

Primo Violino.

IL QVARTO LIBRO
DELLE CANZONI
DA SVONARE
A Doi, & à Tre.
DEL CAV^{RE}. TARQVINIO MERVLA
O P E R A XVII.

D E D I C A T E
ALL'ILLVSTRISSIMO
SIGNOR CONTE
NICOLO PONZONI-
C O N P R I V I L E G I O.



I N V E N E T I A .

Appresso Alessandro Vincenti. M. DC. LI.



IL QVARTO LIBRO
DELL' ACADEMIA
DASAZZARIA
A DILETTANTIS
PER CAV. TARQUINIO MELA
OPERA XIX.
Dedicate
ALL'ILLUSTRISIMO
SIGNOR CONTE
NICOLONSON
CON LIBRARIO

ILLVSTRISSIMO
SIGNORE, E PATRON
COLENDISSIMO.



Rà le costumanze approuate dà quelli, che hanno
fior di senno, la più studiata si è, d'appender voti
à quel Nume, che gl'inchinj compena con le pro-
sperità Ad Ercole domator dè Mostri, non fù au-
ra l'Antichità di adorazioni; perchè fè veder su-
perabile l'erto giogo della virtù.

Chi ben riflette alle stentose cure, dà lei superate, nel mantenimen-
to dell'Academia Erculea, dicui con applausi di tutti sostiene
il Principato, dirà che non disconuenendoli d'esser chiamato l'E-
rcole di Cremona, à mè pure erano douute le parti di riconoscer-
lo pertale, con le stampe.

V'aggiungerei diuantageggiò mì per non arrischiar i voli della
penna à mete in arruibili, deuo contentarmi che nel silentio delle
sue prerogatiue, s'argomenti vn giusto sentimento de miei offe-
quij, douuti alla generosa inclinatione di V. S. Illustrissima, di
compartirmi con larga mano tanti fauori, stimoli efficaci di publi-
ca gratitudine, non meno che d'inuariabile schiauità. Sia d'altri
il far noto à Nationi più lontane i fregi del suo Nome; ch'io mi
studiariò la continuanza della sua protectione, e col più viuo de
miei affetti le faccio humile riuerenza.
di Venelja li 8. Aprile 1651.

Di V. S. Illustrissima

Deuotissimo, & Obligatissimo Seruitore

Il Causier Tarquinio Melula.

A 2. Primo Violino.

Violino.



Cantoni suonati Sonate à 2, è 3, di Tarquinio Merula Lib. 4.

A 2

A. 1. 6 Primo Violino.

C

Anzon Seconda. La Canolla.

A. 2. 7

A. 4

A 22

6

Primo Violino.

Alzoo Terza. La Bulgarina.



Canzoni ouere Sonate à 2. è 3. di Tarquinio Merula Lib. 4. A 5

A. e.

Primo Violino.



Amzon Quarta. L'Appiana.

A musical score for the first violin (Primo Violino) consisting of eight staves of music. The music is written in common time (indicated by 'C') and uses a soprano clef. The notes are primarily eighth and sixteenth notes, with some quarter notes. The score begins with a dynamic instruction 'Amzon Quarta. L'Appiana.' and ends with a repeat sign and the instruction 'andante senza tempo'.

A continuation of the musical score, starting with measure 11. It consists of eight staves of music for the first violin, continuing the melodic line established in the previous section. The music is written in common time (indicated by 'C') and uses a soprano clef. The notes are primarily eighth and sixteenth notes, with some quarter notes.

A. e.

A 4. A 5. Primo Violino.

Anzun Quinta, La Ferrara.

27

Cazzani oultre Sonate à 2. è 3. di Tarquinio Merula Lib. 4. A 7

A 2.

Primo Violino.



15



A 2

A. T. 16 Primo Violino.

Canzoni ouer Sonage à 1, è 3, di Tarquinio Merula Lib. 4. A 9

A 51

Primo Violino.

Anz non Ottava, La Spelma.

Ritornate in Siqualtra.

A 52

A 53

A 1.

Primo Violino.

C

Anzona Nona. La Calzolara.

22

Canzoni ouero Sonate à 1. è 3. di Tarquinio Merula Lib. 4. A 11

A 11. Violino, & Violonc.

Primo Violino.

C

Anzona Decima. La Bolla.



A 12

A 2. Violino, & Violonc.

24

Primo Violino.



Canzoni oultre Sonate à 2, & 3, di Tarquinio Merula Lib. 4. A 15

A 1. Violino, & Violonc.

26

Primo Violino.

Musical score for Violin and Bassoon. The score consists of two staves. The top staff is for the Violin (Primo Violino), and the bottom staff is for the Bassoon (Violonc.). The music is in common time. Measure 1 starts with a bassoon solo followed by a violin response. Measures 2-3 show a dialogue between the two instruments. Measures 4-5 continue the conversation. Measures 6-7 show a return to the bassoon's solo role. Measures 8-9 conclude the section. The bassoon part ends with a fermata. The score is labeled 'A 1. Violino, & Violonc.' at the top left, '26' in the center, and 'Primo Violino.' at the top right. A large letter 'C' is positioned to the left of the staves.

Anzon Decima seconda. La Sciarza.

27

Musical score for Violin and Bassoon, continuing from page 26. The score consists of two staves. The top staff is for the Violin (Primo Violino), and the bottom staff is for the Bassoon (Violonc.). The music continues in common time. The violin has a sustained note at the beginning of the measure. The bassoon enters with a rhythmic pattern. The violin follows with a series of eighth-note chords. The bassoon continues its rhythmic pattern. The violin has another sustained note. The bassoon enters again with a rhythmic pattern. The violin concludes with a final sustained note. The bassoon has a final rhythmic pattern. The score is labeled '27' in the center.

A 14

A 2. Violino, & Violonc.

18

Primo Violino.

Musical score for two violins and basso continuo. The score consists of eight staves of music. The first staff is for the Basso Continuo (Cembalo), featuring a large decorative initial 'C'. The subsequent staves are for the Primo Violino (Violin I) and the Secondo Violino (Violin II). The music is in common time, with various note values including eighth and sixteenth notes. The vocal parts are labeled 'Anzio Decima terza' and 'La Nocciola'.

19

Musical score for two violins and basso continuo, continuing from page 18. The score consists of eight staves of music, identical in structure to the previous page, showing the continuation of the musical piece.

Gazzone ouero Sonate à 2. è 3. di Tarquinio Merula Lib. 4. A 15 Finis.

A 1. Violino, & Violone.

Primo Violino.



Anzor Decima quarta. La Cappellina.



A. e. Violino, & Violone.

36

Primo Violino.

C

Anzio Decima quina. La Tinta.

tremolo.

52

A. 2. Violino, & Viole.

34

Primo Violino.

Musical score for the Primo Violino part, page 34, measures 34-35. The score consists of eight staves of music. The first staff begins with a large letter 'C'. The key signature is C major (no sharps or flats). The time signature is common time (indicated by 'C'). The music features continuous sixteenth-note patterns. Measure 34 starts with a forte dynamic. Measure 35 begins with a piano dynamic. The score is written on five-line staves with black note heads. There are several rests and some grace notes. The page number '34' is printed at the top center, and the section title 'Primo Violino.' is printed above the staff.

Continuation of the musical score for the Primo Violino part, page 34, measures 35-36. The score continues on five-line staves. The key signature changes to A major (one sharp). The time signature remains common time. The music consists of continuous sixteenth-note patterns. Measure 35 ends with a forte dynamic. Measure 36 begins with a piano dynamic. The score is written on five-line staves with black note heads. There are several rests and some grace notes. The page number '34' is printed at the top center, and the section title 'Primo Violino.' is printed above the staff.

A 2, Violino, & Violas.

36

Primo Violino.



Anzon Decima ferma. La Morecuerde.

A page of musical notation for two violins and violas. The music is in common time, key signature of C major. The notes are mostly eighth and sixteenth notes, with some quarter notes. The score consists of eight staves of music.

37

A page of musical notation for violin. The music is in common time, key signature of C major. The notes are mostly eighth and sixteenth notes, with some quarter notes. The score consists of eight staves of music.

A 3. doi Violin, & Violon.

38

Primo Violino.

Musical score for Primo Violino, page 38. The score consists of eight staves of music. The first staff begins with a large letter 'C'. The second staff starts with 'Anzon Decima etauza. La Cauaglieri.'. The music is written in common time (indicated by 'C') and includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines.

39

Musical score for Primo Violino, page 39. The score consists of eight staves of music, continuing from page 38. The music is written in common time (indicated by 'C') and includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines.

A :. doi Violini, & Violone.

46

Primo Violino.

C

Anzon Decima nona. La Pufferla.

Si ritorna in sequenza da capo.

47

A. Con Violini, & Viofone.

42

Primo Violino.



Anton Vigelma. La Leda.



A 3, doi Violini, & Violone.

44

Primo Violino.



45



A. J. dei Violini, & Violoni.

46

Primo Violino.



Anzon Vigesima seconda. La Lugarina.



largo

A 3. dei Violini, & Violonc.

45

Primo Violino.

C

Anzon Vigesima terza. La Lanzona.



A j. dei Violini, & Violeone. Sopra à Donzessimale. 5e Primo Violino.



A 3. dei Violini, & Violonc. Sepra à nò per Camera. 52 Bruno Violino.



Anzon Vigesima quinta. La Buena.

A musical score for three violins and one cello. The score consists of eight staves of music, each with a different clef (G-clef, C-clef, F-clef) and a time signature of common time (indicated by 'C'). The music is written in a dense, rhythmic style with many eighth and sixteenth note patterns. The first staff begins with a forte dynamic (F).

A musical score for a single piano. It features eight staves of music, each with a C-clef and a time signature of common time (indicated by 'C'). The music is written in a more sparse, harmonic style compared to the violin section. The piano part includes a dynamic instruction 'piano.' near the end of the page.

A. J. da Vinci, Et Violone. per Camera.

Franco Violino.

S

Ouata Prima Vigesima festa. La Sartoria.



A 3. da Violini, & Violone. per Camera.

56

Primo Violino.

S

Onata Seconda Vigesima settima.

The musical score consists of ten staves of violin notation. The first staff begins with a large decorative initial 'S'. The notation includes various note heads (solid black, hollow white, and cross-hatched) and stems, with some stems pointing upwards and others downwards. The music is divided into measures by vertical bar lines. The tempo is indicated as 'Moderato'.

57

The musical score continues on page 57, consisting of ten staves of violin notation. The notation follows the established pattern of solid, hollow, and cross-hatched note heads with varying stem directions. The music is divided into measures by vertical bar lines. The tempo remains 'Moderato'.

A 3. doi Violini, & Violone. per Camera.

18

Primo Violino.

S

Onata Terza Vigesima onata.

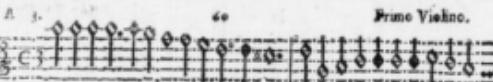
18

19

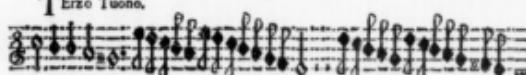
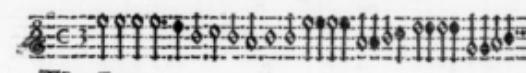
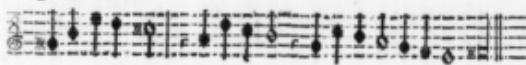
19

20

B



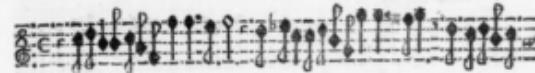
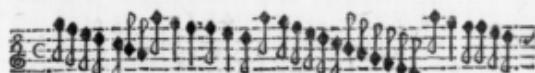
Primo Tuono.



C



Primo Tuono.



Primo Secondo.

61

Sextimo Turno.



T A V O L A

Delle Canzoni à 2. & à 3.

A doi Violini.

L'Arribeta	4
La Canella	5
La Bulgarina	8
L'Appana	10
La Ferrara	12
La Ilca	14
La Roffa	16
La Spichina	18
La Calzolara	20

A 2. Violino, & Basso.

La Bella	22
La Miradoro	24
La Scarinza	26
La Nocc	28
La Cappellina	30
La Tinta	32
La Berlafina	34
La Montecurda	36

A 3. doi Violini, & Basso.

La Caugliera	38
La Pufferla	40
La Loda	42
L'Anfima	44
La Lugarina	46
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La Brema	52
Sonata Prima. La Sartoria	54
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I L F I N E:

