

VIOLONE
SONATE

A DVE, E TRE

DI GIOVANNI LEGRENZI

Primo Organista In S. MARIA Maggiore di Bergamo,
& Accademico Eccitato.

Dedicate

ALL' ILL.^{mo} & ECC.^{mo} SIGNORE MARCHESE

GIO: CARLO SAVORGNANO

Podestà di Bergamo, Signore de Castelli Di Pinzano, Buia,
Flagogna, Folgaria, Predemano, Zuins, Fornelli, & c.

Libro Primo.

Opera Seconda.



Stampa del Cardano

IN VENETIA M DC L V. Apreso Francesco Magni

C



ZA MA MO
ECC. ILL. PATRONE RIVERIT.

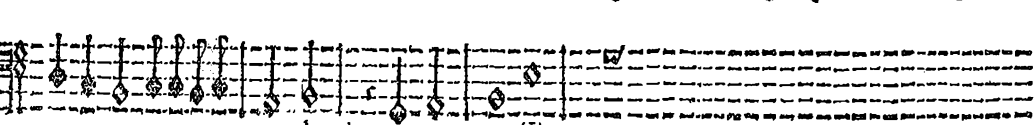
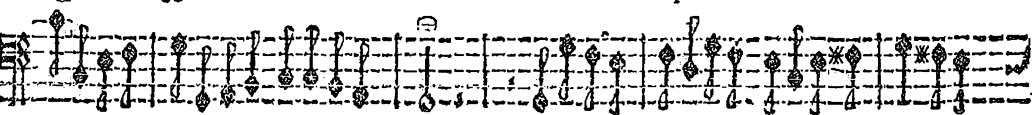
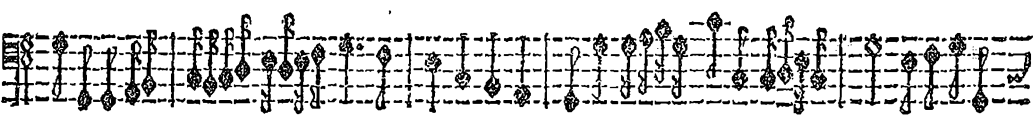
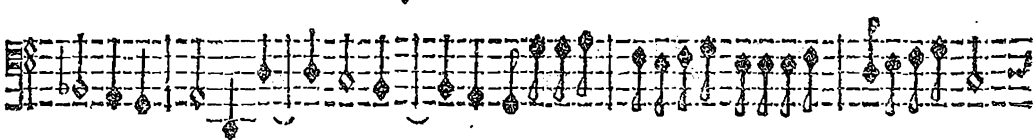
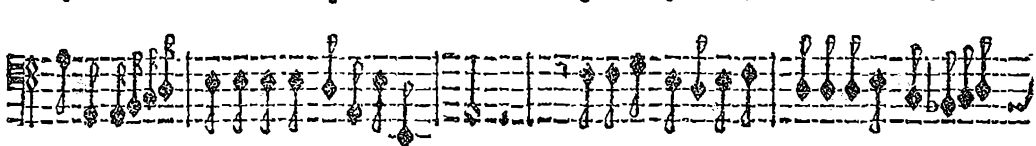
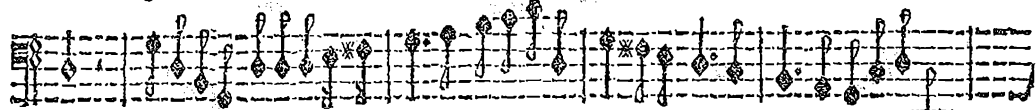
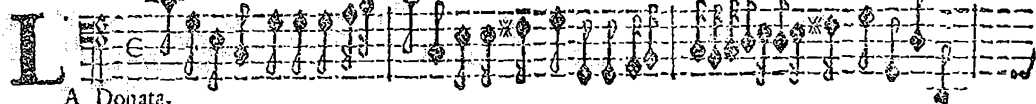
Gl'ia comparuero li miei Concerti all' Audienza di V.E. Illustrissima, nelle sue pregiatissime Accademie, per allegarle l'ossequio mio deuitissimo. Adesso se gli appresentano su queste carte all'occhio, per imparierle argomenti più stabili della mia ossequentissima deuotione. Aggradiua il Grande Alessandro il mirare le sue immagini effigiate nè quadri d'Apelle; E V.E. non aborrirà di sentire le sue prerogative simboleggiate in questa armonia. Alluderà il tono graue, alla sodezza dell'animo; l'acuto, alla viuacità del giudicio; il sopra acuto, alla sottigliezza dell'intendimento. Trouerà nè fogetti fugati, le passioni sbandite; nè passi immitati, la virtù rintracciata; nelle cadenze sonore, le deliberationi pesate. Diuiserà nelle durezze risolte, le difficoltà recise; nè tempi variati, li ripieghi solleciti; è nell'armonia confonante, la pace di questa Patria, che sotto l'ombra di V. E. hà trouato il sospirato riposo. Così sostoro anco le pause, predittioni dell' anhelata permanenza sua: che alle battute del moto d'un primo mobile si regolato, correrebbero con prodigioso applauso tutte le nostre sfere. Mi preme solo, che, come vn'Apelle delineaua il maestoso Macedone; così non sia vn Apollo, che armonizzi, dell'Ecc. Sauorgnano. spero tutta via, che li balbuttimenti delle mie voci senza fauella, faranno vespucoli à i giorni delle glorie di V.E. da solennizarci da facondissimi Cigni. A quali cedo l'arringo: rassegnandomi nel silenzio.

D. V. E. Illustrissima.

Humillissimo, Diuotis. & oblig. seruitore
Giouanni Legrenzi.

A ² Due violini e Violone.

Violone 4



adagio

presto

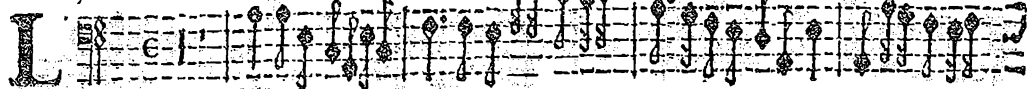
Handwritten musical notation on seven staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff has a 3/2 time signature. The notation is dense and appears to be a single melodic line. The staves are numbered 1 through 7 from top to bottom.

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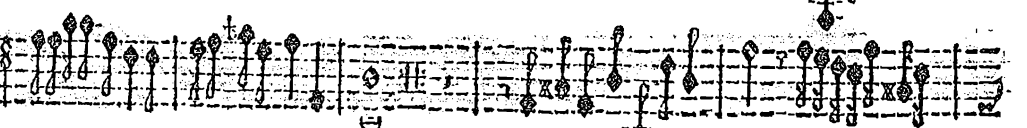
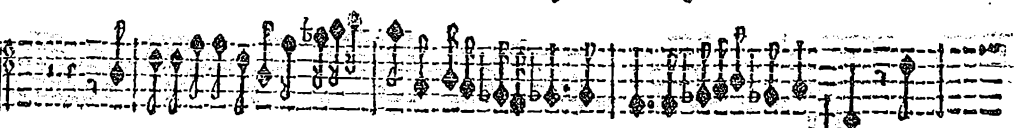
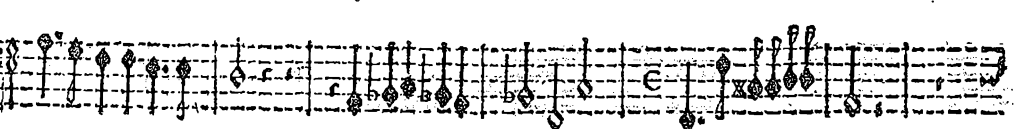
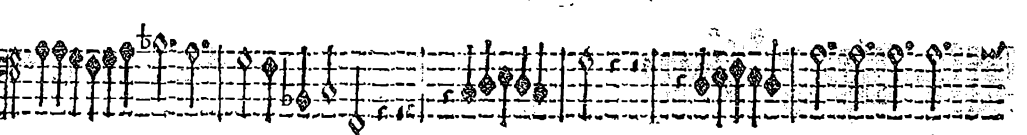
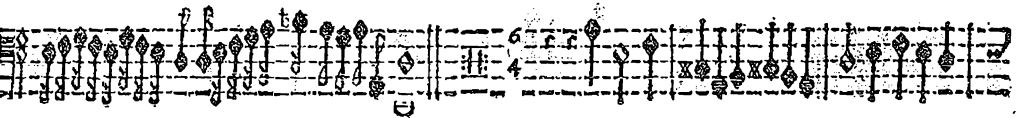
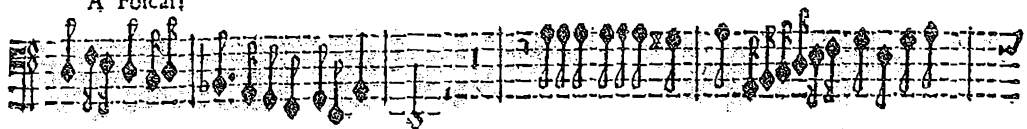
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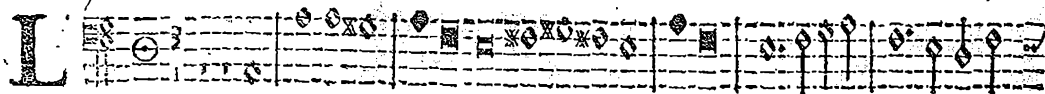


A Fofcari

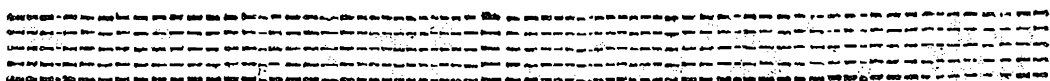
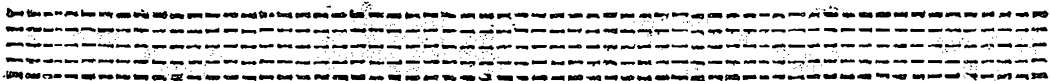
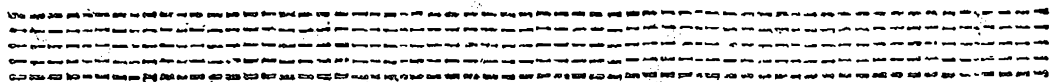
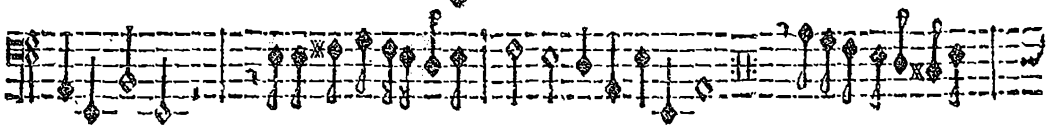
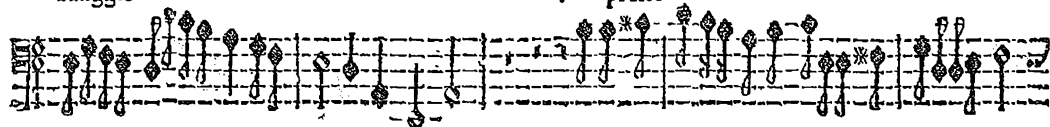
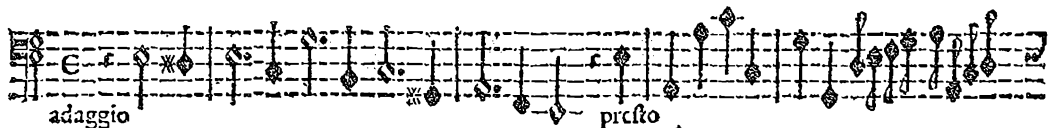
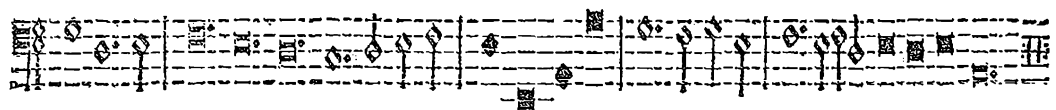
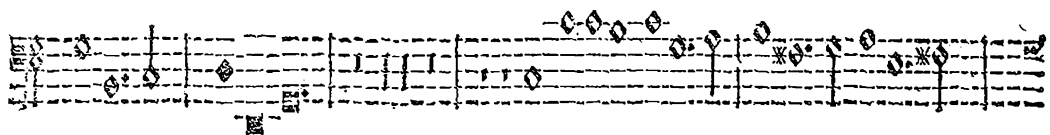
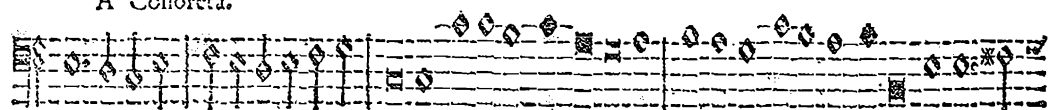


A ²/₇ Due violini e Violone.

Violone 7



A Colloreta.



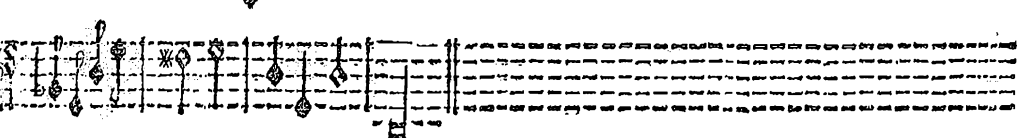
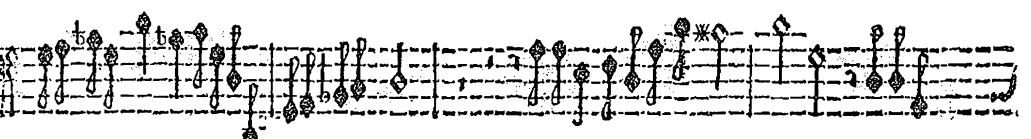
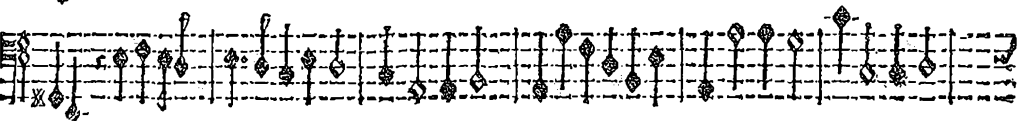
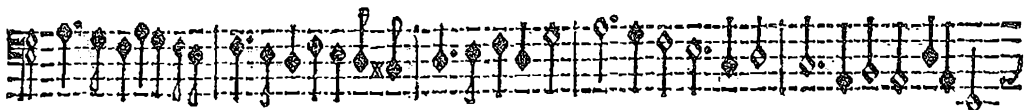
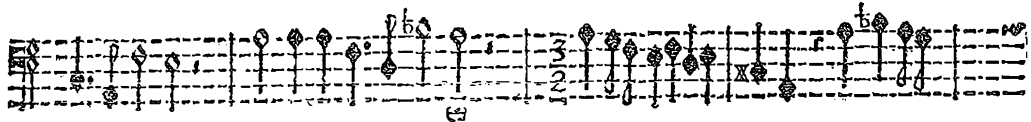
A 3. Due violini, e Violone.

Violone

8



A Zabarella,



L

A Mont' Albana.

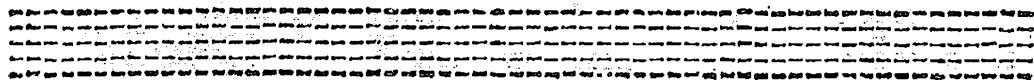
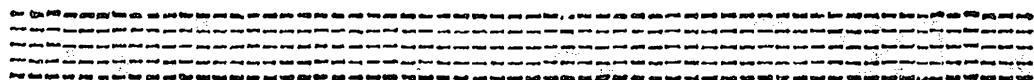
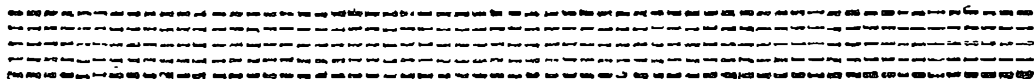
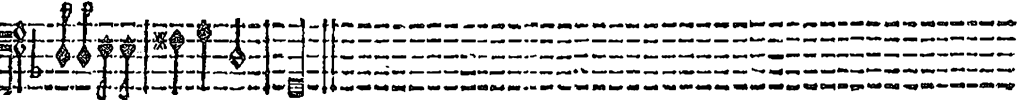
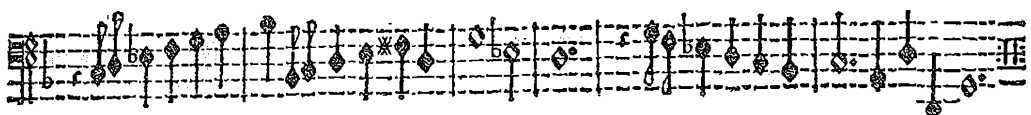
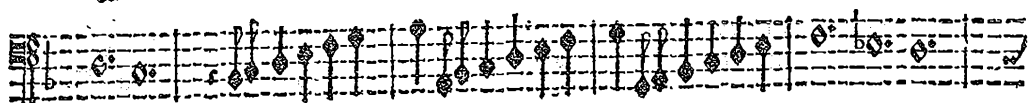
6 8 3

3

allegro

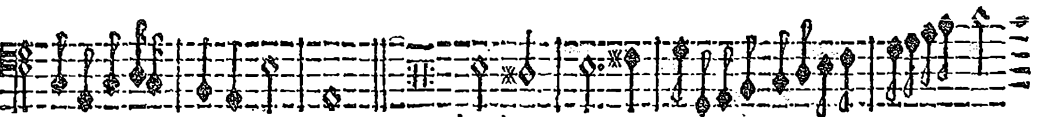
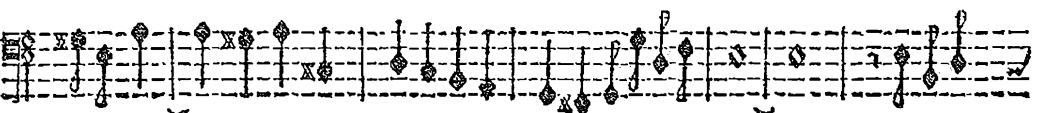
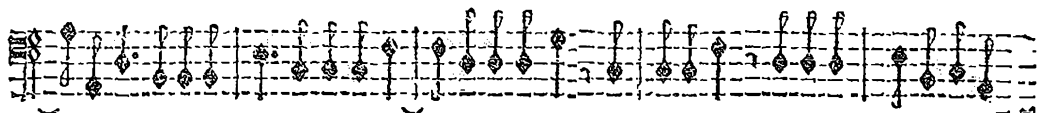
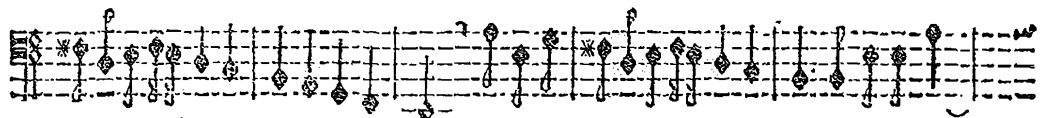
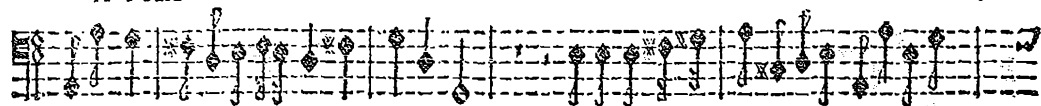
adagio

4 presto

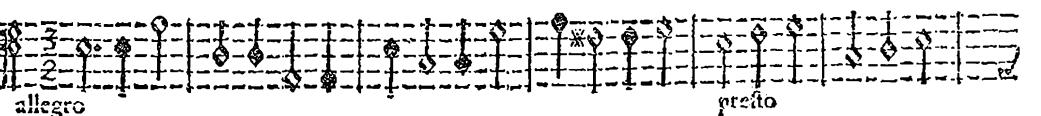
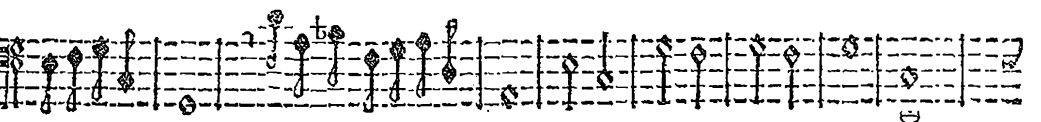
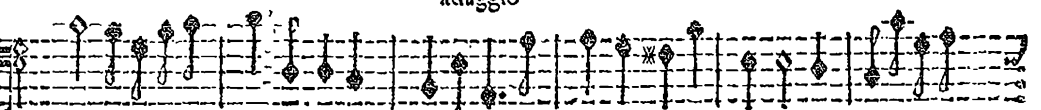




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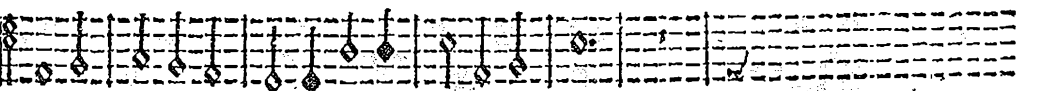


adaggio



allegro

presto





Handwritten musical notation on a staff, continuing the piece. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation, possibly for a lute or similar instrument. It includes various note values, rests, and clefs.

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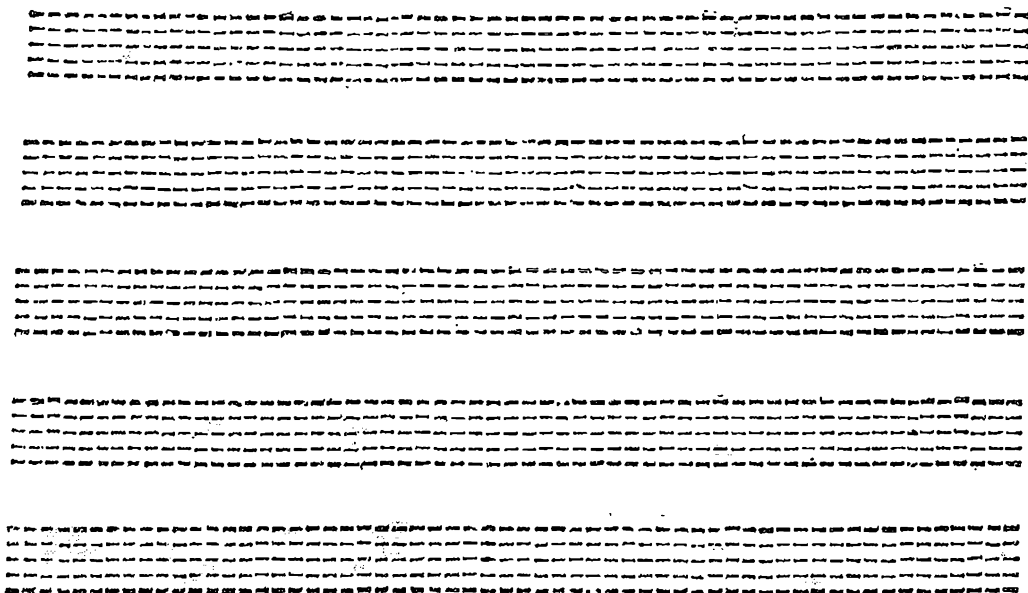
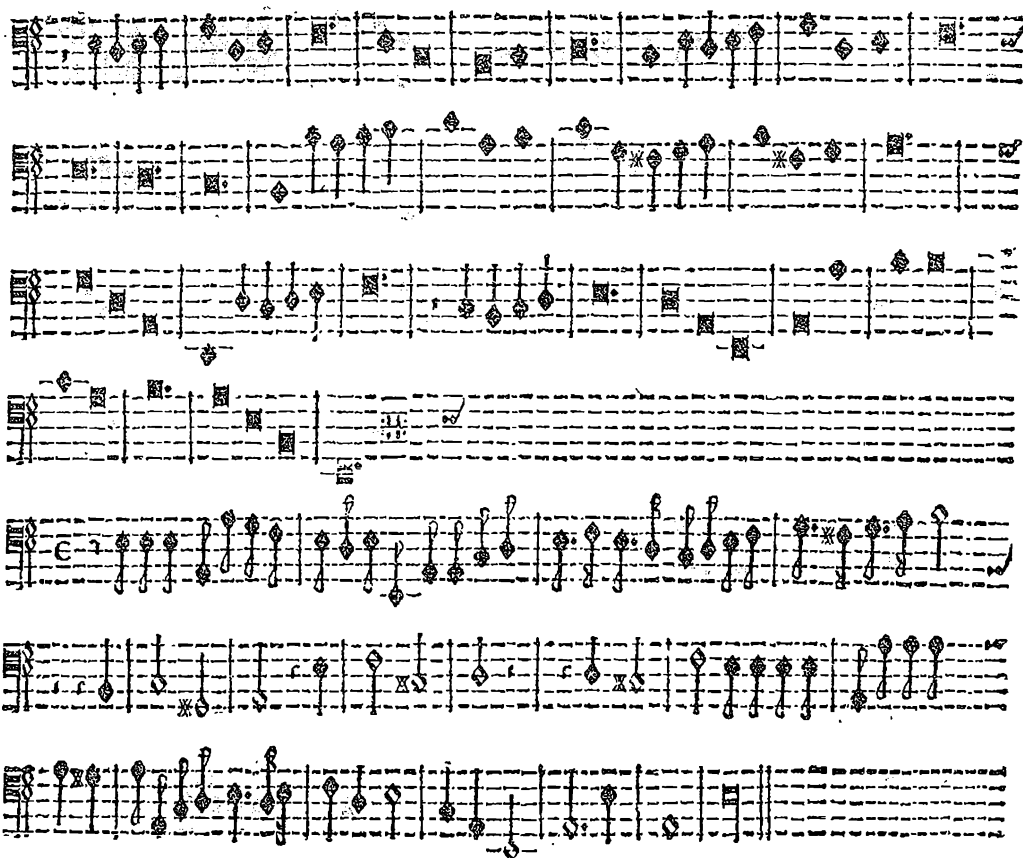
A Valuaſona.

adaggio

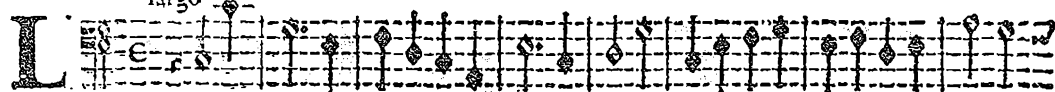
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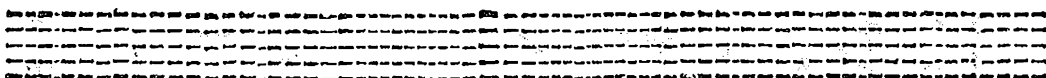
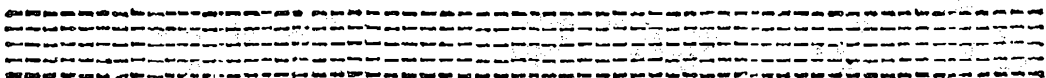
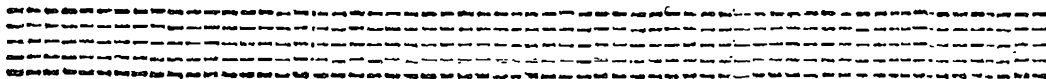
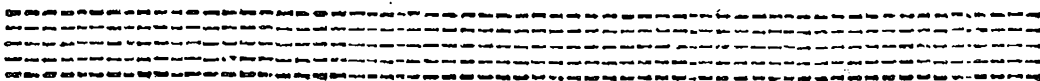
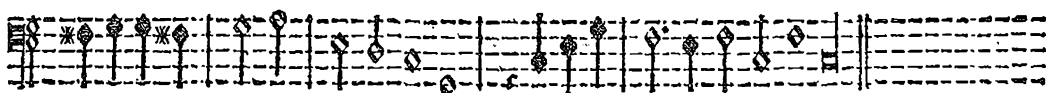
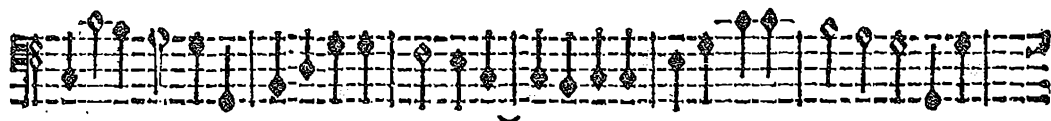
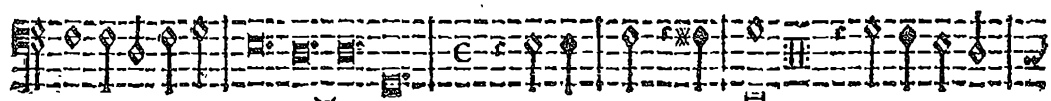
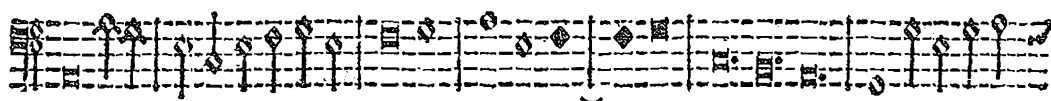
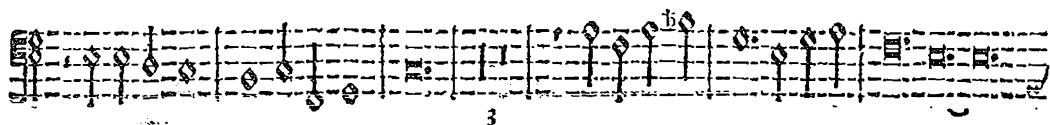
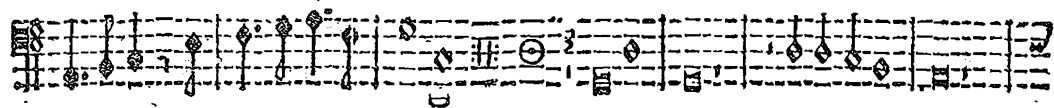
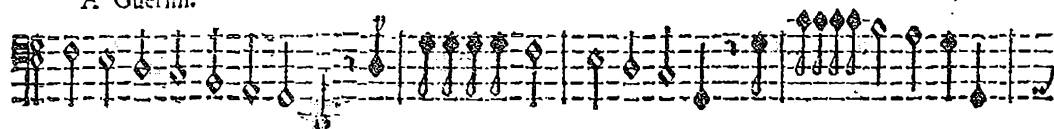
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largo

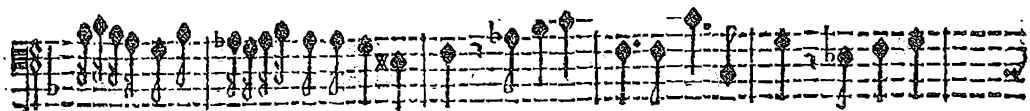
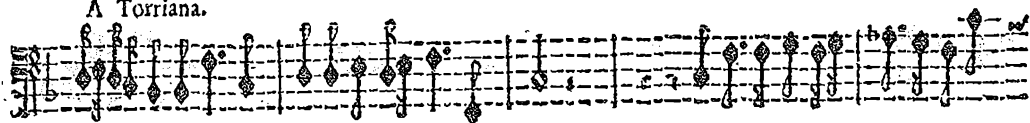


A. Guerini.

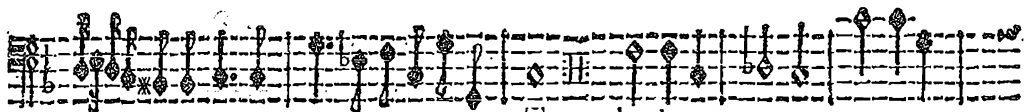




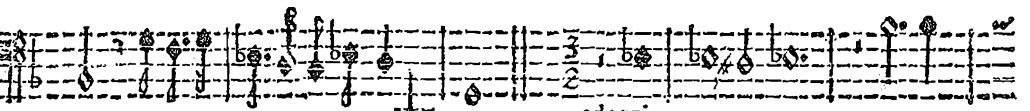
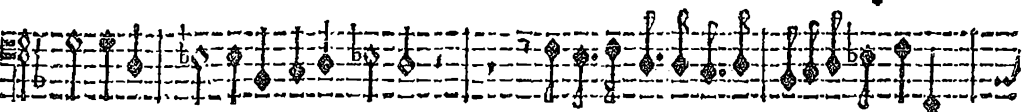
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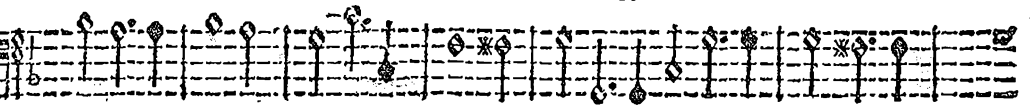
2



adagio



adagio



Handwritten text block consisting of several lines of cursive script, likely a letter or a page from a manuscript.

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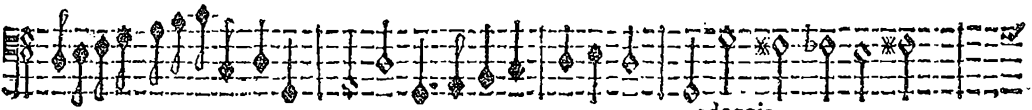
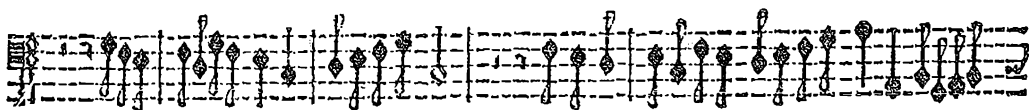
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Di Gio. Maria Legrenzi, Padre dell'Autore



A Iustiniana.

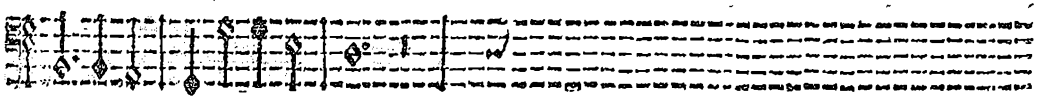
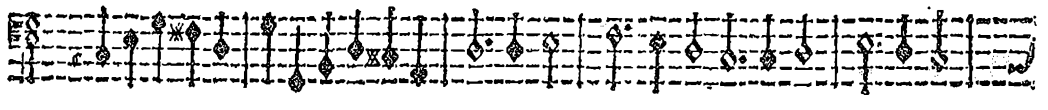
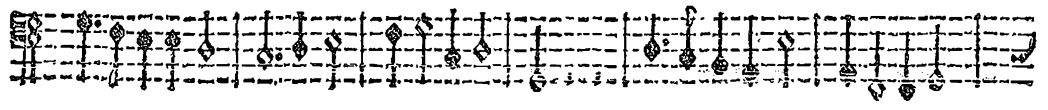


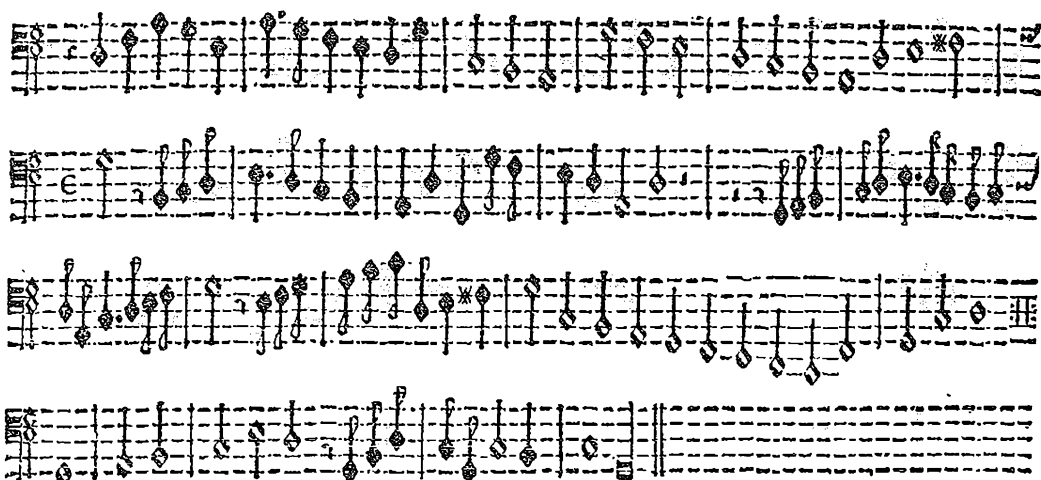
adagio



E

4





One day I was walking through the forest and I saw a small stream. The water was clear and the rocks were smooth. I sat down on the bank and watched the fish swim. The sun was shining and the birds were singing. It was a beautiful day and I felt very happy.

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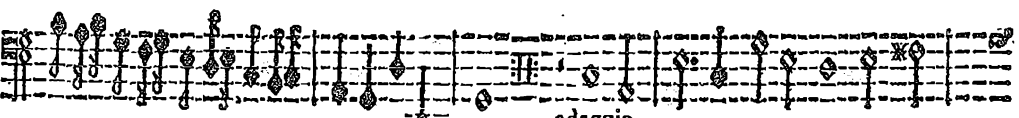
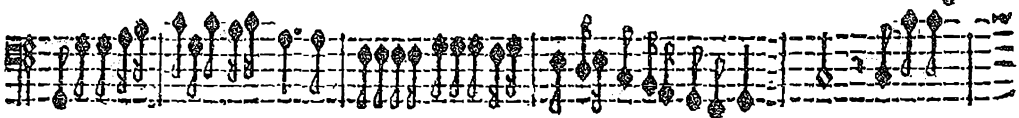
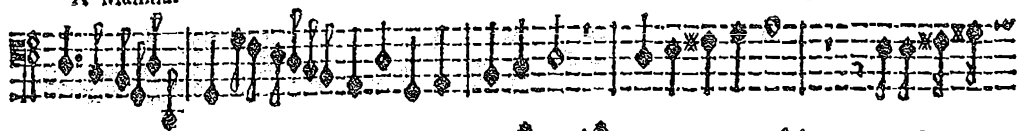
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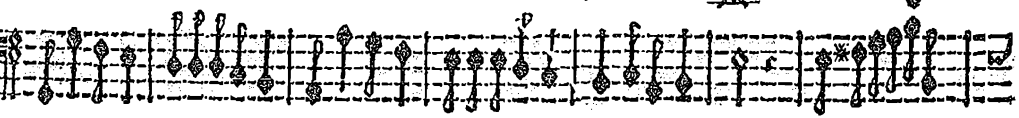
A Manina.



adagio



presto



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L

A Sauorgniana.

2

3

6



Handwritten musical notation on a single staff, continuing the style of the previous staves. It features vertical stems with various symbols and some annotations below the staff.

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TAVOLA

La Donata.	A due. Violino e violone ò Faghetto	4
La Foscari.	A due. Violino e violone ò Faghetto	6
La Collorec.	A due. Violino e violone ò Faghetto	7
La Zabarella.	A 3. Due violini, e Violone.	8
La Mont'Albana.	A 3. Due violini, e Violone	9
La Porcia.	A 3. Due violini, e Violone	11
La Valvasone.	A 3. Due violini, e Violone	13
La Querini	A 3. Due violini, e Violone	15
La Torriana	A 3. Due violini, e Violone	16
La Iustiniana	A 3. Due violini, e Violone	18
La Manina	A 3. Due violini, e Violone	20
La Sauorgnana	A 3. Due violini, e Violone	22

IL FINE