

ARMONICO TRIBUTO,
Cioé
Sonate di Camera commodissi-
me a pocchi, ò a molti stro-
menti:

Consacrato All' Altezza Reu.^{ma} del suo

Clem.^{mo} Prencipe

MASSIMILIANO
GANDOLFO

dei Conti di Kuenburg Arciu-
scouo di Salisburg, Prencipe del S. R. Imp.

Primate di Germania, Nato Legato della S.^{ta} Se-
de Apostolica &c. &c.

*per la Centenaria memoria della fondatione del
Arcivescovato:*

Da G E O R G I O M U F F A T ,
Organista e ajutante di Camera
di S. A. R.^{ma}

M. DC.

LXXXII.

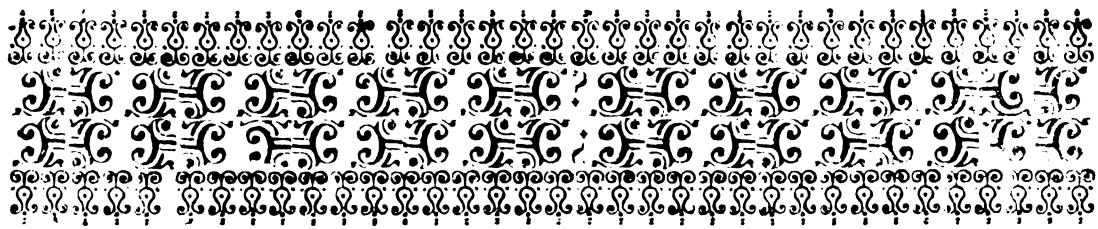


CEMBALO.

In SALSBURGO,

Nella stampa di GIOU: BATT. MAYR Stampatore
di S. A. R^{ma}.





Altezza Reverendissima.

EVerò che eccedono ogni atto di douuta gratitudine i singolarissimi favori, che l' A. V. R.^{ma} si è compiaciuta di compartirmi in ogni tempo; ma con modi particolari in questo mio viaggio d'Italia, dove con tanta mia confusione há fatto spicare la sua Magnanima generosità; Ma per questo io non devo mancare di non far cognoscere al mondo l' infinità degli obighi che deuo al mio Clementissimo Prencip. Ardisco dunq; di consacrare all' A. V. R.^{ma} l' *Armonico Tributo* di queste mie Sonate, nelle quali se ui è cosa alcuna di menò diffettosa, farà derivata da quel uiuissimo desiderio che ho sempre hauuto d'incontrare il nobilissimo gusto di V. A. R.^{ma} La scarzezza del tempo con l' urgenza del Viaggio, e di mie diverse occupazioni può seruir di legitima scusa per un gratosissimo compatimento; Ma, più mi confido nella somma innata beni-

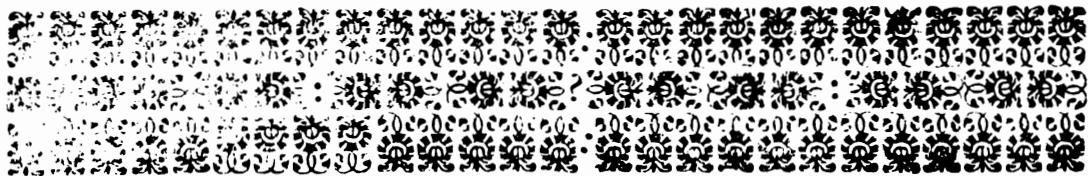
¶]o[¶]

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

Di V. R. A.^{ma}

Vmiliſſimo, Deuotissimo, ed O-
bligatiſſimo Seruitore

Georgio Muffat.



Amico Lettore.

Ssendo stato ausato pocò primà della mia partenza di Roma che si doveua fare la festa dell' undecimo secolo della fondatione dell' Arcivescovato di Salisburg, e volendo in si bella occasione dare qualche segno della mia deuotissima gratitudine al mio Clementissimo Principe, hò risoluto di dare alle stampe queste mie poche Sonate da me non sò come composte trà l' angustia di si breue tempo. Ben è vero che mi hanno dato grandissimo animo i bei concerti, che ancora in questo nuovo genere hò gustato in Roma, hauendo mi riscagliato qualche Idea che forse non ti dispiacerà. Se non altro almeno hò procurato di servire alla tua comodità, mentre puoi concertare queste Sonate in diverse maniere con l' osservazioni seguenti.

1. Si possono sonare à tre Solamente seruendosi de due Violini, e d' un Violoncino, ó Viola di Gamba per fondamento; havendo solo 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, mi ben jì di sonare (ò naturalmente come stà, ó se Si trouasse difficoltà all' ottava bassa) in quei luoghi Segnati con le chiaui del contralto, ó del Tenore, accioche l' armonia non resti senza fondamento.

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

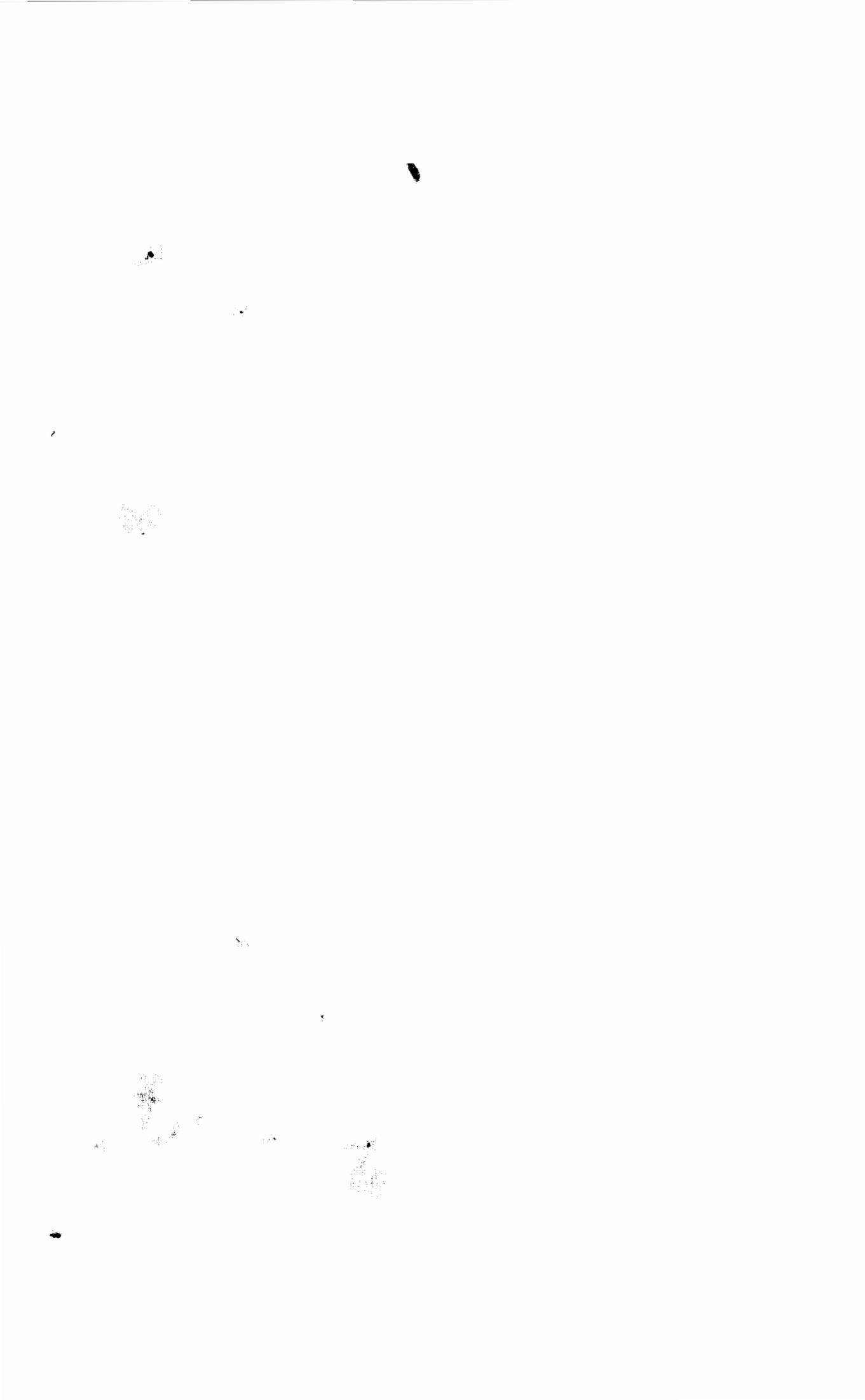
3. Se poi le Vuoi sentire in Concerti pieni con qualche bizarria, ó Varietà d' armonia, potrai formare due Cori in questo modo, fa-

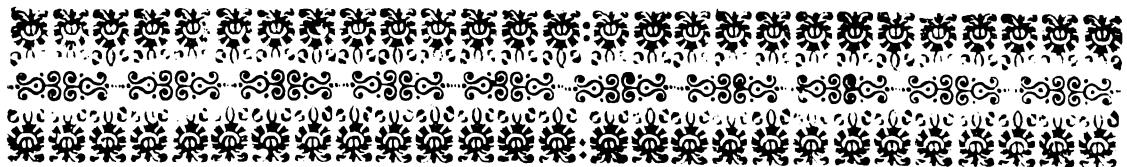
cendo un Concertino a tre di due Violini , e Violincino ò Viola di Gamba , le quali tre parti semplici e non raddoppiate soneranno per tutto ; Da queste poi si caueranno i due Violini , come ancora i Violoni per raddoppiarli per il concerto grosso quando si trouerà la lettera T. che significa tutti ,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

5. In qual si voglia modo che si suonino sara necessario d' offrinar in ogni parte regolatamente le repetitioni le quali essendo segnate con due righe piane in questo modo da tutti due i lati , faranno replicare tanto la precedente , quanto la Seguente particella : Quando poi saranno piane da un lato solo in questa maniera . ò pur in questa altra si repeterà solo quella particella verso laquale si trouano i punti .

6. Oltre questo dove si troveranno pause communi segnate di sopra in questo modo non s' offrueranno secondo il rigore del tempo , mà a discretione , e un poco più breue del solito .

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





SONATA I.

Cembalo è Violone.



Tutti.

Onata. *Grave.*

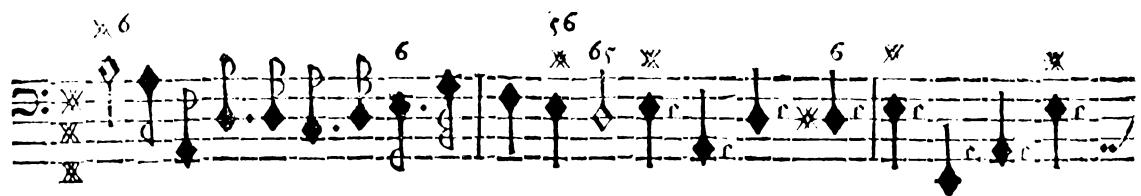
piano. forte. piano. forte.

piano. forte piano forte

piano. forte.

Allegro e presto.

Cembalo. A Voltate presto.



Musical score page 1. The second system shows two staves of music. The top staff includes markings for "Solo." and "piano." The bottom staff includes markings for "forte." and "piano."

Musical score page 1. The third system shows two staves of music. The top staff includes markings for "Tut. 76 b5" and "Solo." The bottom staff includes a "forte." marking.

Musical score page 1. The fourth system shows two staves of music. The top staff includes markings for "Tut. 4" and "Solo." The bottom staff includes markings for "76 76" and "forte."

Musical score page 1. The fifth system shows two staves of music. The top staff includes markings for "4 X b5. 6" and "Tut. 4". The bottom staff includes markings for "76 76" and "forte."

Musical score page 1. The sixth system shows two staves of music. The top staff has a tempo marking of 6. The bottom staff has a tempo marking of 6.

Musical score page 2. The first system starts with a large letter "A" followed by the word "Llemanda.". The tempo is marked as "Grave è forte." The music consists of two staves of music with various note heads and rests.

Musical score page 2. The second system shows two staves of music. The top staff includes markings for "b5" and "7 b 7". The bottom staff includes markings for "piano." and "forte."

Musical score page 2. The third system shows two staves of music. The top staff includes markings for "76 b5" and "43". The bottom staff includes markings for "piano." and "forte."

Tutti. 6 6 6

7 7 5 4 X S. 6 6 Tutti. 76 b5 4; 5 6 6 5 X Sclo.

98 7 65 Tutti. forte.

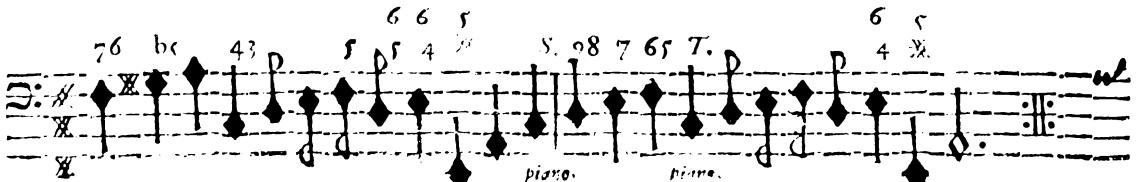
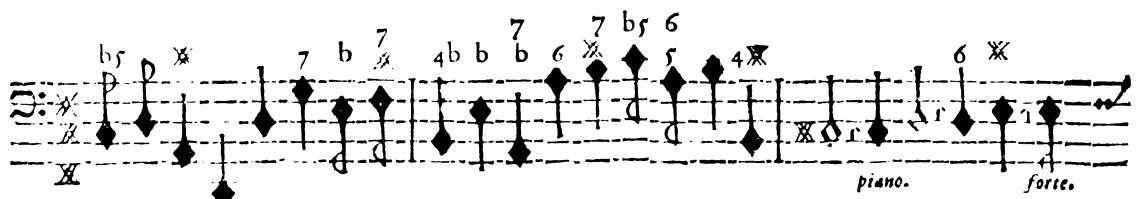
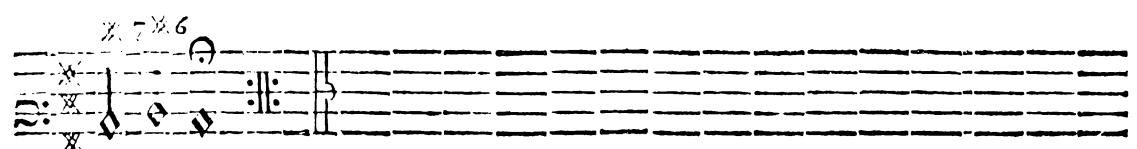
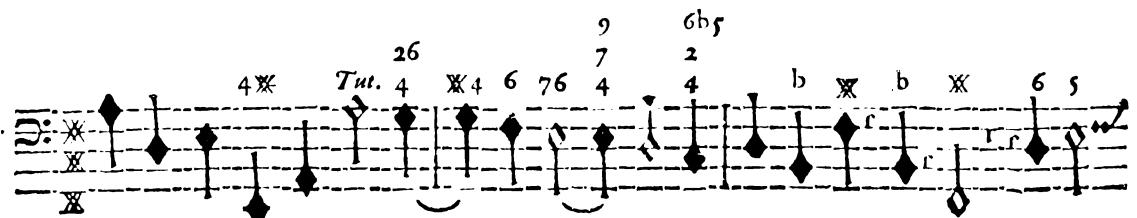
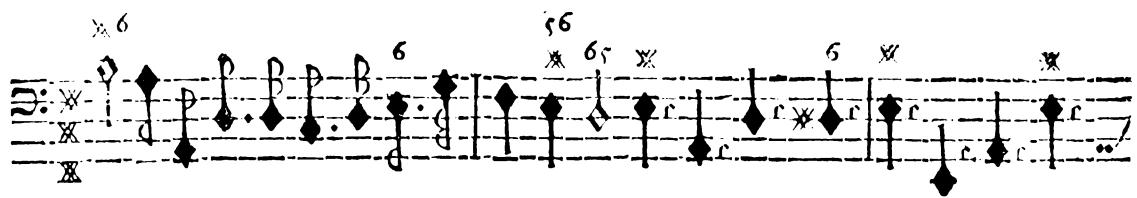
Tutti. 6 5 76 4 X 65 6 6 b6 76 X6 b b6 6 4 X b 65

6 76 6 7 X b3 6 76 7 b6 5 b6 98 76 b3 7 b6 5 2 X4 1 b6 forte. forte. forte.

b7 b3 5 6 X4 6 7 4 2 6 X5 7 b X3 X3 98 b6 6 7 4 X7 6 b X forte. forte.

X b b7 6 b9 6 b6 6 4b 6 b5 X b 7 b6 X 7 b6 6 b6 b6 5 b5 p. pp. ppp.

b6 5 4 X X A 2 Voltate.



Tutti. 6 6 6

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

7 7 5 4 X S.6 6 Tutti. 7 6 b 5 4 3

piano forte piano.

98 7 6 5 Tutti.

furie.

Tutti X b 5 6 7 6 4 4 X 6 6 b 6 7 6 X 6 b 6 6 4 X b 6 5

Grave forte piano.

6 7 6 6 7 X X b 3 6 7 6 7 b 6 5 b 6 98 7 6 b 3 7 b 6 5 X 4 2 b 6

forte piano pp forte.

b 7 b 3 5 6 X 4 6 7 4 2 6 X 5 7 b 98 b 6 6 7 4 X 7 6 b 6

f. piano forte

X b b 7 6 b 9 6 b 6 6 4 b b 5 X b 7 6 X 6 b 6 b 6 5 b 5

p. pp. PPP.

b 6 5 4 X X

A 2 Voltate.

Tutti.

G Avotta. $\exists: \ast$ \times C \times

Allegro è forte.

Tutti. \times b \times *Solo.* \times \times 6 6 6 4 \times *Tutti.*

$\exists: \ast$ \times \times \times *forte.* \times \times \times *piano.* \times \times \times *forte.*

\times \times \times \times 6 5 6 6 6 6 4 \times *Solo.*

$\exists: \ast$ \times \times *piano.*

6 5 $T. 6$ 6 6 6 4 \times *Tutti, piano. forte.*

$\exists: \ast$ \times \times *Gravè.*

6 \times b $4b_3$ b_3 6 b b_76 5

$\exists: \ast$ \times \times

piano. forte. forte. piano. pp.

Tutti.

M Enuet. $\exists: \ast$ 3 4 \times

Allegro è forte.

Tutti.

$6b_5$ \times $6b_5$ 4 \times 5 \times

$\exists: \ast$ \times \times

Forte.

6 $S. 6b_5$ 4 3 5 \times $T. S.$ \times $Solo.$ \times $T. 6 b_5$

$\exists: \ast$ \times \times

piano. forte. piano. forte.

Solo.

$\exists: \ast$ \times \times

piano.

SONATA II.

Cembalo è Violone.

Tutti.

Onata. $\text{D} \frac{4}{4}$ *Gravè.*

Tutti. $\times 6$

Solo.

Tutti. $\times 6$

b6

Tutti.

Allegro.

Solo.

Tutti. \times

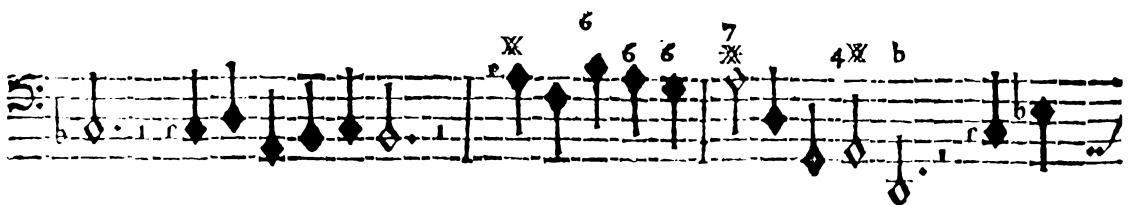
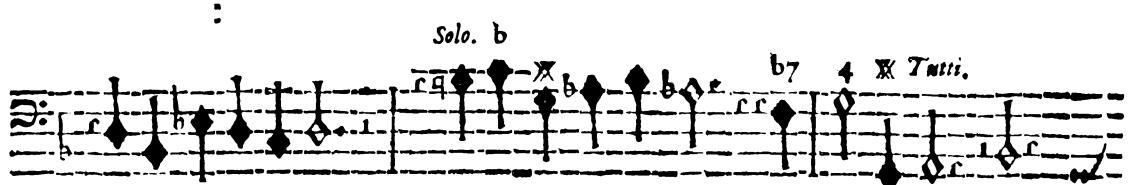
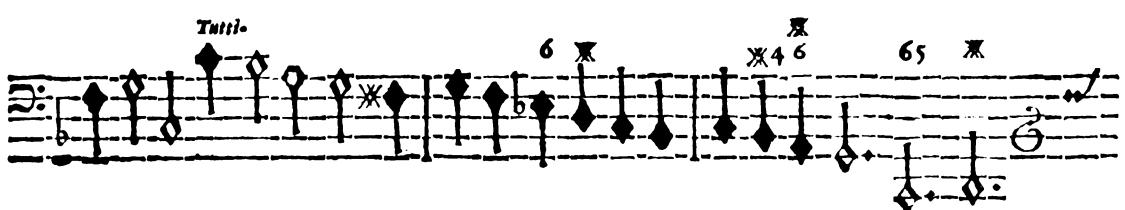
S. 6

T. b

Voltate subito.

Cembalo.

B



7. b x x 6 6 6 4x

 b x x 6 6 6 4x piano.

 Tutti x x 76 x b 6 6 6 5 5 4x
Gravé.

 9 84 b 2 76 x Tutti.
 Forte.

 Solo. x x x x x x x Solo.

 Solo. Tutti. x x6 Solo. Tutti. x6 Tut. b

 x x b x Solo. Tutti. x4 6 x6 b

 Solo. x b x b x 7b6
 Tutti. forte. 4
 Gravé. piano.

 b65
 43 76 x6
 pp. ppp.

Tutti.
 A Ria.

Piano.
Forte.

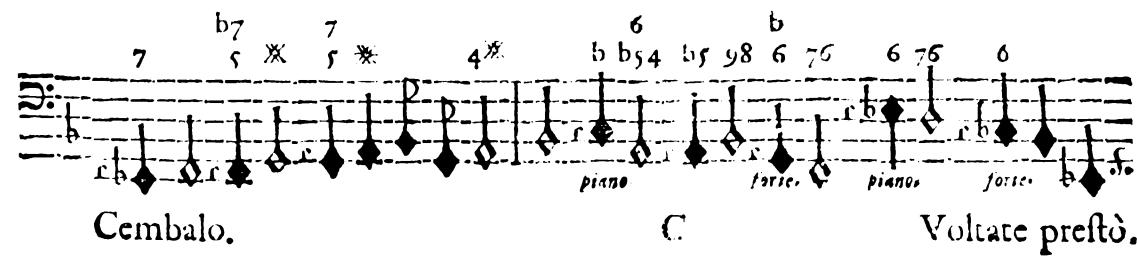
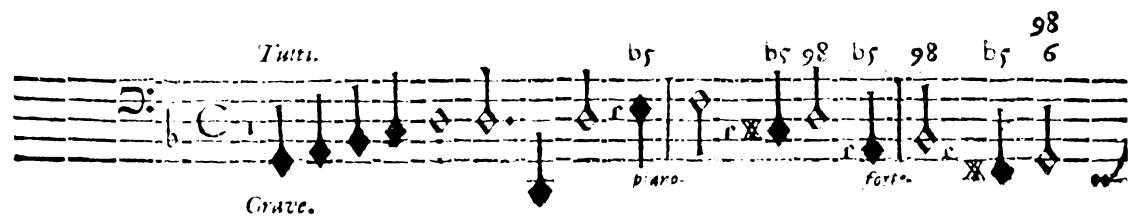
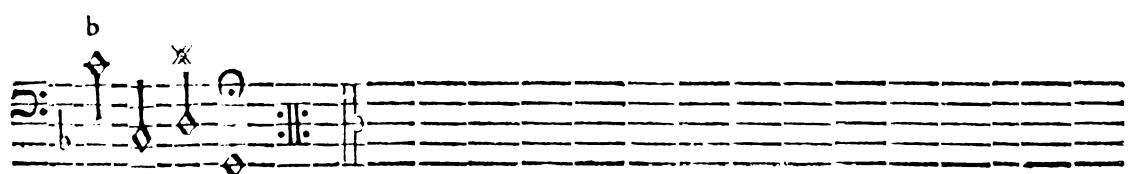
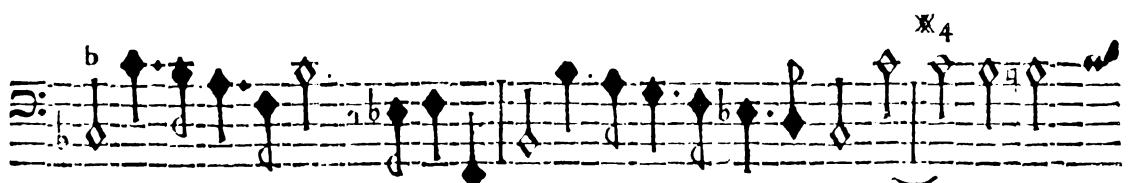
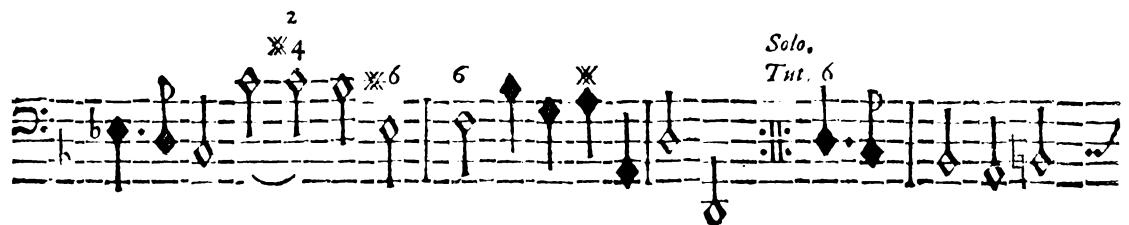
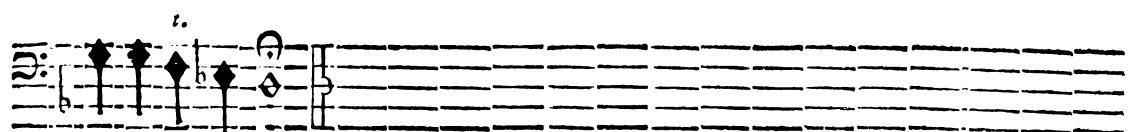
Forte.

piano.

Forte.

piano.

Grave.



43 b b 6
 * ccc * b
 forte.
 piano. b₃ 6 7
 forte. b₃ 7 6 7
 forte. b₃ 7
 forte.

7 4X b 2 6 6 X
 piano. pp.

Solo.
Tutti.
B Orea. C c p p
Alla breve.

Tutti.

Tutti. Solo. X.S.

Tutti. 4 b X

forte.

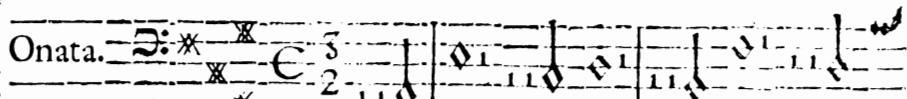


SÓNA-

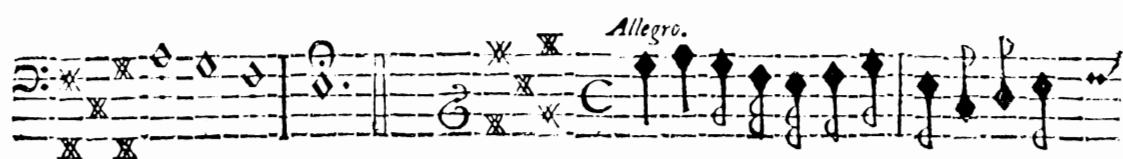


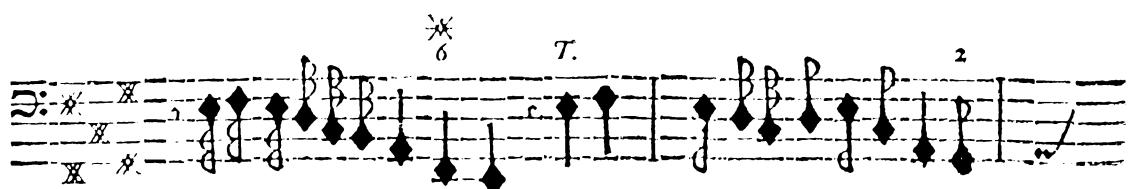
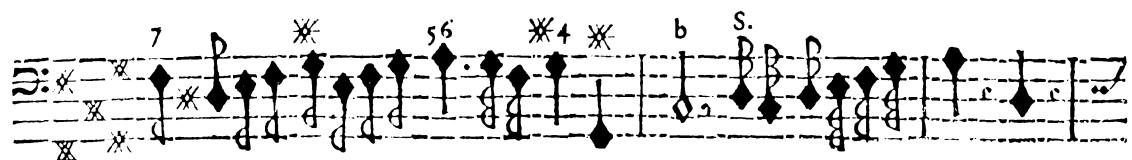
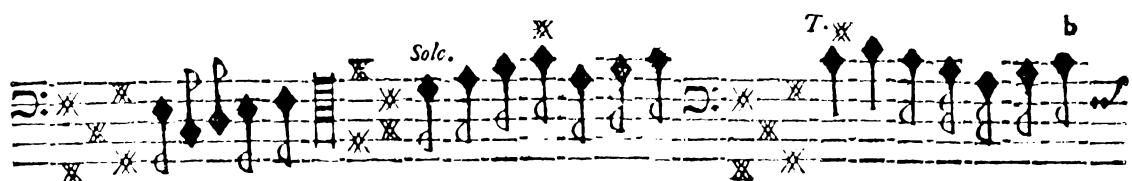
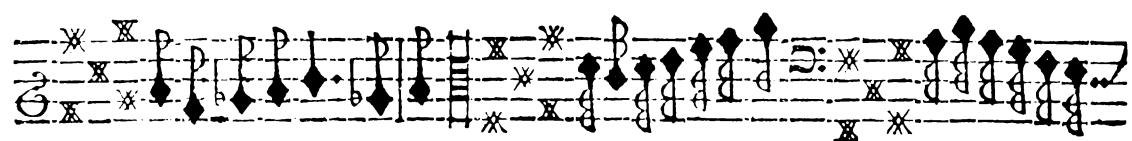
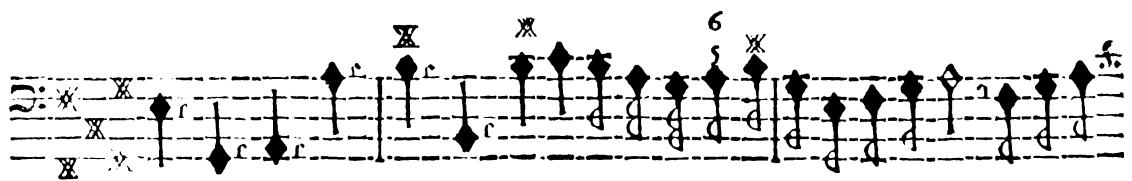
SONATA III.

Cembalo è Violone,



Grave.



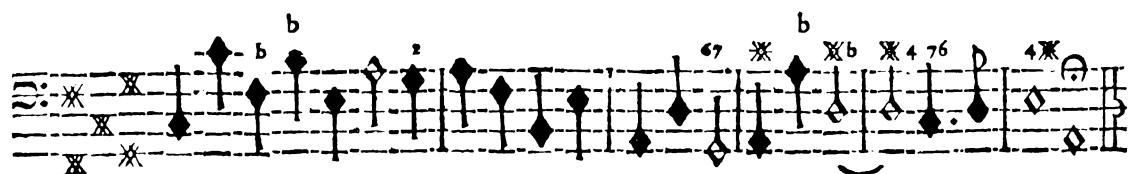
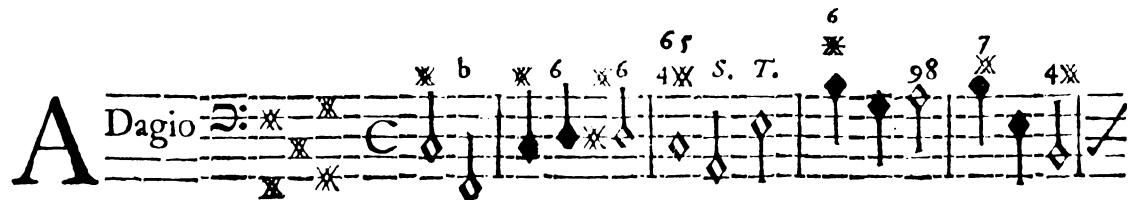


A musical score for piano, featuring a single melodic line on a five-line staff. The notes are represented by various symbols: solid black diamonds, hollow circles, and small crosses. Dynamics are indicated by letters above the staff, such as 'P' for piano and 'f' for forte. The tempo is marked as 'Moderato'. The score includes a dynamic instruction 'pianissimo' below the staff.

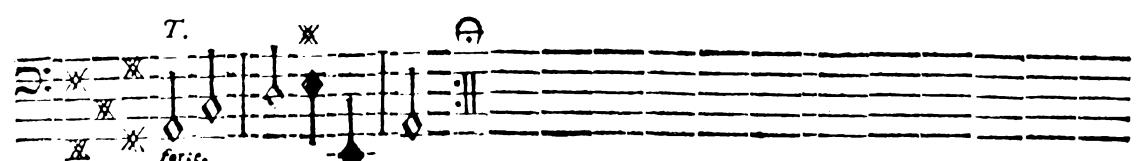
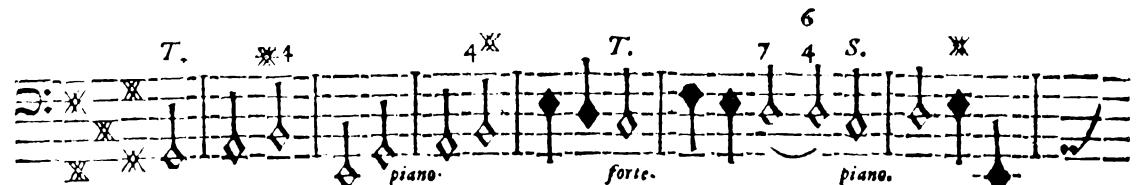
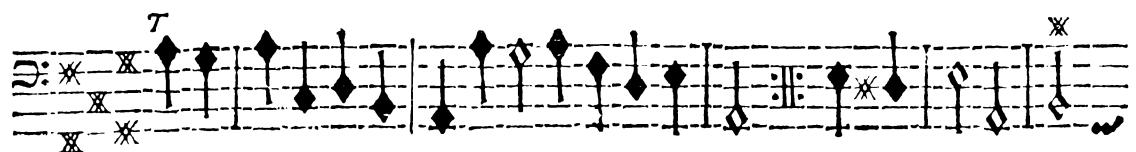
A handwritten musical score page, labeled '6' at the top center. The score consists of two systems. System 4 starts with a treble clef, a 'C' key signature, and a common time signature. It features a single melodic line with various note heads and stems. The first measure ends with a double bar line and a repeat sign. The second measure begins with a bass clef. The score continues with a treble clef, a 'G' key signature, and a common time signature. Measures 1 through 4 of this section are identical, each consisting of a single note followed by a fermata. Measures 5 and 6 show a continuation of the single-note pattern.

A musical score for 'Ourente' on a single staff. The music consists of a continuous line of notes and rests, primarily black diamonds and crosses, with some white diamonds and crosses. The notes are mostly eighth notes, with some sixteenth-note patterns. The score begins with a large, ornate capital letter 'C'. The key signature is indicated as 4 b by a '4' above a 'b' and a 'b' above a '5' with a '6'. The time signature is 3/4. The music ends with a fermata over the final note.

A musical score page featuring two staves of music. The top staff begins with a sharp sign, followed by a note with a vertical stroke, a note with a horizontal stroke, a note with a vertical stroke, a note with a horizontal stroke, a note with a vertical stroke, a note with a horizontal stroke, a note with a vertical stroke, and a note with a horizontal stroke. The bottom staff begins with a sharp sign, followed by a note with a vertical stroke, a note with a horizontal stroke, a note with a vertical stroke, a note with a horizontal stroke, a note with a vertical stroke, a note with a horizontal stroke, a note with a vertical stroke, and a note with a horizontal stroke. Measure numbers 65 and 66 are indicated above the staves.



1. Solo.
2. Tum. S.



Voltate.



R Ondeau. *piano* *force* *piano* *piano*



SONATA IV.

Cembalo è Violone.

Tutts b b 76 x

Onata. D: * C: x Grace

4 6 b b: * 6 3 6 5 6 3 6 5 b

x

7 5 7 5 7 7 7 7 7 6 7 x

x

7 7 b x f 4 w

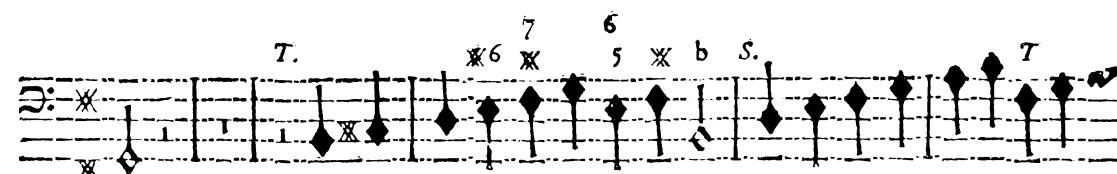
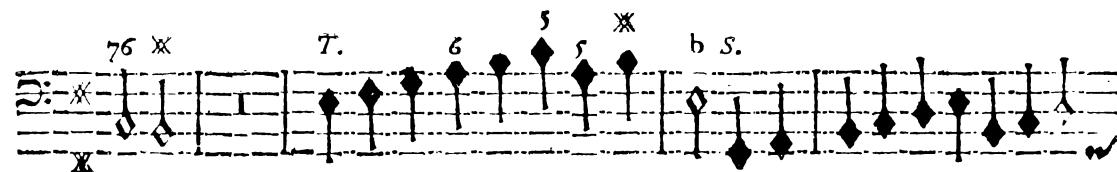
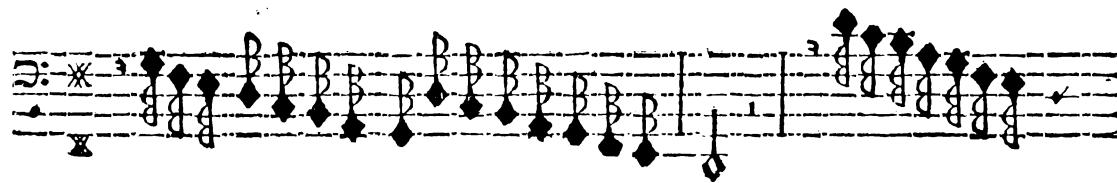
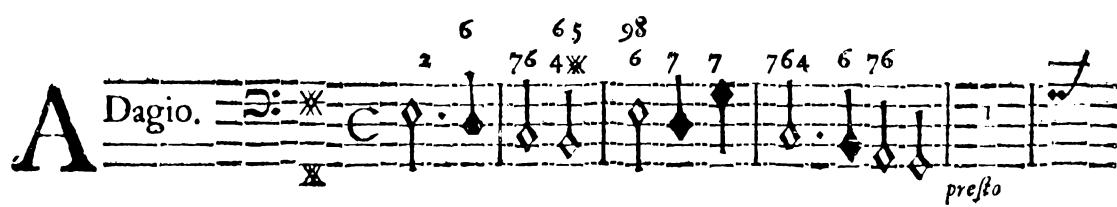
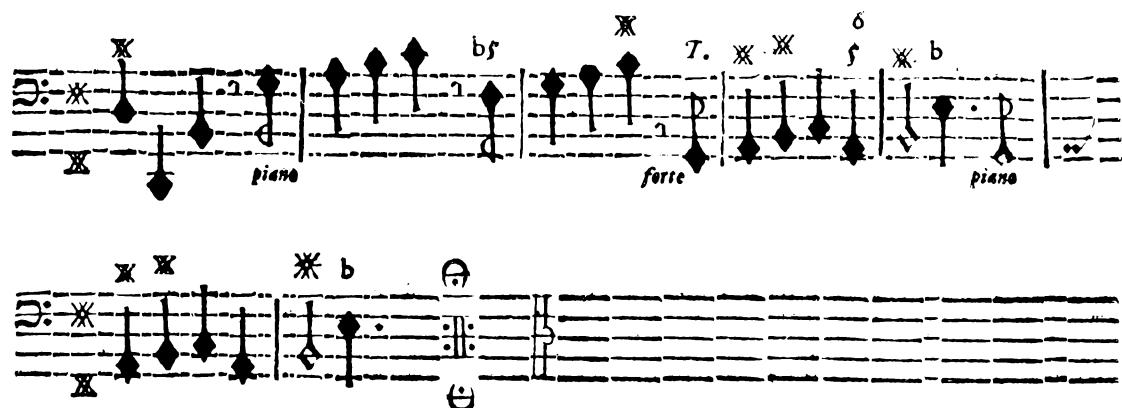
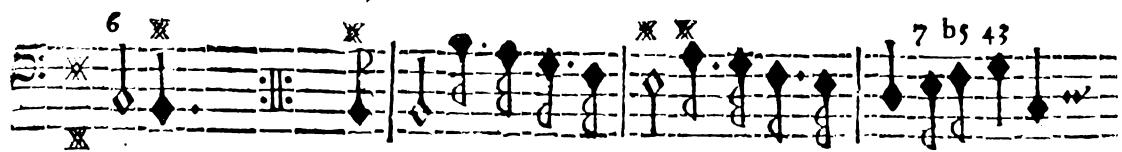
x

Tutti x b b 6 b

B Alletto. D: * C: x

S. b T. x

x



A musical score page featuring two staves. The top staff uses a soprano C-clef and has various markings like 'b', 'x', 'Tb', 's', and '4'. The bottom staff uses an alto F-clef and includes dynamics like '98', '76', 'x4', '76', '7b6', 'x45', and '4x'. The tempo 'Adagio' is indicated at the bottom of the staff.

A musical score page showing a single staff. It starts with 'M Enuet' and includes markings for '1. Solo' and '2. Tutti'. The staff ends with '6 x6'.

A musical score page with two staves. The top staff has markings like 'x6', 'x', 's.', 'b', '6', 's', 'x6', 's', 'T.', and 's.'. The bottom staff has markings like 'x', 's.', 'piano', 'forte', and 'T. x b x x6 b'.

A musical score page with two staves. The top staff has markings like 's.', 'x6', 'b', 'x6', 'x', 'piano', 'T.', 's', 'x6 b', and 'x6'. The bottom staff has markings like 'x', 'b', and 's.'.

A musical score page with two staves. The top staff has markings like 'x', 'b', and 's.'. The bottom staff has markings like 'x', 'b', and 's.'.

A musical score page with two staves. The top staff has markings like 'Solo', 's', 'x', 'b', 'x', 's', 'x', '3x4', and 'b'. The bottom staff has markings like 'x', '7', '5', '4x', and 'x'.

A musical score page with two staves. The top staff has markings like '4b', '7', '5', '4x', and 'x'. The bottom staff has markings like 'x', '7', '5', '4x', and 'x'. The instruction 'Voltate subito.' is written at the bottom right.

A Ria Solo *presto*

T. 6 * 6 s S. x 6

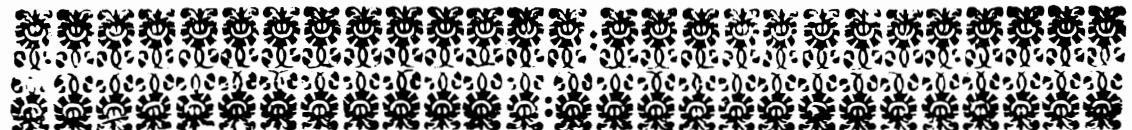
piano forte

piano forte

piano forte

piano forte





S O N A T A V.

Cembalo è Violone.



Llamande

Grave

piano

forte

6 6 6

7 4 6 6

6 4 6 6

6 6 6 6

4 6 5 4 XX

6 4 6 5

6 6 6

Fuga solo

b 5 T 2 6 b 5 4 3 7 b XX 2 5 6

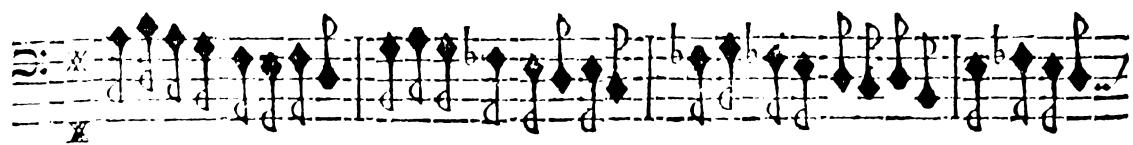
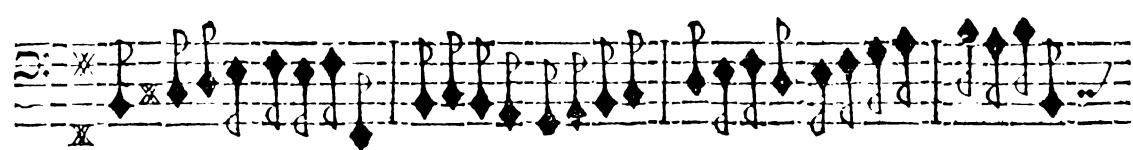
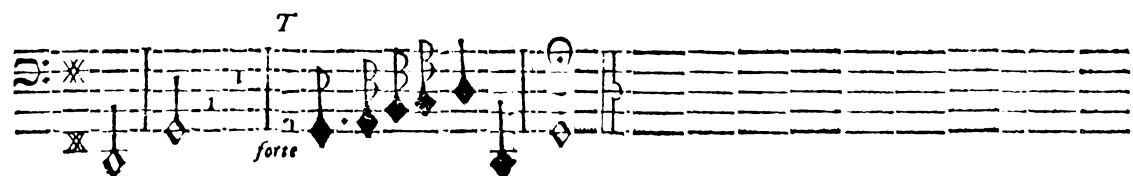
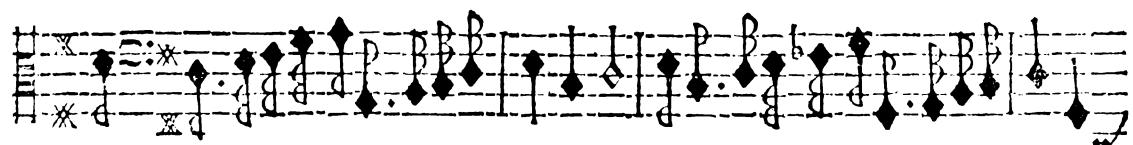
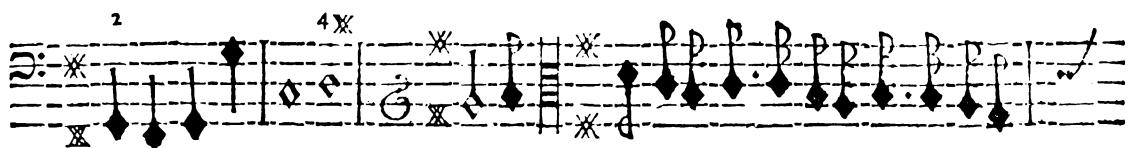
7 6 5 b 6 5 b Solo b 4 3 7 6

4 3 4 XX 6 7 6 5 7 6 T b XX

2 6 7 6 8 T 6 6 7 6 5 4 XX

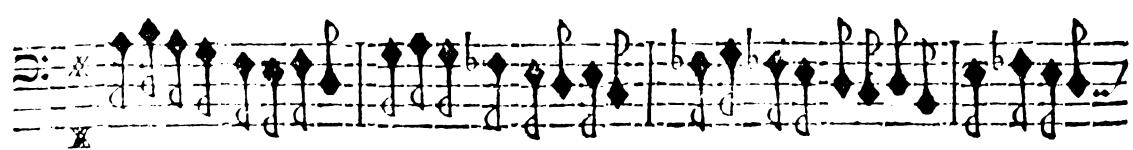
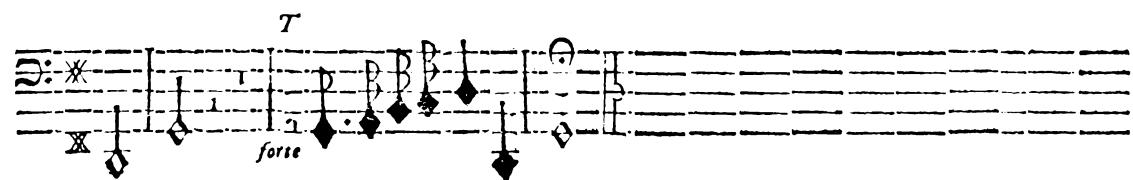
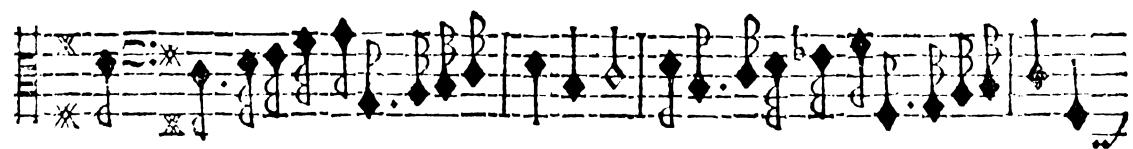
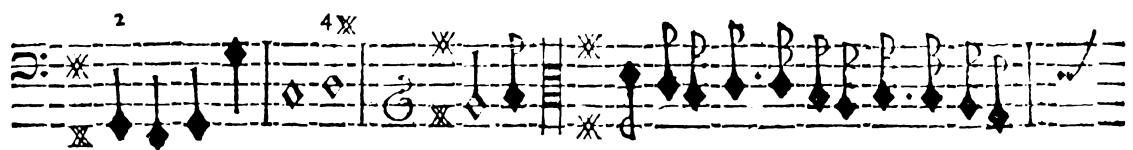
5 4 force 7 6 b 7 6 XX 6 b 4 XX

F



Tunings (indicated by 'x'): Staff 1: EADGBE; Staff 2: EADGBE; Staff 3: EADGBE; Staff 4: EADGBE; Staff 5: EADGBE; Staff 6: EADGBE; Staff 7: EADGBE

Performance techniques: Diamond, Star, Numbered (1-7), B-flat 5, B-flat 6, 43, P (piano), Forte, Adagio, piano



Measures 1-2: Measures 1-2 show a continuous pattern of eighth-note pairs and sixteenth-note pairs. Measure 1 ends with a fermata over the first note of the second measure. Measure 2 ends with a fermata over the last note of the measure.

Measure 3: Starts with a fermata over the first note. Includes markings: $\text{b} \zeta$, x , b , s , 6 , $\text{x} \text{b} \text{6}$, 9 , 6 .

Measure 4: Starts with a fermata over the first note. Includes markings: $\text{4} \text{x}$, 7 , 4 , 9 , 6 , 7 , 6 , 43 , 5 , 6 .

Measure 5: Starts with a fermata over the first note. Includes markings: 4 , 3 , 5 , 4 , $\text{4} \text{x}$. A dynamic marking *piano* is placed below the staff.

Measure 6: Starts with a fermata over the first note. Includes markings: 6 , 5 , 4 , 3 , 5 , 4 , 4 , x . A dynamic marking *forte* is placed below the staff.

Measure 7: Starts with a fermata over the first note. Includes markings: s. , $\text{b} \text{6}$, T , b , $\text{x} \text{4}$, 76 , $\text{4} \text{x}$, 2 , x . A tempo marking *Adagio* is placed below the staff. A dynamic marking *piano* is placed below the staff.

*P*Affagaglia *D:* **3* *2* *1. Solo*
2. Tutti *76* *6* *b* *4* **** *2* *4*
1. Grave

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

76 *6* *3 4 6* *5* *76* *6* *3 4 6* *5* *8*
6 *6* *T* *76* *5* *s* *b6* *T* *6*
6 *s* *76* *T* *b6* *1. Solo*
2. Tutti *76*

76 *5* *6* *1. Solo*
2. Tutti

4b *43* ***6* *7 43* *4b* *43* *6*
6 *1. Solo*
2. Tutti *b6* *6* *76* **** *b* ***6*

65 *x 6* ***4X* *T* *76* *65* *65* *4X* *s*
pp. *7. forte*

3 \times 4 76 T

Solo b \times Tutti S. T.

Solo $\times 4$ 6 76 4b $\times 4$ 6 $\times 4$ 6

98 T. $\times 4$ 6 76 6^b $\times 4$ 6 4 6 piano forte

S. T.

S. T.

S. T.

forte 11. 6

G Voltate presto.

This page contains six staves of musical notation. The first staff uses a treble clef and a common time signature. The second staff uses a bass clef and a common time signature. The third staff uses a treble clef and a common time signature. The fourth staff uses a bass clef and a common time signature. The fifth staff uses a treble clef and a common time signature. The sixth staff uses a bass clef and a common time signature. The notation includes a mix of standard musical notes and diamond-shaped note heads. The page is numbered 76 at the top left. The music includes various dynamics such as 'forte' and 'piano'. The notation is typical of a band or orchestra score, with multiple staves for different instruments.

