

ARMONICO TRIBUTO,

Cioè

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

Consacrate All' Altezza Rev.^{ma} del suo

Clem.^{mo} Prencipe

**MASSIMILIANO
GANDOLFO**

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

Primate di Germania, Nato Legato della S.^{ta} Sede Apostolica &c. &c.

*per la Centenaria memoria della fondatione del
Arcivescovato:*

Da **GEORGIO MUFFAT**,
Organista e ajutante di Camera
di S. A. R.^{ma}

M. DC.



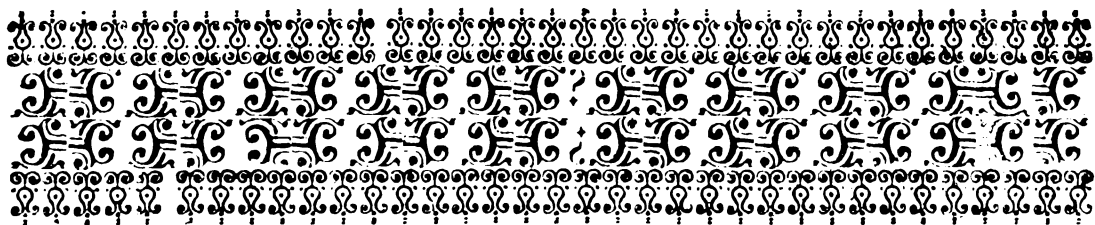
LXXXII.

V I O L A II.

In SALSBURGO,

Nella stampa di GIÒU: BATT. MAYR Stampatore
di S. A. R.^{ma}





Altezza Reverendis- sima.

Vero che eccedono ogni atto di douuta gratitudine i singolarissimi favori , che l' A. V. R^{ma} 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 deuo mancare di non far cognoscere al mondo l' infinitá degli oblighi che deuo al mio Clementis.^{mo} Prencip. Ardisco dunq; di consacrare all' A. V. R.^{ma} l' *Armonico Tributo* di queste mie Sonate , nelle quali se ui é cosa alcuna di menó diffetosa , farà derivata da quel uiuisimo desiderio che hó sempre hauuto d' incontrare il nobilissimo gusto di V. A. R.^{ma} 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-

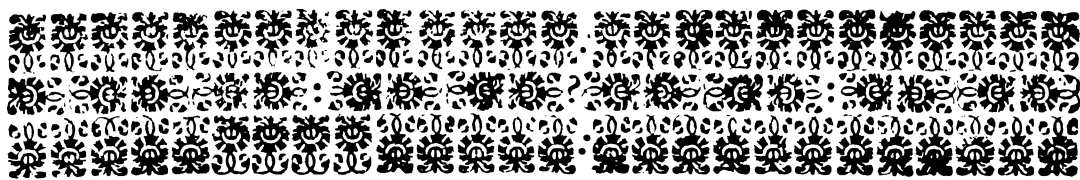


gnità di V. A. R.^{ma} già auezza a gradire e scusare le debolezze della mia obligatissima seruitù; E col più devoto de miei umil.^{mi} offequir baciando all A. V. R.^{ma} la sacra Veste profondamente m' inchino. Roma 4. di Sett. 1682.

Di V. R. A.^{ma}

Vmilissimo, Deuotissimo, ed Obligatissimo Seruitore

Georgio Muffat.



Amico Lettore.

Essendo stato auisato pocò primà della mia partenza di Roma che si doueua fare la festa dell' undecimo secolo della fondatione dell' Arcuescouato di Salisburg, e uolendo in sì bella occasione dare qualche segno della mia deuotissima gratitudine al mio Clementissimo Prencipe, hò risolato di dare alle stampe queste mie poche Sonate da me non sò come composte trà l' angustia di sì 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 diverse maniere con l' offeruationi seguenti.

1. Si possono sonare à tre Solamentè seruendosi de due Violini, e d' un Violoncino, ò Viola di Gamba per fondamento; hauendo sòlo riguardo i due Violini di sonare anco quei luoghi che nella loro parte vengono segnati colle chiauì 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 trouasse difficoltà all' outaua bassa (in quei luoghi Segnati con le chiauì 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 queste Sinfonie tantò a 4. quanto a 5. potranno i Violini pausare doue si troueranno le dette chiauì mezzane.

3. Se poi le Vuoi sentire in Concerti pieni con qualche bizarrìa, ò Varietà 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 segnifica 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.

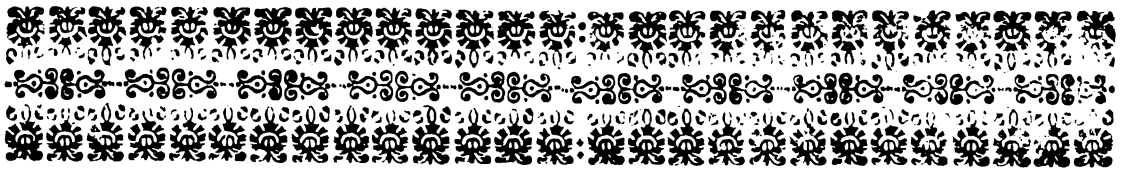
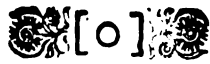
5. *In qual si voglia modo che si suoninò sarà necessario d' offeruar in ogni parte regolatamente le repetitioni lequali essendo segnate con due riglette puntate in questo modo $\text{||}||$ da tutti due i lati , faranno replicare tanto la precedente, quanto la Seguenta particella: Quando poi saranno 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 troueranno 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 moltò più raddoppiato del secondo e che i Bassi del Concerto grosso siano raddoppiati bene da Contrabassi è Violoni secondo il guidizio di quello che ne haurà la direzione Riceui con buon animo queste mie prime fatiche , che se da te Saranno gradite, non mancarò di fartene sentire dell' altre in congiuntura di tempo più favoreuole. Viue felice.*

1

2

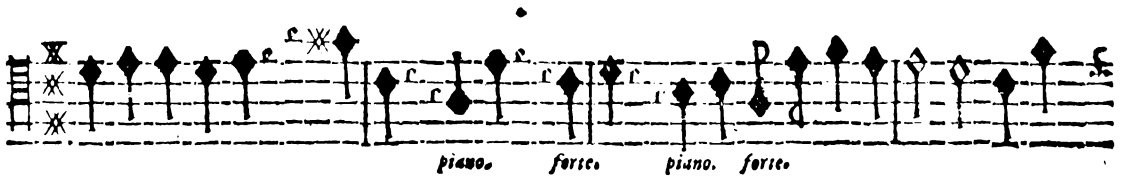


SONATA I.

Viola II.

Sonata.  *Grave.*

 *piano. forte. piano. forte.*

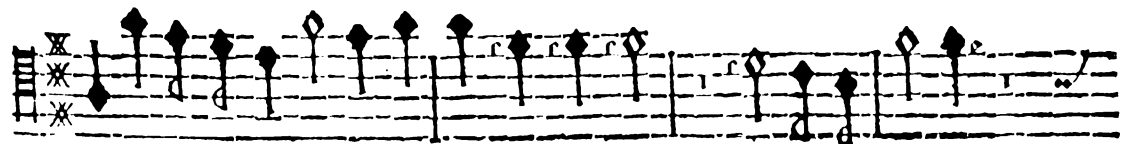
 *piano. forte. piano. forte.*

 *forte.*

 *Allegro e presto.*



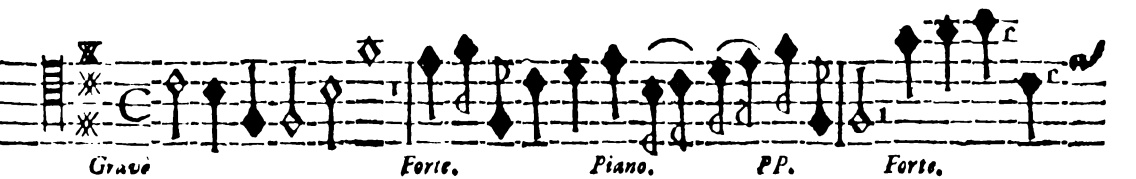
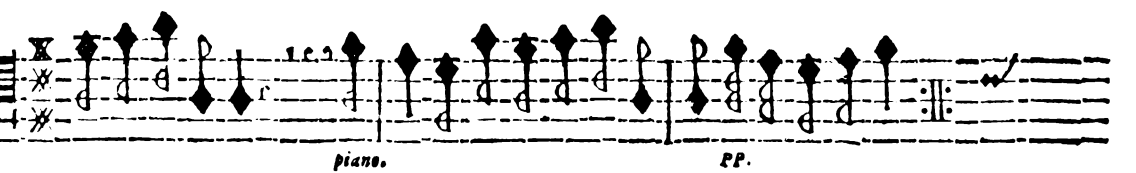
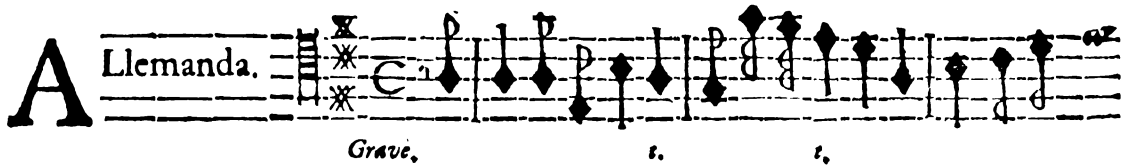
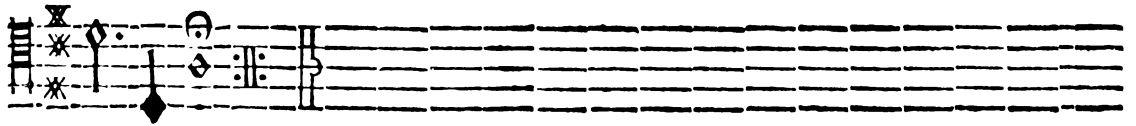




Viola II.

A

Volte



Musical staff with notes and dynamics: *piano.* *forte.* *ff.*

Musical staff with notes and dynamics: *piano.* *pp.*

Musical staff with notes and dynamic: *ppp.*

G Avotta. Musical staff with notes and dynamic: *Allegro è fortè.*

Musical staff with notes and dynamics: *forte.* *piano.*

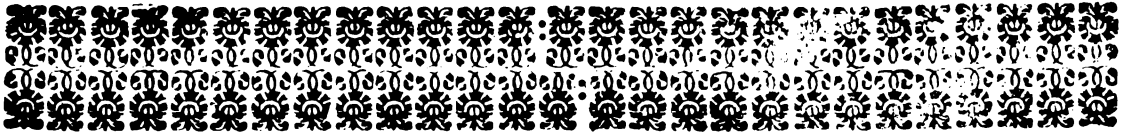
Musical staff with notes and dynamics: *Gravè.* *piano.* *forte.* *piano.* *forte.* *forte.* *piano.*

Musical staff with notes and dynamic: *pp.*

M Enuet. Musical staff with notes and dynamic: *Allegro è fortè.*

Musical staff with notes and dynamic: *forte.*

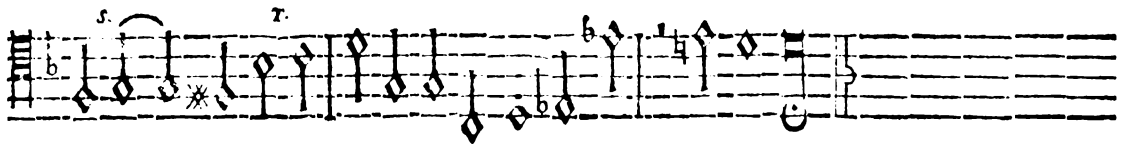
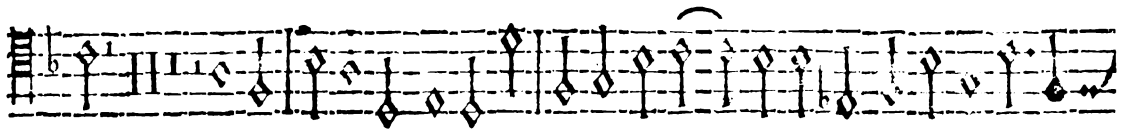
Musical staff with notes and dynamic: *f.*



SONATA II.

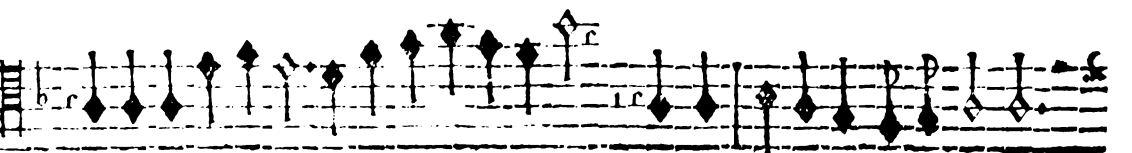
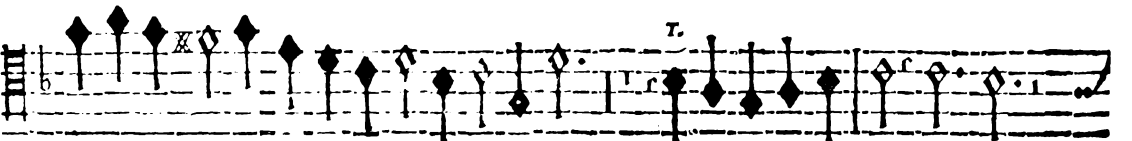
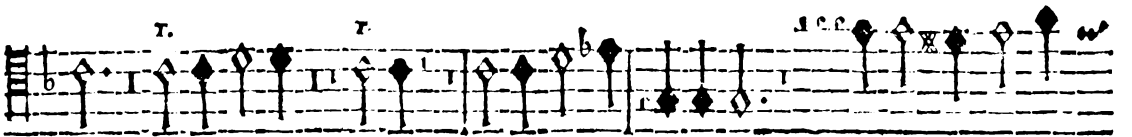
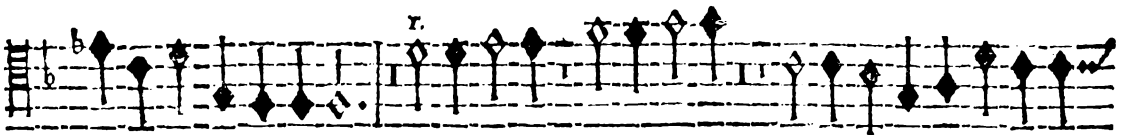
Viola II.

Tutti.
Sonata. 
Grave.



Tutti.

Allegro.



Staff 1: Musical notation with notes and rests. Dynamics: *piano* and *forte*. Markings: *S*, *T*.

Staff 2: Musical notation with notes and rests.

Staff 3: Musical notation with notes and rests.

Staff 4: Musical notation with notes and rests. Dynamics: *piano*, *forte*, *p*. Markings: *S*, *r*.

Staff 5: Musical notation with notes and rests.

Staff 6: Musical notation with notes and rests. Dynamics: *Grave*. Marking: *T*.

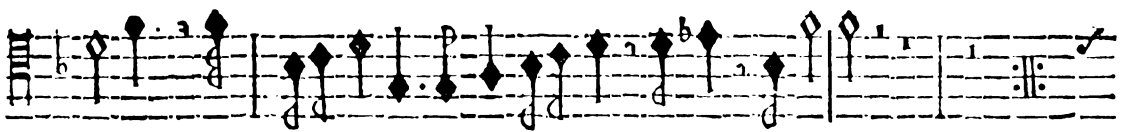
Staff 7: Musical notation with notes and rests. Dynamics: *forte*. Marking: *Tutti*.

Staff 8: Musical notation with notes and rests.

Staff 9: Musical notation with notes and rests.

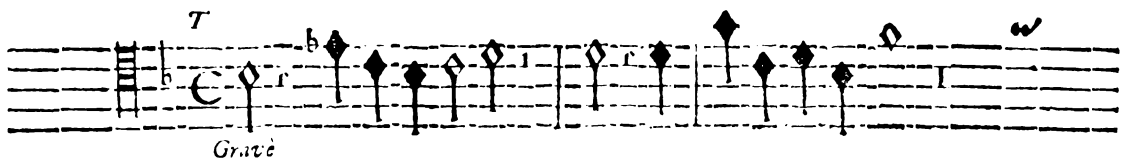
Staff 10: Musical notation with notes and rests. Dynamics: *forte*, *Grave*, *piano*, *pp*, *PPP*. Marking: *Volte*. Instrument: **Viola II.**

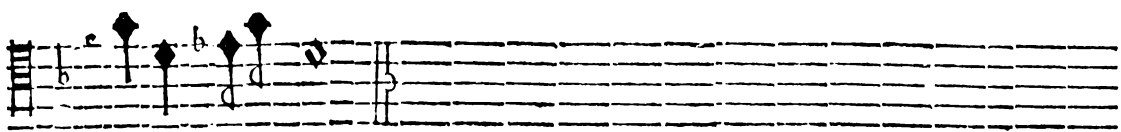
A *Ria*  *forte*

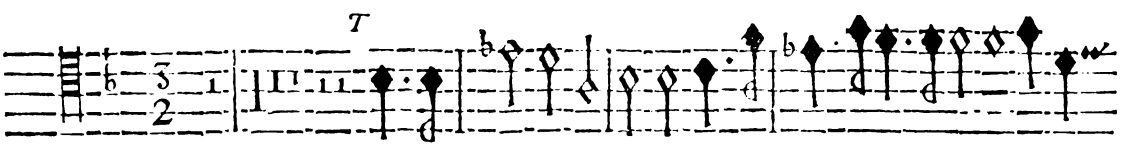


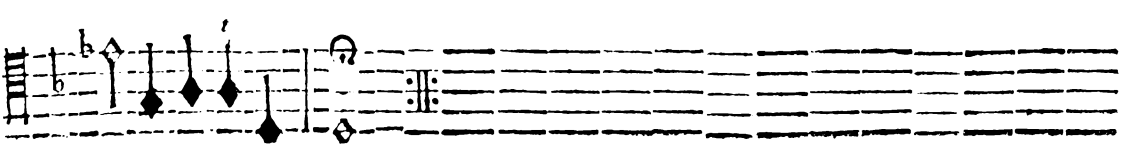
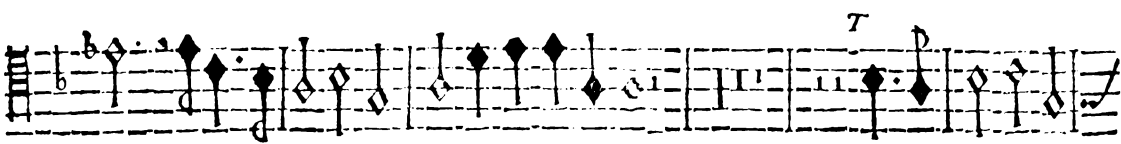
T 



T  *Grave*



T 



Musical staff with notes and dynamic markings *T*, *s*, *S*, *T*.

Musical staff with notes and dynamic markings *b*, *s*.

Musical staff with notes and dynamic markings *T*, *S*, *T*, *S*, *T*.

Musical staff with notes and dynamic markings *S*, *T*, *S*, *T*.

Musical staff with notes and dynamic markings *piano*, *pp.*

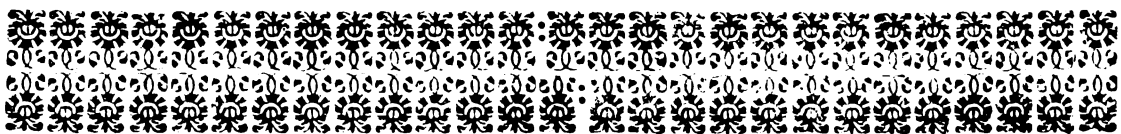
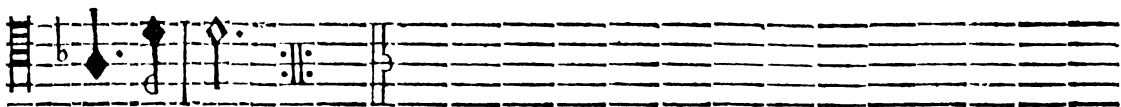
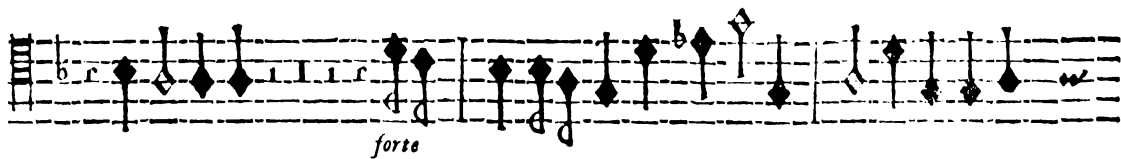
Musical staff with notes and dynamic markings *T*, *alla breve.*

Musical staff with notes and dynamic markings *b*.

Musical staff with notes and dynamic markings ***.

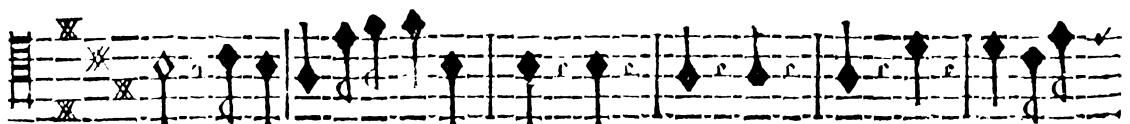
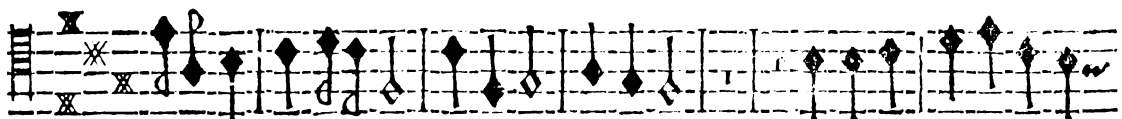
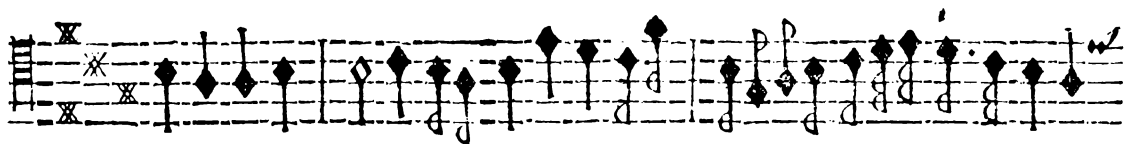
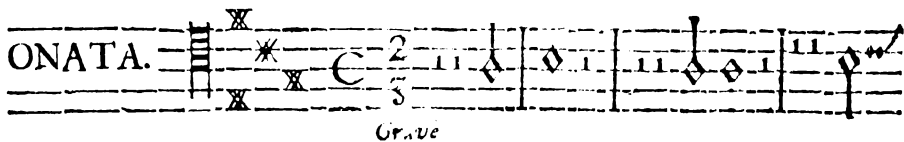
Musical staff with notes and dynamic markings *b*.

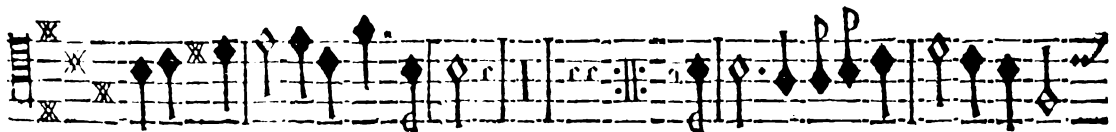
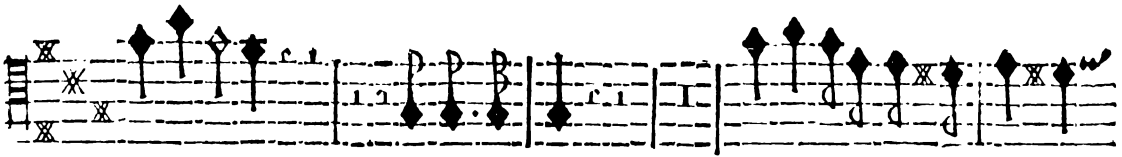
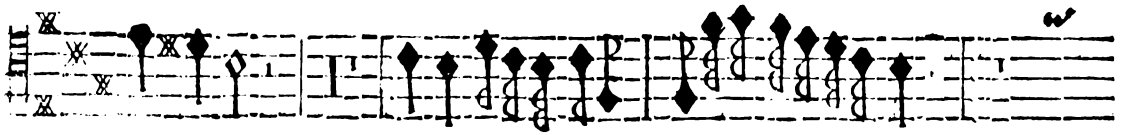
Musical staff with notes and dynamic markings ***.



SONATA III.

Viola Seconda.

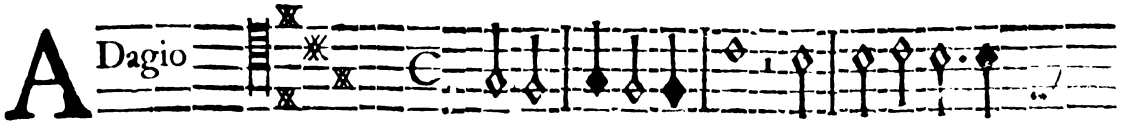


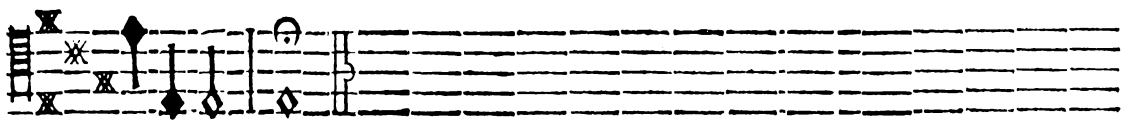
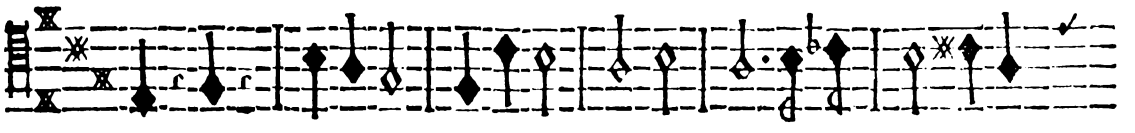


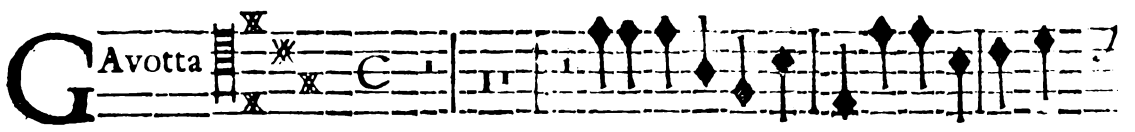
Viola II.

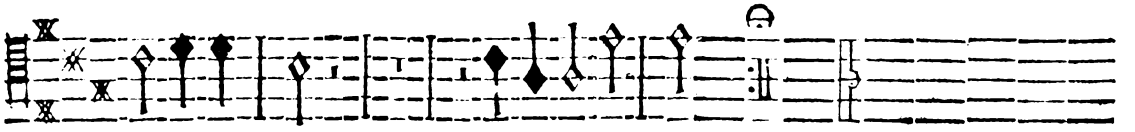
C

Voltate

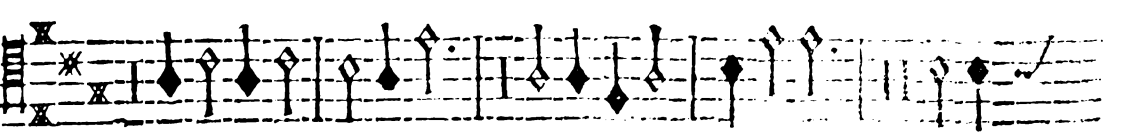
A *Dagio* 

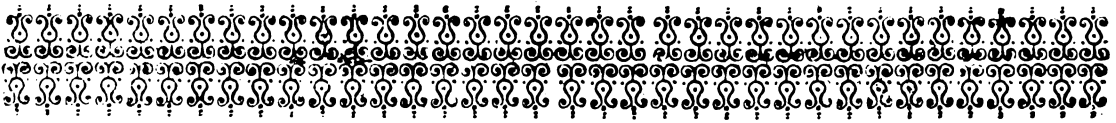


G *Avotta* 



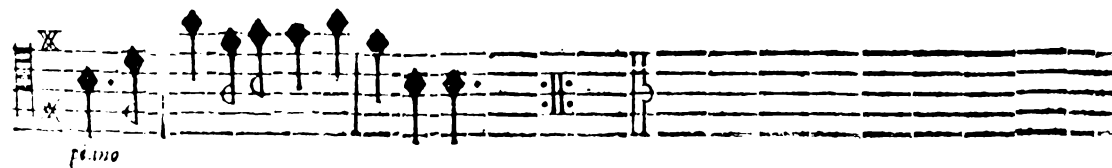
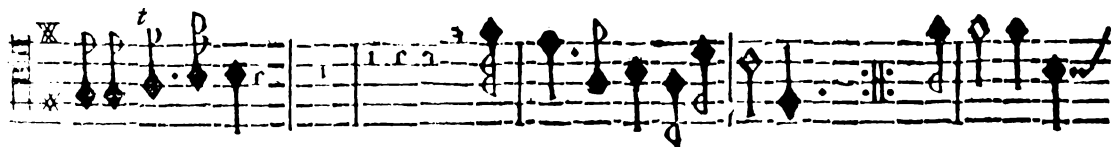
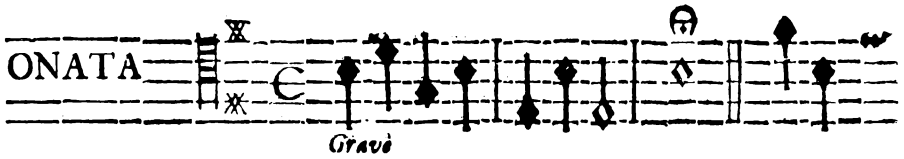
R *Ondeau* 





SONATA IV.

Viola I.



rit.

Aria

presto.

SONATA V.

Viola I I.

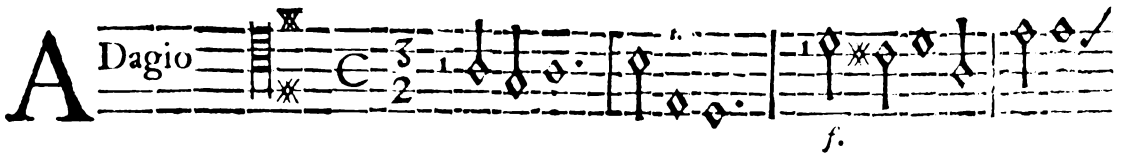
Allemanda

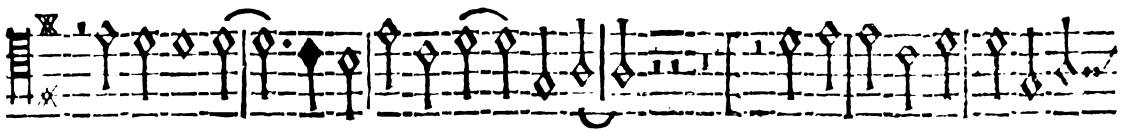
Viola II

p.

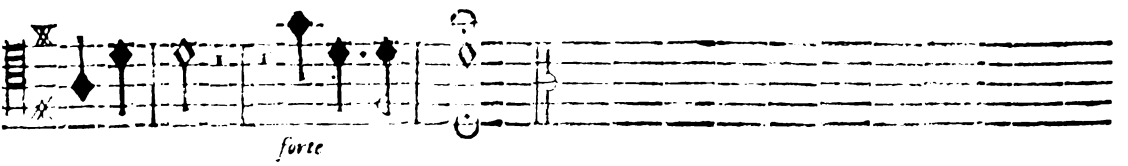
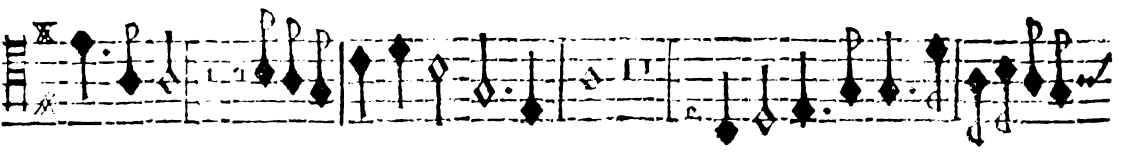
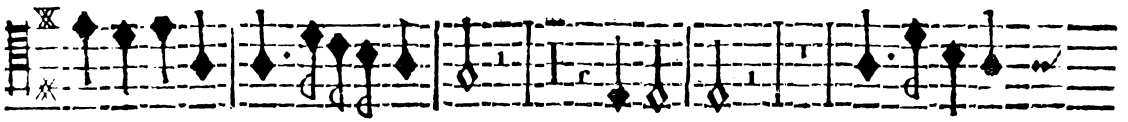
D

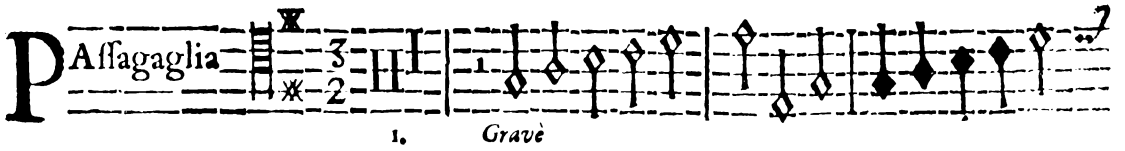
Volte

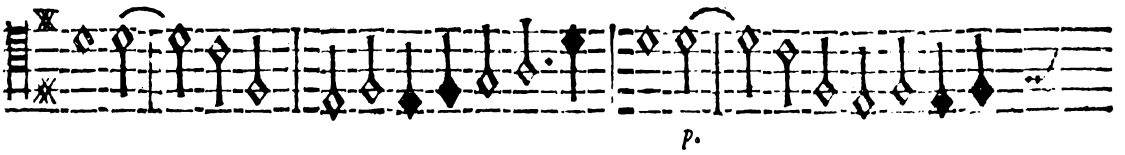
A Dagio 

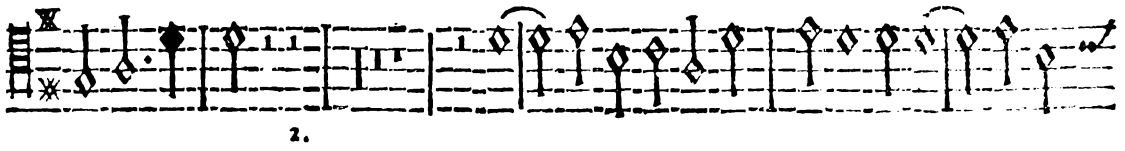



F Uga 

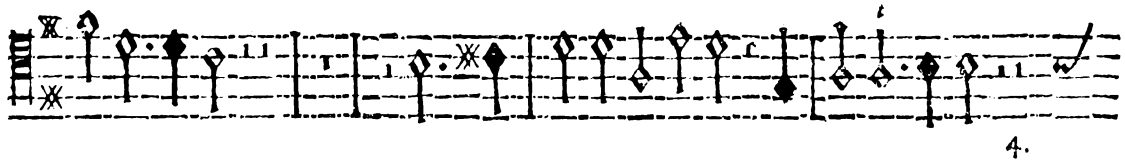


P Affagaglia 





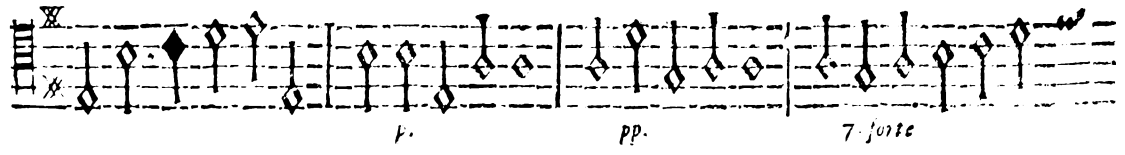


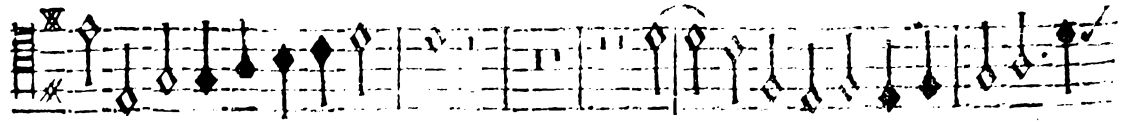












8. 9.

Musical staff 8 and 9. Staff 8 contains measures 8 and 9. Staff 9 contains measures 10 and 11. The music features a sequence of eighth and sixteenth notes with various articulations.

10.

Musical staff 10. Contains measures 12 and 13. A dynamic marking *p.* (piano) is present below the staff.

10. 11.

Musical staff 11. Contains measures 14 and 15. The music continues with eighth and sixteenth notes.

12.

Musical staff 12. Contains measures 16 and 17. A dynamic marking *f* (forte) is present above the staff.

13.

Musical staff 13. Contains measures 18 and 19. The music features a melodic line with eighth notes.

14.

Musical staff 14. Contains measures 20 and 21. The music continues with eighth notes.

15.

Musical staff 15. Contains measures 22 and 23. The music features a sequence of eighth notes.

Musical staff 16. Contains measures 24 and 25. The music continues with eighth notes.

16.

Musical staff 17. Contains measures 26 and 27. The music features a sequence of eighth notes.

17.

Musical staff 18. Contains measures 28 and 29. The music continues with eighth notes.

Viola II.

E

Voltate presto

Musical staff 18, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains six measures of music. The first measure has a dynamic marking of *p.* (piano). The second measure has a dynamic marking of *forte*. The number 18. is centered below the staff.

Musical staff 19, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains six measures of music. The number 19. is centered below the staff.

Musical staff 20, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains six measures of music. The number 20. is centered below the staff.

Musical staff 21, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains six measures of music. The number 21. is centered below the staff.

Musical staff 22, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains six measures of music. The number 22. is centered below the staff.

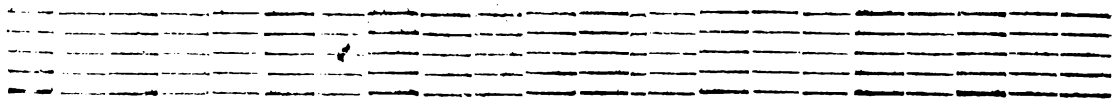
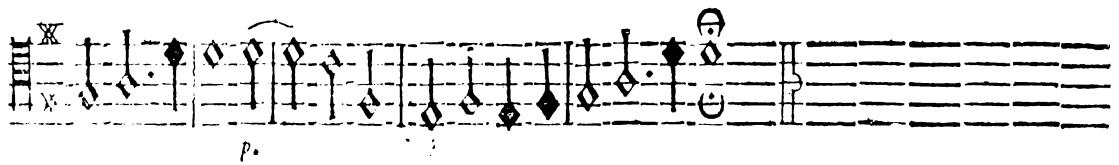
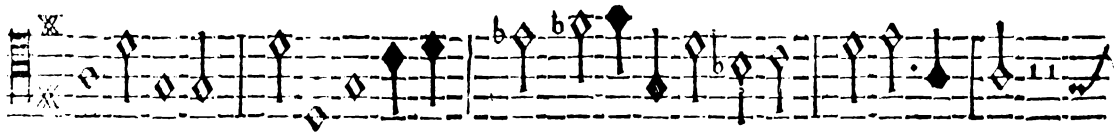
Musical staff 23, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains six measures of music. The number 23. is centered below the staff.

Musical staff 24, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains six measures of music. The number 24. is centered below the staff.

Musical staff 25, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains six measures of music. The number 25. is centered below the staff.

Musical staff 26, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains six measures of music. The number 26. is centered below the staff.

Musical staff 27, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains six measures of music. The number 27. is centered below the staff.



FINIS.

