

Titelblatt beifolgend (Empress. f. a. u. p. f. u. k. l. e. n.)!

N. G. 11/2.39. P. S. l. e. n.

CANTO Primo.

SONATE

A 1. 2. 3. per il Violino, o Coraceto, Fa-
gotto, Chitarone, Violoncino o
simile altro Istromento,

Del già M. Ill. Sig. Gio: ^{to} ^{ro} ^{ro} B A T I S T A F O N T A N A,
nel' eccellenza di questa professione Fra
i migliori Ottimo.

D E D I C A T E

ALL'ILL^{mo} ET R^{mo} MONS^r
ABBATE GIO: MARIA ROSCIOLI
COPPIERO DI
N. S. PAPA VRBANO VIII



A

ILL.^{MO} ET REV.^{MO} SIGNORE
SIG.^{RE} ET PATRONE COL.^{MO}



Il Sig. Gio: Batista Fontana da Brescia è stato vno de più singo-
lari Virtuosi, ch'abbia hauuto l'età sua, nel toccare di violino:
e bene s'è fatto conoscer tale non solo nella sua Patria; má & in
Venetia, & in Roma, e finalmente in Padoua, doue qual mori-
bondo Cigno spiegò più merauigliosa la soauità della sua armo-
nia. Questo Virtuoso, che nella voracità del contagio fu tras-
portato dalla terra al Paradiso, conoscèdo forsi d'hauer hauuto
il principio della sua meritata fortuna in questa nostra Chiesa

delle Gratie, nel morire lasciò la medesima herede di quelle facultà, che co' suoi hono-
rati sudori s'hauca acquistato, & raccomandò á superiori del Monasterio quelle fatiche,
che lasciate in iscritto poteuano, date alle stampe, farlo risorgere alla cognitione de
Musici con auantaggio loro, & eternarlo così nel mondo, come eternamente goderà
nel Cielo. Haueriano con prontezza gli Superiori passati essequita la mente del Testa-
tore; má perche gli scritti patiuano qualche difficoltà, e per la calamità de tempi andati
non si poteua hauere persona, che intelligente della professione, gli mettesse nel chi uro,
che richiedea il bisogno per consegnargli allo stampatore, s'è differito, fino, che de-
posta la Carica del Generalato dal Reuerendissimo Padre Maestro Antonio Luzzari, &
eletto al gouerno di questo Monasterio, mi disse subito, che per ogni modo, io, che tē-
go la cura di Maestro di Capella douessi ritrouare, chi cio facesse; perche non uoleua,
che restassero più sepolti questi tesori, nel Sig. Gio: Batista priuo della douura lode.
Et m'aggiunse d'auantaggio, che per assicurare quest' opera dalle punture, che gli po-
tessero dare gli poco amoreuoli, non potendo diffenderla l'Autore, la raccomandassi
alla protetione di V. S. Illustrif. alla quale è raccomandata con tanto suo godimento di
quiete la Musica del Vaticano inchinata da tutte le altre: & che lo così hauerei, e pro-
ueduto alla sicurezza dell'Opera, e nell'istesso tēpo dimostrato á V. S. Illustris. qual-
che segno di quella riuerenzia, che & esso Reuerendis. Priore, ed'io Te professiamo.
Hò essequito il comandamento nelle prime parti colla stampa, & adesso m'appresē-
to á V. S. Ill. per essecutione dell'altra, consacrando questa fatica, e supplicando.
Ma á gradire in essa la virtù dell'Autore, & unitamente la diuotione di doi humilissi-
mi seruitori, che implorando á V. S. Ill. quelle grandezze, de'le quali per anco nõ
possiede astro, che il merito con profondissimo inchino la riueriscono.

Di Venetia il primo Maggio 1641

Di V. S. Illustrissima e Reuerendissima

Humilissimo seruitore.

F. Gio: Batista Reghino.

A 2.



Ilus 315
50060

Sonata prima Violino Solo.

Violino Primo & Concerto

The first page of the musical score contains ten staves of music. The top staff is the Violino Primo part, starting with a treble clef, a 3/4 time signature, and a key signature of one flat. It begins with a measure marked with a '4' above it. The subsequent staves are for the Concerto part, with various clefs and time signatures. The music is written in a standard notation style with notes, rests, and bar lines.

The second page of the musical score contains five staves of music. The top staff continues the Violino Primo part, starting with a measure marked with a '5' above it. The subsequent staves continue the Concerto part. The music concludes with a double bar line and repeat dots.

This section of the page contains ten empty musical staves, arranged in two groups of five. These staves are not filled with any musical notation.

Sonata Seconda. Violino Solo

The first page of the musical score contains six staves of music. The top two staves are treble clefs, and the bottom four are bass clefs. The music is written in a single system with various musical notations including notes, rests, and bar lines. The piece concludes with a double bar line at the end of the sixth staff.

Sonata Terza Vi. Vno Solo.

9

The second page of the musical score contains ten staves of music, continuing from the first page. It features five treble clefs and five bass clefs. The notation is consistent with the first page, showing a continuation of the musical piece. The page ends with a double bar line at the end of the tenth staff.

10

Musical score for the first page, measures 10-19. The score consists of four staves. The first staff contains a complex rhythmic pattern of eighth and sixteenth notes. The second and third staves contain similar rhythmic patterns. The fourth staff contains a series of rests. The score ends with a double bar line.

11

Scauta quartet à violino Solo.

Musical score for the second page, measures 11-19. The score consists of four staves. The first staff contains a complex rhythmic pattern of eighth and sixteenth notes. The second and third staves contain similar rhythmic patterns. The fourth staff contains a series of rests. The score ends with a double bar line.

The first page of the musical score consists of five staves of music. The notation is dense, featuring a variety of rhythmic values and articulation marks. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of the 18th or 19th century, with frequent use of slurs and dynamic markings. The bottom two staves are left blank, indicating the end of the page.

50.212 Quinta à Violino solo 13

The second page of the musical score continues the composition from the first page. It consists of five staves of music. The notation is consistent with the first page, showing a continuation of the melodic and harmonic material. The music is written in a style characteristic of the 18th or 19th century, with frequent use of slurs and dynamic markings. The bottom two staves are left blank, indicating the end of the page.

Musical score for the left page of a sonata. It consists of 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. A measure number '14' is visible at the top of the first staff. The music is written in a single system across the page.

Sonata Scilla à Violino Solo.

Musical score for the right page of a sonata. It consists of 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. A measure number '15' is visible at the top of the first staff. The music is written in a single system across the page.

16

16

Segue

17

17

Sonata Settima A dei Violini 18

The first page of the musical score contains 18 measures of music. It is written for two violins and consists of 11 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The music is in a single system with a repeat sign at the end of the 18th measure.

rit. 3. Viol. G =

The second page of the musical score contains 12 measures of music, numbered 19 to 30. It continues the composition from the first page and consists of 11 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The music is in a single system with a repeat sign at the end of the 30th measure.

Sonate Di Gio. Battista Forzani A 1. 2. 3. A 9. Flis

Viol. I
Viol. II

Sonata Ottava A doi Violini

10

Viol. I
Viol. II

Viol. I
Viol. II

11

Viol. I
Viol. II

The first page of the musical score contains 12 staves of music. The top staff is the bassoon part, starting with a treble clef and a key signature of one flat. It begins with a dynamic marking of *ff* and a tempo marking of *32*. The subsequent staves are for the violin, with the first staff using a treble clef and the following staves using an alto clef. The music is written in a single system with various rhythmic values and articulations.

The second page of the musical score contains 12 staves. The top staff continues the bassoon part from the previous page. The following staves continue the violin part. The music continues with complex rhythmic patterns and articulations. The page ends with a double bar line and repeat dots.

Musical score for Violino P. iano, measures 1-23. The score is written on 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several trills and triplets indicated by the number '3'. The notation includes various note values, rests, and dynamic markings.

Musical score for Violino P. iano, measures 24-33. The score is written on 6 staves. It continues the complex rhythmic pattern from the previous page. The notation includes various note values, rests, and dynamic markings. The music concludes with a double bar line and repeat dots.

A series of 12 empty musical staves, arranged in two groups of six. These staves are blank, indicating that the music for these parts is not present in this section of the score.

Sonata undecima à doi violini.

The first page of the musical score consists of ten staves. The top staff is the first violin part, starting with a treble clef and a key signature of one flat. The subsequent staves represent the second violin, viola, and cello/bass parts, each with its respective clef. The music is written in a classical style with various rhythmic values and articulations. The page concludes with a double bar line.

The second page of the musical score continues from the first page and also consists of ten staves. It features the same instrumental parts: first violin, second violin, viola, and cello/bass. The notation continues with complex rhythmic patterns and dynamic markings. The page ends with a double bar line.

Sonata 12. A due, Fagotto e Violino.

28

29

Sonata 13. à 2. Fagotto con due Violini.

The first page of the musical score contains ten staves. The top two staves are for the Bassoon and Violin I, and the bottom two are for Violin II and Cello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 29, 30, and 31 are indicated above the staves. The piece concludes with a double bar line and repeat dots.

The second page of the musical score contains ten staves. The top two staves are for the Bassoon and Violin I, and the bottom two are for Violin II and Cello/Double Bass. The score continues from the first page with various musical notations. Measure numbers 31, 32, and 33 are indicated above the staves. The piece concludes with a double bar line and repeat dots.

Sonata 14. Due violini e Fagotto.

Musical score for Sonata 14, featuring two violins and a bassoon. The score consists of 11 staves of music. It begins with a treble clef and a common time signature. A double bar line is present on the 7th staff, followed by a key signature change to one sharp (F#) and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

Sonata 15. A due violini e fagotto.

Musical score for Sonata 15, featuring two violins and a bassoon. The score consists of 11 staves of music. It begins with a treble clef and a common time signature. A double bar line is present on the 7th staff, followed by a key signature change to one sharp (F#) and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

34

This page contains ten staves of musical notation. The notation is dense, with many sixteenth and thirty-second notes. The first staff begins with a treble clef and a common time signature. The music is written in a single system across ten staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. The piece concludes with a double bar line at the end of the tenth staff.

Conata 23 23

This page contains ten staves of musical notation. The notation is dense, with many sixteenth and thirty-second notes. The first staff begins with a treble clef and a common time signature. The music is written in a single system across ten staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. The piece concludes with a double bar line at the end of the tenth staff.

Sonata 17. Fagotto con due Violini

15

Musical score for Bassoon and Violins, measures 15-36. The score consists of 12 staves. The top staff is the Bassoon part, and the remaining 11 staves are for two Violins. The music is in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A '2.0.' marking is present above the second staff. The piece concludes with a double bar line and repeat dots at the end of the twelfth staff.

37

Musical score for Bassoon and Violins, measures 37-48. The score consists of 11 staves. The top staff is the Bassoon part, and the remaining 10 staves are for two Violins. The music continues with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a double bar line and repeat dots at the end of the eleventh staff.

Sonata 18 Fagotto con doi Violini.

35

Musical score for the first page, measures 35-48. The score consists of ten staves. The first staff is the bass clef part, and the remaining nine staves are the treble clef part. The music is in C major and 2/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *mf*. A double bar line is present at the end of measure 48.

39

Musical score for the second page, measures 39-48. The score consists of ten staves. The first staff is the bass clef part, and the remaining nine staves are the treble clef part. The music continues from the previous page. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *mf*. A double bar line is present at the end of measure 48. Below the staves, the text "IL FINE." is printed.



TAVOLA

Sonata Prima	Violino solo.	4
Sonata Seconda	Violino solo.	6
Sonata Terza	Violino solo.	9
Sonata Quarta	Violino solo.	11
Sonata Quinta	Violino solo.	13
Sonata Sesta	Violino solo.	15
Sonata Settima	Doi Violini.	18
Sonata Ottava	Doi Violini.	20
Sonata Nona	Violino, e Fagotto.	22
Sonata Decima	Violino, e Fagotto.	24
Sonata Undecima	Due Violini.	26
Sonata Duodecima	Violino, e Fagotto.	28
Sonata Terza decima	Doi Violini, e Fagotto.	30
Sonata Quarta decima	Doi Violini e Fagotto.	32
Sonata Quinta decima	Doi Violini, e Fagotto.	34
Sonata Sesta decima	Tre Violini.	35
Sonata Decima Settima	Doi Violini, & Fagotto.	36
Sonata Decima Ottava	Doi Violini, & Fagotto.	38

IL FINE.



CANTO Secondo.

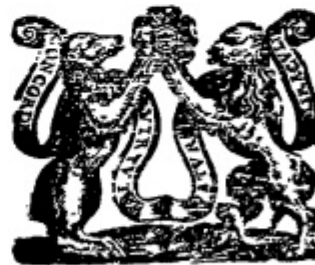
SONATE

A 1 2 3: per il Violino, o Cornetto, Fa-
gotto, Chitarone, Violoncino o
simile altro Istrumento,

Del già M.^{to} Ill. Sig. Gio: BATISTA FONTANA,
nell' eccellenza di questa professione Frà
i migliori Ottimo.

DEDICATE

ALL'ILL.^{mo} ET R.^{mo} MONS.^r
ABBATE GIO: MARIA ROSCIOLI
COPPIERO DI
N. S. PAPA VRBANO VIII



IN VENETIA MDCXXXI

Appresso Bartolomeo Magni.

B

ILL^{MO} ET REV^{MO} SIGNORE
SIG^{RE} ET PATRONE COL^{MO}



Il Sig. Gio: Batista Fontana da Brescia è stato vno de più singo-
lari Virtuosi, ch'abbia hauuto l'età sua, nel toccare di Violino:
e bene s'è fatto conoscer tale non solo nella sua Patria; má & in
Veneria, & in Roma, e finalmente in Padoua, doue qual mori-
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portato dalla terra al Paradiso, conoscèdo forsi d'hauer hauuto
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Musici con auantaggio loro, & eternarlo così nel mondo, come eternamente goderà
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che richiedeva il bisogno per consegnargli allo stampatore, s'è differito, sino, che de-
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eletto al gouerno di questo Monasterio, mi disse subito, che per ogni modo, lo, che tē-
go la cura di Maestro di Capella douessi ritrouare, chi cio facesse; perche non voleua,
che restassero più sepolti questi tesori, nel Sig. Gio: Batista priuo della douuta lode.
Et m'aggiunse d'auantaggio, che per assicurare quest' opera dalle punture, che gli po-
teffero dare gli poco amoreuoli, non potendo diffenderla l'Autore, la raccomandassi
alla protetione di V. S. Illustrif. alla quale è raccomandata con tanto suo godimento di
quiete la Musica del Vaticano inchinata da tutte le altre; & che lo così hauerci, e pro-
teduto alla sicurezza dell'Opera, e nell'istesso tēpo dimostrato à V. S. Illustris. qual-
che segno di quella riueranza, che & esso Reuerendis. Priore, ed' lo le professiamo.
Hò essequito il comandamento nelle prime parti colla stampa, & adesso m' appresē-
to à V. S. Ill. per effecutione dell'altra, consacrandose quella fatica, e supplicádo-
la á gradire in essa la virtù dell'Autore, & vnitamente la diuotione di doi humilissi-
mi seruitori, che implorando à V. S. Ill. quelle grandezze, delle quali per anco nò
possiede altro, che il merito con profondissimo inchino la riueriscono.

Di Venetia il primo Maggio 1641

Di V. S. Illustrissima e Reuerendissima

Humilissimo seruitore.

F. Gio: Batista Reghino.

B 2.



Mus 315
50060

Sonata Settima à due Violini.

Violino Secondo & Cornetto

Musical score for Violino Secondo & Cornetto, Sonata Settima à due Violini. The score consists of 12 staves of music, written in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece begins with a treble clef and a key signature of one sharp (F#). The music is characterized by intricate rhythmic patterns and melodic lines.

Sonata Ottava à doi Violini

Musical score for Sonata Ottava à doi Violini. The score consists of 12 staves of music, written in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece begins with a treble clef and a key signature of one sharp (F#). The music is characterized by intricate rhythmic patterns and melodic lines.

6

Musical score for page 6, featuring ten staves of handwritten musical notation. The notation includes various notes, rests, and dynamic markings such as *mf* and *f*. The score is arranged in a single system across the ten staves.

Sonata nr. 2 dei Violini. 7

Sonata nr. 2 dei Violini. 7

Musical score for page 7, titled "Sonata nr. 2 dei Violini". It features ten staves of handwritten musical notation, continuing from the previous page. The notation includes various notes, rests, and dynamic markings such as *mf* and *f*. The score is arranged in a single system across the ten staves.

This page contains the first system of a musical score, consisting of 12 staves. The top staff is the Violin part, and the remaining 11 staves are for the Piano accompaniment. The music is written in a single system with various musical notations including notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines.

Sonata 19. - Partita con dei Violini Violino.

This page contains the second system of a musical score, consisting of 12 staves. The top staff is the Violin part, and the remaining 11 staves are for the Piano accompaniment. The music continues from the first page with various musical notations including notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines.

19

The first system on page 19 consists of five staves of music. The top staff is a single melodic line. The second staff is a bass line. The third and fourth staves are a pair of violin parts. The fifth staff is a pair of viola parts. The music is in a common time signature and features a variety of rhythmic patterns and dynamics.

Sonata 14 Fagotto con doi Violini.

The second system on page 19 consists of five staves of music. The top staff is a single melodic line. The second staff is a bass line. The third and fourth staves are a pair of violin parts. The fifth staff is a pair of viola parts. The music continues with similar rhythmic and melodic motifs as the first system.

20

The first system on page 20 consists of five staves of music. The top staff is a single melodic line. The second staff is a bass line. The third and fourth staves are a pair of violin parts. The fifth staff is a pair of viola parts. The music continues with similar rhythmic and melodic motifs as the first system.

Sonata 19. Con del Violini e Fagotto

The first page of the musical score contains 12 staves. The top two staves are for the Violin and Bassoon. The score is written in a single system with a common time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings. A '5' is written above the 10th staff, and a '3' is written above the 11th staff. The page ends with a double bar line.

The second page of the musical score contains 12 staves. The top two staves are for the Violin and Bassoon. The score continues from the first page. A '12' is written above the 2nd staff. The music continues with similar rhythmic patterns. The page ends with a double bar line. Below the 12th staff, there are several empty staves, indicating the end of the page.

Sonata 16 3 Violini.

Musical score for Sonata 16 for 3 Violins, measures 14-23. The score is written for three violins on three staves. The music is in 3/4 time and features a complex texture with many sixteenth and thirty-second notes. Measure numbers 14, 15, 16, 17, 18, 19, 20, 21, 22, and 23 are indicated at the top of the staves. The piece concludes with a double bar line and repeat signs.

Sonata 17. Fagotto e due Violini

Musical score for Sonata 17 for Bassoon and 2 Violins, measures 15-20. The score is written for two violins and a bassoon on three staves. The music is in 3/4 time and features a complex texture with many sixteenth and thirty-second notes. Measure numbers 15, 16, 17, 18, 19, and 20 are indicated at the top of the staves. The piece concludes with a double bar line and repeat signs.

14

Sonata 18. Fagotto con due violini

This page contains the musical notation for measures 14 through 23. It features four staves: Flute (Fl.), Violin I (Vcl. I), Violin II (Vcl. II), and Bassoon (Fag.). The music is in C major and 3/4 time. Measure 14 begins with a treble clef and a common time signature. The score includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots at the end of measure 23.

15

15

This page contains the musical notation for measures 24 through 33. It features four staves: Flute (Fl.), Violin I (Vcl. I), Violin II (Vcl. II), and Bassoon (Fag.). The music continues from the previous page. Measure 24 begins with a treble clef and a common time signature. The score includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots at the end of measure 33.

Il Fine



TAVOLA

Sonata Scrima à doi Violini.	4
Sonata Ottava à doi Violini.	5
Sonata 11 à doi Violini.	7
Sonata 13 Fagotto con doi Violini.	9
Sonata 14 Fagotte con doi Violini.	10
Sonata 15 Con doi Violini e Fagotto	12
Sonata 16 A 3 Violini.	14
Sonata 17 Fagotto con doi Violini.	15
Sonata 18 Fagotte con doi Violini.	16

IL FINE.



BASSO
SONATE

A 1. 2. 3. per il Violino, o Cornetto, Fa-
gotto, Chitarone, Violoncino o
simile altro Istromento,

Del già M. Ill. Sig. Gio: BATISTA FONTANA,
nell' eccellenza di questa professione Frà
i migliori Ottimo.

DEDICATE

ALL'ILL.^{mo} ET R.^{mo} MONS.^r
ABBATE GIO: MARIA ROSCIOLI
COPPIERO DI
N. S. PAPA VRBANO VIII



IN VENETIA MDC XXXI

Appresso Bartolomeo Magni.

C

MO
ILL. ET REV. SIGNORE
RE
SIG. ET PATRONE COL.
MO



L. Sig. Gio: Batista Fontana da Brescia è stato vno de più singo-
lari Virtuosi, ch'abbia hauuto l'età sua, nel toccare di violino:
e bene s'è fatto conoscer tale non solo nella sua Patria, má & in
Venetia, & in Roma, e finalmente in Padoua, doue qual mori-
bondo Cigno spiegò più merauigliosa la soauità della sua armo-
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portato dalla terra al Paradiso, conoscèdo forsi d'hauer hauuto
il principio della sua meritata fortuna in questa nostra Chiesa

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rati sudori s'hauca acquistato, & raccomandò á superiori del Monasterio quelle fatiche,
che lasciate in iscritto poteuano, date alle stampe, farlo risorgere alla cognitione de
Musici con auuantaggio loro, & eternarlo così nel mondo, come eternamente goderà
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tore; má perche gli scritti patiuano qualche difficoltà, e per la ca' amità de tempi andati
non si poteua hauere persona, che intelligente della professione, gli mettesse nel chiaro,
che richiedea il bisogno per consegnargli allo stampatore, s'è differito, sino, che de-
posta la Carica del Generalato dal Reuerendissimo Padre Maestro Antonio Luzzari, &
eletto al governo di questo Monasterio, mi disse subito, che per ogni modo, Io, che tē-
go la cura di Maestro di Capella douessi ritrouare, chi cio facesse; perche non voleua,
che restassero più sepolti questi tesori, nel Sig. Gio: Batista priuo della douuta lode.
Et m'aggiunse d'auuantaggio, che per assicurare quest' opera dalle punture, che gli po-
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Hò essequito il comandamento nelle prime parti colla stampa, & adesso m'apprese-
to à V. S. Ill. per essecutione dell'altra, consacrandole questa fatica, e supplicado-
la á gradire in essa la virtù dell'Autore, & vnitamente la diuotione di doi humilissi-
mi seruitori, che implorando à V. S. Ill. quelle grandezze, delle quali per anco nõ
possiede altro, che il merito con profondissimo inchino la riueriscono.

Di Venetia il primo Maggio 1641

Di V. S. Illustrissima e Reuerendissima

Humilissimo seruitore,

F. Gio: Batista Reghino.

C 2.



Mus. 315
50060

Sonata nona. Fagotto o Clarinetto o Violoncello. Con Violino o cornetto.

Musical score for Sonata nona, measures 1-23. The score is written for Fagotto o Clarinetto o Violoncello and Violino o cornetto. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat), and the time signature is 3/8. The score ends with a double bar line and a fermata over the final measure, which is numbered 23.

Musical score for Sonata 10, measures 1-23. The score is written for Fagotto e Violino. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat), and the time signature is 3/8. The score ends with a double bar line and a fermata over the final measure, which is numbered 23.

The first system of the musical score consists of seven staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is written in a single system with various rhythmic values and articulations.

Sonata 12. Fagotte e Violino.

The second system of the musical score consists of four staves. It continues the musical notation from the first system, showing complex rhythmic patterns and melodic lines.

The third system of the musical score consists of ten staves. It continues the musical notation from the second system, featuring intricate rhythmic figures and melodic passages. A fermata is visible above the seventh staff.

Sonata 17. con fagotto e due Violini o cornetti

8

Musical score for Sonata 17, measures 1 through 12. The score is written on ten staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, with some rests and dynamic markings. The notation is dense and characteristic of 18th-century manuscript notation.

Sonata 14. Fagotto e due Violini

Musical score for Sonata 14, measures 1 through 12. The score is written on ten staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music features a variety of rhythmic figures, including eighth and sixteenth notes, and includes some rests and dynamic markings. The notation is dense and characteristic of 18th-century manuscript notation.

Sonata 17. con due Violini e Fagotto.

Musical score for Sonata 17, measures 10 through 21. The score is written for two violins and a bassoon. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 10 is marked with a forte (f) dynamic. Measure 21 is marked with a first ending (1.) and a second ending (2.). The bottom of the page shows several empty staves.

Sonata 16. 2. Violini

Musical score for Sonata 16, measures 1 through 11. The score is written for two violins. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 11 is marked with a first ending (1.) and a second ending (2.).

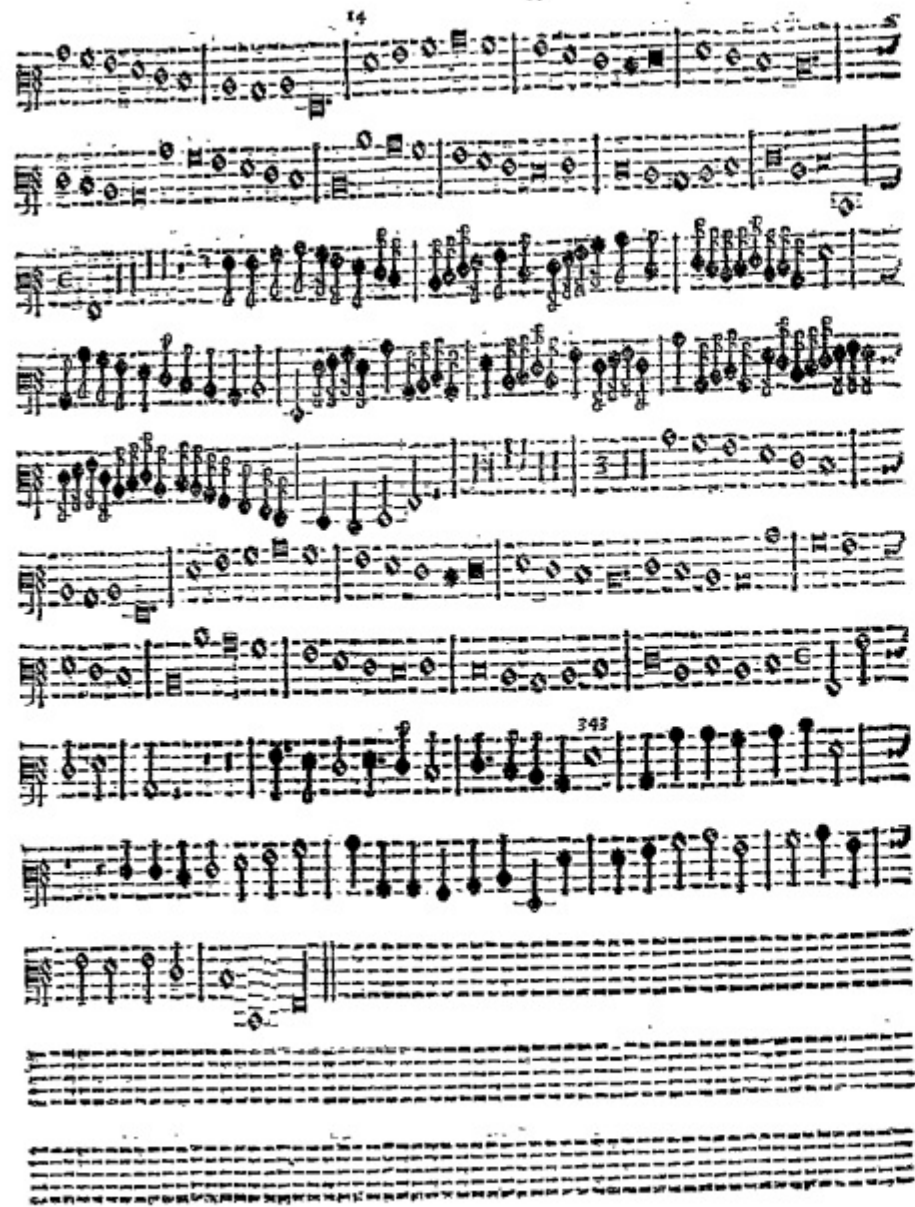
Sonata 17. Fagotto con due Violini.

Musical score for Sonata 17, Bassoon with two Violins. The score consists of ten staves. The first staff is the bassoon part, starting with a treble clef and a common time signature. The following staves are for the two violins, with the first violin on a treble clef and the second violin on an alto clef. The music is written in a single system with various musical notations including notes, rests, and dynamic markings.

Musical score for Sonata 18, Bassoon with two Violins. The score consists of six staves. The first staff is the bassoon part, starting with a treble clef and a common time signature. The following staves are for the two violins, with the first violin on a treble clef and the second violin on an alto clef. The music is written in a single system with various musical notations including notes, rests, and dynamic markings.

Sonata 18 Fagotto con dei Violini.

Musical score for Sonata 18, Bassoon with two Violins. The score consists of six staves. The first staff is the bassoon part, starting with a treble clef and a common time signature. The following staves are for the two violins, with the first violin on a treble clef and the second violin on an alto clef. The music is written in a single system with various musical notations including notes, rests, and dynamic markings.



TAVOLA

Sonata Nona	Violino, e Fagotto.	4
Sonata Decima	Violino, e Fagotto.	5
Sonata Duodecima	Violino, e Fagotto.	6
Sonata Terza decima	Doi Violini, e Fagotto.	8
Sonata Quarta decima	Doi Violini e Fagotto.	9
Sonata Quinta decima	Doi Violini, e Fagotto.	10
Sonata Sesta decima	Tre Violini.	11
Sonata Decima Settima	Doi Violini, & Fagotto.	12
Sonata Decima Ottava	Doi Violini, & Fagotto.	15

IL FINE.



Mf 4066

F o n t a n a Giovanni Battista

Sonate a 1.2.3.

Venezia, Bartolomeo Magni, 1641. 2^o

C. I., C. II., B.

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