

CC 23

Forelli Giuseppe

Museo del Terzini

Sonate a 3 stromenti col basso continuo
Opera prima. Bologna, 1686



Violino P.^o

Opuscoli 5

MF. 32

Biblioteca internazionale
e biblioteca della musica
di ogni

VIOLINO Primo.

S O N A T E
A' TRE STROMENTI
CON IL BASSO CONTINVO

Dedicate al Merito Impareggiabile dell' Illustriss. Sig. Marchese

ANTONIO PEPOLI

Conte di Castiglione, Baragazza, Sparuo, &
Marchese della Preda, & delle Caselle.

Da Giuseppe Torrelli Veronese, Accademico Filarmonico.
Opera Prima.



L. 3.

J.



IN BOLOGNA, M. DC. LXXXVI.

Per Gioseffo Micheletti.

Con licenza de' Superiori.

ILLVSTRISSIMO SIG.

SIG. PADRON COLENDISSIMO.



Ra saggio costume degl' Antichi con-
 grare le premizie, che partoriua loro ò
 in frutti l' Autunno, ò in fiori la Prima-
 uera alla Maestà di quegli Dei, de qua-
 li n' adorauano la protezione. Sarà per-
 tanto debito ben preciso della mia ossequiosissima ser-
 uità offerire al gran merito di V.S. Illustrissima le pri-
 mizie di queste mie debolissime fatiche, come quella,
 che co' raggi della di lei splendidissima nobiltà n' hà sa-
 puto piouermene benefici gl' influssi, e còl' assistenza
 del suo fauoreuole patrozinio accumularmi d' ogni
 grazia più desiderabile. Restami solo il supplicare la
 fomnia Vmanità di V. S. Illustrissima à rimirare con
 occhio benigno questi miei primi frutti mero caprizio-
 so parto dell' arco, e non pompa d' vn perfetto com-
 ponimento; già che altre volte con graziosissimo orec-

⁴chio Ella è degnatafi ascoltarli. In contrafegno d' vn desiderato gradimento pregone V. S. Illustrissima ad esser' io abilitato all' onore di qualche suo preziosissimo commandamento, ed ymilmente mi prostro.

Bologna li 12. Aprile 1686.

Di V. S. Illustriss.

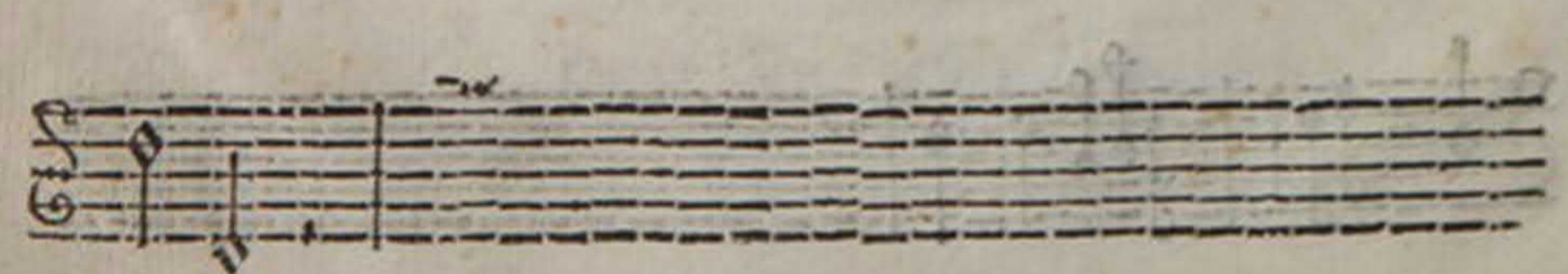
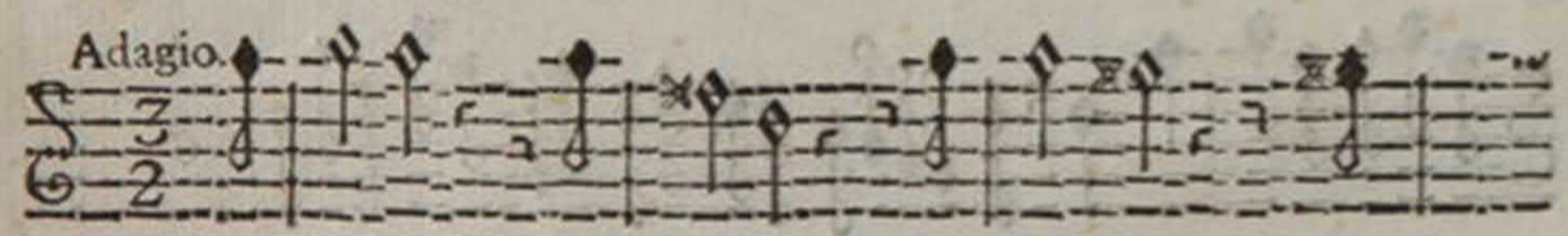
Diuotifs. obligatifs. e Reuērentifs. Seruitore

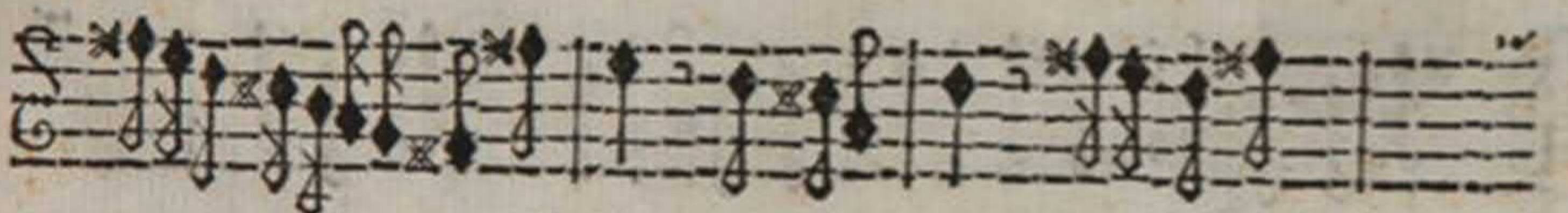
Giuseppe Torrelli.

Allegro Solo.

S

Onata Prima.





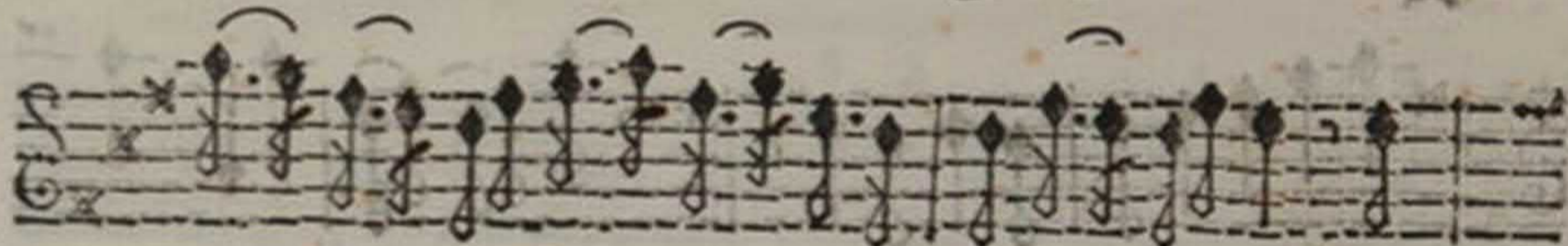
Adagio, e Spiccato.



Graue.



Largo.





Piano.

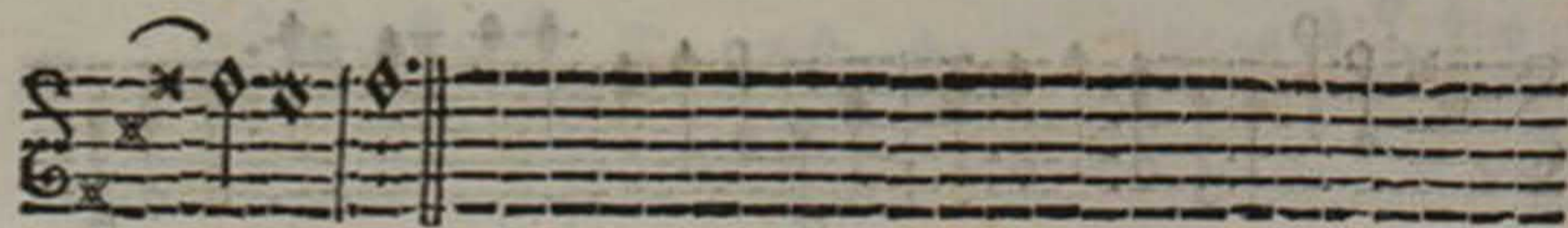


Adagio.

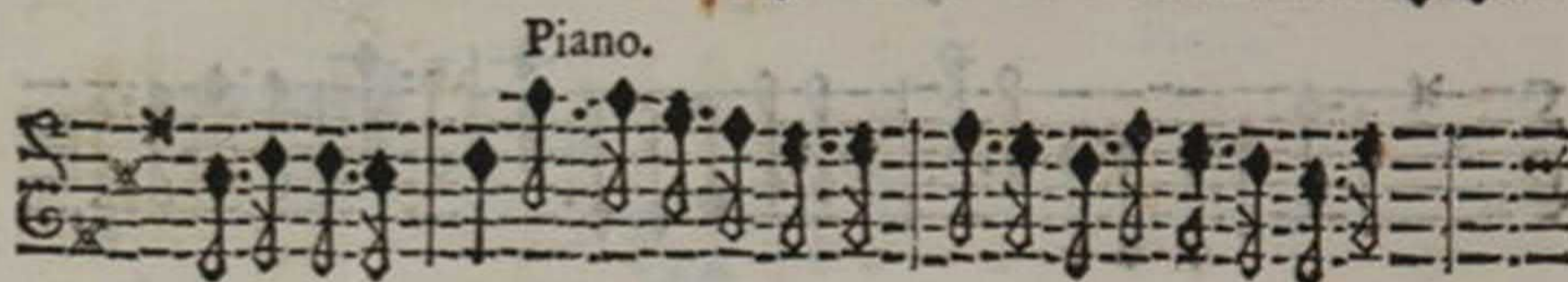
Piano.



Piano.



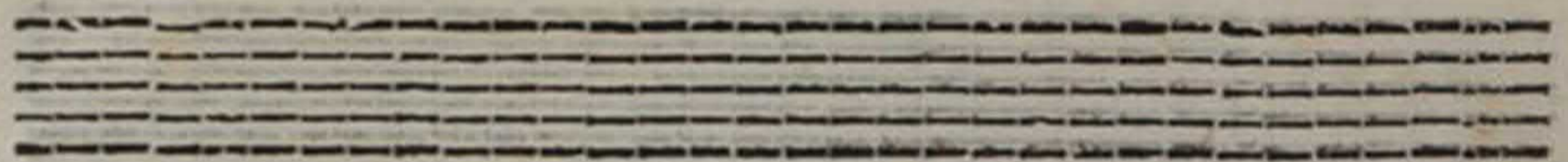
Allegro.



Piano.

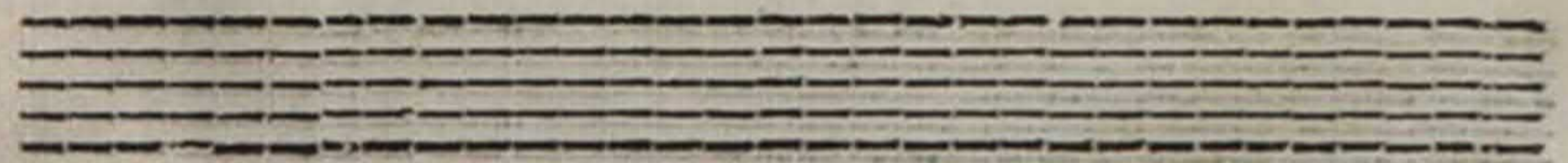


Piano.



V.S. Volti.





Onata Terza.



Pinno.

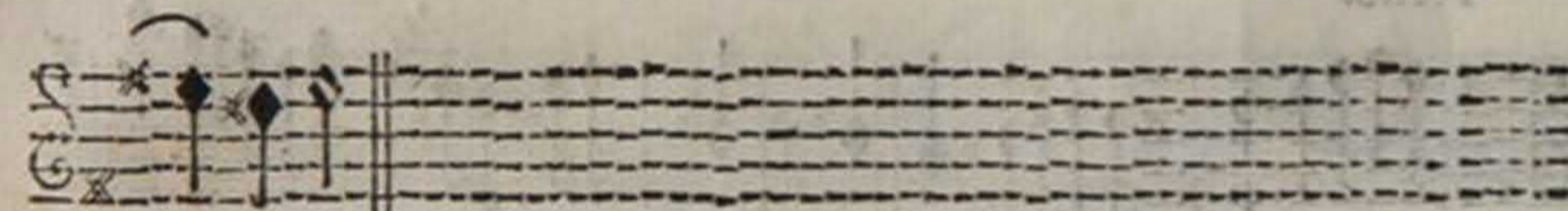


Presto.

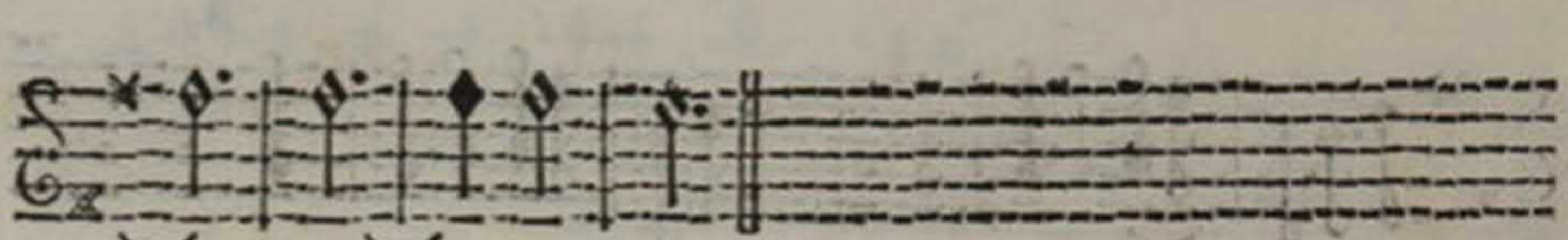




Adagio.



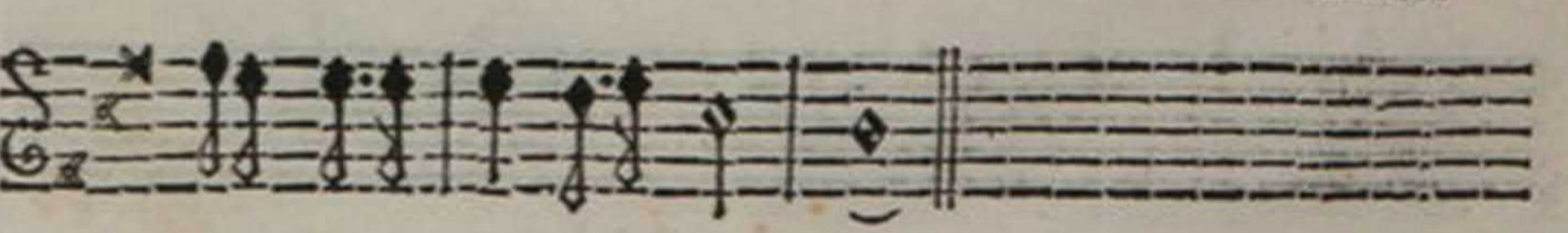
Presto.



Adagio.



Piano.



Allegro.

Piano.

Piano.

Violino Primo.
Largo.

Onata Quarta.

Sonate di Giuseppe Torelli, Opera Prima.

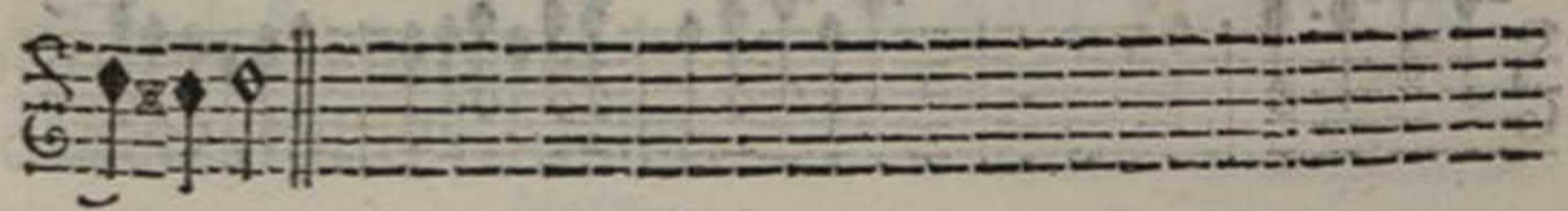


Allegro.

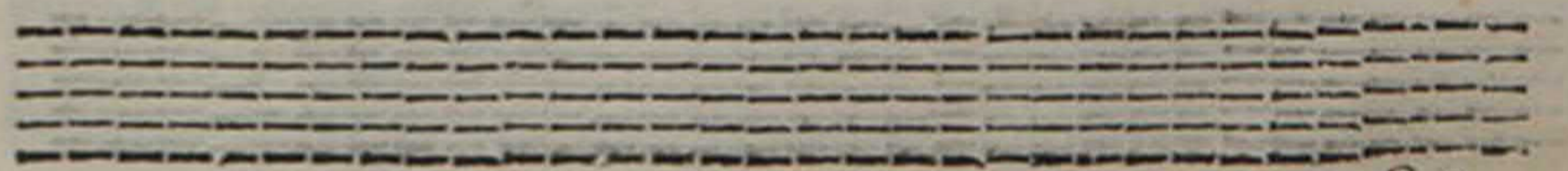


Adagio.

Allegro.



Grave.



3
4
Allegro.

Adagio, e Piano.

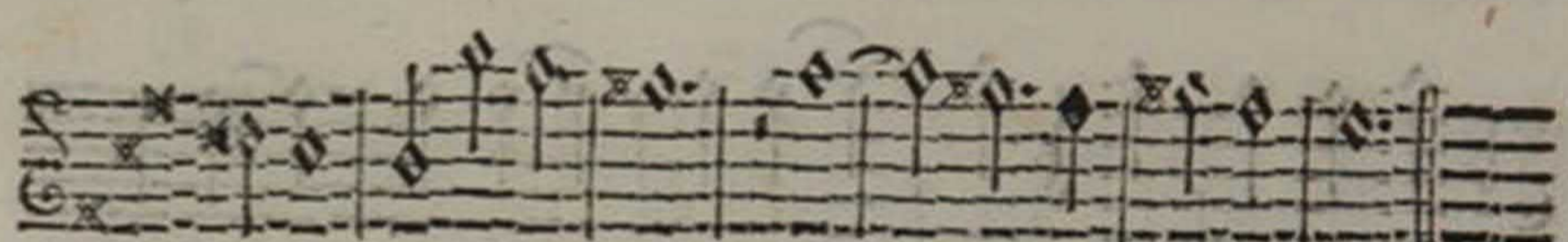
Grave.
S
Onata Quinta.

Allegro.

V. S. Volti Subito.



Piano.



Allegro.



Piano.

Forte.

Piano.

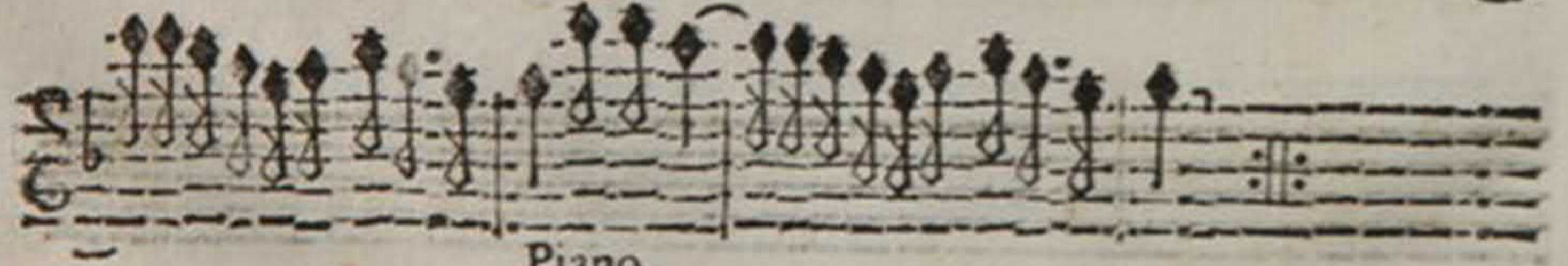
Adagio.

S

Onata Sesta.

6
8

V. S. Volti.



Piano.



Grave.



Piano.



Allegro.



D 2

La rgo.

S

Onata Settima.

This staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It contains a series of eighth notes with various ornaments and slurs. A trill 't.' is marked above the first few notes. The staff concludes with a double bar line and a repeat sign.

This staff continues the musical sequence with eighth notes and ornaments, including a trill 't.'.

This staff continues the musical sequence with eighth notes and ornaments.

This staff continues the musical sequence with eighth notes and ornaments.

This staff continues the musical sequence with eighth notes and ornaments.

This staff continues the musical sequence with eighth notes and ornaments.

Allegro.

This staff continues the musical sequence with eighth notes and ornaments.

This staff concludes the musical sequence on page 28 with eighth notes and ornaments.

This staff continues the musical sequence on page 29 with eighth notes and ornaments.

This staff continues the musical sequence on page 29 with eighth notes and ornaments.

This staff continues the musical sequence on page 29 with eighth notes and ornaments.

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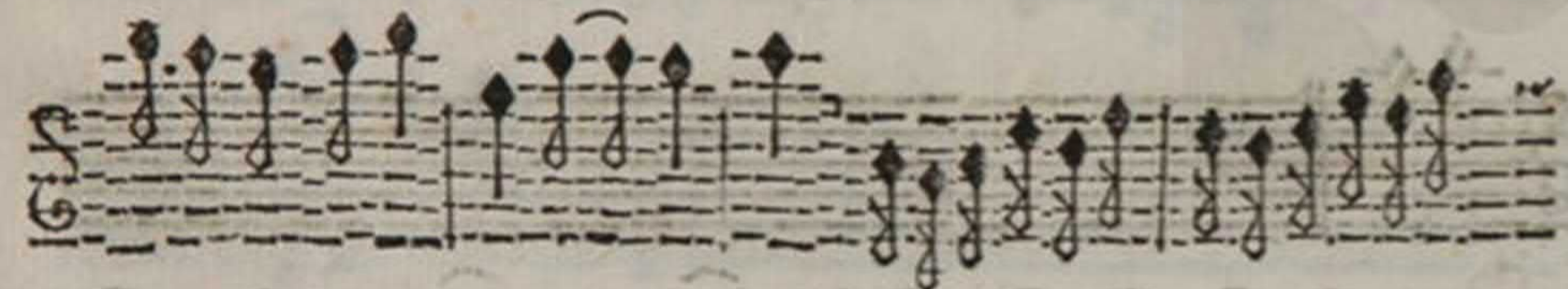
Allegro.

This staff continues the musical sequence on page 29 with eighth notes and ornaments.

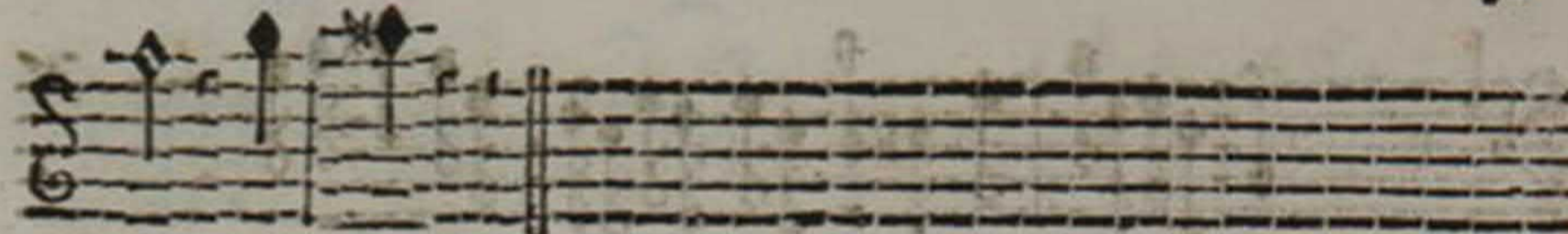
This staff concludes the musical sequence on page 29 with eighth notes and ornaments.



Allegro.



Piano



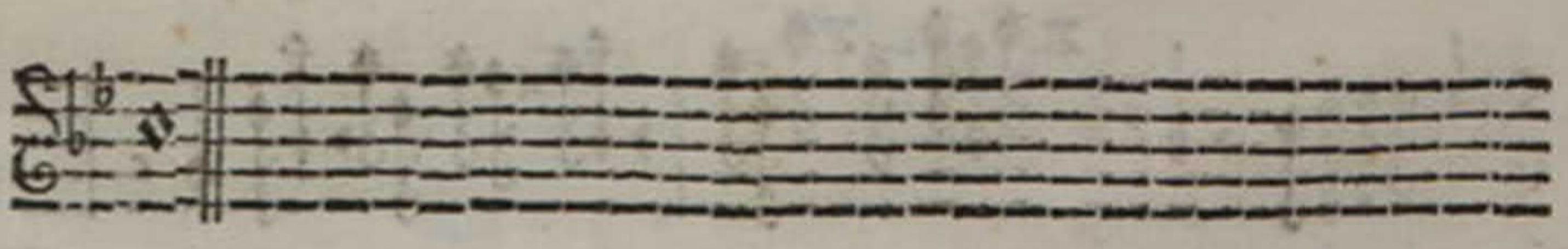
Graue.

S

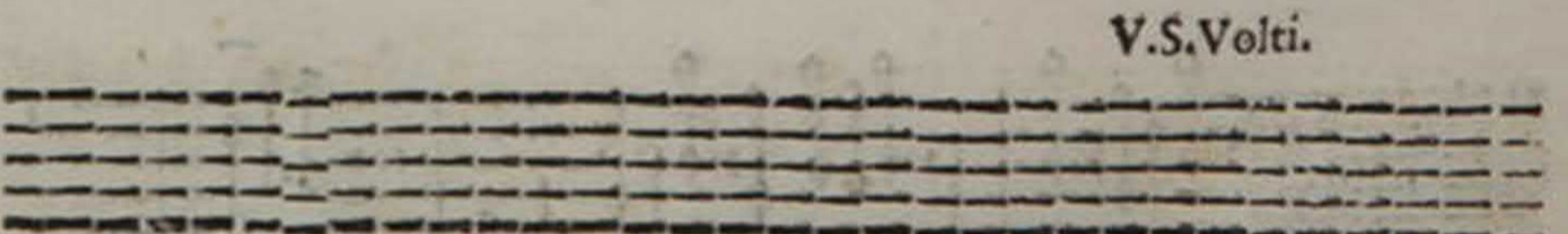
Onata Ottava.



Piano.



V.S. Volti.





Allegro.



Adagio.



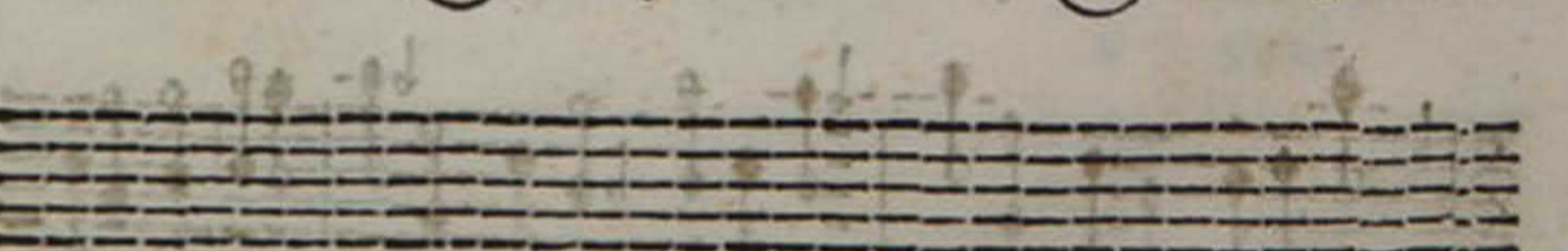
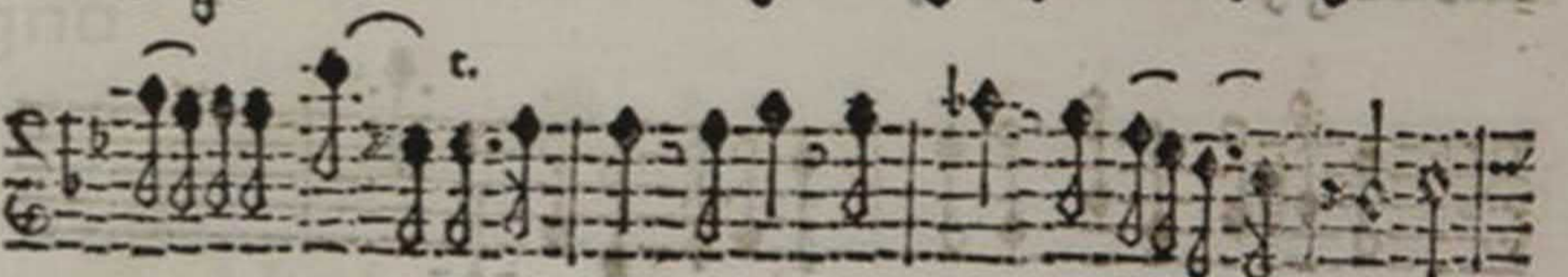
Piano.



Solo.



Adagio, & affettuoso.



Solo.

Allegro.

Si race.

Grauc.
à 3.

V S. Volti.

Allegro.

The first staff on page 36 contains a musical line in G major, 3/8 time. It begins with a treble clef and a key signature of one flat. The tempo marking 'Allegro.' is written below the staff. The music consists of a series of eighth and sixteenth notes, some beamed together, creating a rhythmic pattern.

The second staff continues the musical line from the first staff, maintaining the same rhythmic and melodic patterns.

The third staff continues the musical line, showing a continuation of the eighth and sixteenth note patterns.

The fourth staff continues the musical line, with some notes beamed together.

The fifth staff continues the musical line, showing a continuation of the eighth and sixteenth note patterns.

The sixth staff continues the musical line, with some notes beamed together.

Piano.

The seventh staff on page 36 begins with the tempo marking 'Piano.' and shows a change in the musical texture, with fewer notes and some rests.

An empty musical staff at the bottom of page 36, consisting of five lines.

Allegro.

S

Onata Nona.

The first staff on page 37 begins with a large 'S' time signature and the tempo marking 'Allegro.' Below it, the text 'Onata Nona.' is written. The music is in G major, 3/8 time, and features a complex rhythmic pattern of eighth and sixteenth notes.

The second staff continues the musical line from the first staff, maintaining the same rhythmic and melodic patterns.

The third staff continues the musical line, showing a continuation of the eighth and sixteenth note patterns.

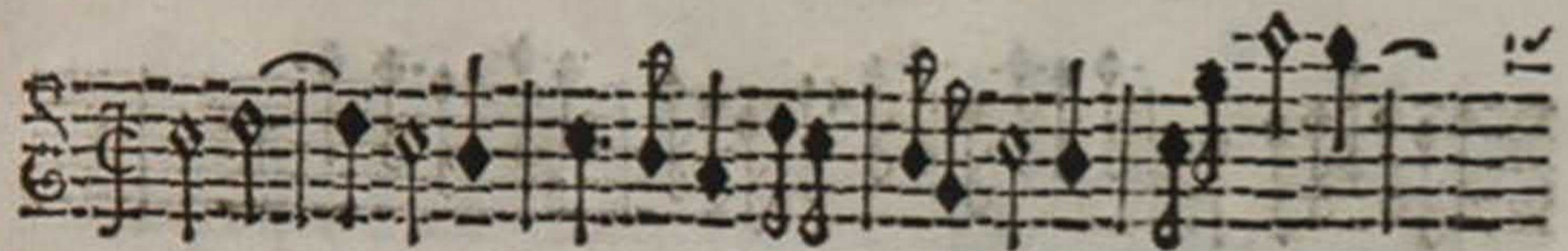
The fourth staff continues the musical line, with some notes beamed together.

The fifth staff continues the musical line, showing a continuation of the eighth and sixteenth note patterns.

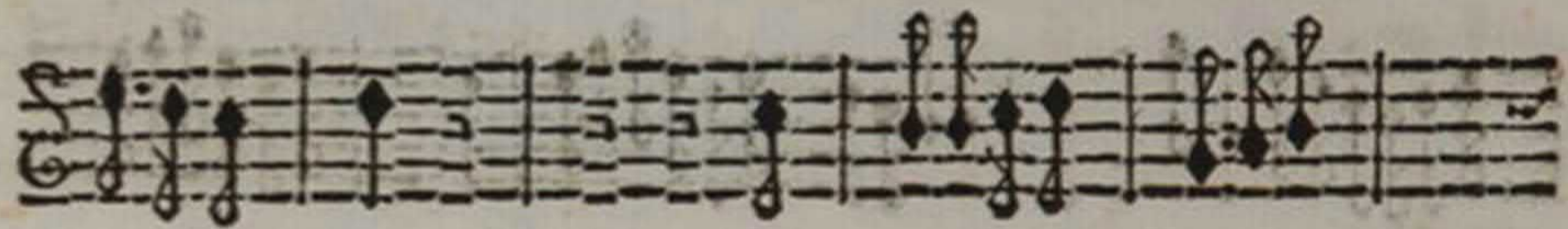
The sixth staff continues the musical line, with some notes beamed together.

The seventh staff continues the musical line, showing a continuation of the eighth and sixteenth note patterns.

The eighth staff on page 37 continues the musical line, ending with a double bar line and repeat dots.



Adagio,

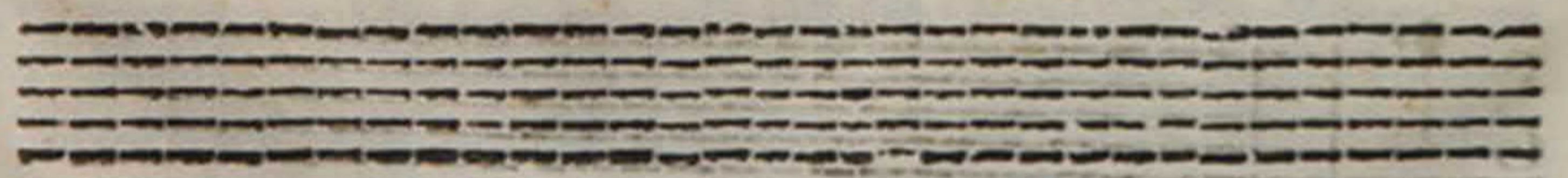


V. S. Volti presto.





Piano.



V. S. Volti. F

Grave.



Onata Decima.



Allegro.



Handwritten musical notation on page 42, consisting of eight staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are also some rests and dynamic markings like 'p' (piano) and 'f' (forte) scattered throughout the score.

Handwritten musical notation on page 43, consisting of eight staves. The notation continues from the previous page. It includes several dynamic markings: 'Piano.' on the second staff, 'Forte. Piano.' on the fourth staff, 'Adagio.' on the fifth staff, and 'Piano.' on the eighth staff. The notation features complex rhythmic patterns and melodic lines.

++
Viuace, mà non presto.

The left page contains eight staves of musical notation. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat. The notation consists of eighth and sixteenth notes, often beamed together in groups. There are various articulations such as slurs and accents throughout the piece. The paper shows signs of age, including some staining and foxing.

The right page contains five staves of musical notation. The notation continues from the left page, maintaining the same 6/8 time signature and key signature. It features similar rhythmic patterns and articulations. The handwriting is consistent with the left page. There is some faint, illegible text visible in the background of the page, likely bleed-through from the reverse side.

Piano.

The bottom half of the right page consists of several empty musical staves. There is some faint, illegible text visible in the background, which appears to be bleed-through from the reverse side of the page. The paper is aged and shows some discoloration.

TAVOLA.

| | |
|-----------------|---------|
| Sonata Prima. | Carte 5 |
| Sonata Seconda. | 9 |
| Sonata Terza. | 12 |
| Sonata Quarta. | 17 |
| Sonata Quinta. | 21 |
| Sonata Sesta. | 24 |
| Sonata Settima. | 28 |
| Sonata Ottava. | 31 |
| Sonata Nona. | 37 |
| Sonata Decima. | 41 |

Lettore Amoreuole.

SO', che è vario il genio de gl' Vomini, e perciò, per far gradire vniuersalmente l' armonie Musicali, farebbe d' vopo sapere maneggiare la preziosa Cetra d' Apollo. Io però non m' auguro questa grazia, per hauer io consegnate alle Stampe queste mie primiere fatiche, per portarne vn tributo d' ossequio à chi viuo ossequiosissimo seruo, e non per acquistarmi applauso nel Mondo. Io ti voglio auuifato, o Amico Lettore, di questo mio sentimento, acciò ti veda aperta la strada à compatire, rimettendo alla tua ben' ordinata gentilezza concordare tutt' i più dissonanti disordini, che potranti nauseare, e l'occhio, e l' orecchio. Vogliami bene.

V. D. Fabritius Conturbius Cler. Reg. S. Pauli, Penit.
in Metrop. Bonon. pro Reuerendis. D. D. Iosepho
Mnsotto Vic. Capitul.

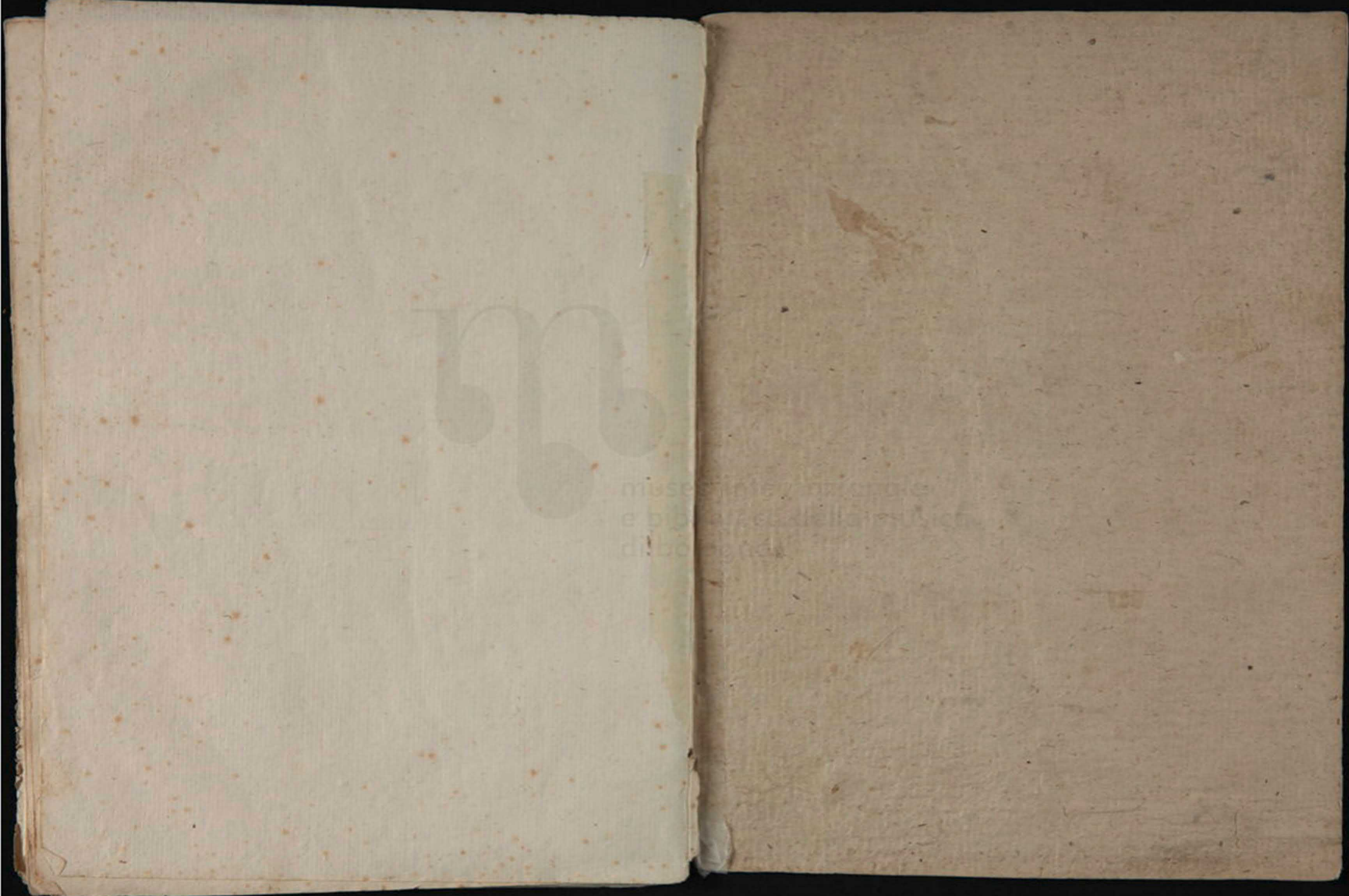
Imprimatur.

F. Ioseph Maria Not. S. Offitij de mand. P. Inquisit.





musica internazionale
e biblioteca della musica
di Bologna



C.C.
23
12

Violino. 2^o

o internazionale
teco della musica
logna

VIOLINO Secondo.

S O N A T E
A' TRE' STROMENTI
CON IL BASSO CONTINVO

Dedicate al Merito Impareggiabile dell' Illustriss. Sig. Marchese

ANTONIO PEPOLI

Conte di Castiglione, Baragazza, Sparuo, &
Marchese della Preda, & delle Caselle.

Da Giuseppe Torrelli Veronese, Accademico Filarmonico.
Opera Prima.



IN BOLOGNA, M. DC. LXXXVI.

Per Gioseffo Micheletti.

Con licenza de' Superiori.





ILLVSTRISSIMO SIG:

SIG. PADRON COLENDISSIMO.

Di V. S. Illustris.



Ra saggio costume degl' Antichi conse-
 grare le premizie, che partoriua loro ò
 in frutti l' Autunno, ò in fiori la Prima-
 uera alla Maestà di quegli Dei, de qua-
 li n' adorauano la protezione. Sarà per-
 tanto debito ben preciso della mia ossequiosissima ser-
 uità offerire al gran merito di V.S. Illustrissima le pri-
 mizie di queste mie debolissime fatiche, come quella,
 che co' raggi della di lei splendidissima nobiltà n' hà sa-
 puto piouermene benefici gl' influssi, e còl' assistenza
 del suo fauoreuole patrozinio accumularmi d' ogni
 grazia più desiderabile. Restami solo il supplicare la
 somnia Vmanità di V. S. Illustrissima à rimirare con
 occhio benigno questi miei primi frutti mero caprizio-
 so parto dell' arco, e non pompa d' vn perfetto com-
 ponimento; già che altre volte con graziosissimo orec-

S O N A T E

A TRE STROMENTI

CON IL BASSO CONTINUO

ANTONIO PEPOLI

Compositore di Capigliano, Bolognese, Spurio, &
 Marchese della Pace, & delle Castelle.
 Di Giuseppe Torelli Veneta, Arcivescovo di Mantova.
 Opera Prima



IN ROMA PRESSO LA M. D. LXXXVI

⁴
chio Ella è degnatafi ascoltarli. In contrasegno d'vn
desiderato gradimento pregone V. S. Illustrissima ad
esser'io abilitato all'onore di qualche suo preziosissi-
mo commandamento, ed vnilmente mi prostro.

Bologna li 12. Aprile 1686.

Di V. S. Illustriss.

Diuotiss. obligatiss. e Reuerentiss. Seruitore

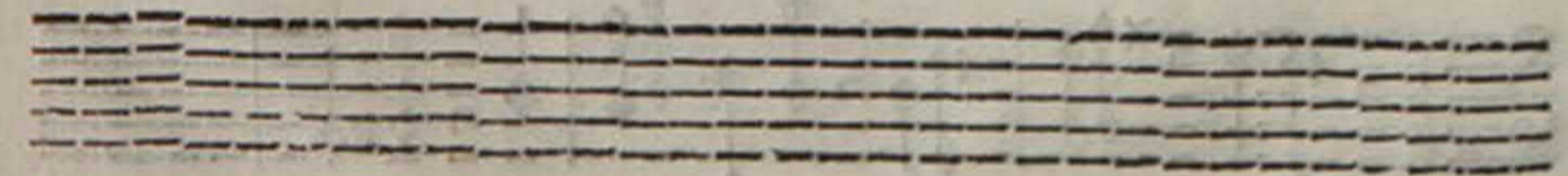
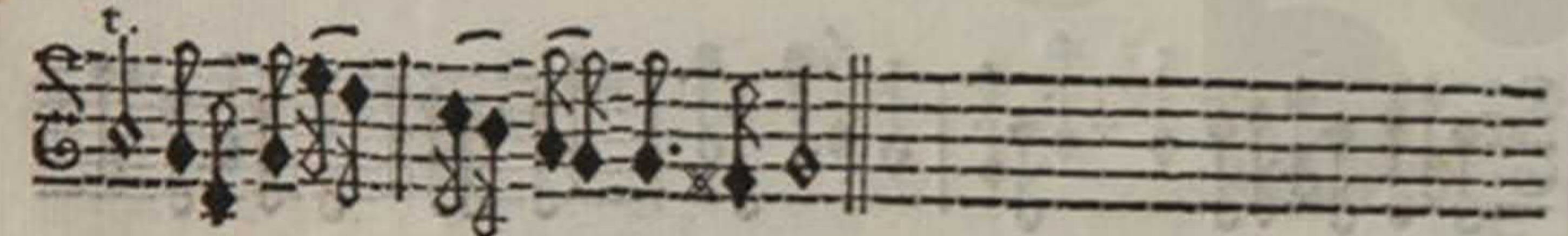
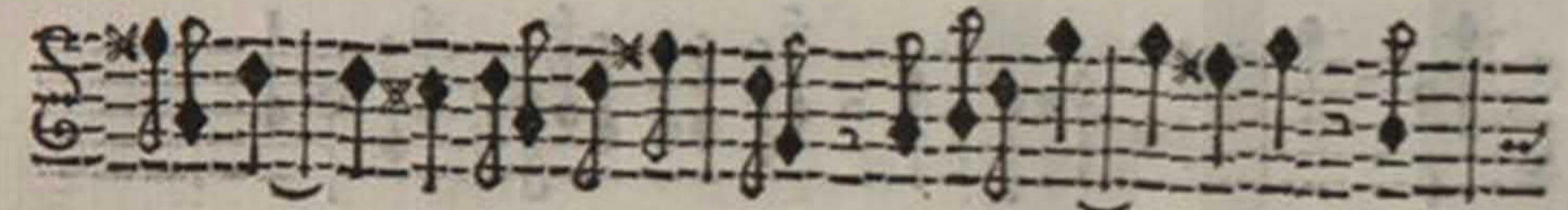
Giuseppe Torrelli.

Allegro.

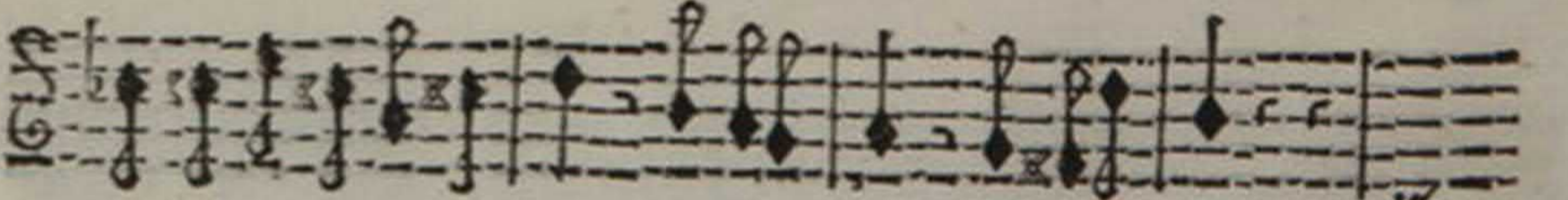
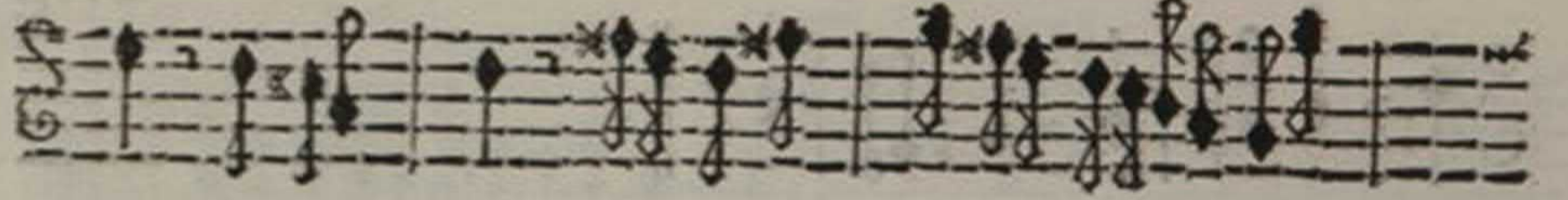
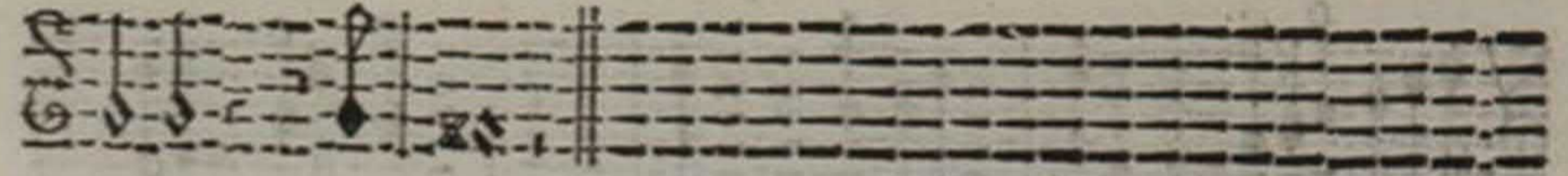
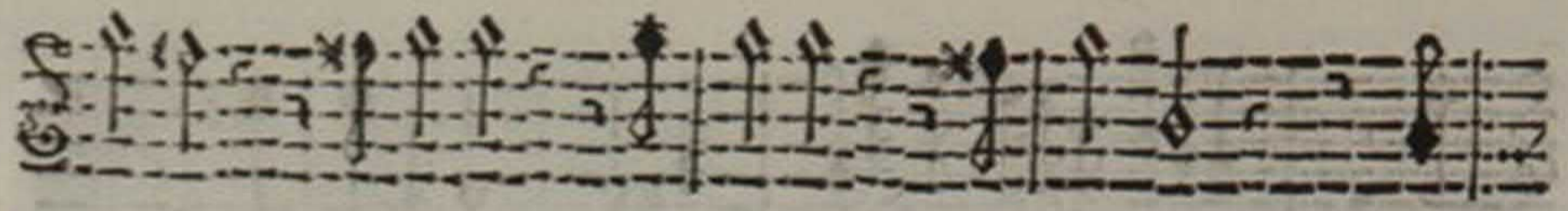


Onata Prima.

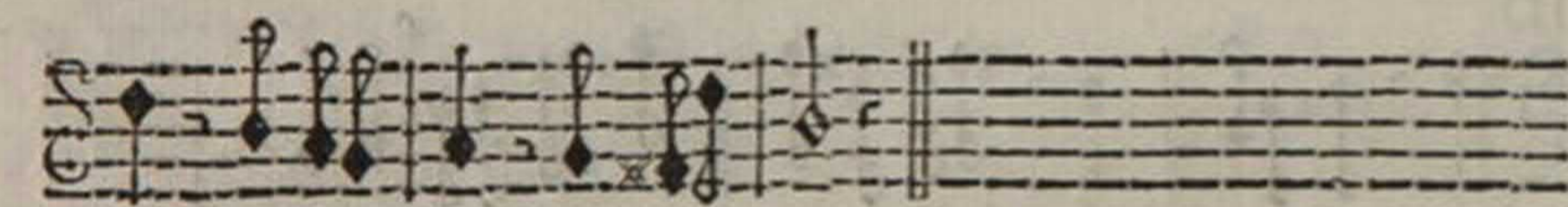
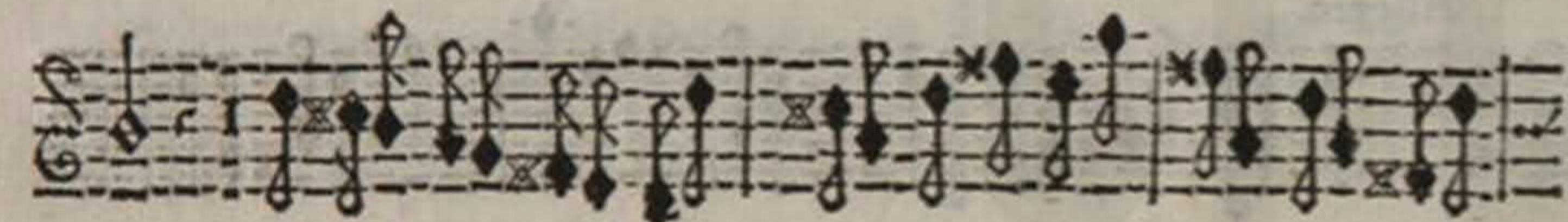




V. S. Volti Solito



V. S. Volti Presto



Adagio, e Spiccato.



Violino Secondo.

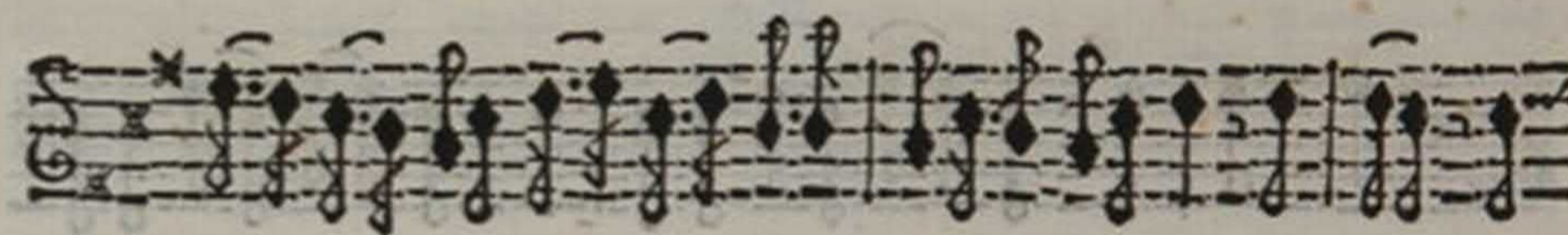
Graue.

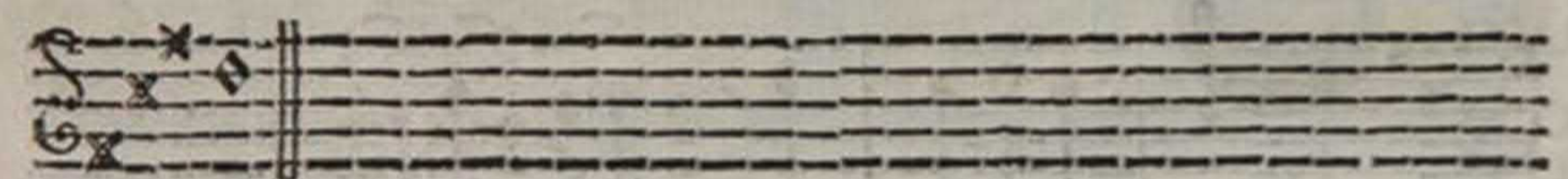


Onata Seconda.



Largo.





Adagio.



Piano.



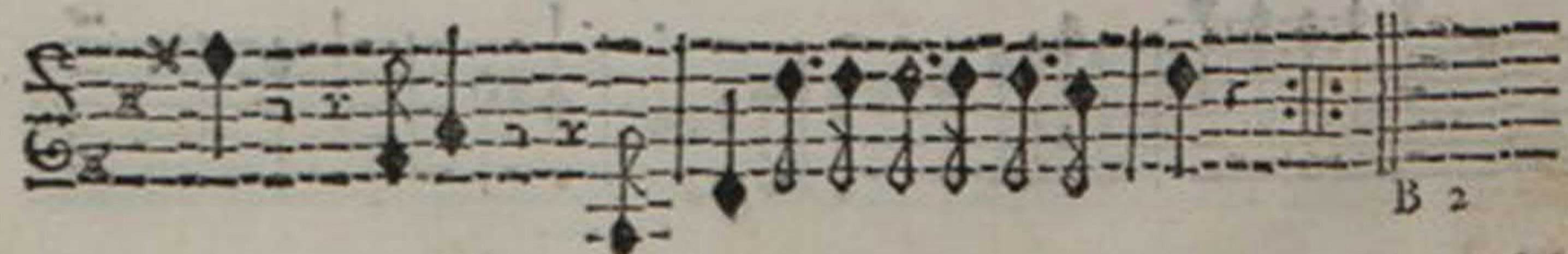
Allegro.



Piano.



Piano.

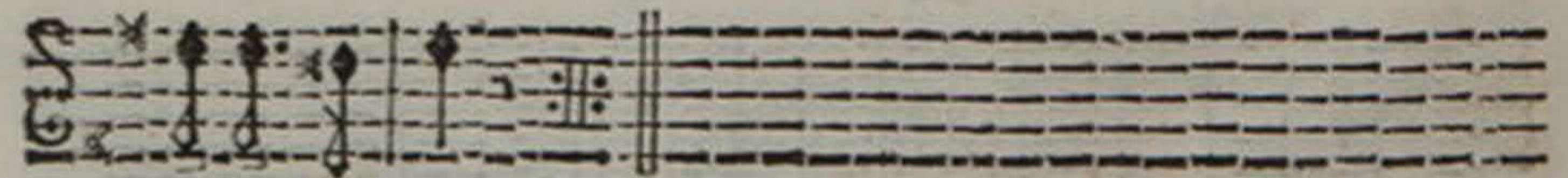
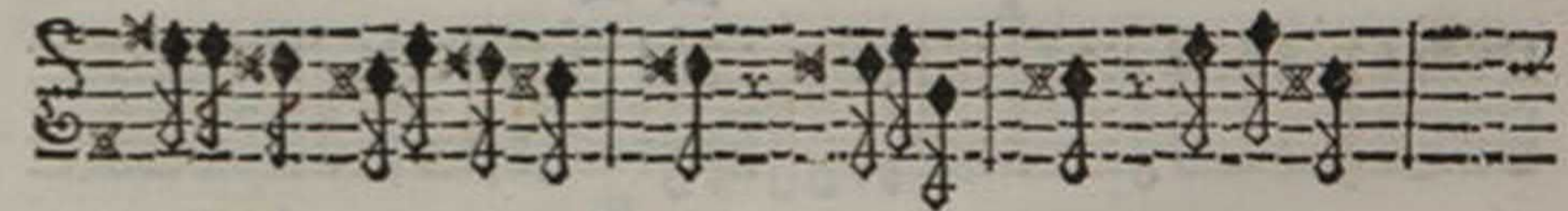
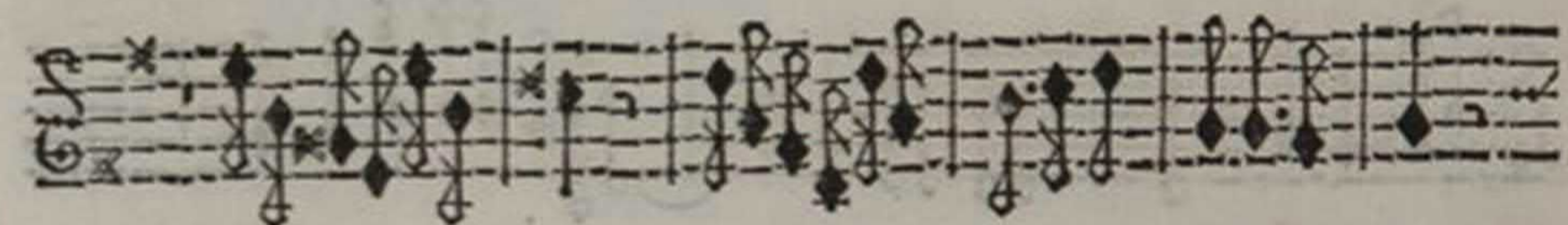
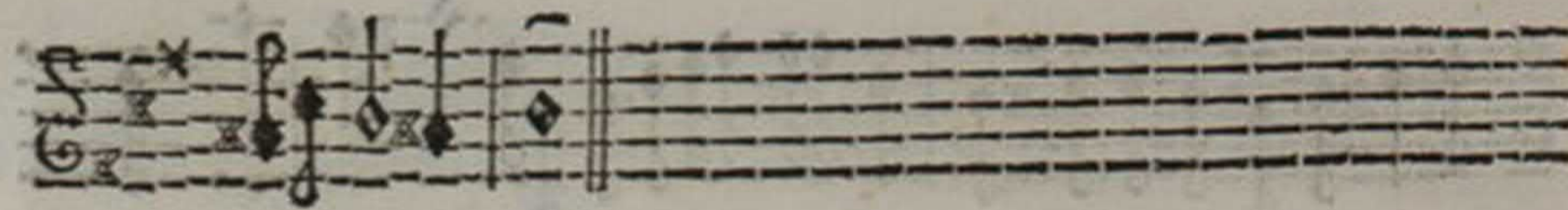
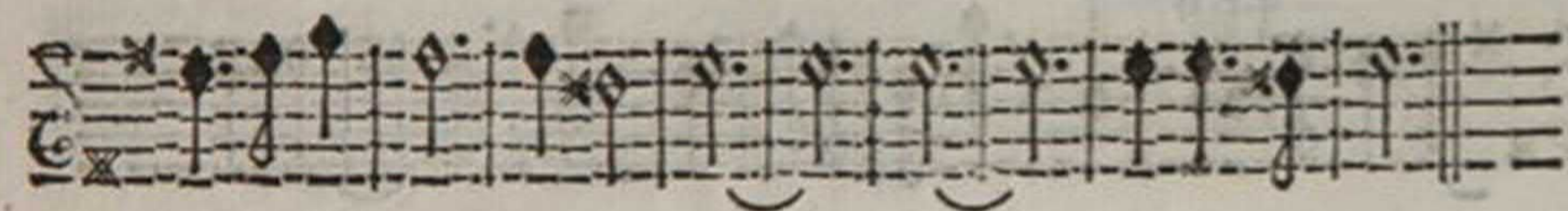
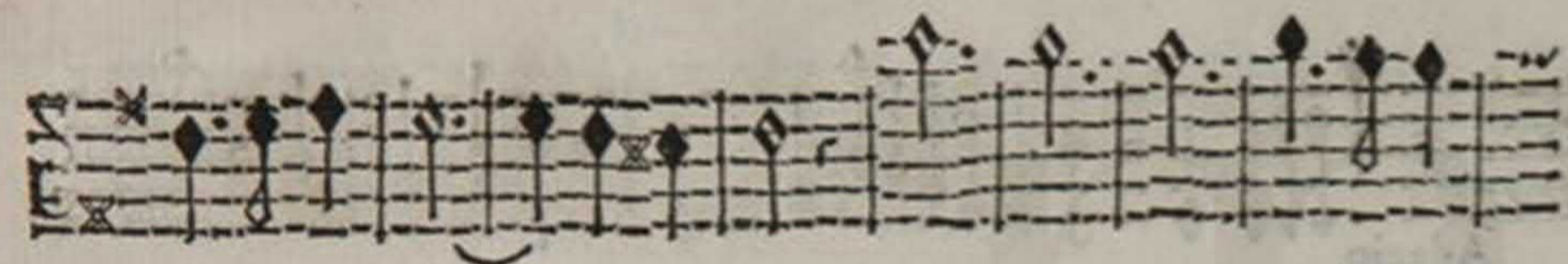


S *Graue.*
Onata Terza.

Piano.

Presto.

Adagio.



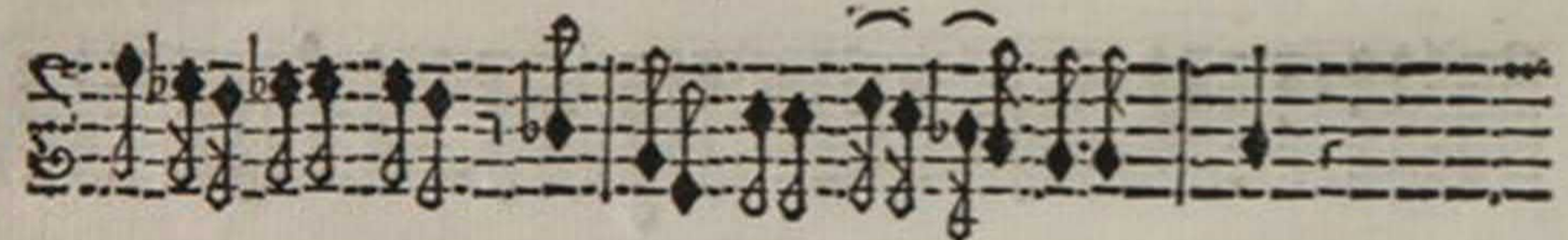
Largo.

S 

Onata Quarta.







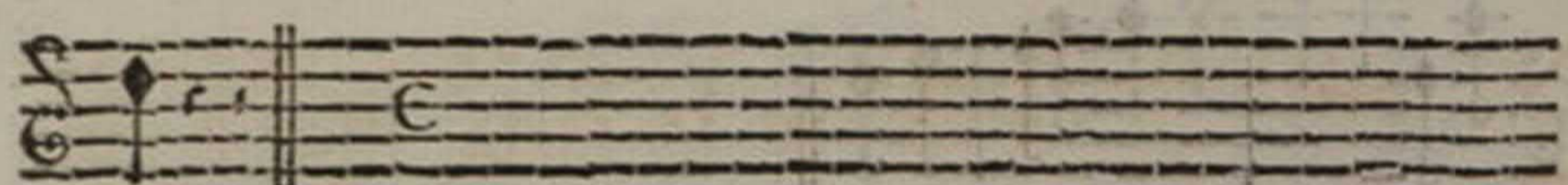
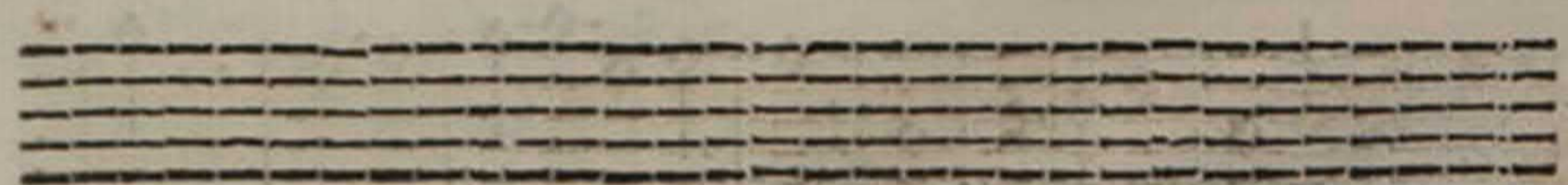
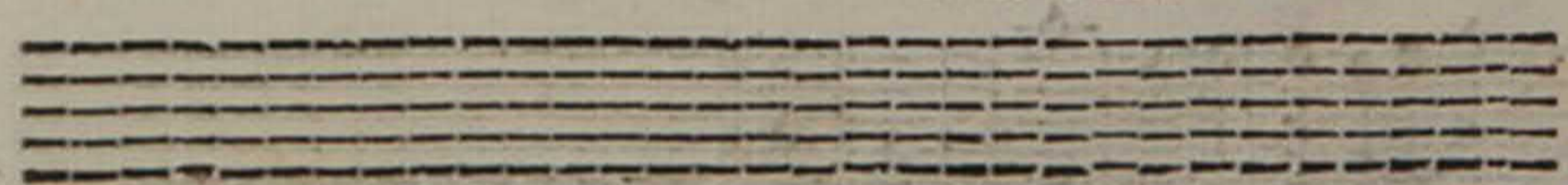


Piano.

Allegro.





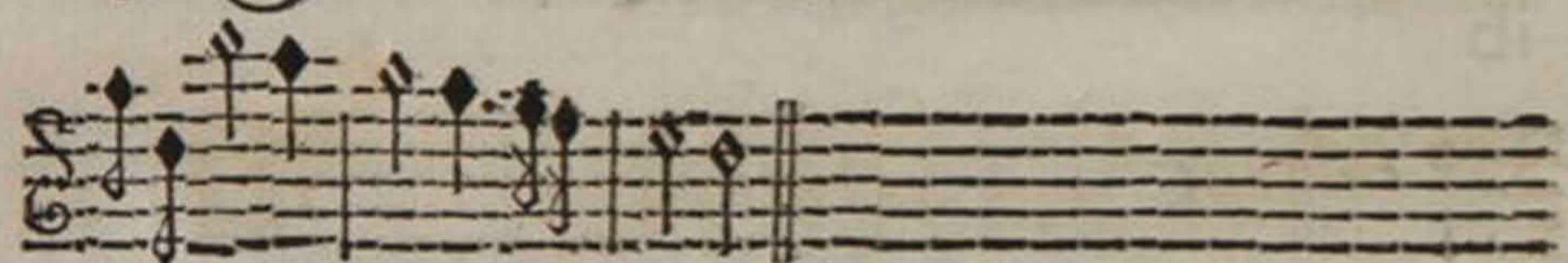





V. S. Volti.



Adagio.

Allegro.



Graue.



Allegro.



Adagio, e Piano.

Grave.
S Onata Quinta. *Largo affai.*

Piano.

Allegro.

Largo. *Piano.*

4 Allegro.

Piano.

Forte.

Piano.

Adagio.

Onata Sesta.

Largo.

Piano.

Musical score for page 24, featuring eight staves of handwritten notation in G major, 3/4 time. The music consists of a single melodic line with various ornaments and dynamics.

Piano.

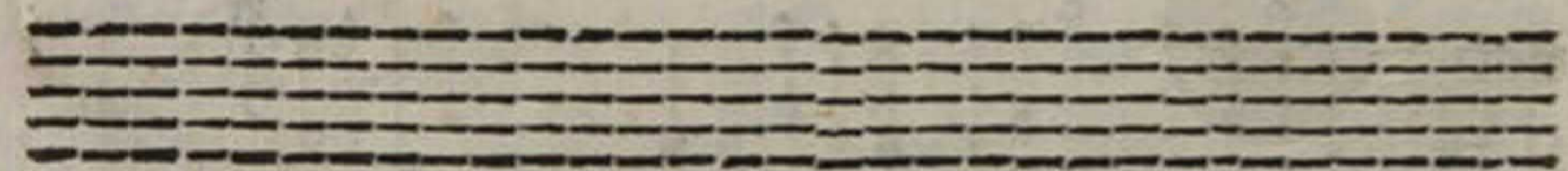
Musical score for page 25, featuring seven staves of handwritten notation in G major, 3/4 time. The music includes dynamics like "Graue." and "Piano.", and a section marked "Allegro." with a 3/4 and 4/4 time signature.

Graue.

Piano.

Allegro.

V. S. Volti.



Eight staves of musical notation on page 28. The notation includes various note values, rests, and dynamic markings. The first staff has a '6' and '8' above it. The last staff is marked 'Piano'.

Piano.

Eight staves of musical notation on page 29. The notation includes various note values, rests, and dynamic markings. The first staff is marked 'Graue.' and 'Onata Ottava.'. The second staff is marked 'Piano.'. The last staff is marked 'V. S. Volti.'.

Graue.

S

Onata Ottava.

Piano.

V. S. Volti.

Allegro.

Si tace. 21 30

Solo.

V. S. Volti.

Solo.

1 2 3
8
Allegro.

Piano. Forte.

Piano.

Violino Secondo.

Forte.

Graue.
A 3. 2.

Piano.

Allegro.
S $\frac{6}{8}$
 Onata Nona.

Piano.
Grac.

Allegro.

3
8
Ada gio.

Piano,

Graue.
S
Onata Decima.

Allegro.

V. S. Volti subito.

Handwritten musical score for page 38, consisting of eight staves of music. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The music is written in a single system across the page.

Handwritten musical score for page 39, consisting of six staves of music. The notation includes various note values, rests, and dynamic markings such as *Piano.*, *Fortc.*, and *Adagio.*. The music is written in a single system across the page.

Two empty musical staves at the bottom of page 39, positioned below the main body of music.

V. S. Volti subito.

Viace, mà non presto.



Piano.

TAVOLA:

| | | |
|-----------------|--------|----|
| Sonata Prima. | Carte. | 5 |
| Sonata Seconda. | | 9 |
| Sonata Terza. | | 13 |
| Sonata Quarta. | | 16 |
| Sonata Quinta. | | 20 |
| Sonata Sesta. | | 22 |
| Sonata Settima. | | 26 |
| Sonata Ottava. | | 29 |
| Sonata Nona. | | 34 |
| Sonata Decima. | | 37 |

Lettore Amoreuole.

SO', ch'è vario il genio degl' Vomini, e però, per far gradire vniuersalmente l' armonie Musicali, farebbe d' vopo saper maneggiare la preziosa Cetra d' Apollo. Io però non m' auguro questa grazia, per hauer' io consegnate alle Stampe queste mie primiere fatiche, per portarne vn tributo d' essequio à chi viuo ossequiosissimo seruo, e non per acquistarmi applaudo nel Mondo. Io ti voglio auuisato, o Amico Lettore, di questo mio sentimento, acciò ti veda aperta la strada à compatire, rimettendo alla tua ben' ordinata gentilezza concordare tutt' i più dissonanti disordini, che potranti nauseare, e l' occhio, e l' orecchio. Vogliami bene.

I L F I N E.

V.D. Fabritius Conturbius Cleric. Reg. S. Pauli, Penit.
in Metrop. Bonon. pro Reuerendis. D. D. Iosepho
Musotto Vic. Capitul.

Imprimatur.

F. Ioseph Maria Not. S. Offitij de mand. P. Inquisit.





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23

13

Violoncello

SOL
A TRE STROMENTI
OP. 100

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questo grande maestro del
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IN BOLOGNA, M. DC. LXXXVI.

Per Gioseffo Micheletti.

Con licenza de' Superiori.

3
In contraccanto d'vn
Il libro de' contraccanti
ILLVSTRISSIMO SIG.

SIG. PADRON COLENDISSIMO.



Di V. S. Illustris.
Ra faggio costume degl' Antichi confe-
grare le premizie, che partoriua loro ò
in frutti l' Autunno, ò in fiori la Prima-
uera alla Maestà di quegli Dei, de qua-
li n' adorauano la protezione. Sarà per-
tanto debito ben preciso della mia ossequiosissima ser-
uitù offerire al gran merito di V. S. Illustrissima le pri-
mizie di queste mie debolissime fatiche, come quella,
che co' raggi della di lei splendidissima nobiltà n' hà sa-
puto piouermene benefici gl' influssi, e còl' assistenza
del suo fauoreuole patrozinio accumularmi d' ogni
grazia più desiderabile. Restami solo il supplicare la
somnia Vmanità di V. S. Illustrissima à rimirare con
occhio benigno questi miei primi frutti mero caprizio-
so parto dell' arco, e non pompa d' vn perfetto com-
ponimento; già che altre volte con graziosissimo orec-

4
chio Ella è degnatafi ascoltarli. In contrafegno d'vn
desiderato gradimento pregone V.S. Illustrissima ad
esser'io abilitato all'onore di qualche suo preziosissi-
mo commandamento, ed vnilmente mi prostro.

Bologna li 12. Aprile 1686.

Di V. S. Illustris.

Diuotiss. obligatiss. e Reuerentiss. Seruitore

Giuseppe Torrelli.

5
Allegro.

S

Handwritten musical notation on the left page, top section. It consists of three staves of music. The first two staves contain a melodic line with various note values and rests. The third staff is mostly empty, with a few notes at the beginning.

Adagio.

Handwritten musical notation on the left page, middle section. It consists of four staves of music. The first staff has a 3/2 time signature. The music is written in a slower tempo, with larger note values and more space between notes.

Two empty musical staves at the bottom of the left page.

Allegro.

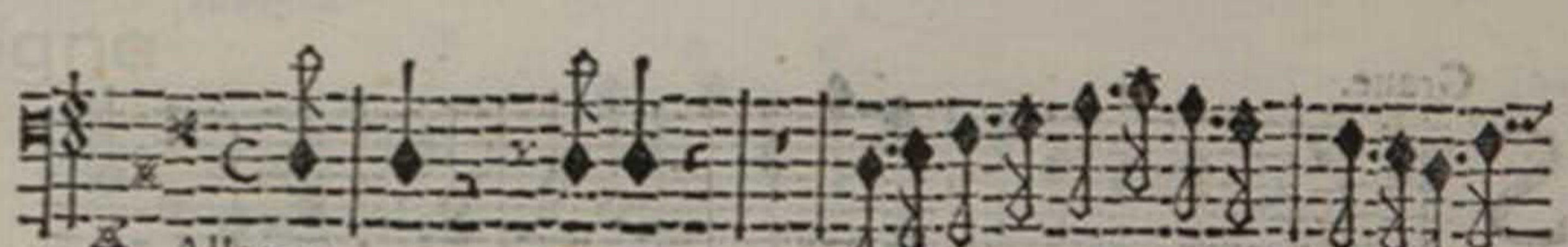
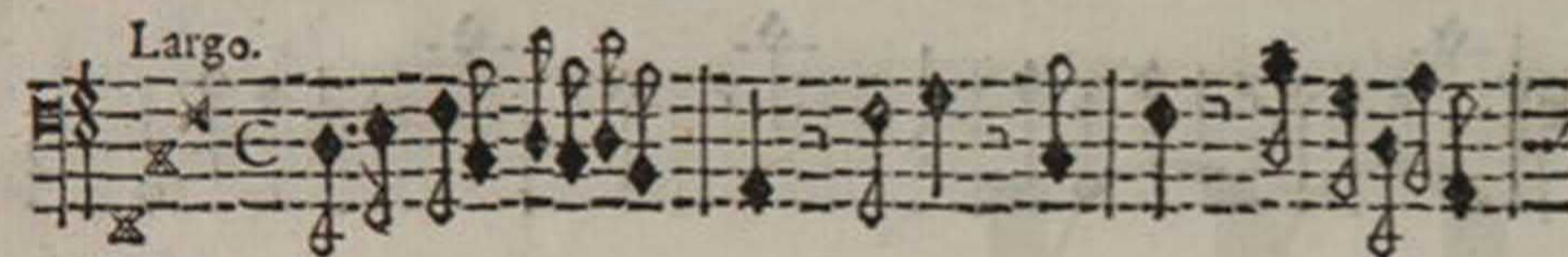
7

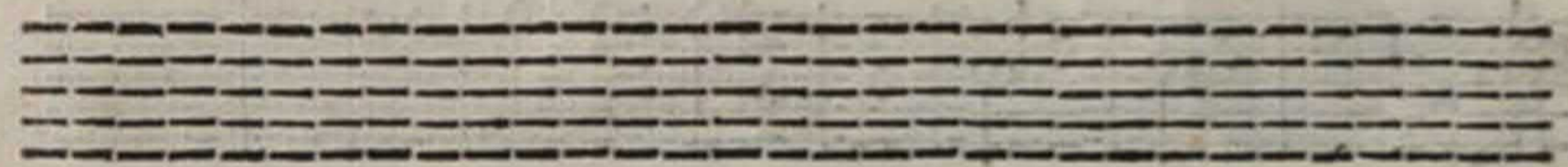
Handwritten musical notation on the right page. It consists of seven staves of music. The first staff has a 3/4 time signature. The music is written in a faster tempo, with smaller note values and more frequent notes. The notation includes various rhythmic patterns and rests.

Adagio, e Spiccato.

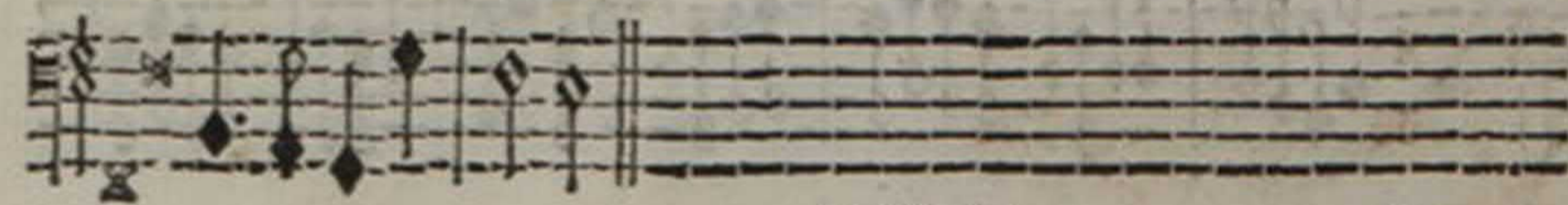


Onata Seconda.





Piano.



V.S. Volti.

B 2

Musical staff 1 on page 12, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegro." The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, with some notes marked with a 'p' for piano.

Musical staff 2 on page 12, continuing the musical notation with similar rhythmic patterns and dynamics.

Musical staff 3 on page 12, continuing the musical notation.

Musical staff 4 on page 12, continuing the musical notation.

Musical staff 5 on page 12, continuing the musical notation.

Musical staff 6 on page 12, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Adagio." The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, with some notes marked with a 'p' for piano.

Musical staff 7 on page 12, continuing the musical notation.

Musical staff 8 on page 12, continuing the musical notation.

Musical staff 1 on page 13, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Piano." The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, with some notes marked with a 'p' for piano.

Musical staff 2 on page 13, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked "Allegro." The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, with some notes marked with a 'p' for piano.

Musical staff 3 on page 13, continuing the musical notation.

Musical staff 4 on page 13, continuing the musical notation.

Musical staff 5 on page 13, continuing the musical notation.

Musical staff 6 on page 13, continuing the musical notation.

Empty musical staff 7 on page 13.

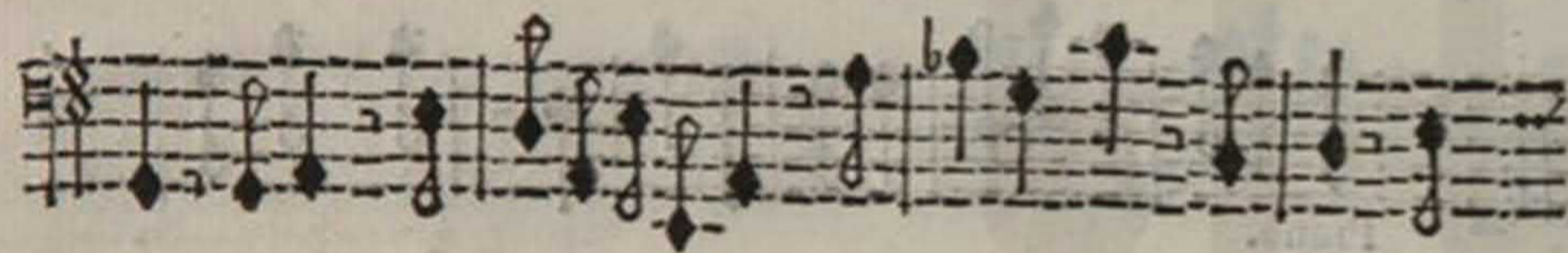
Empty musical staff 8 on page 13.

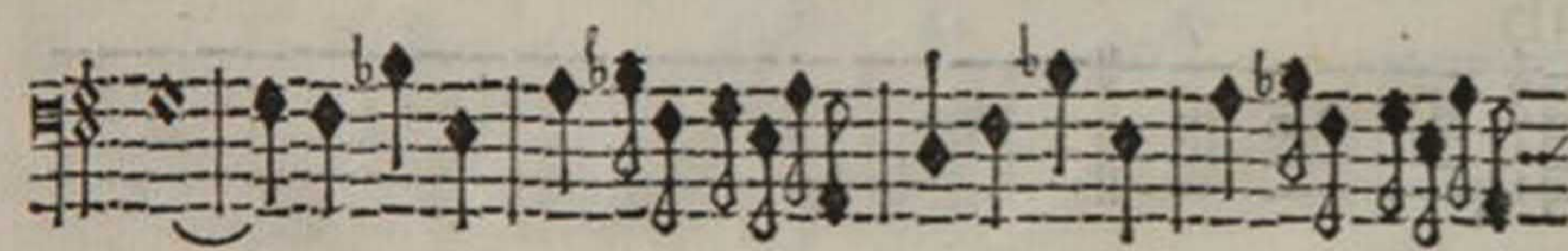
Largo.

S 

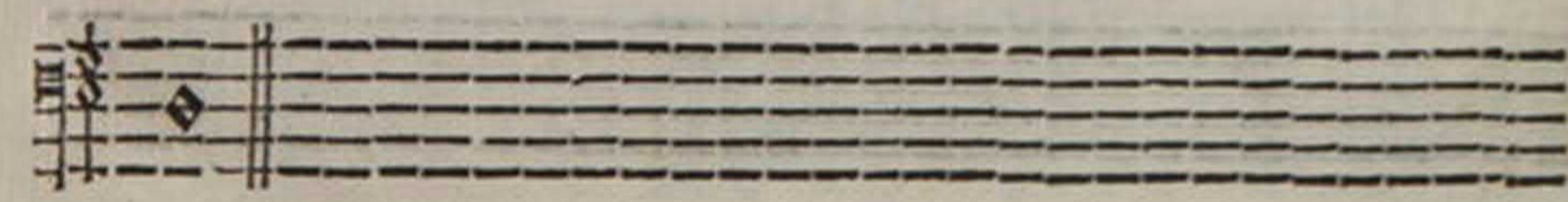
Onata Quarta.





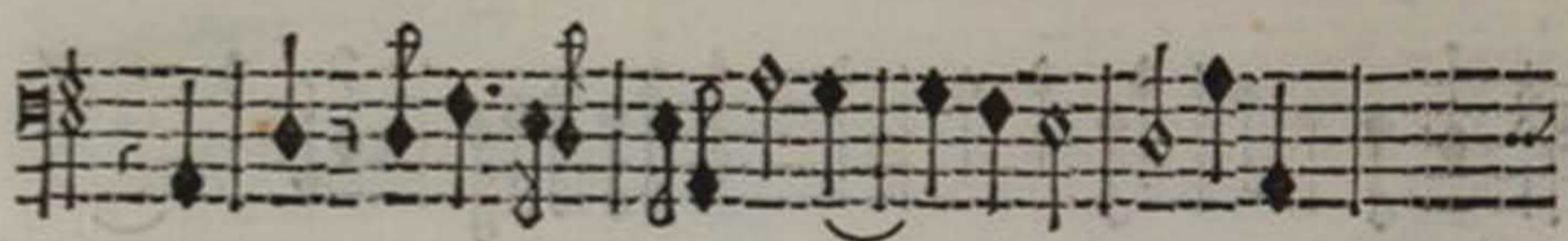
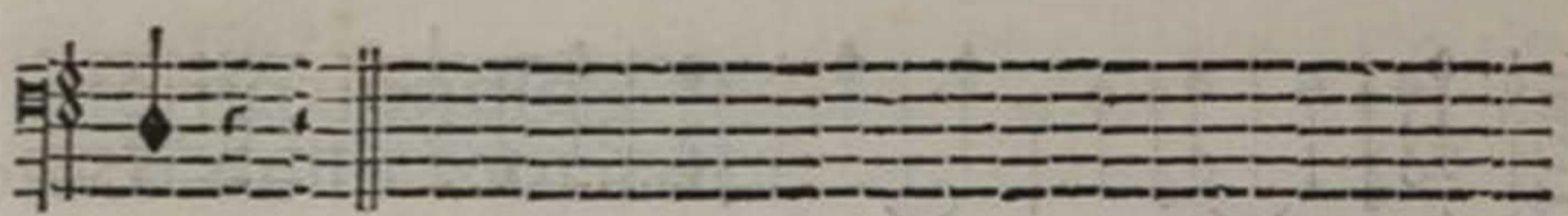
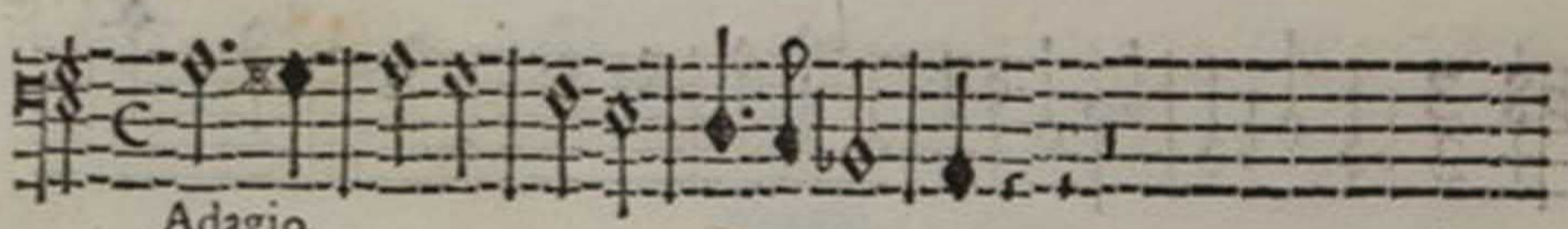


Piano.

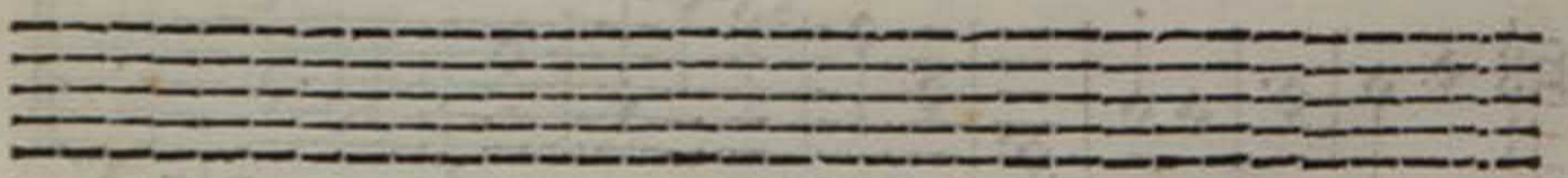



Allegro.



Adagio.

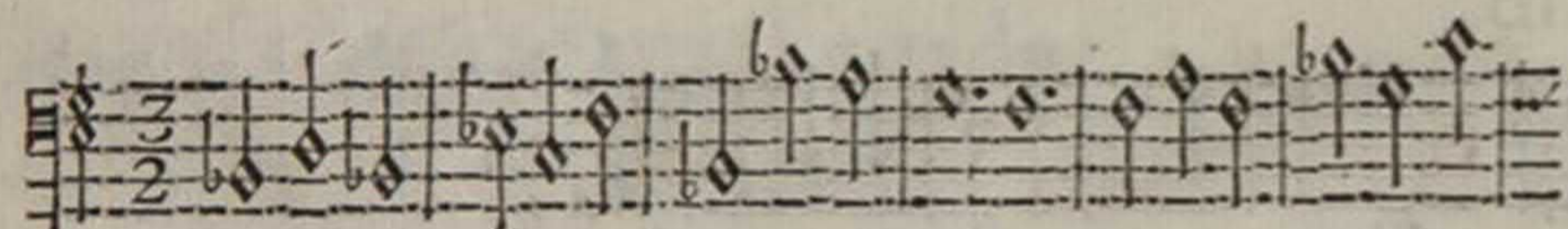


V. S. Volti.

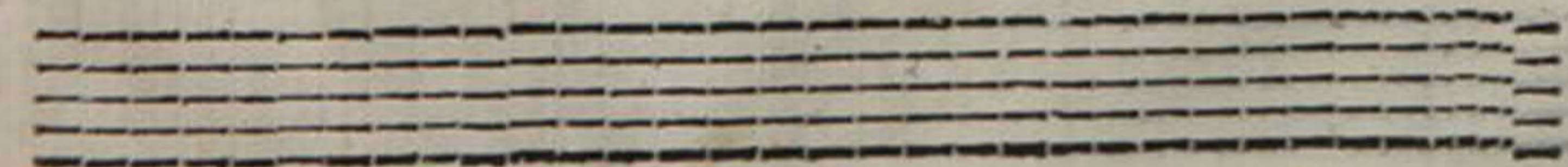




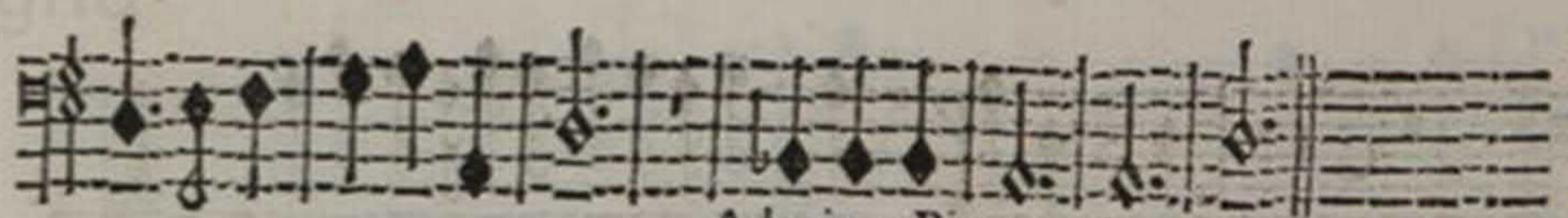
Allegro.



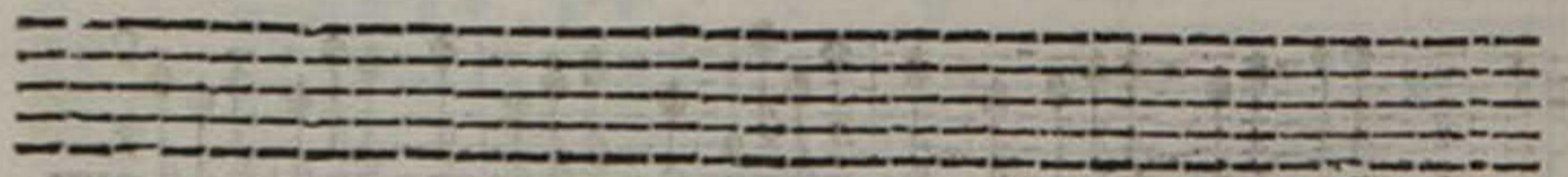
Graue.



Allegro.



Adagio, e Piano.



S Graue.

Onata Quinta.

Largo affai.

Allegro.

Musical staff 1 on page 20, featuring a treble clef, a 3/2 time signature, and the tempo marking "Largo". The staff contains a series of notes, including quarter and eighth notes, with some accidentals.

Musical staff 2 on page 20, continuing the musical notation from the first staff.

Musical staff 3 on page 20, continuing the musical notation.

Musical staff 4 on page 20, continuing the musical notation.

Musical staff 5 on page 20, featuring a treble clef, a 3/8 time signature, and the tempo marking "Allegro". The staff contains a series of notes, including quarter and eighth notes.

Musical staff 6 on page 20, continuing the musical notation.

Musical staff 7 on page 20, continuing the musical notation.

Musical staff 8 on page 20, continuing the musical notation. It includes dynamic markings: "Piano.", "Forte.", and "Piano.".

Musical staff 1 on page 21, featuring a treble clef, a 3/2 time signature, the tempo marking "Adagio.", and the instruction "Onata Sesta." (starting on the sixth string). The staff begins with a large "S" time signature.

Musical staff 2 on page 21, continuing the musical notation.

Musical staff 3 on page 21, continuing the musical notation.

Musical staff 4 on page 21, continuing the musical notation.

Musical staff 5 on page 21, featuring a treble clef, a 6/8 time signature, and the tempo marking "Allegro.". The staff contains a series of notes, including quarter and eighth notes.

Musical staff 6 on page 21, continuing the musical notation.

Musical staff 7 on page 21, continuing the musical notation.

Musical staff 8 on page 21, continuing the musical notation. It includes the dynamic marking "Piano.".

Violoncello

6

Quasi tutti

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a variety of note values, including eighth and sixteenth notes, and rests.

Handwritten musical notation on a single staff, continuing the piece with similar rhythmic patterns and note values.

Handwritten musical notation on a single staff, showing a continuation of the melodic and rhythmic themes.

Handwritten musical notation on a single staff, featuring a variety of note values and rests.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, showing a continuation of the melodic and rhythmic themes.

Handwritten musical notation on a single staff, continuing the piece.

Graue.

Handwritten musical notation on a single staff, concluding the piece on this page.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a variety of note values, including eighth and sixteenth notes, and rests.

Piano.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a variety of note values, including eighth and sixteenth notes, and rests.

Allegro.

Handwritten musical notation on a single staff, continuing the piece with similar rhythmic patterns and note values.

Handwritten musical notation on a single staff, featuring a variety of note values and rests.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, showing a continuation of the melodic and rhythmic themes.

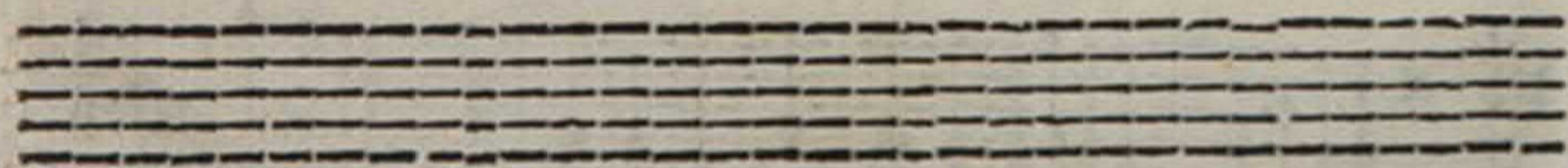
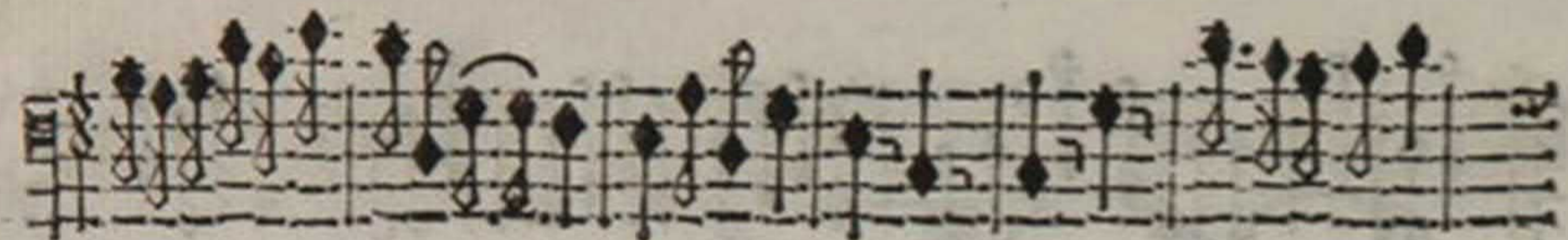
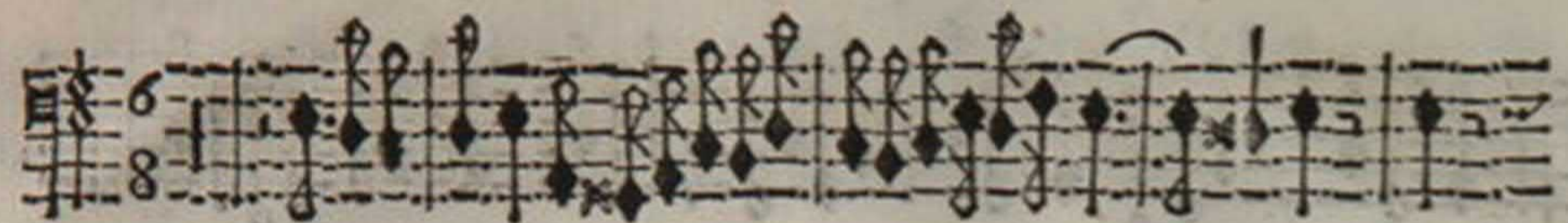
Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, concluding the piece on this page.

S *Largo.*
 6
 4
 Onata Settima.

All egro.

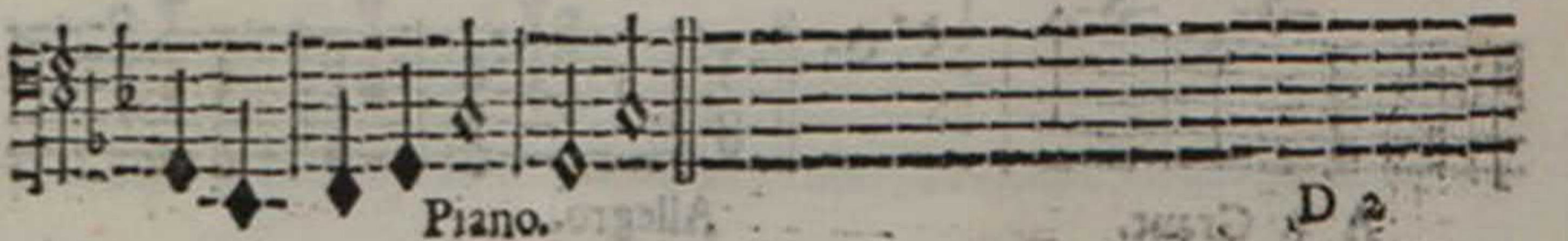
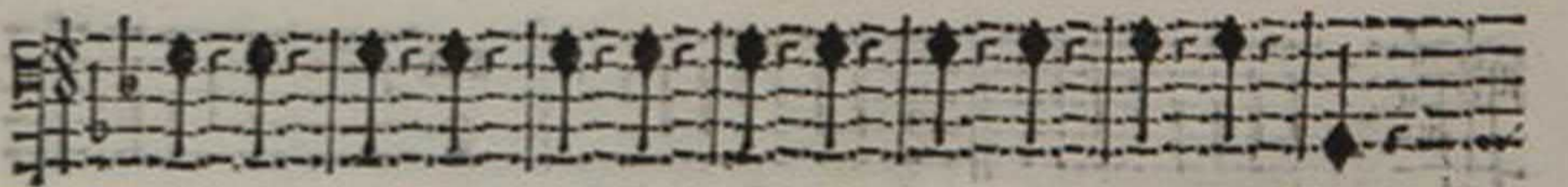
Adagio.



Graue.



Onata Ottava.



Piano.

D 2

A 2. Solo.

Si tace 30. 27.

A 3. Grave. Allegro.

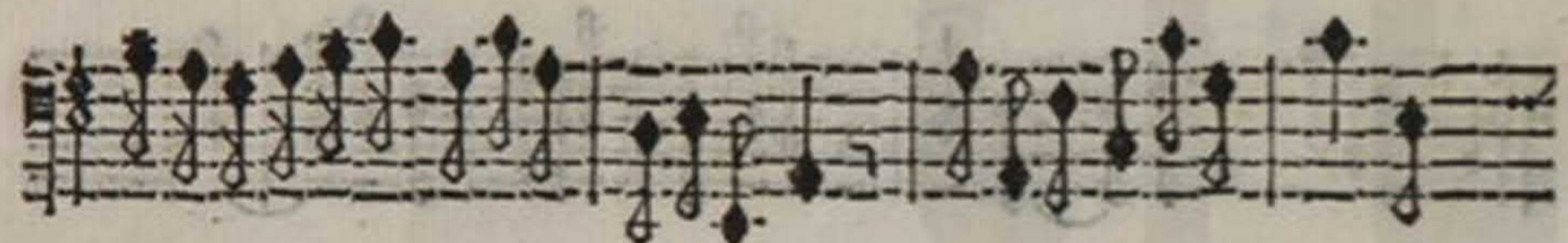

Piano. Forte.

Allegro.

S 

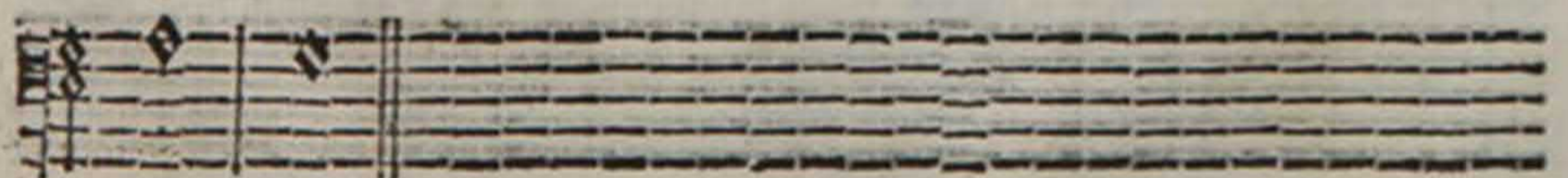
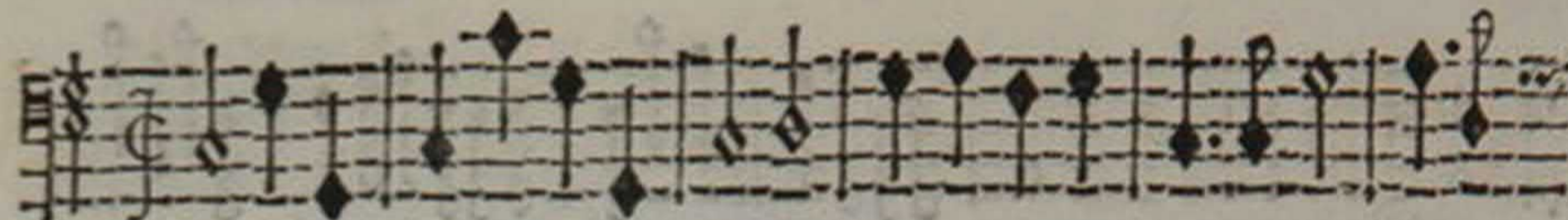
Onata Nona.




Piano.

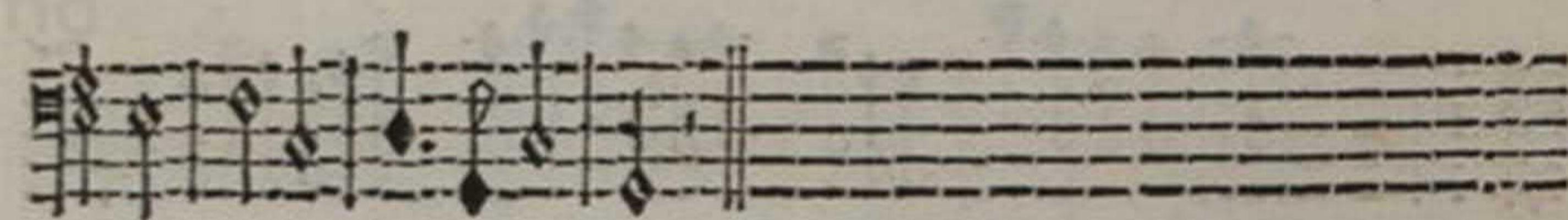

Graue.

Allegro.



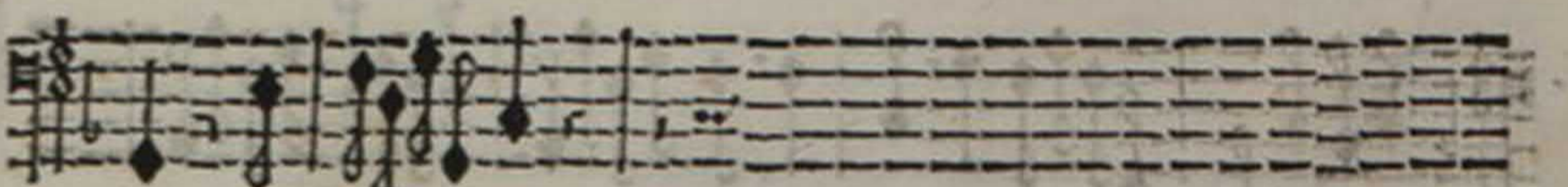
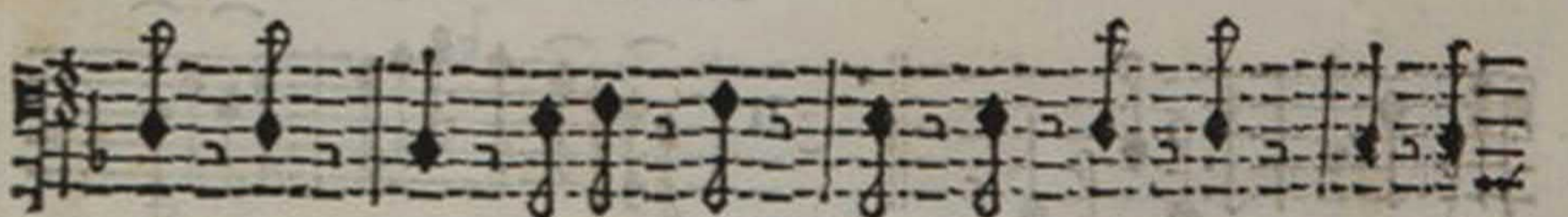
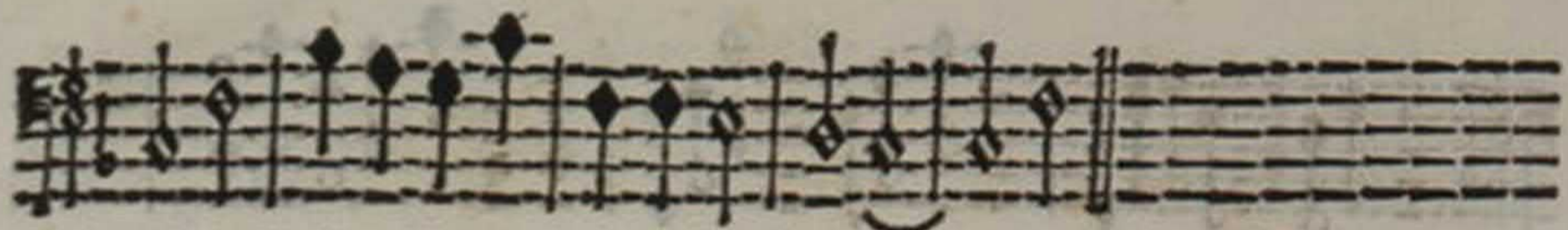
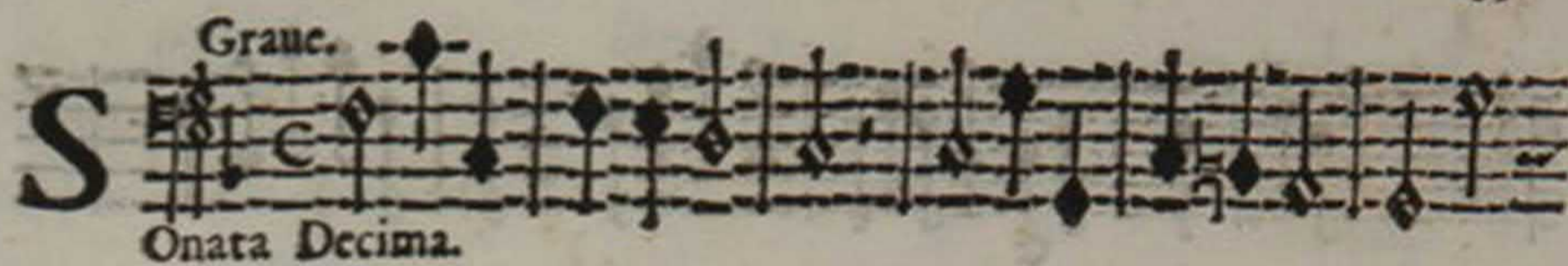
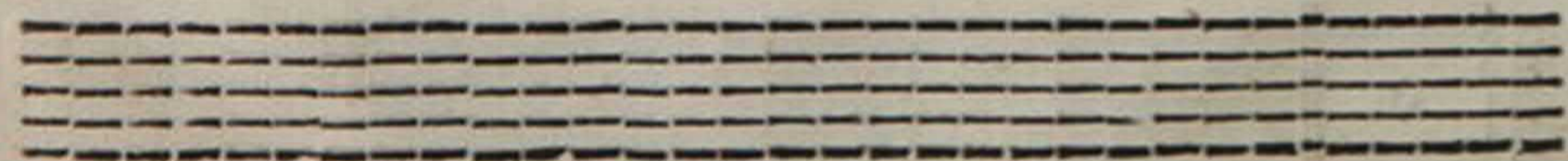
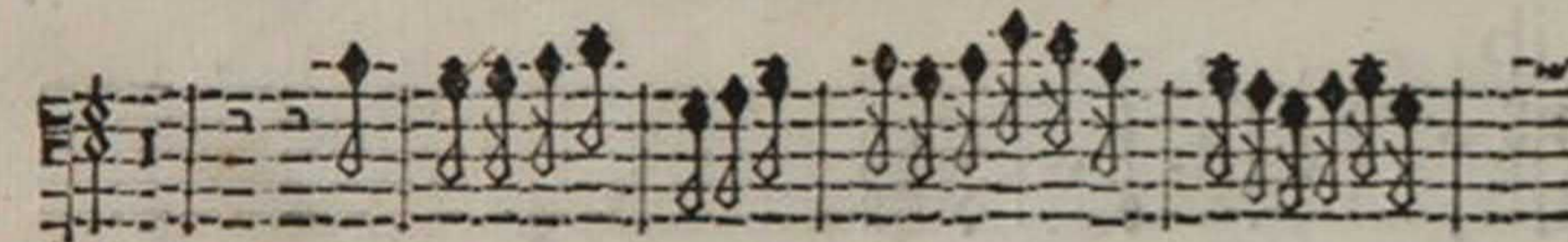
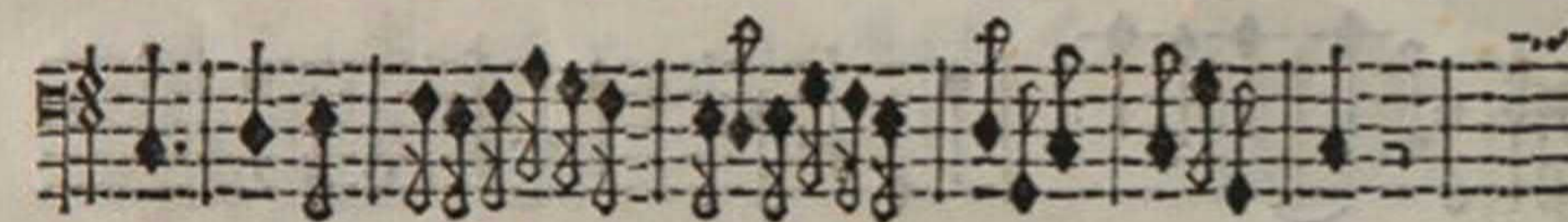


Largo.

Adagio.







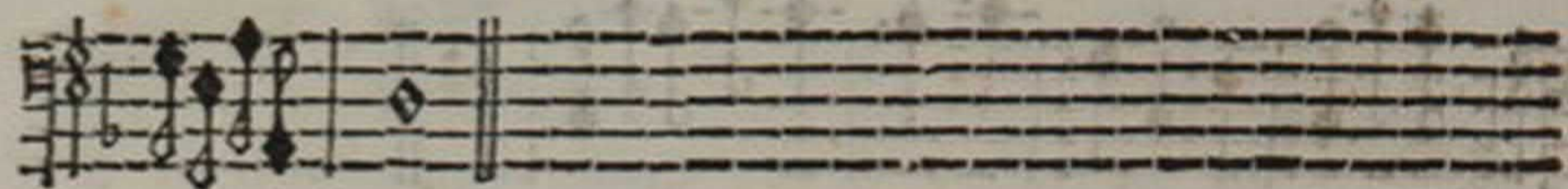
Piano.



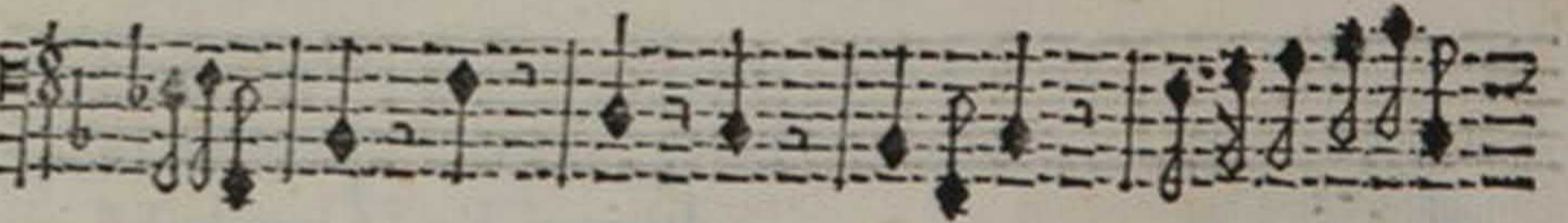
Adagio.



Piano.



Viuace. mà non presto.



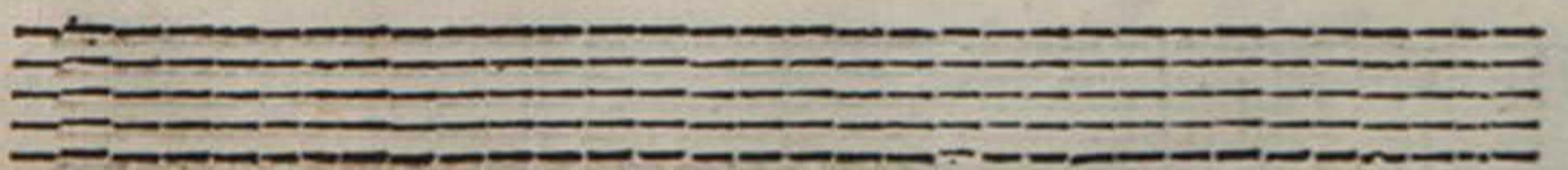
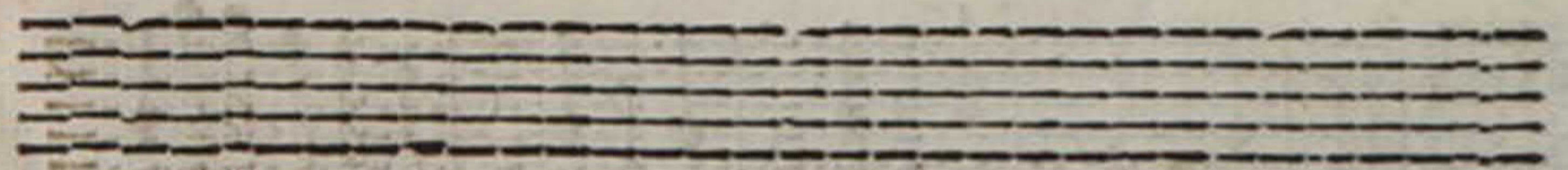
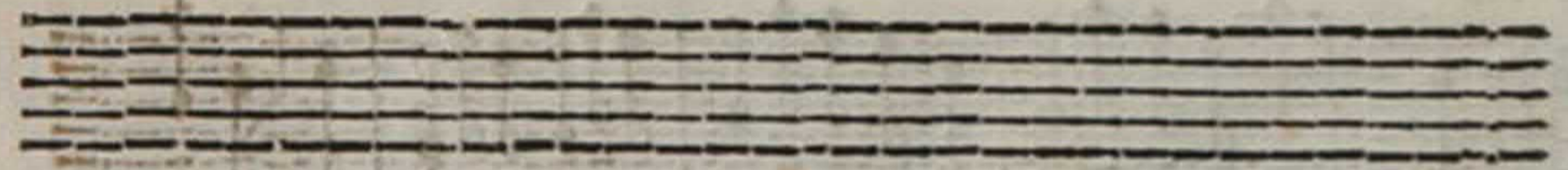
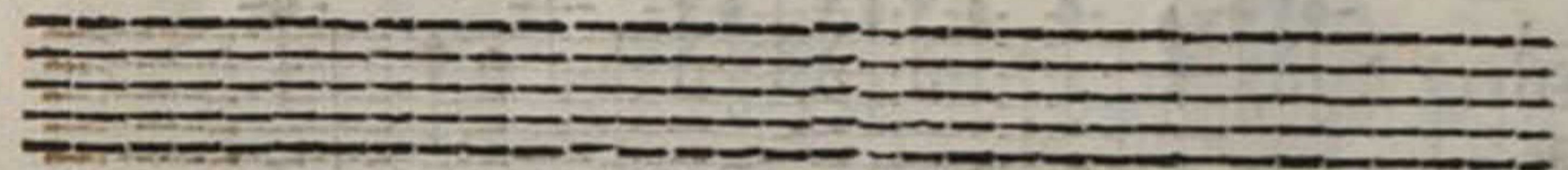
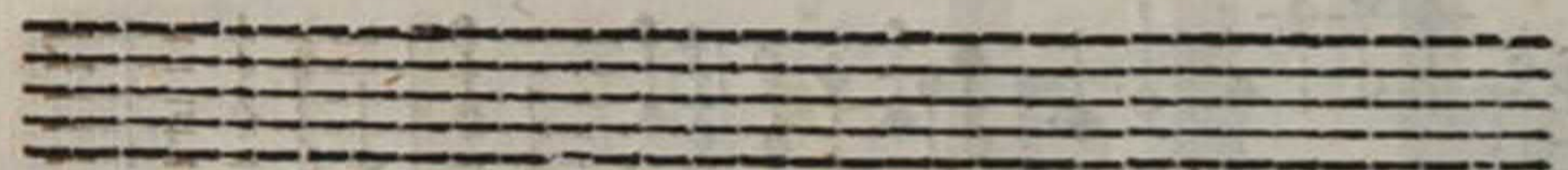
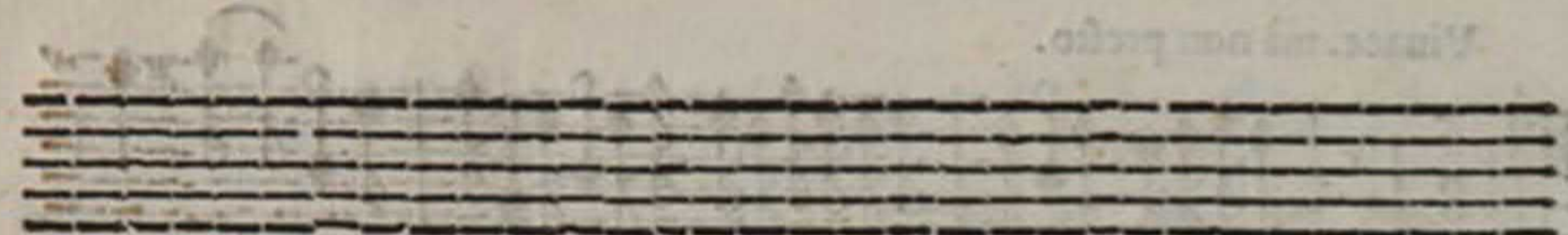


TAVOLA.

| | | |
|-----------------|--------|----|
| Sonata Prima. | Carte. | 5 |
| Sonata Seconda. | | 8 |
| Sonata Terza. | | 10 |
| Sonata Quarta. | | 14 |
| Sonata Quinta. | | 18 |
| Sonata Sesta. | | 21 |
| Sonata Settima. | | 24 |
| Sonata Ottava. | | 26 |
| Sonata Nona. | | 30 |
| Sonata Decima. | | 33 |

Lettore Amoreuole.

SO', ch'è vario il genio degl' Vomini, e però, per far gradire vniuersalmente l' armonie Musicali, farebbe d' vopo saper maneggiare la preziosa Cetra d' Apollo. Io però non m'auguro questa grazia, per hauer' io coneguate alle Stampe queste mie primiere fatiche, per portarne vn tributo d' ossequio à chi viuo ossequiosissimo seruo, e non per acquistarmi applauso nel Mondo. Io ti voglio auuiato, o Amico Lettore, di questo mio sentimento, acciò ti veda aperta la strada à comparire, rimettendo alla tua ben' ordinata gentilezza concordare tutt' i più dissonanti disordini, che potranti nauseare, e l'occhio, e l' orecchio. Vogliami bene.

IL FINE.

V.D. Fabritius Conturbius Cleric. Reg. S. Pauli, Penit.
in Metrop. Bonon. pro Reuerendis. D. D. Iosepho
Musotto Vic. Capitul.

Imprimatur.

F. Ioseph Maria Not. S. Offitij de mand. P. Inquit.



TAVOLA

| | |
|----|----------------|
| 1 | Scena Prima. |
| 8 | Scena Seconda. |
| 15 | Scena Terza. |
| 22 | Scena Quarta. |
| 29 | Scena Quinta. |
| 36 | Scena Sesta. |
| 43 | Scena Settima. |
| 50 | Scena Ottava. |
| 57 | Scena Nona. |
| 64 | Scena Decima. |

L'attore Amorevole.

O che è vario il genio del Vontai, e pur per gradi si v'incanta.
 E che è tanto il suo cuore, che non si può dir, se sia
 la causa d'Amor, o se sia un altro, che per lui si
 muove, e che per lui si muove, e che per lui si muove.
 E che è tanto il suo cuore, che non si può dir, se sia
 la causa d'Amor, o se sia un altro, che per lui si
 muove, e che per lui si muove, e che per lui si muove.
 E che è tanto il suo cuore, che non si può dir, se sia
 la causa d'Amor, o se sia un altro, che per lui si
 muove, e che per lui si muove, e che per lui si muove.
 E che è tanto il suo cuore, che non si può dir, se sia
 la causa d'Amor, o se sia un altro, che per lui si
 muove, e che per lui si muove, e che per lui si muove.
 E che è tanto il suo cuore, che non si può dir, se sia
 la causa d'Amor, o se sia un altro, che per lui si
 muove, e che per lui si muove, e che per lui si muove.

IL FINE

V.D. Fabiano Conduca Clerico, et 2. Parli. Paris
 in Metz. Baron. pro Reuerendis D.D. Jolelio
 Milano Vic. Capituli.



Joseph Maria, et 2. Offici de Grand...



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di bolegno



Museo Internazionale
e Biblioteca della Musica
di Bologna

C.C.
23
/4

cc. 23

Bafso, ò Tiorba

S.P.

SONATA
A TRE STRUMENTI
CON IL BASSO CONTINUO

ANTONIO PEDRINI
Compositore

Internazionale
Biblioteca della Musica
Logno

TIORBA, ò Violone.

S O N A T E
A' TRE' STROMENTI
CON IL BASSO CONTINVO

Dedicate al Merito Impareggiabile dell' Illustriss. Sig. Marchese

ANTONIO PEPOLI

Conte di Castiglione, Baragazza, Sparuo, &
Marchese della Preda, & delle Caselle.

Da Giuseppe Torrelli Veronese, Accademico Filarmonico.
Opera Prima.



IN BOLOGNA, M. DC. LXXXVI.

Per Gioseffo Micheletti .

Con licenza de' Superiori.



ILLVSTRISSIMO SIG.

SIG. PADRON COLENDISSIMO!

Di V. S. Illustriss.



Ra faggio costume degl' Antichi conse-
 grare le premizie, che partoriua loro ò
 in frutti l' Autunno, ò in fiori la Prima-
 uera alla Maestà di quegli Dei, de qua-
 li n' adorauano la protezione. Sarà per-
 tanto debito ben preciso della mia ossequiosissima ser-
 uità offerire al gran merito di V.S. Illustrissima le pri-
 mizie di queste mie debolissime fatiche, come quella,
 che co' raggi della di lei splendidissima nobiltà n' hà fa-
 puto piouermente benefici gl' influssi, e còl' assistenza
 del suo fauoreuole patrozinio accumularmi d' ogni
 grazia più desiderabile. Restami solo il supplicare la
 somma Vmanità di V. S. Illustrissima à rimirare con
 occhio benigno questi miei primi frutti mero caprizio-
 so parto dell' arco, e non pompa d' vn perfetto com-
 ponimento; già che altre volte con graziosissimo orec-

A 2 chio

TIORA & VITIA

S O N O

A TRE STROMENTI

CON IL BASSO CONTINVO

Dedicato al Merito Impareggiabile del Illustriss. Sig. Marchese

ANTONIO PEPOLI

Conte di Castiglione, Baragazza, Spino, &
Marchese della Peda, & della Casella.

Di Giuseppe Tomasi Vercelli, Accademico di Lettere
Opera prima

IN FOLGONA M.DCC.LXXVI

Per Gio: Battista Maffei, Stampatore in Folgona.

4
chio Ella è degnatafi ascoltarli. In contrasegno d'vn
desiderato gradimento pregone V.S. Illustrissima ad
esser'io abilitato all'onore di qualche suo preziosissi-
mo commandamento, ed vnilmente mi prostro.

Bologna li 12. Aprile 1686.

Di V. S. Illustris.

Diuotiss. obligatiss. e Reuerentiss. Seruitore

Giuseppe Torrelli,

Allegro

S

Onata Prima. 6

Graue.

5 3 3 3 5 6 6b5
43 98 98 98 76 43 6 7 7 5 4 3

S Onata Seconda.

Empty musical staff

Largo.

Musical staff with notes and fingerings (5, 43)

Musical staff with notes and fingerings (6, 7, 7, 6, 5)

Musical staff with notes and fingerings (6, 5, 5, 5, 5, 5, 5)

Musical staff with notes and fingerings (7, 7, 6, 43)

Musical staff with notes and fingerings (7, 7, 5, 43)

Musical staff with notes and fingerings (76, 76, 76, 75, 76, 6, 43, 6, 76, 76, 76, 76)

Musical staff with notes and fingerings (6, 7)

Musical staff with notes and fingerings (7, 5, 4, 3, 5, 4, 3) and the word "Piano."

Musical staff with notes and fingerings (6, 65, 65, 6, 76) and the word "Adagio."

Musical staff with notes and fingerings (65, 65, 6, 76, 6, 65, 76)

Empty musical staff

V.S.Volti.

Empty musical staff

Empty musical staff

Adagio.

5

4 3

6

5

4 3

5

4 3X

5

43

4

Pi mo.

6

6

5

6 4 3

6 X 6 6

b6 6

6 6

5

6 6

4 3

Graue.

S

6 6 5 X

76

5 6

Onata Terza. 6

6 5

76

6 6

6 5 65

6

5

Piano.

7 7

76

5

43

4

2

6

65

Presto.

6

6 7

6 65

6

5 7

4 X

6 65

6 6 6X

6

7 6 6 5 6 5 6 4 3 6 6

Adagio. 6

5 7 6 5 4b 3 7 6 5 4 3

4 6 5 6 5 6 5 6 4 3

6 6 4 3 6 6 7 5 4 3 4 3 7 6 7 6

4 2 6 6

Allegro.

6 6 5 6 6 6 6 4b 4

6 5 6 5 6 5 4 3 2 5b b2 5

4 2 5b 6 5 6 b 5 7

6 5 7 4 3 6 5 4 3

Adagio.

5 4 3 6 4 3

5 7 9 6 4 9 6 4 3

6 5b 6 5 6 5

9 6 6 7 5 b 5 9 6 6

Piano.

7 5 b 6 5

6 6 6 6 6 6

Allegro.

3 8

43

Piano.

Piano.

Largo.

S 9 8 Onat. quar. 5

5 65 98

43 43 43 43 6

Piano.

5 Allegro.

16

6 7 4 6 4X 5

2 6 2 6 7 6X 43

4 2 5b 5 6b 7 6 7 6 7 6X 7 6

Adagio. 6 4 4X Allegro. 2 6 7 6X

b 4 5 b

7 6 7 6 4 5 b

6 6 6 5 6 5 6b 5 4

98 5 4 b 4 2 6 b 6 6 b 4 6

4X 2 6 6 7 b 4X 2 6 5 43

6 6 6 7 6 6 5 6 6 5 4

Graue.

76 65 6 6 17

4b3 43 5 98 5 3

3 4 Allegro. 6 5 43 6

6 7 6X 6

6 7 5 5 6 5 4 3 6

6 5 4 3 6 5 4 3

6 43 6 7 6 43

Sonate di Giuseppe Torrelli, Opera Prima. Adagio, e Piano. C

Graue.

3
43

76 7 5
43

S

4 Sonata Quinta.

Allegro.

V. S. Volti.

43^W 6 6^W 6 6^W

Largo. 6 6 6 43 6 6^W 6 6

6 6^W 6 6 6 43^W 565 7 43

6^W 6^W

Allegro. 6^W 6 6^W

6^W 6

6^W 5^W 6^W

Piano. 56 56 5 5

Forte. Piano.

Largo. $\frac{4}{2}$ 6 36b 76 76

S Onata Sesta.

76 76 76 43 7b6 bs

b43 $\frac{4}{2}$ 3 4 5 43

6 76 43 6 6 4 3 76

6 6 5

Allegro. 56^W 6 4 2

6 5 6 76

43^W 666

6 76 76 43X 6 76

Piano.

43X 6 6 5 6

6 6 5 43X 6 6

6 6 7 6 6

6 4 2 6 4 3X 6 6

5 6 5 6 6

6 5 76 43X

Piano.

6 6 5 6 7 7b 6

Graue.

6 7 7 7 7b 6 5 b 5b 6 23

6 5 b 5b 5

Piano.

3 4

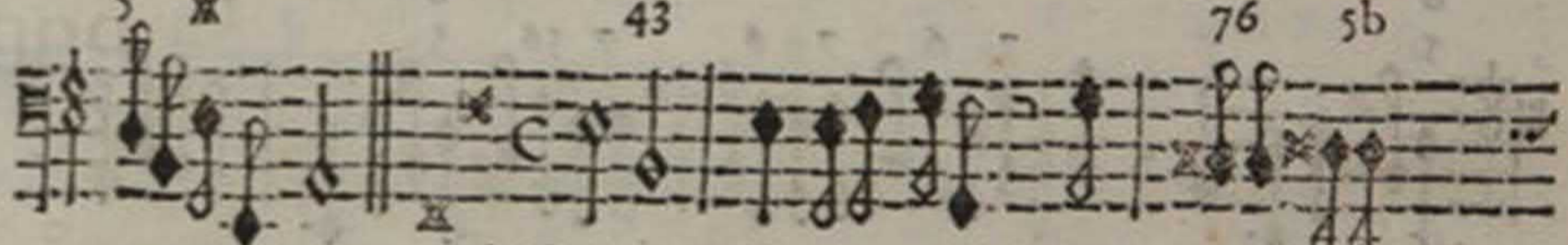
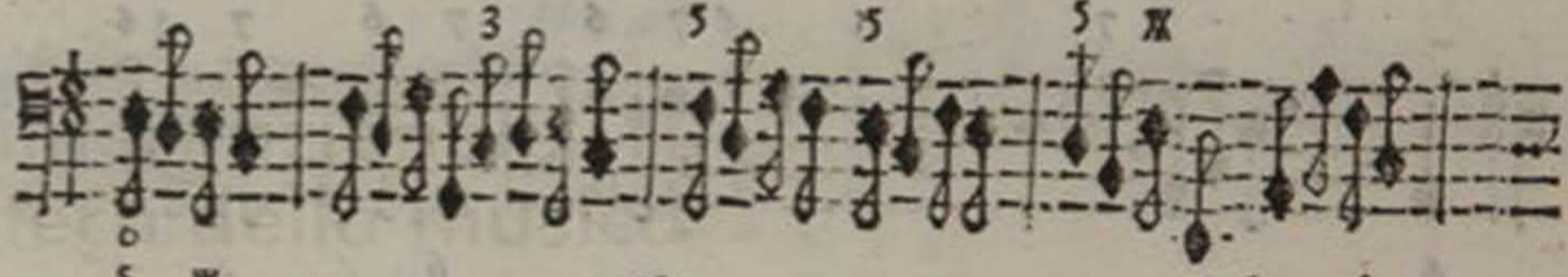
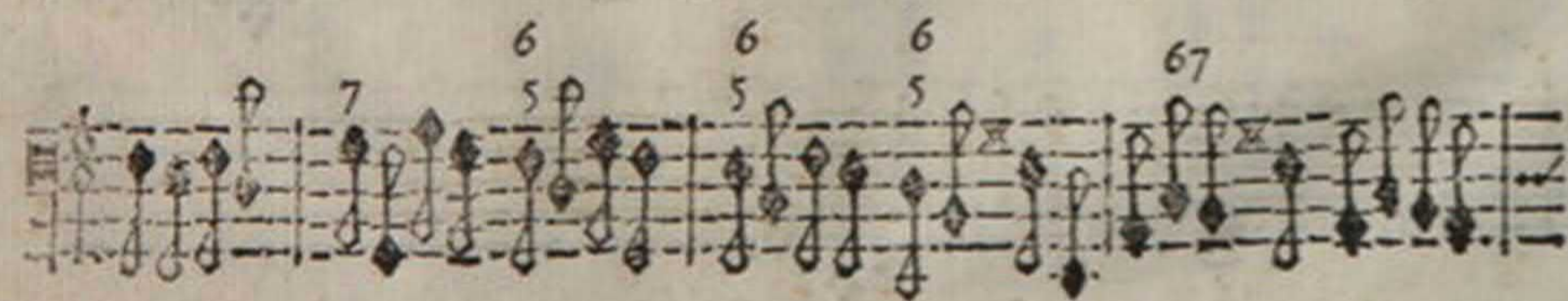
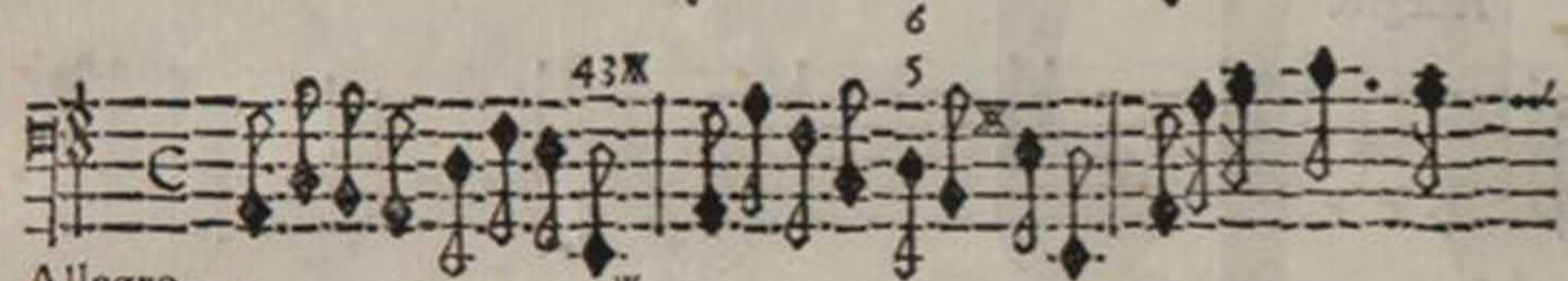
Allegro.

4 3X

Largo.



Onata Settima.



Adagio.



Allegro.

5 7 X 6 6 X 6 5 X

6 5 98 7 6 7

7 5 67 6 7 6 7 56

Piano.

Detailed description: This page contains six staves of musical notation. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It is marked 'Allegro.' and includes several slurs and fingerings (6, 5, 4, 2, 6). The second staff continues the melody with similar annotations. The third staff features a slur over the first few notes. The fourth staff has a slur and fingerings (6, 5, 98, 7, 6, 7). The fifth staff includes fingerings (7, 5, 67, 6, 7, 6, 7, 56). The sixth staff is marked 'Piano.' and shows a continuation of the melodic line with fingerings (6, 5, 7, 6, 7, 6, 7, 56, 5). The bottom two staves are empty.

Onata Otta. b6

Piano.

Allegro.

6 32 6 76 7

Detailed description: This page contains six staves of musical notation. The first staff begins with a large 'S' and a treble clef, marked 'Grave.' and includes fingerings (65, 98, 98, 76, 43) and a slur. The second staff is marked 'Onata Otta. b6' and includes fingerings (6, 6, 6, 6, 6, 6). The third staff includes fingerings (7, 6, 7, 6, 7, 6X). The fourth staff is marked 'Piano.' and includes fingerings (17, 6, 7, 6, 7, 6X, 5, 43X). The fifth staff includes fingerings (43X, 43, b, 5, 5b, 6) and is marked 'Allegro.' below it. The sixth staff includes fingerings (6, 5, 5b, 5, 5, 5, 6, 43X, 67). The bottom two staves include fingerings (6, 32, 6, 76, 7) and (5, 5, 7, 6, 5, 5). The bottom right corner is marked 'D 1'.

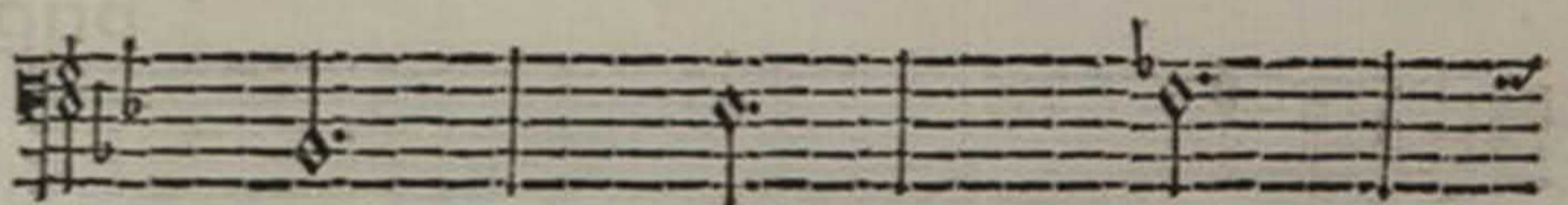
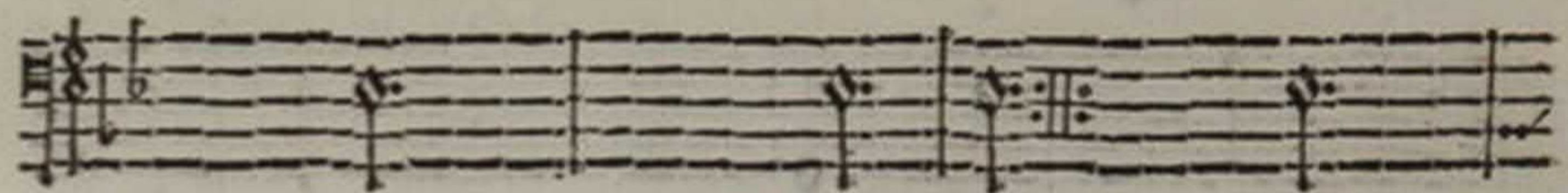
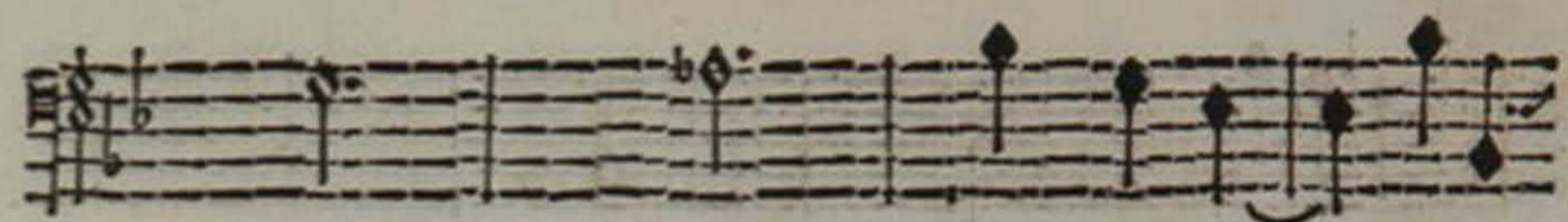
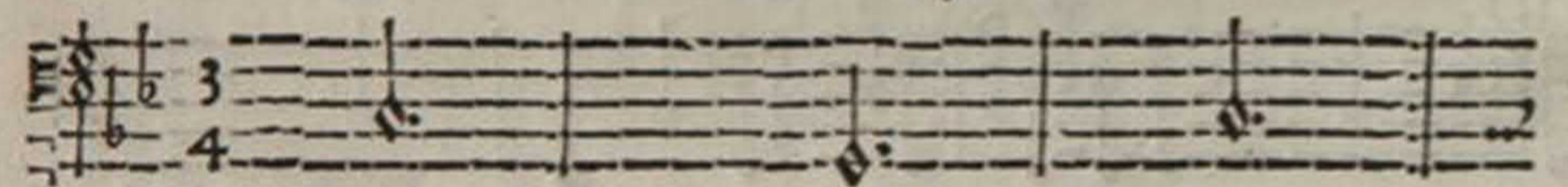
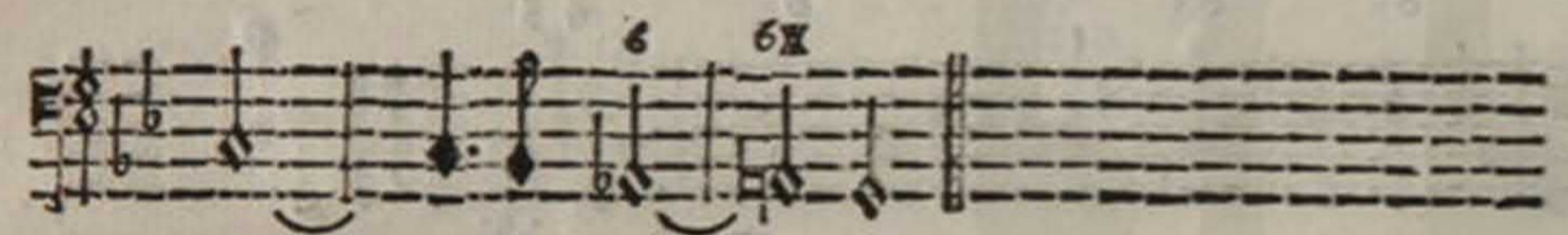
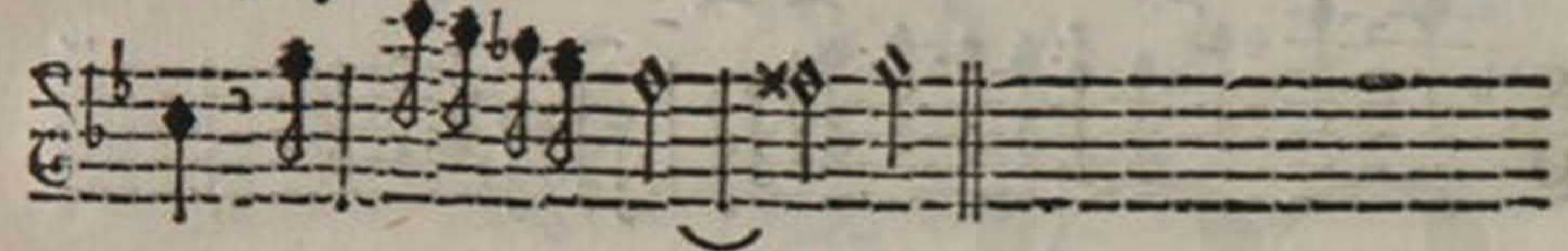
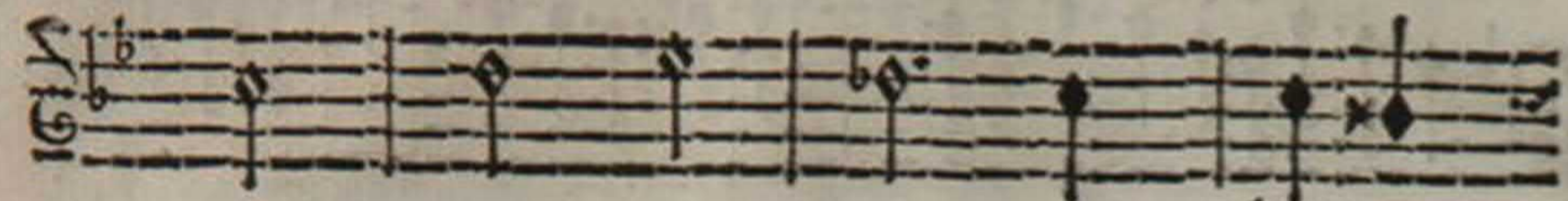
Adagio.

Piano.

Violino primo solo col Violoncello.

Adagio, & affettuoso.

Violoncello.



Musical score for page 32, featuring multiple staves with notes and rests. The notation includes various rhythmic values and accidentals.

Solo.

Violino secondo.

Musical score for page 33, featuring multiple staves with notes and rests. The notation includes various rhythmic values and accidentals.



Allegro.

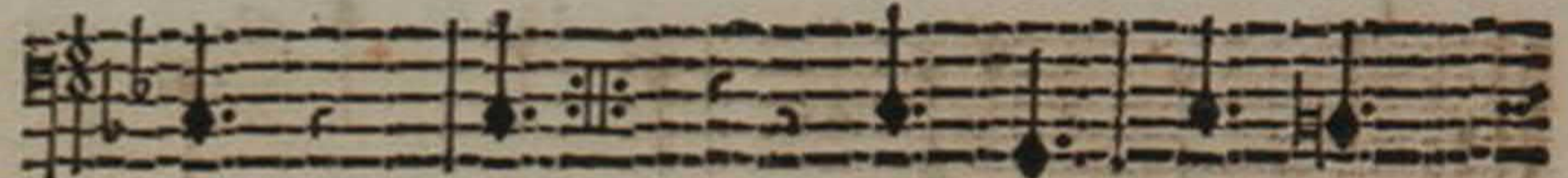


Piano.

Forte.



Scritto da Giuseppe Tartini Op. 11 No. 1



E 2

Piano.

Forte.

Grave.

Allegro.

Piano.

Forte.

Allegro.

Onata Nona.

Musical staff with notes and diamond-shaped ornaments.

Musical staff with notes and diamond-shaped ornaments.

Musical staff with notes and diamond-shaped ornaments.

565 4 343 2 6 7 43% 6 5

Piano.

Musical staff with notes and diamond-shaped ornaments.

Adagio.

76% 43 98 43 43 5 43

Musical staff with notes and diamond-shaped ornaments.

Allegro.

Musical staff with notes and diamond-shaped ornaments.

98 98 76% 6

Musical staff with notes and diamond-shaped ornaments.

76 76 6

Musical staff with notes and diamond-shaped ornaments.

654 7 4 2 6 98 5 6 6

Musical staff with notes and diamond-shaped ornaments.

7 6 4 2 65 5 43 98 6 5 6 76%

Musical staff with notes and diamond-shaped ornaments.

98 4b3 98 43 98 7 98 76b 7

Musical staff with notes and diamond-shaped ornaments.

7 5 5 43 43

Adagio.

Musical staff with notes and diamond-shaped ornaments.

Largo.

Musical staff with notes and diamond-shaped ornaments.

Musical staff with notes and diamond-shaped ornaments.

Musical staff with notes and diamond-shaped ornaments.

5 43 6 6 6b 6 6

Musical staff with notes and diamond-shaped ornaments.

Musical staff with notes and diamond-shaped ornaments.

Musical staff with notes and diamond-shaped ornaments.

43

43

Piano.

Adagio. 5 43 6 76 43 76X

S Onata Decima.

765 7 6 76 76 74 43

6 4b 2 6

6 Allegro. 4

5 2

43 6 6 6 6 6

5 6 7 6 7 6X

5 6 7 6 7 6X 5

6 6

65 43 5

4b 2 6

6 5 6 43X 6b5 6

6 5 6

43 6 43 43 5 43

Piano. F

TAVOLA:

| | |
|-----------------|---------|
| Sonata Prima. | Carte 5 |
| Sonata Seconda. | 8 |
| Sonata Terza. | 11 |
| Sonata Quarta. | 14 |
| Sonata Quinta. | 18 |
| Sonata Sesta. | 21 |
| Sonata Settima. | 24 |
| Sonata Ottava. | 27 |
| Sonata Nona. | 37 |
| Sonata Decima. | 40 |

Lettore Amoreuole!

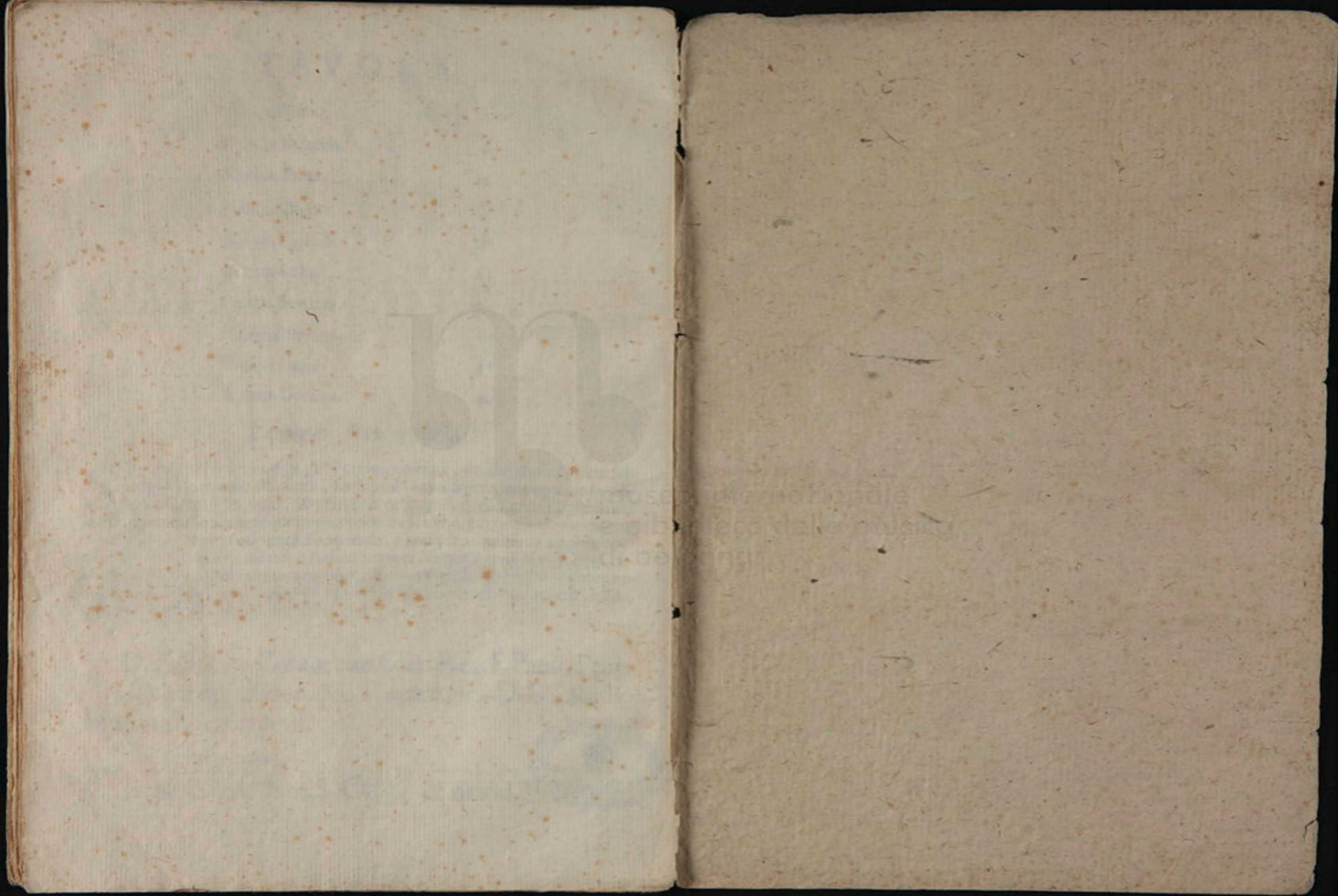
SO', che è vario il genio de gl' Vomini, e perciò, per far gradire vniuersalmente l'armonie Musicali, farebbe d'vopo sapere maneggiare la preziosa Cetra d' Apollo. Io però non m'auguro questa grazia, per hauer io consegnate alle Stampe queste mie primiere fatiche, per portarne vn tributo d' ossequio à chi viuo ossequiosissimo seruo, e non per acquistarmi applauso nel Mondo. Io ti voglio auuisato, ò Amico Lettore, di questo mio sentimento, acciò ti veda aperta la strada à compatire, rimettendo alla tua ben'ordinata gentilezza concordare tutt' i più dissonanti disordini, che potranti nauseare, e l'occhio, el' orecchio. Vogliami bene.

V. D. Fabritius Conturbius Cler. Reg. S. Pauli, Penit.
in Metrop. Bonon. pro Reuerendis. D. D. Iosepho
Musotto Vic. Capitul.

Imprimatur.

F. Ioseph Maria Not. S. Offitij de mand. P. Inquisit.





C.C.

23

15

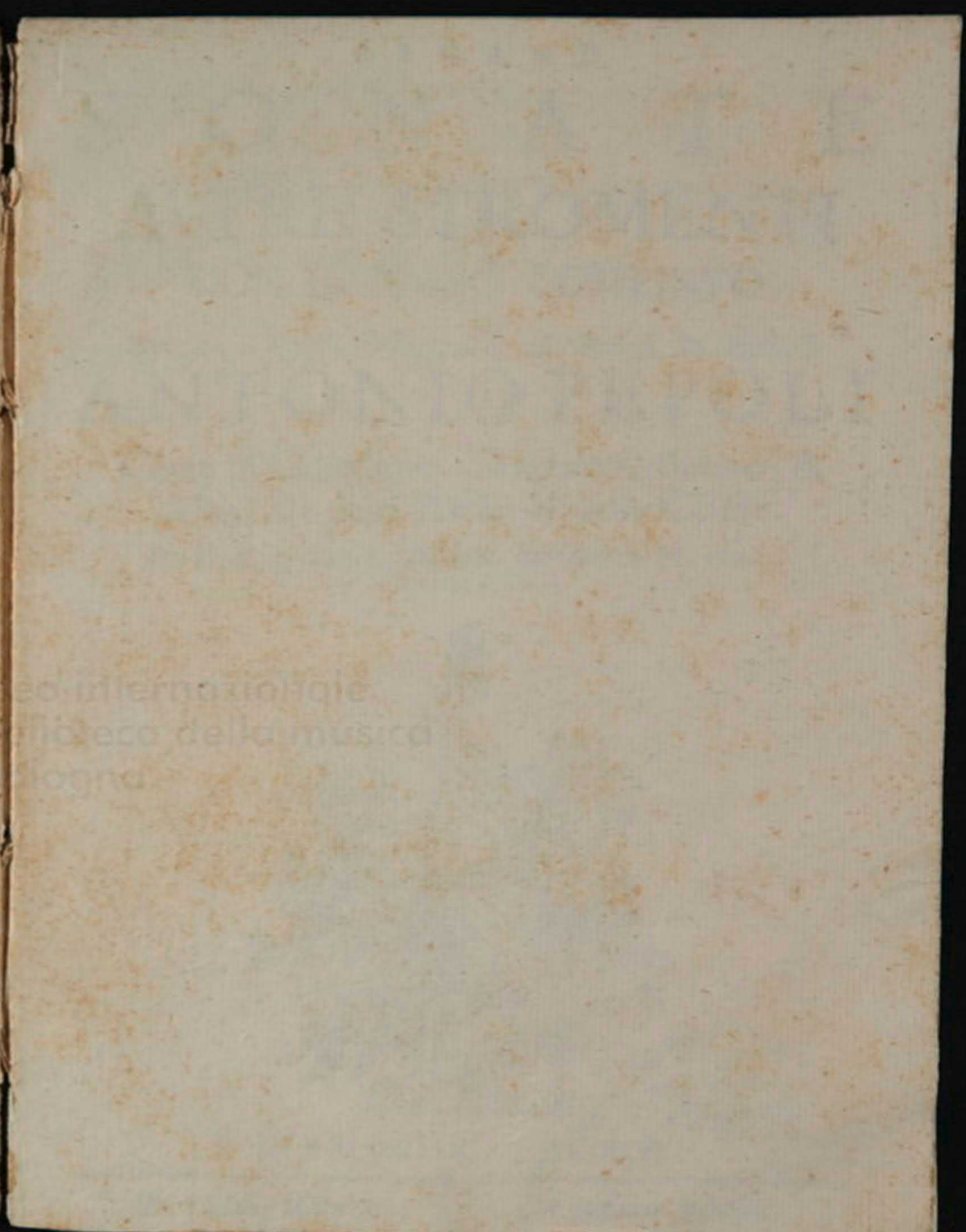
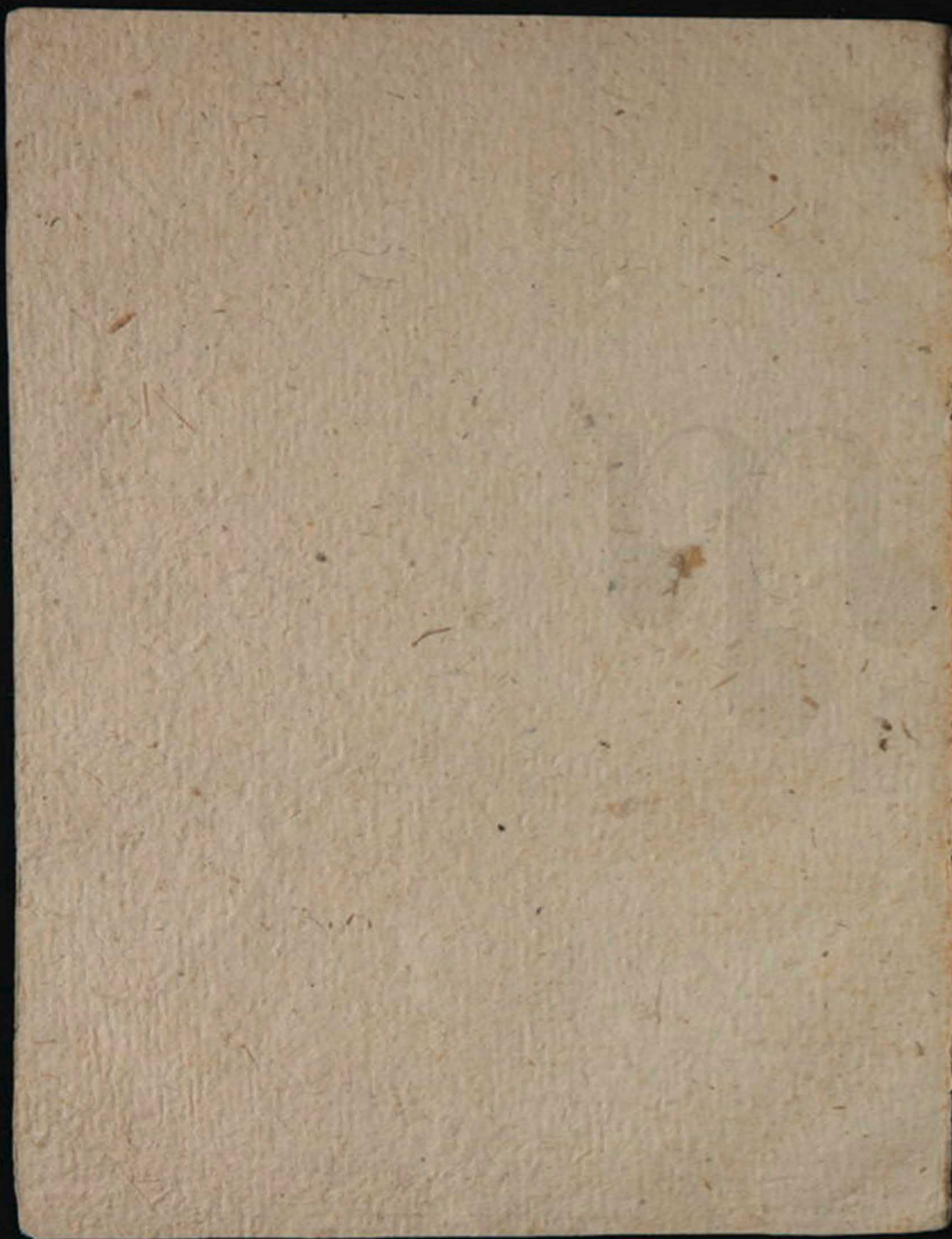
Sonate da Chiesa

23.

Organo

del

Sig: Torelli



o internazionale
lioteca della musica
logna

ORGANO
SONATE
A TRE STROMENTI
CON IL BASSO CONTINVO

Dedicate al Merito Impareggiabile dell' Illustriss. Sig. Marchese

ANTONIO PEPOLI

Conte di Castiglione, Baragazza, Sparuo, &
Marchese della Preda, & delle Caselle.

Da Giuseppe Torrelli Veronese, Accademico Filarmonico.
Opera Prima.



IN BOLOGNA, M. DC. LXXXVI.

Per Gioseffo Micheletti.

Con licenza de' Superiori.

S O N A T E

A TRE STRUMENTI

CON IL BASSO CONTINUO

ANTONIO PEPOLI

Conte di Castiglione, Marquis de Spino, & Marchese della Peda, & delle Caselle.

Di Giuseppe Torelli Venerabile Accademico Triestino. Opera prima.



IN EDICOLA MDCCLXXV

Costa di Castiglione

di Giuseppe Torelli



ILLVSTRISSIMO SIG.

SIG. PADRON COLENDISSIMO.

Di V. S. Illustrissima



Ra saggio costume degl' Antichi confegrare le premizie, che partoriua loro ò in frutti l' Autunno, ò in fiori la Primavera alla Maestà di quegli Dei, de quali n' adorauano la protezione. Sarà pertanto debito ben preciso della mia ossequiosissima seruitù offerire al gran merito di V.S. Illustrissima le primizie di queste mie debolissime fatiche, come quella, che co' raggi della di lei splendidissima nobiltà n' hà saputo piouermente benefici gl' influssi, e còl' assistenza del suo fauoreuole patrozinio accumularmi d' ogni grazia più desiderabile. Restami solo il supplicare la somma Vmanità di V. S. Illustrissima à rimirare con occhio benigno questi miei primi frutti mero caprizioso parto dell' arco, e non pompa d' vn perfetto componimento; già che altre volte con graziosissimo orecchio

⁴
chio Ella è degnatafi ascoltarli. In contrasegno d'vn
desiderato gradimento pregone V.S. Illustrissima ad
esser'io abilitato all'onore di qualche suo preziosissi-
mo commandamento, ed vnilmente mi prostro.

Bologna li 12. Aprile 1686.

Di V. S. Illustriss.

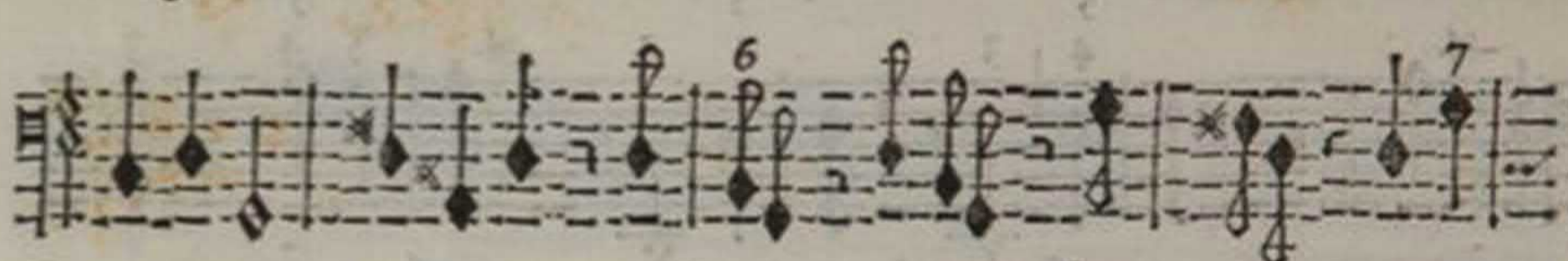
Diuotiss. obligatiss. e Reuerentiss. Seruitore

Giuseppe Torrelli.

Allegro



Onata Prima. 6



Handwritten musical score on the left page, featuring ten staves of music. The notation includes various notes, rests, and fingerings. The tempo marking "Adagio" is present on the third staff, and "Allegro" is present on the tenth staff. The score is heavily annotated with numbers (1-7) and symbols (asterisks, crosses) indicating specific performance techniques or corrections. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across ten staves.

Handwritten musical score on the right page, featuring ten staves of music. The notation includes various notes, rests, and fingerings. The tempo marking "Adagio, e Spiccato" is present on the eighth staff. The score is heavily annotated with numbers (1-7) and symbols (asterisks, crosses) indicating specific performance techniques or corrections. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across ten staves.

8 Graue. 5 3 3 3 5 6 6b5
43 98 98 98 76 43 6 7 7 5 4 3

S Musical staff with notes and fingerings. The first measure is marked with a large 'S'.

Onata Seconda.

Musical staff with notes and fingerings.

Largo. Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

Piano.

Musical staff with notes and fingerings.

Adagio.

Musical staff with notes and fingerings.

Empty musical staff.

V.S.Volti.

Empty musical staff.

Empty musical staff.

Adagio.

Piano.

Organo.
Graue.

Onata Terza.

Piano.

Presto.

7 6 6 5 6 5 6 4 3 6 6

Musical staff with notes and fingerings: 7 6 6 5 6 5 6 4 3 6 6

Adagio. 6

5 7 6 4b 3 7 6 5 4 3 7

Musical staff with notes and fingerings: 5 7 6 4b 3 7 6 5 4 3 7

4 6 5 6 5 6 5 6 4 3

Musical staff with notes and fingerings: 4 6 5 6 5 6 5 6 4 3

6 6 4 3 7 6 6 5 4 3 7 6 7 6

Musical staff with notes and fingerings: 6 6 4 3 7 6 6 5 4 3 7 6 7 6

3 4 2 6 6

Musical staff with notes and fingerings: 3 4 2 6 6

Allegro.

6 6 5 6 6 6 5 4 3 6 7 6 4

Musical staff with notes and fingerings: 6 6 5 6 6 6 5 4 3 6 7 6 4

6 5 6 5 6 5 4 3 4b 2 5b b2 5

Musical staff with notes and fingerings: 6 5 6 5 6 5 4 3 4b 2 5b b2 5

4 2 5b 6 5 6 b 5 2

Musical staff with notes and fingerings: 4 2 5b 6 5 6 b 5 2

6 5 7 4 3 6 5 4 3

Musical staff with notes and fingerings: 6 5 7 4 3 6 5 4 3

Adagio.

5 4 3 6 5 4 3

Musical staff with notes and fingerings: 5 4 3 6 5 4 3

5 7 9 6 4 9 6 4 3

Musical staff with notes and fingerings: 5 7 9 6 4 9 6 4 3

6 6 5b 6 5 6 5

Musical staff with notes and fingerings: 6 6 5b 6 5 6 5

9 6 6 7 5 b 5 9 6 6

Musical staff with notes and fingerings: 9 6 6 7 5 b 5 9 6 6

Piano.

7 5 b 6 5

Musical staff with notes and fingerings: 7 5 b 6 5

6 6 6 6 6 6 6

Musical staff with notes and fingerings: 6 6 6 6 6 6 6

Allegro.

Musical staff with notes and fingerings: 6 6 6 6 6 6 6

43

Piano.

Piano.

Largo.

S 9 8 Onat. quar. 5

5 65 98 15

43 43 43 43 6

Piano.

Piano.

5 Allegro.

16 6 7 4 2 6 4X 2 6 7 6X 5 43

4 2 5b 5 6b 7 6 7 6X 7 6

Adagio. 6 4 4X Allegro. 2 6 7 6X

7 6 4 5 b

6 6 6 5 6 5 6b 5 4 6

98 5 4 b 4 2 6 b 6 6 b 4 2 6

4X 2 6 6 7 b X 2 6 4X 2 6 5 43

6 6 6 7 6 6 5 6 6 5 6

Graue.

76 65 6 98 5 3 17

4b3 43 6 5 98 5 3

Allegro. 3 4 6 5 43 6

6 7 6X 6 6 7 5 5 6 5 4 3

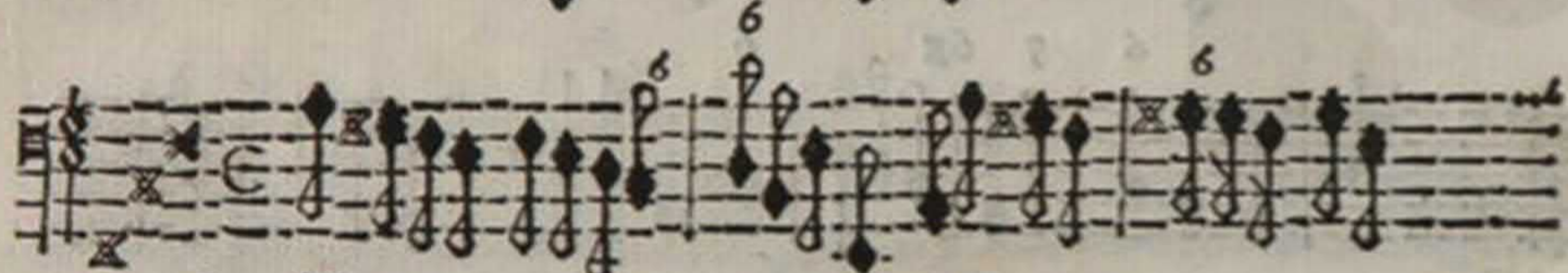
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6 43 6 7 6 43

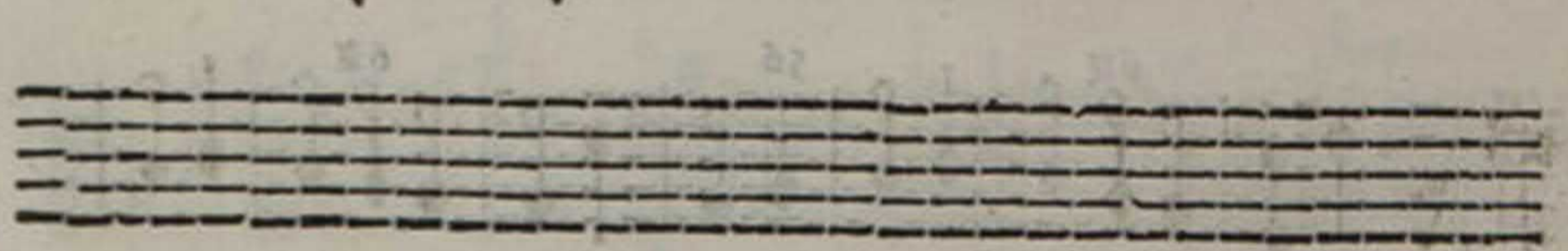
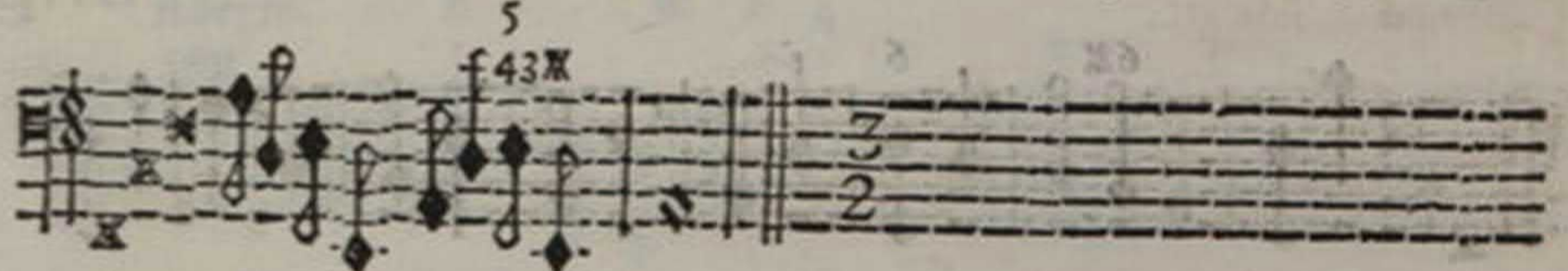
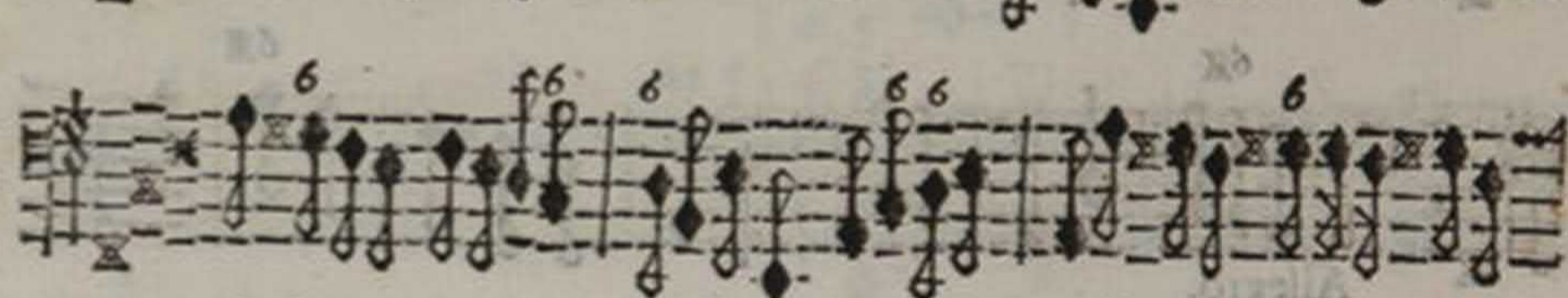
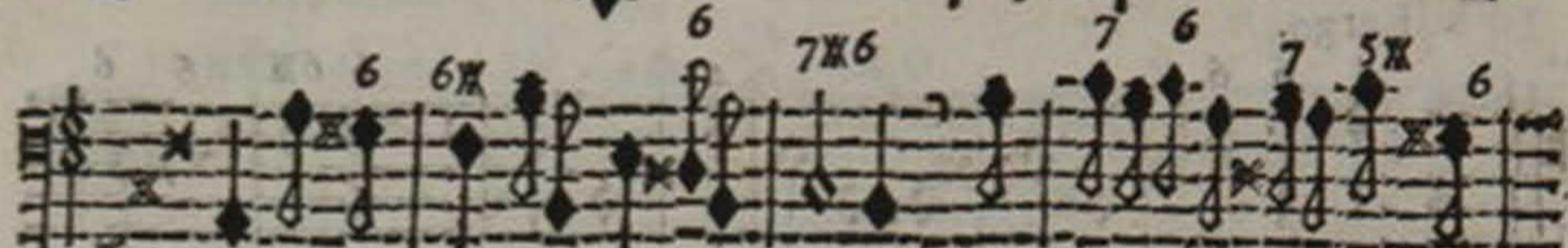
Sonate di Giuseppe Torelli, Opera Prima, Adagio, e Piano. C



4 Sonata Quinta.



6 Allegro.



V. S. Volti.

Musical staff 1 on page 20, featuring a treble clef and a key signature of one flat. The staff contains a sequence of notes with various fingerings indicated above, including '43', '6', and '6X'.

Musical staff 2 on page 20, starting with the tempo marking 'Largo.' and containing notes with fingerings '6', '6', '6', '43', '6', '6X', '6', and '6'.

Musical staff 3 on page 20, containing notes with fingerings '6', '6X', '6', '6', '6', '43X', '565', '7', and '43'.

Musical staff 4 on page 20, starting with the tempo marking 'Allegro.' and containing notes with fingerings '6X' and '6X'.

Musical staff 5 on page 20, containing notes with fingerings '6X', '6', and '6X'.

Musical staff 6 on page 20, containing notes with fingerings '6X' and '6'.

Musical staff 7 on page 20, containing notes with fingerings '6X', '56', and '6X'.

Musical staff 8 on page 20, containing notes with fingerings '56', '56', '5', and '5'.

Forte. Piano.

Musical staff 1 on page 21, starting with the tempo marking 'Largo.' and a large 'S' dynamic marking. It features a treble clef and a key signature of one flat. The staff contains notes with fingerings '4', '2', '6', '36b', '76', and '76'.

Musical staff 2 on page 21, starting with the tempo marking 'Onata Selta.' and containing notes with fingerings '76', '76', '76', '43', and '7b6 b5'.

Musical staff 3 on page 21, containing notes with fingerings 'b43', '4', '2', '3', '4', '5', and '43'.

Musical staff 4 on page 21, containing notes with fingerings '6', '76', '43', '6', '4', '3', and '76'.

Musical staff 5 on page 21, containing notes with fingerings '6', '6', '5', and '6'.

Musical staff 6 on page 21, starting with the tempo marking 'Allegro.' and containing notes with fingerings '56X', '6', '4', and '2'.

Musical staff 7 on page 21, containing notes with fingerings '6', '5', '6', '6', and '76'.

Musical staff 8 on page 21, containing notes with fingerings '43X', '6', '6', '6', and '6'.

6 76 76 43X 6 76

Piano.

43X 6 6 5 43X 6 6

6 6 5 43X 6 6

6 6 7 6 6 6

4 2 6 4 3X 6 6

5 6 6 5 6 6

6 5 76 43X

Piano.

6 6 7 7b 6

Graue.

6 7 7 7 7b 6 5 b 5b 5

Piano.

3 4

Allegro.

4 3X

6 5 6 4 6

Allegro.

5 7 6 6 5 6

4 2 6 7 6

6 5 98 7 6 7

7 5 6 7 6 7 6 7 5 6

Piano.

S

Onata Otta. b6 6 6 6 6 6 6

Piano.

Allegro.

6 6 6 6 6 5 6 5 6 7

6 32 6 76 7

5 5 7 6 5 5

6 5 6 43

Adagio.

6 5 43

Piano.

Violino primo solo col Violoncello.

Adagio, & affettuoso.

Violoncello.

6 6

65 43

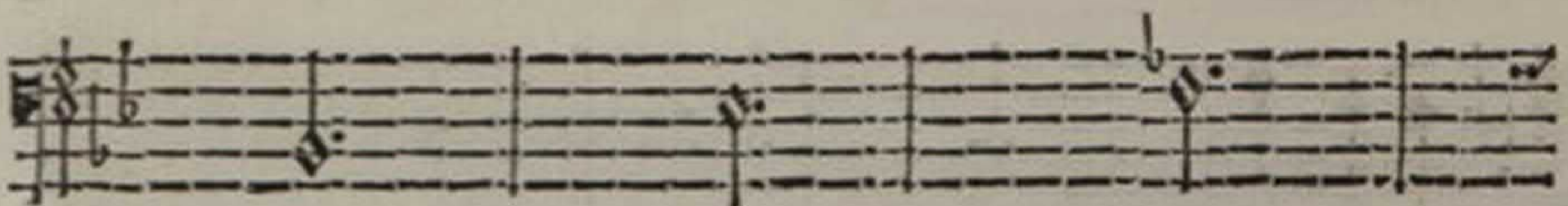
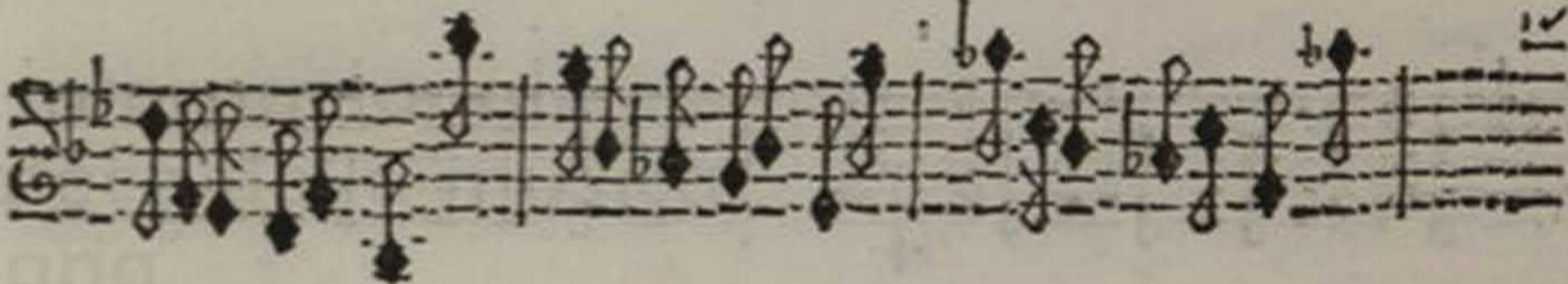
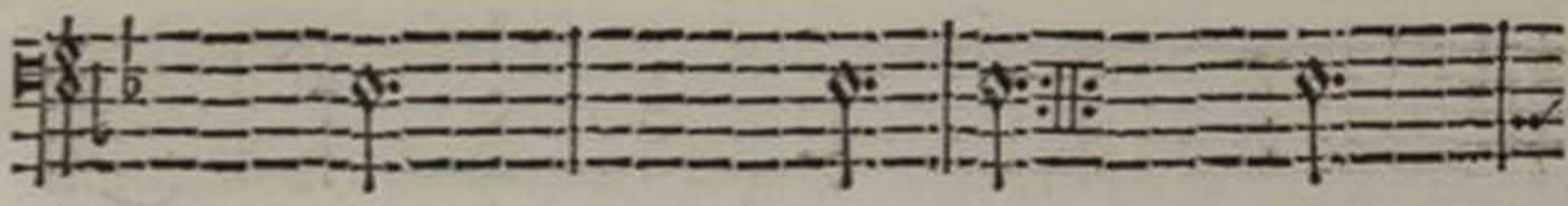
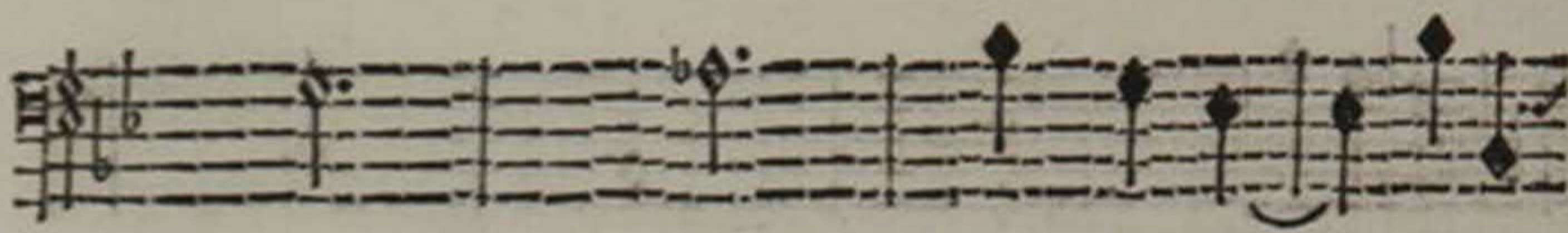
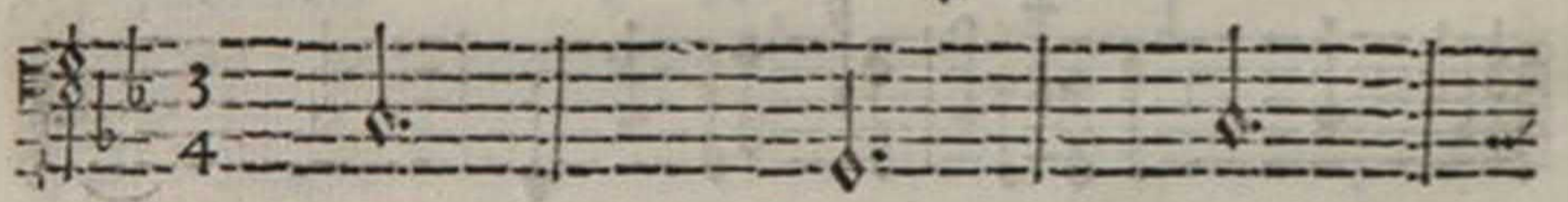
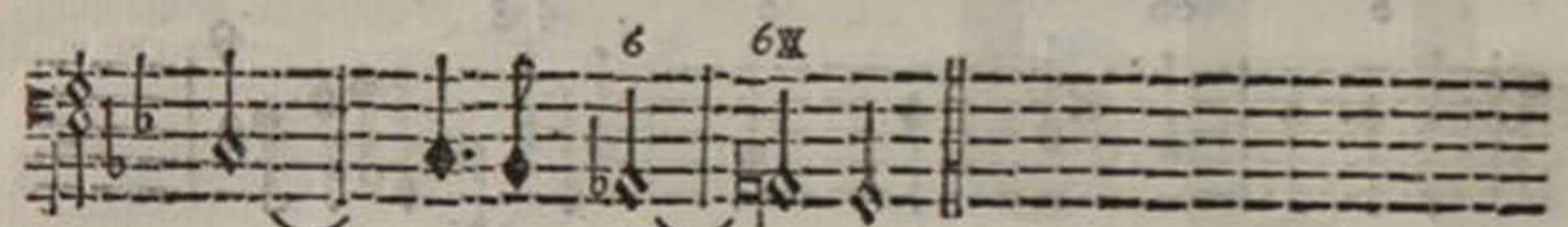
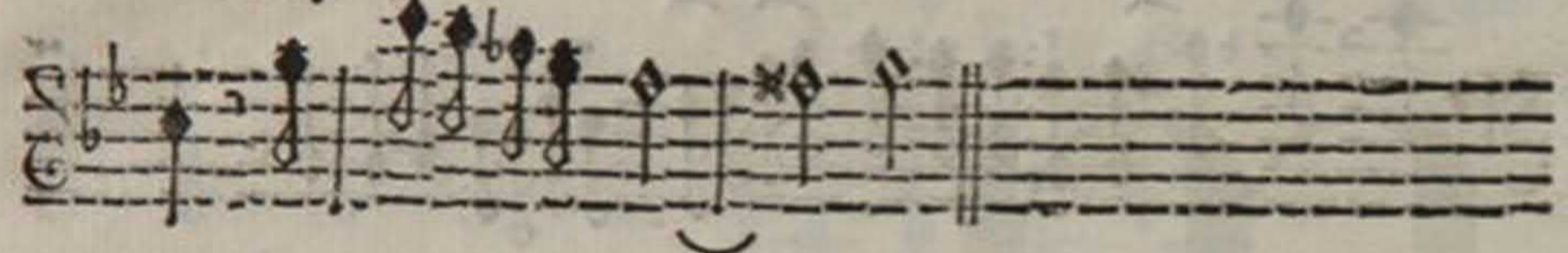
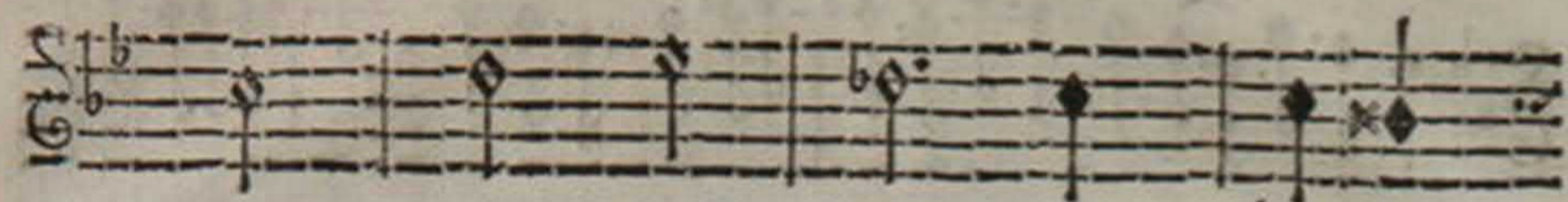
6 43

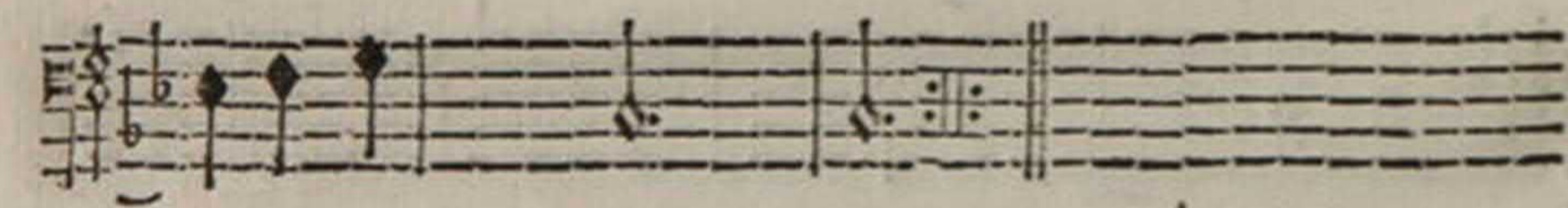
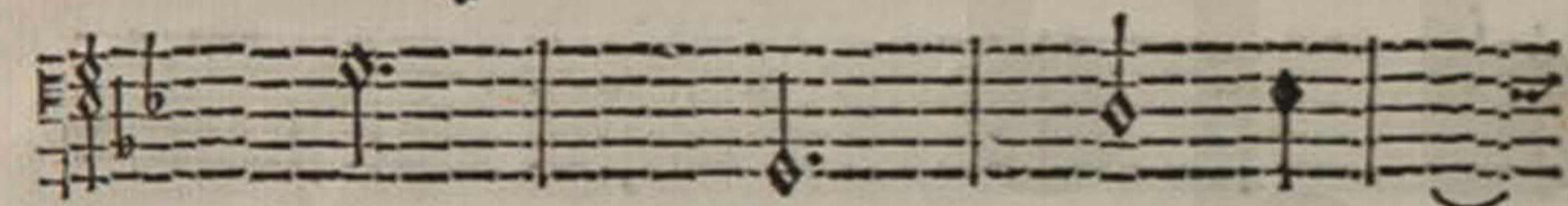
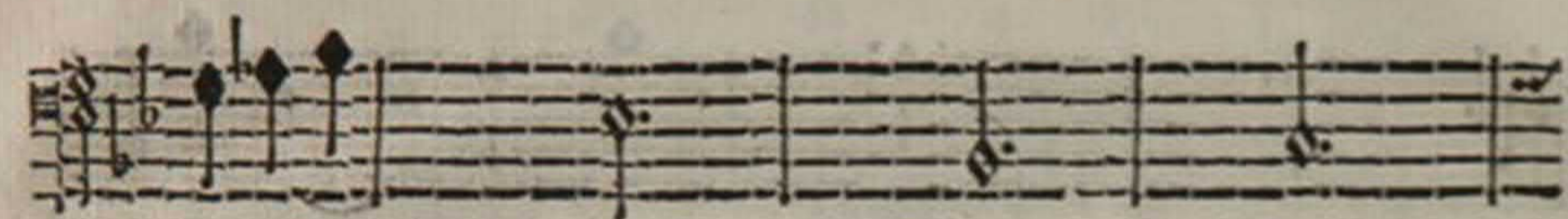
6 6 56

6 6b 6 4 3

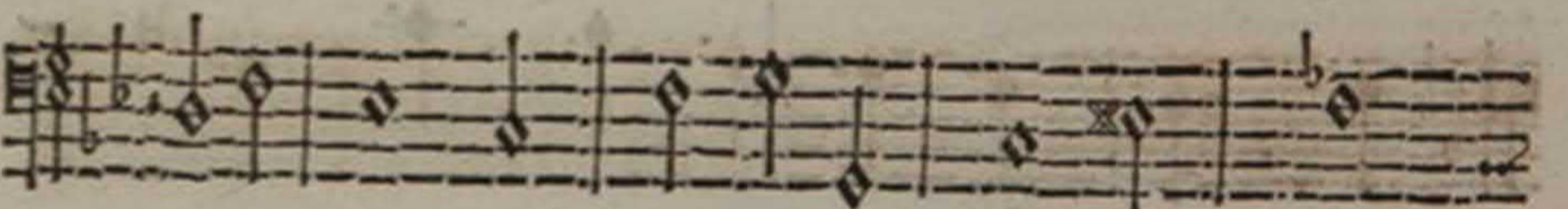
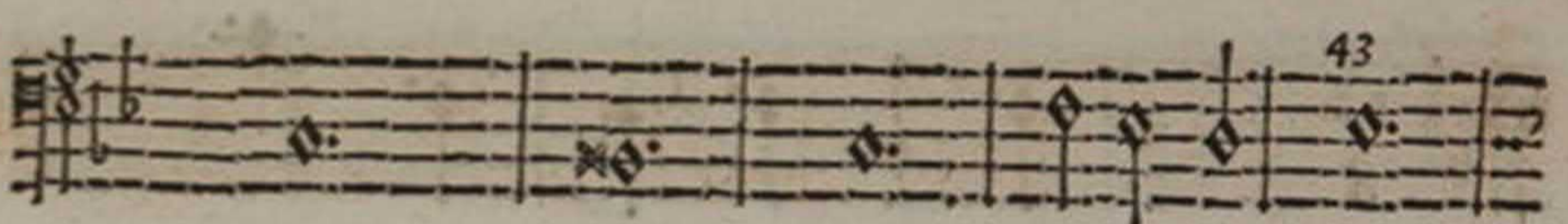
65 43

65 43





Violino secondo.





Allegro.



Piano. Forte.



E

565 4 6
343 2 6

Piano.

Adagio.

76X 43 98 43 43 5 43

Allegro.

98 98 76X 6

6 6 4 2 76 76 6

654 7 4 2 6 98 5 6 6

7 6 4 2 65 5 43 98 6 5 6 76X

98 4b3 98 43 98 7 98 76b 7

7 5 5 43 43

Adagio.

Largo.

6 5 43 6 6 6b 6 6

43

43

Piano.

Adagio. 5 43 6 76 43 76X

S Onata Decima. 6

765 7 6 76 76 74 43

4b 2 6

6 Allegro. 4 5 2

43 6 6 6 6 6

5 6 7 6 7 6X

5 6 7 6 7 6X 5

6

65 43 5

4b 2 6

6 5 6 43X 6b5 6

6 5 6

43 6 43 43 43

Piano.

F

6 6 43 43X 98

Grauc.

98 6 6 5 7 76 76

4 4 65 9 6 5 5

Piano.

6 6 6 6 6 6

Viuace.

6 6 5 4 6 6X

98 6 6 6 6 6

6 6 6 5 98 6

6 6 6b 6 6b

5 b5 5 5 sb b76 5 6b

6 5 6 5 6 5 6 5 6 5 6 5

6 5 6 5 6 5 6 5 6 5 6 5

43 4b3 76 76 76 76

6 5 6 5 6 5 6 5 6 5 6 5

6 5 6 5 6 5 6 5 6 5 6 5

6 5 6 5 6 5 6 5 6 5 6 5

6 5 6 5 6 5 6 5 6 5 6 5

6 5 6 5 6 5 6 5 6 5 6 5

6 5 6 5 6 5 6 5 6 5 6 5

TAVOLA:

| | |
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Lettore Amoreuole!

SO', che è vario il genio de gl' Vomini, e perciò, per far gradire vniuersalmente l'armonie Musicali, farebbe d'vopo sapere maneggiare la preziosa Cetra d' Apollo. Io però non m'auguro questa grazia, per hauerio consegnate alle Stampe queste mie primiere fatiche, per portame vn tributo d' ossequio à chi viuo ossequiosissimo seruo, e non per acquistarmi applauso nel Mondo. Io ti voglio auuisato, o Amico Lettore, di questo mio sentimento, acciò ti veda aperta la strada à compatire, rimettendo alla tua ben' ordinata gentilezza concordare tutt' i più dissonanti disordini, che potranti nauseare, e l'occhio, el' orecchio. Vogliami bene.

V. D. Fabritius Conturbius Cler. Reg. S. Pauli, Penit.
in Metrop. Bonon. pro Reuerendis. D. D. Iosepho
Musotto Vic. Capitul.

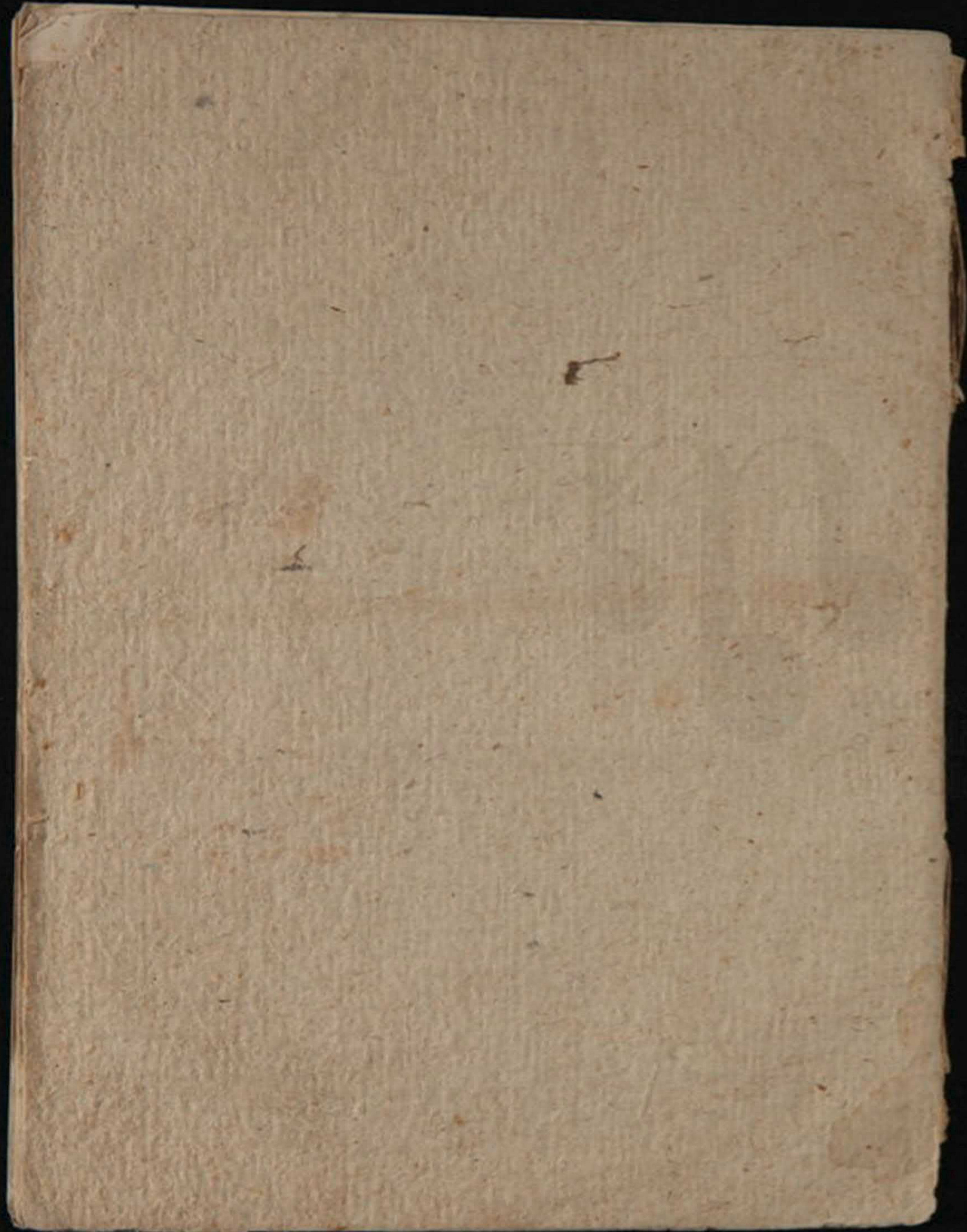
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Torelli Giuseppe, veronese

Sonate a trè stromenti con il Basso Continuo Dedicate al Merito Impareggiabile dell'Illustriss. Sig. Marchese Antonio Pepoli Conte di Castiglione, Baragazza, Sparuo & Marchese della Preda, & delle Caselle Da Giuseppe Torelli Veronese, Accademico Filarmonico. Opera Prima. - In Bologna, 1686. Per Gioseffo Micheletti. - in 4°. {Violino primo, Violino secondo, Violoncello e Organo. In tutto opuscoli quattro. Aggiuntavi poscia la parte del Violone}

Eccone la dedicatoria: Illustrissimo Sig. Sig. Padrone Colendissimo Era saggio costume degl'Antichi consegnare le premizie che partoriva loro ò in frutti l'Autunno, ò in fiori la Primavera alla Maestà di quegli Dei, de' quali n'adoravano la protezione. Sarà pertanto debito ben preciso della mia ossequiosissima servitù offerire al gran merito di V. S. Illustrissima le primizie di queste mie debolissime fatiche, come quella che co' raggi della di lei splendidissima nobiltà n'ha saputo piouermene benefici gl'influssi, e cò l'assistenza del suo fauorevole patrozinio accumularmi d'ogni grazia più desiderabile. Restami solo il supplicare la somma Vmanità di V. S. Illustrissima à rimirare con occhio benigno questi miei primi frutti mero caprizioso parto dell'arco e non pompa d'vn perfetto componimento; gia che altre volte con graziosissimo orecchio Ella è degnatasi ascoltarli. In contrasegno d'vn desiderato gradimento pregone V. S. Illustrissima ad esser io abilitato all'onore di qualche suo preziosissimo commandamento, ed omilmente mi prostro. Bologna li 12 aprile 1686. Di V. S. Illustriss. Diuotiss. obligatiss. e Reuerentiss. Seruitore GIUSEPPE TORELLI

Dieci sono queste sonate. in fine il Torelli appose un breve avvertimento al Lettore Amorevole, dove dicendo che pel vario gusto degli uomini essendo pressoché impossibile il far gradire universalmente l'armonia musicale, implora perciò un benigno compatimento degli uditori se questo primo suo lavoro non soddisfacesse gran fatto.

Nomi: Torelli, Giuseppe.

Editori: Micheletti, Gioseffo.

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