

**QUATRE**  
**MORCEAUX DE SALON**

pour  
**Viola ou Clarinette**  
avec accompagnement  
**DE PIANO**

composés et dédiés  
à **Monsieur Guillaume d'Oranger**

par  
**GEORGE COLTERMANN**

OP. 35.

- N°1. Romance.  
N°2. Alla Mazurka.  
N°3. Caprice.  
N°4. Adagio et Tarantella.

N° 8574.

Pr. de chaq. N° M. 1.  
Pr. compl. M 3, 20.

Propriété de l'Editeur  
pour tous pays.

**OFFENBACH & M, chez JEAN ANDRÉ.**

Paris, déposé;

Ent<sup>z</sup> Sta. Hall.

 Ces Morceaux sont aussi publiés pour Violoncelle avec Piano av. Pf.

# 1. ROMANZE.

Andante con moto.

G. Goltermann, Op. 35.

VIOLONCELLO.

PIANO.

The musical score is written for Violoncello and Piano. It consists of four systems of music. The Violoncello part is on a single staff in C major, 3/4 time, with dynamics ranging from *p* to *mf*. The Piano part is on two staves (treble and bass clefs) in C major, 3/4 time, with dynamics ranging from *p* to *pp*. The score includes various musical notations such as slurs, ties, and fingerings. Specific markings include "ritard." (ritardando) and "in *p* tempo." (in piano tempo). The piece concludes with a *pp* *dolce* marking.

3  
(4)

# 2.

## ALLA MAZURKA.

G. Goltermann N<sup>o</sup> 2.

VIOLONCELLO.

PIANO.

The musical score is arranged in four systems. Each system contains a single staff for the Violoncello and a grand staff for the Piano. The Violoncello part begins with a dynamic marking of *mf* and includes several slurs and fingerings (1, 4, 2, 3, 0, 2, 2, 4). The Piano part starts with a dynamic marking of *p* and features a complex accompaniment with many chords and moving lines. The score includes various dynamic markings such as *f*, *mf*, and *p*. The piece concludes with a final cadence in the piano part.

1 *cresc* e string. *rallent.* 2 *in tempo.* 2da *in tempo.*

*cresc.* *string.* *colla parte.* *p*

2 *1ma* *2da*

*p*

*1ma* *mf*

*mf*

3 *2da* *p*

*pp*

2 *1ma* *2da* *rall.*

*p* *rall.*



con fiera. *mf* *p ma espressivo.*

The first system of music features a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is marked *con fiera.* and *mf*. It includes fingerings such as 0, 1, 2, 3, 4 and articulation marks like accents and slurs. The piano accompaniment is marked *p ma espressivo.* and consists of chords and single notes in the bass clef.

The second system continues the piece, with the treble staff showing more complex rhythmic patterns and fingerings (0, 2, 3, 4). The piano accompaniment remains in the bass clef, providing harmonic support.

The third system introduces a new section in the treble staff, marked *3<sup>lia</sup>* and *2<sup>da</sup>*. The piano accompaniment continues with chords and single notes.

The fourth system features a treble staff with a key signature change to two flats and a 4/4 time signature. The melody is marked *mf* and *2<sup>da</sup>*. The piano accompaniment continues in the bass clef.

The fifth system shows the treble staff with a key signature of two flats and a 4/4 time signature. The melody is marked *3<sup>lia</sup>* and *2<sup>da</sup>*. The piano accompaniment continues in the bass clef.

5  
(6)

The musical score is arranged in seven systems, each with a treble and bass clef staff. The first system begins with a mezzo-forte (*mf*) dynamic and includes fingerings 1, 4, 2, 3, and 0. The second system features a piano (*p*) dynamic. The third system continues with *mf*. The fourth system includes a piano (*p*) dynamic. The fifth system has a piano (*p*) dynamic and includes the instruction "2da" (second ending) and fingerings 4, 3, 2, 0, 2, 0. The sixth system includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a "tr" (trill) marking. The seventh system includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic, with instructions "cresc.", "rall.", and "tutto". The piece concludes with a 3/8 time signature.

# 3.

## CAPRICE.

G. Goltermann N<sup>o</sup> 3.

Allegretto grazioso.

VIOLONCELLO.

PIANO

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a grand staff with a treble and bass clef. The notation is in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical markings such as dynamics (mf, f, p), articulation (marcato, con grazia), and performance instructions (1., 2.).

**System 1:** The first system begins with a treble clef staff containing a whole rest, followed by a grand staff. The treble staff starts with a *mf* dynamic and a *marcato.* marking. The bass staff features a melodic line with eighth notes and a bass line with chords. A *f* dynamic is present in the treble staff.

**System 2:** The second system continues the piece, featuring a repeat sign in the bass staff. Dynamics include *f* and *mf*.

**System 3:** The third system includes a *Red* marking in the bass staff. Dynamics range from *mf* to *f*.

**System 4:** The fourth system contains a first ending bracket labeled "1." in the treble staff. Dynamics include *mf* and *f*.

**System 5:** The fifth system contains a second ending bracket labeled "2." in the treble staff. It begins with a *p* dynamic and a *con grazia.* marking. The bass staff continues with chords and a melodic line.



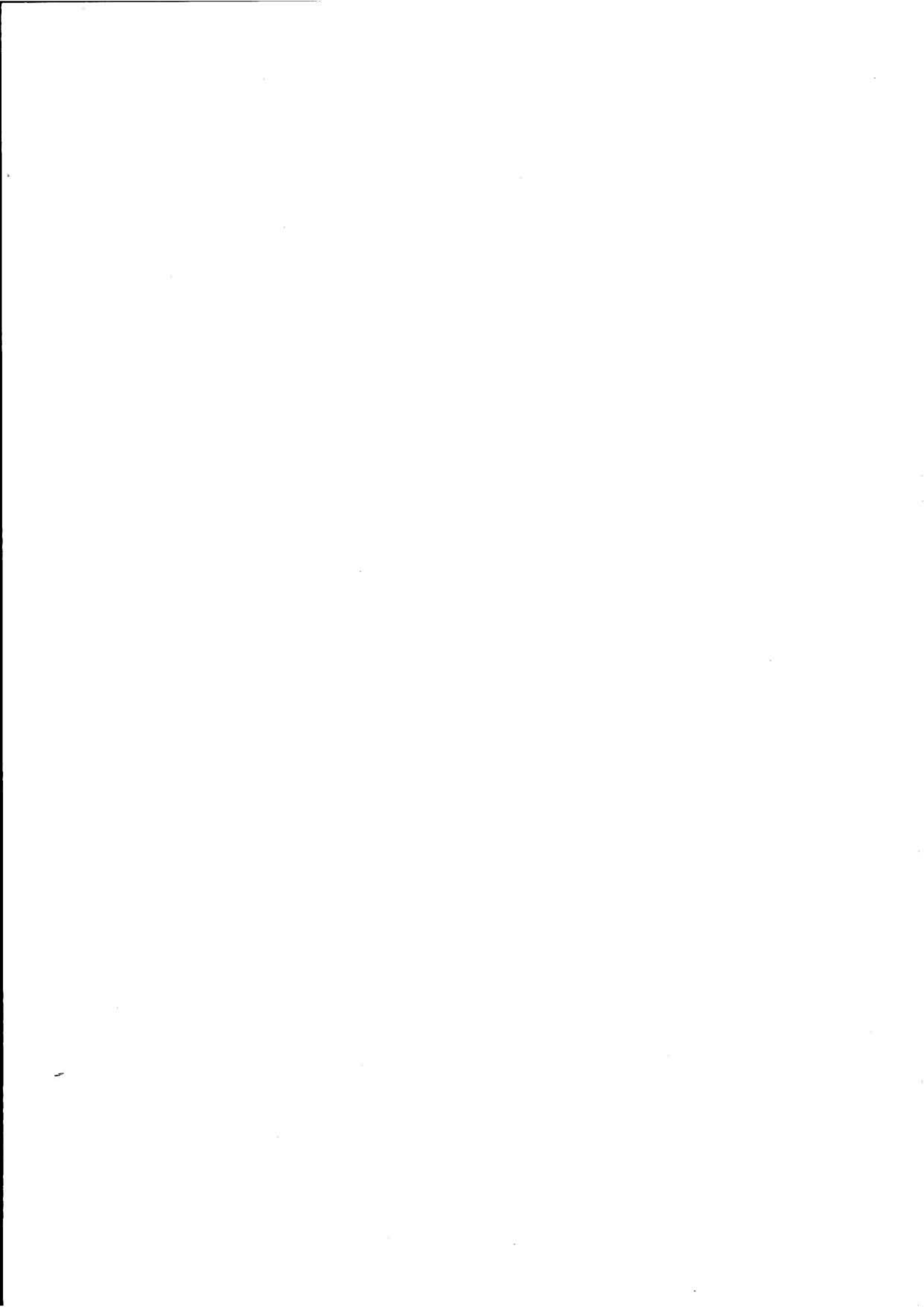
First system of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in 3/4 time and features a complex melodic line in the treble staff and a rhythmic accompaniment in the grand and bass staves.

Second system of the musical score. It includes dynamic markings: *rallent.* above the treble staff, *p* below the grand staff, and *p in tempo.* below the bass staff. The tempo change to *in tempo.* is indicated above the treble staff.

Third system of the musical score. It features a dynamic marking of *sf* (sforzando) above the treble staff, indicating a strong accent.

Fourth system of the musical score. It includes dynamic markings of *p* (piano) below the treble staff and *mf* (mezzo-forte) above the grand staff.

Fifth system of the musical score. It includes a dynamic marking of *p* (piano) below the treble staff. The system concludes with a double bar line.



# 4.

## ADAGIO E TARANTELLA.

G. Goltermann N<sup>o</sup> 4.

Adagio ma non troppo.

VIOLONCELLO.

PIANO.

The musical score is written for Violoncello and Piano. It begins with the tempo marking "Adagio ma non troppo." and a dynamic of *p*. The Violoncello part features a melodic line with triplets and slurs, marked with "2da" and "1ma" positions. The Piano accompaniment consists of chords and arpeggiated figures, marked with *p* and *mf*. The score includes dynamic markings such as *f* and *mf*, and performance instructions like "rallent." and "colla parte." The piece concludes with a section marked "in tempo." and a dynamic of *mf*. The Violoncello part ends with a triplet and a slur, while the Piano part concludes with a final chord.

4  
(12) Allegro Tempo di Tarantella.

This musical score is for a piece titled "Allegro Tempo di Tarantella". It is arranged for guitar and piano. The score is divided into six systems, each consisting of a guitar staff and a piano staff. The guitar part is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The piano part is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The guitar part features intricate fingerings, including triplets and sixteenth-note patterns. The piano accompaniment provides a harmonic and rhythmic foundation. Dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte) are indicated throughout. The piece concludes with a final cadence in the piano part.





The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is the piano part, with a treble clef and a key signature of one sharp, featuring chords and some single notes. The bottom staff is the bass part, with a bass clef and a key signature of one sharp, containing a simple bass line.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff (piano) features a series of chords, some marked with a piano (*p*) dynamic. The bottom staff (bass) continues the bass line with some longer note values.

The third system of musical notation consists of three staves. The top staff includes a triplet of eighth notes marked with a '3' above the notes. The middle staff (piano) has chords and some single notes. The bottom staff (bass) continues the bass line.

The fourth system of musical notation consists of three staves. The top staff features a triplet of eighth notes marked with a '3' above the notes. The middle staff (piano) has chords and some single notes. The bottom staff (bass) continues the bass line.

The fifth system of musical notation consists of three staves. The top staff includes dynamic markings for *f* (forte) and *mf* (mezzo-forte). The middle staff (piano) has chords and some single notes, with a piano (*p*) dynamic marking. The bottom staff (bass) continues the bass line.

This page of a musical score is divided into five systems, each containing a guitar part and a piano accompaniment. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature. The first system shows the beginning of the piece with a melodic line in the guitar and a harmonic accompaniment in the piano. The second and third systems continue the melodic development. The fourth system features a dynamic marking of *mf* and includes fingerings such as 4, 1, 0, 1, 0, 2, 3, 4, 1, 0, 4, 1, 0, 4, 1, 0. The fifth system begins with a dynamic marking of *f* and includes fingerings like 0, 3, 4, 4, 2, 0, 1, 2, 0, 1, 2, and a *rit.* marking. The piano part in the fifth system has a dynamic marking of *mf* and includes a *2da* marking. The page number 7 and the number 15 in parentheses are located in the top right corner. The publisher's code P574-4 is at the bottom right.



# Musique pour Violoncelle et Alto.

Publiée par Jean André Offenbach S. M.

	Mk. Pf.		Mk. Pf.		Mk. Pf.		Mk. Pf.
<b>Goltermann, G.</b> , op. 51. 3me Concerto avec Piano . . . . . H. m.	5. 20	<b>Grimm, Ch.</b> , op. 91. Gavotte, v. <i>Padre G. Battista Martini</i> , mit Pianof. . . . .	1. —	<b>Lindner, Aug.</b> , op. 18 Fortsetzung.		<b>Mozart, W. A.</b> , Sonaten und andere Werke.	
— op. 52. 3 Lieder ohne Worte m. Pf. . . . .	2. 30	— op. 92. Was ist Liebe? Nach einem Mot. v. <i>Kreutzer</i> als Andant. m. Pfte. . . . .	1. —	No. 4. Last rose (Volkslied) . . . . .	1. 50	No. 1. F. Mk. 1. 80.	No. 11. B. 2
No. 1. G. No. 2. A. No. 3. G. m. à . . . . .	1. —	— op. 97. Lieder-Transcriptionen.		5. Adelaide von <i>Beethoven</i> . . . . .	1. 50	2. C. " 1. 80.	12. A. 1
— op. 54. 4 Charakterstücke m. Pianof.		No. 1. <i>Kotschubei</i> , Oh, dites lui . . . . .	1. 50	6. Hymne aus <i>Stradella</i> . . . . .	1. 50	3. F. " 2. —	13. C. 1
No. 1. Notturmo . . . . . G.	1. —	" 2. <i>Martini, G. B.</i> , berühmte Gavotte . . . . .	1. 50	7. Loutan dagli occhi (Trennung), von <i>Ferrari</i> . . . . .	1. 50	4. B. " 2. 80.	14. D. 2
" 2. Désir . . . . . E. m.	1. —	" 3. <i>Mattei, T.</i> , Non è ver (Es ist nicht wahr) . . . . .	1. 50	8. Aennchen im Garten, v. <i>Hölzel</i> . . . . .	1. 50	5. G. " 1. 50.	15. E. m. 1
" 3. Réverie . . . . . A. m.	1. —	— Erinnerung an <i>Romberg</i> , Andante F. . . . .	1. 50	9. Holder Jugendtraum aus Hochländer, von <i>Holstein</i> . . . . .	1. 50	6. Es. " 2. 10.	16. Es. 1
" 4. Etude-Caprice . . . . . C.	1. 30	Petit Divertiss. sur „Caro nome“ de <i>Rigoletto</i> , avec Piano . . . . .	1. 30	— op. 19. Trois Moreaux de Salon pour Violoncelle et Piano.		7. A. " 1. 10.	17. G. 1
— op. 56. Andante Religioso m. Pf. G.	1. 30	<b>Güth, J. Ludw.</b> , op. 38. Die ersten Weihnachtsfreuden auf dem Violoncell. Leichte Variat. über das thüringer Volksl. „Ach wie ist's möglich dann“ mit Pianoforte . . . . .	1. 50	No. 1. <i>Halévy</i> , La Juive . . . . .	1. 30	8. A. " 2. 70.	18. F. 1
— op. 59. Notturmo et Saltarello, do.		<b>Haupt, M.</b> , 3 Romanzen mit Pianof. . . . .	1. 30	" 2. <i>Meyerbeer</i> , Robert le Diable . . . . .	1. 30	9. B. " 2. 40.	19. E. m. 1
No. 1. Notturmo . . . . . H. m.	1. 50	<b>Hausmann, G.</b> , op. 2. Andante u. Rondo üb. <i>Thomas</i> aus <i>Zampa</i> mit Pfte. . . . .	3. 20	" 3. <i>Donizetti</i> , Lucia di Lammerm. . . . .	1. 30	10. Es. " 2. 40.	20. A. 1
" 2. Saltarello . . . . . H. m.	1. 80	<b>Haydn, Jos.</b> , op. 101. Concerto. Neue, m. zwei Cadenzen vermehrte Ausg. (Pf.-Begleitung v. <i>G. Goltermann</i> ) D. . . . .	5. 20	— op. 32. Unterhaltungen f. junge Cellisten f. Vilo. u. Pfte. Hett I. II. à . . . . .	1. 80	21. Sonatine . . . . . C. —	
— op. 60. 2 Moreaux avec Piano.		<b>Horr, P.</b> , op. 24. Les Adieux, s. Fleurs de Salon.		(Heft I. Arie aus <i>Martha</i> . Romanze a. <i>Richard Löwenherz</i> . Romanze aus <i>Fra Diavolo</i> . Heft II. Romanze aus <i>Figaro</i> . Schottisches Lied. Tyrolische).		22. Allegro . . . . . B. 1	
No. 1. Romance . . . . . A. m.	1. 30	<b>Hus-Desforges</b> , op. 55. Soirée musicale sur Dame blanche, av. Piano . . . . .	1. 50	— op. 38. Sechs Fantasiestücke für Pianoforte und Violoncell.		23. Variationen (La bergère Sili-mène) . . . . . G. 1	
" 2. Tarantelle . . . . . A. m.	2. —	<b>Jansa, L.</b> , op. 61B. Der junge Opernfreund. Variationen und Potp. üb. beliebte Themas, mit Pianoforte.		No. 1. Neues Leben, neues Leid. . . . .	1. 50	24. Variationen (Hélas! j'ai perdu mon amant) . . . . . G. m. —	
— op. 61. 2. Sonatine für Pf. u. Vilo. G.	3. 60	No. 1. <i>Meyerbeer</i> , Prophet . . . . .	1. 80	" 2. Traumlieb . . . . .	1. 50	25. Thème varié . . . . . G. 1	
— op. 65. Concertstück (No. 4. der Concerte), mit Pianoforte . . . . .	4. 60	" 2. <i>Flotow</i> , <i>Martha</i> . . . . .	1. 80	" 3. Scheiden, Meiden . . . . .	1. 50	— Larghetto a. dem Clarinet-Quint. op. 108, s. <i>Aug. Lindner</i> Transcript.	
— op. 66. Fantasia üb. Motive aus Oberon, mit Pianoforte . . . . .	2. 60	" 3. <i>Weber</i> , Freischütz . . . . .	1. 80	" 4. In der Fremde . . . . .	1. 50	Lieder, m. Pfte. bearb. v. <i>R. Schaab</i> .	
— op. 76. Concertstück (No. 5. der Concerte) mit Pianoforte. D. m.	5. 50	" 4. <i>Herold</i> , <i>Zampa</i> . . . . .	1. 80	" 5. Canzonetta . . . . .	1. 50	No. 1. Abendempfindung . . . . .	1.
— op. 81. Ballade, avec Pianoforte . . . . .	1. 50	" 5. <i>Verdi</i> , <i>La Traviata</i> . . . . .	1. 80	— op. 39. Alte Weisen f. Vilo. u. Pfte.		" 2. An Chloë . . . . .	1.
— op. 88. Elégie, avec Piano C. m.	1. 80	" 6. — II Trovatore . . . . .	1. 80	No. 1. Romanze von <i>Balbastre</i> . . . . .	1. 80	" 3. Einsam ging ich jüngst . . . . .	1.
— Musikstücke mit Pianoforte		" 7. — <i>Rigoletto</i> . . . . .	1. 80	" 2. Tre giorni, Canzon. v. <i>Pergolesi</i> . . . . .	1. 30	" 4. Trennung . . . . .	1.
No. 1. <i>Mozart</i> , Idomeneo . . . . . E. /	1. 50	" 8. <i>Mozart</i> , Entführung . . . . .	1. 80	" 3. Gavotte von <i>Martini</i> . . . . .	1. 80	" 5. Veitchen . . . . .	1.
" 2. — do. . . . . G. /	1. 30	" 9. <i>Boieldieu</i> , Weisse Dame . . . . .	1. 80	" 4. Schottische Volksweise . . . . .	1. 80	" 6. Vergissmeinnicht . . . . .	1.
" 3. — Zaïde . . . . . G.	1. 30	" 10. <i>Donizetti</i> , Don Pasquale . . . . .	1. 80	— op. 43. Schottische Melodien aus die Hochländer v. <i>F. v. Holstein</i> , mit Pianoforte . . . . .	2. 90	<b>Papini, G.</b> , op. 18. Le 1 <sup>r</sup> Jour de Bonheur, Romance sans par. av. Piano . . . . .	2.
" 4. — Così fan tutte . . . . . A.	1. —	" 11. <i>Verdi</i> , Les Vêpres siciliennes . . . . .	1. 80	No. 1. <i>Beethoven, L. van</i> , op. 40. Violin-Koncerte in G. . . . .	1. 50	<b>Piatti, A.</b> , op. 18. Concertino av. Pf. A. m. . . . .	6.
" 5. <i>Gluck</i> , Iphigénie in Tauris . . . . .	1. —	" 12. <i>Verdi</i> , <i>Dinorah</i> . . . . .	1. 80	" 2. <i>Beethoven, L. van</i> , op. 50. Violin-Romance in F. . . . .	1. 5	<b>Popper, David</b> , op. 8. Concert f. Vilo. u. Orchester, letzteres im Klavier-Auszug arr. vom Componisten . . . . .	5.
" 6. <i>Cherubini</i> , <i>Medea</i> . . . . . A.	1. —	" 13. <i>Verdi</i> , <i>I Lombardi</i> (Jerusalem) . . . . .	1. 80	— Transcriptionen berühmter Musikstücke für Violoncell mit Pianof.		— op. 10. Sarabande und Gavotte . . . . .	1.
<b>Gregoir, J. et Servais, J.</b> , op. 121. La Muette de Portici (Masaniello) d' <i>Auber</i> . Duo . . . . .	3. 60	<b>Jungmann, A.</b> , op. 117. 153. 174., voir Fleurs de Salon.		No. 1. <i>Beethoven, L. van</i> , op. 40. Violin-Koncerte in G. . . . .	1. 50	<b>Potpourris pour Piano et Violoncelle.</b> (Die Violon-Stimme theilweise von <i>A. Lindner</i> , theilweise von <i>F. Forberg</i> .)	
<b>Gretschel, op. 16.</b> Romance sans parol. pour Piano et Vilo. (ou V.) . . . . .	1. 50	<b>Kissner, K.</b> , Schönste Augen, siehe <i>Stigelli</i> , Fleurs de Salon No. 6.		" 2. <i>Beethoven, L. van</i> , op. 50. Violin-Romance in F. . . . .	1. 5	No. 1. <i>Donizetti</i> , La Fille du Régiment . . . . .	2.
<b>Grimm, Ch.</b> , op. 9. 2 Moreaux pour Vilo. avec Piano . . . . . compl.	1. 50	<b>Kummer, F. A.</b> , op. 14. Deux Amusem. sur Tell et Fiacée p. VII. et Pf. . . . .	3. 60	" 3. <i>Ernst, H. W.</i> , op. 10. Elegie . . . . .	1. 50	" 2. <i>Flotow</i> , <i>Stradella</i> . . . . .	2.
No. 1. Solo sur un thème de: Les Puritains . . . . .	1. —	— op. 81. 4 Moreaux de Salon sur des airs nationaux, pour Vilo. et Piano. Nouv. Edition.		" 4. <i>Lotti, Ant.</i> , Arie „Pur dicesti o bocca bella“ . . . . .	1. 50	" 3. <i>Lortzing</i> , <i>Czaar u. Zimmerm.</i> . . . . .	2.
" 2. Bagatelle sur la Sérénade de Don Pasquale . . . . .	1. —	No. 1. Airs italiens . . . . .	1. —	" 5. <i>Mozart, W. A.</i> , Larghetto aus dem Clarinet-Quint. op. 108. . . . .	1. 50	" 4. <i>Bellini</i> , <i>Norma</i> . . . . .	2.
— op. 12. Scène dramatique sur Les Huguenots avec Piano . . . . .	2. —	" 2. Airs écossais . . . . .	1. —	6. La Romanesca. Berühmte Tanzweise aus der 2. Hälfte des 16. Jahrhunderts . . . . .	1. 50	" 5. — <i>Sonnambula</i> . . . . .	2.
— op. 13. 2 Romanzen. No. 1 Original. No. 2. aus der Oper: Der Blitz (l'Eclair) von <i>Halévy</i> . . . . .	1. 30	" 3. Airs allemands . . . . .	1. 50	" 7. <i>Barb, J. S.</i> , Adagio aus der G-moll-Sonate für Pianof. u. Violine und Canon aus der A-dur-Sonate f. Pf. u. Viol. . . . .	1. 50	" 6. <i>Meyerbeer</i> , Robert le Diable . . . . .	2.
— op. 32. 3 Perlen aus dem Gebiete der Opernwelt, mit Pianoforte . . . . .	2. 30	" 4. Airs espagnols . . . . .	1. 50	— op. 160. Divertiss. aus Entführung aus dem Serail v. <i>Mozart</i> in Pfte. . . . .	3. 20	" 7. — Les Huguenots . . . . .	2.
No. 1. <i>Mozart</i> , Arie d. Gräfin a. <i>Figaro</i> . . . . .	1.	<b>Lachner, I.</b> op. 83. 3 Charakterst., Duos.		No. 1. Airs italiens . . . . .	1. —	" 8. <i>Donizetti</i> , <i>Belisar</i> . . . . .	3.
" 2. <i>Verdi</i> , Sc. u. Ar. a. <i>Troubadour</i> . . . . .	1. —	No. 1. A la Hongroise . . . . .	2. —	" 2. Airs écossais . . . . .	1. —	" 9. — <i>Lucia di Lammermoor</i> . . . . .	2.
" 3. <i>Halévy</i> , Romanze (dramatische) aus <i>Die Jüdin</i> . . . . .	1. —	" 2. Nocturno . . . . .	1. 50	— op. 35. Die Wacht am Rhein. Kleine Fantasie mit Pianoforte . . . . .	1. 80	" 10. <i>Bellini</i> , <i>I Paritani</i> . . . . .	3.
— op. 35. Die Wacht am Rhein. Kleine Fantasie mit Pianoforte . . . . .	1. 80	" 3. A la Tarantella . . . . .	1. 80	— op. 69. 3 Stücke, mit Pianoforte . . . . .	3. 20	" 11. <i>Flotow</i> , <i>Martha</i> . . . . .	3.
— op. 69. 3 Stücke, mit Pianoforte . . . . .	3. 20	<b>Léonard, H.</b> , op. 2. Souvenir de <i>Haydn</i> . Variat. üb. „Gott erhalte Franz d. Kaiser“ m. Pfte. ( <i>R. E. Bockmühl</i> ) . . . . .	4. 40	No. 1. Romance a. <i>Jean de Paris</i> . . . . .	1. 50	" 12. <i>Donizetti</i> , <i>Lucrezia Borgia</i> . . . . .	3.
No. 1. Romance a. <i>Jean de Paris</i> . . . . .	1. 50	— op. 7. Moreau de Sal. sur <i>Lucia di Lammermoor</i> avec Piano ( <i>R. E. Bockmühl</i> ) . . . . .	2. 60	" 2. Arie aus <i>Vestalin</i> . . . . .	1. 50	" 13. <i>Meyerbeer</i> , <i>Le Prophète</i> . . . . .	3.
" 2. Arie aus <i>Vestalin</i> . . . . .	1. 50	<b>Lindner, Aug.</b> , op. 16. Six Airs favoris. Transcriptionen non difficiles (Duos)		" 3. Arie de <i>Don Octavio</i> aus <i>Don Juan</i> . . . . .	1. 50	" 14. <i>Verdi</i> , <i>Ernani</i> . . . . .	3.
" 3. Arie de <i>Don Octavio</i> aus <i>Don Juan</i> . . . . .	1. 50	No. 1. Schlummer-Arie (Muette de P.) . . . . .	1. —	— op. 77. 2 Stücke aus <i>Jessonda</i> v. <i>Spoer</i> , mit Pianoforte.		" 15. — <i>I Lombardi</i> (Jerusalem) . . . . .	3.
— op. 77. 2 Stücke aus <i>Jessonda</i> v. <i>Spoer</i> , mit Pianoforte.		" 2. Air (Don Juan) . . . . .	1. —	No. 1. <i>Bolero</i> , Arie . . . . .	1. 50	" 16. <i>Mozart</i> , <i>Dou Juan</i> . . . . .	3.
No. 1. <i>Bolero</i> , Arie . . . . .	1. 50	" 3. Air écossais . . . . .	1. —	" 2. Rondo Allegretto . . . . .	1. 50	" 17. <i>Weber</i> , <i>Freischütz</i> . . . . .	3.
" 2. Rondo Allegretto . . . . .	1. 50	" 4. Cavatine ( <i>Norma</i> ) . . . . .	1. —	— op. 78. Eine schottische Ballade aus <i>Dame blanche</i> m. Pianoforte . . . . .	1. 30	" 18. — <i>Preciosa</i> . . . . .	2.
— op. 78. Eine schottische Ballade aus <i>Dame blanche</i> m. Pianoforte . . . . .	1. 30	" 5. Romance ( <i>Elisire d'amore</i> ) . . . . .	1. —	— op. 87. Grand Moreau de Salon. Air, Sextour et Finale de <i>Lucia di Lammermoor</i> avec Piano . . . . .	2. 60	" 19. <i>Auber</i> , <i>La Muette de Portici</i> . . . . .	3.
— op. 87. Grand Moreau de Salon. Air, Sextour et Finale de <i>Lucia di Lammermoor</i> avec Piano . . . . .	2. 60	" 6. Chant bohémien . . . . .	1. —	— op. 88. Scene und Duo aus <i>Norma</i> mit Pianoforte . . . . .	2. 60	" 20. <i>Rossini</i> , <i>Barbier de Séville</i> . . . . .	3.
— op. 88. Scene und Duo aus <i>Norma</i> mit Pianoforte . . . . .	2. 60	— op. 18. Moreaux de Salon, (Duos)		— op. 89. 2 Perlen aus <i>Euryanthe</i> von <i>Weber</i> mit Pianoforte.		" 21. <i>Rossini</i> , <i>Troutéccchi e Capuletti</i> . . . . .	3.
— op. 89. 2 Perlen aus <i>Euryanthe</i> von <i>Weber</i> mit Pianoforte.		No. 1. Ständchen von <i>Schubert</i> . . . . .	1. 50	No. 1. Cavatine. No. 2. Scene . . . . .	1. 80	" 22. <i>Flotow</i> , <i>Indra</i> . . . . .	3.
No. 1. Cavatine. No. 2. Scene . . . . .	1. 80	" 2. Ave Maria von <i>Schubert</i> . . . . .	1. 50	— op. 90. 2 Salonst. frei übertr. m. Pf.		" 23. <i>Rossini</i> , <i>Guillaume Tell</i> . . . . .	3.
— op. 90. 2 Salonst. frei übertr. m. Pf.		" 3. Lob der Thränen v. <i>Schubert</i> . . . . .	1. 50	No. 1. Es ist nicht wahr (Non è ver), von <i>T. Mattei</i> . . . . .	1. 30	" 24. <i>Herold</i> , <i>Zampa</i> . . . . .	3.
No. 1. Es ist nicht wahr (Non è ver), von <i>T. Mattei</i> . . . . .	1. 30			" 2. O saget ihr (O dites lui), Russ. Romance . . . . .	1. 50	" 25. <i>Verdi</i> , <i>Rigoletto</i> . . . . .	2.
" 2. O saget ihr (O dites lui), Russ. Romance . . . . .	1. 50					" 26. <i>Mozart</i> , <i>Zauberflöte</i> . . . . .	2.



# 1. ROMANZE.

VIOLA.

G. Gollermann, No. 1.

Andante con moto.

The musical score is written for Viola in 3/4 time, D major. It begins with the tempo marking "Andante con moto." and includes various performance instructions such as "ritard.", "in tempo.", "p dolce.", "cresc. e string.", and "rall.". The score is divided into sections for the first and second violins, indicated by "1ma" and "2da" labels. Fingerings and bowings are indicated throughout the piece. The piece concludes with a "rall." marking.

# 2. ALLA MAZURKA.

VIOLA.

G. Göttermann, N.º 2.

The musical score is written for Viola in 3/4 time. It begins with a *mf* dynamic and a *2da* fingering. The first ending is marked with a '1.' and the second ending with a '2.'. Dynamics vary throughout, including *f*, *con ferezza*, *mf*, *p*, *cresc.*, *mf*, and *rallent.*. The score includes various fingering numbers (0, 1, 2, 3, 4) and articulation marks such as *tr* (trill). The piece concludes with a final cadence.

# 3. CAPRICE.

VIOLA.

G. Goltermann, Op. 35 N° 3.

Allegretto grazioso.

3tia - 2da 3tia - 2da Ent. Sta. Hall; déposé.

f 8574. 3.

4.  
ADAGIO E TARANTELLA.

Adagio ma non troppo.

VIOLA

G. Goltermann No. 4.

The Adagio section consists of seven staves of music. It begins with a *p* dynamic and a tempo marking of "Adagio ma non troppo." The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets. Fingerings are indicated with numbers 0-4. The section concludes with a *sf* dynamic and a "rallent." marking.

Allegro Tempo di Tarantella.

The Allegro section consists of seven staves of music. It begins with a *f* dynamic and a tempo marking of "Allegro Tempo di Tarantella." The music is characterized by a fast, rhythmic eighth-note pattern, often in triplet groups. Fingerings are indicated with numbers 0-4. The section concludes with a *sf* dynamic and a "rallent." marking.







# 1. ROMANZE.

CLARINETTO in A.

G. Goltermann N° 1.

Andante con moto.

*p*  
*mf* *ritard.* *mf*  
*p dolce.* *cresc.*  
*e string.* *rallent.* *in tempo.*  
*mf* *ritard.* *mf*  
*p dolce.*  
*cresc. e string.* *rallent.*  
*mf* *p*  
*rallent.*

2.

ALLA MAZURKA.

CLARINETTO in B.

G. Goltermann No. 2.

*mf* *f* *con fiera.* *mf* *mf* *mf* *p cresc.* *mf* *rall.*



3.

CAPRICE.

CLARINETTO in B.

G. Göttermann, Op. 25 N° 3.

Allegretto grazioso.

The musical score is written for Clarinet in B. It begins with the tempo marking "Allegretto grazioso." and a dynamic of *p*. The first ending (marked "1.") leads to a section with a *rallent.* instruction. The second ending (marked "2.") returns to the original tempo. The score includes several dynamic changes: *p*, *sf*, *f*, *mf*, and *p*. There are also accents and slurs throughout. The piece concludes with a triplet of eighth notes.

4.

ADAGIO E TARANTELLA.

CLARINETTO in B.

G. Goltermann No. 4.

Adagio ma non troppo.

The Adagio section consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic, followed by a section marked *sf* (sforzando) and *rallent.* (ritardando), ending with a piano (*p*) dynamic. The third staff is marked *mf* (mezzo-forte). The fourth staff returns to a piano (*p*) dynamic. The fifth staff starts with a forte (*f*) dynamic, includes a section marked *sf* and *rallent.*, and concludes with a mezzo-forte (*mf*) dynamic. The tempo is marked "in tempo" at the beginning of the second and fifth staves.

Allegro Tempo di Tarantella.

The Allegro section consists of six staves of music. It begins with a mezzo-forte (*mf*) dynamic and features a continuous, rhythmic pattern characteristic of a tarantella. The music includes several triplet markings. The section concludes with a first ending bracket labeled "1." over the final few notes.

CLARINETTO in B.

The musical score is written for Clarinet in B and consists of 13 staves. The key signature is B major (two sharps). The tempo/mood is indicated as *leggiero* at the beginning and again later in the piece. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *f* (forte). There are also first, second, and third endings marked with '1.', '2.', and '3.' respectively. The piece concludes with a double bar line and a repeat sign.

