

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.

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OFFENBACH & M, chez JEAN ANDRÉ.

Paris, déposé;

Ent^z 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 *p*, *mf*, and *p dolce*. The Piano part is on two staves in C major, 3/4 time, with dynamics *p*, *mf*, and *pp*. The score includes various musical notations such as slurs, ties, and fingerings. The first system shows the beginning of the piece with a *p* dynamic. The second system continues the melody and accompaniment. The third system features a *ritard.* (ritardando) marking and a change to *in tempo*. The fourth system concludes with a *pp* dynamic and a *dolce* marking.

3
(4)

2.

ALLA MAZURKA.

G. Goltermann N^o 2.

VIOLONCELLO.

PIANO.

The musical score is arranged in four systems, each with a Violoncello staff and a Piano grand staff. The Violoncello part is written in a single bass clef with a 3/4 time signature. The Piano part consists of two staves, treble and bass clef. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). Fingerings are indicated by numbers 1-4 above notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

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.*

rall.

con fiera. *mf*

p ma espressivo.

2da

3lia

mf

3lia

5
(6)

The musical score is written for piano and consists of seven systems of staves. Each system typically includes a single treble clef staff and a grand staff (treble and bass clefs). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 0. Dynamic markings include *mf*, *p*, *cresc.*, *mf*, *p*, and *rall.*. Performance instructions include *2da*, *3ra*, and *2da*. The piece concludes with a 3/8 time signature.

3.

CAPRICE.

G. Goltermann N^o 3.

Allegretto grazioso.

VIOLONCELLO.

PIANO

First system of musical notation. The upper staff is in bass clef with a treble clef sign, and the lower staff is in bass clef. The music is in 3/4 time. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and single notes. Dynamics include *f marcato.* and *mf*.

Second system of musical notation. Similar to the first system, it features a melodic line in the upper staff and a bass line in the lower staff. A repeat sign is present in the middle of the system. Dynamics include *f* and *mf*.

Third system of musical notation. The upper staff continues the melodic line, and the lower staff continues the bass line. Dynamics include *mf* and *f*.

Fourth system of musical notation. The upper staff has a first ending bracket labeled "1." at the end. Dynamics include *f* and *mf*.

Fifth system of musical notation. The upper staff has a second ending bracket labeled "2." at the beginning. Dynamics include *p* and *con grazia.*

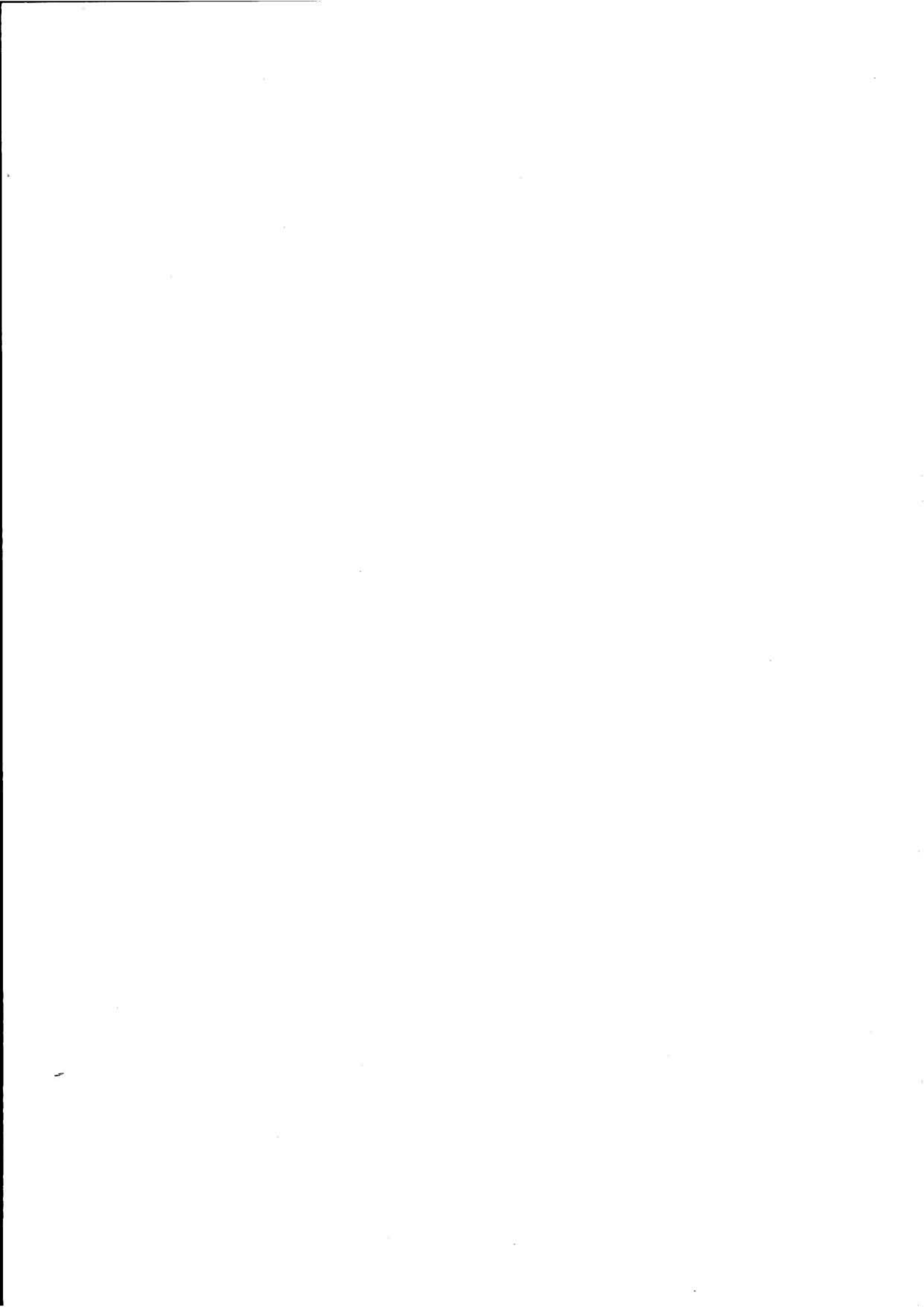
First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex melodic line in the treble with many slurs and a steady accompaniment in the bass.

Second system of musical notation. It includes dynamic markings: *rallent.* above the treble staff and *p* below the bass staff. The tempo marking *in tempo.* appears at the end of the system. The music continues with similar melodic and harmonic patterns.

Third system of musical notation. It features a dynamic marking of *mf* (mezzo-forte) in the treble staff. The melodic line in the treble is highly active with many slurs, while the bass provides a consistent harmonic support.

Fourth system of musical notation. It includes dynamic markings of *p* (piano) in both the treble and bass staves, and *mf* in the treble staff. The music shows a variety of rhythmic patterns and articulation.

Fifth system of musical notation. It features a dynamic marking of *p* in the bass staff. The system concludes with a final cadence in the treble staff and a sustained chord in the bass.



4.

ADAGIO E TARANTELLA.

G. Goltermann N^o 4.

Adagio ma non troppo.

VIOLONCELLO.

PIANO.

The musical score is arranged in two systems. The first system consists of a Violoncello staff and a grand piano (PIANO) staff. The Violoncello part begins with a *p* dynamic, followed by a *f* dynamic, and ends with a *rallent.* marking. The piano part starts with a *p* dynamic and includes a *colla parte* instruction. The second system continues the piece, with the Violoncello part marked *in tempo.* and *p*, and the piano part also marked *in tempo.* and *p*. The Violoncello part features various ornaments and dynamics, including *f*, *rallent.*, and *mf*. The piano part continues with *mf* dynamics and includes a *colla parte* instruction. The score includes various musical notations such as triplets, ornaments, and dynamic markings.

4
(12) Allegro Tempo di Tarantella.

This musical score is for a piece titled "Allegro Tempo di Tarantella". It is written for guitar and piano. The score is organized into six systems, each consisting of a guitar staff and a piano grand staff (treble and bass clefs). The guitar part is in a key with two sharps (D major) and a common time signature. It features intricate fingerings, including triplets and sixteenth-note runs. The piano accompaniment provides harmonic support with chords and a steady bass line. Dynamics such as *p*, *f*, and *mf* are indicated throughout. The piece concludes with a final chord in the piano part.

First system of musical notation. It consists of a single melodic line in bass clef with various fingerings (1, 2, 3, 4) and a piano accompaniment in grand staff (treble and bass clefs). The piano part features chords and moving lines. A dynamic marking *ma* is present.

Second system of musical notation. It includes a melodic line with fingerings and a piano accompaniment. A section is marked *2da* and *leggero.*. A dynamic marking *p* is also present.

Third system of musical notation. It features a melodic line with fingerings and a piano accompaniment. The piano part has a steady accompaniment pattern.

Fourth system of musical notation. It consists of a melodic line with fingerings and a piano accompaniment. The piano part continues with a consistent accompaniment.

Fifth system of musical notation. It includes a melodic line with fingerings and a piano accompaniment. A dynamic marking *mf* is present. The system concludes with a double bar line and a *p* dynamic marking.

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 moving lines. 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) shows a progression of chords, with some notes marked with a piano (*p*) dynamic. The bottom staff (bass) continues the bass line with some rests and moving notes.

The third system of musical notation consists of three staves. The top staff features a melodic line with some triplet markings (indicated by '3' over notes). The middle staff (piano) has chords and some moving lines. The bottom staff (bass) continues the bass line.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line with some triplet markings. The middle staff (piano) shows chords and some moving lines. The bottom staff (bass) continues the bass line.

The fifth system of musical notation consists of three staves. The top staff continues the melodic line with some triplet markings and dynamic markings of *f* and *mf*. The middle staff (piano) shows chords and some moving lines, with a piano (*p*) dynamic marking. The bottom staff (bass) continues the bass line.

This musical score is for guitar and piano. It consists of five systems of music. The first system features a guitar part with a melodic line and a piano accompaniment with chords and a bass line. The second system continues the melodic and harmonic development. The third system shows a more active guitar part with some grace notes. The fourth system includes a guitar part with a dynamic marking of *mf* and a piano accompaniment. The fifth system features a guitar part with a dynamic marking of *f* and a piano accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The guitar part includes fingerings and a *2da* (second) marking. The piano part includes chord voicings and bass line notation.

Musique pour Violoncelle et Alto.

Publiée par Jean André Offenbach s. M.

	Mk. Pf.		Mk. Pf.		Mk. Pf.		Mk. Pf.
Goltermann, G. , op. 51. 3me Concerto avec Piano H m.	5.20	Grimm, Ch. , op. 91. Gavotte, v. <i>Padre G. Battista Martini</i> , mit Pianof.	1.—	Lindner, Aug. , op. 18 Fortsetzung.		Mozart, W. A. , Sonaten und andere Werke.	
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— op. 90. 2 Salonst. frei übertr. m. Pf.		" 3. Lob der Thränen v. <i>Schubert</i>	1.50	" 26. <i>Mozart</i> , <i>Zauberflöte</i>	2.	" 24. <i>Herold</i> , <i>Zampa</i>	3.
No. 1. Es ist nicht wahr (Non è ver), von <i>T. Mattei</i>	1.30			" 27. <i>Kreutzer</i> , <i>Nachtlager in Gr.</i>	3.	" 25. <i>Verdi</i> , <i>Rigoletto</i>	2.
" 2. O saget ihr (O dites lui), Russ. Romance	1.50			" 28. <i>Mozart</i> , <i>Figaro</i>	3.	" 26. <i>Mozart</i> , <i>Zauberflöte</i>	2.

1. ROMANZE.

VIOLA.

G. Gollermann, No. 1.

Andante con moto.

zda 1ma zda 1ma

mf ritard. in tempo.

p dolce. in tempo. cresc. e string.

rallent. zda 1ma zda

mf ritard. in tempo.

p dolce.

cresc. e string. rallent.

in tempo. zda 1ma zda

1ma mf

p zda rall.

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 staff contains a melodic line with a triplet of eighth notes. The second staff continues the melody with a *3* fingering. The third staff introduces a *f* dynamic and a *2da* fingering. The fourth staff features a *f* dynamic and a *2da* fingering. The fifth staff is marked *con furezza* and *mf*. The sixth staff has a *2da* fingering. The seventh staff has a *2da* fingering. The eighth staff has a *2da* fingering. The ninth staff has a *2da* fingering. The tenth staff has a *2da* fingering. The eleventh staff has a *2da* fingering. The twelfth staff has a *2da* fingering. The score concludes with a *p* dynamic, a *cresc.* marking, a *mf* dynamic, and a *rallent.* marking. The final measure is marked *1ma*.

4.
ADAGIO E TARANTELLA.

Adagio ma non troppo.

VIOLA

G. Goltermann No. 4.

The Adagio section consists of six staves of music. It begins with a *p* dynamic and a tempo marking of "Adagio ma non troppo." The first staff contains a melodic line with various ornaments and fingerings (0, 3, 4, 3, 2, 0). The second staff features a more rhythmic accompaniment with a *f* dynamic. The third and fourth staves continue the melodic and accompanimental lines, with dynamics ranging from *mf* to *f*. The fifth and sixth staves conclude the section with a *sf* dynamic and a "rallent." marking. The section ends with a "1^{ma}" fingering and a "3" 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 first staff features a rapid melodic line with many ornaments and fingerings (0, 3, 4, 3, 0, 0, 0, 0, 0, 0). The second and third staves continue this rapid melodic line. The fourth and fifth staves provide a rhythmic accompaniment with a *mf* dynamic. The sixth and seventh staves conclude the section with a *f* dynamic and a "1^{ma}" fingering. The section ends with a "2^{da}" 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. *in tempo.*

cresc. e string. *rallent.*

mf *p*

rallent.

2.

ALLA MAZURKA.

CLARINETTO in B.

G. Goltermann No. 2.

3.

CAPRICE.

CLARINETTO in B.

G. Göttermann, Op. 25 N° 3.

Allegretto grazioso.

The musical score is written for Clarinet in B and consists of 14 staves. It begins with the tempo marking "Allegretto grazioso." and a dynamic of *p*. The key signature is one sharp (F#) and the time signature is 2/4. The score includes several first and second endings, marked with "1." and "2.". Dynamics vary throughout, including *p*, *sf*, *f*, and *mf*. Performance directions include "rallent." and "in tempo.". 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 and features a melodic line with triplets. The second staff starts with a forte (*f*) dynamic, followed by a section marked *sf* and *rallent.*, and ends with a piano (*p*) dynamic. The third staff is marked *mf*. The fourth staff begins with a piano (*p*) dynamic. The fifth staff starts with a forte (*f*) dynamic, includes a *sf* and *rallent.* section, and concludes with a mezzo-forte (*mf*) dynamic. The tempo marking "in tempo." appears above the second and fifth staves.

Allegro Tempo di Tarantella.

The Tarantella section consists of six staves of music, characterized by a fast, rhythmic pattern of eighth notes. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff includes a triplet marking. The third staff features a first ending bracket labeled "1." above it. The section concludes with a final cadence.

CLARINETTO in B.

The musical score is written for Clarinet in B and consists of 13 staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece begins with the tempo marking *leggiero.* on the first staff. The music is characterized by rapid sixteenth-note passages and slurs. Dynamics include *mf* (mezzo-forte) and *f* (forte). There are three first endings marked with '1.' and three second endings marked with '2.'. A *mf* dynamic is also present in the fourth staff. The score concludes with a double bar line and a repeat sign on the final staff.

