

# ALFRED MOFFAT

## KLASSISCHE VIOLIN-MUSIK

Violine und Klavier

Op. 14. **Händel-Album**. 18 Stücke, leicht n. M. bearbeitet. Heft I, II, III . . . je 1 —

### Op. 17. Klassische Stücke.

- 1 No. 1. *Bach*, Sarabanda.
- 1 2. *Mendelssohn*, Venet. Gondellied.
- 1 3. *Mozart*, Ave Verum.
- 1 4. *Rameau*, 2 Menuette.
- 1 5. *Chopin*, Cantabile.
- 1 6. *Francoeur*, Sarabanda.
- 1 7. *Mozart*, Cantabile.
- 1 8. *Mendelssohn*, Lied ohne Worte. Op. 19, No. 2.
- 1 9. *Rossini*, Larghetto.
- 1 10. *Leclair*, Sarabanda.
- 1 11. *Gluck*, Arie aus Orpheus.
- 1 12. *Mozart*, Minuet.
- 1 13. *Mendelssohn*, Melodie.
- 1 14. *Corelli*, Sarabanda.
- 1 15. *Mendelssohn*, Arioso.
- 1 16. " Religioso.
- 1 17. *Schubert*, Ständchen.
- 1 18. *Händel*, Aria: Verdi prati.
- m 19. *Pugnani*, Adagio sostenuto.
- m 20. *Nardini*, Andante cantabile.
- m 21. *Durante*, Aria.
- 1 22. *Tartini*, Adagio cantabile.
- 1 23. *Schubert*, Moment musical. Op. 94, No. 3.
- m 24. *Schumann*, Adagio. Op. 129.
- m 25. *Pergolesi*, Le May. Jede No. — 60

### Op. 18. 3 Sonaten von G. F. Händel, Bearbeitung.

- 1 No. 1. C-moll. (Original für Oboe) . . . 1 —
- 1 2. G-dur. (Original f. Oboe) . . . 1 —
- 1 3. F-dur. (Original f. Flöte) . . . 1 —

### Album antique. 12 klassische Stücke.

- m Heft I (*dall'Abaco*, Adagio. *Somis*, Giga. *Bonporti*, Invenzione. *Guillemain*, Largo und Tambourino. *Geminiani*, Largo. *Aubert*, Courante) . . . 1 —
- m Heft II (*Bonporti*, Serenata. *Stamitz*, Minuetto und Trio. *Barbella*, Lullaby. *Geminiani*, Sarabanda und Allegro amoroso. *Veracini*, Largo amorosa. *Telemann*, Allegro rusticana) . . . 1 —

### Alte Meister für junge Spieler.

- s 12 leichte klassische Stücke (1. Lage) Album kompl. . . . 2 —

Inhalt:

- No. 1. *Purcell*, Air.
- 2. *Gluck*, Andante cantabile.
- 3. *Rameau*, La Villageoise.
- 4. *Händel*, Air.
- 5. *Hasse*, 2 Tänze.
- 6. *Lully*, Gavotte und Musette.
- 7. *Leclair*, Sarabande.
- 8. *Bach*, 2 Menuette.
- 9. *Beethoven*, Liebeslied.
- 10. *Tartini*, Sarabanda.
- 11. *Buononcini*, Rondeau.
- 12. *Schumann*, Erinnerung.

### Englisches Klassiker-Album. n. M.

12 Stücke englischer Meister des 17. u. 18. Jahrhunderts . 2 —

Inhalt:

- No. 1. *Barrett*, Hornpipe à l'Inglese (Englischer Matrosentanz).
- 2. *Boyce*, Pastorale Dance (Ländlicher Tanz).
- 3. *Valentine*, Giga.
- 4. *Babell*, Bourée.
- 5. *Arne*, Siciliana.
- 6. *Alcock*, Minuetto.
- 7. *Corbett*, Sarabande und Corrente.
- 8. *Burney*, Pastorale.
- 9. *Stanley*, Giga.
- 10. *Granom*, Gavotte.
- 11. *Purcell*, Sarabande.
- 12. *Lenton*, Two Jigs (2 Giges) and a Hornpipe (Matrosentanz).

### Kammer-Sonaten.

- m No. 1. *Tartini*, Sonate in A
- m 2. *Geminiani*, Sonate in d-moll
- m No. 3. *Tessarini*, Sonate in G
- m 4. *Händel*, Sonate in F
- m 5. *Leclair*, Sonate in A
- m 6. *Veracini*, Sonate in h-moll
- m 7. *Mascitti*, Sonate in e-moll
- m 8. *Corelli*, Sonate in d-moll
- m 9. *De Gardini*, Sonate in G
- m 10. *Vivaldi*, Sonate in d-moll
- m 11. *Senallié*, Sonate in A
- m 12. *Albinoni*, Sonate in d-moll
- m 13. *Veracini*, Sonate in a-moll
- m 14. *Francoeur*, Sonate in d-moll
- m 15. *Nardini*, Sonate in G
- m 16. *Sammartini*, Sonate in a-moll
- m 17. *Telemann*, Sonate in E
- m 18. *Locatelli*, Sonate in B
- m 19. *Porpora*, Sonate in D
- m 20. *dall'Abaco*, Sonate in h-moll
- m 21. *Tartini*, Sonate in h-moll
- m 22. *Leclair*, Sonate in F
- m 23. *Valentini*, Sonate in h-moll
- m 24. *Tessarini*, Sonate in D
- m 25. *Senallié*, Sonate d-moll
- m 26. *Francoeur*, Sonate in B Jede No. 1 50

### Leichte Unterrichtsstücke (1. Lage).

Heft I . . . . . 1 50

Heft II . . . . . 1 50

s 1 No. 1. *Gluck*, Minuetto.

2. *Mendelssohn*, Volkslied:

3. *Marcello*, Largo.

4. *Schumann*, Lied.

5. *Moffat*, Schlummerlied.

6. *Mendelssohn*, Lied ohne Worte. . . . . 1 50

s 1 Heft II . . . . . 1 50

No. 7. *Travers*, Siciliano.

8. *Schubert*, Adagio.

9. Schlaflied, engl. Volkslied.

10. Irische Volksweise.

11. Melodie, altengl. Volkslied.

12. *Bach*, Lied.

### Klassische Stücke a. d. 17. u. 18. Jahrh. nach der Original-Ausgabe bearb.

s 1 No. 1. *Birkenstock*, Contredanse

s 1 2. *Telemann*, Sarabanda et Gavotta

1 No. 3. *Pepusch*, Preludio

4. *Mattheson*, Bourrée et Rigaudon

5. *Geminiani*, Sarabanda et Giga brilli

6. *Galliard*, 2 Sarabandes

7. *Carbonelli*, Allemanda

8. *Grano*, Giga alla Siciliana

9. *Castrucci*, Menuetto et Musette

10. *Alberti*, Allegro alla Napolitana

11. *Carbonelli*, Siciliana

12. *Mélange*, Corrente

13. *Porpora*, Allegro

14. *Gluck*, Minuetto

15. *Gossec*, Gavotte

16. — Tambourin

17. *Gretry*, Tambourin

18. *De Flagny*, Les Muses dans la For

Rondo

19. *Händel*, Menuett aus „Berenice“

20. *Schubert*, La jeune Mère (Wiegenlie

21. *Gossec*, 2. Gavotte D, (die bekar

22. — Menuett, D dur Jede N

**Porpora H., La Chasse . . . . .**

### Purcell-Album, Airs et Danses. Ari

und Tänze arrangiert nach der O

ginal-Ausgabe für Violine und Ba

Tell I, II je

### Sonatenstudien.

m No. 1. *Nardini*, Adagio und Allegro . . .

1 2. *Veracini*, Il Postiglione . . . . .

1 3. *Vivaldi*, Preludio und Allemanda

m 4. *Locatelli*, Sarabanda und Alleg

scheroso . . . . .

1 5. *Benda*, Affettuoso, und Minuetto

1 6. *Francoeur*, Sarabanda u. Corrente

1 7. *Aubert*, Introduzione und Giga . . .

m 8. *Senallié*, Sarabanda u. Allemanda

m 9. *Borghi*, Preludio und Rondeau . . .

1 10. *Jones*, 2 Gavotten . . . . .

1 11. *Bitti*, Preludio und Giga . . . . .

1 12. *Mossi*, Sarabanda und Corrente . .

### Zwölf klassische Stücke.

1-m Heft I (*Festing*, Sarabande. *Putti*, Intern

dio. *Veracini*, Largo. *Mossi*, 2 G

votten. *Lampe*, Schwanengesang

*Händel*, Arie und Rondinella) . . .

1-m Heft II (*Bach*, Arie. *Matteis*, Saraband

Amorosa. *Birkenstock*, Tambouri

*Corelli*, Adagio. *Francoeur*, Sicilian

*Boyce*, Ariosa)

### Zwölf Stücke englischer Meister des

17. und 18. Jahrh. Album kompl.

Inhalt:

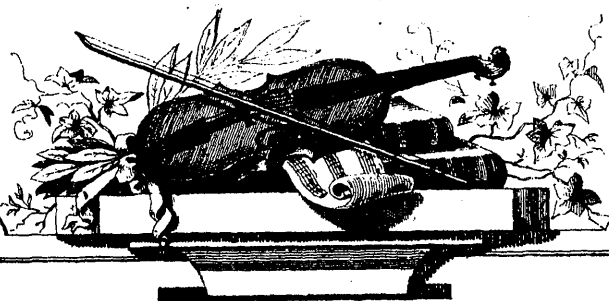
- No. 1. *Farmer*, Ayre.
- 1. *Babell*, Hornpipe (Matrosentanz).
- 3. *Granom*, Tempo di Gavotta.
- 4. *Woodcock*, Ayre.
- 5. *Barrett*, Jig (Gigue)
- 6. *Purcell*, 2 Hornpipes (2 Matrosentänze)
- 7. *Ravenscroft*, Adagio.
- 8. *Mercy*, Allemanda.
- 9. *Clark*, Sarabande und Corrente.
- 10. *Festing*, Giga.
- 11. *Valentine*, Sarabande und Gavotte.
- 12. *Jones*, Corrente.

s l = sehr leicht. (Stufe 1 a b) l = leicht (Stufe 2) m = mittelschwer (Stufe 3—4) s = schwer (Stufe 5) s s = sehr schwer (Stufe 6).

LES  
MAITRES CLASSIQUES  
DU  
VIOLON.

N° 23.

LE  
LABYRINTHE  
DE  
L'HARMONIE  
PAR  
PIETRO LOCATELLI.



COLLECTION DE MORCEAUX CHOISIS  
DANS LES CHEFS D'ŒUVRES DES PLUS GRANDS MAITRES CLASSIQUES

ITALIENS, ALLEMANDS ET FRANÇAIS

AVEC

LE STYLE, LE PHRASE, L'EXPRESSION, LES DOIGTÉS

ET LES COUPS D'ARCHET.

propres à l'interprétation traditionnelle de ces œuvres

PAR

**D. ALARD.**

Professeur au Conservatoire Impérial de Musique  
DE PARIS.

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СССР  
И. Д. БОРИСОВ

№ 20919-59.

# LE LABYRINTHE DE L'HARMONIE.

Portant cette devise: Facilis aditus difficilis exitus.  
Mit folgendem Motto:

Allegro mod<sup>to</sup> ♩ = 116.

PIETRO LOCATELLI.

*Ne pas lever le 4<sup>e</sup> doigt.*  
Der 4<sup>e</sup> Finger bleibt liegen.

VIOLON.

*segue.*

*Ne pas lever le 4<sup>e</sup> doigt. 3*  
*Der 4<sup>e</sup> Finger bleibt liegen.*

4<sup>me</sup>

3<sup>me</sup>



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a continuous eighth-note pattern. The lower staff is in bass clef with the same key signature and time signature, featuring a simple harmonic accompaniment of quarter notes.

The second system continues the musical notation from the first system, maintaining the same two-staff structure and rhythmic patterns.

*Ne pas lever le 1<sup>er</sup> et le 4<sup>e</sup> doigt.*  
Der 1<sup>te</sup> u. 4<sup>te</sup> Finger bleibt liegen.

The third system introduces fingering instructions. The upper staff has numbers 1, 2, and 4 written above the notes. Above the first measure, there is a fingering diagram showing a hand with the first and fourth fingers extended. Similar diagrams are placed above the second and third measures. The lower staff continues with the harmonic accompaniment.

The fourth system continues with fingering instructions. The upper staff has numbers 4, 4, 1, 2, and 3 written above the notes. Above the first measure, there is a fingering diagram showing both the first and fourth fingers extended. Similar diagrams are placed above the second and third measures. The lower staff continues with the harmonic accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a complex melodic line with many beamed eighth notes and sixteenth notes, often grouped with slurs. There are two large arched diagrams above the staff, each containing a vertical scale of notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar notation. The upper staff shows a continuation of the intricate melodic patterns. The lower staff accompaniment includes some chords with repeat signs (double dots) and a fermata over the final measure.

The third system features a more rhythmic and repetitive melodic line in the upper staff, with many slurs and ties. The lower staff accompaniment consists of chords and a steady bass line.

The fourth system shows a melodic line in the upper staff that is highly rhythmic and repetitive, with many slurs. The lower staff accompaniment remains consistent with the previous systems.

*Ne pas lever le 3<sup>e</sup> doigt.*  
*Der 3<sup>e</sup> Finger bleibt liegen.*



First system of musical notation. The upper staff features a complex melodic line with many slurs and fingering numbers (1, 4, 5). The lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The upper staff continues the melodic line with various slurs and fingering numbers. The lower staff accompaniment includes some rests and sustained notes.

Third system of musical notation. The upper staff shows intricate melodic patterns with slurs and fingering. The lower staff accompaniment features chords and moving lines.

Fourth system of musical notation. The upper staff continues with complex melodic figures and slurs. The lower staff accompaniment consists of chords and single notes.

Ne pas lever le 1<sup>er</sup> doigt.  
Der 1<sup>te</sup> Finger bleibt liegen.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The right hand part is highly technical, featuring numerous slurs and fingerings (1, 2, 3, 4) for the fingers. The left hand part is more rhythmic, often playing chords or single notes. The final system concludes with a trill (tr) and a repeat sign.