



Leo Portnoff.

Concertinos

pour Violon

avec accompagnement de Piano

N<sup>o</sup>1. Concertino, Op.43

Ré majeur, Ddur, D major.

N<sup>o</sup>2. Concertino, Op.44

Sol majeur, Gdur, G major.

N<sup>o</sup>3. Concertino, Op.45

Ré mineur, Dmoll, D mineur.


Triller-Concertino N<sup>o</sup>9, Op.80.

Fa majeur, Fdur, F major.

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# Concertino No. 6.

D dur. - Ré majeur. - D major.

(1.-3. Lage event. nur 1. Lage.)

Revidiert von Oscar Cranz.

I.

Leo Portnoff, Op. 43.

Allegro moderato.

VIOLINE.

PIANO.

First system of musical notation. The upper staff (treble clef) begins with a melody marked *mf*, which then transitions to *f*. The lower staff (bass clef) provides accompaniment with chords and a melodic line in the right hand. The key signature has two sharps (F# and C#).

Second system of musical notation. The upper staff features a melodic line with a *rit.* (ritardando) marking and a *p* (piano) dynamic. The lower staff includes a *cresc.* (crescendo) marking. The key signature remains two sharps.

Third system of musical notation. The upper staff is marked *a tempo* and contains dynamics *p*, *mf*, *p*, and *f*. The lower staff features a rhythmic accompaniment with a *p* dynamic. The key signature remains two sharps.

Fourth system of musical notation. The upper staff has a *p poco a poco cresc.* (piano poco a poco crescendo) marking. The lower staff also has a *p poco a poco cresc.* marking. The key signature remains two sharps.

Fifth system of musical notation. The upper staff includes dynamics *f*, *f*, *f*, and *p*, along with a *poco a poco rit.* (poco a poco ritardando) marking. The lower staff features a *f* dynamic and a *rit.* marking. The key signature remains two sharps.

First system of musical notation. It consists of a treble clef staff and a grand staff (two bass clef staves). The key signature has two sharps (F# and C#). The first measure of the treble staff is marked *p dolce*. The grand staff also has *p dolce* written below the first measure.

Second system of musical notation. The treble staff begins with *dim.*. The grand staff has *p* and *pp* markings in the first and second measures respectively.

Third system of musical notation. The grand staff has *mf* and *p* markings in the first and second measures respectively.

Fourth system of musical notation. The grand staff has *p* markings in the first and second measures.

Fifth system of musical notation. The grand staff has *f* markings in the first and second measures.

Musical score system 1. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The first staff has a melodic line with eighth and sixteenth notes. The grand staff has a piano accompaniment with chords and moving lines. The word "Tutti." is written above the grand staff. A dynamic marking "f" is present in the bass line.

Musical score system 2. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is two sharps. The first staff is mostly empty. The grand staff has a piano accompaniment. A dynamic marking "f" is in the bass line. The instruction "poco a poco dim. e rall." is written in the bass line.

Musical score system 3. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is two sharps. The first staff is mostly empty. The grand staff has a piano accompaniment with chords and moving lines.

## II. Romance.

Musical score system 4. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is two sharps. The tempo marking "Andante." is written above the first staff. A dynamic marking "p" is present in the first staff. The grand staff has a piano accompaniment with chords and moving lines.

First system of musical notation. The upper staff (treble clef) begins with a *cresc.* marking. The lower staff (bass clef) also begins with a *cresc.* marking and includes a *mf* marking in the second measure.

Second system of musical notation. The lower staff (bass clef) begins with a *dim.* marking and includes a *mf* marking in the second measure.



Third system of musical notation. The lower staff (bass clef) includes *dim.* and *rit.* markings.

**Andantino (quasi allegretto).**

Fourth system of musical notation. The upper staff (treble clef) includes a *p zart, zum 2. mal pp* marking. The lower staff (bass clef) includes a *pp* marking. *ten.* markings are present in the upper staff.

Fifth system of musical notation. The upper staff (treble clef) includes *riten.* and *ten.* markings. The lower staff (bass clef) includes *morendo* and *pp* markings. The system concludes with first and second endings.

### III. Finale.

Allegretto con grazia.

The musical score is written for voice and piano. It is in 2/4 time and the key signature has two sharps (D major). The tempo is marked "Allegretto con grazia".

The score is divided into four systems, each consisting of a vocal line and a piano accompaniment.

- System 1:** The vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment starts with a strong *f* dynamic, featuring chords and a moving bass line. Dynamics include *f* and *p*.
- System 2:** The vocal line continues with a melodic line. The piano accompaniment features chords and a steady bass line. Dynamics include *p*.
- System 3:** The vocal line has a more active melodic line with slurs. The piano accompaniment alternates between *f* and *p* dynamics.
- System 4:** The vocal line features a melodic phrase with a *f* dynamic. The piano accompaniment includes a *mf* dynamic section with a bass line that includes a flat.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The first staff contains a melodic line with slurs and accents, starting with a *p* dynamic marking. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a *rit.* marking followed by *a tempo*. The grand staff below has a *rit.* marking in the left hand, followed by *a tempo*, *f* (forte), *rit.*, and *a tempo*. The key signature changes to one sharp (F#) and then to one flat (F).

Third system of musical notation. It consists of three staves. The top staff is mostly empty with a few notes, marked *espress.* (espressivo). The grand staff below has a *p* dynamic marking and features a steady accompaniment of chords in the left hand and a melodic line in the right hand.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with slurs. The grand staff below has a *p* dynamic marking and continues the accompaniment from the previous system.

Fifth system of musical notation. It consists of three staves. The top staff has a melodic line with a *dim.* (diminuendo) marking. The grand staff below also has a *dim.* marking and features a melodic line in the right hand and accompaniment in the left hand.



First system of music. The vocal line (top staff) begins with a *mf* dynamic. The piano accompaniment (middle and bottom staves) also starts with a *mf* dynamic. The key signature has one flat, and the time signature is 4/4.

Second system of music. The piano accompaniment continues with a *mf* dynamic. The vocal line continues with a *mf* dynamic.

Third system of music. The vocal line begins with a *f* dynamic. The piano accompaniment continues with a *mf* dynamic.

Fourth system of music. The vocal line features dynamic markings: *f* (Tutti), *f* (Solo), *f* (Tutti), and *f* (Solo). The piano accompaniment starts with a *p* dynamic. A section of the piano accompaniment is marked *f energico*. The key signature changes to two flats.

Fifth system of music. The vocal line features dynamic markings: *p* (Solo), *p* (Solo), and *p*. The piano accompaniment continues with a *p* dynamic. The key signature changes to three flats.

\*) Die kleinen Noten können mitgespielt werden.

*Cadenz.*  
*riten. e cresc.*  
*p*

(fragend) (antwortend) (Echo.) (fragend) (antwortend) (Echo.)  
*mf* *pp* *pp*

(zurückhaltend)  
*rit. e cresc.* *mf* *a tempo* *pp*

*p* *p*

*rit.* *a tempo* *cresc.* *pizz.* *f*  
*rit.* *a tempo* *cresc.* *f*

# EDITION CRANZ

No.	Piano à 2 mains.	No.	Piano à 2 mains.	No.	Piano à 4 mains.	No.	Piano et Violon.		
169.	<b>Mendelssohn-Bartholdy, F.</b> , op. 72. Pièces pour les enfants. (6 Kinderstücke).		Ddur. Berens, op. 81 No. 2. Gdur Diabelli, op. 168 No. 4. Bdur. Gurliitt, op. 54 No. 6. Esdur. Kuhlau, op. 60 No. 2. Adur. Dussek, op. 20 No. 3. Fdur.	340.	<b>Auber, D. F. E.</b> , Ouverturen. (Inh. siehe Klavier für zwei Händen).	1.	<b>Album moderne.</b> Vol. I. No. 1. Barbier, Berceuse. No. 2. Ellenberg, R. Carmen Sylva. No. 3. Newell, Réverie. No. 4. Laub, Canzonetta. No. 5. Hauser, Valse. No. 6. Gillet, No. 7. Eberhardt, Deutsch. No. 8. Waldteufel, Invitation à la Gavotte. No. 9. Egerer, Réverie. No. 10. Hauser, Ungarisch.		
116.	— Chansons sans Paroles. (Lieder ohne Worte.) (J. Epstein) kpl. — Ausgewählte Kompositionen.	355.	<b>Sonatinen-Album, Band II.</b> Clementi, op. 36 No. 1. Cdur. Berens, op. 81 No. 4. Fdur. Czerny, op. 163 No. 6. Bdur. Dussek, op. 20 No. 6. Esdur. Diabelli, op. 168 No. 5. Ddur. Beethoven, Sonatine. Gdur. Kuhlau, op. 59. No. 1. Adur. Gurliitt, op. 54. No. 5. Fdur. Kuhlau, op. 60 No. 1. Fdur. Diabelli, op. 168 No. 6. Gdur.	274.	<b>Beethoven, L. van.</b> 11 Ouverturen. (Oeischlegel.) (Inhalt siehe 2händige Ausgabe).	248.	— Symphonien, Vol. I. No. 1—5. (Oeischlegel).	2.	<b>Album moderne.</b> Vol. II. No. 1. Hauser, Romanze. No. 2. Ellenberg, J'y pense. No. 3. Egerer, Polaca. No. 4. Gaal, Sérénade. No. 5. Laub, Lied ohne Worte. No. 6. Gillet, Evocation. No. 7. Eberhardt, Nordisch. No. 8. Gillet, Le rouet de grand'maman. No. 9. Newell, Les ailes. No. 10. Roth, Elégie.
296.	— Ausgewählte Kompositionen. Bd. I. op. 5. Capriccio. op. 7. Sieben Charakterstücke. op. 14. Rondo capriccioso. op. 16. Drei Fantasien. op. 33. Drei Capricen. op. 72. Sechs Kinderstücke. Andante cantabile und Presto agitato.	87.	<b>Strauss-Album.</b> 9 ausgewählte Tänze. No. 1. op. 388. Rosen aus dem Süden. Walzer. No. 2. op. 427. Diplomaten-Polka. No. 3. op. 427. Donauweibchen. Walzer. No. 4. op. 401. Der Klügere gibt nach. Polka-Mazurka. No. 5. op. 200. Scheier und Krone. Wlz. No. 6. op. 415. Annina. Polka-Mazurka. No. 7. op. 245. Lyra. Polka. No. 8. op. 418. Eine Nacht in Venedig. Quadrille. No. 9. op. 432. Mutig voran. Galopp.	249.	<b>Bellini, V.</b> Ouverturen, siehe Cherubini und Bellini.	186.	<b>Berens, H.</b> , op. 62. Exercices mélodiques, concentrés sur les cinq doigts. (Melodische Übungsstücke im Umfange von 5 Tönen).	550.	<b>Album moderne.</b> Band III. No. 1. Bachmann, Gigue. No. 2. Eberhardt, Schlummerlied. No. 3. Eberhardt, Prélude de Chopin. No. 4. Egerer, Etude mélod. d'après Haydn. No. 5. Ellenberg, A-toi seule. No. 6. Gillet, Sérénade de Pierrot. No. 7. Vermaire, 1ère Ronce sans paroles. No. 8. Wladawski, op. 17. Legende. No. 9. Wagner, R. Lied des Steuermanns.
436.	— Ausgewählte Kompositionen. Bd. II. op. 22. Capriccio. op. 25. I. Konzert. op. 29. Rondo brillant. op. 40. II. Konzert. op. 43. Serenade und Allegro gioioso.	276.	<b>Strauss, Jos.</b> , 9 Ouverturen. (Fledermaus. Prinz Methusalem. Cagliostro. Der Carneval in Rom. Indigo. Blindekuh.)	180/181.	<b>Brandts-Buys, J.</b> , op. 17. Airs et Danses. (Tänze u. Weisen.) Cah. I, II.	551.	<b>Album moderne.</b> Band IV. No. 1. Bachmann, Danse bretonne. No. 2. Ellenberg, Bonjour Philippe. No. 3. Raff, Cavatine. No. 4. Wagner, R. Lied an d. Abendstern. Wagner, R. Siegnungs Liebeslied. No. 6. Tosca, Romance. No. 7. Laub, Bonheur perdu. No. 8. Wagner, R. Ballade der Senta. No. 9. Eberhardt, Gavotte.		
276.	— Ouverturen. (Oeischlegel.) No. 1. Die Hochzeit des Camacho. No. 2. Ein Sommernachtstraum. No. 3. Die Hebriden oder Die Fingalshöhle. No. 4. Meerestille und glückliche Fahrt. No. 5. Die schöne Melusine. No. 6. Athalia. No. 7. Die Heimkehr aus der Fremde. No. 8. Ruy Blas. No. 9. Ouverture für Harmonieusik. No. 10. Trompeten-Ouverture.	269.	<b>Mozart, W. A.</b> , 18 Sonates. (Rauch.)	34.	<b>Olson, Ole.</b> , Petite Suite. No. 1. Fanitil. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse Caprice norvégienne. No. 5. Papillons.	83.	— Ouverturen. (Oeischlegel.) No. 1. Idomeneus. No. 2. Die Entführung aus dem Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Così fan tutte. No. 6. Die Zauberflöte. No. 7. Titus. No. 8. Der Schauspielerdirektor. No. 9. Die Gärtnerin aus Liebe. No. 10. II Re pastorale.	362.	<b>Nesselt, Oscar.</b> , Die erste Bekanntschaft mit unserem Altmeister Joh. Seb. Bach.
269.	<b>Mozart, W. A.</b> , 18 Sonates. (Rauch.)	34.	<b>Olson, Ole.</b> , Petite Suite. No. 1. Fanitil. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse Caprice norvégienne. No. 5. Papillons.	34.	<b>Olson, Ole.</b> , Petite Suite. No. 1. Fanitil. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse Caprice norvégienne. No. 5. Papillons.	34.	<b>Olson, Ole.</b> , Petite Suite. No. 1. Fanitil. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse Caprice norvégienne. No. 5. Papillons.	34.	<b>Olson, Ole.</b> , Petite Suite. No. 1. Fanitil. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse Caprice norvégienne. No. 5. Papillons.

# EDITION CRANZ

## Piano et Violon.

- No. 271b. **Mozart, W. A.**, Ouverturen. (Oelschlägel). Vol. II. No. 6. Die Zauberflöte. No. 7. Titus. No. 8. Der Schanzensiedler. No. 9. Die Gärtnerrin ans Liebe. No. 10. Il Ré pastore. — **Sämtliche Sonaten.**  
**Muldermans, Ch.**, Anbade.  
 — Berceuse.  
 — Concertino No. 1.  
 — Concertino No. 2.  
 — Concertino No. 3.  
 — Concertino No. 4.  
 — Concertino No. 5.  
 — Concertino No. 6.  
 — La Fantasia.  
 — Petite Fantaisie.  
 — 1<sup>re</sup> Récréation concertante.  
 — 2<sup>e</sup> Récréation concertante.  
 — 3<sup>e</sup> Récréation concertante.  
 — 4<sup>e</sup> Récréation concertante.  
 — 5<sup>e</sup> Récréation concertante.  
 — 6<sup>e</sup> Récréation concertante.  
 — Romance sans paroles.  
 — Sérénade No. 1.  
 — Sérénade No. 2.  
 — Sérénade No. 3.  
 — Vieille et Mûsette, Bourrée.  
 307. **Newell, J. E.**, Le petit Violoniste, six esquisses faciles.  
 — Le Langage des Fleurs. Sechs Stücke.  
 — Six morceaux récréatifs (leicht).  
 — Six morceaux faciles.  
 — Six morceaux mignons.  
 317. **Paganini, N.**, op. 6. Konzert No. 1. (Hellmesberger).  
 — op. 7. Konzert No. 2. (Hellmesberger).  
 375. **Portnoff, Leo**, op. 43. Concertino No. 6. D dur.  
 — op. 44. Concertino No. 7. G dur.  
 — op. 45. Concertino No. 8. D moll.  
 — op. 80. Triller-Concertino No. 9.  
 558. **Rode, P.**, Konzert No. 1. D moll — Konzert No. 6. B dur. (Hellmesberger).  
 — Konzert No. 7. A moll. (Hellmesberger).  
 — Konzert No. 8. Emoll. (Hellmesberger).  
 — Konzert No. 11. D dur. (Hellmesberger).  
 295 ab. **Rossini, G.**, Ausgewählte Ouverturen Band I, II. (Inhalt siehe Klavier zu vier Händen).  
 363. **Schubert, Fr.**, Ausgewählte Ouverturen. (Inhalt siehe Klavier zu zwei Händen).  
 567. — Sonatas, op. 137 No. 1—3.  
 522. **Schumann, Rob.**, op. 105 u. 121. 2 Sonaten.  
 — op. 131. Fantasia.  
 — Ausgewählte Ouverturen. (Inhalt siehe Klavier zu zwei Händen).  
 348. **Seiffert, H.**, op. 19. Concertino No. 1.  
 543. **Spohr, L.**, Concerto No. 1. A dur. — Konzert No. 2. 6, 7, 8, 9, 11, 12. (Hellmesberger).  
 580. **Steiner, Hugo v.**, op. 50. Suite für Violine und Piano.  
**Straus, Album**, Bd. II/V.  
 — Bd. VI/VIII.  
**Suppé, Franz von**, Marsch-Album.  
 7. **Tartini, G.**, Sonate in G moll.  
 549. — Grande Sonate No. 2. op. 1. F dur.  
 578. **Vieuxtemps, H.**, Réverie für Violine und Piano (Steiner).  
 92. **Viotti, J. B.**, Konzert No. 22. A moll. (Hellmesberger).  
 — Konzert No. 23. G dur. (Hellmesberger).  
 94. — Konzert No. 28. A moll. (Hellmesberger).  
 95. — Konzert No. 29. Emoll. (Hellmesberger).  
 9. **Vivaldi, Antonio**, Sonate en Ré mineur. D moll. (Zellner).  
 253a. **Weber, C. M. von**, Ouverturen. (Oelschlägel) Vol. I No. 1. Der Freischütz. No. 2. Oberon. No. 3. Euryant. No. 4. Preciosa. No. 5. Jubelouverture.  
 — do. — Vol. II. No. 6. Turandot. No. 7. Peter Schmitt. No. 8. Silvana. No. 9. Abu Hassan. No. 10. Der Beherrscher der Geister (Rübezahl). — 6 Sonaten (L. Portnoff).  
 568. **Wienlawski, H.**, Album.  
 Band I. (L. Portnoff) op. 6. Souvenir de Moscou, op. 12. zwei Mazurka de Salon. No. 1. Sielanka la Champêtre No. 2. Chanson Polonoise, op. 16. Scherzo-Tarantelle, op. 17. Légende. — Band II (L. Portnoff) op. 19. No. 1. Oberass, Mazurka. No. 2. Dziadzi. Le Ménétrier, Mazurka, op. 21. Dernière Polonoise brillante, op. 22. Second Concerto (Kuyawiak).

## Violon seul.

- No. 407. **Alday, le jeune**, op. 4. 24 Etudes.  
 323. **Ernst, H. W.**, Six Etudes à plusieurs parties. (Schäfer).  
 85. **Florillo, F.**, 36 Etudes ou Caprices. (J. Hellmesberger).  
 434. **Gavinés, P.**, 24 Exercices (L. Portnoff).  
**Hellmesberger, J.**, Cours moderne de Violon. (Moderner Violonkursus).  
 129/131. — op. 184. Duett-Etuden mit Rücksicht auf Rhythmus, Vorzeichnungen, Lagen, Stricharten u. Doppelsgriffe. Heft I, II, III.  
 122. — op. 219. Exercices en forme de gammes. (Übungen in Tonleiterform.) Cah. I. Exercices très faciles. (Sehr leichte Übungen).  
 123. — Cah. II. Exercices faciles avec archange. (Leichte Übungen mit Vorzeichnungen).  
 124. **Hellmesberger, J.**, Cah. III. Exercices dans toutes les positions. (Übungen in allen Lagen).  
 125. — op. 217. Etudes préparatoires modernes dans les 1<sup>re</sup>, 2<sup>me</sup> et 3<sup>me</sup> Positions. (Moderne Vorbereitungs-Etuden in den ersten 3 Lagen).  
 126/128. — op. 220. Etudes de Perfection. (Ausbildungsstudien.) Cah. I, II, III.  
 409/111. **Jansa, L.**, op. 85. 60 Übungen. Abteilung I, II u. III.  
 174. **Kayser, H. E.**, op. 20. 36 Etudes élémentaires et progressives. (C. Nowotny.) Cpl.  
 375. — do. Cah. I, II, III.  
 494. — op. 87. Der erste Lehrmeister im Violinspiel. Tägliche Übungen für die allerersten Anfänger und für angehende Violinspieler (als Vorbereitung zu den 36 Etuden op. 20 einschließl. einer 2ten Violine). Komp. — op. 44. 50 kurze Übungen kompl. — op. 51. 18 Stücke. Stadium der 2.—7. Lage.  
 27. — op. 62. Gammes. (Schule der Tonleiter).  
 88. **Kreutzer, R.** 42 Etudes. (J. Hellmesberger).  
 578. — op. 2. 25 Etuden (Nowotny).  
 397/99. **Mazas, F.**, op. 36. Etudes mélodiques et progressives. Cah. I, II, III.  
 386. **Muldermans, Ch.**, op. 100. Gammes (Nowotny).  
 391/93. — 75 Etudes mélodiques et progressives. Cah. I, II, III.  
 387. **Portnoff, L.**, op. 33. Synkopen-Etuden.  
 420/21. — op. 49. Etuden als Vorbereitung zu berühmten Etuden von Kreutzer, Fiorillo und Rode. Heft I u. II.  
 437. — op. 50. Exercices avec doigts appuyés.  
 388. — op. 51. L'Art de Phraser.  
 445. — op. 52. Exercices avec doigts appuyés dans la 1<sup>re</sup> position.  
 422. — op. 61. Heft I. Melod. Etuden in der 1. Lage.  
 423. — op. 61. Heft II. Melod. Etuden in der 1. Lage.  
 424. — op. 61. Heft III. Melod. Etuden in der III. Lage.  
 425. — op. 61. Heft IV. Melod. Etuden in allen Lagen.  
 438. — op. 66. Etudes mélodiques.  
 439. — op. 68. Etudes mélodiques dans le changement des positions.  
 440. — op. 70. Exercices de Violon pour fortifier et étendre le 4<sup>ème</sup> doigt.  
 208. **Rode, P.**, 24 Caprices. (Hellmesberger).  
 172. **Schneider, G.**, op. 10. Technique du Violon. (Technische Grundlage des Violinspiels.) Cah. I. Gammes et accords. (Tonleiter und Akkordstudien).  
 — do. Cah. II. Etudes de Vélocité. (Geläufigkeitsübungen).  
 187. — op. 12. Ecole d'agilité pour le doigt et l'archet. (Schule der Finger- und Bogentechnik.) Cah. I. Etude de Gammes. (Stadium der Tonleiter).  
 188. — op. 12. Cah. II. Exercices pour les doigts et l'archet basés sur des gammes variées. (Finger- u. Bogenübungen).  
 189. — op. 12. Cah. III. Etude des accords. (Stadium der Akkorde).  
 190. — op. 12. Cah. IV. Etude de tierces et de sixtes. (Stadium der Terzen und Sexten).  
 191. — op. 12. Cah. V. Etude d'Octaves et de dixièmes. (Stadium der Oktaven und Decimen).  
 151. **Schradieck, H.**, Ecole de la Technique. (Die Schule der Technik.) Cpl.  
 150a. — do. Cah. I. Exercices pour s'affermir dans les différents positions. (Übungen zur Befestigung in den verschiedenen Lagen).  
 150b. — do. Cah. II. Exercices de doubles cordes. (Übungen in Doppelgriffen).  
 150c. — do. Cah. III. Exercices pour les différents coups d'archet. (Übungen in verschiedenen Stricharten).

## Violon seul.

- No. 394. **Schubert, Frz.** (de Dresde). op. 3. Neuf Etudes.  
 382. **Spohr, L.**, 12 Etuden (Nowotny).  
 213. **Valent, M.**, A travers les tonalités. Majeur et Mineur. (Durch Dur und Moll).  
**Deux Violons.**  
 108. **Gebauer, J.**, 12 Duos. (Hellmesberger).  
 129/131. **Hellmesberger, J.**, op. 184. Etudes. Cah. I, II, III.  
 176. **Kayser, H. E.**, op. 20. 36 Etudes élémentaires et progressives. (C. Nowotny.) Cpl.  
 37b/5b. — do. Cah. I, II, III.  
 577. **Leonard, H.**, op. 25.  
 430/31. **Mazas, F.**, op. 38. 12 petits Duos. Heft III. (L. Portnoff).  
 453/55. — op. 83. Duos élémentaires. H. III. 432/83. — op. 40. 6 petits Duos. Heft III. (L. Portnoff).  
 97. **Pleyel, J. B.**, op. 8. 6 petits Duos. (Hellmesberger).  
 98. — op. 23. 6 Duos. (Hellmesberger).  
 99. — op. 48. 6 petits Duos. (do.).  
 100. — op. 59. 6 Duos faciles. (do.).  
 459. **Viotti, J. B.**, op. 19. Duos. Heft I. (L. Portnoff).  
 565. — op. 20. Duos. Heft II.

## Piano et Viola (Alto).

349. **Steiner, H. von**, op. 43. Concerto.  
**Viola (Alto) seul.**  
 492. **Kreutzer, R.**, 42 Etuden und Capricen.  
 72. **Schradieck, H.**, Ecole de la Technique. (Schule der Technik.) Cah. I. Exercices pour s'affermir dans les différentes positions. (Übungen zur Befestigung in den verschiedenen Lagen).  
 73. — Cah. II. Exercices de doubles cordes. (Übungen in Doppelgriffen).  
 74. — Cah. III. Exercices pour les différents coups d'archet. (Übungen in den verschiedenen Stricharten).

## Piano et Violoncelle.

374. **Album classique**. 22 Transcriptions von J. W. Slatter. No. 1. Spohr, La Rosa. No. 2. Cherubini, Ave Maria. No. 3. Spohr, Larghetto. No. 4. Pergolesi, Nina. No. 5. Schenck, Sarabande. No. 6. Mendelssohn-Bartholdy, Adagio (Elias). No. 7. Mendelssohn-Bartholdy, Orest in the Lord. No. 8. Mendelssohn-Bartholdy, Gondellied. No. 9. Schumann, Träumerei. No. 10. Lull, Sarabande. No. 11. Schumann, Abendlied. No. 12. Chopin, Fragment. No. 13. Couperin, L'Annoncée. No. 14. Gluck, Aria. No. 15. Händel, Andante. No. 16. Giorgetti, Romance. No. 17. Hummel, Romance. No. 18. Couperin, La Bandolone. No. 19. Zupoli, Sarabande et Gigue. No. 20. Veracini, Sarabande. No. 21. Stradella, Aria. No. 22. Leclair, Aria.  
 207. **Corelli, A.**, Sonate. (J. van Lier).  
 11a. **Kayser, H. E.**, op. 35. Quatre Sonates très faciles.  
 471. **Lee, Seb.**, Souvenir des anciens maîtres. 6 Stücke.  
 472. — 4 Transkriptionen.  
 306a. **Muldermans, Ch.**, Berceuse.

## Violoncelle seul.

357. **Kummer, F. A.**, op. 125. 60 Exercices journaliers.  
 383. **Millar Craig, D.**, Exercices.  
 70/80. **Nölk, Aug.**, op. 3. 24 Etudes de Concert. Cah. I, II.  
 152/153. — op. 16. 24 Etudes préparatoires aux Etudes de Concert. (24 Vorbereitungen zu den Konzert-Etuden.) Cah. I, II. — op. 21. 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Daumenaufsatz.) 2<sup>me</sup> Suite.  
 154. — op. 24. 10 Etudes ayant particulièrement trait à la 1<sup>re</sup> Position. (10 Etuden mit spezieller Berücksichtigung der ersten Lage).  
 81. — 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Daumenaufsatz.) 1<sup>re</sup> Suite.  
**Contrabass und Piano.**  
 381. **Kayser, H. E.**, op. 20. 36 Etuden komplett (L. Winssel).  
 378/80. — do. do. Heft I, II, III.

## Streich-Quartette und -Quintette.

552. **Daneau, N.**, Quintett en ut für 2 Violinen, Viola, Cello u. Pianoforte. — Quatuor en Ré für Violins III, Viola und Violoncello.  
 390. **Seiffardt, E. H.**, op. 12. Quartett (Es dur) für 2 Violinen, Viola und Violoncello.  
 366. **Vermeire, Osc.**, Quartett No. 1 (C dur) für 2 Violinen, Viola und Violoncello.  
 384. — op. 25. Quintette-Symphonique für 2 Violinen, Viola, Cello und Pianoforte.

## Mandoline seule.

139. **Graziani-Walter, Ch.**, Méthode de Mandoline, complète.  
 137/138. — do. Vol. I, II.

## Trombone ou Tuba.

347. **Slama, Anton**, 66 Etudes dans toutes les tonalités majeures et mineures.

## Flûte seule.

- 20/21. **Popp, G.**, op. 411. Etudes de la vélocité. (Geläufigkeits-Etuden.) Cah. I, II.  
 18/19. — op. 413. Etudes journalières. (Tägliche Übungen.) Cah. I, II.

## Flûte und Piano.

562. **Popp, W.**, Klassisches Album.

## Clarinete und Piano.

427. **Daneau, N.**, Suite en forme de Sonate No. 2. Réverie (Lento).

## Harmonium.

358. **Blehl, E.**, op. 28. Transcriptions de Morceaux célèbres.  
 84. **Wachs, F.**, L'Orgue au Salon. (Berceuse, Chanson guillette, Résignation, Gavotte, Pastorale, Marche séraphique.)

## Orgue.

358. **Blehl, E.**, op. 28. Transcriptions de Morceaux célèbres.  
 373. **Bossi, C. A.**, op. 37. Six Morceaux. No. 1. Prélude. No. 2. Méditation. No. 3. Trio ancien Style. No. 4. Scherzo. No. 5. Noël. No. 6. Grand Chœur.  
 426. — op. 38. Six Morceaux. Cah. II. No. 1. Entrée solennelle. No. 2. Cortège professionnel. No. 3. Salut. No. 4. Offertoire. No. 5. Prière. No. 6. Sortie.  
 325. **Fauchey, P.**, 10 Pièces.  
 113. **Schwencke, J. F.**, 24 Stücke verschiedenen Charakters in allen Tonarten und 24 Übungen.  
 118. **Wachs, F.**, Six Morceaux. No. 1. Introduction. No. 2. Méditation. No. 3. Trio classique. No. 4. Fugette pastorale. No. 5. Andante religioso. No. 6. Entrée triomphale.

## Violine und Orgel.

423. **Bossi, C. A.**, op. 38 No. 5. Contemplation (Prière).

## Klavierauszüge mit und ohne Text.

446. **Flotow, Fr. v.**, „Martha“, Oper mit Text.  
 447. — do. zweihändig ohne Text.  
 448. — „Stradella“, Oper mit Text.  
 449. — do. zweihändig ohne Text.

## Theoretische Werke.

575. **Keller, Oswin**, Klavierschule für Anfänger.  
 547. **Rorich, Carl**, op. 60. Elementare Vorstudien zum polyphonen Klavierspiel.  
 346. — Materialien für den theoretischen Unterricht.

## Orchester-Partituren.

570. **Strauß, Joh.**, Drei Walzer. Blauc Donau, Weib u. Gesang; Du und Du. Partitur f. gr. Orchester.

# Concertino No. 6.

D dur. - Ré majeur. - D major.

(1.-3. Lage event. nur 1. Lage.)



Revidiert von Oscar Cranz.

VIOLINE.

*Blötz. Vh 34013*

Leo Portnoff, Op. 43.

**Allegro moderato.**

**I.**

*riten.*

Solo.

*f* *fenergico* *p dolce* *mf* *f* *rit.* *p* *f* *p poco a cresc.* *f* *f* *f* *poco a poco rit.* *a tempo* *p dolce e tranquillo* *dim.* *p* *am Frosch* *f* *Tutti.* *rit.* *a tempo*

VIOLINE.

II.  
Romance.

Andante. *con sordino*

1 *p* *cresc.*

*mf* *dim.*

*f* *dim.* *rit.*

Andantino (quasi allegretto).  
*p zart. (zum 2. mal pp)* *ten.* *ten.*

*riten.* *ten.* *ten.* 1. 2. *morendo*  
*pp*

III.  
Finale.

Allegretto con grazia.

*p*

*Sp.* *Mitte.* *f*

*Mitte.* *f* *Mitte.* *f* *Mitte.*

*f G.B.*

*p* *rit.* *a tempo*

VIOLINE.

*espress.*

*dim.*

*mf*

*f*

*f energico*

*p*

*riten. e cresc.*

*mf* *pp*

*pp* *mf* *rit. e cresc.*

*p* *rit.*

*f* *pizz.*

\*) Die kleinen Noten können mitgespielt werden.