

VIOLINO Primo

SONATE

A DVE, E TRE

DI GIOVANNI LEGRENZI

Primo Organista In S. MARIA Maggiore di Bergamo,
& Accademico Eccitato.

Dedicare

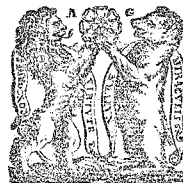
ALL' ILL. & ECC. S^{mo} SIGNORE MARCHESE

GIO. CARLO SAVORGNANO

Podestà di Bergamo, Signore de Castelli Di Piazano, Buia,
Flagogna, Folgaria, Predemano, Zuins, Fornelli, & c.

Libro Primo.

Opera Seconda.



Stampa del Gardano

IN VENETIA M D C L V. Appresso Francesco Magni



MA MO
ECC. ILL. PATRONE RIVERIT.

Gli comparvero li miei Concerti all' Audienza di V.E. Illustrissima, nelle sue pregiatissime Accademie, per allegarle l'ossequio mio devotissimo. Adesso se gl' appresentano su queste carte all'occhio, per imprimerle argomenti più stabili della mia ossequentissima denotione. Aggradiua il Grande Alessandro il mirare le sue immagini effigiate nè quadri d'Apelle; E V.E. non aborrirà di sentire le sue prerogative simboleggiate in questa armonia. Alluderà il tono graue, alla sodezza dell'animo; l'acuto, alla viuacità del giudicio; il sopra acuto, alla sottigliezza dell'intendimento. Trouerà nè foggetti fugati, le passioni sbandite; nè passi immitati, la virtù rintracciata; nelle cadenze onore, le deliberationi pesare. Diaferà nelle durezze risolte, le difficoltà recife, nè tempi variati, li ripiegghi solleciti; è nell'armonia consonante, la pace di questa Patria, che sotto l'ombra di V. E. ha trouato il respirato riposo. Così sollecito anco le pause, predittioni dell'anchetata permanenza sua: che alle battute del moto d'un primo mobile si regolato, correrrebbero con prodigioso applauso tutte le nostre sfere. Mi solleuo solo, che, come vn'Apelle delineaua il maestoso Macedone, così non sijvn Apollo, che armonizzi dell'Ecc. Sauorgnano, spero tutta via, che li balbutimenti delle mie voci senza fauella, faranno crepuscoli à i giorni delle glorie di V.E. da solennizzarsi da facondissimi Cigni a quali cedo l'arringo rassegnandomi nel silenzio.

D. V. E. Illustrissima,

Humilissimo, Diuoto & oblig. seruatore
Giouanni Legrenzi.

A due violini
allegro

Violino P.

4 4

A Cornara.

A due violini
adagio

L

A Spilimberga

piano

adagio

presto

7

A due violini
allegro

L

A Frangipana.

adagio

presto

A due violini
presto

Violino P. 10

Violino P. 10

A Strafolla.

Violino P. 11

Violino P. 12

adagio

A Co'Alta

presto

—

3 adag.

adagio

presto

3

A due violini
allegro

Violino P. 14

Violino P. 14

A due violini
allegro

A Rispona.

adagio

The musical score for Violino P. 14, measures 14-23. It is written for two violins. The tempo is 'allegro' and the key signature has one flat. The score includes a section marked 'A Rispona.' and a section marked 'adagio'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Violino P. 15

The musical score for Violino P. 15, measures 24-33. It is written for two violins. The tempo is 'allegro' and the key signature has one flat. The score includes a section marked 'A Rispona.' and a section marked 'adagio'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

A 2, violino, è Violone o Fagotto.

Violino

16

L A Donata.

adagio presto adagio

17

A 2. violino, è Violone o Paghotto.

Violino

18

L allegro

A Polcari

allegro

19

A 10. finis.

A 2. violino, è Violone o Faghetto.

Violino

20

L

A Colloretta.

presto

A 3. Due violini, e Violone.

Violino P.

21

L

A Zabarella.

adagio

A 3. Due violini, e Violone.

Violino P. 23

A Mont'Albana.

adagio

presto

allegro

adagio

presto

adagio

presto

adagio

presto

adagio

A 3. Due violini, e Violone.

Violino P. 25

allegro

A Porcia,

adagio

f. p.

allegro presto



Hand copy of musical score for page 26, measures 1-12. The score is written for a single melodic line on a grand staff (treble and bass clefs). It features a series of eighth and sixteenth notes, with some rests and dynamic markings like 'p' and 'f'.

Hand copy of musical score for page 26, measures 13-24. The score continues with similar melodic patterns, including some triplet markings and dynamic changes.

Hand copy of musical score for page 26, measures 25-36. The score includes a section marked 'adagio' and features more complex rhythmic patterns and dynamic markings.

Hand copy of musical score for page 26, measures 37-48. The score concludes with a final cadence and a key signature change to one flat.

Hand copy of musical score for page 26, measures 49-60. The score ends with a final measure and a key signature change to one flat.

A 3. Due violini, e Violone.

Violino P. 27



Hand copy of musical score for page 27, measures 13-24. The score continues with similar melodic patterns, including some triplet markings and dynamic changes.

Hand copy of musical score for page 27, measures 25-36. The score includes a section marked 'adagio' and features more complex rhythmic patterns and dynamic markings.

28

A 3. Due Violini, e Violone.

Violino P. 29

largo

A Querini.

A 3. Due violini, e Violonc.

Violino P. 30

L A Torriana.

31

adaggio 2

A 3. Due violini, e Violone.

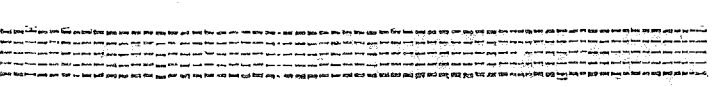
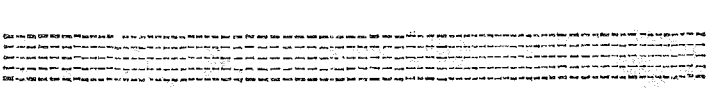
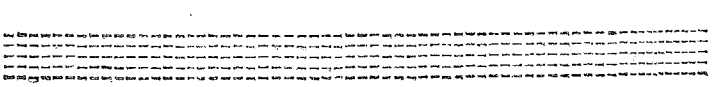
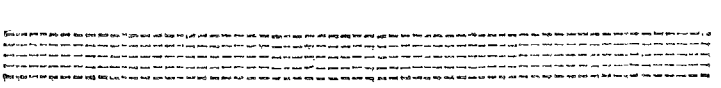
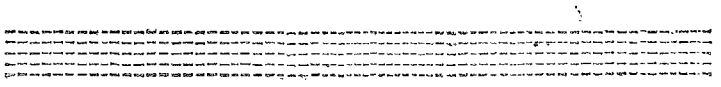
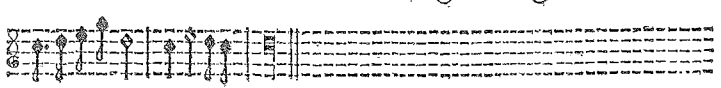
Violino P. 32



A Iustiniana.



adagio



L A Marina.

adagio

presto

35

L

A Saorgnana.

TAVOLA

La Cornara.	A due violini	4
La Spinnuberga.	A due violini	6
La Frangipana.	A due violini	8
La Strafolda.	A due violini	10
La Col'Alta.	A due violini	12
La Raspona.	A due violini	14
La Donata.	A due. Violino e violone ò Faghetto	16
La Foscari.	A due. Violino e violone ò Faghetto	18
La Colloreta.	A due. Violino e violone ò Faghetto	20
La Zabarella.	A 3. Due violini, e Violone.	22
La Mont'Albana.	A 3. Due violini, e Violone	23
La Porcia.	A 3. Due violini, e Violone	25
La Valuacona.	A 3. Due violini, e Violone	27
La Querini	A 3. Due violini, e Violone	29
La Torriana	A 3. Due violini, e Violone	30
La Iustiniana	A 3. Due violini, e Violone	32
La Manina	A 3. Due violini, e Violone	34
La Sauorgnana	A 3. Due violini, e Violone	36

IL FINE

VIOLINO Secondo.

SONATE

A DUE, E TRE

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Primo Organista In S. MARIA Maggiore di Bergamo,
& Accademico Eccitato.

Dedicate

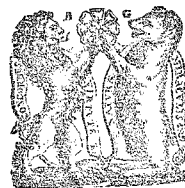
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D. V. E. Illustrissima,

Humillissimo, Diuoto. & obliq. seruitore
Giuanni Legrenzi.



Mus. 111 r
50086

A 2 violini.
allegro

Violino 2. 4

L

A Cornara.

5

adagio

A Due violini.

Violino 2. 6

6 adagio

A Spilimberga.

piano

adag.

presto

7

A Due violini.

Violino 2. 8

L *allegro*

A Frangipana.

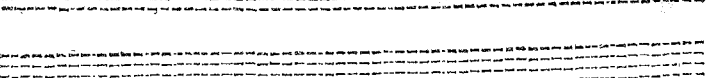
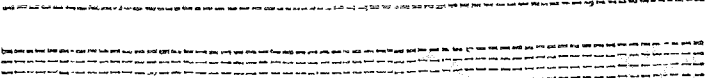
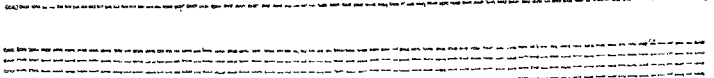
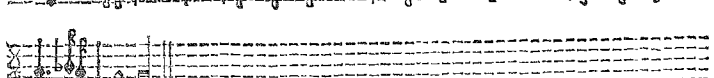
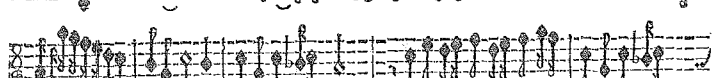
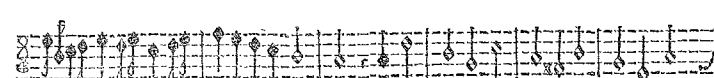
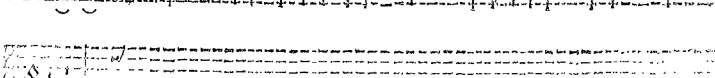
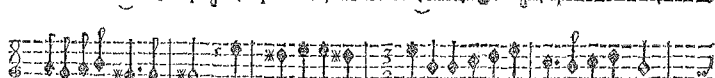
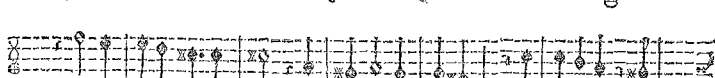
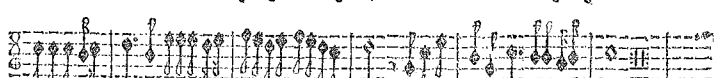
9

A due Violini

Violino 2. 10



A Strafolda

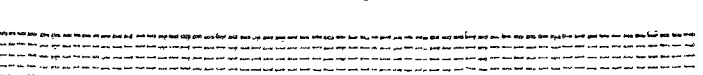


A Due violini,
adagio

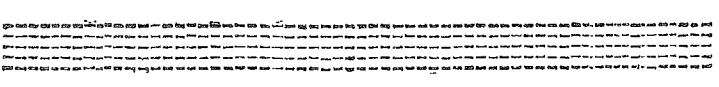
Violino 1. 12



A Col'Alta



13



A Due violini,
allegro

Violino 1. 14

Musical score for Violino 1, measures 14 to 23. The score is written on ten staves. The first staff begins with a large 'L' time signature and a key signature of one sharp (F#). The tempo is marked 'allegro'. The second staff is labeled 'A Raspona.' The music consists of a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The key signature changes to one flat (Bb) at measure 20. The score ends with a double bar line at measure 23.

Musical score for Violino 1, measures 24 to 27. The score is written on four staves. The music continues the melodic line from the previous page, with various rhythmic values and rests. The key signature remains one flat (Bb). The score ends with a double bar line at measure 27.

Empty musical staves, likely for other instruments or for a second system.

B 8. finis.

A 3. Due violini, e Violone.

Violone 16

L

A Zabarella

adagio

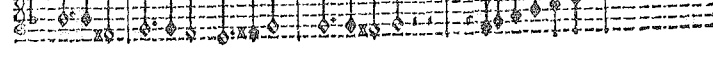
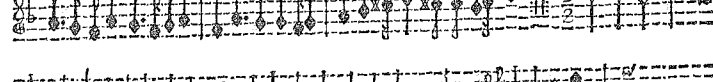
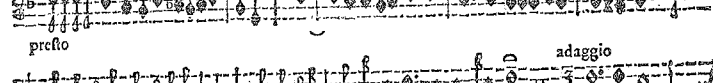
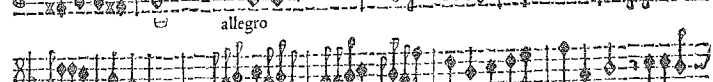
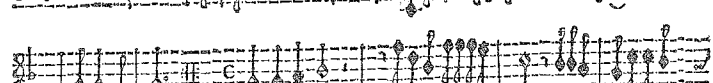
Presto

A₃. Due violini, e Violone.

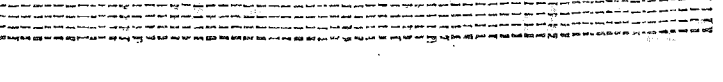
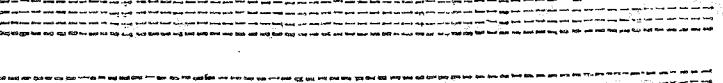
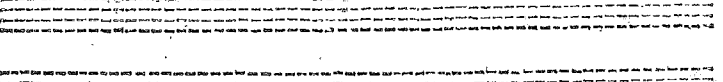
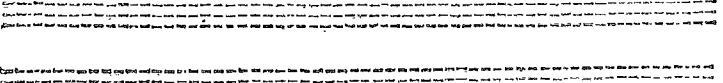
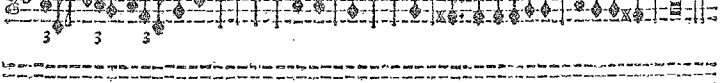
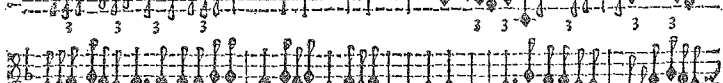
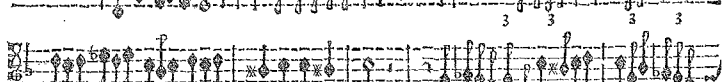
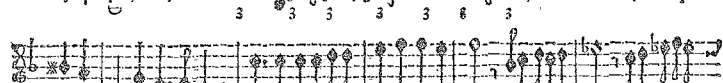
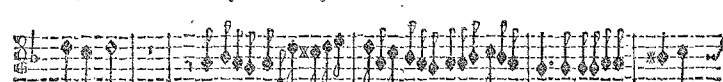
Violin 2. 18



A Monti Albana.



19



A 3. Due violini, e Violone

Violino 2. 20

L Allegro
A Porcia.

adagio

allegro

presto

21

A 3. Due violini, e Violone

Violino 2. 22

L A Valusfona.

adagio

A 3. Due violini, e Violone
largo

Violino 2. 24

L

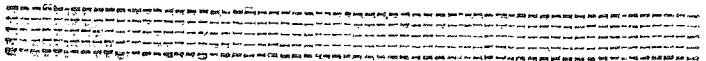
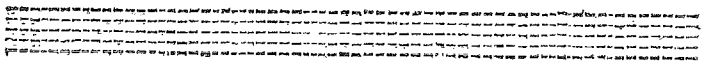
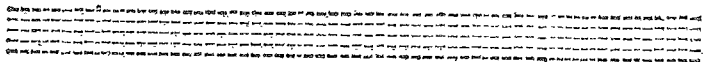
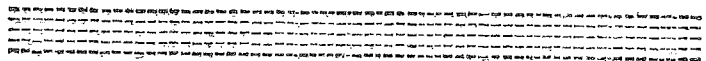
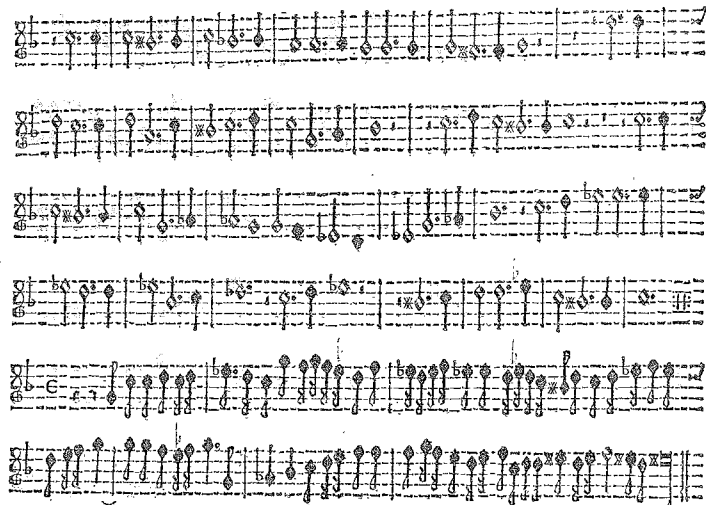
A Querini.

A 3. Due violini, e Violone.

Violino 2. 25

L

A Torriani.



A Infinitiana.



adaggio





A 3. Due violini, è Violone.

Violino 2.



A 3. Due violini e Violone.

Violino 2.

31

L

A Saorgnana.

31

Violino 2.

Violino 1.

Violone.

Violoncello.

Basso.

Contrabbasso.

Organo.

Piano.

Clavicembalo.

Arpa.

Flauto.

Oboe.

Clarinetto.

Fagotto.

Violoncello.

Basso.

Contrabbasso.

Organo.

Piano.

Clavicembalo.

Arpa.

Flauto.

Oboe.

Clarinetto.

Fagotto.

TAVOLA

La Cornara.	A due violini	4
La Spilimberga.	A due violini	6
La Frangipana.	A due violini	8
La Strafolda.	A due violini	10
La Col'Alta.	A due violini	12
La Raspona.	A due violini	14
La Zubarella.	A 3. Due violini, e Violone.	16
La Mont'Albana.	A 3. Due violini, e Violone	18
La Porcia.	A 3. Due violini, e Violone	20
La Valvasone.	A 3. Due violini, e Violone	22
La Querini	A 3. Due violini, e Violone	24
La Tordinana	A 3. Due violini, e Violone	25
La Inghinana	A 3. Due violini, e Violone	27
La Manina	A 3. Due violini, e Violone	29
La Sauorgana	A 3. Due violini, e Violone	30

IL FINE

VIOLONE
SONATE

A DUE, E TRE

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Primo Organista In S. MARIA Maggiore di Bergamo,
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Dedicate

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D. V. E. Illustrissima,

Humillissimo, Diuotis. & oblig. seruitore
Giouanni Legrenzi.



Mus. 447
50086

A $\frac{2}{4}$ Due violini e Violone.

Violone

4

L A Donata.

adagio presto

adagio

5

A 2^a Due violini e Violone.

Violone 6

A Fofcari

Musical score for Violone, measures 1-12. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'A Fofcari'. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

A 2^a Due violini e Violone.

Violone 7

A Colloreta.

Musical score for Violone, measures 13-24. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'A Colloreta'. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings. The tempo changes from 'adagio' to 'pristo' at measure 19.

A 3. Due violini, e Violone.

Violone 8

L A Zabarella.

adagio

adagio

presto

A 5. Due violini, e Violone

Violone 9

L A Mont' Albana.

allegro

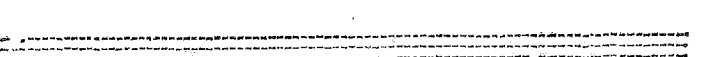
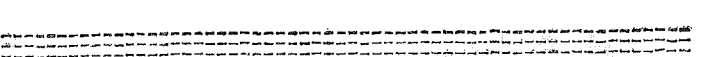
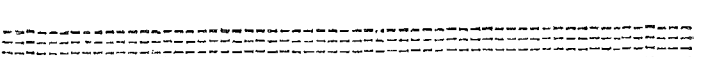
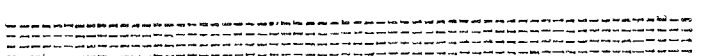
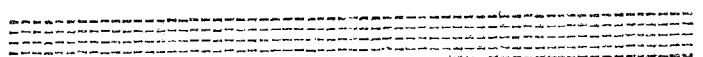
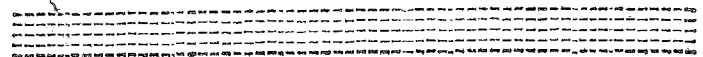
adagio

presto

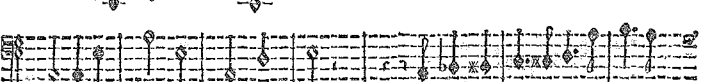
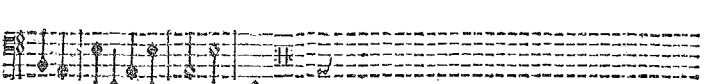
adagio

A Poua

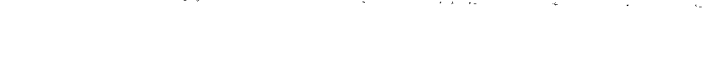
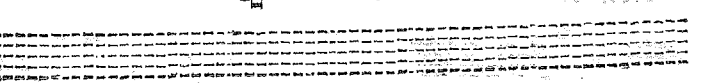
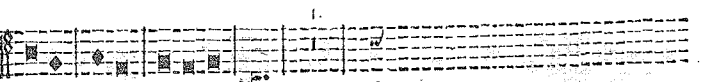
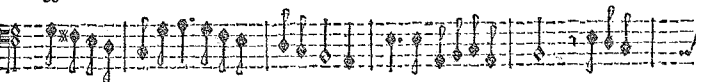
adagio

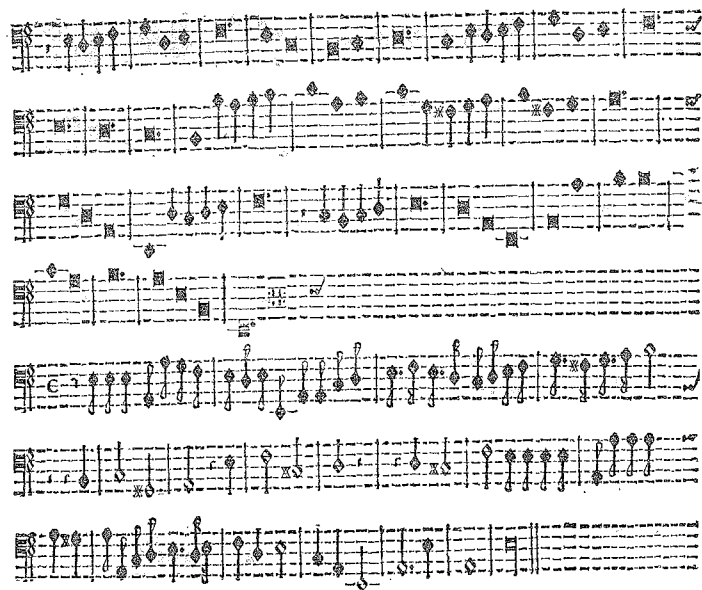


A Valuasous.



adaggio





largo

L

A. Guerini.

A 3. Due violini, e Violone.

Violone 16

L A Torriana.

adagio

adagio

17

allegro

Di Gio. Maria Legrenzi, Padre dell'Autore

L A Iulianiana.

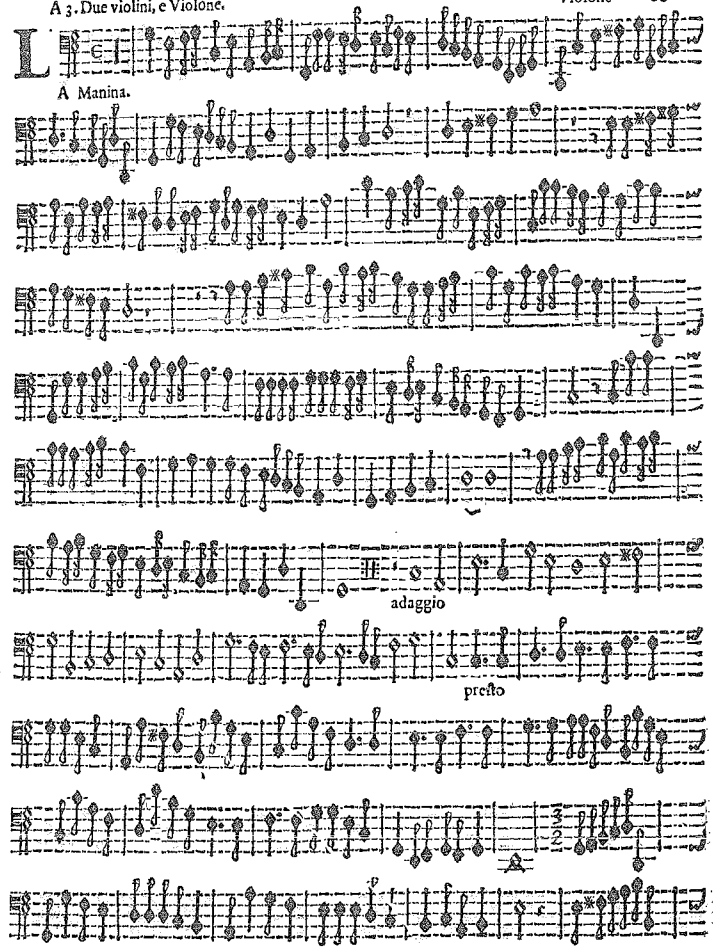
adagio

4

adagio

A 3. Due violini, e Violone.

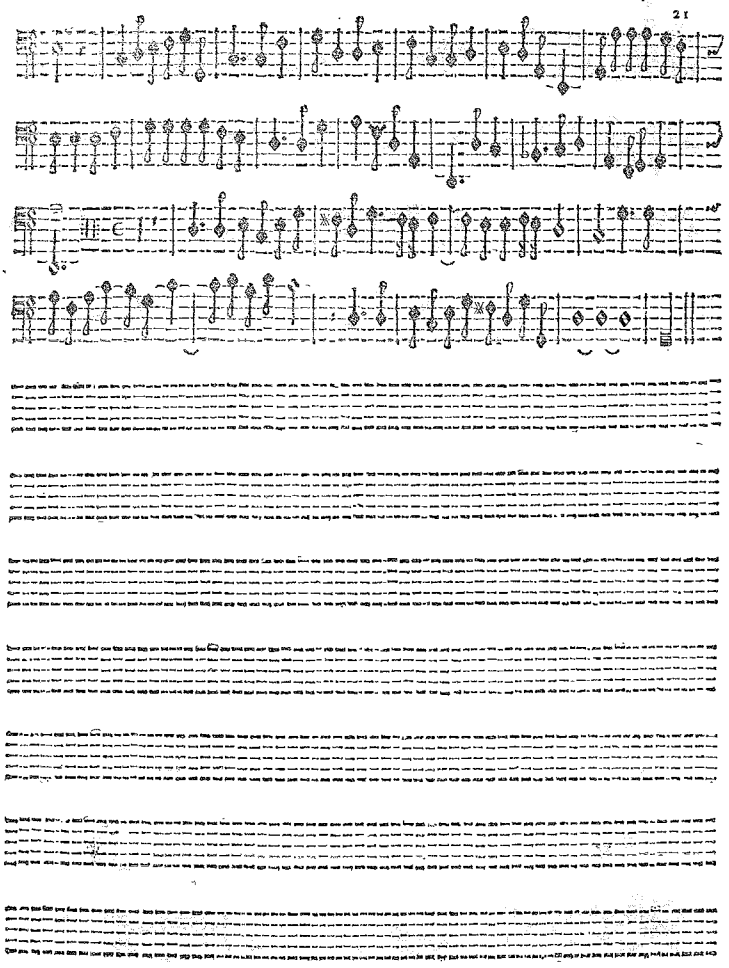
Violone 20

L 

A Manina.

adagio

presto



21

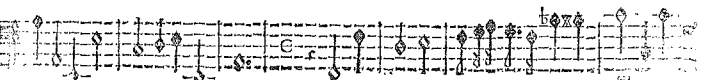
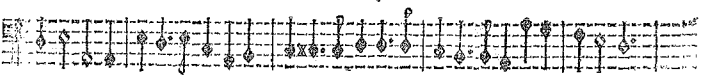
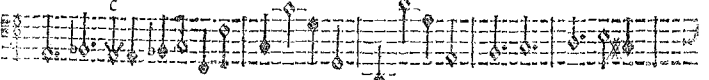
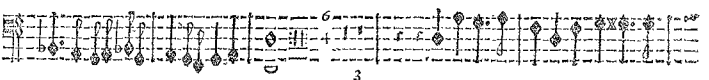
A 3: Due violini, e Violone.

Violone

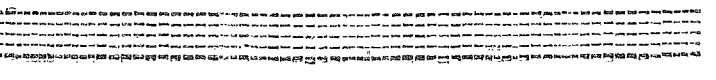
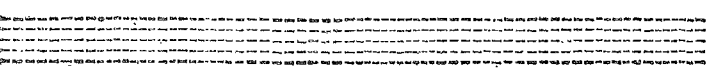
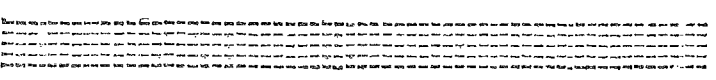
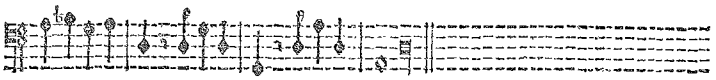
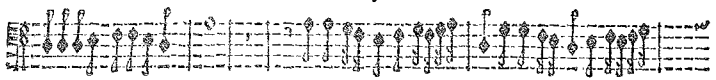
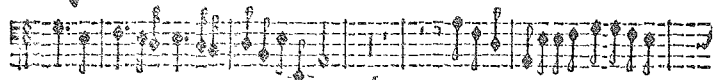
22



A Sauorgniano.



23



TAVOLA

La Donata.	A due. Violino e violone ò Faghetto	4
La Fofcari.	A due. Violino e violone ò Faghetto	6
La Collozera.	A due. Violino e violone ò Faghetto	7
La Zabarella.	A 3. Due violini, e Violone.	8
La Mont'Albana.	A 3. Due violini, e Violone	9
La Porcia.	A 3. Due violini, e Violone	11
La Valvasona.	A 3. Due violini, e Violone	13
La Quetini	A 3. Due violini, e Violone	15
La Torriana	A 3. Due violini, e Violone	16
La Iustiniana	A 3. Due violini, e Violone	18
La Manina	A 3. Due violini, e Violone	20
La Saurorgnana	A 3. Due violini, e Violone	22

IL FINE

B A S S O Continuo

SONATE

A DVE, E TRE

DI GIOVANNI LEGRENZI

Primo Organista In S. MARIA Maggiore di Bergamo,
& Accademico Eccitato.

Dedicare

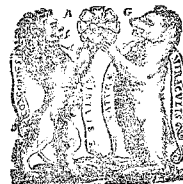
ALL' ILL. & ECC. SIGNORE MARCHESE

GIO: CARLO SAVORGNANO

Podestà di Bergamo, Signore de Castelli Di Pinzano, Buia,
Flagogna, Folgaria, Predonano, Zuins, Fornelli, & c.

Libro Primo.

Opera Seconda.



Stampa del Gardano

IN VENETIA M DC L V. Appresso Francesco Magni

D



MA MO
ECC. ILL. PATRONE RIVERIT

Gli comparuero li miei Conceri all' Audienza di V.E. Illustrissima, nelle sue pregiatissime Accademic, per allegare l'ossequio mio devotissimo. Adesso se gl' apprezzano sù queste carte all'occhio, per imprimerle argomenti più stabili della mia ossequentissima deuotione. Aggradiua il Grande Alessandro il mirare le sue immagini effigiate nè quadri d'Apelle; E V.E. non abborirà di sentire le sue prerogative simboleggiate in questa armonia. Alluderà il tono grave, alla sodezza dell'animo; l'acuto, alla vicinà del giudicio; il sopra acuto, alla sottigliezza dell'intendimento. Trouerà nè soggetti fugati, le passioni sbandite; nè passi immitati, la virtù rintracciata; nelle cadenze sonore, le deliberationi pesare. Disisterà nelle durezze risolte, le difficoltà recise; nè tempi variati, li ripieghi solleciti; è nell'armonia consonanze, la pace di questa Patria, che sotto l'ombra di V. E. ha trouato il respirato riposo. Coli fossero anco le pause, predittioni dell'anch'ata permanenza sua: che alle battute del moto d'vno primo mobile si regolato, correrebbero con prodigioso applauso tutte le nostre sfere. Mi preme solo, che, come vn'Apelle delineaua il maestoso Macedone; così non sij vn' Apollo, che armonizi dell'Ecc. Sauorgnano. spero tutta via, che li balbutimenti delle mie voci senza fauella, faranno crepuscoli à i giorni delle glorie di V.E. da solennizzarsi da facondissimi Cigni a quali cedo l'arringo rassegnandomi nel silenzio.

D. V. E. Illustrissima.

Humilissimo, Dinotis. & oblig. feruitore
Giovanni Legrenzi.



100.417
50086

A due violini

[illegible]

A Cornaga.

Handwritten musical notation for the second staff. It contains several measures with notes and rests. Above the staff, the numbers 56, 56, 65, and 43 are written, likely indicating measure numbers or counts. The notation includes various note values and rests, with some notes marked with 'x' or 'b'.

Musical notation for the first system of 'The Rose Tree'. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and quarter notes. Above the staff, the notes are labeled with numbers: 7, 6, 5, 6, 6, 5, 3, 4, 3, 2, v.pr., 6, 6, 4, 3. The system ends with a double bar line.

v. Sec.

First system of musical notation for 'The Song of the Lark'. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some notes beamed together. There are two measures marked with the number '43' above them. The system ends with a double bar line.

adagio

43 *adagio* 4b 2 6 6

Allegro

The second system of the musical score contains measures 56 to 65. Measures 56 and 57 are marked with a '56' above them. Measures 58 and 59 are marked with '56 v. 43'. Measures 60 and 61 are marked with '56' above them. Measures 62 and 63 are marked with '56' above them. Measures 64 and 65 are marked with '65 43' above them. The notation includes various musical symbols such as notes, rests, and bar lines.

A 2 violini

A 2 violini

A Spilium 65 bergha.

A Spilium 65 bergha. 65 7

86 43 b 6 56 43 65 76 6 6b 5 43

adagio

76 6 6b 7 65 43 piano 76 6 6b 7 65 adagio

presto

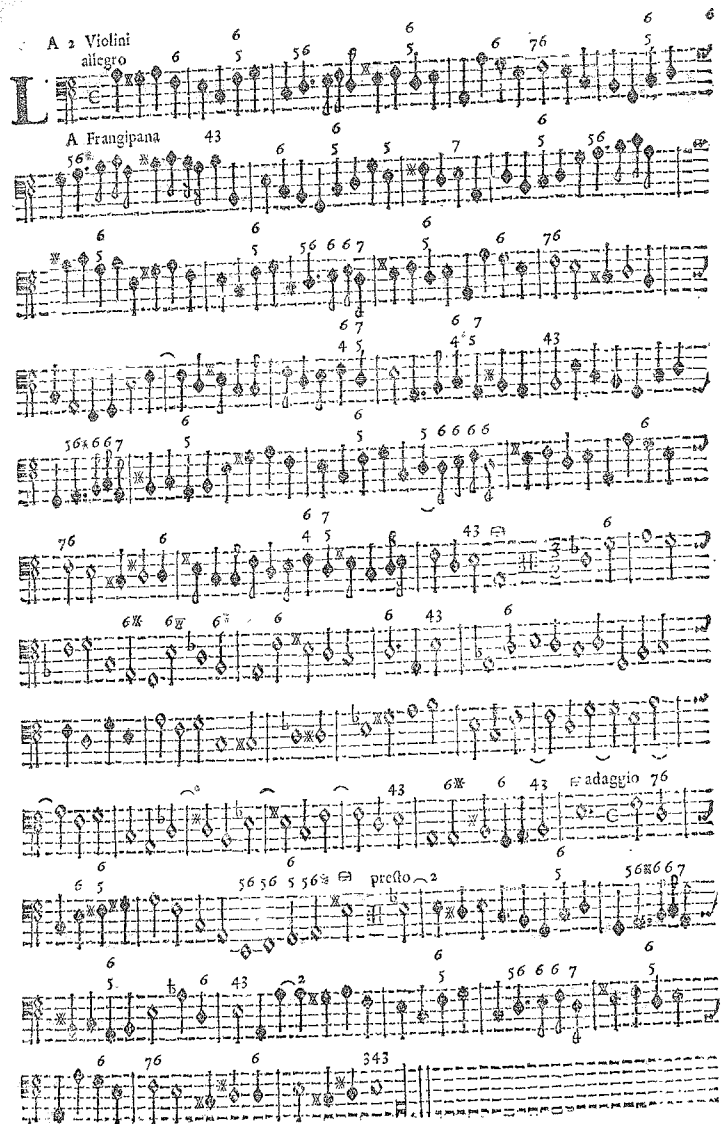
Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a style typical of 19th-century folk music, with many notes beamed together in groups. The lyrics 'The Rose Tree' are written below the staff. The score includes a repeat sign and a 'presto' marking. The piece ends with a double bar line.

5 6 6 1/2 V 5 6 6 6 6 5 6 6 6 6

[illegible]

43

A 2 Violini
allegro



A 2 violini
presto -



A 2 violini
adagio 56

A Col Alta 6

6 presto

adagio 6 343

largo 43

adagio 6 343 presto

6 6 343

[illegible]

A 2 Violino, e Violone o Fagotto.

10

Violone allegro

violino

6 A Donata 6

5 5 2 5

43

6 5 6 7 43 2 2 2 6 7 6

7

6 43 adagio 6 7 5

4 6 presto

6 5 2 5 6

6 3 43 adagio 3 43 allegro v

43

6 5 6 43 6 6 6

2

A 2. Violino e Violone, o Fagotto.

11

allegro

violone

56 76

A Tofcari

v 6 43 5 56 43 v 43

v 43 43 43 v 76 43

6 43 56 76 76 76 43

6 43 v 3 2 4 6 76 6 43

6 76 7 43

3 4 6 b 6 43 76

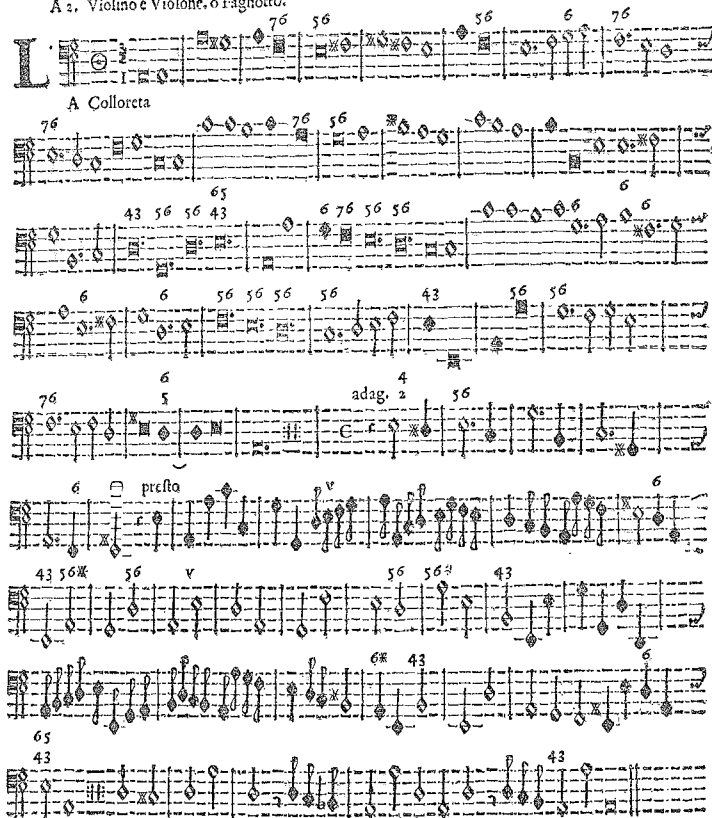
6 43 6 76 6 43

5 6 6 v 56 76 5 6 43

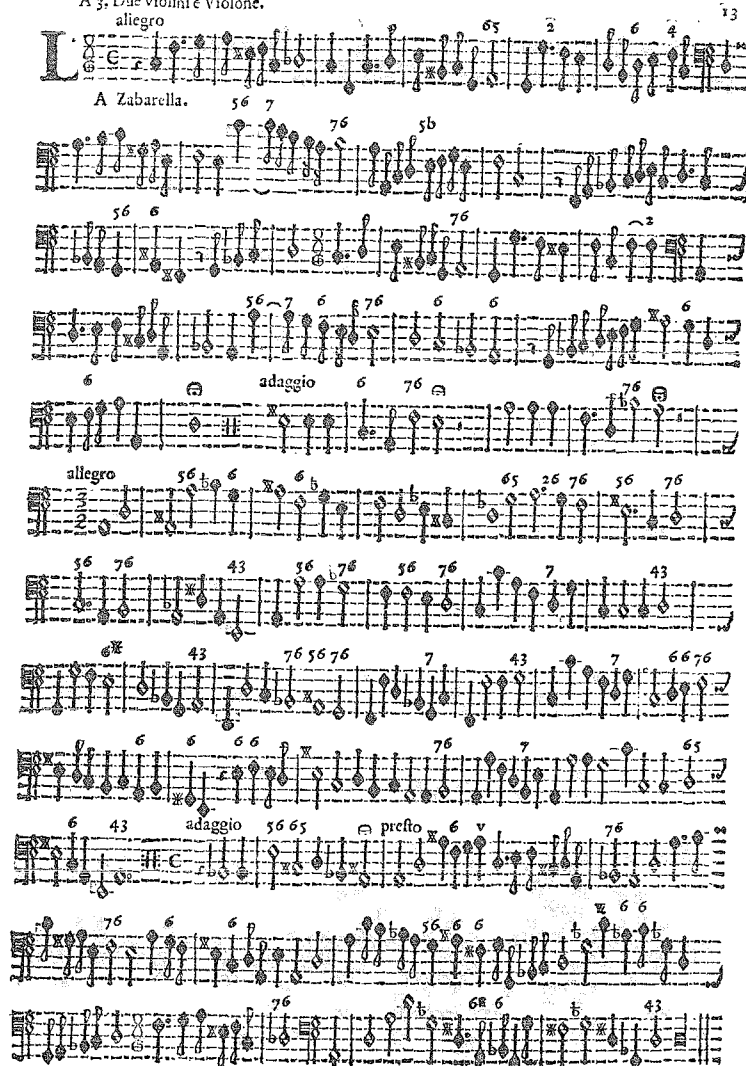
47 presto

56 43 6

A 2. Violino e Violone, o Fagotto.



A 3. Due violini e Violone.
allegro



A 3. Due violini e Violone.

Violone

14

La Mont'Albana.

14

adagio

allegro

adagio

43

15

adagio

87

A 3. Due violini e violonē.

16

[illegible]

A 3. Due violini e violone

7

segue

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

A 3. Due violini e violone

largo

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

A Querini

adagio

presto

A 3. Due violini e Violone.

20

L

A Torriana

A 3. Due violine e Violone.

A Torriana

6b

adagio

1. The first step is to identify the problem. This involves understanding the current situation, the goals, and the constraints. It is important to gather all relevant information and to define the problem clearly.

2. The second step is to analyze the problem. This involves breaking down the problem into smaller, more manageable parts. It is important to identify the causes of the problem and to understand the relationships between the different parts.

3. The third step is to develop a solution. This involves brainstorming ideas and evaluating them. It is important to consider the feasibility of the solution and to choose the best one.

4. The fourth step is to implement the solution. This involves putting the solution into action and monitoring its progress. It is important to communicate the solution to the relevant parties and to ensure that it is implemented correctly.

5. The fifth step is to evaluate the solution. This involves assessing the effectiveness of the solution and making any necessary adjustments. It is important to gather feedback from the relevant parties and to use it to improve the solution.

1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2743 2744 2745 2746 2747 2748 2749 2750 2751 2752 2753 2754 2755 2756 2757 2758 2759 2760 2761 2762 2763 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775 2776 2777 2778 2779 2780 2781 2782 2783 2784 2785 2786 2787 2788 2789 2790 2791 2792 2793 2794 2795 2796 2797 2798 2799 2800 2801 2802 2803 2804 2805 2806 2807 2

1. The first part of the document is a header section containing the title "THE HISTORY OF THE UNITED STATES OF AMERICA" and the author "BY JAMES M. SMITH, LL.D." followed by the publisher information "NEW YORK: PUBLISHED BY J. B. LIPPINCOTT & CO., 15 N. 2ND ST. 1884."

2. The second part of the document is a preface section, which begins with the words "PREFACE" and discusses the author's intention to provide a comprehensive history of the United States.

3. The third part of the document is the main body of the text, which is divided into several chapters. The first chapter is titled "THE DISCOVERY OF AMERICA" and discusses the early exploration of the continent.

4. The fourth part of the document is a list of references or footnotes, which provide additional information and sources for the text.

5. The fifth part of the document is an index section, which lists the names of the people and places mentioned in the text, along with the page numbers where they are discussed.

1. The first part of the document is a header section containing the title "The Role of the Teacher in the 21st Century" and the author's name "Dr. Jane Smith".

2. The second part is an abstract summarizing the main points of the paper, discussing the challenges and opportunities for teachers in the modern era.

3. The third part is the main body of the text, divided into several sections:

- 3.1 Introduction: Discusses the changing landscape of education and the need for teachers to adapt.
- 3.2 The Role of the Teacher: Explores the various roles teachers play, from instructor to mentor.
- 3.3 Challenges and Opportunities: Analyzes the obstacles teachers face and the potential for growth.
- 3.4 Conclusion: Summarizes the key findings and offers recommendations for the future.

4. The final part is a bibliography listing the sources used in the research.

[illegible]

1. The first step in the process of identifying a problem is to define the problem. This involves identifying the symptoms of the problem and determining the scope of the problem. Once the problem has been defined, the next step is to identify the causes of the problem. This involves identifying the factors that are contributing to the problem and determining the underlying causes of the problem. Once the causes of the problem have been identified, the next step is to develop a plan to address the problem. This involves identifying the actions that need to be taken to address the problem and determining the resources that will be needed to implement the plan. Once a plan has been developed, the next step is to implement the plan. This involves carrying out the actions that have been identified in the plan and monitoring the progress of the implementation. Finally, the last step in the process is to evaluate the results of the implementation. This involves assessing the effectiveness of the actions that have been taken and determining whether the problem has been resolved.

Di Gio. Maria Legrenzi, Padre dell'Autore

A Iustiniana.

adagio

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line. The score includes various musical notations such as eighth notes, quarter notes, and rests. The lyrics "The Rose Tree" are written below the first staff.

[illegible]

ĐỀ CƯƠNG CHI TIẾT HỌC PHẦN

1. MỤC TIÊU HỌC PHẦN

1.1. Mục tiêu chung

1.2. Mục tiêu cụ thể

2. NỘI DUNG HỌC PHẦN

2.1. Nội dung lý thuyết

2.2. Nội dung thực hành

3. ĐÁNH GIÁ KẾT QUẢ HỌC TẬP

3.1. Hình thức đánh giá

3.2. Tiêu chí đánh giá

4. TÀI LIỆU THAM KHẢO

4.1. Tài liệu bắt buộc

4.2. Tài liệu tham khảo

5. GHI CHÚ

1. **Định nghĩa:** Một hàm số $f(x)$ được gọi là hàm số chẵn nếu nó thỏa mãn điều kiện: $f(x) = f(-x)$ với mọi x thuộc tập xác định của hàm số. Ngược lại, nếu $f(x) \neq f(-x)$ thì hàm số đó là hàm số lẻ.

2. **Tính chất:**

- Hàm số chẵn có đồ thị đối xứng trục tung.
- Hàm số lẻ có đồ thị đối xứng gốc tọa độ.
- Nếu $f(x)$ là hàm số chẵn và liên tục tại $x=0$ thì $f(0)$ là giá trị cực trị của hàm số.
- Nếu $f(x)$ là hàm số lẻ và liên tục tại $x=0$ thì $f(0) = 0$.

3. **Phương pháp nhận biết:**

- Thay x bằng $-x$ và kiểm tra xem có bằng $f(x)$ hay không để xác định tính chẵn lẻ.
- Quan sát đồ thị của hàm số để nhận biết tính đối xứng.

4. **Ứng dụng:**

- Xác định tính chẵn lẻ của các hàm số cụ thể.
- Sử dụng tính chất để tìm giá trị của hàm số.
- Viết phương trình đường thẳng đi qua các điểm đối xứng.

5. **Chú ý:**

- Không phải mọi hàm số đều là hàm số chẵn hoặc lẻ.
- Trong trường hợp khó khăn, hãy vẽ đồ thị để kiểm tra tính đối xứng.

6. **Trên đây là những kiến thức cơ bản về hàm số chẵn và lẻ. Hy vọng bài viết này sẽ giúp bạn hiểu rõ hơn về các khái niệm này và áp dụng chúng vào giải toán.**

L A Manina

adagio

presto

A 3. due violini, e Violone.

26

L A Saurogiana.

Measures 26-43. The score is written for three staves (Violini I, Violini II, and Violone). It features a complex melodic line with many accidentals and fingerings. The key signature has one flat (B-flat). The time signature is common time (C). The music is in a 3/4 or 4/4 meter. The score includes various musical notations such as slurs, ties, and dynamic markings.

Measures 43-50. The score continues on the right page. It includes the tempo marking *adagio* and the instruction *presto*. The music continues with complex melodic lines and fingerings. The key signature remains one flat (B-flat). The time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings.

Measures 50-57. The score continues on the right page. It includes the tempo marking *presto* and the instruction *adagio*. The music continues with complex melodic lines and fingerings. The key signature remains one flat (B-flat). The time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings.

TAVOLA

La Cornara.	A due violini	4
La Spilimberga.	A due violini	5
La Frangipani.	A due violini	6
La Strafolda.	A due violini	7
La Col'Alta.	A due violini	8
La Raipona.	A due violini	9
La Donata.	A due. Violino e violone ò Faghotto	10
La Folcari.	A due. Violino e violone ò Faghotto	11
La Colleseta.	A due. Violino e violone ò Faghotto	12
La Zabarella.	A 3. Due violini, e Violone.	13
La Mont Albana.	A 3. Due violini, e Violone	14
La Porcia.	A 3. Due violini, e Violone	16
La Valuasfona.	A 3. Due violini, e Violone	17
La Querini	A 3. Due violini, e Violone	19
La Torriana	A 3. Due violini, e Violone	20
La Iustiniana	A 3. Due violini, e Violone	22
La Manica	A 3. Due violini, e Violone	24
La Saorgnana	A 3. Due violini, e Violone	26

IL FINE.

Mf. 3938

L e g r e n z i Giovanni

Sonate a due, e tre... Libro primo. Opera seconda...

Venezia, Gardano, apresso Fr. Magni, 1655. 2^o

Viol. I., Viol. II., Violone, B.c.

50086 Muz.

Mus. 447