

G. VALENTINI

(1681?-17..?)

SONATE

(Si bémol majeur)

arrangée pour Violon

avec accompagnement de Piano

par

J. SALMON

R. 380.

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SONATE

(SI b MAJEUR)

Arrangée par
J. SALMON

GIUSEPPE VALENTINI
(1681? - 17..?)

Largo con espressione

mf

Largo con espressione

p

mf

f

mf

pp

quasi tremolo

2 Ped.

2

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 flats (B-flat and E-flat). The music features melodic lines with slurs and ties, and a piano accompaniment with chords and moving lines. Dynamics include *f* (forte) and *pp* (pianissimo).

Second system of musical notation, continuing the piece. It features similar melodic and piano textures. Dynamics include *f* (forte).

Third system of musical notation. It includes a trill (*tr*) in the upper staff. Dynamics include *pp* (pianissimo). There are markings for *Red.* (Reduction) and an asterisk (*) below the staff.

Fourth system of musical notation. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). There are markings for *Red.* (Reduction) and asterisks (*) below the staff.

Fifth system of musical notation. It includes a trill (*tr*) and a ritardando (*rit.*) marking. Dynamics include *f* (forte). There are markings for *Red.* (Reduction) and asterisks (*) below the staff.

Allegro

p *f* *p* *f*

Allegro

p *f* *p* *f*

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

f *f* *p* *p*

f *p* *f*

mf *p* *mf*

First system of musical notation. It consists of a single melodic line in the upper staff and a piano accompaniment in the lower staff. The upper staff begins with a trill (tr) and dynamic markings of *p* and *f*. The piano accompaniment starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes.

Second system of musical notation. The upper staff includes a trill (tr), a *pizzicato* (PIZZ.) section with a *p* dynamic, and an *arco* section with a *mf* dynamic. The piano accompaniment features a *pp* dynamic in the *pizzicato* section and a *p* dynamic in the *arco* section.

Third system of musical notation. The upper staff shows dynamic markings of *f*, *p*, *f*, *p*, and *f*. The piano accompaniment includes a *f* dynamic, a *p* dynamic section with fingerings 1-2-3-4-5-1, and another *f* dynamic section. A *Red.* (Reduction) symbol with an asterisk is placed below the piano part.

Fourth system of musical notation. The upper staff begins with a trill (tr) and a *p* dynamic, ending with a *mf* dynamic. The piano accompaniment features a *p* dynamic and includes a *Red.* (Reduction) symbol with an asterisk.

Fifth system of musical notation. The upper staff starts with a *p* dynamic. The piano accompaniment begins with a *mf* dynamic and includes a *p* dynamic section. A *Red.* (Reduction) symbol with an asterisk is placed below the piano part.

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 various ornaments and dynamics including *f* and *p*. The grand staff provides harmonic accompaniment with chords and moving lines in both hands. A *Red.* (ritardando) marking is present at the end of the system.

Second system of musical notation. It features a single treble clef staff and a grand staff. The treble staff has a melodic line with dynamics *f*, *p*, *f*, *p*, and *f*. The grand staff accompaniment includes chords and moving lines, with dynamics *p*, *f*, *p*, *f*, *p*, and *f*. Four *Red.* markings are placed below the grand staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with dynamics *f* and *p*, and includes trills (*tr*). The grand staff accompaniment has dynamics *mf* and *p*.

Fourth system of musical notation. It features a single treble clef staff and a grand staff. The treble staff has a melodic line with dynamics *mf*, *p*, and *f*. The grand staff accompaniment has dynamics *mf* and *f*.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with dynamics *f*, *p*, and *Pizz.* (pizzicato). The grand staff accompaniment has dynamics *f* and *pp*.

Grave

p espressivo

Grave

pp

Ed. Basso legato e molto cantando

a tempo
p. *mf*
a tempo
pp
Cantando

Cantando

p
pp

rit. *tr.* *pp*
rit. *pp*

TAMBOURIN

The musical score for 'TAMBOURIN' is presented in a grand staff format, consisting of a single treble clef staff and two bass clef staves. The piece is in 2/4 time and features a key signature of one flat (B-flat). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated by letters: *f* (forte), *p* (piano), *mf* (mezzo-forte), and *tr* (trill). The score is divided into five systems, each with a melodic line and a piano accompaniment. The piano part often features chords and arpeggiated figures. The piece concludes with a final cadence in the piano part.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *mf* dynamic. The piano accompaniment includes a *p* dynamic and features two trills marked "Tr." with asterisks.

Second system of musical notation. The vocal line continues with a *p* dynamic. The piano accompaniment features a *p* dynamic and includes a section with a 7/8 time signature.

Third system of musical notation. The vocal line has a *p* dynamic. The piano accompaniment includes a *p* dynamic and a section with a *f* dynamic.

Fourth system of musical notation. The vocal line has a *f* dynamic. The piano accompaniment includes a *p* dynamic and a section with a *fz* dynamic.

Fifth system of musical notation. The vocal line has a *f* dynamic. The piano accompaniment includes a *p* dynamic and a section with a *f* dynamic.

ŒUVRES D'AUTEURS ANCIENS

arrangées pour Violon avec accompagnement de Piano

PAR

J. SALMON

PRIX NETS (A)

- | | |
|---|---|
| R. 345 ANTONIOTTI (G.) (1692-1776). <i>Sonate (Sol mineur)</i> Fr. 3 — | R. 81 GUERINI (F.) (1710-1780). <i>Allegro con brio. Fr.</i> 2 50 |
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| R. 347 — <i>Sonate (Sol majeur)</i> 3 — | R. 361 HERVELOIS (CAIX D') (1670-17..?) <i>Gavotte</i> . . . 2 — |
| R. 348 BIRCKENSTOCK (J. A.) (1687-1733). <i>Sonate (Mi mineur)</i> 4 — | R. 362 — <i>Sonate (La mineur)</i> 3 50 |
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| R. 350 BONONCINI (G. B.) (1680-17..?). <i>Sonate (La mineur)</i> 3 50 | R. 364 LÉILLET (J. B.) (1653-1728). <i>Sonate (La mineur)</i> . 4 — |
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| R. 70 CERVETTO (G.) (1682-1783). <i>Sonate (Ut majeur)</i> :
1. Adagio et Allegro. - 2. Andante cantabile et Allegro 4 — | R. 366 MARAIS (ROLAND). (17..?-17..?). <i>Sonate (Ut majeur)</i> 4 — |
| R. 71 — — Séparés: Adagio et Allegro. 2 75 | R. 73 MARCELLO (B.) (1686-1739). <i>Sonate (Ré majeur)</i> :
1 Grave et Allegro. - 2. Largo et Vivace. . . 3 — |
| R. 72 — — " Andante cantabile et Allegro . . . 2 75 | R. 74 — — Séparés: Grave et Allegro 2 25 |
| R. 352 — <i>Sonate (Sol majeur)</i> 4 — | R. 75 — — " Largo et Vivace 1 75 |
| R. 353 CORELLI (A.) (1653-1713). <i>Sonate (Ré mineur)</i> . 2 75 | R. 367 — <i>Sonate (Mi mineur)</i> 3 — |
| R. 84 COUPERIN (F.) (1668-1733). <i>Les Chérubins</i> . . . 2 50 | R. 368 — <i>Sonate (Sol majeur)</i> 2 75 |
| R. 354 DALL'ABACO (E. F.) (1675-1742). <i>Sonate (Fa majeur)</i> 3 — | R. 369 — <i>Sonate (Sol majeur)</i> 2 75 |
| R. 60 DE FESCH (W.) (1695-1758). <i>Sonate (Sol majeur)</i> :
1. Prélude et Allemande. - 2. Sarabande et Menuet 3 — | R. 370 — <i>Sonate (Sol mineur)</i> 3 — |
| R. 61 — — Séparés: Prélude et Allemande 2 25 | R. 371 PIANELLI (G.) (1725-17..?) <i>Sonate (Sol majeur)</i> . 4 — |
| R. 62 — — " Sarabande et Menuet 1 75 | R. 372 PORPORA (N. A.) (1686-1766). <i>Sonate (Fa majeur)</i> 3 — |
| R. 63 — <i>Sonate (Ré mineur)</i> : 1. Sicilienne et Allemande.
- 2. Andante cantabile. - 3. Menuet. 3 — | R. 82 RAMEAU (J. PH.) (1683-1764). <i>Gavotte</i> pour les fleurs du ballet LES INDES GALANTES . . . 2 — |
| R. 64 — — Séparés: Sicilienne et Allemande. 2 — | R. 83 — <i>Menuet</i> de l'Opéra PLATÉE 2 — |
| R. 65 — — " Andante cantabile. 1 25 | R. 373 — <i>Gavotte</i> 2 — |
| R. 66 — — " Menuet 1 50 | R. 76 SAMMARTINI (G. B.) (1700-1770). <i>Sonate (Sol majeur)</i> : 1. Allegro. - 2. Grave. - 3. Vivace . 3 — |
| R. 355 DUPUITS (J. B.) (1741-17..?) <i>Sonate (Ré majeur)</i> 3 — | R. 77 — — Séparés: Allegro 1 75 |
| R. 67 ECCLES (H.) (1670-1742). <i>Sonate (Sol mineur)</i> :
1. Grave et Courante. - 2. Adagio et Vivace. . 2 50 | R. 78 — — " Grave 1 — |
| R. 68 — — Séparés: Grave et Courante 1 50 | R. 79 — — " Vivace 1 25 |
| R. 69 — — " Adagio et Vivacé 2 — | R. 80 SENAILLÉ (J. B.) (1687-1730). <i>Allegro spiritoso</i> . 2 50 |
| R. 356 GALLIARD (J. E.) (1687-1749). <i>Sonate (Sol majeur)</i> 3 — | R. 374 — — <i>Largo et Gigue</i> 2 50 |
| R. 357 — <i>Sonate (Mi mineur)</i> 2 75 | R. 375 — — <i>Menuet</i> 2 — |
| R. 358 GASPARINI (Q.) (1725-17..?) <i>Sonate (Mi mineur)</i> 3 — | R. 376 — — <i>Sarabande et Allemande</i> 2 50 |
| R. 359 GRAZIOLI (G. B.) (1755-1820). <i>Sonate (Sol majeur)</i> 3 — | R. 377 — — <i>Vivace</i> 2 50 |
| | R. 378 SOMIS (G. B.) (1676-1763). <i>Sonate (Sol majeur)</i> . 4 — |
| | R. 379 TRICKLIR (J. B.) (1745-1813). <i>Sonate (Sol majeur)</i> 4 — |
| | R. 380 VALENTINI (G.) (1681?-17..?) <i>Sonate (Si b majeur)</i> 3 — |

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