

# 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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(Propriété pour tous pays.)

von Johann André, Offenbach a. Main.

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Gegründet: 1828.

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Gegründet: 1883.

# 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

83

86

89

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

95 *p*

100

106 *mf* *rall.*

# VOLONCELLO PRINCIPALE.

tempo I<sup>o</sup>

112

*f*

115

*mf*

2<sup>da</sup>

118

*leggiero.*

121

124

*f*

127

130

2<sup>da</sup>

1<sup>a</sup>

133

2 0 0 2 2 1

4 2

*a piacere.*

134

*Tutti.*

*fin tempo.*

# VIOLONCELLO PRINCIPALE.

*Solo.*

*dim.*

*rall.*

*Andante.*

*con anima.*

*p*

*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 consists of ten staves of music. The first staff begins with a 'Solo.' instruction. The second staff starts with a forte 'f' dynamic. The third staff includes a '3<sup>da</sup> mf' marking. The fourth staff has a 'mf' dynamic. The fifth staff features a '1<sup>a</sup> cresc. dim.' marking. The sixth staff is marked 'rallent.'. The seventh staff is marked 'in tempo. p'. The eighth staff is marked 'in tempo. rall. crescendo.'. The ninth staff is marked 'mf'. The music includes various techniques such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 0). The key signature has two sharps (F# and C#).

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 7 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

*f* *Tutti.* *2da - f*

7 7 7 7 7 7 7 7

VOLONCELLO PRINCIPALE.

*Solo.*

The score consists of ten staves of music for the first page. The first staff begins with a *Solo.* marking and a *mf* dynamic. It features a series of eighth-note patterns with various fingering numbers (1, 2, 3, 4) and slurs. The second staff continues with similar patterns, including a *2da* marking. The third staff has a *1a* marking. The fourth staff has a *2da* marking. The fifth staff has a *2da* marking. The sixth staff has a *mf* dynamic and *2da* and *3da* markings. The seventh staff has a *mf* dynamic. The eighth staff has a *mf* dynamic. The ninth staff has a *mf* dynamic. The tenth staff begins with a *rall.* marking and an *in tempo.* marking, followed by a *3* marking.



# VIOLONCELLO PRINCIPALE.

0 1 1 2 4

*p*

0 3 4 1 1 4

0 3 4 1 1 4 0 3 4 2 2

*mf*

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

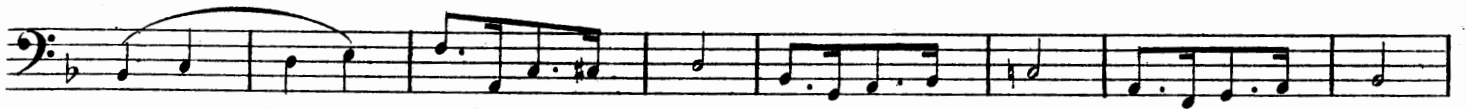
2<sup>da</sup> - - 1<sup>a</sup> - - 2<sup>da</sup> - - 1<sup>a</sup> - - 2<sup>da</sup> - -

1<sup>a</sup> - - *poco a poco cres cen* - -

*f*

*Tutti*

# VIOLONCELLO PRINCIPALE.



# VIOLONCELLO PRINCIPALE.

Musical staff 1: Bass clef, key signature of one flat. Starts with a 7-measure rest, followed by eighth-note patterns with slurs and fingerings.

Musical staff 2: Bass clef, key signature of one flat. Continues eighth-note patterns with slurs and fingerings.

Musical staff 3: Bass clef, key signature of one flat. Eighth-note patterns with slurs and fingerings. Includes lyrics "cen do" and dynamic markings "f" and "2da".

Musical staff 4: Bass clef, key signature of one flat. Starts with a 4-measure rest, followed by quarter-note patterns. Dynamic marking "f" and instruction "Tutti".

Musical staff 5: Bass clef, key signature of one flat. Quarter-note patterns. Dynamic marking "f" and instruction "Solo".

Musical staff 6: Bass clef, key signature of one flat. Eighth-note patterns with slurs and fingerings. Includes dynamic markings "2da", "1a", and "2da".

Musical staff 7: Bass clef, key signature of one flat. Eighth-note patterns with slurs and fingerings. Includes dynamic marking "3da".

Musical staff 8: Bass clef, key signature of one flat. Eighth-note patterns with slurs and fingerings.

Musical staff 9: Bass clef, key signature of one flat. Eighth-note patterns with slurs and fingerings. Includes dynamic marking "3".

# VOLONCELLO PRINCIPALE.

The score consists of ten staves of music for the first violin (1<sup>a</sup>) and second violin (2<sup>da</sup>) parts. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by flowing, melodic lines with frequent slurs and phrasing marks. Fingerings are indicated by numbers 1-4 and 0 for natural harmonics. Dynamics range from *mf* (mezzo-forte) to *p* (piano). The tempo is marked *in tempo*. The piece concludes with a *rall.* (rallentando) marking.

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

VIOLONCELLO PRINCIPALE.

3<sup>da</sup> - - poco a poco *cres* - - cen

- do *f* **Più vivo.**

*f*

*f*

# GEORGE GOLTERMANN.

## CATALOGUE DE SES OEUVRES POUR VIOLONCELLE.

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



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



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



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



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



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



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



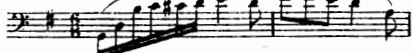
Op.36. 1<sup>re</sup> Sonate. A dur. *La maj.*  
*A*



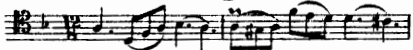
Op.43 N<sup>o</sup> 1. Rêverie. E moll. *Mi min.*  
*E*



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



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



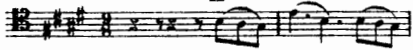
N<sup>o</sup> 4. Humoreske. D dur. *Ré maj.*  
*D*



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



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



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



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



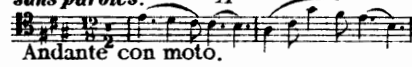
Op.51. 3<sup>me</sup> Concerto. H moll. *Si min.*  
*B*



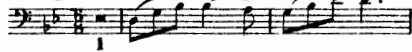
Op.52 N<sup>o</sup> 1. Romance G dur. *Sol maj.*  
*G*



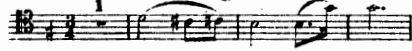
N<sup>o</sup> 2. Romance A dur. *La maj.*  
*A*



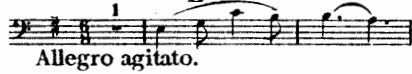
N<sup>o</sup> 3. Romance G dur. *Sol maj.*  
*G*



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



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



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



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



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



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



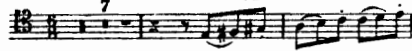
N<sup>o</sup> 2. Saltarello. H moll. *Si min.*  
*B*



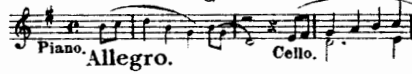
Op.60 N<sup>o</sup> 1. Romance. A moll. *La min.*  
*A*



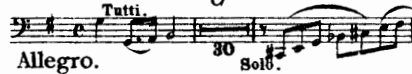
N<sup>o</sup> 2. Tarantelle. A moll. *La min.*  
*A*



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



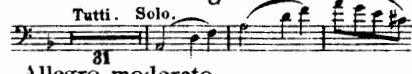
Op.65. 4<sup>me</sup> Concerto. G dur. *Sol maj.*  
*G*



Op.66. Fantaisie sur „Obéron“



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



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



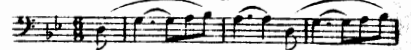
Op.88. Elégie. E moll. *Mi min.*  
*E*



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



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



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



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



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



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



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



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



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



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



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



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



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



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

