



1482

Vh 34015 1/2 doz

Leo Portnoff.

Concertinos

pour Violon

avec accompagnement de Piano

N^o1. Concertino, Op.43

Ré majeur, Ddur, D majeur

N^o2. Concertino, Op.44

Sol majeur, Gdur, G majeur

N^o3. Concertino, Op.45

Ré mineur, Dmoll, D mineur

Triller-Concertino N^o9, Op.80.

Fa majeur, Fdur, F majeur

Eigentum der Verleger. Propriété des Editeurs

Tous droits de reproduction, d'exécution, d'arrangements et de représentation réservés.

All rights of reproduction, arrangements, representation and public performance reserved.

Alle Vervielfältigungs-, Arrangements- und Aufführungsrechte vorbehalten.

Bruxelles, A. Cranz. London, Cranz & C^o

Leipzig, Aug. Cranz, G.m.b.H.

Concertino N^o 8.

D moll. - Ré mineur. - D minor.

Revidiert von Oscar Cranz.

Leo Portnoff, Op. 45.

I.

Allegro moderato.

VIOLINE.

PIANO.

The musical score is written for Violin and Piano. It begins with a piano introduction in the right hand of the piano, marked *f*. The violin part enters in the second measure. The tempo is *Allegro moderato*. The key signature is D minor. The score includes various dynamics such as *f*, *p*, *mf*, and *cresc.*, as well as performance instructions like *rit.* and *espressivo*. The piano part features several measures with a *p* marking and a *cresc.* marking. The violin part has several measures with a *mf* marking. The score is divided into five systems of music.

First system of musical notation. The upper staff is a single melodic line in G major, starting with a forte (*f*) dynamic. The lower staff is a piano accompaniment in G major, starting with a mezzo-forte (*mf*) dynamic. The piano part features a rhythmic pattern of eighth notes and chords. There are three asterisks with the word "Ped." (pedal) written below the piano staff, indicating where to use the sustain pedal.

Second system of musical notation. The upper staff continues the melodic line, featuring a triplet of eighth notes. Dynamics include *f*, *fp*, and *cresc.*. The piano accompaniment also continues, with dynamics *f*, *fp*, and *cresc.*. There are three asterisks with "Ped." written below the piano staff.

Third system of musical notation. The upper staff features a triplet of eighth notes and dynamics *f*, *fp*, *f*, *fp*. The piano accompaniment includes dynamics *mf*, *p*, *cresc.*, and *f*. There are three asterisks with "Ped." written below the piano staff.

Fourth system of musical notation. The upper staff begins with a triplet of eighth notes, followed by a section marked "a tempo" with dynamics *f rit.* and "poco a poco cresc. e string." leading to *f*. The piano accompaniment has dynamics *f rit.* and "a tempo poco a poco cresc." leading to *f*. There are three asterisks with "Ped." written below the piano staff.

Fifth system of musical notation. The upper staff continues with a melodic line of eighth notes, maintaining a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and single notes in the left hand, also maintaining a forte (*f*) dynamic.

tranquillo
poco rit.
p
pp

mf
dim.
mf
dim.

cresc.
f
p poco cresc.
mf

espressivo
f

f pesante *dim.* *ppoco rall e dim.*

mf pesante *dim.* *ppoco rall e dim.*

pp *ppp*

pp *ppp* *f a tempo*

Ed.

p *p*

f *p*

rit.

rit.

cre - - - - - scen - - - - - do



First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *f*. The piano accompaniment starts with a dynamic marking of *mf*. The piano part features a repeating eighth-note pattern in the left hand and a melodic line in the right hand. The system concludes with a *ped.* (pedal) marking and an asterisk.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment includes a *ped.* marking and several asterisks indicating specific performance instructions.

Third system of musical notation. The piano part features a prominent eighth-note accompaniment in the left hand. The system begins with a dynamic marking of *f*.

Fourth system of musical notation. The piano part includes a *poco cresc.* (poco crescendo) marking. The system ends with a double bar line.

Fifth system of musical notation. The piano part features a dynamic marking of *ff* (fortissimo). The system concludes with a double bar line.

II.

Andante cantabile.

con sord.

p dolce

The musical score consists of four systems, each with three staves: a vocal line (treble clef) and two piano accompaniment staves (bass and tenor clefs). The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Andante cantabile'. The score includes various performance markings such as 'con sord.', 'p dolce', 'p', 'rit.', 'a tempo', and 'poco rit.'. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the bass and tenor staves, often with slurs and ties. The vocal line contains melodic phrases with slurs and ties. The score is punctuated by 'Ped.' (pedal) markings and asterisks (*). A dynamic marking of 'p' (piano) is present in the first system. A 'rit.' (ritardando) marking appears in the third system, followed by 'a tempo' markings. A 'poco rit.' (poco ritardando) marking is also present in the third system. The score concludes with a final 'Ped.' marking and an asterisk in the fourth system.

poco rit.

rit.

Leo. * *Leo.* * *Leo.* * *Leo.* * *Leo.*

espressivo

mf

mp poco a poco animato

marcato

poco rit e dim.

poco rit. e dim.

First system of musical notation. Treble clef staff contains a melodic line starting with a half note, followed by eighth notes, and ending with a half note. Dynamics include *p* and *pp*. Grand staff (treble and bass clefs) contains a rhythmic accompaniment of eighth notes. Dynamics include *pp*.

Second system of musical notation. Treble clef staff contains a melodic line. Dynamics include *p*. Grand staff contains a rhythmic accompaniment. Dynamics include *p a tempo* and *pp*. There are *Red.* and *** markings in the bass staff.

Third system of musical notation. Treble clef staff contains a melodic line. Dynamics include *pp*. Grand staff contains a rhythmic accompaniment. Dynamics include *pp*. There are *Red.* and *** markings in the bass staff.

Fourth system of musical notation. Treble clef staff contains a melodic line. Dynamics include *pp*. Grand staff contains a rhythmic accompaniment. Dynamics include *pp*. There are *Red.* and *** markings in the bass staff. The tempo is marked *poco morendo*.

Fifth system of musical notation. Treble clef staff contains a melodic line. Dynamics include *ppp*. Grand staff contains a rhythmic accompaniment. Dynamics include *ppp*. There are *Red.* and *** markings in the bass staff. The tempo is marked *ad lib. attacce*.

III.

Finale.

Allegretto alla Russ.

The musical score is written for piano and violin in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegretto alla Russ.'. The score consists of five systems of music. The piano part is written in grand staff (treble and bass clefs), and the violin part is written in a single treble clef. Dynamic markings include *f* (forte), *p* (piano), *dim.* (diminuendo), and *cresc.* (crescendo). The first system shows the piano part starting with a forte *f* dynamic and the violin part starting with a piano *p* dynamic. The second system features a crescendo in the piano part and a forte *f* dynamic in the violin part. The third system shows a piano *p* dynamic in the piano part and a forte *f* dynamic in the violin part. The fourth system features a forte *f* dynamic in the piano part and a piano *p* dynamic in the violin part. The fifth system shows a forte *f* dynamic in the piano part and a piano *p* dynamic in the violin part.

First system of music. It consists of a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The music starts with a forte (*f*) dynamic and a pizzicato (*pizz.*) articulation. It then switches to arco (bowed) and returns to *f* *pizz.* before ending with a final *f* *arco* chord. There are rests in the first two measures.

Second system of music. It consists of a single melodic line on a treble clef staff. The key signature changes to two sharps (D major). The music begins with a *poco rit.* (slightly ritardando) marking. The dynamics are mostly *f* (forte). The system concludes with a double bar line and a key signature change to three sharps (F# major).

Third system of music. It consists of a single melodic line on a treble clef staff. The tempo is marked **Moderato.** The key signature is three sharps (F# major). The music starts with a piano (*p*) dynamic and includes a *ten.* (tension) marking. The dynamics range from *f* (forte) to *p* (piano). The system ends with a double bar line.

Fourth system of music. It consists of a single melodic line on a treble clef staff. The key signature is three sharps (F# major). The music starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic. The dynamics range from *mf* to *pp* (pianissimo). The system ends with a double bar line.

Fifth system of music. It consists of a single melodic line on a treble clef staff. The key signature is three sharps (F# major). The music starts with a mezzo-forte (*mf*) dynamic and includes a pianissimo (*pp*) dynamic. The dynamics range from *mf* to *p* (piano). The system ends with a double bar line.

Poco più mosso.

First system of musical notation. The treble clef part features a melodic line with eighth notes and slurs, marked with *cresc.* and *f*. The piano accompaniment consists of chords in the left hand and eighth notes in the right hand, also marked with *cresc.* and *mf*.

Second system of musical notation. The treble clef part continues the melodic line with slurs and accents, marked with *f*. The piano accompaniment continues with chords and eighth notes.

Third system of musical notation. The treble clef part has a melodic line with slurs, marked with *ff* and *f*. Above the staff, the instruction *pizz. arco* is repeated six times, followed by *simile*. The piano accompaniment features chords in the left hand and eighth notes in the right hand, marked with *f*.

Fourth system of musical notation. The treble clef part has a melodic line with slurs, marked with *mf poco a poco rall.* and *p*. The piano accompaniment has chords in the left hand and eighth notes in the right hand, marked with *mf poco a poco rall.* and *pp*.

Fifth system of musical notation. The treble clef part has a melodic line with slurs, marked with *f* and *p*. The piano accompaniment has chords in the left hand and eighth notes in the right hand, marked with *f* and *p*.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a dynamic marking of *mf*. The lower staff is in bass clef with a key signature of two sharps and a dynamic marking of *mf rall.*. The system concludes with a double bar line and a *rit.* marking.

Second system of musical notation. The upper staff begins with a *rit.* marking and a *f* dynamic. The lower staff has a *p* dynamic marking. The system concludes with a double bar line.

Third system of musical notation. The upper staff features a *f* dynamic. The lower staff includes a *pizz.* marking and a *f* dynamic. The system concludes with a double bar line.

Più Allegro.

Fourth system of musical notation, starting with the tempo change. The upper staff includes dynamics of *f*, *f*, *f*, *pizz.*, *arco*, *pizz.*, and *arco*. The lower staff has a *f* dynamic. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff includes a *rit.* marking. The lower staff concludes with a double bar line and a *rit.* marking.

EDITION CRANZ

| No. | Piano à 2 mains. |
|--------|--|
| 169. | Mendelssohn-Bartholdy, F. , op. 72. Pièces pour les enfants. (6 Kinderstücke). |
| 116. | — Chansons sans Paroles. (Lieder ohne Worte.) (J. Epstein.) kplt. — Ausgewählte Kompositionen. Bd. I op. 5. Capriccio. op. 7. Sieben Charakterstücke. op. 14. Rondo capriccioso. op. 16. Drei Phantasien. op. 33. Drei Capricen. op. 72. Sechs Kinderstücke. Andante cantabile und Presto agitato. |
| 498. | — Ausgewählte Kompositionen. Bd. II. op. 22. Capriccio. op. 23. I. Konzert. op. 29. Rondo brillant. op. 40. II. Konzert. op. 43. Serenade und Allegro gioioso. |
| 276. | — Ouverturen. (Oelschlegel) No. 1. Die Hochzeit des Camacho. No. 2. Ein Sommernachtsstraum. No. 3. Die Hebriden oder: Die Fingalshöhle. No. 4. Meeresstille 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 Harmoniemusik. No. 10. Trompeten-Ouverture. |
| 269. | Mozart, W. A. , 18 Sonates. (Rauch). |
| 83. | — Ouverturen. (Oelschlegel) 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 Lissabon. No. 10. Il Re pastore. |
| 862. | Nessi Oscar , die erste Bekanntschaft mit unserem Altmeister Joh. Seb. Bach. |
| 84. | Olsen, Ole , Petite Suite. No. 1. Fantuil. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse Caprice norvégienne. No. 5. Papillons. |
| 841. | Ouverturen-Album , 12 ausgewählte beliebte Ouverturen. No. 1. Spohr, L., Jessonda. No. 2. Spohr, L., Zemire und Azor. No. 3. Gluck, Ch. W. von, Iphigenia in Aulis. No. 4. Gluck, Ch. W. von, Iphigenia in Tauris. No. 5. Gluck, Ch. W. von, Orpheus und Eurydice. No. 6. Nicolai, O., Die lustigen Weiber von Windsor. No. 7. Reissiger, G. G., Die Eisenmühle. No. 8. Baffe, M. W., Die Ziegenmutter. No. 9. Kreuzler, C., Das Nachtlager in Granada. No. 10. Herold, F., Zampa. No. 11. Marschner, H., Hans Heiling. No. 12. Mailart A., Das Glückchen des Eremiten. |
| 89. | Pabst, Louis , Miniaturbilder. (op. 15, 20). |
| 117. | Reinecke, C. , op. 88. Mädchenlieder. |
| 547. | Rorich, C. , op. 60. Elementare Vorstudien z. polyphonen Klaviersp. |
| 846. | — Materialien für den theoretischen Unterricht. (s. a. u. Theoret. Werke). |
| 293. | Rossini, G. , Ouverturen. No. 1. Der Barbier von Sevilla. No. 2. Die bische Elster. No. 3. Tancred. No. 4. Wilhelm Tell. No. 5. Italienerin in Algier. No. 6. Belagerung v. Corinth. No. 7. Othello. No. 8. Semiramis. |
| 864. | Rubinstein, A. , Polnische Tänze (Polonaise, Cracovienne, Mazurka u. Mazurka-Fantasie). |
| 90/91. | Schmitt, Al. , op. 16. Etudes. L.III. — Exercices préparatoires. |
| 89. | Schröder, C. , op. 62. 12 Etudes journalières pour donner de la force au 4 ^{ème} et au 5 ^{ème} doigt. (12 tägliche Etüden zur Kräftigung des vierten und fünften Fingers.) |
| 58. | — op. 66. 14 Etudes pour le mouvement latéral des doigts. (14 Etüden für die Seitenbewegung der Finger). |
| 142. | Schubert, F. , Impromptus et Moments musicaux. (Op. 90, 94, 142) — Ouverturen. No. 1. Italienisches Stille. No. 2. Fierrabras. No. 3. Alfonso u. Estrella. No. 4. Rosamunde. |
| 496. | Schulhoff, Jul. , Salontänze. |
| 284. | Schumann, Rob. , op. 6. Die Davidsbündler. — op. 9. Carnaval. — op. 12. Fantasiestücke. — op. 16. Kreisleriana. — op. 17. Fantasie. — op. 18. Arabeske und op. 19. Blumenstück. — op. 21. Novelletten. — op. 23. Nachtstücke. — op. 26. Fächingsschwank. — op. 63 et op. 15. Album pour la Jeunesse et Scènes enfantines. |
| 144. | — op. 82. Dansia forêt. op. 23. Romances. |
| 809. | — Ouverturen. No. 1. Genoveva. No. 2. Die Brant von Messina. No. 3. Manfred. No. 4. Julius Cäsar. No. 5. Festouverture über „Bekränzt mit Laub“. No. 6. Hermann und Dorothea. No. 7. Faust. |
| 854. | Sonatinen-Album , Band I. Kuhlau, op. 20 No. 1. Cdur. Beethoven, Sonatine, Fdur. Czerny, op. 163. No. 4. Gdur. Dussek, op. 20 No. 1. Gdur. Clementi, op. 36 No. 6. |

| No. | Piano à 2 mains. |
|----------|---|
| | 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. |
| 355. | Sonatinen-Album , Band II. 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. |
| 87. | Strauss-Album , 9 ausgewählte Tänze. No. 1. op. 383. Rosen aus dem Süden, Walzer. No. 2. op. 448. Diplomaten-Polka. No. 3. op. 427. Donauweibchen, Walzer. No. 4. op. 401. Der Klügere giebt nach, Polka-Mazurka. No. 5. op. 200. Schleier und Krone, Wlz. No. 6. op. 415. Annina, Polka-Mazurka. No. 7. op. 245. Lyra, Polka. No. 8. op. 416. Eine Nacht in Venedig, Quadrille. No. 9. op. 432. Mutig voran, Galopp. |
| 185. | Strauss, Joh. , Ouverturen. (Fledermaus. Prinz Methusalem. Cagliostro. Der Carneval in Rom. Indigo. Blindkuh). |
| 119. | Strauss, Jos. , Tanz-Album. No. 1. op. 263. Mein Lebenslauf ist Lieb' und Lust, Walzer. No. 2. op. 166. Frauenherz, Polka-Maz. No. 3. op. 228. Victoria, Polka. No. 4. op. 164. Dorfschwalben aus Oesterreich, Walzer. No. 5. op. 259. Vélodépée, Galopp. No. 6. op. 268. Die tanzende Muse, Polka-Mazurka. No. 7. op. 220. Hesperus-Ländler. No. 8. op. 218. Wiener Leben. Polka. No. 9. op. 236. Dithyrambe. Polka-Mazurka. No. 10. op. 157. Herold-Quadrille. |
| 395/396. | Streabogg, L. , op. 274. 24 petites Etudes expressives. Cah. I, II. |
| 412/413. | — Album No. 1 u. 2. |
| 206. | Volkmann, R. , op. 17. Romances sans paroles. (Buch der Lieder). |
| 140. | Wagners-Album , No. 1. Pavana. No. 2. Coquette, Caprice. No. 3. Le retour du Pâtre, paysannerie. No. 4. Mennet Pompadour. No. 5. Très drôle, Bonfonnerie musicale. No. 6. Joyeux carillon. No. 7. Cœur léger, Chanson humoristique. No. 8. Marche des Braves. |
| 12. | Waldteufel, E. , Album de six Danses choisies. Vol. I. No. 1. Ange d'amour. No. 2. Deux à deux. No. 3. Née d'oiseaux. No. 4. Retour du printemps. No. 5. Souveraine, Mazurka. No. 6. Un doux poème. |
| 199. | — Album Vol. II. No. 1. Tout Paris, Valse. No. 2. Invitation à la Gavotte. No. 3. La Flanée, Valse. No. 4. Zickzack, Polka. No. 5. Long-champs fleur, Valse. No. 6. Sous la voûte étoilée, Valse. |
| 297. | Weber, C. M. von , Kompositionen. Op. 7. Sechs Variationen, Cdur. op. 12. Momento capriccioso, op. 21. Große Polonaise, op. 40. Nenn Variationen, Cmoll. op. 62. Rondo brillant, op. 65. Anforderung zum Tanz, op. 72. Polacca brillante, op. 79. Konzertstück. |
| 251. | — Ouverturen. (Oelschlegel) No. 1. Peter Schmolli. No. 2. Turandot. No. 3. Silvana. No. 4. Abu Hassan. No. 5. Der Beherrscher der Geister (Rübezahl). No. 6. Jubel-Ouverture. No. 7. Preciosa. No. 8. Freischütz. No. 9. Euryanthe. No. 10. Oberon. |
| 389. | Weihnachtslieder , Fantasie über beliebte Weihnachtslieder. |
| 86. | Ziehrer-Album , 10 ausgew. Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder, Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht, Polka. No. 4. op. 450. Liebestelephon, Polka-Maz. No. 5. op. 438. Großstädtisch, Galopp. No. 6. op. 482. Meerleuchten, Walzer. No. 7. op. 437. Durch die Blume, Polka-Mazurka. No. 8. op. 442. Diesen Kuß der ganzen Welt, Walzer. No. 9. op. 433. Nervös, Polka. No. 10. op. 451. Mir nach, Galopp. |

Piano à 4 mains.

| | |
|------|--|
| | Adam, A. C. , Ouverturen, siehe Boieldieu und Adam. |
| 452. | Alberti, H. , op. 23. Fantaisies faciles de tous les Opéras de Rich. Wagner: Rheingold, Walküre, Siegfried, Götterdämmerung, Lohengrin, Parsival, Rienzi, Tristan und Isolde, Meistersinger von Nürnberg, Tannhäuser, Fliegende Holländer. Kompl. |
| | Album de Salon , No. 1. Waldteufel, Invitation à la Gavotte. No. 2. Carman, Au son des Tambourins. No. 3. Sachs, Menuet mignon. No. 4. Gobbaerts, Saitarelle. No. 5. Ellenberg, Le Roitelet. No. 6. Calvini, Chasse aux Gazelles. |

| No. | Piano à 4 mains. |
|----------|---|
| 340. | Auber, D. F. E. , Ouverturen. (Inh. siehe Klavier zu zwei Händen). |
| 274. | Beethoven, L. van , 11 Ouverturen. (Oelschlegel.) (Inhalt siehe 2händige Ausgabe). |
| 248. | — Symphonien, Vol. I. No. 1—5. (Oelschlegel). |
| 249. | — do. Vol. II. No. 6—9. (Oelschlegel). |
| 186. | Bellini, V. , Ouverturen, siehe Cherubini und Bellini. |
| 386. | Berens, H. , op. 62. Exercices mélodiques, concentrés sur les cinq doigts. (Melodische Übungsstücke im Umfange von 5 Tönen). |
| 350. | Boieldieu und Adam , Ouverturen. (Inh. s. Klavier zu 2 Händen). |
| 350. | Brahms, Joh. , op. 42. 3 Gesänge: Abendständchen, Vineta, Darthula's Grabgesang. (C. Gurliitt). |
| 180/181. | Brands-Buys, J. , op. 17. Airs et Danses. (Tänze u. Weisen.) Cah. I, II. |
| 313. | Cherubini u. Bellini , Ouverturen. (Inh. s. Klavier zu 2 Händen). |
| 464. | Diabelli, A. , Sonatinen Band I (op. 24 ^{1/2} , 54, 58, 60). |
| 465. | — do. Band II (op. 32, 33, 37). |
| 25. | — op. 149. 28 Etudes mélodiques sur cinq notes. (28 melodische Übungsstücke im Umfange von 5 Tönen). |
| 324. | — op. 163. Les Jolies de la Jeunesse. (Jugendfreuden). |
| 327. | Donizetti, G. , Ouverturen. (Inhalt siehe Klavier zu zwei Händen). |
| 148. | Egghardt, Jules , op. 96. Six Morceaux élégants et faciles. No. 1. Berceuse. No. 2. Douce Pensée. No. 3. Amusement comique. No. 4. Chant varié. No. 5. Consolation. No. 6. Soyons gais! |
| 498. | Flotow, F. von , Martha. Klav. Auszug. — 5 Ouverturen. (Inhalt siehe Klavier zu zwei Händen). |
| 512. | — 5 Ouverturen. (Inhalt siehe Klavier zu zwei Händen). |
| 204. | Gurliitt, C. , op. 57. Trois Sonatines. — op. 69. Trois Sonatines. |
| 319/322. | Haydn, Jos. , 24 Symphonien. Band I-IV. |
| 385. | Kuypcr, Elisabeth , op. 8. Serenade. |
| 408. | Lazarus, Gust. , op. 155. Zu Zweien, 3 Fantasiestücke. |
| 338. | Lortzing, A. , Ouverture. (Inhalt siehe Klavier zu zwei Händen). |
| 277. | Mendelssohn-Bartholdy, F. , 10 Ouverturen. (Oelschlegel.) (Inhalt siehe 2händige Ausgabe). |
| 270. | Mozart, W. A. , 10 Ouverturen. (Oelschlegel.) (Inh. s. 2händig. Ausgabe). |
| 342. | Ouverturen-Album , 12 ausgewählte beliebte Ouverturen. (Inh. siehe Klavier zu zwei Händen). |
| 294a. | Rossini, G. , Ouverturen. Band I. No. 1. Der Barbier von Sevilla. No. 2. Die bische Elster. No. 3. Tancred. No. 4. Wilhelm Tell. — Band II. No. 5. Italienerin in Algier. No. 6. Belagerung von Corinth. No. 7. Othello. No. 8. Semiramis. |
| 329. | Schubert, Fr. , Ouverturen. (Inh. siehe Klavier zu zwei Händen). |
| 310. | Schumann, Rob. , Ouverturen. (Inh. siehe Klavier zu zwei Händen). |
| 499/505. | Strauss-Album , Bd. II/VIII. |
| 497. | Strauss, Joh. , Ouverturen. |
| 497. | Verdi, J. , Il Trovatore. Klav. Auszug. |
| 252. | Weber, C. M. von , 10 Ouverturen. (Oelschlegel.) (Inhalt siehe 2händige Ausgabe). |

Piano et Chant.

| | |
|---------|--|
| 510ab. | Abt-Album , 19 ausgewählte Lieder für 1 Singstimme und Piano, Band II für Sopran oder Tenor (Original), für Mezzo-Sopran od. Bariton. |
| 539/40. | Gilson, Solfège , H. III. |
| 303a. | Gurliitt, C. , op. 55. Treffübungen für Sopran. — do. für Mezzo-Sopran. — op. 58. 48 Etudes mélodiques pour le médium de la voix. (48 melodische Etüden für die mittlere Stimme) kplt. — do. Cah. I, II, III. |
| 151/7. | Marchesi, M. de Castrone , op. 11. 12 Etudes de style. Sopran od. Mezzo-Sopran. |
| 61. | — op. 21. L'art du Chant. (Die Kunst des Gesanges.) Méthode pratique. Cplt. avec portrait. |
| 59. | — do. Vol. I. Exercices élémentaires et gradués. |
| 60. | — Vol. II. 30 Vocalises pour Mezzo-Sopran. |
| 115. | — Vol. III. 12 Vocalises à deux voix. 6 Mélodies avec paroles, pour Mezzo-Sopran. |
| 146. | Renner, M. , op. 2. Drei Duette für Sopran und Alt. — op. 3. Sechs Lieder. (Deutsch und englisch) hoch und tief. |
| 134ab. | |

| No. | Piano et Violon. |
|---------|---|
| 1. | Album moderne . 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, Au Village. No. 7. Eberhardt, Deutsch. No. 8. Waldteufel, Invitation à la Gavotte. No. 9. Egerer, Réverie. No. 10. Hauser, Ungarisch. |
| 2. | Album moderne . Vol. II. No. 1. Hauser, Romanze. No. 2. Ellenberg, Jy pense. No. 3. Egerer, Polacca. 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. |
| 550. | Album moderne . Band III. No. 1. Bachmann, Gigue. No. 2. Eberhardt, Schlußmélodie. 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 Pierrrot. No. 7. Vermaire, 1 ^{ère} Romance sans paroles. No. 8. Wladawski, op. 17. Légende. No. 9. Wagner, R. Lied des Steuermanns. |
| 551. | Album moderne . 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., Siegmunds Liebeslied. No. 5. Tosca, Romance. No. 7. Laub, Bonheur perdu. No. 8. Wagner, R., Ballade der Senta. No. 9. Eberhardt, Gavotte. |
| 557. | Bach, J. S. , Konzert No. 1. A moll (Portnoff). — Sonates, H. III. |
| 456/57. | Beethoven, L. van , op. 40 u. 50. — op. 61. Concerto. (Helmberger). — Ouverturen. (Oelschlegel.) Vol. I. No. 1. Die Geschichte des Prometheus. No. 2. Egmont. No. 3. Coriolan. No. 4. Fideleio (Leonore No. 4). No. 5. Leonore (No. 3). |
| 275b. | — do. Vol. II. No. 6. Leonore (No. 1). No. 7. Leonore (No. 2). No. 8. Die Ruinen von Athen. No. 9. Zur Namensfeier. No. 10. König Stephan. No. 11. Die Weihe des Hauses. — Sonaten. |
| 415. | Bellini, V. , Ouverturen. Siehe Cherubini und Bellini. |
| 560. | Beriot, Ch. de , Air varié No. 3 et 7. Scène de Ballet. — op. 32. 2. Konzert. — op. 70. 6. Konzert. — op. 76. 7. Konzert. — op. 104. 9. Konzert. |
| 314. | Cherubini u. Bellini , Ouverturen. (Inhalt siehe Klavier zu zwei Händen). |
| 569. | Corelli, A. , 2 Sonaten (H. v. Steiner). |
| 419. | Daneau, N. , Suite en forme de Sonate. |
| 367. | David, F. , op. 5. Introduction et Variations sur le Thème: Je suis le petit Tambour. (L. Portnoff). |
| 56. | Dont, J. , op. 41. Konzertstück. (Nowotny). |
| 197. | Doeren, Arthur van , op. 21. Sonate. |
| 292. | Ernst, H. W. , op. 23. Konzert (Fis moll). |
| 10. | Gurliitt, C. , op. 61. Trois Sonatines. |
| 548. | Händel, G. F. , 6 Sonates. |
| 414. | Haydn, Jos. , 8 Sonaten. |
| 468. | Helmberger, Jos. , op. 242. Drei Fantasien. — op. 243. Airs variés faciles. Bd. III. |
| 467/68. | 6. Jansa, L. , op. 54. Concertino. |
| 175. | Kayser, H. E. , op. 20. 36 Etudes élémentaires et progressives. (Nowotny.) Cplt. — do. Cah. I, II, III. — op. 35. Quatre Sonatines très faciles. (4 sehr leichte Sonatinen). |
| 542. | Kreutzer, R. , 19 ^{tes} Concerto. D moll. |
| 96. | Lipinski, C. , Concert militaire. (Helmberger). |
| 8. | Locatelli di Bergame , Sonate en fa mineur (F moll). (Zelner). |
| 114. | Mendelssohn-Bartholdy, F. , op. 64. Concert. (Helmberger). — Ouverturen. (Oelschlegel.) Vol. I. No. 1. Ein Sommernachtsstraum. No. 2. Die Hebriden oder: Fingalshöhle. No. 3. Meeresstille und glückliche Fahrt. No. 4. Die schöne Melusine. No. 5. Ruy Blas. — do. Vol. II. No. 6. Die Hochzeit des Camacho. No. 7. Athalia. No. 8. Die Heimkehr aus der Fremde. No. 9. Ouverture für Harmoniemusik. No. 10. Trompeten-Ouverture. |
| 278a. | Mozart, W. A. , 11 Ouverturen. (Oelschlegel.) Vol. I. No. 1. Idomeneus. No. 2. Entführung a. d. Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Così fan tutte. |

EDITION CRANZ

| No. | Piano und Violon. |
|--------------------|--|
| 271 b | Mozart, W. A., Ouverturen. (Oelschlegel). Vol. II. No. 6. Die Zauberflöte. No. 7. Titus. No. 8. Der Schauspielfeldirektor. No. 9. Die Gärtlerin aus Liebe. No. 10. Le Ré pastore. — Sämtliche Sonaten. |
| 4/6, 834, 906, 906 | Muldermans, Ch., Aubade. — Berceuse. |
| 156 | — Concertino No. 1. |
| 157 | — Concertino No. 2. |
| 216 | — Concertino No. 3. |
| 217 | — Concertino No. 4. |
| 214 | — Concertino No. 5. |
| 215 | — Concertino No. 6. |
| 332 | — La Fantasia. |
| 330 | — Petite Fantasia. |
| 286 | — 1e Récréation concertante. |
| 287 | — 2e Récréation concertante. |
| 288 | — 3e Récréation concertante. |
| 289 | — 4e Récréation concertante. |
| 290 | — 5e Récréation concertante. |
| 291 | — 6e Récréation concertante. |
| 333 | — Romance sans paroles. |
| 304 | — Serenade No. 1. |
| 305 | — Serenade No. 2. |
| 307 | — Serenade No. 3. |
| 331 | — Vieille et Musette, Bourrée. |
| 23 | Newell, J. E., Le petit Violoniste, six esquisses faciles. |
| 308 | — Le Langage des Fleurs. Sechs Stücke. |
| 24 | — Six morceaux récréatifs (leicht). |
| 196 | — Six morceaux faciles. |
| 227 | — Six morceaux mignons. |
| 317 | Paganini, N., op. 6. Konzert No. 1. (Hellmesberger.) |
| 318 | — op. 7. Konzert No. 2. (Hellmesberger.) |
| 375 | Portnoff, Leo, op. 43. Concertino No. 6. D dur. |
| 376 | — op. 44. Concertino No. 7. G dur. |
| 377 | — op. 45. Concertino No. 8. D moll. |
| 435 | — op. 80. Triller-Concertino No. 9. |
| 558 | Rode, P., Konzert No. 1 D moll — Konzert No. 6. B dur. (Hellmesberger.) |
| 900 | — Konzert No. 7. A moll. (Hellmesberger.) |
| 901 | — Konzert No. 8. E moll. (Hellmesberger.) |
| 902 | — Konzert No. 11. D dur. (Hellmesberger.) |
| 295 a/b | 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 | — Sonatines, op. 137 No. 1—3. |
| 522 | Schumann, Rob., op. 105 u. 121. 2 Sonaten. |
| 523 | — op. 131. Fantasia. |
| 311 | — 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. |
| 506/9, 489/91, 511 | Strauss-Album, Bd. II/V. — Bd. VII/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., Reverie für Violine und Piano (Steiner). |
| 92 | Viotti, J. B., Konzert No. 22. A moll. (Hellmesberger.) |
| 93 | — Konzert No. 23. G dur. (Hellmesberger.) |
| 94 | — Konzert No. 28. A moll. (Hellmesberger.) |
| 95 | — Konzert No. 29. E moll. (Hellmesberger.) |
| 9 | Vivaldi, Antonio, Sonate en Ré mineur. D moll. (Zeller). |
| 253a. | Weber, C. M. von, Ouverturen. (Oelschlegel). Vol. I. No. 1. Der Freischütz. No. 2. Oberon. No. 3. Euryanthe. No. 4. Preciosa. No. 5. Jubelouvertüre. |
| 253b. | — do. Vol. II. No. 6. Turandot. No. 7. Peter Schöller. No. 8. Silvana. No. 9. Abu Hassan. No. 10. Der Herrscher der Geister (Rübezahl). — 6 Sonaten (L. Portnoff). |
| 566 | Wieniawski, H., Album. |
| 555 | Band I. (L. Portnoff) op. 6. Souvenir de Moscou, op. 12. zwei Mazurka de Salon. No. 1. Sielanka la Champêtre No. 2. Chanson Polonaise, op. 16. Scherzo-Tarantelle, op. 17. Légende. — Band II (L. Portnoff) op. 19. No. 1. Oberass. Mazurka. No. 2. Dudziarz. Le Ménistr. Mazurka, op. 21. Deuxième Polonaise brillante, op. 22. Second Concerto (Kuyawiak). |
| 56 | |

| No. | Violon seul. |
|-------------|--|
| 407 | Alday, le jeune, op. 4. 24 Etudes. |
| 323 | Ernst, H. W., Six Etudes à plusieurs parties. (Schäfer.) |
| 85 | Fiorillo, F., 36 Etudes ou Caprices. (J. Hellmesberger.) |
| 434 | Gaviniés, P., 24 Exercices (L. Portnoff). |
| | Hellmesberger, J., Cours moderne de Violon. (Moderner Violinkursus.) |
| 129/31 | — op. 184. Duett-Etuden mit Rücksicht auf Rhythmus, Vorzeichnungen, Lagen, Stricharten u. Doppelgriffe. 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 armature. (Leichte Übungen mit Vorzeichnungen.) |
| 124 | Hellmesberger, J., Cah. III. Exercices dans toutes les positions. (Übungen in allen Lagen.) — op. 217. Etudes préparatoires modernes dans les 1ère, 2me et 3me Positions. (Moderne Vorbereitungs-Etuden in den ersten 3 Lagen.) |
| 126/128 | — op. 220. Etudes de Perfection. (Anbildungsstudien.) Cah. I, II, III. |
| 409/11 | 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. |
| 3/5 | — do. Cah. I, II, III. |
| 494 | — op. 37. Der erste Lehrmeister im Violinspiel. Tägliche Übungen für die allerersten Anfänger und für ansehende Violinspieler (als Vorbereitung zu den 36 Etuden op. 20 einsch. einer 2ten Violine). Compl. — op. 44. 50 kurze Übungen kompl. — op. 51. 18 Stücke. Studium der 2.—7. Lage. |
| 27 | — op. 62. Gammes. (Schule der Tonleitern.) |
| 88 | Kreutzer, R. 42 Etudes. (J. Hellmesberger.) |
| 7/6, 897/99 | — op. 2. 25 Etuden (Nowotny). |
| 386 | Mazas, F., op. 36. Etudes mélodiques et progressives. Cah. I, II, III. |
| 391/93 | Muldermans, Ch., op. 100. Gammes (Nowotny). |
| 387 | — 75 Etudes mélodiques et progressives. Cah. I, II, III. |
| 420/21 | Portnoff, L., op. 35. Synkopen-Etuden. |
| 437 | — op. 49. Etuden als Vorbereitung zu berühmten Etuden von Kreutzer, Fiorillo und Rode. Heft I u. II. |
| 388 | — op. 50. Exercices avec doigts appuyés. |
| 445 | — op. 51. L'Art de Phraser. |
| 442 | — op. 52. Exercices avec doigts appuyés dans la 1ère position. |
| 422 | — op. 61. Heft I. Melod. Etuden in der I. Lage. |
| 423 | — op. 61. Heft II. Melod. Etuden in der I. 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 4ème doigt. |
| 208 | Rode, P., 24 Caprices. (Hellmesberger.) |
| 172 | Schnelder, G., op. 10. Technique du violon. (Technische Grundlage des Violinspiels.) Cah. I. Gammes et accords. (Tonleiter und Akkordstudien.) |
| 173 | — do. Cah. II. Etudes de Vitesse. (Gefälligkeitsübungen.) |
| 187 | — op. 12. Ecole d'agilité pour le doigt et l'archet. (Schule der Finger- und Bogentechnik.) Cah. I. Etude de Gammes. (Studium der Tonleitern.) |
| 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. (Studium der Akkorde.) |
| 190 | — op. 12. Cah. IV. Etude de tierces et de sixtes. (Studium der Terzen und Sexten.) |
| 191 | — op. 12. Cah. V. Etude d'Octaves et de dixièmes. (Studium 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.) |

| No. | Piano et deux Violons. |
|-----|--|
| 47 | Mozart, W. A., Concertone. (F. David.) |
| 22 | Newell, J. E., Six récréations faciles. |

| No. | Violon seul. |
|---------|---|
| 394 | Schubert, Frz. (de Dresde). op. 3. Neuf Etudes. |
| 382 | Spohr, L., 12 Etuden (Nowotny). |
| 219 | Vallent, 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. |
| 3b/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. 86. Duos élémentaires. H. I/III. (L. Portnoff.) |
| 432/33 | — op. 40. 6 petits Duos. Heft III. (L. Portnoff.) |
| 97 | Ployel, J. B., op. 8. 6 petits Duos. (Hellmesberger.) |
| 98 | — op. 23. 6 Duos. (Hellmesberger.) |
| 99 | — op. 43. 6 petits Duos. (do.) |
| 100 | — op. 59. 6 Duos faciles. (do.) |
| 459 | Viotti, J. B., op. 19. Duos. Heft I. (L. Portnoff.) |
| 535 | — 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 Transcriptionen von J. W. Slatyer. No. 1 Spohr, La Rose. No. 2. Cherubini, Ave Maria. No. 3. Spohr, Largo. No. 4. Pergolesi, Nina. No. 5. Schenk, Sarabande. No. 6. Mendelssohn-Bartholdy, Adagio (Glas). No. 7. Mendelssohn-Bartholdy, Orchestral. No. 8. Mendelssohn-Bartholdy, Gondellied. No. 9. Schumann, Träumerei. No. 10. Lulli, Sarabande. No. 11. Schumann, Abendlied. No. 12. Chopin, Fragment. No. 13. Couperin, L'Ansonienne. No. 14. Gluck, Aria. No. 15. Händel, Andante. No. 16. Giorgetti, Romance. No. 17. Hummel, Romance. No. 18. Couperin, La Bandoline. 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 Sonatines 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. |
| 388 | Millar Craig, D., Exercices. |
| 79/80 | Nöblek, 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. |
| 154 | — op. 21. 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Daumenaufsatz.) 2me Suite. |
| 155 | — op. 24. 10 Etudes ayant particulièrement trait à la 1ère position. (10 Etuden mit spezieller Berücksichtigung der ersten Lage.) |
| 81 | — 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Daumenaufsatz.) 1ère Suite. |
| | Contrabass und Piano. |
| 381 | Kayser, H. E., op. 20. 36 Etuden komplett (L. Winsel). |
| 378/80 | — do. do. Heft I, II, III. |

| No. | Streich-Quartette und -Quintette. |
|---------|---|
| 552 | Daneau, N., Quintett en ut für 2 Violinen, Viola, Cello u. Pianoforte. |
| 558 | — Quatuor en Ré für Violine III, Viola und Violoncello. |
| 390 | Seyffardt, 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. (Gefälligkeits-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 | Biehl, E., op. 28. Transcriptions de Morceaux célèbres. |
| 84 | Wachs, P., L'Orgue au Salon. (Berceuse, Chanson guillerette, Resignation, Gavotte, Pastorale, Marche séraphique.) |
| | Orgue. |
| 358 | Biehl, 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 | Faucher, P., 10 Pièces. |
| 113 | Schwencke, J. F., 24 Stücke verschiedenen Charakters in allen Tonarten und 24 Übungen. |
| 118 | Wachs, P., Six Morceaux. No. 1. Introduction. No. 2. Méditation. No. 3. Trio classique. No. 4. Fugnette pastorale. No. 5. Andante religioso. No. 6. Entrée triomphale. |
| | Violine und Orgel. |
| 428 | 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. Blaue Donau; Weib u. Gesang; Du und Du. Partitur f. gr. Orchester. |



Concertino No. 8.

D moll. - Ré mineur. - D minor.

VIOLINE.

Viol. Vh 34075

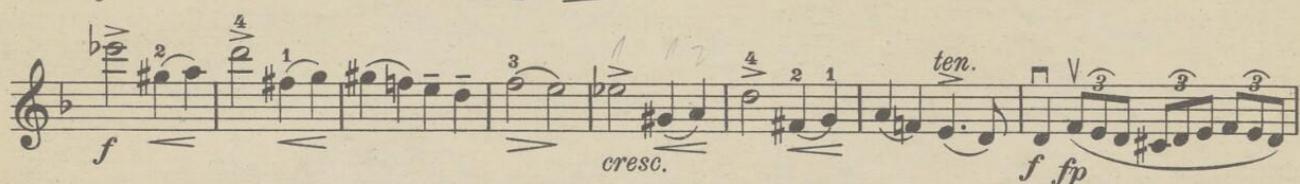
Leo Portnoff, Op. 45.

Revidiert von Oscar Cranz.

I.

Allegro moderato.

Tutti.



II.

Andante cantabile.

con sord.
p dolce

3

a tempo

poco rit.

pp

rit.

espressivo

poco a poco cresc.

f pesante

poco rit. e dim.

tranquillo

pp

a tempo

p

poco morendo

ppp

ad lib. attace

III.

Allegretto alla Russ.

Finale.

Tutti.

Solo.

f

f₀₂

p

cresc.

f

f

cresc.

f

VIOLINE.

f *p* *f* *pizz.arco* *pizz.arco* *pizz.arco* *p* *f* *pizz.arco*

pizz.arco *pizz.arco* *poco rit.*

Moderato. *p* *ten.* *mf*

pp *mf* *pp*

Poco più mosso.

cresc. *f* *ff* *fz*

ff *pizz.arco* *pizz.arco* *pizz.arco* *pizz.arco* *pizz.arco* *pizz.arco* *simile*

arco *mf* *poco a poco rall.* *p*

f *p* *mf* *rall.*

Tutti. *a tempo* **Solo.** **Tutti.** **Solo.**

mf

Più Allegro. *f* *f* *f* *pizz.* *arco* *pizz.* *arco*