



DOWANI™
INTERNATIONAL

12110
G. GOLTERMANN
Concerto No. 4, Op. 65
G Major / Sol majeur / G-Dur

G. GOLTERMANN

Concerto No. 4 for Cello and Orchestra, Op. 65
G Major / Sol majeur / G-Dur



DOW 3500

Georg GOLTERMANN

(1824 – 1898)

Concerto No. 4 for Cello and Orchestra, Op. 65
G Major / Sol majeur / G-Dur

Edited by
Josef Hofer



DOWANI International

Preface

Georg Goltermann's Concerto No. 4 for cello and orchestra in G Major, Op. 65, is one of the easiest of the eight solo concertos he wrote for this instrument. Drawing closely on famous predecessors, such as Robert Schumann's A minor Concerto, his piece captivates the listener with a rich vein of melody, an expansive and elegiac slow movement, and a wittily amusing *Allegro molto* as a finale. It does not require knowledge of thumb positions and is a perfect teaching piece for advanced learners.

The first CD (CD A) opens with the concert version of each movement (cello and orchestra). After tuning your instrument (Track 1 on both CDs), the musical work can begin. First, you will hear the piano accompaniment at slow tempo (CD A) and medium tempo (CD B) for practice purposes. At slow tempo you can also hear the cello played softly in the background as a guide. Having mastered these levels, you can now play the piece with orchestra at the original tempo (CD B). Each movement has been sensibly divided into subsections for practice purposes. You can select the subsection you want using the track num-

bers indicated in the solo part. Further explanations can be found at the end of this volume along with the names of the musicians involved in the recording. More detailed information can be found in the Internet at www.dowani.com. All of the versions were recorded live.

The fingering and bowing marks in this edition were provided by Josef Hofer, a cellist and teacher living in Liechtenstein. Hofer studied with Walter Grimmer in Berne and Gerhard Mantel in Frankfurt am Main. He is well known as a chamber musician and jury member at various national and international competitions and has taught for many years in Liechtenstein and Switzerland.

We wish you lots of fun playing from our DOWANI 3 *Tempi Play Along* editions and hope that your musicality and diligence will enable you to play the concert version as soon as possible. Our goal is to provide the essential conditions you need for effective practicing through motivation, enjoyment and fun.

Your DOWANI Team

Avant-propos

Georg Goltermann a composé huit concertos pour violoncelle et orchestre parmi lesquels son concerto n° 4 op. 65 en Sol majeur est un des plus faciles sur le plan technique. Faisant référence à d'autres concertos pour violoncelle connus – comme par exemple le concerto en la mineur de Robert Schumann – ce concerto séduit par son style mélodique, son deuxième mouvement lent et étendu au caractère élégiaque ainsi que par son *Allegro molto* amusant et humoristique à la fin du morceau. Ce concerto peut être joué sans avoir appris les positions du pouce et il est approprié à l'enseignement des élèves avancés.

Le premier CD (CD A) vous permettra d'entendre d'abord la version de concert de chaque mouvement (violoncelle et orchestre). Après avoir accordé votre instrument (sur les deux CDs page n° 1), vous pourrez commencer le travail musical. Pour travailler le morceau au tempo lent (CD A) et au tempo moyen (CD B), vous entendrez l'accompagnement de piano. Au tempo lent, le violoncelle restera cependant toujours audible très doucement à l'arrière-plan. Vous pourrez ensuite jouer le tempo original (CD B) avec accompagnement d'orchestre. Chaque mouvement a été divisé en sections judicieuses pour faciliter le travail.

Vous pouvez sélectionner ces sections à l'aide des numéros de pages indiqués dans la partie du soliste. Pour obtenir plus d'informations et les noms des artistes qui ont participé aux enregistrements, veuillez consulter la dernière page de cette édition ou notre site Internet : www.dowani.com. Toutes les versions ont été enregistrées en direct.

Les doigts et indications des coups d'archet proviennent du violoncelliste et pédagogue Josef Hofer qui vit au Liechtenstein. Il étudia auprès de Walter Grimmer à Berne et Gerhard Mantel à Francfort-sur-le-Main. Josef Hofer est musicien de chambre et membre de jury de

divers concours nationaux et internationaux. Il enseigne depuis de nombreuses années au Liechtenstein et en Suisse.

Nous vous souhaitons beaucoup de plaisir à faire de la musique avec la collection DOWANI 3 Tempi Play Along et nous espérons que votre musicalité et votre application vous amèneront aussi rapidement que possible à la version de concert. Notre but est de vous offrir les bases nécessaires pour un travail efficace par la motivation et le plaisir.

Les Éditions DOWANI

Vorwort

Das Konzert Nr. 4 für Cello und Orchester op. 65 in G-Dur von Georg Goltermann gehört zu den technisch leichtesten der insgesamt acht Solo-Konzerte, die er für dieses Instrument geschrieben hat. Ganz in Anlehnung an bekannte Cellokonzerte – wie das Konzert in a-moll von Robert Schumann – besticht dieses Konzert durch seine reiche Melodik, einen elegischen, weit ausholenden langsamen Satz und durch ein witzig humoristisches *Allegro molto* am Schluss. Das Konzert kann ohne Kenntnisse der Daumenlage gespielt werden und eignet sich hervorragend als Unterrichtsliteratur für fortgeschrittene Schüler.

Auf der ersten CD (CD A) können Sie zuerst die Konzertversion (Cello mit Orchester) eines jeden Satzes anhören. Nach dem Stimmen Ihres Instrumentes (auf beiden CDs Track 1) kann die musikalische Arbeit beginnen. Zum Üben folgt nun im langsamen (CD A) und mittleren Tempo (CD B) die Klavierbegleitung, wobei im langsamen Tempo das Cello als Orientierung leise im Hintergrund zu hören ist. Anschließend können Sie sich im Originaltempo (CD B) vom Orchester begleiten lassen. Jeder Satz wurde in sinnvolle Übe-Abschnitte unterteilt. Diese können Sie

mit Hilfe der in der Solostimme angegebenen Track-Nummern auswählen. Weitere Erklärungen hierzu sowie die Namen der Künstler finden Sie auf der letzten Seite dieser Ausgabe; ausführlichere Informationen können Sie im Internet unter www.dowani.com nachlesen. Alle eingespielten Versionen wurden live aufgenommen.

Die Fingersätze und Striche in dieser Ausgabe stammen von dem in Liechtenstein lebenden Cellisten und Pädagogen Josef Hofer. Er studierte bei Walter Grimmer in Bern sowie bei Gerhard Mantel in Frankfurt am Main. Josef Hofer ist als Kammermusiker und Jurymitglied bei diversen nationalen und internationalen Wettbewerben tätig und unterrichtet seit vielen Jahren in Liechtenstein und der Schweiz.

Wir wünschen Ihnen viel Spaß beim Musizieren mit unseren DOWANI 3 Tempi Play Along-Ausgaben und hoffen, dass Ihre Musikalität und Ihr Fleiß Sie möglichst bald bis zur Konzertversion führen werden. Unser Ziel ist es, Ihnen durch Motivation, Freude und Spaß die notwendigen Voraussetzungen für effektives Üben zu schaffen.

Ihr DOWANI Team

Concerto No. 4

for Cello and Orchestra, Op. 65

G Major / Sol majeur / G-Dur

G. Gohermann (1824 – 1898)

Allegro

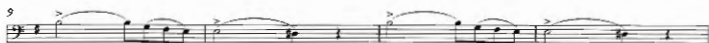
Tutti



Allegro

ff

Piano



con energia



Musical score for piano, page 5. The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into several systems, each containing two staves. The notation includes various musical symbols, including notes, rests, and dynamic markings.

Key markings and instructions visible in the score include:

- mf* (mezzo-forte)
- dim.* (diminuendo)
- Solo a piacere* (Solo at pleasure)
- pesante* (heavy)
- p* (piano)
- colla parte* (with the part)
- a tempo* (at tempo)
- f* (forte)
- energico* (energetic)
- a tempo* (at tempo)
- mf* (mezzo-forte)

38

42

meno f *cresc.* *f* *meno f*

47

cresc. *f* *p dolce* *pp*

51

cresc.

55

rall. *a tempo* *mf* *colla parte* *p a tempo*

60

60 *p* *pp*

65

65 *f* *mf*

69

69 *dolce* *p* *cresc.*

73

73 *mf* *cresc.* *f*

77

77 *mf* *rall.* *a piacere* *f* *colla parte*

Poco meno mosso

85

a tempo

89

p
a tempo

93

string. e cresc.

string. e cresc.

rall.

colla parte

97

Tempo 1°

mf con leggerezza

Tempo 1°

This page of musical notation consists of eight systems of staves, each containing a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo) are used throughout the piece. The first system begins with a treble staff featuring a rapid sixteenth-note pattern and a bass staff with chords and a melodic line. The second system continues with similar textures, including a *meno f* marking. The third system shows a *p* marking in the bass staff. The fourth system features a *cresc.* marking in the bass staff. The fifth system includes a *cresc.* marking in the bass staff. The sixth system has a *fz* (forzando) marking in the bass staff. The seventh system has a *fz* marking in the bass staff. The eighth system has a *fz* marking in the bass staff. The notation is complex, with many beamed notes and slurs, indicating a technically demanding piece.

17211

ff

f

118 Tutti *ff*

122 *ff*

126

130 *mf*

Detailed description: This page of a musical score contains measures 118 through 130. It features a piano (p) part with a treble and bass staff, and a string ensemble (Tutti) part with a single staff. The piano part includes a section marked '17211' and dynamic markings of *ff* (fortissimo) and *f* (forte). The string part begins at measure 118 with a 'Tutti' marking and *ff* dynamic. The score is written in 2/4 time with a key signature of one sharp (F#). The piano part has a complex, arpeggiated texture, while the string part provides a rhythmic accompaniment with various articulations like accents and staccato marks.

135

*mf**rall. e dim.*

135 *mf* *rall. e dim.*

140 *Andantino* *Solo* *p*

140

*Andantino**Andantino*

p

145

mf

150

mf

155

mf

152

con passione

cresc.

153

p calmo

168

cresc.

p

cresc.

173

dim.

dim.

178

mf con anima

espressivo

p

The image shows a page of musical notation, likely for a piano. It consists of several systems of staves. The first system (measures 152-153) has a treble and bass staff. The second system (measures 153-167) also has a treble and bass staff. The third system (measures 168-172) has a treble and bass staff. The fourth system (measures 173-177) has a treble and bass staff. The fifth system (measures 178-182) has a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The tempo/mood markings include 'con passione', 'p calmo', 'mf con anima', and 'espressivo'. The dynamics include 'p' (piano), 'mf' (mezzo-forte), and 'cresc.' (crescendo). The page number '152' is at the top left. The page number '153' is at the top of the second system. The page number '168' is at the top of the third system. The page number '173' is at the top of the fourth system. The page number '178' is at the top of the fifth system. The page number 'DOW 3500' is at the bottom center.

183

Measures 183-186. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The bass line features a melodic line with eighth and sixteenth notes, while the piano accompaniment consists of dense chords in the right hand and a bass line with eighth notes in the left hand.

187

Measures 187-190. Measures 187-188 continue the previous texture. In measure 189, the right hand of the piano part changes to a sixteenth-note arpeggiated pattern. Measure 190 shows a melodic line in the right hand of the piano part.

191

Measures 191-194. Measure 191 includes the dynamic marking *p dolce*. Measure 192 includes the dynamic marking *pp*. The piano part continues with arpeggiated figures in the right hand and a steady bass line in the left hand.

195

Measures 195-200. Measure 195 includes the dynamic marking *sf*. Measure 196 includes the dynamic marking *cresc.*. Measure 197 includes the dynamic marking *cresc.*. The piano part features a complex arpeggiated pattern in the right hand and a bass line in the left hand.

200

Measures 200-203. Measure 200 includes the dynamic marking *f*. Measure 201 includes the dynamic marking *mf*. The piano part continues with arpeggiated figures in the right hand and a bass line in the left hand.

204

dim.

p dim.

209

pp

p

pp

214

p

219

cresc.

dim.

cresc.

dim.

225

p dim.

pp marcando

espressivo

p dim.

pp

pp

attacca:

Allegro molto

232

Tutti

p

Allegro molto

p

p

238

rall.

rall.

244

Solo

a tempo

p con grazia e leggiero

marcato

p a tempo

250

256

271

p

277

278 *poco rit.* *a tempo*

p

poco rit. *a tempo*

285

cresc. *mf cresc.*

cresc. *cresc.*

293

f cresc. *mf*

300

Tutti

Measures 300-305. The score is in 3/4 time with a key signature of one sharp (F#). The upper staff (treble clef) begins with a melodic line marked *sf* (sforzando) and *f* (forte). The lower staff (bass clef) features a piano accompaniment with a *cresc.* (crescendo) marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

306

Measures 306-311. The score continues with the same instrumentation. The upper staff shows a melodic line with accents and slurs. The lower staff provides harmonic support with chords and moving lines.

312

Measures 312-317. The musical texture remains consistent, with the upper staff featuring a more active melodic line and the lower staff providing a steady accompaniment.

318

Measures 318-322. This section introduces triplet markings (indicated by a '3' over a bracket) in the upper staff, adding a rhythmic complexity to the melody.

323

Solo

Measures 323-327. The score concludes with a *Solo* marking. The upper staff features a melodic line with triplet markings and a final flourish. The lower staff continues with a steady accompaniment, ending with a *p* (piano) marking.

336

343

molto grazioso ed affettuoso

mf

349

p

355

trv

361

trv

361

367

373

379

384

395

mf *p* *spiccato*

397

mf *p*

403

spiccato *p*

410

417

423

Turn

Measures 423-428. The score features a piano accompaniment with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature is one sharp (F#). The tempo is marked 'Turn'.

429

Measures 429-434. The piano accompaniment continues with a similar rhythmic pattern. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.

435

Measures 435-440. The piano accompaniment continues with a similar rhythmic pattern. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.

441

Measures 441-446. The piano accompaniment continues with a similar rhythmic pattern. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.

447

Solo

rall.

Measures 447-452. The score features a solo section for the piano. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The tempo is marked 'rall.' (rallentando). The dynamics are marked 'fp' (fortissimo piano) and 'p' (piano).

*a tempo**p con grazia e leggiero**p a tempo*

464

473

*p**p*

482

490

*poco rit.**a tempo**p**poco rit.**a tempo*

500

Measures 500-509. The score is in 2/4 time with a key signature of one sharp (F#). The upper staff (treble clef) features a melodic line with eighth-note patterns, marked *cresc.*, *mf cresc.*, and *f cresc.*. The lower staff (bass clef) provides harmonic support with chords and single notes, marked *cresc.* and *mf*.

509

Measures 509-518. The upper staff continues the melodic development, marked *ff* and *f*. The lower staff features a *cresc.* marking. A *Tutti* instruction is placed above the upper staff at measure 514. The key signature changes to natural (F) at measure 514.

518

Measures 518-526. The upper staff continues with eighth-note patterns, marked *f*. The lower staff provides harmonic support with chords and single notes.

526

Measures 526-533. The upper staff features a melodic line with eighth-note patterns, marked *f*. The lower staff provides harmonic support with chords and single notes.

533

Measures 533-542. The upper staff features a melodic line with eighth-note patterns, marked *f*. The lower staff provides harmonic support with chords and single notes. A *Solo* instruction is placed above the upper staff at measure 538. The key signature changes to one sharp (F#) at measure 538. The lower staff is marked *p* at measure 540.

Measures 545-550. The system features a piano accompaniment with a treble and bass staff. The treble staff contains a melodic line with many beamed sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure 550 ends with a fermata.

Measures 551-558. The piano accompaniment continues. The treble staff has a melodic line with triplets in measures 556 and 558. The bass staff has a steady accompaniment. A piano dynamic marking (*p*) is present in measure 556.

Measures 559-568. The system begins with the tempo/mood instruction *molto grazioso ed affettuoso* and the dynamic marking *mf*. The piano accompaniment continues with triplets in the treble staff in measures 561, 563, and 565.

Measures 569-576. The piano accompaniment continues. The treble staff has a melodic line with triplets in measures 571 and 575. The bass staff has a steady accompaniment.

Measures 577-584. The system begins with the dynamic marking *cresc.* in the bass staff. The piano accompaniment continues with triplets in the treble staff in measures 579 and 583. The system ends with a fermata in measure 584.

586

f con passione *ff* *mf*

596

rall. *a tempo* *p*

605

spiccato *p* *mf*

613

spiccato *p* *f*

621

cresc. *cresc.*

25

ff pesante

mf pesante

p

dim.

643 *Più animato*

mf

Più animato

p espress.

649

655 *cresc.*

f sempre

661

Measures 661-666. The bass staff features a continuous eighth-note melody. The treble staff contains chords and single notes, with a fermata over the final measure (666).

667

Measures 667-672. The bass staff continues with eighth-note patterns. The treble staff consists of sustained chords, with a fermata over the final measure (672).

673

Measures 673-678. The bass staff has eighth-note patterns, with a *cresc.* marking above measure 675. The treble staff features dense chordal textures, with a *mf cresc.* marking below measure 675. A fermata is present over the final measure (678).

679

Measures 679-684. The bass staff has eighth-note patterns, with a *ff* marking above measure 680. The treble staff features dense chordal textures, with a *f* marking below measure 682. A fermata is present over the final measure (684).

685

Measures 685-690. The bass staff has sustained chords, with a *ff* marking below measure 686. The treble staff features dense chordal textures, with a *ff* marking below measure 686. A fermata is present over the final measure (690).

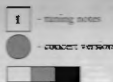
DOWANI CD:

• Track N° 1

• Track numbers in circles

• Track numbers in squares

slow Play Along Tempo
intermediate Play Along Tempo
original Play Along Tempo



- Additional tracks for longer movements or pieces
- Double CD: CD1 = A, CD2 = B
- Concert version: cello and orchestra
- Slow tempo: piano accompaniment with cello in the background
- Intermediate tempo: piano accompaniment only
- Original tempo: orchestra only

Please note that the recorded version of the piano accompaniment may differ slightly from the sheet music. This is due to the spontaneous character of live music making and the artistic freedom of the musicians. The original sheet music for the solo part is, of course, not affected.

FRANÇAIS

DOWANI CD:

• Page N° 1

• N° de page dans un cercle

• N° de page dans un rectangle

- tempo lent play along
- tempo moyen play along
- tempo original play along



- Pages supplémentaires pour mouvements ou morceaux longs
- Double CD: CD1 = A, CD2 = B
- Version de concert : violoncelle et orchestre
- Tempo lent : accompagnement de piano avec violoncelle en fond sonore
- Tempo moyen : seulement l'accompagnement de piano
- Tempo original : seulement l'accompagnement d'orchestre

L'enregistrement de l'accompagnement de piano peut présenter quelques différences mineures par rapport au texte de la partition. Ceci est dû à la liberté artistique des musiciens et résulte d'un jeu spontané et vivant, mais n'affecte, bien entendu, d'aucune manière la partie soliste.

DEUTSCH

DOWANI CD:

• Track Nr. 1

• Trackangabe im Kreis

• Trackangabe im Rechteck

- langsames Play Along Tempo
- mittleres Play Along Tempo
- originales Play Along Tempo



- Zusätzliche Tracks bei längeren Sätzen oder Stücken
- Doppel-CD: CD1 = A, CD2 = B
- Konzertversion: Violoncello und Orchester
- Langsames Tempo: Klavierbegleitung mit Violoncello im Hintergrund
- Mittleres Tempo: nur Klavierbegleitung
- Originaltempo: nur Orchester

Die Klavierbegleitung auf der CD-Aufnahme kann gegenüber dem Notentext kleine Abweichungen aufweisen. Dies geht in der Regel auf die künstlerische Freiheit der Musiker und auf spontanes, lebendiges Musizieren zurück. Die Solostimme bleibt davon selbstverständlich unangefastet.

DOWANI - 3 Tempi Play Along is published by:

DOWANI International Est.
Industriestrasse 24 / Postfach 156, FL-9487 Benders,
Principality of Liechtenstein
Phone: ++423 370 11 15, Fax ++423 370 19 44
Email: info@dowani.com
www.dowani.com

Recording & Digital Mastering: Pavel Lavrenkov, Russia
CD-Production: MediaMotion, The Netherlands
Music Notation: Nencensatz Thomas Metzinger, Germany
Design: Andreas Haselwanter, Austria
Printed by: Zrinski d.d., Croatia
Made in the Principality of Liechtenstein



Concert Version
Sergey Sudzilovsky, Cello
Russian Philharmonic Orchestra Moscow
Konstantin Kravets, Conductor

3 Tempi Accompaniment
Slow:
Vitaly Junitsky, Piano

Intermediate:
Vitaly Junitsky, Piano

Original:
Russian Philharmonic Orchestra Moscow
Konstantin Kravets, Conductor

Georg GOLTERMANN

(1824 – 1898)

Concerto No. 4 for Cello and Orchestra, Op. 65
G Major / Sol majeur / G-Dur

Cello / Violoncelle / Violoncello



DOWANI International

Concerto No. 4

for Cello and Orchestra, Op. 65
G Major / Sol majeur / G-Dur

A5 B2 B15

Allegro
Tutti

I A2

G. Goltermann (1824 – 1898)

Edited by J. Hofer



A6 B3 B16

Solo *a piacere*



meno *f* *cresc.* *f*

p dolce

cresc. *rall.* *a tempo* *mf*

p

f

dolce

cresc.

mf *cresc.*

f

A7 B4 B1

Poco meno mosso

79 *mf a piacere* *rall.* *p con affetto*

83 *mf* *cresc.*

88 *rall.* *a tempo* *p* *mf*

93 *string. e cresc.* *rall.* *A8 B5 B18*

97 *Tempo I^o* *V* *mf con leggerezza*

99

101 *f*

103 *meno f*

105



A9 B6 B19

II (A3)





A11 B8 B21

III A4

Allegro molto



Solo

a tempo



a tempo



286



292



300



306



318



327



333



339



347 *molto grazioso ed affettuoso*

347 348 349 350 351 352 353 354

mf

355

355 356 357 358 359 360 361 362

363

363 364 365 366 367 368 369 370

cresc.

373

373 374 375 376 377 378 379 380

f con fuoco

380

380 381 382 383 384 385 386 387

ff pesante

A13 B10 B23

rall.

390 *a tempo*

390 391 392 393 394 395 396 397

mf

395 *spiccato*

395 396 397 398 399 400 401 402

p



443 **A14 B11 B21** Solo *mf*

450 *rall.*

456 *a tempo*
p con grazia e leggero

462

468

474

480 *p*

486 *poco rit.*

492 *a tempo*

p

498

cresc.

504

mf cresc. *f cresc.*

512

ff *Tutti* *f*

521

535

A15 B12 B25

Solo

f

544

550

♩ molto grazioso ed affettuoso



632 *ff pesante*

638 *dim.*

A17 B14 B27

Più animato

643 *mf*

648

654 *cresc.* *f sempre*

659

664

670 *cresc.*

676 *ff*

682 *ff*