

Violino Primo  
**S O N A T E**  
C I O É

Balletti, Sarabande, Correnti, Passacagli, Capriccetti, & vna  
Trombetta, a vno, e due Violini, con la terza parte  
della Viola a Beneplacito.

DI D. GIO: ANTONIO PANDOLFI  
Musico Istrumentista di Violino nella Proto-Metropoli della  
Nobilissima, & Esemplare Cittá di Messina.

D E D I C A T E

*all'Intrifissimo, & Eccellentissimo Principe*

**D. GIO: ANTONIO**  
**L A R O C C A**

Principe d'Arcontes, Marchese di Rocca Alumara, e  
Barone di S. Michele, e Bitonte.



IN ROMA, Per Amadeo Elmonece. 1669. CON LICENZA DE' SUPERIORI.

A

**Imprimatur, si videbitur Reuerendissimo Patri Mag.Sac.Pal.Apost:  
I. DE ANGELIS ARCHIEP. VRB. Vicelgo.**

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**Imprimatur, Fr. Pius Manardus Mag. & Reuerendiss. P.M.S.P. Socius.**



## Eccellentissimo Principe.



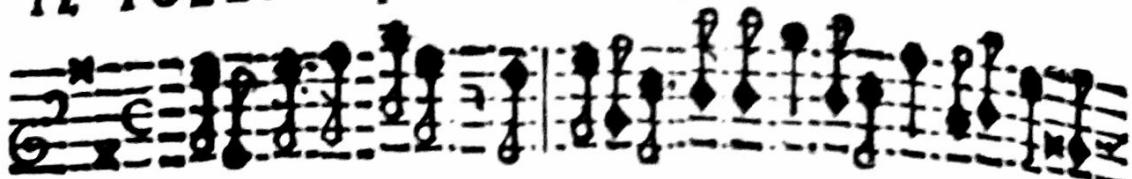
O viuo si ricolmo di rinerente diuozione verso V. E che sempre mai ho bra mato alcun motivo di palesarlo con esterna dimostrāza l'interno del mio offequioso affetto, come già meō tro colla volontà l'esecuzione, con tālo gusto, quanto è il disgusto, e rossore, che lo sperimento nel conoscermi seru così inutile di sì gran Principe. Considerato però nell'innata sua magnanimità, che non isdegnagli bumili i tributi di rinerenza ( simile in questo al mare, che pure accoglie in seno picciolissimi riuoli ) L'offro questa mia Oretta, nata sotto il felice auspicio dell'E V., coll'occasione della sua Nobilissima Virtuofissima Accademia, dedicando insieme al suo glorioso Patrono tutto me stesso; e confessò, che l'ar-dore di quegli offequis bumilissimi, che l'accompagnano, la rendono in parte merito uouole della sua benigna protezione; e quanto maggiore farà la mia debolezza sarà meno disdiceuole un si loduole appoggio. È vero, che il mio ardire eccede i confini della debita cōuenienza, mà e pur' à vero, che quelle maniere virtuofissime, colle quali V. E. rapisce il cuore di chi la serue, oltre passano ogni termine di completezza. Non ardisco inoltrarmi nelle particolari lodi di V. E. per non offendere l'ingenuo suo valore, e modestia; tan to più, che non può un rezzo plettro supplire quel che deve fare, con sonora tromba la Fama, registrando negl'annali, dell'Eter. che sì come suagliera forsi questo esiguo instrumento con roca melodia negl'animes qualche affetto, così additasse quella marauiglia, che nell'offeruar le sue rare qualità ciaschedun concepisce. Scioccho sarebbe chi si sgorzasse di prouar ch'l Sole risplenda: E questo appunto ci addita quella sua accea Candela, essendo tanto chiare nel mondo le sue grandezze, che non han bisogno d'altro lume d'eloquenza, che le palesi: Che però non temerà questa Operetta l'horribile tenore della maledicenza, se sarà illuminata da si benigni splendori; nè mi sbigottiranno gl'affatti inuidiosi de' Monti, nè le saette pericolose de' l'Aristarebi, mentre mi bò elosta per fierissima difesa la più forte ROCCA frà tutte l'altre, che mi posse suggerire il timore. Gradi-sca intanto colla solita sua generosità questa tenua caparra di quel molto, che doverò, la quale scruirà almeno per tributo del suo merito, se non per sodisfazione del mio debito. E quando non hauro altro di buono, sarà almeno un sollimor in di quel rinerente offequio, con cui la mia volontà non sà stare oziosa ne'donuti tributi delle mie obligationi. Si compiaccia come Principe generofissimo, che mi sia scor-ta lo splendore del suo gloriosissimo Nome; ebe mi sia scudo la benignità della sua suouoreuole protezione, e che mi sia porto il felice acquisto della sua gentilissima gracia. mentre col fine bumilmente incbinandomi gli prego dal Cielo il colmo d'ogni desiderabile contentezza.

Di V. E.

Humiliss. Obligatiss. & Affectionatissimo Seruo

D. Gio. Antonio Pandolfi.

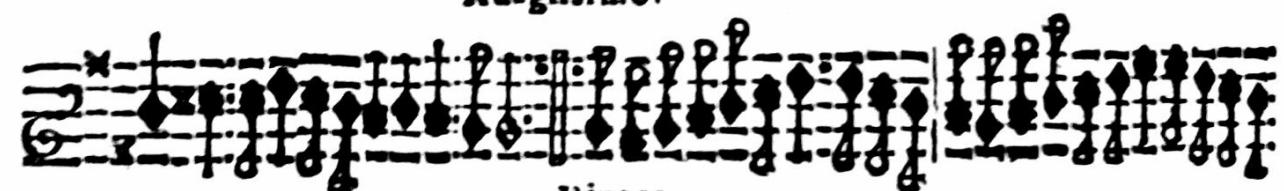
IL TOZZI. Capriccetto Primo 13.



Largo.



Adagissimo.



Vinacc.

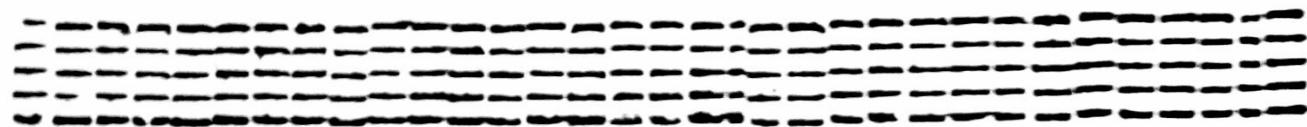
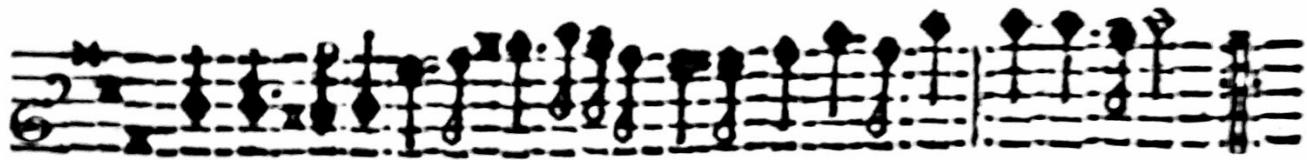
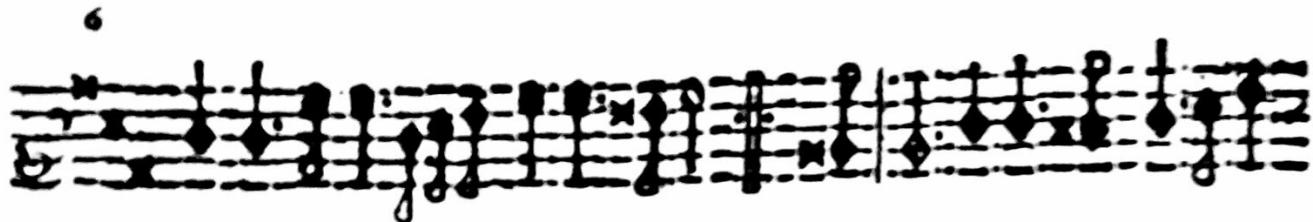


IL CANDELORO.

CAPRIC-  
CETTO  
Secondo  
23.

Allegro.

La sua Corrente.



IL DRAGO.



Largo.





La sua Corrente.



La sua Sarabanda.

piano.

Fer.



P.

F.

P.



F.

P.

F.



P.

F.

P.

A 2

Al Sig. Don Michel' Angelo Faluetti mio Sig. Singolarissimo.

IL FALVETTI.

CAPRIC.

CETTO

Quinto

230

Allegro.



La sua Sarabanda.



IL CARA.

CAPRIC-

CETTO

Quinto

3.

Largo.





Piano. For.

A musical score page featuring two staves. The top staff is labeled "Piano." and the bottom staff is labeled "For.". Both staves show sixteenth-note patterns. The "Piano." staff has a treble clef, while the "For." staff has a bass clef.

A musical score page featuring a treble clef staff. The music consists of a series of sixteenth-note patterns. The first measure starts with a dotted half note followed by a sixteenth-note pattern. This is followed by a measure with a single sixteenth-note pattern. The third measure begins with a sixteenth note followed by a sixteenth-note pattern.

A musical score page featuring a treble clef staff. The music consists of a series of sixteenth-note patterns. The first measure starts with a dotted half note followed by a sixteenth-note pattern. This is followed by a measure with a single sixteenth-note pattern. The third measure begins with a sixteenth note followed by a sixteenth-note pattern.

piano.

A musical score page featuring a treble clef staff. The music consists of a series of sixteenth-note patterns. The first measure starts with a dotted half note followed by a sixteenth-note pattern. This is followed by a measure with a single sixteenth-note pattern. The third measure begins with a sixteenth note followed by a sixteenth-note pattern.

La sua Sarabanda.

A musical score page featuring a treble clef staff. The music consists of a series of sixteenth-note patterns. The first measure starts with a dotted half note followed by a sixteenth-note pattern. This is followed by a measure with a single sixteenth-note pattern. The third measure begins with a sixteenth note followed by a sixteenth-note pattern.

A musical score page featuring a treble clef staff. The music consists of a series of sixteenth-note patterns. The first measure starts with a dotted half note followed by a sixteenth-note pattern. This is followed by a measure with a single sixteenth-note pattern. The third measure begins with a sixteenth note followed by a sixteenth-note pattern.

A musical score page featuring a treble clef staff. The music consists of a series of sixteenth-note patterns. The first measure starts with a dotted half note followed by a sixteenth-note pattern. This is followed by a measure with a single sixteenth-note pattern. The third measure begins with a sixteenth note followed by a sixteenth-note pattern.

IL MUSCARI.

CAPRIC-  
CETTO  
SESTO  
13.

Allegro



La sua Corrente.



15

## La Domenga Sarabanda.

Musical score for "La Domenga Sarabanda." The score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music is written in a style with sixteenth-note patterns and rests.

**Allegro**

## IL FOLCOGNONI.

**BALLETTO**

Primo à s.  
Violini.

Musical score for "Il Folcognoni Balletto." The score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music is written in a style with sixteenth-note patterns and rests.

**Largo.**

## La sua Sarabanda.

Musical score for "La sua Sarabanda." The score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music is written in a style with sixteenth-note patterns and rests.

Musical score for another section of "La sua Sarabanda." The score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music is written in a style with sixteenth-note patterns and rests.

Musical score for a final section of "La sua Sarabanda." The score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music is written in a style with sixteenth-note patterns and rests.

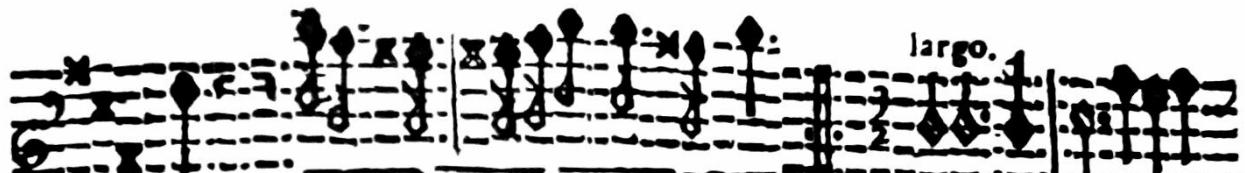
# IL FERROTTI

13

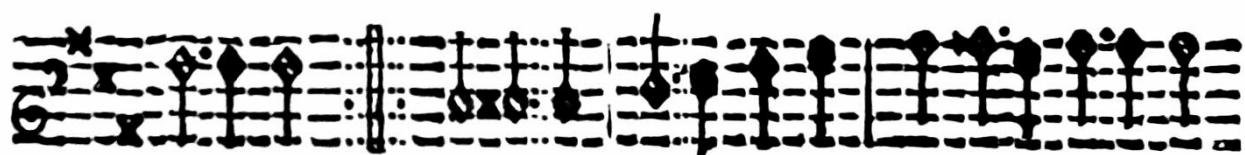
BALLETTTO

Secondo  
a 3.  
Violini.

Largo.



La sua Sarabanda.



14

## IL GIVSTO.

Violino Primo.

BALLETTO  
TERZO  
a. a.  
Violini.

Largo.



## LO GIVDICE.

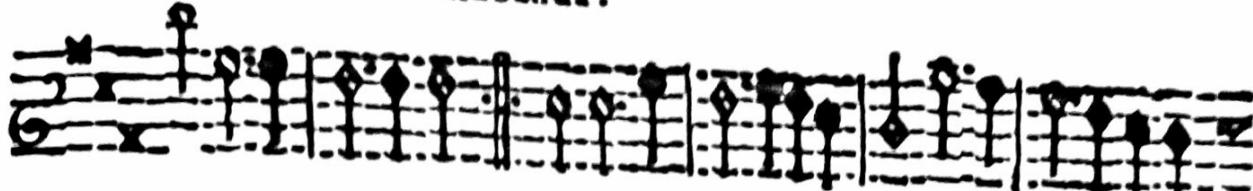
BALLETTO  
QVARTO  
a. a.  
Violini.

Largo.



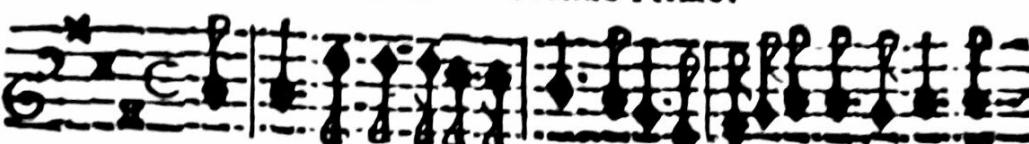


La sua Sarabanda.



IL COLANGIOLA. Violino Primo.

BALLETTO  
QVINTO  
a. 1.  
Violini.



Largo.



La sua Sarabanda.





## LA SPATA FORA.

All' Illustrissimo Sig. Don Francesco Spata Fora Amatore, e Professore  
della Musica, mio Padrone Osservandissimo.

Violino Primo.

TROMBETTA      Violini.

*Adagio.*

er. for.

piano. er. piano.

for.

3. 3.

3. 3. 3. 3.

3. 3. 3. 3.

17

3. 3. 3. 3. 3. 3. 3. 3.

tr. Arietta.  
adagio.

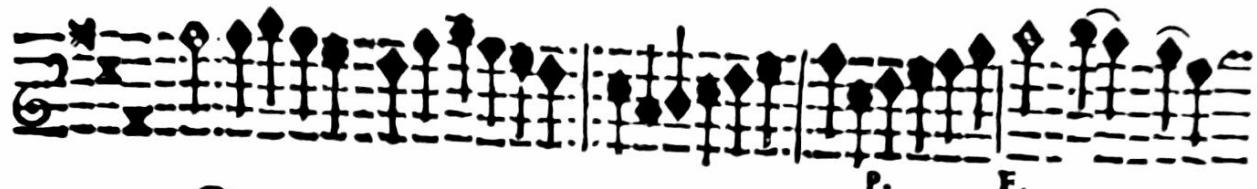
tr.

Allegro.  
Battaglia.





Corrente, adagio, & Ariosa.



P. F.

allegro.

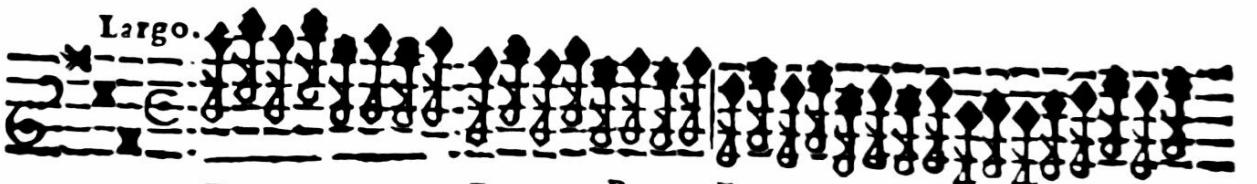


P. F. P.

Sarabanda.



Largo.



F. P. F. P. F. P. F.



P. F. P. tr.

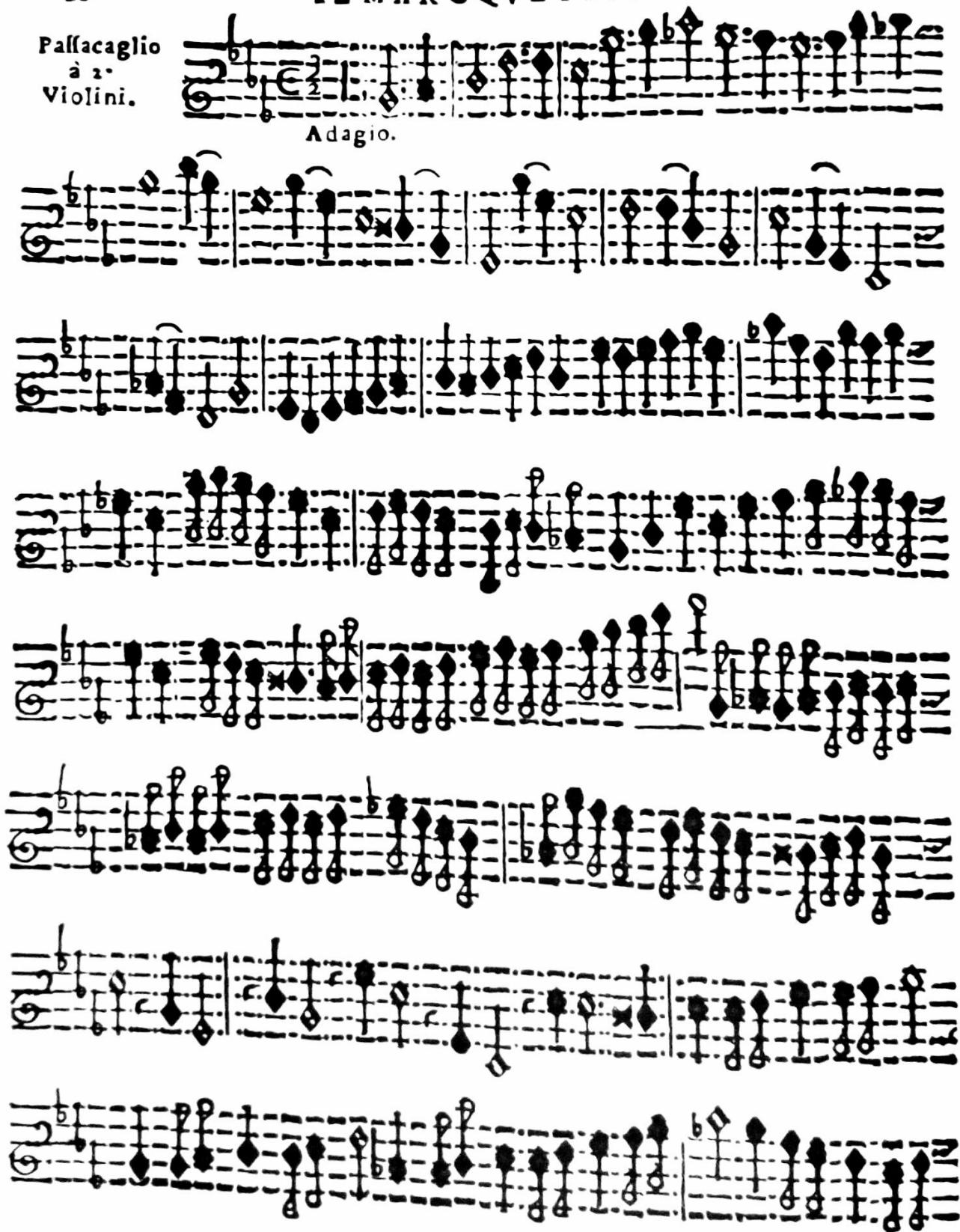
Allegro



## IL MARCQVETTA.

Pallacaglio  
à 2.  
Violini.

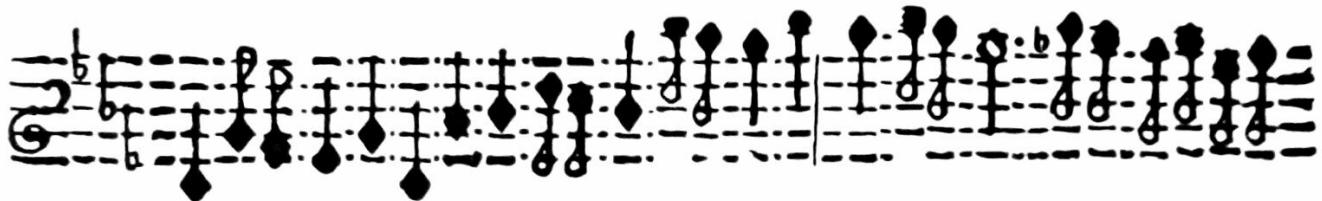
Adagio.



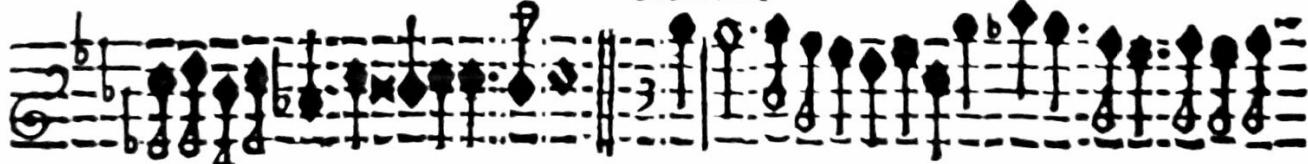
A decorative horizontal border consisting of a repeating pattern of stylized, symmetrical motifs. Each motif features a central vertical element resembling a stylized flower or a bell-shaped form, flanked by smaller, rounded shapes. The entire pattern is rendered in black ink on a white background.

A horizontal strip of musical notation on a staff, featuring a series of vertical stems with small circles at their tops, indicating pitch or tone.

A page from a medieval manuscript featuring musical notation on four-line red staves. The notation is represented by vertical stems with small circles at the top, some with horizontal strokes or dots, and a few diamond shapes. The music is organized by vertical bar lines.



Arietta.



Segue adagissimo,



Allegro.



P.

F.



Segue il Brando.



Replica  
l'Arietta  
e finisce  
al  
Brando.



### IL MONFORTI.

BALLETTO  
a Violino  
Solo.

Allegro

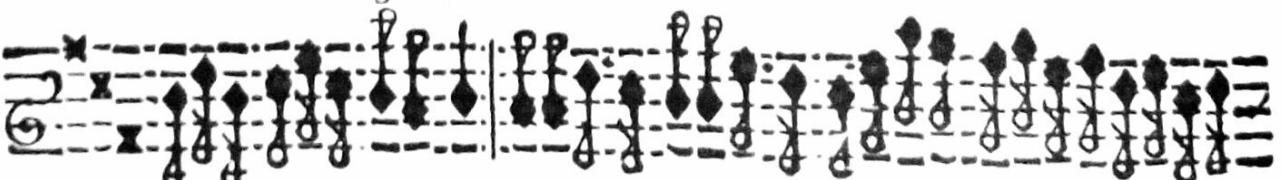


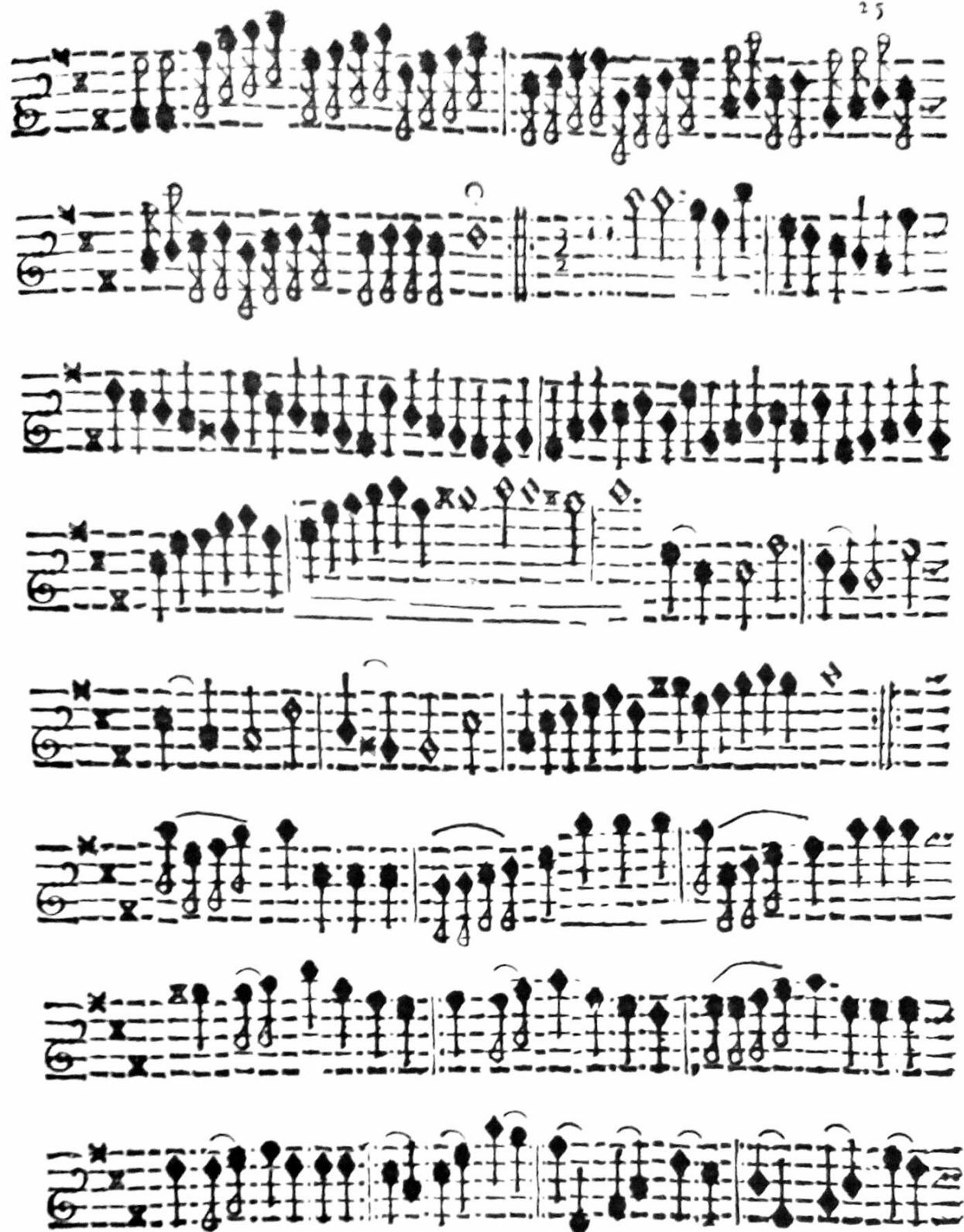
## IL RAIMONDO.

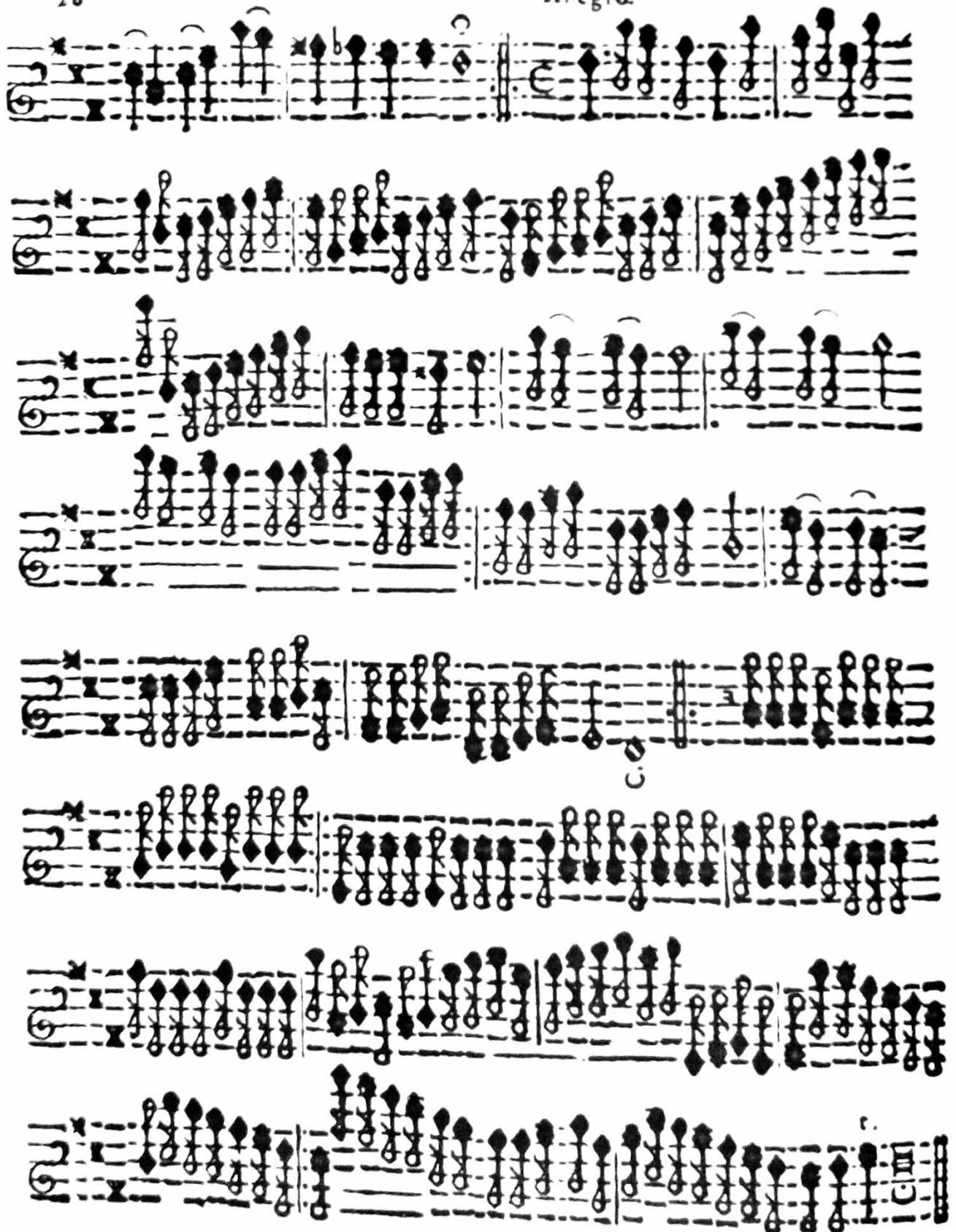
Al Sig. D. Pietro Raimondo mio Padrone Singolarissimo.



Allegro.





*Allegro.*

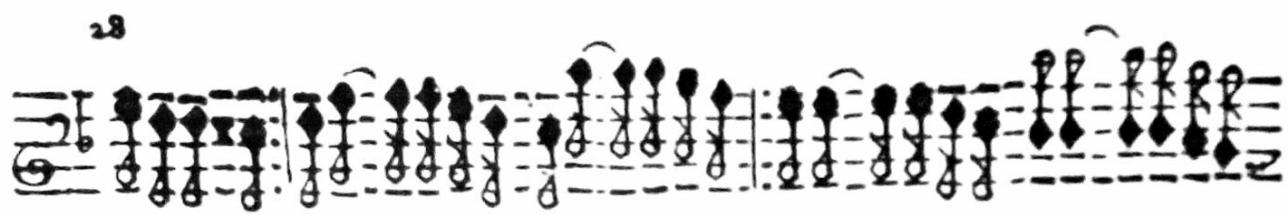
IL MAURITIO.

CAPRIC-  
CETTO  
a Violino  
Solo.

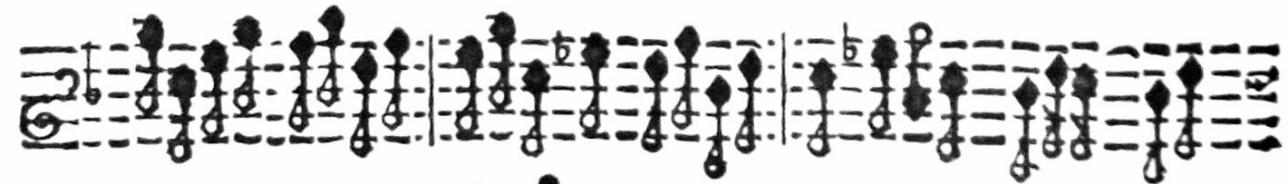
Allegro.

27

The sheet music consists of eight staves of musical notation for violin. The first staff begins with a treble clef, a key signature of one sharp, and common time. It features a continuous series of sixteenth-note patterns. The second staff begins with a treble clef, a key signature of one sharp, and common time. It also features a continuous series of sixteenth-note patterns. The third staff begins with a treble clef, a key signature of one sharp, and common time. It features a continuous series of sixteenth-note patterns. The fourth staff begins with a treble clef, a key signature of one sharp, and common time. It features a continuous series of sixteenth-note patterns. The fifth staff begins with a treble clef, a key signature of one sharp, and common time. It features a continuous series of sixteenth-note patterns. The sixth staff begins with a treble clef, a key signature of one sharp, and common time. It features a continuous series of sixteenth-note patterns. The seventh staff begins with a treble clef, a key signature of one sharp, and common time. It features a continuous series of sixteenth-note patterns. The eighth staff begins with a treble clef, a key signature of one sharp, and common time. It features a continuous series of sixteenth-note patterns. The music is labeled 'Allegro.' at the beginning of the first staff and 'allegro.' at the beginning of the sixth staff. The page number '27' is located in the top right corner of the first staff.



Allegro.



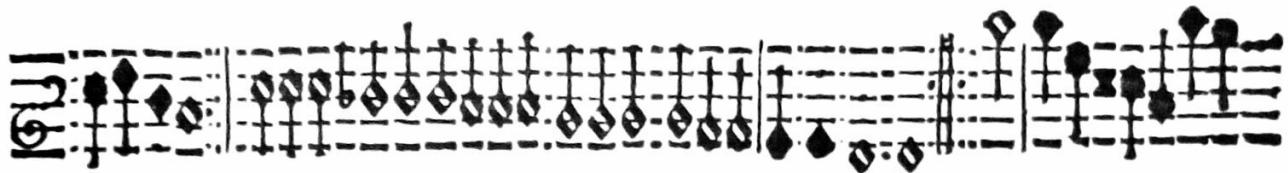
Allegro.





IL CATALANO.  
Capriccetto  
a Violino  
Solo.

Largo.







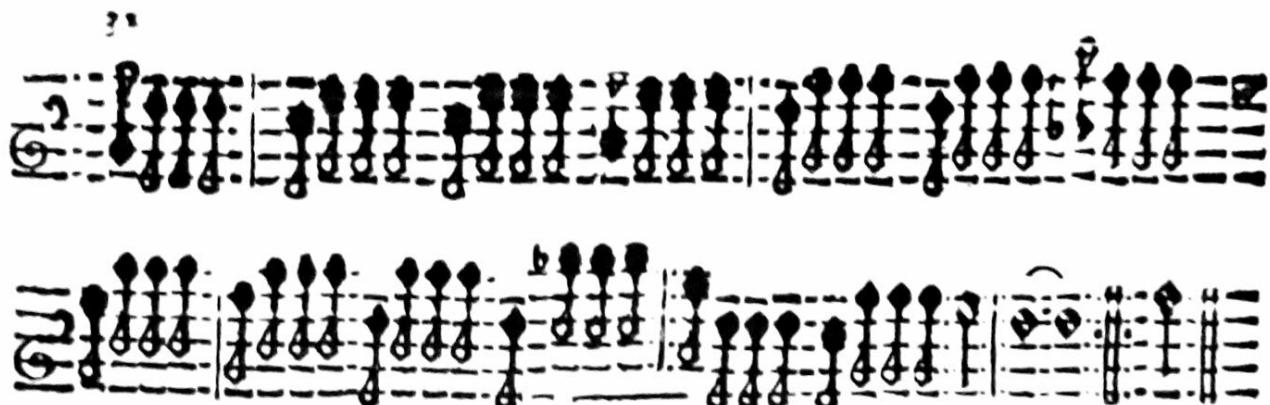


TABLE OF CONTENTS.

## TAVOLA GENERALE.

	PAG.
<b>I L Tozzi, Capriccetto Primo à 2.</b>	4
<b>Il Candeloro, Capriccetto Secondo à 3.</b>	5
<b>Il Drago, Capriccetto Terzo à 3.</b>	6
<b>Il Faluetti, Capriccetto Quarto à 3.</b>	8
<b>Il Cara, Capriccetto Quinto à 3.</b>	9
<b>Il Muscati, Capriccetto Sesto à 3.</b>	11
<b>La Domenica Sarabanda à due Violini.</b>	11
<b>Il Folcognoni, Balletto Primo à due Violini.</b>	13
<b>Il Ferrotti, Balletto Secondo à due Violini.</b>	13
<b>Il Giusto, Balletto Terzo à due Violini.</b>	14
<b>Lo Giudice, Balletto Quarto à due Violini.</b>	14
<b>Il Colangiolo, Balletto Quinto à due Violini.</b>	15
<b>La Spata Fora, Trombetta à due Violini.</b>	16
<b>Il Marcquetta, Passacaglio à due Violini.</b>	18
<b>Il Monforti, Balletto à Violino solo.</b>	23
<b>Il Raimondo, Capriccetto à Violino solo.</b>	24
<b>Il Maurizio, Capriccetto à Violino solo.</b>	27
<b>Il Catalano, Capriccetto à Violino solo.</b>	29

IL FINE.