



Nr. 3713

JOACHIM

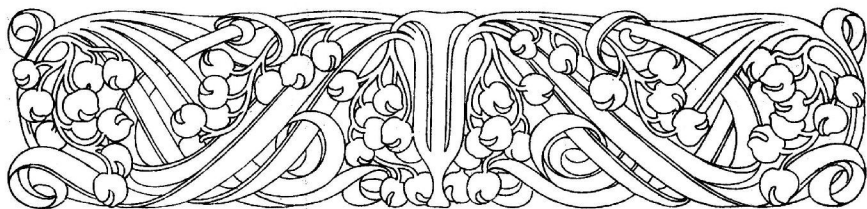
KONZERT

in einem Satze

Op. 3 Gmoll



Violine & Piano



JOSEPH JOACHIM
KONZERT G MOLL
IN EINEM SATZE
FÜR VIOLINE UND PIANOFORTE
OP. 3



2. ALA MOK
reducido en 1/2 y 1/4
2 p. 17-korut 1 (folios 82-84)

KONZERT

VON
JOSEPH JOACHIM.

Op. 3.

Allegro.

VIOLINO.

Allegro.

Viola.

PIANOFORTE.

p

Solo.

p (7-9r.) *f**cresc.* *f*

Presto.

poco a poco accelerando e cresc.

A

Viola.

pp

pp Posauern. *pp*

poco cresc.

Fl. u. Ob.

poco a poco cresc.

ped.

B

ff

pp

pp *cresc.*

The musical score consists of four systems of staves. The first system shows a piano introduction with a right-hand melody and a left-hand accompaniment. The second system continues the piece, featuring a solo section marked "Solo" and "ff e deciso." The third system includes a section marked "espress." and a final section marked "pp". The notation includes various musical symbols such as notes, rests, dynamic markings, and articulation marks.

sempre cresc.
ff
dim.
 Solo
ff e deciso.
pp
p
f
espress.
p
f
pp

dim.

Viol.

D

pp

marcato

pp

Clar.

Ob.

cresc.

dim.

p

pp

cresc.

mf

sf

poco cresc.

pp

sf

This page of a musical score contains the following elements:

- Staff 1 (Viola):** Features a complex melodic line with multiple accidentals and dynamic markings *ff* and *espress.*
- Staff 2 (Clarinet):** Includes a melodic line with dynamic marking *pp* and the instrument label *Clar. Fag.*
- Staff 3 (Piano):** Provides the harmonic foundation with dynamic markings *dim.* and *pp*.
- Staff 4 (Flute/Oboe):** Contains a melodic line with dynamic marking *pp* and the instrument label *Fl. Ob.*
- Staff 5 (Piano):** Continues the piano accompaniment with dynamic markings *f* and *p*.
- Staff 6 (Oboe):** Features a melodic line with dynamic markings *p* and *mf*, and the instrument label *Ob.*

The score is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It includes various musical notations such as slurs, ties, and fingerings.

cresc.

sf

dim.

dim. semp.

Corni.

dim. semp.

E Etwas ruhiger.

pp sempre.

sf

Cl. Viola. Tr.

pp sempre.

Fag. Corni.

poco rit. **a tempo.** *poco rit.* **F a tempo.**

pp poco rit. **a tempo.** *molto dim.* *ppp* *poco rit.* **F a tempo.** *pp e sempre espress.*

Fl. Ob. Ob., Cl. Cello u Viola. *pp*

Fag. *Qed.*

pp L.H.

IV^a *f* *dim.* **G** *p* *dim.*

G Cello. *dol.* *pp* *dim.*

cresc. *dim.* *pp colla parte.*

H. *p e dolce* *pp*
 Viol. con sord.
pp sempre.
 Basso, Viola pizz.
f *cresc.*
f *dim.* *espress.* *I*
 Corno.
p dolce
sempre pp
Ob. *pp* *p poco cresc.*

Detailed description: This is a page of a musical score, page 8, featuring four staves. The top staff is for Violin (Viol.) and Viola, marked 'H.' and 'Viol. con sord.' (Violin with mutes). It begins with a piano (*p*) and dolce (sweet) instruction, followed by a *pp* (pianissimo) instruction. The second staff is for Bassoon (Basso) and Viola, marked 'Basso, Viola pizz.' (pizzicato). The third staff is for Horn (Corno), marked 'Corno. p dolce' and 'sempre pp'. The fourth staff is for Oboe (Ob.), marked 'Ob.' and 'pp'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* (forte), *dim.* (diminuendo), *espress.* (espressivo), *cresc.* (crescendo), and *p poco cresc.* (piano poco crescendo). The key signature has two sharps (F# and C#), and the time signature is 3/4.

dim.

p dim.

pp

dim. sempre.

mf dol.

p

Fag.

Ob.

pp

Timp.

dol.

Corno

pp

cresc.

pp

con fuoco

The musical score consists of several systems of staves. The first system includes a treble staff with a melody marked *con fuoco* and a piano staff with accompaniment. The second system continues the piano accompaniment with dynamic markings *sf* and *p*. The third system features a treble staff with a melody and a piano staff with accompaniment, including the instruction *sempre più*. The fourth system shows a treble staff with a melody and a piano staff with accompaniment, marked *p cresc.* and *f*. The fifth system includes a treble staff with a melody and a piano staff with accompaniment, marked *ff* and *sempre.*. The sixth system features a treble staff with a melody and a piano staff with accompaniment, marked *pp* and *dim.*. The seventh system includes a treble staff with a melody and a piano staff with accompaniment, marked *col Ped.*.

sempre cresc.
pp

molto cresc.
Solo.

f
fz
fz Cl. Viola.

ad libit.
pesante.
dim.
Clar.
Fag.

a tempo.
pp *cresc.* Viola.
 a tempo.
pp
 N 1 2 3
 Ob.
cresc. N.
cresc. f Cl. Cor. *din.*
 Fl. *ad libit.* a tempo.
p *espress. e teneramente* Cl. Ob.
ppp Ob. a tempo. *pp* 3
 1 2 3 1 2 3 1 2 3 1 2 3

This musical score is for a Viola, Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The score is written in a key with one flat (B-flat) and a 3/4 time signature. The Viola part begins with a melodic line marked *pp* and *cresc.*, followed by a rest and then a melodic line marked *a tempo.* and *pp*. The Flute part begins with a melodic line marked *ad libit.* and *a tempo.*, followed by a rest and then a melodic line marked *p* *espress. e teneramente*. The Oboe part begins with a melodic line marked *ppp* and *a tempo.*, followed by a rest and then a melodic line marked *pp* 3. The Clarinet part begins with a melodic line marked *cresc.* and *f*, followed by a rest and then a melodic line marked *din.*. The score includes various musical notations such as *pp*, *cresc.*, *a tempo.*, *ad libit.*, *p*, *espress. e teneramente*, *ppp*, and *pp* 3. There are also dynamic markings like *f* and *din.* and some numerical markings like 1, 2, 3, and ∞.

cresc.

pp Fag. *pp sempre.*

Cello

Pos., Fag., Viola.

Fl. Ob. Cl.

mf e staccato.

Solo.

mf *p scherz.* *mf* *p*

pp *mf*

Tromp.

mf *p* *mf* *cresc.*

pp *mf* *p*

This page of a musical score, numbered 14, contains staves for various instruments and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

First System:

- Clarinet (Cl.):** Starts with a *dim.* (diminuendo) marking and a *p* (piano) dynamic.
- Flute (Fl.):** Enters with a *dol.* (dolce) marking.
- Piano:** Features a *pp* (pianissimo) dynamic and the instruction *sempre, dol. assai.* (always, very dolce).

Second System:

- Violins:** Enter with a *p* (piano) dynamic.
- Piano:** Continues with a *p* (piano) dynamic.

Third System:

- Piano:** Features a *pp* (pianissimo) dynamic and the instruction *dolce* (dolce).
- Flute (Fl.):** Features a *pp* (pianissimo) dynamic and the instruction *leggero* (leggiero).
- Piano:** Features a *pizz.* (pizzicato) marking.

Fourth System:

- Cornets (Corni):** Enter with a *f* (forte) dynamic.
- Piano:** Features a *f* (forte) dynamic and the instruction *crise.* (crescendo).

Fifth System:

- Oboe (Ob.):** Features a *p* (piano) dynamic.
- Piano:** Features a *f* (forte) dynamic and the instruction *crise.* (crescendo).

The score concludes with a *f* (forte) dynamic and a *mf* (mezzo-forte) dynamic marking.

First system of musical notation. The treble clef staff begins with a piano (*P*) dynamic and a triplet of eighth notes. The bass clef staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff features a *dim.* (diminuendo) marking and a *p espressa.* (piano espressa) marking. The bass clef staff continues with a piano (*p*) dynamic. The key signature has two sharps.

Third system of musical notation. The treble clef staff features a *pp* (pianissimo) dynamic. The bass clef staff continues with a piano (*p*) dynamic. The key signature has two sharps.

Fourth system of musical notation. The treble clef staff features a *mf* (mezzo-forte) dynamic and a *cresc.* (crescendo) marking. The bass clef staff continues with a mezzo-forte (*mf*) dynamic. The key signature has two sharps.

Fifth system of musical notation. The treble clef staff features a *Q* (quasi) marking. The bass clef staff continues with a mezzo-forte (*mf*) dynamic. The key signature has two sharps.

First system of musical notation. The upper staff is for a woodwind instrument (likely Flute or Piccolo) and the lower staff is for the piano. The key signature has two flats (B-flat and E-flat). The woodwind part begins with a series of chords and single notes, marked with accents. The piano part features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *Pos.* (Pizzicato).

Second system of musical notation. The woodwind part continues with chords and single notes. The piano part maintains its complex rhythmic pattern. The system concludes with a long, sustained chord in the woodwind part.

Third system of musical notation. The woodwind part features a triplet of eighth notes. The piano part continues with its complex rhythmic pattern. The system concludes with a long, sustained chord in the woodwind part.

Fourth system of musical notation. The woodwind part features a series of chords. The piano part continues with its complex rhythmic pattern. Dynamic markings include *ff* (fortissimo) and *molto cresc.* (molto crescendo).

Fifth system of musical notation. The woodwind part features a series of chords. The piano part continues with its complex rhythmic pattern. Dynamic markings include *dim.* (diminuendo) and *al* (allegro).

R *mp espress.* *crest.*
 R *pp* *pp* *Timp.* *Cl.* *Ob.*
Fag.
f *dim.* *dim.*
pp *pp* *Ob.* *dol.*
pp *Timp.* *Ped.* *pp sempre.*
tranquillo. *p ma espress.* *Fag.* *pp sempre Viola.*
poco rit. *pp poco rit.* *mp*

The musical score is written for a large orchestra. It features multiple staves, including woodwinds (Clarinets, Oboes, Bassoon), percussion (Timpani, Cymbals), strings, and solo instruments (Flute, Violin, Viola). The score is marked with various dynamics such as *pp* (pianissimo), *f* (forte), *dim.* (diminuendo), *pp sempre.* (pianissimo throughout), and *mp* (mezzo-piano). It also includes performance instructions like *espress.* (expressive), *crest.* (crescendo), *tranquillo.* (calm), *p ma espress.* (piano but expressive), *poco rit.* (slightly ritardando), and *pp poco rit.* (pianissimo slightly ritardando). The score is numbered 17 in the top right corner.

T *dim.* **T** *dim.* **Clar.** *dim.* **Ob.** *dol. espress.* **Fl.** *pp* **Ob.**

cresc. *riten.* **IVa** *pp rit.* **U** *pp* **Cadenza in tempo.** **Clar.** *pp* **Corno.**

Poco Adagio. **Allegro.** *p* **Fl. Ob.** **Cl.** *pp* **Allegro cresc.** **Fag. Ob.** *pp* **Poco Adagio.** *pp* *molto cresc.* *p.*

con fuoco. *ff*

V *pp* *dim.* *pp*

cresc.

perdendosi pp

Vivace assai.

cresc.

Vivace assai.

p. cresc. molto

ff sempre.

Solo.

W

Viola

p

p<

Cl.

pp

mf

con fuoco.

mf

sempre stacc.

sp

Viola.

con Ped.

pp

Ob.

pp sempre.

Animato e sempre più vivo.

crusc. sempre

Animato e sempre più vivo.

p

Cl.

Ob.

Fl.

Presto assai.

con fuoco

Presto assai.

p stacc.

pp

pp perentoriosi.

Tempo I.

IV^a - - - a tempo.

poco cresc. e riten.

ff

Corno.

Tempo I^o

pp

pp

pp

cresc.

f

p - cresc.

Ob. Cl. Fag.

f

ff



90/1718-1963

FÜR STREICHINSTRUMENTE

VIOLONCELL.

Violoncell allein.

- 1236 Bach, 6 Cello-Sonaten (Dotzner).
1277/78 — Op. 47, 48. Übungen.
1279/80 — Op. 45, 46. Übungen.
1279/80 — Op. 70, 78. Übungen.
1577/78 — Op. 107, 109. Übungen.
2907 — Op. 155. Violoncell-Schule.
2360 Dupont, 21 Etüden (J. Klingel).
2360 Fritzsche, Op. 35. Techn. Studien.
1851 Grützmacher, Elite-Etüden all. Meister.
2325 Kammermusik-Studien (Grützmacher).
3582 Knebel, J., Op. 43. Caprice in Form e. Clarcino.
3110/12 — Takt. Übungen I—III.
1303 — Techn. Stud. u. a. Tonart. I. Teil.
2041 — Technische Studien. II. Teil.
2151/2127 — Techn. Studien. II. IV. Teil.
1481 Kreutzer, 52 Violoncell-Etüden.
3294 Kummer, Op. 44. 8 große Etüden.
3274 — Op. 57. 10 Etüden.
3275 — Op. 100. 8 Studien.
2927 Lee, S., Op. 57. 12 Etüden.
2103/9 Orchest-Studien (Grützmacher).
1624/25 Rater, Kammermusik-Studien. I/II.
1798/99 — Die Kunst des Übers. I. Der Bogen. II. Linke Hand (Daumen-aufsteigend).
2306 Schröder, Op. 39. Triller u. Staccato.

Violoncell und Klavier.

- 1602/64 Arles und Gesänge aus Opern und Oratorien (Roth). 8 Bände.
2426 Bach, 3 Sonaten f. Klavier u. Violoncell.
3007 Bargiel, Op. 35. Adagio, G dur.
1244 Beethoven, Sämtliche Sonaten.
38 — Sämtliche Sonaten (Grützmacher).
1245 — Sämtliche Variationen.
1138 — Op. 17. Horn-Sonate F. (Grützmacher).
1232 — Op. 40 u. 50. Romanzen (Grützmacher).
3506 Beethoven, Konzert, B dur. (Grützmacher).
3283 Bruch, Op. 65. Canzone, B dur.
1199 Chopin, Op. 3. Introdukt. u. Polonaise.
1201 — Op. 65. Sonate G m.
67/68 — Mazurka, Notturno (Davidoff).
2041 — Walter (Davidoff).
3004 Dupont, Konzert, E moll.
3351 Fritzsche, Op. 2. Konzert Nr. 1. H moll.
2630 — Op. 8. Resignation.
3280 — Op. 25. Leichte Variat., G dur.
3350 — Op. 27. Drei Salonstücke.
403/29 — Op. 29. Drei kleine Stücke.
1010/1076 Gade, Violoncell-Son. Op. 4, 21.
3020 Geminali, Op. 14. Konzert Nr. 1. C moll. (Grützmacher).
2827 Goltzmann, Op. 30. C moll. (Grützmacher).
4484 — Op. 14. Berühmte Andante dur.
3030 Grieg, Op. 13. Violoncell-Sonate, G dur.
2499 Handel, Sonate G moll. (Bearb. v. Lindner).
500 — Sonate D moll. (Bearb. v. Lindner).
2501 — Sonate D dur. (Bearb. v. Lindner).
485 Hayden, Violoncell-Sonaten (Grützmacher).
3025/26 — 3 Violoncell-Konzerte, C u. G. (Lier).
21 — 1 Cello-Konzert D dur. (Gevaert).
3018 — 2 Cello-Konzerte, D dur. (Grützmacher).
3564 Joachim, Op. 6. Hebräische Melodie.
1815 Klingel, Op. 1. Suite E moll.
2290 — Op. 4. Konzert Nr. 1. A moll.
3610 — Op. 6. Scherzo, D moll.
2360 — Op. 7. Konzert Nr. 2. G dur.
2345 — Op. 9. Notturno, D dur.
2240 — Op. 16. Konzertstück D moll.
1441 — Op. 18. Gavotte, D moll.
3631 — Op. 16. Konzert-Etüde, D moll.
2348 — Op. 19. Variationen, Amoll.
2310 — Op. 22. Raridade.
2573 — Op. 25. 6 Stücke. Heft I. Lied ohne Worte. Gavotte. Intermezzo.
3574 — — Heft II. Wiggelied.
3575 — Heft III. Barcarole Scherzino.
2227/29 — Op. 44. Sechs Stücke I. Romanze. Aller Tanz. II. Wiggelied. Mazurka. III. Gavotte. Savoyard.
3113 — Op. 46. Konzert Nr. 3. A moll.
3481/83 — Op. 47. 3 Sonaten, C. Am. G. Kadenz. IV. Schluß e. Volkman.
2971 Kahle, Sonate, Adr. (Bennat).
2844 Lacombe, Consolations (J. de Smet).
738 Lyrtische Stücke I. Konzert u. Salon (Grützmacher).
1411/12 — Dieselben 12 Abteilungen.

Violoncell und Klavier.

- 2905 Mendelssohn, 2 Sonaten und Variationen.
3007 Moritz, Op. 32. 6 kleine Stücke.
1800 Mollat, Op. 45. Konz. D. (Grützmacher).
221a/b Mozzi, Violoncell-Sonate. I/II.
3040 Nozari, J. L., Op. 23. Sonate H moll.
1900 Nück, Das erste Jahr des Cellisten.
3555/56 Offenbach, 6 Vortragsstücke I/II.
3160 Paganiotti, Mito perpetuo (J. Klingel).
2908 Prizner, H., Op. 35. Sonate, F3 moll. Reger, Romanze.
3421 Reinecke, Op. 69. Sonate Nr. 2. D dur.
3140/51 — Op. 145. Drei Stücke.
2470 Reuss, Asp., Barcarole.
907/84 Rubinstein, Op. 18. 39. 1885 — Op. 49. Sonate F moll.
1573/73 Russ, Lieder u. Romanz. (Salter). 2 Bde.
3102/23 Schwarzenbach, Ph., Op. 98. 2 Stücke.
2158 — Op. 116. Sonate, G moll.
3223 Scherzer, Suite, D moll.
3144 Schubert, Arpeggione-Sonate (Muldner).
700 Schumann, Op. 15. Kinderstücken.
2908 — Op. 15. Nr. 7. Trümler.
812 — Op. 70. Adagio und Allegro.
810 — Op. 73. Phantasiestücke.
48 — Op. 102. 5 Stücke im Vollton.
1559 — Op. 121. Violoncell-Son. Nr. 2.
1042/23 — Op. 129. Konz. Am. G. (Klingel).
3504 — Lyrische u. Romanz. (Hüllweck).
2648 Sibelius, Op. 5. Konzert.
3485 Sibelius, Op. 30. Malinconia.
3123 — Op. 42. Romanze, C dur.
2382 — Op. 44. Valse triole.
3649 — Op. 62a. Canzonette.
3040 — Op. 62b. Valse romantique.
3006 — Op. 63. Romanz. D dur.
2920 Thomassini, Op. 76. Sonate, C moll.
2792 Tschakowsky, Album.
1053/27 Unger, Liedchen. Die schönst. Melodien. Lieder. (Juli. Klingel). I/II.
2321 Volkman, Rosa, Op. 7. Romanze, B dur.
2770 Volkman-Klingel, Kadenz e. Schluß zum Violoncellkonzert Op. 43.
2500 Wagner, Album u. Lohengrin.
1633 — Potpourri a. Lohengrin.

Violoncell und Orgel.

- 2999 Album (Händel, Haydn, Schumann, Goltzmann, Volkman, Liszt, Reinecke, Wagner-Lohengrin).

2 Violoncelle.

- 1345/49 Dolzauer, Op. 52, 58, 63, 156, 159. Übungen.
2916 Klingel, Op. 22. Suite D moll.
3102 Kummer, Op. 20. Drei Duos (Klingel).
3294 — Op. 44. 8 große Etüden.
3274 — Op. 57. 10 Etüden.
3275 — Op. 100. 8 Studien.
2350/62 Lee, S., Op. 36—39 s. 3 Duos.
559 — Ecole du Violoncelliste.
1150/62 Rater, Op. 8. 3 Duos D, F, E m.

2 Violoncelle und Klavier.

- 2974 Grimm, Adagio, G dur.
2347 Klingel, Op. 45. Konzert B moll.
2360 Remberg, B., Op. 72. Konzertino A dur. (Klingel).
3275 — Op. 108. 8 Studien.

KONTRABASS.

- 1937/38 Laska, Op. 10. Kontrabassschule I/II.
2974 Tschakowsky, Praktische Studien.
1400 Wolf, Praktische Studien.

Klavier-Trios.

- 3332 Liszt, Orpheus (Saint-Saëns).
3338 Mendelssohn, Sämtliche Trios.
2231 Mozart, Sämtliche Trios (Hörfer).
2238 — Konzert-Symph. (V. u. Kl.).
3730 — Op. Nr. 6. G dur., Op. 16.
3657 Naumann, Op. 7. Trio, F moll. (V. u. Kl.).
3371 Paetz, Vierte Suite (V. u. Kl.).
3293 Schwarzenbach, P., Op. 105. Trio (V. u. Kl.).
3144 Schubert, Sämtliche Trios.
4140 — Op. 148. Notturno, Es dur.
645 Schumann, Op. 63, 80, 110, 102.
1203 — Sämtliche Trios, Op. 63, 80, 110.
740 — Op. 63. Erstes Trio, D moll.
741 — Op. 80. Zweites Trio, F dur.
742 — Op. 88. Phantasiezerhörung.
743 — Op. 110. Drittes Trio, G moll.
744 — Op. 132. Märchenbilder.
3340 Sibelius, Op. 44. Valse triole.
2938 Thomassini, Op. 62. Trio.
2423 Wagner, 4 Ständchen u. Lohengrin.
3288 Wolfm., Op. 23. Trio (V. u. Kl.).

Streich-Trios.

- 1245 Beethoven, Sämtl. Trios u. Sernade.
1058 Bruch, Op. 36a. 6 Trios für 2 Viol. u. Viola od. Viol.

Klavier-Quartette.

- 3702 Ohts, Op. 6. Quartett, E dur.
717 Schumann, Op. 47. Quartett. Esdur.
3340 Sibelius, Op. 44. Valse triole.
2423 Wagner, 4 Ständchen u. Lohengrin.
3272 Weber, Op. 8. Quartett B dur.

Klavier zu 4 Hdn., Viol. u. Cello.

- 1555/57 Beethoven-Symph. Nr. 7/3 (Burchard).
1612/14 — Symph. Nr. 4/6 (Burchard).
170 Mendelssohn-Sämtl. Ouvert. (Burchard).

Streichquartette.

- 1890/92 Beethoven, Sämtl. Quartette. I/II.
3333 Bruch, Op. 10. Quartett Nr. 2. Es dur.
117 Haydn, 15 berühmte Quart. (David).
175 Mendelssohn-Sämtl. Quartette. Part. 1/2 — Dieselben. Stimmen.
12041 Mozart, Sämtl. Quartette, Nr. 1—13.
223 — Dieselben. Nr. 14—23.
1150/61 Rubinstein, Op. 17. 3 Quartette.
1882 — Op. 47. Quartett.
438 Schumann, Op. 41. Quartette.
1140 Spohr, Op. 61. Quat. all. H moll.
3773 Weber, Op. 9. Quart. Nr. 1. Amoll.

Klavierquintette.

- 374 Jadasohn, Op. 70. Quintett, C moll.
3550 Schwarzenbach, Ph., Op. 118. Quint. H m.
3083 Schubert, Op. 114. Follies-Quintett.
609 Schumann, Op. 44. Quintett. Esdur.
3340 Sibelius, Op. 44. Valse triole.
361 Weingratner, Op. 50. Quintett. G moll. f. Kl., Viol., Viol. u. Pte.

Streichquintette.

- 1239 Beethoven, Quintette Op. 4, 29, 104, 137.
224 Mozzi, 6 berühmte Quintette (David).

Sextett, Septett, Oktett.

- 1238 Beethoven, Op. 81b. Sextett, Es dur.
926 — Op. 80. 20. Oktett, Es dur.
997 Spohr, Op. 65. Doppel-Quart., Dmoll.

BLAS-INSTRUMENTE etc.

Flöte solo.

- 1554 Berbigler, 18 Übungen.
1472 Firsman, Op. 15. Übungen (Schindler).
2253 — Op. 42. Fiftensolche (Schindler).
2083 — Op. 38. Kunst d. Flötenspiels.
2231 — Op. 12. 12 Etüden (E. u. Kl.).
1241 Schindler, Bach-Studien.
1500/7 — Wer zur Virtuosität. I/II.
2142 Solohub, 36 Etüden u. 6 Große, Fürstenaufg., Poppy, Terschak, Tulio etc.)

2 Flöten.

- 1517 Tulow, Op. 72. 3 große Duette (Barge).
1516 — Op. 102, 103, 104. 6 leichte Duette.

Flöte und Klavier.

- 2427/28 Bach, 6 Sonaten. I/II.
3153 Bussek, Op. 24. 6 Sonatinen.
2241 Mendelssohn, Scherzo aus Sommer-Kinderdramen.
2579/77 Mozart, Konzert Nr. 1/2. G dur., D dur. (Nr. 2 mit Kadenz von J. A. Hummel).
3341 — Andante d. dur. [315].
997 Quantz, Konzert G dur.
3425 Reger, Romanze.
2820 Reinecke, Op. 283. Konzert.
1243 Tulow, Konzert-Notturno (Barge).
2310 Wagner, Lohengrin-Phantasie (Poppy).

Klarinette, Fagott, Oboe.

- 2488 Bernmann, Op. 30. Unterhaltende Übungen für Klarinette.
2626 David, Introduction u. Variat. über Schubert, Schumannswalzer für Klar. u. Klavier.
2120 Gabler, Klarinettenstücke.
2027 Mozart, Op. 107. Klarinetten-Konz. mit Klavier.
3306 — Konzert, H dur. Fagott u. Kl.
2132/23 Orchesterstud. f. Klarin. (Hinz) I/II.
1530/40 — f. Fagott (Wolfer) I/II.
1530 Högner, Klarinetten-Obue. Klar. u. Klavier.
1543 Schleman, Charakterist. Studien f. Oboe.
843 Schumann, Op. 73. Phantasiestücke. Klarinette und Klavier.
847 — Op. 84. Romanzen. Oboe u. Kl.
1450 Solohub, 1. Klarin. (Bruch, David, Hofmann, Mozart, Schubert, Schumann, Singalinga, Spohr etc.).
1585 Weber, Op. 36. Konzertino. Klar. u. Klavier.
1540 — Op. 73. Klar.-Konzert mit Klavier Es.
1841 — Op. 74. Klar.-Konzert mit Klavier Es.
1717 Wiedemann, 45 Etüden für Oboe.

Horn solo und mit Klavier.

- 1555 Beethoven, Horn-Sonate, m. Klavier.
3030 Goltzmann, Berühmte Andante m. Klavier.
3031/73 Haydn, 2 Horn-Konzerte m. Klavier.
1450 Klingel, Hornschule, deutsch-engl.
1390 — Hornschule, deutsch-engl.
1551 — 40 Charakterist. Studien.
2501/64 Mozart, Hornkonzert Nr. 1—4 mit Klavier.
3034 — Horn-Quintett, Es f. Horn m. Kl.
3033 — Konzert-Rondo, Radur, mit Klav.
3423 Reger, Romanze, mit Klavier.
842 Schumann, Op. 70. Adag. u. Allegro, mit Klavier.
2160 Solohub für Horn (Beethoven, Goltzmann, Haydn, Hofmann, Mozart, Reinecke, Schubert, Wagner etc.).
3035 Wagner, Lohengrin Ankunft m. Kl.
2509 Weber, Op. 45. Konzertino, m. Klav.

Trompete, BaßTuba.

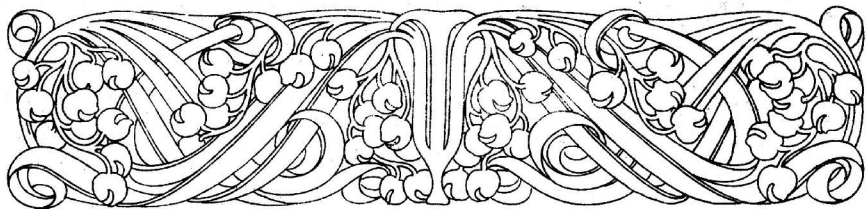
- 1134 Kossiek, Schule f. Cornet u. Trompete. I.
1135 — — — — — II.
1134 Orchesterstud. f. Trompete (Kossiek).
2244 — für BaßTuba (Tschentch).

Harfe.

- 2020 Bantock, Sapphische Tanz.
3638 Liszt, Consolations (Schubert).
2353/77 Orchesterstud. 5 Hefte (Schubert).
2334 Wagner, Brautlied a. Lohengrin für Harfe und Klavier (Spohr).

Mandoline, Guitarrre.

- 2335 Bortolazzi, Schule f. Mandoline.
1332 Schick, Guitarrschule.
1201/20 Lieder für 1 Singst. u. Guitarrre (Schick).
2332 Funk, 13 Vollständiger f. 1 Singst. u. Guitarrre.
3109/98 Solohub, 36 Etüden u. 6 Große, Fürstenaufg., Poppy, Terschak, Tulio etc.)



JOSEPH JOACHIM
KONZERT G MOLL
IN EINEM SATZE
FÜR VIOLINE UND PIANOFORTE
OP. 3



KONZERT.

Violino principale.

Allegro.
Viola.

J. Joachim, Op. 2.
Viol. I.

Viol. II.

Allegro.
Viola.

Viol. I.
J. Joachim, Op. 2.

Viol. II.

Solo.
cresc.
f

Presto.
poco a poco accelerando e cresc.

Viola.
p

Viol. I.
pp
sf poco a poco cresc.

B
ff
pp <=> pp <=> pp cresc.
sempre.

C
Solo.
ff e deciso.
dim.

D
espress.
din.
1

Violino principale.

Violino principale musical score, measures 1-24. The score is written for a single violin in G major (one sharp) and 4/4 time. It features a variety of musical techniques including slurs, ties, and dynamic markings. The first staff begins with a 'V' marking above the first measure. The second staff ends with a 'cresc.' marking. The third staff begins with a 'dim.' marking, followed by a 'p' marking, and ends with a 'cresc.' marking. The fourth staff begins with a 'mf' marking, followed by an 'sf' marking, and ends with a 'ff' marking. The fifth staff begins with a 'f' marking. The sixth staff begins with a 'ff' marking. The seventh staff begins with a 'ff' marking. The eighth staff begins with a 'ff' marking. The ninth staff begins with a 'ff' marking. The tenth staff begins with a 'ff' marking. The eleventh staff begins with a 'ff' marking. The twelfth staff begins with a 'ff' marking. The thirteenth staff begins with a 'ff' marking. The fourteenth staff begins with a 'ff' marking. The fifteenth staff begins with a 'ff' marking. The sixteenth staff begins with a 'ff' marking. The seventeenth staff begins with a 'ff' marking. The eighteenth staff begins with a 'ff' marking. The nineteenth staff begins with a 'ff' marking. The twentieth staff begins with a 'ff' marking. The twenty-first staff begins with a 'ff' marking. The twenty-second staff begins with a 'ff' marking. The twenty-third staff begins with a 'ff' marking. The twenty-fourth staff begins with a 'ff' marking.

Measures 1-24. The score is written for a single violin in G major (one sharp) and 4/4 time. It features a variety of musical techniques including slurs, ties, and dynamic markings. The first staff begins with a 'V' marking above the first measure. The second staff ends with a 'cresc.' marking. The third staff begins with a 'dim.' marking, followed by a 'p' marking, and ends with a 'cresc.' marking. The fourth staff begins with a 'mf' marking, followed by an 'sf' marking, and ends with a 'ff' marking. The fifth staff begins with a 'f' marking. The sixth staff begins with a 'ff' marking. The seventh staff begins with a 'ff' marking. The eighth staff begins with a 'ff' marking. The ninth staff begins with a 'ff' marking. The tenth staff begins with a 'ff' marking. The eleventh staff begins with a 'ff' marking. The twelfth staff begins with a 'ff' marking. The thirteenth staff begins with a 'ff' marking. The fourteenth staff begins with a 'ff' marking. The fifteenth staff begins with a 'ff' marking. The sixteenth staff begins with a 'ff' marking. The seventeenth staff begins with a 'ff' marking. The eighteenth staff begins with a 'ff' marking. The nineteenth staff begins with a 'ff' marking. The twentieth staff begins with a 'ff' marking. The twenty-first staff begins with a 'ff' marking. The twenty-second staff begins with a 'ff' marking. The twenty-third staff begins with a 'ff' marking. The twenty-fourth staff begins with a 'ff' marking.

Violino principale.

5

cresc.

f

dim.

dim.

E *Etwas ruhiger.*

Clar.

dolce

pp

a tempo

1 2 3 4

poco rit. **F** *a tempo.*

poco rit.

a tempo.

G

dim.

f

dim.

H

p e dolce.

dim.

p e dolce.

pp

f

pp

f

cresc.

f

dim.

espress.

cresc.

f

dim.

espress.

Violino principale.

I

cresc. *dim.* *dim. sempre.* *mf* *p* *molto cresc.* *ff* *sempre più*

Violino principale.

7

K

L

M

Solo.

sempre cresc.

ad libit.

pesante.

dim.

pp

Ob.

Viol. I.

N

cresc. a tempo.

ad libit.

a tempo.

p espress. e teneramente

cresc.

IVa

Viola.

0

Viol. I.

pizz.

Violino principale.

Solo.

mf *p* *scherz.* *mf* *p*

mf *p*

mf *cresc.*

dim. *dolce*

pp dolce

sf *cresc.*

sf *cresc.*

sf *cresc.*

Violino principale.

9

P

Clar.

Ob.

p

dim.

pp

mf

mf

Viol. I.

p

cresc.

f

pp

molto cresc.

f

dim.

al

R Solo.

mf

espress.

cresc.

f

dim.

dim.

III^a e IV^a

dim.

pp

S *tranquillo.* *p ma espress.*

poco riten.

T *dim.* *pp* *cresc.* *IV^a* *riten.*

U *Cadenza in tempo.* *Poco Adagio.* *Allegro.* *cresc.*

con fuoco. *f dim.* *cresc.* *Solo.*

W *Vivace assai.* *f sempre*

Violino principale.

11

ff con fuoco.

sempre stacc.

fp

Animato e sempre più vivo.

cresc. sempre

Presto assai.

con fuoco

Tempo I.

IV^a

poco cresc. enl.

a tempo.

The musical score is written for a single violin. It begins with a treble clef and a key signature of one sharp (F#). The tempo and dynamics are marked as *ff con fuoco.* The first system features rapid sixteenth-note passages. The second system continues with similar rhythmic patterns, marked *sempre stacc.* and *fp*. The third system introduces a more melodic line with a crescendo, marked *Animato e sempre più vivo.* and *cresc. sempre*. The fourth system shows a further increase in tempo and intensity, marked *Presto assai.* and *con fuoco*. The fifth system transitions to a new section, marked *Tempo I.* and *IV^a*, with a *poco cresc. enl.* instruction. The final system returns to a more moderate tempo, marked *a tempo.* The score concludes with a final cadence.