

L. PORTNOFF

MINIATURE-FANTASIAS for Violin and Piano

- No. 1. RUSSIAN FANTASIA No. 1, A MINOR
(I. Pos. or I.-III. Pos.)
- No. 2. RUSSIAN FANTASIA No. 2, D MINOR (I.-III. Pos.)
- No. 3. RUSSIAN FANTASIA No. 3, A MINOR
(I. Pos. or I.-III. Pos.)
- No. 4. RUSSIAN FANTASIA No. 4, E MINOR
(I. Pos. or I.-III. Pos.)

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Bosworth

Richartzstrasse 10,
5000 Cologne 1, Germany

14-18 Heddon Street,
Regent Street, London, W1R 8DP

Dr. Karl Lueger-Pl. 2,
A-1010 Vienna 1, Austria

EASY CONCERTOS AND CONCERTINOS

VIOLIN & PIANO

| | | | |
|---------------|----------|---|-----------------------------|
| Beer, L. J. | Op. 47. | CONCERTINO in E min. | (1st position) |
| Beer, L. J. | Op. 81. | CONCERTINO in D min. | (1st position) |
| Coerne, L. A. | Op. 63. | CONCERTINO in D maj. | (1st and 3rd position) |
| Drdla, F. | Op. 225. | CONCERTINO in A min. | (1st — 7th position) |
| Essek, P. | Op. 4. | CONCERTINO in G maj. | (1st position) |
| Have, W. Ten. | Op. 30. | CONCERTO in D | (Advanced) |
| Küchler, F. | Op. 11. | CONCERTINO in G maj. | (1st position) |
| Küchler, F. | Op. 12. | CONCERTINO in D maj. | (1st — 3rd position) |
| Küchler, F. | Op. 15. | CONCERTINO in D maj. | (1st and 3rd position) |
| Millies, H. | | CONCERTINO in D maj. in the style of Mozart | (1st position) |
| Millies, H. | | CONCERTO in D maj. in the style of Haydn | (1st — 7th position) |
| Mistowski, A. | | CONCERTINO in A min. | (3rd and 5th position) |
| Mokry, J. | | CONCERTINO in G maj. | (1st position) |
| Mozart, W. A. | | CONCERTO No. 1 in G maj. | (1st position) |
| Muscat, H. | Op. 11. | CONCERTINO in D | (1st position) |
| Portnoff, L. | Op. 13. | CONCERTINO in E min. | (1st position) |
| Portnoff, L. | Op. 14. | CONCERTINO in A min. | (1st — 3rd position) |
| Rieding, O. | Op. 7. | CONCERTO in E min. | (1st — 7th position) |
| Rieding, O. | Op. 21. | CONCERTINO in A min. | (1st and 3rd position) |
| Rieding, O. | Op. 24. | CONCERTINO in G maj. | (1st, 3rd and 5th position) |
| Rieding, O. | Op. 25. | CONCERTINO in D maj. | (1st, 3rd and 5th position) |
| Rieding, O. | Op. 34. | CONCERTO in G maj. | (1st position) |
| Rieding, O. | Op. 35. | CONCERTO in B min. | (1st position) |
| Rieding, O. | Op. 36. | CONCERTO in D maj. | (1st position) |
| Seitz, F. | Op. 7. | CONCERTO in D | (3rd and 5th position) |
| Seitz, F. | Op. 12. | CONCERTO in G min. | (1st and 3rd position) |
| Seitz, F. | Op. 13. | CONCERTO in G | (1st position) |
| Seitz, F. | Op. 15. | CONCERTO in D | (3rd and 5th position) |
| Seitz, F. | Op. 22. | CONCERTO in D | (1st position) |
| Sitt, H. | Op. 70. | CONCERTINO in A min. | (1st — 5th position) |

VIOLA & PIANO

| | | | |
|-------------|---------|----------------------|----------------------|
| Beer, L. J. | Op. 47. | CONCERTINO in E min. | (1st — 3rd position) |
| Beer, L. J. | Op. 81. | CONCERTINO in D min. | (1st — 3rd position) |
| Küchler, F. | Op. 11. | CONCERTINO in G maj. | (1st — 3rd position) |
| Mokry, J. | | CONCERTINO in G maj. | (1st — 3rd position) |
| Rieding, O. | Op. 35. | CONCERTO in B min. | (1st — 3rd position) |
| Rieding, O. | Op. 36. | CONCERTO in D maj. | (1st — 3rd position) |

'CELLO & PIANO

| | | | |
|-------------|---------|----------------------|----------------------|
| Beer, L. J. | Op. 47. | CONCERTINO in E min. | (1st — 7th position) |
| Beer, L. J. | Op. 81. | CONCERTINO in D min. | (1st — 7th position) |
| Küchler, F. | Op. 11. | CONCERTINO in G maj. | (1st — 7th position) |
| Mokry, J. | | CONCERTINO in G maj. | (1st — 7th position) |
| Rieding, O. | Op. 35. | CONCERTO in B min. | (1st — 7th position) |
| Rieding, O. | Op. 36. | CONCERTO in D maj. | (1st — 7th position) |
| Seitz, F. | Op. 22. | CONCERTO in D | (1st — 7th position) |

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Russische Fantasie No 2

Russian Fantasia No 2 Fantaisie russe No 2

Violino

Leo Portnoff

Andante espressivo

The first section of the piece is marked "Andante espressivo" and is written in a single system of five staves. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. It begins with a treble clef and a common time signature (C) that changes to 2/4. The notation includes various rhythmic values, slurs, and fingerings. A dynamic marking of *espressivo* is placed below the first staff. A repeat sign with first and second endings is present at the end of the section. A *Cadenza ad lib.* section follows, marked with a double bar line and a repeat sign.

Allegretto

The second section of the piece is marked "Allegretto" and is written in a single system of five staves. The music is in a key with one flat and a 2/4 time signature. It begins with a treble clef and a common time signature (C) that changes to 2/4. The notation includes various rhythmic values, slurs, and fingerings. A dynamic marking of *p³* is placed below the first staff. A dynamic marking of *f* is placed below the fourth staff. A repeat sign with first and second endings is present at the end of the section.

Russische Fantasie No 2

Russian Fantasia No 2 Fantaisie russe

Leo Portnoff

Andante espressivo

Violino

espressivo

Piano

f *p*

Cadenz ad lib.

Allegretto

The first system of music begins with a cadenza marked *ad lib.* in the right hand, featuring a melodic line with a trill and grace notes. The left hand provides harmonic support with sustained chords. The main piece begins in 2/4 time with a piano (*p*) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piece. The right hand features a melodic line with a long slur over several measures. The left hand maintains its eighth-note accompaniment. The music includes repeat signs and a key signature change to one sharp (F#).

The third system shows the continuation of the piece. The right hand has a melodic line with eighth-note patterns. The left hand continues with a consistent eighth-note accompaniment. The system concludes with a double bar line and repeat signs.

The fourth system continues the piece. The right hand features a melodic line with eighth-note patterns. The left hand continues with a consistent eighth-note accompaniment. The system concludes with a double bar line and repeat signs.

The fifth system concludes the piece. It features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes the piece. The tempo markings *poco rit.* and *rit.* are present in the right hand.