

CANTO PRIMO³
DELLE
SONATE AR E,
ET CORRENTI

A 2. c. 3. Pgr Sonare con dinerfi la stromenti

DI
D. MARCO VCELLINI

DEDICATE

All' Altezza Serenissima

SIGNOR

DVCA DI MODONA

CON PRIVILEGIO



IN VENETIA

Appresso Alessandro Vincenti. MDCXXXII. A



SERENISSIMO PRINCIPE



Edico à Vostra Altezza queste mie poche fatiche, dopo hauer ricevuto l'honore di potere consecrare me stesso, e l'humilissima mia servitù sotto il felicissimo auspicio del Serenissimo suo Seruigio paren-
domi non disdiceuole, la cagione, che mi hà habilitato al conseguimento delle sue gratie, possa (qual si sia) presentarsi auanti di lei su queste carti & à Vostra Altezza

Serenissima fò Humilissima riuerenza.

Di Venetia li 7. Febraro 1642.

Di Vostra Altezza Serenissima,



N. 732
5213

Humilissimo, e Diuotissimo Seruitor

Don Marco Vellani



La Poggia Violino, e Tiorba

Sonata Prima allegro

fini Allegro

Il Terzo Libro delle Sonate Arco, e Correnti à 2. e 3. di D. Marco Vellani

La Bucefalica Vichro, e Trombona

Sonata Seconda

La Tamburiana Violino, e Tiorba

Sonata Terza

La Trastevere A Due Violini

Sonata Quarta

A Due Violini

Sonata Quinta.

Allegro

tremolo

Allegro

La Marcia. A Due Violini.

Sonata Sonatina

Allegro

Grave

Adagio

La Torella. A Due Violini. r. 10

Sonata Ottava.

La Regiana A Due Violini.

12

Sonata Nona.

Musical score for Sonata Nona, measures 12-21. The score is written for two violins. Measure 12 starts with a C-clef and a common time signature. The music features a series of eighth and sixteenth notes, with some triplets. Measure 13 continues the melodic line. Measure 14 introduces a tremolo effect, indicated by a wavy line above the notes. Measures 15-18 continue the tremolo pattern. Measure 19 shows a change in the melodic line. Measure 20 continues the melodic line. Measure 21 ends with a double bar line.

Musical score for Sonata Nona, measures 22-31. The score is written for two violins. Measure 22 starts with a C-clef and a common time signature. The music features a series of eighth and sixteenth notes, with some triplets. Measure 23 continues the melodic line. Measure 24 introduces a tremolo effect, indicated by a wavy line above the notes. Measures 25-28 continue the tremolo pattern. Measure 29 shows a change in the melodic line. Measure 30 continues the melodic line. Measure 31 ends with a double bar line.

La Rinalda A Due Violini.

14

Sonata Decima

All gro

15

La Leona A Due Violini,

16

Sonata Undecima

Musical score for La Leona, Sonata Undecima, measures 16-31. The score is written for two violins in treble clef, 2/4 time. It features a series of eighth and sixteenth notes, with some rests and dynamic markings. The tempo is marked 'Grave' at the end of the section.

Grave

Musical score for La Leona, Sonata Undecima, measures 32-47. The score is written for two violins in treble clef, 2/4 time. It features a series of eighth and sixteenth notes, with some rests and dynamic markings. The tempo is marked 'Presto' at the beginning and 'Adagio' at the end of the section.

Presto

Adagio

La Tartaruca A Tre Violini, Sopra Ille Confessor 18

Sonata Duodecima Viol. Secondo

27

19

Il Terzo Libro delle Sonate Arce, e Correnti di a. e g. di D. Marco Vcellini A 12

L'Abbatina A Tre Duoi Violini e Basso 30 V. lino Secondo

Sonata Terza Decima

L'Abbatina A Tre Duoi Violini e Basso 31

Sonata Terza Decima

La Tarantola A tre Duoi Violini, e Baffo. 22 Violin Secondo 23

Sonata Quarta Decima

Allegro

La Sorella mi fa fallare A tre Duoi Violini e Basso

Violino Secondo

Sonata Quinta decima

Violino Secondo

Sonata Quinta decima

Measures 1-12 of the Violino Secondo part. The music is in 3/4 time, featuring a mix of eighth and sixteenth notes, with some rests and dynamic markings like *mf* and *f*.

Graue

Allegro

La Sorella mi fa fallare A tre Duoi Violini e Basso

35

BASSO

Sonata Quintadecima

BASSO

Sonata Quintadecima

Measures 1-12 of the Basso part. The music is in 3/4 time, featuring a mix of eighth and sixteenth notes, with some rests and dynamic markings like *mf* and *f*. The score includes various musical notations such as slurs, ties, and accidentals.

Graue

Allegro

Sonata Decima Settima

Sonata Decima Settima

La Bonamenta A Tre Duoi Violini e Basso 30 Violino Primo

Sonata Decima ottava

La Bonamenta A Tre Duoi Violini e Basso 31 Violino Secondo

Sonata Decima ottava

La Febre A tre Duoi Violini e Basso

28

Sonata Decima nona

Musical score for the first system, measures 28-37. The score is written for three staves (Violini I, Violini II, and Basso). The key signature is one flat (B-flat). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines.

31

Aria prima

Musical score for the second system, measures 31-40. The score is written for three staves (Violini I, Violini II, and Basso). The key signature is one flat (B-flat). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines.

34

This page contains the musical notation for measures 1 through 12 of a piece. The notation is arranged in two systems of four staves each. The first system (measures 1-4) features a vocal line with a melodic contour that rises and then falls, and a piano accompaniment consisting of eighth-note chords. The second system (measures 5-8) continues the vocal melody and piano accompaniment. The third system (measures 9-12) shows the vocal line becoming more active with sixteenth-note passages, while the piano accompaniment remains primarily chordal. The page number '34' is printed above the first measure.

Sopra E tanto tempo ormai 35

Aria Seconda

This page contains the musical notation for measures 1 through 12 of the 'Aria Seconda'. The notation is arranged in two systems of four staves each. The first system (measures 1-4) begins with a vocal line in the soprano register, marked 'Sopra', and a piano accompaniment. The second system (measures 5-8) continues the vocal melody and piano accompaniment. The third system (measures 9-12) shows the vocal line becoming more active with sixteenth-note passages, while the piano accompaniment remains primarily chordal. The page number '35' is printed above the first measure. The title 'Aria Seconda' is written below the first measure.

16

Musical score for measures 16-21. The score consists of seven staves. The first six staves contain musical notation, including treble and bass clefs, a key signature of one flat, and various rhythmic values. The seventh staff is empty. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo.

Soprano Balletto

17

Art. Terza

Musical score for measures 17-22. The score consists of ten staves. The first two staves are labeled 'Soprano Balletto' and 'Art. Terza'. The notation continues with complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. The key signature remains one flat.

38

This page contains ten staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

Sopra la Circon

10

Ar a Quarta

This page contains ten staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.



Supra la Bergamasca.



Aria Quinta



43

This page contains the first system of a musical score, measures 1 through 12. It consists of eight staves. The first seven staves contain musical notation, including treble clefs, key signatures of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The eighth staff is empty. The notation is dense, with many beamed notes and rests.

Sopra vi Balletto.

44

Aria Sella.

This page contains the second system of a musical score, measures 1 through 12. It consists of ten staves. The first nine staves contain musical notation, including treble clefs, key signatures of one sharp (F#), and various rhythmic values. The tenth staff is empty. The notation is dense, with many beamed notes and rests. The page is labeled 'Sopra vi Balletto.' and 'Aria Sella.' at the top.

44

Piano, & Adagio

Sopra il Lantururù.

Aria Settima.

Pratto

Sopra Quest'è. *quasi loco*

46

Aria Ottava

47

Adagio

Maritati infie ne la Gallia, el Cucco fanno va bel concerto

Aria Nona l'Amantissimo

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, marked with a 'C' time signature and a '4^a' measure number. It begins with a treble clef and a key signature of one sharp (F#). The lower staff is a basso continuo line, also in G major, marked with a 'C' time signature and a '4^a' measure number. It begins with a bass clef and a key signature of one sharp (F#). The music is written in a style typical of 18th-century Italian opera, with a focus on melodic ornamentation and rhythmic patterns.

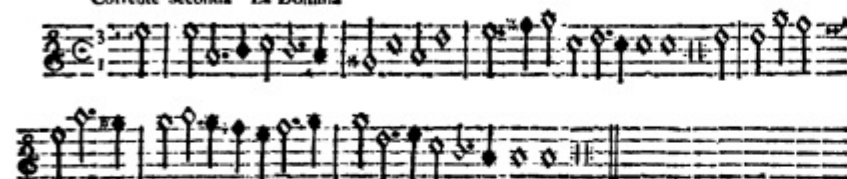
The second system of the musical score consists of two staves. The upper staff is a vocal line in G major, marked with a 'C' time signature and a '4^a' measure number. It begins with a treble clef and a key signature of one sharp (F#). The lower staff is a basso continuo line, also in G major, marked with a 'C' time signature and a '4^a' measure number. It begins with a bass clef and a key signature of one sharp (F#). The music is written in a style typical of 18th-century Italian opera, with a focus on melodic ornamentation and rhythmic patterns.

Corrente prima La Catigliona

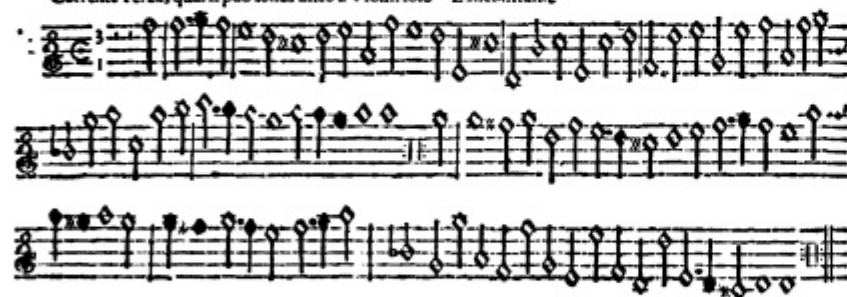
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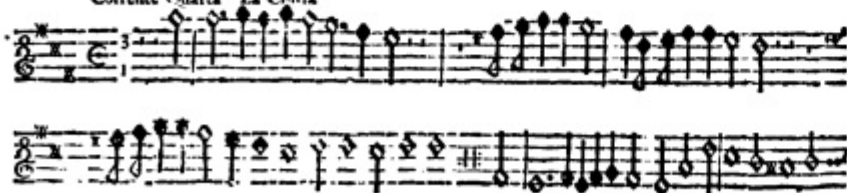
Corrente Seconda La Doulina



Corrente Terza, qual si può sonar anco à Violin solo L'Inconstante



Corrente Quarta La Cioria



Corrente Quinta L'Ardita



Corrente Sesta La Corferra



Corrente Settima La Salvia



35

Corrente Ottava La Taffina

Corrente Nona La Simona

Corrente Decima La Balia

La Gardina

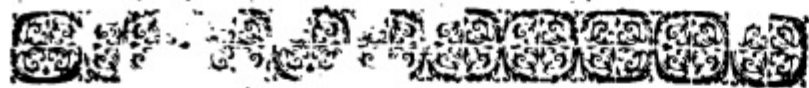
37

Corrente Undecima

Corrente Duodecima

Corrente Tredicesima

La Banda



T V O L A

Sonata Prima detta la Poggia	A 2. Violino e Tiorba	1
Sonata Seconda detta la Bucefalasca	A 2. Violino e Trombone	2
Sonata Terza detta la Tamberlana	A 2. Violino e Tiorba	3
Sonata Quarta detta la Trasfigurata	A due Violini	4
Sonata Quinta detta la Calcagnina	A due Violini	6
Sonata Sesta detta la Marcella	A due Violini	8
Sonata Ottava detta la Torella	A due Violini	10
Sonata Nona detta la Reggiana	A due Violini	12
Sonata Decima detta la Finalda	A due Violini	14
Sonata Undecima detta la Leona	A due Violini	16
Sonata Duodecima in Canon detta la Tamaruca	A 2. Violini	18
Sonata Trezadecima detta la l'Abbatina	A 2. Viol. e Basso	20
Sonata Quattadecima detta la Tarantola	A 2. Viol. e Basso	22
Sonata Quintadecima detta la Sorella mi fa fallare	A 2. V. e B.	24
Sonata Sedadecima detta la Ventrantilla	A 2. Viol. e Basso	26
Sonata Decimasettima detta la Cunaglia	A 2. Viol. e Basso	28
Sonata Decimasesta detta la Bonarucita	A 2. Viol. e Basso	30
Sonata Decimanona detta la Febre	A 2. Violino e Basso	32
Aria Prima	A 2. Violini e Basso	33
Aria Seconda	Sopra Etanto tempo ho mai	35
Aria Terza	Sopra vn Balletto	37
Aria Quarta	Sopra la Ciaccosa	39
Aria Nona	Maritati insieme la Gallina, e il Cucco	41
Aria Quinta	Sopra la Bergamasca	43
Aria Sesta	Sopra vn Balletto	45
Aria Settima	Sopra il Lantururi	47
Aria Ottava	Sopra Queff'è quel loco	49
Corrente Prima	detta la Castiglione	50
Corrente Seconda	detta la Donlina	50
Corrente Terza	detta l'Incofante	50
Corrente Quarta	detta la Cintia	50
Corrente Quinta	detta l'Ardita	51
Corrente Sesta	detta la Corfetta	51
Corrente Settima	detta la Salva	51
Corrente Ottava	detta la Taffona	52
Corrente Nona	detta la Simona	52
Corrente Decima	detta la Balia	52
Corrente Undecima	detta la Gardina	52
Corrente Duodecima	detta la Briganta	52
Corrente Trezadecima	detta la Banda	52

I L F I N E

CANTOSE ONDO
DELLE
SONTE RIE,
ET CORRENTI

A 2. c. 3. Per So re' on film Aromanti

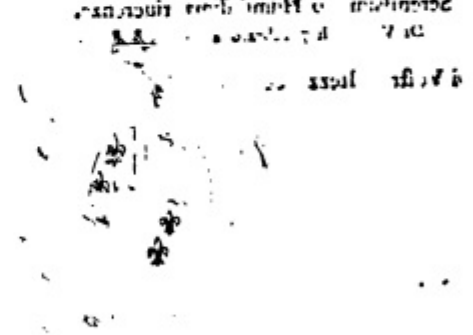
D. MARCO VELLINI
DEDICATE

All' Altezza Serenissima

DELLA
SIGNOR

DVCA DI MODONA

CON PRIVILEGIO



IN VENETIA

Appresso Alessandro Vincenti. MDCXXXIII. B



SERENISSIMO PRINCIPE



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Serenissima fò Humilissima riuerenza,

Di Venetia li 7. Febraro 1642.

Di Vostra Altezza Serenissima,



Mus. 732
50127

Humilissimo, e Disotissimo Seruitore

Don Marco Vellini



Libreria di Padova

La Poggia Violino e Tiorba

Sonata Prima. Grac

Allegro



Il Terzo Libro delle Sonate Aric, e Correnti à 2. e 3. di D. Marco Vellini

B 3

La Buccafalca Violino e Trombone

Sonata Seconda

Violino e Trombone

Sonata Seconda

3

5. A

Handwritten musical score for 'La Buccafalca' for Violino and Trombone. The score consists of 10 staves. The first staff has a treble clef and a common time signature. The music is written in a single system. The score ends with a double bar line on the 10th staff.

La Tamberlana A Due Violini

Sonata Terza

A Due Violini

Sonata Terza

5

Handwritten musical score for 'La Tamberlana' for A Due Violini. The score consists of 10 staves. The first staff has a treble clef and a common time signature. The music is written in a single system. The score ends with a double bar line on the 10th staff.

La Trasformata A Due Violini

Sonata Quarta

8

Il Terzo Libro delle Sonate Arie, e Correnti di a. e g. di D. Marco Vcellini

8 4

a la guinea A l'ur Violini

Sonata Quinta

tremolo

7

Adagio

La Mirella A Due Violini

Sonata Sella

Grave

Allegro

La Fortunata Canon A Due Violini.

10

Sonata Settima

La Torella A Due Violini.

11

Sonata Ottava

1a Reggiana A Due Violini.

Sonata Nona

tremolo

La Rinalda A Due Violini,

14

Sonata Decima

Allegro

La Loma A Due Violini. 14 16

Sonata Vndecima

14 16

Grave

Presto

Adagio

Il Terzo Libro delle Sonate Aric, e Correnti à 2. e 3. di D. Marco Vcellini

10

Sonata Duodecima Violino primo Violino terzo

Sonata Terza Decima

1. Sonata Duodecima.
 2. Duoi Violini
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 97. Duoi Violini
 98. Duoi Violini
 99. Duoi Violini
 100. Duoi Violini

La Fariata A tre Violini, Sopra l'In Confessione in Canone

18

Sonata Duodecima Violini primo Violini terzo

1. Sonata Duodecima.

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L'Abbatina A tre Violini e Basso

19

Violino Primo

Sonata Terza Decima

La Tarantola A tre Violini

20

Violino Primo

Sonata Quarta Decima

Voltate presto

LIBRO IV. M.C. LXXXVIII. Roma. D. Gio. Battista. 1788.

La Tarantola A tre Violini

21

Violino Secondo

Sonata Quarta Decima

Voltate presto

Il Terzo Libro delle Sonate, e Correnti di D. Marco Vellini

B 13

33

Allegro

34

Violino Secondo

Sonata Quinta Decima

La Vendramina A tre Dugli Violini e Basso 16 Violino Primo

Sonata Sesta Decima

Volate presto

La Vendramina A tre Dugli Violini e Basso 17 Violino Secondo

Sonata Sesta Decima

Volate presto

Handwritten musical score on the left page, featuring six staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The staves are numbered 1 through 6 at the beginning of each line.

Handwritten musical score on the right page, featuring six staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The staves are numbered 1 through 6 at the beginning of each line. The label "Violino Secondo" is visible at the top right of the page.

La Cinaglia A tre Parti Violini, e Basso 20 765

Sonata Decima Settima

This musical score is for a sonata in three parts (Violini and Basso). It is the tenth sonata in the collection. The score is written in a single system with three staves. The first staff is for the Violini, the second for the Violini, and the third for the Basso. The music is in a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.

La Bonamenta A tre Parti Violini, e Basso 21

Sonata Decima Ottava

This musical score is for a sonata in three parts (Violini and Basso). It is the eleventh sonata in the collection. The score is written in a single system with three staves. The first staff is for the Violini, the second for the Violini, and the third for the Basso. The music is in a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.

Sonata Decima Nona

This page contains the musical notation for the first violin part of the Sonata Decima Nona, measures 24 through 31. The music is written on a single staff in G major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature. The melody is characterized by eighth and sixteenth notes, with some rests. The piece concludes with a double bar line at measure 31. Below the staff, there are three empty staves.

Sonata Decima Nona

This page contains the musical notation for the second violin part of the Sonata Decima Nona, measures 24 through 31. The music is written on a single staff in G major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature. The melody is characterized by eighth and sixteenth notes, with some rests. The piece concludes with a double bar line at measure 31. Below the staff, there are three empty staves.

Aria Prima

Sopra è tanto tempo hor mai

Aria Seconda

16

Handwritten musical score for page 16, measures 1 through 16. The notation is in a single system with a treble clef and a key signature of one flat. The music features a complex, fast-paced melody with many sixteenth and thirty-second notes, and a dense, rhythmic accompaniment. The score is written on a single staff, with the first measure starting with a treble clef and a key signature of one flat. The music ends with a double bar line at measure 16. Below the main staff, there are four empty staves.

Sopra vi Ballerato

17

Aria Terza

Handwritten musical score for page 17, measures 1 through 17. The notation is in a single system with a treble clef and a key signature of one flat. The music features a complex, fast-paced melody with many sixteenth and thirty-second notes, and a dense, rhythmic accompaniment. The score is written on a single staff, with the first measure starting with a treble clef and a key signature of one flat. The music ends with a double bar line at measure 17. Below the main staff, there are four empty staves.

38

Allegro

ARIA

Sopra La Ciaccona

19

Aria Quarta



Sopra La Bergamasca



Aria Quinta



This page contains ten staves of musical notation. The first nine staves are filled with a complex, continuous melodic line, likely for a solo voice or a single instrument. The notation includes various note values, rests, and dynamic markings. The tenth staff at the bottom of the page is empty, providing space for a basso continuo line or additional accompaniment.

Sopra un Balletto 43

Aria Sesta

This page contains ten staves of musical notation. The first staff is labeled "Sopra un Balletto" and the second staff is labeled "Aria Sesta". The notation is similar to the left page, featuring a complex melodic line. The page number "43" is visible in the top right corner.

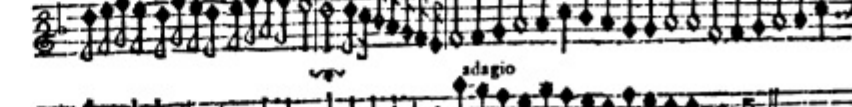
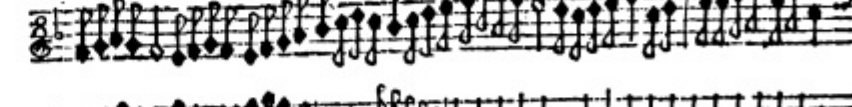
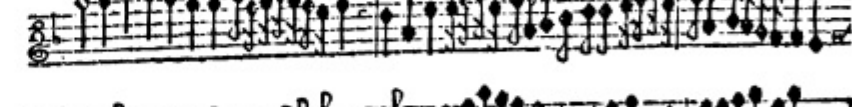
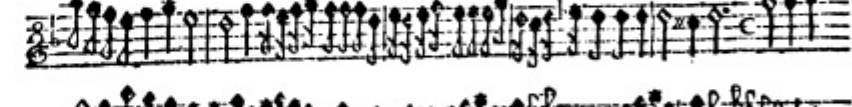
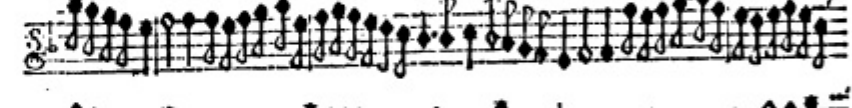
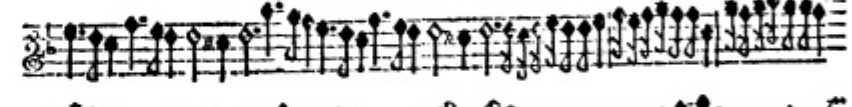
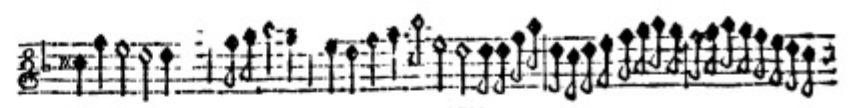
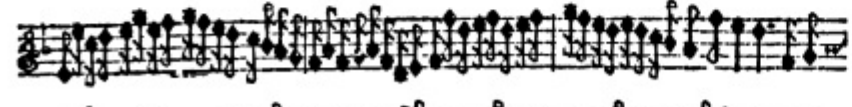
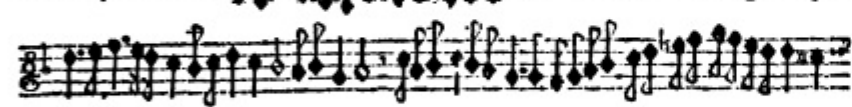
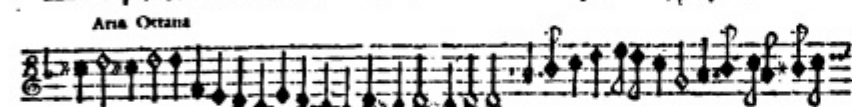
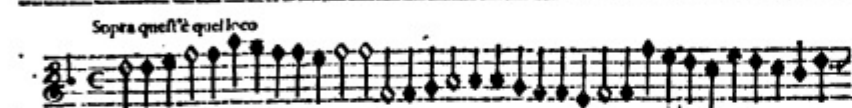
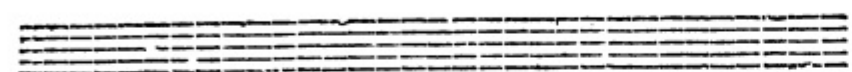
44

piano, & adagio

Sopra il Y. innumera 45

Aria Settima

piano, & adagio



Maritati insieme la Gallina, e il Cucco fanno un bel concerto

48

Nona L'emenfrodito

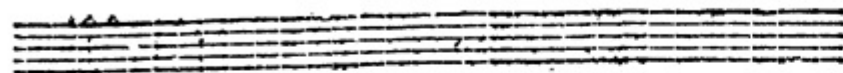
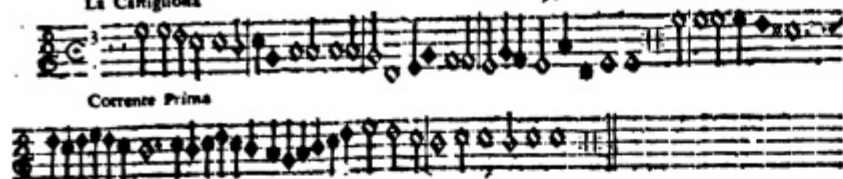
Musical score for the first system, measures 48-57. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The time signature is common time (C). The music consists of a continuous sequence of eighth and sixteenth notes, forming a lively, rhythmic melody. The staff is divided into measures by vertical bar lines.

Musical score for the second system, measures 58-67. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The time signature is common time (C). The music continues the melody from the first system, consisting of a continuous sequence of eighth and sixteenth notes. The staff is divided into measures by vertical bar lines. The system ends with a double bar line.

La Castiglione

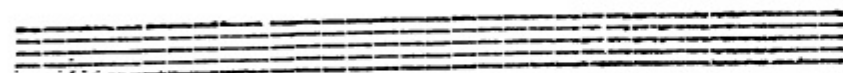
50

Corrente Prima



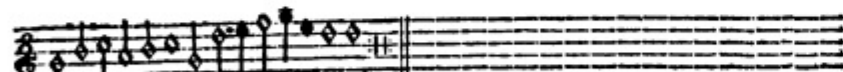
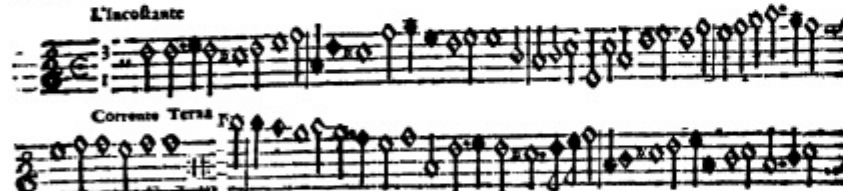
La Donlina

Corrente Seconda



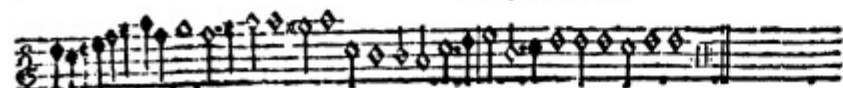
L'Incofiante

Corrente Terza



La Cintia

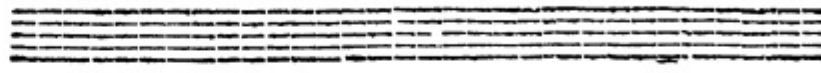
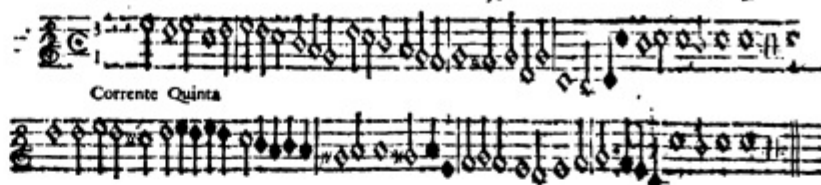
Corrente Quarta



L'Ardita

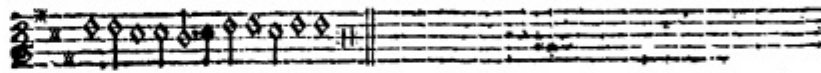
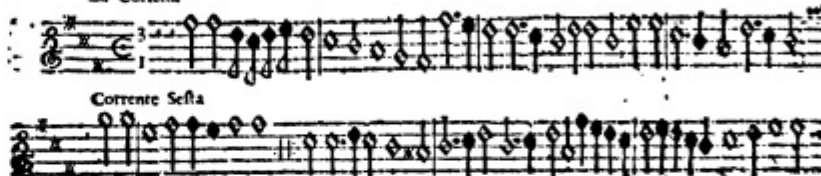
51

Corrente Quinta



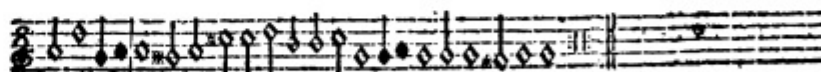
La Corfetta

Corrente Sesta



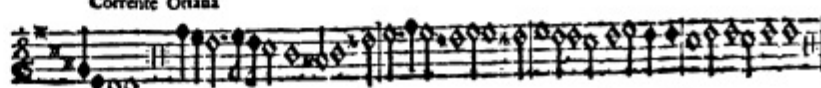
La Salvia

Corrente Settima



La Taffiona

Corrente Ottava



La Simona

Corrente Nona

Handwritten musical notation for the piece 'La Simona', Corrente Nona. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

La Balia

Corrente Decima

Handwritten musical notation for the piece 'La Balia', Corrente Decima. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

La Gardina

Corrente Undecima

Handwritten musical notation for the piece 'La Gardina', Corrente Undecima. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

La Brigata

Corrente Duodecima

Handwritten musical notation for the piece 'La Brigata', Corrente Duodecima. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

La Banda

Corrente Tredicesima

Handwritten musical notation for the piece 'La Banda', Corrente Tredicesima. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

La Vecchiarana

Corrente Quattordicesima a Violino solo

Handwritten musical notation for the piece 'La Vecchiarana', Corrente Quattordicesima a Violino solo. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

La Vecchiarana

Corrente Quattordicesima a Violino solo

Handwritten musical notation for the piece 'La Vecchiarana', Corrente Quattordicesima a Violino solo. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

TAVOLA

Sonata Prima detta l'Agg. A 2. Violini e Tromba	1
Sonata Seconda detta la Bucefalica A 2. Violino e Tromba	2
Sonata Terza detta la Tamburina A 2. Violino e Tromba	3
Sonata Quarta detta la Tralibana A due Violini	4
Sonata Quinta detta la Cr. ma A due Violini	5
Sonata Sesta detta la Martella A due Violini	6
Sonata Settima in Canon detta la Fortunata A due Viol.	10
Sonata Ottava detta la Torcella A due Violini	11
Sonata Nona detta la Reggiana A due Violini	12
Sonata Decima detta la Rinalda A due Violini	13
Sonata Undecima detta la Beona A due Violini	14
Sonata Duodecima in Canon detta la Tartarica A 3. Violini	18
Sonata Tredicesima detta la l'Abbatina A 3. Viol. e Basso	19
Sonata Quattordicesima detta la Tarantola A 3. Viol. e Basso	20
Sonata Quindicesima detta la Sorella mi fa fallare A 2. V. e B.	21
Sonata Sedicesima detta la Vendramina A 3. Viol. e Basso	26
Sonata Diciassettesima detta la Cinaglia A 3. Viol. e Basso	30
Sonata Diciannovesima detta la Bonamita A 2. Viol. e Basso	31
Sonata Decimanona detta la Febbre A 2. Violini e Basso	32
Prima A 2. Violini e Basso	34
Aria Seconda Sopra Etanto tempo hormai A 3. 35	Aria Quinta Sopra la Bergamasca A 3. 40
Aria Terza Sopra un Balletto A 3. 37	Aria Sesta Sopra un Balletto A 3. 43
Aria Quarta Sopra la Ciaccona A 3. 39	Aria Settima Sopra il Lanturini A 3. 45
Aria Nona Maritate insieme la Gallina, e il Cucco A 3. l'Emenfrodo	Aria Ottava Sopra Quest'è quel loco A 3. 46
Corrente Prima detta la Castiglione	50
Corrente Seconda detta la Donlina	50
Corrente Terza detta l'Incostante	50
Corrente Quarta detta la Cintia	50
Corrente Quinta detta l'Ardire	51
Corrente Sesta detta la Corletta	51
Corrente Settima detta la Salua	51
Corrente Ottava detta la Taffona	51
Corrente Nona detta la Simona	52
Corrente Decima detta la Balia	52
Corrente Undecima detta la Gardina	52
Corrente Duodecima detta la Brigante	52
Corrente Tredicesima detta la Banda	52
Corrente Quattordicesima detta la Vecchia	52

I L F I N E

BASSO CONTINVO
DELLE
SONA E IE
ET CORRENTI

A 2. c. 2. Per Sotaro con diuersi Instrumenti

D. MARCO VCELLINI
DEDICATE

All' Altezza Serenissima

DEL
SIGNOR
DVCA DI MONA

CON PRIVILEGIO.



IN VENETIA

Appresso Alessandro Vincenti. MDCXXXII, C



SERENISSIMO

PRENCIPE



Edico à Vostra Altezza queste mie poche fatiche, dopo hauer ricevuto l'honore di poterè conſecrare me ſteſſo, e l'humiliſſima mia ſervitù ſotto il feliciffimo auſpicio del Sereniſſimo ſuo Seruigio: parendomi non diſdiceuole, la cagione, che mi hà habilitato al conſeguimento delle ſue gratie, poſſa (qual ſi ſia) preſentarſi auanti di lei ſù queſte caſti & à Voſtra Altezza

Sereniſſima fò Humiliſſima riuerenza.

Di Venetia li 7. Febraro 1642.

Di Voſtra Altezza Sereniſſima,



Mus. 732
50137

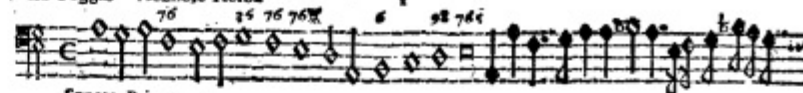
Humiliſſimo, e Diuotiffimo Seruitore

Don Marco Vellini

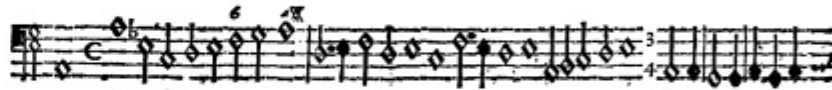
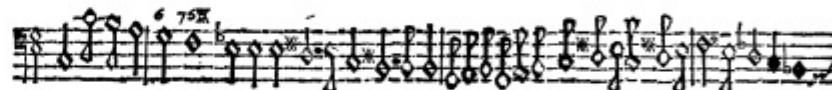
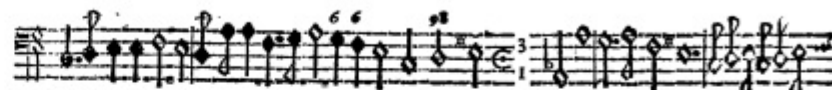
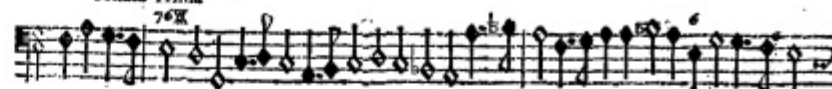


Don Marco Vellini

La Foggia Violino, e Tiorba



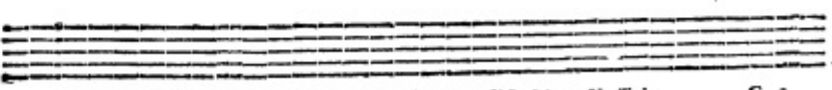
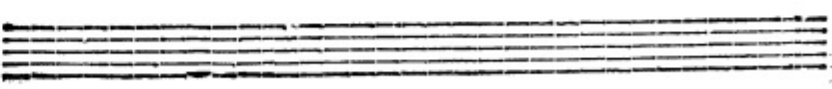
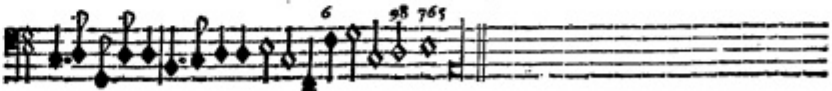
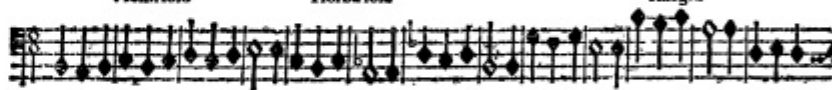
Sonata Prima



Violin ſolo

Tiorba ſola

Allegro



Il Terzo Libro delle Sonate Arie, e Correnti à 3. e 3. di D. Marco Vellini

C 2

La Bucefalica A Violino, e Trombone

Sonata Seconda

La Tamberlana A Violino, e Tiorbà

Sonata Terza

La Trasformata A Due Violini

Sonata Quarta

765 Graue

tremolo

76 76 43 43 7 5 6 42 6 43 76 43 43

La Calcagnina A Due Violini

Sonata Quinta

tremolo

Allegro

adagio

La Marcella A Due Violini

Sonata Sesta

Allegro

Canone

Canone

This page contains the musical score for 'La Marcella A Due Violini'. It features ten staves of music. The first staff is labeled 'Sonata Sesta'. The second staff is labeled 'Allegro'. The third staff is labeled 'Canone'. The fourth staff is labeled 'Canone'. The fifth staff is labeled 'Canone'. The sixth staff is labeled 'Canone'. The seventh staff is labeled 'Canone'. The eighth staff is labeled 'Canone'. The ninth staff is labeled 'Canone'. The tenth staff is labeled 'Canone'. The score includes various musical notations such as notes, rests, and accidentals.

La Fortunata Canone A Due Violini

Sonata Settima

This page contains the musical score for 'La Fortunata Canone A Due Violini'. It features ten staves of music. The first staff is labeled 'Sonata Settima'. The score includes various musical notations such as notes, rests, and accidentals.

La Torella A Due Violini, 6

Sonata Ottava

Allegro

adagio

La Reggiana A Due Violini, 6

Sonata Nona

Allegro

tremolo

La Rinalda A Due Violini,

Sonata Decima b

Allegro

La Leona A Due Violini

12

Sonata Undecima

Adagio

La Tarsaneta Sopra Iste Confessor In Canone A tre Violini

13

Sonata Duodecima

Adagio

L'Abbatina A tre Deù Violini e Basso

Sonata Terzadecima

Handwritten musical score for Sonata Terzadecima, measures 1 through 120. The score is written for three staves (Violini and Basso). It features a variety of musical notations including eighth, sixteenth, and thirty-second notes, rests, and dynamic markings. Measure numbers 1, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, and 120 are clearly marked at the beginning of their respective lines.

Empty musical staves for Sonata Terzadecima, measures 121 through 180. The staves are arranged in three systems of two staves each, with no musical notation present.

La Tarantola A tre Violini

16

Sonata Quattredicesima

Allegro

La Sorella mi fa parlare A tre Violini e Basso

17

Basso Continuo

Sonata Quintadecima

Allegro

La Vendramina A tre Due Violini, e Basso

18

Basso Continuo

Sonata Seftadecima

Violino folo

Tiorba folo

La Cinaglia A tre Duol Violini, e Basso

19

765

Sonata Decimafeftima.

La Bonamenta A tre Duoi Violini e Basso

20

5 Sonata Decimastrava.

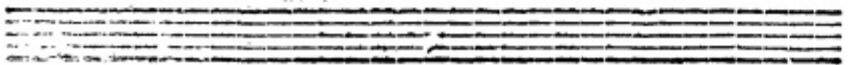
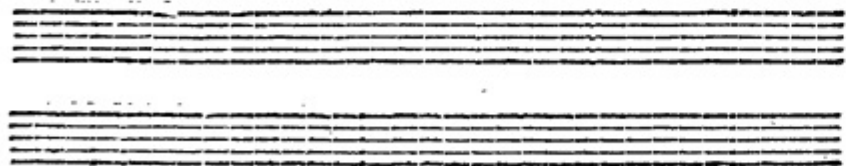
La Febre A tre Duoi Violini e Basso

21

Sonata Decimanona 6 b b 6

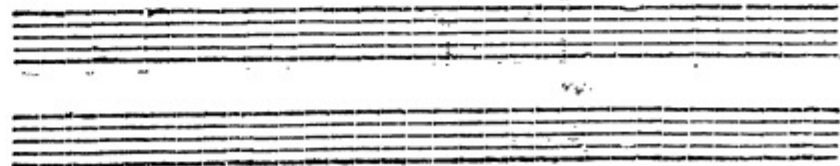
Questi Arie renderanno maggior armonia se il Basso Continuo sarà accompagnato dal Violone.

Aria Prima



Sopra Etanto tempo hormai

Aria Seconda



Sopra en Balicco

24

Aria Terza

Sopra La Ciacona

25

Aria Quarta

Sopra la Bergamasca

Aria Quinta

Sopra vn Balletto

26

Aria Sesta

piano & adagio

Sopra il Lanturari

27

Aria Settima

Presto

Sopra Quest'è quel loco

28

Aria Ottava

29

adagio

Maritati insieme la Gallina, e'l Cucco fanno un bel concerto

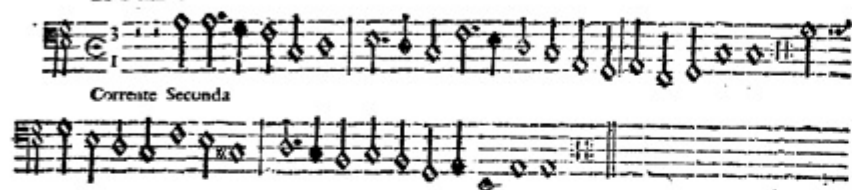
Nona L'Emenfroditto

La Castigliona

30



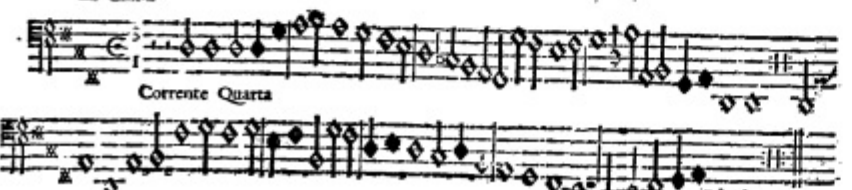
La Donina



L'Incostante



La Cintia



L'Ardita

31



La Corfetta



La Salvia



La Taffona



La Simona 38

Corrente Nona

La Bahia

Corrente Decima 56

La Gardina 43 6 76 5 43 6 5 43

Corrente Undecima 43 56 43

La Briganta

Corrente Duodecima 6

La Banda 33

Corrente Terzadecima

La Vecchiazana

Corrente Quartadecima

TAVOLA

Sonata Prima detta la Poggia A 2. Violino e Tromba	1
Sonata Seconda detta la Bucefalasca A 2. Violino e Trombone	2
Sonata Terza detta la Tamberlana A 2. Violino e Tromba	3
Sonata Quarta detta la Trasformata A due Violini	4
Sonata Quinta detta la Calcagnina A due Violini	5
Sonata Sesta detta la Marcela A due Violini	6
Sonata Settima in Canoa detta la Fortunata A due Viol.	7
Sonata Ottava detta la Torella A due Violini	8
Sonata Nona detta la Reggiana A due Violini	9
Sonata Decima detta la Rinalda A due Violini	10
Sonata Undecima detta la Leona A due Violini	11
Sonata Duodecima in Canon detta la Tartaruga A 3. Violini	12
Sonata Tridecima detta la l'Abbatina A 3. 2. Viol. e Basso	13
Sonata Quartadecima detta la Tarantola A 3. 2. Viol. e Basso	14
Sonata Quintadecima detta la Sorella mi fa fallare A 3. 2. V. e B.	15
Sonata Sedicesima detta la Verdramina A 3. 2. Viol. e Basso	16
Sonata Decimasettesima detta la Canaglia A 3. 2. Viol. e Basso	17
Sonata Decimaoctava detta la Bonamorta A 3. 2. Viol. e Basso	18
Sonata Decimanona detta la Febre A 3. 2. Violini e Basso	19
Aria Prima A 2. Violini e Basso	22
Aria Seconda Sopra Et tanto tempo hormai A 3. 2. 3.	23
Aria Terza Sopra vn Balletto A 3.	24
Aria Quarta Sopra la Ciaccona A 3.	25
Aria Nona Maritati insieme la Gallina, e il Cucco A 3. L'Emenfroditto	26
Aria Quinta Sopra la Bergamasca A 3. 2. 3.	27
Aria Sesta Sopra vn Balletto A 3.	28
Aria Settima Sopra il Lamentini A 3.	29
Aria Ottava Sopra Quell'e quel loco A 3. 2. 3.	30
Corrente Prima detta la Castiglione	31
Corrente Seconda detta la Donlina	32
Corrente Terza detta l'Incofante	33
Corrente Quarta detta la Cintia	34
Corrente Quinta detta l'Ardita	35
Corrente Sesta detta la Corferra	36
Corrente Settima detta la Salua	37
Corrente Ottava detta la Taffona	38
Corrente Nona detta la Simona	39
Corrente Decima detta la Bala	40
Corrente Undecima detta la Gardina	41
Corrente Duodecima detta la Briganta	42
Corrente Tridecima detta la Banda	43
Corrente Quartadecima detta la Vecchiassana	44

IL FINE

Mf.40039

Uccellini Maroo

Sonate, arie et correnti...

Venezia, Alessandro Vincenti, 1642. 2^o

C I, C II, B.c.

MIKROFILM 35 mm

negatyw 1+1 zwol

pozytyw — zwol

50137 Muz.

Mus. 732