

VIOLINO SECONDO DI
CORRENTI, E BALLETTI

Per Sonare nella Spinetta Leuto, ò Tiorba;

Ouero Violino, e Violone,
col Secondo Violino à Beneplacito.

DEDICATE

AL MOLTO ILLVSTRE ET ECCELLENTISSIMO

SIGNOR DOTTOR
MARIO MARIANI

DA

M A V R I T I O C A Z Z A T I

Mastro di Capella in S. Petronio di Bologna,

& Accademico Eccitato.

Opera · X X X.

Con priuileggio.



I N B O L O G N A , M D C L X I I .

per Antonio Pifarri,

Con Licenza de' Superiori.

B.

MOLTO ILLVSTRE
ET ECCELLENTISSIMO SIG.
PATRONE OSSERVANDISSIMO.



Niun'altro, meglio, che à V. S. Eccellentissima era douuta la dedicatoria di queste mie Musiche Correnti: la Cognizione, che ella tiene dell' arte della Musica era vn motiuo, che per se stesso mi persuadeua ad offerirgliela, quando il desiderio di palesarmi in fatti parziale al di lei merito non me ne hauesse soauemente sospinto. Spero che non isdegnarà d' accettarle; e con occhio benigno trascorrerle, qual' ora li studij più serij di quella Filosofia, in cui poco prima hà preso la meritata laurea, richiedendo il douuto sollieuo, glie ne porgeranno occasione; Stimerassi honorata la Musica, se potrà godere l' ombra di quel Lauro, che ne suoi più verdi germogli, dimostra di douer crescere al pari di quella gran Pianta che nelle famose Virtudi dell' Eccellentissimo Signor Andrea di B. M. Padre di V. S. Eccellentissima hà diffuso pe l' Mondo rami di Gloria: la di lei conosciuta modestia mi persuade a tacere, ciò che il merito di quel gran Virtuoso richiede, e però frenando fra i termini d' vn diuoto silentio, quello che ne meno potrei con eloquente facondia esprimere m'arresto protestandomi.

Di V. S. Molto Illustre & Eccellentissima,

Bologna, li 5 Agosto 1662.

Oblig. Deuotis. Seruit.

Mauritio Cazzati.

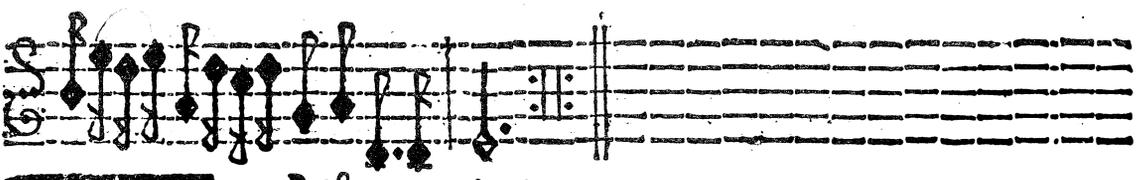
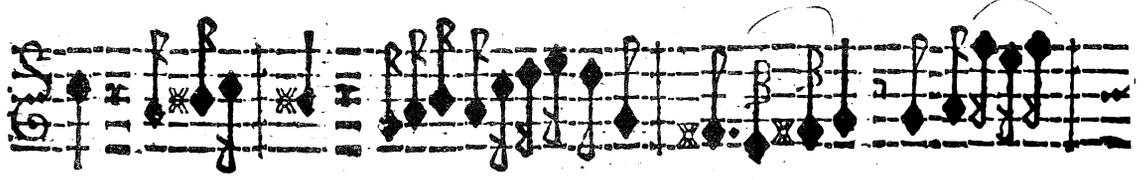
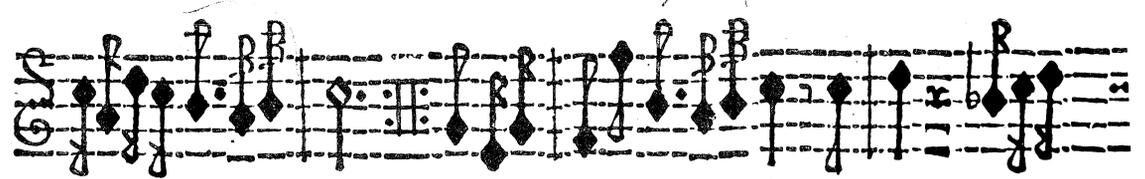
Largo.

3

Violino Secondo.



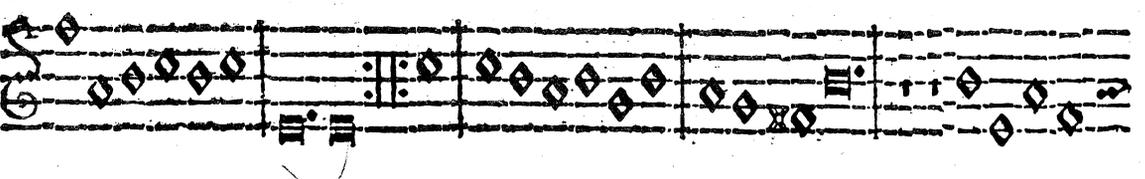
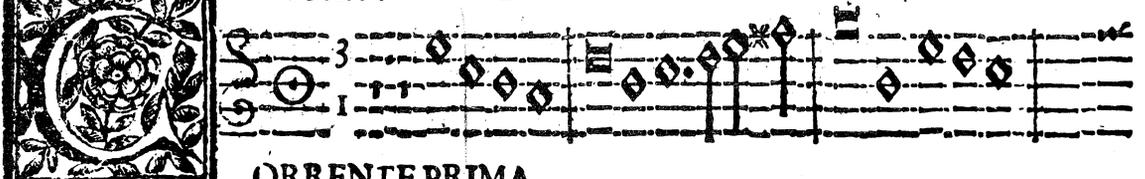
BALETTO PRIMO.

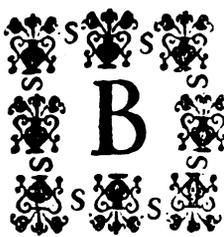


Presto.



ORRENTE PRIMA.





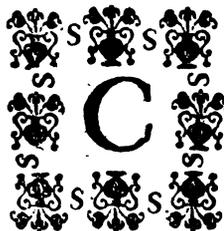
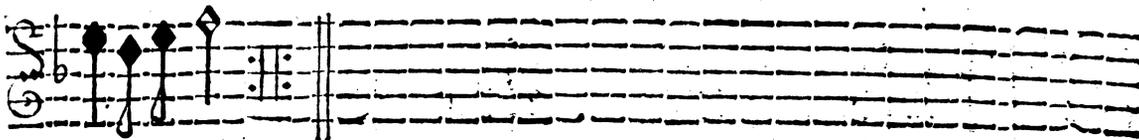
Presto.

4

Violino Secondo



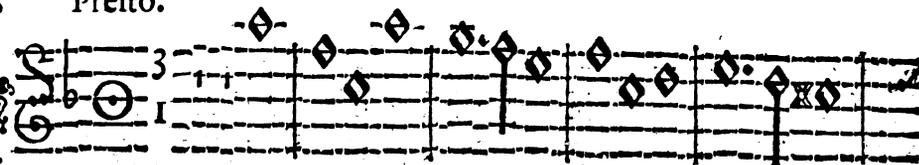
ALLETTO SECONDO.



Presto.

3

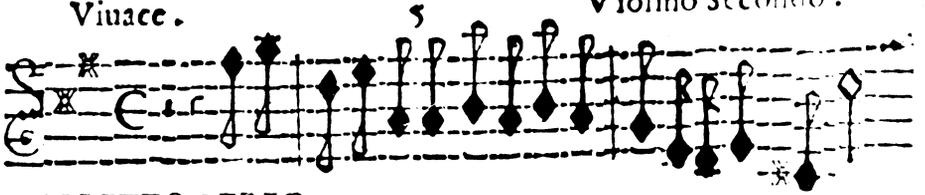
ORRENTI SECONDA.



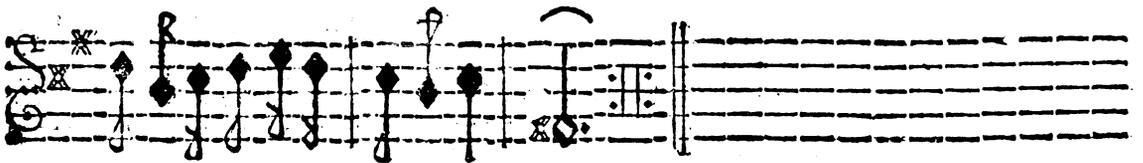
Viuace.

Violino Secondo.

B

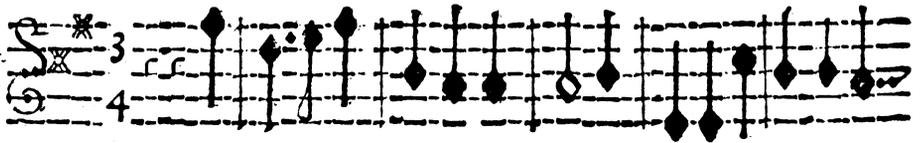


ALLETTO TERZO.

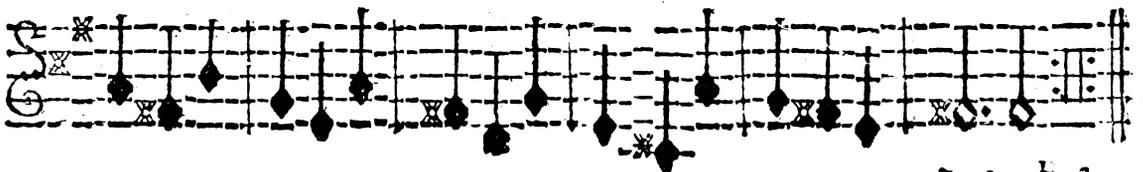
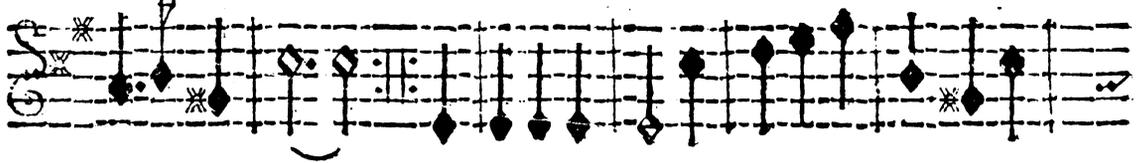


Presto.

C



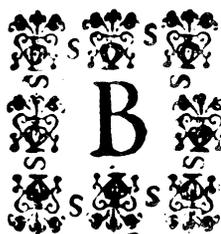
ORRENTE TERZA.



Adagio.

6

Violino Secondo.



The first musical staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth notes, starting on a G4 and moving through various intervals, including a tritone (F4-B4).

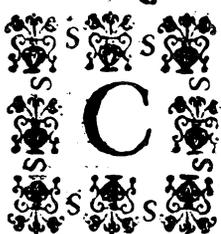
ALLETTO QUARTO.

The second staff continues the melodic line from the first staff, maintaining the same rhythmic and melodic patterns.

The third staff continues the melodic line, showing a slight change in rhythm with some dotted notes.

The fourth staff continues the melodic line, ending with a double bar line and repeat signs.

Presto.



The fifth musical staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth notes, starting on a G4 and moving through various intervals.

ORRENTE QUARTA,

The sixth staff continues the melodic line from the fifth staff, maintaining the same rhythmic and melodic patterns.

The seventh staff continues the melodic line, showing a slight change in rhythm with some dotted notes.

The eighth staff continues the melodic line, ending with a double bar line and repeat signs.

Largo.

Violino Secondo.

B

ALLETTO QUINTO.

Alegro.

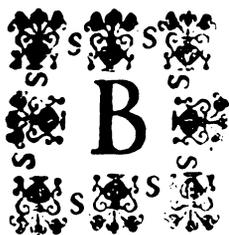
C

ORRENTE QUINTA.

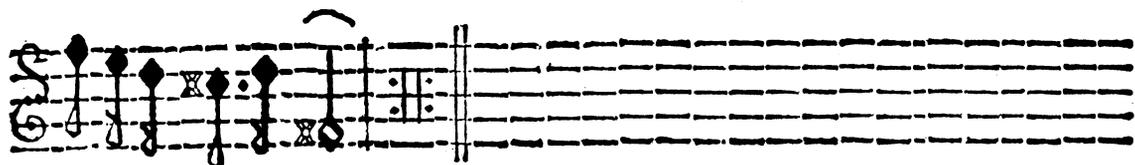
Largo.

8

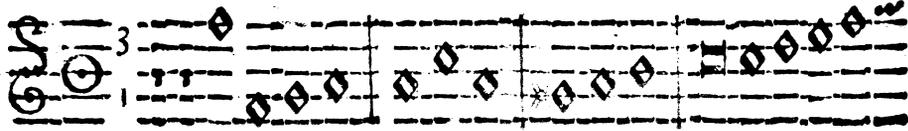
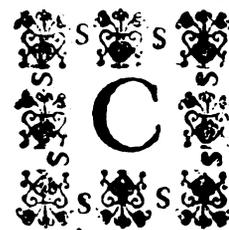
Violino Secondo.



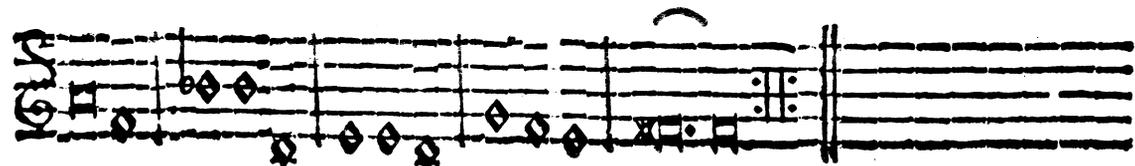
ALLEITO SESTO.



Presto.



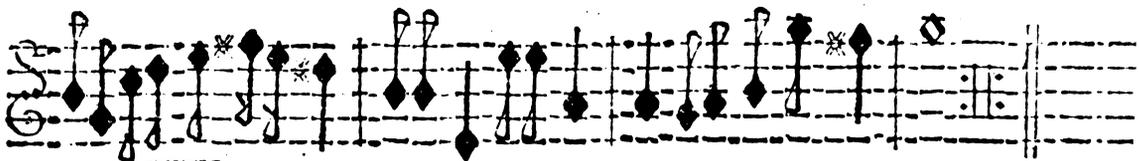
ORRENTE SESTA,



Allegro . e al quanto presto .



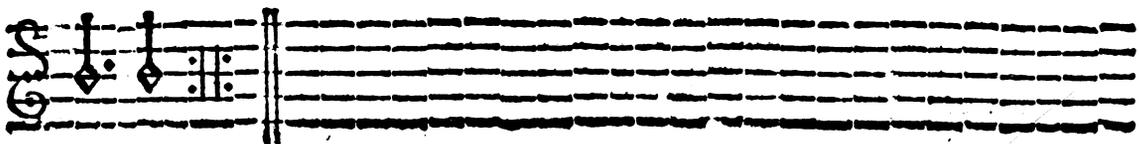
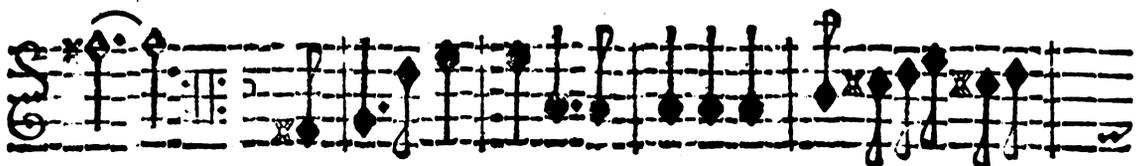
ALLETTO SETTIMO .



Alegro .



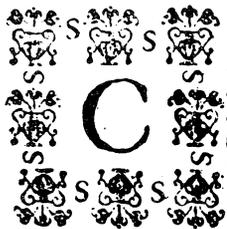
ORRENTE SETTIMA .





10

ALLETO OTTAVO.



CORRENTE OTTAVA.

Allegro.

II



First musical staff of the 'ALLETO NONO' section, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various ornaments.

ALLETO NONO.

Second musical staff of the 'ALLETO NONO' section, continuing the melody with similar rhythmic patterns and ornaments.

Third musical staff of the 'ALLETO NONO' section, showing further development of the melodic line.

Fourth musical staff of the 'ALLETO NONO' section, ending with a double bar line.



First musical staff of the 'ORRENI NONA' section, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is characterized by dotted rhythms and ornaments.

ORRENI NONA.

Second musical staff of the 'ORRENI NONA' section, continuing the melodic development.

Third musical staff of the 'ORRENI NONA' section, showing more complex rhythmic figures and ornaments.

Fourth musical staff of the 'ORRENI NONA' section, concluding the piece with a final cadence.

Presto,

12

B

ALLETTO DECIMO.

C

CORRENTE DECIMA.



Musical staff with notes and rests.

ALLETTO VNDECIMO.

Musical staff with notes and rests.

Musical staff with notes and rests.



Musical staff with notes and rests.

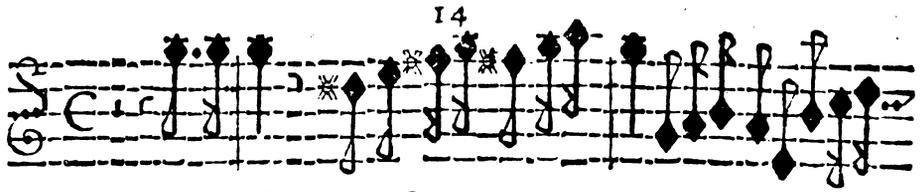
ORRENTE VNDECIMA.

Musical staff with notes and rests.

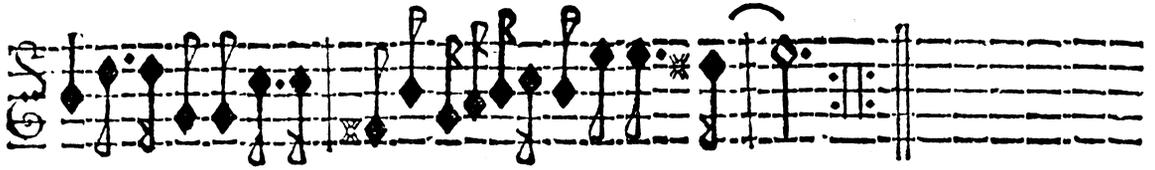
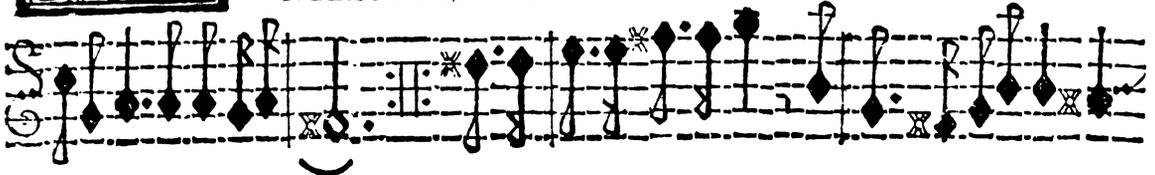
Musical staff with notes and rests.

Musical staff with notes and rests.

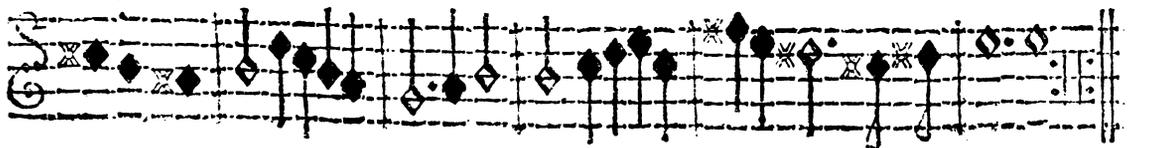
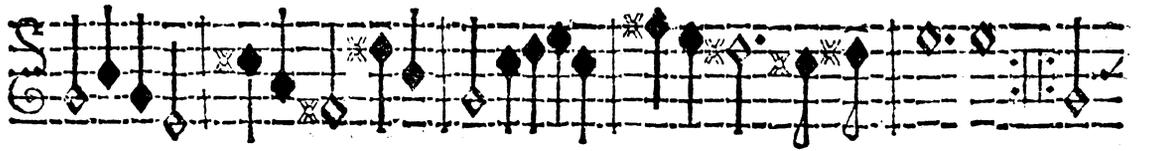
Empty musical staff.

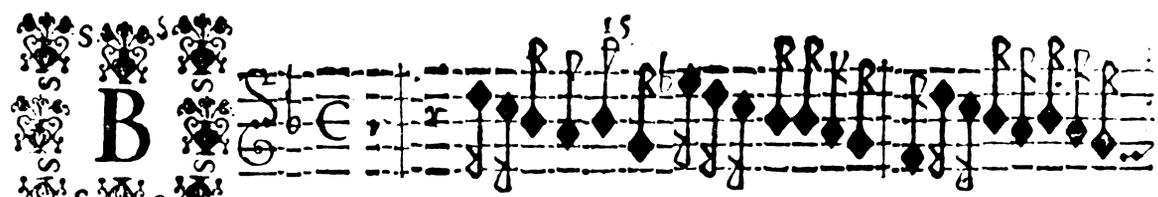


ALLETTO DVODECIMO.



ORRENTE VNDECIMA.

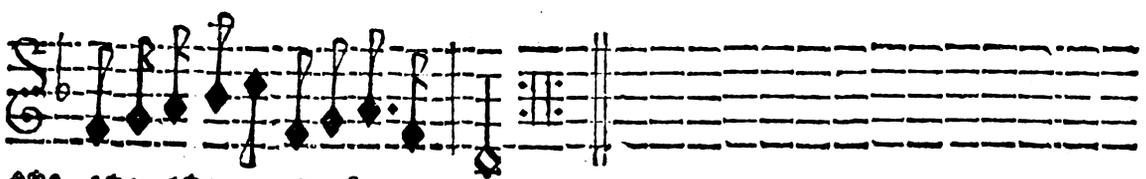


B 

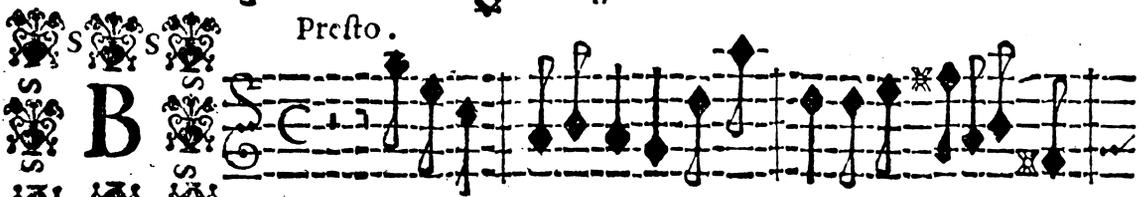
RANDO PRIMO.



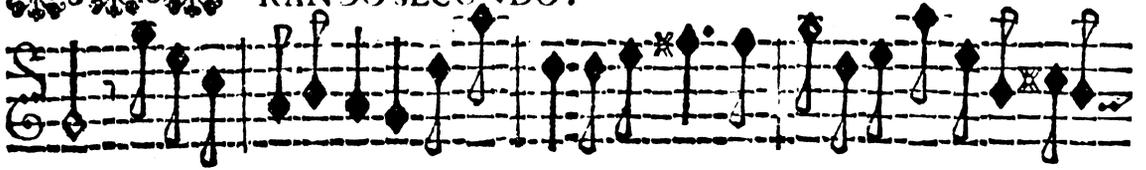


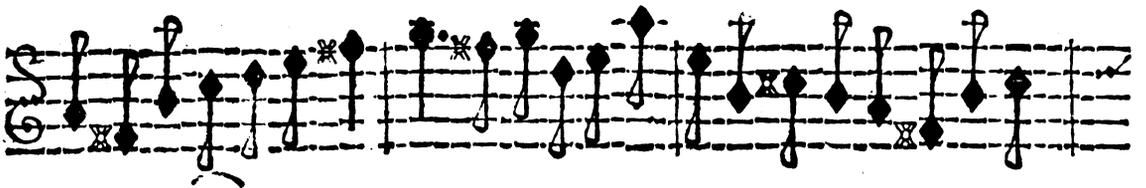


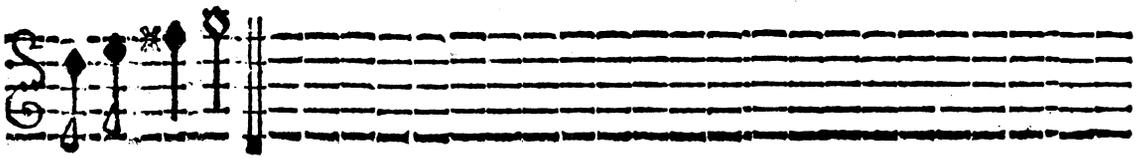
Presto.

B 

RANDO SECONDO.









The first musical staff begins with a treble clef and a common time signature (C). It contains a series of rhythmic notes, primarily eighth and sixteenth notes, with various accidentals and ornaments. The notes are arranged in a sequence that suggests a dance-like melody.

RIA OVERO BALLETO.

The second musical staff continues the melody from the first staff, featuring similar rhythmic patterns and note values. It includes several measures with complex rhythmic groupings and ornaments.

The third musical staff shows a continuation of the piece, with a mix of eighth and sixteenth notes and some longer note values. The rhythmic structure remains consistent with the previous staves.

The fourth musical staff continues the sequence, maintaining the dance-like character of the music. It features a variety of note values and rhythmic patterns.

The fifth musical staff shows a continuation of the piece, with a mix of eighth and sixteenth notes and some longer note values. The rhythmic structure remains consistent with the previous staves.

The sixth musical staff continues the sequence, maintaining the dance-like character of the music. It features a variety of note values and rhythmic patterns.

The seventh musical staff continues the sequence, maintaining the dance-like character of the music. It features a variety of note values and rhythmic patterns.

The eighth musical staff concludes the piece, featuring a final measure with a double bar line and a repeat sign. The notation includes a treble clef and a common time signature.