

**Liszt, Franz**

**Tarantelle (di bravura) d'après la tarantelle de La muette de Portici d'  
Auber pour piano**

**Vienne**

**4 Mus.pr. 34002#Beibd.8**

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4<sup>o</sup> Mus. par. 34002 # Rebd. 8

# TARANTELLA

( DI BRAVURA )

*D'après la Tarantelle de la Muette de Portici d'Alber*

POUR PIANO

DÉDIÉE

MADAME MARIE PLEYEL

(1811-1875)

PAR

**F. LISZT**

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# TARANTELLE

di Bravura.

par

Fr. LISZT.

INTRODUZIONE.

Vivacissimo.

*f* *briso.*

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Vivacissimo' and 'f briso.'. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth notes. The vocal part enters with the lyrics 'do', 'ere', and 'scen'. The score includes several performance markings: '8<sup>a</sup>' (octave), 'stringendo' (increasing tempo), 'loco.' (ad libitum), 'marcato.' (marked), and 'riten?' (ritardando). The piece concludes with a final chord in the piano part.

Vivace.

*mf quasi staccato.*

*tempo*

*tempo*

*pp* *distintamente*

*pp* *8<sup>a</sup>*

81

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music consists of eighth and sixteenth notes with various articulations.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplet markings.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music is characterized by dense chordal textures and sixteenth-note patterns.

*vibrato con allegrezza.*

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music includes a section with a circled 'f' and a circled 'v'. The lower staff has a handwritten 'rit' and some rhythmic markings above it.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a series of chords and sixteenth-note patterns.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music consists of chords and sixteenth-note patterns, ending with a double bar line.

*egualmente.*

4 3 2 1      4 2 3 1 2

*mezzo piano.*

*non legato.*

*tr*

*cresc:*

*f* *giocoso.*

*ff*

Un poco meno Allegro.

quasi piano  
ben articolato.

cresc.  
quasi staccato.  
accelerando.

8<sup>a</sup>..... loco.  
poco rit.

tempo 1<sup>mo</sup>.  
quasi staccato.

sempre piano.



8<sup>a</sup>

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of chords with wavy lines above them, while the bass clef contains a rhythmic pattern of eighth notes.

8<sup>a</sup> *loco.*

*rfz* *tr* 21 21 21 21

Second system of musical notation. The treble clef continues with chords. The bass clef features a sequence of trills marked with 'tr' and fingerings '21', with an *rfz* dynamic marking.

8<sup>a</sup> *rfz*

21 *tr* 21 21 21 21

Third system of musical notation. The bass clef continues with trills marked 'tr' and fingerings '21'. The treble clef features chords, with an *rfz* dynamic marking appearing in the final measure.

8<sup>a</sup>

Fourth system of musical notation, showing a continuation of the rhythmic patterns in both treble and bass clefs.

8<sup>a</sup> *loco.* *f con brio.*

2 3 2 3 2 3 3

Fifth system of musical notation. The treble clef features a melodic line with triplets, marked with 'loco.' and 'f con brio.'. The bass clef continues with a rhythmic accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble, with some slurs and dynamic markings.

The second system of musical notation continues the piece with similar rhythmic patterns and melodic lines in both staves. The notation includes various note values and rests, maintaining the overall texture established in the first system.

*marcatissimo.*

The third system of musical notation is marked *marcatissimo.* It features a change in the bass line with triplets and a more pronounced melody in the treble. Dynamic markings such as *ffz* are present, indicating a forte fortissimo and sforzando effect.

The fourth system of musical notation continues the *marcatissimo* section. It shows further development of the melodic and harmonic material, with complex chordal textures in the treble and a driving bass line.

*stringendo.*

The fifth system of musical notation is marked *stringendo.* The music becomes more intense and faster. It features rapid sixteenth-note passages in the treble and a complex, driving bass line. The system concludes with a final chord and a fermata.

Meno Allegro.

*ff con slancio.*

*8<sup>a</sup> staccato.*  
*dolce quasi campanele.*  
*staccato.*

*8<sup>a</sup> loco.* *8<sup>a</sup> loco.* *8<sup>a</sup> con delicatezza.*  
*dolce grazioso.*  
**Più moderato ma in tempo.**

*8<sup>a</sup> loco.* *8<sup>a</sup> loco.* *8<sup>a</sup> loco.*

*8<sup>a</sup> loco.*

*sempre dolce.*

*brillante.*

8<sup>va</sup>

*loco.*

*loco.*

*loco.*

8<sup>va</sup>

*loco.*

*loco.*

*loco.*

*più rfz*

*dimin:*

*elegante.*

8<sup>va</sup>.....

*Handwritten notes:*  
 X  
 900  
 100  
 200  
 300

Variatione (ad libitum.)

*p dolce.* *sempre staccato.*

2 1 5 1

8<sup>va</sup>

8<sup>va</sup> *loco.* *loco.* *leggero*

4 3 2 1 2 1

8<sup>va</sup> *loco.* *con grazia.* *p*



*for you take time*

*Beig*

3

2 mal Bei

Handwritten musical notation on a grand staff. A large slur covers the first two staves. The notation includes various notes, rests, and accidentals. Blue annotations include a large '3' on the left, a '4' above the second staff, and several blue lines and arrows indicating specific parts of the music.

Wegside

Handwritten musical notation on a grand staff. The notation is dense with notes and rests. Blue annotations include a large '4' on the right and several blue lines and arrows.

Handwritten musical notation on a grand staff. The notation includes notes, rests, and accidentals. Blue annotations include a large '4' on the right and several blue lines and arrows.

Handwritten musical notation on a grand staff. The notation includes notes, rests, and accidentals. Blue annotations include a large '4' on the right and several blue lines and arrows.

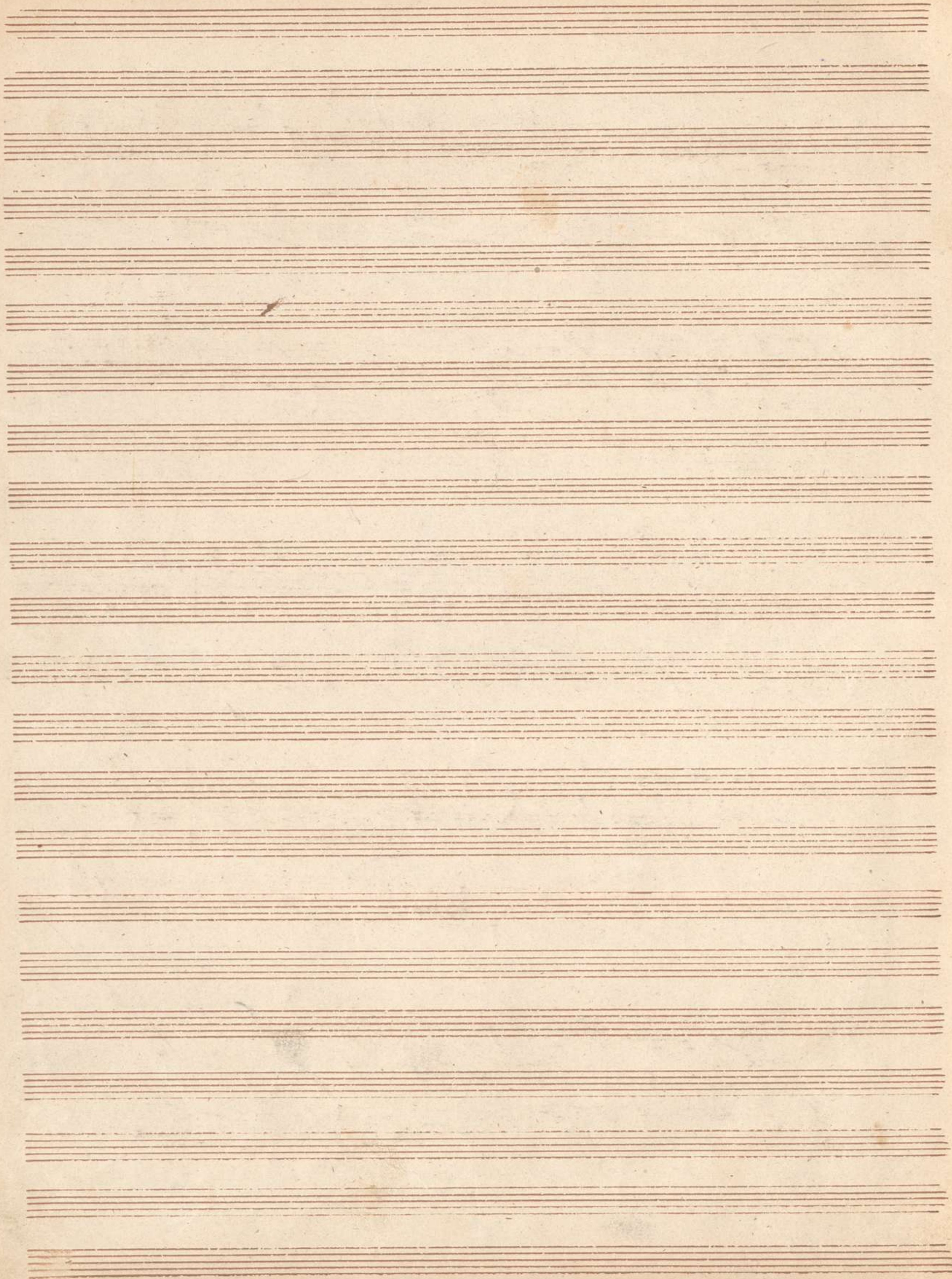
Handwritten musical notation on a grand staff. The notation includes notes, rests, and accidentals. Blue annotations include a large '4' on the right and several blue lines and arrows.

Four empty musical staves at the bottom of the page.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page features 18 horizontal staves. The notation is concentrated in the upper portion of the page, spanning across the first two staves and continuing onto the third and fourth staves. The notation includes various musical symbols such as notes, rests, and clefs. A large, stylized handwritten letter 'K' is positioned to the left of the first staff. A large, handwritten number '9' is written above the second staff. The notation appears to be a complex piece of music, possibly for a keyboard instrument, given the dense arrangement of notes and the use of a grand staff (two staves joined by a brace). The lower portion of the page, from the fifth staff down to the bottom, is completely blank.



095349



8<sup>a</sup>.....

*loco.*

*loco.*

*cresc.*

8<sup>a</sup>.....

*energico.*

*loco.*

8<sup>a</sup>.....

*loco.*

8<sup>a</sup>.....

*loco.*

*sotto voce.*

8<sup>a</sup>.....

*loco.*

8<sup>a</sup>.....

*loco.*

*loco.*

8<sup>a</sup>.....

*loco.*

*1 2 3 4 1*

*4 3 2 1 3*

Più Presto.

*murmurando*  
*quasi staccato.*  
*p*  
 3 2 1 3 2 1

*p*  $\oplus$  *tempestuoso.*

1 2 3 4 1 2 3 4 5 1 2 3 4 5 ^

^

$\oplus$  *un poco*

*piu f*

2 2 2 2 2 2 2 2

3<sup>a</sup> bassa

*loco.*

*p scherzando.*

*simile.*

*8<sup>a</sup>*

*8<sup>a</sup>*

*loco.*

*sempre p*

Handwritten musical notation for the first system, featuring treble and bass staves with various notes, rests, and fingerings. Fingerings are indicated by numbers 1-5 above notes. A 'V' symbol is present in the bass staff.

Handwritten musical notation for the second system, continuing the piece with treble and bass staves.

*~ Kopf dem Kopf selbst*

Handwritten musical notation for the third system, including treble and bass staves with complex rhythmic patterns.

*Ossia.*

Handwritten musical notation for the Ossia section, consisting of four staves with dense rhythmic notation.

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is dense, with many beamed notes and rests. A 'loco.' marking is present in the second staff of this system.

The second system of music consists of four staves, continuing the piece. It maintains the same key signature and time signature as the first system. The notation remains complex, with frequent beaming and rests across all staves.

The third system of music consists of four staves, concluding the piece. It features the same key signature and time signature. The notation is dense and rhythmic, ending with a double bar line.

Più agitato.

4 mit dem Blatt 19

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves contain complex rhythmic patterns with many accidentals (sharps and naturals). There are some handwritten annotations above the staves, including a 'V' and some scribbles.

*sempre più agitato ed accelerando.*

The second system continues the musical piece. It features several triplet markings (indicated by a '3' over a group of notes) and a sextuplet (indicated by a '6' over a group of notes). The notation is dense with notes and accidentals.

The third system shows a transition to more chordal textures. The instruction *incalzando.* is written below the staves. The music continues with complex rhythmic patterns and many accidentals.

*sempre*

The fourth system features the instruction *più f* (piano) and *8va* (octave) markings. The music consists of dense chordal textures with many accidentals.

5 mit dem Blatt

The fifth system includes the instruction *quasi tromba.* (quasi trumpet). The notation continues with complex rhythmic patterns and many accidentals.



Allegro marziale.

*mf* I due temi ben marcato.

*staccato.*

8<sup>a</sup>..... *loco.*

8<sup>a</sup>..... *loco.* 8<sup>a</sup>.....

8<sup>a</sup>..... *loco.*

*quasi Tromba.*

Handwritten notes above the staff: *a a* (above first system), *loco.* (above second system), *a a* (above third system), *8<sup>a</sup>* (above fourth system).

Handwritten annotation: *8<sup>a</sup>* above the first measure.

Handwritten annotation: *8<sup>a</sup>* above the first measure. Performance instruction: *sempre più fuoco.* written below the staff.

Handwritten annotation: *8<sup>a</sup>* above the first measure. Performance instruction: *loco.* written above the staff.

Performance instruction: *mf* written above the staff.

Stretta, Vivace assai.

*p* *sempre staccato.*

*poco a poco più f*

*cresc:* *8<sup>a</sup>..... loco.*

*8<sup>a</sup>..... loco.* *8<sup>a</sup>..... loco.* *8<sup>a</sup>..... loco.* *8<sup>a</sup>..... loco.*

*8<sup>a</sup>..... loco.* *8<sup>a</sup>..... loco.* *8<sup>a</sup>..... loco.* *8<sup>a</sup>..... loco.* *8<sup>a</sup>..... loco.*

*ff tutto fuoco.*

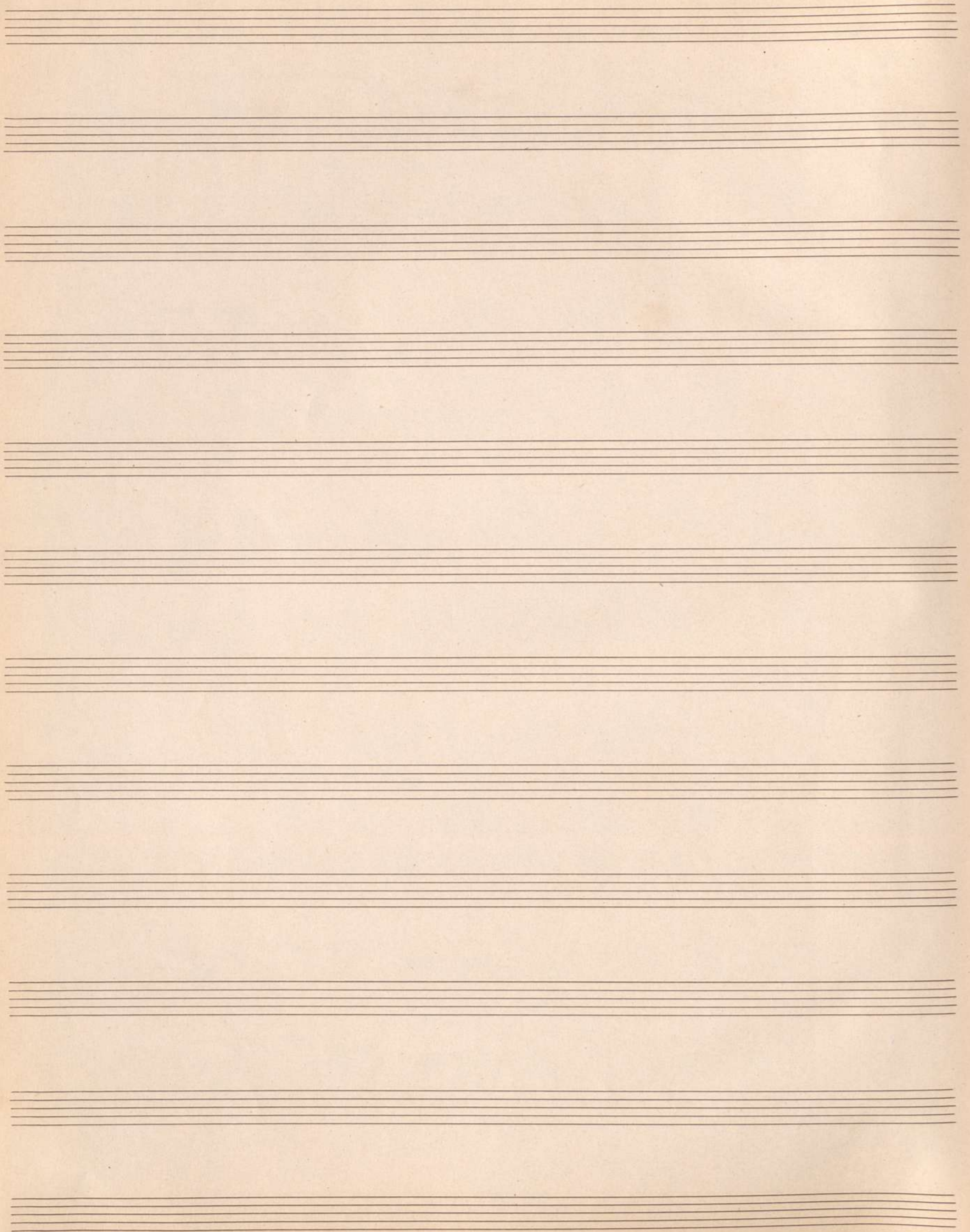
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Diefe beiden Töne folgen  
ganz am Ende eines jeden Wortes

---

das in der Mitte des letzten Wortes  
das Ende soll ganz mit einem  
Wort sein.



This image shows a page of ten blank musical staves. Each staff is composed of five parallel horizontal lines, spaced evenly down the page. The paper is off-white and shows signs of age, with some slight discoloration and a small mark at the top center. There are also small marks at the bottom center. The staves are completely empty, with no notes or markings.

This image shows a page of ten blank musical staves. Each staff is composed of five parallel horizontal lines, spaced evenly down the page. The paper is aged and has a light beige or cream color. There are some faint smudges and a small dark speck near the top left of the first staff. The right edge of the page shows the binding of the book, with some stitching visible. The overall appearance is that of a clean but slightly worn sheet of music manuscript paper.

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or text. The paper is aged and yellowed, with some minor blemishes and a small mark at the top center.



A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or text. The paper is aged and yellowed, with some minor blemishes and a small metal fastener visible at the top right corner.

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page. The paper is aged and yellowed. There are some faint blue ink smudges on the right side of the page, between the fourth and sixth staves from the top. The page is otherwise empty of any musical notation or text.

This image shows a page of ten blank musical staves. Each staff is composed of five horizontal lines, spaced evenly down the page. The paper is aged and yellowed, with some minor stains and a small mark near the top center. The staves are arranged vertically, one above the other, with a consistent gap between them. There is no musical notation or text on the page.

