

VIOLINO PRIMO.

64

book **S V O N A T E**
DA CHIESA *d. 19*
A TRE

Due Violini, & Organo, Con Violoncello ad libitum.

CONSACRATE

All' Illustrissimo, & Eccellentissimo Signor

O R A T I O
CORREGGIO

PODESTA DI VERONA

Da Bernardo Tonini

OPERA SECONDA.



IN VENETIA. Da Giuseppe Sala. 1697.
Si Vendono à S. Gio: Grisostomo All' Insegna del Re David.

MILANO 1710

NOVA
DA
ARE

...
GONZALE
...

NOVA
CORTEGGIO
RODESTA DI VERONA

...



IN
...

^{mo} ILL: ^{mo} ET: ^{re} ECC: SIG:

Signore Padron Collendissimo



L Suono, che sparge la gloriosa Pretura di V. E. inuita all' Armonico ancora il mio per accordare al Concerto facondo della sua Fama il Risuono musicale del mio Istromento. Voleuo veramente à principio, tra i rispetti del suo Disturbo, e la penitenza del mio Attentato, trattenerne vn Talento, cotanto acceso, mà sul punto di scongiarmi, mi hà incoraggito il suo Aggradimento di altre mie Opere; e la mia sicurezza di altrettante sue Benignità, perciò vnite Dodici Sonate d' Arco, hò finalmente risolto humiliarmi con la loro dedicatione à V. E., e marcare nell' vne come di dodici Impronti l' ossequio della mia fatica, e Ideare nell' altro come in un Arco il Trionfo delle mirabili sue Virtù.

Mi

Mi stà (certo è) il dolore di offerire sì poco , à chi fo di
douere tanto di più ; ma se la grandezza del Cuore , non del-
la Vittima è accetta a Numi , chi sa , che nel trauaglio del
tanto poco non mi assicuri la speranza del tanto più , che
mi propongo per voto , e mi sospiro per gloria da V. E. ,
vale a dire la Fortuna del Magnanimo suo Aggradimento ;
e l' opportunità felicissima della mia eterna rassegnatione ,
per viuere .

Di V. E.

Il suono che si sente in gloria di V. E.
intra al' Annuncio ancora il mio per accor-
dare al' effetto secondo della sua sanza il
Ratione morale del mio Iudicio . Voleuo
veramente a principio tra i rispetti del suo
turbo , e la penitenza del mio , e quando
tanto , come accedo , ma sul punto di concludere
incoraggio il suo Aggradimento di altre cose ; e
una licenza di alcune sue proprietà , perche
dici Solare d' Auro , ho finalmente risolto di
la loro del castoreo V. E. e marciare nell' uno come di
dodici Impressioni , e uno della mia vita , e l' altre nella
tro come in un Auro il suono della mia vita V. E.

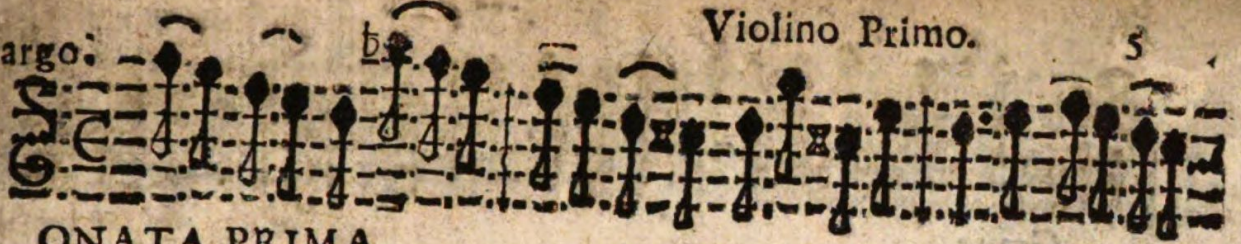
Humiliss: Deuotiss: et Obligatiss: Seruitore:
BERNARDO TONINI

Largo:

Violino Primo.

5

S



ONATA PRIMA.





Graue.



Allegro.



Graue.



Allegro.





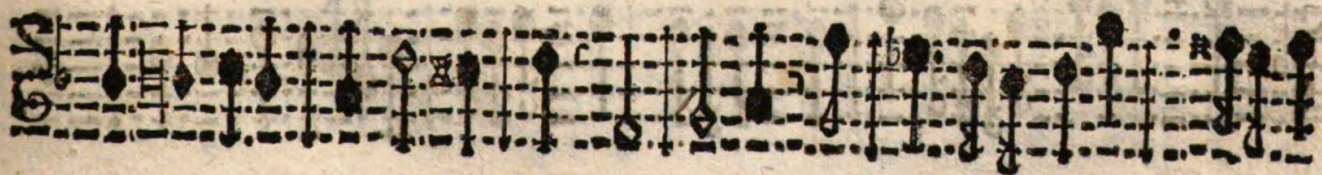
piano.

Violino Primo.

Adagio.



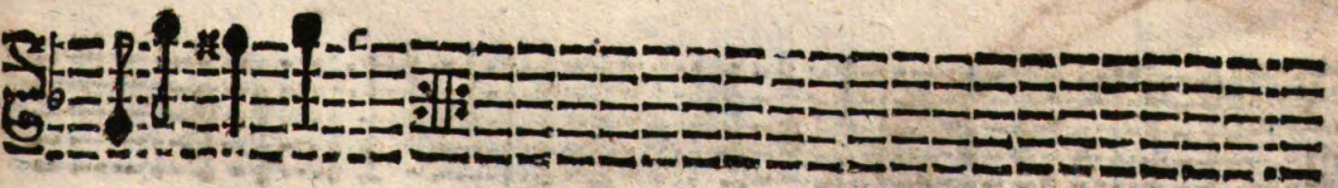
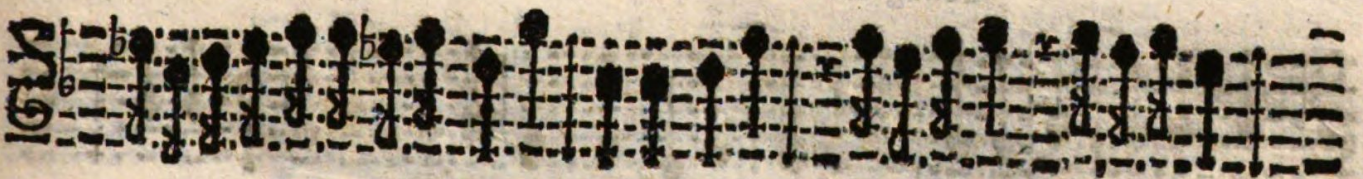
SONATA SECONDA.





Allegro .





V. S. Volti.

pia: for:



Grave.

P: F:

P: F:

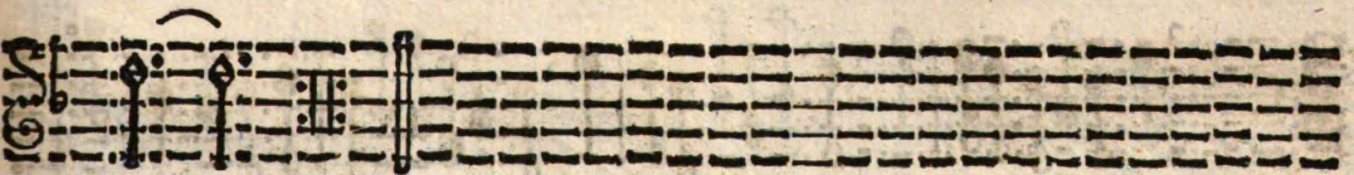


Adagio.





ONATA TERZA



Largo.

S 

ONATA TERZA.







Allegro.




This image shows a page of handwritten musical notation, likely a manuscript for a sonata. The page contains eight staves of music, each beginning with a clef (likely a soprano or alto clef) and a key signature (one sharp, F#). The notation is dense, featuring a variety of note values, rests, and accidentals. The paper shows signs of age, including some staining and wear at the edges. The overall style is characteristic of 18th-century musical manuscripts.



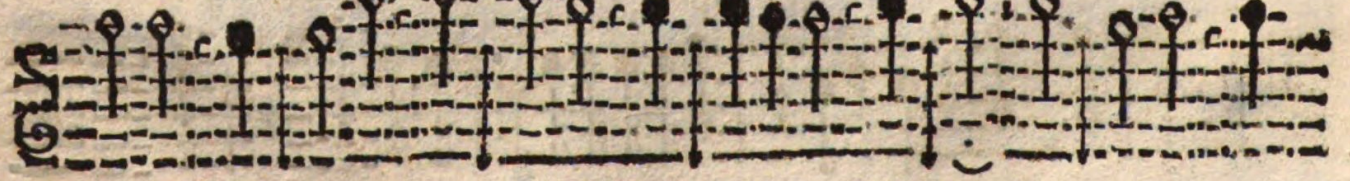
Adagio.

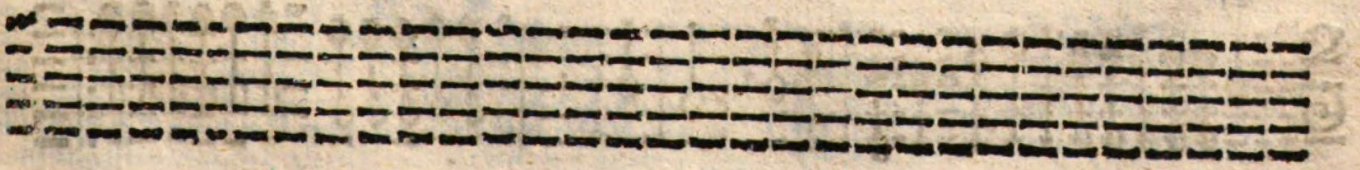
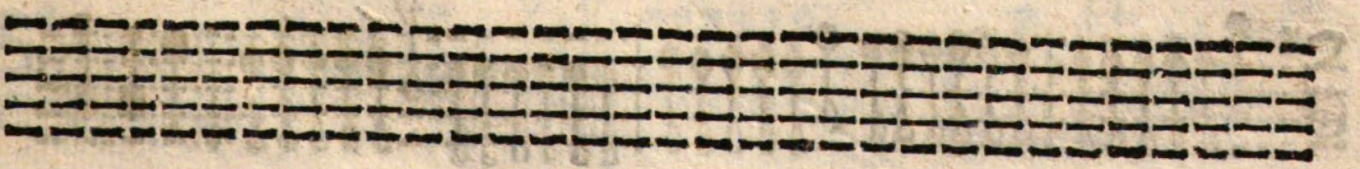
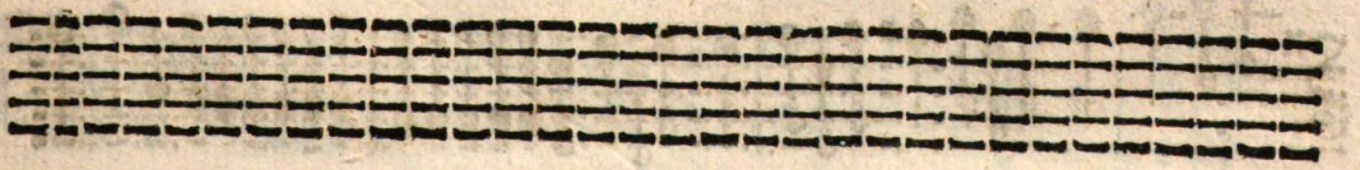
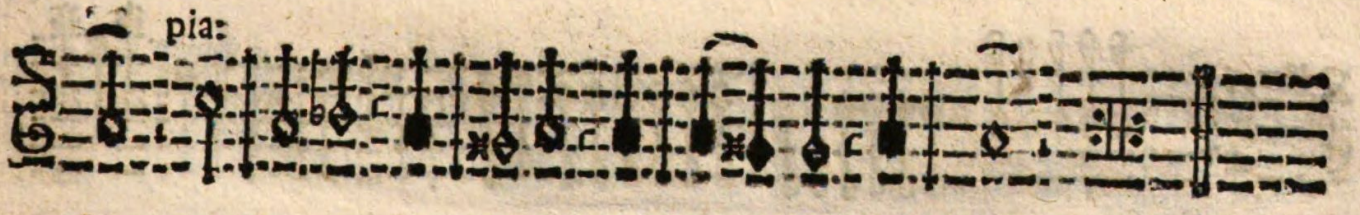
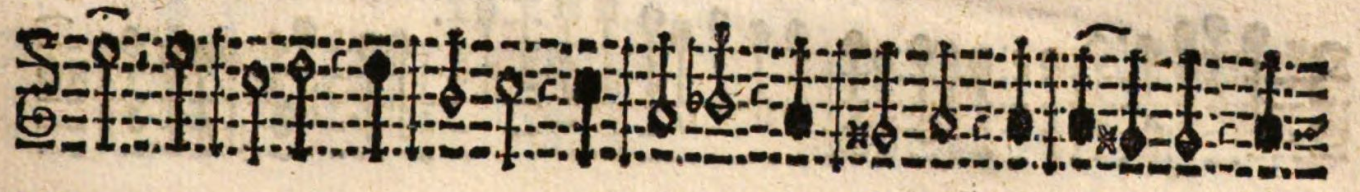
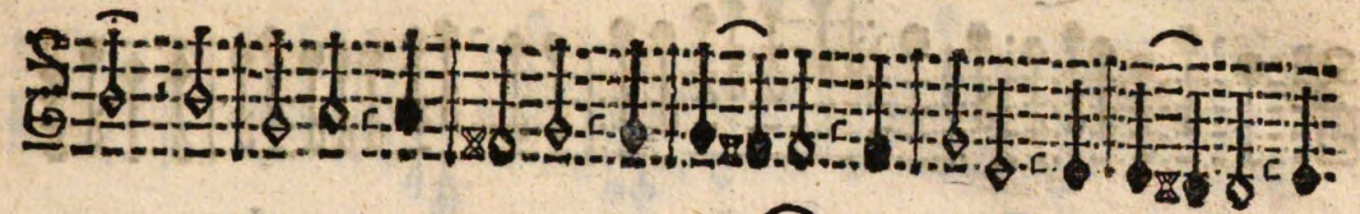
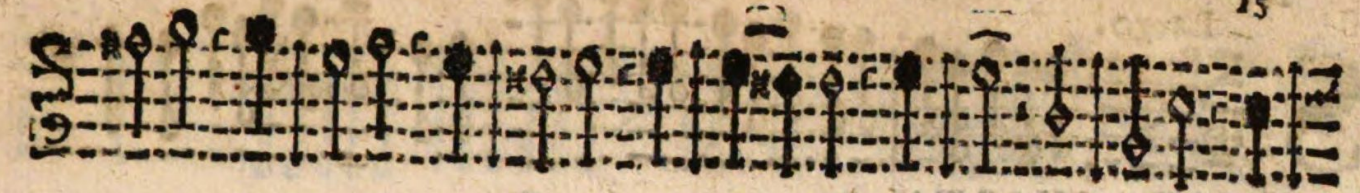


presto.



Largo.



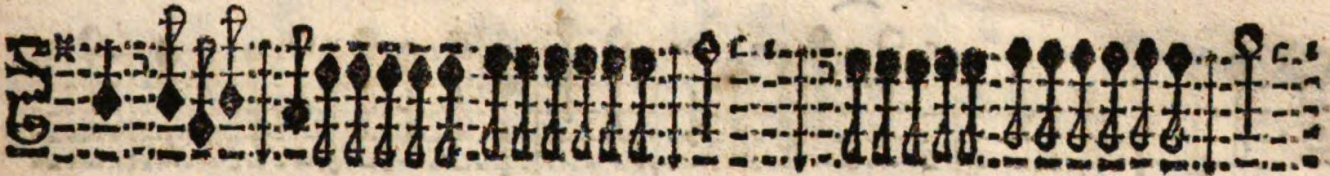


Largo.

S

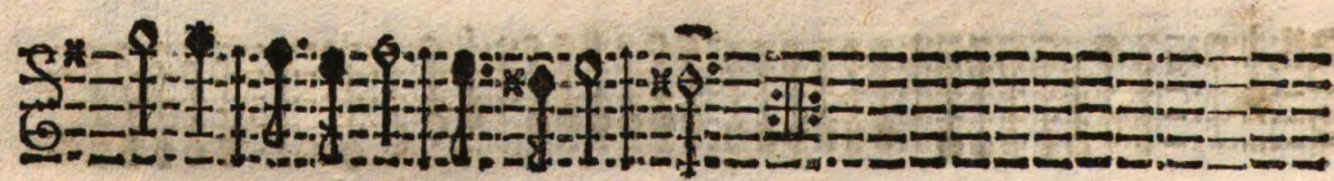
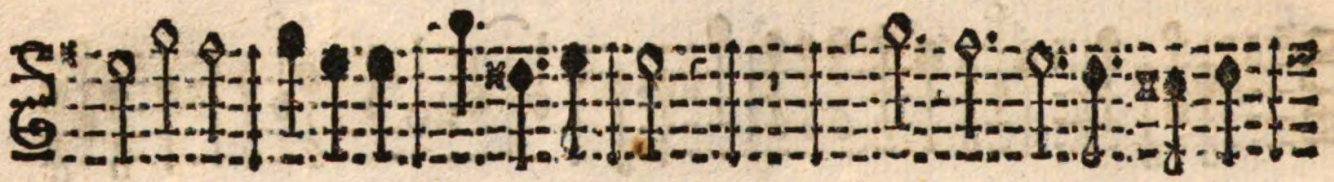
ONATA QVARTA.

Presto.



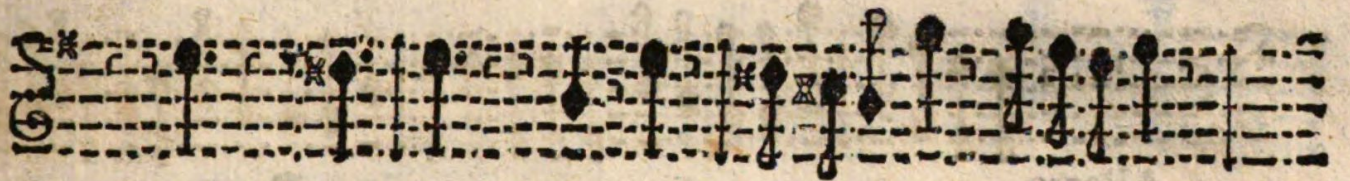


Largo.

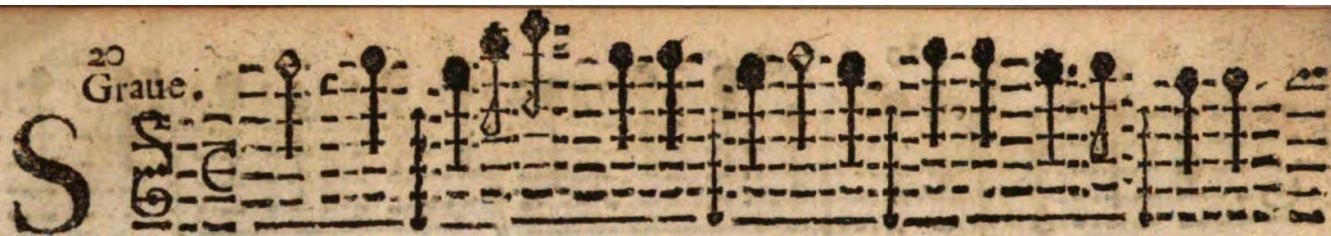


Presto.

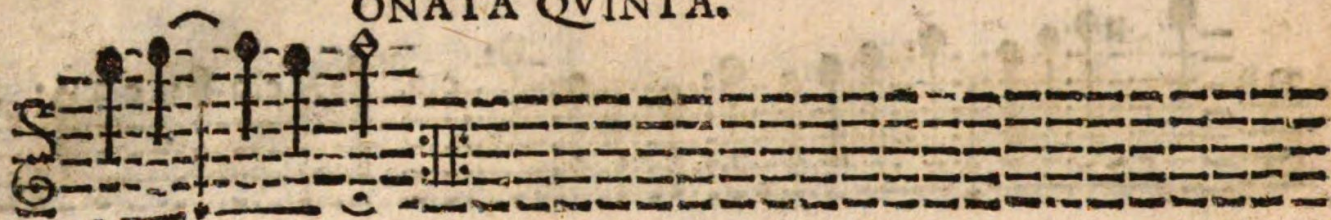




20
Graue.



ONATA QUINTA.



Allegro.





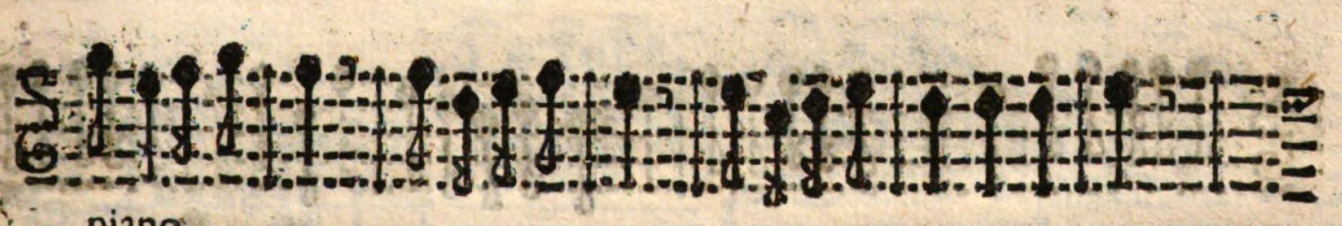


Adagio.



piano.

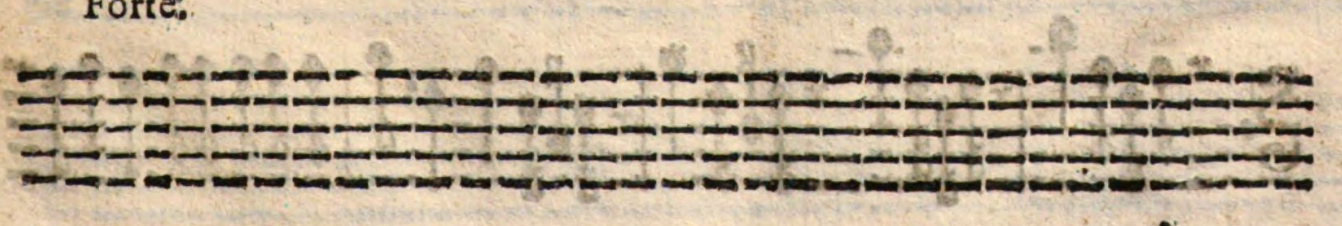




piano .



Forte.



24 Adagio

S



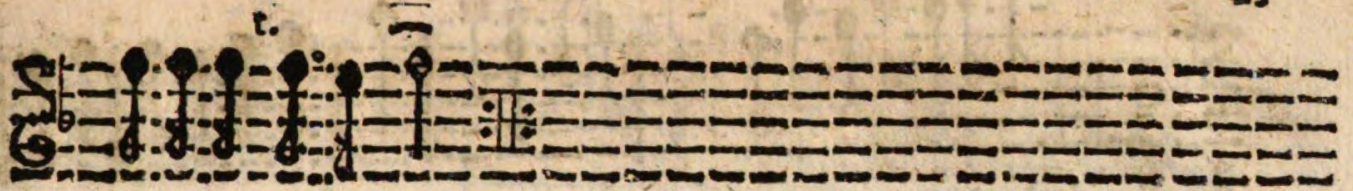
SONATA SESTA.



Allegro.



r.



A single musical staff containing a sequence of notes, including a trill symbol (a vertical line with a horizontal bar and a small circle) over a note.

Adagio.



A musical staff starting with the tempo marking "Adagio." followed by a sequence of notes and a trill symbol.



A musical staff with a sequence of notes and a trill symbol.



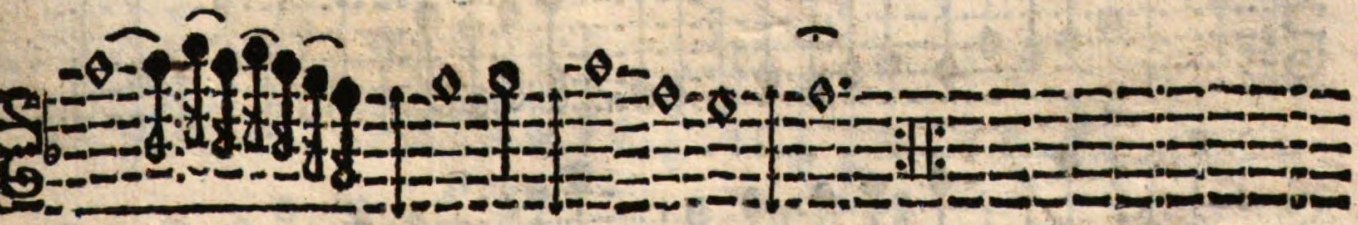
A musical staff with a sequence of notes and a trill symbol.



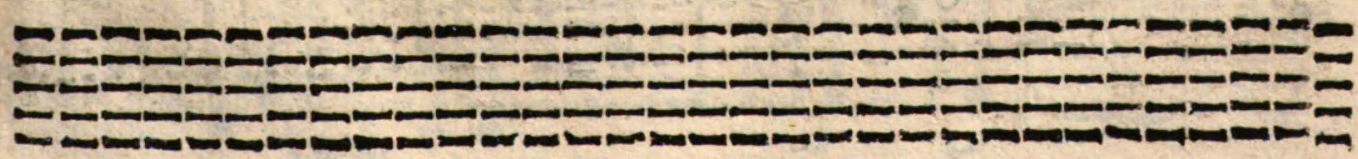
A musical staff with a sequence of notes and a trill symbol.



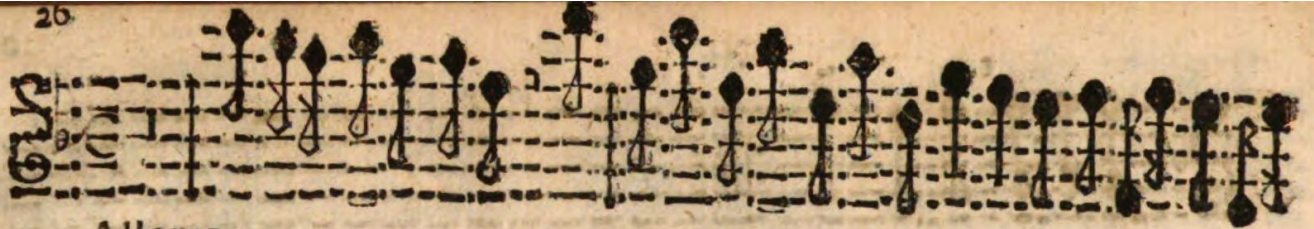
A musical staff with a sequence of notes and a trill symbol.



A musical staff with a sequence of notes and a trill symbol.

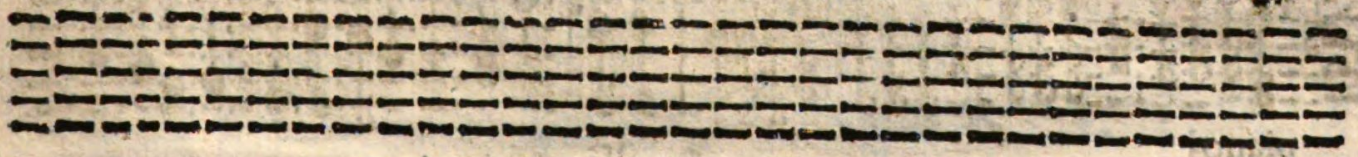
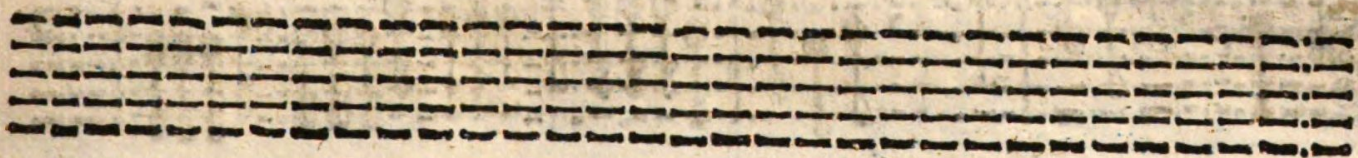


Four empty musical staves at the bottom of the page.



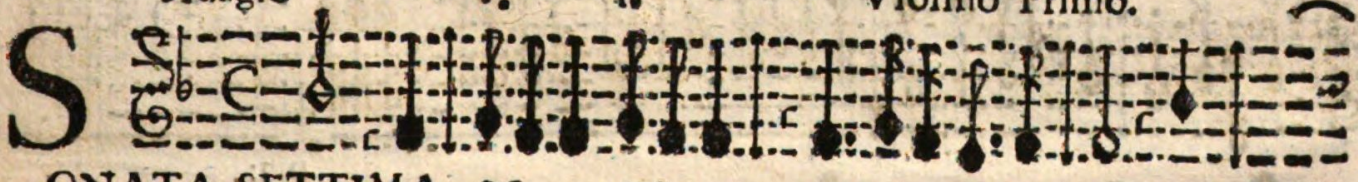
Allegro.



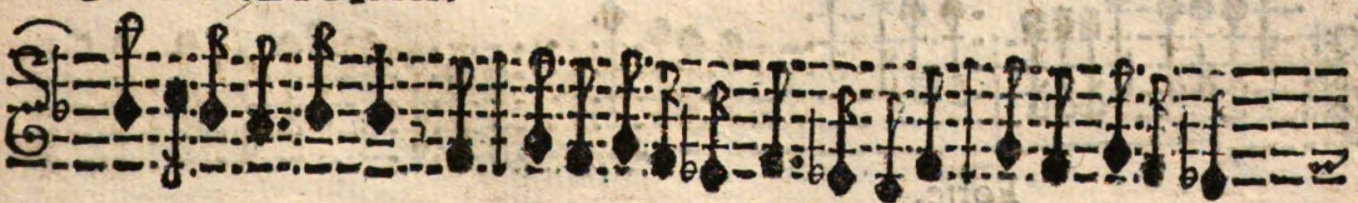


Adagio

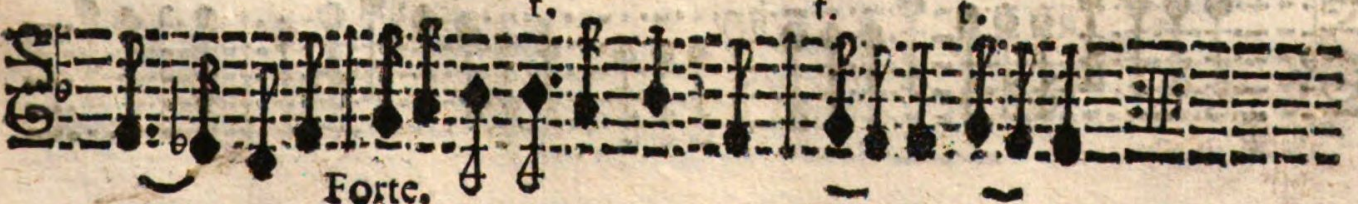
Violino Primo.



ONATA SETTIMA.



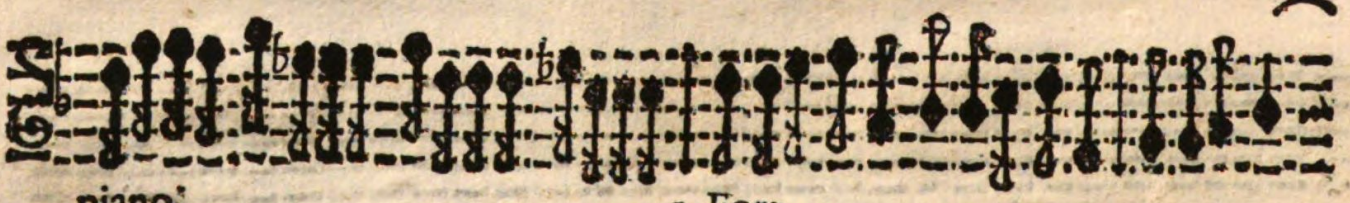
pia:



Forte.



Allegro.



piano:

For:



pia:



Fortc.

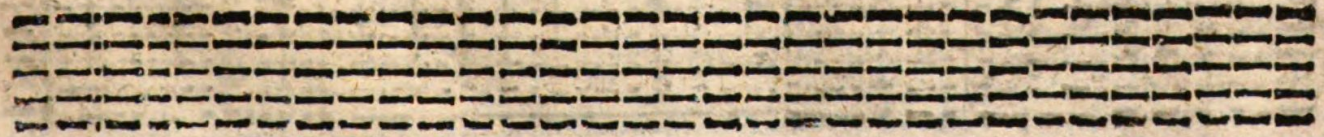
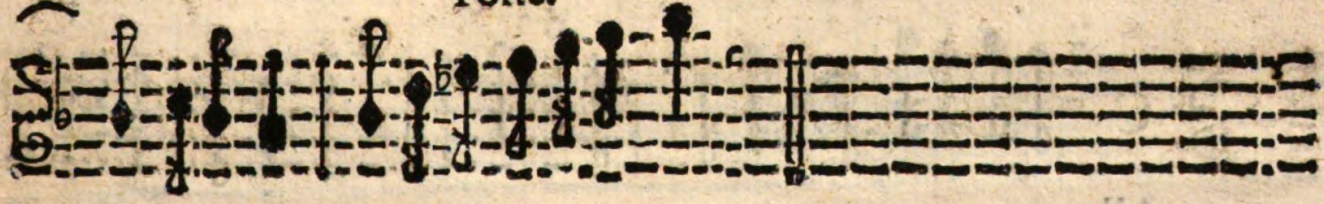




piano.

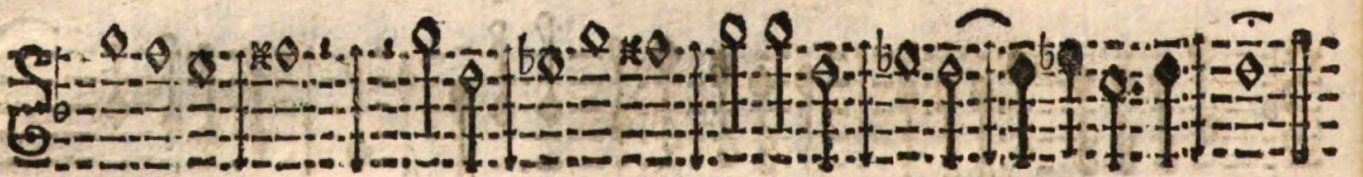
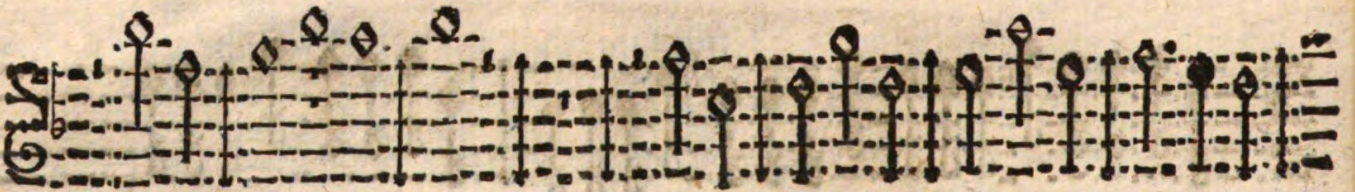


Forte.





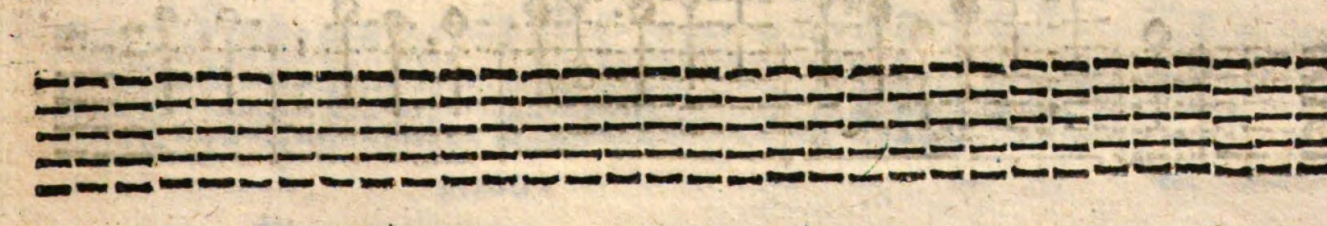
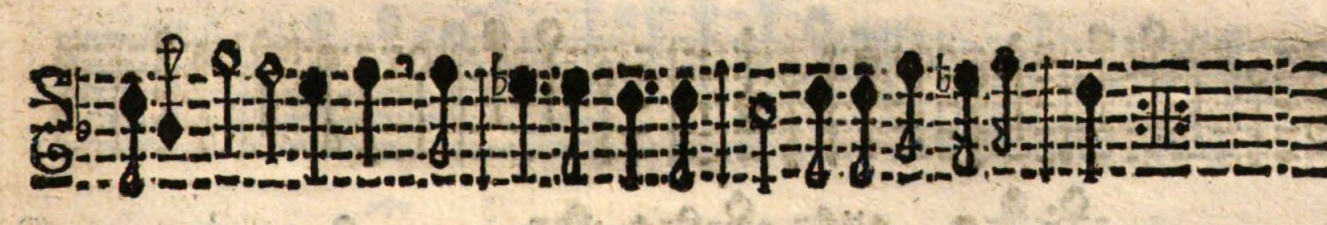
Largo.



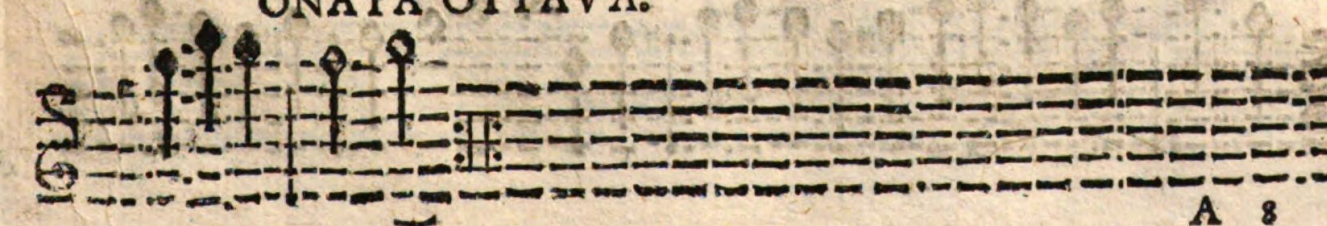
Allegro.



Opera Seconda

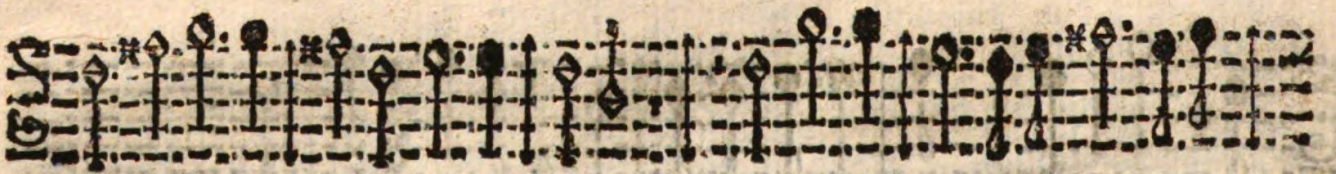


ONATA OTTAVA.





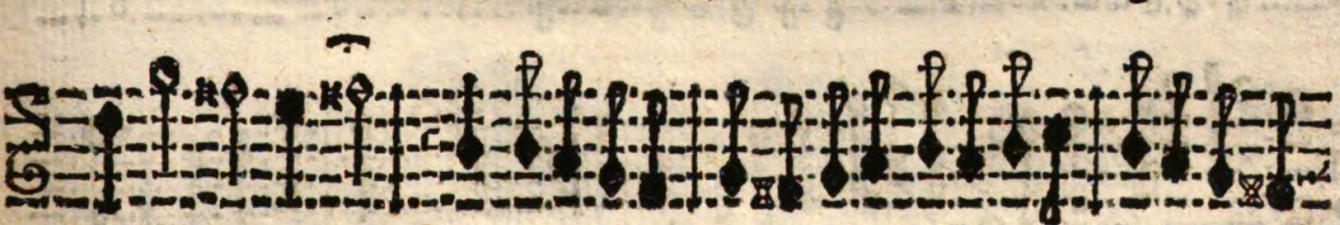
Allegro.



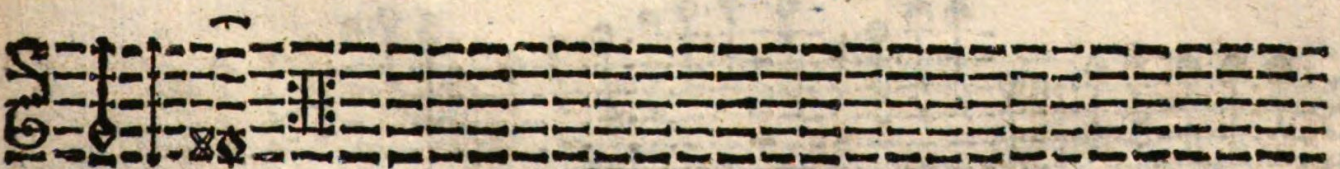


Graue.

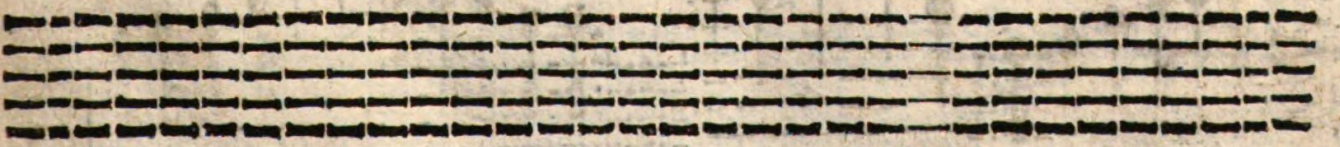
Adagio.



piano . - - - - -



V. S. Volti subito.



The first staff of musical notation begins with a treble clef and a common time signature (C). It contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests and accidentals.

Presto.

The second staff continues the musical piece, starting with a sharp sign (F#) on the first line. It features a dense sequence of rhythmic patterns, including sixteenth-note runs and eighth-note groups.

The third staff shows further development of the rhythmic motifs, with various note values and rests creating a complex texture.

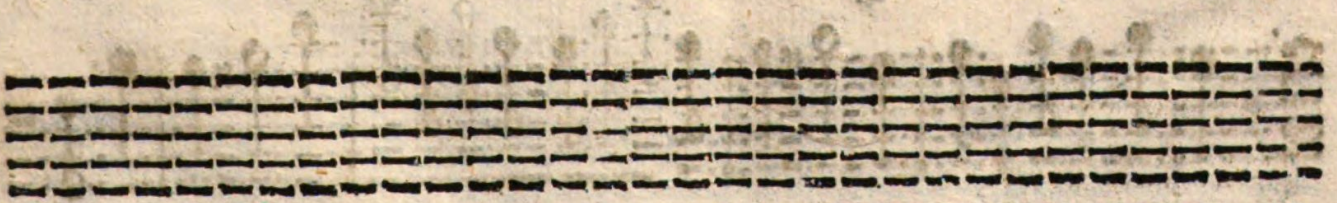
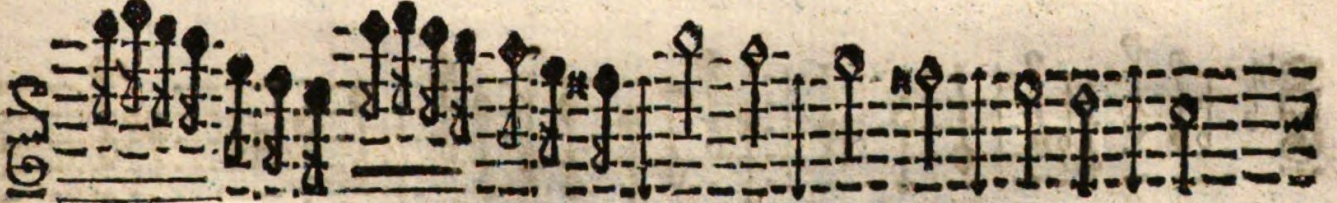
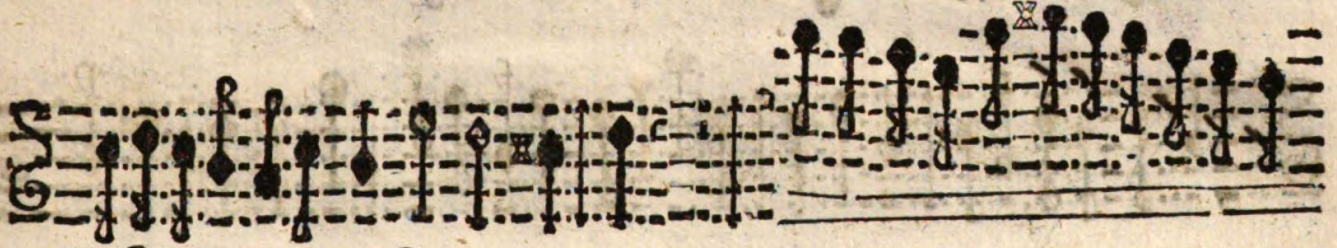
The fourth staff continues the melodic and rhythmic progression, maintaining the fast tempo indicated by the 'Presto' marking.

The fifth staff features a series of rhythmic patterns, including some notes with stems pointing downwards, characteristic of certain historical notation styles.

The sixth staff continues the intricate rhythmic and melodic development of the piece.

The seventh staff shows a continuation of the fast-paced rhythmic figures.

The eighth and final staff on this page concludes the musical passage with a series of rhythmic patterns and rests.



Allegro.

S 

ONATA NONA.

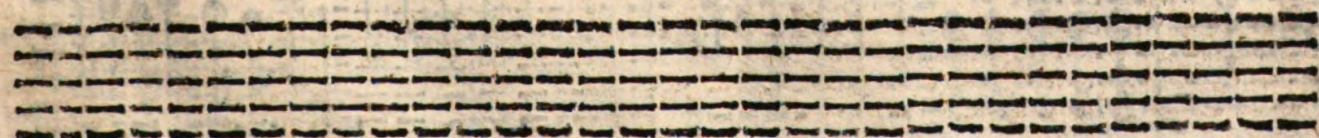
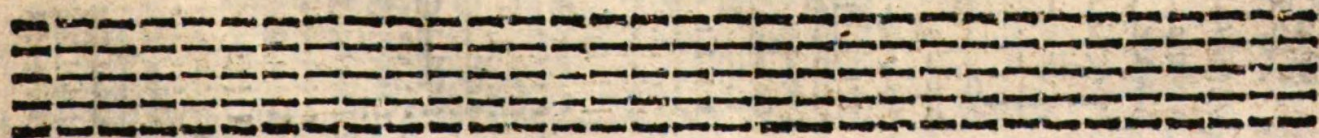
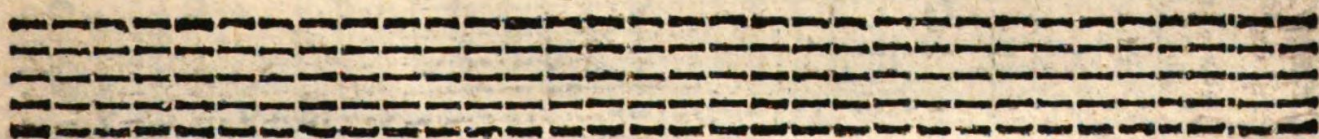




Largo.



V. S. Volti subito.



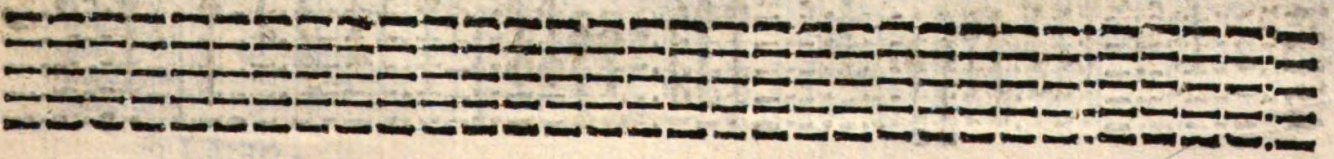


Allegro.





Adagio.

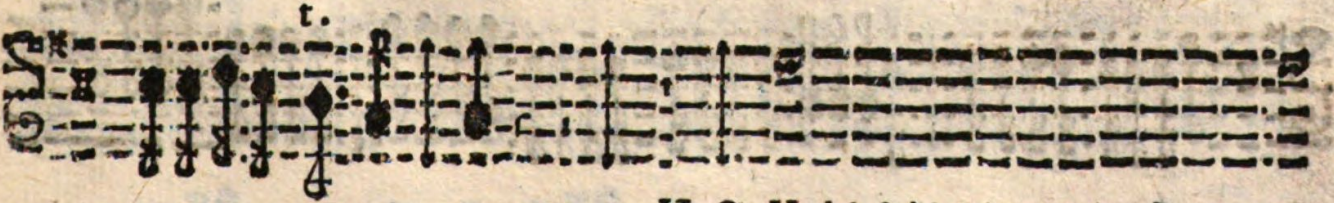


Allegro.

Violino Primo.

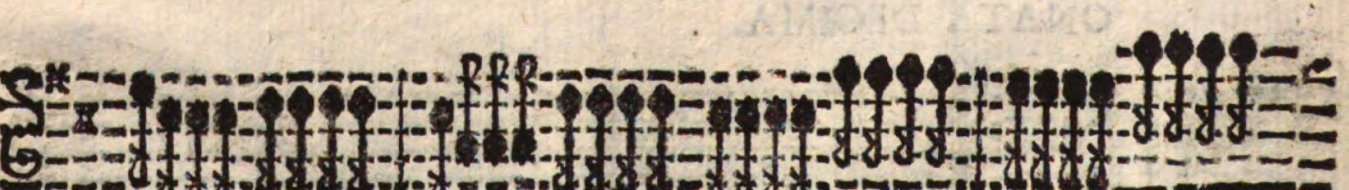


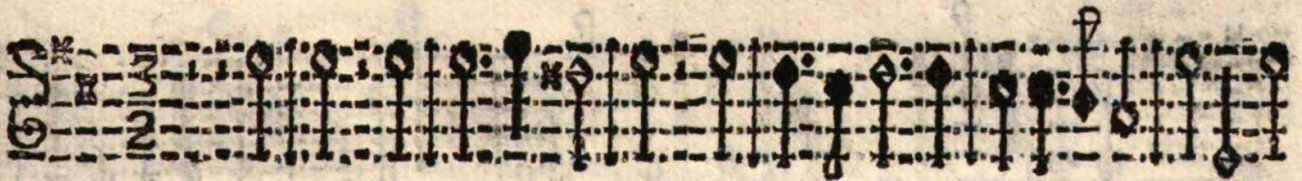
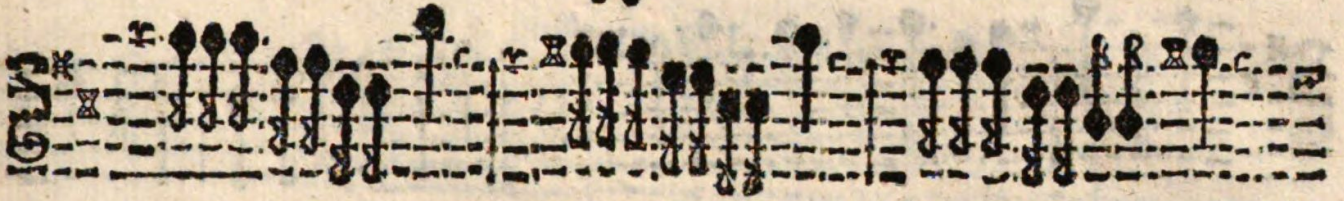
ONATA DECIMA.



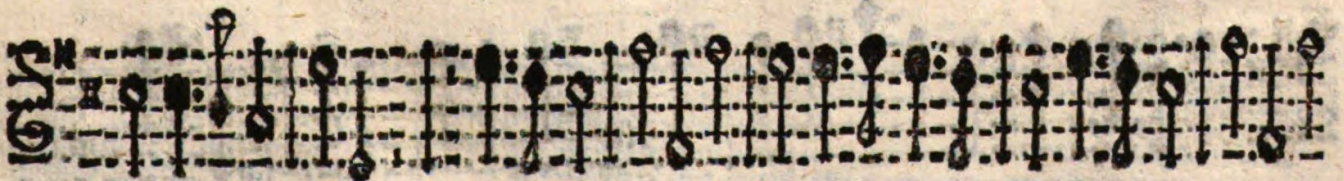
V. S. Volti subito.

A 10



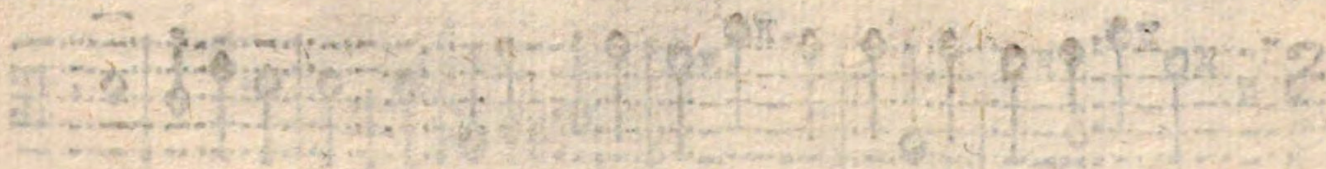


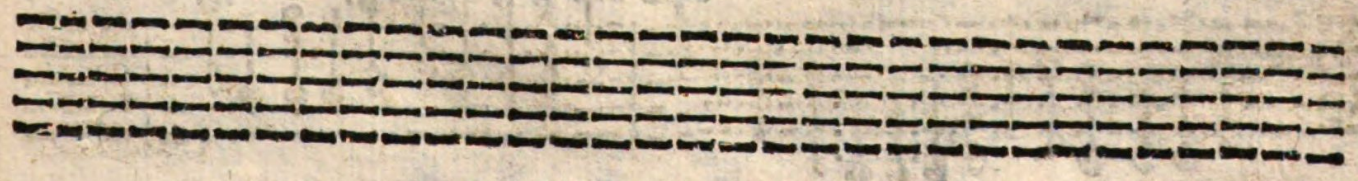
Largo .



6
4

Presto.





Presto.

S

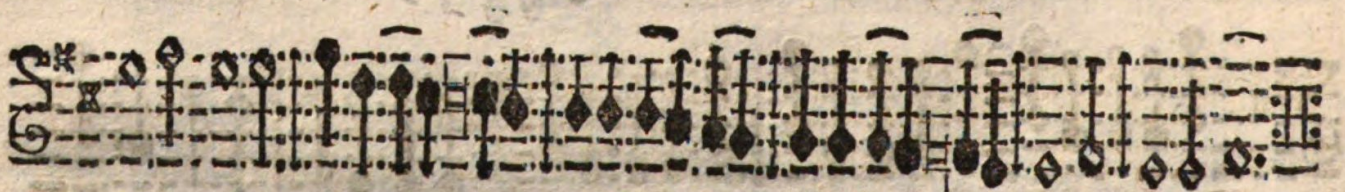


ONATA VNDECIMA.



The image shows a page of handwritten musical notation, likely a manuscript for a sonata. It consists of nine staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many beamed notes and rests. The paper is aged and shows some staining, particularly in the lower half. The number '45' is written in the upper right corner of the page.

Adagio.



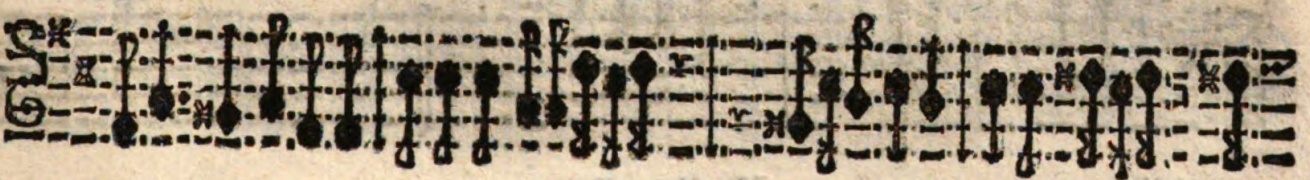
piano.



Allegro.



Faint mirrored text at the bottom of the page, likely bleed-through from the reverse side.



V. S. Volti subito. A 12

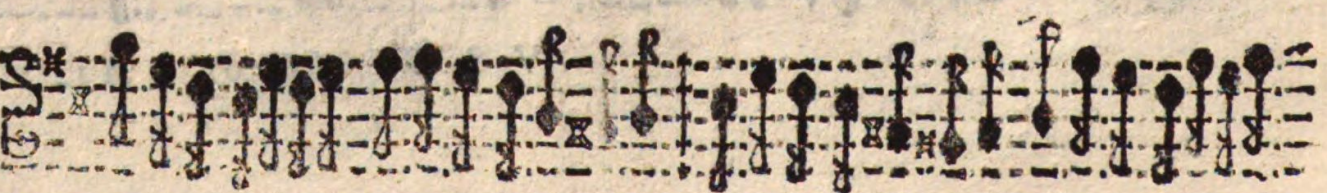
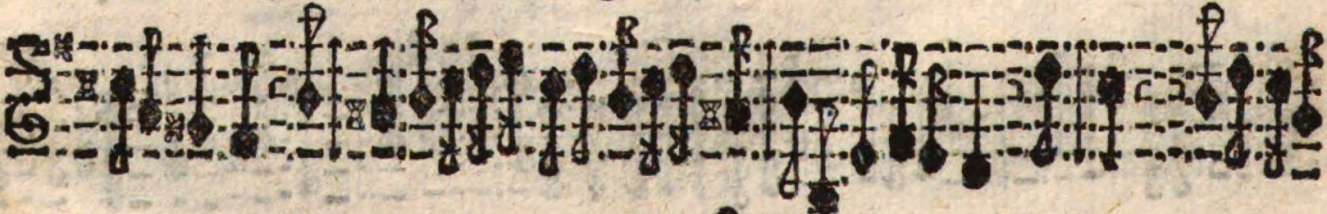


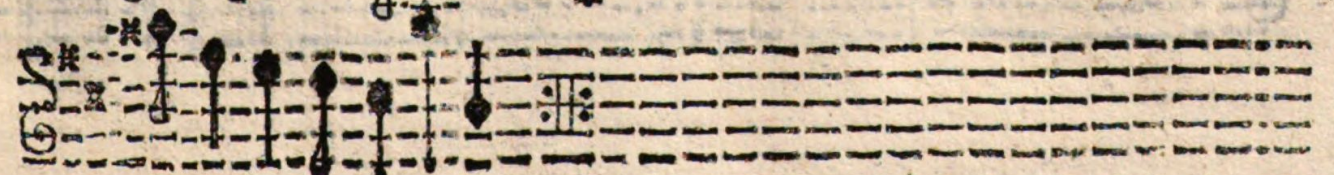
Allegro.

Violino Primo.



ONATA DVODECIMA:

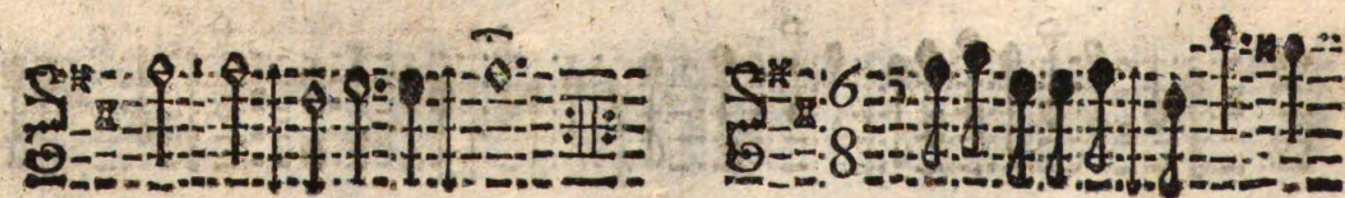
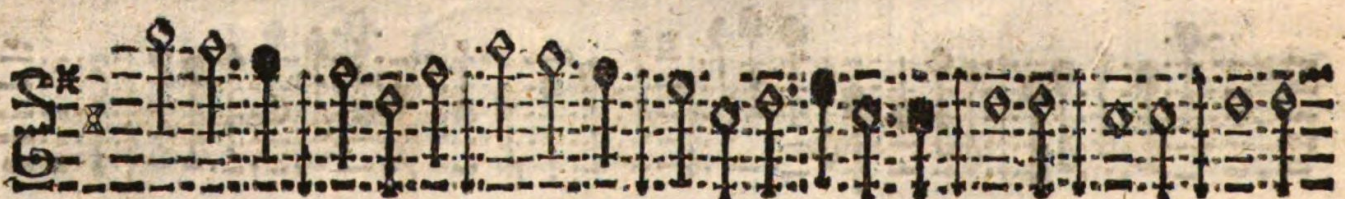




V. S. Volti subito.



Adagio.



Allegro





TAVOLA

	Pagine.	
Sonata Prima.	5	
Sonata Seconda.	7	
Sonata Terza.	12	
Sonata Quarta.	16	
Sonata Quinta.	20	
Sonata Sesta.	24	
Sonata Settima.	27	
Sonata Ottava.	31	
Sonata Nona.	36	
Sonata Decima.	39	
Sonata Vndecima.	44	
Sonata Duodecima.	48.	

IL FINE.