

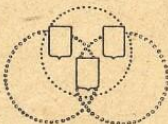
# LEO PORTNOFF

## MINIATUR- CONCERTINOS FÜR VIOLINE

I. LAGE (mit Fingersatz versehen für die I.-III. Lage)  
und PIANOFORTE

(progressiv geordnet)

Nº 1.	D DUR	.....	MK. 2. —
Nº 2.	D MOLL	.....	" 2. —
Nº 3.	D MOLL	.....	" <del>2.</del> —
Nº 4.	G DUR	.....	" 2. —



Aufführungsrecht vorbehalten.  
Eigentum für alle Länder

von  
**HEINRICHSHOFEN'S VERLAG**  
gegründet 1797.  
**MAGDEBURG.**

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# Miniatur - Concertino No. 3.

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## I.

Leo Portnoff, Op. 96.

**Allegro moderato.**

Violino. 

Piano. 

*Solo* 

*Mitte* 

*f energico (a tempo)* 

*p espressivo* 

*poco cresc.* 

*p* 

*ff* 

*rit. a tempo simile* 

*ff* 



First system of a musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked with a '0' and a '4' above it. The lyrics 'poco - cres - cen - do' are written below the notes, followed by 'fz fz fz fz'. The piano accompaniment consists of two staves, with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has one flat, and the time signature is 4/4.

Second system of the musical score. The vocal line continues with a melodic phrase marked with a 'p' and 'p dolce'. The lyrics 'poco - cres - cen - do' are written below the notes, followed by 'f'. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has one flat, and the time signature is 4/4.

Third system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has one flat, and the time signature is 4/4.

Fourth system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has one flat, and the time signature is 4/4.



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 flat (B-flat). The top staff contains a melodic line with various ornaments and dynamics, including a *p* (piano) marking. The grand staff contains a piano accompaniment with chords and moving lines. There are two asterisks (\*) in the bass line of the grand staff, one above and one below the staff, with the word "Ped." written above the first asterisk.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has one flat. The top staff begins with a *ff* (fortissimo) dynamic. The grand staff features a piano accompaniment with a *f* (forte) dynamic. The system includes various musical notations such as slurs, accents, and dynamic markings.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The top staff is marked "Solo" and *p espressivo*. The grand staff accompaniment is marked *p*. The system features a melodic line with slurs and a piano accompaniment with chords and moving lines.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has one flat. The top staff contains a melodic line with a *p* dynamic. The grand staff accompaniment is marked *p* and includes some numerical markings (4, 23, 3, 1) above the staff.



*f poco crescendo*

*f poco crescendo*

*f*

*f*

*ff*

*ff*

*fz fz*

*f*

*ff rit.*

*volniji*

*Ped.*



# II.

Andante cantabile.

The musical score is written for voice and piano. It consists of four systems of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Andante cantabile".

- System 1:** The vocal line begins with a whole rest, followed by a series of quarter notes. The piano accompaniment starts with a *pp* dynamic and features a dense texture of chords. A first pedal point is marked "Ped." at the end of the system.
- System 2:** The vocal line continues with quarter notes and a half note. The piano accompaniment has a *mf* dynamic. A second pedal point is marked "Ped.".
- System 3:** The vocal line features a melodic line with a *p* dynamic. The piano accompaniment consists of chords. A third pedal point is marked "Ped.".
- System 4:** The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of chords. A fourth pedal point is marked "Ped.".

Dynamic markings include *pp*, *mf*, and *p*. Pedal instructions are marked with "Ped." and asterisks. There are also markings for "8va" in the piano part.



First system of a musical score. The top staff is a single melodic line with a forte (*f*) dynamic and features several triplet markings. The bottom staff is a piano accompaniment with a mezzo-forte (*mf*) dynamic, consisting of chords and arpeggiated figures.

Second system of the musical score. The top staff continues the melody with a *dim.* (diminuendo) marking and ends with a piano (*p*) dynamic. The piano accompaniment also includes a *dim.* marking and a piano (*p*) dynamic. A five-measure rest is indicated in the piano part with a '5' above it. The system concludes with an asterisk (\*).

Third system of the musical score. The top staff continues the melodic line. The piano accompaniment consists of repeated chords in the bass register, marked with a piano (*p*) dynamic and an asterisk (\*) below each measure.

Fourth system of the musical score. The top staff features a *p dim.* (piano diminuendo) marking. The piano accompaniment includes a *p dim.* marking and concludes with a *pp* (pianissimo) dynamic. The system ends with an asterisk (\*) and a final chord.



## III. Finale.

Allegretto.

The musical score is for the third movement, "Finale," in the tempo of "Allegretto." It is written in 2/4 time and features a vocal line and piano accompaniment. The key signature contains one flat (B-flat). The score is divided into four systems.

The first system begins with a vocal line marked *p* and *sf p*. The piano accompaniment starts with a *p* dynamic and includes chords marked *f*.

The second system continues the vocal line with a *fp* dynamic. The piano accompaniment features chords marked *f* and *p*.

The third system includes a *rit.* (ritardando) marking over the vocal line. The piano accompaniment has a *rit.* marking and chords marked *fz*. It concludes with first and second endings.

The fourth system features a *f* dynamic in the piano accompaniment. The vocal line continues with a *f* dynamic.



System 1: Treble clef with notes and dynamics *f*, *p*, *f*, *p*, *p*. Piano accompaniment with dynamics *f*, *f*, *p*.

System 2: Treble clef with notes and dynamics *ff*, *p*, *f*, *ff*, *p*. Piano accompaniment with dynamics *ff*, *p*, *f*, *f*, *p*.

System 3: Treble clef with notes and dynamics *ff*, *p*, *f*. Piano accompaniment with dynamics *f*, *p*, *f*.

System 4: Treble clef with notes and dynamics *f*, *p cres*, *cen*, *do*, *ff*. Piano accompaniment with dynamics *f*, *p cres*, *cen*, *do*, *ff*.



First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a *ff* dynamic marking, followed by a *f* marking. The lower staff is in bass clef with the same key signature, featuring block chords and some melodic movement.

Second system of musical notation. The upper staff has *ff p* and *ff* markings. The lower staff has *ff* and *p* markings. The music continues with complex rhythmic patterns and dynamic contrasts.

Third system of musical notation. The upper staff includes *rit.* and *Allegro* markings, along with *ff* dynamics. The lower staff also features *rit.* and *ff* markings. The tempo and dynamics shift significantly in this section.

Fourth system of musical notation. The upper staff includes *p cres*, *ff*, *cen*, *do ff*, *rit.*, and *Allegro* markings. The lower staff includes *ff* and *rit.* markings. The system concludes with a final *Allegro* marking.





BELIEBTE KOMPOSITIONEN VON

# FRIEDRICH SEITZ

## I. FÜR VIOLINE UND PIANOFORTE

	M.
Op. 7. <i>Schüler-Konzert No. 5</i> (I. bis III. Lage) D dur n. 3.—	3.—
Op. 10. <i>Konzert-Fantasie</i> . . . . .	3.50
Op. 12. <i>Schüler-Konzert No. 3</i> (I. bis III. Lage) G moll n. 3.—	3.—
Op. 13. <i>Schüler-Konzert No. 1</i> (I. Lage) G dur . n. 3.—	3.—
Op. 14. <i>Puſtſtücklänge</i> . . . . .	3.—
— mit Begleitung des Orchesters . . . . . Partitur n. 3.—	3.—
Stimmen . . . . . n. 4.50	4.50
— mit Begleitung des Salonorchesters . . . . . Stimmen n. 4.50	4.50
Op. 15. <i>Schüler-Konzert No. 4</i> (I. bis III. Lage) D dur n. 3.—	3.—
Op. 16. <i>Ferienreise</i> . Sechs leichte Vortragsstücke in Form einer Suite (I. Lage). (Diese leichten Vortragsstücke sind auch für Cello und Pianoforte erschienen.)	
No. 1. Frohe Wanderschaft . . . . .	1.50
No. 2. In der Waldmühle . . . . .	1.50
No. 3. Bei der Großmutter . . . . .	1.50
No. 4. Zigeuner kommen . . . . .	1.50
No. 5. Auf dem Kinderball . . . . .	1.50
No. 6. Sehnsucht nach der Heimat . . . . .	1.50
Op. 17. <i>Rondo-Capriccio</i> . . . . .	3.50
Op. 21. <i>Zwei Vortragsstücke</i> .	
No. 1. Romanze . . . . .	2.50
No. 2. Intermezzo . . . . .	2.—
Op. 22. <i>Schüler-Konzert No. 2</i> (I. Lage) D dur . n. 3.—	3.—
Op. 23. <i>Zwei neue Vortragsstücke</i> .	
No. 1. Andante espressivo . . . . .	1.50
No. 2. Allegro vivace (Moto perpetuo) . . . . .	1.80
Op. 24. <i>Zwei Mazurkas</i> . No. 1 . . . . .	2.50
No. 2 . . . . .	2.—
Op. 25. <i>Schüler-Konzert No. 7</i> (I. bis VI. Lage) A moll n. 3.—	3.—
— mit Begleitung des Orchesters . . . . . Partitur n. 3.—	3.—
Stimmen . . . . . n. 4.50	4.50
— mit Begleitung des Orchesters . . . . . Stimmen n. 4.50	4.50
Op. 26. <i>Zwei leichte Vortragsstücke</i> (I. bis III. Lage).	
No. 1. Chanson . . . . .	1.—
No. 2. Tarantella . . . . .	1.—
Op. 27. <i>Zwei Charakterstücke</i> (I. bis III. Lage).	
No. 1. Ständchen . . . . .	1.20
No. 2. Begegnung . . . . .	1.80
Op. 28. <i>An der Wiege</i> . . . . .	1.—
Op. 29. <i>Kleine Suite v. sechs leichten Vortragsstücken</i> (I. Lage).	
No. 1. Marsch . . . . .	1.—
No. 2. Kavatine . . . . .	1.—
Dasselbe (I. bis III. Lage) mit Harmonium oder Pianoforte . . . . .	1.20
No. 3. Menuetto . . . . .	1.—
No. 4. Humoreske . . . . .	1.—
No. 5. Andante sostenuto . . . . .	1.—
No. 6. Gavotte . . . . .	1.—
No. 1, 2, 3 und 6 sind auch für 3 Violinen (I. Lage) erschienen. 8	1.—
Op. 46. <i>Acht kleine Stücke</i> (I. Lage) . . . . . n. 1.50	1.50
Inhalt: Romanze — Wanderlied — Menuett — Serenade — Scherzo — Elegie — Albumblatt — Polonaise.	
Op. 47. <i>Ungarische Rhapsodie</i> . . . . .	2.—
Op. 50. <i>Schüler-Konzert No. 6</i> (I. bis VII. Lage) D dur n. 3.—	3.—
Op. 51. <i>Schüler-Konzert No. 8</i> (I. bis VII. Lage) A dur . 3.—	3.—
Op. 52. <i>Gavotte</i> . . . . .	1.20

## I. FÜR VIOLINE UND PIANOFORTE

	M.
<i>Andante cantabile</i> . . . . .	1.50
<i>Ballade</i> . . . . .	1.20
<i>Capriccio</i> . . . . .	1.80
<i>Einleitung und Polonaise</i> . . . . .	2.50
<i>Fantasie über Logenlieder</i> . . . . .	3.50
<i>Zwei leichte Salonstücke</i> .	
No. 1. Albumblatt . . . . .	1.20
No. 2. Gavotte . . . . .	1.50
<i>Das goldene Buch des jungen Violinisten</i> . Instruktive Sammlung leichter und beliebter Stücke.	
Band I. 54 Jugend- und Volkslieder . . . . . n. 1.50	1.50
Band II. 17 Vortragsstücke und Tänze . . . . . n. 1.50	1.50
Für Violine allein jeder Band . . . . . n. 0.80	0.80
<i>Sonatinen-Album</i> (I. bis III. Lage).	
CLEMENTI, Op. 36 No. 1, 2, 3, 5, 6.	
BETHOVEN, Sonatine Gdur und D dur . . . . . n. 1.50	1.50
<i>Lohr-Seitz</i> . Abschied von der Alm . . . . .	1.80
<i>Lohr-Seitz</i> . Ein Abend im Bodetal . . . . .	1.80
<i>L. Spohr-Album für Schüler</i> . Einzelne Sätze aus Werken des berühmten Meisters der Violine.	
No. 1. Adagio aus dem Streichquartett E dur Op. 43 . . . . .	1.50
No. 2. Adagio aus dem Streichquartett Hmoll Op. 61 . . . . .	1.50
No. 3. Die Rose. Romanze . . . . .	1.50
<i>Wiegenlied</i> . . . . .	1.—

## II. FÜR 3 VIOLINEN (I. LAGE)

As Op. 29. *Kleine Suite von sechs leichten Vortragsstücken*.

No. 1. Marsch . . . . . M. 1.—	No. 3. Menuetto . . . . . 1.—
No. 2. Kavatine . . . . . M. 1.—	No. 6. Gavotte . . . . . 1.—

## III. FÜR CELLO UND PIANOFORTE

Op. 16. <i>Ferienreise</i> . Sechs leichte Vortragsstücke in Form einer Suite.	
No. 1. Frohe Wanderschaft . . . . .	1.50
No. 2. In der Waldmühle . . . . .	1.50
No. 3. Bei der Großmutter . . . . .	1.50
No. 4. Zigeuner kommen . . . . .	1.50
No. 5. Auf dem Kinderball . . . . .	1.50
No. 6. Sehnsucht nach der Heimat . . . . .	1.50
Op. 22. <i>Schüler-Konzert No. 2</i> D dur (mit Daumen-aufsatz) . . . . . n. 3.—	3.—
Op. 23. <i>Zwei neue Vortragsstücke</i> .	
No. 1. Andante espressivo . . . . .	1.50
No. 2. Allegro vivace (Moto perpetuo) . . . . .	1.80
<i>Adagio und Rondo</i> (ohne Daumen-aufsatz) . . . . .	2.50
<i>Zwei leichte Salonstücke</i> .	
No. 1. Albumblatt . . . . .	1.20
No. 2. Gavotte . . . . .	1.50

## IV. TRIOS FÜR VIOLINE, VIOLONCELLO UND PIANOFORTE

*Drei leichte Trios.*

Op. 18. I. Trio (Violine I. Lage) . . . . .	2.30
Op. 19. II. Trio (Violine I. Lage) . . . . .	2.30
Op. 20. III. Trio (Violine I. bis III. Lage) . . . . .	2.80

HEINRICHSHOFEN'S VERLAG / MAGDEBURG

GEGR. 1797



# Miniatur - Concertino N<sup>o</sup> 3.

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vorbehalten.



Violino.

I.

Vloze. Vh 33903

Leo Portnoff, Op. 96.

Allegro moderato.

*f* *rit.*

*Solo* *f* *energico* *f* *p* *espressivo*

*poco rit.* *ff*

*am Frosch* *p* *simile*

*poco cres cen do*

*fz* *fz* *fz* *fz*

*p dolce*

I. Pos.

*V ten.* *3* *V 2 ten.* *4* *0* *p<sup>2</sup>*

*ff*



Violino.

Solo

*p espressivo*

*f poco* *cres* *cen* *do*

*f*

*ff*

*Sostenuto*

*fz fz* *fz fz*

II.

Andante cantabile.

V Solo.

*p*

*mf*

*f*

*p*

*p dim. morendo* *pp*



### III. Finale.

Allegretto.

*p fz p*

*fp*

*rit.*

*fz*

*f*

*f p 3 f p 3 p 3*

*ff p f ff p*

*ff p f*

*1 1*

*p cres cen do ff ff*

*ff f fz p*

*fz p*

*rit. Allegro.*

*ff ff p cres*

*rit. Allegro*

*fz cen do fz ff*