



No. 3229 b.

# HOFMANN

## Konzertino

G dur – Sol majeur – G major.

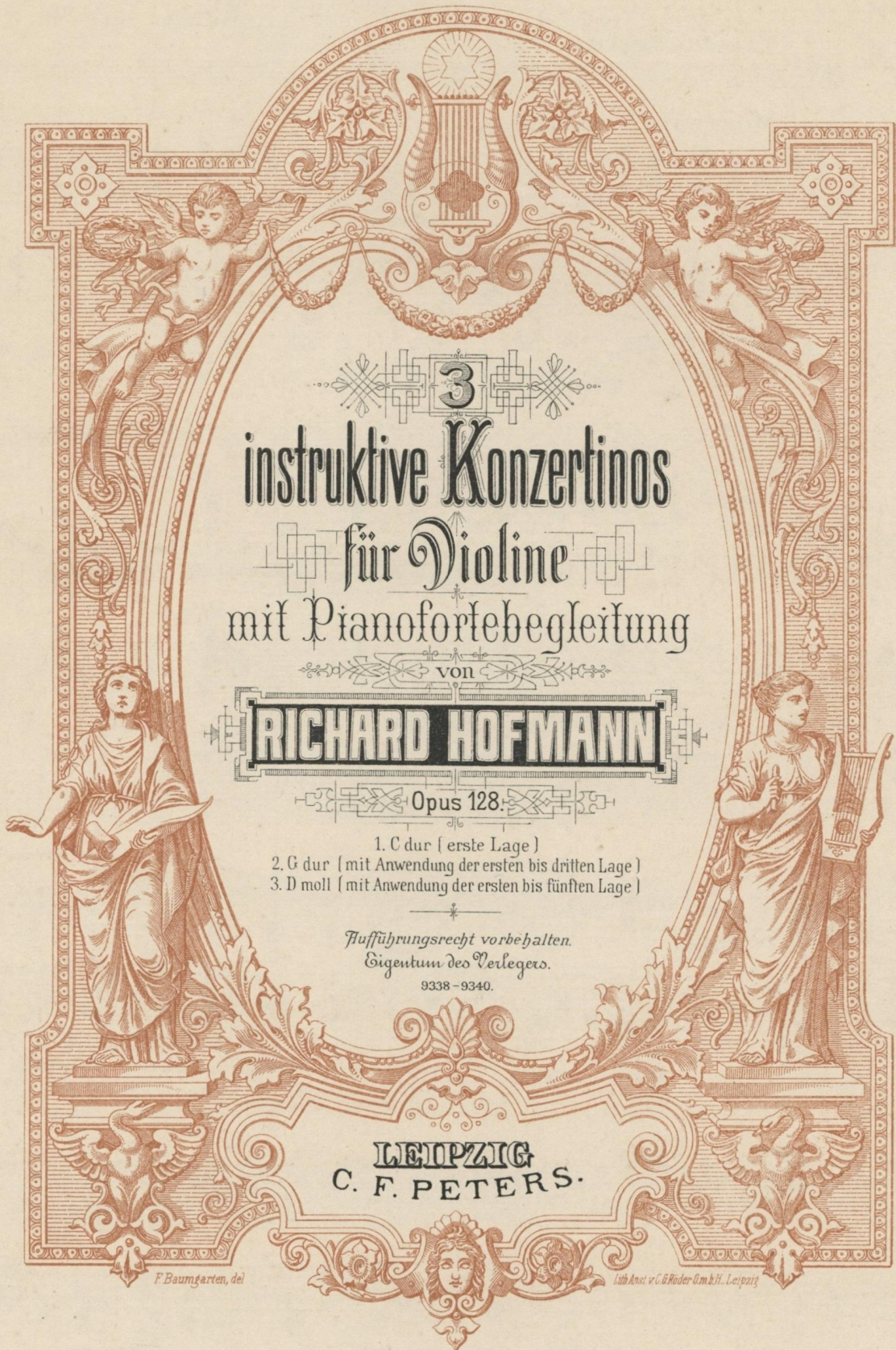
(1.–3. Lage.)

Opus 128. No. 2.

Violine und Pianoforte.

# Violinmusik, progressiv geordnet.

No.	Violine solo.	No.	Duos für 2 Violinen.
	<b>a) Schülen.</b>		<b>Die mit * bezeichneten sind Bearbeitungen.</b>
			<b>Erste bis zweite Stufe.</b>
2987	<b>Bériot</b> , Op. 102, Violinschule, Band I.	2889	<b>Blumenthal</b> , Op. 42, 50 Übungsstücke (Hermann).
2516	<b>Casorti</b> , Op. 50, Bogentechnik.	1986	<b>Gebauer</b> , Op. 10, 12 Duos très faciles (do.)
1080	<b>Dancla</b> , Op. 74, Ecole du Mécanisme.	1084 a	<b>Kalliwoda</b> , Op. 178, Duos, Heft 1 (do.)
1897 a/b	<b>Hermann</b> , Violinschule, 2 Bände.	1987	* <b>Melodien-Album</b> , Band I (50 Volksmelodien) (Hermann).
2692	<b>Hohmann</b> , Violinschule komplett (Hermann).	2723	* <b>Violin-Album</b> für Anfänger. 30 populäre Stücke (do.)
2692 a/b	— dieselbe, Heft I und II.		<b>Zweite Stufe.</b>
2640	<b>Mazas</b> , Petite Méthode.	3061 b	<b>Bériot</b> , Op. 87, 12 petits Duos faciles (Hermann).
1983	<b>Rode, Kreuzer, Baillot</b> , Violinschule.	2536	<b>Bruni</b> , Op. 34, Six Duos (do.)
2500	<b>Spohr</b> , Violinschule (Schröder).	2888	— Op. 35, Six Duos (do.)
	<b>b) Etüden.</b>	1081 b	<b>Dancla</b> , Op. 32, Duos, Heft 2.
	<b>Erste bis vierte Stufe.</b>	1084 b	<b>Kalliwoda</b> , Op. 179, Duos, Heft 2 (Hermann).
1078	<b>Dancla</b> , Op. 68, 15 Etüden mit Begleitung einer zweiten Violine (2.—4. Lage).	2166	<b>Mazas</b> , Op. 85, 5 Duos abécédaire (do.)
1985	<b>Grünwald</b> , Die ersten Übungen (Elementarunterricht).	1085 a	<b>Pleyel</b> , Op. 8, 6 petits Duos (David).
2031 a	<b>Hermann</b> , Op. 20, 100 Etüden für Anfänger, Bd. I. (2.—4. Lage)		<b>Zweite bis dritte Stufe.</b>
	Abteilung I, Leere Saiten.	1081 a	<b>Dancla</b> , Op. 23, Duos, Heft 1.
	— II, Die ersten Bogenübungen.	1081 c	— Op. 60, Duos, Heft 3.
	— III, Bogenübungen für das Abstoßen des Bogens.	1955 a	<b>Mazas</b> , Op. 38, 12 petits Duos, Heft 1 (Hermann).
1819 a	<b>Mazas</b> , Op. 36 Heft I, Etudes spéciales (Hermann).	1957	— Op. 60, 6 Duos faciles (do.)
	<b>Vierte bis fünfte Stufe.</b>	2521 a/b	— Op. 70, 12 petits Duos, 2 Hefte (do.)
1080	<b>Dancla</b> , Op. 74, 50 Exercices journaliers.	1988/89	* <b>Melodien-Album</b> , Band II, III (do.)
2062	<b>Etüden-Album</b> . 40 berühmte Etüden (Hermann).	2365	Band II. 25 Opermelodien. Band III. 30 Marsch- und Tanzmelodien.
	A. Lagen. B. Lagenwechsel. C. Oktaven. D. Spannungen. E. Triller. F. Doppelgriffe. G. Verminderte Septime. H. Stricharten. I. Handgelenk. K. Stakkato. L. Springender Bogen.		* <b>Schumann</b> , 20 ausgewählte Stücke aus dem Jugenalbum, Op. 68.
2031 b	<b>Hermann</b> , Op. 20, 100 Etüden für Anfänger, Band II.	2506	<b>Dritte Stufe.</b>
	Abteilung II, 25 Etüden in der 1.—5. Lage.	1081 d/g/k	<b>Campagnoli</b> , Op. 14, 6 Duos (Hermann).
284	<b>Kreutzer</b> , 42 Etüden (Hermann).	2518 b	<b>Dancla</b> , Duos, Heft 4—7, 10.
284 a	— — 2. Violine (do.)	2685	Heft 4, Op. 24. Heft 5, Op. 33. Heft 6, Op. 61. Heft 7, Op. 15.
1819 b	<b>Mazas</b> , Op. 36 Heft 2, Etudes brillantes (Hermann).		<b>Kalliwoda</b> , Op. 116, 3 Duos (Hermann).
2593	— Op. 80, 8 Mélodies faciles (Hermann).	1955 b	* <b>Klassische Stücke</b> (do.)
	<b>Fünfte bis sechste Stufe.</b>	1958	Bach, Händel, Mozart, Beethoven etc.
283	<b>Fiorillo</b> , 36 Etüden oder Capricen (Hermann).	2522 a	<b>Mazas</b> , Op. 38, 12 petits Duos, Heft 2 (Hermann).
2469	— — mit Begleitung einer zweiten Violine von Spohr.	2598 a	— Op. 61, 6 Duos faciles (do.)
1819 c	<b>Mazas</b> , Op. 36 Heft 3, Etudes d'Artistes (Hermann).	1085 b/c	— Op. 71, 6 Duos concertans Heft 1 (do.)
281	<b>Rode</b> , 24 Capricen (David).	1085 g	— Op. 86, 9 Duos élémentaires, Heft 1 (do.)
	En forme d'Etudes dans les 24 Tons de la Gamme.	2205	<b>Pleyel</b> , Op. 48, 59, Petits Duos, 2 Hefte (David).
2211	— 12 Etüden (Hermann).	1087 abeg	— 3 Duos faciles (Hermann).
	<b>Sechste Stufe.</b>	10811	* <b>Schubert</b> , 12 beliebte Lieder (Hermann).
3115	<b>Campagnoli</b> , Op. 18, 7 Divertimenti.	1081 i	<b>Viotti</b> , Duos concertans, Heft 1, 2, 5, 7 (Hermann).
1079	<b>Dancla</b> , Op. 73, 20 Etudes brillantes.	1083 a/c	<b>Dritte bis vierte Stufe.</b>
1381	<b>Gaviniés</b> , 24 Etüden (Matinéés) (Hermann).	2518 a	<b>Dancla</b> , Op. 35, Duos, Heft 11.
2594	<b>Mazas</b> , Op. 81, 8 Mélodies (do.)	2528	— Op. 62, Duos, Heft 9.
	<b>Siebente Stufe.</b>	1776 a/b	<b>Jansa</b> , 18 Duos progressifs, 3 Hefte.
1984	<b>Paganini</b> , Op. 1, 24 Capricen (Becker).		1. Heft, Op. 46, 6 Duos. 2. Heft, Op. 74, 6 Duos. 3. Heft, Op. 81, 6 Duos.
2199	<b>Petri</b> , Op. 9, 5 Künstler-Etüden.		<b>Kalliwoda</b> , Op. 70, 2 Duos concertans.
3029	<b>Spohr</b> , Studien (Seeger).		<b>Mazas</b> , Op. 46, 6 Duos faciles (Hermann).
2564	<b>Vieuxtemps</b> , Op. 16, 6 Konzert-Etüden.		* <b>Mendelssohn</b> , Lieder ohne Worte, 2 Hefte.
	<b>c) Stücke.</b>		1. Heft, 12 Lieder ohne Worte (Wolf).
	<b>Erste bis dritte Stufe.</b>		2. Heft, 8 Lieder ohne Worte und vier Kinderstücke (Hermann).
3083	<b>Halvorsen</b> , Norwegische Bauertänze (2.—3. Lage).	1081 h	<b>Vierte Stufe.</b>
2118	<b>Melodien-Album</b> . Sammlung der beliebtesten Volks-, Opern-, Marsch- und Tanzmelodien (Elementarunterricht).	1082	<b>Dancla</b> , Op. 34, Duos, Heft 8.
1867	<b>Strauss-Album</b> . 30 beliebte Tänze von Johann, Josef und Eduard Strauss (2.—3. Lage).	1956 a/b	<b>Hauptmann</b> , Op. 2, 2 Duos concertans.
2722	<b>Violin-Album</b> für Anfänger (Hermann). 30 populäre Stücke in der ersten Lage.	2520	<b>Mazas</b> , Op. 39, 6 Duos, 2 Hefte (Hermann).
	<b>Vierte bis siebente Stufe.</b>	2117	— Op. 62, 3 Duos progressifs (do.)
2474	<b>Bach</b> , Chaconne Dm. (mit Klavierbegleitung von Mendelssohn und Schumann).	1087 ckl	* <b>Ouvertüren-Album</b> , 10 Ouvertüren (Hofmann).
228 a	— 6 Sonaten für Violine solo (Hellmesberger).		<b>Viotti</b> , Duos concertans, Heft 3, 10, 11.
	1. Gm. 2. Hm. 3. Am. 4. Dm. 5. C. 6. E.	2877	<b>Vierte bis fünfte Stufe.</b>
228 b	— Klavierbegleitung zu denselben.	2519 a/b	<b>Jansa</b> , Op. 50, 3 Duos (Hermann).
1472	<b>Rust, F. W.</b> , Zweite Sonate B (Singer).	2522 b	<b>Mazas</b> , Op. 40, 6 Duos, 2 Hefte (Hermann).
1936	<b>Strauss (Vater) und Lanner</b> , 20 Tänze (4. Lage).	2598 b/c	— Op. 71, 6 Duos concertans, Heft 2 (Hermann).
		1085 d	— Op. 86, 9 Duos élémentaires, Heft 2, 3 (do.)
		1085 e	<b>Pleyel</b> , Op. 23, 6 Duos (Hermann).
		1086 f	— Op. 24, 6 Duos (do.)
		1087 dhi	<b>Spohr</b> , Op. 150, Duo D (David).
		3061 a	<b>Viotti</b> , Duos concertans, Heft 4, 8, 9 (Hermann).
		1085 f	<b>Fünfte Stufe.</b>
		1086 a/g	<b>Bériot</b> , Op. 57, 3 Duos concertans (Hermann).
		1087 fm n	<b>Pleyel</b> , Op. 61, 3 Duos (Hermann).
			<b>Spohr</b> , Duos, 7 Hefte (David).
			1. Op. 3 Es, Fm., G. — 2. Op. 9 C. A. — 3. Op. 39, Dm., Es, E. —
			4. Op. 67 A, D, Gm. — 5. Op. 148 F. — 6. Op. 150 D. — 7. Op. 153 C.
			<b>Viotti</b> , Duos concertans, Heft 6, 12, 13 (Hermann).



3  
instruktive **Konzertinos**

für **Violine**  
mit **Pianofortebegleitung**

von  
**RICHARD HOFMANN**

Opus 128

- 1. C dur (erste Lage)
- 2. G dur (mit Anwendung der ersten bis dritten Lage)
- 3. D moll (mit Anwendung der ersten bis fünften Lage)

*Aufführungsrecht vorbehalten.  
Eigentum des Verlegers.  
9338-9340.*

**LEIPZIG**  
**C. F. PETERS.**

F. Baumgarten, del.

Lith. Anst. v. G. & H. Röder-G.m.b.H. Leipzig

# KONZERTINO II.

Richard Hofmann, Op. 128 No 2.

Violino. Moderato risoluto.

Pianoforte. Moderato risoluto.

*ff*

*ped. \* ped. \* ped. \* ped. \* ped. \* ped. \* ped. \**

*dim. -*

*ped. \* ped. \* ped. \* ped. \* ped. \* ped. \* ped. \**

*mf*

*rit.*

**A** *a tempo*

*f risoluto*

*a tempo*

*mf*

*p*

**B**

**C**

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of the musical score. It features a single treble clef staff and a grand staff. The top staff begins with a *ff* dynamic marking and contains a melodic line with slurs. The grand staff continues the accompaniment. Below the grand staff, there are six instances of the instruction "Ped." with an asterisk, indicating pedal points.

Third system of the musical score. It features a single treble clef staff and a grand staff. The top staff has a melodic line with slurs. The grand staff has a *f* dynamic marking and contains a dense accompaniment with many chords. Below the grand staff, there are four instances of the instruction "Ped." with an asterisk.

Fourth system of the musical score. It features a single treble clef staff and a grand staff. The top staff contains a melodic line with slurs. The grand staff contains a rhythmic accompaniment. Below the grand staff, there are six instances of the instruction "Ped." with an asterisk.

Fifth system of the musical score. It features a single treble clef staff and a grand staff. The top staff begins with a *riten.* marking, followed by a **D** *a tempo* marking. The music then continues with a *p espress.* marking and ends with an *a tempo* marking. The grand staff contains a melodic line with slurs and a bass line. Below the grand staff, there are two instances of the instruction "Ped." with an asterisk.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff begins with a piano (*p*) dynamic. The grand staff begins with a piano (*p*) dynamic. The system concludes with a *Ped.* marking and an asterisk (\*).

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Both the top and grand staves include a *cresc.* (crescendo) marking. The system concludes with a *Ped.* marking and an asterisk (\*).

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff begins with a forte (*f*) dynamic and a section marked with a large 'E'. The grand staff begins with a mezzo-forte (*mf*) dynamic and includes a *legato* marking. The system concludes with a *Ped.* marking and an asterisk (\*).

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff begins with a fortissimo (*ff*) dynamic. The system concludes with a *Ped.* marking and an asterisk (\*).

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The system concludes with a *Ped.* marking and an asterisk (\*).

**F**

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Cadenza.*

*mf* *f* *riten.*

**G** *Tempo I.*

*f* *mf* *p*

*Ped.* \*

*cresc.* *cresc.*

*Ped.* \* *Ped.* \* *Ped.* \*



*f* *cresc.*  
*mf* *cresc.*

**H**  
*ff*  
*f*

*f*  
Ped. \*

*riten.*  
*dimin.*  
*p*

I Andante.

*p espress.* *mf*

**Andante.** *p*

*f* *f*

*mf legata*

*Red.* \*

**K** *p espress.* *p*

Detailed description: This page contains a musical score for piano and voice. It is divided into two main sections, I and K. Section I is marked 'Andante' and begins with a vocal line in treble clef and piano accompaniment in grand staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics range from piano (*p*) to mezzo-forte (*mf*) and forte (*f*). There are markings for 'Red.' (ritardando) and an asterisk (\*) indicating a specific performance instruction. Section K is also marked 'Andante' and features a vocal line and piano accompaniment. The piano part has a more active bass line with eighth-note patterns. Dynamics include piano (*p*) and piano espressivo (*p espress.*). The score concludes with a final chord in the piano part.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melody in G major, marked *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, also marked *mf*.

Second system of musical notation, marked with a large 'L' above the vocal line. The vocal line has a long, sustained note marked *p*. The piano accompaniment continues with chords and some melodic movement, marked *mf*.

Third system of musical notation, marked with a large 'M' above the vocal line. The vocal line has a melody marked *p*. The piano accompaniment features a steady chordal accompaniment, marked *mf*.

Fourth system of musical notation, marked with a large 'N' above the vocal line. The vocal line has a melody marked *mf*. The piano accompaniment features a rhythmic accompaniment of eighth notes, marked *mf*.

Fifth system of musical notation. The vocal line has a melody marked *p*. The piano accompaniment features a rhythmic accompaniment of eighth notes, marked *mf*. The system concludes with a double bar line and a *p* *risoluto* marking.

Allegro.

Musical score for the first system. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) with a rhythmic accompaniment. The tempo is marked "Allegro." and the dynamic is "mf".

Musical score for the second system, continuing the melodic and accompaniment lines. The dynamic remains "mf".

Musical score for the third system, starting with a fermata over the first measure. The dynamic changes to "f".

Musical score for the fourth system, featuring a melodic line with a crescendo and a grand staff accompaniment. The dynamic is "f".

Musical score for the fifth system, starting with a piano dynamic "p" and a crescendo. The dynamic changes to "mf".

First system of musical notation. The top staff is a single treble clef with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) with a piano accompaniment. Dynamics include *cresc.* and *f*. The key signature has one sharp (F#).

Second system of musical notation. The top staff begins with a *Q* (quasi) marking and a *ff* dynamic. The bottom two staves continue the piano accompaniment. A *ff* dynamic is also present in the bass staff. A *Ped.* marking is located at the end of the system. The key signature has one sharp.

Third system of musical notation. The top staff is mostly empty. The bottom two staves feature a piano accompaniment with a *f* dynamic. A *Ped.* marking is present at the end of the system. The key signature has one sharp.

Fourth system of musical notation. The top staff is empty. The bottom two staves show a piano accompaniment with a *legato* marking in the bass staff. The key signature has one sharp.

Fifth system of musical notation. The top staff is empty. The bottom two staves feature a piano accompaniment with a *p* dynamic and a *riten.* (ritardando) marking. The key signature has one sharp.

**R** *a tempo, meno mosso*

*p dolce* *mf*

*a tempo, meno mosso*

*p*

*p*

*cresc.*

*cresc.*

*ped.* \*

**S**

*mf*

*ped.* \*

*cresc.*

*cresc.*

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has one sharp (F#). The piano part includes a dynamic marking of *f* (forte).

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines. The piano part features a dynamic marking of *f*.

Third system of musical notation, marked with a **T** (Tritone) symbol. It includes the instruction "Tempo I." and dynamic markings of *p* (piano).

Fourth system of musical notation, marked with a **U** (Unison) symbol. It includes the instruction "Tempo I." and dynamic markings of *mf* (mezzo-forte).

Fifth system of musical notation, concluding the page with a melodic line and piano accompaniment. The piano part includes a dynamic marking of *f*.

**V**  
*mf* *cresc.*

**W**  
*f*

*cresc.* *ff*  
*cresc.* *ff*