

## III. TARANTELLA

Presto

pp

Ped. \*)

scherzando

p

Ped.

14 molto staccato

sempre stacc.

poco

Ped.

22

a poco cresc.

8

Ped.

30

8

rinforzando

Ped.

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

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

38

Measures 38-43. Treble clef, key of B-flat major. Fingerings: 4 3 2 1, 4 3 2, 1 3 2 1 3 2, 1, 3 2 1, 4 3 2 1. Dynamics: *p*. The bass line consists of sustained chords with eighth-note patterns.

44

Measures 44-49. Treble clef, key of B-flat major. Fingerings: 3 2 1. Dynamics: *f*. The bass line continues with sustained chords and eighth-note patterns.

50

Measures 50-55. Treble clef, key of B-flat major. Fingerings: 4 3 2. Dynamics: *cresc.*. The bass line features a sequence of chords marked *Do.* and *\* Do.*

56

Measures 56-61. Treble clef, key of B-flat major. Dynamics: *Do.* and *\* Do.*. The bass line continues with a sequence of chords marked *Do.* and *\* Do.*

62

Measures 62-67. Treble clef, key of B-flat major. Dynamics: *rinforz.*, *martellato*. The bass line features a sequence of chords marked *Do.* and *\* Do.*. The score includes the instruction *accelerando* and various fingering numbers.

un poco meno presto ma sempre

69

ff

76 con molto brio

8

p

ff

2do.

2do.

80

ten.

ten.

ten.

ten.

85

8

p

2do.

2do.

89

8

ff

ten.

ten.

ten.

ten.

## Più vivace

8

94

*p quasi staccato*

99

un poco riten.  
scherzando

3 4 3 3 4 3

105

cresc.

*p capriccioso*

1 2

111

stringendo

rinforz.

un poco riten.  
scherzando

stringendo

117

ten.

*p*

ten.

123

ten. vivacissimo  
giocosso

rinforz.

ten. p

5 2 5 2 5 2

128

Red. simile

133

Red. sempre con pedale

138

8

143

un poco meno presto

ff p

Red.

148

8

ff

152

ten.

ten.

157

8

p

ff

*Red.*

161

più animato

dim.

168

p

sempre dim..

174

Measures 174-178. Treble clef: continuous eighth-note melody. Bass clef: sparse accompaniment with chords and single notes.

179

Measures 179-183. Treble clef: continuous eighth-note melody. Bass clef: sparse accompaniment. Measure 179: *pp*. Measures 180-183: *Ped.*

184

Measures 184-188. Treble clef: continuous eighth-note melody. Bass clef: sparse accompaniment. Measures 184-187: *Ped.*. Measure 188: *pp*.

189

Measures 189-193. Treble clef: continuous eighth-note melody. Bass clef: more active accompaniment with eighth notes. Measures 190-191: *Ped.*

194

Measures 194-198. Treble clef: continuous eighth-note melody. Bass clef: more active accompaniment. Measures 194-195: *Ped.*. Measures 196-197: *pp*. Measure 198: *Ped.*

## Canzone napoletana

**Molto** ritenuto il tempo

204

poco rall. a tempo

3

dolce

Red. \* Red. \* Red. \* Red. \* Red.

p dolce

209

8

tr 23

6 leggieriss.

11

rinforz.

Red.

217

pp

smorzando

f cantando

pp

2

2

2

2



222 *p leggiero scherzando* 8 *pp*

227 8 *cresc.*

232 *rall.<sup>\*)</sup>* *rall.* *rall.* *a tempo* *mf*  
*dolcissimo* *ppp* *pp sempre*

237 *con grazia* 6

241 8 *leggieriss.* *pp* 8

\*) 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.

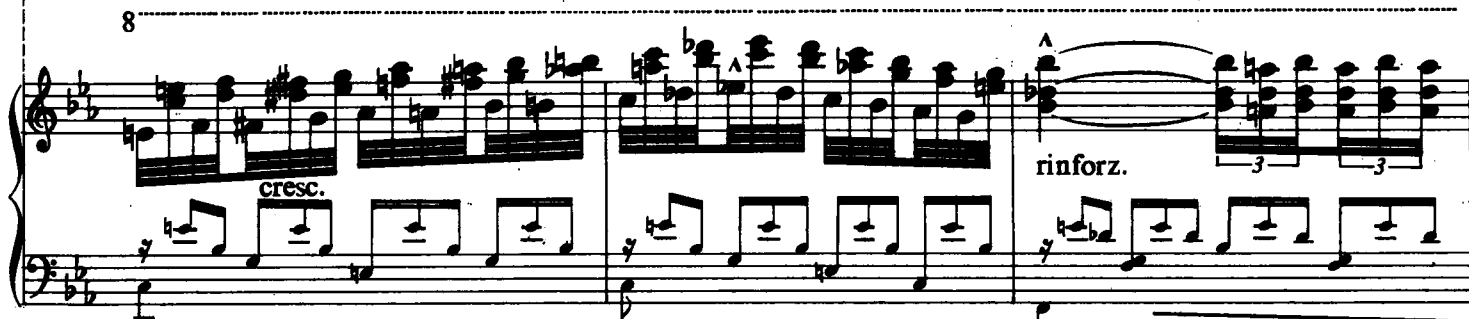
## Ossia

245

8



8



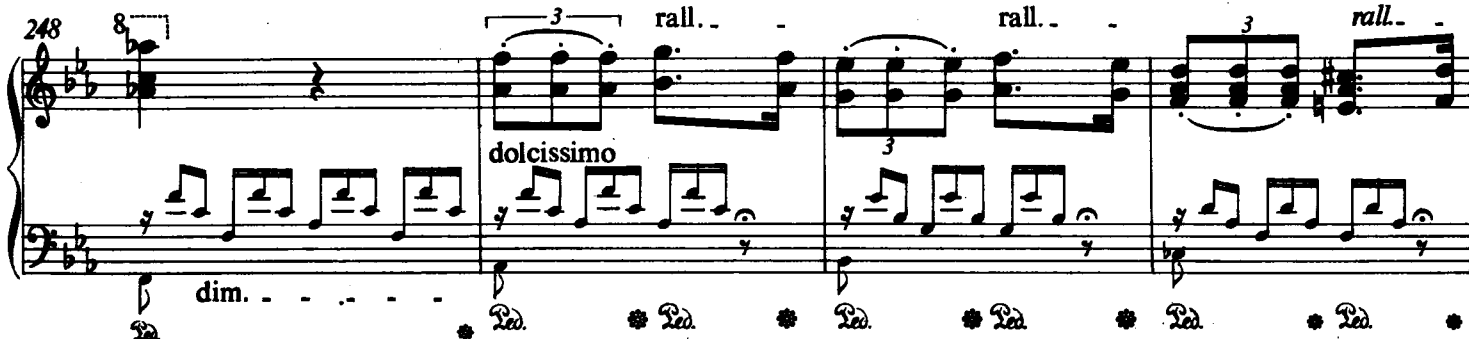
cresc.

rinforz.

vibrato

248

8



dolcissimo

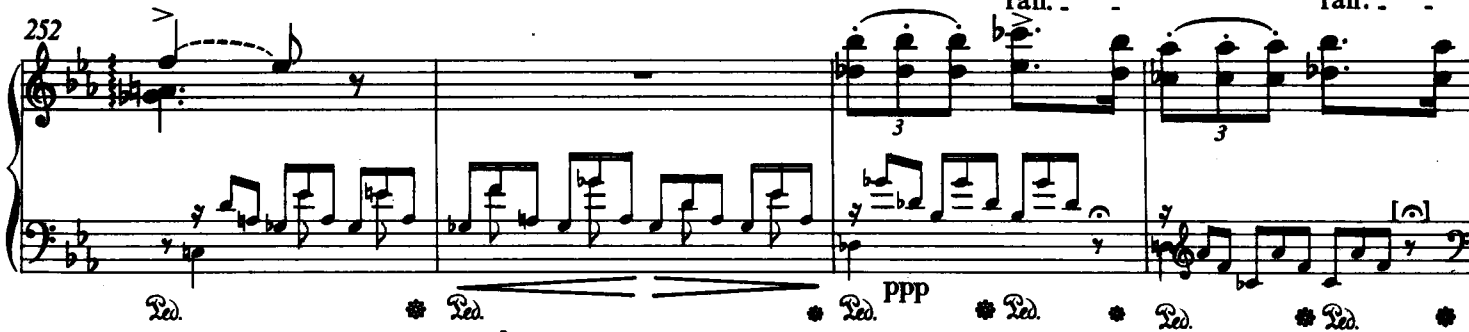
rall.

rall.

rall.

dim.

252

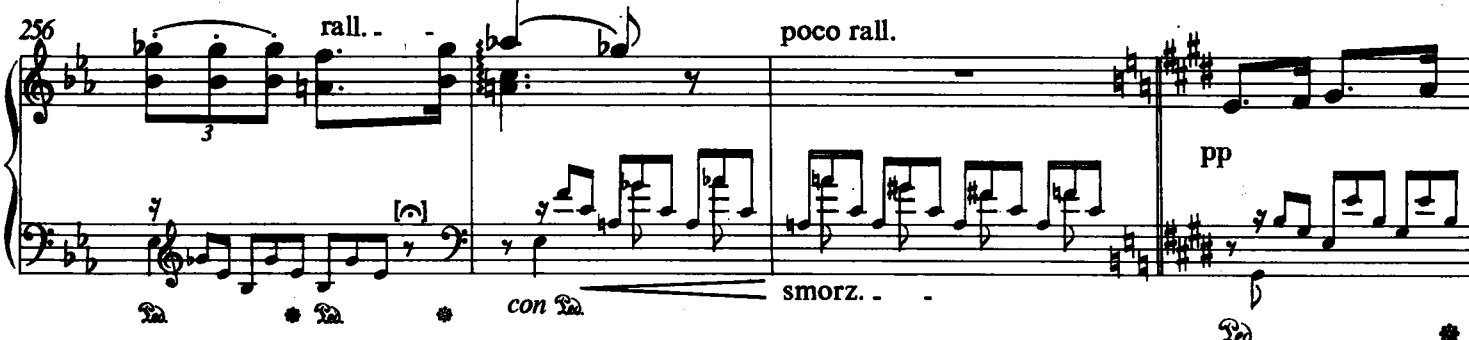


rall.

rall.

ppp

256



rall.

poco rall.

pp

con

smorz.

260



leggerissimo

8

un poco marcato

pp

264 *leggerissimo* 8 *tr* 3 3 *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

3

3

286

a tempo

sempre pp

ben marcato la melodia

Red.

\* Red.

\* Red.

\* Red.

\* Red.

3

290

accelerando

pp

Red.

\* Red.

\* Red.

\* Red.

\* Red.

\* Red.

Red.

294

a tempo

dim.

marcato

Red.

\* Red.

\* Red.

\* Red.

\* Red.

\* Red.

\* Red.

\* Red.

\* Red.

4

4

4

4

4

4

4

4

298

8 8 8 8 8 8 8 8

Ped. sempre pedale

302

8 accelerando

Ped. \*

a tempo

306

8 3

Ped. \*

310

8 3

Ped. \*

314

8 3 3 3 3 3 3 3

pp

Ped. \*

318 8

pp

Rco.

322 8

pp

Rco.

326 8

Rco.

330 8

diminuendo

perdendo

Rco.

334 8

sempre pp

leggierissimo

Rco. PP

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. \*

363 *And.*

368 *And.* *And.* *And.* *And.*

373 *And.* *And.* *And.* *And.* *And.*

379

385 *Prestissimo* *sf ff martellato* *And.* *And.* *And.* *And.*



**rinforz.**

**diminuendo**

*Led.* giocoso *assai* *• Led.*


399

2 1 3 2 1 4 8

Red. \* Red. Red. Red. Red. Red. Red. \* Red. \*

406 8 *rinfors.* *ff*

[illegible]

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

425

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

*fff* *sf*

8 8 8

432

*sf* *sf* *sf*

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

8 8 8 8

438

*sf*

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

8 8 8 8 8

*quasi cadenza*

445

*ff rinforz.*

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

8 8

stringendo

448 8

*fff*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

455 8

*molto*

*simile*

465

*fff*

*Red.*

472 8

*Fine*

\* *Red.*