

61582

# CONCERTINO

für die

## Violine,

mit Begleitung von 2 Violinen, Viola u. Bass  
(2 Oboen u. 2 Hörner ad libitum)



oder Piano-Forte.

besonders geeignet für solche Spieler, die noch keine  
höheren Positionen außer der 2<sup>ten</sup> u. 3<sup>ten</sup> nehmen können.

componirt  
von

## K. JANSSEN

Mitglied der kgl. Kapelle.  
Op. 54.

N<sup>o</sup> 5834.  
— 5835.

Pr. m. Quartett M. 4.—  
— m. Piano-forte .. 2.50

Eigentum der Verleger.

Leipzig, Aug. Cranz.  
Brüssel, A. Cranz. London, Cranz & C<sup>o</sup>



2. L. Jansa, Concertine, op. 54. VIOLINE Principale.

Allegro moderato. *Tutti.*

*f* *p* *crec.* *f* *ff* *p* *f* *crec.* *f* *Solo.* *dcl.* *1* *2* *1* *1* *dcl.* *1* *2* *1* *p* *f* *p*

The image shows a single-staff musical score for Violin Principal. The notation includes various dynamic markings such as fortissimo (ff), piano (p), crescendo (crec.), decrescendo (dcl.), and accents. It also features performance instructions like 'Tutti' and 'Solo'. Fingering numbers (1, 2, 3) are present under several notes. The piece is in 2/4 time with a key signature of one sharp (F#). The score consists of eleven staves of music.

VOLINO Principale.

Musical score for Violino Principale, page 3. The score consists of 12 staves of music in G major, 2/4 time. It features various dynamics including *p*, *f*, *sf*, *dim*, and *cresc.* There are also fingering numbers (1-5) and articulation marks like accents and slurs. The piece concludes with a *Tutti* section and a *D. C.* marking.

VIOLINO Principale.



*Solo.*  
*Poco Adagio.*   
*Cantabile.*





VIGLINO Principale.

5

Vivace.

ROND.

cherzando.

Tutti.

*f*

Solo.

*p*

*f* *p* *f*

*p*

Tutti.

*f*

*dim.*

*p* *cresc.* *f*

Solo.

VIOLINO principale.

Musical score for Violino principale, page 6. The score consists of 12 staves of music in G major, 2/4 time. It features various dynamics and articulations including *dol.*, *f*, *ff*, *cresc.*, *Solo.*, *Tutti.*, *m.v.*, *s.f.*, and *ff*.

VIOLINO Principale.

7

This page of a violin score contains 12 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages and slurs.

- Staff 1: *p*
- Staff 2: *f*, *p*, *f*, *p*
- Staff 3: *f*
- Staff 4: *spiccato.*, *sf*
- Staff 5: *sf*
- Staff 6: *sf*
- Staff 7: *sf*
- Staff 8: *sf*
- Staff 9: *sf*
- Staff 10: *sf*
- Staff 11: *sf*
- Staff 12: *Tutti.*, *f*



# EDITION FRANZ

## No. Piano à 2 mains.

100. **Volkmann, R.**, op. 17. Romances sans paroles. (Buchs der Lieder)
101. **Wachsmann, No. 1.** Parava. No. 2. Coquette. Caprice. No. 3. Le retour de Pétrarque, passagerie. No. 4. Menest Pompéien. No. 5. Très érot. Bonifacio uniaiale. No. 6. Joyeux carillon. No. 7. Contr' Uger, Chanson humoristique. No. 8. Marche des Braves.
112. **Waldteufel, E.** Album de six Danse choisies. Vol. 1. No. 1. Ance d'amour. No. 2. Deux à deux. No. 3. Née d'olocaust. No. 4. Retour de printemps. No. 5. Soveraine, Mazurka. No. 6. Un Docteur.
186. — Album Vol. II. No. 1. Tout Paris. Valse. No. 2. Invitation à la Gazette. No. 3. La Financière. Valse. No. 4. Zickzack. Polka. No. 5. Longchamps fleur. Valse. No. 6. Sous la voûte étoilée. Valse.
251. **Weber, C. M. von, Ouvertures.** (Oelschlägel) Vol. 1. Peter Schmal. No. 2. Turandot. No. 3. Silvius. No. 4. Ava Hassan. No. 5. Der Bekehrer der Geister (Rübezahl). No. 6. Jodel-Ouverture. No. 7. Preciosa. No. 8. Freischütz. No. 9. Parsifal. No. 10. Oberon.
285. **Zabner, Album 10 ausgew. Tänze.** No. 2. op. 43. Gehringer-Harck. No. 2. op. 41. Gehringer-Harck. Walzer. No. 3. op. 40. Lieber Blumark, schauke nicht, Polka. No. 4. op. 39. Liebesblüthen, Polka-Maz. No. 5. op. 408. Grossstädtchen, Galopp. No. 6. op. 402. Meerküchlein, Walzer. No. 7. op. 457. Durch die Blume, Polka-Mazurka. No. 8. op. 412. Diesen Kass der puzzen Witt, Walzer. No. 9. op. 458. Nerrö, Polka. No. 10. op. 451. Mir nach, Galopp.

## Piano à 4 mains.

170. **Album de Salon.** No. 1. Waldteufel, Invitation à la Gazette. No. 2. Carman, Les notes des Tante Bournois. No. 3. Wachs, Menest mignon. No. 4. Gobaecar, Sallote. No. 5. Eilenberg, Le Soliste. No. 6. Calvin, Chasse aux Gazelles.
274. **Boethoven, L. van, 11 Ouvertures.** (Oelschlägel) (Inhalt siehe 2'händige Ausgabe)
248. — Symphonies, Vol. I. No. 1-6. (Oelschlägel)
249. — do. Vol. II. No. 6-8. (Oelschlägel)
268. **Berens, H.**, op. 62. Exercices mélodiques, concentrés sur les cinq doigts. (Oelschlägel) (Musique écrite en l'usage de 5 Tons).
- 180/181. **Brandt Eys, J.**, op. 17. Alts à 4 mains. (Tanz und Weisen) Cah. I, II.
25. **Diabelli, A.**, op. 149. 28 Etudes mélodiques sur cinq notes. (28 mélodische Lehrgstücke in C, D, E, F, G à 5 Tons).
44. **Egghardt, Jules**, op. 98. Six Morceaux éléants et faciles No. 1. Berovosa. No. 2. Douce Penne. No. 3. Amusement contige. No. 4. Chant varié. No. 5. Contolador. No. 6. Soyons gai!
304. **Gurilt, C.**, op. 57. Trois Sonatas. — op. 60. Trois Sonatas.
277. **Mendelssohn-Bartholdy, F.** 10 Ouvertures. (Oelschlägel) (Inhalt siehe 2'händige Ausgabe)
260. **Mozart, W. A.** 10 Ouvertures. (Oelschlägel) (Inhalt siehe 2'händige Ausgabe)
136. **Prochman, Joh.** Ouvertures. (Friedmann, Fritz) Melodisches Opuslied. Der Carneval in Rom. Opus. (Händel)
222. **Weber, C. M. von, 10 Ouvertures.** (Oelschlägel) (Inhalt siehe 2'händige Ausgabe)

## Piano et Violon.

1. **Album moderne.** Vol. I. No. 1. Barber, Berovosa. No. 2. Eilenberg, R. Caron Sylvia. No. 3. Newell, Sérénie. No. 4. Lamb, Canzonette. No. 5. Hauser, Valse. No. 6. Gillet, Au Village. No. 7. Eberhardt, Duetto. No. 8. Waldteufel, Invitation à la Gazette. No. 9. Egerer, Sérénie. No. 10. Hauser, Opuslied.
2. **Album moderne.** Vol. II. No. 1. Hauser, Romanza. No. 2. Hübner, 7. Je pense. No. 3. Egerer, Polka. No. 4. Gaal, Sérénie. No. 5. Lamb, Lied ohne Worte. No. 6. Gillet, Eromon. No. 7. Eberhardt, Nordisch. No. 8. Wille, Le roset de grand mannan. No. 9. Newell, Les ailes. No. 10. Roth, Edige.
200. **Boethoven, L. van, op. 61.** Concerto. (Oelschlägel) Vol. I. No. 1. Die Geschöpfe des Prometheus. No. 2. Mozart. No. 3. Corvara. No. 4. Pédolo (Leonore No. 4). No. 5. Leonore (No. 5).
- 275a. — Ouvertures. (Oelschlägel) Vol. I. No. 1. Die Geschöpfe des Prometheus. No. 2. Mozart. No. 3. Corvara. No. 4. Pédolo (Leonore No. 4). No. 5. Leonore (No. 5).
- 275b. — do. Vol. II. No. 8. Leonore (No. 1). No. 7. Leonore (No. 2). No. 8. Die Entführung aus dem Serail. No. 9. Zar Namensfeier. No. 10. König Stephan. No. 11. Die Weihe des Hauses.
58. **Chopin, Frédéric, Concerto (Noctury).**
109. **Doyen, Arthur van, op. 21.** Concerto.
10. **Gurilt, C.**, op. 51. Trois Sonatas.
6. **Jamus, L.**, op. 54. Concertino.
173. — do. Vol. II. No. 25. Fundas élémentaires et progressives. (Noctury) opit.
- 35/56. — do. Cah. I, II, III.
11. — op. 35. Quatre Sonatas très faciles. (4 sehr leichte Sonatas)
96. **Lipinski, C.** Concert militaire. (Helmberg)
8. **Loestli di Bergamo.** Sonate in fa mineur (F-moll) (Zeller)
114. **Mendelssohn-Bartholdy, F.** 10 Ouvertures. (Helmberg)
- 275a. — do. Ouvertures. (Oelschlägel) Vol. I. No. 1. Ein Sommerabendstraum. No. 2. Die Hebräer oder Paganini. No. 3. Herceville und die kleine Fahrt. No. 4. Die schöne Melaine. No. 5. Roy Bast.
- 275b. — do. Vol. II. No. 6. Die Hebräer. No. 7. Alhalla. No. 8. Die Heimkehr aus der Fremde. No. 9. Ouverture für Hararodemann. No. 10. Trompeten-Ouverture.
- 271a. **Mozart, W. A.** 10 Ouvertures. (Oelschlägel) Vol. I. No. 1. Idemona. No. 2. Benfingling. 4. 4. Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Così fan tutte.
- 271b. — do. Vol. II. No. 6. Die Zauberflöte. No. 7. Titus. No. 8. Der Schanzspielbräuer. No. 9. Die Gärtnerin aus Liebe. No. 10. II Hâ pastore.
- 150/157. **Muldorfmann, Ch.** Concertos. — do. No. 4. 4. — do. No. 5. 4. — do. No. 6. 4.
33. **Newell, J. E.** Le petit Violoncelle, six esquises faciles.
24. — Six morceaux nouveaux (faciles).
196. — Six morceaux faciles.
227. — Six morceaux mignons.
- 101/107. **Spohr, L.** Concert No. 2, 6, 7, 8, 9, 11, 12. (Helmberg)
7. **Tarantini, G.** Sonatas in sol mineur. (Omoll) (Zeller)
9. **Vivaldi, Antonio,** Sonate in fa mineur. (F-moll) (Zeller)
- 263a. **Weber, C. M. von, Ouvertures.** (Oelschlägel) Vol. I. No. 1. Der Freischütz. No. 2. Oberon. No. 3. Jodel-Ouverture. No. 4. Preciosa. No. 5. Jodel-Ouverture.
- 263b. — do. Vol. II. No. 6. Turandot. No. 7. Peter Schmal. No. 8. Silvius. No. 9. Ava Hassan. No. 10. Der Bekehrer der Geister (Rübezahl).

## Piano et deux Violons.

47. **Mozart, W. A.** Concertos. (G. David)
22. **Newell, J. E.** Six récréations faciles.
50. **Piorillo, F.** 36 Etudes op Caprice. (J. Helmberg)
- Helmberg, J. Cours moderne de Violon. (Moderer Violinkurs)
122. — op. 219. Exercices en forme de gamme. (Übungen in Tonleiterform) Cah. I. Exercices très faciles. (Sehr leichte Übungen)
123. — Cah. II. Exercices faciles avec arpeggio. (Leichte Übungen mit Vorzeichenübung)
134. Cah. III. Exercices dans toutes les positions. (Übungen in allen Lagen)
125. — op. 247. Études préparatoires méthodiques. (Anfangsübungen) Cah. I. Exercices. (Moderer Vorbereitungskurs) Études in den ersten 3 Lagen.
- 126/128. — op. 250. Études de perfection. (Anfangsübungen) Cah. I. II. III.
174. **Kayser, H. E.**, op. 21. 35 Etudes élémentaires et progressives. (G. Nowak) op.
365. — do. Cah. I, II, III.
27. — op. 60. Gammes. (Schule der Tonleiter)
8. **Kreutzer, R.** 42 Études. (J. Helmberg)
2. **Rode, P.** 24 Caprices. (Helmberg)
172. **Schneider, G.**, op. 10. Technique du violon. (Technische Grundlage des Violinspiels) Cah. I. Etudes et accords. (Conforteur und Akkordstudien)
173. — do. Cah. II. Etudes de Vélodité. (Gefühligkeitsübungen)
187. — op. 12. Ecole d'agilité pour le doigt et l'archet. (Schule für Finger und Bogentechnik) Cah. I. Etude du Gamme. (Studium der Tonleiter)
188. — op. 12. Cah. II. Exercices pour les doigts et l'archet, basés sur des gammes variées. (Finger-u. Bogentechnik)
189. — op. 12. Cah. III. Études des accords. (Studium der Akkorde)
190. — op. 12. Cah. IV. Études de tierces et de sixtes. (Studium der Terzen und Sexten)
191. — op. 12. Cah. V. Étude d'Octaves et de quatuors. (Studium der Octaven und Duos)
213. **Valent, M.** A travers les tonalités. Major et Mineur. (Durch Dur und Moll)

## Deux Violons.

108. **Gebauer, J.** 12 Duos. (Helmberg)
- 129/131. **Helmberg, J.**, op. 184. Etudes. Cah. I, II, III.
175. **Kayser, H. E.**, op. 30. 39 Etudes élémentaires et progressives. (G. Nowak) opit.
- 30/36. — do. Cah. I, II, III.
17. **Ployel, J. B.**, op. 6 et 6 pièces Duos. (Helmberg)
95. — op. 23. 6 Duos. (Helmberg)
100. — op. 45. 6 pièces Duos. (do)
100. — op. 59. 6 Duos faciles. (do)

## No. Violon (Alto) seul.

72. **Schradteck, H.** Ecole de la Technique. (Schule der Technik) Cah. I. Exercices pour s'affermir dans les positions. (Übungen zur Befestigung in den verschiedenen Lagen)
73. — Cah. II. Exercices de doubles cordes. (Übungen in Doppelgriffen)
74. — Cah. III. Exercices pour les différents ordres d'archet. (Übungen in den verschiedenen Stricharten)

## Piano et Violoncelle.

207. **Corvelli, A.** Sonate. (Jacques van Lee)
- 11a. **Kayser, H. E.**, op. 33. Quatre Sonatas très faciles.

## Violoncelle seul.

- 79/80. **Nölek, Aug.**, op. 3. 24 Etudes de Concert. Cah. I, II.
- 152/153. — op. 18. 24 Etudes préparatoires aux Études de Concert. (24 Übungen aus den Konzert-Etuden) Cah. I, II.
154. — op. 20. 20 Etudes sans l'emploi du ponce. (20 Etuden ohne Daumenhaareinsatz) 1<sup>re</sup> Suite.
155. — op. 24. 10 Etudes ayant partielement trait à la 1<sup>re</sup> position. (10 Etuden mit spezieller Berücksichtigung der ersten Lage) Cah. I.
156. — op. 24. 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Daumenhaareinsatz) 1<sup>re</sup> Suite.

## Mandoline seule.

138. **Graziani-Walter, Ch.** Méthode de Mandoline, complète.
- 137/138. — Vol. I, II.

## Flûte seule.

- 30/21. **Popp, G.**, op. 411. Études de la virtuosité du violon. (Technische Grundlage des Violinspiels) — Etuden.
- 13/19. — op. 411. Études journalières. (Tägliche Übungen) Cah. I, II.

## Harmonium.

84. **Wachs, P.** l'Orgue au Salon. (Berovosa, Chanton) Gulleretto, Harbin, Gavotte, Pastorale, Marche straphale)

## Orgue.

113. **Schwencke, J. F.** 24 Morceaux à un organe différent dans toutes les tonalités et 24 Modulations. (24 Stücke verschiedener Charaktere in allen Tonarten und 24 Übungen)
118. **Wachs, P.** Six Morceaux. No. 1. Introduction. No. 2. Méditation. No. 3. Trio classique. No. 4. Fugue pastorale. No. 5. Andante religieuse. No. 6. Études straphales.

## Piano et Chant.

154. **Gurilt, C.**, op. 54. 48 Etudes mélodiques pour le médium de voix. (48 mélodische Etuden für die mittlere Stimme) Cah. I, II.
- 15/17. — do. Cah. I, II, III.
15. **Marchesi, M. de Castro.** op. 21. L'art du Chant. (Die Kunst des Gesanges) Méthode pratique. (Praktische Methode) Cah. I, II.
30. — do. Vol. I. Exercices élémentaires. (Elementarübungen) — Vol. II. 50 Vocalises pour Mézzo-Soprano.
110. — Vol. III. 12 Vocalises à deux voix. 6 Mélodias avec paroles, pour Alto et Soprano.
166. **Renner, M.**, op. 2. 3 Duette für Sopran und Alt mit Begleitung aus Flautoforn.
134. — op. 3. Sechs Lieder für eine Singstimme mit Begleitung des Flautoforn, Solo Gesangs.
- 134/135. — sechs Gesangs.





L. Jansa, Concertino, op. 59.

VIOLINO I<sup>mo</sup>.

Allegro moderato.

Tutti.

Handwritten musical score for Violino I<sup>mo</sup>. The score consists of 13 staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro moderato' and the dynamics range from *f* to *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings. Key markings include 'Tutti' at the beginning, 'Solo.' in the 6th staff, and 'cres.' (crescendo) markings in the 2nd, 5th, and 10th staves. The piece concludes with a final cadence in the 13th staff.

VIOLINO I<sup>mo</sup>.

Musical score for Violino I, page 2. The score consists of 12 staves of music in G major, 2/4 time. It includes dynamic markings such as *sf*, *f*, *p*, and *cresc.* (cresc.), and performance instructions like *Tutti.* and *Solo.*

VIOLINO I<sup>mo</sup>.

*cred.* *p*

Rondo. *Vivace.* *Solo.* *p* *f* *Tutti.*

*Solo.* *f*

*1* *p* *f* *p* *f*

*p*

*Tutti.* *f*

*dim.*

*p* *cred.* *f* *Solo.* *p*

VIOLINO I<sup>mo</sup>.

Musical score for Violino I<sup>mo</sup>, page 4. The score consists of ten staves of music in G major and 2/4 time. The performance markings and dynamics are as follows:

- Staff 1: *sf*, *f*, *cres.*, *f*
- Staff 2: *Tutti.*, *sf*
- Staff 3: *Solo.*, *p*, *sp*, *sp*
- Staff 4: *Tutti.*, *f*
- Staff 5: *Solo.*, *p*, *1*
- Staff 6: *f*, *p*, *f*, *p*
- Staff 7: *sf*, *sf*
- Staff 8: *Tutti.*, *f*, *1*



## L. Jansa, Concertino, op. 54.

## VIOLINO 2do.

1

Allegro moderato. *Tutti.*

*f* *p* *f* *ff* *p*

*f* *ff* *p*

*f* *p* *f* *ff*

*ovc.* *f* *p* *f* *ff*

*Solo.*

*p* *ff* *ff* *fp*

*p* *ff* *ovc.* *f*

*p* *ff* *1*

*ff* *ff*

*ff* *p*

*ff* *ff* *1*

VIOLINO 2<sup>do</sup>.

*sfz sfz* *f p f*  
*p f p cresc.* **Tutti.**  
*p f p*  
*f p cresc.* *p*  
 Poco **Solo.** *p*  
*f*  
*sfz sfz f sfz sfz*  
*sfz sfz p*  
*sfz*  
*sfz cresc. p*  
*sfz*

VIOLINO 2do.

Rondo. *Vivace.* *Solo.* *p*

*Tutti.* *f* *Solo.* *f* 1

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

*p*

*f*

*f*

*dim:* *p*

*Solo.* *f*

*crec.*



VIOLINO 2<sup>do</sup>.

*Tutti.*

*cres.* *f* *ff*

*Solo.* *p*

*sfz* *sfz*

*Tutti.* *f*

*Solo.* *1* *p*

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

*sfz* *sfz*

*Tutti.* *f* *1*

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L. Jausa, Concertino, op. 54.

V I O L A .

1

*Tutti.*  
Allegro moderato.

*f* *p* *f* *ff* *p* *p* *cresc.* *f* *p* *f* *p* *Solo.* *p* *sf* *sf* *sfp* *pp* *cresc.* *p* *f* *p* *pp* *sfp* *sf* *sf* *sf* *p* *1* *1* *1*

## VIOL. A.

Musical score for Violin A, page 2. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is marked with dynamic levels *sf* and *sf*. The second staff continues with dynamics *sf*, *sf*, *f*, and *p*. The third staff includes the instruction *Tutti.* and dynamics *f*, *p*, *f*, *p*, and *crec. f*. The fourth staff has dynamics *p*, *f*, and *p*. The fifth staff has dynamics *f*, *p*, *crec.*, *f*, and *p*. The sixth staff is marked *Solo.* and *Poco Adagio.* with dynamics *p* and *p*. The seventh staff has dynamics *f*, *f*, *f*, *sf*, and *sf*. The eighth staff has dynamics *sf*, *sf*, and *f*. The ninth staff has dynamics *sf* and *sf*. The tenth staff has dynamics *crec.* and *p*. The eleventh staff has dynamics *f* and *f*.

V I O L I N A .

Rondo

*Vivace.*

*Solo.*  
*p*

*Tutti.*  
*f*

*Solo.*  
*f* *p* *f* *p*

*Tutti.*  
*f*

*dim:* *p* *rit.*

*Solo.*  
*f* *1*

*5*

*fz*

## VIOLA.

Musical score for Viola, page 4. The score consists of ten staves of music. It begins with a **Tutti** section marked *f* and *cres.*. This is followed by a **Solo** section marked *p* and *sf*. The score includes various dynamics such as *f*, *p*, *sf*, and *ff*. There are also markings for **Tutti** and **Solo** throughout. The piece concludes with a **Tutti** section marked *f* and a first ending bracket.

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L. Jansa, Concertino, op. 54.

VIOLONCELLO et BASSO.

1

Tutti.

Allegro moderato.

*f* *p* *cres.*  
*f* *ff* *p*  
*f*  
*p* *cres.* *f* *p*  
*f* *Solo.* *p* *sfz* *sfz*  
*sfz*  
*pp* *cres.* *p* *f* *p*  
*pp*  
*sfz* *sfz* *sfz* *p*  
*sfz*  
*sfz*

D. et C. N<sup>o</sup> 5654.

## VIOLONCELLO e BASSO.

Musical score for Violoncello and Bass, consisting of 12 staves of music. The score begins with a dynamic marking of *sf*. The first staff shows a melodic line with various dynamics including *f*, *p*, and *f*. The second staff continues with *sf*, *sf*, *f*, *p*, and *f*. The third staff includes the instruction *Tutti.* and dynamics *p*, *f*, and *cres. f*. The fourth staff shows *p*, *f*, *p*, *f*, and *p*. The fifth staff features *f*, *p*, *cres. f*, and *f*. The sixth staff is marked *Poco Adagio.* and *sol.* (solo), with dynamics *p* and *p*. The seventh staff continues with *p*. The eighth staff shows *sf*, *sf*, *f*, and *sf*. The ninth staff has *sf*, *sf*, *sf*, and *H?*. The tenth staff includes *sf*. The eleventh staff shows *sf*, *cres.*, and *p*. The final staff concludes the piece.



Vivace.

VIOLONCELLO e BASSO.

5

Rond. Solo. *p*

Tutti. *f*

Solo. *f* *p* *f* *p* *f*

*p*

Tutti. *f*

Solo. *dim:* *p* *crec:* *f*

## VIOLONCELLO.

*fz* *crea:*  
*f* *ff* *Tutti.*  
*Solo.* *p* *sf* *sf* *1*  
*1* *Tutti.* *f*  
*Solo.* *p* *f* *3*  
*p* *f* *p* *f*  
*f*  
*fz*  
*ff*  
*Tutti.* *f* *1*



I. Jansa, Concertino, op. 5.

O B O E I<sup>mo</sup>. (ad libitum)

Allegro moderato. *Tutti.* *f* *f* *ff*

Measures 1-55. Dynamics: *f*, *f*, *ff*. Markings: *Tutti.*, 2, 3, 4, 1, 56, 1, 1, 5, *Tutti.*

Adagio tacet.

Rondo. *Vivace. Tutti.* *f*

Solo. 29 *Tutti.* *f*

*dim:* *ore: f*

Solo. 42 *fz* *f* *Tutti.* *f* Solo. 27

*Tutti.* *f* Solo. 56

*Tutti.* *f* *p* *p* *f*

Measures 56-95. Dynamics: *f*, *fz*, *f*, *p*. Markings: 8, 29, 42, 9, 27, 56, 3, *Tutti.*





L. Jansa, Concertino, op. 51.

OBOE 2do. (ad libitum)

*Allegro moderato.* **Tutti.**

*f* *f* *ff* *f*

1 3 4 4 1

*Solo.* 19 *f* 56 *f* 1

1 5 **Tutti.** *f* *p* *f*

2 2 *f*

Adagio tacet.

*Vivace.* **Tutti.**

*Randc.* *f* 8

*Solo.* 29 **Tutti.** *f*

*dim.* *cres. f* 29

*Solo.* 42 *ff* *f* 9 **Tutti.** 29

**Tutti.** *f* *p* *Solo.* 56 *p*

2 3 **Tutti.** *f* 1





61982

## L. Jausa, Concertino, op. 54.

CORNO I<sup>mo</sup> in D. (ad libitum)

Allegro moderato Tutti.

Musical score for Horn I, measures 1-42. The piece begins with a *f* dynamic and includes markings for *p*, *f*, and *ff*. It features first, second, and third endings. A *Solo* section begins at measure 19. The tempo is marked *Allegro moderato*.

Musical score for Horn I, measures 42-50. The tempo changes to *Poco Adagio*. The dynamics range from *p* to *f*.

Musical score for Horn I, measures 50-77. The tempo changes to *Vivace*. It includes markings for *f*, *ff*, and *orec. f*. A *Solo* section begins at measure 7. The piece is marked *Rondo*.

Musical score for Horn I, measures 77-90. The tempo is *Vivace*. It includes markings for *f* and *ff*.

Musical score for Horn I, measures 90-117. It includes markings for *f*, *ff*, and *orec. f*. A *Solo* section begins at measure 7.

Musical score for Horn I, measures 117-144. It includes markings for *f*, *ff*, and *orec. f*. A *Solo* section begins at measure 7.

Musical score for Horn I, measures 144-171. It includes markings for *f*, *ff*, and *orec. f*. A *Solo* section begins at measure 7.

Musical score for Horn I, measures 171-200. It includes markings for *f*, *ff*, and *orec. f*. A *Solo* section begins at measure 7.

Musical score for Horn I, measures 200-214. It includes markings for *f*, *ff*, and *orec. f*. A *Solo* section begins at measure 7.





61982



## I. Jansa, Concertino, op. 57.

C O R N O 2<sup>do</sup> in D. (ad libitum)Allegro  
moderato.

Tutti.

Musical score for Horn 2<sup>do</sup> in D, Op. 57 by Jansa. The score is written in C major and 2/4 time, with a key signature of one sharp (F#). It consists of 50 measures, divided into sections: Allegro moderato (measures 1-42), Poco Adagio (measures 43-50), and Rondo (measures 51-90). The score includes various dynamics (p, f, sf, ff, cresc. f), articulation (accents, slurs), and performance instructions (Tutti, Solo).

The score is divided into sections:

- Allegro moderato (measures 1-42):** Starts with a *Tutti* instruction. Dynamics range from *p* to *sf*. Includes first endings (1, 2, 3, 4) and a *Tutti* instruction at measure 35.
- Poco Adagio (measures 43-50):** Features a *Vivace* section starting at measure 48. Dynamics include *p* and *f*.
- Rondo (measures 51-90):** Features a *Solo* section starting at measure 57. Dynamics range from *p* to *sf*. Includes first endings (1, 2, 3, 4, 5) and *Tutti* instructions at measures 65, 75, and 85.

