

## VENEZIA E NAPOLI

1. Fassung — 1. Version

1.

Lento

7

8

*f*

*trem.*

14

Chant du Gondolier (Gondolier Gesang)

20

*mp*

il canto marcato ed espressivo assai

24

*simile*

*marcato assai*



Ossia

Musical score for piano, page 88, measures 29-30 (Ossia). The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two flats. Measure 29 shows a different harmonic progression than the main staff. Measure 30 continues the ossia pattern.

31

Musical score for piano, page 88, measures 31-32. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two flats. Measure 31 continues the harmonic pattern from the previous measures. Measure 32 concludes the section with a half note followed by a fermata.

Un poco agitato

Musical score for piano, page 88, measures 33-34. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two flats. Measure 33 features sustained notes with grace notes. Measure 34 continues the rhythmic pattern.

35

Musical score for piano, page 88, measures 35-36. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two flats. Measure 35 begins with a dynamic crescendo. Measure 36 concludes the section with a dynamic decrescendo.

38

40

42

una corda

45

il canto sempre marcato ed espressivo

48

cresc.

51

tre corde

53

leggiero armonioso

12 12

55

57

cresc. - - - appassionato - - - assai - - -

5

59

Più animato

ff marcatisimo

ff precipitato

3 3 3 3 3 3 3 3

61

3 3

3 3

3 3

13

62

64

66

68

Animato

sciolto

69

*p*

\*) ben pronunziato la melodia

71

8

73

8

75

8

77

8

\*) Der genaue Einsatz der Töne in der Stimme der linken Hand (Takte 69–79) ist durch die räumliche Anordnung der Notenköpfe angegeben. Die ursprüngliche Schreibweise Liszts wurde nicht geändert, da eine genaue Notierung der Werte das Notenbild allzusehr komplizieren würde.

\*\*) Der letzte Ton der linken Hand ist als letztes Glied einer Sextolen-Sechzehntelgruppe zu spielen.

\*) From bars 69 to 79 the precise time of sounding the notes in the left hand part is shown by the spatial disposition of the printed notes. We have not altered Liszt's original notation as notation showing the precise values would have made the printed music exaggeratedly complicated.

\*\*) The last note in the left hand should be played as the last of a sextuplet semiquaver group.

78

80  
l'accompagnamento piano

82

84  
cresc.

86

*Più agitato ed appassionato*

88

90

92

stringendo

sempre più cresc.

Ossia

6

6

94

ed

95

agitato

ritard.

96 8

trem.

97 trem.

fff marcatissimo sempre

98

100

8

101

103 rfz precipitato

This page contains ten measures of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 96 starts with a ritardando instruction. Measures 96 and 97 feature eighth-note patterns with tremolo, dynamic markings fff and marcatissimo sempre, and measure 97 includes a '6' underbrace. Measure 98 continues eighth-note patterns. Measure 100 begins with sixteenth-note patterns. Measures 101 and 103 show eighth-note patterns. Measure 103 concludes with sixteenth-note patterns and dynamic markings rfz and precipitato.

96

104

rfz precipitato

106

107

108

109

8

il più f possibile

110

8

6 6

3 3

sempre fff

112

115 \*) 8 -----

116 \*\*) 8 -----

118 8 ----- sf

\*) In den Takten 115–118 sind die in Zweiunddreißigstelwerten notierten Passagen während der Dauer von drei Achtelwerten *a piacere, quasi improvvisato* zu spielen. In der zweiten Hälfte des Taktes 115 werden diese drei Achtelwerte um den Zweiunddreißigstelwert des letzten Tones der Melodie gekürzt.

\*\*) Der Doppelschlag kürzt hier den Wert der Pause, damit der nachfolgende Hauptton vollwertig sein kann. Das Ornament ist theoretisch der Nachschlag des ersten Melodietons.

\*) In bars 115–118 the runs notated in demisemiquavers should be played to fit the time value of three quavers, *a piacere, quasi improvvisato*. In the second half of bar 115 the value of these three quavers becomes shortened by the value of one demisemiquaver of the last note of the melody.

\*\*) Here the double appoggiatura should shorten the value of the rest so that the following main note may have its full value. The ornament is to be understood as grace notes added to the end of the first note in the melody.