



National-Konzertinos

— für —
VIOLINE

(1^{te} bis 3^{te} Lage)

mit
Klavierbegleitung

— von —

LEO PORTNOFF



Nh 33115

2538 *Port.*

- | | |
|---------------------|----------------------|
| Op. 85. Russisch~ | Op. 88. Schwedisch |
| Op. 86. Französisch | Op. 89. Italienisch~ |
| Op. 87. Ungarisch~ | Op. 90. Hebräisch~ |
| Op. 91. Polnisch | |

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Polnisches National-Konzertino

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I.

Leo Portnoff Op. 91

Allegro moderato

Violine

Klavier *f*

f energico

The musical score is written for Violin and Piano. It begins with a tempo marking of 'Allegro moderato'. The key signature is one sharp (F#) and the time signature is 2/4. The piano part starts with a forte (f) dynamic. The score is divided into four systems. The second system features a section marked 'f energico', where the piano accompaniment becomes more rhythmic and driving. The violin part has several rests in the first system, indicating it enters later in the piece.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including accents and dynamic markings of *ff*. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues with a melodic line, marked with *ff* and accents. The left hand features a more active accompaniment with sixteenth-note patterns and chords, including a *ped.* (pedal) marking and an asterisk.

Third system of musical notation. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand accompaniment is also marked *p* and consists of rhythmic patterns and chords.

Fourth system of musical notation. Both the right and left hands are marked with *poco a poco cresc.* (poco a poco crescendo). The right hand has a melodic line with accents, and the left hand has a harmonic accompaniment. A *ff* (fortissimo) dynamic marking appears at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with accents. The left hand accompaniment is marked with *p* (piano) and features chords and moving lines.



(Melodie aus „Halka“)

dolce espress.

c. p.

cresc. *<f* *p*

cresc. *dim.* *p*

f *p*

First system of musical notation. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The melodic line features sixteenth-note patterns and rests. The piano accompaniment includes chords and rhythmic patterns. Dynamic markings include *ff* and *f*.

Second system of musical notation. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The melodic line continues with sixteenth-note patterns. The piano accompaniment features chords and rests. Dynamic markings include *f* and *mf*.

Third system of musical notation. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The melodic line features sixteenth-note patterns. The piano accompaniment includes chords and rhythmic patterns. Dynamic markings include *ff* and *f*.

Fourth system of musical notation. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The piano accompaniment features chords and rhythmic patterns. The word *energico* is written below the piano part. Dynamic markings include *f*.

Fifth system of musical notation. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The piano accompaniment features chords and rhythmic patterns. The system concludes with a double bar line and a key signature change to one sharp (F#).

First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The piano part begins with a forte (*f*) dynamic. The vocal line starts with a half note chord, followed by a series of eighth and sixteenth notes.

Second system of musical notation. The piano part features a rhythmic pattern of eighth notes with rests, marked with a piano (*p*) dynamic. The vocal line continues with a melodic line, including a triplet of eighth notes. The system concludes with a half note chord.

Third system of musical notation. Both the vocal and piano parts feature a complex, rapid melodic line. The piano part is marked with a piano (*p*) dynamic and includes the instruction *poco a poco cresc.*. The system ends with a half note chord.

Fourth system of musical notation. The piano part has a rhythmic pattern of eighth notes with rests, marked with a piano (*p*) dynamic. The vocal line has a melodic line with some rests. The system concludes with a half note chord.

Fifth system of musical notation. The piano part has a rhythmic pattern of eighth notes with rests, marked with a piano (*p*) dynamic. The vocal line has a melodic line with some rests. The system concludes with a half note chord.

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 has two flats (B-flat and E-flat). The music features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The melodic line continues with various ornaments and phrasing.

Third system of musical notation. The key signature changes to one sharp (F#). The treble staff begins with a dynamic marking of *f* (forte). The grand staff begins with a dynamic marking of *mp* (mezzo-piano). The music features a more active melodic line in the treble staff.

Fourth system of musical notation. The key signature remains one sharp. The treble staff has a dynamic marking of *f* and a trill (*tr*) marking. The grand staff has a dynamic marking of *cresc.* (crescendo). The music continues with complex rhythmic patterns.

Fifth system of musical notation. The key signature remains one sharp. The treble staff has a dynamic marking of *ff* (fortissimo). The grand staff has a dynamic marking of *f*. The music concludes with a final cadence in the grand staff.



II.

Andante religioso

con sord.

p

p

p

dim.

p

rit.

dim.

perpendosi

ppp

ppp

III. Finale

Allegro

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of five systems of music, each with a vocal line and a piano accompaniment. Dynamics include *p*, *fz*, *f*, and *dim.rit.*

System 1: The vocal line begins with a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics: *p*, *fz*, *fz*, *p*.

System 2: The vocal line continues with eighth notes. The piano accompaniment has a more active right hand with chords and eighth notes. Dynamics: *fz*, *fz*, *p*, *f*, *f*.

System 3: The vocal line features a mix of eighth and sixteenth notes. The piano accompaniment has a rhythmic bass line and chords. Dynamics: *f*, *f*, *p*, *f*, *f*, *p*, *p*.

System 4: The vocal line has a melodic line with some rests. The piano accompaniment has a rhythmic bass line and chords. Dynamics: *f*, *p*, *f*, *f*, *fz*.

System 5: The vocal line concludes with a melodic phrase. The piano accompaniment has a rhythmic bass line and chords. Dynamics: *f*, *f*, *f*, *dim.rit.*, *dim.rit.*

First system of musical notation. The upper staff is a single melodic line in treble clef, starting with a piano (*p*) dynamic. The lower staff is a grand staff (treble and bass clefs) with piano accompaniment. Dynamics include *p*, *fz*, and *f*.

Second system of musical notation. The upper staff continues the melody, with dynamics *f*, *fz*, and *p*. The lower staff accompaniment features chords and moving lines, with dynamics *f* and *p*.

Third system of musical notation. The key signature changes to two flats. The upper staff has dynamics *p*, *f*, and *fz*. The lower staff accompaniment has dynamics *p* and *f*.

Fourth system of musical notation. The upper staff features a series of chords with dynamics *f* and *fz*, ending with a *rit.* (ritardando) marking. The lower staff accompaniment has dynamics *f* and *fz*.

Con anima

Fifth system of musical notation, starting with the tempo marking **Con anima**. The upper staff begins with a *p espr.* (piano espr.) dynamic. The lower staff accompaniment has a piano (*p*) dynamic.

First system of a musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble staff with some slurs and a steady accompaniment in the grand staff.

Second system of the musical score, continuing the melody and accompaniment from the first system. The notation includes various rhythmic values and slurs.

Third system of the musical score. The right-hand staff (treble) has the instruction *poco rall. e dim.* written above it. The left-hand staff (bass) has the instruction *poco rall. e dim.* written below it. The music shows a gradual deceleration and dynamic reduction.

Fourth system of the musical score. The right-hand staff has the instruction *a tempo* written above it. The left-hand staff has the instruction *p* (piano) written below it. The tempo returns to the original speed, and the dynamics are marked piano.

Fifth system of the musical score. The right-hand staff has dynamic markings *f* (forte) and *p* (piano). The left-hand staff has dynamic markings *f* and *p*. The system concludes with a double bar line and a key signature change to one flat (B-flat).



System 1: Treble and Bass clefs. Dynamics: *p*, *f*, *f*, *p*. The piece is in G major, 2/4 time. The treble clef features a melodic line with eighth notes and quarter notes. The bass clef provides a harmonic accompaniment with chords and eighth notes.

System 2: Treble and Bass clefs. Dynamics: *f*, *f*, *p*, *f*, *f*. The treble clef continues the melodic line with some sixteenth-note passages. The bass clef features a more active accompaniment with eighth-note chords.

System 3: Treble and Bass clefs. Dynamics: *f*, *f*, *f*, *f*. The treble clef has a melodic line with some rests and a long note. The bass clef continues with eighth-note accompaniment.

System 4: Treble and Bass clefs. Dynamics: *f*, *f*, *poco cresc. e string.*, *ff*. The treble clef features a melodic line with accents and a crescendo. The bass clef has a harmonic accompaniment with a crescendo and a *ff* dynamic.

System 5: Treble and Bass clefs. Dynamics: *pizz.*. The treble clef has a melodic line with accents and a pizzicato section. The bass clef has a harmonic accompaniment with chords and rests.



Studienwerke für Violine

Leicht.

a. Für Violine allein.

- Centola, E., Op. 37. ^{M. Pf.}
 12 Etudes élémentaires . . . 2 —
 Eberhardt, G., Op. 84.
 Tägliche Violin-Übungen
 für Anfänger . . . 1 50
 — Op. 89. Materialien für
 den Anfangsunterricht im
 Violinenspiel . . . 2 —
 Hofmann, R., Op. 25. Die
 ersten Etüden.
 Heft I. Der Anfänger . . . 2 50
 Heft II. Der Fortge-
 schrittene . . . 2 —
 Heft III. Der Geübtere . . . 2 50
 — Op. 63 b. 10 Präludien . . . 1 50
 Palaschko, J., Op. 43.
 15 Etüden innerhalb der
 1. Position . . . 2 50

b. Für 2 Violinen.

- Violin-Duette a. d. Wer-
 ken älterer Meister, für
 Anfänger als ergänzendes
 Material zu jeder Violin-
 schule herausgegeben von
 Richard Hofmann.
 Band I (No. 1—45) . . . 2 —
 Band II (No. 46—86) . . . 2 —

c. Für 3 Violinen.

- Schröder, H., Op. 13.
 Kleine Trios.
 No. 1. C dur . . . 3 —
 No. 2. G dur . . . 3 —
 No. 3. F dur . . . 3 —

d. Für Violine und Klavier.

- Hofmann, R., Op. 63.
 10 Stücke m. vorangehen-
 den kleinen Präludien.
 No. 1. C . . . 1 —
 No. 2. Am . . . 1 —
 No. 3. G . . . 1 —
 No. 4. Em . . . 1 —
 No. 5. F . . . 1 —
 No. 6. Dm . . . 1 —
 No. 7. D . . . 1 —
 No. 8. Hm . . . 1 —
 No. 9. B . . . 1 —
 No. 10. Gm . . . 1 —
 Schumacher, P., Op. 28
 No. 1. Sonatine G . . . 1 50

Mittelschwer.

a. Für Violine allein.

- Hofmann, R., Op. 51.
 24 Etüden.
 Heft I (No. 1—8) . . . 2 —
 Heft II (No. 9—16) . . . 2 50
 Heft III (No. 17—24) . . . 2 50
 Schwendemann, W., La-
 genwechsel-Übungen —
 Exercises in Changes of
 Position . . . 3 —

b. Für 2 Violinen.

- Klengel, P., Op. 31. 6 Vor-M. Pf.
 tragstücke zur Entwick-
 lung des Doppelgriffspiels 2 —
 Maves, W., Op. 19. 3 Duetten 3 50
 Schrädieck, H., Op. 2.
 Der junge Violinspieler 3 —
 Violin-Duette a. d. Wer-
 ken älterer Meister, für
 Anfänger als ergänzendes
 Material zu jeder Violin-
 schule herausgegeben von
 Richard Hofmann.
 Band III (No. 87—110) 2 50
 Band IV (No. 111—128) 2 50

c. Für 3 Violinen.

- Schröder, H., Op. 14.
 Kleine Trios.
 No. 1. D . . . 3 —
 No. 2. Am . . . 3 —
 No. 3. B . . . 3 —
 Hermann, Fr., Op. 9. Bur-
 leske . . . 2 —

d. Für Violine und Klavier.

- Bach, J. S., Sarabanden
 (F. David).
 Heft I (No. 1—3) . . . 2 50
 Heft II (No. 4—6) . . . 2 —
 Corelli, A., Sonate (F. O.
 Dessoff und J. Hell-
 mesberger) . . . 3 —
 David, F., Op. 5. Introd. u.
 et Variat. sur le Thème:
 „Je suis le petit tambour“ 1 50
 Hofmann, R., Op. 64. Suite 3 —
 Schrädieck, H., Perpe-
 tum mobile . . . 1 50
 Schumacher, P., Op. 28.
 Sonatinen.
 No. 2. F . . . 2 —
 No. 3. A . . . 2 50
 No. 4. C . . . 3 50

Schwer.

a. Für Violine allein.

- David, F., Op. 9. 6 Caprices 3 —
 — Op. 20. 6 Caprices . . . 3 50
 Eberhardt, G., Op. 92.
 Tägliche Violin-Übungen
 für die Verbindungschwie-
 riger Doppelgriffe . . . 2 —
 Hofmann, R., Op. 52.
 32 Spezial-Etüden.
 Heft I (No. 1—8) . . . 2 50
 Heft II (No. 9—16) . . . 2 50
 Heft III (No. 17—24) . . . 2 50
 Heft IV (No. 25—32) . . . 2 50
 Kontski, Ap. de, Op. 5.
 L'Echo. Caprice-Etüde 1 50
 Kreuzer, R., 42 Etüden.
 (Herm. Schröder) . . . 3 —
 Sauret, E., Op. 24.
 20 grandes Etudes.
 Livre I (No. 1—7) . . . 3 50
 Livre II (No. 8—13) . . . 4 —
 Livre III (No. 14—20) . . . 4 50

Schrädieck, H., Op. 1. M. Pf.

- 25 Studien.
 Heft I (No. 1—13) . . . 5 50
 Heft II (No. 14—25) . . . 5 —
 — Anleitung zum Studium
 der Akkorde . . . 2 —
 — Tonleiterstudien . . . 3 —
 Schubert, Fr. (de Dresde),
 Op. 3. 9 Etudes . . . 1 —
 Singer, E., Op. 8. L'Ar-
 peggio. Etude de Concert 1 —
 Sitt, H., Tonleiterstudien 3 —

b. Für 2 Violinen.

- Hermann, Fr., Op. 7.
 3 Caprices brillants . . . 3 —
 Wieniawski, H., Op. 18.
 Etudes-Caprices.
 Livre I (No. 1—4) . . . 3 —
 Livre II (No. 5—8) . . . 3 —

c. Für 3 Violinen.

- Hermann, Fr., Op. 17.
 Suite Dm . . . 5 50
 Mikull, C., Op. 25. Scher-
 zino. Cm . . . 2 50

d. Für Violine und Klavier.

- David, F., Op. 20. 6 Ca-
 prices.
 Livre I (No. 1—3) . . . 3 50
 Livre II (No. 4—6) . . . 3 50
 Kontski, Ap. de, Op. 16.
 6 Caprices-Etudes artist.
 Livre I (No. 1—3) . . . 5 —
 Schröder, H., Op. 10.
 2 Konzert-Etüden.
 No. 1. Die Biene. (Eine
 Bearbeitung von R.
 Kreuzers Etüde No. 9) 1 50
 No. 2. Mückentanz. (Ori-
 ginal-Etüde f. hohe Lagen
 u. Arpeggio i. spring. Bog.) 1 50
 Sitt, H., Op. 24. 2 Etüden
 zum Konzertgebrauch.
 No. 1. Am . . . 2 50
 No. 2. Dm . . . 2 50
 Tartini, G. Le Trille du
 Diable. Sonate (Rob.
 Volkmann) . . . 3 —

Sehr schwer.

a. Für Violine allein.

- Bach, J. S., 6 Sonaten
 (F. David).
 Heft I No. 1 Gm, No. 2 Hm 3 —
 Heft II No. 3 Am, No. 4 Dm 3 —
 Heft III No. 5 C, No. 6 E 3 —
 — Neue von Hans Sitt
 revidierte Ausgabe . . . 3 —
 Lipinski, C., Op. 10. 3 Ca-
 prices . . . 1 —
 Lubin, L. de St., Op. 42.
 Hommage aux Artistes.
 6 grands Caprices brillants 2 50
 Moscheles, I., 20 Studien f.
 vorgertockte Spieler, nach

den Klavier-Studien Op. M. Pf.

- 70 bearb. v. Ferd. David.
 Heft I (No. 1—10) . . . 3 —
 Heft II (No. 11—20) . . . 3 —
 Sauret, E., Op. 38.
 12 Etudes artistiques.
 Cah. I (No. 1—4) . . . 4 —
 Cah. II (No. 5—9) . . . 4 —
 Cah. III (No. 10—12) . . . 4 —
 Singer, E., Op. 5. 5 Prélude
 (Impromptu) . . . 1 —
 — Kadenz zu Beethovens
 Violin-Konzert . . . 1 —

b. Für Violine und Klavier.

- Kontski, Ap. de, Op. 16
 6 Caprices-Etudes artis.
 Livre II (No. 4—6) . . . 6 —
 Singer, E., Op. 9. Die Ok-
 taven — Das Spiccato —
 Das Staccato. 3 Capricen 3 —
 — Op. 23. 3 Capricen . . . 4 —

Schulen.

- Hofmann, R., Op. 31. Violin-
 schule. Theoretisch-
 praktischer Lehrgang zur
 Erlernung d. Violinspiels,
 in 2 Teilen. — Violin
 School. Theoretic-practi-
 cal Course for the Study
 of the Violin, in 2 Parts,
 edited and revised by W.
 E. Heimendahl.
 Teil I. Der Anfangs-Un-
 terricht. — (Part I. Ele-
 mentary Instruction) 3 —
 Teil II. Schule der Tech-
 nik. — (Part II. School
 of Technic) . . . no. 3 —
 — Op. 84. Elementar-Violin-
 schule. Eine leichtfa-
 chliche Anleitung zur Er-
 lernung des Violinspiels mit
 zahlreichen melodischen,
 Lust und Fleiß anregen-
 den Musikstücken für 1
 u. 2 Violinen u. vielen för-
 dernden techn. Studien. —
 Escuela elemental de
 Violin. Método fácil para
 aprender á tocar el Violin
 con numerosas piezas me-
 lódicas y recreativas para
 1 y 2 violines que estimu-
 lan al entusiasmo y a la
 aplicación y muchos ejer-
 cicios técnicos que favore-
 cen el estudio. —
 Elementary Violin-Tu-
 tor. An easy method for
 learning to play the Violin,
 with numerous melodious,
 study-inciting and recrea-
 tive music-pieces for 1 and 2
 Violins and many technical
 exercises designed to fa-
 cilitate the Study thereof no. 3 —



VERLAG VON FR. KISTNER IN LEIPZIG



MUSIK FÜR VIOLINE UND KLAVIER

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer)

Auer, L. s Op. 5. Rhapsodie hongroise . . . 2.—	Fuchs, R. s Op. 9. Serenade. D (Stocker) 5.— s Op. 20. Sonate Nr. 1. Fism . . . 6.— ss Op. 33. Sonate Nr. 2. D . . . 5.— s Op. 68. Sonate Nr. 3. Dm . . . 7.50	Kretschmer, E. m Der Eriksgang und Krönungs- marsch aus der Oper „Die Folkunger“ (Hofmann) . . . 1.50	Palaschko, Joh. Op. 38. Melodienreihe. 8 leichte Stücke. (1. Position.) . . . 1.50 l Nr. 1. Kanzonetta . . . 1.50 l Nr. 2. Menuett . . . 1.50 l Nr. 3. Erziehung . . . 1.50 l Nr. 4. Gavotte . . . 1.50 l Nr. 5. Reigen . . . 1.50 l Nr. 6. Ständchen . . . 1.50 l Nr. 7. Bauerntanz . . . 1.50 l Nr. 8. Scherzino . . . 1.50 Op. 42. Skizzen. 4 Stücke. . . 1.50 l Nr. 1. Menuett . . . 1.50 l Nr. 2. Notturmo . . . 1.50 l Nr. 3. Odaliskentanz . . . 1.50 l Nr. 4. Capriccio . . . 1.50	Saphir, Ch. m-s Op. 5. Chanson d'Amour . . . 1.50
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Polnisches National-Konzertino

Violine

Aufführungsrecht vorbehalten

Allegro moderato

I.

Leo Portnoff Op.91

6 *f* *energico*

fz fz fz fz

p

poco a poco cresc.

(Melodie aus „Halka“)

dolce espr.

cresc.

f

p

ff

f

Violine

A page of a violin score, page 3, featuring ten staves of music. The score is written in treble clef with a key signature of one sharp (F#). The music is characterized by intricate patterns, including sixteenth-note runs, triplets, and slurs. Performance markings include *ff*, *f energico*, *p*, *poco a poco cresc.*, *dim.*, *dolce espr.*, *f*, and *f cresc.*. Fingerings are indicated by numbers 1-4 and 0. A trill is marked with *tr* in the final staff. A section number '6' is placed above the second staff.

Violine

II.

Andante religioso
con *sourdino*

2 *p*

2 1 *p*

3

1 *dim.* *perpendosi* *ppp*

III. Finale

Allegro

p *fz fz* *p*

fz fz *p* *f f*

f f

f f

tr *fz*

tr *fz*

dim. rit. *a tempo* *p dolce*

p Spitze *f sf fz p fz*

Violine

1 0 3 V

p *f* *f* *f* *p*

f *f* *f* *f* *f*

Con anima
p espr.

2 2

2 1 2 V

poco rall. e dim.

p *f* *f*

a tempo

f *f* *p*

1 1 1 2

f *f* *p* *f* *f* *p*

f *f* *f*

V

poco cresc. e string.

ff

0 4 2

pizz.