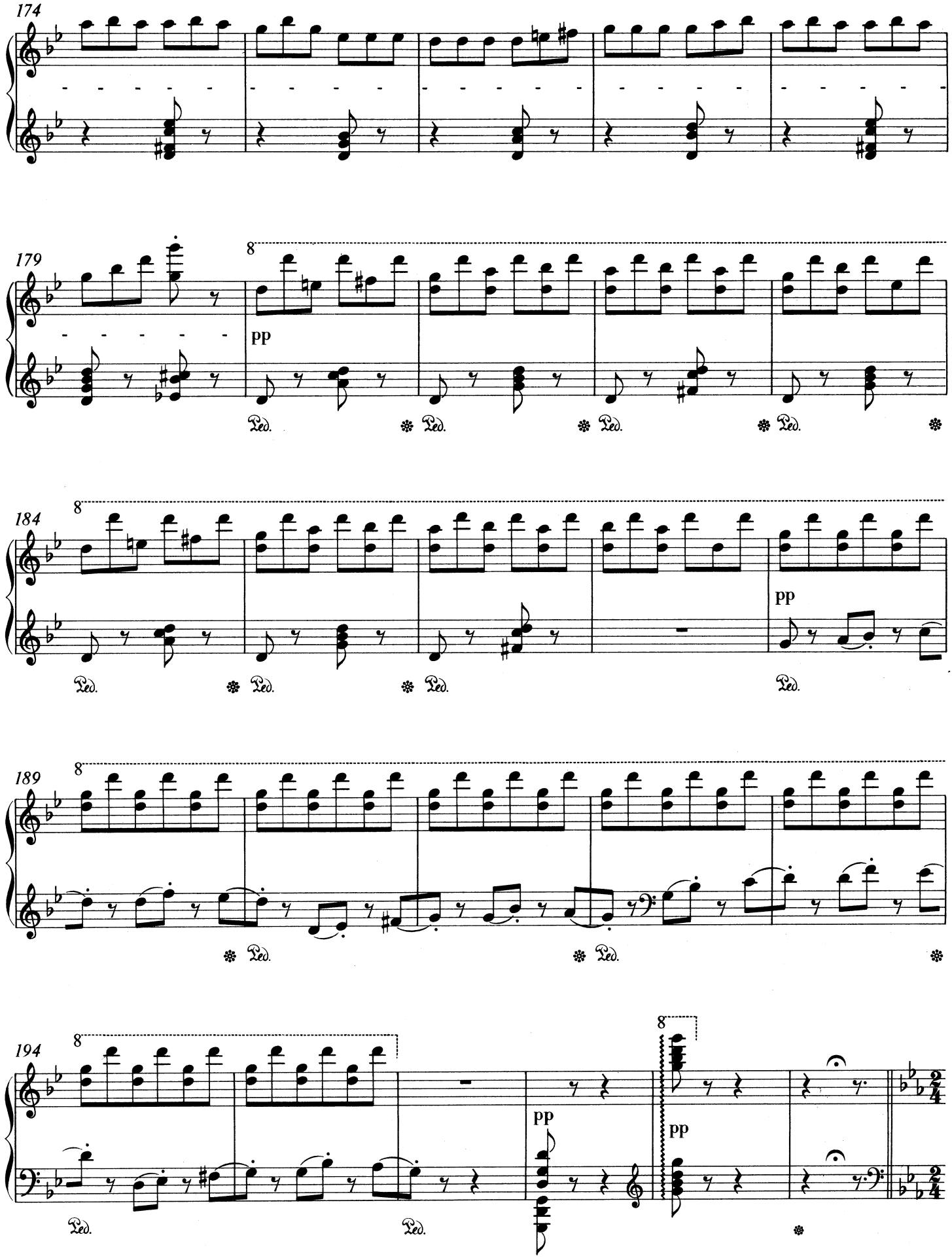

38
p
44
50
cresc.
56
accelerando
62
rinforz.
martellato
Ped.


un poco meno presto ma sempre
69
ff
76
con molto brio
8
p
ff
Ped.
80
ten.
ten.
85
8
p
Ped.
89
8
ff
ten.
ten.


Più vivace
8
94
p quasi staccato
99
un poco rit*en.*
scherzando
105
cresc.
p capriccioso
111
stringendo
rinforz.
un poco rit*en.*
scherzando
117
ten.
p
ten.
stringendo

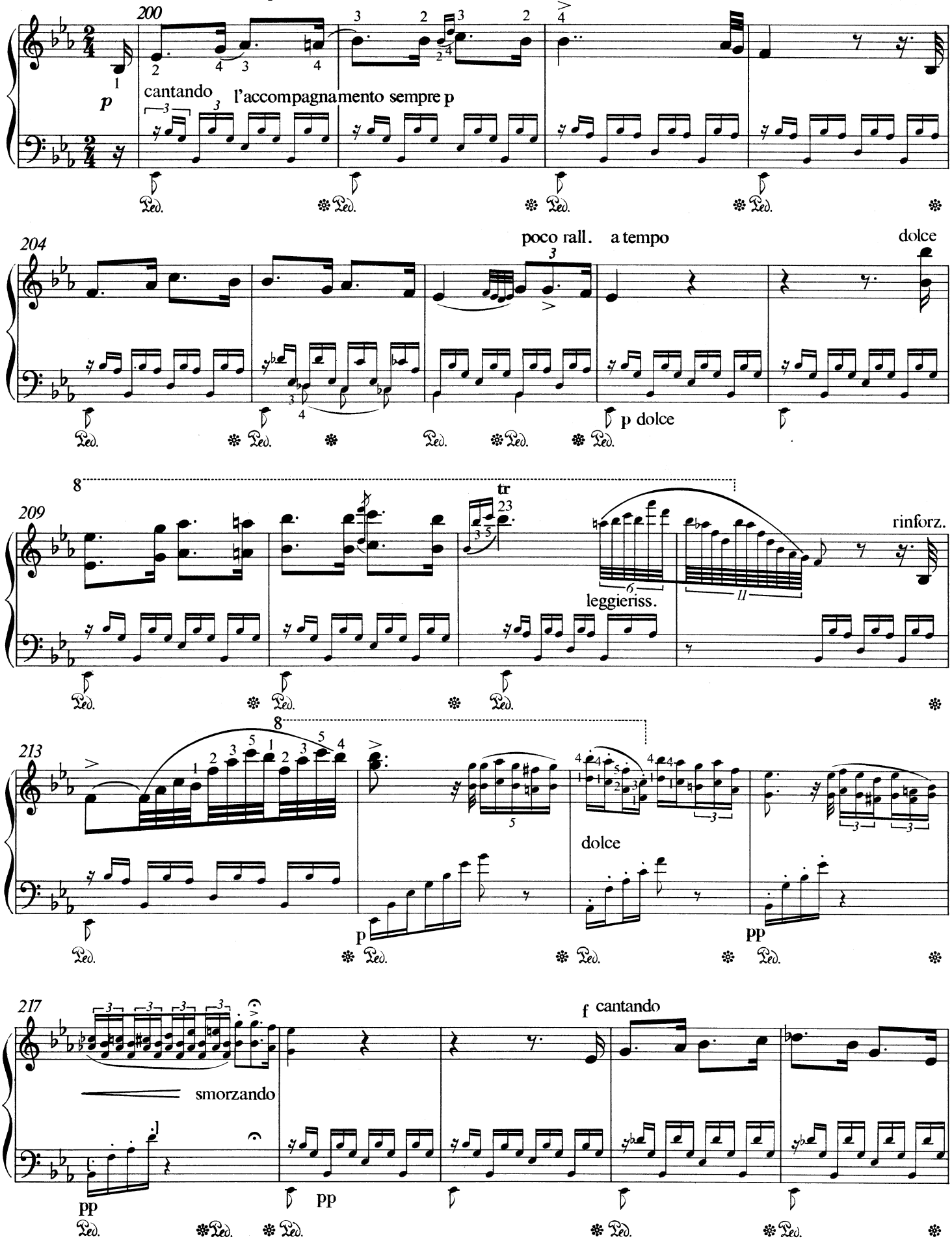

123
rinforz.
ten.
vivacissimo
giocoso
ten.
p
Ped.
Ped.
128
Ped. simile
133
Ped.
sempre con pedale
138
8
143
8
un poco meno presto
ff
8
p
Ped.

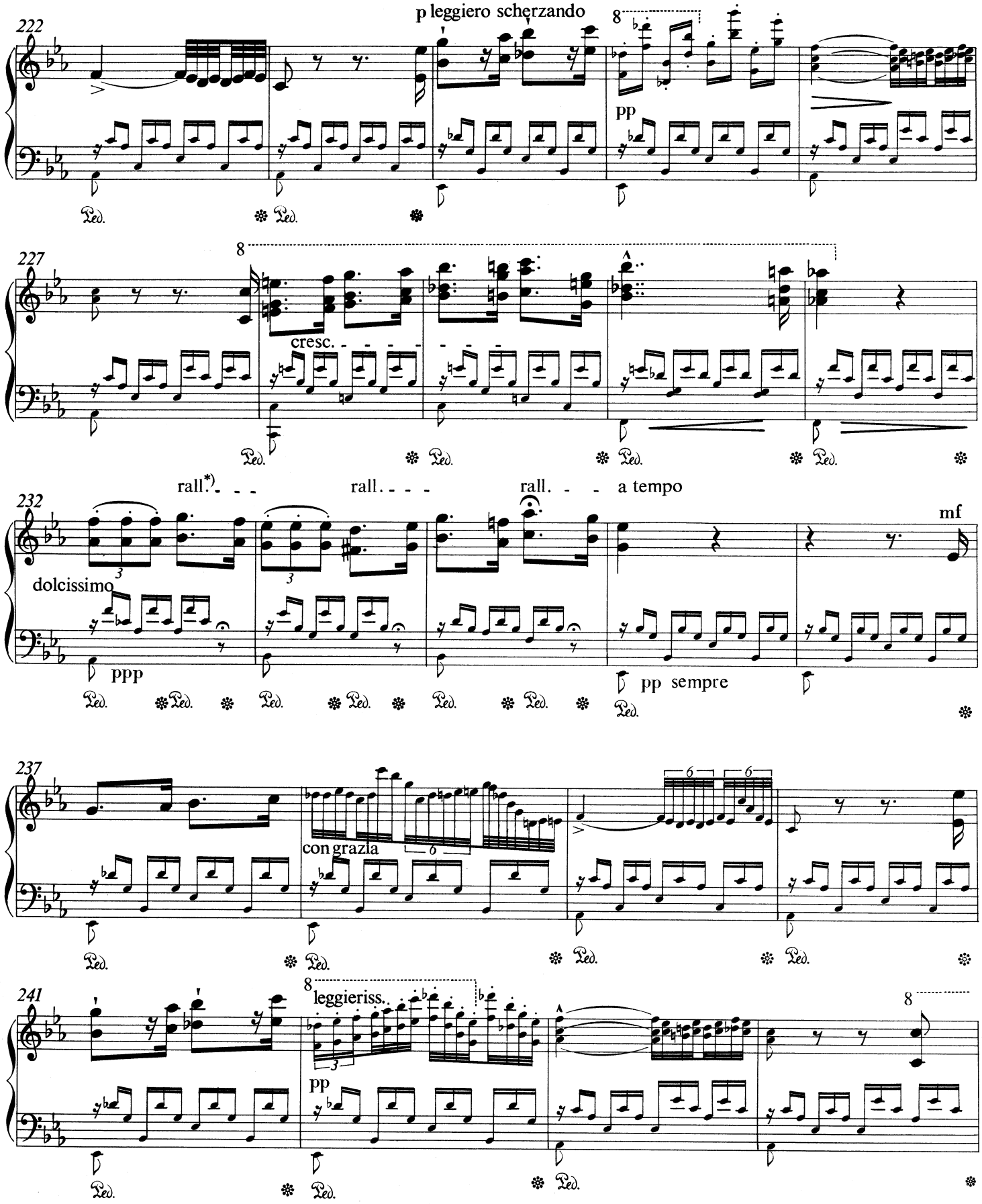

148
8
ff
152
ten.
ten.
157
8
p
ff
Ped.
161
più animato
dim.
168
p
sempre dim.


174
179
8
pp
Ped.
184
8
pp
Ped.
189
8
Ped.
194
8
pp
pp
Ped.
Ped.

Canzone napoletana

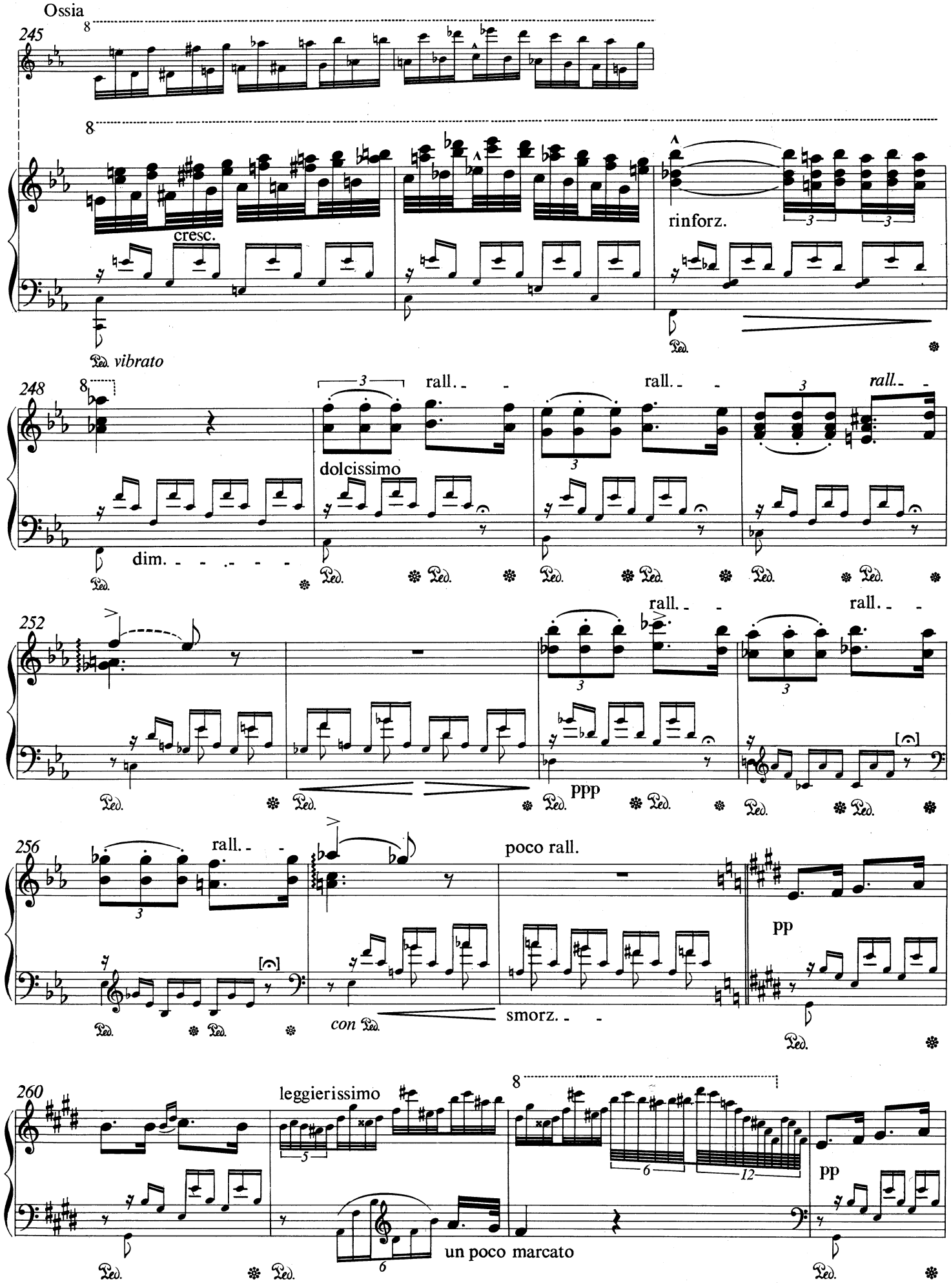
Molto ritenuto il tempo

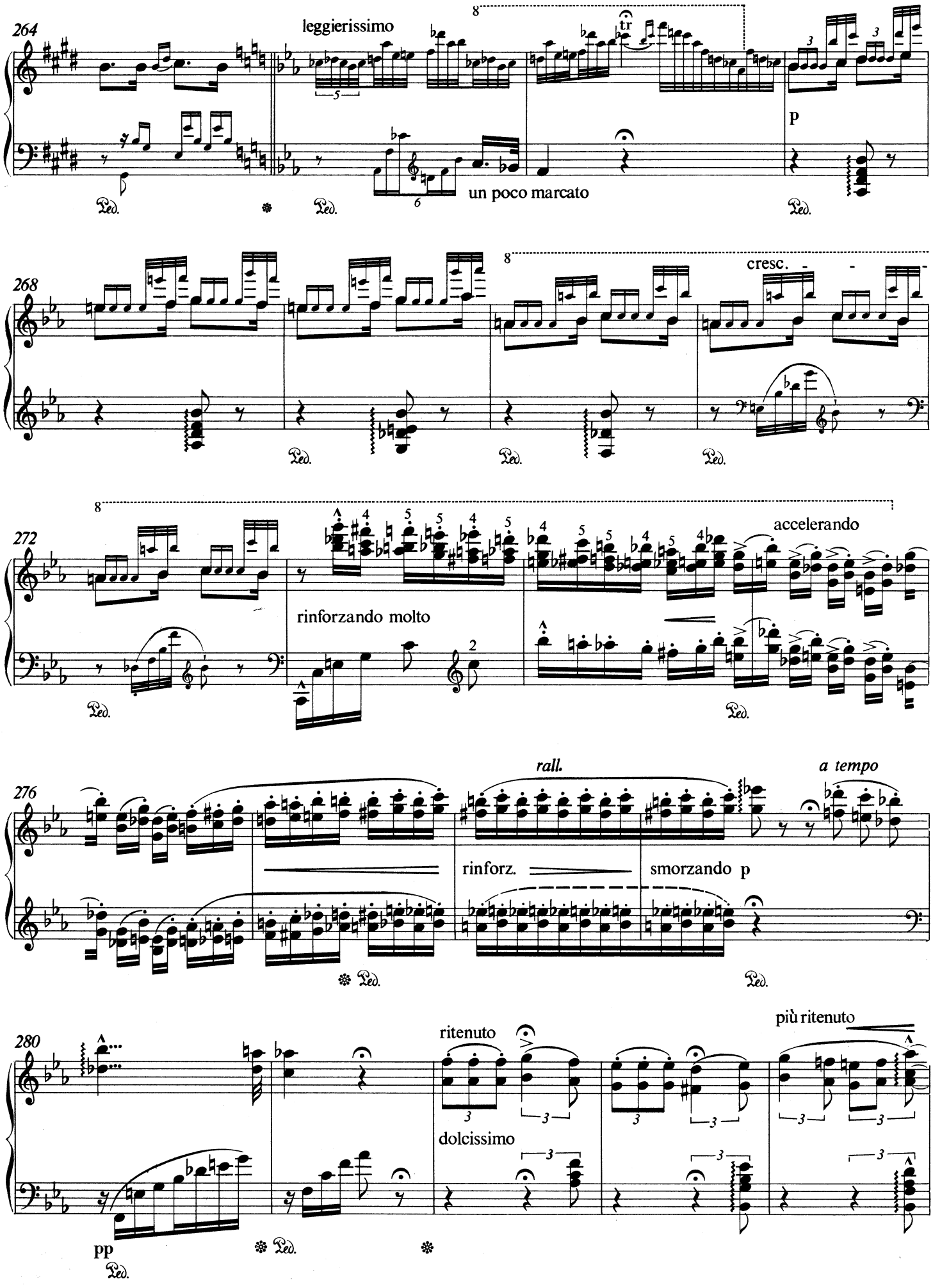


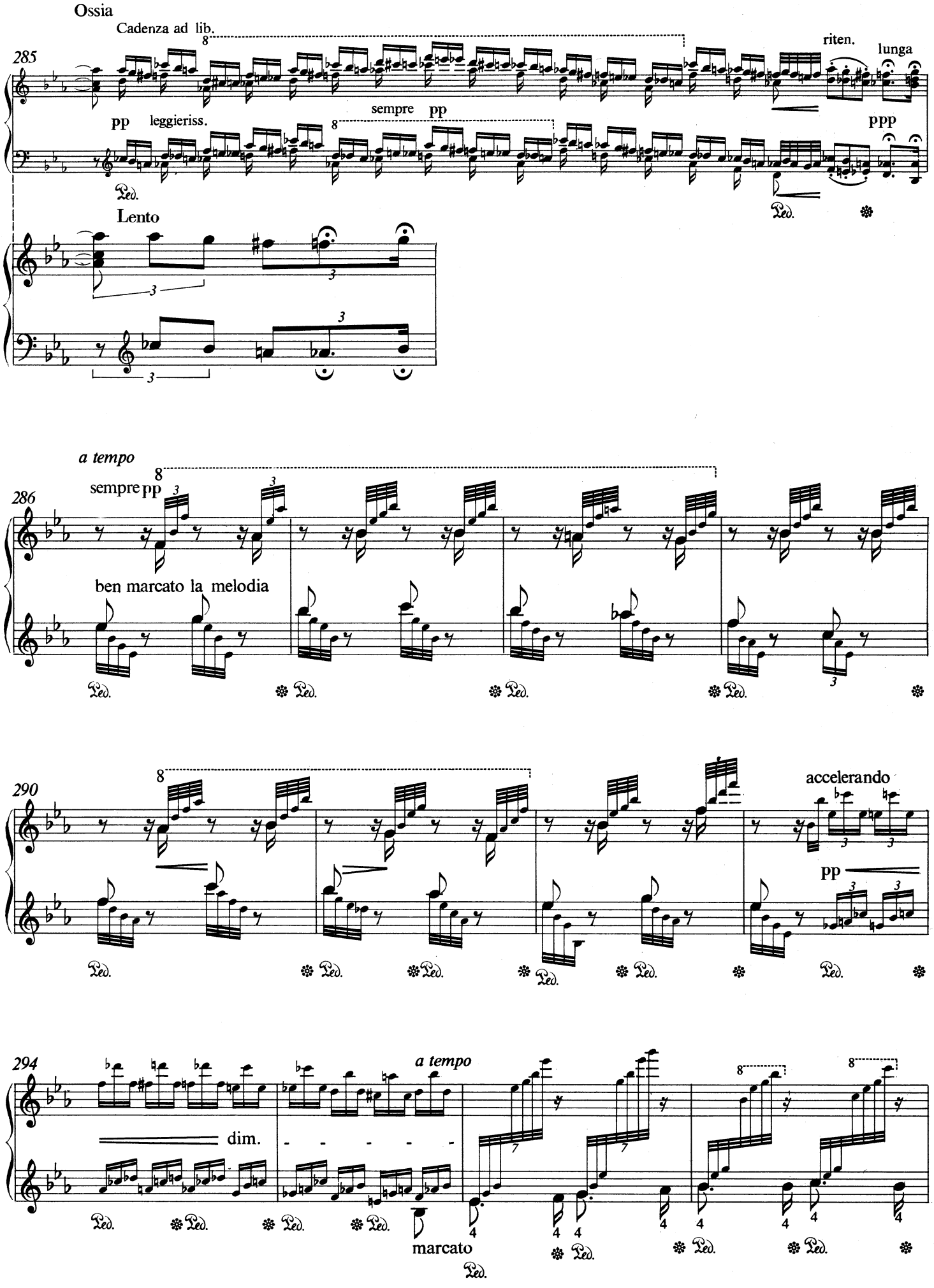


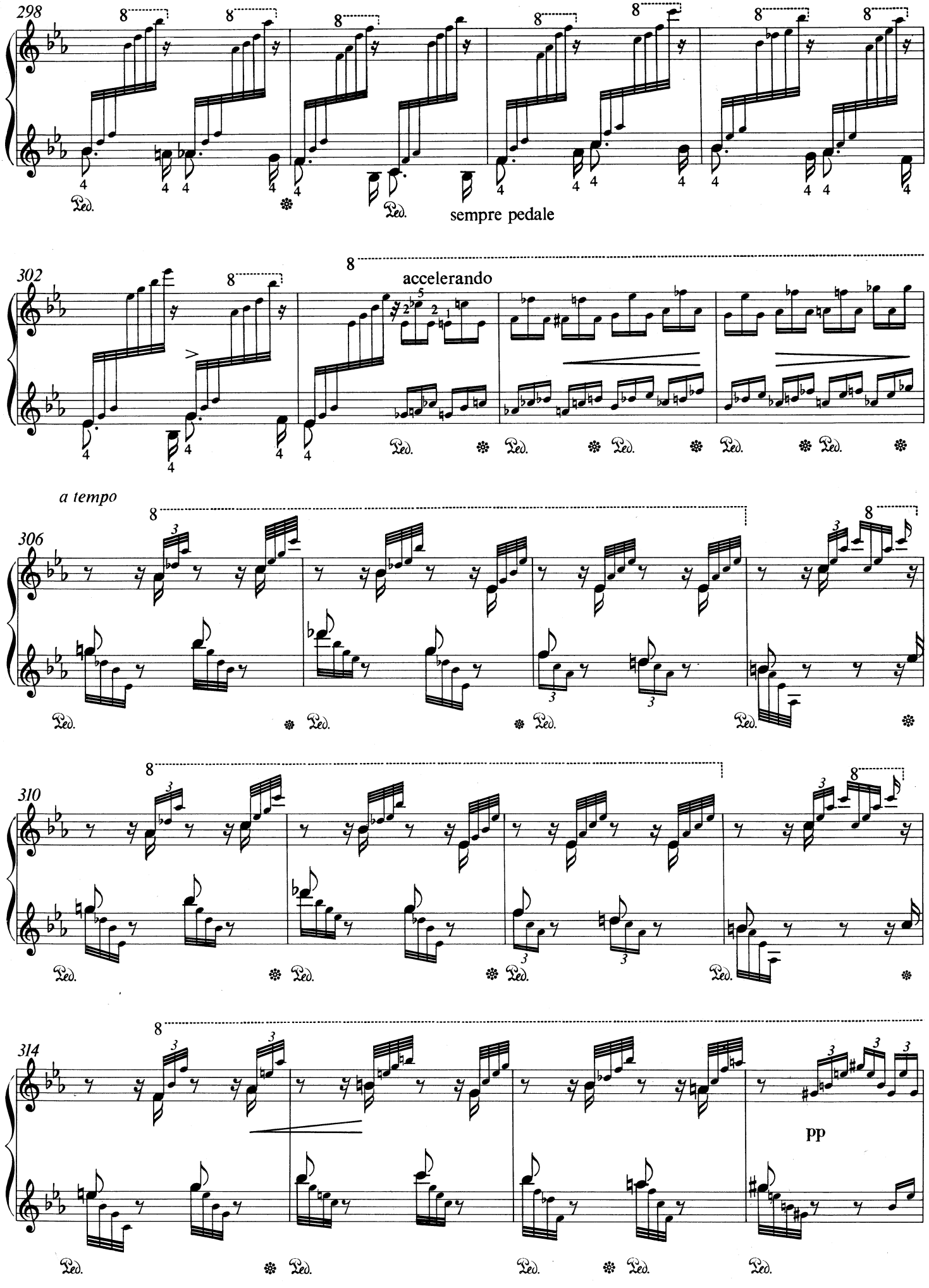
*) Das *rallentando* bezieht sich in diesem Takt und in den ähnlichen Takten nur auf die rechte Hand. Den infolge der von der linken Hand in gleichmäßigem Tempo gespielten Triolensechzehntel und des *rallentando* der rechten Hand entstehenden Zeitunterschied gleicht die mit Fermate versehene Achtelpause aus.

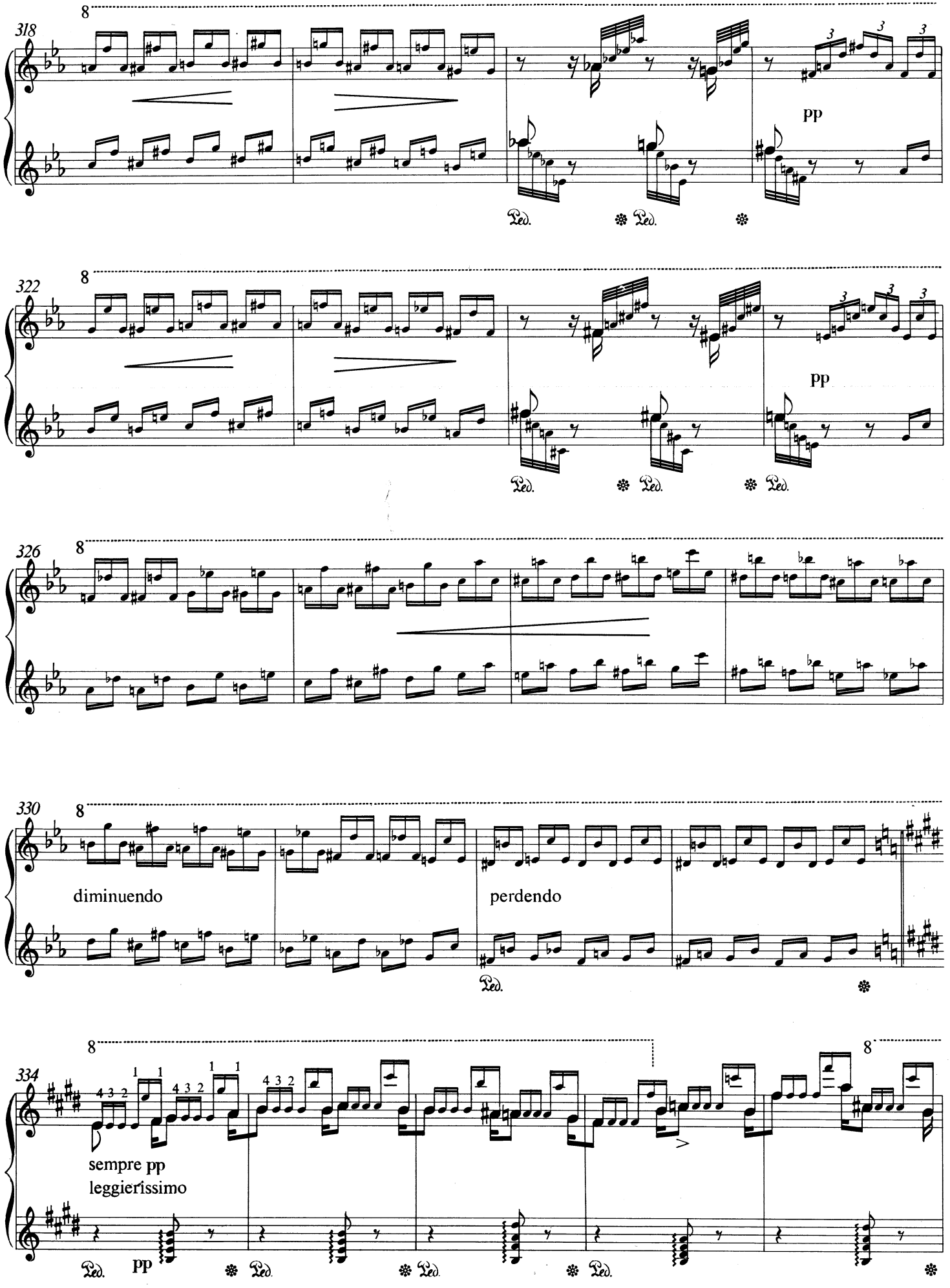
*) Here and in similar bars the *rallentando* refers only to the right hand. The temporal difference produced as a result of the left hand's triplet semiquavers played in an even tempo and the *rallentando* in the right hand is made up for by the quaver rest with the fermata.

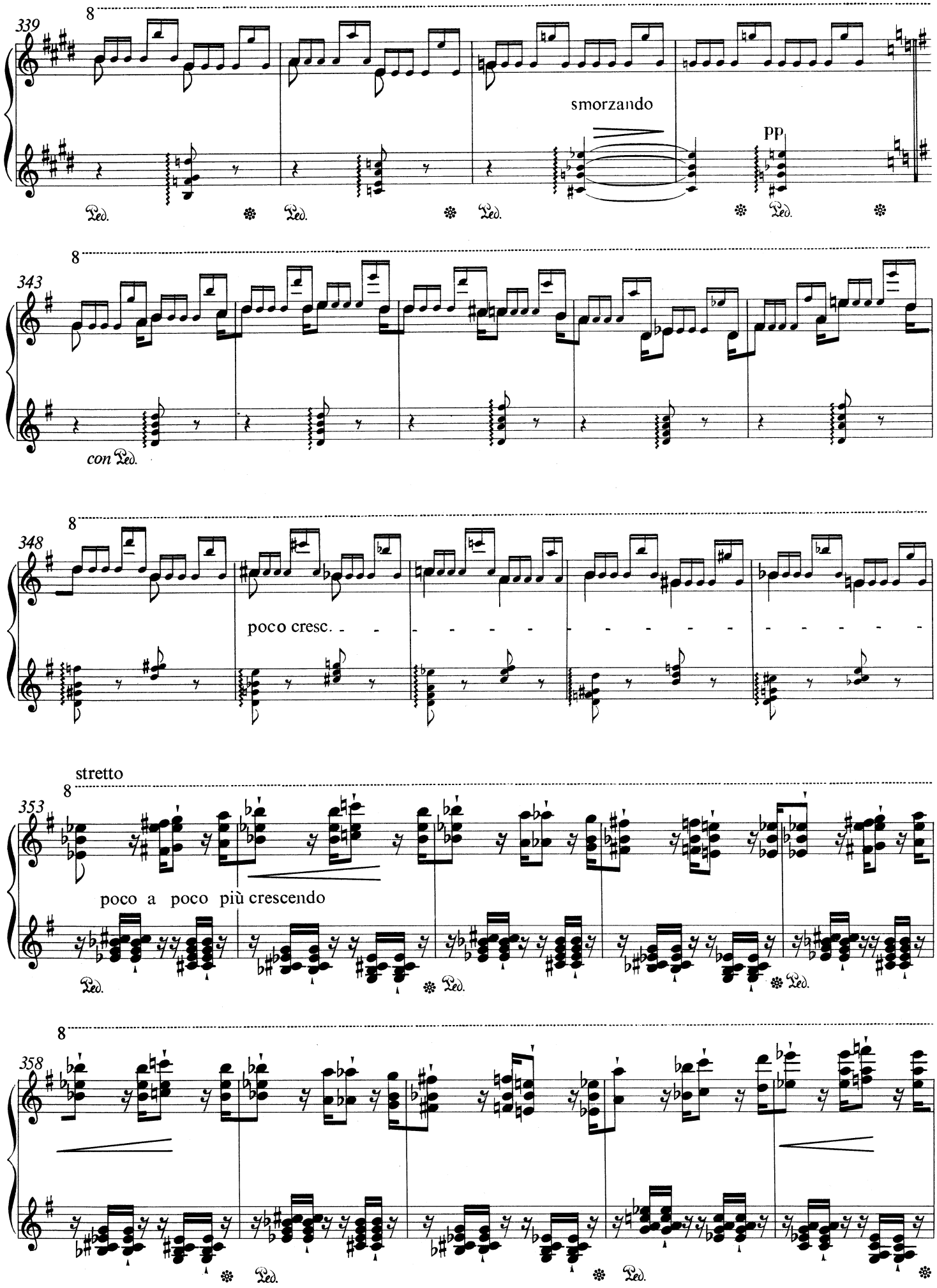

Ossia
245
cresc.
rinforz.
Ped. vibrato
248
dolcissimo
rall.
dim.
252
ppp
256
poco rall.
pp
smorz.
con Ped.
260
leggierissimo
un poco marcato


264
leggierissimo
tr
p
un poco marcato
Ped.
268
cresc.
272
accelerando
rinforzando molto
276
rall.
a tempo
rinforz.
smorzando p
280
più ritenuto
ritenuto
dolcissimo
pp


Ossia
Cadenza ad lib.
285
riten.
lunga
pp leggieriss.
sempre pp
ppp
Lento
a tempo
286
sempre pp
ben marcato la melodia
290
accelerando
pp
294
a tempo
dim.
marcato


298
sempre pedale
302
accelerando
a tempo
306
310
314
pp


318
8
pp
Ped.
322
8
pp
Ped.
326
8
330
8
diminuendo
perdendo
Ped.
334
8
8
sempre pp
leggierissimo
pp
Ped.


339
8
smorzando
pp
Ped.
343
con Ped.
348
poco cresc.
stretto
353
poco a poco più crescendo
358

363

8

Ped. ✻ Ped. ✻ Ped.

368

8

rinforzando e fuocoso molto

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

373

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

6/8 (2/4) ff strepitoso

379

385

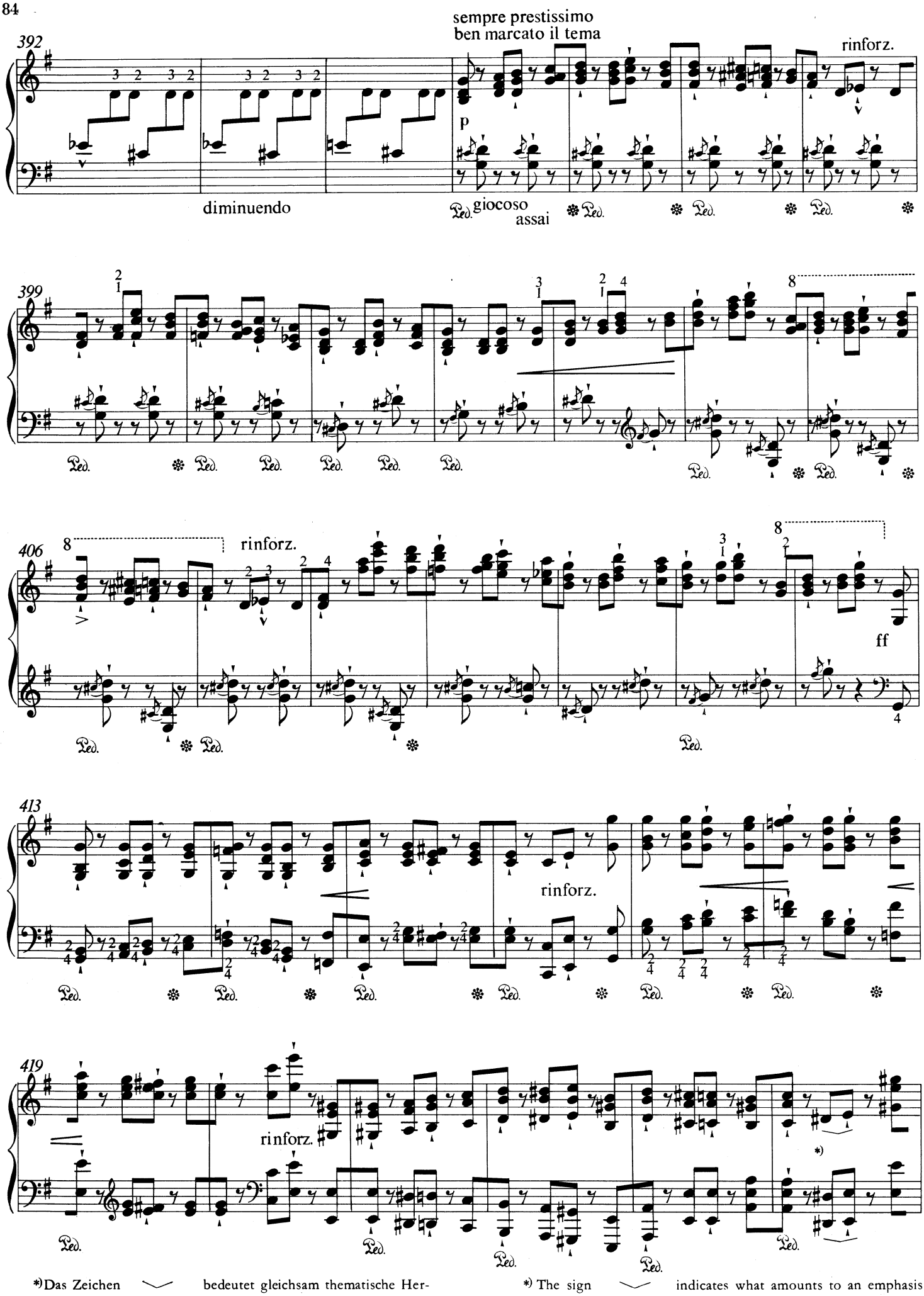
Prestissimo

ff martellato

sf

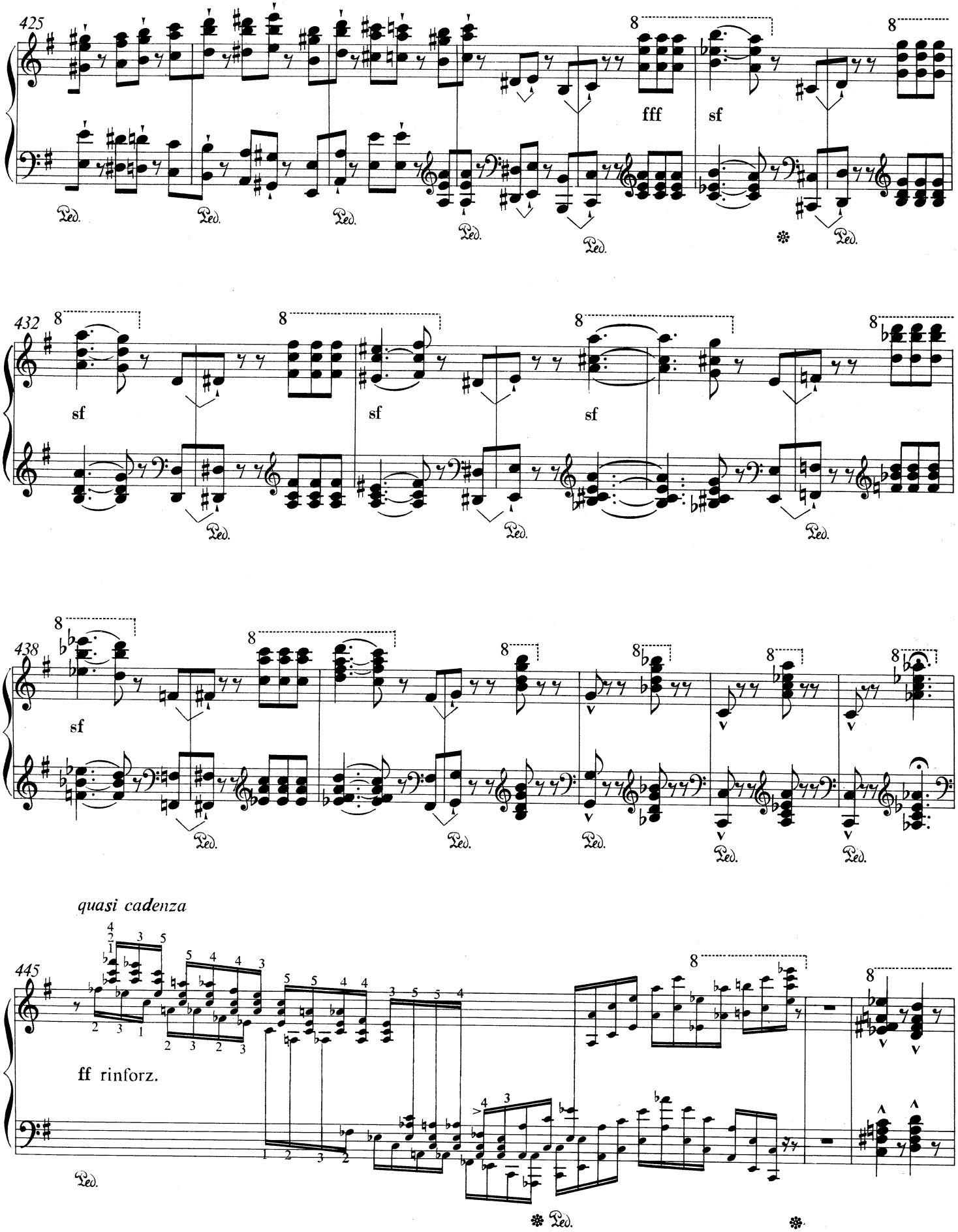
Ped. ✻ Ped. ✻ Ped. ✻ Ped.

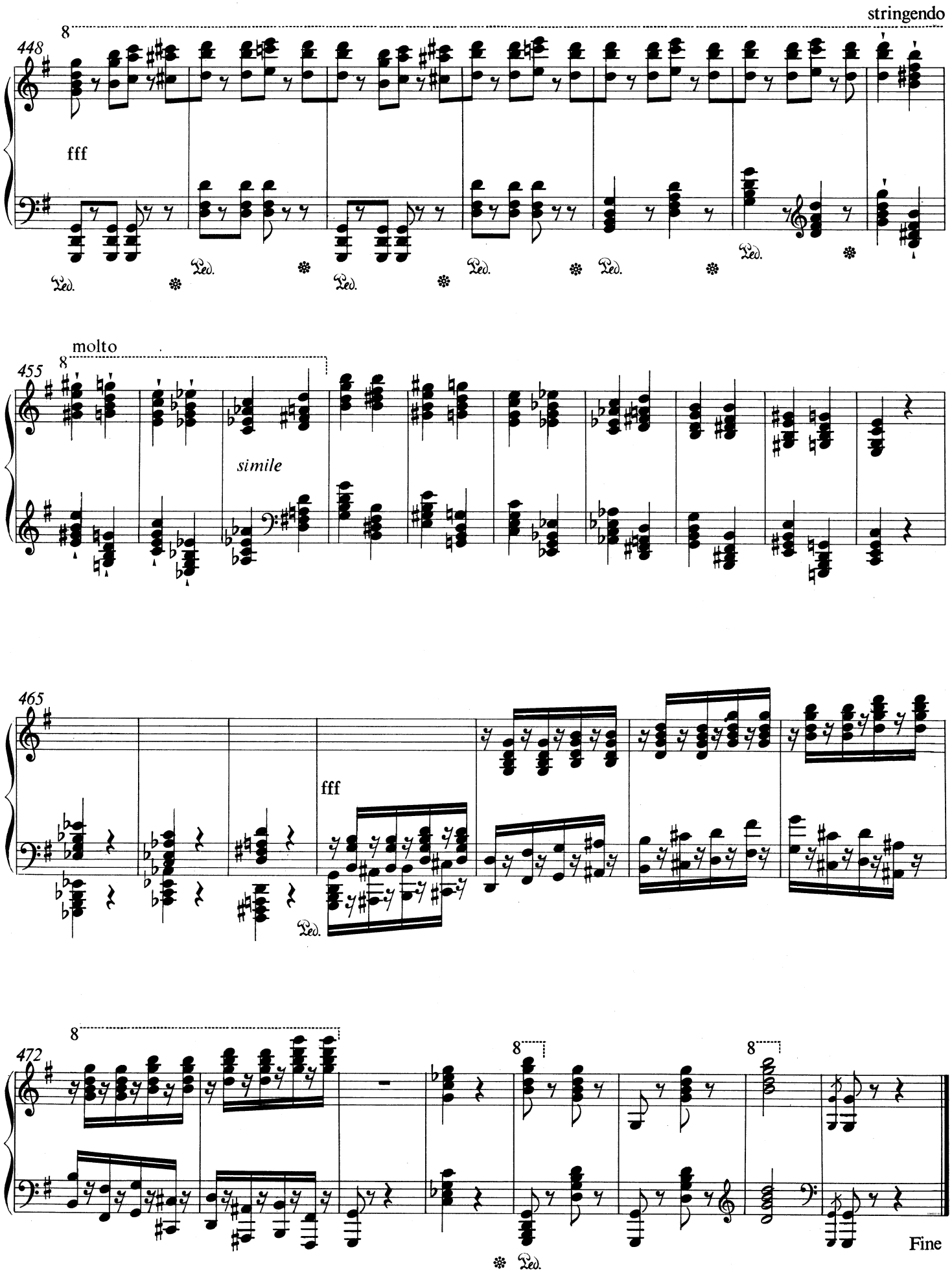
Ped.



*) Das Zeichen ⌣ bedeutet gleichsam thematische Hervorhebung der betreffenden Notengruppe.

*) The sign ⌣ indicates what amounts to an emphasis on the thematic nature of the group of notes concerned.


425
fff
sf
Ped.
432
sf
438
quasi cadenza
445
ff rinforz.


stringendo
448
fff
molto
455
simile
465
fff
472
Fine