

Bearbeitungen klassischer Werke

für

VIOLONCELL UND PIANOFORTE

nach den Originalen mit beziffertem Bass

VON

A. MOFFAT

OP. 18. OP. 19.

G. F. HAENDEL

3 SONATEN

N°1. C-moll (Original für Oboe) . . . R. M. 2 _ | N°2. G-dür (Original für Oboe) . . . R. M. 2 _

N°3. F-dür (Original für Flöte) . . . R. M. 2 _

Dieselben für Violine & Pianoforte . . . jede R. M. 2 _

B. MARCELLO

4. SONATEN

N° 1. A-moll R. M. 1 75 | N° 2. C-dür R. M. 2 _

N° 3. G-dür R. M. 2 _ | N° 4. E-moll R. M. 2 _

N° 3. Für Viola und Pianoforte von Alfred Gibson . . . Pr. M. 2 _

Eigenthum der Verleger.

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*SONATE (G dur) für Oboe mit beziffertem Bass.

G. F. HÄNDEL.
1685-1759.

arr: von A. MOFFAT.
Op. 18, N^o 2.

VIOLONCELLO. *p dolce*
Adagio.

PIANO. *p dolce*

mf
Allegro.

*Zuerst im Druck erschienen im Jahre 1724 zu Amsterdam.
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First system of musical notation. It consists of a single melodic line at the top with numerous fingering numbers (1, 2, 3) and a grand staff below. The grand staff includes a treble clef with a key signature of one sharp (F#) and a bass clef. The music features a complex, fast-moving melodic line in the upper voice and a more rhythmic accompaniment in the lower voice.

Second system of musical notation. Similar to the first, it features a single melodic line with fingering numbers and a grand staff. The melodic line continues with intricate patterns, and the accompaniment provides a steady rhythmic foundation. A dynamic marking of *p* (piano) is visible in the lower voice.

Third system of musical notation. The melodic line is simpler, starting with a '1' above the first note. The accompaniment in the grand staff shows a clear upward crescendo, with the word *cresc.* written in the right margin of both the treble and bass staves.

Fourth system of musical notation. The melodic line features a '5' above the first note. The accompaniment is marked with a dynamic of *f* (forte) and includes a *p* (piano) marking later in the system. The notation is dense with many notes.

First system of musical notation. It consists of a single melodic line in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The melody features various fingerings (1, 2, 3, 4) and dynamic markings including *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation, a grand staff with treble and bass clefs. The treble clef part has dynamics *mf*, *cresc.*, and *f*. The bass clef part has dynamics *mf*, *cresc.*, and *f*. It includes a *mf* marking in the bass line and a *f* marking in the treble line.

Third system of musical notation, a grand staff. The treble clef part starts with *f* and *p*, followed by *cresc.* and *f*. The bass clef part starts with *p*, followed by *cresc.* and *f*, and ends with *p*. It includes a *p* marking in the bass line and a *f* marking in the treble line.

Fourth system of musical notation, a grand staff. The treble clef part has dynamics *f* and *p*. The bass clef part has a *f* marking. It includes a *f* marking in the bass line and a *p* marking in the treble line.

The first system of musical notation features a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff contains a complex melodic line with numerous fingerings (e.g., 4, 2, 1, 3, tr, 3, 2, 1, 4, 2, 1, 2, 0, 1, 2, 3, 0, 4, 3, 1, 4, 2, 1, 0, 2, 0, 1, 4, 2, 1, 0, 1, 2, 1, 2, 4, 4, 2, 1, 2, 4, 4, 1, 2, 4, 4, 1, 3, 4) and a trill. The left-hand staff provides harmonic support with chords and moving bass lines. Both staves are marked with *cresc.* (crescendo).

The second system of musical notation continues the piece. The right-hand staff has fingerings such as 1, 4, 4, 4, 1, 3, 4, 3, 1, 5, 3, 0, 1, 2, 0, 1, 2, 2, 5, 0, 1, 0, 4, 3, 1, 1, 3, 4, 3, 4, 2, 1, 2, 4, 2, 2, 1, 0. The left-hand staff features a prominent *f* (forte) dynamic marking. The system concludes with a series of chords in the right hand.

The third system of musical notation shows the right-hand staff with fingerings like 4, 3, 3, 2, 3, 2, 1, 0, 1, 2, 3, 2, 3, 1, 3, 2, 3, 3, 2, 3, 5, 3, 2, 3, 2, 3, 2, 3, 3, 2, 3, 2, 3, 2, 3, 1, 2. The left-hand staff continues with harmonic accompaniment.

The final system of musical notation on the page. The right-hand staff includes fingerings such as 3, 0, 1, 2, 3, 0, 1, 2, 3, 3, 0, 1, 2, 3, 2, 3, 0, 1, 2, 3, 1, 2, 3, 2, 3, 1, 2, 3, 2, 3, 4, 3, 2, 1, tr. The system is marked with *ff* (fortissimo) and *ritard.* (ritardando), ending with a trill in the right hand.

Adagio.

p con molto espressione *f*

f

p 2^a *cresc.* *f* *p*

gliss. *mf* *p 2^a* *cresc. rit.* *2^a*

Borée. (Allegro energico.)

f *p* *cresc.* *f*

2^{te} mal *p* *mf* *f* *p*

2^{te} mal *p* *mf* *f* *p*

cresc. *fp cresc.* *2^a - p - - -* *molto cresc.* *ff poco rit.*

cresc. *fp cresc.* *p* *molto cresc.* *ff poco rit.*

p

p

Minuetto. (Moderato.)

p *cresc.* *f* *p*

p *cresc.* *f* *p*

cresc. *dim.* *p*

cresc. *dim.* *p*

Borée da capo (ad lib) al Fine.

ALFRED MOFFAT

COMPOSITIONS

Violoncelle et Piano.		M. Pf.
Op. 14. <i>Händel</i> -Album, 18 Stücke, arr.	3 Hefte, je n.	1.—
Op. 17. Klassische Stücke.		
No. 1. <i>Bach</i> . Sarabanda (G-moll)		— .75
2. <i>Mendelssohn</i> . Venetianisches Gondellied (Fis-moll)		— .75
3. <i>Mozart</i> . Ave verum		— .75
4. <i>Rameau</i> . 2. Menuette		— .75
5. <i>Chopin</i> . Cantabile (aus Op. 66)		— .75
6. <i>Francoeur</i> . Sarabanda (D)		— .75
7. <i>Mozart</i> . Cantabile (F)		— .75
8. <i>Mendelssohn</i> . Lied ohne Worte (Op. 19, No. 2)		— .75
9. <i>Rossini</i> . Larghetto (C)		— .75
10. <i>Leclair</i> . Sarabanda (D-moll)		— .75
11. <i>Gluck</i> . Arie aus „Orpheus“		— .75
12. <i>Mozart</i> . Minuet (aus der <i>Haffner</i> -Serenade)		— .75
13. <i>Mendelssohn</i> . Melodie aus „Elias“		— .75
14. <i>Corelli</i> . Sarabanda (D-moll)		— .75
15. <i>Mendelssohn</i> . Arioso aus „Elias“		— .75
16. <i>Mendelssohn</i> . Religioso aus „Paulus“		— .75
17. <i>Schubert</i> . Ständchen, „Leise flehen“		— .75
18. <i>Händel</i> . Aria, „Verdi prati“		— .75
Bearbeitungen klassischer Werke nach den Originalen:		
Op. 18. <i>G. F. Händel</i> , 3 Sonaten.		
No. 1. C-moll (Original für Oboe)		2.—
2. G-dur (Original für Oboe)		2.—
3. F-dur (Original für Flöte)		2.—
Op. 19. <i>B. Marcello</i> , 4 Sonaten.		
No. 1. A-moll (La-min.)		1.75
2. C-dur (Ut)		2.—
3. G-dur (Sol)		2.—
4. E-moll (Mi-min.)		2.—

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No. 1. Am Strande		1.50
2. Romanze		1.50
3. In der Hängematte		1.25
4. Nocturne		1.50
5. Cavatino		1.50
6. Legende		1.50
7. Liebeslied		1.50
8. Im Nachen		1.50
9. Schottische Weise		1.50
10. Herbstlied		1.25
11. Schlummerlied		1.25
12. Der Traum		1.50
12 leichte Stücke von berühmten Meistern.		
Heft I		
No. 1. <i>Händel</i> . Largo.		
2. <i>Mendelssohn</i> . Abendlied.		
3. <i>Weber</i> . Romanze.		
4. <i>Schubert</i> . Litanei.		
5. <i>Gluck</i> . Arioso.		
6. <i>Beethoven</i> . Gebet.		
Heft II		
7. <i>Schumann</i> . Brautlied.		2.50
8. <i>Spohr</i> . Melodie.		
9. <i>Bach</i> . Menuet.		
10. <i>Händel</i> . Lento.		
11. <i>Mendelssohn</i> . Arie.		
12. <i>Schubert</i> . Adagio.		

Chant avec acc. de Piano (Violoncelle ad lib.)

Dear heart, good bye	1.—
Last night, love	1.—

Aufführungsrecht vorbehalten.
Eigenthum der Verleger.

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