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J. M. LECLAIR

(1697-1764)

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TAMBOURIN

arrangé pour Violon

avec accompagnement de Piano

par

J. SALMON

R. 363.

Prix net (A) Fr. 2 —

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TAMBOURIN

Arrangée par
J. SALMON

J. M. LECLAIR
(1697-1764)

21 apr. 20, G. Schurmer, 1.08, 3 may '20. Ricordi, 5, 33

VIOLON

PIANO

Allegro

First system of musical notation. The upper staff (treble clef) features a melodic line with a trill (*tr*) and a dynamic marking of *mf*. The lower staff (bass clef) provides a harmonic accompaniment with a dynamic marking of *f*.

Second system of musical notation. The upper staff (treble clef) features a melodic line with a trill (*tr*) and a dynamic marking of *pp*. The lower staff (bass clef) provides a harmonic accompaniment.

Third system of musical notation. The upper staff (treble clef) features a melodic line with a trill (*tr*) and a dynamic marking of *mf*. The lower staff (bass clef) provides a harmonic accompaniment.

Fourth system of musical notation. The upper staff (treble clef) features a melodic line with a trill (*tr*) and a dynamic marking of *mf*. The lower staff (bass clef) provides a harmonic accompaniment with a dynamic marking of *mf*.

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 top staff contains a melodic line with a trill (tr) and a fermata. The grand staff contains a piano accompaniment with chords and eighth-note patterns.

Second 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 top staff contains a melodic line with a trill (tr) and a fermata. The grand staff contains a piano accompaniment with chords and eighth-note patterns. Dynamic markings include *pp* and *p*. There are also some performance markings like *Ad.* and a flower symbol.

Third 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 top staff contains a melodic line with a fermata and the word *Fin*. The grand staff contains a piano accompaniment with chords and eighth-note patterns. Dynamic markings include *rit.* and *Fin*.

Fourth 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 top staff contains a melodic line with a fermata and the word *p*. The grand staff contains a piano accompaniment with chords and eighth-note patterns.

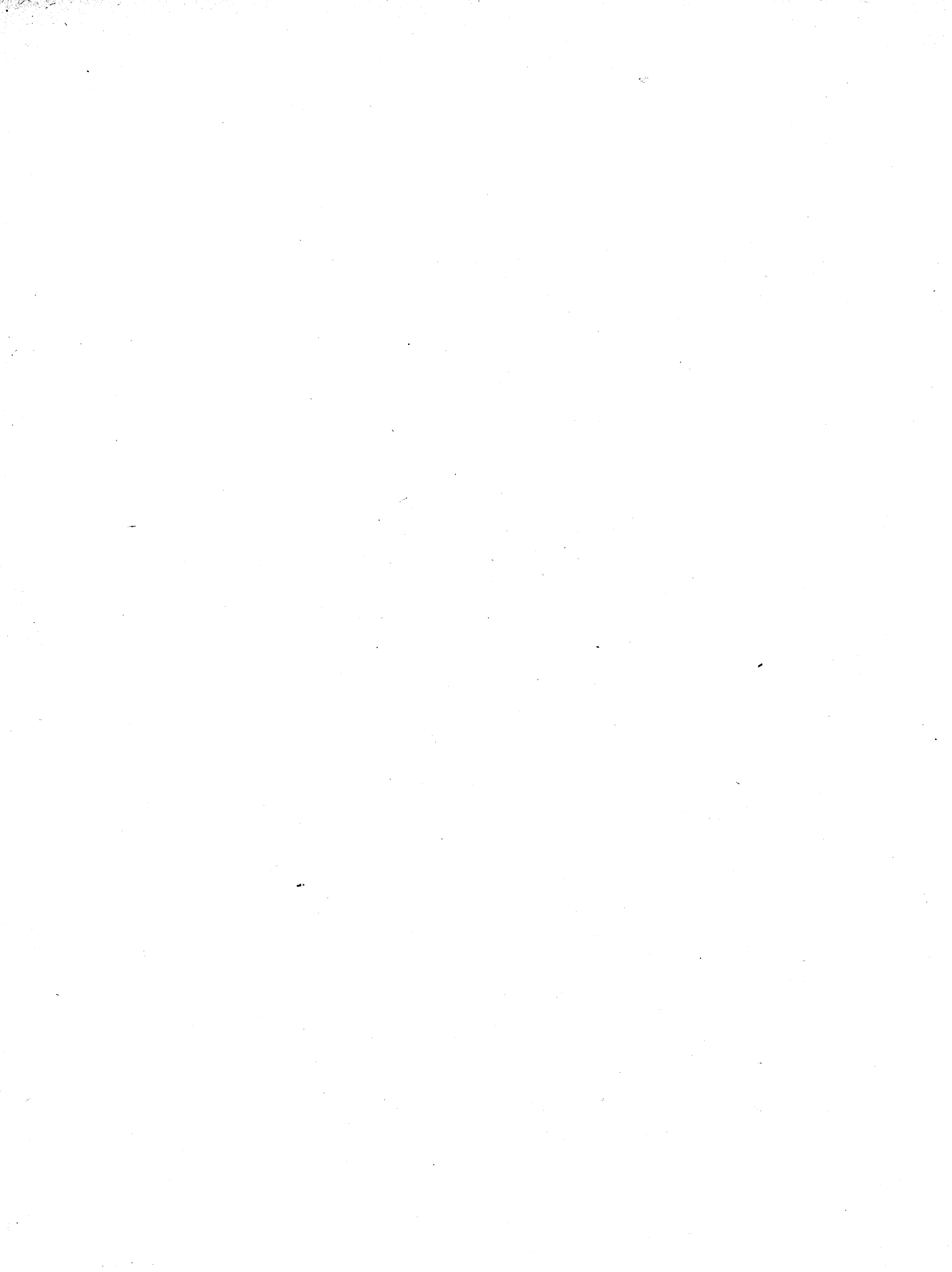
The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A dynamic marking of *pp* (pianissimo) is placed above the vocal line.

The second system continues the musical piece. The vocal line features a melodic line with some grace notes. The piano accompaniment maintains the eighth-note texture in the right hand and a consistent bass line in the left hand.

The third system shows the vocal line with a trill (tr) over a note. The piano accompaniment continues with the same rhythmic and harmonic structure.

The fourth system continues the vocal and piano parts. The piano accompaniment features some grace notes in the right hand.

The fifth system concludes the piece. The vocal line ends with a trill (tr) and a fermata. The piano accompaniment ends with a final chord. The text *Da Capo* with a double bar line and a repeat sign is written at the end of both the vocal and piano staves.



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</i> . Fr. 2 50 |
| R. 346 ARIOSTI (A.) (1666-1740?) <i>Sonate (Mi mineur)</i> 3 50 | R. 360 — <i>Sonate (Sol majeur)</i> 4 — |
| 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 |
| R. 349 BOCCHERINI (L.) (1743-1805). <i>Menuet (Sol majeur)</i> 2 — | R. 363 LECLAIR (J. M.) (1697-1764). <i>Tambourin</i> 2 — |
| R. 350 BONONCINI (G. B.) (1680-17..?). <i>Sonate (La mineur)</i> 3 50 | R. 364 LÆILLET (J. B.) (1653-1728). <i>Sonate (La mineur)</i> . 4 — |
| R. 351 CAPORALE (A.) (16..?-17..?). <i>Sonate (Ré mineur)</i> . 3 — | R. 365 — <i>Sonate (Sol majeur)</i> 3 — |
| 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 DUPUIITS (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 Vivace 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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