

# OEUVRES

de

## GEORGE GOLTERMANN

### pour le VIOLONCELLE.

	Mark.		Mark.
*Op. 17. Romance E moll <i>Mi min.</i> avec Orchestre . . . . .	2 60	Op. 60. 1. Romance A moll <i>La min.</i> avec Orchestre . . . . .	3 20
Piano . . . . .	1 50	Piano . . . . .	1 30
*Op. 22. Romance C dur <i>Ut maj.</i> avec Orchestre . . . . .	1 70	2. Tarantelle A moll <i>La min.</i> avec Orchestre . . . . .	4 —
Piano . . . . .	1 —	Piano . . . . .	2 —
Op. 30. 2 <sup>me</sup> Concerto D moll <i>Ré min.</i> avec Orchestre . . . . .	7 20	*Op. 61. 2 <sup>me</sup> Sonatine G dur <i>Sol maj.</i> avec Piano . . . . .	3 60
Piano . . . . .	4 20	Op. 65. 4 <sup>me</sup> Concerto G dur <i>Sol maj.</i> avec Orchestre . . . . .	10 50
†*Op. 35. 4 Morceaux de Salon, avec Piano . . . . .	3 20	Piano . . . . .	4 60
1. Romance . . . . .	1 —	Op. 66. Fantaisie sur „Obéron“ de Weber, avec Piano . . . . .	2 60
2. Alla Mazurka . . . . .	1 —	Op. 76. 5 <sup>me</sup> Concerto D moll <i>Ré min.</i> avec Orchestre . . . . .	13 —
3. Caprice . . . . .	1 —	Piano . . . . .	5 50
4. Adagio et Tarantelle . . . . .	1 —	Op. 81. Ballade avec { Orchestre . . . . .	2 —
**Op. 36. 1 <sup>ère</sup> Sonatine A dur <i>La maj.</i> avec Piano . . . . .	2 —	{ Orchestre (Partition) . . . . .	1 50
Op. 43. 4 Morceaux caractér., avec Piano . . . . .	3 20	{ Piano . . . . .	1 50
1. Réverie . . . . .	1 —	Op. 88. Elégie avec { Orchestre . . . . .	2 60
2. Inquiétude . . . . .	1 —	{ Orchestre (Partition) . . . . .	2 30
3. Nocturne . . . . .	1 —	{ Piano . . . . .	1 80
4. Humoreske . . . . .	1 —	Op. 92. 3 Morceaux de Salon avec Piano . . . . .	
Op. 49. 4 Soli avec Piano . . . . .	3 60	1. Nocturne . . . . .	1 —
1. Nocturne . . . . .	1 —	2. Réverie . . . . .	1 —
2. Sérénade . . . . .	1 —	3. Romance . . . . .	1 —
3. Novelletta . . . . .	1 —	Op. 95. 3 Romances symboliques, avec Piano . . . . .	2 60
4. Capriccio . . . . .	1 50	1. La Foi . . . . .	1 30
Op. 51. 3 <sup>me</sup> Concerto H moll <i>Si min.</i> avec Orchestre . . . . .	10 50	2. La Charité . . . . .	1 30
Piano . . . . .	5 20	3. L'Espérance . . . . .	1 30
Op. 52. 3 Romances sans paroles avec Piano . . . . .	2 30	Op. 97. Tonbilder (Illustr. musicales) avec Piano . . . . .	2 60
1. G dur <i>Sol maj.</i> . . . . .	1 —	Op. 98. Fantaisie sur des Mélod. de Mendelssohn, avec Piano . . . . .	3 —
2. A dur <i>La maj.</i> . . . . .	1 —	Op. 103. 7 <sup>me</sup> Concerto C dur <i>Ut maj.</i> avec Orchestre . . . . .	10 50
3. G dur <i>Sol maj.</i> . . . . .	1 —	Piano . . . . .	5 —
Op. 54. 4 Morceaux caractéristiques avec Piano complets 3 60		Op. 120. Pièces choisies, Transcriptions.	
1. Nocturne . . . . .	1 —	1. Am Meer (Au bord de la mer), Schubert . . . . .	1 30
2. Désir . . . . .	1 —	2. Kirchen-Arie (Se i miei sospiri) Stradella . . . . .	1 30
3. Réverie . . . . .	1 —	Op. 121. Transcriptions d'Opéras	
4. Etude-Caprice . . . . .	1 30	1. Idoménée } Mozart . . . . .	1 50
**Op. 56. Andante religioso avec Piano . . . . .	1 30	2. Idoménée } . . . . .	
Op. 59. 1. Nooturne avec Piano . . . . .	1 50	3. Zaïde, Mozart . . . . .	1 30
2. Saltarello avec Piano . . . . .	1 80	4. Così fan tutte, Mozart . . . . .	1 —
		5. Iphigénie en Tauride, Gluck . . . . .	1 —
		6. Médée, Cherubini . . . . .	1 —

\*publiés aussi pour Violon & Piano; \*\*pour Alto (Viola) & Piano; †pour Clarinette & Piano.

Man bittet die Rückseite zu beachten. Please notice the back of the last page.  
Prière de regarder le verso de la dernière page.

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# CONCERTSTÜCK.

G. Goltermann Op. 76.

## VIOLONCELLO PRINCIPALE.

Allegro moderato.

*Tutti.*

10

17

24

35

44

51

60

67

# VIOLONCELLO PRINCIPALE.

73 *in tempo.*  
- *riten.* - *f*

77

80

85

90

95

98 *a piacere.* *mf* *un poco meno mosso.* 2da

100 *p*

106 *mf* *rall.*

# VOLONCELLO PRINCIPALE.

tempo I<sup>o</sup>

112

Musical staff 112: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents. Fingering numbers 1, 2, 3, 4 are visible. A dynamic marking *f* is present below the staff.

115

Musical staff 115: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents. Fingering numbers 0, 4, 3, 1 are visible. A dynamic marking *mf* is present below the staff. The text "2<sup>da</sup>" is written below the staff.

118

Musical staff 118: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents. Fingering numbers 0, 1, 3, 1 are visible. A dynamic marking *leggiere.* is present above the staff.

121

Musical staff 121: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents. Fingering numbers 1, 2, 3, 4, 1, 2, 1, 1, 4, 1, 1, 4, 1, 2, 1, 1, 2, 1, 4, 1, 1, 4, 1, 2, 3, 4 are visible.

124

Musical staff 124: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents. Fingering numbers 0, 3, 1, 0, 4, 1, 3, 3, 1, 0, 1, 2, 4, 3, 0, 1, 2, 1, 3, 4, 1, 4, 3 are visible. A dynamic marking *f* is present below the staff.

127

Musical staff 127: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents. Fingering numbers 1, 4, 1, 3, 2, 4, 4, 3, 4, 3, 2, 1, 4, 3, 4, 3, 0 are visible.

130

Musical staff 130: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents. Fingering numbers 4, 3, 4, 4, 4, 4, 3, 4, 4, 4, 2, 1 are visible. A dynamic marking *2<sup>da</sup>* is present below the staff.

133

Musical staff 133: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents. Fingering numbers 2, 0, 0, 2, 2, 1, 4, 2 are visible. A dynamic marking *a piacere.* is present below the staff.

134

Musical staff 134: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents. A dynamic marking *Tutti.* is present above the staff, and *f in tempo.* is present below the staff.

# VIOLONCELLO PRINCIPALE.

*Solo.*

*dim.*

*rall.*

*Andante.*

*con anima.*

*p*

*cres.*

*p*

*cres.*

*mf*

*2da*

*1a*

*2da*

*1a un poco string.*

*rall.*

*p*

*in tempo.*

*mf*

*2da*

*p*

*1a*

*Tutti.*

*mf*

# VIOLONCELLO PRINCIPALE.

*Solo.*

*f*

*3<sup>da</sup> mf*

*mf*

*1<sup>a</sup> cresc. dim.*

*rallent.*

*in tempo. p*

*in tempo. rall. crescendo.*

*mf*

Detailed description of the musical score: The score is written for a solo cello in the bass clef. It begins with a 'Solo.' marking. The first system starts with a forte (*f*) dynamic and contains several measures of sixteenth-note patterns with fingerings (1-4, 2-4, 2-4, 1-4) and slurs. The second system continues with similar patterns, including a triplet of eighth notes and a slur over a group of notes. The third system features a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The fourth system has a mezzo-forte (*mf*) dynamic and continues with sixteenth-note patterns. The fifth system includes a first ending (*1<sup>a</sup>*) with a crescendo (*cresc.*) and a decrescendo (*dim.*) marking. The sixth system is marked *rallent.* and features a series of sixteenth-note patterns. The seventh system is marked *in tempo.* and *p* (piano), with a first ending (*1<sup>a</sup>*) and a decrescendo (*dim.*) marking. The eighth system is marked *in tempo.* and includes a *rall.* (rallentando) section followed by a *crescendo.* section. The final system is marked *mf* (mezzo-forte) and includes a first ending (*1<sup>a</sup>*) and a decrescendo (*dim.*) marking.

VOLONCELLO PRINCIPALE.

1 4 0 1 4 3 0 2 1 4 2 4 0 4 4

ral - len - tan - do.

Allegro. Solo.

Tutti.

FINALE.

2 3 1 2 3 2 2 2 2

*mf*

2 3 1 2 3 2 2 2 2

0 7 4 2 1 1 7 2 1 4

*mf*

0 7 4 1 4 0 4 4

0 1 1 2 3 4 1 4

*mf*

2 7 2 1 2 1 2 7

2 4 3 4 0 7 2 0 7 4 0 7 2 1 3

*cres - cen - do.*

2 1 0 3 2da - f

*f* *Tutti.*

7 7 7 7 7 7 7 7

# VOLONCELLO PRINCIPALE.

*Solo.*  
*mf*  
2<sup>da</sup> 1<sup>a</sup> 2<sup>da</sup>  
1<sup>a</sup> 2<sup>da</sup> 3<sup>a</sup>  
2<sup>da</sup> 1<sup>a</sup>  
2<sup>da</sup>  
*mf* 2<sup>da</sup> 3<sup>da</sup>  
*mf*  
2<sup>da</sup>  
*mf*  
*rall.* in tempo.  
3



# VIOLONCELLO PRINCIPALE.

First staff of music, bass clef, key signature of one flat. It begins with a whole note chord (F2, C3, F3) and continues with a series of eighth notes, mostly beamed in pairs. Fingering numbers 0, 1, 1, 2, 4 are visible above the notes.

Second staff of music, continuing the eighth-note pattern. Fingering numbers 1, 4, 4, 0, 3 are visible above the notes.

Third staff of music, continuing the eighth-note pattern. Fingering numbers 0, 3, 4, 2, 4, 1, 1, 4 are visible above the notes. The dynamic marking *p* (piano) is placed below the first measure.

Fourth staff of music, continuing the eighth-note pattern. Fingering numbers 0, 1, 4, 1, 4 are visible above the notes.

Fifth staff of music, continuing the eighth-note pattern. Fingering numbers 4, 2, 0, 3, 1, 4, 0, 3, 4, 2 are visible above the notes. The dynamic marking *mf* (mezzo-forte) is placed below the staff.

Sixth staff of music, continuing the eighth-note pattern. Fingering numbers 1, 4, 0, 3, 1, 4, 2, 2, 2, 2, 4, 1, 1, 4 are visible above the notes.

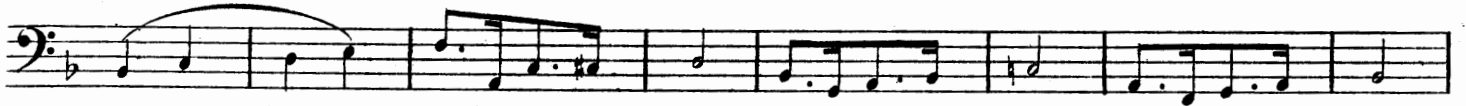
Seventh staff of music, continuing the eighth-note pattern. Fingering numbers 1, 4, 3, 1, 1, 4, 2, 1, 1, 4, 4, 2 are visible above the notes. Below the staff, the first ending is marked: *2da - - 1a - - 2da - - 1a - - 2da - -*

Eighth staff of music, continuing the eighth-note pattern. Fingering numbers 1, 4, 2, 1, 4, 1, 4, 1, 4, 1, 4 are visible above the notes. Below the staff, the dynamic marking *poco a poco crescen* is written.

Ninth staff of music, continuing the eighth-note pattern. Fingering numbers 1, 1, 1, 1, 1, 1 are visible above the notes. Below the staff, the dynamic marking *f* (forte) is placed.

Tenth staff of music, continuing the eighth-note pattern. Fingering numbers 4, 4, 4, 4, 4, 4 are visible above the notes. Below the staff, the dynamic marking *Tutti* is placed.

# VIOLONCELLO PRINCIPALE.



VIOLONCELLO PRINCIPALE.

*cres*

- cen - do

*f*

2<sup>da</sup>

*Tutti*

*Solo.*

*f*

2<sup>da</sup> - - - - - 1<sup>a</sup> 2<sup>da</sup>

3<sup>da</sup>

VOLONCELLO PRINCIPALE.

The image displays a musical score for a principal cello part, consisting of ten staves of music. The notation is in bass clef and features a key signature of two sharps (D major or F# minor). The score is densely packed with notes and includes various musical directions and performance markings. Key elements include:

- Staff 1:** Starts with a *mf* dynamic. Includes fingering numbers (2, 3, 4, 4, 3, 0) and first/second endings (1<sup>a</sup>, 2<sup>da</sup>).
- Staff 2:** Continues the melodic line with similar fingering.
- Staff 3:** Features a *mf* dynamic marking. Includes first/second endings (1<sup>a</sup>, 2<sup>da</sup>).
- Staff 4:** Shows a *rall.* (rallentando) instruction.
- Staff 5:** Includes an *in tempo.* instruction. Starts with a *mf* dynamic. Includes first/second endings (1<sup>a</sup>, 2<sup>da</sup>).
- Staff 6:** Continues with first/second endings (1<sup>a</sup>).
- Staff 7:** Includes a *p* (piano) dynamic marking. Includes first/second endings (1<sup>a</sup>, 2<sup>da</sup>).
- Staff 8:** Features a *mf* dynamic marking.
- Staff 9:** Includes first/second endings (1<sup>a</sup>, 2<sup>da</sup>).
- Staff 10:** Concludes with a *mf* dynamic and first/second endings (1<sup>a</sup>, 2<sup>da</sup>).

# VIOLONCELLO PRINCIPALE.

The score is written for the first violin (Violoncello Principale) and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a *3<sup>da</sup>* (triple) marking and the instruction *poco a poco*. The first staff contains several measures with slurs and fingerings (1, 2, 4). The second staff includes the word *do* and a dynamic marking of *f*. The third staff is marked *Più vivo.* and *f*. The fourth staff continues with complex rhythmic patterns and fingerings. The fifth staff features a *3 0 0* marking. The sixth staff has a *4 0* marking. The seventh staff includes a *b* (flat) marking. The eighth staff has a *3* marking. The ninth staff has a *f* marking. The tenth staff concludes with a double bar line and a final note.

# GEORGE GOLTERMANN.

## CATALOGUE DE SES OEUVRES POUR VIOLONCELLE.

Op.17. Romance. E moll. *Mi min.*



Op.22. Romance. C dur. *Ut maj.*



Op.30. 2<sup>me</sup> Concerto. D moll. *Ré min.*



Op.35 N<sup>o</sup> 1. Romance. D dur. *Ré maj.*



N<sup>o</sup> 2. Alla Mazurka. A moll. *La min.*



N<sup>o</sup> 3. Caprice. G dur. *Sol maj.*



N<sup>o</sup> 4. Adagio & Tarantella. D moll. *Ré min.*



Op.36. 1<sup>re</sup> Sonate. A dur. *La maj.*



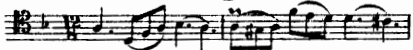
Op.43 N<sup>o</sup> 1. Rêverie. E moll. *Mi min.*



N<sup>o</sup> 2. Inquiétude. G dur. *Sol maj.*



N<sup>o</sup> 3. Nocturne. D moll. *Ré min.*



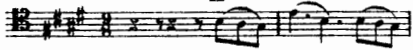
N<sup>o</sup> 4. Humoreske. D dur. *Ré maj.*



Op.49 N<sup>o</sup> 1. Nocturne. G dur. *Sol maj.*



N<sup>o</sup> 2. Sérénade. E dur. *Mi maj.*



N<sup>o</sup> 3. Novelletta. G dur. *Sol maj.*



N<sup>o</sup> 4. Capriccio. D dur. *Ré maj.*



Op.51. 3<sup>me</sup> Concerto. H moll. *Si min.*



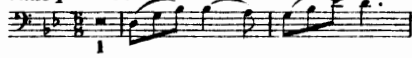
Op.52 N<sup>o</sup> 1. Romance. G dur. *Sol maj.*



N<sup>o</sup> 2. Romance. A dur. *La maj.*



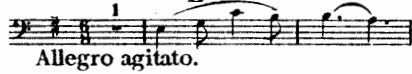
N<sup>o</sup> 3. Romance. G dur. *Sol maj.*



Op.54 N<sup>o</sup> 1. Nocturne. G dur. *Sol maj.*



N<sup>o</sup> 2. Désir. E moll. *Mi min.*



N<sup>o</sup> 3. Rêverie. A moll. *La min.*



N<sup>o</sup> 4. Etude-Caprice. C dur. *Ut maj.*



Op.56. Andante religioso. G dur. *Sol maj.*



Op.59 N<sup>o</sup> 1. Nocturno. H moll. *Si min.*



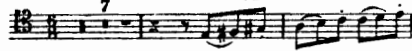
N<sup>o</sup> 2. Saltarello. H moll. *Si min.*



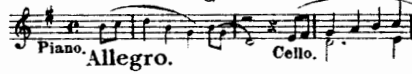
Op.60 N<sup>o</sup> 1. Romance. A moll. *La min.*



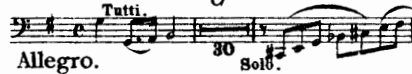
N<sup>o</sup> 2. Tarantelle. A moll. *La min.*



Op.61. 2<sup>me</sup> Sonatine. G dur. *Sol maj.*



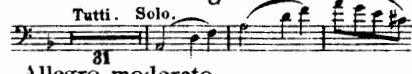
Op.65. 4<sup>me</sup> Concerto. G dur. *Sol maj.*



Op.66. Fantaisie sur „Obéron“



Op.76. 5<sup>me</sup> Concerto. G dur. *Sol maj.*



Op.81. Ballade. G dur. *Sol maj.*



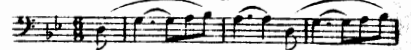
Op.88. Elégie. E moll. *Mi min.*



Op.92 N<sup>o</sup> 1. Nocturne. E moll. *Mi min.*



N<sup>o</sup> 2. Rêverie. G moll. *Sol min.*



N<sup>o</sup> 3. Romance. F dur. *Fa maj.*



Op.95 N<sup>o</sup> 1. Romance: La Foi. C dur. *Ut maj.*



N<sup>o</sup> 2. Romance: La Charité. A dur. *La maj.*



N<sup>o</sup> 3. Romance: Espérance. F dur. *Fa maj.*



Op.97 N<sup>o</sup> 1. Ballade. D moll. *Mi min.*



N<sup>o</sup> 2. Scherzetto. G moll. *Sol min.*



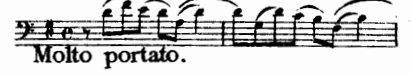
N<sup>o</sup> 3. Trauermarsch. E moll. *Mi min.*



N<sup>o</sup> 4. Stilles Glück. F dur. *Fa maj.*



N<sup>o</sup> 5. Sehnsucht. G dur. *Sol maj.*



N<sup>o</sup> 6. Auf der Jagd. D dur. *Ré maj.*



Op.98. Fantaisie ü. Melodien v. Mendelssohn.



Op.103. 7<sup>me</sup> Concerto. C dur. *Ut maj.*

