

1119

Basso comp. 259
Mus. 65
Hf. comp. 21p.

OEUVRES

CLASSIQUES ET MODERNES

Маршмеса

с уверт.



~~P. JURGENSON,~~

~~Neglinnaya, № 14.~~

~~Commissionnaire de la Chapelle de la Cour, de la Société Impériale musicale russe et du Conservatoire de Moscou.~~

~~Dépôts:~~

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

Mainz, Schott.

BRUNNEN

107
119



Für Orchester bearbeitet
von
Karl Müller-Berghaus

N^o 23478.

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Orchesterstimmen, M. n. 14.

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TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS



1

Presto.

VIOLINE I.

10

molto staccato.

p *scherzando.*

cresc.

divisi.

sempre cresc. *ff*

stacc. leggiero.

Gen. *p*

p *cresc.*

ff

Meno mosso.

pp divisi a 3.

VIOLINE I.

8- unis. *ff*

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

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.*

8- unis. *ff*

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

F Tempo I. *ff* *dim.*

p *pp*

VIOLINE 1.

3

8- 1 2 3 4 5

pizz. Wenn Harfe fehlt, *arco.*

8- 6 7 8 9 10 11 12

8- 13 14 15 16 1

pizz. *ppp*

Canzona Napolitana.

p *arco* *cantando espressivo.*

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

Prestissimo. *ff*

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

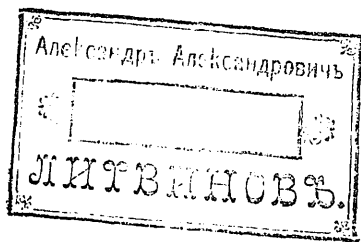
dim. *f* *p*

divisi. *f* *p*

5

23478.

Fine.



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS

VIOLINE I.

Presto.

10

molto staccato.

p

p scherzando.

cresc.

divisi.

f

sempre cresc.

ff

A

stacc. leggiero.

Gen. *p*

8

p

cresc.

8

ff

B *Meno mosso.*

ff

8

pp divisa a 3.

VIOLINE I.

8 unis. *ff* *sf*

8 *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.*

8 unis. *ff* *sf*

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

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

VIOLINE 1.

3

8- 1 2 3 4 5

pizz. arco.

Wenn Harfe fehlt.

8- 6 7 8 9 10 11 12

8- 13 14 15 16

1 pizz. ppp

Canzona Napolitana.

p cantando espressivo.

arco poco rit 3 a tempo.

mf p f

1 p pizz. divisi.

arco divisi.

a tempo.

8 K 8 tremolando.

pp divisi.

8 pp

8 divisi.

VIOLINE I.

8

p

pp *smorzando.* *pp*

poco cresc.

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

f *sempre cresc.*

ff

Prestissimo.
ff

giocoso assai.
divisi.
p legg.

dim. 1 2 3 4

f *p*

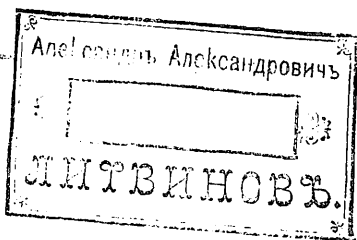
divisi. *f* *p*

VIOLINE I.

5

The musical score for Violin I, page 5, is written in G major (one sharp). It consists of 12 staves of music. The first staff begins with a piano (*P*) dynamic and a forte (*ff*) marking. The music features various melodic lines, some with slurs and ties, and others with repeated notes. Dynamics include *sf* (sforzando) and *ff* (fortissimo). The piece concludes with a double bar line.

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2112



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS

37-4936

1

VIOLINE I.

Presto.

10

molto staccato.



p

p scherzando.



cresc.



divisi.

f



sempre cresc.

ff



Gen.

p

stacc. leggiero.



p

cresc.



ff



B *Meno mosso.*

ff

8-

pp divisi a 3.

VIOLINE I.

8- unis. *ff*

8- unis. *sf*

pp *divisa 3.* *ff*

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.*

8- unis. *ff*

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

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

VIOLINE 1.

3

8- 1 2 3 4 5

pizz. arco.

Wenn Harfe fehlt.

8- 6 7 8 9 10 11 12

8- 13 14 15 16

1 pizz. ppp

Canzona Napolitana.

p cantando espressivo.

arco poco rit 3 a tempo.

mf p f

1 p pizz. divisi.

arco divisi.

a tempo.

8- K tremolando.

pp divisi.

8- pp

8- divisi.

VIOLINE I.

8

p

pp *smorzando.* *pp*

poco cresc.

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

f *sempre cresc.*

ff

Prestissimo. *ff*

giocoso assai. divisi. *p legg.*

dim. *f* *p*

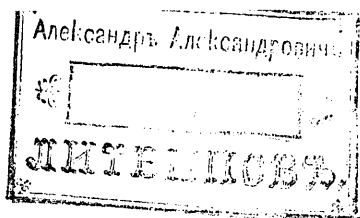
divisi. *p*

VIOLINE I.

5

The musical score for Violin I, page 5, is written in G major (one sharp). It consists of 12 staves of music. The first staff begins with a piano (*P*) dynamic. The second staff has a forte (*ff*) dynamic. The third staff has a piano (*P*) dynamic. The fourth staff has a sforzando (*sf*) dynamic. The fifth staff has a sforzando (*sf*) dynamic. The sixth staff has a sforzando (*sf*) dynamic. The seventh staff has a sforzando (*sf*) dynamic. The eighth staff has a sforzando (*sf*) dynamic. The ninth staff has a sforzando (*sf*) dynamic. The tenth staff has a sforzando (*sf*) dynamic. The eleventh staff has a sforzando (*sf*) dynamic. The twelfth staff has a sforzando (*sf*) dynamic. The piece concludes with a double bar line.

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112



TARANTELE

von Fr. Liszt

orchestrirt von K. MÜLLER-BERGHAUS

37-4936

1

VIOLINE I.

Presto.

10

molto staccato.

p

p scherzando.

cresc.

divisi.

f

sempre cresc.

ff

A *stacc. leggiero.*

Gen. *p*

8-

p cresc.

8-

ff

B *Meno mosso.*

ff

pp divisa a 3.

VIOLINE I.

8 *unis.*
ff

8 *pp divisa 3.*
ff *sf*

C *Tempo I.*
p *cresc.*

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

Tempo I.
p *string.* *f*

Tempo I.
p *pizz.*

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

8 *unis.*
ff

8 *pp divisa 3.*
ff *sf*

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

VIOLINE 1.

3

8- 1 2 3 4 5

pizz. Wenn Harfe fehlt. *arco.*

8- 6 7 8 9 10 11 12

8- 13 14 15 16

pizz. *ppp*

Canzona Napolitana.

p *arco* *cantando espressivo.*

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.

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

f *sempre cresc.*

ff

Prestissimo.
ff

giocoso assai.
divisi.
p legg.

f *p*

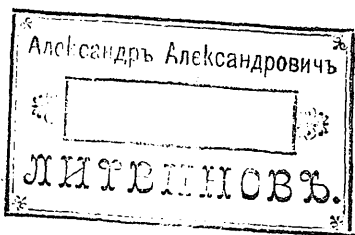
divisi. *p*

VIOLINE I.

5

This image shows a page of musical notation for a piano piece. The music is written in a single system, consisting of ten staves. The key signature is G major, indicated by one sharp (F#) at the beginning. The notation includes various dynamics such as *sf* (sforzando), *f* (forte), and *p* (piano), as well as articulation marks like accents and slurs. The music is written in a single system, with the key signature of one sharp (F#) indicated at the beginning. The notation includes various dynamics such as *sf* (sforzando), *f* (forte), and *p* (piano), as well as articulation marks like accents and slurs. The music is written in a single system, with the key signature of one sharp (F#) indicated at the beginning.

107
113



TARANTELE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS

37-1936

1

VIOLINE I.

Presto.

10

molto staccato.

p

p scherzando.

cresc.

divisi.

f

sempre cresc.

ff

A *stacc. leggiero.*
Gen. *p*

8-

p

cresc.

8-

ff

B *Meno mosso.*

ff

pp divisi a 3.

VIOLINE I.

8 unis. *ff*

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.* *sf*

8 unis. *ff*

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

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

3

Wenn Harfe fehlt.

arco.

pizz.

ppp

Canzona Napolitana.

Canzona Napoletana.

p cantando espressivo.
arco

poco rit 3 *a tempo.* **H**

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.*

sempre cresc.

ff

Prestissimo. *ff*

giocoso assai. divisi.

dim. *p legg.*

divisi.

VIOLINE I.

5

The musical score for Violine I, page 5, is written in G major (one sharp). It consists of 11 staves of music. The first staff begins with a piano (*P*) dynamic. The second staff features a fortissimo (*ff*) dynamic. The third staff continues with a fortissimo (*ff*) dynamic. The fourth staff includes sforzando (*sf*) markings. The fifth staff also includes sforzando (*sf*) markings. The sixth staff includes sforzando (*sf*) markings. The seventh staff includes a first ending bracket. The eighth staff includes a first ending bracket. The ninth staff includes a first ending bracket. The tenth staff includes a first ending bracket. The eleventh staff concludes the piece with a double bar line.

Parantelle

aus

Venezia e Napoli von

F. Liszt. Für Orchester bearbeitet von
Karl Müller-Gerghaus.

Violine I

Violone I

37-4937

Presto

molto staccato

f scherzando

cresc.

divisi

sempre cresc.

staccato leggero

gen. p.

B. Meno mosso

pp divisa a 3.

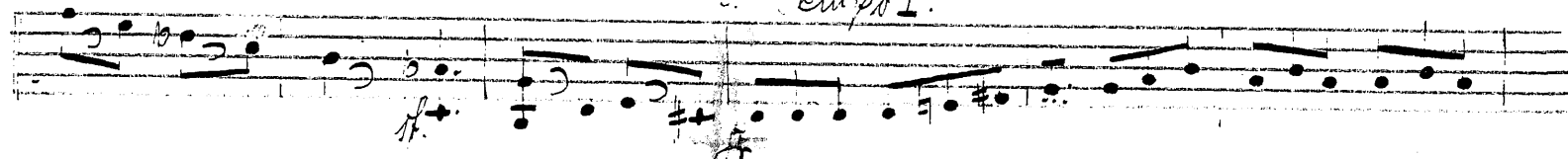
Handwritten musical score for strings, featuring multiple staves with notes, rests, and dynamic markings. The score includes various performance instructions and tempo changes.

Key markings and instructions:

- uniso* (unison)
- pp. divisa 3* (pianissimo, divided 3)
- Tempo I*
- cresc.* (crescendo)
- pp.* (pianissimo)
- string.* (strings)
- fr.* (forzando)
- proceder ritard.* (proceeding ritardando)
- Tempo II*
- giocoritar.* (giocoso/ritardando)
- pp.* (pianissimo)
- string.* (strings)
- fr.* (forzando)
- pp.* (pianissimo)
- Tempo III*
- meno mosso* (meno mosso)
- arco.* (arco)
- uniso.* (unison)
- pp. divisa 3.* (pianissimo, divided 3)
- uniso.* (unison)
- pp. divisa 3* (pianissimo, divided 3)

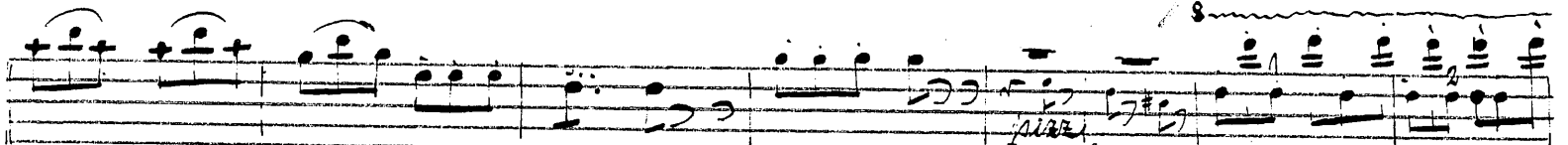
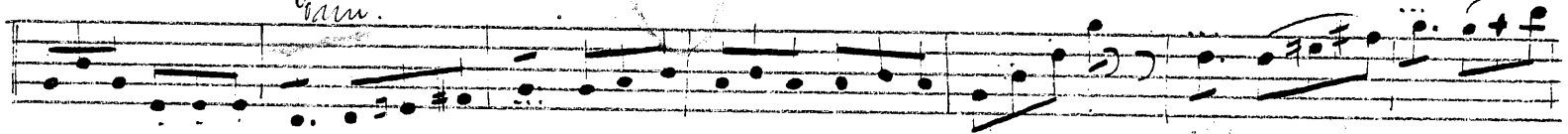
The score is written on ten staves, with some staves containing multiple systems of music. The notation includes various note values, rests, and dynamic markings, along with handwritten performance instructions.

Tempo I.



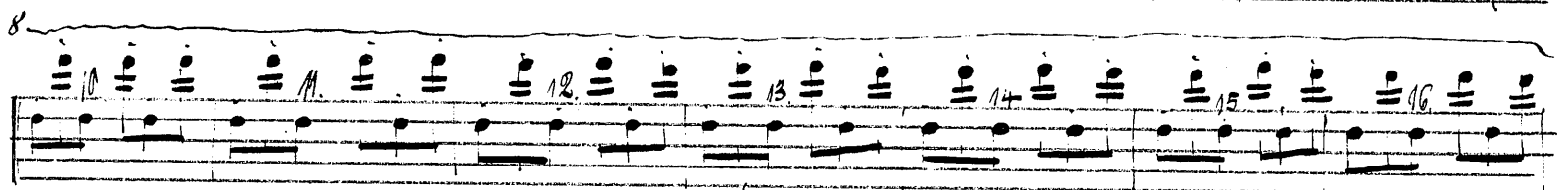
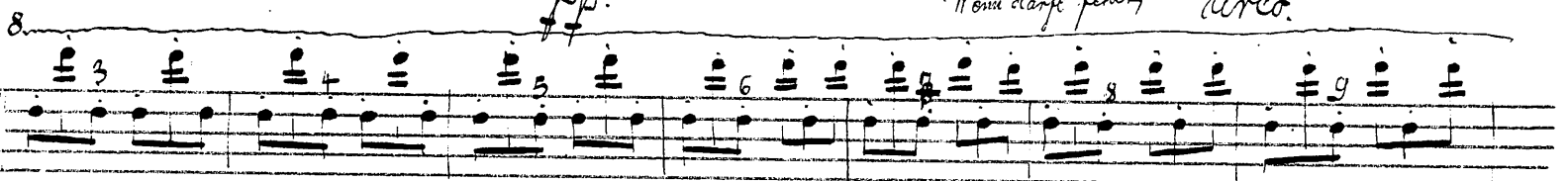
dim.

et.

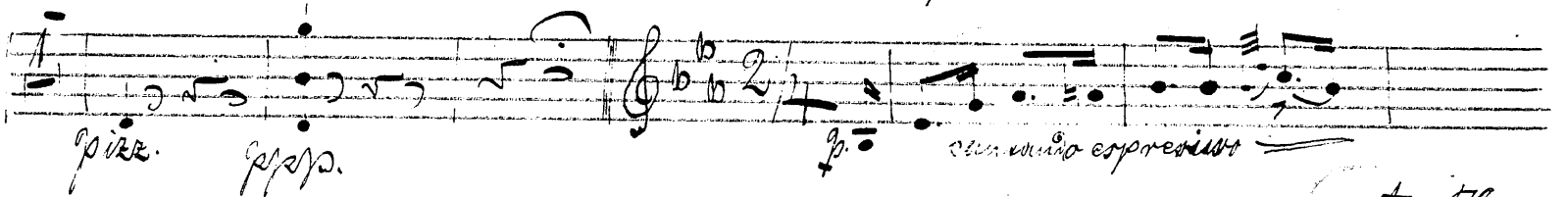


ppp.

Noni Harfe fells arco.



Conzona Appolitan

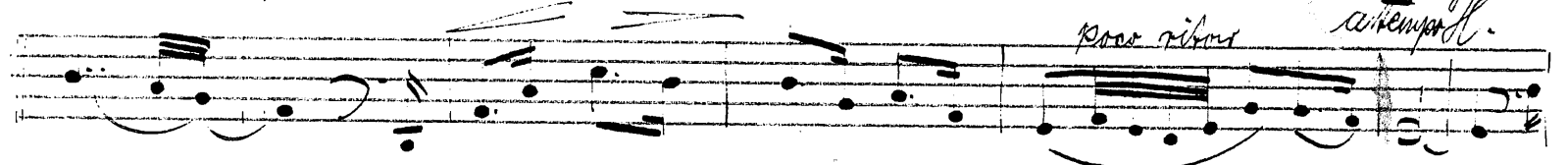


ppp.

ppp.

pp.

con molto espressivo

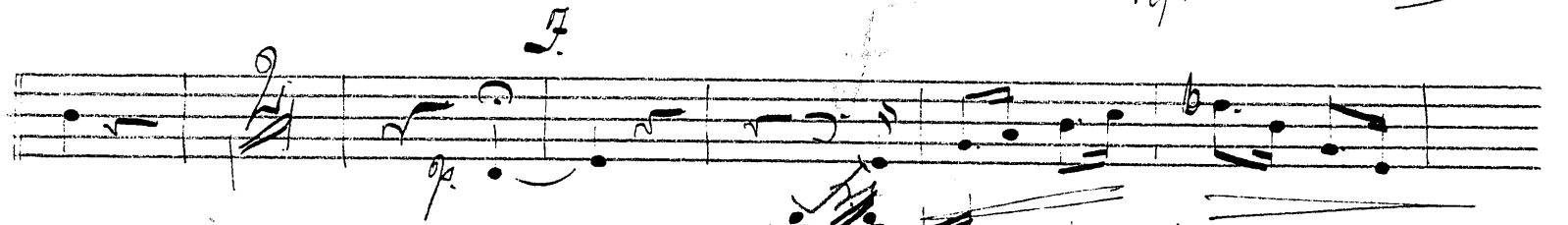


proo ritm.

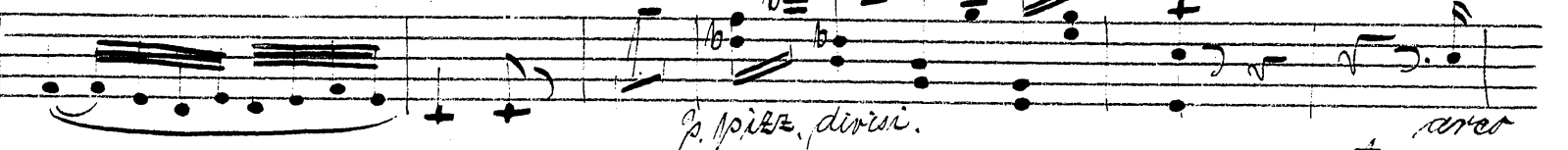
all tempo II.



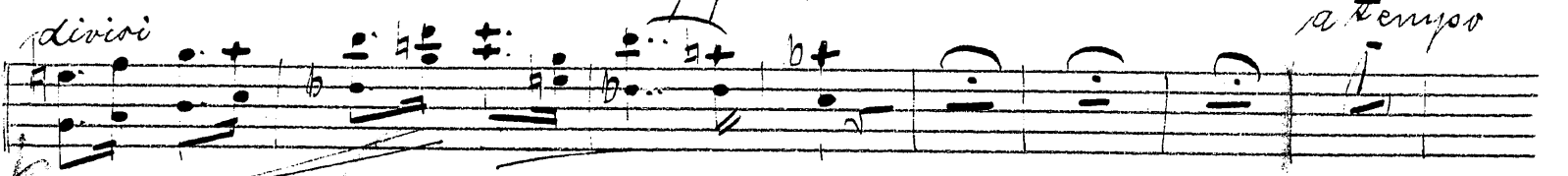
mp.



pp.



pp. pizz. divisi.

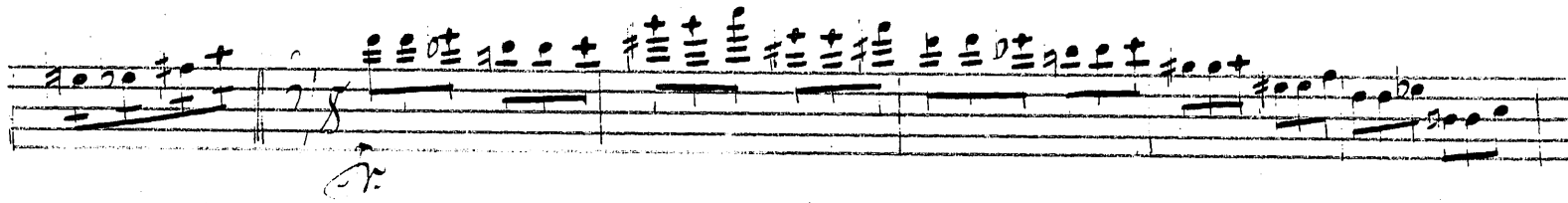


divisi

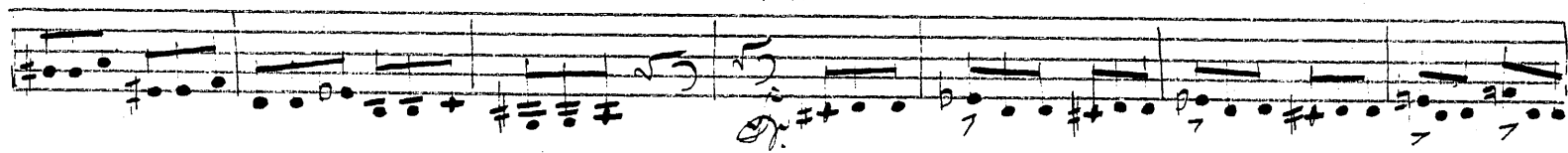
*arco
a tempo*

pp.

[illegible]

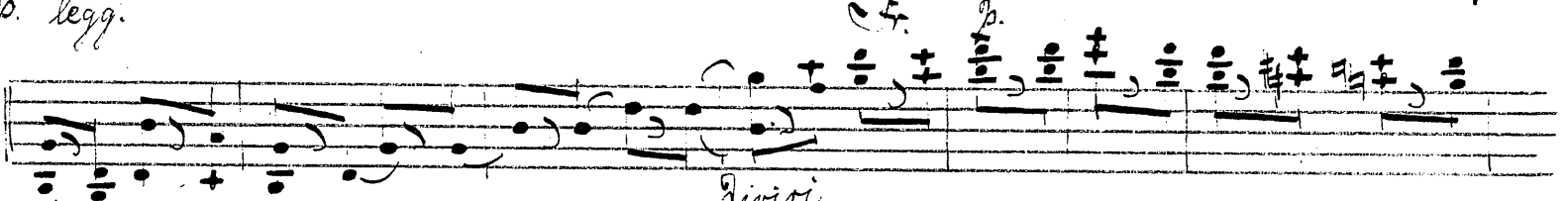
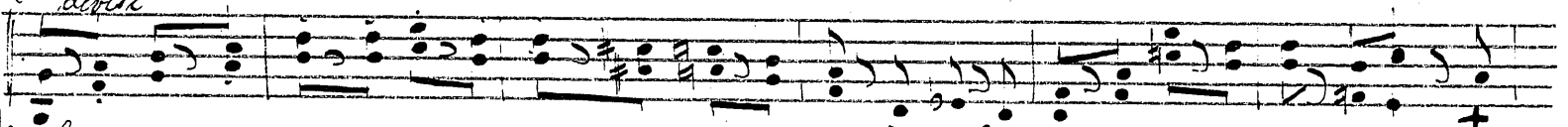


Ernestissimo

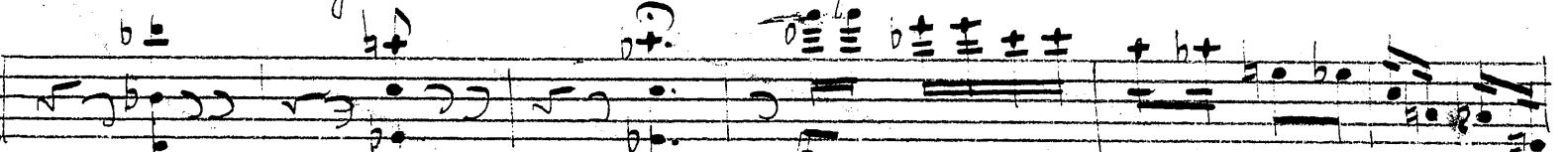
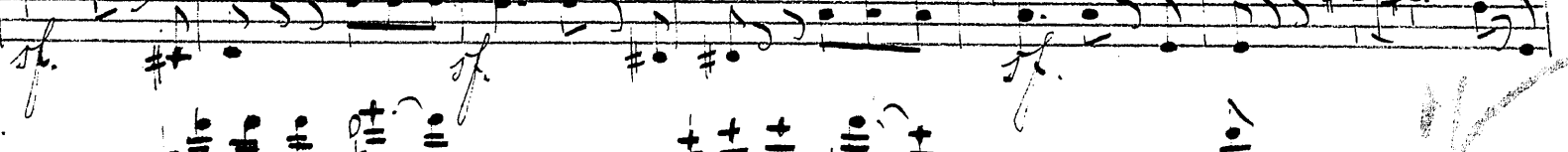
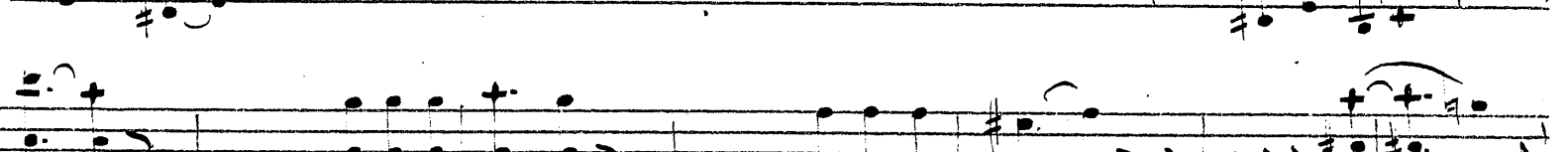
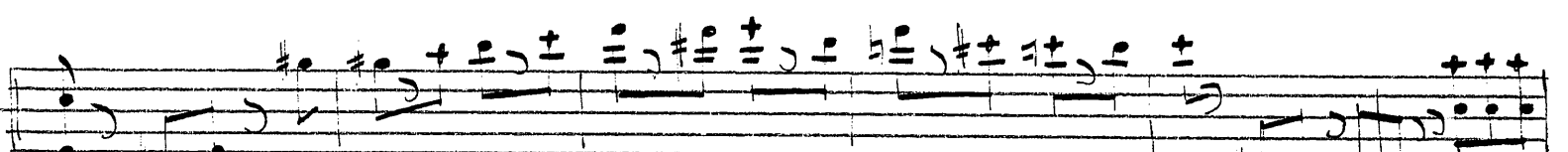
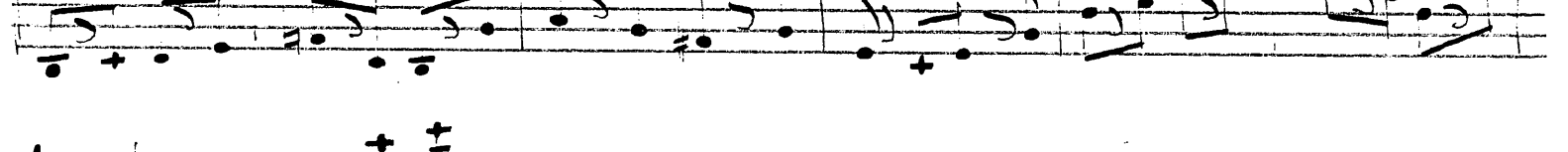
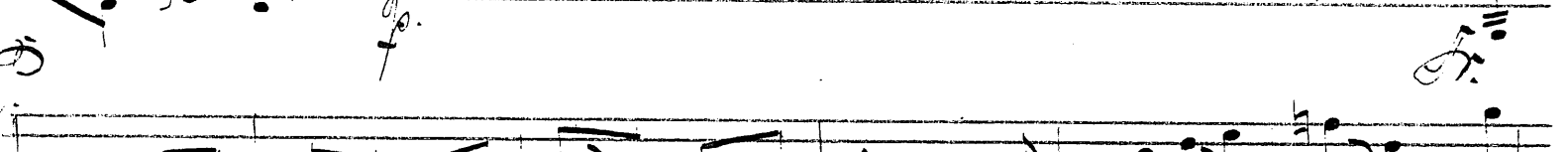
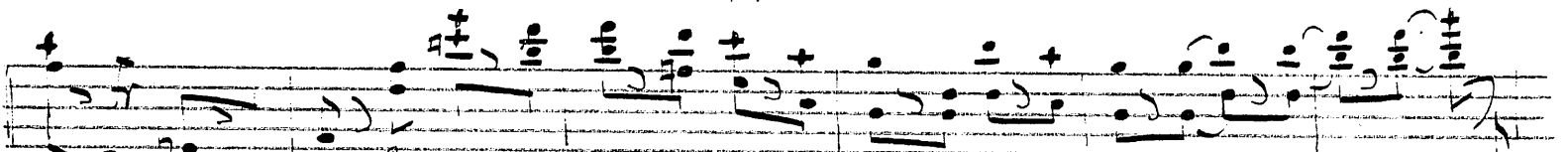


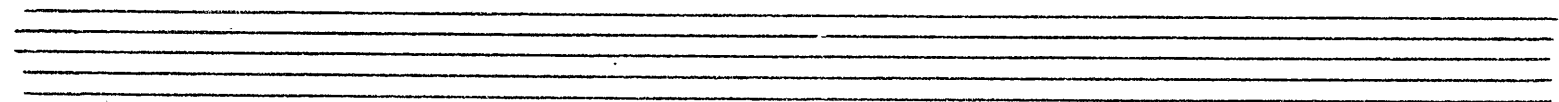
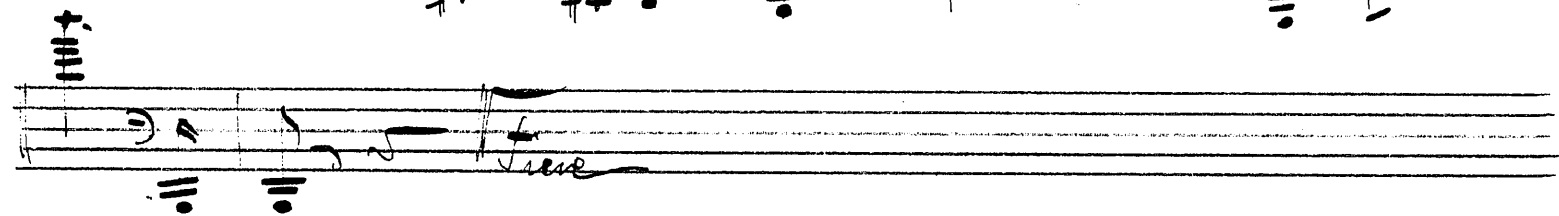
*Am
giocoso assai
divisi*

p. legg.



vivaci.





10/112
37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

Presto

VIOLINE II.

10

p *stacc.* *p scherzando.* *cresc.* *f* *ff*

1 A

Gen. *pizz.* *p*

1. 2. 3. 4. 5. 6. *parco.* *cresc.* *ff*

7. 8.

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.

3

1 1st 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. 3 3 6 12 3 3 3 3

pp

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

divisi. **J**

pizz. *p* arco. *pp*

6 6 6 6

divisi a 3. **K** *strem.*

ppp Wenn Harfe fehlt *pp* arco.

8 **L**

M 8 *pp*

divisi.

VIOLINE II.

PPdivisi. *pp*

smorz. *pp*

poco cresc.

Stretto.
poco a poco cresc. e stringendo.

ff

ff

Prestissimo.
ff

dim. 1 2 3 4 1 2 *dim.* *p*

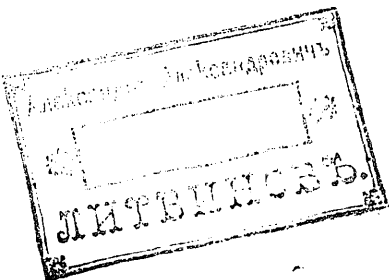
3 4 5 6

VIOLINE II.

5

The musical score for Violine II on page 5 consists of ten staves. The key signature is one sharp (F#), indicating G major. The notation includes a variety of rhythmic values, primarily eighth and sixteenth notes, often beamed together. Dynamic markings are used throughout to indicate volume changes: *p* (piano) appears on the first staff, *P* (piano) on the second, *ff* (fortissimo) on the second and fourth staves, and *sf* (sforzando) on the fourth, fifth, sixth, and seventh staves. The score concludes with a double bar line on the tenth staff.

1113



37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

Presto

VIOLINE II.

10

musical score for Violine II, measures 10 to 45. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include: *p*, *stacc.*, *p scherzando.*, *cresc.*, *f*, *ff*, *Gen.*, *pizz.*, *p*, *parco.*, *cresc.*, *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** 2 3 3 6 12 3 3 3 3

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

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

6 6 6 6

divisi a 3. **K** *trem.* **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.

1 2 3 4 1 2

dim.

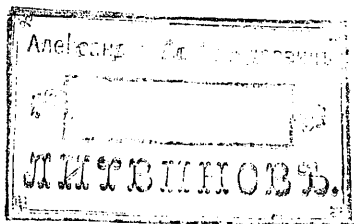
p

3 4 5 6

Detailed description: This is a musical score for Violin II, consisting of 24 measures. The score is written on a single staff in treble clef. The key signature has one sharp (F#). The tempo and dynamics markings are as follows:
- Measures 1-4: *pp divisi.* (pianissimo, divided).
- Measures 5-8: *pp* (pianissimo).
- Measures 9-12: *smorz.* (diminuendo).
- Measures 13-16: *pp* (pianissimo).
- Measures 17-20: *poco cresc.* (poco crescendo).
- Measures 21-24: **Stretto.** (rushing), *poco a poco cresc. e stringendo.* (poco a poco crescendo and stringendo).
The score includes various musical notations such as slurs, ties, and accents. The final measure (24) ends with a double bar line.

VIOLINE II.

The musical score for Violine II consists of ten staves of music in G major. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a continuous line across the staves. Dynamics include *p* (piano), *ff* (fortissimo), and *f* (forte). Articulations such as slurs and accents are used throughout. The score concludes with a double bar line.



TARANTELE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

Presto

VIOLINE II.

10

p *stacc.* *P scherzando.* *cresc.* *f* *ff*

1 **A** *Gen.* *pizz.* *p*

1. 2. 3. 4. 5. 6. *parco.* *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 *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** 4 2 5 4

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

6 6 6 6

ppp Wenn Harfe fehlt *divisi a 3.* **K** *8 trem.* **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.

1 2 3 4 1 2

dim. p

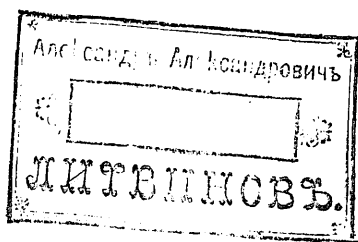
3 4 5 6

Detailed description: This is a musical score for Violin II, consisting of 24 measures. The key signature has one sharp (F#) and the time signature is 4/4. The score begins with a piano (pp) dynamic and a 'divisi' instruction. The first two measures feature a tremolo effect. The third measure has a 'smorz.' (diminuendo) marking. The fourth measure returns to piano (pp). The fifth measure has a 'poco cresc.' (poco crescendo) marking. The sixth measure is marked 'Stretto.' and 'poco a poco cresc. e stringendo.' (poco a poco crescendo e stringendo). The seventh measure has a forte (ff) dynamic. The eighth measure has a forte (ff) dynamic. The ninth measure is marked 'Prestissimo.' and 'ff'. The tenth measure has a 'dim.' (diminuendo) marking. The eleventh measure has a '1' above it. The twelfth measure has a '2' above it. The thirteenth measure has a '3' above it. The fourteenth measure has a '4' above it. The fifteenth measure has a '1' above it. The sixteenth measure has a '2' above it. The seventeenth measure has a 'dim.' (diminuendo) marking. The eighteenth measure has a 'p' (piano) dynamic. The nineteenth measure has a '3' above it. The twentieth measure has a '4' above it. The twenty-first measure has a '5' above it. The twenty-second measure has a '6' above it. The twenty-third measure has a '3' above it. The twenty-fourth measure has a '4' above it.

VIOLINE II.

The musical score for Violine II consists of ten staves of music in G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a continuous line across the staves. Dynamics include *p* (piano), *ff* (fortissimo), and *sf* (sforzando). Articulations like slurs and accents are used throughout. The score concludes with a double bar line and a repeat sign.

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TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

37-4936

1

Presto

VIOLINE II.

10

p *stacc.* *p scherzando.* *cresc.* *f* *ff*

1 A

Gen. pizz. *p*

1. 2. 3. 4. 5. 6. 7. 8.

parco. *cresc.* *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. 2 3 3 6 12 3 3 3 3

pp

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

divisi. **J**

pizz. *p* arco. *pp*

6 6 6 6

divisi a 3. **K** *trem.*

Wenn Harfe fehlt *ppp* arco. *pp*

8 **L**

M 8 *pp*

divisi.

VIOLINE II.

pp divisi.

smorz.

pp

poco cresc.

O Stretto.
poco a poco cresc. e stringendo.

ff

ff

Prestissimo.

ff

dim.

1 2 3 4 1 2

dim.

p

3 4 5 6

Detailed description: This is a musical score for Violin II, consisting of 24 measures. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo and dynamics change throughout. It begins with a piano (pp) and divisi instruction, followed by a crescendo (poco cresc.) and a stringendo marking. A section marked 'O Stretto.' begins with a 'poco a poco cresc. e stringendo.' instruction. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (pp) to fortissimo (ff). The score concludes with a Prestissimo section, marked with accents and a final dynamic of p.

VIOLINE II.

The musical score for Violine II consists of ten staves of music in G major. The notation includes various musical symbols such as treble clefs, key signatures, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a continuous line across the staves. Dynamics include *p* (piano), *ff* (fortissimo), and *sf* (sforzando). Articulations like slurs and accents are used throughout. The score concludes with a double bar line and a repeat sign.

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1112

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHÄUS.

BRATSCH.

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.*

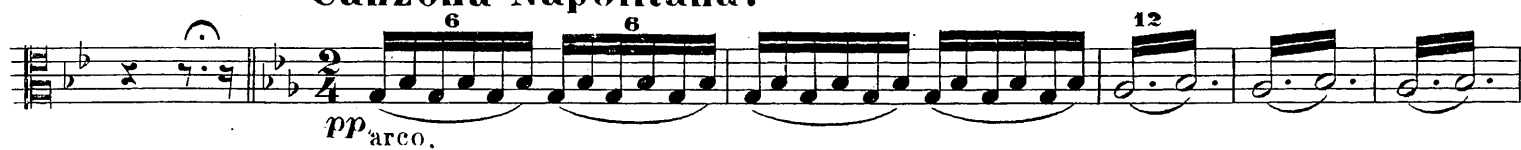
D *cresc.* *p poco rit.* *cresc. string.* *f* *p rit.* *Tempo I^o* *p pizz.*

string. *f* *p pizz.*

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

ff

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

**Canzona Napolitana.**

BRATSCHÉ.

pp *pp*
smorzando. *pp*
dimin.
poco cresc.
Stretto.
poco - - a - poco - - cresc - e - accel.
ff *f*
ff
Prestissimo. *ff*
dimin. *p*

Musical score for Bratsche (Trumpet). The score consists of ten staves of music. The first staff begins with a key signature of one sharp (F#) and a common time signature. It features a series of eighth and sixteenth notes, with dynamics *pp* and *pp*. The second staff continues with similar rhythmic patterns, marked *smorzando.* and *pp*. The third staff shows a melodic line with slurs and a *dimin.* marking. The fourth staff features a series of eighth notes with a *poco cresc.* marking. The fifth staff begins with a **Stretto.** marking and a key signature change to one flat (Bb). It includes a *poco - - a - poco - - cresc - e - accel.* marking. The sixth staff continues the melodic development. The seventh staff features a series of eighth notes with a *ff* marking. The eighth staff continues with a *f* marking. The ninth staff features a series of eighth notes with a *ff* marking. The tenth staff begins with a *Prestissimo.* marking and a key signature change to one sharp (F#). It includes a *ff* marking and a *dimin.* marking. The final staff shows a melodic line with slurs and a *p* marking.

BRATSCH. 5

2 3 4 5

f *p*

P

ff

sf

ff

1

Fine.

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

BRATSCH.

Presto.

1 2 3 4 5 6

7 8 9 10

pp

p spiccato.

cresc.

f *ff*

1 A

Gen. *p pizz.*

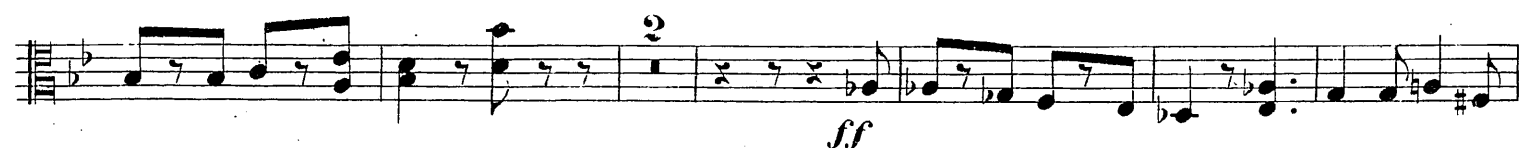
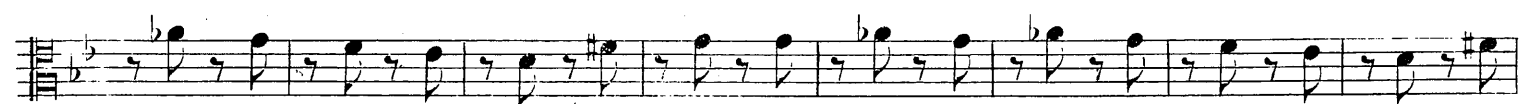
cresc.

ff arco.

B *Meno mosso.*

ff *ff*

BRATSCHES.

Tempo I^o

BRATSCH.

G 1 2 5 4 5 6 7 8

Wenn Harfe fehlt. *pp* *pp*

Canzona Napolitana.

6 6 12

pp arco.

H

pizz. arco. **J**

mf *p* *pp* *pp*

Wenn Harfe fehlt.

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

L a 3.

M

BRATSCHIE.

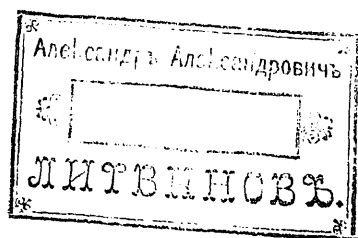
pp *pp*
smorzando. *pp*
dimin.
poco cresc.
Stretto.
poco - - a - poco - - cresc. e - accel.
ff *f*
ff
Prestissimo. *ff*
dimin. *p*

The musical score is written for a single staff in G major (one sharp). It begins with a series of eighth-note patterns, some beamed in groups of four. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece includes a section marked *smorzando* (diminuendo) and another marked *Stretto.* (rushing), which features a tempo change indicated by a double bar line and a new key signature of F major (one flat). The tempo is marked *Prestissimo.* (very fast). The score concludes with a final melodic phrase marked *dimin.* (diminuendo) and *p* (piano).

BRATSCHÉ.

A musical score for a Bratsche (Horn) in E-flat major, 2/4 time. The score consists of 12 staves. The first staff has measures numbered 2, 3, 4, and 5. The music features various dynamics including *ff* (fortissimo), *f* (forte), *p* (piano), and *sf* (sforzando). There are also articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 2/4. The piece concludes with a double bar line and a repeat sign.

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TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

37-4936

1

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.

Meno mosso.

ff *ff*

2

2

BRATSCHES.

Tempo I^o.

BRÄTSCHE.

Wenn Harfe fehlt. *pp*

G 1 2 3 4 5 6 7 8

pp

pp

4

Canzona Napolitana.

pp arco.

6 6 12

H

pizz. arco.

mf *p* *pp* *pp*

J

Wenn Harfe fehlt.

pp *rallentando.*

K trem. *pp*

a 3. **L**

M

BRATSCHE.

pp *pp*
smorzando. *pp*
dimin.
poco cresc.
Stretto.
poco - - a - poco - - cresc. - e - accel.
ff *f*
ff
Prestissimo. *ff*
dimin. *p*

Musical score for Bratsche (Trumpet). The score consists of ten staves. The first staff begins with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a series of eighth and sixteenth notes, with dynamics *pp* and *pp* indicated. The second staff continues with similar notation, including a *smorzando.* marking and a *pp* dynamic. The third staff shows a *dimin.* marking. The fourth staff has a *poco cresc.* marking. The fifth staff is marked **Stretto.** and includes the instruction *poco - - a - poco - - cresc. - e - accel.*. The sixth and seventh staves continue the melodic line with various dynamics. The eighth staff features a change to 6/8 time and a *ff* dynamic. The ninth staff is marked *Prestissimo.* and *ff*. The final staff concludes with a *dimin.* marking and a *p* dynamic, ending with first and second endings.

BRATSCHÉ.

5

A musical score for a Bratsche (Horn) in G major. The score consists of 12 staves. The first staff has measures numbered 2, 3, 4, and 5. The music features various dynamics including *f*, *p*, *ff*, and *sf*. There are also articulation marks like accents and slurs. The key signature has one sharp (F#). The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The final staff ends with a double bar line.

2 3 4 5

f *p*

P
ff

sf

ff

1

37-1936

37-1936

TARANTELE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

1

Presto.

VIOLONCELL.

Violoncello part of Liszt's Tarantelle, orchestrated by K. Müller-Berghaus. The piece is in 6/8 time, marked Presto. The notation is in bass clef with a key signature of one flat (B-flat). The score consists of ten staves. The first staff begins with a treble clef and a 1/4 note, followed by a series of eighth notes. The second staff starts with a bass clef and a 1/4 note, followed by a series of eighth notes. The third staff continues the eighth-note pattern. The fourth staff features a series of eighth notes. The fifth staff begins with a treble clef and a 1/4 note, followed by a series of eighth notes. The sixth staff starts with a bass clef and a 1/4 note, followed by a series of eighth notes. The seventh staff continues the eighth-note pattern. The eighth staff features a series of eighth notes. The ninth staff begins with a treble clef and a 1/4 note, followed by a series of eighth notes. The tenth staff starts with a bass clef and a 1/4 note, followed by a series of eighth notes. The piece includes various dynamic markings such as *pp*, *arco.*, *pizz.*, *p spiccato.*, *cresc.*, *f*, *Gen.*, *p pizz.*, *ff*, and *Meno mosso.* The piece concludes with a final measure marked with a 2.

pp

arco.

pizz.

p spiccato.

cresc.

f

Gen.

p pizz.

ff

Meno mosso.

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

F Tempo I^o

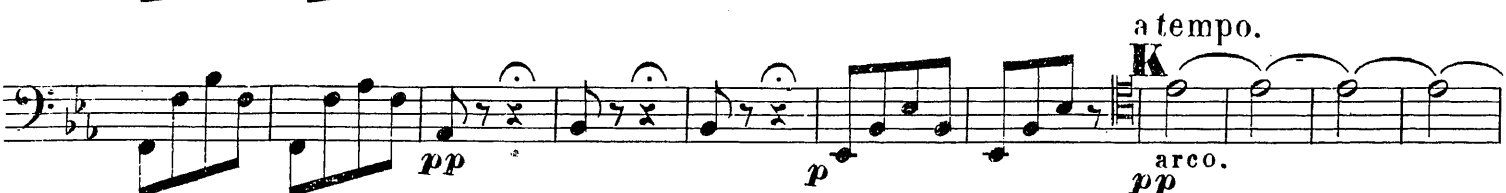
f *dim.*

VIOLONCELL.

3



Canzona Napolitana.



VIOLONCELL.

a tempo.
p espressivo. *pp smorzando.*

N
pp

p pizz. poco cresc.

0 Stretto.
poco a poco cresc. e accel.

arco.
f

ff

Prestissimo.
ff

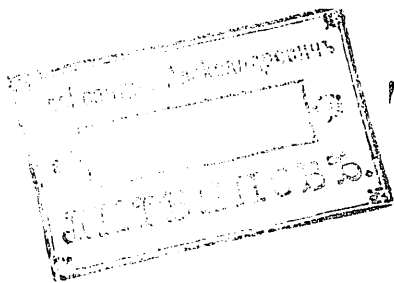
p

VIOLONCELL.

5

The musical score for Violoncello, page 5, is written in bass clef with a key signature of one sharp (F#). The score consists of ten staves of music. The first staff features a series of eighth-note chords. The second staff begins with a piano (P) dynamic and a fortissimo (ff) marking. The third staff continues with eighth-note patterns. The fourth staff shows a transition to a more melodic line. The fifth staff features a series of eighth-note chords. The sixth staff continues with eighth-note patterns. The seventh staff begins with a first ending bracket (1) and a fortissimo (ff) marking. The eighth staff continues with eighth-note patterns. The ninth staff features a series of eighth-note chords. The tenth staff concludes with a final cadence.

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112



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

37-4936

1

Presto.

VIOLONCELL.

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

F Tempo I^o

f *dim.*

a tempo.
p espressivo. *pp smorzando.*

N

pp

p pizz. poco cresc.

0 Stretto.
poco a poco cresc. e accel.

f arco.

ff

Prestissimo.
ff

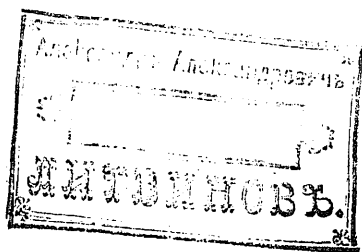
p

VIOLONCELL.

5

The musical score for the Violoncello part on page 5 consists of ten staves. The key signature is one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings are present, including 'P' (piano) and 'ff' (fortissimo). The piece concludes with a double bar line and a repeat sign.

07
13



TARANTELE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

37-4936

1

Presto.

VIOLONCELL.

1

pp *pizz.*

arco. *p spiccato.*

cresc.

f

f Gen. *p pizz.*

1 2 3 4 5

6 *cresc.* *f*

ff arco.

B *Meno mosso.*

ff *ff*

2

2

VIOLONCELL.

C *Tempo I^o*

ff *p pizz.* *cresc.*

D *poco rit.*

cresc. *p pizz.*

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

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

E *Meno mosso.*

p *ff arco.*

F *Tempo I^o*

f *dim.*

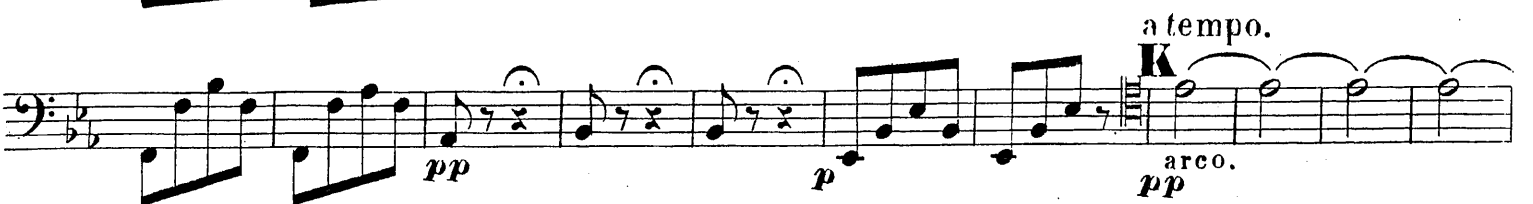
Detailed description: This is a musical score for a Violoncello, spanning measures 1 to 12. The score is written in bass clef with a key signature of one flat (B-flat). It is divided into six systems, each containing two staves. The first system (measures 1-2) begins with a forte-fortissimo (*ff*) dynamic and a pizzicato (*p pizz.*) instruction, followed by a crescendo (*cresc.*). The second system (measures 3-4) is marked **D** *poco rit.* and includes a crescendo and pizzicato. The third system (measures 5-6) features arco and string sections, with a forte (*f*) dynamic and a ritardando (*rit.*) instruction. The fourth system (measures 7-8) continues with arco and string sections, a forte (*f*) dynamic, and pizzicato. The fifth system (measures 9-10) is marked **E** *Meno mosso.* and includes a piano (*p*) dynamic and a forte-fortissimo arco (*ff arco.*) instruction. The sixth system (measures 11-12) is marked **F** *Tempo I^o* and includes a forte (*f*) dynamic and a diminuendo (*dim.*) instruction.

VIOLONCELL.

3



Canzona Napolitana.



VIOLONCELL.

a tempo.

p espressivo.

pp smorzando.

N

pp

p pizz. poco cresc.

0 *Stretto.*

poco a poco cresc. e accel.

arco.

f

ff

Prestissimo.

ff

p

VOLONCELL.

5

The musical score is written for a Violoncello (Cello) and consists of ten staves. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings are present, including 'P' (piano) and 'ff' (fortissimo). The piece concludes with a double bar line and the word 'Fine.'

Fine.

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1119

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

1

CONTRABASSE.

Presto. **1** 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**

ff **Gen.** **pizz.**

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

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

2

2

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

pizz.

CONTRABASSE,

Violoncelle et Violon

poco riten.

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

19 **E** *Meno mosso.*

A single staff of music in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some beamed eighth notes. There are two measures with a '2' above them, indicating a second ending or a specific fingering. The notation includes various musical symbols such as beams, slurs, and a 'v' mark above a note.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and quarter notes, with a final measure marked with a 'v' (accents) and a '2' (second ending).

Fa tempo.

1 2 3 4 5 6

dimin.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes a 7-measure rest, followed by a quarter note G, a quarter rest, and a quarter note F. This is followed by a 7-measure rest, then a quarter note G, a quarter rest, and a quarter note F. This is followed by a 17-measure rest, then a quarter note G, a quarter rest, and a quarter note F. The piece ends with a 2-measure rest. The notation is labeled 'pizz.' (pizzicato) under the first and third measures.

Canzona Napolitana.

pp pizz.

pp arco.

pizz. arco.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (p) dynamic marking and a 'pizz.' (pizzicato) instruction. The melody is composed of eighth and sixteenth notes, with some notes beamed together. The lower staff is in bass clef with the same key signature. It features a simple accompaniment of half notes, with some notes beamed together. The system concludes with a double bar line.

CONTRABASSE.

3

First system of music for Contrabass. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains two staves of music. The upper staff features a series of eighth and sixteenth notes, while the lower staff has a more melodic line with some rests.

Second system of music for Contrabass. The staff is in bass clef with a key signature of two flats. It contains two staves. The upper staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The lower staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The system is marked with **ppp**, **p**, **pizz.**, and **pizz.**. There are also some numbers like 7, 3, 1, and 1.

Third system of music for Contrabass. The staff is in bass clef with a key signature of two flats. It contains two staves. The upper staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The lower staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The system is marked with **pp** and **arco.**. There are also some numbers like 1, 18, 2, 3, 4, 5, and 6.

Fourth system of music for Contrabass. The staff is in bass clef with a key signature of two flats. It contains two staves. The upper staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The lower staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The system is marked with **smorz.** and **pp**. There are also some numbers like 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10.

Fifth system of music for Contrabass. The staff is in bass clef with a key signature of two flats. It contains two staves. The upper staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The lower staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The system is marked with **Stretto.**, **pizz.**, and **cresc. e accel.**. There are also some numbers like 1, 1, 1, 1, 1, 2, and 3.

Sixth system of music for Contrabass. The staff is in bass clef with a key signature of two flats. It contains two staves. The upper staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The lower staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The system is marked with **arco.** and **ff**. There are also some numbers like 4, 5, and 6.

Seventh system of music for Contrabass. The staff is in bass clef with a key signature of two flats. It contains two staves. The upper staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The lower staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The system is marked with **ff**. There are also some numbers like 1, 6, and 8.

Eighth system of music for Contrabass. The staff is in bass clef with a key signature of two flats. It contains two staves. The upper staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The lower staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The system is marked with **ff**. There are also some numbers like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11.

Ninth system of music for Contrabass. The staff is in bass clef with a key signature of two flats. It contains two staves. The upper staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The lower staff has a series of eighth notes, followed by a rest, and then a series of eighth notes. The system is marked with **Prestissimo.** and **p**. There are also some numbers like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11.

CONTRABASSE.

pizz. *divisi.* *ff* arco.

P

fz

ff

ff

ff

ff

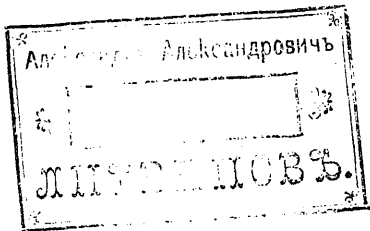
ff

ff

ff

ff

127
112



TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS.

37-1936

1

CONTRABASSE.

Presto. **1** *pizz.* **pp**

arco. **1** *pizz.* **1** **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

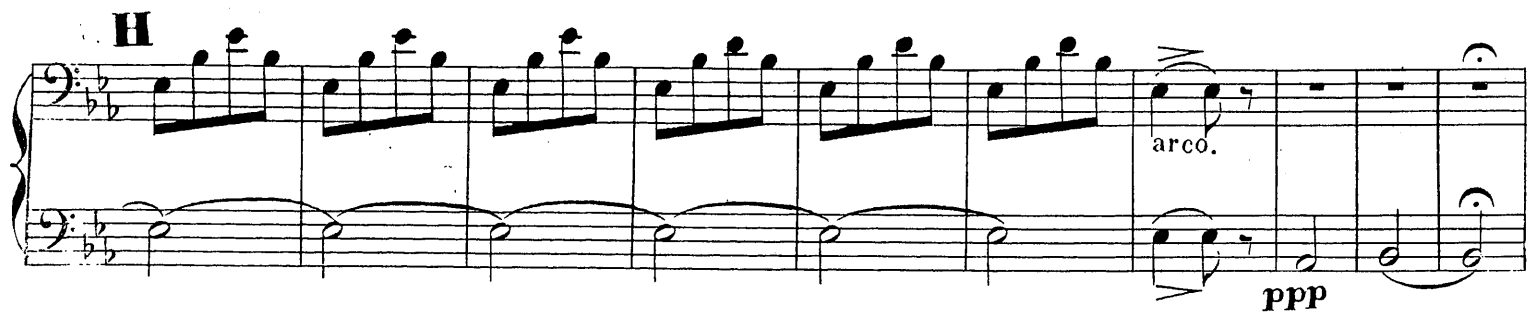
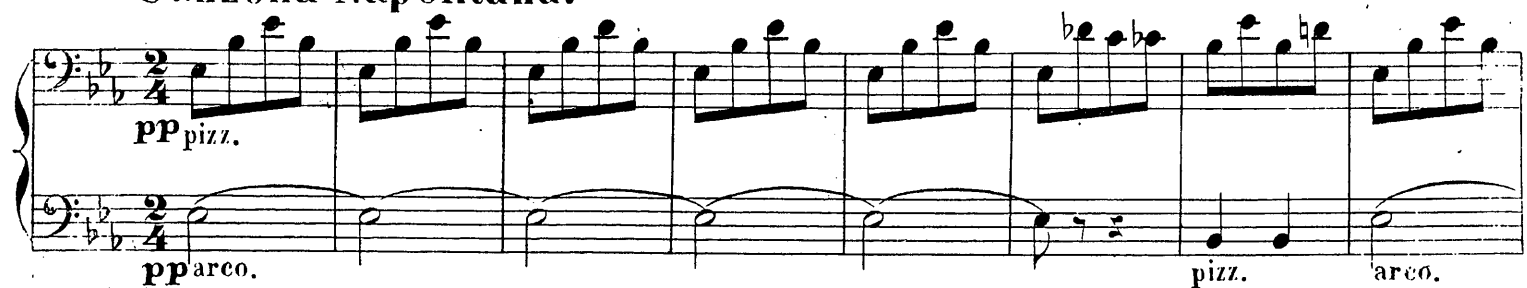
2

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

CONTRABASSE.

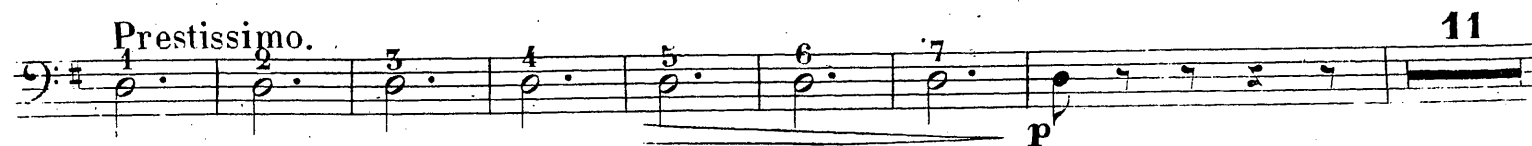
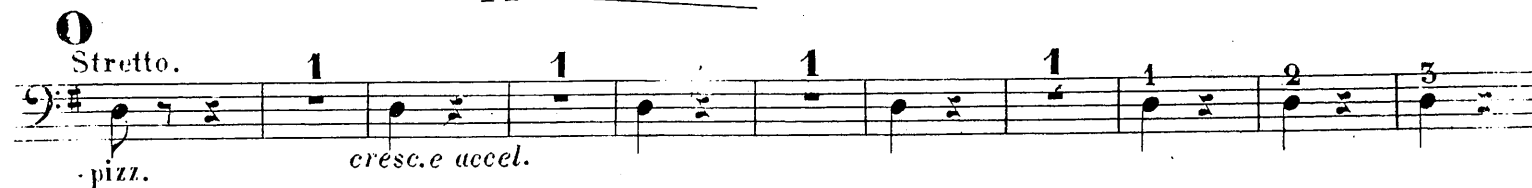
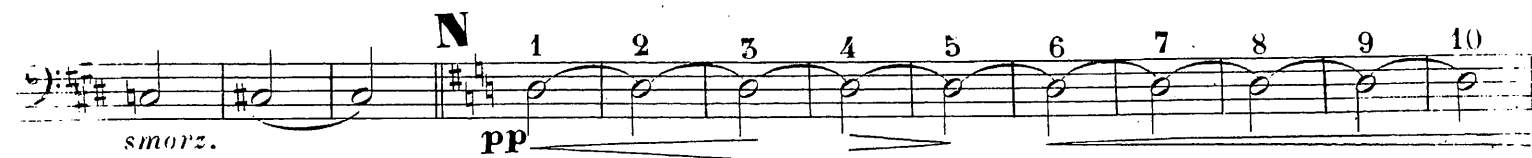


Canzona Napolitana.



CONTRABASSE.

3



CONTRABASSE.

pizz. *divisi.* *ff arco.*

P

fz

ff

1

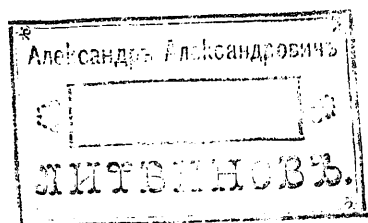
2

1

2

1

107
112



TARANTELE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

37-4936

CONTRABASSE.

Presto 1 *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.*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in eighth notes, starting on G4 and ascending to E5. The second system consists of two staves. The upper staff continues the melody from the first system, and the lower staff provides a bass line with a bass clef and a key signature of one flat. The bass line features a series of half notes, starting on G3 and ascending to E4. The piece concludes with a final chord on E4.

CONTRABASSE.

3

S 107
1113

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

FLÖTE I.

1

Presto.

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

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

tr. *p*

tr. *tr.* *tr.* *tr.* *tr.* *f* *Meno mosso.*

B 5 *pp*

Tempo I.

1^o 6 2^o 3 **C** *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*
 8 *f* *p* *J* 5
p legg. scherzando.
 8 *cresc.* *ppdolciss. rall.*

FLÖTE I.

3

K

L **M** **7** **8** **6**

pp

pp

pp

a tempo. **3**

p

dimin.

smorz.

a tempo.

8

Stretto.

poco cresc.

poco a poco cresc. e accel.

f

ff

1

FLÖTE I.

Prestissimo.

Musical score for Flute I, marked Prestissimo. The score consists of 12 staves of music in G major (one sharp). The tempo is indicated as Prestissimo. The score includes various dynamic markings: *p* (piano), *legg.* (leggero), *f* (forte), *ff* (fortissimo), *sf* (sforzando), and *P 3*. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some fingerings indicated by numbers 1, 3, 5, 7, 8, and 9. The score ends with a double bar line.

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112

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

FLÖTE II.

Presto.

29 8

1 A 7

Gen. p

2 3 4 5 6 7 8

cresc. ff

5 B Meno mosso. 3

7 3

Tempo I.

p

cresc.

D 3

p string. f

3 p f p

8

8 E 2

7

p

3 **F** 8

p

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

G

pp 1 2 3 4 5 6 7 8

ppp 8- 1 2 3

8- 4 5 6 7 8

2

ppp

Canzone Napolitana.

8 **H**

p cantando.

f

SOLO.

p dolce.

J 5

p

legg. scherz.

cresc.

8

pp 3

rall.

a tempo. 1

K

pp

L 2 **M** 7

pp 8-

6

3

23478

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

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS.

1

37-4936

Presto.

PICCOLO.

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

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

ff 9

B 2 *pp* *ff* *pp*

ff *pp* *Tempo I.* **C** 3 *p*

D 26 *p*

E *Meno mosso.* 1 *pp*

ff 3 *pp* 3

PICCOLO.

F 7 **G** 7

p *pp* *ppp* 1 2 3 4 5 6 7

Canzona Napolitana.

H 8 **I** 8

ppp *p cantando.* *tr.*

J 5

f *p* *legg. scherzando.*

K 1

pp

L 2 **M** 9

pp

N 3

dim.

O Stretto.

poco a poco cresc. e accel.

P 3

dim.

Q 3

dim.

R 3

dim.

S 3

dim.

T 3

dim.

3

23478.

Fine.

TARANTELLE

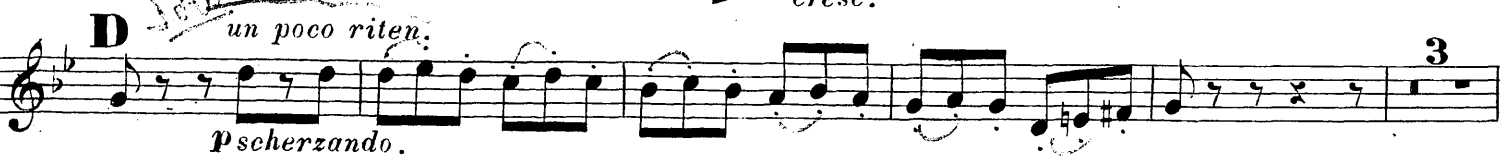
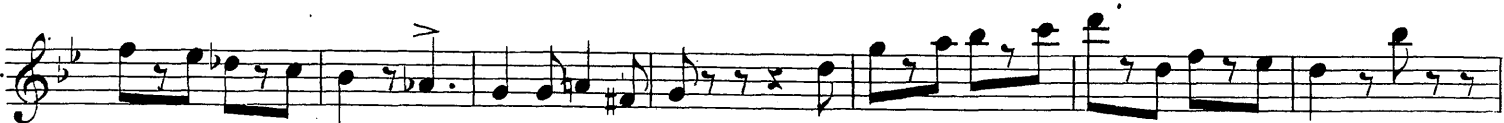
von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

HOBUE I.

Presto.

21



HOBUE I.

poco rit.
p scherz. *f*

p

p

E *Meno mosso.*
ff *ff* *sf*

F
sf *ff*

G
p *pp*

Canzona Napolitana.
ppp *p cantande.*

H
cantande.

J
f

K **L**
cresc. *pp*

HOBUE I.

3

M 6

pp *p*

pp *dimin.*

N *smorzando.*

poco cresc.

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

sempre cresc.

ff

1 *Prestissimo.* *ff*

2

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The first staff contains a measure with a whole rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *pp* (pianissimo) is placed below the staff, followed by a crescendo hairpin leading to a *p* (piano) marking. The second staff continues the melodic line with various intervals and rests. The third staff shows a change in rhythm with more frequent notes. The fourth staff begins with a *pp* marking and ends with a *dimin.* (diminuendo) instruction. The fifth staff starts with a new section marked **N** and includes a *smorzando.* (morendo) instruction. The sixth staff continues the melodic development. The seventh staff begins a section marked **O** with the tempo instruction *Stretto.* and a dynamic of *poco a poco cresc. e acceler.* (gradually increasing and accelerating). The eighth staff continues this section. The ninth staff shows further melodic progression. The tenth staff begins with a *sempre cresc.* (always increasing) instruction. The eleventh staff starts with a *ff* (fortissimo) marking. The twelfth staff begins a section marked **1** with the tempo instruction *Prestissimo.* and a *ff* marking. The final staff is marked **2** and continues the rapid melodic passage.

HOB OE I.

p legg. *f* *p* *f* *p* *ff* *3* *ff* *sf* *sf* *sf* *ff* *sf* *sf* *1* *1*

37-4936

TARANTELE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

Presto.

HOBÖE II.

25

p cresc. *f cresc.*

ff Gen. 1 A 7

p *p* *cresc.*

ff

5 B *Meno mosso.* *ff*

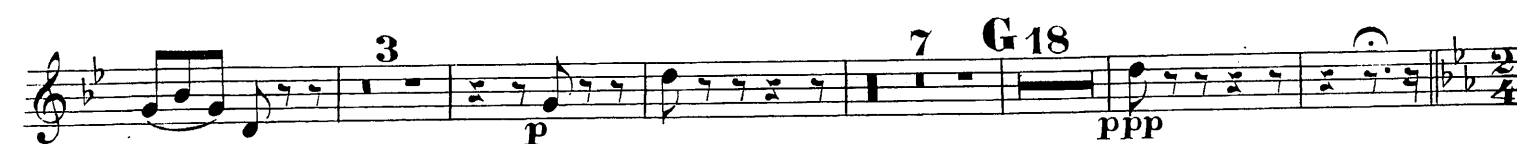
2 *ff*

2 *ff* *sf*

C *p*

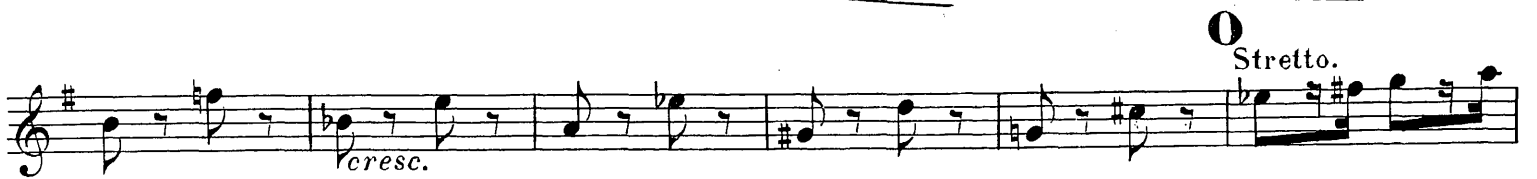
cresc.

D 6 *p* 4

**E** *Meno mosso.***F** *Tempo I.***Canzona Napolitana.**

HOBUE II.

3



HOB OE II.

p legg. *f* *p* *f* *P 3* *ff* *3* *ff* *f* *f* *sf* *sf* *sf* *sf* *ff* *1* *1*

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS.

in B.

Presto.

CLARINETTE I.

37-4936

17

17

p *cresc.*

f *cresc.*

ff Gen.

p *cresc.*

ff

B Meno mosso.

ff *pp*

sf *ff*

pp

C Tempo I.

ff *p*

p

D *poco rit.*

p

CLARINETTE I.

string. *rit.*

f *p*

string. *f* *p*

p

E *Meno mosso.* *pp*

ff

pp *ff*

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

pp

ppp

Canzona Napolitana.

p cantando. *poco rall.*

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

pp *p*

CLARINETTE I.

3

cresc. **2 K 7 L** *pp*

M **6** *pp* *pp*

pp

pp

pp

perpendosi. **N** *pp*

poco cresc. **O Stretto.**

poco a poco cresc. e accel.

f *piu cresc.*

ff

Prestissimo

1

CLARINETTE I.

12 staves of musical notation for Clarinet I. The key signature is D major (two sharps). The music includes various dynamics: *p*, *f*, *ff*, and *sf*. It also features articulation marks such as accents and slurs, and performance instructions like **P 3** and **1**. The piece concludes with a double bar line.

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.

Musical score for Clarinet II, featuring ten staves of music. The score includes various dynamics, articulations, and tempo markings.

Dynamics: *p*, *f*, *ff*, *pp*, *p dol.*, *a tempo.*

Tempo markings: **E** *Meno mosso*, **F** *Tempo I.*, **K** *a tempo.*

Section titles: **Canzona Napolitana.**

Rehearsal marks: 5, 4, 11, 8, 7, 11, 3, 3, 6, 6, 5, 2, 7, 6, 2

Key signatures: $\text{B}\flat$, $\text{B}\flat$, $\text{B}\flat$, $\text{B}\flat$, $\text{B}\flat$, $\text{B}\flat$, $\text{B}\flat$, $\text{B}\flat$, $\text{B}\flat$, $\text{B}\flat$

Time signatures: $\frac{2}{4}$, $\frac{2}{4}$

CLARINETTE II.

3

pp

smorz.

pp

poco cresc.

Stretto.

poco a poco cresc. e accel.

f

ff

Prestissimo

5

CLARINETTE II.

f *p*

f *p*

P 3 *ff*

3

sf *sf* *sf*

sf *sf* *sf* *sf*

sf *ff*

1

1

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102

37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

1

Presto.

FAGOTT I.

FAGOTT I.

p legg.

poco rit. *string.*

f *p poco rit.* *string.*

f *p*

E *Meno mosso.*

ff *pp*

pp *ff* *sf*

pp *ff*

F *Tempo I°*

sf *ff*

11 Clar. 12 **G** 13 14 15 16 17 18 19 20 21

pp

22 23 24 **SOLO.**

pp

Canzona Napolitana.

1 8 **H** 9 **J** 2

ppp *pp* *pp*

FAGOTT I.

3

cresc. **Tempo I.** **K 7 L** *pp* *pp*

M *p* *pp* *pp* *pp*

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

poco cresc. **O Stretto.** *p* *poco a poco cresc.*

e acceler. *f* *ff*

Prestissimo *ff*

1 2

FAGOTT I.

This page of musical notation represents a single system of a piece in D major. The notation is written for a single melodic line, likely for a violin or flute. The key signature is one sharp (F#), indicating D major. The time signature is not explicitly shown but appears to be 4/4 based on the grouping of notes. The music features a complex rhythmic pattern, primarily consisting of eighth and sixteenth notes, often beamed together. Dynamics include fortissimo (ff), piano (p), and piano (P). Articulation marks such as accents and slurs are used throughout. The piece concludes with a final cadence, marked by a double bar line and a repeat sign.

S 107
III 9
37-4936

TARANTELE

von Fr. Liszt

orchestriert von K. MÜLLER - BERGHAUS.

1

Presto.

FAGOTT II.

5

p

1 2 3 4

p

5 6 7 8 9

cresc. *f*

1 2

3 4 5 6 7 8 1 *A*

ff Gen. *p*

1

cresc.

4 1 *ff*

B Meno mosso.

ff *ff*

C Tempo I.

ff

p

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

f *p* *string.*

f *p*

p

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

ff

F *Tempo I.*

ppp

12 **G** 17

Canzona Napolitana.

pp

H

J

2

FAGOTT II.

3

pp *cresc.*

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

a tempo. *pp*

smorzando. **N**

poco cresc.

O Stretto.

poco a poco cresc e accel.

ff

ff

Prestissimo. 1 *ff*

2

FAGOTT II.

[illegible]

von Fr. Liszt

orchestriert von **K. MÜLLER - BERGHAUS.**

A

HARFE.

A. Lento.

37 G. P. *p*

The musical score for 'A. Lento.' is written for piano. It features a treble and bass staff in 6/8 time, with a key signature of one flat (B-flat). The tempo is marked 'Lento.' and the dynamics include 'G. P.' (Grand Piano) and 'p' (piano). The score begins with a repeat sign and a first ending bracket. The melody in the treble staff is simple, with notes often beamed together. The bass staff provides a harmonic accompaniment, with notes often beamed together. The score is marked with a '37' and a 'G. P.' (Grand Piano) dynamic, followed by a 'p' (piano) dynamic. The piece concludes with a final cadence.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a "cresc." (crescendo) marking. The melody is simple and catchy, with a clear refrain. The lyrics are written below the voice staff.

cresc.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes, while the accompaniment features a steady eighth-note pattern. The piece concludes with a final cadence in the bass staff.

B. Meno mosso.

The musical score is written for piano on a grand staff with two staves. The key signature has one flat (B-flat). The tempo is marked 'Meno mosso.' The score begins with a series of eighth and sixteenth notes in both hands. After a few measures, there is a double bar line followed by a '2' indicating a second ending. The music then continues with a series of chords and single notes, ending with a final chord. The dynamic marking 'pp' (pianissimo) is present.

7 *pp* *ff* 2

HARFE.

C 8

p

cresc.

D

p

3

p

3

p

3

p

8

p

3

3

3

8

HARFE.

3

E Meno mosso.

8- *ff* 2 *pp* 7

F Tempo I.

p *ff* 2 *ff*

dim. *p*

G

pp 1 2

8- 3 4 5 6 7 8 2 *pp*

Canzona Napolitana.

p

H

f *p*

J *pocorit.* *a tempo.*

HARFE.

5

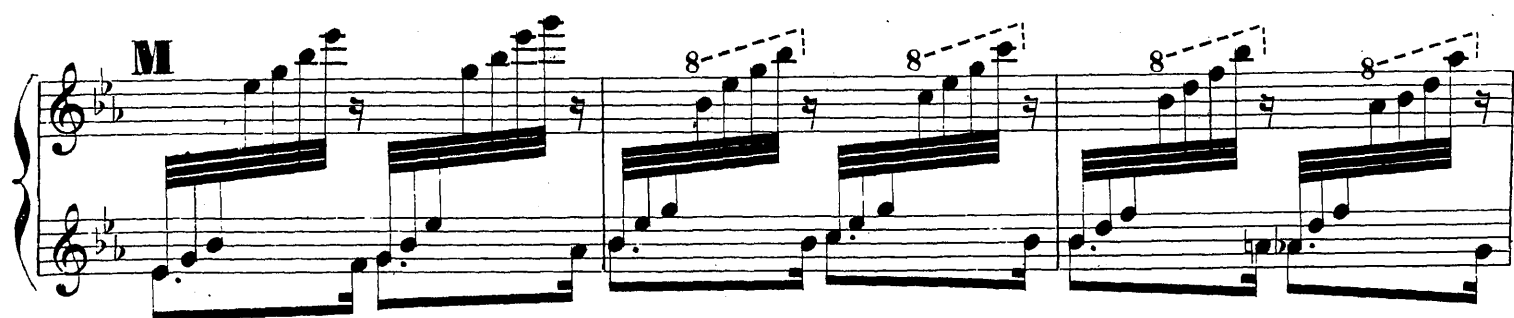
First system of musical notation for Harfe, measures 1-4. The music is in bass clef with a key signature of two flats. The right hand plays a continuous eighth-note arpeggiated pattern, while the left hand plays a slower, more melodic line with some rests.

Second system of musical notation for Harfe, measures 5-8. The right hand continues the arpeggiated pattern. The left hand has a few notes followed by rests. The instruction *pp rit.* (pianissimo, ritardando) is written above the right hand in measure 6.

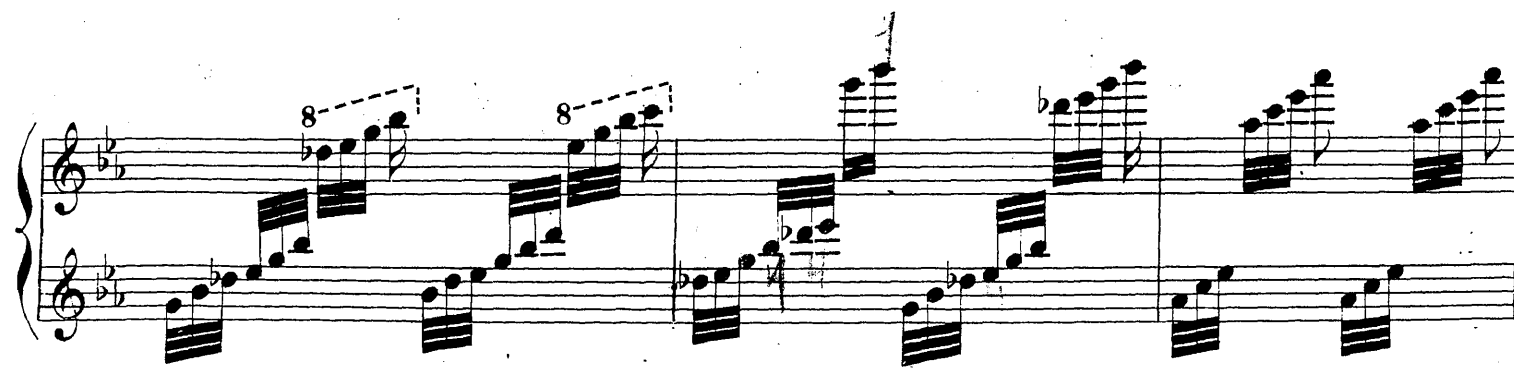
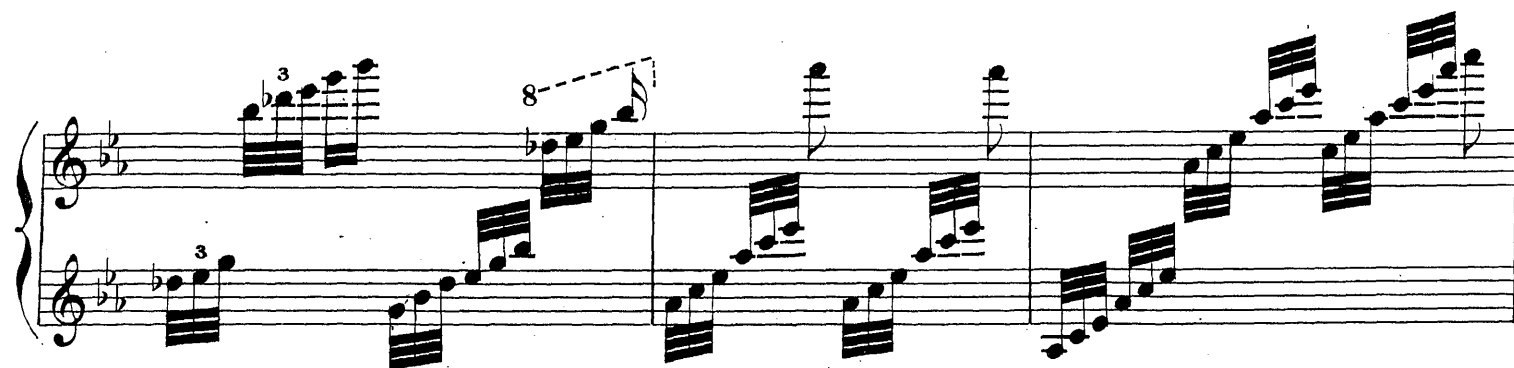
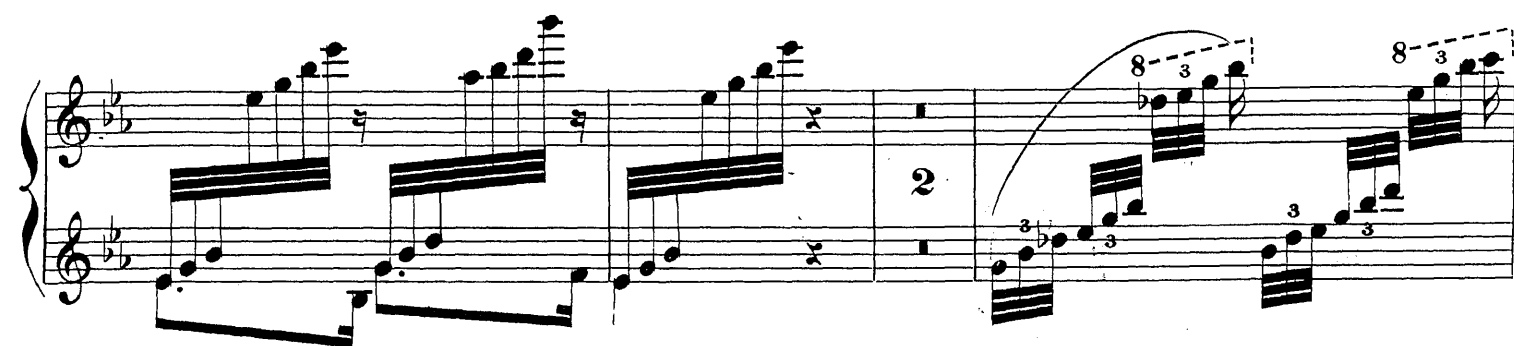
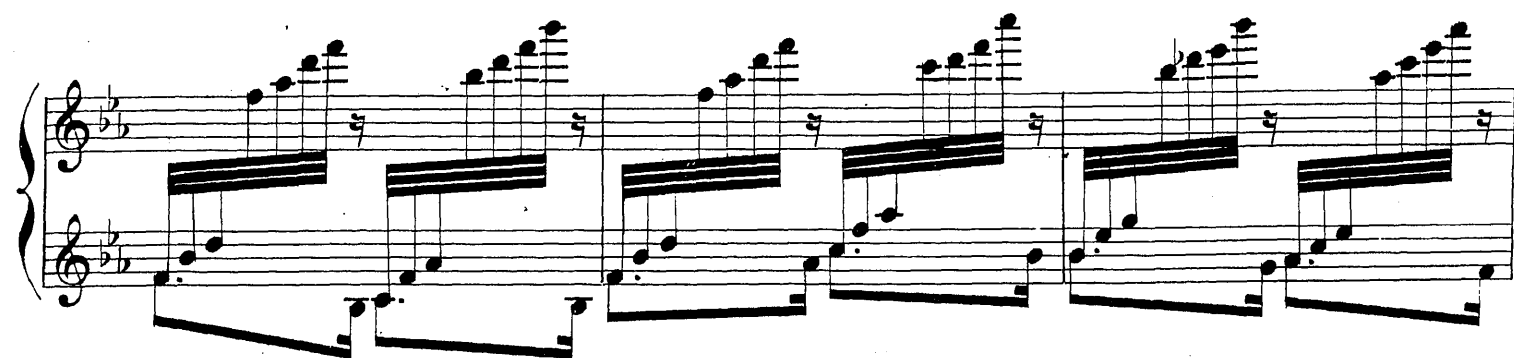
Third system of musical notation for Harfe, measures 9-12. The right hand continues the arpeggiated pattern. The left hand has a few notes followed by rests. The instruction *a tempo.* is written above the right hand in measure 9. The letter **K** is written above the right hand in measure 11. The right hand has a triplet of eighth notes in measure 12.

Fourth system of musical notation for Harfe, measures 13-16. The right hand continues the arpeggiated pattern. The left hand has a few notes followed by rests. The letter **L** is written above the right hand in measure 15.

Fifth system of musical notation for Harfe, measures 17-20. The right hand continues the arpeggiated pattern. The left hand has a few notes followed by rests. The number **1** is written above the right hand in measure 19.



Mel. marc.



HARFE.

7

First system of musical notation for Harfe. It 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 B-flat major (two flats). The music features a series of ascending and descending eighth-note patterns. A measure rest is present in the final measure of the system, which is numbered '1'.

Second system of musical notation for Harfe. It 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 B-flat major. The music continues with similar eighth-note patterns. The system ends with a double bar line and a key signature change to B major (two sharps) indicated by the key signature in the final measure.

Third system of musical notation for Harfe. It 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 B major (two sharps). The tempo marking 'a tempo.' is written above the first measure. The music features eighth-note patterns. A measure rest is present in the final measure, which is numbered '8'.

Fourth system of musical notation for Harfe. It 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 B major. The music features eighth-note patterns. The dynamic marking 'pp' (pianissimo) is written above the first measure of the system.

Fifth system of musical notation for Harfe. It 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 B major. The music features eighth-note patterns. The tempo marking 'smorzando.' (diminuendo) is written above the first measure of the system. The system ends with a double bar line.

N a tempo.

HARFE.

8

8

P

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37-4936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

1

in F.
Presto.

HORN I.

9 4

p *cresc.* *f*

ff Gen.

A 15 1 2 3 4 5 6 7 8

p *cresc.*

5 *ff*

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

C *Tempo I^o* 7 *ff* *p*

cresc.

D *rit.* 1 *p* *string.* *f* *rit.* 1

HORN I.

Musical score for Horn I, featuring various musical notations, dynamics, and tempo markings. The score is written on ten staves.

Dynamics and markings include: *p*, *string.*, *f*, *Meno mosso.*, *ff*, *pp*, *Tempo I^o*, *Canzona Napolitana.*, *ppp*, *mf*, *p*, *Tempo I^o*, *pp*, *smorz.*, *poco cresc.*, *Stretto.*, *p cresc. e acceler.*

The score includes various musical notations such as notes, rests, and accidentals. It also features section markers (G, H, J, K, L, M, N, O) and measures (8, 17, 1, 2, 3, 4, 5, 6, 7, 8, 1, 2, 3, 4, 5, 6, 7).

8

f

ff

Prestissimo.

ff

6

f *p*

4

p

ff *p* *ff*

sf *sf* *sf*

3

sf *ff* *sf*

1

1 2 3 4 1

Fine.



37-1936

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

1

in F

HORN II.

Presto.

1 2 3 4 5 6 7 8 9

pp

4

p

cresc.

f

ff

1
Gen.

A 15

p

cresc.

5

ff

B **Meno mosso.**

ff

pp

ff

pp

C **Tempo I.**

7

p

D

1

cresc.

HORN II.

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

p *f* *poco riten.* *p*

f *p*

p

E *Meno mosso.*

ff *pp* *ff*

pp

F *Tempo I.*

ff *ff*

8 **G** **17**

p

Canzona Napolitana.

1 **H**

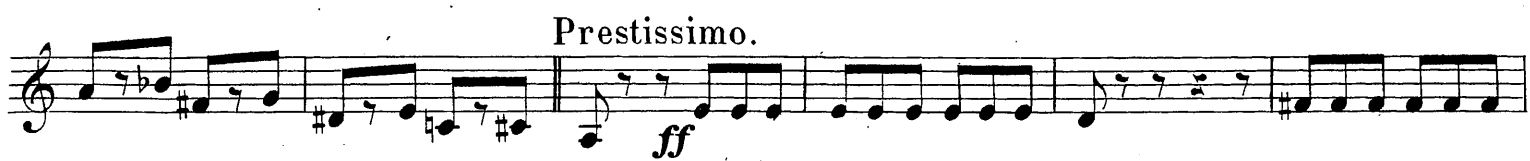
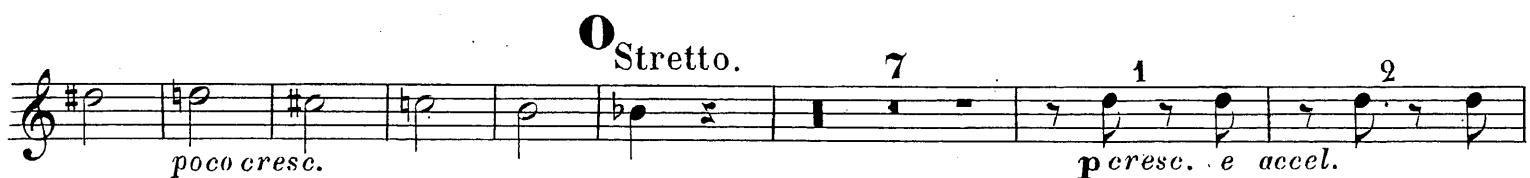
pp *pp*

J

mf *p* *mf*

HORN II.

3



HORN II.

This page of musical notation consists of ten staves of music, likely for a piano. The notation is written in a single melodic line on a grand staff. The music features various musical symbols, including notes, rests, accidentals, and dynamic markings. The dynamics include *p* (piano), *ff* (fortissimo), *sf* (sforzando), and *P* (piano). The notation is written in a single melodic line on a grand staff. The music is written in a single melodic line on a grand staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p*, *ff*, *sf*, and *P*. The music is written in a single melodic line on a grand staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p*, *ff*, *sf*, and *P*. The music is written in a single melodic line on a grand staff.

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS.

in F.
Presto.

HORN III.

Handwritten: 37-4936

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Handwritten: 1112

Handwritten: 37-4936

9 12

p *f* *ff* *p*

1 A 20 6

Gen. *p* *cresc.*

ff *ff*

pp *ff*

pp *ff*

C Tempo I^o 15 D4 3

p *f* *p* *f*

p *f*

p *ff*

E Meno mosso.

p *ff*

pp *ff*

pp *ff*

F Tempo I^o 8 G 19

dimin. *p*

HORN III.

Canzona Napolitana.

6 **H** **2**

p *mf*

J **2**

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.

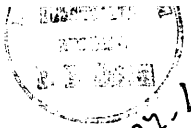
12

p *ff* *p*

HORN III.

3

P
ff
sf
sf
sf
sf
ff
sf
1
4
sf
ff
1



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1112

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

in E.

Presto.

HORN IV.

6 12

p *cresc.* *f*

1 A 20

ff Gen. *cresc.*

6 *ff*

B Meno mosso.

ff 2 *ff*

2 *ff*

C Tempo I. 15 D 4

p

3 *ff* *p* *f*

p

E Meno mosso.

ff 2

HORN IV.

3

Musical score for Horn IV, page 3. The score consists of 12 staves of music in G major, 2/4 time. The notation includes various dynamics such as *ff*, *p*, *sf*, and *P*, and includes a repeat sign at the end. The score is written for a single horn part.

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1119



TARANTELLE

1

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

in F

Presto.

TROMPETE I.

29

mf *ff*

1 A 16

Gen. *p* *cresc.*

5 B Meno mosso.

ff

2

ff

2 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.

p cantando espress.

H 4

J 1

mf

3

p cresc.

M

2 K Tempo I. **L 2** FLÜGELHORN oder PISTON SOLO.

p dolce espress.

18

p

1 N

pp

pp

O Stretto.

7 Trompete in F.

p poco u poco cresc. e accel.

7

f

6

ff

Prestissimo.

3

f dim.

20

p

f

P

TROMPETE I.

3

ff

ff

sf

1

6

ff

1

1119



37-4936

TARANTE LLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

in F.
Presto.

TROMPETE II.

29

mf **1 A 16** *Gen.* *p* *cresc.* *ff*

ff

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

ff

2 *ff* **C** *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.*

TROMPETE II.

p *cresc e acceler.*

ff

P *Prestissimo.*

p *ff*

sf

ff sf

sf

sf

sf

sf

sf

sf

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

1

Presto.

POSAUNE I.



B Meno mosso.



E Meno mosso.



F Tempo I.



Canzona Napolitana.



K Tempo I. **7 L 3 M 25**

N *pp* *poco cresc.*

O Stretto **23** *accel.* **ff**

Prestissimo.

20 *dim.* **p** **ff** **P**

3 **3**

sf

1 2 3 4 5 6 7

sf ff

1 **1**

Fine.

TARANTELLE

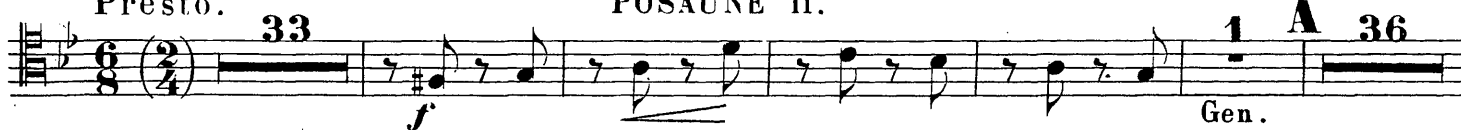
von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

1

Presto.

POSAUNE II.



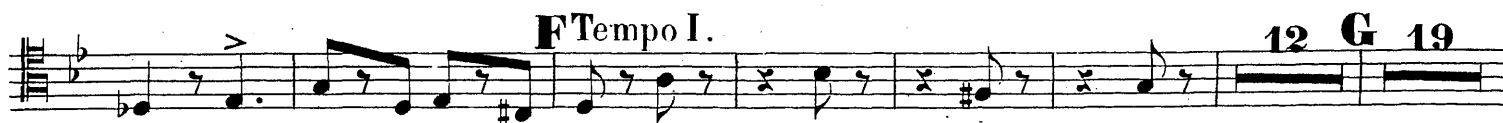
B Meno mosso.



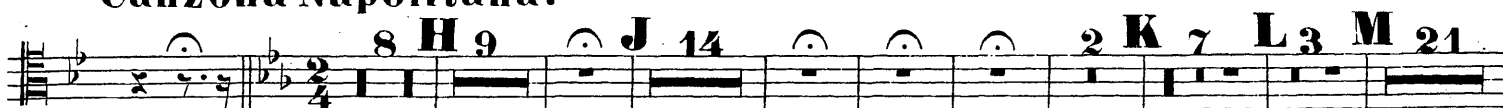
C Tempo I.



F Tempo I.



Canzona Napolitana.



a tempo.

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

N *pp* *pp* **Stretto.**

23 **2** *ff*

Prestissimo. *dim.*

20 **P** *ff*

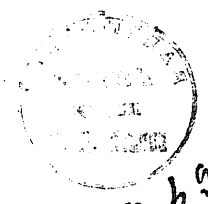
3 **3**

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

sf *ff*

Fine.

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TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHHAUS.

POSAUNE III.

Presto.

33 1 A 36 B Meno mosso.

Gen. ff

2 ff

2 ff

C Tempo I. 15 D 6 5

mf f mf

f p

9 E Meno mosso.

ff

2 ff

2 ff

F 12 G 19

Canzona Napolitana.

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

POSAUNE III.

1 1 a tempo. 3 4 5 6 1

pp *pp* *pp*

N₁ 2 3 4 5 **0** Stretto.

pp *poco cresc.*

19 *acceler. f* 6 3 *ff*

Prestissimo.

20 **P** *dimin.* *p* *ff*

3

sf ff

4 5 6 7 1

sf ff

2

KTempo I.

PAUKEN in H. D.

PAUKEN in H. D.

Stretto

9 10 1 2 3 4 5 6 7 8 9 10 11

pp *poco a poco cresce accel.*

Stretto

PAUKEN.

poco a poco cresce accel.

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef and contains measures 12 through 24, plus a final measure labeled '1'. The notes are: 12 (F2), 13 (F2), 14 (F2), 15 (F2), 16 (F2), 17 (F2), 18 (F2), 19 (F2), 20 (F2), 21 (F2), 22 (F2), 23 (F2), 24 (F2), and 1 (F2). The notation includes dynamic markings *mf* and *f*, and a fermata over the final measure.

m.

 $\mathcal{I}$

Prestissimo.

Prestissimo.

ff

ff

D in E - H in C

P3

1 2 3 4 5 D in E - H in C 17 P3

The first system of the musical score is written on a single staff with a bass clef. It contains 17 measures. Measures 1 through 5 are marked with fingerings 1, 2, 3, 4, and 5 respectively. Measure 1 has a *dim.* (diminuendo) marking. Measure 3 has a *p* (piano) marking. Measure 4 has a *pp* (pianissimo) marking. Measure 5 has a *pp* marking. Measure 6 contains the lyrics 'D in E - H in C'. Measure 7 is marked with a *f* (forte) dynamic. The system ends with a repeat sign.

$$\dim.$$

p

pp

in D.

Glock.

C in G.

10

ff

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. There are two '2' markings above the staff, indicating double bar lines or measures.

[illegible]

37-4936

S 107
1113

TARANTELE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

1

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 1 **B** 2 4

sf 2 *sf*

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

sf *sf* *sf* *sf* *mf*

Meno mosso. 5 19 **E**

f *mf* *f* *ff*

Tempo I. 1 4 1 2 4 1

sf *sf* *sf* *sf* *sf*

F **Tempo I.** 10 **G** 19

f 1 2 3 *dimin.* 4 *p* 5 6

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

4 *a tempo.* Becken. 1 *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

Musical score for Becken und grosse Trommel, measures 1 through 15. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked *Prestissimo.* The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The Becken part is indicated by 'x' marks on the staff. The score is divided into measures 1-7, 8-14, and 15. The final measure (15) is marked with a double bar line and a repeat sign.

Measures 1-7: *mf*, *cresc.*, *Becken.*, *f*, *ff*.
 Measures 8-14: *dimin.*, *p*, *sf*, *P*, *sf*, *sf*, *ff*.
 Measure 15: *sf*.

TARANTELLE

von Fr. Liszt

orchestriert von K. MÜLLER-BERGHAUS.

Presto.

TAMBOURIN und TRIANGEL.

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.

ff

B Meno mosso.

sf pp ff sf

pp Tempo I.

C 7 p

D 5 cresc. flamb.

5 p

E Meno mosso.

1 pp 3

TAMBOURIN und TRIANGEL.

First system of the musical score. It consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains measures 1 through 7. The first measure is marked *f*, the second *ppp*, and the seventh *f*. The second staff starts with a large **F** and contains measures 8 through 14. The third staff starts with a large **G** and contains measures 15 through 21. The fourth staff contains measures 22 through 28. The piece ends with a double bar line and a 2/4 time signature.

Canzona Napolitana.

Second system of the musical score, titled "Canzona Napolitana." It consists of six staves. The first staff has a treble clef and a 2/4 time signature. It contains measures 1 through 14. The first measure is marked *pp*, the second *f*, and the fourth *pp*. The second staff contains measures 15 through 21. The third staff contains measures 22 through 28. The fourth staff contains measures 29 through 35. The fifth staff contains measures 36 through 42. The sixth staff contains measures 43 through 49. The piece ends with a double bar line.

TAMBOURIN und TRIANGEL.

3

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

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

3 4 5 *dimin.* 3 *Trgl.* *p*

1 1 2 3 *pp*

4 5 6 7 *P* 2 *ff*

2 2 2 2 1

1 1 1 1 1 1 *f*

8 1 *Gen.*

2 2 5 1# 2#

3# 4# 5# 6# 1 1 1 1