

G. VALENTINI

(1681?-17..?)

SONATE

*(Si bémol majeur)*

arrangée pour Violon

avec accompagnement de Piano

par

J. SALMON

R. 380.

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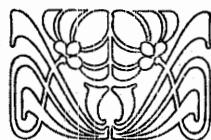
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# SONATE

(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 a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats and a 3/4 time signature. The top staff features a melodic line with slurs and a dynamic marking of *f*. The grand staff contains a complex accompaniment with many sixteenth notes and slurs. A dynamic marking of *f* is also present in the grand staff.

Second system of the musical score, continuing the three-staff format. The melodic line in the top staff continues with slurs. The grand staff accompaniment is dense with sixteenth-note patterns. Dynamic markings of *f* are visible in both the top and grand staves.

Third system of the musical score. The top staff begins with a trill (*tr*) and then continues with a melodic line. The grand staff accompaniment features a mix of eighth and sixteenth notes. Dynamic markings include *pp* in both the top and grand staves. A *Red.* (Reduction) marking is present in the grand staff, and an asterisk (\*) is placed below the system.

Fourth system of the musical score. The top staff has a melodic line with slurs and dynamic markings of *mf* and *pp*. The grand staff accompaniment is highly rhythmic with many sixteenth notes. Dynamic markings of *mf* and *pp* are used throughout. Multiple *Red.* markings and asterisks (\*) are scattered across the system.

Fifth and final system of the musical score. The top staff features a melodic line with a trill (*tr*) and dynamic markings of *f* and *rit.* (ritardando). The grand staff accompaniment includes a *rit.* marking. The system concludes with a double bar line and a *Red.* marking. An asterisk (\*) is placed at the bottom right of the system.

Allegro

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

Allegro

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

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

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

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

*f* *mf* *p*

*f* *p* *f*

*f* *p* *f*

*mf* *p* *mf*

*mf* *p*

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 features dynamic markings of *p* and *f*. The piano accompaniment starts with a forte (*f*) dynamic and includes various rhythmic patterns.

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 first part and a *p* dynamic in the second part.

Third system of musical notation. The upper staff has dynamic markings of *f*, *p*, *f*, *p*, and *f*. The piano accompaniment includes a *f* dynamic and a section with fingerings 1, 2, 3, 4, 5, 1. 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 has a *p* 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 has a *p* dynamic. The piano accompaniment starts with a *mf* dynamic and includes a *p* dynamic. 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 *tr.* (trill) is marked above the first measure of the treble staff. The system concludes with a *Red.* (ritardando) marking and a star symbol.

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* indicated. The system ends with four *Red.* markings.

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

Fourth 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 *mf*, *p*, and *f*. The grand staff accompaniment includes chords and moving lines, with dynamics *mf* and *f* indicated.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with a trill (*tr.*) and dynamics *f*, *p*, and *Pizz.* (pizzicato). The grand staff accompaniment includes chords and moving lines, with dynamics *f* and *pp* indicated.

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 written in 2/4 time with a key signature of one flat (B-flat). It consists of a single melodic line and a piano accompaniment. The score is divided into five systems, each with a treble and bass clef staff. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *tr* (trill). The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment provides harmonic support with chords and rhythmic patterns. The piece concludes with a final cadence in the fifth system.

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 two *Red.* markings with asterisks.

Second system of musical notation. The vocal line continues with a *p* dynamic. The piano accompaniment features a *p* dynamic.

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

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

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





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arrangées pour Violon avec accompagnement de Piano

PAR

## J. SALMON

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| 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.<br>- 2. Andante cantabile. - 3. Menuet. . . . . 3 —                   | R. 82 RAMEAU (J. PH.) (1683-1764). <i>Gavotte</i> pour les<br>fleurs du ballet LES INDES GALANTES . . . . . 2 —    |
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| 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> :<br>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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