SCHIRMER'S
LIBRARY

Vol. 419

B. MOLIQUE

CONCERTO (No. 5)

FOR THE

VIOLIN

OP. 21

(VIOLIN AND PIANO)

(SCHRADIECK)

PR. 75c

COPYRIGHTED, 1892, BY G. SCHIRMER.

Schirmer's Library of Musical Classics

Vol. 419

BERNHARD MOLIQUE

OP. 21

CONCERTO (No. 5)

IN A MINOR

FOR

VIOLIN

WITH

ACCOMPANIMENT OF ORCHESTRA

EDITED AND FINGERED BY

H. SCHRADIECK

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY

LEONARD STUART

NEW YORK: G. SCHIRMER

COPYRIGHT, 1898, BY G. SCHIRMER

520544

WILHELM BERNHARD MOLIQUE

MOLIQUE, WILHELM BERNHARD, the celebrated violin-virtuoso and composer, was born on the seventh of October, 1802, at Nuremberg, where his father held the position of municipal director of music. From an early age, under paternal instruction, he learned to play on nearly all the orchestral instruments available, but he soon showed a precocious preference for, and made a special study of, the violin. Spohr has left it on record that, during his stay at Nuremberg in 1815, Molique became a pupil of his, and at thirteen years of age displayed remarkable proficiency on the instrument. At the age of fourteen he was sent to Munich, where Maximilian I., King of Bavaria, learning of his promising abilities, undertook the expense of his maintenance and education, and appointed Pietro Rovelli, first violin of the royal chapel band, to superintend his further instruction. Two years later, in 1818, he went to Vienna, and immediately secured an engagement in the orchestra at the *Theater an der Wien*. In 1820, he returned to Munich, and, although but seventeen years of age, replaced his former master, Rovelli, as leader, on the latter's resignation and retirement to Bergamo. He devoted himself assiduously to the study of arts and sciences, and to the perfection of his talents. In the German idiom, Spohr "filed him off," or gave him finishing lessons, both on the violin and in composition. He gave many successful concerts, and the most cordial relations existed between himself and his fellow-artists, Winter—the composer of *Das unterbrochene Opferfest*—Moscheles, Andreas Romberg, Bohrer, Krebs, and others. The record of their daily reunions at the "Birnbeck Kneipe," for beer and musical discussion, has descended to posterity. In 1822, he undertook his first artistic tour, and visited Leipzig, Dresden, Berlin, Hanover, Cassel, etc., scoring brilliant successes in each city. In 1825, he married Marie Wanney, the niece and adopted daughter of *Kapellmeister* Peter Winter, with whom he had become acquainted while living in the house of the latter. In September, 1826, on the recommendation of Lindpaintner, he was appointed leader of the court orchestra at Stuttgart, with the title of *Musikdirektor*, and exhibited new talent in a masterly conductorship of the orchestra, which long made him the pride and ornament of the royal city. He made frequent concert-tours not only in Germany, but established a European reputation by a series of visits to Paris, Vienna and St. Petersburg. In 1849, he resigned and went to England, where he settled for the remaining part of his professional life. He made his first appearance at the London Philharmonic Concerts on May 14, 1849, when he played his own A minor concerto. An artist of such sterling and exceptional merit was not long in establishing himself a popular favorite as soloist, quartet-player and teacher, while as a composer he was also held in the highest esteem. In 1860, the production of his oratorio *Abraham*, composed for the Norwich Musical Festival, greatly enhanced his reputation. In 1861, he was appointed Professor of composition at the Royal Academy of Music. In 1866, he withdrew from professional life and retired to Kannstadt, near Stuttgart, where he died on May 10th, 1869. As an executant, his style of playing was severely classic and undemonstrative, the remarkable ease of his exterior bearing showing the consummate artist. To marvellous rapidity was added effective execution, a magnificent, full, and solid tone of the highest purity in all degrees of light and shade, and he evinced rare excellence in the technique of the left hand. His performance of an adagio is said to have been "a feast of artistic perfection." As a conductor, energetic precision and serene self-possession formed a felicitous combination with the unerring qualities of a refined and delicately trained ear. His merit as a teacher is perpetuated by the celebrity of numerous pupils, among whom may be mentioned John Tiplady Carrodus. He holds a foremost place among composers for the violin. Extensive knowledge and pure taste, with a greatness and nobility of manner modelled after the style of the most famous tone-poets, distinguish his compositions. His violin concertos are masterpieces of elegant form, full of noble subjects, interesting scoring and technical finish. His best-known works are the six violin concertos, a concertino, fantasias, rondos, etc., for the violin, duets for violin and other instruments, pieces for the violin and pianoforte, a violoncello concerto, eight string-quartets, a symphony, two masses, and the oratorio *Abraham;* he also wrote songs, and other music.

LEONARD-STUART.

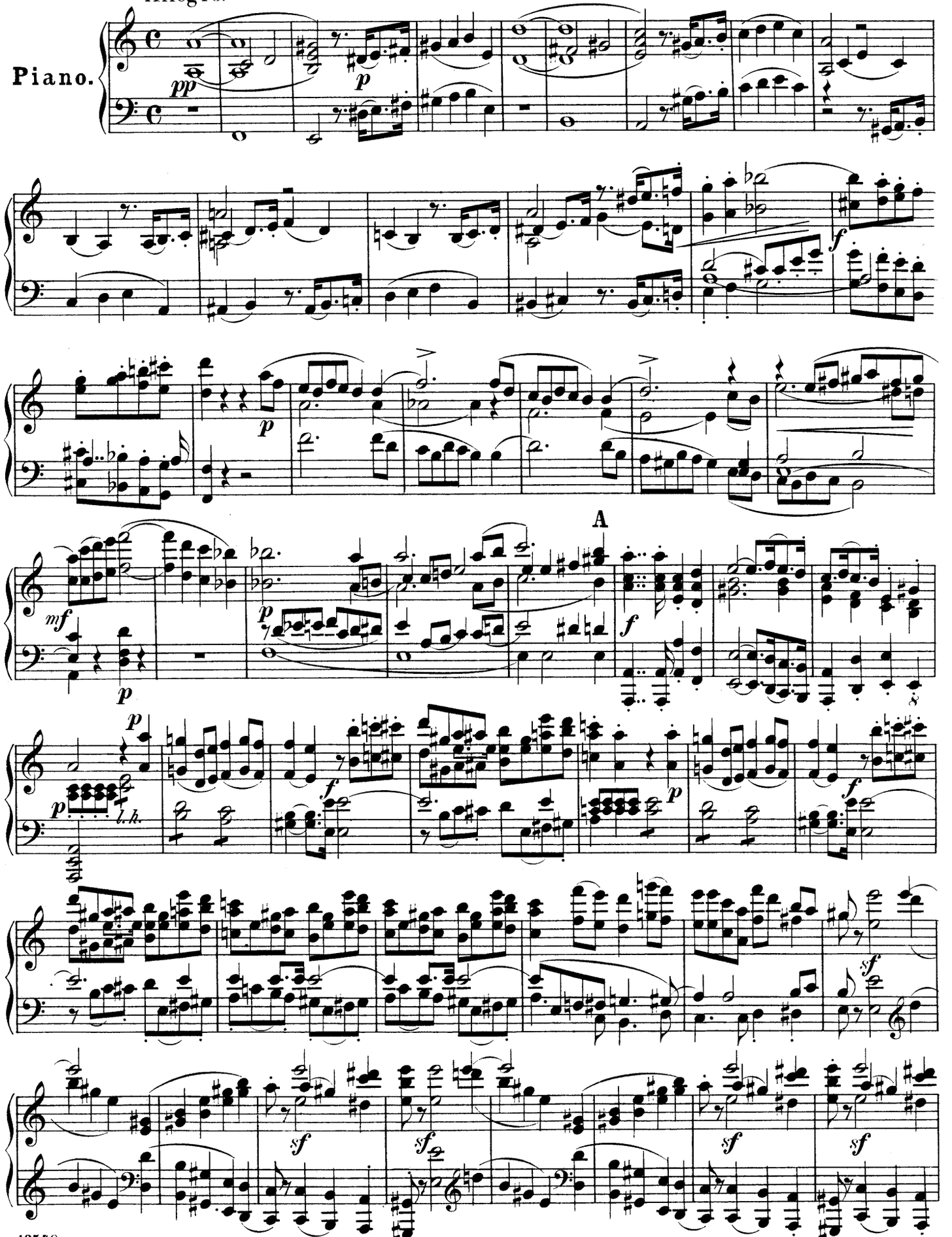
Concerto No. 5.

(A minor.)

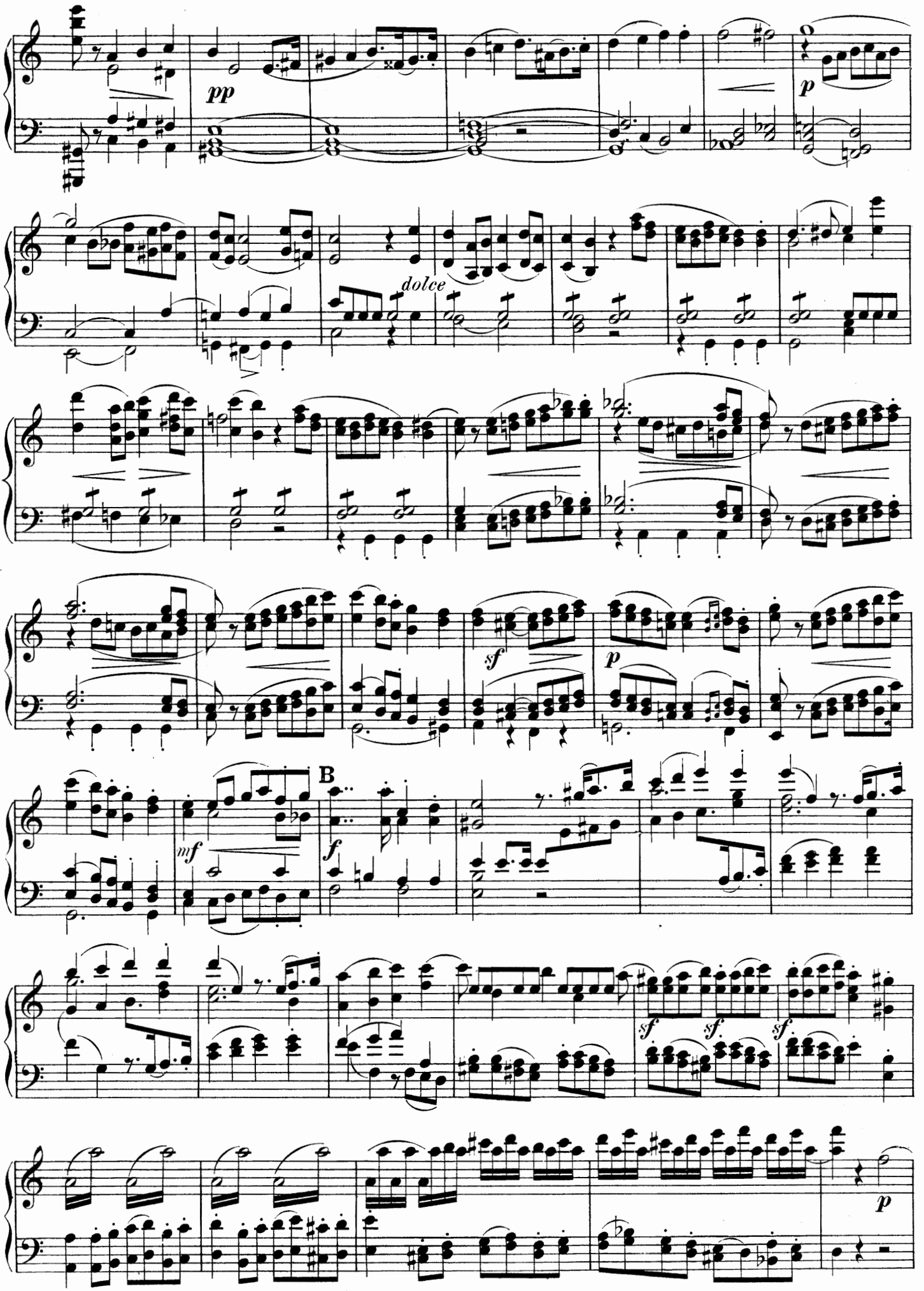
Edited and fingered by
Henry Schradieck.

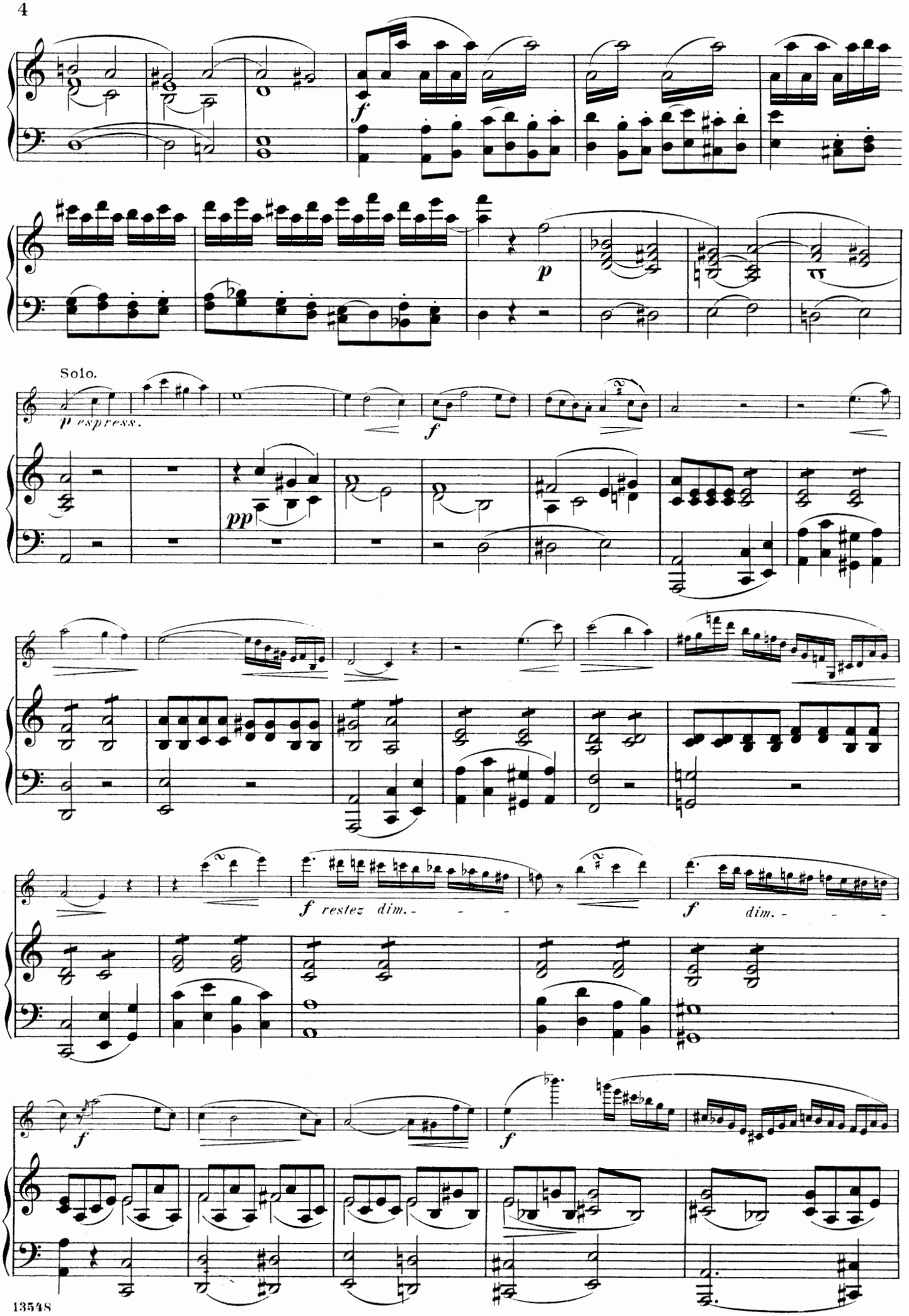
B. MOLIQUE. Op. 21.

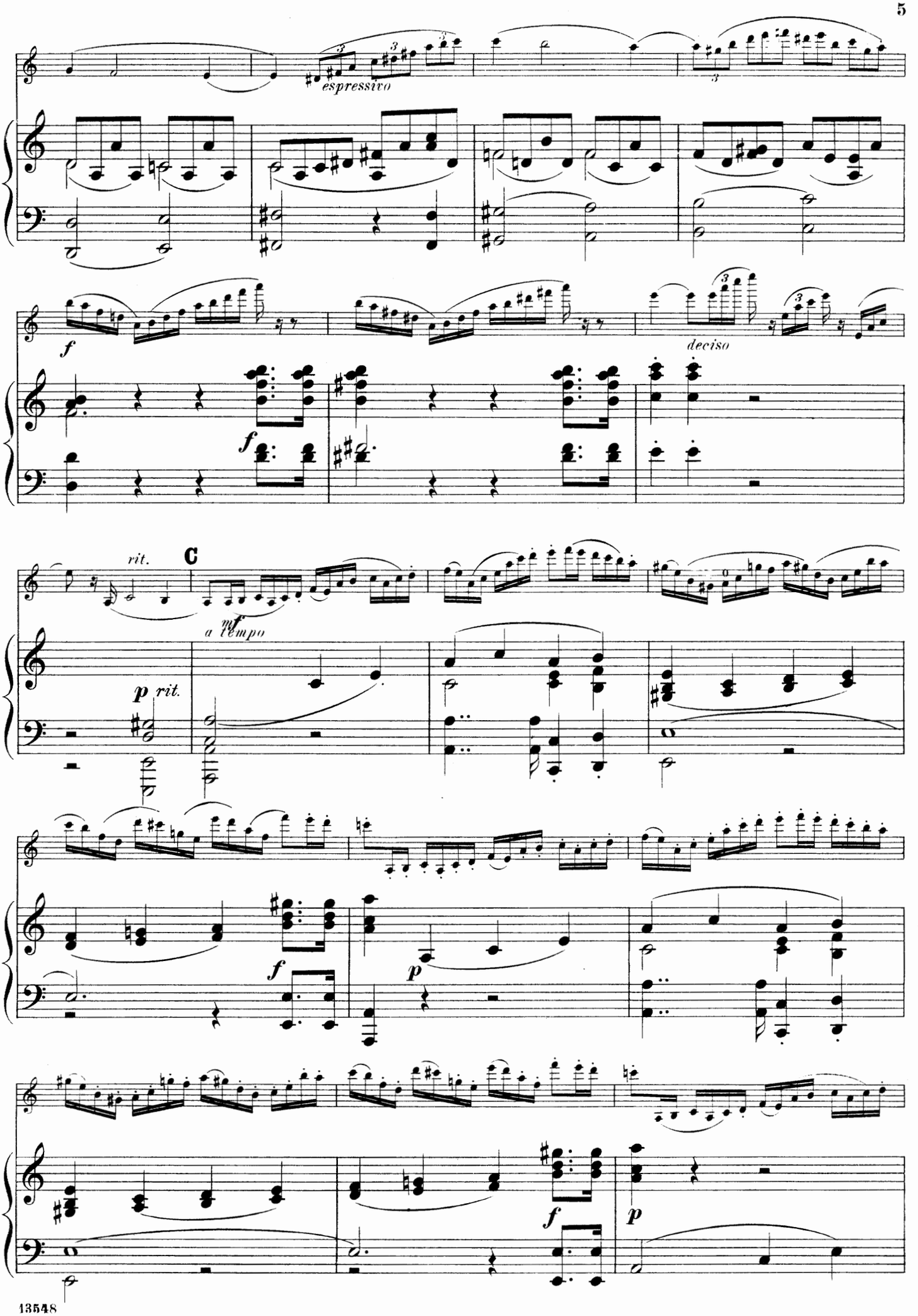
Allegro.

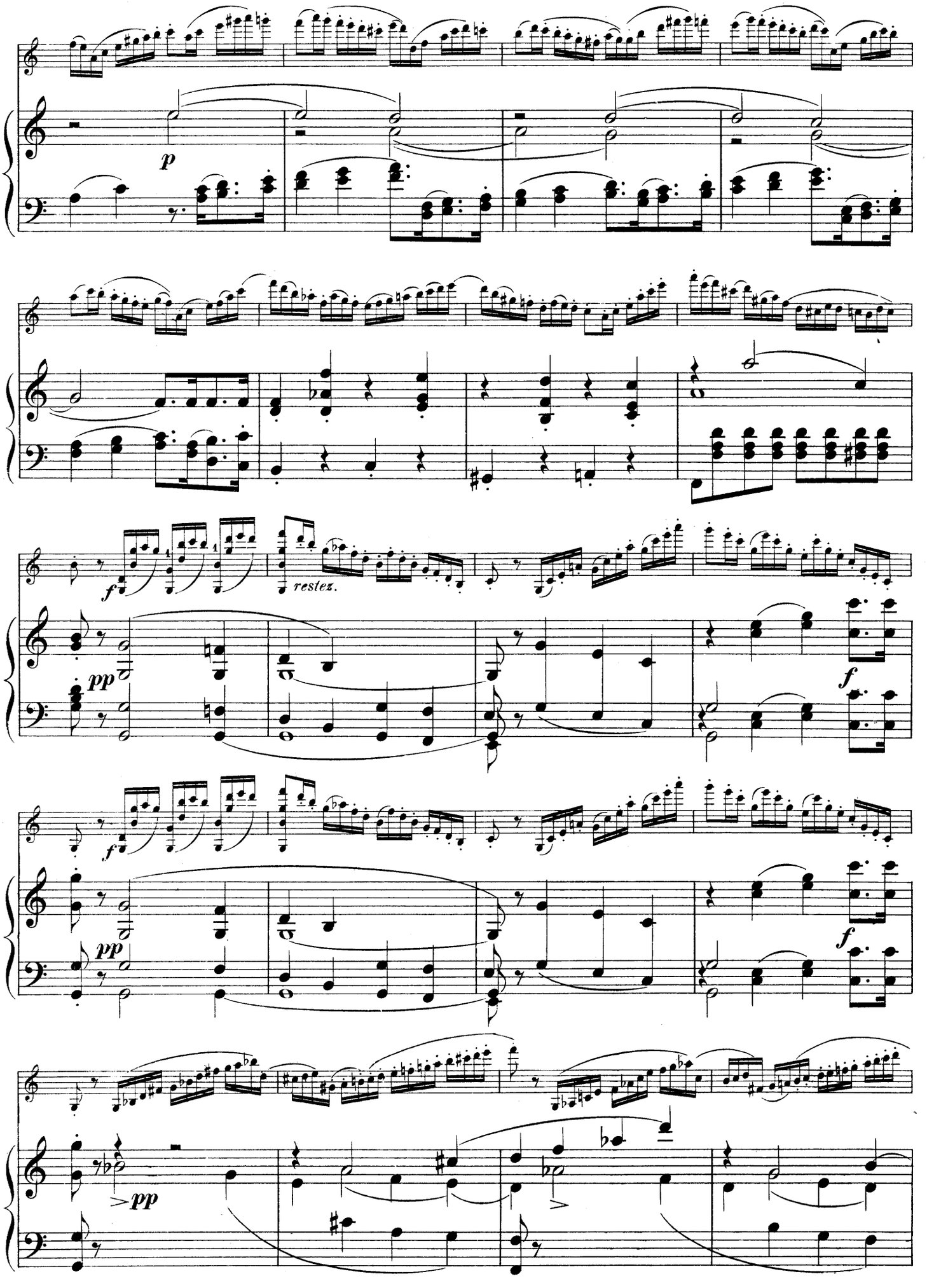


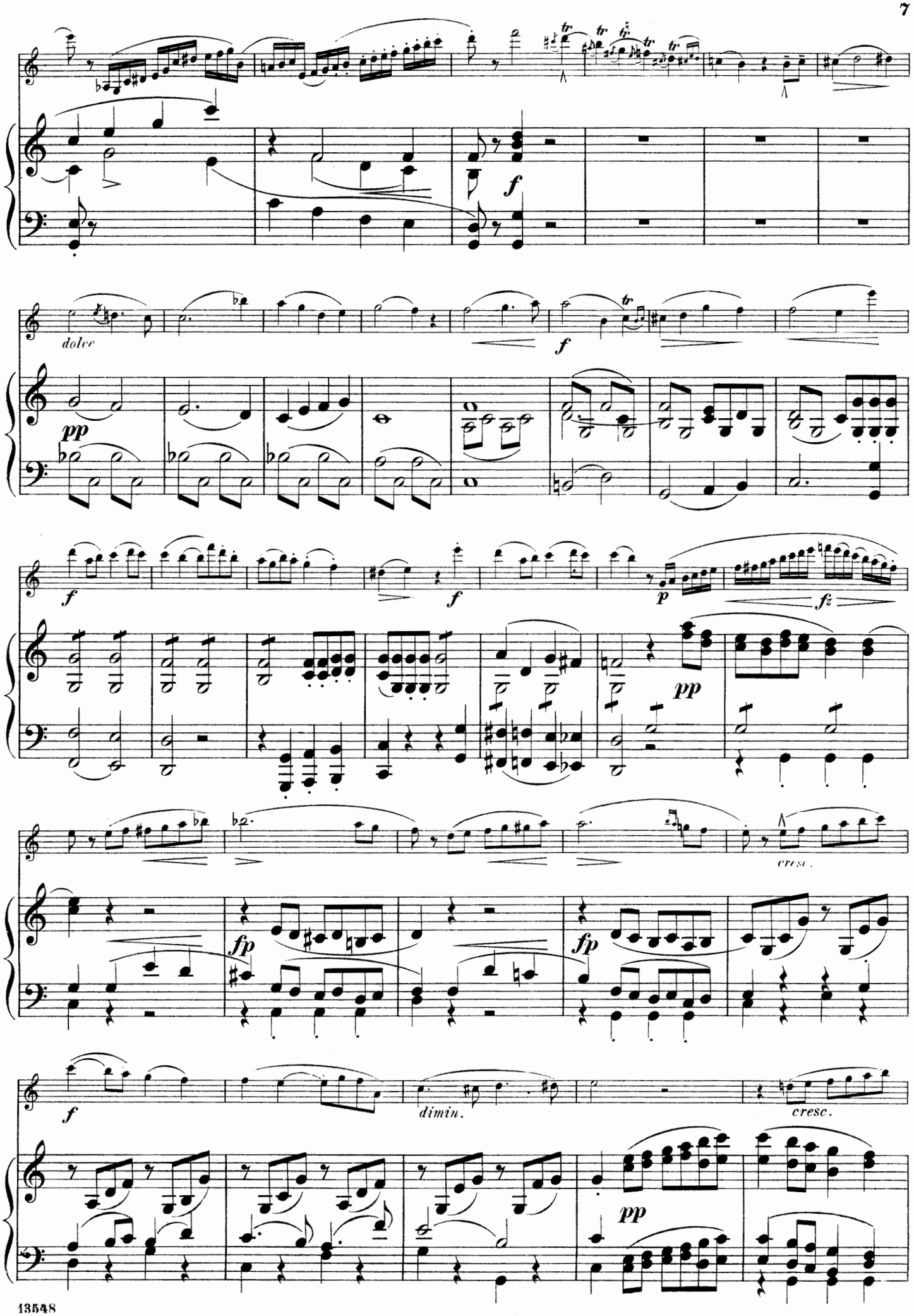
Copyright, 1898, by G. Schirmer.

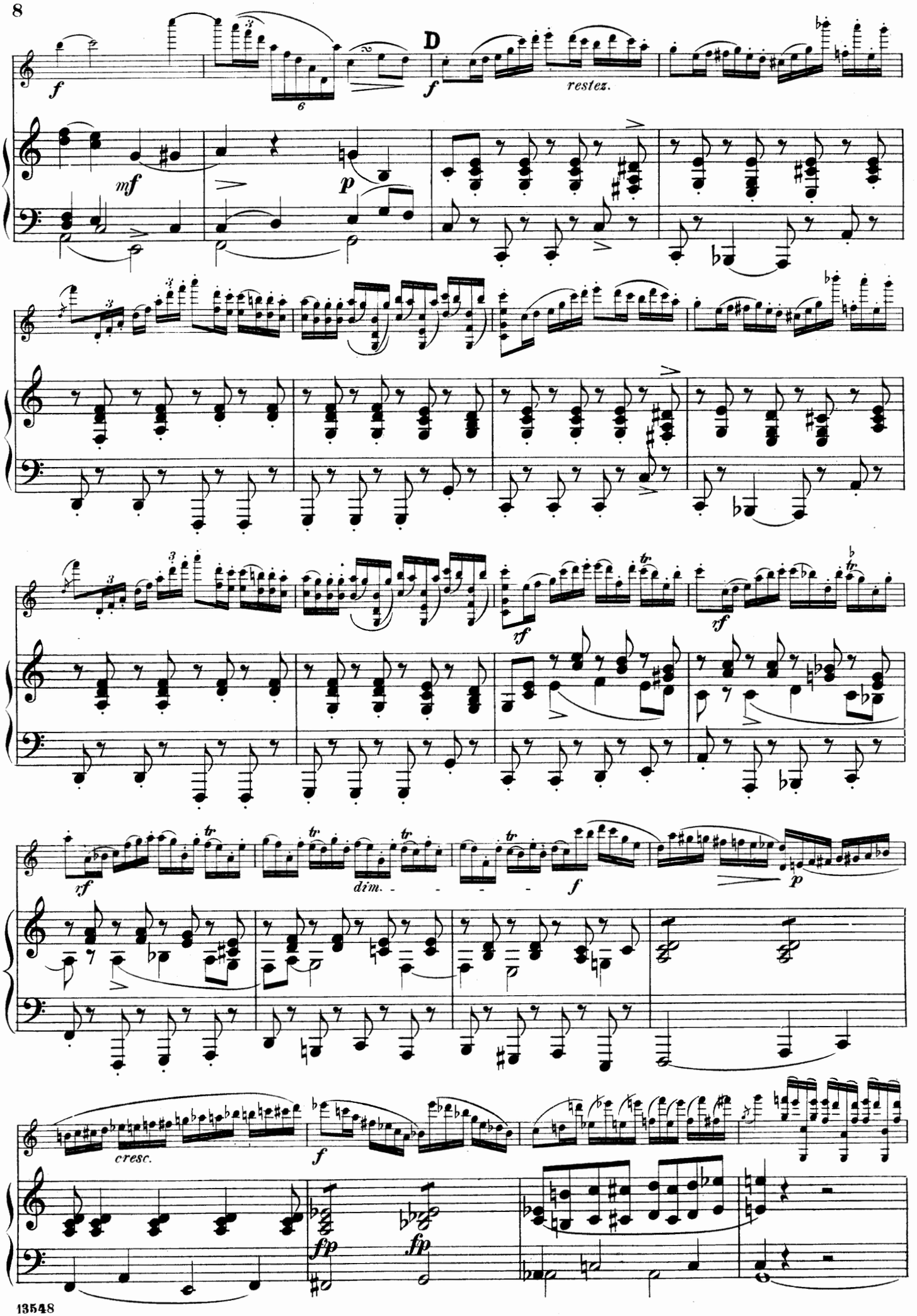

pp
p
dolce
sf
p
mf
B
f
sf
sf
sf
p

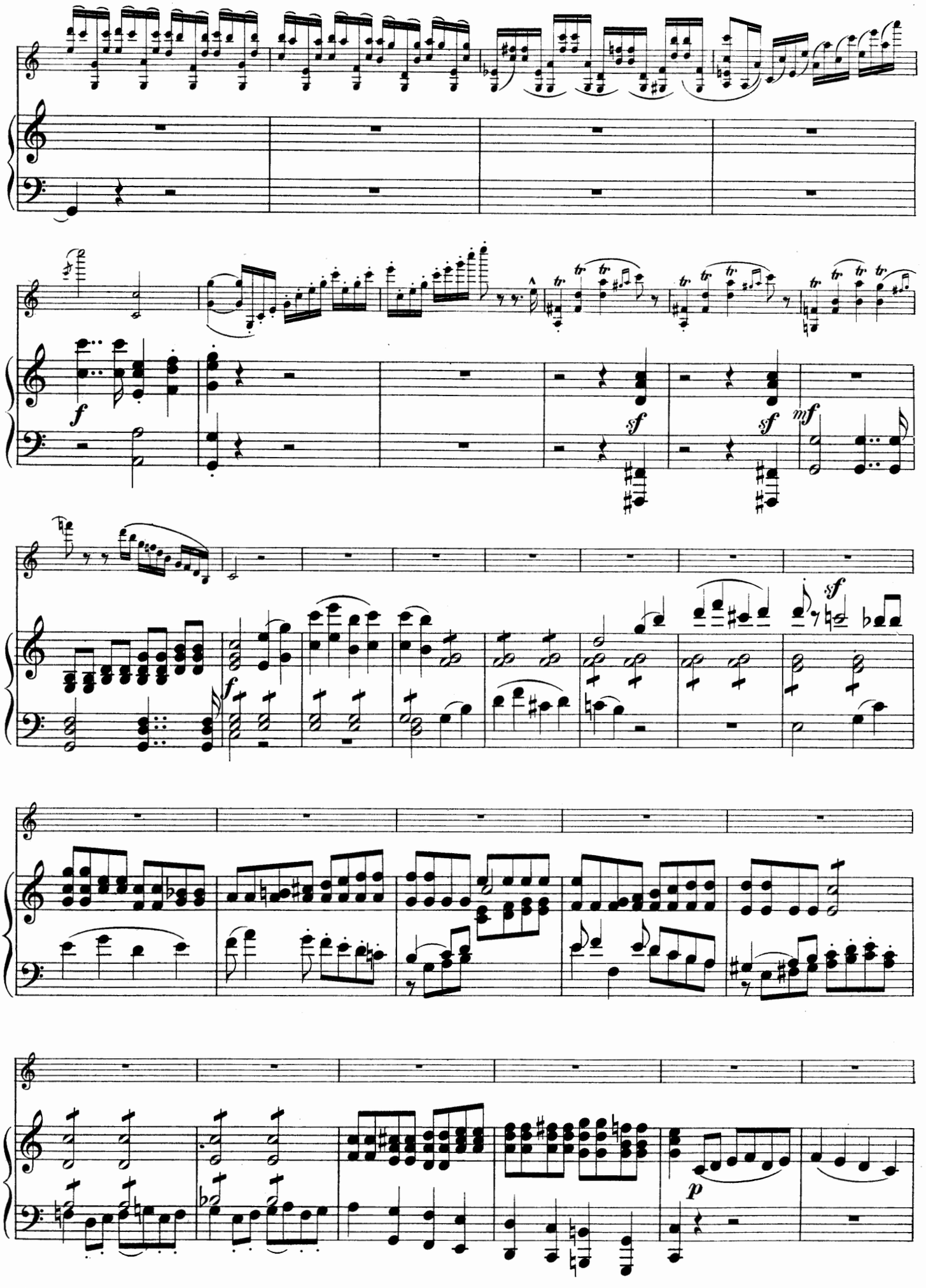

Solo.
p espress.
pp
f restez dim.
dim.

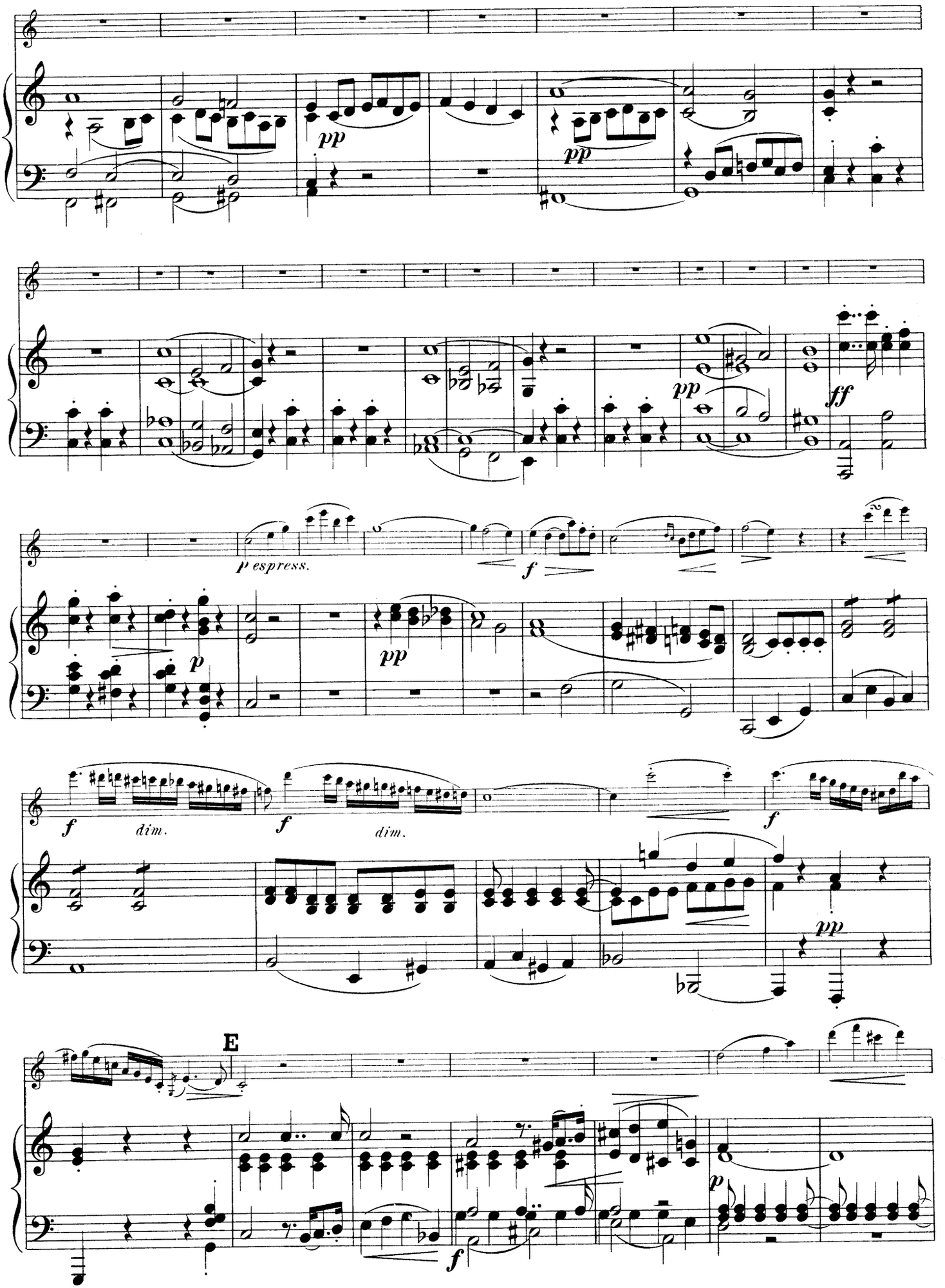

espressivo
f
deciso
rit.
C
mf
a tempo
p rit.
f
p
f
p

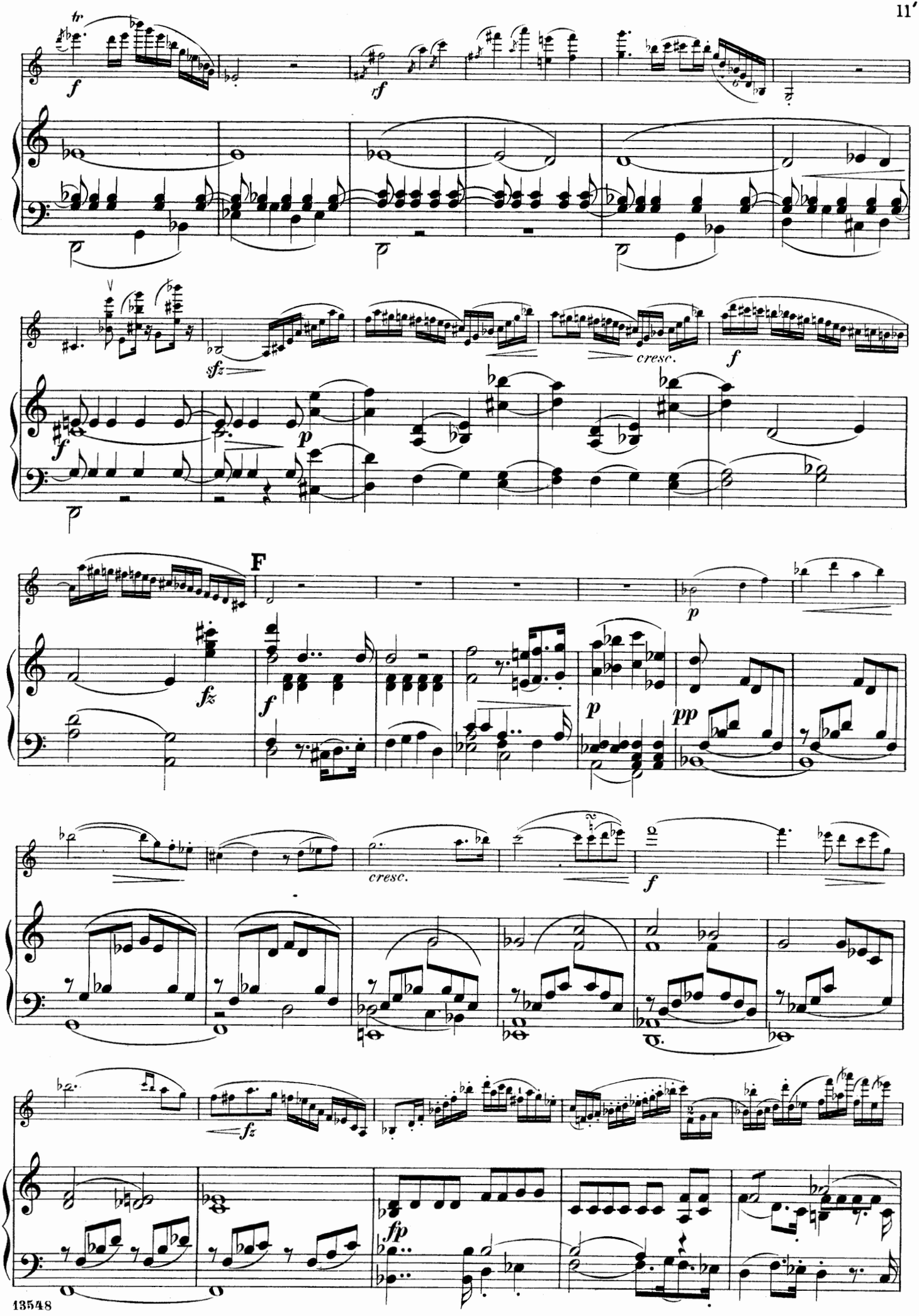

p
f
rester.
pp
f
pp
f
pp

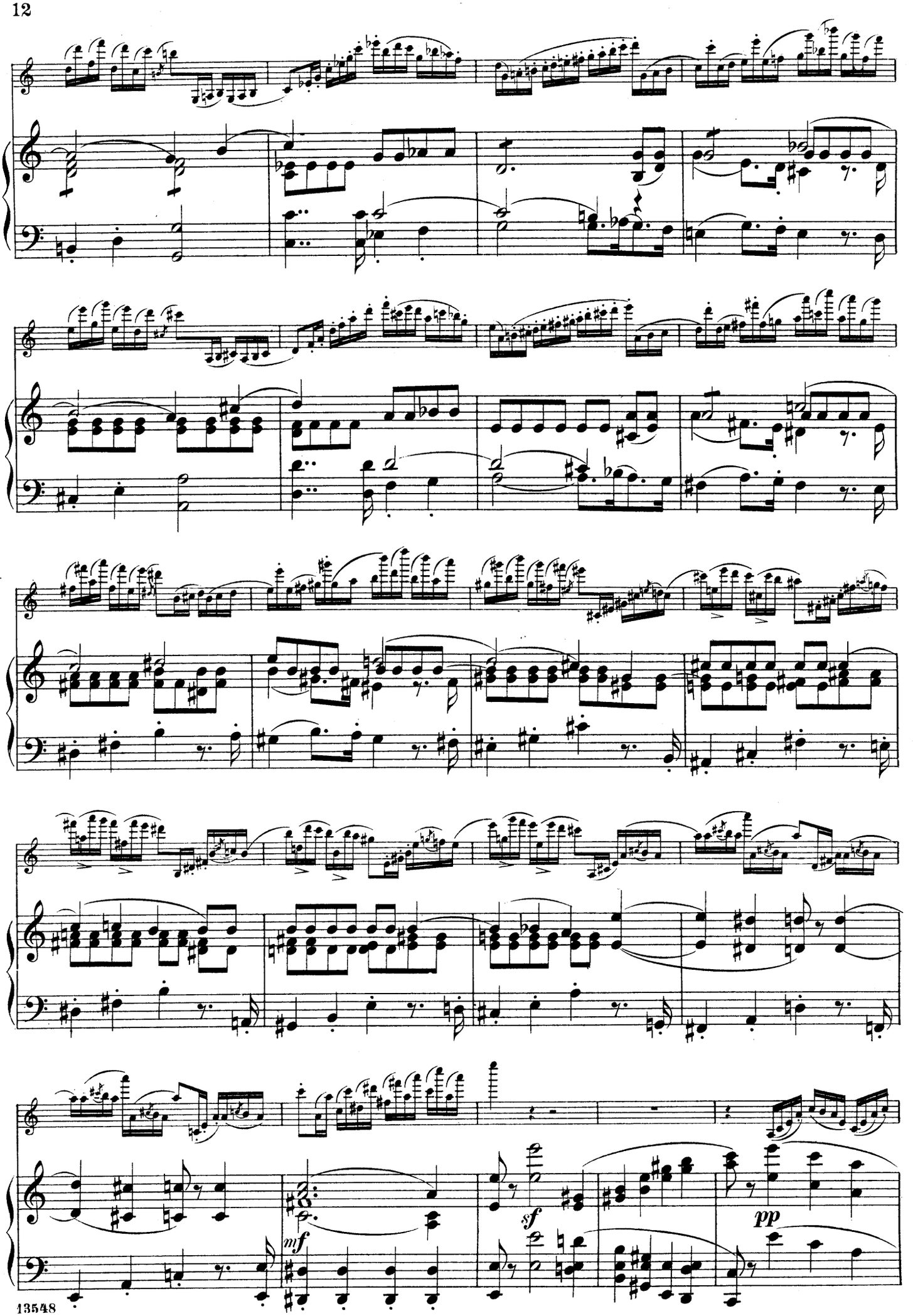

dolce
pp
f
p
fz
fp
cresc.
dimin.

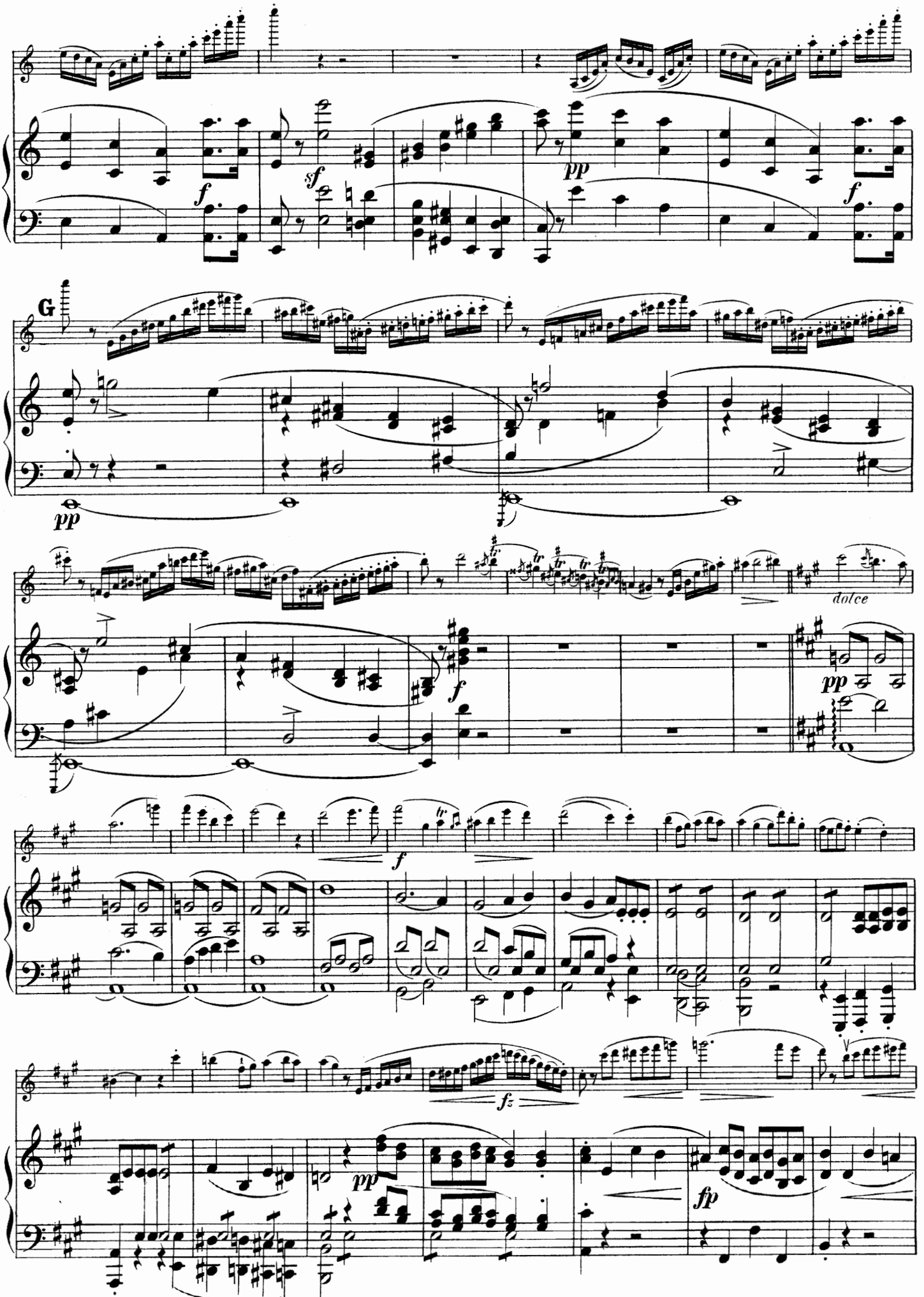

D
f
restez.
mf
p
rf
dim.
cresc.
fp

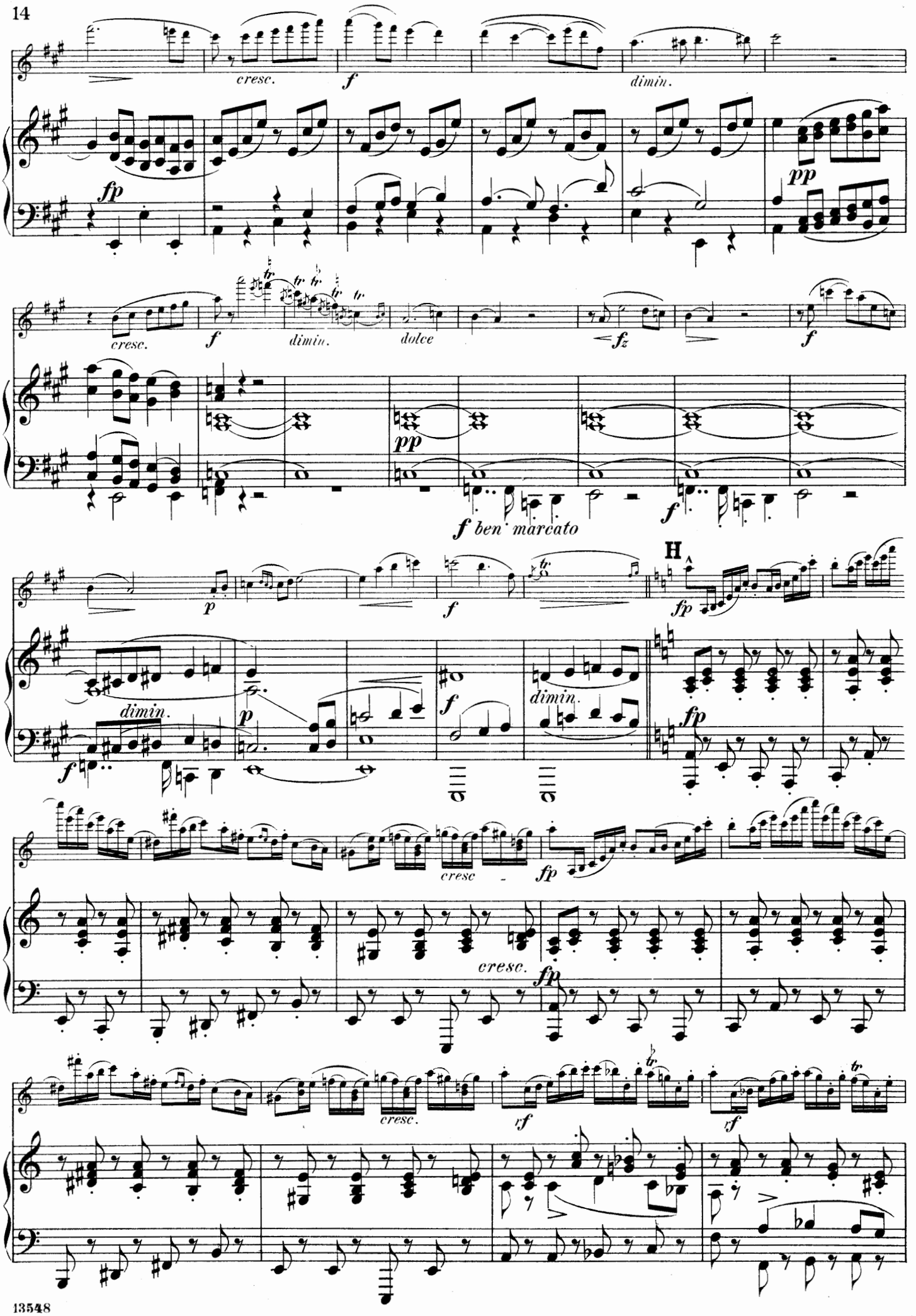

f
sf
sf
mf
f
sf
p

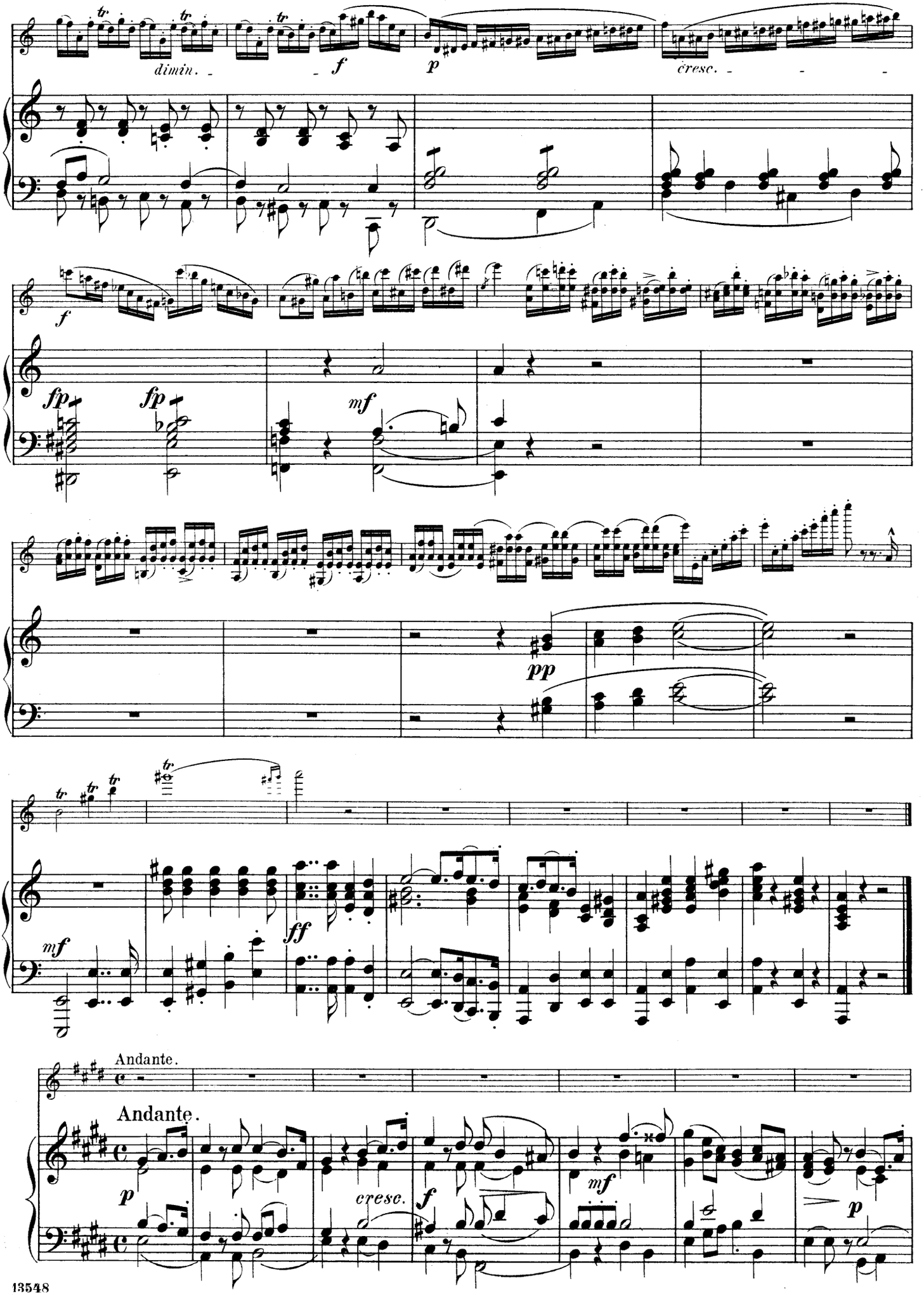

pp
pp
pp
ff
p espress.
f
p
pp
f
dim.
f
dim.
f
pp
E
p
f

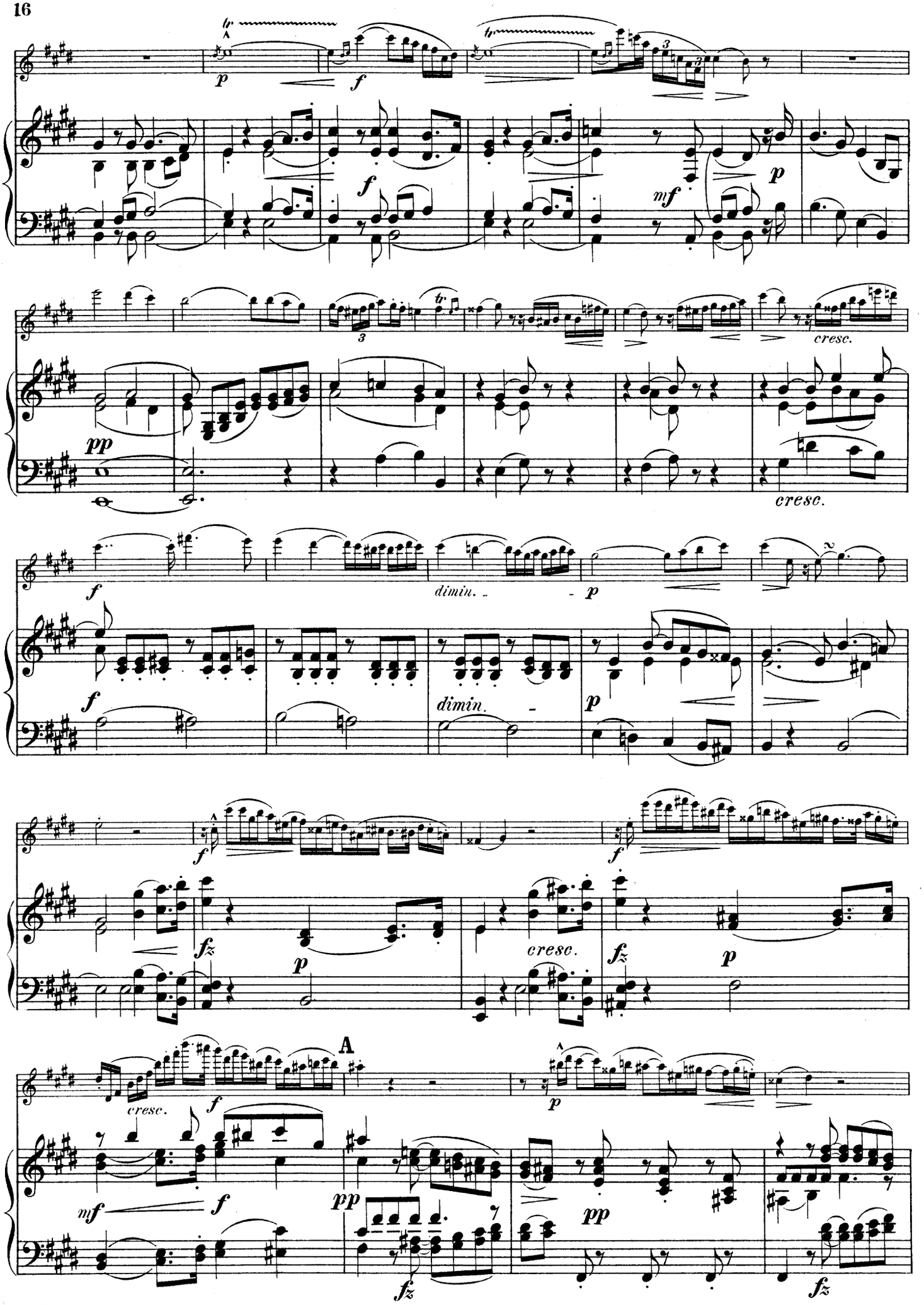

tr
f
rf
sfz
cresc.
f
p
F
fz
f
p
pp
cresc.
f
fz
fp

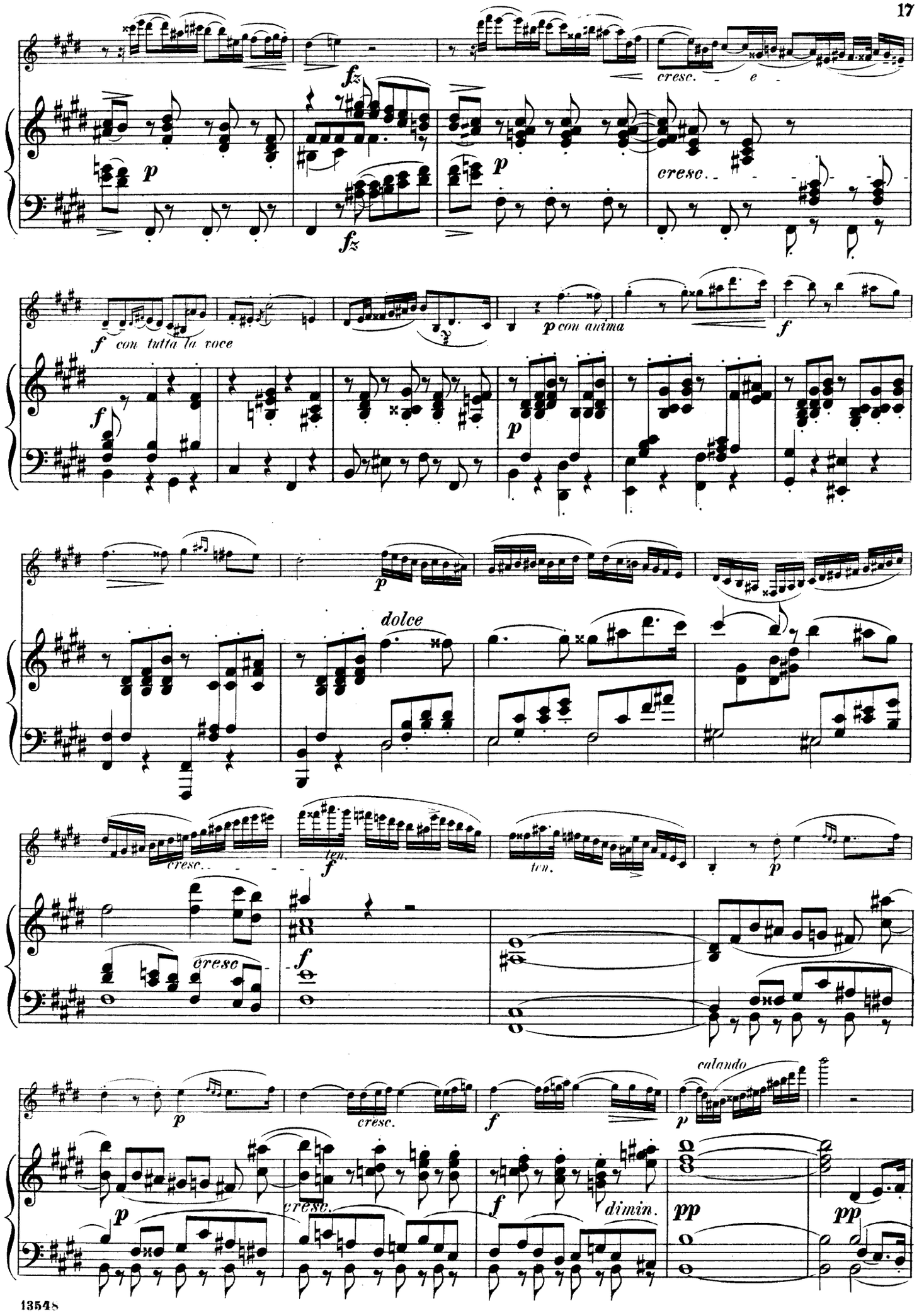

mf
sf
pp

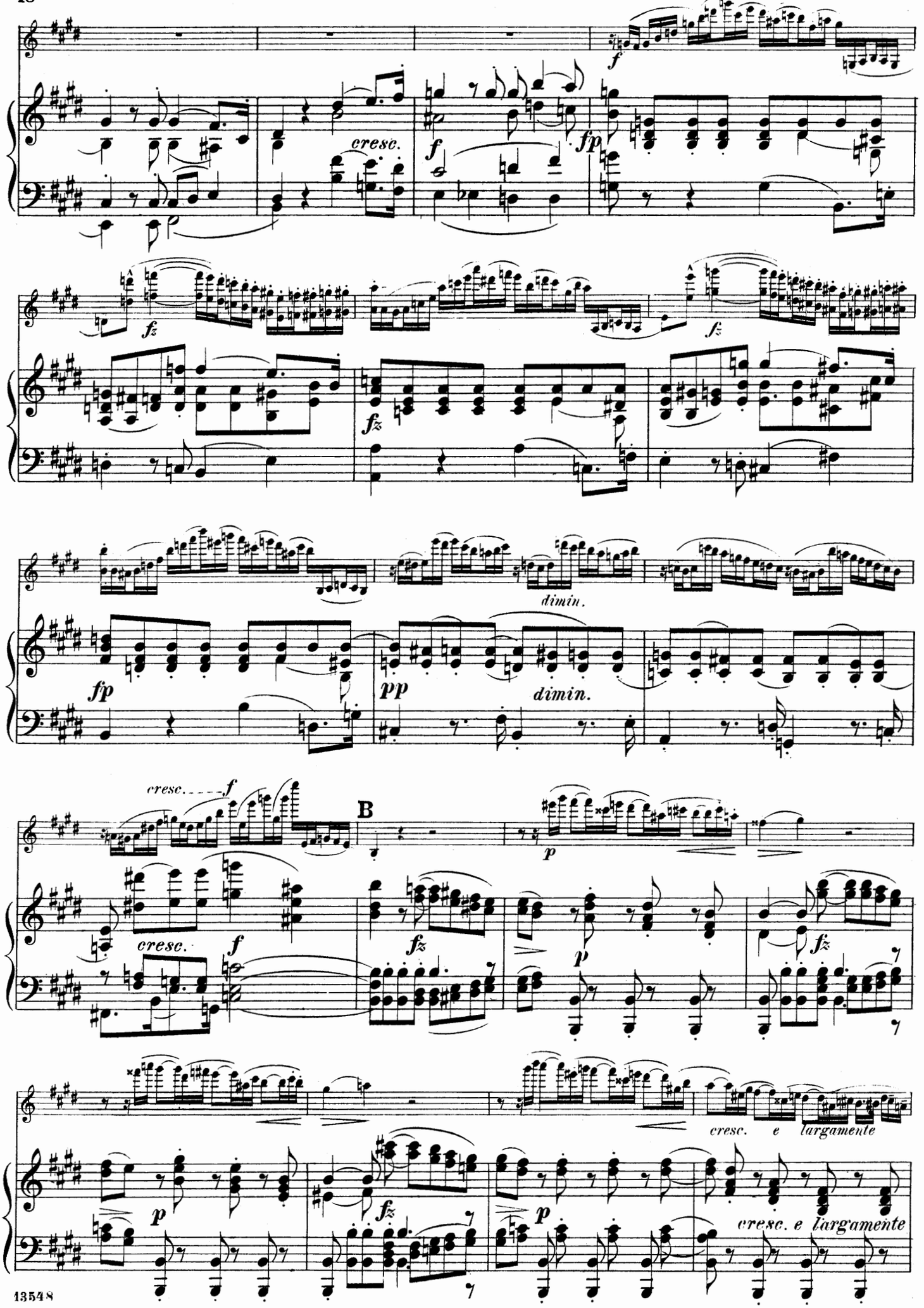

f
sf
pp
f
G
pp
dolce
f
pp
f
fz
pp
fp

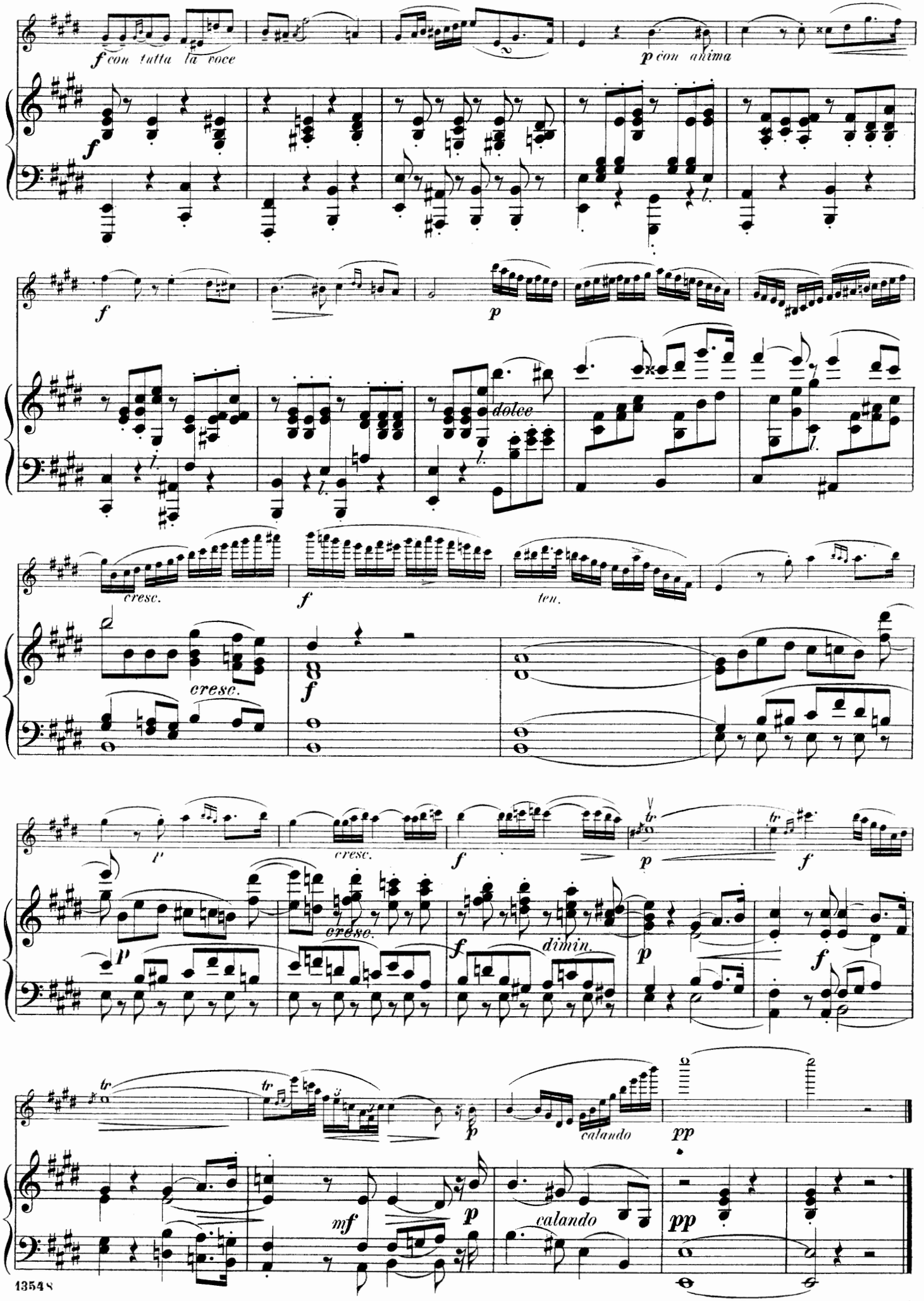

cresc.
f
dimin.
fp
pp
cresc.
f
dimin.
dolce
fz
f
pp
f ben marcato
f
H
p
f
fp
dimin.
p
dimin.
f
f
fp
cresc
fp
cresc.
fp
cresc.
rf
rf


dimin.
f
p
cresc.
f
fp
fp
mf
pp
tr
ff
mf
Andante.
Andante.
p
cresc.
f
mf
p

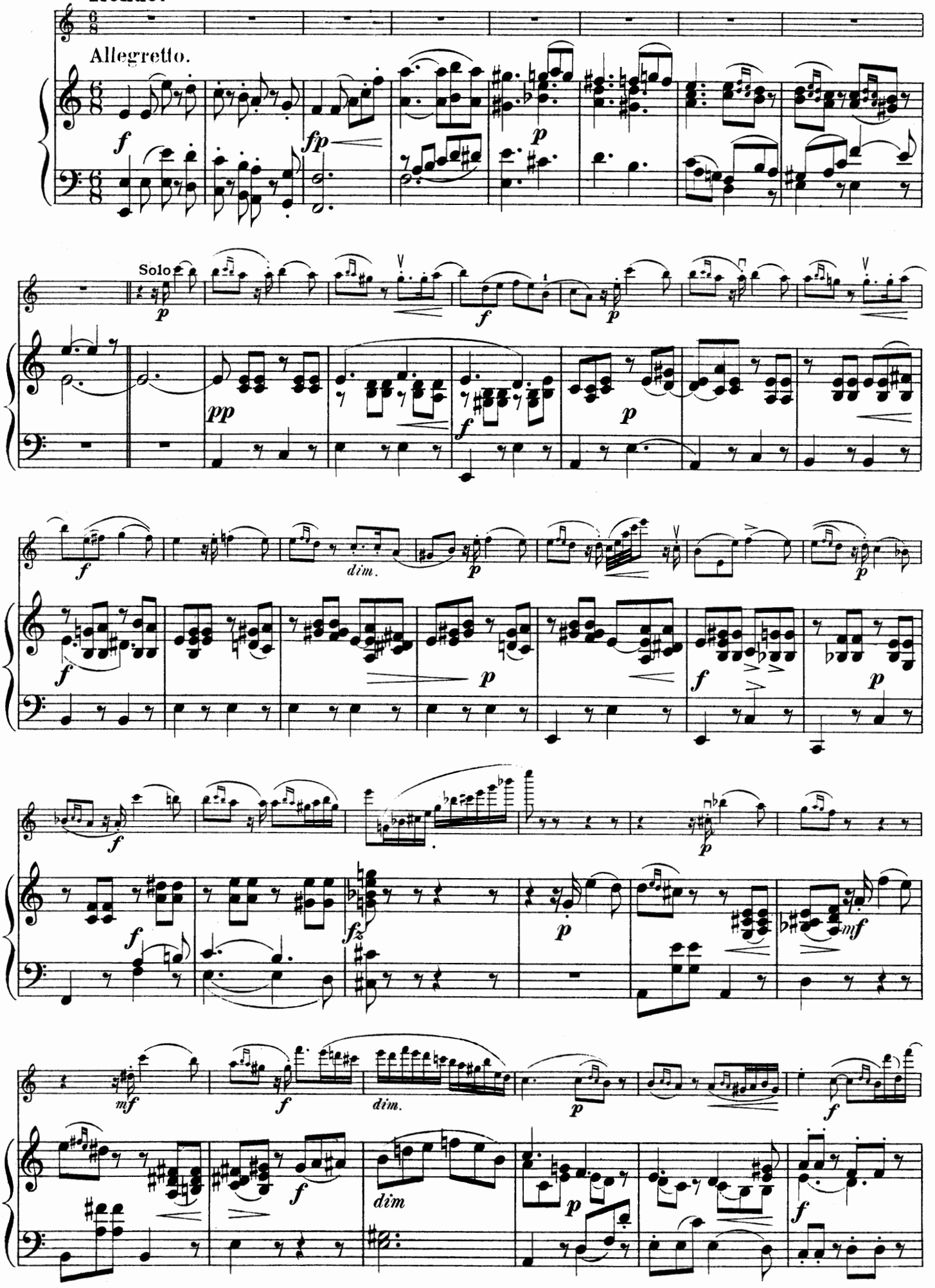

p
f
mf
pp
cresc.
dimin.
fz
A

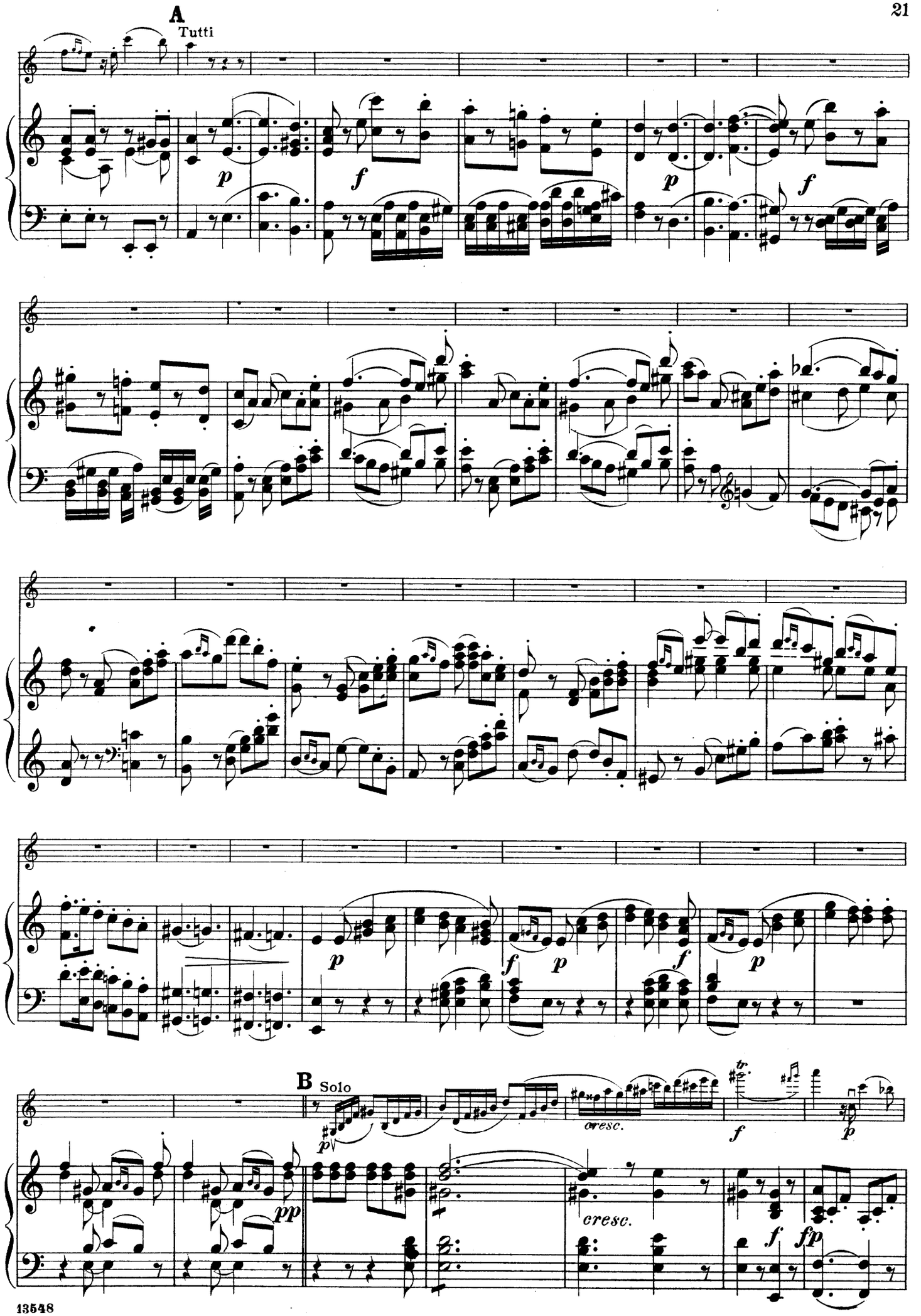

cresc.
e
fz
p
fz
p
cresc.
f con tutta la voce
f
p con anima
f
p
dolce
p
cresc.
ten.
f
ten.
p
cresc
f
p
cresc.
f
dimin.
calando
p
cresc.
pp
pp

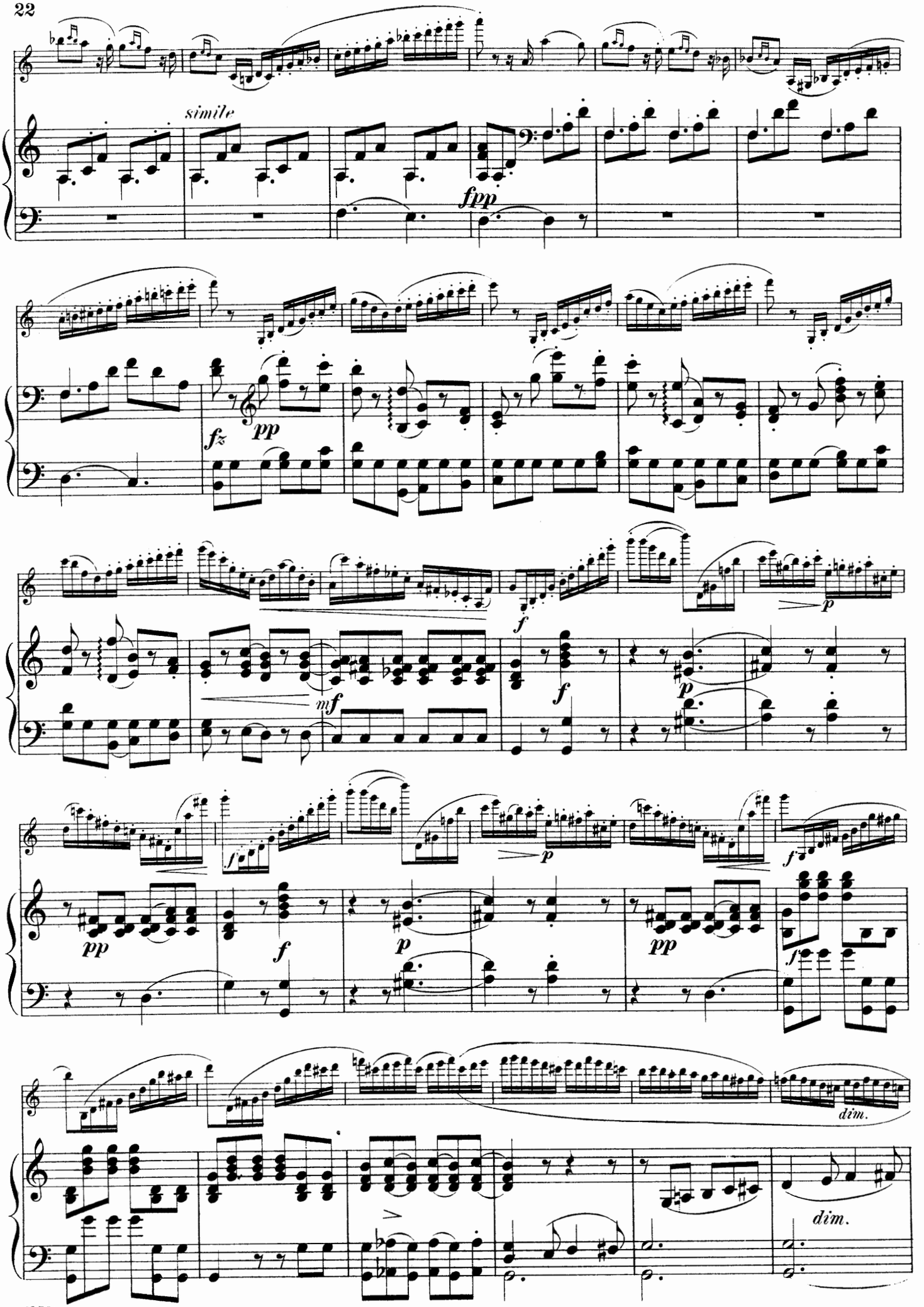

f
cresc.
f
fp
fz
fz
fz
fp
pp
dimin.
dimin.
cresc. f
B
cresc.
f
fz
p
p
fz
cresc. e largamente
p
fz
p
cresc. e largamente

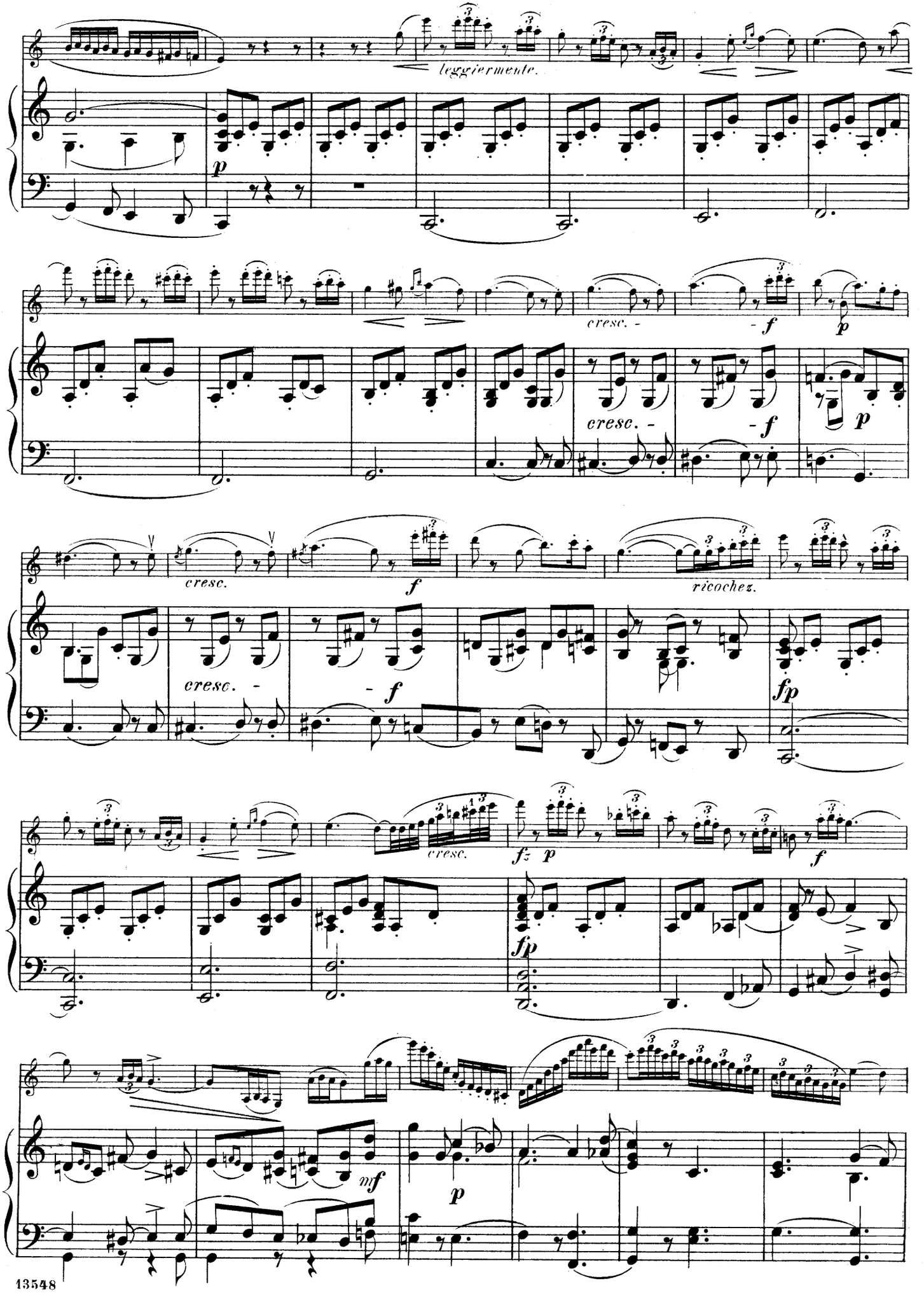

f con tutta la voce
p con anima
dolce
cresc.
ten.
dimin.
calando
pp
mf

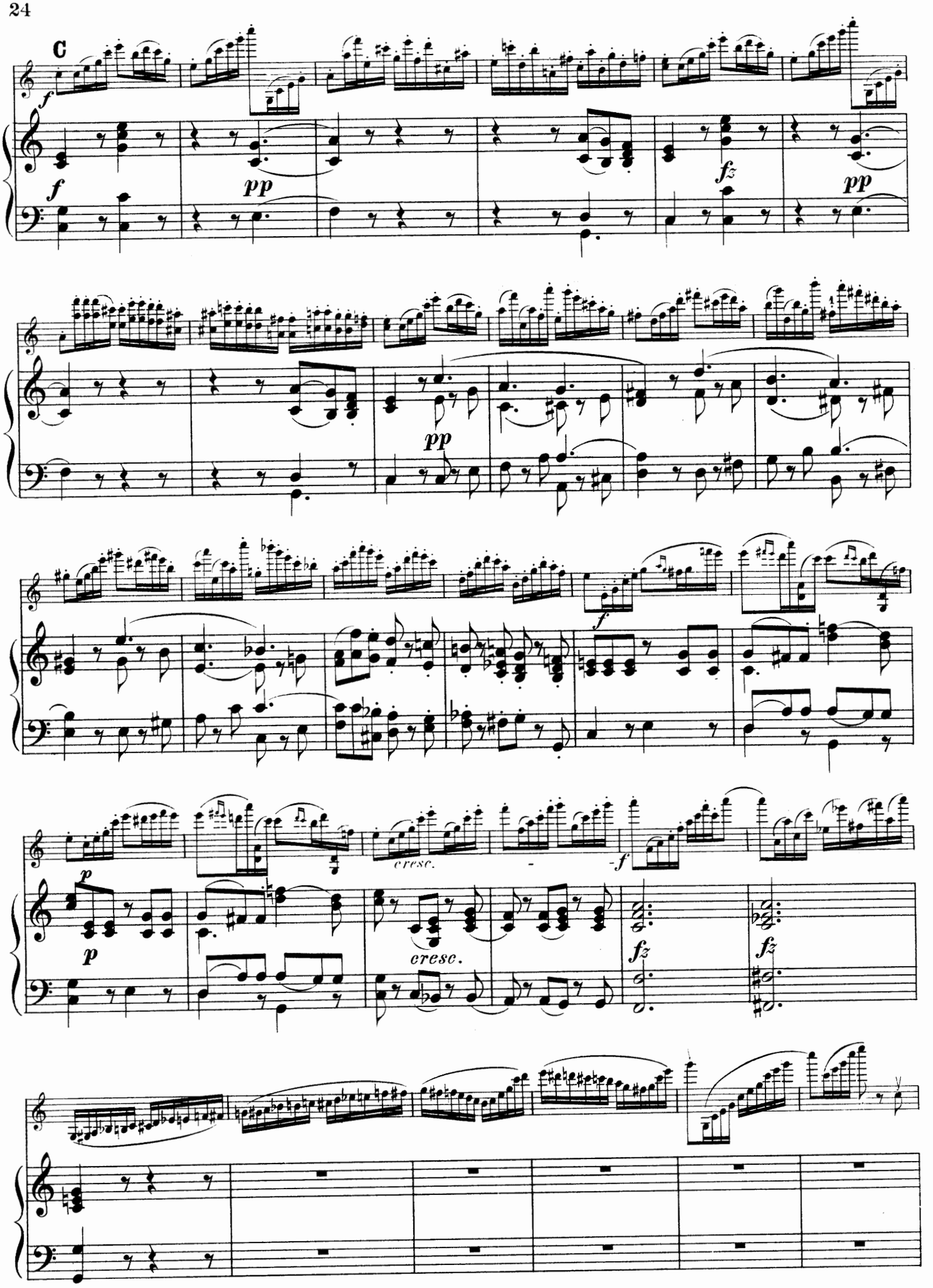
Rondo.

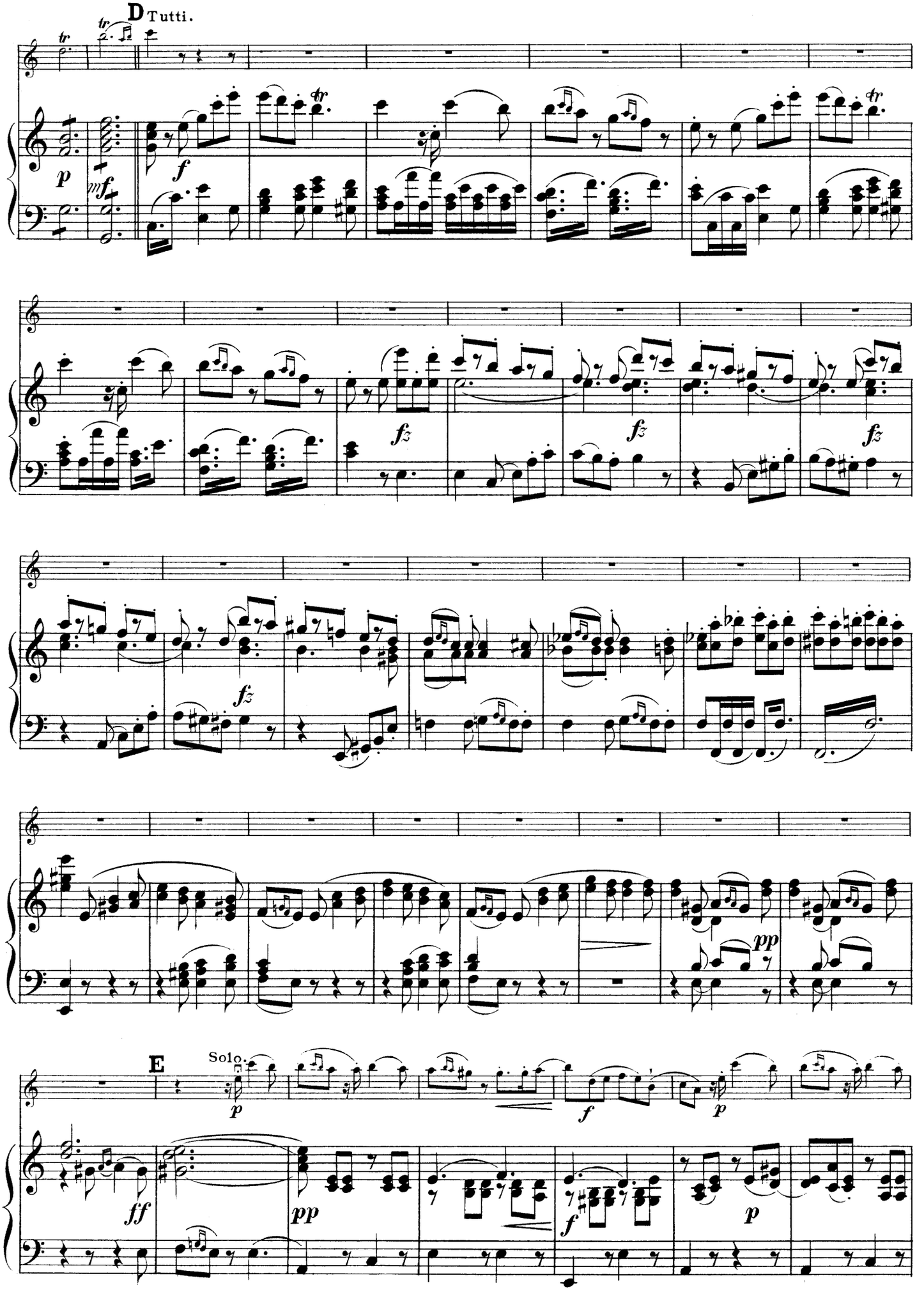


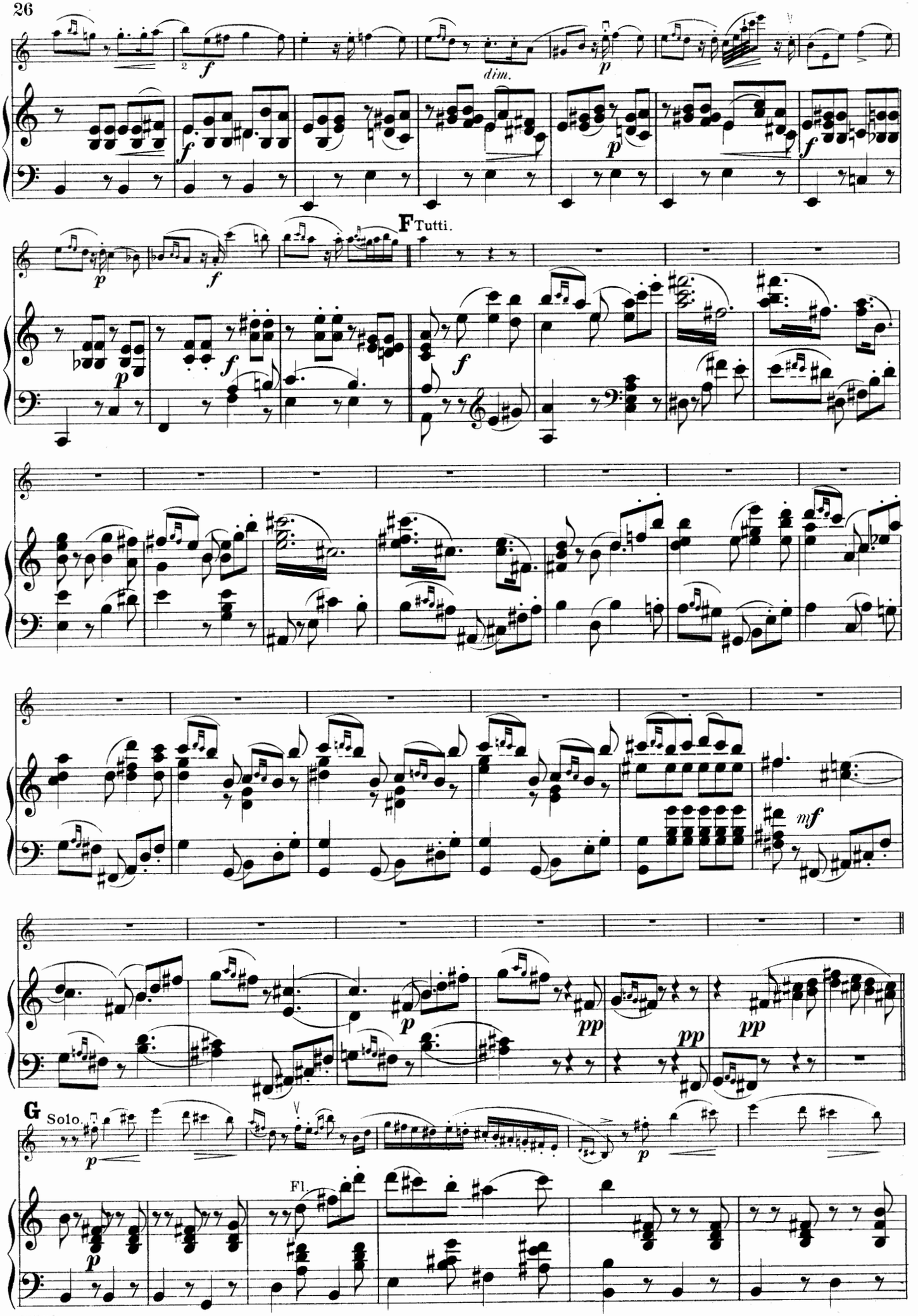

A
Tutti
B
Solo
cresc.
cresc.

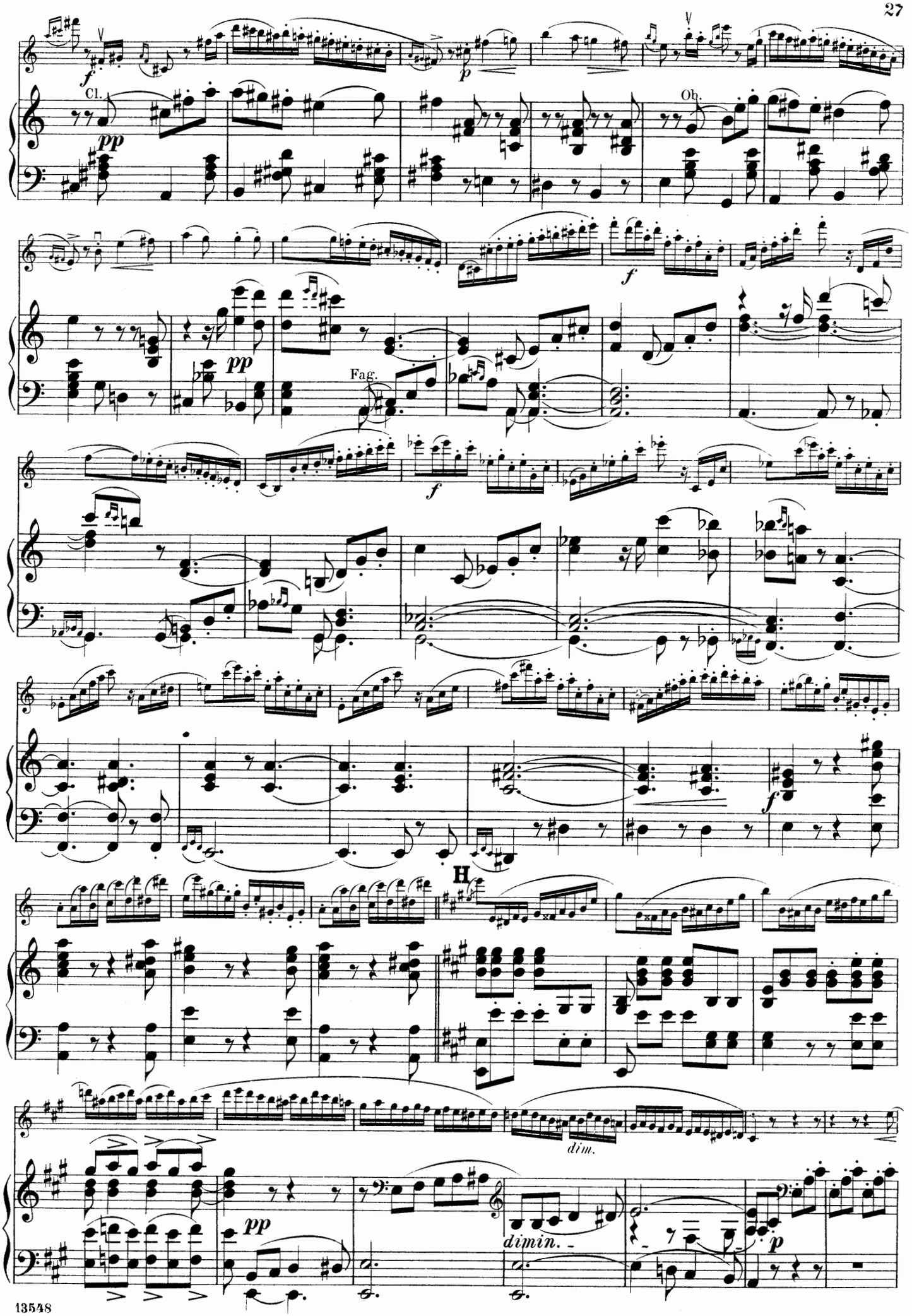

simile
fpp
fz
pp
f
mf
p
dim.

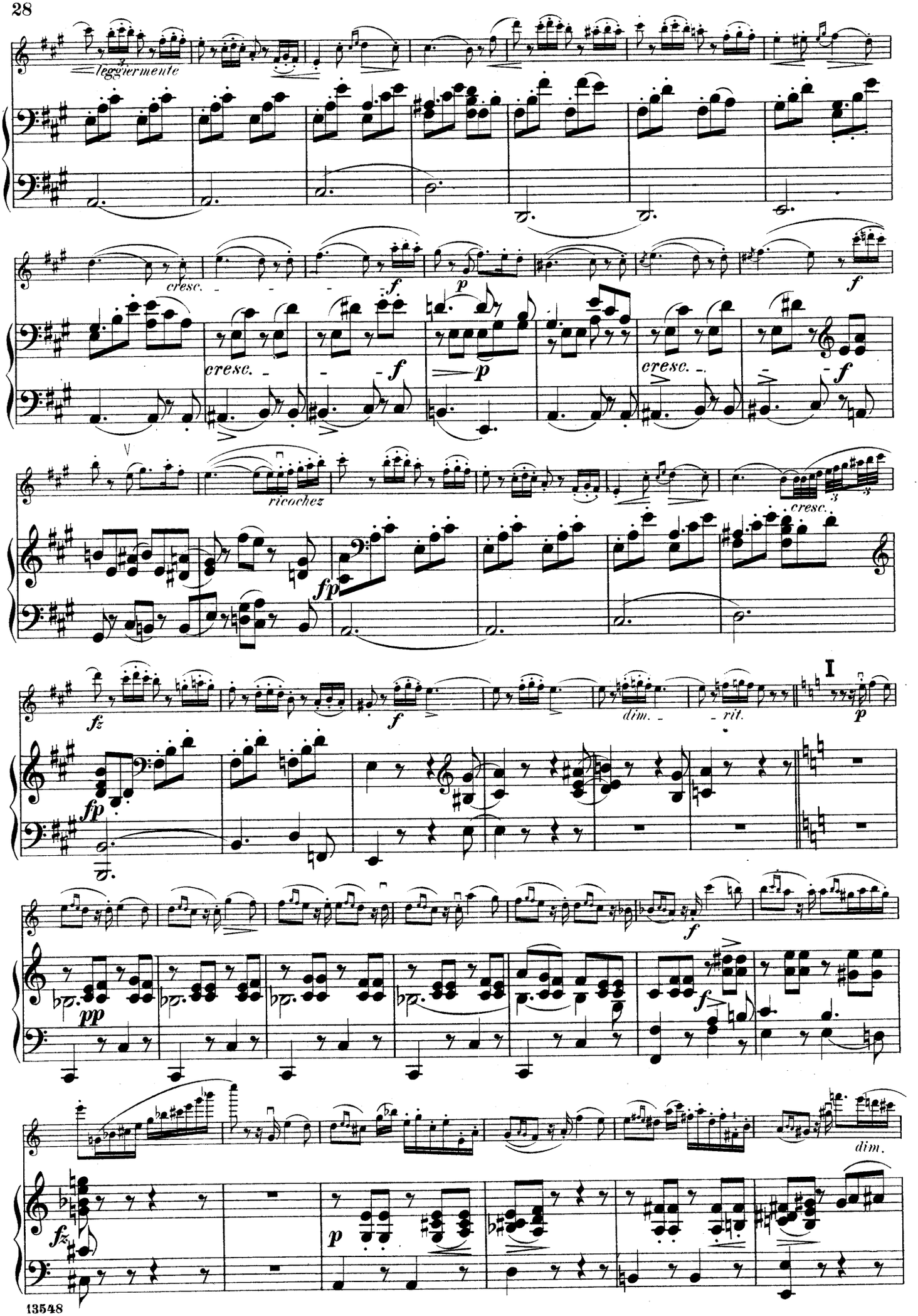

leggiermente.
p
cresc. -
- f
p
cresc. -
- f
p
cresc.
f
ricochez.
cresc. -
- f
fp
cresc.
fz p
f
fp
mf
p

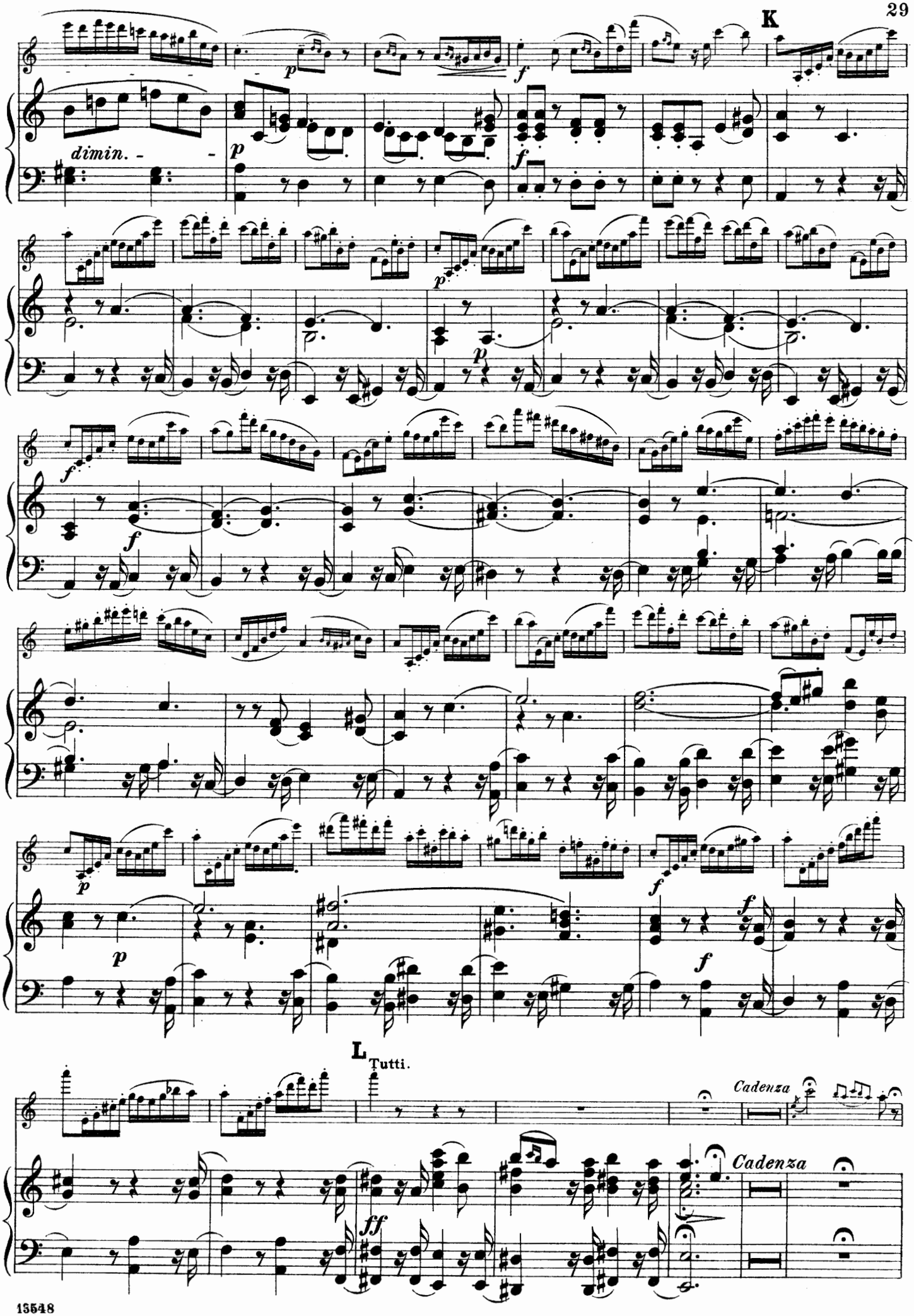

C
f
pp
fz
pp
pp
f
cresc.
f
p
p
cresc.
fz
fz

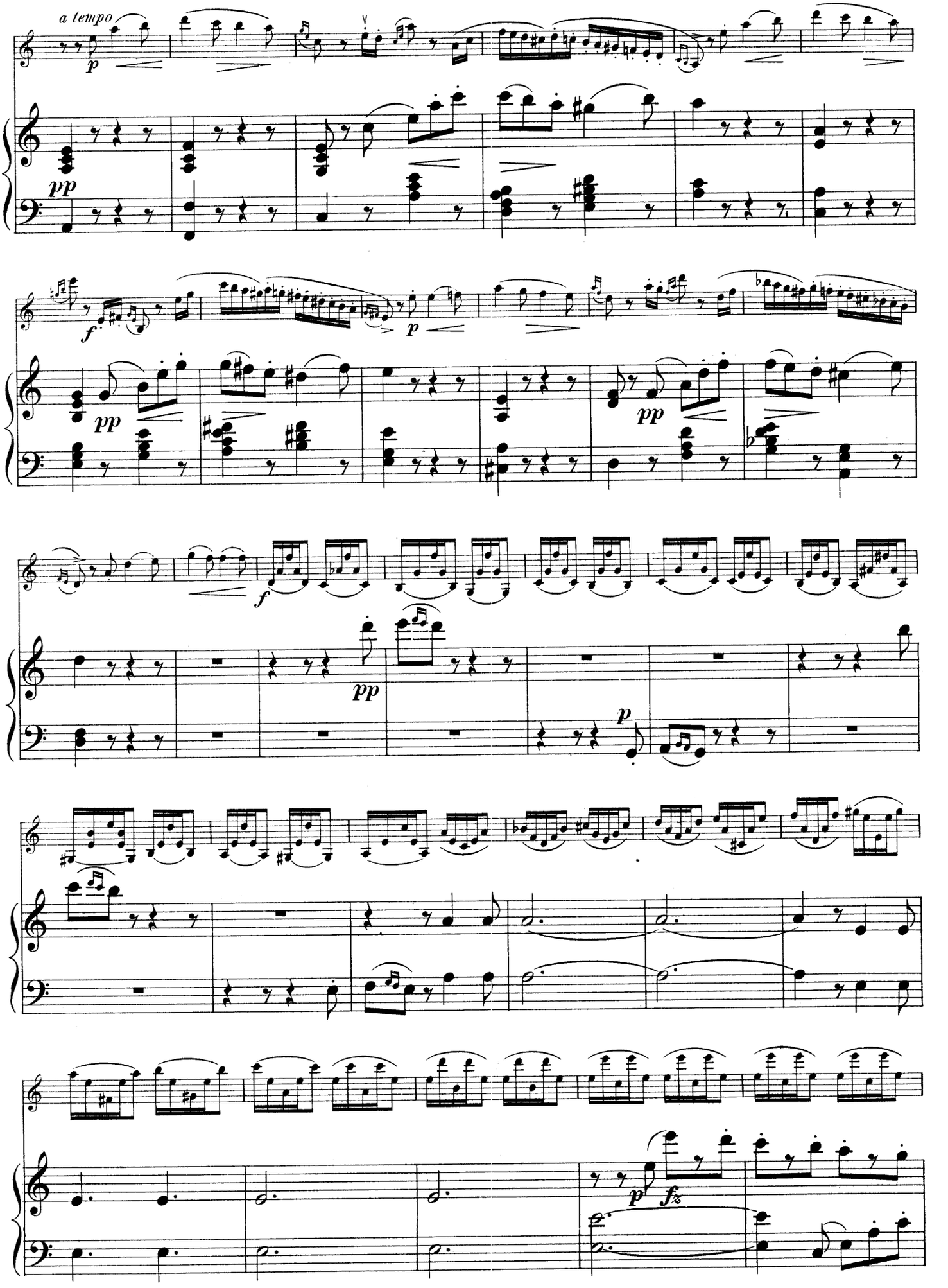

D Tutti.
E
Solo.

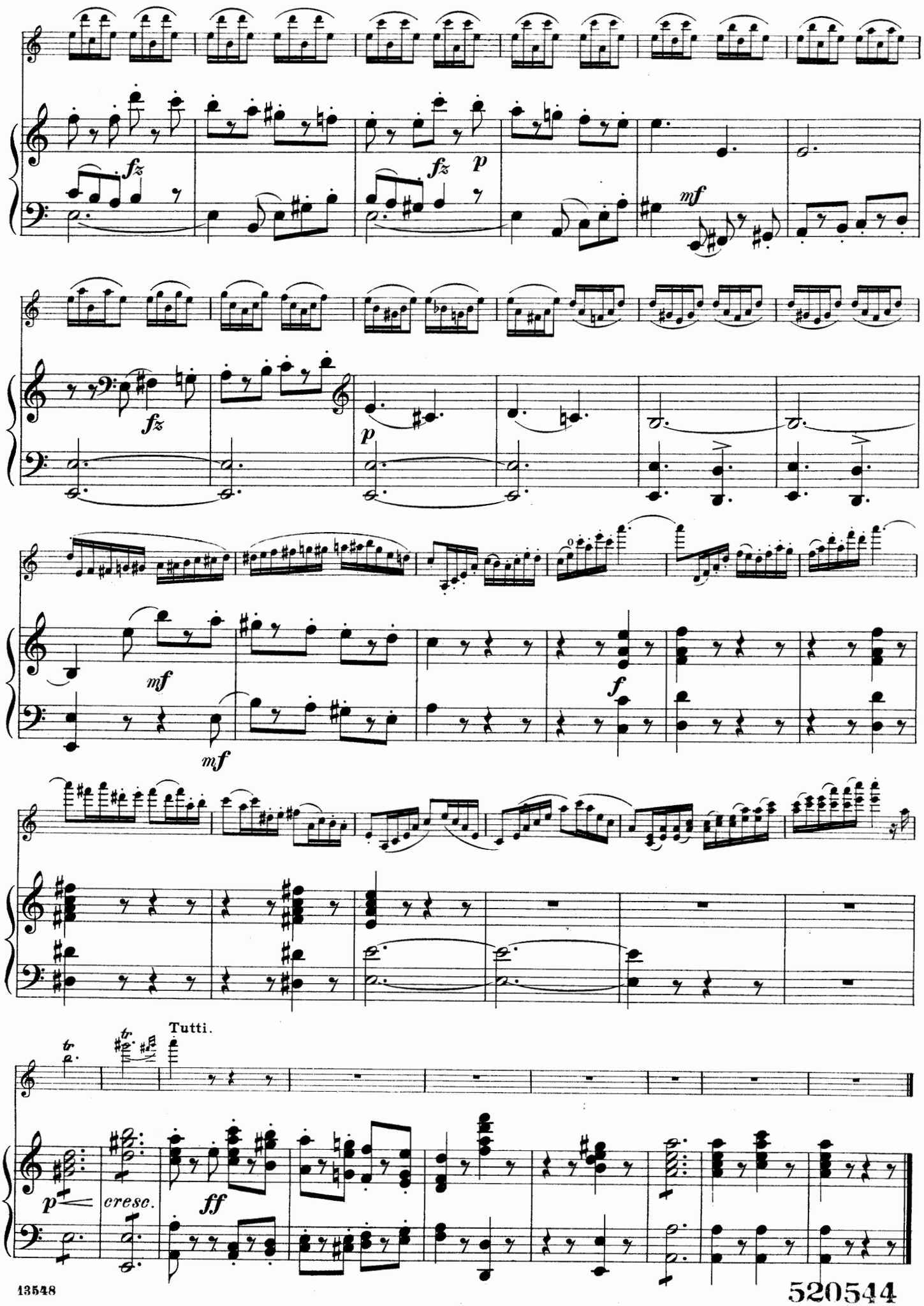

dim.
F Tutti.
mf
pp
pp
pp
G Solo.
Fl.


Cl.
Ob.
Fag.
H
dim.
dimin.


leggiermente
cresc.
f
p
cresc.
ricochez
fp
fz
dim.
rit.
I
pp
dim.


K
dimin.
L
Tutti.
Cadenza
Cadenza


a tempo
p
pp
f
p
pp
f
pp
p
p
fz


fz
fz
p
mf
fz
p
mf
mf
f
Tutti.
p
cresc.
ff

Piano Music published in Schirmer's Library

A complete catalogue can be had on application. Vocal Works are published in 8vo; instrumental in small 4to, unless otherwise mentioned. Volumes marked * contain portrait and biographical sketch. Volumes marked † are to be had in cloth binding at an additional cost of $1.00.

PIANO SOLO.

VOL.		PRICE, NET.
*13/14.	**BACH,** The Well-tempered Clavichord. 2 Vols., each	1 00
	—— The same, bound in 1 Vol.	3 00
15.	—— 21 Short Preludes and Six Fugues	60
16.	—— 2- and 3-part Inventions	60
379.	—— Two-part Inventions	40
380.	—— Three-part Inventions	40
424.	—— 18 Little Preludes and Fugues	1 50
17/18.	—— English Suites, each	60
19.	—— French Suites	60
22.	—— Fantasia crom. e Fuga. Concerto (Italian Style). Fant., Cm. Prelude and Fugue, Am	60
†12	**BACH-ALBUM.** 21 Pieces, paper	75
300.	**BARGIEL,** Op. 31. Suite, Gm	75
†*1/2.	**BEETHOVEN,** Sonatas. 2 Vols., paper, each	1 50
†*301/3.	—— The same. *Superior Edition.* 3 Vols., paper, each	1 50
6/7.	—— Variations. 2 Vols., each	1 00
*400/1.	**BENNETT-ALBUM.** 2 Vols., each	50
	—— 2 Vols. in one, cloth	2 00
259/62.	**BERENS, H.,** Velocity. Op. 61, each	50
504.	—— Op. 70. 50 Pieces. Compl.	75
505/7.	—— The same in 3 Books, each	40
508.	—— Op. 79. Children's Studies. Compl.	75
509/10.	—— The same in 2 Books, each	50
526.	—— Op. 88. School of Scales, etc. Compl.	1 00
527/9.	—— The same in 3 Books, each	50
*135.	**BERTINI,** Pieces and Preludes	40
136.	—— Op. 100. 25 Easy Studies	40
137.	—— Op. 29. 24 Studies	40
138.	—— Op. 32. 24 Studies	40
530.	**BIEHL, A.,** Op. 30. The Elements	60
497/9.	—— Op. 44. 25 Easy Studies. 3 B., each.	50
*357.	**BIZET, G.,** L'Arlesienne	1 00
256, 431.	**BRAHMS, JOH.,** Hungarian Dances. 2 Vols., each	1 50
494.	**BRAUER, F.,** Op. 15. Velocity. Compl.	75
495/6.	—— The same in 2 Books, each	50
500.	**BURGMÜLLER,** Op. 100. 25 Studies.	1 00
*27.	**CHOPIN,** Waltzes, paper 50c.; cloth	1 50
28.	—— Mazurkas, paper $1 00; cloth	2 00
29.	—— Polonaises, paper 75c.; cloth	1 75
30.	—— Nocturnes, paper 75c.; cloth	1 75
†31.	—— Ballads and Impromptus, paper	75
32.	—— Scherzos Fantasy, paper 75c.; cloth	1 75
33.	—— Studies, paper 75c.; cloth	1 75
34.	—— Preludes, Rondos, paper 75c.; cloth	1 75
35.	—— Sonatas, paper 75c.; cloth	1 75
36.	—— Miscellaneous Compositions (Berceuse, etc.), paper, 75c.; cloth	1 75
37.	—— 2 Concertos, paper 75c ; cloth	1 75
38.	—— 4 Concert-Pieces, paper $1.00; cloth	2 00
†39.	**CHOPIN-ALBUM.** 32 Compos, paper.	1 00
†*40.	**CLEMENTI,** 12 Sonatinas, paper	50
†385/6.	—— 12 Sonatas. 2 Vols., paper, each	75
376.	—— Preludes and Exercises	60
163.	—— Gradus ad Parnass. Complete	3 00
167/9.	—— The same in 3 Vols., each	1 00
*142/5.	**CRAMER,** Studies. 4 Books, each	40
146.	**CZERNY,** Op. 599. Pract. Method	50
147.	—— Op. 821. Eight-Measure Exerc	60
148.	—— Op. 636. Preliminary School of Finger Dexterity	50
150.	—— Op. 335. Legato and Staccato	75
151/2.	—— The same in 2 Books, each	50
153.	—— Op. 139. 100 Progressive Studies	50
*154.	—— Op. 740. The Art of Finger Dexterity, paper $1.25; cloth	2 25
155/60.	—— The same in 6 Books, each	30
†161.	—— Op. 299. School of Velocity, paper	60
162/5.	—— The same in 4 Books, each	25
272.	—— Op. 849. 30 Studies in Technics	50
378.	—— Op. 261. Passage-Playing	50
383.	—— Op. 365. Virtuoso	1 25
402.	—— Op. 553. 6 Octave Studies	30
445.	—— 100 Recreations	50
266.	**DIABELLI,** 11 Sonatinas	50
531.	**DREYSCHOCK,** Scales. Compl.	1 25
532/3.	—— The same in 2 Books, each	75
*41.	**DUSSEK,** Op. 20. 6 Sonatinas	50
316.	**DUVERNOY,** Op. 120. The School of Mechanism	40
50.	—— Op. 176. Ecole primaire	50
*42.	**FIELD,** 18 Nocturnes, 60c.; cloth	1 60
320.	**GADE,** Op. 19. Aquarelles	50
552.	**GADE,** Op. 36. Child's Christmas	50
547.	—— Op. 41. Fantasiestücke	50
309.	**GURLITT,** Op. 101. Albumleaves	60
422/3.	—— Op. 54. 6 Sonatinas. 2 B., each	75
534/5.	—— Op. 82. First Steps. 2 B., each	75
536.	—— Op. 83. Easy Velocity. Compl.	60
537/8.	—— The same in 2 Books, each	40
539.	—— Op. 100. Octave Studies	1 00
323.	—— Op. 107. Buds and Blossoms	75
324.	—— Op. 117. The First Lessons	50
339.	—— Op. 130. 35 Easy Studies	60
325.	—— Op. 140. Album for the Young	75
326.	—— Op. 141. School of Velocity	75
381.	**HÄNDEL,** 12 Easy Pieces	50
*43.	**HÄNDEL-ALBUM.** 22 Pieces	60
299.	**HANDROCK,** Mechanical Studies	1 25
545/6.	**HASERT,** Op. 50. Velocity. 2 Books, each	75
†*295/6.	**HAYDN,** 12 Sonatas. 2 Vols., each	75
178.	**HELLER,** Op. 47. 25 Studies for Rhythm and Expression	1 00
177.	—— Op. 46. 30 Progressive Studies	1 00
176.	—— Op. 45. 25 Melodious Studies	1 00
179/80.	—— Op. 16. Art of Phrasing, each	1 00
550.	—— Op. 78. Promenades I	60
551.	—— Op. 80. Promenades II	75
†*173.	**HENSELT-ALBUM.** 11 Pieces	50
170.	**HERZ,** Scales and Exercises	50
47.	**HUMMEL,** 2 Concerts, Am., Bm	75
45/6.	—— Compos. 2 Vols., each	75
*271.	**HÜNTEN,** Rondos	50
359.	**JENSEN,** Op. 33. Songs and Dances	50
*393/4.	**KJERULF-ALBUM.** 2 Vols., each	50
	—— 2 Vols. in one, cloth	2 00
317.	**KÖHLER,** Op. 50. First Studies	50
543.	—— Op. 60. Scale Passages	60
540.	—— Op. 85. Easy Passages. Compl.	1 00
541/2.	—— The same in 2 Books, each	60
319.	—— Op. 150. Daily Repetitions	50
318.	—— Op. 151. The easiest Studies	50
425.	—— Op. 157. 12 Easy Studies	50
480.	—— Op. 190. Very Easiest Studies	50
436.	—— Op. 210. Children's Album	75
490.	—— Op. 218. Children's Exercises	50
406.	—— Op. 232. Finger Dexterity	50
321.	—— Op. 242. School of Velocity	50
467/9.	—— Op. 249. Pract. Method. 3B., each.	75
390.	**KRAUSE,** Op. 1. 3 Easy Sonatas	50
553.	—— Op. 2. Trill-Studies	1 00
544.	—— Op. 4. 18 Practice Pieces	75
554.	—— Op. 25. The First Studies	75
*52/3	**KUHLAU,** Sonatinas, each	50
	—— The same. 2 Vols. in one, cloth	2 00
441/2.	**KÜHNER,** Instruct. Pieces. 2 V., ea.	75
481/6.	—— Studies. 6 Vols., each	1 00
475.	**KULLAK,** Octave-Studies I	1 50
476.	—— Do. Part II	1 25
365.	—— Scenes of Childhood	1 00
430.	**LECOUPPEY,** The Alphabet	75
175.	**LEMOINE,** Etudes Enfantines	60
341.	**LISZT,** Consolations and Liebesträume	50
128/9.	—— 24 Songs by F. Schubert, transcr. 2 Vols., each	1 00
	—— The same, complete, cloth	3 00
310/12.	**LOESCHHORN,** Op. 65. Studies for Beginners, each	50
313/15.	—— Op. 66. Intermediate Degree, each	50
491/3.	—— Op. 52. Melod. Studies. 3 B., each.	50
501/3.	—— Op. 84. Practice Pieces. 3 B., each.	50
	MENDELSSOHN, Works:	
†*58.	Vol. I. Songs without Words, paper	1 00
†59.	Vol. II. Other Pieces, paper	1 00
558.	—— Op. 72. Children's Pieces.	25
*182/3.	**MOSCHELES,** Selected Compositions. 2 Vols., each	1 00
403.	—— Op. 70. 24 Studies. Compl.	1 25
404/5.	—— The same in 2 Books, each	75
280.	**MOSZKOWSKI,** Op. 12. Spanish Dances	1 00
†*65.	**MOZART,** 19 Sonatas, paper	2 00
382.	**MOZART-ALBUM.** 12 Pieces	60
304.	**PLAIDY,** Technical Exercises, paper 75c.; flex. cloth	1 25
*369/70.	**RAFF ALBUM,** 2 Vols., each	50
	—— 2 Vols. in one, cloth	2 00
355.	**REINECKE,** Op 47. 3 Sonatinas	50
435.	—— Op. 88. Maiden Songs	75
*367/8.	**RUBINSTEIN-ALBUM,** each	50
	—— 2 Vols. in one, cloth	2 00
*73.	**SCARLATTI,** 22 Pieces	1 00
559.	**SCHARWENKA, X.,** Op. 62. Album for the Young	1 00
335.	**SCHMITT,** Op. 16. 61 Studies	1 25
336/8.	—— The same in 3 Books, each	50
434.	—— Preparat. Exercises	25
†*75.	**SCHUBERT,** Compositions (Op. 15, 78, 90, 94, 142), paper	1 00
392.	**SCHULZ,** Scales and Chords	25
89.	**SCHUMANN,** Carnaval, Op. 9	50
*90.	—— Album for the Young and Scenes from Childhood, paper 50c.; cloth.	1 50
91.	—— Album for the Young, Op. 68	40
92.	—— Fantasiestücke, Op. 12	50
93.	—— Arabeske and Blumenstück	50
94.	—— Nachtstücke, Op. 23, and Fantasiestücke, Op. 111	50
95.	—— Kreisleriana, Op. 16	50
96.	—— 12 Etudes symphoniques	50
97.	—— Forest Scenes, and 3 Romances	50
98.	—— Novelletten, Op. 21	50
99.	—— Faschingsschwank	50
101.	—— Scenes from Childhood	25
100.	**SCHUMANN-ALBUM.** 22 Compositions, paper, 75c.; cloth	1 75
†329,340.	**SONATA-ALBUM.** 2 Vols., each	75
†51.	**SONATINA-ALBUM** (Köhler), paper	75
265.	—— The same. Abridged Ed	50
†305.	**SONATINA-ALBUM,** Modern, paper	75
*398.	**STEIBELT,** 9 Pieces	50
131/3.	**STRAUSS-ALBUM.** 3 Vols., each	1 00
478.	**STREABBOG,** Op. 63. Easy Studies	75
479.	—— Op. 64. Easy, melod. Studies	75
*361/2.	**TSCHAIKOWSKY - ALBUM,** 2 Vols., each	50
	—— 2 Vols. in one, cloth	2 00
57.	**WAGNER-LISZT-ALBUM**	1 00
*134.	**WEBER,** Concertstück, Pieces and Var., paper 75c.; cloth	1 75

PIANO 4 HANDS.

†371.	**ALBUM.** 12 Original Pieces, paper	75
372/3.	**ALBUM.** 18 Pieces by Modern Composers, 2 Vols., each	60
	—— 2 Vols. in one, cloth	2 20
†374/5.	**ALBUM.** 47 Easy Pieces. 2 V., ea.	1 00
10/11.	**BEETHOVEN,** Symphonies. 2 Vols, paper, each $1.50; cloth, each	2 50
281/9.	—— The same singly. Nos. 1 to 8, each 50c.; No. 9	75
358.	**BIZET,** L'Arlesienne	1 50
257, 439.	**BRAHMS,** Hungarian Dances. 2 Vols., each	2 00
258.	—— 4 Symphonies, complete	2 50
267/70.	—— The same singly, each	75
186.	**DIABELLI,** Melodious Pieces	50
187.	—— Sonatinas Op. 24, 54, 58, 60	50
188.	—— Pleasures of Youth. 6 Sonatinas	50
273.	—— Sonatas Op. 32, 33, 37	50
274.	—— Sonatas Op. 38, 73	50
277.	—— 2 Short Sonatas, Military Rondo	50
470/1.	**D'OURVILLE,** Soirées musicales. 2 Books, each	65
387.	**GRENZEBACH,** 12 Easy Pieces	60
322.	**GURLITT,** Op. 102. Grateful Tasks.	75
189/90.	**HAYDN,** 12 Symph. 2 Vols., each	1 25
	—— The same, complete, cloth	3 50
548/9.	**LÖW,** Op. 41. Wild Roses. 2 B., each.	60
472/3.	—— Teacher and Pupil. 2 Vols., each.	75
255.	**MOSZKOWSKI,** Op. 12. Spanish Dances	1 50
330.	—— Op. 8 Five Waltzes, and Op. 23. From Foreign Parts	1 25
71.	**MOZART,** Symphonies I (1-6)	1 25
207/8.	**OVERTURE-ALBUM,** Italian. Vols. I. and II., each	75
440.	**RAFF,** Op. 177. Lenore-Symphony	2 00
327.	**REINECKE,** Op. 54. 12 Pieces	50

Fünftes CONCERT

(in A moll)

für Violine

mit Begleitung

des Orchesters (oder des Pianoforte)

componirt

von

B. MOLIQUE.

Original-Ausgabe.

Op. 21.

Pr. { mit Begl. des Orchesters Mk. 9.—
„ „ „ Quintett.... „ 6.—
„ „ „ Pianoforte... „ 6.—

Violinstimme, mit Fingersatz, Bogenstricharten u. Betonungszeichen versehen von Jac. Dont M. 2,50.

Eigenthum des Verlegers für alle Länder.
Ent. Stat. Hall.

LEIPZIG, FRIEDRICH HOFMEISTER.

3719.

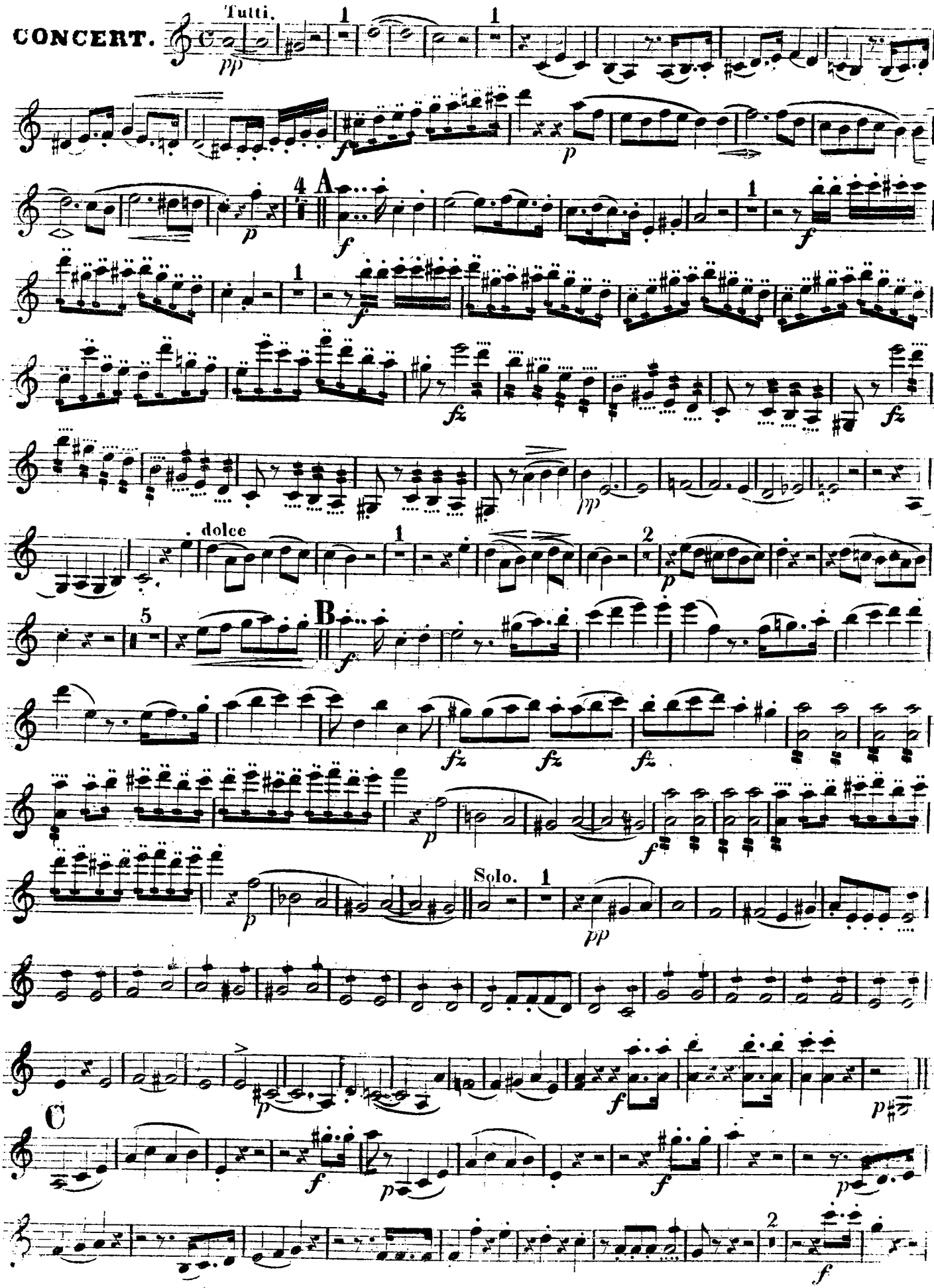
Lith. Anst. v. C. G. Röder, Leipzig.

VIOLINO I.

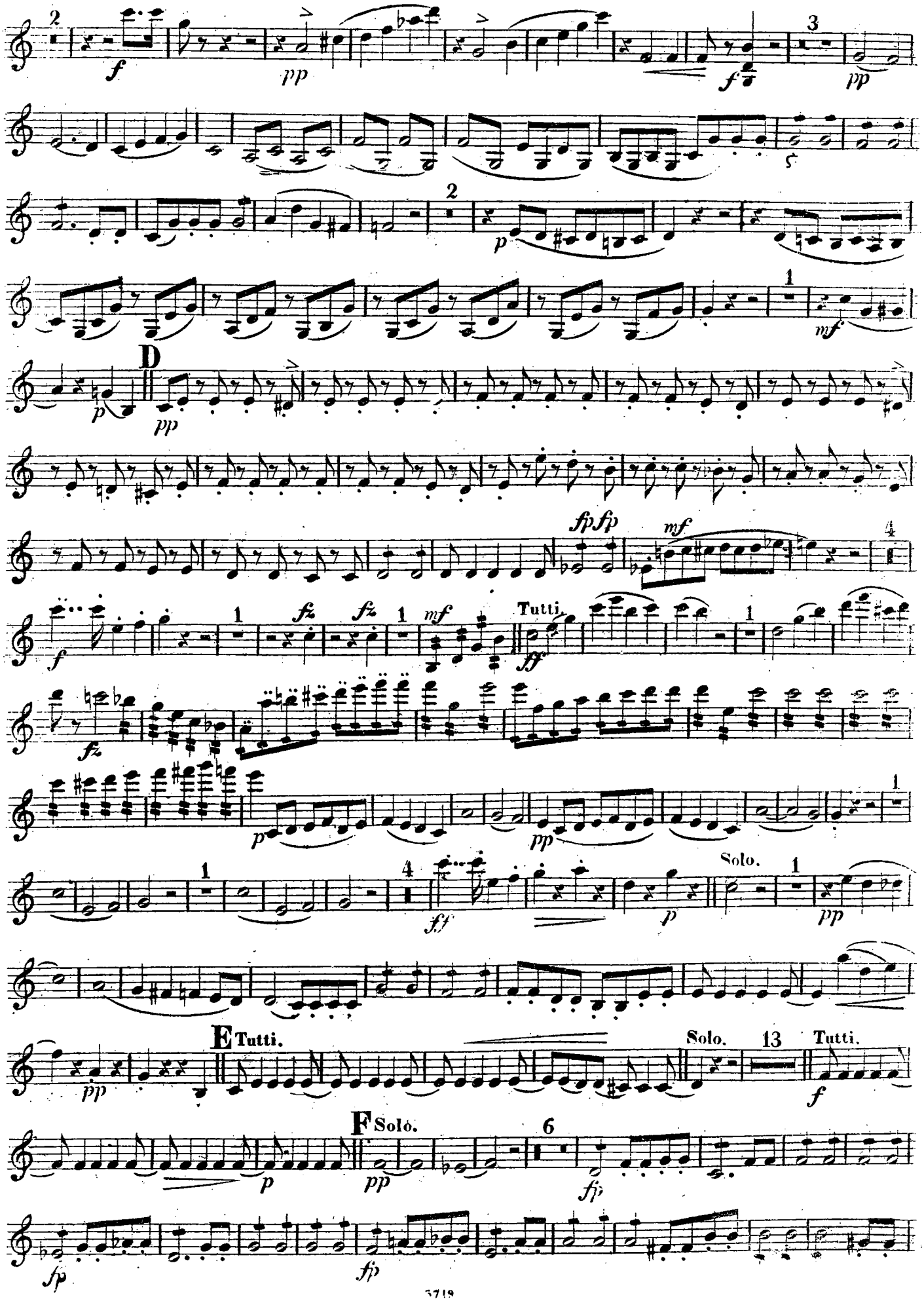
Allegro.

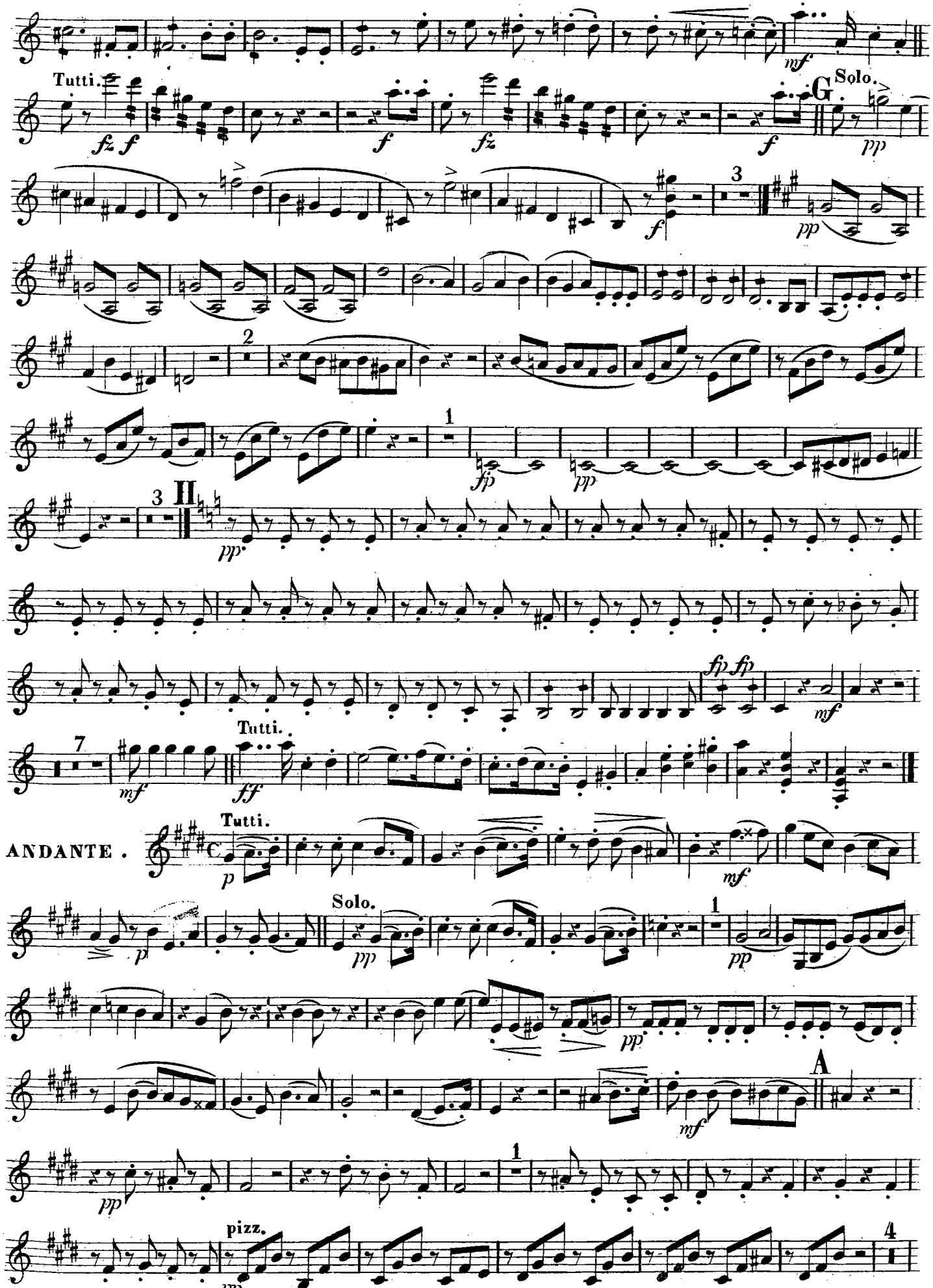
B. Molique. Op. 21.

CONCERT.

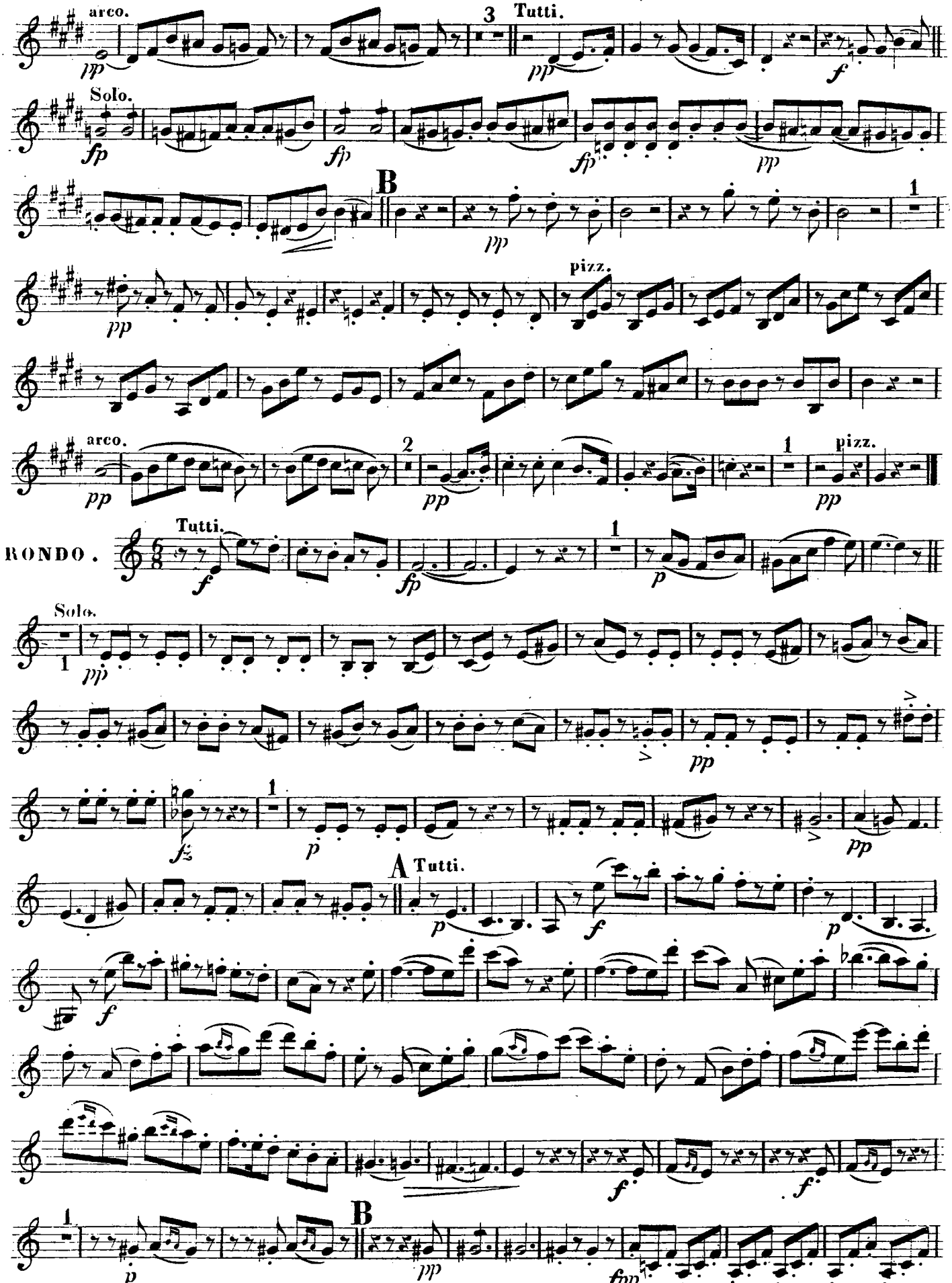


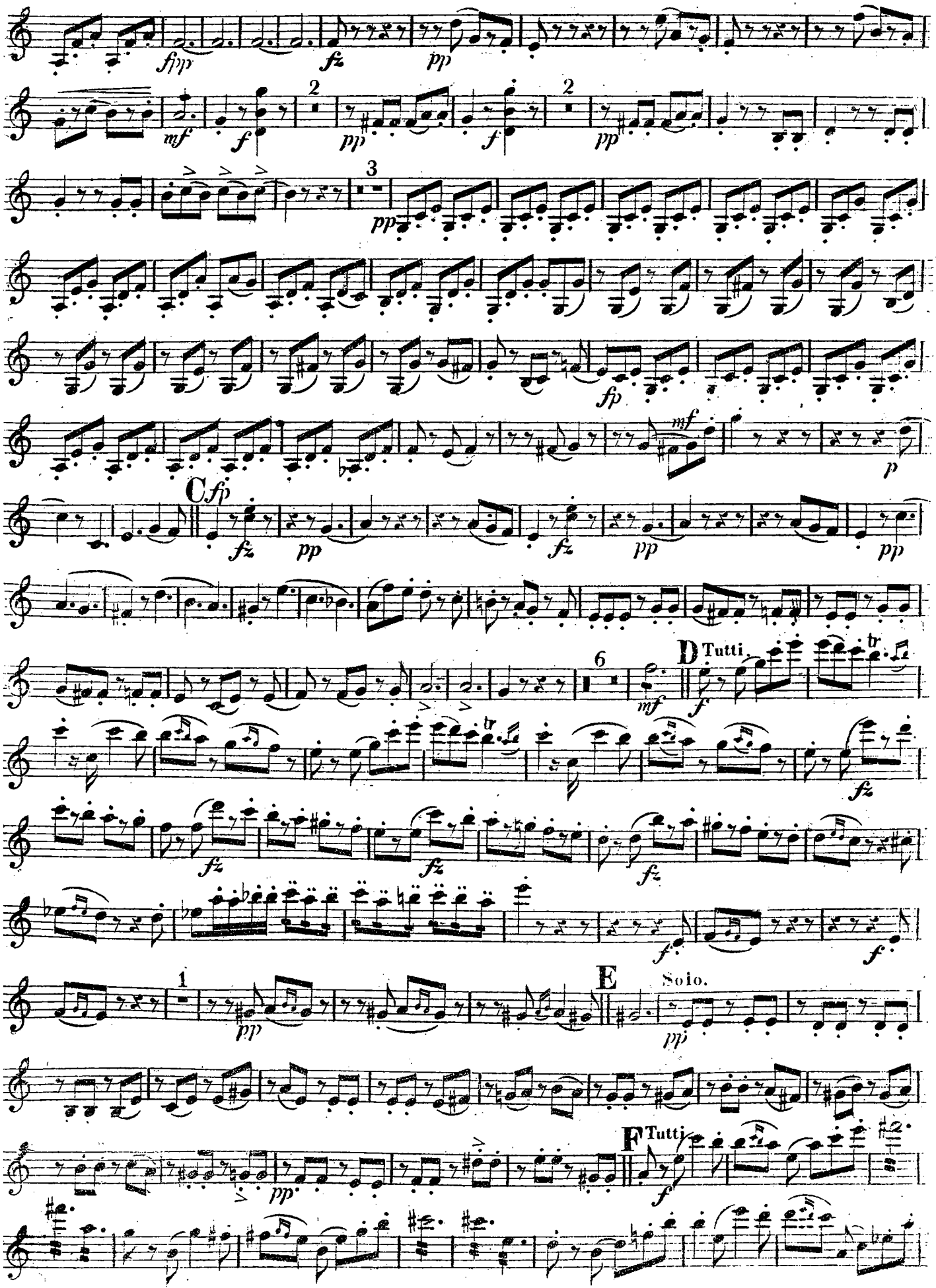
VIOLINO I.

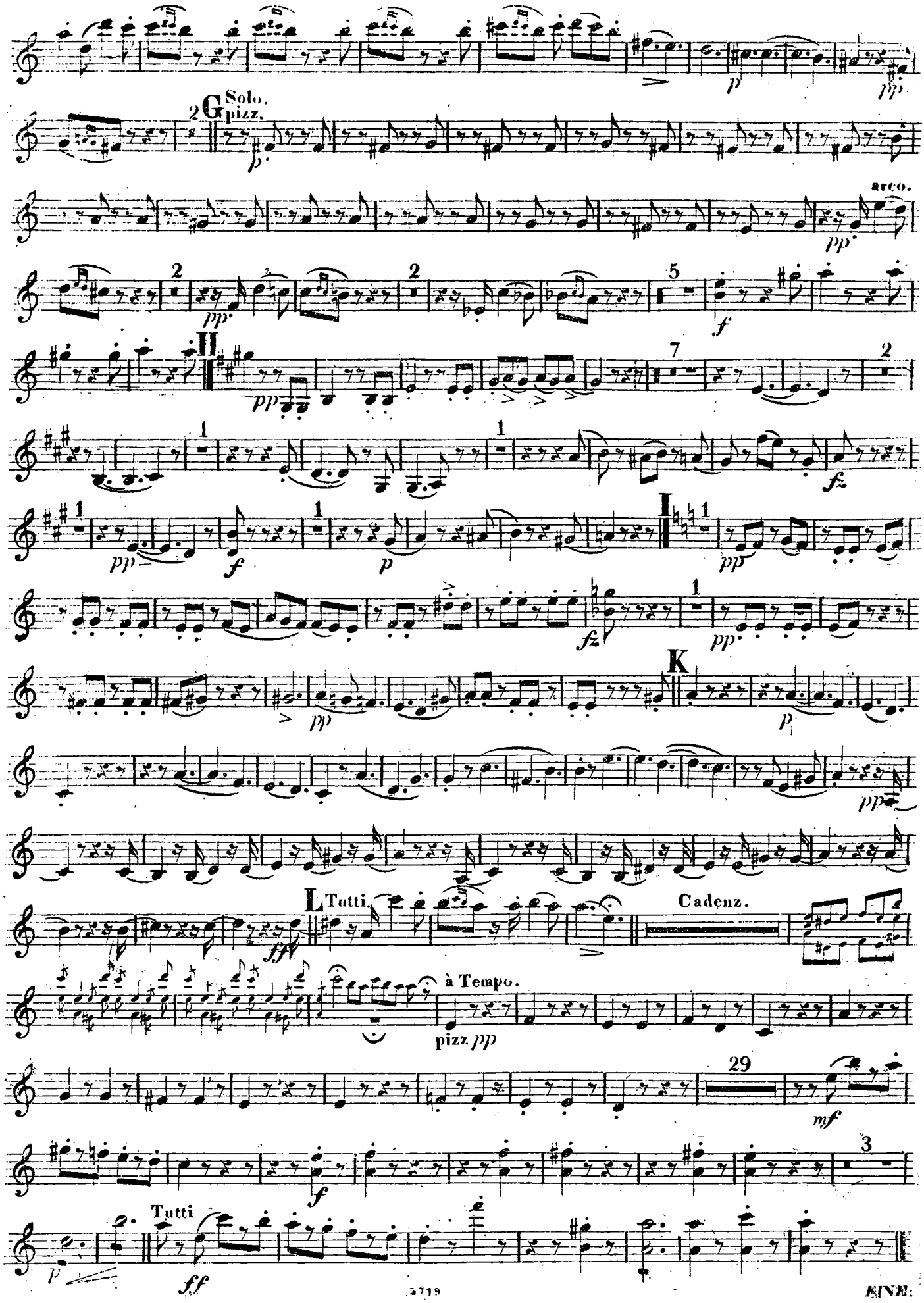



Tutti.
Solo.
G
ANDANTE .
Tutti.
Solo.
A
pizz.

VIOLINO I.




fpp
fz
pp
mf
f
2
pp
f
2
pp
3
pp
fp
mf
p
C
fp
fz
pp
fz
pp
pp
6
D
Tutti
mf
f
fz
fz
fz
fz
f
f
1
pp
E
Solo.
pp
F
Tutti
f
pp


G Solo.
pizz.
arco.
II
I
K
L Tutti.
Cadenz.
à Tempo.
pizz. pp
Tutti
FINE.

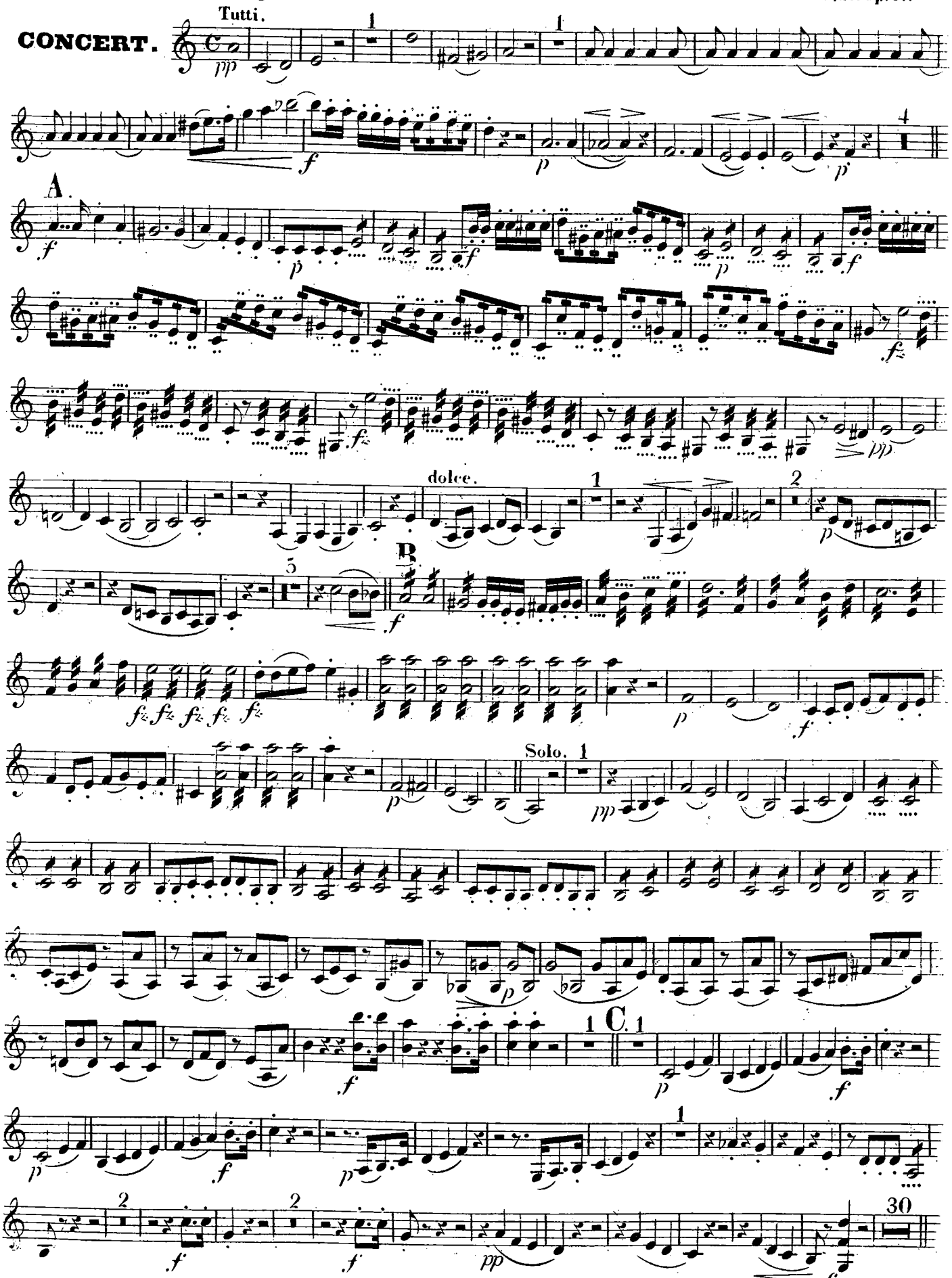
Allegro.

VIOLINO 2º

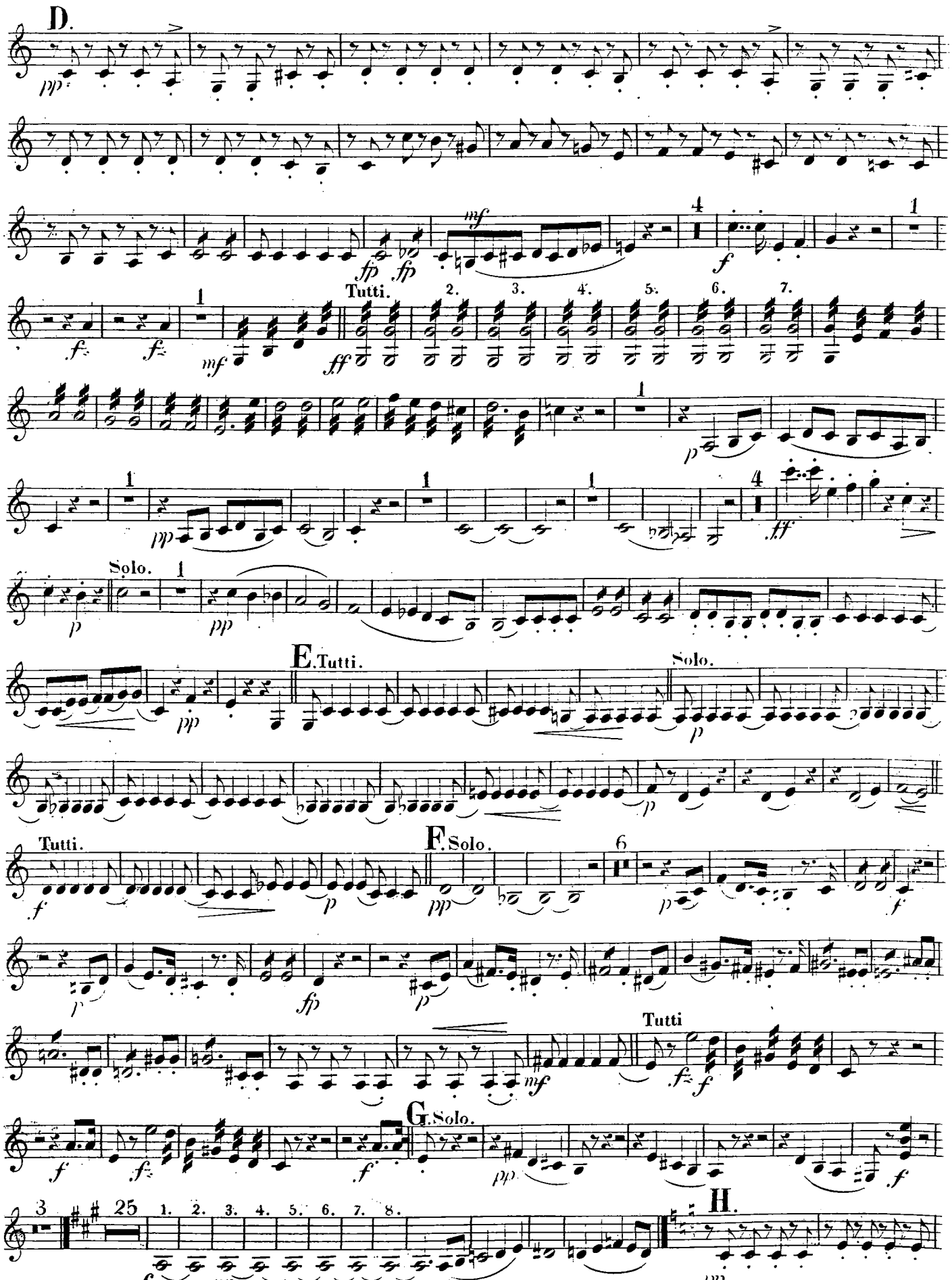
B. Melique: Op. 21.

CONCERT.

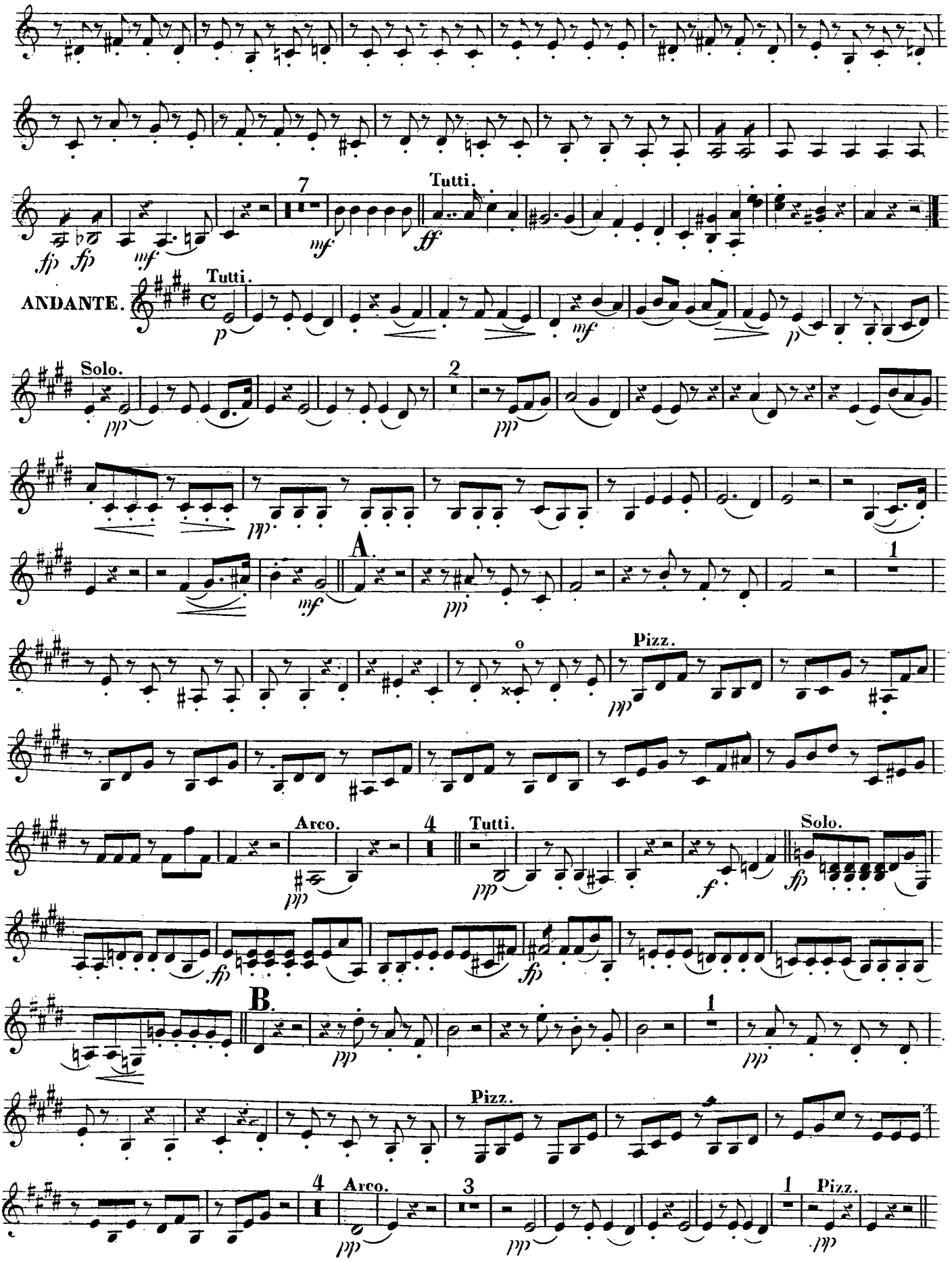
Tutti.



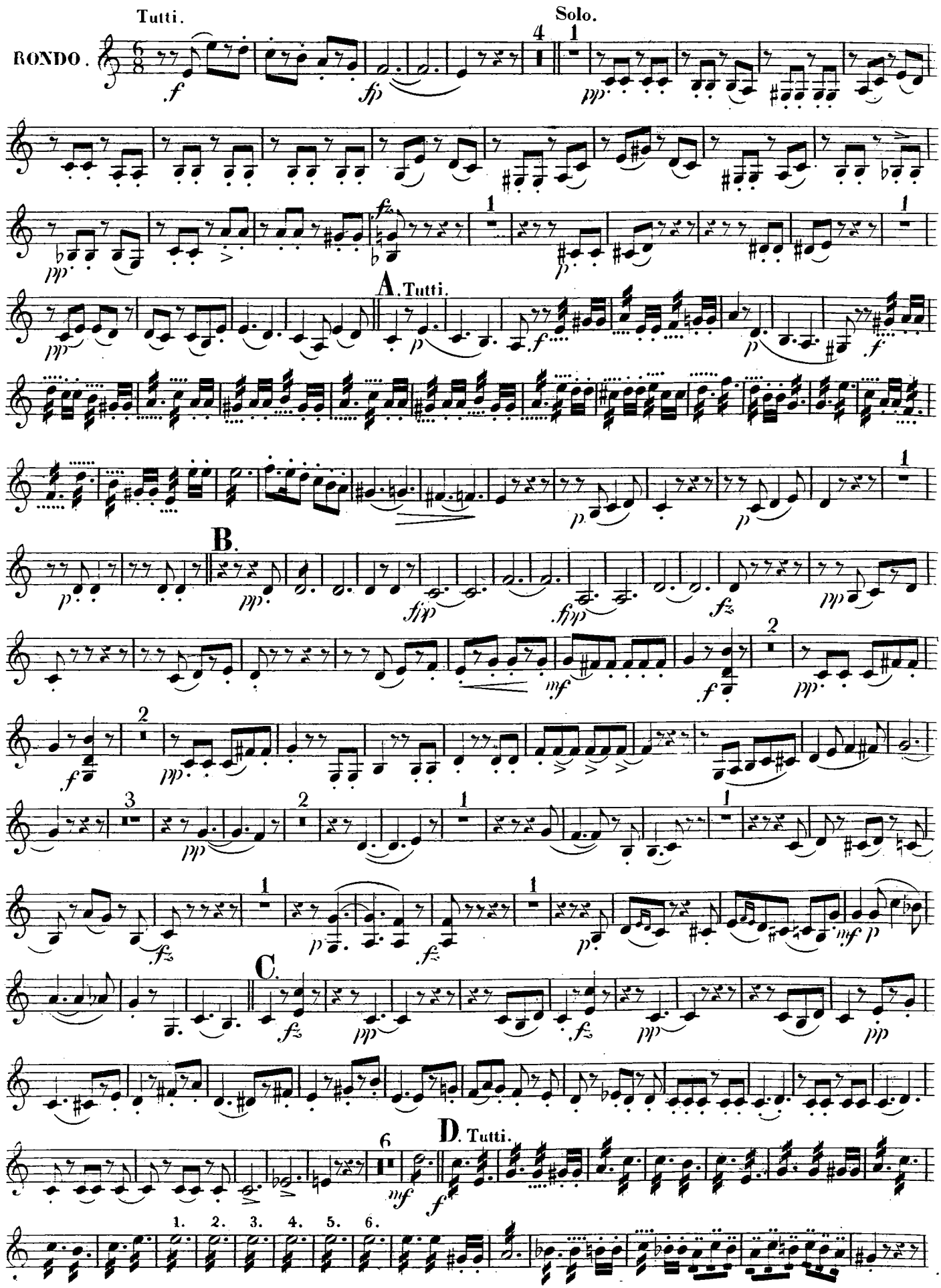
VIOLINO 2°

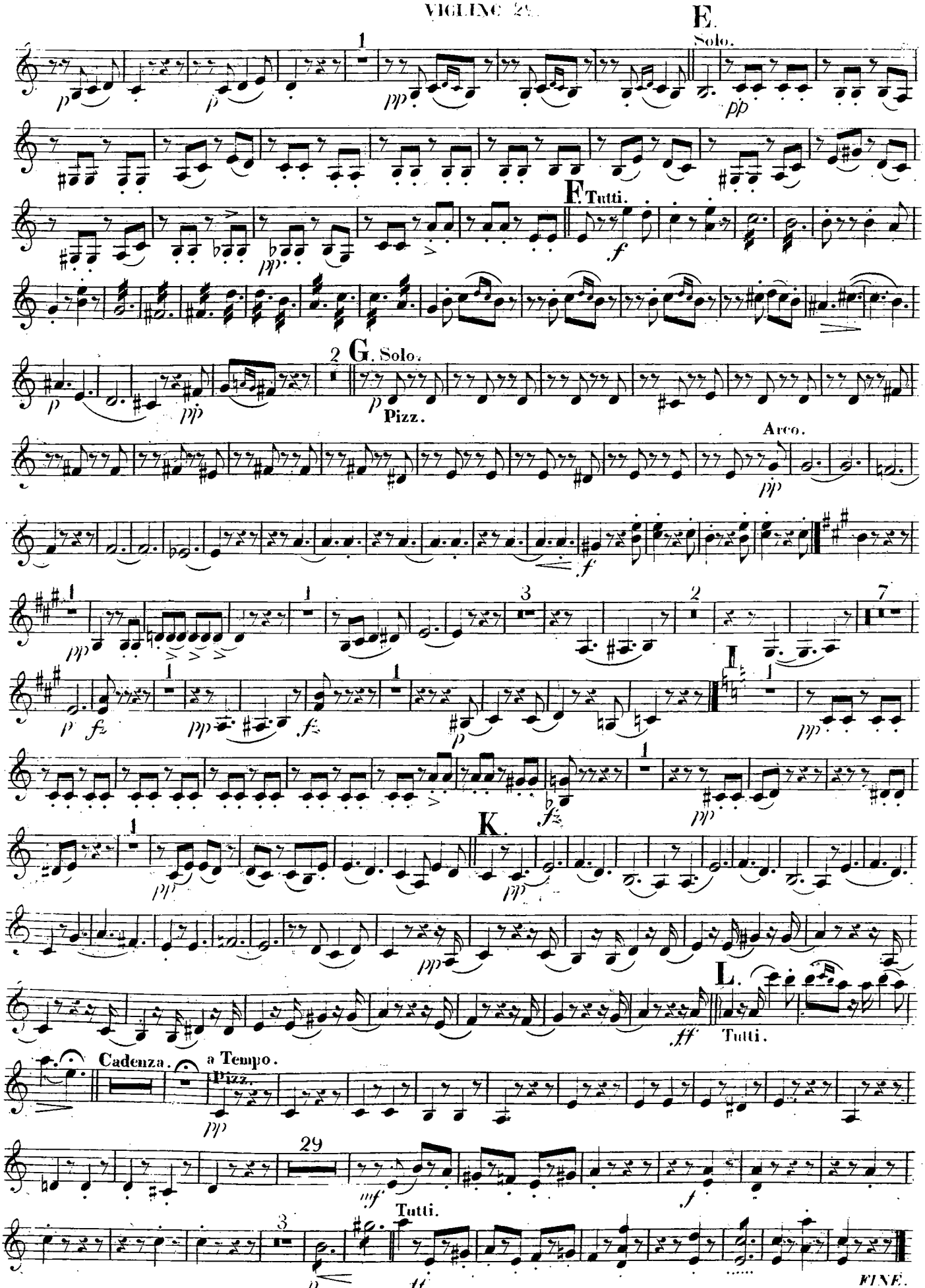


VIOLINO 2º


7
Tutti.
fp fp
mf
mf
ff
ANDANTE.
Tutti.
p
mf
p
Solo.
pp
2
pp
A.
mf
pp
1
o
Pizz.
pp
Arco.
pp
4
Tutti.
pp
f
Solo.
fp
fp
fp
B.
pp
1
pp
Pizz.
4
Arco.
pp
3
pp
1
Pizz.
pp

VIOLINO 2°

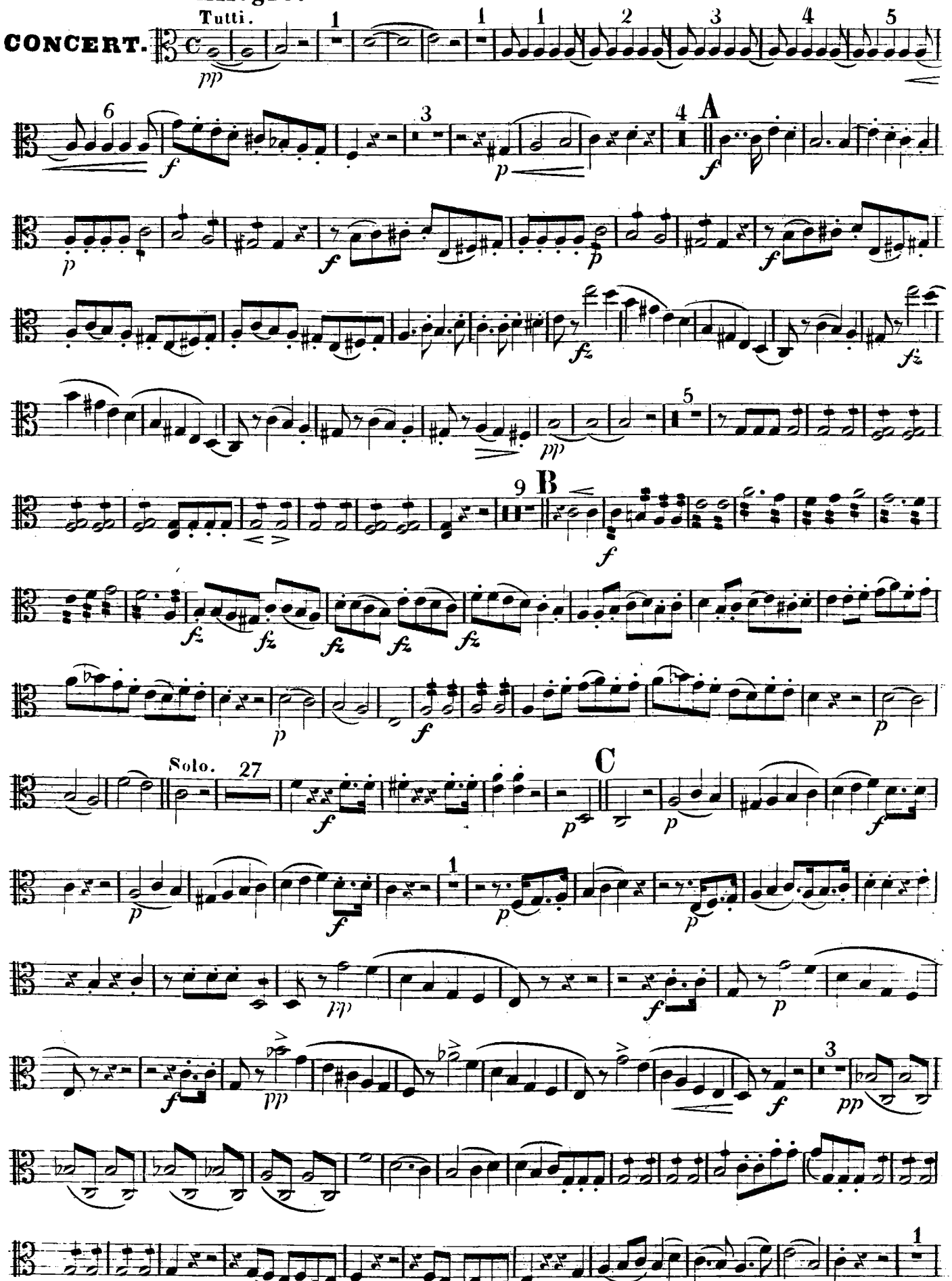


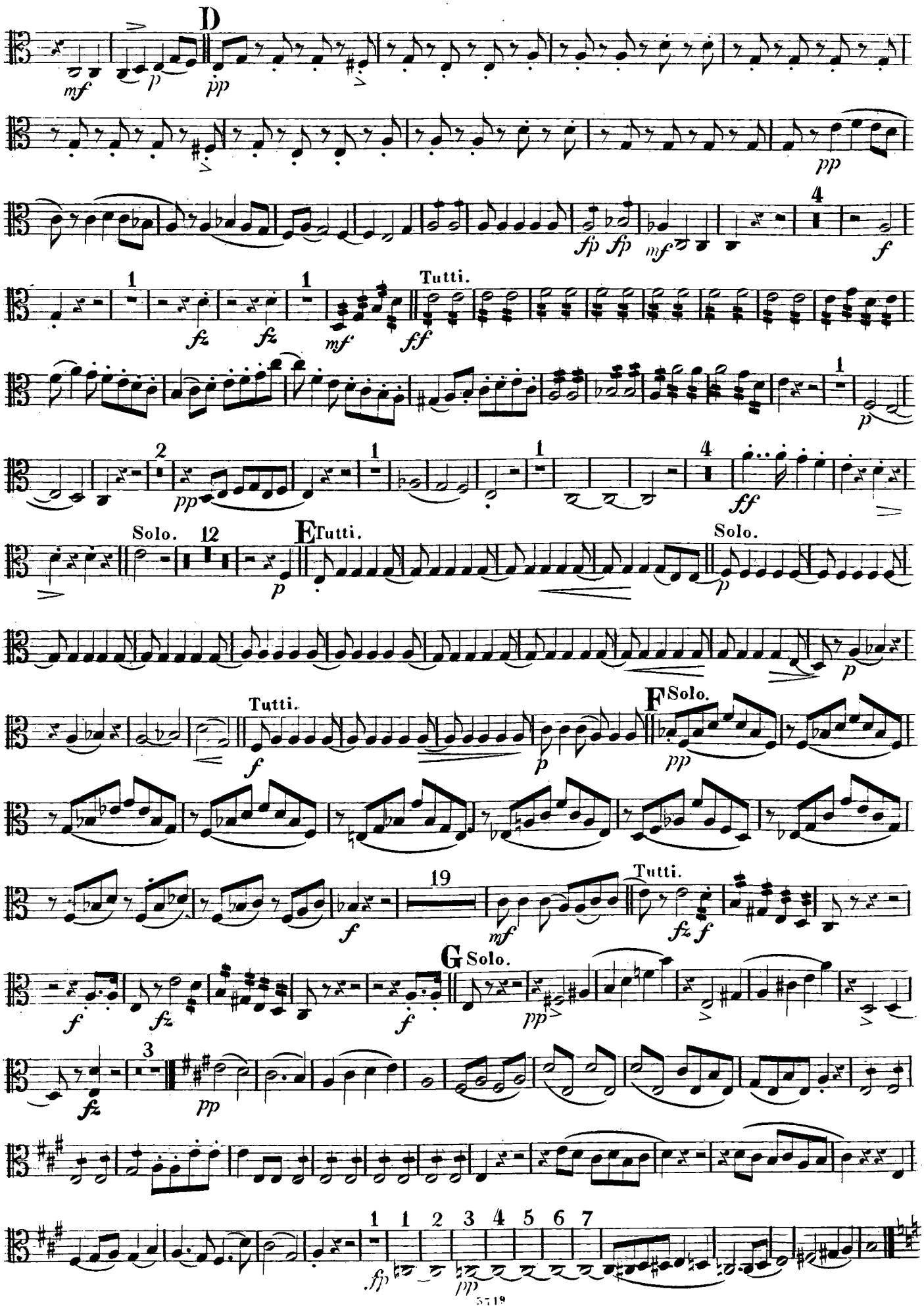

VIOLINO 2°.
E.
Solo.
F.
Tutti.
G.
Solo.
Pizz.
Arco.
I.
K.
L.
Tutti.
Cadenza.
a Tempo.
Pizz.
Tutti.
FINE.

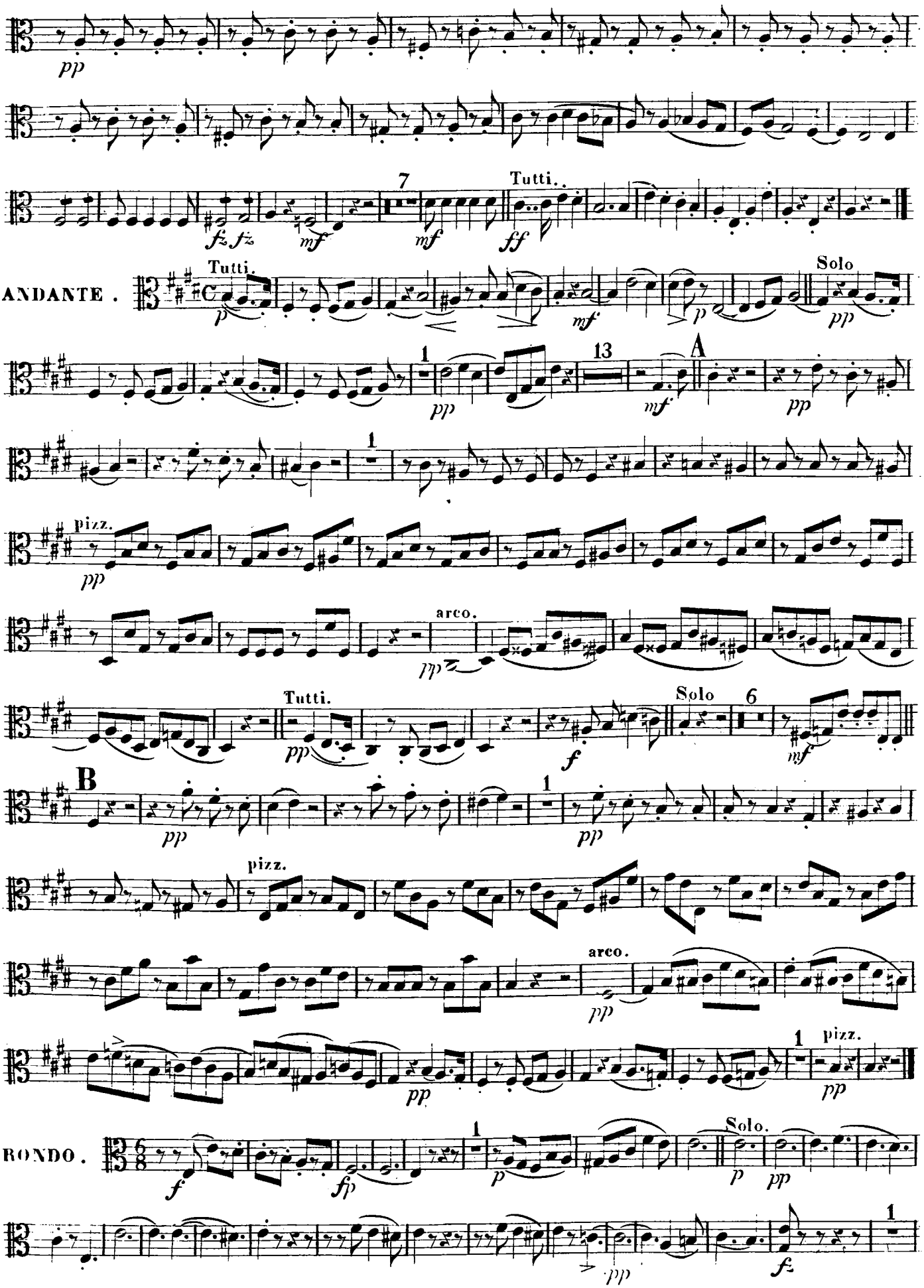
B. Molique. Op. 21.

Allegro.

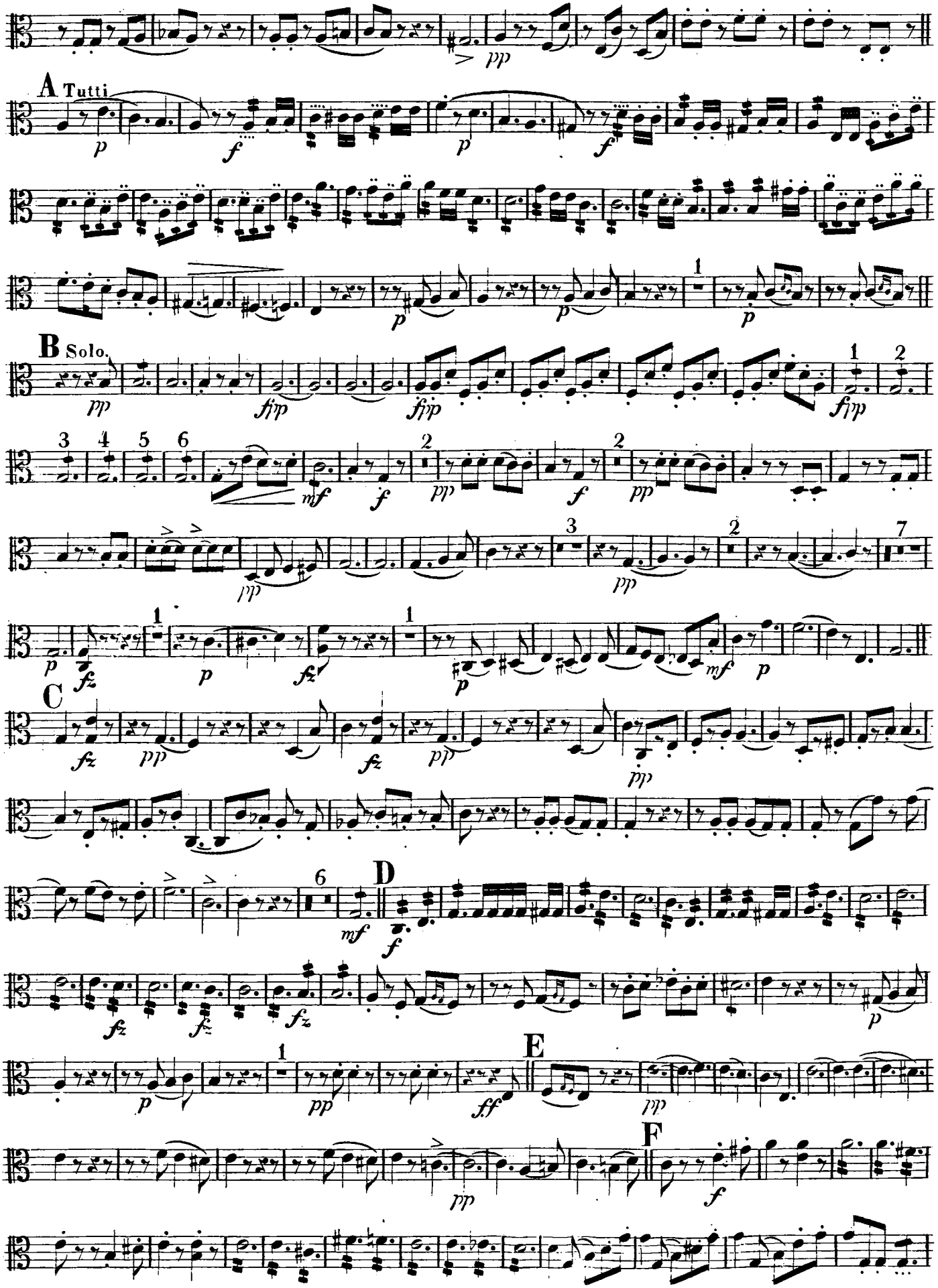
CONCERT. Tutti.

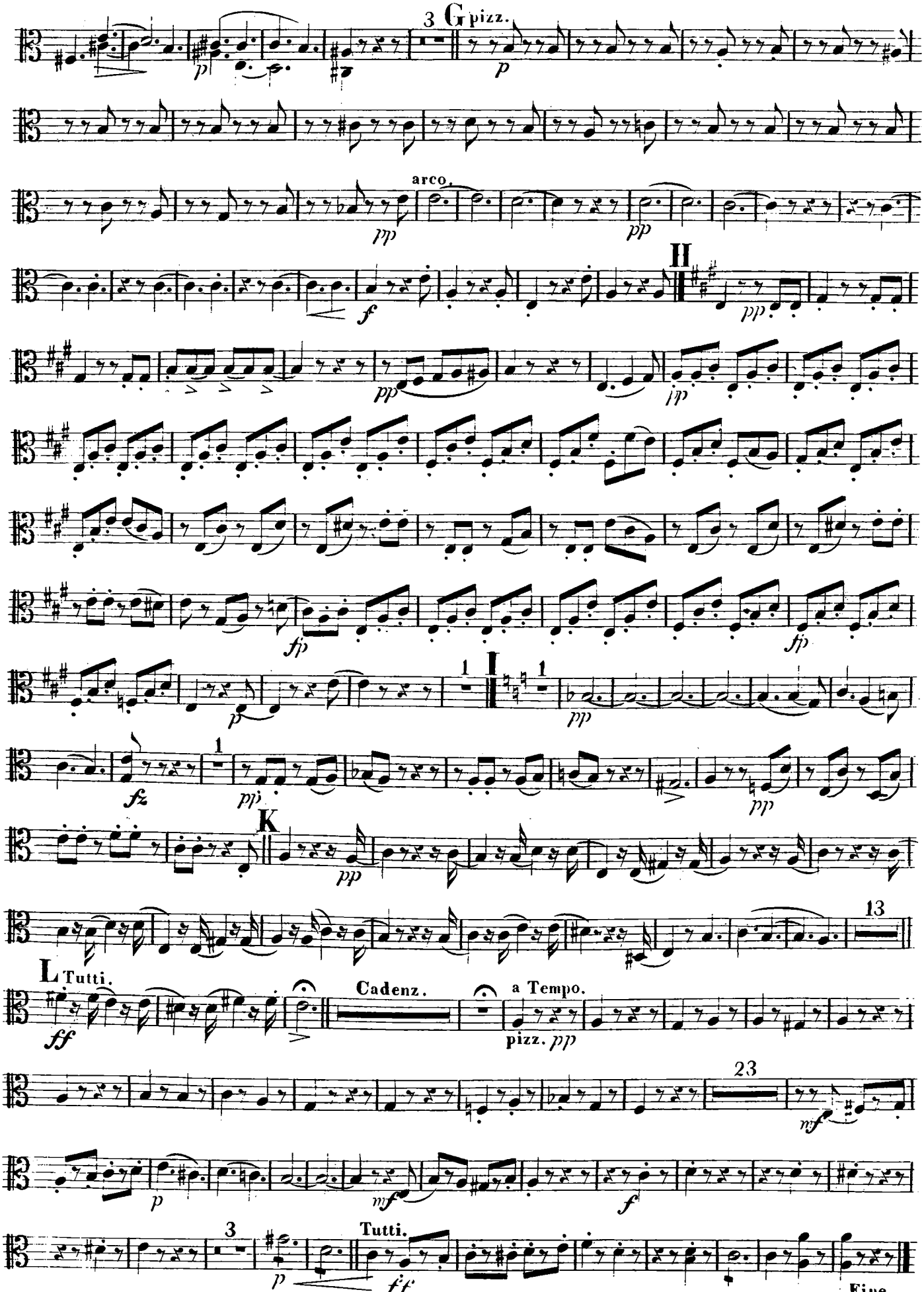



D
E
F
G
Tutti.
Solo.


pp
7
Tutti.
fz fz
mf
mf
ff
ANDANTE.
Tutti.
p
mf
p
Solo
pp
1
pp
13
A
mf
pp
1
pizz.
pp
arco.
pp
Tutti.
pp
Solo
6
f
mf
B
pp
1
pp
pizz.
arco.
pp
1
pizz.
pp
RONDO.
f
fp
1
p
Solo.
p
pp
1
pp
fz

ALTO.




3
G
pizz.
arco.
II
I
K
13
L
Tutti.
Cadenz.
a Tempo.
pizz.
23
Tutti.
Fine

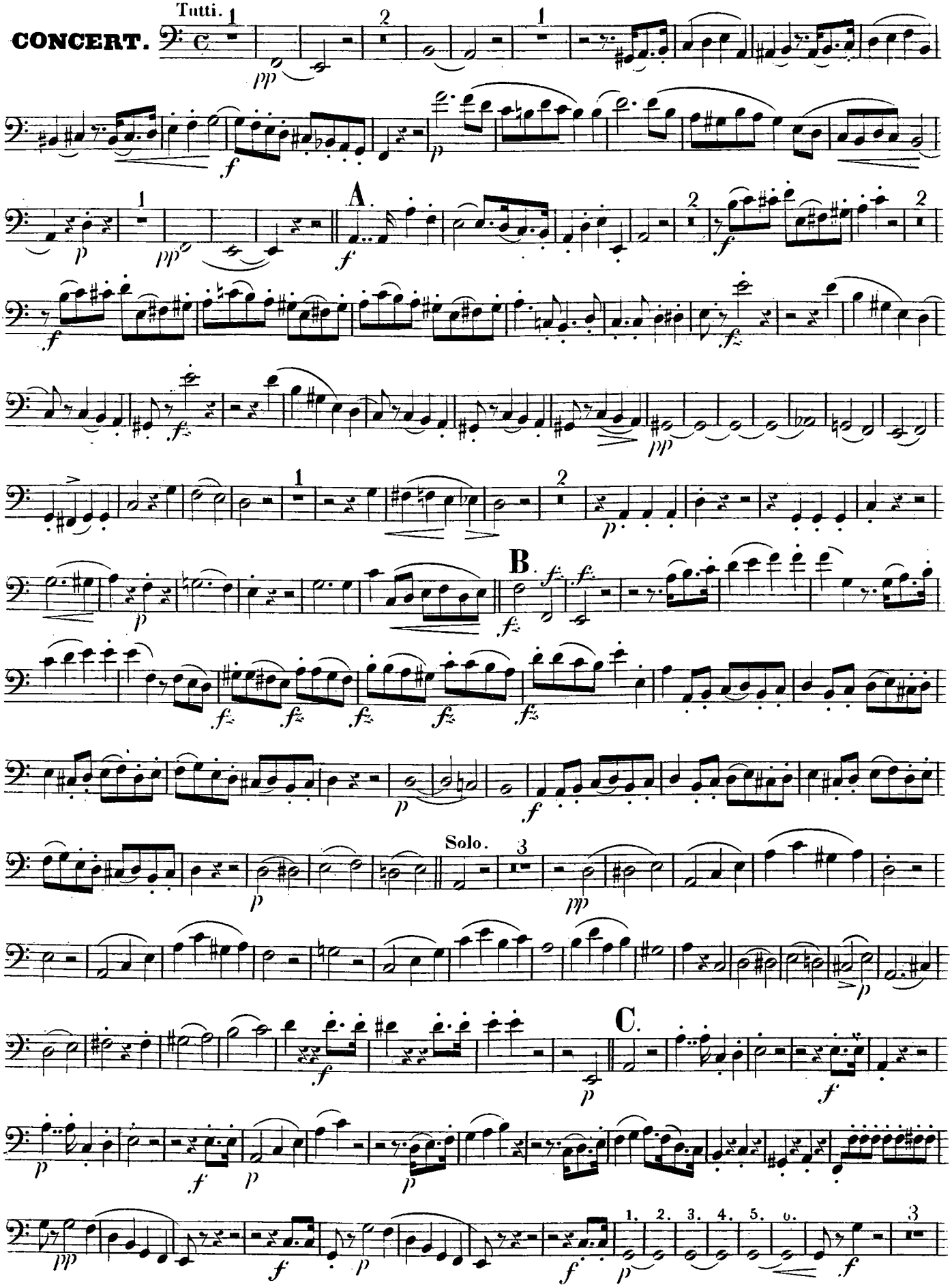
Allegro.

VIOLONCELLO.

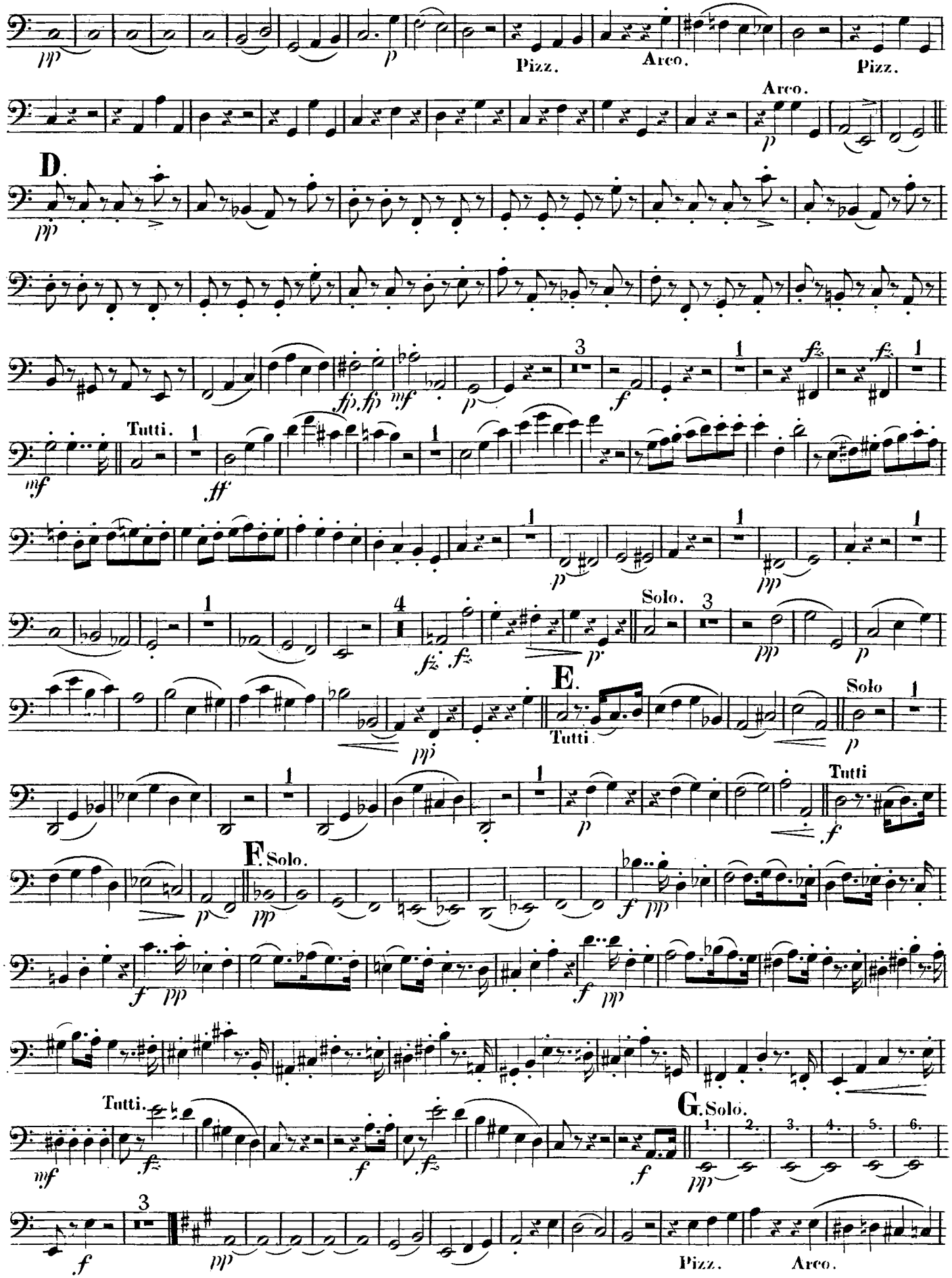
B. Molique. Op. 2

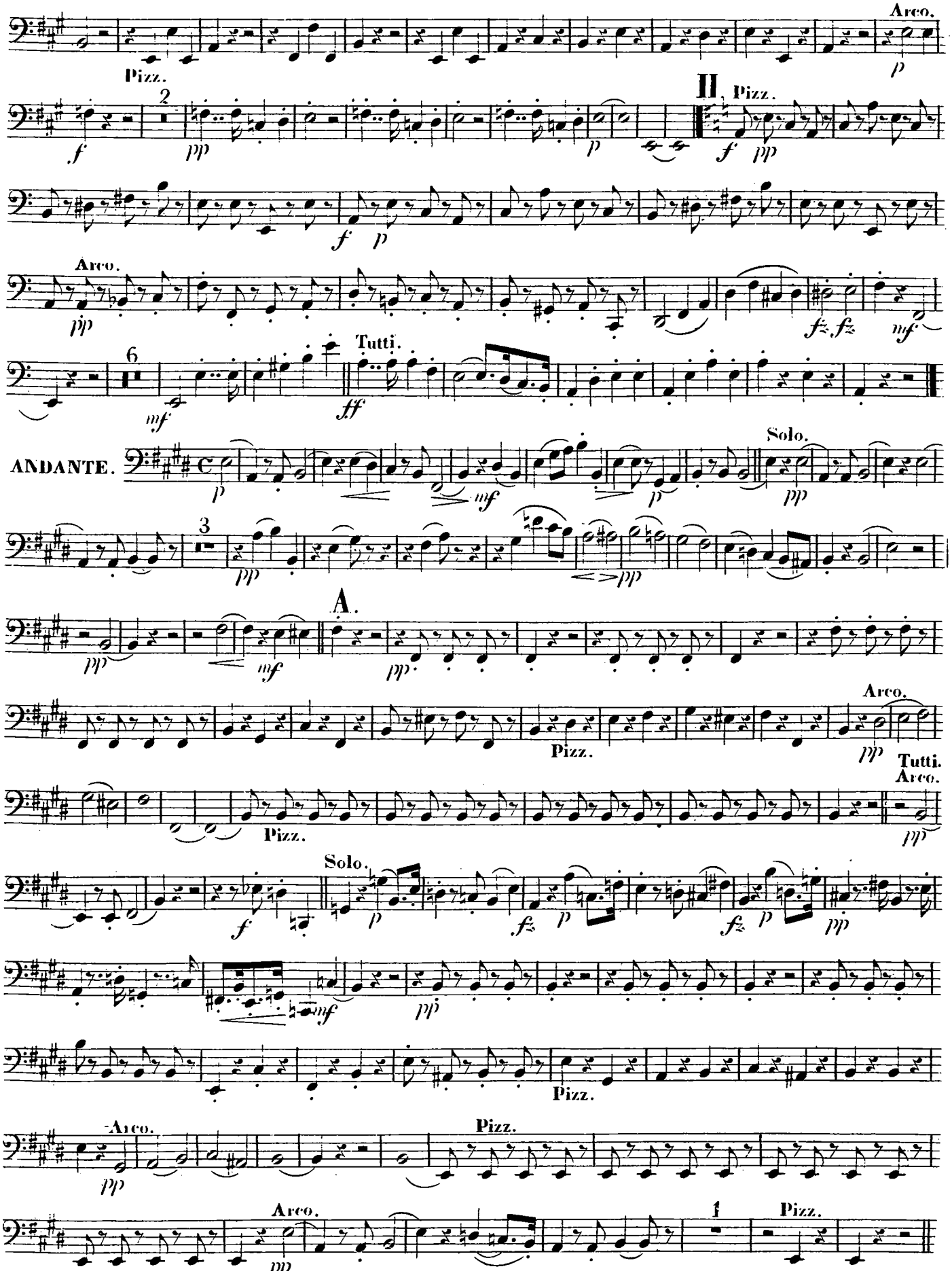
CONCERT.

Tutti.

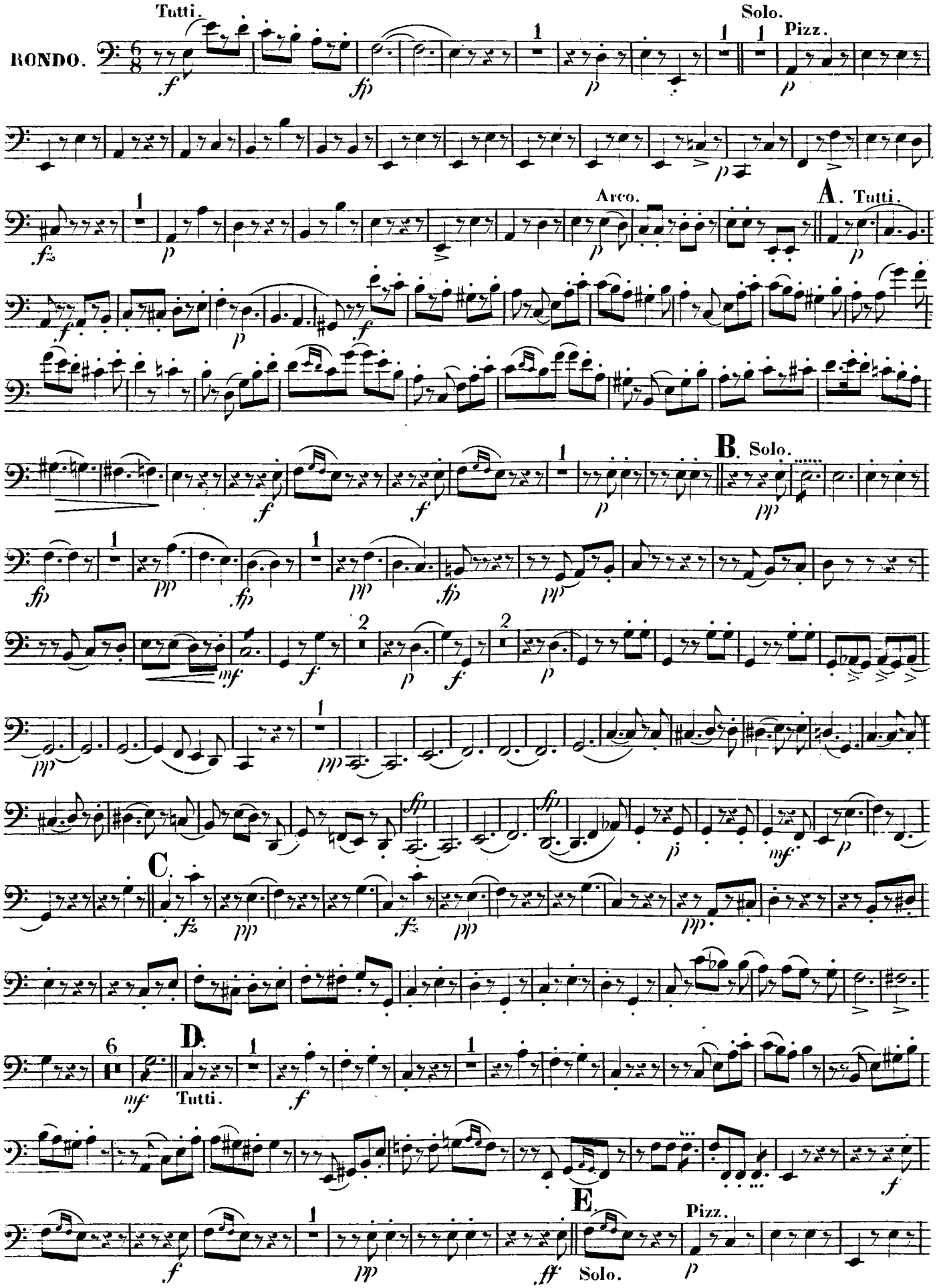


VIOLONCELLO.

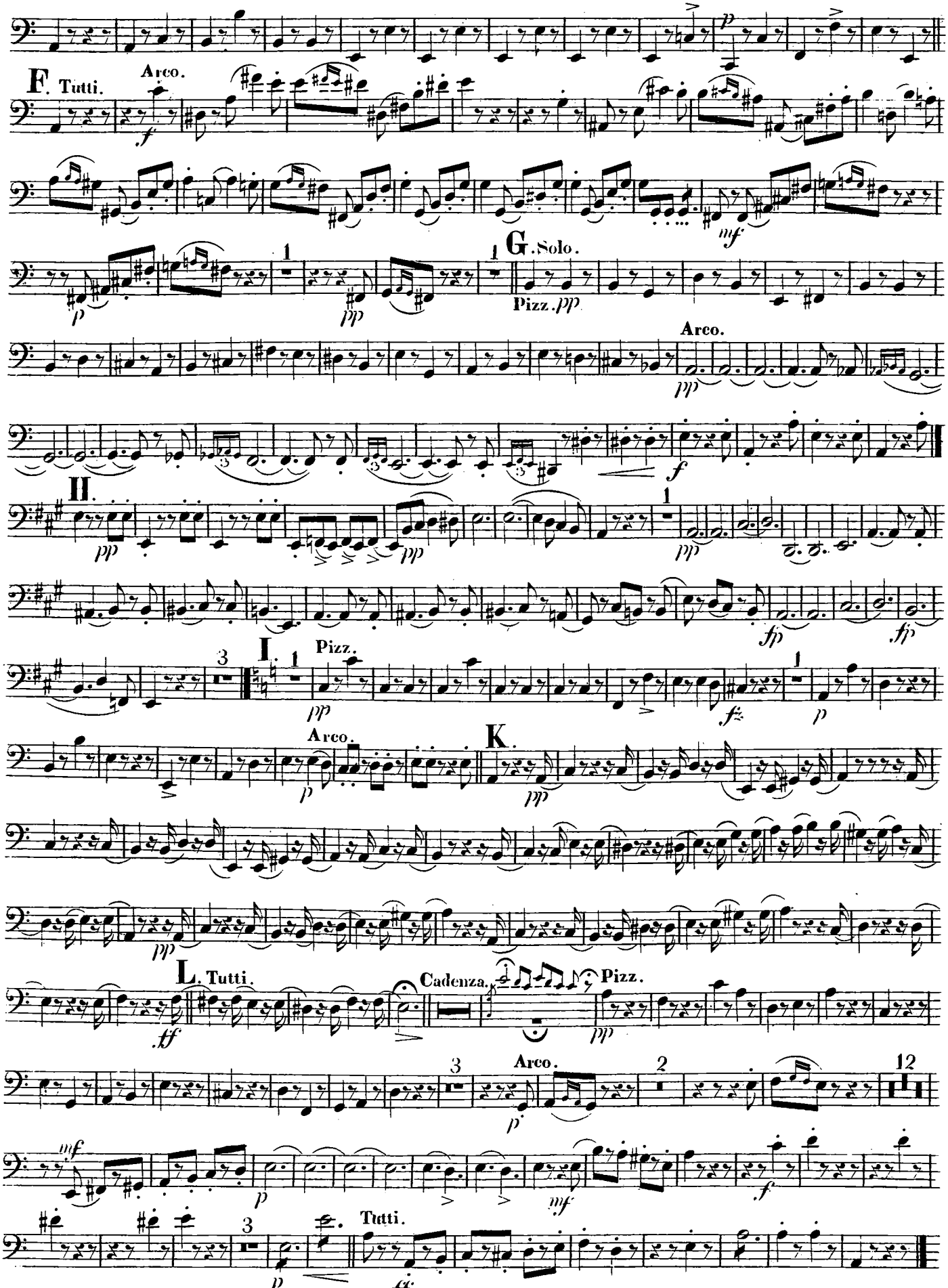



Arco.
Pizz.
II
Pizz.
Arco.
Tutti.
ANDANTE.
Solo.
A.
Arco.
Pizz.
Tutti.
Arco.
Solo.
Pizz.
Arco.
Pizz.
Arco.
Pizz.

VIOLONCELLO.



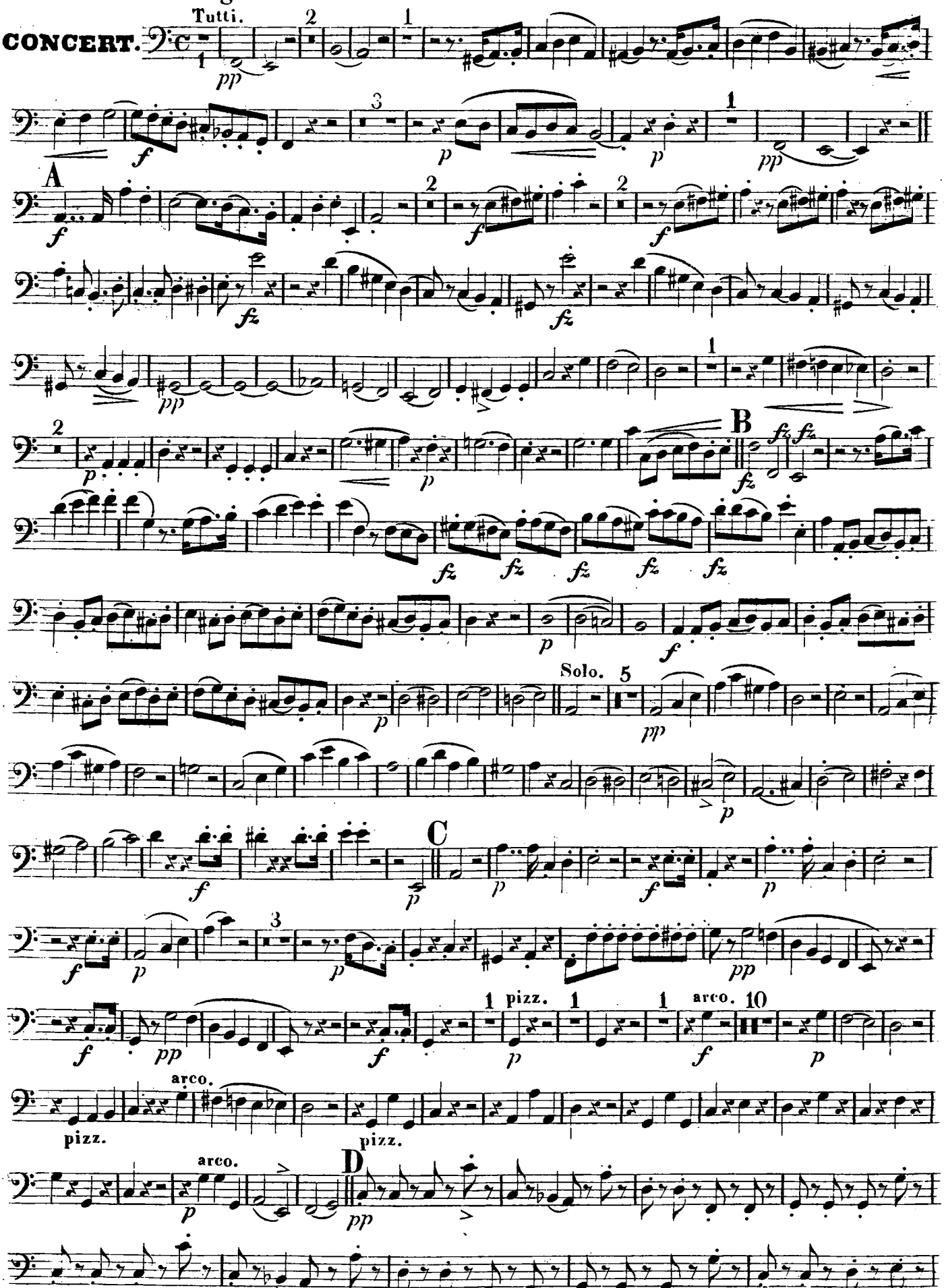
VIOLONCELLO.

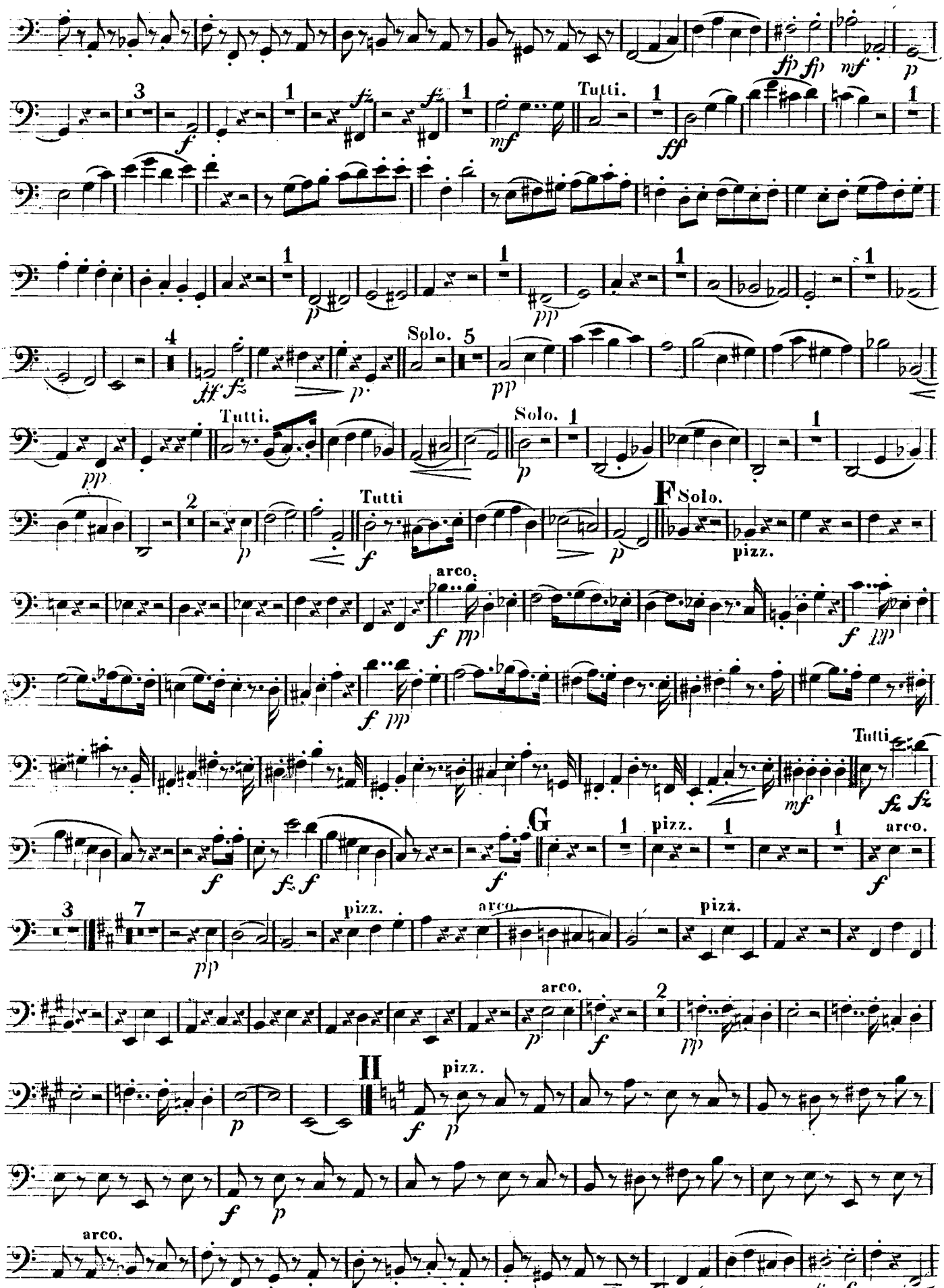


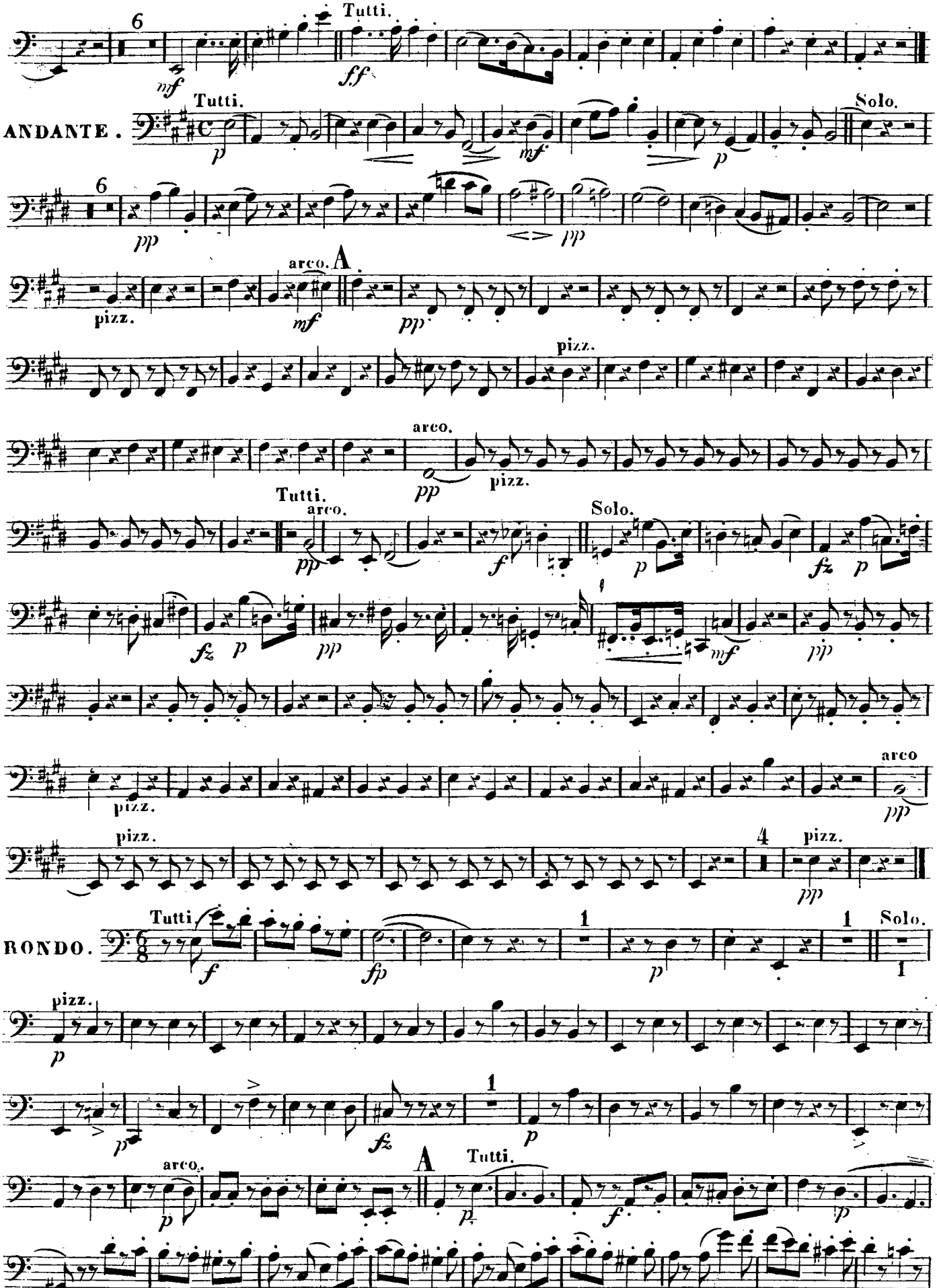
FINE.

Allegro. CONTRABASS. B.Molique.Op.21.

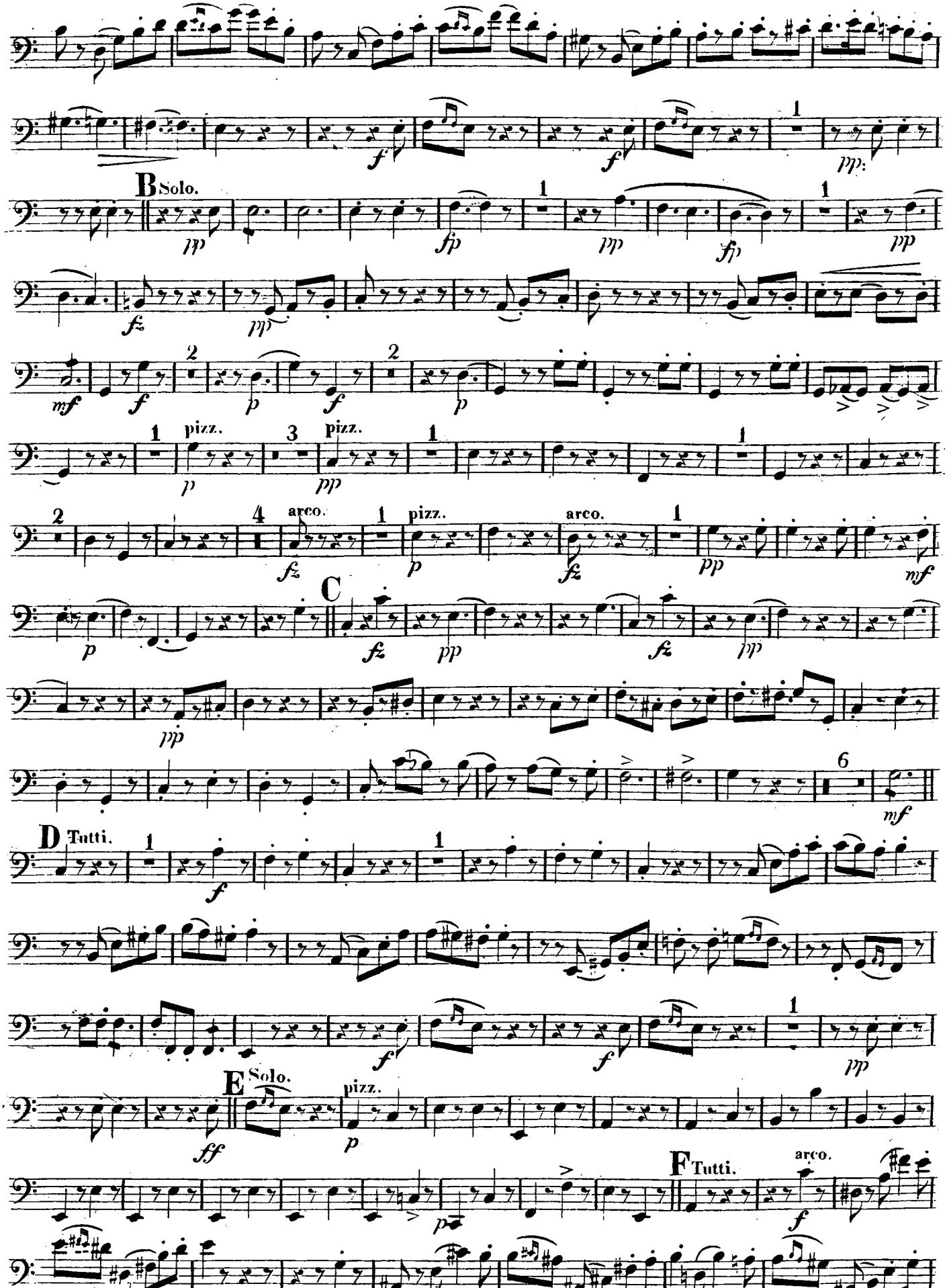
CONCERT. Tutti.

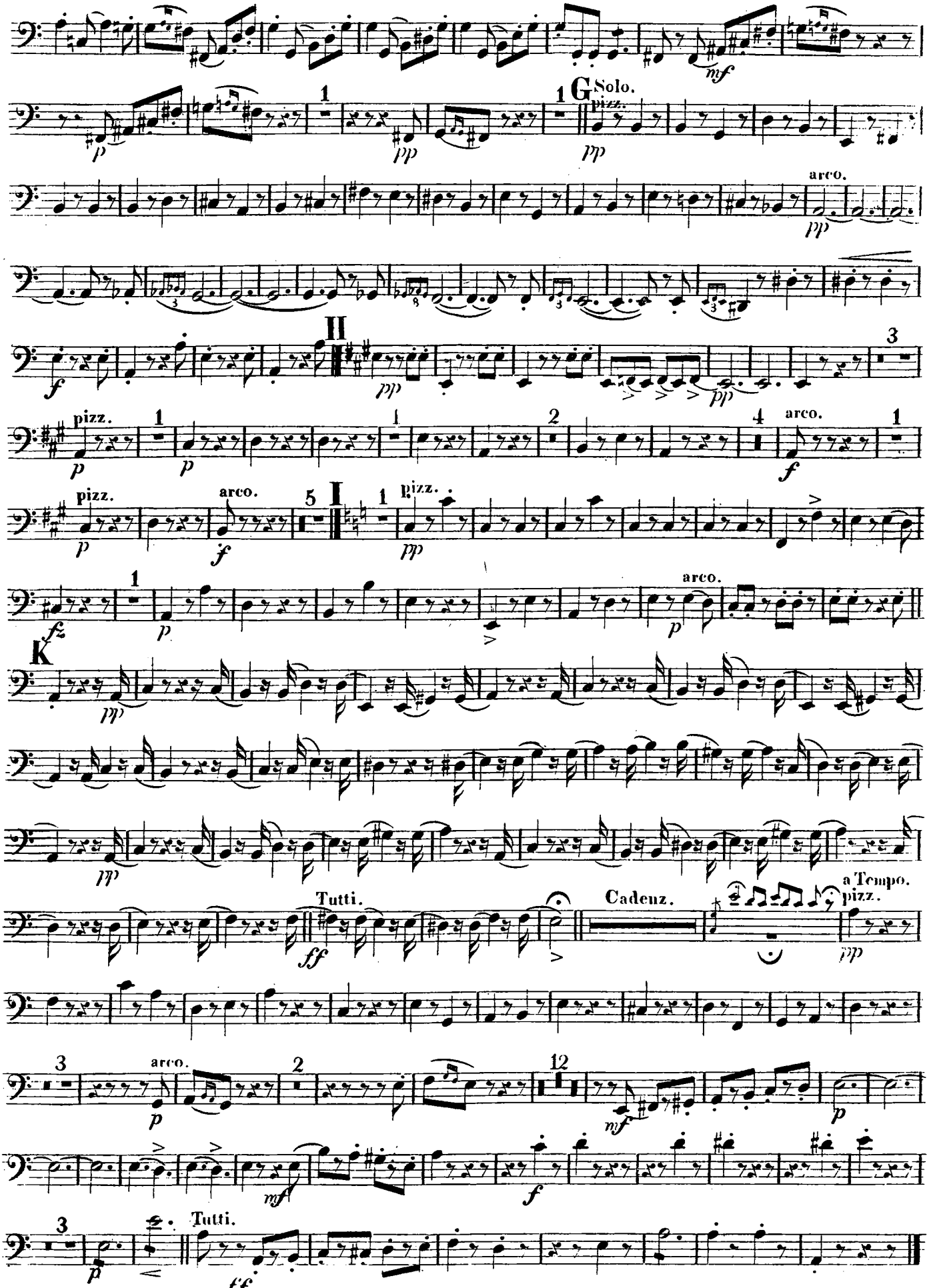



Tutti.
Solo.
Tutti.
Solo.
Tutti
F Solo.
pizz.
arco.
G
pizz.
arco.
II
pizz.
arco.


Tutti.
ANDANTE.
Tutti.
Solo.
pizz.
arco.
A
pizz.
arco.
pizz.
Tutti.
arco.
Solo.
pizz.
arco
pizz.
pizz.
RONDO.
Tutti
Solo.
pizz.
arco.
A
Tutti.

CONTRABASS.

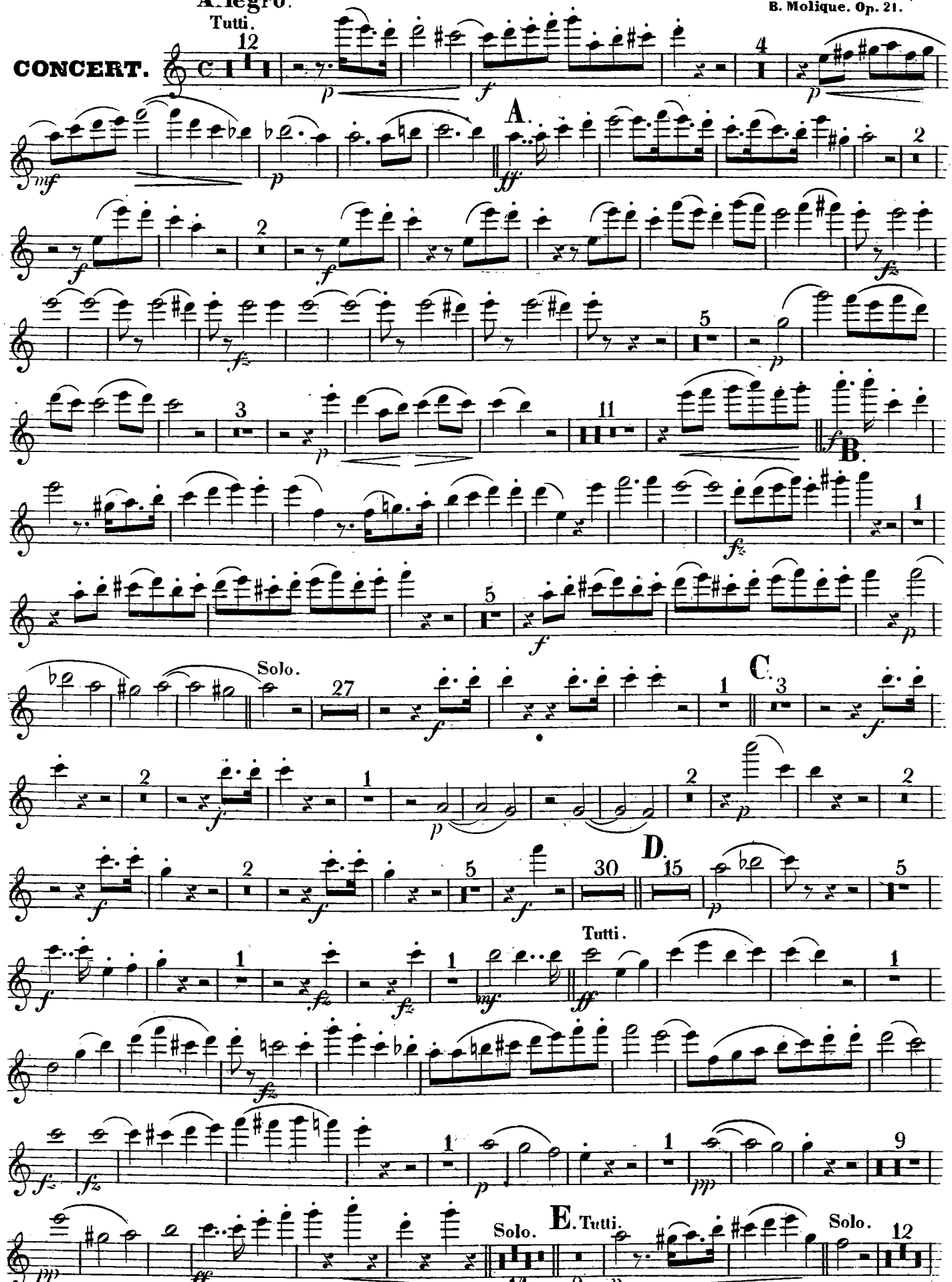



G Solo.
pizz.
arco.
II
pizz.
arco.
I
pizz.
arco.
K
Tutti.
Cadenz.
a Tempo.
pizz.
arco.
Tutti.

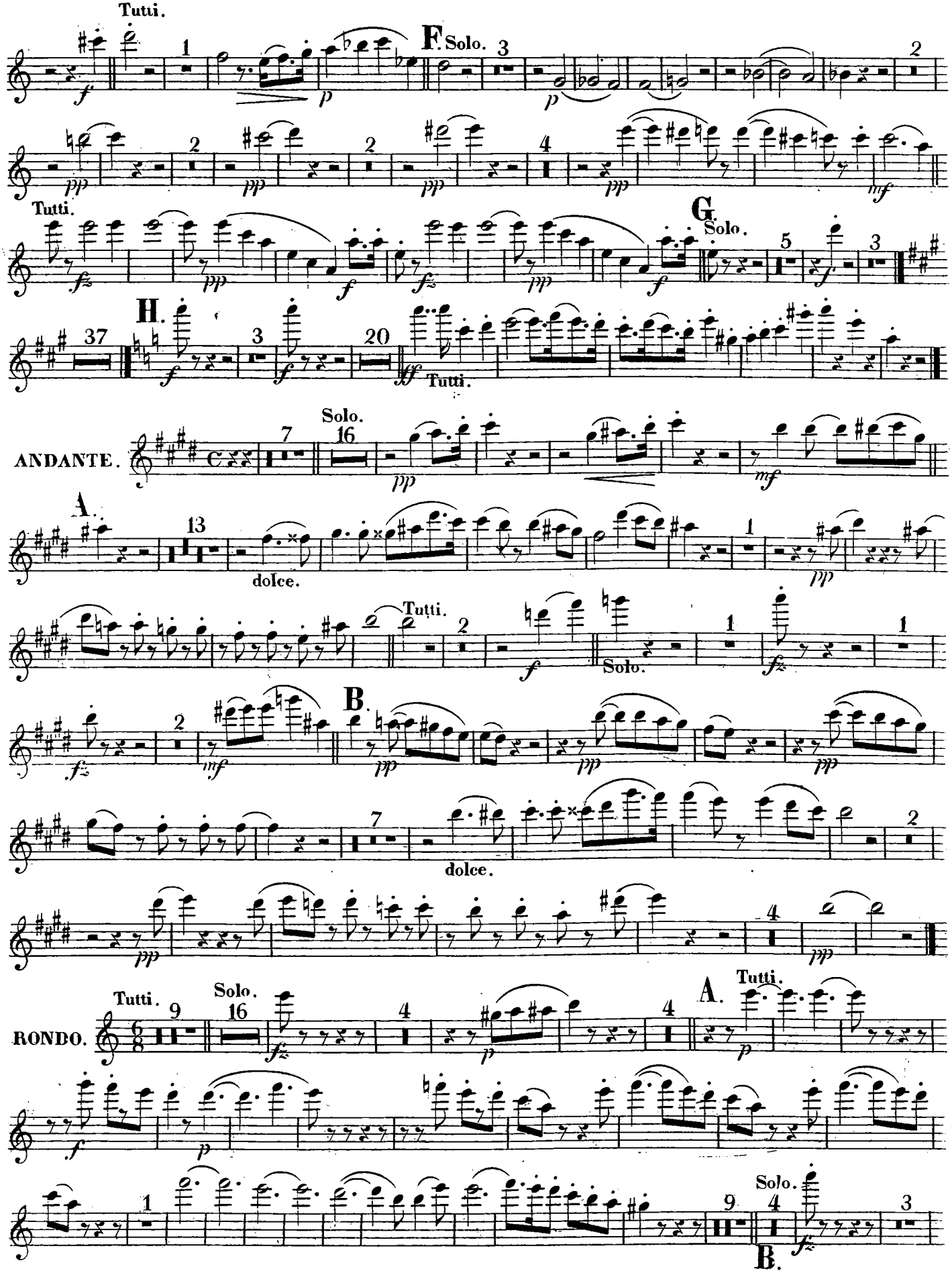
FLAUTO.

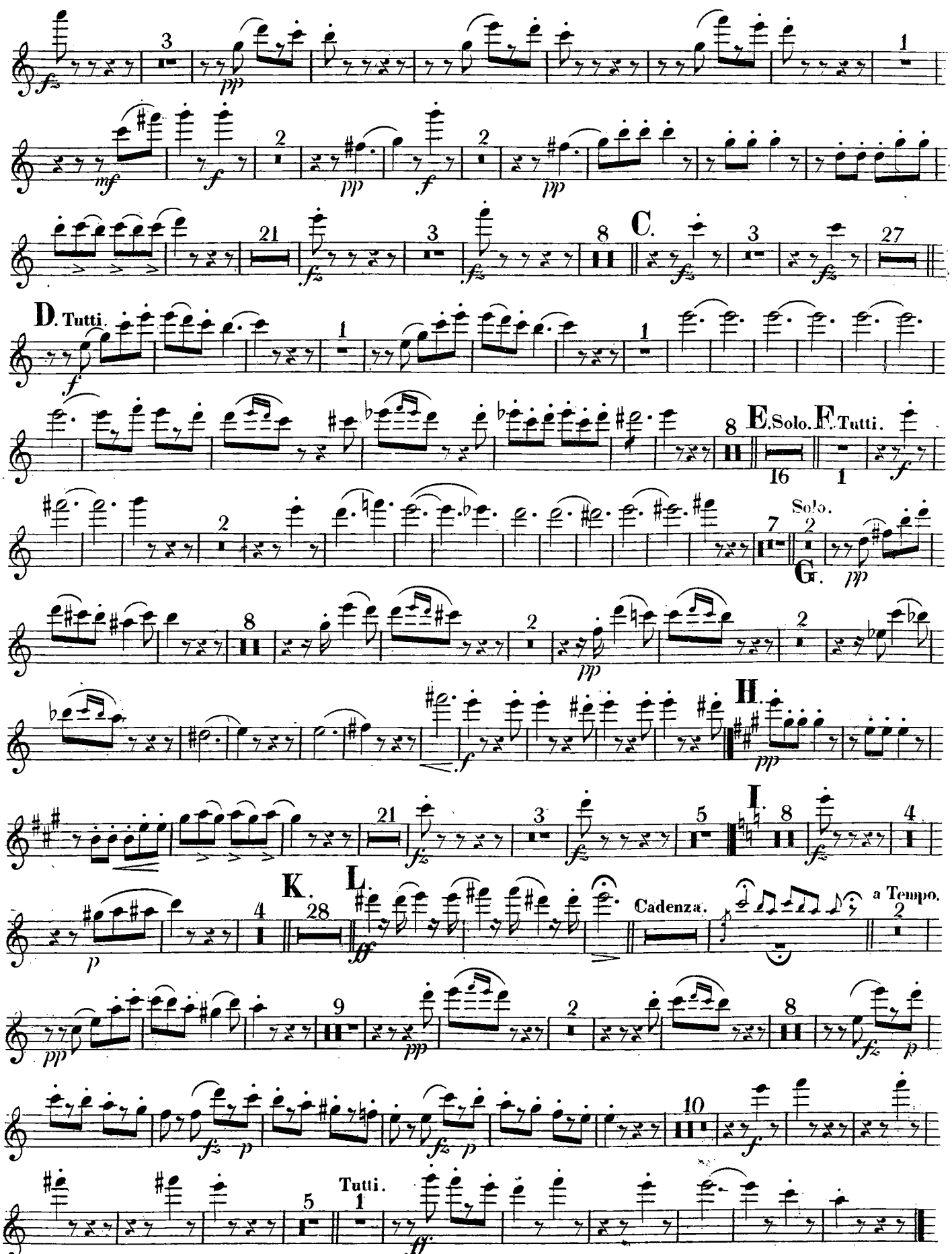
B. Molique. Op. 21.

CONCERT. Allegro. Tutti.



FLAUTO.


Tutti.
F.
Solo.
Tutti.
G.
Solo.
H.
Tutti.
ANDANTE.
Solo.
A.
dolce.
Tutti.
Solo.
B.
dolce.
RONDO.
Tutti.
Solo.
A.
Tutti.
Solo.
B.


C.
D. Tutti.
E. Solo.
F. Tutti.
Solo.
G.
H.
I.
K.
L.
Cadenza.
a Tempo.
Tutti.
FINE.

Allegro. OBOE 1º B. Molique. Op. 21.

Tutti.

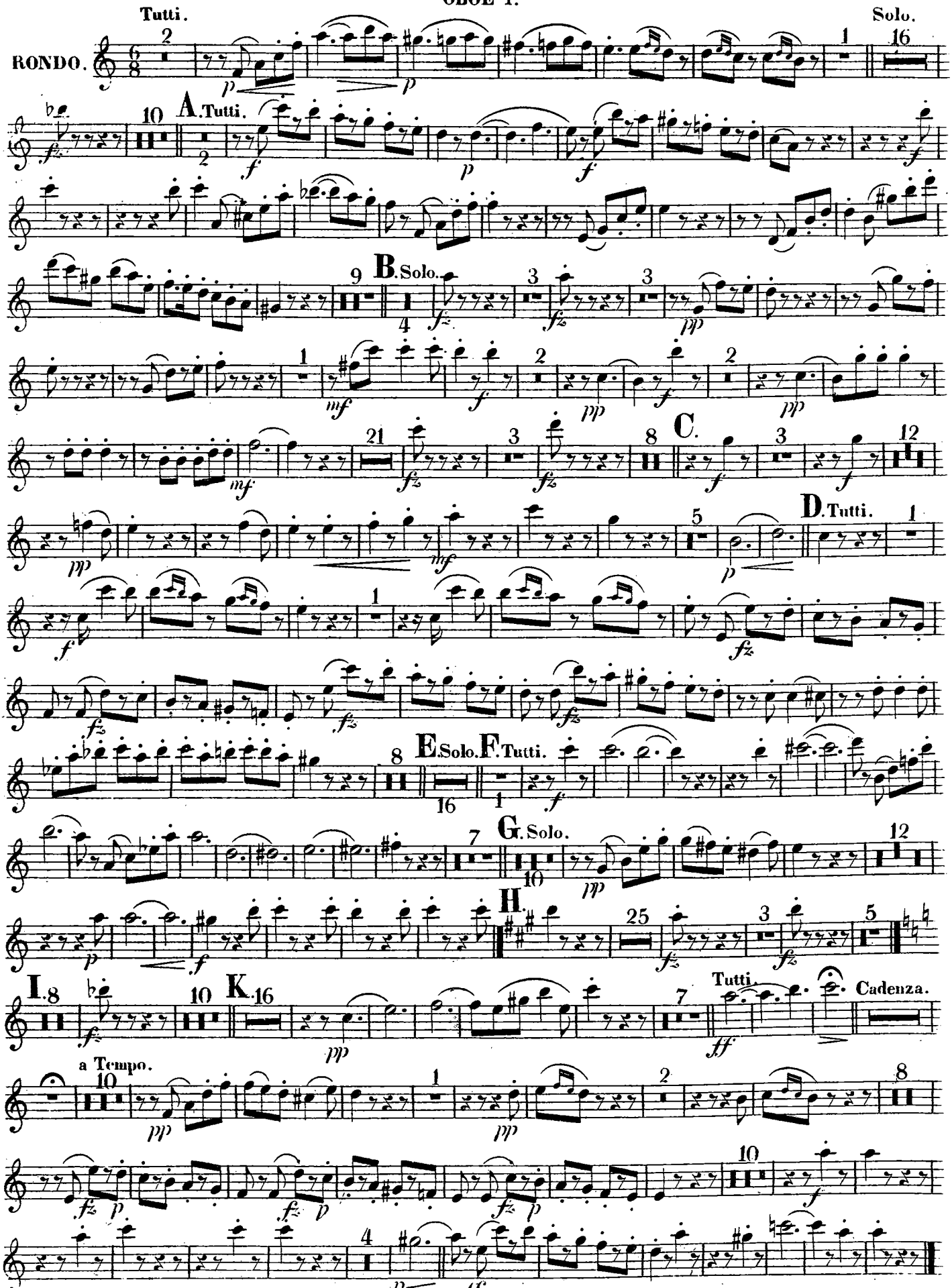
CONCERT

A. B. C. D. E. F. G. H.

Solo. Tutti.

ANDANTE TACET.

OBOE 1º

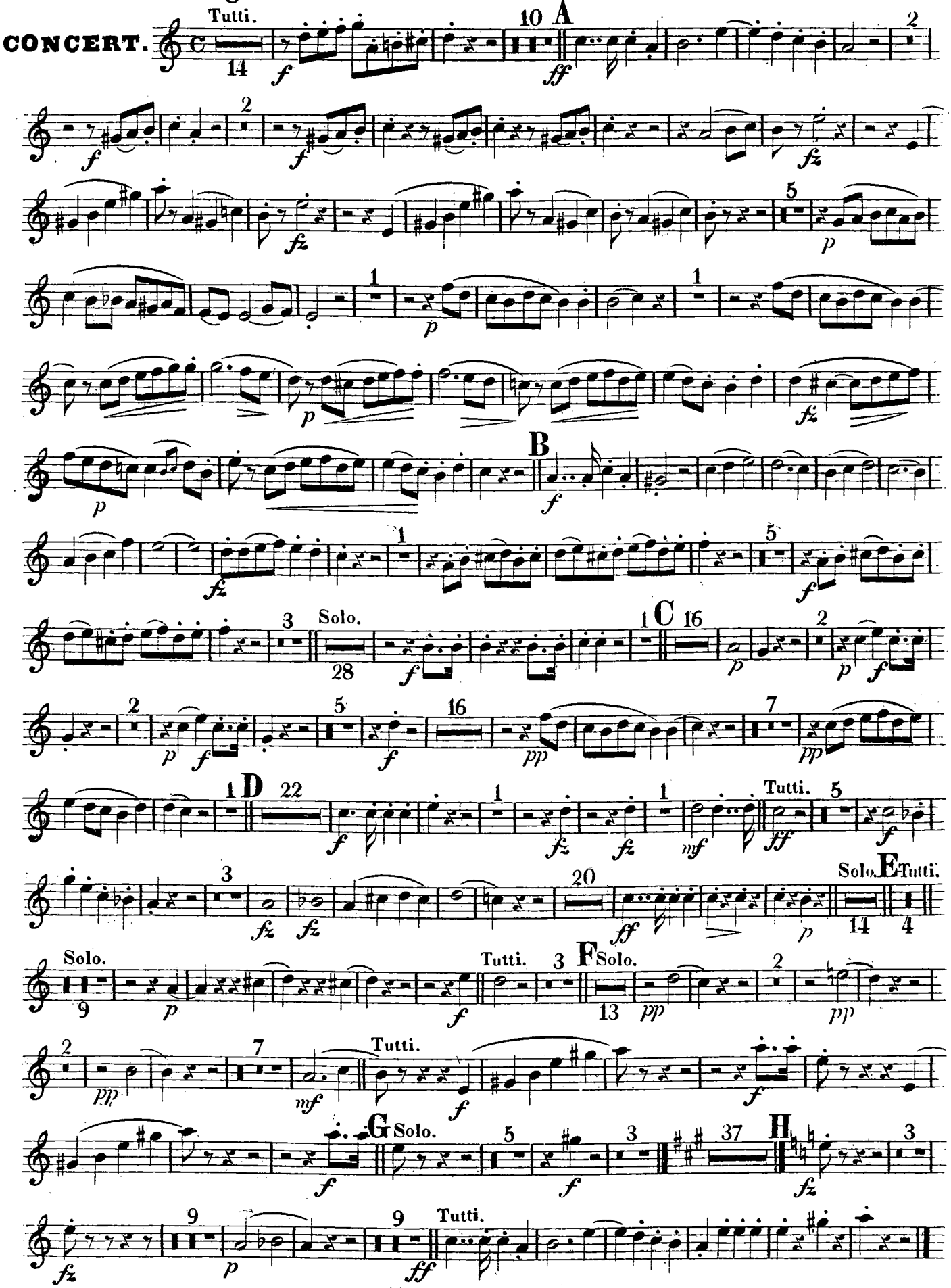

Tutti.
RONDO.
Solo.
A. Tutti.
B. Solo.
C.
D. Tutti.
E. Solo.
F. Tutti.
G. Solo.
H.
I.
K.
Tutti.
Cadenza.
a Tempo.
FINE.

CONCERT.

Allegro.

OBOE II.

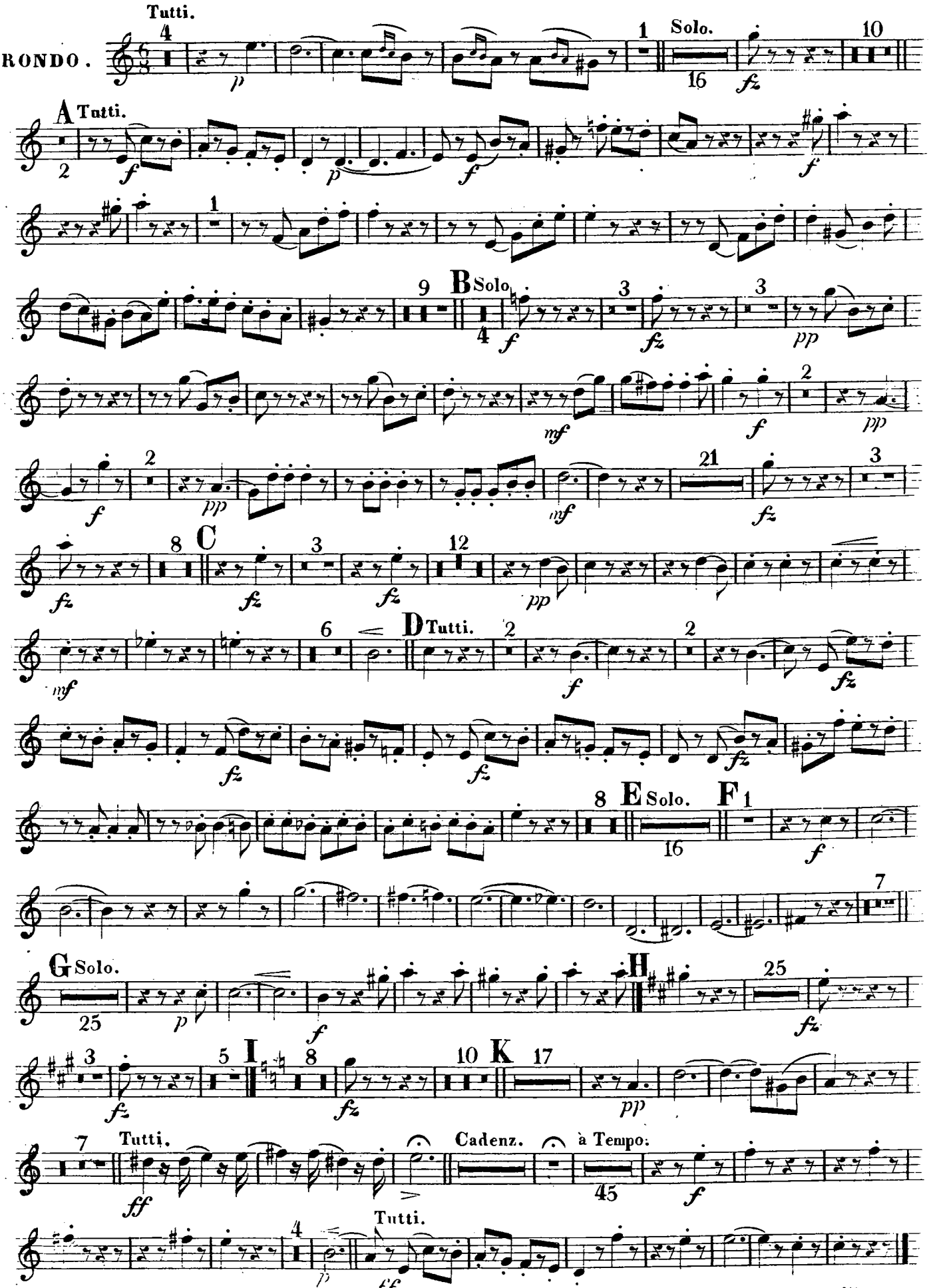
B. Molique. Op. 21.



ANDANTE TACET.

OBOE II.

RONDO.



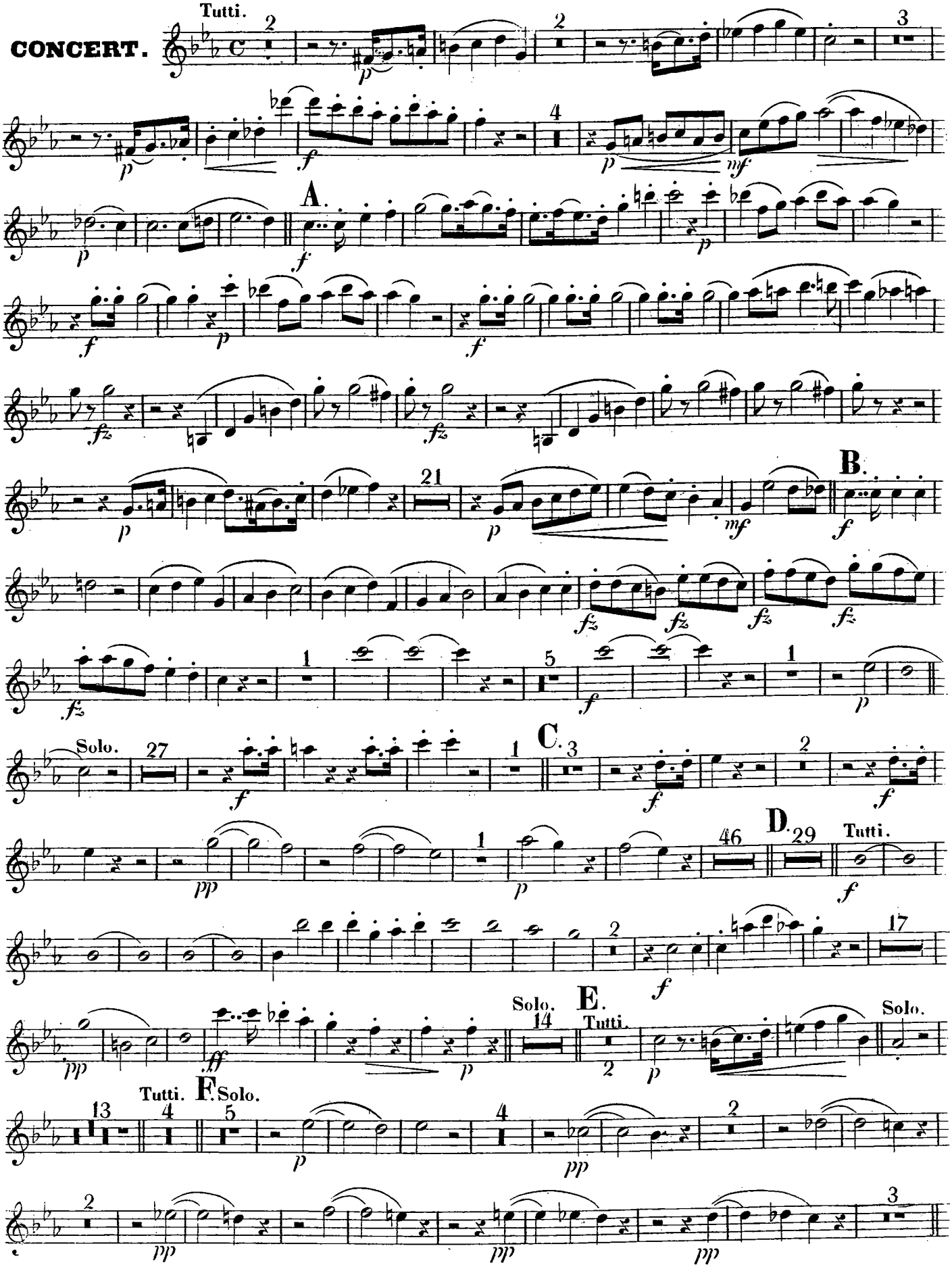
CLARINETTO 1º in A.

B. Molique. Op. 21.

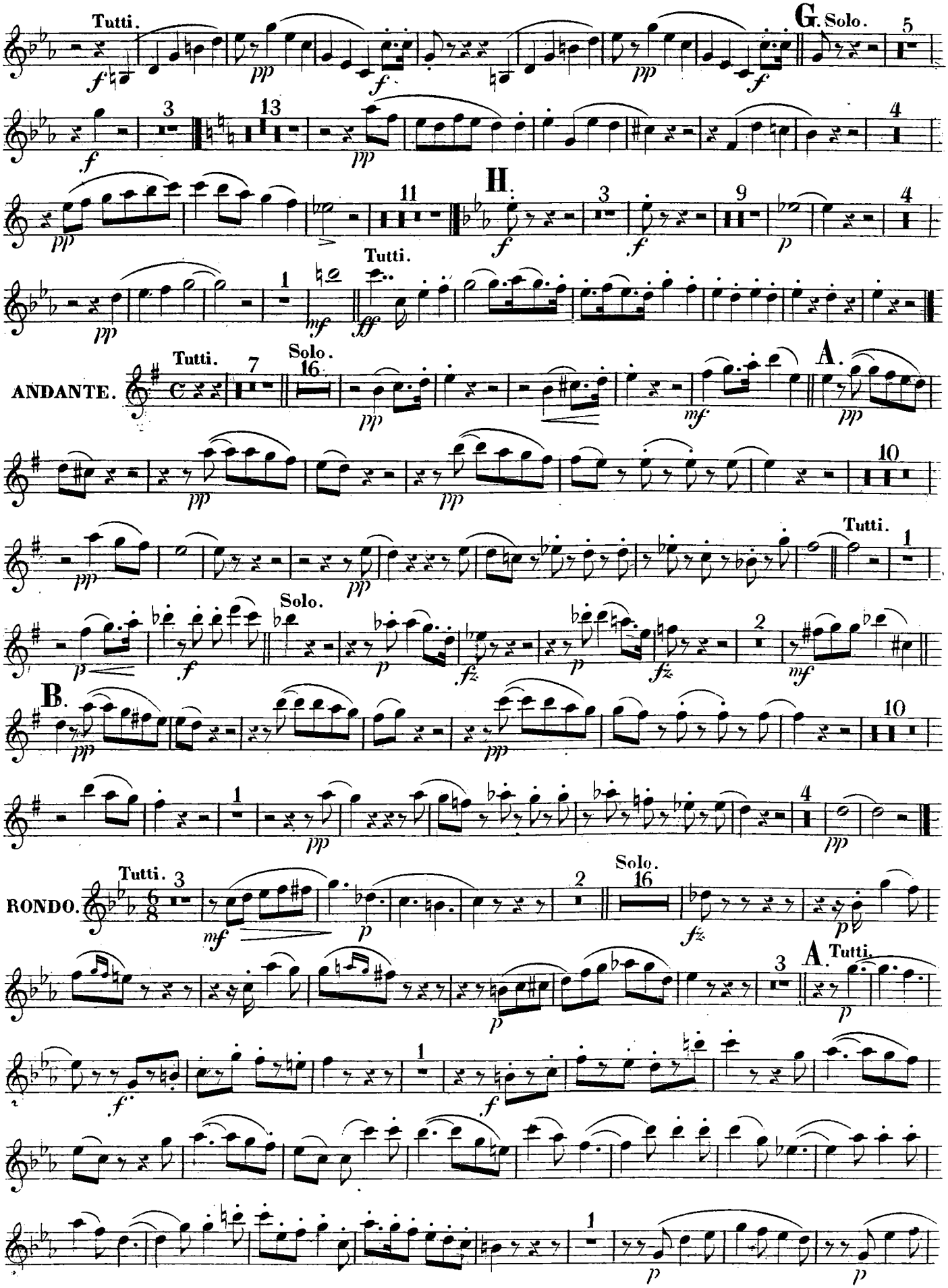
Allegro.

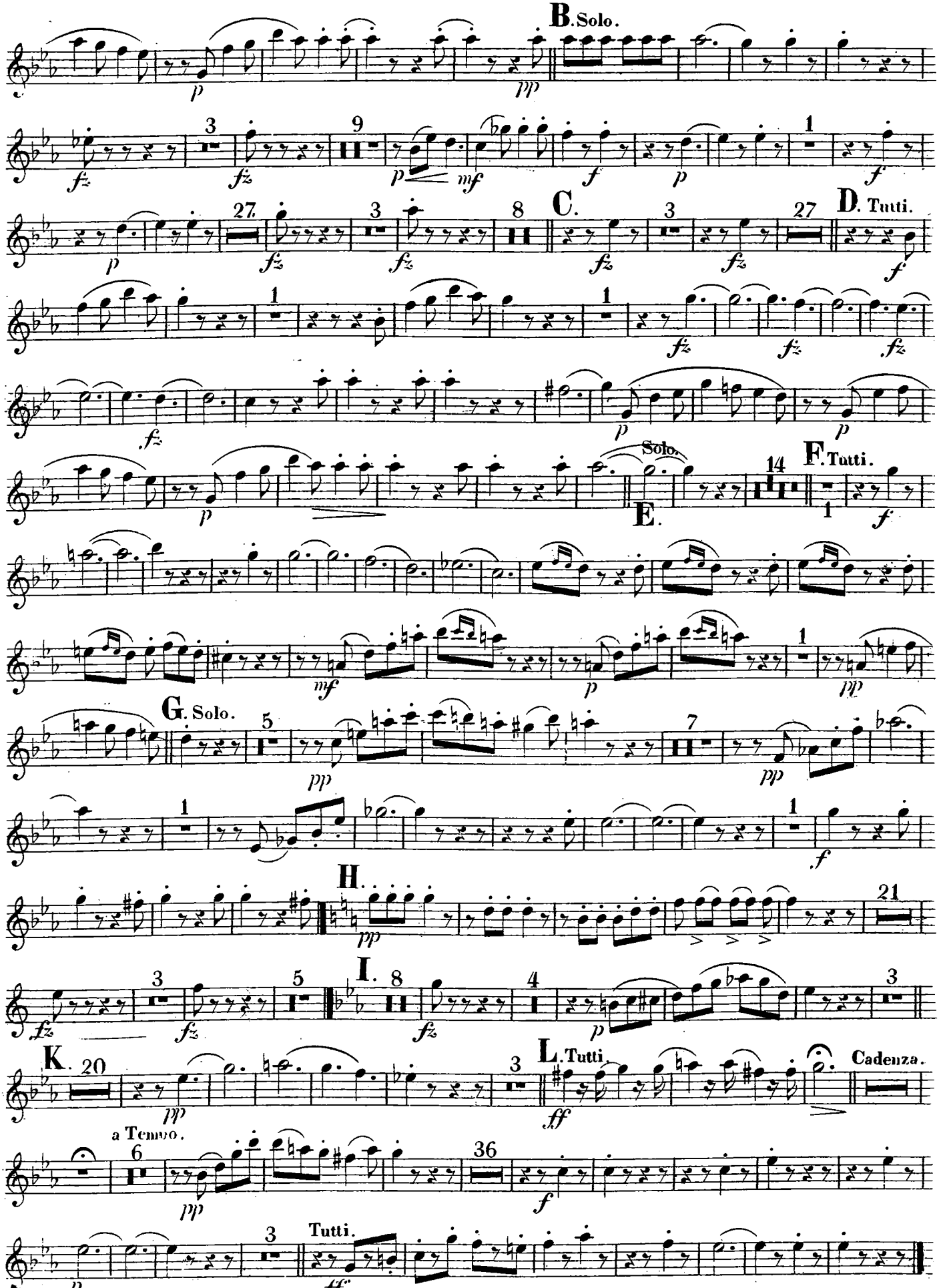
CONCERT.

Tutti.



CLARINETTO 1º in A.

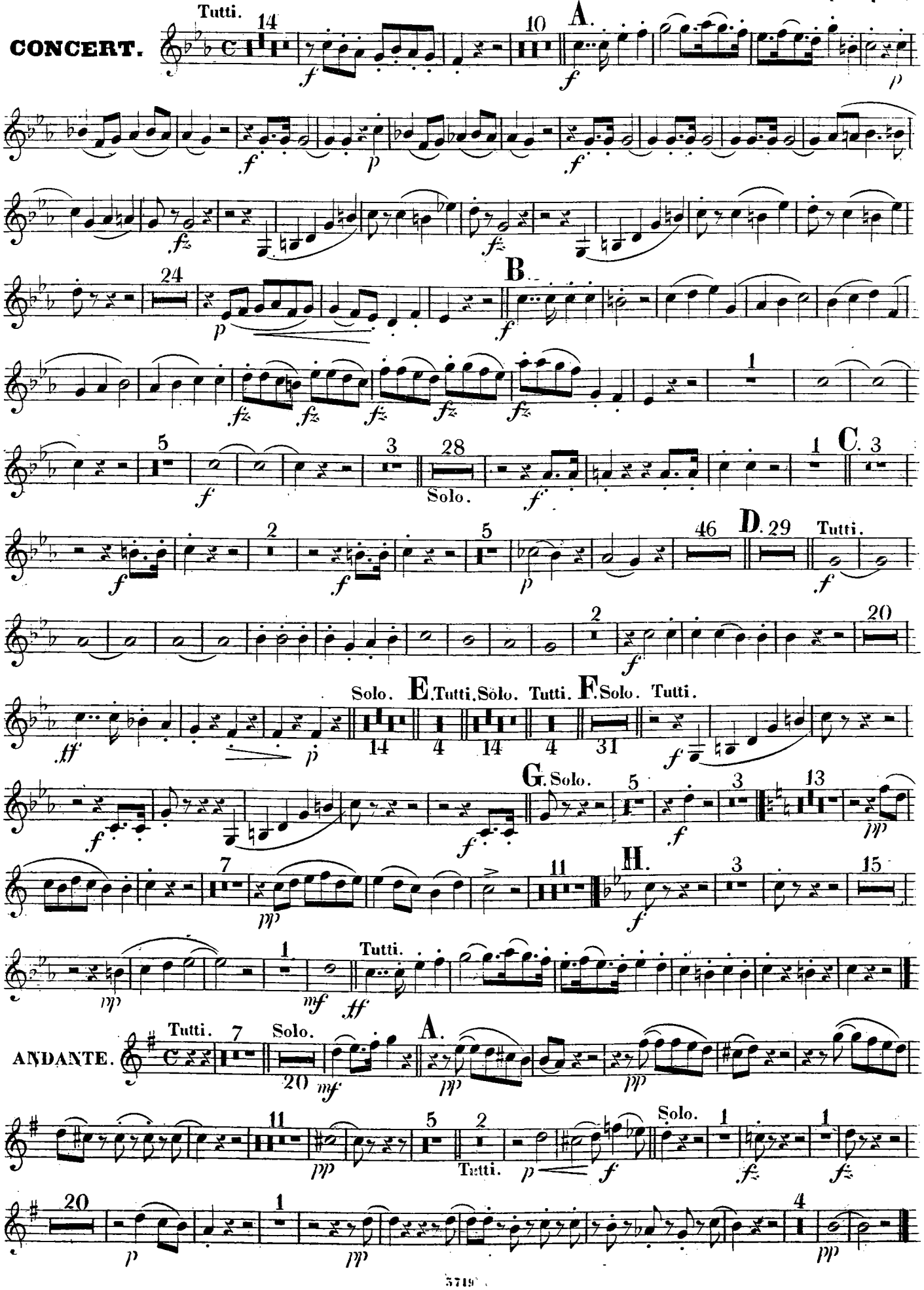



B. Solo.
C.
D. Tutti.
E.
Solo.
F. Tutti.
G. Solo.
H.
I.
K.
a Tempo.
L. Tutti
Cadenza.
Tutti.
FINE.

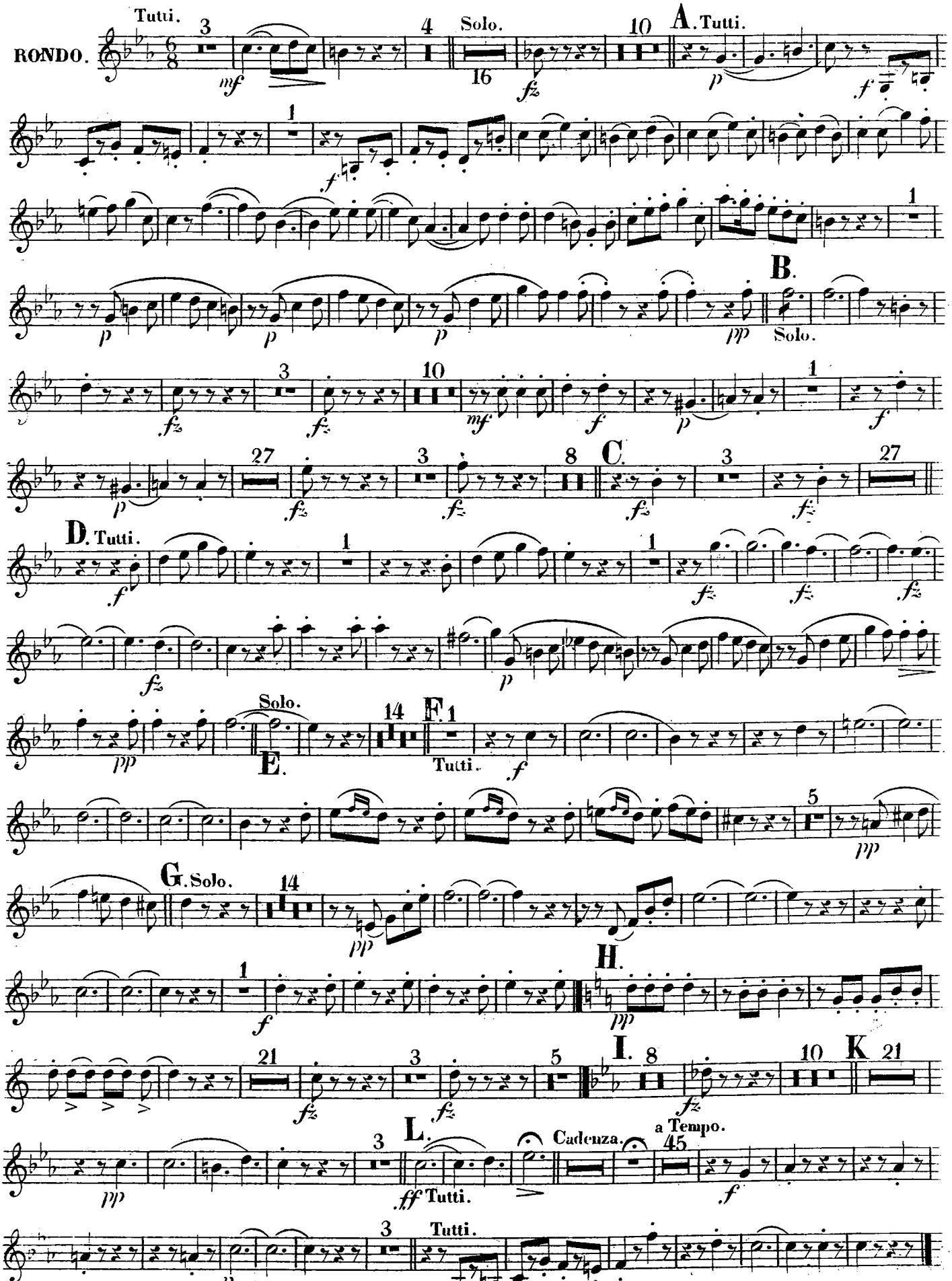
Allegro. CLARINETTO 2º in A.

B. Molique. Op. 21.

CONCERT.



CLARINETTO 2° in A.

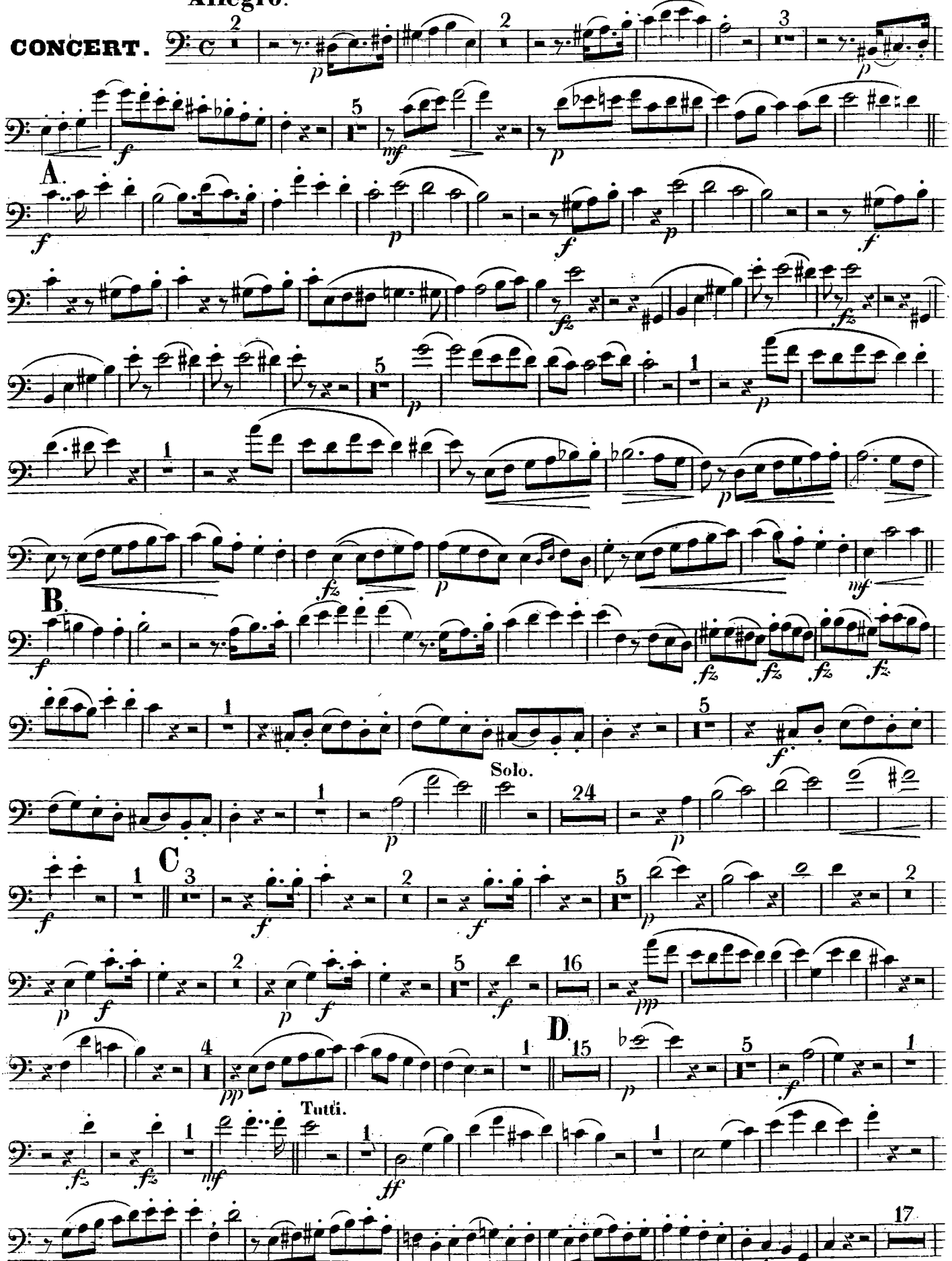


FAGOTTO 1º

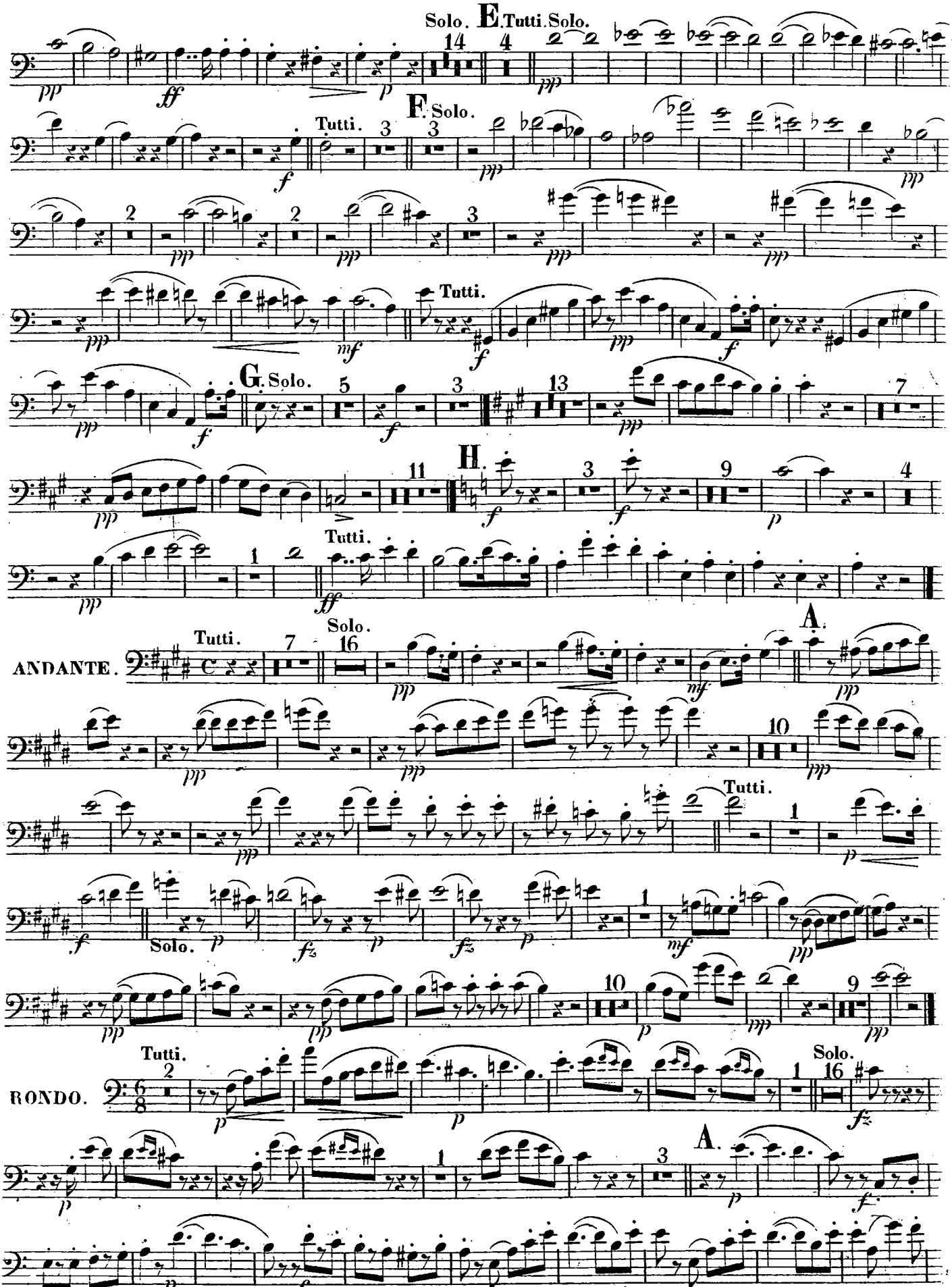
B. Mclique. Op. 21.

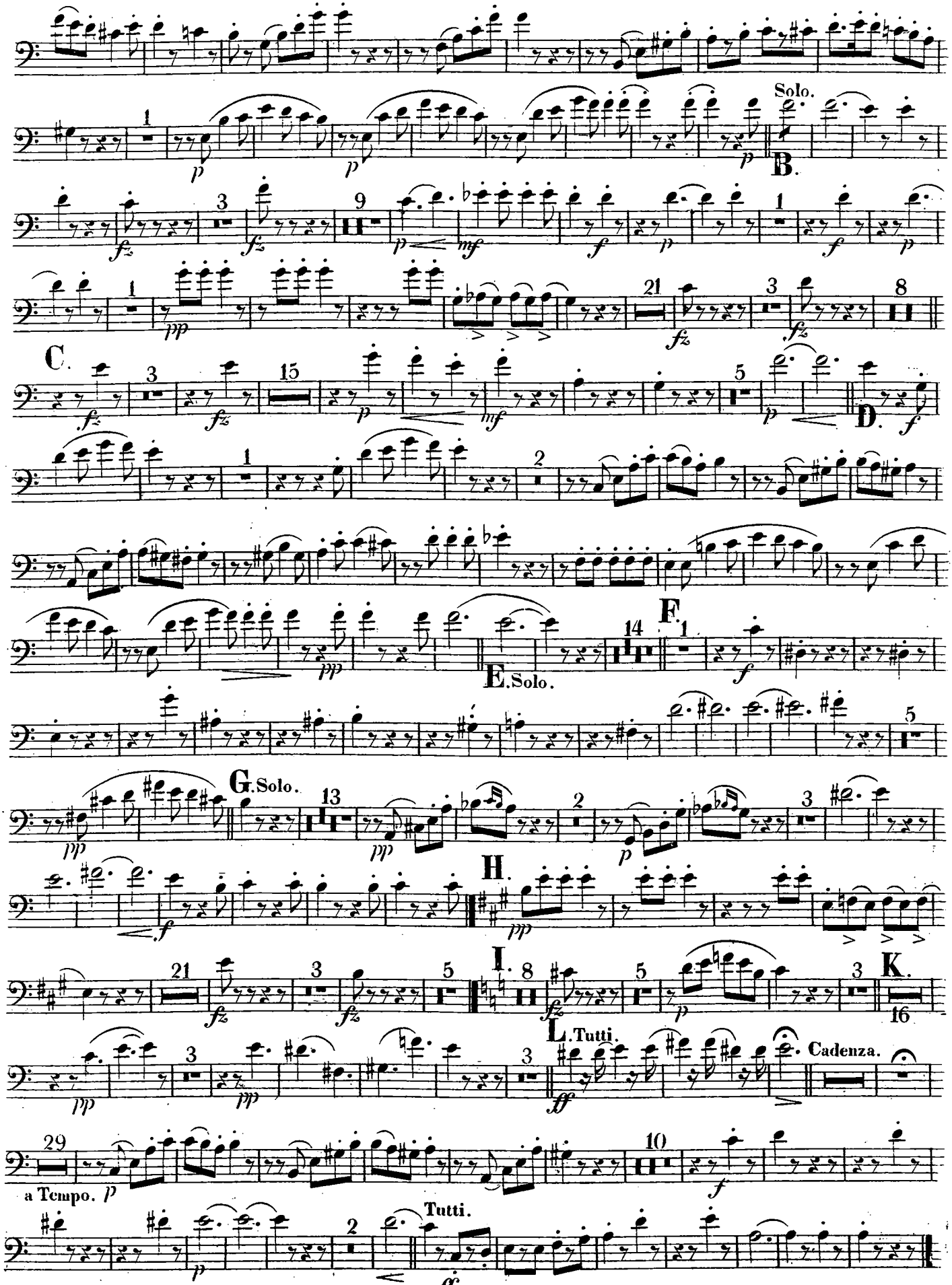
Allegro.

CONCERT.



FAGOTTO 1°.


Solo.
E.
Tutti.
Solo.
F.
Solo.
Tutti.
Tutti.
G.
Solo.
H.
Tutti.
ANDANTE.
Tutti.
Solo.
A.
Solo.
Tutti.
RONDO.
Tutti.
Solo.
A.

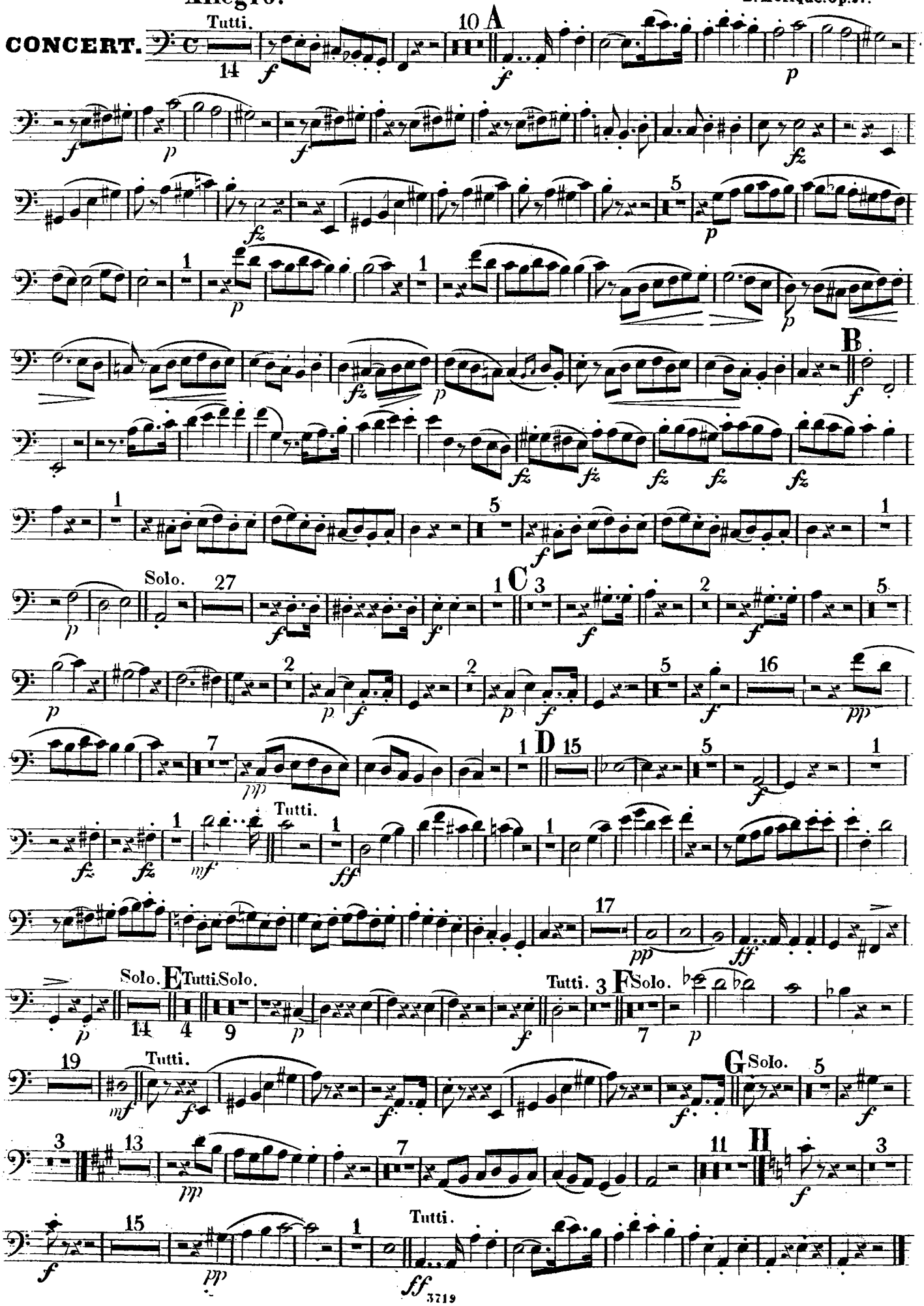

Solo.
B.
C.
D.
E. Solo.
F.
G. Solo.
H.
I.
K.
L. Tutti.
Cadenza.
a Tempo.
Tutti.
FINE.

Allegro.

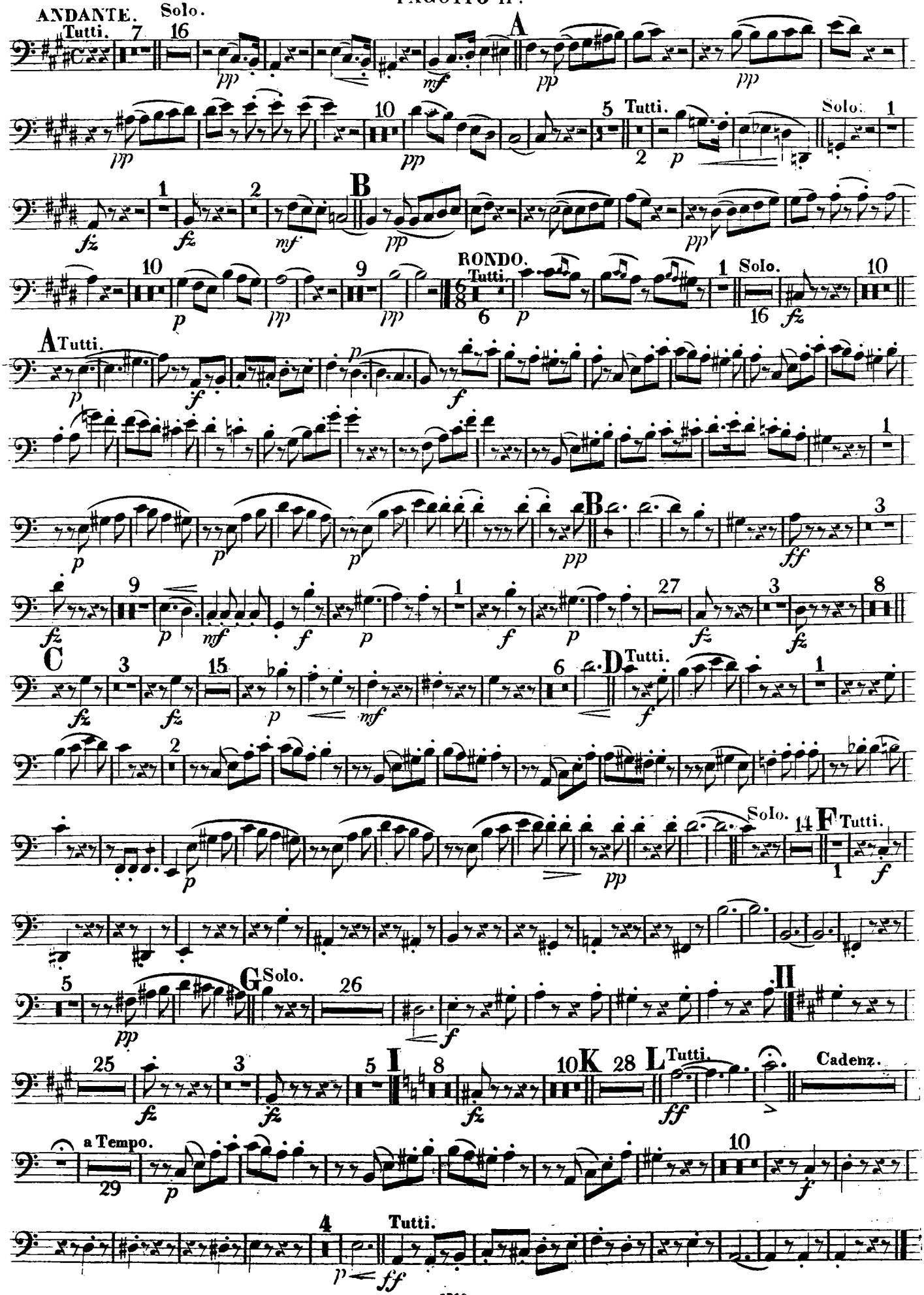
CONCERT.

FAGOTTO II.

B. Molique. Op. 21.



FAGOTTO II.

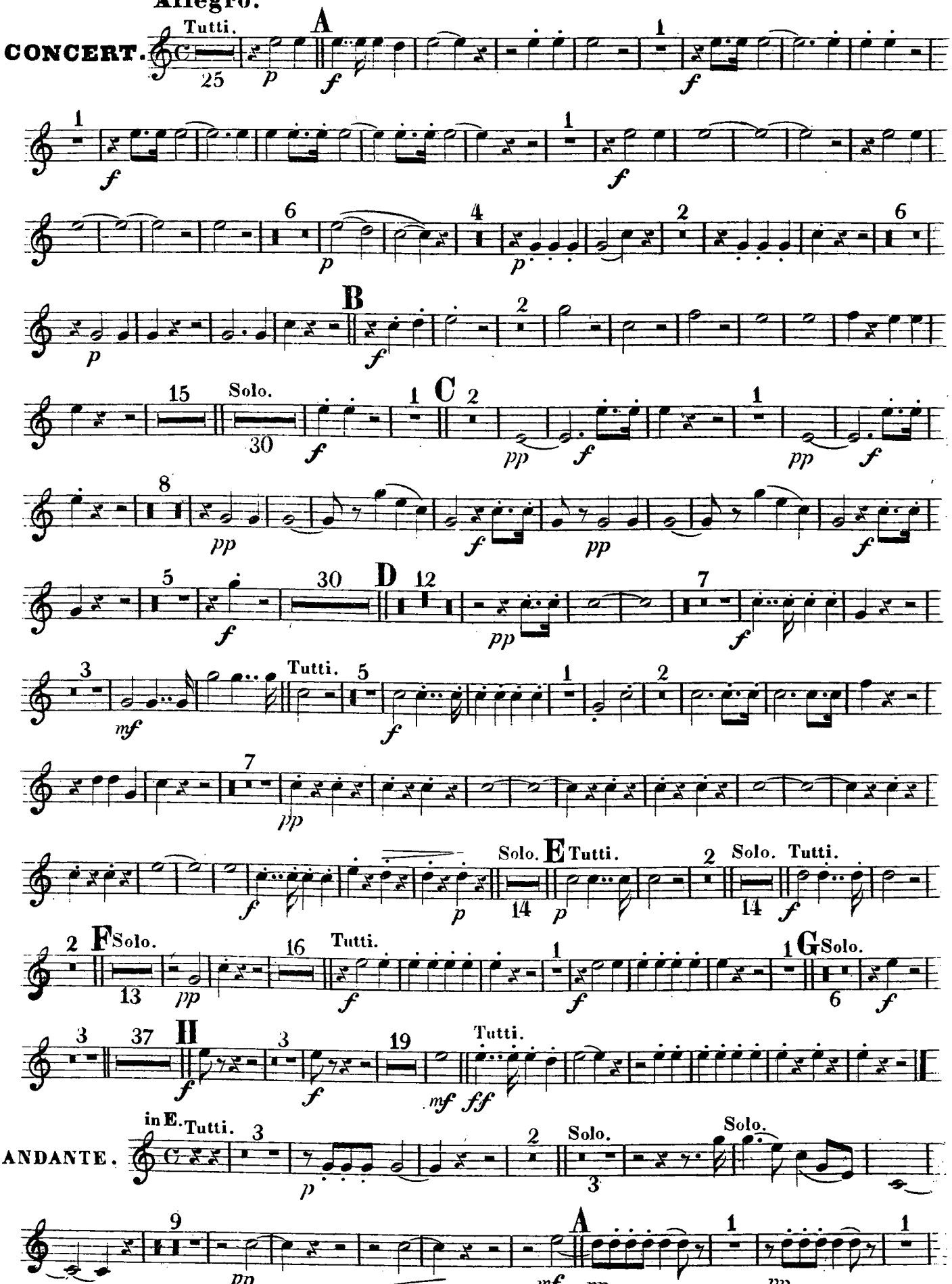

ANDANTE.
Tutti.
Solo.
A
B
RONDO.
Tutti.
Solo.
A Tutti.
B
C
D Tutti.
Solo.
F Tutti.
G Solo.
II
I
K
L Tutti.
Cadenz.
a Tempo.
Tutti.

CORNO I in C.

B. Molique. Op. 21.

Allegro.

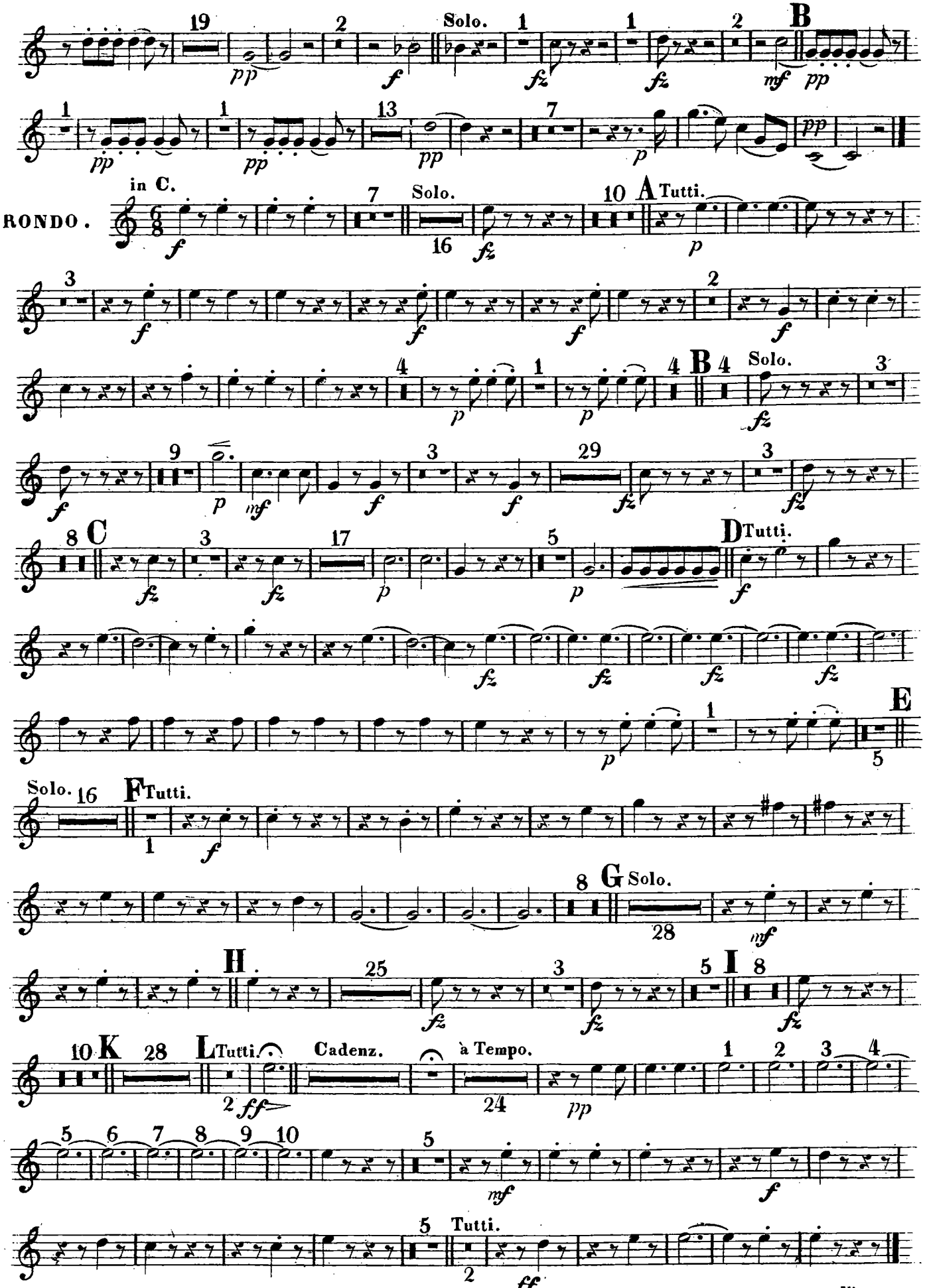
CONCERT.



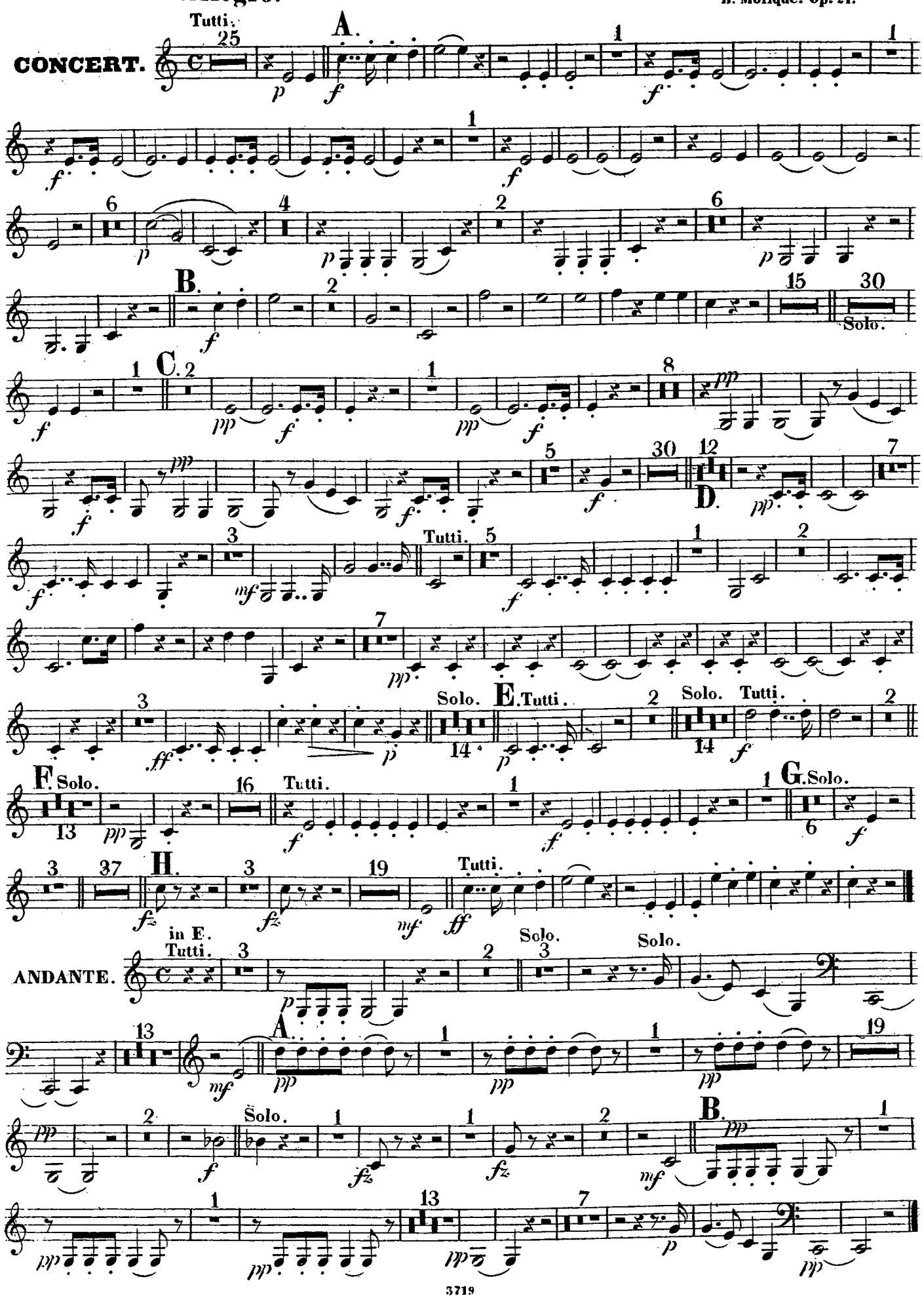
ANDANTE.

in E.

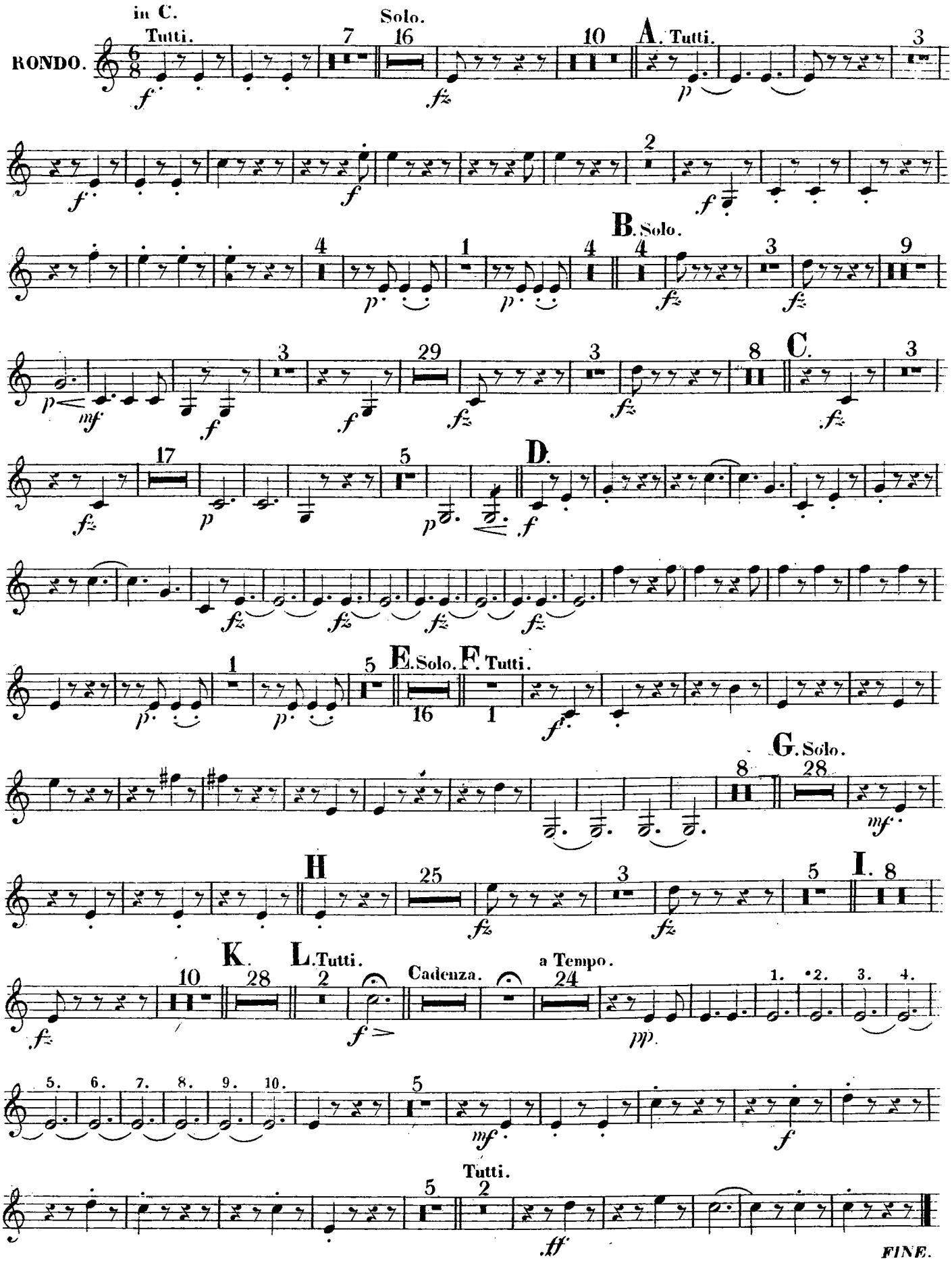
CORNO I in E.

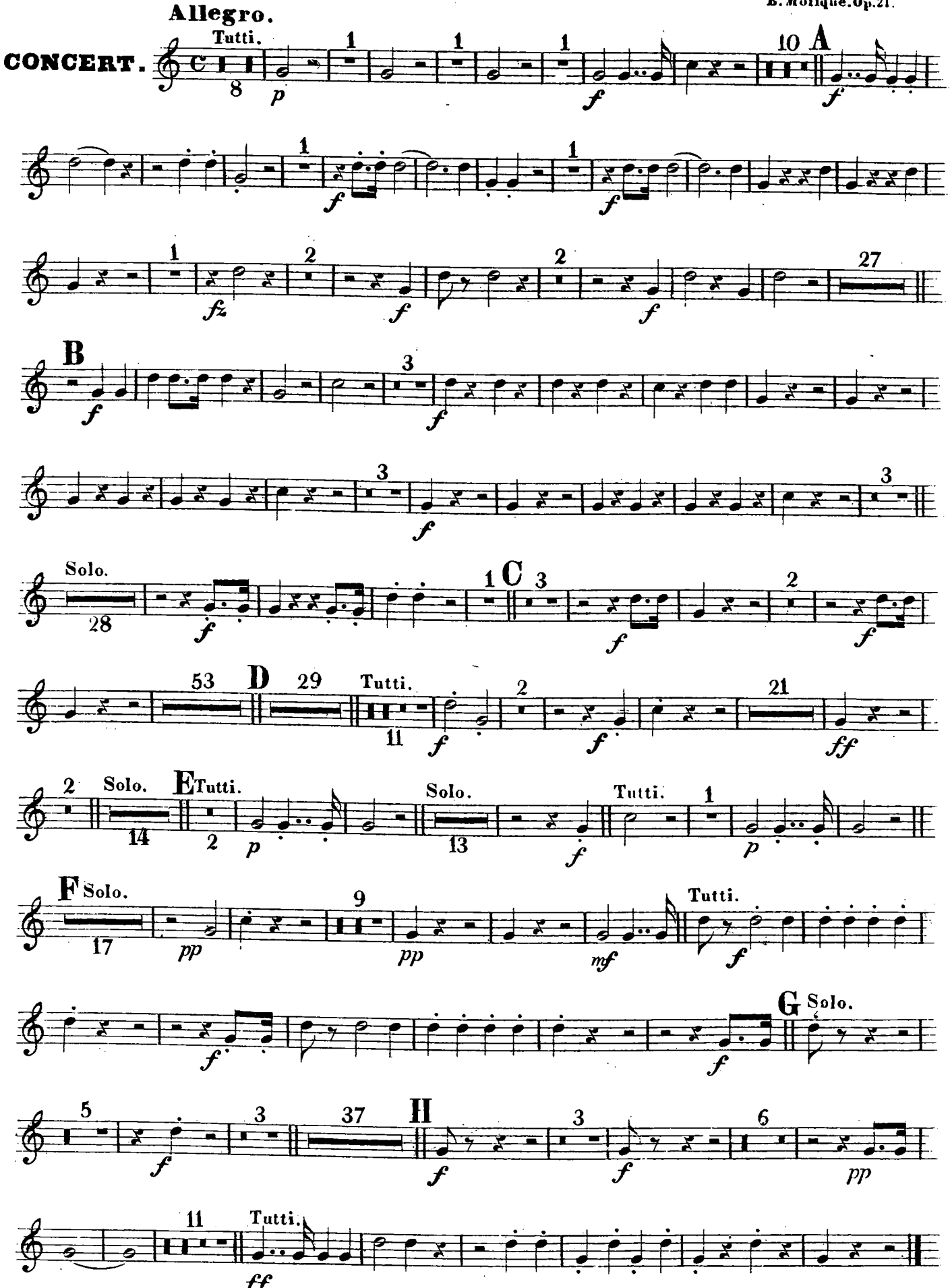

Solo.
B
RONDO.
in C.
Solo.
A Tutti.
B
Solo.
C
D Tutti.
E
Solo.
F Tutti.
G Solo.
H
I
K
L Tutti.
Cadenz.
à Tempo.
Tutti.
Fine.

Allegro. CORNO 2º in C. B. Molique. Op. 21.



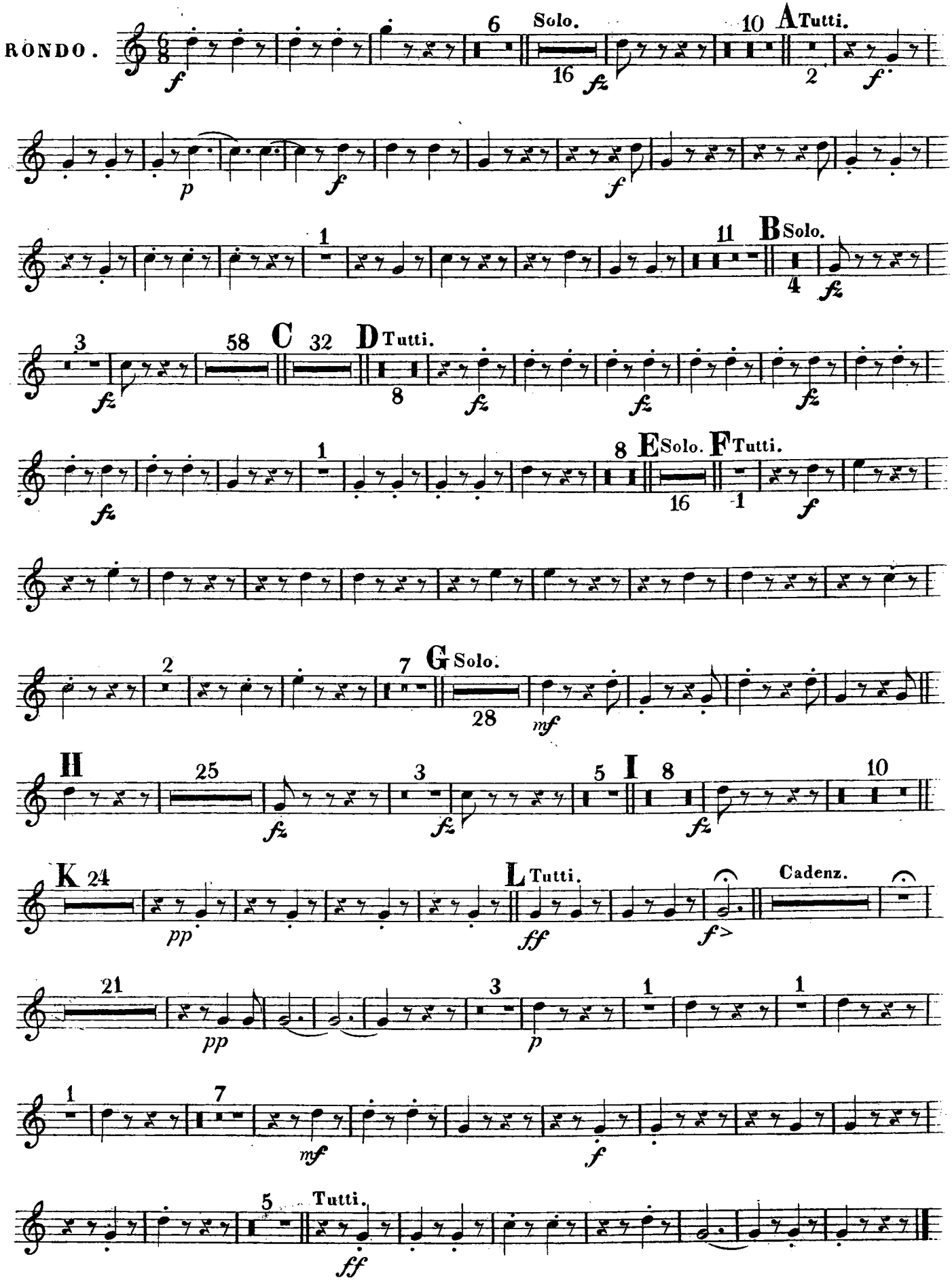
CORNO 2? in C.


in C.
RONDO.
Tutti.
Solo.
Tutti.
Solo.
Tutti.
Solo.
Tutti.
Solo.
Tutti.
Cadenza.
a Tempo.
Tutti.
FINE.


Allegro.
CONCERT.
Tutti.
A
B
C
D
E
F
G
H
Solo.
Tutti.
ANDANTE TACET.

TROMBA I in D.

RONDO.



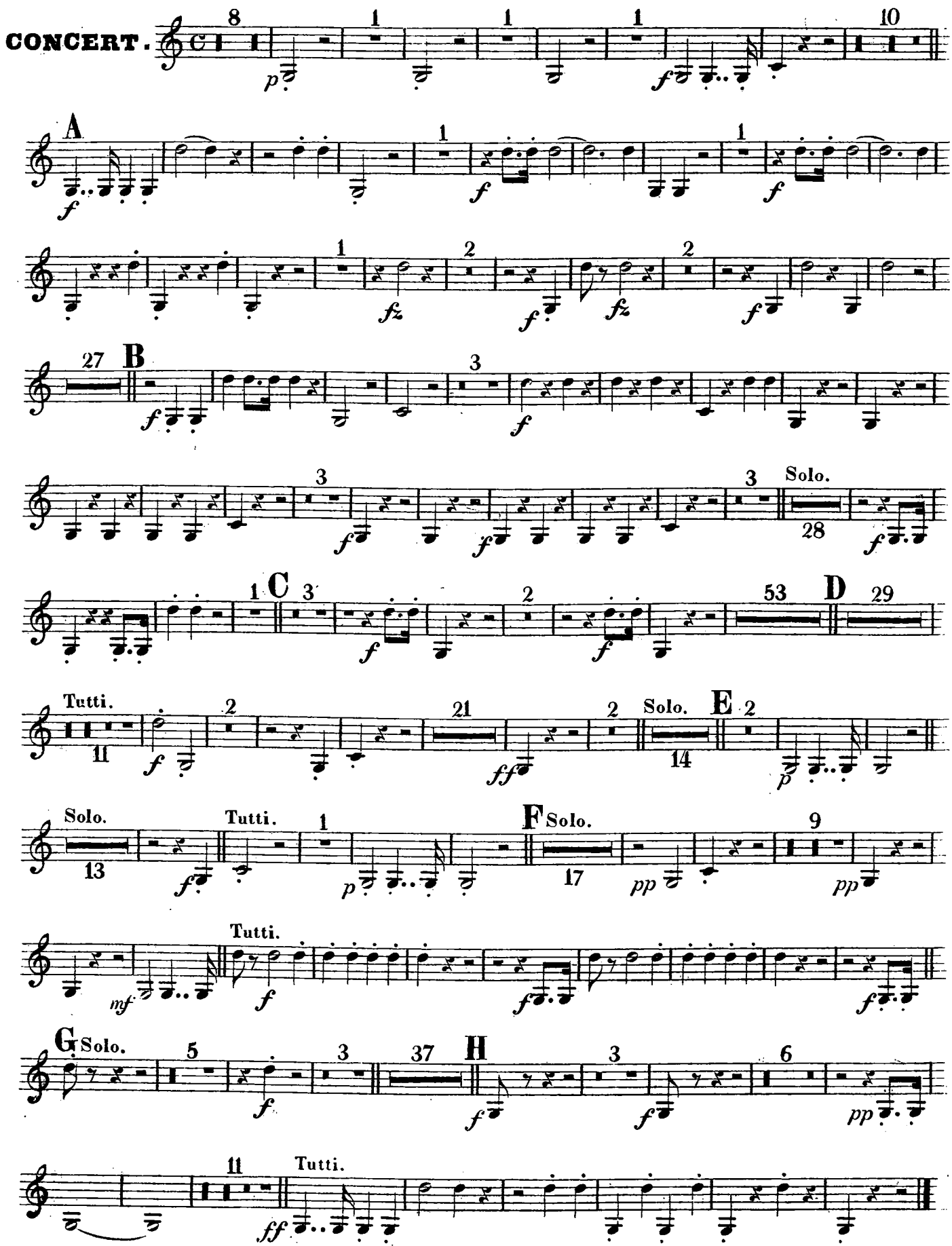
Fine.

TROMBA II in D.

B. Molique. Op. 21.

Allegro.

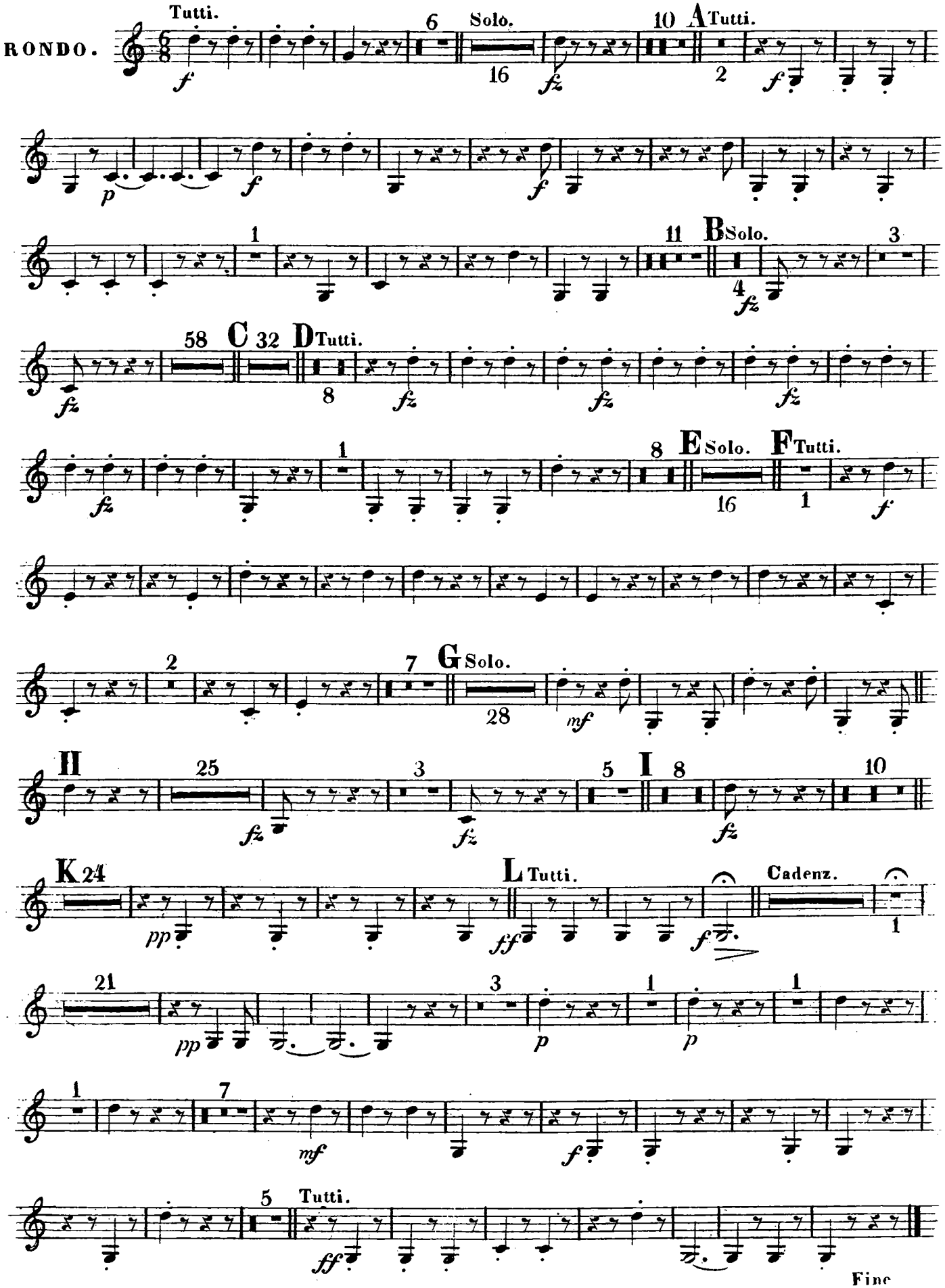
CONCERT.



ANDANTE TACET

TROMBA II in D.

RONDO.

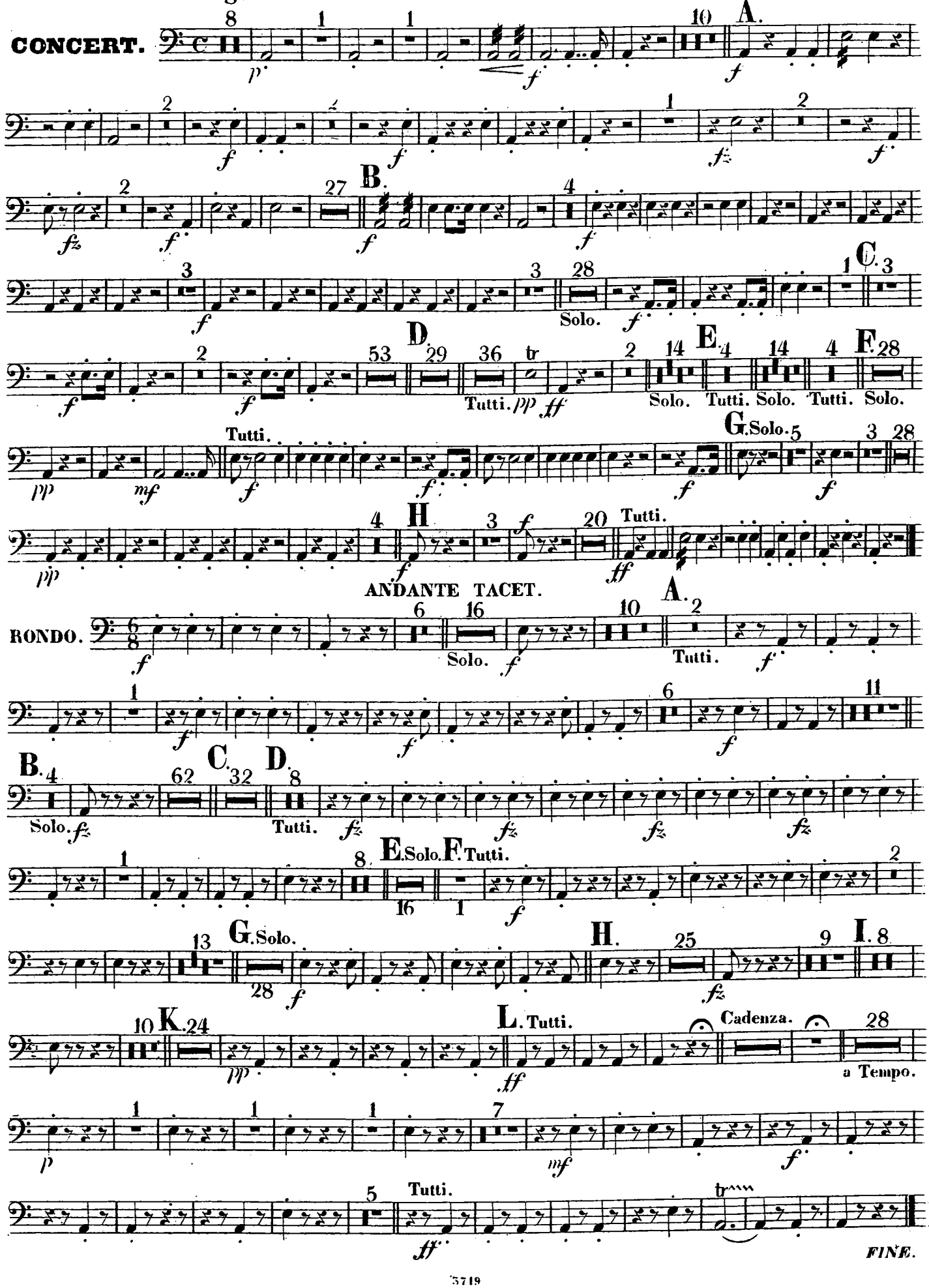


TYMPANI in E A.

B. Molique. Op. 21.

Allegro.

CONCERT.



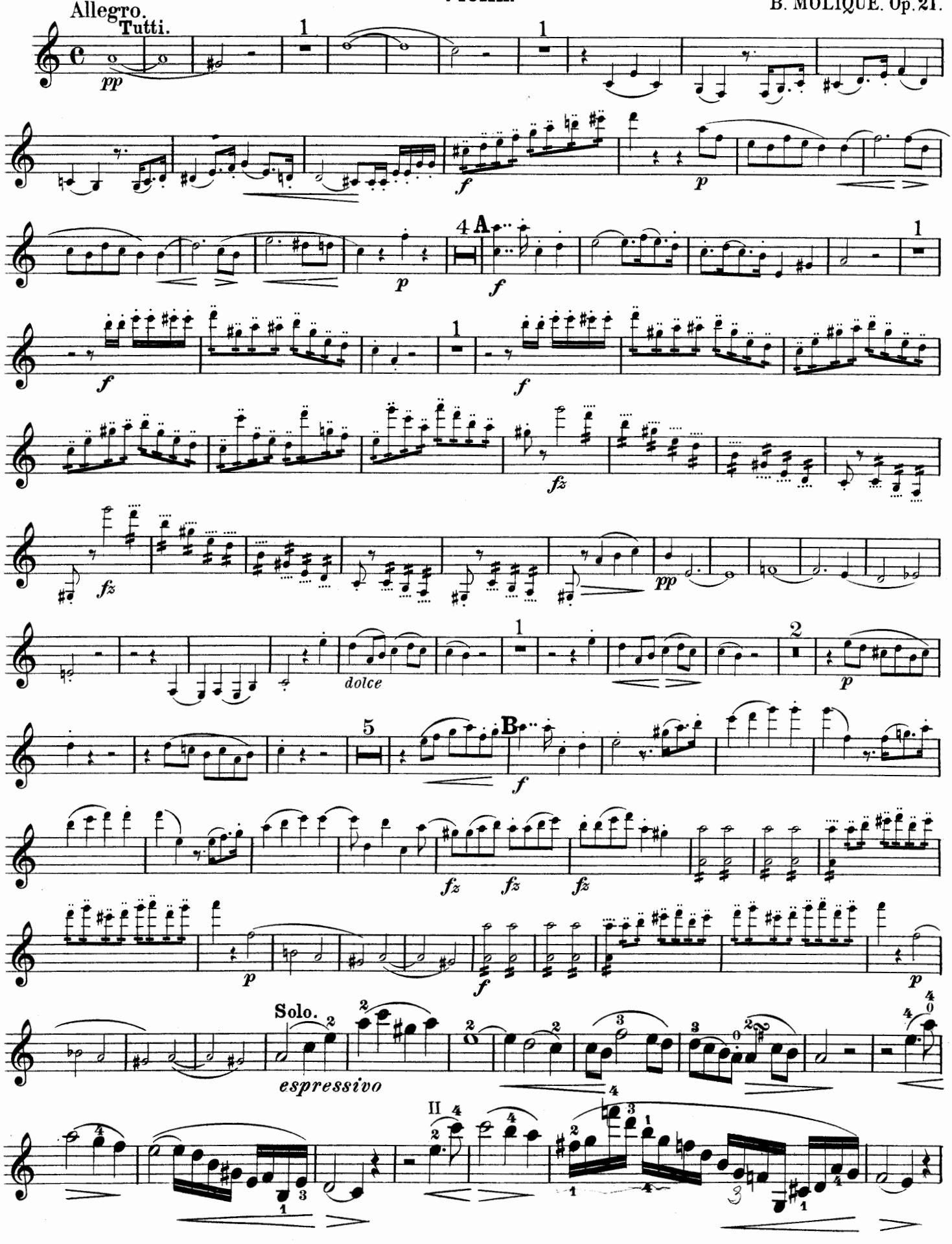
Concerto No. 5.

(A minor.)

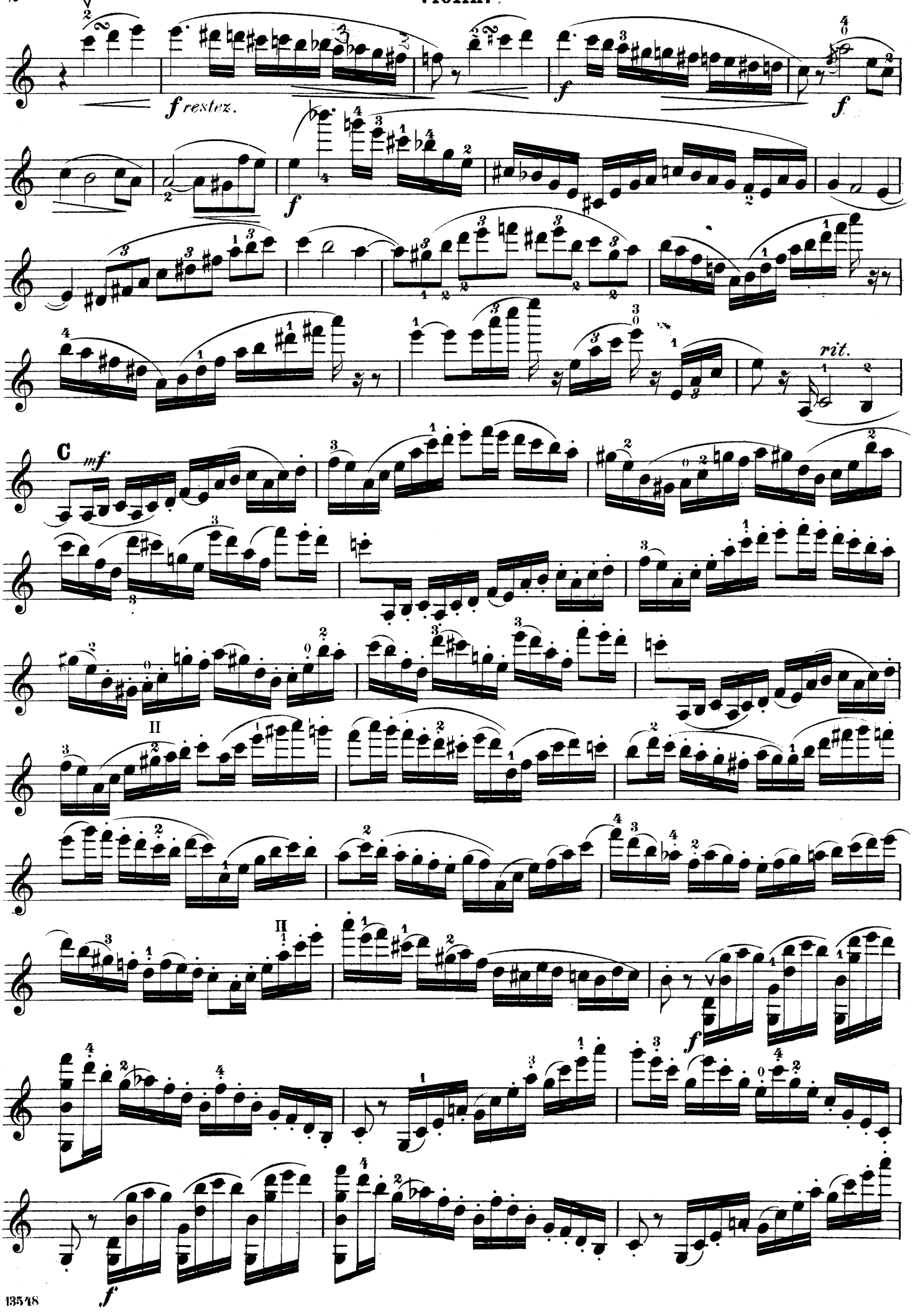
Edited and fingered by
Henry Schradieck.

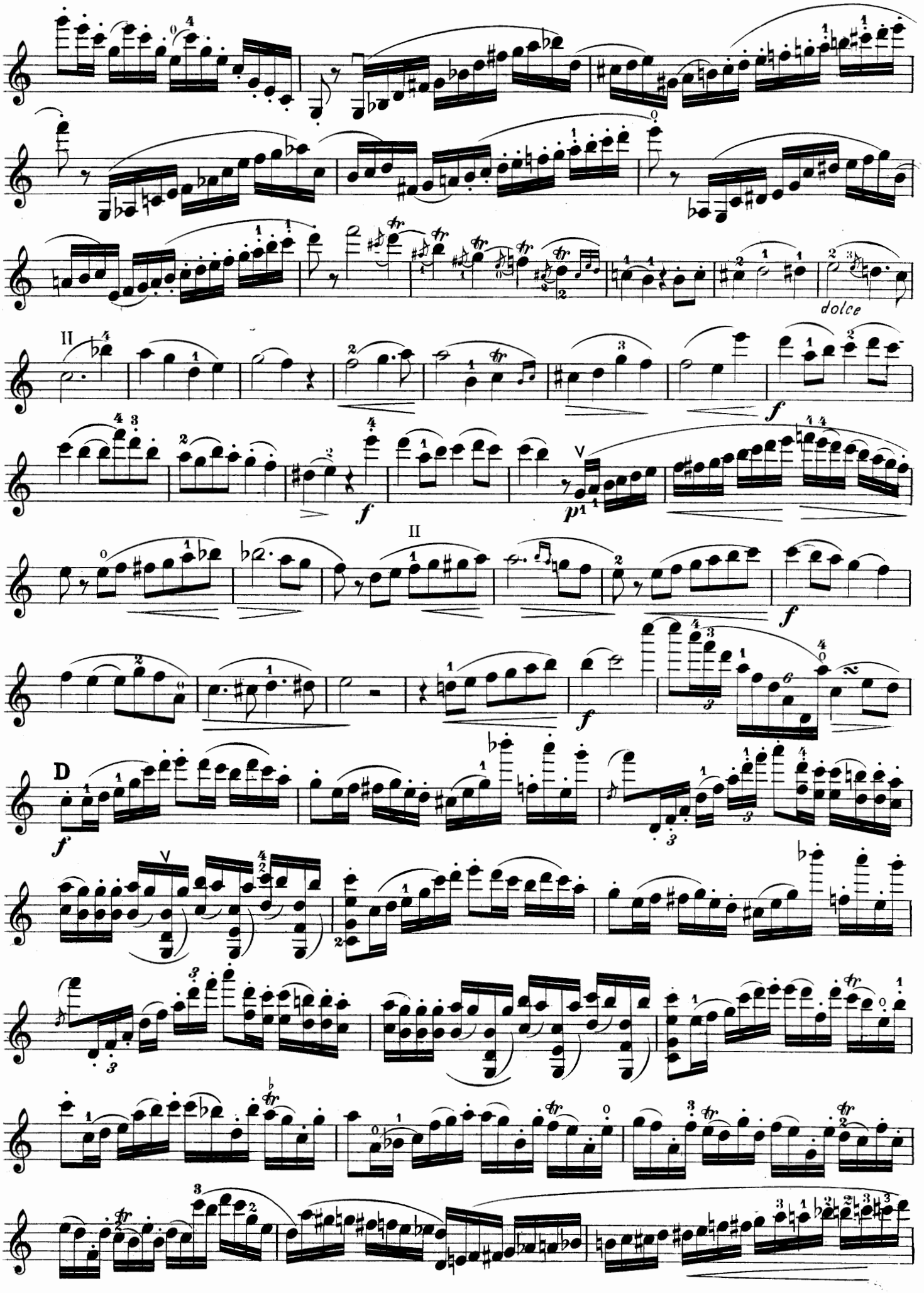
Violin.

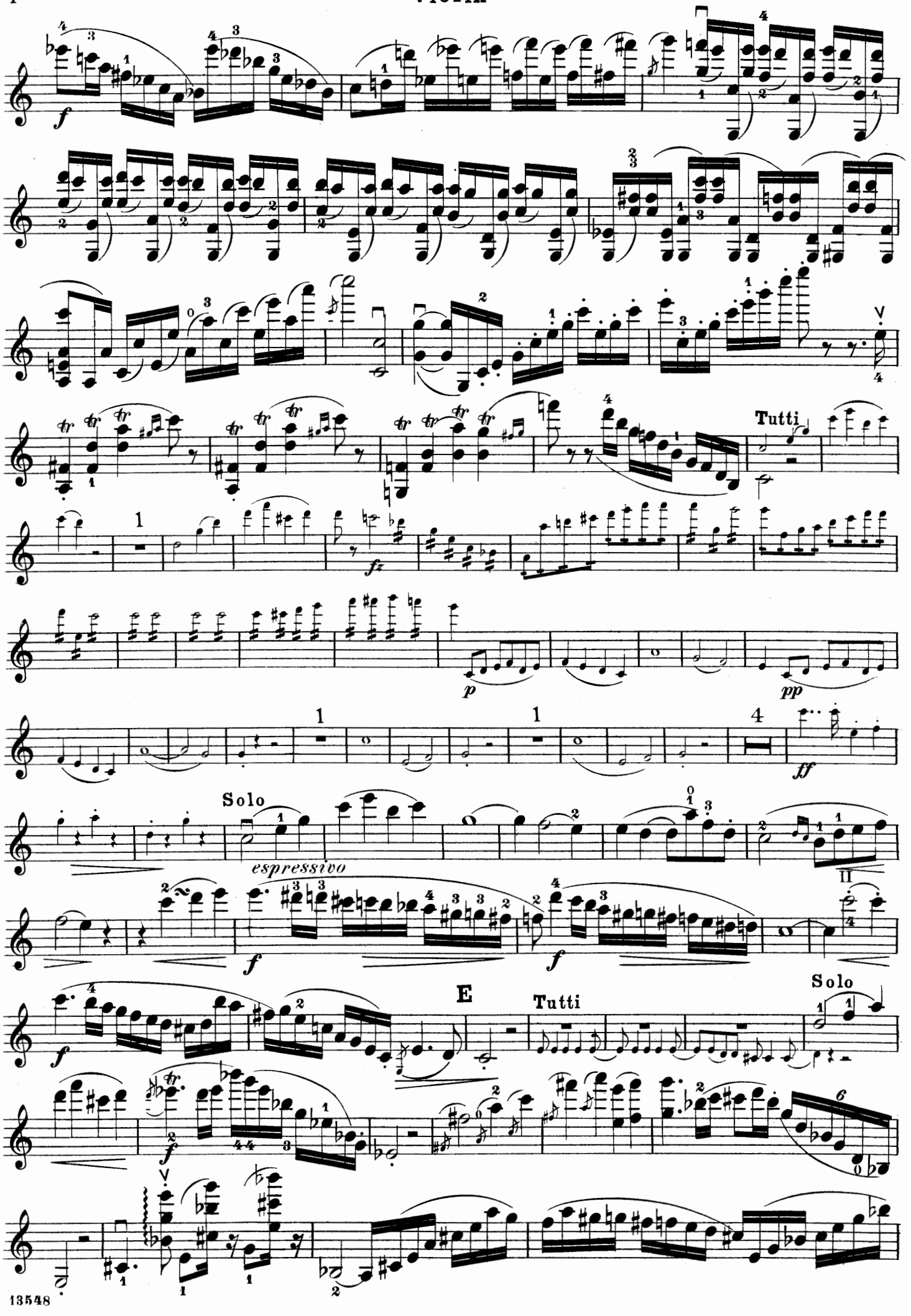
B. MOLIQUE. Op. 21.

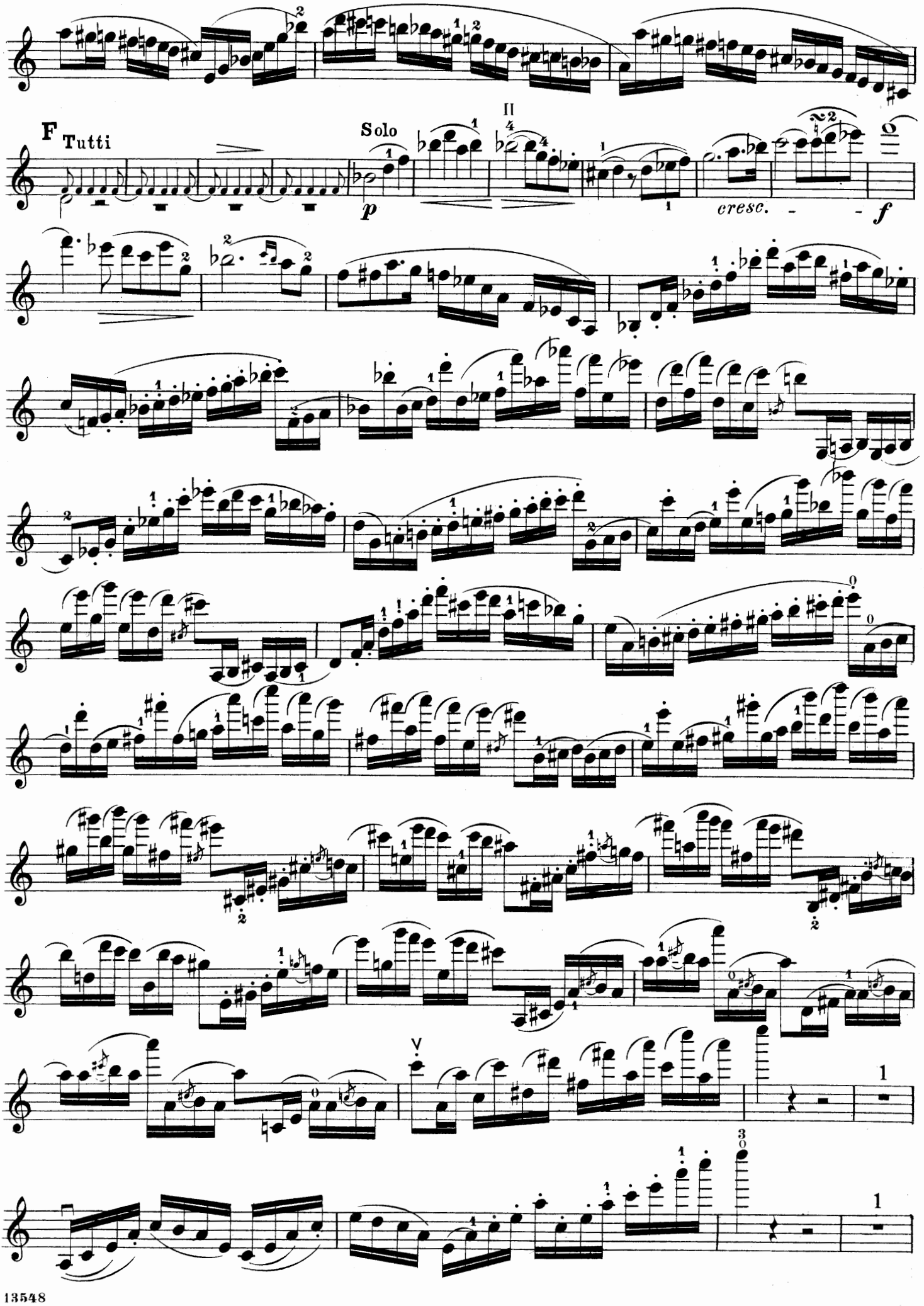


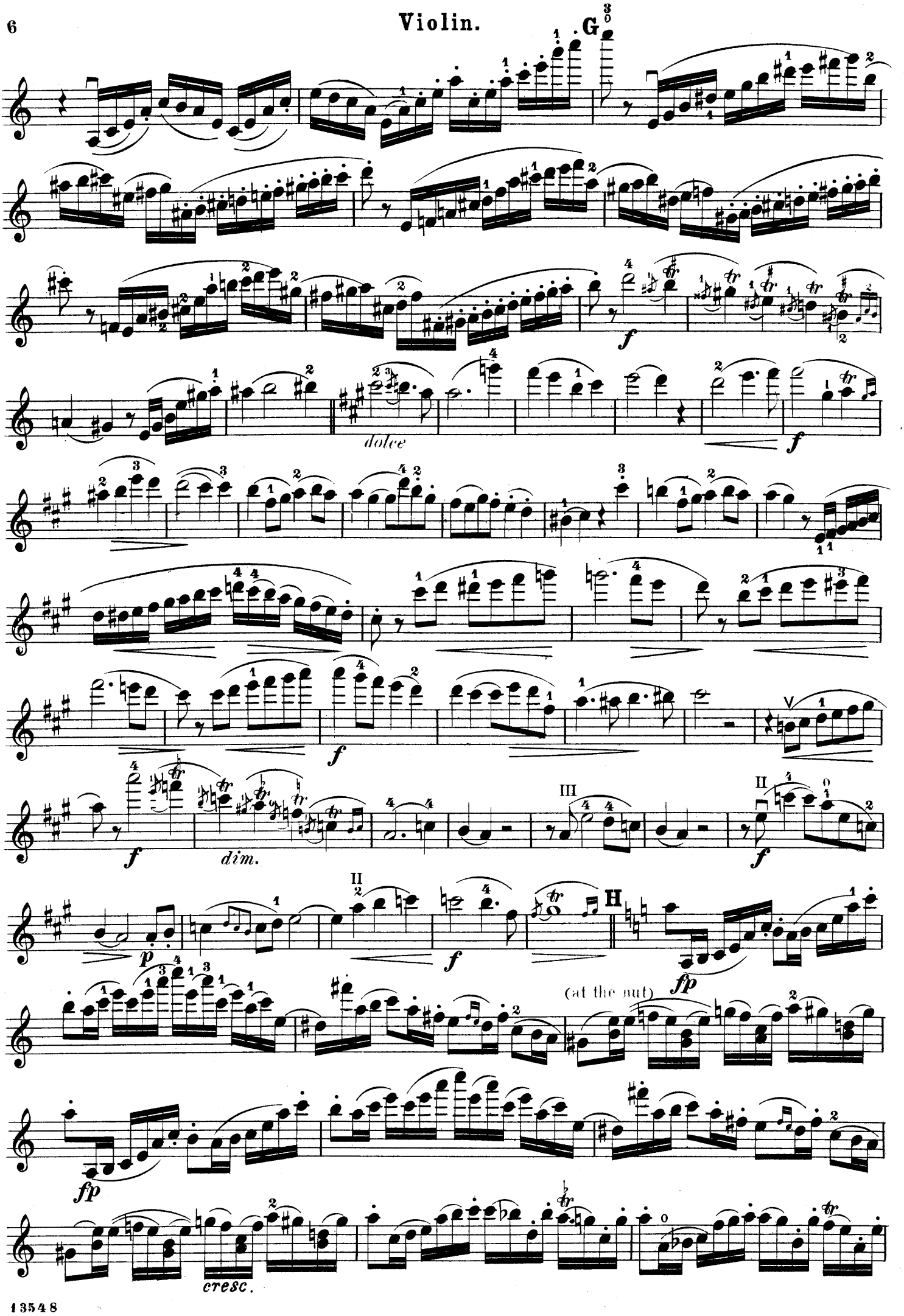
Copyright, 1898, by G. Schirmer.

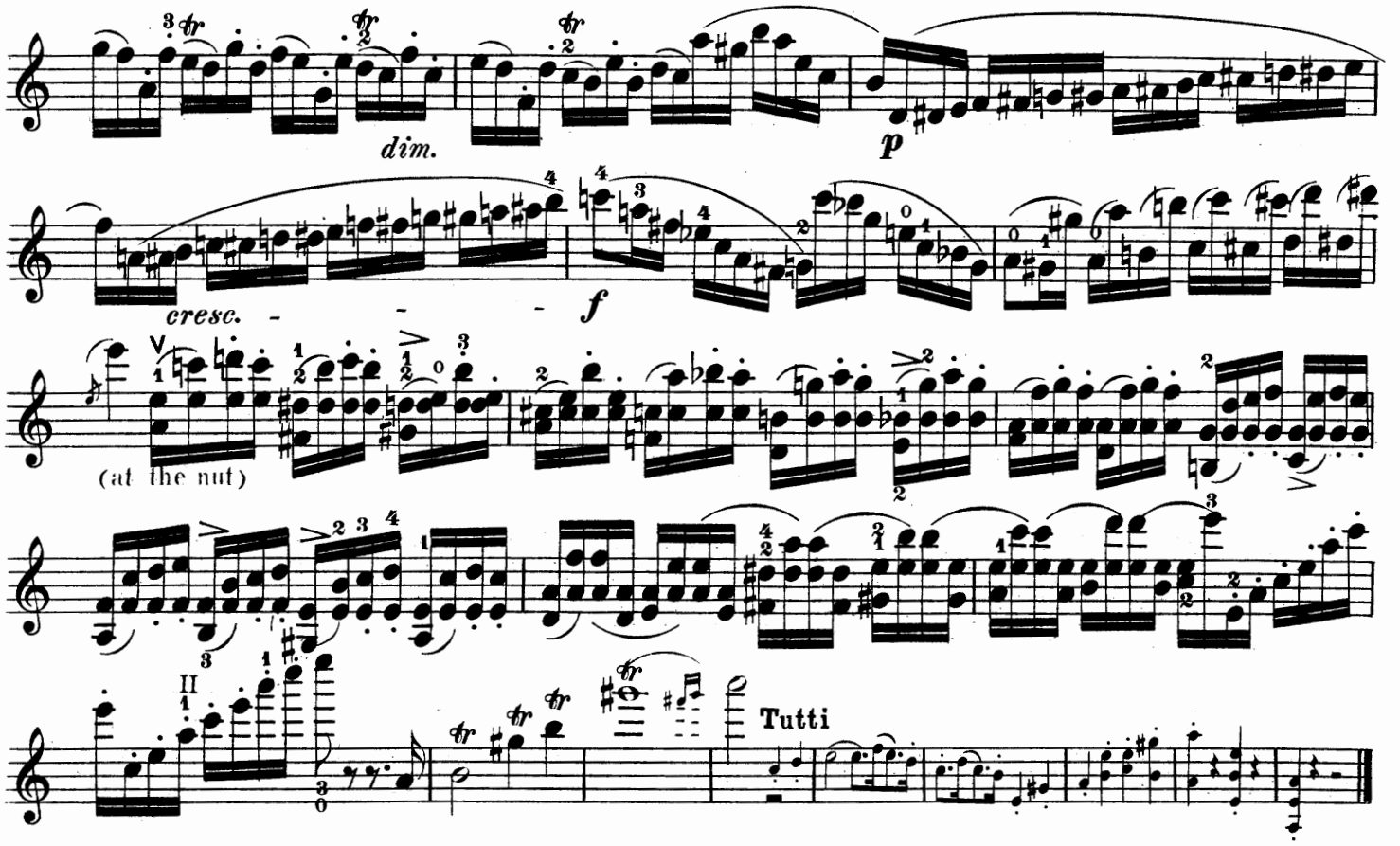

f restez.
f
f
rit.
C
mf
II
II
f
f


dolce
II
f
p
II
f
f
D
f

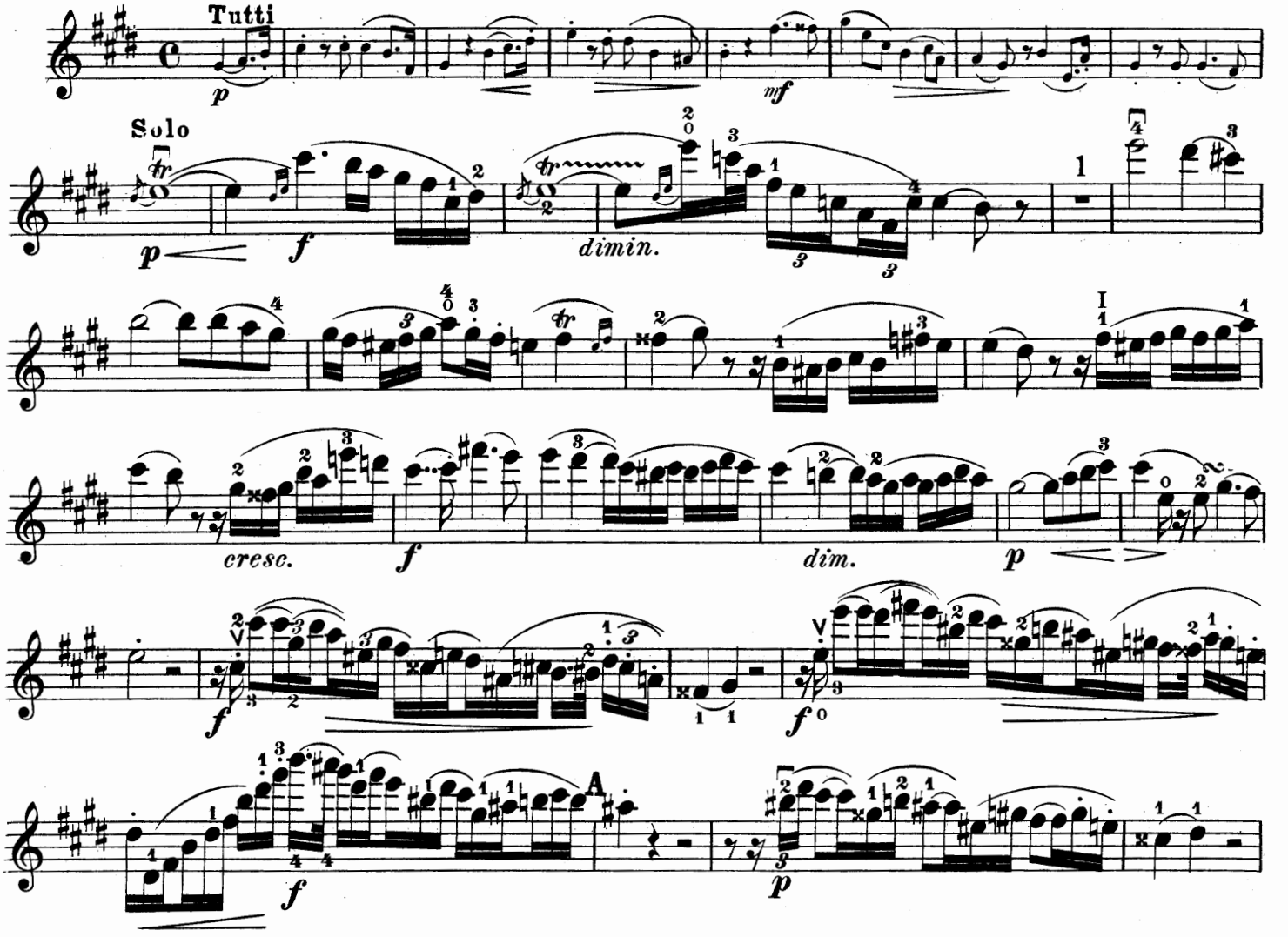

Tutti
Solo
espressivo
E
Tutti
Solo

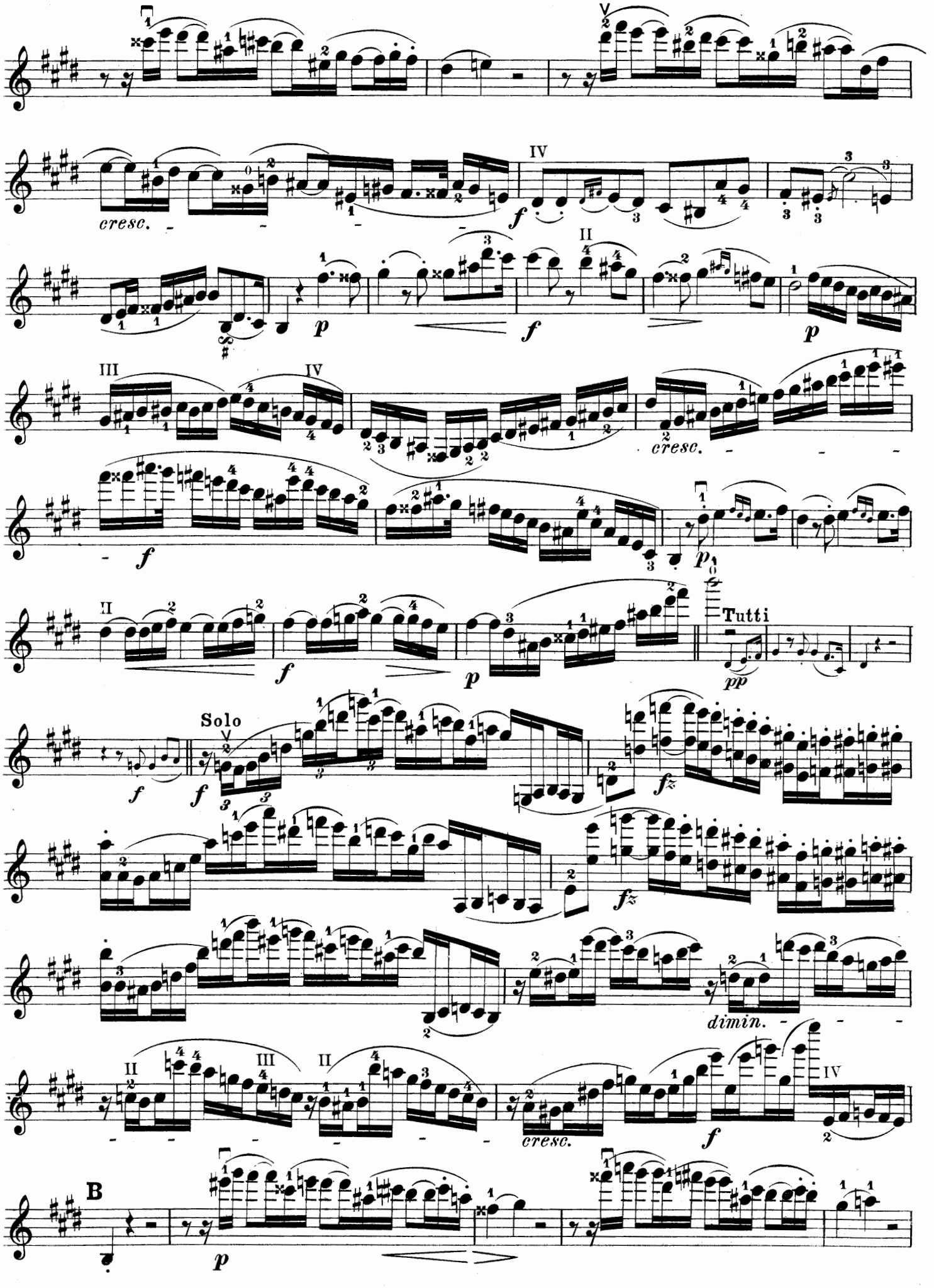

F Tutti
Solo
p
II
4
cresc.
f

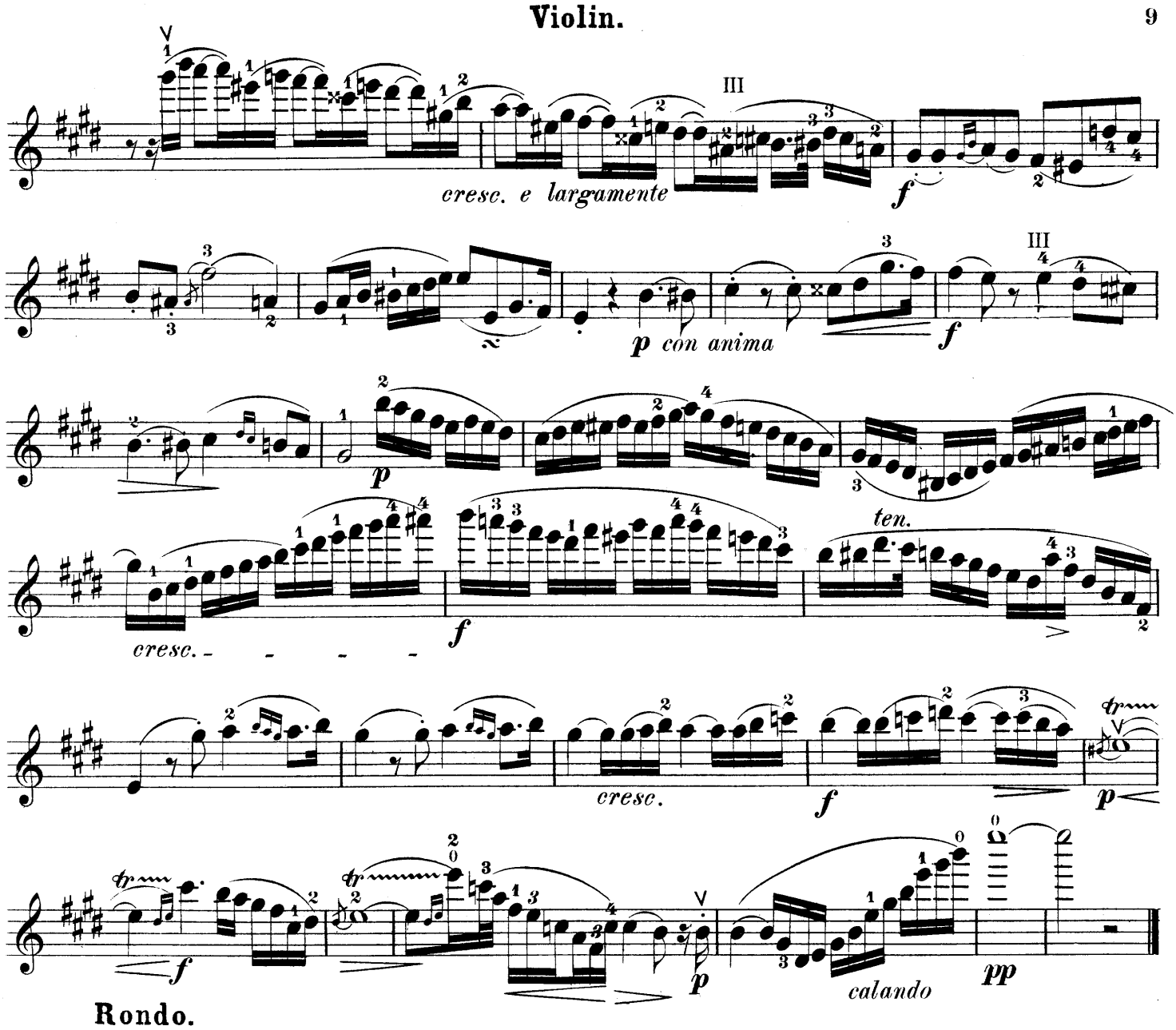

G
dolce
f
dim.
II
III
V
H
(at the nut)
fp
cresc.


dim.
p
cresc.
f
(at the nut)
Tutti

Andante.

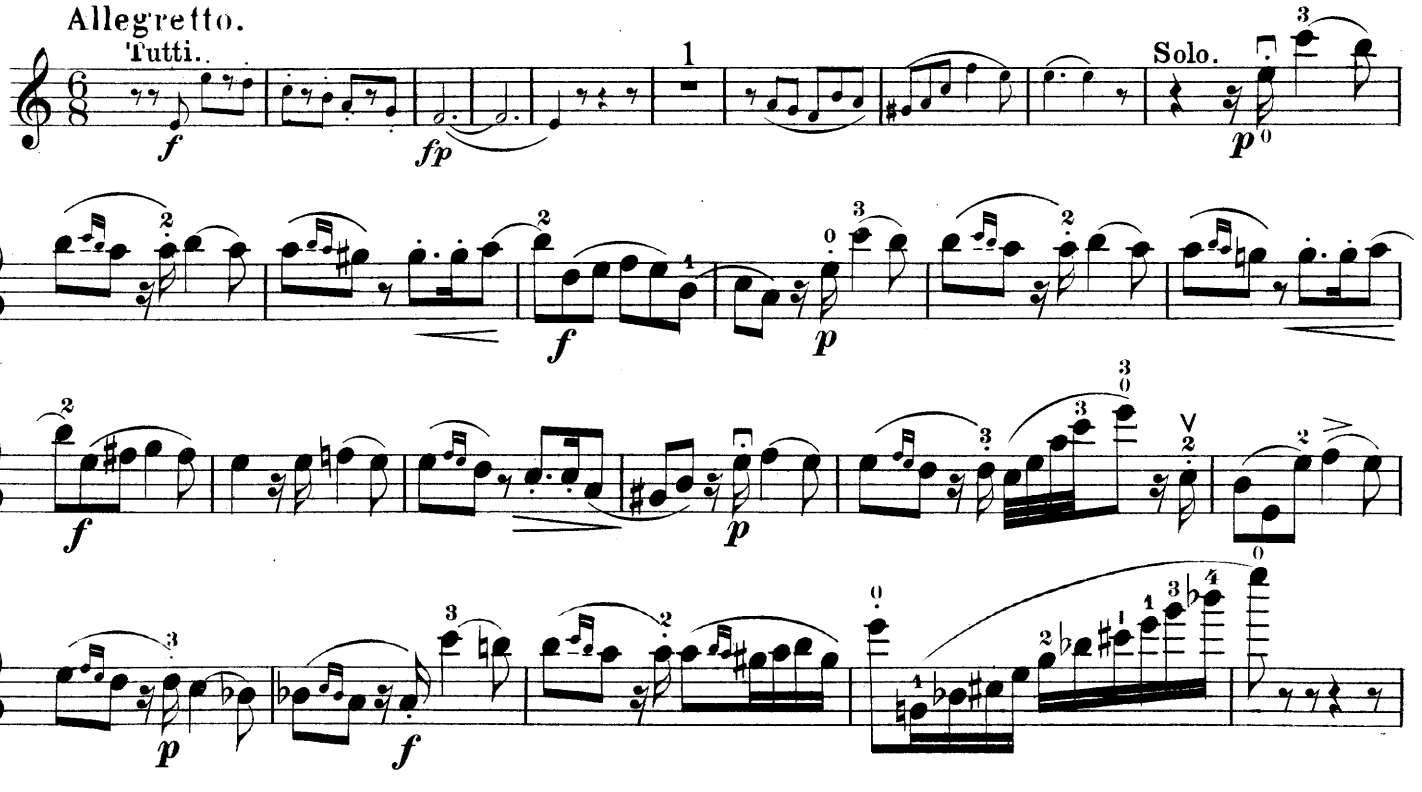

Tutti
p
mf
Solo
f
dimin.
cresc.
f
dim.
p
f
f
A
p

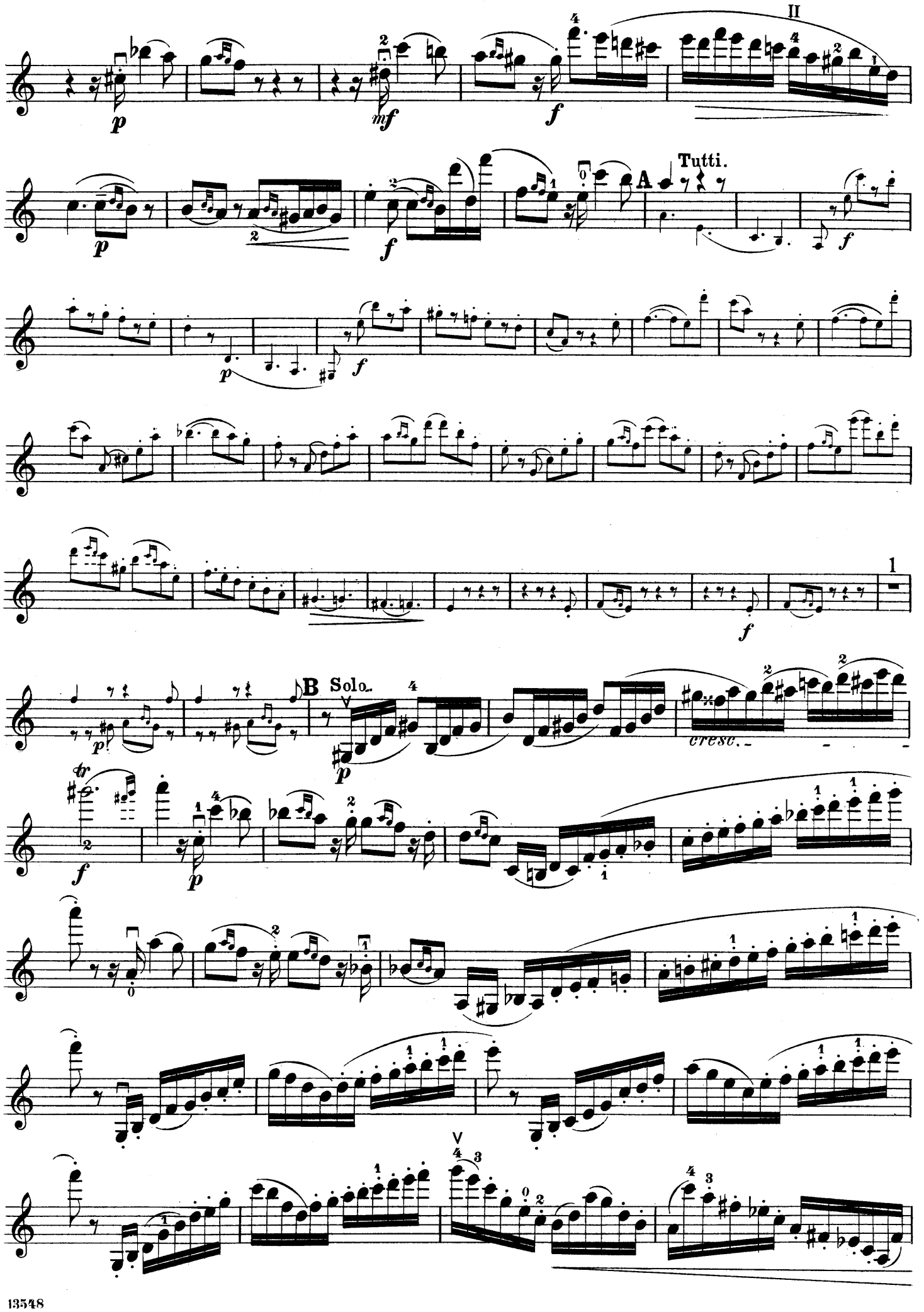

cresc.
f
p
III
IV
II
Tutti
pp
Solo
fz
dimin.
B

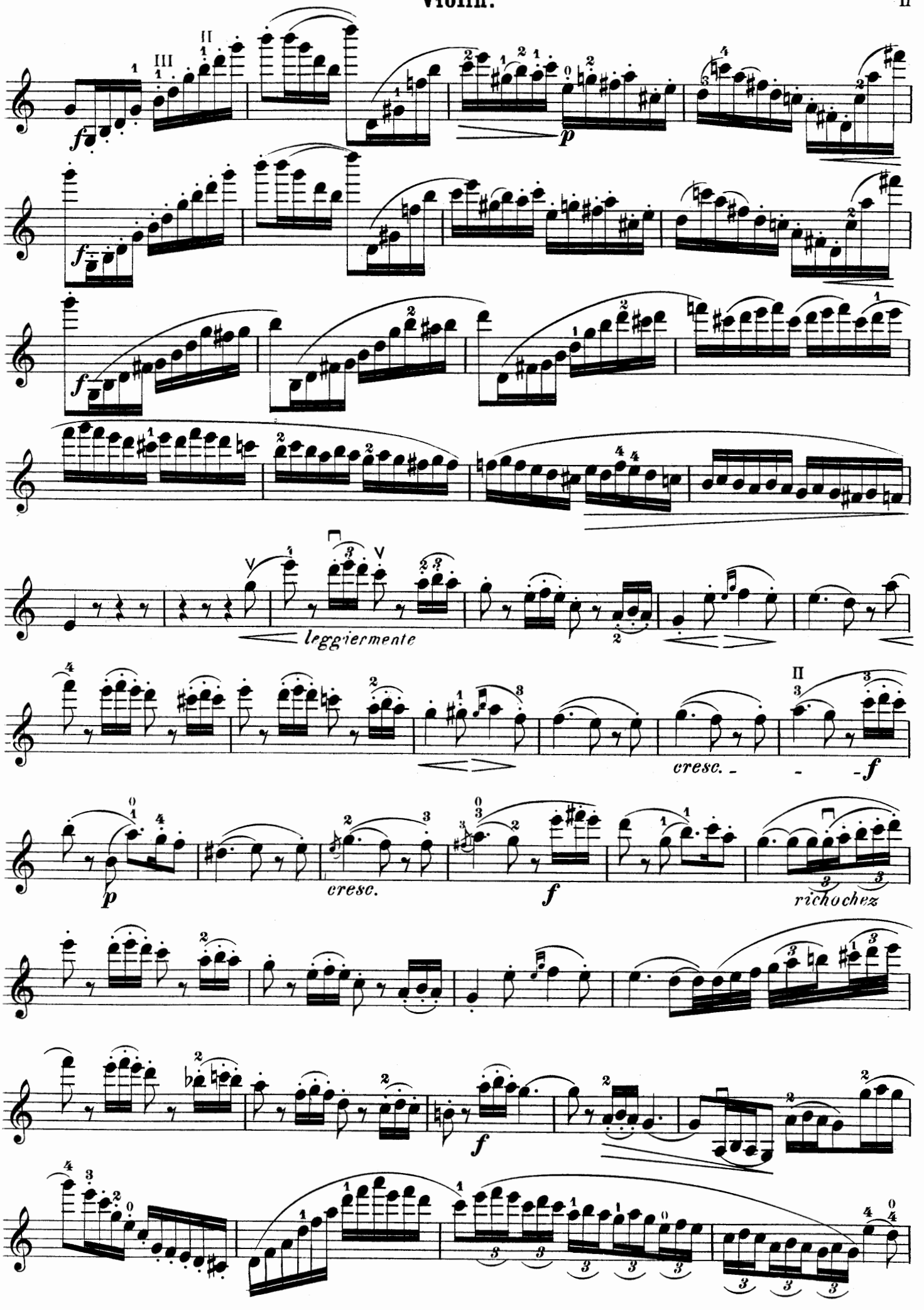


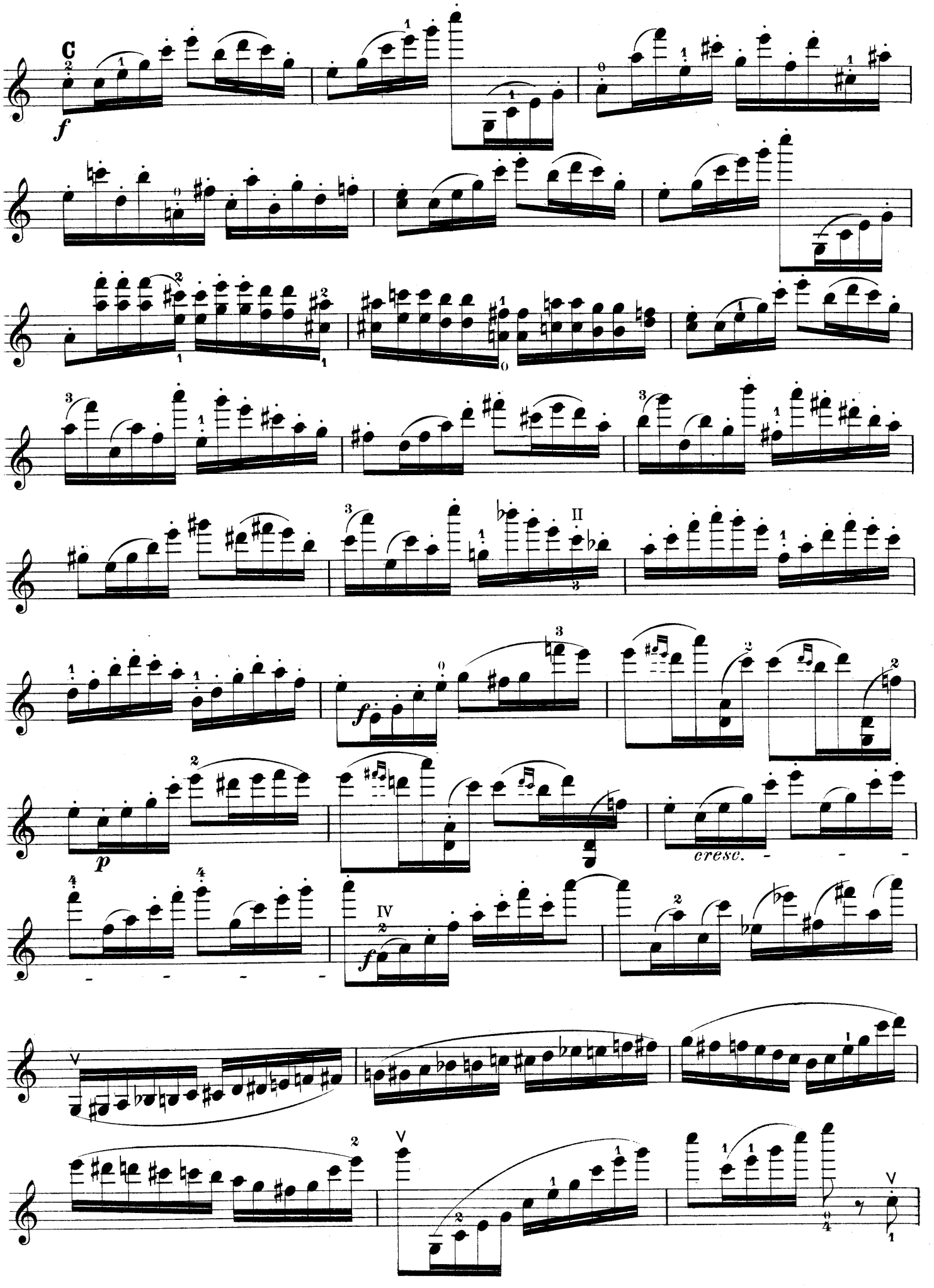
Rondo.

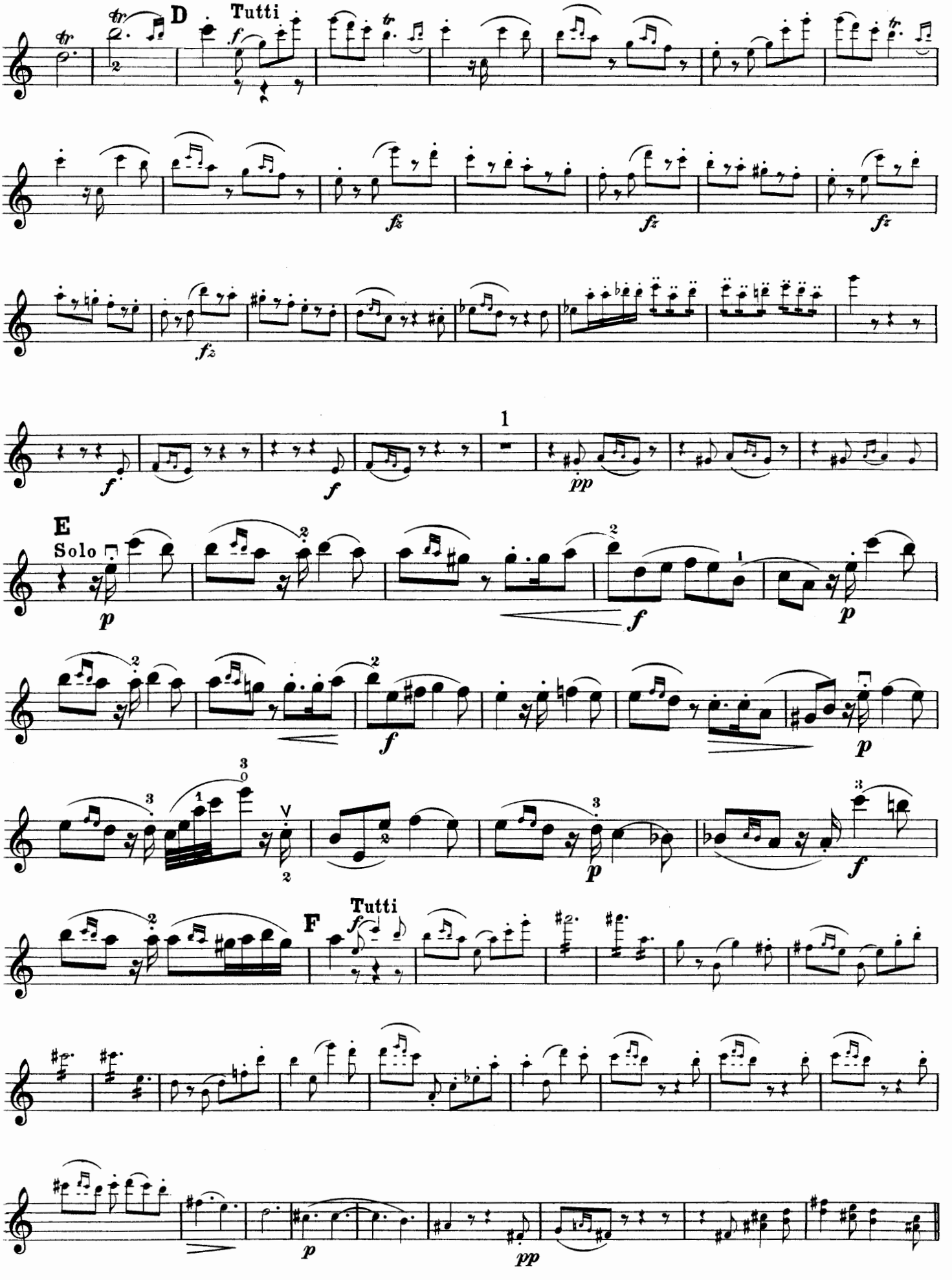
Allegretto.

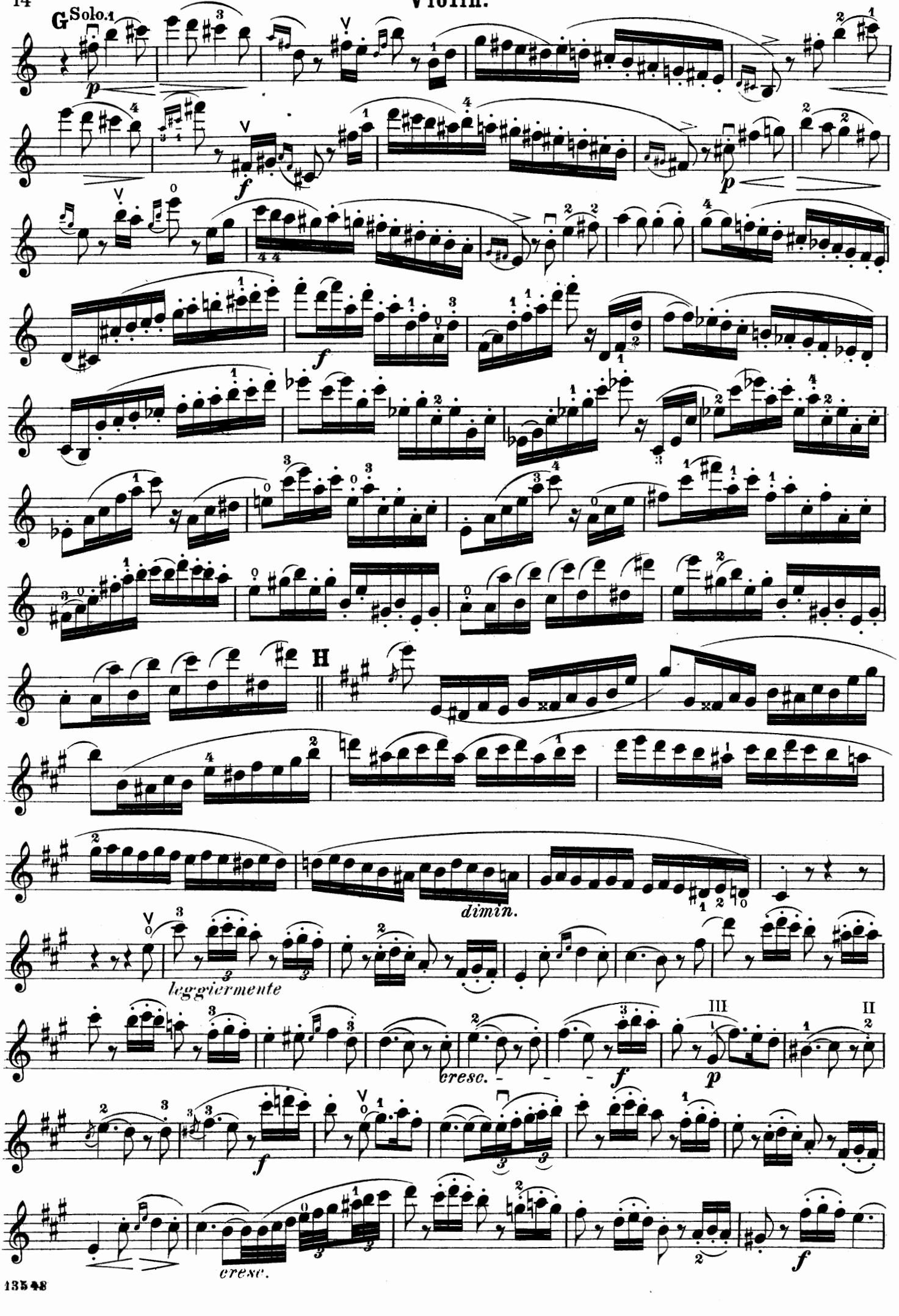


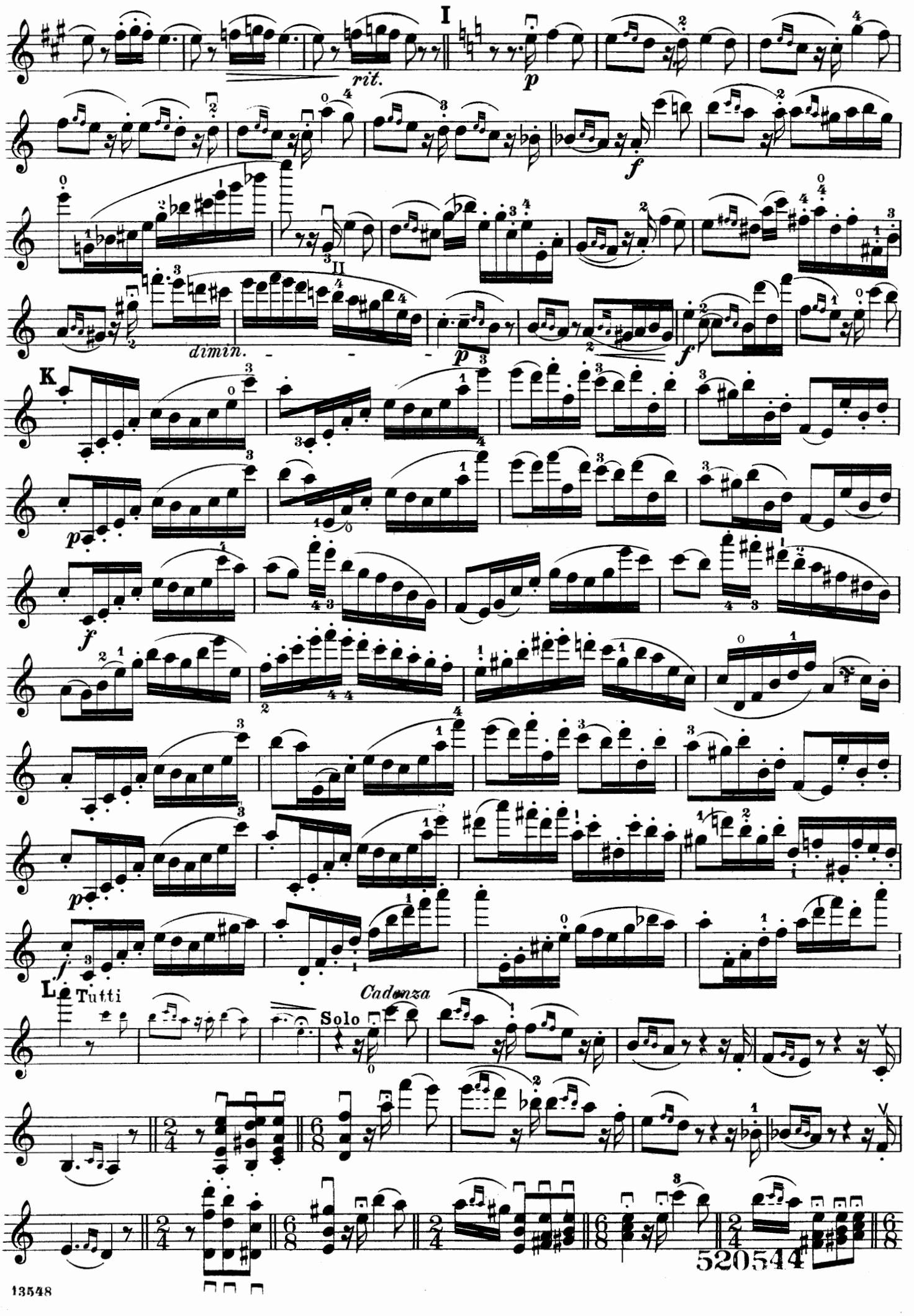

II
Tutti.
A
B Solo.
cresc.

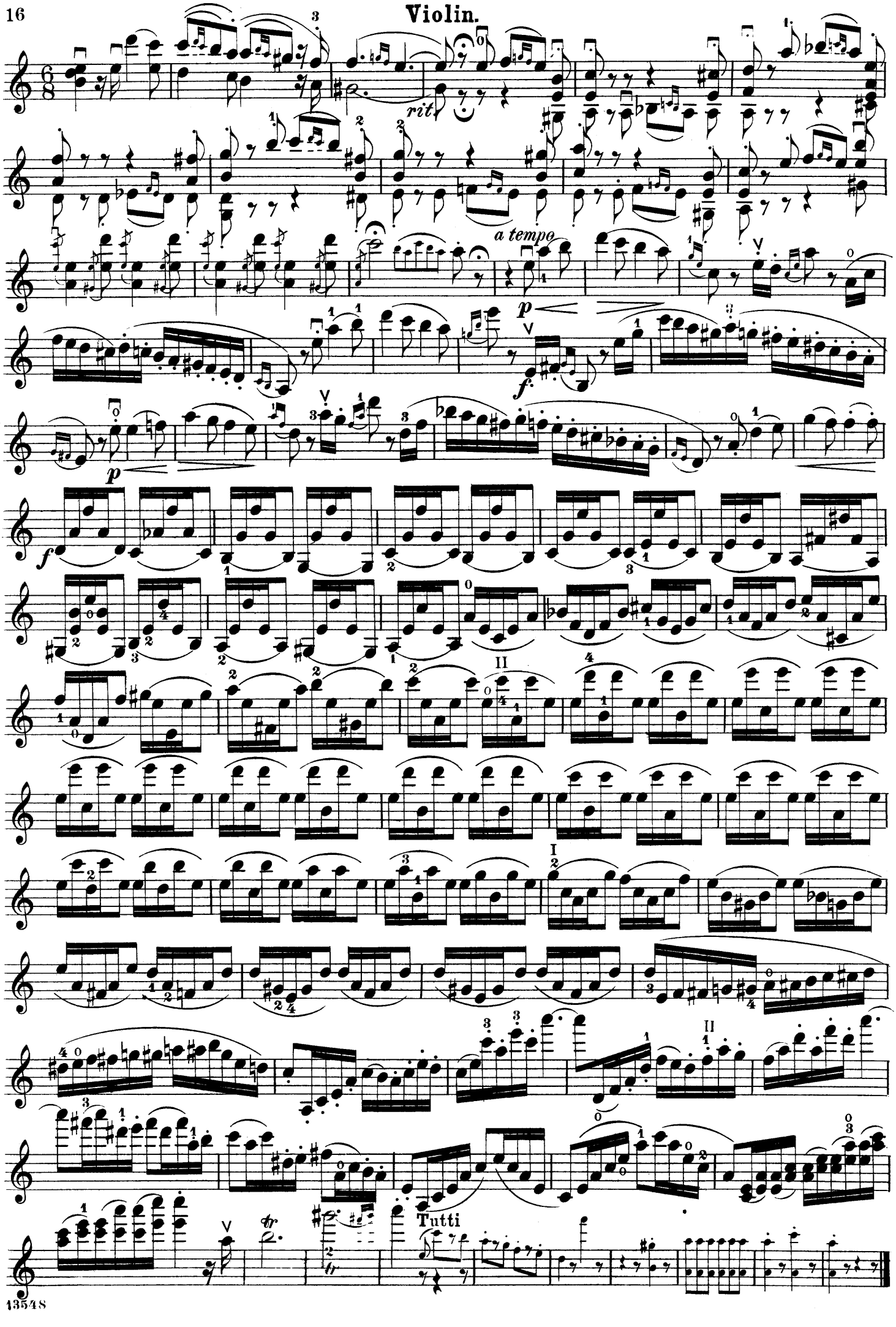

leggiermente
cresc.
cresc.
f
p
richochez


C
f
II
f
p
cresc.
IV
f
V
V


D
Tutti
E
Solo
F
Tutti


G Solo.
p
f
p
f
H
dimin.
leggiermente
cresc.
f
p
f
cresc.
f


I
rit.
p
f
II
dimin.
p
f
K
p
f
p
f
L
Tutti
Cadenza
Solo


rit.
a tempo
p
f
p
f
II
I
II
Tutti

Fünftes CONCERT

(in A moll)

für Violine

mit Begleitung

des Orchesters (oder des Pianoforte)

componirt

von

B. MOLIQUE.

Original-Ausgabe.

Op. 21.

Pr. { mit Begl. des Orchesters Mk. 9.—
„ „ „ Quintett.... „ 6.—
„ „ „ Pianoforte... „ 6.—

Violinstimme, mit Fingersatz, Bogenstricharten u. Betonungszeichen versehen von Jac. Dont M. 2,50.

Eigenthum des Verlegers für alle Länder.
Ent. Stat. Hall.

LEIPZIG, FRIEDRICH HOFMEISTER.

3719.

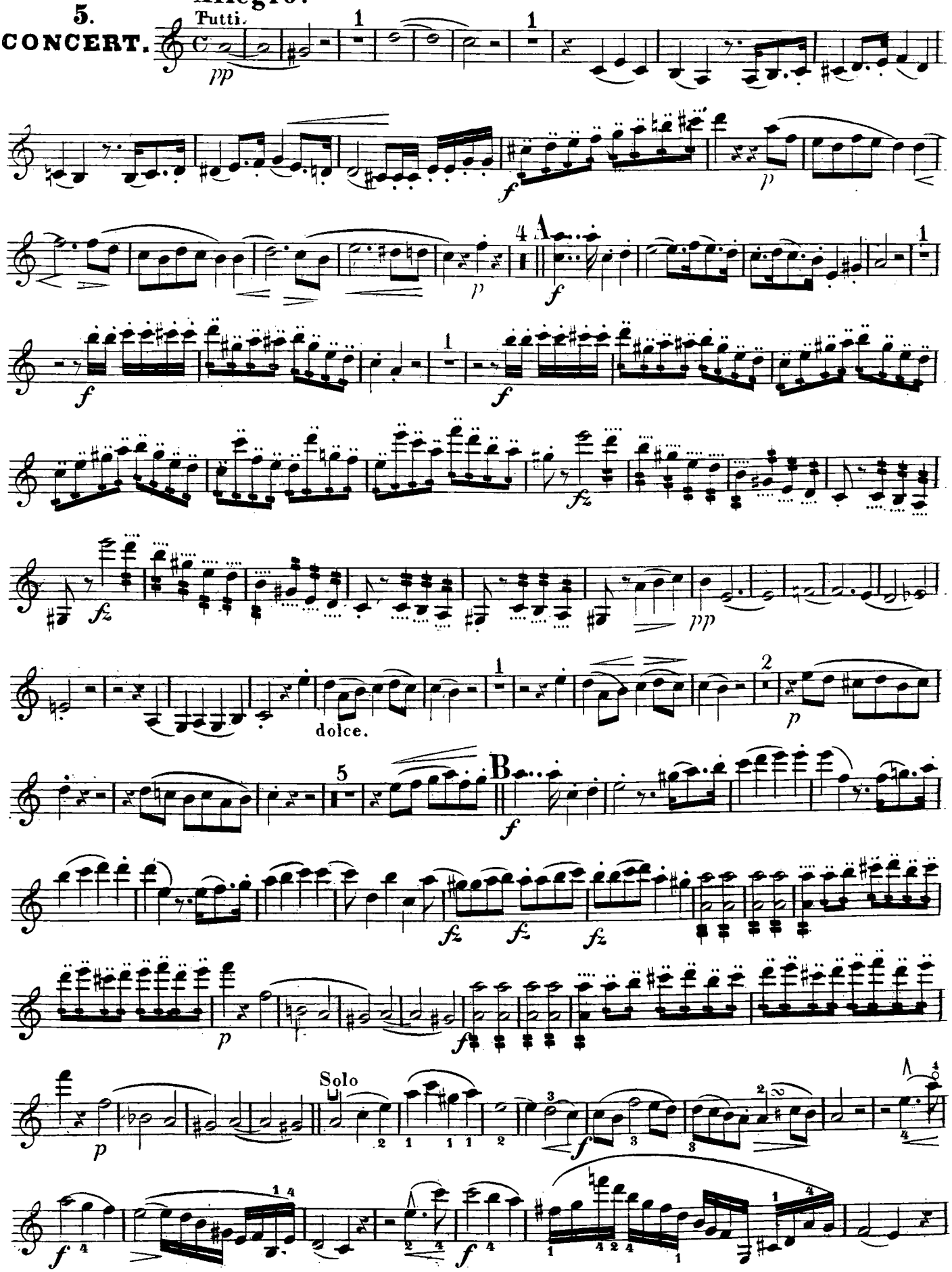
Lith. Anst. v. C. G. Röder, Leipzig.

B. Molique. Op. 21.

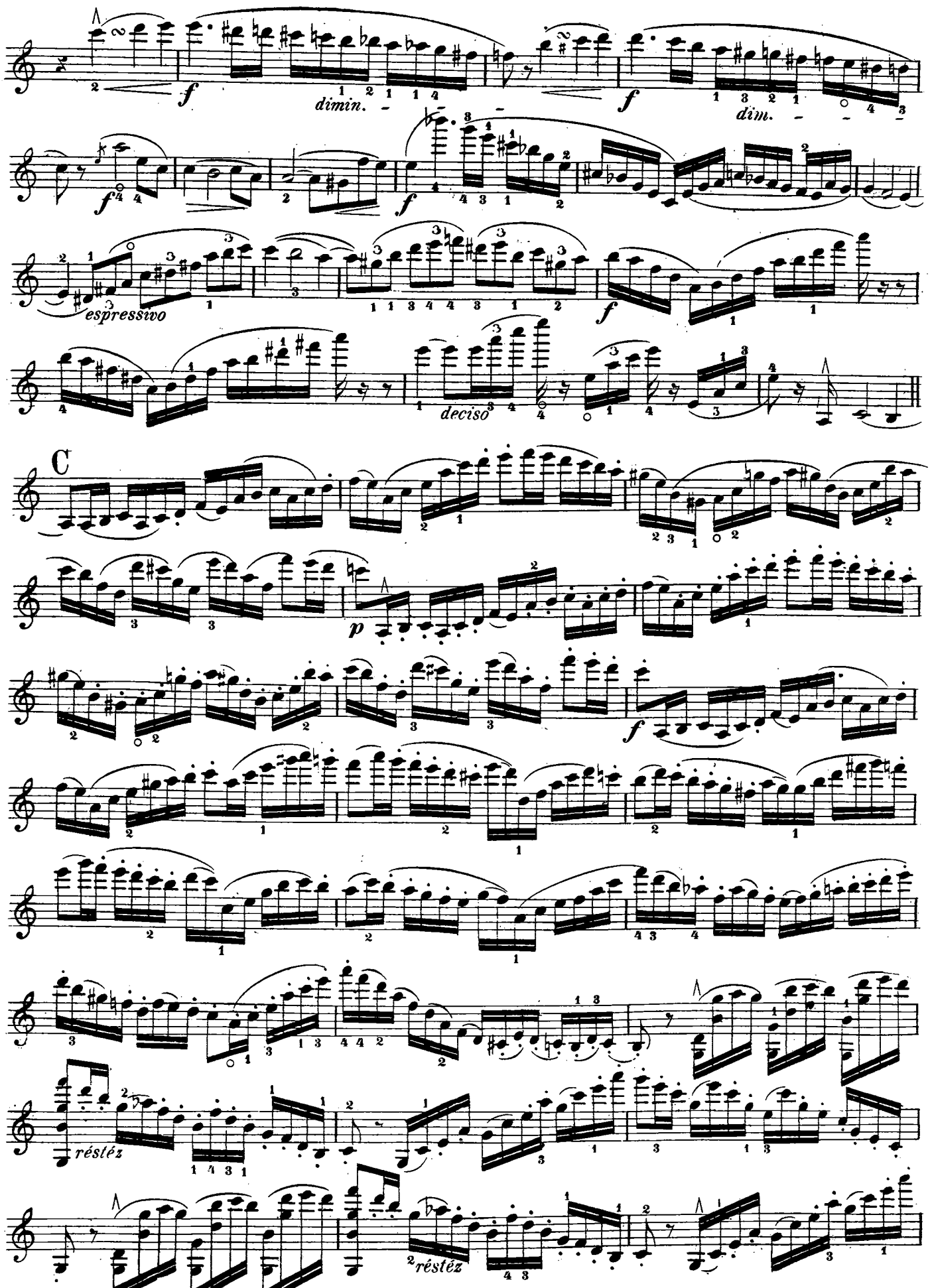
Bearbeitung von Jac. Dont.

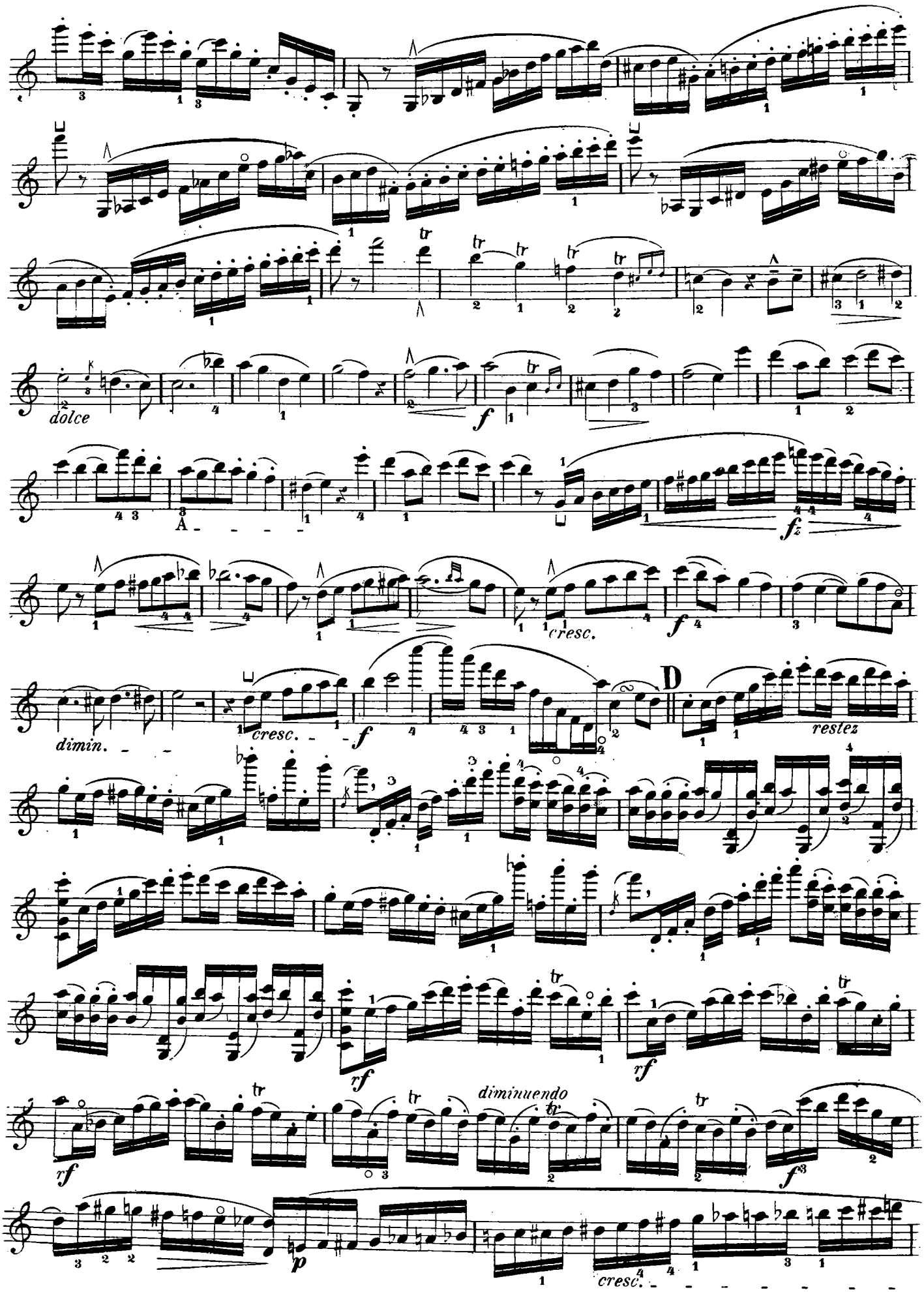
5. CONCERT.

Allegro.

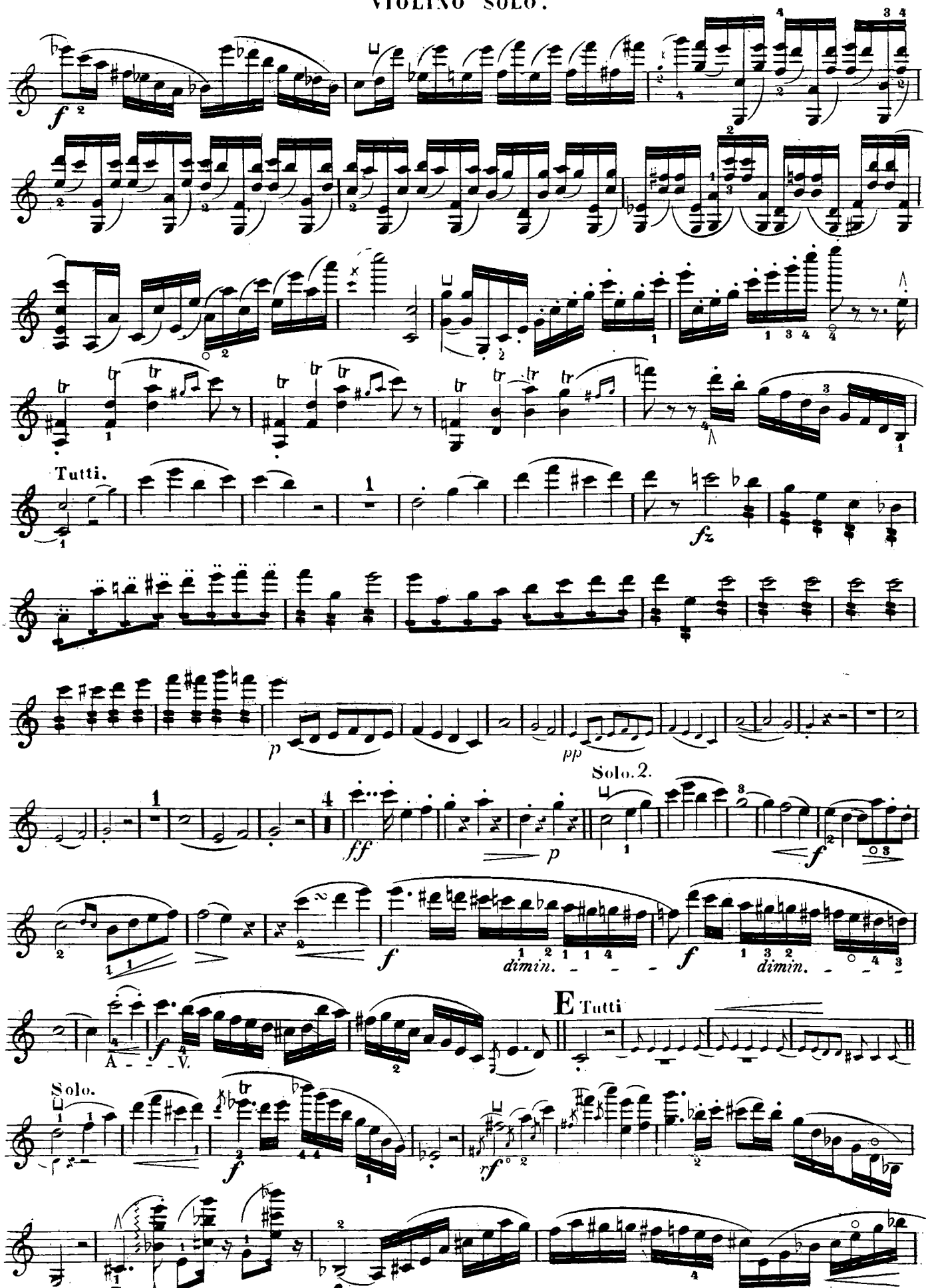


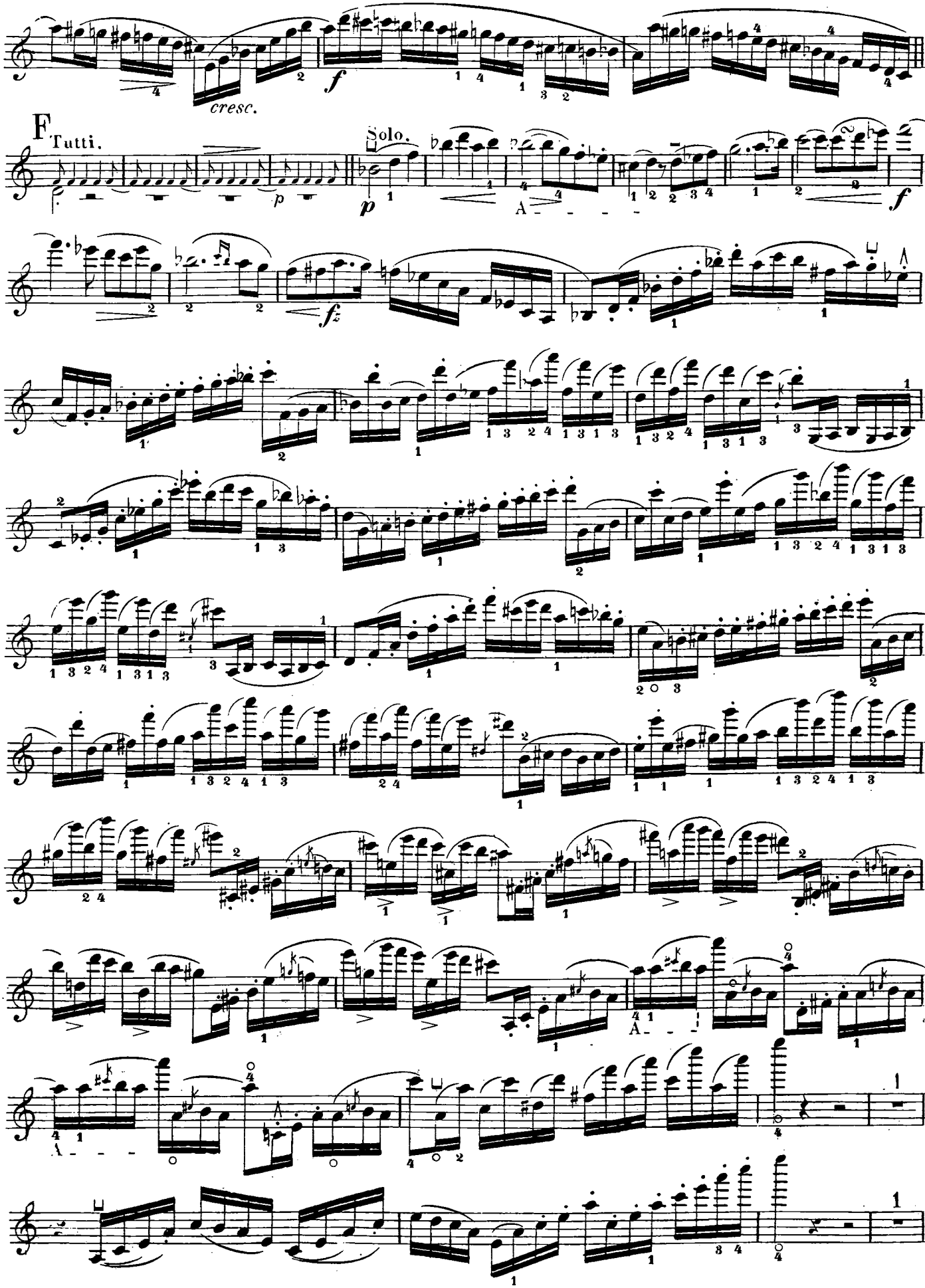
VIOLINO SOLO.

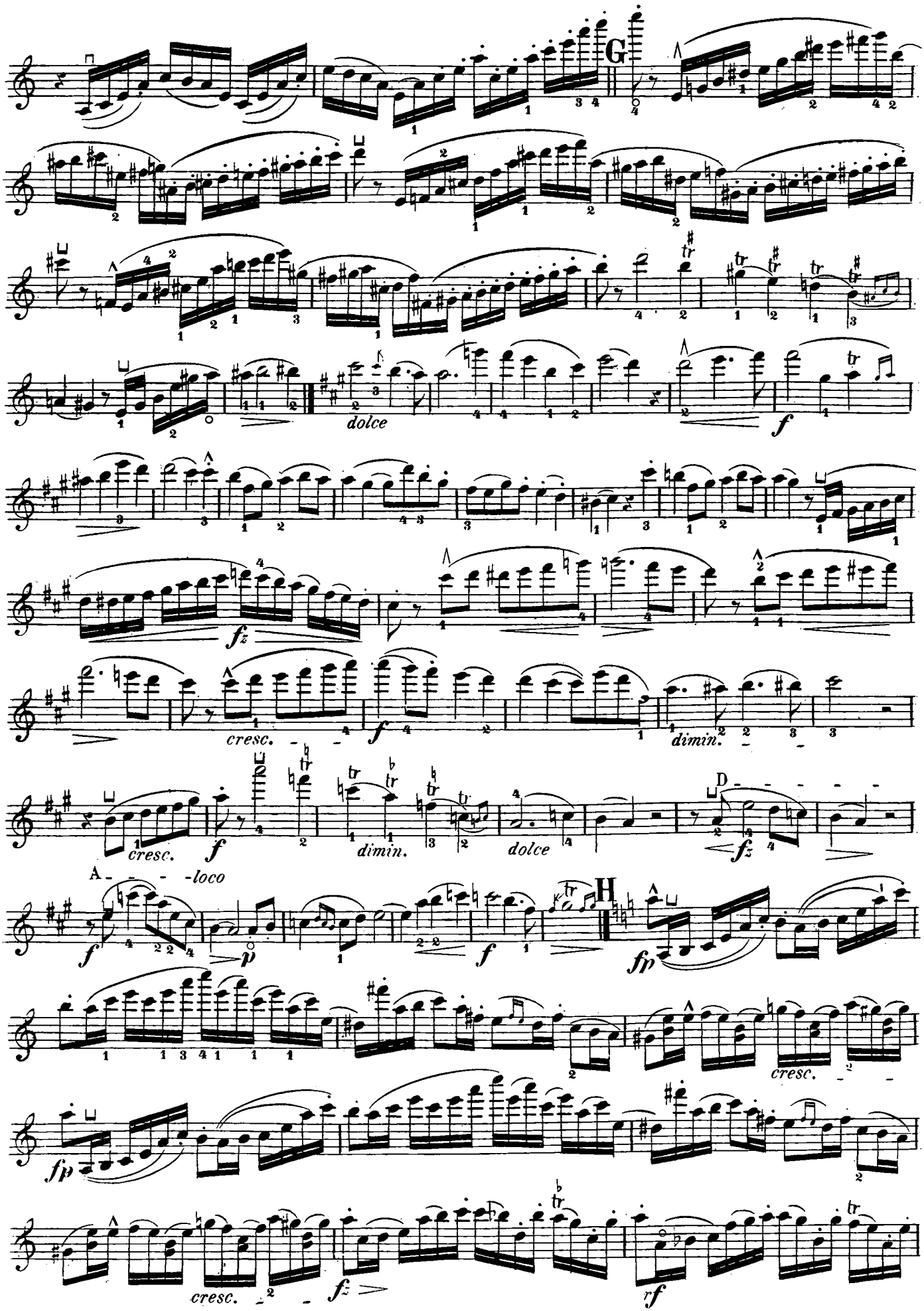


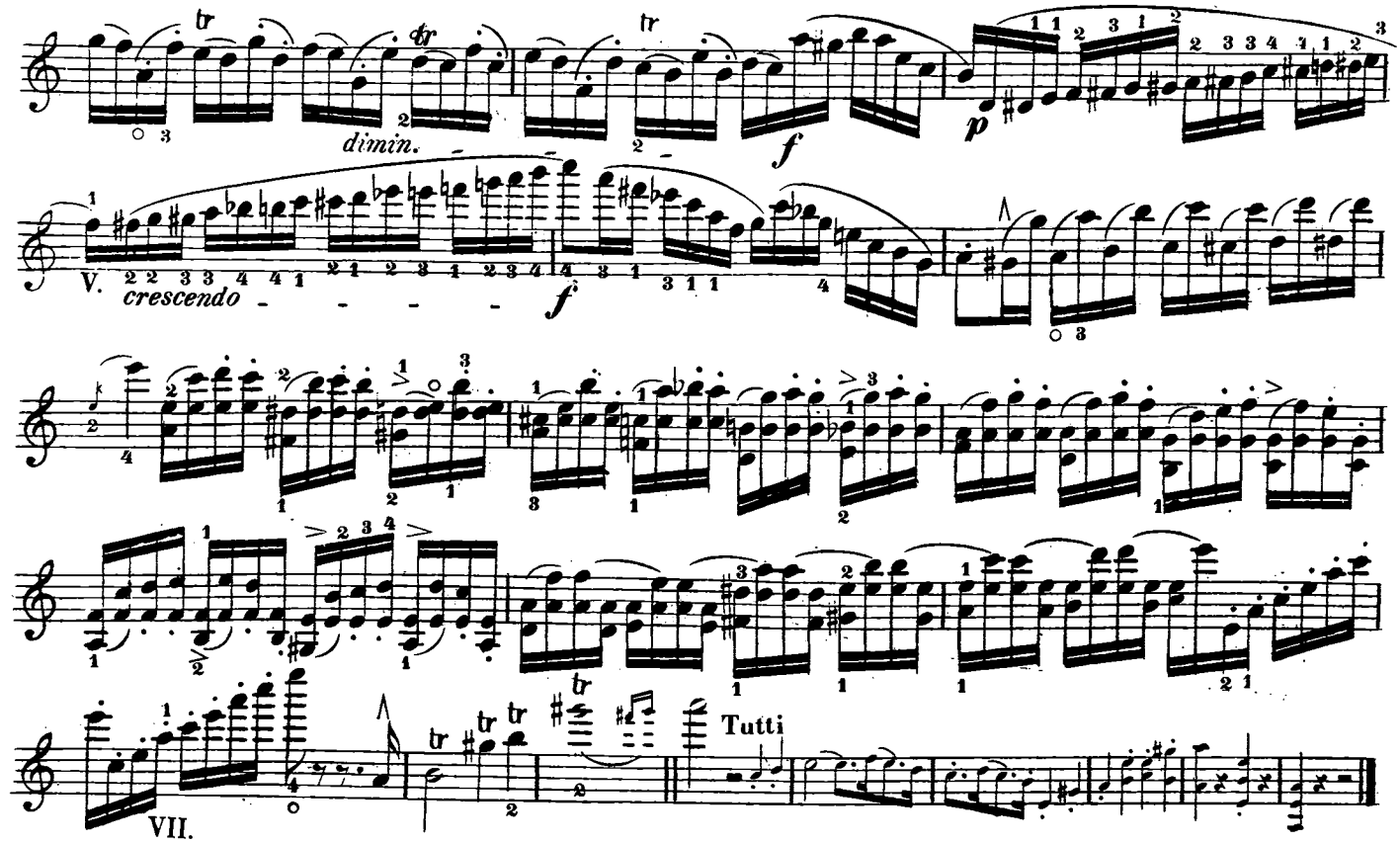

dolce
f
A
fz
cresc.
f
dimin.
cresc.
f
D
restez
rf
rf
rf
diminuendo
f
p
cresc.

VIOLINO SOLO.

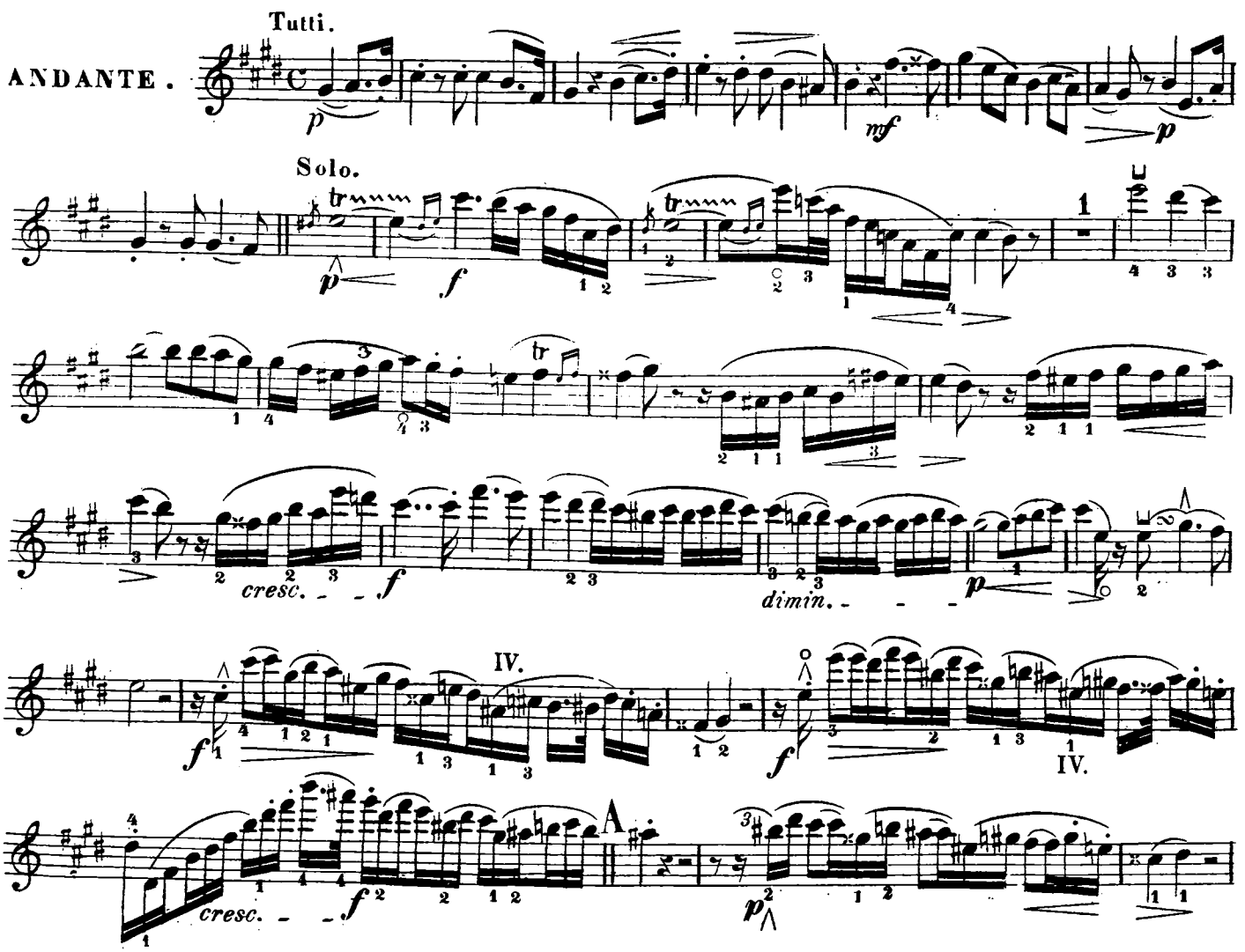



cresc.
F
Tutti.
Solo.
A
A
A

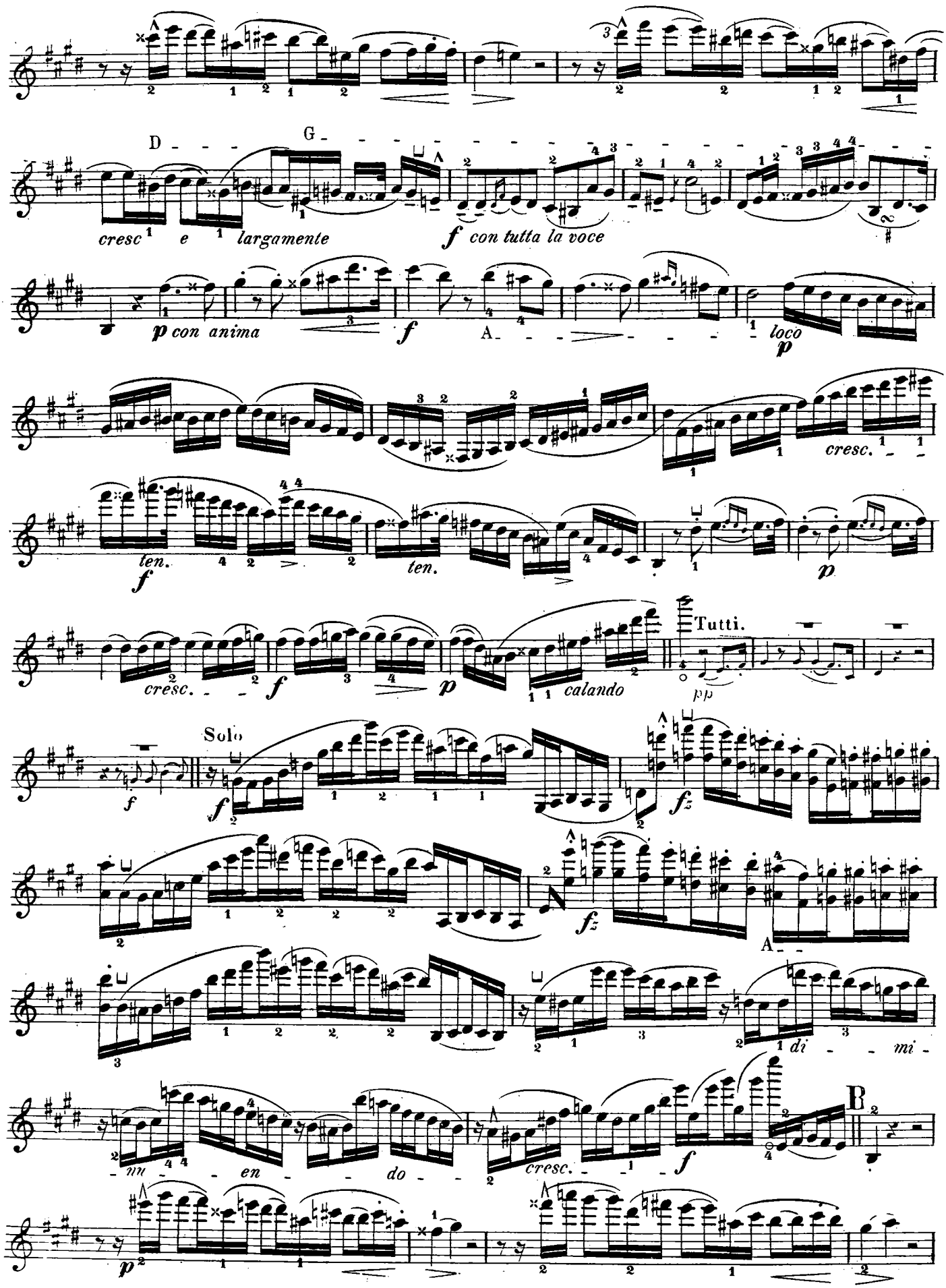

G
dolce
f
fz
cresc.
f
dimin.
cresc.
f
dimin.
dolce
D
fz
A - - - - loco
f
p
f
H
fp
cresc.
fp
cresc.
fz
rf


dimin.
V.
crescendo
Tutti
VII.

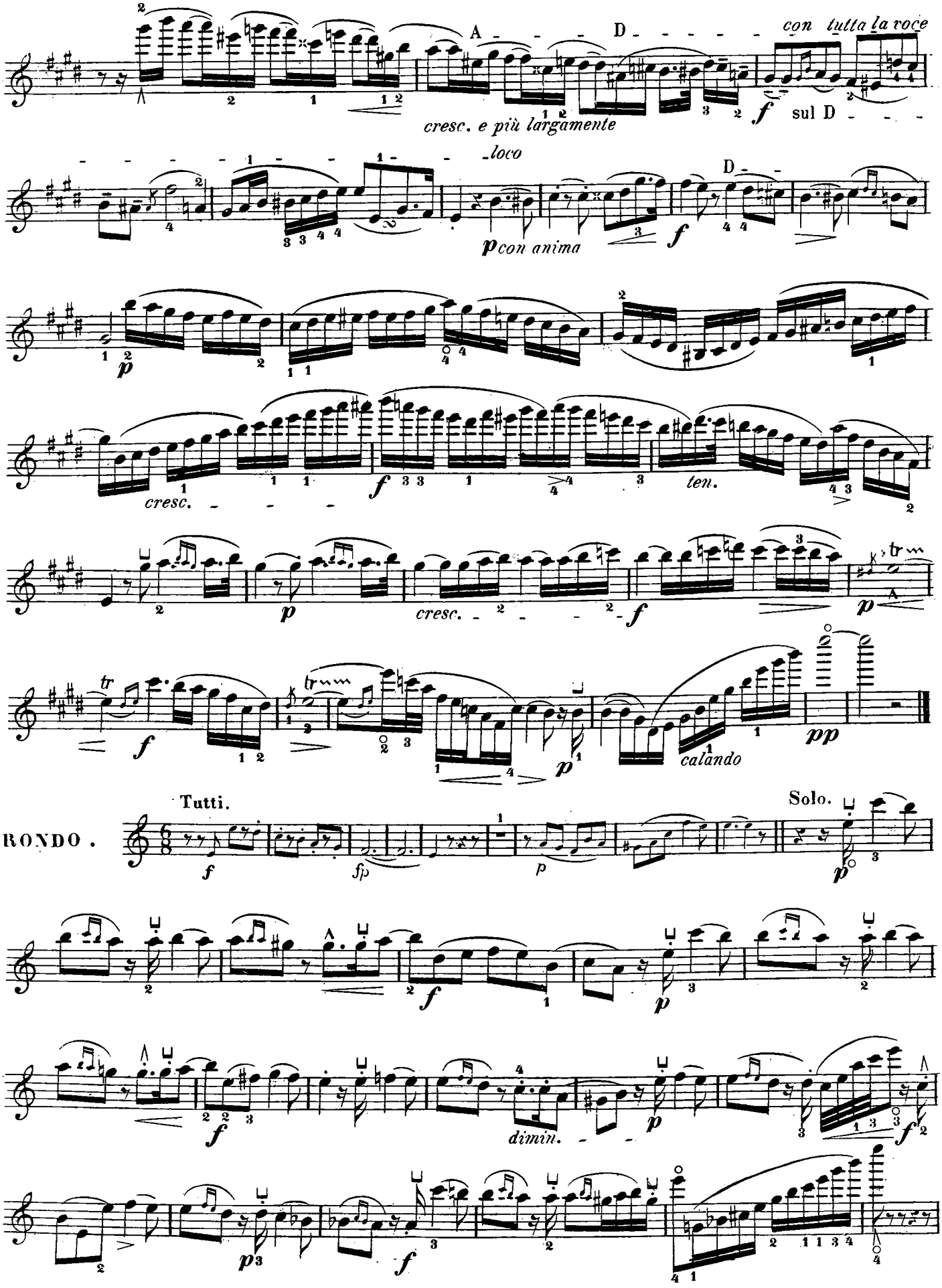
ANDANTE.

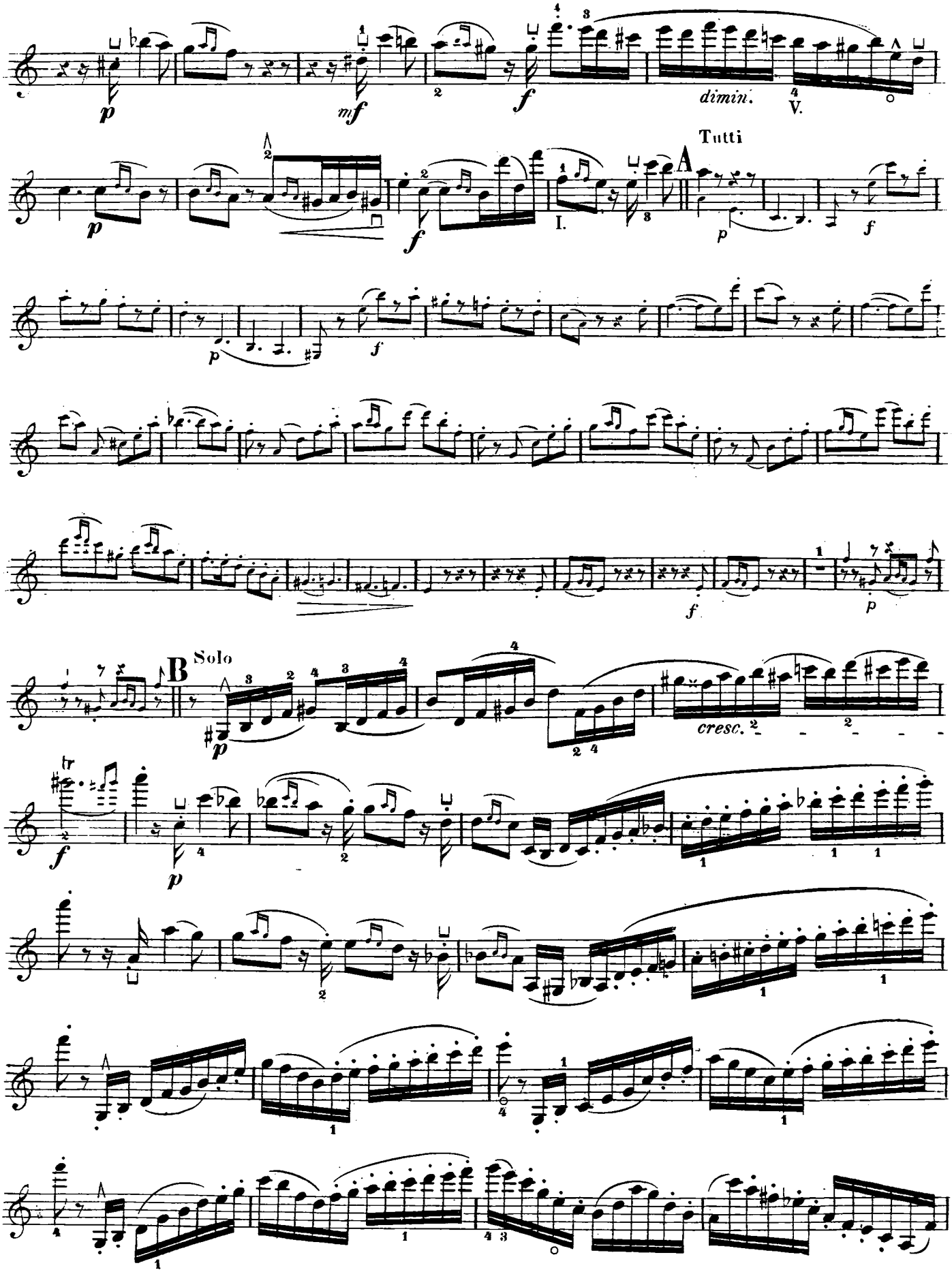

Tutti.
Solo.
cresc.
dimin.
IV.
IV.
cresc.
A

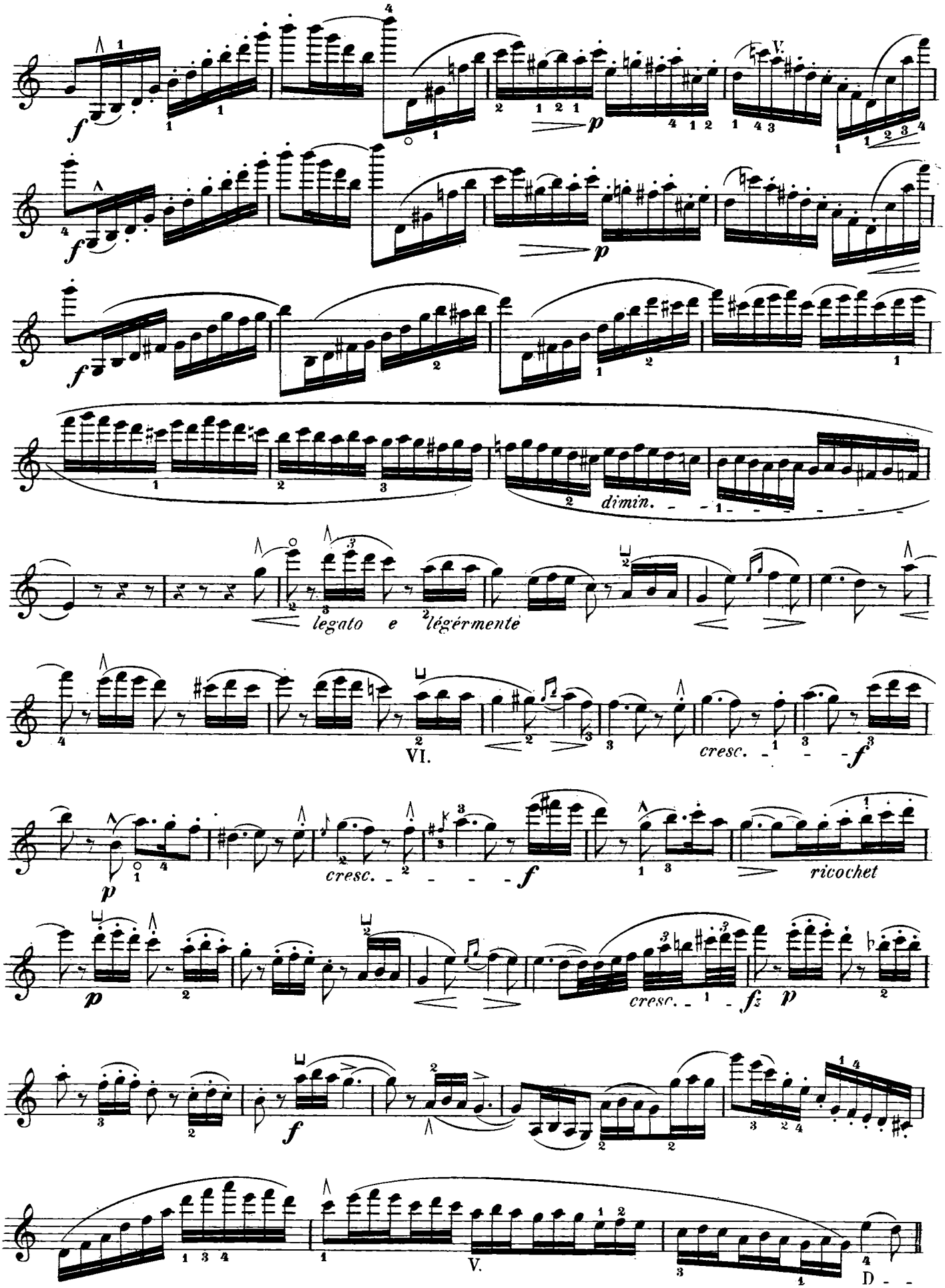
VIOLINO SOLO.

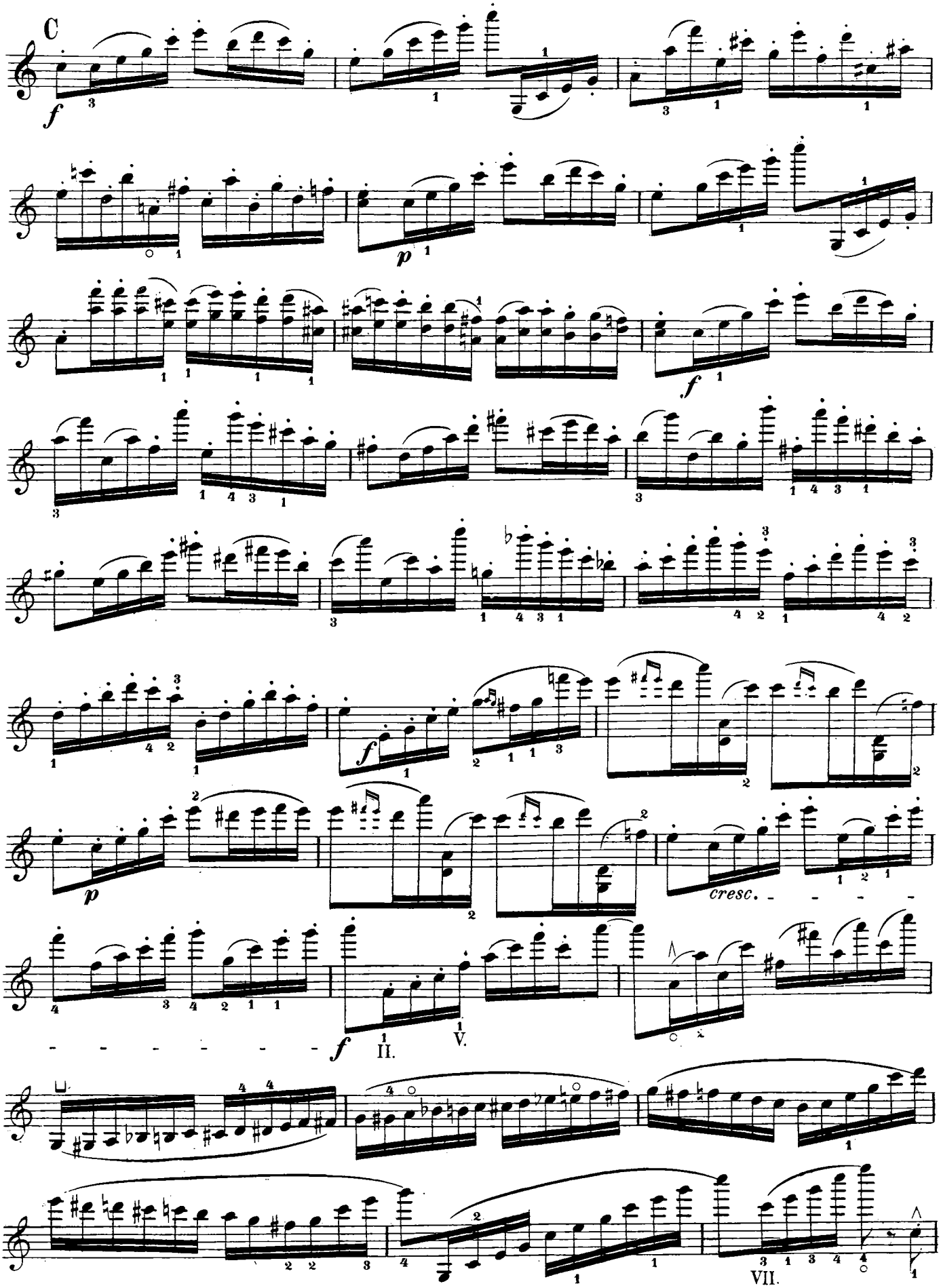


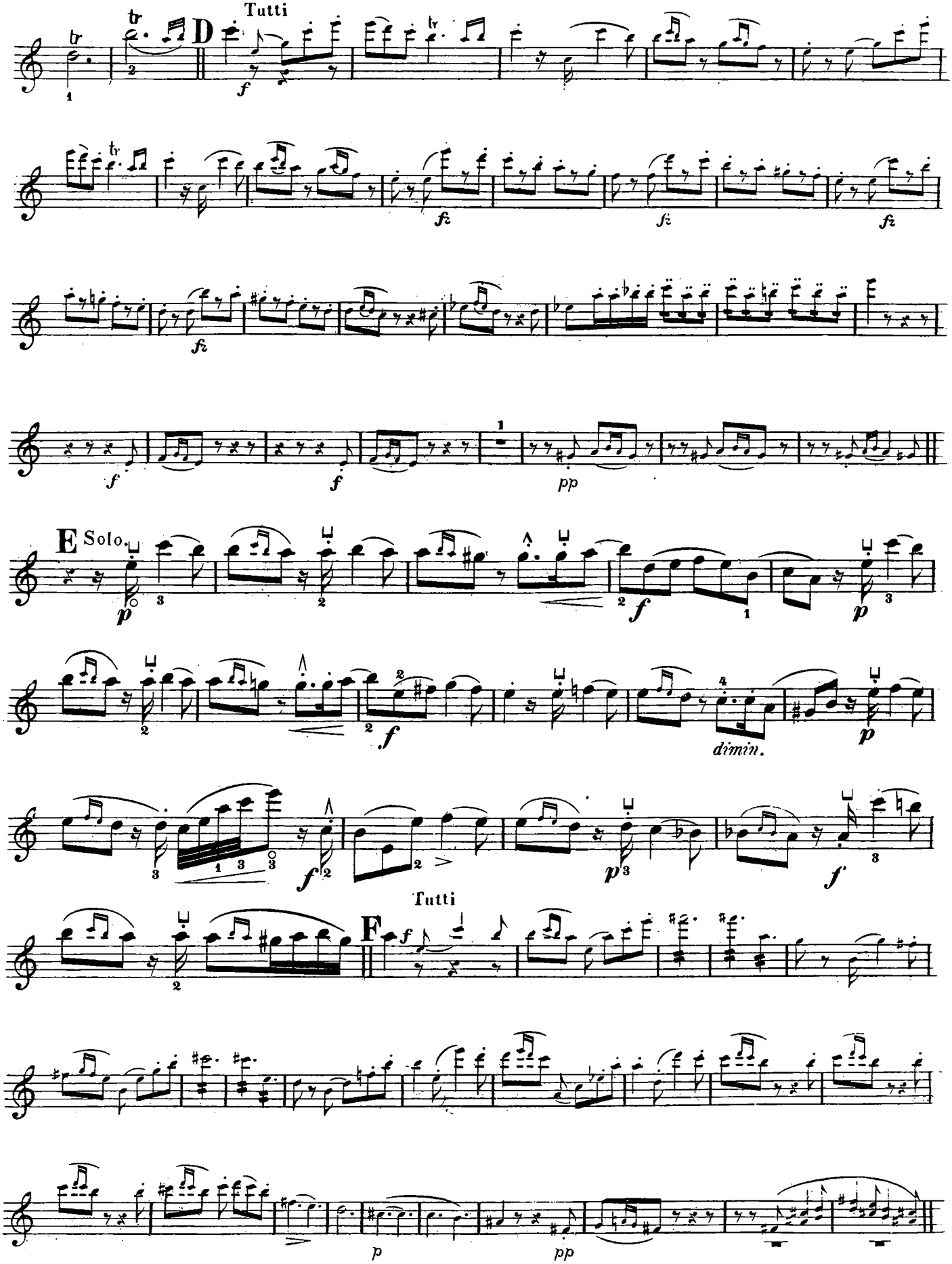
VIOLINO SOLO.

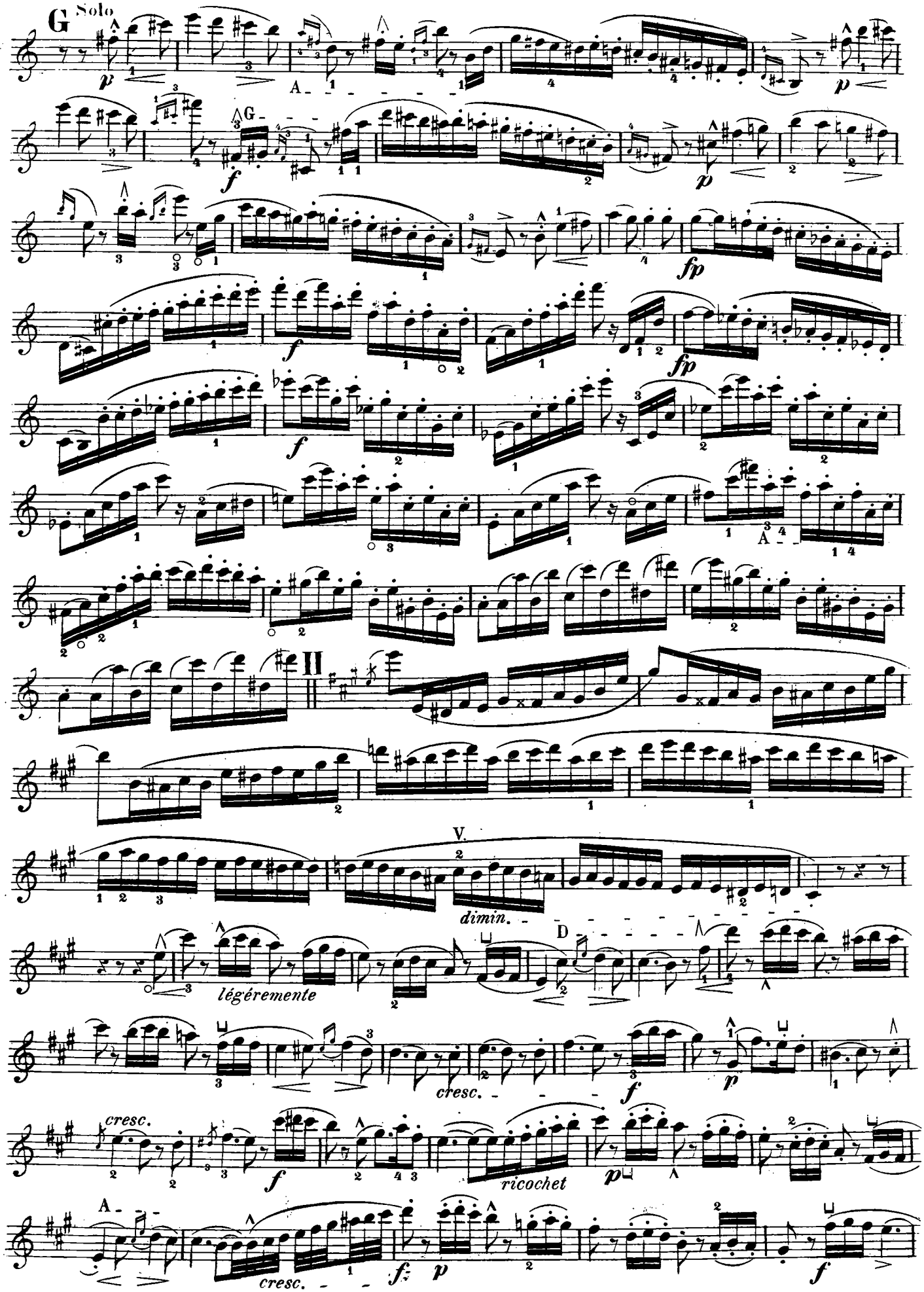


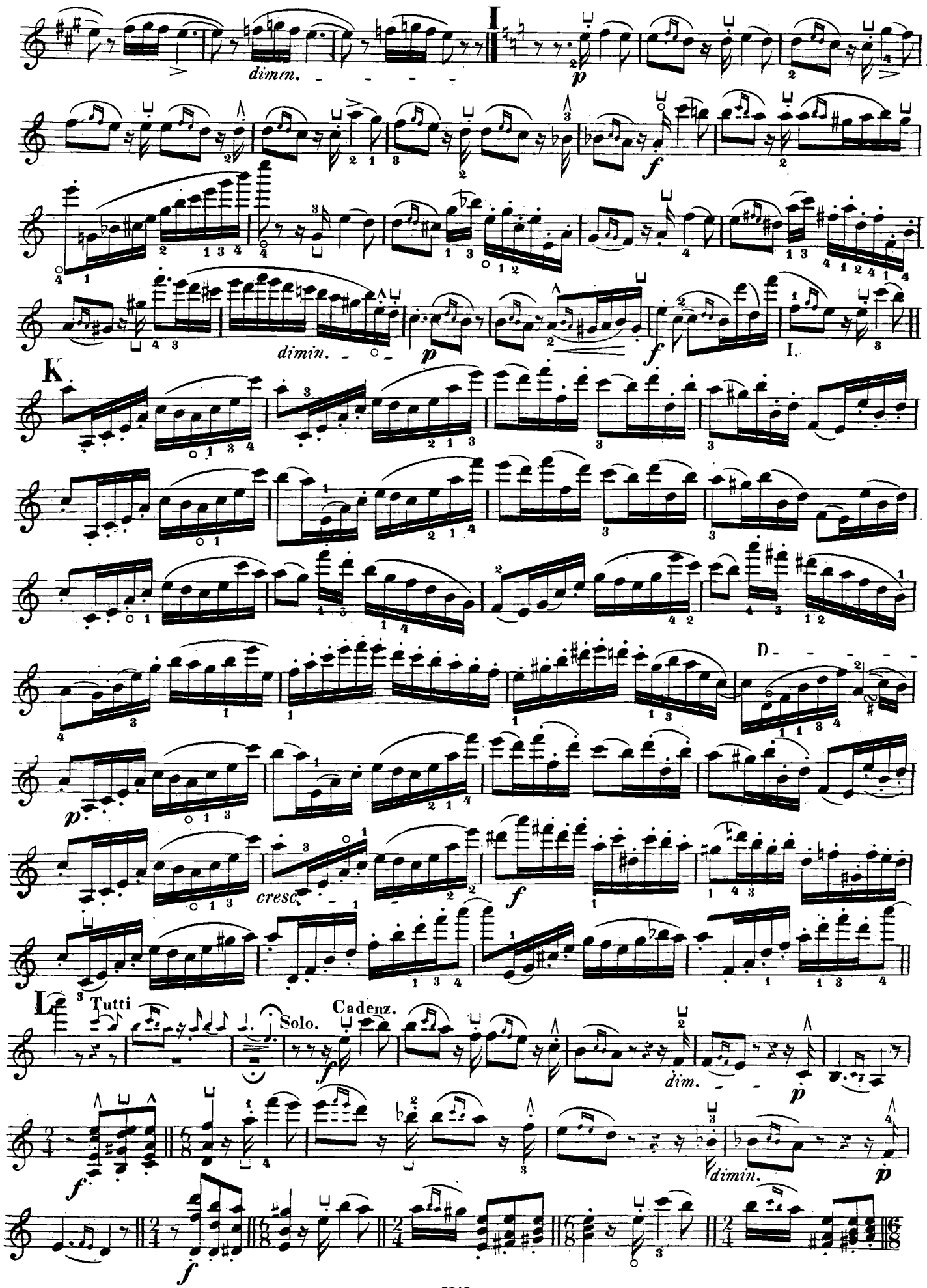

dimin.
Tutti
A
B
Solo
cresc.

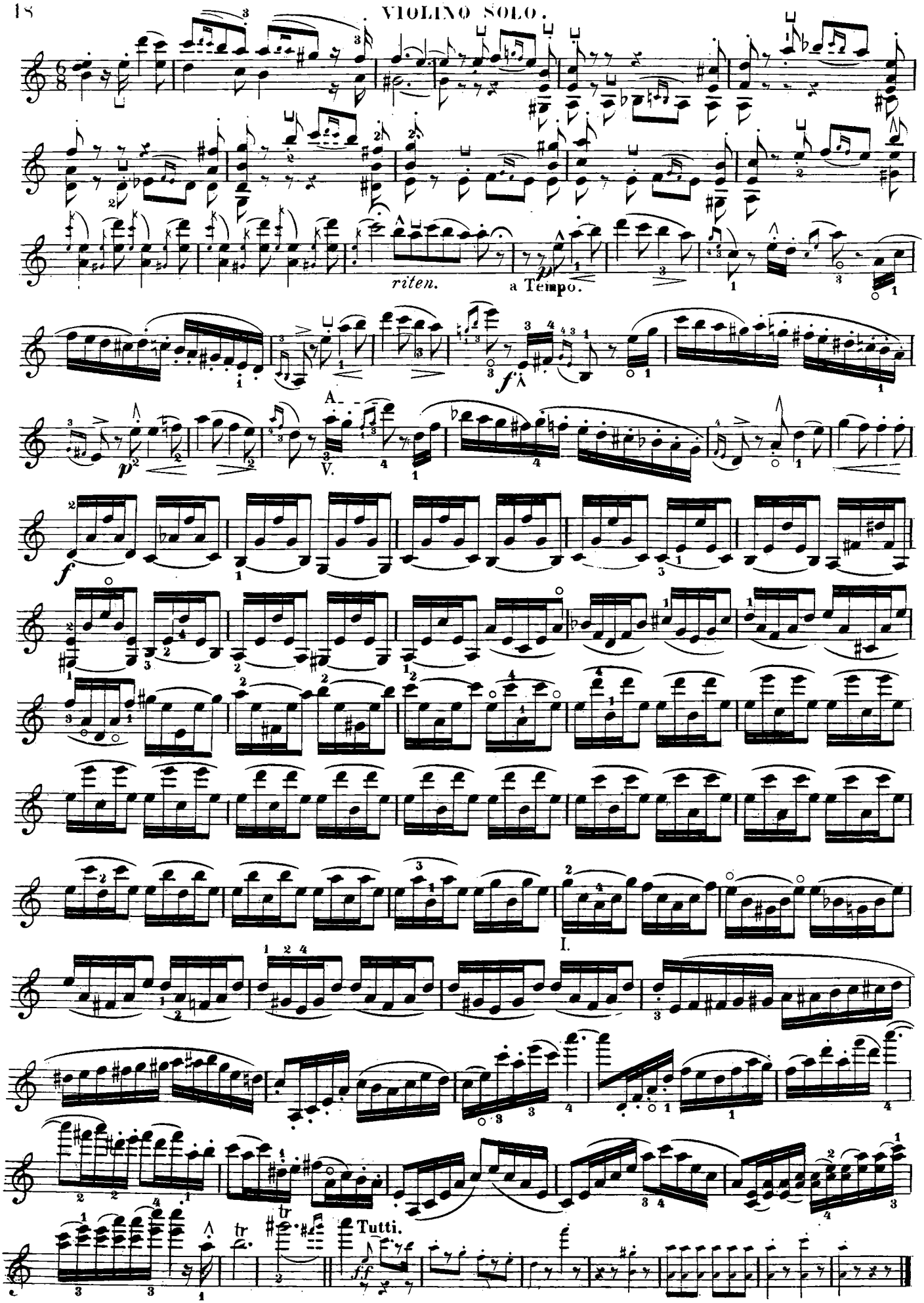

f
p
dimin.
legato e légérmente
VI.
cresc.
f
ricochet
V.
D

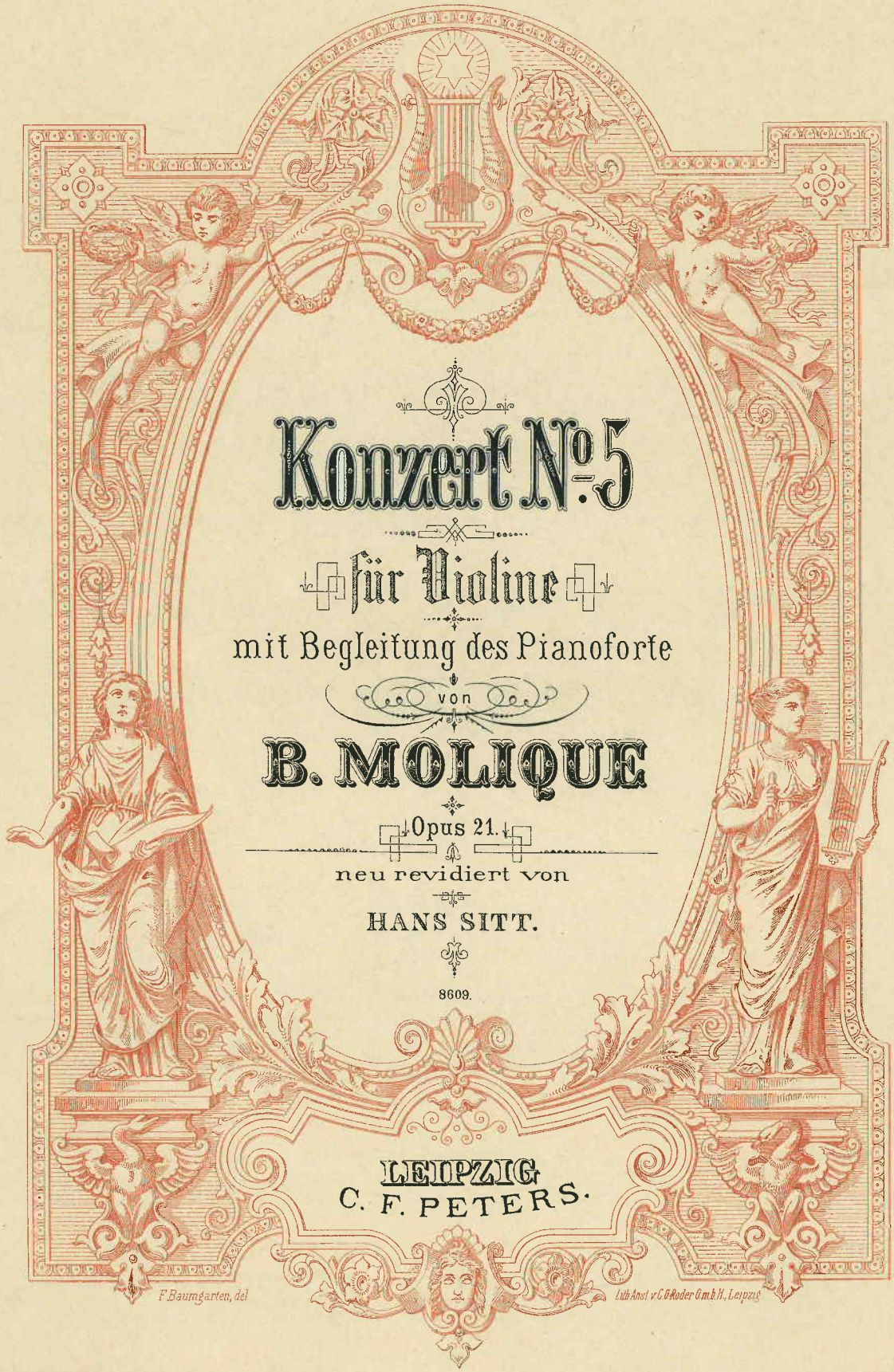

C
f
p
f
p
cresc.
f
II.
V.
VII.


Tutti
D
fz
E Solo.
p
f
pp
dimin.
Tutti
F
p


G Solo
A
G
A
II
V.
dimin.
D
légéremente
cresc.
cresc.
ricochet
A
cresc.


I
dimm.
p
f
dimin.
p
f
I.
K
D
p
cresc.
f
L
Tutti
Solo.
Cadenz.
f
dim.
p
f
dimin.
p
f


riten.
a Tempo.
A.
V.
I.
Tutti.



Konzert No. 5

für Violine

mit Begleitung des Pianoforte

von

B. MOLIQUE

Opus 21.

neu revidiert von

HANS SITT.

8609.

LEIPZIG
C. F. PETERS.

F. Baumgarten, del

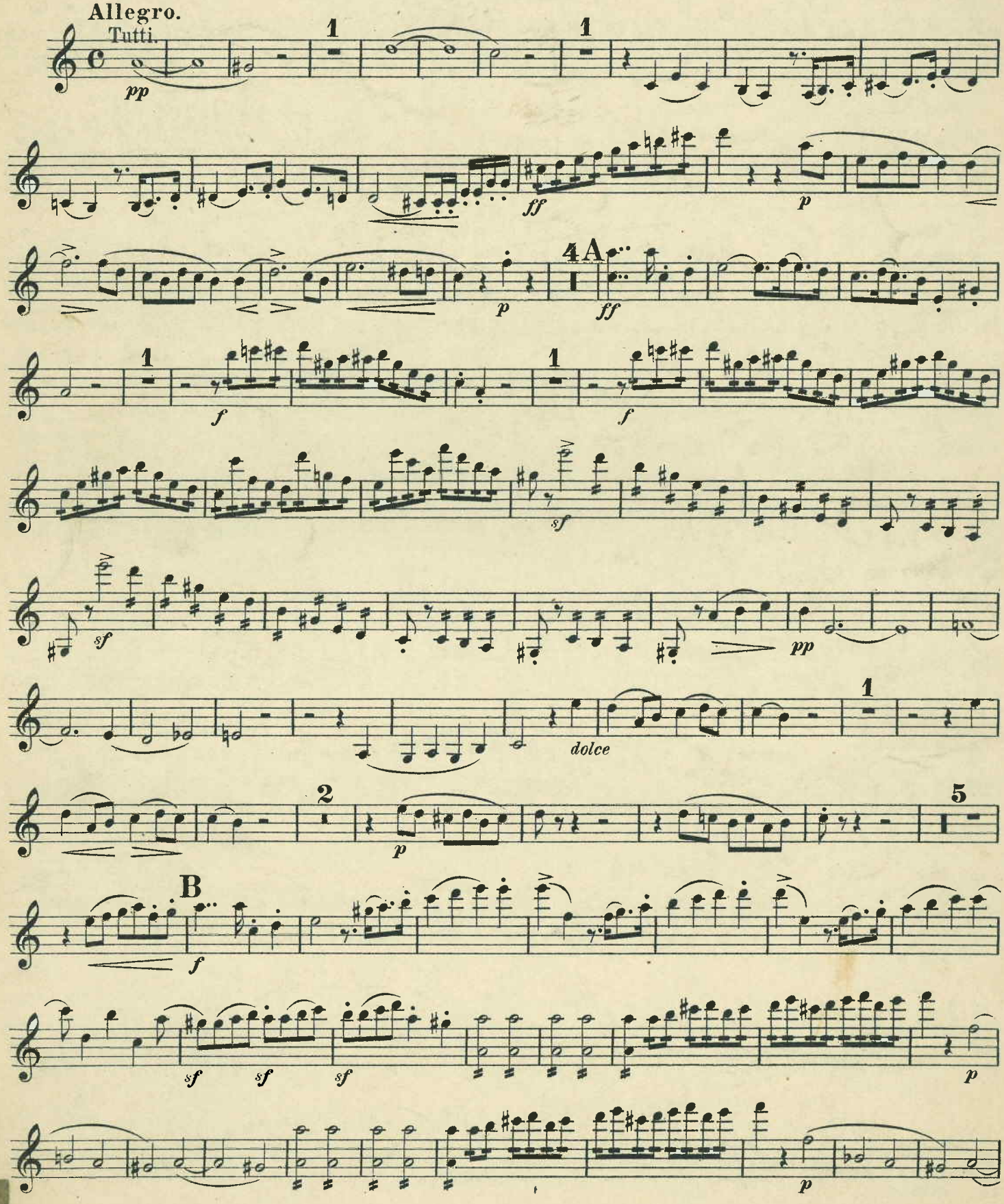
Lith. Anst. v. C. G. Röder G.m.b.H., Leipzig

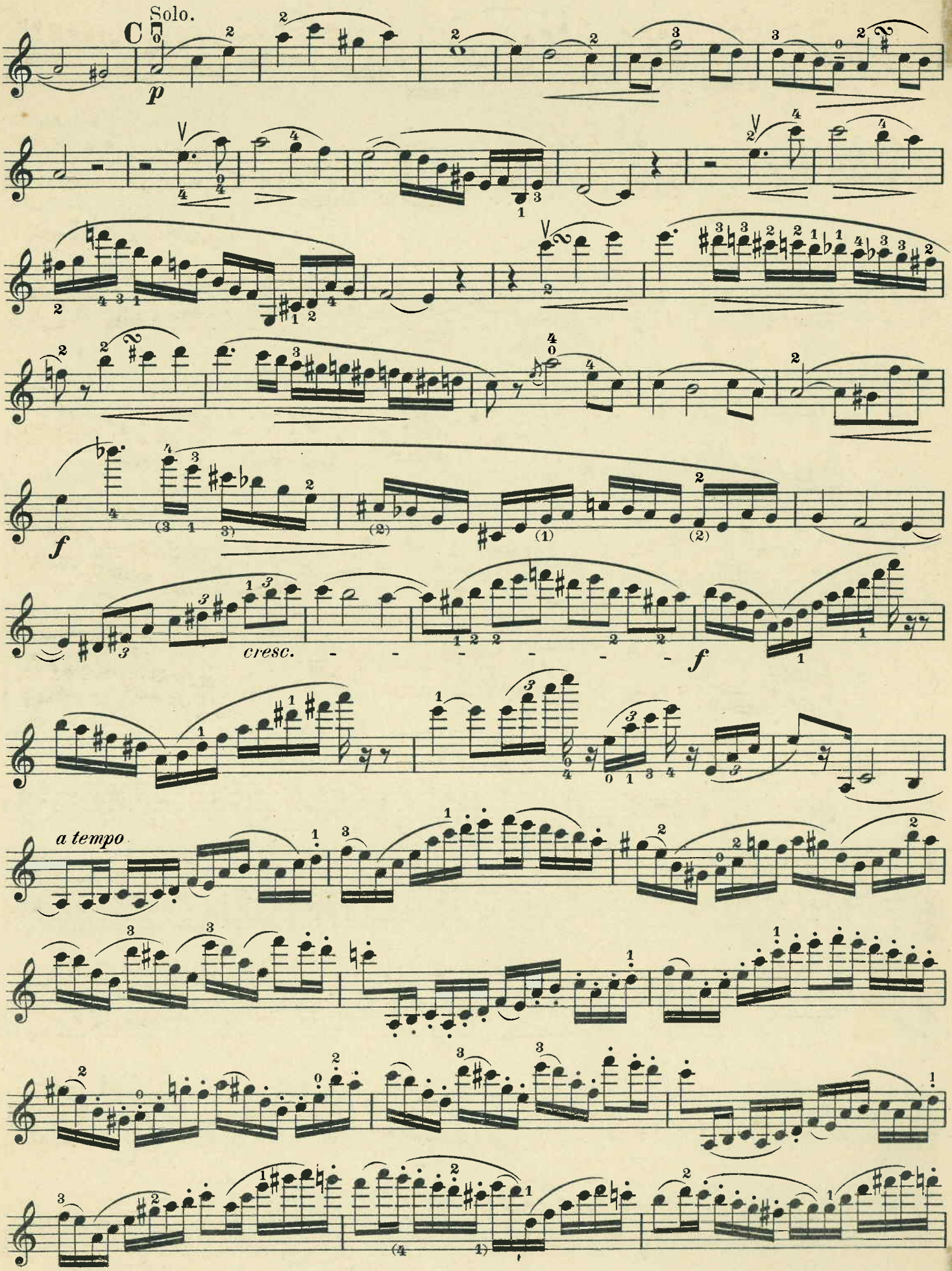
I. E
II. A
III. D
IV. G
} Saite.

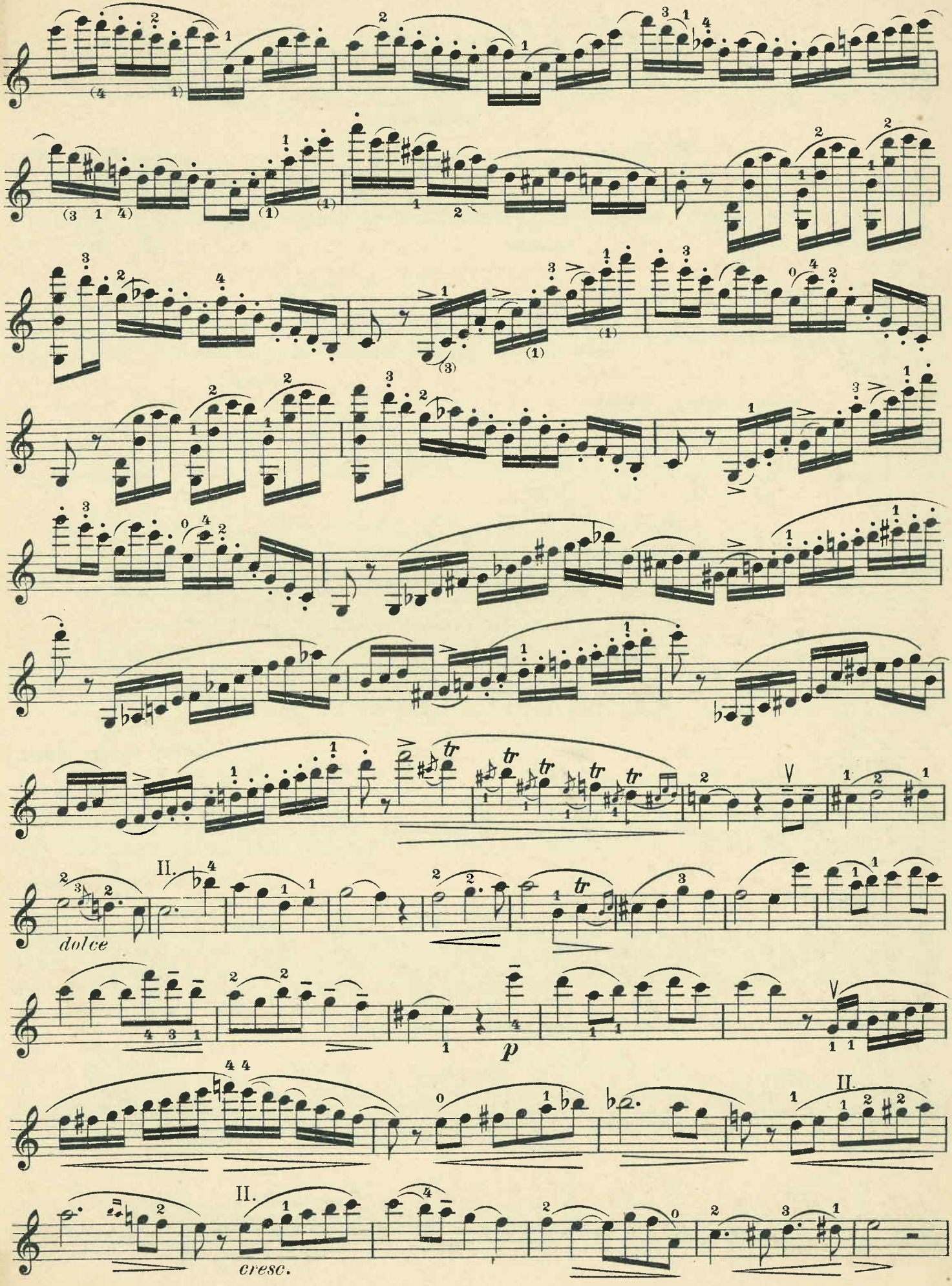
CONCERT No. 5.

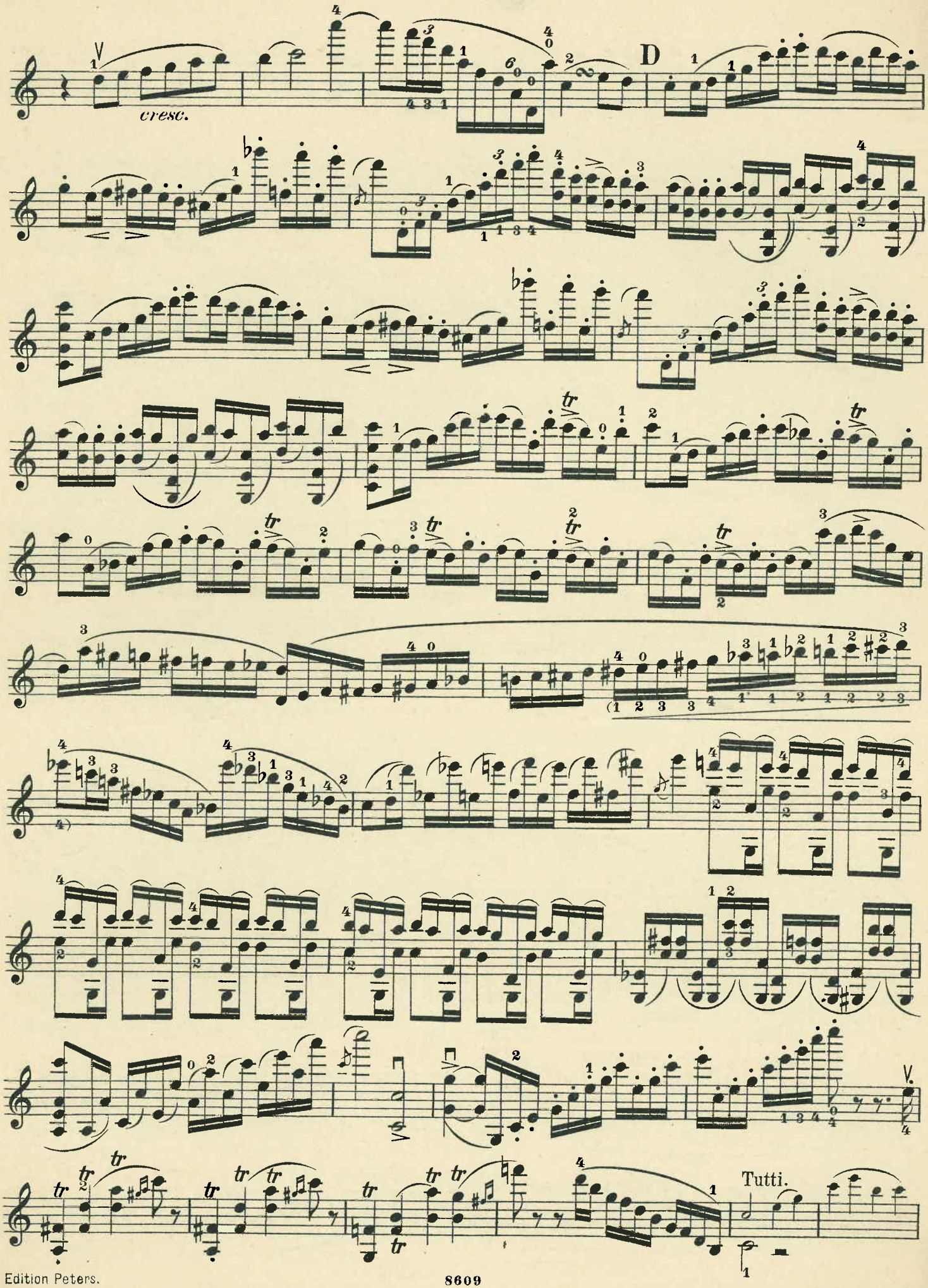
VIOLINO SOLO.

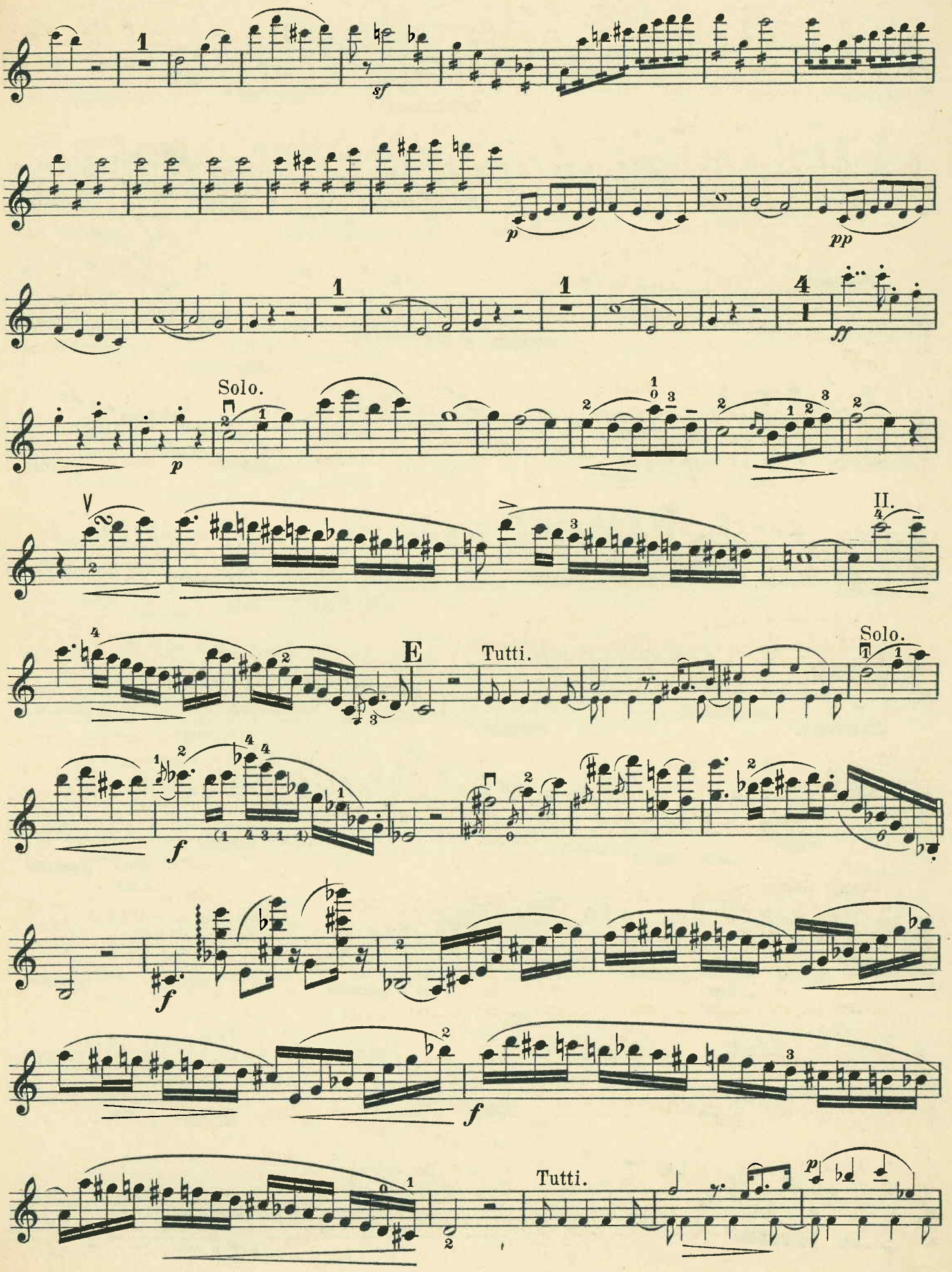
B. Molique, Op. 21.

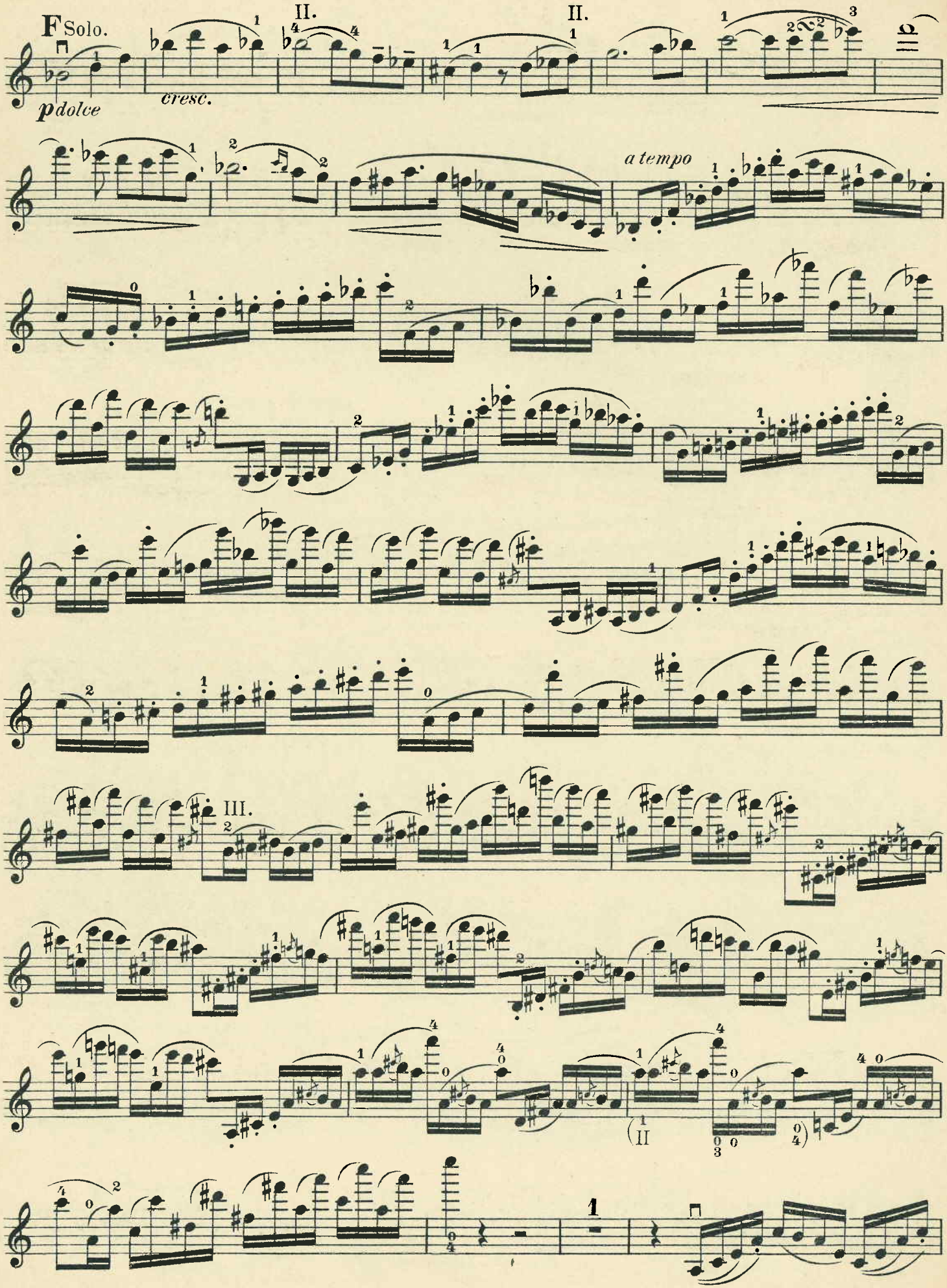


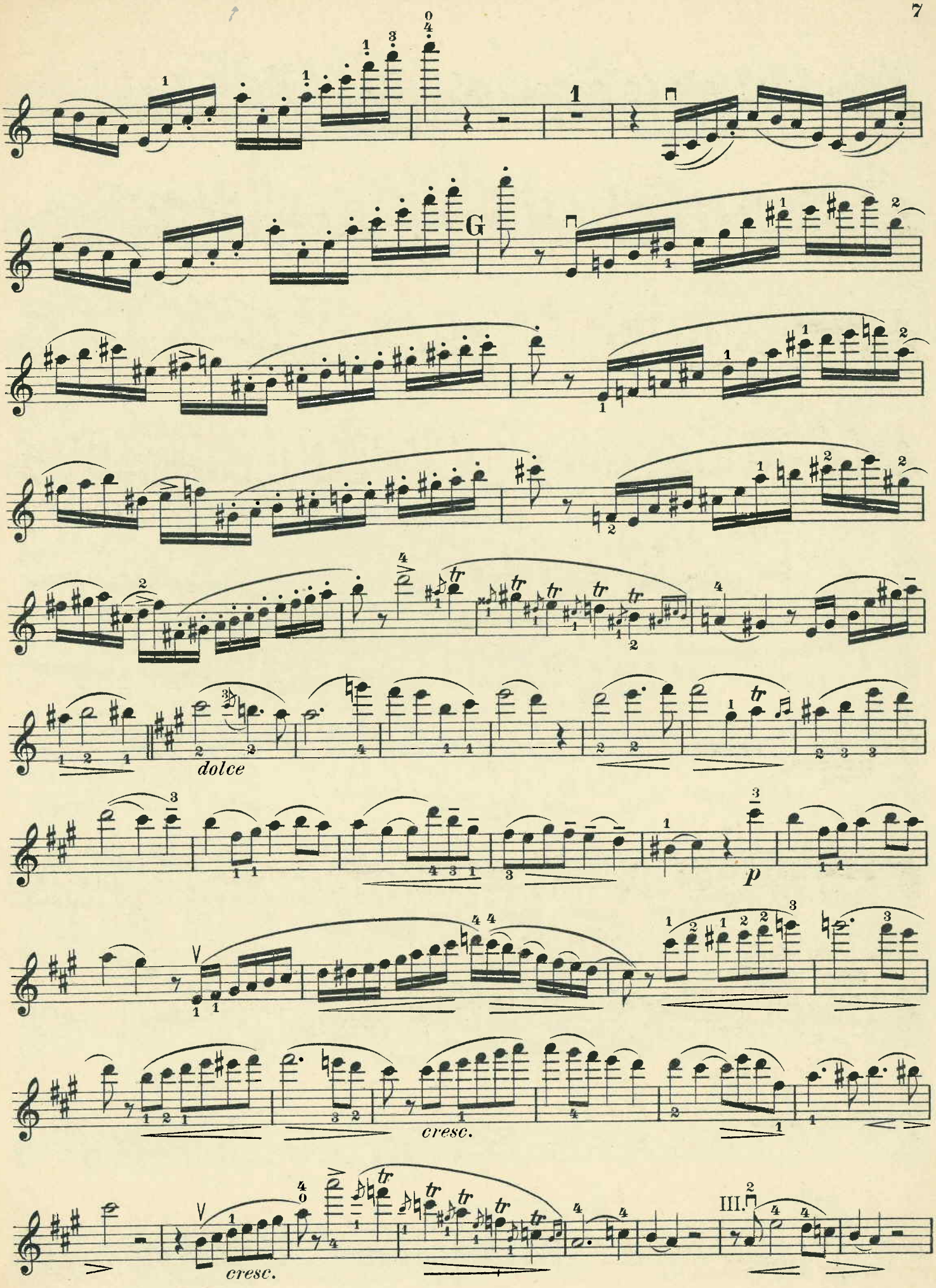

Solo.
C
p
f
cresc.
f
a tempo

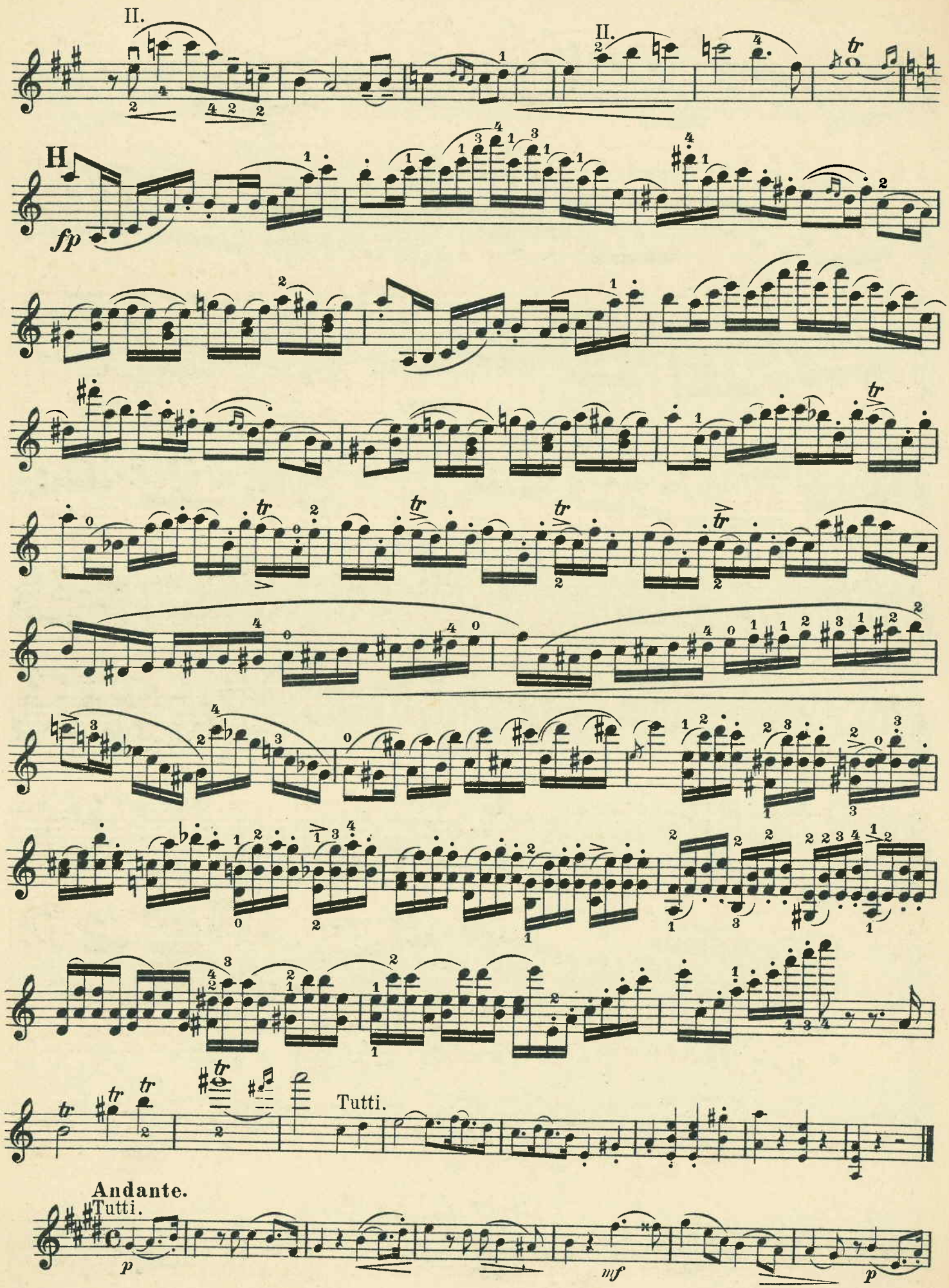

II.
dolce
tr
p
II.
cresc.

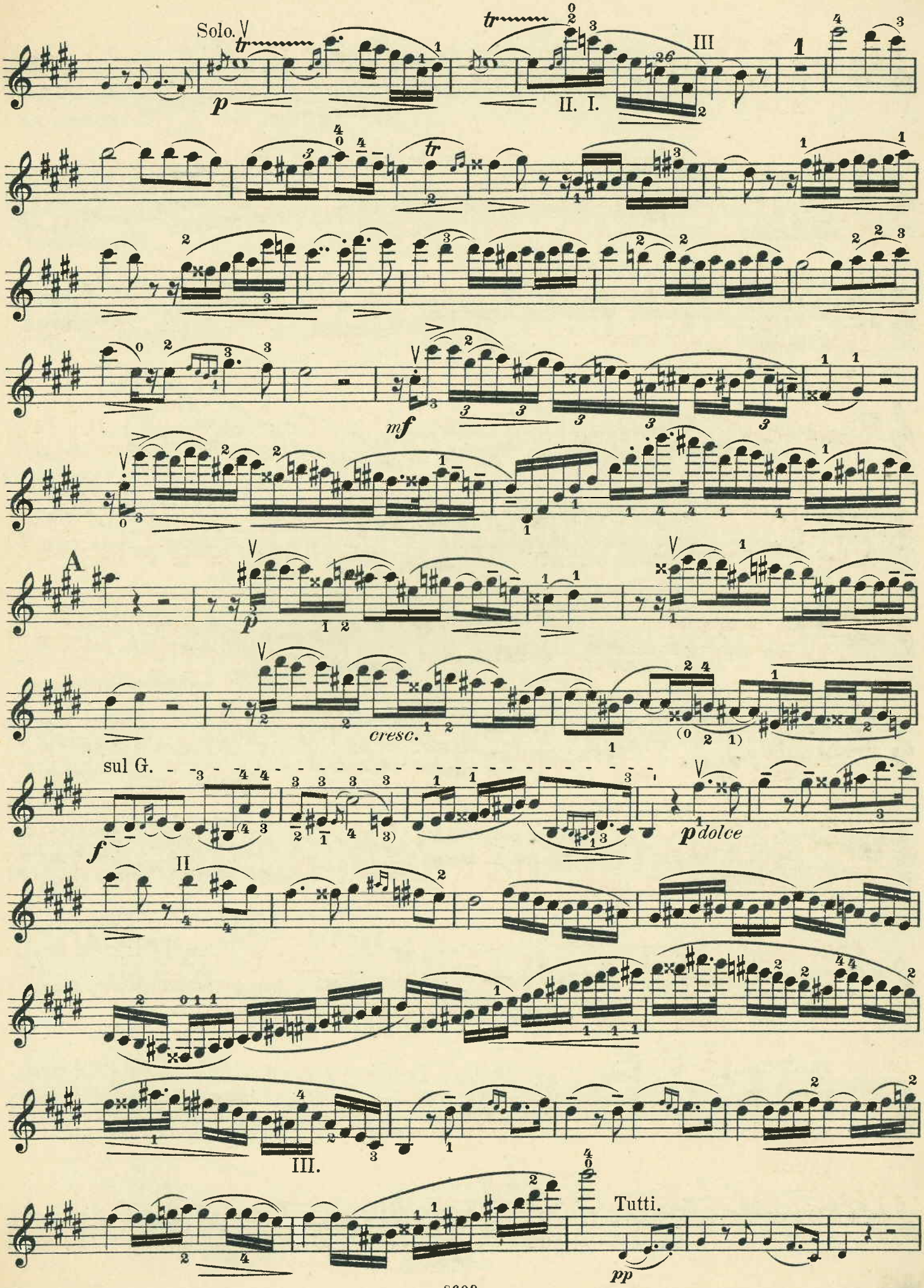

cresc.
D
Tutti.

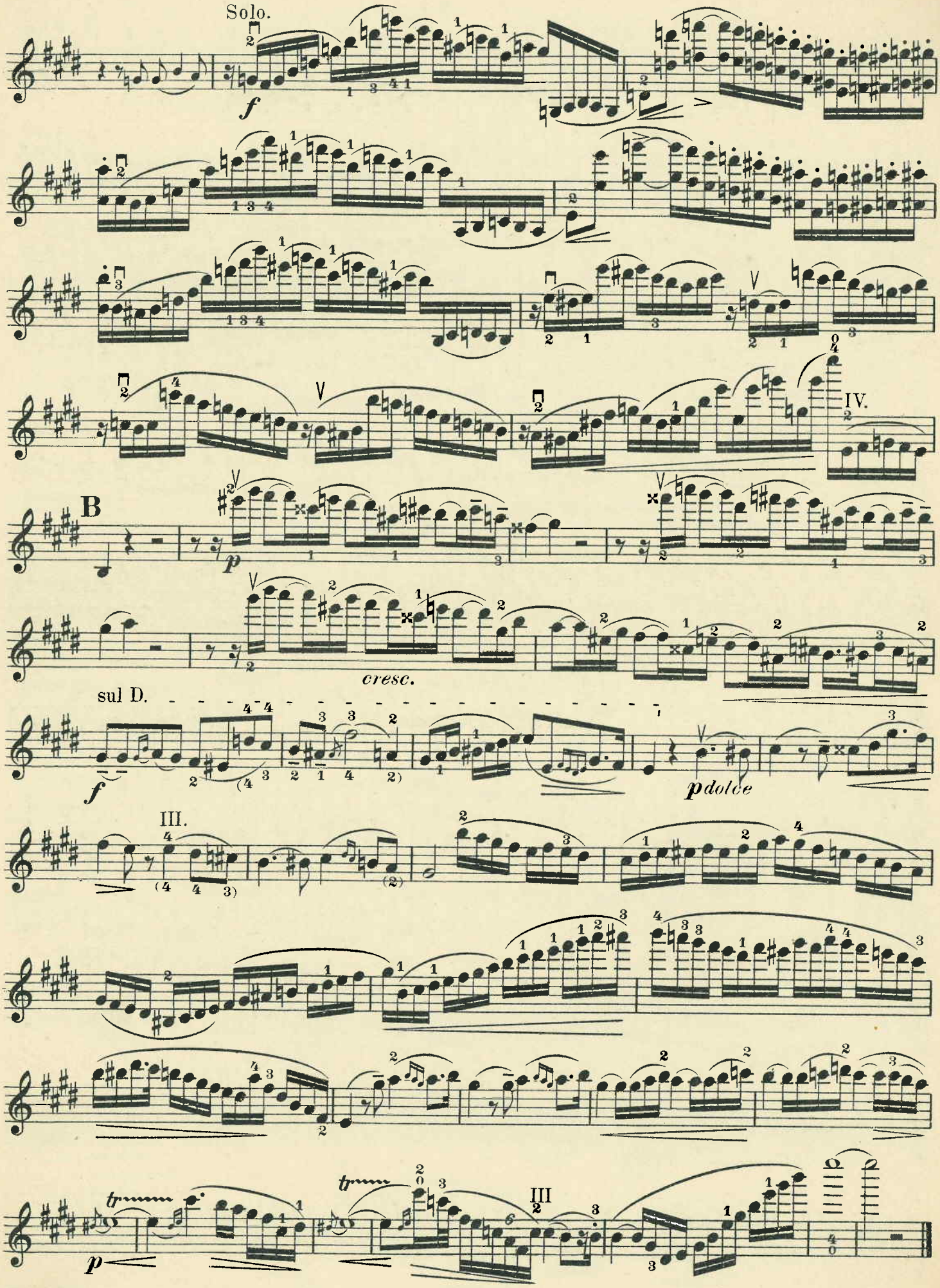

sf
p
pp
ff
Solo.
p
V
II.
E
Tutti.
Solo.
f
f
f
Tutti.
p

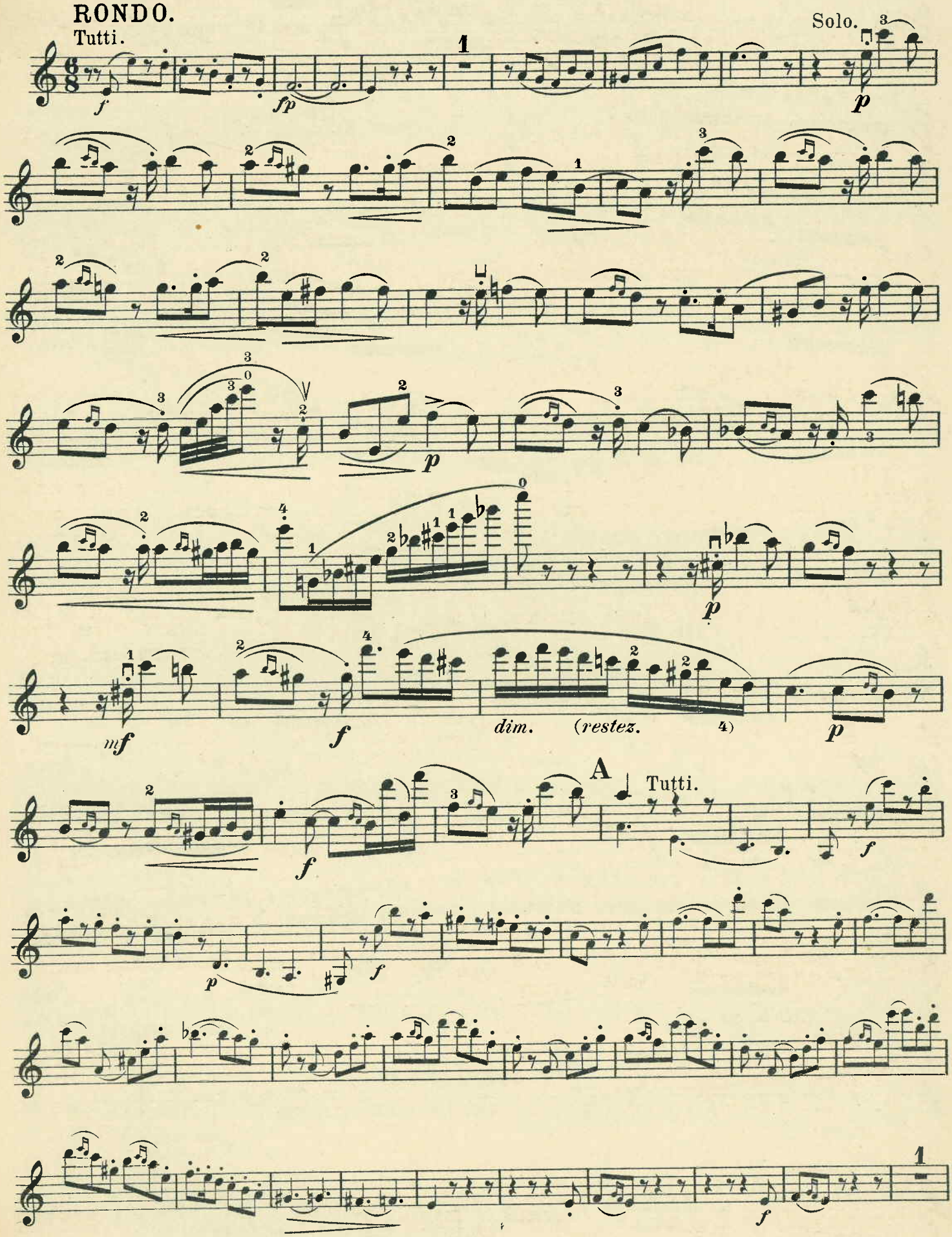

F Solo.
II.
II.
p dolce
cresc.
a tempo
III.

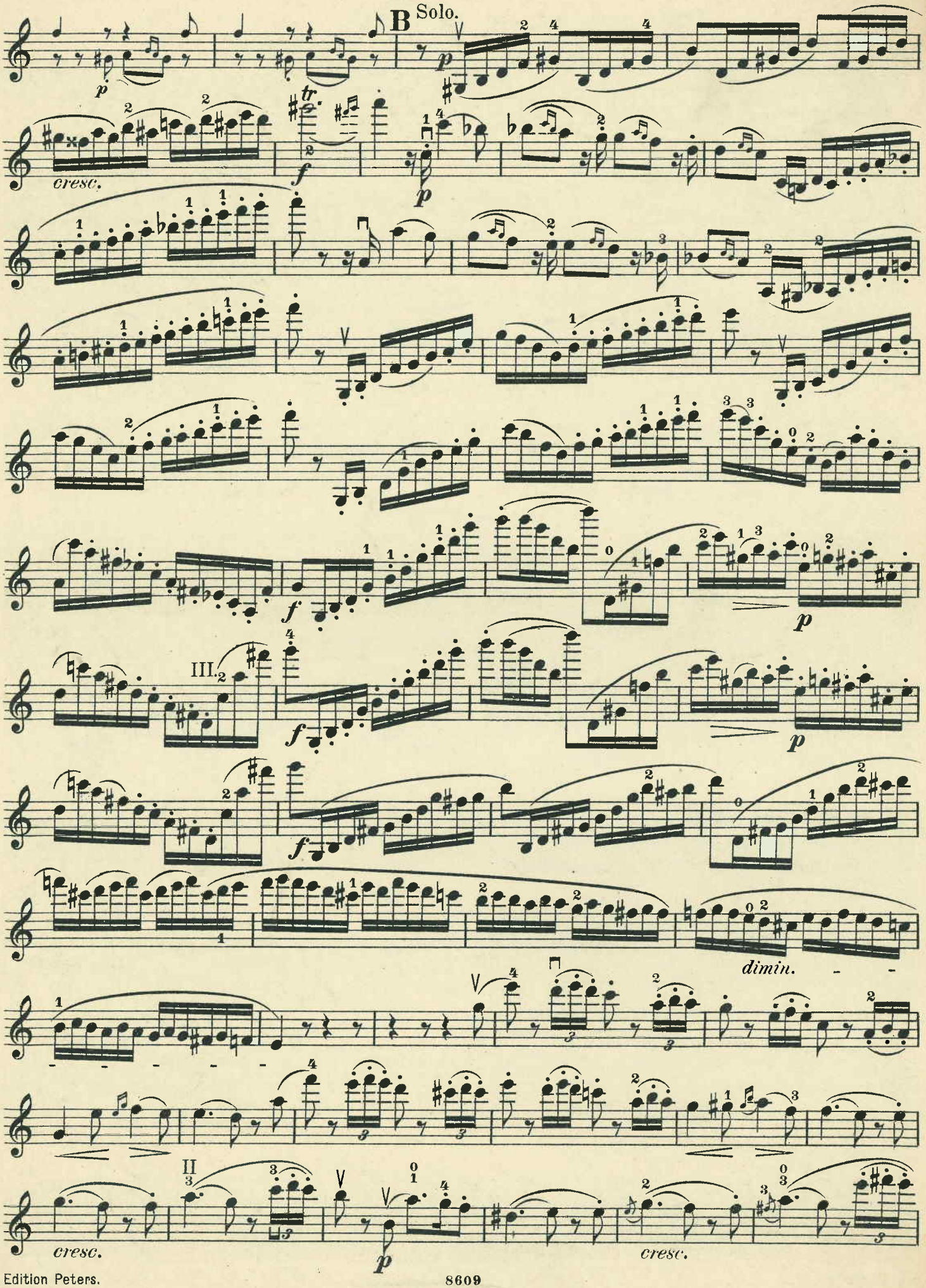

G
dolce
p
cresc.
cresc.
III.

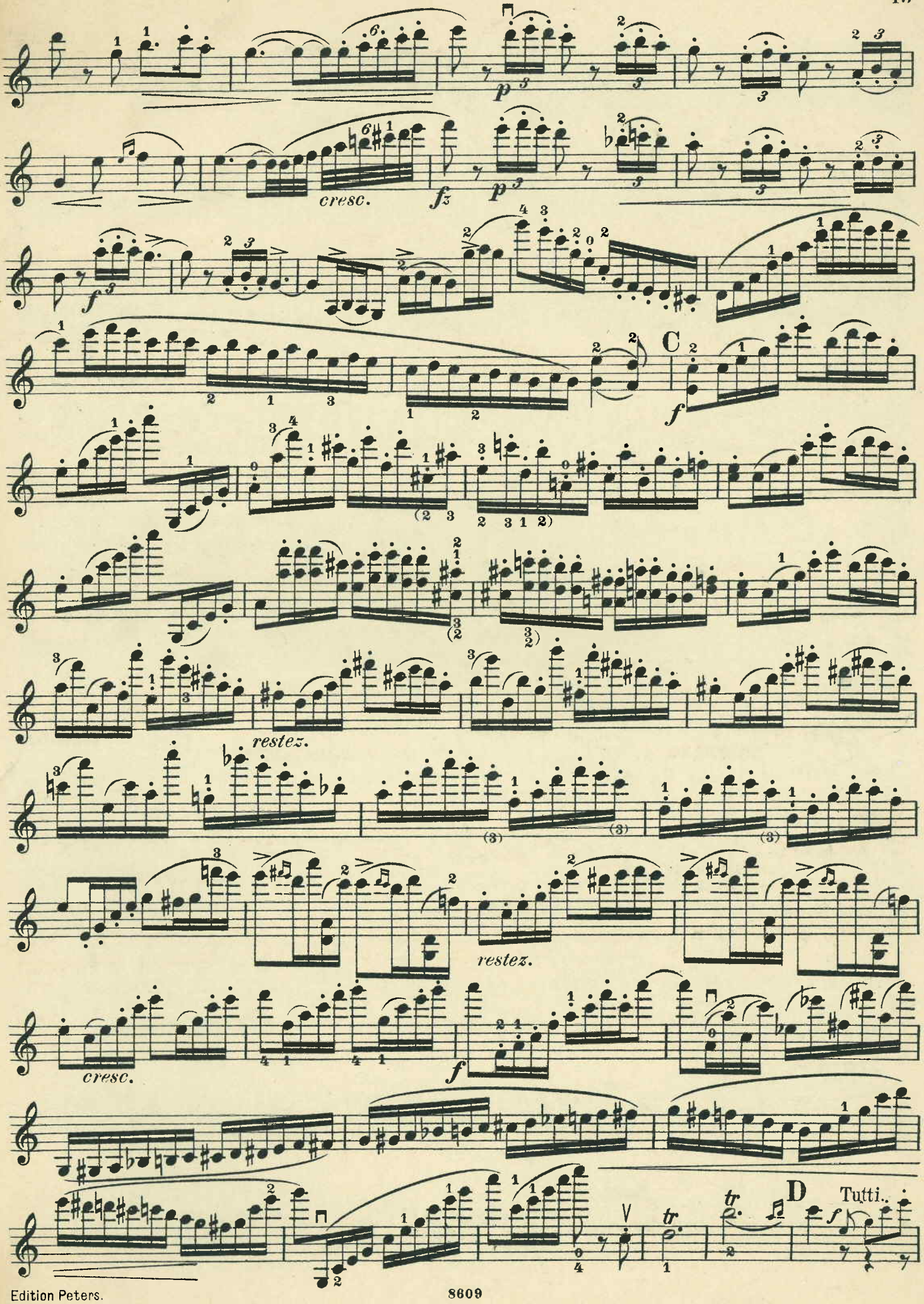

II.
II.
H
fp
tr
Tutti.
Andante.
Tutti.
p
mf
p

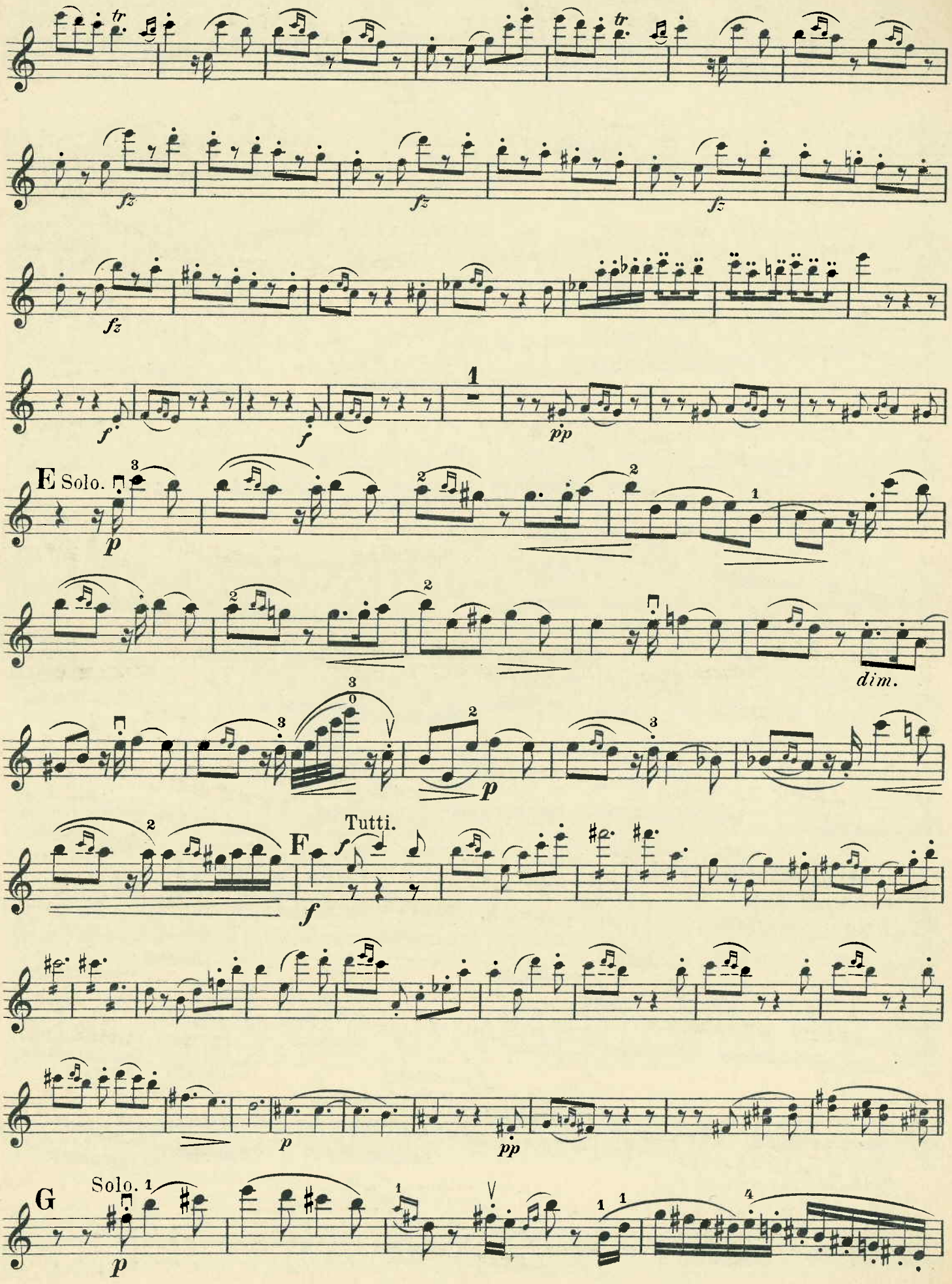

Solo.
p
II. I.
III
mf
A
p
cresc.
sul G.
f
II
p dolce
III.
Tutti.
pp

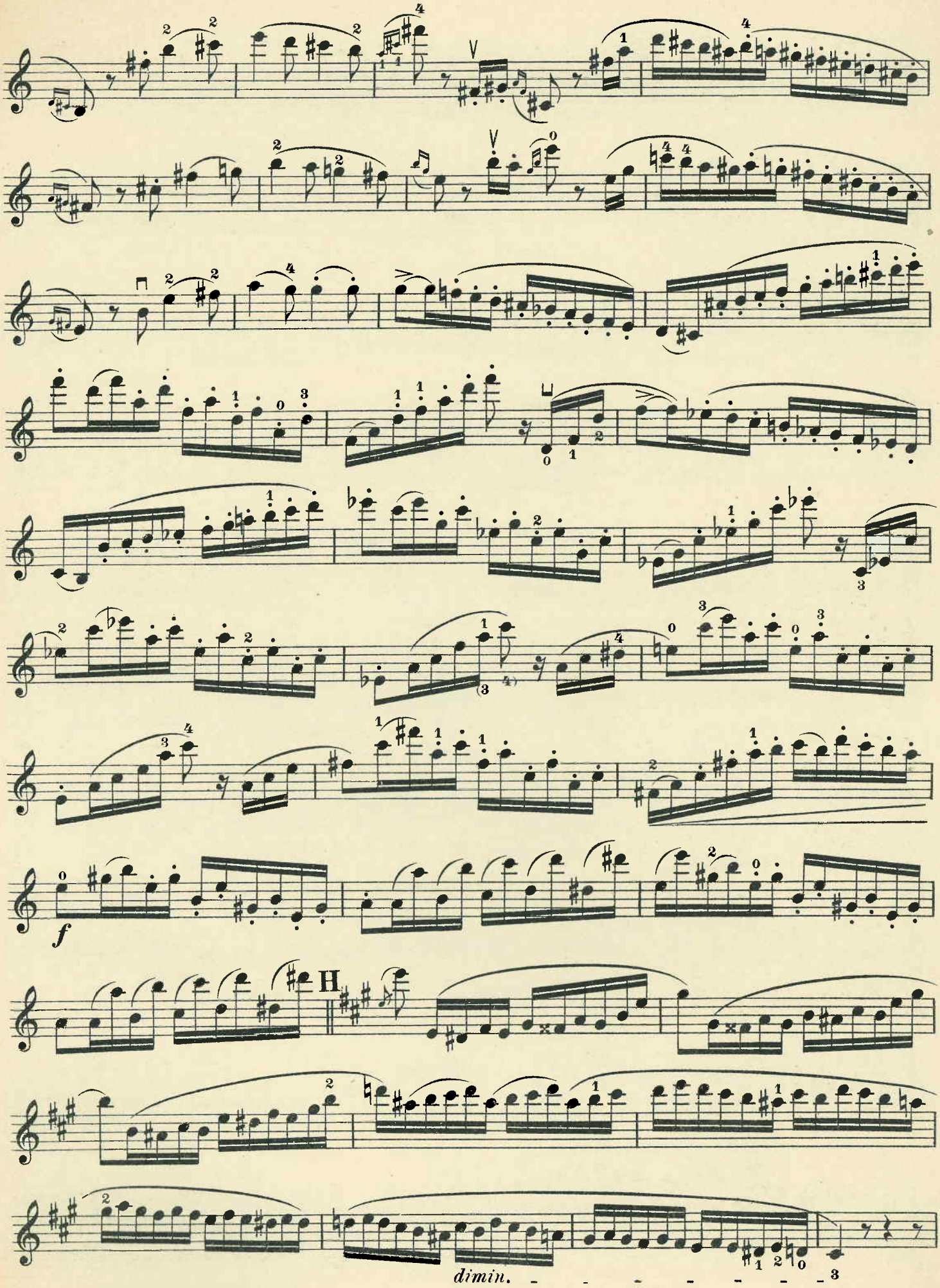

Solo.
f
B
p
cresc.
sul D.
f
pdolce
III.
tr
p
III
IV.

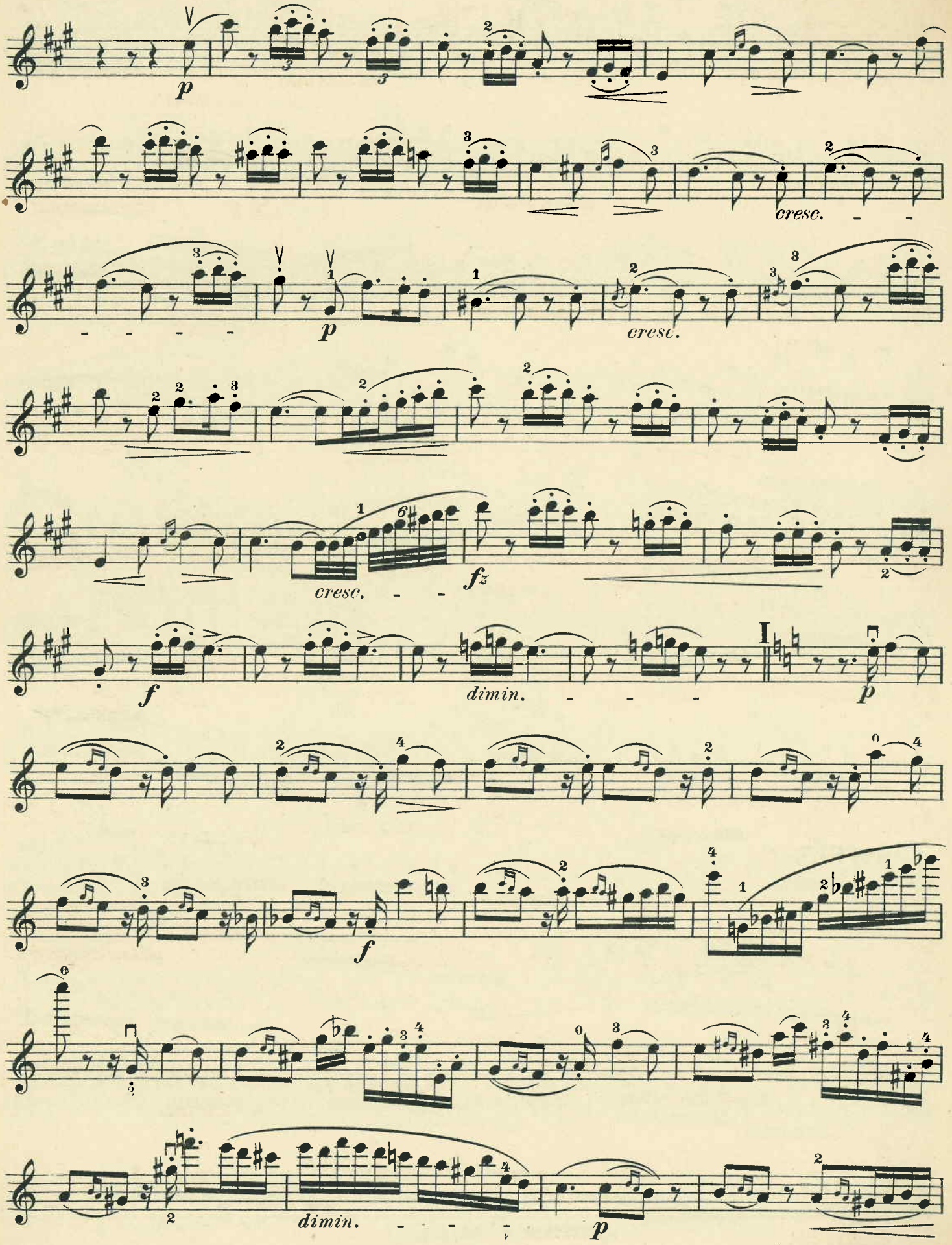

RONDO.
Tutti.
Solo.
A
Tutti.
dim.
(restez.
4)

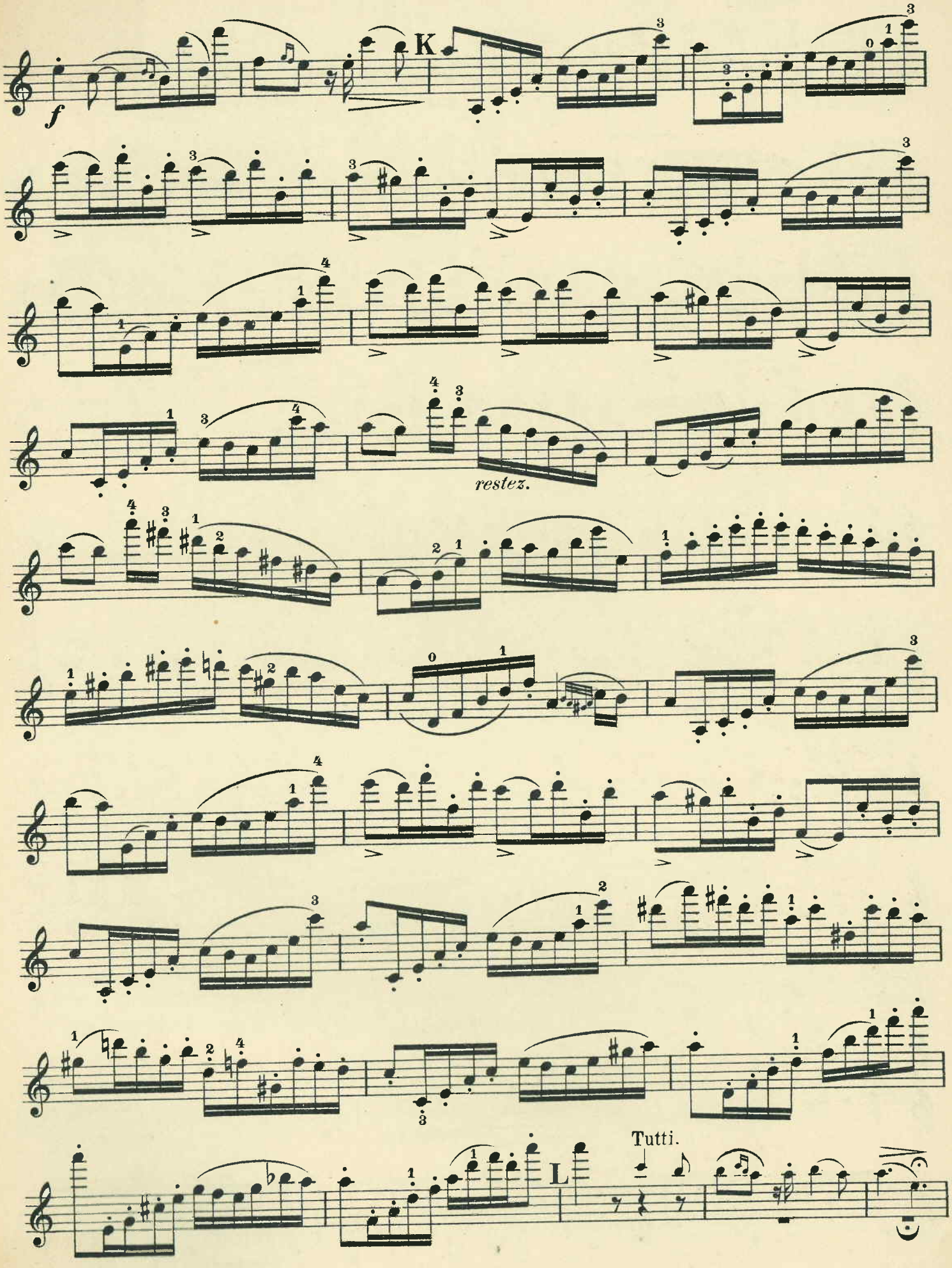

B Solo.
cresc.
tr.
III.
II
dimin.
cresc.
cresc.

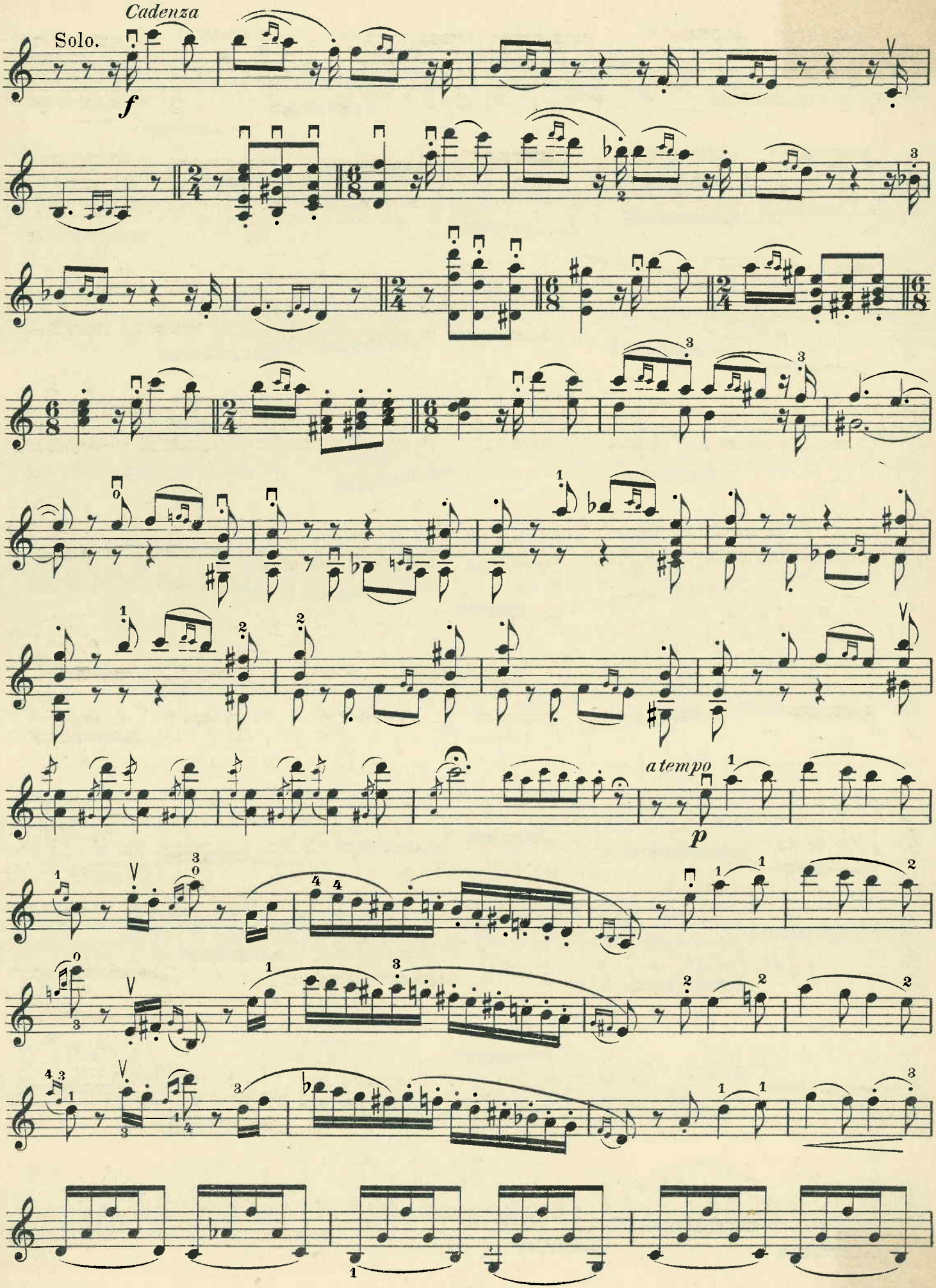

cresc.
fz
C
restez.
restez.
cresc.
D
Tutti.

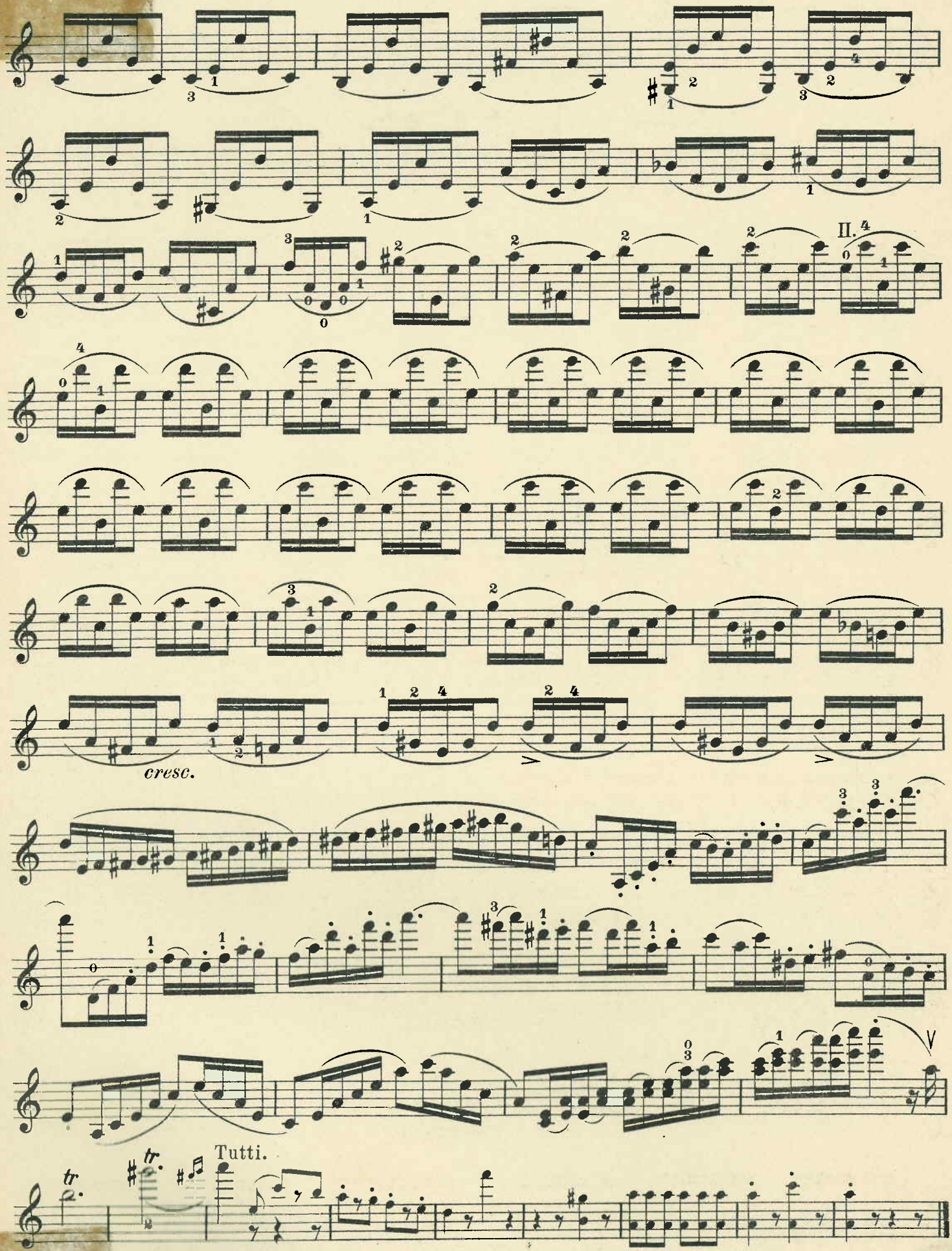

tr
fz
f
1
pp
E Solo.
p
dim.
Tutti.
F
G Solo.


H
f
dimin.


p
cresc.
p
cresc.
cresc.
fz
f
dimin.
p
f
dimin.
p


f
K
restez.
L
Tutti.


Cadenza
Solo.
f
atempo
p


II. 4
cresc.
Tutti.