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**TÜCKE**

**VIOLONCELLO mit PIANOFORTE**

komponirt v

von

**Georg Goltermann.**

Op. 132.

**Nº1. Etüde,** Preis M. 2.—

**Nº2. Trauer und Trost,** Characterstück, Pr. M. 1,80.

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# GEORGE GOLTERMANN.

## OEUVRES pour le VIOLONCELLE.

|                                                                              | Mark                                       |                                                                    | Mark                    |
|------------------------------------------------------------------------------|--------------------------------------------|--------------------------------------------------------------------|-------------------------|
| <b>*Op. 17.</b> Romance E moll 3 <sup>te</sup> m. avec                       | Orchestre . . . . . 2 60                   | <b>Op. 95.</b> 3 Romances symboliques, avec Piano . . . . .        | 2 60                    |
|                                                                              | Piano . . . . . 1 50                       | 1. La Foi C dur 12 maj. . . . .                                    | 1 30                    |
| <b>*Op. 22.</b> Romance G dur 12 maj. avec                                   | Orchestre . . . . . 2 50                   | 2. La Charité A dur 12 maj. . . . .                                | 1 30                    |
|                                                                              | Piano . . . . . 1 —                        | 3. L'Espérance F dur 12 maj. . . . .                               | 1 30                    |
| <b>Op. 30.</b> 2 <sup>es</sup> Concerto D moll 2 <sup>te</sup> m. avec       | Orchestre . . . . . 2 20                   | <b>*Op. 97.</b> Tealbilder (Musik. musikalisch) avec Piano         |                         |
|                                                                              | Piano . . . . . 4 20                       | (Ballade — Scherzetto — Trauermusik —                              |                         |
| Hierzu: Cadenzen von Lee . . . . .                                           | — 00                                       | Stilles Glück — Auf der Jagd) . . . . .                            | 2 60                    |
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| Daraus: Andante mit Piano . . . . .                                          | 1 50                                       | <b>Op. 103.</b> 7 <sup>es</sup> Concerto C dur 12 maj. avec        | Piano . . . . . 5 —     |
| <b>*Op. 35.</b> 4 Morceaux de salon, avec Piano . . . . .                    | complets 3 20                              | <b>Op. 108.</b> Notturmo F dur 12 maj. avec                        | Orchestre . . . . . 4 — |
| 1. Romance D dur 12 maj. . . . .                                             | 1 —                                        | Piano . . . . . 1 80                                               |                         |
| 2. Alla Masurka A moll 2 <sup>te</sup> m. . . . .                            | 1 —                                        | <b>Op. 115.</b> Trois Morceaux faciles avec Piano                  |                         |
| 3. Capricio G dur 12 maj. . . . .                                            | 1 —                                        | 1. Sérénade G dur 12 maj. . . . .                                  | 2 —                     |
| 4. Adagio et Tarantelle D moll 2 <sup>te</sup> m. . . . .                    | 1 —                                        | 2. Idylle A dur 12 maj. . . . .                                    | 2 —                     |
| <b>*Op. 36b.</b> 1 <sup>er</sup> Sonatine A dur 12 maj. avec Piano . . . . . | 2 20                                       | 3. Notturmo A moll 2 <sup>te</sup> m. . . . .                      | 1 50                    |
| Dasselbe: Edition André (No. 20) . . . . .                                   | net. 2 —                                   | <b>Op. 120.</b> Pièces choisies, Transcriptions.                   |                         |
| <b>Op. 43.</b> 4 Morceaux caract. avec Piano . . . . .                       | complets 3 20                              | 1. Am Meer (AU bord de la mer), Schubert                           | 1 30                    |
| 1. Réverie E moll 3 <sup>te</sup> m. . . . .                                 | 1 —                                        | 2. Kiroben-Arte (Soi-même soupirti) Straetzle                      | 1 30                    |
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| 3. Notturmo D moll 2 <sup>te</sup> m. . . . .                                | 1 —                                        | 1. Idoménée? Mozart . . . . .                                      | 1 50                    |
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| 2. Sérénade E dur 12 maj. . . . .                                            | 1 —                                        | 5. Iphigénie en Tauride, Gluck . . . . .                           | 1 —                     |
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|                                                                              | Piano . . . . . 5 20                       | 2. Es dur 12 <sup>te</sup> maj. . . . .                            | 1 80                    |
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| 2. A dur 12 maj. . . . .                                                     | 1 —                                        | 1. Ballade B dur 12 <sup>te</sup> maj. . . . .                     | 1 50                    |
| 3. G dur 12 maj. . . . .                                                     | 1 —                                        | 2. Intermezzo D dur 12 maj. . . . .                                | 1 50                    |
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| 1. Notturmo G dur 12 maj. . . . .                                            | 1 —                                        | 4. Wogenlied G dur 12 maj. . . . .                                 | 1 50                    |
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| 3. Réverie A moll 2 <sup>te</sup> m. . . . .                                 | 1 —                                        | <b>Op. 132.</b> 2 Stücke avec Piano                                |                         |
| 4. Etude-Capricio C dur 12 maj. . . . .                                      | 1 30                                       | 1. Etude E moll 3 <sup>te</sup> m. . . . .                         | 2 —                     |
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| <b>Op. 59.</b> 1 Notturmo avec Piano H moll 3 <sup>te</sup> m. . . . .       | 1 50                                       | <b>Op. 133.</b> Vito, Robertsch. F dur 12 maj. m. Piano . . . . .  | 2 —                     |
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| 2. Réverie G moll 3 <sup>te</sup> m. . . . .                                 | 1 —                                        |                                                                    |                         |
| 3. Romance G dur 12 maj. . . . .                                             | 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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## Etüde

für Violoncello mit Pianoforte von  
Georg Goltermann.

Op. 132, NO 1.

*Allegro.*

Violoncello.

PIANO.

*mf*

*mf*

*dim.*

*atm.*

*mf*

*mf*

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ANDRÉ 15253

Musical score system 1, featuring a vocal line and piano accompaniment. The vocal line is in bass clef with lyrics: *cre - scen - do*. The piano accompaniment consists of two staves. The upper staff is in bass clef, and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked *dim.* (diminuendo).

Musical score system 2, featuring a vocal line and piano accompaniment. The vocal line is in bass clef with lyrics: *cre - scen - do*. The piano accompaniment consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked *mf* (mezzo-forte).

Musical score system 3, featuring a vocal line and piano accompaniment. The vocal line is in bass clef. The piano accompaniment consists of two staves. The upper staff is in bass clef, and the lower staff is in bass clef. The key signature has two sharps (F# and C#).

Musical score system 4, featuring a vocal line and piano accompaniment. The vocal line is in bass clef with lyrics: *cre - scen - do*. The piano accompaniment consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked *dim.* (diminuendo). The system includes first and second endings, indicated by "1." and "2." above the vocal line.



First system of a musical score. It consists of three staves: a bass staff at the top with a continuous eighth-note accompaniment, a grand staff in the middle (treble and bass clefs) with a melody and chords, and a bass staff at the bottom with a simple bass line. Dynamics include *f* and *p*.

Second system of the musical score, continuing the same three-staff structure as the first system. The accompaniment and bass line remain consistent, while the grand staff continues the melodic and harmonic development.

Third system of the musical score. The grand staff shows a change in dynamics to *p* in the final measure. The bass line continues with simple harmonic support.

Fourth system of the musical score, the final system on the page. It maintains the three-staff format, concluding the piece with a final measure in the grand staff.

First system of musical notation. The bass staff features a continuous eighth-note accompaniment with lyrics "cre - scen - do" written below it. The treble staff contains a vocal line with lyrics "cre - scen - do" written below it. The piano accompaniment in the bass staff consists of sustained chords.

Second system of musical notation. The bass staff continues the eighth-note accompaniment. The treble staff has a vocal line. The piano accompaniment in the bass staff features a melodic line with a slur and a fermata over the final note.

Third system of musical notation. The bass staff continues the eighth-note accompaniment. The treble staff has a vocal line with first and second endings. The piano accompaniment in the bass staff features a melodic line with first and second endings, marked with "1." and "2." above the staff.

Fourth system of musical notation. The bass staff features a continuous eighth-note accompaniment with a dynamic marking of *mf*. The treble staff has a vocal line with a dynamic marking of *mf*. The piano accompaniment in the bass staff features a melodic line with a slur and a fermata over the final note.



First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with bass clefs. The top staff contains a continuous eighth-note accompaniment. The middle and bottom staves contain a melodic line with a dotted quarter note followed by an eighth note, then a half note, and finally a whole note. The word *dim.* is written above the final measure of the top staff.

Second system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with bass clefs. The top staff contains a continuous eighth-note accompaniment. The middle and bottom staves contain a melodic line with a dotted quarter note followed by an eighth note, then a half note, and finally a whole note. The word *mf* is written above the final measure of the top staff.

Third system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with bass clefs. The top staff contains a continuous eighth-note accompaniment. The middle and bottom staves contain a melodic line with a dotted quarter note followed by an eighth note, then a half note, and finally a whole note. The word *alleg* is written below the final measure of the bottom staff.

Fourth system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with bass clefs. The top staff contains a continuous eighth-note accompaniment. The middle and bottom staves contain a melodic line with a dotted quarter note followed by an eighth note, then a half note, and finally a whole note. The lyrics "cre - scen - do" are written below the notes in both the middle and bottom staves. The word *dim.* is written above the final measure of the top staff.

First system of musical notation. It consists of a bass line with a continuous sixteenth-note pattern, a vocal line with a melodic phrase, and a piano accompaniment with chords and a bass line. The dynamic marking *mf* is present.

Second system of musical notation. It continues the bass line and piano accompaniment from the first system. The dynamic marking *mf* is present.

Third system of musical notation. It features a vocal line with the lyrics "cre - scen - do" and a piano accompaniment. The dynamic marking *dim.* is present.


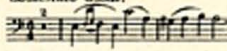
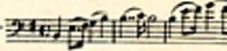

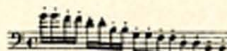
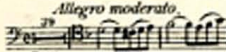

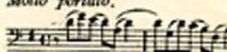

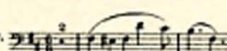

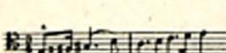
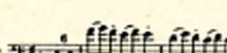
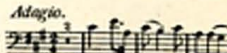
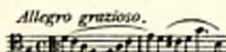
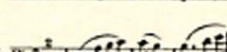
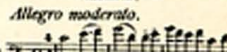
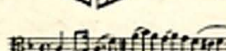

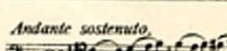
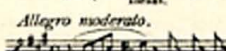
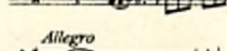
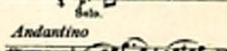

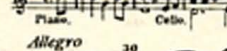

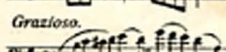
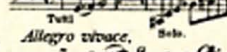
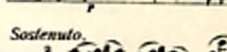

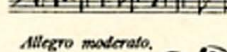


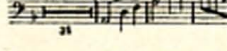
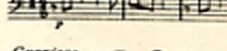
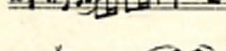
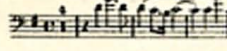

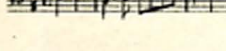
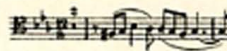
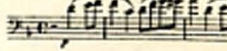
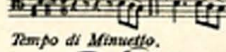



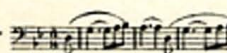

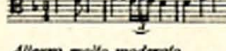

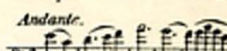
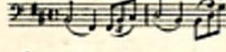
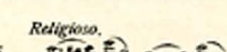
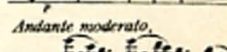
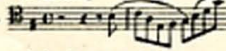
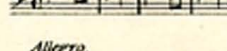
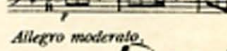

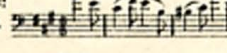

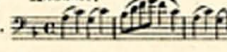

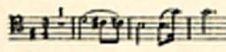
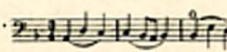
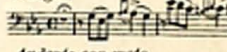
Fourth system of musical notation. It features a vocal line with the lyrics "cre - scen - do" and a piano accompaniment. The dynamic marking *f* is present.



# George Goltermann.

## CATALOGUE DE SES OEUVRES POUR VIOLONCELLE.

*Sostenuto assai.*

|                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                 |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Op. 17. Romance.<br/>E moll <math>\frac{3}{4}</math> mts.</p>                                                                                        | <p>Nº 3. Réverie.<br/>A moll <math>\frac{1}{2}</math> mts.</p>                                                                                               | <p>Nº 3. Trauermarsch.<br/>E moll <math>\frac{3}{4}</math> mts.</p>                                                                          |
| <p>Op. 22. Romance.<br/>C dur <math>\frac{3}{4}</math> maj.</p>                                                                                         | <p>Nº 4. Etude-Caprice.<br/>C dur <math>\frac{3}{4}</math> maj.</p>                                                                                          | <p>Nº 4. Stilles Glück.<br/>F dur <math>\frac{3}{4}</math> maj.</p>                                                                          |
| <p>Op. 30. 2<sup>me</sup> Concerto.<br/>D moll <math>\frac{3}{4}</math> mts.</p> <p style="text-align: center;"><i>Allegro moderato</i><br/>Tutti.</p>  | <p>Op. 56. Andante religioso.<br/>G dur Sol <math>\frac{3}{4}</math> maj.</p>                                                                                | <p>Nº 5. Sehnsucht.<br/>G dur Sol <math>\frac{3}{4}</math> maj.</p>                                                                          |
| <p>Op. 35 Nº 1. Romance.<br/>D dur <math>\frac{3}{4}</math> maj.</p>                                                                                    | <p>Op. 59 Nº 1. Nocturno.<br/>H moll <math>\frac{3}{4}</math> mts.</p>                                                                                       | <p>Nº 6. Auf der Jagd.<br/>D dur <math>\frac{3}{4}</math> maj.</p>                                                                           |
| <p>Nº 2. Alla Mazurka.<br/>A moll <math>\frac{1}{2}</math> mts.</p>                                                                                     | <p>Nº 2. Saltarello.<br/>H moll <math>\frac{3}{4}</math> mts.</p>                                                                                            | <p>Op. 98. Fantasia über Melodien v. Mendelssohn.<br/>Fantasia.</p>                                                                          |
| <p>Nº 3. Caprice.<br/>G dur Sol <math>\frac{3}{4}</math> maj.</p>                                                                                       | <p>Op. 60 Nº 1. Romance.<br/>A moll <math>\frac{1}{2}</math> mts.</p>                                                                                        | <p>Op. 103. 7<sup>me</sup> Concerto.<br/>C dur <math>\frac{3}{4}</math> maj.</p>                                                             |
| <p>Nº 4. Adagio &amp; Tarantella.<br/>D moll <math>\frac{3}{4}</math> mts.</p> <p style="text-align: center;"><i>Allegro moderato</i><br/>Tutti.</p>    | <p>Nº 2. Tarantelle.<br/>A moll <math>\frac{1}{2}</math> mts.</p>                                                                                            | <p>Op. 108. Notturmo.<br/>F dur <math>\frac{3}{4}</math> maj.</p>                                                                            |
| <p>Op. 36. 1<sup>re</sup> Sonate.<br/>A dur <math>\frac{1}{2}</math> maj.</p> <p style="text-align: center;"><i>Allegro moderato</i><br/>Piano.</p>     | <p>Op. 61. 2<sup>me</sup> Sonatine.<br/>G dur <math>\frac{3}{4}</math> maj.</p> <p style="text-align: center;"><i>Allegro</i><br/>Piano. Cello.</p>          | <p>Op. 115 Nº 1. Sérénade.<br/>G dur Sol <math>\frac{3}{4}</math> maj.</p>                                                                   |
| <p>Op. 43 Nº 1. Réverie.<br/>E moll <math>\frac{3}{4}</math> mts.</p>                                                                                   | <p>Op. 65. 4<sup>me</sup> Concerto.<br/>G dur Sol <math>\frac{3}{4}</math> maj.</p> <p style="text-align: center;"><i>Allegro</i><br/>Tutti. Solo.</p>       | <p>Nº 2. Idylle.<br/>A dur <math>\frac{1}{2}</math> maj.</p>                                                                                 |
| <p>Nº 2. Inquietude.<br/>G dur Sol <math>\frac{3}{4}</math> maj.</p>                                                                                    | <p>Op. 66. Fantaisie sur „Obéron“<br/>A moll <math>\frac{1}{2}</math> mts.</p> <p style="text-align: center;"><i>Allegro vivace</i><br/>Solo.</p>            | <p>Nº 3. Nocturne.<br/>A moll <math>\frac{1}{2}</math> mts.</p>                                                                              |
| <p>Nº 3. Nocturne.<br/>D moll <math>\frac{3}{4}</math> mts.</p>                                                                                         | <p>Op. 76. 5<sup>me</sup> Concerto.<br/>G dur <math>\frac{3}{4}</math> maj.</p> <p style="text-align: center;"><i>Allegro moderato</i><br/>Tutti. Solo.</p>  | <p>Op. 125 Nº 1. Nocturne.<br/>G dur Sol <math>\frac{3}{4}</math> maj.</p>                                                                   |
| <p>Nº 4. Humoreske.<br/>D dur <math>\frac{3}{4}</math> maj.</p> <p style="text-align: center;"><i>Allegretto</i></p>                                    | <p>Op. 81. Ballade.<br/>G dur <math>\frac{3}{4}</math> maj.</p>                                                                                              | <p>Nº 2. Nocturne.<br/>Es dur <math>\frac{3}{4}</math> fma maj.</p>                                                                          |
| <p>Op. 49 Nº 1. Nocturne.<br/>G dur Sol <math>\frac{3}{4}</math> maj.</p>                                                                               | <p>Op. 88. Elégie.<br/>E moll <math>\frac{3}{4}</math> mts.</p>                                                                                              | <p>Nº 3. Nocturne.<br/>F dur <math>\frac{3}{4}</math> maj.</p>                                                                               |
| <p>Nº 2. Sérénade.<br/>E dur <math>\frac{3}{4}</math> maj.</p>                                                                                         | <p>Op. 92 Nº 1. Nocturne.<br/>E moll <math>\frac{3}{4}</math> mts.</p>                                                                                      | <p>Op. 128 Nº 1. Ballade.<br/>B dur <math>\frac{3}{4}</math> fma maj.</p>                                                                   |
| <p>Nº 3. Novelletta.<br/>G dur Sol <math>\frac{3}{4}</math> maj.</p>                                                                                  | <p>Nº 2. Réverie.<br/>G moll <math>\frac{3}{4}</math> mts.</p>                                                                                             | <p>Nº 2. Intermezzo.<br/>D dur <math>\frac{3}{4}</math> maj.</p>                                                                           |
| <p>Nº 4. Capriccio.<br/>D dur <math>\frac{3}{4}</math> maj.</p>                                                                                       | <p>Nº 3. Romance.<br/>F dur <math>\frac{3}{4}</math> maj.</p>                                                                                              | <p>Nº 3. Notturmo.<br/>C dur <math>\frac{3}{4}</math> maj.</p>                                                                             |
| <p>Op. 51. 3<sup>me</sup> Concerto.<br/>H moll <math>\frac{3}{4}</math> mts.</p> <p style="text-align: center;"><i>Allegro molto moderato</i></p>     | <p>Op. 95 Nº 1. Romance: La Foi.<br/>C dur <math>\frac{3}{4}</math> maj.</p> <p style="text-align: center;"><i>Religioso</i></p>                           | <p>Nº 4. Wieglied.<br/>G dur <math>\frac{3}{4}</math> maj.</p>                                                                             |
| <p>Op. 52 Nº 1. Romance sans paroles.<br/>G dur <math>\frac{3}{4}</math> maj.</p> <p style="text-align: center;"><i>Grazioso</i></p>                  | <p>Nº 2. Romance: La Charité.<br/>A dur <math>\frac{1}{2}</math> maj.</p> <p style="text-align: center;"><i>Allegro</i></p>                                | <p>Op. 130. 8<sup>me</sup> Concert.<br/>A dur <math>\frac{1}{2}</math> maj.</p> <p style="text-align: center;">Tutti. Solo.</p>            |
| <p>Nº 2. Romance.<br/>A dur <math>\frac{1}{2}</math> maj.</p> <p style="text-align: center;"><i>Andante con moto</i></p>                              | <p>Nº 3. Romance: Espérance.<br/>F dur <math>\frac{3}{4}</math> maj.</p> <p style="text-align: center;"><i>Andante</i></p>                                 | <p>Op. 132 Nº 1. Etüde.<br/>E moll <math>\frac{3}{4}</math> mts.</p>                                                                       |
| <p>Nº 3. Romance.<br/>G dur Sol <math>\frac{3}{4}</math> maj.</p> <p style="text-align: center;"><i>Allegro molto moderato</i></p>                    | <p>Op. 97 Nº 1. Ballade.<br/>D moll <math>\frac{3}{4}</math> mts.</p>                                                                                      | <p>Nº 2. Trauer &amp; Trost.<br/>C moll <math>\frac{3}{4}</math> mts.</p> <p style="text-align: center;"><i>Adagio</i></p>                 |
| <p>Op. 54 Nº 1. Nocturne.<br/>G dur Sol <math>\frac{3}{4}</math> maj.</p>                                                                             | <p>Nº 2. Scherzetto.<br/>G moll <math>\frac{3}{4}</math> mts.</p> <p style="text-align: center;"><i>Brio</i></p>                                           | <p>Op. 133. Vito. Ein Reiterstück.<br/>F dur <math>\frac{3}{4}</math> maj.</p> <p style="text-align: center;"><i>Andante con moto</i></p>  |
| <p>Nº 2. Désir.<br/>E moll <math>\frac{3}{4}</math> mts.</p>                                                                                          | <p>Op. 99 Nº 1. Ballade.<br/>D moll <math>\frac{3}{4}</math> mts.</p> <p style="text-align: center;"><i>Allegro agitato</i></p>                            | <p>Op. 133. Vito. Ein Reiterstück.<br/>F dur <math>\frac{3}{4}</math> maj.</p>                                                             |



## VIOLONCELLO.

## Etüde

für Violoncello mit Pianoforte von

Georg Goltermann.

Op. 132. No 1.

*Allegro.*

*mf*

*atm.*

*mf*

*cre - scen -*

*do*

*atm.*

*mf*

*atm.*

1. 2.

*f*

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ANDRÉ 15253



## VIOLONCELLO.

This page contains ten staves of music for the Violoncello. The notation includes various dynamics such as *p* (piano), *f* (forte), and *cre-scen-do* (crescendo). Fingerings are indicated by numbers 1-4 above notes. The music consists of eighth-note patterns, often beamed in pairs or groups, with some triplets and slurs. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

Dynamics and markings include:

- p* (piano) at the start of the second staff.
- f* (forte) at the start of the third staff.
- p* (piano) at the end of the fourth staff.
- cre - - scen - - do* (crescendo) written below the sixth staff.
- f* (forte) at the start of the eighth staff.

The score concludes with a double bar line and a final *f* (forte) dynamic marking.



## VIOLONCELLO.

3

*mf*  
*dim.*  
*mf*  
*cre - seen - do*  
*dim.* *mf*  
*dim.*  
*cre - seen - do* *f*  
 3 0 1 2



JOHANN ANDRÉ

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