

Herrn Kanut Kündinger zugeeignet.

Vier Stücke

für
Violoncello mit
Klavierbegleitung

komponirt von

Georg Goltermann.

OP. 128.

- Nº1. Ballade..... Preis M.1.80.
Nº2. Intermezzo.... Preis M.1.50.
Nº3. Notturmo..... Preis M.1.50.
Nº4. Wiegenlied... Preis M.1.50.

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Nº 14969-72.

Ballade

FÜR VIOLONCELLO MIT KLAVIERBEGLEITUNG,

komponirt von

Georg Goltermann,

Op. 128 No 1.

Andante tranquillo.

Violoncello.

PIANO.

The musical score is written for Violoncello and Piano. It consists of three systems of staves. The first system shows the Violoncello and Piano parts with dynamics *p*, *p*, and *cresc.* The second system continues with *mf*, *cresc.*, and *p*. The third system continues with *mf*, *cresc.*, and *p*. The score is written in G major (one sharp) and 4/4 time. The tempo is *Andante tranquillo*. The piece is marked *espressivo* and *cresc.* in several places.

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ANDRÉ 14969



Mus. III. 122. 122

First system of musical notation. The top staff (treble clef) begins with a *rallent.* marking, followed by *in tempo* and *p*. The bottom staff (bass clef) also begins with a *rallent.* marking, followed by *p*. The system concludes with the instruction *espressivo*. The key signature is one flat (B-flat).

Second system of musical notation. The top staff (treble clef) features a *cresc.* marking and a *mf* dynamic. The bottom staff (bass clef) features a *p* dynamic. The system concludes with a double bar line and the time signature 12/8.

Third system of musical notation. The top staff (treble clef) begins with the instruction *Poco più mosso* and a *mf* dynamic. The bottom staff (bass clef) also begins with the instruction *Poco più mosso.* and a *mf* dynamic. The system concludes with a double bar line and the time signature 12/8.

Fourth system of musical notation. The top staff (treble clef) begins with a *mf* dynamic. The bottom staff (bass clef) also begins with a *mf* dynamic. The system concludes with a double bar line and the time signature 12/8.

The musical score is written for piano and voice. It consists of four systems of staves. The piano part is written in the left hand (bass clef) and the right hand (treble clef). The voice part is written in the right hand (treble clef). The key signature is one flat (B-flat). The time signature is 4/4.

System 1: The piano part features a series of chords and single notes. The voice part has a melodic line with slurs and ties. Dynamics include *mf*.

System 2: The piano part continues with chords and single notes. The voice part has a melodic line with slurs and ties. Dynamics include *mf*.

System 3: The piano part features a series of chords and single notes. The voice part has a melodic line with slurs and ties. Dynamics include *cresc.*, *ral - len - tan - do*, *in tempo I.*, *espressivo*, and *p*.

System 4: The piano part features a series of chords and single notes. The voice part has a melodic line with slurs and ties. Dynamics include *cresc.*, *mf*, and *cresc.*.

The musical score is written for piano and consists of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat).

System 1: The first system features a bass staff with a melodic line and a grand staff with a complex accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

System 2: The second system continues the melodic and accompanimental lines. Dynamics include *mf* (mezzo-forte), *p* (piano), and *in tempo* markings. Performance instructions include *rallent.* (rallentando).

System 3: The third system features a more active melodic line in the grand staff. Dynamics include *espressivo* (expressive) and *mf* (mezzo-forte).

System 4: The fourth system concludes the piece with a final melodic flourish. Dynamics include *calmato* (calm), *dimin.* (diminuendo), and *p* (piano). Performance instructions include *espressivo* (expressive).

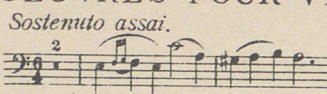
CATALOGUE DE SES OEUVRES POUR VIOLONCELLE.

Mus. III 122.122

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



Nº 3. Rêverie.
A moll. La min.



Nº 3. Trauermarsch.
E moll. Mi min.



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



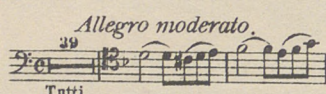
Nº 4. Etude-Caprice.
C dur. Ut maj.



Nº 4. Stilles Glück.
F dur. Fa maj.



Op. 30. 2^{me} Concerto.
D moll. Ré min.



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



Nº 5. Sehnsucht.
G dur. Sol maj.



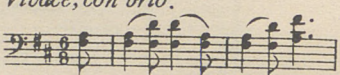
Op. 35 Nº 1. Romance.
D dur. Ré maj.



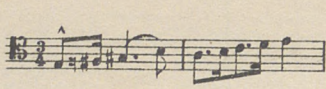
Op. 59 Nº 1. Nocturno.
H moll. Si min.



Nº 6. Auf der Jagd.
D dur. Ré maj.



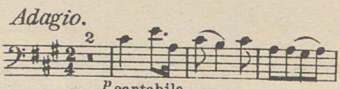
Nº 2. Alla Mazurka.
A moll. La min.



Nº 2. Saltarello.
H moll. Si min.



Op. 98. Fantasie über Melodien v. Mendelssohn.
F dur. Fa maj.



Nº 3. Caprice.
G dur. Sol maj.



Op. 60 Nº 1. Romance.
A moll. La min.



Op. 103. 7^{me} Concerto.
C dur. Ut maj.



Nº 4. Adagio & Tarantella.
D moll. Ré min.



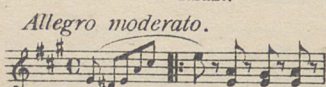
Nº 2. Tarantelle.
A moll. La min.



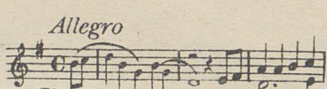
Op. 108. Notturmo.
F dur. Fa maj.



Op. 36. 1^{re} Sonate.
A dur. La maj.



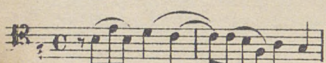
Op. 61. 2^{me} Sonatine.
G dur. Sol maj.



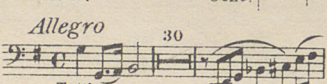
Op. 115 Nº 1. Serenade.
G dur. Sol maj.



Op. 43 Nº 1. Rêverie.
E moll. Mi min.



Op. 65. 4^{me} Concerto.
G dur. Sol maj.



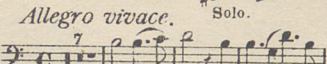
Nº 2. Idylle.
A dur. La maj.



Nº 2. Inquiétude.
G dur. Sol maj.



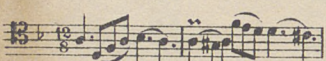
Op. 66. Fantaisie sur „Obéron“



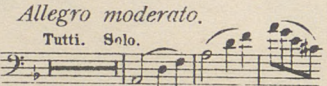
Nº 3. Nocturne.
A moll. La min.



Nº 3. Nocturne.
D moll. Ré min.



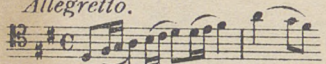
Op. 76. 5^{me} Concerto.
G dur. Sol maj.



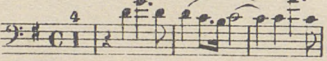
Op. 125 Nº 1. Nocturne.
G dur. Sol maj.



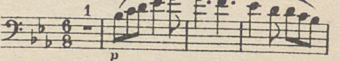
Nº 4. Humoreske.
D dur. Ré maj.



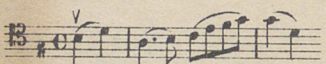
Op. 81. Ballade.
G dur. Sol maj.



Nº 2. Nocturne.
Es dur. $\text{E flat Mi bémol maj.}$



Op. 49 Nº 1. Nocturne.
G dur. Sol maj.



Op. 88. Elégie.
E moll. Mi min.



Nº 3. Nocturne.
F dur. Fa maj.



Nº 2. Sérénade.
E dur. Mi maj.



Op. 92 Nº 1. Nocturne.
E moll. Mi min.



Op. 128 Nº 1. Ballade.
B dur. $\text{B flat Si bémol maj.}$



Nº 3. Novelletta.
G dur. Sol maj.



Nº 2. Rêverie.
G moll. Sol min.



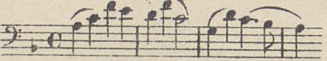
Nº 2. Intermezzo.
D dur. Ré maj.



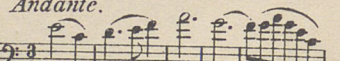
Nº 4. Capriccio.
D dur. Ré maj.



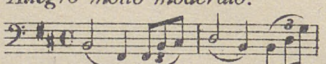
Nº 3. Romance.
F dur. Fa maj.



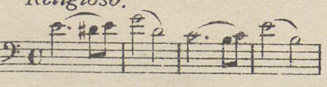
Nº 3. Notturmo.
C dur. Ut maj.



Op. 51. 3^{me} Concerto.
H moll. Si min.



Op. 95 Nº 1. Romance: La Foi.
C dur. Ut maj.



Nº 4. Wiegenlied.
G dur. Sol maj.



Op. 52 Nº 1. Romance. sans paroles.
G dur. Sol maj.



Nº 2. Romance: La Charité.
A dur. La maj.



Op. 130. 8^{tes} Concert.
A dur. La maj.



Nº 2. Romance.
A dur. La maj.



Nº 3. Romance Espérance.
F dur. Fa maj.



Op. 132 Nº 1. Etüde.
E moll. Mi min.



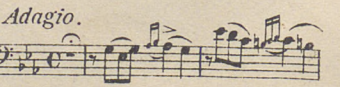
Nº 3. Romance.
G dur. Sol maj.



Op. 97 Nº 1. Ballade.
D moll. Ré min.



Nº 2. Trauer & Trost.
C moll. Ut min.



Op. 54 Nº 1. Nocturne.
G dur. Sol maj.



Nº 2. Scherzetto.
G moll. Sol min.



Op. 133. Vito. Ein Reiterstück
F dur. Fa maj.



Nº 2. Désir.
E moll. Mi min.





Violoncello.

VIOLONCELLO.

Ballade

FÜR VIOLONCELLO MIT KLAVIERBEGLEITUNG,

komponirt von

Georg Goltermann,

Op. 128 No 1.

Andante tranquillo.

p *2da* *1a* *mf* *cresc.*

p *mf*

in tempo *rallent.* *p* *2da* *1a*

mf *2da* *1a* *mf*

Poco più mosso. *2da*

1a *mf*

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ANDRÉ 14969

Mus. III. 122. 122

VIOLONCELLO.

3

mf
cresc.
ral - len - tan - do
in tempo I.
p *2da* *1a* *mf* *cresc.*
p
mf
in tempo
rallent. p *2da* *1a*
mf
calmato
p *2da* *dimin.*