

106654

# CONCERT

für  
Violoncell

mit Begleitung des Orchesters

componirt  
von

# August Klughardt.

OP. 59.

Partitur..... Pr. M. 4, —  
Principalstimme..... Pr. M. 1, 50.  
Orchesterstimmen cplt. Pr. M. 7, —

Daraus einzeln: Violine I, II, Bratsche, Violoncell, Contrabass à 50 Pf.  
Clavierauszug (des Orchesters) vom Componisten Pr. M. 2, 50.

*Eigenthum des Verlegers für alle Länder.*

## Leipzig, E. W. Fritzsches.

1892.

555. 556. 557.

Lith. Anst. v. G. Röder, Leipzig.  
W. Sulzbach  
Berlin, W.  
Bäckerstrasse 10.

Alle Rechte vorbehalten.

M  
1016  
K 60

1. All Vignettes 5

2. All ... 4

3. All ... 2

4. ...

5. ... 4

6. ... 17

...

# Concert für Violoncell.

August Klughardt, Op. 59.

Mässig bewegt. *zu 2.*

2 Flöten.

2 Hoboen.

2 Clarinetten in A. *zu 2.*

2 Fagotte.

2 Hörner in F.

2 Trompeten in D.

3 Posaunen.

Pauken D. A.

Mässig bewegt.

Solo-Violoncell.

1ste Violinen.

2te Violinen.

Bratschen.

Violoncelle.

Contrabässe.

Mässig bewegt.

Solo-Vcll.

1. Viol. (1stes Pult) *dim. p*

2. Viol.

Br. (1stes Pult) *p*

Vcll. (1stes Pult)

Cb.

Solo-Vcll. *poco a poco cresc.* (nicht eilen) *f* 3 *(breit)* *rit.*

1.Viol. *mf*

2.Viol.

Br. *p* *cresc.* *mf*

Vcll. *p* *cresc.* *mf*

Fl. *p cresc.* *tr.*

Hob. *p* *cresc.* *tr.*

Clar. *I.* *mf* *p* *cresc.*

Fag. *mf* *p* *cresc.*

Solo-Vcll. *a tempo* *dim.* *f* *tr.*

1.Viol. *mf* *p* *cresc.*

2.Viol. *mf* *p* *cresc.*

Br. *(getheilt)* *(zusammen)* *(geth.)* *mf* *p* *cresc.*

Vcll. *mf* *p* *cresc.*

Fl. *f*

Hob. *f*

Clar. *f*

Fag. *f*

Hr. *f*

Trp. *f*

Pk. *f*

Solo-Vcll. *ten.* *ten.* *poco accel.*

1.Vl. (alle) *f* *(alle)*

2.Vl. *f* *(alle)*

Br. (alle) *f* *(alle)*

Vcll. (alle) *f* *(alle)*

Cb. (alle) *f* *(alle)*

Fl.  
Hob.  
Clar.  
Fag.  
Hr.

*ten. ten.*

*f*

*(alle)*

Solo-Vcll.

*ten. ten.*

*f*

*Ruhiger.*

*(alle)*

*fp*

*(alle)*

*fp*

*(alle)*

*fp*

*(alle)*

*fp*

*Ruhiger.*

Clar.  
Fag.

*dolce*

*pp*

*ppp*

*dim.*

*pp*

*ppp*

*dim.*

*pp*

*ppp*

*dim.*

*pp*

*ppp*

*dim.*

*pp*

*ppp*

Erstes Zeitmaass.  
zu 2.

Woodwind and Percussion staves for the first system:

- Hob. (Horn): *p* to *f*, includes *trium* markings.
- Clar. (Clarinet): *p* to *f*, includes *trium* markings.
- Fag. (Bassoon): *rit.*, *p* to *f*, includes *trium* markings.
- Hr. (Trumpet): *p* to *f*.
- Trp. (Trumpet): *p* to *f*.
- Pk. (Percussion): *p* to *mf*.

Dynamic markings: *p*, *cresc.*, *f*, *mf*.

Erstes Zeitmaass.

Piano and Violoncello staves for the first system:

- Piano: *rit.*, *p* to *f*, includes *trium* markings.
- Violoncello: *p* to *f*, includes *trium* markings.
- Violin I: *p* to *f*, includes *trium* markings.
- Violin II: *p* to *f*, includes *trium* markings.

Dynamic markings: *p*, *cresc.*, *f*, *mf*. Includes performance directions: *(getheilt)*, *(zusammen)*.

Erstes Zeitmaass.

Flute and other woodwinds for the second system:

- Fl. (Flute): *pp*, includes *sempre pp* and *I.* markings.
- Hob. (Horn): *pp*, includes *sempre pp* and *I.* markings.
- Clar. (Clarinet): *p dim.*, includes *pp* and *sempre pp* markings.
- Fag. (Bassoon): *p dim.*, includes *pp* and *sempre pp* markings.
- Hr. (Trumpet): *p dim.*, includes *pp* and *sempre pp* markings.
- Trp. (Trumpet): *p*, includes *pp* and *sempre pp* markings.
- Pk. (Percussion): *p*, includes *pp* markings.

Dynamic markings: *p*, *pp*, *p dim.*, *sempre pp*.

(immer sehr ausdrucksroll)

*poco a poco cresc.*

Piano and Violoncello staves for the second system:

- Piano: *dim.*, *pp*, includes *sempre pp (1. Pult)* markings.
- Violoncello: *p dim.*, includes *pp* and *sempre pp* markings.
- Violin I: *p dim.*, includes *pp* and *sempre pp* markings.
- Violin II: *p dim.*, includes *pp* and *sempre pp* markings.

Dynamic markings: *p*, *pp*, *p dim.*, *sempre pp*. Includes performance directions: *(1. Pult)*.

Fl. *cresc.* *f*

Hob. *cresc.* *f*

Hr. *f*

*f* *f* (*heftig*)

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

Fl. *f*

Hob. *f*

Clar. *f*

Fag. *f*

Hr. *f*

*f* (*schwer*)

(*alle pizz.*) *f* (*getheilt*)

(*alle pizz.*) *f* (*getheilt*)

(*alle pizz.*) *f* (*getheilt*)

(*alle pizz.*) *f* (*getheilt*)

(*alle pizz.*) *f* (*getheilt*)

Fl.   
 Hob.   
 Clar.   
 Fag.   
 Hr.   
*(frei)*   
*f sfz sfz sfz sfz sfz sfz*   
 15   
*f (schwer)*   
 colla parte

Sehr langsam.   
 Fl.   
 Hob.   
 Clar.   
 Fag.   
 Hr.   
 Trp.   
 Pos.   
 Pk.   
*ten. ten. ten. ten.*   
*pp pp pp pp*   
*sempre pp*   
*pp (hervortretend)*   
*(hervortretend)*   
 II. *sempre pp*   
*sempre pp*   
 D nach E.   
*pp sempre pp*   
 Sehr langsam.   
*f ritard. p dim.*   
*(zusammen)*   
 arco   
*(zusammen)*   
 arco   
*(zusammen)*   
 arco   
 arco   
*(getheilt)*   
 con sord.   
*pp sempre pp*   
*(getheilt)*   
 con sord.   
*pp sempre pp*   
 (zusammen)   
 Sehr langsam.   
 pp



Fl.  
 Clar.  
 Fag. *dim.*  
 Hr.  
 Pos.  
 Pk.

(gesangvoll und möglichst langsam)

*p*  
*dim.*  
 (1. Pult) *pp*  
 (1. Pult) *pp*  
 (1. Pult) *pp*  
 pizz. *pp*

*breit an (der Spitze)*  
 (alle) *dolcissimo*  
 (alle) *pp*  
 (alle) *pp*  
 (alle) *pp*  
 arco *pp* (alle)

(getheilt) (zusammen) (getheilt)

*p* *pp* *f*

*pp* (geth.) (alle) *pp*

*sempre dim. poco a poco ritard.*

*sempre dim. poco a poco ritard.*

*sempre dim. poco a poco ritard.*

*sempre dim. poco a poco ritard.*

Clar. *a tempo*  
 Fag. I. *fp*  
 Solo-Vclla *a tempo*  
 1. Viol. *a tempo* *ten.*  
 2. Viol. *ten.*  
 Br. *ten.*  
 Vell. u. Cb. *f*

Clar. *dim.*  
 Fag. *dim.*  
 Br. *pp* (1. Pult)  
 Vell. *pp* (1. Pult) (gch.)  
 Cb. *pp* (1. Pult)

*ff* *p sehr ausdrucksvoll*

Fl. *p*  
 Hob. *p*  
 Clar. *p*  
 Fag. *p*

*p marc.*  
*p marc.*  
 (1. Pult) *p*  
 (1. Pult) *p*  
 (1. Pult) *p marc. (zusammen)*  
*p marc.*

Fl. I. *p*

Hob. *p*

Clar. *ten.* *f* *mf* *ten.*

Fag. *cresc.* *f* *mf* *ten.*

*f* *ten.* *3* *ten.* *dim.* *p* *f* *p* *dim.* *ritard.*

*cresc.* *f* *ten.* *mf* *p*

*cresc.* *f* *ten.* *mf* *p*

*cresc.* *f* *ten.* *mf* *p*

*cresc.* *f* *ten.* *mf* *p*

Clar. *pp*

Hr. *pp* II. in D.

Pk. *ppp*

*a tempo* *pp* *p* *pp* *breit an der Spitze*

(geteilt) (alle) *ppp*

(alle) *ppp*

(1. Pult) pizz. *pp*

(1. Pult) pizz. *pp*

(1. Pult) pizz. *pp*

1. Pult. (ruhig) *pp* *arco* *pp* (ruhig)

*arco* *pp* *arco* *pp*

Cl.  
Hr.

This system contains the first two staves of the musical score. The top staff is for the Clarinet (Cl.) and the second staff is for the Horn (Hr.). Both parts feature a melodic line with long, sustained notes and some phrasing slurs. The Clarinet part has some triplets indicated by a '3' above the notes.

Cl.  
Hr.

This system contains the next two staves. The Clarinet and Horn parts continue their melodic development. The Clarinet part includes several triplet markings. The Horn part has some phrasing slurs and a few notes marked with a '3'.

Fl.  
Cl.  
Hr.

*pp dolcissimo*

*pp*

*dim.*

*ppp*

*pp*

*dim.*

*p*

*(alle)*

*ppp (alle)*

*ppp*

*(alle)*

*pp (alle)*

*dim.*

*ppp*

*pp*

This system contains the final three staves of the page. The top staff is for the Flute (Fl.), the middle staff for the Clarinet (Cl.), and the bottom staff for the Horn (Hr.). The piano accompaniment is split across two staves. The Flute part features a dense texture of sixteenth notes and is marked with *pp dolcissimo*. The Clarinet and Horn parts have melodic lines with dynamics ranging from *pp* to *ppp*. The piano accompaniment includes a steady eighth-note pattern in the right hand and a more active bass line in the left hand, with various dynamic markings and the tempo marking *(alle)*.

Mässig bewegt.

Fl.  
Hob.  
Cl.  
Fag.  
Hr.  
Trp.  
Pos.  
Pk.

ppp  
in F.  
zu 2  
p  
3 ten.  
cresc.  
3 ten.  
cresc.  
3 ten.  
cresc.  
3 ten.  
cresc.  
3 ten.  
cresc.  
3 ten.  
cresc.  
E nach D.  
p  
3  
cresc.

*ritard.*  
*pp*  
*sempre ritard.*  
*sempre ritard.*  
*sempre ritard.*

Mässig bewegt.

senza sord.  
senza sord.  
senza sord.  
alle getheilt  
p  
senza sord.  
p  
cresc.  
cresc.

Mässig bewegt.

3 ten.  
3 ten.  
3 ten.  
3 ten.  
3 ten.  
3 ten.  
3 ten.  
3 ten.  
3 ten.  
3 ten.  
3 ten.  
3 ten.

Nach und nach schneller.

*mf cresc.*  
*mf cresc.*  
*ten.*  
*ril.*  
*p*  
*cresc.*

Lebhaft.

Solo-Vcll. *f*

Vcll. 1. Pult. *fp* *immer staccato*

Fag. *p* *tr*

Solo-Vcll. *p* *sfz* *p*

Vcll. *p*

Fag. *cresc.*

Solo-Vcll. *cresc.*

Vcll. *cresc.*

Fl. *f*

Hob. *f*

Cl. *mf* *f*

Fag. *mf* *f*

Hr. *f* *zu 2*

Trp. *f*

Pos. *f*

Pk. *f* *D nach E.*

Solo-Vcll. *f*

1. Viol. *(alle)*

2. Viol. *(alle)*

Br. *(alle)* *(getheilt)*

Vcll. *(alle)*

Cb. *(alle)*

First system of the piano score, featuring six staves with complex chordal textures and rhythmic patterns. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

Second system of the piano score, continuing the complex textures. It includes dynamic markings such as *ff* and *f*. A section of triplets is marked with the word "zusammen" and a triplet symbol.

Score for Clarinet and Solo Violoncello. The Clarinet part is marked *(sehr weich)* and *p*. The Solo-Vcll part features a melodic line with a *pp* dynamic marking.

Score for Flute, Clarinet, and Solo Violoncello. The Flute part is marked *p*. The Clarinet part includes a *cresc.* marking. The Solo-Vcll part also features a *cresc.* marking.

Second system for Flute, Clarinet, and Solo Violoncello. The Flute part is marked *dim.* and *pp*. The Clarinet part is marked *dim.* and *pp*. The Solo-Vcll part is marked *dim.* and *p*. The First Violin part is marked *dim.*

Fl.

Clar.

Solo-Vcll.

*cresc.*

1. Pult pizz.  
*p*

1. Pult pizz.  
*p*

1. Pult pizz.  
*p*

1. Pult pizz.  
*p*

Solo-Vcll.

*f molto ritard.*

1. Pult arco  
*f ritard.*

1. Pult arco  
*f ritard.*

1. Pult arco  
*f*

Hob.

Clar.

Solo-Vcll.

*Ruhiger.*

*pausdrucksvoll*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

1. Pult arco  
*p*

*Ruhiger.*

Ruhiger.



Soio-Vcll. *tündelnd*

3

*p* *pp*

*getheilt*

*pp*

*immer sehr ruhig* *rit.*

3

*p* *pp*

*rit.*

*rit.*

*rit.*

*rit.*

Fl. *Lebhaft.*

Hob. *I.*

Clar.

Fag.

*p* *cresc.*

*cresc.*

*cresc.*

*Lebhaft.*

*p* *cresc.*

*Lebhaft.*

Fl. Hob. Clar. Fag. Hr.

*f* *f* *p* *p* *f*

*mf cresc.*  
*mf molto cresc.*  
*molto cresc.*

*f* *f* *molto cresc.* (alle) *ff* (alle) *ff* (alle) *ff*

Fl. Hob. Clar. Fag. Hr. Trp. Pos. Pk.

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

zu 2 zu 3

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

in D.A. *ff*

alle geth. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

alle *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

First system of musical notation, featuring five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *sfz* and *ff* are present. Performance instructions like *zu 2* and *3* are also included.

Second system of musical notation, featuring five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music continues with complex rhythmic textures. Dynamic markings include *sfz* and *ff*. A performance instruction *(zusammen)* is visible in the middle staff.

Third system of musical notation, featuring five staves. The top two staves are in treble clef with a key signature of two flats (Bb). The bottom three staves are in bass clef with a key signature of two flats (Bb). The music features a variety of rhythmic figures. Dynamic markings include *sfz*, *ff*, and *ten.*. Performance instructions like *zu 2* and *3* are present. A *cresc.* marking is seen in the bottom staff.

Fourth system of musical notation, featuring five staves. The top two staves are in treble clef with a key signature of two flats (Bb). The bottom three staves are in bass clef with a key signature of two flats (Bb). The music concludes with sustained textures. Dynamic markings include *sfz*, *ff*, and *ten.*. Performance instructions like *zu 2* and *3* are present. A *p cresc.* marking is visible in the bottom staff.

Fl. zu 2.  
Hob.  
Cl. zu 2.  
Fag. zu 2.  
Hr. zu 2.  
Trp. zu 2.  
ten.  
tr.  
p  
p  
p

Fl. zu 2.  
Hob.  
Cl. zu 2.  
Fag. zu 2.  
Hr. zu 2.  
Trp. zu 2.  
Pk. zu 2.  
cresc.  
f  
mf  
p  
1. Pult  
alle  
f

Fl. *cresc.*

Hob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Hr. *cresc.*

Trp. *cresc.*

Pk. *f* *cresc.*

zu 2.

*p* *f* *fp* *p*

*f* *fp* *fp*

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

*f* *p*

Fl.

Cl.

Fag.

Pk.

Solo-Vcll. *(ruhig)* *a tempo*

1. Viol. *fp* *dim.* *pp* *p* *pizz.*

1. Pult. *p*

*(straff im Takt)*

*(straff im Takt)*

*I.* *p*

Fl.

Pk.

Solo-Vcll.

1. Viol.

Vcl.

1. Pult. *pizz.*

*p*

Fl. *p*

Hob. *p*

Solo-Vcll.

1. Viol.

2. Viol.

Br. 1. Pult. pizz. *p*

Vcll.

Fl. *f* *dim.* *p*

Hob. *f* *dim.*

Cl. *f* *dim.*

Fag. *f* *dim.*

Hr. *f* *dim.*

Solo-Vcll. *f* *dim.* *p*

1. Viol. *cresc.* *f* *dim.* *p* arco

2. Viol. 1. Pult. pizz. *f* *dim.* *p* arco

Br. *f* *dim.* *p* arco

Vcll. *f* *dim.* *p* *sempre pizz.*

Cb. *f* *dim.* *p* pizz.

*zu 2.* *Sehr belebt.*

Solo-Vcll. *cresc.* *f* *dim.* *p*

*cresc.* *f* *dim.* *p*

*cresc.* *mf* *dim.* *p*

*cresc.* *mf* *dim.* *p*

*cresc.* *f* *dim.* *p*

*cresc.* *f* *dim.* *p*

*1. Pult. Sehr belebt.*

Fl. Immer lebhafter. *f* *3* zu 2

Hob.

Cl. *p* *3 3 3 3* *cresc.* *f*

Fag. *p* *3* *fp* *cresc.* *f*

Hr. *f* *f*

Solo-Vcll. *cresc.* *f* Immer lebhafter. *f*

(alle.) *f* *3*

(alle) *f* *3*

(alle) *f* *3* *dim.* *p* *f*

(alle) *f* *3*

(alle) *f* *3* *dim.* *p* *f*

(alle) *f* *3* *dim.* *p* *f*

Fl. *f*

Hob. *f*

Cl. *f*

Fag. *f*

Hr. *f*

Solo-Vcll. *f* *ff* *sfz* *3* *3* *sfz* *sfz* *sfz* (wild)

*p cresc.* *f*

*p cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

Schwer (mässig bewegt.)

Fl. zu 2  
Hob. zu 2  
Cl.  
Fag.  
Hör.  
Trp.  
Pos.  
Pk.

Woodwind and Percussion section score. Flute (Fl.) and Horn (Hob.) parts are marked 'zu 2'. Clarinet (Cl.), Bassoon (Fag.), Horn (Hör.), Trumpet (Trp.), and Trombone (Pos.) parts are marked 'fff'. Percussion (Pk.) is marked 'ff'. The section concludes with a 'rit.' (ritardando) marking.

Solo-Vcll. Schwer (mässig bewegt.) a tempo

Solo Violin (Solo-Vcll.) and Piano accompaniment. The violin part is marked 'rit.' and 'a tempo'. The piano accompaniment is marked 'fff' and 'rit.'. The section concludes with a 'rit.' marking.

Solo-Vcll. Schwer (mässig bewegt.)

1. Viol. 1. Pult. dim. p poco a poco cresc.

2. Viol.

Br. 1. Pult.

Vcll. 1. Pult. p

Violin and Viola section score. Solo Violin (Solo-Vcll.) is marked 'Schwer (mässig bewegt.)'. The first Violin (1. Viol. 1. Pult.) part is marked 'dim.', 'p', and 'poco a poco cresc.'. The second Violin (2. Viol.), first Trumpet (Br. 1. Pult.), and first Violoncello (Vcll. 1. Pult.) parts are marked 'p'.

(immer breiter) ten. dim. ritard. p

(nicht eilen)

cresc. mf

Piano and Solo Violin section score. The Solo Violin part is marked '(immer breiter)', 'ten.', 'dim.', 'ritard.', and 'p'. The Piano accompaniment is marked '(nicht eilen)', 'mf', and 'cresc.'.



Langsam.

1. Pult.  
ppp  
1. Pult.  
ppp  
1. Pult.  
ppp  
1. Pult.  
ppp

dim.  
dim.  
dim.

Langsam.

Fl. (♩ = ♩) zu 2  
p ausdrucksvoll.  
Hob. zu 2  
p  
Cl.  
Fag. pp  
p  
Hr.  
p  
Trp.  
p  
Pos.  
p  
Pk.  
p

zu 2  
zu 2  
zu 2  
zu 2

Solo-Vcll.  
(sehr ausdrucksvoll)  
1. Viol. (alle)  
p ausdrucksvoll.  
2. Viol. (alle)  
p  
Br. (alle) getheilt  
Vcll. (alle)  
p  
Cb. (alle) pizz.  
p

Fl. *zu 2*  
 Hob. *zu 2 p*  
 Cl. *zu 2*  
 Fag. *pp*  
 Hr. *pp*  
 Trp. *p*  
 Pos. *p*  
 Pk. *pp*

Measures 1-8 of the score. The woodwinds and strings are playing in a series of changing time signatures (4/4, 3/4, 4/4, 3/4). The woodwinds have dynamic markings of *p* and *pp*. The strings are marked with *f* and triplet markings.

Measures 9-16 of the score. The woodwinds continue with *p* dynamics. The strings feature triplet patterns and *dim.* markings.

*Sehr langsam.*  
 Fl. I. *pp*  
 Cl. *pp*  
 Fag. *pp*  
 Hr. *pp*  
 Trp. *pp*  
 Pos. *pp*  
 Pk. *pp*

Measures 17-24 of the score, marked *Sehr langsam.* The woodwinds play very soft (*pp*) with *dim.* markings. The strings feature a rhythmic pattern with *pp* dynamics and *pizz.* markings.

*Sehr langsam.*