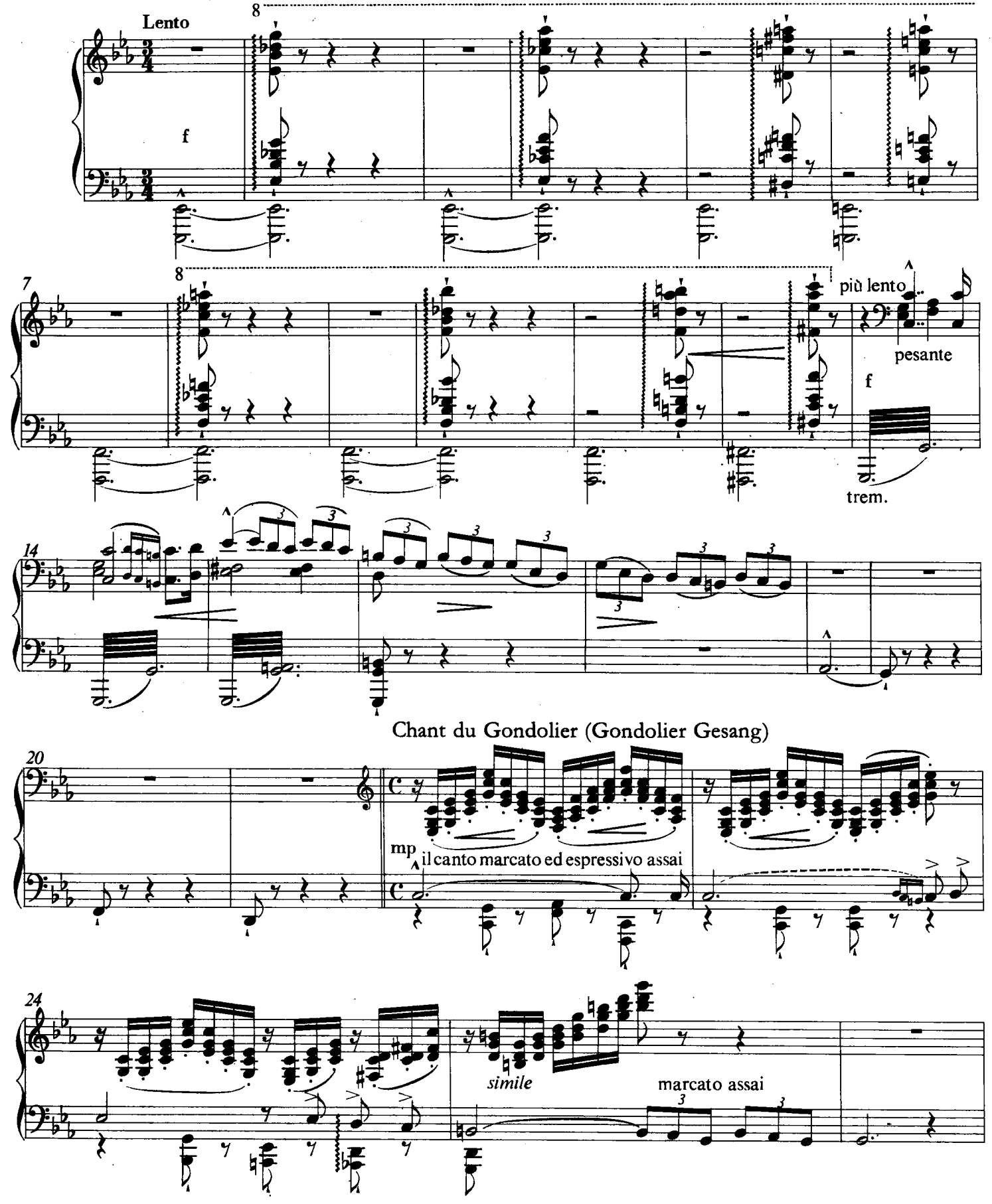
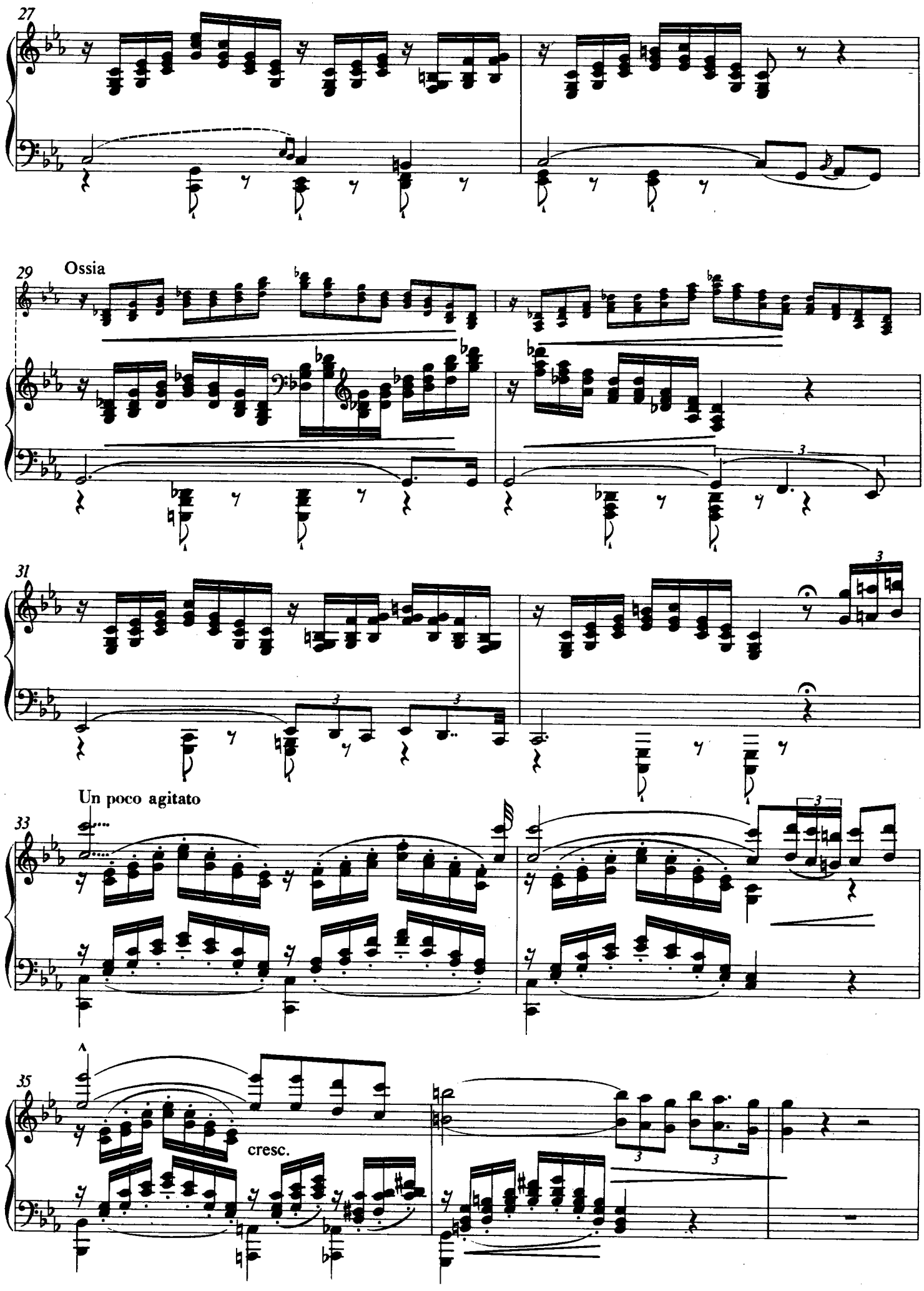
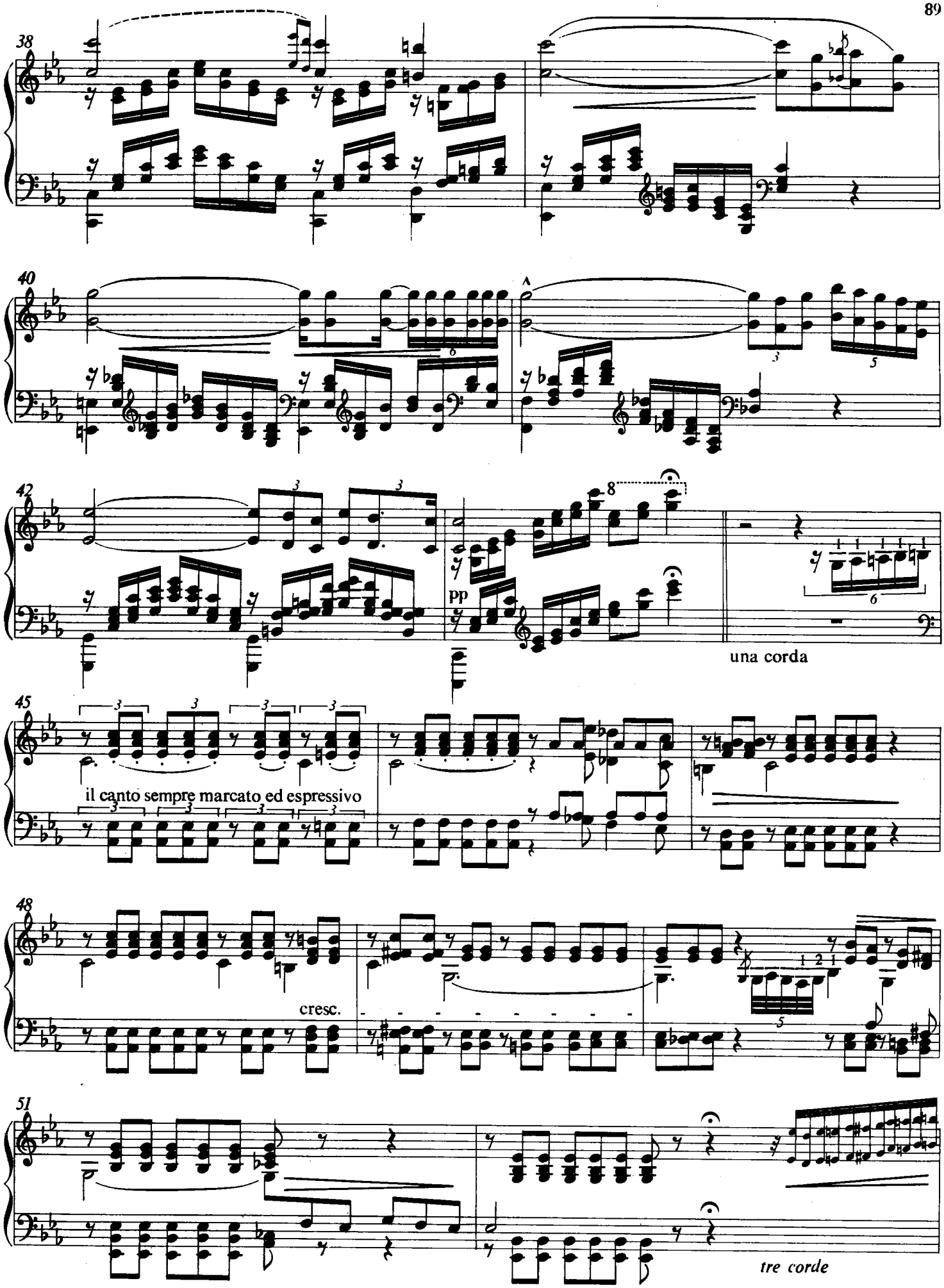
VENEZIA E NAPOLI

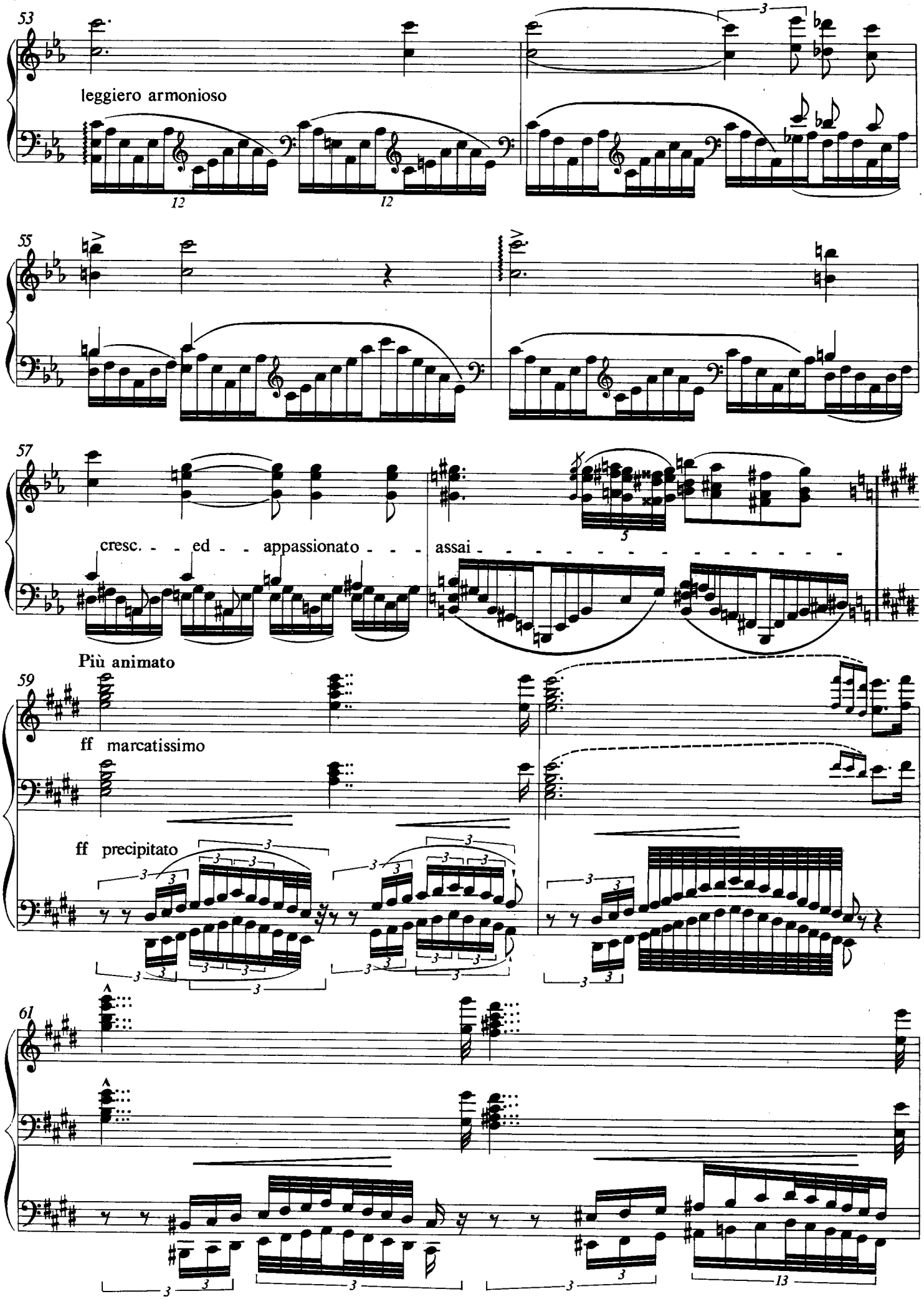
1. Fassung — 1. Version

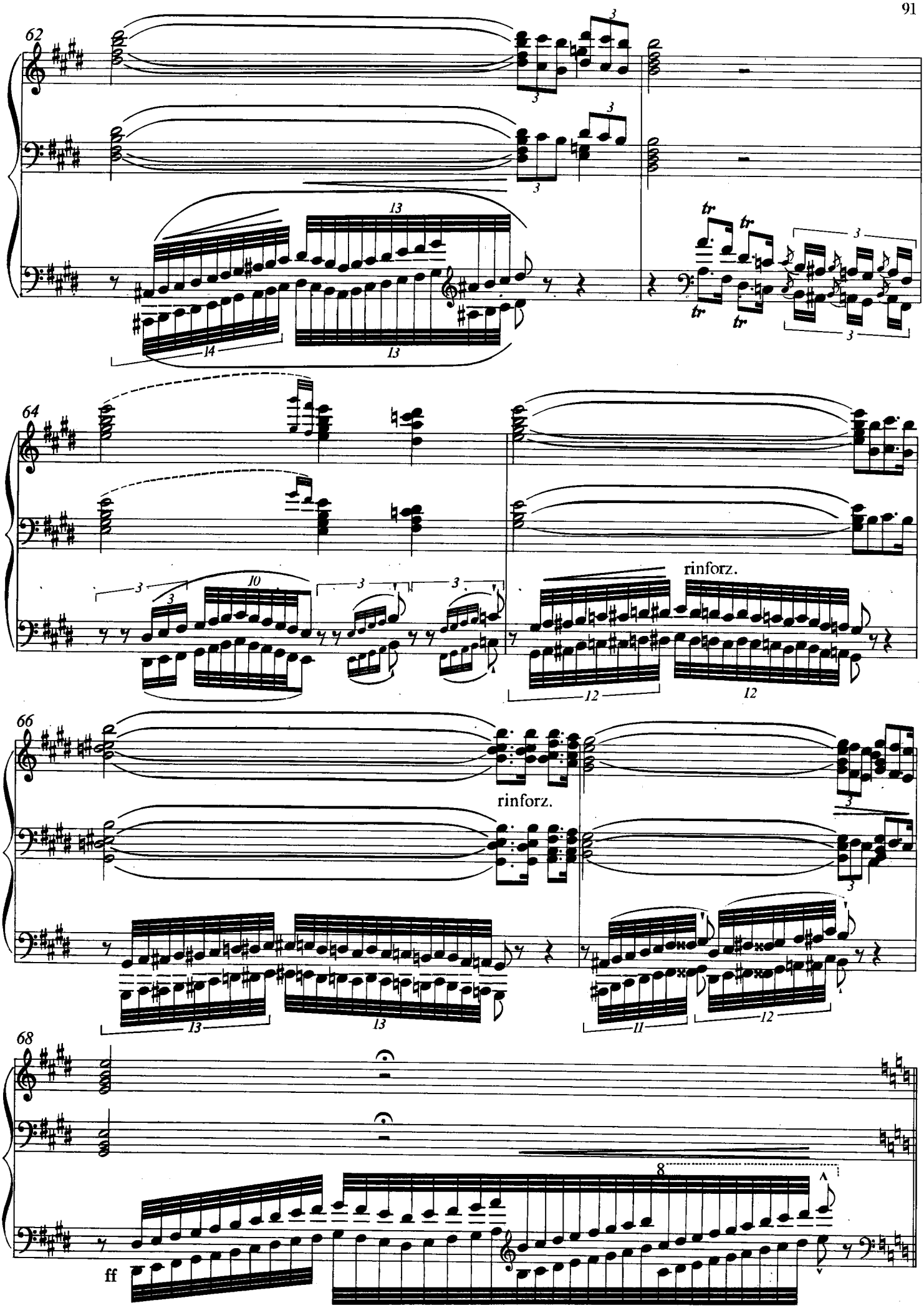
1.

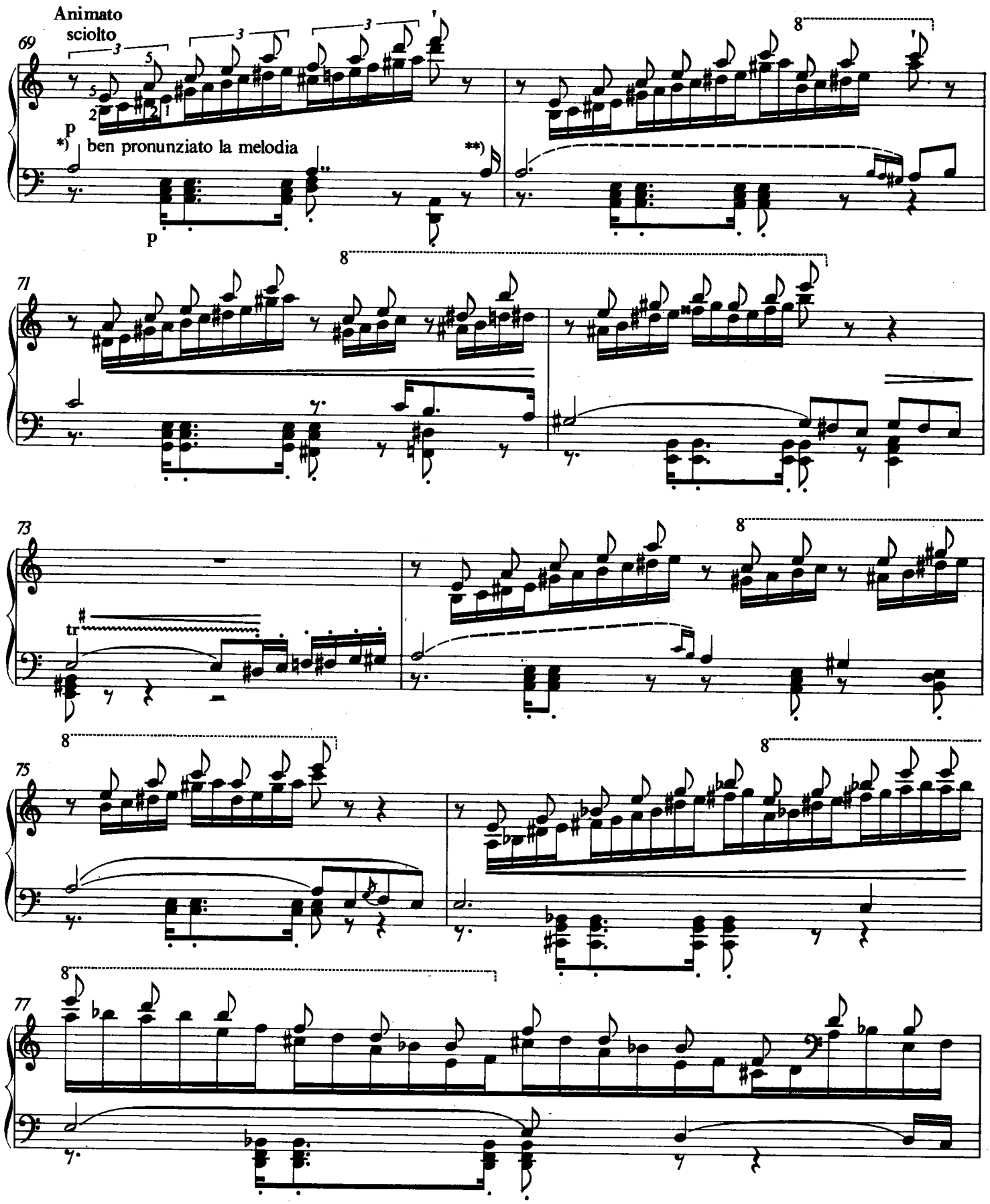



27
29
Ossia
31
Un poco agitato
33
35
cresc.


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

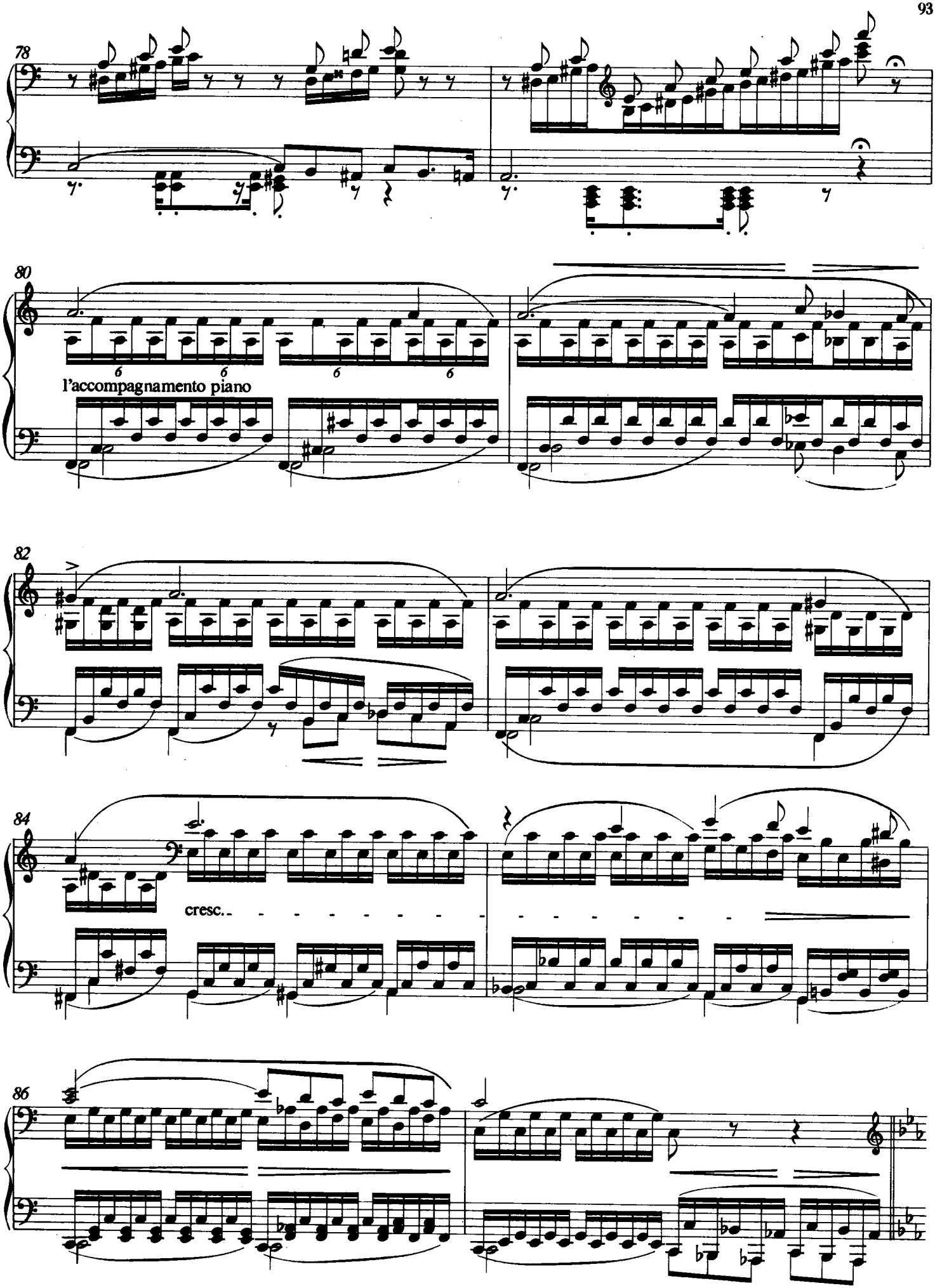


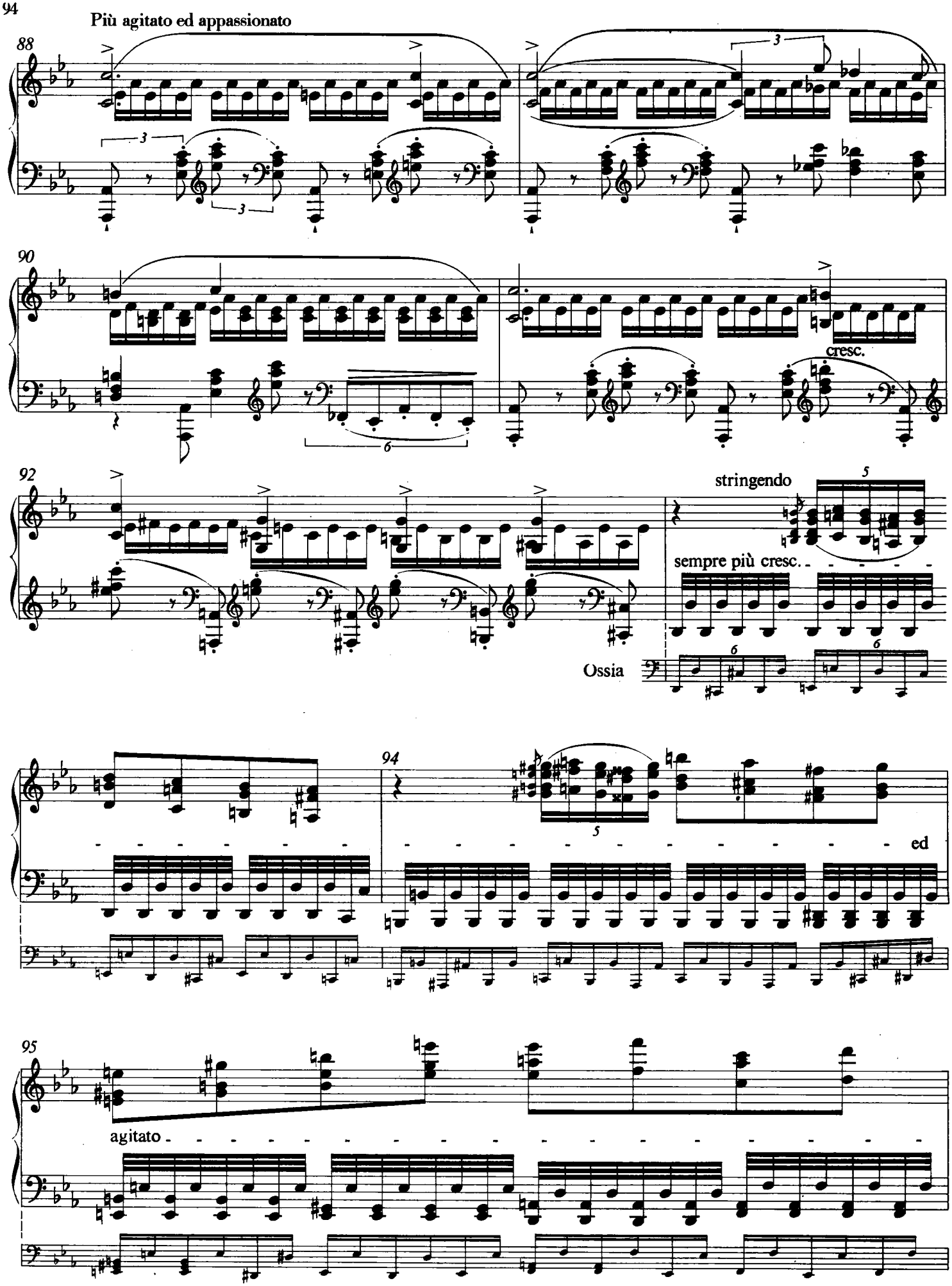
*) Der genaue Einsatz der Töne in der Stimme der linken Hand (Takte 69–79) ist durch die räumliche Anordnung der Notenköpfe angegeben. Die ursprüngliche Schreibweise Liszts wurde nicht geändert, da eine genaue Notierung der Werte das Notenbild allzusehr komplizieren würde.

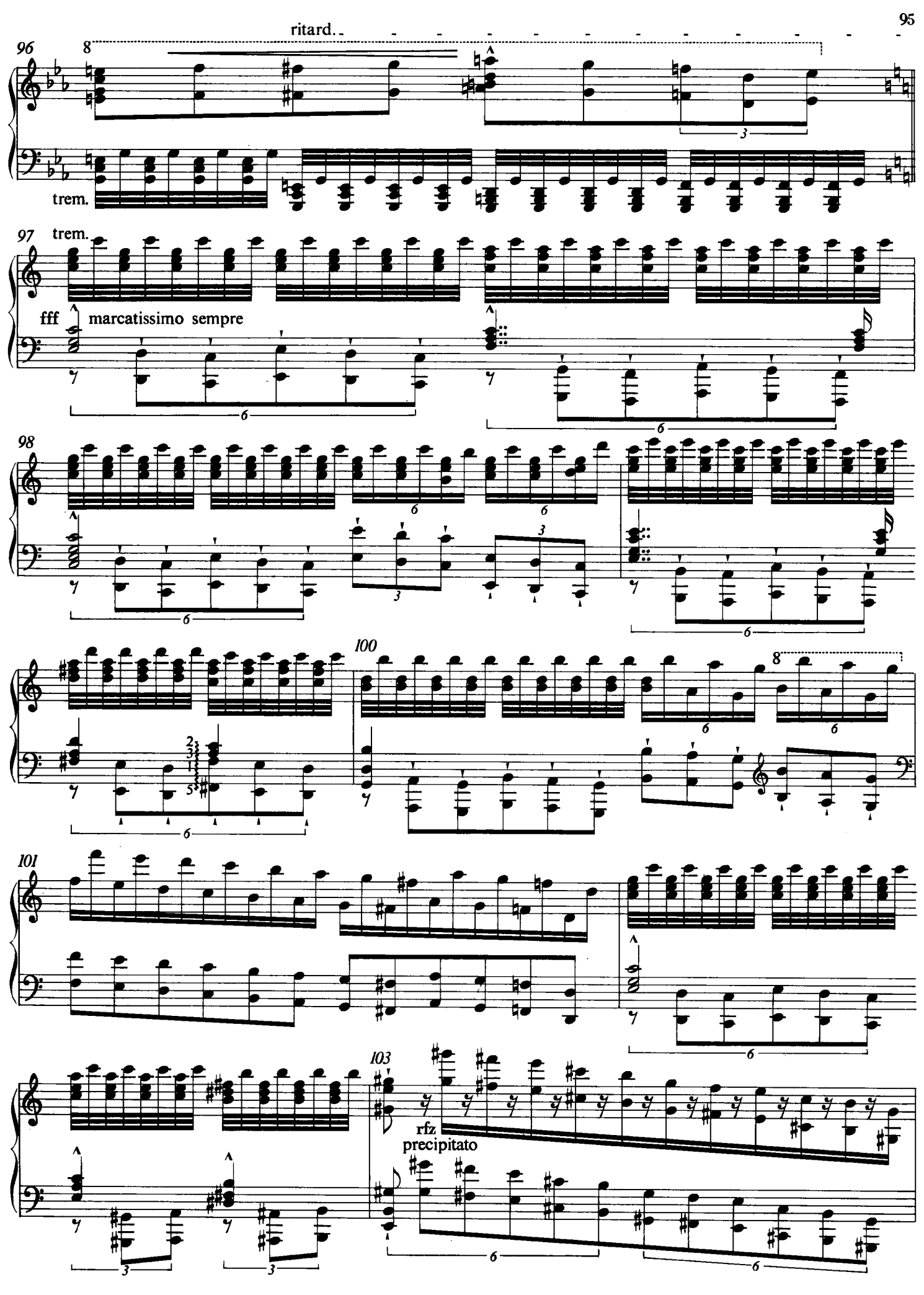
**) Der letzte Ton der linken Hand ist als letztes Glied einer Sextolen-Sechzehntelgruppe zu spielen.

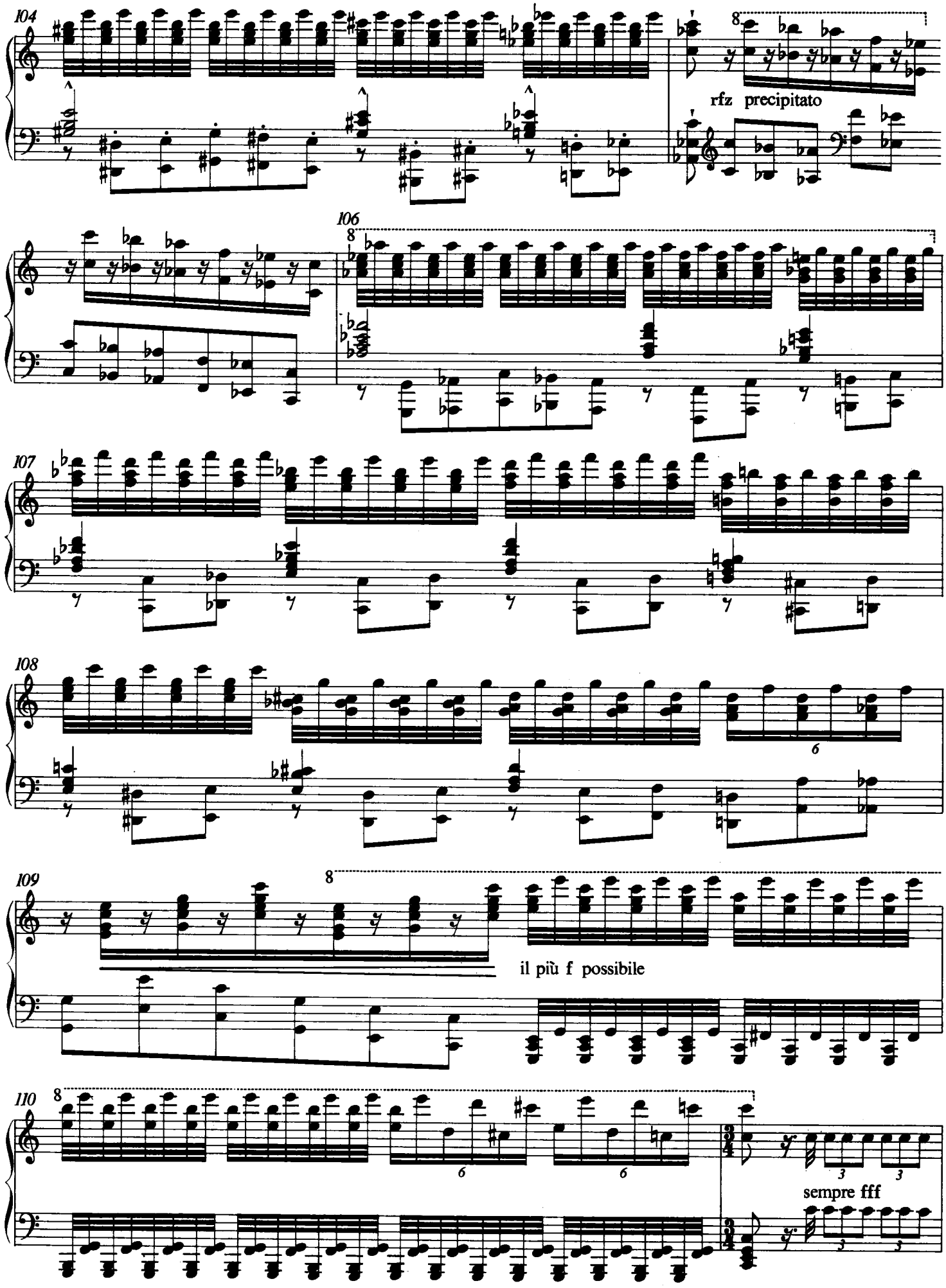
*) From bars 69 to 79 the precise time of sounding the notes in the left hand part is shown by the spatial disposition of the printed notes. We have not altered Liszt's original notation as notation showing the precise values would have made the printed music exaggeratedly complicated.

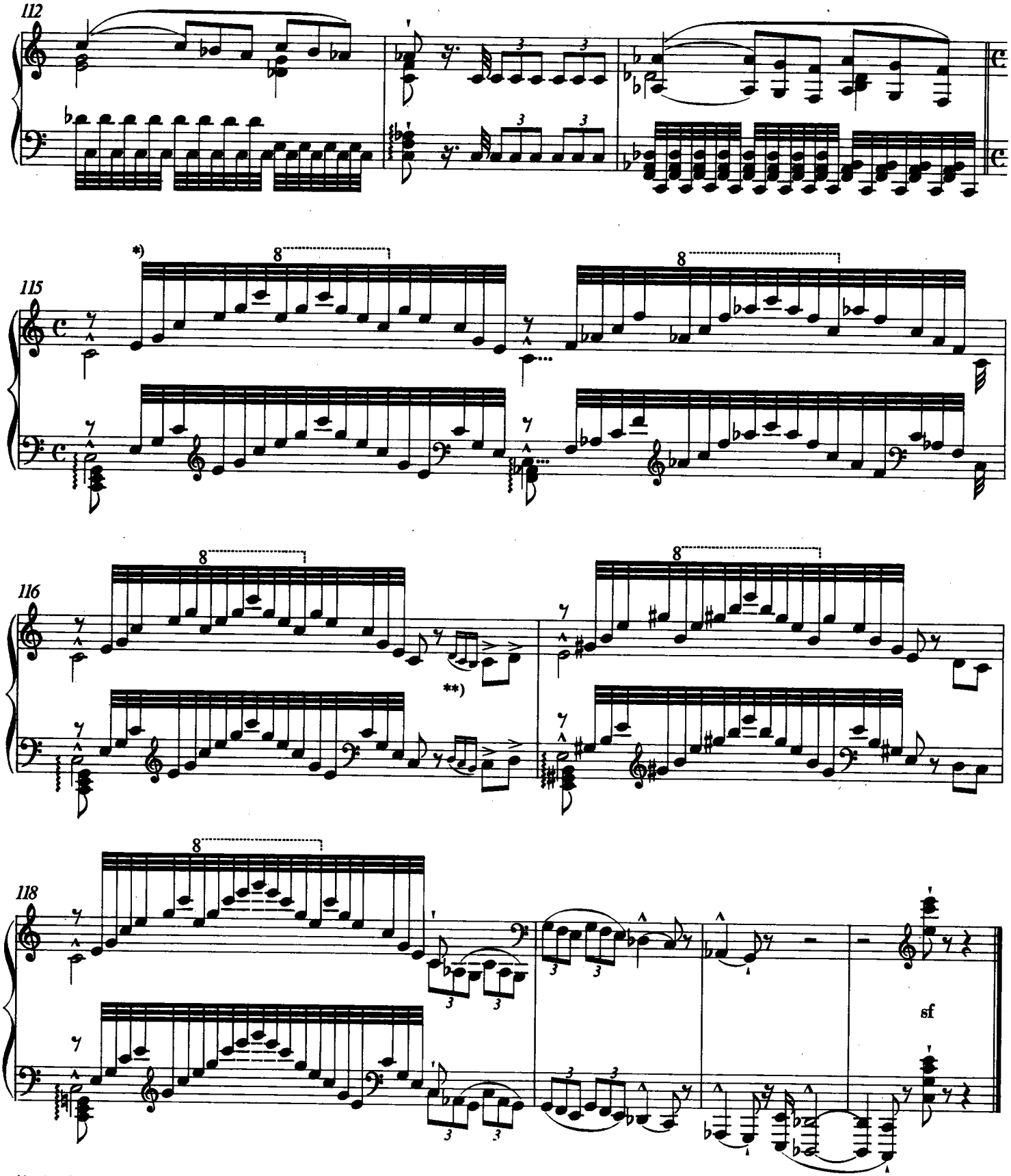
**) The last note in the left hand should be played as the last of a sextuplet semiquaver group.


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.