

COMPOSITIONEN UND ARRANGEMENTS

VON

ALFRED MOFFAT

Violine und Pianoforte

- Op. 37. 12 leichte Stücke (1^{te} Lage — 1st position):**
- No. 1. Bei der Wiege. — *Lullaby* 1—
 - No. 2. Barcarole 1—
 - No. 3. Im Grünen. — *Among the fields* 1—
 - No. 4. Gavotte 1—
 - No. 5. Abendruhe. — *Even-Song* 1—
 - No. 6. Bauerntanz. — *Village Dance* 1—
 - No. 7. Melodie 1—
 - No. 8. Auf der Wiese. — *In the meadow* 1—
 - No. 9. Mazurka 1—
 - No. 10. Frühlingslied. — *Spring Song* 1—
 - No. 11. Englischer Matrosentanz. — *English Seaman's Dance* 1—
 - No. 12. Schlummerlied. — *Slumber Song* 1—

- Op. 38. 12 Vortragstücke (1—3^{te} Lage — 1st to 3rd position):**
- No. 1. Im Sonnenschein. — *In the Sunlight* 1—
 - No. 2. Romanze 1—
 - No. 3. Gavotte-Musette 1—
 - No. 4. Tarantella 1—
 - No. 5. Vergilmeinnicht. — *Forget-me-not* 1—
 - No. 6. Scherzo Écosais 1—
 - No. 7. Träumerei. — *Dream Fancies* 1—
 - No. 8. Bourrée 1—
 - No. 9. Valse romantique 1—
 - No. 10. Mazurka 1—
 - No. 11. Abendfriede. — *Peace of Even* 1—
 - No. 12. Im Kahn. — *In a Boat* 1—

- Op. 40. 4 Airs mélodieux (1—3^{te} Lage — 1st to 3rd position):**
- No. 1. La Capricieuse 1—
 - No. 2. Ballade 1—
 - No. 3. Fleur de Mal 1—
 - No. 4. Air polonais 1—

- Op. 42. Kleine Studien. — Short Studies. — 12 Sätze aus klassischen Violinsonaten, als eine Vorbereitung zum Studium der „Meisterschule der alten Zeit“. (1—3^{te} Lage):**
- No. 1. Bourrée (Telemann) 1—
 - No. 2. Sarabanda (Capiè) 1—
 - No. 3. Gavotte (Aubert) 1—
 - No. 4. Giga (dall'Abaco) 1—
 - No. 5. Tempo di Corrente (dall'Abaco) 1—
 - No. 6. Tambourin (Leclair) 1—
 - No. 7. Adagio (Corelli) 1—
 - No. 8. Corrente (Vivaldi) 1—
 - No. 9. Rondeau (Capiè) 1—
 - No. 10. Sarabanda und Giga (Aubert) 1—
 - No. 11. Arioso (Telemann) 1—
 - No. 12. Sarabanda (Mondonville) 1—

- Op. 43. 12 Violinstücke klassischer Meister des 17. u. 18. Jahrhunderts nach den Originalausgaben bearbeitet. (1^{te} Lage):**
- No. 1. Gavotte (Francoeur) 1—
 - No. 2. Giga (Mossè) 1—
 - No. 3. Sielliano (Granoni) 1—
 - No. 4. Sarabanda (Valentine) 1—
 - No. 5. Allomande (Lully) 1—
 - No. 6. Hornpipe à l'Anglaise (Galliard) 1—
 - No. 7. Gavotte-Rondeau (De Fesch) 1—
 - No. 8. Scherzando (Marcello) 1—
 - No. 9. Giga (Humphries) 1—
 - No. 10. Sarabande (Leclair) 1—
 - No. 11. Menuetto (Martini) 1—
 - No. 12. Corrente (Melandri) 1—

- Op. 45. Album Hélène. 6 petits pièces de Salon. (1^{ère} pos.):**
- No. 1. Sarabande. — Spanischer Tanz 1—
 - No. 2. Charme d'Automne. — Herbstlust. — *Autumn Delights* 1—
 - No. 3. Arlequinette. — Danse gracieuse 1—
 - No. 4. Chant d'Été. — Sommerlied. — *Summer-Song* 1—
 - No. 5. Petite Berceuse. — Kleines Schlummerlied. — *Cradle-Song* 1—
 - No. 6. Danse Sylvain. — Tanz der Waldgeister. — *Woodland-Dance* 1—

- Leclair-Album (1—3^{te} Lage):**
- No. 1. Sarabande 1—
 - No. 2. Gavotte und Musette 1—
 - No. 3. Minuet Pastorale 1—
 - No. 4. Giga 1—
 - No. 5. Sarabanda 1—
 - No. 6. Gavotte 1—

Meisterschule der alten Zeit. Sammlung klassischer Violinsonaten. 30 Nrn. (Man verlange Spezial-Verzeichnis!)

3 Violinen

- Op. 41. Erste Übung im Ensemble-Spiel. 10 klass. Stücke:**
- No. 1. Gavotte (Gluck) 1—
 - No. 2. Menuett (Haydn) 1—
 - No. 3. Corrente (Corelli) 1—
 - No. 4. Menuetto Pastorale (Blow) 1—
 - No. 5. Religioso (Beethoven) 1—
 - No. 6. Andante con grazia (Tartini) 1—
 - No. 7. Lied ohne Worte (Mendelssohn-Bartholdy) 1—
 - No. 8. Largo célèbre (Händel) 1—
 - No. 9. Sarabanda und Gavotta (Corelli) 1—
 - No. 10. Ave verum (Mozart) 1—

3 Violinen und Pianoforte

- Op. 39. 6 leichte Stücke (1^{te} Lage):**
- No. 1. Marsch. — *March* 1—
 - No. 2. Intermezzo 1—
 - No. 3. Bauernfest. — *The Village Holiday* 1—
 - No. 4. Menuetto Pastorale 1—
 - No. 5. Elfenstanz. — *Dance of the Elves* 1—
 - No. 6. Erinnerung. — *Memories* 1—

2 Violinen und Pianoforte

- Op. 35. Die erste Lage. First Position. 8 leichte Stücke unter Benutzung altenglischer Melodien:**
- No. 1. Wiegenlied 1—
 - No. 2. Menuett 1—
 - No. 3. Gavotte 1—
 - No. 4. Frühlingslied 1—
 - No. 5. Sielliano Pastorale 1—
 - No. 6. Hoheitszug 1—
 - No. 7. Marsch 1—
 - No. 8. Jagdlied 1—
- Suite dans le styl ancien**

Violoncell und Pianoforte

- Op. 36. 10 Klassische Stücke:**
- No. 1. Tempo di Sarabanda (Corelli) 1—
 - No. 2. Notturmo (Field) 1—
 - No. 3. Venetianisches Gondellied (Mendelssohn-Bartholdy) 1—
 - No. 4. Adagio religioso (Corelli) 1—
 - No. 5. Adagio (Struttini) 1—
 - No. 6. Gavotte (Biber) 1—
 - No. 7. Cantabile (Händel) 1—
 - No. 8. Lied ohne Worte (Mendelssohn-Bartholdy) 1—
 - No. 9. Romanze (Schubert) 1—
 - No. 10. Largo appassionato (Beethoven) 1—

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BRÜSSEL, SCHOTT FRÈRES (für Frankreich und Belgien)

7. Gavotte Rondeau.

(Wilhelm de Fesch.)

(ca 1695 - 1758.)

Allegro moderato.

Violine.

Piano.

The first system of music consists of two staves. The top staff is for the Violine (Violin) and the bottom staff is for the Piano. Both parts begin with a dynamic marking of *mf* (mezzo-forte). The Violine part starts with a trill (*tr*) on the first note. The Piano part features a melody in the right hand and a bass line in the left hand, both in a 2/4 time signature with a key signature of one sharp (F#).

The second system continues the musical notation. The Violine part includes a trill (*tr*) on the final note of the system. The Piano part continues with its respective melody and bass line.

The third system concludes the piece. It features a *poco rit.* (ritardando) marking in both the Violine and Piano parts. The system ends with a *2da p* (second ending) marking. The Violine part has a trill (*tr*) on the final note. The Piano part also has a trill (*tr*) on the final note.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *mf* dynamic and includes a *cresc.* marking. The piano accompaniment also starts with *mf* and includes a *cresc.* marking. The key signature has one sharp (F#).

Second system of musical notation. The vocal line begins with a *f* dynamic, then changes to *mf* and includes a trill (*tr*) marking. The piano accompaniment starts with *f* and then changes to *mf*.

Third system of musical notation. Both the vocal line and the piano accompaniment feature a *f* dynamic throughout this system.

Fourth system of musical notation. Both the vocal line and the piano accompaniment feature a *poco rit.* (poco ritardando) marking. The system concludes with a double bar line and repeat dots.

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 is one sharp (F#). The first staff begins with a piano (*p*) dynamic and contains a melodic line with trills and a triplet. The grand staff provides harmonic accompaniment, also starting with a piano (*p*) dynamic.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line continues with various rhythmic patterns and trills. The piano accompaniment consists of chords and moving lines in both hands.

Third system of musical notation. The dynamics change to mezzo-forte (*mf*) in both the melodic and piano parts. The melodic line includes trills and slurs. The piano accompaniment features a more active bass line.

Fourth system of musical notation, the final system on the page. The dynamics increase to forte (*f*). The melodic line concludes with a trill and a fermata. The piano accompaniment ends with a final chord. The system includes the instruction *poco ritard.* and a fortissimo (*sf*) dynamic marking at the end.

TIVADAR NACHÈZ

Klassische Meisterwerke

für Violine

aus dem 17. und 18. Jahrhundert, nach alten

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62-64 West, 45th Street. NEW YORK

7. Gavotte Rondeau.

(Wilhelm de Fesch.)

(ca 1695-1758.)

VIOLINE.

Allegro moderato.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro moderato." The first staff starts with a dynamic of *mf* and includes a trill. The second staff ends with a *poco rit.* instruction and a *2da p* marking. The third staff features a *cresc.* instruction. The fourth staff has dynamics of *f* and *mf*. The fifth staff has a dynamic of *f*. The sixth staff includes a *poco rit.* instruction and a *p* dynamic. The seventh staff has a *3* marking under a triplet. The eighth staff has a dynamic of *mf*. The ninth staff has a dynamic of *f*. The tenth staff concludes with a *poco ritard.* instruction and a *sfz* dynamic.