

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.

- s1 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

s1 Heft II 1 50

- No. 1. *Gluck*, Minuetto.
- 2. *Mendelssohn*, Volkslied.
- 3. *Marcello*, Largo.
- 4. *Schumann*, Lied.
- 5. *Moffat*, Schlummerlied.
- 6. *Mendelssohn*, Lied ohne Worte.
- s1 Heft II
- 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.

- s1 No. 1. *Birkenstock*, Contredanse
- s1 2. *Telemann*, Sarabanda et Gavotta

- 1 No. 3. *Pepusch*, Preludio
- 1 4. *Mattheson*, Bourrée et Rigaudon
- 1 5. *Geminiani*, Sarabanda et Giga brilli
- 1 6. *Galliard*, 2 Sarabandes
- 1 7. *Carbonelli*, Allemanda
- 1 8. *Grano*, Giga alla Siciliana
- 1 9. *Castrucci*, Menuetto et Musette
- 1 10. *Alberti*, Allegro alla Napolitana
- m 11. *Carbonelli*, Siciliana
- m 12. *Mélange*, Corrente
- m 13. *Porpora*, Allegro
- m 14. *Gluck*, Minuetto
- m 15. *Gossec*, Gavotte
- m 16. — Tambourin
- 1 17. *Gretry*, Tambourin
- m 18. *De Flagny*, Les Muses dans la For. Rondo
- 1 19. *Händel*, Menuett aus „Berenice“
- 1 20. *Schubert*, La jeune Mère (Wiegenlied)
- m 21. *Gossec*, 2. Gavotte D, (die bekar
- m 22. — Menuett, D dur Jede N

Porpora H., La Chasse

Purcell-Album, Airs et Danses. Arie und Tänze arrangiert nach der Original-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 Allegro scherzoso
- 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*, Internodio. *Veracini*, Largo. *Mossi*, 2 Gavotten. *Lampe*, Schwanengesang. *Händel*, Arie und Rondinella) . . .
- 1-m Heft II (*Bach*, Arie. *Matteis*, Sarabanda Amorosa. *Birkenstock*, Tambourin. *Corelli*, Adagio. *Francoeur*, Sicilian. *Boyce*, Ariosa)

Zwölf Stücke englischer Meister des 17. und 18. Jahrh. Album kompl. Inhalt:

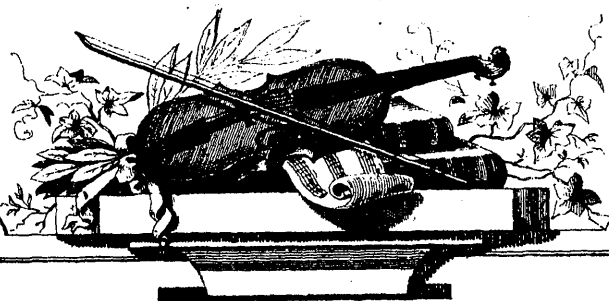
- No. 1. *Farmer*, Ayre.
- 1. *Babell*, Hornpipe (Matrosentanz).
- 3. *Granom*, Tempo di Gavotta.
- 4. *Woodcock*, Ayre.
- 5. *Barrett*, Jig (Gigue)
- 6. *Purcell*, 2 Hornpipes (2 Matrosentanz)
- 7. *Ravenscroft*, Adagio.
- 8. *Mercy*, Allemanda.
- 9. *Clark*, Sarabande und Corrente.
- 10. *Festing*,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

s1 = sehr leicht. (Stufe 1 a b) l = leicht (Stufe 2) m = mittelschwer (Stufe 3—4) s = schwer (Stufe 5) ss = 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.

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DE PARIS.

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LE LABYRINTHE DE L'HARMONIE.

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

Allegro mod^{to} ♩ = 116.

PIETRO LOCATELLI.

Ne pas lever le 4^e doigt.
Der 4^e Finger bleibt liegen.

VIOLON.

The first system of musical notation consists of two staves. The upper staff is for the Violin, written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex melodic line with many slurs and fingerings (1-4) above the notes. The lower staff is for the Piano accompaniment, written in bass clef with the same key signature and time signature, providing a harmonic and rhythmic foundation with chords and single notes.

segue.

The second system continues the piece with similar notation. The violin part maintains its intricate melodic pattern, while the piano accompaniment continues to support the melody with harmonic accompaniment.

The third system shows further development of the musical themes. The violin part's melodic line is highly technical, and the piano accompaniment remains consistent in its harmonic support.

The fourth system continues the piece, with the violin part showing increasing technical difficulty and the piano accompaniment providing a steady harmonic base.

The fifth system is the final one on the page, concluding the piece with a final melodic flourish in the violin and a corresponding piano accompaniment.

Ne pas lever le 4^e doigt. 3
Der 4^e Finger bleibt liegen.

4^{me}

3^{me}

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 eighth-note pattern in the treble staff and the harmonic accompaniment in the bass staff.

Ne pas lever le 1^{er} et le 4^e doigt.
Der 1^{te} u. 4^{te} Finger bleibt liegen.

The third system introduces fingering instructions. The treble staff has fingerings 1, 2, 4, and 3 written above the notes. Above the treble staff are three fingering diagrams, each showing a hand with the first and fourth fingers held down. The bass staff continues with the harmonic accompaniment.

The fourth system continues with fingering instructions. The treble staff has fingerings 4, 4, 1, 2, 3, 4, 3, 2, 1, 0, 0, 0, 0, 0, 0, 0, 0 written above the notes. Above the treble staff are three more fingering diagrams showing the hand with the first and fourth fingers held down. The bass staff continues with the harmonic accompaniment.

The first system of musical notation consists of two staves. The upper staff features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a complex melodic line with many beamed eighth notes and sixteenth notes, often grouped with slurs. There are two large, arched fingering diagrams above the staff, each showing a hand position with fingers numbered 1 through 4. The lower staff has a bass clef and contains a simpler accompaniment line with quarter and eighth notes.

The second system of musical notation continues the piece. The upper staff maintains the intricate melodic pattern with beamed notes and slurs. It includes several smaller fingering diagrams above the staff. The lower staff continues with the accompaniment, showing some changes in the bass line.

The third system of musical notation shows further development of the melodic and accompaniment parts. The upper staff's melodic line is highly active, with frequent slurs and beaming. The lower staff's accompaniment provides a steady rhythmic foundation.

The fourth and final system of musical notation on this page. The upper staff continues with the complex melodic texture, and the lower staff concludes the accompaniment for this section.

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 2/4. It contains a melodic line with slurs and fingerings (4, 2, 0, 0). The lower staff is in bass clef with the same key signature and time signature, providing a piano accompaniment of chords and single notes.

The second system continues the musical piece. The upper staff features slurs and fingerings (4, 2, 0, 0). The lower staff continues the piano accompaniment with chords and single notes.

Ne pas lever le 3^e doigt.
Der 3^e Finger bleibt liegen.

The third system includes a key signature change to one flat (Bb) in the middle. The upper staff has slurs and fingerings (3, 3, 3, 4, 3, 3). The lower staff continues the piano accompaniment.

The fourth system continues the melodic line with slurs and fingerings (5, 3, 4, 3, 3). The piano accompaniment remains in the lower staff.

The fifth system features a '3^e' instruction above the melodic line. It includes slurs and fingerings (4, 2, 0, 0, 4, 1, 1, 4, 0, 0, 4, 1, 1, 4, 0, 0). The piano accompaniment in the lower staff concludes with a long, sustained chord.

Ne pas lever le 1^{er} doigt.
Der 1^{te} Finger bleibt liegen.

The musical score is written for piano and consists of five systems, each with two staves. The key signature is G major (one sharp) and the time signature is 4/4. The right-hand part is highly technical, featuring a continuous stream of notes with numerous slurs and fingerings (1, 2, 3, 4). The left-hand part provides a steady accompaniment with quarter and eighth notes. The final system concludes with trills (tr) and a repeat sign.