

Herrn Emile Sauret

MEISTER-SCHULE

der alten Zeit / of the Olden Times / de temps anciens

(Ecole Supérieure du Violon)

SAMMLUNG

Klassischer Violin - Sonaten

berühmter Komponisten
des 17. u. 18. Jahrhunderts

Nach den ORIGINAL-AUSGABEN für "Violin mit beziffertem Baß" bearbeitet, mit
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herausgegeben von

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of Classical Violin - Sonatas

by Celebrated Composers
of the 17th and 18th centuries

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Violin with figured Bass and edited with
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de Sonates classiques de Violon

de compositeurs célèbres
des 17^{me} et 18^{me} siècles

Arrangées d'après les originaux pour
Violon avec basse chiffrée et publiées
avec signes d'interprétation par

ALFRED MOFFAT

		M.	Net s. d.
1.	C moll, en sol min. von Henry Purcell (1658—1695)	1.50	2 0
2.	A dur, en la maj. von G. Fr. Händel (1685—1759)	1.50	2 0
3.	D moll, en ré min. von Fr. Maria Veracini (1685 bis 1750)	2.—	2 0
4.	D dur, en ré maj. von J. M. Leclair (1697—1764)	2.—	2 0
5.	C moll, en ut min. von Giovanni Mossi (c. 1690—1750)	2.—	2 0
6.	E moll, en mi min. von François Francoeur (1698 bis 1787)	2.—	2 0
7.	G dur, en sol. maj. von Pietro Locatelli (1693—1764)	2.—	2 0
8.	A moll, en la min. von Georgio Melande (c. 1700 bis 1750)	1.50	2 0
9.	G dur, en sol maj. von Louis Aubert (1720—1771)	2.—	2 0
10.	G moll, en sol min. von Antonio Vivaldi († 1743)	1.50	2 0
11.	C dur, en ut maj. von Carlo Tessarini (1690—1762)	2.—	2 0
12.	A moll, en la min. von Richard Jones (c. 1680—1740)	2.—	2 0
13.	E moll, en mi min. von Arcangelo Corelli (1653 bis 1713)	1.50	2 0
14.	D dur, en ré maj. von Pietro Nardini (1722—1793)	2.—	2 0
15.	G moll, en sol min. von Niccola Porpora (1686—1767)	2.—	2 0
16.	G dur, en sol maj. von Lorenzo Somis (geb. c. 1680/5)	1.50	2 0
17.	A moll, en la min. von Robert Valentine (c. 1670 bis 1730)	1.50	2 0
18.	A dur, en la maj. von Giuseppe Tartini (1692—1770)	2.—	2 0
19.	G moll, en sol min. von Emanuele Barbella (1704 bis 1773)	2.—	2 0
20.	G dur, en sol maj. von J. B. Senallie (1687—1730)	2.—	2 0

		M.	Net s. d.
21.	E moll, en mi min. von J. B. Loeillet († 1728)	1.50	2 0
22.	A dur, en la maj. von Franz Benda (1709—1786)	2.—	2 0
23.	H moll, en si min. von Francesco Geminiani (1680—1762)	2.—	2 0
24.	A dur, en la maj. von Michele Mascitti (c. 1700 bis 1750)	1.50	2 0
25.	D dur, en ré maj. von Pietro Nardini (1722—1793)	2.50	2 6
26.	G moll, en ré min. von J. B. Senallie (1687—1730)	2.—	2 0
27.	D dur, en ré maj. von Niccola Porpora (1686 bis 1767)	3.—	3 0
28.	G moll, en sol min. von Evaristo Felice dall' Abaco (1675—1742)	1.50	2 0
29.	E moll, en mi min. von Felice de Giardini (1716 bis 1796)	2.—	2 0
30.	G moll, en sol min. von J. B. Senallie (1687—1730)	2.—	2 0
31.	D moll, en ré min. von Joh. Chr. Schickhard (geb. um 1680)	2.—	2 0
32.	G moll, en sol min. von J. M. Leclair (1697—1764)	2.—	2 0
33.	F dur, en fa maj. von Arcangelo Corelli (1653 bis 1713)	2.—	2 0
34.	B dur, en si-bémol von J. Collett (18. Jahrh.)	2.—	2 0
35.	D dur en ré maj. von Prospero Castrucci (geb. ca. 1700)	2.—	2 0
36.	G dur, en sol maj. von Antonio Vivaldi (c. 1670 bis 1743)	1.50	2 0

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SONATE
von
Georgio Melande.

Allemanda.
Largo.

(Ca. 1700 - 1750).

Bearbeitung von A. Moffat.

Violine.

Piano.

cresc.

f

p

cresc.

f rit.

cresc.

f

p

cresc.

f rit.

Corrente.**Allegro.**

mf

mf

cresc.

cresc.

p

cresc.

f

p

cresc.

f

mf

mf

Musical score for two staves. The top staff uses a treble clef and has a dynamic of *f*. The bottom staff uses a bass clef and has a dynamic of *p*. Measures 4 and 5 are shown, with measure 5 containing a crescendo and a ritardando.

Sarabanda.

Largo.

Musical score for three staves in 3/2 time. The top staff has a dynamic of *mf* and the instruction *molto tranquillo*. The middle staff has a dynamic of *mf* and the instruction *molto tranquillo*. The bottom staff has a dynamic of *p*.

Musical score for three staves. The top staff has dynamics *tr*, *1.*, *2.*, and *2^{te} mal pp*. The middle staff has dynamics *tr*, *1.*, *2.*, and *2^{te} mal pp*. The bottom staff has dynamics *mf* and *tr*.

Musical score for three staves. The top staff has dynamics *f*, *tr*, *1.*, *2.*, *Cadenza ad lib.*, *tr*, *sul D*, and *rit.*. The middle staff has dynamics *f*, *tr*, *1.*, *2.*, *2^{te} mal pp*, and *sf*. The bottom staff has dynamics *p*, *tr*, *1.*, *2.*, *2^{te} mal pp*, and *sf*.

Giga.
Allegro molto.

The musical score consists of six staves of music for three voices (Soprano, Alto, Bass) and piano. The score is in common time, with various key signatures (F major, C major, G major, D major, A major, E major). The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The music features dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The vocal parts have melodic lines with eighth and sixteenth notes, often accompanied by eighth-note chords from the piano. The piano part provides harmonic support with sustained notes and rhythmic patterns. The score is divided into sections labeled 1. *b.* and 2. *b.*

Musical score for piano, page 7, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, *mf*, *cresc.*, *cresci.*, *dim.*, and *f rit.*. The music consists of six measures per staff, with the first measure of each staff starting with a treble clef, the second with a bass clef, and the third with a treble clef. The key signature changes frequently, including sections in A major, E major, D major, G major, and C major.

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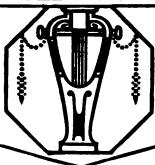
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VIOLINE.

Corrente.

Allegro.

mf

cresc.

f *p*

cresc. *f*

mf

f

p

cresc.

frit.

Sarabanda.

Largo.

sul A.

mf *molto tranquillo*

tr 1. 2.

2te mal *pp*

mf

f

tr 1. 2.

sul D. 2te mal *pp*

Cadenza ad lib.

sf

p ritard.

Giga.

Allegro molto.

12 8

p *cresc.*

p *cresc.*

cresc.

f

p

f

p

cresc.

f

mf

cresc.

p

f

dim.

p

cresc.

f rit.