

© 1755

SIX  
SONATAS  
for two  
GERMAN FLUTES or VIOLINS  
*with a Thorough Bass for the*  
HARPSICORD or VIOLONCELLO  
COMPOS'D BY  
*SIG.<sup>R</sup> NICOLO JOMELLI.*

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Of whom may be had

*For 2 German Flutes and a Bass.*

*For 2 Violins and a Bass.*

- |                                   |                         |                                     |                            |
|-----------------------------------|-------------------------|-------------------------------------|----------------------------|
| Carcani's Sonatas                 | Teffarini's Sonatas     | Porpora's Sonatas                   | Handel's 13 Sonatas        |
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| Ciampi's 12 Sonatas               | Defesch's 12 Sonatas    | S <sup>t</sup> Martini's 12 Sonatas | Briofchi's Sonatas         |
| S <sup>t</sup> Martinis 6 Sonatas | Haffe's Sonatas         | Fritz Sonatas                       | Martini of Milan's Sonatas |
| Solniz 12 Sonatas                 | Quantz Sonatas          | C— S <sup>t</sup> Germain's Sonatas | Ceruetto's Sonatas         |
| Chinzer's Sonatas                 | Handel's Aires, 4 Parts | Humphries Sonatas                   | Geminiani's Sonatas        |
| Locatelli's Sonatas               | Tortoriti's Sonatas     | Albinoni's Ballettis                | Corelli's 48 Sonatas       |

Speedily will be Publish'd

Dedicated to Her Royal Highness the Lady AUGUSTA  
Six Sonatas for 2 Violins and a Bass Compos'd by Fred: Nuffen. Op: 2<sup>a</sup>





# BASSO

## SONATA I

1.

Andante

The musical score is written for Bassoon and consists of two main sections. The first section, marked 'Andante', spans from the beginning to the middle of the page. It features a series of sixteenth-note passages with various fingerings indicated above the notes, such as 6-5, 4-3, and 6-7. The second section, marked 'Allegro Afsai', begins in the lower half of the page and is characterized by a 3/4 time signature and a key signature of one sharp (F#). This section includes a 'Minuet' and continues with more rhythmic patterns and fingerings. The score concludes with a double bar line and repeat dots.



# BASSO

## SONATA II

Andante

Allegro

Minuet



# BASSO

## SONATA III

The musical score is written for Bassoon and consists of several systems of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Andante". The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. There are several trills marked with asterisks (\*). A section marked "Allegro" begins with a 2/4 time signature. The score concludes with a section labeled "Minuet" in 3/8 time, followed by a "Da Capo Fino all." instruction.

Del Sig.<sup>r</sup> Jomelli



# BASSO

## SONATA IV

Andante

Allegro



BASSO

First section of musical notation, consisting of five staves of bass clef music. It features various fingerings (e.g., 6, 4, 5, 4, 3, 2, 1, 7) and accidentals (sharps and naturals) throughout the piece.

Second section of musical notation, labeled "Minuet", consisting of five staves of bass clef music. It includes fingerings and accidentals, with a key signature change to one flat indicated by a "b" symbol.

SONATA V

Largo

Third section of musical notation, labeled "SONATA V" and "Largo", consisting of three staves of bass clef music. It features fingerings and accidentals, including a key signature change to one sharp indicated by a "#" symbol.

Del Sig: Jomelli



# BASSO

Allegro

SONATA VI

Andante

Del Sig. Jonelli



# BASSO

The musical score is written for Bass and consists of two main sections: **Adagio** and **Allegro**.

- Adagio Section:** This section begins with the tempo marking "Adagio" and is written in 3/4 time. It spans the first five staves. The music features a steady eighth-note pattern with various fingerings (e.g., 5 6 5 6, 4 3 4 3) and some trills. The key signature has one sharp (F#).
- Allegro Section:** This section begins with the tempo marking "Allegro" and is written in 3/8 time. It spans the remaining five staves. The music is more rhythmic and includes many trills and slurs. Fingerings are more complex, often involving groups of six or seven fingers. The key signature changes to two sharps (F# and C#).

The score is densely annotated with fingerings, slurs, and trills, indicating a technically demanding piece. The notation includes various note values, rests, and dynamic markings.



U All

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