

# COMPOSITIONEN UND ARRANGEMENTS

VON

# ALFRED MOFFAT

## Violine und Pianoforte

- Op. 37. **12 leichte Stücke** (1<sup>te</sup> Lage — 1<sup>st</sup> position): *M*
- 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. Bauerntanz. — *Village Dance* . . . . . 1—
  - No. 7. Melodie . . . . . 1—
  - No. 8. Auf der Wiese. — *In the meadow* . . . . . 1—
  - No. 9. Mazurka . . . . . 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<sup>te</sup> Lage — 1<sup>st</sup> to 3<sup>rd</sup> position):
- No. 1. Im Sonnenschein. — *In the Sunlight* . . . . . 1—
  - No. 2. Romanze . . . . . 1—
  - No. 3. Gavotte-Musette . . . . . 1—
  - No. 4. Tarantella . . . . . 1—
  - No. 5. Vergißmeinnicht. — *Forget-me-not* . . . . . 1—
  - No. 6. Scherzo Écossais . . . . . 1—
  - No. 7. Träumerei. — *Dream Fancies* . . . . . 1—
  - No. 8. Bourrée . . . . . 1—
  - No. 9. Valse romantique . . . . . 1—
  - No. 10. Mazurka . . . . . 1—
  - No. 11. Abendfriede. — *Peace of Even* . . . . . 1—
  - No. 12. Im Kahn. — *In a Boat* . . . . . 1—
- Op. 40. **4 Airs mélodieux** (1—3<sup>te</sup> Lage — 1<sup>st</sup> to 3<sup>rd</sup> position):
- 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<sup>te</sup> Lage):
- No. 1. Bourrée (Telemann) . . . . . —80
  - No. 2. Sarabanda (Cupis) . . . . . —80
  - No. 3. Gavotte (Aubert) . . . . . —80
  - No. 4. Giga (dall'Abaco) . . . . . 1—
  - No. 5. Tempo di Corrente (dall'Abaco) . . . . . —80
  - No. 6. Tambourin (Leclair) . . . . . 1—
  - No. 7. Adagio (Corelli) . . . . . —80
  - No. 8. Corrente (Vivaldi) . . . . . 1—
  - No. 9. Rondeau (Cupis) . . . . . 1—
  - No. 10. Sarabanda und Giga (Aubert) . . . . . 1—
  - No. 11. Arioso (Telemann) . . . . . —80
  - No. 12. Sarabanda (Mondonville) . . . . . —80
- Op. 43. **12 Violinstücke klassischer Meister** des 17. u. 18. Jahrhunderts nach den Originalausgaben bearbeitet. (1<sup>te</sup> Lage):
- No. 1. Gavotte (Francoeur) . . . . . 1—
  - No. 2. Giga (Mossi) . . . . . 1—
  - No. 3. Siciliano (Granoni) . . . . . 1—
  - No. 4. Sarabanda (Valentine) . . . . . 1—
  - No. 5. Allemande (Lully) . . . . . 1—
  - No. 6. Hornpipe à l'Inglese (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 (Melandi) . . . . . 1—
- Op. 45. **Album Hélène. 6 petits pièces de Salon.** (1<sup>ere</sup> pos.):
- No. 1. Sarabande. — Spanischer Tanz . . . . . 1—
  - No. 2. Charme d'Automne. — Herbstlust. — *Autumne 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<sup>te</sup> Lage):
- No. 1. Sarabande . . . . . 1—
  - No. 2. Gavotte und Musette . . . . . 1—
  - No. 3. Minuet Pastorale . . . . . 1—
  - No. 4. Giga . . . . . 1—
  - No. 5. Sarabanda . . . . . 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: *M*
- 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 Gavotta (Correlli) . . . . . 1—
  - No. 10. Ave verum (Mozart) . . . . . 1—

## 3 Violinen und Pianoforte

- Op. 39. **6 leichte Stücke** (1<sup>te</sup> Lage):
- No. 1. Marsch. — *March* . . . . . 1,50
  - No. 2. Intermezzo . . . . . 1,50
  - No. 3. Bauernfest. — *The Village Holiday* . . . . . 1,50
  - No. 4. Menuetto Pastorale . . . . . 1,50
  - No. 5. Elfentanz. — *Dance of the Elves* . . . . . 1,50
  - No. 6. Erinnerung. — *Memories* . . . . . 1,50

## 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** . . . . . 4—

## Violoncell und Pianoforte

- Op. 36. **10 Klassische Stücke:**
- No. 1. Tempo di Sarabanda (Correlli) . . . . . 1—
  - No. 2. Notturmo (Field) . . . . . 1—
  - No. 3. Venetianisches Gondellied (Mendelssohn-Bartholdy) . . . . . 1—
  - No. 4. Adagio religioso (Corelli) . . . . . 1—
  - No. 5. Adagio (Sirutini) . . . . . 1—
  - No. 6. Gavotte (Biber) . . . . . 1—
  - No. 7. Cantabile (Händel) . . . . . 1—
  - No. 8. Lied ohne Worte (Mendelssohn-Bartholdy) . . . . . 1—
  - No. 9. Romanze (Schubert) . . . . . 1—
  - No. 10. Largo appassionato (Beethoven) . . . . . 1—

**Meisterschule der alten Zeit.** Sammlung klassischer Violoncell-Sonaten. 16 Nrn. (Man verlange Spezial-Verzeichnis!)

## Alte Kammermusik

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# 6. TAMBOURIN in C DUR

von  
**J. M. Leclair.**  
(1697-1764.)

Arrangement von Alfred Moffat.

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**Allegro.**

Violine.

Piano.

The musical score consists of four systems of staves. Each system includes a Violin staff and a Piano staff (with Treble and Bass clefs). The music is in 2/4 time and C major. The first system starts with a forte (*f*) dynamic. The second system includes a first ending marked *2tesmal p* and a second ending marked *f*. The third system features a piano (*p*) dynamic. The fourth system includes a first ending marked *f* and a second ending marked *tr* (trill). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes a trill (*tr*) and a fermata (*f*). The piano accompaniment also starts with a piano (*p*) dynamic and features a forte (*f*) dynamic later in the system.

The second system of music continues the vocal and piano parts. The vocal line includes a trill (*tr*) and a fermata (*f*). Both the vocal and piano parts are marked with *p molto cresc.* (piano molto crescendo).

The third system of music shows the vocal line with a fermata (*f*) and a trill (*tr*). The piano accompaniment features a forte (*f*) dynamic throughout the system.

The fourth system of music concludes the piece. The vocal line is marked with *p molto cresc.* and ends with a fermata (*f*) and the word *Fine*. The piano accompaniment also features *p molto cresc.* and *f* dynamics, ending with a fermata (*f*) and the word *Fine*.

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The piano accompaniment includes a treble and bass clef staff. The bass line is characterized by a steady eighth-note accompaniment. The system concludes with a repeat sign and a fermata over the final chord.

The second system continues the musical piece. It features a vocal line with a first ending (marked '1.') and a second ending (marked '2.'). The piano accompaniment includes a treble and bass clef staff. The bass line continues with its eighth-note accompaniment. The system concludes with a repeat sign and a fermata over the final chord.

The third system of music features a vocal line with a trill (marked 'tr') and a piano accompaniment. The piano accompaniment includes a treble and bass clef staff. The bass line continues with its eighth-note accompaniment. The system concludes with a repeat sign and a fermata over the final chord.

The fourth system of music features a vocal line with a crescendo (*cresc.*) and a piano (*p*) dynamic, and a piano accompaniment with a forte (*f*) dynamic. The piano accompaniment includes a treble and bass clef staff. The bass line continues with its eighth-note accompaniment. The system concludes with a repeat sign and a fermata over the final chord.

*D. C. al Fine.*

# 6. TAMBOURIN in C DUR

von  
J. M. Leclair.  
(1697-1764.)

VIOLINE.



u 30571-50

Arrangement von Alfred Moffat

Allegro.

The musical score consists of ten staves of music in 2/4 time. The key signature is C major. The piece begins with a forte (*f*) dynamic and an allegro tempo. The first staff features a series of eighth-note patterns. The second staff includes a first ending and a dynamic change to piano (*p*) followed by forte (*f*). The third staff starts with piano (*p*) and ends with forte (*f*). The fourth staff contains trills (*tr*) and a piano (*p*) dynamic. The fifth staff begins with forte (*f*) and ends with a piano (*p*) dynamic and a *p molto cresc.* instruction. The sixth staff starts with forte (*f*) and ends with piano (*p*). The seventh staff features trills (*tr*) and a piano (*p*) dynamic, ending with a *Fine.* marking. The eighth staff begins with piano (*p*) and includes first and second endings. The ninth staff starts with piano (*p*) and includes first and second endings. The tenth staff begins with a *cresc.* instruction, followed by forte (*f*) and piano (*p*) dynamics, ending with a *D. C. al Fine.* instruction.