



# LES VIEUX MAITRES DU VIOLON

*Révision et acc<sup>t</sup> de piano d'après la basse chiffrée*

PAR ALFRED MOFFAT

	Prix nets
1 PIETRO NARDINI (1722-1793). Adagio . . . . .	1.35
2 J.-J. MONDONVILLE (1711-1772). Tambourin. <i>avec acc. p. 4</i>	1.75
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*avec acc. p. 10*



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# ADAGIO



Révision par ALFRED MOFFAT

PIETRO NARDINI  
(1722-1793)

*Con espressione*  
*mf dolce* *sul A.* *tr* *sul D.*

*PIANO*  
*mf dolce e legato.*

*sul A.* *2* *0 4* *3*

*sul D.* *1* *1<sup>a</sup>* *2<sup>e</sup> fois p*

*2<sup>a</sup>* *p* *sul D.* *2* *sul A.* *1* *2* *tr*

1 3 2 2 4 1 3

*mf* *cre - - - scen - - - do*

*mf* *cre - - - scen - - - do*

4 4 2 4 4

*f* *p*

*f* *p*

1 4 2 4

*fr* *sul D.* *sul A.*

*f largamente* *mf* *Poco rit.*

*f largamente* *mf* *Poco rit.*

*Cad. ad lib.* *Rit.* *Molto rit.*

*Molto rit.*



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# TAMBOURIN

Révision par ALFRED MOFFAT

J.-J. MONDONVILLE  
(1711-1772)



*Allegro*

VIOLON

*f*

*Allegro*

PIANO

*f*

*p*

This musical score is written for piano and consists of five systems of staves. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score features various musical notations such as slurs, ties, and dynamic markings. The dynamics used are *f* (forte), *p* (piano), and *mf* (mezzo-forte). The first system begins with a forte (*f*) dynamic. The second system includes a first ending bracket and a second ending marked "2<sup>e</sup> fois *p*". The third system features a piano (*p*) dynamic in the bass line and a forte (*f*) dynamic in the treble line. The fourth system ends with a piano (*p*) dynamic. The fifth system concludes with a piano (*p*) dynamic in the bass line and a forte (*f*) dynamic in the treble line.

First system of musical notation, consisting of a treble and bass staff. The music features a melodic line in the treble with slurs and a supporting bass line. A dynamic marking of *f* is present.

Second system of musical notation. It includes the instruction *poco largamente* in both staves. The system concludes with the instruction *a Tempo* in both staves.

Third system of musical notation, continuing the piece in a new key signature (one sharp). It features a melodic line in the treble and a bass line with a dynamic marking of *p*.

Fourth system of musical notation, featuring a complex melodic line in the treble with triplets and a dynamic marking of *f* in the bass line.

Fifth system of musical notation, concluding the piece with the instruction *Poco rit.* in both staves. A dynamic marking of *p* is present in the bass line.





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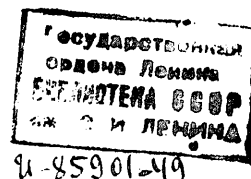
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# GAVOTTE ET MENUET



Révision par ALFRED MOFFAT

J.-B. LULLI  
(1633-1687)

## Gavotte

*Con grazia sul A.*  
*Con grazia*  
*p*

VIOLON

PIANO

*Poco rit.*  
*f*  
*Poco rit.*

*mf*

*mf*

*pp*

*pp*

*f*

*Poco rit.*

*a Tempo*

*p*

*f*

*Poco rit.*

*a Tempo*

*p*

*pp*

*f*

*Rit.*

*Rit.*

*pp*

*f*

# Menuet

The first system of the Minuet consists of a treble clef staff with a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment is in a grand staff (treble and bass clefs) with a 3/4 time signature. The right hand plays chords, and the left hand plays a simple bass line. The dynamic marking *mf* is present in both staves.

The second system continues the piece. The treble clef staff features a melodic line with a dynamic marking of *p*. The accompaniment in the grand staff continues with similar dynamics. The key signature changes to one flat (B-flat major) in the final measure of this system.

The third system begins with a *mf* dynamic. The melody in the treble clef staff is more active. The system concludes with a *p* dynamic marking in both the treble and bass clef staves.

The final system of the Minuet includes dynamic markings of *cresc.* and *f*. The treble clef staff shows a melodic line that builds in intensity. The accompaniment in the grand staff also features a *cresc.* and *f* dynamic. The piece ends with a final chord in the right hand.

First system of musical notation. The vocal line (top staff) begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The piano accompaniment (middle and bottom staves) starts with a piano (*p*) dynamic and includes chords and a rhythmic bass line.

Second system of musical notation. The vocal line continues with a piano (*p*) dynamic, ending with a *pp* (pianissimo) dynamic. The piano accompaniment continues with chords and a rhythmic bass line, also ending with a *pp* dynamic.

Third system of musical notation. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment continues with chords and a rhythmic bass line.

Fourth system of musical notation. The vocal line includes dynamic markings *cresc.* and *f*, and a *Rit.* (ritardando) marking. The piano accompaniment also includes *cresc.* and *f* markings. The system concludes with a double bar line and a key signature change to three sharps.

D. C. Gavotte

D. C. Gavotte



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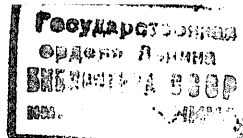
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# SARABANDA SERIOSA



U-85901-a-40



Révision par ALFRED MOFFAT

ANTONIO VIVALDI

(+ 1743)

*Lento maestoso*

VIOLON *mf*

PIANO *mf*

*cresc.*

*f* *Rit.* *2<sup>e</sup> fois p*

*a Tempo* *mf*

0 4

*f*

This system contains the first two staves of music. The upper staff features a melodic line with a trill-like figure and a dynamic marking of *f*. The lower staff provides harmonic accompaniment with chords and moving lines.

sul D. - - - 2 - - - 3

*p*

This system continues the piece with a dynamic marking of *p*. The notation includes a 'sul D.' instruction and fingerings 2 and 3. The music is characterized by flowing, connected lines in both staves.

*cresc.*

*f*

*cresc.*

*f*

This system shows a crescendo leading to a dynamic marking of *f*. The music becomes more rhythmic and intense, with complex chordal textures in the lower staff.

3 2 1

*tr*

This system features a trill-like figure in the upper staff and a dynamic marking of *f*. The lower staff continues with harmonic support, including some tremolos.

*p espress.*

*Poco rit.*

*Poco rit.*

1<sup>a</sup> 2<sup>a</sup>

1<sup>a</sup> 2<sup>a</sup>

This system concludes the piece with a dynamic marking of *p espress.* and a *Poco rit.* instruction. It includes first and second endings (1<sup>a</sup> and 2<sup>a</sup>) for both staves, ending with a final cadence.





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# SARABANDE ET ALLEGRO ASSAI

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Дона Ленини  
СВЕДИТЕЛНА КАРТА  
И. В. И. ЛЕНИНИ

И-85902-4



Révision par ALFRED MOFFAT

J-M. LECLAIR  
(1697-1764)

**Largo**

**VIOLON**

**PIANO**

*f*

**Largo**

*f sostenuto*

*mf*

*mf*

*Rit.*

*f*

*Rit.*

1<sup>a</sup> 2<sup>e</sup> fois *p* 2<sup>a</sup>

1<sup>a</sup> 2<sup>a</sup>

2<sup>e</sup> fois *p*

Allegro assai

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a *mf* dynamic marking and contains several trills marked with 'tr'. The piano accompaniment is in grand staff (treble and bass clefs) and also begins with a *mf* dynamic marking. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system continues the musical piece. The vocal line features a trill marked 'tr' at the beginning. The piano accompaniment continues with its rhythmic pattern, showing some chordal complexity in the treble part.

The third system shows the vocal line with a trill marked 'tr' and a four-measure phrase ending with a fermata. The piano accompaniment includes a *cresc.* (crescendo) marking in both the treble and bass staves towards the end of the system.

The fourth system features a dynamic shift from *f* (forte) to *mf* (mezzo-forte) in both parts. The vocal line includes a trill marked 'tr' and a triplet of eighth notes. The piano accompaniment also includes a triplet of eighth notes in the bass line.

The fifth system continues the piece with various rhythmic figures. The vocal line includes a doublet (marked '2'), a trill marked 'tr', and a triplet (marked '3'). The piano accompaniment features a doublet (marked '2') and a triplet (marked '3') in the bass line.

1  
cresc. f p

This system contains the first two staves of music. The upper staff features a melodic line with a first ending bracket over the first measure. The lower staff provides harmonic accompaniment. Dynamics include *cresc.*, *f*, and *p*.

p

This system contains the second two staves of music. The upper staff continues the melodic line, and the lower staff continues the accompaniment. The dynamic marking is *p*.

cresc. dim.

cresc. dim.

This system contains the third two staves of music. The upper staff has a *cresc.* marking followed by a *dim.* marking. The lower staff also has a *cresc.* marking followed by a *dim.* marking.

tr p cresc. 2 2 1

p cresc.

This system contains the fourth two staves of music. The upper staff includes trills (*tr*) and fingerings (2, 2, 1). The lower staff has a *p cresc.* marking.

tr 2 2 f 1 1<sup>a</sup> 2<sup>a</sup>

f 1<sup>a</sup> 2<sup>a</sup>

This system contains the fifth two staves of music. The upper staff includes trills (*tr*) and fingerings (2, 2, 1). The lower staff has a *f* marking. Both staves end with first and second endings (*1<sup>a</sup>*, *2<sup>a</sup>*).

7-



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I

# PASTORALE



Revision par ALFRED MOFFAT

FRANZ BENDA  
(1709-1786)

**VIOLON** *Larghetto*  
*p dolce*

**PIANO** *Larghetto*  
*p dolce*

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pp mf p

col Von

pp mf p

Detailed description: This system contains the first two staves of music. The upper staff is a single melodic line with dynamics *pp*, *mf*, and *p*. The lower staff is a piano accompaniment with dynamics *pp*, *mf*, and *p*. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic hairpin is visible in the piano part.

più f p f

più f p f

Detailed description: This system contains the next two staves. The upper staff has dynamics *più f*, *p*, and *f*. The lower staff has dynamics *più f*, *p*, and *f*. The piano part continues with similar accompaniment, showing a dynamic hairpin in the right hand.

v p f

p f

Detailed description: This system contains the third and fourth staves. The upper staff has dynamics *v*, *p*, and *f*. The lower staff has dynamics *p* and *f*. The piano part continues with similar accompaniment, showing a dynamic hairpin in the right hand.

mf sul A.

mf

Detailed description: This system contains the final two staves. The upper staff has dynamics *mf* and *sul A.*. The lower staff has dynamics *mf*. The piano part continues with similar accompaniment, showing a dynamic hairpin in the right hand.

sul D.

First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *p*, *mf*, and *p*. The lower staff (piano accompaniment) features chords and arpeggiated figures with dynamics *p*, *mf*, and *p*. The key signature has one sharp (F#).

Second system of musical notation. The upper staff has dynamics *mf*, *f dim.*, and *p*. The lower staff has dynamics *mf* and *f dim.*. The piano accompaniment continues with rhythmic patterns.

Rit. *pp* *f* *cadenza ad lib.*

Rit.

Third system of musical notation. The upper staff includes a cadenza section marked *cadenza ad lib.* with dynamics *pp* and *f*. The lower staff has dynamics *p*, *pp*, and *f*. The tempo is marked *Rit.* (Ritardando).

3 *Rit.* *espr. sf* *Molto rit.* *dim.* *sul D.*

*Molto rit.* *p ed espress.* *dim.*

Fourth system of musical notation. The upper staff features a triplet marked *3* with dynamics *espr. sf*, *Molto rit.*, *dim.*, and *sul D.*. The lower staff has dynamics *p ed espress.* and *dim.*. The tempo is marked *Molto rit.* (Molto Ritardando).





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*Révision et acc<sup>t</sup> de piano d'après la basse chiffrée*

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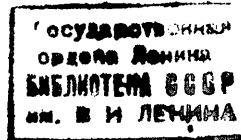
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# ARIOSO



и-85904-49

Révision par ALFRED MOFFAT

GIUSEPPE TARTINI  
(1692-1770)



**Andante espressivo**

VIOLON *p dolce*

PIANO *p sostenuto*

sul A.

*p* *cresc.*

sul A. *p*

ritard. *f* *p* 1<sup>a</sup> 2<sup>a</sup>

sul A. *f* *p*

ritard. *f* *p* 1<sup>a</sup> 2<sup>a</sup>

ritard. col von



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# AIR ET BOURRÉE

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Révision par ALFRED MOFFAT

G.-B. BONONCINI

(C. 1665-1750)

## Air

Largo con espressione

VIOLON

*mf dolce*

PIANO

Largo con espressione

*mf dolce e legato*

*2e fois pp mf*

*più f*

*pp.*

*ritard.*  
*sul D.*

*ritard.*

### Bourrée

*Poco allegro*

*mf*

*Poco allegro*

*mf*

*2e fois p*

*2e fois p*

*mf* *gr* *gr* *Y*

*Y* *gr* *Poco rit.* *gr* *f* *Poco rit.* *f* *Y*



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Révision par ALFRED MOFFAT

FRANCESCO VERACINI

(1685-1750)

*Allegro ma non presto*

VIOLOON

*f* *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

PIANO

*Allegro ma non presto*

*f sempre non legato* *p*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with dynamic markings *f* and *p*. The grand staff contains a piano accompaniment with similar dynamics. The music is in a minor key and features a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The piano part shows more complex chordal textures and some rests. Dynamics include *f*, *p*, and *f*. The melodic line has some grace notes and slurs.

Third system of musical notation. The piano part has a more active bass line. Dynamics range from *mf* to *fsf*. There are some accidentals and a key signature change indicated by a flat sign. The melodic line has some grace notes and a final *mf* dynamic.

Fourth system of musical notation, the final system on the page. The piano part continues with a consistent accompaniment. Dynamics include *mf* and *p*. The melodic line concludes with a *p* dynamic marking.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with dynamic markings *f* and *p*. The grand staff contains a piano accompaniment with dynamic markings *p* and *f*. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with dynamic markings *f* and *p*. The grand staff contains a piano accompaniment with dynamic markings *f* and *p*. The key signature has one sharp (F#) and the time signature is 4/4.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with dynamic markings *p* and *f*, and includes trills marked with *tr*. The grand staff contains a piano accompaniment with dynamic markings *p* and *f*. The key signature has one sharp (F#) and the time signature is 4/4.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with dynamic markings *sf* and *mf*, and includes trills marked with *tr*. The grand staff contains a piano accompaniment with dynamic markings *mf*. The key signature has one sharp (F#) and the time signature is 4/4.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. Dynamics include *p*, *f*, and *pp*.

Second system of musical notation, continuing the piece with similar notation and dynamics including *mf*.

Third system of musical notation, featuring a treble clef staff and a grand staff. Dynamics include *p*.

Fourth system of musical notation, marked **Largamente**. It features a treble clef staff and a grand staff. Dynamics include *sf* and *ff*.



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# PRÉLUDE

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U-85907-49

I

Révision par ALFRED MOFFAT

GIUSEPPE TORELLI  
(1640-1708)

**VIOLON**  
*Vivace*  
*mf*

**PIANO**  
*Vivace*  
*mf*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The first system is marked with a mezzo-forte (*mf*) dynamic. The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has one sharp (F#). This system is marked with a forte (*f*) dynamic. The melodic line in the treble staff continues with more complex rhythmic patterns, including some beamed sixteenth notes. The accompaniment in the grand staff remains consistent in style.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has one sharp (F#). This system is marked with a mezzo-forte (*mf*) dynamic. A double bar line is present in the middle of the system, indicating a section change or repeat. The melodic line features a first ending bracket with a '1' above it.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has one sharp (F#). This system continues the melodic and accompanimental lines from the previous system, maintaining the mezzo-forte (*mf*) dynamic.







# LES VIEUX MAITRES DU VIOLON

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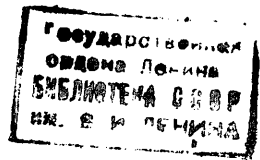
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# LARGO ESPRESSIVO



И-85908-49

Révision par ALFRED MOFFAT

GAETANO PUGNANI

(1731-1798)



*VIOLON*  
*p dolce*

*PIANO*  
*p dolce*

*f* *p* *f* *p*

*Poco rit.*

*Poco rit.*

*molto espress. e poco riten*

*p*

First system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with slurs and a *cresc.* marking. The grand staff contains a piano accompaniment with chords and moving lines, marked with a *p* dynamic and a *cresc.* marking.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has two sharps. The top staff features a melodic line with slurs, a *f* dynamic, a *dim.* marking, and trills (*tr*). The grand staff provides a piano accompaniment with chords and moving lines, also marked with a *f* dynamic and a *dim.* marking.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has two sharps. The top staff has a melodic line with slurs, a *p* dynamic, and a trill (*tr*). The grand staff contains a piano accompaniment with chords and moving lines, marked with a *p* dynamic.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has two sharps. The top staff features a melodic line with slurs, a *f* dynamic, a *Poco rit.* marking, a trill (*tr*), and a *f rapido* section. The grand staff contains a piano accompaniment with chords and moving lines, marked with a *f* dynamic and a *Poco rit.* marking. The system concludes with a *Molto rit.* marking and a 4/4 time signature.



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# GIGUE

U-85909-49



Révision par ALFRED MOFFAT

G. S. CARBONELLI

(+ 1772)

Moderato con grazia sul D  
0  
4

VIOLON *p*

PIANO *p*

*piùf* *mf*

*piùf* *mf*

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sul D. A. D.

The first system of music features a treble clef staff with a melodic line and a piano accompaniment. The treble staff begins with a *cresc.* marking and includes fingerings 8, 3, 4, 4, and 4. It concludes with a *dim.* marking and a *mf* dynamic. The piano part also starts with a *cresc.* marking and includes a *dim.* marking.

The second system continues the piece. The treble staff starts with a *p* dynamic and includes fingerings 2, 4, 0/4, and 0/4. The piano part begins with a *mf* dynamic and includes a *p* dynamic marking.

The third system shows further development of the melody and accompaniment. The treble staff includes fingerings 2, 8, and 8. The piano part features various dynamics and articulation marks.

The fourth system concludes the page. Both the treble and piano parts feature *cresc.* markings, indicating a final increase in volume.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a forte (*f*) dynamic and a melodic phrase. The piano accompaniment also starts with a forte (*f*) dynamic. A piano (*p*) dynamic marking appears in the vocal line and the piano accompaniment later in the system. The key signature has one sharp (F#).

The second system continues the musical piece. The vocal line features a melodic line with some slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The dynamics remain consistent with the first system.

The third system shows further development of the musical themes. The vocal line continues with a melodic line, and the piano accompaniment maintains its harmonic structure. The notation includes various note values and rests.

The fourth system concludes the page. The vocal line features dynamic markings of *f*, *p*, *mf*, and *f*. The piano accompaniment also includes dynamic markings of *f*, *p*, *mf*, and *f*. The system ends with a final chord in the piano accompaniment.

Musical notation for the first system, featuring a vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The piano accompaniment also features a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Musical notation for the second system, featuring a vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment also features a piano (*p*) dynamic.

Musical notation for the third system, featuring a vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic.

Musical notation for the fourth system, featuring a vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic and a *Poco rit.* marking. The piano accompaniment also features a piano (*p*) dynamic and a forte (*f*) dynamic and a *Poco rit.* marking.