

ŒUVRES D'AUTEURS ANCIENS

Arrangées pour Violon avec Accompagnement de Piano

par

J. SALMON



			Prix nets (A)
R. 60.	WILHEM DE FESCH (1695-1758) . . .	Sonate (Sol majeur) : 1. <i>Prélude et Allemande</i> ; 2. <i>Sarabande et Menuet</i>	3 »
— 61.		Séparés : <i>Prélude et Allemande</i>	2 25
— 62.		<i>Sarabande et Menuet</i>	1 75
— 63.	WILHEM DE FESCH (1695-1758). . .	Sonate (Ré mineur) : 1. <i>Sicilienne et Allemande</i> ; 2. <i>Andante Cantabile</i> ; 3. <i>Menuet</i>	3 »
— 64.		Séparés : <i>Sicilienne et Allemande</i>	2 »
— 65.		<i>Andante Cantabile</i>	1 25
— 66.		<i>Menuet</i>	1 50
— 67.	HENRI ECCLES (1670-1742)	Sonate : 1. <i>Grave et Courante</i> ; 2. <i>Adagio et Vivace</i>	2 50
— 68.		Séparés : <i>Grave et Courante</i>	1 50
— 69.		<i>Adagio et Vivace</i>	2 »
— 70.	CERVETTO (1682-1783).	Sonate : 1. <i>Adagio et Allegro</i> ; 2. <i>Andante Cantabile</i> <i>et Allegro</i>	4 »
— 71.		Séparés : <i>Adagio et Allegro</i>	2 75
— 72.		<i>Andante Cantabile et Allegro</i>	2 25
— 73.	BENEDETTO MARCELLO (1686-1739). . .	Sonate : 1. <i>Grave et Allegro</i> ; 2. <i>Largo et Vivace</i>	3 »
— 74.		Séparés : <i>Grave et Allegro</i>	2 25
— 75.		<i>Largo et Vivace</i>	1 75
— 76.	SAMMARTINI (1700-1770)	Sonate : 1. <i>Allegro</i> ; 2. <i>Grave</i> ; 3. <i>Vivace</i>	3 »
— 77.		Séparés : <i>Allegro</i>	1 75
— 78.		<i>Grave</i>	1 »
— 79.		<i>Vivace</i>	1 25
— 80.	J.-B. SENALLIÉ (1687-1730)	Allegro Spiritoso	2 50
— 81.	FRANCESCO GUERINI (1710-1780) . . .	Allegro con brio	2 50
— 82.	RAMEAU (1683-1764).	Gavotte pour les fleurs du ballet " <i>Les Indes galantes</i> "	2 »
— 83.	RAMEAU (1683-1764).	Menuet de l'opéra " <i>Platée</i> "	2 »
— 84.	COUPERIN (1668-1733).	Les Chérubins	2 50

SOCIÉTÉ ANONYME DES ÉDITIONS RICORDI

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SONATE

arrangée pour Violon
avec accom^t de piano
par **J. SALMON**

HENRI ECCLES (1670-1742)

Grave (♩ = 69)

VIOLON

PIANO

mf

p

f

tr

pp

pp

ff

f

ff

Courante
Allegro con spirito (♩ = 104)

The musical score is written for violin and piano. It is in 3/4 time, key of B-flat major, and marked "Allegro con spirito" with a tempo of 104 beats per minute. The score consists of four systems of staves. The first system shows the beginning with a forte (f) dynamic in the piano and a piano (p) dynamic in the violin. The second system continues the piano accompaniment with a piano (p) dynamic in the violin. The third system features a forte (f) dynamic in both parts. The fourth system concludes with a first ending (1.) and a repeat sign.



First system of musical notation. The treble staff begins with a second ending bracket labeled '2.' and a fermata. The piano accompaniment in the bass staff features a complex rhythmic pattern with many beamed sixteenth notes. The system concludes with a forte (*f*) dynamic marking.



Second system of musical notation. The treble staff contains a trill (*tr*) and a fermata. The piano accompaniment continues with dense sixteenth-note passages. The system ends with a forte (*f*) dynamic marking.



Third system of musical notation. The treble staff features a trill (*tr*) and a piano (*p*) dynamic marking. The piano accompaniment includes a piano (*p*) dynamic marking. The system concludes with a piano (*p*) dynamic marking.



Fourth system of musical notation. The treble staff includes a forte (*f*) dynamic marking. The piano accompaniment features a forte (*f*) dynamic marking. The system ends with a forte (*f*) dynamic marking.



Fifth system of musical notation. The treble staff shows first and second endings, both marked with '1.' and '2.'. The piano accompaniment also features first and second endings, marked with '1.' and '2.'. The system concludes with a forte (*f*) dynamic marking.

Adagio (♩ = 42)

mf

pp

tr

pp

pp

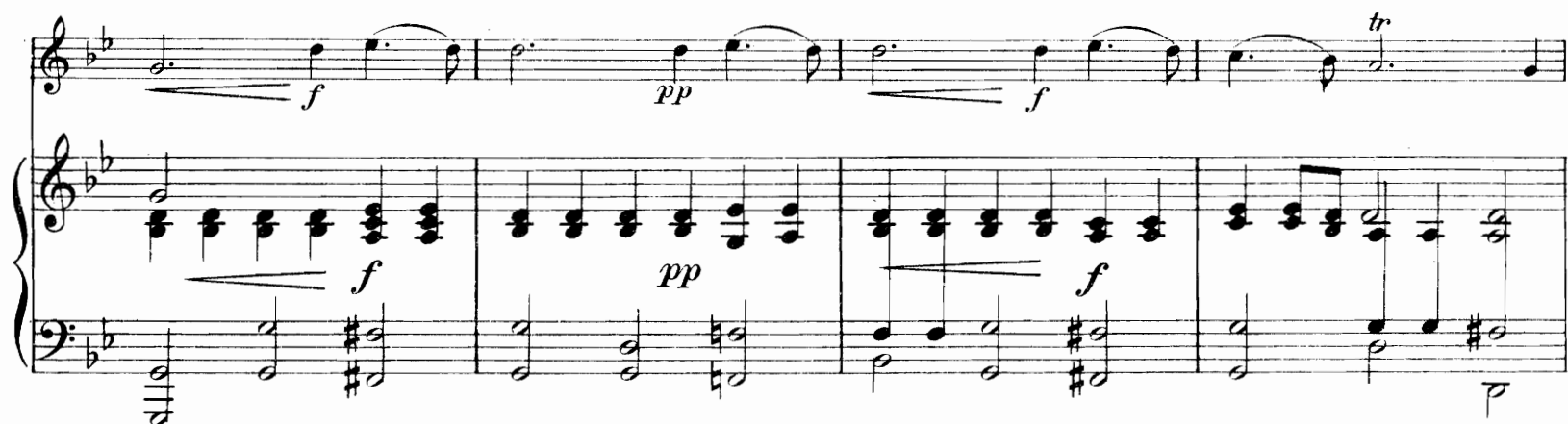
deux pedales



First system of musical notation. The top staff (treble clef) begins with a whole note G4, followed by a half note F#4, and a half note E4. The bottom staff (bass clef) begins with a whole note G3, followed by a half note F#3, and a half note E3. The first measure is marked *pp* (pianissimo) and the second measure is marked *f* (forte). The system concludes with a trill (tr) on G4 in the top staff.



Second system of musical notation. The top staff (treble clef) begins with a whole note G4, followed by a half note F#4, and a half note E4. The bottom staff (bass clef) begins with a whole note G3, followed by a half note F#3, and a half note E3. The first measure is marked *pp* (pianissimo) and the second measure is marked *f* (forte). The system concludes with a trill (tr) on G4 in the top staff.



Third system of musical notation. The top staff (treble clef) begins with a whole note G4, followed by a half note F#4, and a half note E4. The bottom staff (bass clef) begins with a whole note G3, followed by a half note F#3, and a half note E3. The first measure is marked *f* (forte) and the second measure is marked *pp* (pianissimo). The system concludes with a trill (tr) on G4 in the top staff.



Fourth system of musical notation. The top staff (treble clef) begins with a whole note G4, followed by a half note F#4, and a half note E4. The bottom staff (bass clef) begins with a whole note G3, followed by a half note F#3, and a half note E3. The first measure is marked *tr* (trill) on G4 in the top staff. The system concludes with a trill (tr) on G4 in the top staff.

Vivace (♩ = 76)

The musical score is written for piano and violin. The piano part is in 3/4 time and the key signature has two flats (B-flat and E-flat). The violin part is in 3/4 time and the key signature has one flat (B-flat). The score includes various dynamics such as *p*, *pp*, *mf*, and *tr*. The piece concludes with a first ending marked "1.".

2.
p

2.
p

pp

p

tr

f