

1119

Basso emp. 259
Mus. 65
H. G. 21p

OEUVRES

CLASSIQUES ET MODERNES

Maryanna

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~~Dépôts:~~

~~St.-Pétersbourg chez J. Jurgenson. * Varsovie chez G. Sennevald.~~

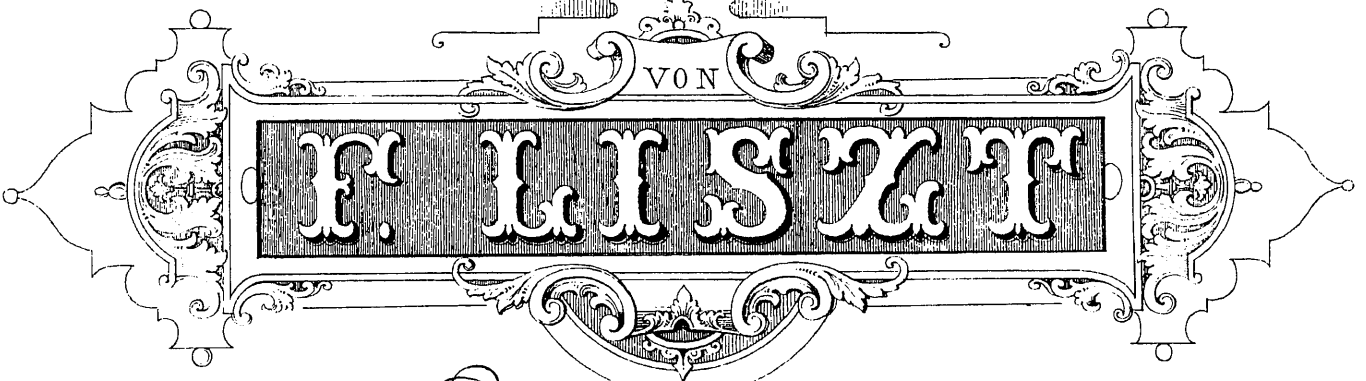
Maintz; Schott.

BRUNNEN

107

119

TARANTELLE
 aus
 VENEZIA E NAPOLI



Für Orchester bearbeitet
 von
 Karl Müller-Berghaus

N^o 23478.

Partitur..... R.M. n. 7.
 Orchesterstimmen, M. n. 14.

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TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHÄUS

VIOLINE I.

Presto.

10

molto staccato.

p *p* *schierzando.* *cresc.* *divisi.* *sempre cresc.* *ff* *A* *stacc. leggero.* *Gen. p* *p* *cresc.* *ff* *B* *Meno mosso.* *pp divisi a 3.*

VIOLINE I.

8- unis. *ff* *sf*

8- unis. *pp* *divisia 3.* *ff* *sf*

C Tempo I. *p*

cresc.

D *poco rit.* *p* *string.* *f*

Tempo I. *poco rit.* *p* *string.* *f*

Tempo I. *p*

pizz.

E *Meno mosso.* *pp* *arco.* *ff* *pp* *divisia 3.*

8- unis. *ff* *sf*

8- unis. *pp* *divisia 3.* *ff* *sf*

F Tempo I. *ff* *dim.*

p *pp*

8-
 pizz. arco.
 Wenn Harfe fehlt.
 1 2 3 4 5
 6 7 8 9 10 11 12
 13 14 15 16
 pizz. ppp

Canzona Napolitana.

p cantando espressivo.
 arco poco rit a tempo.
 mf p f
 P pizz. divisi.
 a tempo.
 K 8 tremolando.
 pp divisi.
 pp
 divisi.

VIOLINE I.

8

p

pp smorzando. pp

3 3

poco cresc.

Stretto.

pp poco a poco cresc. e accel.

f sempre cresc.

ff

Prestissimo.

ff

dim. p legg. giocoso assai. divisi.

1 2 3 4

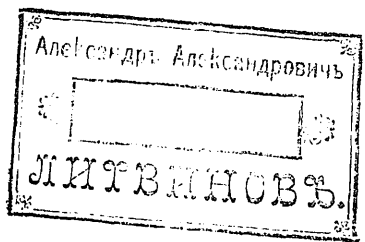
f p

divisi. p

VIOLINE I.

P
sf
sf *sf* *sf*
sf *sf* *sf*
sf
sf
8
1
Fine.

119



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS

37-h 937

VIOLINE I.

Presto.

10

molto staccato.

VIOLINE I.

8 unis. *ff*

8 unis. *pp divisa 3.* *ff* *sf*

C *Tempo I.* *p* *cresc.*

D *poco rit.* *p* *string.* *f*

Tempo I. *3* *poco rit.* *p* *string.* *f*

Tempo I. *p* *pizz.*

E *Meno mosso.* *ff* *arco.* *pp divisa 3.* *8*

8 unis. *ff*

8 unis. *pp divisa 3.* *ff* *sf*

F *Tempo I.* *ff* *dim.* *p* *pp*

8

Wenn Harfe fehlt. arco.

1 2 3 4 5

6 7 8 9 10 11 12

13 14 15 16

pizz. ppp

Canzona Napolitana.

p cantando espressivo.
arco

poco rit *a tempo.*

mf *p* *f*

pp pizz. divisi. *arco, divisi.*

a tempo. *K 8 tremolando.*

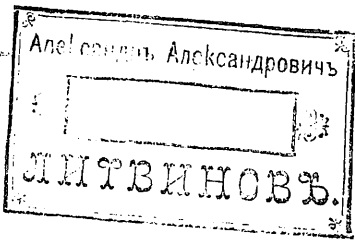
pp *divisi.*

divisi.

VIOLINE I.

VIOLINE I.

107
2112



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS

37-4936

1

VIOLINE I.

Presto.

10

molto staccato.



B *Meno mosso.*

8



VIOLINE I.

8- unis. *ff* *sf*

8- unis. *pp* *divisia 3.* *ff* *sf*

C Tempo I. *p*

cresc.

D *poco rit.* *p* *string.* *f*

Tempo I. *poco rit.* *p* *string.* *f*

Tempo I. *p*

pizz.

E *Meno mosso.* *ff* *arco.* *pp* *divisia 3.*

8- unis. *ff* *sf*

8- unis. *pp* *divisia 3.* *ff* *sf*

F Tempo I. *ff* *dim.*

p *pp*

8

Wenn Harfe fehlt. arco.

8

8

pizz. ppp

Canzona Napolitana.

p cantando espressivo.
arco

poco rit *a tempo.*

mf *p* *f*

p pizz. divisi. arco *divisi.*

a tempo. *pp* *tremolando.*

pp *divisi.*

pp

divisi.

VIOLINE I.

p

pp smorzando. pp

poco cresc.

pp Stretto. poco a poco cresc. e accel.

f sempre cresc.

ff

Prestissimo. ff

dim. p legg. giocoso assai. divisi.

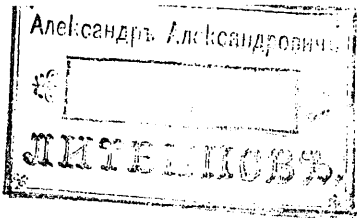
f p

f p divisi.

VIOLINE I.

Musical score for Violin I, page 5. The score consists of ten staves of music in G major. The first staff begins with a dynamic marking of **P** (piano). The second staff has a **ff** (fortissimo) marking. The third staff has **sf** (sforzando) markings. The fourth staff has **sf** markings. The fifth staff has **sf** markings. The sixth staff has **sf** markings. The seventh staff has **sf** markings and a dashed line indicating an octave shift. The eighth staff has **1** marking. The ninth staff has **L** (lento) markings. The tenth staff ends with a double bar line. The key signature has one sharp (F#) and the time signature is 7/8.

107
113



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS

37-4936

VIOLINE I.

Presto.

10

molto staccato.

B Meno mosso.

8

VIOLINE I.

8 unis. *ff*

8 unis. *pp divisa 3.* *ff* *sf*

C Tempo I. *p*

crese.

D *poco rit.* *p* *string.* *f*

Tempo I. 3 *poco rit.* *p* *string.* *f*

Tempo I. *p*

pizz.

E Meno mosso. *ff* *arco.* *pp divisa 3.* 8 unis. *sf*

8 unis. *pp divisa 3.* *ff* *sf*

F Tempo I. *ff* *dim.* *p* *pp*

8

1 2 3 4 5

6 7 8 9 10 11 12

13 14 15 16

1

pizz. arco.

pizz. *ppp*

Canzona Napolitana.

p *cantando espressivo.*

arco *poco rit* *a tempo.*

mf *p* *f*

p pizz. divisi. arco *divisi.*

a tempo. *pp* *tremolando.* *divisi.*

pp

divisi.

VIOLINE I.

8

p

pp smorzando. pp

poco cresc.

Stretto.
pp poco a poco cresc. e accel.

f sempre cresc.

ff

ff

Prestissimo.
ff

dim. p legg. giocoso assai. divisi.

1 2 3 4

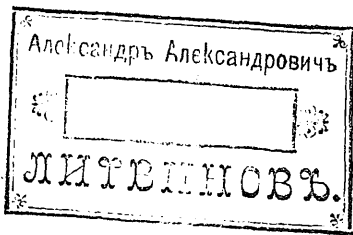
f p

p divisi.

VIOLINE I.

The image displays a page of a musical score for Violin I, page 5. The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a dynamic marking of **P** (piano) and a **ff** (fortissimo) marking. Subsequent staves include several **sf** (sforzando) markings. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some complex passages with multiple beamed notes and slurs. A dashed line with the number '8' is drawn above the sixth staff, indicating a fingering or a specific performance instruction. The score concludes with a **Fine.** marking at the end of the tenth staff.

107
113



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS

37-1936

VIOLINE I.

Presto.

10

molto staccato.



B Meno mosso.

8-
pp divisi a 3.



VIOLINE I.

8 unis. *ff*

8 unis. *pp divisa 3.* *ff* *sf*

C *Tempo I.* *p* *cresc.*

D *poco rit.* *p* *string.* *f*

Tempo I. *poco rit.* *p* *string.* *f*

Tempo I. *p* *pizz.*

E *Meno mosso.* *ff* *arco.* *pp divisa 3.* *sf*

8 unis. *ff*

8 unis. *pp divisa 3.* *ff* *sf*

F *Tempo I.* *ff* *dim.* *p* *pp*

8

1 2 3 4 5

6 7 8 9 10 11 12

13 14 15 16

1

pizz. *arco.* *pizz.* *ppp*

Wenn Harfe fehlt.

Canzona Napolitana.

p cantando espressivo.

arco poco rit **H** *a tempo.* *tr*

mf *p* *f*

p pizz. divisi. *arco divisi.*

a tempo. **K** *8- tremolando.* *pp* *divisi.*

pp

divisi.

VIOLINE I.

8

p

pp *smorzando.* *pp*

poco cresc.

Stretto.

pp *poco a poco cresc. e accel.*

f *sempre cresc.*

ff

Prestissimo.

ff

dim. *p legg.* *giocoso assai. divisi.*

f *p*

f *p*

divisi.

VIOLINE I.

P

ff

sf

sf

sf

sf

sf

ff

8

1

Fine

Parantelle

aus

Venezia e Napoli von

F. Liszt. Für Orchester bearbeitet von

Karl Müller-Gerghaus.

Violin I

Violone I

37-1937

Allegretto

molto staccato

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 6/8 time signature. The notation includes a melodic line and a bass line with chords. A double bar line with repeat dots is present.

schizzando

Handwritten musical notation on a single staff with a treble clef, continuing the melodic line from the previous staff.

cresc.

Handwritten musical notation on a single staff with a treble clef, containing a melodic line with slurs and accents.

divisi

Handwritten musical notation on a single staff with a treble clef, containing a series of chords with stems.

sempre cresc.

staccato leggero

Handwritten musical notation on a single staff with a treble clef, containing a melodic line with slurs and accents.

gen. p.

Handwritten musical notation on a single staff with a treble clef, containing a melodic line with slurs and accents.

Handwritten musical notation on a single staff with a treble clef, containing a series of chords with stems, numbered 1 through 8.

pp. cresc.

Handwritten musical notation on a single staff with a treble clef, containing a series of chords with stems, numbered 5 through 8.

ff.

Handwritten musical notation on a single staff with a treble clef, containing a melodic line with slurs and accents.

B. Meno mosso

Handwritten musical notation on a single staff with a treble clef, containing a melodic line with slurs and accents.

Handwritten musical notation on a single staff with a treble clef, containing a melodic line with slurs and accents.

pp. divizia d 3.

Handwritten musical score for strings, featuring multiple staves with notes, rests, and dynamic markings. The score includes various performance instructions such as *uniso*, *ppp. divisa 3*, *Tempo I*, *string.*, *arco*, *ritard.*, *meno mosso*, and *ritard.*. The notation includes complex rhythmic patterns and articulation marks.

8
b+ + uniso
f

8
b+ + b+ + b+ + f

Tempo I
ppp. divisa 3
mp.

cresc.

Tempo I
ritard.

string. arco

Tempo I
ritard.

string. arco

ppp. divisa 3

8
b+ + b+ + uniso
f

8
b+ + b+ + b+ + uniso
ppp. divisa 3

Tempo I.

Musical staff with notes and rests.

dim.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Lanzona Napoletana

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Tempo II.

8va
pp

pp

divisi

smorzando

pp

pp
ppp

ppp
poco il poco cresc. e accel.

sempre cresc.

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

Ernestissimo

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

*Anim.
giocoso assai
divisi*

Handwritten musical notation on a staff, featuring notes and rests.

pp. legg.

Handwritten musical notation on a staff, featuring notes and rests.

divisi.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on two staves. The top staff features a melodic line with a wavy line above it and a 'b+' marking. The bottom staff contains a complex rhythmic accompaniment with many notes and stems.

Handwritten musical notation on a single staff. It shows a sequence of notes and rests, with some notes beamed together.

Handwritten musical notation on a single staff. It features a melodic line with some notes marked with a '+' sign.

Handwritten musical notation on a single staff. It shows a melodic line with various note values and rests.

Handwritten musical notation on a single staff. It includes a few notes and rests, with the word "fine" written in cursive at the end.

Two empty musical staves.

10/
112

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

Presto

VIOLINE II.

10

1 A

B Meno mosso.

VIOLINE II.

C Tempo I°

pp divisi a 3 *ff* *p* pizz.

crescendo. **D** *arco.* *p* *string.*

Tempo I° *f* *p* *string* *f*

Tempo I° *p*

pizz.

E *Meno mosso.* *p* *ff* *arco.* *pp* divisi a 3.

ff

pp divisi a 3. *ff*

F *Tempo I°* *ff* *dimin.*

p *pizz* *dimin.*

VIOLINE II.

1 1^r G 1. 2. 3. 4. 5. 6.

Wenn Harfe fehlt *pp* arco.

7. 8. 1. 2. 3. 4. 5.

6. 7. 8.

1

pizz. *PPP*

Canzona Napolitana.

arco. *pp* 3 3 6 12 3 3 3 3

rall. a tempo. **H** 1 2 3 4

divisi. **J**

pizz. *p* arco. *pp*

6 6 6 6

divisi a 3. **K** *strem.* *pp* arco.

Wenn Harfe fehlt

8 **L**

M *pp* 8

divisi.

VIOLINE II.

pp divisi.

pp

smorz.

pp

poco cresc.

Stretto.

poco a poco cresc. e stringendo.

ff

ff

Prestissimo.

ff

dim.

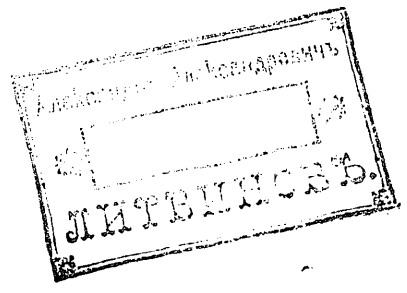
dim.

p

VIOLINE II.

The musical score for Violin II on page 5 consists of ten staves of music. The key signature is G major (one sharp). The score begins with a treble clef and a key signature of one sharp. The first staff contains a melodic line with a dynamic marking of *p*. The second staff starts with a dynamic marking of *P* and includes a *ff* marking. The third staff continues the melodic line. The fourth staff features a *ff* marking and a *sf* marking. The fifth staff has a *sf* marking. The sixth staff includes a *ff* marking. The seventh staff continues the melodic line. The eighth staff has a first ending bracket labeled '1'. The ninth and tenth staves conclude the piece with a double bar line.

1113



37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

Presto

VIOLINE II.

10

stacc. *p* scherzando.

cresc.

f *ff*

1 A Gen. pizz. *p*

1. 2. 3. 4. 5. 6. *ppoco.* *cresc.*

7. 8. *ff*

B *Meno mosso.* *ff* *pp* divisi a 3. *ff*

VIOLINE II.

C Tempo I^o

pp divisi a 3 *ff* *p* pizz.

crescendo. **D** 3 *p* *string.*

Tempo I^o 3 *f* *p* *string* *f*

Tempo I^o *p* *pizz.*

E *Meno mosso.* *p* *ff* arco. *pp* divisi a 3.

ff *pp* divisi a 3. *ff*

F Tempo I^o *ff* *dimin.*

p *pizz* *dimin.*

VIOLINE II.

1 1 **G** 1 2 5 4 5 6

Wenn Harfe fehlt *pp* arco.

7 8 1 2 3 4 5

6 7 8 1

pizz. *ppp*

Canzona Napolitana.

arco. *pp* 3 3 6 12 3 3 3 3

rall. a tempo. **H** 1 2 5 4

divisi. **J**

pizz. *p* arco. *pp*

6 6 6 6

divisi a 3. **K** *trem.* *pp* arco.

Wenn Harfe fehlt

L

M *pp* 8

divisi.

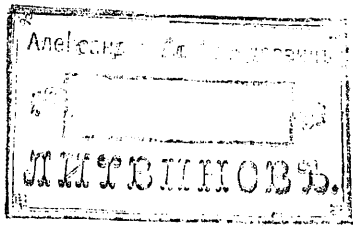
VIOLINE II.

Musical score for Violin II, consisting of 11 staves. The score includes various dynamics and articulations:

- Staff 1: *pp divisi.* (pianissimo, divided)
- Staff 2: *smorz.* (ritardando)
- Staff 3: *pp* (pianissimo)
- Staff 4: *poco cresc.* (poco crescendo)
- Staff 5: **Stretto.** (ritardando), *poco a poco cresc. e stringendo.* (poco a poco crescendo and stringendo)
- Staff 6: *ff* (fortissimo)
- Staff 7: *ff* (fortissimo)
- Staff 8: **Prestissimo.** (prestissimo), *ff* (fortissimo)
- Staff 9: *dim.* (diminuendo), *p* (piano)
- Staff 10: *dim.* (diminuendo)
- Staff 11: *p* (piano)

VIOLINE II.

The musical score for Violin II consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a piano (*p*) dynamic. The second staff features a forte (*ff*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff includes both *ff* and *sf* dynamics. The fifth staff has *sf* dynamics. The sixth staff has *ff* dynamics. The seventh staff has *sf* dynamics. The eighth staff has a first ending bracket labeled '1'. The ninth and tenth staves continue the melodic and harmonic development. The score concludes with a double bar line.



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

37-4936

Presto

VIOLINE II.

10

p *stacc.* *P scherzando.*

cresc.

f *ff*

1 **A**

Gen. *pizz.* *p*

parco. *cresc.*

1. 2. 3. 4. 5. 6.

7. 8. *ff*

B *Meno mosso.*

ff *pp divisi a 3.* *ff*

VIOLINE II.

C Tempo I^o

pp divisi a 3 *ff* *p* pizz.

crescendo. **D** 3 *p* string.

Tempo I^o 3 *f* *p* string *f*

Tempo I^o *p* pizz.

E *Meno mosso.* *p* *ff* arco. *pp* divisi a 3.

ff *pp* divisi a 3. *ff*

F **Tempo I^o** *ff* *dimin.*

p pizz *dimin.*

VIOLINE II.

1 1 **G** 1. 2. 5. 4. 5. 6.

Wenn Harfe fehlt *arco.* *pp*

7. 8. 1. 2. 3. 4. 5.

6. 7. 8. 1

pizz. *ppp*

Canzona Napolitana.

arco. *pp* 3 3 6 12 3 3 3 3

rall. *a tempo.* **H** 1 2 3 4

pizz. *p* *arco.* *pp* *divisi.*

6 6 6 6

ppp Wenn Harfe fehlt *divisi a 3.* **K** *strem.* *pp* *arco.*

8 **L**

M 8 *pp*

divisi.

VIOLINE II.

pp divisi.

pp

smorz.

pp

poco cresc.

Stretto.

poco a poco cresc. e stringendo.

ff

ff

Prestissimo.

ff

dim.

dim.

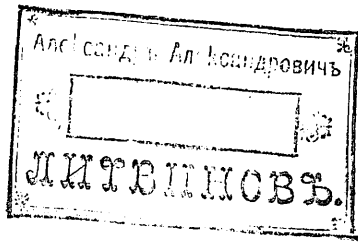
p

3 4 5 6

VIOLINE II.

The musical score for Violin II consists of ten staves of music in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. Dynamics include *p* (piano) at the end of the first staff, *P* (piano) at the start of the second staff, *ff* (fortissimo) at the start of the second staff, *ff* and *sf* (sforzando) in the fourth staff, *sf* in the fifth staff, and *ff* in the sixth staff. A first ending bracket is present on the eighth staff, marked with a '1'. The score concludes with a double bar line at the end of the tenth staff.

117
119



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

37-4936

1

Presto

VIOLINE II.

stacc.

10

P scherzando.

p

cresc.

f

ff

1 A

Gen.

pizz.

p

parco.

cresc.

ff

B Meno mosso.

pp divisi a 3.

ff

ff

VIOLINE II.

C Tempo I^o

pp divisi a 3 *ff* *p* pizz.

crescendo. **D** 3 *p* string.

Tempo I^o 3 *f* *p* string *f*

Tempo I^o *p* pizz.

E *Meno mosso.* *p* *ff* arco. *pp* divisi a 3.

ff

pp divisi a 3. *ff*

F Tempo I^o *ff* *dimin.*

p pizz *dimin.*

VIOLINE II.

1 1 **G** 1 2 5 4 5 6

Wenn Harfe fehlt *pp* arco.

7 8 1 2 3 4 5

6 7 8 1

pizz. *ppp*

Canzona Napolitana.

arco. *pp* 3 3 6 12 3 3 3 3

rall. a tempo. **H** 1 2 5 4

divisi. **J**

pizz. *p* arco. *pp*

6 6 6 6

divisi a 3. **K** *trem.* *pp* arco.

Wenn Harfe fehlt

L 8

M *pp* 8

divisi.

VIOLINE II.

pp divisi. *pp*

smorz. *pp*

poco cresc.

Stretto.
poco a poco cresc. e stringendo.

ff

ff

ff **Prestissimo.**

dim. *p*

VIOLINE II.

The musical score for Violin II consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a treble clef and a key signature of one sharp. The first staff contains a melodic line with a dynamic marking of *p* (piano). The second staff features a melodic line with a dynamic marking of *ff* (fortissimo) and a *P* (piano) marking above it. The third staff continues the melodic line. The fourth staff features a melodic line with a dynamic marking of *ff* and a *sf* (sforzando) marking. The fifth staff features a melodic line with a dynamic marking of *sf* and a *sf* marking. The sixth staff features a melodic line with a dynamic marking of *sf* and a *ff* marking. The seventh staff features a melodic line with a dynamic marking of *ff*. The eighth staff features a melodic line with a dynamic marking of *ff*. The ninth staff features a melodic line with a dynamic marking of *ff*. The tenth staff features a melodic line with a dynamic marking of *ff*. The score concludes with a double bar line.

107
1119

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

BRATSCHÉ.

Presto.

1 2 3 4 5 6

7 8 9 10

pp

p *spiccato*.

cresc.

f *ff*

1 A
Gen. *p* *pizz.*

cresc.

ff *arco*.

B *Meno mosso*.
ff *ff*

2

2

BRATSCHES.

Tempo I^o

C *ff* *p pizz.*

arco.

D *cresc.* *p poco rit.*

cresc. string. *f* *p rit.*

string. *f* *p pizz.* **Tempo I^o**

E *p* *arco.* *p* *ff* **Meno mosso.**

ff

ff

F *ff* **Tempo I^o** *dimin.*

p pizz. *dimin.*

G 1 2 5 4 5 6 7 8

Wenn Harfe fehlt. *pp* *pp*

Canzona Napolitana:

6 6 12

pp arco.

pizz. arco. *mf* *p* *pp* *pp*

H **J**

Wenn Harfe fehlt.

pp *rallentando.* **K** *trem.* *pp*

a 3. **L** **M**

BRATSCHHE.

pp

smorzando. pp

dimin.

poco cresc.

Stretto.

poco - - a - poco - - cresc - e - accel.

ff f

ff

Prestissimo.

ff

dimin. p

BRATSCH. 5

The musical score consists of ten staves of music. The first staff features four measures of sixteenth-note runs, each marked with a number: 2, 3, 4, and 5. The second staff includes a dynamic marking of *f* followed by *p*. The third staff has a *P* marking above and *ff* below. The fourth staff contains a *sf* marking. The fifth staff has an accent (>) above. The sixth staff has a *ff* marking. The seventh staff has a first ending bracket labeled '1'. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff concludes with a *Fine.* marking.

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHÄUS.

37-1936

BRATSCHÉ.

Presto.

The musical score for the Violin part of Liszt's Tarantelle, arranged by Müller-Berghaus. It consists of ten staves of music. The first staff begins with a 6/8 time signature and a 2/4 sub-time signature, with measures numbered 1 through 6. The second staff continues with measures 7 through 10. The score includes various dynamics such as *pp*, *p spiccato*, *f*, *ff*, and *ff arco*. There are also performance markings like *Gen.*, *p pizz.*, and *Meno mosso*. The piece features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. A section marked 'A' is indicated by a large letter 'A' above the staff. The score concludes with a final measure marked with a question mark.

BRATSCHHE.

Tempo I^o

ff **C** *p pizz.*

arco.

D *crese.* *p poco rit.*

crese. string. *f* *p rit.*

string. *f* **Tempo I^o** *p pizz.*

E *Meno mosso.* *p* *arco.* *p* *ff*

ff

F *Tempo I^o* *ff* *dimin.*

p pizz. *dimin.*

BRATSCHKE.

Wenn Harfe fehlt. *pp*

G 1 2 5 4 5 6 7 8

pp

Canzona Napolitana.

pp arco.

H

pizz. *mf* — *p* arco. *pp*

J

Wenn Harfe fehlt. *pp* *rallentando.*

K *trem.* *pp*

L

M

N

O

BRATSCHIE.

pp *pp*

smorzando. *pp*

dimin.

poco cresc.

Stretto.

poco a poco cresc. e accel.

ff *f*

ff

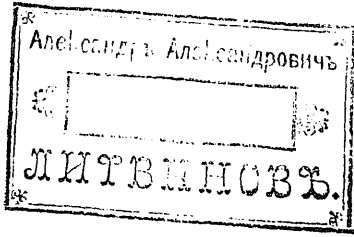
Prestissimo. *ff*

dimin. *p*

BRATSCHÉ.

The musical score consists of ten staves. The first staff features fingerings 2, 3, 4, and 5. The second staff includes dynamic markings *f* and *p*. The third staff has a *P* marking and *ff*. The fourth staff has *sf*. The sixth staff has *ff*. The seventh staff has a *1* marking. The score concludes with *Fine.*

177
119



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

37-4936

BRATSCHÉ.

Presto.

1 2 3 4 5 6

7 8 9 10

p spiccato.

cresc.

f *ff*

1 A

Gen. *p pizz.*

cresc.

ff arco.

B *Meno mosso.*

ff *ff*

2

BRATSCHHE.

Tempo I^o.

ff *p pizz.* **C**

arco.

D *cresc.* *p poco rit.*

cresc. string. *f* *p rit.*

string. *f* *p pizz.* **E** *Tempo I^o.*

arco. *p* *ff* **E** *Meno mosso.*

ff

ff

F *Tempo I^o.* *ff* *dimin.*

p pizz. *dimin.*

BRÄTSCHE.

Wenn Harfe fehlt. *pp*

G 1 2 3 4 5 6 7 8

pp

Canzona Napolitana.

pp arco.

H

pizz. *mf* — *p* arco. *pp*

J

Wenn Harfe fehlt. *pp* *rallentando.*

K trem. *pp*

L

M

N

a 5.

BRATSCHE.

pp *pp*

smorzando. *pp*

dimin.

poco cresc.

Stretto.

poco - - a - poco - - cresc. e - accel.

ff *f*

ff

Prestissimo.

ff

dimin. *p*

BRATSCH. 5

The musical score consists of 12 staves of music. The first staff features a melodic line with fingerings 2, 3, 4, and 5 indicated above the notes. The second staff includes dynamic markings *f* and *p*. The third staff has a *P* marking above and *ff* below. The fourth staff has *sf* at the end. The fifth staff has accents (>) above. The sixth staff has *ff* below. The seventh staff has a first ending bracket labeled '1'. The eighth staff has a first ending bracket labeled '1'. The ninth staff has a first ending bracket labeled '1'. The tenth staff has a first ending bracket labeled '1'. The eleventh staff has a first ending bracket labeled '1'. The twelfth staff has a first ending bracket labeled '1'. The key signature is one sharp (F#) and the time signature is 7/8.

S 107
102

37-1936

TARANTELLE

1

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS.

Presto.

VIOLONCELL.

1 *pizz.*
pp

arco. *p spiccato.*

cresc.

f

f **A** *Gen. pizz.*

1 2 3 4 5

6 *cresc.* *f*

ff arco.

B *Meno mosso.* *ff*

ff

VIOLONCELL.

C Tempo I^o

ff *p pizz.* *cresc.*

D poco rit.

cresc. *p pizz.* *arco.* *string.* *f* *p pizz.* *rit.*

arco.

string. *f* *p pizz.*

E Meno mosso.

p *ff arco.*

ff

ff

F Tempo I^o

f *dim.*

VIOLONCELL.

p *p pizz.* 4 G 12

p pizz. *dim.* *pp* *ppp*

Canzona Napolitana.

pizz. *pp*

f

p

pp *p* *arco.* *pp* *a tempo.* K

p dolce e espressivo. L M

pp tremolo.

pp *pp* *pp* *pp*

VOLONCELL.

a tempo.
p espressivo. *pp smorzando.*

N
pp *p pizz.* *poco cresc.*

O *Stretto.*
poco a poco cresc. e accel.

6 7 8 1 2 3 4

5 6 7 8 *arco.* *f*

6 8 *ff*

Prestissimo. *ff*

p

VIOLONCELL.

The musical score for the Violoncello part on page 5 consists of ten staves. The key signature is one sharp (F#). The first staff begins with a series of eighth notes, some beamed together. The second staff starts with a piano (*P*) dynamic and a fortissimo (*ff*) marking. The third and fourth staves continue with rhythmic patterns of eighth notes. The fifth staff features a first ending (*1*) and a fortissimo (*ff*) marking. The sixth and seventh staves show more complex rhythmic figures with beamed eighth notes. The eighth staff continues with a similar rhythmic pattern. The ninth and tenth staves conclude the piece with a final cadence, ending with a double bar line.

107
119



TARANTELLE

VON FR. LISZT

ORCHESTRIERT VON K. MÜLLER-BERGHHAUS.

37-4936

1

Presto.

VIOLONCELL.

VIOLONCELL.

C Tempo I^o

ff *p pizz.*

cresc.

Musical notation for section C, first staff. Bass clef, key signature of two flats. Starts with a forte (ff) dynamic and a pizzicato (pizz.) instruction. The music features a series of eighth and sixteenth notes with some accents.

D poco rit.

cresc. *p pizz.*

arco. *string.* *rit.* *p pizz.*

Musical notation for section D, first staff. Bass clef, key signature of two flats. Starts with a crescendo (cresc.) and pizzicato (pizz.) instruction. The music features a series of eighth and sixteenth notes with some accents.

arco. *string.* *f* *p pizz.*

arco. *string.* *f* *p pizz.*

Musical notation for section D, second staff. Bass clef, key signature of two flats. Starts with a forte (f) dynamic and a pizzicato (pizz.) instruction. The music features a series of eighth and sixteenth notes with some accents.

E Meno mosso.

p *ff arco.*

Musical notation for section E, first staff. Bass clef, key signature of two flats. Starts with a piano (p) dynamic and a forte (ff) arco instruction. The music features a series of eighth and sixteenth notes with some accents.

ff

Musical notation for section E, second staff. Bass clef, key signature of two flats. Starts with a forte (ff) dynamic. The music features a series of eighth and sixteenth notes with some accents.

ff

Musical notation for section E, third staff. Bass clef, key signature of two flats. Starts with a forte (ff) dynamic. The music features a series of eighth and sixteenth notes with some accents.

F Tempo I^o

f *dim.*

Musical notation for section F, first staff. Bass clef, key signature of two flats. Starts with a forte (f) dynamic and a diminuendo (dim.) instruction. The music features a series of eighth and sixteenth notes with some accents.

p *p pizz.* **4** **G** **12**

p pizz. *dim.* *pp* *ppp* **1**

Canzona Napolitana.

pizz. *pp*

f **3**

p **J**

pp *p* *arco.* *pp* **a tempo.** **K**

L **1** **M** *p dolce e espressivo.*

pp tremolo.

pp *pp* *pp* *pp*

VIOLONCELL.

a tempo.
p espressivo. *pp smorzando.*

pp

p pizz. poco cresc.

0 *Stretto.*
poco a poco cresc. e accel.

1 2 3 4 5

6 7 8 1 2 3 4

5 6 7 8 *arco.*

f

ff

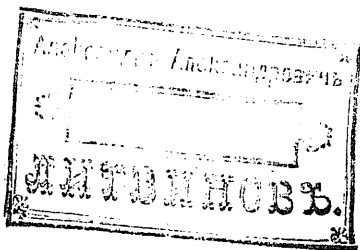
Prestissimo.
ff

p

VIOLONCELL.

The image displays a musical score for the cello, consisting of ten staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a series of sixteenth-note patterns in the first staff. The second staff starts with a dynamic marking of *P* (piano) and a *ff* (fortissimo) marking. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff concludes with a double bar line and a repeat sign.

17
13



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

37-4936

Presto.

VIOLONCELL.

1

pizz.

pp

arco.

p spiccato.

cresc.

f

f

Gen. *p pizz.*

1 2 3 4 5

6

cresc.

f

ff arco.

B. Meno mosso.

ff

2

ff

2

VIOLONCELL.

C *Tempo I^o*
ff *p pizz.*
cresc.

D *poco rit.*
cresc. *p pizz.*

arco. *string.* *f* *pizz.* *rit.*

arco. *string.* *f* *pizz.*

f

E *Meno mosso.*
p *ff arco.*

ff

ff

F *Tempo I^o*
f *dim.*

p *p pizz.* 4 G 12

p pizz. *dim.* *pp* *ppp* 1

Canzona Napolitana.

pizz. *pp*

f 3

p

pp *p* *arco.* *pp* a tempo.

L *M* *pp dolce e espressivo.*

pp tremolo.

pp *pp* *pp* *pp*

VIOLONCELL.

a tempo.
p espressivo. *pp smorzando.*

N
pp

p pizz. *poco cresc.*

O *Stretto.*
poco a poco cresc. e accel.

6 7 8 1 2 3 4

5 6 7 8 *arco.*
f

ff

Prestissimo.
ff

p

VOLONCELL.

Musical score for Violoncell, page 5. The score consists of ten staves of music in bass clef with a key signature of one sharp (F#). The first staff features a series of slurred eighth notes. The second staff begins with a piano (P) dynamic marking and a fortissimo (ff) dynamic marking. The third and fourth staves continue with complex rhythmic patterns. The fifth staff has a first ending bracket. The sixth staff has a first ending bracket and a fortissimo (ff) dynamic marking. The seventh and eighth staves continue the melodic and harmonic development. The ninth staff has a first ending bracket. The tenth staff concludes the piece with a double bar line and a final cadence.

Fine.

107
1119

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

1

CONTRABASSE.

Presto. $\frac{6}{8}$ ($\frac{2}{4}$)

pizz.
pp

arco. **1** *pizz.* **2** **3** **4**

5 **6** **7** *arco.* *cresc.*

1 **2** **3** *f*

4 **5** **6** **7** **8** **1** **A** **1** **2**
ff *Gen.* *pizz.*

3 **4** **5** **6** **7** **21** *ff* *arco.*

4 *ff* **B** *Meno mosso.*

2 **2**

C *Tempo I.* **13** **D** *poco riten.* **3**
P *pizz.*

CONTRABASSE.

arco. string. *f* *poco riten.* *p* string.

f *ff* **19** **Meno mosso.**

Fa tempo. *dimin.*

pizz. **G 17** *pizz.*

Canzona Napolitana.

pp *pizz.* *arco.* *pizz.* *arco.*

II *arco.* *ppp*

J *pp* *pizz.*

CONTRABASSE.

Two systems of musical notation in bass clef. The first system consists of a single line of music with eighth and sixteenth notes. The second system consists of two staves, with the upper staff continuing the eighth and sixteenth note pattern and the lower staff providing a bass line with half notes and rests.

Two systems of musical notation in bass clef. The first system has dynamics *ppp* and *p*. The second system has dynamics *pizz.* and *pizz.*, along with fingerings 7, 3, 1, and 1. The notation includes eighth notes, sixteenth notes, and rests.

A single system of musical notation in bass clef. It features dynamics *pp* and *arco.*, and fingerings 1, 18, 2, 3, 4, 5, and 6. The notation includes eighth notes, sixteenth notes, and a series of sixteenth notes.

A single system of musical notation in bass clef. It features dynamics *smorz.* and *pp*, and a fingering *N*. The notation includes eighth notes, sixteenth notes, and a series of sixteenth notes.

A single system of musical notation in bass clef. It features dynamics *Stretto.*, *pizz.*, and *cresc. e accel.*, and fingerings 1, 1, 1, 1, 1, 2, and 3. The notation includes eighth notes, sixteenth notes, and rests.

A single system of musical notation in bass clef. It features dynamics *arco.* and *ff*, and a fingering 4. The notation includes eighth notes, sixteenth notes, and a series of sixteenth notes.

A single system of musical notation in bass clef. It features dynamics *ff* and a fingering 1. The notation includes eighth notes, sixteenth notes, and a series of sixteenth notes.

A single system of musical notation in bass clef. It features dynamics *ff*. The notation includes eighth notes, sixteenth notes, and a series of sixteenth notes.

A single system of musical notation in bass clef. It features dynamics *Prestissimo.* and a fingering 11. The notation includes eighth notes, sixteenth notes, and a series of sixteenth notes.

CONTRABASSE.

pizz. *divisi.* *ffarco.*

P

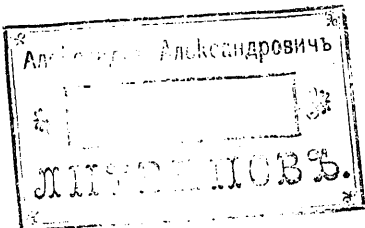
ff

1

127
112

37-1936

1



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

CONTRABASSE.

Presto. $\frac{6}{8}$ ($\frac{2}{4}$) *pizz.* *pp*

arco. **1** *pizz.* **2** **3** **4**

5 **6** **7** *arco.* *cresc.*

1 **2** **3** *f*

4 **5** **6** **7** **8** **1 A** **1** **2** *ff* *Gen.* *pizz.*

3 **4** **5** **6** **7** **21** *ff* *arco.*

B *Meno mosso.* *ff*

2

2

C *Tempo I.* **13** **D** *poco riten.* **3** *pizz.* *p*

CONTRABASSE.

arco.string. *f* *poco riten.* *pstring.*

f *ff* **19** **E** *Meno mosso.*

2

2

F *fa tempo.* *dimin.*

pizz. **G** **17** *pizz.*

Canzona Napolitana.

PP *pizz.* *arco.* *pizz.* *arco.*

H *arco.* *ppp*

J *PP* *pizz.*

CONTRABASSE.

Musical staff with notes and rests.

Musical staff with notes, rests, and fingerings. Includes markings: **PPP**, **p**, **7**, **3**, **pizz.**, **1**, **pizz.**. Above the staff are letters **K**, **L**, **M**.

Musical staff with notes, rests, and dynamics. Includes markings: **1**, **18**, **arco.**, **pp**, **1**, **2**, **3**, **4**, **5**, **6**.

Musical staff with notes, rests, and dynamics. Includes markings: **N**, **1**, **2**, **3**, **4**, **5**, **6**, **7**, **8**, **9**, **10**, *smorz.*, **pp**.

Musical staff with notes, rests, and dynamics. Includes markings: **O**, **Stretto.**, **1**, **1**, **1**, **1**, **1**, **2**, **3**, *pizz.*, *cresc. e uccel.*

Musical staff with notes, rests, and dynamics. Includes markings: **4**, **5**, *arco.*, **ff**.

Musical staff with notes, rests, and dynamics. Includes marking: **1**.

Musical staff with notes, rests, and dynamics. Includes marking: **ff**.

Musical staff with notes, rests, and dynamics. Includes markings: **Prestissimo.**, **1**, **2**, **3**, **4**, **5**, **6**, **7**, **p**, **11**.

CONTRABASSE.

P pizz. *divisi.* *ff arco.*

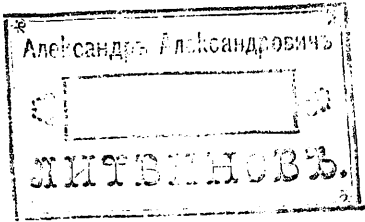
P

ff

fz

1 2

107
119



TARANTELE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

37-4936

CONTRABASSE.

Presto $\frac{6}{8}$ ($\frac{2}{4}$) *pizz.* *pp*

arco. 1 *pizz.* 2 3 4

5 6 7 *arco.* *cresc.*

f 1 2 3

4 5 6 7 8 1 *A* 1 2 *Gen.* *pizz.*

3 4 5 6 7 21 *ff* *arco.*

B *Meno mosso.* *ff*

2

2

C *Tempo I.* 13 **D** *poco riten.* 3 *P* *pizz.*

CONTRABASSE.

arco.string. *f* *poco riten.* *p*string.

f *ff* **19** **Meno mosso.**

2

2

Fa tempo.
1 2 3 4 5 6
dimin.

7 *pizz.* 7 **G 17** 1 *pizz.*

Canzona Napolitana.

pp pizz. *pp arco.* *pizz.* *arco.*

H *arco.* *ppp*

J *pp pizz.*

CONTRABASSE.

CONTRABASSE.

P pizz. *divisi.* *ff* arco.

P

S 107
1113

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

FLÖTE I.

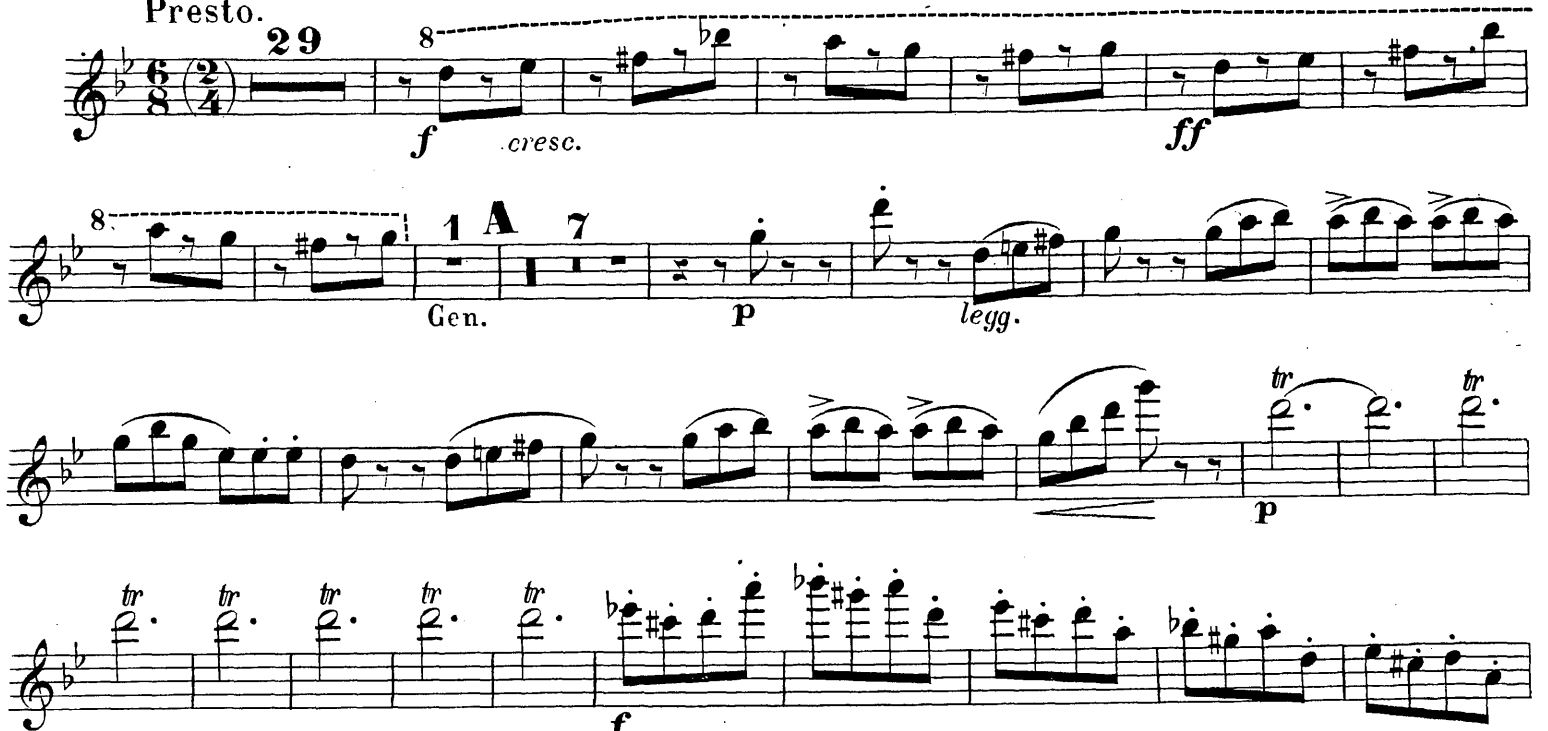
Presto.

29 8 *f* *cresc.* *ff*

8. 1 A 7 *Gen.* *p* *legg.*

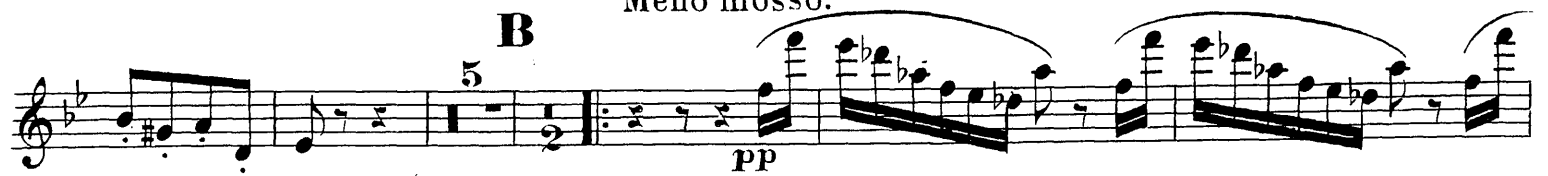
p

tr. *tr.* *tr.* *tr.* *tr.* *f*



Meno mosso.

B 5 *pp*



Tempo I.

1^o 2^o C 6 3 *p* *stacc.*

D

3 *pstring.* *f* 3



FLÖTE I.

string. *f* *p*

8

E *Meno mosso.* 1 *pp*

1^o 6 2^o 3 F 8

G *pp*

ppp *ppp*

Canzona Napolitana.

8 H *p cantando.* *tr*

f *p*

p legg. scherzando.

8 *ppdolciss. rall.*

3

FLÖTE I.

K
pp

L **2 M** **7** **8** **6**
pp

pp

a tempo. **3**
p

dimin.

smorz.

a tempo. **8**

poco cresc. **O Stretto.** *poco a poco cresc. e accel.*

8 *f*

8

8 *ff*

1

FLÖTE I.

Prestissimo.

9
p legg.
8
f p
8
ff
8
ff sf
8
sf sf sf sf
8
sf ff
8
1
8
5
8
1

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

FLÖTE II.

Presto.

29

8

f

1 A 7

Gen. *p*

2 3 4 5 6 7 8 *cresc.* *ff*

5 B *Meno mosso.* 3

7 3

p *p*

C *Tempo I.*

p

cresc.

D 3 *pstring.* *f*

3 *p* *f* *p*

8 *p*

8 E 2

p

p

pp *ppp*

ppp

Canzone Napolitana.

p *f*

p dolce.

cresc.

pp *rall.*

pp

pp

FLÖTE II.

a tempo.
p

dimin.

N a tempo.
smorzando.

8

poco cresc.

♩ *Stretto.*
poco a poco cresc: e accel.

8

8
f

8

8
ff
1

FLÖTE II.

Prestissimo.

9
p legg. *p*

8
f *p* **P 3**

ff

ff *sf*

sf *sf* *sf* *sf*

sf *sf* *fff*

1

5

1

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

Presto.

PICCOLO.

29 *f* *cresc.* *ff* 8

8 *ff* 1 **A** 16 *p* *cresc.*

9 *ff*

Meno mosso.

B 2

pp

3 *ff* *pp*

Tempo I. **C** 3 *p*

7 **D** 26 *p*

E *Meno mosso.*

1 *pp*

3 *ff*

3 *pp*

PICCOLO.

F 7 **G** 7

p *pp*

1 2 3 4 5 6 7

Canzona Napolitana.

H 8

ppp *p cantando.* *tr.*

J 5

f *p* *legg. scherzando.*

K 1

pp

L 2 **M** 9

p *dim.*

N

O Stretto.

poco a poco cresc. e accel.

1112

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS.

HOBOE I.

Presto.

21

HOBUE I.

poco rit.
p scherz. 1
f
p
p

E *Meno mosso.*
ff 2 *ff* *sf*
2
F *sf* *ff*
G *p* *pp*
3 6

Canzona Napolitana.
7 8 **H**
ppp *p cantande.*
5 **J** *1* *cantande.*
1 *p* *cresc.*
2 **K** 7 **L**
pp

HOBUE I.

M 6

pp *p*

pp *dimin.*

smorzando.

poco cresc.

Stretto. *poco a poco cresc. e acceler.*

sempre cresc.

ff

1 Prestissimo. *ff*

2

HOBUE I.

p legg. *f* *p*

P 3 *ff*

3 *ff*

sf *sf*

sf *sf* *sf* *ff*

sf *sf*

1

1

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

Presto.

HOBÖE II.

25

p cresc. *f cresc.*

ff Gen. 1 A 7

p *p* *cresc.* 7

ff

5 B *Meno mosso.* *ff*

2 *ff*

2 *ff* *sf*

C *p*

cresc.

D 6 *p* 4

HOBEO II.

First three staves of musical notation. Dynamics include *f* and *p*.

E *Meno mosso.*

Fourth and fifth staves of musical notation. Dynamics include *ff*, *sf*, and *ff*.

F *Tempo I.*

Sixth and seventh staves of musical notation. Dynamics include *ff*, *sf*, *ff*, and *ppp*.

Canzona Napolitana.

Eighth through eleventh staves of musical notation. Dynamics include *p*, *pp*, and *pp*. Includes markings **H**, **J**, **K**, **L**, **M**, and **Tempo I.**

HOBUE II.

pp

smorz.

a tempo.

pp

cresc.

Stretto.

poco a poco cresc. e accel.

f

sempre cresc.

ff

1

Prestissimo.

ff

2

HOBUE II.

The musical score for HOBUE II consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *p legg.*, *f*, *p*
- Staff 2: *f*
- Staff 3: *p*, **P** 3, *ff*
- Staff 4: 3, *ff*
- Staff 5: *f*, *f*
- Staff 6: *f*, *sf*, *sf*, *sf*
- Staff 7: *sf*, *sf*, *ff*
- Staff 8: 1
- Staff 9: 1
- Staff 10: 1
- Staff 11: 1
- Staff 12: 1

17
37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS.

in B.

Presto. 17

CLARINETTE I.

The musical score for Clarinet I consists of 17 measures. It begins with a treble clef, a key signature of one sharp (B major), and a 6/8 time signature. The tempo is marked 'Presto' with the number '17' above the first measure. The score is divided into sections A, B, C, and D. Section A (measures 1-7) starts with a piano (*p*) dynamic and includes a 'cresc.' marking. Section B (measures 8-14) is marked 'Meno mosso' and includes dynamics *ff*, *sf*, and *pp*. Section C (measures 15-16) is marked 'Tempo I' and includes dynamics *sf* and *p*. Section D (measure 17) is marked 'poco rit.' and includes a *p* dynamic. The score also includes various articulations such as accents, slurs, and phrasing slurs.

CLARINETTE I.

string. *f* *rit.* *p*

string. *f* *p*

p

E *Meno mosso.* *pp*

ff

pp *ff*

F *Tempo I.* *ff* *pp* **G**

pp

ppp

Canzona Napolitana.

p cantando. *poco rall.*

a tempo. **H** *f* *p dolce.*

pp *p*

CLARINETTE I.

cresc. *pp* *pp* *pp* *pp* *perpendosi.* *pp* *poco cresc.* *poco a poco cresc. e accel.* *f* *piu cresc.* *ff* *Prestissimo* *1*

CLARINETTE I.

The musical score for Clarinet I on page 4 is written in G major (one sharp) and consists of 13 staves. The piece begins with a piano (*p*) dynamic and includes a variety of rhythmic patterns and articulations. Key performance markings include *f*, *p*, *sf*, and *ff*. There are also performance instructions such as **P 3** and **1**. The score concludes with a double bar line and the word *Fine.*

17
19

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

in B

Presto.

CLARINETTE II.

21

p cresc.

f ff

1 A 7

Gen. *p*

1 2 3 4 5 6 7

ff

B *Meno mosso.* 5

sf 4 *ff*

C *Tempo I.* *p*

D

p f

rall

CLARINETTE II.

CLARINETTE II.

pp

smorz.

pp

poco cresc.

Stretto.

poco a poco cresc. e accel.

f

ff

Prestissimo

5

CLARINETTE II.

The musical score for Clarinet II on page 4 is written in G major (one sharp) and consists of ten staves. The dynamics and performance markings are as follows:

- Staff 1: *f*, *p*
- Staff 2: *f*, *p*
- Staff 3: *P 3*, *ff*
- Staff 4: *3*
- Staff 5: *sf*, *sf*, *sf*
- Staff 6: *sf*, *sf*, *sf*, *sf*
- Staff 7: *sf*, *ff*
- Staff 8: *1*
- Staff 9: *1*
- Staff 10: *1*

107
102

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

1

Presto.

FAGOTT I.

9

p

1

2

3

4

5

6

7

8

9

cresc.

f

2

3

4

5

6

7

8

1

ff

Gen.

A

p

1

p

4

p

cresc.

ff

B *Meno mosso.*

ff

pp

ff

pp

C

7

FAGOTT I.

p legg.

poco rit. string.

f p poco rit. string.

f p

f

f

ff pp

pp ff sf

pp ff

sf ff

sf ff

pp SOLO.

ppp pp pp
Canzona Napolitana.

S 107
1119
37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER - BERGHAUS.

Presto.

FAGOTT II.

5

p

1 2 3 4

5 6 7 8 9

cresc. *f*

3 4 5 6 7 8 1 **A**

ff Gen. *p*

cresc.

4 *ff*

B Meno mosso.

ff *ff*

C Tempo I.

ff

p

D *poco rit.* *string.*
cresc.

f *poco rit.* *string.*

f *p*

p

p

E *Meno mosso.* *ff*

ff

ff **F** *Tempo I.*

12 **G** 17 1 *ppp*

Canzona Napolitana.

pp

H

J

FAGOTT II.

pp *cresc.*

a tempo. *pp* **K 7 L 3 M 18** *a tempo.* *pp*

a tempo. *pp* *a tempo.*

pp *a tempo.*

a tempo. *pp* **N** *a tempo.*

a tempo. *pp* *a tempo.* *poco cresc.*

a tempo. *pp* *a tempo.* **O** *Stretto.*

a tempo. *pp* *a tempo.* *poco a poco cresc e accel.*

a tempo. *pp* *a tempo.* *poco a poco cresc e accel.*

a tempo. *pp* *a tempo.* *poco a poco cresc e accel.*

a tempo. *pp* *a tempo.* *poco a poco cresc e accel.*

a tempo. *pp* *a tempo.* *poco a poco cresc e accel.*

a tempo. *pp* *a tempo.* *poco a poco cresc e accel.*

FAGOTT II.

1 2 3 4 5

p

p *ff* *p*

ff **P**

ff

1 *ff*

1

ff

1

ff

1

S 107
112

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER - BERGHAUS.

1

Presto.

A

HARFE.

37 G. P. *p*

cresc.

ff

B *Meno mosso.*

2 *pp*

7 *pp* *ff* 2

HARFE.

C 8

p

cresc.

D

p

p

8

p

HARFE.

E *Meno mosso.*

Musical notation for section E, measures 1-7. The piece is in G major (one sharp) and 3/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). Measure numbers 2, 7, and 8 are indicated.

F *Tempo I.*

Musical notation for section F, measures 1-7. The tempo is marked *Tempo I.* The notation includes a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *ff* (fortissimo). Measure numbers 2 and 7 are indicated.

Musical notation for section F, measures 8-14. This system shows the continuation of the melody and bass line. Dynamics include *dim.* (diminuendo) and *p* (piano). Measure numbers 8, 9, 10, 11, 12, 13, and 14 are indicated.

G

Musical notation for section G, measures 1-7. The notation includes a melody in the right hand and a bass line in the left hand. Measure numbers 1, 2, 3, 4, 5, 6, and 7 are indicated.

Musical notation for section G, measures 8-14. This system shows the continuation of the melody and bass line. Dynamics include *pp* (pianissimo). Measure numbers 8, 9, 10, 11, 12, 13, and 14 are indicated.

Musical notation for section G, measures 15-21. This system shows the continuation of the melody and bass line. Dynamics include *pp* (pianissimo). Measure numbers 15, 16, 17, 18, 19, 20, and 21 are indicated.

Canzona Napolitana.

p

H

f *p*

pocorit. *a tempo.*

HARFE.

The first system consists of two staves. The upper staff is in bass clef and contains a continuous, intricate sixteenth-note pattern. The lower staff is also in bass clef and contains a simple bass line with occasional rests and a few notes.

The second system continues the two-staff format. The upper staff's sixteenth-note pattern becomes more varied, including some longer notes. The lower staff has a few notes and rests. The instruction *pp rit.* is written above the lower staff.

The third system is marked *a tempo.* and *p*. It features a key signature change to C major. The upper staff has a sixteenth-note pattern that transitions into a more melodic line. The lower staff has a few notes and rests. A large letter **K** is placed above the upper staff.

The fourth system features eighth-note patterns in both staves. The upper staff has a series of eighth-note chords, and the lower staff has a similar eighth-note pattern. A large letter **L** is placed above the upper staff.

The fifth system continues the eighth-note patterns. It concludes with a first ending bracket labeled **1** above the upper staff.

HARFE.

M

Mel. marc.

HARFE.

1

a tempo.

8

pp

smorzando.

3

8

N *atempo.*

HARFE.

8 8

3 3 3 3

poco cresc.

O *Stretto.*

poco a poco cresc. e accel.

sempre cresc.

Prestissimo.

7	8	10
---	---	----

p *sf*

p > >

HARFE.

Musical notation for the first system of a harp piece. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The first measure is marked with a 'P' (piano) dynamic. The second measure is marked with 'ff' (fortissimo). There are eighth-note patterns in the treble staff and quarter-note patterns in the bass staff. A bracket with the number '8' spans the last two measures of the system.

Musical notation for the second system. It consists of two staves. The first measure is marked with '9' and 'ff'. The following four measures are marked with '1'. There are eighth-note patterns in the treble staff and quarter-note patterns in the bass staff. Brackets with the number '8' are placed above the treble staff in each of the five measures.

Musical notation for the third system. It consists of two staves. The first measure is marked with 'ff'. The second measure is marked with '10' and 'ff'. There are eighth-note patterns in the treble staff and quarter-note patterns in the bass staff. A bracket with the number '8' spans the first four measures of the system.

Musical notation for the fourth system. It consists of two staves. The first measure is marked with '2'. The second measure is marked with '2'. There are eighth-note patterns in the treble staff and quarter-note patterns in the bass staff. A bracket with the number '8' spans the last two measures of the system.

Musical notation for the fifth system. It consists of two staves. The first measure is marked with '2'. The second measure is marked with '2'. There are eighth-note patterns in the treble staff and quarter-note patterns in the bass staff.

Musical notation for the sixth system. It consists of two staves. The first measure is marked with '1'. The second measure is marked with '1'. There are eighth-note patterns in the treble staff and quarter-note patterns in the bass staff. Brackets with the number '8' are placed above the treble staff in the last two measures of the system.

S 1119



37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

in F.
Presto.

HORN I.

9 4

p *cresc.* *f* *ff* *Gen.*

A 15 *p* *cresc.*

ff

B *Meno mosso.* *ff* *pp* *ff* *pp*

C *Tempo I°* *ff* *p*

cresc.

D *rit.* *p* *string.* *f* *rit.*

HORN I.

p *string.* *f* *p*

p **E** *Meno mosso.* *ff*

pp *ff*

pp *ff*

F *Tempo I^o* *ff* *p*

8 G 17 **1** *ppp* *pp*

Canzona Napolitana.

2 H 3 4 5 6 7 8 **J** *mf* *p* *mf*

mf *pp*

K 7 L 3 M 7 **1 2 3 4 5** *pp* *pp*

pp

pp *smorz.* **N** *pp* *poco cresc.*

O *Stretto.* **7** **1 2 3 4 5 6 7** *p cresc. e acceler.*

8
f

ff

Prestissimo.
ff

6 4
f *p* *p*

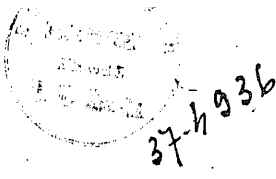
ff *p* *ff* **P**

sf *sf* *sf*

sf *ff* *sf*

3 1

1 2 3 4 1



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

in F

HORN II.

Presto.

1 2 3 4 5 6 7 8 9

4

cresc. f

ff Gen. 1

A 15 1 2 3 4 5 6 7 8

5 ff

B Meno mosso. ff pp ff

pp

C Tempo I. 7 p

D 1 cresc.

HORN II.

poco riten. *string.* **1**

E *Meno mosso.*

F *Tempo I.*

Canzona Napolitana. **H**

HORN II.

Musical staff 1: Treble clef, key signature of one flat. Starts with a fermata on a whole note, followed by a half note, then a quarter note. Dynamics include *pp*. Fingerings 2 and 2 are indicated above the notes.

Musical staff 2: Treble clef, key signature of one flat. Starts with a whole rest, followed by a quarter note, then a half note. Dynamics include *p* and *pp*. A fingering of 7 is indicated above the first note.

Musical staff 3: Treble clef, key signature of one flat. Starts with a quarter note, followed by eighth notes, then a quarter note. Dynamics include *pp*.

Musical staff 4: Treble clef, key signature of one flat. Starts with a quarter rest, followed by a quarter note, then eighth notes. Dynamics include *smorz.* and *pp*. A fingering of 7 is indicated above the first note.

Musical staff 5: Treble clef, key signature of one flat. Starts with a quarter note, followed by a quarter rest, then a quarter note. Dynamics include *poco cresc.* and *p cresc. e accel.*. A fingering of 7 is indicated above the first note, and fingerings 1 and 2 are indicated above the second and third notes.

Musical staff 6: Treble clef, key signature of one flat. Starts with eighth notes, followed by quarter notes, then eighth notes. Dynamics include *f*. Fingerings 3, 4, 5, 6, 7, and 8 are indicated above the notes.

Musical staff 7: Treble clef, key signature of one flat. Starts with eighth notes, followed by quarter notes, then eighth notes. Dynamics include *f*.

Musical staff 8: Treble clef, key signature of one flat. Starts with eighth notes, followed by quarter notes, then eighth notes. Dynamics include *ff*.

Musical staff 9: Treble clef, key signature of one flat. Starts with eighth notes, followed by quarter notes, then eighth notes. Dynamics include *ff*. The tempo marking *Prestissimo.* is placed above the staff.

Musical staff 10: Treble clef, key signature of one flat. Starts with eighth notes, followed by quarter notes, then eighth notes. Dynamics include *f* and *p*. Fingerings 6 and 4 are indicated above the notes.

HORN II.

The musical score for Horn II on page 4 consists of ten staves of music. The notation includes various dynamics such as *p*, *ff*, *P*, *sf*, and accents. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The piece concludes with a double bar line.



37-4936

1119

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

in F.
Presto.

HORN III.

9 12

p *p*

f *ff*

1 A 20 6

Gen. *p* *cresc.*

ff *ff*

pp *ff*

pp *ff*

C Tempo I° 15 D4 3

p *f* *p*

p *ff*

E *Meno mosso.*

p *ff*

pp *ff*

pp *ff*

F Tempo I° 8 G 19

dimin. *p*

HORN III.

Canzona Napolitana.

6 **H** *p* *mf* *cresc.*

J *pp* *mf* *pp* *cresc.*

K 7 L 3 M 18 *pp* *pp*

a tempo. *pp* *pp*

N *smorzando.* *pp* *poco cresc.*

O Stretto. 7 *p* *cresc. e acceler.*

f

ff

Prestissimo.

12 *p* *ff* *p.*

HORN III.

The musical score for Horn III, page 3, is written in treble clef. It begins with a piano (*P*) dynamic. The first staff contains a melodic line with a fortissimo (*ff*) dynamic marking. The second and third staves continue the melodic development. The fourth staff features a sforzando (*sf*) dynamic. The fifth and sixth staves show further melodic and rhythmic complexity, with another *sf* marking. The seventh staff includes a first ending marked '1' and a fourth ending marked '4', with a fortissimo (*ff*) dynamic. The eighth and ninth staves continue the melodic line. The final staff concludes with a first ending marked '1' and ends with a double bar line.



37-1936
S 107
1112

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

in F.

Presto.

HORN IV.

6 (2/4) 12

1 A 20

6

B Meno mosso.

C Tempo I. 15 **D** 4

E Meno mosso.

HORN IV.

ff

F Tempo I.

dim. *p*

8 G 19

Canzona Napolitana.

pp

H

mf *p* *pp* *pp*

J

cresc. *pp* *pp*

K 7 L 3 M 18

a tempo. *pp* *pp*

smorzando. *pp* *poco cresc.*

N

O Stretto. *cresce e accel.*

f

Prestissimo. *ff*

HORN IV.

12

ff *p* *sf* *P*

4

1

147
119



37-4926

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

in F

Presto.

TROMPETE I.

29

mf *ff*

1 A 16

Gen. *p* *cresc.*

ff

5 B *Meno mosso.*

ff

2

ff

C *Tempo I.*

15 D 26

p

2 E *Meno mosso.*

p *ff*

2

ff

2

ff

F *Tempo I.*

10 G 19

dim.

TROMPETE 1.

Canzona Napolitana.

FLÜGELHORN oder PISTON SOLO in B.

TROMPETE I.

The musical score for Trompete I, page 3, is written in treble clef. It begins with a *ff* dynamic marking. The first staff contains a series of eighth notes, followed by a rest and then a descending eighth-note line. The second staff continues with eighth-note patterns. The third staff features a *ff* marking and includes a first ending marked '1'. The fourth staff has a first ending marked '6' and an *sf* marking. The fifth staff starts with a *ff* marking and a first ending marked '1'. The sixth staff continues with eighth-note patterns. The seventh staff has a first ending marked '1'. The eighth staff features a first ending marked '1'. The ninth staff has a first ending marked '1'. The piece concludes with a double bar line and a final chord.

1119



37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

in F.
Presto.

TROMPETE II.

29

mf **A** 16 **Gen.** *p* *cresc.* **ff**

5 B *Meno mosso.* **ff** **2**

ff **Tempo I°**

2 **ff** **Tempo I°**

15 D **26** **8** **E** *Meno mosso.* **ff**

2 **ff**

2 **ff**

F *Tempo I°* *dimin.* **10 G** **19** **p**

Canzona Napolitana. *Tempo I°* **8 H** **9** **J** **19** **K** **7** **L** **3** **M** **26** **9** **N** **10** **O** **8** **2** **Stretto.**

TROMPETTE II.

p *cresc e acceler.*

ff **7**

Prestissimo. **3**

20 *p* **P** *ff*

ff

p

ff

6 *ffsf* **1**

ffsf

1

sf

1

1112
37-4936
TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

Presto.

POSAUNE I.

33 1 A 36
Gen.

B Meno mosso.

ff ff

C Tempo I.

15 D 6

ff

5 19
mf f mf f

E Meno mosso.

ff ff

F Tempo I.

2 ff

Canzona Napolitana.

12 G 19 8 H 9 J 14 2

POSAUNE I.

K Tempo I.

7 L 3 M 25

pp pp pp 1

N pp poco cresc.

O Stretto 23 accel. ff

Prestissimo.

20 dim. p ff P

3 3

sf

sf ff 1 2 3 4 5 6 7

1 1

107
S

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS.

Presto. **33** **POSAUNE II.** **1 A 36**
 Gen.

B **Meno mosso.**
ff *ff*

C **Tempo I.** **15 D 6**
mf

5 **19 E** **Meno mosso.**
f *mf* *f* *ff*

F **Tempo I.** **12 G 19**

Canzona Napolitana.

8 H 9 **J 14** **2 K 7** **L 3** **M 21**

POSAUNE. II.

a tempo.

pp **1** **1** *pp* *pp* **1**

N *pp* **Stretto.**

23 **2** *ff*

Prestissimo. *dim.*

20 **P** *ff*

3 **3**

1 **2** **3** **4** **5** **6** **7** **1**

sf ff

107



37-h 936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

POSAUNE III.

Presto.

33 **1 A 36 B** **Meno mosso.**

f *Gen.* *ff*

C **Tempo I.** **15 D 6**

mf *f*

9 E **Meno mosso.**

ff *p*

F **12 G 19**

ff

Canzona Napolitana.

8 H 9 J 14 **2 K 7 L 3 M 21**

POSAUNE III.

1 1 a tempo. 2 3 4 5 6 1

pp *pp* *pp*

N₁ 2 3 4 5 **O** Stretto.

pp *poco cresc.*

19 *acceler. f* 6 3 *ff*

Prestissimo.

20 **P**

dimin. *p* *ff*

3

1 2 3

sf ff

4 5 6 7 1

37-4936

TARANTELLE

von Fr. Liszt.

orchestriert von K. MÜLLER-BERGHAUS.

in F. D. G.

PAUKEN und GLOCKENSPIEL.

Presto. 21

PAUKEN. 2

3

4

5

6

7

8

9

10

B *Meno mosso.*

C *Tempo I.*

Meno mosso.

E

F *Tempo I.*

G *Glock.*

Canzona Napolitana.

PAUKEN und GLOCKENSPIEL.

Tempo I.

K Glock. **L** Glock. **M 10** Glock.

PAUKEN in H. D.

N PAUKEN. **ppp** **poco cresc.**

pp Glock. **pp** **poco a poco cresce accel.**

Stretto **pp** **mf** **f**

Prestissimo.

ff **D in E - H in C** **17 P3**

dim. **p** **pp** **f**

in D. Glock.

3 **3** **3** **11** Glock.

C in G. **10** **sf** **ff**

2 **2** **2** **5** **1**

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

BECKEN und grosse TROMMEL.

Presto. 33 1 2 3 4 1 **A** 24 Becken. 1 1

ff Gen. *sf*

Meno mosso. 1 1 1 1 1 **B** 2 4 *sf*

Tempo I. 1 2 4 1 **C** 16 **D** 6 *sf sf sf sf mf*

5 19 **E** Meno mosso. *f mf f ff*

1 4 1 2 4 1 *sf sf sf sf sf*

F Tempo I. 10 **G** 19 *f 1 2 3 4 5 6*
dimin. p

Canzona Napolitana. 8 **H** 9 **J** 14 2 **K** 7 **L** 3 **M** 26 a tempo. Becken. *pp*

2 3 4 5 6 7 **N** 1 2 *pp*

3 4 5 1 2 3 4 5 **O** Stretto. 15 *acceler.*

BECKEN und grosse TROMMEL

1 2 3 4 5 6 7

mf *cresc.*

8 1 2 3 4 5 6

Becken.

f *ff*

7 8 1 2 3 4 5

Prestissimo.

sf *dimin.*

15 5 P 3 3

p *sf* *sf* *sf*

3 4

sf *sf* *ff* *sf*

7 1

Gen.

sf *Gen.*

2 2 1 1

2 3 4 5 5 1

sf

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

Presto.

TAMBOURIN und TRIANGEL.

Handwritten: 37-4936



13 1 2 3 4 5 6 7 8

Tambourin.

1 2 3 4 5 6 7 8 1

cresc. *f*

2 3 4 5 6 7 8 1 A 16

Gen.

pp *cresc.* Trgl.

B *Meno mosso.* *pp* *ff* *sf*

pp *Tempo I.* **C** 7 *p*

cresc. **D** 5 *f lamb.*

5 *p*

Meno mosso. **E** 1 *pp* 3

TAMBOURIN und TRIANGEL.

First section of the score for Tambourin and Triangel. It consists of four staves of music. The first staff begins with a dynamic marking of *f* and includes a *ppp* marking. The second staff starts with a key signature change to F major and includes a *morendo.* marking. The third staff includes a *pp* marking and a key signature change to G major. The fourth staff concludes the section with a 2/4 time signature.

Canzona Napolitana.

Second section of the score, titled "Canzona Napolitana." It consists of seven staves of music. The first staff is in 2/4 time and includes markings for "Tempo I." and "Togl." with dynamic markings *pp*, *f*, and *pp*. The second staff includes a *pp* marking and the instruction "a tempo." The third staff includes a *smorz.* marking and a *pp* marking. The fourth staff includes a *pp* marking and the instruction "Stretto." The fifth staff includes a *poco cresc.* marking and a *pp* marking. The sixth staff includes a *poco a poco* marking. The seventh staff includes a *cresc. e accel.* marking. The piece concludes with a 2/4 time signature.

TAMBOURIN und TRIANGEL.

1 2 3 4 5 6 7
mf *cresc.*

8 1# 2# 3# 4# 5# 6# 7# 8# **Prestissimo.**
ff 1 2

3 4 5 *dimin.* 3 **P** Trgl.

1 1 2 3
sf *pp*

4 5 6 7 **P** 2
ff

2 2 2 1

1 1 1 1 1 1
f

8 1
Gen.

2 2 5 1# 2#

3# 4# 5# 6# 1