

# GRANDE TARANTELLA

arpa

HERMAN RECHBERGER  
AIGION GREECE 2020

$\text{♩} = 60$

$C\#D\flat E\flat F\flat G\flat A\flat B\#$

*pp*

*f*

*mp*

*mp*

*mp*

*sfz*

*f*

21

2

2

28

*pp*

6

6

6

6

6

6

6

6

30

6

6

6

6

6

6

6

32

6

6

6

6

6

6

6

34

6

6

6

6

6

6

6

36

6

6

6

6

6

6

6

38

6 6 6 6

6/4 7/4 6/4

Presto ♩. = c. 136

41

3 3

*p*  
C#-D $\flat$ -E $\flat$ -F $\flat$ -G#-A $\flat$ -B $\flat$

*p*

49

1 2 3

4 5 6 7 8 9

10 11 12 13 14 15

16 17 18 19 20 21

22 23 24 25 26 27

Musical notation for measures 22-27, bass clef. The left hand plays a steady bass line with quarter notes and eighth notes. The right hand plays a melodic line with slurs and accents.

28 29 30 31 32 33

Musical notation for measures 28-33, bass clef. The left hand continues the steady bass line. The right hand continues the melodic line with slurs and accents.

34

Musical notation for measure 34, bass clef. The left hand has a dynamic marking of *mf*. The right hand has a dynamic marking of *mf*. Chord changes are indicated as D#-F#-B $\flat$ .

93

Musical notation for measures 93-98, treble clef. The left hand has dynamic markings of *mp*, *p*, and *p*. The right hand has a dynamic marking of *sf*. Chord changes are indicated as B#.

103

Musical notation for measures 103-108, treble clef. The left hand has dynamic markings of *sf* and *sffz*. The right hand has dynamic markings of *sf* and *sffz*. Chord changes are indicated as C $\flat$ -B $\flat$ .

116

Musical notation for measures 116-121, treble clef. The left hand has a dynamic marking of *mf*. The right hand has a dynamic marking of *f*. Chord changes are indicated as C $\flat$ -D $\flat$ -E $\flat$ -F $\flat$ -G $\flat$ -A $\flat$ -B $\flat$ .

132

5

140

*mf*

147

154

C#

*f*

161

168

21

21

191 C $\flat$ -D $\flat$ -F $\flat$ -G $\sharp$ -A $\natural$

*mf*

F $\sharp$ -B $\natural$

193

*mp*

203

*mf*

206

44

44

250 C $\natural$ -E $\sharp$ -F $\flat$ -G $\natural$ -A $\flat$

*mp*

256

E $\flat$

A $\natural$

*mp*

G $\sharp$

*mp*

264 F $\sharp$

G $\sharp$

270 (C $\sharp$ -D $\flat$ -E $\sharp$ -F $\sharp$ -G $\sharp$ -A $\sharp$ -B $\sharp$ )

E $\sharp$

*mp* *mf*

276

*mp* *mf* *mp* *mf* *mp* *mf* *mp*

283 E $\flat$ -A $\sharp$

*mf*

A $\sharp$  A $\flat$

289

*mf*

(C $\sharp$ -D $\flat$ -E $\flat$ -F $\sharp$ -G $\sharp$ -A $\flat$ -B $\sharp$ )

298 A $\sharp$

C $\sharp$ -D $\sharp$ -E $\sharp$ -B $\flat$

(C $\sharp$ -D $\flat$ -E $\flat$ -F $\sharp$ -G $\sharp$ -A $\sharp$ -B $\sharp$ )

301

C<sub>4</sub>-A<sub>b</sub>

307

*ff*

312

E#

C<sub>b</sub>-A#

*mp*

317

323

329

C#-D#-E<sub>b</sub>-F#-B<sub>b</sub>

*mf*



332

8 8

G#  
(C#-D#-E#-F#-G#-A#-B#)

17

335

3 3

C#-D#-E#-F#-G#-A#-B#

8 8 8 8

341

7 7

C#

*mp*

351

8 8 5 5

C#-A#-B#

*f* *f*

E#-F#-G#-A#

369

4 4 4 4

375

6 6 3 3

C#

1 2 3 4 5 6 7 8 9

Db

10 11 12 13 14 15 16 17 18

19 20 21

415

423

4 17 C#-D#-E#-F#-G#-A#-B#

*mf*

446

453 **10** C#-G#-Bb

*mf*

465

*f*

471

477 **38**

**38**

515

A4

521

526

532

15 14

15 14

*ff*

564

2 3

*p* *mp*

572

*mf*

579

585

*Ab*

28 19

*mf* 19

635 C $\flat$ -D $\flat$ -E $\flat$ -F $\flat$ -G $\flat$

638

641

*ff*

9

9

C $\sharp$ -D $\flat$ -E $\sharp$ -F $\sharp$ -G $\flat$

652

*f*

11

11

665

667

2

2

671

673

675

677

681

4 A4

689

Eb-Bb

696

3

3

702

4

4

5

706

9

9

3

*ff*