ARMONICO TRIBUTO,

Cioé

Sonate di Camera commodiſſime a pocchi, ò a molti ſtromenti:

Conſacrate All' Altezza Reu.ma del ſuo Clem.mo Prencipe

MASSIMILIANO GANDOLFO

dei Conti di Küenburg Arciueſcouo di Salisburg, Prencipe del S. R. Imp. Primate di Germania, Nato Legato della S.tà Sede Apoſtolica &c. &c.

per la Centenaria memoria della fondatione del Arciveſcovato:

Da GEORGIO MUFFAT,
Organiſta e ajutante di Camera
di S. A. R.ma

M. DC. LXXXII.

VIOLINO I.

In SALSBURGO,
Nella ſtampa di GIOU: BATT. MAYR Stampatore
di S. A. Rma.

Altezza Reverendiſſima.

E Vero che eccedono ogni atto di douuta gratitudine i ſingolariſſimi favori, che l' A. V. R.ma ſi é compiaciuta di compartirmi in ogni temſto ; ma con modi particolari in qveſto mio uiaggio d' Italia, doue con tanta mia confuſione há fatto ſpicare la ſua Magnanima generoſitá; Má per queſto io non devo mancare di non far cognoſcere al mondo l' infinitá degli oblighi che deuo al mio Clementiſ.mo Prencip. Ardiſco dunq; di conſacrare all' A. V. R.ma l' *Armonico Tributo* di queſte mie Sonate, nelle quali ſe ui é coſa alcuna di menó diffettoſa, ſarà derivata da quel uiuiſſimo deſiderio che hó ſempre hauuto d' incontrare il nobiliſſimo guſto di V. A. R.ma La ſcarſezza del tempo con l' urgenza del Viaggio, e di mie diverſe occupazioni può ſeruir di legitima ſcuſa per un gratioſiſſimo compatimento ; Mà, più mi confido nella ſomma innata beni-

gnitá di V. A. R.ma già auezza a gradire e ſcuſare le debolezze della mia obligatiſsima ſervitú; E col più devoto de miei umil.mi oſſequij baciando all A. V. R.ma la ſacra Veſte profundamente m' inchino. Roma 4. di Sett. 1682.

Di V. R. A.ma

Vmiliſsimo, Deuotiſsimo, ed Obligatiſsimo Seruitore

Georgio Muffat.

Amico Lettore.

Essendo stato auisato pocò primâ della mia partenza di Roma che si doueua fare la festa dell' undecimo secolo della fondatione dell' Arciuescouato di Salisburg, e volendo in si bella occasione dare qualche segno della mia deuotissima gratitudine al mio Clementissimo Prencipe, hó risoluto di dare alle stampe queste mie poche Sonate da me non sò come composte trà l' angustia di si breue tempo. Ben é vero che m' hanno dato grandissimo animo i bei concerti, che ancora in questo nuouo genere hò gustato in Roma, hauendo mi risuegliato qualche Idea che forsè non ti dispiacerá. Se non altro al'meno hò procurato di servire alla tua commoditá, mentre puoi concertare queste Sonate in diverse maniere con l' osseruationi seguenti.

1. *Si possono sonare à tre Solamentè seruendosi de due Violini, e d' un Violoncino, ó Viola di Gamba per fondamento; havendo solò riguardo i due Violini di sonare anco quei luoghi che nella loro parte vengono segnati colle chiaui delle Viole mezzane, come anco quello che sonerà il basso si contenterà di non pausare, ma ben' si di sonare (ò naturalmente come stà, ò se Si trouasse difficoltá all ottaua bassa (in quei luoghi Segnati con le chiaui del contralto, ò' del Tenore, accioche l' armonia non resti senza fondamento.*

2. *Si possono sonare a quattro, ò a cinque. A quatro tralasciando la Viola del Tenore, e à cinque aggiungendola. E facendosi queste Sinfonie tantò a 4. quanto a 5. potranno i Violini pausare doue si troueranno le dette chiaui mezzane.*

3. *Se poì le Vuoi sentire in Concerti pieni con qualche bizarria, ò Varietà d' armonia, potrai formare due Cori in questo modo, facendo*

cendo un Concertino a tre di due Violini, e Violincino ò Viola di Gamba, le quali tre parti ſemplici e non raddoppiate ſoneranno per tutto; Da queſte poi ſi caueranno i due Violini, come ancora i Violoni per raddopiarli per il concerto groſſo quando ſi trouerà la lettera T. che ſegnifica tutti, facendoli poi pauſare ſotto la lettera S. ſotto laquale ſonerá il Concertino ſolo. Le Viole mezzane ſaranno raddopiate a proportione conueneuole alle altre parti del concerto groſſo col quale ſoneranno, eccetto ſolò doue ſi trouerà la detta lettera S. che allora baſterá che tal parte ſi ſuoni ſemplice, e non raddopiata; per laquale commoda varietà hò fatto tutte queſte diligenze.

5. *In qual ſi voglia modo che ſi ſuoninó ſara neceſſario d' oſſeruar in ogni parte regolatamente le repetitioni lequali eſſendo ſegnate con due righette puntate in queſto modo* 𝄆 *da tutti due i lati, faranno replicare tanto la precedente, quanto la Seguente particella: Quando poì ſaranno puntate da un lato ſolo in queſta maniera* 𝄆 *ò pur in queſta altra* 𝄇 *ſi repeterà ſolò quella particella verſo laquale ſi trouano i punti.*

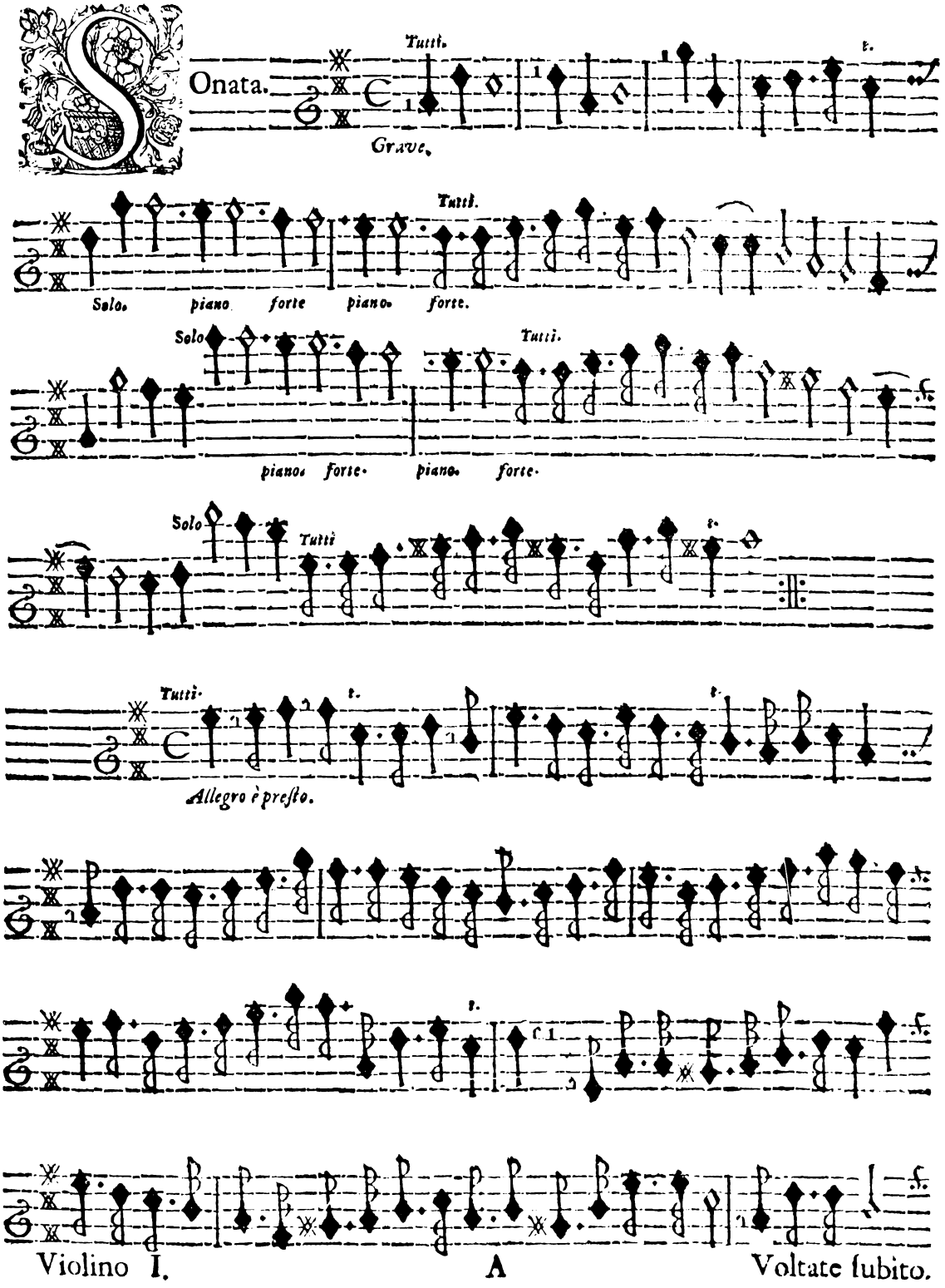
6. *Oltre queſto doue ſi troveranno pauſe communi ſegnate di ſopra in queſto modo* 𝄐 *non s' oſſerueranno ſecondo il rigore del tempo, mà a diſcretione, e unpoco più breue del ſolito.*

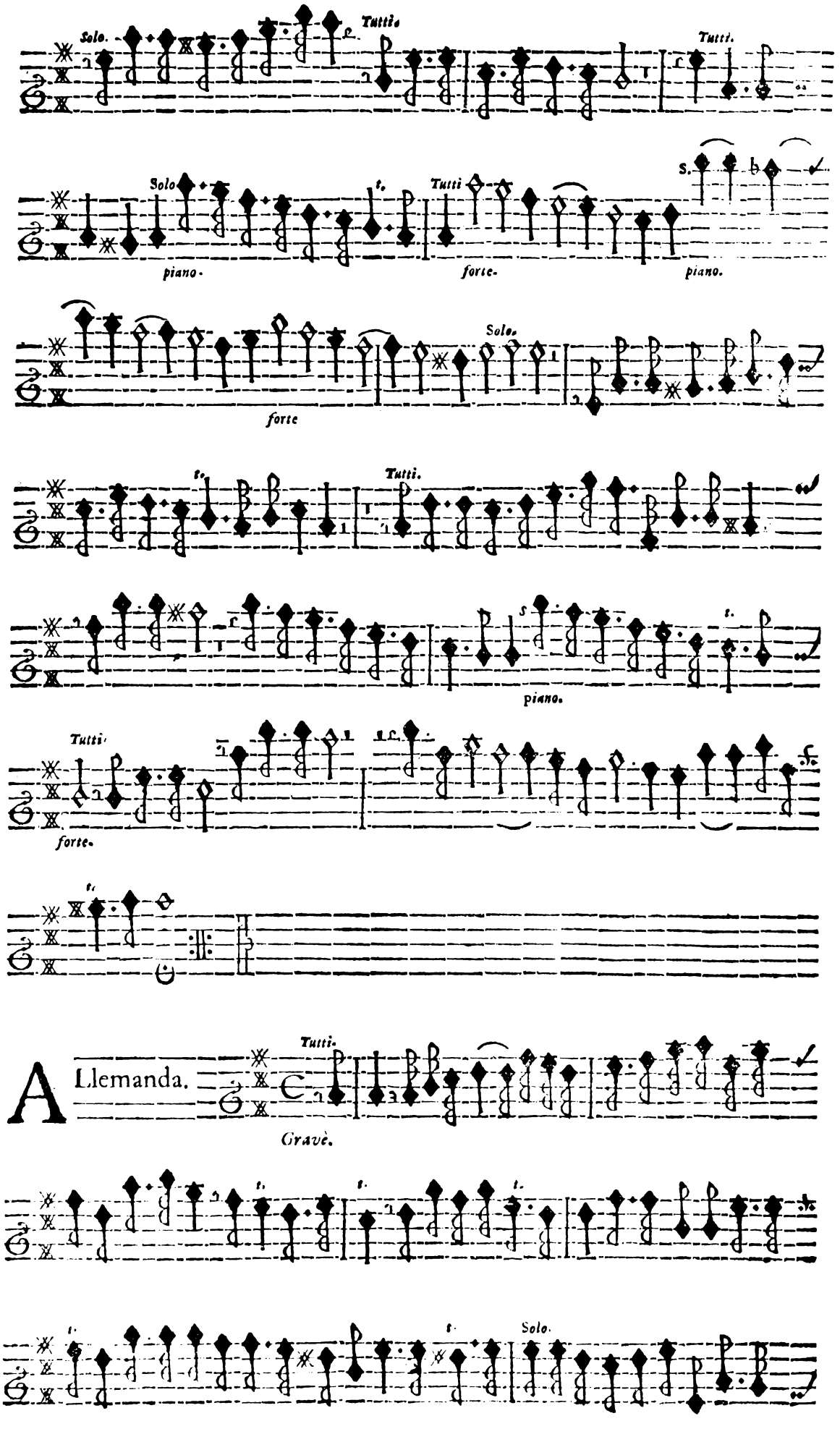
7. *Dal reſto nei raddoppiamenti s' oſſerui che il primo Violino non ſia moltò più raddoppiato del ſecondo e che i Baſsi del Concerto groſſo ſiano raddoppiati bene da Contrabaſsi è Violoni ſecondo il guidizio di quello che ne haurá la direzione Riceui con buon animo queſte mie prime fatiche, che ſe da te Saranno gradite, non mancarò di fartene ſentire dell' altre in congiuntura di tempo più fauoreuole. Viue felice.*

SONA-

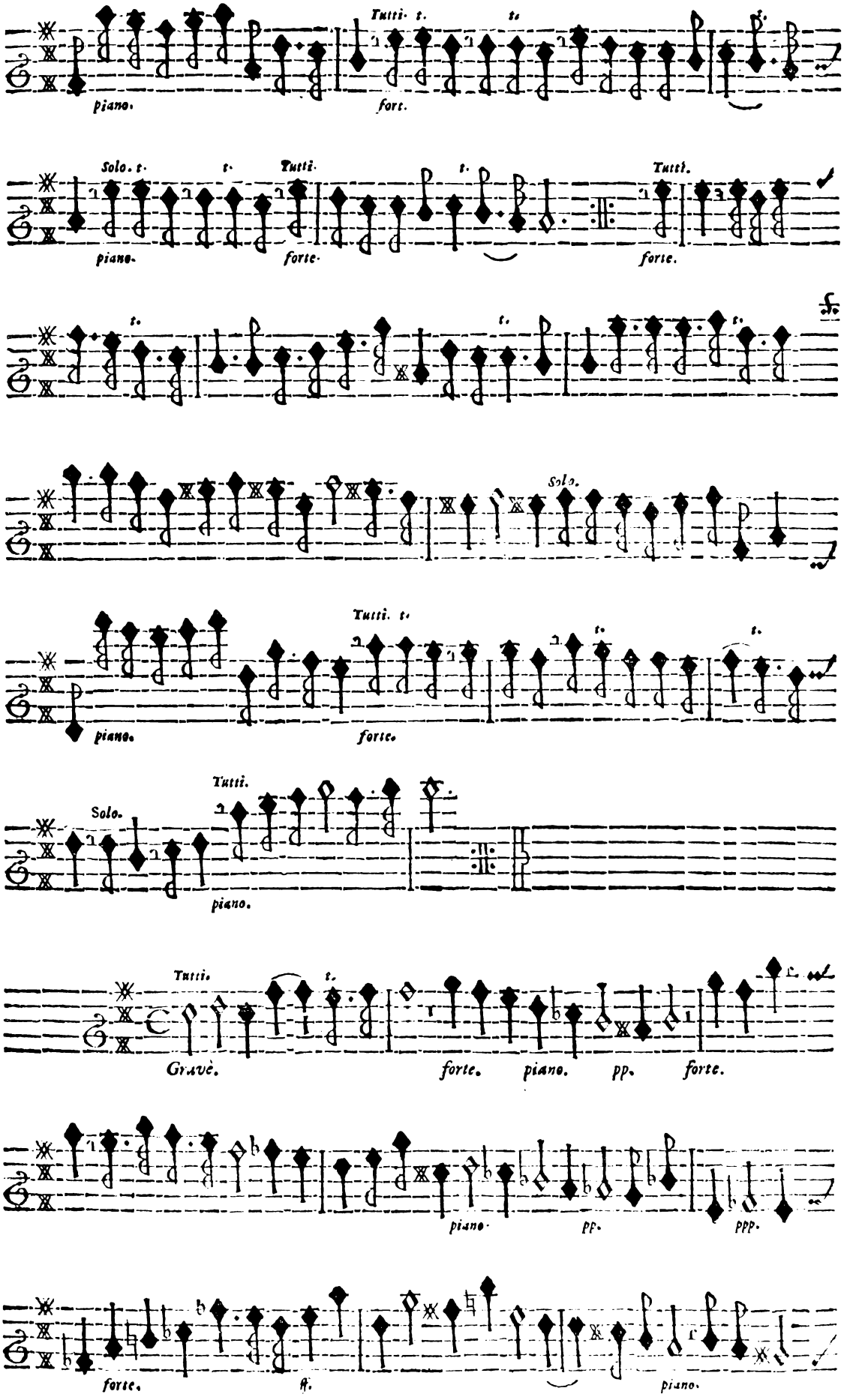
SONATA I.

Violino I.

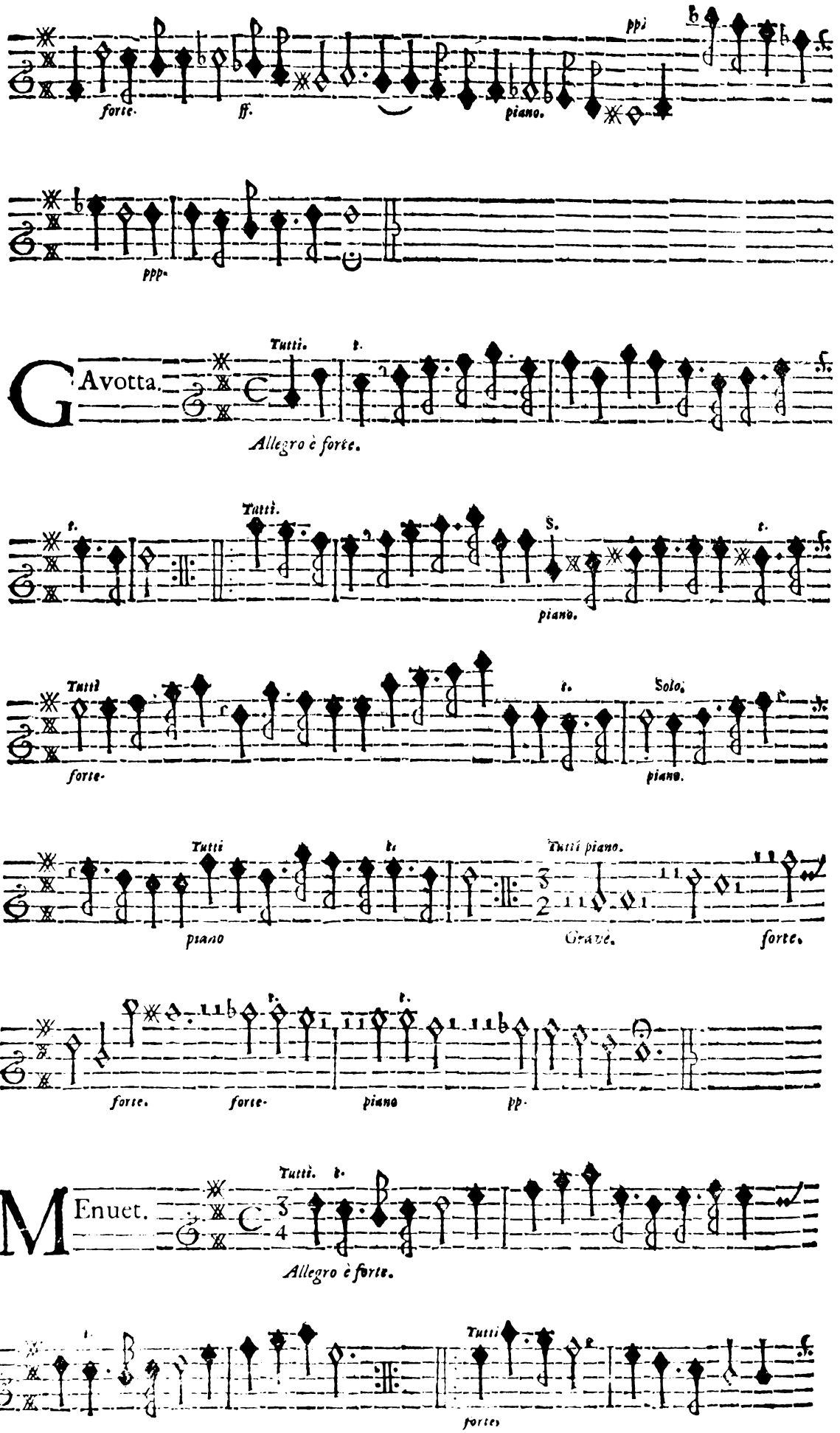


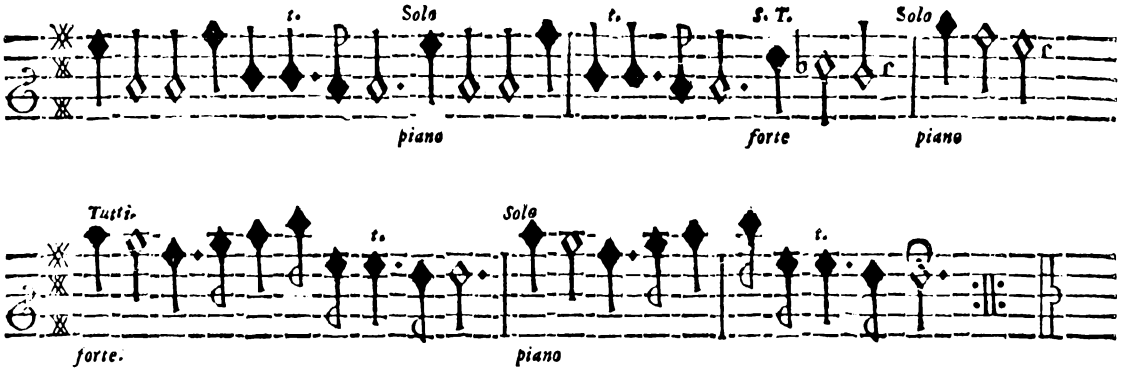

Solo.
Tutti.
Tutti.
Solo
Tutti
piano.
forte.
piano.
Solo.
forte
Tutti.
piano.
Tutti.
forte.
Tutti.
Gravè.
Solo.

A Llemanda.



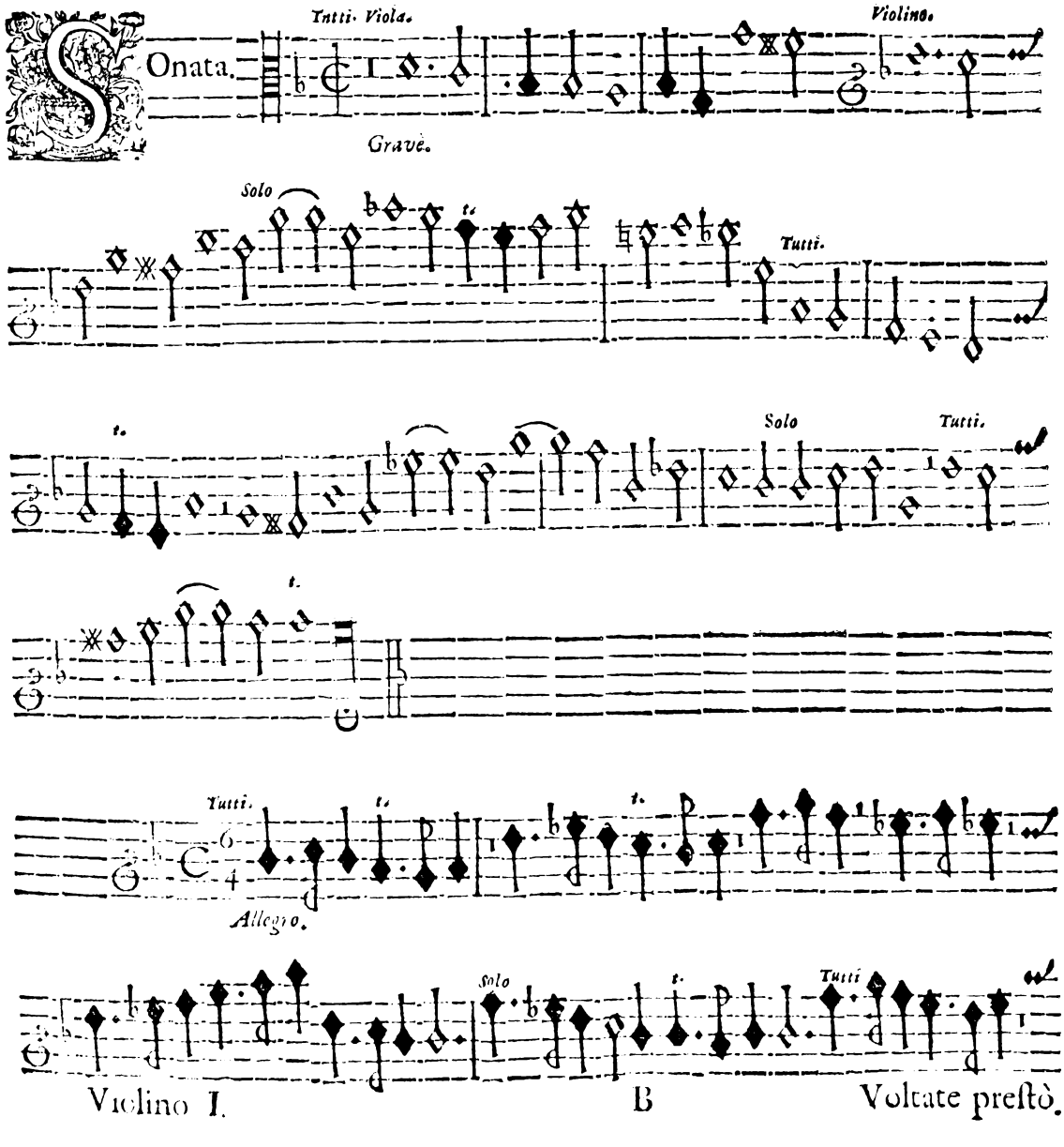
A 2 Voltate prestò.

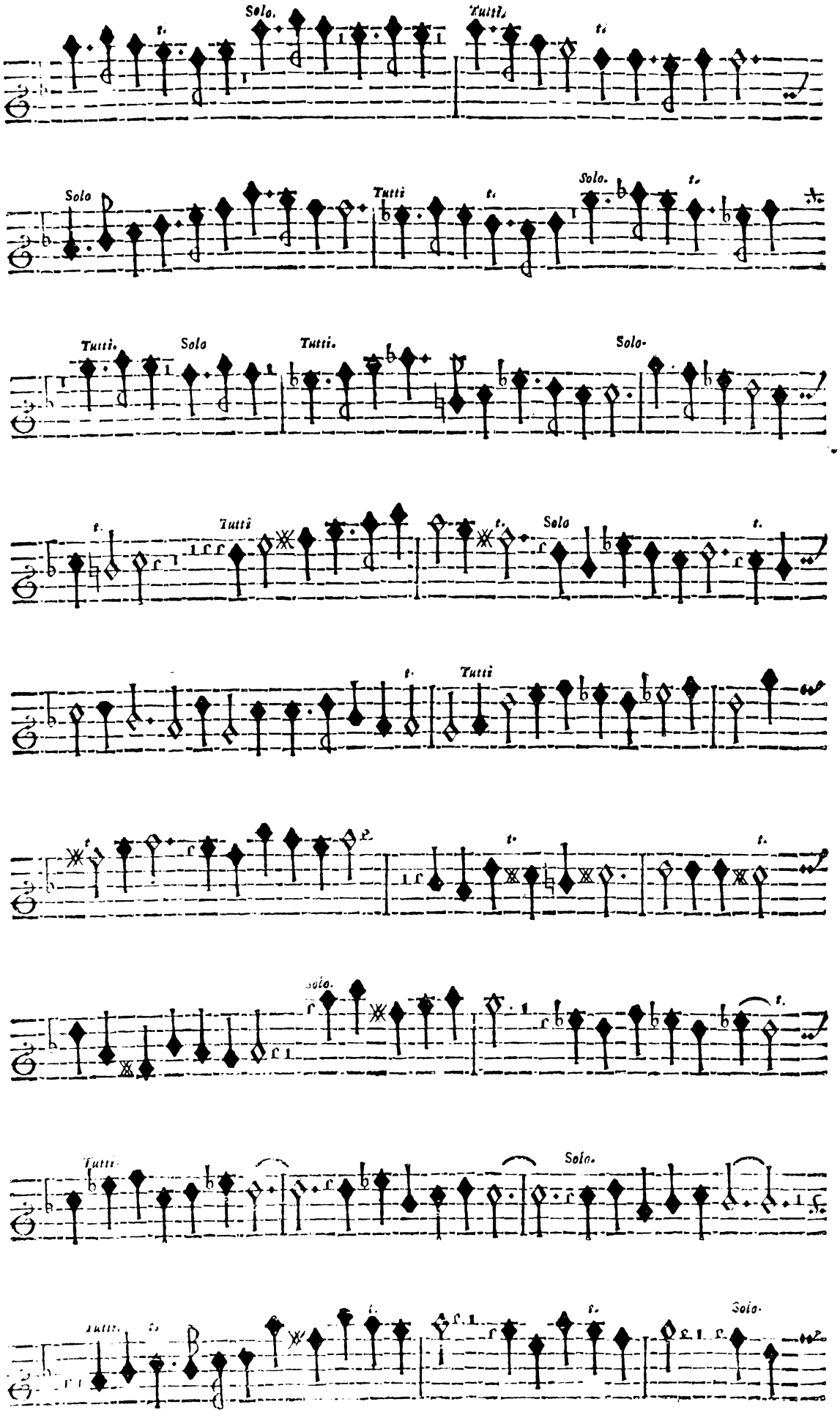

forte.
ff.
piano.
ppi
ppp.
GAvotta.
Tutti.
t.
Allegro è forte.
Tutti.
S.
piano.
Tutti
forte.
Solo.
piano.
Tutti
piano
Tutti piano.
Gravè.
forte.
forte.
forte.
piano
pp.
MEnuet.
Tutti.
Allegro è forte.
Tutti
forte.

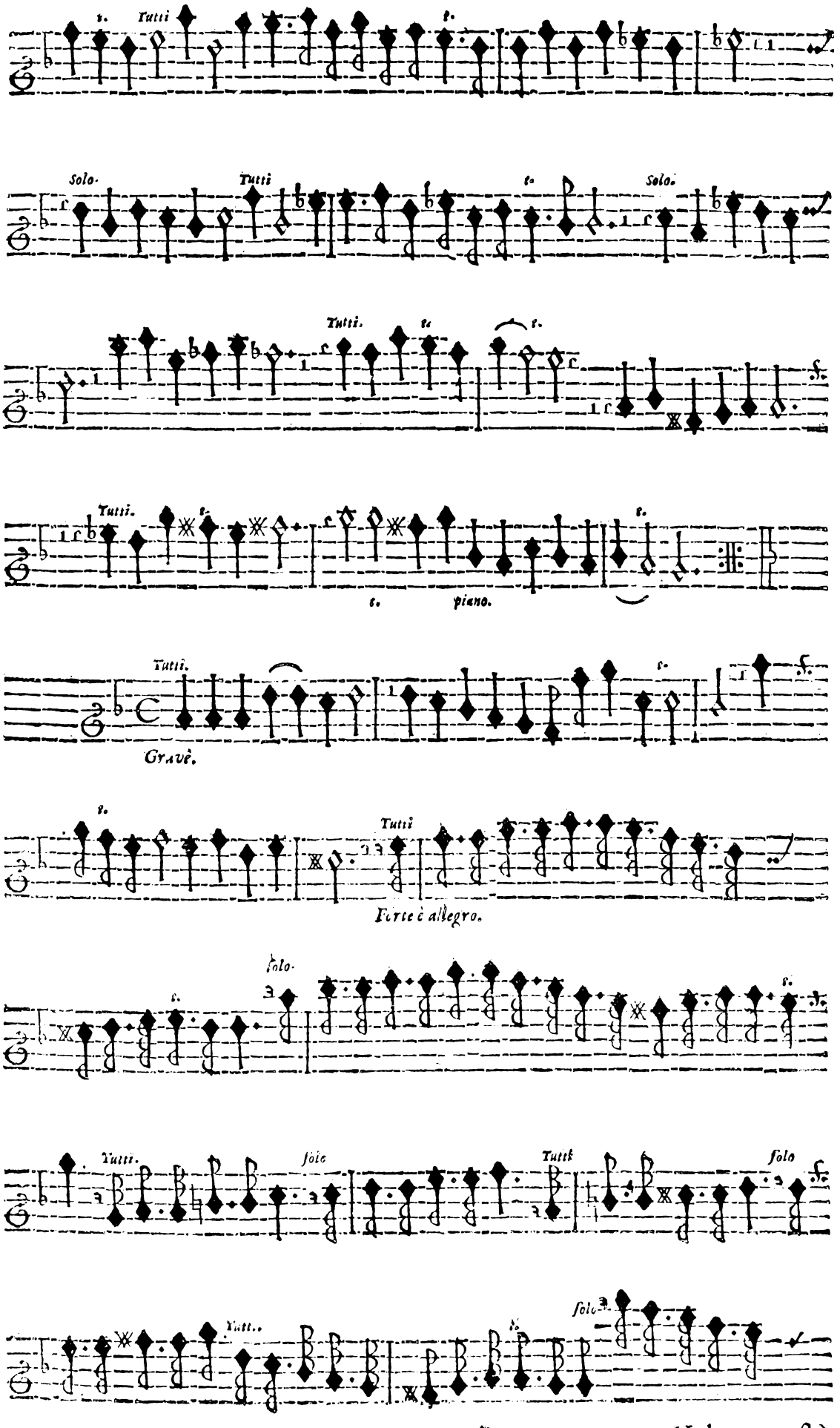


SONATA II.

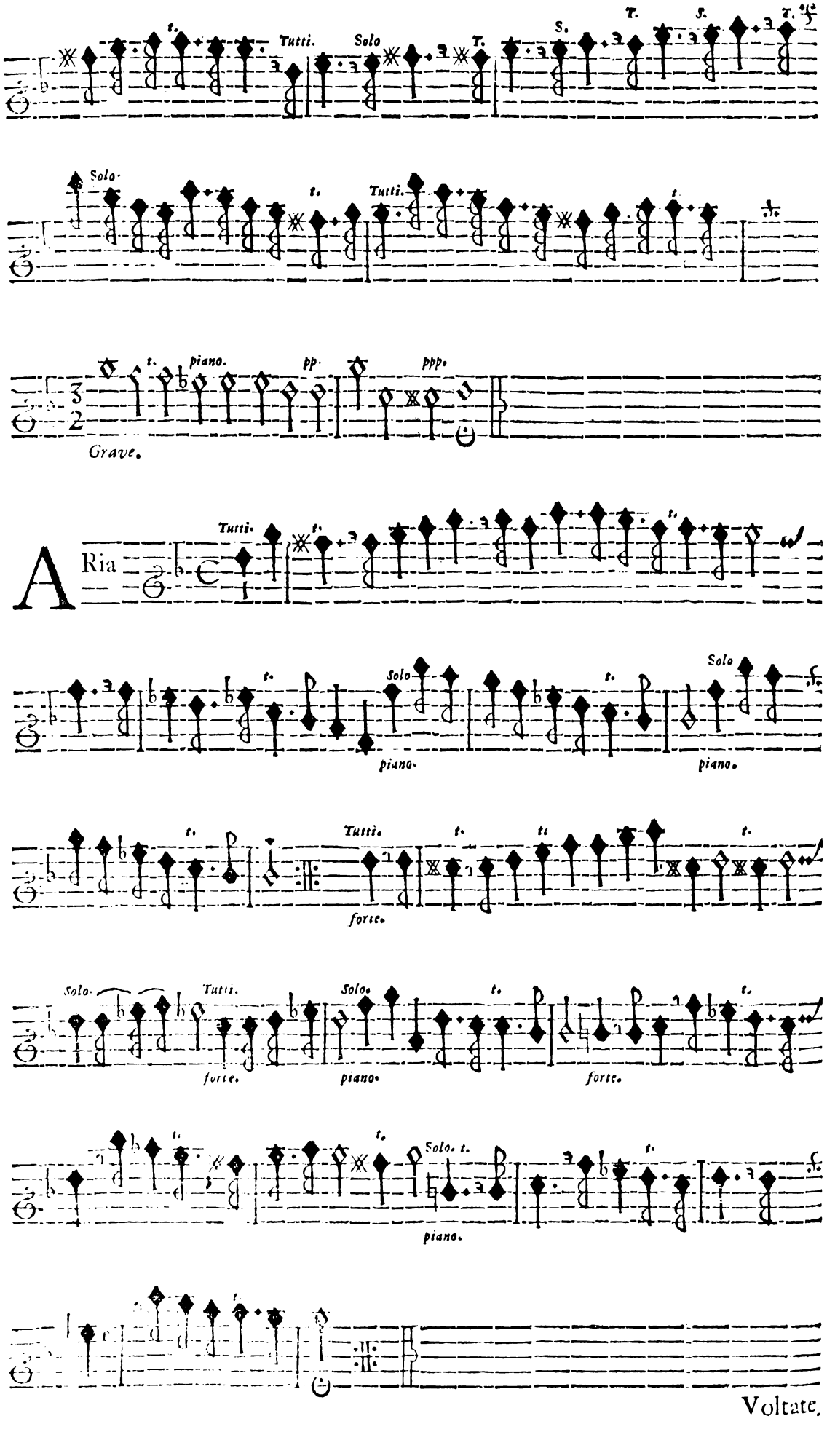
Violino I.

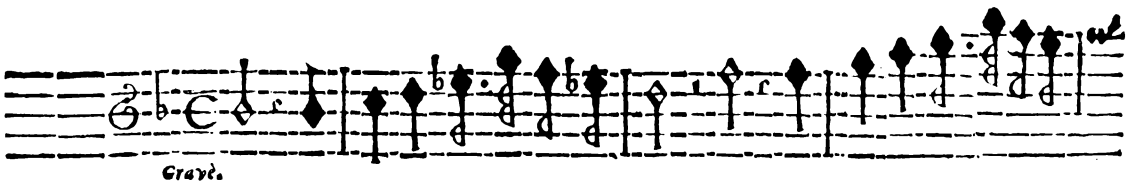


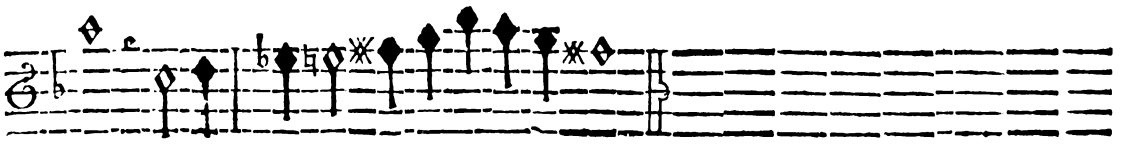

Solo.
Tutti.
Solo
Tutti
Solo.
Tutti.
Solo
Tutti.
Solo.
Tutti
Solo
Tutti
Solo.
Tutti



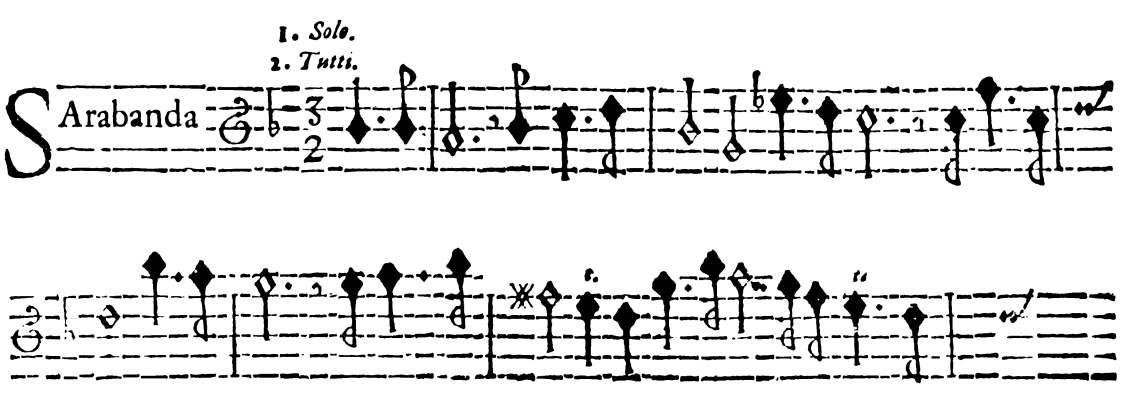
Voltate preſtò.


Tutti.
Solo
Solo.
Tutti.
piano.
pp.
ppp.
Grave.
A Ria
Tutti.
Solo
piano.
Solo
piano.
Tutti.
forte.
Solo.
Tutti.
forte.
Solo.
piano.
forte.
Solo.
piano.
Voltate.

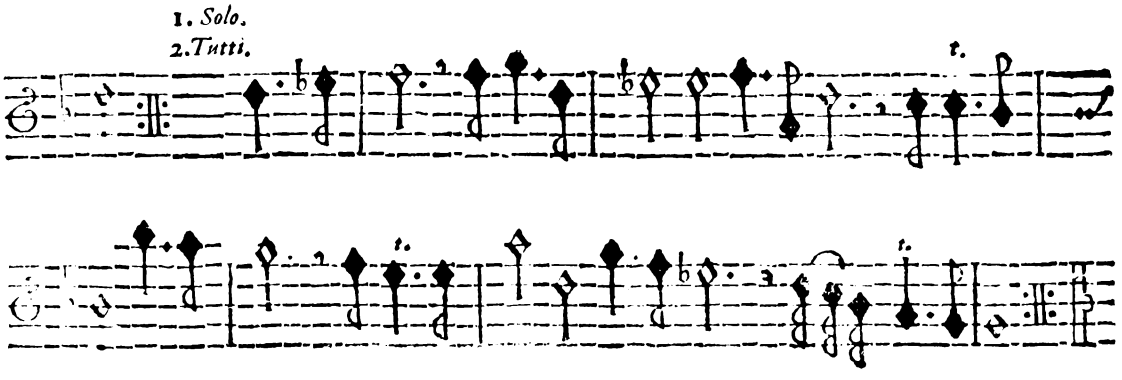


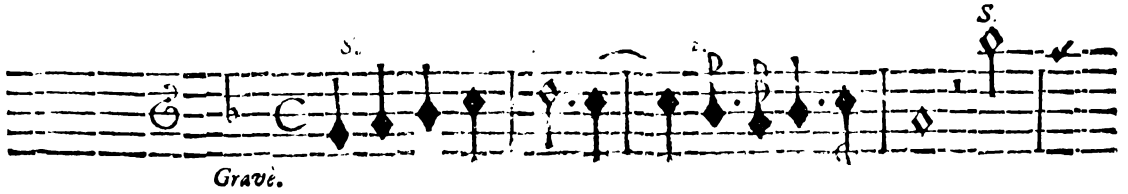


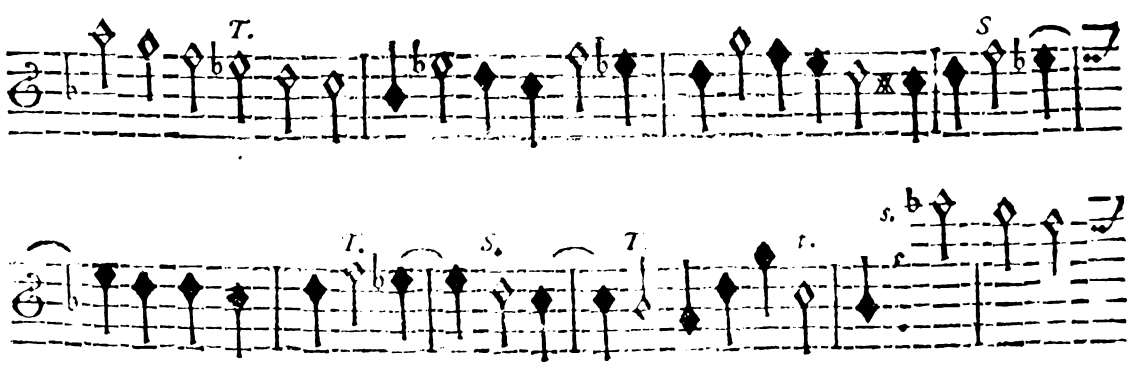
1. *Solo.*
2. *Tutti.*

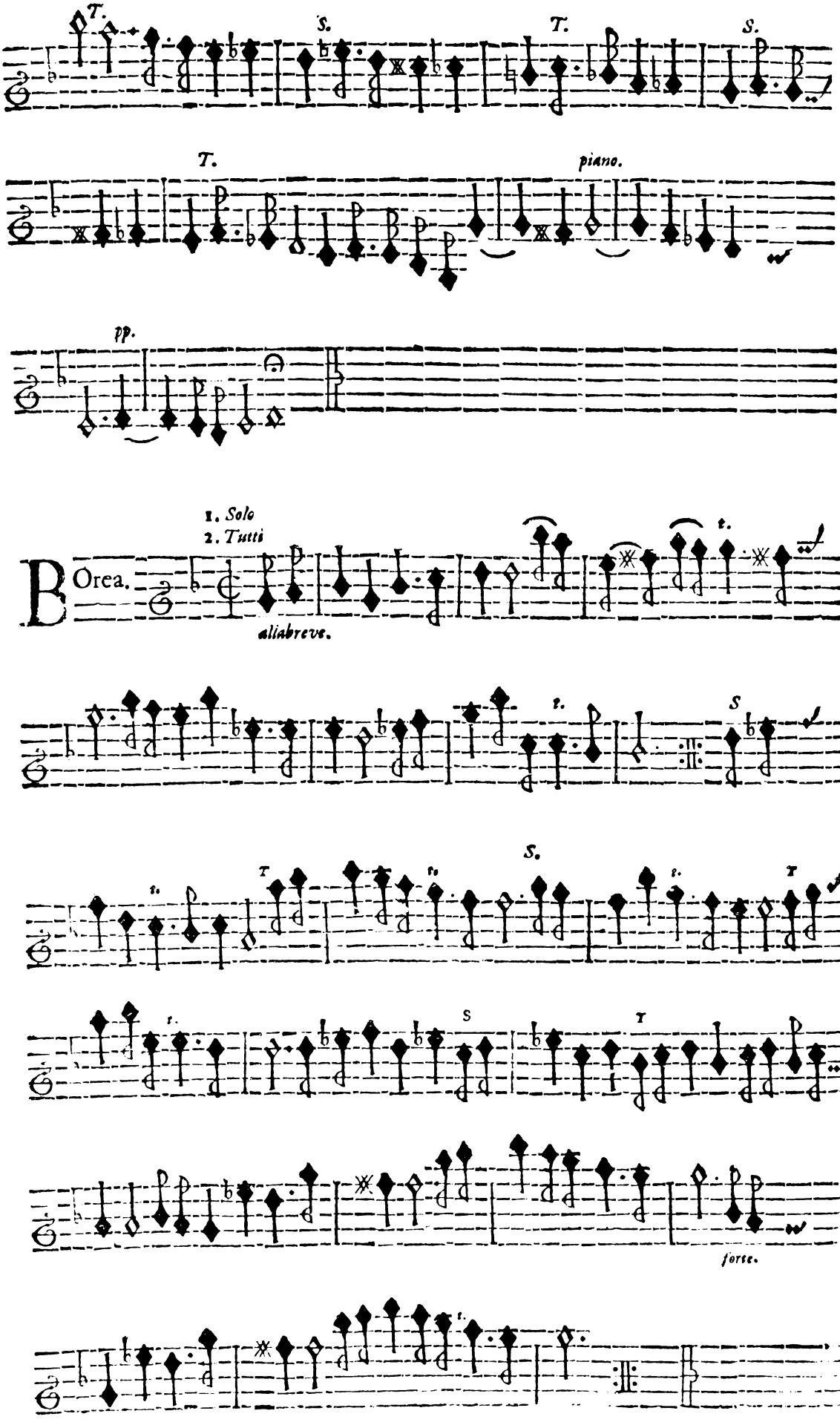


1. *Solo.*
2. *Tutti.*



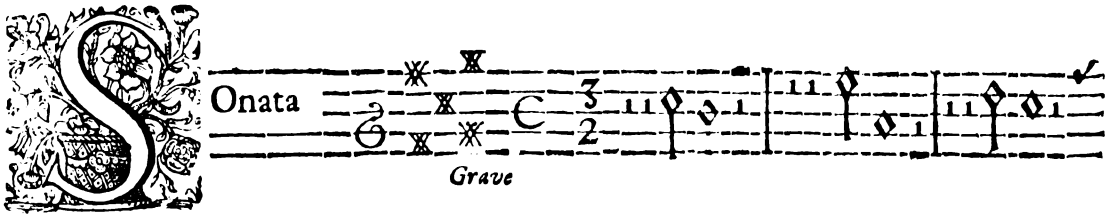


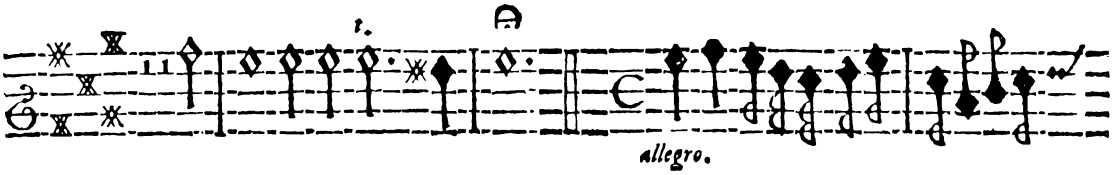


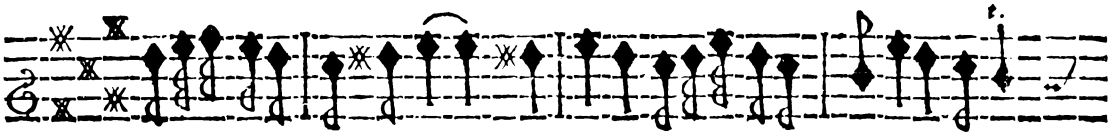

T.
S.
T.
S.
T.
piano.
pp.
1. Solo
2. Tutti
BOrea.
allabreve.
S.
forte.

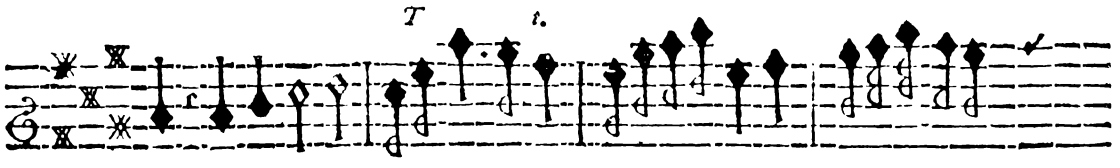
SONATA III.

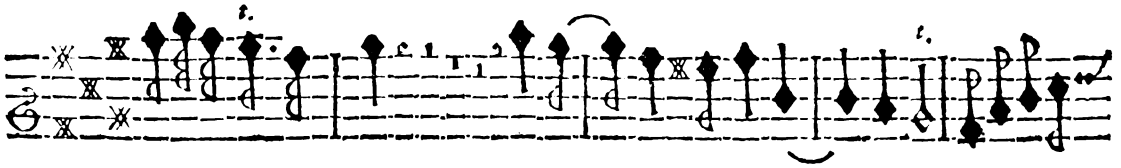
Violino Primo.

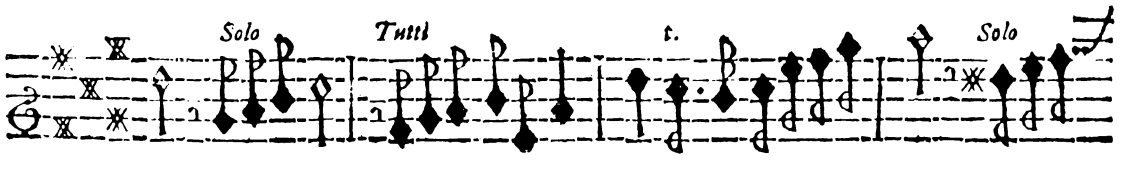


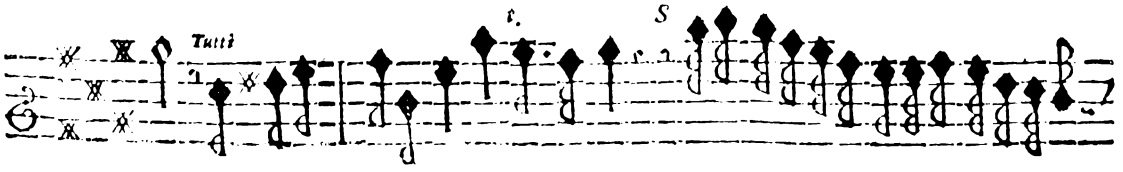


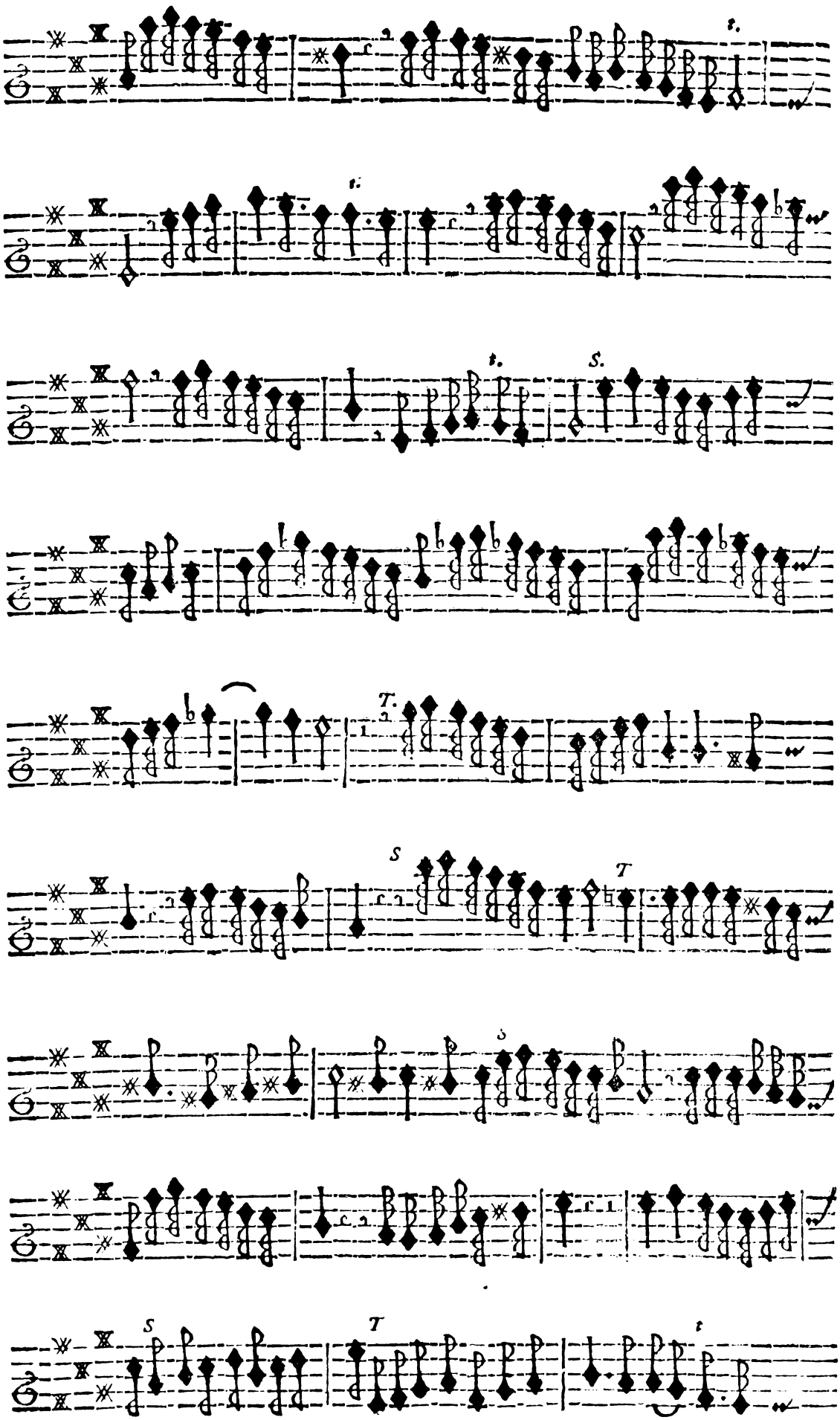


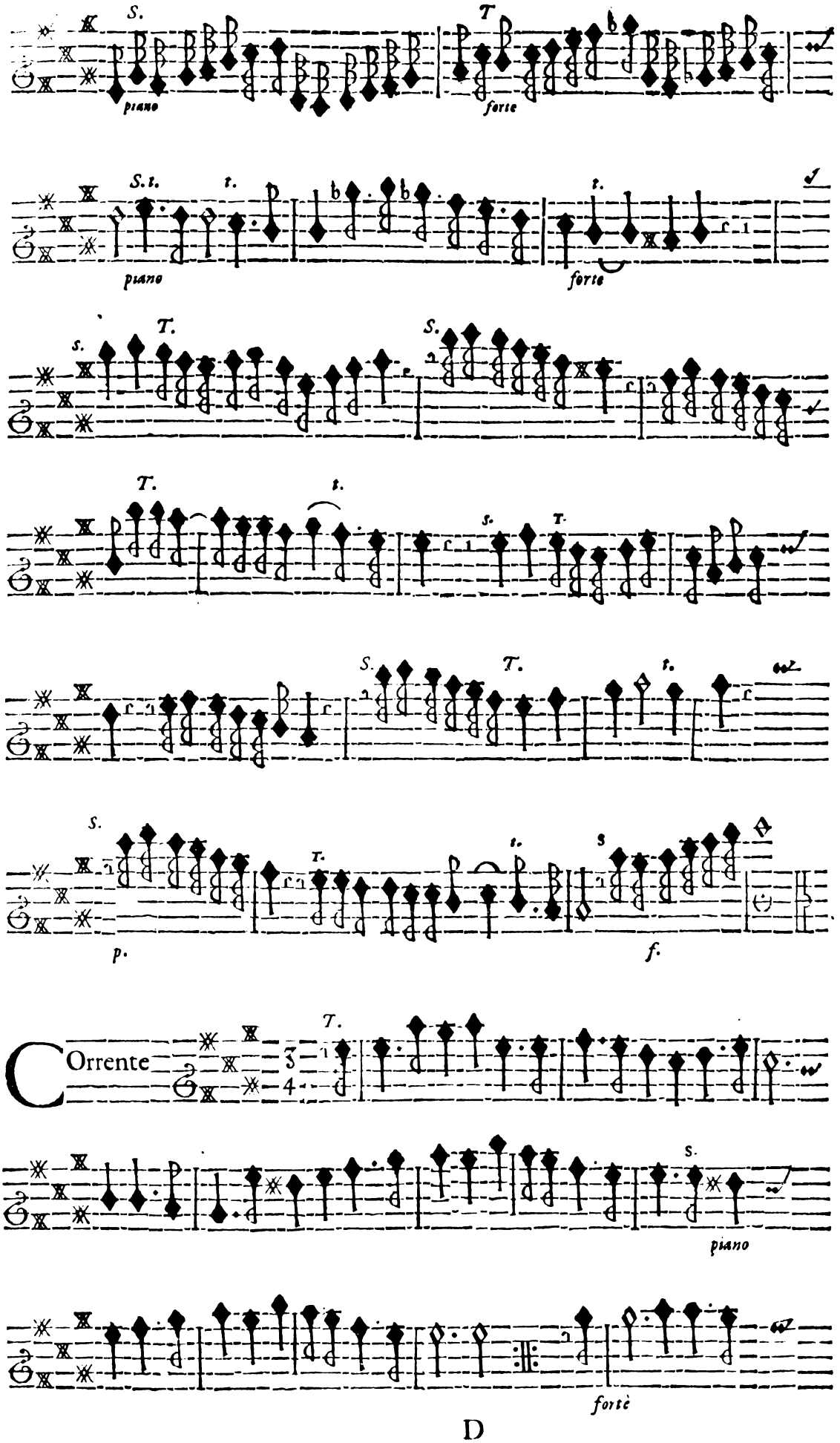


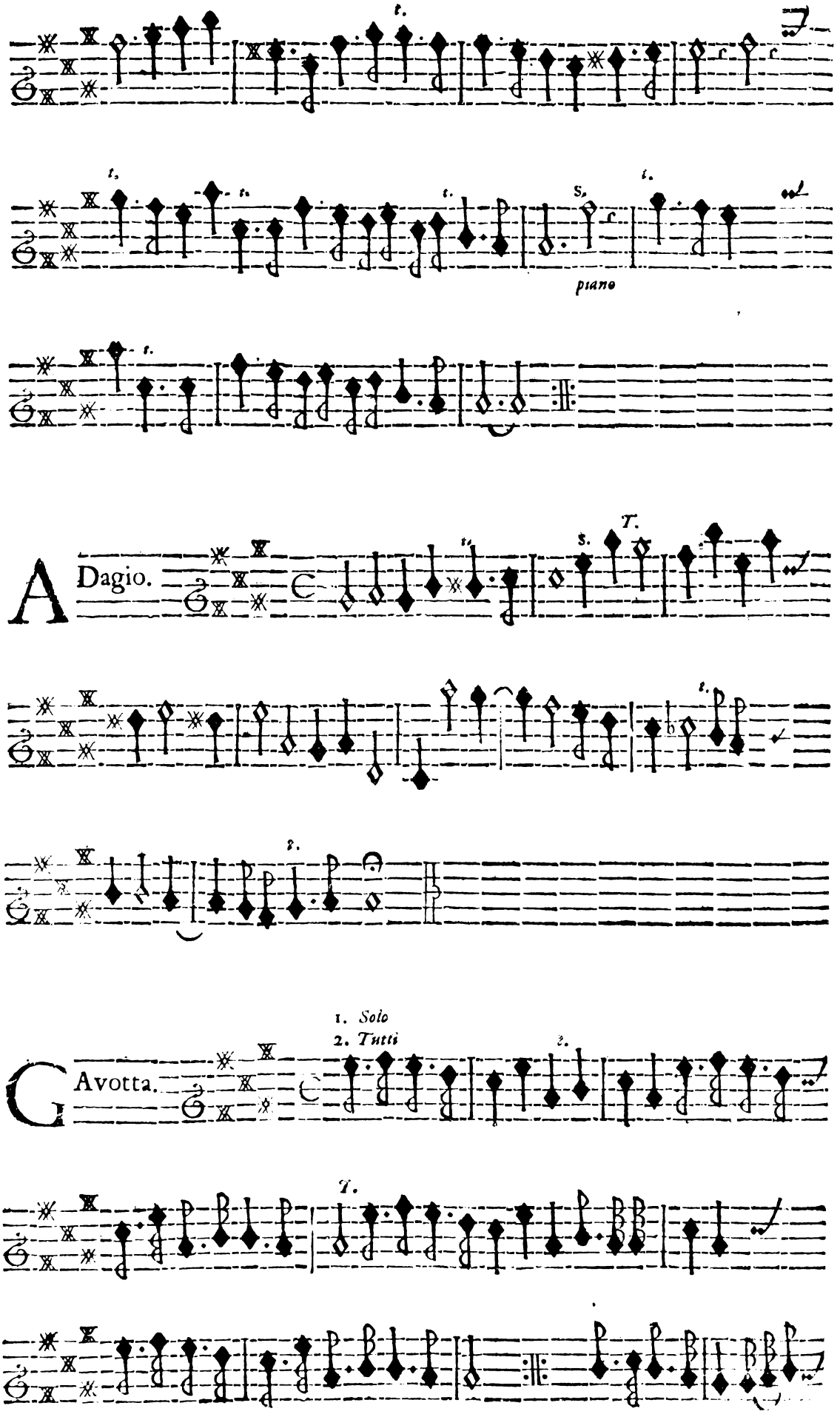


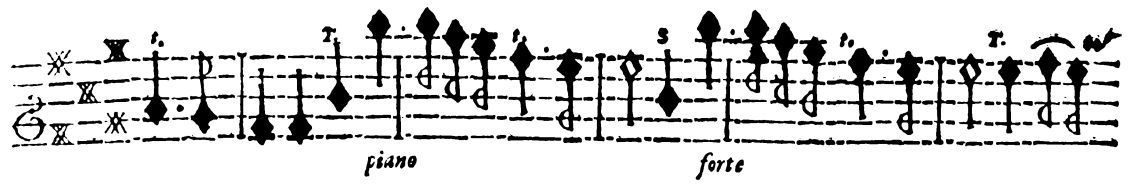


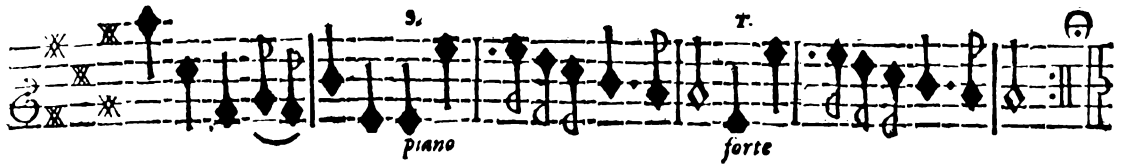



t.
t.
t.
S.
T.
S
T
S
T
t

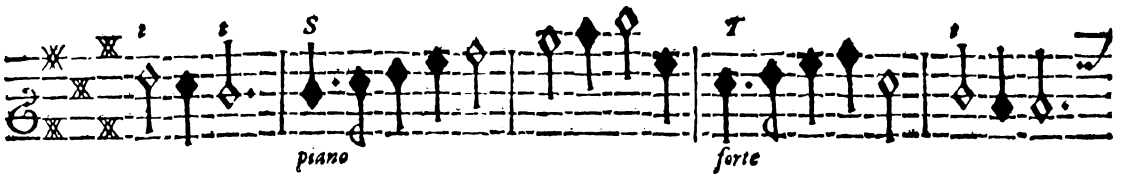

S.
T
piano
forte
S.t.
t.
piano
forte
s.
T.
S.
T.
t.
s.
T.
S.
T.
t.
S.
T.
t.
s
p.
f.
T.
Corrente
3
4
S.
piano
forte

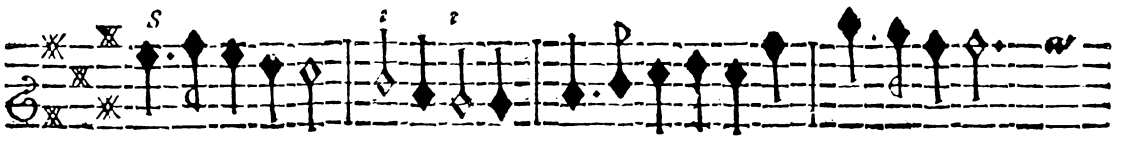

piano
ADagio.
GAvotta.
1. Solo
2. Tutti

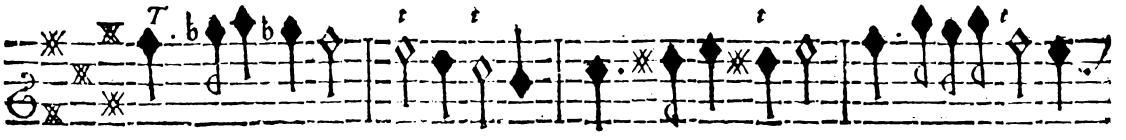

piano
forte

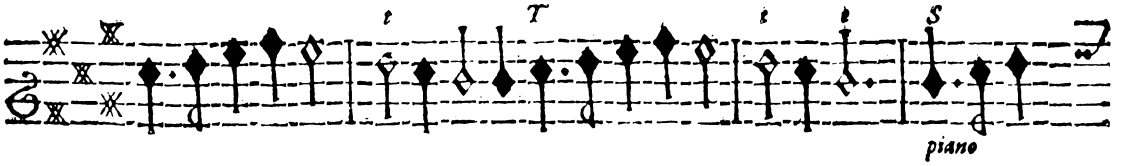

piano
forte

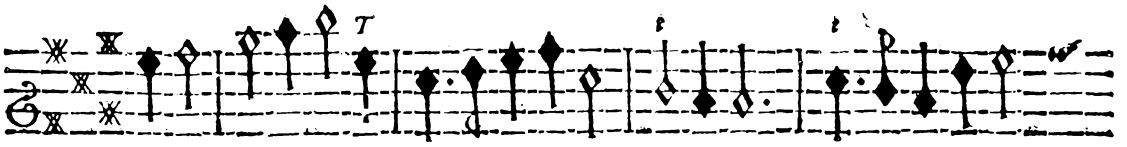
Rondeau.

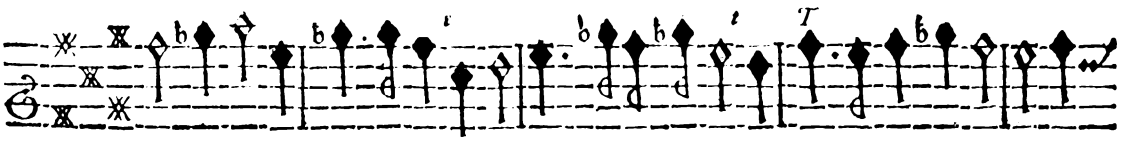

piano
forte

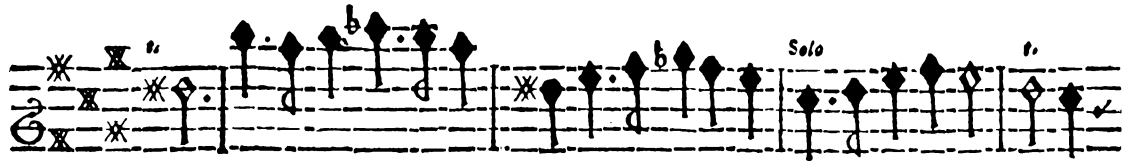


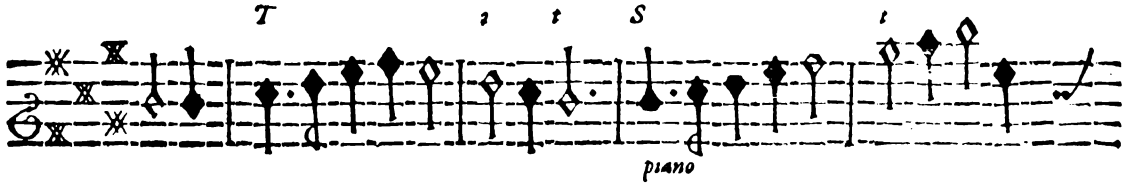


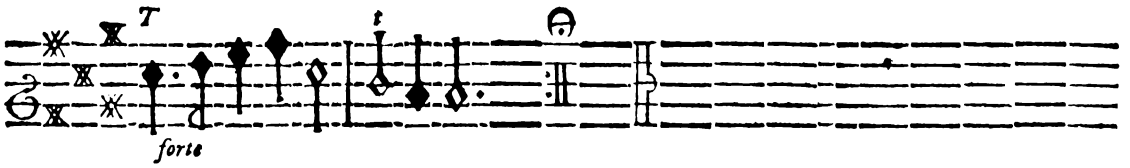

piano





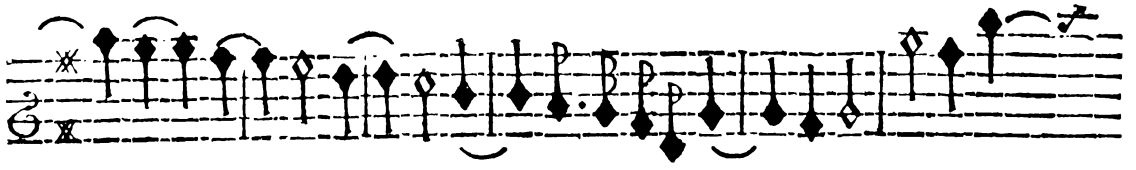


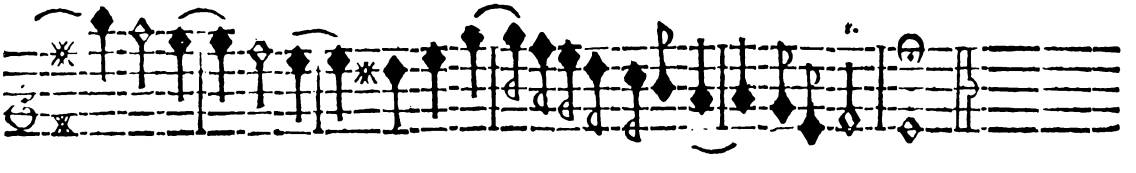


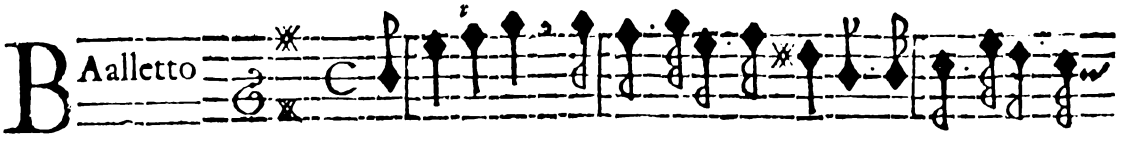


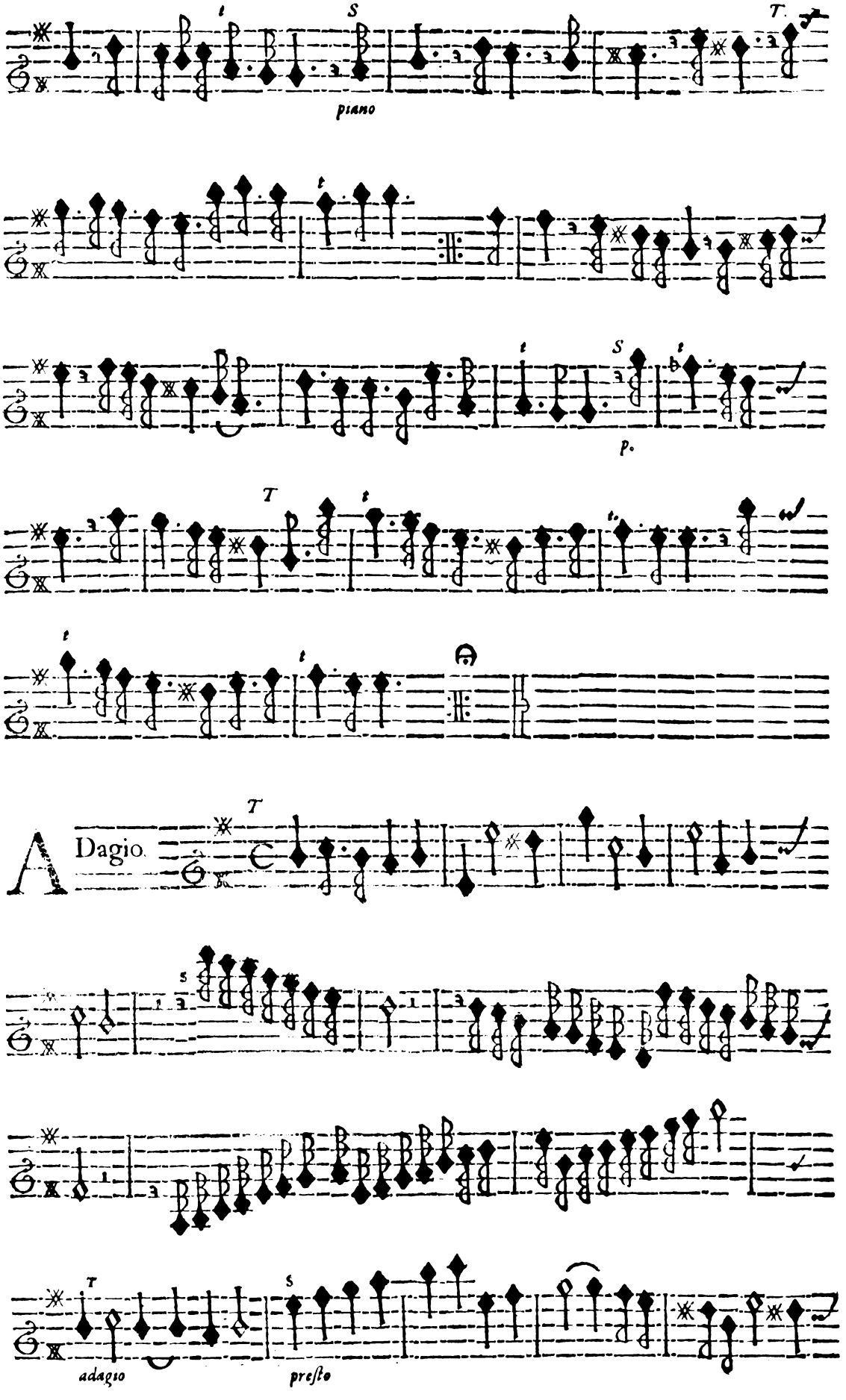
SONATA IV.

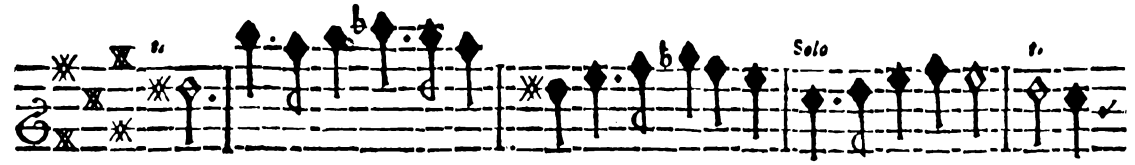
Violino Primo.

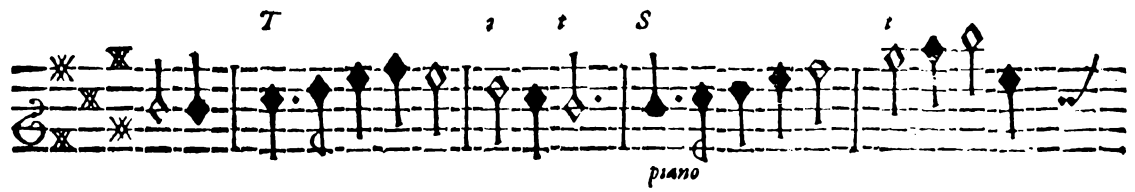


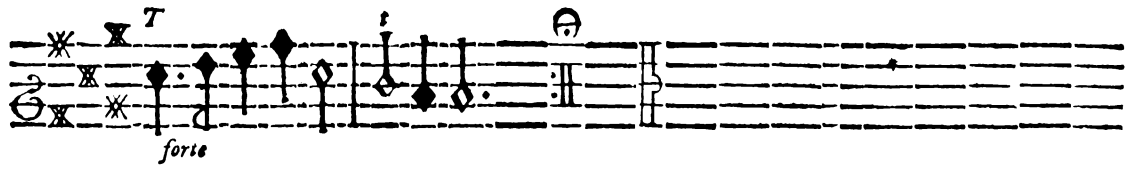





piano
p.
Dagio.
adagio
presto

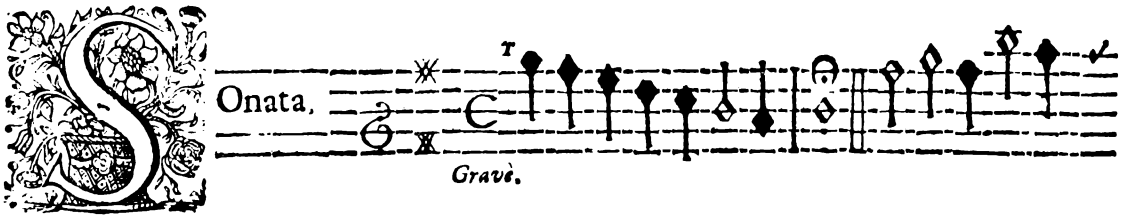


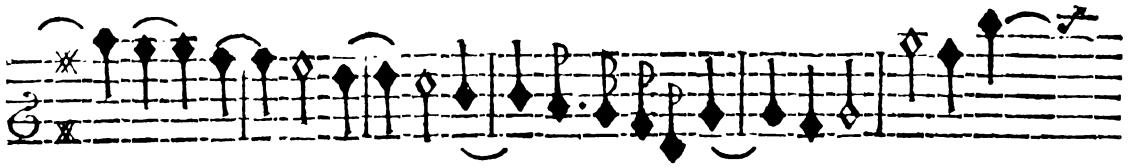


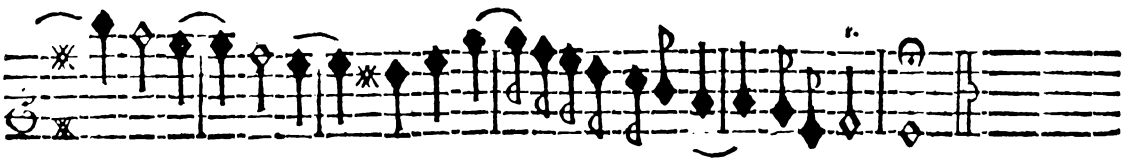


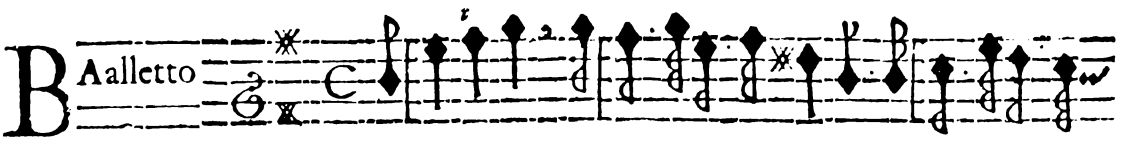
SONATA IV.

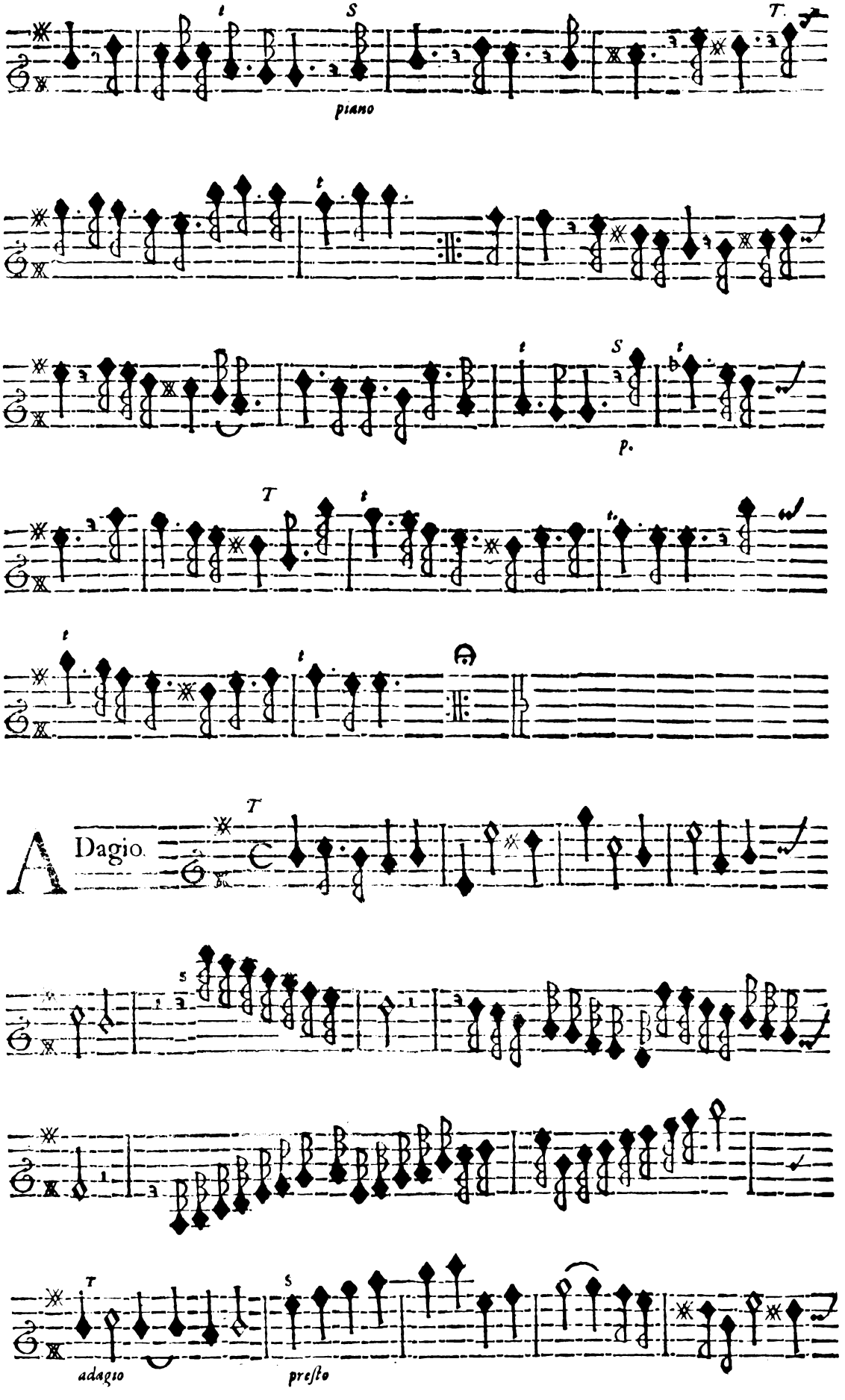
Violino Primo.

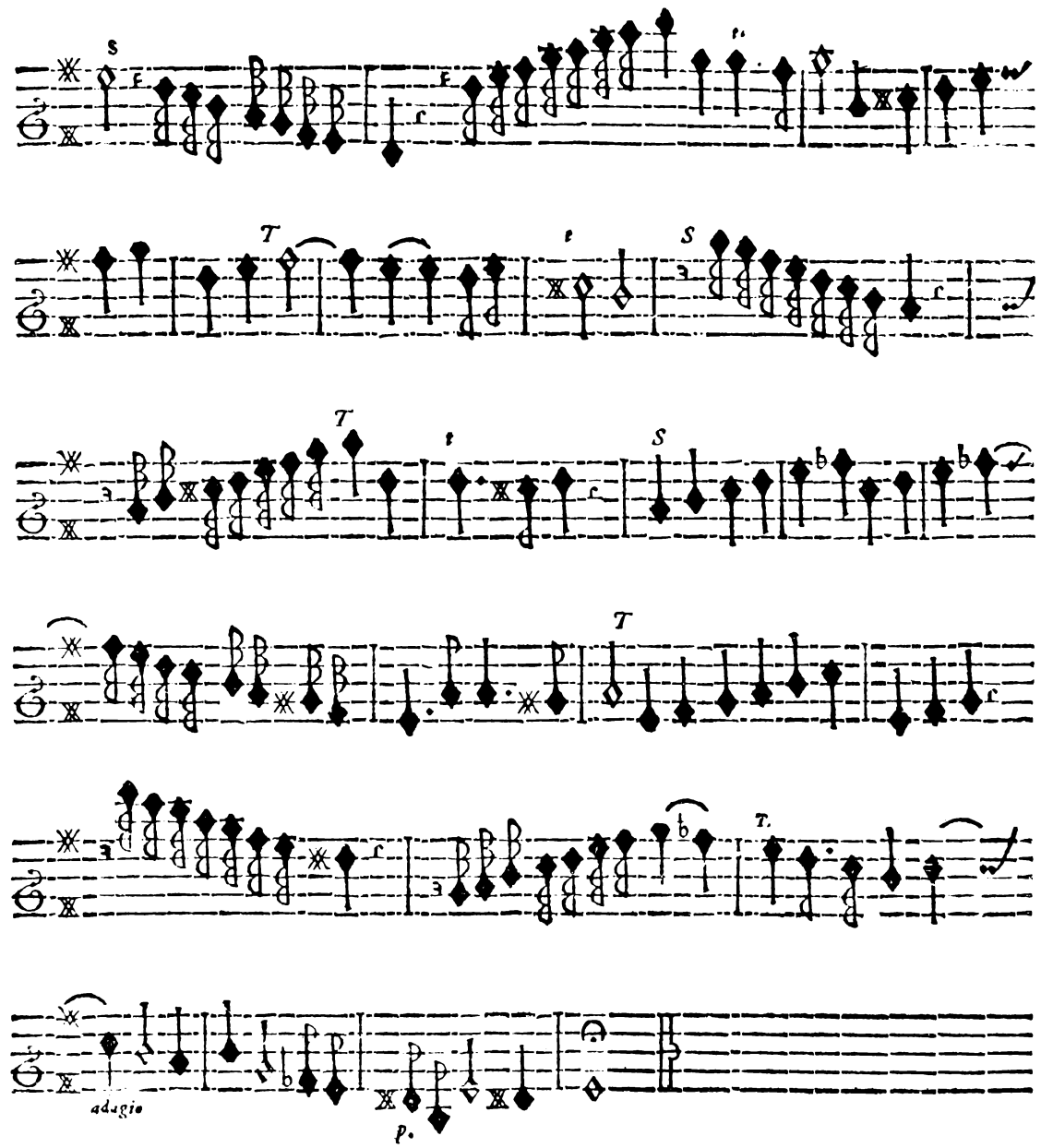




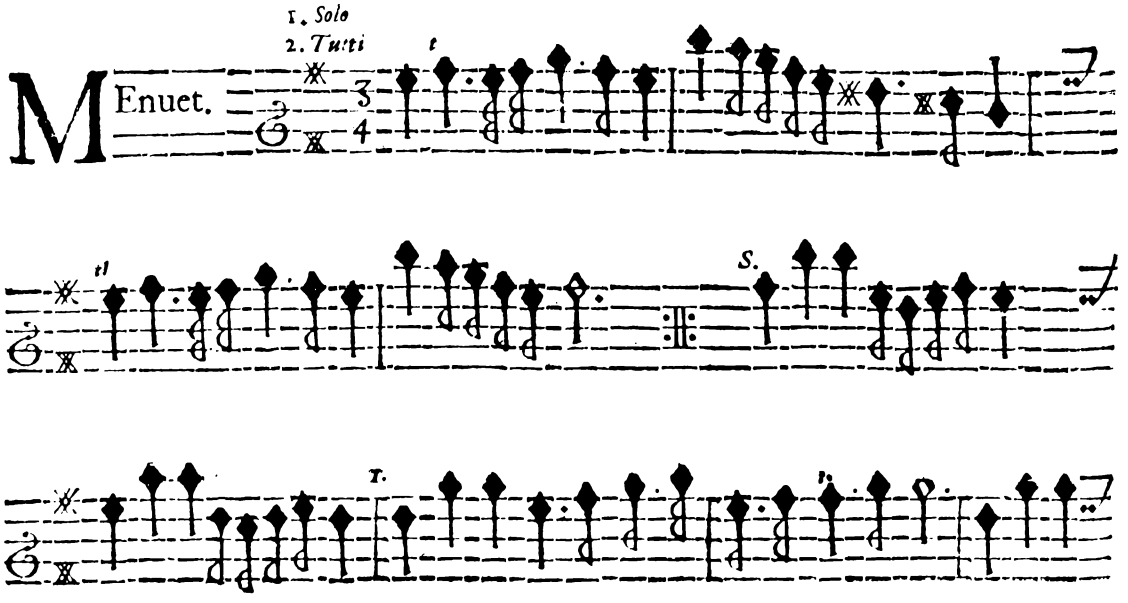


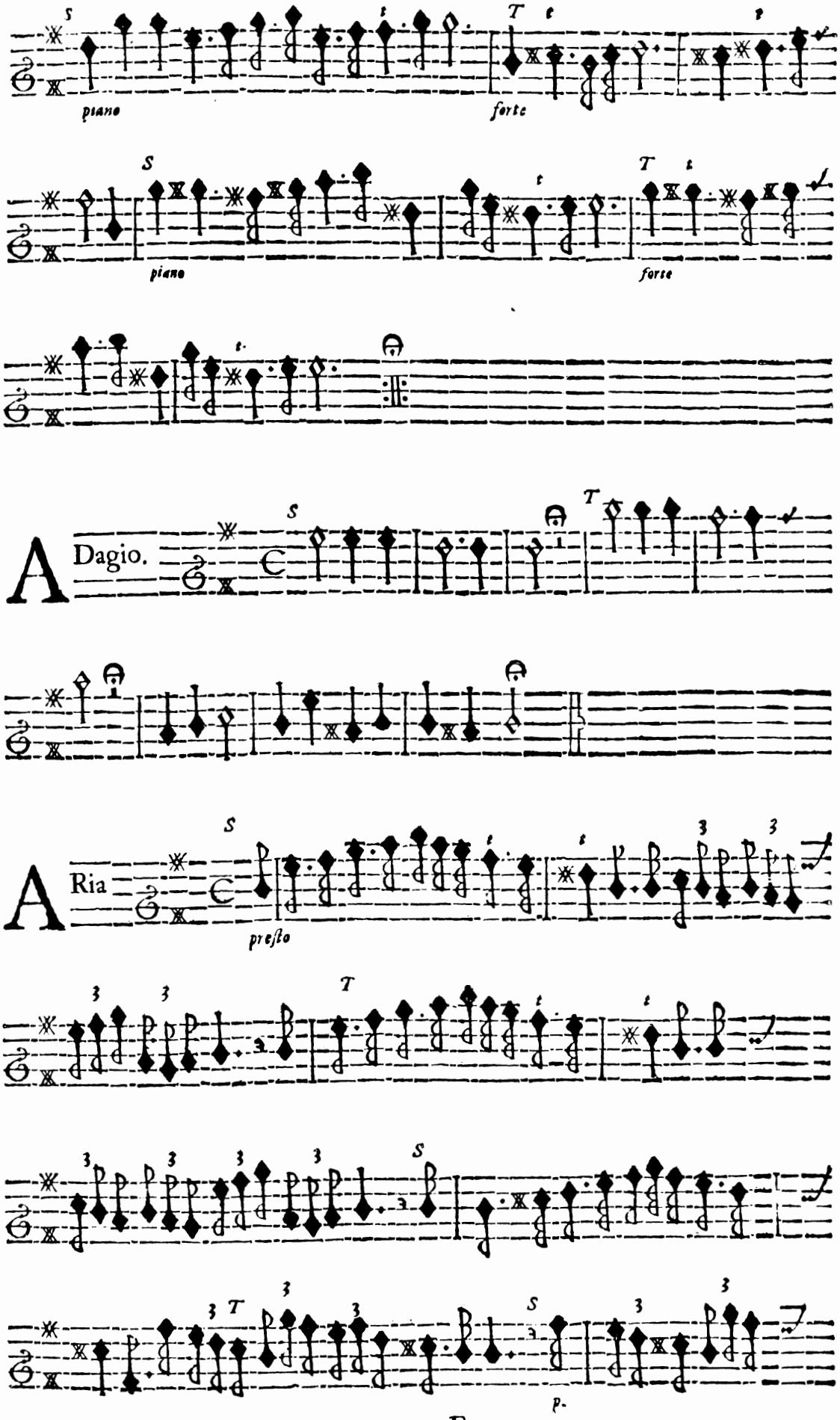


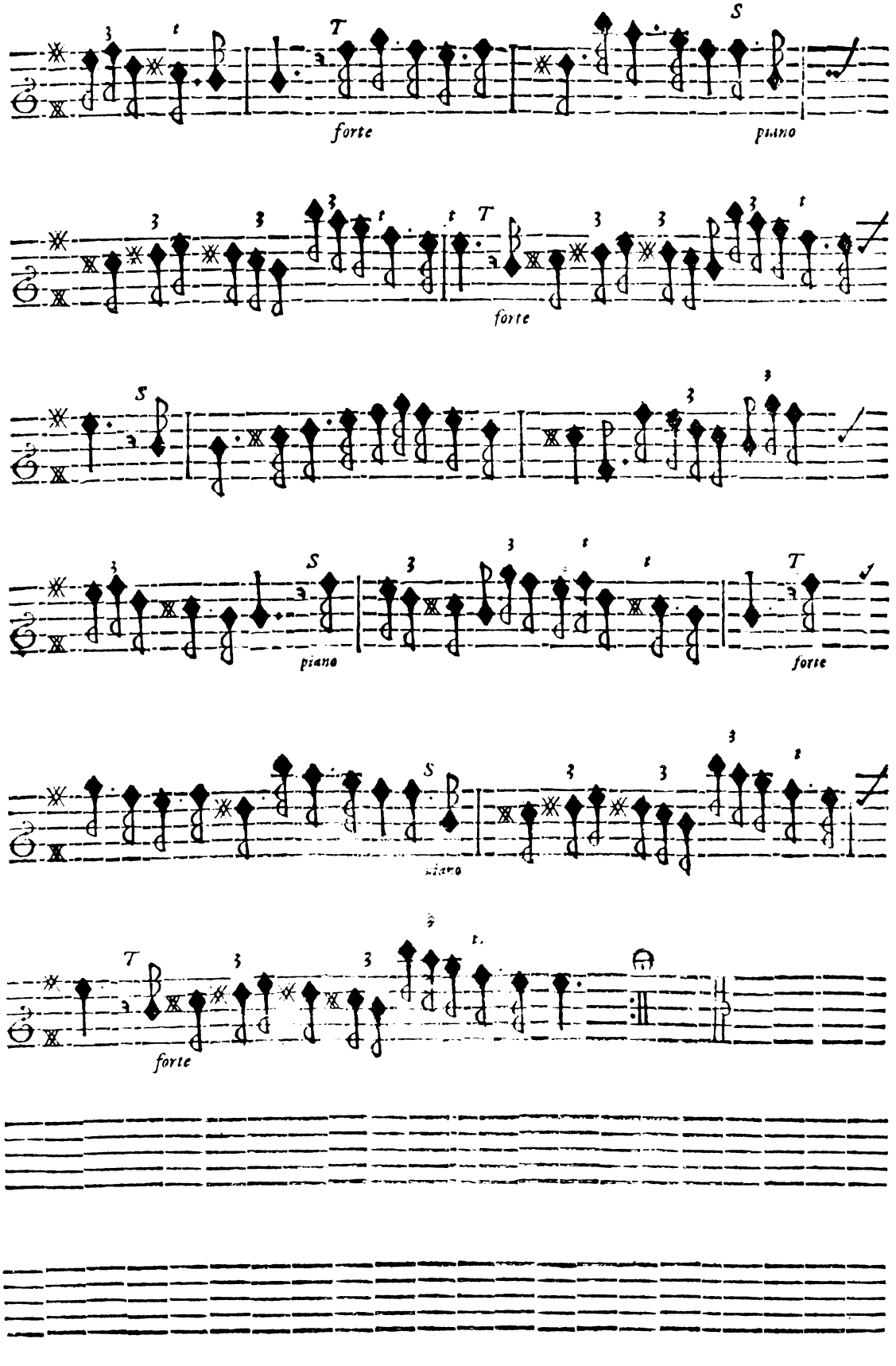

piano
p.
Dagio.
adagio
presto



1. *Solo*
2. *Tutti*



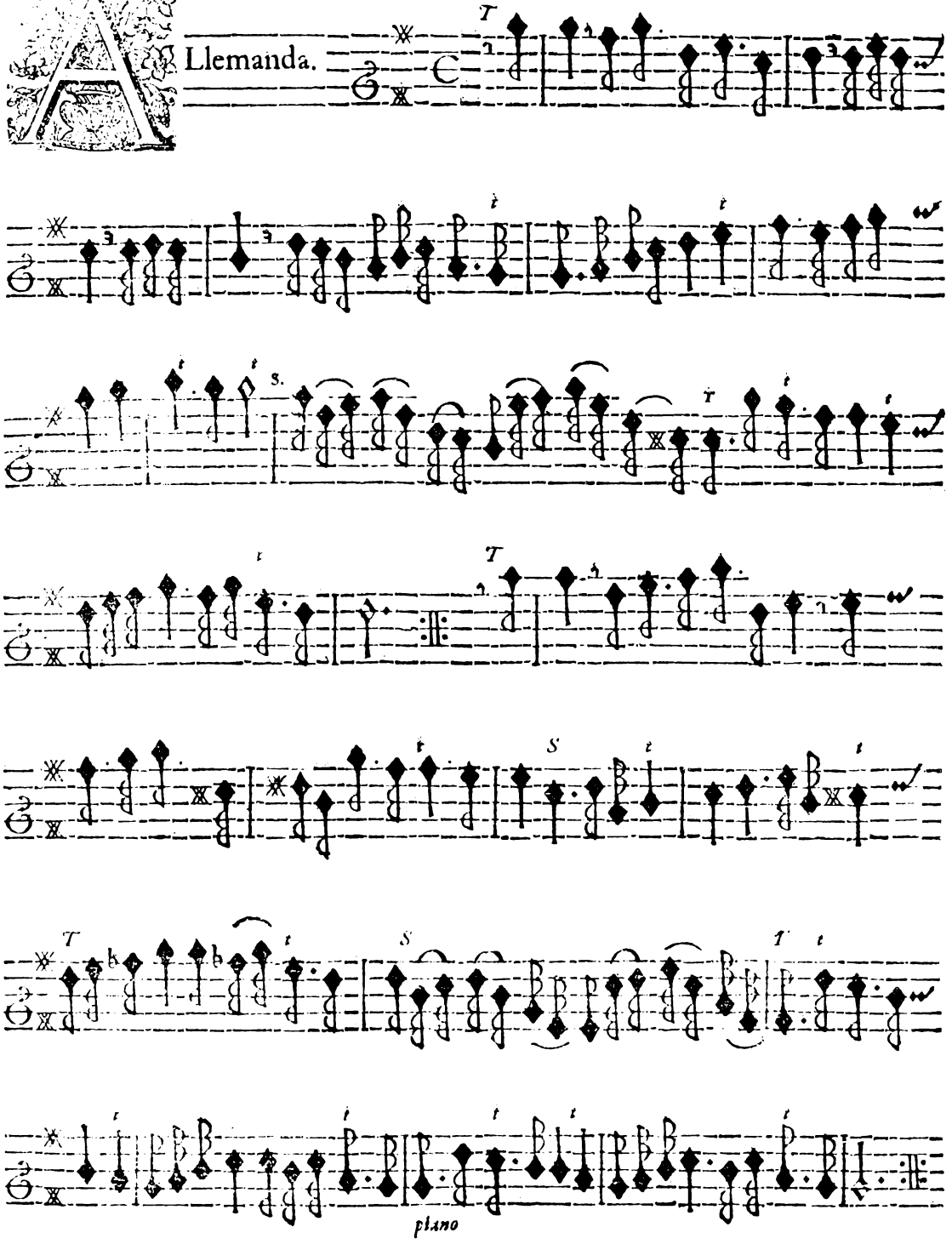

piano
forte
piano
forte
Adagio.
Aria
presto
p.

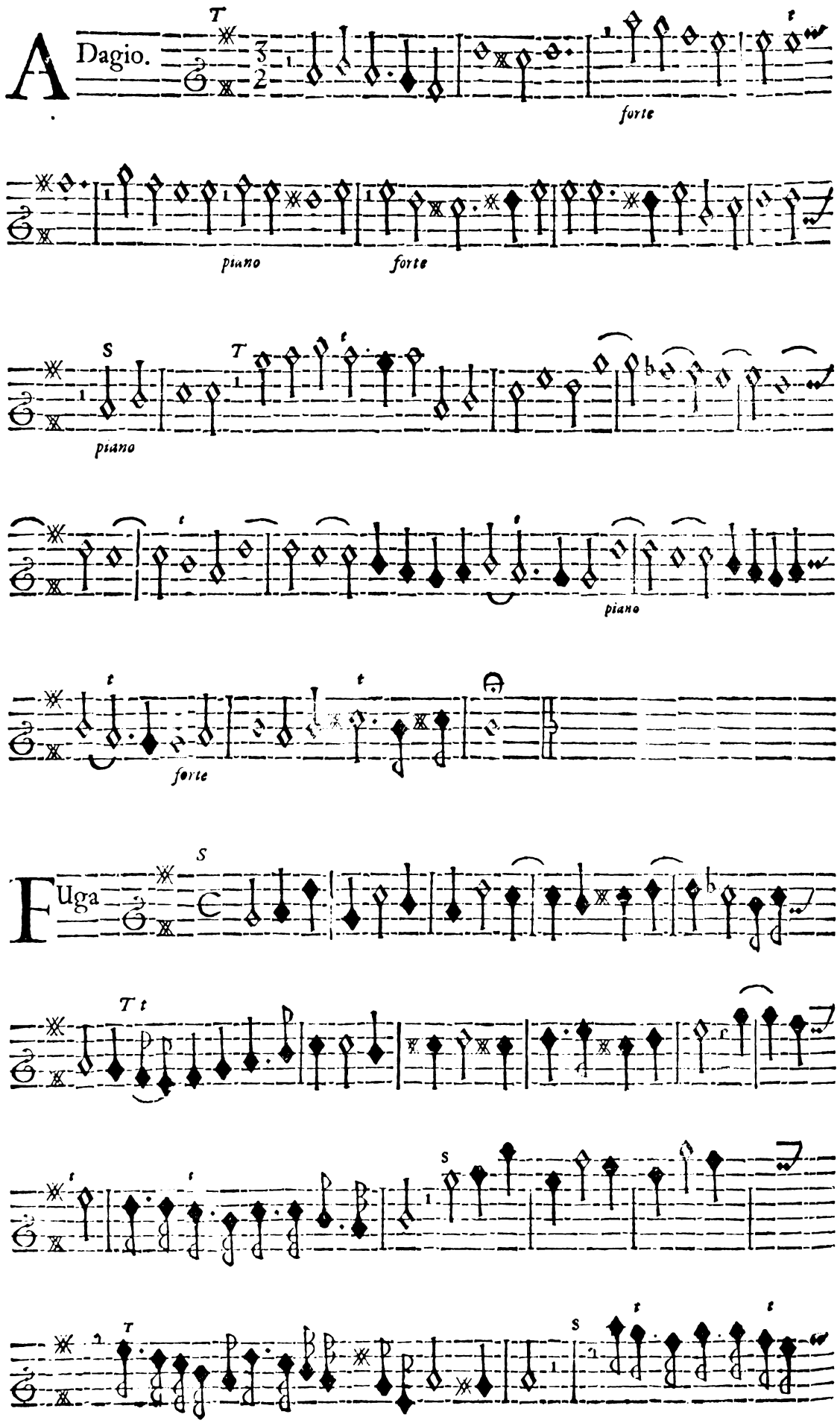

forte
piano
forte
piano
piano
forte

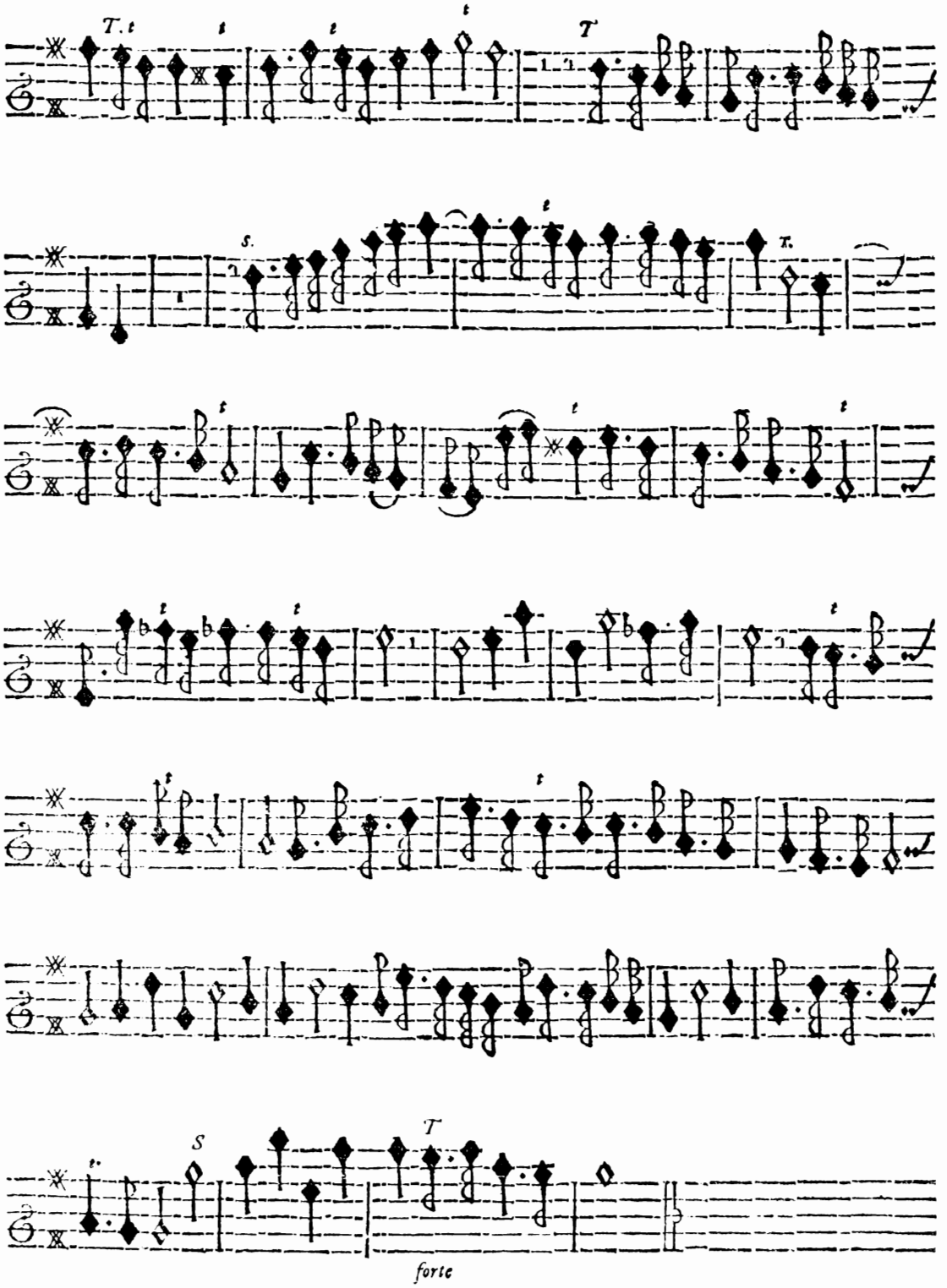
SONATA V.

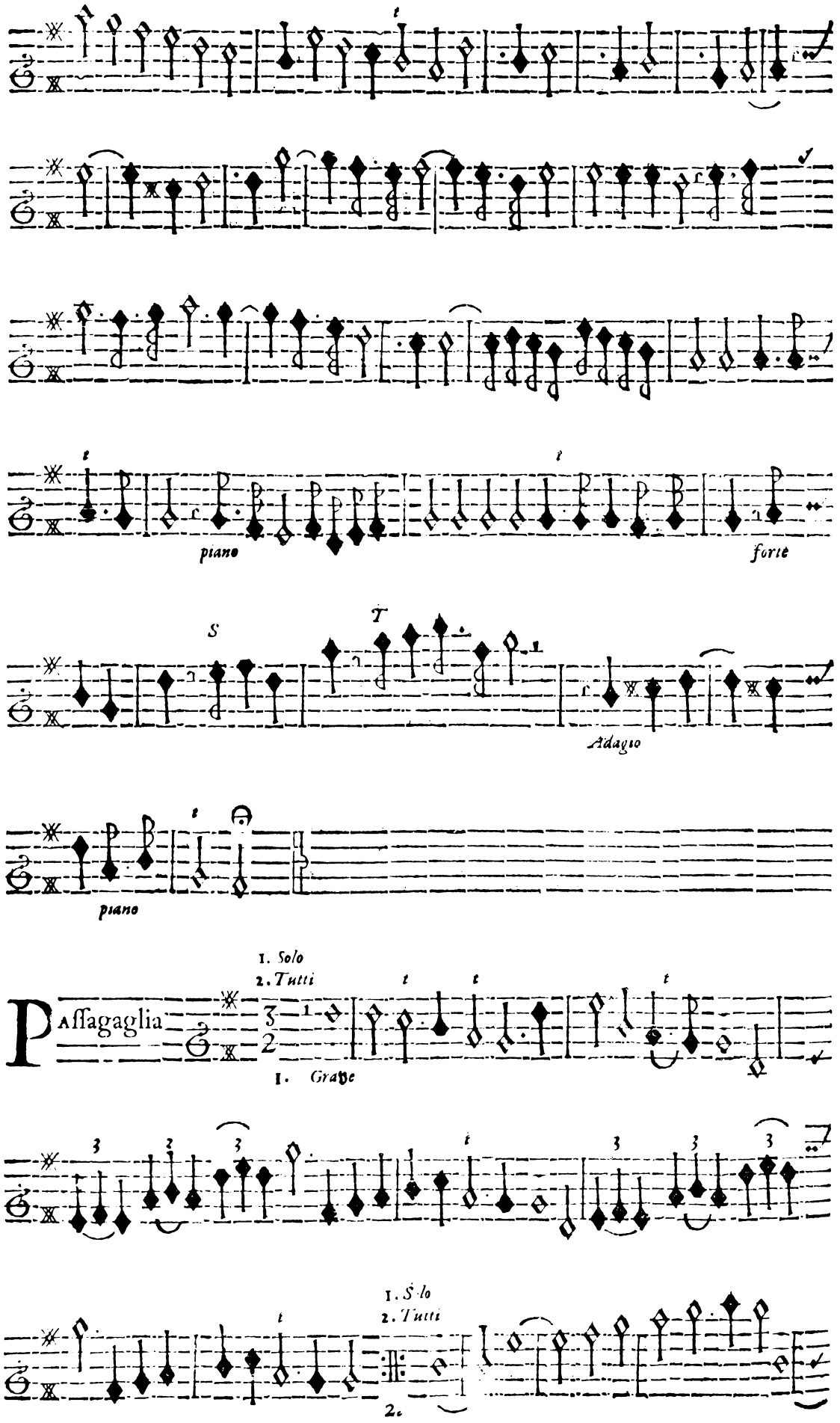
Violino Primo.

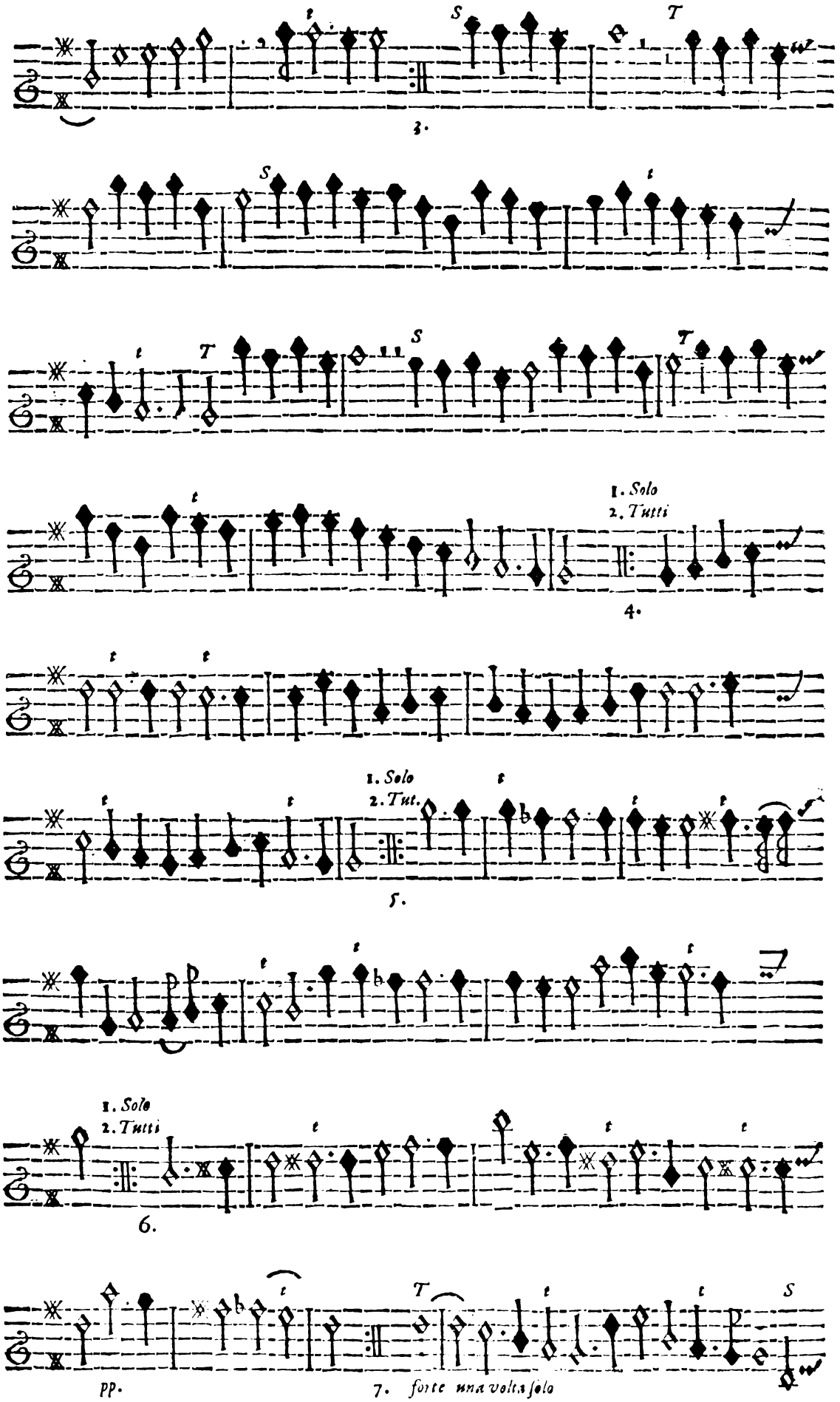
Llemanda.

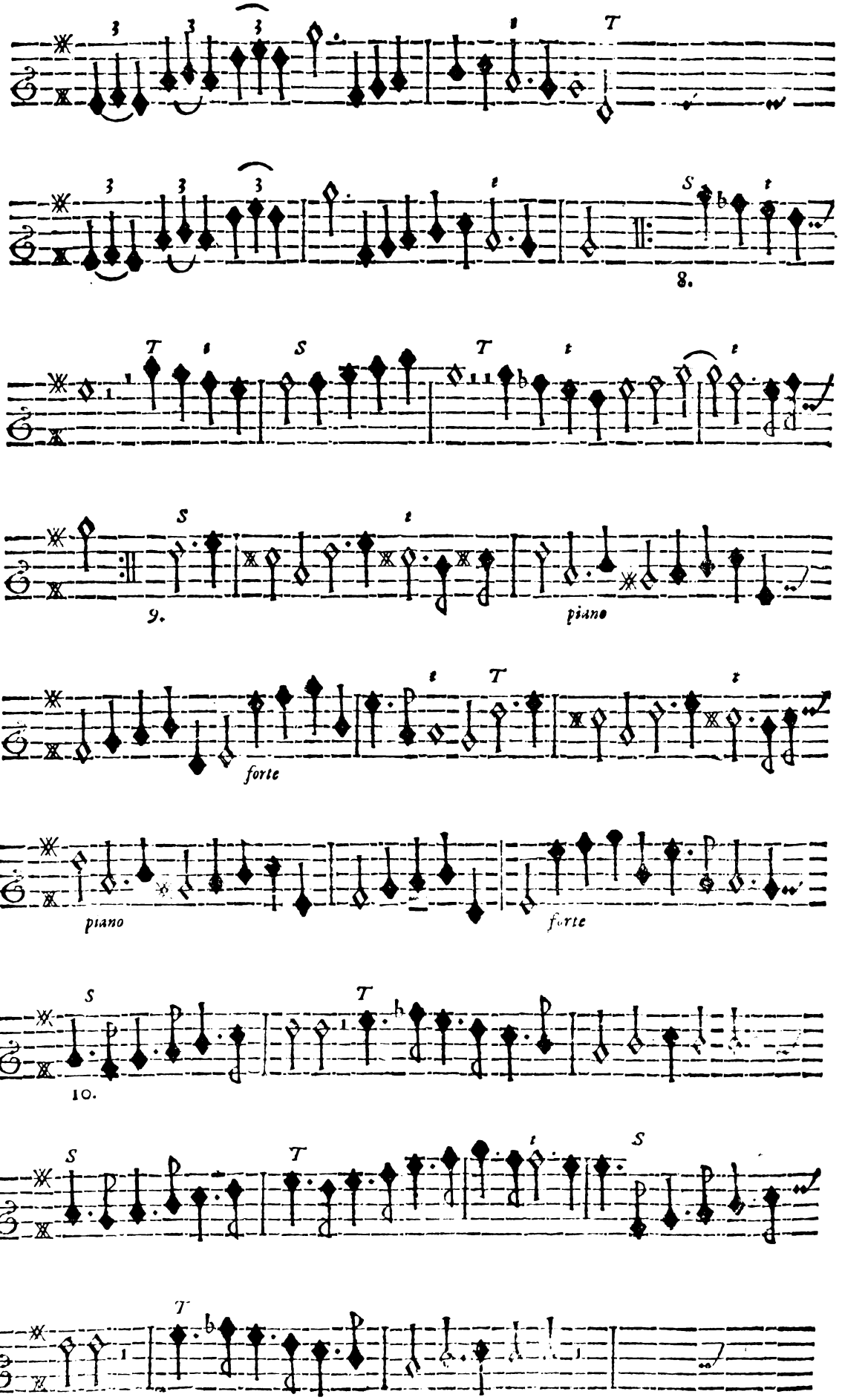


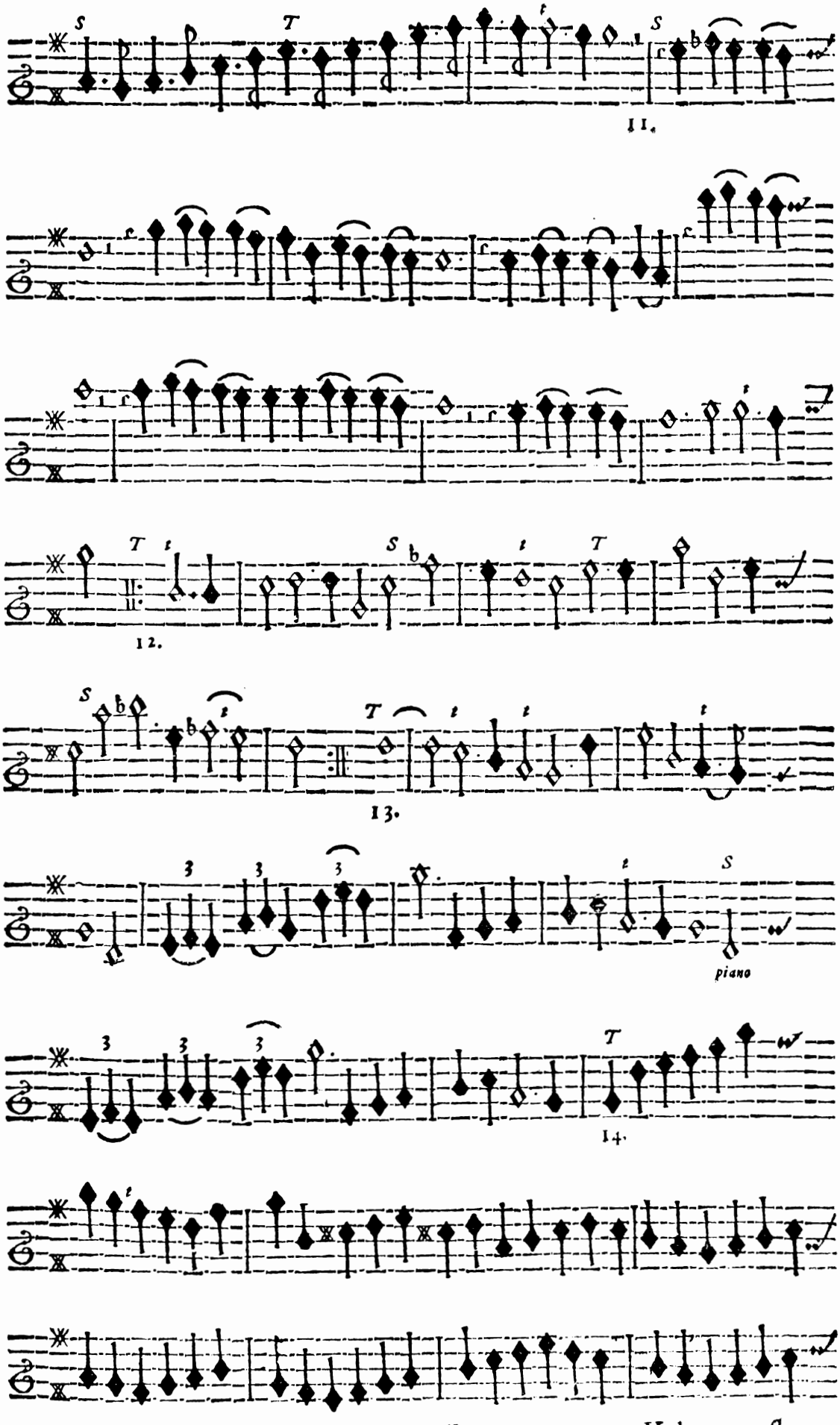

Adagio.
forte
piano
forte
piano
piano
forte
Fuga


forte
Adagio

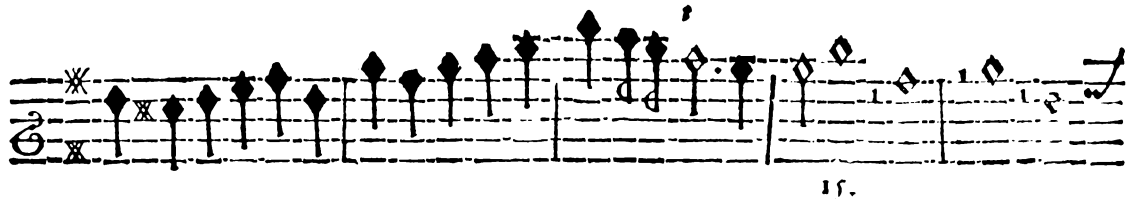

piano
forte
S
T
Adagio
piano
1. Solo
2. Tutti
Passagaglia
1. Grave
1. Solo
2. Tutti
2.


3.
1. Solo
2. Tutti
4.
1. Solo
2. Tut.
5.
1. Solo
2. Tutti
6.
pp.
7. forte una volta solo


8.
9.
piano
forte
piano
forte
10.



Voltate preſto.



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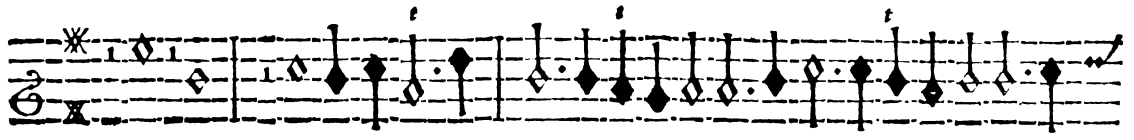

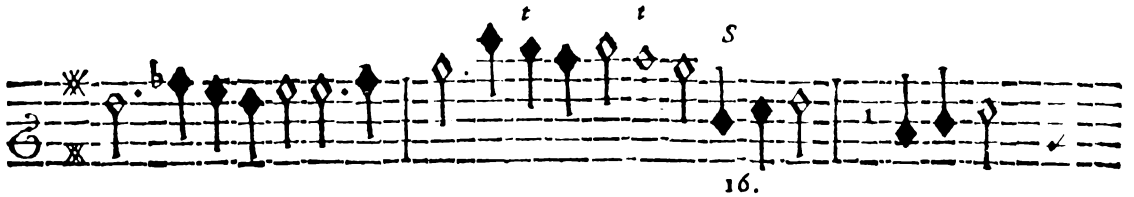

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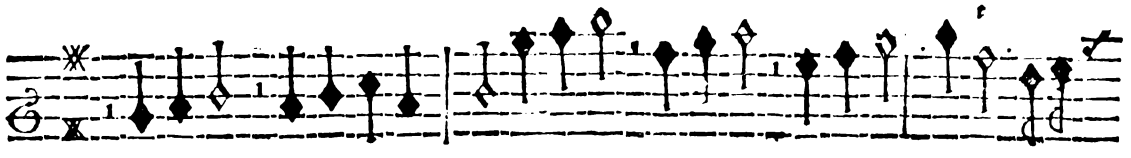

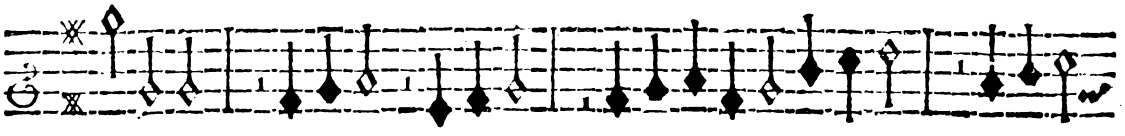

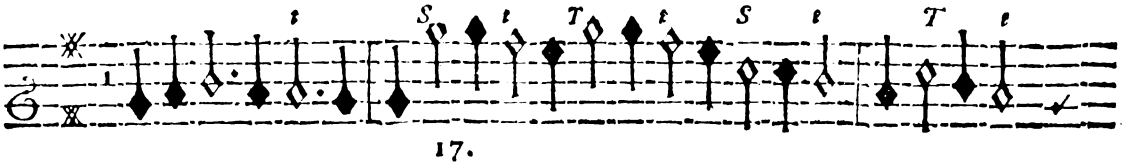

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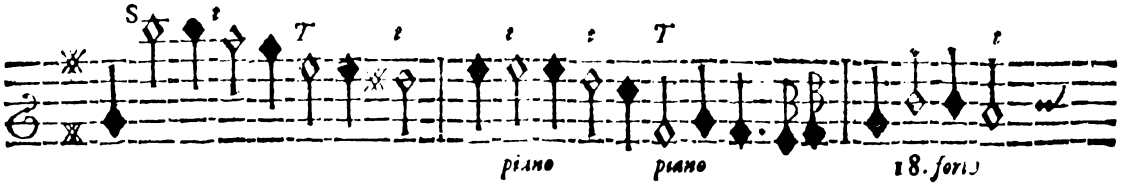
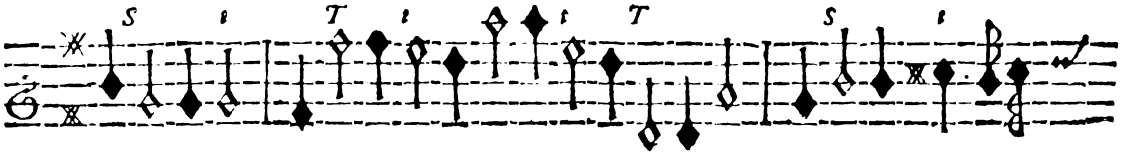
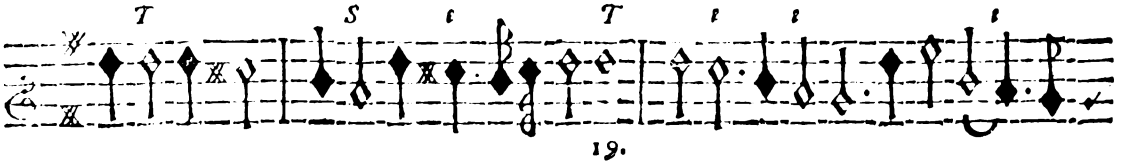


piano piano 18. forte





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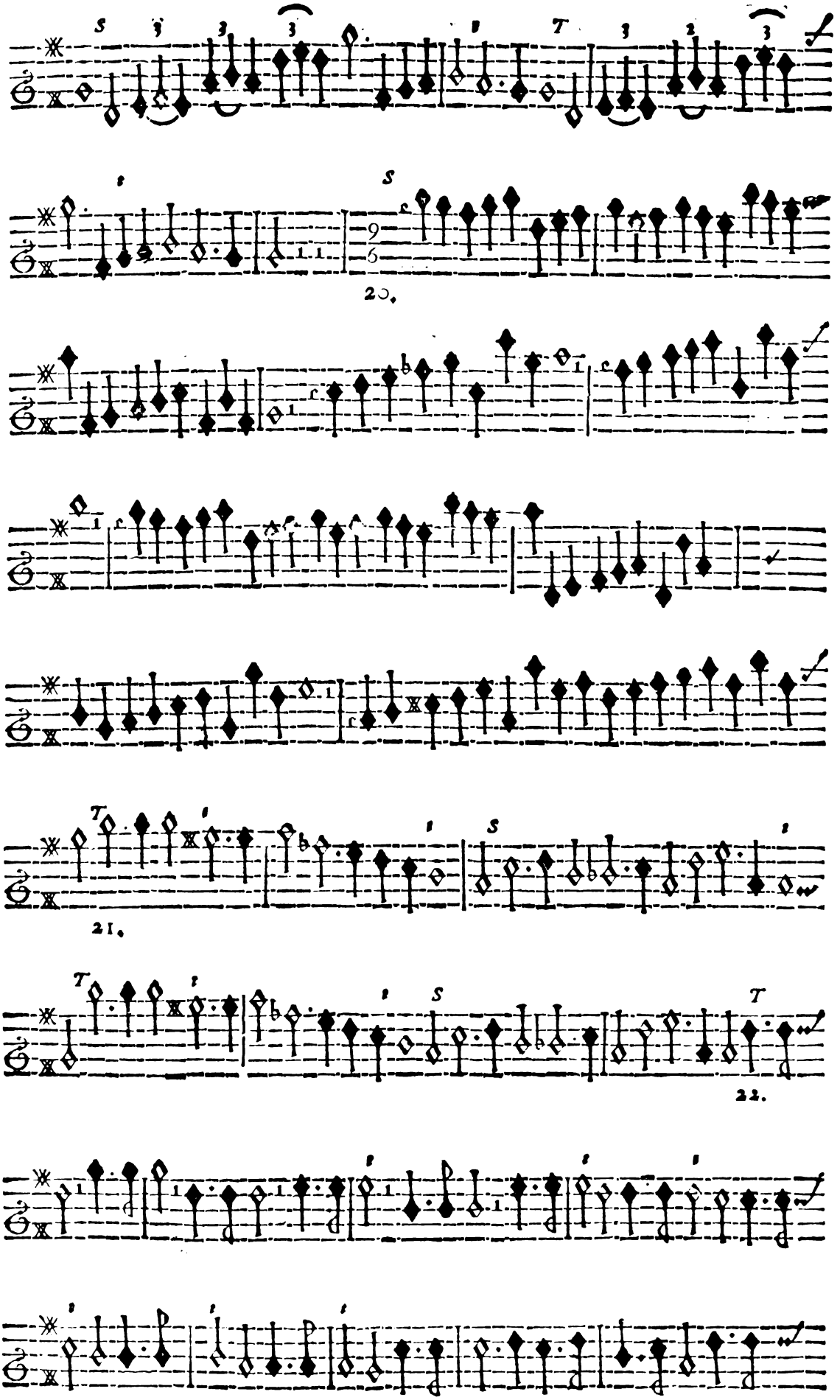
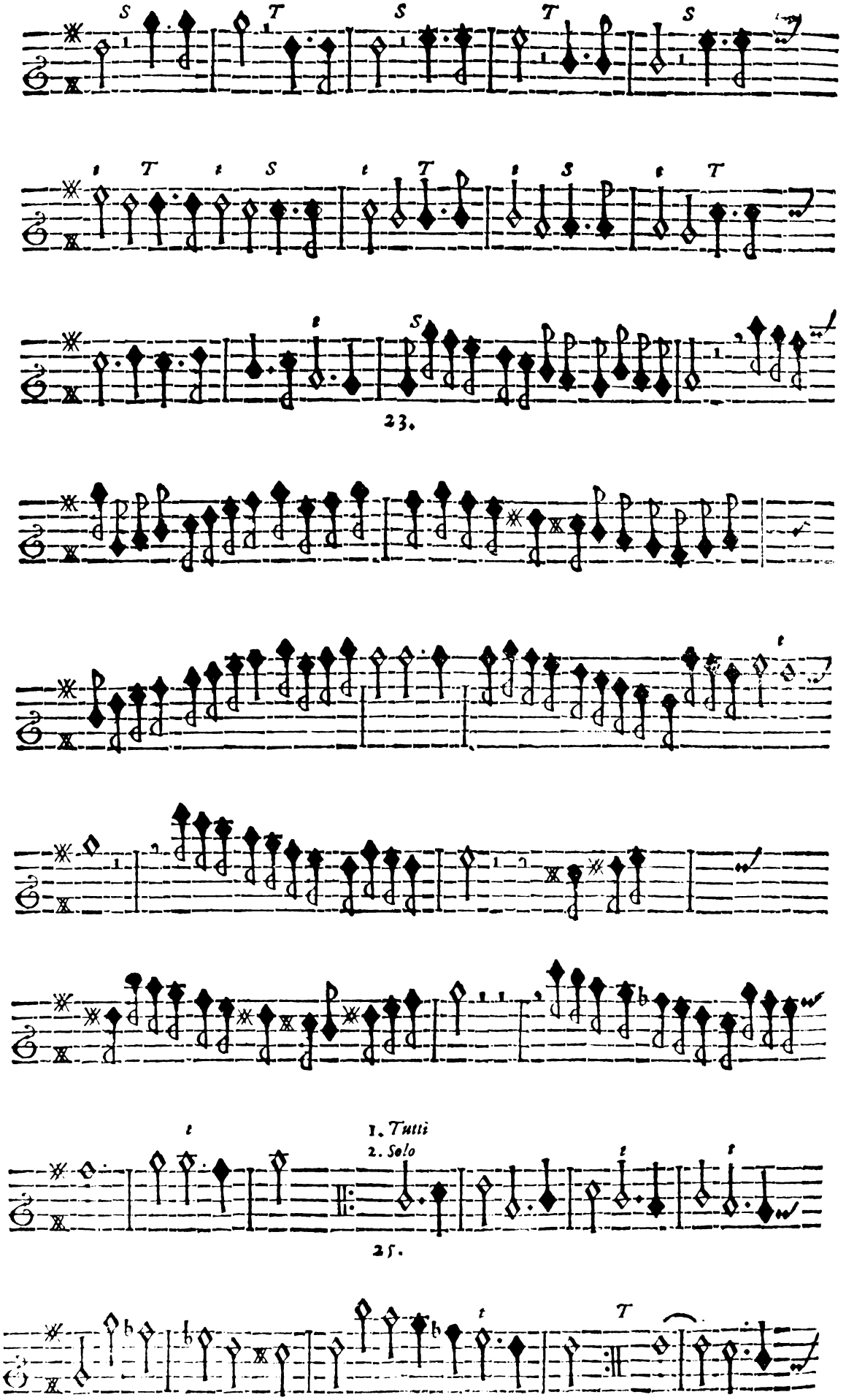
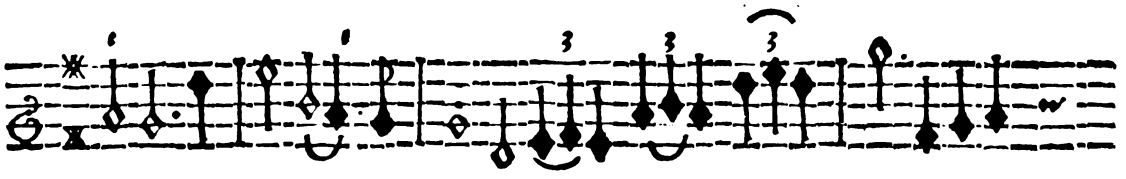
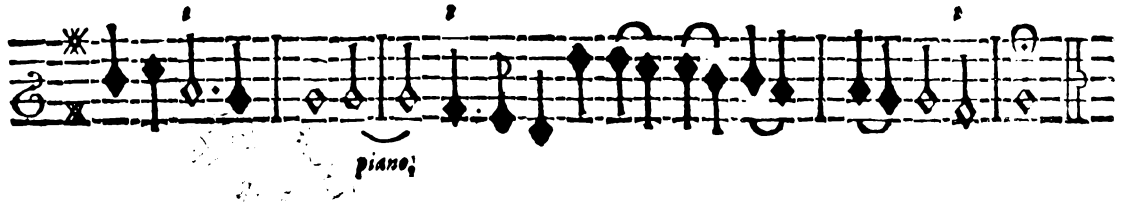

20.
21.
22.


23.
1. Tutti
2. Solo
25.





FINIS.