

ROBERT VOLKMANN

# KONZERT

FÜR VIOLONCELL UND ORCHESTER

A moll - A minor - La mineur

Op. 33

AUSGABE FÜR VIOLONCELL UND KLAVIER

Revidiert, bezeichnet und mit Kadenz und Schluß versehen

von

Julius Klengel



EDITION BREITKOPF Nr. 3782

# Violoncell-Konzert.

Robert Volkmann, Op. 33.

Revidiert, bezeichnet und mit Kadenz und Schluß versehen  
von Julius Klengel.

**Allegro moderato.**

Violoncell.

Violoncell staff with notes and dynamics *mf*, *p*, *mf*, *p*

**Allegro moderato.**

Pianoforte.

Pianoforte staff with notes and dynamics *sf* Streichquartett., *p*

Musical system 9-15 with dynamics *cresc.*, *f*

Musical system 16-21

Musical system 22-28 with dynamics *p*, *p* Fl. Ob., *stacc.*

27

*p* *mf espress.*

*pp* *p*

32

*cresc.* *sf*

*cresc.* *stacc.* *sf*

Clar.

36

*pizz.* *arco* *pizz.* *arco*

*f* *pp* *f* *pp*

Fl.

40

*arco* *mf*

*p* *f* *p*

*p* Clar.

43

*cresc.* *f*

Fl.

47

5

*sf* *ff*

50

*Tutti.*

55

60

65

*cresc.* *loco*

69 Solo. *p* *ad lib.* *cresc.*

*ff* *p* *pp* *colla parte*

75 *ritard.* *pp* **B** *a tempo* *f* *energico*

*ten.* *ten.* *Harm. pp ritard. ten.* *Quart. pp ten.* *ff* *a tempo*

80

*ff* *ff*

84 *ff* *pp* Timp.

*ff* *pp* Timp.

87 *cresc.* Cor.

*cresc.* Cor.

6  
90

Fl. *pp* Ob. *pp* Cl. I. *p* *pp*

Fag. I. Fag. II.

93

*cresc.* *sf* Fl. *sf* Ob. *p* *cresc.* *sf* *p* Cello.

97

*f* *f* *f* Tutti.

100

Solo. *f* Ob. *pp* Cl. *pp* *p*

104

Solo. C *f* *p* Fag. Cello.

108 *ten. ten. ten.* *mf* *Fl.* *sf* *sf* *ten. ten.* 7

113 *ten.* *sf* *sf* *Fl.* *Ob.* *p*

117 *tranquillo* *p dolce* *p tranquillo*

121 *a tempo* *espress.* *tr tr tr tr* *poco accel.* *cresc.* *a tempo* *cresc. poco accel.*

125 *poco riten.* *sf* *dim.* *p* *rit.* *pp* *sf. poco riten.* *p* *rit.* *pp*

8 129 Un poco più moderato.

*dolce*

Un poco più moderato. Viol.

134 *rit.* *a tempo*

*p* *fz* *tr.* *ten.* *sf* *p* *sf* *p* *sf* *ten.*

Fl. *sf* *p* Ob. *sf* *p* Clar. *ten.* *sf* *p* Viol. *ten.* *sf* *p*

*rit.* *a tempo* *pp*

139 *tr.*

144

Fl. *sf* *pp* Fl. Ob. *sf* *pp*

150 *cresc.* *cresc.*



155 *f* *espress.*

Fl. *sf* *p* Harm.

quasi Recit.

160 *f* *appassionato*

ten. **Tempo I.** *quasi Recit.*

Quart. *p* *ten.* *mf*

Fag.

167 *p* *sf*

Ob. *f* *mf*

172 *p* *f*

176 **Allegro vivace.** *accel.* *cresc.* *f* *fz* *p* *più lento*

**Allegro vivace.** *p* *accel.* *cresc.* *f*

180

*ad lib.* *sempre rit.* *ten.* *p ten.*

184

**E** **Tempo I.**  
*cantabile*

*pp* *ten.* *Tempo I.* *pp* *ten.* *Fl.* *Cl.* *Vc.* *Timp.* *p*

188

*Viol.* *Fl.* *Cor.* *Ob.* *Fag.* *V. I.* *Vc.*

193

*V. I.* *Fag.* *Vc.* *V. I.* *Vc.*

197

*Ob.* *Cor.* *Cl.* *Va.* *Fag. sempre p* *cresc.*

201

*poco a poco*

Cl. b. VI.

pp

Fag.

Ob.

Fl.

Vc.

**F**

Detailed description: This system contains measures 201 to 205. The top staff is a single melodic line. The middle staff is for woodwinds, including Clarinet B-flat, Flute, and Oboe. The bottom staff is for strings, including Violin and Viola. Dynamics include *poco a poco*, *pp*, and a fortissimo **F** marking. The key signature has two flats.

205

*cresc.*

*sf*

Vc.

*p*

Detailed description: This system contains measures 205 to 209. The top staff continues the melodic line. The middle staff has chords and rests. The bottom staff has a bass line. Dynamics include *crec.*, *sf*, and *p*. The key signature changes to one flat.

209

*sf*

*p*

Detailed description: This system contains measures 209 to 213. The top staff has a complex rhythmic pattern. The middle staff has chords. The bottom staff has a bass line. Dynamics include *sf* and *p*. The key signature has one flat.

213

*sf*

*sf*

Detailed description: This system contains measures 213 to 216. The top staff has a complex rhythmic pattern. The middle staff has chords. The bottom staff has a bass line. Dynamics include *sf* and *sf*. The key signature has one flat.

216

*cresc.*

Detailed description: This system contains measures 216 to 220. The top staff has a complex rhythmic pattern. The middle staff has chords. The bottom staff has a bass line. Dynamics include *crec.*. The key signature has one flat.

219 **G**

ff

Ob.

*sf p*

*sf p* Fag.

*sf p*

222

Fag.

*sf p*

Ob.

*sf p*

Fag.

*sf p*

225

Ob.

*sf p*

Fag.

*sf p*

Ob.

*sf p* *cresc. sempre*

228

Fag.

*sf p*

Ob.

*sf p*

Clar.

*sf p*

231

*poco accel.*

Fl.

*sf p poco accel.*

Clar.

*sf p*

Fl.

*sf p*

Più Allegro.

234

*f* *ff* *p* *f appassionato* *più lento*

239

*ff* *p* *pp* *riten.* *dim.*

245

**Allegro vivace.**

*f*

250

255

*f* *p* *riten. poco a poco* *C.B.*

262

Tempo I. (Allegro moderato.)

267

*pp*

*cantabile*

*pp* Quart.

272

*p*

Ob.

Fag. *pp*

277

Vni. *pp*

282

287

*cresc.*

292

*tr.* *ritard.* **Tempo I.**  
*p* *dim.* *pp*  
*pp* *ritard.* **Tempo I.**  
*pp*

300

306

*cresc.* *mf*  
*p*  
 Fl.

311

*f* *p*  
 Fl. Cl. *mf*

16  
316

K

*pp* *Tutti.* *Harm.*  
*ff* Tromp. e Cor. C.B. *ff*  
*con fuoco* *ff*

320

323

*sf* *sf* *sf* *sf* *sf* *sf cresc.*

326

328

*sf* *sf* *sf* *sf*  
Timp.



331

Musical score for measures 331-333. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and one flat (Bb). The music features a complex texture with many beamed notes and dynamic markings such as *sf* and *f*. The bass line is particularly active with many sixteenth notes.

334

Musical score for measures 334-336. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and one flat (Bb). The music features a complex texture with many beamed notes and dynamic markings such as *sf* and *f*. The bass line is particularly active with many sixteenth notes.

337

Musical score for measures 337-340. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and one flat (Bb). The music features a complex texture with many beamed notes and dynamic markings such as *sf* and *ff*. The bass line is particularly active with many sixteenth notes.

340

Musical score for measures 340-342. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and one flat (Bb). The music features a complex texture with many beamed notes and dynamic markings such as *rit.*, *f*, and *ff*. The bass line is particularly active with many sixteenth notes.

343

Musical score for measures 343-345. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and one flat (Bb). The music features a complex texture with many beamed notes and dynamic markings such as *ff* and *f*. The bass line is particularly active with many sixteenth notes.

*L. Solo.*  
*f* *a tempo*

18  
347

*p*

*ff*

*pp*

Timp.

Fag.

This system contains measures 347-350. It features a piano part with a forte (*ff*) dynamic and a woodwind part with a piano (*p*) dynamic. The woodwind part includes a Bassoon (Fag.) and a Timpani (Timp.) part. The piano part has a piano (*pp*) dynamic. The woodwind part has a piano (*p*) dynamic.

350

*cresc.*

Cor.

Tromp.

This system contains measures 350-353. It features a piano part with a piano (*p*) dynamic and a woodwind part with a piano (*p*) dynamic. The woodwind part includes a Cor Anglais (Cor.) and a Trombone (Tromp.) part. The piano part has a piano (*p*) dynamic. The woodwind part has a piano (*p*) dynamic. A crescendo (*cresc.*) marking is present.

353

Cl.

Ob.

Fl.

*p*

This system contains measures 353-356. It features a piano part with a piano (*p*) dynamic and a woodwind part with a piano (*p*) dynamic. The woodwind part includes a Clarinet (Cl.), Oboe (Ob.), and Flute (Fl.) parts. The piano part has a piano (*p*) dynamic. The woodwind part has a piano (*p*) dynamic.

356

Violino.

Viola.

*p*

This system contains measures 356-358. It features a piano part with a piano (*p*) dynamic and a string part with a piano (*p*) dynamic. The string part includes Violin (Violino.) and Viola parts. The piano part has a piano (*p*) dynamic. The string part has a piano (*p*) dynamic.

358

*poco cresc.*

This system contains measures 358-361. It features a piano part with a piano (*p*) dynamic and a string part with a piano (*p*) dynamic. The string part includes Violin (Violino.) and Viola parts. The piano part has a piano (*p*) dynamic. The string part has a piano (*p*) dynamic. A poco crescendo (*poco cresc.*) marking is present.

360 *poco accel.* *mf* *poco rit.* *fz* *dim.*

363 *rit.* *pp* *p* *pp*

366 **M** *Un poco più moderato.* *p* *Harm.*

370 *rit.* *a tempo* *p* *fz* *p* *sf* *p* *rit.* *pp a tempo* *Fl. ten.* *Cor.* *Cl. ten.* *Fag.* *sf* *p*

374 *fz* *p* *sf* *p* *tr* *tr* *Ob. ten.* *Tromp. ten.* *C.B.* *Timp.* *p*

20 379

Clar. *p* Ob.

384

Fag. *p*

388

*p* *p*

392

*tr* *p* *p*

396

Fl. *rit.* *cresc.* *rit.*

\*) Von hier an kann nach Belieben Kadenz und Schluß von Julius Klengel (Seite 24/25) benutzt werden.  
V. A. 3782.

400

*Cadenz.*

Musical score for measures 400-403. The top staff is a single melodic line with a 'Cadenz.' marking. The bottom staff is a piano accompaniment with a 'sf' dynamic marking and a 'Cadenz.' marking.

404

*accel.*

*sf* *p*

Musical score for measures 404-408. The top staff features a melodic line with an 'accel.' marking and a dynamic change from 'sf' to 'p'. The bottom staff is a piano accompaniment.

409

*Più mosso.*

*Più mosso.*

*p.*

Musical score for measures 409-412. The top staff is a melodic line with a 'Più mosso.' marking. The bottom staff is a piano accompaniment with a 'p.' dynamic marking.

413

*cresc.*

*f*

*p.*

*cresc.*

*f*

Musical score for measures 413-416. The top staff is a melodic line with 'cresc.' and 'f' markings. The bottom staff is a piano accompaniment with 'p.', 'cresc.', and 'f' markings.

417

*cresc.*

*sf*

Musical score for measures 417-420. The top staff is a melodic line with a 'cresc.' marking. The bottom staff is a piano accompaniment with 'cresc.' and 'sf' markings.

421

Musical score for measures 421-423. The top staff is a single melodic line with a complex rhythmic pattern. The piano accompaniment consists of a few chords in the right hand and a simple bass line in the left hand.

424

Tutti.

*ff*

Tutti.

*ff*

Musical score for measures 424-427. The top staff continues the melodic line. The piano accompaniment is dense, featuring thick chords and a rhythmic bass line. The dynamic is marked "ff".

428

Solo.

Tempo I.

*sf*

*sf* → *p*

*ff*

*pp*

Musical score for measures 428-432. The top staff features a melodic line with a "Solo." marking and a "Tempo I." instruction. The piano accompaniment includes a "pp" marking and a large chord with a sharp sign. Dynamics range from *sf* to *p*.

433

rit.

*p*

ten.

ten.

*pp* Harm.  
ten.

*p* Quart.  
ten.

ten.

Musical score for measures 433-437. The top staff continues the melodic line with a "rit." marking. The piano accompaniment features chords with "ten." markings and dynamic markings like "pp Harm.", "p Quart.", and "pp".

439 *quasi improvvisando*

*ten.* *ten.* *ten.* *colla parte*

443

*ten.* *ten.*

445

*ten.* *ten.* *ten.*

451

*rit.* *dim.* *pp* *Tutti.* *ff*

# Violoncell-Konzert.

Robert Volkmann, Op.33.

Violoncell. Revidiert, bezeichnet und mit Kadenz und Schluß versehen von Julius Klengel.

Allegro moderato.

1 0 2 1 3 2 1 1 2 2 4 1 3

*sf* *p* *mf* *p* *mf* *p*

10 *cresc.* *f*

19 *p* *f* **A**

27 *p* *mf espress.*

32 *cresc.* *fz*

36 *f*

39 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *mf*

42 *cresc.* *f*

45

48 **Tutti.**



Violoncell.

52

61

*cresc.*

69

**Solo.**

*sf p p*

*ad lib.*

*cresc.*

76

*ritard.*

*pp*

**B<sup>4</sup>**

*a tempo*

*energico*

80<sup>II</sup>

*III<sup>a</sup>*

*II<sup>a</sup>*

84

*p*

87

*cresc.*

90

*f*

*p*

*cresc.*

94

*fz*

98

**Tutti.**

**Solo.**

*f*

102

**Tutti.**

Violoncell.

106

III

Solo.

C

ten. ten. ten. ten.

Fag. mf fz fz

112

ten. ten. ten. ten.

fz fz

118

tranquillo a tempo

p dolce espress.

123

poco accel. poco riten. riten.

cresc. fz dim. p pp

128

Un poco più moderato.

dolce rit. a tempo

136

fz p fz p fz

141

147

p

153

cresc. fesspress.

160

IV<sup>a</sup> III<sup>a</sup> IV<sup>a</sup> fag. D Tempo I. quasi Recit. fappass.

166

Oboe. p

Violoncell.

171 *fz* *p* *p*

176 *cresc. accel.* *f* *fz* *p* *più lento*

180 *ad lib.* *p* *3* *3* *3* *3* *3* *3* *p sempre rit.*

183 *pp* *II<sup>a</sup>* *I<sup>a</sup>* *E* *Tempo I.* *p cantabile*

187

192

197

200 *cresc. poco a poco*

204 *f* *F*

208

211

214 *sf*

216 

218 

221 

223 

226 

229 

232 

235 **Più Allegro.**  
*ff appassionato* 

241 

245 **Allegro vivace.**  
*f* 

249 

253 

## Violoncell.

*riten. poco a poco*

259 *p* 1 1 4  $\psi$  1  $\psi$  1 3

Tempo I. (Allegro moderato)

264  $\psi$  1 3  $\psi$  1 1 2  $\psi$  *pp* III<sup>a</sup> II<sup>a</sup> I<sup>a</sup>

268 3 1  $\psi$  3  $\psi$   $\psi$  3 1  $\psi$  3 1  $\psi$

272 3 2  $\psi$  4 2  $\psi$  3 4 2 1 2 3 1  $\psi$   $\psi$  1 3 3 2  $\psi$  II<sup>a</sup> *p*

276 1 2 3 1 3 2 1 3 0 1 3 1 3

280 1 2 1 2 1 2 1 2 1 2 3 1 1 3 2 3

284 1 1 3 1 1 4 1 1 1 4 4 1 4 4 1 4 4

288 4 4 2 4 4 4 3 3 2 2 2 2

*cresc.*

292 1 1 3 1 4 2 4 3 1 *p* *ritard.* *dim.* *pp*

Tempo I.

298 I 0 2 1 2 2 2 4

307 *cresc.* *mf* *f* *p* II

316 *Tutti.* *ff con fuoco*

Violoncell.

322 *sf sf sf sf sf cresc.*

327 *sf sf sf sf*

331 *sf sf sf sf sf*

336 *sf sf sf sf ff ritard.*

a tempo  
**L Solo.**

342 *f* II<sup>a</sup> III<sup>a</sup>

345 *p* V

342

351 *cresc.*

353<sup>II</sup>

356 *f*

360 *poco accel. mf*

362 *poco rit. fz dim. pp rit.*

Violoncell.

M Un poco più moderato.

366 *rit. 2* *tr* *atempo* *p* *fz* *p* II<sup>a</sup>

373 *sf* *p* III<sup>a</sup> IV<sup>a</sup> *fz* *p* *fz* *p* *tr* 13 *tr* 01

377 *tr* *tr* 1 1 1 2 3 2 1 3

382 *tr* *tr* 1 1 1 1 0 *fz* 4 2 4 2 4 2 2 3 3 2 3 2 2

389 4 2 3 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 1 3 2 II<sup>a</sup>

394 *rit.* \*)

Cadenz.

400

403

406 *accel.* 0 *sf* *p*

Più mosso.

409

412 II<sup>a</sup> *cresc.*

\*) Von hier an kann nach Belieben Kadenz und Schluß von Julius Klengel (Seite 10/11) benutzt werden.

Violoncell.

415 *f*

418

421

424 **Tutti.** *ff* **Solo.** *sf > p* **Tempo I.**

430 *ad lib.*

434 *rit.* *p* III<sup>a</sup>

438

442 *quasi improvisando* *p* III<sup>a</sup> II<sup>a</sup>

444

447

453 *rit.* *dim. 3* *pp* **Tutti.** *ff*



# Kadenz und Schluß von Julius Klengel.

400 *ff*

08 *ff*

07 *ff* *IIa* *Ia*

10 *f* *p* *f*

13 *p* *f* *cresc.*

16 *ff* *dimin.* *ritard.*

18 *pizz.* *cresc.*

28 *f*

27 *sul G* *Ia*

31

Violoncell.

434 *ff*

437 *ritard. - - - - - largamente*

442 *f*

445 *p*

449 *Allegro.*

453 *pp mf*

457 *cresc. f* II<sup>a</sup> u. III<sup>a</sup>

460 *pp* II<sup>a</sup> u. I<sup>a</sup>

462<sup>B</sup> *cresc.*

465 *ff sempre*

468 *ff*