

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. Bauertanz. — Village Dance | 1— |
| No. 7. Melodie | 1— |
| No. 8. Auf der Wiese. — In the meadow | 1— |
| No. 9. Masurka | 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 Vortragsstücke (1—3^{te} Lage — 1st to 3rd position):
- | | |
|---|----|
| No. 1. Im Sonnenschein. — In the Sunlight | 1— |
| No. 2. Romanse | 1— |
| No. 3. Gavotte-Musette | 1— |
| No. 4. Tarantelle | 1— |
| No. 5. Vergissmichnicht. — Forget-me-not | 1— |
| No. 6. Scherzo Ecossais | 1— |
| No. 7. Träumerei. — Dream Fancies | 1— |
| No. 8. Bourrée | 1— |
| No. 9. Valse romantique | 1— |
| No. 10. Masurka | 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):
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|-----------------------|----|
| No. 1. La Capricieuse | 1— |
| No. 2. Ballade | 1— |
| No. 3. Fleur de Mai | 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) | — |
| No. 2. Sarabanda (Capiz) | — |
| No. 3. Gavotte (Aubert) | — |
| No. 4. Giga (dall'Abaco) | 1— |
| No. 5. Tempo di Corrente (dall'Abaco) | — |
| No. 6. Tambourin (Leclair) | 1— |
| No. 7. Adagio (Corelli) | — |
| No. 8. Corrente (Vivaldi) | — |
| No. 9. Rondeau (Capiz) | 1— |
| No. 10. Sarabanda und Giga (Aubert) | 1— |
| No. 11. Arioso (Telemann) | — |
| No. 12. Sarabanda (Mondonville) | — |
- 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 (Mozzi) | 1— |
| No. 3. Siciliano (Granoni) | 1— |
| No. 4. Sarabanda (Valentine) | 1— |
| No. 5. Allemande (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 (Melendi) | 1— |
- Op. 45. Album Hélène. 6 petits pièces de Salon. (1^{re} 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. Sarabande | 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 Gavotte (Corelli) | 1— |
| No. 10. Ave verum (Mozart) | 1— |

3 Violinen und Pianoforte

- Op. 39. 6 leichte Stücke (1^{te} Lage):
- | | |
|--|------|
| No. 1. Marsch. — March | 1.00 |
| No. 2. Menuett | 1.00 |
| No. 3. Bauernfest. — The Village Holiday | 1.00 |
| No. 4. Menuetto Pastorale | 1.00 |
| No. 5. Elfentanz. — Dance of the Elves | 1.00 |
| No. 6. Erinnerung. — Memories | 1.00 |

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. Siciliano Pastorale | 1— |
| No. 6. Hochzeitszug | 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 (Stratini) | 1— |
| No. 6. Gavotte (Biber) | 1— |
| No. 7. Cantabile (Händel) | 1— |
| No. 8. Lied ohne Worte (Mendelssohn-Bartholdy) | 1— |
| No. 9. Romanse (Schubert) | 1— |
| No. 10. Largo appassionato (Beethoven) | 1— |
- Meisterschule der alten Zeit. Sammlung klassischer Violoncell-Sonaten. 16 Nrn. (Man verlange Spezial-Verzeichnis!)

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BRÜSSEL, SCHOTT FRÈRES (für Frankreich und Belgien)

6.

Hornpipe a l'Inglese.

(Johann Ernst Galliard.)

(1687 - 1749.)

Vivace.

Violine.

Piano.

The musical score is written for Violin and Piano. The key signature has one sharp (F#), and the time signature is 3/2. The tempo is marked 'Vivace.' The score is divided into three systems. The first system shows the beginning of the piece with a 'mf' (mezzo-forte) dynamic. The Violin part features a series of eighth and sixteenth notes, while the Piano part provides harmonic support with chords and single notes. The second system continues the melody, with a 'cresc.' (crescendo) marking in both parts. The third system concludes the piece, with a 'p' (piano) dynamic marking in the Violin part and a 'p' marking in the Piano part. The score ends with a double bar line and repeat dots.



First system of musical notation. The top staff (treble clef) begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The bottom staff (bass clef) begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The music consists of eighth and sixteenth notes in the upper voice and chords in the lower voice.



Second system of musical notation. The top staff (treble clef) features a *molto cresc.* (much crescendo) marking. The bottom staff (bass clef) also features a *molto cresc.* marking. The music continues with eighth and sixteenth notes in the upper voice and chords in the lower voice.



Third system of musical notation. The top staff (treble clef) features a forte (*f*) dynamic. The bottom staff (bass clef) also features a forte (*f*) dynamic. The music continues with eighth and sixteenth notes in the upper voice and chords in the lower voice.



Fourth system of musical notation. The top staff (treble clef) begins with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic. The bottom staff (bass clef) begins with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic. The music continues with eighth and sixteenth notes in the upper voice and chords in the lower voice.



First system of musical notation. The top staff (treble clef) contains a melodic line with a *molto cresc.* marking. The bottom staff (bass clef) contains a supporting line, also marked *molto cresc.*



Second system of musical notation. The top staff (treble clef) features a melodic line with a *f* marking, followed by a *p molto cresc.* marking. The bottom staff (bass clef) features a supporting line with a *f* marking, followed by a *p molto cresc.* marking.



Third system of musical notation. The top staff (treble clef) contains a melodic line with a *f* marking. The bottom staff (bass clef) contains a supporting line with a *f* marking.



Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a *ff* marking, followed by a *p* marking. The bottom staff (bass clef) contains a supporting line with a *ff* marking, followed by a *p* marking. The system concludes with a double bar line and a repeat sign.

TIVADAR NACHÈZ

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aus dem 17. und 18. Jahrhundert, nach alten
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und mit Klavierbegleitung versehen

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BRÜSSEL. SCHOTT FRÈRES (für Frankreich
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T. B. HARMS COMPANY,
62-64 West, 45th Street. NEW YORK

6. Hornpipe a l'Inglese.

(Johann Ernst Galliard.)
(1687 - 1749.)

VIOLINE.

Vivace.

The score is written for a single violin in treble clef, 3/2 time. It consists of ten staves of music. The key signature has one sharp (F#). The piece begins with a *mf* dynamic. The first staff ends with a repeat sign. The second staff begins with a *cresc.* marking and ends with a *p* dynamic. The third staff begins with a *f* dynamic and ends with a *p* dynamic. The fourth staff begins with a *molto cresc.* marking and ends with a *f* dynamic. The fifth staff begins with a *p* dynamic. The sixth staff begins with a *pp* dynamic. The seventh staff begins with a *molto cresc.* marking and ends with a *f* dynamic. The eighth staff begins with a *p* dynamic and ends with a *molto cresc.* marking. The ninth staff begins with a *f* dynamic. The tenth staff begins with a *ff* dynamic and ends with a *p* dynamic. The piece concludes with a double bar line.