

Konzert in D für Violoncello (orig.: Arpeggione), Streichorchester und B.c.

17'25

Klaus Miehling
op. 112a, 2005/07

1. Allegro vivace ♩ 126 5'20

Violoncello solo

I

Violinen

II

Viola

Basso continuo

t.s.

Contrabbasso

VII

VI. II

Vla

B.c.

Cb.

VII

VI. II

Vla

B.c.

Cb.

musicalion

click for more

6 6

4 3

2

6

2

2

7

#

4+

2

6+

7

#

7(h)

#

7(h)

7

6

4

7

6

5

6

5

13

Vc. solo

VI. II

Vla

B.c.

Cb.

p

p

6 7 7 6 6 6 6

8

17

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

f

f

f

6 6

6 6

4

21

Vc. solo

B.c.

2 6 2 7 #

24

Vc. solo

B.c.

4+ 6+ 7 # 7 (4) 7 6 7 6 6+

28

Vc. solo

VI I

VI. II

Vla

B.c.

Cb.

6 6 4 # 6 6 4 # 6 6 # 6 6 #

32

Vc. solo

VI I

VI. II

Vla

B.c.

musicalion

click for more

6 4 # 2 2 6+ 5+ # 2 4+ 5+ #

36

Vc. solo

VI. II

B.c.

6 2+ 6 # 2 6 4+ 6 2 6+ 6+ 4+ 6

39

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

6 5 2 6 6 5 6 5 6 5

44

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

6 7+ 5 6 7+ 5 6 7

4 2 3 4 2 3 #

musicalion
click for more

49

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

7 6 2 7 4+ 6+

#

53

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

7 # 7(h) # 7(h) 7 6 4 7 6+ 6 4 7+ 2

57

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

6 4 7+ 2 2 6+ 6 5 #

musicalion
click for more

61

Vc. solo

B.c.

6 7 # 4+ 5+ 6 6+ 6 6 5 7 6 6 5

65

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

69

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

72

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

musicalion
click for more

76

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

6b
b

7
5(b)

7₄

7₄

7
5₄

79

Vc. solo

Vla

B.c.

Cb.

6
4

musicalion

click for more

82

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

7
4
2₄

7
#

7
#

6₄
4

85

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

89

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

93

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

96

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

100

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

musicalion

click for more

103

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

107

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

p

p

6 6 6 6 4 3 2 6 2

111

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

p

musicalion
click for more

2 7 # 4+ 6+ 7 # 7(♯) 7(♯) 7(♯) 6 7

115

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

6 6 7 5+ 5+

4 4 4 2 2

119

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

6 4 3 7 7 6 6 7 7

123

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

6 4 6 6 4 3 6 4 3 2 6 4+ 6

musicalion
click for more

127

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

7 7 7 7b 5 6b 4 3

130

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

7b 5b 6b 5b 7b

5b 4b 5b 4b

8

133

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

mf

mf

mf

7 (#) 7 # 9 7 9 7 9

8

mf

138

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

mp

mp

mp

7 5+ # 5 6 7 6 7 6+

3 4+ 3 4 3 4+

8

mp

142

Vc. solo *f*

VII *p*

VI. II *p* *p*

Vla *p*

B.c. *p* 6 6 4

Cb. *p* 8

146

Vc. solo *mp*

VI. II

Vla

B.c.

musicalion
click for more

mbalo

149

Vc. solo

VI. II

Vla

B.c.

7

156

B.c. *p* t.s.

Cb. *p* 8

160

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

f

6 6 4 3 2 6 2 7 #

164

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

rit.

4+ 6+ 7 # 7 (4) # 7 (4) 7 6 7 6 5

musicalion

click for more

2. Adagio 42 6'50

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

mp

mp

mp

mp

mp

9 4 7 9 5 6 9 6 4+ 7 # 7 9 7 6 6 7 #

7 2 7 3 3 7 # 4

5

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

mp

mp

mp

mp

mp

4+ 4(4) 6+ 5+ # 9 4 7 9 5 6 9 6 4+ 7

7 2 7 3 3

musicalion

click for more

9

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

13

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

musicalion
click for more

16

Vc. solo

VI. II

Vla

B.c.

Cb.

19

Vc. solo

VII

Vla

B.c.

Cb.

Musical score for measures 19-21. The Vc. solo part features a complex, fast-moving bass line with many sixteenth notes. The VII and Vla parts have simpler, more melodic lines. The B.c. and Cb. parts are mostly rests.

22

Vc. solo

VII

Vla

Musical score for measures 22-24. The Vc. solo part continues with a complex, fast-moving bass line. The VII and Vla parts have more active, melodic lines. The B.c. and Cb. parts are mostly rests.

25

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

Musical score for measures 25-27. The Vc. solo part has a complex, fast-moving bass line. The VII and VI. II parts have active, melodic lines. The Vla part is mostly rests. The B.c. and Cb. parts have active, melodic lines.

musicalion

click for more

27

Vc. solo

VII

VI. II

B.c.

Cb.

29

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

musicalion
click for more

32

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

34

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

37

VII

VI. II

Vla

B.c.

Cb.

musicalion
click for more

41

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

45

Vc. solo

VI. II

Vla

B.c.

Cb.

Musical score for measures 45-47. The score is for a string ensemble (Violoncello solo, Violins II, Viola, Cello, and Contrabass). The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex, fast-paced melody in the Vc. solo part, with the other instruments providing harmonic support. Fingering numbers (9, 6, 4, 6, 6, 4, 4, 2, 6+) are indicated below the Cb. staff.

48

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

Musical score for measures 48-50. The score is for a string ensemble (Violoncello solo, Violins II, Viola, Cello, and Contrabass). The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex, fast-paced melody in the Vc. solo part, with the other instruments providing harmonic support. A large orange oval with the text "musicalion" and "click for more" is overlaid on the score.

51

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

Musical score for measures 51-53. The score is for a string ensemble (Violoncello solo, Violins II, Viola, Cello, and Contrabass). The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex, fast-paced melody in the Vc. solo part, with the other instruments providing harmonic support. Fingering numbers (6, 6, 6, 6, 6, 6, 5, 7, 6, 4, 2, 6, 7, 6+) are indicated below the Cb. staff.

55

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

Musical score for measures 55-58. The Vc. solo part features a complex, fast-moving line with many sixteenth and thirty-second notes. The strings (VII, VI. II, Vla) are mostly silent. The B.c. and Cb. parts provide a rhythmic foundation with eighth and sixteenth notes. Fingering numbers (7, 6, 6, 6, 4, #) are visible under the B.c. staff.

59

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

Musical score for measures 59-61. The Vc. solo part continues with a fast, intricate line. The strings (VII, VI. II, Vla) have some activity, with the VII and VI. II parts showing a few notes. The B.c. and Cb. parts continue with their rhythmic patterns. Fingering numbers (4+, 6+, 6, 5+, #, 7) are visible under the B.c. staff. A watermark "musicalion click for more" is overlaid on the center of the page.

62

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

Musical score for measures 62-65. The Vc. solo part features a fast, intricate line. The strings (VII, VI. II, Vla) have some activity, with the VII and VI. II parts showing a few notes. The B.c. and Cb. parts continue with their rhythmic patterns. Fingering numbers (6, 9, 6, 7, #, 6, 6, 4, 5, #) are visible under the B.c. staff.

65

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

68

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

71

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

rit.

3. Allegro ma non troppo e un poco pesante ♩ . 72 5'15

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

musicalion
click for more

22

Vc. solo

VI I

VI. II

Vla

B.c.

Cb.

mf

mf

mf

mf

mp 2

2 6 6 3 2 6 /

8

32

Vc. solo

B.c.

6 / 6 5 6 2 6 6 2 6 6 2 6 6 5

42

Vc. solo

VI. II

Vla

B.c.

Cb.

mp

mp

mp

9 8 9 8 7 #

8

musicalion

click for more

52

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

62

VII

VI. II

Vla

B.c.

Cb.

72

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

82

Vc. solo

B.c.

6 5 6 5 7 # 6 5 7 7 6 6

91

Vc. solo

VII

VI II

Vla

B.c.

Cb.

mf

mf

mf

mp

4 3 7 6 4 3 4 3

102

Vc. solo

VII

VI II

Vla

B.c.

Cb.

4 3 4 3 4 3 4 3 6 5 6 5 #

4 3

musicalion
click for more

112

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

5+
#

mf

5+



121

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

6
5

mp

6 6 # 6



129

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

6
5

7 6

6+
5

5+ 6 5

mf

6 5



139

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

148

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

musicalion
click for more

157

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

165

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

mf

mf

mf

7 # 7 6 6 5 7 6 6 *mf* 5 6 6

4 4 3 4 4 3 4 4 3 4 4

8 *mf*

176

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

mp

6 4 4 6 5 6 6 7+ 6 6 4 2

4 4 3 5 5 4 2

8

185

Vc. solo

Vla

B.c.

5+ 6 7 6

5 5

194

Vc. solo

B.c.

6 7 6 6+ 7+ 6+ 5+

5+ 5+ 5 #

203

Vc. solo



VII



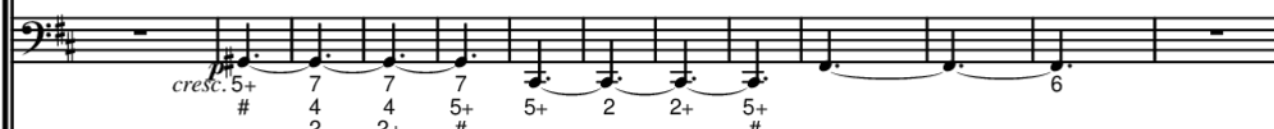
VI. II



Vla



B.c.



Cb.



216

Vc. solo



VII



VI. II



Vla



B.c.



Cb.



226

Vc. solo



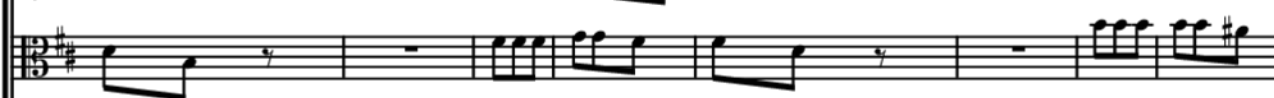
VII



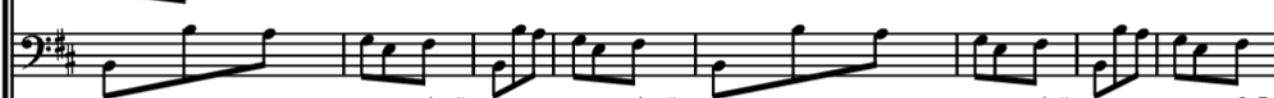
VI. II



Vla



B.c.



Cb.



musicalion

[click for more](#)

234

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

4 # 4 3 6+ 5+ 5 # 4+ 2+

242

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

tr tr tr tr mp 6+ 6 6 6+ 6 6 5 4 5 6 7 7 7 # # # mp

250

Vc. solo

VII

VI. II

B.c.

Cb.

tr tr 6 6 6 7 5 4

262

Vc. solo

Vla

B.c.

Cb.

6 6 7 6 6 6

p

272

Vc. solo

B.c.

6 6 6 6 6 #

281

Vc. solo

VII

B.c.

Cb.

5 7 6 #

musicalion
click for more

290

Vc. solo

VI. II

B.c.

Cb.

6 7 6 7 6 7 7 6 5

299

Vc. solo

VI. II

B.c.

Cb.

Measures 299-307 of the musical score. The Vc. solo part features a continuous eighth-note pattern in the right hand and a more complex pattern in the left hand, marked *ff*. The VI. II part has a simple eighth-note melody. The B.c. part has a bass line with fingerings 6, 5, 7, #, #, 6, 6, 6, 5. The Cb. part has a simple eighth-note pattern.

308

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

Measures 308-315 of the musical score. The Vc. solo part has a rest followed by a forte (*f*) eighth-note pattern. The VII part has a melody with a forte (*f*) dynamic. The VI. II part has a simple eighth-note pattern. The Vla part has a melody with a forte (*f*) dynamic. The B.c. part has a bass line with fingerings 6, 4, 3. The Cb. part has a simple eighth-note pattern.

316

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

Measures 316-324 of the musical score. The Vc. solo part has a melody with a forte (*f*) dynamic. The VII part has a melody with a forte (*f*) dynamic. The VI. II part has a melody with a forte (*f*) dynamic. The Vla part has a melody with a forte (*f*) dynamic. The B.c. part has a bass line with fingerings 5, 6, 5, 5, 6, 7, 6, 6, 6, 6. The Cb. part has a simple eighth-note pattern.

326

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

musicalion

click for more

355

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

6 6 6 6 6 7

362

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

2 6 / 6 5 2 6 4 6 3

372

Vc. solo

VII

VI. II

Vla

B.c.

Cb.

2 6 /

Type: Sheet music

Title: [concerto in D Major for baroque violoncello, baroque string orchestra and contin](#)

Composer: [Klaus Miehling](#)

Period: Musica viva

Theme: .miscellaneous

Series: Concertos/Concert Pieces

Difficulty: Mittel bis schwer

Arrangement group: Chamber ensemble (mixed)

Arrangement: Violin 2+Cnt+[Vla+Vlc+Db]

Orchestration: Violin (fiddle) = Vln(2),Basso continuo = Cnt (figured bass)(1)
,Double bass = Db(1),Viola = Vla(1),Violoncello (cello)= Vlc(1)

arrangement of the concerto per arpeggione op. 112. Orchestral parts identical.