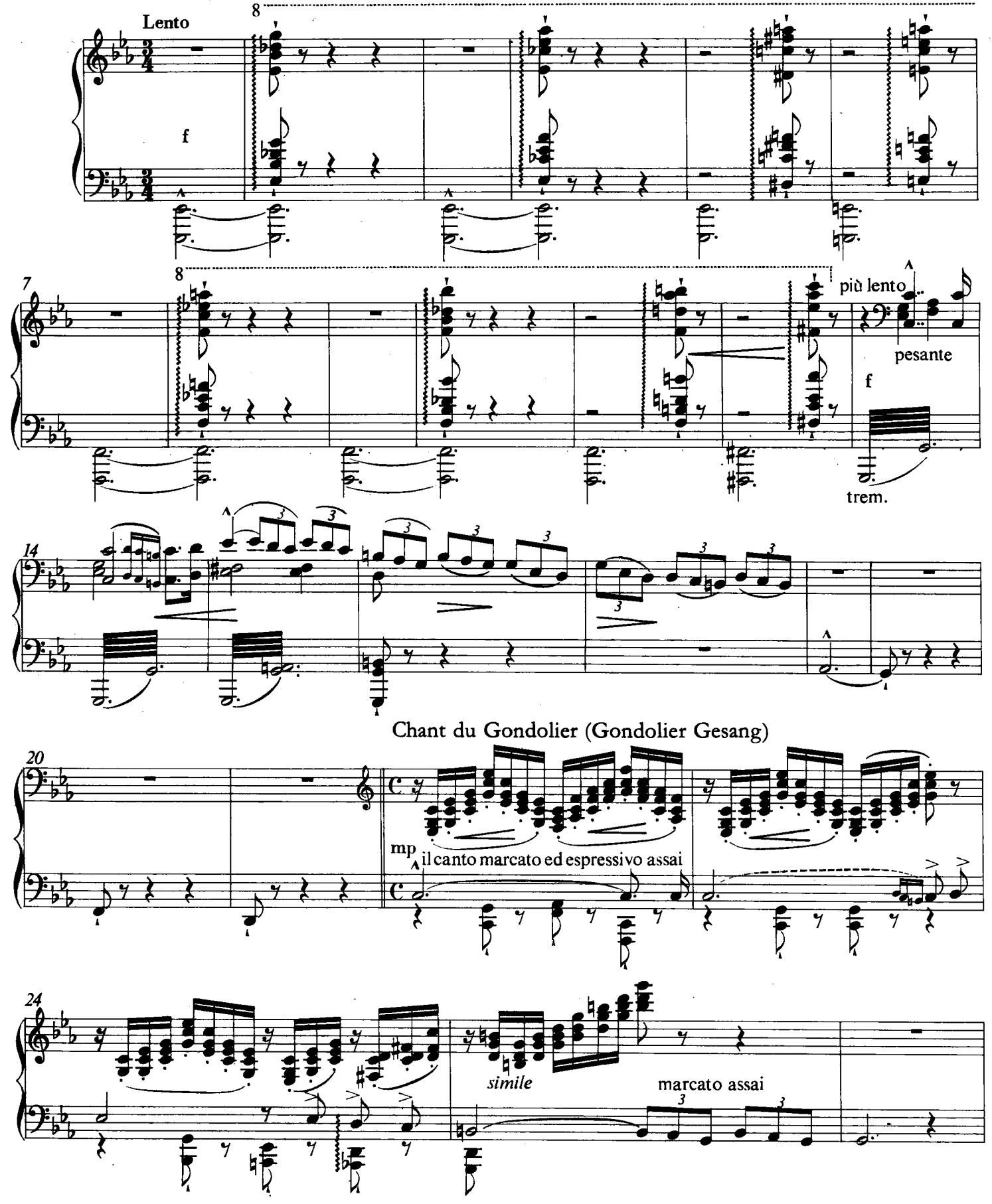
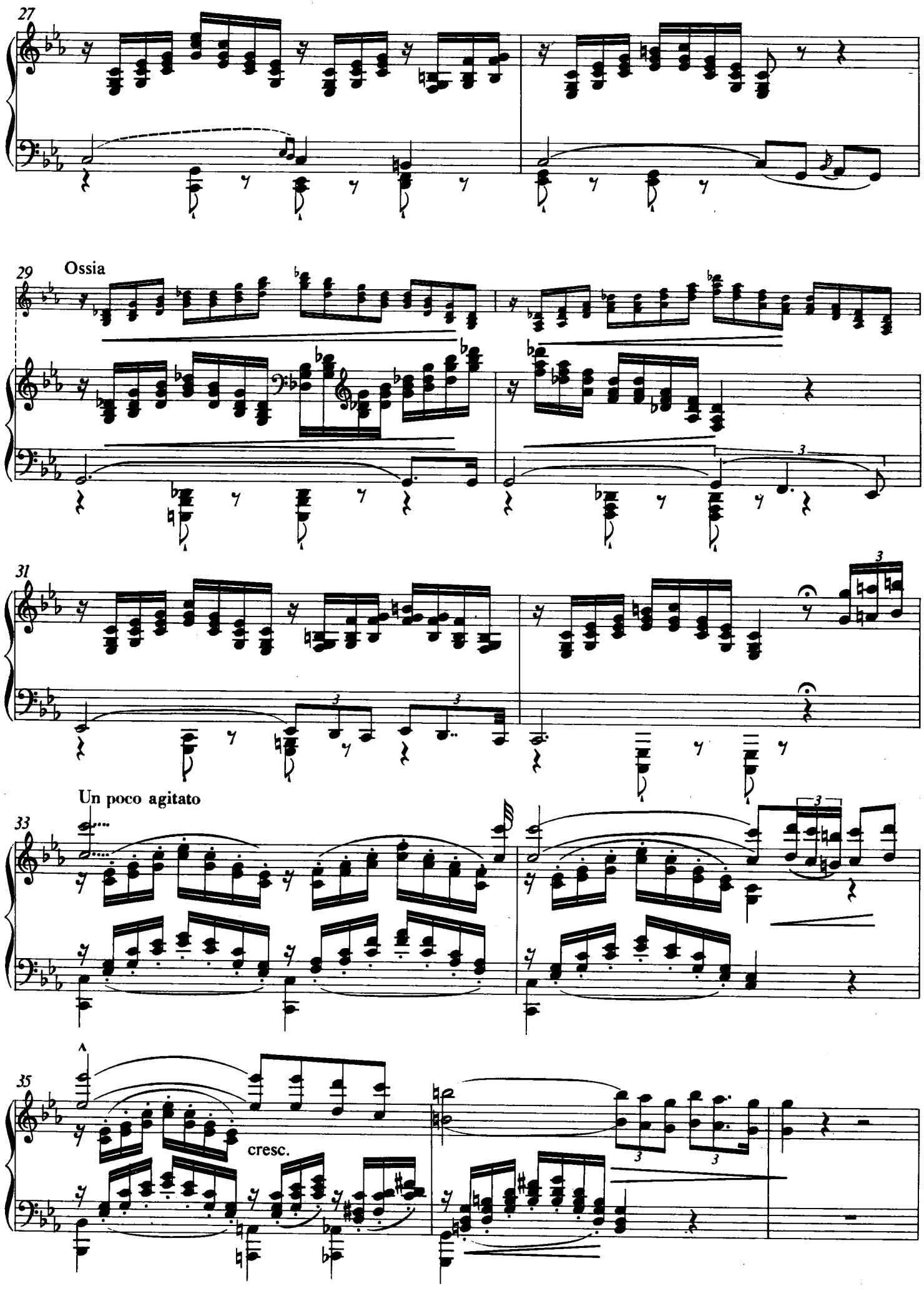
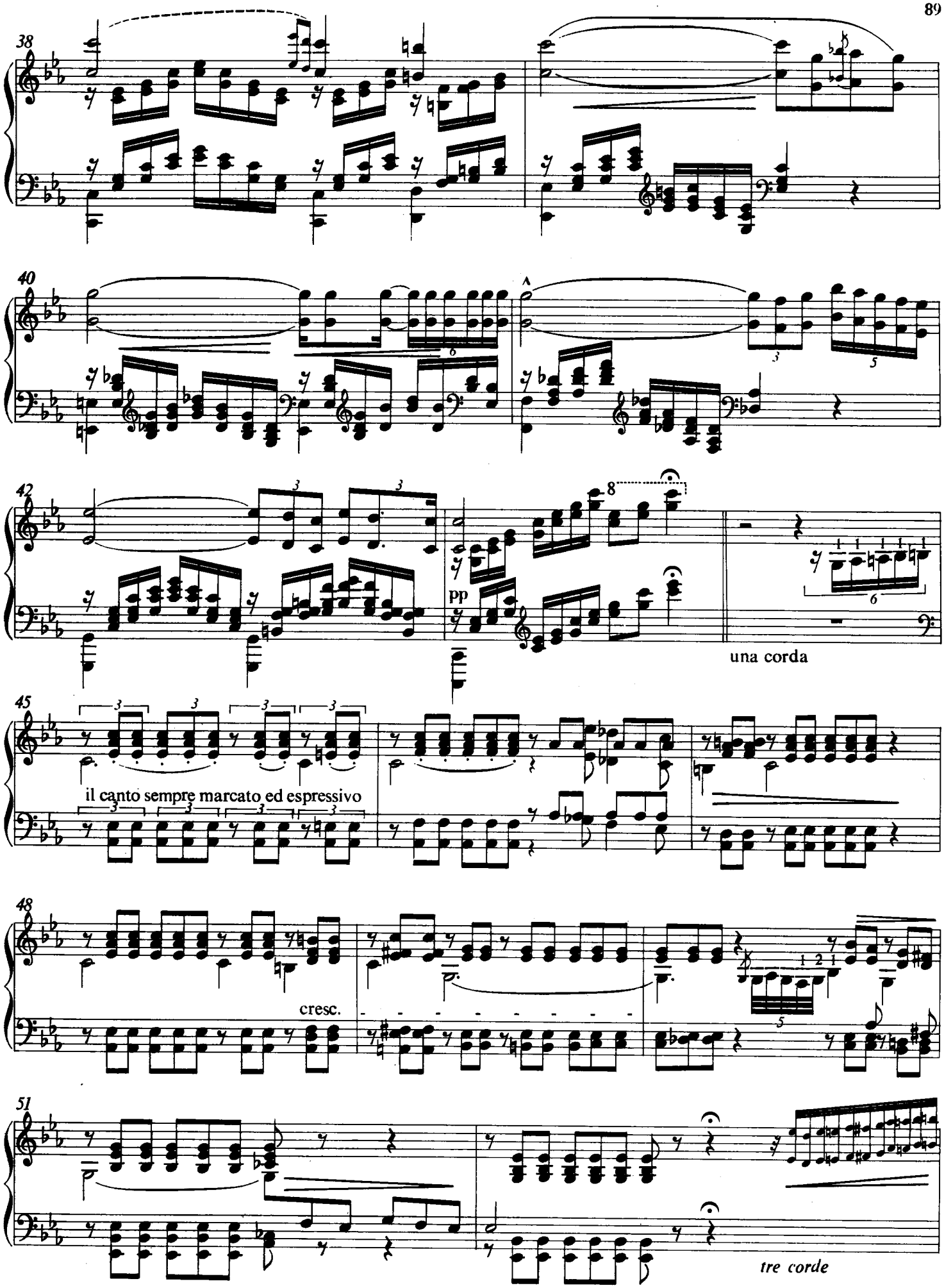
VENEZIA E NAPOLI

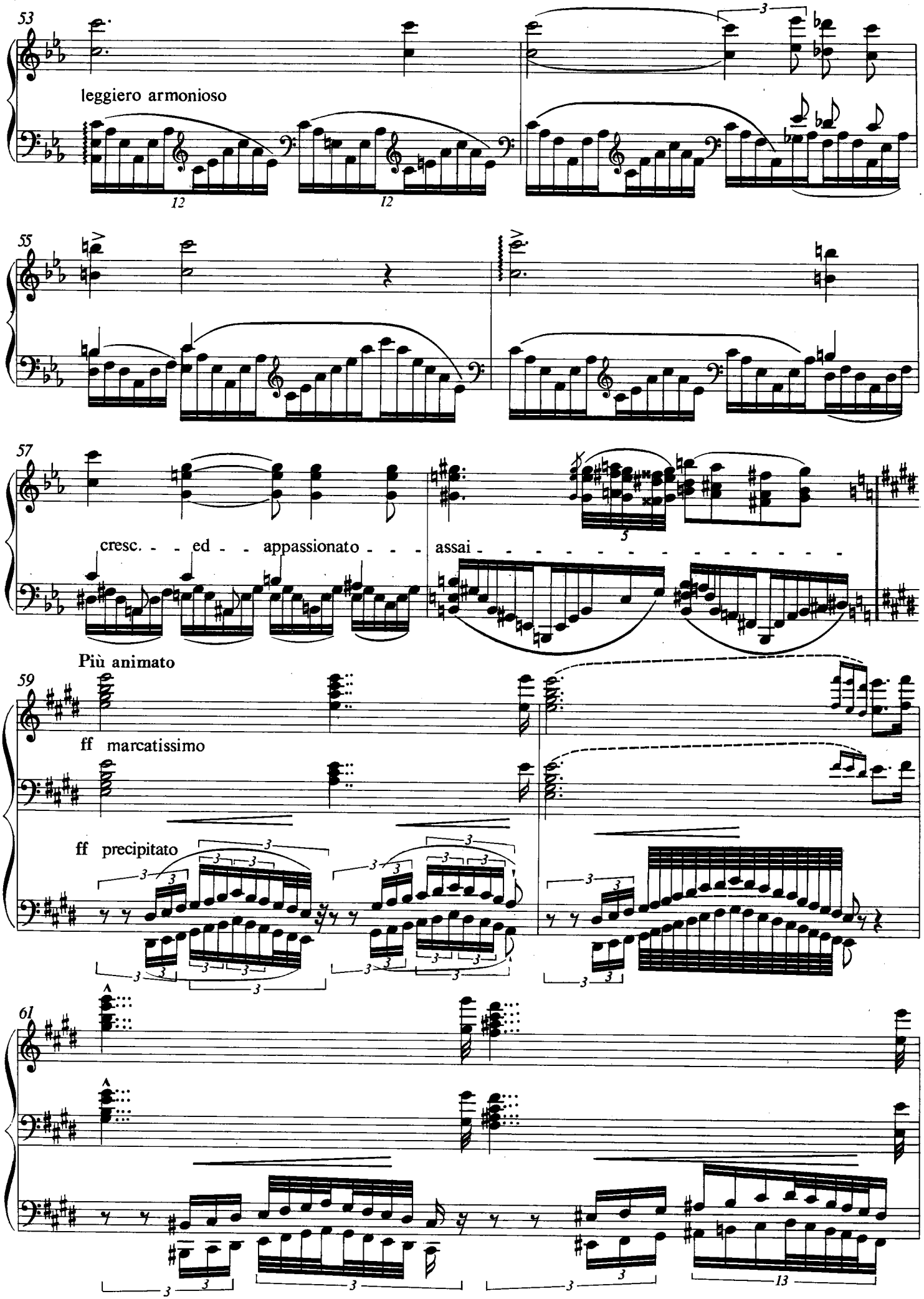
1. Fassung — 1. Version

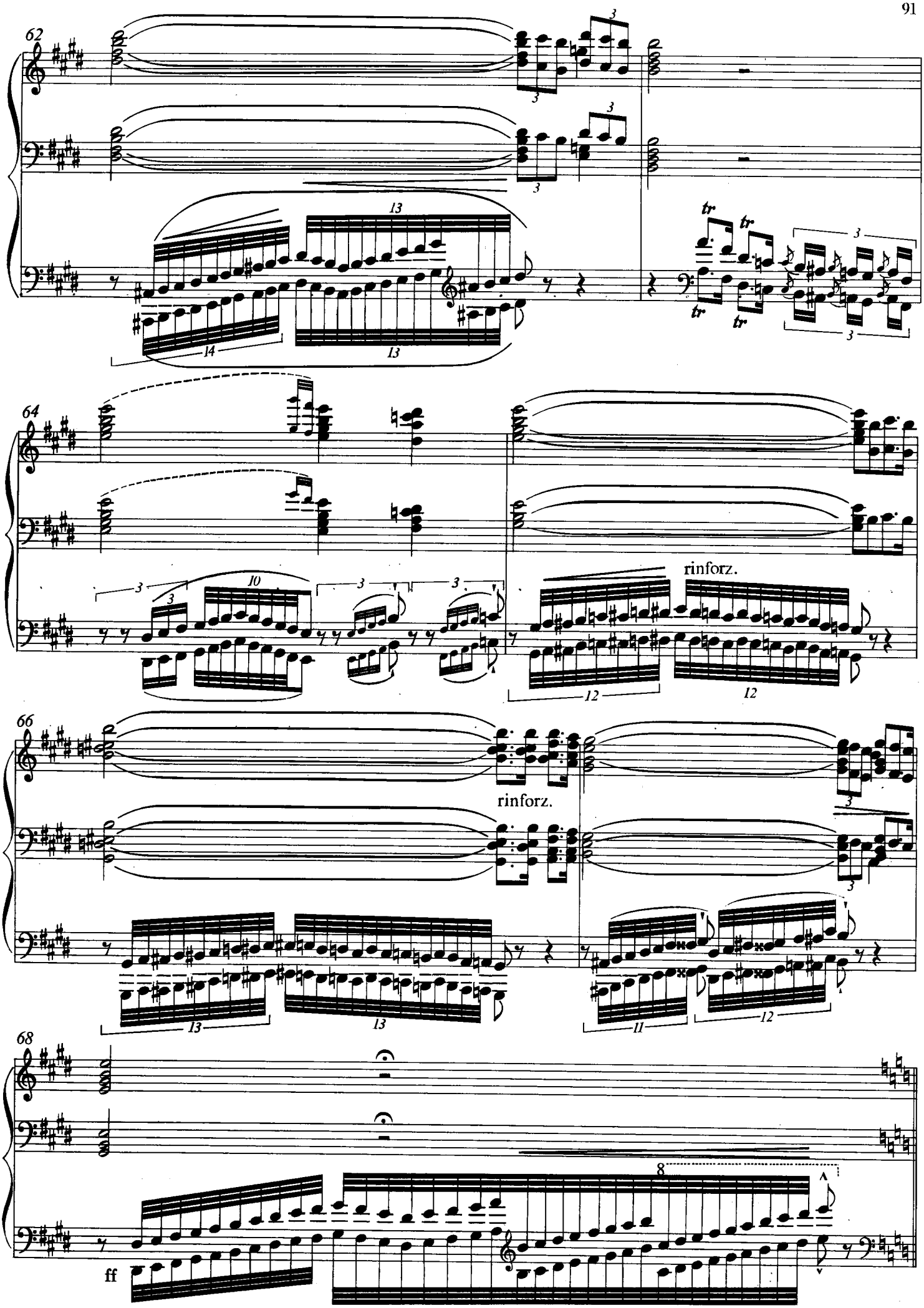
1.

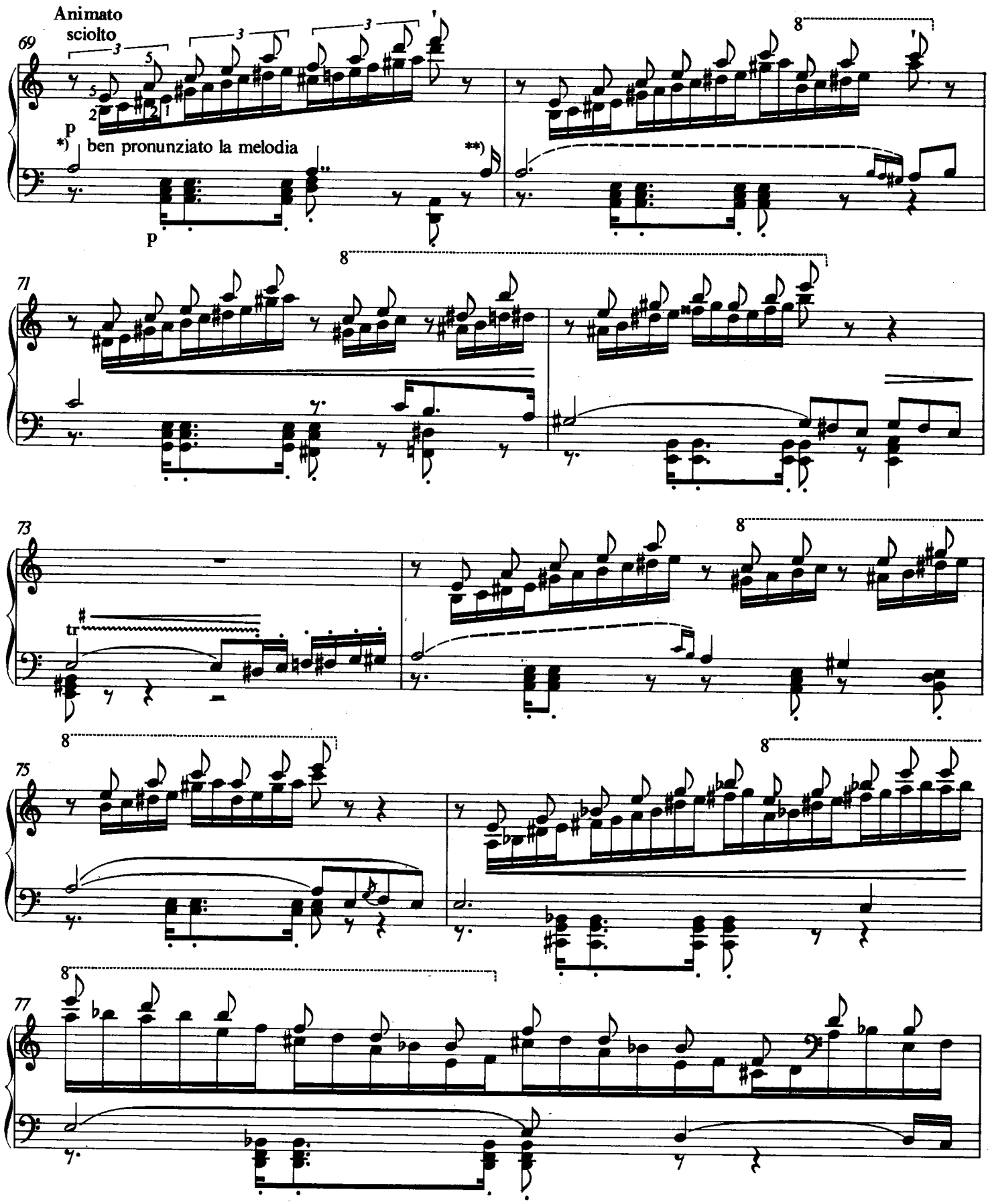



27
29
Ossia
31
Un poco agitato
33
35
cresc.


38
40
42
pp
una corda
45
il canto sempre marcato ed espressivo
48
cresc.
51
tre corde


53
leggiero armonioso
55
57
cresc. - - ed - - appassionato - - - assai - - - - - - - - - - - -
Più animato
59
ff marcatissimo
ff precipitato
61


62
64
rinforz.
66
rinforz.
68
ff

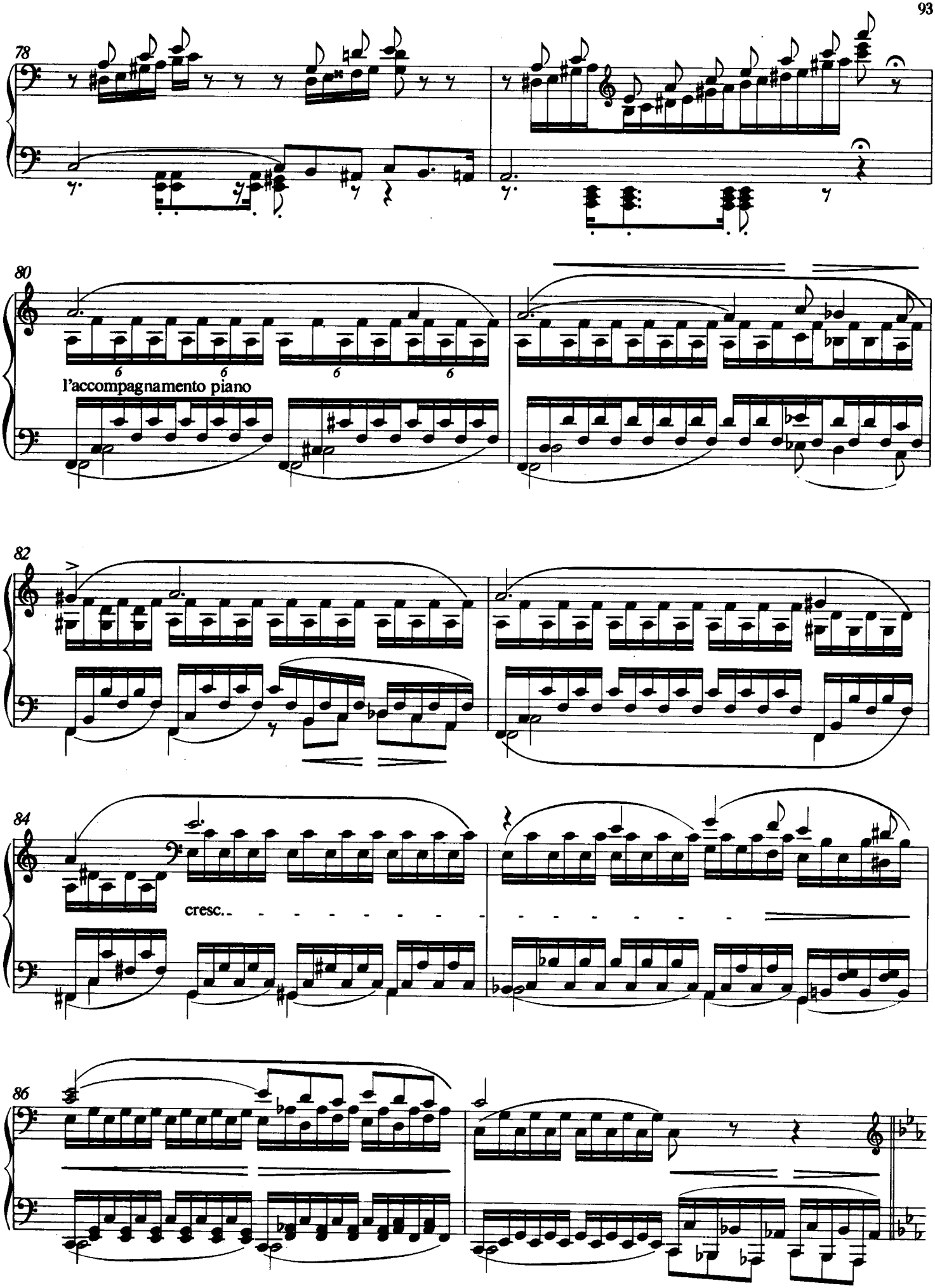


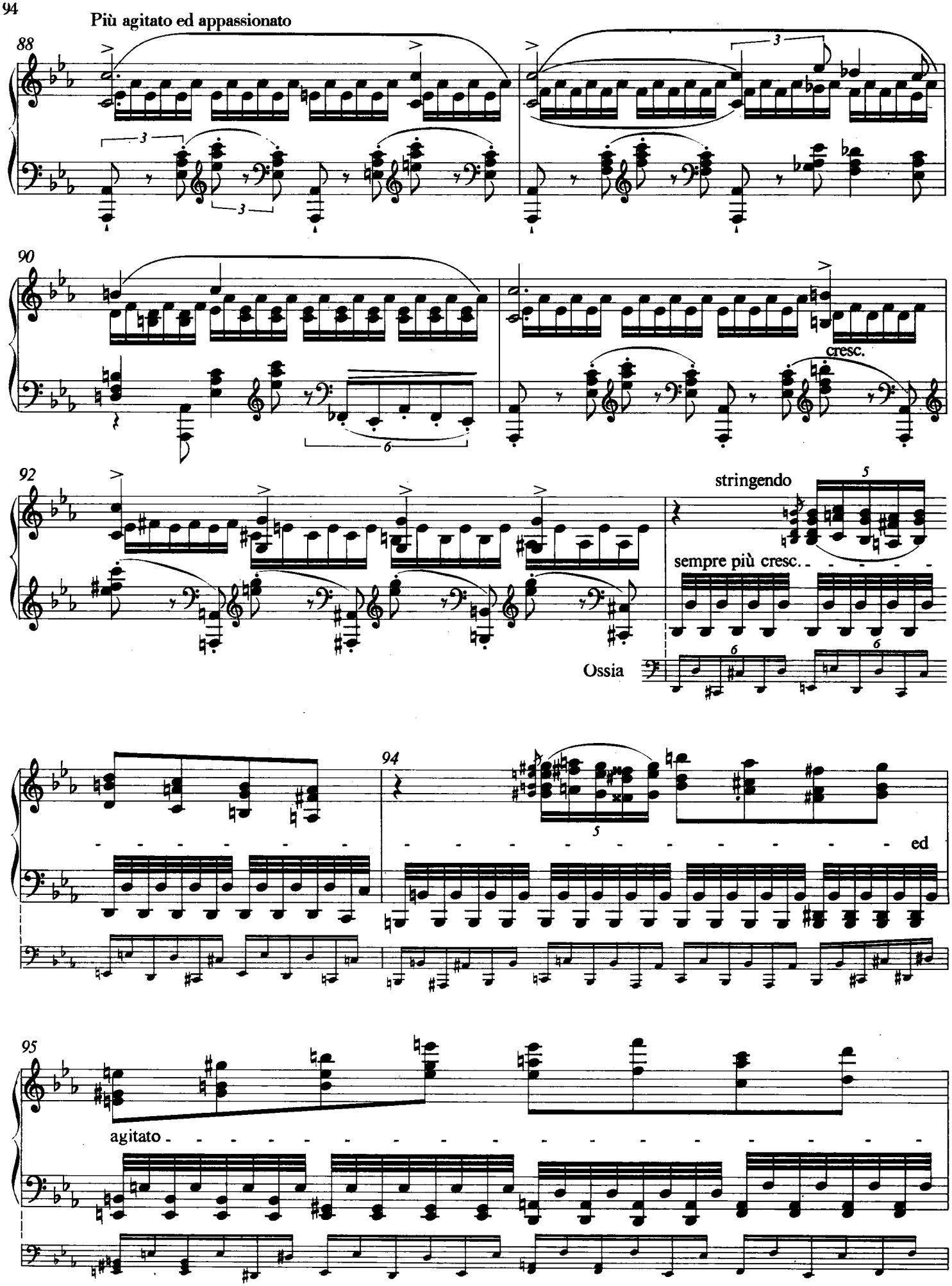
*) Der genaue Einsatz der Töne in der Stimme der linken Hand (Takte 69–79) ist durch die räumliche Anordnung der Notenköpfe angegeben. Die ursprüngliche Schreibweise Liszts wurde nicht geändert, da eine genaue Notierung der Werte das Notenbild allzusehr komplizieren würde.

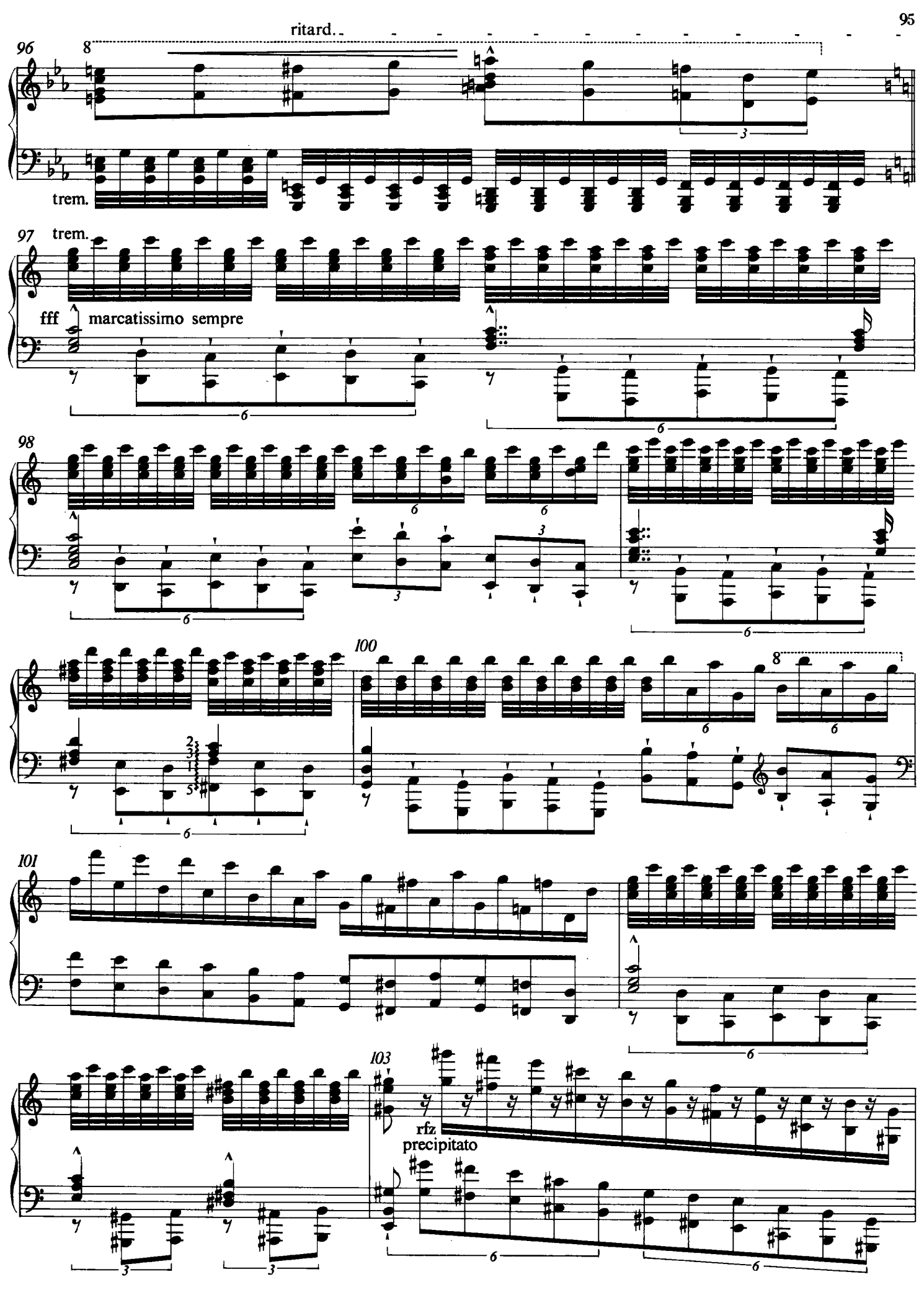
**) Der letzte Ton der linken Hand ist als letztes Glied einer Sextolen-Sechzehntelgruppe zu spielen.

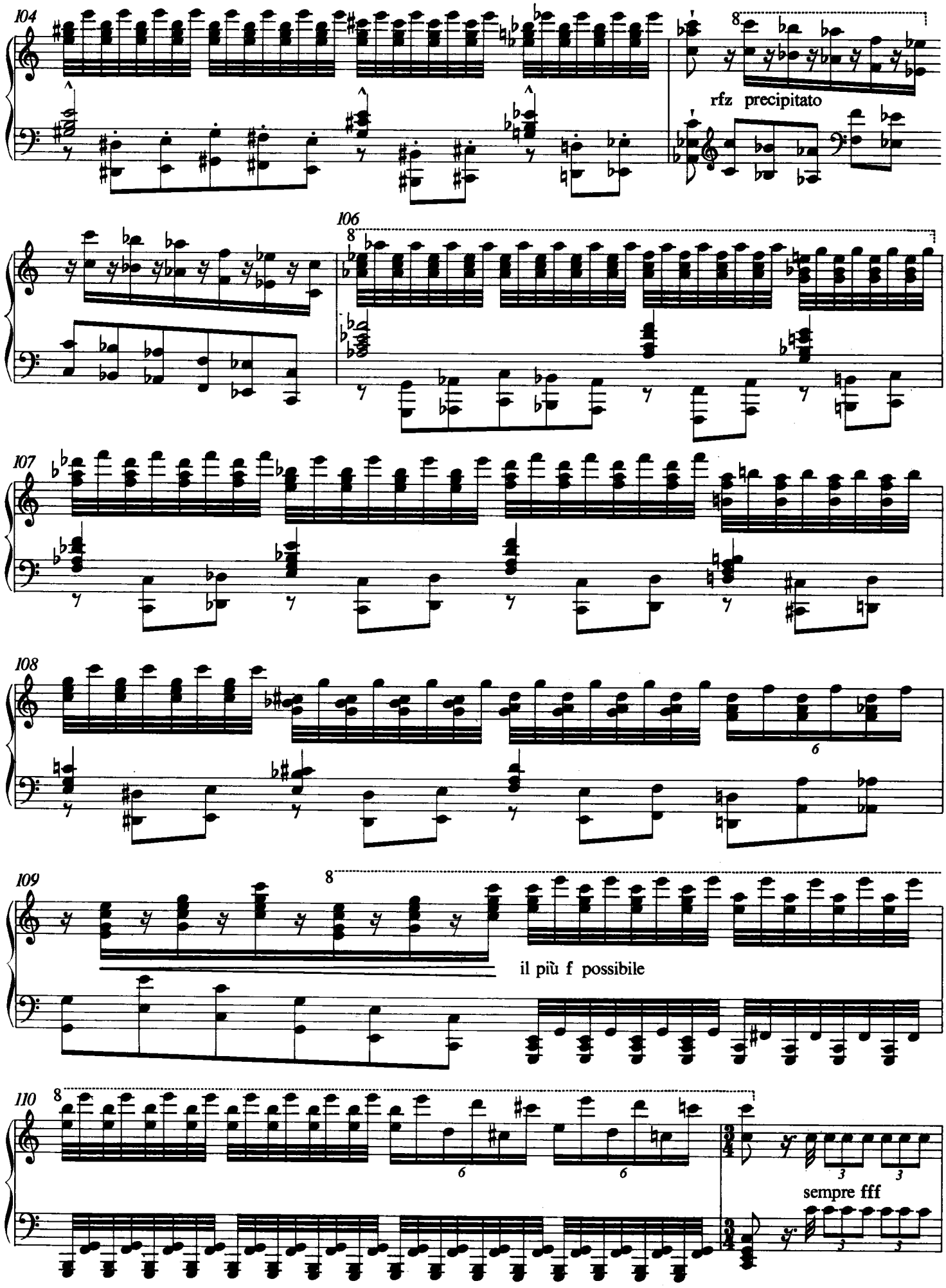
*) From bars 69 to 79 the precise time of sounding the notes in the left hand part is shown by the spatial disposition of the printed notes. We have not altered Liszt's original notation as notation showing the precise values would have made the printed music exaggeratedly complicated.

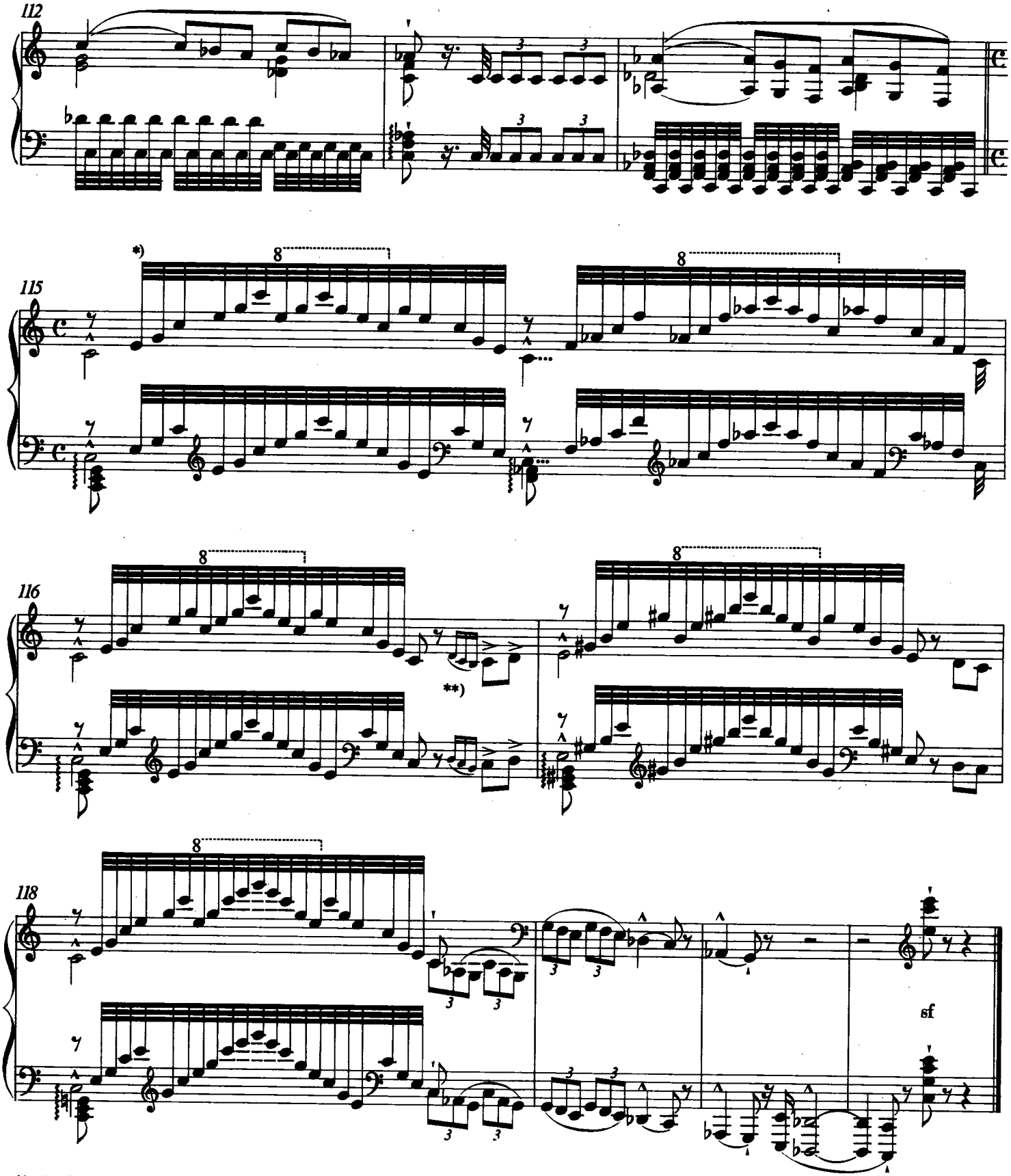
**) The last note in the left hand should be played as the last of a sextuplet semiquaver group.


78
80
l'accompagnamento piano
82
84
cresc.
86


Più agitato ed appassionato
88
90
cresc.
92
stringendo
sempre più cresc.
Ossia
94
ed
95
agitato


ritard.
96
8
trem.
97
trem.
fff
marcatissimo sempre
98
100
8
101
103
rfz
precipitato


104
8
rfz precipitato
106
8
107
108
6
109
8
il più f possibile
110
8
6
6
3
3
sempre fff
3
3



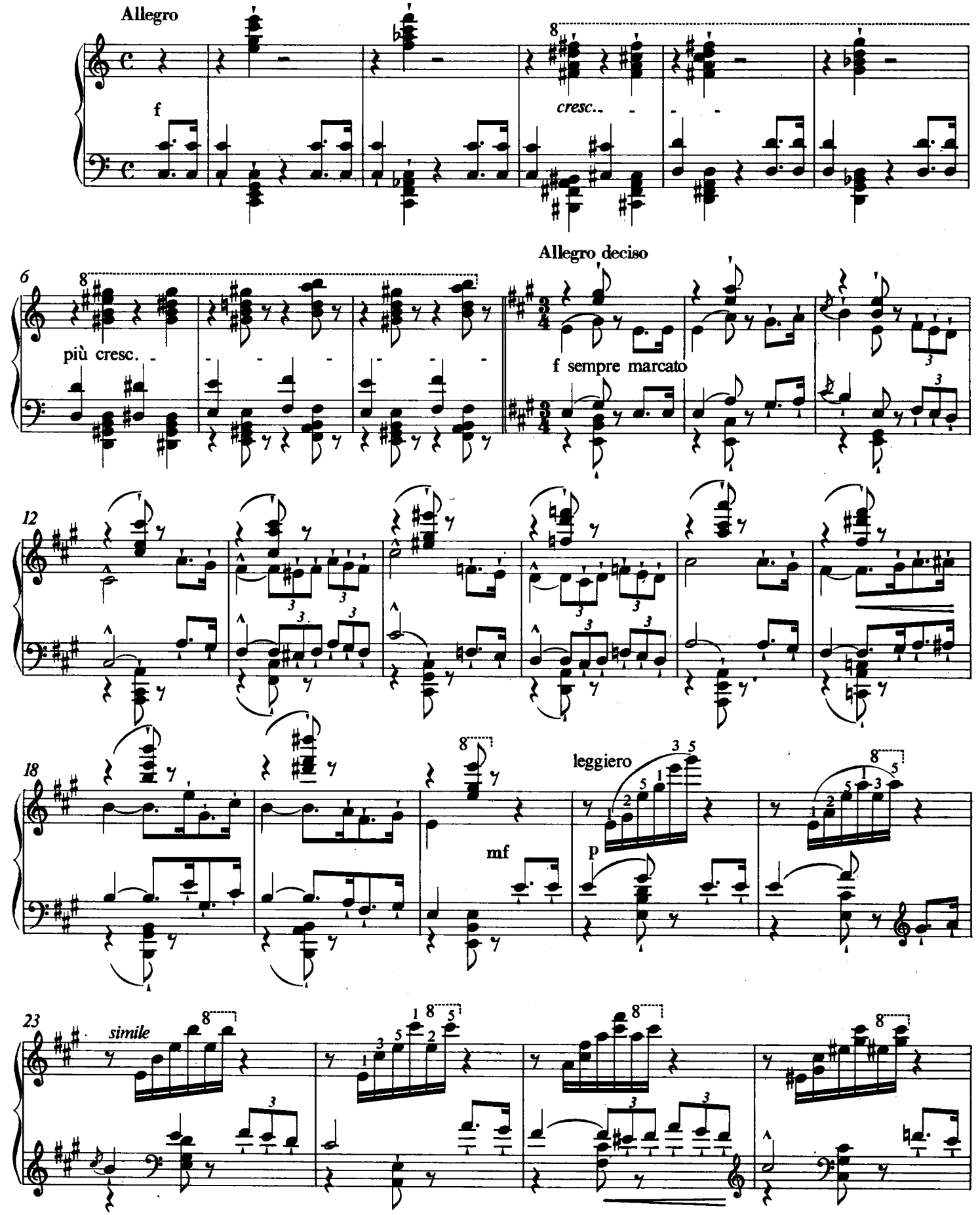
*) In den Takten 115–118 sind die in Zweiunddreißigstelwerten notierten Passagen während der Dauer von drei Achtelwerten *a piacere, quasi improvvisato* zu spielen. In der zweiten Hälfte des Taktes 115 werden diese drei Achtelwerte um den Zweiunddreißigstelwert des letzten Tones der Melodie gekürzt.

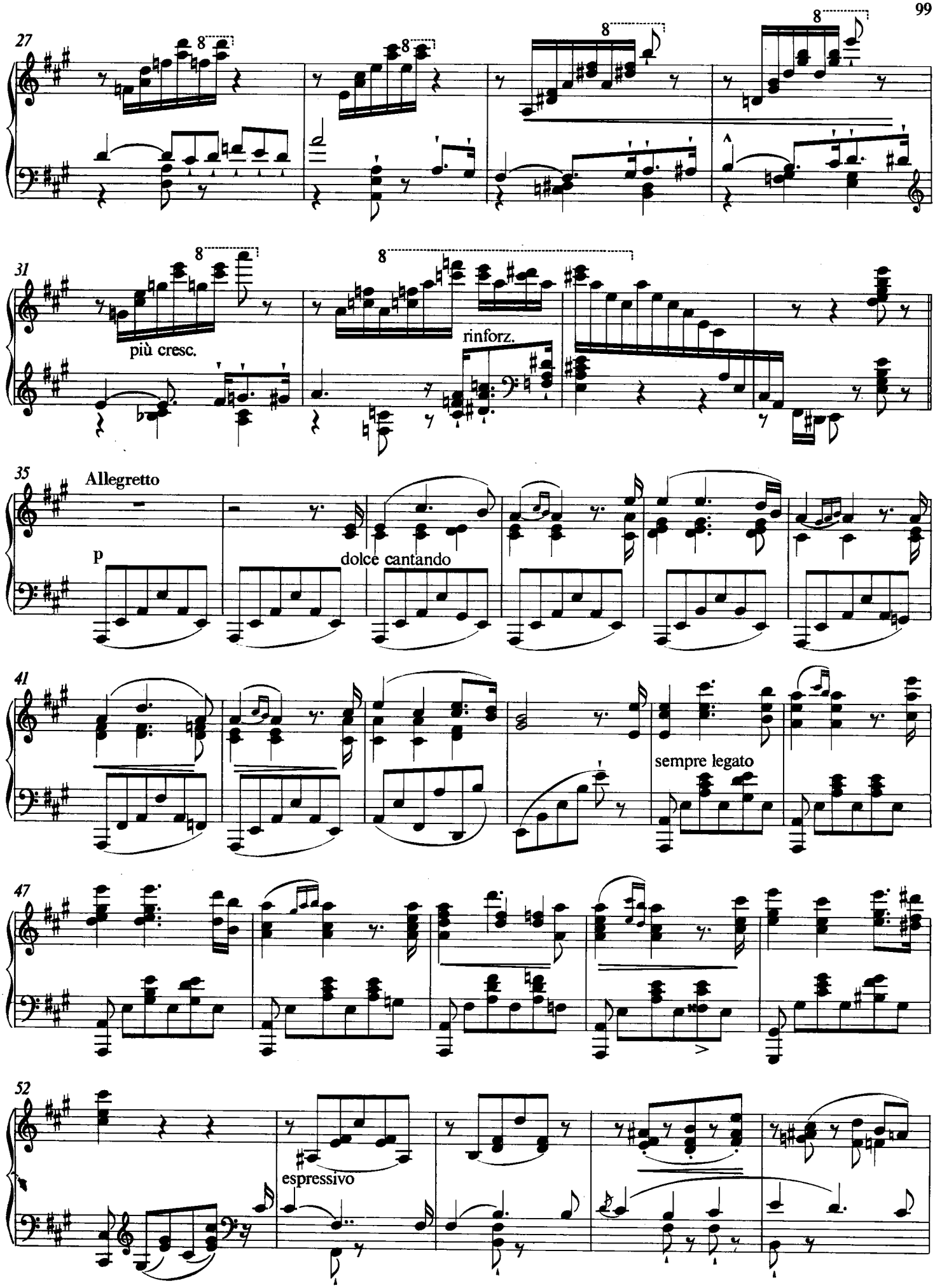
**) Der Doppelschlag kürzt hier den Wert der Pause, damit der nachfolgende Hauptton vollwertig sein kann. Das Ornament ist theoretisch der Nachschlag des ersten Melodietons.

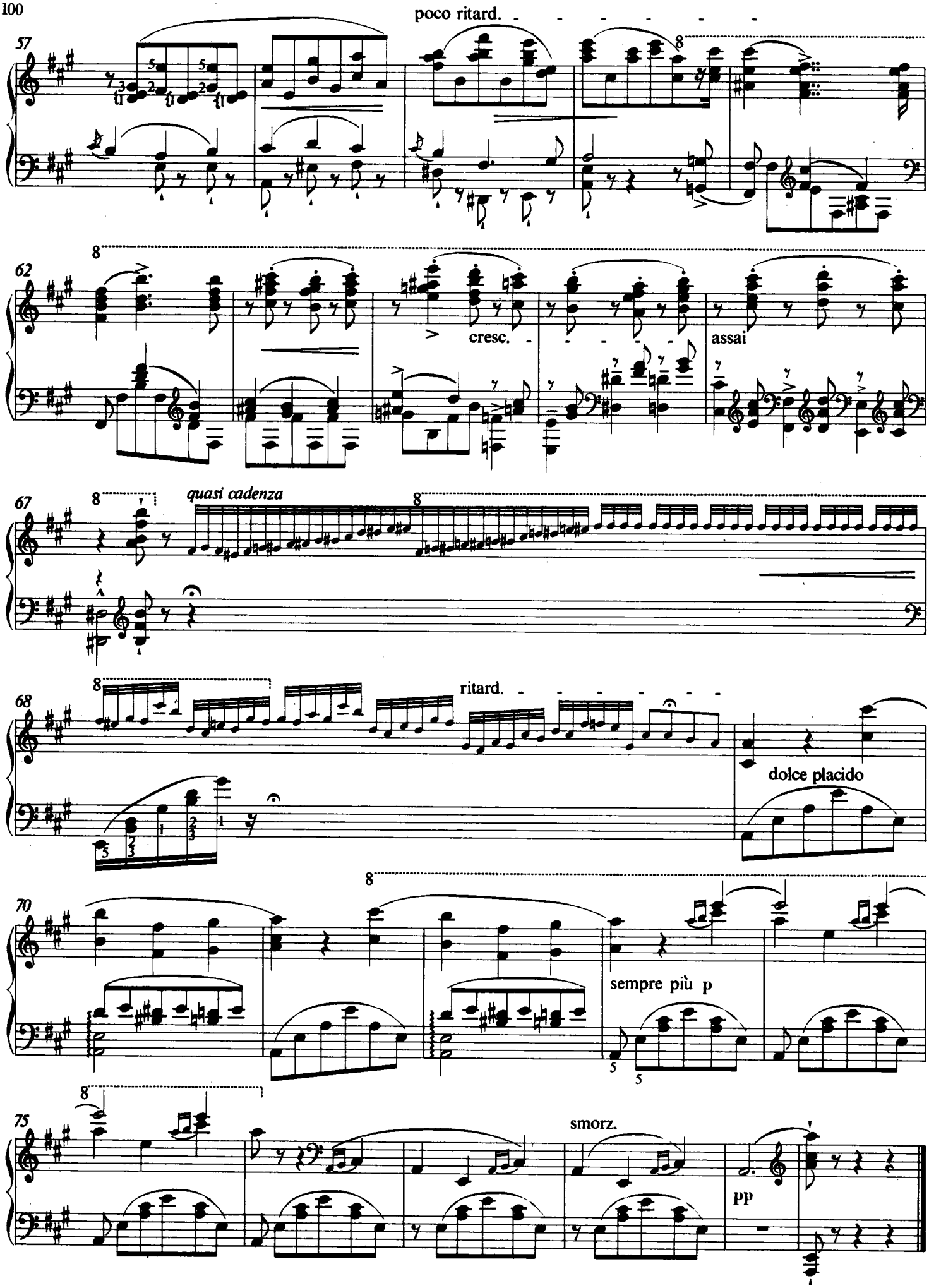
*) In bars 115–118 the runs notated in demisemiquavers should be played to fit the time value of three quavers, *a piacere, quasi improvvisato*. In the second half of bar 115 the value of these three quavers becomes shortened by the value of one demisemiquaver of the last note of the melody.

**) 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.

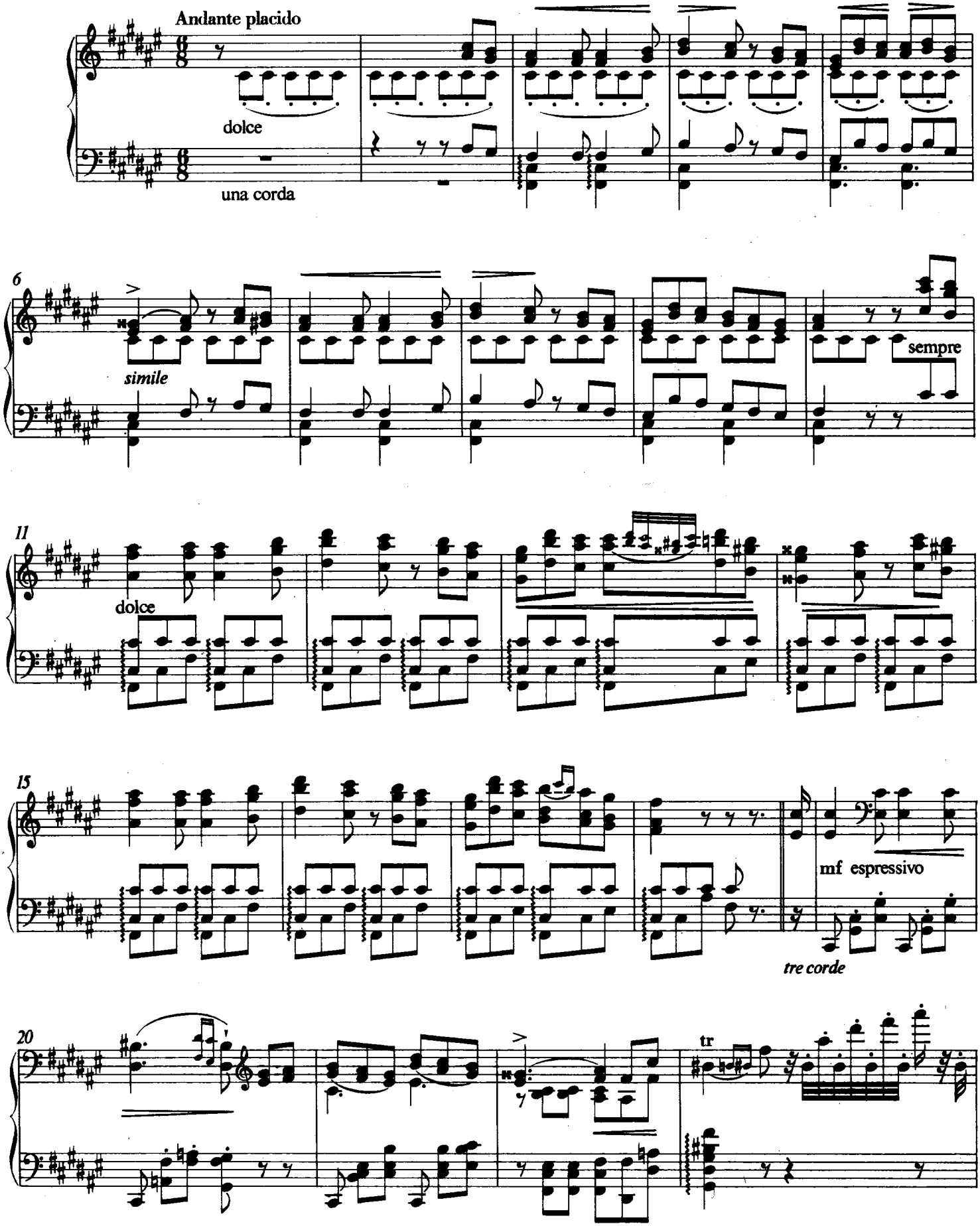
2.

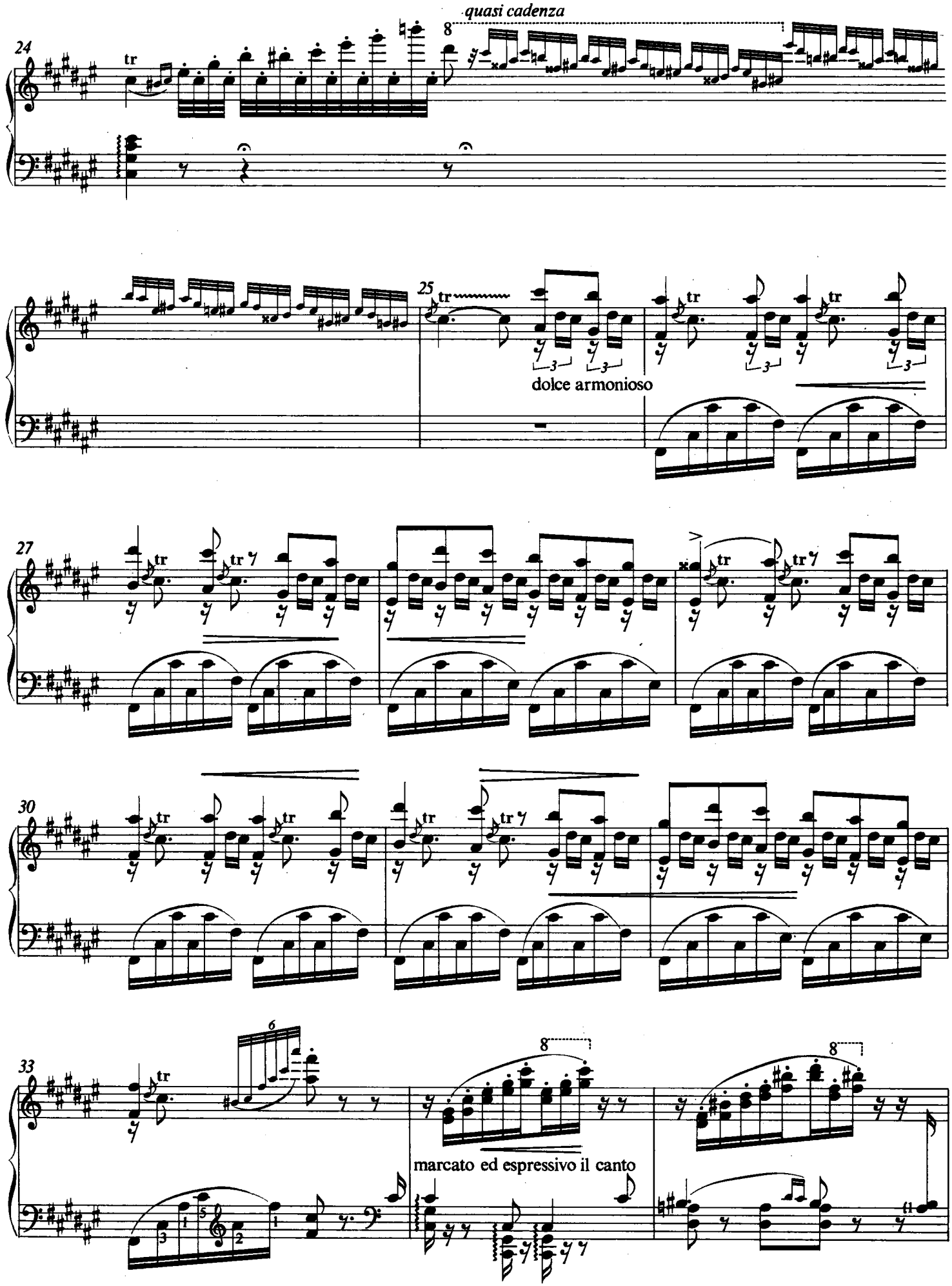

Allegro
f
cresc.
6
più cresc.
Allegro deciso
f sempre marcato
12
18
mf
leggiero
p
23
simile

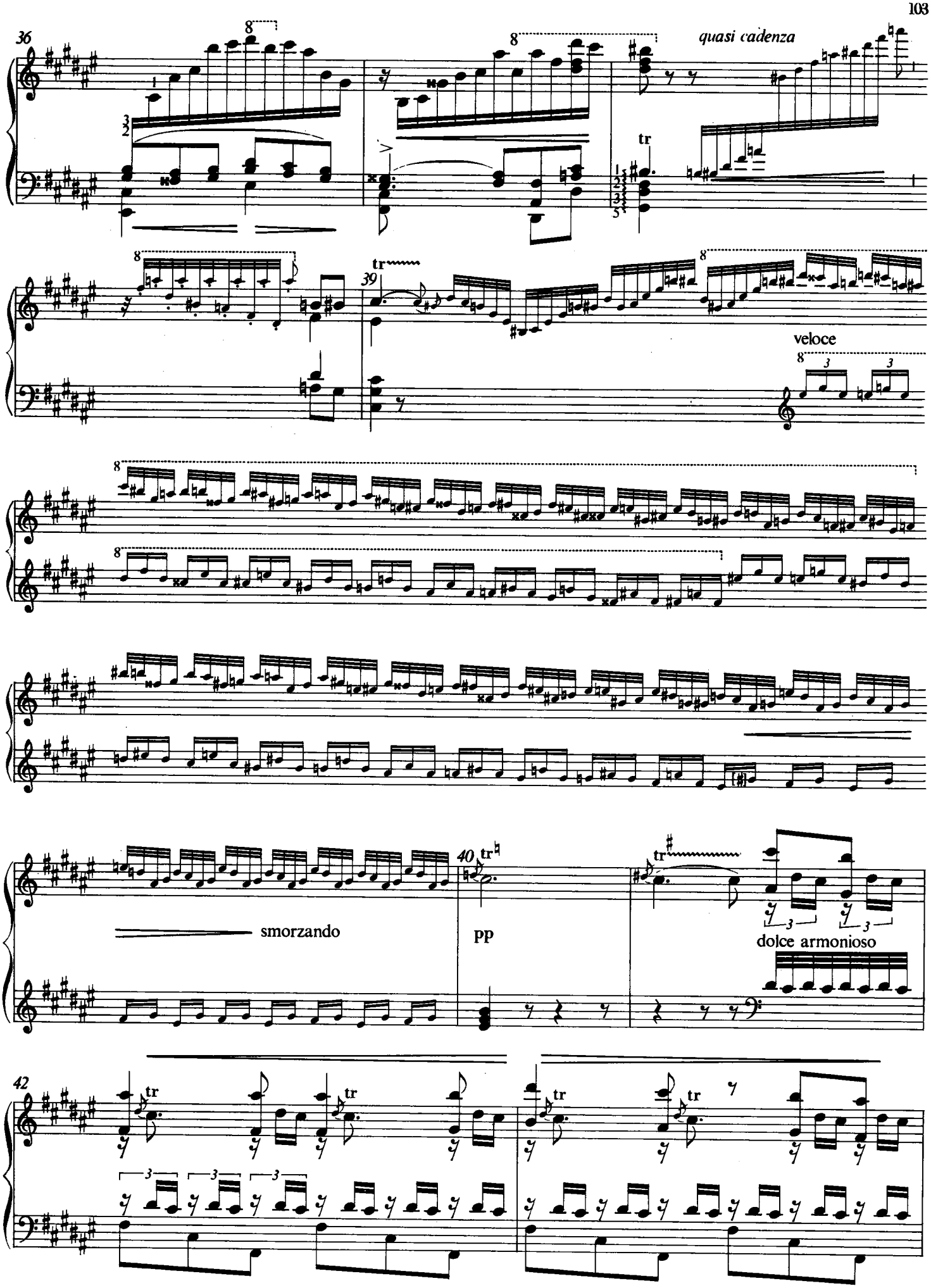

27
8
8
8
8
31
8
8
più cresc.
rinforz.
35
Allegretto
p
dolce cantando
41
sempre legato
47
52
espressivo

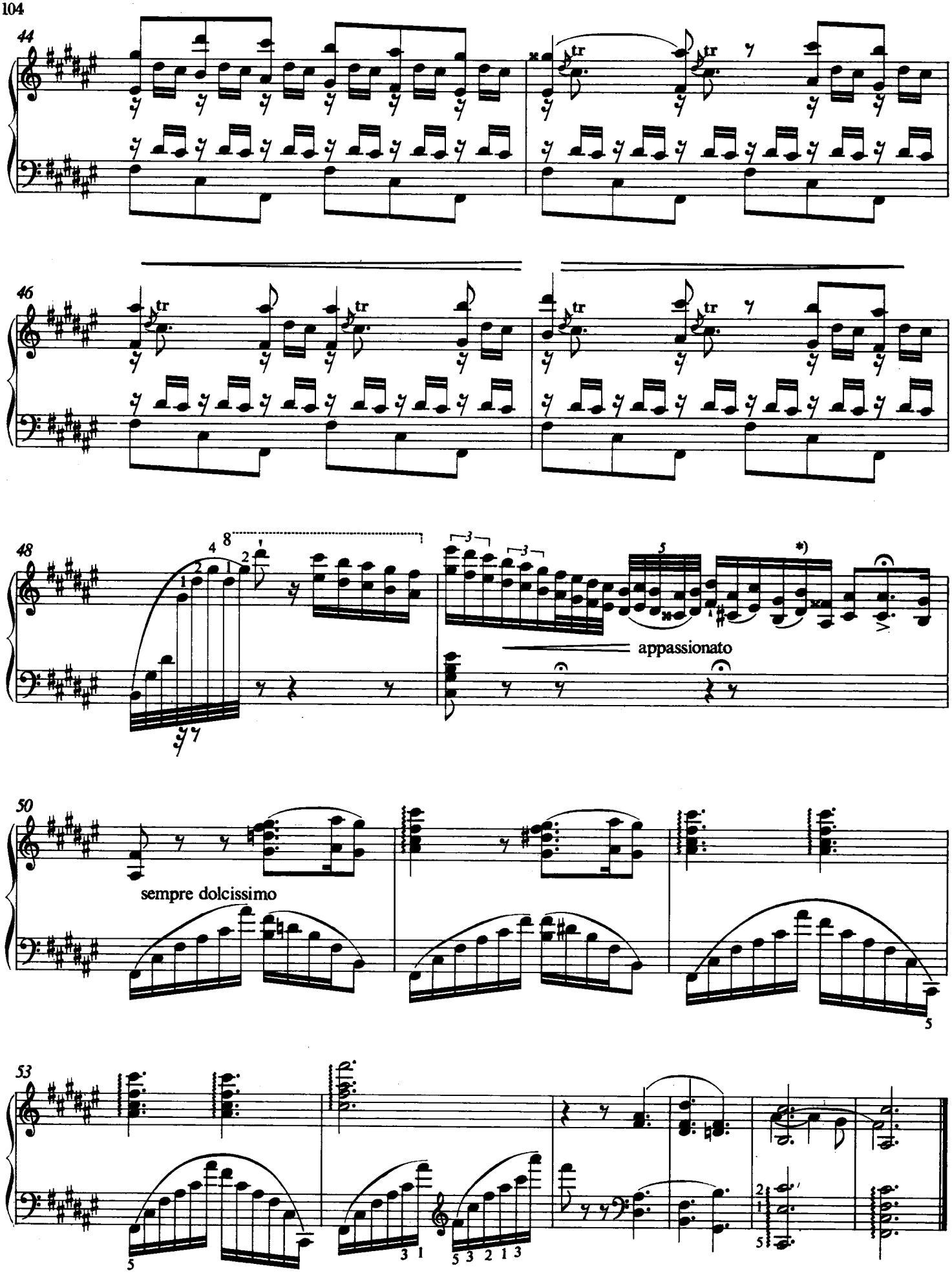

poco ritard.
57
8
62
8
cresc.
assai
67
8
quasi cadenza
8
68
8
ritard.
dolce placido
70
8
sempre più p
75
8
smorz.
pp

3.


Andante placido
dolce
una corda
6
simile
sempre
11
dolce
15
mf espressivo
tre corde
20
tr

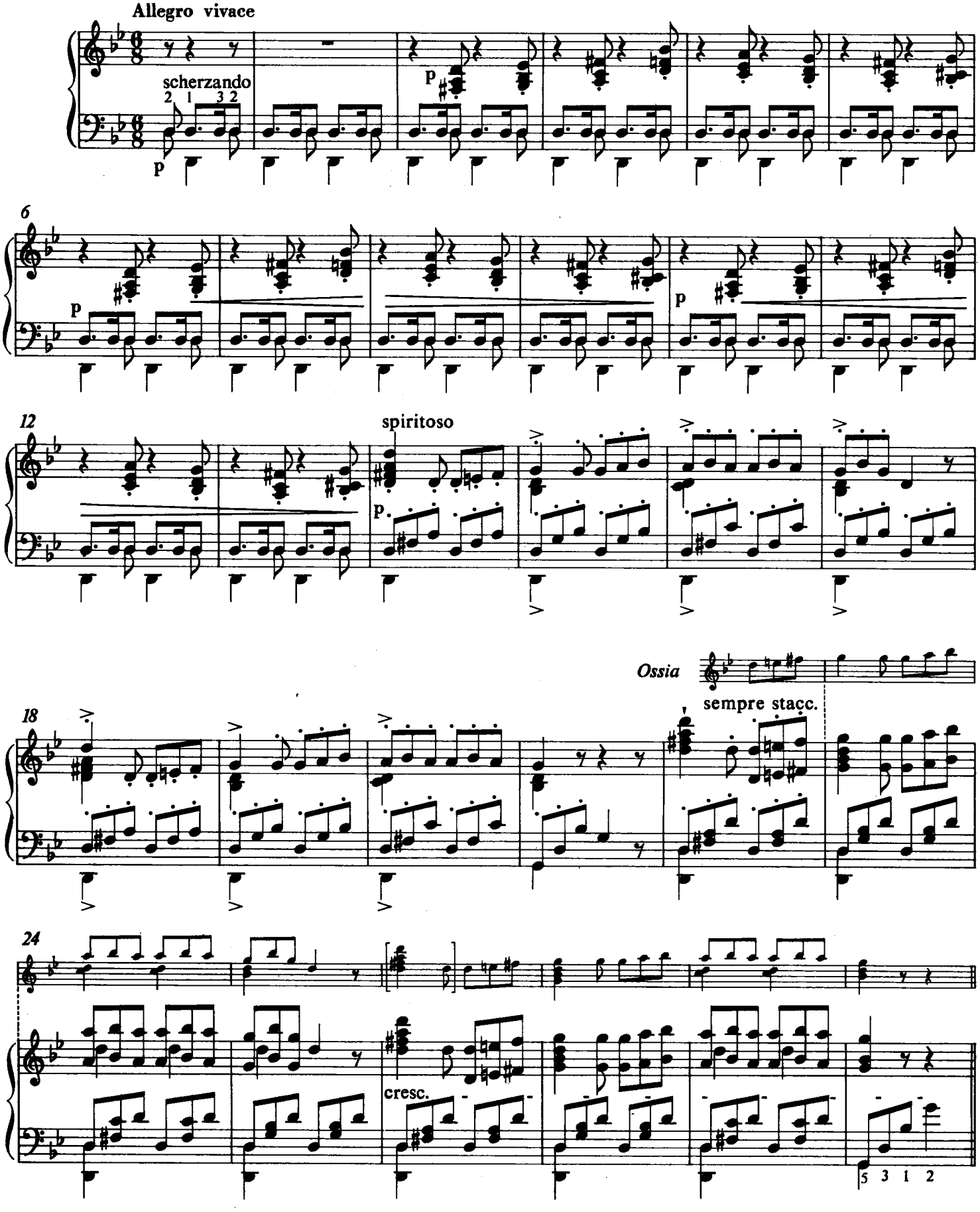

quasi cadenza
dolce armonioso
marcato ed espressivo il canto

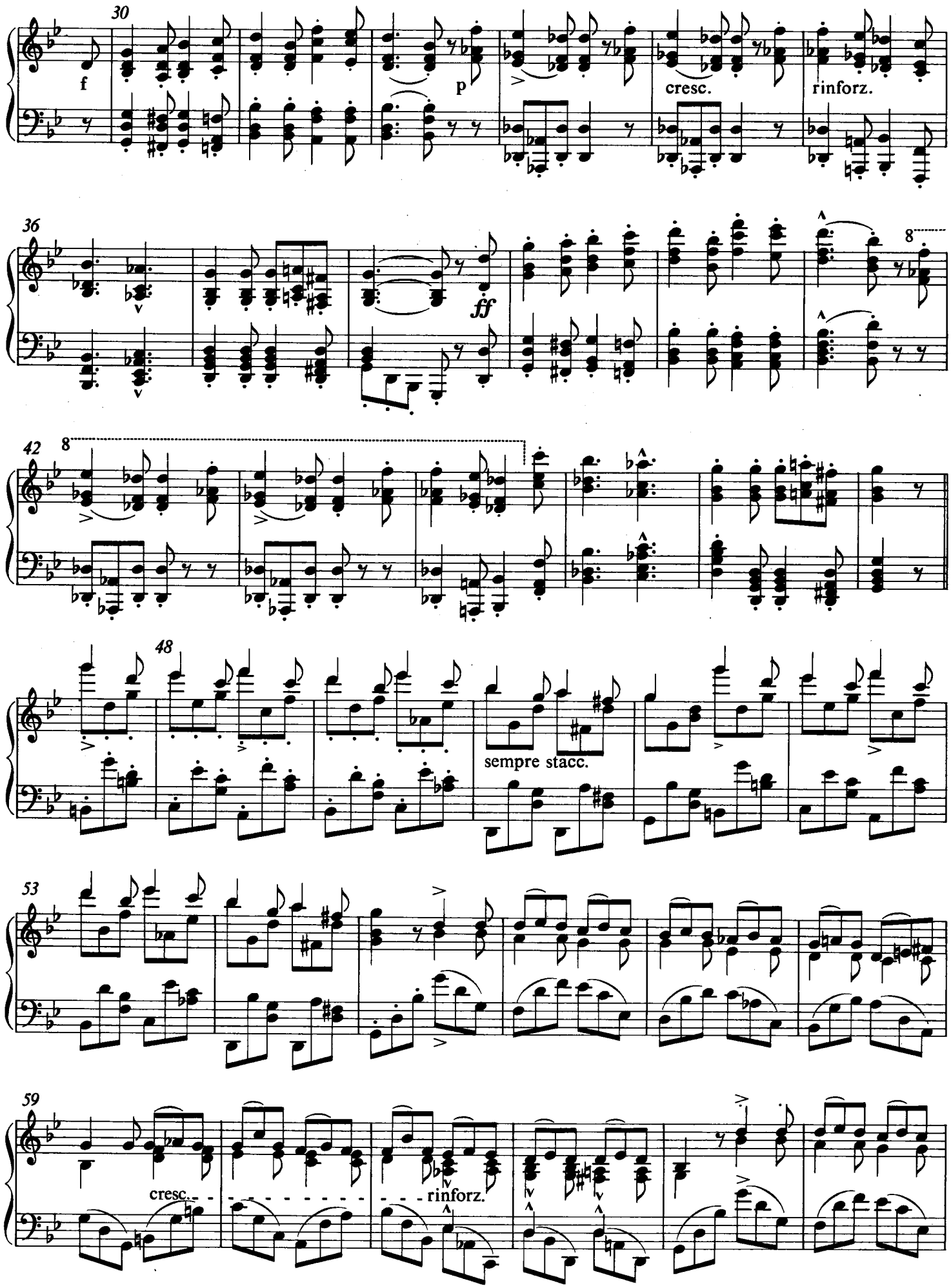

36
quasi cadenza
tr
39
tr
veloce
smorzando
40
tr
pp
tr
dolce armonioso
42
tr
tr
tr
tr

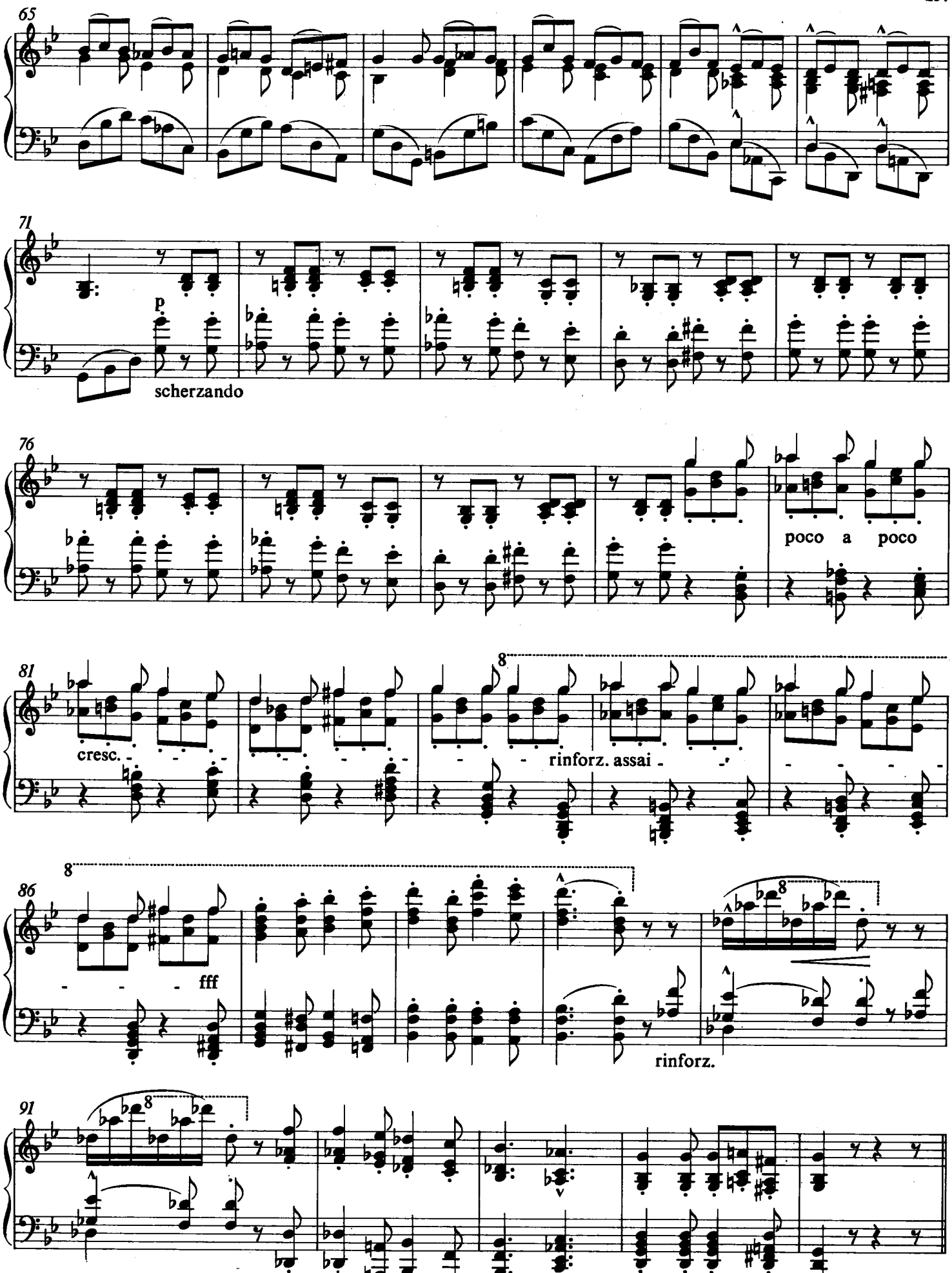


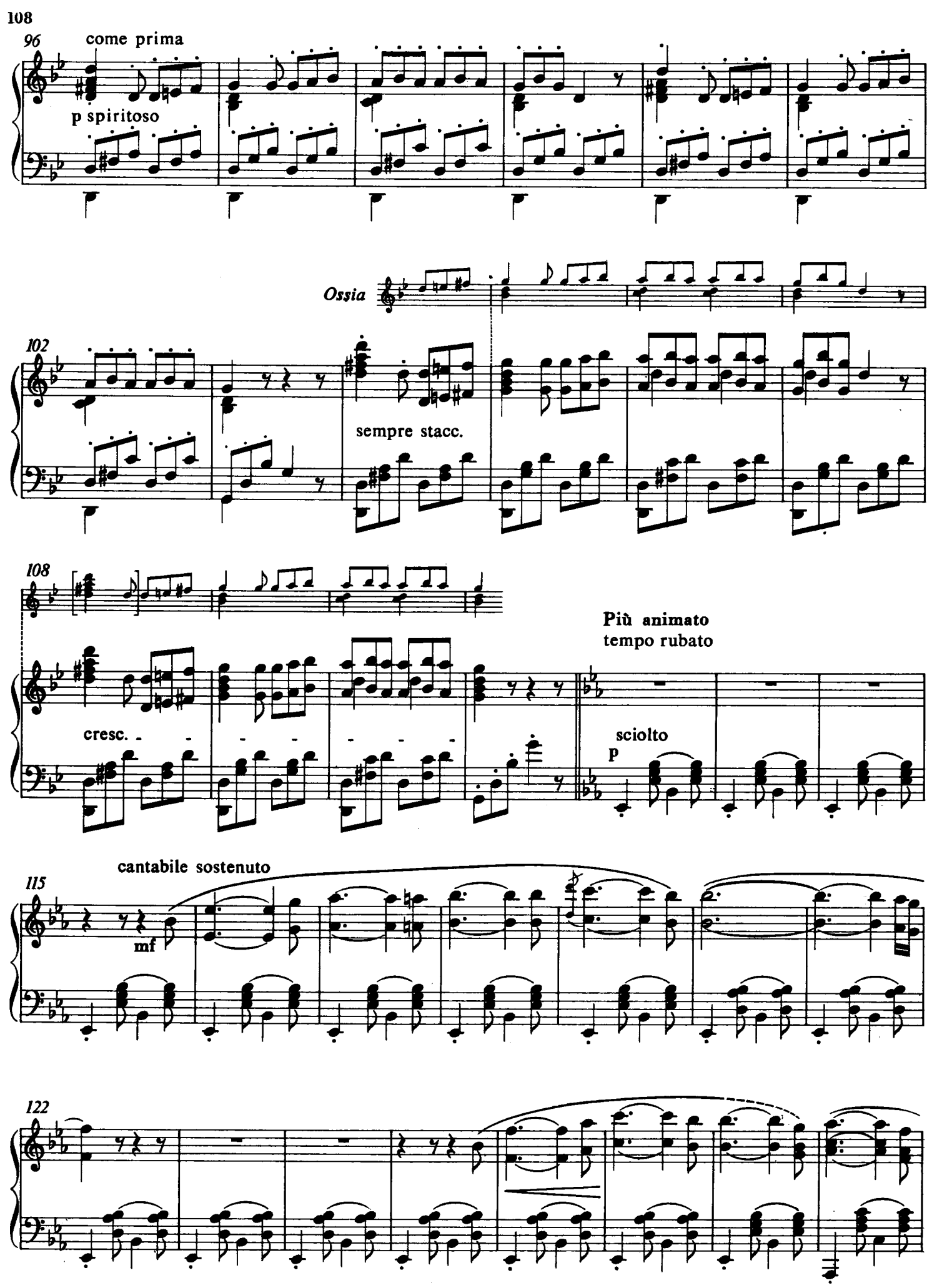
*) Der Wertüberschuß von vier Achteln in der rechten Hand ist in der linken durch Fermaten ausgeglichen.

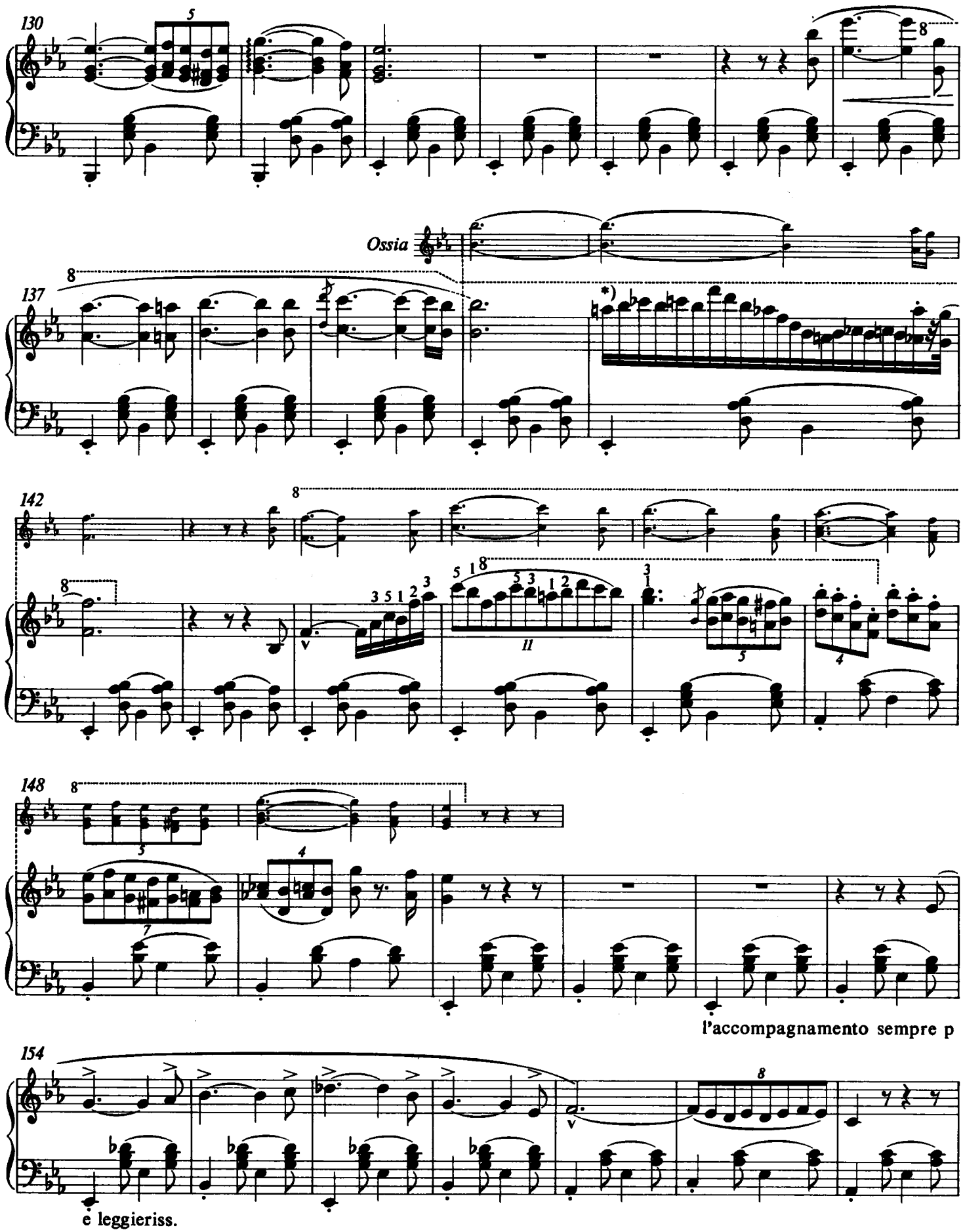
*) The four-quaver surplus in value in the right hand is met by the fermatas in the left hand.


Allegro vivace
scherzando
p
6
12
spiritoso
Ossia
sempre stacc.
18
24
cresc.
5 3 1 2


30
f
p
cresc.
rinforz.
36
ff
8
42
8
48
sempre stacc.
53
59
cresc.
rinforz.

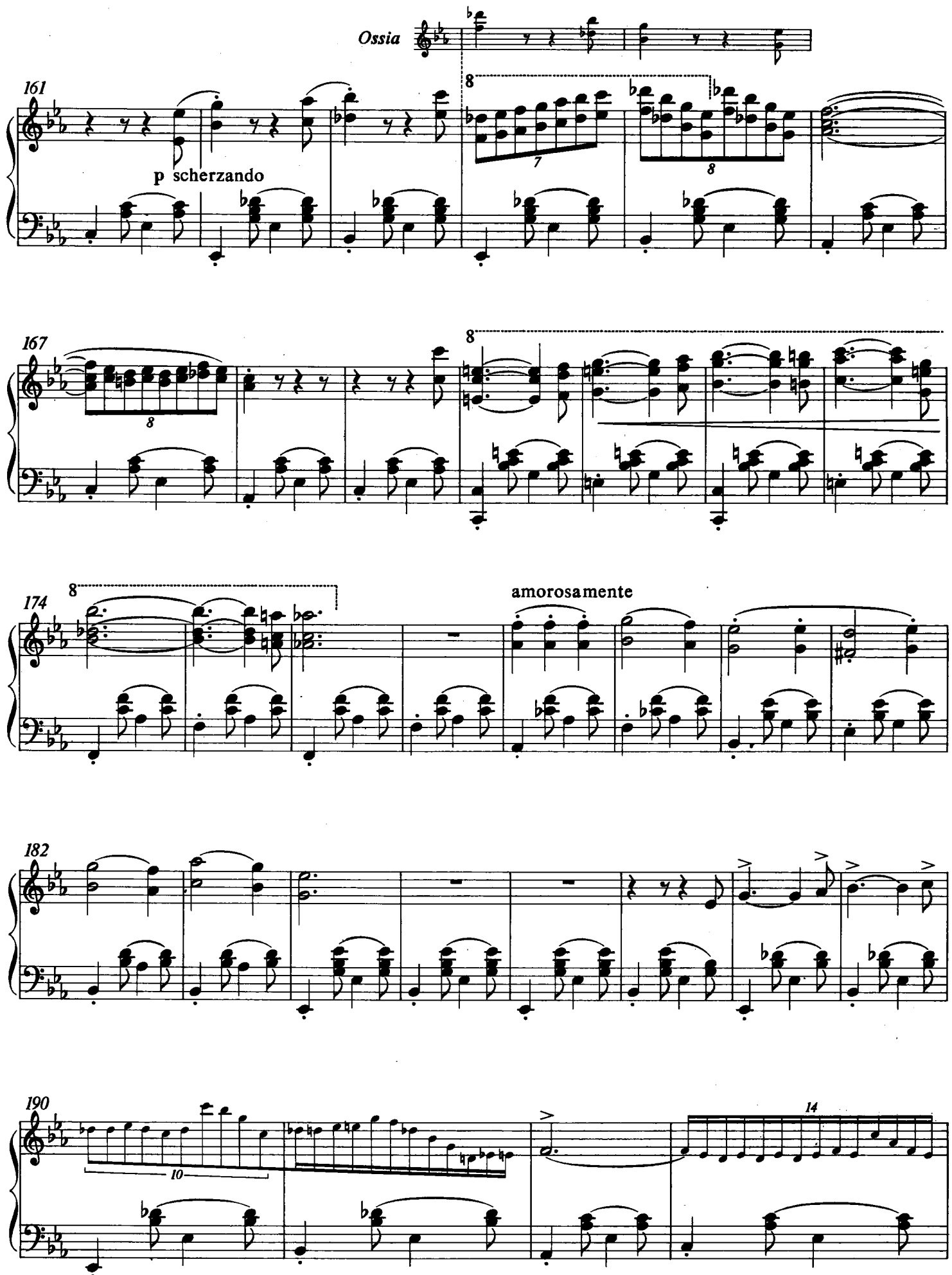

65
71
p
scherzando
76
poco a poco
81
cresc.
8
rinforz. assai
8
86
fff
rinforz.
91
8

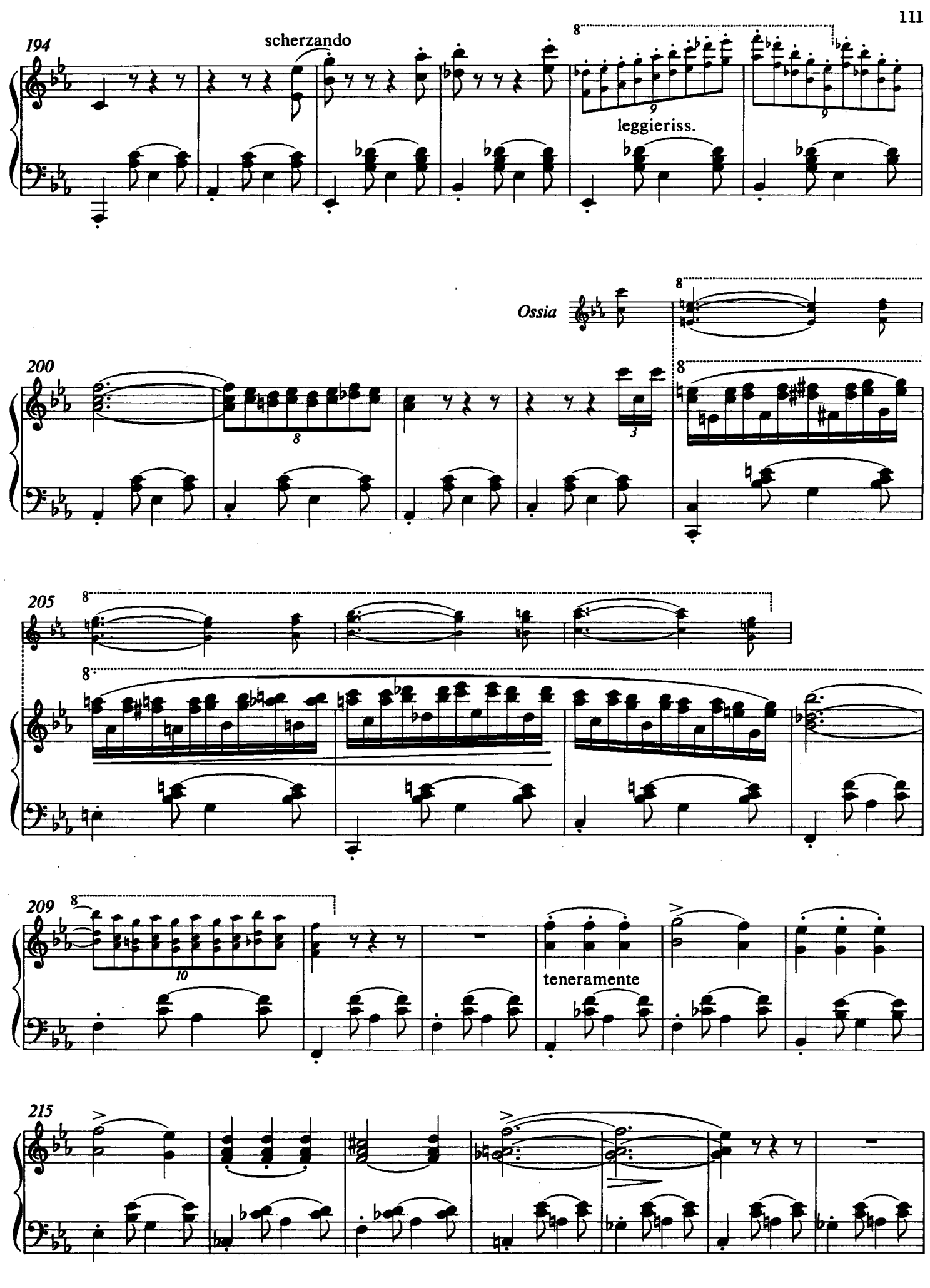

96
come prima
p spiritoso
Ossia
102
sempre stacc.
108
cresc.
Più animato
tempo rubato
sciolto
p
115
cantabile sostenuto
mf
122

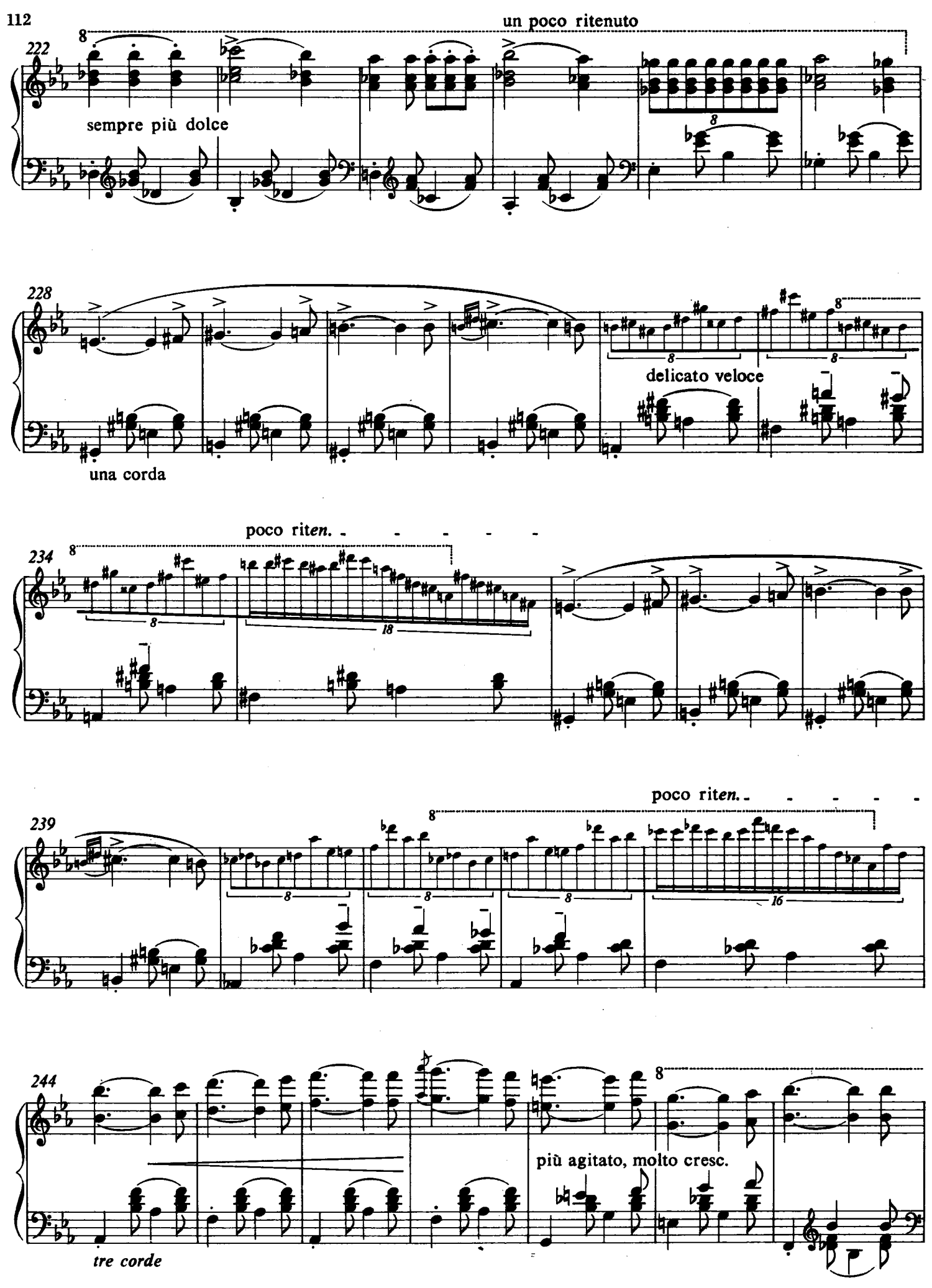


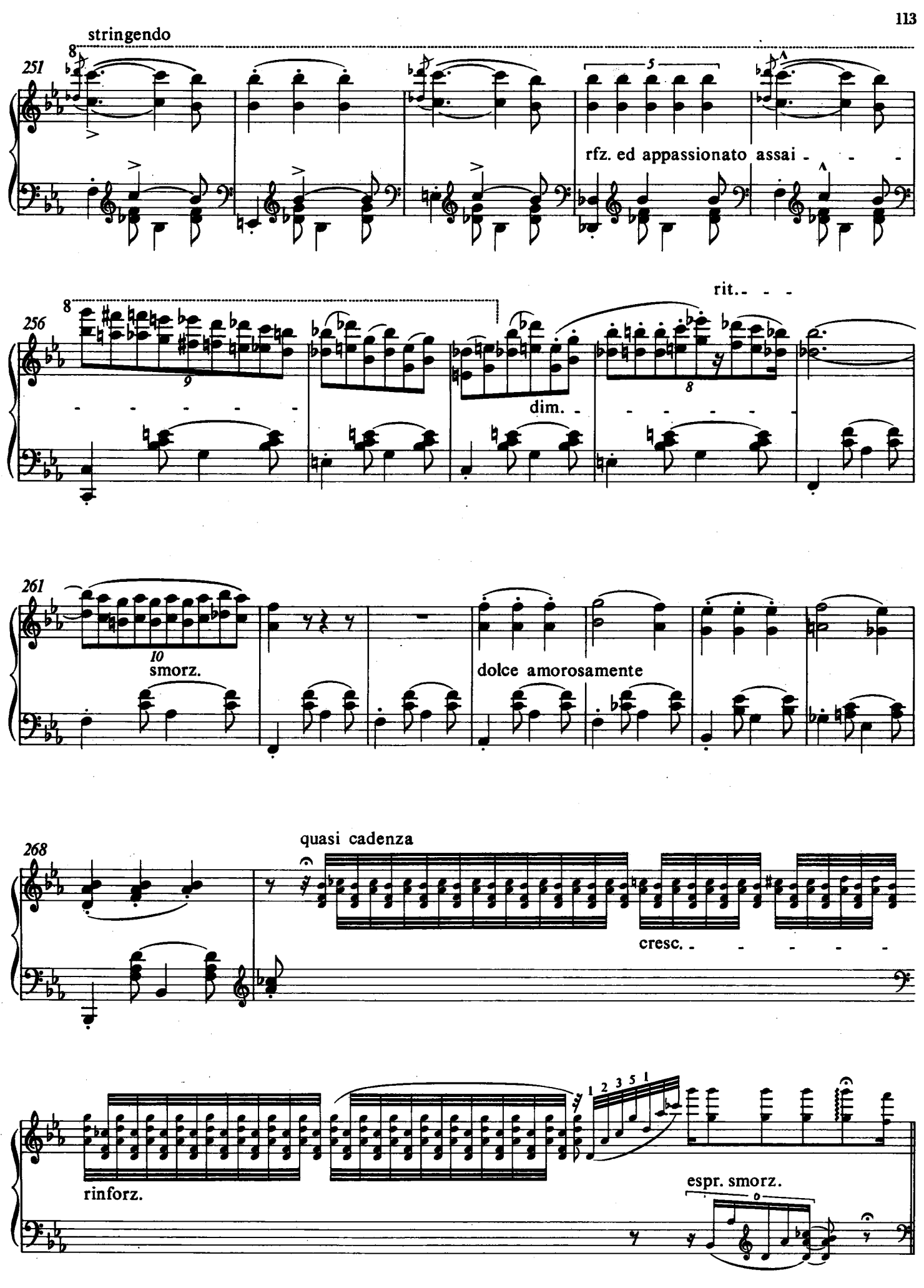
*) Das Tempo bleibt unverändert. Die 21 Töne der rechten Hand sind im Zeitwert von sechs Achteln, gleichmäßig rollend, in der zweiten Hälfte des Taktes etwas verlangsamend zu spielen. Die zwei letzten Töne sollen mit dem letzten Achtel der linken Hand zusammenfallen.

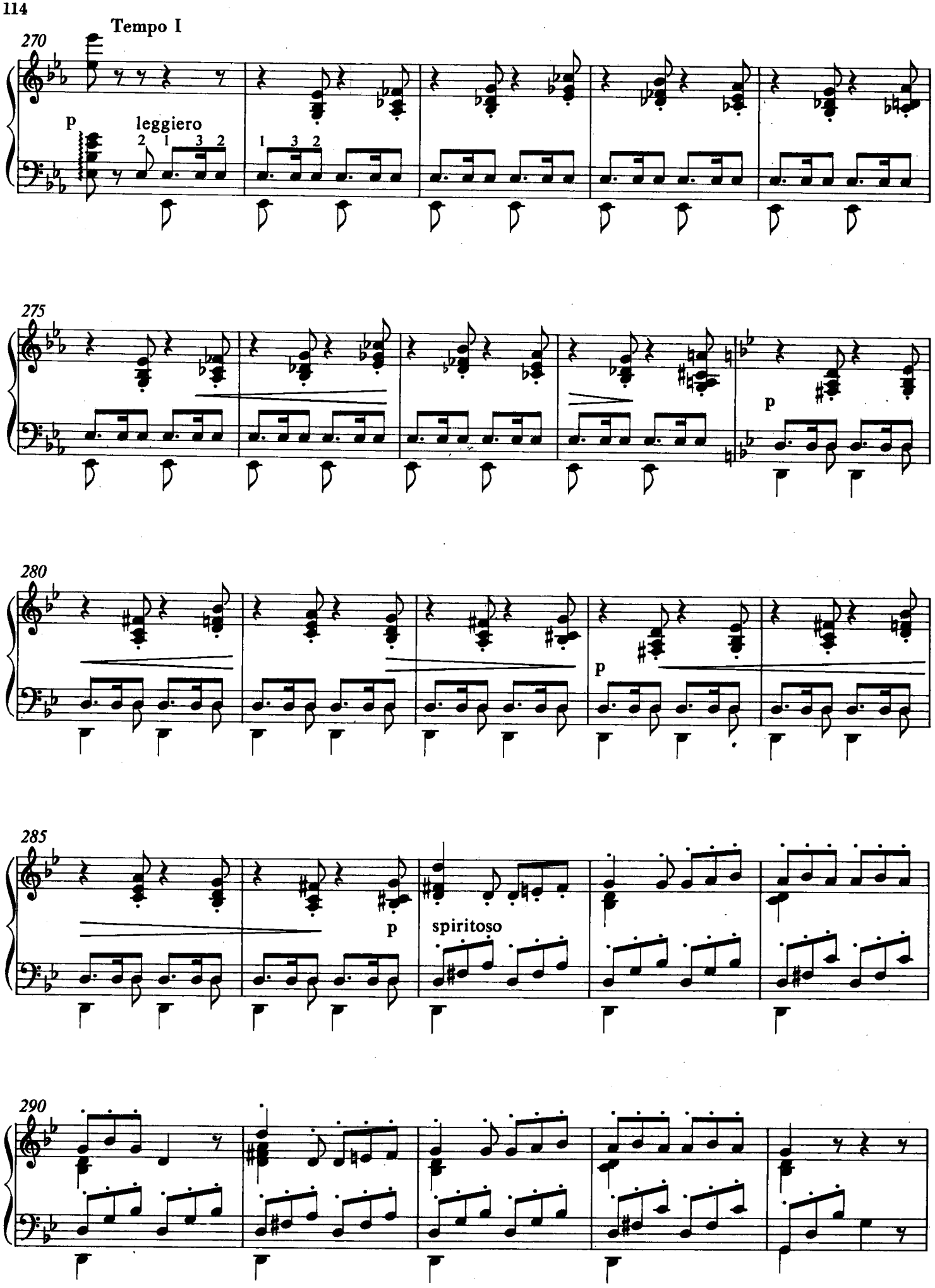
*) The tempo does not change. The right hand's 21 notes should be played in the time of six quavers, rolling evenly, slowing down slightly in the second half of the bar. The last two notes should coincide with the last quaver in the left hand.

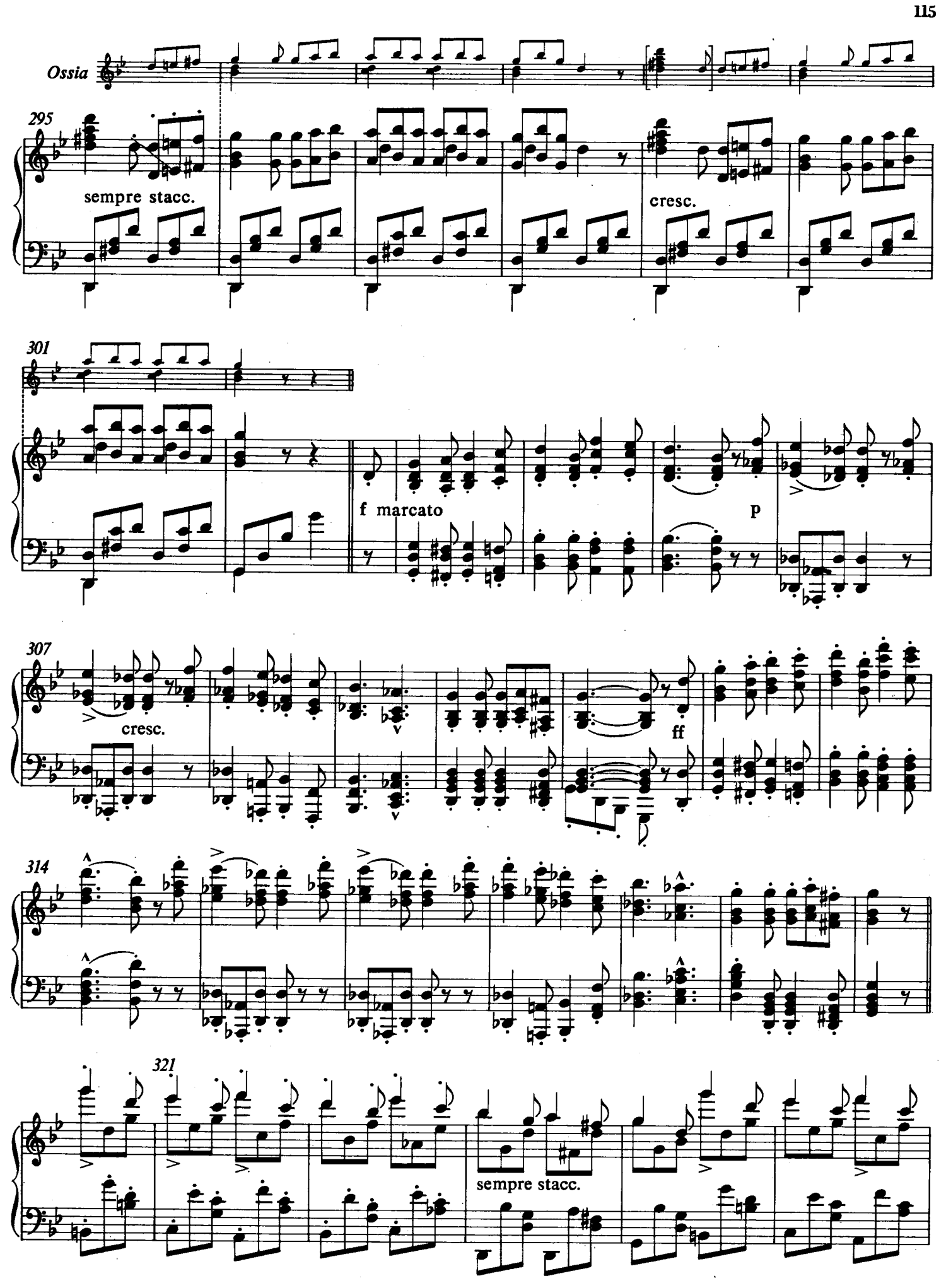

Ossia
161
p scherzando
8
7
8
167
8
8
174
8
amorosamente
182
190
10
14

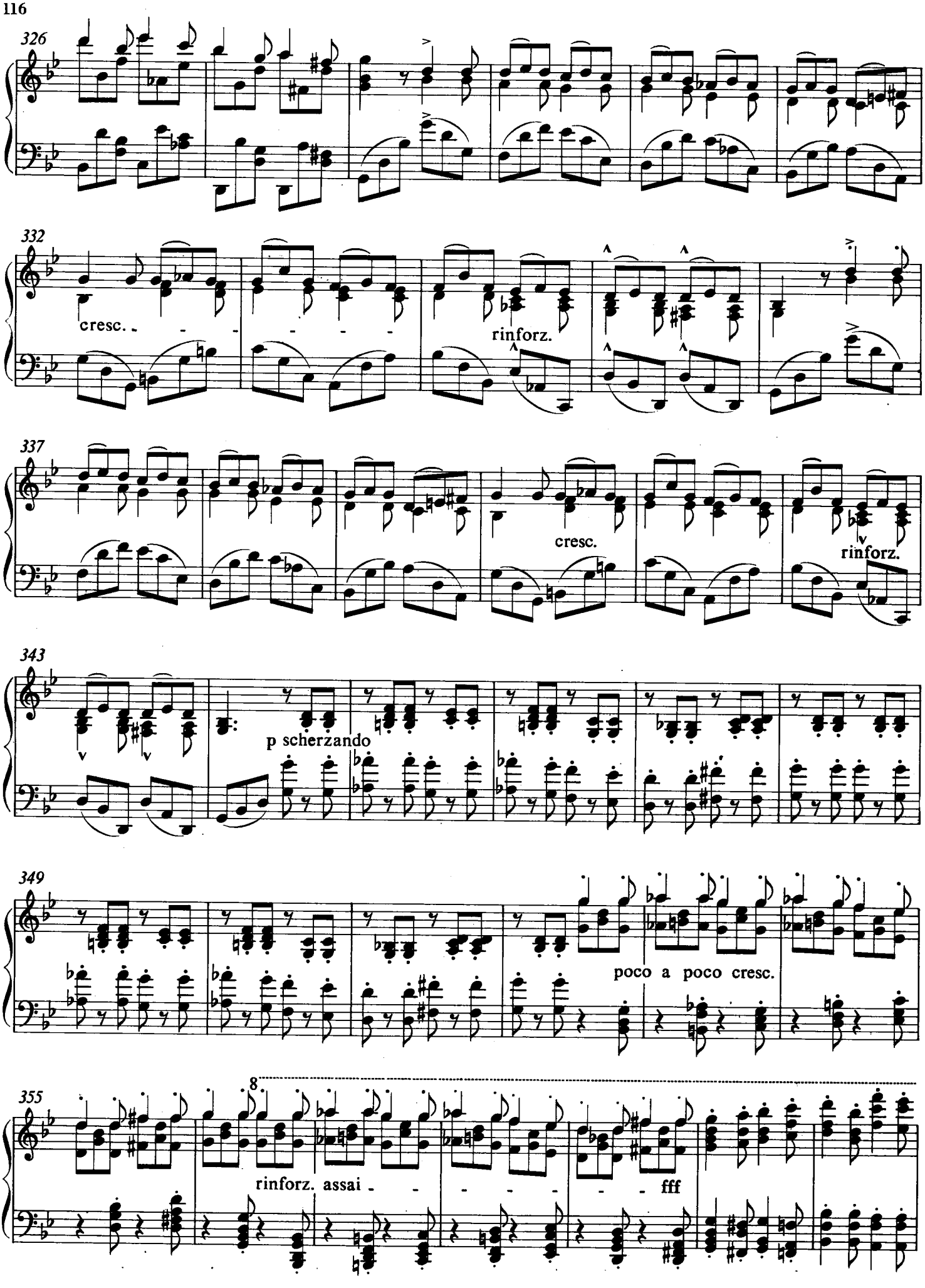

194
scherzando
leggieriss.
Ossia
200
205
209
teneramente
215

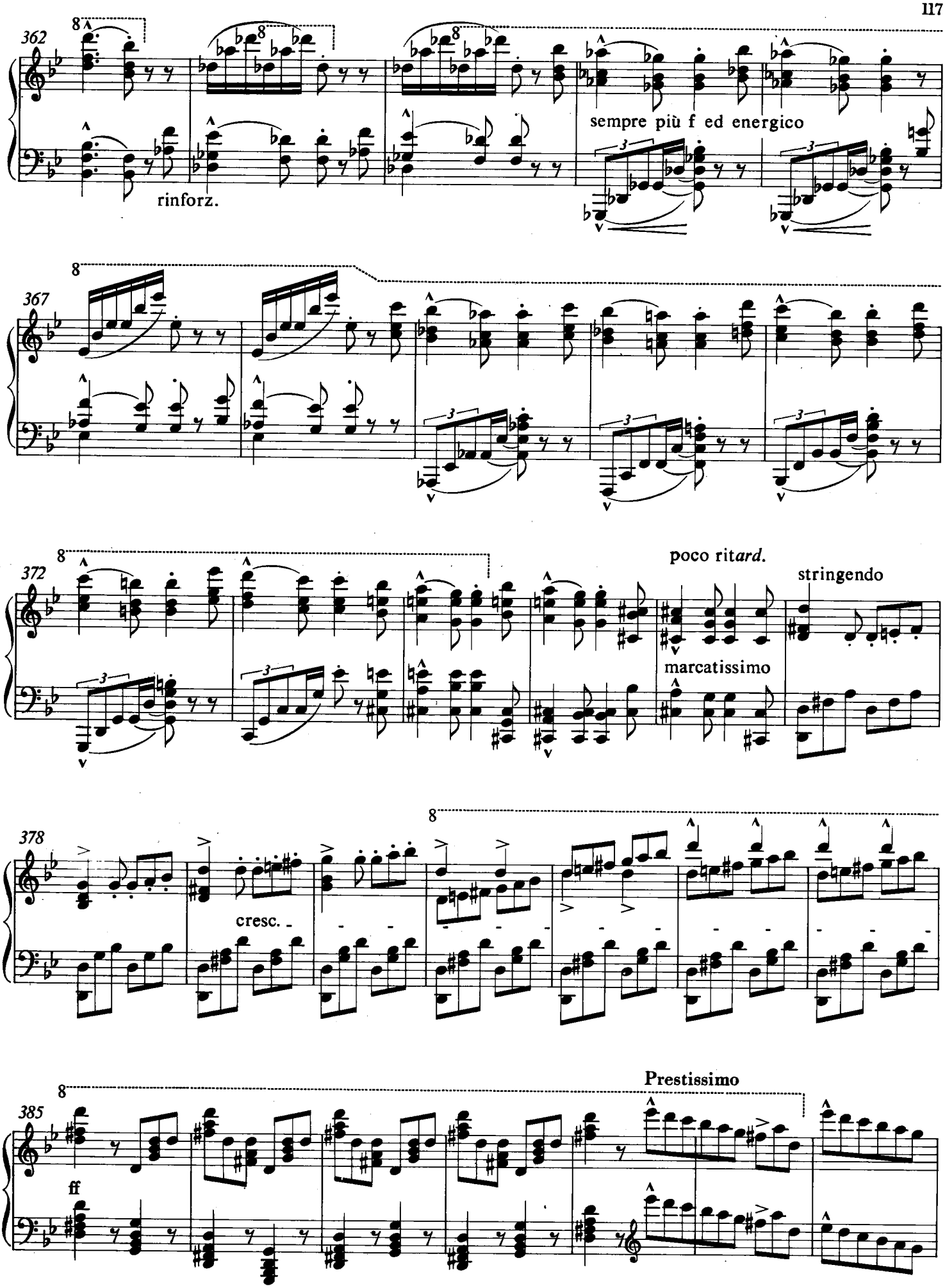

un poco ritenuto
222
sempre più dolce
228
una corda
delicato veloce
poco riten.
234
poco riten.
239
244
più agitato, molto cresc.
tre corde

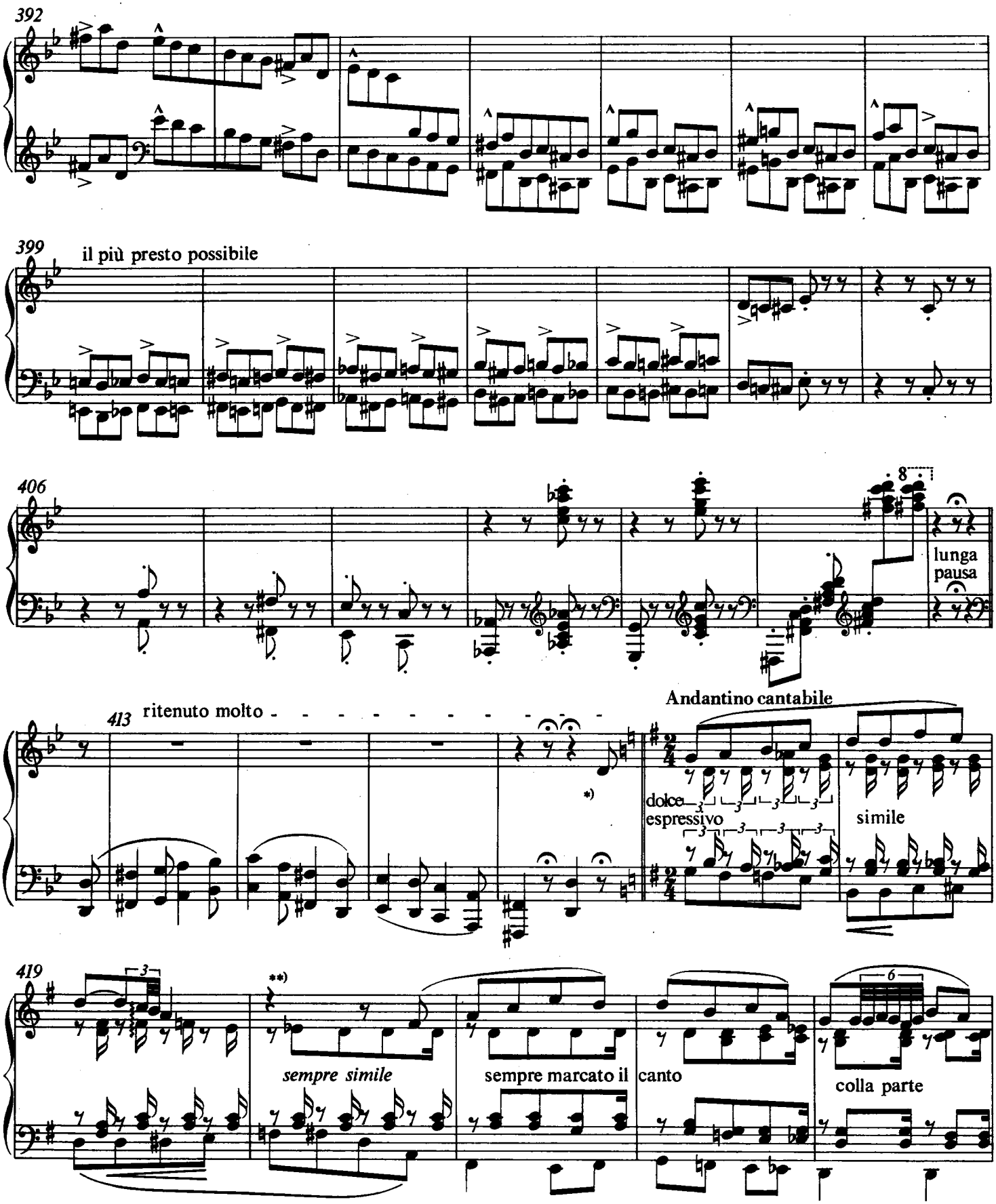

stringendo
251
rfz. ed appassionato assai
256
rit.
dim.
261
smorz.
dolce amorosamente
268
quasi cadenza
cresc.
rinforz.
espr. smorz.


Tempo I
270
p
leggiero
2 1 3 2
1 3 2
275
p
280
p
285
p
spiritoso
290


Ossia
295
sempre stacc.
cresc.
301
f marcato
p
307
cresc.
ff
314
321
sempre stacc.


326
332
cresc.
rinforz.
337
cresc.
rinforz.
343
p scherzando
349
poco a poco cresc.
355
8
rinforz. assai
fff


362
rinforz.
sempre più f ed energico
367
372
poco rit*ard.*
stringendo
marcatissimo
378
cresc.
385
ff
Prestissimo

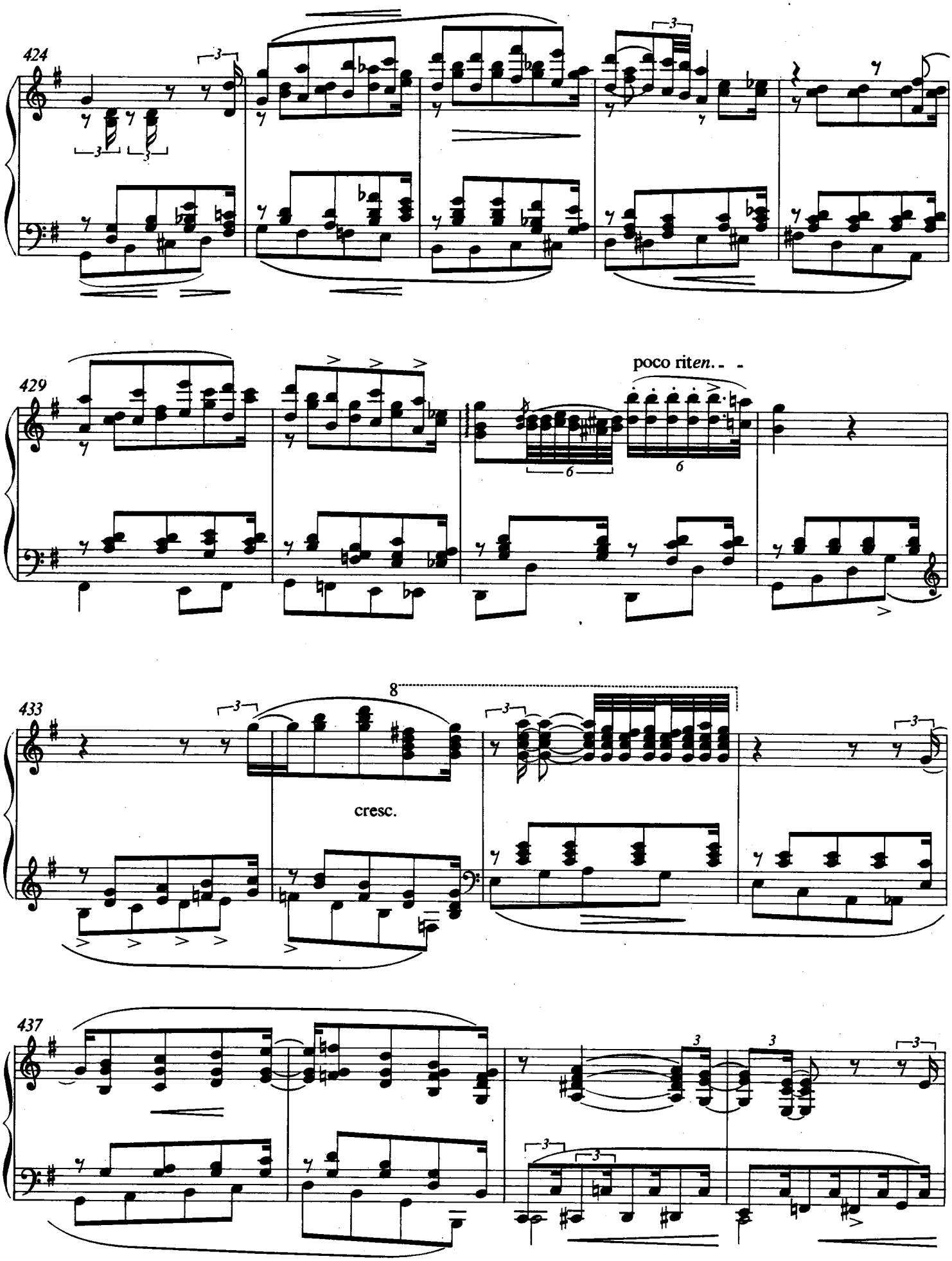


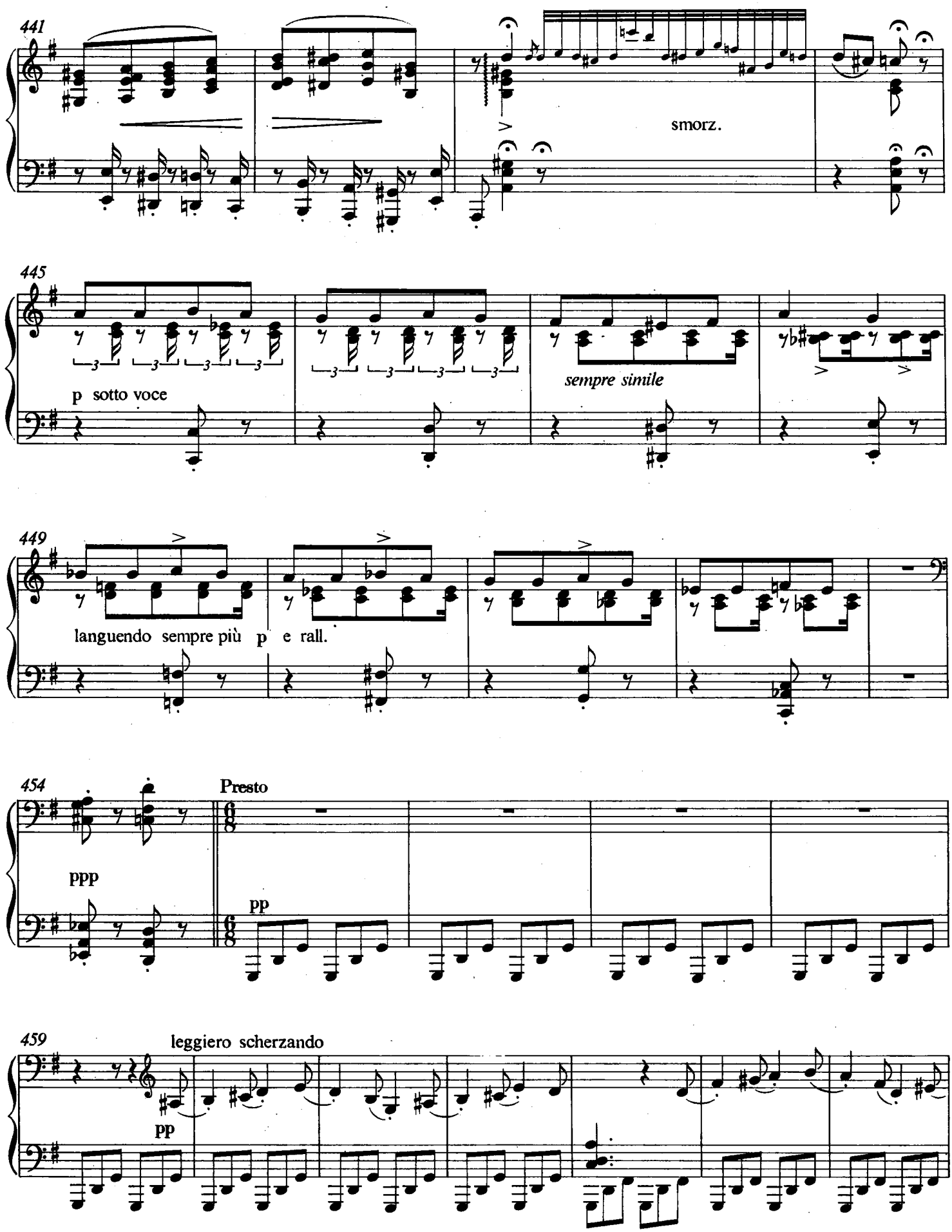
*) Die Fermaten an ungewohnten Stellen zeigen an, daß vor dem d^1-Ton der rechten Hand, bzw. nach der d-Oktave der linken eine Zäsur einzuschalten ist.

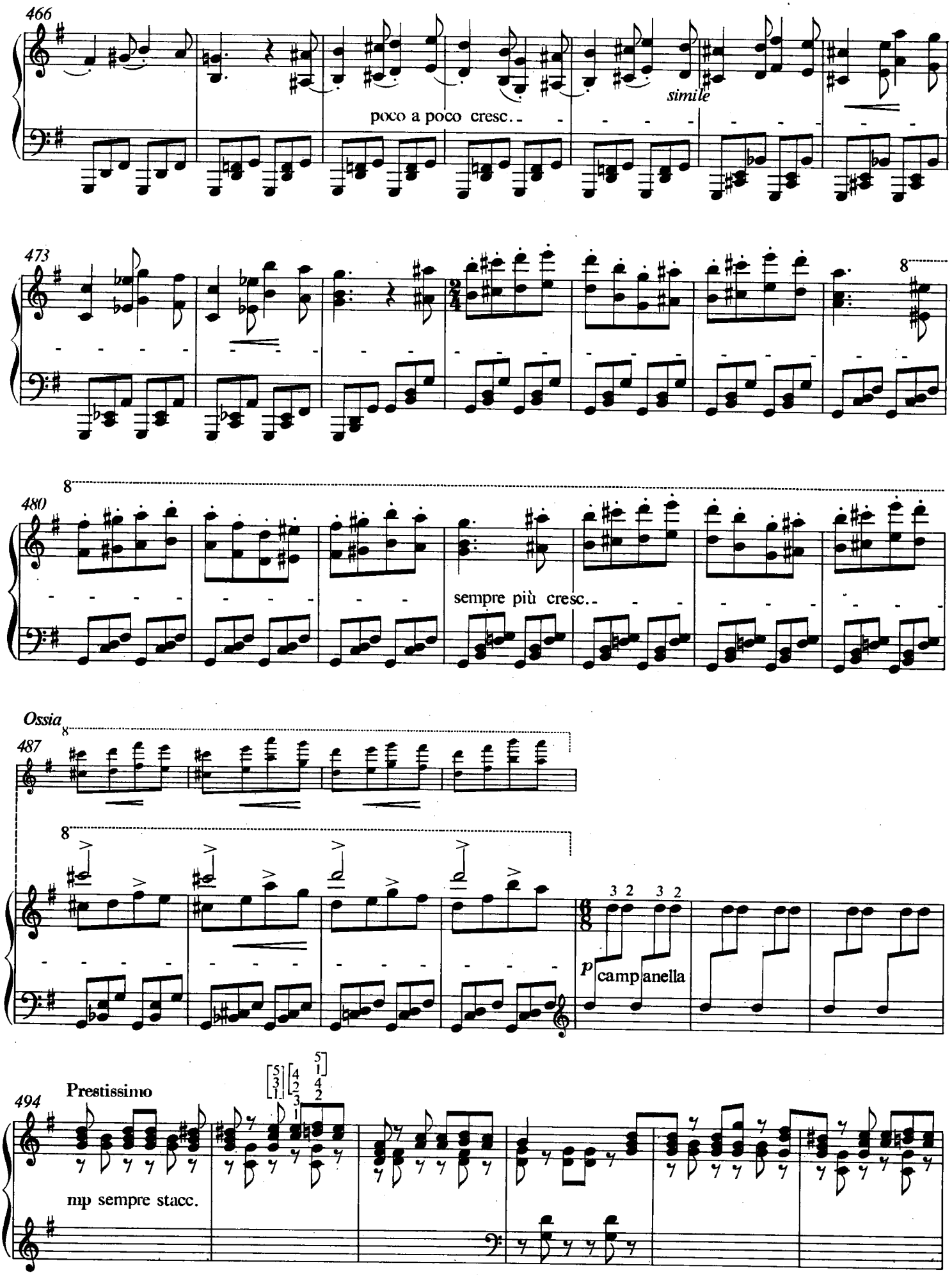
**) Um die Einfachheit des Notenbildes beibehalten zu können wurde die ungewohnte Notierungsweise Liszts in den Mittelstimmen übernommen. Die Synkopen sind, wie die früheren, im Triolenrhythmus zu spielen. In den Takten 434, 437 und 438 wurde das ursprüngliche Notenbild ebenfalls beibehalten. Die räumliche Anordnung der Notenköpfe zeigt, daß auch die Stimme der rechten Hand den Rhythmus der Triolensynkopen der Begleitung übernimmt.

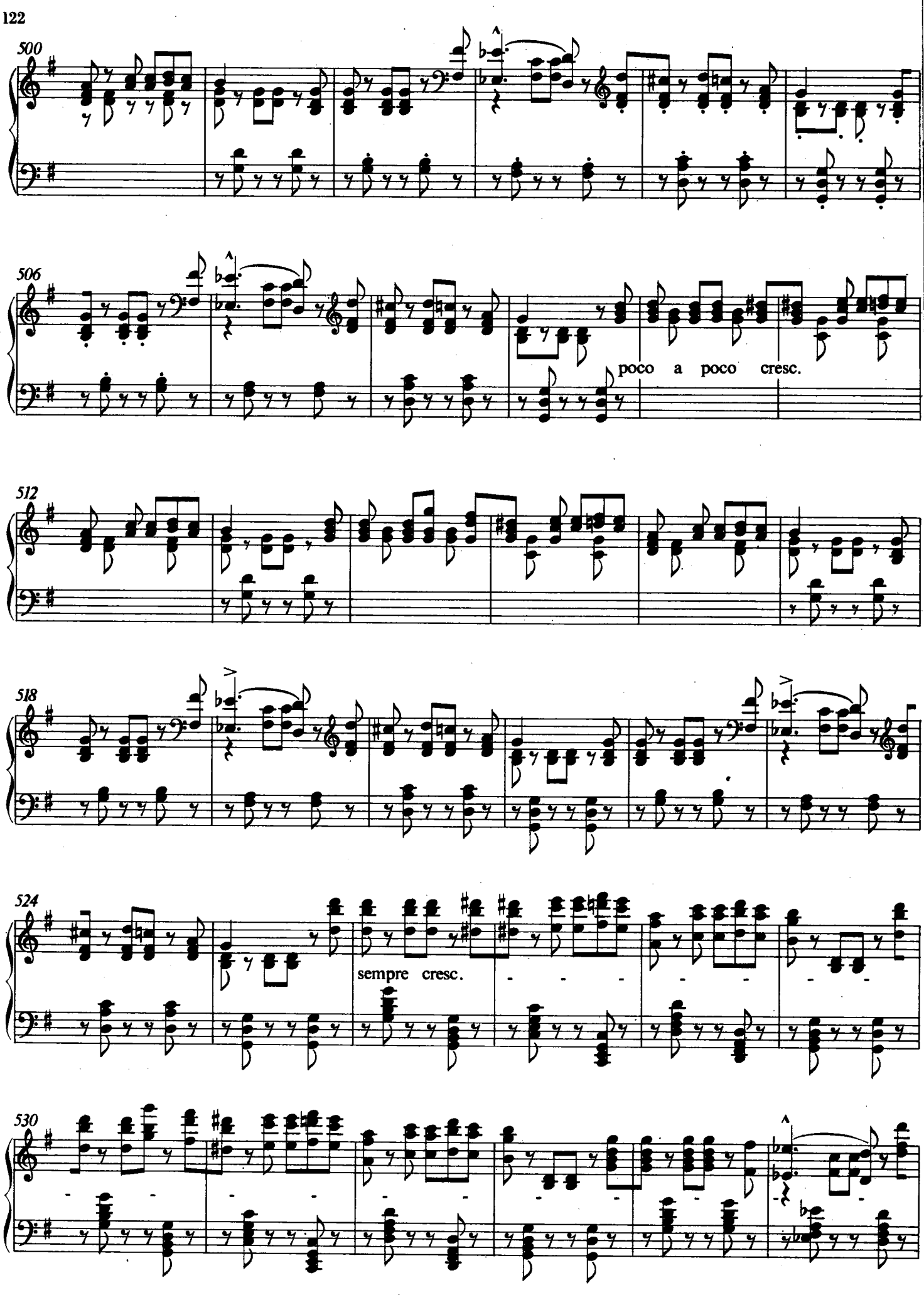
*) The unusual disposition of the fermatas shows that a caesura must be inserted before the D^1 of the right hand and after the D octave in the left hand.

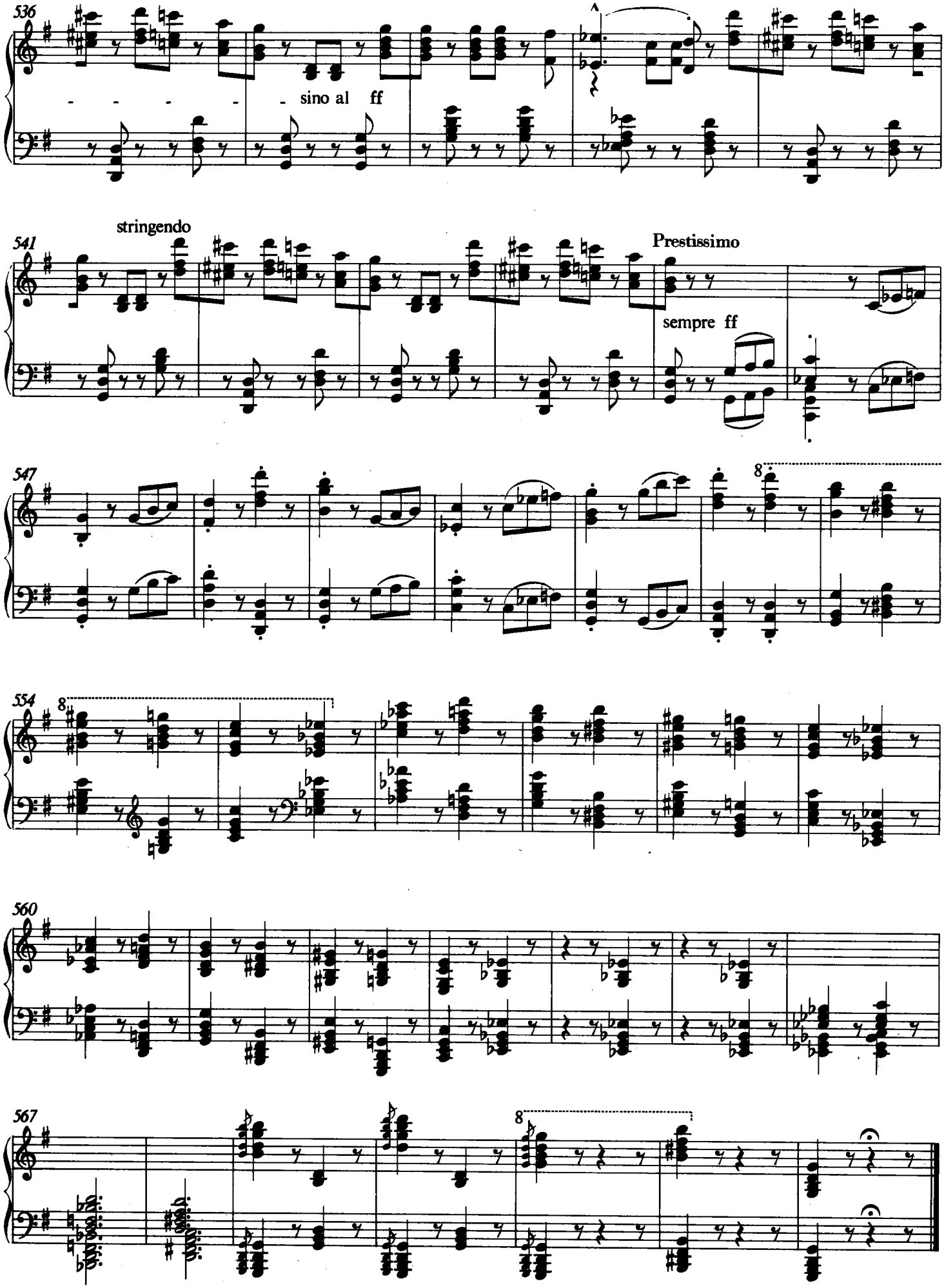
**) In bars 420–452 we have retained Liszt's irregular notation in the middle parts in the interests of simplicity. The syncopations should be played, as previously, in triplet rhythm. The original notation has likewise been retained in bars 434, 437 and 438. The spatial disposition of the notes indicates that the right hand part also takes over the triplet syncopated accompanying rhythm.


424
429
poco ritenuto
433
8
cresc.
437


441
smorz.
445
p sotto voce
sempre simile
449
languendo sempre più p e rall.
454
ppp
Presto
pp
459
leggiero scherzando
pp


466
poco a poco cresc.
simile
473
8
480
8
sempre più cresc.
Ossia
487
8
8
3 2 3 2
p
campanella
494
Prestissimo
mp sempre stacc.


500
506
poco a poco cresc.
512
518
524
sempre cresc.
530


536
sino al ff
stringendo
541
Prestissimo
sempre ff
547
8
554
8
560
567
8