

ŒUVRES D'AUTEURS ANCIENS

harmonisées pour Violoncelle avec accompagnement de Piano

PAR

J. SALMON

- R. 381 ANTONIOTTI (G.) (1692-1776). **Sonate** (*Sol mineur*).
- R. 382 ARIOSTI (A.) (1666-1740?). **Sonate** (*Mi mineur*)
- R. 383 — **Sonate** (*Sol majeur*).
- R. 718 AUBER (D. F. E.) (1782-1871). **Concerto**.
- R. 707 BENDA (F.) (1709-1786). **Sonate** (*Sol majeur*)
- R. 384 BIRKENSTOCK (J. A.) (1687-1733). **Sonate** (*Mi mineur*).
- R. 385 BOCCHERINI (L.) (1743-1805). **Menuet** (*Sol majeur*).
- R. 719 — **Concerto**.
- R. 386 BONONCINI (G. B.) (1680-17..?). **Sonate** (*La mineur*).
- R. 700 BORGHI (L.) (17..?-17..?). **Sonate** (*Fa dièze mineur*).
- R. 809 BRÉVAL (J. B.) (1756-1825). **Sonate** (*Sol majeur*).
- R. 387 CAPORALE (A.) (16..?-17..?). **Sonate** (*Ré mineur*).
- R. 95 CERVETTO (G.) (1682-1783). **Sonate** (*Ut majeur*):
1. Adagio et allegro. - 2. Andante cantabile et Allegro.
- R. 388 — **Sonate** (*Sol majeur*).
- R. 389 CORELLI (A.) (1653-1713). **Sonate** (*Ré mineur*).
- R. 879 — **Sonate** («*La Follia*»).
- R. 680 — **Sonate** (*Sol majeur*).
- R. 681 — **Sonate** (*Sol majeur*).
- R. 109 COUPERIN (F.) (1668-1733). **Les Chérubins**.
- R. 300 DALL'ABACO (E. F.) (1675-1742). **Sonate** (*La majeur*).
- R. 708 — **Sonate** (*La mineur*).
- R. 709 — **Sonate** (*Sol mineur*).
- R. 706 D'ANDRIEU (J. F.) (1684-1740). **Sonate** (*Sol majeur*).
- R. 711 D'AUVERGNE (A.) (1713-1797). **Sonate** (*Sol majeur*).
- R. 85 DE FESCH (W.) (1695-1758). **Sonate** (*Sol majeur*):
1. Prélude et Allemande. - 2. Sarabande et Menuet.
- R. 88 — **Sonate** (*Ré mineur*): 1. Sicilienne et Allemande.
- 2. Andante cantabile. - 3. Menuet.
- R. 391 DUPUITS (J. B.) (1741-17..?). **Sonate** (*Ré majeur*).
- R. 92 ECCLES (H.) (1670-1742). **Sonate** (*Sol mineur*): 1. Grave et Courante. - 2. Adagio et Vivace.
- R. 712 FRANCOEUR (F.) (1698-1787). **Sonate** (*La majeur*).
- R. 392 GALLIARD (J. E.) (1687-1749). **Sonate** (*Sol majeur*).
- R. 393 — **Sonate** (*Mi mineur*).
- R. 394 GASPARINI (Q.) (1725-17..?). **Sonate** (*Mi mineur*).
- R. 704 GEMINIANI (F.) (1680-1762). **Sonate** (*Sol majeur*).
- R. 705 — **Sonate** (*Ut mineur*).
- R. 395 GRAZIOLI (G. B.) (1755-1820). **Sonate** (*Sol majeur*).
- R. 106 GUERINI (F.) (1710-1780). **Allegro con brio**.
- R. 396 — **Sonate** (*Sol majeur*).
- R. 701 — **Sonate** (*Ré majeur*).
- R. 682 GUIGNON (J. P.) (1702-1774). **Sonate** (*Sol majeur*).
- R. 717 HAYDN (J.) (1732-1809). **Concerto** (*Ré majeur*).
- R. 397 HERVELOIS (CAIX D') (1670-17..?). **Gavotte**
- R. 398 — **Sonate** (*La mineur*).
- R. 399 LECLAIR (J. M.) (1697-1764). **Tambourin**.
- R. 400 LOEILLET (J. B.) (1653-1728). **Sonate** (*La mineur*).
- R. 401 — **Sonate** (*Sol majeur*)
- R. 696 — **Sonate** (*Ré majeur*).
- D. 697 — **Sonate** (*Sol majeur*).
- R. 715 MANGEAN (17..?-1756). **Sonate** (*Fa majeur*).
- R. 402 MARAIS (ROLAND). (17..?-17..?). **Sonate** (*Ut majeur*).
- R. 98 MARCELLO (B.) (1686-1739). **Sonate** (*Ré majeur*):
1. Grave et Allegro. - 2. Largo et Vivace.
- R. 403 — **Sonate** (*Mi mineur*).
- R. 404 — **Sonate** (*Sol majeur*).
- R. 405 — **Sonate** (*Sol majeur*).
- R. 406 — **Sonate** (*Sol mineur*).
- R. 694 NARDINI (P.) (1722-1793). **Sonate** (*Ut majeur*).
- R. 695 — **Sonate** (*Sol majeur*).
- R. 407 PIANELLI (G.) (1725-17..?). **Sonate** (*Sol majeur*).
- R. 408 PORPORA (N. Á.) (1686-1766). **Sonate** (*Fa majeur*).
- R. 107 RAMEAU (J. PH.) (1683-1764). **Gavotte** pour les fleurs
du ballet LES INDES GALANTES.
- R. 108 — **Menuet** de l'Opéra PLATÉE.
- R. 409 — **Gavotte**.
- R. 101 SAMMARTINI (G. B.) (1698-1775). **Sonate** (*Sol majeur*):
1. Allegro. - 2. Grave. - 3. Vivace.
- R. 703 — **Sonate** (*Sol mineur*).
- R. 105 SENAILLE' (J. B.) (1687-1730). **Allegro spiritoso**.
- R. 410 — — **Largo et Gigue**.
- R. 411 — — **Menuet**.
- R. 412 — — **Sarabande et Allemande**.
- R. 413 — — **Vivace**.
- R. 713 — **Sonate** (*Sol majeur*).
- R. 714 — **Sonate** (*Sol mineur*).
- R. 414 SOMIS (G. B.) (1676-1763). **Sonate** (*Sol majeur*).
- R. 702 SPOURNI (CH.) (17..?-17..?). **Sonate** (*Sol majeur*).
- R. 687 TARTINI (G.) 1692-1770). **Sonate** (*Ut majeur*).
- R. 688 — **Sonate** (*Sol mineur*).
- R. 689 — **Sonate** (*Ut mineur*).
- R. 690 — **Sonate** (*Fa mineur*).
- R. 716 — **Concerto**.
- R. 415 TRICKLIR (J. B.) 1745-1813). **Sonate** (*Sol majeur*).
- R. 416 VALENTINI (G.) (1681?-17..?). **Sonate** (*Si b majeur*).
- R. 698 — **Sonate** (*La mineur*).
- R. 699 — **Sonate** (*Mi majeur*).
- R. 683 VERACINI (F. M.) (1685-1750). **Sonate** (*Ré mineur*)
- R. 684 — **Sonate** (*Sol mineur*).
- R. 685 — **Sonate** (*La mineur*).
- R. 686 — **Sonate** (*Ré mineur*).
- R. 710 VISCONTI (G.) (16..?-17..?). **Sonate** (*La majeur*).
- R. 691 VIVALDI (A.) (1675-1743). **Sonate** (*Ut mineur*).
- R. 692 — **Sonate** (*Mi mineur*).
- R. 693 — **Sonate** (*Si b majeur*).

SOCIÉTÉ ANONYME DES ÉDITIONS RICORDI

PARIS - 18, Rue de la Pépinière, 18 - PARIS

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SONATE

(LA MINEUR)

Arrangée par
J. SALMON

J.B. LŒILLET
(1653-1728)

Largo

VIOLONCELLE

960902

The musical score is written for a single instrument, Violoncelle, in the key of A minor (one flat) and 3/2 time. The tempo is marked 'Largo'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a dynamic marking of *pp*. The third staff includes markings for *rit.* (ritardando), *tr.* (trill), and *a tempo*. The fourth staff has markings for *rit.* and *mf*. The fifth staff has a *tr.* marking. The sixth staff has a *pp* marking. The seventh staff has markings for *rit.* and *pp*. The eighth staff has markings for *rit.* and *a tempo*. The ninth staff has a *f* marking and a *tr.* marking. The tenth staff ends with a *rit.* marking.

VOLONCELLE

Allegro

The musical score consists of ten staves of music in 3/8 time. The key signature has one sharp (F#). The dynamics range from *f* (forte) to *pp* (pianissimo). The score includes various articulations such as accents (*V*), slurs, and trills (*tr*). There are two first endings (marked 1.) and one second ending (marked 2.). The piece concludes with a *rit.* (ritardando) marking.

VIOLONCELLE

MENUET
Allegro

The musical score is written for a single instrument, the Violoncelle (Cello), in the key of G major and 3/4 time. It consists of 11 staves of music. The tempo is marked 'Allegro'. The score includes various dynamics: *f* (forte), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). Trills are indicated by 'tr' above notes. There are also articulation marks 'V' and '2' above notes. The piece concludes with a ritardando ('rit.') and a final fermata.

VIOLONCELLE

Adagio SOURDINE

P *espressivo*

p

tr

rit. tr *pp*

GIGUE *v*

f *p* *f* *p*

f *mf*

f *p*

f *p* *f* *p* *f* *mf*

f *p*

II. Corde

The image shows a page of a musical score for a cello, titled 'Gigue'. The score is written in 12/8 time and consists of ten staves. The first section is marked 'Adagio' and 'SOURDINE' (muted), with a dynamic of 'P' and 'espressivo'. It features a melodic line with triplets and trills. The second section, 'Gigue', is marked with a 'v' (accents) and has dynamics ranging from 'f' to 'pp'. It includes a double bass line labeled 'II. Corde' with fingerings (0, 1, 2, 3) and a complex rhythmic pattern. The score concludes with a double bar line and repeat signs.

VOLONCELLE

The musical score consists of 12 staves of music for a cello. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a *f* dynamic and a *mf* dynamic. The first staff includes a *V* marking above the first measure. The second staff has a *f* dynamic and includes fingering numbers 1, 4, 1, 2 above the notes. The third staff has a *f* dynamic and includes fingering numbers 3, 2, 1, 2, 1, 0, 3 above the notes. The fourth staff has dynamics *f*, *ff*, *p*, and *ff*. The fifth staff has dynamics *p*, *ff*, and *p*. The sixth staff has dynamics *f* and *p*. The seventh staff has dynamics *f* and *mf*. The eighth staff has dynamics *p* and *mf*. The ninth staff has dynamics *f* and *p*. The tenth staff has dynamics *f* and *p*. The eleventh staff has dynamics *f*, *p*, *f*, and *p*. The twelfth staff has dynamics *f*, *p*, *rit.*, and *f*. The piece concludes with a *V* marking above the final measure.