

ANNÉES DE PÈLERINAGE

DEUXIÈME ANNÉE - ITALIE

ANNÉES DE PÈLERINAGE

Deuxième Année – Italie

1. SPOSALIZIO

Andante

5

9

13

dolce

p

mf

ppp

dolciss.

**ped.
una corda**

ped.

poco a poco più di moto

Z. 6785

17

poco a poco accel.

poco a poco cresc.

dec.

dec.

21

8

8

dec.

dec.

dec.

dec.

dec.

dec.

25

ritard.

molto rinforz.

ff

dec.

dec.

dec.

dec.

dec.

30

Andante quieto

dolce

dec.

34

smorz.

dec.

Più lento

38

ppp dolciss.
una corda
à chaque mesure

44

50

tre corde

rallentando (a piacere)

un poco marcato
sotto voce

cresc.

*stringendo**molto**rinforz. ed appassionato**Quasi allegretto mosso*

74

ff

dolce armonioso

legato

78

82

con grazia pp

pp

86

pp

pp

cresc.

[1] 2 3 4 5
[2] 1 3 2 1

6

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

110

ritenuto il tempo
dolce

R.

115

dolce

pp

121

125

poco a poco riten.
smorz. poco a poco

pp

Adagio

129

Adagio

ppp

2. IL PENSERO

Lento

mf > >

5 rinforz. sf

10 sf sf

15 sf

The musical score consists of four staves of piano music. The first two staves are in common time (C) and the last two are in 2/4 time (C). The key signature changes from one sharp (#) to two sharps (##) in the third section. Measure 1 starts with eighth-note chords in common time. Measures 2-4 show eighth-note patterns with dynamic markings 'mf' and 'sf'. Measures 5-7 continue the eighth-note patterns with dynamics 'rinforz.' and 'sf'. Measures 8-10 show eighth-note chords in 2/4 time. Measures 11-13 continue the eighth-note patterns. Measures 14-16 show eighth-note chords in 2/4 time.

20

sotto voce
pesante

cresc.

riten.

rinforz.

dim.

pespr.

p

ritard.

pp

25

30

36

42

3. CANZONETTA DEL SALVATOR ROSA

Andante marziale

The musical score consists of four staves of music. The top staff shows a melodic line with dynamic markings 'marcato' and 'mf'. The second staff contains lyrics: 'Va - do ben spes - so cangian - do lo - co'. The third staff continues the lyrics: 'Va - do ben spes - so can-gian-do lo - co ma non so mai cangiar de - si - o'. The bottom staff concludes the lyrics: 'Va - do ben spesso can - gian - do lo - co'. The score includes various dynamics such as crescendo, decrescendo, and forte, along with specific performance instructions like 'marcato' and 'mf'.

5 Va - do ben spes - so cangian - do lo - co

9 Va - do ben spes - so can-gian-do lo - co ma non so mai cangiar de - si - o

13 Va - do ben spesso can - gian - do lo - co

ma non so mai ma non so mai ma

17 cresc. f più rinforz.

non so mai can-giar de si - - - o ff dim.

25 f energico Sem - pre l'i-stes - so sa - rà il mio fuo - co

29 8 Sem - pre l'i-stes - so sa - rà il mio fuo - co

rallentando . . .

33 E sa - rò sem-pre l'i-stes - so anch' io sa - rò sem-pre
accentuato il canto

e sa - rò sem - - - - pre l'i - - stes - so anch'

37

dolce
espr.

i - - - o l'i - - stes - - - so anch' i - - - o

poco riten. - - - Va - do ben spes-so can-

45

dim. al pp

- gian - do lo - co

Va - do ben spes - so can -

cresc.

- gian - do lo - co ma non so mai cangiar' de - si - - - o

53

f marcato

57 Va - do ben spes - so can - gian-do lo - co

ma non so mai ma non so mai ma

cresc. f più rinforz.

non so mai cangiar de - si - o

ff dim.

poco riten.

dim. al pp ff

4. SONETTO 47 DEL PETRARCA

Benedetto sia 'l giorno e 'l mese e l'anno
 e la stagione e 'l tempo e l'ora e 'l punto
 e 'l bel paese e 'l loco ov'io fui giunto
 da' duo begli occhi che legato m'anno;
 e benedetto il primo dolce affanno
 ch'i' ebbi ad esser con Amor congiunto,
 e l'arco e le saette ond'i' fui punto,
 e le piaghe che 'nfin al cor mi vanno.

Benedette le voci tante ch'io
 chiamando il nome de mia Donna ò sparte,
 e i sospiri e le lagrime e 'l desio;
 e benedette sian tutte le carte
 ov'io fama l'acquisto, e 'l pensier mio,
 ch'è sol di lei, si ch'altra non v'à parte.

Preludio con moto

The musical score consists of three staves of music. The top staff starts with a treble clef, common time, and a key signature of one sharp. It features dynamic markings like 'mf', 'crescendo', and 'molto'. The middle staff starts with a bass clef, common time, and a key signature of one sharp. It includes dynamic markings like 'Riten.' and 'accentuato'. The bottom staff starts with a bass clef, common time, and a key signature of one sharp. It includes dynamic markings like 'riten.', 'f', and 'una corda'. The score is annotated with lyrics from the sonnet above, such as 'Benedetto sia 'l giorno e 'l mese e l'anno' and 'il canto mezzoforte espressivo e un poco marcato'.

*) Nach den Quellen notierte Liszt hier die Taktvorzeichnung $\frac{2}{3}(\frac{6}{4})$. Damit zeigte er an, daß hier innerhalb des Sechsvierteltaktes, dem *alla breve* ähnlich, punktierte Halbnoten die Takteinheit bilden. Da diese Bezeichnung Liszts sich nicht eingebürgert hat, verwendeten wir hier und an analogen Stellen die bekannte Bezeichnung $\frac{2}{3}$.

*) According to the sources Liszt wrote a $\frac{2}{3}(\frac{6}{4})$ time signature here. In this way he indicated that within the six crotchet bar, in a way resembling *alla breve*, the counting (or metrical) unit is the dotted minim. Since this Lisztian indication did not become generally accepted we have here and in similar places used the familiar indication $\frac{2}{3}$.

16

20

24

28

32

ritard.

rinforzando ed appassionato assai

f

ritard.

tre corde

36

dolcissimo

ped. una corda

ped.

ped.

40

ped.

ped.

ped.

ped.

ped.

44

p poco a poco cre - scen - do - - - - molto - - - -

ped.

ped. tre corde

ped.

ped.

48

vibrato assai

f

ped.

ped.

ped.

8

ped.

ped.

ped.

poco rall.

*) Hier und in den nachfolgenden Takten bis *quasi cadenza* wechseln sich *recitando* und *quasi in tempo* ab, und zwar so, daß die in den unteren zwei Liniensystemen notierten Töne stets *recitando* und die in den oberen notierten immer *in tempo* zu spielen sind.

* Here and in the following bars right up to the *quasi cadenza*, *recitando* and *quasi in tempo* alternate with one another in such a way that the notes written on the two lower staves are always *recitando* and those on the two top staves are always to be played *in tempo*.

61

dolciss.

Ped. Ped. Ped.

65

molto riten.

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

69

in tempo ma sempre rubato

pp dolce cantando

Ped. Ped. Ped.

72

cresc.

Ped. Ped. Ped. Ped.

75

poco f

pp p

Ped. Ped.

79

82

cresc. molto

85

f con somma passione

89

ff

p dolce

rall..

92

più dim.

p

5. SONETTO 104 DEL PETRARCA

Pace non trovo e non ò da far guerra,
 e temo e spero, et ardo e son un ghiaccio,
 e volo sopra 'l cielo, e giaccio in terra,
 e nulla stringo e tutto 'l mondo abbraccio.
 Tal m'è in pregion, che non m'apre né serra,
 né per suo mi riten né scioglie il laccio,
 e non m'ancide Amore e non mi sferra,
 né mi vuol vivo né mi trae d' impaccio.
 Veggio senza occhi e non ò lingua e grido,
 e bramo di perir e cheggio aita,
 et ò in odio me stesso ed amo altri.
 Pascomi di dolor, piangendo rido,
 egualmente mi spiace morte e vita:
 in questo stato son, Donna, per vui.

Agitato assai

Adagio

ritard.. molto espressivo

riten.. riten..

13 f marcato 5

Detailed description: The musical score consists of four staves of music. Staff 1 (treble clef) starts with dynamic 'f' and two '2' markings, followed by a crescendo. Staff 2 (bass clef) has a dynamic 'f'. Staff 3 (treble clef) has a dynamic 'C' and a 'f' marking. Staff 4 (bass clef) has a dynamic 'f'. The score includes performance instructions like 'Agitato assai', 'Adagio', 'ritard.. molto espressivo', 'riten.. riten..', and 'f marcato'. Measure numbers 5, 8, and 13 are indicated. Various slurs, grace notes, and dynamic markings are present throughout the score.

riten... cantabile con passione, senza slentare

18

22

26

30

34

36

cresc. molto

ff

molto appassionato

poco rall.. - - *)

8

39

dim.

f

quasi cadenza

43

ff

*) Das Rollen der Sechzehntel soll auch am Ende des Taktes gleichmäßig bleiben, natürlich bei der dem *poco rallentando* entsprechenden Verlangsamung. Den Mehrwert von zwei Triolenachteln in der rechten Hand ersetzt in der linken die Fermate.

*) The rolling of the sixteenth notes should remain even at the end of the bar as well, though naturally with deceleration appropriate to the *poco rallentando* marking. The surplus value of two triplet quavers in the right hand is compensated in the left hand by the fermata.

Ossia

2 2 5 4 2 5 5

crescendo e rinforzando

riten.

45

p

stringendo

ff vibrato

poco rall.

Ped.

Ped.

Ped.

Ped.

48

rall.

dolce dolente

poco rall.

Ped.

Ped.

Ped.

Ped.

Ped.

52

[5] 1 2 1 2

[5] 1 2 1 3

smorzando

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

15

dim.

18

3

Ped.

Ped.

Ped.

Ped.

54 *ritenuto a piacere*
3 1 1 2 4 3
4 4 4 3
1 1 2 4 3
4 4 4
pp *Ped.* *Ped.* *Ped.* *Ped.* *
58 *agitato*
tre corde *Ped.* *

61 *quasi cadenza*
cresc. - - - *rinforz.* - - - 3
Ped. *Ped.* *Ped.*

63 *quasi cadenza* [5 4 5 4 5 4 5 4] 8
[2 1 2 1 2 1 2 1]
4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3
2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1
dim. *rall.*
perdendo

* Die Verbalkung bedeutet hier keine rhythmische Gliederung, sondern Phrasierung. Die Kadenz verlangsamt sich stufenweise: nach den Sechzehnteln und Triolenachteln folgen vollwertige Achtel, dann Viertel.

* Here the beam no longer represents rhythmic division but indicates phrasing. The cadenza gradually becomes slower: the semiquavers and triplet quavers are followed by ordinary quavers and then by crotchets.

un poco più lento
accentuato assai

64

5/4

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

Adagio

67

a tempo

C

5/4

Ped. * Ped. Ped. Ped.

70

3/8

Ped. * Ped. Ped. Ped.

8

74

smorzando

Ped. * Ped. Ped.

6. SONETTO 123 DEL PETRARCA

I' vidi in terra angelici costumi
 e celesti bellezze al mondo sole,
 tal che di rimembrar mi giova e dole,
 chè quant'io miro par sogni, ombre e fumi;
 e vidi lagrimar que' duo bei lumi
 ch'àn fatto mille volte invidia al sole,
 et udi' sospirando dir parole
 che farian gire i monti e stare i fiumi.
 Amor, senno, valor, pietate e doglia
 facean piangendo un più dolce concerto
 d'ogni altro, che nel mondo undir si soglia,
 ed era il cielo a l'armonia si intento,
 che non se vedea in ramo mover foglia:
 tanta dolcezza avea pien l'aere e 'l vento!

Lento placido

The musical score consists of three systems of music. System 1 (measures 1-3) starts with a piano introduction in C minor, followed by a vocal entry with dynamic 'dolcissimo'. The piano part features sustained notes and eighth-note chords. System 2 (measures 4-6) continues with piano chords and vocal entries. Measure 5 has a dynamic 'espressivo'. System 3 (measures 7-9) shows more complex piano chords and vocal entries. Measures 8 and 9 include dynamic 'cresc.'. Measure 10 (vocal entry) has dynamic 'rinforz.'. Measure 11 (piano entry) has dynamic 'riten.'. The piano part throughout includes various dynamics like 'Ped.', 'p', 'simile', 'cresc.', 'appassionato', and 'rinforz.'

15 *Sempre lento*
cantando
dolcissimo

19

23

27 *rall.*
cresc. molto
dim.

un poco rall. e agitato

30

p
smorz.
pp

2ed. 2ed. 2ed. * 2ed. 2ed.

33

smorz. pp

2ed. * 2ed. 2ed. 2ed. 2ed.

36

cresc. molto ff f vibrato

2ed. 2ed. 2ed. vibr.

Più lento

39

una corda ppp

2ed. 2ed. 2ed.

42

una corda ppp

2ed. * 2ed. 2ed.

29

molto ritenuto

45 *ppp*
il canto espressivo ed accentuato
Ped.

poco a poco accelerando

48 *perdendo* *agitato e crescendo.*
Ped. *Ped.* *Ped.* *Ped.*

51 *sempre più appassionato*
Ped. *Ped.* *Ped.* *Ped.* *Ped.*

8

stringendo molto

54 *crescendo molto*
Ped. *Ped.* *Ped.* *Ped.* *Ped.*

8

rallentando.

57 *dolcis-*
ff
Ped. *Ped.* *C*
una corda

*) Der Anfangston der Melodie soll erst nach dem oberhalb stehenden Achtelton erklingen.

* The first note of the melody should be sounded only after the quaver above it has been played.

61 -simo armonioso ritenuto

2ed. 2ed. 2ed. * 2ed. 2ed.

64 tr 8 dim.

2ed. 8 tr ppp 5 5 5 5 dim. 2ed.

quasi cadenza 8 rallentando - -

67 tr 8 ppp dolcemente quasi niente 3 3

quasi cadenza 8 rallentando - -

67 tr 8 ppp dolcemente quasi niente 3 3

68 dolcissimo

ppp 2ed. 2ed. 2ed.

dolcissimo

ppp 2ed. 2ed. 2ed.

Musical score for piano, page 10, measures 71-75. The score consists of two staves. The top staff uses treble clef and has a key signature of four flats. The bottom staff uses bass clef and has a key signature of one flat. Measure 71 starts with a forte dynamic (f) on the first beat, followed by a decrescendo (dec.) on the second beat. Measures 72 and 73 show a crescendo (cresc.) followed by a decrescendo (dec.). Measures 74 and 75 feature a rinforz. dynamic (indicated by a wavy line over the notes) and decrescendo (dec.). Measure 75 concludes with a decrescendo (dec.) and a fermata over the final note.

Musical score for piano, page 10, measures 75-78. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of four flats. Measure 75 starts with a forte dynamic. The first measure ends with a fermata over the bass note. Measure 76 begins with a dynamic instruction "smorz." above the treble staff, followed by a melodic line in the treble staff and harmonic support in the bass staff. Measure 77 continues the melodic line in the treble staff with a dynamic instruction "sempre dolce". Measures 78 and 79 show a repeating pattern of eighth-note chords in both staves, with dynamic markings "Ped." (pedal down) placed under each measure.

81

a piacere.

82. f

83. 84. 85.

86. ppp

7. APRÈS UNE LECTURE DU DANTE

Fantasia quasi Sonata

Andante maestoso

poco riten..

pesante

Più moto

cresc.

ff

20

riten. molto

25

p p

*)

3 6 3 6

29

stringendo

p

32

un poco ritard.

pp dim.

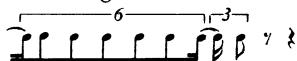
35

Presto agitato assai

p lamentoso

**) Ped.

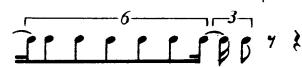
* Die Notierung der zweiten Hälften der Takte 26 und 28 ist in der rechten Hand rhythmisch ungenau. Da das Maß der synkopierenden Verschiebung auch beim letzten herabspringenden Ton unverändert bleibt, hat dieser eigentlich den Wert von zwei Triolensechzehnteln:



Der Einfachheit halber haben wir die ursprüngliche Schreibart Liszts beibehalten.

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

* The notation of the right hand in the second half of bars 26 and 28 is not precise rhythmically. Since the size of the syncopated displacement does not change even with the lower last note, it is in fact two triplet semiquavers in value:



In the interests of simplicity we have retained Liszt's original notation.

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

53 8

mf disperato

Ped. * Ped. * Ped.

56

v

59 v

v

Ped. *

62 8 >

> 8 > 8 >

* Ped. * Ped. * Ped. *

65 8 > 8 > 8

> 8 > 8 > 8

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

68 8

cresc.

70 8

sempre più rinforz.

74

rff

77

ff

marcatiss.

79 8

dec.

dec.

dec.

dec.

81

8

Ped.

37

Ped.

84

6

sempr eff

sf

Ped.

86

sf

Ped.

8

88

8

più animato

p

rinforz.

90

sempre stacc.

93

cresc.

8

8

ped.

ped.

96

crescendo molto

8

8

ped.

ped.

*

ped.

ped.

99

rinforz.

8

8

ped.

102

fff

precipitato

8

8

8

8

sf

sf

ped.

ped.

ped.

105

sf

sf

8

8

8

8

ped.

ped.

108 8

III

111 riten. *Tempo I (Andante)

114 ff sf ff

119 dim. una corda

124 dolcissimo con intimo sentimento simile

*) Das Zeichen bedeutet gleichsam thematische Her-
vorhebung der betreffenden Notengruppe.

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

127 8

130 espressivo
dolce

133 molto riten.
pp

136 Andante
ben marcato il canto
sempre legato
tre corde

137

138 Ped.

*) Der auf das vierte Achtel der linken Hand entfallende Ton ist als ein in die Phrase der rechten Hand sich einfügendes Triolenachtel zu spielen.

*) The note on the fourth quaver in the left hand should be played as a triplet quaver fitting into the right hand part.

Musical score for piano, page 142-157. The score consists of two systems of musical staves. The first system starts at measure 142 and ends at measure 153. The second system starts at measure 157. The score includes dynamic markings such as *p*, *poco riten.*, *lagrimoso*, *poco rinforz.*, *Recitativo*, *Adagio*, *ppp dolcissimo con amore*, and *una corda*. The score also features various performance instructions like *riten.*, *ped.*, and *rubato*.

* Das achte Achtel der hier und in den nächstfolgenden neun Takten nach oben behaltenen Melodie verschiebt sich mit einem Drittel seines Wertes auf den Anfang des jeweiligen nächsten Taktes. Trotz dieser Irregularität wurde Liszts Schreibweise beibehalten, da das Notenbild bei einer regelrechten Notierung zu kompliziert wäre. Ebenso wurde die Notierung der viertelwertigen Melodietöne der linken Hand in den Takten 167–178 unverändert gelassen.

* Here and in the following nine bars a third part of the value of the eighth quaver in the melody with upward stems becomes displaced into the beginning of the following bar. In spite of its irregular character we have retained Liszt's notation: insistence on the normal notation would have made the printed music exaggeratedly complicated. In the same way we have also retained the notation of the crotchet melody notes in the left hand of bars 167-178.

159

Ped. * Ped. * Ped.

161

affrettando

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

163

8

più crescendo ed appassionato

tre corde

Ped. * Ped. * Ped. * Ped.

165

8

poco rall.

Ped. * Ped. * Ped.

accelerando
8 non legato

167

sempre accelerando

170

8

172

cresc. - - - > - - - >

175

8 rinforz.

quasi cadenza

177

ff

8

Detailed description: This block contains six musical staves from measures 167 to 177. Measure 167 shows a treble and bass staff with eighth-note patterns. Measure 168 begins with a forte dynamic and a tempo instruction. Measures 170 and 171 continue the eighth-note patterns with measure numbers 2, 4, and 5 in the bass staff. Measure 172 shows a crescendo followed by a series of eighth-note patterns. Measure 173 is a reinforcement section (rinforz.) with eighth-note patterns. Measure 174 is a 'quasi cadenza' section with a forte dynamic (ff) and eighth-note patterns. Measure 175 concludes the section with a dynamic '8'.

con 8 ad lib.

176

ff appassionato assai

Ped. * Ped. * Ped. *

Allegro moderato

179

pp sotto voce

Ped. *

184

sempre p

Ped. *

189

pp tremolando

Ped. *

un poco

191

marcato 3

3 > >

*

193

sempre p

Red.

mf

3

195

*

197

Red.

p

Red.

199

p
agitato

poco a poco cresc.

* *Red.*

202

* *Red.*

8

239

Ped.

* Ped.

242

sempre marcatissimo

* Ped. * Ped. * Ped. *

245

dim. poco a poco -

2 1 2

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

248

p

* Ped. *

251 senza rallentare

p

* Ped. *

258

bassoon part: 6 measures of eighth-note patterns.

piano part: Measures 1-3: bassoon dynamic 'più dim.', piano dynamic 'p'. Measures 4-6: bassoon dynamic 'p'.

262

pp

fff

2d.

Red.

Musical score for piano, page 10, measures 266-270. The score consists of two systems. The top system shows the right hand playing eighth-note patterns in B-flat major. Measure 266 starts with a forte dynamic. Measure 267 begins with a piano dynamic. Measure 268 starts with a forte dynamic. Measure 269 begins with a piano dynamic. Measure 270 starts with a forte dynamic. The bottom system shows the left hand playing sustained notes and bass lines. Measure 266 has a dynamic marking of *sempre pp*. Measure 267 has a dynamic marking of *marcato*. Measures 268-270 have a dynamic marking of *perdendo -*. Measure 266 includes a tempo marking of *Led.* Measure 270 includes a tempo marking of ** Led.* Measure 270 also features a rhythmic pattern with a bracket under three groups of three eighth notes, each group followed by a vertical bar line.

269 *riten.* - - - - *molto rit.*

Tempo rubato e molto ritenuto

273 *p lamento* - - - - *simile*

ped. *ped.* *ped.*

276 8 *poco rinforz.*

ped. *ped.* *ped.*

279⁸ *più dim.*

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

283 *pp* *bp... b* *ppp* *ppp*

* *pp* *bp... b* *ppp* *ppp*

Andante

290 8

tremolando
pp

poco riten.
marcato

cresc.

Più mosso

sf

stringendo

ff

fff

Allegro

*) Das *poco ritenu* in den Takten 295 und 299 bezieht sich nur auf die rechte Hand und gleicht den mit der Fermate versehenen Wertüberschuß von einem Zweiunddreißigstel der linken Hand aus.

*) In bars 295 and 299 the indication *poco ritenu* refers only to the right hand and corresponding to this is the extra demisemiquaver with the fermata in the left hand.

308

Ped. Ped. Ped. Ped. Ped.

312

Ped. Ped. * Ped.

315

Ped. Ped. * con Ped. Ped. Ped.

poco a poco più di moto

318

8
I2 I2
Ped. Ped.

8

322 ff *Rit.*

8

* *Rit.* Allegro vivace

325 ff molto appassionato

* *Rit.* sempre marcatiss.

328 sf *Rit.* *

* *Rit.* * *Rit.* * *Rit.* *

331 sf *Rit.* ¹₂ > * *Rit.* * *Rit.* * *Rit.* *

8

334

sf

Ped. Ped. * Ped. * Ped. *

8

337

Ped. * Ped. *

Presto

339

p

Ped. Ped. Ped. Ped. Ped. Ped.

343

cresc.

Ped. Ped. Ped. Ped. Ped. Ped.

347

più f

Ped. Ped. Ped. Ped. Ped.

351

ritard.

p

cresc.

2ed.

354

8

8

8

2ed.

2ed.

2ed.

357

rinforz.

8

8

8

2ed.

2ed.

2ed.

360

ff

8

8

8

8

2ed.

2ed.

2ed.

2ed.

2ed.

366 Andante (Tempo I)

ff

8

*

2ed.