

# ŒUVRES D'AUTEURS ANCIENS

Arrangées pour Violoncelle avec Accomp<sup>t</sup> de Piano

par

J. SALMON



		Prix nets (A)
R. 85.	WILHEM DE FESCH (1695-1758) . . . . . <b>Sonate</b> (Sol majeur) : 1. <i>Prélude et Allemande</i> ; 2. <i>Sarabande et Menuet</i> . . . . .	3 »
— 86.	Séparés : <i>Prélude et Allemande</i> . . . . .	2 25
— 87.	<i>Sarabande et Menuet</i> . . . . .	1 75
— 88.	WILHEM DE FESCH (1695-1758) . . . . . <b>Sonate</b> (Ré mineur) : 1. <i>Sicilienne et Allemande</i> ; 2. <i>Andante Cantabile</i> ; 3. <i>Menuet</i> . . . . .	3 »
— 89.	Séparés : <i>Sicilienne et Allemande</i> . . . . .	2 »
— 90.	<i>Andante Cantabile</i> . . . . .	1 25
— 91.	<i>Menuet</i> . . . . .	1 50
— 92.	HENRI ECCLES (1670-1742) . . . . . <b>Sonate</b> : 1. <i>Grave et Courante</i> ; 2. <i>Adagio et Vivace</i> . . . . .	2 50
— 93.	Séparés : <i>Grave et Courante</i> . . . . .	1 50
— 94.	<i>Adagio et Vivace</i> . . . . .	2 »
— 95.	CERVETTO (1682-1783) . . . . . <b>Sonate</b> : 1. <i>Adagio et Allegro</i> ; 2. <i>Andante Cantabile et Allegro</i> . . . . .	4 »
— 96.	Séparés : <i>Adagio et Allegro</i> . . . . .	2 75
— 97.	<i>Andante Cantabile et Allegro</i> . . . . .	2 25
— 98.	BENEDETTO MARCELLO (1686-1739) . <b>Sonate</b> : 1. <i>Grave et Allegro</i> ; 2. <i>Largo et Vivace</i> . . . . .	3 »
— 99.	Séparés : <i>Grave et Allegro</i> . . . . .	2 25
— 100.	<i>Largo et Vivace</i> . . . . .	1 75
— 101.	SAMMARTINI (1700-1770) . . . . . <b>Sonate</b> : 1. <i>Allegro</i> ; 2. <i>Grave</i> ; 3. <i>Vivace</i> . . . . .	3 »
— 102.	Séparés : <i>Allegro</i> . . . . .	1 75
— 103.	<i>Grave</i> . . . . .	1 »
— 104.	<i>Vivace</i> . . . . .	1 25
— 105.	J.-B. SENALLIÉ (1687-1730) . . . . . <b>Allegro Spiritoso</b> . . . . .	2 50
— 106.	FRANCESCO GUERINI (1710-1780) . . . <b>Allegro con brio</b> . . . . .	2 50
— 107.	RAMEAU (1683-1764) . . . . . <b>Gavotte</b> pour les fleurs du ballet " <i>Les Indes galantes</i> " . . . . .	2 »
— 108.	RAMEAU (1683-1764) . . . . . <b>Menuet</b> de l'opéra " <i>Platée</i> " . . . . .	2 »
— 109.	COUPERIN (1668-1733) . . . . . <b>Les Chérubins</b> . . . . .	2 50

SOCIÉTÉ ANONYME DES ÉDITIONS RICORDI

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# MENUET

arrangé pour Violoncelle  
avec accompt de piano  
par J. SALMON

de FESCH (1695-1758)

Menuett  
(♩ = 112)  
con sordino

The musical score is arranged in four systems. The first system begins with a Cello staff marked *p* and a Piano staff marked *pp*. The second system features first and second endings. The third system includes a *f* dynamic marking in the Cello part and a *mf* marking in the Piano part. The fourth system concludes with a *p* dynamic and includes two *Ped.* markings. The score is written in a key signature of one flat and a 3/4 time signature.

First system of musical notation. The top staff is a bass line with a melodic line. The bottom two staves are a grand staff. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. Includes a trill (*tr*) and first/second endings. Dynamics include *p* (piano), *rit.* (ritardando), and *tempo*. Ends with a *Fine* marking.

Trio

Trio section of musical notation. The top staff is a bass line. The bottom two staves are a grand staff. Dynamics include *pp* (pianissimo).

Final system of musical notation for the Trio section. Includes a trill (*tr*) and a *Ped.* (pedal) marking.

The first system of music consists of three staves. The top staff is a single bass clef line with a key signature of two sharps (F# and C#). The middle and bottom staves are a grand staff with a treble clef on top and a bass clef on the bottom, both with a key signature of two sharps. The music begins with a repeat sign. The piano part features a steady eighth-note accompaniment. The bass line has a few notes with accents. The dynamic marking *pp* is placed in the first measure of the grand staff.

The second system continues the piece. It features a trill in the right hand of the grand staff, with fingerings 2 and 1 indicated. The piano accompaniment continues. The dynamic marking *pp* is present. The name *Ed. Lorré* is written below the grand staff. The system concludes with a double bar line.

The third system shows the continuation of the piano accompaniment and the bass line. The piano part maintains its eighth-note pattern. The bass line has some rests and notes with accents. The system ends with a double bar line.

The fourth system continues the piano accompaniment and the bass line. The piano part maintains its eighth-note pattern. The bass line has some rests and notes with accents. The system ends with a double bar line.

The fifth system concludes the piece. It features a trill in the right hand of the grand staff, marked with *tr*. The piano accompaniment continues. The instruction *Da Capo* is written in the bottom right corner. The system ends with a double bar line.