

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)

BOSWORTH

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

Russische Fantasie N° 1

Russian Fantasia N° 1 Fantaisie russe N° 1

Leo Portnoff

Moderato (Introduction)

Violino

Piano

Andante

espressivo

p

1

2

3

4

5

1

2

3

4

5

I. Pos.

*)Der Fingersatz der 3. Lage (über den Noten) ist für mehr fortgeschrittene Spieler.

*) The fingering in the 3rd position (on the top of the notes) is for more advanced pupils.

*)Le doigté de la 3^e position, au dessus des notes, est pour élèves plus avancés.

First system of musical notation. Treble clef: $\frac{2}{4}$ time signature. Dynamics: f , p . Fingering numbers: 1, 2, 3, 4.

Allegretto

Second system of musical notation. Treble clef: $\frac{2}{4}$ time signature. Dynamics: p , $a tempo$. Performance markings: *rit.*, *a tempo*. Fingering numbers: 4, 0, (4 0).

Allegro

Third system of musical notation. Treble clef: $\frac{2}{4}$ time signature. Dynamics: f , $poco rit.$. Performance markings: *rit.*, *espressivo*, *poco rit.*. Fingering numbers: 2, 4, 0, 1, 2, 4, 2, 4, 0.

Fourth system of musical notation. Treble clef: $\frac{2}{4}$ time signature. Dynamics: p , $fz dim.$. Fingering numbers: 2, 2, 4, 2, 3, 1, 1, 4, 1.

Fifth system of musical notation. Treble clef: $\frac{2}{4}$ time signature. Performance marking: *m. s.*. Fingering numbers: 2, 1, 4, 3, 4, 0, 4, 4.

First system of musical notation. The upper staff (treble clef) features a melodic line with a forte (*f*) dynamic, including triplets and a four-note group. The lower staff (bass clef) provides harmonic accompaniment with chords and triplets.

Second system of musical notation. The upper staff continues the melodic line with dynamics ranging from piano (*p*) to forte (*f*). The lower staff features a steady accompaniment with a mezzo-forte (*mf*) dynamic.

Third system of musical notation. The upper staff shows a melodic line with a mezzo-forte (*mf*) dynamic. The lower staff has a more active accompaniment with a mezzo-piano (*mp*) dynamic.

Fourth system of musical notation. The upper staff contains a melodic line with various fingerings (1, 2, 3, 4) and dynamics. The lower staff provides harmonic support with chords and moving lines.

Fifth system of musical notation. The upper staff features a melodic line with a *rit.* (ritardando) marking. The lower staff includes a *rit.* marking and concludes with a key signature change to three sharps (F#, C#, G#).

dolce espr.

rit.

marcato

f

fz

Largemento

f

rit.

Red. * Red. * Red. * Red. *