

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^{ten} u. 3^{ten} nehmen können.

componirt
von

K. JANSZ

Mitglied der kgl. Kapelle.
Op. 54.

N^o 5834.
— 5835.

Pr. u. Quartett M. 4.—
— m. Piano-Forte „ 2,50

Eigentum der Verleger.

Leipzig, Aug. Cranz.
Brüssel, A. Cranz. London, Cranz & C^o



2. I. Jansa, Concertine, op. 54-

VIOLINE Principale.

Allegro moderato. *Tutti.* *f* *p*

cres. *f* *ff* *p* *f* *cres.* *f* *p* *f* *Solo.* *del.* *del.* *cres.* *f* *del.* *del.* *p* *f* *p*

VIOLINO Principale.



Solo.
Poco Adagio.
Cantabile.

f
ff
pp
dim:
p

2 3 4
4 p 4
1 1 4 4 2



VIGLINO Principale.

6

Vivace.

ROND.

Solo.

VIOLINO Principale.

del.
1
ff
cruc.
Tutti.
ff
Solo.
m.v.
ff
Tutti.
ff
s.f.

VIOLINO Principale.

p
f *p* *f* *p*
f
spiccato. *sf*
sf
sf
Tutti. *f* 1

EDITION CRANZ

No. Piano à 2 mains.

206. **Volkmann, R.**, op. 17. *Romances sans paroles*. (Buch der Lieder).
140. **Wachs-Album**, No. 11. *Pavane*, No. 3. *Cogitarum*, Capricio, No. 3. *Le retour de Pélagie*, *passymerie*, No. 4. *Ménus Pompador*, No. 3. *Trois drôles*, *Bouffonnerie musicale*, No. 4. *Joyeux caillou*, No. 7. *Coeur léger*, *Chanson humoristique*, No. 8. *Marche des Braves*.
12. **Waldteufel, E.**, *Album de six Dances choisies*, Vol. I, No. 1. *Ango d'amour*, No. 2. *Deux à deux*, No. 3. *Nûes d'oiseaux*, No. 4. *Retour du printemps*, No. 5. *Sonverzine*, *Mazurka*, No. 6. *Un doux poème*.
196. — *Album Vol. II*, No. 1. *Tout Paris*, Valse, No. 2. *Invitation à la Gavotte*, No. 3. *La Flanerie*, Valse, No. 4. *Ziznek*, Polka, No. 5. *Long-champs fleuris*, Valse, No. 6. *Sous la voûte étoilée*, Valse.
251. **Weber, C. M. von**, *Ouvertures*, (Oelschlegel) No. 1. *Peter Schmitt*, No. 2. *Turandot*, No. 3. *Silvana*, No. 4. *Am Hassan*, No. 5. *Der Herrscher der Geister* (Rühzähl), No. 6. *Jubel-Ouverture*, No. 7. *Freisatz*, No. 8. *Freischütz*, No. 9. *Euryantia*, No. 10. *Oberon*.
88. **Ziehrer-Album**, 10. 489. *Werner-Marsch*, No. 2. op. 411. *Gebirgs-Kinder*, *Wasser*, No. 3. op. 405. *Lieber Hansrek*, *schaunke nicht*, *Polka*, No. 4. op. 417. *Liebesstroph*, *Polka-Maz.* No. 5. op. 438. *Grassbüttel*, *Galopp*, No. 6. op. 492. *Meerestüch*, *Wasser*, No. 7. op. 457. *Durch die Bieme*, *Polka-Mazurka*, No. 8. op. 442. *Dieser Kees der ganzen Welt*, *Wasser*, No. 9. op. 433. *Narris*, *Polka*, No. 10. op. 431. *Mir nach*, *Galopp*.

Piano à 4 mains.

170. **Album de Salon**, No. 1. *Waldteufel*, *Invitation à la Gavotte*, No. 2. *Carman*, *And. des Tambourins*, No. 3. *Wachs*, *Ménusmignon*, No. 4. *Gobnaris*, *Saltarelle*, No. 5. *Eisenberg*, *Le Ballet*, No. 6. *Calvin*, *Chasse aux Grenouilles*.
274. **Beethoven, L. van**, 11 *Ouvertures*, (Oelschlegel) (Inhalt siehe 2händige Ausgabe).
248. — *Symphonien*, Vol. I, No. 1-5. (Oelschlegel).
- *do*, Vol. II, No. 6-9. (Oelschlegel).
198. **Berens, H.**, op. 62. *Exercices mélodiques*, concentrés sur les cinq doigts. (Méthodische Uebungsstücke im Umfange von 5 Tönen).
- 190/181. **Berens Hays, J.**, op. 17. *Airs et Danse*, (Tänze und Weisen), *Ch. I, II*.
25. **Diabelli, A.**, op. 149. *28 Exercices mélodiques* sur cinq notes. (28 methodische Uebungsstücke im Umfange von 5 Tönen).
148. **Eghardt, Jules**, op. 93. *Six Morceaux nouveaux et faciles*, No. 1. *Berens*, No. 2. *Doux Pêche*, No. 3. *Amusement comique*, No. 4. *Chant varié*, No. 5. *Consolation*, No. 6. *Soyons gai!*
204. **Guriltz, C.**, op. 57. *Trois Sonatines*.
- *do*, op. 69. *Trois Sonatines*.
277. **Mendelssohn-Bartholdy, F.** 10 *Ouvertures*, (Oelschlegel), Inhalt siehe 2händige Ausgabe.
270. **Mozart, W. A.**, 10 *Ouvertures*, (Oelschlegel), Inhalt siehe 2händige Ausgabe.
136. **Strauss, Joh.**, *Ouvertures*, (Ephemeras, Fête Mechanique, Capriccio, Der Carnaval in Rom, Indigo, Blüthenkätz).
252. **Weber, C. M. von**, 10 *Ouvertures*, (Oelschlegel), Inhalt siehe 2händige Ausgabe.

Piano et Violon.

1. **Album moderne**, Vol. I, No. 1. *Eisenberg*, No. 2. *Eisenberg*, *J'y pense*, No. 3. *Reger*, *Polacca*, No. 4. *Gaal*, *Silvana*, No. 5. *Laub*, *Lied ohne Worte*, No. 6. *Gillet*, *Excelsion*, No. 7. *Eberhard*, *Nordisch*, No. 8. *Gillet*, *Le roset de grand-maman*, No. 9. *Newell*, *Les silles*, No. 10. *Roth*, *Magie*.
2. **Album moderne**, Vol. II, No. 1. *Hausser*, *Romance*, No. 2. *Eisenberg*, *J'y pense*, No. 3. *Reger*, *Polacca*, No. 4. *Gaal*, *Silvana*, No. 5. *Laub*, *Lied ohne Worte*, No. 6. *Gillet*, *Excelsion*, No. 7. *Eberhard*, *Nordisch*, No. 8. *Gillet*, *Le roset de grand-maman*, No. 9. *Newell*, *Les silles*, No. 10. *Roth*, *Magie*.
200. **Beethoven, L. van**, op. 61. *Sonate*, (Oelschlegel) Vol. I, No. 1. *Die Geschöpfe des Prometheus*, No. 2. *Simon*, No. 3. *Constantin*, No. 4. *Fidèle* (Leopore No. 4). No. 5. *Leopore* (No. 5).
- 270b. — *do*, Vol. II, No. 1. *Leopore* (No. 1). No. 2. *Leopore* (No. 2). No. 3. *Die Fäulen von Altona*, No. 8. *Zur Namenerf.*, No. 10. *König Stephan*, No. 11. *Die Wolke des Gewitters* (Novoty).
197. **Doeren, Arthur van**, op. 21. *Sonate*, (Oelschlegel).
175. **Guriltz, C.**, op. 61. *Trois Sonatines*.
6. **Janus, L.**, op. 51. *Concertino*, (Helmberger).
175. **Kayser, H. E.**, op. 26. *Etudes élémentaires et progressives*, (No-woty) *op. 1*.
- 30/5a. — *do*, *Ch. I, II, III*.
11. — *do*, op. 33. (quatre Sonatines très faciles. (4 sehr leichte Sonatinen).
96. **Lipsitzki, C.**, *Concert militaire*, (Helmberger).
6. **Locatelli di Bergamo**, *Sonate en fa mineur* (F-moll) (Zeller).
114. **Mendelssohn-Bartholdy, F.**, op. 64. *Concerto*, (Helmberger).
- 278a. — *Ouvertures*, (Oelschlegel) Vol. I, No. 1. *Ein Sommerstraßen*, No. 2. *Die Hebräer*, oder *Pingelshühn*, No. 3. *Meerestüch* und *Blüthenkätz*, No. 4. *Die schöne Melusine*, No. 5. *Bay Rias*.
- 278b. — *do*, Vol. II, No. 6. *Die Hochzeit des Canacho*, No. 7. *Athalie*, No. 8. *Die Heimkehr aus der Fremde*, No. 9. *Ouverture für Harmonik*, No. 10. *Trompeten-Ouverture*.
- 271a. **Mozart, W. A.**, *Ouvertures*, (Oelschlegel) Vol. I. No. 1. *Idomeneus*, No. 2. *Entführung à Serrail*, No. 3. *Die Hochzeit des Figaro*, No. 4. *Don Juan*, No. 5. *Costi fan tutte*.
- 271b. — *do*, Vol. II, No. 6. *Die Zauberflöte*, No. 7. *Time*, No. 8. *Der Schauspieler*, No. 9. *Die Gästlerin aus Liebe*, No. 10. *Il Ré pastore*.
- 156/107. **Mulderrams, Ch.**, *Concertos* No. 1. 2.
2187. — *do*, No. 3. 4. 4.
- 214/8. — *do*, No. 5. 6.
23. **Newell, J. E.**, *Le petit Violoniste*, six esquisses faciles.
194. — *Six morceaux récents* (faciles).
226. — *Six morceaux anciens*.
227. — *Six morceaux mineurs*.
- 100/107. **Sphr, L.**, *Concert* No. 2. 6, 7, 8, 9, 11, 12. (Helmberger).
7. **Tarintz, G.**, *Sonate en sol mineur*, (5-moll) (Zeller).
9. **Vivaldi, Antonio**, *Sonate en fa mineur*, (D-moll) (Zeller).
- 253a. **Weber, C. M. von**, *Ouvertures*, (Oelschlegel) Vol. I, No. 1. *Der Freischütz*, No. 2. *Oberon*, No. 3. *Burgenland*, No. 4. *Freisatz*, No. 5. *Jubel-Ouverture*.
- 253b. — *do*, Vol. II, No. 4. *Turandot*, No. 7. *Peter Schmitt*, No. 8. *Silvana*, No. 9. *Am Hassan*, No. 10. *Der Herrscher der Geister* (Rühzähl).

Piano et deux Violons.

47. **Mozart, W. A.**, *Concertos*, (C. David).
22. **Newell, J. E.**, *Six récréations faciles*.
- Violon seul.**
83. **Fiorillo, F.**, 26 *Etudes ou Caprices*, (C. Helmberger).
- Helmberger, J.**, *Cours moderne de Violon*, (Mozart Violinkursus).
122. — *op. 219. Exercices en forme de gammes* (Übungen in Tonleitern-form) *Ch. I. Exercices très faciles*. (Sehr leichte Übungen).
123. — *Ch. II. Exercices faciles avec arpeggio*. (Leichte Übungen mit Vorzeichenangabe).
124. *Ch. III. Exercices dans toutes les positions*. (Übungen in allen Lagen).
- *op. 217. Etudes préparatoires pour l'usage des 1^{re} et 2^{de} Positions*. (Moderne Vorbereitungs-Übungen in den ersten 3 Lagen).
- 120/128. — *op. 220. Etudes de Perfection*. (Anschliffsstudien) *Ch. I, II, III*.
14. **Kayser, H. E.**, op. 20. 36 *Etudes élémentaires et progressives*, (C. Nowoty).
- 30/5. — *do*, *Ch. I, II, III*.
27. — *op. 62. Gesamm.* (Schule der Tonleiter).
88. **Kreutzer, R.**, 42 *Etudes*, (C. Nowoty).
208. **Rode, P.**, 24 *Caprices*, (Helmberger).
172. **Schneider, G.**, op. 10. *Technique du violon*. (Technische Grundlage des Violinenspiels) *Ch. I. Gammes et accords*. (Tonleiter und Akkordstudien).
173. — *do* *Ch. II. Etudes de Vétérité*. (Gedächtnisübungen).
187. — *op. 12. Ecole d'habileté pour le doigt et l'archet*. (Schule der Finger- und Bogentechnik) *Ch. I. Etude de Gammes*. (Studium der Tonleiter).
188. — *op. 12. Ch. II. Exercices pour les doigts et l'archet*. (basés sur des gammes variées. (Finger- u. Bogensübungen).
189. — *op. 12. Ch. III. Etude des accords*. (Studium der Akkorde).
190. — *op. 12. Ch. IV. Etude de tierces et de sixtes*. (Studium der Terzen und Sexten).
191. — *op. 12. Ch. V. Etude d'Octaves et de dixième*. (Studium der Oktaven und Decimen).
213. **Vallot, M. A.**, *à travers les Octaves*. *Major et Mineur*. (Durch Dur und Moll).
- Deux Violons.**
108. **Gebauer, J.**, 12 *Duos*, (Helmberger).
- 120/121. **Helmberger, J.**, op. 184. *Etudes*, *Ch. I, II, III*.
175. **Kayser, H. E.**, op. 20. 36 *Etudes élémentaires et progressives*, (C. Nowoty).
- 30/5b. — *do*, *Ch. 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. 8 Duos faciles*, (do).

No. Viola (Alto) seul.

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

Piano et Violoncelle.

207. **Corelli, A.**, *Sonate*, *Jaques van Lier*.
- 11a. **Kayser, H. E.**, op. 33. *Quatre Sonatines* très faciles.

Violoncelle seul.

- 70/80. **Nölek, Aug.**, op. 3. 24 *Etudes de Concert*, *Ch. I, II*.
- 152/153. — *op. 16. 24 Etudes préparatoires aux Etudes de Concert*. (24 Vorbereitungen zu den Konzert-Übungen) *Ch. I, II*.
154. — *op. 10. Etudes sans l'emploi du plectrum*. (10 Etudes ohne Daumenauflage) 1^{re} Suite.
155. — *op. 24. 10 Etudes ayant parties différentes trait à la 1^{re} Position*. (10 Etuden mit spezieller Berücksichtigung der ersten Lage).
156. — *op. 24. 10 Etudes ayant parties différentes trait à la 2^{de} Position*. (10 Etuden sans l'emploi du plectrum. (10 Etudes ohne Daumenauflage) 2^{de} Suite.
158. **Graziáni-Walter, Ch.**, *Méthode de Mandoline*, *complete*, Vol. I, II.

Mandoline seule.

138. **Graziáni-Walter, Ch.**, *Méthode de Mandoline*, *complete*, Vol. I, II.

Flûte seule.

- 20/21. **Popp, G.**, op. 41. *Etudes de la technique du violon*. (Technische Grundlage des Violinenspiels) *Ch. I, II*.
- 18/19. — *op. 41. Etudes journalières*. (Tägliche Übungen) *Ch. I, II*.

Harmonium.

84. **Wachs, P.**, *L'Orgue au Salon*. (Berens) *Chanson pastorale*, *Etude*, *Gavotte*, *Pastorale*, *Morceu straphique*.

Orgue.

113. **Schwencke, J. F.**, 24 *Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations*. (24 methodische Charaktere in allen Tonarten und 24 Umgebungen).
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. *Estrois triosopale*.

Piano et Chant.

- 15a. **Guriltz, C.**, op. 56. 48 *Etudes mélodiques* pour un Chant et de la voix. (48 melodische Etuden für eine Stimme und Gesang).
- 157/7. — *do*, *Ch. I, II, III*.
161. **Marchosi, M. de Castrone**, op. 21. *Leit Chant*. (Die Kunst des Gesanges) *Méthode pratique*, *Op. 1*, *deux parties*.
59. — *do*, Vol. I. *Exercices élémentaires et gradués*.
60. — *do*, Vol. II. *Exercices pour Mezzo-Soprano*.
115. — *do*, Vol. III. *Technique à deux voix*. (Méthode) *Ch. 2. 3 Trios* (für Sopran und Alt mit Begleitung des Pianoforte).
116. — *do*, 3. *Sechs Lieder für alle Singstimmen mit Begleitung des Pianoforte*, *deux parties*.
- 154b. — *do*, 4. *Six Lieder für alle Singstimmen mit Begleitung des Pianoforte*, *deux parties*.
- 154c. — *do*, 5. *Six Lieder für alle Singstimmen mit Begleitung des Pianoforte*, *deux parties*.

VIOLINO I^{mo}.

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

VIOLINO I^{mo}.

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*. The score includes several dynamic markings: *cres.*, *p*, *f*, *dim.*, and *Solo.*. Performance markings include *Tutti.* and *Rondo.*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present in the fifth measure of the first system. The score concludes with a final cadence.

VIOLINO I^{mo}.

The musical score for Violino I consists of ten staves of music. The notation includes various dynamics and performance markings:

- Staff 1:** Standard musical notation with eighth and sixteenth notes.
- Staff 2:** Starts with *fz* (forzando), followed by *cresc.* (crescendo) and *f* (forte).
- Staff 3:** Marked *Tutti.* and *sf* (sforzando).
- Staff 4:** Marked *Solo.* with dynamics *p* (piano), *sfz* (sforzando), and *sf* (sforzando).
- Staff 5:** Marked *Tutti.* and *f* (forte).
- Staff 6:** Marked *Solo.* with dynamics *p* (piano) and a first ending bracket labeled *1*.
- Staff 7:** Dynamics *f* (forte), *p* (piano), *f* (forte), and *p* (piano).
- Staff 8:** Dynamics *sfz* (sforzando) and *sfz* (sforzando).
- Staff 9:** Dynamics *f* (forte) and a first ending bracket labeled *1*.
- Staff 10:** Marked *Tutti.* and *f* (forte).



L. Jansa, Concertino, op. 54.

VIOLINO 2^{do}.

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*

fp *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 *sfz*

VIOLINO 2^{do}.

Rondo. *Vivace.* *Solo.*

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

Tutti. *Solo.* 1

f *f*

p *f* *p* *f*

p

f

dim: *p*

Solo.

ord: *f*

fz

VIOLINO 2do.

Tutti.

crec. *f* *ff*

Solo. *p*

fp *fp*

Tutti. *f*

Solo. 1 *p*

f *p* *f* *p*

fp *fp*

Tutti. *f* 1

sfz *sfz*
sfz sfz *f* *p*
f *p* *f* *p* *cresc.* *f* **Tutti.**
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* *f* *p*

Tutti.
f

dim: *p* *ch.c.*

Solo. *f* 1

5

fz

VIOLA.

Musical score for Viola, page 4. The score consists of 11 staves of music in G major and 2/4 time. It features various dynamics (cres., f, p, sf, ff) and performance markings (Tutti, Solo).

The score begins with a *cres.* marking and a *f* dynamic. The first staff is marked *Tutti.* The second staff is marked *Solo.* and includes *p*, *sf*, and *sf* dynamics. The third staff has first endings marked with '1'. The fourth staff is marked *Tutti.* and *f*. The fifth staff is marked *Solo.* and *p*, with a triplet of eighth notes. The sixth staff has *f*, *p*, *f*, and *p* dynamics. The seventh staff has *ff* dynamics. The eighth staff has *ff* dynamics. The ninth staff has *f* dynamics. The tenth staff is marked *Tutti.* and *f*. The eleventh staff has a first ending marked with '1'.

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L. Jansa, Concertino, op. 54.

VIOLONCELLO et BASSO.

1

Allegro moderato. **Tutti.**

f *p* *crec.*

f *ff* *p*

f *crec.* *f* *p*

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

fp

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

pp

fp

fx *fx* *fx* *p*

fp

fp

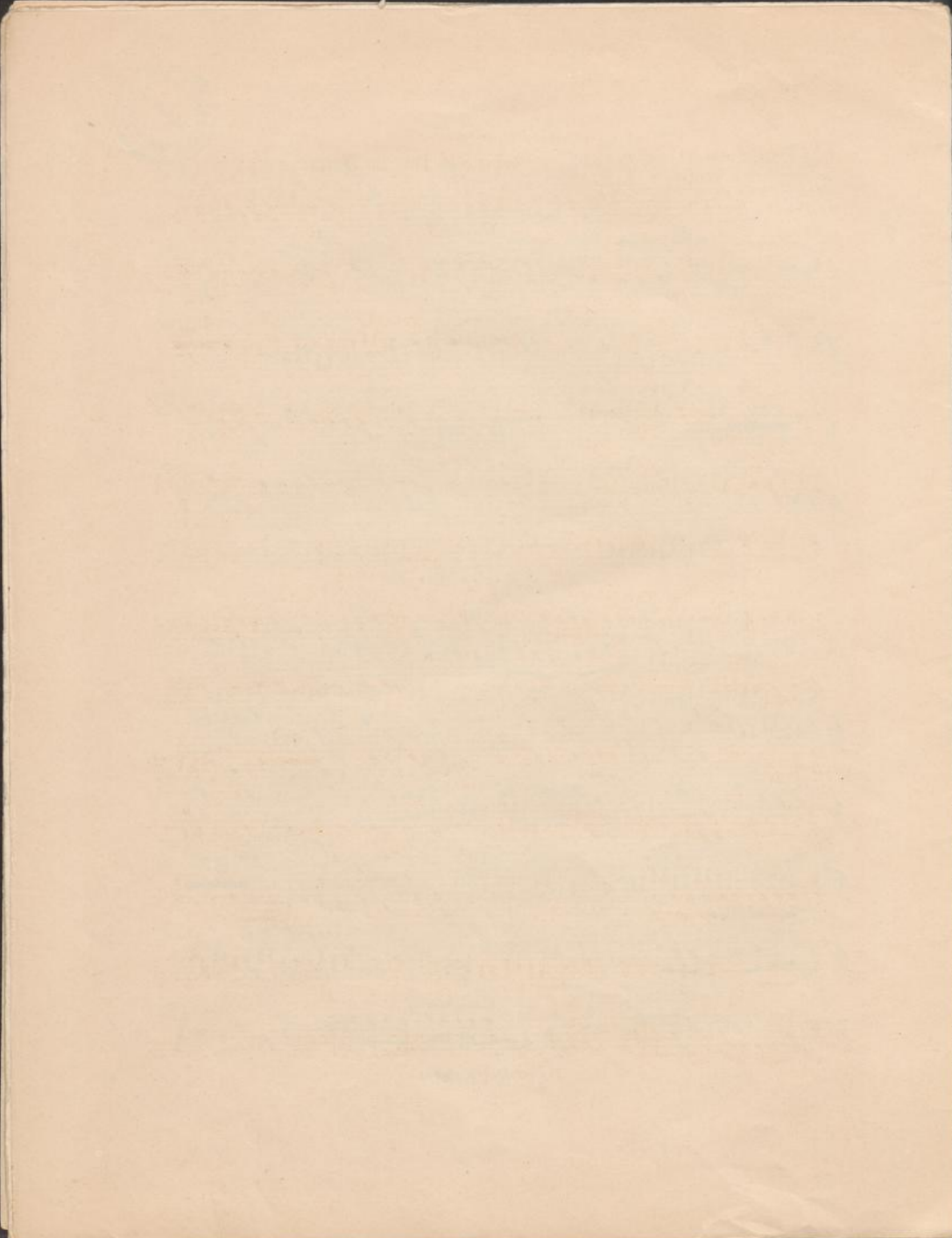
D. et C. N^o 5854.

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

VIOLONCELLO.

The musical score for the Violoncello part on page 4 consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes the following markings and dynamics:

- Staff 1:** Starts with a forte (*fz*) dynamic. The first measure has a first ending bracket. The piece concludes with a *ced:* (crescendo) marking.
- Staff 2:** Features a *Tutti.* marking and a fortissimo (*ff*) dynamic.
- Staff 3:** Includes a *Solo.* marking and dynamics of piano (*p*), fortissimo (*ff*), and *sfz* (sforzando).
- Staff 4:** Contains a first ending bracket and a *Tutti.* marking with a forte (*f*) dynamic.
- Staff 5:** Features a *Solo.* marking and dynamics of piano (*p*) and forte (*f*).
- Staff 6:** Includes dynamics of piano (*p*), forte (*f*), and piano (*p*).
- Staff 7:** Features a forte (*f*) dynamic with an accent (>).
- Staff 8:** Includes a fortissimo (*ff*) dynamic.
- Staff 9:** Includes a fortissimo (*ff*) dynamic.
- Staff 10:** Features a *Tutti.* marking and a forte (*f*) dynamic, ending with a first ending bracket.



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L. Jansa, Concertino, op. 51.

OBOE 2^{do}. (ad libitum)

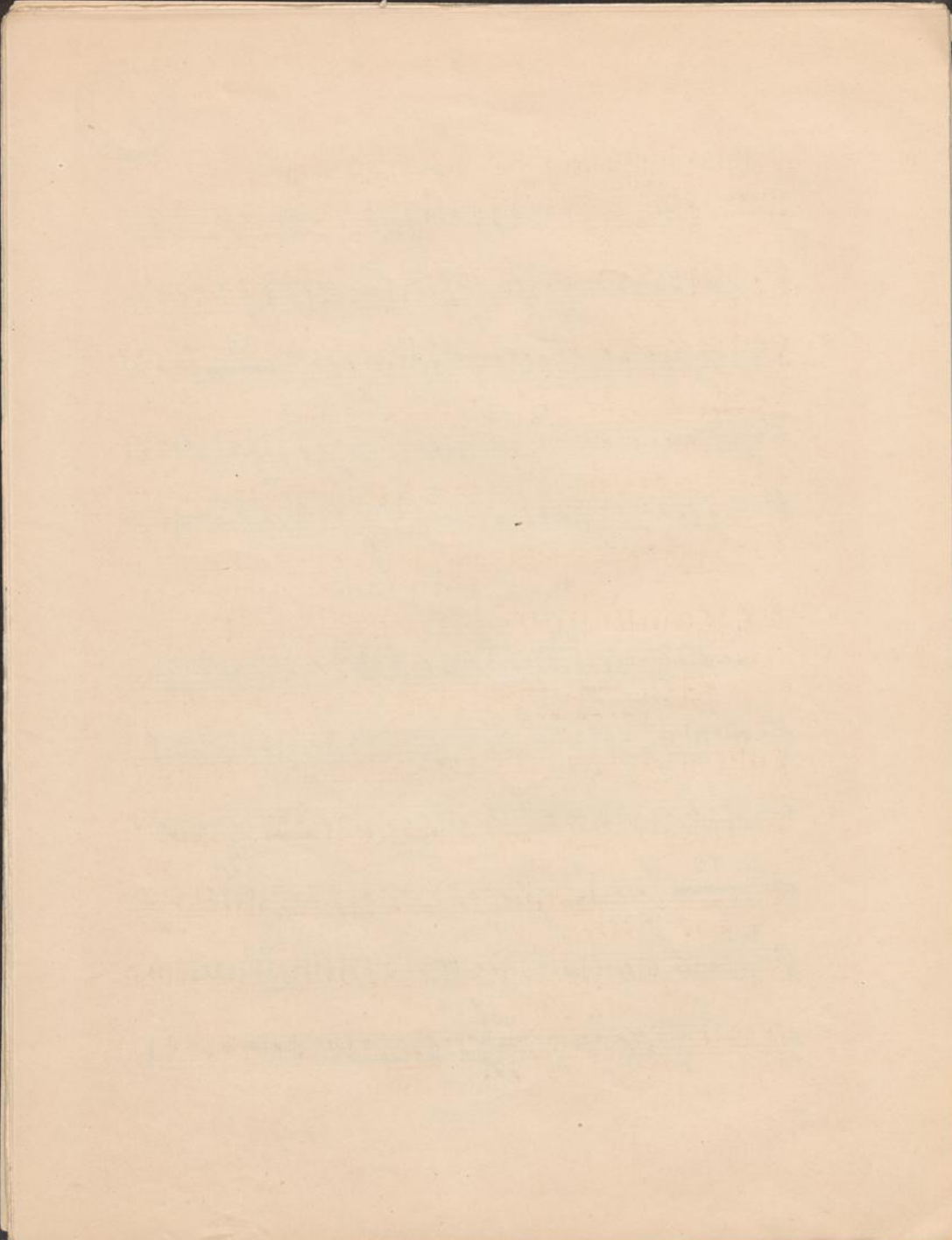
Allegro moderato. Tutti.

4
3
1
Solo. 19
56
1

Adagio tacet.

Vivace. Tutti.

8
Solo. 29
Tutti.
Solo. 42
9 Tutti.
29
Tutti.
Solo. 56
Tutti.
2 3 1





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L. Jansa, Concertino, op. 54.

CORNO Imu in D. (ad libitum)

Allegro moderato

Tutti.

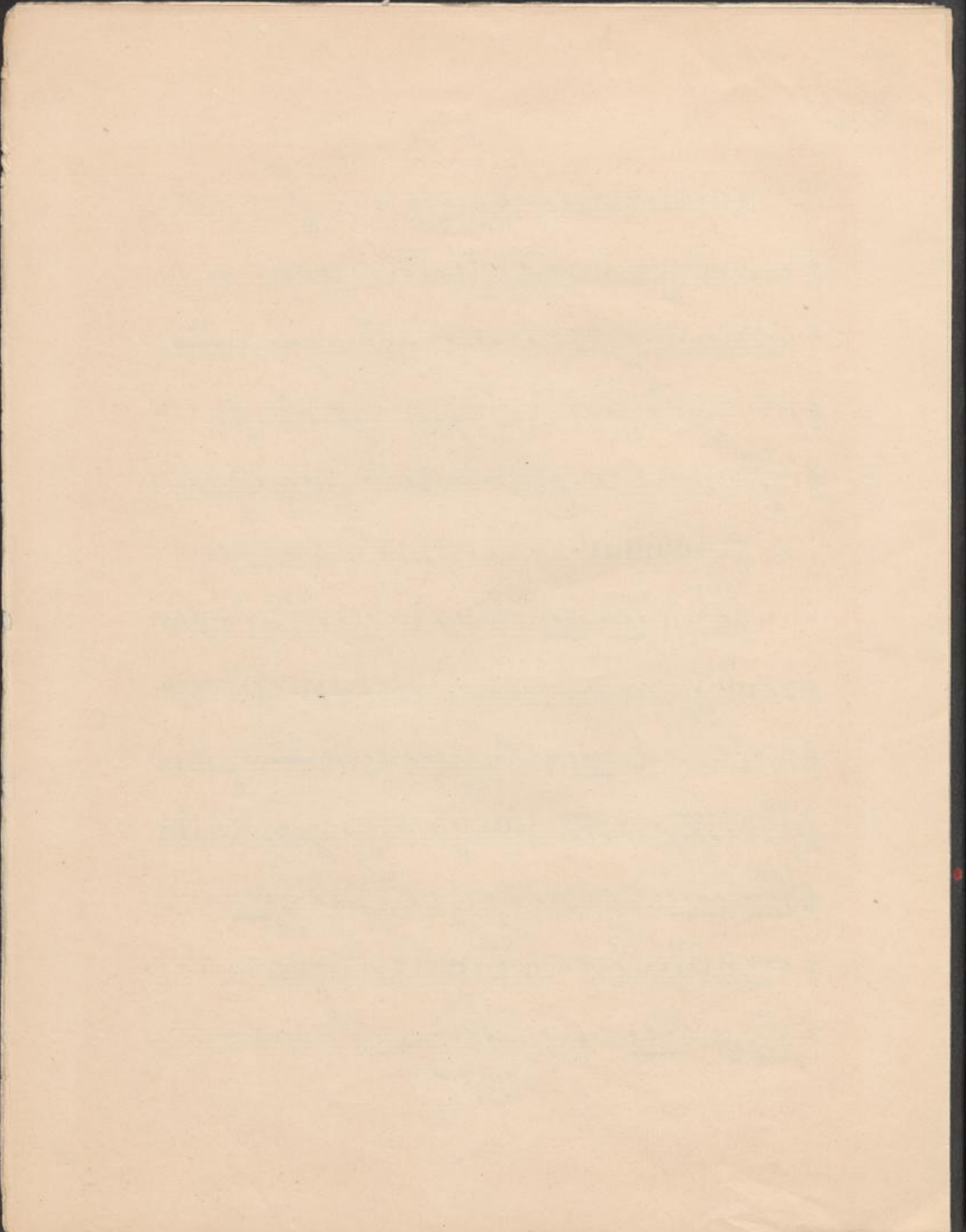
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 Solo. 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42

Poco Adagio.

Vivace. 8 Tutti.

Rondo.

43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58





I. Jausa, Concertino, op. 54.

CORNO 2^{do} in D. (ad libitum)

Allegro moderato.

Tutti.

Musical score for the first section, starting with a treble clef and common time signature. The music features various dynamics including *f*, *p*, and *ff*, and includes first and second endings. Measure numbers 1, 19, 42, and 50 are indicated. The section concludes with the instruction "Tutti."

Poco Adagio.

Vivace. 8 Tutti.

Rondo.

Musical score for the second section, starting with a treble clef and 4/4 time signature. It includes dynamic markings such as *p*, *f*, *cres. f*, and *ff*. The score is divided into sections for "Solo" and "Tutti", with measure numbers 7, 13, 18, 42, and 28. The section concludes with the instruction "Tutti."

