

ARMONICO TRIBUTO,

*Cioè*

Sonate di Camera commodissime a pochi, ò a molti strumenti:

*Consacrate All' Altezza Rev.<sup>ma</sup> del suo*

*Clem.<sup>mo</sup> Prencipe*

MASSIMILIANO  
GANDOLFO

dei Conti di Kuenburg Arcivescovo di Salisburg, Prencipe del S. R. Imp.

Primate di Germania, Nato Legato della S.<sup>ta</sup> Sede Apostolica &c. &c.

*per la Centenaria memoria della fondatione del  
Arcivescovato:*

Da GEORGIO MUFFAT,  
Organista e ajutante di Camera  
di S. A. R.<sup>ma</sup>

M. DC.



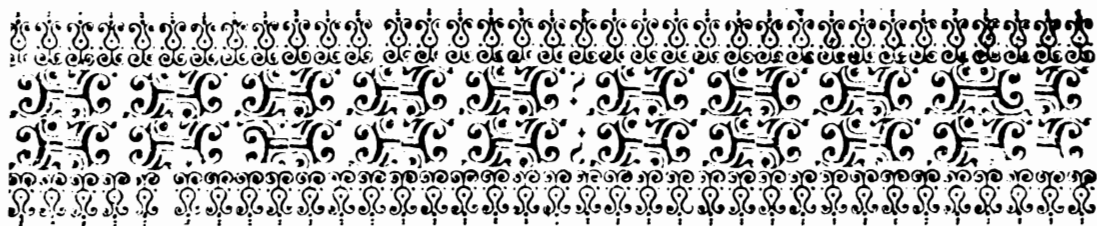
LXXXII.

V I O L A I.


*In SALSBURGO,*

Nella stampa di GIOU: BATT. MAYR Stampatore  
di S. A. R.<sup>ma</sup>





# Altezza Reverendis- sima.

 Vero che eccedono ogni atto di douuta gratitudine i singolarissimi favori, che l' A. V. R.<sup>ma</sup> si é compiaciuta di compartirmi in ogni tempo ; ma con modi particolari in questo mio uiaggio d' Italia, doue con tanta mia confusione há fatto spicare la sua Magnanima generositá ; Má per questo io non devo mancare di non far cognoscere al mondo l' infinitá degli oblihi che deuo al mio Clementis.<sup>mo</sup> Prencip. Ardisco dunq; di consacrare all' A. V. R.<sup>ma</sup> l' *Armonico Tributo* di queste mie Sonate, nelle quali se ui é coísa alcuna di menó diffetosa, farà derivata da quel uiuissimo desiderio che hó sempre hauuto d' incontrare il nobilissimo gusto di V. A. R.<sup>ma</sup> La scarsezza del tempo con l' urgenza del Viaggio, e di mie diverse occupazioni puó seruir di legitima scusa per un gratiosissimo compatimento ; Mà, più mi confido nella somma innata beni-

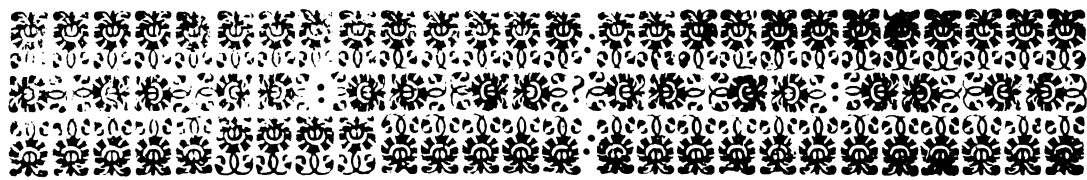


gnità di V. A. R.<sup>ma</sup> già auezza a gradire e scusare le debolezze della mia obligatissima seruitù; E col più devoto de miei umil.<sup>mi</sup> offeuij baciando all A. V. R.<sup>ma</sup> la sacra Veste profondamente m' inchino. Roma 4. di Sett. 1682.

*Di V. R. A.<sup>ma</sup>*

Vmilissimo, Deuotissimo, ed Obligatissimo Seruitore

Georgio Muffat.



## Amico Lettore.

**F**sendo stato auisato pocò primà della mia partenza di Roma che si doueua fare la festa dell' undecimo secolo della fondatione dell' Arciuescouato di Salisburg, e uolendo in si bella occasione dare qualche segno della mia deuotissima gratitudine al mio Clementissimo Prencipe, hò risoluto di dare alle stampe queste mie poche Sonate da me non sò come composte trà l' angustia di si breue tempo. Ben é vero che mi hanno dato grandissimo animo i bei concerti, che ancora in questo nuouo genere hò gustato in Roma, hauendo mi risuegliato qualche Idea che forse non ti dispiacerá. Se non altro al meno hò procurato di seruire alla tua comodità, mentre puoi concertare queste Sonate in diuerse maniere con l' offeruationi seguenti.

1. Si possono sonare à tre Solamente seruendosi de due Violini, e d' un Violoncino, ò Viola di Gamba per fondamento; hauendo 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, ma ben si di sonare (ò naturalmente come stà, ò se si trouassè difficultá all' ottaua bassa ( in quei luoghi Segnati con le chiaui del contralto, ò del Tenore, accioche l' armonia non resti senza fondamento.

2. Si possono sonare a quattro, ò a cinque. A quatro tralasciando la Viola del Tenore, e à cinque aggiungendola. E facendosi quelle Sinfonie tantò a 4. quanto a 5. potranno i Violini pausare doue si troueranno le dette chiaui mezzane.

3. Se poi le Vuoi sentire in Concerti pieni con qualche bizzarria, ò Parietà 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 sonerà il Concertino solo. Le Viole mezzane saranno raddoppiate a proportione conuenevole alle altre parti del concerto grosso col quale soneranno, eccetto solò doue si trouerà la detta lettera S. che allora basterà 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 sarà necessario d' offeruar in ogni parte regolatamente le repetitioni lequali essendo segnate con due riglette puntate in questo modo  $\text{||:}$  da tutti due i lati , faranno replicare tanto la precedente, quanto la Seguenta particella: Quando poi saranno puntate da un lato solo in questa maniera  $\text{||:}$  ò pur in questa altra  $\text{||:}$  si repeterà solò quella particella verso laquale si trouano i punti.

6. Oltre questo doue si troveranno pause comuni segnate di sopra in questo modo  $\text{||:}$  non s' offerueranno secondo il rigore del tempo, mà a discretione, e un poco più breue del solito.

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

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101

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# SONATA I.

## Viola I.



Onata.  *Grave.*

 *Piano. Forte. piano. forte.*

 *piano. forte. piano. forte.*

 *Allegro e presto.*

 *Tutti.*

 *Allegro e presto.*

 *Tutti.*

 *Allegro e presto.*

Viola I.

A

Voltate.

First musical staff with notes, rests, and dynamics including *p*, *c*, *r*, and *f*.

Second musical staff with notes and rests.

**A** *Llemanda.*

Third musical staff starting with the section *Llemanda.* and dynamic *Grave è forte.*

Fourth musical staff with notes, rests, and dynamics including *p* and *b*.

Fifth musical staff with notes, rests, and dynamics including *piano.*, *forte.*, and *piano.*

Sixth musical staff with notes, rests, and dynamics including *pp.* and *forte.*

Seventh musical staff with notes, rests, and dynamics including *piano* and *forte.*

Eighth musical staff with notes, rests, and dynamics including *piano.* and *pp.*

Ninth musical staff with notes, rests, and dynamics including *Gravé.*, *Forte.*, *Piano.*, and *PP.*

Tenth musical staff with notes, rests, and dynamics including *forte.*, *piano.*, *pp.*, and *ppp.*

forte. ff. T. piano.

ff. piano. pp.

ppp.

**G** Avotta. *Allegro è fortè.*

forte.

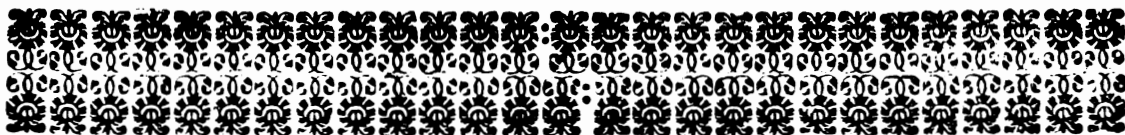
Piano.

Gravè. Piano, Fortè, piano, forte, forte, piano.

pp.

**M** Enuet. *Allegro è fortè.*

Forte.



# SONATA II.

## Viola I.

*S*onata. *Tutti.*  
*Grave.*

*Solo.* *Tutti.* *Tutti.*

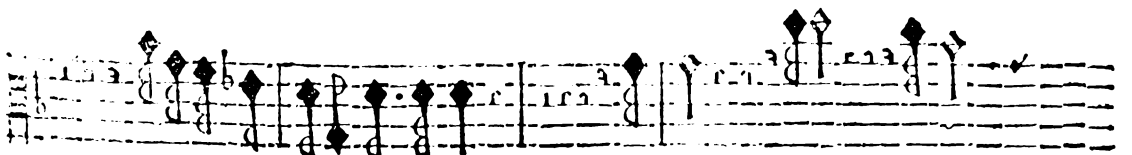
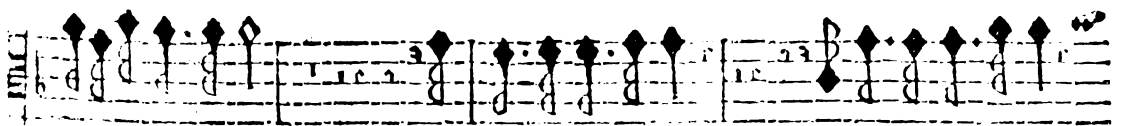
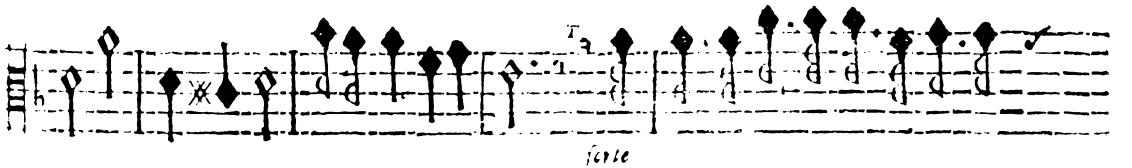
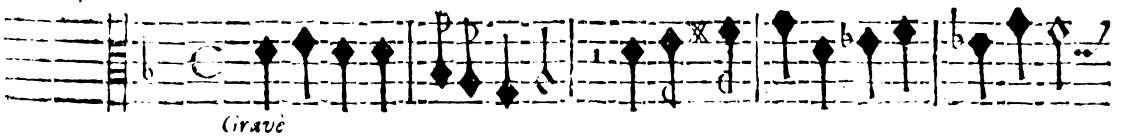
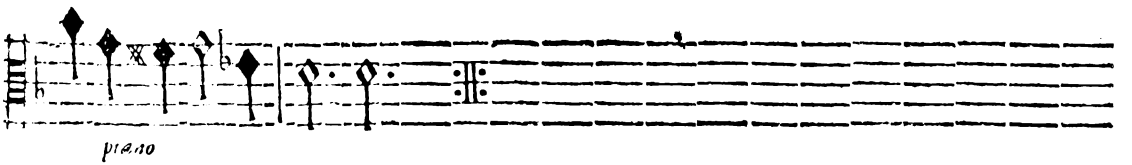
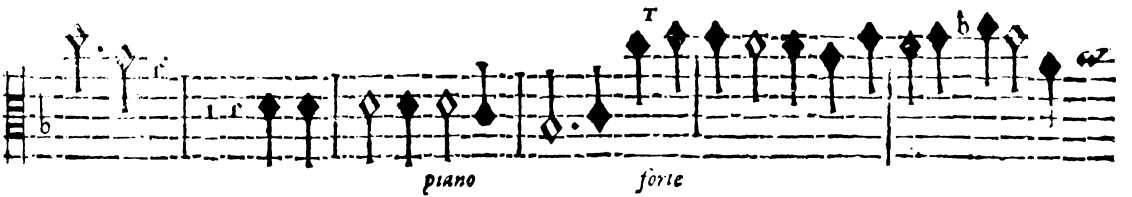
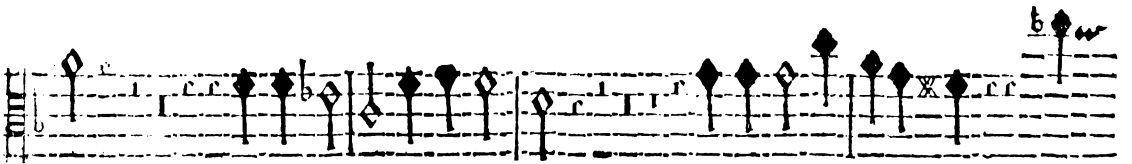
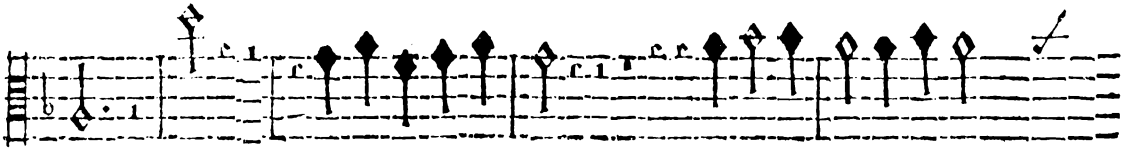
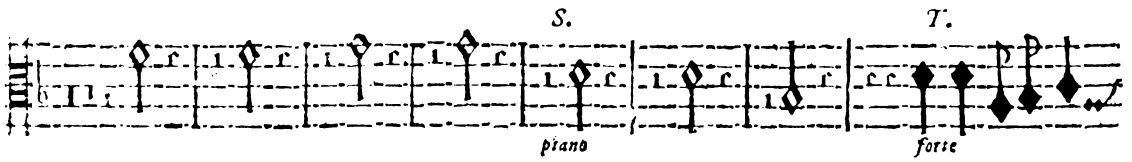
*Tutti.*  
*Allegro.*

*Tutti.* *Tutti.*

*Tutti.* *Tutti.*

*Solo.* *Tutti.*

*Tutti.*



Viola I.

B

Voltate presto.

forte Grave p.

pp- ppp

**A** *Ria*

r

3

r

3

r

Gravè

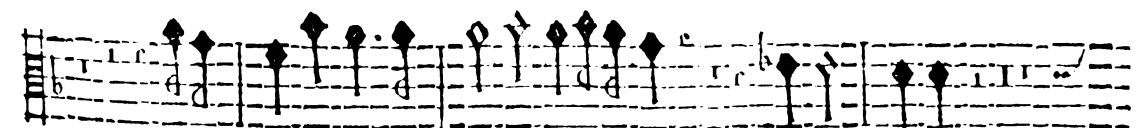
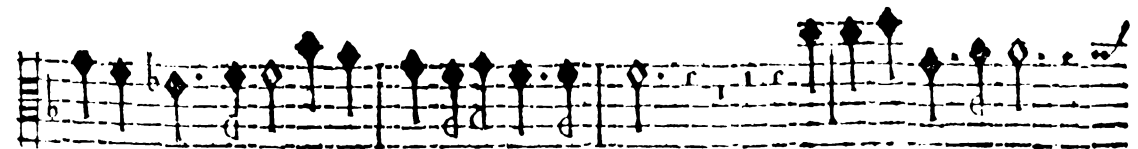
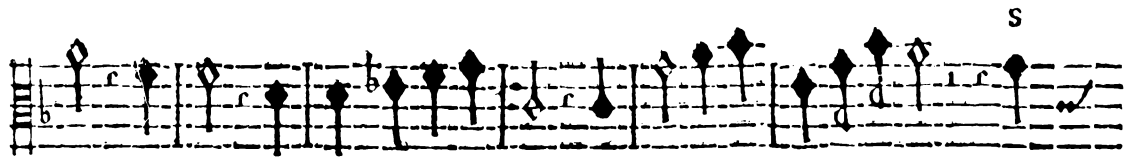
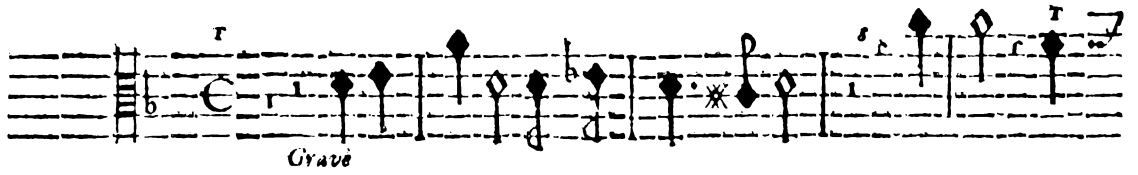
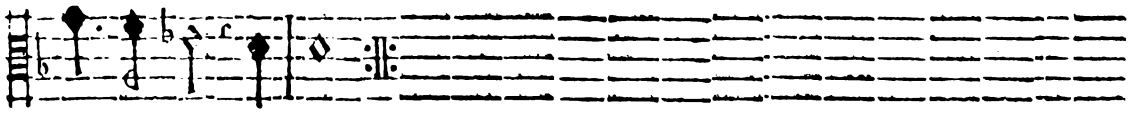
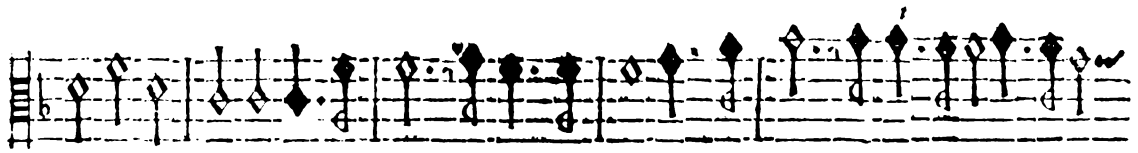
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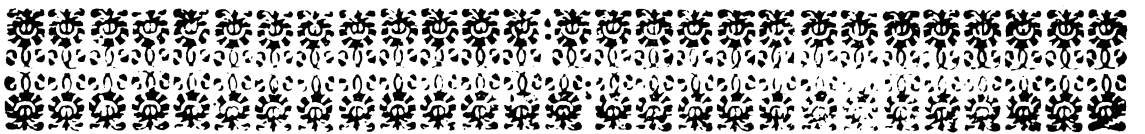
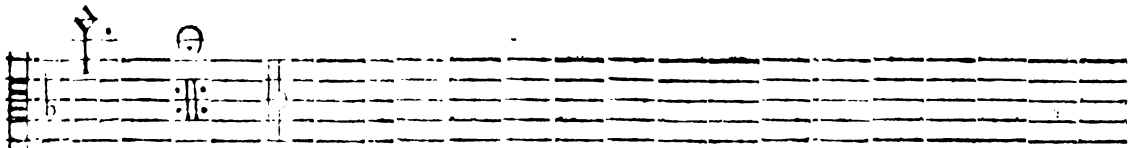
**S** *Arabanda.*

T. r

Gravè

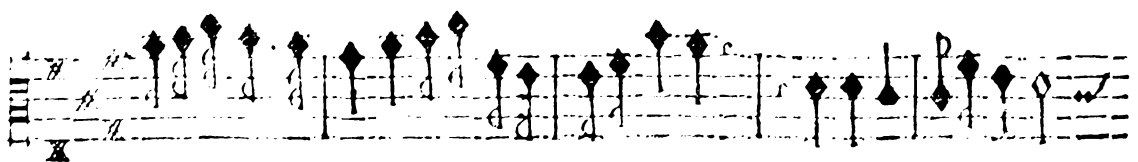
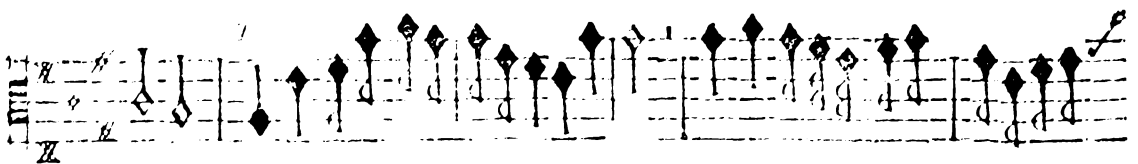
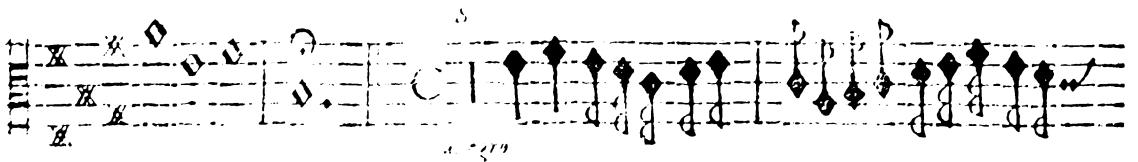
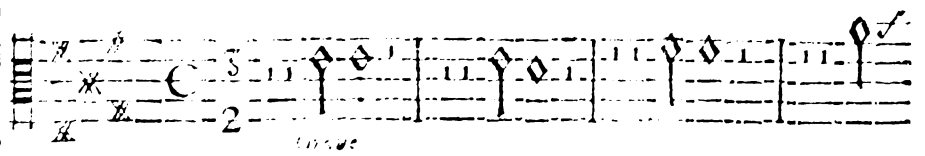
T





# SONATA III.

## Viola I.





Viola I.

C

Volte

**C** Orrente

The first system of the 'Orrente' piece consists of two staves. The upper staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). The lower staff is a bass clef. The music begins with a common time signature 'C' and a first ending bracket. The notes are diamond-shaped and include various rhythmic values such as eighth and sixteenth notes.

The second system continues the melody from the first system. It features a first ending bracket and a repeat sign. The notation includes diamond-shaped notes and rests on both staves.

The third system continues the melody. It includes a first ending bracket and a repeat sign. The notation includes diamond-shaped notes and rests on both staves.

The fourth system concludes the 'Orrente' piece. It features a first ending bracket and a repeat sign. The notation includes diamond-shaped notes and rests on both staves.

**A** Dagio

The first system of the 'Dagio' piece consists of two staves. The upper staff is a treble clef with a common time signature 'C' and a key signature of one sharp (F#). The lower staff is a bass clef. The music begins with a common time signature 'C' and a first ending bracket. The notes are diamond-shaped and include various rhythmic values such as eighth and sixteenth notes.

The second system continues the melody from the first system. It features a first ending bracket and a repeat sign. The notation includes diamond-shaped notes and rests on both staves.

The third system concludes the 'Dagio' piece. It features a first ending bracket and a repeat sign. The notation includes diamond-shaped notes and rests on both staves.

**G** Avotta

The first system of the 'Avotta' piece consists of two staves. The upper staff is a treble clef with a common time signature 'C' and a key signature of one sharp (F#). The lower staff is a bass clef. The music begins with a common time signature 'C' and a first ending bracket. The notes are diamond-shaped and include various rhythmic values such as eighth and sixteenth notes.

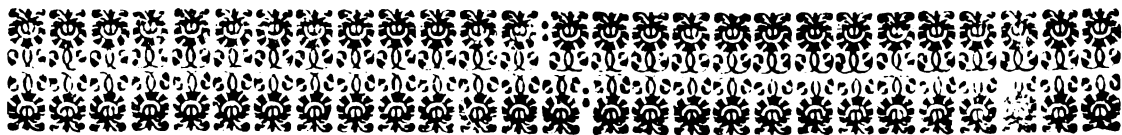
The second system continues the melody from the first system. It features a first ending bracket and a repeat sign. The notation includes diamond-shaped notes and rests on both staves.

The third system concludes the 'Avotta' piece. It features a first ending bracket and a repeat sign. The notation includes diamond-shaped notes and rests on both staves.

**R** Ondeau



SONA-



# SONATA IV.

## Viola I.



SONATA

*Grave*

**B** Allegro

*forte*

*piano*

**A** Adagio

*f*

Musical staff with notes and dynamics: *presto* *adagio* *presto*

Musical staff with notes and dynamics: *presto* *adagio* *presto*

Musical staff with notes and dynamics: *adagio*

Musical staff with notes and dynamics: *piano*

**M** Enuet   
Musical staff with notes and dynamics: *presto* *adagio* *presto*

Musical staff with notes and dynamics: *presto* *adagio* *presto*

Musical staff with notes and dynamics: *presto* *adagio* *presto*

Musical staff with notes and dynamics: *presto* *adagio* *presto*

**A** Dagio   
Musical staff with notes and dynamics: *presto* *adagio* *presto*

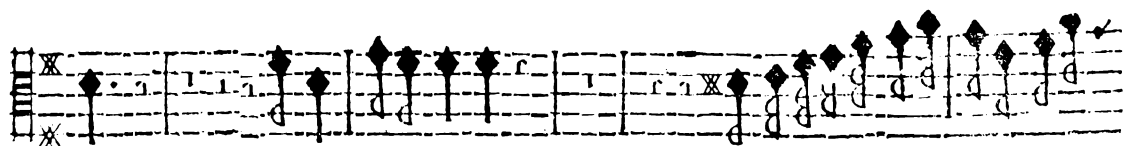
Musical staff with notes and dynamics: *presto* *adagio* *presto*

Viola I.

D

Voltate

**A** Ria  *presto*

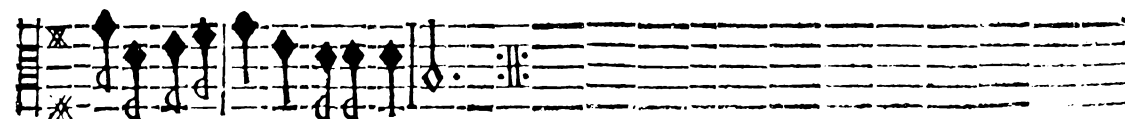


# SONATA V.

## Viola I.



SONATA  *Grave*

 *pizz*

**A** Dagio  $\frac{3}{2}$  *forte*

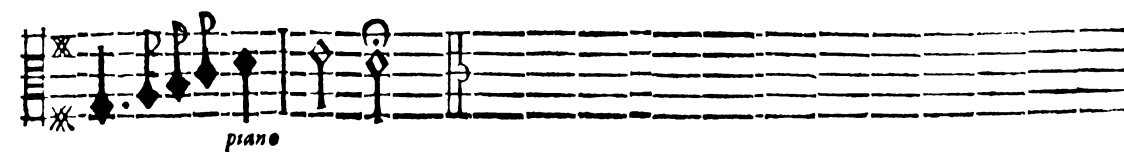
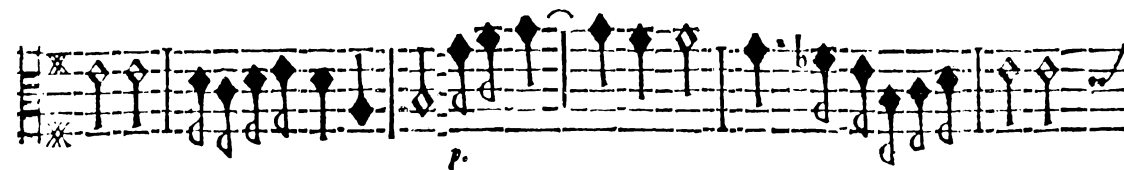
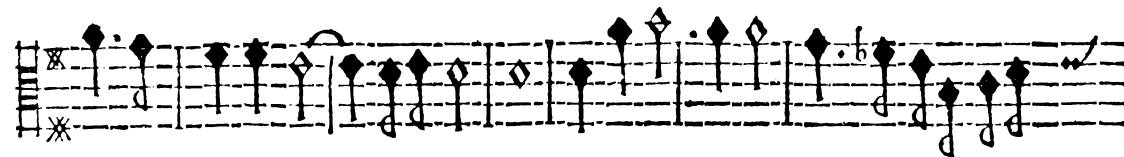
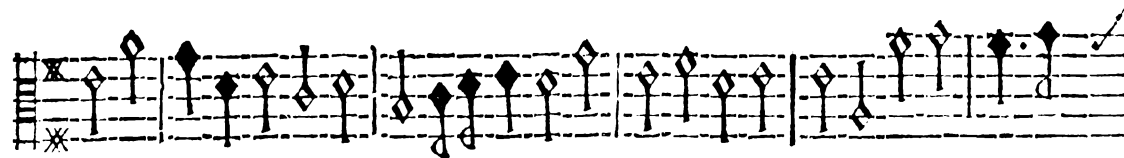
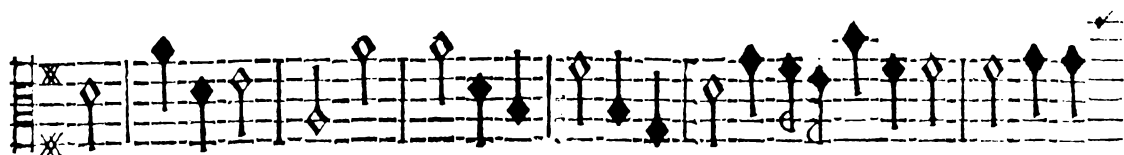
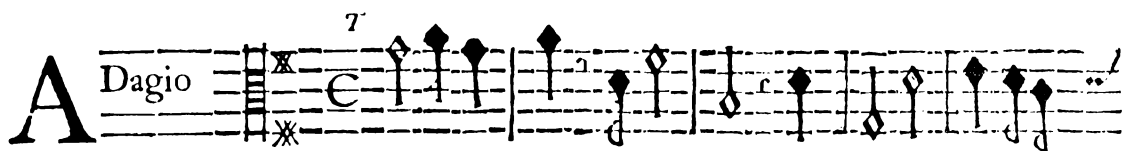
*piano*

*p.* *f.*

**F** Uga  $\frac{3}{4}$  *f*

*piano* *forte*

*D* 2 *Voltate presto*





**P** Affagaglia T

1. Grave

P.

2.

3.

4.

5.

6.

P. pp. f.

8.

9.

Viola I.

F.

Voltate presto

Musical staff 1: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a sequence of notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The first measure has a first finger fingering '1' above the G4. The dynamic marking *p.* is centered below the staff.

Musical staff 2: Treble clef, key signature of one flat, 2/4 time signature. The staff contains notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The first measure has a first finger fingering '1' above the G4. The dynamic marking *forte* is centered below the staff.

Musical staff 3: Treble clef, key signature of one flat, 2/4 time signature. The staff contains notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The first measure has a first finger fingering '1' above the G4. The dynamic marking *11.* is centered below the staff.

Musical staff 4: Treble clef, key signature of one flat, 2/4 time signature. The staff contains notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The first measure has a first finger fingering '1' above the G4. The dynamic marking *12.* is centered below the staff.

Musical staff 5: Treble clef, key signature of one flat, 2/4 time signature. The staff contains notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The first measure has a first finger fingering '1' above the G4. The dynamic marking *13.* is centered below the staff.

Musical staff 6: Treble clef, key signature of one flat, 2/4 time signature. The staff contains notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The first measure has a first finger fingering '1' above the G4. The dynamic marking *14.* is centered below the staff.

Musical staff 7: Treble clef, key signature of one flat, 2/4 time signature. The staff contains notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The first measure has a first finger fingering '1' above the G4. The dynamic marking *15.* is centered below the staff.

Musical staff 8: Treble clef, key signature of one flat, 2/4 time signature. The staff contains notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The first measure has a first finger fingering '1' above the G4. The dynamic marking *16.* is centered below the staff.

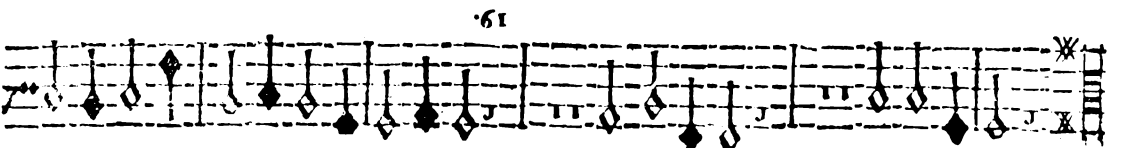
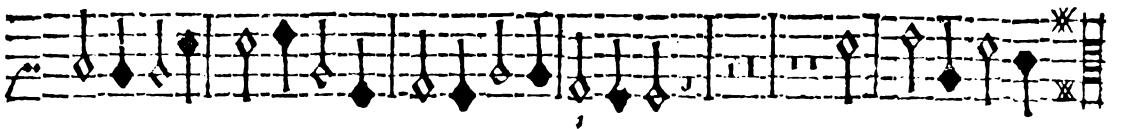
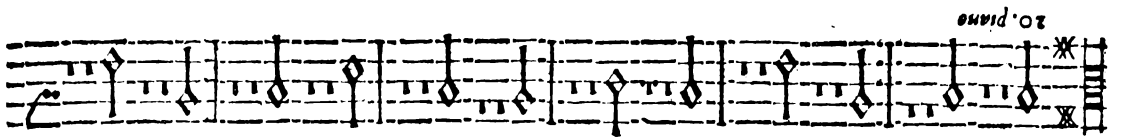
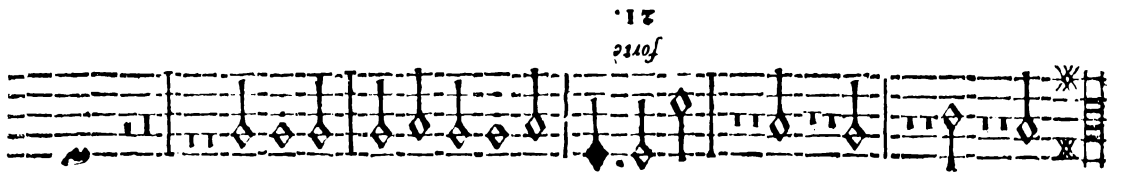
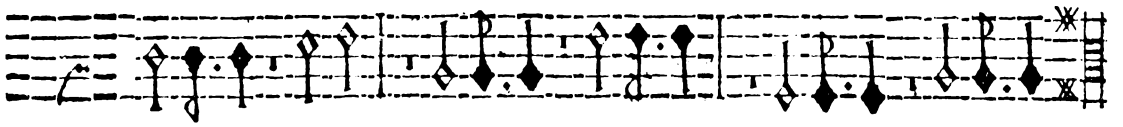
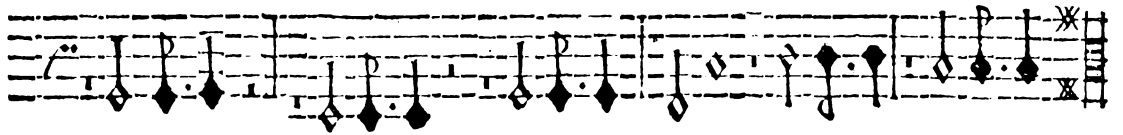
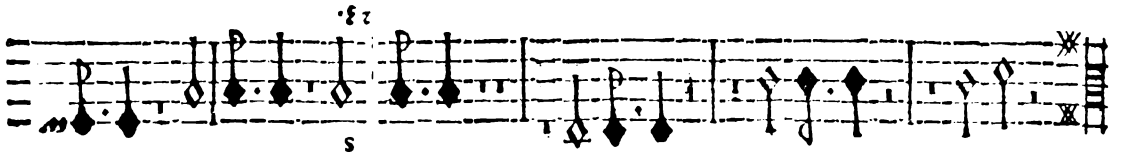
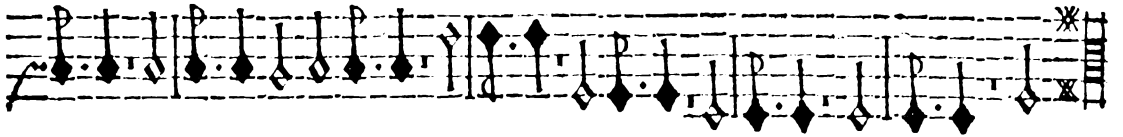
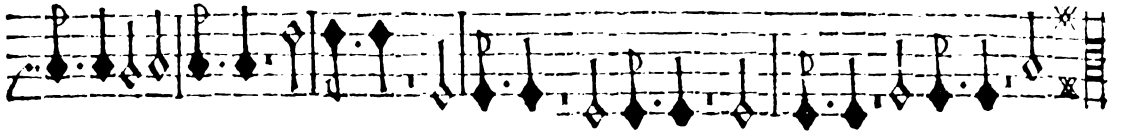
Musical staff 9: Treble clef, key signature of one flat, 2/4 time signature. The staff contains notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The first measure has a first finger fingering '1' above the G4. The dynamic marking *17.* is centered below the staff.

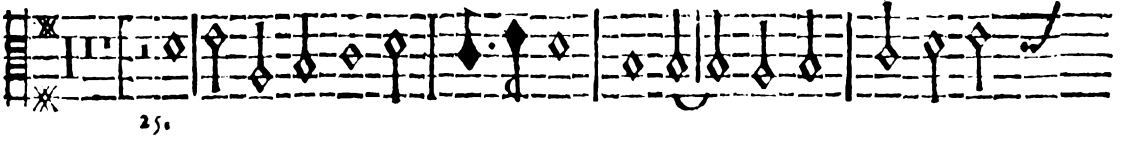
Musical staff 10: Treble clef, key signature of one flat, 2/4 time signature. The staff contains notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The first measure has a first finger fingering '1' above the G4. The dynamic marking *p.* is centered below the staff.

*f. 18.*

Volare presto.

E 2





FINIS.

