

CC 136

cc.

136/1

136.

Sonate da camera a 3.

Prima Violina
dell'opera di
Gio: Batta: Vitali.

Opera **XIV** ————— Modena

1692.

opuscoli 3.

MF 485

SONATE DA CAMERA

A T R E

DUE VIOLINI, E VIOLONE,
DI GIO: BATTISTA VITALI

Consecrate all' Altezza Serenissima

DI MARGHERITA

FARNESE D'ESTE,
DUCHESSA DI MODONA, REGGIO, &c.

Opera Decimaquarta.



IN MODONA, M.DC.XCII.

Per Christoforo Canobi Stampatore di Musica Ducale.
Con licenza de' Superiori.

SER.^{MA} ALTEZZA.

V Scivano dalla penna di Gio: Battista Uitali queste armoniche note per far concerto à gl' applausi de' Popoli nelle gloriose nozze di V. A. Serenissima, mà specialmente à contrasegnare all' Altezza Uoftra i riverentissimi ossequii dell' Avtore; quando fù dalla Morte, à lui troncata la vita, & arrestato alle fatiche il corso. Jo che Figlio, & Erede non meno dell' opere, che degl' ossequiosissimi rispetti del Padre riconosco questa douvta all' Altezza Uoftra Serenissima, co' gl' atti d' una profondissima riverenza glie' la rendo, e consacro, conformandomi à sentimenti Paterni, sì nel dare all' Altezza Uoftra una rimostranza di riverentissimo ossequio, come nel supplicarla à degnarsi d' arricchir questa del di lei benignissimo aggradimento, e me dell' honore di essere riconosciuto frà tanti altri, benche il minimo di tutti.

Di U. A. Serenissima.

Modona li Dicembre 1692.

Humillifs. Devotifs. & Ossequiosifs. Servo
Tomaso Antonio Uitali.

Allegro.

Primo Violino.

B

Allo.

G

Iga.

Opera Decima Quarta di Gio. Battista Vitali.

B

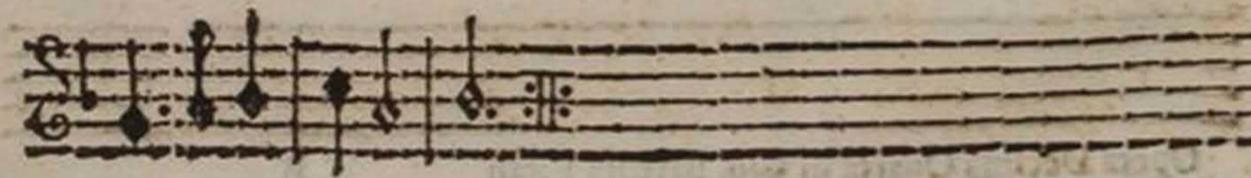
Allegro.



Ora.



Inuet.



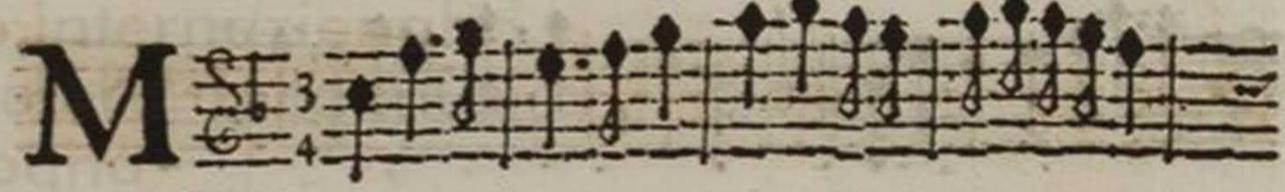
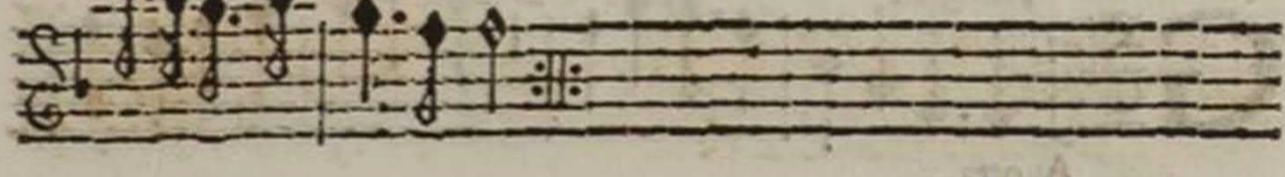
Allegro.

Primo Violino.

7



Auotta.



Inuet.



B 3



Orea.



Allegro.



Auotta.



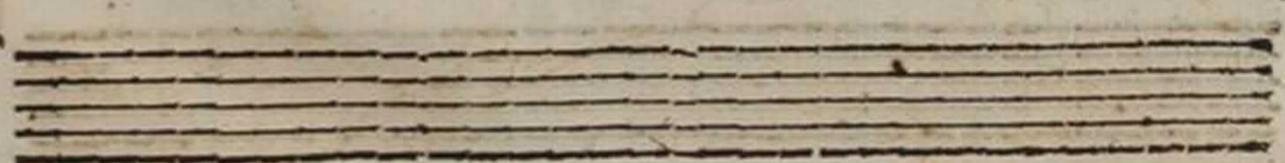
Allo.



Allegro.



Orea.



G $\frac{12}{8}$

Iga.

G $\frac{3}{4}$

Auotta.

M $\frac{3}{4}$

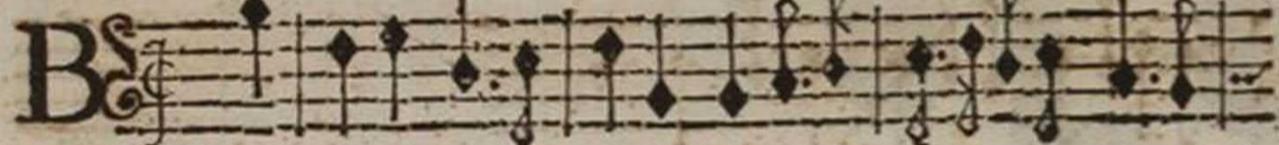
Inuct.



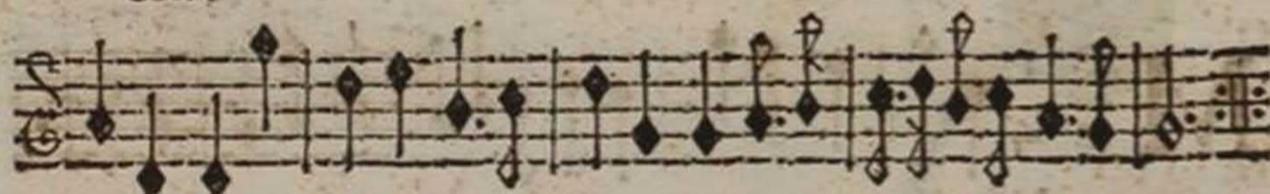
Auotta.



Allegro.



Orea.



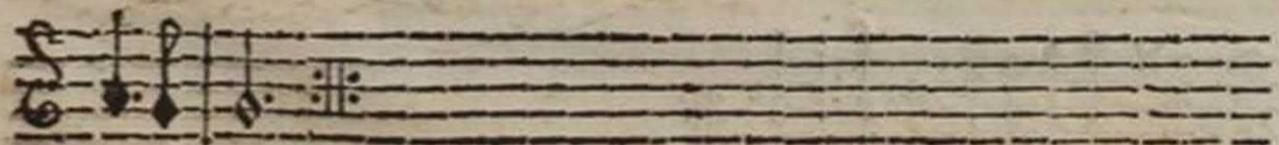
Inuct.



Allegro.



Orea.



B

Allo.

Allegro.

B

Orea.

M

Inuet.

Allegro

B

Allo.

G

First system of musical notation for G, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

Auotta.

Second system of musical notation for G, continuing the melody from the first system.

Third system of musical notation for G, continuing the melody.

Fourth system of musical notation for G, concluding the piece with a double bar line.

Allegro.

B

First system of musical notation for B, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

Orea.

Second system of musical notation for B, continuing the melody.

Third system of musical notation for B, concluding the piece with a double bar line.

M

First system of musical notation for M, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

Inuet.

Second system of musical notation for M, continuing the melody.

Third system of musical notation for M, continuing the melody.

Allegro.

B

First system of musical notation for B, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

Allo.

Second system of musical notation for B, continuing the melody.

Third system of musical notation for B, continuing the melody.

Four empty musical staves at the bottom of the page.

B

Orea.

M

Inuet.

G

Auott a.

B

Allegro.

Orea.

G

Auotta.

Allegro.

B

Orea.

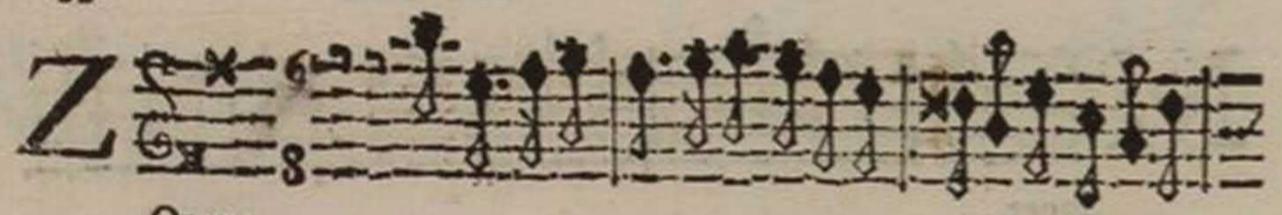
M

Inuet.

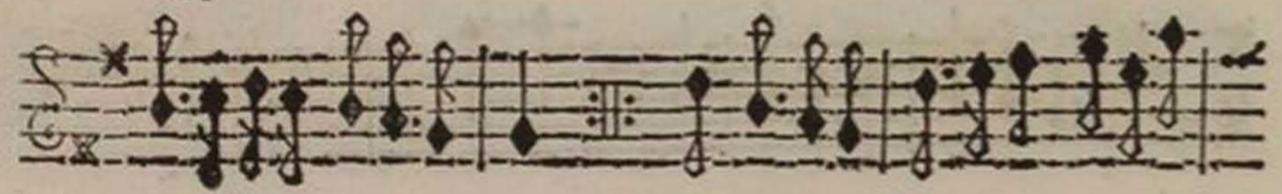
Allegro.

B

Allo.

Z 

Oppa.



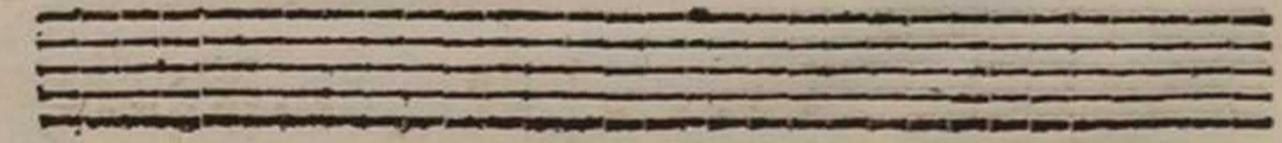


M 

Innet.







Allegro.

B 

Allo.





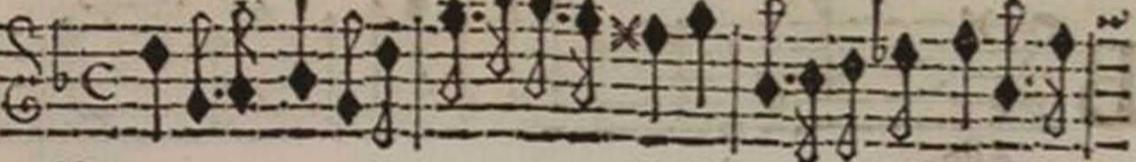


B 

Orca.

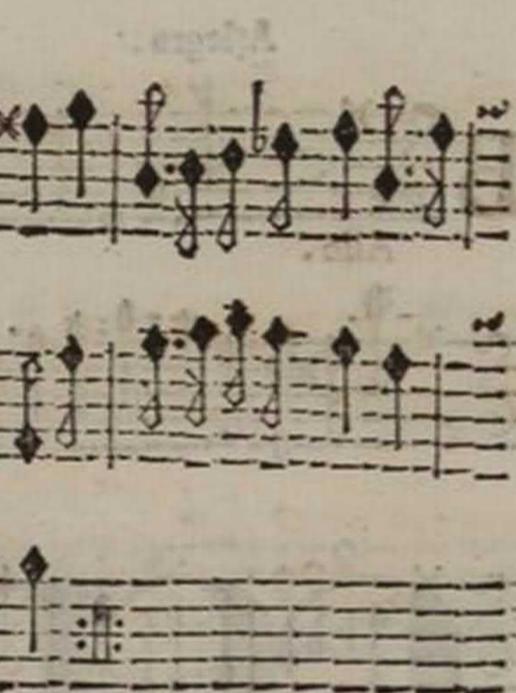




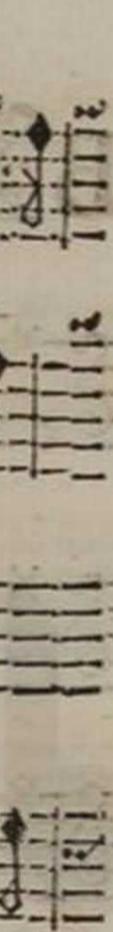
B 

Allo.





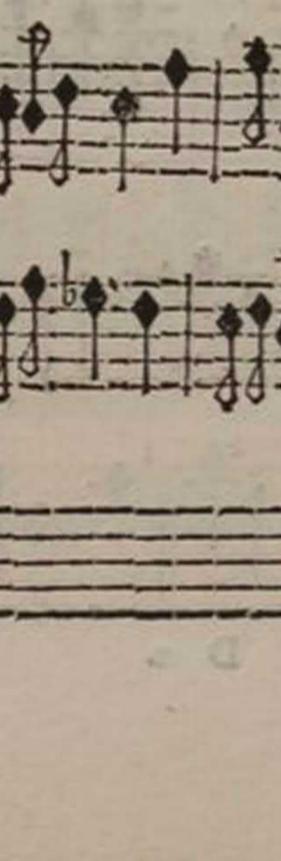
Allegro.

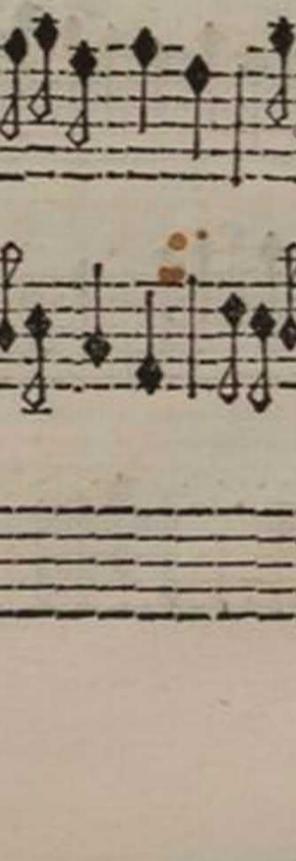
G 

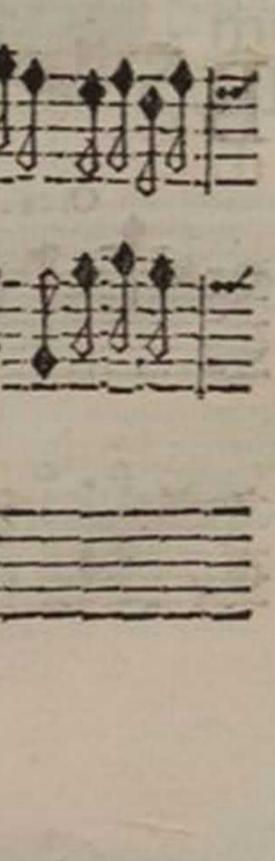
Auotta.

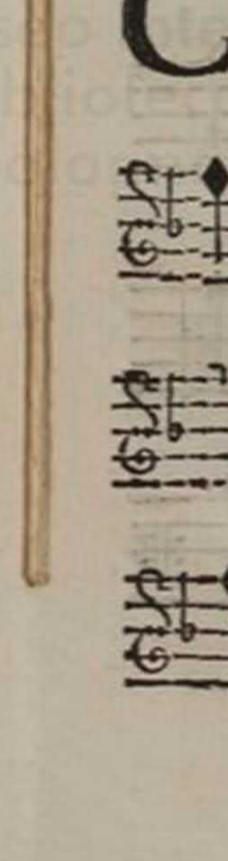
Z 

Oppa.

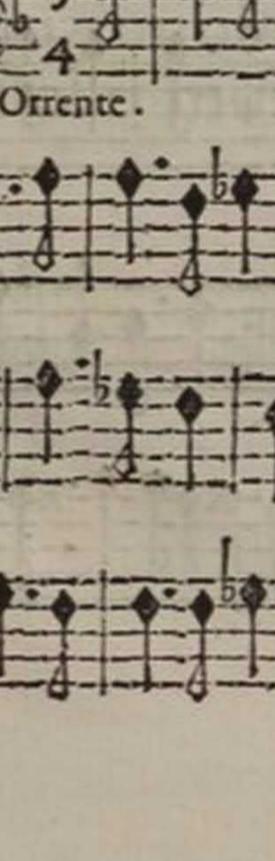


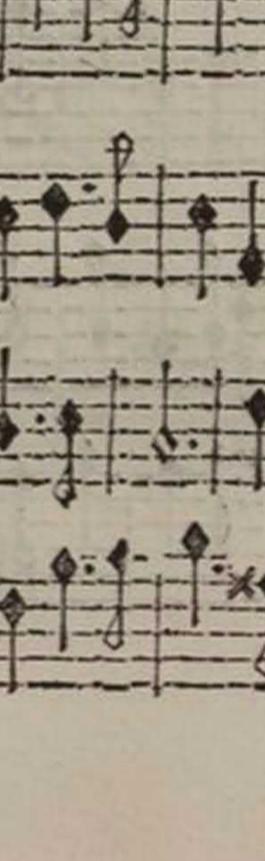




C 

Orrente.







Allegro.

B

Orea.

M

Inuet.

B

Alletto.

TAUOLA.

B Allo	} Pagina 5.	|	Minuet	} 17.
Giga			Ballo	
Borea	} 6.	|	Borea	} 18.
Minuet			Minuet	
Gauotta	} 7.	|	Gauotta	} 19.
Minuet			Borea	
Borea	} 8.	|	Gauotta	} 20.
Gauotta			Borea	
Ballo	} 9.	|	Minuet	} 21.
Borea			Ballo	
Giga	} 10.	|	Zoppa	} 22.
Gauotta			Minuet	
Minuet	} 11.	|	Ballo	} 23.
Gauotta			Borea	
Borea	} 12.	|	Ballo	} 24.
Minuet			Gauotta	
Borea	} 13.	|	Zoppa	} 25.
Ballo			Corrente	
Borea	} 14.	|	Borea	} 26.
Minuet			Minuet	
Ballo	} 15.	|	Balletto	} 27.
Gauotta				
Borea	} 16.			



CC. 136

cc.

136/e

Secondo Violino
dell'opera XIV
di Gio: Maria Vitali

SONATE DA CAMERA

A T R E'

DUE VIOLINI, E VIOLONE,
DI GIO: BATTISTA VITALI

Consecrate all' Altezza Serenissima

DI MARGHERITA

FARNESE D'ESTE,
DUCHESSA DI MODONA, REGGIO, &c.

Opera Decimaquarta.



IN MODONA, M.DC.XCII.

Per Christoforo Canobi Stampatore di Musica Ducale.

Con licenza de' Superiori.

SER.^{MA} ALTEZZA.

V Scivano dalla penna di Gio: Battista Uitali queste armoniche note per far concerto à gl' applausi de' Popoli nelle gloriose nozze di V. A. Serenissima, mà specialmente à contrasegnare all' Altezza Uoftra i riverentissimi ossequii dell' Avtore; quando fù dalla Morte à lui troncata la vita, & arrestato alle fatiche il corso. Io che Figlio, & Erede non meno dell' opere, che degl' ossequiosissimi rispetti del Padre riconosco questa douvta all' Altezza Uoftra Serenissima, co' gl' atti d' una profondissima riverenza glie' la rendo, e consacro, conformandomi à sentimenti Paterni, sì nel dare all' Altezza Uoftra una rimostranza di riverentissimo ossequio, come nel supplicarla à degnarsi d' arricchir questa del di lei benignissimo aggradimento, e me dell' honore di essere riconosciuto frà tanti altri, benche il minimo di tutti.

Di U. A. Serenissima.

Modona li Dicembre 1692.

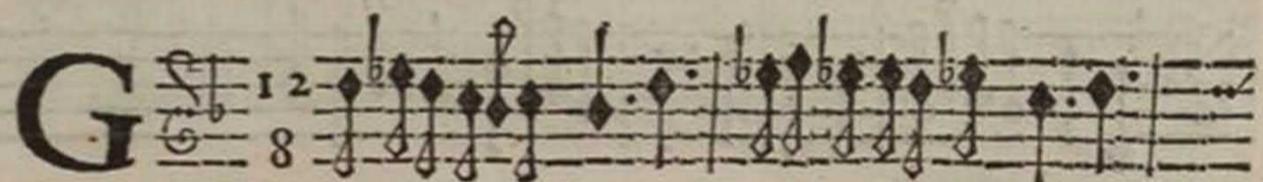
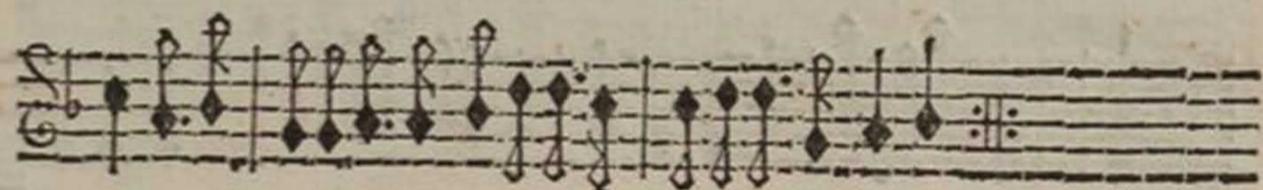
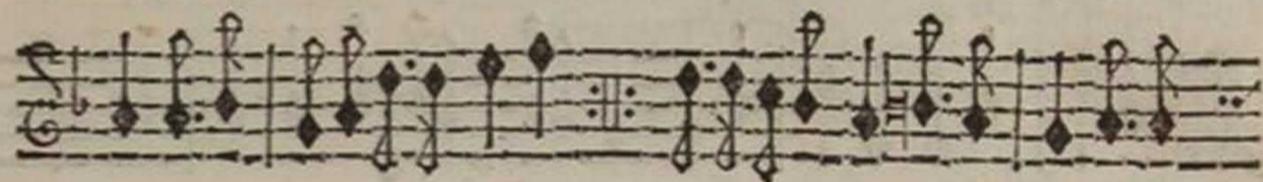
Humillifs. Devotifs. & Ossequiosifs. Servo
Tomaso Antonio Uitali.

Allegro.

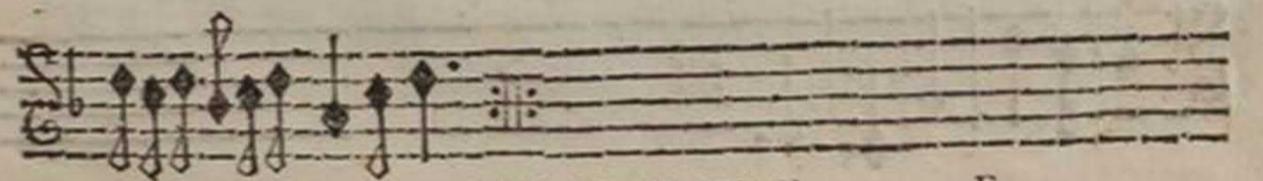
Secondo Violino:



Allo.

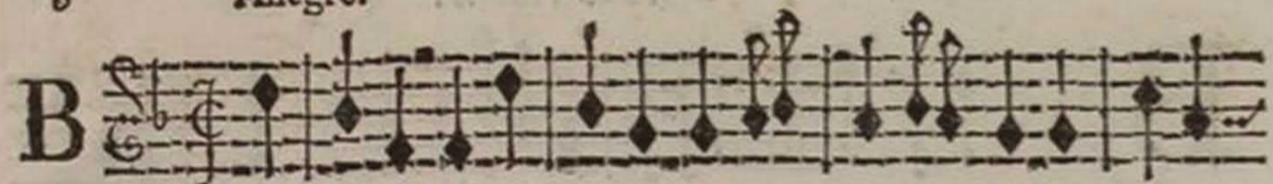


Iga.

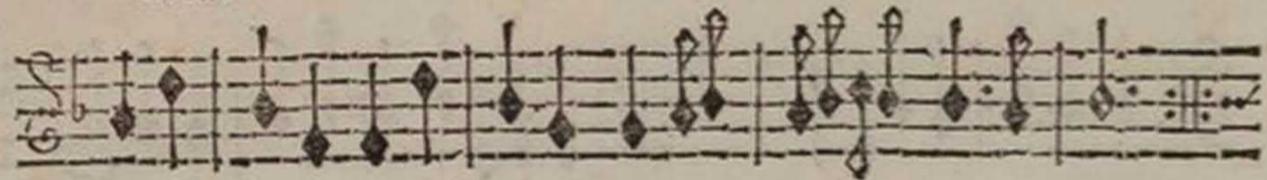
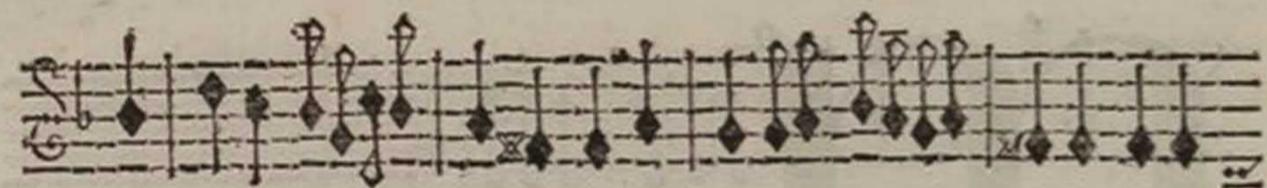
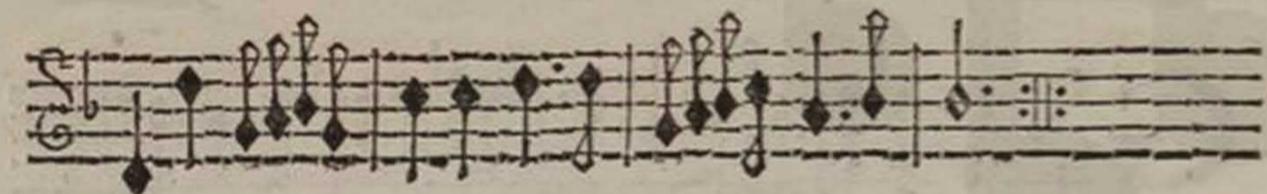


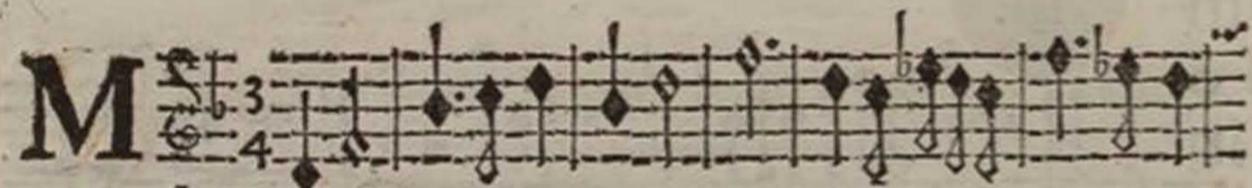
Opera Decima Quatta di Gio: Battista Vitali.

E

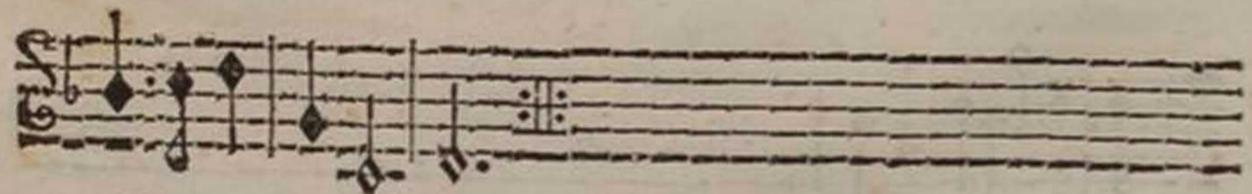
B 

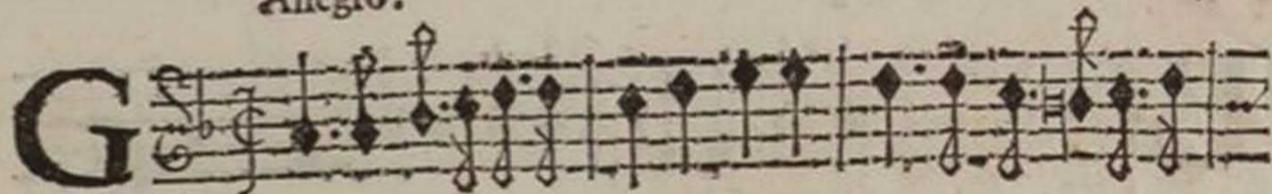
Orea.

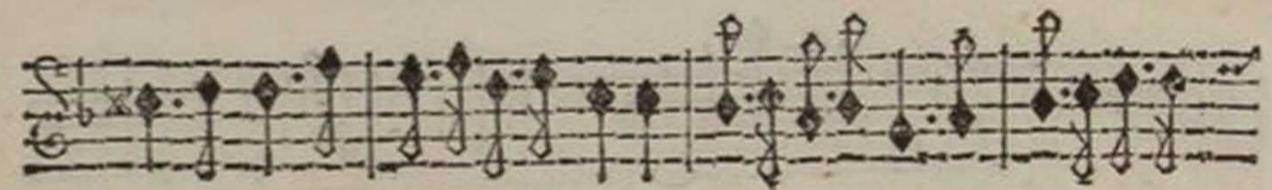
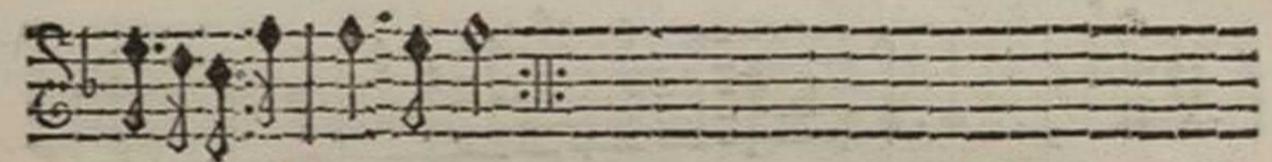
M 

Inuet.

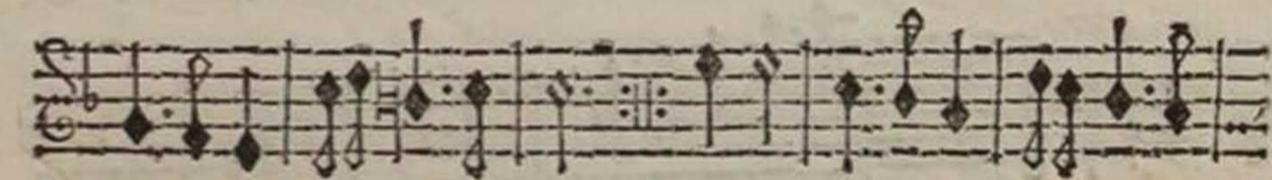
G 

Auotta.

M 

Inuet.




B Orca.

The first system of music for the Orca part, starting with a large 'B' and the word 'Orca.' below it. The staff contains a series of eighth and sixteenth notes.

The second system of music for the Orca part, continuing the melodic line.

The third system of music for the Orca part, ending with a double bar line.

G Allegro.
Auotta.

The first system of music for the Auotta part, starting with a large 'G', the tempo 'Allegro.', and the word 'Auotta.' below it. The staff contains a series of eighth and sixteenth notes.

The second system of music for the Auotta part.

The third system of music for the Auotta part.

The fourth system of music for the Auotta part, ending with a double bar line.

B Allo.

The first system of music for the Allo part, starting with a large 'B' and the word 'Allo.' below it. The staff contains a series of eighth and sixteenth notes.

The second system of music for the Allo part.

The third system of music for the Allo part, ending with a double bar line.

B Allegro.

The first system of music for the second Allegro part, starting with a large 'B' and the tempo 'Allegro.' below it. The staff contains a series of eighth and sixteenth notes.

The second system of music for the second Allegro part.

The third system of music for the second Allegro part.

Four empty musical staves at the bottom of the page.

G $\frac{1}{2}$
8

Iga.

Handwritten musical score for page 10. It begins with a large 'G' and a treble clef. The time signature is 1/2. The first staff contains a series of eighth notes with stems pointing up. The second staff continues with eighth notes, some with stems pointing down. The third and fourth staves feature eighth notes with stems pointing up, with some notes beamed together. The fifth staff continues with eighth notes, some with stems pointing down. The sixth staff concludes with a double bar line and repeat dots. Below the sixth staff are two empty staves.

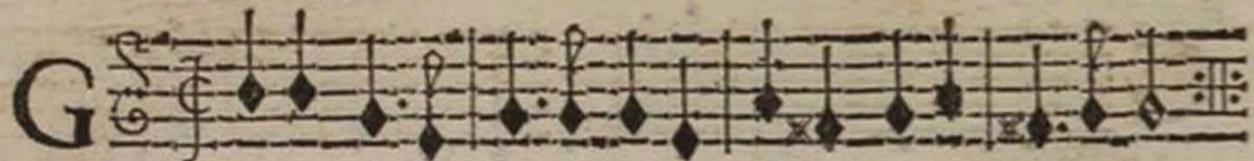
G $\frac{1}{2}$

Handwritten musical score for page 11. It begins with a large 'G' and a treble clef. The time signature is 1/2. The first staff contains a series of eighth notes with stems pointing up. The second staff continues with eighth notes, some with stems pointing down. The third and fourth staves feature eighth notes with stems pointing up, with some notes beamed together. The fifth staff continues with eighth notes, some with stems pointing down. The sixth staff concludes with a double bar line and repeat dots. Below the sixth staff are two empty staves.

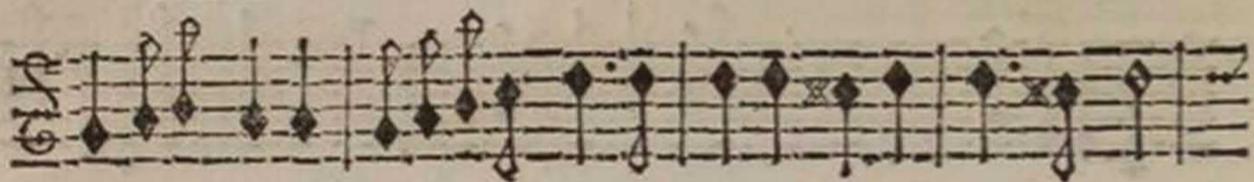
M $\frac{3}{4}$

Inuet.

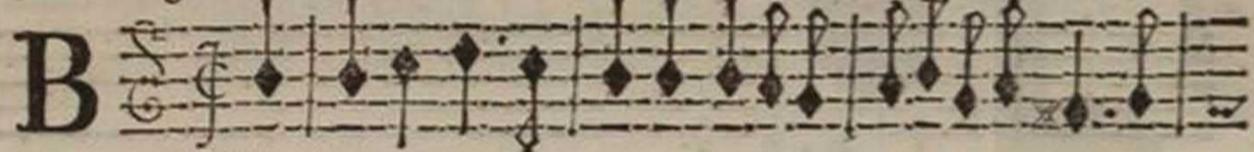
Handwritten musical score for page 11. It begins with a large 'M' and a treble clef. The time signature is 3/4. The first staff contains a series of eighth notes with stems pointing up. The second staff continues with eighth notes, some with stems pointing down. The third and fourth staves feature eighth notes with stems pointing up, with some notes beamed together. The fifth staff continues with eighth notes, some with stems pointing down. The sixth staff concludes with a double bar line and repeat dots. Below the sixth staff are two empty staves.



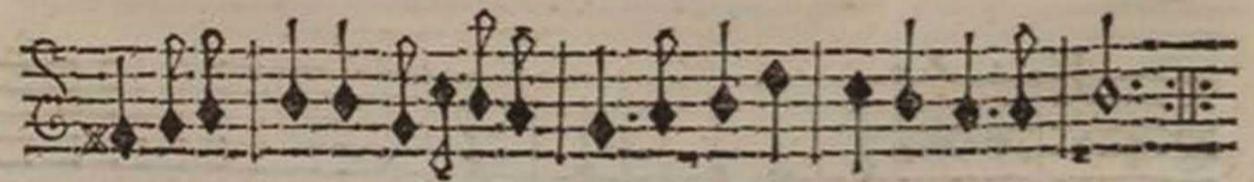
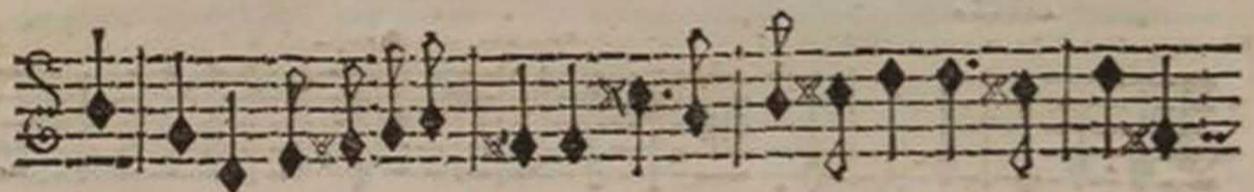
Auotta.



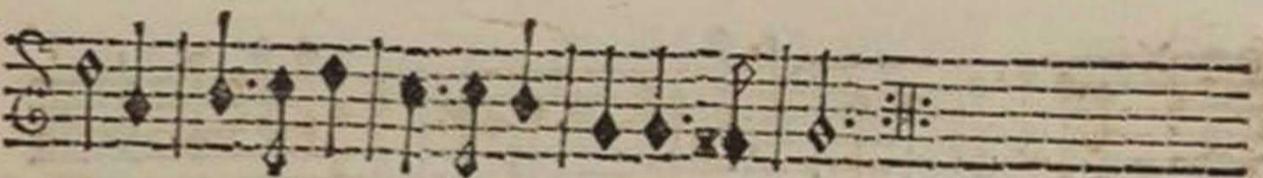
Allegro.



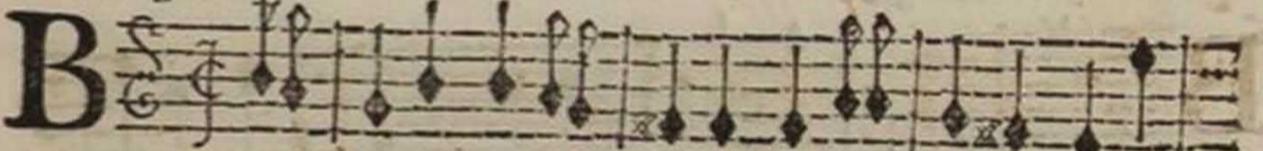
Orca.



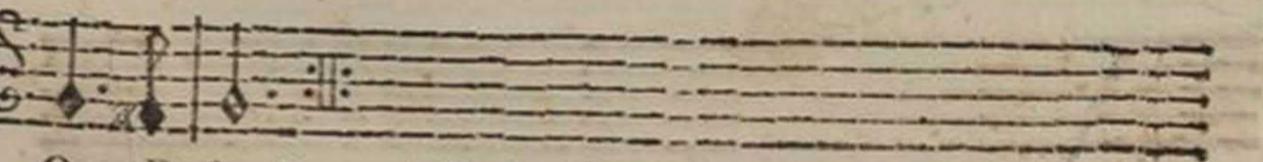
Inuet.



Allegro.



Orea.



B

Allo.

Allegro.

B

Orea.

M

Inuet.

3

3

3

B

Allegro.

3

3

3

3

3

3

G Musical notation for section G, first system. Treble clef, common time signature. The notation includes a key signature change (marked with an asterisk) and various rhythmic values.

Auotta.

Musical notation for section G, second system.

Musical notation for section G, third system.

Musical notation for section G, fourth system.

Allegro.

B Musical notation for section B, first system. Treble clef, common time signature.

Orea.

Musical notation for section B, second system.

Musical notation for section B, third system.

M Musical notation for section M, first system. Treble clef, 3/4 time signature. The notation includes a key signature change (marked with an asterisk) and various rhythmic values.

Inuet.

Musical notation for section M, second system.

Musical notation for section M, third system.

Allegro.

B Musical notation for section B, first system. Treble clef, common time signature.

Allo.

Musical notation for section B, second system.

Musical notation for section B, third system.

Three empty musical staves at the bottom of the page.

B *Orea.*

M *Inuet.*

G *Auotta.*

B *Orea.*

G 

Auotta.







Allegro.

B 

Orea.





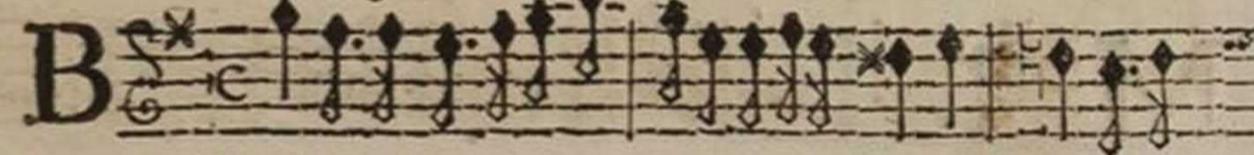
M 

Inuct.





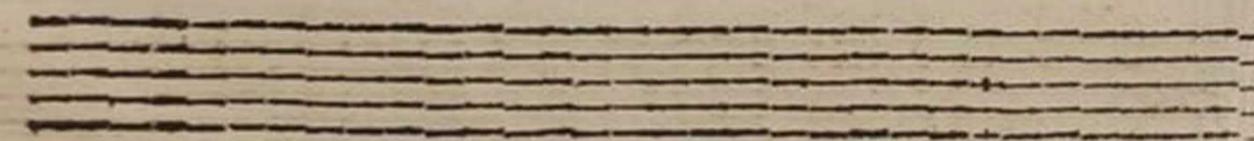
Allegro.

B 

Allo.







Z Musical notation for the first system on page 22, featuring a treble clef, a key signature of one sharp (F#), and a 5/8 time signature. The notation includes a series of eighth and sixteenth notes.

Oppa. Musical notation for the second system on page 22, continuing the piece with similar rhythmic patterns.

An empty musical staff on page 22.

M Musical notation for the third system on page 22, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes.

Inuet. Musical notation for the fourth system on page 22, continuing the piece with similar rhythmic patterns.

Musical notation for the fifth system on page 22, continuing the piece with similar rhythmic patterns.

An empty musical staff on page 22.

Allegro. Secondo Violino 23
B Musical notation for the first system on page 23, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes.

Allo. Musical notation for the second system on page 23, continuing the piece with similar rhythmic patterns.

Musical notation for the third system on page 23, continuing the piece with similar rhythmic patterns.

Musical notation for the fourth system on page 23, continuing the piece with similar rhythmic patterns.

Allegro.
B Musical notation for the fifth system on page 23, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes.

Orea. Musical notation for the sixth system on page 23, continuing the piece with similar rhythmic patterns.

Musical notation for the seventh system on page 23, continuing the piece with similar rhythmic patterns.



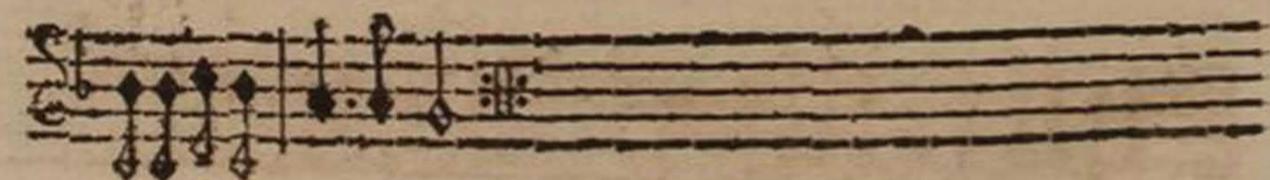
Allo.



Allegro.



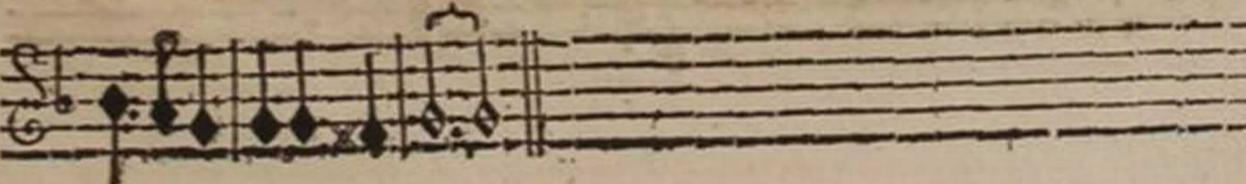
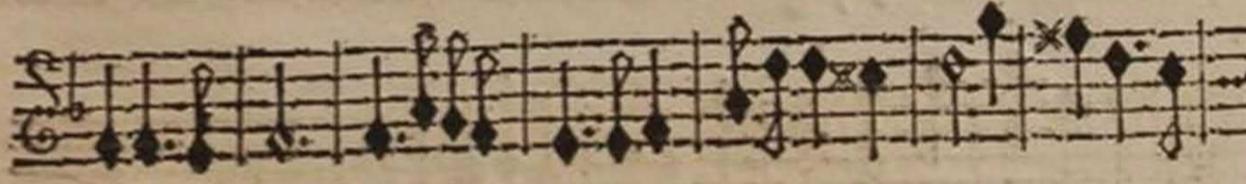
Auotta.



Oppa.



Orente.



B 

Orea







M 

Inuet.



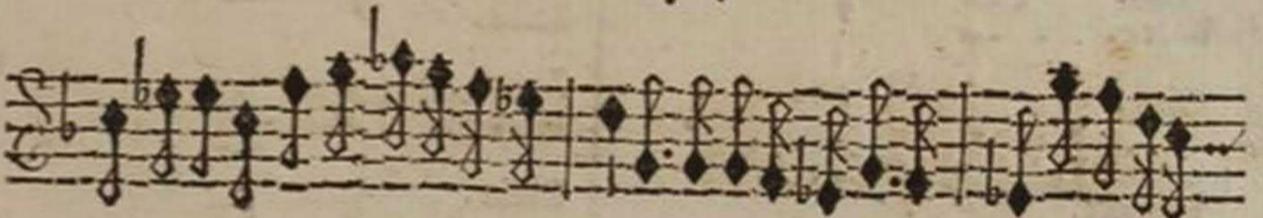


B 

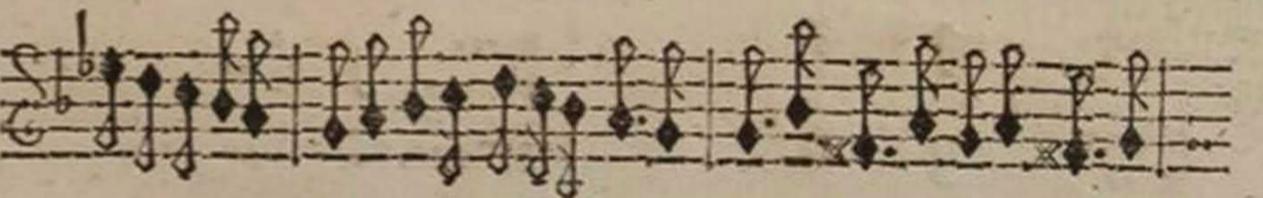
Alletto.











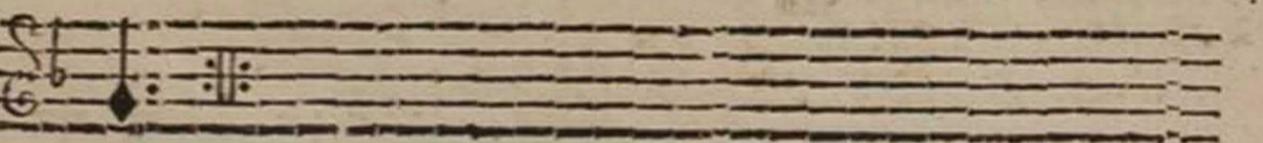


TAVOLA:

Ballo	}	5	Minuet.	}	17
Giga	}		Ballo.	}	
Borea.	}	6	Borea.	}	18
Minuet.	}		Minuet.	}	
Gauotta.	}	7	Gauotta.	}	19
Minuet.	}		Borea.	}	
Borea.	}	8	Gauotta.	}	20
Gauotta.	}		Borea.	}	
Ballo.	}	9	Minuet.	}	21
Borea.	}		Ballo.	}	
Giga.	}	10	Zoppa.	}	22
Gauotta.	}	11	Minuet.	}	
Minuet.	}		Ballo.	}	23
Gauotta.	}	12	Borea.	}	
Borea.	}		Ballo.	}	24
Minuet.	}	13	Gauotta.	}	
Borea.	}		Zoppa.	}	25
Ballo.	}	14	Corrente.	}	
Borea.	}		Borea.	}	26
Minuet.	}	15	Minuet.	}	
Ballo.	}		Balletto.	}	27
Gauotta.	}	16			
Borea.	}				



CC: 136-

[VIOLONE]

cc.

136/3

Parto dell'opera
xiv di Gio: Battista
Vivaldi

SONATE DA CAMERA

A T R E

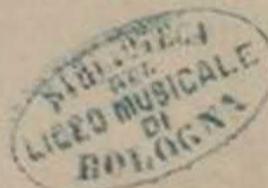
DUE VIOLINI, E VIOLONE,
DI GIO: BATTISTA VITALI

Consecrate all' Altezza Serenissima

DI MARGHERITA

FARNESE D'ESTE,
DUCHESSA DI MODONA, REGGIO, &c.

Opera Decimaquarta.



IN MODONA, M.DC.XCII.

Per Christoforo Canobi Stampatore di Musica Ducale.
Con licenza de' Superiori.

SER.^{MA} ALTEZZA.

V Scivano dalla penna di Gio: Battista Uitali queste armoniche note per far concerto à gl' applausi de' Popoli nelle gloriose nozze di V. A. Serenissima, mà specialmente à contrassegnare all' Altezza Uostra i riverentissimi ossequii dell' Avtore; quando fù dalla Morte à lui troncata la vita, & arrestato alle fatiche il corso. Jo che Figlio, & Erede non meno dell' opere, che degl' ossequiosissimi rispetti del Padre riconosco questa douvta all' Altezza Uostra Serenissima, co' gl' atti d' una profondissima riverenza glie' la rendo, e consacro, conformandomi à sentimenti Paterni, sì nel dare all' Altezza Uostra una rimostranza di riverentissimo ossequio, come nel supplicarla à degnarsi d' arricchir questa del di lei benignissimo aggradimento, e me dell' honore di essere riconosciuto frà tanti altri, benche il minimo di tutti.

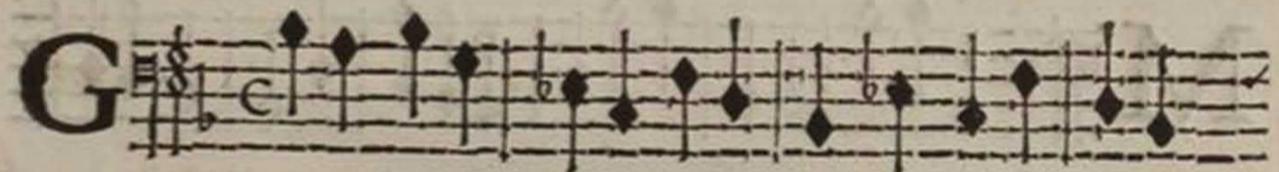
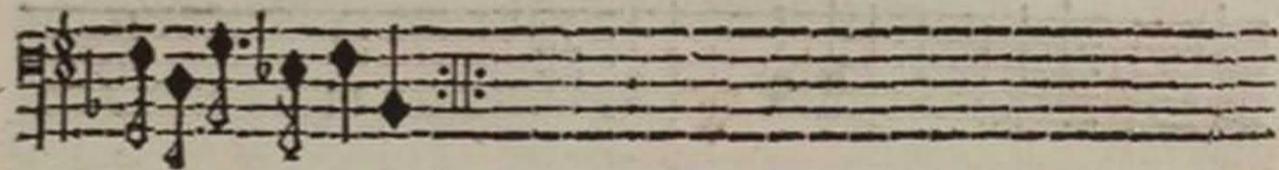
Di U. A. Serenissima.

Modona li Dicembre 1692.

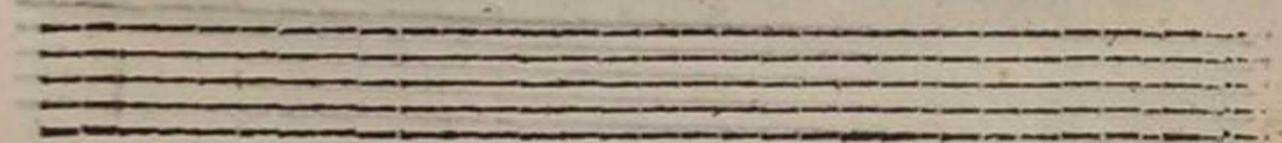
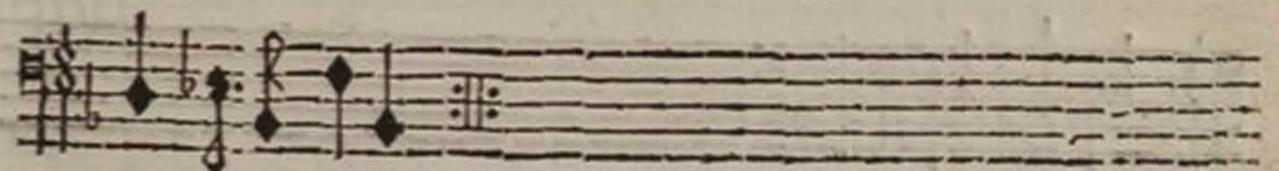
Humilliss. Devotiss. & Ossequiosiss. Servo
Tomaso Antonio Uitali.



Allo



Iga.



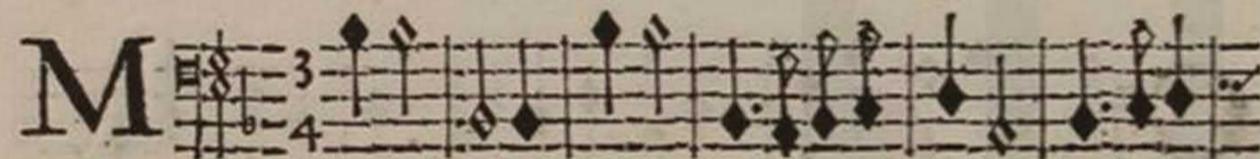
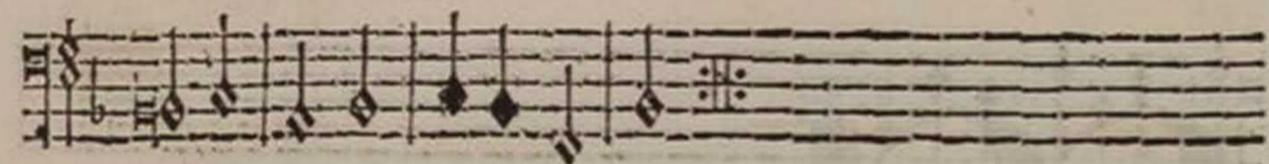
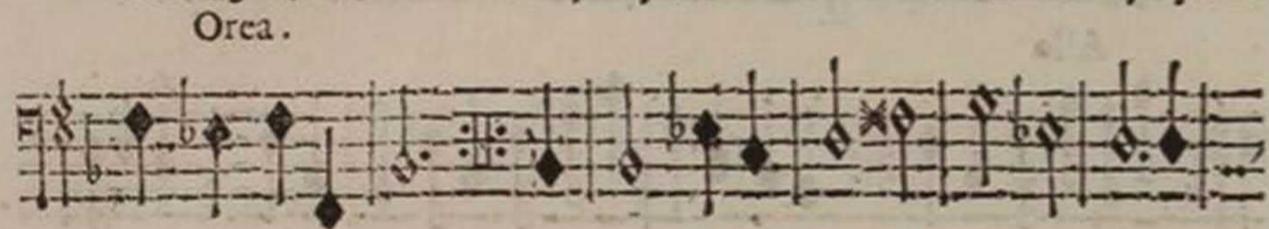
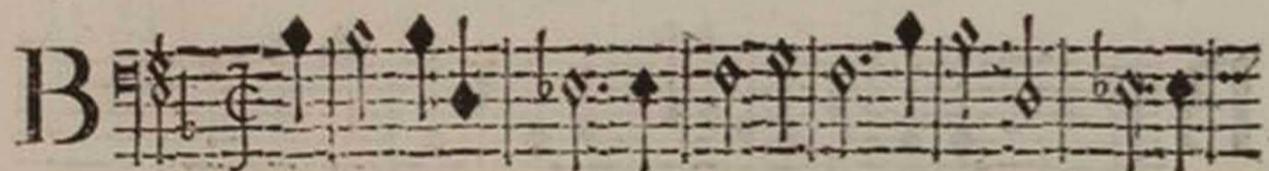
ALTEZZA

Faint, illegible text, likely bleed-through from the reverse side of the page.

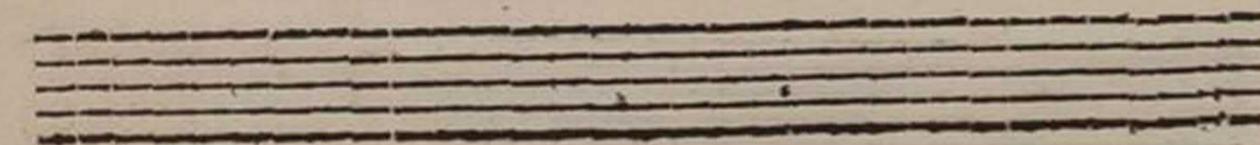
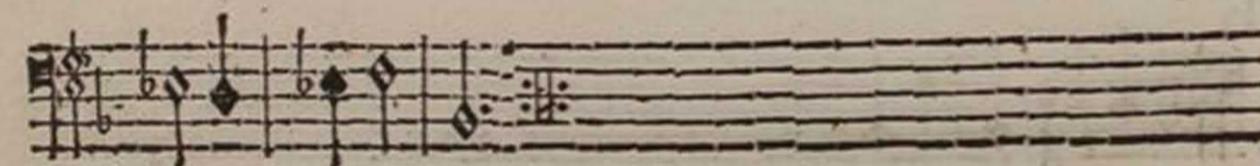
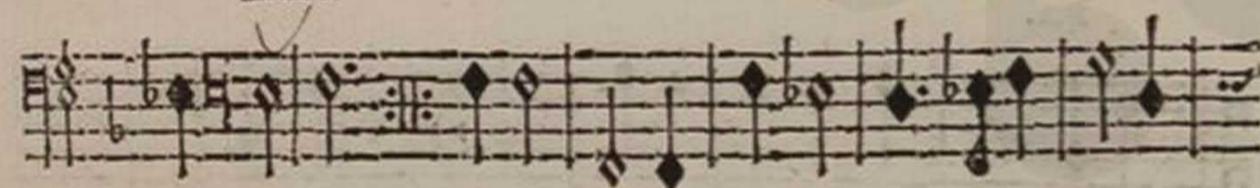
D. U. A. Scrittura

Faint text at the bottom of the page.

Faint text at the bottom of the page.

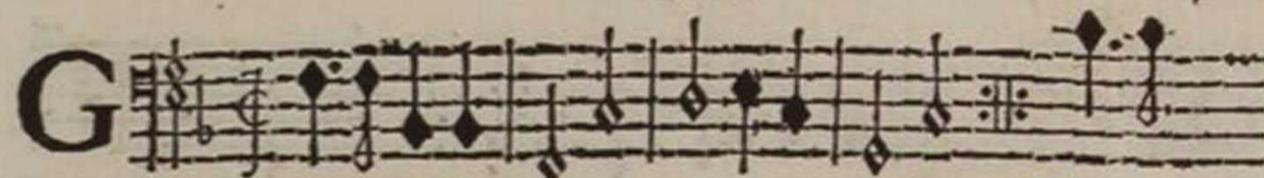


Inuet.

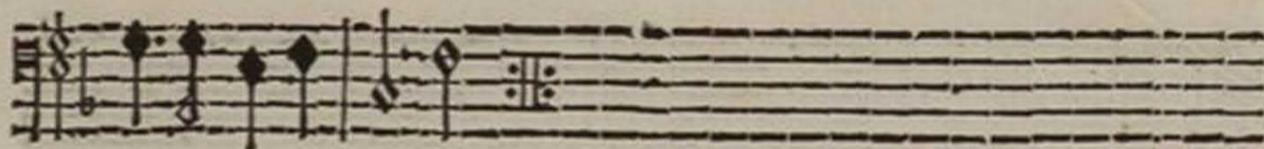
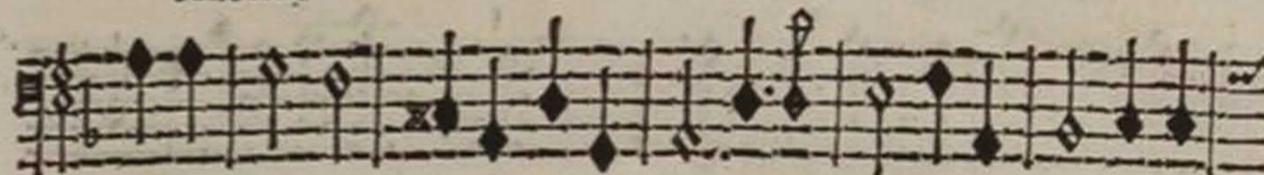


Basso.

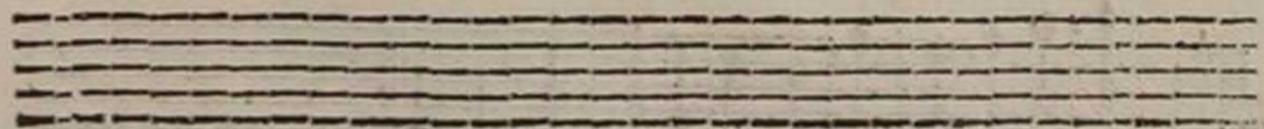
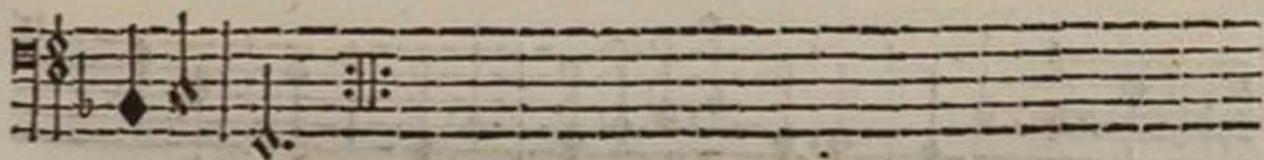
7



Auotta.



Inuet.



B

Orea.

Allegro.

G

Auotta.

B

Allo.

B

Orea.

G $\frac{1}{2}$
8
Iga.

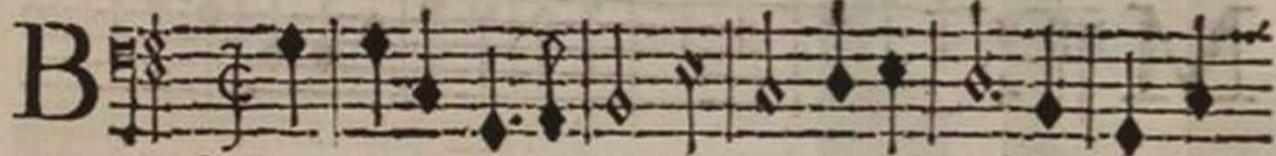
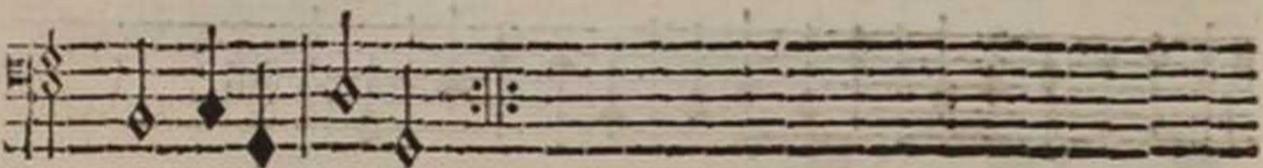
G

Auotta.

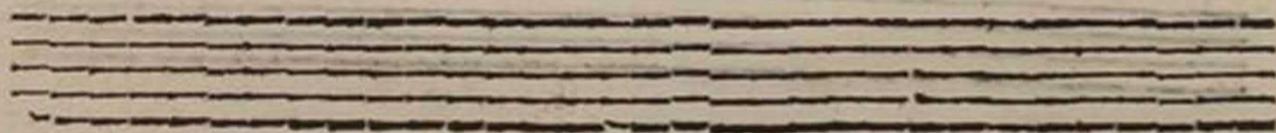
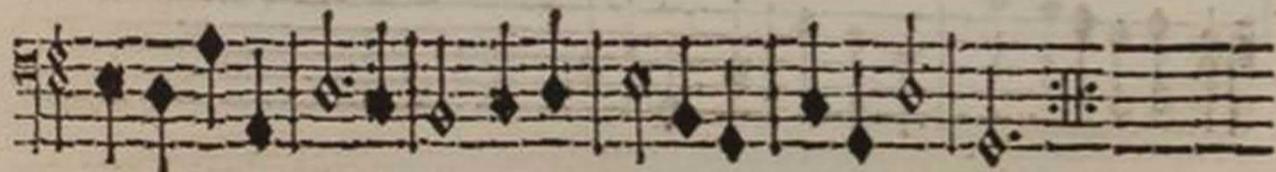
M $\frac{3}{4}$
4
Inuct.



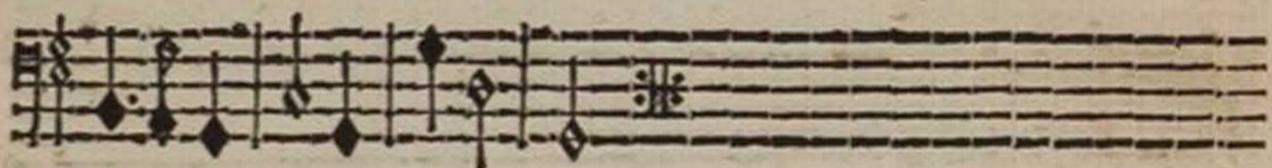
Auotta.



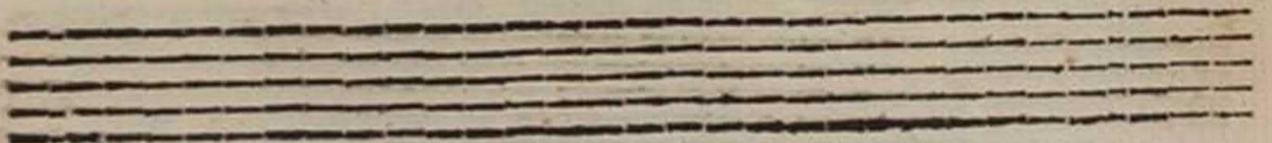
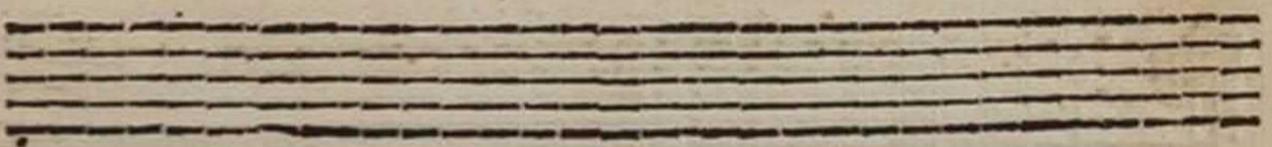
Orea.



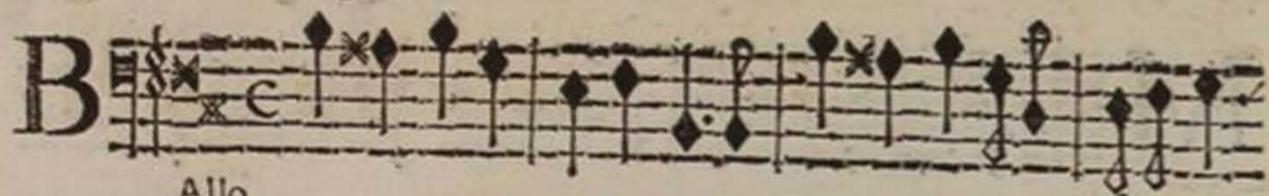
Inuet.



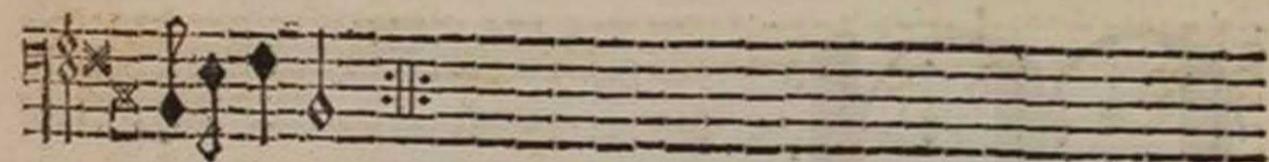
Orea.



Allegro.



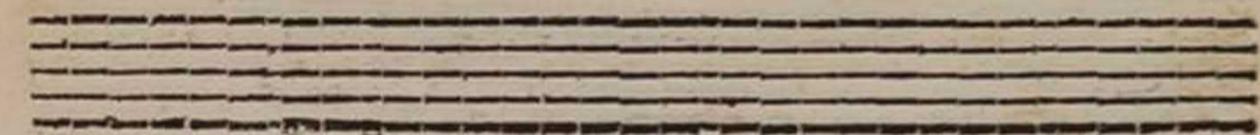
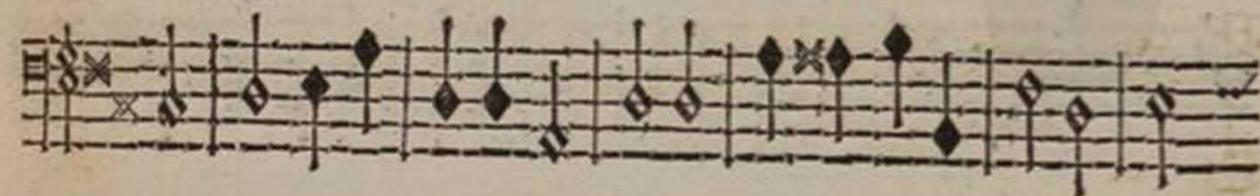
Allo.



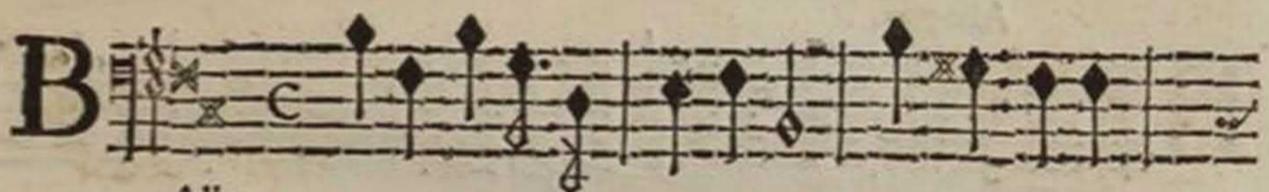
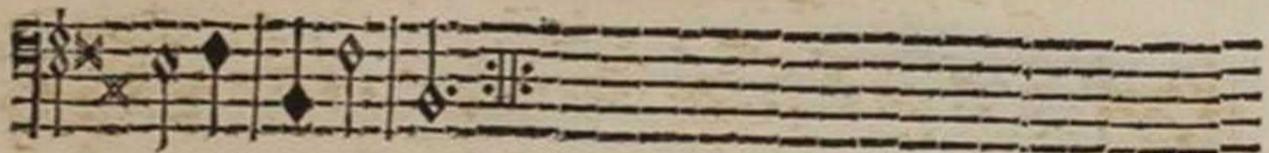
Allegro.



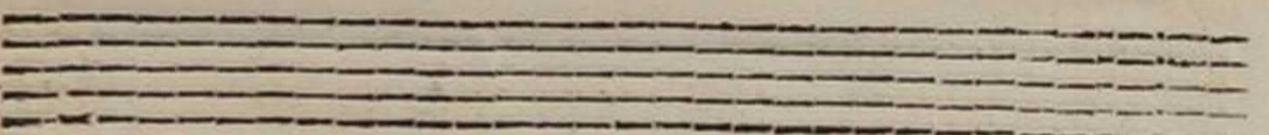
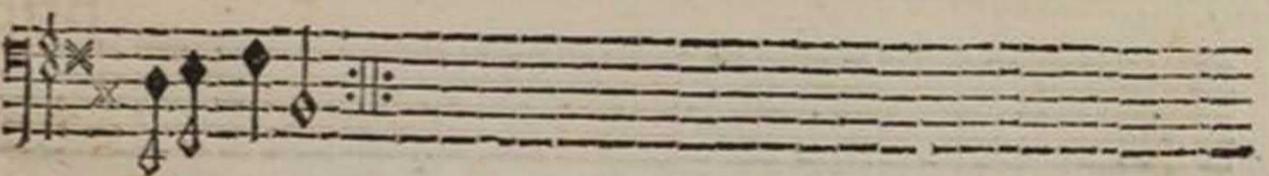
Ora.



Inuct.

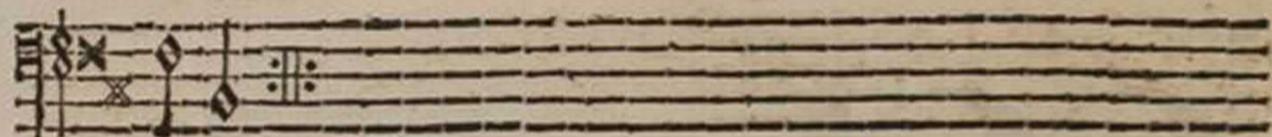
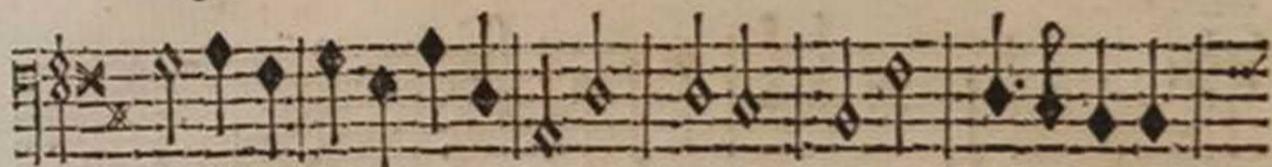


Allo.





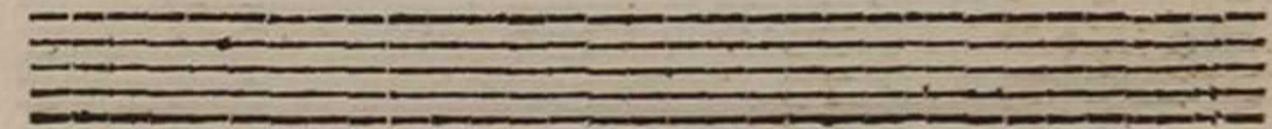
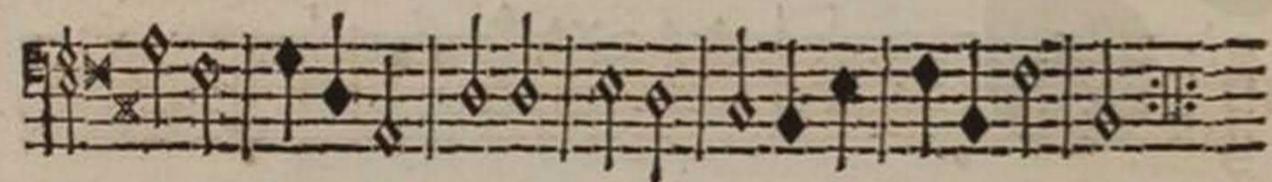
Iga.



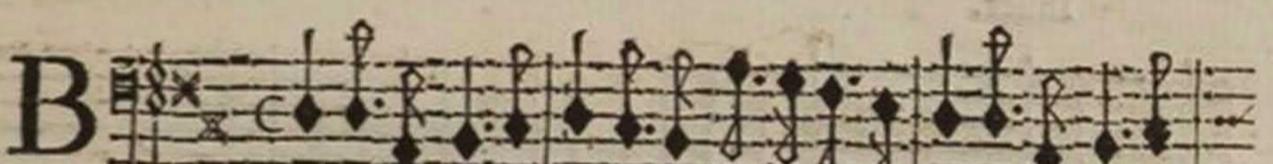
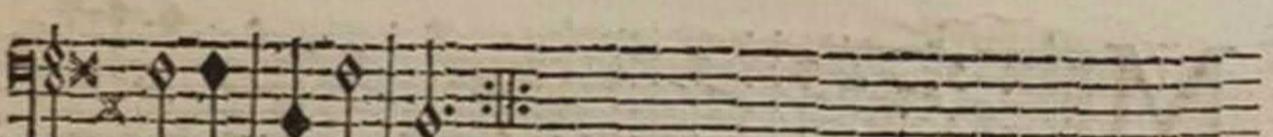
Allegro.



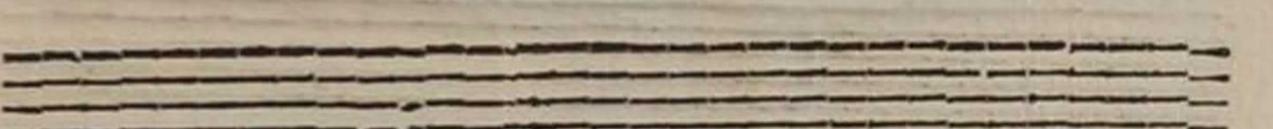
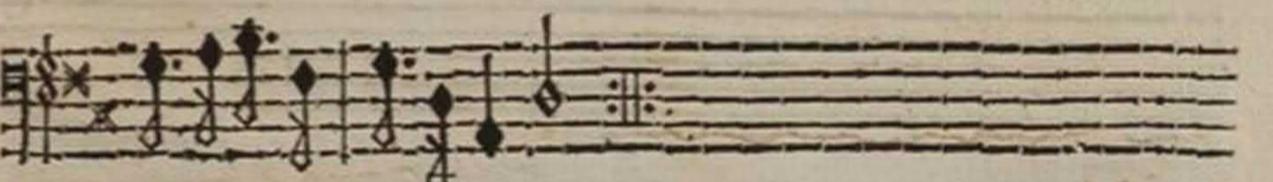
Orea.

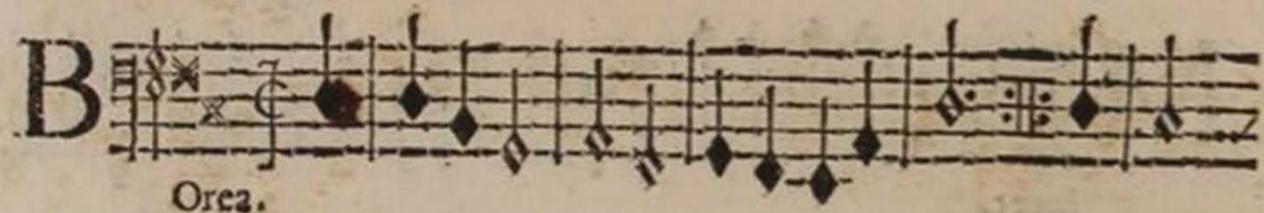


Inuet.

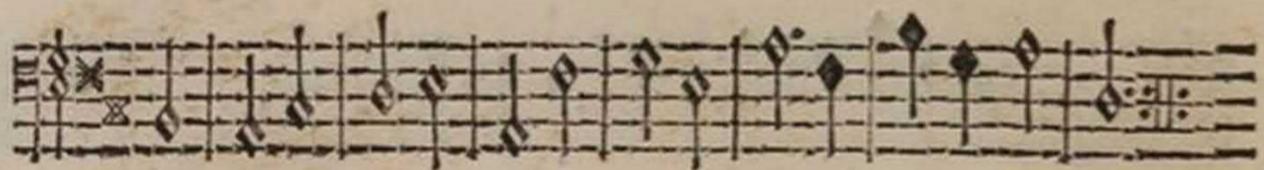


Allo.



B 

Orea.

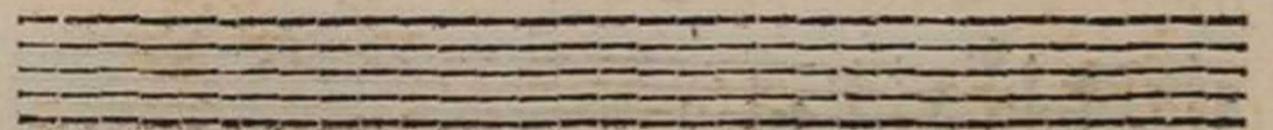


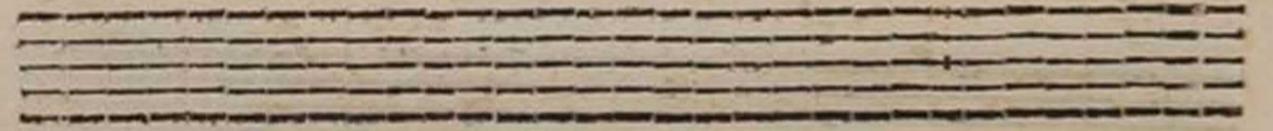
M 

Inuet.







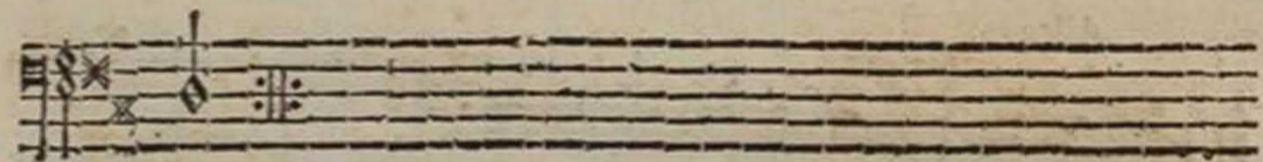


G 

Auotta.



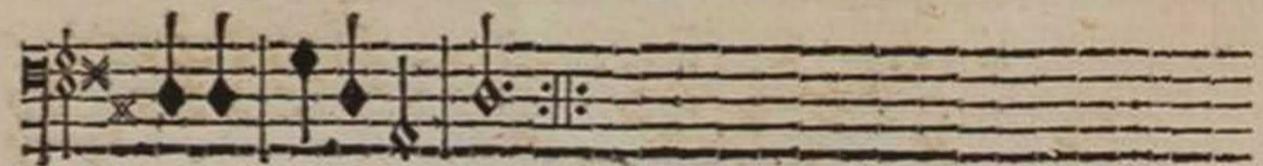




B 

Orea.





G

Guitto.

Allegro.

B

Orea.

M

Mucchi.

B

Allo.

Z

Oppa.

M

Inuet.

B

Allo.

B

Orca.

B Musical notation on a five-line staff, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piece begins with a dynamic marking of *p* (piano). The notation includes quarter and eighth notes with stems, and rests.

Allo.

Musical notation on a five-line staff, continuing the piece with various note values and rests.

Musical notation on a five-line staff, continuing the piece with various note values and rests.

G Musical notation on a five-line staff, starting with a treble clef, a key signature of one flat, and a common time signature. The piece begins with a dynamic marking of *p*.

Auotta.

Musical notation on a five-line staff, continuing the piece with various note values and rests.

Musical notation on a five-line staff, continuing the piece with various note values and rests.

Empty musical staves on the bottom of the page.

Z Musical notation on a five-line staff, starting with a treble clef, a key signature of one flat, and a common time signature. The piece begins with a dynamic marking of *p*.

Oppa.

Musical notation on a five-line staff, continuing the piece with various note values and rests.

Musical notation on a five-line staff, continuing the piece with various note values and rests.

Musical notation on a five-line staff, continuing the piece with various note values and rests.

C Musical notation on a five-line staff, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. The piece begins with a dynamic marking of *p*.

Orrente.

Musical notation on a five-line staff, continuing the piece with various note values and rests.

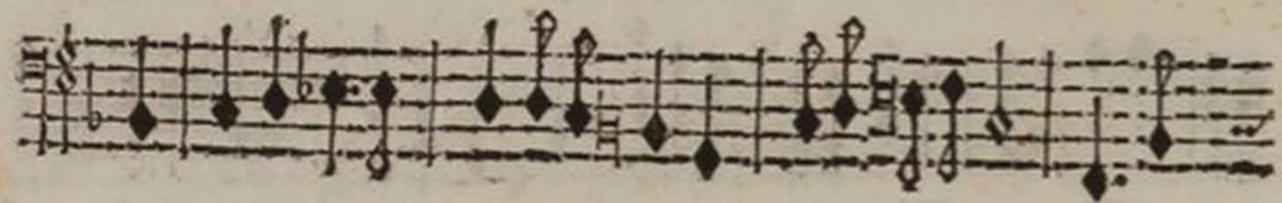
Musical notation on a five-line staff, continuing the piece with various note values and rests.

Musical notation on a five-line staff, continuing the piece with various note values and rests.

B 

Orea.

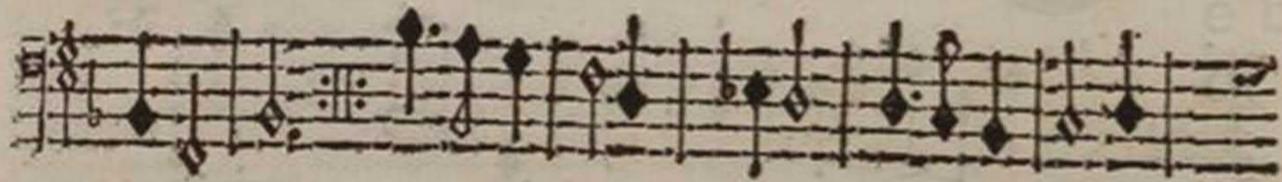


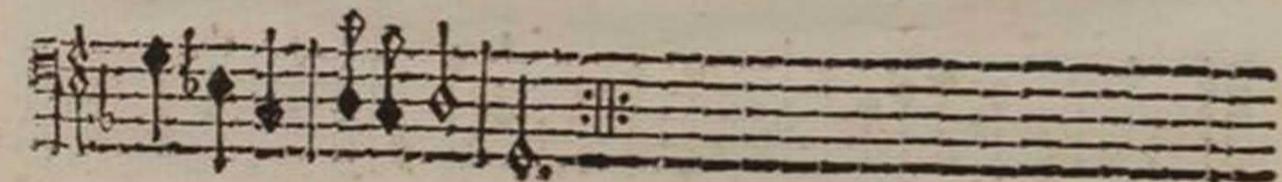




M 

Inuet.



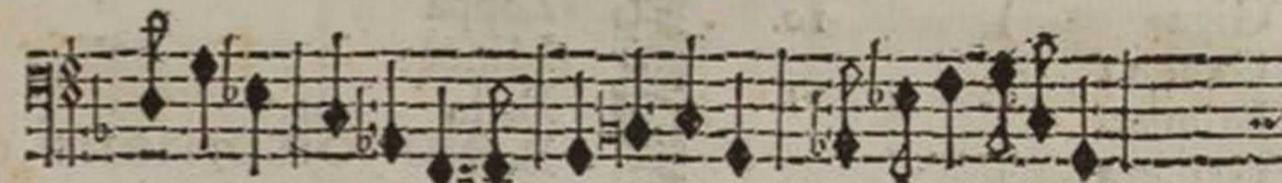


B 

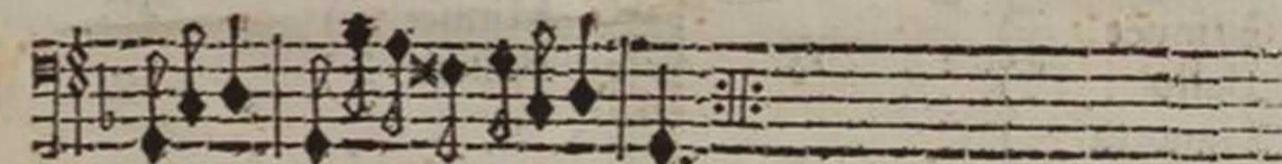
Alletto.

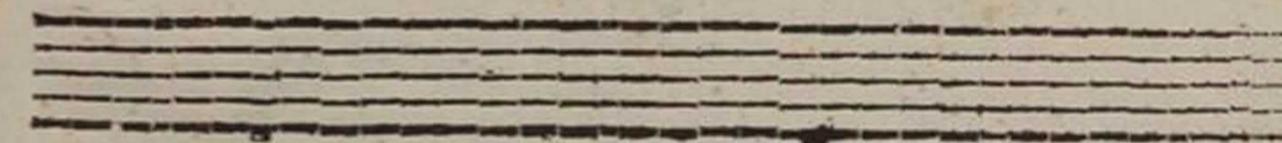








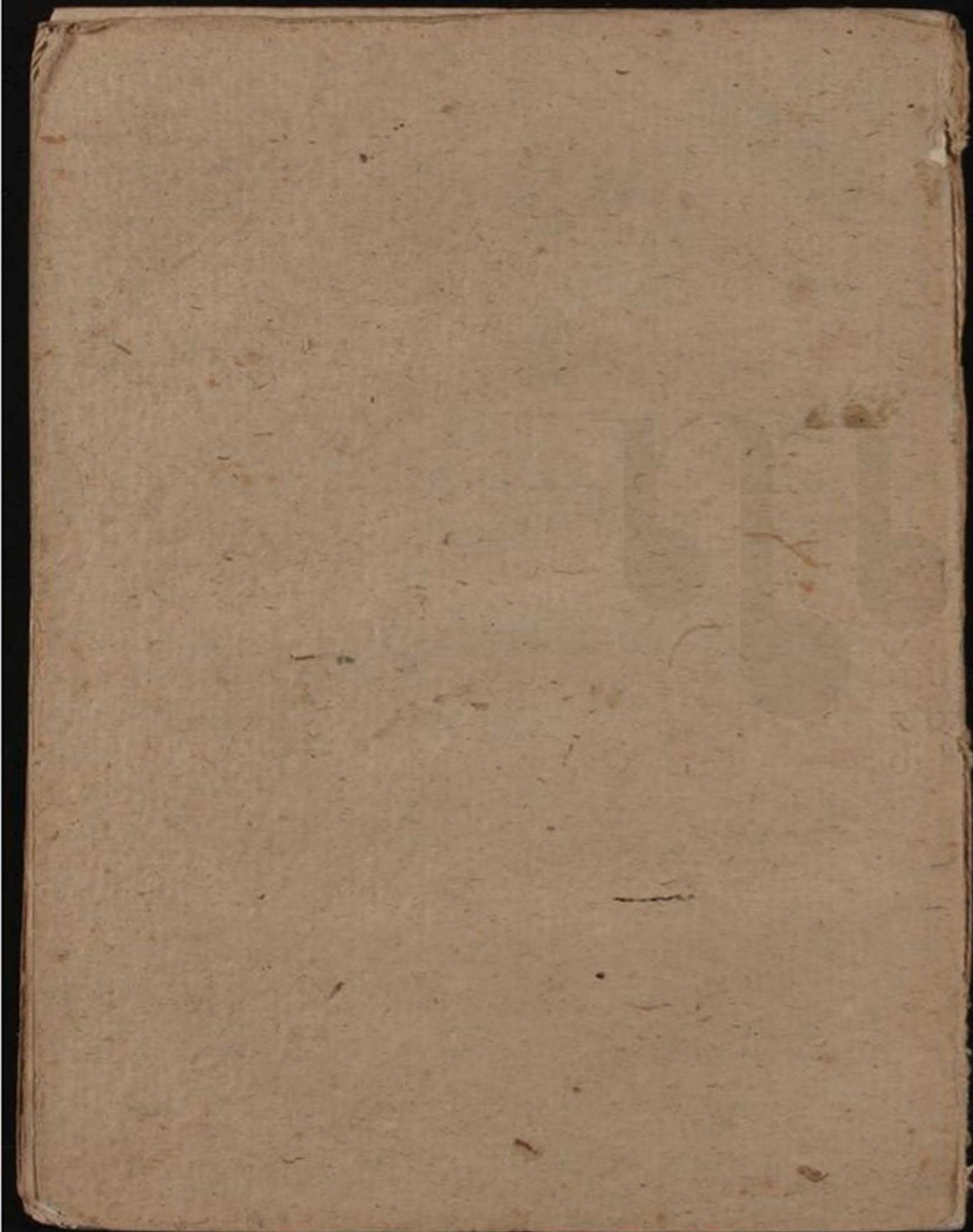




TAUOLA:

B Allo Giga	)	Pagina 5.		Minuet	)	17.
Borea	)	6.		Ballo	)	18.
Minuet	)	7.		Borea	)	19.
Gauotta	)	8.		Minuet	)	20.
Minuet	)	9.		Gauotta	)	21.
Borea	)	10.		Borea	)	22.
Gauotta	)	11.		Minuet	)	23.
Ballo	)	12.		Ballo	)	24.
Borea	)	13.		Zoppa	)	25.
Giga	)	14.		Minuet	)	26.
Gauotta	)	15.		Ballo	)	27.
Minuet	)	16.		Borea)	
Gauotta	)			Ballo)	
Borea	)			Gauotta)	
	)			Zoppa)	
	)			Corrente)	
	)			Borea)	
	)			Minuet)	
	)			Balletto)	





Internazionale
della musica
della

Collocazione: CC.136

Unità: 3

Riproduzioni Digitalizzazioni in rete Digitale: Museo internazionale e biblioteca della musica Microfilm
Microfilm n.: 0485

Vitali Gio. Battista

Sonate da camera a tre due Violini, e Violone, di Gio. Battista Vitali Consecrate all'Altezza Serenissima di Margherita Farnesed'Este, Duchessa di Modona, Reggio, &c. Opera Decimaquarta. - In Modona, 1692. Per Christoforo Canobi Stampatore di Musica Ducale. {Primo Violino, Secondo Violino e Basso. In tutto opuscoli tre}

Ecco la dedicatoria del figlio dell'autore: Ser.ma Altezza Uscivano dalla penna di Gio. Battista Vitali queste armoniche note per far concerto à gl'applavsi de' Popoli nelle gloriose nozze di V. A. Serenissima, ma specialmente à contrassegnare all'Altezza Uostra i riverentissimi ossequii dell'Avtore; quando fù dalla morte à lui troncata la vita, et arrestato alle fatiche il corso. Io che Figlio et Erede non meno dell'opere, che degl'ossequiosissimi rispetti del Padre riconosco questa dovuta all'Altezza Uostra Serenissima, co' gl'atti d' una profondissima riverenza glie' la rendo, e consacro, conformandomi à sentimenti Paterni, sì nel dare all'Altezza Uostra, una rimostranza, di riuerentissimo ossequio, come nel supplicarla à degnarsi d' arricchir questa del di lei benignissimo aggradimento, e me dell'azionare di essere riconosciuto fra tanti altri, benchè il minimo di tutti Di U. A. Serenissima. Modona li ... Dicembre 1692. Humilis. Devotiss. et Ossequiosiss. Servo TOMMASO ANTONIO VITALI

Conosciamo da questa dedicatoria che Gio. Battista Vitali era passato all'altra vita o dell'anno 1692 o sul finire del 1691.

Nomi: Vitali, Giovanni Battista.

Editori: Canobi, Cristoforo.

Catalogo della Biblioteca del Liceo Musicale di Bologna: IV, pp. 161-162 RISM A/I : V-2174 RISM
Catalogo SBN

Antiche collocazioni: 2038 (catalogo Sarti, circa 1840)

ID: 12141 Segnalazioni (errori nella scheda, suggerimenti bibliografici ecc.)