
MINISTER GENERALIS LXXVIII. P. M. VINCENTIUS CORNMELLI TOTIUS ORDINIS S. FRANCISCI M. C.

Della quint Opra d' Arcangiol Corelli

Basso pel Tasto d' Antonio Tonelli.

Con il Preludio in fondo

Per tutti i Tuon del Mondo.

Parte. 8.

Sonata. 8.a

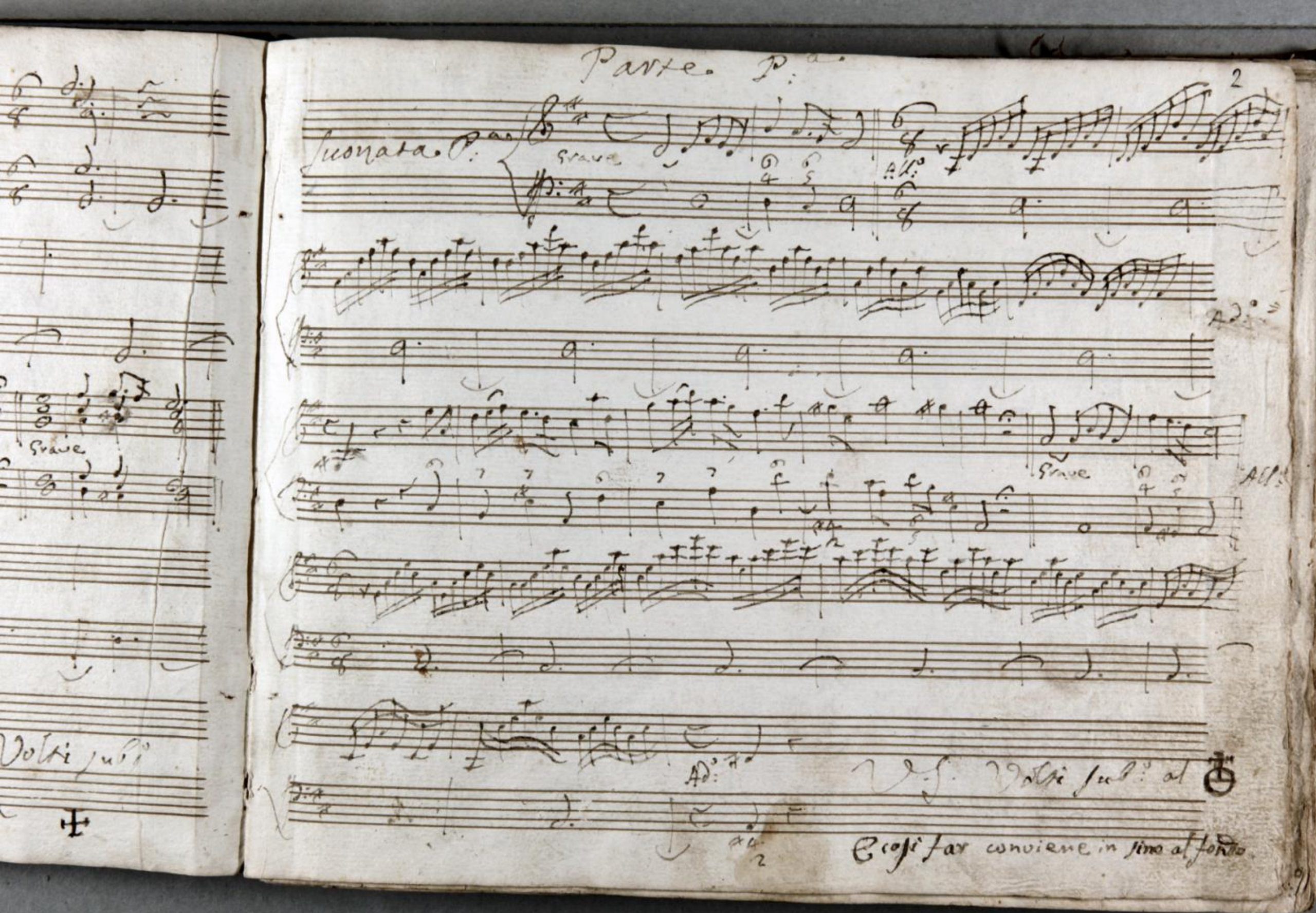
Grave

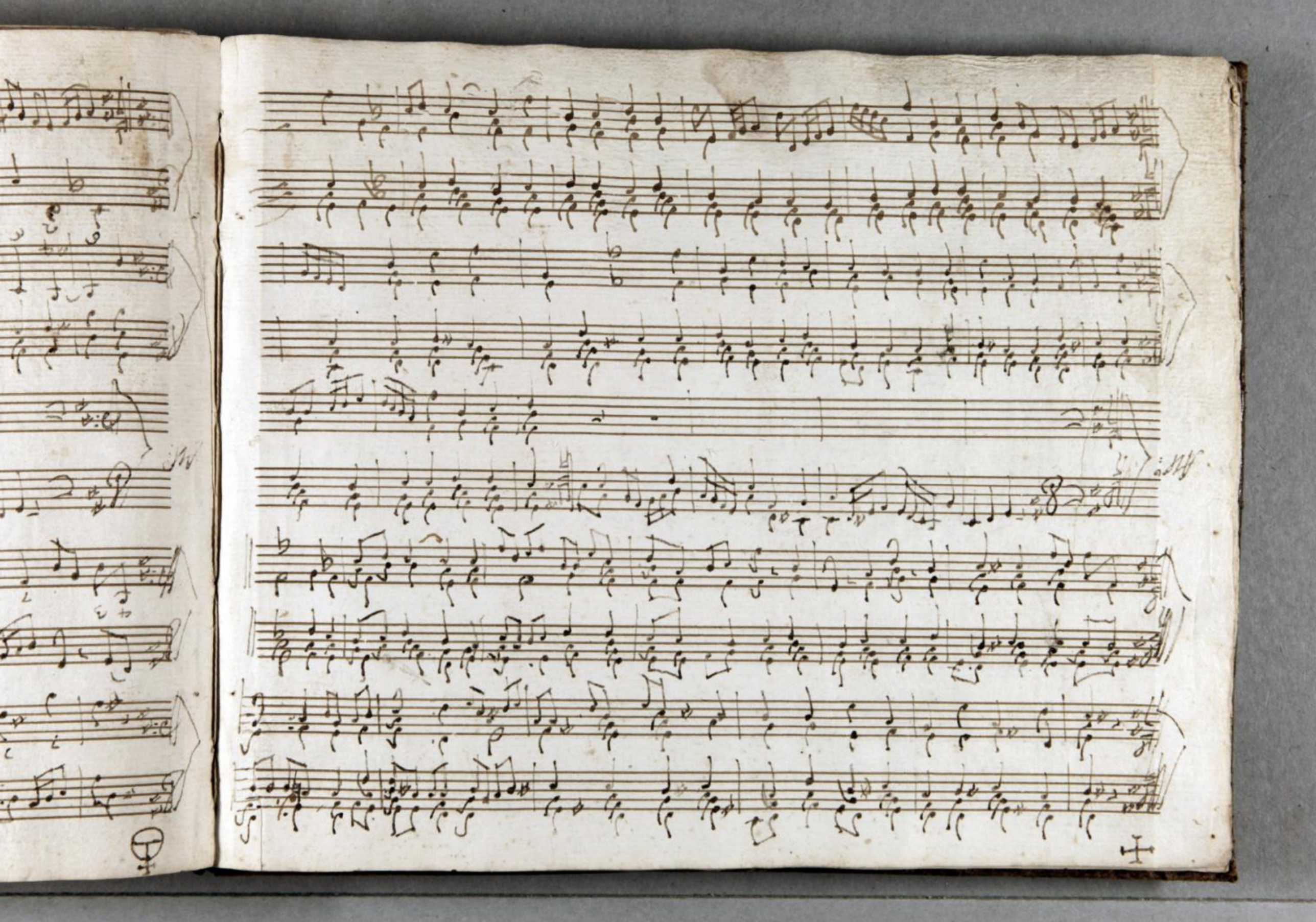
Grave

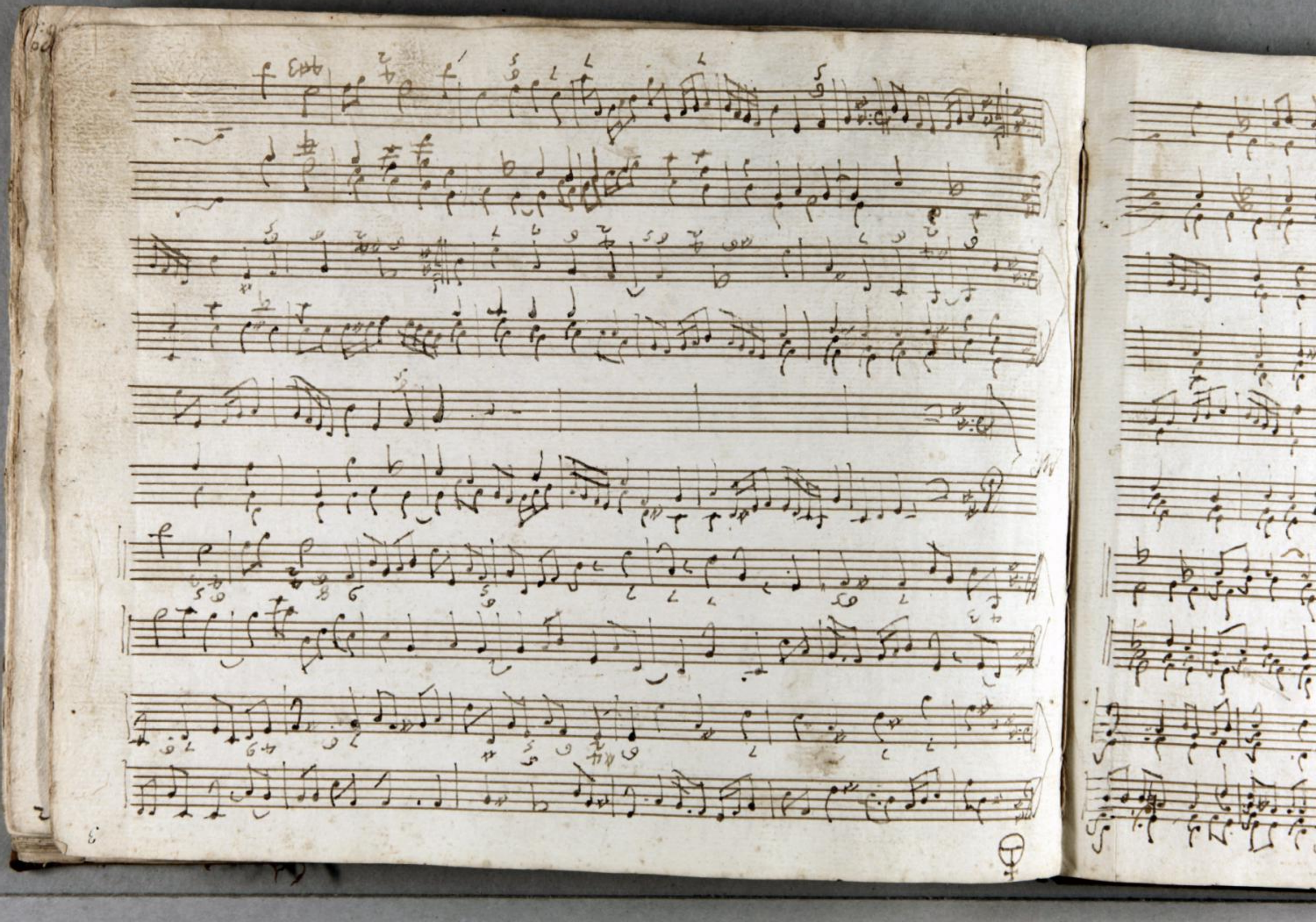
All:

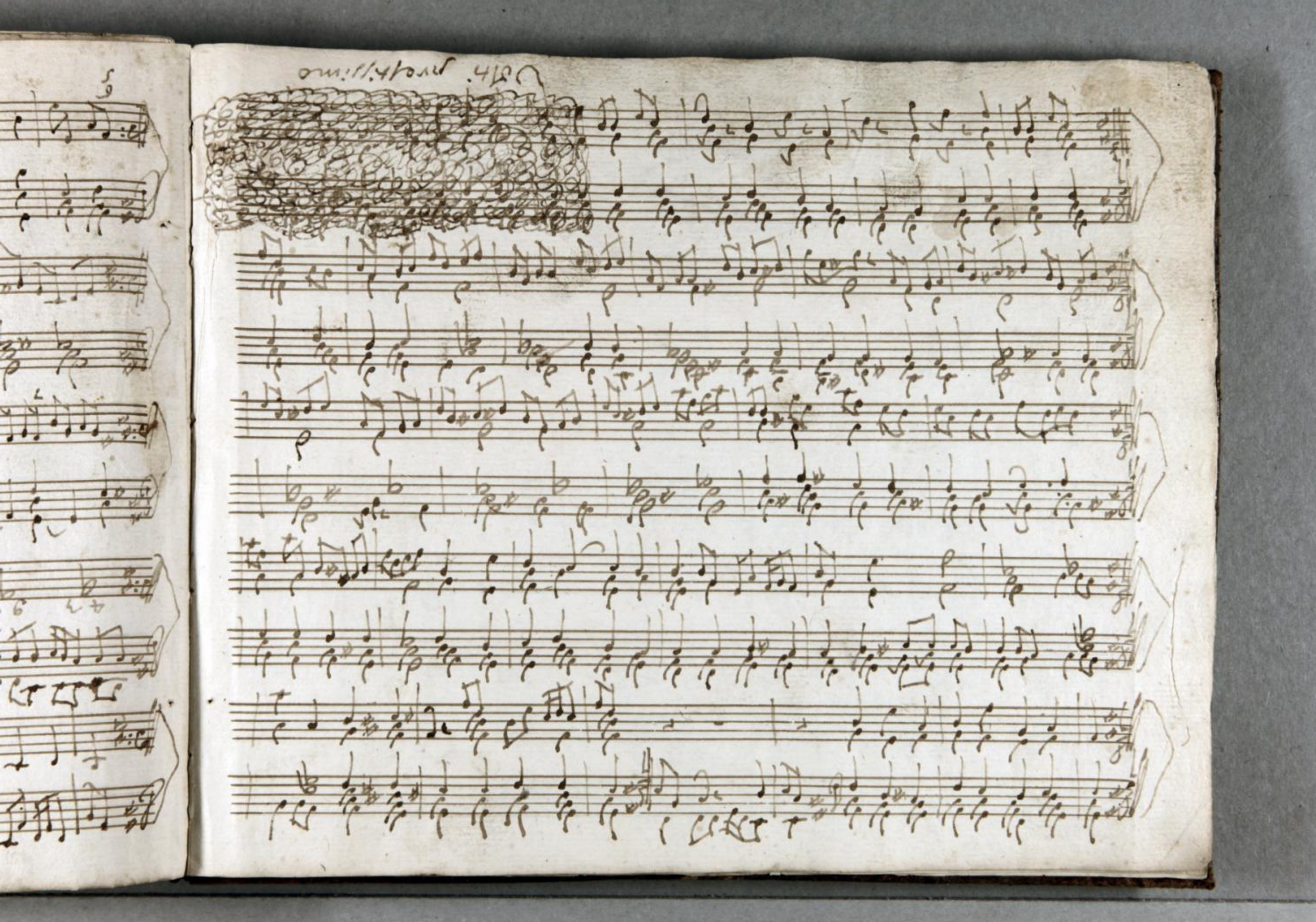
V.S. Volti subito

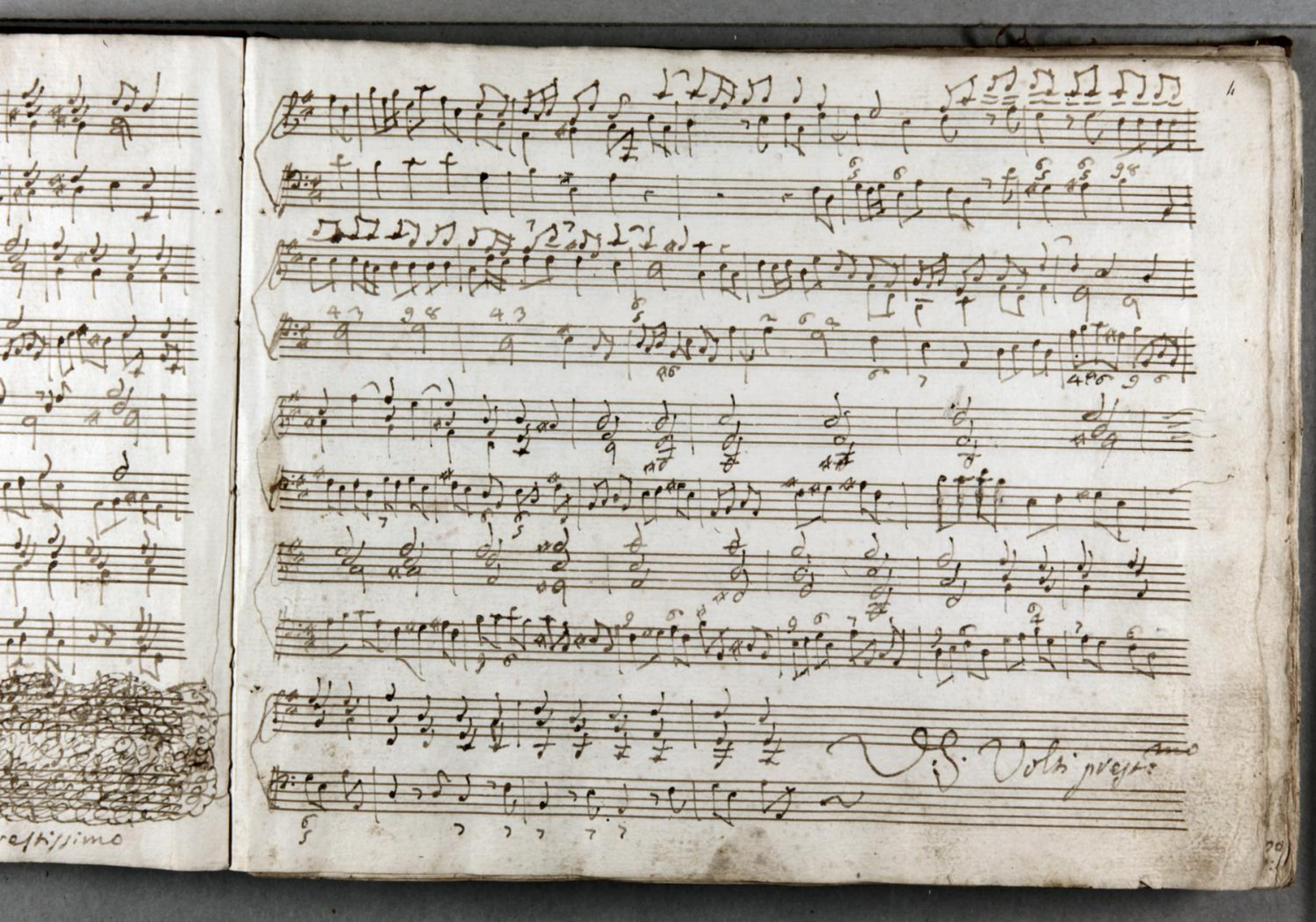
alla

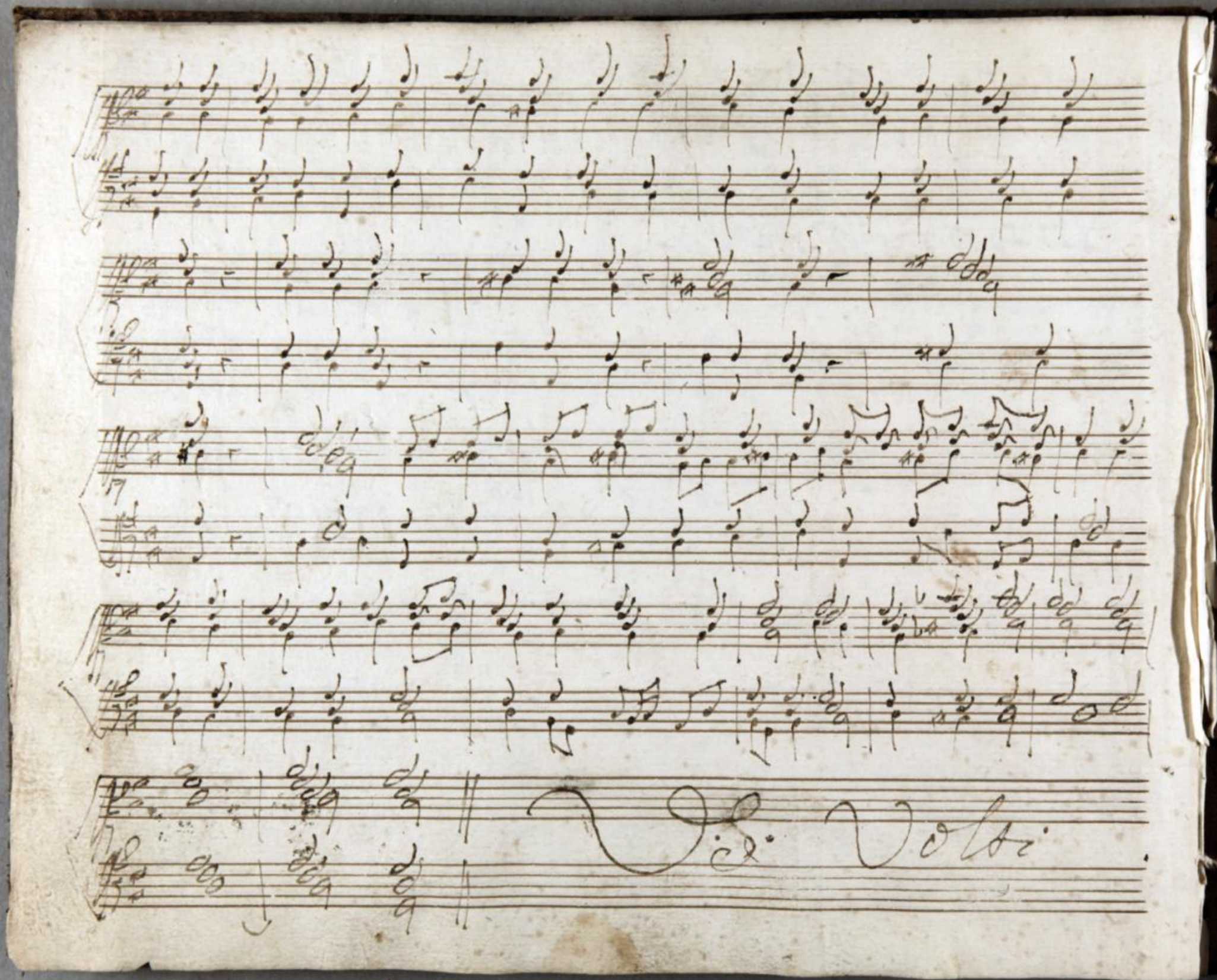

Parte. P.a
2
Suonata. P.
Grave
All.o
Ad.o
Grave
All.o
Ad.o
Volti subito al
Ad.o
Volti subito
Grave
Volti subito
Così far conviene in fino al fonte.

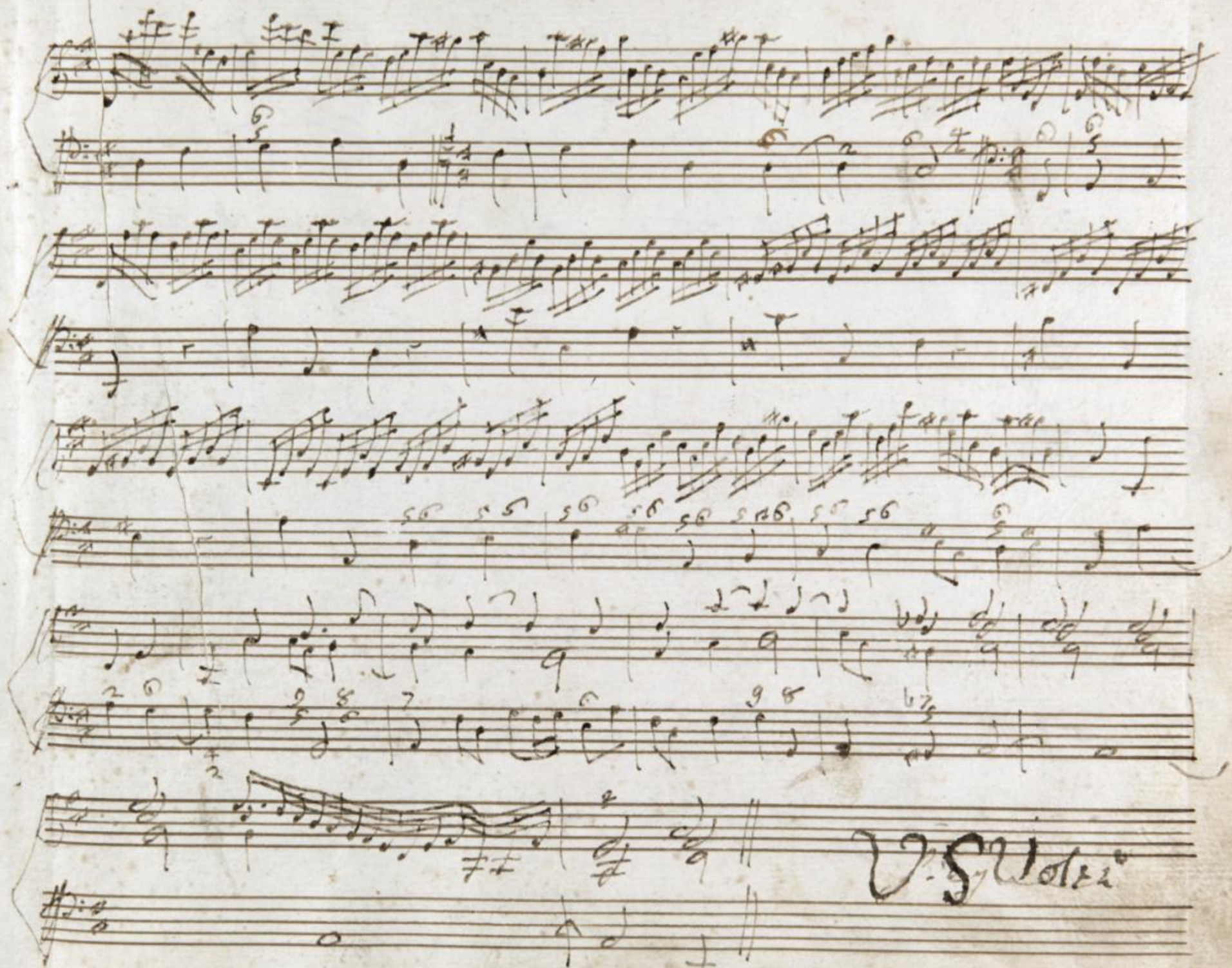


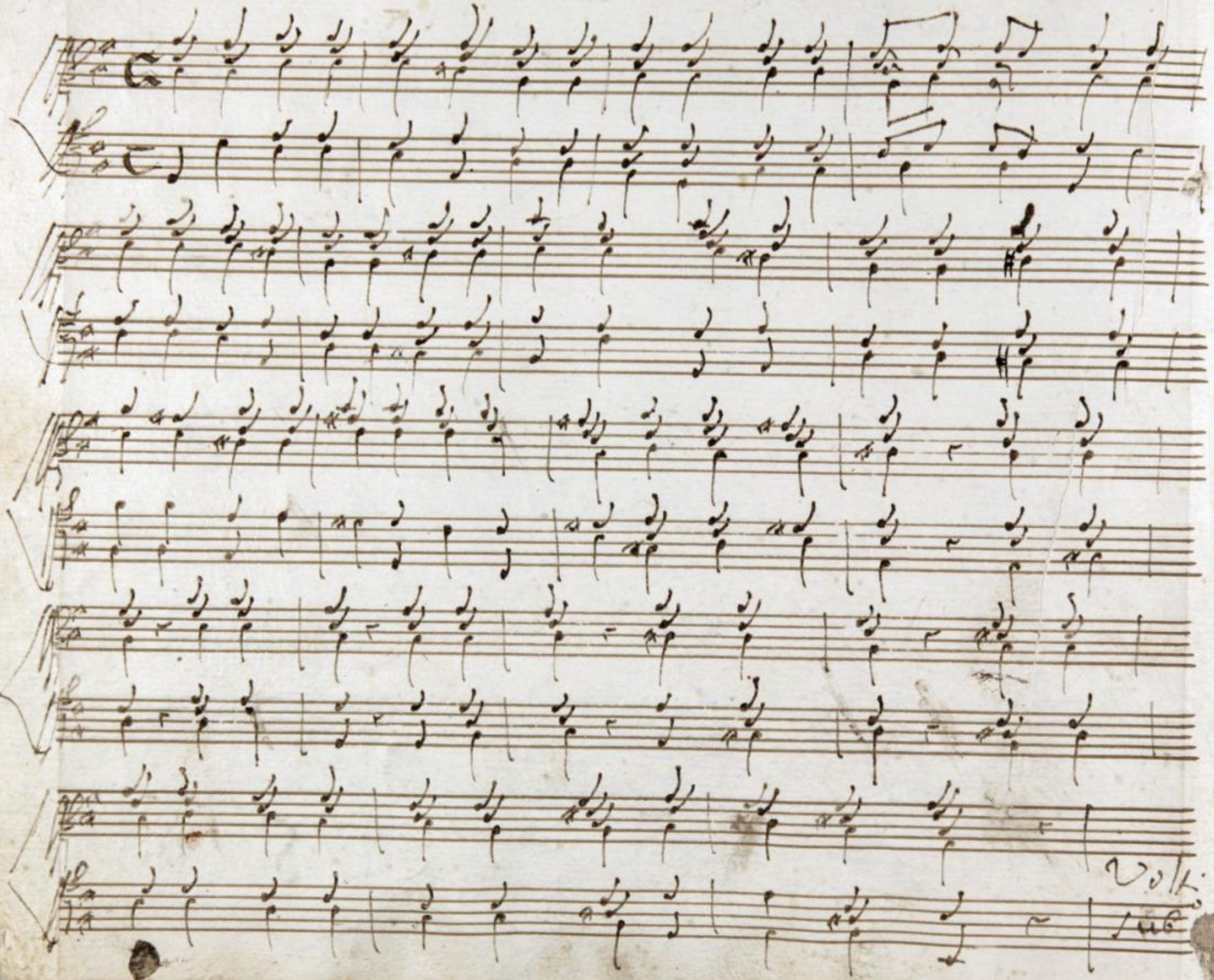





Volti presto

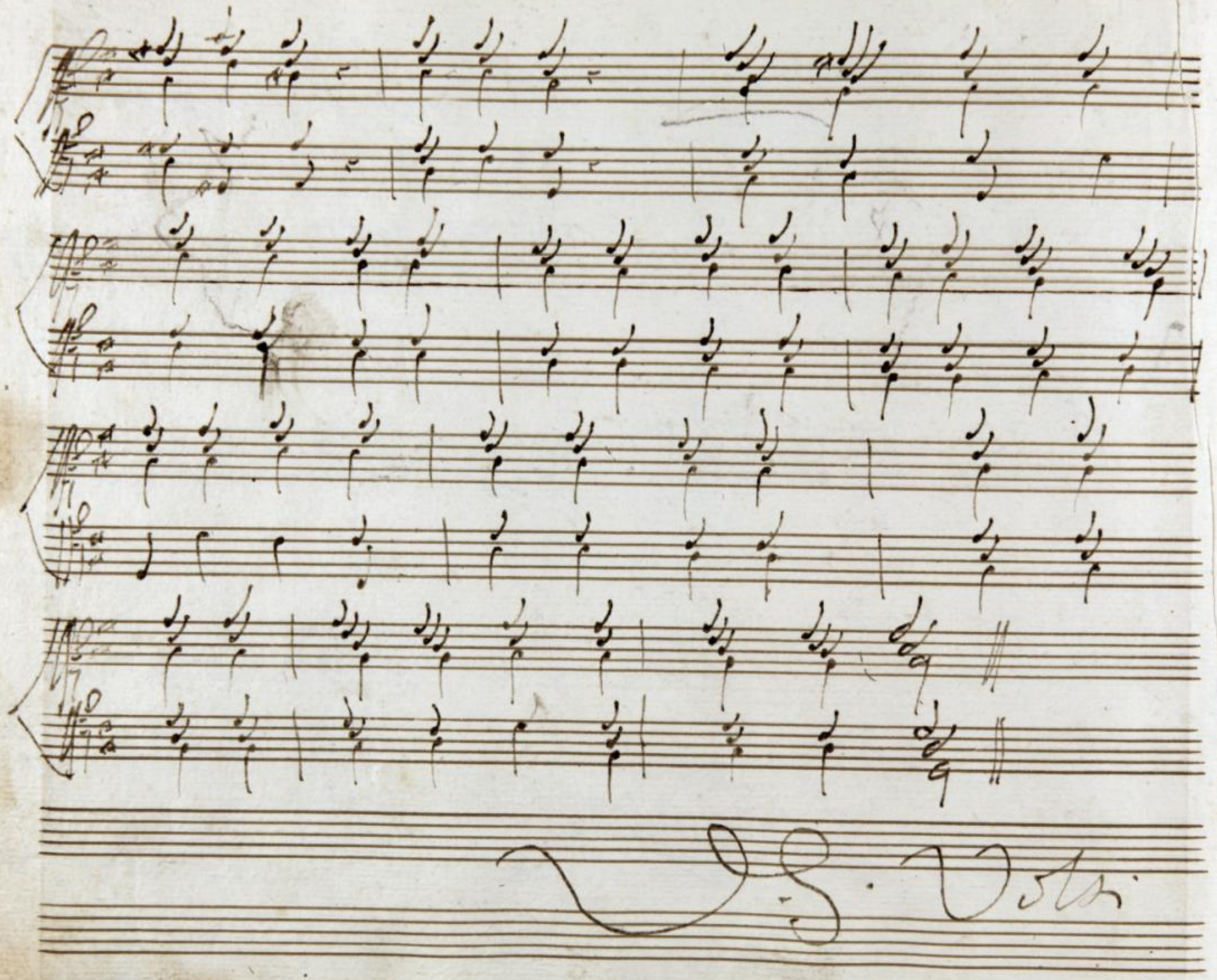

Volti


V.S. Volti


Volti

Volti

Volti subito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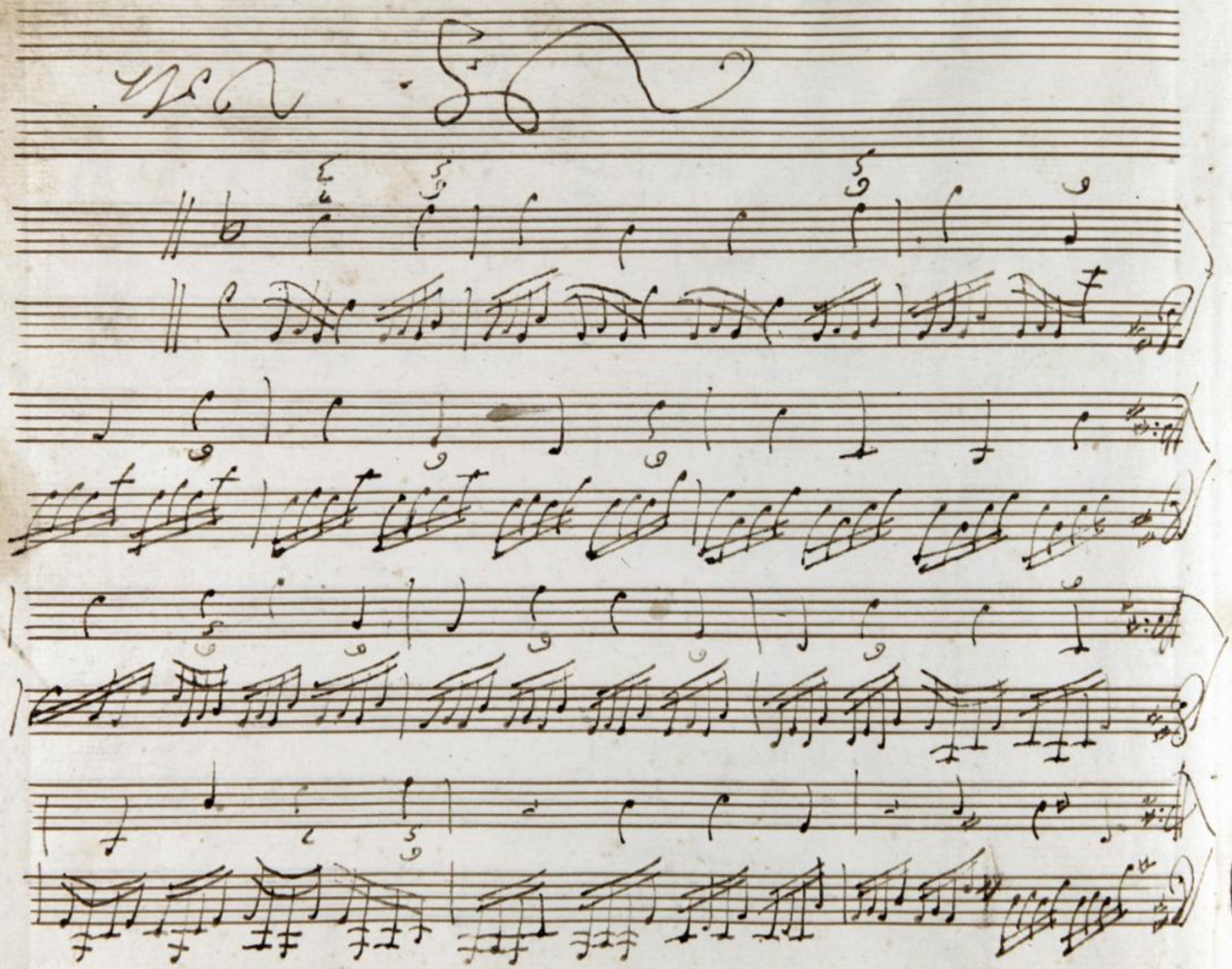
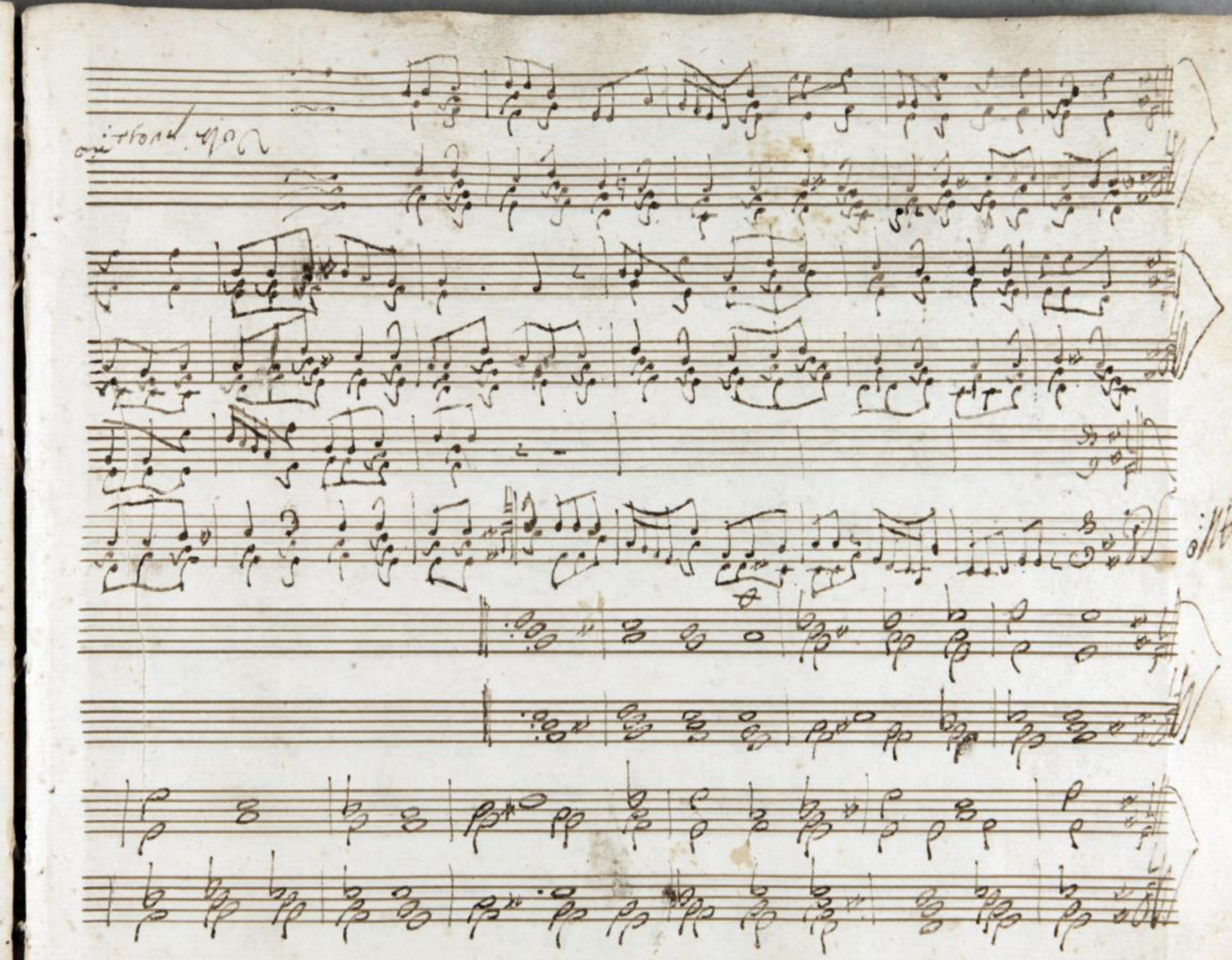


Volti subito

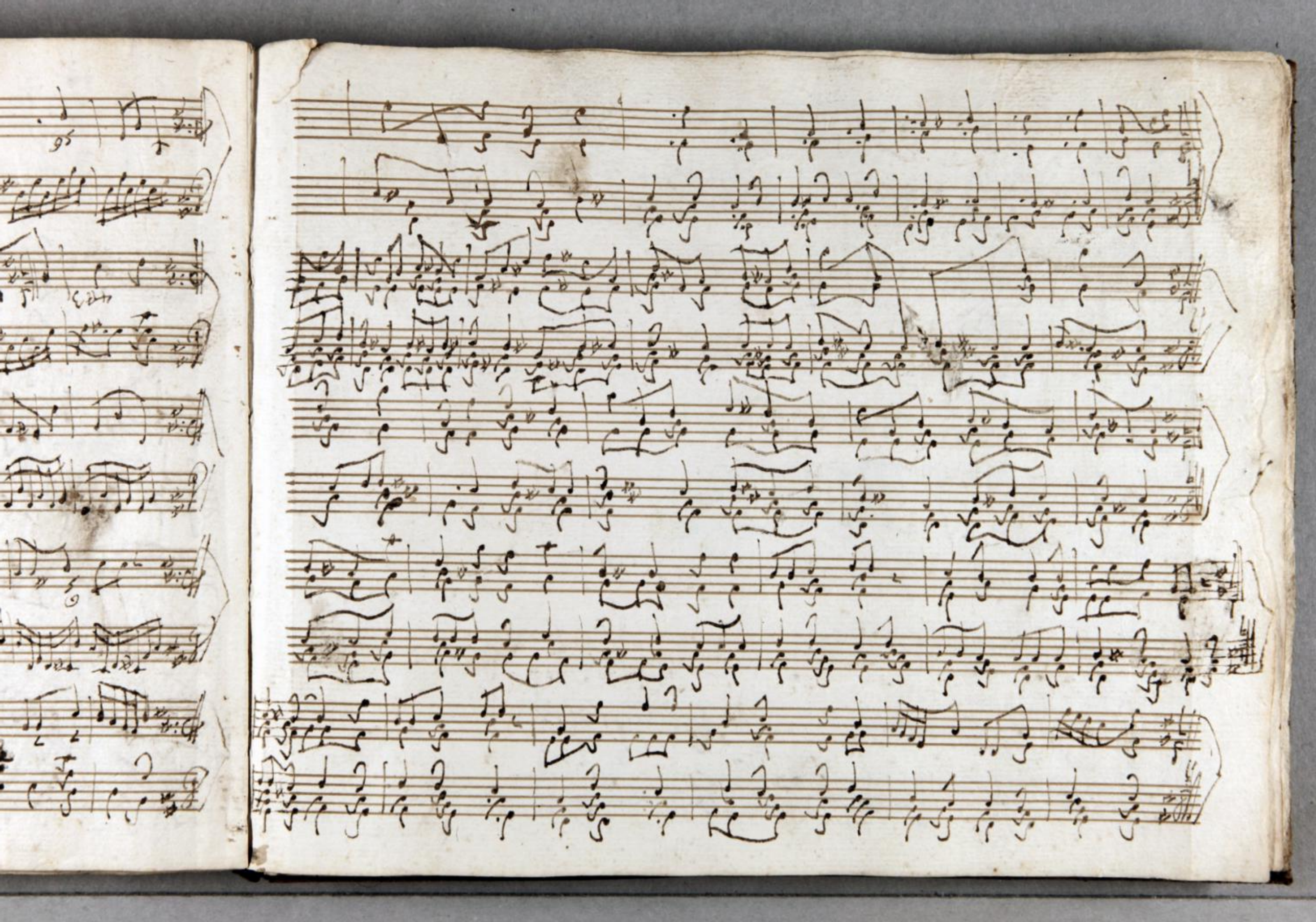
Volti subito

Volti subito


Vola. mollto

Volti presto

Volti presto



Fine della Sonata 8.va

Fine della Sonata 8.ª

Sonata 2da

Sonata 2

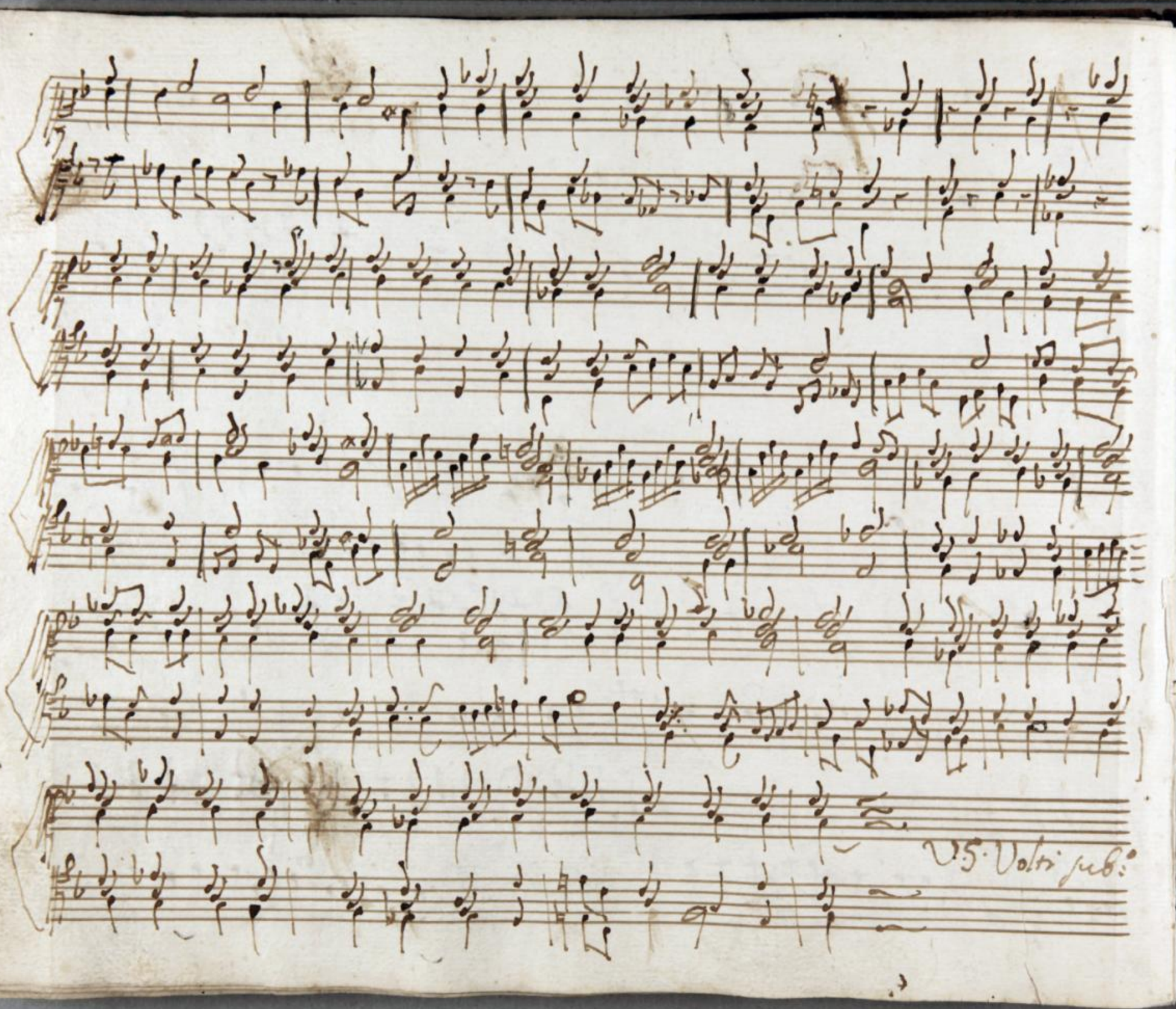
Sonata 2da

Vivace

Volti subito

Vivace.

Volti subito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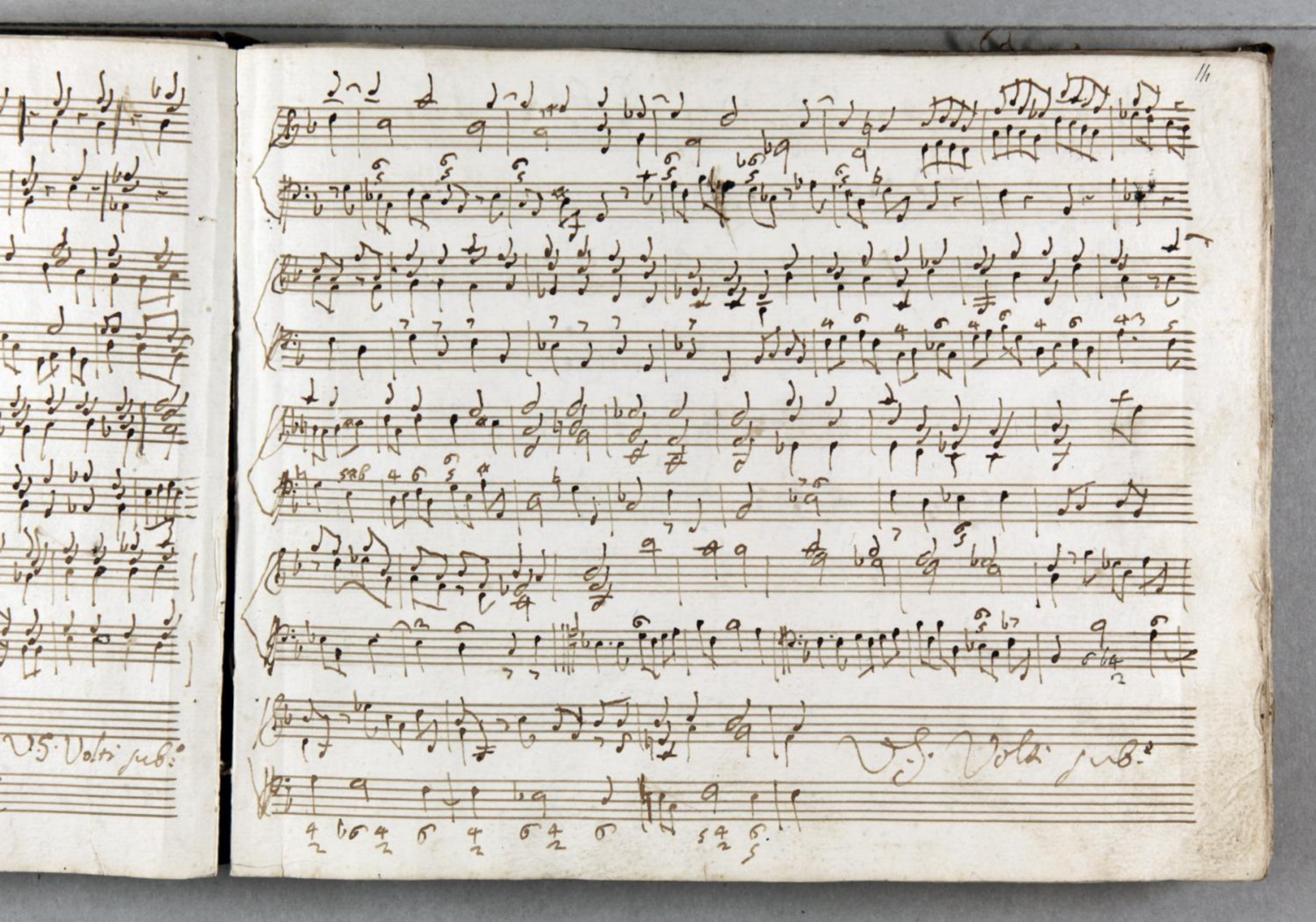
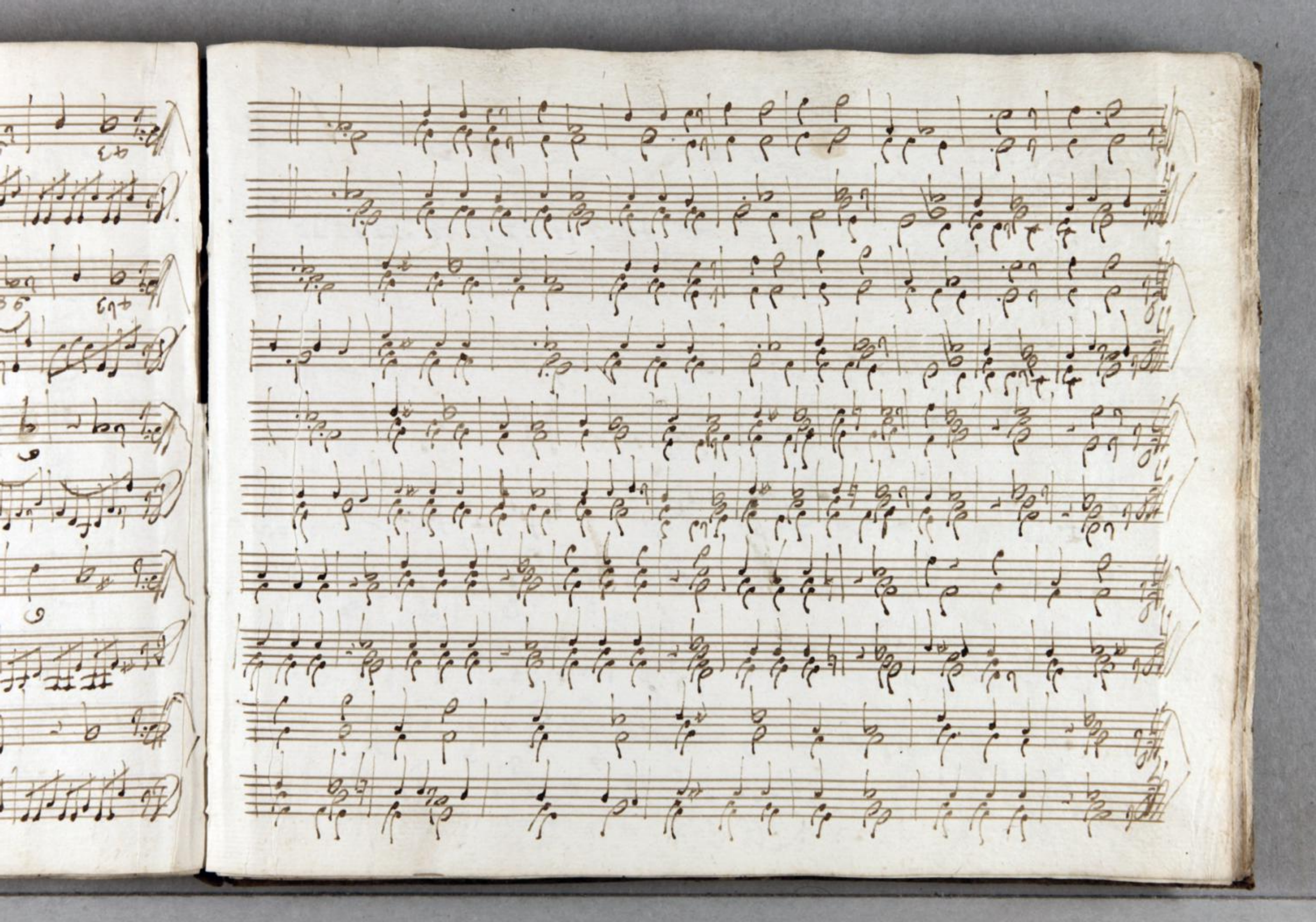
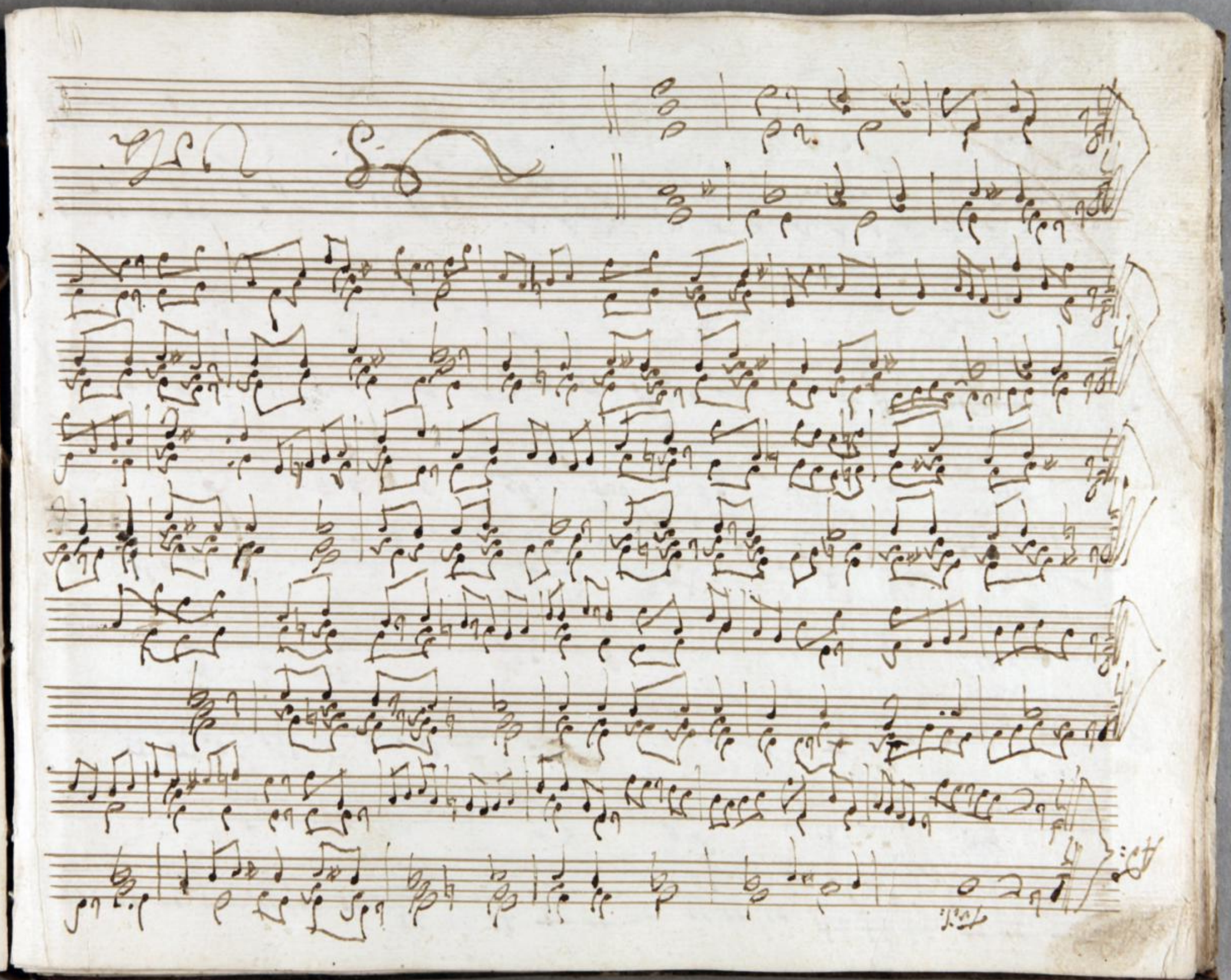

V5. Volti subito
V5. Volti subito

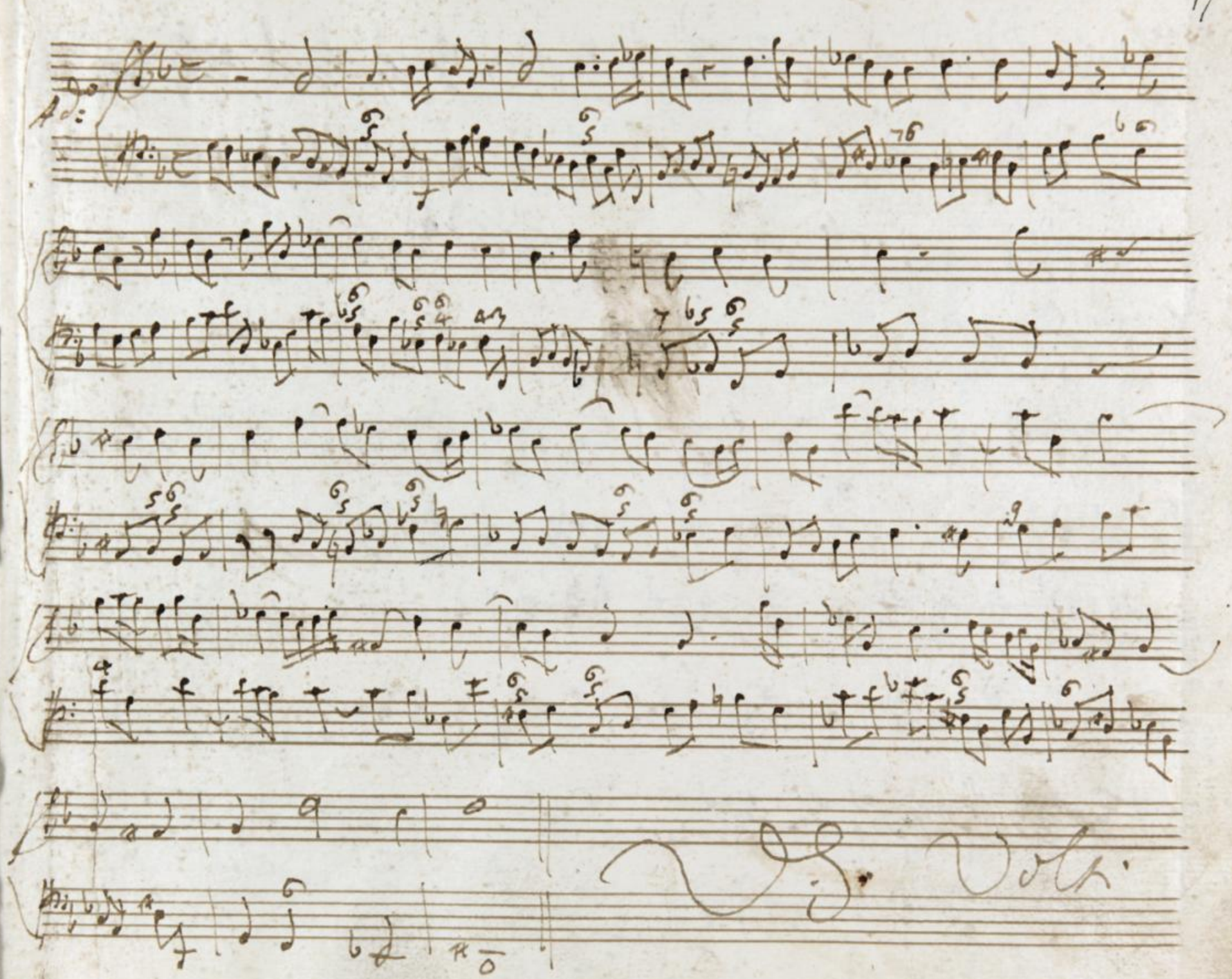
Vivace

Vivace

Vivace



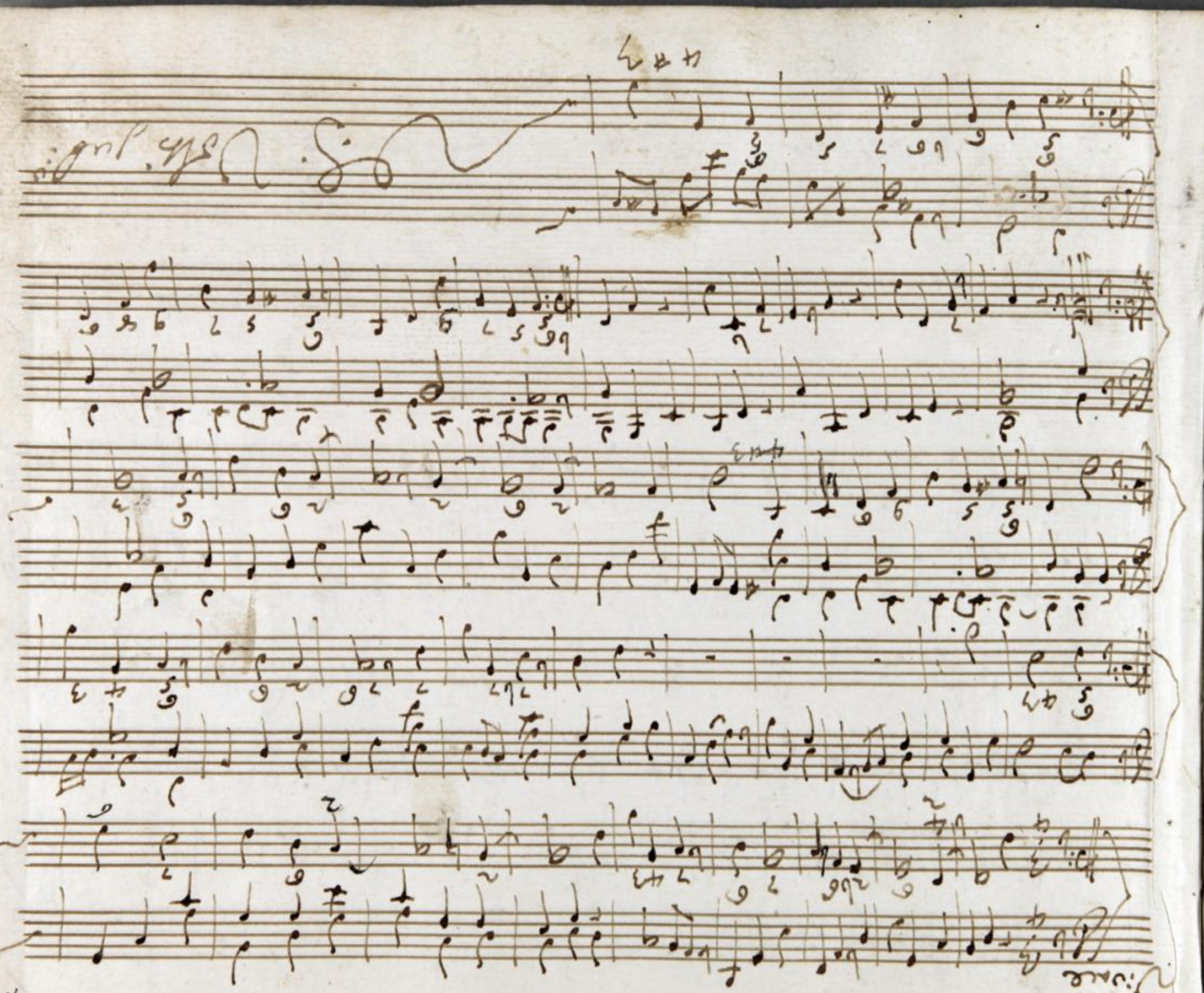



Volti
Volti

Vivace

Vivace

Volti sub:


Tenore
Vgo. Vgo.
Vgo. Vgo.

Fine della 2ª Suonata

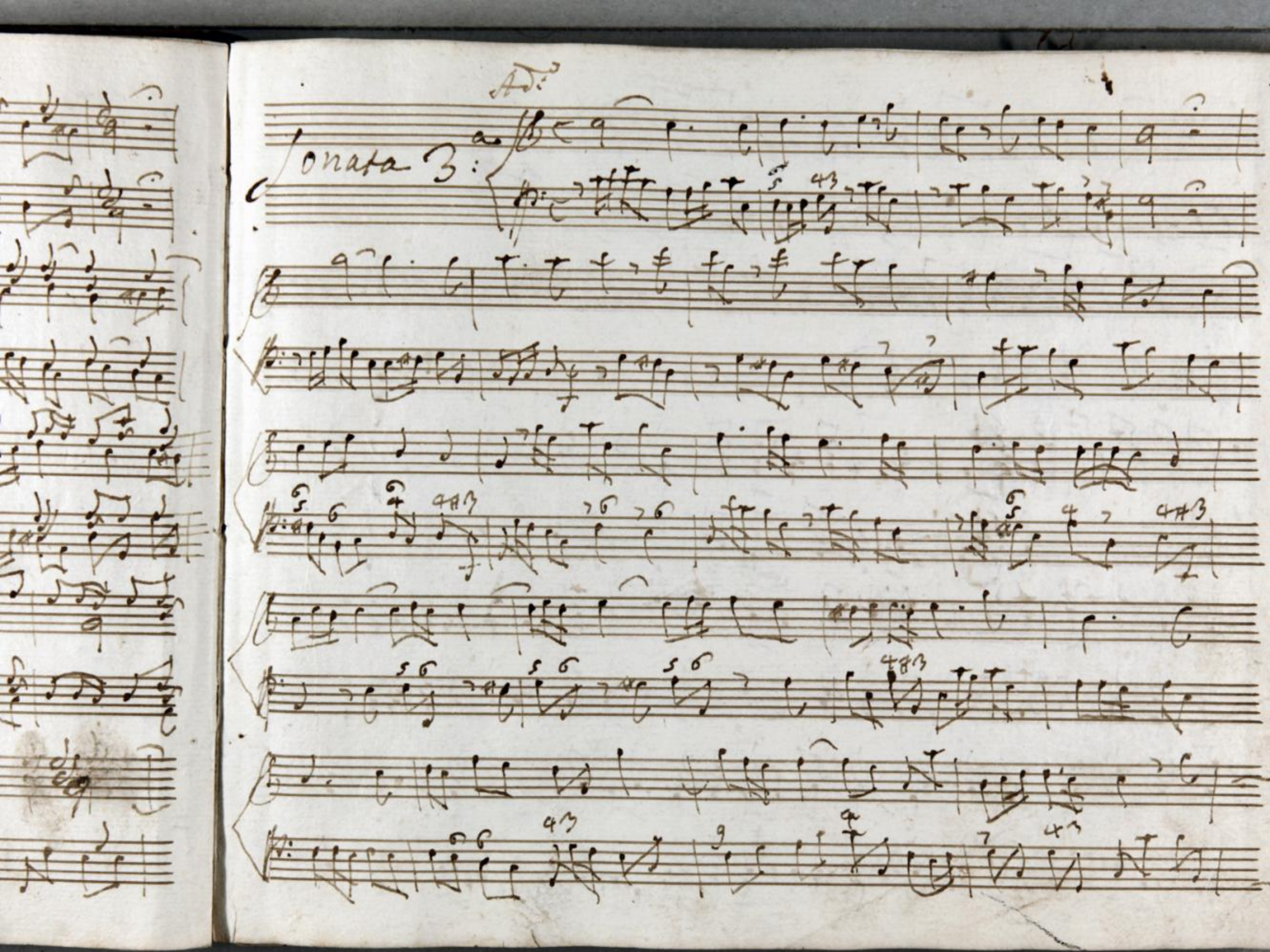
Fine della 2a: Suonata

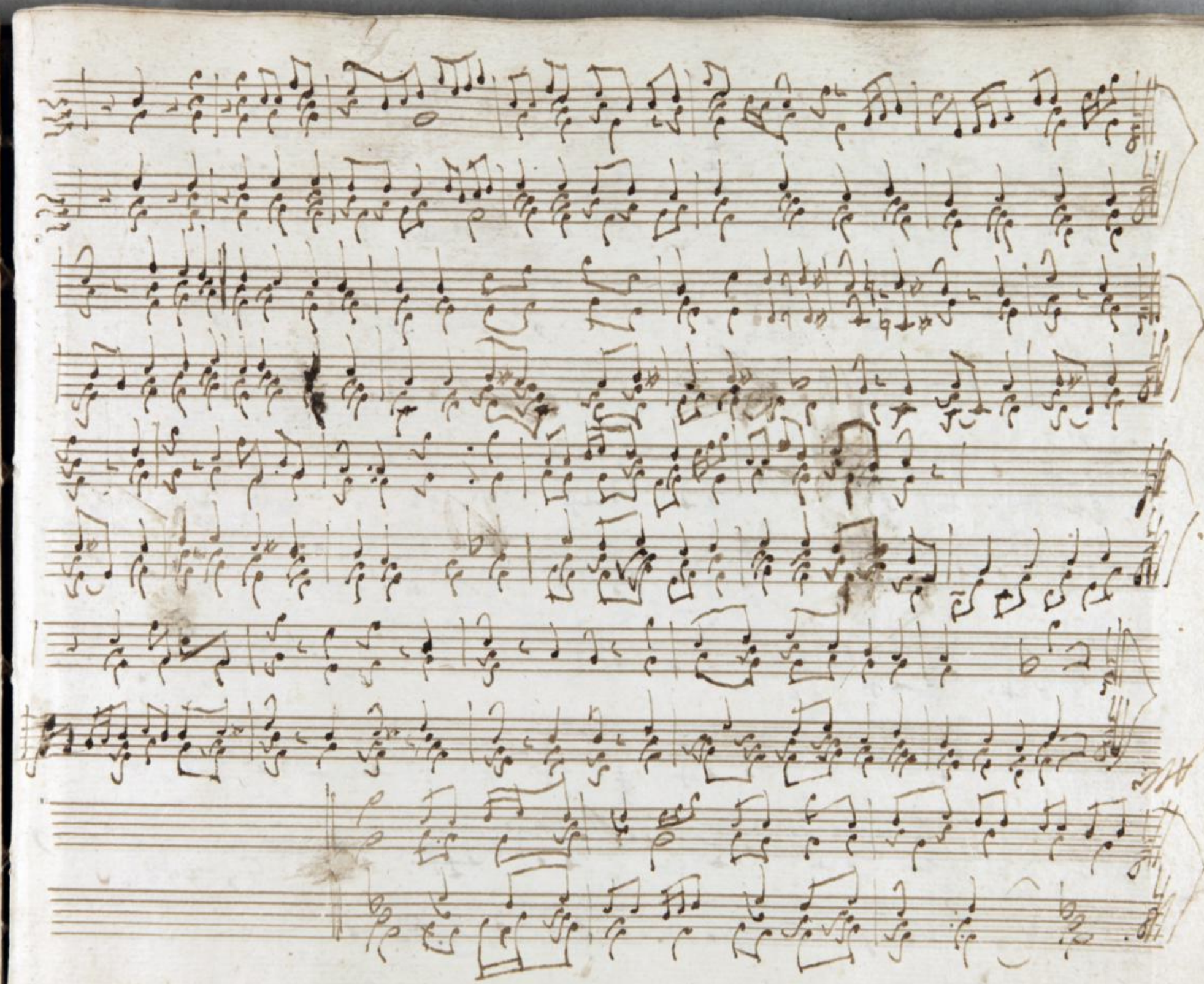
Ad.o

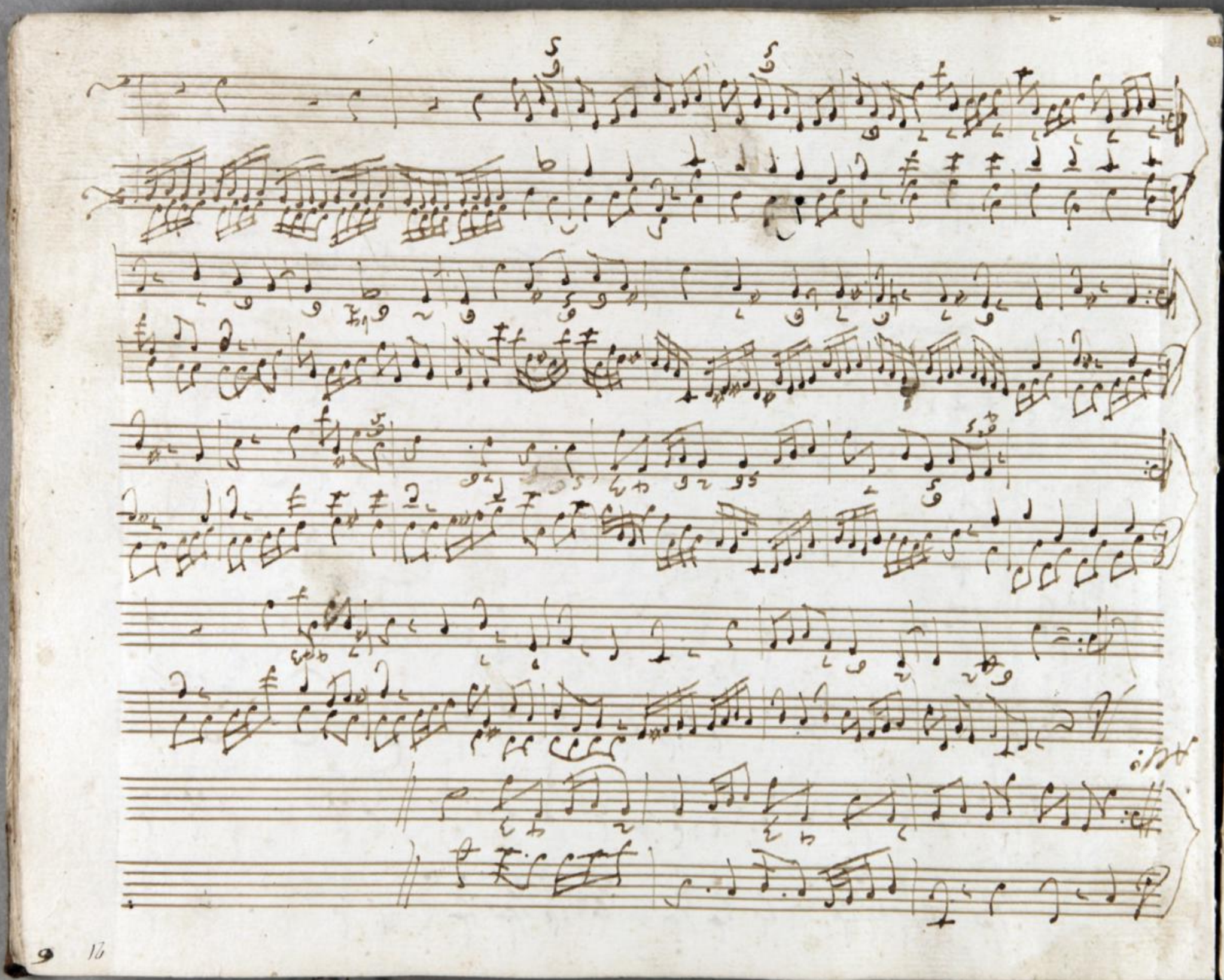
Sonata 3.a

Trillo

Sonata

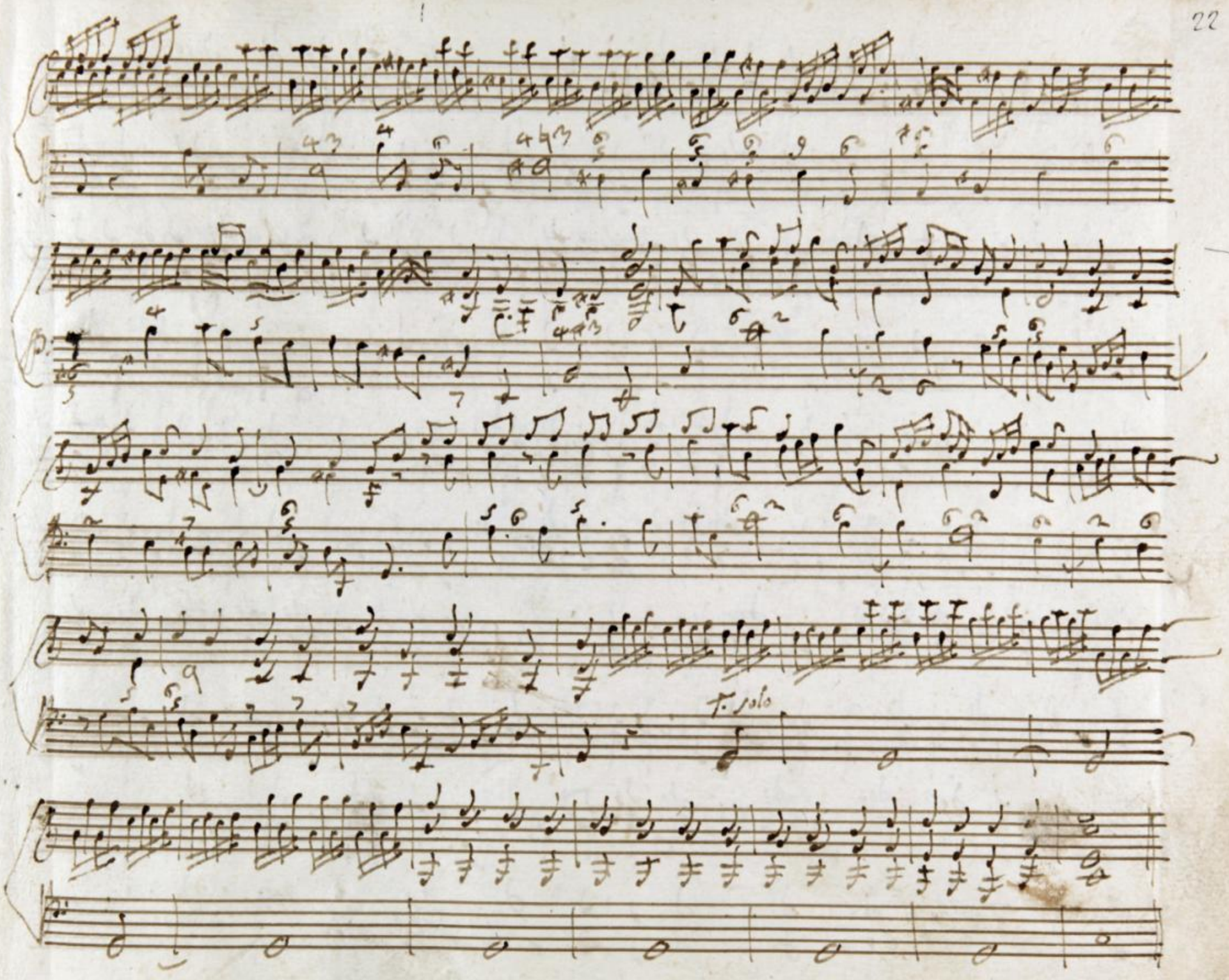

Ad:
Sonata 3:

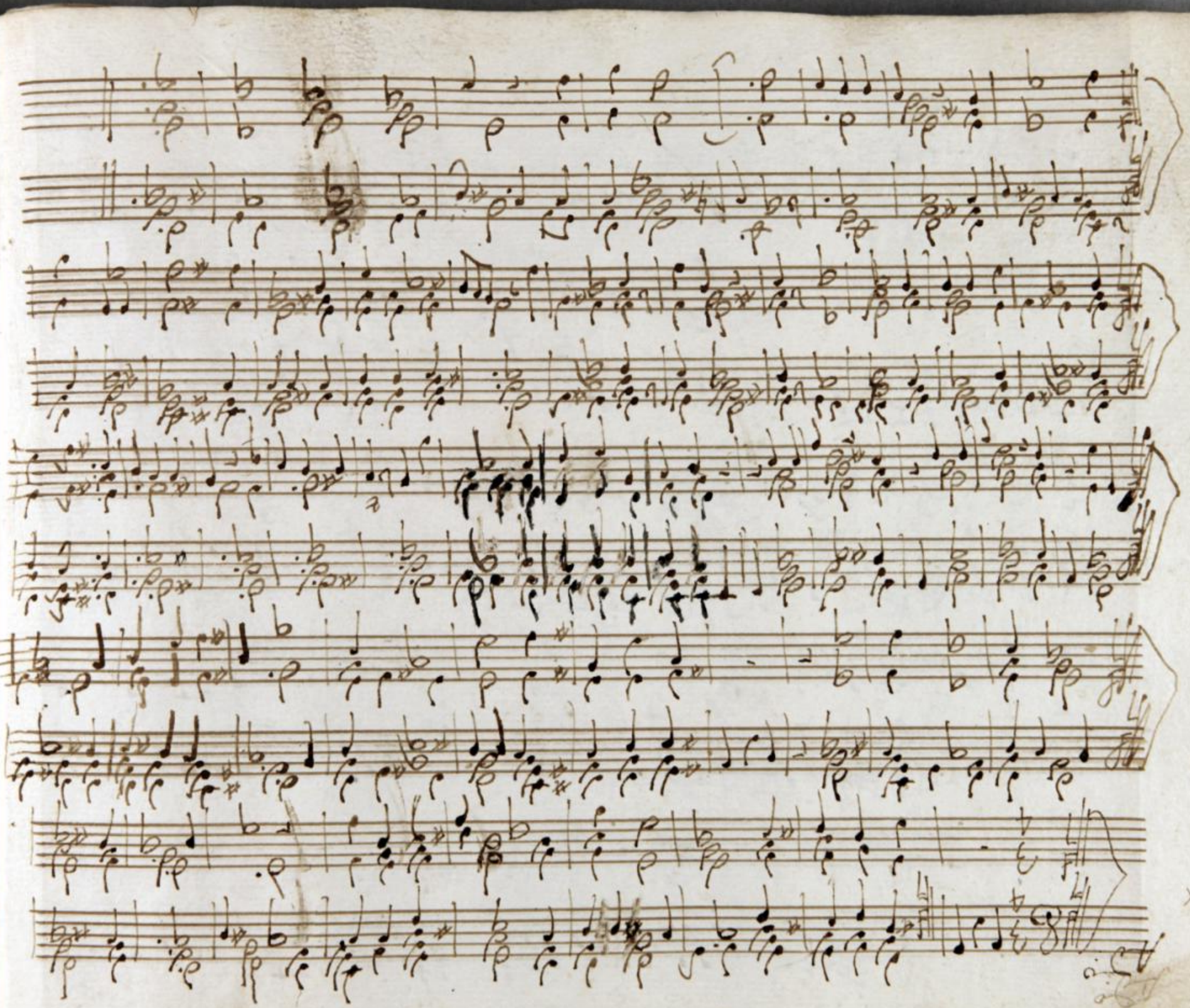


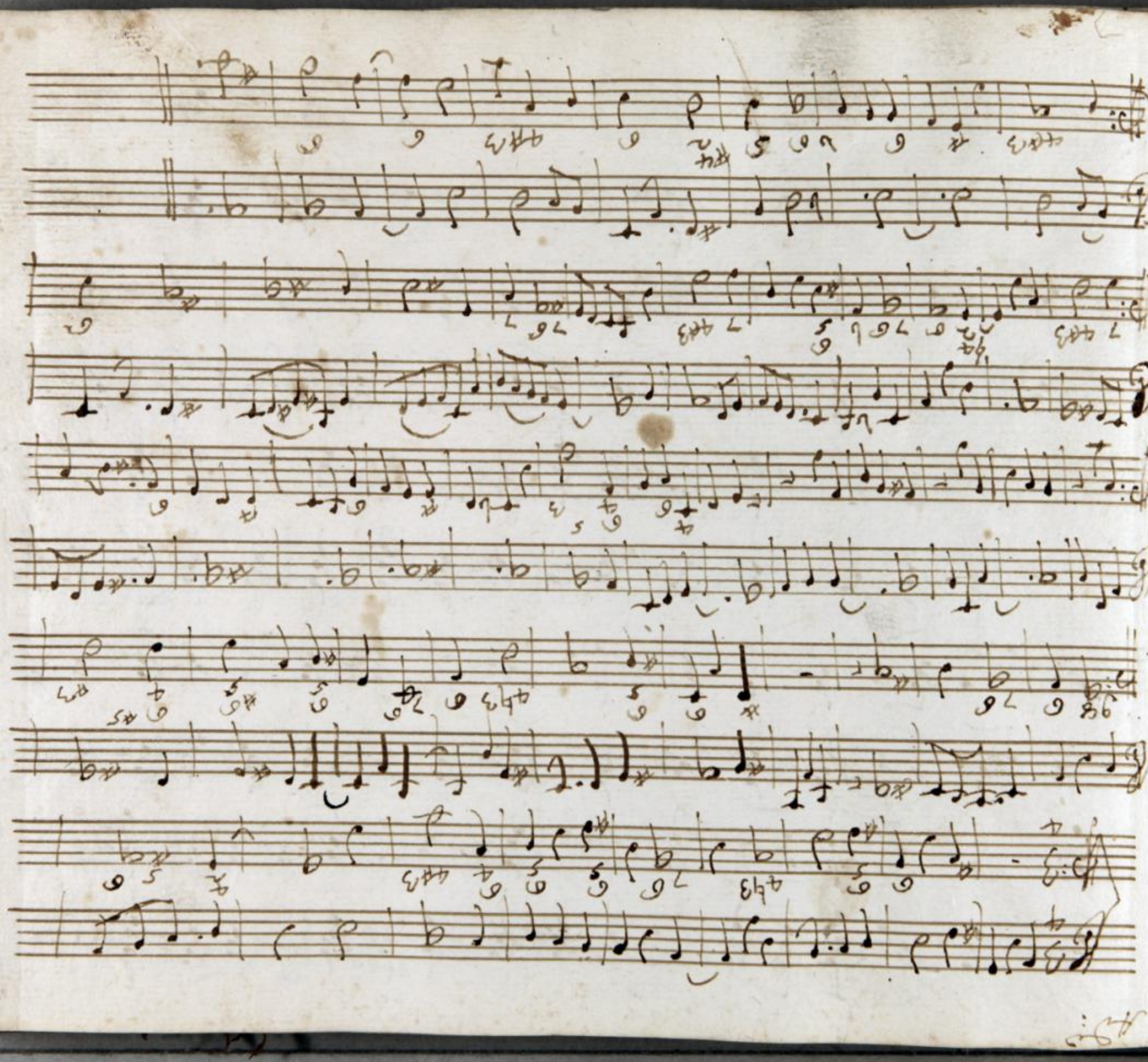


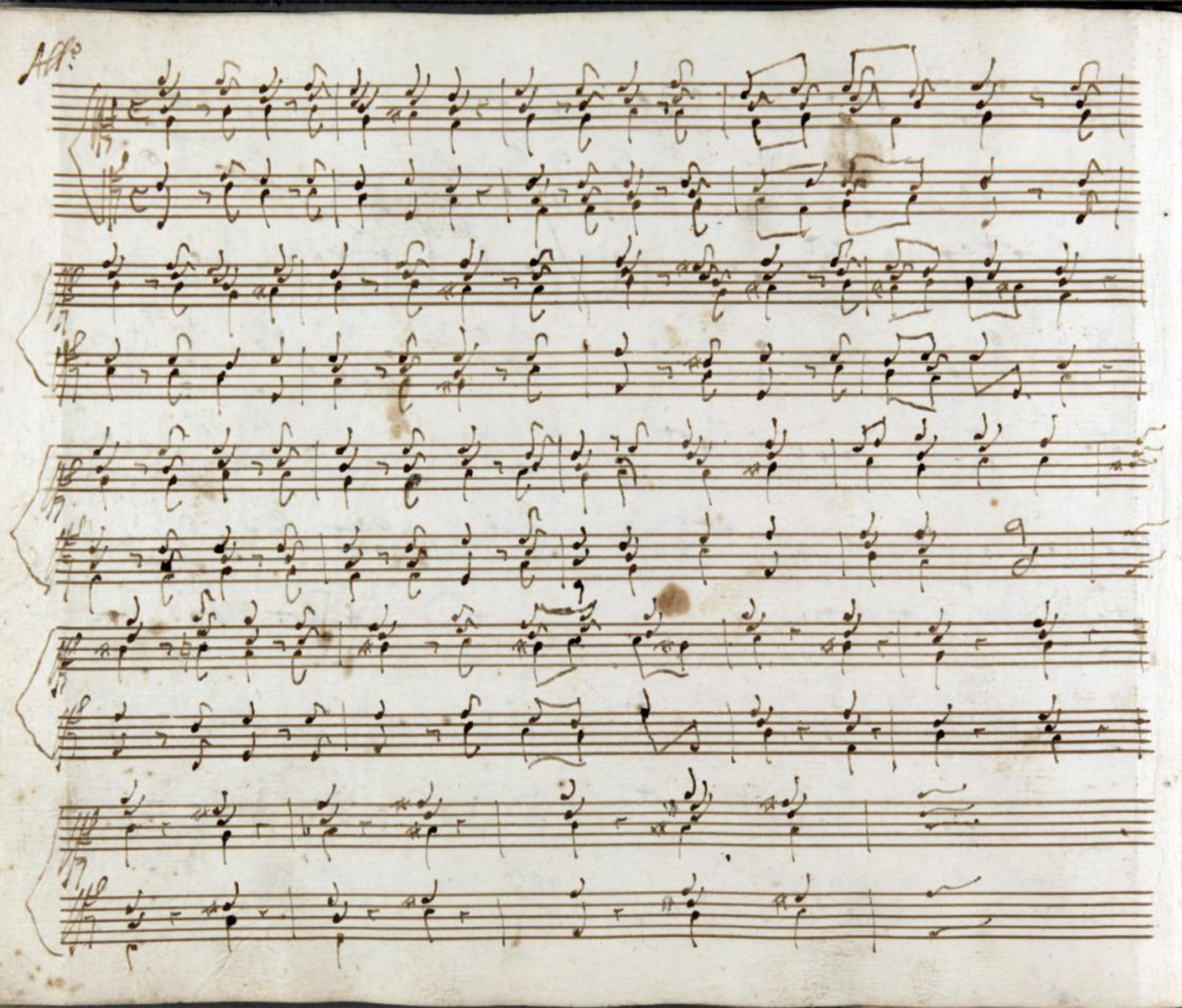
Arpeggiato

Sunierome

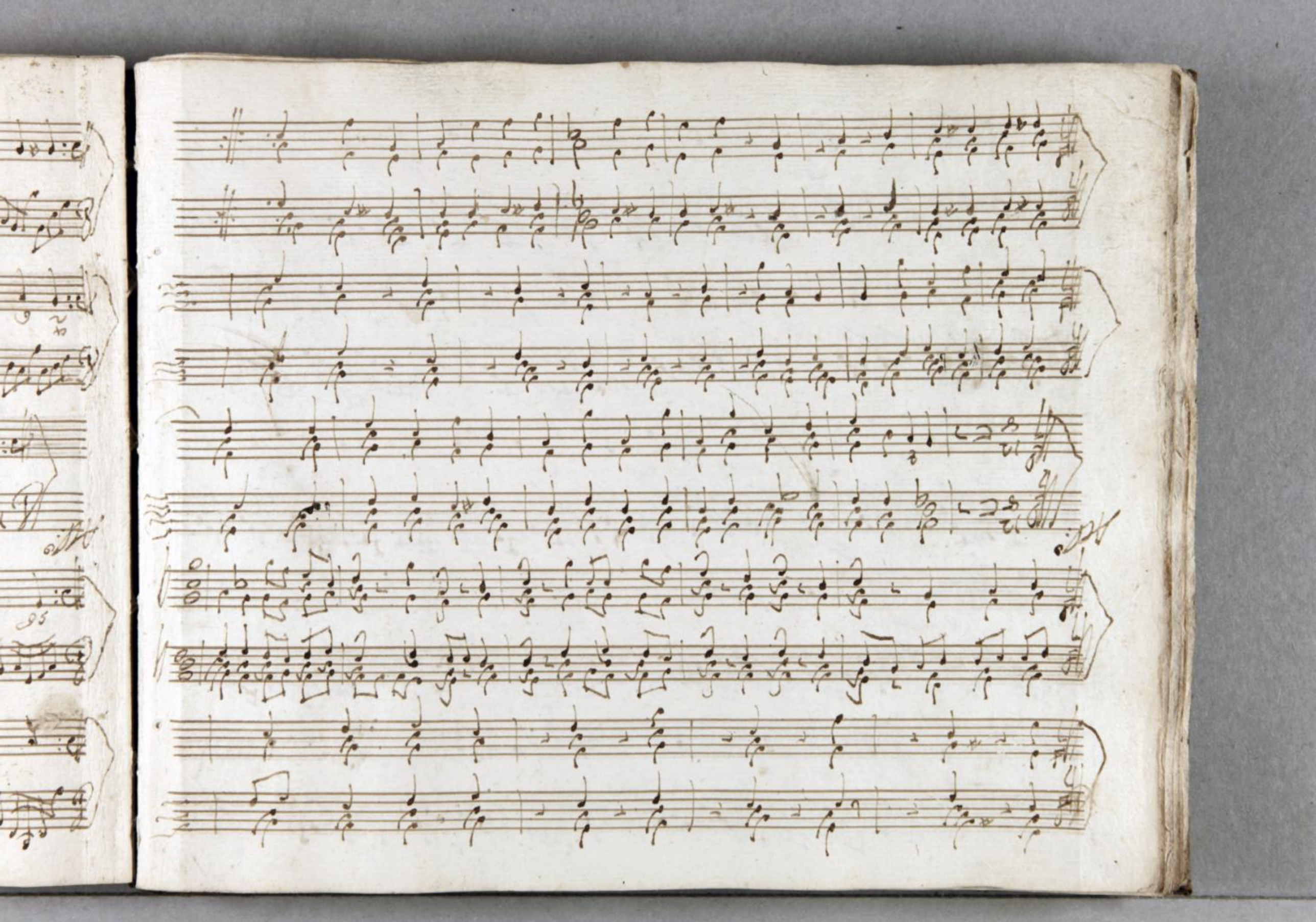

T. solo

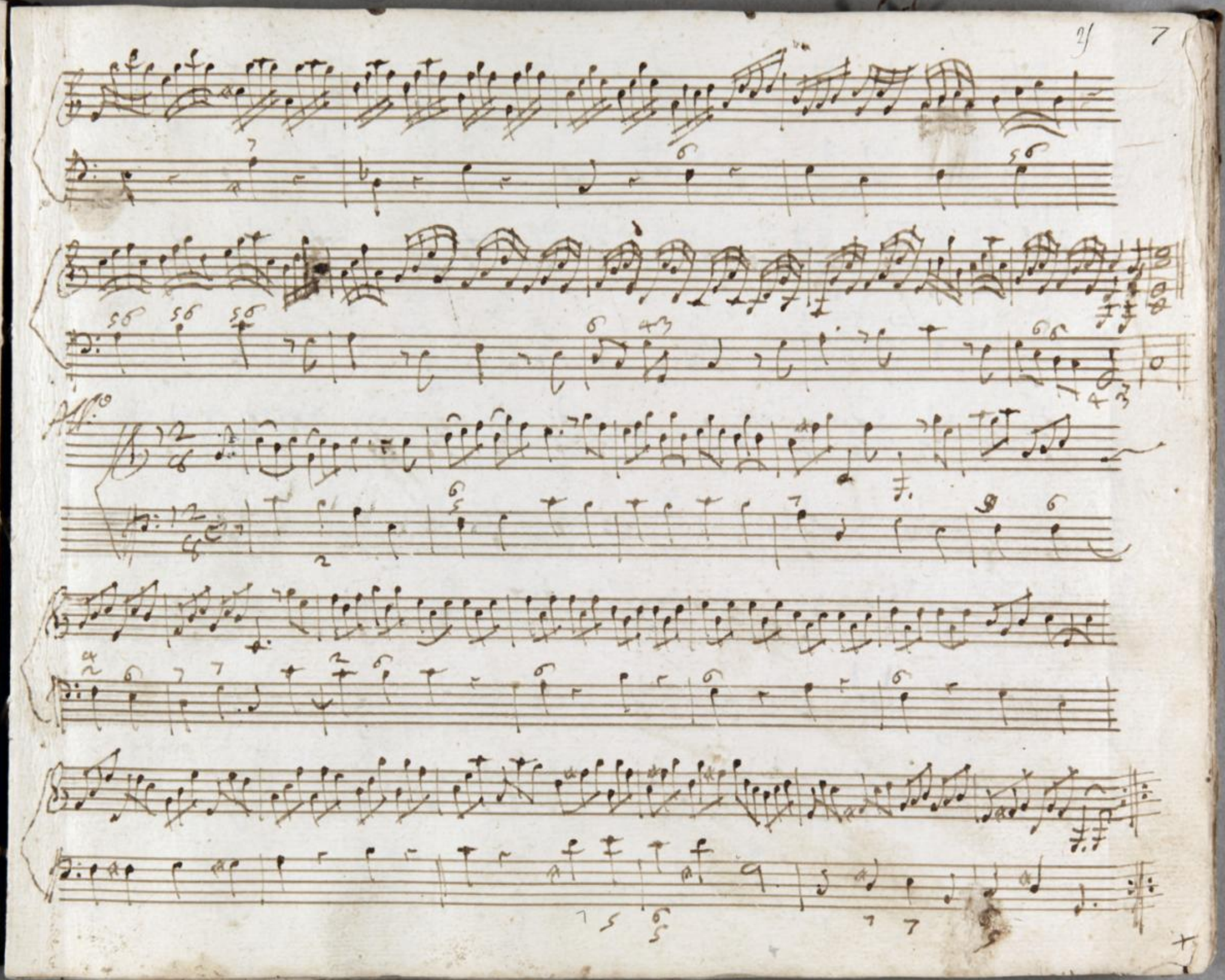


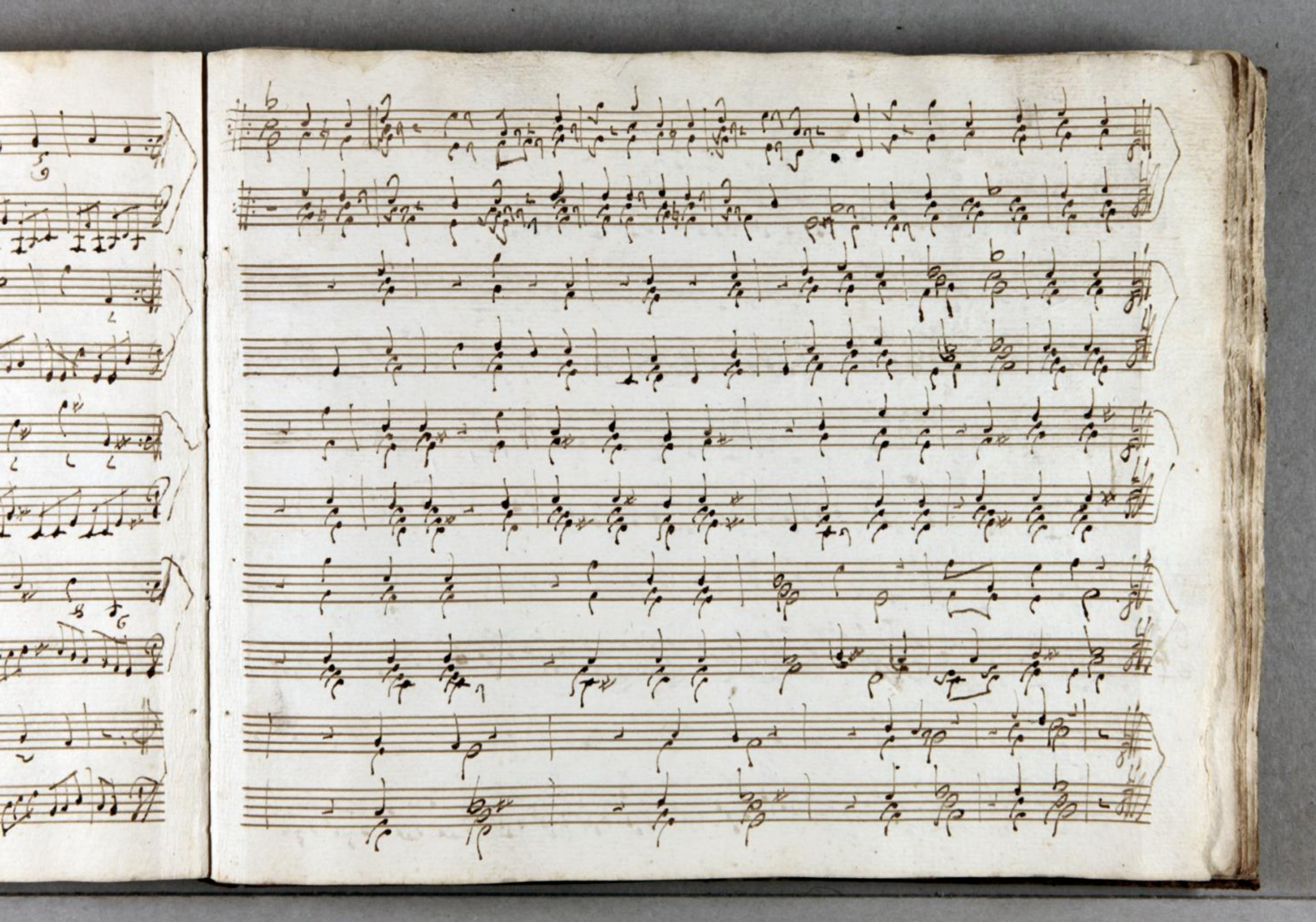


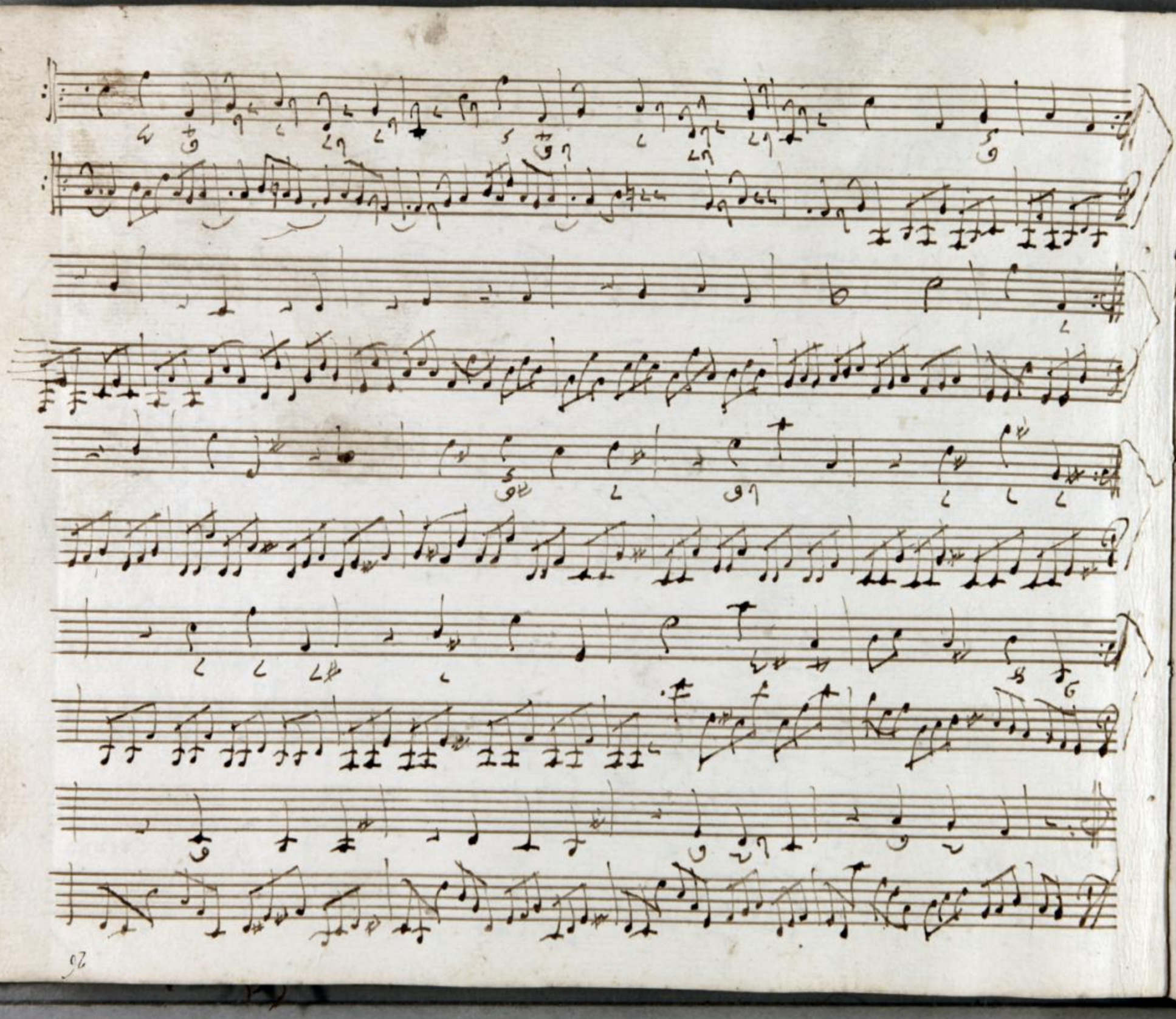

All.°
All.°

All.°









Sonata 4.ta

V.S. Volti

Sonata 4.ta

Sonata 4ta

V.S. Volti

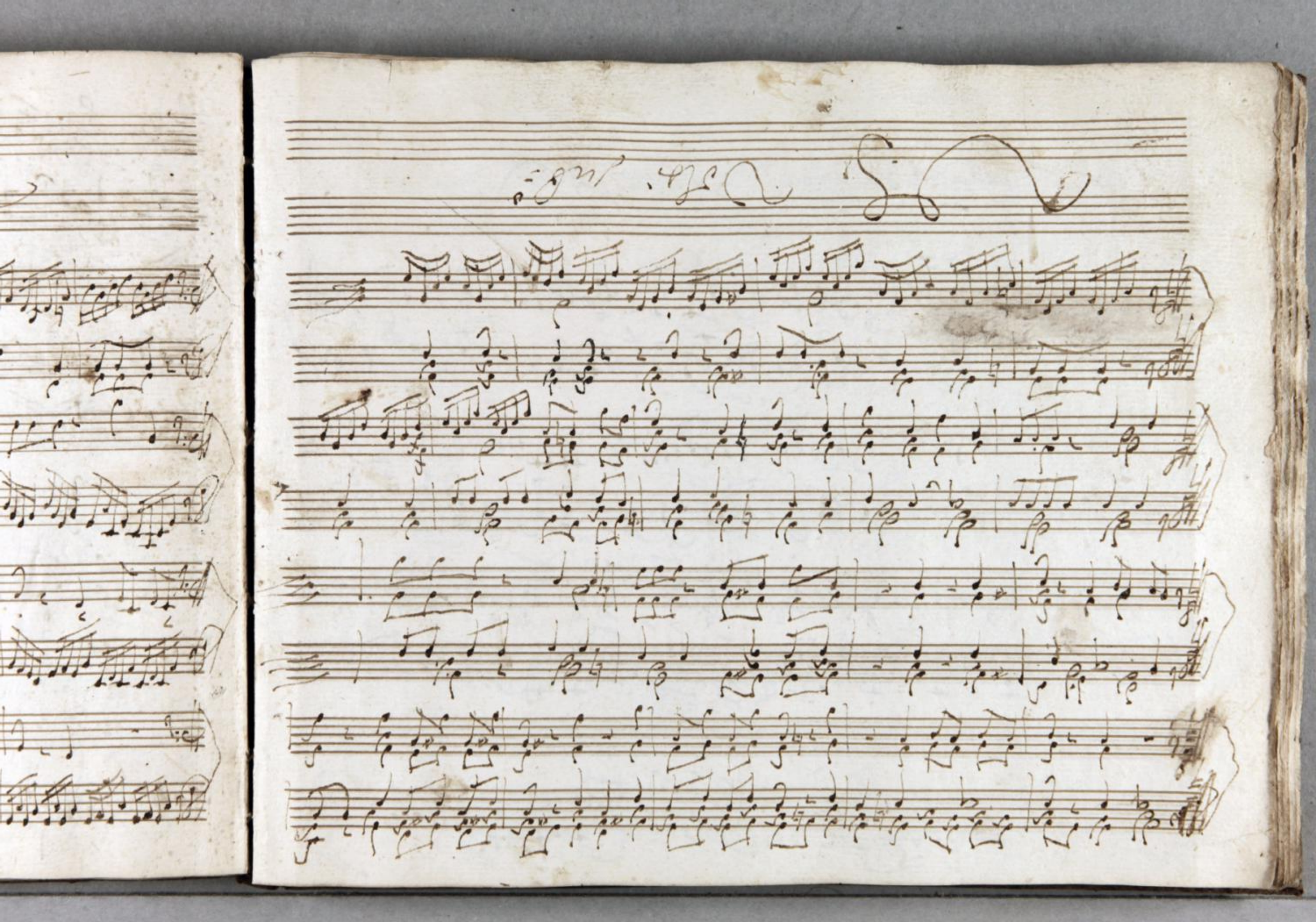
Alleg°

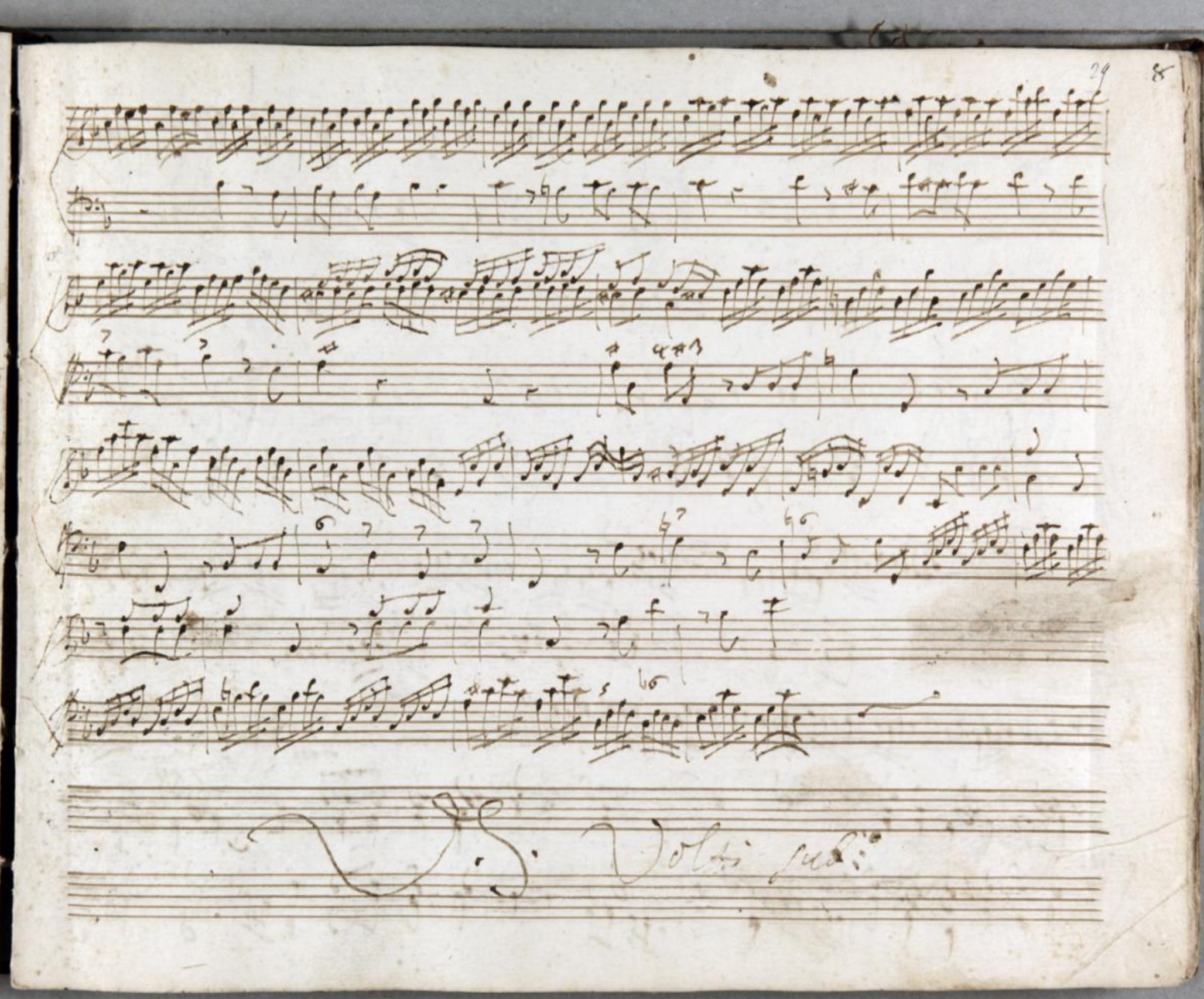
Volti à suo commodo

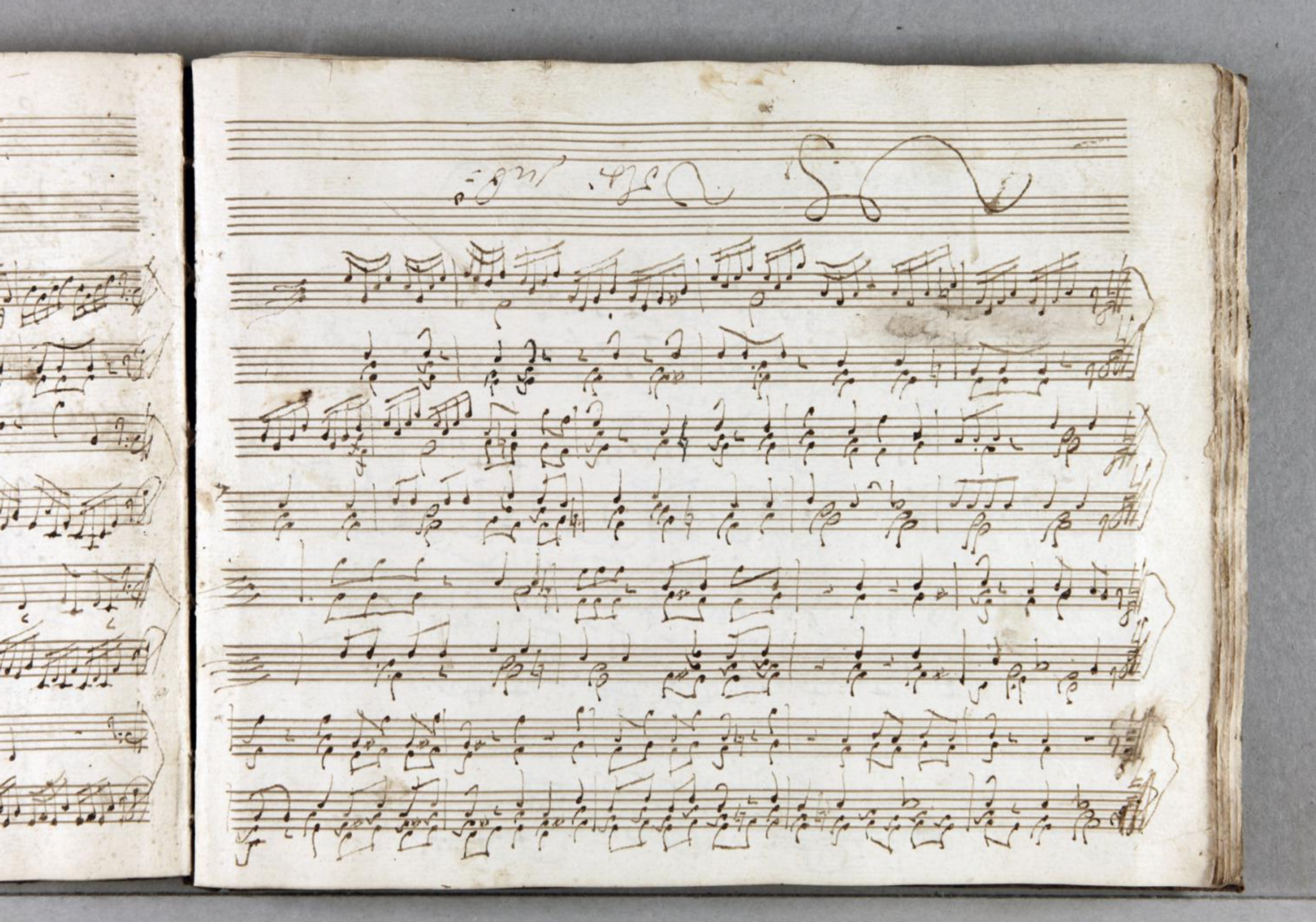
All°

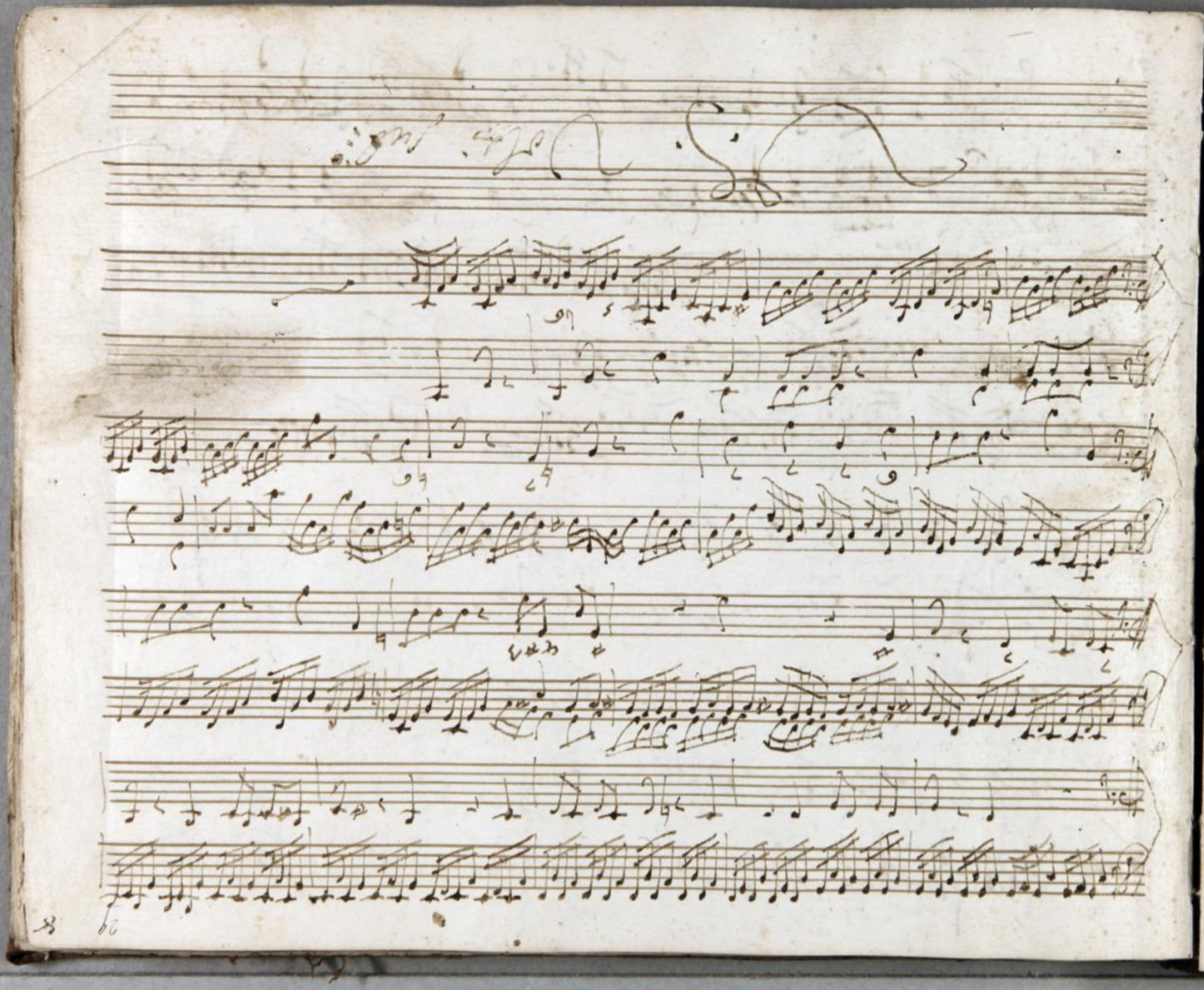
All:o

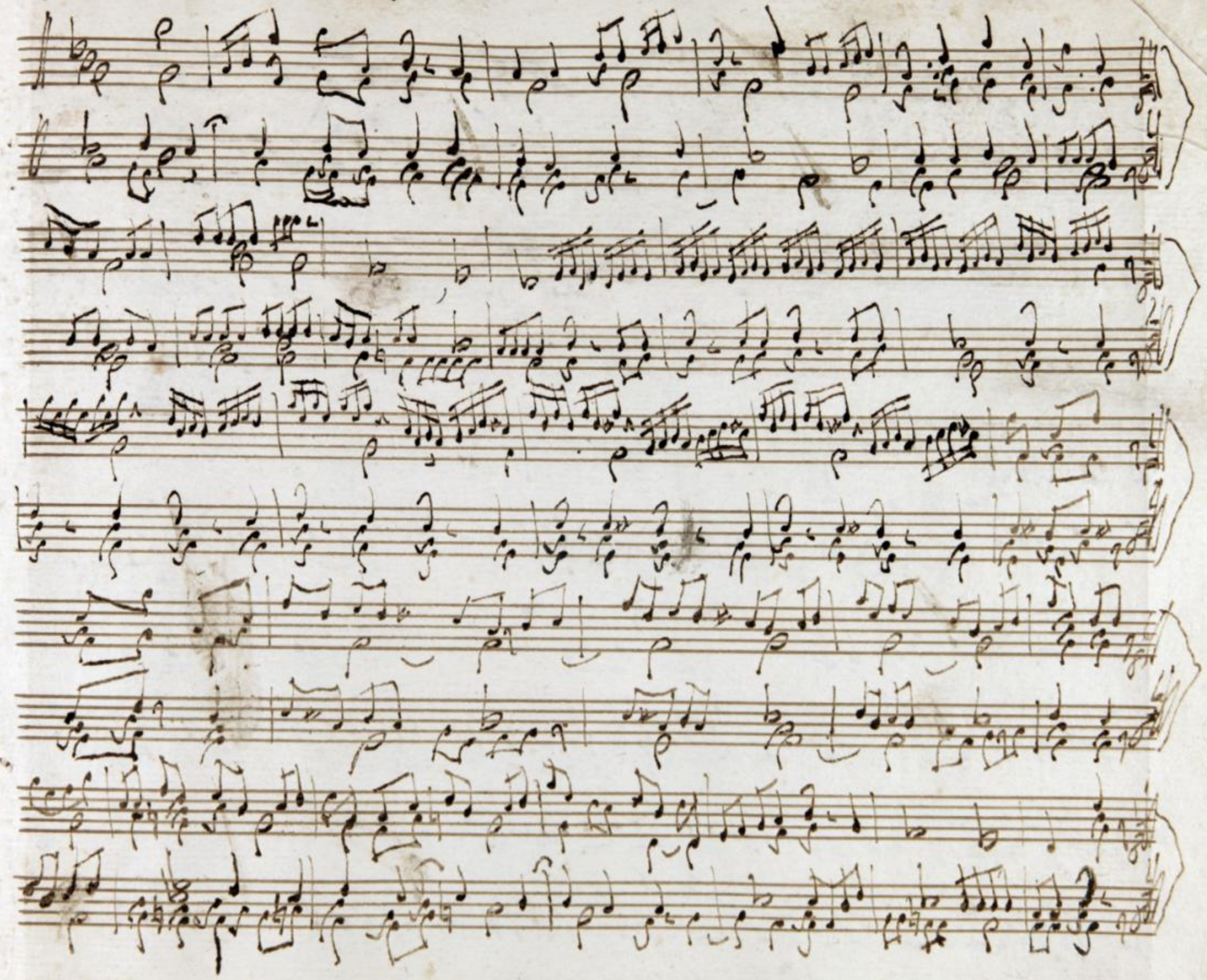
Volti à suo commodo

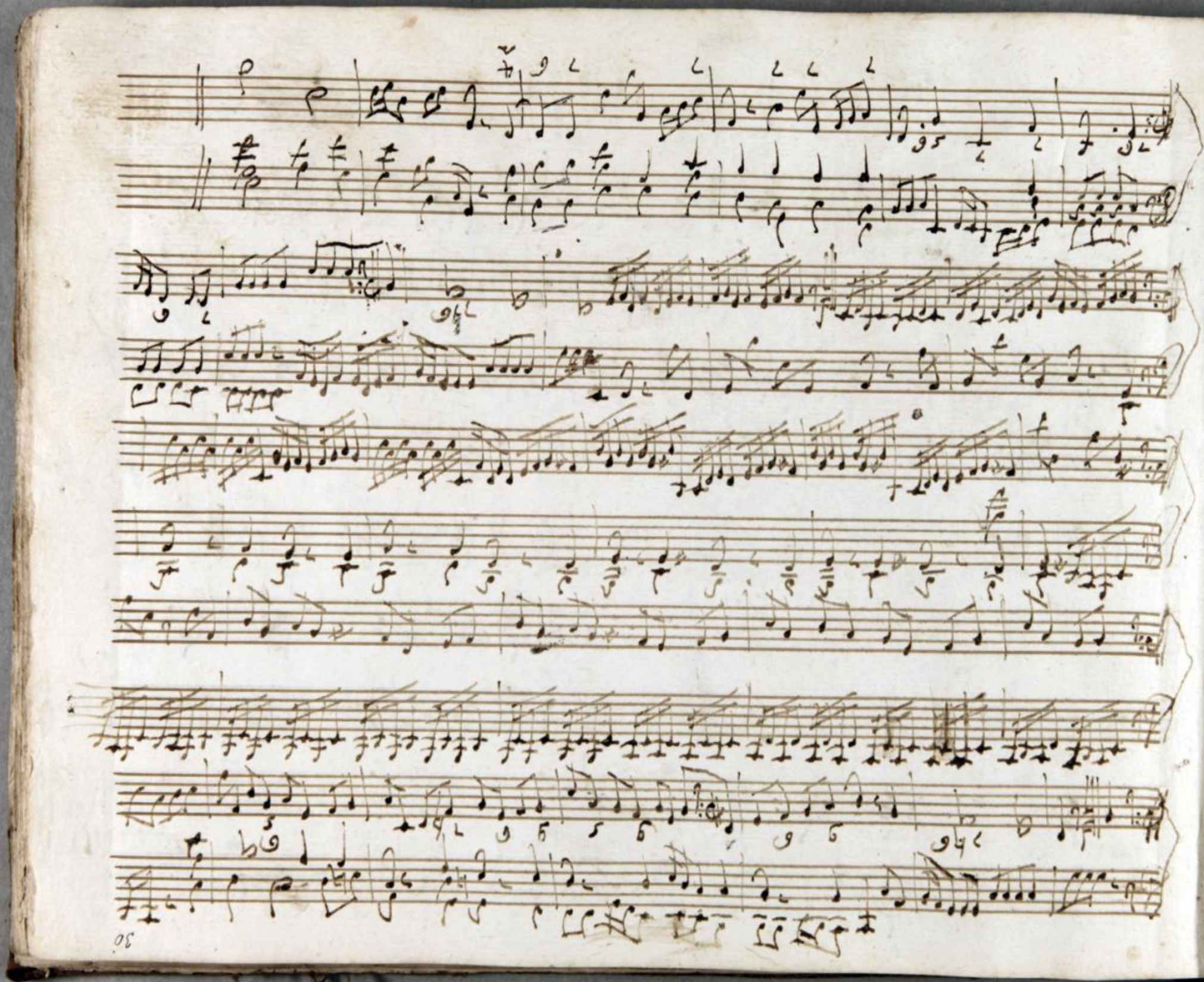



D.S. Volti subito









Vivace

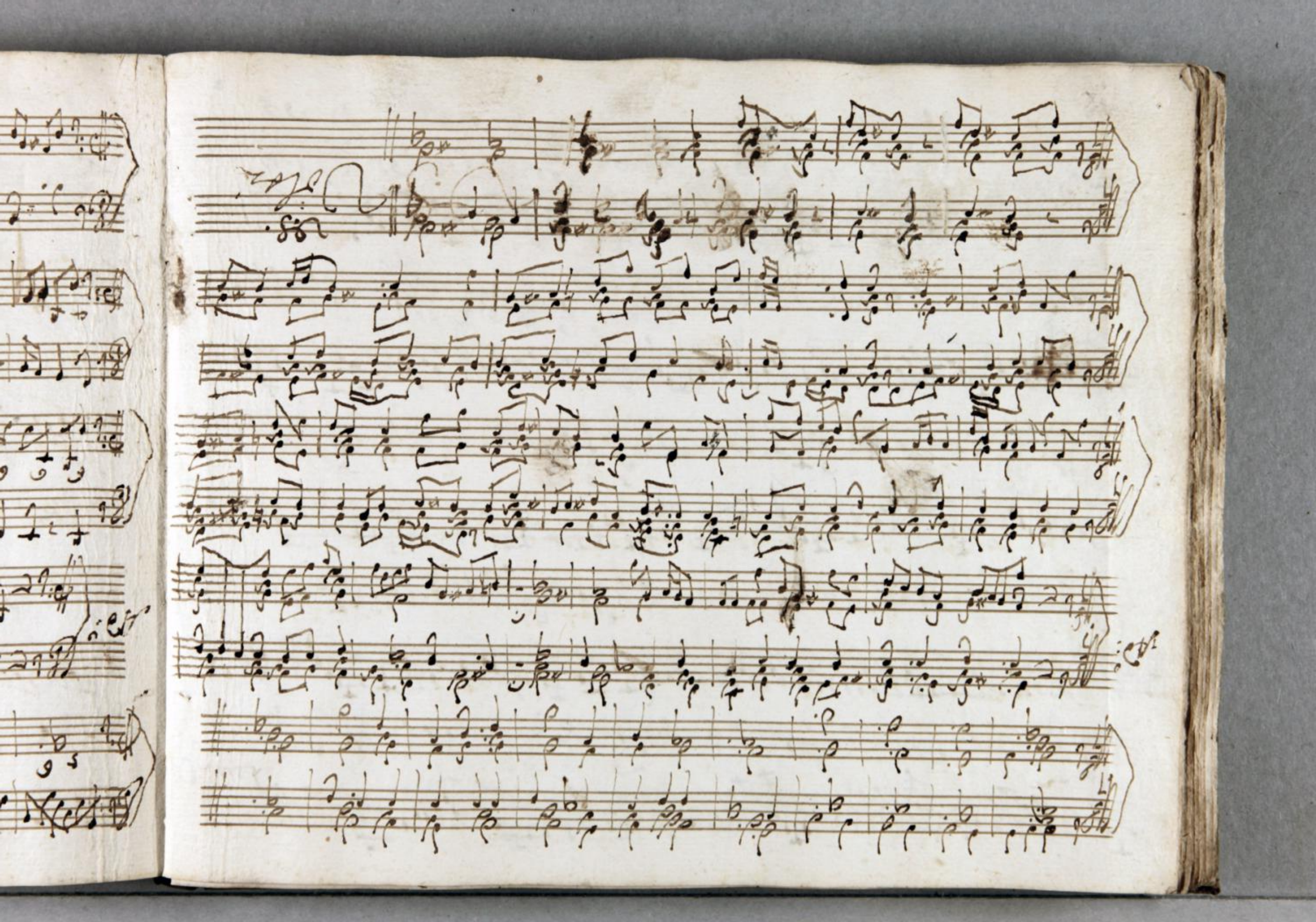
Volti subito

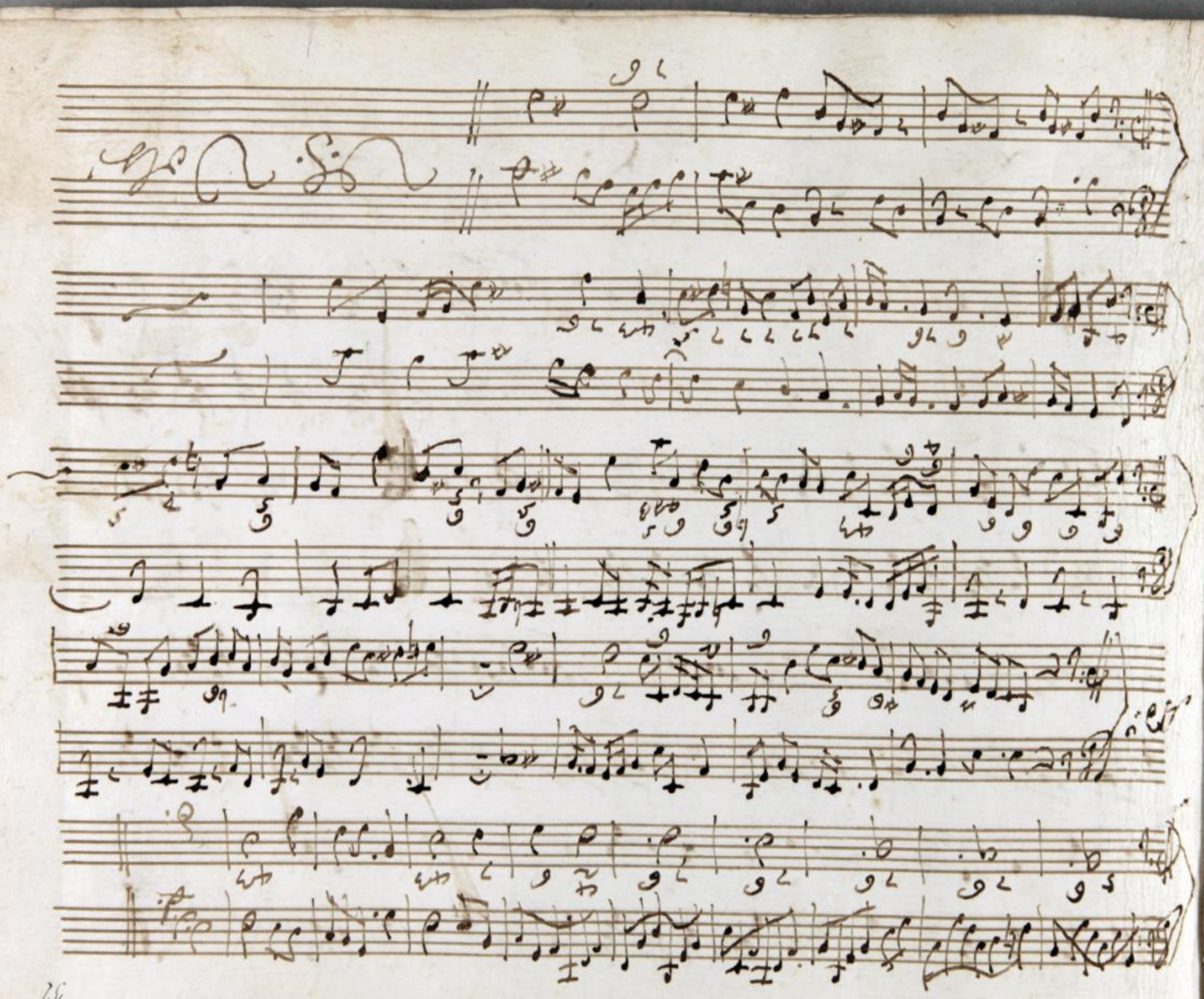
Vivace

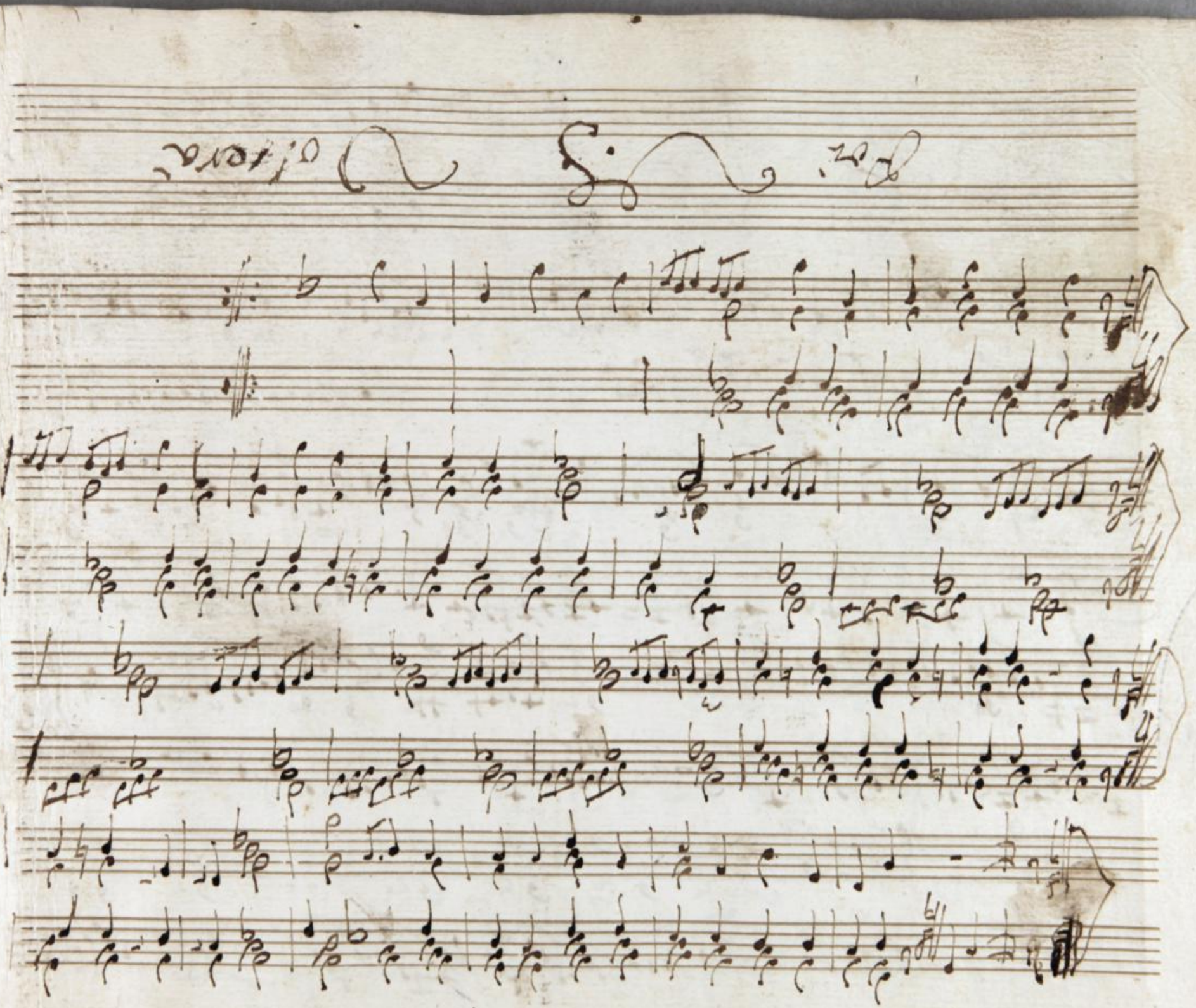
Vivace

Volti sub.

Volti sub.







Fin N. S. Volterà

Fine della Suon.ª 4.ª

Fine della Suon: 4:

Suonata 5ª

Vivace

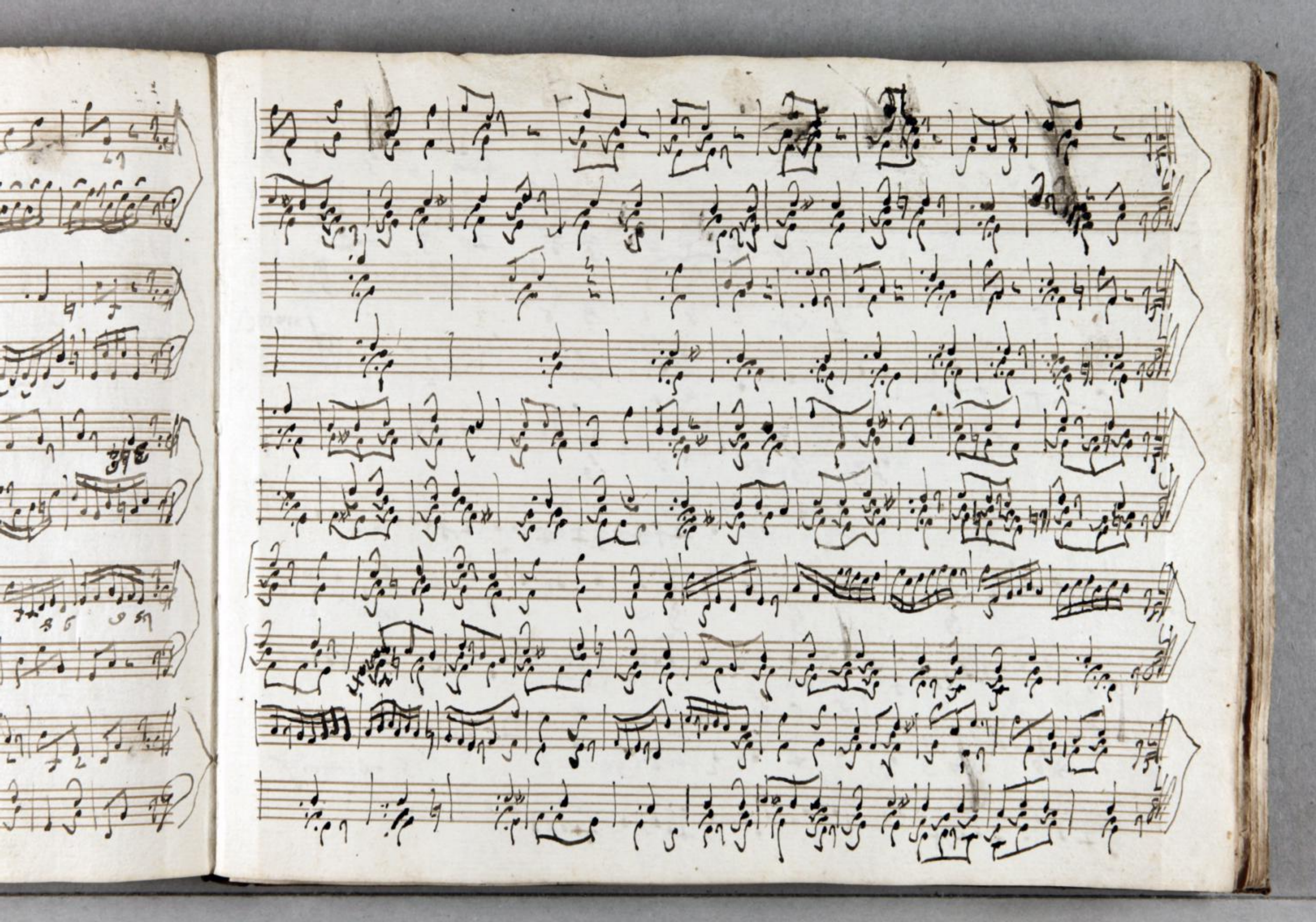
Vivace

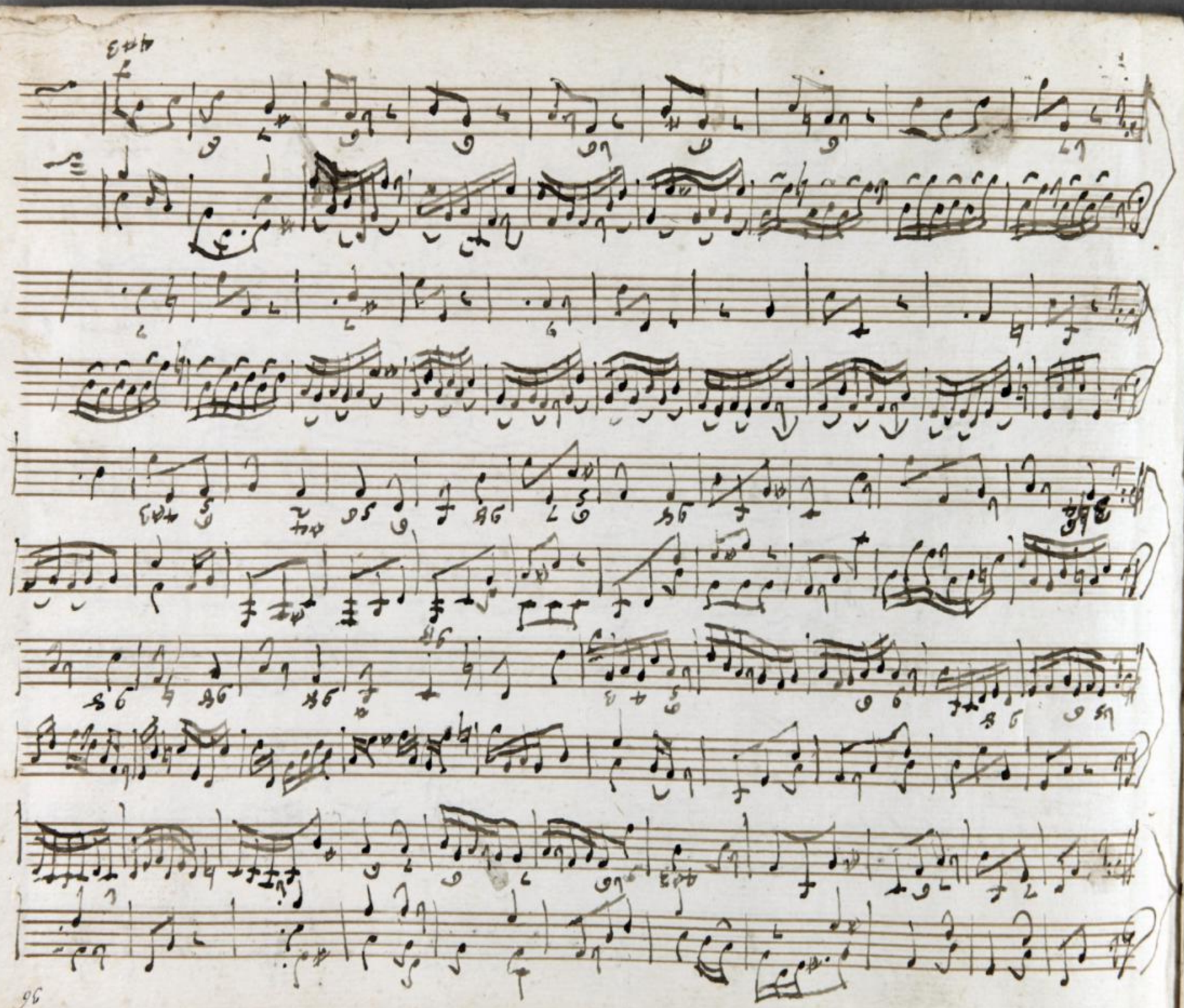
Vl. 1º

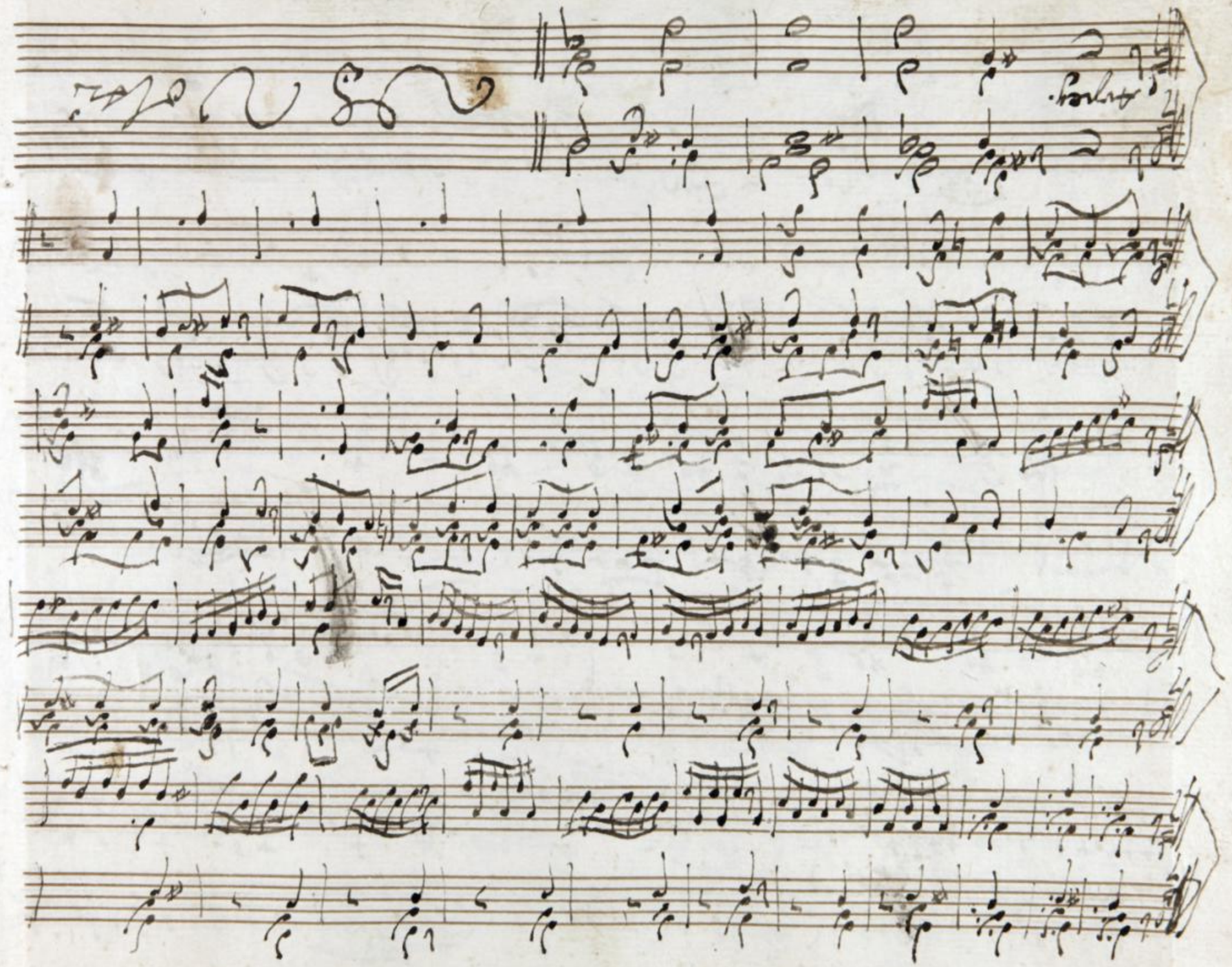
Sonata 5:

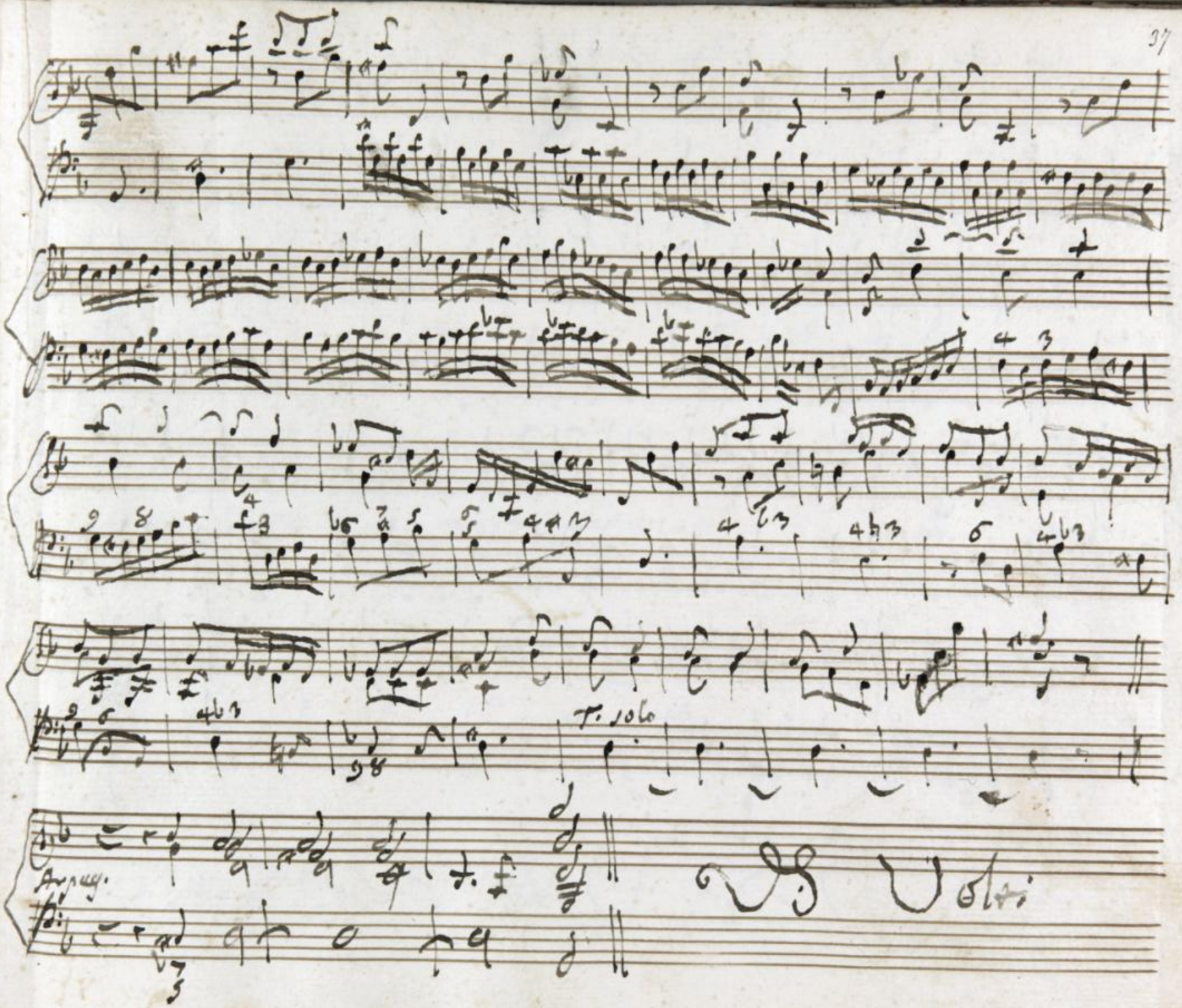
Vivace

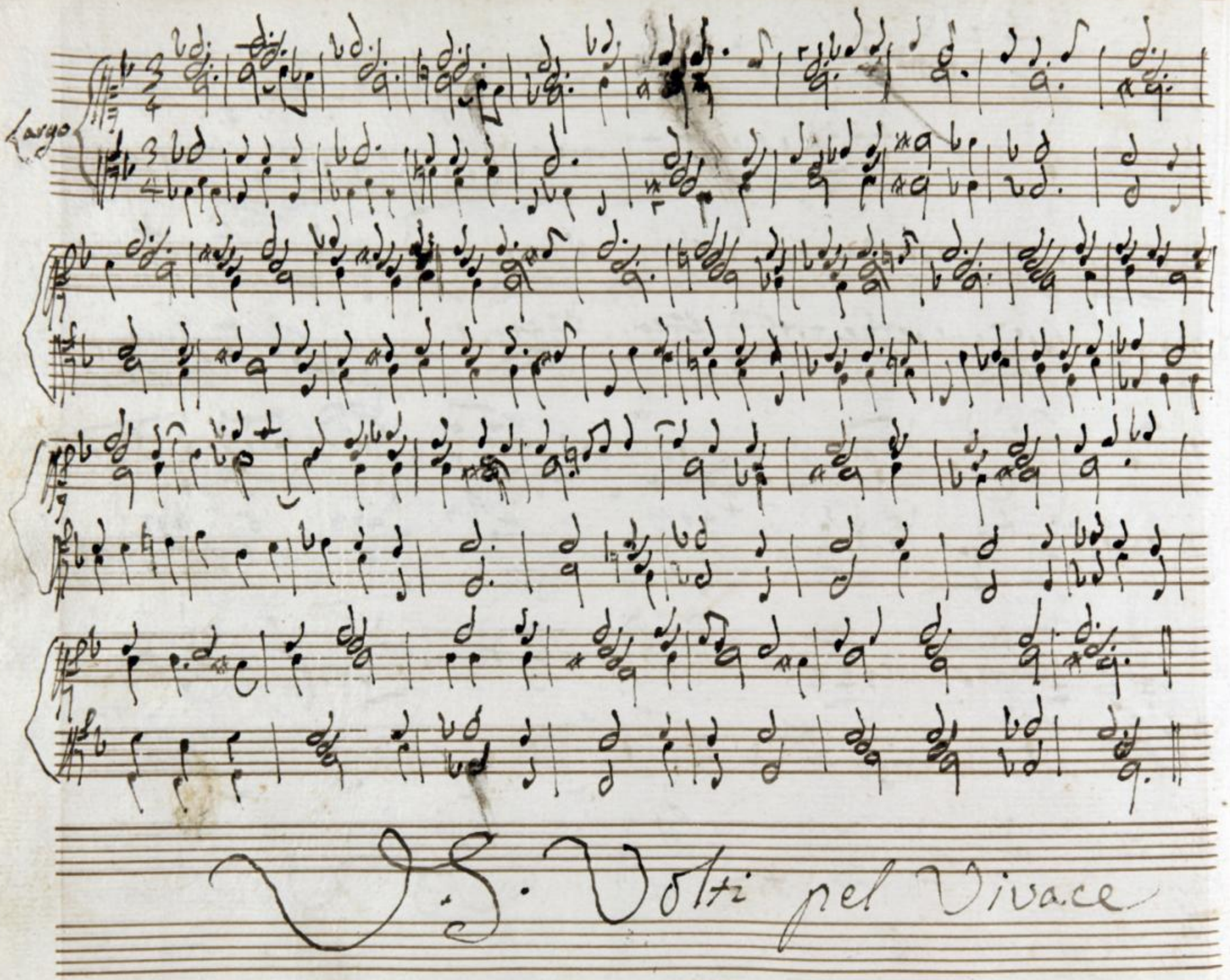
V.S. Volti sub:





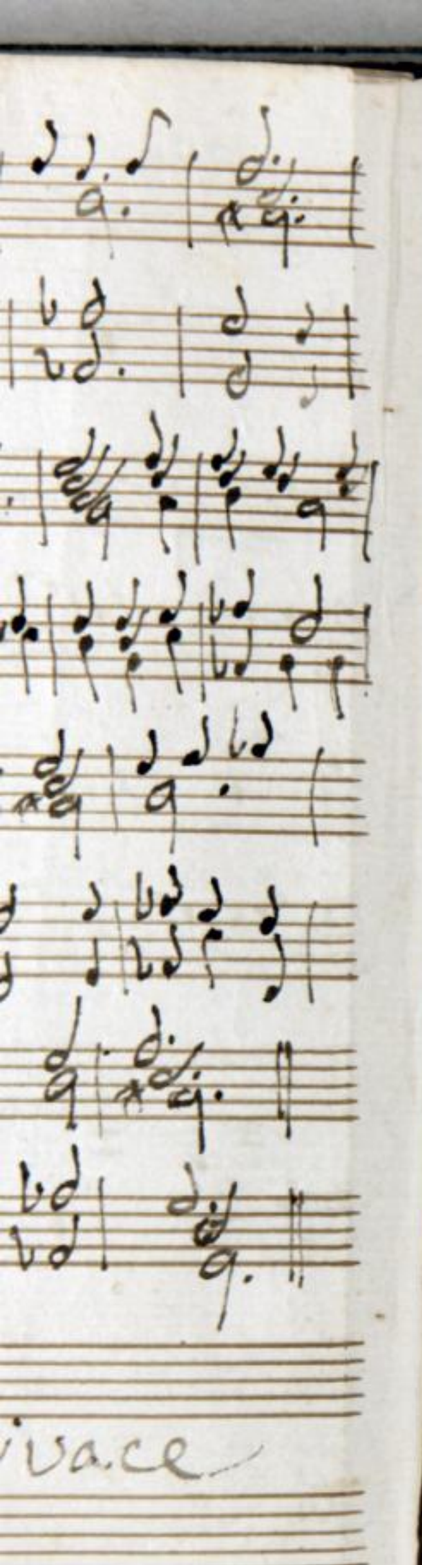



T. solo
Arpeggi.

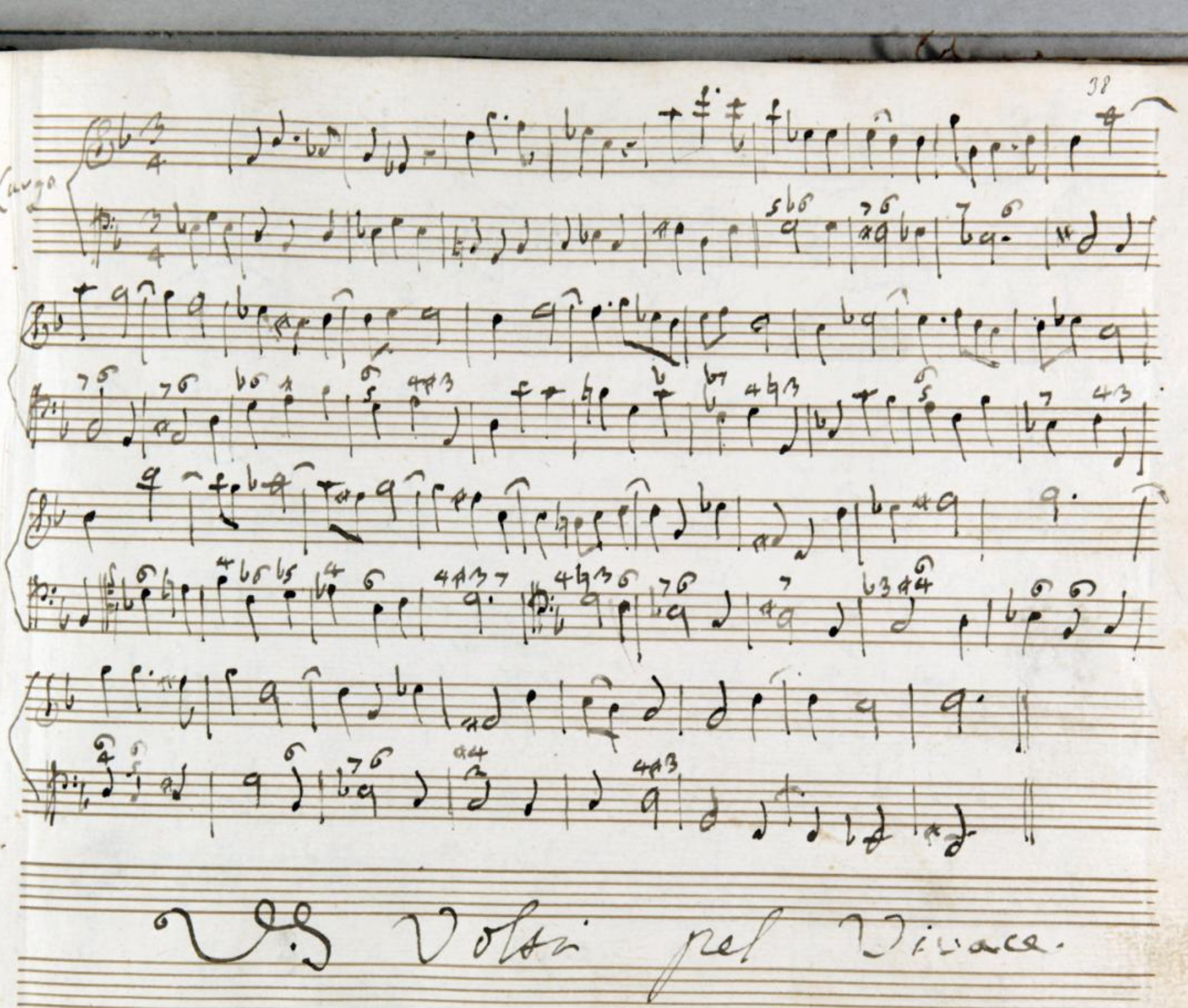

Largo
Largo
V.S. Volti pel Vivace

Largo

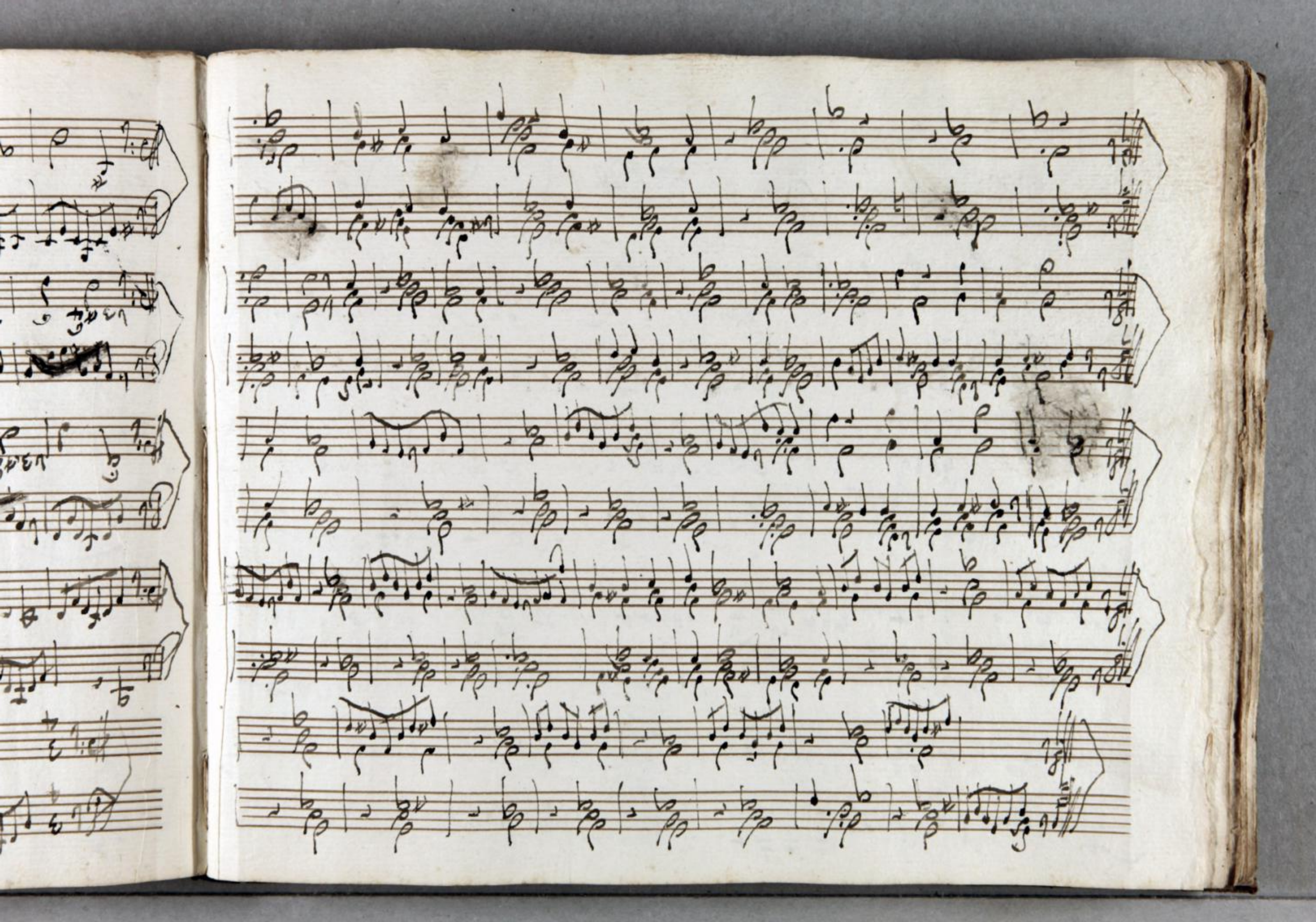
Vivace

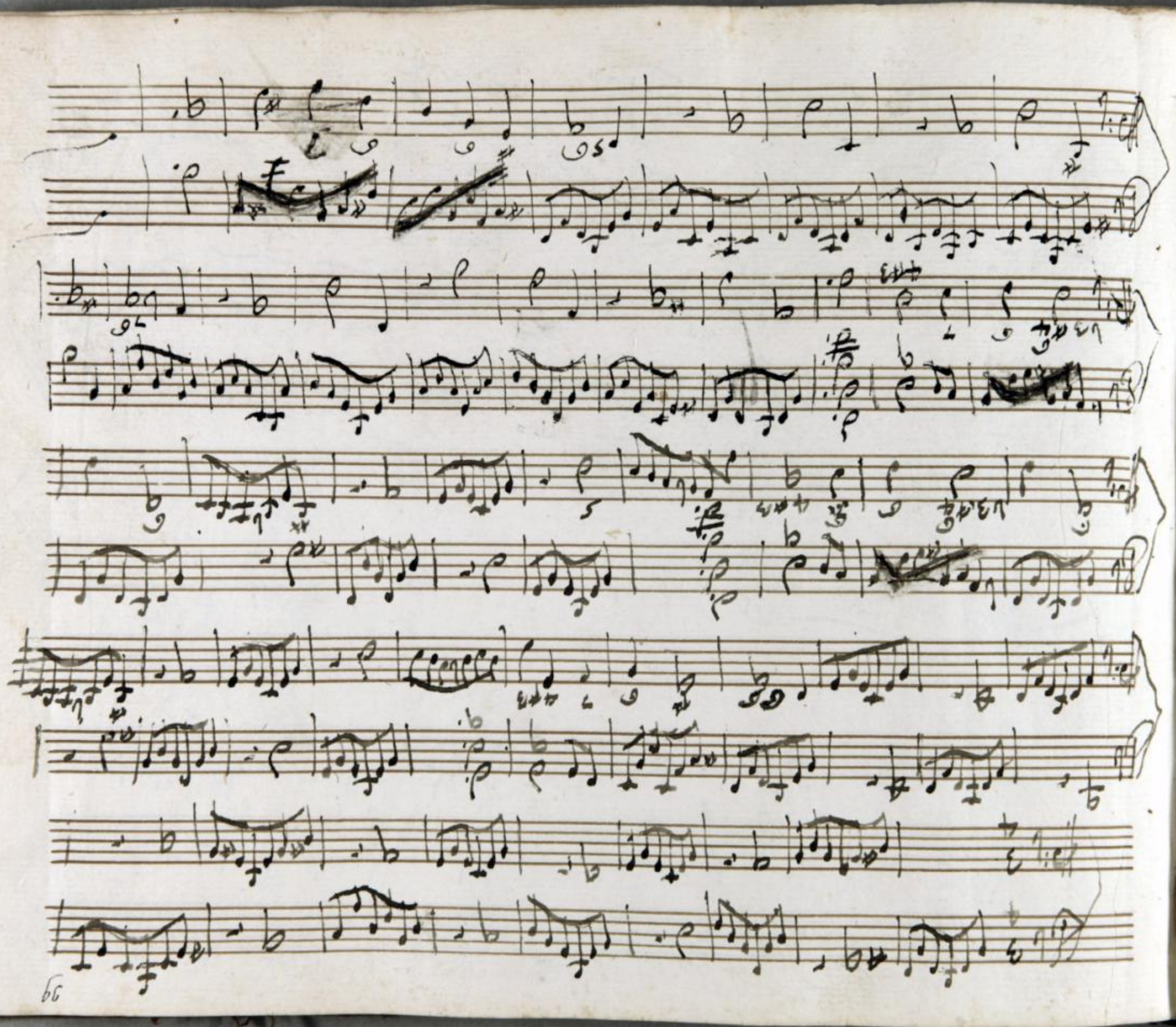


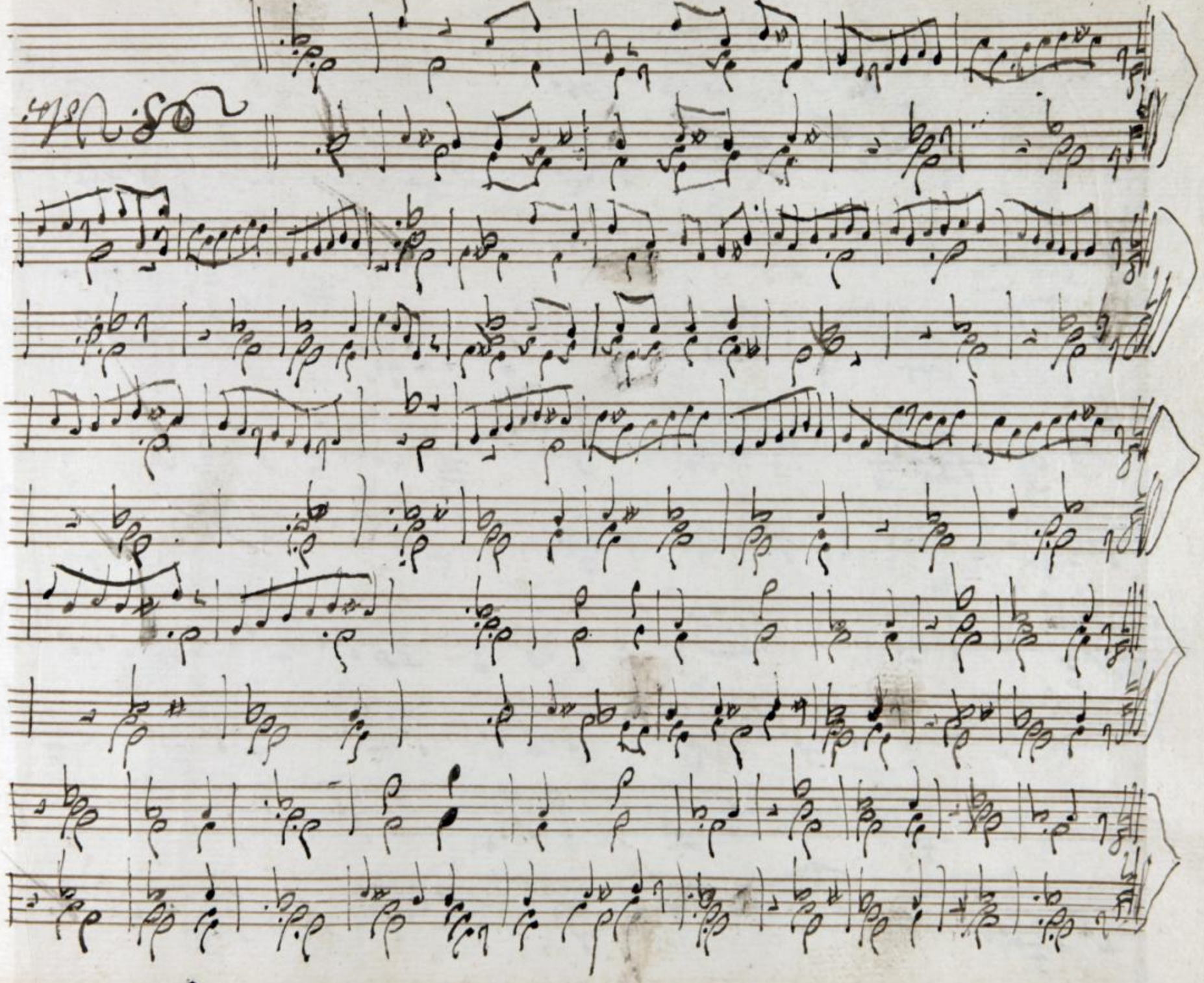
Vivace

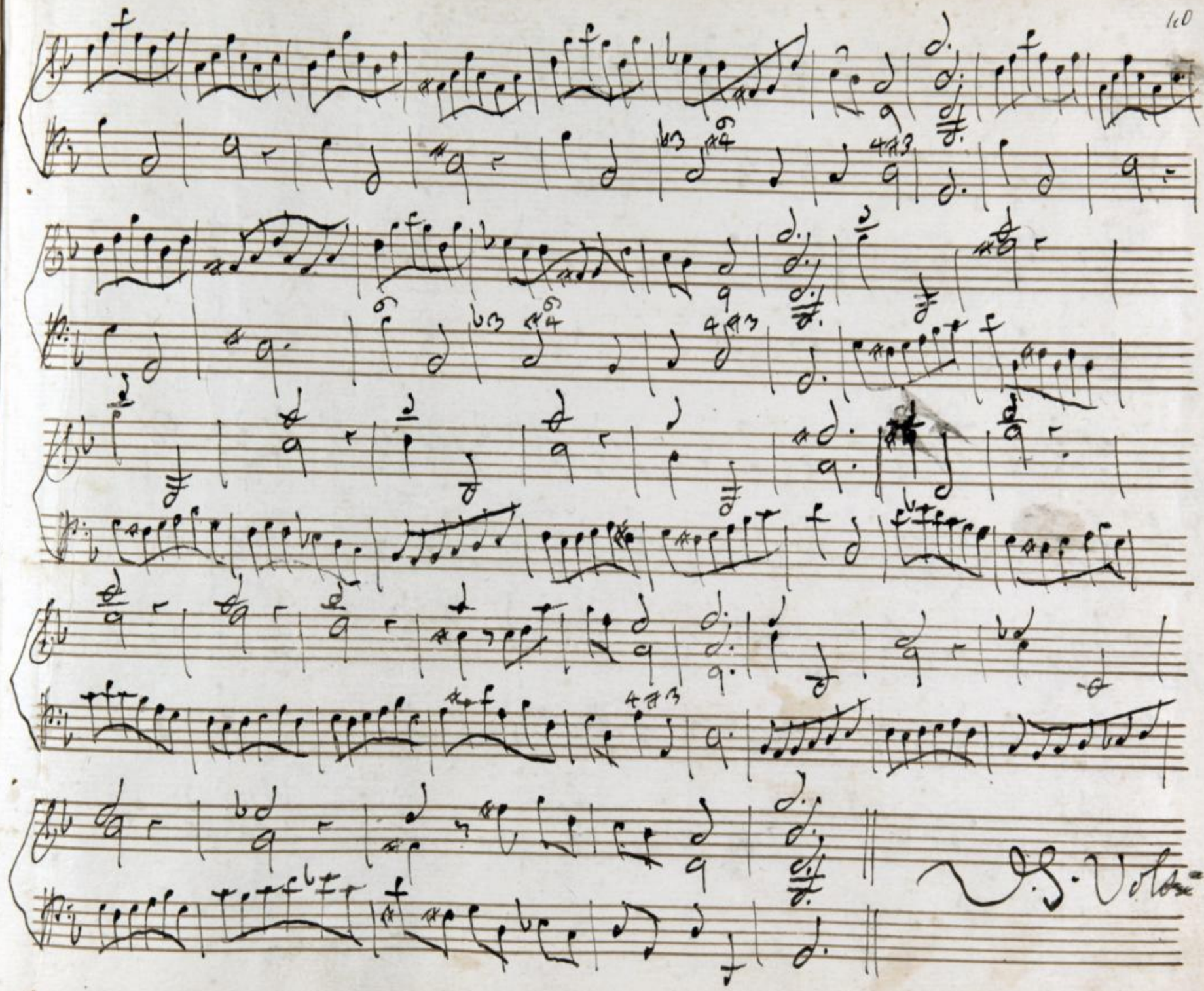


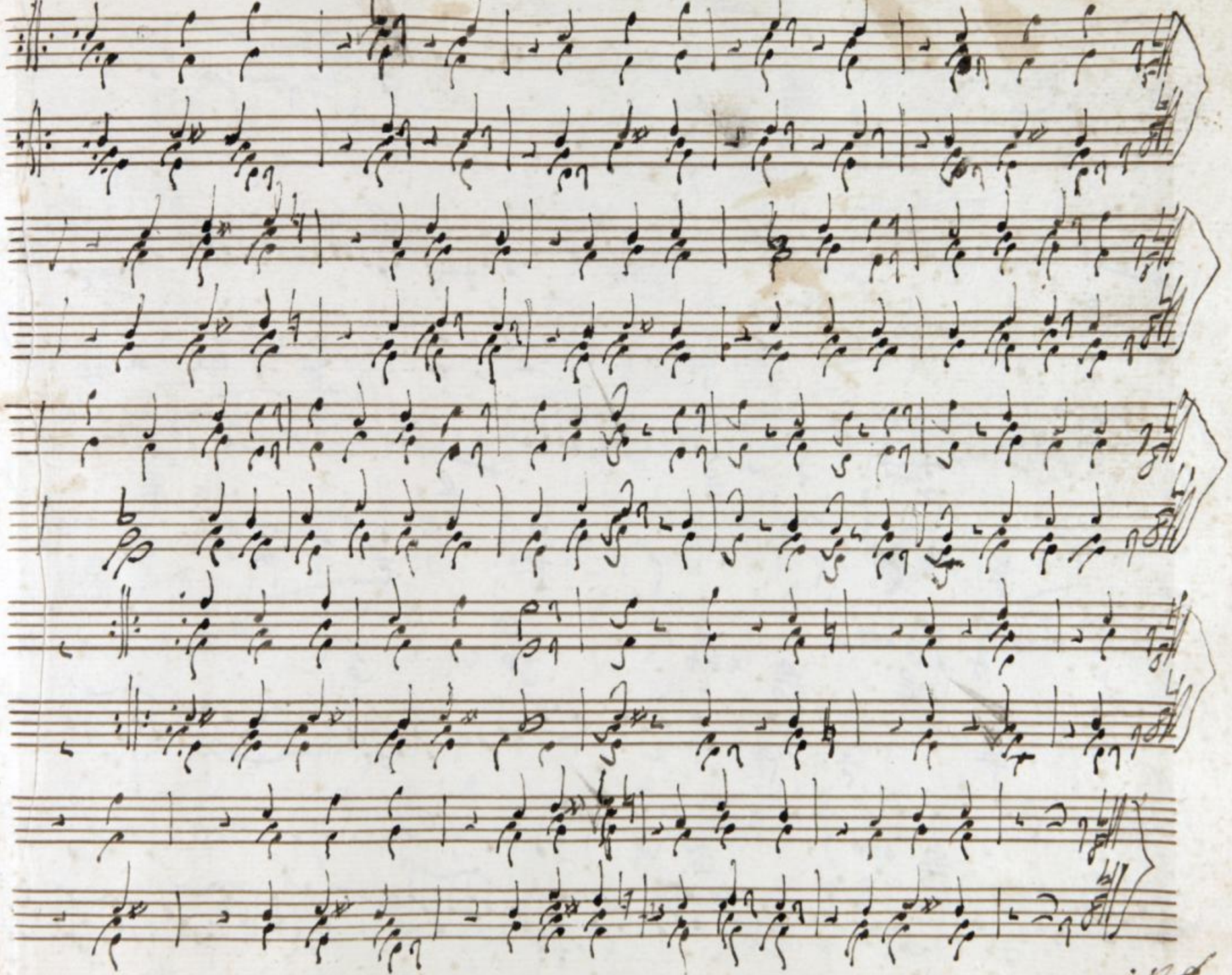
Volti pel Vivace.

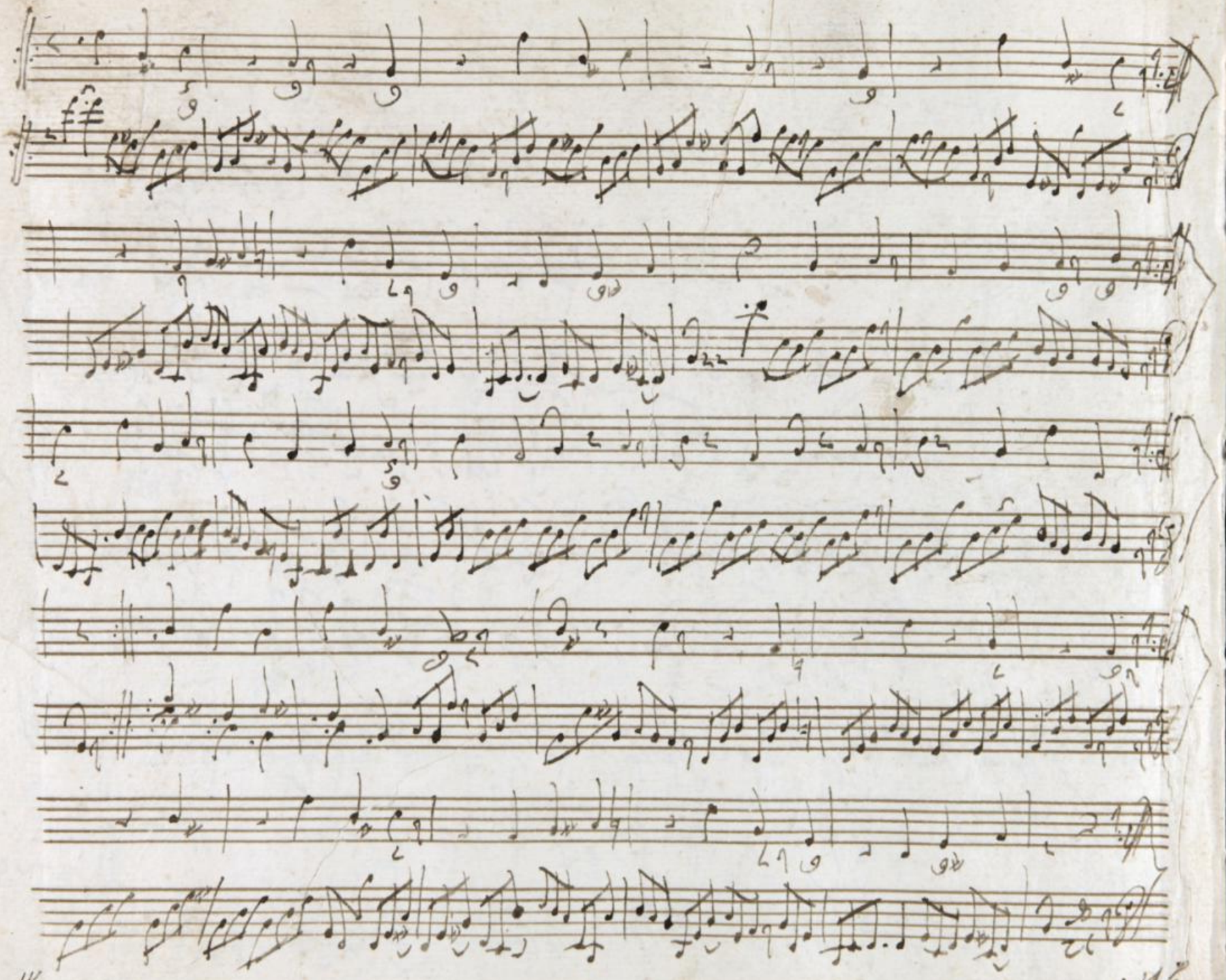







D.S. Volti
D.S. Volti





Sonata 6.a

Grave

Volti

Sonata

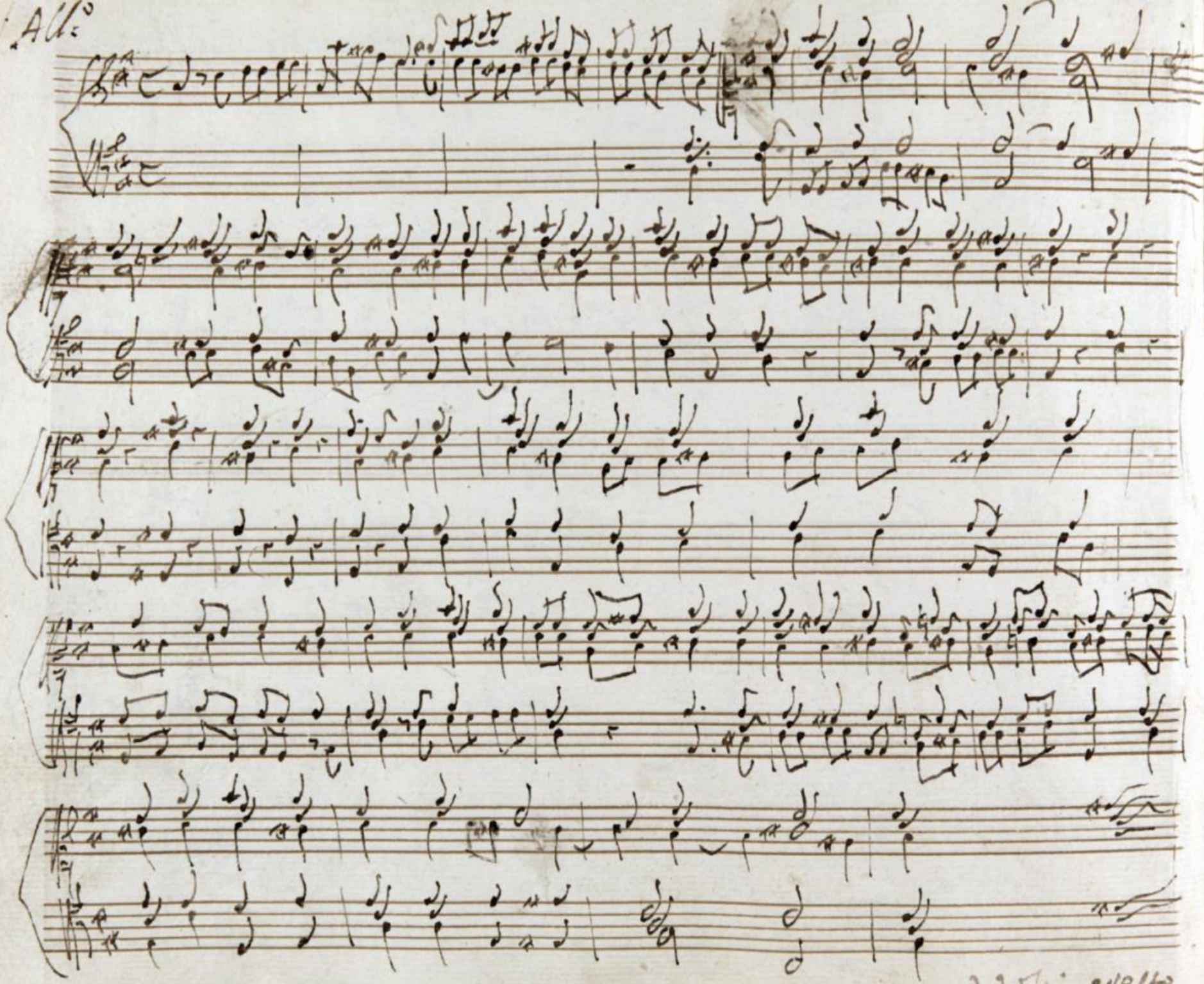
Grave

Sonata 5.ª

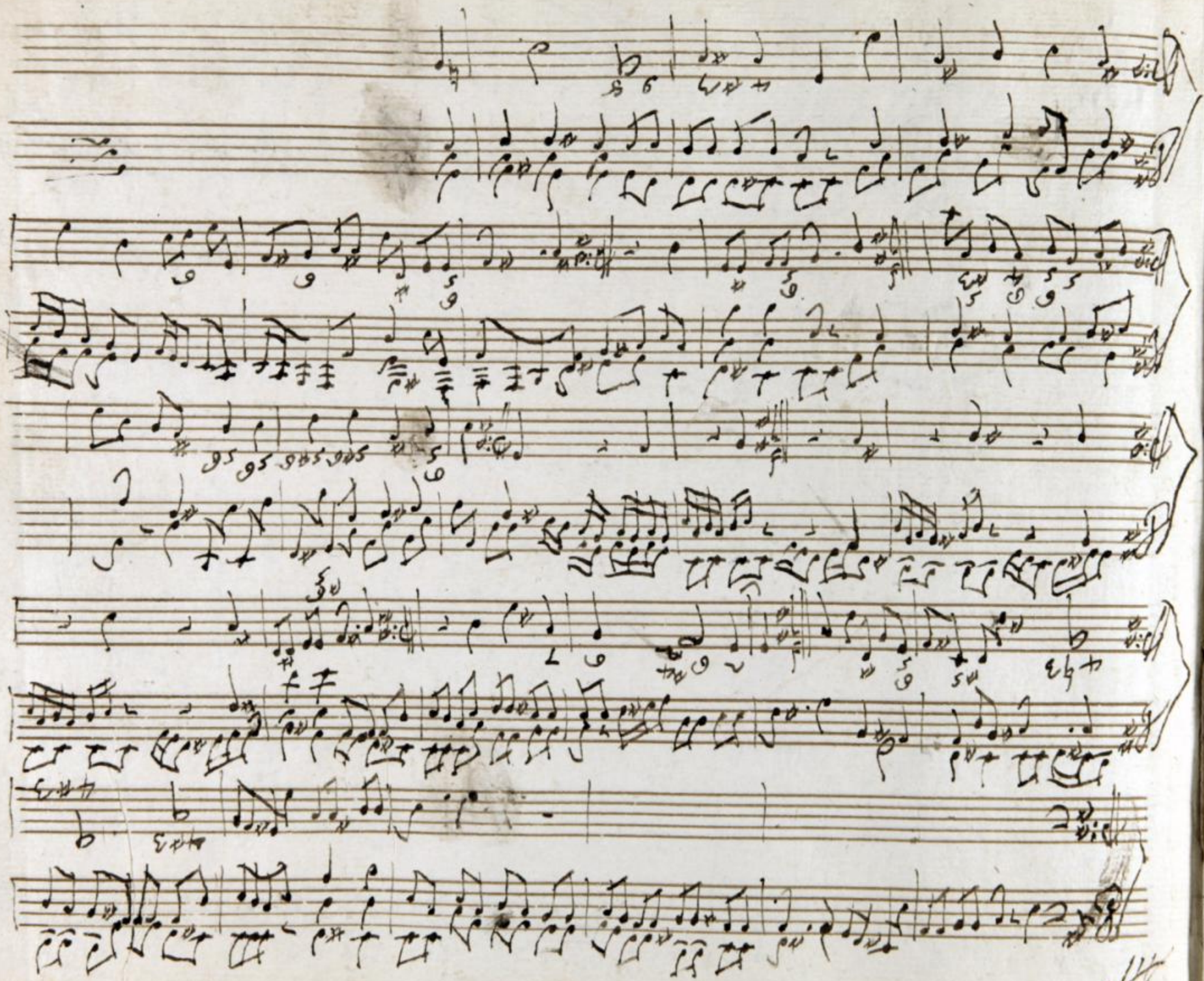
Grave

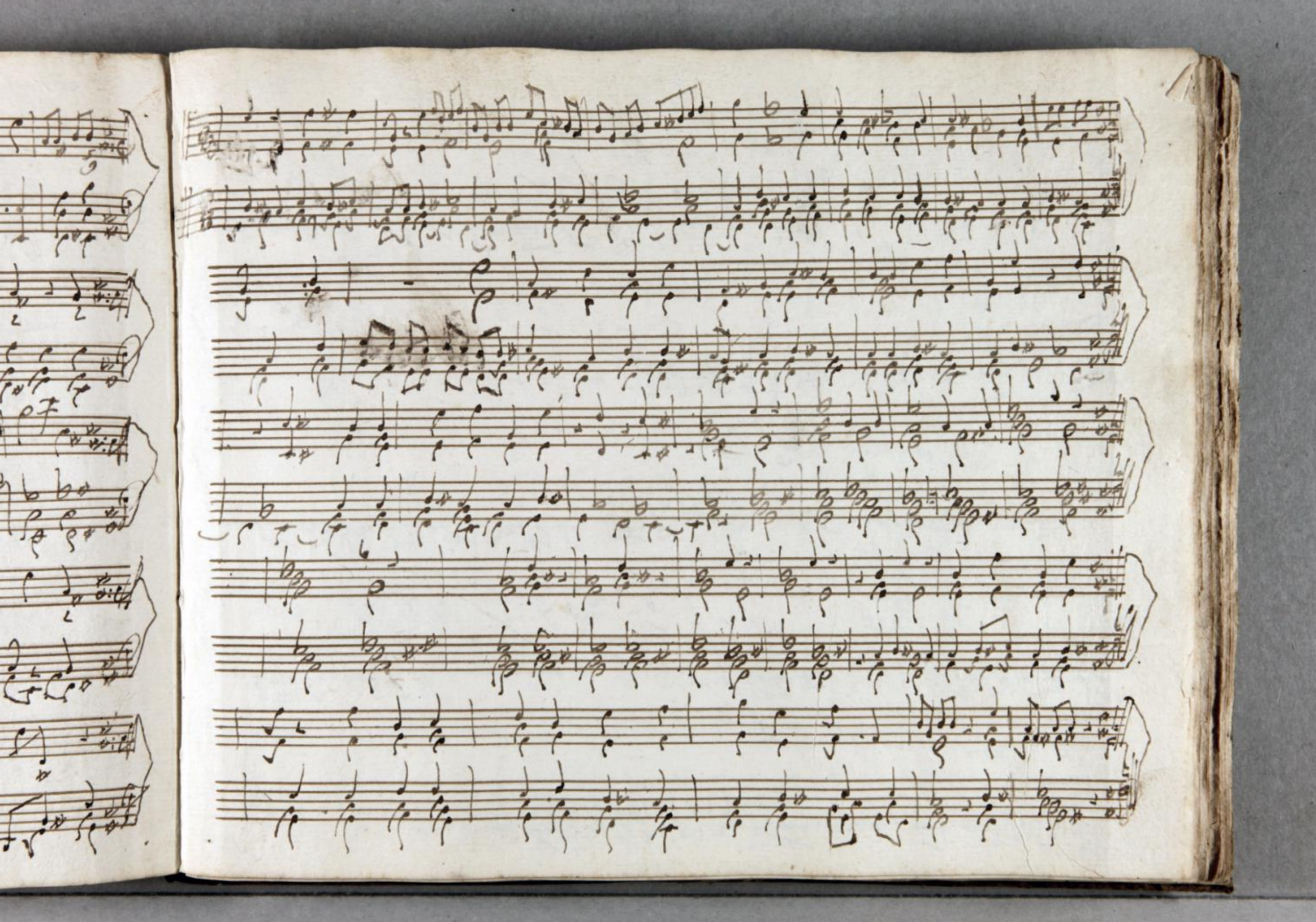
Solo

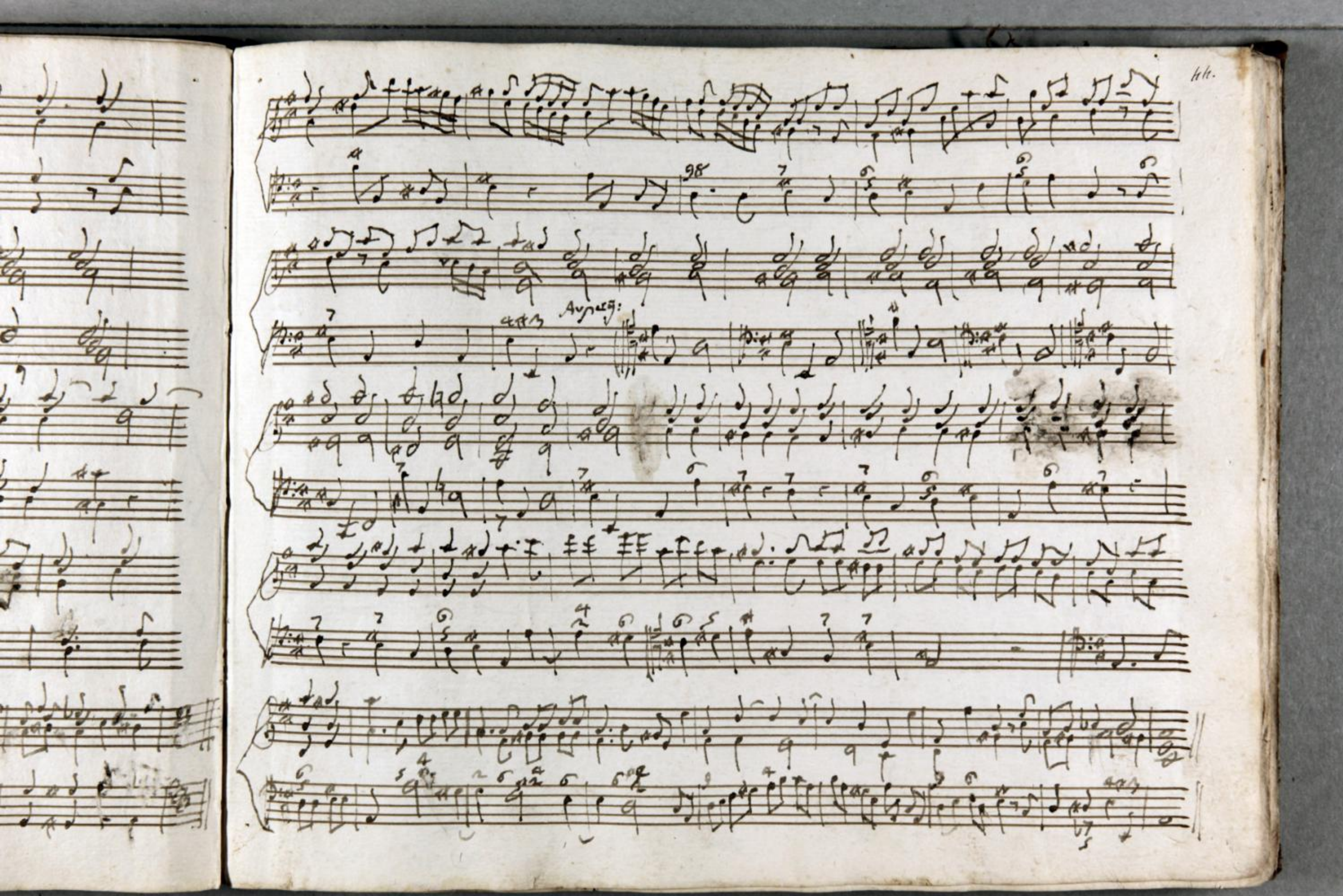
All°

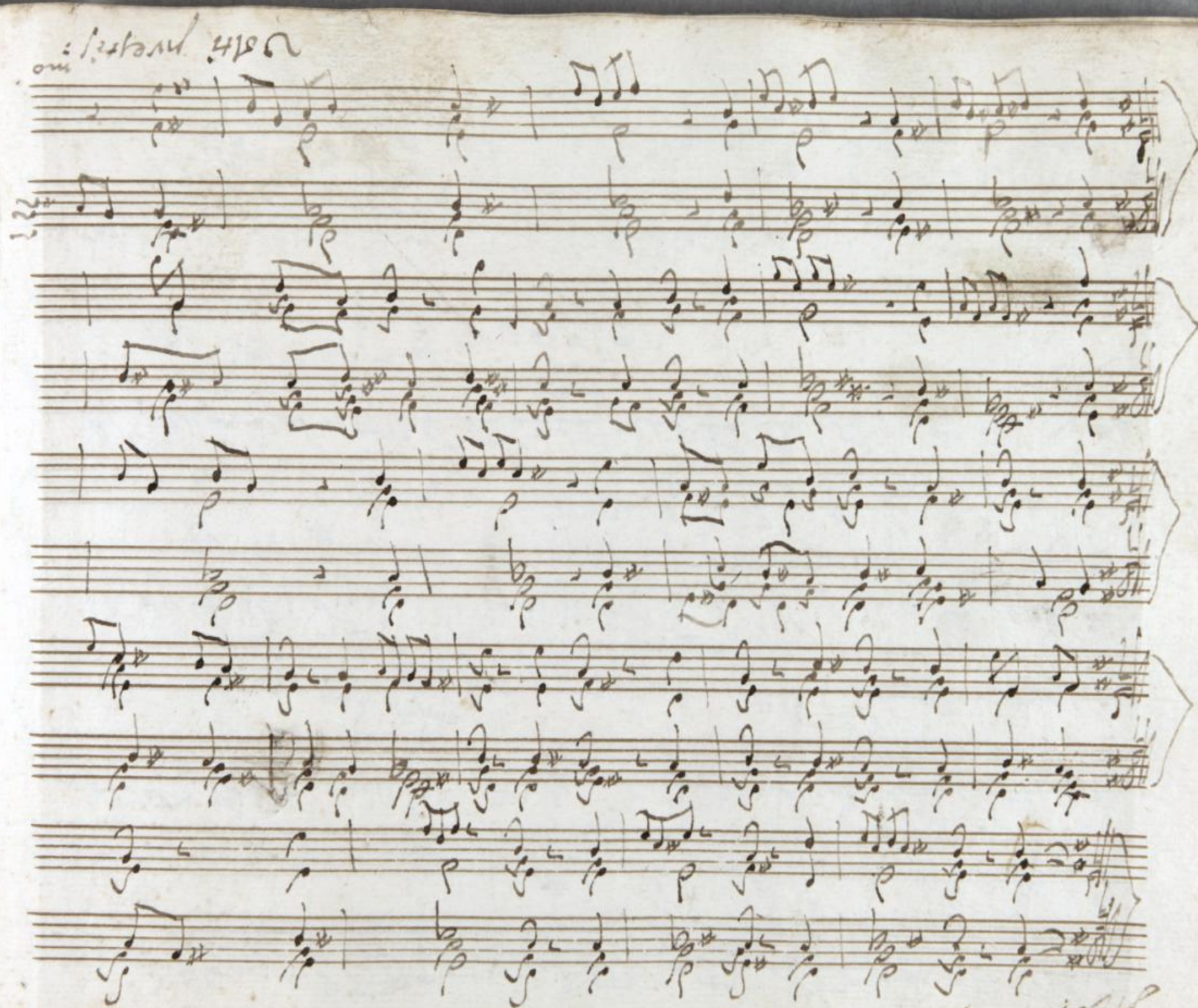


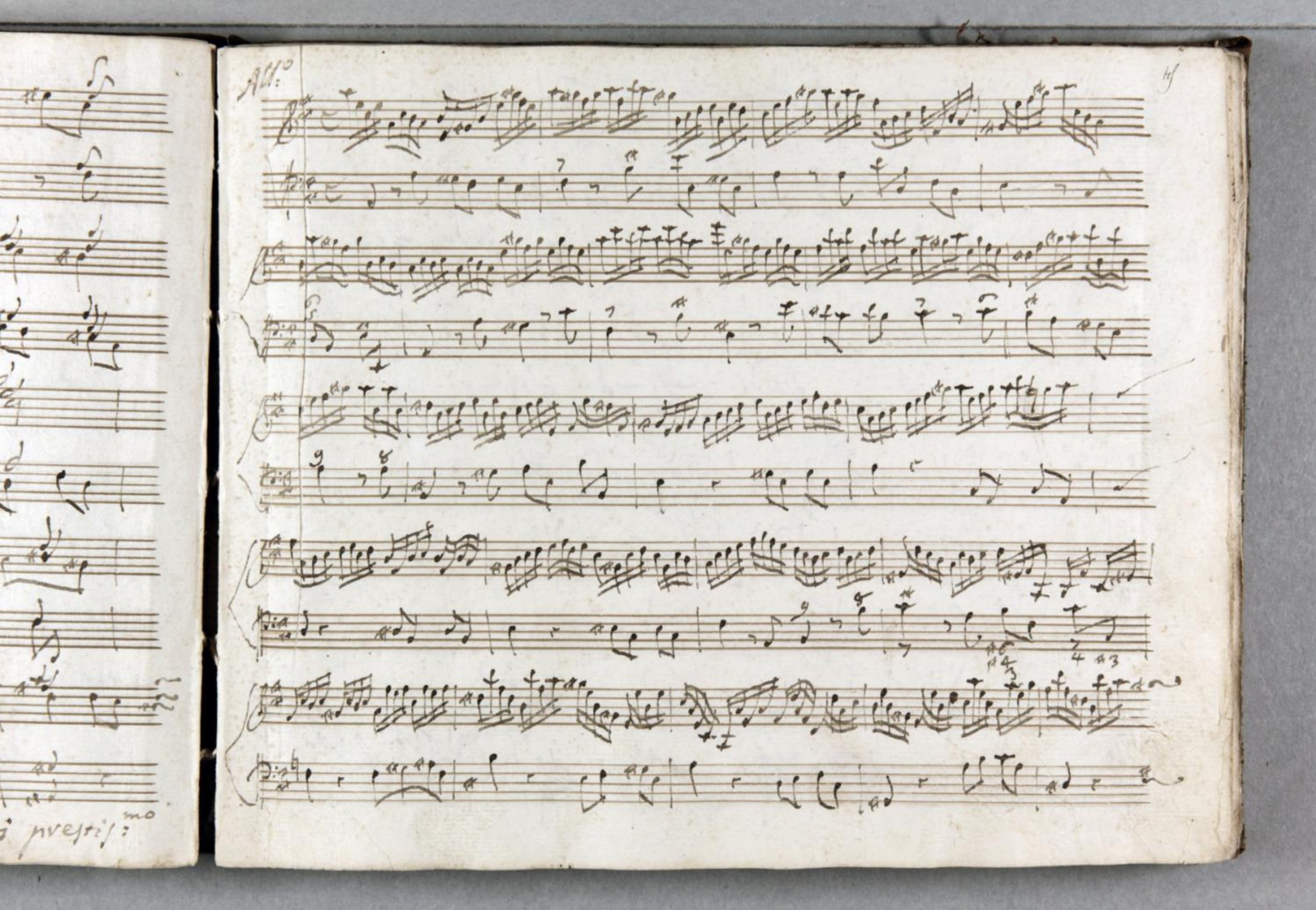
All°

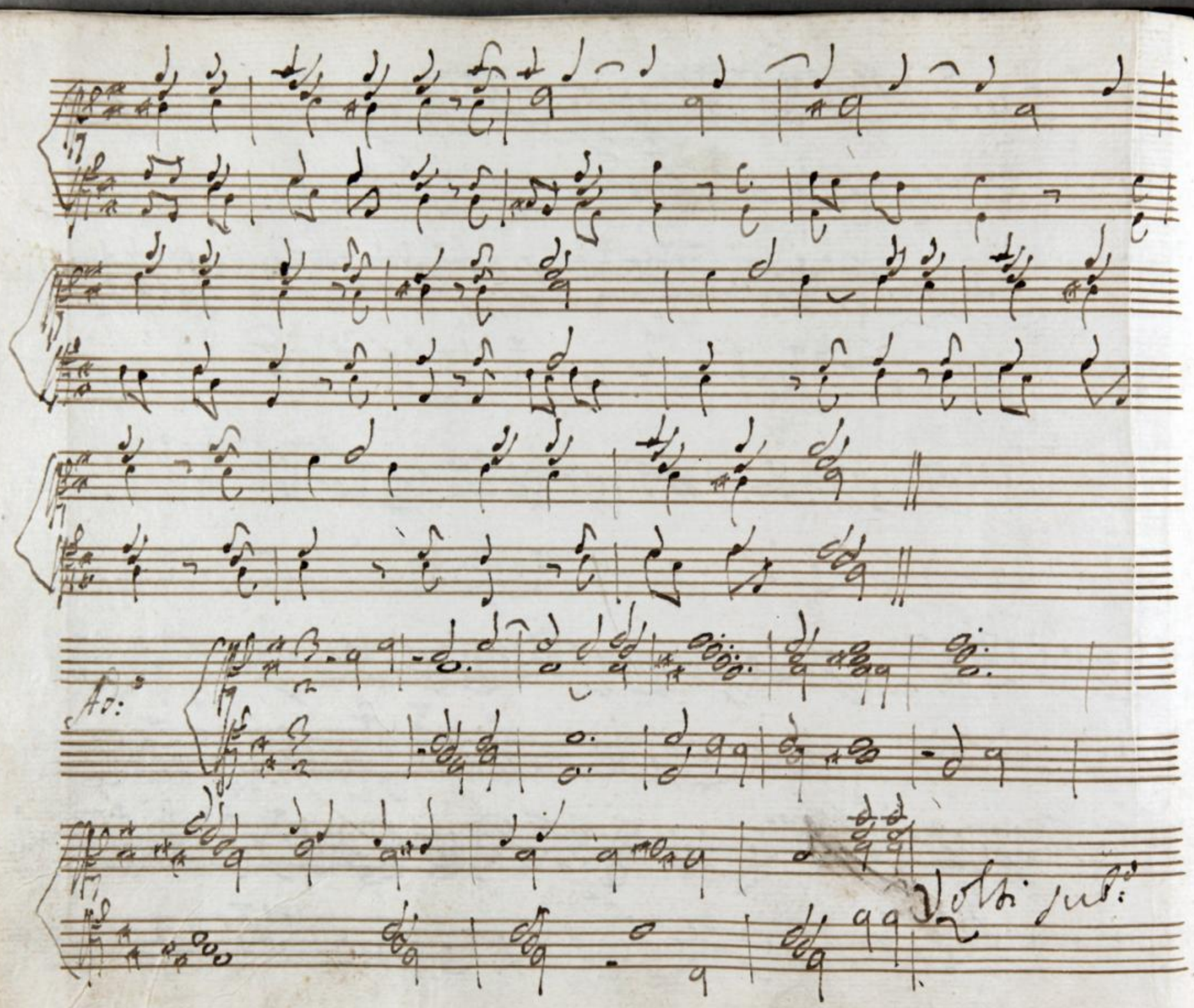


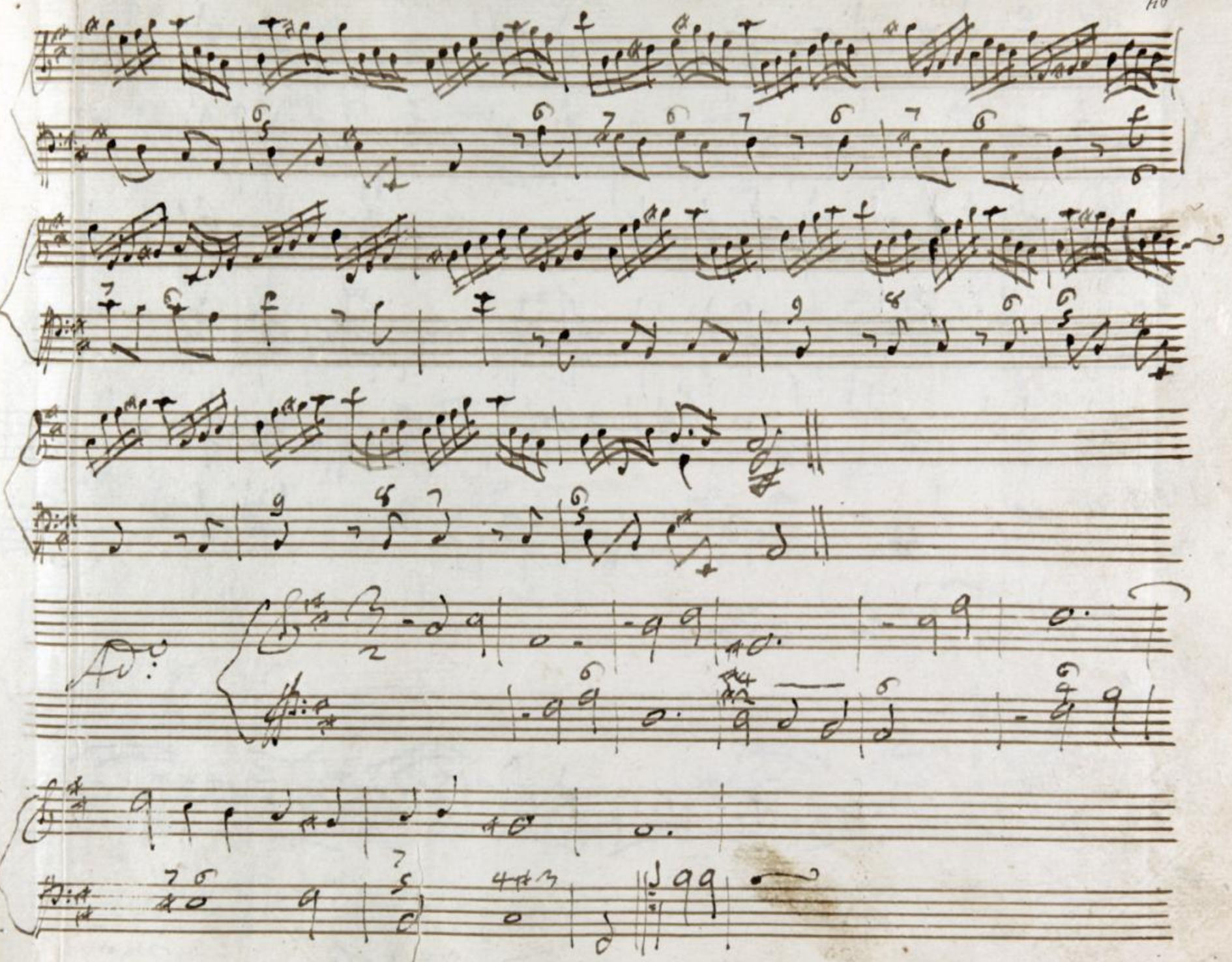



98
Augmentg:




Allo:
4/
i presti:mo


Ad:
Volti subito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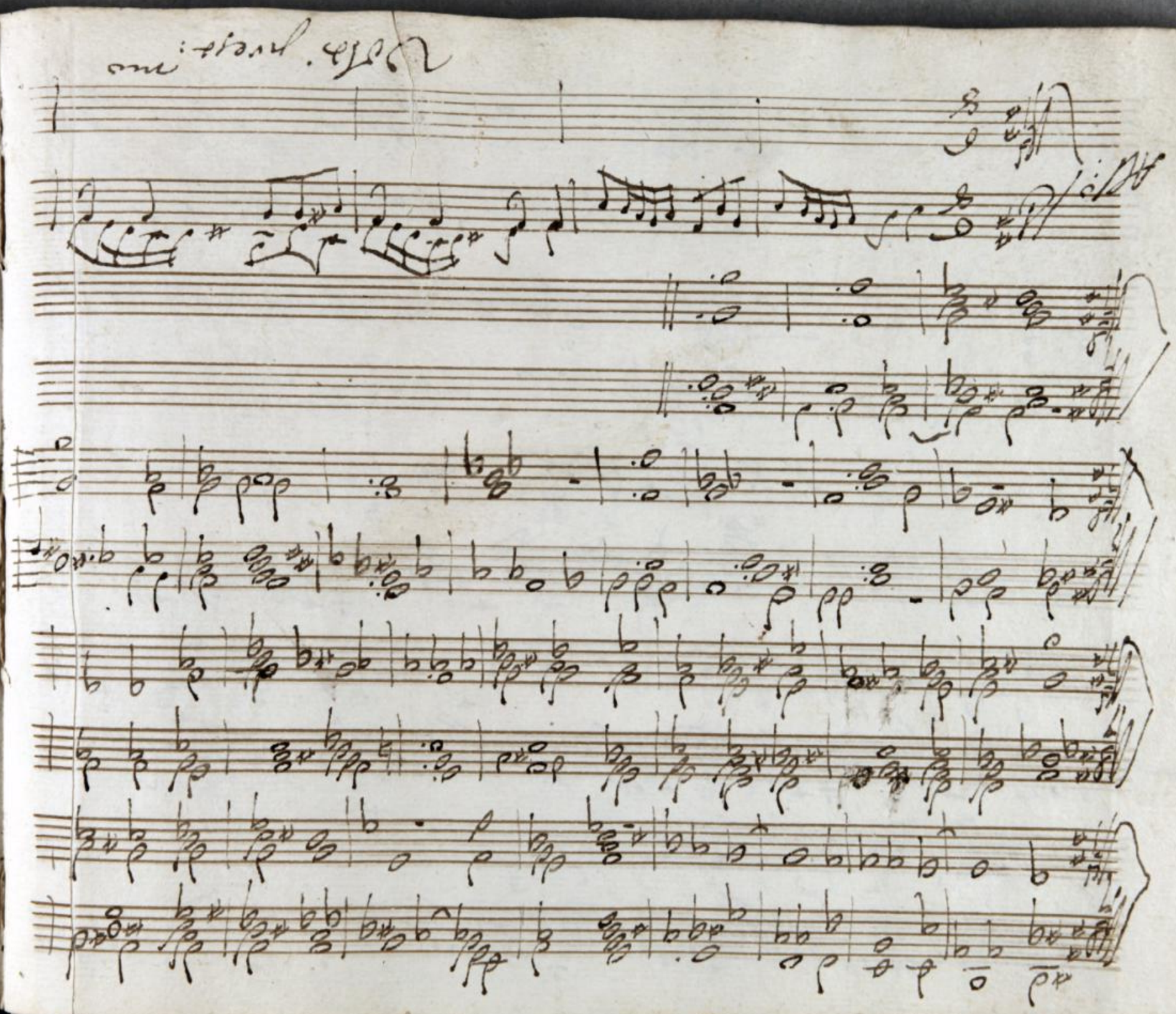

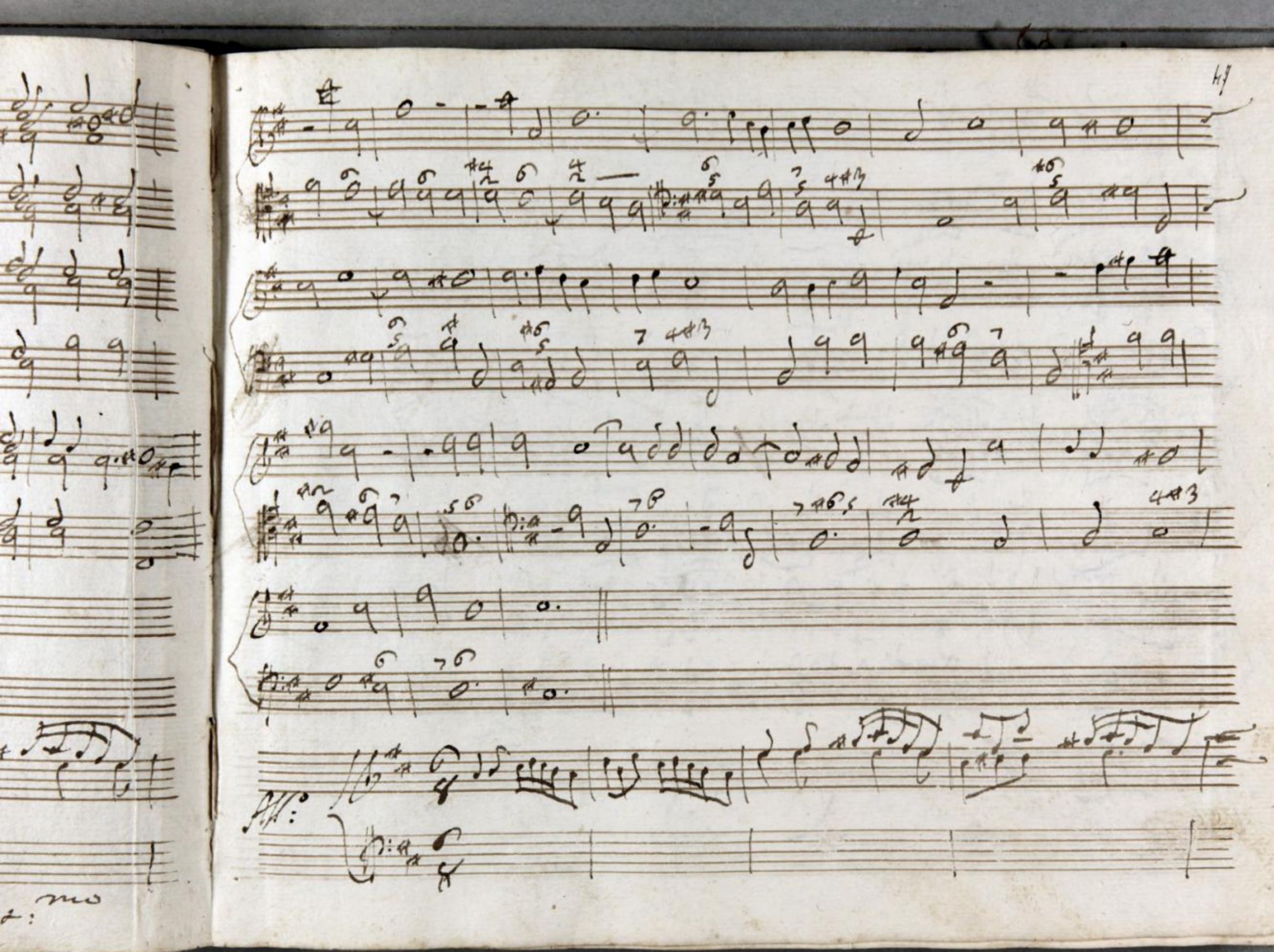
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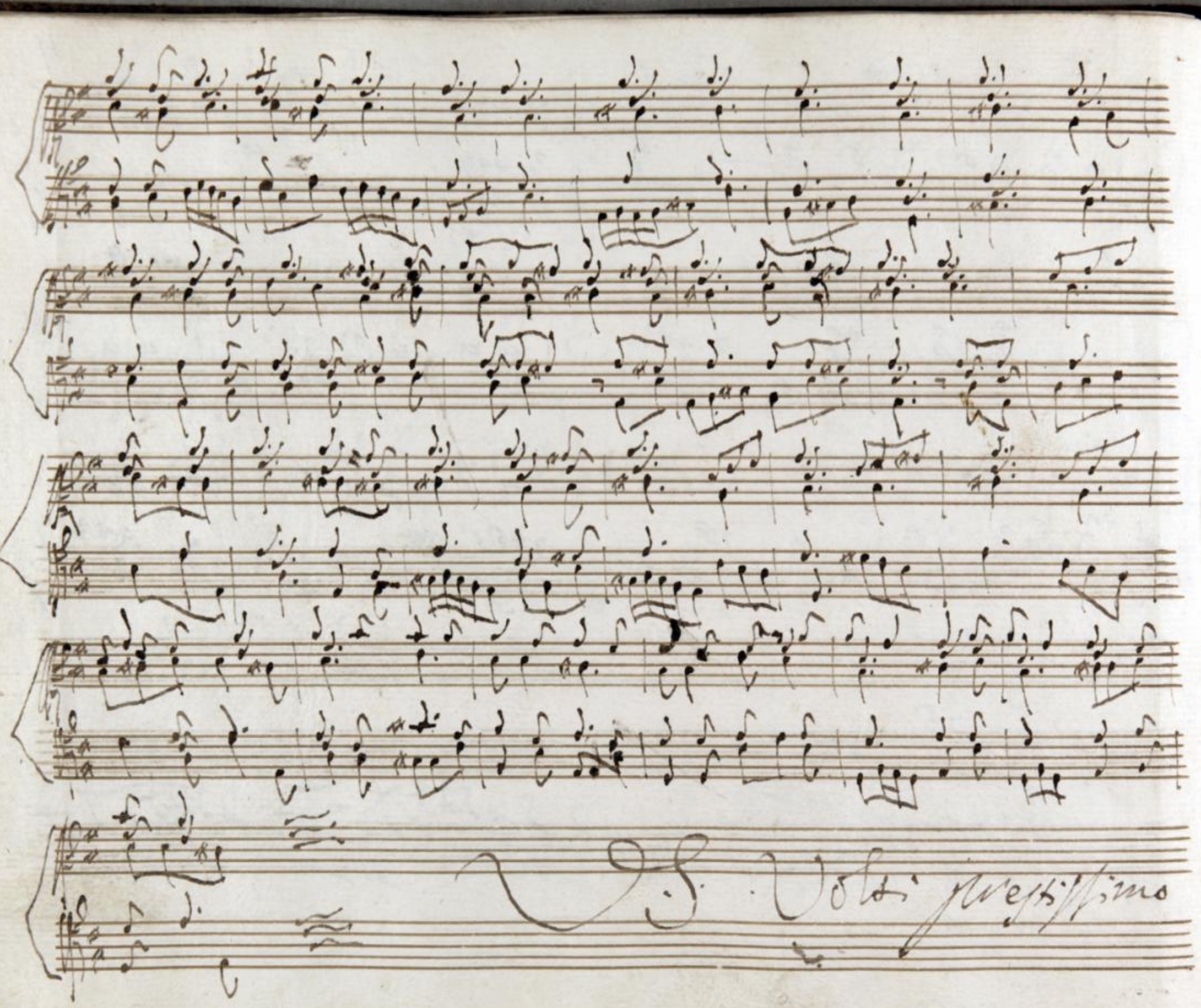
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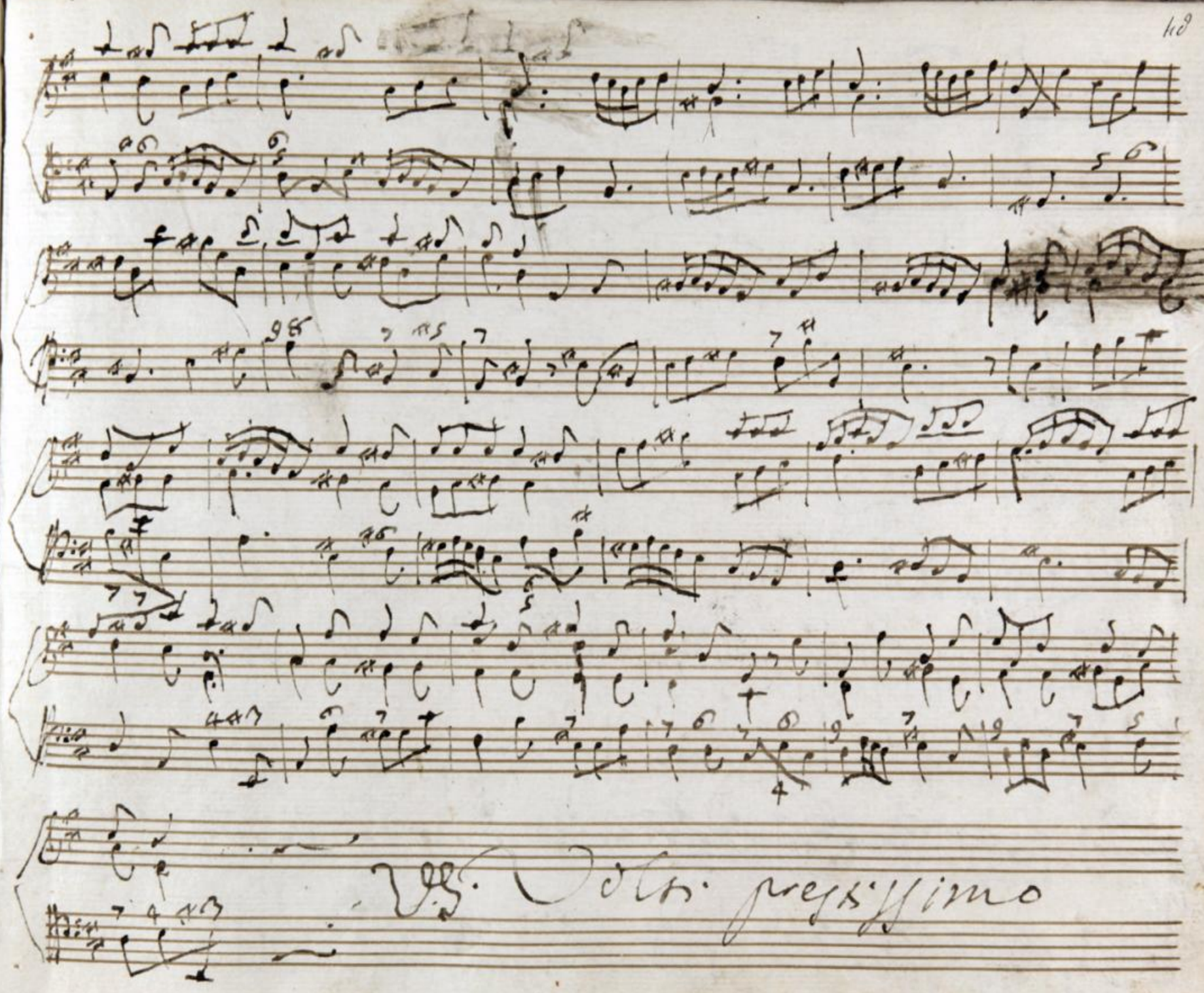
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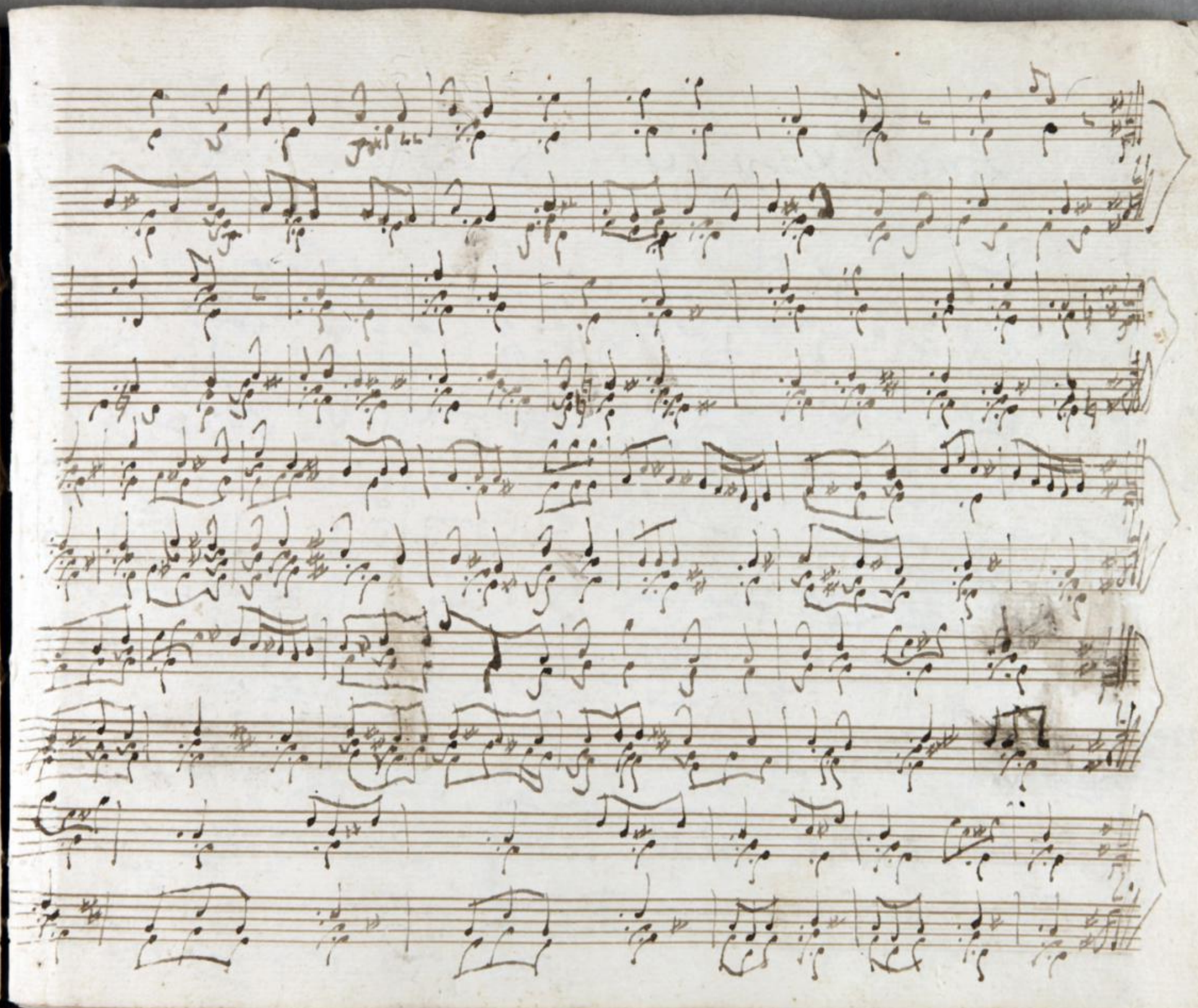


Volti subito

Fine della p.ª Parte.

Fine della p.ª Parte

Parte seconda

Suonata 7ª

Preludio Vivace

Volti sub: dopo

Ritor.

Parte Seconda.

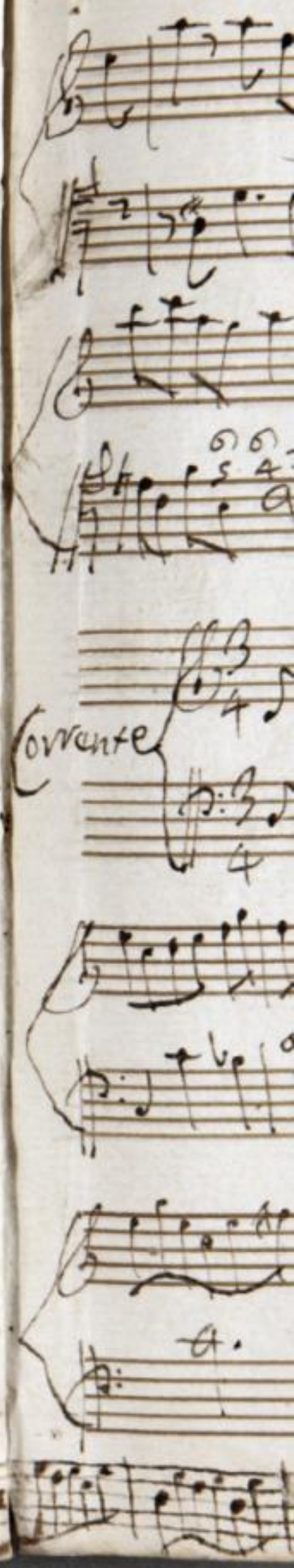
Suonata 9.ª

Preludio Vivace

Volti subito dopo il Rit.to

Corrente

5.



Corrente

.5.

.5.

.5.

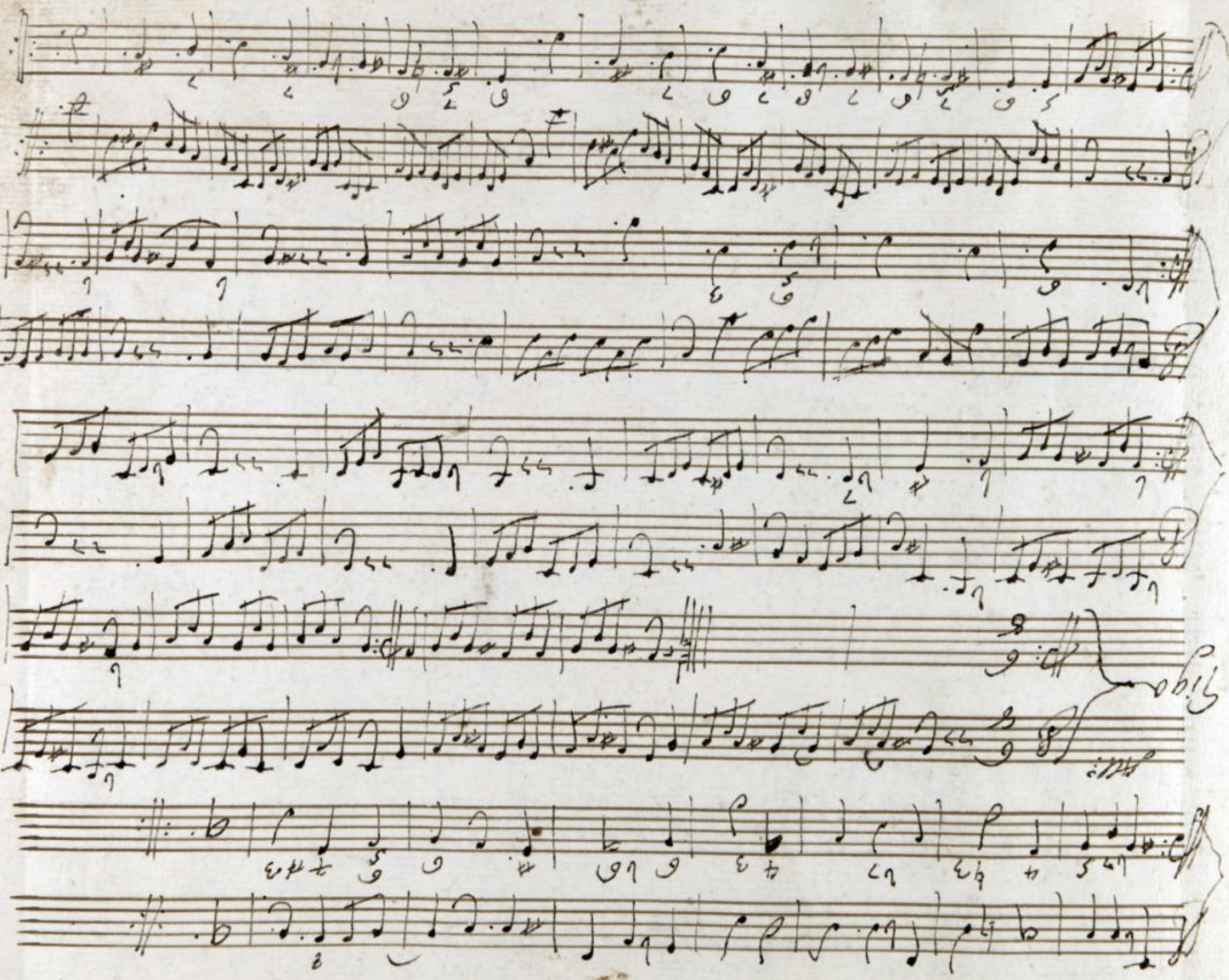
Sarabanda

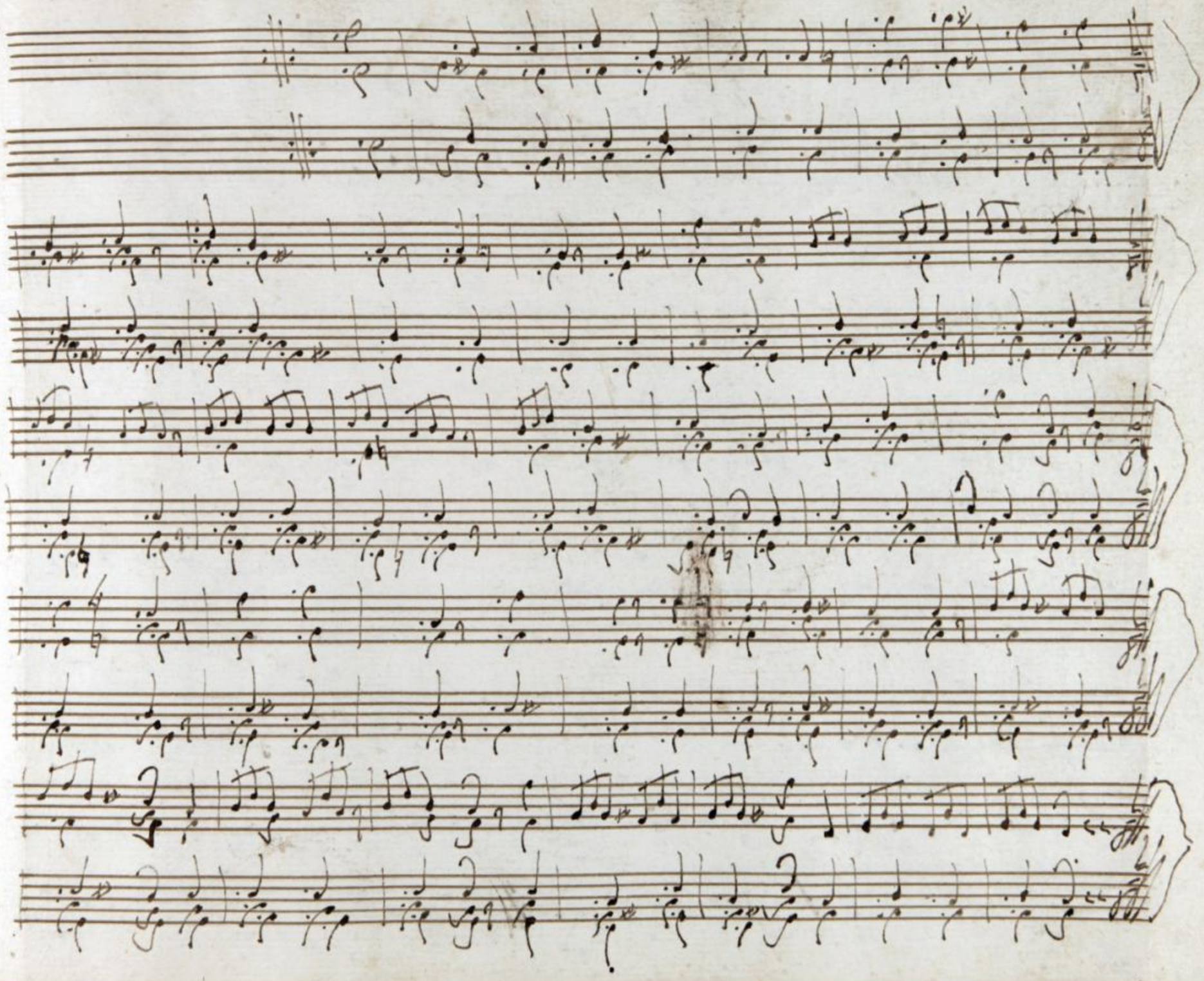
Ds. Volterra

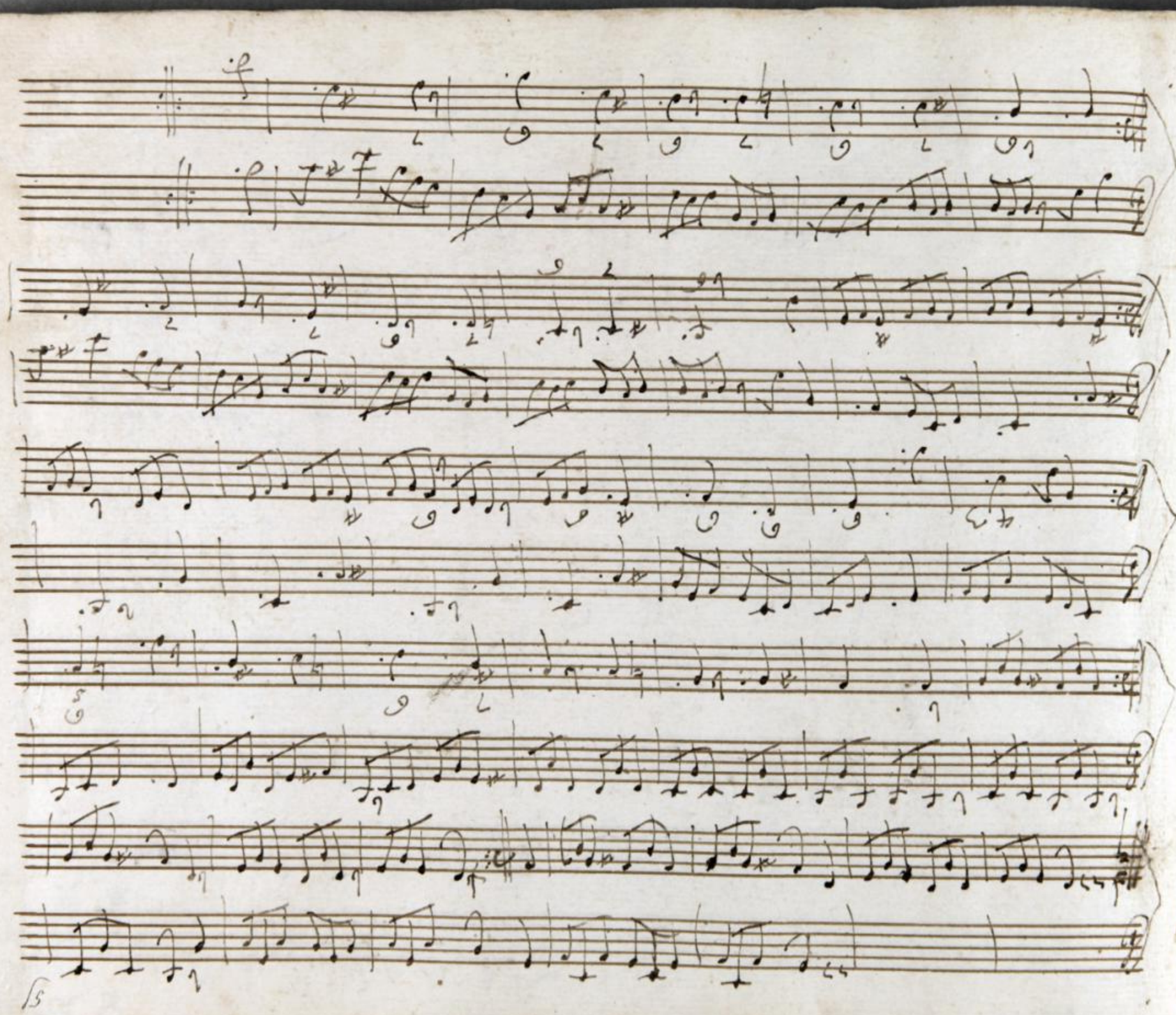
Largo

Sarabanda

Siga


Adagio
Giro





Sonata 8.

Preludio

Largo

Volteà

Sonata

Preludio

Largo

Sonata 4.

Preludio

Largo

Volteva

Volteva

Alemanda

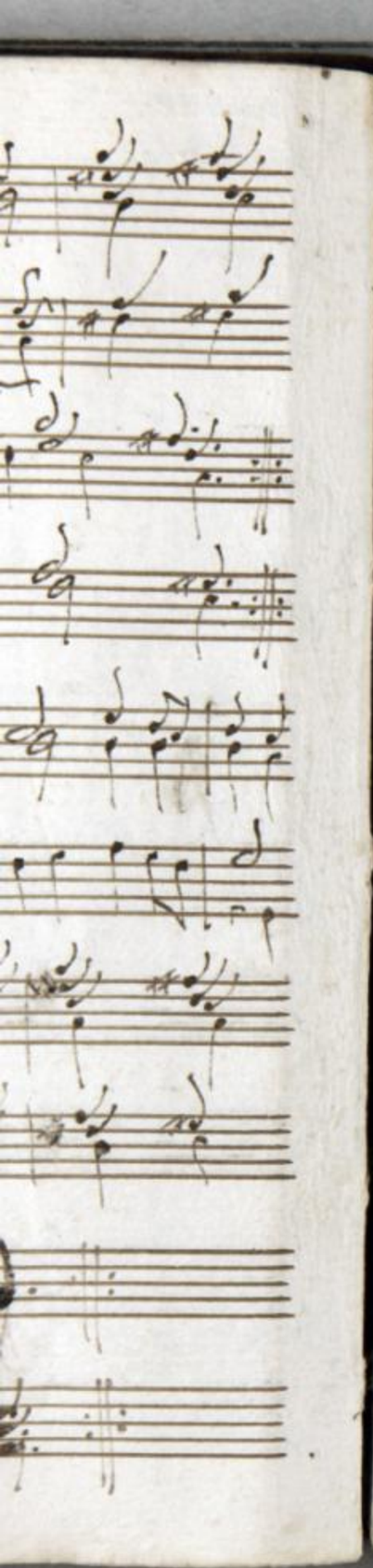
All.

Trill.

Trill.

Alemanda

All.



Alemanda

Allo

Sarabanda

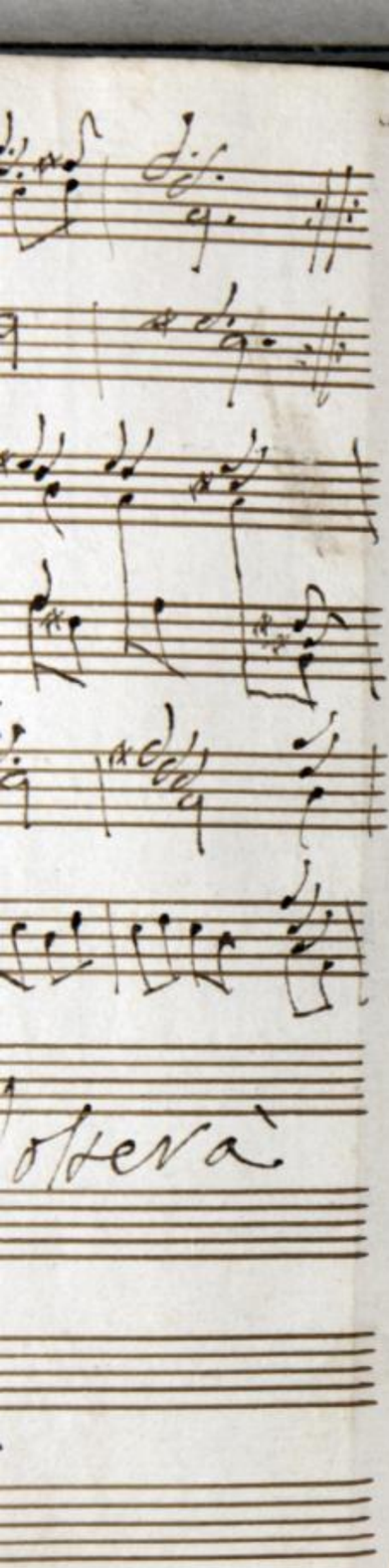
Largo

Sig. Vobera

La La Siya

Sarabanda

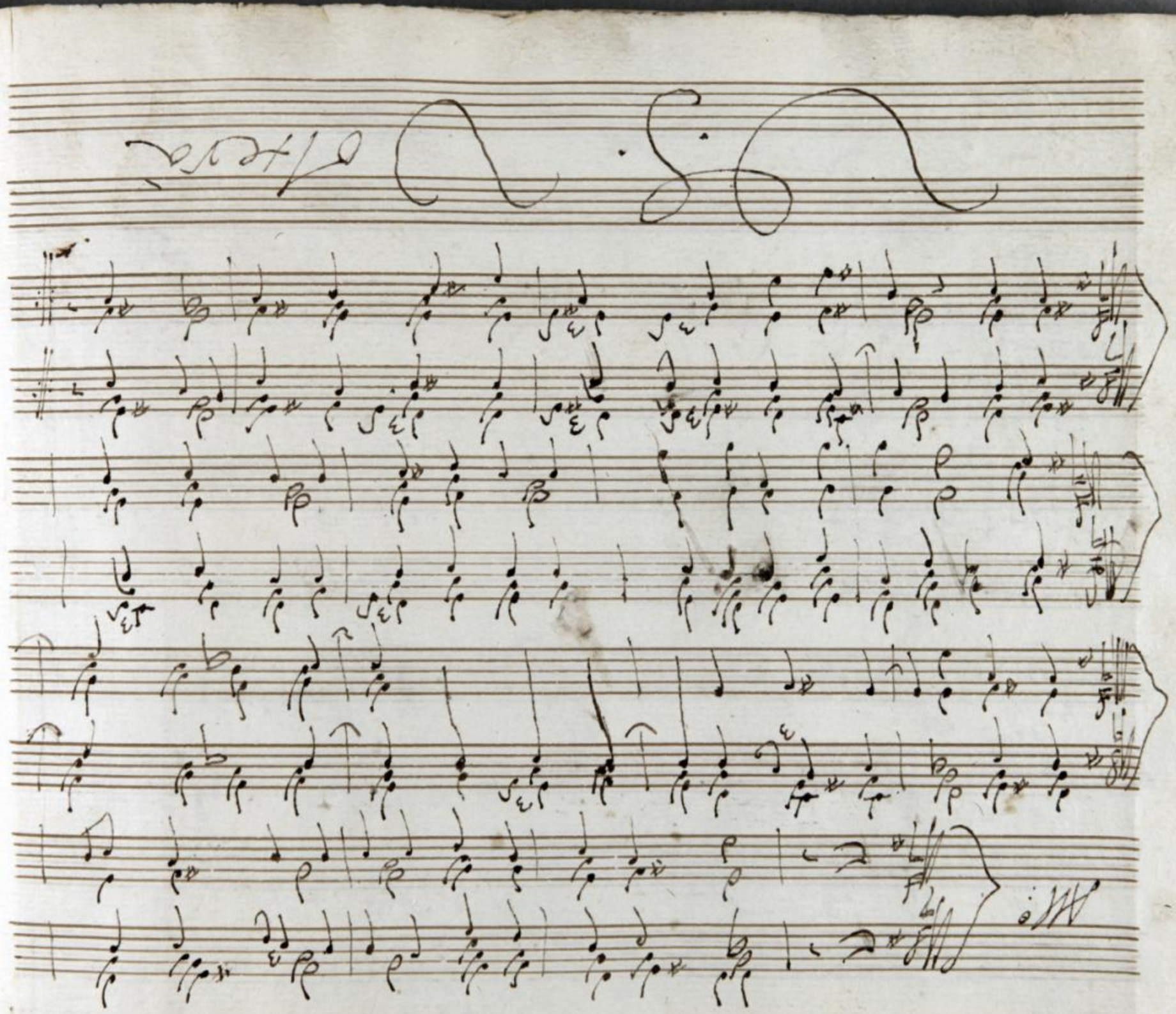
Largo

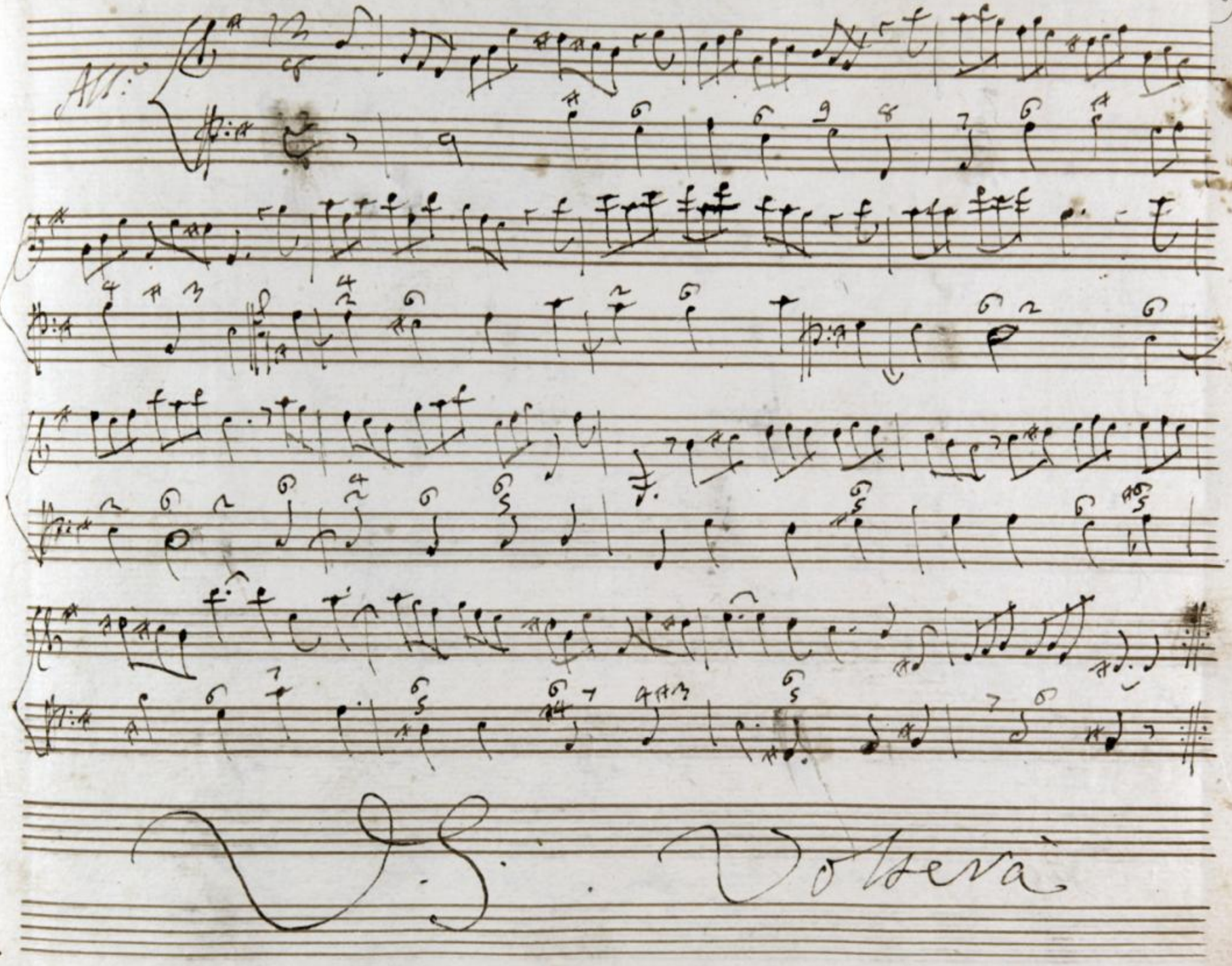


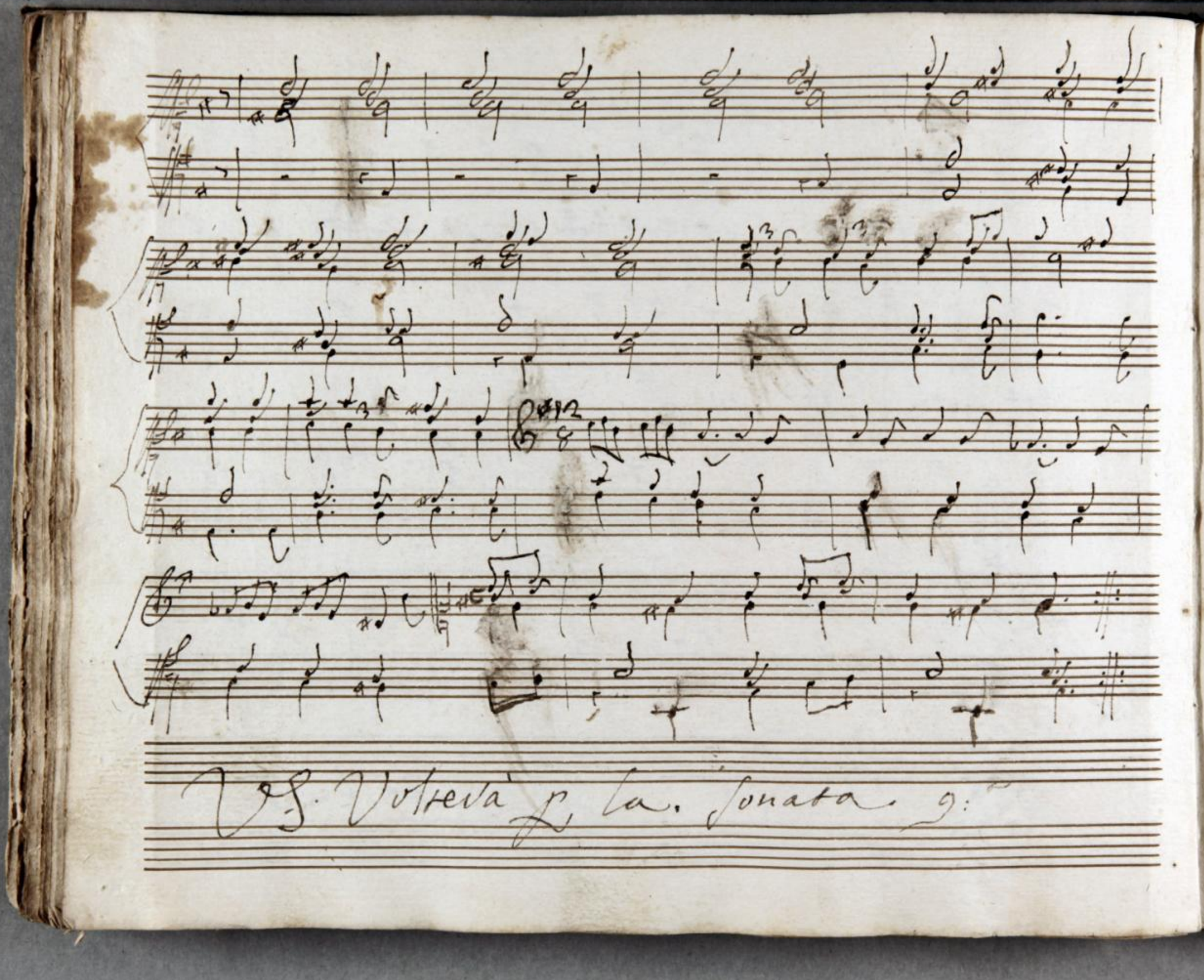
Largo

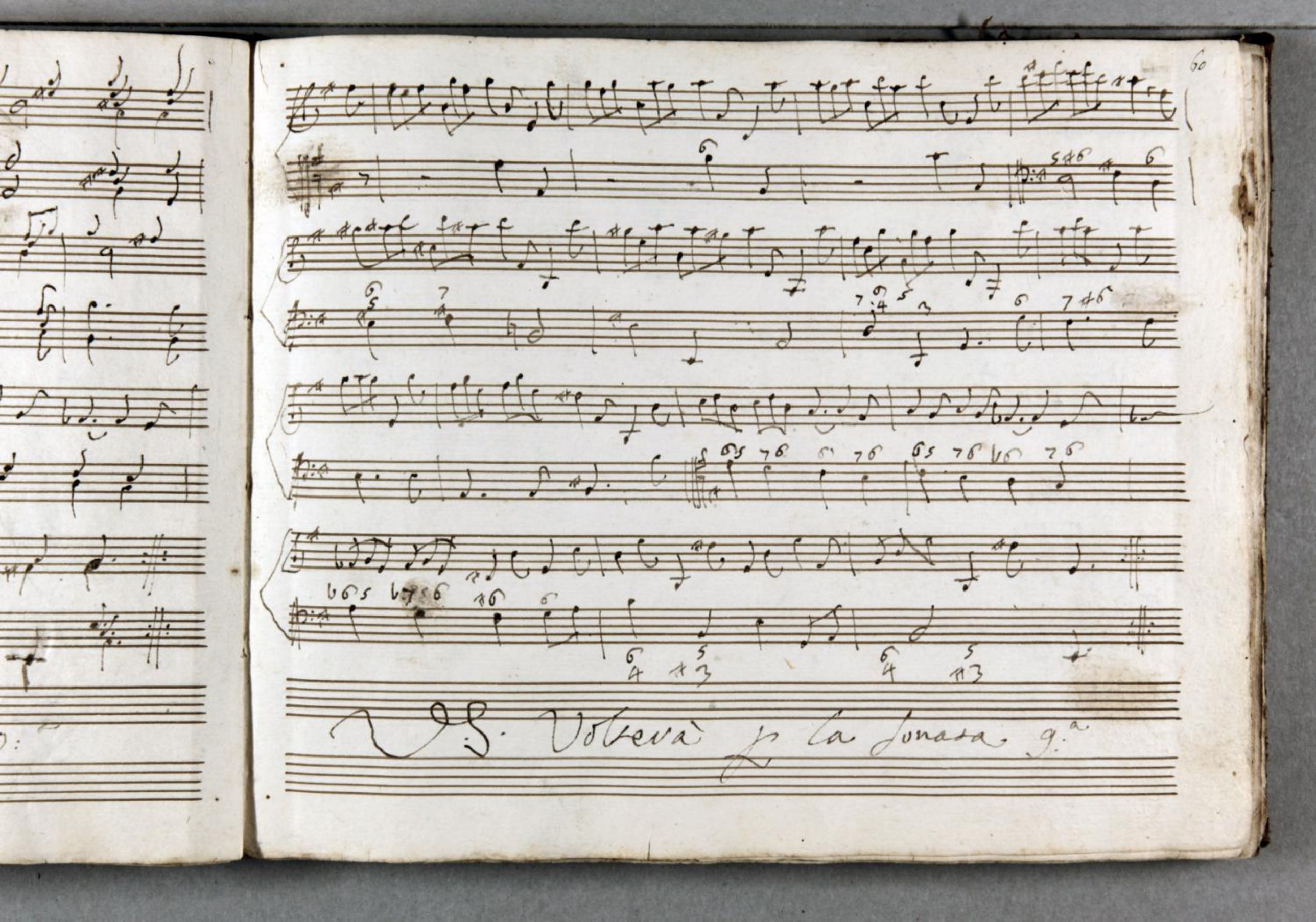
Osterà

la Giga




All.o
N.B. Volterà


Vos. Volteva p. la. Sonata 9:


N.B. Volteva p la Sonata 9.a

Sonata 9.ª

Preludio

Largo

J. J. Volteva

Fa 2.ª parte.

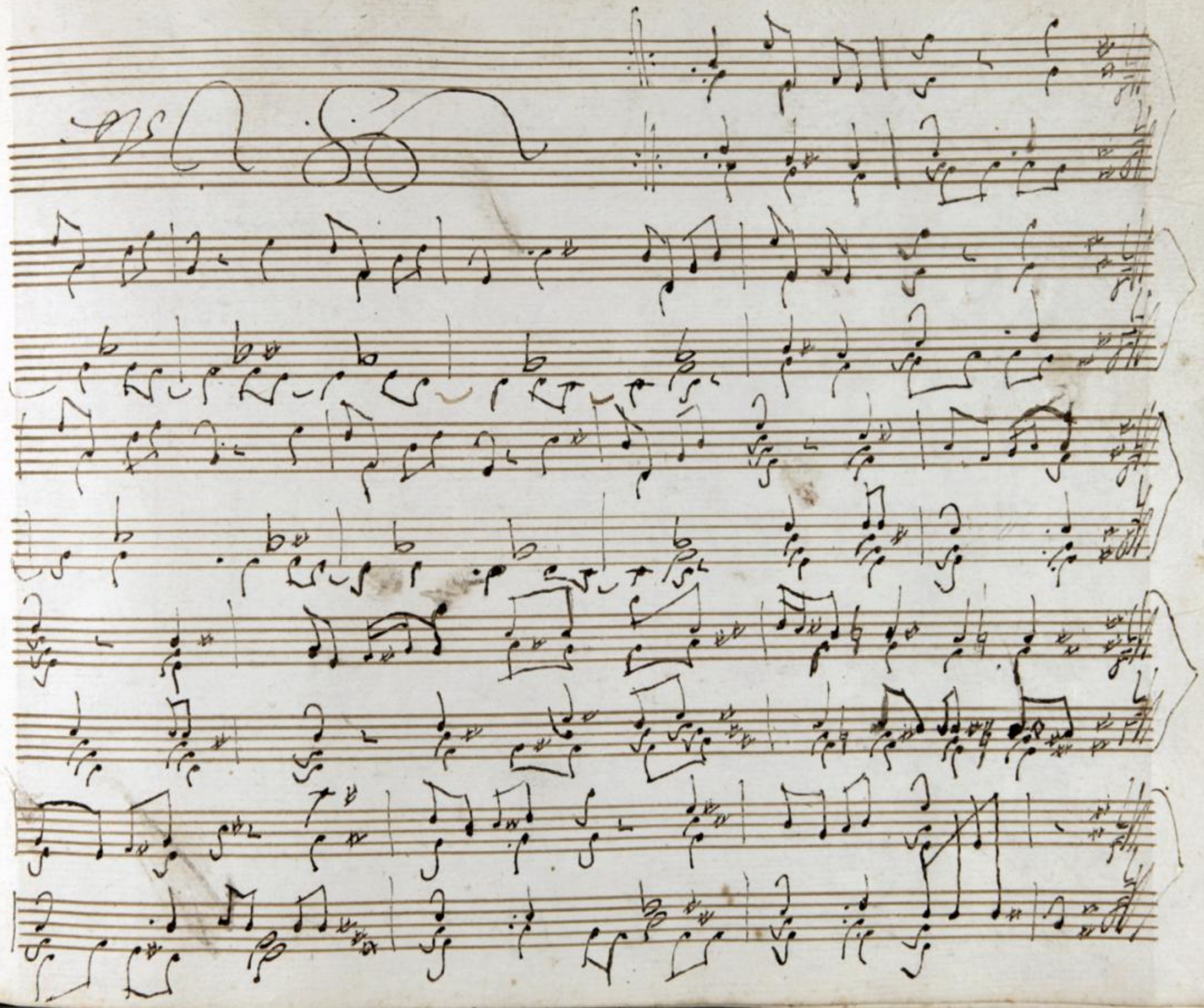
Sonata 9.ª

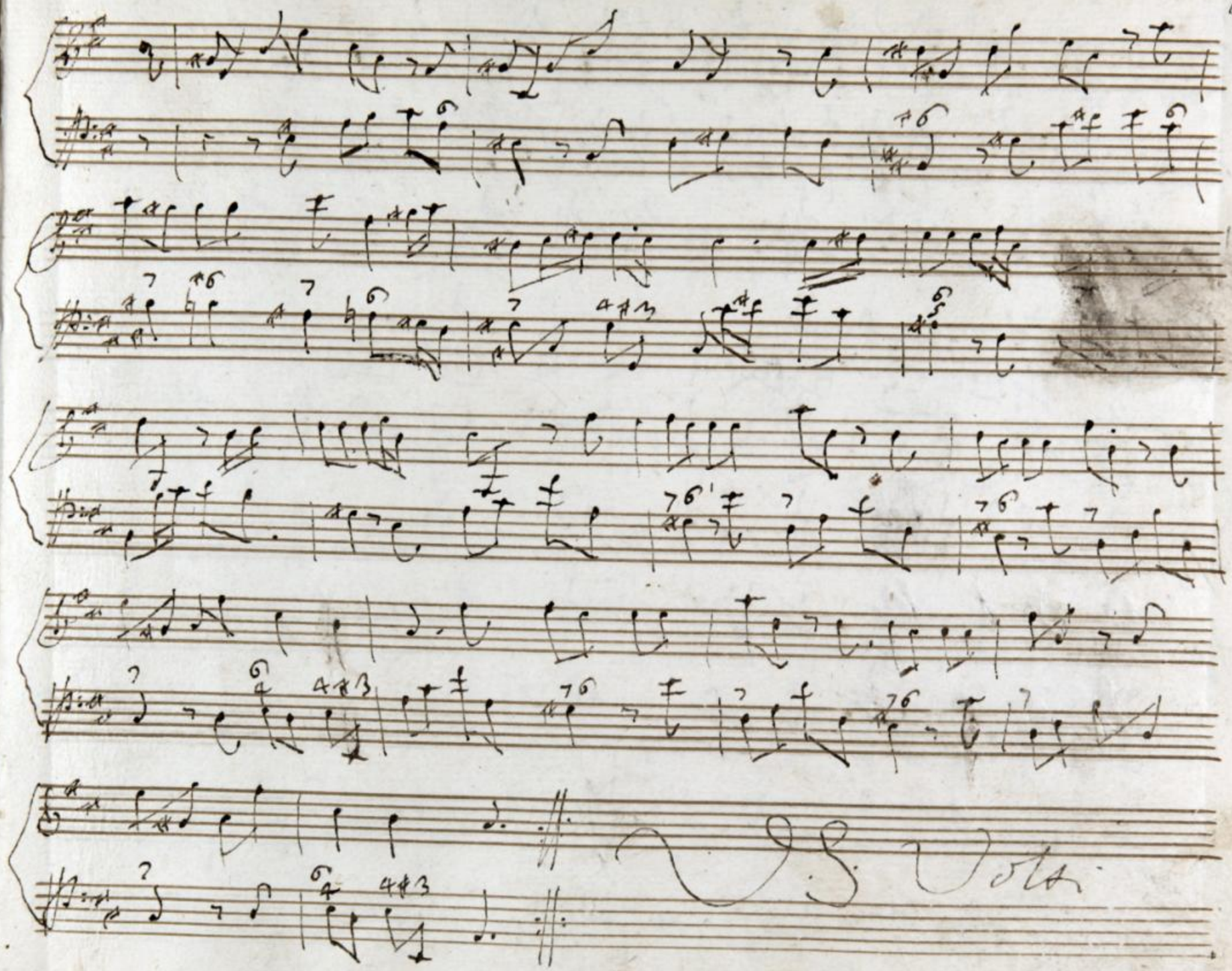
Preludio

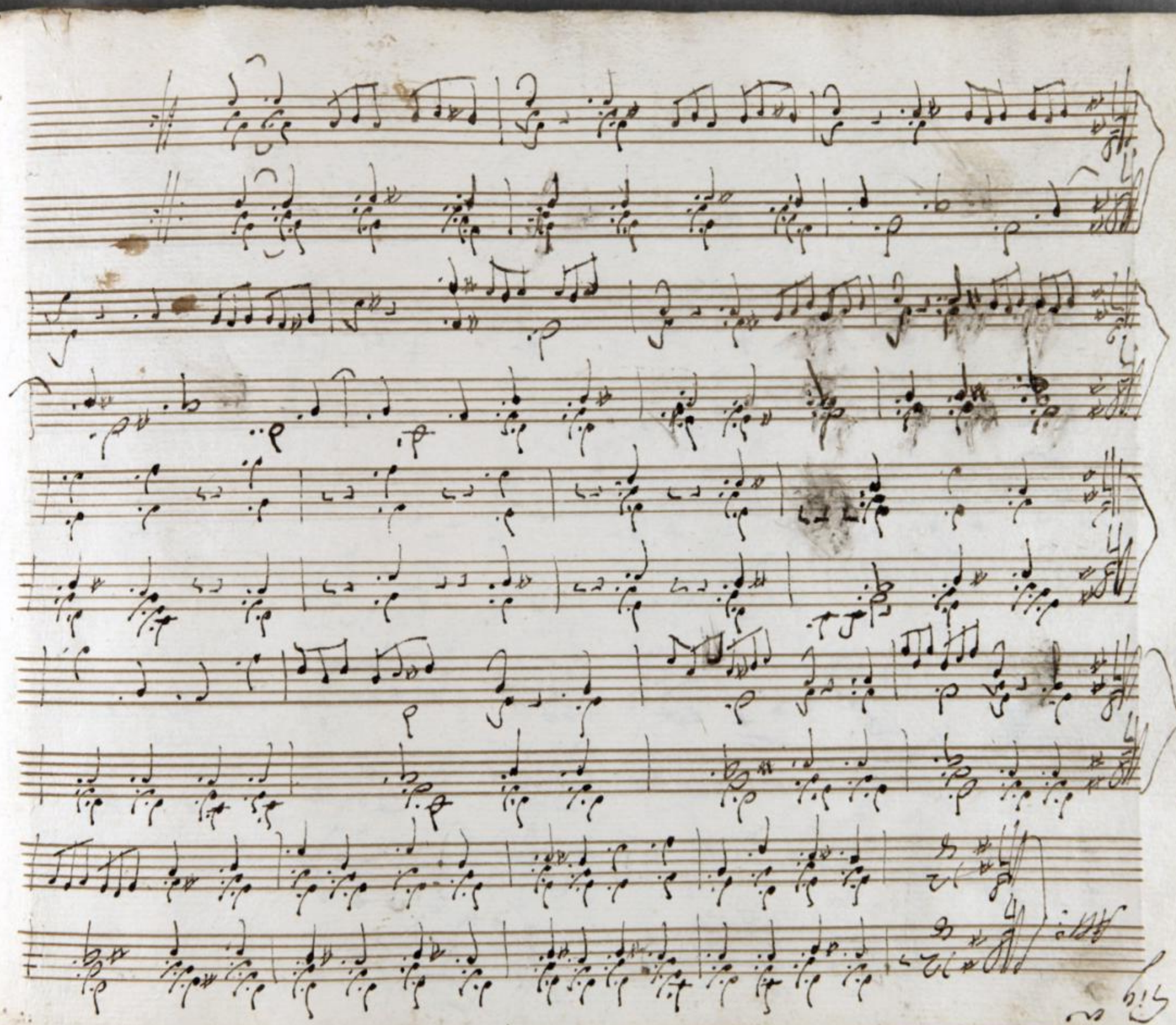
Largo

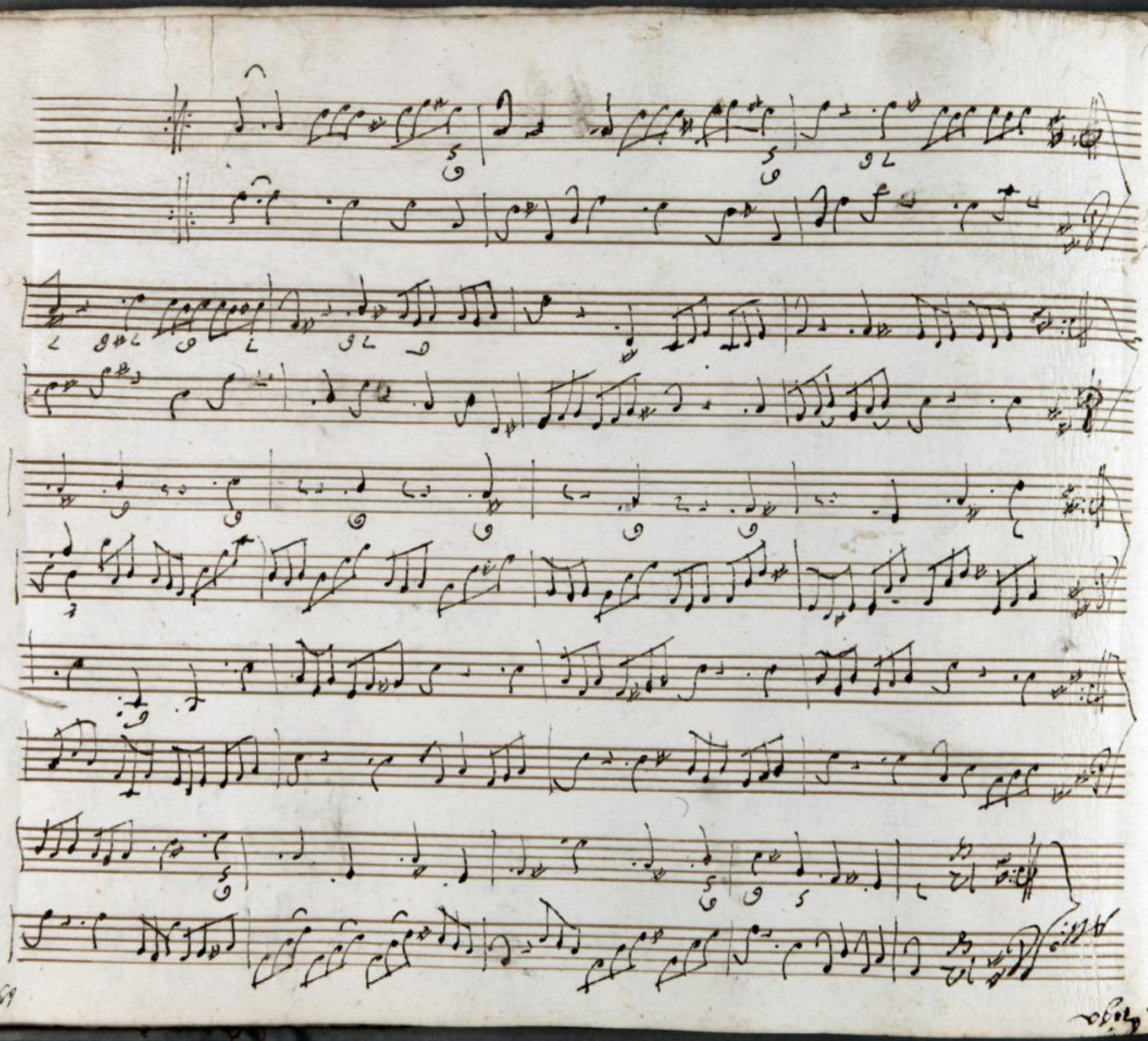
D.S. Volterra

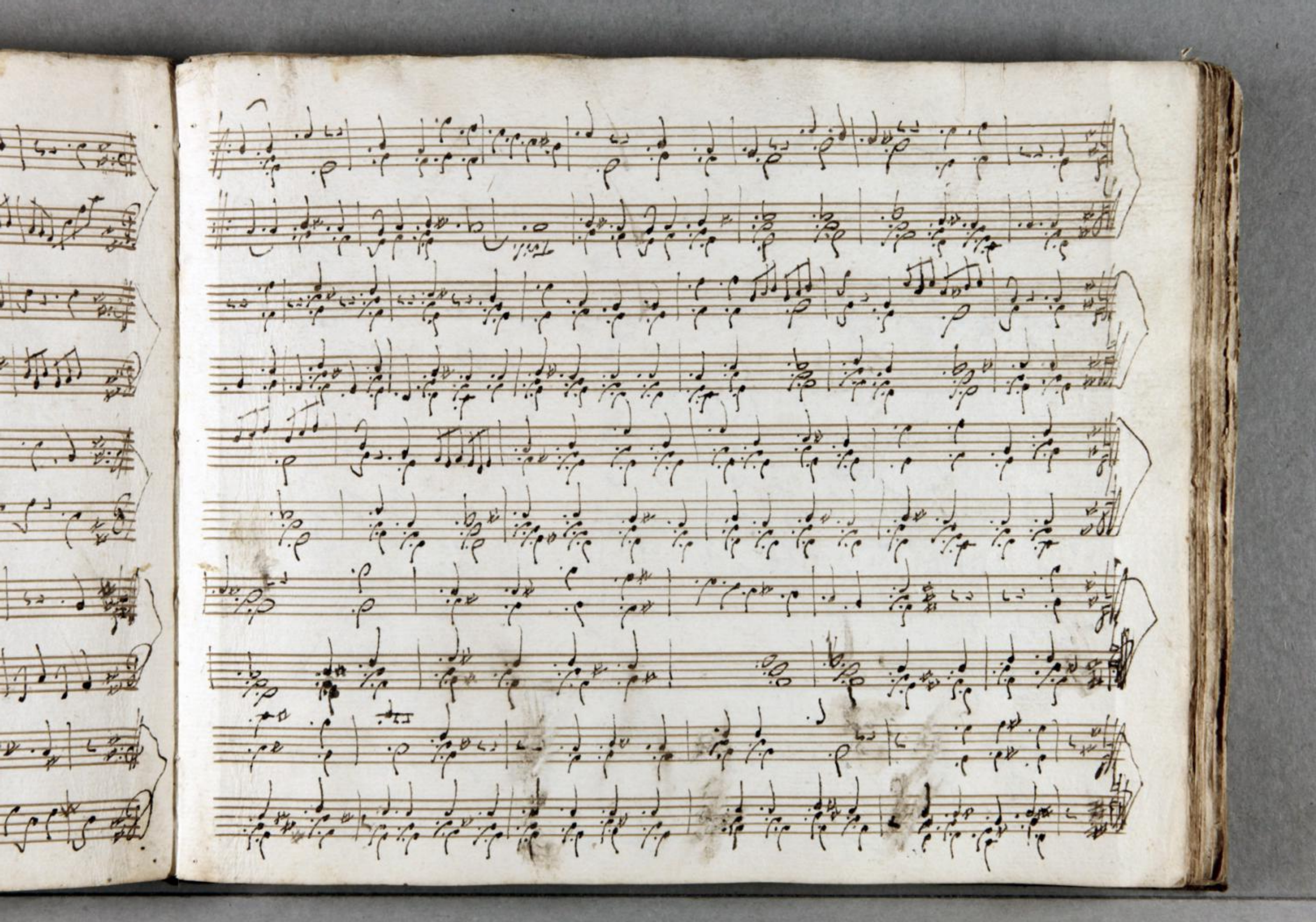
fin la 2.ª Parte.

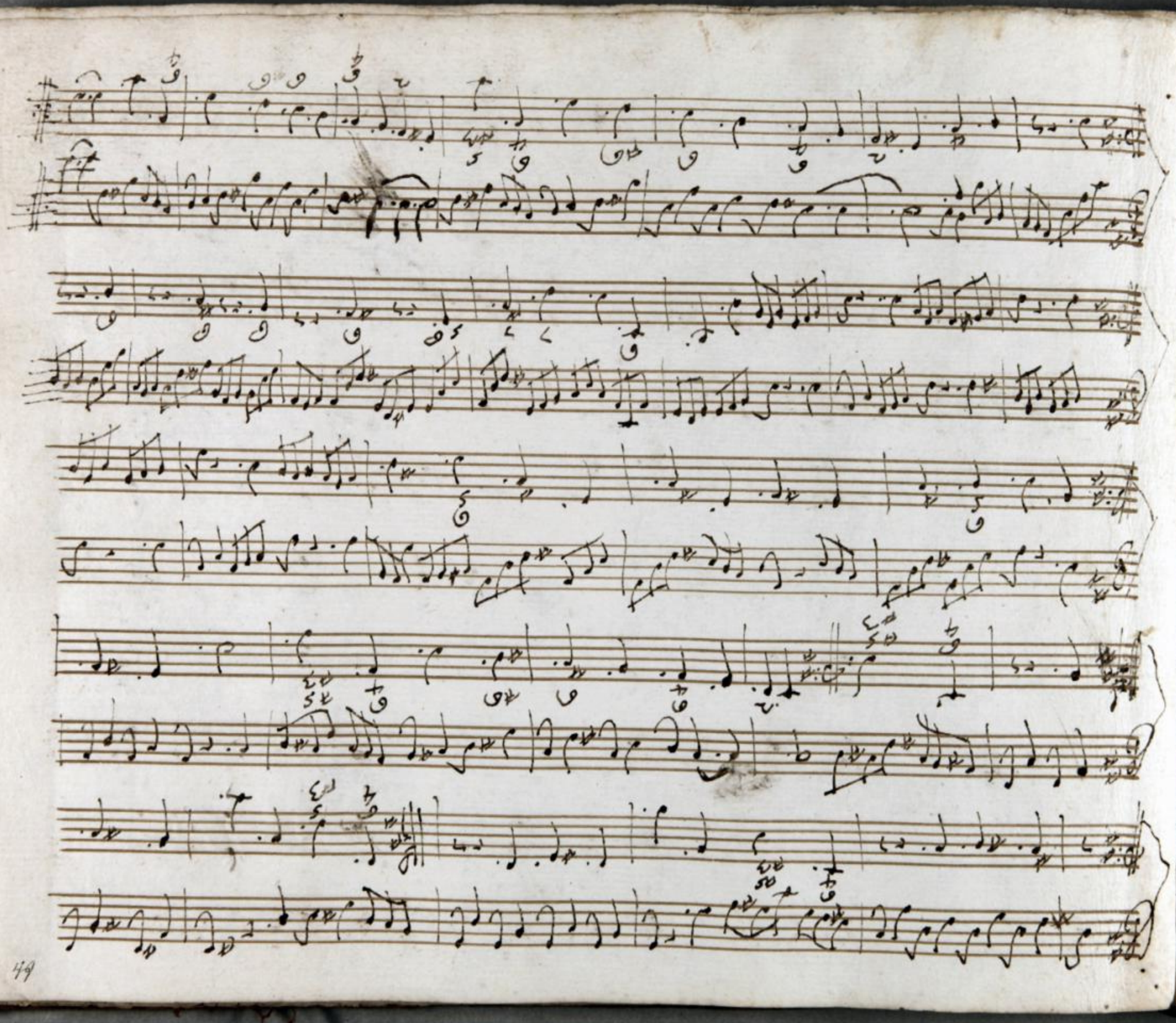



Volti
Volti





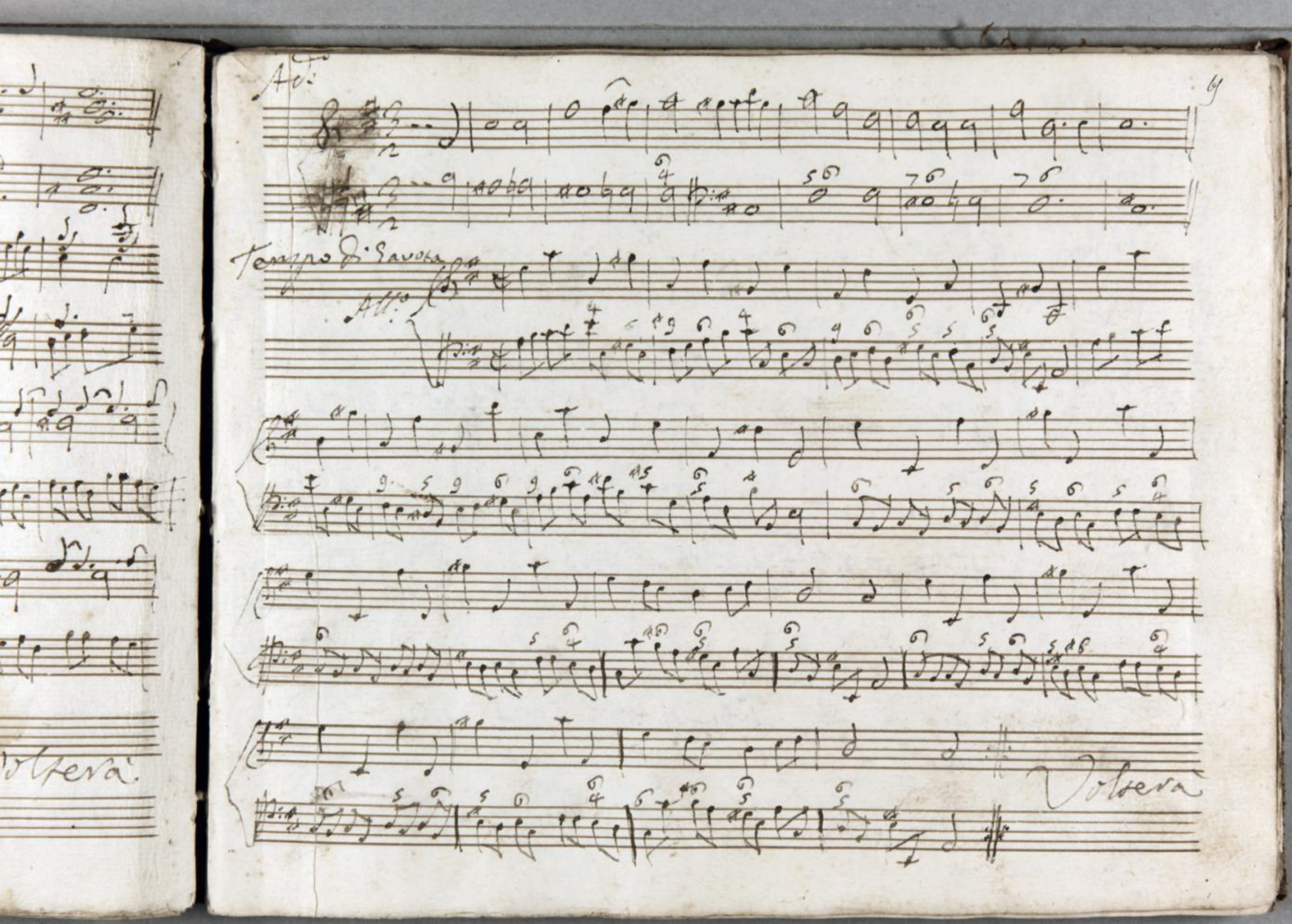


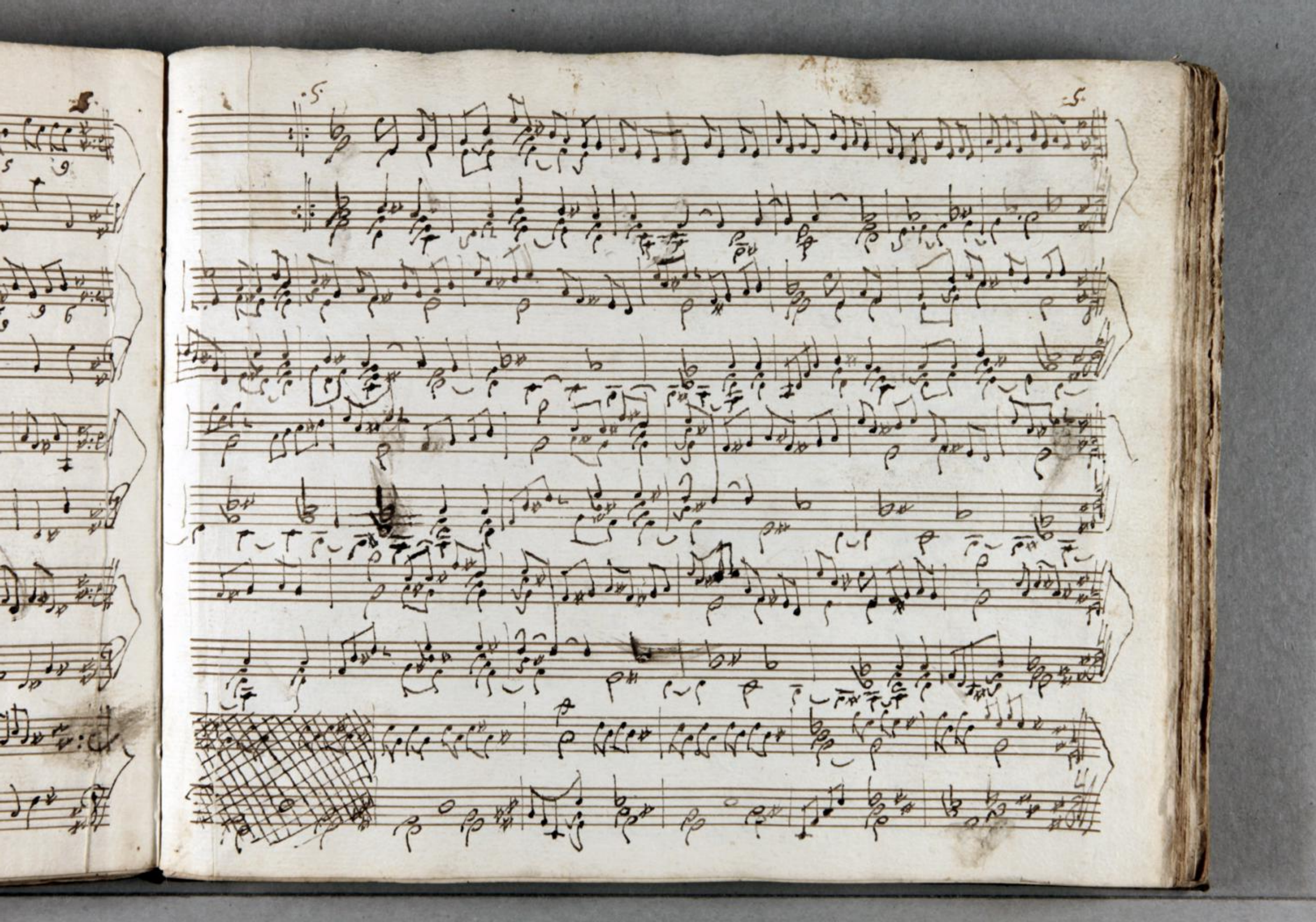


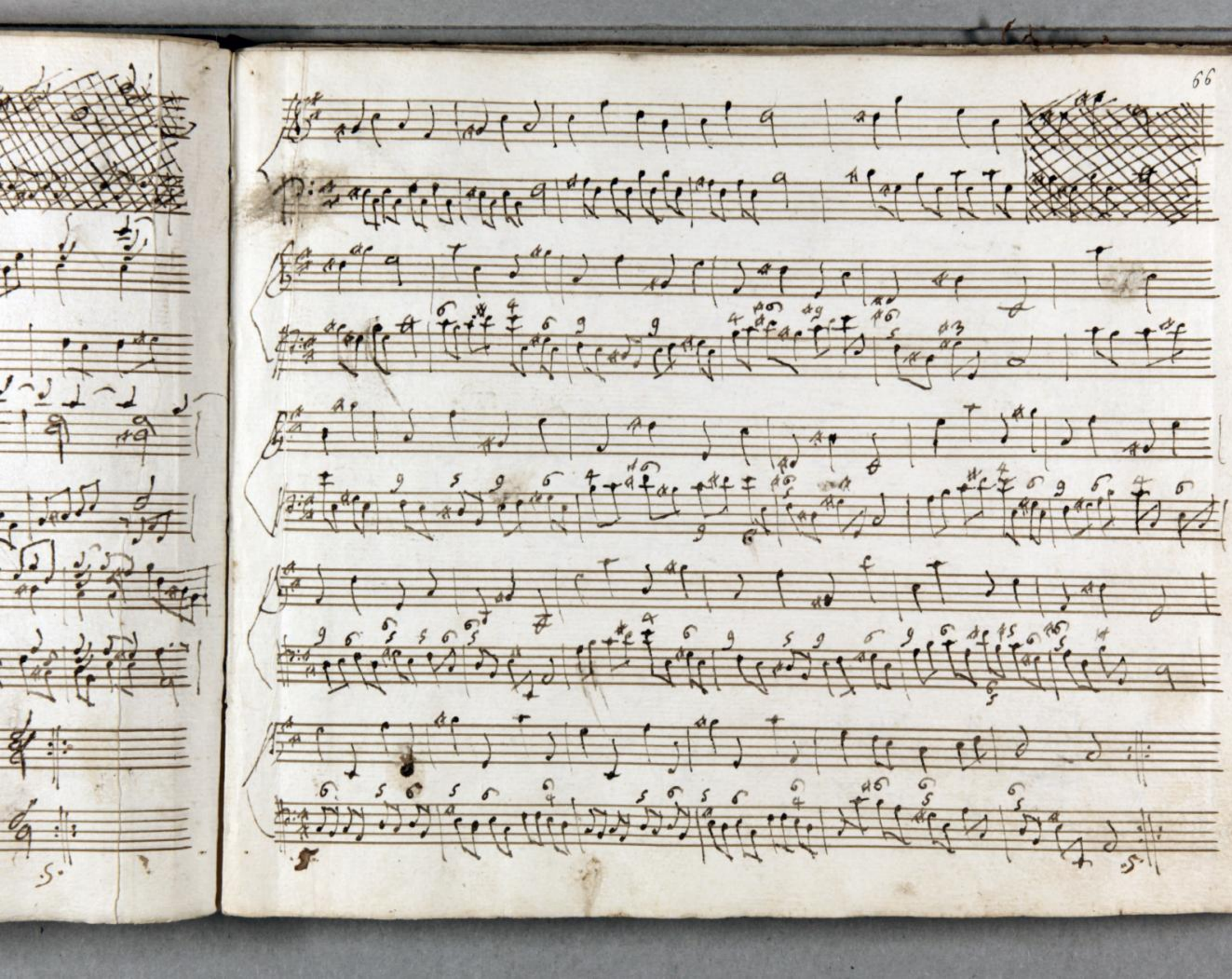
Ad:

Tempo di Gavotta All:

Volteva.


Tempo di Gavotta
Volterra





Sonata 10:a

Preludio

Largo

Tril.

Preludio

Largo

Sonata 10

Alemanda

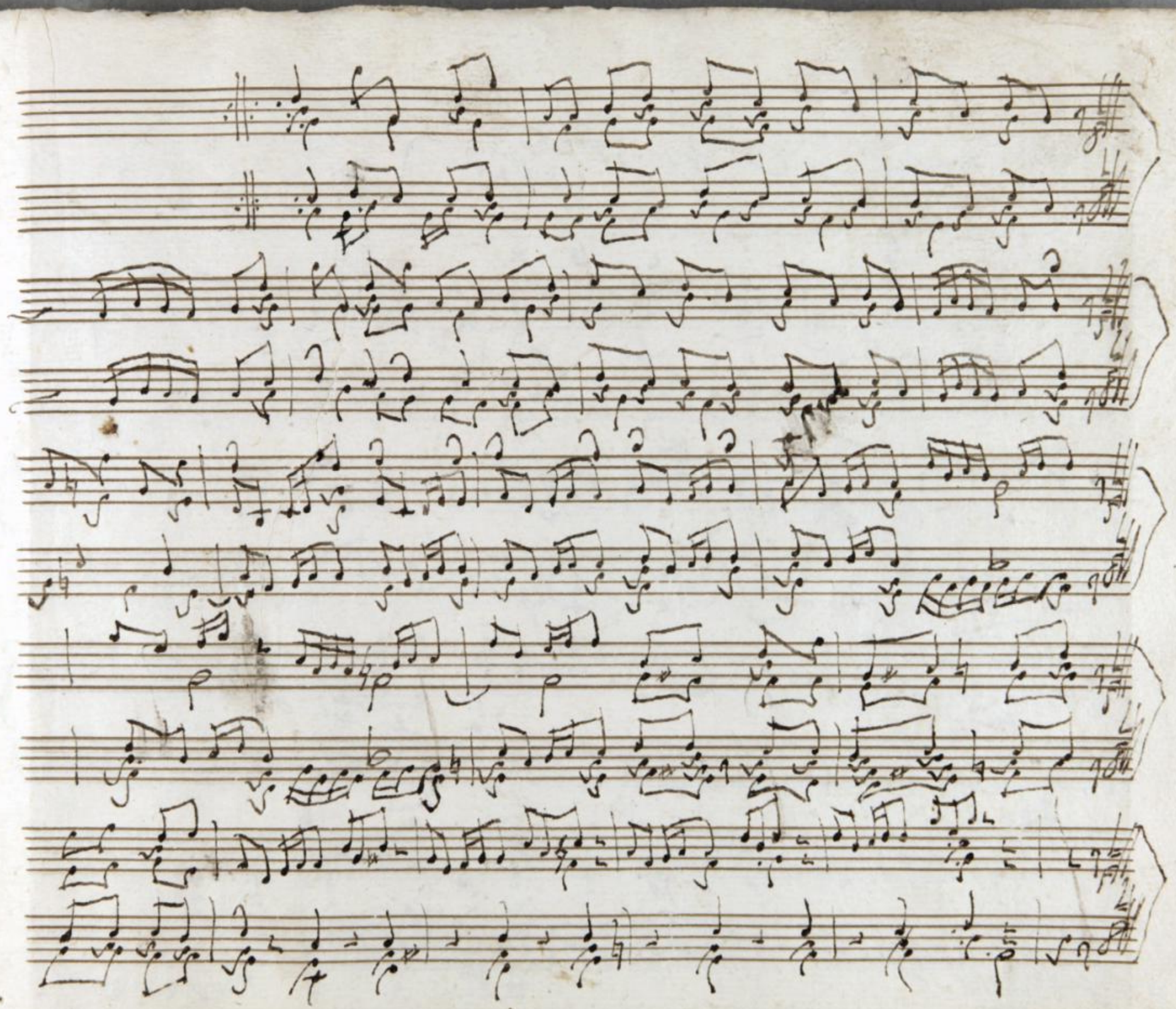
All.o

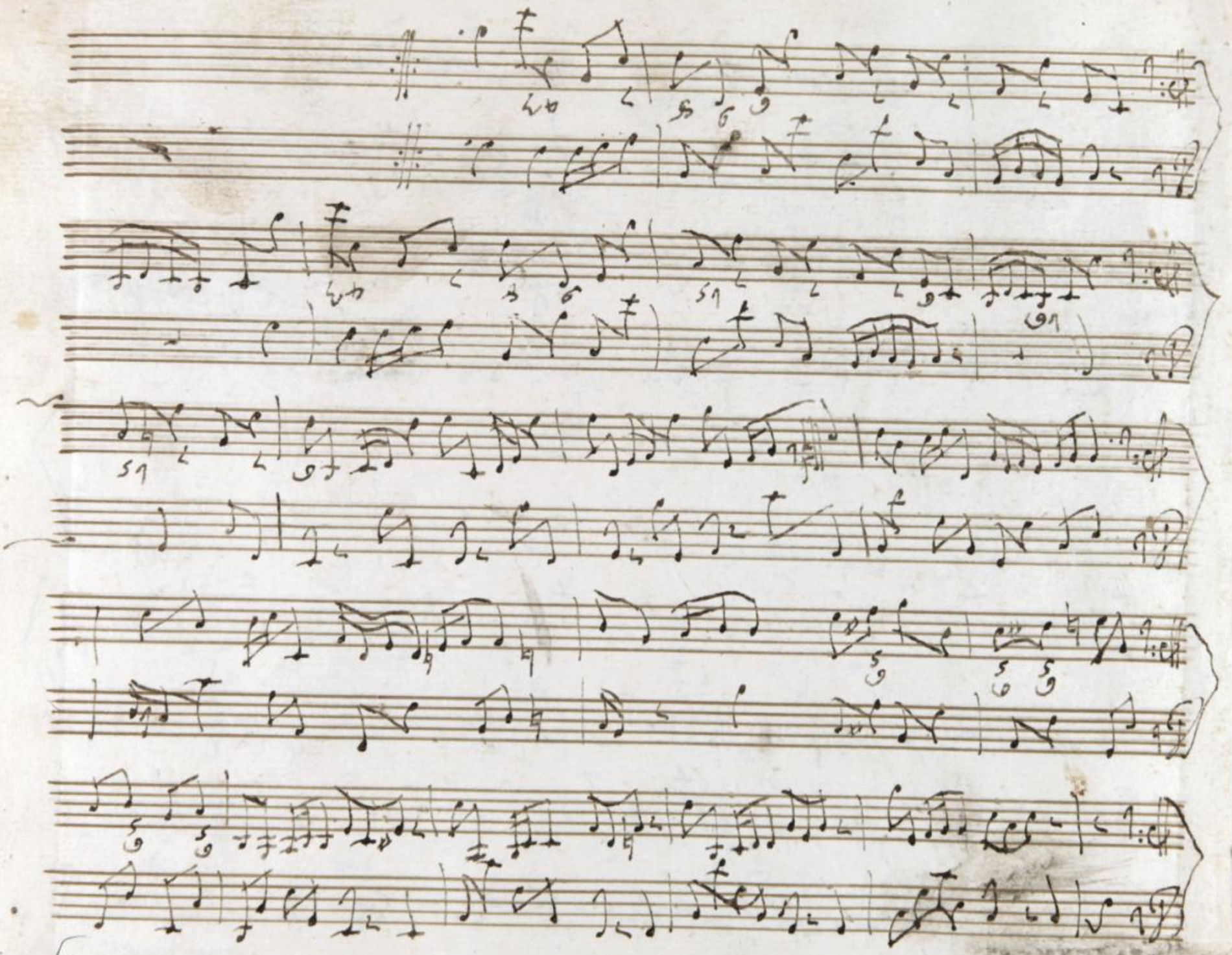
V.S. Volti p la 2.a Parte

Alemanda.

Alto

D.S. Volti p la 2.a Parte





Sarabanda

Sarabanda

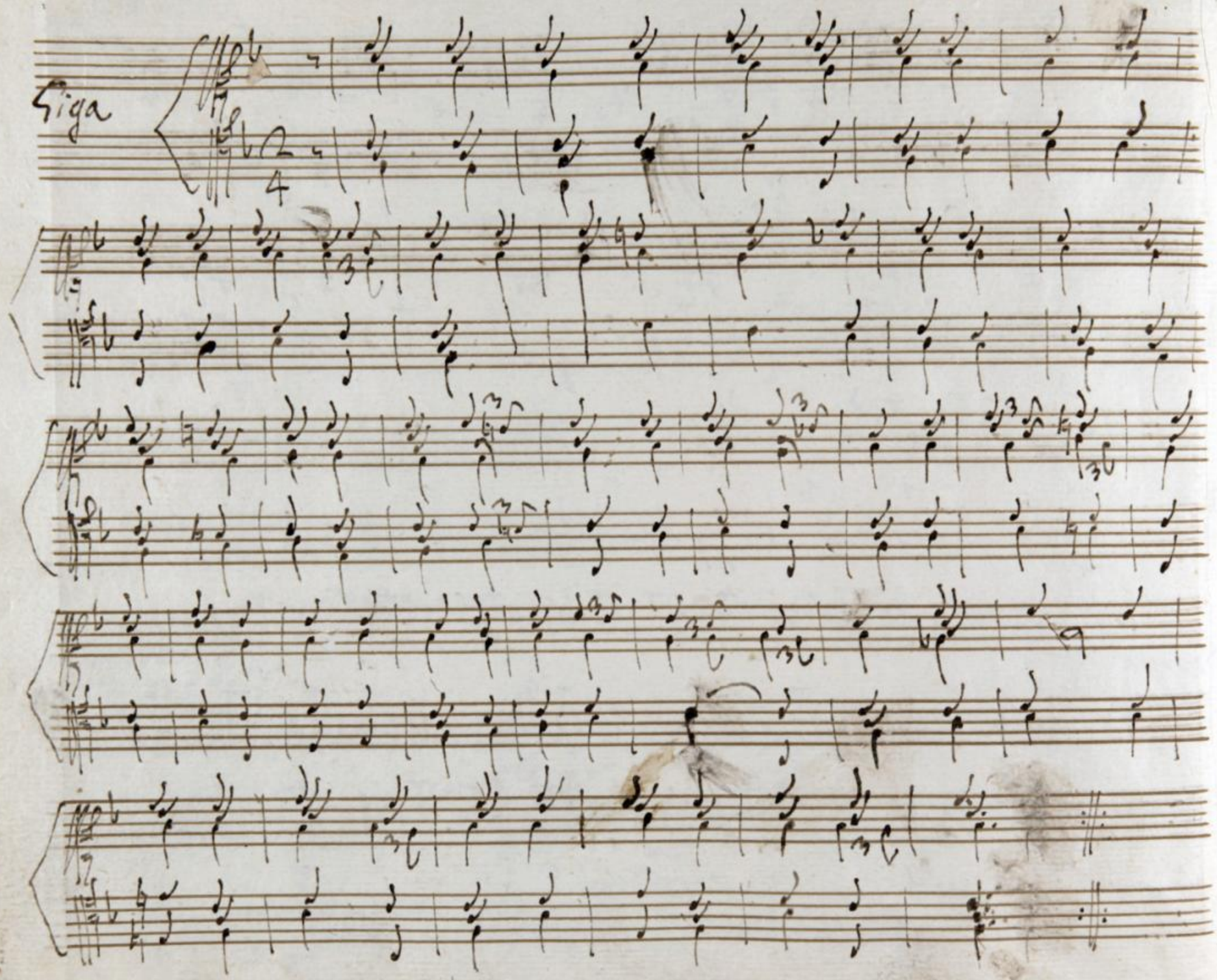
Sarabanda

Sarabanda

Sarabanda

Gavotta

Giga



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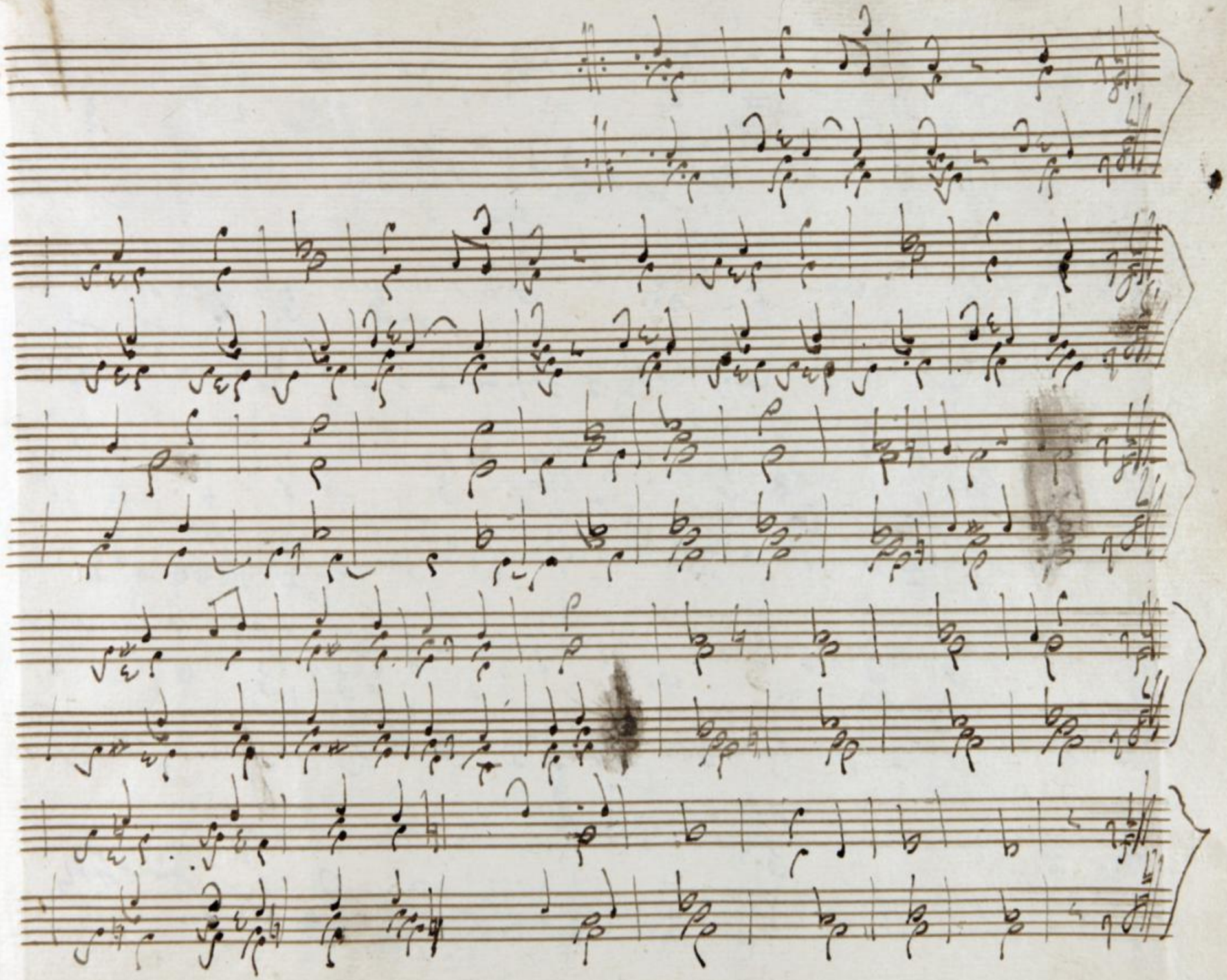
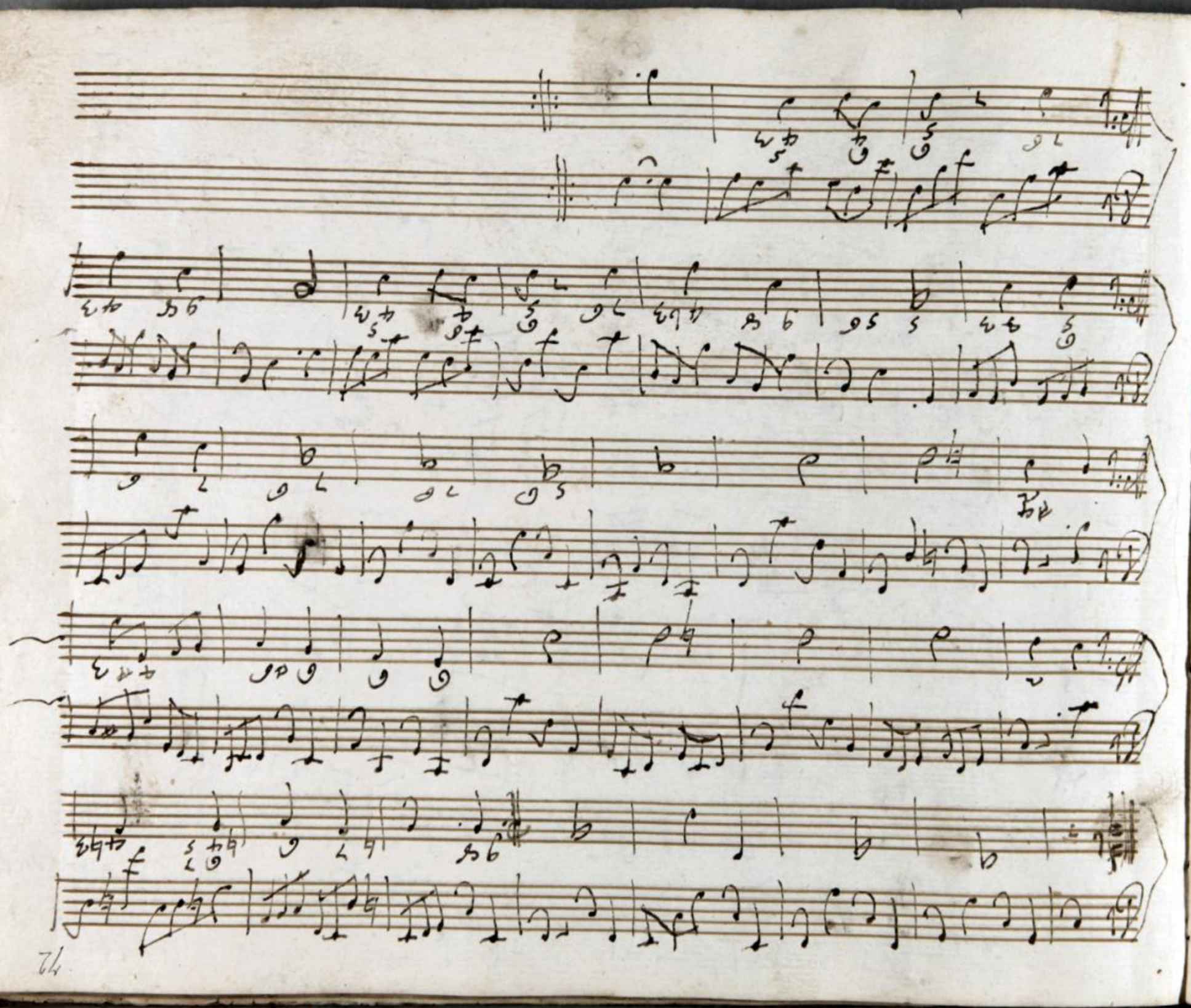


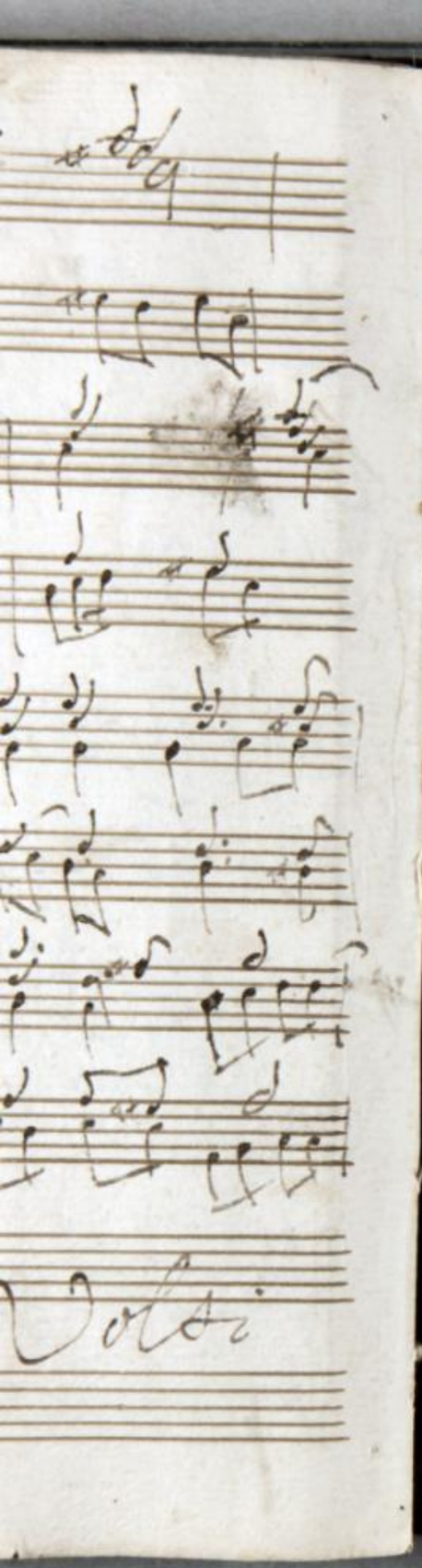


Sonata 1ª

Preludio

Adagio

Volti

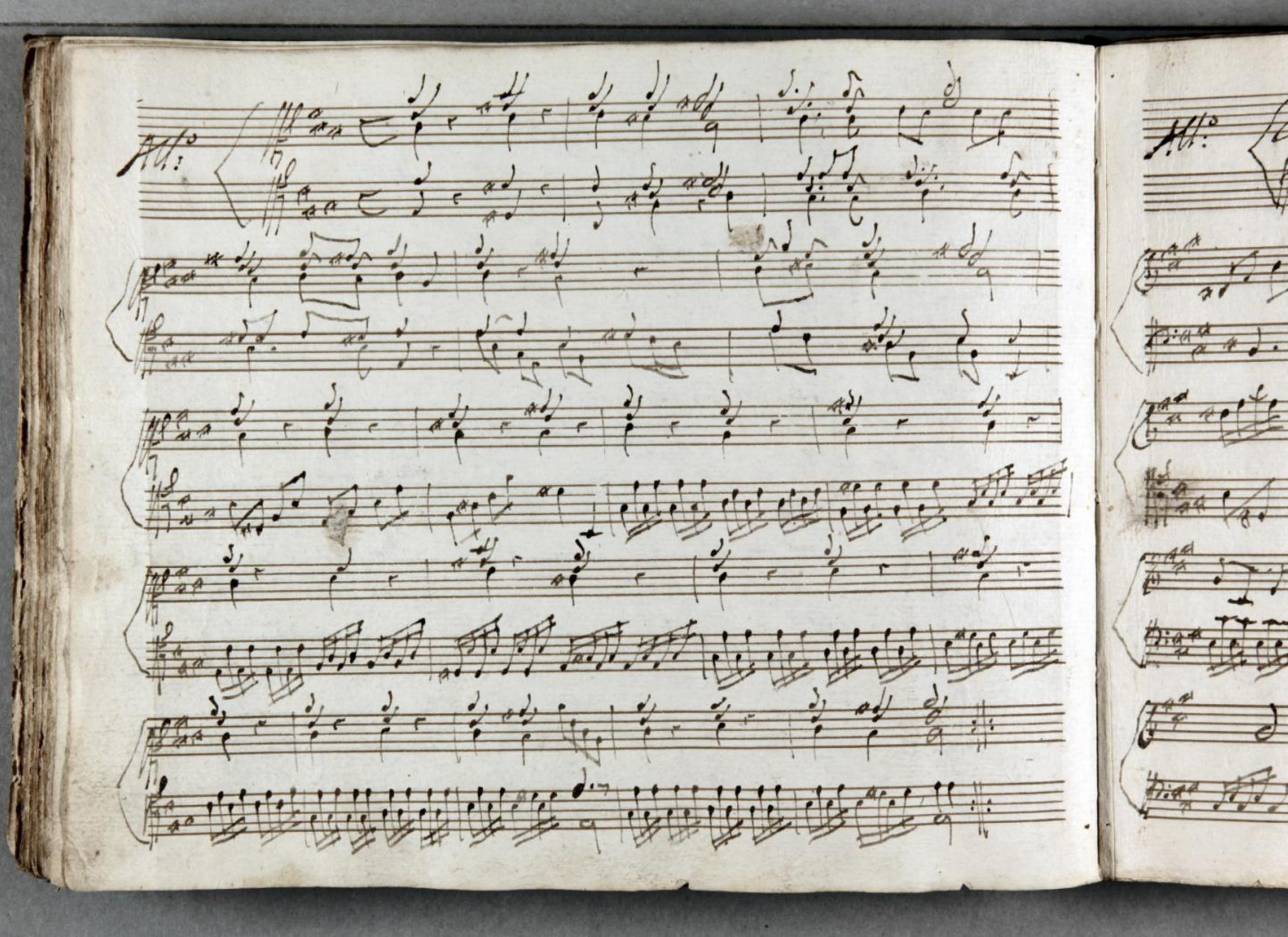


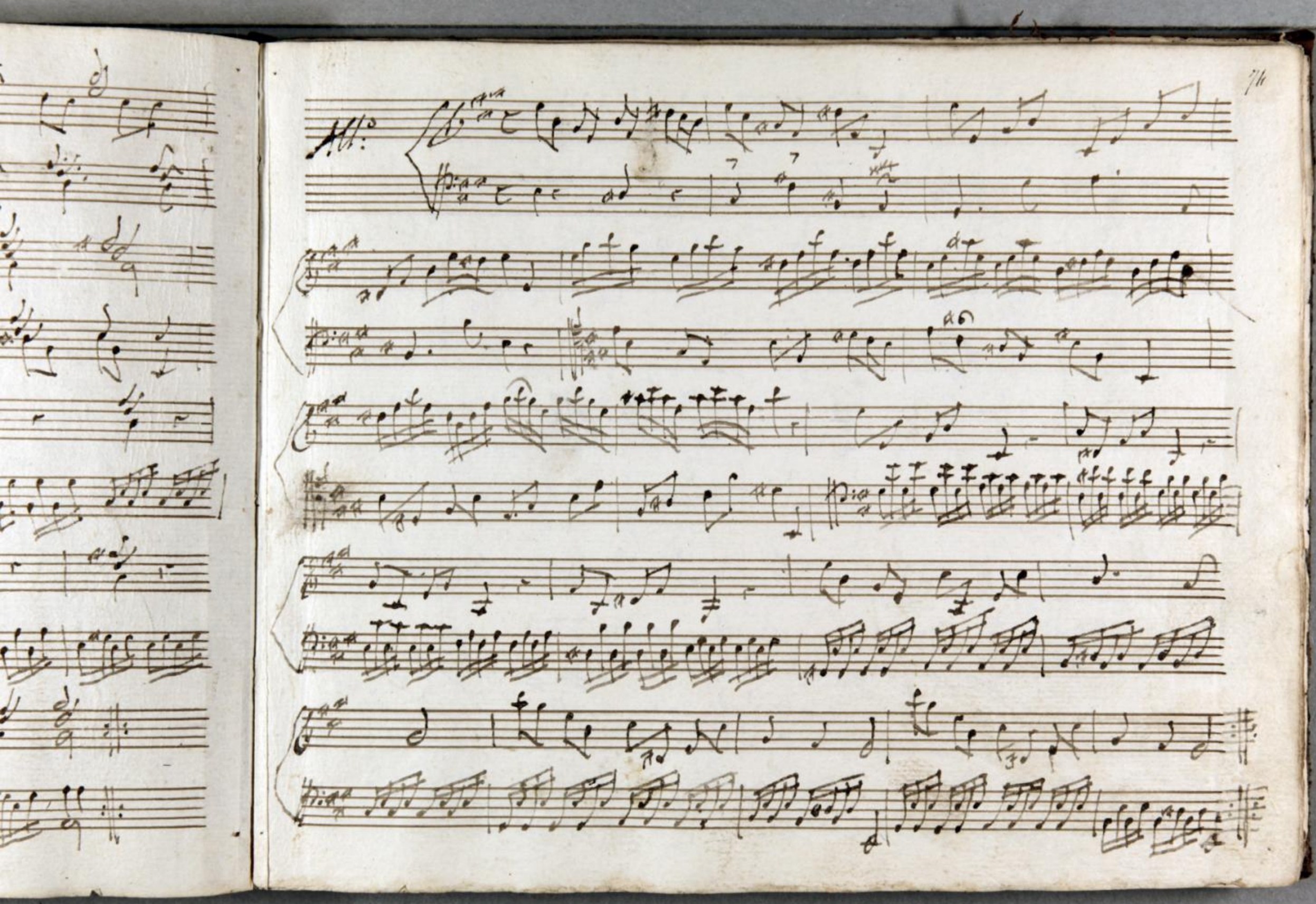
Sonata 11.ª

Preludio

Ad.º

Volti

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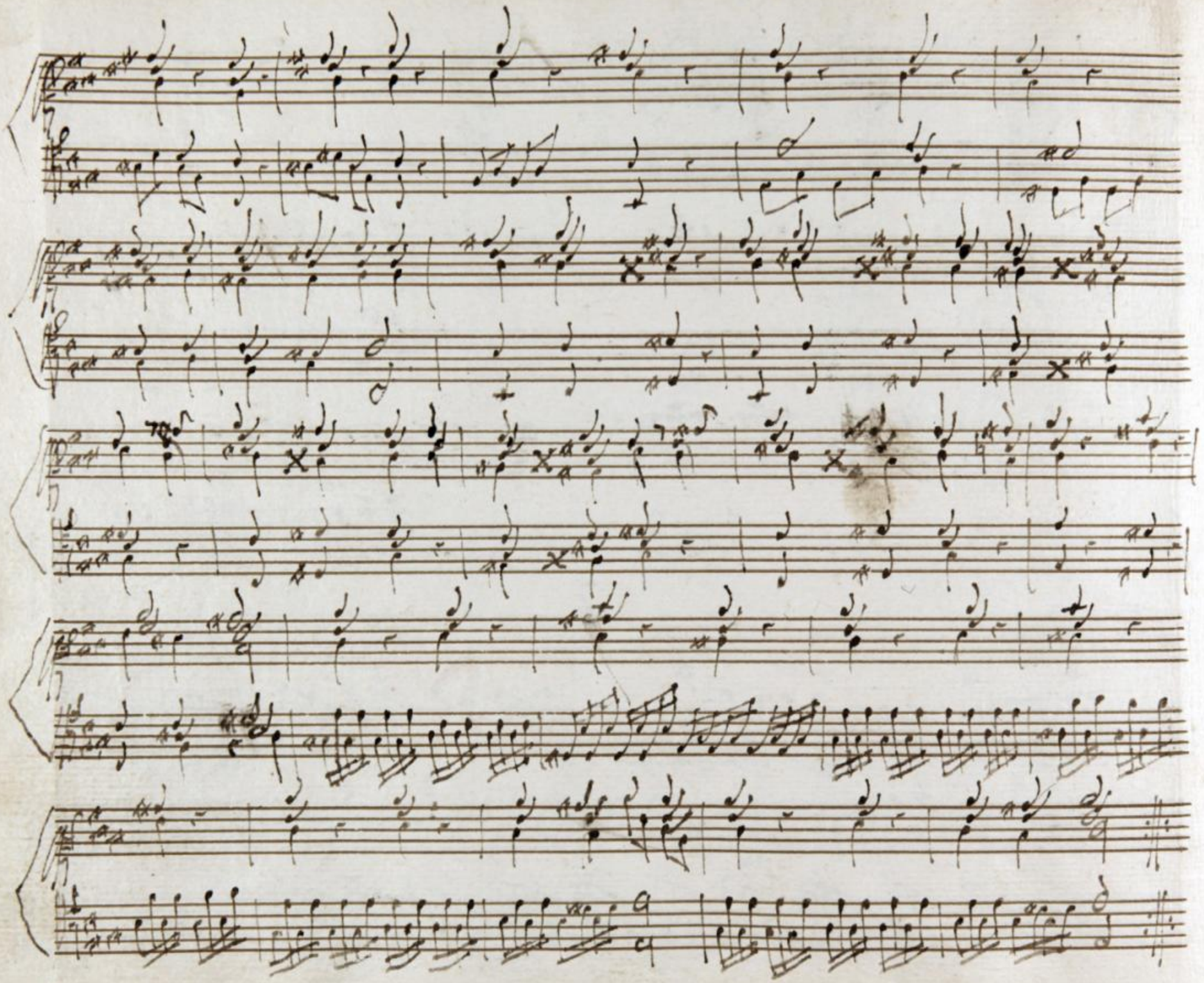
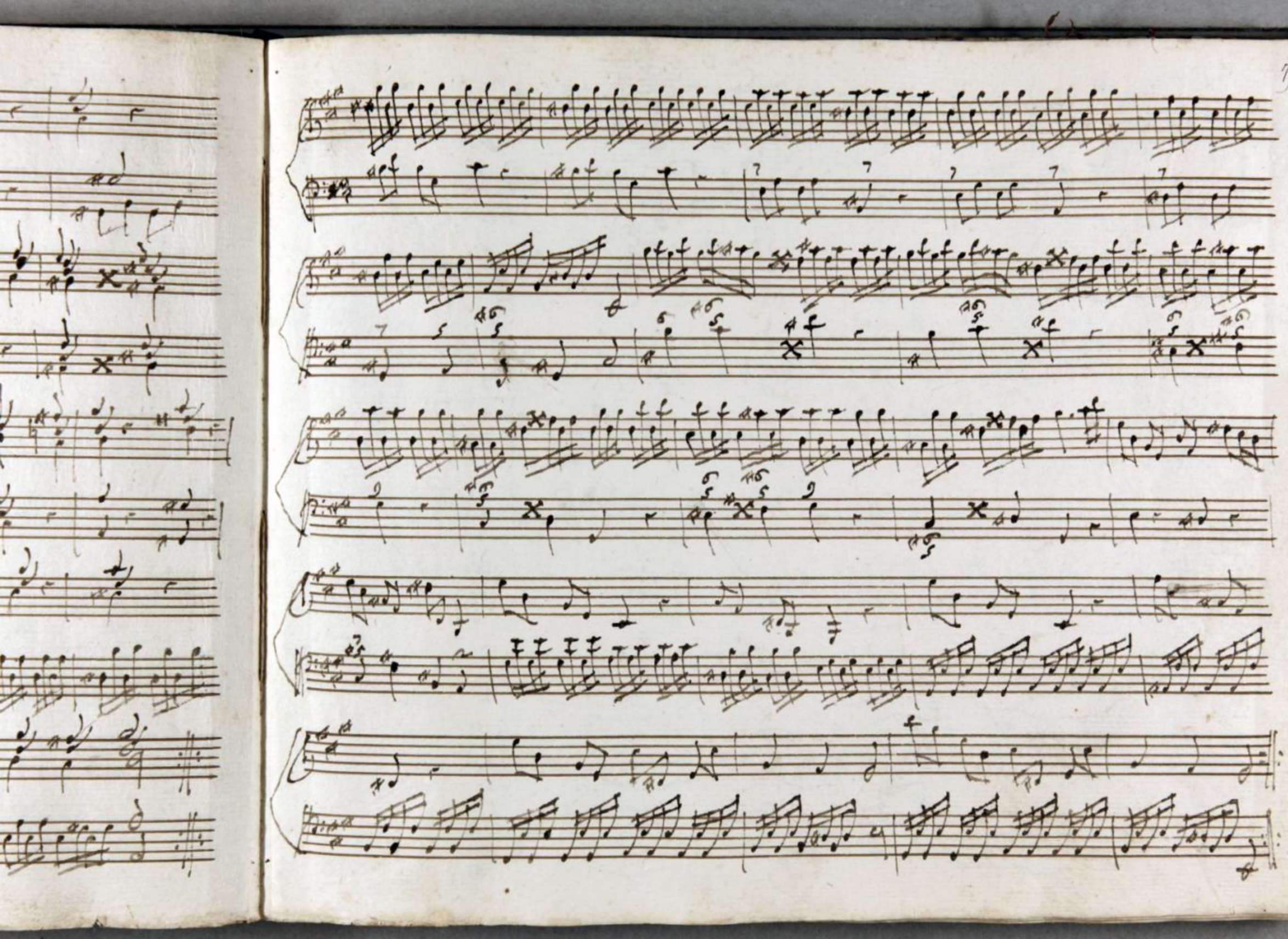


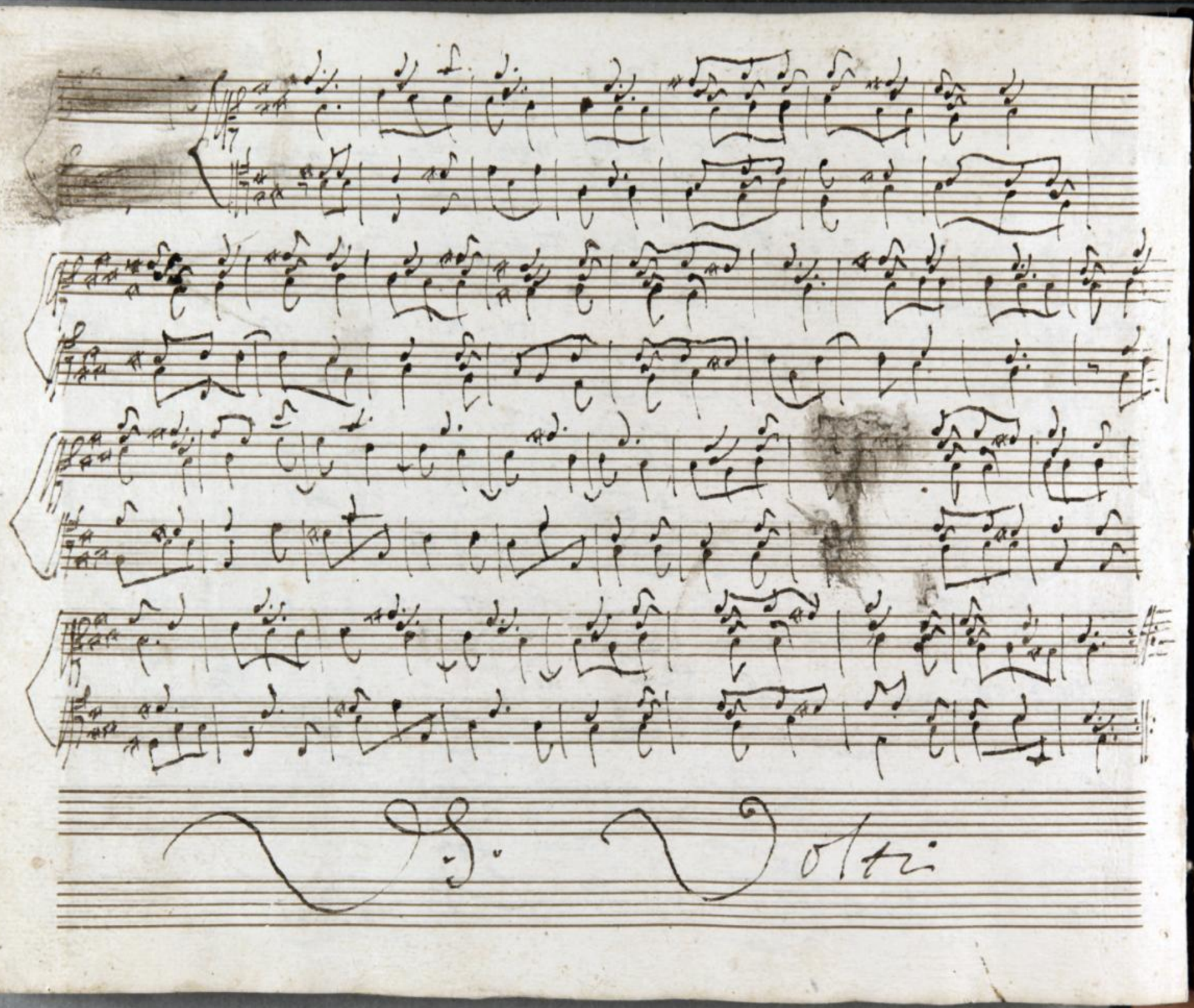


Av:

Vivace

Att:

Vivace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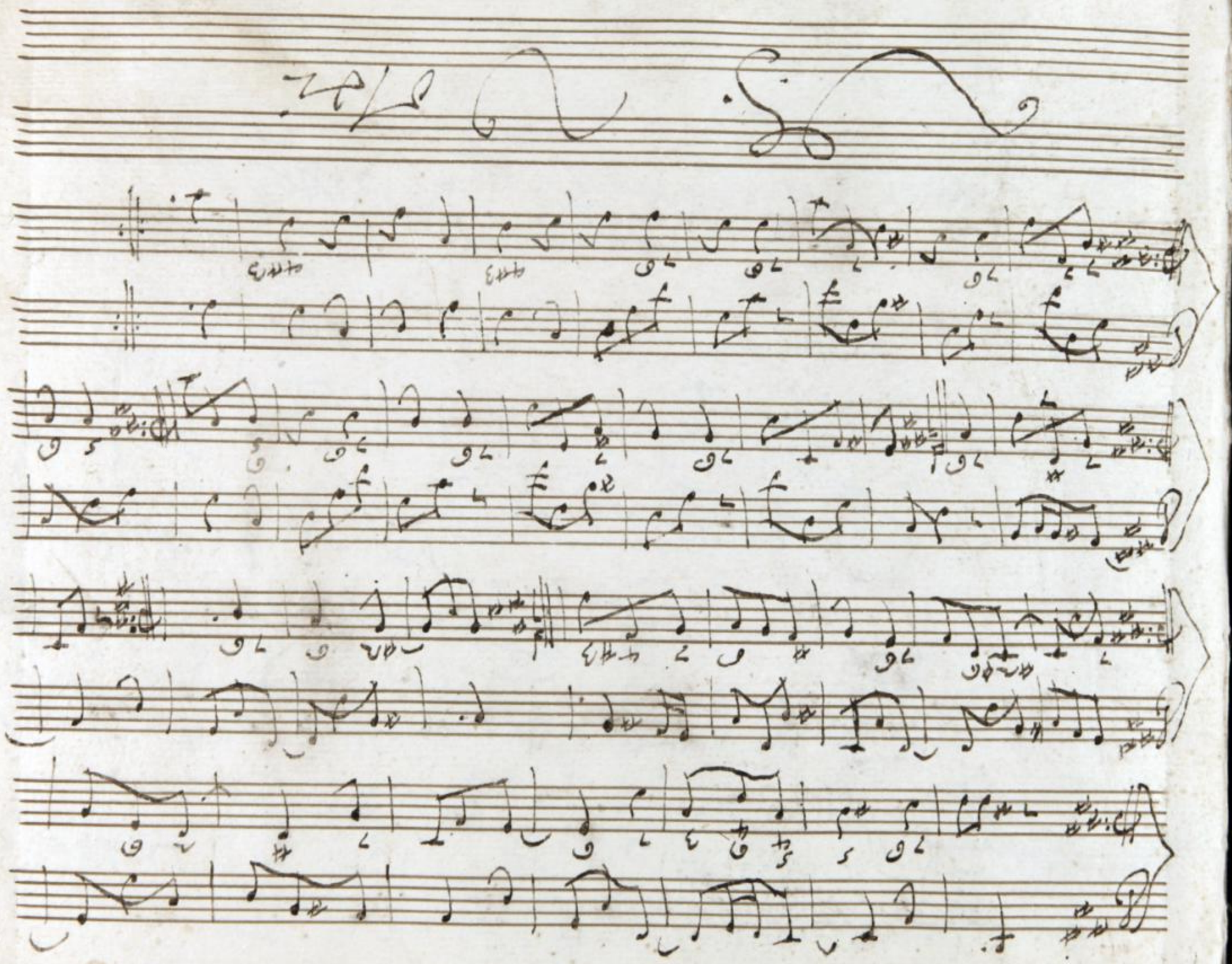


Gavotta

Trill.

Segue la Follia di Spagna.

Tavolta

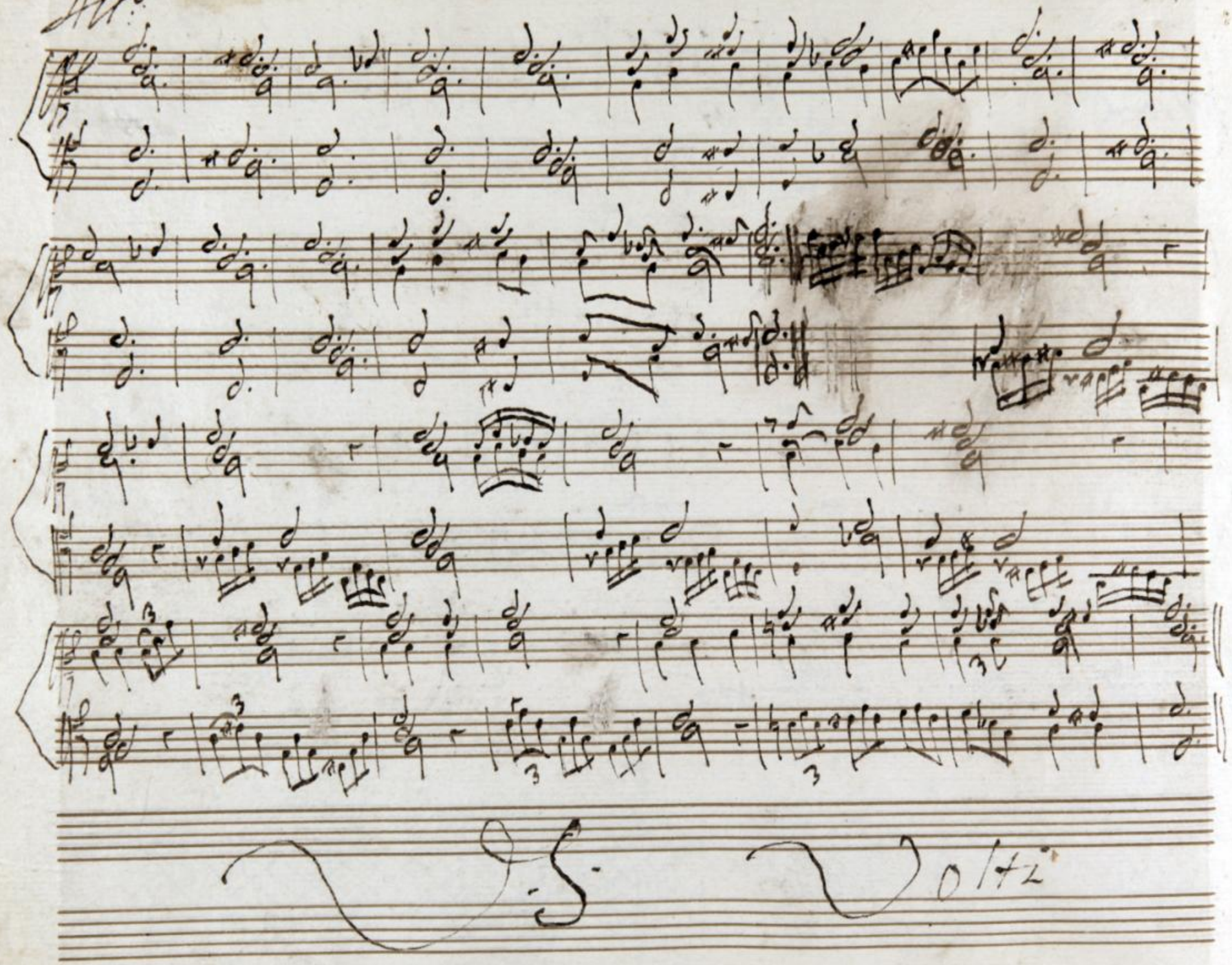
Segue la Follia di Spagna.

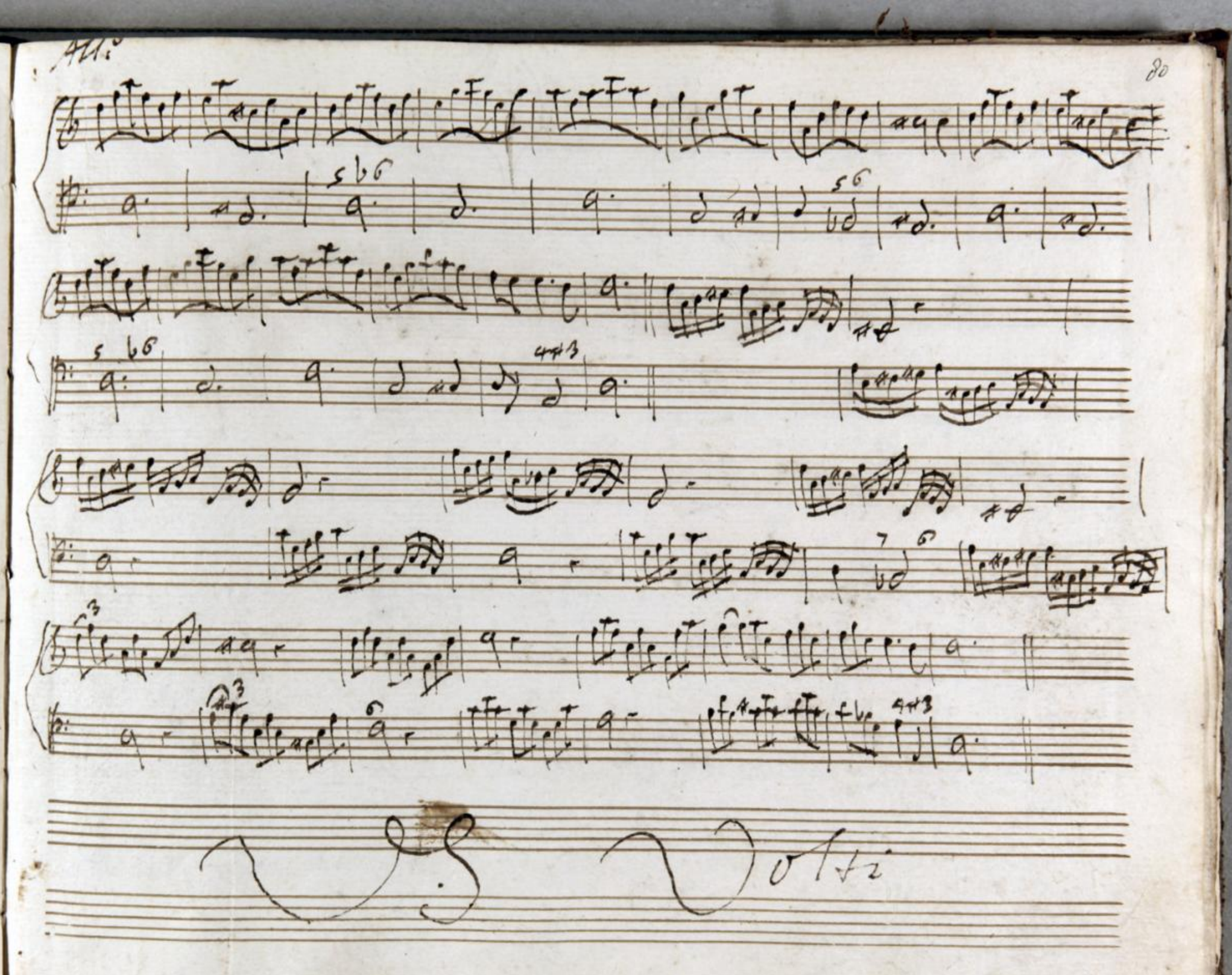
Follia

Vol. Volti sub:

Follia

Volti subito


Allo
Volta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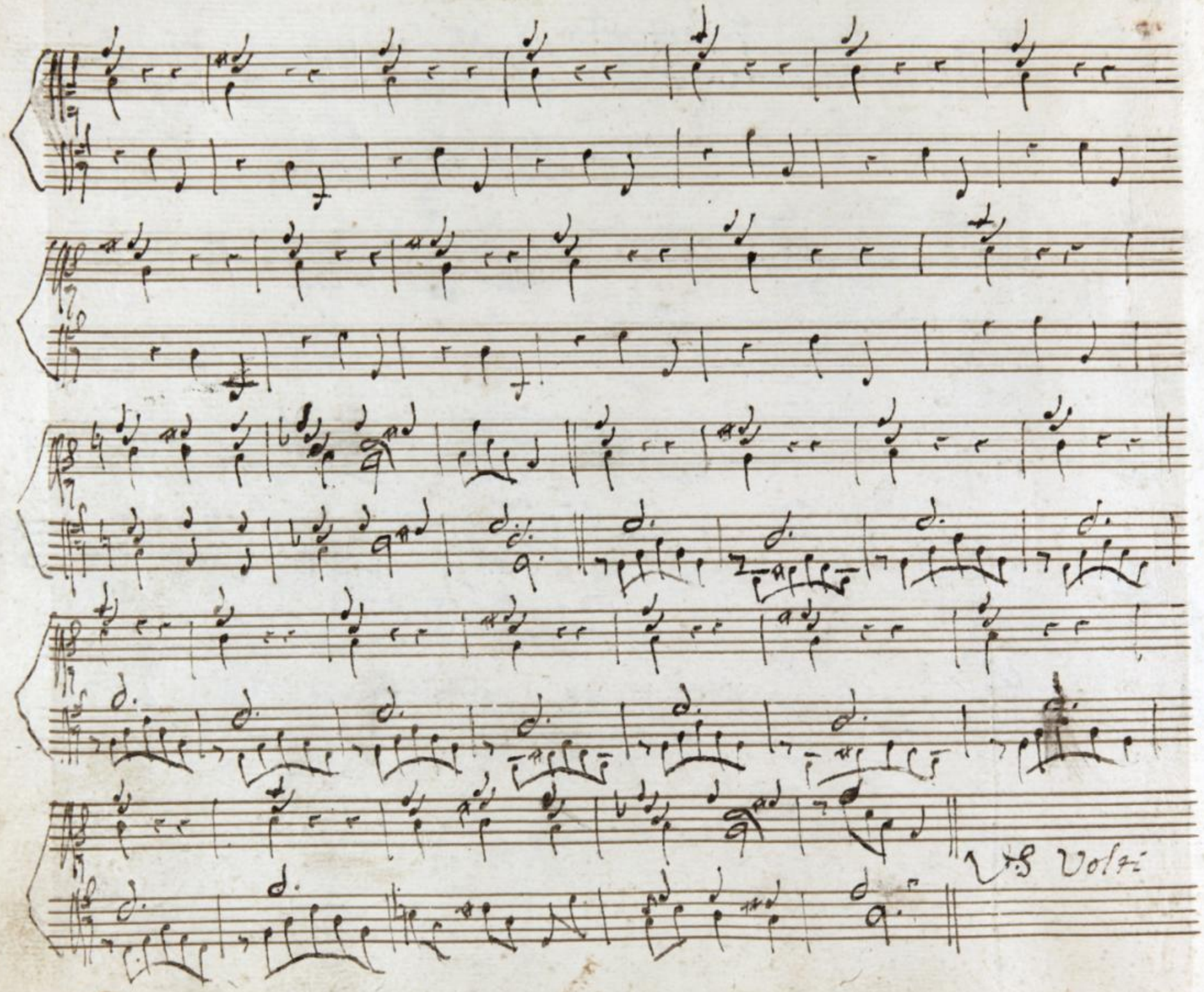
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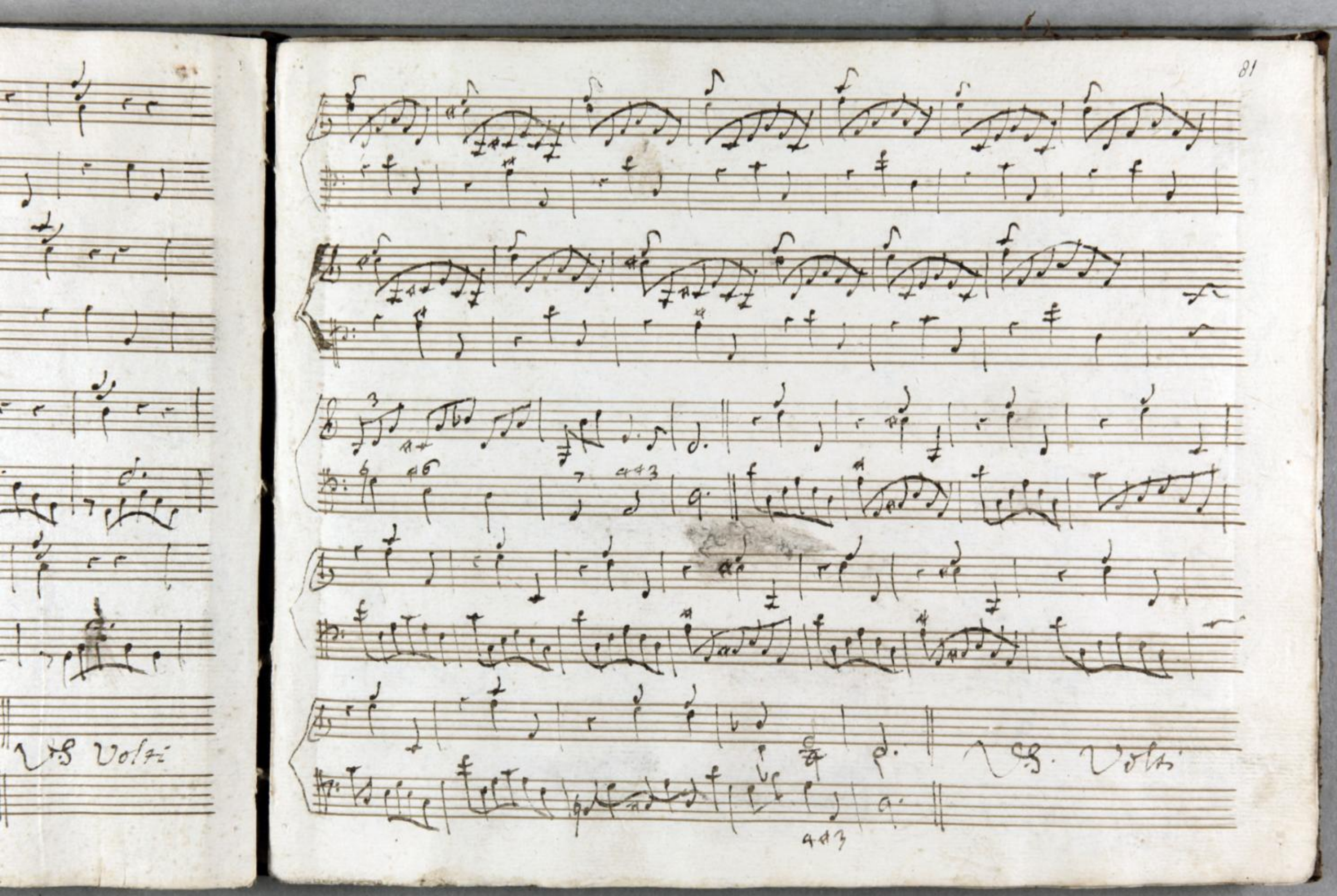
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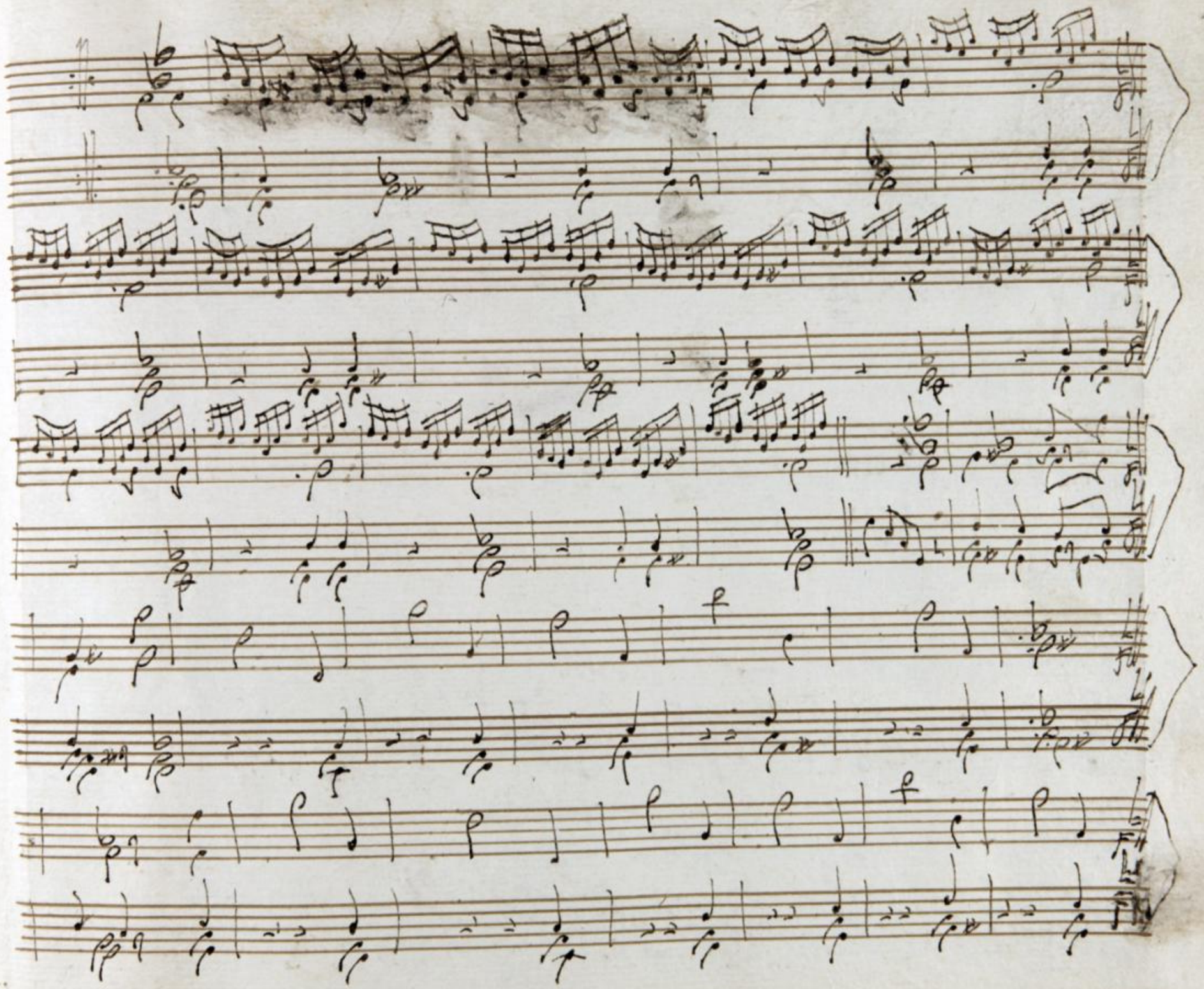
Vs. Volti



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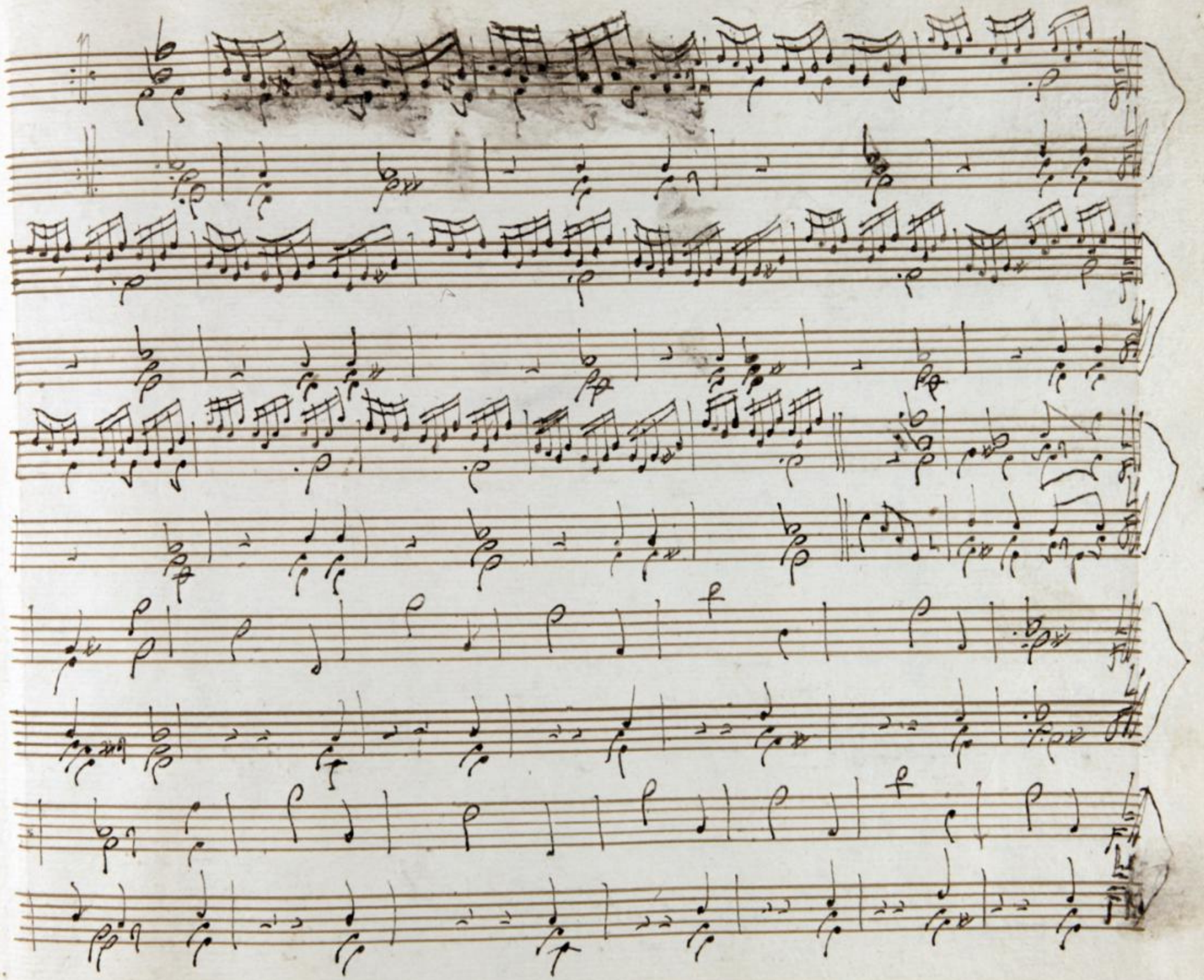

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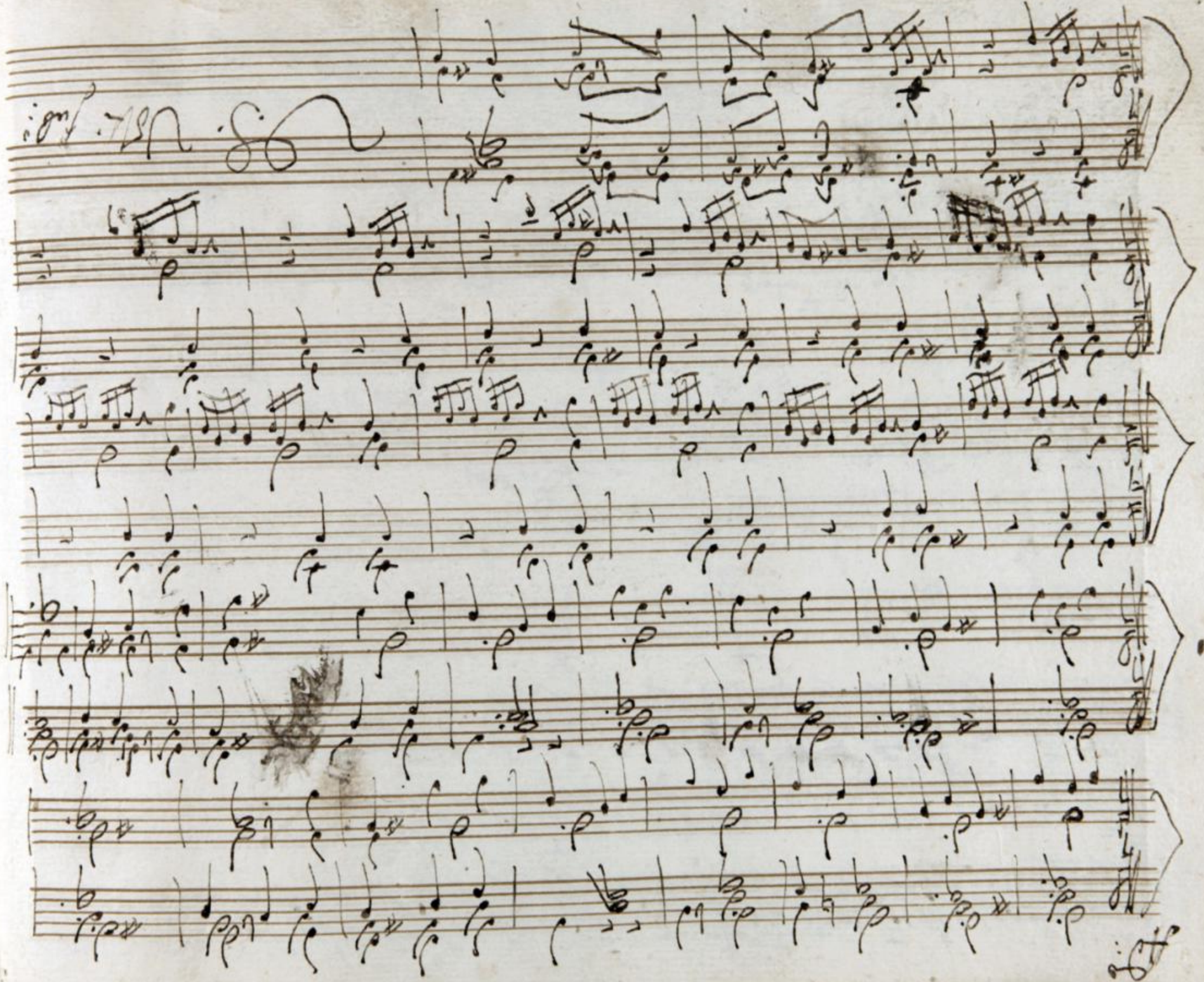
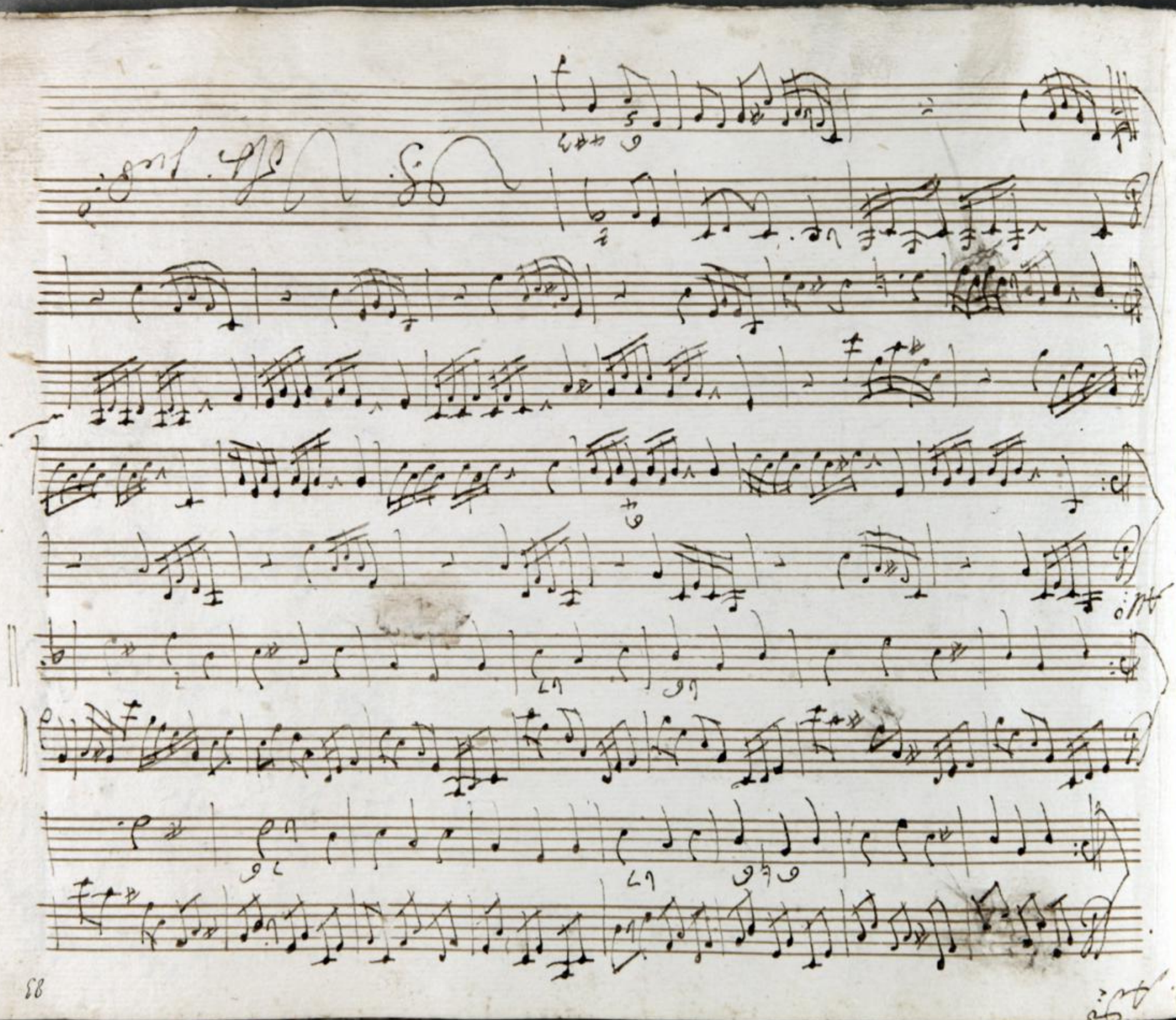
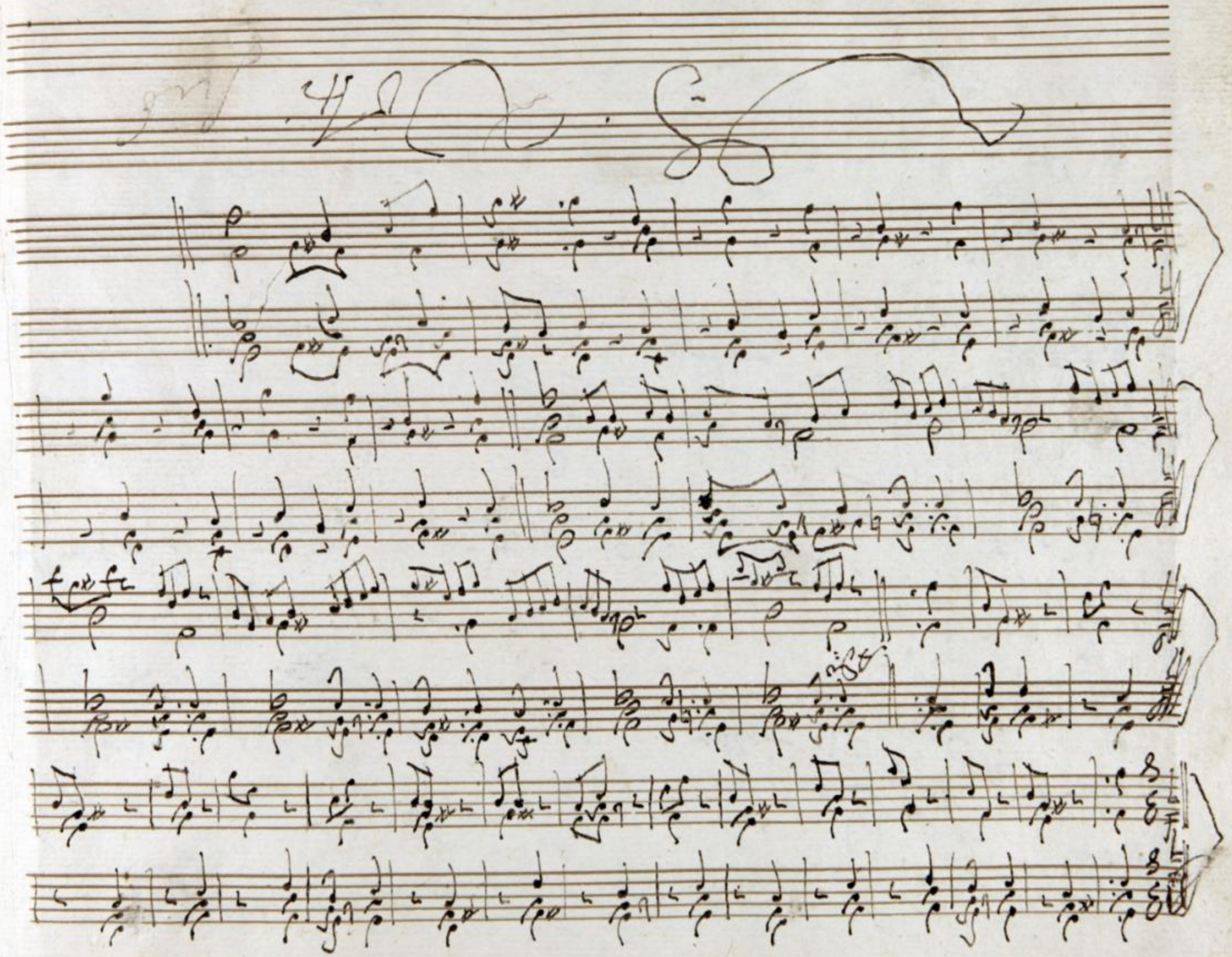


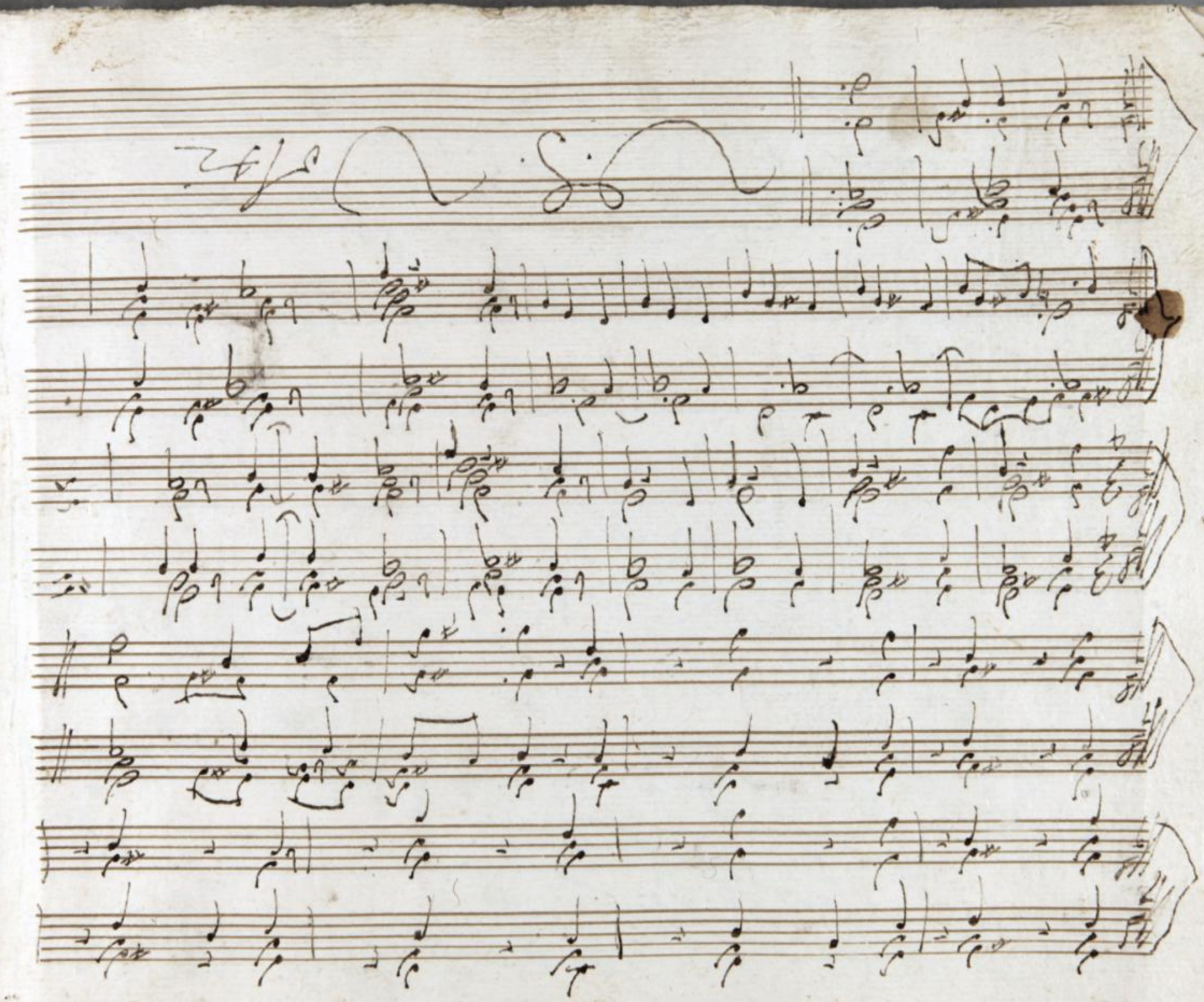


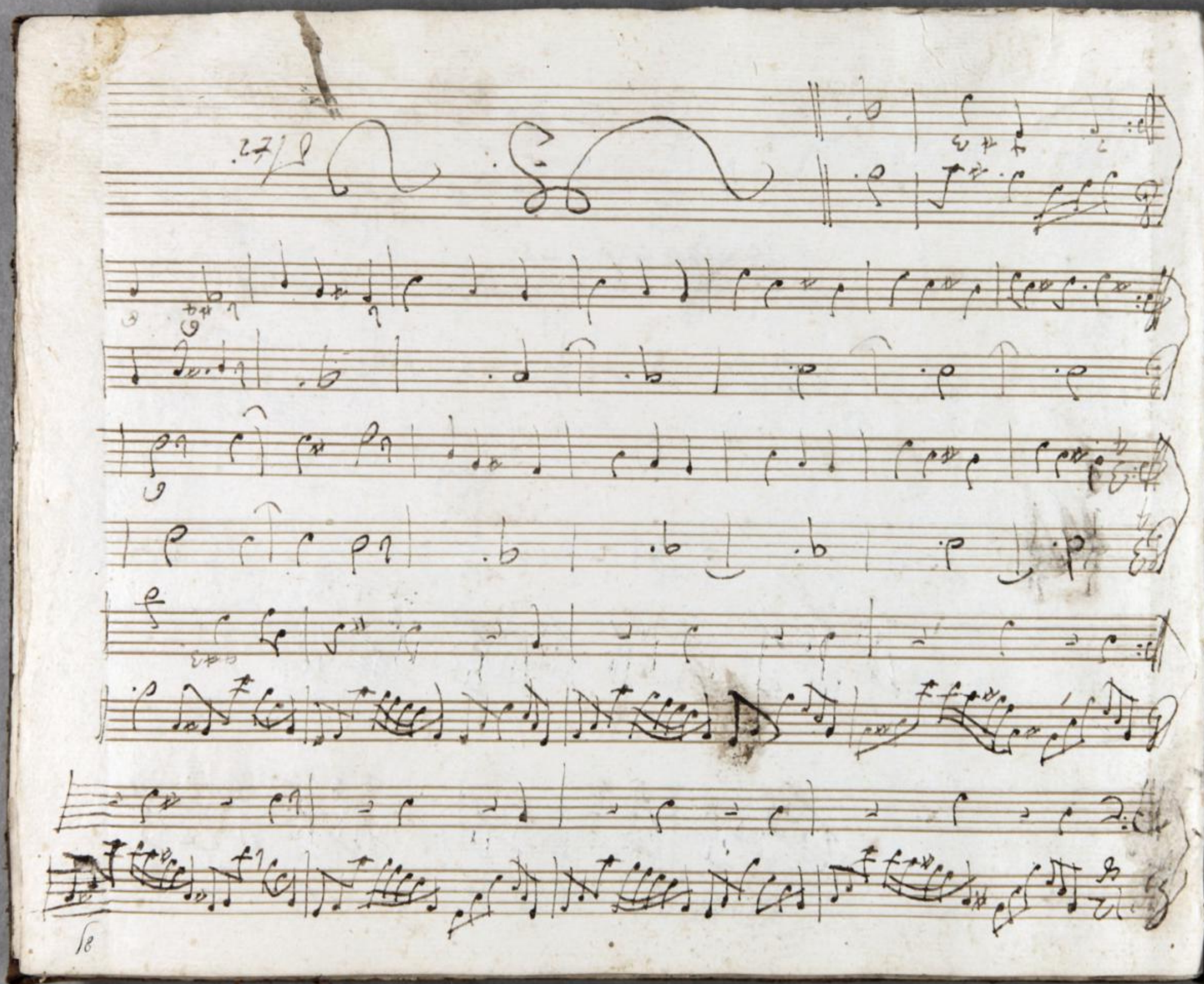


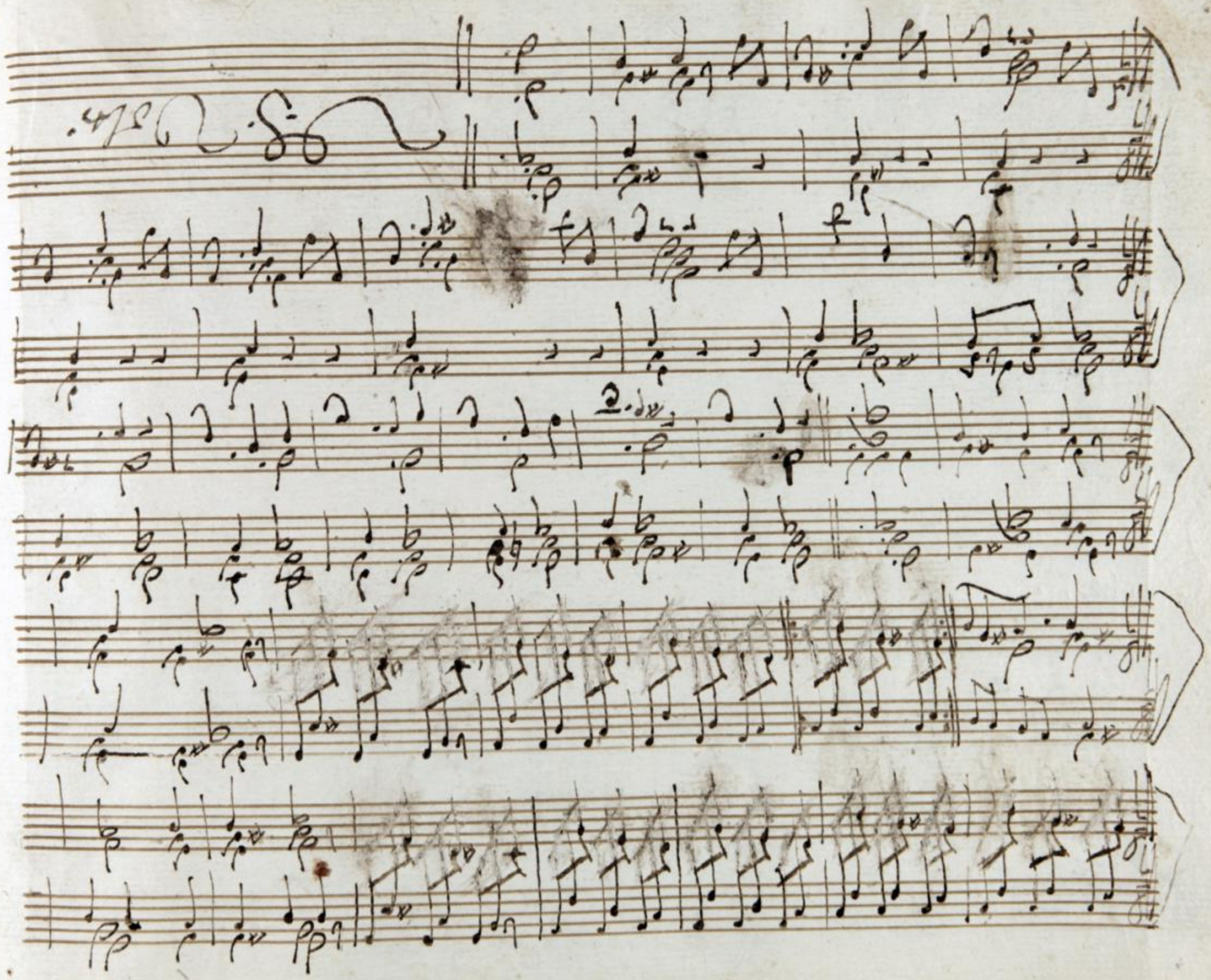
Ad:

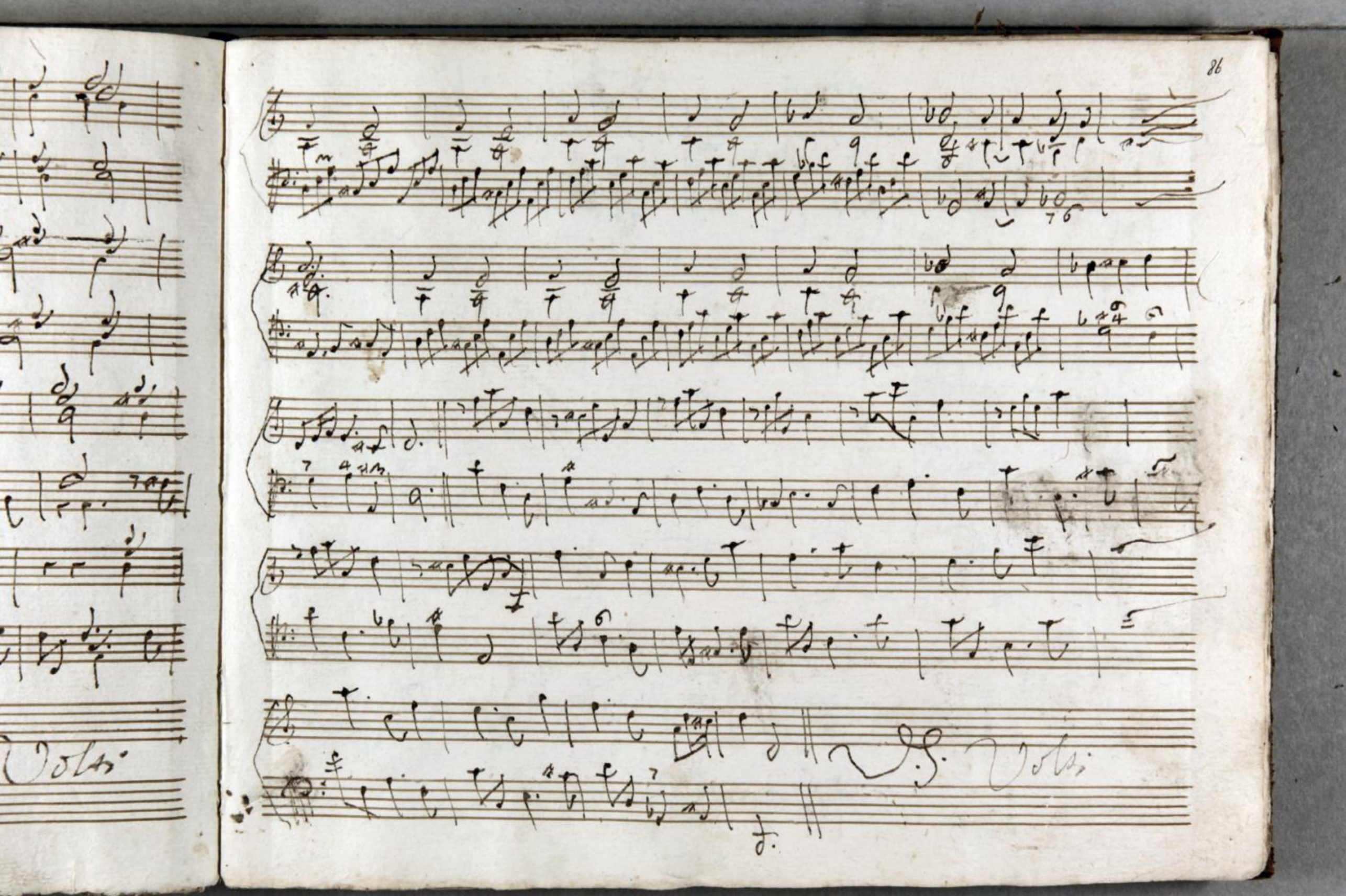
All:

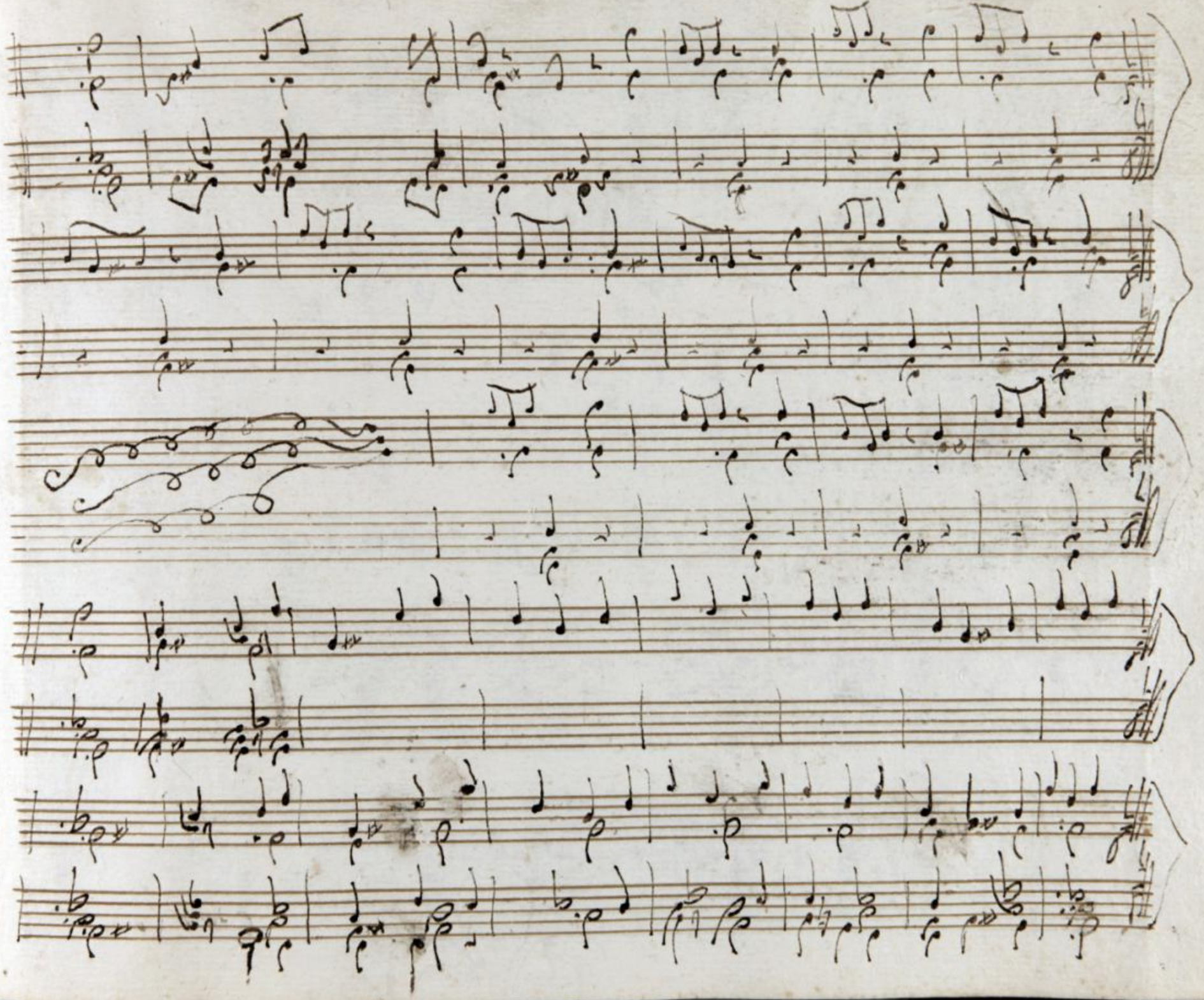
Volti

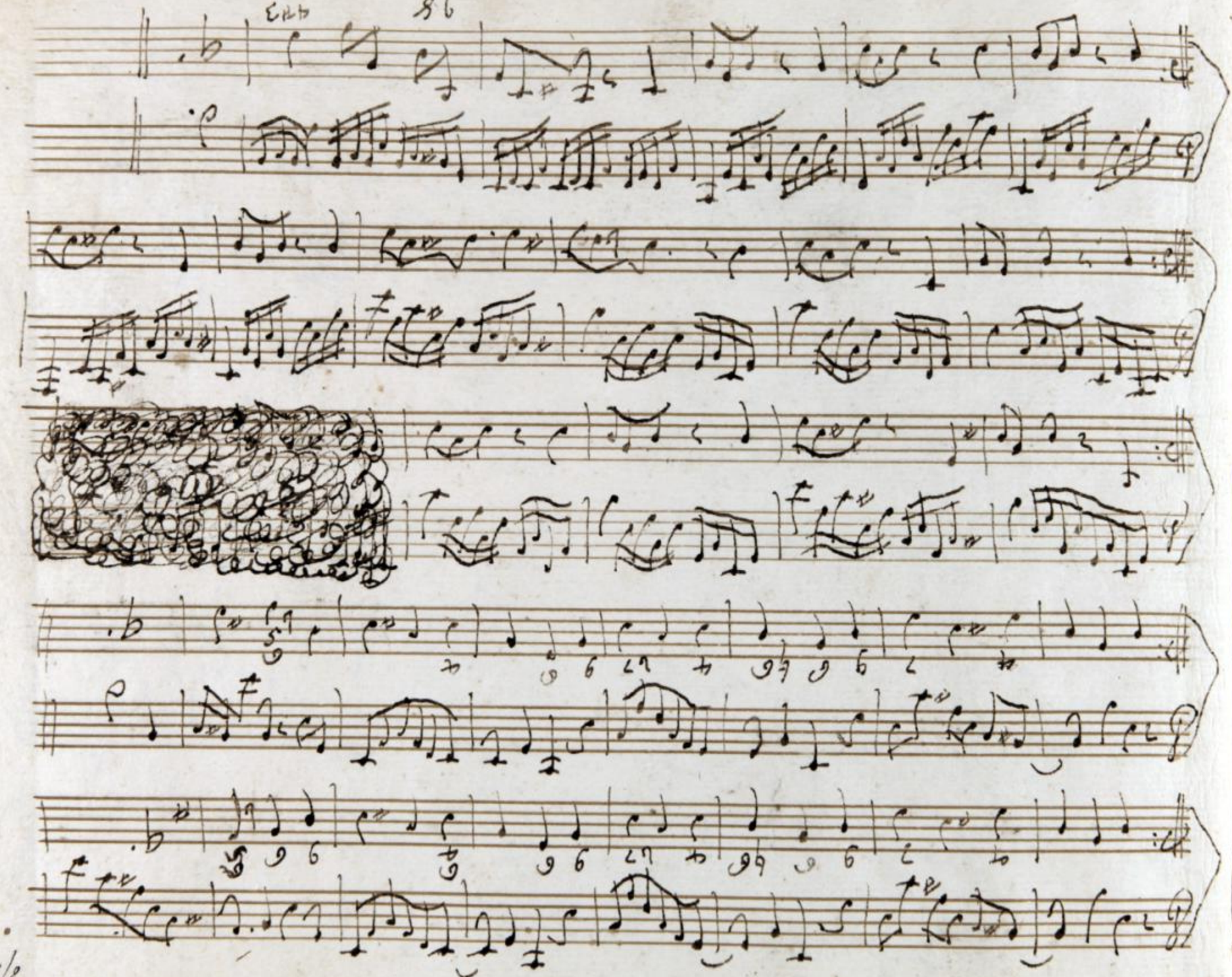


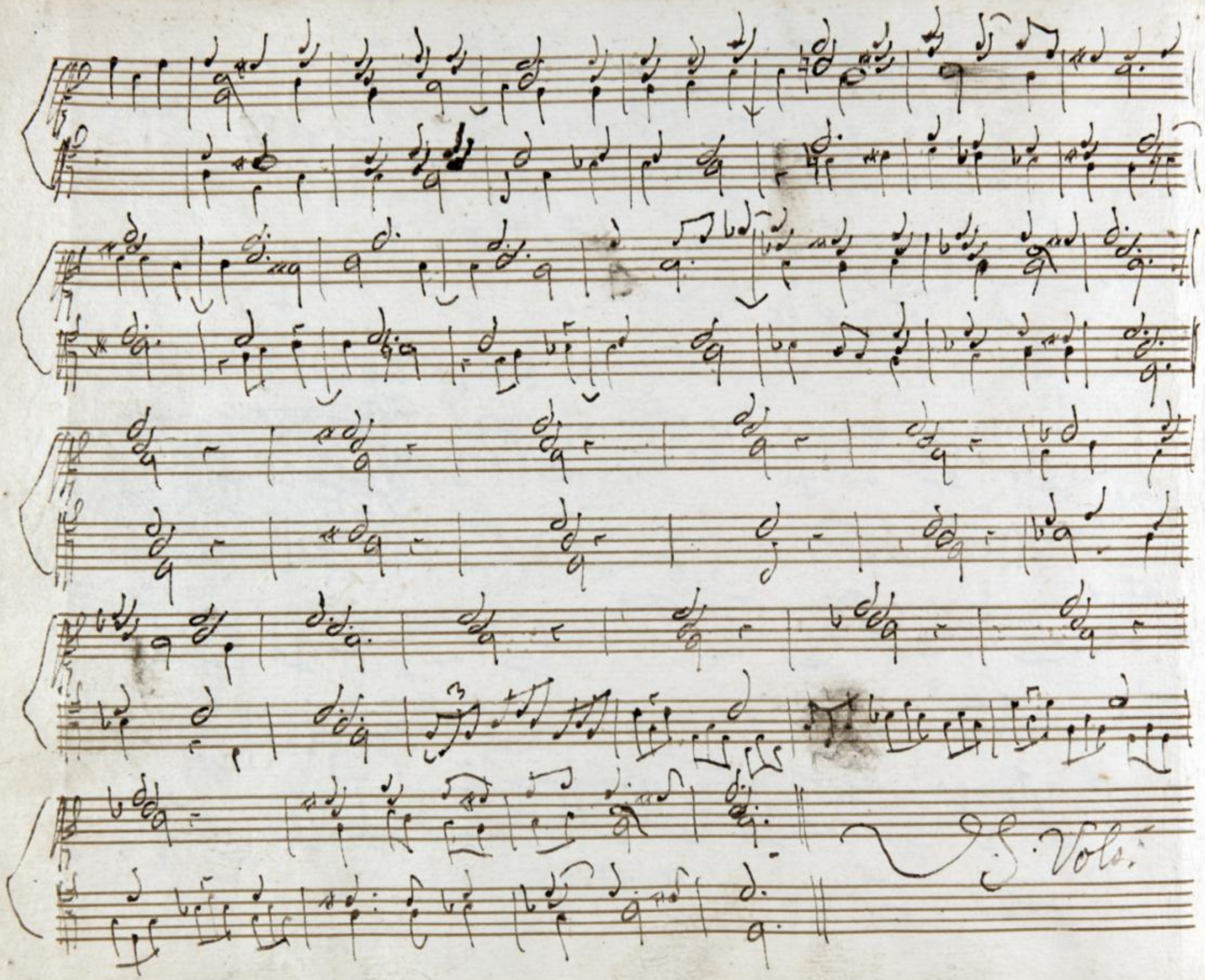


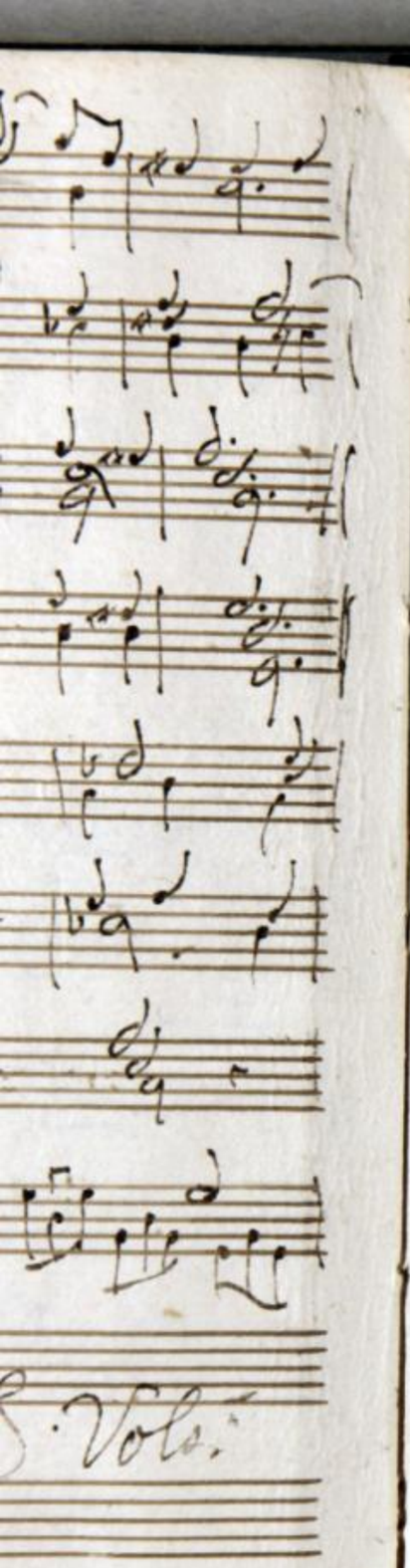



Volti
Volti






S. Volti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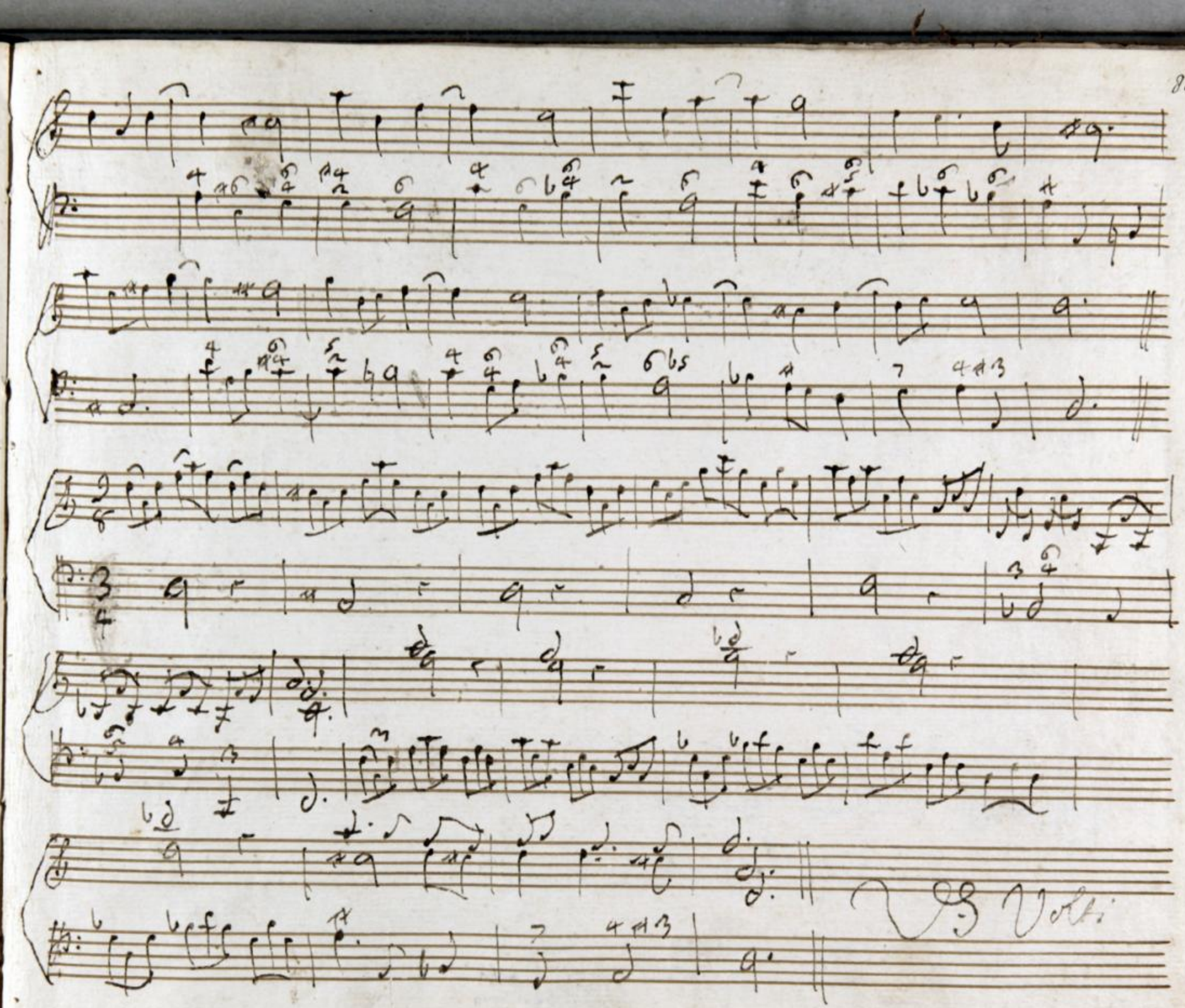
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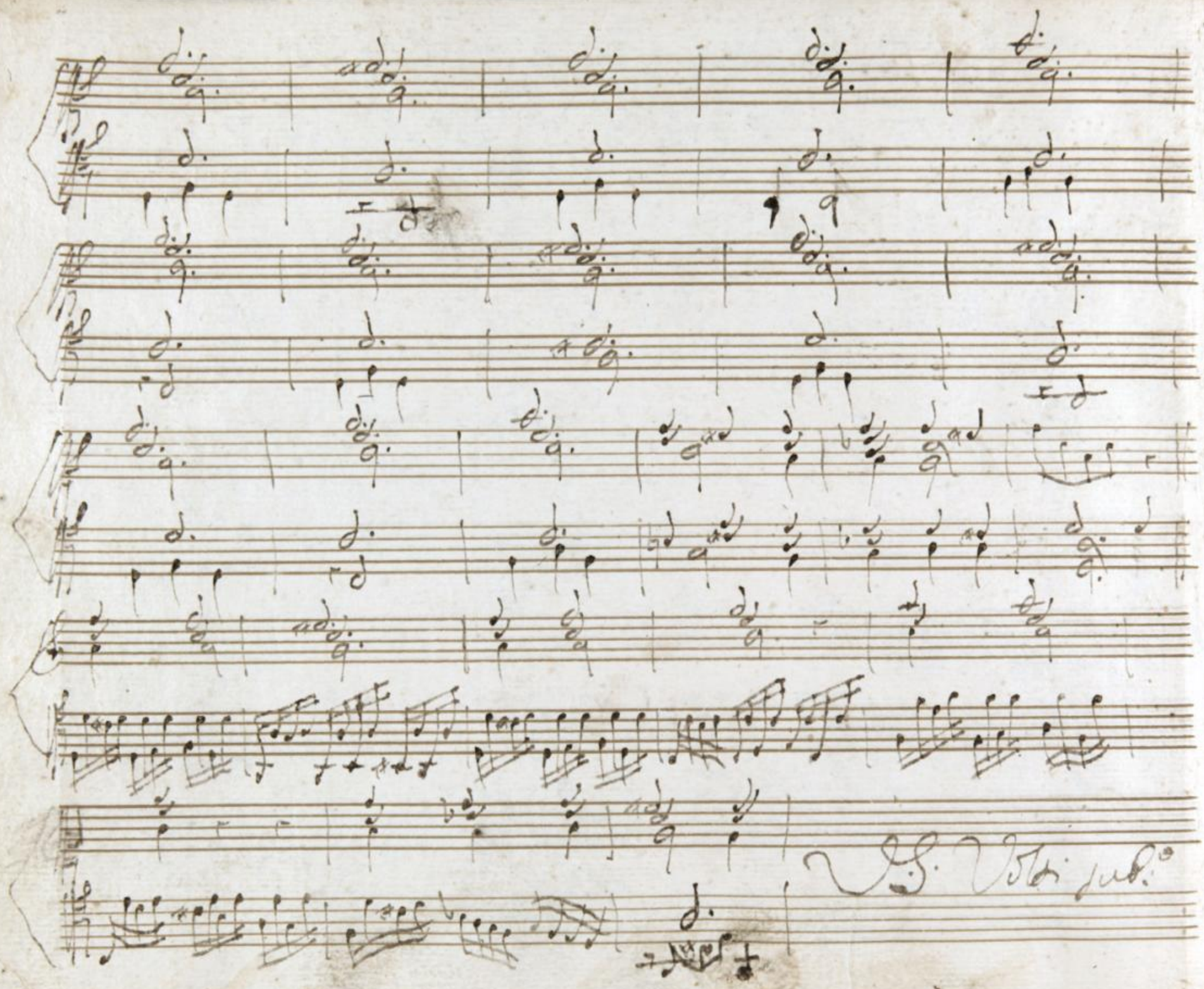
Vltimi pub.

Votis jub.

Fine delle Sonate

Seguono li Preludi

per tutti li Tuoni.

Fine

per 3ª mag:

Naturale

Mezzo Tuono, ò sia mezza Voce più alto

Ouvero fur il p.º tutto f. *

Una 2ª: ò sia un Tuono più alto.

Una 3ª minore alta

Una 3ª mag.ra alta

Una 4ª: min: alta, o
5ª reale bassa

Una 4ª: may: alta, o
5ª falsa bassa.

Una 5ª reale alta o
4ª min: bassa.

Una 6ª: min: alta, o
3ª: min: bassa

Una 6ª: may: alta, o
3ª min: bassa

Una 3ª min.ª alta, od
Un Tuono più basso.

Una 3ª mag.ª alta, od
Un Semitono più basso.

Per 3ª Minore

Naturale

Mezzo Tono più alto

Un Tono più alto

Una 3ª: min: alta

Una 3ª: mag: alta

Una 4ª: min: alta od
una 5ª: reale. bassa

Una 5ª: falsa alta, od
una 4ª mag: bassa

Una 5.ª reale alta, od una 4.ª min.ª bassa.

Una 6.ª min.ª alta, od una 3.ª mag.ª bassa.

Una 6.ª mag.ª alta, od una 3.ª min.ª bassa.

Una 7.ª min.ª alta, od un tono più basso.

Una 7.ª mag.ª alta, od una mezza voce più bassa.

FINE