

Herrn Emile Sauret

MEISTER-SCHULE

der alten Zeit / of the Olden Times / de temps anciens

(Ecole Supérieure du Violon)

SAMMLUNG

Klassischer Violin-Sonaten
berühmter Komponisten
des 17. u. 18. Jahrhunderts

Nach den ORIGINAL-AUSGABEN für „Violine mit beziffertem Baß“ bearbeitet, mit Vertragszeichen versehen und herausgegeben von

COLLECTION

of Classical Violin-Sonatas
by Celebrated Composers
of the 17th and 18th centuries

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de Sonates classiques de Violon
de compositeurs célèbres
des 17^{me} et 18^{me} siècles

Arrangées d'après les originaux pour Violon avec basse chiffrée et publiées avec signes d'interprétation par

ALFRED MOFFAT

	M.	Net s. d.		M.	Net s. d.
1. C moll, en sol min. von Henry Purcell (1658—1695)	1.50	2 0	21. Emoll, en mi min. von J. B. Loeillet († 1728)	1.50	2 0
2. A dur, en la maj. von G. Fr. Händel (1685—1759)	1.50	2 0	22. A dur, en la maj. von Franz Benda (1709—1786)	2.—	2 6
3. D moll, en ré min. von Fr. Maria Veracini (1685 bis 1750)	2.—	2 6	23. H moll, en si min. von Francesco Geminiani (1680—1762)	2.—	2 6
4. D dur, en ré maj. von J. M. Leclair (1697—1764)	2.—	2 6	24. A dur, en la maj. von Michele Mascitti (c. 1700 bis 1750)	1.50	2 0
5. C moll, en ut min. von Giovanni Mossi (c. 1690—1730)	2.—	2 6	25. D dur, en ré maj. von Pietro Nardini (1722—1793)	2.50	3 0
6. Emoll, en mi min. von François Francœur (1698 bis 1787)	2.—	2 6	26. D moll, en ré min. von J. B. Senallié (1687—1730)	2.—	2 6
7. G dur, en sol maj. von Pietro Locatelli (1693—1764)	2.—	2 6	27. D dur, en ré maj. von Niccola Porpora (1686 bis 1767)	3.—	3 0
8. Amoll, en la min. von Georgio Melande (c. 1700 bis 1750)	1.50	2 0	28. G moll, en sol min. von Evaristo Felice dall' Abaco (1675—1742)	1.50	2 0
9. G dur, en sol maj. von Louis Aubert (1720—1771)	2.—	2 6	29. Emoll, en mi min. von Felice de Giardini (1716 bis 1796)	2.—	2 6
10. G moll, en sol min. von Antonio Vivaldi († 1743)	1.50	2 0	30. G moll, en sol min. von J. B. Senallié (1687—1730)	2.—	2 6
11. C dur, en ut maj. von Carlo Tessarini (1690—1762)	2.—	2 6	31. D moll, en ré min. von Joh. Chr. Schickhard (geb. um 1680)	2.—	2 6
12. Amoll, en la min. von Richard Jones (c. 1680—1740)	2.—	2 6	32. G moll, en sol min. von J. M. Leclair (1697—1764)	2.—	2 6
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14. D dur, en ré maj. von Pietro Nardini (1722—1793)	2.—	2 6	34. B dur, en si-bémol von J. Collett (18. Jahrh.)	2.—	2 6
15. G moll, en sol min. von Niccola Porpora (1686—1767)	2.—	2 6	35. D dur en ré maj. von Prospero Castrucci (geb. ca. 1700)	2.—	2 6
16. G dur, en sol maj. von Lorenzo Somis (geb. c. 1680/5)	1.50	2 0	36. G dur, en sol maj von Antonio Vivaldi (c. 1670 bis 1743)	1.50	2 0
17. Amoll, en la min. von Robert Valentine (c. 1670 bis 1730)	1.50	2 0			
18. A dur, en la maj. von Giuseppe Tartini (1692—1770)	2.—	2 6			
19. G moll, en sol min. von Emanuele Barbella (1704 bis 1773)	2.—	2 6			
20. G dur, en sol maj. von J. B. Senallié (1687—1730)	2.—	2 6			

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M. 2

SONATE

von
Franz Benda.

(1709-1786.)

Bearbeitung von A. Moffat.

Moderato.

Violine.

Piano.

First system of musical notation. The top staff is a single melodic line with dynamics *f* and *p*, and trills (*tr*). The bottom two staves are piano accompaniment with dynamics *f* and *p*.

Second system of musical notation. The top staff continues the melody with dynamics *p*. The bottom two staves are piano accompaniment with dynamics *p*.

Third system of musical notation. The top staff features a complex melodic passage with dynamics *f*. The bottom two staves are piano accompaniment with dynamics *f*.

Fourth system of musical notation. The top staff has a melodic line with dynamics *cresc.*. The bottom two staves are piano accompaniment with dynamics *cresc.*.

Fifth system of musical notation. The top staff has a melodic line with dynamics *p* and *pp*, and trills (*tr*). The bottom two staves are piano accompaniment with dynamics *p* and *pp*.

First system of musical notation. The vocal line (top staff) contains several trills (tr) and dynamic markings: *p*, *f*, and *rit.*. The piano accompaniment (bottom two staves) includes dynamic markings *p*, *f*, and *rit.*.

Affettuoso.

Second system of musical notation. The vocal line (top staff) begins with the instruction *mf con espressione*. The piano accompaniment (bottom two staves) begins with *mf*. The system concludes with a first ending bracket labeled "1."

Third system of musical notation. The vocal line (top staff) features a second ending bracket labeled "2." and dynamic markings *p*. The piano accompaniment (bottom two staves) also includes dynamic markings *p*.

Fourth system of musical notation. Both the vocal line (top staff) and the piano accompaniment (bottom two staves) include the instruction *cresc.* (crescendo).

Fifth system of musical notation. The vocal line (top staff) includes dynamic markings *sf*, *Cad. ad lib*, and *p espress. e ritard.*. The piano accompaniment (bottom two staves) includes *Cad.* and *p rit.*.

Presto ma non troppo.

The first system of music features a treble staff with a melodic line starting on a half note G4, followed by eighth notes. The piano accompaniment in the bass staff begins with a half note G2, followed by eighth notes. A piano marking *f* is present at the start of the piano part.

The second system continues the melodic and piano accompaniment. The piano part includes a piano marking *p* and a *cresc.* marking. The treble staff has a piano marking *p* and a *cresc.* marking.

The third system shows the continuation of the piece. The piano part has a piano marking *p*. The treble staff also has a piano marking *p*.

The fourth system features a mezzo-forte marking *mf* in both the treble and bass staves. The piano part has a more active eighth-note accompaniment.

The fifth system includes a *cresc.* marking in the treble staff and a *f* marking in the bass staff. The piano part has a *cresc.* marking.

The sixth system features a mezzo-forte marking *mf* in both staves. The piano part has a *cresc.* marking. The treble staff also has a *cresc.* marking.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal line begins with a dynamic marking of *f* and ends with a *p*. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment includes a triplet of eighth notes in the right hand.

Third system of musical notation. The piano accompaniment has a section with a whole rest in the right hand, while the left hand continues with a rhythmic pattern.

Fourth system of musical notation. The piano accompaniment features a dense texture of chords and sixteenth notes.

Fifth system of musical notation. Both the vocal and piano parts are marked with *mf* (mezzo-forte).

Sixth system of musical notation. The piano accompaniment includes dynamic markings of *f*, *ff*, *rit.*, and *f*. The system concludes with a double bar line.

COMPOSITIONEN FÜR VIOLINE

MIT BEGLEITUNG DES PIANOFORTE

VON

CARL BOHM.



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†No. 3. Erste Gavotte (G dur)	1.50
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No. 6. Caprice en forme de variations	3—
*No. 7. Legende. Morceau de concert	2—
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*) Auch mit Orchesterbegleitung erschienen.

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†) Auch für Pianoforte allein erschienen

	Mk.
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No. 3. Sarabande	
No. 4. Italienische Weise (Air italien)	
No. 5. Courante	
No. 6. Mazurka	
No. 7. Spiccato	
No. 8. Ländler	
No. 9. Bolero	
No. 10. Spinnlied	
No. 11. Adagietto religioso	
No. 12. Spanisches Ständchen	à 1—
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No. 2. La Berca (Die Wiege)	
No. 3. Aria di Gavotta	
No. 4. Moment musical	
No. 5. Vision	
No. 6. Danse polonaise	
No. 7. Variations	
No. 8. Mazourka	
No. 9. Giga	
No. 10. Ricordo di ballo	
No. 11. Canzona antiqua	
No. 12. Tremolo	à 1—
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No. 2. Fabliau	
No. 3. Petite Romanze	
No. 4. Une Valse	
No. 5. Danse hongroise	
No. 6. Air Gavotte	
No. 7. Dors mignon! (Berceuse)	
No. 8. Gondoliera	
No. 9. Ritornell	
No. 10. Burleske	
No. 11. Valse antique	
No. 12. Perpetuum mobile	à 1—
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No. 2. Steyerischer Ländler	
No. 3. Nocturne	
No. 4. Kujawiak	
No. 5. Skandinavische Romanze	
No. 6. Ritornell	
No. 7. Nordische Sage	
No. 8. Abendständchen	
No. 9. Mazurka	
No. 10. Improvisation	
No. 11. Lied ohne Worte	
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No. 2. Scherzoso	
No. 3. Intermezzo	
No. 4. Serenade	
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No. 6. Polonaise	
No. 7. Fugato	
No. 8. Siciliano	
No. 9. Berceuse	
No. 10. Gigue	
No. 11. Menuett	
No. 12. Walzer (i. can. F.)	à 1—
Le Bal. Morceaux de Danses (1. Position):	
No. 1. Polonaise	
No. 2. Valse	
No. 3. Rheinländer	
No. 4. Polka-Mazurka	
No. 5. Polka	
No. 6. Galop	à 1—
Bunte Reihe. 6 leichte Stücke:	
No. 1. Arioso	
No. 2. Menuetto	
No. 3. à la Polka	
No. 4. Märchen	
No. 5. à la Valse	
No. 6. Ländler	à 1.50
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No. 1. Ricordo-Erinnerung	
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No. 6. Gavotta	à 1.50
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No. 2. Kleine Romanze	
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No. 4. Cantilene	
No. 5. Mazurka	
No. 6. Tyrolienne	à 1—

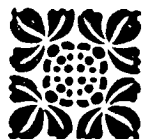
	Mk.
Novelletten (1.—4. Lage):	
No. 1. Hymne	
No. 2. Walzer-Etude	
No. 3. Gavotte	
No. 4. Balletstück	
No. 5. Cantilene	
No. 6. Die Stickerin	
No. 7. Madrigal	
No. 8. Maurisches Ständchen	
No. 9. Melodie	
No. 10. Nocturne	
No. 11. Fragment de Valse	
No. 12. Petite Rhapsodie hongroise	à 1—
Serenata española. Spanisches Ständchen	à 1—
Für Violine oder Violoncell mit Klavier- (oder Cello-) Begleitung.	
Silhouetten (6 leichte Stücke):	
No. 1. Pompa di Festa	
No. 2. Romanze	
No. 3. Gondoliera	
No. 4. Danse russe	
No. 5. Toccata	
No. 6. Moto perpetuo	à 1—
Dritte Suite (1. Lage):	
No. 1. Praeludium	
No. 2. Largo	
No. 3. Intermezzo	
No. 4. Scherzoso	
No. 5. Sarabande	
No. 6. Moto perpetuo	à 1—
Kleine Suite:	
No. 1. Intrada	
No. 2. Loure	
No. 3. Aria	
No. 4. Gavotte	
No. 5. Intermezzo	
No. 6. Moto perpetuo mobile	à 1—
Tonskizzen. 6 leichte Stücke (1. Lage):	
No. 1. Invocation	
No. 2. Seguidilla	
No. 3. Ballscene	
No. 4. Mélodie gracieuse	
No. 5. Valse noble	
No. 6. Das Spinnrad	
No. 7. Spanischer Tanz	
No. 8. Gavotte gracieuse	
No. 9. Impromptu	
No. 10. Walzer-Etude	
No. 11. Novellette	
No. 12. Ungarisch. Tanz	à 1—
Sechs Vorspiel-Stücke:	
No. 1. Präludium	
No. 2. Canzonetta	
No. 3. Ital. Romanze	
No. 4. Gondellied	
No. 5. Intermezzo	
No. 6. Ländler	à 1—
Sechs melodiose Vortragsstücke (1. Lage):	
No. 1. Romanze	
No. 2. Staccato-Etude	
No. 3. Alla Menuetto	
No. 4. Zigeunerständchen	
No. 5. Gavotte	
No. 6. Alla Turca	à 1—
Concert au salon. Suite moderne:	
No. 1. Entrée	
No. 2. Petite Rhapsodie	
No. 3. Une fleur	
No. 4. Marche turque	
No. 5. Air-Gavotte	
No. 6. Sérénade	à 1—
Wie die Alten sungen. 12 Stücke im alten Stil:	
No. 1. Sarabande	
No. 2. Bourrée	
No. 3. Gigue	
No. 4. Scherzo	
No. 5. Arietta	
No. 6. Gavotte	
No. 7. Gavotte	
No. 8. Alla Sarabanda	
No. 9. Can'o	
No. 10. Intermezzo	
No. 11. Musette	
No. 12. Scherzoso	
No. 13. Mazurka antique	
No. 14. Fabliau	
No. 15. Menuetto	à 1.20
Violin-Album. 6 beliebte Stücke: no. 2—	
No. 1. Italienische Weise	
No. 2. Spanischer Tanz	
No. 3. Air-Gavotte	
No. 4. Moment musical	
No. 5. Skandinavische Romanze	
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SONATE

von

Franz Benda.

(1709-1786.)

VIOLINE.

Bearbeitung von A. Moffat

Moderato.

The musical score is written for a single violin in G major (one sharp) and 3/4 time. It begins with a *Moderato* tempo marking and a *p* (piano) dynamic. The first staff contains the initial melodic phrase. The second staff features a series of slurs and a *cresc.* (crescendo) marking. The third staff continues the melodic line with a *mf* (mezzo-forte) dynamic. The fourth staff shows a *cresc.* marking. The fifth staff includes a *p* dynamic, followed by triplet markings (*3*) and a *pp* (pianissimo) dynamic. The sixth staff is characterized by frequent trills (*tr*) and a *p* dynamic, ending with a *cresc.* marking. The seventh staff concludes with a *f* (forte) dynamic and a *poco rit.* (poco ritardando) marking.

VIOLINE.

The score consists of 14 staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is characterized by intricate melodic lines with frequent trills and triplets. Dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). Performance instructions include *tr* (trill), *cresc.* (crescendo), *rit.* (ritardando), and *Affetuoso.* (affectionately). The piece concludes with a cadenza marked *Cad. ad lib.* and a final instruction *p espr. ritard.* (piano, expressive, ritardando).

VIOLINE.

Presto ma non troppo.

The score consists of 14 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The dynamics and articulations are as follows:

- Staff 1: *f*
- Staff 2: *p*
- Staff 3: *p*, *cresc.*
- Staff 4: *mf*
- Staff 5: *cresc.*
- Staff 6: *f*, *f*, *mf*
- Staff 7: *cresc.*
- Staff 8: *f*, *p*
- Staff 9: *f*, *tr*
- Staff 10: *f*
- Staff 11: *mf*
- Staff 12: *f*, *ff*
- Staff 13: *rit.*, *sf*