

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

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

3 3 3
pp
rinforz.
tr
3 3 3
p leggiero
3 3 3
pp

quasi cadenza

8

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 of eighth and sixteenth notes with grace notes. The left hand plays a steady eighth-note accompaniment.

69

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

72

Musical score for measures 72-74. Includes performance markings: *un poco marcato* and *sempre dolcissimo*. The right hand has slurs and trills, while the left hand has a melodic line.

75

Musical score for measures 75-77. Features trills and slurs in the right hand, and a more active left hand with slurs.

78

Musical score for measures 78-80. Continues the complex right-hand patterns and left-hand accompaniment.

81

8

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

8 [3 2 4 3] 4 3 4 3 3 4 2 3 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 + 1 / 8 + 32

89

8

6 + 1 / 8 + 32 *ppp*

6 / 8 *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).

II. CANZONE

Lento doloroso
accentuato assai

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three flats and a 4/4 time signature. It begins with a dynamic marking of *f* and contains several measures of music, including a long note with an accent (^) in the final measure. The lower staff is in bass clef and features a continuous tremolo accompaniment. A dynamic marking of *p* is placed above the first measure of the lower staff, with the instruction "p tremolando" below it. The word "Ped." is written below the first and second measures of the lower staff.

The second system continues the musical score. The upper staff has a dynamic marking of *p* at the beginning. The lower staff continues the tremolo accompaniment. The word "Ped." is written below the first, second, and third measures of the lower staff.

The third system of the musical score. The upper staff includes the instruction "poco riten." above the final measure. The lower staff continues the tremolo accompaniment. The word "Ped." is written below the first, second, third, and fourth measures of the lower staff.

The fourth system of the musical score. The upper staff begins with a dynamic marking of *pp*. The lower staff continues the tremolo accompaniment. The word "Ped." is written below the first and second measures of the lower staff.

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

sempre accentuato assai

The fifth system of the musical score. The upper staff begins with a dynamic marking of *f* and includes a triplet of eighth notes marked with a "3" above a bracket. The lower staff continues the tremolo accompaniment. The word "Ped." is written below the first, second, third, and fourth measures of the lower staff.

14

pp
Ped.

16

pp
Ped.

19

sf
Ped.

marcato

22

p
Ped.

25

Ped.

poco riten. - - - - -

smorz. - - - - -

28

espressivo molto

30

32

34

36

38

cresc. - - - - -

Leg. cresc. - - - - -

40

sf dim. - - - - -

Leg. *Leg.*

42

f *p*

Leg. *Leg.*

44

riten. - - - - -

Leg. *Leg.* *p*

46

poco riten. - - - - -

dim. - - - - -

tranquillo
pp dolciss. *pp*

Leg. *Leg.* *Leg.*

48

8

f

pp

Ped. * Ped. *

50

8

pp dolciss.

pp

Ped. * Ped. *

52

8

f

Ped. * Ped. *

54

8

pp

sempre marcato

Ped. * Ped.

56

8

Più lento

Ped. * Ped. * Ped. *

*) 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

Presto

pp

Ped. *)

7

scherzando

p

Ped. *)

14

molto staccato

sempre stacc.

poco

Ped. *)

22

a poco cresc.

8

Ped. *)

Ped. *)

30

8

rinforzando

Ped. *)

Ped. *)

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

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

38

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

p

44

3 2 1

50

4 3 2

8

cresc. - - - -

ped. * *ped.* *

56

8

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

62

8

rinforz.

martellato

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

ped. * *ped.* *

un poco meno presto ma sempre

69

ff

76 con molto brio

p ff

8

80

ten. ten.

85

p

8

89

ff ten. ten.

Più vivace

8 94

p quasi staccato

99

105

cresc.

un poco riten. scherzando

p capriccioso

3 4 3 3 4 3

1 2

111

stringendo

rinforz.

3 4 3 3 4 3

5 2 1 1

117

ten.

p

ten.

un poco riten. scherzando

stringendo

1 2 5 2 1

123 *ten.* **vivacissimo**
giocos
rinforz. *ten.* *p*

128 *ped. simile*

133 *ped.* *sempre con pedale*

138 *8*

143 *8* *un poco meno presto* *ff* *p* *ped.*

8

148

ff

152

ten.

ten.

8

157

p

ff

Red.

161

più animato

dim.

168

p

sempre dim..

174

Musical score for measures 174-178. The right hand plays a continuous eighth-note melody in a minor key. The left hand provides a simple accompaniment with chords and single notes.

179

Musical score for measures 179-183. Measure 179 is marked with a first ending bracket and the number 8. The right hand continues with eighth-note patterns. The left hand features a sequence of chords, some marked with *pp* and *ped.* (pedal).

184

Musical score for measures 184-188. Measure 184 is marked with a first ending bracket and the number 8. The right hand plays a steady eighth-note accompaniment. The left hand has a melodic line with some chords, including a *pp* marking.

189

Musical score for measures 189-193. Measure 189 is marked with a first ending bracket and the number 8. The right hand plays a consistent eighth-note accompaniment. The left hand features a melodic line with eighth notes and some chords, including *ped.* markings.

194

Musical score for measures 194-198. Measure 194 is marked with a first ending bracket and the number 8. The right hand plays eighth-note accompaniment. The left hand has a melodic line with eighth notes and chords, including *pp* markings. The piece concludes with a final chord in the right hand.

222 *p leggiero scherzando* 8

pp

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

227 8

cresc.

pp

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

232 *rall.^o* ... *rall.* ... *rall.* ... *a tempo* *mf*

dolcissimo

ppp *pp sempre*

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

237

con grazia

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

241 8 *leggieriss.*

pp

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

*) 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 8

8

cresc.

rinforz.

3 3

vibrato

248 8

3 rall. - - - rall. - - - 3 rall. - - -

dolcissimo

3

dim. - - - - -

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

252

3 rall. - - - 3 rall. - - -

ppp

Red. * Red. * Red. * Red. * Red. * Red. *

256

3 rall. - - - poco rall.

pp

con Red. * smorz. - - - Red. *

260

leggierissimo

5 6 12

pp

un poco marcato

Red. * Red. * Red. *

264 *leggierissimo*

8

p

un poco marcato

Red.

268

8

cresc.

Red.

272

8

rinforzando molto

accelerando

Red.

276

rall.

a tempo

rinforz.

smorzando p

Red.

280

ritenuto

più ritenuto

dolcissimo

pp

Red.

Ossia

Cadenza ad lib.

285

pp leggeriss. sempre pp

riten. lunga

ppp

Red.

Lento

286

a tempo

sempre pp

ben marcato la melodia

Red.

290

accelerando

pp

Red.

294

a tempo

dim.

marcato

Red.

298

8 8 8 8 8 8 8 8

4 4 4 4 4 4 4 4

Ped. * Ped. sempre pedale

302

8 8

4 4 4 4

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

accelerando

a tempo

306

8 3 8

4 4 4 4

Ped. * Ped. * Ped. Ped.

310

8 3 8

4 4 4 4

Ped. * Ped. * Ped. Ped.

314

8 3 3 3 3 3 3

4 4 4 4 4 4 4

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

pp

8

318

Musical score for measures 318-321. The piece is in 8/8 time. The right hand features a melodic line with eighth-note patterns and triplets. The left hand provides a harmonic accompaniment with similar rhythmic motifs. Dynamics include *pp* (pianissimo) and *ped.* (pedal) markings.

8

322

Musical score for measures 322-325. The piece is in 8/8 time. The right hand continues the melodic development with eighth-note patterns and triplets. The left hand accompaniment remains consistent. Dynamics include *pp* (pianissimo) and *ped.* (pedal) markings.

8

326

Musical score for measures 326-329. The piece is in 8/8 time. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment consists of eighth-note chords. Dynamics include *pp* (pianissimo) and *ped.* (pedal) markings.

8

330

Musical score for measures 330-333. The piece is in 8/8 time. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment consists of eighth-note chords. Dynamics include *diminuendo* (diminishing), *perdendo* (fading), and *ped.* (pedal) markings.

8

334

Musical score for measures 334-337. The piece is in 8/8 time. The right hand features a melodic line with eighth-note patterns and fingerings (1, 4, 3, 2). The left hand accompaniment consists of eighth-note chords. Dynamics include *sempre pp* (always pianissimo) and *leggierissimo* (very light), along with *ped.* (pedal) markings.

339 8

smorzando

pp

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

343 8

con Ped.

348 8

poco cresc.

353 8

stretto

poco a poco più crescendo

Ped. * Ped. * Ped. *

358 8

Ped. * Ped. *

8

363

Red. * *Red.* * *Red.*

8

368

rinforzando e fuocoso molto

* *Red.* * *Red.* * *Red.* * *Red.* *

8

373

$\frac{6}{8}$ *ff* *strepitoso*

Red. * *Red.* * *Red.* * *Red.* * *Red.*

379

Prestissimo

385

sf *ff* *martellato*

Red. * *Red.* * *Red.* * *Red.*

sempre prestissimo
ben marcato il tema

rinforz.

392

diminuendo

Red. giocoso assai * Red. * Red. * Red. *

399

Red. * Red. Red. Red. Red. Red. Red. * Red. * Red. *

406

rinforz.

Red. * Red. * Red. Red. ff


413


Red. * Red. * Red. * Red. * Red. * Red. * Red. *

419

rinforz.

Red. Red. Red. Red. Red.

*) 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. Ped. Ped. Ped. Ped. Ped.

432

sf sf sf

Ped. Ped. Ped.

438

sf

Ped. Ped. Ped. Ped. Ped.

quasi cadenza

445

ff rinforz.

Ped. Ped.

stringendo

448 8

fff

Red. *

455 8

molto

simile

465

fff

Red. *

472 8

Red. *

Fine