

1. ROMANZE

VIOLA

G. Gollermann, No 1.

Andante con moto.

The musical score is written for Viola in G major (one sharp) and 3/4 time. It begins with the tempo marking "Andante con moto." and includes various performance instructions such as "2da" (second ending), "1ma" (first ending), "ritard." (ritardando), "in tempo.", "p dolce." (piano dolce), "cresc. e string." (crescendo e stringendo), and "rallent." (rallentando). The score features a variety of musical techniques including slurs, accents, and specific fingerings (1, 2, 3, 4) and bowings (0, 1, 2, 3, 4). The piece concludes with a "rall." marking.

3. CAPRICE.

VIOLA.

Allegretto grazioso.

G. Goltermann, Op. 35 No. 3.

VIOLA.

The musical score for Viola consists of 12 staves of music. The first staff begins with a *leggero.* marking and includes a *V* above the staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score includes various dynamics such as *mf* and *f*, and articulations like slurs and accents. There are first and second endings marked with '1.' and '2.' in the fourth staff. Fingerings are indicated with numbers 1, 2, 3, and 4. The piece concludes with a *leggero.* marking and a *V* above the staff in the eleventh staff.

Musique pour Violoncelle et Alto.

Publiée par Jean André a Offenbach s. M.

Mk. Pf.		Mk. Pf.		Mk. Pf.		Mk.	
Goltermann, G., op. 51. 3me Concerto avec Piano H. m.	5. 20	Grimm, Ch., op. 91. Gavotte, v. Pödrö G. Balhala Martini, mit Pianof.	1. —	Lindner, Aug., op. 18 Fortsetzung.		Mozart, W. A., Sonaten und andere Werke.	
— op. 52. 3 Lieder ohne Worte m. Pf.	2. 30	— op. 92. Was ist Liebe? Nach einem Mot. v. Kreutzer 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 Beethoven	1. 50	„ 2. C. „ 1. 80.	„ 12. A. 1
— op. 54. 4 Charakterstücke m. Pianof.		No. 1. Kotschubei, Oh, dites lui	1. 50	„ 6. Hymne aus Stradella	1. 50	„ 3. F. „ 2. —.	„ 13. C. 1
No. 1. Notturmo G.	1. —	„ 2. Martini, G. B., berühmte Gavotte	1. 50	„ 7. Lontan dagli occhi (Trennung), von Ferrari	1. 50	„ 4. B. „ 2. 30.	„ 14. D. 2
„ 2. Désir E. m.	1. —	„ 3. Mattei, T., Non è ver (Es ist nicht wahr)	1. 50	„ 8. Aenachen im Garten, v. Hügel	1. 50	„ 5. G. „ 1. 50.	„ 15. E. m. 1
„ 3. Réverie A. m.	1. —	— Erinnerung an Romberg, Andante F.	1. 50	„ 9. Holder Jugendtraum aus Hochländer, von Holstein	1. 50	„ 6. Es. „ 2. 10.	„ 16. Es. 1
„ 4. Etude-Caprice C.	1. 30	— Petit Divertiss. sur „Caro nome“ de Rigoletto, avec Piano	1. 30	— op. 19. Trois Morceaux de Salon pour Violoncelle et Piano.		„ 7. A. „ 1. 10.	„ 17. G. 1
— op. 56. Andante Religioso m. Pf. G.	1. 30	Güth, J. Ludw., 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. Halévy, La Juive	1. 30	„ 8. A. „ 2. 70.	„ 18. F. 1
— op. 59. Notturmo et Saltarello, do.		Haupt, M., 3 Romancen mit Pianof.	1. 30	„ 2. Meyerbeer, Robert le Diable	1. 30	„ 9. B. „ 2. 40.	„ 19. E. m. 1
No. 1. Notturmo H. m.	1. 50	Hausmann, G., op. 2. Andante. Rondo üb. Themas aus Zampa mit Pfte.	3. 20	„ 3. Donizetti, Lucia di Lammerm.	1. 30	„ 10. Es. „ 2. 40.	„ 20. A. 1
„ 2. Saltarello H. m.	1. 80	Haydn, Jos., op. 101. Concerto Nro. m. zwei Cadenzen vermehrte Ausg. (Pf.-Begleitung v. G. Goltermann) D.	5. 20	— op. 32. Unterhaltungen f. junge Cellisten f. Vilo. u. Pfte. Heft I. II. à	1. 80	„ 21. Sonatine C. —	„ 21. Allegro B. 1
— op. 60. 2 Morceaux avec Piano.		Horr, P., op. 24. Les Adieux, s. Fleurs de Salon.		(Heft I. Aric aus Martha. Romanze a. Richard Löwenherz. Romanze aus Fra Diavolo. Heft II. Romanze aus Figaro. Schottisches Lied. Tyro-Henne).		„ 23. Variationen (La bergère Sili-mène) G. 1	„ 24. Variationen (Hélène) j'ai perdu mon amant) G. m. —
No. 1. Romance A. m.	1. 30	Hus-Desferges, op. 55. Soirée musicale sur Dame blanche, av. Piano	1. 50	— op. 38. Sechs Fantasiestücke für Pianoforte und Violoncell.		„ 25. Thème varié G. 1	— Larghetto a. dem Clarinet-Quint. op. 108., a. Aug. Lindner Transcript. Lieder, u. Pfte. bearb. v. R. Schaub.
„ 2. Tarantelle A. m.	2. —	Jansa, L., op. 61. Der junge Opernfreund. Variationen und Potp. üb. beliebte Themas, mit Pianoforte.		No. 1. Neues Leben, neues Leid.	1. 50	No. 1. Abendempfindung I.	
— op. 61. 2. Sonate für Pf. u. Vilo. G.	3. 60	No. 1. Meyerbeer, Prophet	1. 30	„ 2. Traumlied	1. 50	„ 2. An Chloé I.	
— op. 65. Concertstück (No. 4. der Concerte), mit Pianoforte	4. 60	„ 2. Flotow, Martha	1. 30	„ 3. Scheiden, Meiden	1. 50	„ 3. Einsam ging ich jüngst I.	
— op. 66. Fantasia üb. Motive aus Oberon, mit Pianoforte	2. 80	„ 3. Weber, Freischütz	1. 30	„ 4. In der Fremde	1. 50	„ 4. Trennung I.	
— op. 76. Concertstück (No. 5. der Concerte) mit Pianoforte. D. m.	5. 50	„ 4. Herold, Zampa	1. 30	„ 5. Canzonetta	1. 50	„ 5. Veitchen 1	
— op. 81. Ballade, avec Pianoforte	1. 50	„ 5. Verdi, La Traviata	1. 30	„ 6. Aus der Walpurgisnacht	1. 50	„ 6. Vergissmeinnicht 1	
— op. 88. Elégie, avec Piano C. m.	1. 80	„ 6. — Il Trovatore	1. 30	— op. 39. Alte Weisen f. Vilo. u. Pfte.		Papini, G., op. 18. Le 1 ^r Jour de Bonheur, Romance sans par. av. Piano	2.
— Musikstücke mit Pianoforte		„ 7. — Rigoletto	1. 30	No. 1. Romance von Balbastro	1. 30	Piatti, A., op. 18. Concertino av. Pf. Am.	6.
No. 1. Mozart, Idomeneo E. }	1. 50	„ 8. Mozart, Entführung	1. 30	„ 2. Tre giorni. Canzon. v. Pergolesi	1. 30	Popper, David, op. 8. Concert f. Vilo. u. Orchester, letzteres im Klavier-Auszug arr. vom Componisten	5.
„ 2. — do G. }	1. 50	„ 9. Boieldieu, Weiße Dame	1. 30	„ 3. Gavotte von Martini	1. 30	— op. 10. Sarabans und Gavotte 1.	
„ 3. — Zafie G.	1. 30	„ 10. Donizetti, Don Pasquale	1. 30	„ 4. Schottische Volksweise	1. 30	Potpourris pour Piano et Violoncelle. (Die Violon-Stimme theilweise von A. Lindner, theilweise von F. Forberg.)	
„ 4. — Così fan tutte A. 1. —	1. —	„ 11. Verdi, Les Vêpres siciliennes	1. 30	„ 5. Arie aus Iphigenie in Tauris von Gluck	1. 30	No. 1. Donizetti, La Fille du Régiment	2.
„ 5. Gluck, Iphigenie in Tauris A. 1. —	1. —	„ 12. Meyerbeer, Dinorah	1. 30	„ 6. Gavotte aus Iphigenie in Aulis von Gluck	1. 30	„ 2. Flotow, Stradella 2	
„ 6. Cherubini, Medea A. 1. —	1. —	„ 13. — Il Trovatore	1. 30	— op. 43. Schottische Melodien aus die Hochländer v. F. u. Holstein, mit Pianoforte	2. 30	„ 3. Lindner, Caesar u. Zimmerli. 2.	
Gregoir, J. et Servais, J., op. 121. La Muette de Portici (Masaniello) d'Auber. Duo	3. 60	„ 14. Donizetti, Don Pasquale	1. 30	— Transcriptionen berühmter Musikstücke für Violoncell mit Pianof.		„ 4. Bellini, Norma 2.	
Gretschner, op. 16. Romances sans parol. pour Piano et Vilo. (ou V.) G.	1. 50	„ 15. Verdi, Les Vêpres siciliennes	1. 30	No. 1. Beethoven, L. van, op. 40. Violon-Koncerte in G.	1. 50	„ 5. — Sonnambula 2.	
Griffin Ch., op. 9. 2 Morceaux pour Vilo. avec Piano compl.	1. 50	„ 16. Meyerbeer, Dinorah	1. 30	„ 2. Beethoven, L. van, op. 50. Violon-Romance in F.	1. 5	„ 6. Meyerbeer, Robert le Diable 2.	
No. 1. Solo sur un thème de: Les Punitains	1. —	„ 17. — Il Trovatore	1. 30	„ 3. Ernst, H. W., op. 10. Elégie	1. 50	„ 7. — Les Huguenots 2.	
„ 2. Bagatelle sur la Sérénade de Don Pasquale	1. —	„ 18. Verdi, Il Lombardi (Jerusalem)	1. 30	„ 4. Lotti, Ant. Arie „Pur dicesti o bocca bella“ mit Pianoforte	1. 50	„ 8. Donizetti, Belisar 3.	
— op. 12. Scène dramatique sur Les Huguenots avec Piano	2. —	Jungmann, A., op. 117. 153. 174., voir Fleurs de Salon.		No. 1. Mozart, W. A., Larghetto aus dem Clarinet-Quint. op. 108.	1. 5	„ 9. — Lucia di Lammermoor 2.	
— op. 13. 2 Romancen No. 1 Original. No. 2. aus der Oper: Der Blitz (Belgijn) von Halévy	1. 30	Kissner, K., Schönste Augen, siehe Stigelli, Fleurs de Salon No. 6.		„ 6. La Romanesca. Berühmte Tanzweise aus der 2. Hälfte des 16. Jahrhunderts	1. 50	„ 10. Bellini, I Punitani 3.	
— op. 32. 3 Perlen aus dem Gebiete der Opernwelt, mit Pianoforte	2. 30	Kummer, F. A., op. 14. Deux Anusum. sur Tell et Finocée p. VII et Pf.	3. 60	„ 7. Barb, J. S., Adagio aus der G-moll-Sonate für Pianof. u. Violine und Canon aus der A-dur-Sonate f. Pf. u. Viol.	1. 50	„ 11. Flotow, Martha 2.	
No. 1. Mozart, Arie d. Gräfin u. Figaro	1. —	— op. 81. 4 Morceaux de Salon sur des airs nationaux, pour Vilo. et Piano. Nouv. Edition.		„ 8. Schubert, Fr., Andantino aus dem Moments musicales	1. 50	„ 12. Donizetti, Lucrezia Borgia 3.	
„ 2. Verdi, Sc. u. Ar. a. Troubadour	1. —	No. 1. Airs italiens	1. —	„ 8. Schubert, Fr., Andantino aus dem Moments musicales	1. 50	„ 13. Meyerbeer, Le Prophète 3.	
„ 3. Halévy, Romanze (dramatische) aus Die Jüdin	1. —	„ 2. Airs écossais	1. —	Lotti, Aria „Pur dicesti o bocca bella“, siehe Aug. Lindner Transcriptionen.		„ 14. Verdi, Ernani 3.	
— op. 35. Die Wacht am Rhein. Kleine Fantasie mit Pianoforte	1. 30	„ 3. Airs allemands	1. 50	Marschner, H., op. 159. 3 Impromptus pour Violoncelle et Piano	3. 60	„ 15. — I Lombardi (Jerusalem) 3.	
— op. 69. 3 Stücke, mit Pianoforte	3. 20	„ 4. Airs espagnols	1. 50	Mattei, T., Non è ver (Es ist nicht wahr), siehe Grimm op. 97.		„ 16. Mozart, Don Juan 3.	
No. 1. Romance. Jean de Paris F.	1. 50	— op. 160. Divertiss. aus Entführung aus dem Serail v. Mozart m. Pfte.	3. 20	Mentor, J., op. 9. (posth.) Ländler, m. Pf.	2. 60	„ 17. Weber, Freischütz 3.	
„ 2. Arie aus Vestalin G.	1. 50	Lachner, L., op. 53. 3 Charakterst. Duos.		Möhring, F., op. 54. 3 Romancen für Pfte. u. Vilo. No. 1. 2. à M. 1. 50. No. 3.	1. 30	„ 18. — Preciosa 2.	
„ 3. Arie de Don Octavio aus Don Juan B.	1. 50	No. 1. A la Hongroise	2. —	Molique, Bernh., Drei Melodien für Violine und Pianof. eingeleitet f. Vilo. u. Pianof. v. R. B. Bockmühl (op. 41. 2. 47.).	3. —	„ 19. Auber, La Muette de Portici 3	
— op. 77. 2 Stücke aus Jessonda v. Spohr, mit Pianoforte.		„ 2. Nocturne	1. 50	Mozart, W. A., Sonaten und andere Werke, bearb. nach den Original-Ausgaben für Pfte. u. Violine von Aug. Franchomme. Neue, auf's sorgfältigste revidirte u. mit Fingersatz bezeichnete Ausg. v. R. B. Bockmühl. Part. u. Stimm. in Zinn gestochen. broch. Subscriptions-Preis	12. —	„ 20. Rossini, Barbier de Séville 3.	
No. 1. Bolero, Arie	1. 50	„ 3. A la Tarantella	1. 80			„ 21. Rossini, Armato cchi e Capulet 3.	
„ 2. Rondo Allegretto	1. 50	Léonard, H., op. 2. Souvenir de Haydn. Variat. üb. „Gott erhalte Franz d. Kaiser“ m. Pfte. (R. B. Bockmühl)	4. 40			„ 22. Flotow, Indra 3.	
— op. 78. Eine schottische Ballade aus Dame blanche m. Pianoforte	1. 30	— op. 7. Morceau de Sal, sur Lucia di Lammermoor avec Piano (R. B. Bockmühl) D.	2. 60			„ 23. Rossini, Guillaume Tell 3.	
— op. 87. Grand Morceau de Salon. Air, Sextour et Finaie de Lucia di Lammermoor avec Piano	2. 60	Lindner, Aug., op. 18. Six Airs favoris. Transcriptions non difficiles (Duos)				„ 24. Herold, Zampa 3.	
— op. 88. Scene und Duo aus Norma mit Pianoforte	2. 60	No. 1. Schlummer-Arie (Muette de P.)	1. —			„ 25. Verdi, Rigoletto 2.	
— op. 89. 2 Perlen aus Euryanthe von Weber mit Pianoforte.		„ 2. Air (Don Juan)	1. —			„ 26. Mozart, Zauberköte 2.	
No. 1. Cavatine. No. 2. Scene	1. 80	„ 3. Air écossais	1. —			„ 27. Kreutzer, Nachlager in Gr. 3.	
— op. 90. 2 Salonst. frei libtr. m. Pf.		„ 4. Cavatine (Norma)	1. —			„ 28. Mozart, Figaro 3.	
No. 1. Es ist nicht wahr (Non è ver), von T. Mattei	1. 30	„ 5. Romance (Elisire d'amore)	1. —			„ 29. Donizetti, La Favorite 2.	
„ 2. O saget ihr (O dites lui), Russ. Romance	1. 50	„ 6. Chant bohémien	1. —			„ 30. — L'Elisire d'amore 3.	
		— op. 18. Morceaux de Salon, (Duos)				„ 31. Halévy, La Juive (Die Jüdin) 4.	
		No. 1. Ständchen von Schubert	1. 50			„ 32. Donizetti, Don Pasquale 3.	
		„ 2. Ave Maria von Schubert	1. 50			„ 33. Bellini, Beatrice di Tenda 3.	
		„ 3. Lob der Thränen v. Schubert	1. 50			„ 34. Verdi, Il Trovatore 3.	

QUATRE
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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.

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

1. ROMANZE.

Andante con moto.

G. Goltzmann, Op. 35.

VIOLONCELLO.

PIANO.

The musical score is written for Violoncello and Piano. It begins with a 3/8 measure and a 3/8 measure. The first system includes dynamics *p* and *mf*. The second system continues the melody. The third system is marked *in tempo* and includes *ritard.* markings. The fourth system ends with *p dolce* and *pp* markings.

2.

ALLA MAZURKA.

G. Goltermann N^o 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 includes various fingerings (e.g., 1, 4, 2, 8, 3, 0, 2, 2, 4) and dynamics such as *mf*, *p*, and *f*. The Piano part features chords and melodic lines with dynamics like *p* and *f*. The piece ends with a double bar line.

5
(6)

mf

p

2da

3ma

p

cresc.

mf

rall.

p

cresc.

mf

p

rallen-

tutto

3.

3
(7)

CAPRICE.

Allegretto grazioso.

G. Goltermann No 3.

VIOLONCELLO.

PIANO

The first system of music features a Violoncello part in the upper staff and a Piano accompaniment in the lower staff. The Violoncello part begins with a series of eighth-note runs, while the Piano accompaniment consists of chords and single notes. A dynamic marking of *p* (piano) is present in the piano part.

The second system continues the musical piece. The Violoncello part includes first and second endings, marked with '1.' and '2.'. The Piano accompaniment continues with its chordal texture.

The third system shows the Violoncello part with markings for *rallent.* (ritardando) and *in tempo.* The Piano accompaniment also includes these markings, indicating a change in tempo.

The fourth system concludes the piece. The Violoncello part features a final flourish, and the Piano accompaniment ends with a series of chords. A dynamic marking of *sf* (sforzando) is visible in the piano part.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a right-hand staff (treble clef) and a left-hand staff (bass clef). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The first system begins with a *marcato.* marking and a *mf* dynamic. The second system features a *Red* marking and a repeat sign. The third system also includes a *Red* marking. The fourth system is marked with a first ending bracket and a *mf* dynamic. The fifth system is marked with a second ending bracket, a *p* dynamic, and a *con grazia.* marking. The score concludes with a double bar line and repeat dots.

First system of musical notation, featuring a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The right hand contains a complex melodic line with many sixteenth notes, while the left hand provides a steady accompaniment of chords and eighth notes.

Second system of musical notation. It includes performance markings: *rallent.* above the right hand and *p* below the right hand, and *rallent.* below the left hand and *p in tempo.* below the right hand. The tempo change to *in tempo* occurs at the end of the system.

Third system of musical notation, continuing the piece with similar melodic and accompaniment patterns. A dynamic marking of *sf* (sforzando) is present in the right hand.

Fourth system of musical notation. It features dynamic markings of *p* in the right hand and *mf* in the left hand. The right hand continues with intricate melodic figures.

Fifth system of musical notation, the final system on the page. It includes a dynamic marking of *p* in the right hand. The piece concludes with a final chord in the right hand.

ADAGIO E TARANTELLA.

G. Goltermann N^o 4.

Adagio ma non troppo.

VIOLONCELLO.

PIANO.

The musical score is divided into two main sections: Adagio and Tarantella. The Adagio section begins with the Violoncello part in the upper staff, marked with a piano (*p*) dynamic and a tempo of "Adagio ma non troppo." The Piano part is in the lower staves, also starting with a piano (*p*) dynamic. The Tarantella section follows, marked "in tempo." and featuring a more rhythmic and dance-like character. The Violoncello part in the Tarantella section includes markings for "2da" (second ending), "1ma" (first ending), and "rallent." (ritardando). The Piano part includes markings for "colla parte" (playing together) and various dynamics such as *p*, *mf*, and *f*. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C).

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 four systems, each containing a guitar staff and a piano accompaniment staff. The guitar part is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music is characterized by a lively, rhythmic feel, typical of a tarantella. The guitar part features intricate fingerings, including triplets and sixteenth-note patterns. The piano accompaniment provides a harmonic and rhythmic foundation, often using chords and arpeggiated figures. Dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte) are indicated throughout the score. The piece concludes with a final cadence in the piano part.

The image displays a musical score for a piece, likely a violin and piano duo, consisting of six systems of music. Each system includes a violin part (top staff) and a piano accompaniment (two staves). The key signature is one sharp (F#), and the time signature is 12/8. The score is marked with various dynamics and articulations, including *ma*, *2da*, *leggero.*, *p*, and *mf*. The violin part features intricate fingerings and slurs, while the piano accompaniment provides harmonic support with chords and moving lines. The piece concludes with a double bar line and a *p* dynamic marking.

This musical score is arranged in four systems, each containing three staves. The top staff of each system is in alto clef (C4), the middle staff is in treble clef (C4), and the bottom staff is in bass clef (C3). The music is written in a key with one sharp (F#) and a common time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system features a melodic line in the alto clef and accompaniment in the piano. The second system continues the melodic and accompanimental lines. The third system introduces triplet markings (indicated by a '3' over a group of notes) in the melodic line. The fourth system concludes with dynamic markings of *f* (forte) and *mf* (mezzo-forte) in the melodic line, and *p* (piano) in the piano accompaniment.

System 1: Treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes with slurs. The piano accompaniment features chords in the right hand and a bass line in the left hand.

System 2: Continuation of the melody and piano accompaniment from the first system.

System 3: Continuation of the melody and piano accompaniment.

System 4: Continuation of the melody and piano accompaniment. The melody includes fingerings such as 4, 1, 0, 0, 1, 2, 8, 4, 1, 0, 4, 1, 0, 4. The dynamic marking *mf* is present.

System 5: Continuation of the melody and piano accompaniment. The melody includes fingerings such as 0, 3, 0, 4, 4, 2, 0, 1, 2, 0, 1, 2, 0, 1, 2. The dynamic marking *f* is present. The system concludes with a double bar line and the marking *2da*.

1.

ROMANZE.

CLARINETTO in A.

G. Gollermann N°1.

Andante con moto.

p

mf *ritard.* *mf* *in tempo.*

p dolce. *cresc.*

e string. *rallent.* *in tempo.*

mf *ritard.* *mf* *in tempo.*

p dolce.

cresc. e string. *rallent.* *in tempo.*

mf *p*

rallent.

2.

ALLA MAZURKA.

CLARINETTO in B.

G. Goltermann No 2.

mf

f

mf

mf

con ferozza.

mf

mf

mf

mf

mf

mf

mf

p cresc.

mf

rall.

3. CAPRICE.

CLARINETTO in B.

G. Göttermann, Op. 35 N° 3.

Allegretto grazioso.

p

1. 2.

rallent.

in tempo.

p *f* *f* *f*

1. 2.

f *p*

rallent. *in tempo.*

p *f* *p*

mf

3. *f*

4.

ADAGIO E TARANTELLA.

CLARINETTO in B.

G. Göttermann, N^o 4.

Adagio ma non troppo.

The Adagio section consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Adagio ma non troppo'. The first staff starts with a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic, followed by a section marked 'in tempo' with a fortissimo (*sf*) dynamic and 'rullent.' (ritardando) markings, ending with a piano (*p*) dynamic. The third staff is marked mezzo-forte (*mf*). The fourth staff begins with a piano (*p*) dynamic. The fifth staff begins with a forte (*f*) dynamic, followed by a section marked 'in tempo' with a fortissimo (*sf*) dynamic and 'rullent.' markings, ending with a mezzo-forte (*mf*) dynamic. The music features various rhythmic patterns, including triplets and sixteenth notes.

Allegro Tempo di Tarantella.

The Allegro section consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro Tempo di Tarantella'. The music is characterized by a fast, rhythmic pattern of eighth and sixteenth notes, with frequent triplets. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff continues the rhythmic pattern. The third staff begins with a mezzo-forte (*mf*) dynamic. The fourth staff continues the rhythmic pattern. The fifth staff begins with a mezzo-forte (*mf*) dynamic and includes a first ending bracket labeled '1.' at the end of the section.

CLARINETTO in B.

The musical score consists of 12 staves of music for Clarinet in B. The key signature is B major (two sharps) and the time signature is 2/4. The piece begins with the instruction *leggiero.* on the first staff. The music is characterized by rapid sixteenth-note passages and slurs. The second staff continues the melodic line. The third staff features a first ending marked '1.' and a second ending marked '2.' with a *mf* dynamic. The fourth staff continues with similar rhythmic patterns. The fifth staff includes a triplet of eighth notes. The sixth staff features a triplet of eighth notes and a *f* dynamic. The seventh staff includes a *mf* dynamic. The eighth staff returns to the *leggiero.* instruction. The ninth and tenth staves continue the melodic and rhythmic development. The eleventh staff includes a triplet of eighth notes and a *mf* dynamic. The twelfth staff concludes the piece with a final flourish and the tempo marking *all.*