

La Napolitaine

Tarantelle Op. 25

E $\flat$ Horn & Piano

Arr.: Max Sommerhalder

Oskar Böhme

EMR 44780

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E♭ HORN

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Allegro vivace (♩ = 192)

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24 *Solo*

f *fz*

30 *dim.* *p*

36 *pp* *mf*

43 *p* *cresc.* *f*

49 *p*

56 *p* *cresc.* *mf*

68 *mf*

74 *f*

80 *ten.*

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Arr.: Max Sommerhalder

Allegro vivace (♩ = 192)

Music score for Eb Horn and Piano.

Measures 1-6: Eb Horn has a whole rest. Piano starts with a bass line of eighth notes, marked *p*. The Eb Horn enters in measure 6 with a melodic line.

Measures 7-13: The Eb Horn continues its melodic line. The Piano accompaniment features chords and eighth notes, marked *p poco a poco cresc.* and *mf* by measure 13.

Measures 14-20: The Eb Horn has a whole rest. The Piano part features a more active melody in the right hand, marked *f* in measure 14.

Measures 21-24: The Eb Horn has a whole rest. The Piano part continues with a melody in the right hand, marked *ff* and *m.s.* (marcato). The Eb Horn enters in measure 21 with a melodic line, marked *Solo* and *f*. The Piano part features a triplet in the right hand, marked *3 sf*.

26

Measures 26-31 of the musical score. The upper staff (treble clef) contains a melodic line with various dynamics including *fz* (forzando). The lower staff (bass clef) features a piano accompaniment with triplets and accents, marked with *sf* (sforzando).

32

Measures 32-38 of the musical score. The upper staff (treble clef) shows a melodic line with dynamics *dim.* (diminuendo) and *p* (piano). The lower staff (bass clef) is mostly empty, indicating a rest for the piano part.

39

Measures 39-45 of the musical score. The upper staff (treble clef) includes dynamics *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano) with a *cresc.* (crescendo) marking. The lower staff (bass clef) provides a harmonic accompaniment with chords and dynamics *mf* and *p* with a *cresc.* marking.

46

Measures 46-52 of the musical score. The upper staff (treble clef) features dynamics *f* (forte) and *p* (piano). The lower staff (bass clef) includes a piano accompaniment with chords and dynamics *f* and *p*, with a long melodic line in the right hand.

53

Measures 53-58 of the musical score. The upper staff (treble clef) contains a melodic line. The lower staff (bass clef) features a piano accompaniment with chords and dynamics *f* (forte).

60

Measures 60-66. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, and then a half note F#4. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *p*, *cresc.*, *mf*, and *f*. There are also accents and a crescendo hairpin.

67

Measures 67-73. The vocal line continues with a half note E4, a half note D4, and a half note C4. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* and *f*. There is a crescendo hairpin.

74

Measures 74-80. The vocal line features a half note B3, a half note A3, and a half note G3. The piano accompaniment has chords in the right hand and a melodic line in the left hand. Dynamics include *f* and *fz*. There are accents and a crescendo hairpin.

81

Measures 81-86. The vocal line starts with a half note F#3, a half note E3, and a half note D3. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *fz*, *mf*, and *f*. There are accents and a crescendo hairpin.

87

Measures 87-93. The vocal line continues with a half note C3, a half note B2, and a half note A2. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f* and *fz*. There are accents and a crescendo hairpin.

poco meno mosso (♩. = 72)

Measures 93-100. The score is in 3/4 time with a key signature of three flats. The piano part features a rhythmic pattern of eighth notes and chords, with dynamics *ff*, *mf*, and *p*. The violin part has a melodic line with slurs and accents.

101

Measures 101-107. The piano part continues with the eighth-note pattern, and the violin part has a melodic line with slurs and accents.

108

Measures 108-114. The piano part continues with the eighth-note pattern, and the violin part has a melodic line with slurs and accents.

115

Measures 115-120. The piano part continues with the eighth-note pattern, and the violin part has a melodic line with slurs and accents.

121

Measures 121-126. The piano part continues with the eighth-note pattern, and the violin part has a melodic line with slurs and accents.

127

f

8va

più f

più f

134

142

rall.

149

155

p

8va

Più mosso

ossia

HORN E^b - MI Bémol

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