

Violino Primo
obligato

Alberti

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Violino Primo Obligato.

CONCERTI
PER CHIESA, E PER CAMERA

AD USO DELL' ACCADEMIA
ERETTA NELLA SALA DEL SIG. CO.

ORAZIO LEONARDO
BARGELLINI

Nobile Patrizio Bolognese

COMPOSTI, E DEDICATI AL SUDETTO SIGNORE

DA GIUSEPPE MATTEO ALBERTI

Musico Sonatore di Violino nella Perinsigne Collegiata
di S. Petronio di Bologna,

Et Accademico Filarmonico.

OPERA PRIMA.



In BOLOGNA, M. DCC. XIII.

Per li Fratelli Silvani. Con licenza de' Superiori.

Si vendono all' Insegna del Violino, con Privilegio.

Mus. 2404-0-8



TAVOLA

Concerto Primo con Violino Obligato. Car. 1.
Concerto Secondo. Car. 8.
Concerto Terzo con Violino Obligato. Car. 12.
Concerto Quarto. Car. 18.
Concerto Quinto con Violino Obligato. Car. 20.
Concerto Sesto. Car. 27.
Concerto Settimo con Violino Obligato. Car. 27.
Concerto Ottavo. Car. 34.
Concerto Nonno con Violino Obligato. Car. 36.
Concerto Decimo. Car. 42.



TAVOLA

Concerto Primo con Uiolino Obligato.	Car. 2.
Concerto Secondo	car. 8.
Concerto Terzo con Violino obligato.	car. 12.
Concerto Quarto	car. 18.
Concerto Quinto con Violino obligato.	car. 20.
Concerto Sesto	car. 25.
Concerto Settimo con Violino obligato	car. 27.
Concerto Ottauo	car. 34.
Concerto Nono con Violino obligato	car. 36.
Concerto Decimo	car. 42.





NOBILISSIMO SIGNORE
SIG. PADRON COLENDISSIMO.



È sempre lodevole, e rispettosa la costumanza de' Persi, e di tutti gli abitatori de' Regni Orientali di non accostarsi giammai alla presenza de' Grandi, o sia per ossequio della loro grandezza, o per incentivo della loro munificenza, senza l'offerta di qualche dono. Seguace ancor' io d' un tal' esempio, eccomi alla di Lei presenza, che vale a dire di un personaggio per nobiltà, & antichità di prosapia, & altrettanto per ogni genere di virtù degno di stima, e di rispetto infinito: Eccomi dico, ad offerirgli questo Libro di **CONCERTI MUSICALI**, primo parto debolissimo della mia mente, e picciola fatica

303

fatica d' un giovanile talento. Conosco molto bene, a costo del mio rossore, la bassezza del dono, ma se fin' ora hò goduto, e godo tuttavia l' onore d' essere stato da Lei eletto per direttore dell' Accademia de Musicali Concerti, che, sotto l' ombra del di Lei patrocínio, così decorosa fiorisce, e nella quale tante volte hà fatto Ella stessa sentire, in concorrenza d' altri Cavalieri suoi pari, come bene sapiano le sue mani maneggiare per eccellenza un Arco sonoro, nobilitando con ciò le Musicali armonie, come posso temere di non essere compatito da così qualificato, e generoso mio benefattore? Mi fermo dunque sù questa speranza, & affidato a quell' innata benignità, dalla quale hò tante volte sperimentati così numerosi, e favorevoli effetti, depongo questo Libro a di Lei piedi, supplicandola d' un occhiata cortese, e d' un generoso gradimento, per accrescere le mie obbligazioni, e per far maggiore quella gloria, con cui fin' ora sono vissuto, e sempre viverò.

Di V. S. Nobil. Sig. Sig. Pròn. Col.

Umiliss. Devotiss., & Obligatiss. Servo.

Giuseppe Matteo Alberti.

COR-

CORTESE LETTORE.



Scoti sotto gli Occhi la prima delle mie Musicali fatiche per dilettrarti l' orecchio. Io non ne pretendo gli applausi, perchè tanto non presumo della debolezza del mio talento, Mi basta d'ottenere dalla tua gentilezza vn generoso cōpatimento. Così mi gioua sperare, perchè ti stimo discreto, e con questa speranza, fò coraggio à me stesso per proseguire l'incominciata carriera. Che quando non mi Riesca di sodisfare al tuo genio, mi basterà d'auere appagato il mio, che farà sempre di seruirti, e di compiacerti, e viui felice.



Concerto primo con Violino Obligato.

Allegro, e spiritoso.

The image shows a page of a musical score for a violin concerto. The title at the top is "Concerto primo con Violino Obligato." Below the title, the tempo and mood are indicated as "Allegro, e spiritoso." The score consists of ten systems of music, each with a violin part on a five-line staff and a piano accompaniment on a grand staff (treble and bass clefs). The violin part is highly technical, featuring many sixteenth and thirty-second notes, often with slurs and accents. The piano accompaniment provides a rhythmic and harmonic foundation. In the fifth system, the word "Solo." is written above the violin staff, indicating a solo section for the violinist. In the eighth system, the word "Tutti." is written above the piano part, indicating a change in dynamics. The paper shows signs of age, with some staining and discoloration.

3

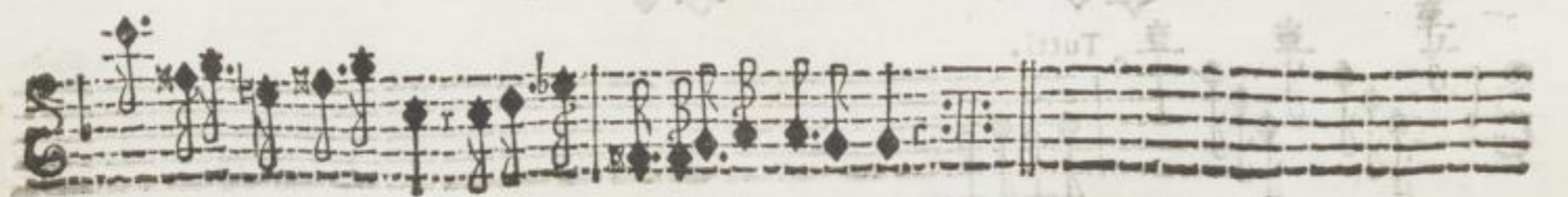
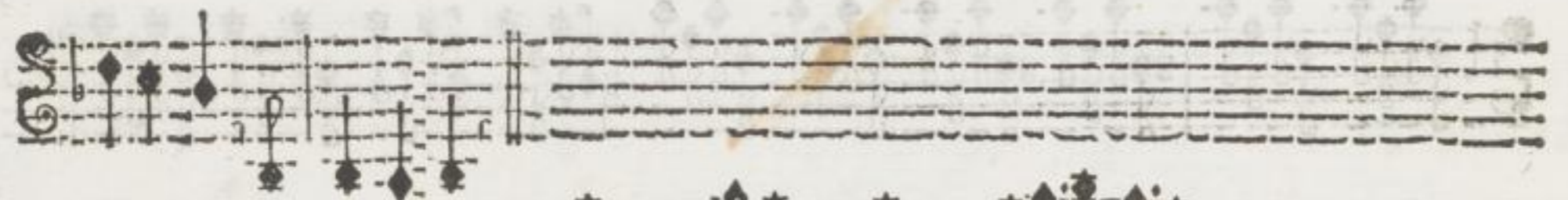
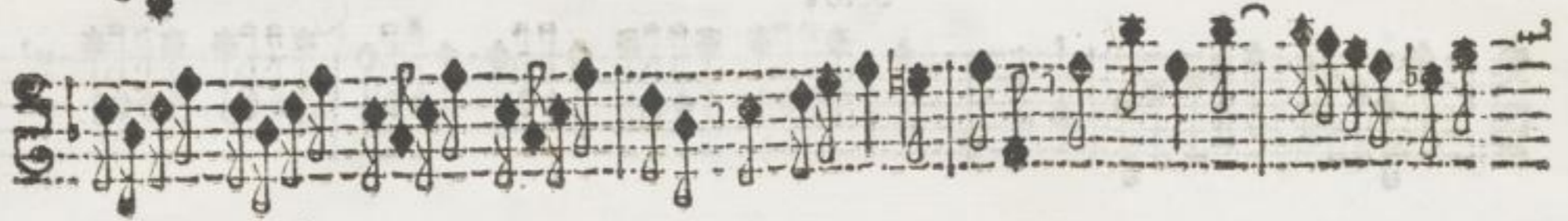
Solo.

Tutti.

Solo.

Tutti. Solo. Tutti. Solo.

Tutti.



Allegro . má non presto.

3
4

Spicco .

Solo .

Tutt.

6

Solo.

Tutti.

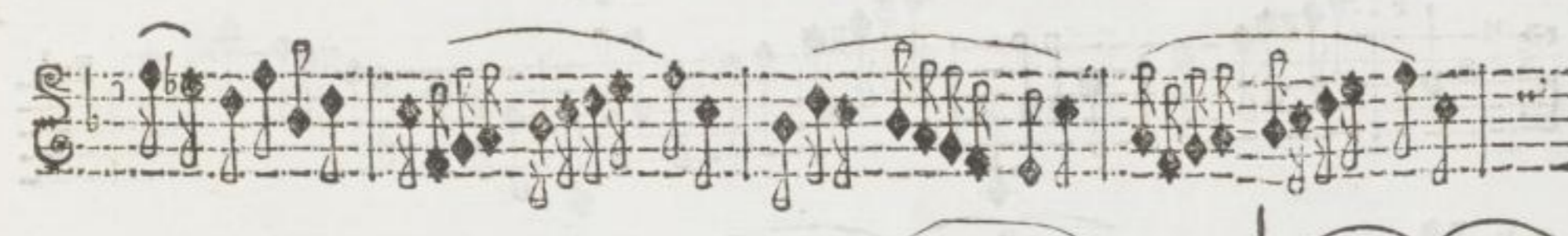
Solo.

Tutt.

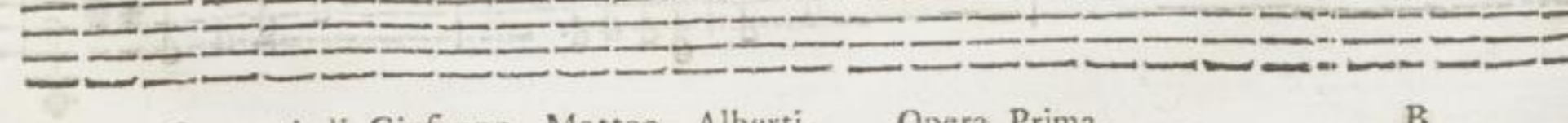
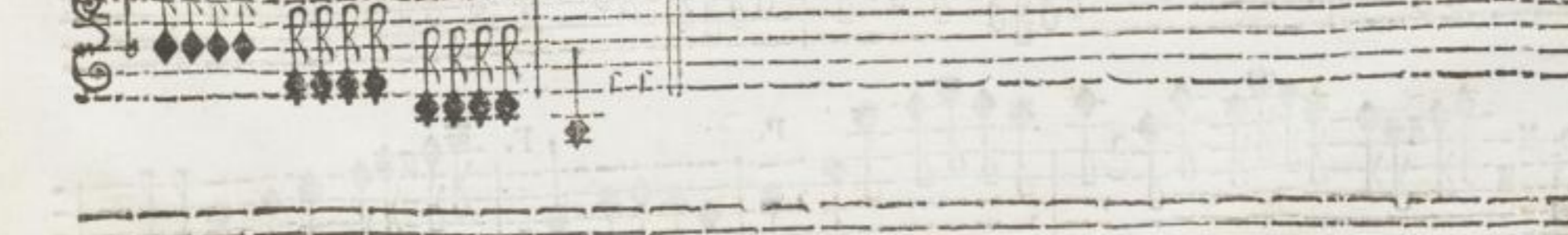
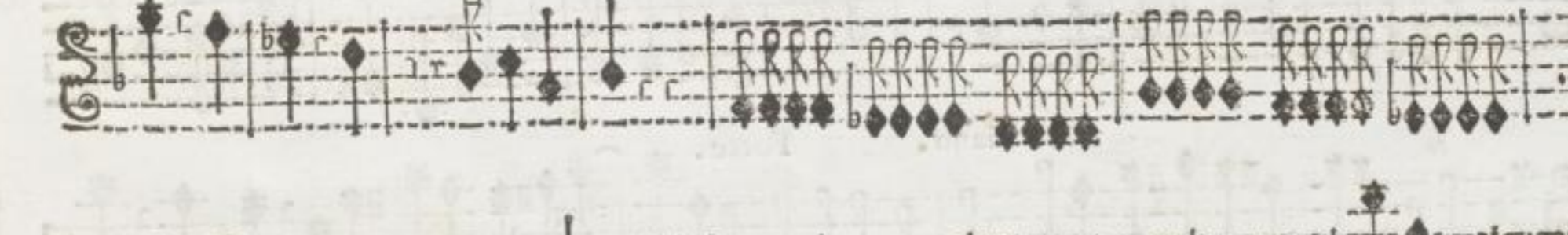
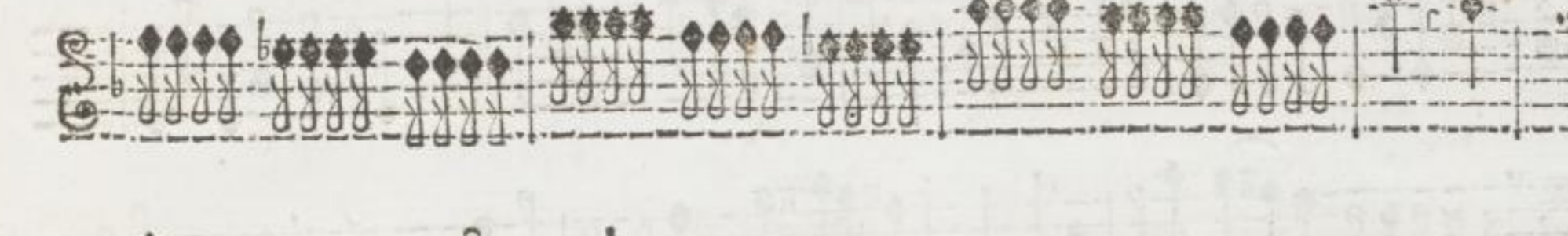
Tutti.

Solo.

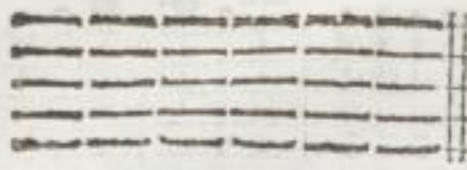
Tutti.



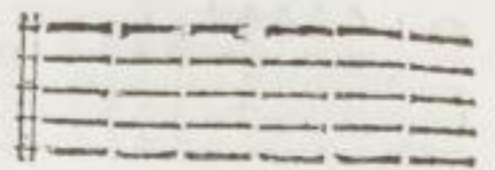
Tutti.



Concerti di Giuseppe Matteo, Alberti. Opera Prima. B



Concerto Secondo.



Allegro.

C **Piano.**
Concerto.

F. **Piano.**

F. **Piano.**

Piano.

Piano.

Piano.

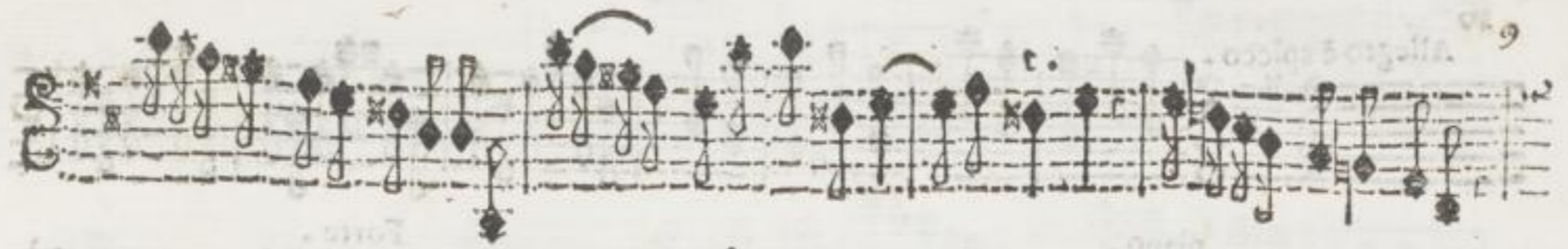
Piano.

Piano. **Forte.**

P.

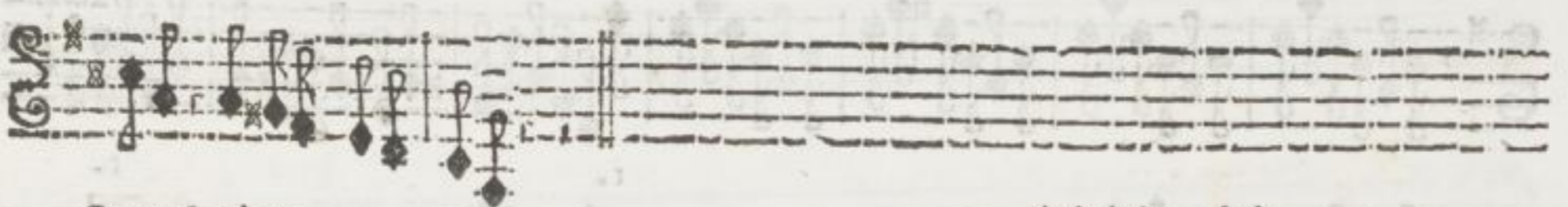
P. **F.**

Concerto di Giuseppe Martini, Albert.

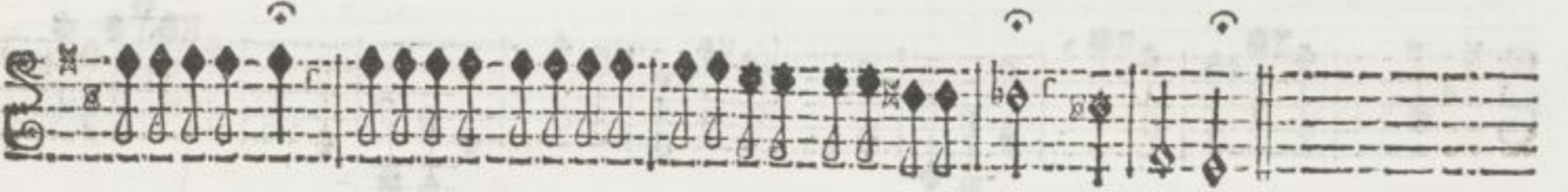


Piano.

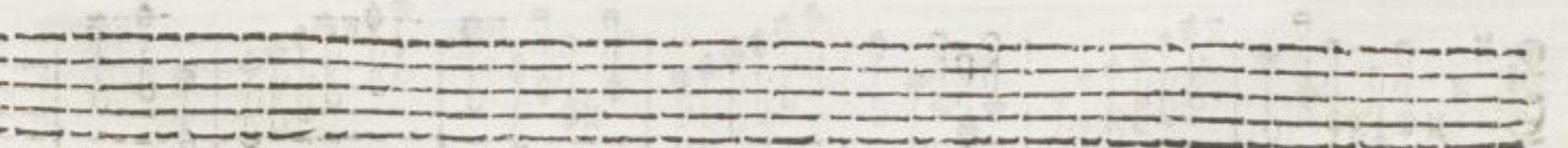
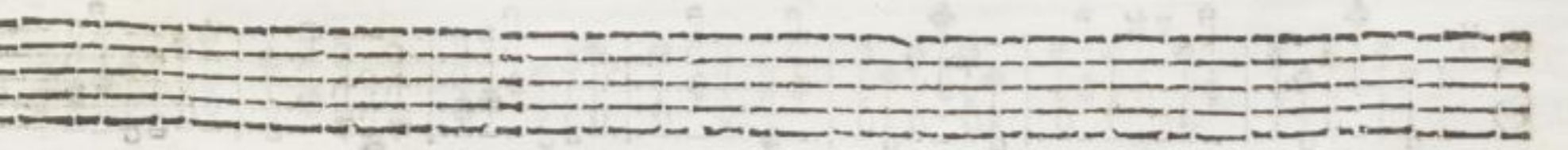
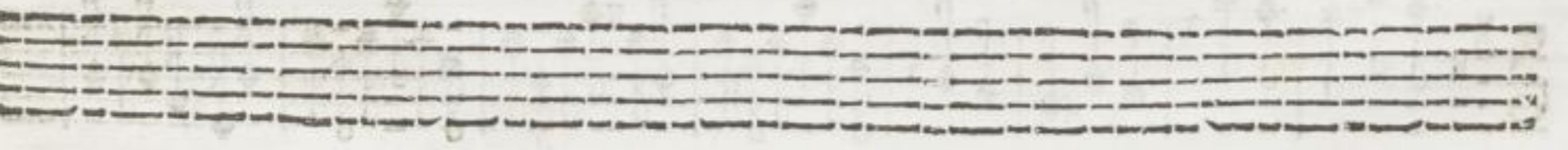
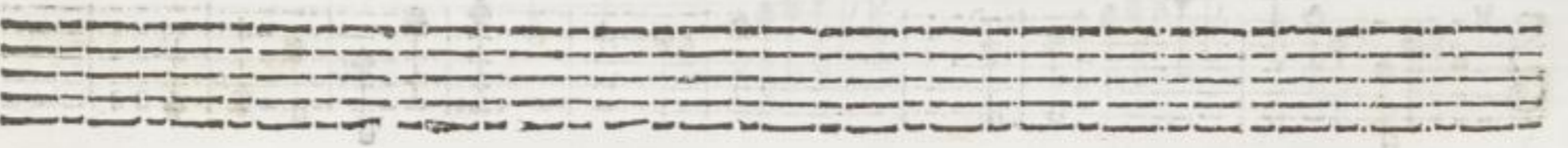
Piano.



Graue e spicco.



V. S. uolti .



Concerti di Giuseppe Matteo, Alberti. Opera Prima.

C

Allegro è spicco.

Musical staff 1: Treble clef, 3/8 time signature, starting with a treble clef and a 3/8 time signature. The music consists of a series of eighth and sixteenth notes.

Musical staff 2: Treble clef, 3/8 time signature. Dynamics markings: *piano.* and *Forte.*

Musical staff 3: Treble clef, 3/8 time signature. Dynamics marking: *t.*

Musical staff 4: Treble clef, 3/8 time signature. Dynamics marking: *t.*

Musical staff 5: Treble clef, 3/8 time signature. Dynamics markings: *t.* and *t.*

Musical staff 6: Treble clef, 3/8 time signature. Dynamics marking: *t.*

Musical staff 7: Treble clef, 3/8 time signature. Dynamics marking: *t.*

Musical staff 8: Treble clef, 3/8 time signature. Dynamics markings: *t.* and *P.*

Musical staff 9: Treble clef, 3/8 time signature. Dynamics marking: *F.*

Musical staff 10: Treble clef, 3/8 time signature. Dynamics markings: *P.* and *Forte.*

Musical staff 11: Treble clef, 3/8 time signature. Dynamics marking: *Forte.*

Concerto di Giuseppe Martini, Violini, Opus primo.

Piano .

The first staff of music begins with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, including quarter and eighth notes, with some slurs. The word "Piano ." is written above the staff. The staff ends with a double bar line and a repeat sign.

The second staff continues the musical notation with similar note values and slurs. A dynamic marking "F." (Forte) is placed above the staff. The staff concludes with a double bar line and a repeat sign.

The third staff features musical notation with slurs and dynamic markings, including "r." and "t." above the staff. It ends with a double bar line and a repeat sign.

The fourth staff begins with musical notation and a double bar line with repeat signs, followed by a series of empty staves.

A single empty musical staff.

A single empty musical staff.

A single empty musical staff.

A single empty musical staff.

A single empty musical staff.

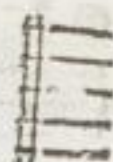
A single empty musical staff.

A single empty musical staff.

A single empty musical staff.



Concerto Terzo Con Violino Obligato.



Allegro.

C

First musical staff with treble clef and common time signature, containing a melodic line with various note values and rests.

Oncerto.

Second musical staff with bass clef, containing a melodic line with various note values and rests.

Third musical staff with bass clef, containing a melodic line with various note values and rests.

Solo.

Fourth musical staff with bass clef, containing a melodic line with various note values and rests.

Fifth musical staff with bass clef, containing a melodic line with various note values and rests.

Sixth musical staff with bass clef, containing a melodic line with various note values and rests.

Piano.

Seventh musical staff with bass clef, containing a melodic line with various note values and rests.

F.

Eighth musical staff with bass clef, containing a melodic line with various note values and rests.

Tutti.

Ninth musical staff with bass clef, containing a melodic line with various note values and rests.

Tenth musical staff with bass clef, containing a melodic line with various note values and rests.

Solo

P. 13

Handwritten musical score for a solo section, consisting of five staves of music. The notation includes various notes, rests, and dynamic markings. The first staff is marked 'Solo' and the second staff has a 'P.' (piano) marking. The number '13' is written in the upper right corner. The music is written in a single system across five staves.

Tutti.

Handwritten musical score for a tutti section, consisting of two staves of music. The notation includes various notes and rests. The first staff is marked 'Tutti.' and the second staff continues the musical line.

V. S. uolti.

Handwritten musical score for a section marked 'V. S. uolti.', consisting of four staves of music. The notation includes various notes and rests. The first staff is marked 'V. S. uolti.' and the subsequent staves continue the musical line.

Concerti di Giuseppe Matteo, Alberti. Opera Prima. D



Solo.



Solo. Adagio.

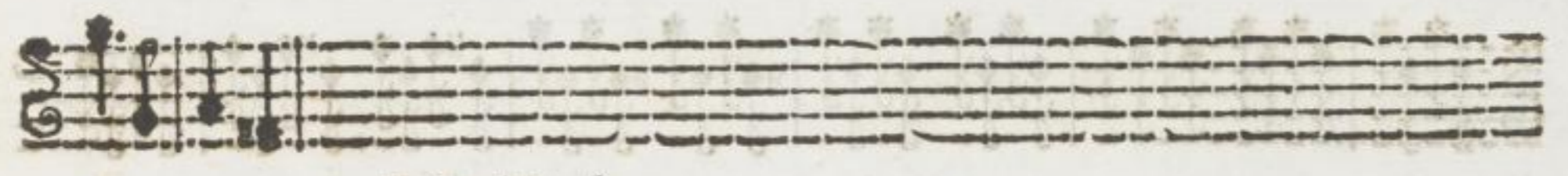


Concerti di Giuseppe Tartini, Alberto 3 Opus 112.

15



Allegro.



V. S. uolti presto.



Solo

A series of ten staves of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The music is written on a five-line staff with a treble clef and a common time signature. The paper shows signs of age, including some staining and foxing.

Tutti. 2

A series of five staves of handwritten musical notation. The notation includes various note values, rests, and slurs. The music is written on a five-line staff with a treble clef and a common time signature. The paper shows signs of age, including some staining and foxing.

Solo

A single staff of handwritten musical notation. The notation includes various note values, rests, and slurs. The music is written on a five-line staff with a treble clef and a common time signature. The paper shows signs of age, including some staining and foxing.



Tutti.



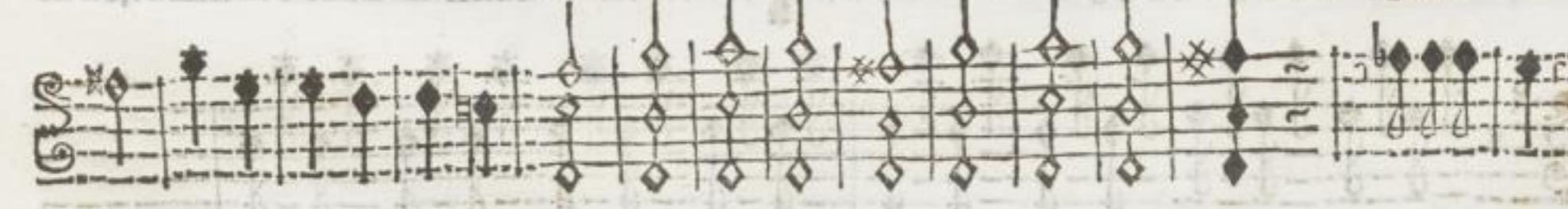
Solo.



Tutti.



Tutti.



Concerti di Giuseppe Matteo, Alberti, Opera Prima.

F

Concerto Quarto.

Largo.

Oncerto.

P.

F.

Presto.

Concerto Quarto. Handwritten text at the bottom of the page, possibly a library stamp or reference number.

Spico.

Graue. Spico.

Piano.

Forte.

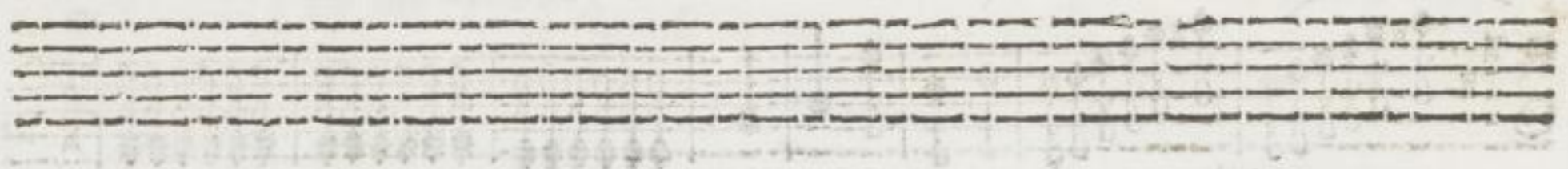
Piano.

Forte.

Allegro.

Volti subito.

Handwritten musical score for six staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *mf* and *p*. The music is written in a single system across the six staves.



Concerto Quinto Con Violino Obligato.

C *Allegro assai.* *Piano.*

Musical notation for the beginning of the concerto. It starts with a C-clef (soprano clef) and a 2/4 time signature. The tempo is marked *Allegro assai.* and the dynamics are marked *Piano.*

Concerto.

Continuation of the musical notation for the concerto, featuring various note values and rests.

The image shows a page of handwritten musical notation. It consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The word "Solo." is written above the first staff. The word "Tutti." is written above the sixth staff, and "Forte." is written below it. The word "Volti subito." is written below the eighth staff. The bottom three staves are empty.

Concerti di Giuseppe Matteo, Alberti, Opera Prima.

F

Solo.

The image shows a page of handwritten musical notation, likely for a string instrument. It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings. Key markings include:

- Staff 1:** Starts with a *t.* marking.
- Staff 2:** Continues the melodic line.
- Staff 3:** Marked *Soli.*
- Staff 4:** Continues the melodic line.
- Staff 5:** Marked *Tutti.*
- Staff 6:** Marked *Piano.* and *F.* (Forte).
- Staff 7:** Contains several *t.* markings.
- Staff 8:** Marked *Graue. Solo.* (likely meaning *Grave*).
- Staff 9:** Contains several *t.* markings.
- Staff 10:** Contains several *t.* markings.

The music is written in a single system, with each staff connected to the next. The notation is dense, with many notes and rests, and includes various articulation marks like slurs and accents.

Allegro. A SUO MODO

Solo. 3

Tutti.

Volti Presto.

Musical staff 1: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs. A 'Solo.' instruction is written below the staff.

Musical staff 2: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs. A 'Solo.' instruction is written below the staff.

Musical staff 3: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs. A 'Solo.' instruction is written above the staff.

Musical staff 4: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs.

Musical staff 5: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs.

Musical staff 6: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs. A 'Tutti.' instruction is written above the staff.

Musical staff 7: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs.

Musical staff 8: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs.

Musical staff 9: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs.

Musical staff 10: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs.

Musical staff 11: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs.

Musical staff 12: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with stems pointing down, grouped by slurs.

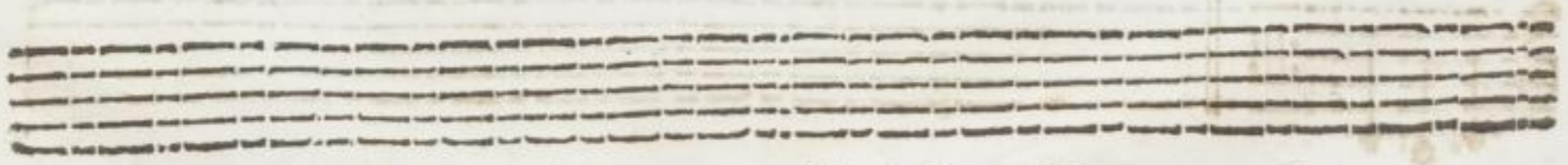


Concerto Sessto.



Allegro.

Volti presto.



Concerti di Giuseppe Matteo, Alberti. Opera Prima.

G

25



Adagio è spiccato.



Allegro assai.



Concerto di Giuseppe Mascop, Alberti, Orazio Ferraro

Concerto settimo Con Violino Obligato.

Allegro.

Volti presto.

20

Sola.

P.

Forte.

Tutti.

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the late 18th or early 19th century. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

Solo. Tutti. Solo.

Tutti. Solo.

Tutti.

Concerti di Giuseppe Matteo, Alberti. Opera Prima. H

37

A musical staff containing rhythmic patterns and diamond-shaped notes. The notes are arranged in groups, with some appearing as pairs or triplets. The staff is marked with a treble clef and a key signature of one sharp (F#).

A musical staff with notes and diamond-shaped notes. A dynamic marking 'P.' (piano) is present above the staff. The notes are mostly eighth and sixteenth notes.

A musical staff with notes and diamond-shaped notes. A dynamic marking 'F.' (forte) is present above the staff. The notes are mostly eighth and sixteenth notes.

A musical staff with notes and diamond-shaped notes. The notes are mostly eighth and sixteenth notes, with some beamed together.

A musical staff with notes and diamond-shaped notes. The notes are mostly eighth and sixteenth notes, with some beamed together.

Graue. Violino Solo.

A musical staff for Violino Solo. The time signature is 3/4. The staff contains notes and diamond-shaped notes. The notes are mostly eighth and sixteenth notes.

A musical staff with notes and diamond-shaped notes. The notes are mostly eighth and sixteenth notes, with some beamed together.

A musical staff with notes and diamond-shaped notes. The notes are mostly eighth and sixteenth notes, with some beamed together.

A musical staff with notes and diamond-shaped notes. The notes are mostly eighth and sixteenth notes, with some beamed together.

A musical staff with notes and diamond-shaped notes. The notes are mostly eighth and sixteenth notes, with some beamed together.

A musical staff with notes and diamond-shaped notes. The notes are mostly eighth and sixteenth notes, with some beamed together.

A single musical staff containing a sequence of notes and rests, likely a melodic line.

Allegro.

A musical staff with notes and rests, continuing the piece.

A musical staff with notes and rests, continuing the piece.

Solo.

A musical staff with notes and rests, continuing the piece.

A musical staff with notes and rests, continuing the piece.

P.

A musical staff with notes and rests, continuing the piece.

P.

A musical staff with notes and rests, continuing the piece.

r. Tutti.

A musical staff with notes and rests, continuing the piece.

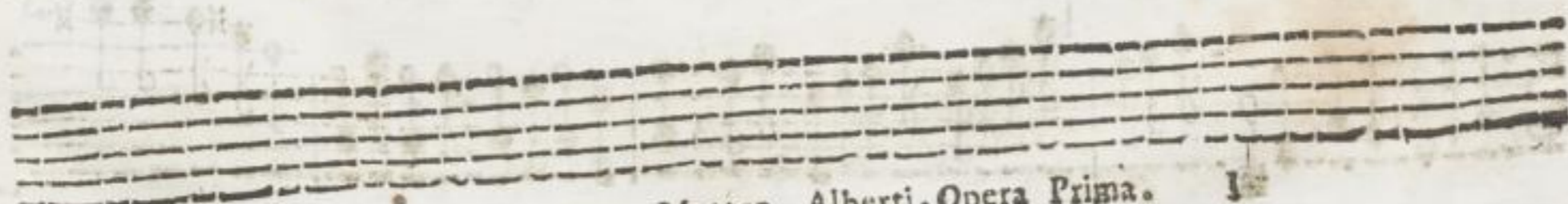
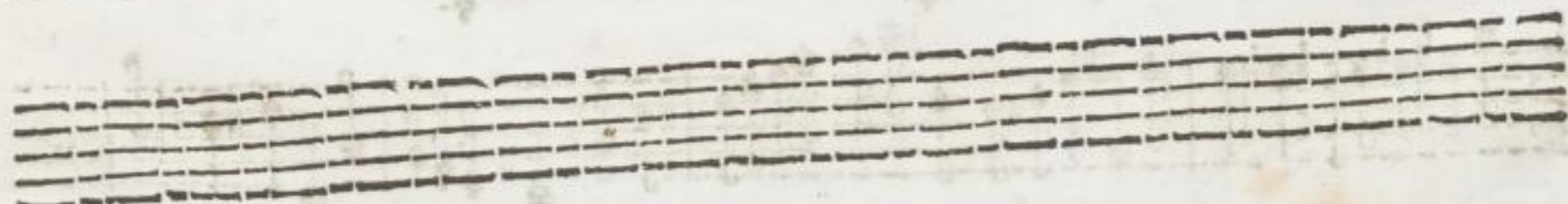
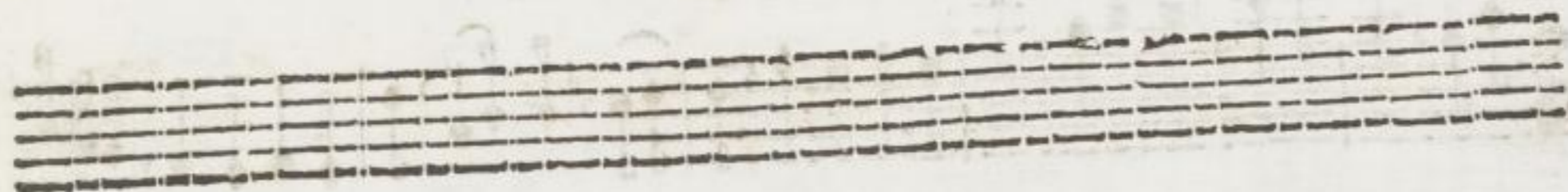
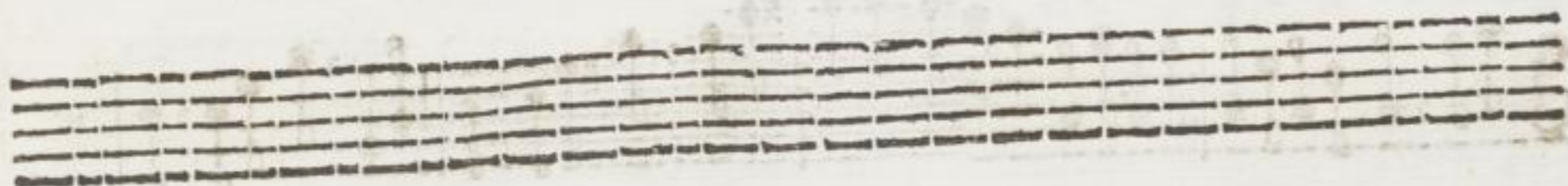
Volti Presto.

An empty musical staff.

An empty musical staff.

An empty musical staff.

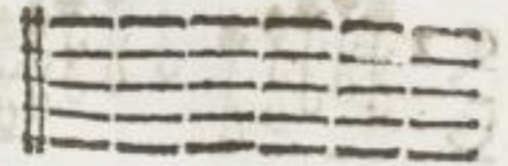
Handwritten musical score for a single instrument, likely a violin or flute, consisting of 12 staves. The notation includes various note values, rests, and dynamic markings such as "Solo.", "Tutti.", "P.", and "s.". The music is written in a single system with a treble clef and a key signature of one sharp (F#).



Concerti di Giuseppe Matteo, Alberti. Opera Prima. 1



Concerto Ottauo.



Allegro e Spiritoso.

The musical score consists of ten staves of handwritten notation. It begins with a treble clef and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some accidentals (sharps and flats) and phrasing slurs. The handwriting is in an older style, characteristic of 18th or 19th-century manuscripts.

Concerti di Giuseppe Tartini, Opus 11, No. 1

35

Graue e Spicco.

Allegro.

Concerto Nono con Violino Obligato.

Allegro.

The first section of the concerto, marked 'Allegro', consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line with various rhythmic values and accidentals. The second and third staves continue the melodic line, showing a variety of note values and rests.

Solo.

The solo section of the concerto, marked 'Solo', consists of nine staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line with various rhythmic values and accidentals. The second and third staves continue the melodic line, showing a variety of note values and rests. The fourth and fifth staves continue the melodic line, showing a variety of note values and rests. The sixth and seventh staves continue the melodic line, showing a variety of note values and rests. The eighth and ninth staves continue the melodic line, showing a variety of note values and rests.

rit. *tutti.*

c.

V. S. Uolti

Concerti di Giuseppe Matteo, Alberti. Opera Prima. K

Solo.

The Solo section consists of 11 staves of handwritten musical notation. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are numerous slurs and ornaments (diamond-shaped symbols) throughout the piece. The key signature has one flat (B-flat), and the time signature is 3/8. The music is written in a single system across the 11 staves.

Tutti.

The Tutti section consists of 3 staves of handwritten musical notation. It begins with a key signature change to two flats (B-flat and E-flat). The notation is similar in style to the Solo section, with many beamed notes and ornaments. The music is written in a single system across the 3 staves.

Concerti di Giuseppe Tartini, Alberto Quercy Piana

Spiccio.

Largo. Solo.

V. s. Uolti.

40 Allegro.

The musical score is written on ten staves. It begins with the tempo marking "Allegro." and the number "40" in the top left corner. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped with slurs. There are several dynamic markings, including "r." (ritardando) and "c. Tutti." (crescendo tutti). Numerical markings "3" and "4" are placed above some notes, likely indicating triplet or groupings. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

The image shows a page of handwritten musical notation, likely a manuscript for a concert. It consists of ten staves of music. The notation includes various notes, rests, and ornaments. There are several annotations: a '3' above a group of notes on the second staff, another '3' above a group on the third staff, and a 't.' (tutti) marking on the fourth staff. A 'Tutti.' marking appears on the eighth staff. The music is written in a style characteristic of the late 18th or early 19th century. The paper shows signs of age, including some staining and foxing.

Concerti di Giuseppe Matteo, Alberti. Opera Prima. L

Concerto Decimo.

Allegro assai.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Allegro assai'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings: 'P.' (piano) on the second staff, 'F.' (forte) on the third staff, and 'r.' (ritardando) on the sixth staff. The notation is dense and characteristic of 18th-century manuscript notation.

Concerto di Giuseppe Matteo Alberti Opus Prima

Handwritten musical score for the first system, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p.' and 'f.'

Largo. e Spicco.

Handwritten musical score for the second system, consisting of two staves. The notation includes various rhythmic values and accidentals.

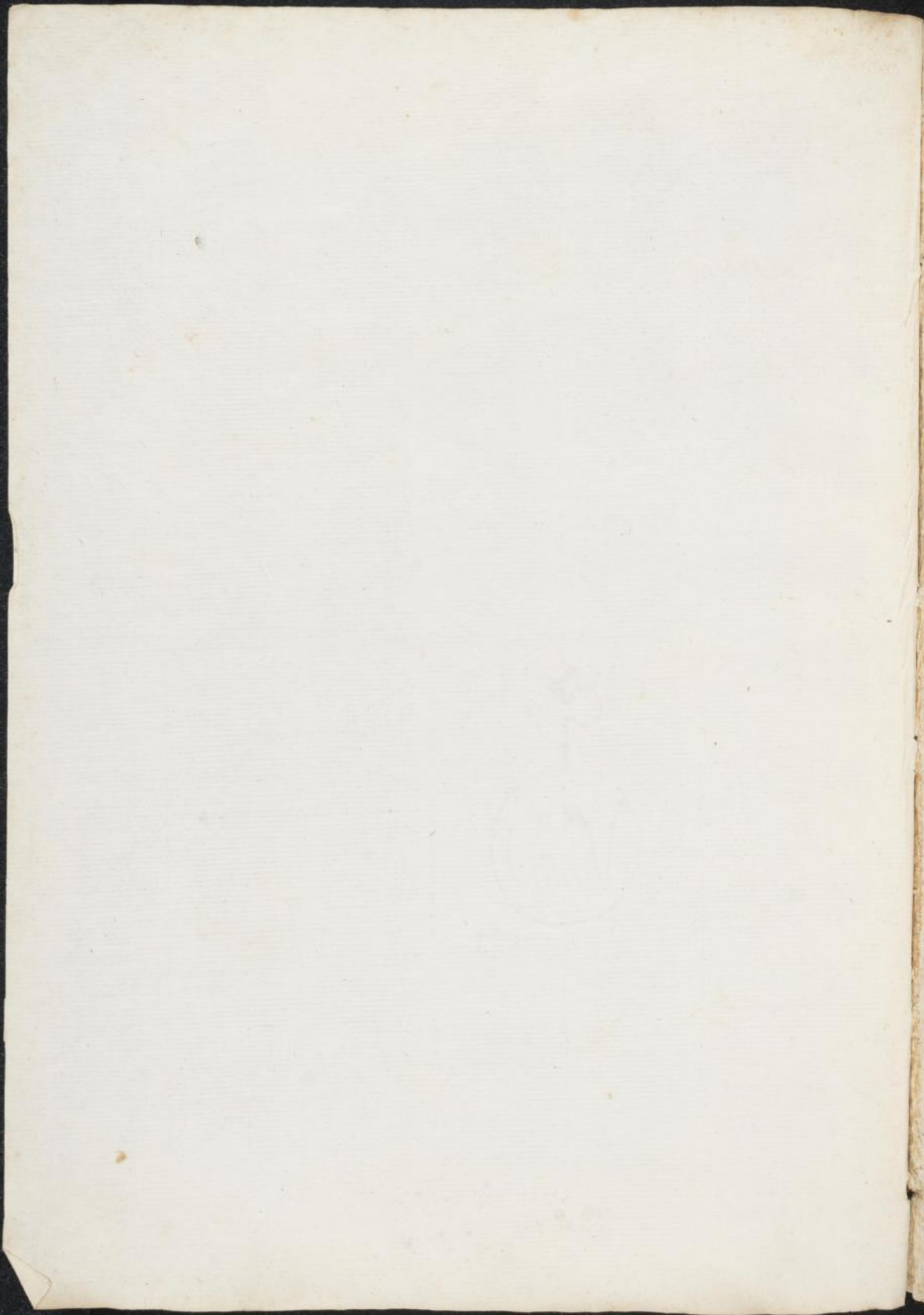
U.S. Volti.

Two empty musical staves at the bottom of the page.

44 Allegro. assai.

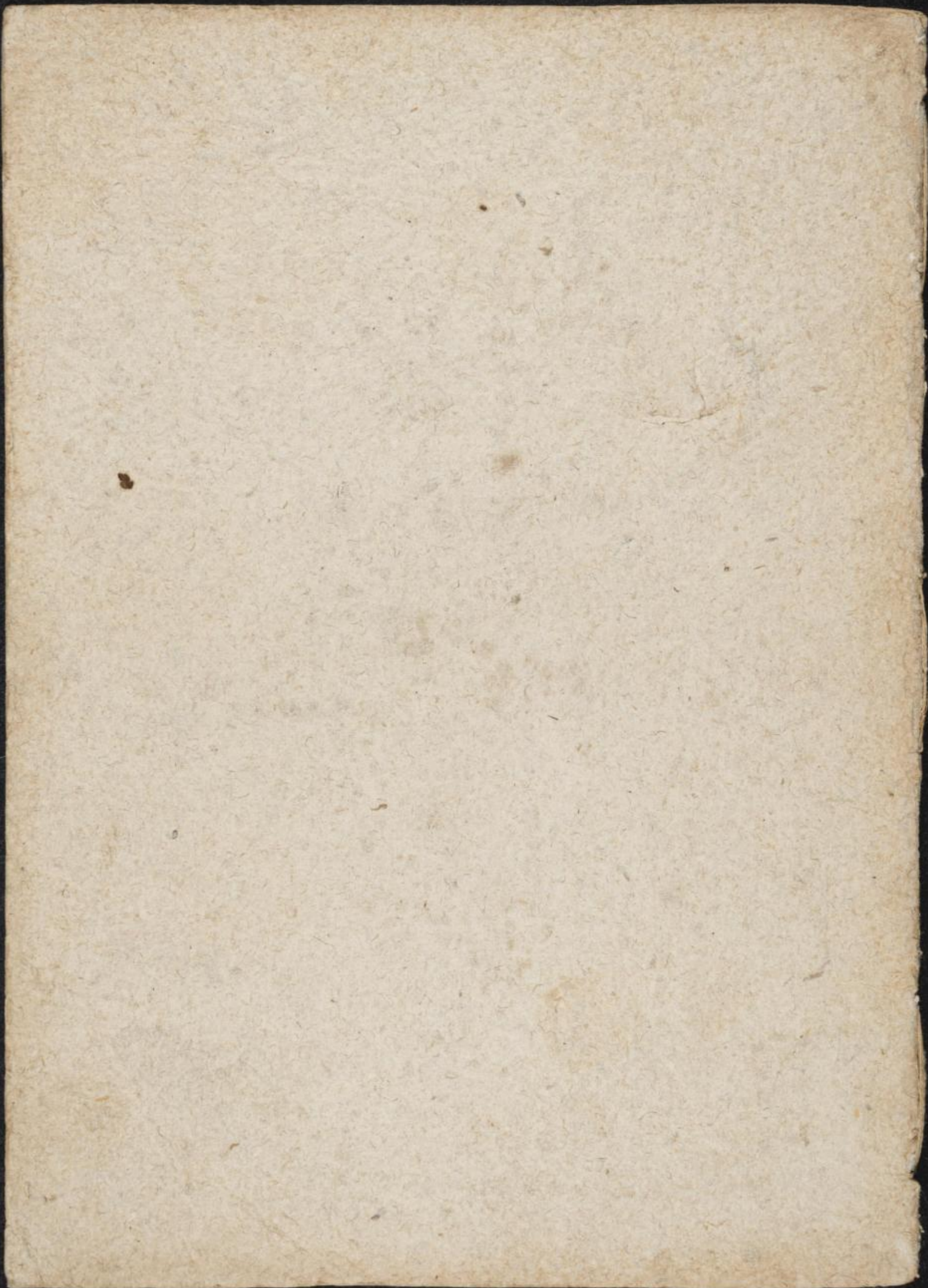
J L F J N E.





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Mms. 2404

018



Violino Primo
di rinforzo

lat

lat

Violino Primo di Rinforzo.

CONCERTI
PER CHIESA, E PER CAMERA

AD USO DELL' ACCADEMIA
ERETTA NELLA SALA DEL SIG. CO.

ORAZIO LEONARDO
BARGELLINI

Nobile Patrizio Bolognese

COMPOSTI, E DEDICATI AL SUDETTO SIGNORE
DA GIUSEPPE MATTEO ALBERTI

Musico Sonatore di Violino nella Perinsigne Collegiata
di S. Petronio di Bologna,

Et Accademico Filarmonico.

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nell' Insegna del Violino, con Privilegio.

Mus. 2404-0-8



Vincenzo Pinelli di Firenze

OMNIBUS

AD USUM DELI ACCADEMIAE

PHILOSOPHICAE

FRANCISCAE

IN

PHILOSOPHIA

PHILOSOPHIA

PHILOSOPHIA

PHILOSOPHIA

PHILOSOPHIA

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NOBILISSIMO SIGNORE
SIG. PADRON COLENDISSIMO.



U' sempre lodevole, e rispettosa la costumanza de Persi, e di tutti gli abitatori de' Regni Orientali di non accostarsi giammai alla presenza de Grandi, o sia per ossequio della loro grandezza, o per incentivo della loro munificenza, senza l'offerta di qualche dono. Seguace ancor' io d' un tal' esempio, eccomi alla di Lei presenza, che vale a dire di un personaggio per nobiltà, & antichità di prosapia, & altrettanto per ogni genere di virtù degno di stima, e di rispetto infinito: Eccomi dico, ad offerirgli questo Libro di **CONCERTI MUSICALI**, primo parto debolissimo della mia mente, e picciola fatica

fatica d' un giovanile talento. Conosco molto bene, a costo del mio rossore, la ballezza del dono, ma se fin' ora hò goduto, e godo tuttavia l' onore d' essere stato da Lei eletto per direttore dell' Accademia de Musicali Concerti, che, sotto l' ombra del di Lei patrocinio, così decorosa fiorisce, e nella qua' tante volte hà fatto Ella stessa sentire, in concorrenza d' altri Cavalieri suoi pari, come bene sapiano le sue mani maneggiare per eccellenza un Arco sonoro, nobilitando con ciò le Musicali armonie, come posso temere di non essere compatito da così qualificato, e generoso mio benefattore? Mi fermo dunque sù questa speranza, & affidato a quell' innata benignità, dalla quale hò tante volte sperimentati così numerosi, e favorevoli effetti, depongo questo Libro a di Lei piedi, supplicandola d' un occhiata cortese, e d' un generoso gradimento, per accrescere le mie obbligazioni, e per far maggiore quella gloria, con cui fin' ora sono vissuto, e sempre viverò.

Di V. S. Nobil. Sig. Sig. Pròn. Col.

Amilifs. Devotifs., & Obligatifs. Serre.

Giuseppe Matteo Alberti

COR-

CORTESE LETTORE



Ecoti sotto gli Occhi la prima delle mie Musicali fatiche per dilettrarti l' orecchio. Io non ne pretendo gli applausi, perchè tanto non presumo della debolezza del mio talento, Mi basta d'ottenere dalla tua gentilezza vn generoso cōpatimento. Così mi gioua sperare, perchè ti stimo discreto, e con questa speranza, fò coraggio à me stesso per profeguire l'incominciata carriera. Che quando non mi Riesca di sodisfare al tuo genio, mi basterà d'auere appagato il mio, che farà sempre di seruirti, e di compiacerti, e viui felice.

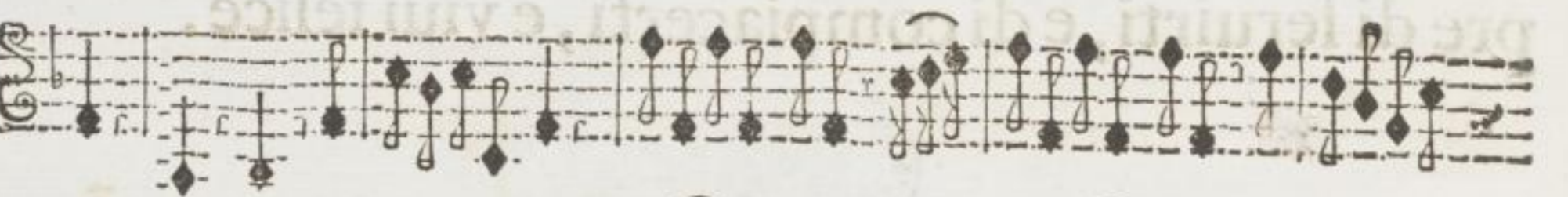
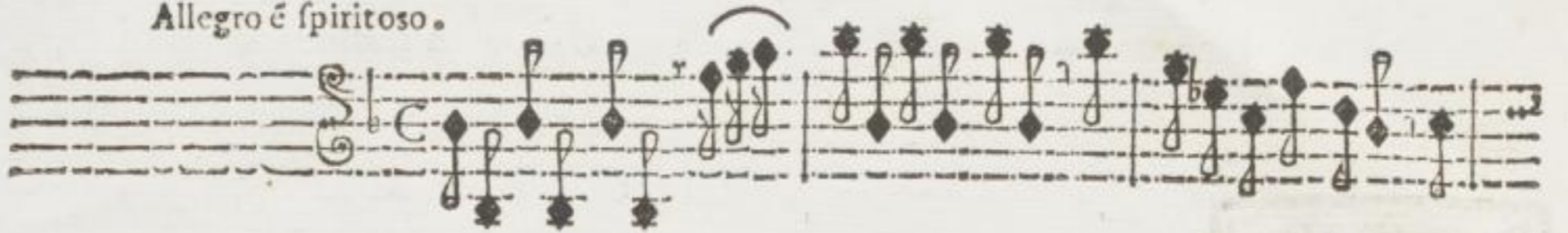


Concerti di Giuseppe Matteo, Alberti. Opera Prima.

A 2

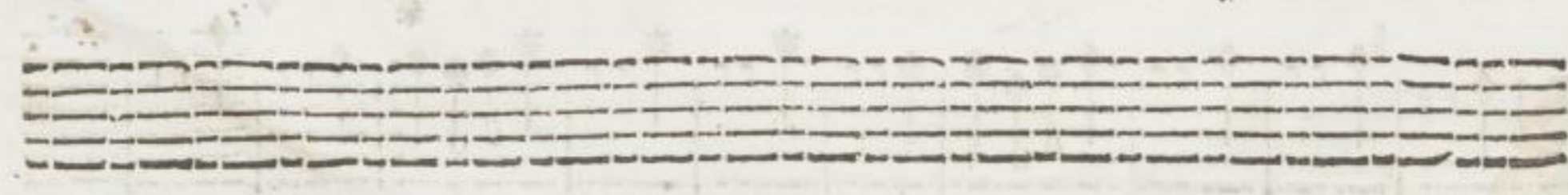
Concerto Primo Con Violino Obligato

Allegro e spiritoso.





Soli.



Largo

Allegro. ma non Presto.

Soli.

Tutti.

Soli.

Tutti;

Soli.

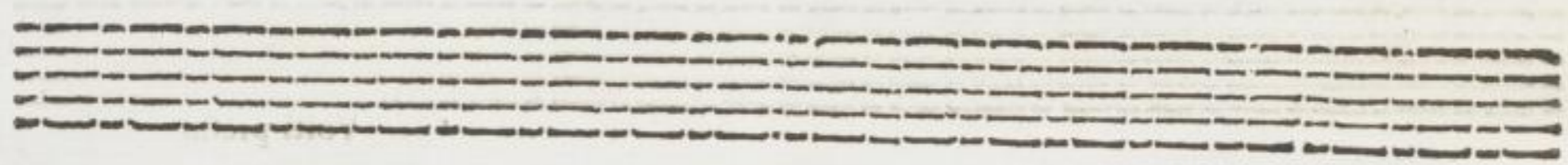
Tutti.

Volti presto

Soli.

Tutti.

This section of the musical score consists of eight staves. The first staff begins with a treble clef and a common time signature. It features a complex rhythmic pattern of sixteenth and thirty-second notes. The second staff is marked *Soli.* and contains a series of descending eighth notes. The third staff is marked *Tutti.* and features a steady eighth-note accompaniment. The fourth and fifth staves continue the complex rhythmic patterns. The sixth and seventh staves show a transition to a more melodic line with some rests. The eighth staff concludes the section with a final cadence.



Concerto Secondo

Allegro.

Forte.

Piano.

This section of the musical score consists of two staves. The first staff begins with a treble clef, a common time signature, and the tempo marking *Allegro.* It features a series of eighth notes. The second staff is marked *Forte.* and continues the eighth-note pattern. The section concludes with a *Piano.* marking and a final cadence.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, often beamed together. Dynamic markings are present throughout: **Forste.** at the top left, **Piano.** on the third staff, **Piano.** on the fifth staff, **F.** on the sixth staff, **Piano.** on the seventh staff, **F.** on the eighth staff, and **P.** on the ninth staff. The score is written in a clear, consistent hand.

Graue e spicc.

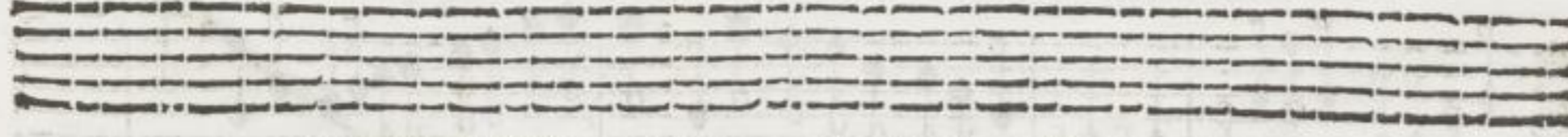
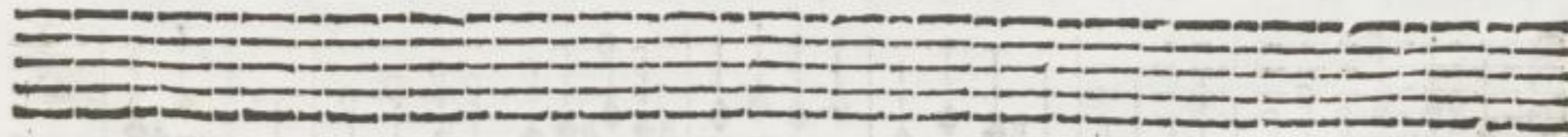
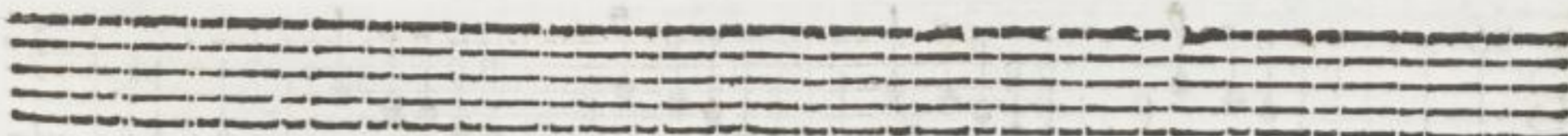
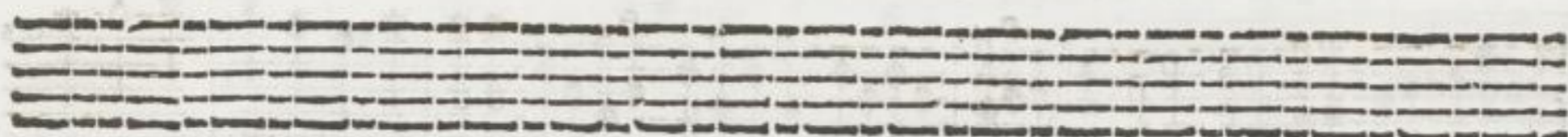
Allegro e spicc.

P. *F.*

r. *r.*

r. *r.*

Piano *F.*



Concerti di Giuseppe Matteo, Alberti. Opera Prima. C 2

10
Concerto Terzo con Violino Obligato.

Allegro.

The musical score is written on ten staves. The first staff starts with a treble clef and the tempo marking 'Allegro.'. The music is a single system with ten staves. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including foxing and staining.

Handwritten musical score consisting of seven staves. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age and wear.

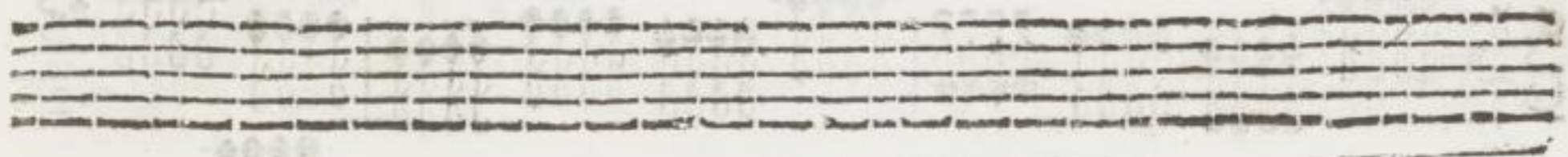
||| Graue Tacet. |||

Allegro.

Handwritten musical score consisting of four staves. The first staff begins with a treble clef and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age and wear.

22

Handwritten musical score consisting of 12 staves. The notation includes various note values, rests, and accidentals. The first staff has a '22' in the top left corner. The notation is dense and characteristic of 18th-century manuscript notation.

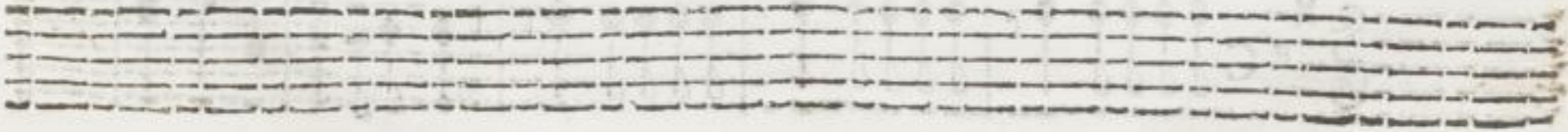
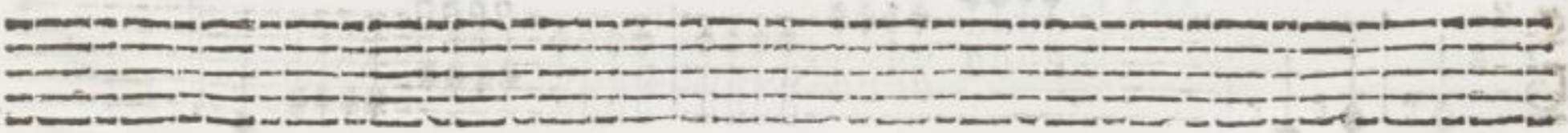
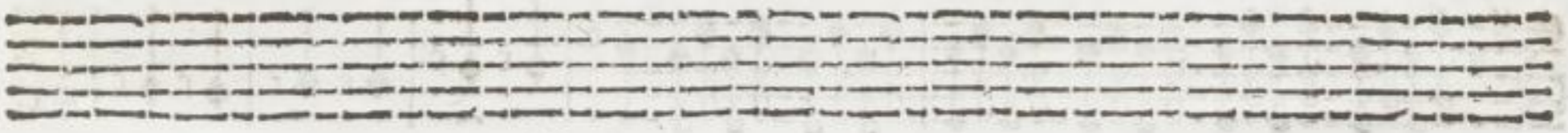
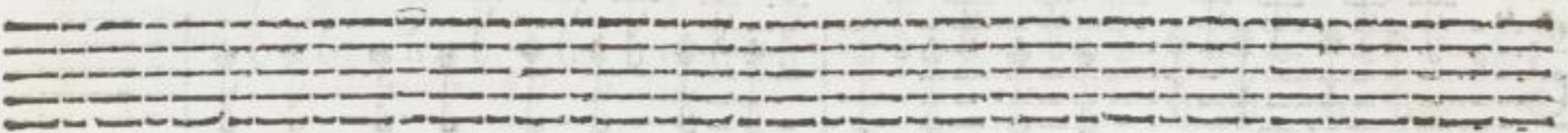


Concerto Quarto.

Largo.



U.S. Volti.

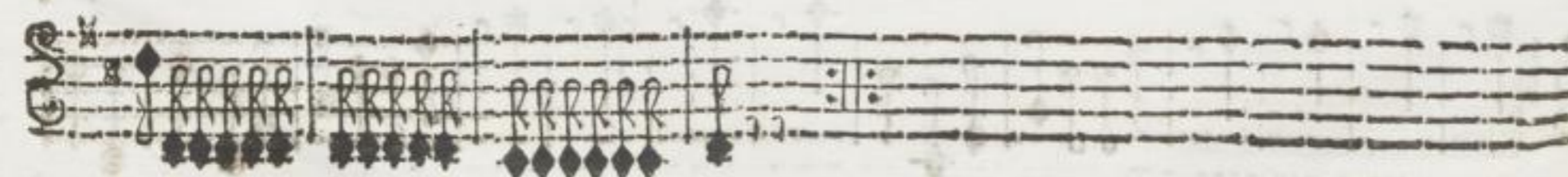


Concerti di Giuseppe Matteo, Alberti. Opera Prima. D 2

14 *Presto.*

Graue. *Piano.* *Forte.* *Piano.* *Forte.*

Allegro.



Concerto quinto con Violino Obligato.

Allegro assai.

P.

P.

Forte.

Piano.

Handwritten musical score for five staves. The notation includes various notes, rests, and dynamic markings such as "Piano" and "F.". The paper shows signs of age and staining.

Craue Tacet.

U.S. Volti.

A series of seven empty musical staves, likely for a vocal part, with some faint handwritten markings.

18
Allegro.

A handwritten musical score for a string quartet, consisting of 13 staves. The music is in 3/4 time and marked 'Allegro'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. A dynamic marking 'P.' (piano) is present on the fifth staff. The score concludes with a double bar line and repeat dots at the end of the thirteenth staff.

Concerti di Giuseppe Tartini, Alberti, Opus Primus

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes quarter notes, eighth notes, and sixteenth notes, some with beams connecting them. There are also rests and some notes with slurs above them.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar note values and rests as the first staff, with some notes beamed together and slurs.

Handwritten musical notation on a five-line staff, showing a continuation of the musical piece with various note values and rests.

Handwritten musical notation on a five-line staff, starting with a few notes and then a double bar line, indicating the end of a section.

A blank five-line musical staff.

A blank five-line musical staff.

A blank five-line musical staff.

A blank five-line musical staff.

A blank five-line musical staff.

A blank five-line musical staff.

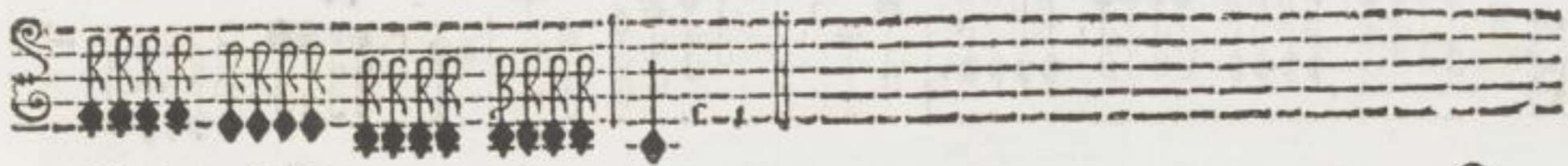
A blank five-line musical staff.

A blank five-line musical staff.

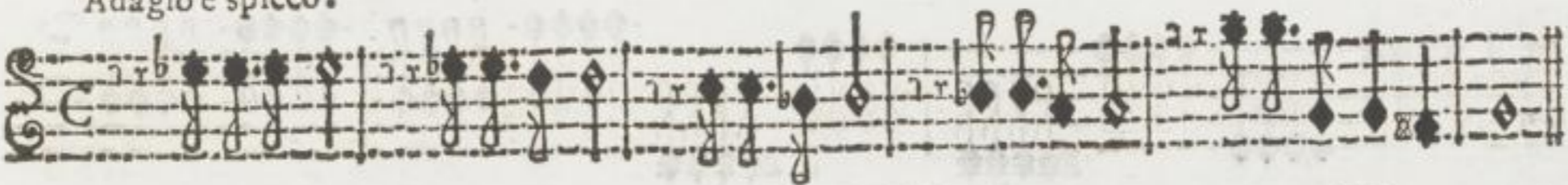
Concerto Sesto.

Allegro.

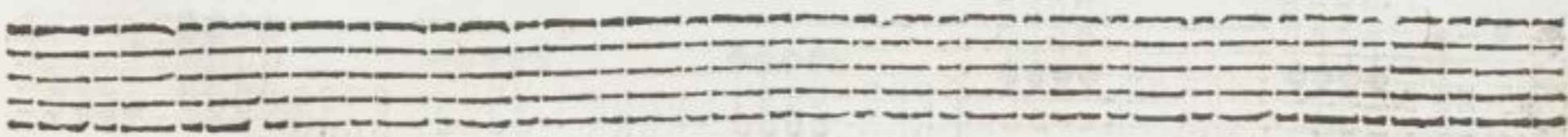
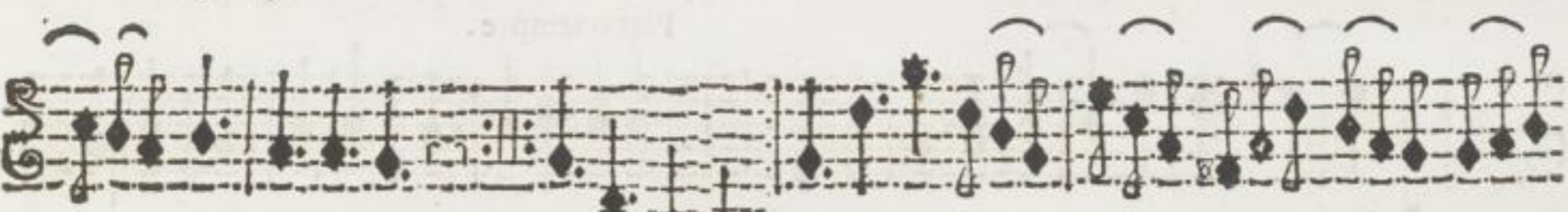
Handwritten musical score for Concerto Sesto, page 20. The score consists of ten staves of music in a single system. The notation is in a historical style, featuring a treble clef, a common time signature (C), and various note values including minims, crotchets, and quavers. The music is dense and rhythmic, with many beamed notes. There are some markings like 't.' above a note on the eighth staff. The paper shows signs of age, including foxing and staining.



Adagio è spicco.



Allegro assai.



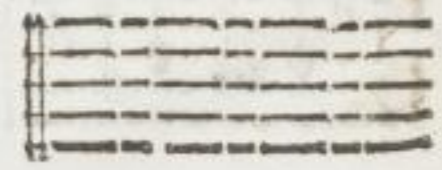
Concerto Settimo con Violino Obligato.

Allego,

The musical score is written for a violin. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Allego'. The score consists of 12 systems, each with two staves. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'P.' (Piano) and 'F.' (Forte). The piece concludes with a double bar line and repeat dots.

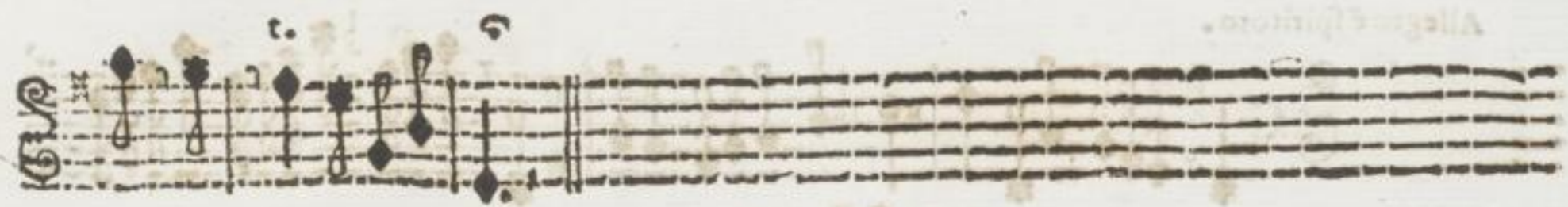


Craue Tacet.



Allegro

Handwritten musical score for a piece in 6/8 time, marked 'Allegro'. The score consists of 12 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several measures with rests, and some measures contain dynamic markings like 'p' (piano) and 'f' (forte). The notation is dense and characteristic of 18th or 19th-century manuscript notation.



Concerti di Giuseppe Matteo, Alberti. Opera Prima. G 2



Concerto Ottavo.



Allegro e spiritoso.

The musical score consists of ten staves of music. It begins with a treble clef and a common time signature (C). The tempo and mood are indicated as "Allegro e spiritoso." The music is written in C major. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, naturals). There are also dynamic markings such as "p" (piano) and "f" (forte) scattered throughout the piece. The score is arranged in a single system across ten staves.

Concerto di Giuseppe Matteo, Alberto, Opera Terza. G. S.

Largo e spiccato.

Allegro.

Concerto Nono con Violino Obligato.

Allegro e spiritoso.

Spiccato.

Allegro

spiccato.

3.
Spicco.

Graue Tacet.

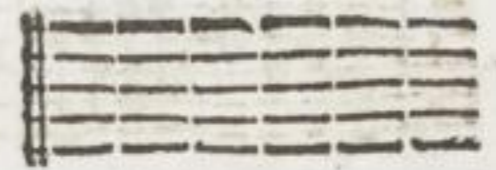
Allegro.

Handwritten musical notation on six staves. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of 18th or 19th-century manuscripts, with some ink bleed-through from the reverse side of the page. The notation includes eighth and sixteenth notes, as well as rests and accidentals.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are blank, with no musical notation present.



Concerto Decimo.



Allegro assai.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is marked 'Allegro assai.'. The notation includes various note values, rests, and dynamic markings such as 'p.' and 'f.'. The score is written in a clear, legible hand.

First musical staff containing notes and rests, starting with a treble clef and a common time signature.

Second musical staff containing notes and rests.

Third musical staff containing notes and rests.

Fourth musical staff containing notes and rests, marked with a 'P.' dynamic.

Fifth musical staff containing notes and rests, marked with an 'F.' dynamic.

Sixth musical staff containing notes and rests.

Seventh musical staff containing notes and rests, marked with a 't.' dynamic.

Largo. e Spicco.

Eighth musical staff containing notes and rests, starting with a new section.

Ninth musical staff containing notes and rests, marked with a 't.' dynamic.

U.S. Volti.

Ten musical staff, which is empty.

Eleventh musical staff, which is empty.

Allegro. assai.

FINE.

TAVOLA

Concerto Primo con Uiolino Obligato.	Car. 2.
Concerto Secondo	car. 6.
Concerto Terzo con Violino obligato.	car. 10.
Concerto Quarto	car. 13.
Concerto Quinto con Violino obligato.	car. 16.
Concerto Sesto	car. 20.
Concerto Settimo con Violino obligato	car. 22.
Concerto Ottauo	car. 26.
Concerto Nono con Violino obligato	car. 28.
Concerto Decimo	car. 31.



FINIS

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Violino 2:°

Datum

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Violino Secondo.

CONCERTI
PER CHIESA, E PER CAMERA

AD USO DELL' ACCADEMIA
ERETTA NELLA SALA DEL SIG. CO.

ORAZIO LEONARDO
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Nobile Patrizio Bolognese

COMPOSTI, E DEDICATI AL SUDETTO SIGNORE

DA GIUSEPPE MATTEO ALBERTI

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OPERA PRIMA.



In BOLOGNA, M. DCC. XIII.

Per li Fratelli Silvani. Con licenza de' Superiori.

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Mus. 2404-0-8



1770

GEORGIUS

PER

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ORATIO

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M D C C L X

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NOBILISSIMO SIGNORE
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È sempre lodevole, e rispettosa la costumanza de' Persi, e di tutti gli abitatori de' Regni Orientali di non accostarsi giammai alla presenza de' Grandi, o sia per ossequio della loro grandezza, o per incentivo della loro munificenza, senza l'offerta di qualche dono. Seguace ancor' io d'un tal' esempio, eccomi alla di Lei presenza, che vale a dire di un personaggio per nobiltà, & antichità di prosapia, & altrettanto per ogni genere di virtù degno di stima, e di rispetto infinito: Eccomi dico, ad offerirgli questo Libro di **CONCERTI MUSICALI**, primo parto debolissimo della mia mente, e picciola fatica

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Di V. S. Nobil. Sig. Sig. Prōn. Col.

Umiliss. Devotiss., & Obligatiss. Servus.

Giuseppe Matteo Alberti.

COR-

CORTESE LETTORE



Ccoti sotto gli Occhi la prima delle mie Musicali fatiche per dilettrarti l' orecchio. Io non ne pretendo gli applausi, perchè tanto non presumo della debolezza del mio talento, Mi basta d'ottenere dalla tua gentilezza vn generoso cōpatimento. Così mi gioua sperare, perchè ti stimo discreto, e con questa speranza, fò coraggio à me stesso per profeguire l'incominciata carriera. Che quando non mi Riesca di sodisfare al tuo genio, mi basterà d'auere appagato il mio, che farà sempre di seruirti, e di compiacerti, e viui felice.



Concerti di Giuseppe Matteo, Alberti. Opera Prima. C 3

Concerto Primo. con Violino Obligato.

Allegro.

The image displays a page of handwritten musical notation for a concerto. It consists of ten staves of music, each with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as rests and ornaments. The music is arranged in a single system across the ten staves. The paper shows signs of age, with some staining and wear at the bottom edge.

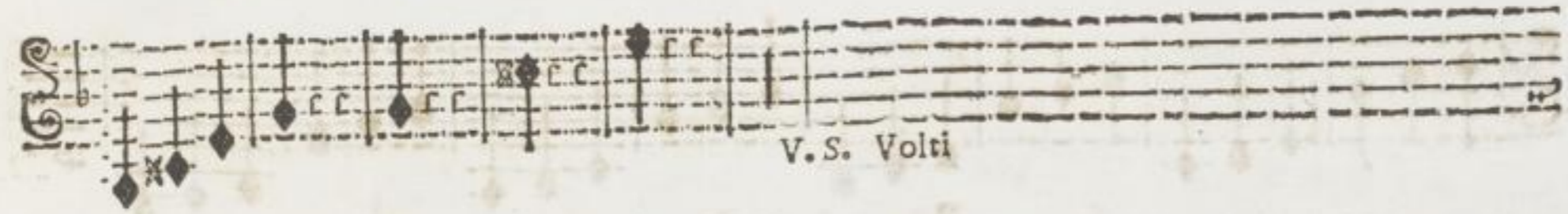
V. S. volti preffo.

2
Largo.

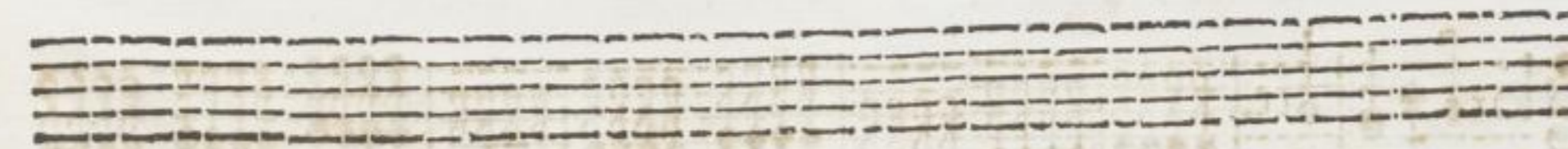
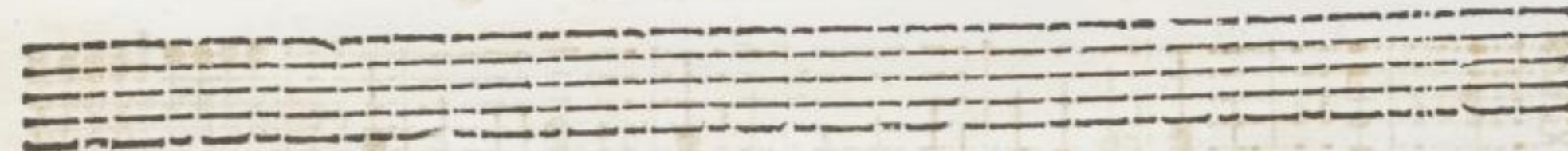
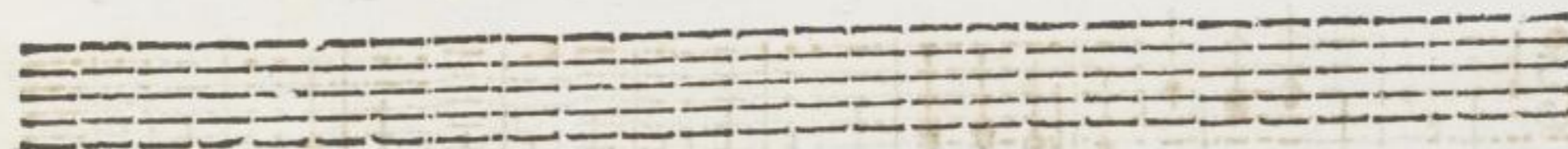
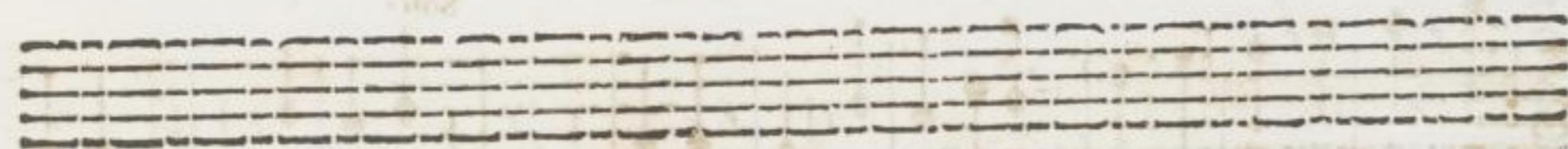
Allegro mà non Presto.

Soli.

Allegro mà non Presto.



V. S. Volti



Concerti di Giuseppe Matteo, Alberti, Opera Prima. D 3

6

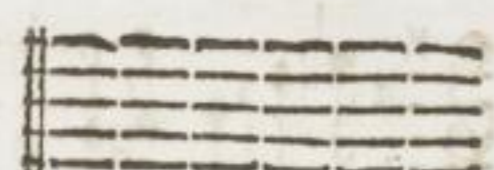
Soli.

Soli.

Concerti di Giuseppe Martini, Op. 11, No. 1, Primo.



Concerto Secondo.



Allegro.

P.



Uolti Presto.



Allegro

Graue, e Spicco.

Allegro, e Spicco.

P. F.

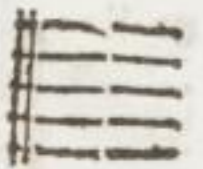
P.

Handwritten musical score for a single melodic line, likely a violin or flute part. The score is written on ten staves. The first six staves contain musical notation with various dynamics and articulations. The dynamics are marked as *F.* (Forte) and *P.* (Piano). The notation includes eighth and sixteenth notes, rests, and slurs. The first staff has a circled '9' at the end. The last staff of the musical notation ends with a double bar line. Below the musical notation are four empty staves.

Concerti di Giuseppe Matteo, Alberti. Opera Prima. E 3



Concerto Terzo con Violino Obligato.



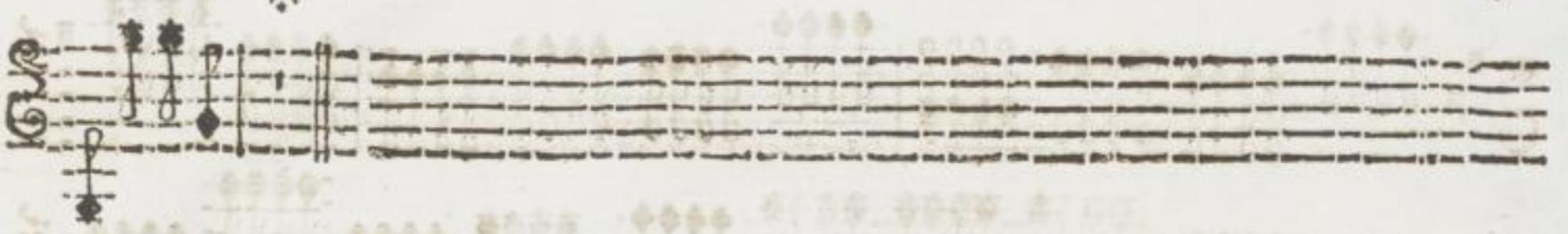
Allegro.

Graue Taect.

Allegro.

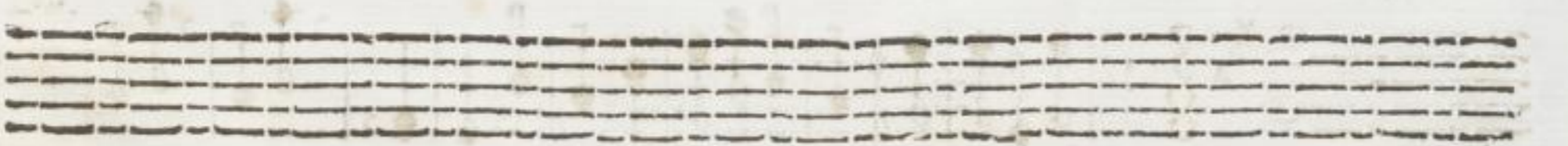
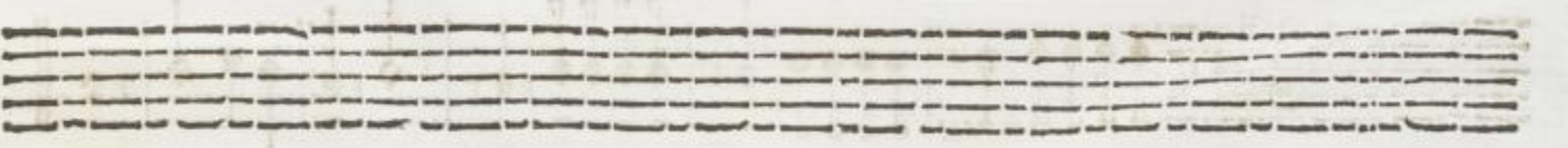
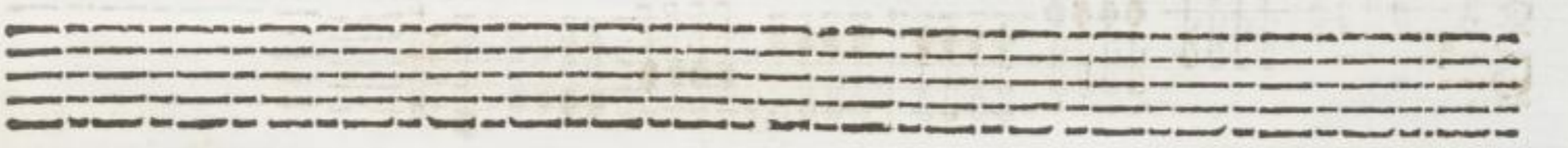
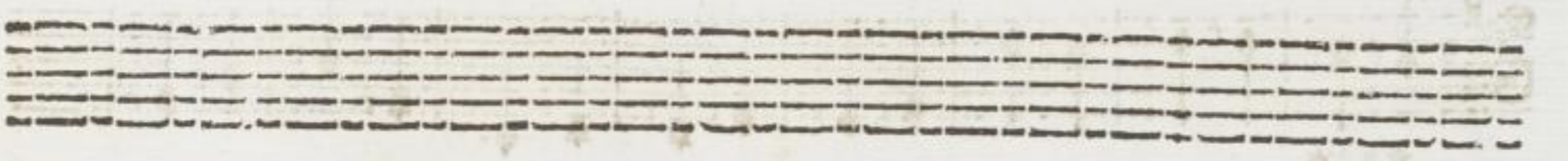
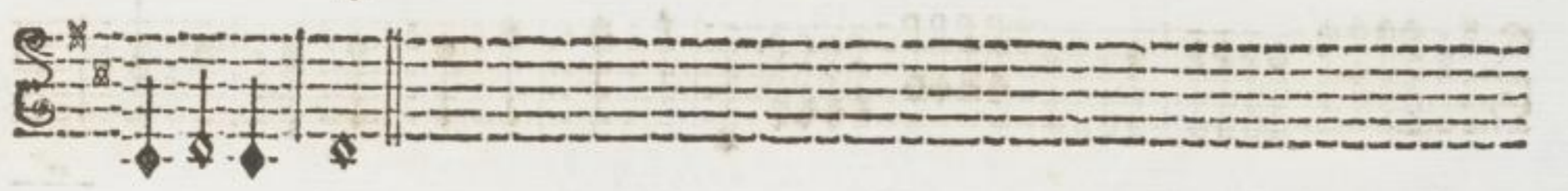
22

A page of handwritten musical notation on ten staves. The notation is in a historical style, featuring a treble clef and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together. There are various ornaments and slurs throughout the piece. The paper shows signs of age, including some staining and foxing. The number '22' is written in the top left corner.



Concerto Quarto.

Largo.



Presto.

The Presto section consists of ten staves of music. The notation is highly rhythmic, featuring numerous sixteenth and thirty-second notes, often beamed together. The music is written in a common time signature (C) and a key signature of one sharp (F#). The first staff begins with a treble clef and a common time signature. The notation is dense and complex, with many slurs and ties. The piece concludes with a double bar line and repeat dots.

Largo e Spiccato.

P.

F.

The first staff of the Largo e Spiccato section is written in a common time signature (C) and a key signature of one sharp (F#). It begins with a treble clef. The notation is more spacious than the Presto section, featuring a mix of eighth and sixteenth notes, with some slurs and ties. The dynamics are marked with 'P.' (piano) and 'F.' (forte).

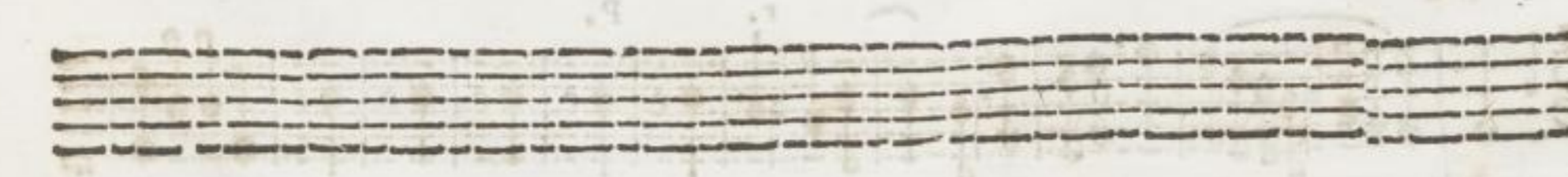
Allegro.

The Allegro section consists of two staves of music. The first staff is written in a 3/8 time signature and a key signature of one sharp (F#). It begins with a treble clef. The notation is rhythmic, featuring eighth and sixteenth notes. The second staff continues the piece with similar rhythmic patterns. The piece concludes with a double bar line and repeat dots.

Concerti di Giuseppe Matteo Alberti Opus 1. 1. 2



ca.



Concerto Quinto con Violino Obligato.

Allegro assai.

P.

t.

P.

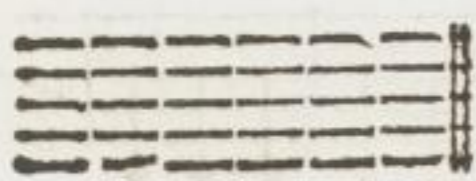
F.

t.

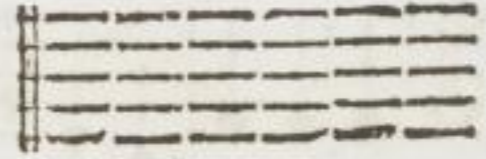
t.

P.

Musical score for five staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'P.' (piano) and 'F.' (forte). The staves are connected by a brace on the left side.



Graue Tacet.



Seven empty musical staves, likely representing a section of silence or a placeholder for another part of the score.

Allegro.

Handwritten musical score for a piano piece, page 18. The score consists of 12 staves of music. The first staff is a grand staff with a treble and bass clef, a 3/4 time signature, and a key signature of one flat. The tempo is marked 'Allegro.' The music is written in a style characteristic of the late 18th or early 19th century. There are dynamic markings 'P.' (piano) and 'F.' (forte) on the sixth and seventh staves respectively. The notation includes various note values, rests, and articulation marks.

Concerti di Giuseppe Martini, Alberti, Opera Prima

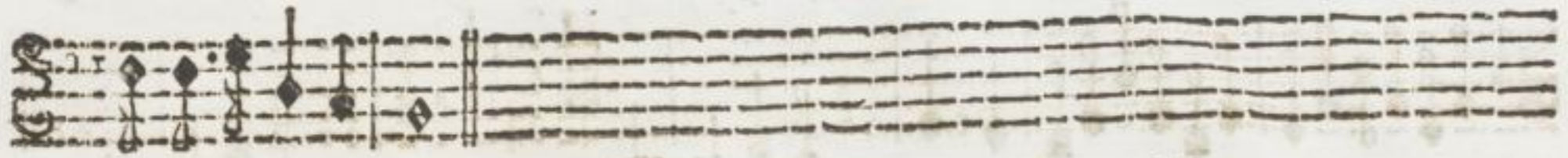
Two staves of handwritten musical notation, likely for a violin and viola part, featuring various note values and rests.

Concerto Sesto

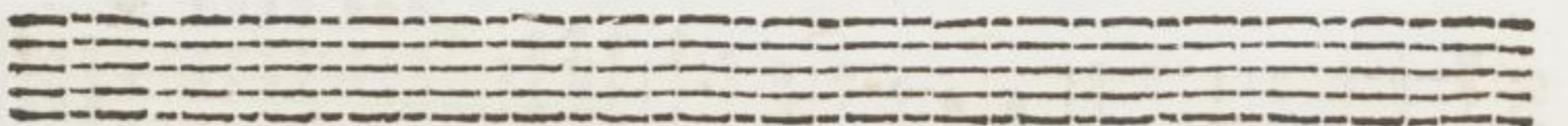
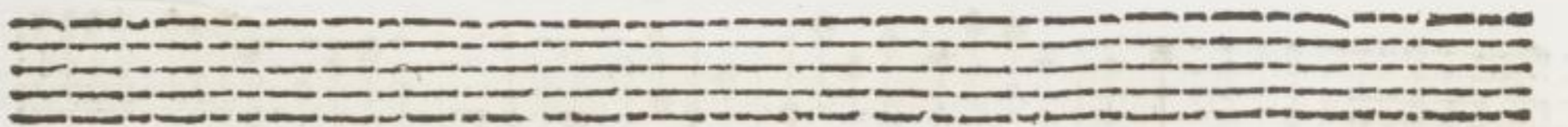
Allegro.

Ten staves of handwritten musical notation for the 'Concerto Sesto' movement, starting with the tempo marking 'Allegro.' The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Adagio e Spiccato.



Allegro assai.



Concerto Settimo con Violino Obligato

Allegro.

Piano sempre.

V. S, Volti.

Concerti di Giuseppe Matteo, Alberti, Opera Prima. H 3

22

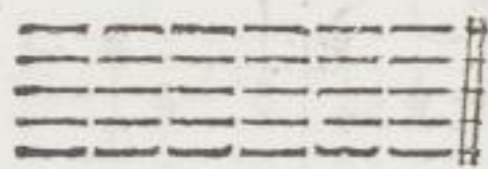
Handwritten musical score for guitar, consisting of 12 staves of music. The notation includes various rhythmic patterns, chords, and melodic lines typical of a guitar score from the early 20th century. The page is numbered '22' in the top left corner.

Concerto di Giuseppe Martini, AlbertiOpera Roma, N. 3

Graue Tacet.

Allegro.

Handwritten musical notation for the first system, consisting of four staves. The notation includes various note values, rests, and ornaments. There are several 'r.' markings below the staves, likely indicating trills or other ornaments. The music is written in a style characteristic of 18th-century manuscript notation.

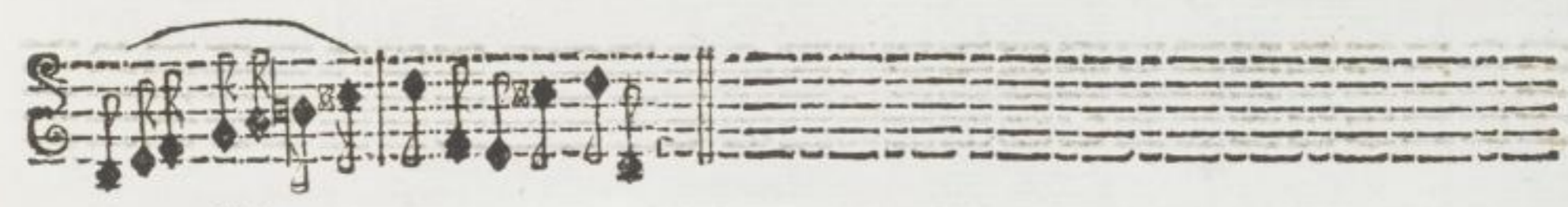


Concerto Ottavo.

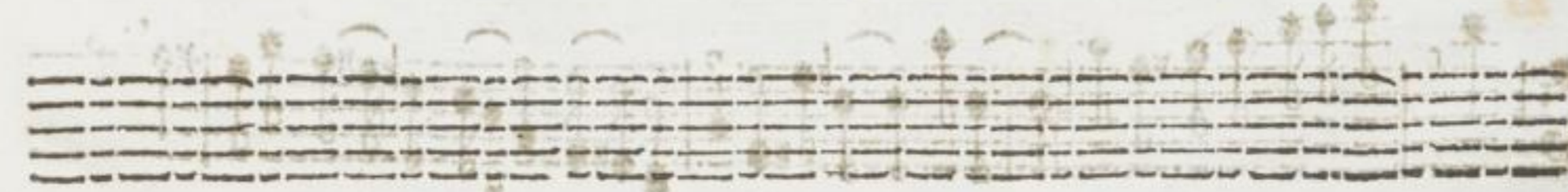


Allegro e spiritoso.

Handwritten musical notation for the second system, consisting of six staves. The notation includes various note values, rests, and ornaments. There are several 'r.' markings below the staves, likely indicating trills or other ornaments. The music is written in a style characteristic of 18th-century manuscript notation.



Graue e Spicco.



Concerti di Giuseppe Matteo, Alberti, Opera Prima. I 3

Allegro

Handwritten musical score for the first system, featuring a treble and bass clef with a 12/8 time signature and various musical notations including notes, rests, and slurs.

Empty musical staves for the second system.

Concerto Nono con Uiolino Obligato.

Allegro.

Handwritten musical score for the second system, featuring a treble and bass clef and various musical notations.

Concerti di Giuseppe Matteo Alberti, Opus Primum.

P.

Uolti Presto.

Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a historical style with a treble clef and a key signature of one flat.

Graue Tacet.

Allegro. Soli.

Handwritten musical notation on seven staves, continuing the piece. The notation is marked 'Allegro. Soli.' and features a variety of rhythmic patterns and melodic lines. The music is written in a treble clef with a key signature of one flat.

34. 29

31.

Concerti di Giuseppe Matteo, Alberti. Opera Prima. K 3

Concerto Decimo.

Allegro assai.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a common time signature (C), and the tempo marking 'Allegro assai.'. The music is written in a single system with a repeat sign at the end. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'r.' (ritardando) and 'f.' (forte). The score is densely packed with notes, particularly in the later staves, indicating a complex and rhythmic piece.

Concerto di Giuseppe Martini, Albert, Opera Prima

Two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, interspersed with rests. The second staff continues the melodic line.

Largo, e spiccato.

Two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, interspersed with rests. The second staff continues the melodic line.

Allegro assai.

Two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, interspersed with rests. The second staff continues the melodic line.

A single staff of musical notation with a treble clef and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, interspersed with rests.

A single staff of musical notation with a treble clef and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, interspersed with rests.

A single staff of musical notation with a treble clef and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, interspersed with rests.

A single staff of musical notation with a treble clef and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, interspersed with rests.

A single staff of musical notation with a treble clef and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, interspersed with rests.

A single staff of musical notation with a treble clef and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, interspersed with rests.

TAVOLA

Concerto Primo con Uiolino Obligato.	Car. 2.
Concerto Secondo	car. 7.
Concerto Terzo con Violino obligato.	car. 10.
Concerto Quarto	car. 13.
Concerto Quinto con Violino obligato.	car. 16.
Concerto Sesto	car. 19.
Concerto Settimo con Violino obligato	car. 21.
Concerto Ottauo	car. 24.
Concerto Nono con Violino obligato	car. 26.
Concerto Decimo	car. 30.



7.
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Wms. $\frac{2404}{018}$

Alto Viola

Lat

Datum

Alto Viola.

CONCERTI
PER CHIESA, E PER CAMERA

AD USO DELL' ACCADEMIA
ERETTA NELLA SALA DEL SIG. CO.

**ORAZIO LEONARDO
BARGELLINI**

Nobile Patrizio Bolognese

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DA GIUSEPPE MATTEO ALBERTI

Musico Sonatore di Violino nella Perinsigne Collegiata
di S. Petronio di Bologna,

Et Accademico Filarmonico.

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Alto Viola.

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ORAZIO LEONARDO

BARCELLINI

Trattato di Musica

COMPOSTO E DEDICATO AL SUO FIGLIO

DA GIUSEPPE MATTEO ALBERTI

Milano Sonatore di Violino alla Reale Collegia

di Musica

Et Accademico Romano

OPERA PRIMA



M. DCC. LXXII

Per la Stamperia di ...

in ...





NOBILISSIMO SIGNORE
SIG. PADRON COLENDISSIMO.



U' sempre lodevole, e rispettosa la costumanza de' Persi, e di tutti gli abitatori de' Regni Orientali di non accostarsi giammai alla presenza de' Grandi, o sia per ossequio della loro grandezza, o per incentivo della loro munificenza, senza l'offerta di qualche dono. Seguace ancor' io d' un tal' essem- pio, eccomi alla di Lei presenza, che vale a dire di un personaggio per nobiltà, & antichità di prosapia, & altrettanto per ogni genere di virtù degno di stima, e di rispetto infinito: Eccomi dico, ad offerirgli questo Libro di CONCERTI MUSICALI, primo parto debolissimo della mia mente, e picciola fatica

1713

fatica d' un giovanile talento. Conosco molto bene, a costo del mio roffore, la bassezza del dono, ma se fin' ora hò goduto, e godo tuttavia l' onore d' essere stato da Lei eletto per direttore dell' Accademia de Musicali Concerti, che, sotto l' ombra del di Lei patrocinio, cosi decorosa fiorisce, e nella quale tante volte hà fatto Ella stessa sentire, in concorrenza d' altri Cavalieri suoi pari, come bene sapiano le sue mani maneggiare per eccellenza un Arco sonoro, nobilitando con ciò le Musicali armonie, come posso temere di non essere compatito da così qualificato, e generoso mio benefattore? Mi fermo dunque sù questa Iperanza, & affidato a quell' innata benignità, dalla quale hò tante volte sperimentati così numerosi, e favorevoli effetti, depongo questo Libro a di Lei piedi, supplicandola d' un occhiata cortese, e d' un generoso gradimento, per accrescere le mie obligazioni, e per far maggiore quella gloria, con cui fin' ora sono vissuto, e sempre viverò.

Di V. S. Nobil. Sig. Sig. Pròn. Col.

Umiliss. Devotiss., & Obligatiss. Servo.
Giuseppe Matteo Alberti.

COR-

CORTESE LETTORE



Ccoti sotto gli Occhi la prima delle mie Musicali fatiche per diletarti l' orecchio. Io non ne pretendo gli applausi, perchè tanto non presumo della debolezza del mio talento, Mi basta d'ottenere dalla tua gentilezza vn generoso cōpatimento. Così mi gioua sperare, perchè ti stimo discreto, e con questa speranza, fò coraggio à me stesso per proseguire l'incominciata carriera. Che quando non mi Riesca di sodisfare al tuo genio, mi basterà d'auere appagato il mio, che farà sempre di seruirti, e di compiacerti, e viui felice.



Concerti di Giuseppe Matteo, Alberti. Opera Prima. A 4

Concerto Primo con Uiolino Obligato.

Allegro.

The image shows a page of a musical score for the Alto Viola part of a Concerto Primo. The tempo is marked 'Allegro'. The score is written on 12 staves. The music is in a key with one flat (B-flat major or E-flat minor) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including some staining and a faint watermark.

Handwritten musical notation for the first section of the piece, consisting of five staves of music. The notation includes various note values, rests, and dynamic markings. A fermata is present over the first staff. The number '3' is written above the final measure of the first staff.

Graue Tacet.

Allegro mà non presto.

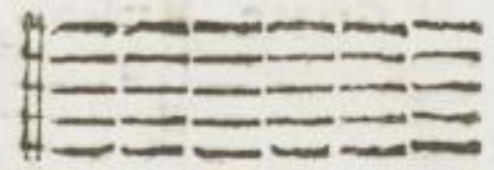
Handwritten musical notation for the second section of the piece, consisting of two staves of music. The notation includes various note values, rests, and dynamic markings. The number '3' is written above the first measure of the first staff. The text 'U. S. Volti.' is written below the second staff.

Empty musical staves for the third section of the piece, consisting of three staves.

4



Concerto Secondo.



Allegro.

P.

F.



P.



P.



F.

P.



P.



F.



P.



Uolti Subito.



Concerti di Giuseppe Matteo, Alberti. Opera Prima. B 4

6

Graue spicco.

Allegro e spicco.

Soli.

F. P.

F. P.

F. P.

Concerto di Giuseppe Tartini, Violini Opus 11



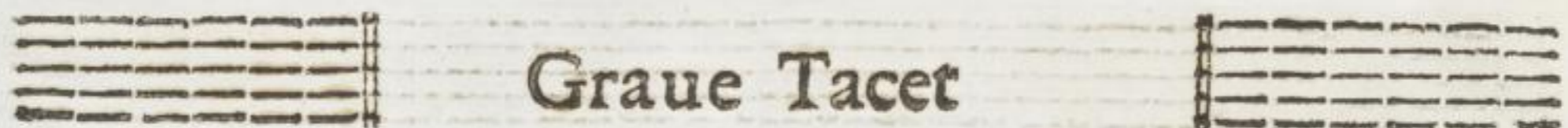
Concerto Terzo con Uiolino Obligato.

Allegro.



U.S. Volti

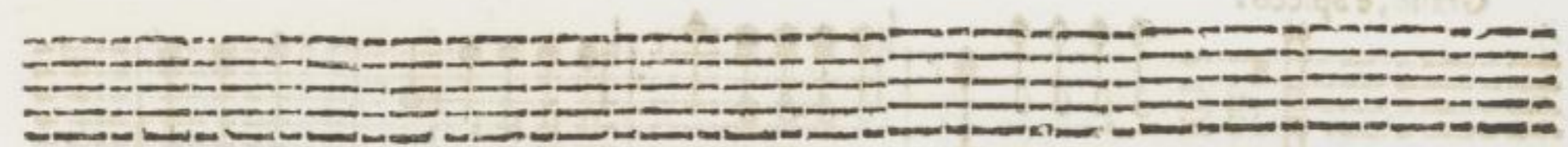




Graue Tacet

Allegro.





Concerto Quarto.

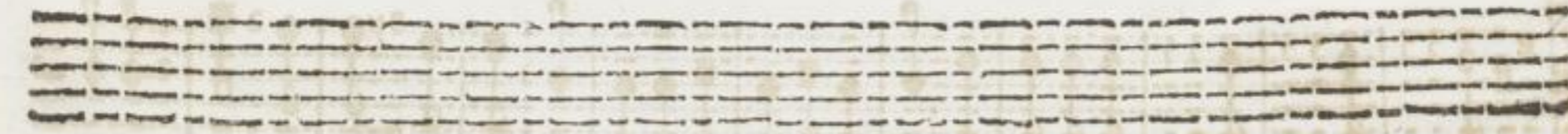
Largo.



P.



V.S. Uolti.



10
Presto.



Soli.



Piano Sempre.



Graue, e Spicco.



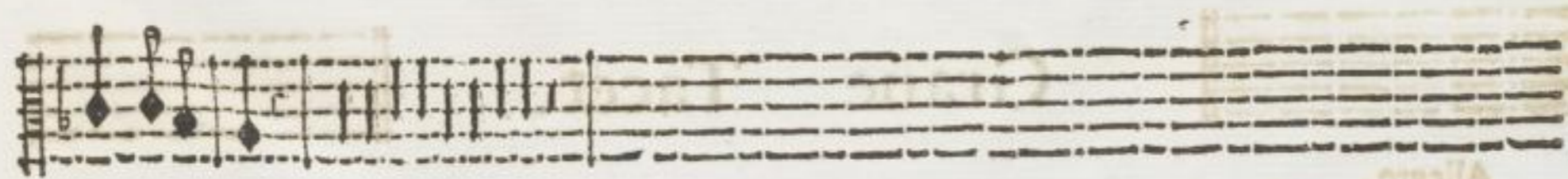
Allegro.



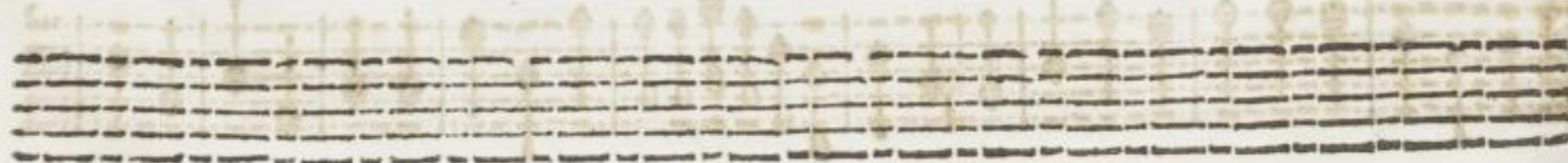
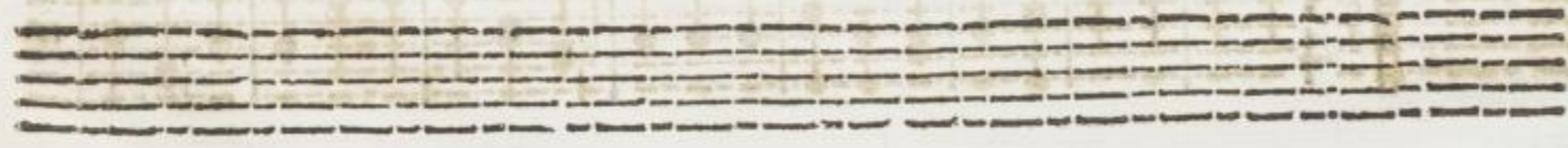


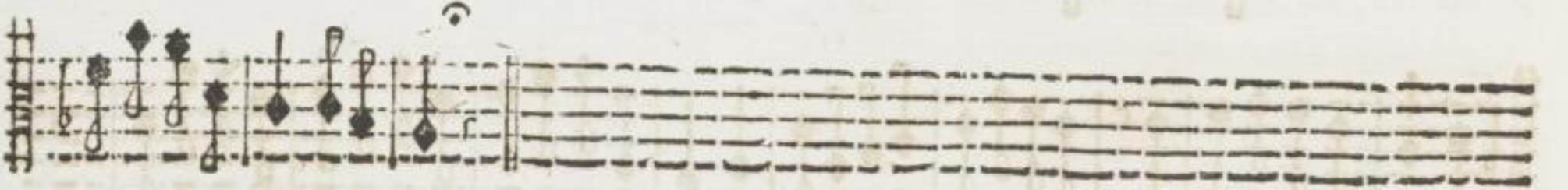
Concerto Quinto con Violino Obligato

Allegro assai.



Tutti Subito.



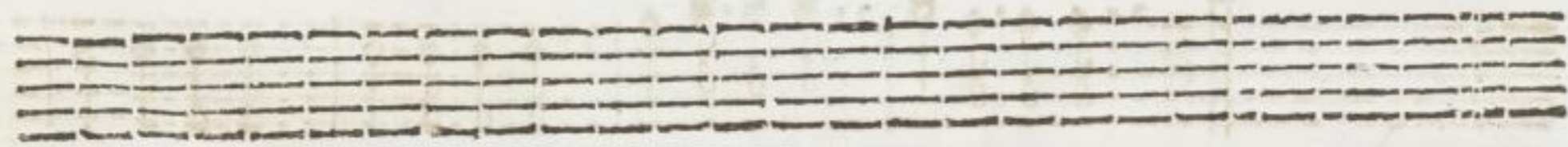


Graue Tacet.



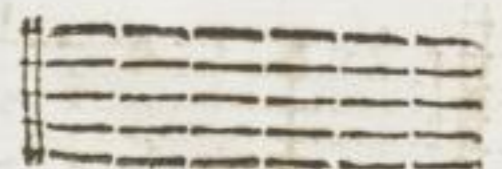
Allegro.





Concerti di Giuseppe Matteo, Alberti, Opera Prima. D 4

Concerto Sesto.



Allegro.



Grave, e Spicco.



Allegro.



Concerto di Giuseppe Martini, Alberti, Opus 12. 8

Handwritten musical notation for the first system, consisting of three staves with various notes and rests.

Concerto Settimo con Violino Obligato

All gro.

Handwritten musical notation for the second system, consisting of four staves with notes, rests, and dynamic markings 'P.' and 'F.'

V.S. Uolti.

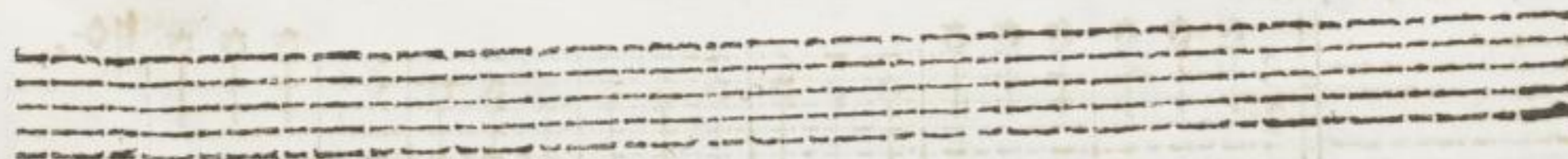
Handwritten musical notation for the third system, consisting of three empty staves.

A system of ten staves of handwritten musical notation. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. The clefs are mostly treble clefs, with some variations. The handwriting is characteristic of 18th or 19th-century manuscript notation.

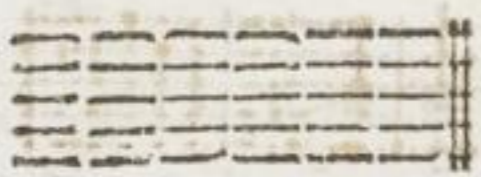
Graue Tacet.

Allegro.

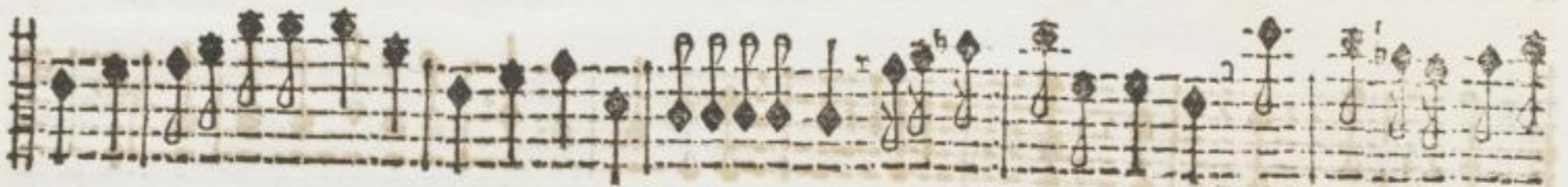
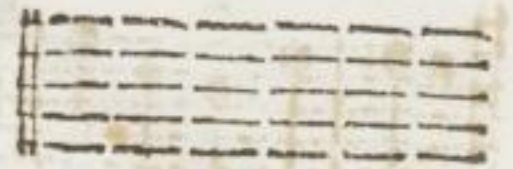
A single staff of handwritten musical notation. It begins with a 6/8 time signature. The notation consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests.



Concerti di Giuseppe Matteo, Alberti. Opera Prima. E 4



Concerto Ottavo.



Graue, e Spicco.



Concerto di Giuseppe Tartini, Alberti Opera Terza.



Allegro.



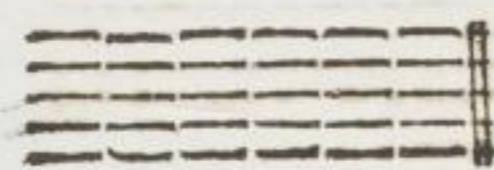
Concerto Nono con Violino Obligato

Allegro.





Spicco .



Graue Tacet.

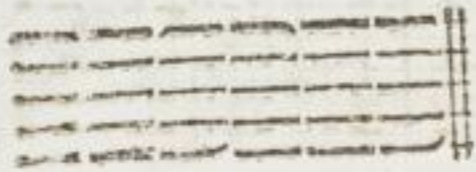


Allegro.

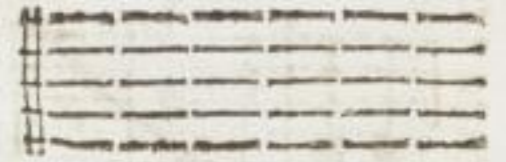


The image shows a page of handwritten musical notation. It consists of ten systems of staves. The first system is filled with musical notation, including a treble clef, a common time signature, and various note values and rests. The following systems are mostly empty, with some faint markings and a few notes in the second system. The notation is in black ink on aged paper.

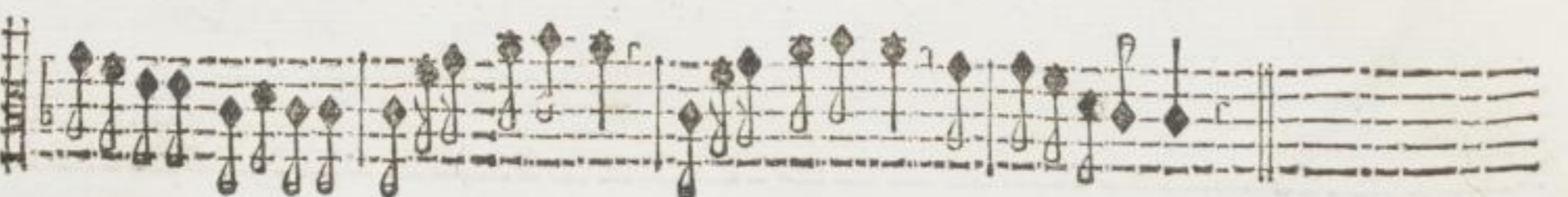
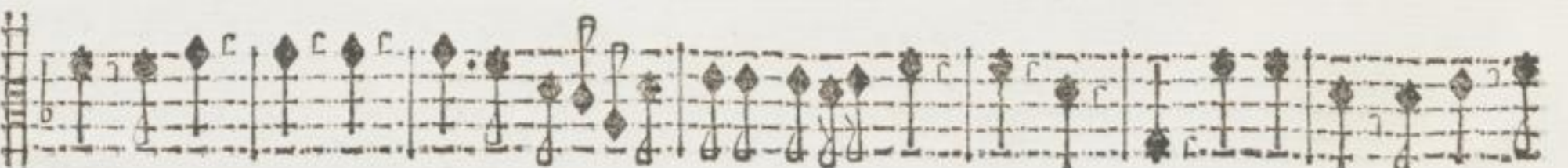
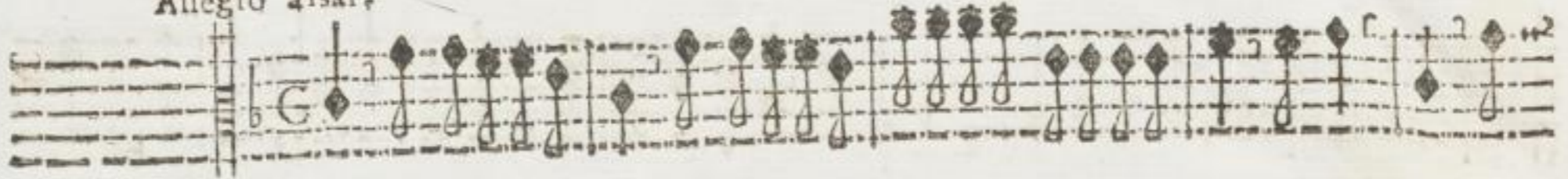
Concerti di Giuseppe Matteo, Alberti, Opera Prima. F 4



Concerto Decimo.

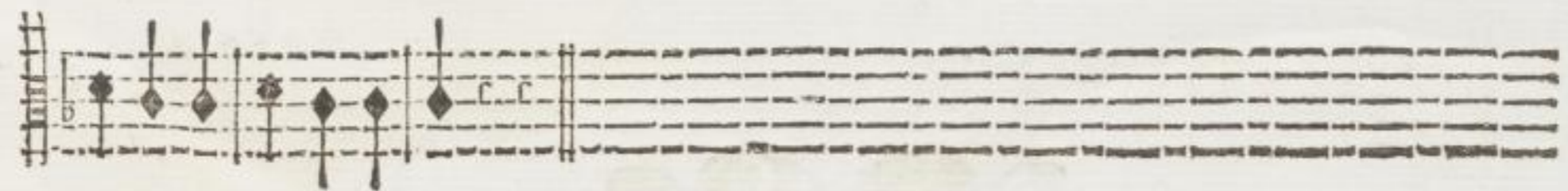


Allegro assai,





Allegro assai.



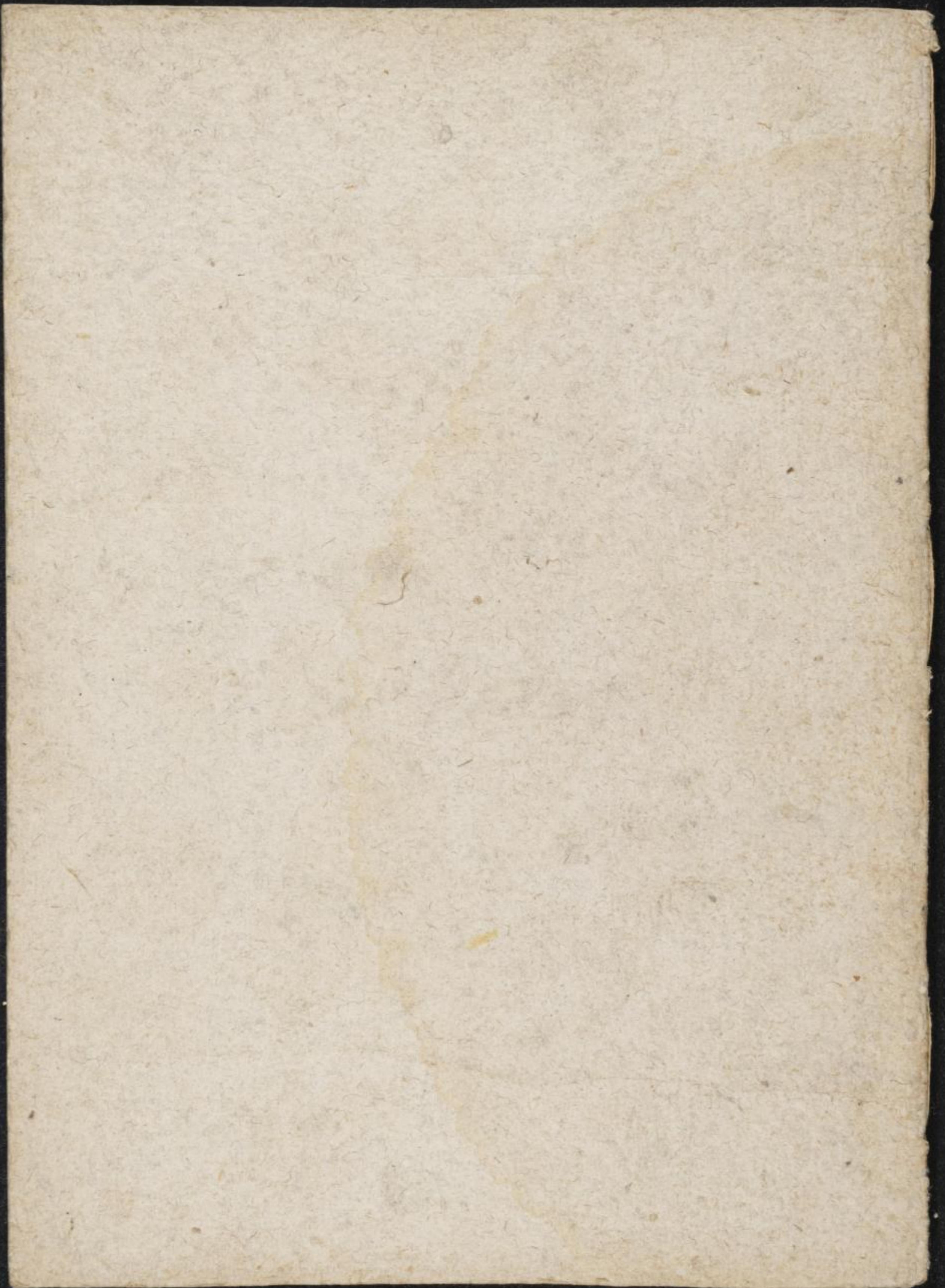
J L F J N E.

TAVOLA

Concerto Primo con Uiolino Obligato.	Car. 2.
Concerto Secondo	car. 5.
Concerto Terzo con Violino obligato.	car. 7.
Concerto Quarto	car. 9.
Concerto Quinto con Violino obligato.	car. 11.
Concerto Sesto	car. 14.
Concerto Settimo con Violino obligato	car. 15.
Concerto Ottauo	car. 18.
Concerto Nono con Violino obligato	car. 19.
Concerto Decimo	car. 22.



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Violone o
Tiorba



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DA METTERE IN MUSICA DA
GIUSEPPE PAGANO

Il primo libro
CORRA PRIMA

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È sempre lodevole, e rispettosa la costumanza de' Persi, e di tutti gli abitatori de' Regni Orientali di non accostarsi giammai alla presenza de' Grandi, o sia per ossequio della loro grandezza, o per incentivo della loro munificenza, senza l'offerta di qualche dono. Seguace ancor' io d' un tal' esempio, eccomi alla di Lei presenza, che vale a dire di un personaggio per nobiltà, & antichità di prosapia, & altrettanto per ogni genere di virtù degno di stima, e di rispetto infinito: Eccomi dico, ad offerirgli questo Libro di **CONCERTI MUSICALI**, primo parto debolissimo della mia mente, e picciola fatica

fatica d' un giovanile talento. Conosco molto bene, a costo del mio rossore, la bassezza del dono, ma se fin' ora hò goduto, e godo tuttavia l' onore d' essere stato da Lei eletto per direttore dell' Accademia de Musicali Concerti, che, sotto l' ombra del di Lei patrocínio, così decorosa fiorisce, e nella quale tante volte hà fatto Ella stessa sentire, in concorrenza d' altri Cavalieri suoi pari, come bene sapiano le sue mani maneggiare per eccellenza un Arco sonoro, nobilitando con ciò le Musicali armonie, come posso temere di non essere compatito da così qualificato, e generoso mio benefattore? Mi fermo dunque sù questa speranza, & affidato a quell' innata benignità, dalla quale hò tante volte sperimentati così numerosi, e favorevoli effetti, depongo questo Libro a di Lei piedi, supplicandola d' un' occhiata cortese, e d' un generoso gradimento, per accrescere le mie obbligazioni, e per far maggiore quella gloria, con cui sin' ora sono vissuto, e sempre viverò.

Di V. S. Nobil. Sig. Sig. Pròn. Col.

Vendite. Devotiss., & Obligatiss. Servo.
Giuseppe Matteo Alberti.

GOR-

CORTESE LETTORÈ



Ccoti sotto gli Occhi la prima delle mie Musicali fatiche per diletarti l' orecchio. Io non ne pretendo gli applausi, perchè tanto non presumo della debolezza del mio talento, Mi basta d'ottenere dalla tua gentilezza vn generoso cōpatimento. Così mi gioua sperare, perchè ti stimo discreto, e con questa speranza, fò coraggio à me stesso per proseguire l'incominciata carriera. Che quando non mi Riesca di sodisfare al tuo genio, mi basterà d'auere appagato il mio, che farà sempre di seruirti, e di compiacerti, e viui felice.



Concerti di Giuseppe Matteo, Alberti. Opera Prima. A 5

Concerto Primo con Violino Obligato.

Allegro e Spiritoso.

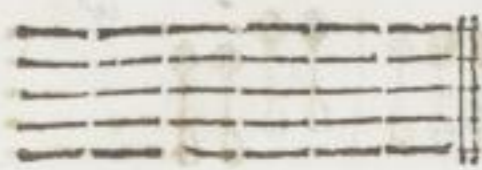
The musical score is written for a lute-like instrument (Violone or Tiorba) and includes a violin obbligato. The notation features a variety of rhythmic patterns and fingerings. Key annotations include:

- Fingerings:** Numerous '6' fingerings are present throughout the score, indicating the sixth finger. Other fingerings include '5', '4', '3', and '7'.
- Performance Instructions:** The word 'Tasto' appears on the sixth staff, and 'solo.' is written above the seventh staff.
- Rehearsal Marks:** The number '43' is used as a rehearsal mark on the fifth and seventh staves.
- Accents and Dynamics:** Accents (marked with 'x') and dynamic markings like 'solo.' are used to highlight specific passages.

Graue Tacet.

Allegro' mā non presto.

Handwritten musical score for guitar, page 4. The score consists of 12 staves of music. The notation includes various chord diagrams and fret numbers. The first staff begins with a '4' in the top left corner. The music is written in a style typical of early 20th-century guitar tablature, with notes placed on the staff lines and stems indicating fingerings and fret positions. Chord diagrams are indicated by numbers 1-5 above the notes, and specific chord symbols like 'b7' and 'b5' are written above the staves. The score concludes with a double bar line and a final chord diagram.



Concerto Secondo.



Allegro .

P.

F.



P.

x

x6 6 5 4 x3



b7

7

6



6 5

x6 6

4 x3

P.

6

6

x6 6

6

4 x3



F.

x

P.

F.

76 6

76 6

76 6



76 6

6 6

P.

F.



x

6 b5

b5

6



x6 6

6 5

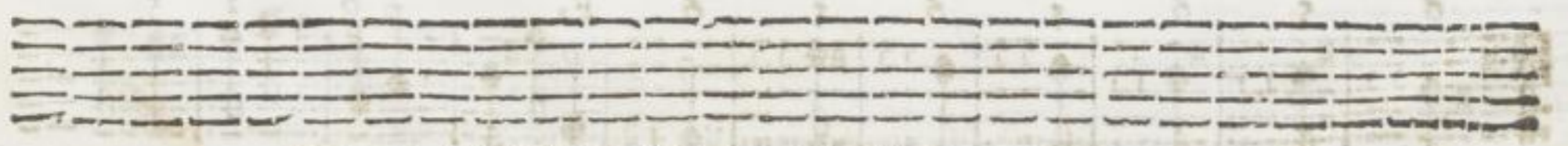
4 3x

P.

x6 6

6 5

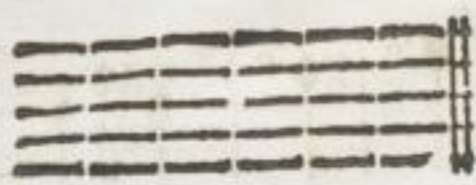
4x3



Concerti di Giuseppe Matteo, Alberti. Opera Prima. A 6

6 *Graue, e Spiccato.*

Allegro, e Spiccato.



Concerto Quarto.



Largo.

F.

Presto.

Graue & Spicco.

Allegro.

Handwritten musical notation on six staves. The notation includes notes, rests, and various fingerings and techniques indicated by numbers (6, 7, 5, 4, 3, 2, 1) and letters (x, 6, 9, 5, 7, 4, 8). Some notes are marked with 'x' or '6x', possibly indicating natural harmonics or specific techniques. The notation is dense and appears to be for a stringed instrument like a guitar or lute.

Seven sets of empty musical staves, each consisting of a pair of lines, arranged vertically on the page.

Concerto Quinto con Violino Obligato.

Allegro assai.

6 6x5 4 3x 6 6 6 6

6 6 7 7 5 6 4 3

4 3x

6 6 6 6 6 6 7 5 6 x6 6 5 4 3x

6 6 sb sb 6 6 sb sb

6 6 sb sb

4 3x 6 6 6 6 6 6 7 7 5 6

6 6 5 4 3

Grave.

6b x 6 6 6 6 x b6 x 7 x4 6 5

Tasto Solo.

Allegro.

4 4 6 5 6 6 6 6 6 6

56 56 7 6 6 6 7 6 7 6 7 6 6

V. S. Volti.

14 2 4 6 5 6 6 4 2 4 2 5 6 5 6 6 6



Solo. 6 6 5 43x 7 5b 9 8



7 4 5 4 5 4 7



5 4 3 9 5 9 9 7 5 4 3



Tutti. 2 2 6 5 6 6 6 6



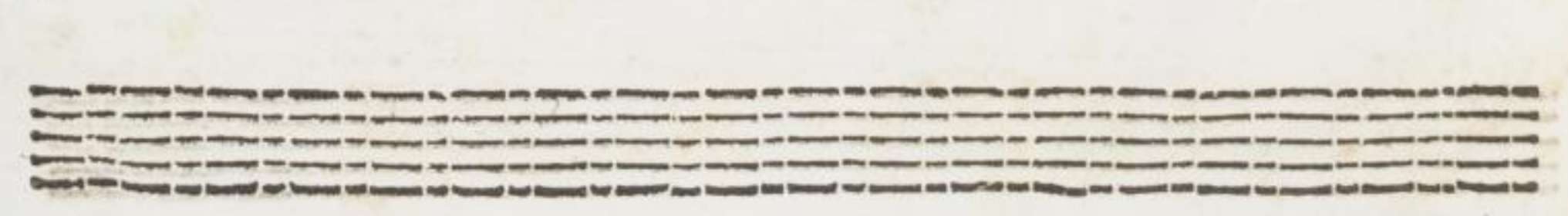
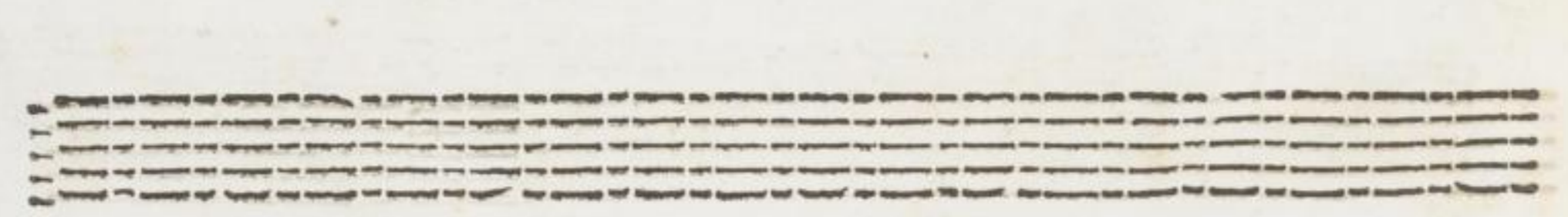
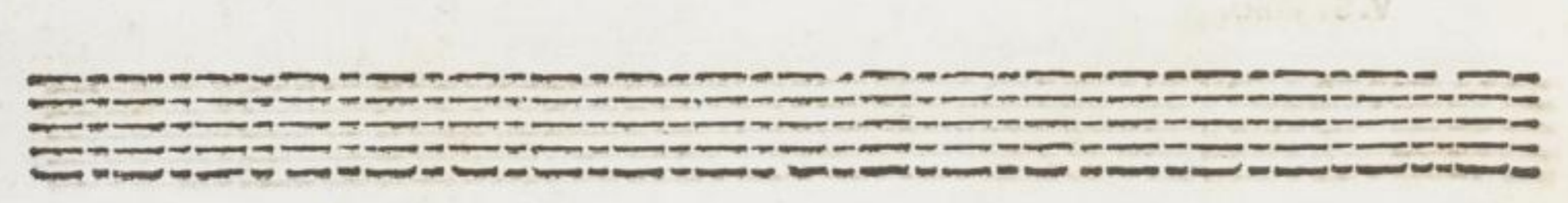
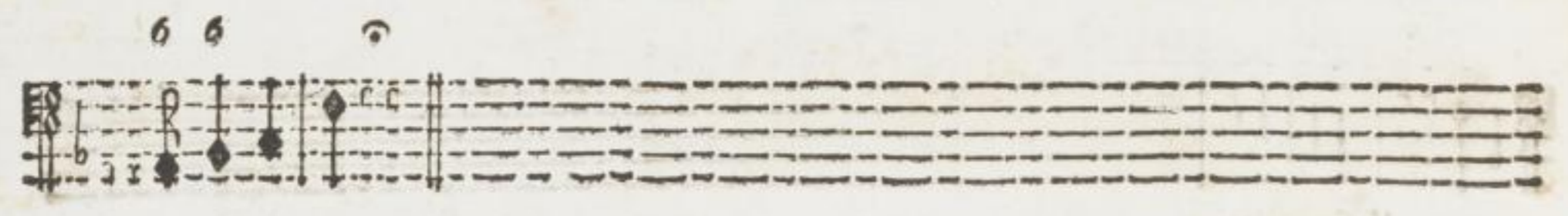
6 5b 5b 5b



7 6 6 6 7 6 7 6 7 6 6b 7b



6 6 6



Handwritten text at the bottom of the page, possibly a page number or title.

Concerto Sesto

Allegro.

43x

56 56 56 56

Adagio e Spiccato.

15 Allegro.

The first system consists of four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line with various notes and rests. The second staff is a bass clef with a similar melodic line. The third and fourth staves are also bass clefs, likely for a cello or double bass, with a more rhythmic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like 'p' and 'f' are present. There are some markings like '43x' and '6 7' above notes.

Concerto Settimo. con Violino Obligato.

The second system is titled 'Concerto Settimo. con Violino Obligato.' and consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with many slurs and accents. The second staff is a bass clef with a similar melodic line. The third and fourth staves are also bass clefs, with a rhythmic accompaniment. Dynamics include 'Allegro.P.', 'F.', and 'P. Solo.'. Fingerings are indicated by numbers 1-5. There are also markings like '6 6 x' and '6 7 6 6 7 6 7 5 6 7 6' above notes.

18
Grave à Violino solo

The first system of musical notation consists of four staves. The first staff is in treble clef with a 3/4 time signature. It contains a series of notes with various fingerings (6, 5, 4, 3, 2) and dynamic markings (4x, 2). The second and third staves continue the melodic line with similar fingerings and dynamics. The fourth staff shows a double bar line and a repeat sign.

Allegro.

The second system of musical notation consists of two staves. The first staff is in treble clef with a 6/8 time signature. It features a more rhythmic melody with fingerings (5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9) and dynamic markings (43x, 98, 76, 7, 5, 4, 3x, 43x, 98, 76, 7, 5, 43x). The second staff continues the melody with fingerings (5, 43b, 98, 6, 6, 7, 5, 4, 3x, 56, 76, 76, 7, 5, 4, 3x) and includes the marking 'Solo.'.

Tutti.

The third system of musical notation consists of four staves. The first staff is in treble clef with a 6/8 time signature. It features a more rhythmic melody with fingerings (98, 6x, 6, 5, 5, 4, 3x, 43x, 98, 76, 7, 5, 4, 3x, 6, 5) and dynamic markings (4x, 2, 5, 7). The second and third staves continue the melody with fingerings (98, 5, 6, 7, 6, 5, 4, 5, 5, 4, 6, 5). The fourth staff includes the marking 'Tutti.' and continues the melody with fingerings (6, 43x, 9, 76, 7, 5, 4, 3x).

5 98 6x 5x 6 6 5 19
43x 98 76 7 5 43x 43b 98 6 6 7 5 4 3x 56 76



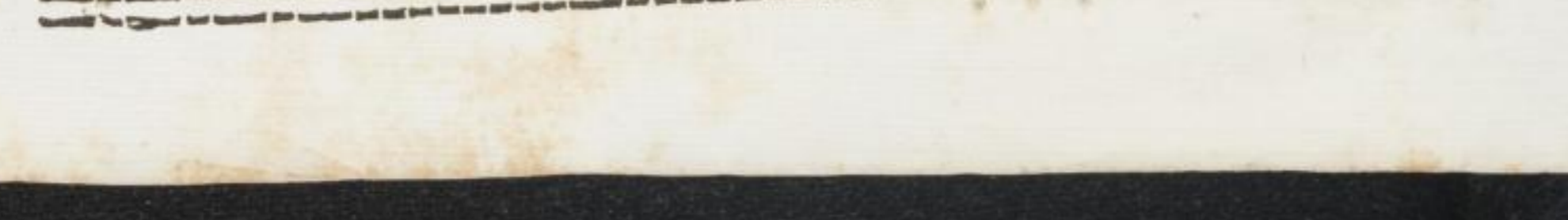
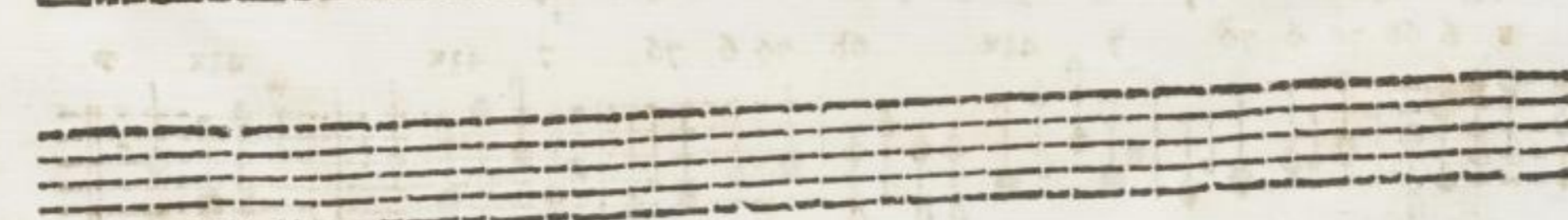
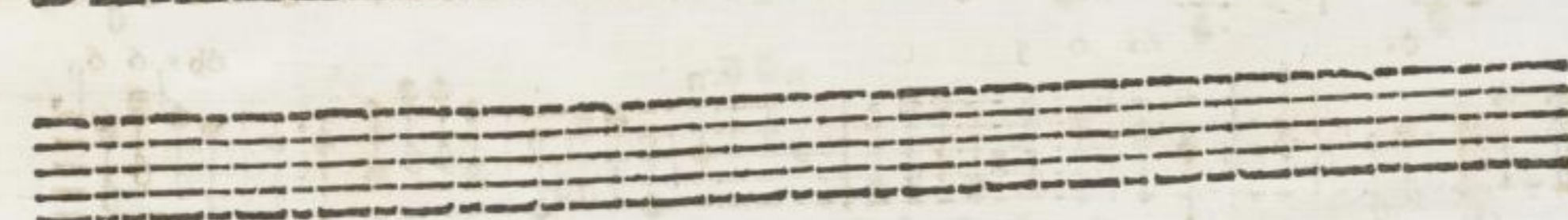
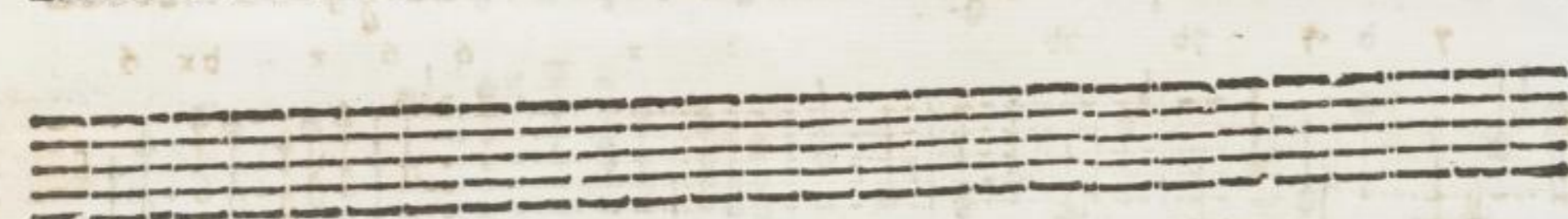
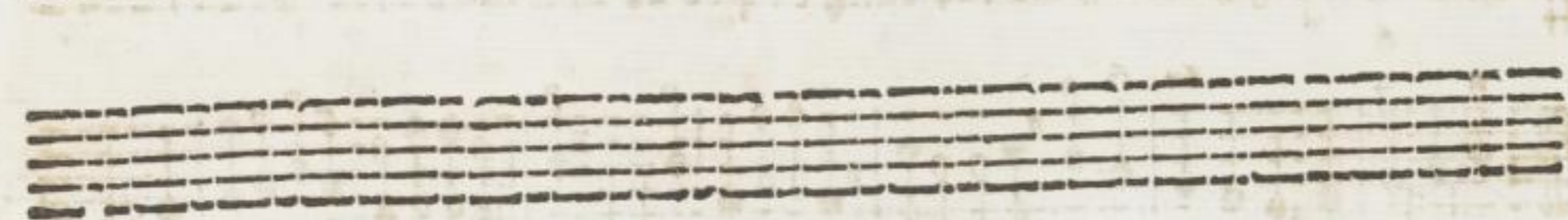
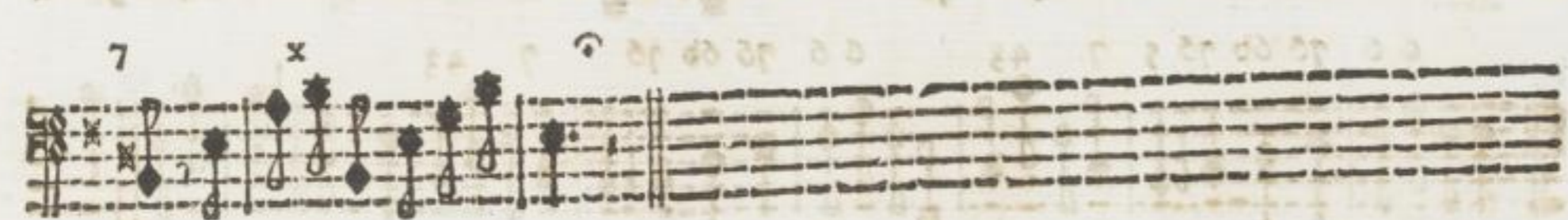
76 7 6 6 5 Solo. 4 3x



56 76 76 7 5 4 3x 6



7 x



Concerto Ottavo.

Allegro, e Spiritoso.

The main body of the score consists of ten staves of music. Each staff contains a series of notes, primarily eighth and sixteenth notes, with various fingerings indicated by numbers 1-5 and letters x, b, s. Some notes are marked with 'x' for natural harmonics or 'b' for bends. The music is written in a single system across the ten staves.

Graue, e Spicco.

The final staff of the page is marked 'Graue, e Spicco.' and features a different rhythmic pattern, including triplets and longer note values. It includes fingerings such as 7b, 5b, b9, 8, and 5.

7b 6 4x 6 6 76

Allegro. 12 8 43x 6 76

6 6 6 6 6 6 7 5 7 7

5b 98 34 43

7 6 7 6 6 43x b 7 7 6 6b x

6 76 5 34 43 7 6 7 6 6 5 6 4 3

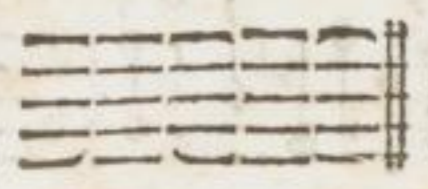
Concerti di Giuseppe Matteo, Alberti. Opera Prima. A 10

Concerto Nono con Violino Obligato.

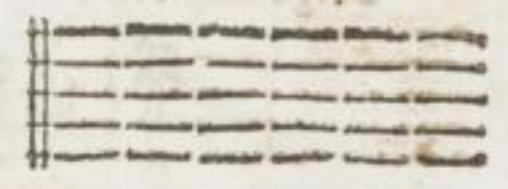
Allegro.

Tutti.

Concerti di Giuseppe Marco, Alberti Opera Prima.



Concerto Decimo.



Allegro assai.

Musical score for Concerto Decimo, featuring ten staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music is characterized by rapid sixteenth-note passages and includes various fingering numbers (6, 7, 5, 5, 6, 7, 5, 5) and dynamic markings (p, f). The score concludes with the instruction "V. S. Volti." and a double bar line.

Concerti di Giuseppe Matteo, Alberti. Opera Prima. A 11

Largo e Spicco .

7 7 7b 7b 6 x

5 6 6 6 6 x

Allegro assai .

6

6 7 6 7 9 7 7b

6 7 5

5 5 6x x 6 6 7 6

7b 6 6 6 6 5

6 6 6 6 7b 6 6 7 5

IL FINE.

T A V O L A

Concerto Primo con Uiolino Obligato.	Car. 2.
Concerto Secondo	car. 5.
Concerto Terzo con Violino obligato.	car. 7.
Concerto Quarto	car. 11.
Concerto Quinto con Violino obligato.	car. 13.
Concerto Sesto	car. 15.
Concerto Settimo con Violino obligato	car. 16.
Concerto Ottauo	car. 20.
Concerto Nono con Violino obligato	car. 22.
Concerto Decimo	car. 25.

Vidit D. Paulus Carminatus Clericus Regularis S. Pauli, & in Ec-
clesia Metropolitana Bononiae Pœnitentiarius, pro Eminentissimo;
ac Reverendissimo Domino D. Iacobo Cardinali Boncompagno
Archiepiscopo, & Sacri Romani Imperii Principe.

Imprimatur.

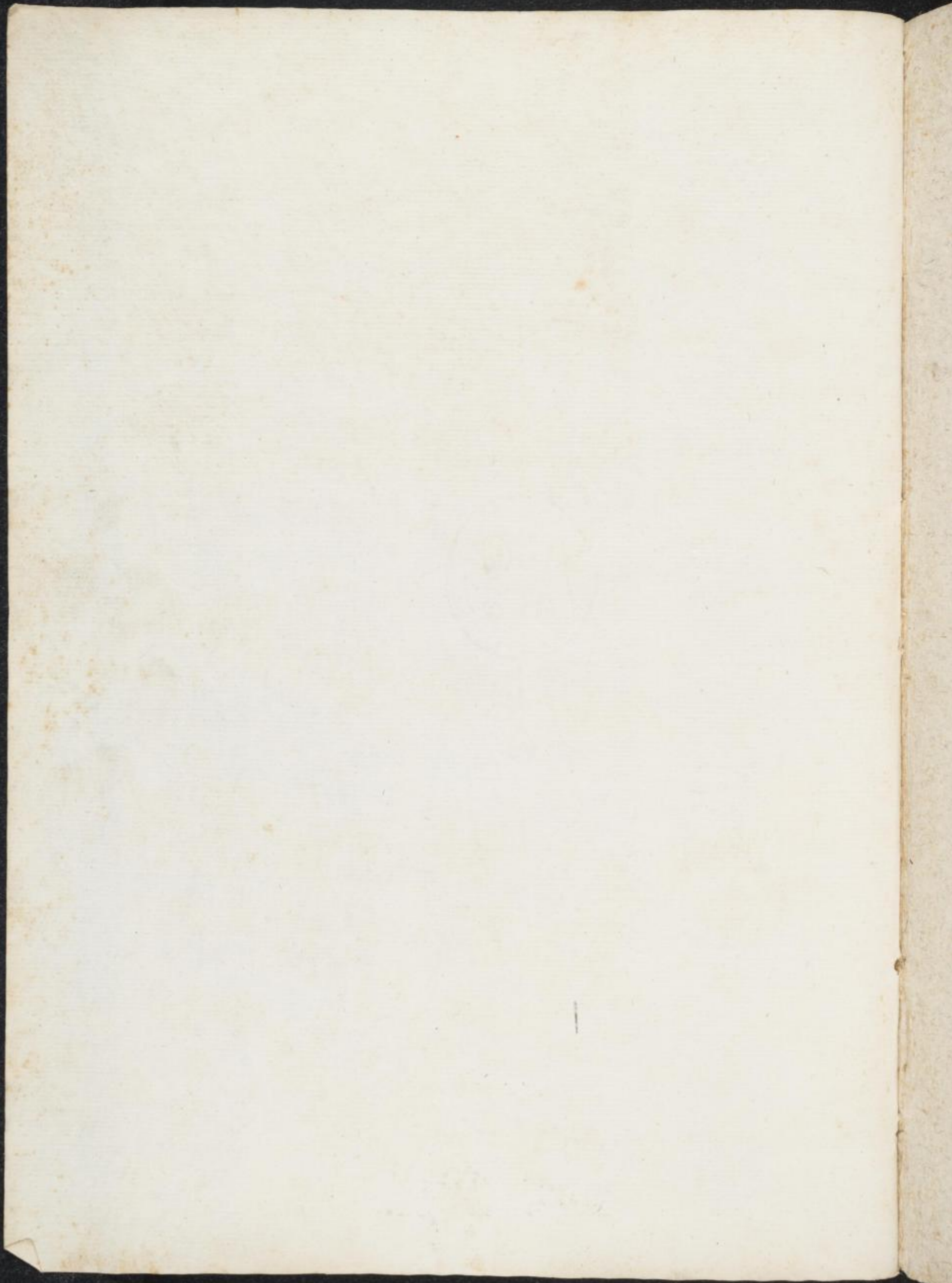
Vicarius Sancti Officii Bononia.

TAVOLA

- Concerto Primo con Violino Obligato. Cap. 1.
- Concerto Secondo. Cap. 2.
- Concerto Terzo con Violino Obligato. Cap. 3.
- Concerto Quarto. Cap. 4.
- Concerto Quinto con Violino Obligato. Cap. 5.
- Concerto Sesto. Cap. 6.
- Concerto Settimo con Violino Obligato. Cap. 7.
- Concerto Ottavo. Cap. 8.
- Concerto Nonno con Violino Obligato. Cap. 9.
- Concerto Decimo. Cap. 10.

Vide D. Paulus Carminius Canticus Regularis de Pauli & in
 class. M. Christophorus Bononiensis Canticus pro fundamentis
 deus veridicatus. Bononiensis. Jacobo Card. de Bononiensis
 Archiepiscopo, & sacri R. camerae scriptis scriptis.

Imprimatur
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Organo

Concerti di Giuseppe Alberti

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Zum Name

Organo.

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FONDATA NEL 1708

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E DELLA CAMERA

FRANCESCO BERTINI

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in Venezia per la Stamperia di ...

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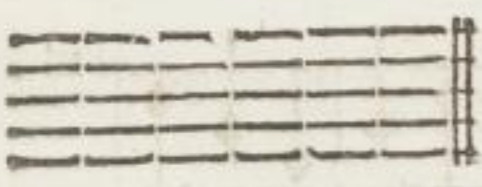


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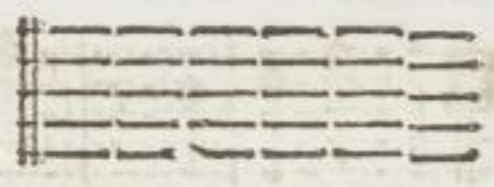
Concerto Primo con Uiolino Obligato.

Allegro e Spiritoso.

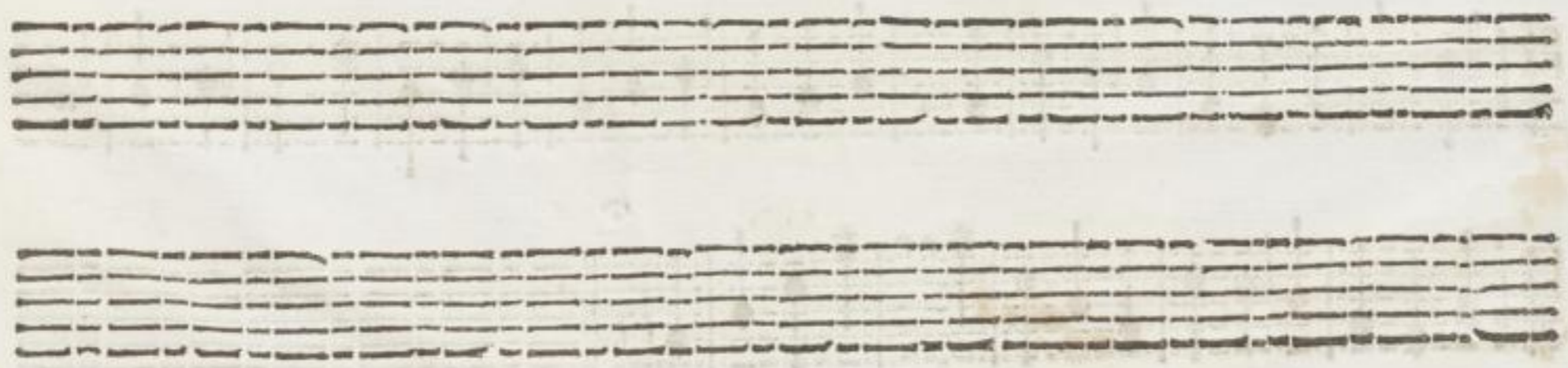
The musical score consists of ten staves. The first staff is the Organ part, and the subsequent staves are for the Violin. The score includes various musical notations such as notes, rests, and ornaments. Performance markings include 'Tasto' (Tasto) and 'solo' (solo). Fingerings are indicated by numbers 1-5. There are also some unusual markings like '43x' and '7' above notes. The piece is in a major key and 3/4 time, as indicated by the clef and time signature.

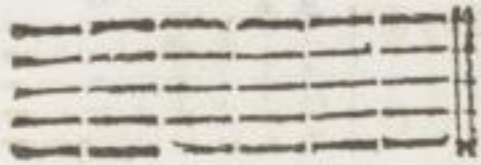


Graue Tacet.

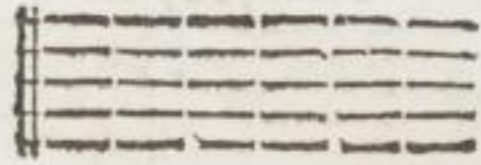


Allegro' mā non presto.





Concerto Secondo.



Allegro .

P.

F.



P.

x

x6 6 5 4 x3



b7

7

6



6 5

x6 6

4 x3

P.

6

6

x6 6

6 5

4 x3



F.

P.

F.

76 6

767 6



767 6

6

6

P.

F.



x

6 b5

b5

6



6 5

x6 6

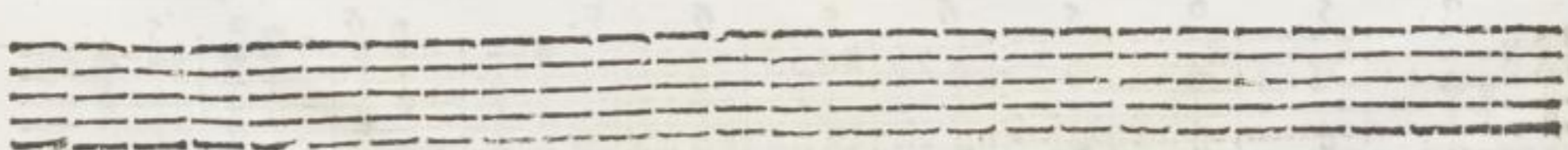
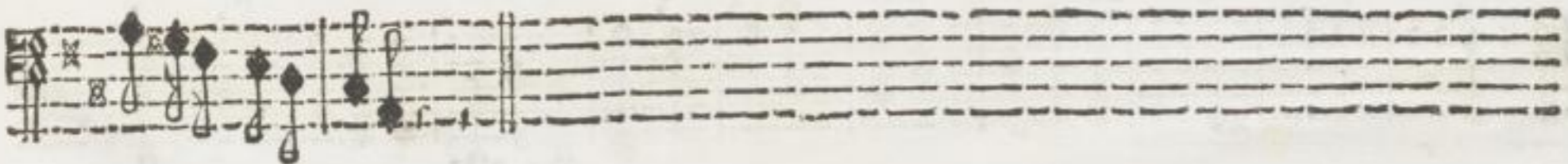
4 3x

P.

x6 6

6 5

4x3



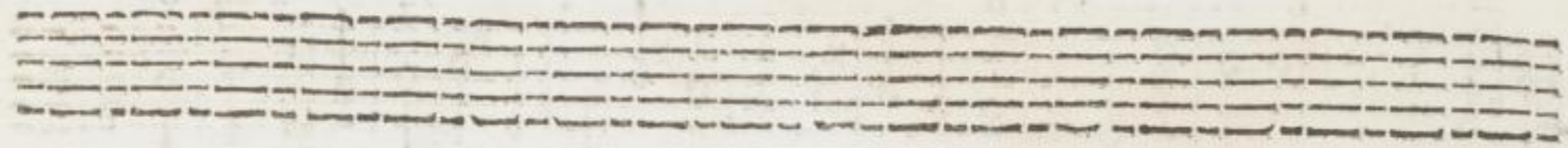
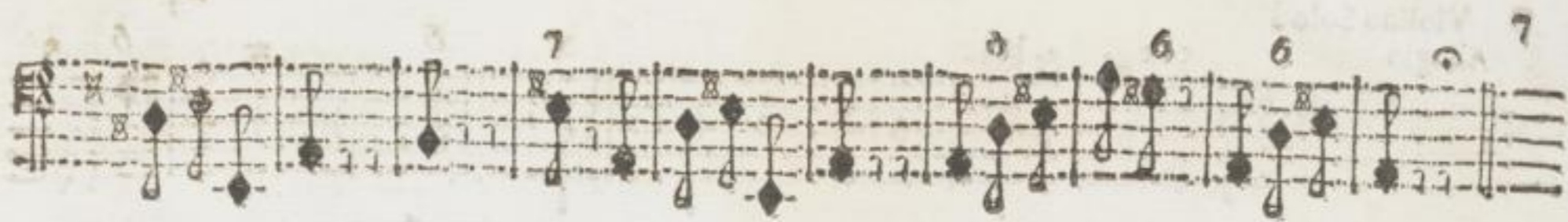
Concerti di Giuseppe Matteo, Alberti, Opera Prima. A 6

Graue, e Spiccio.

Musical notation for the first system, 'Graue, e Spiccio.' It consists of two staves. The first staff has a treble clef and a common time signature. The second staff has a bass clef. The music features a series of sixteenth notes with various fingerings indicated above the notes, such as 6, 5, 9, 5, 5, 6, 9, 5.

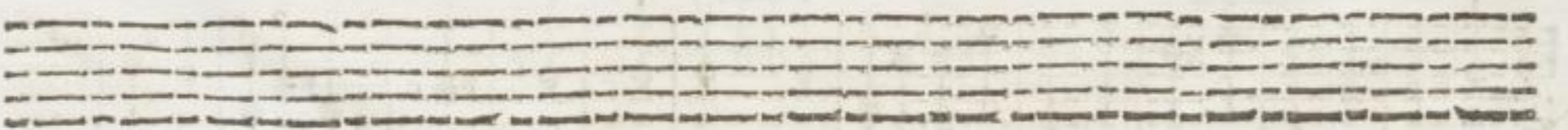
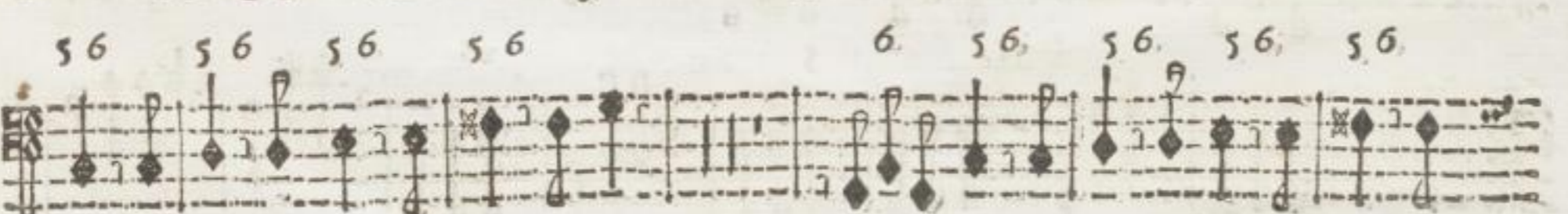
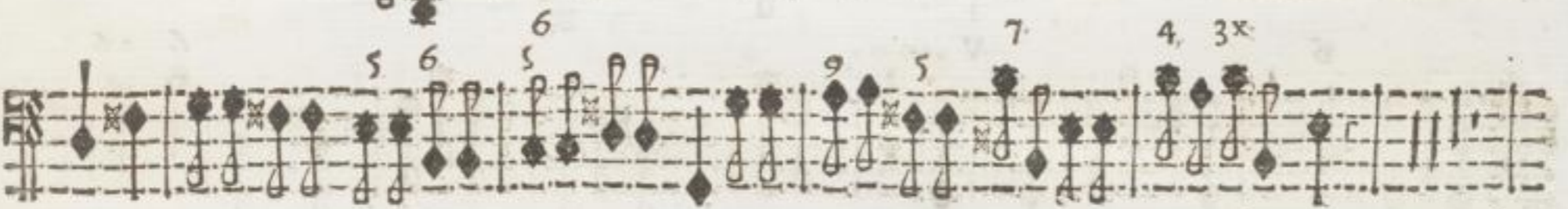
Allegro, e Spiccio.

Musical notation for the second system, 'Allegro, e Spiccio.' It consists of ten staves. The first staff has a treble clef and a 3/8 time signature. The second staff has a bass clef. The music is marked 'P.' (piano) and includes various dynamics like 'F.' (forte) and 'x' (accents). Fingerings are indicated throughout, such as 6, 6, 6, 7, 6, 7, 7, b7, b5, 4, 3, x, 6, x4, 2, 6, x, 5, 4, 5, 6, 5, 7, x6, 6, 6, P., F., x, F., 6, 6, 6, 6, P., F., 6, 5, 6, 5, 6, 5, 6, 5, 6, F., 6, 5, 4, 2, 5, P., 5, 6, 5, 6, 5, 6, F., 6, 5, 4, 2, 5.



Concerto Terzo con Violino Obligato.

Allegro.



8 Violino Solo:
Adagio

56x x 6 x4 6 5
6 x6 6 x4 x4 6
x4 6
6 x 6x 6 43x

Allegro.

6 7 7 x4 6
6 x 6 5b 9 8 x4 6
6 x6
x x6
5 x6
7 x 43x

V. solo.

Tutti. 5

7 7 x4 6 6

6 5b 5b x 5b 5 7 x 6 5b

6 7b b7 7 7 7 7

Tutti. 9 6 9 8 7 9 8

6 7 6 7 7 7 7

x 7b 7b 7b Tutti. 5 6

7 7 x4 6 6 x 6

5b 5b 5b 5 6 6 7 7 7 7 T.S.

6 b5 9 8 x4 6 6

Concerti di Giuseppe Matteo, Alberti. Opera Prima. A 2

Concerto Quarto.

Largo.

6 5 9 6 7b 6 7 5 9 7 5

6 5 9 P. 76 5 9 7b 98 6 7 5 6

F.

7 5 6

Presto.

4x 2 7 7 4 3x 6 2 6

6 5 6 5 3 9

6 5 9 7 5 5 6 7 7 7 7 7 5 5

Graue e Spicco.

6 P. 6 7 F. 6 7 7 5 5 4 3x 6 76

Allegro.

5 43x 98 76 5 4x 2 6

6 5

Handwritten musical notation on six staves. The notation includes notes, rests, and various fingerings and techniques indicated by numbers and letters above the notes. The first staff has a '6' above the first note and an 'x6' above the sixth measure. The second staff has a '5' above the first note, a '7' above the second, a '5' above the third, a '6' above the fourth, a '5' above the fifth, a '43x' above the sixth, a '98' above the seventh, a '5' above the eighth, a '76' above the ninth, a '4x' above the tenth, and a '6' above the eleventh. The third staff has a '5' above the fifth, a '6' above the sixth, a '43x5' above the seventh, a '956' above the eighth, a '5' above the ninth, a '9' above the tenth, and an '8' above the eleventh. The fourth staff has a '7' above the first measure. The fifth staff has a '6x' above the sixth measure. The sixth staff has a '9' above the first note, a '5' above the second, a '7' above the third, a '5' above the fourth, and a '5' above the fifth. The notation ends with a double bar line and repeat dots.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Concerto Quinto con Violino Obligato.

Allegro assai.

6 6 x 5 4 3 x 6 6 6 6

6 6 7 7 5 6 4 3

4 3 x

6 6 6 6 6 6 7 5 6 x 6 6 5 4 3 x

6 6 sb sb 6 6 sb sb

6 6 sb sb

4 3 x 6 6 6 6 6 6 7 7 5 6

14 2 4 6 5 6 6 4 2 4 2 5 6 5 6 6

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 1-4 above the notes. The staff is in a key with one flat (B-flat).

Solo, 6 6 5 4 3x 7 5b 9 8

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 1-5 above the notes. The staff is in a key with one flat (B-flat).

7 4 5 4 5 4 7

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 1-5 above the notes. The staff is in a key with one flat (B-flat).

5 4 3 9 5 9 9 7 5 4 3

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 1-5 above the notes. The staff is in a key with one flat (B-flat).

Tutti. 2 2 6 5 6 6 6 6

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 1-5 above the notes. The staff is in a key with one flat (B-flat).

6 5b 5b 5b

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 1-5 above the notes. The staff is in a key with one flat (B-flat).

7 6 6 6 7 6 7 6 7 6 6 5b 7b

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 1-5 above the notes. The staff is in a key with one flat (B-flat).

6 6

A musical staff with notes and fingerings. The notes are mostly eighth notes. Fingerings are indicated by numbers 1-5 above the notes. The staff is in a key with one flat (B-flat).

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

Concerti di Giuseppe Matteo Alberti Opus Tomo. 1. 2. 3. 4.

Concerto Sesto

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature (C). The notes are mostly eighth and sixteenth notes.

Handwritten musical notation on a single staff, continuing the piece with similar rhythmic patterns.

Handwritten musical notation on a single staff, showing a continuation of the melodic line.

43x

Handwritten musical notation on a single staff, with some notes marked with an 'x'.

Handwritten musical notation on a single staff, ending with a double bar line.

56 56 56 56

Handwritten musical notation on a single staff, featuring a sequence of notes corresponding to the text above.

Handwritten musical notation on a single staff, with various fingerings and articulation marks.

Adagio e Spicco.

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. It includes various articulation marks and fingerings.

Handwritten musical notation on a single staff, continuing the 'Adagio e Spicco' section.

Four empty musical staves at the bottom of the page.

Allegro.

12 8

9 7 5 43x 9 7 43x 6

6 6 5 9 5 9 5 9 5

6 6 5 6 5 7 43 9 7 5 4 3

Concerto Settimo. con Violino Obligato.

6 6 x 0 6

Allegro. P. 6 6 x F. 6 6

6 7 6 6 7 6 7 5 6 7 6

9 7 5 6 x 6 9 7 6 P. Solo.

5 43x 98 76 7 6x 5 43x 5x 43b 98 6 6 7 5 6 6 7 4 3x 56 76 19

76 7 6 6 5 4 3x Solo.

56 76 76 7 5 6 6 5 4 3x 6

7 x

Concerto Otauo.

Allegro, e Spiritoso.

The musical score consists of ten staves of music. The first nine staves are for a single melodic line, likely for the flute, and are marked with a treble clef and a common time signature. The music is characterized by rapid sixteenth-note passages and includes various fingerings and articulations such as slurs, accents, and staccato marks. Above the notes, there are numerous fingering numbers (e.g., 6, 5, 7, 4, 3, 6, 6b, 7b) and articulation symbols (e.g., x, b, 6x, 6b, 6, 6x, 6x). The tenth staff is for a basso continuo part, marked with a bass clef and a 3/2 time signature, and includes figured bass notation (e.g., 7b, sb, b9, 8, 5).

Graue, e Spicco.

7b 6 4x 6 6 76 2x

Allegro. 12 8 43x 6 76

6 6 6 6 6 6 7 5 7 7

sb 98 34 43 6

7 6 7 6 6 43x b 7 7 6 6b x

6 76 5 34 43 7 6 7 6 6 6 5 3

Concerti di Giuseppe Matteo, Alberti, Opera Prima. A 10

Concerto Nono con Violino Obligato.

Allegro.

6 5 6 6 6 6 6 5b 6

6 7b 6 5 6 5 7 4x

6 6 5 7 5 5 5 x

6 6 6 6 x 6 5b 6 6 7 6

x 6 5 6 7 4x 6 6 5 x 7 5 5

7 7 7b 7b 6

Tutti. 6 5 6 6 5 6

6 5b 7b 6 6 5

6 7 4x 6 6 5 7 5

5 43x

Concerti di Giuseppe Matteo Alberti, Opera Terza. A 10

Graue à Violino Solo.

3/4

4/4

Allegro.

3/4

3/4

3/4

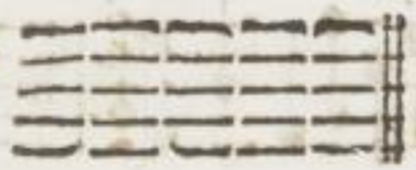
3/4

3/4

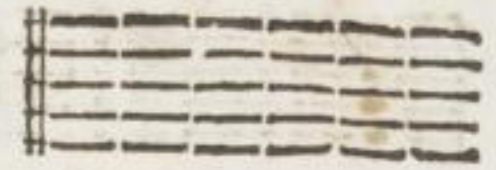
3/4

3/4

V. S. vulti presto.



Concerto Decimo.



Allegro assai.

The musical score consists of ten staves of music. The first staff begins with the tempo marking "Allegro assai." and a common time signature (C). The music is written in a single system with a treble clef. Above the notes, there are numerous fingerings indicated by numbers 6, 7, 5, and x. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and the instruction "V. S. Volti." (Versus Volta).

Concerti di Giuseppe Matteo, Alberti. Opera Prima. A 21

TAVOLA

Concerto Primo con Uiolino Obligato.	Car. 2.
Concerto Secondo	car. 5.
Concerto Terzo con Violino obligato.	car. 7.
Concerto Quarto	car. 11.
Concerto Quinto con Violino obligato.	car. 13.
Concerto Sesto	car. 15.
Concerto Settimo con Violino obligato	car. 16.
Concerto Ottauo	car. 20.
Concerto Nono con Violino obligato	car. 22.
Concerto Decimo	car. 25.

Vidit D. Paulus Carminatus Clericus Regularis S. Pauli, & in Ec-
clesia Metropolitana Bononiæ Pœnitentiarius, pro Eminentissimo;
ac Reverendissimo Domino D. Iacobo Cardinali Boncompagno
Archiepiscopo, & Sacri Romani Imperii Principe.

Imprimatur.

Vicar ius Sancti Officii Bononia.

TAVOLA

- Concerto Primo con Violino Obligato. Car. 2.
- Concerto Secondo. Car. 3.
- Concerto Terzo con Violino Obligato. Car. 7.
- Concerto Quarto. Car. 11.
- Concerto Quinto con Violino Obligato. Car. 13.
- Concerto Sexto. Car. 14.
- Concerto Settimo con Violino Obligato. Car. 16.
- Concerto Ottavo. Car. 20.
- Concerto Nonno con Violino Obligato. Car. 21.
- Concerto Decimo. Car. 24.

Vide D. Paulus Carminatus Clericus Regularis S. Pauli & in Ho-
 clis Marquardus Bononiensis Cantuarius pro Brundisiano
 ac Reverendissimo Domino D. Jacobo Cardinali Bononiensi
 Archiepiscopo, de sacri Romanae Imperii Princeps.

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 Viennae apud Officinam Bononiensem.

Miss. $\frac{2404}{018}$

