

CANTO Secondo.

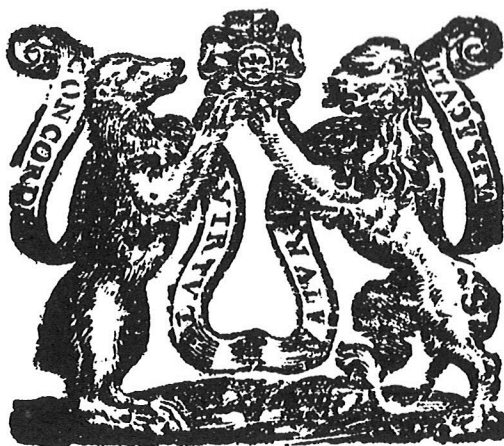
# SONATE

A 1. 2. 3.<sup>o</sup> per il Violino, o Cornetto, Fagotto, Chitarone, Violoncino o simile altro Istromento,

<sup>to re re</sup>  
Del già M. Ill. Sig. Gio: BATISTA FONTANA,  
nell' eccellenza di questa professione Frà  
i migliori Ottimo.

DEDICATE

<sup>mo</sup> ALL'ILL. ET R. MONS.  
<sup>mo</sup> ABBATE GIO: MARIA ROSCIOLI  
COPPIERO DI  
N. S. PAPA VRBANO VIII



IN VENETIA MDC XXX XI

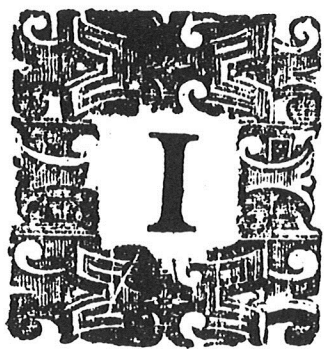
Appresso Bartolomeo Magni.

B





ILL<sup>MO</sup> ET REV<sup>MO</sup> SIGNORE  
SIG<sup>RE</sup> ET PATRONE COL<sup>MO</sup>



L Sig. Gio: Batista Fontana da Brescia é stato vno de piú singolari Virtuosi, c'habbia 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 moribondo Cigno spiegò piú merauigliosa la soauità della sua armonia. Questo Virtuoso, che nella voracità del contagio fù trasportato 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 facoltà, che co' suoi honorati sudori s'haueua 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 nel Cielo. Haueriano con prontezza gli Superiori pasati essequita la mente del Testatore; 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 richiedeua il bisogno per consegnargli allo stampatore, s'è differito, sino, che deposta la Carica del Generalato dal Reuerendissimo Padre Maestro Antonio Luzzari, & eletto al gouerno di questo Monasterio, mi disse subito, che per ogni modo, lo, che tēgo la cura di Maestro di Capella douessi ritrouare, chi cio facesse; perche non voleua, che restassero piú sepolti questi tesori, nel Sig Gio: Batista priuo della douuta lode. Et m'aggionsed'auuantaggio, che per assicurare quest' opera dalle punture, che gli potessero dare gli poco amoreuoli, non potendo diffenderla l'Autore, la raccomandassi alla protetione di V. S. Illustris. alla quale è raccomandata con tanto suo godimento di quiete la Musica del Vaticano inchinata da tutte le altre: & che lo così hauerei, e proueduto alla sicurezza dell'Opera, e nell'istesso tēpo dimostrato à V. S. Illustris. qualche segno di quella riuerenza, che & esso Reuerendis. Priore, ed' lo le professiamo. Hò essequito il comandamento nelle prime parti colla stampa, & adesso m' appressato à V. S. Ill. per effecutione dell'altra, consacrando questa fatica, e supplicandola á gradire in essa la virtu dell'Autore, & vnitamente la diuotione di doi humilissimi seruatori, che implorando á V. S. Ill. quelle grandezze, delle quasi 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.

Sonata Setima a due Violini.

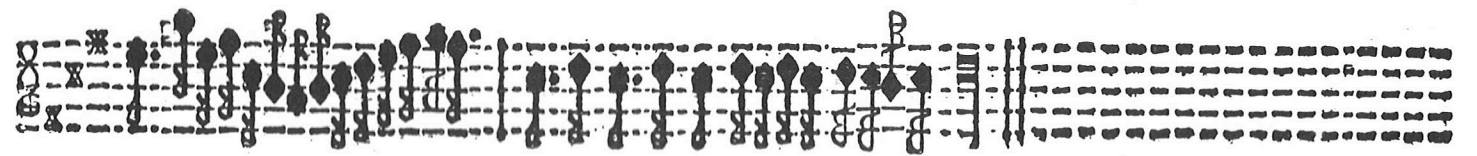
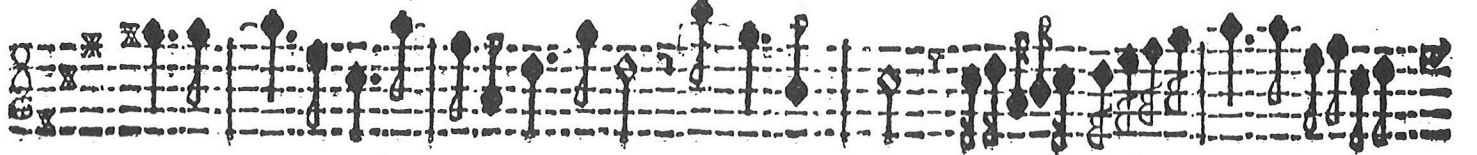
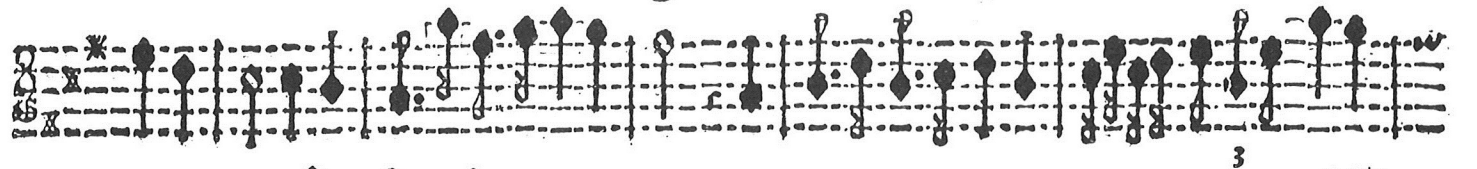
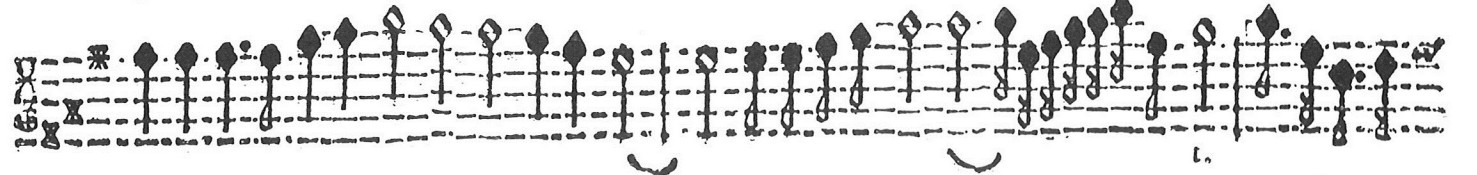
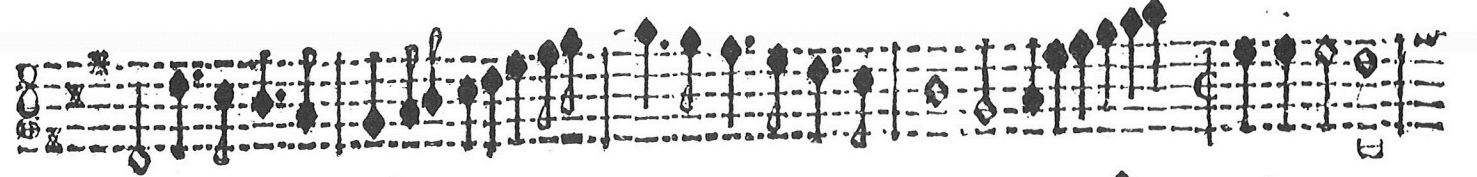
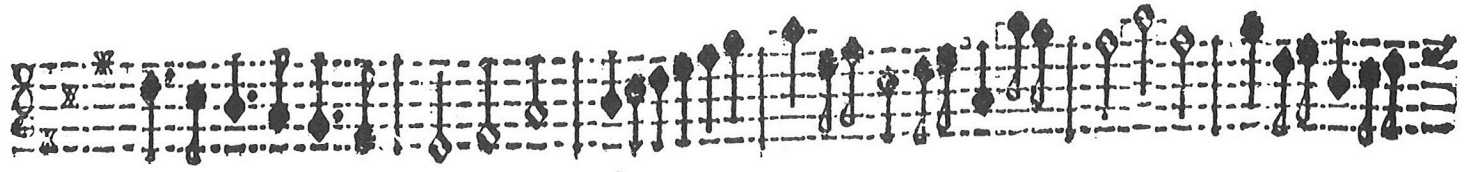
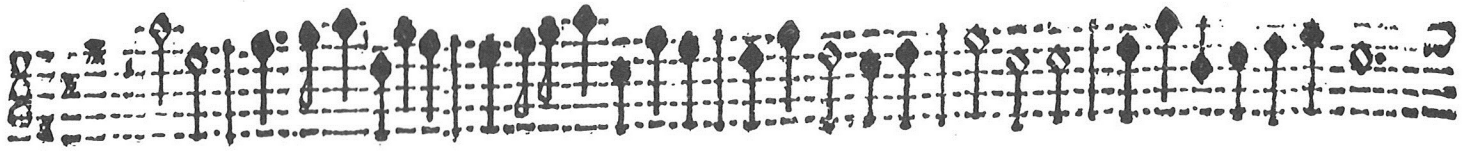
Violino Secondo ò Cornetto

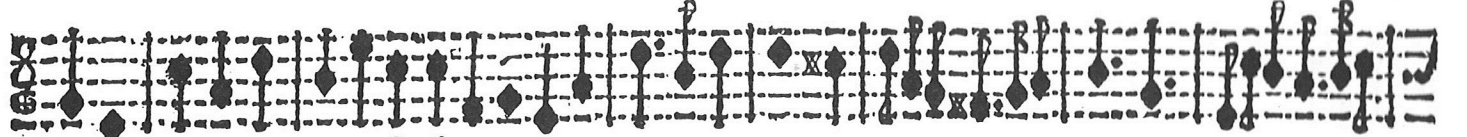
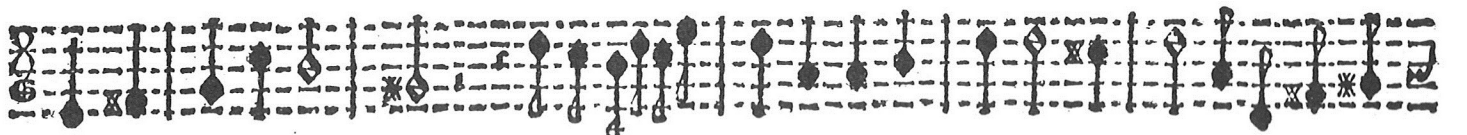
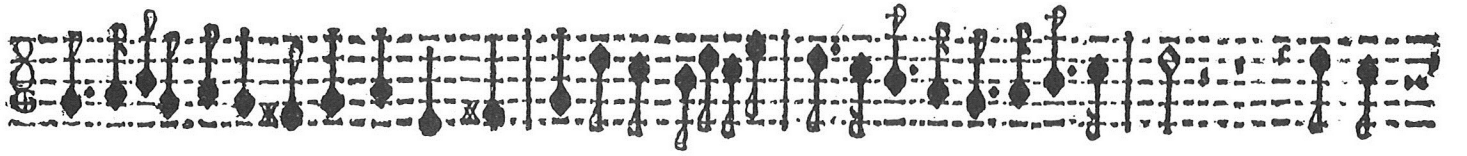
This image shows a page of musical notation for the second violin or cornetto part of a sonata. The score is written on 11 staves. At the top right, the instrument is identified as "Violino Secondo ò Cornetto". The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). A measure number "4" is placed above the first staff. The piece concludes with a double bar line and repeat signs at the end of the final staff.

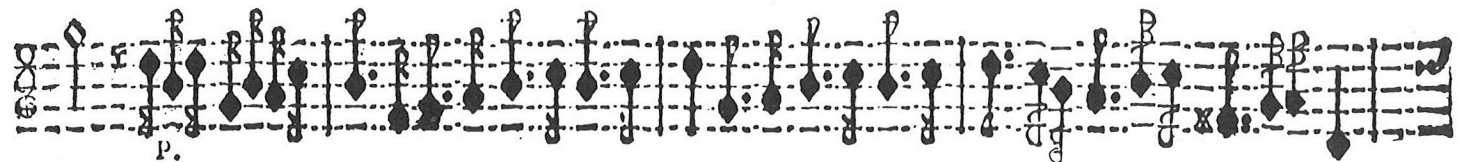
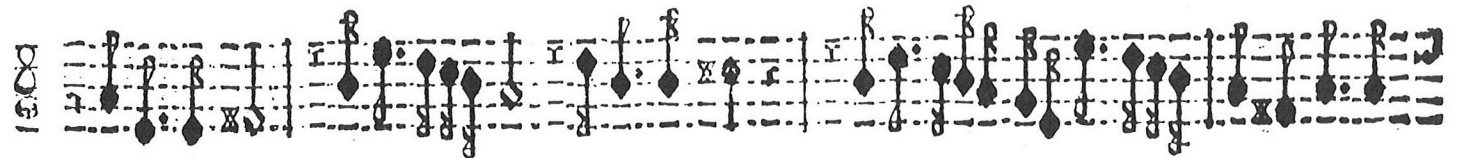
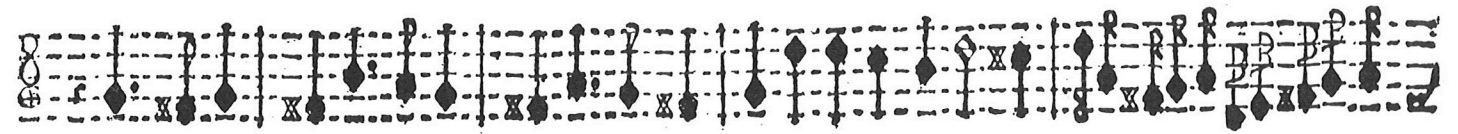
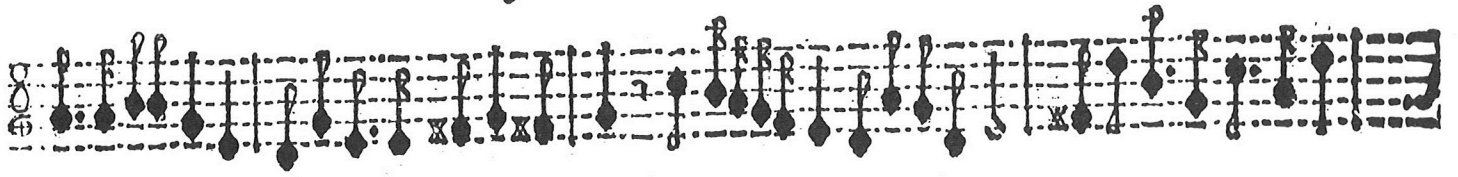
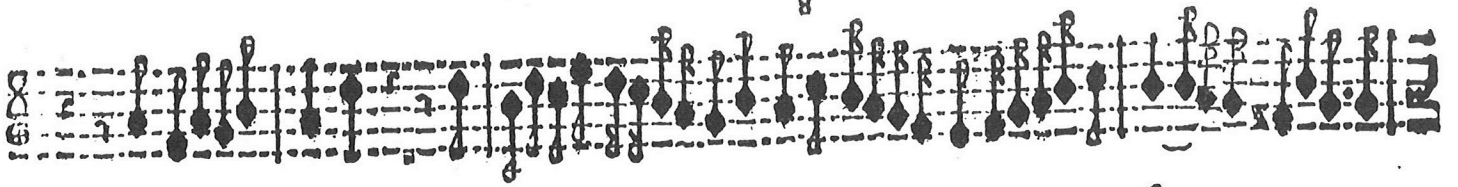
Sonata Oitava à del Violini

This musical score consists of ten staves of music, each containing a system of two staves (treble and bass clefs). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some specific performance instructions like '5' above a note and 'r.' below a measure. The music is written in a style characteristic of 17th-century Italian lute tablature transcriptions, where notes are often represented by diamond shapes on a six-line staff.

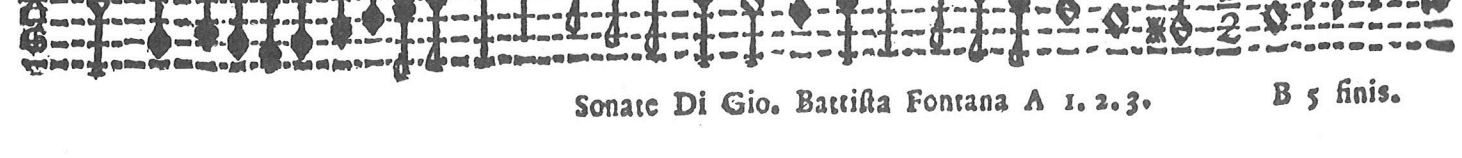
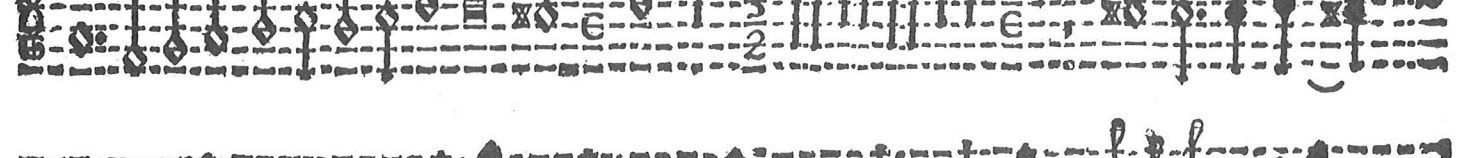
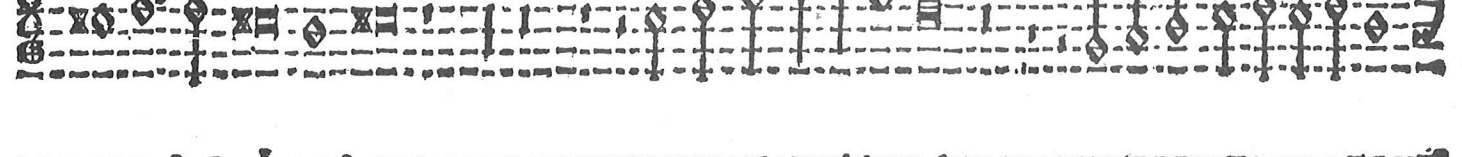
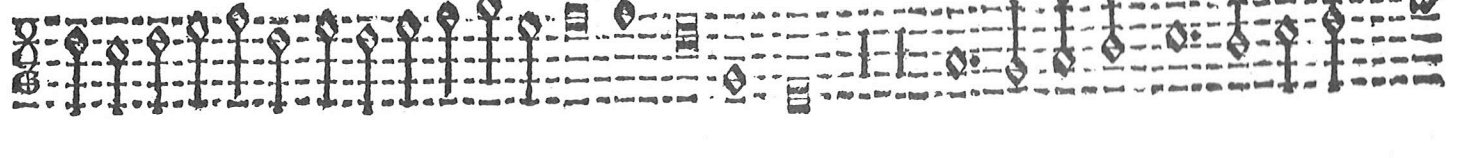
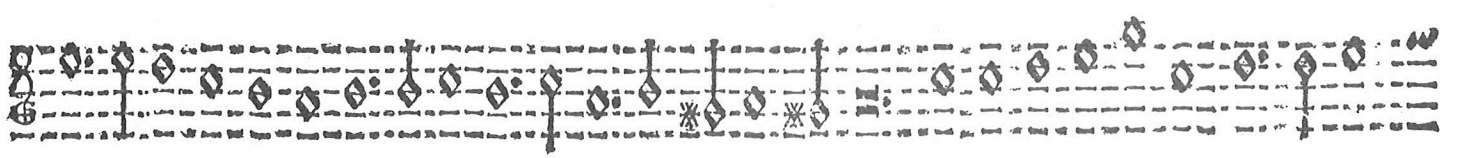
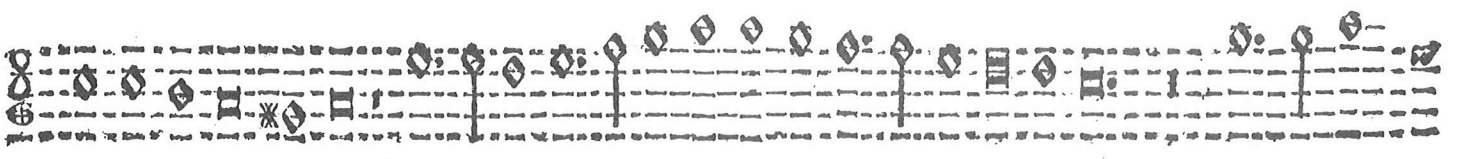


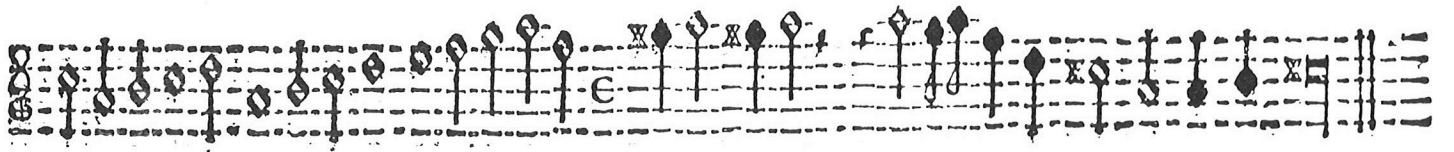
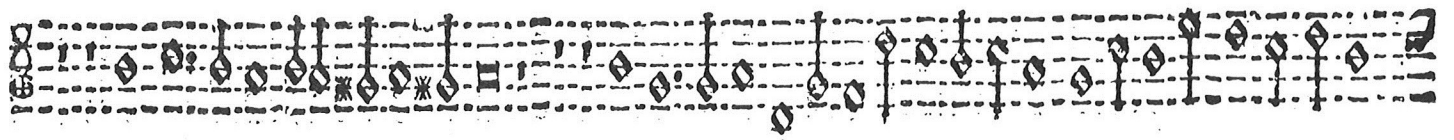
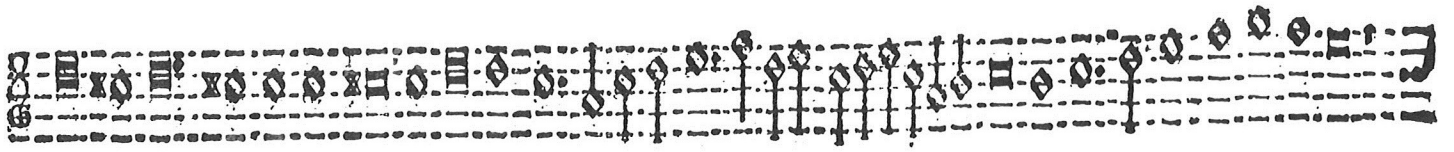
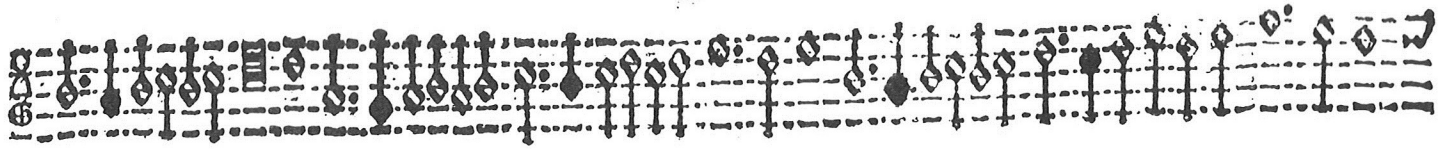




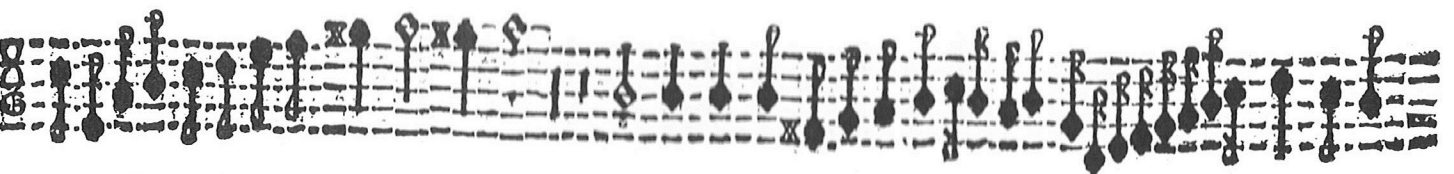
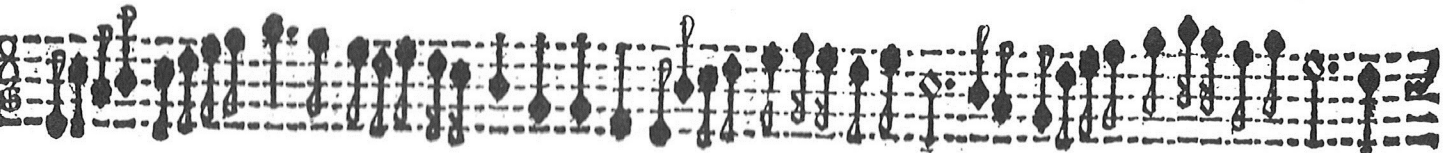
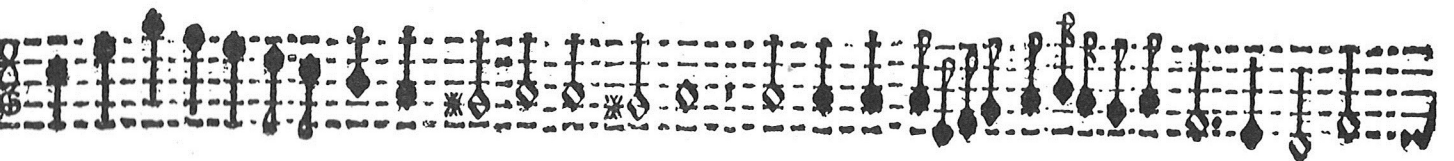
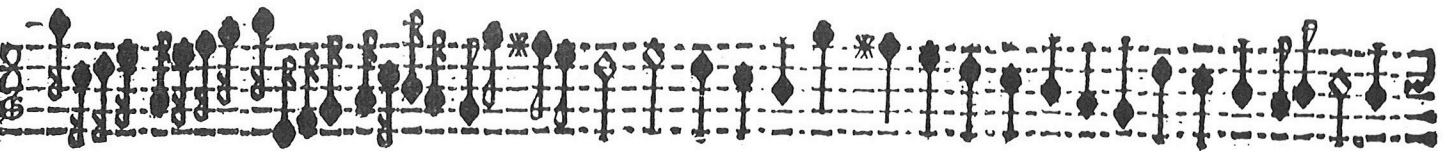
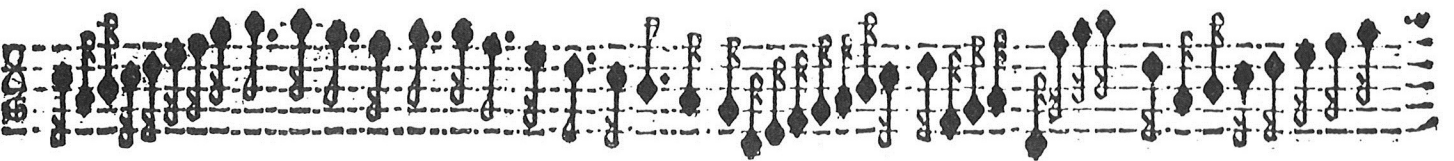
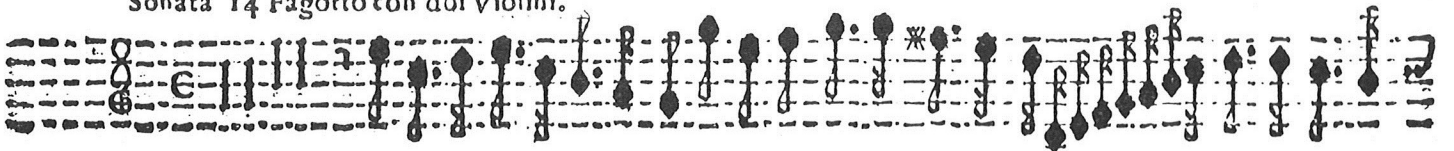


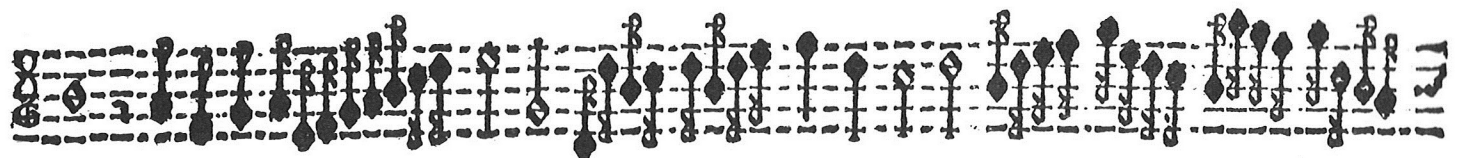
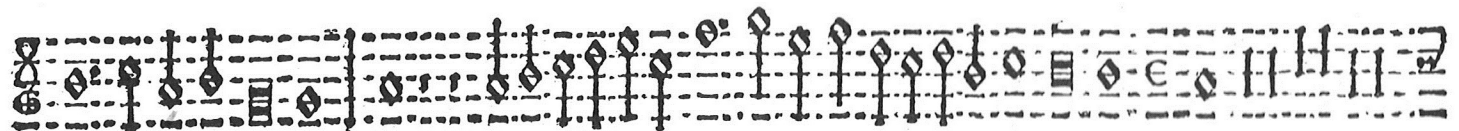
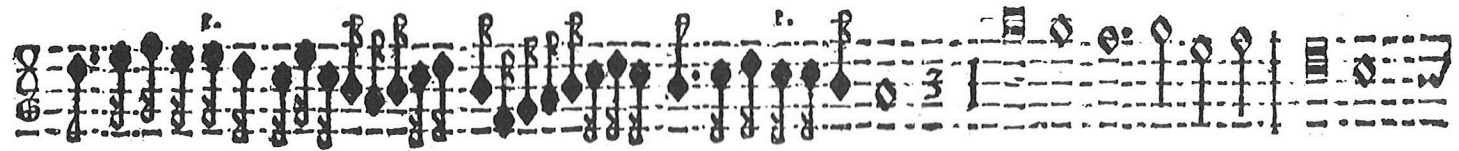
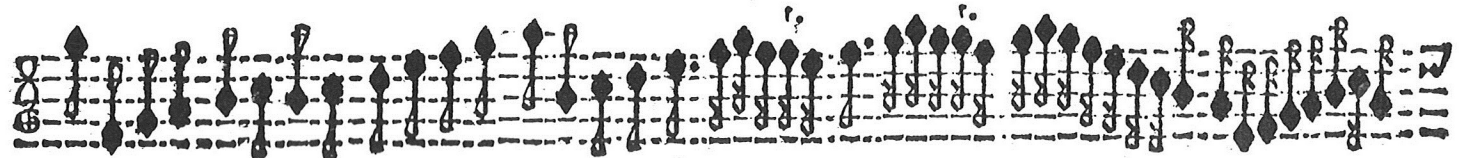
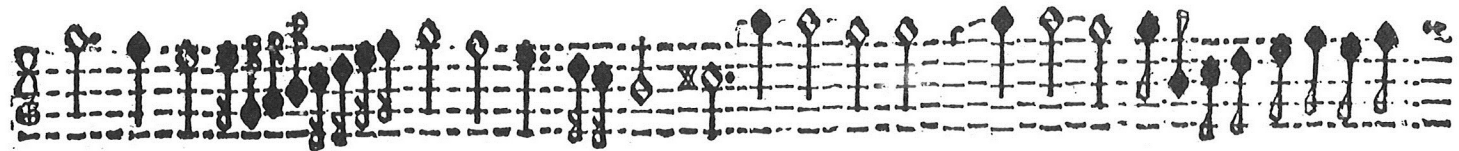
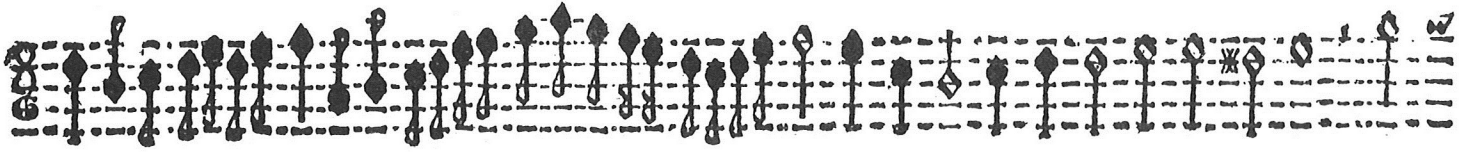






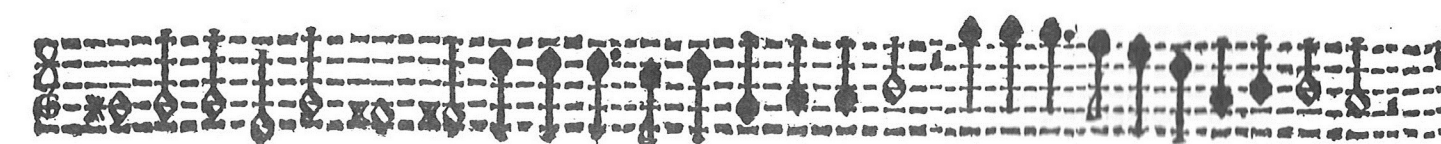
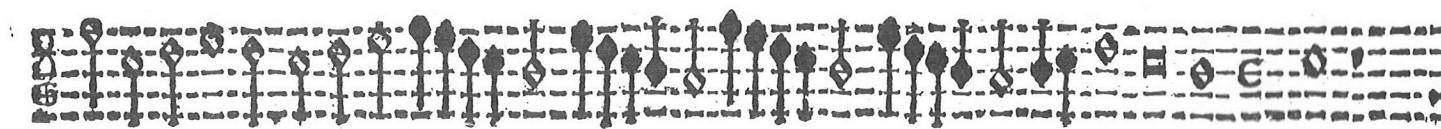
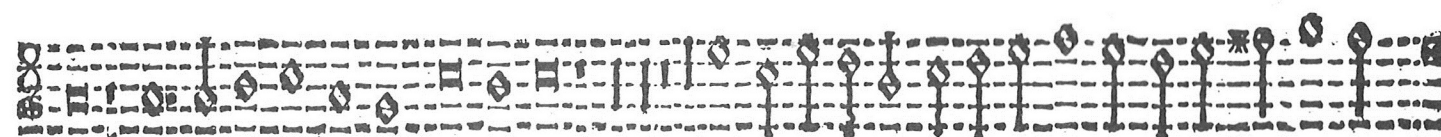
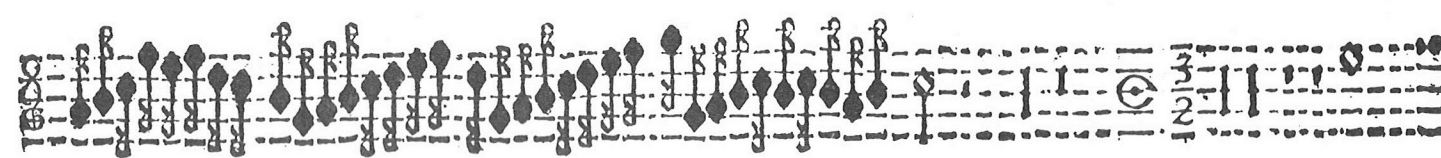
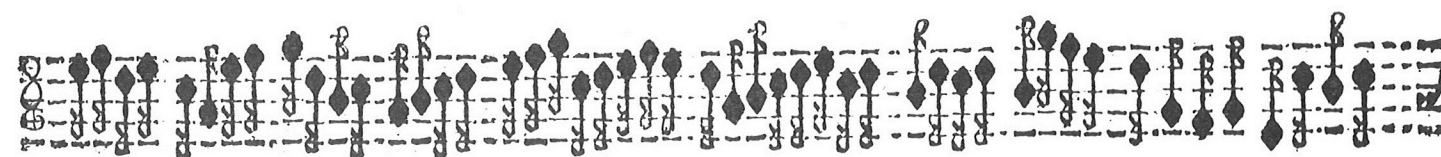
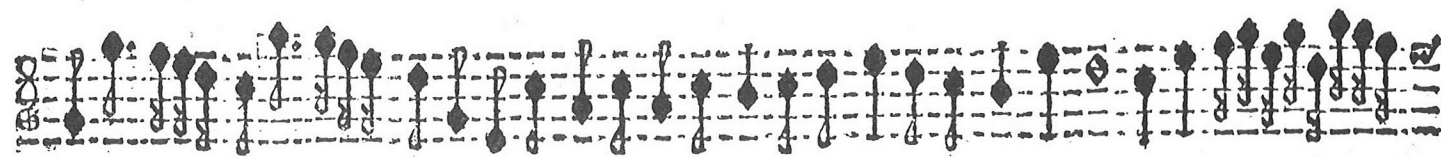
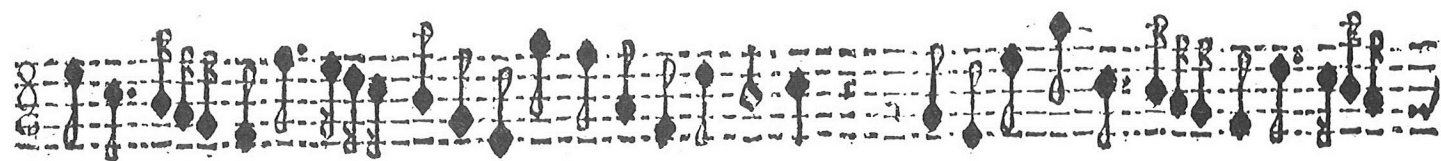
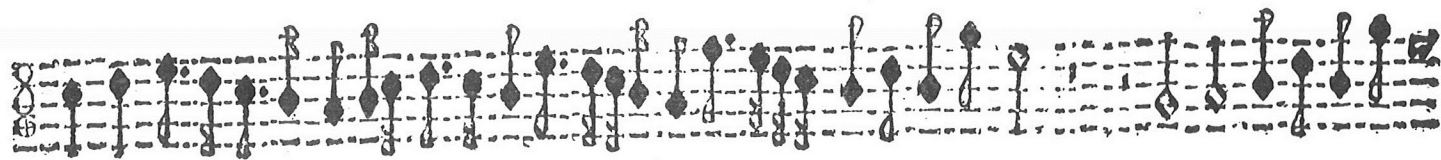
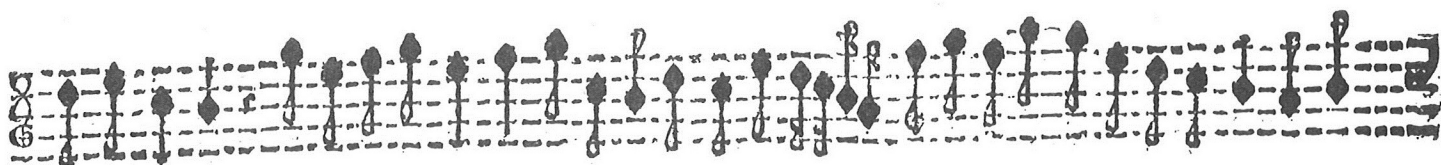
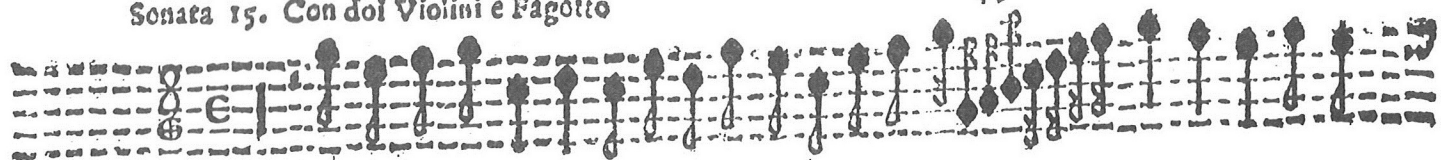
Sonata 14 Fagotto con doi Violini.

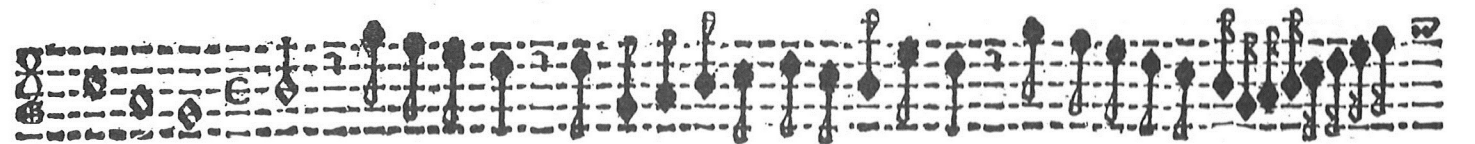
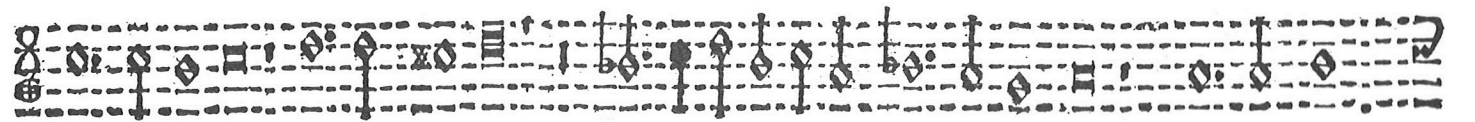
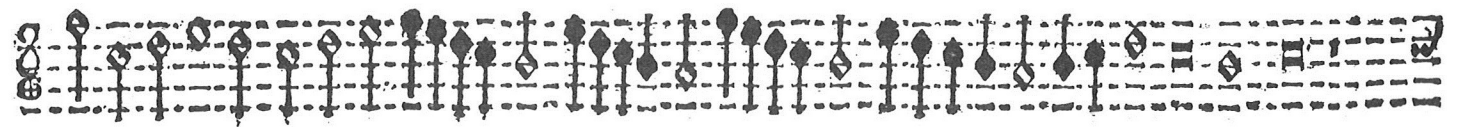
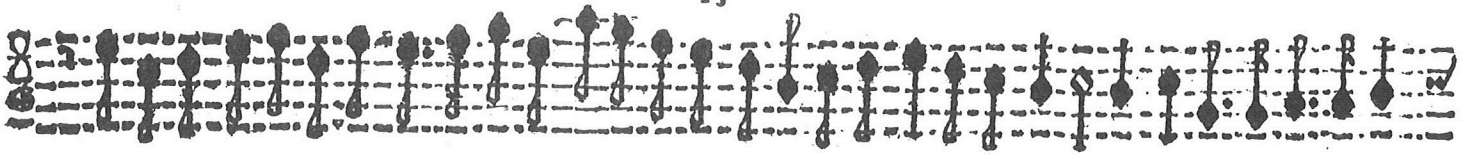


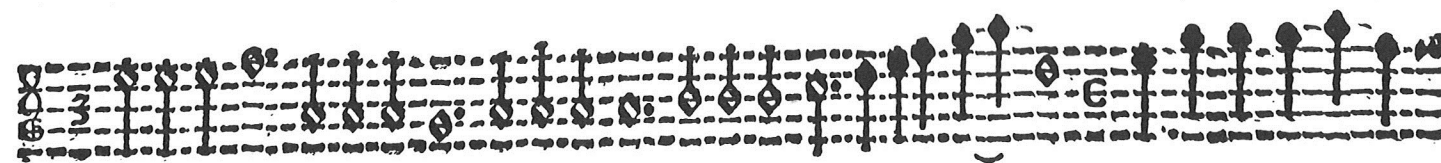
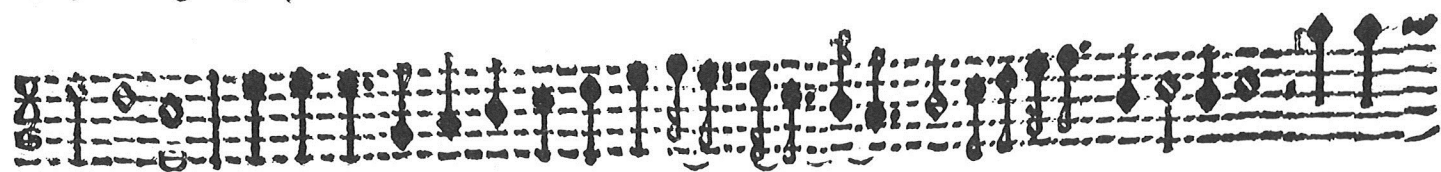
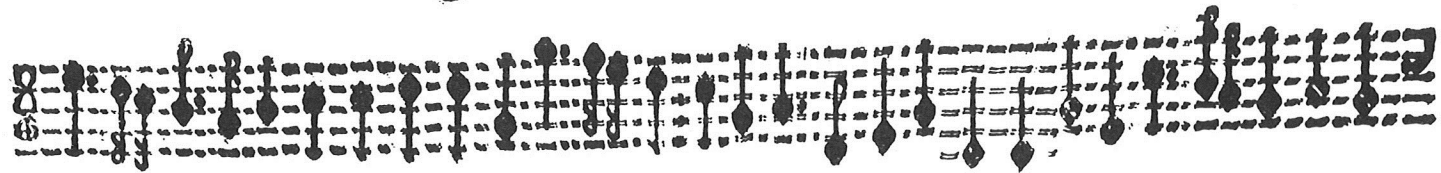
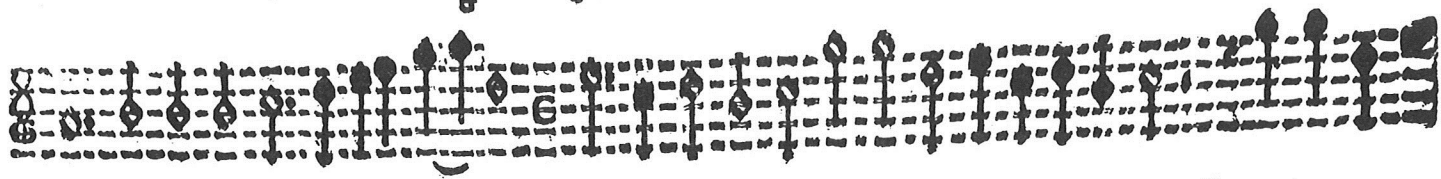




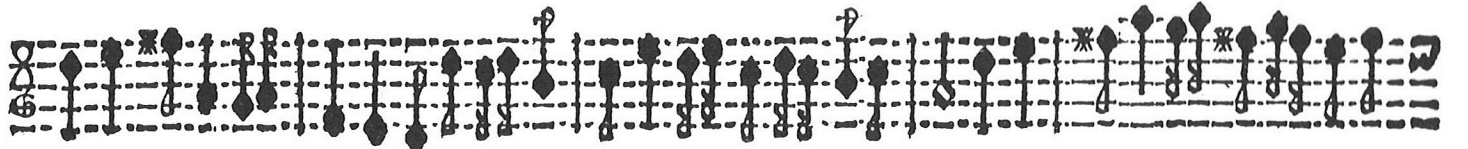
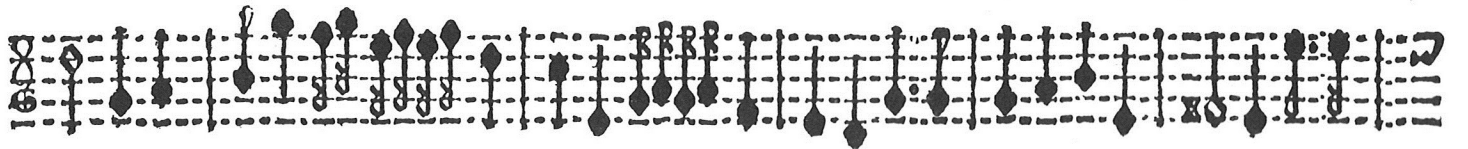
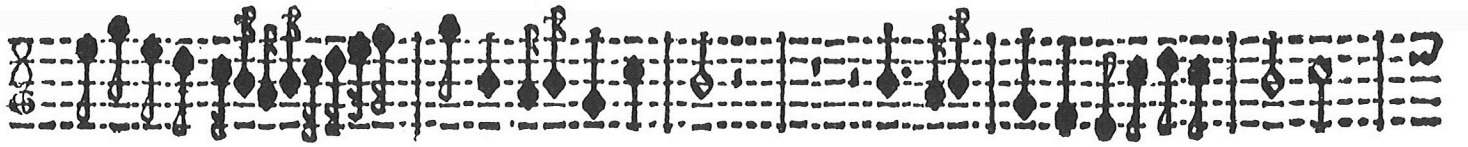
Sonata 15. Con doi Violini e Fagotto

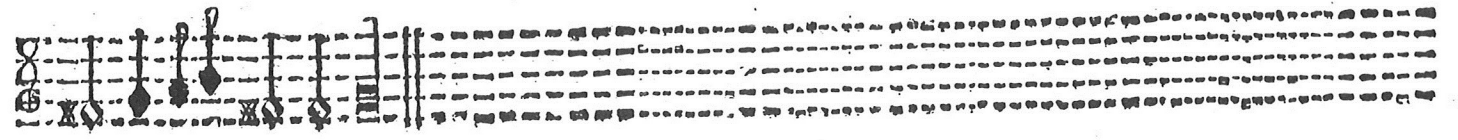
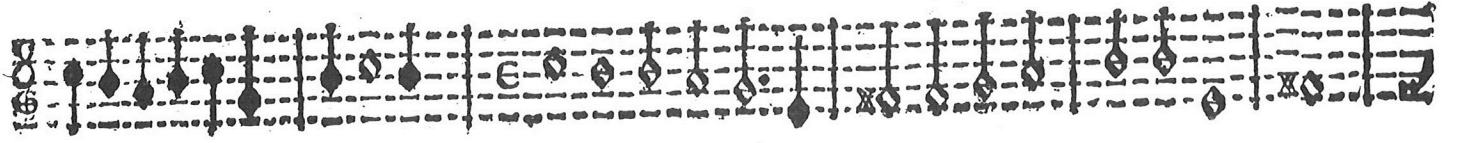




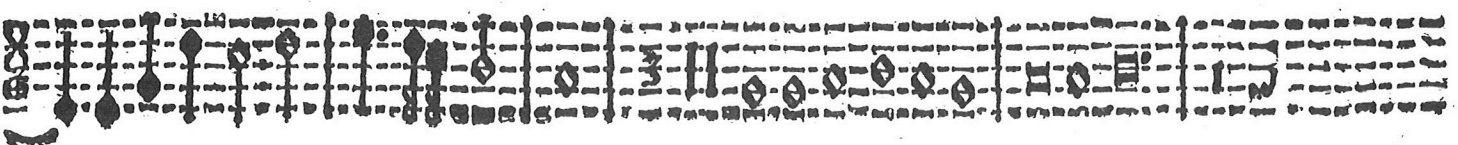
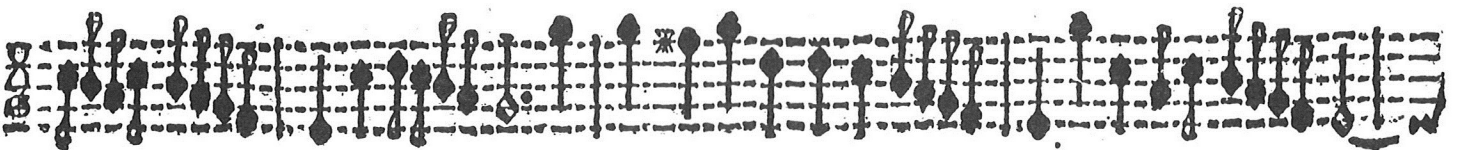
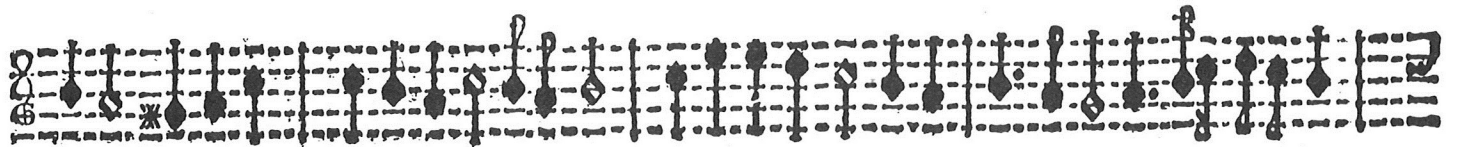
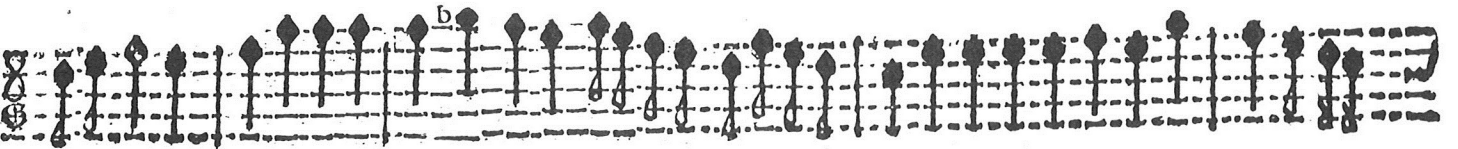
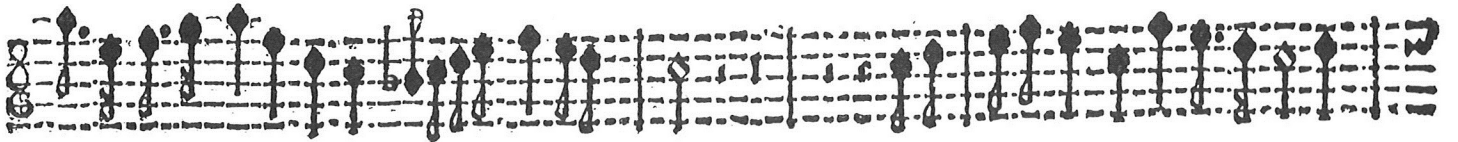
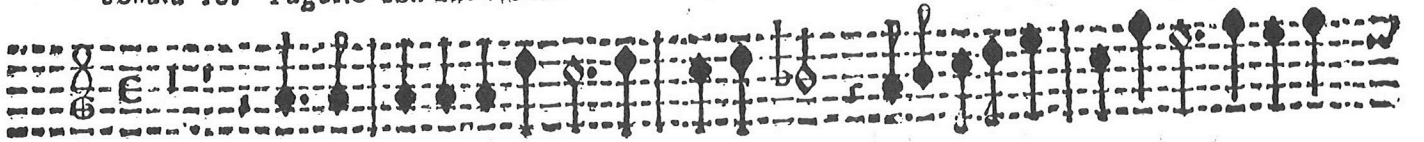


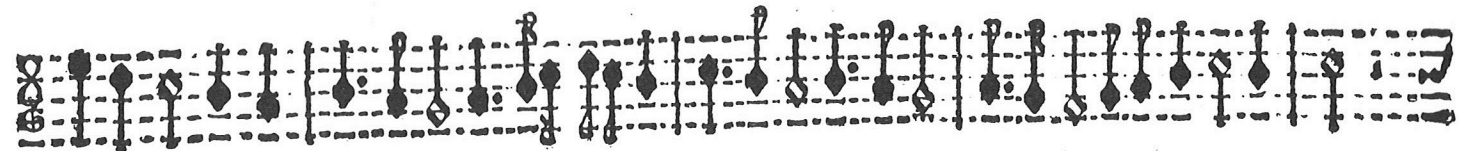
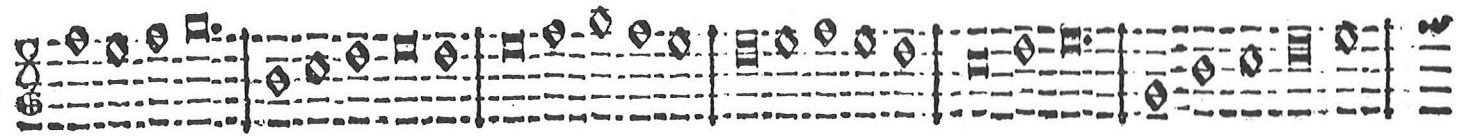
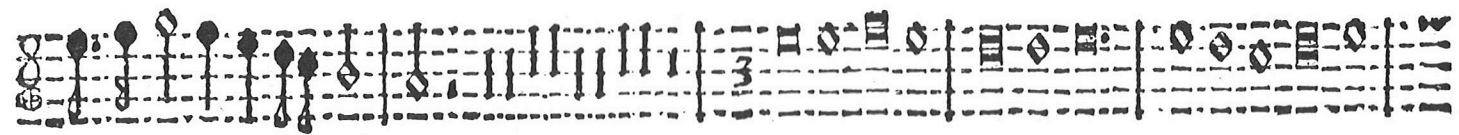
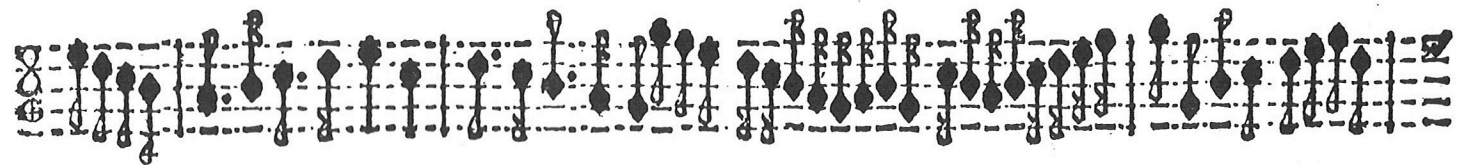
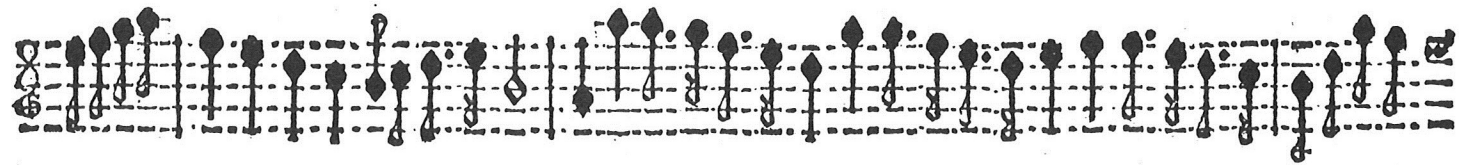
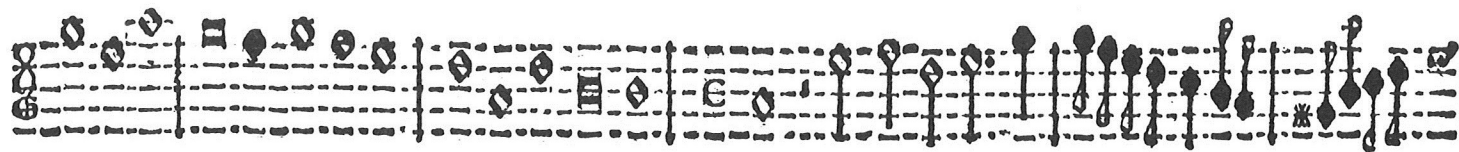




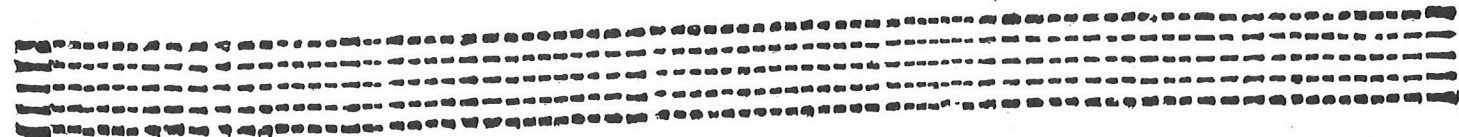


Sonata 18. Fagotto con due violini





Il Fine









# TAVOLA

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IL FINE.

