

61382

# 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. JANSZ

Mitglied der kgl. Kapelle.  
Op. 54.

N<sup>o</sup> 5834.  
— 5835.

Pr. u. 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*

*cres.* *f* *sf*

*p* *f*

*p* *cres.*

*f* *p* *f*

*Solo.* *del:*

*f* *cres.* *f*

*del:* *p*

*p*

VIOLINO PRINCIPALE

A musical score for Violino Principale, consisting of 13 staves of music. The score is written in a single system with a treble clef and a key signature of one flat. The tempo and mood are indicated by various dynamics and markings throughout the piece.

Key markings and features include:

- Diminuendo (dim):** Marked on the second staff.
- Diminuendo (dim):** Marked on the third staff.
- Diminuendo (dim):** Marked on the fourth staff.
- Forzando (fp):** Marked on the fifth staff.
- Forzando (fp):** Marked on the seventh staff.
- Forzando (fp):** Marked on the eighth staff.
- Forzando (fp):** Marked on the ninth staff.
- Forzando (fp):** Marked on the tenth staff.
- Forzando (fp):** Marked on the eleventh staff.
- Forzando (fp):** Marked on the twelfth staff.
- Forzando (fp):** Marked on the thirteenth staff.
- Tutti:** Indicated at the end of the twelfth staff.
- Forzando (fp):** Marked on the thirteenth staff.

The score includes various musical notations such as slurs, accents, and articulation marks. The piece concludes with a final cadence on the thirteenth staff.

## VIOLINO Principale.



*Solo.*  
Poco Adagio.  
*Cantabile.*

*f*  
*ff*  
*pp*  
*dim:*



VIGLINO Principale.

6

Vivace.

ROND.

## VIOLINO Principale.

*Solo.*  
*del.*

*1*

*ff*

*Tutti.*  
*ff*  
*arco*

*Solo.*  
*m.v.*  
*ff*

*Tutti.*  
*f*  
*s.f.*

VIOLINO Principale.

7

Musical score for Violino Principale, page 7. The score consists of 12 staves of music in G major and 2/4 time. The dynamics and markings are as follows:

- 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*, *1*

# EDITION CRANZ

## No. Piano à 2 mains.

- 206. Volkmann, R., op. 17. Romanes sans paroles. (Buch der Lieder)
- 140. Wachs-Album. No. 1. Pavane. No. 3. Cigarettes. Caprice. No. 3. Le retour de Pétersbourg. Paysannerie. No. 4. Menuet Pompadour. No. 5. Très drôle. Bouffonnerie musicale. No. 6. Joyeux caillou. No. 7. Coeur léger. Chanson humoristique. No. 8. Marche des Braves.
- 12. Waldteufel, E., Album de six Danses choisies. Vol. I. No. 1. Ange d'amour. No. 2. Deux à deux. No. 3. Nids d'oiseaux. No. 4. Retour du printemps. No. 5. Sonnerie. Mazurka. No. 6. Un doux poème.
- 196. — Album Vol. II. No. 1. Tout Paris. Valse. No. 2. Invitation à la Gavotte. No. 3. La Flâneuse. Valse. No. 4. Zitzneck Polka. No. 5. Long-champs fleur. Valse. No. 6. Sous la voûte étoilée. Valse.
- 251. Weber, C. M. von, Ouvertures. (Otschlagel) No. 1. Peter Schmitt. No. 2. Turandot. No. 3. Silvana. No. 4. Abu Hassan. No. 5. Der Herrscher der Geister (Rühzähl). No. 6. Jübel-Ouverture. No. 7. Freiauge. No. 8. Freischütz. No. 9. Euryantia. No. 10. Oberon.
- 88. Ziehrer-Album. 10 auser. Tänze. No. 1. op. 438. Werner-Marsch. No. 2. op. 441. Gebirgs-Kinder. Walzer. No. 3. op. 465. Lieber Blumenzweig, schauke nicht. Polka. No. 4. op. 473. Liebesthe-phon. Polka-Maz. No. 5. op. 488. Grassbüchel. Galopp. No. 6. op. 492. Meerschütz. Walzer. No. 7. op. 497. Durch die Heide. Polka-Mazurka. No. 8. op. 492. Diesen Kas der ganzen Welt. Walzer. No. 9. op. 493. Nerris. Polka. No. 10. op. 491. Mir nach. Galopp.

## Piano à 4 mains.

- 170. Album de Salon. No. 1. Waldteufel. Invitation à la Gavotte. No. 2. Carmen. Air des Tambourinaires. No. 3. Wachs. Menuet mignon. No. 4. Gobnaris. Salarelle. No. 5. Eichenberg. Le Rele-tet. No. 6. Calvin. Chasse aux Grenouilles.
- 274. Beethoven, L. van, 11 Ouvertures. (Otschlagel) (Inhalt siehe 2händige Ausgabe)
- 248. — Symphonien. Vol. I. No. 1-5. (Otschlagel)
- do. Vol. II. No. 6-9. (Otschlagel)
- 198. Berens, H., op. 62. Exercices mélodiques, concentrés sur les cinq doigts. (Méthode de Lehmann) (In Umfang von 5 Tönen)
- 190/181. Brandt Hays, J., op. 17. Airs et Danses. (Tänze und Weisen) Cah. I, II.
- 25. Diabelli, A., op. 148. 28 Études mélodiques sur cinq notes. (88 mélodische Lehmannstücke im Umfang von 5 Tönen)
- 148. Eghardt, Jules, op. 93. Six Morceaux simples et faciles. No. 1. Berceuse. No. 2. Demer. Poesie. No. 3. Amusement comique. No. 4. Chant varié. No. 5. Consolation. No. 6. Soyeux gai!
- 204. Gurliitt, C., op. 57. Trois Sonatines. — op. 63. Trois Sonatines
- 277. Mendelssohn-Bartholdy, F., 10 Ouvertures. (Otschlagel) (Inhalt siehe 2händige Ausgabe)
- 270. Mozart, W. A., 10 Ouvertures. (Otschlagel) (Inhalt siehe 2händige Ausgabe)
- 136. Strauss, Joh., Ouvertures. (Ephemera. Fête Médiamon. Capellone. Der Carnaval in Rom. Indigo. Blüheskiz)
- 252. Weber, C. M. von, 10 Ouvertures. (Otschlagel) (Inhalt siehe 2händige Ausgabe)

## Piano et Violon.

- 1. Album moderne. Vol. I. No. 1. Eilenberg. No. 2. Eilenberg. No. 3. Carmen Syra. No. 3. Newell. No. 4. Lamb. No. 5. Hammer. Valse. No. 6. Gillet. Au Village. No. 7. Eberhard. Deutsch. No. 8. Waldteufel. Invitation à la Gavotte. No. 9. Reger. No. 10. Hauser. Ungarisch.
- 2. Album moderne. Vol. II. No. 1. Hauser. Romance. No. 2. Eilenberg. No. 3. Reger. No. 4. Gaal. No. 5. Lamb. No. 6. Gillet. No. 7. Eberhard. Nordisch. No. 8. Gillet. Le roset de grand-maman. No. 9. Newell. Les silas. No. 10. Roth. Elgig.
- 200. Beethoven, L. van, op. 61. Concerto. (Helmberger) Vol. I. No. 1. Die Geschied des Prometheus. No. 2. Gernon. No. 3. Coridan. No. 4. Fiedle (Leoneor No. 4). No. 5. Leoneor No. 5.
- 270b. — do. Vol. II. No. 1. Leoneor No. 1. No. 2. Leoneor No. 2. No. 3. Die Finken von Altona. No. 8. Zur Namenfeier. No. 10. König Stephan. No. 11. Die Wolke des grand-maman.
- 56. Dentz, op. 41. Concertstück (Noviny)
- 197. Doeren, Arthur van, op. 21. Sonate. (Helmberger)
- 175. Gurliitt, C., op. 61. Trois Sonatines.
- 6. Jansa, L., op. 51. Concerto. (Helmberger)
- 175. Kayser, H. E., op. 26. Etudes élémentaires et progressives. (No-why) op. 1.
- 30/5a. — do. Cah. I, II, III.
- 11. — op. 35. (quatre Sonatines très faciles. (4 sehr leichte Sonatinen)
- 96. Lipinski, C., Concert militaire. (Helmberger)
- 6. Locatelli di Bergamo, Sonate en fa mineur (F-moll) (Zollner)
- 114. Mendelssohn-Bartholdy, F., op. 64. Concerto. (Helmberger)
- 278a. — Ouvertures. (Otschlagel) Vol. I. No. 1. Ein Sommerstraßen. No. 2. Die Hebräer oder Pinguinbildung. No. 3. Meerestille und Gluckelike Fahrt. No. 4. Die schöne Melusine. No. 5. Bay Rias.
- 278b. — do. Vol. II. No. 6. Die Hochzeit des Camacho. No. 7. Athalia. No. 8. Die Heimkehr aus der Fremde. No. 9. Ouverture für Harmonik. No. 10. Trompeten-Ouverture.
- 271a. Mozart, W. A., Ouvertures. (Otschlagel) Vol. I. No. 1. Idomeneo. No. 2. Einführung. 4. Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Cost fan tutti.
- 271b. — do. Vol. II. No. 6. Die Zauberflöte. No. 7. Tim. No. 8. Der Schauspieler. No. 9. Die Gärtnerin aus Liebe. No. 10. II Ré pastore
- 150/17. Mulderman, Ch., Concertos Nos. 1. 2.
- 2107. — do. No. 3. 4. A.
- 214/8. — do. No. 5. 6.
- 23. Newell, J. E., Le petit Violoniste. six esquisses faciles.
- 194. — Six morceaux récents (faciles).
- 126. — Six morceaux anciens.
- 227. — Six morceaux mineurs.
- 100/107. Spohr, L., Concert No. 2, 6, 7, 8, 9, 11, 12. (Helmberger)
- 7. Tartini, G., Sonate en sol mineur. (5 moli) (Zollner)
- 9. Vivaldi, Antonio, Sonate en fa mineur. (D-moll) (Zollner)
- 253a. Weber, C. M. von, Ouvertures. (Otschlagel) Vol. I. No. 1. Der Freischütz. No. 2. Oberon. No. 3. Burgrävin. No. 4. Freiauge. No. 5. Jübel-Ouverture.
- 253b. — do. Vol. II. No. 4. Turandot. No. 7. Peter Schmitt. No. 8. Silvana. No. 9. Abu Hassan. No. 10. Der Herrscher der Geister (Rühzähl).

## Piano et deux Violons.

- 47. Mozart, W. A., Concertos. (Dr. David)
- 22. Newell, J. E., Six récréations faciles.
- Violon seul.
- 83. Fiorillo, F., 36 Etudes ou Caprices. (G. Helmberger)
- Helmberger, J., Cours moderne de Violon. (Méthode Violonkursus)
- 122. — op. 219. Exercices en forme de gamme. (Übungen in Tonleitern-form) Cah. I. Exercices très faciles. (Sehr leichte Übungen)
- 123. — Cah. II. Exercices faciles avec arpeggio. (Leichte Übungen mit Vorzeichenangabe)
- 124. Cah. III. Exercices dans toutes les positions. (Übungen in allen Lagen)
- op. 217. Etudes préparatoires pour les positions. (24 Vorbereitungs-übungen) Cah. I. Exercices très faciles. (Sehr leichte Übungen)
- 120/128. — op. 220. Etudes de Perfection. (Anschliffsstudien) Cah. I, II, III.
- 174. Kayser, H. E., op. 20. 36 Etudes élémentaires et progressives. (C. No-why) — do. Cah. I, II, III.
- 27. — op. 62. Gesamm. (Schule der Tonleiter)
- 88. Kreuzer, R., 42 Etudes. (J. Helmberger)
- 208. Rode, P., 24 Caprices. (Helmberger)
- 172. Schneider, G., op. 10. Technique du violon. (Technische Grundlagen des Violinpiels) Cah. I. Gamme et accords. (Tonleiter und Akkordstudien)
- 173. — do. Cah. II. Etudes de Vétocité. (Geühtungskübungen)
- 187. — op. 12. Ecole d'archet pour le début et l'archet. (Schule der Finger- und Bogentechnik) Cah. I. Etude de Gamme. (Studium der Tonleiter)
- 198. — op. 12. Cah. II. Exercices pour les doigts et l'archet. (Bücher für die Finger- und Bogentechnik)
- 189. — op. 12. Cah. III. Etude des accords. (Studium der Akkorde)
- 190. — op. 12. Cah. IV. Etude de tierces et de sixtes. (Studium der Terzen und Sexten)
- 191. — op. 12. Cah. V. Etude d'Octaves et de dixième. (Studium der Oktaven und Decimen)
- 213. Vallot, M. A., traverses les Octaves. Major et Mineur. (Durch Dur und Moll)
- Deux Violons.
- 108. Gebauer, J., 12 Duos. (Helmberger)
- 120/121. Helmberger, J., op. 184. Etudes. Cah. I, II, III.
- 175. Kayser, H. E., op. 20. 36 Etudes élémentaires et progressives. (C. No-why) op. 1.
- 30/5b. — do. Cah. I, II, III.
- 177. Ployel, J. B., op. 8. 6 petits Duos. (Helmberger)
- 97. — op. 23. 6 Duos. (Helmberger)
- 99. — op. 48. 6 petits Duos. (Do)
- 100. — op. 50. 6 Duos faciles. (Do)

## No. Viola (Alto) seul.

- 72. Schradteck, H., Ecole de la Technique. (Schule der Technik) Cah. I. Exercices pour s'élever dans les différentes positions. (Übungen zur Befestigung in den verschiedenen Positionen)
- 73. — Cah. II. Exercices à doubles cordes. (Übungen in Doppelsaiten)
- 74. — Cah. III. Exercices pour les différents coups d'arcet. (Übungen in den verschiedenen Stricharten)

## Piano et Violoncelle.

- 207. Corelli, A., Sonate. (Jacques van Lier)
- 11a. Kayser, H. E., op. 35. Quatre Sonatines très faciles.
- Violoncelle seul.
- 70/80. Nolek, Aug., op. 3. 24 Etudes de Concert. Cah. I, II.
- 150/153. — op. 16. 24 Etudes préparatoires aux Etudes de Concert. (24 Vorbereitungs-übungen zu den Konzert-Studien) Cah. I. 10. 10 Etudes sans l'emploi du ponce. (10 Etudes ohne Daumenauflage) — do. Suite.
- 154. — op. 24. 10 Etudes ayant parties séparées trait à la 1<sup>re</sup> Position. (10 Etuden mit spezieller Berücksichtigung der ersten Lage)
- 155. — op. 24. 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Daumenauflage) 1<sup>re</sup> Suite.

## Mandoline seule.

- 138. Grafani - Walter, Ch., Méthode de Mandoline, complète. — Vol. I, II.

## Flûte seule.

- 20/21. Popp, G., op. 411. Etudes de la technique du violon. (Technische Grundlagen des Violinpiels - Etuden) Cah. I, II.
- 18/19. — op. 411. Etudes journalières. (Tägliche Übungen) Cah. I, II.
- op. 12. Ecole d'archet pour le début et l'archet. (Schule der Finger- und Bogentechnik) Cah. I. Etude de Gamme. (Studium der Tonleiter)

## Harmonium.

- 84. Wachs, P., L'Orgue au Salon. (Berceuse, Chanson, polka, Marche straphane)
- 113. Schwonecko, J. F., 21 Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations. (24 Stücke verschiedenen Charakters in allen Tonarten und 24 Umklänge.) Cah. I, II.
- 118. Wachs, P., Six Morceaux. No. 1. Introduction. No. 2. Méditation. No. 3. Trio classique. No. 4. Fugue pastorale. No. 5. Andante religieux. No. 6. Estro trisoplane.

## Piano et Chant.

- 15a. Gurliitt, C., op. 56. 48 Etudes mélodiques pour le chant et la voix. (48 melodische Etuden für die Singstimme) op. 1.
- 157/7. — do. Cah. I, II, III.
- 157/8. Marchosi, M., de Castrone, op. 21. L'Art du Chant. (Die Kunst des Gesanges) Méthode pratique. Op. art. pratique.
- 59. — do. Vol. I. Exercices élémentaires et gradus.
- 60. — do. Vol. II. Vocalises pour Menzopiano.
- 115. — do. Vol. I. 21 Vocalises à deux voix. (21 Vocalises à deux voix) Menzopiano.
- 116. — do. Cah. 2. 3. 2. Exercices pour Soprano und Alt mit Begleitung des Pianoforte.
- 154. — do. 3. Sechs Lieder für alle Singstimmen mit Begleitung des Pianoforte. (6 Gesänge)
- 154b. — tiefe Ansätze.



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L. Jansa, Concertino, op. 54.

VIOLINO 1<sup>mo</sup>.

Allegro moderato.

Tutti.

VIOLINO I<sup>mo</sup>.

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

VIOLINO I<sup>mo</sup>.

The musical score is written for Violino I in a single system. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Vivace.* and the time signature is 2/4. The score includes several dynamic markings: *cres.*, *p*, *f*, and *dim.*. Performance markings include *Solo.* and *Tutti.*. The word *Rondo.* is written above the staff. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present in the fourth measure of the first system. The piece concludes with a final cadence.

VIOLINO I<sup>mo</sup>.

The musical score for Violino I consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff includes the marking *Tutti.* and dynamic markings *sf* and *cres: f*. The third staff is marked *Solo.* with dynamics *p*, *sf*, and *sf*. The fourth staff is marked *Tutti.* with a dynamic of *f*. The fifth staff is marked *Solo.* with a first ending bracket and a dynamic of *p*. The sixth staff has dynamics *f*, *p*, *f*, and *p*. The seventh staff has dynamics *sf* and *sf*. The eighth staff has dynamics *f* and *f*. The ninth staff is marked *Tutti.* with a dynamic of *f* and a first ending bracket. The piece concludes with a double bar line.



L. Jansa, Concertino, op. 54.

VIOLINO 2<sup>do</sup>.

1

Allegro  
moderato.

*Tutti*

*f*

*f* *ff* *p*

*f* *ff* *p*

*f* *p* *ff*

*crec.* *f* *pp* *ff*

*Solo.*

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

*pp* *pp* *crec.* *f*

*p* *ff*

*ff* *p*

*ff* *fp*

## VIOLINO 2do.

sfz sfz *f* *p* *f*  
*p* *f* *p* *cres.* **Tutti.**  
*p* *f* *p*  
*f* *p* *cres.* *p*  
 Solo.  
 Poco Adagio. *p* *p*  
*sfz* *sfz* *f* *sfz* *sfz*  
*sfz* *sfz* *p*  
*sfz*  
*sfz* *cres.* *p*  
*sfz*

VIOLINO 2<sup>do</sup>.

Rondo. *Vivace.* *Solo.*

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

*Tutti.* *Solo.* 1

*f* *f*

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

*f* *dim:* *p*

*Solo.* *f* *ord:*

*fz*

## VIOLINO 2do.

*Tutti.*

*cres.* *f* *ff*

*Solo.* *p*

*fp* *fp*

*Tutti.* *f*

*Solo.* 1 *p*

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

*fp* *fp*

*Tutti.* *f* 1





L. Jansa, Concertino, op. 54.

V I O L A .

Tutti.

Allegro moderato.

Solo.

D. & C. N. 5234.

*sfz* *sfz*  
*sfz sfz* *f* *p*  
*f* *p* *cresc. f* **Tutti.**  
*p* *f* *p*  
*f* *p* *cresc. f* *p*  
**Solo.**  
**Poco Adagio.** *p* *>* *>p*  
*sfz* *sfz* *f* *sfz* *sfz*  
*sfz* *sfz* *14p*  
*sfz* *sfz*  
*cresc.* *p*  
*p*

V I O L A .

Vivace.

Rondo *Solo.*  
*p*

*Tutti.*  
*f*

*Solo.* 3  
*f* *p* *f* *p*

*Tutti.*  
*f*

*dim.* *p* *ch.c.*

*Solo.* *f* 1

5

*ff*

## VIOLA.

Musical score for Viola, page 4. The score consists of 11 staves of music in G major and 2/4 time. It features dynamic markings such as *cres.*, *f*, *p*, *ff*, and *sfz*. Performance instructions include *Tutti.*, *Solo.*, and *Tutti.* with first endings. The piece concludes with a first ending marked *1*.

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L. Jansa, Concertino, op. 54.

VIOLONCELLO et BASSO.

1

*Allegro moderato.* **Tutti.**

*f* *p* *crec.* *f* *p* *Solo.* *p* *fx* *fx* *fp* *pp* *crec.* *p* *f* *p* *pp* *fp* *fx* *fx* *fx* *p* *fp*

D. et C. N<sup>o</sup> 5854.

*sf*  
*sf sf*  
*p f cresc. f* *Tutti.*  
*p f cresc. f*  
*f p cresc. f*  
*Poco Adagio. solo. p*  
*sf sf f sf*  
*sf sf sf sf*  
*sf cresc. p*  
*sf cresc. p*

Vivace.

VIOLONCELLO e BASSO.

5

Rondo.

The musical score is written for Violoncello and Bass in G major, 2/4 time, with a tempo marking of Vivace. It consists of 13 staves of music. The first staff is marked 'Solo.' and begins with a piano (*p*) dynamic. The second staff is marked 'Tutti.' and begins with a forte (*f*) dynamic. The third staff is marked 'Solo.' and contains a triplet of eighth notes, with dynamics *f*, *p*, *f*, *p*, and *f*. The fourth staff begins with a piano (*p*) dynamic. The fifth staff is marked 'Tutti.' and begins with a forte (*f*) dynamic. The sixth staff features a series of sixteenth-note runs. The seventh staff includes dynamic markings *dim:*, *p*, and *crec:*, ending with a forte (*f*) dynamic. The eighth staff is marked 'Solo.' and begins with a forte (*f*) dynamic. The ninth and tenth staves continue the musical texture. The eleventh staff begins with a piano (*p*) dynamic. The twelfth and thirteenth staves conclude the section with various rhythmic patterns.

## VIOLONCELLO.

Musical score for Violoncello, page 4. The score consists of ten staves of music in bass clef with a key signature of one sharp (F#). The music is marked with various dynamics and performance instructions:

- Staff 1: *ff* (fortissimo), *crca:* (crescendo).
- Staff 2: *f* (forte), *ff* (fortissimo), *Tutti.*
- Staff 3: *Solo.*, *p* (piano), *ff* (fortissimo), *ff* (fortissimo), *1* (first ending).
- Staff 4: *1* (first ending), *Tutti.*, *f* (forte).
- Staff 5: *Solo.*, *p* (piano), *3* (triple), *f* (forte).
- Staff 6: *p* (piano), *f* (forte), *p* (piano).
- Staff 7: *f* (forte), *f* (forte).
- Staff 8: *ff* (fortissimo).
- Staff 9: *ff* (fortissimo).
- Staff 10: *f* (forte), *Tutti.*, *1* (first ending).





I. Jansa, Concertino, op. 5.

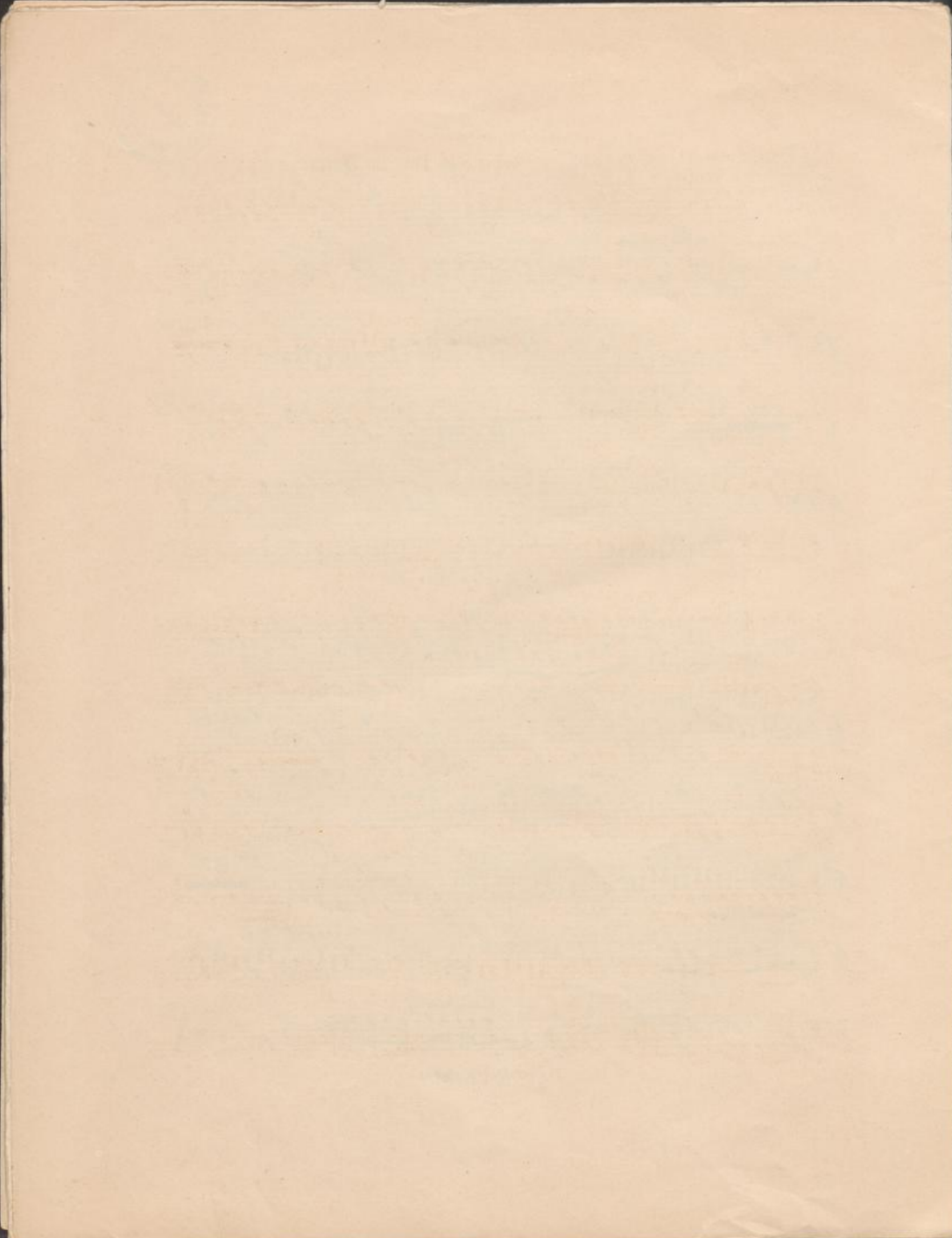
O BOE I<sup>mo</sup>. (ad libitum)

Allegro moderato.

Musical score for Oboe I, first movement. It consists of four staves of music in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro moderato'. The score includes dynamics such as *f*, *ff*, and *fz*, and articulation like accents and slurs. Performance markings include 'Tutti.' at the beginning and measure 56, and 'Solo.' at measures 19 and 27. Measure numbers 4, 8, 12, 16, 20, 24, 28, 32, 36, 40, 44, 48, 52, and 56 are indicated. The first staff ends with a double bar line and repeat dots.

Adagio tacet.

Musical score for Oboe I, second movement. It consists of four staves of music in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Vivace'. The movement is a 'Rondo'. The score includes dynamics such as *f*, *fz*, *dim*, *crac f*, and *p*. Performance markings include 'Tutti.' at the beginning and measures 9 and 56, and 'Solo.' at measures 29 and 42. Measure numbers 8, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, and 56 are indicated. The first staff ends with a double bar line and repeat dots.



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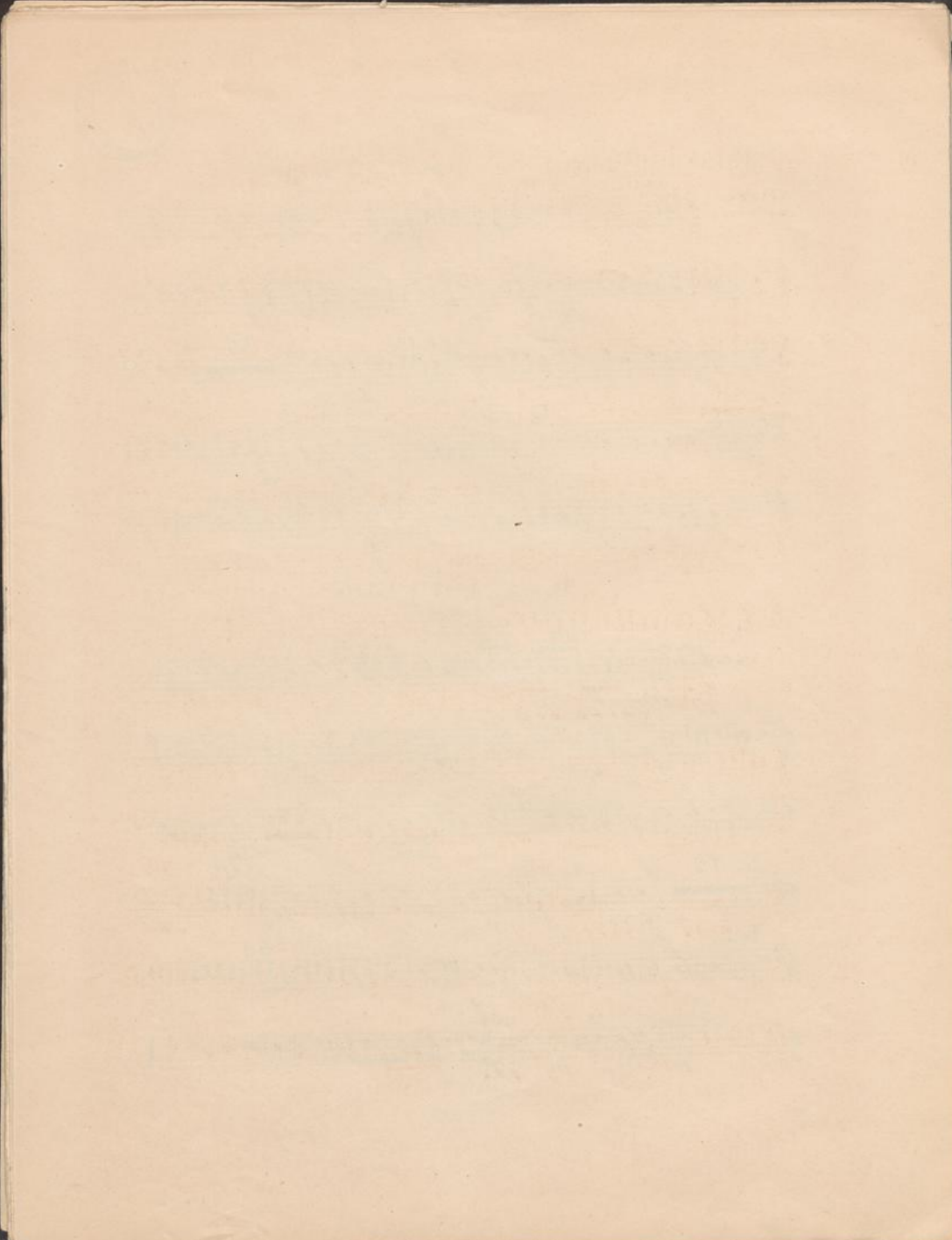
L. Jansa, Concertino, op. 51.

OBOE 2<sup>do</sup>. (ad libitum)

Allegro moderato. Tutti.

Adagio tacet.

Vivace. Tutti.





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L. Jansa, Concertino, op. 54.

CORNO Imu in D. (ad libitum)

Allegro moderato  
Tutti.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42

Poco Adagio.

50 51 52 53 54 55 56 57

Vivace. 8 Tutti.

Rondo.

8 9 10 11 12 13 14 15 16 17

18 Tutti.

18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42

Tutti.

17 18 19 20 21 22 23 24 25 26 27 28

Tutti.

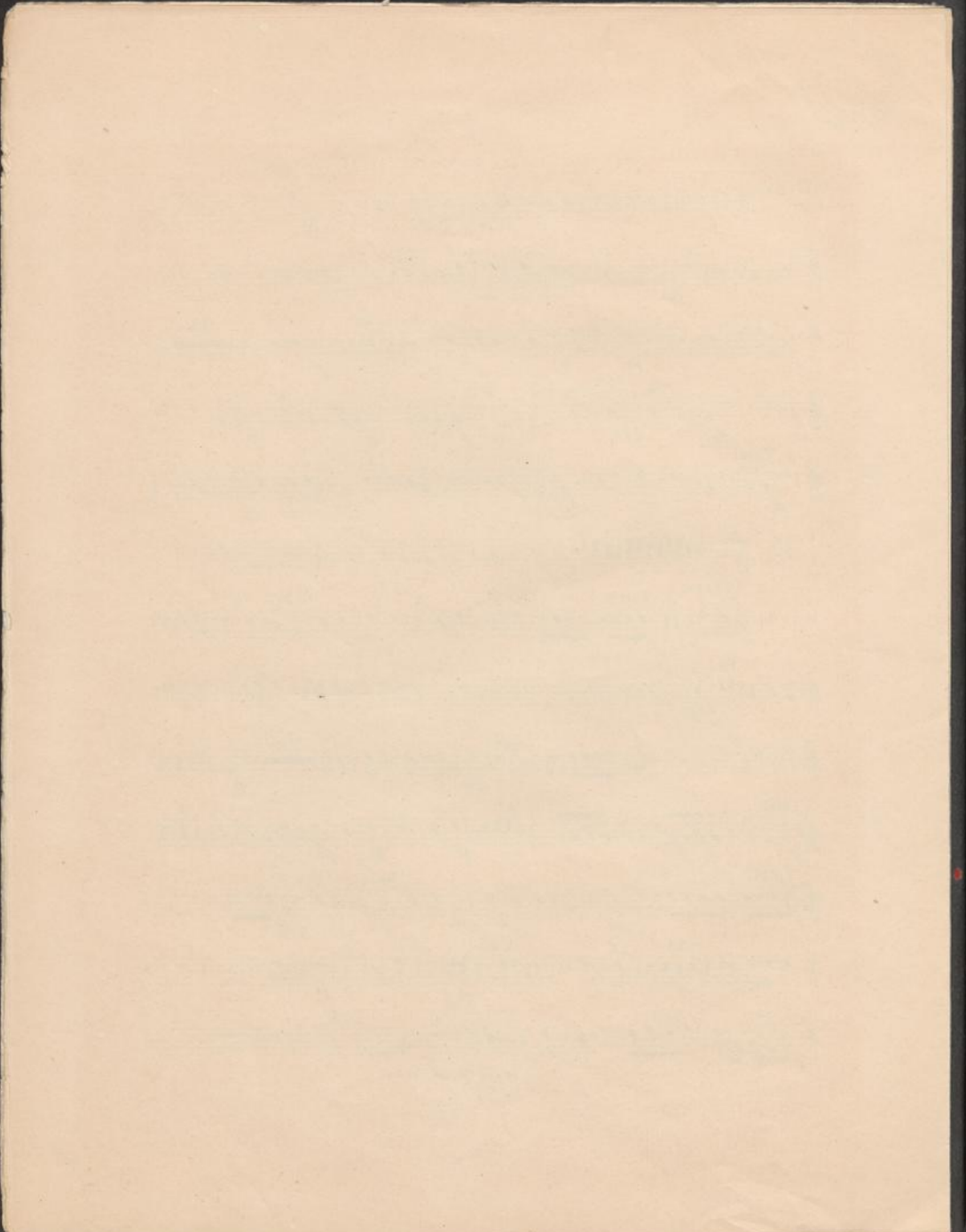
7 8 9 10 11 12 13 14 15

Tutti.

15 16 17 18 19 20 21 22 23 24 25 26 27 28

Tutti.

1 2 3 4 5



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## I. Jausa, Concertino, op. 54.

CÔRNO 2<sup>do</sup> in D. (ad libitum)Allegro  
moderato.

Tutti.

1 2 3 4 5

19 42.

f p mf f

1 2 3 4 5

Tutti.

f p

Poco  
Adagio.

50

p

Vivace. 8 Tutti.

Rondo.

1 2 3 4 5 6 7 8

Solo. 7 1

18 Tutti.

f

2 Solo. 42 9 Tutti.

f

Solo. 4 13 1 9 Tutti.

p p f

Solo. 7 1 15 28

f f

2 5 Tutti. 1

p p f

