

CANTO II.

DI SALAMON ROSSI

H E B R E O

IL SECONDO LIBRO DELLE SINFONIE è Gagliarde à Tre voci ,

Per sonar due Viole , & vn Chittarrone con alcune delle dette
Quattro , & a Cinque , & alcune Canzoni per
sonar à Quattro nel fine

Nonamente composte , & date in luce.

*Al Serenissimo Signore , e Patron mio Colendissimo
il Sig. Duca di Modena , & di Reggio , etc.*



In Venetia, Appresso Ricciardo Amadino.

M D C V I I I.

B



SERENISSIMO SIGNORE.



On sapeuo ritrouar strada per poter mostrar con gl'effetti a V. A. ne pur in parte la diuotion mia verso di lei si per che non cono- sceuo in me cosa bastevole a darle questo segno come per non mostrar al Mondo di presumer & ambir troppo; Hora che l'i- stessa benignità sua (di cui mi trouo oltre ogni mio merito altre volte fauorito) mi porge occasione di poter appagare questa mia inclinatione senza niua scrupolo per hauer ella mostrato di compiacersi alli giorni passati delle mie compositioni, Per tan- to vengo con ogni humiltà a dedicarle queste presenti Sinfo- nie insieme con la debole persona mia, e questo più per sodisfa-

re al gusto di V. A. che perche meritino vna tanta protetterione, assicurandomi se riguarde- rà all'affetto grande dell'animo mio in dedicarle e non al merito loro che le debbino gra- dire conforme alla solita sua gentilezza, augurando alla Serenissima sua persona ogni maggior grandezza e felicità. Di Mantoa il dì 30 di Ottobre. 1608.

L'humilissimo e diuotissimo suo seruitore

Salamon Rossi.

CANTO II.

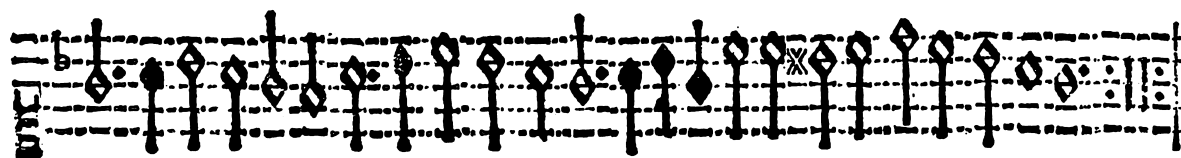
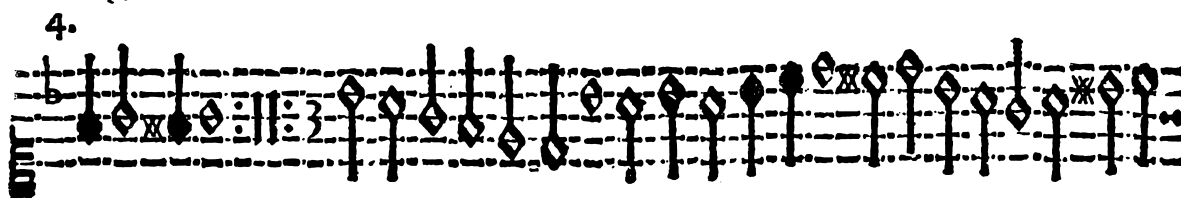
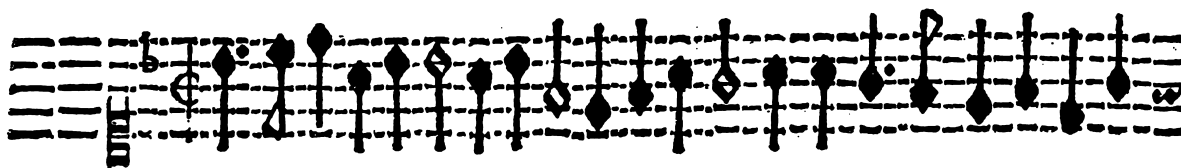
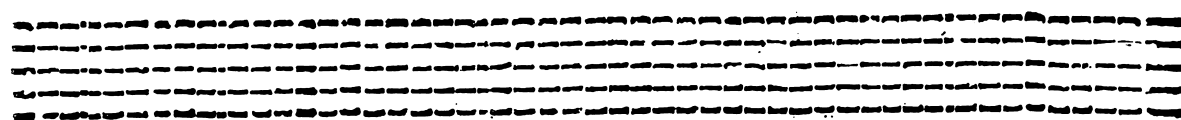
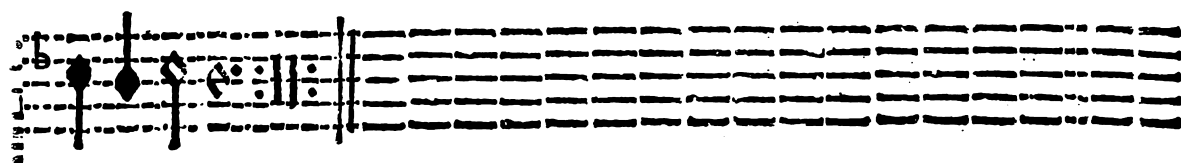
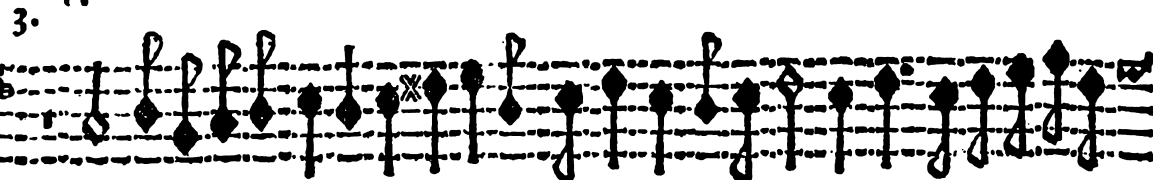
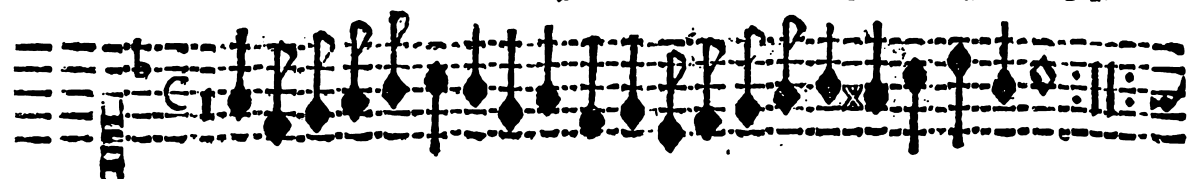
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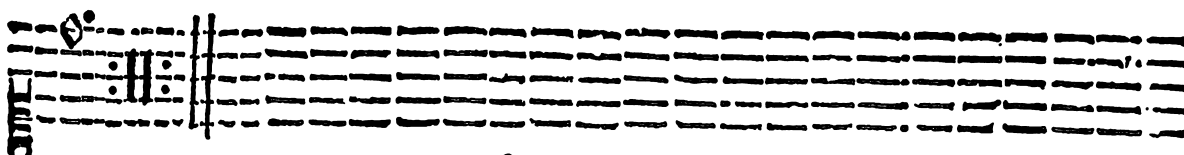
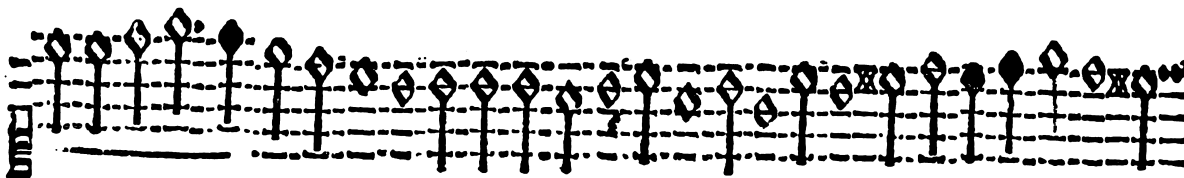
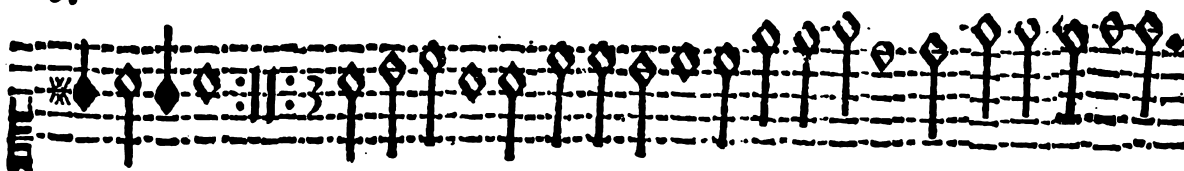
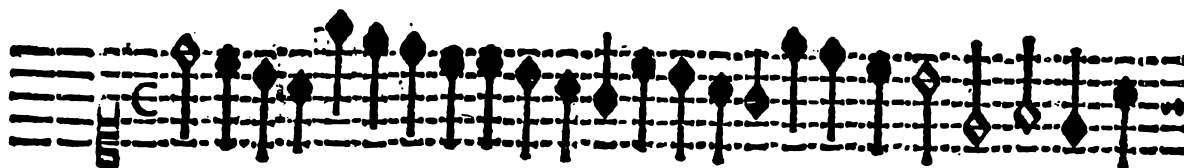
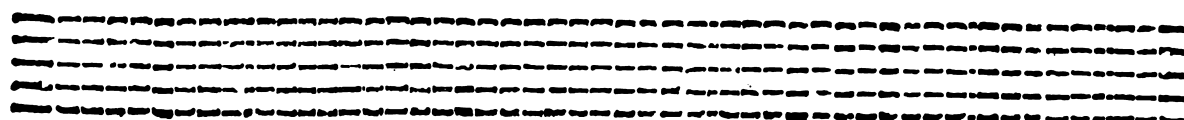
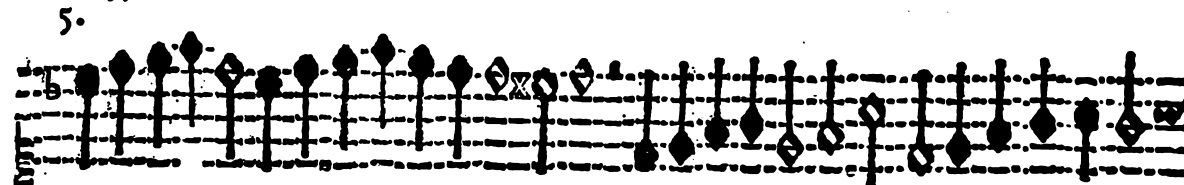
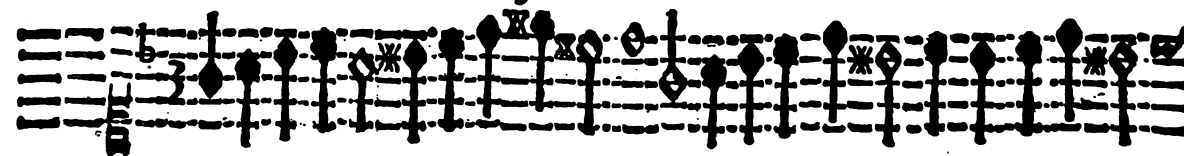
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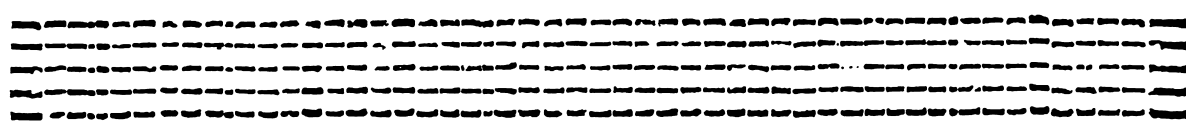
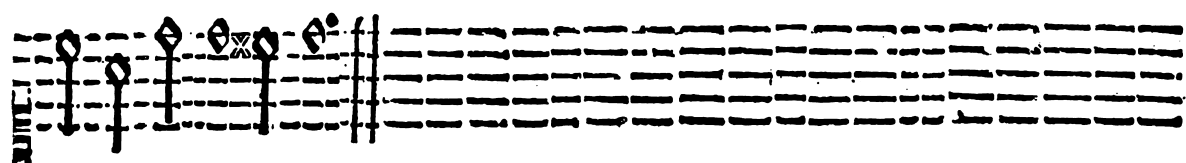
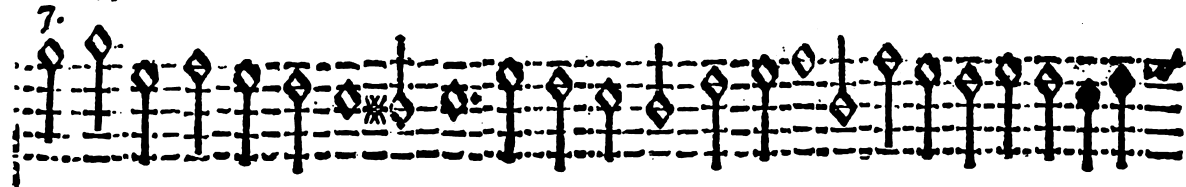
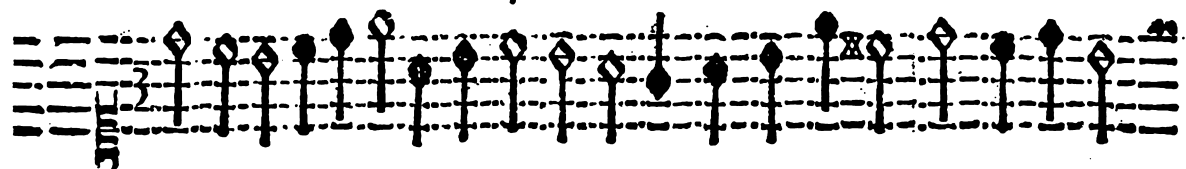
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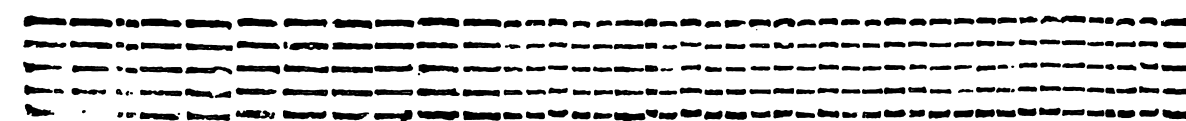
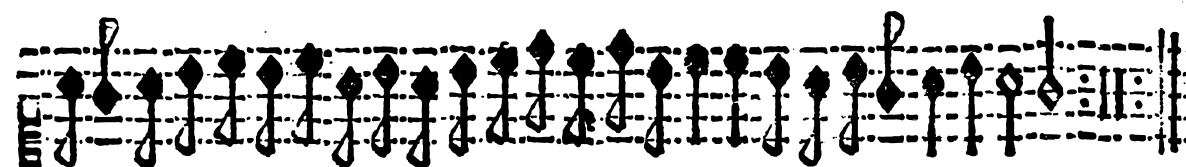
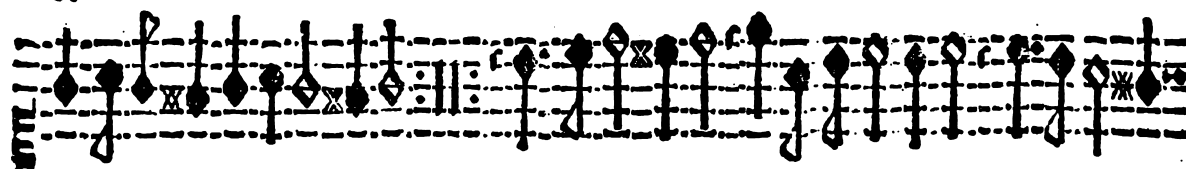


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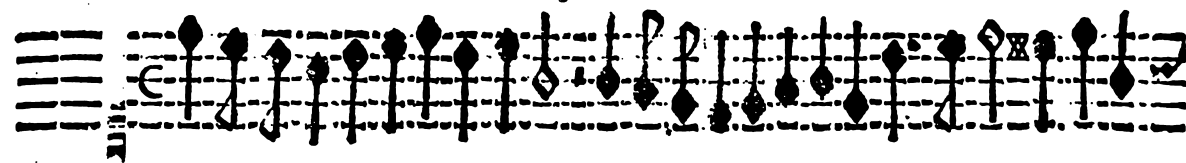


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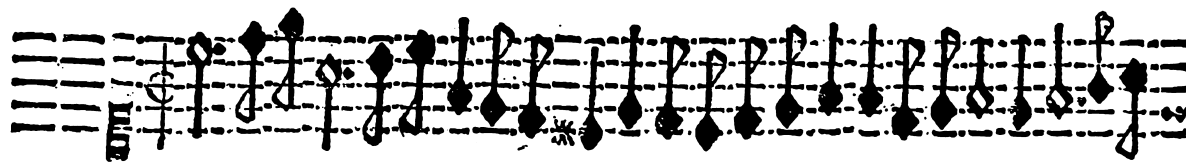
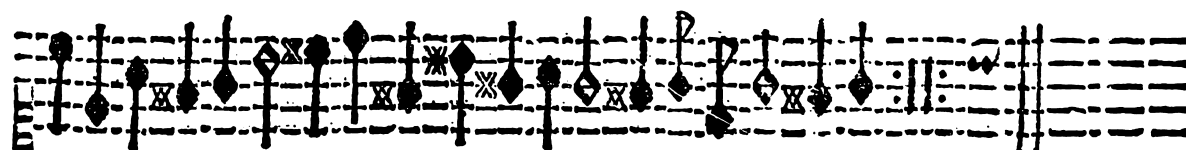
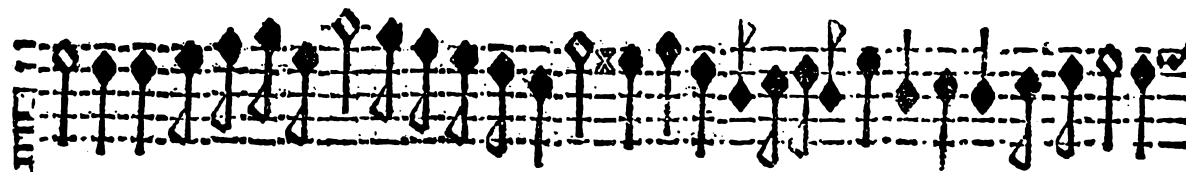


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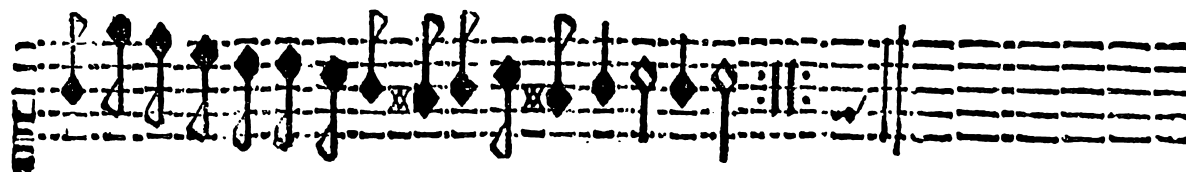
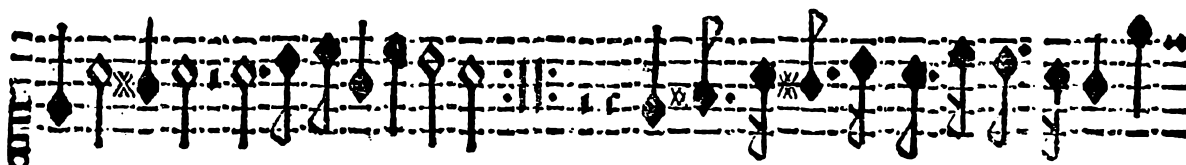
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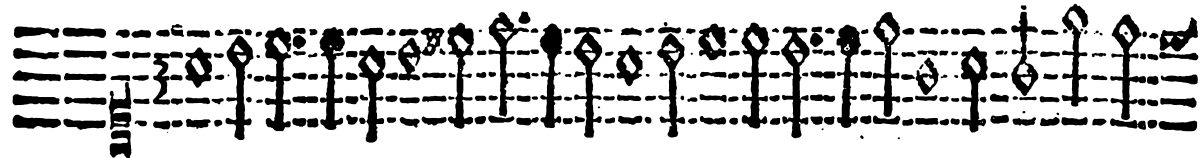


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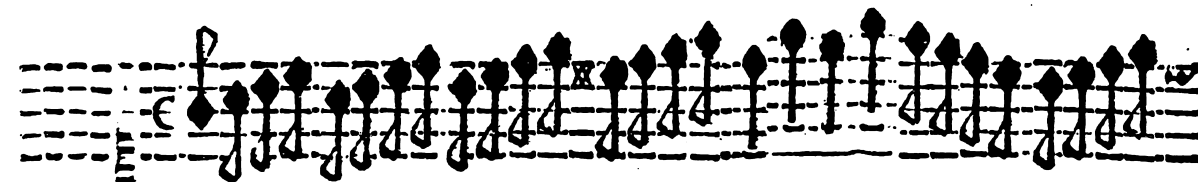
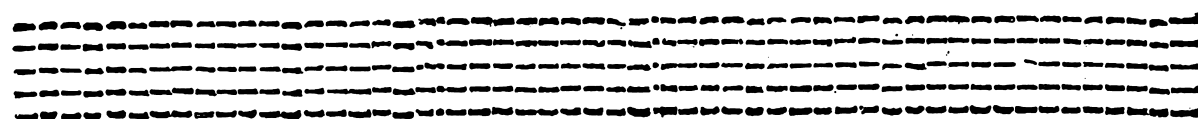
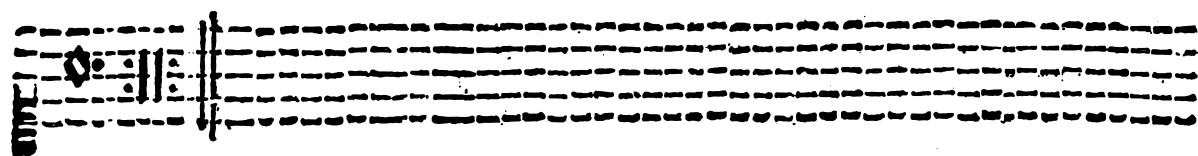
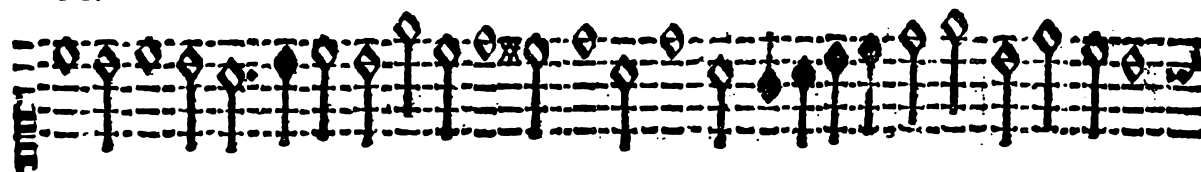


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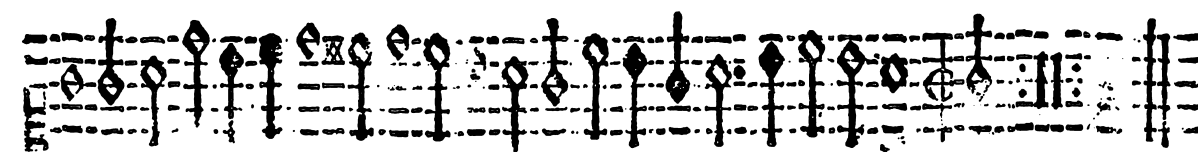
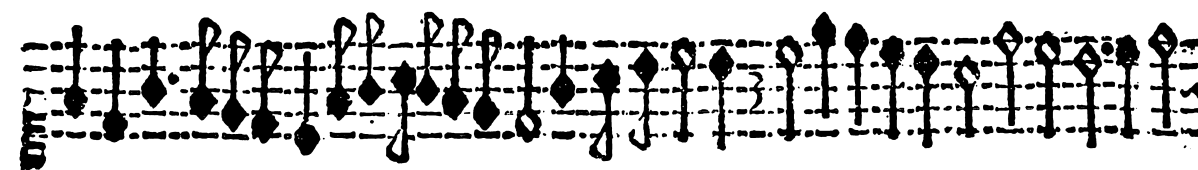
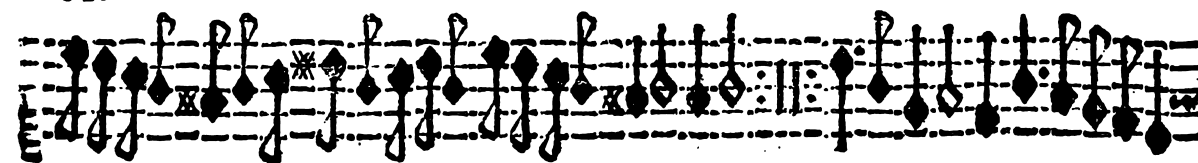
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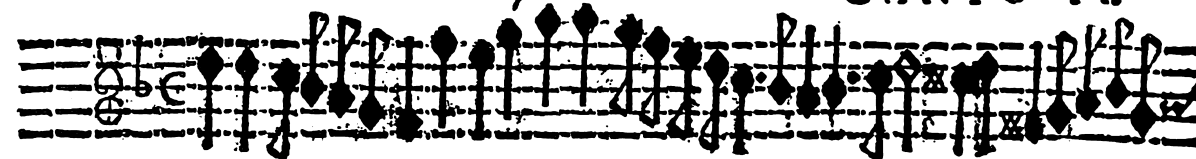


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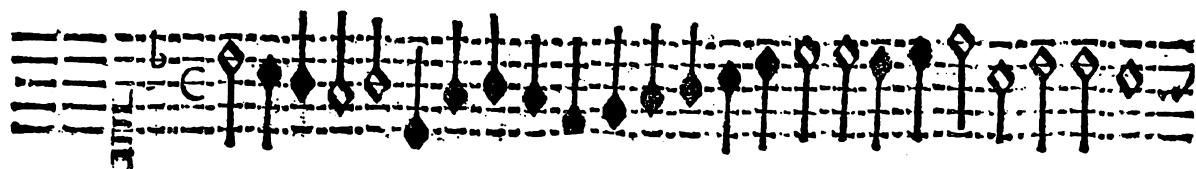
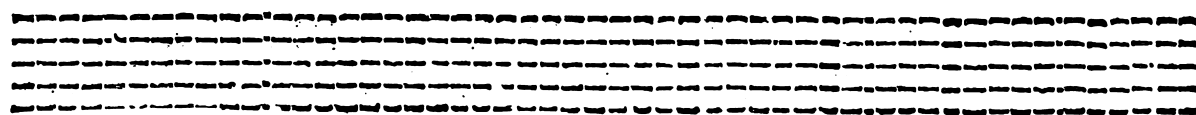
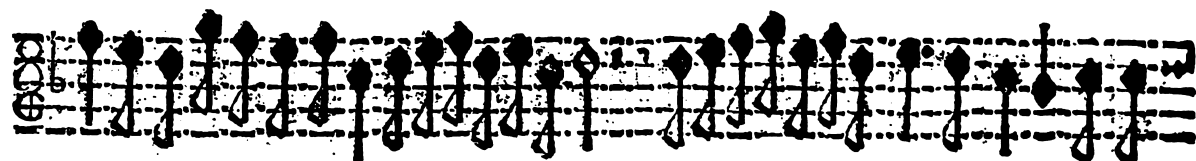
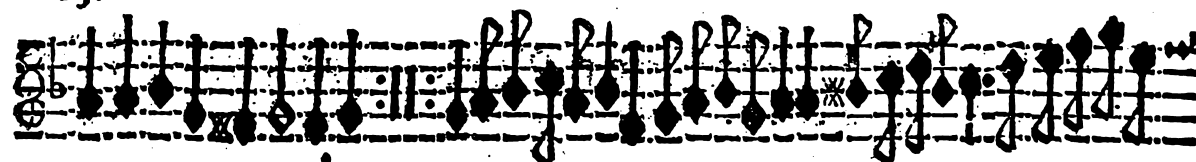


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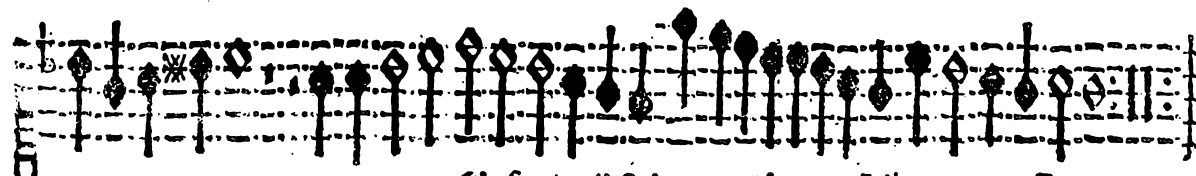
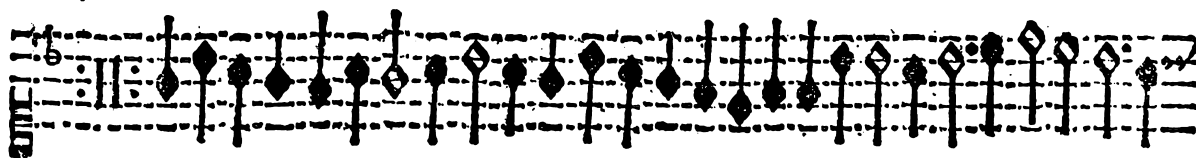
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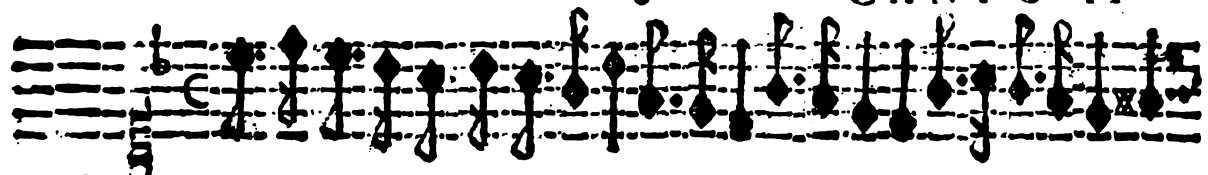


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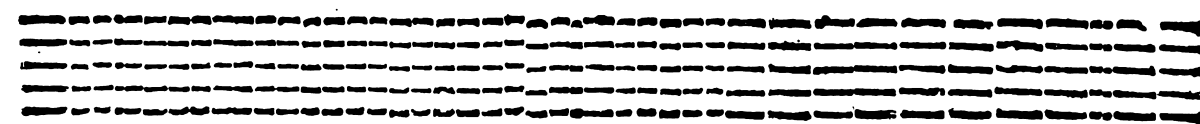
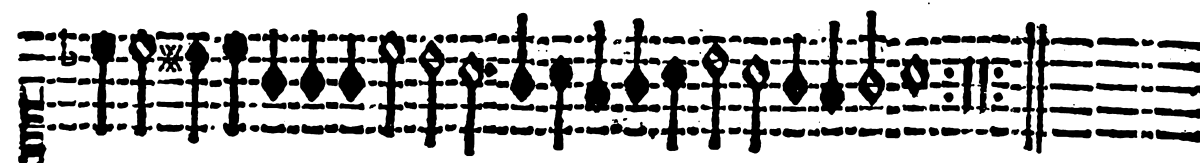
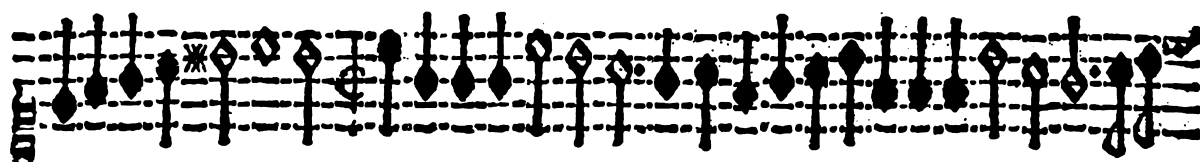
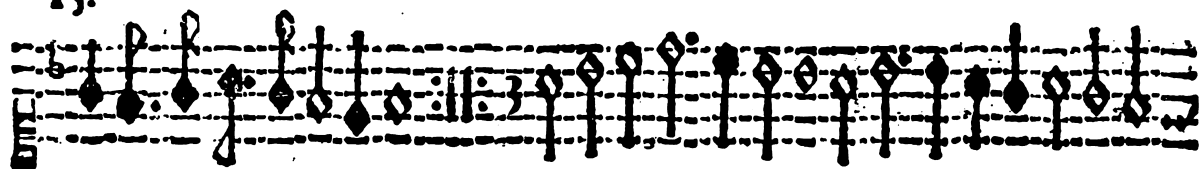


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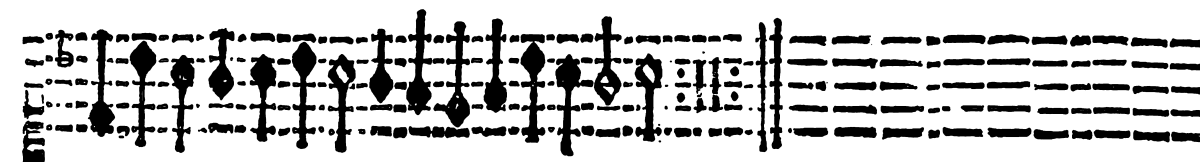
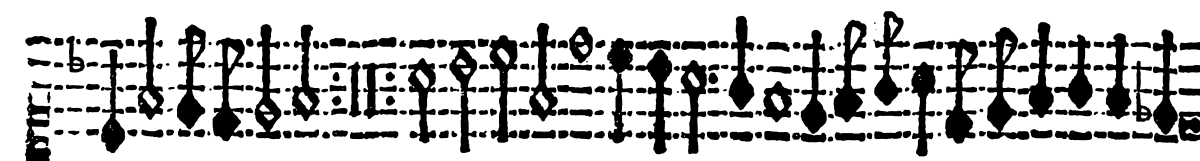
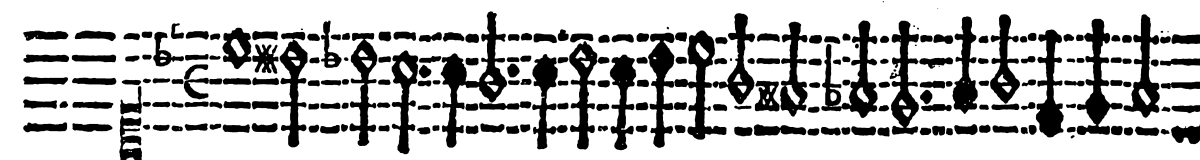
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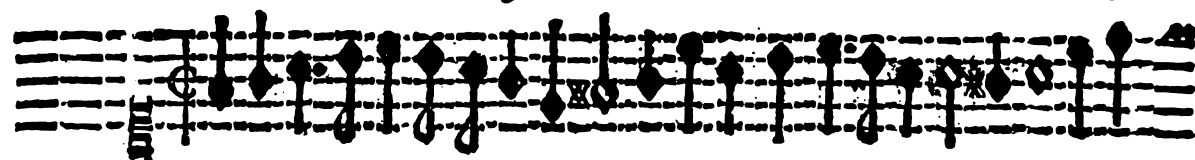


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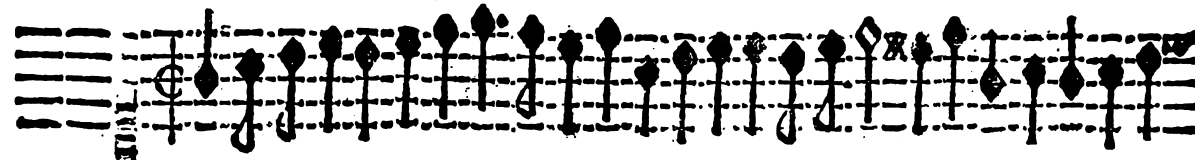
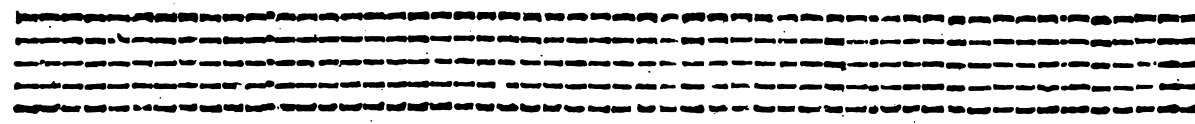
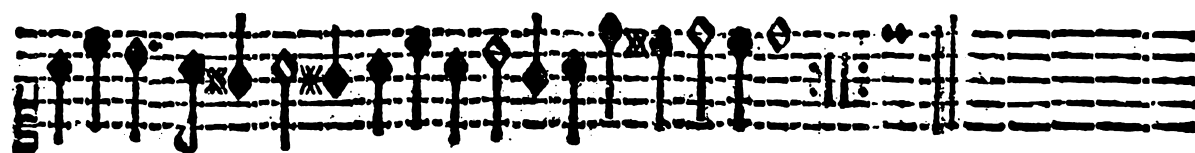
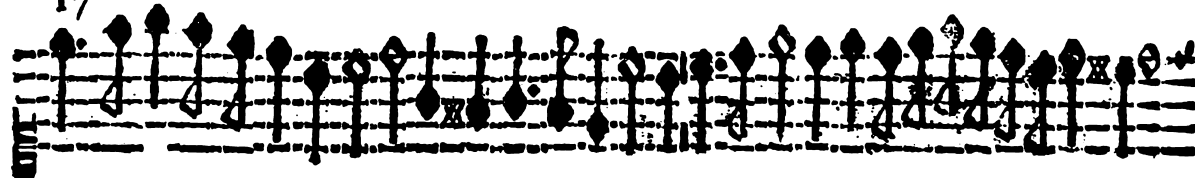


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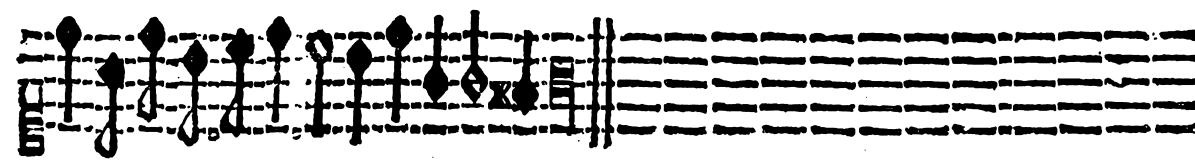
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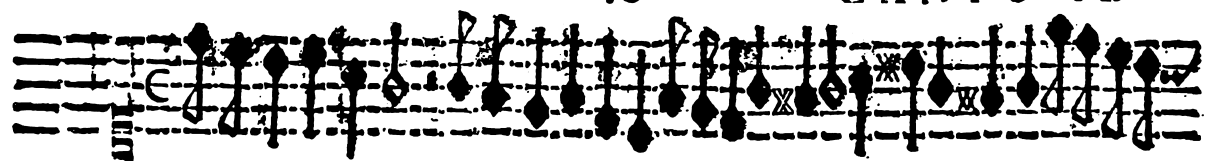


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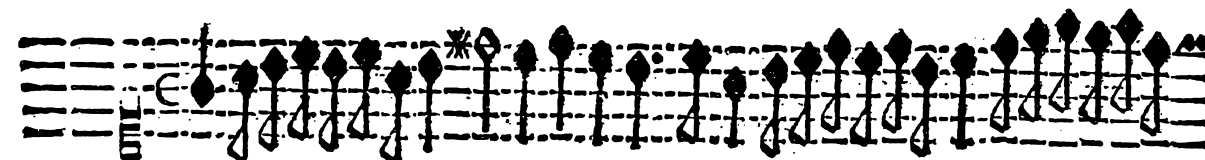
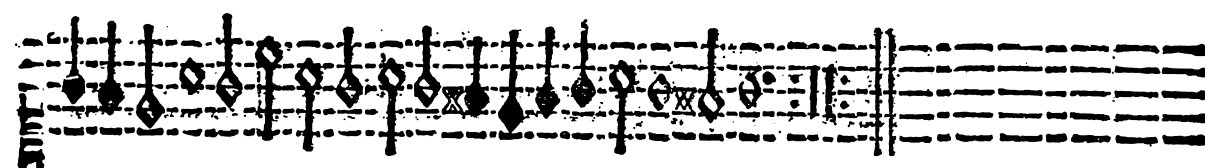
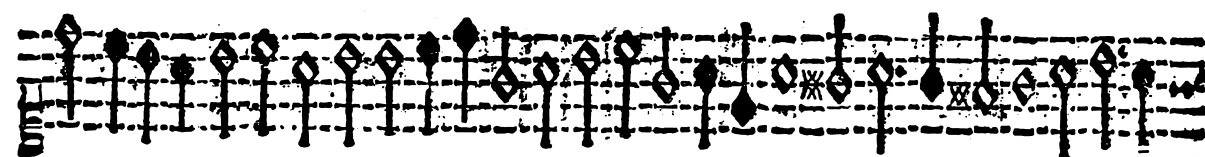
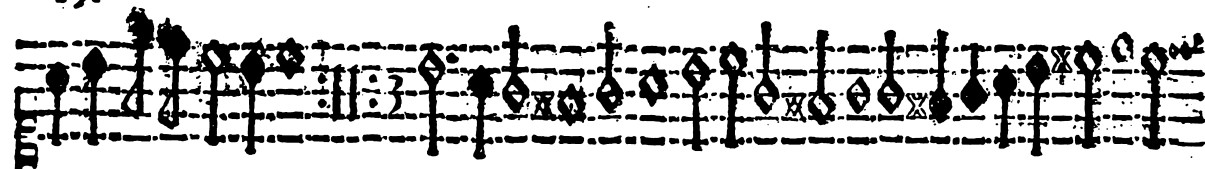


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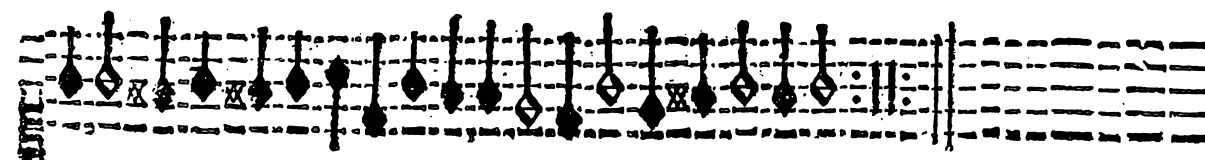
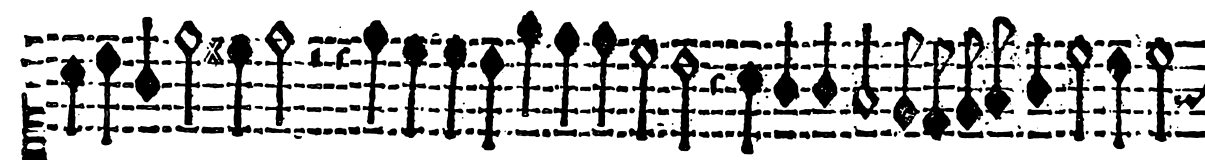
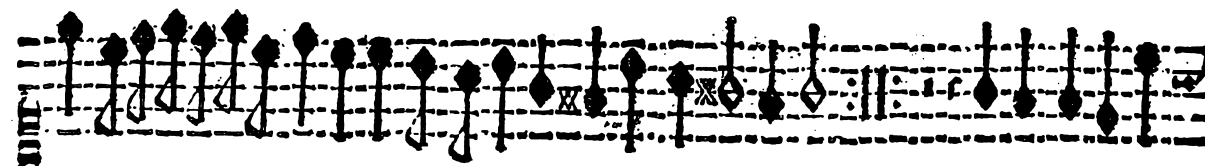
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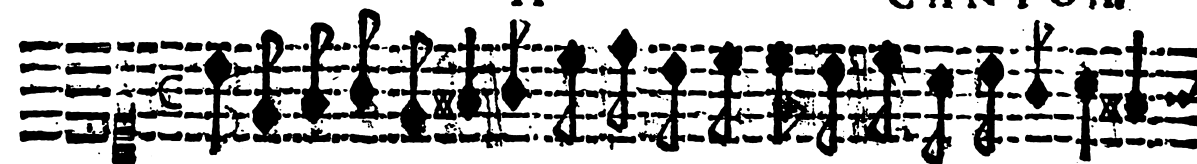


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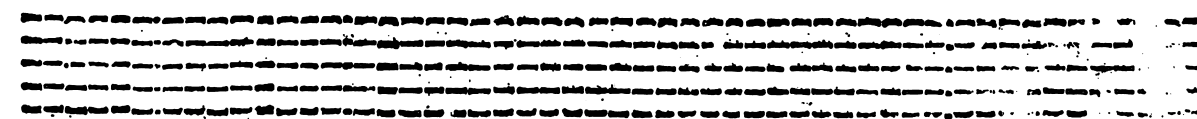
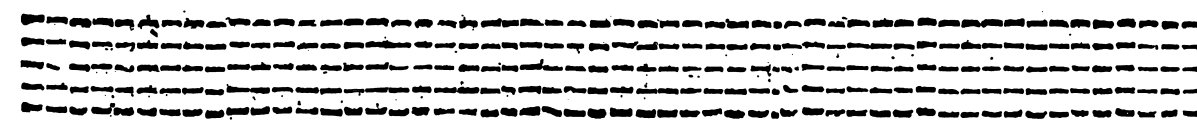
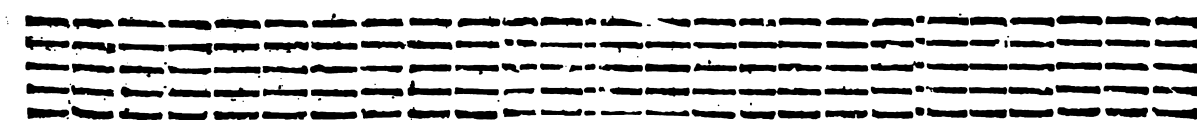
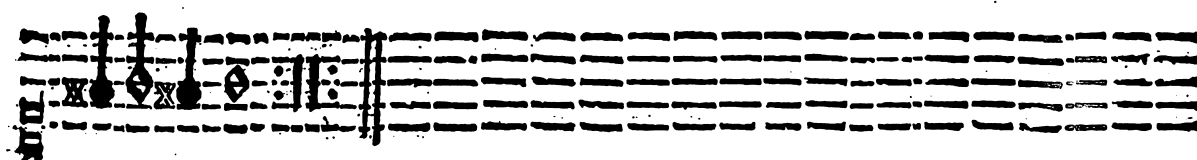
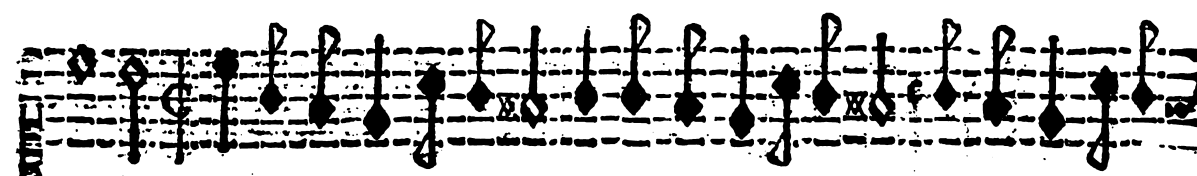
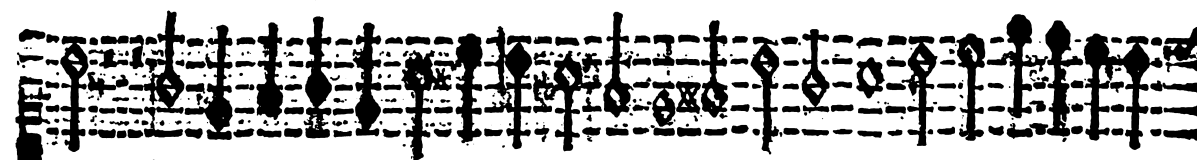
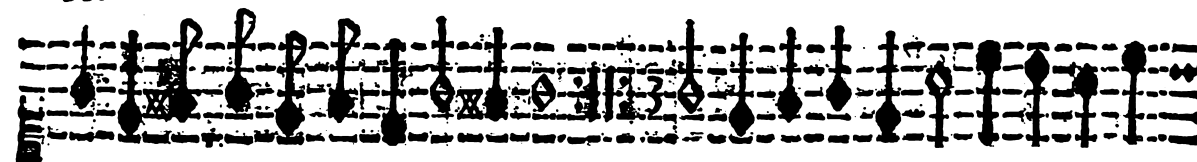


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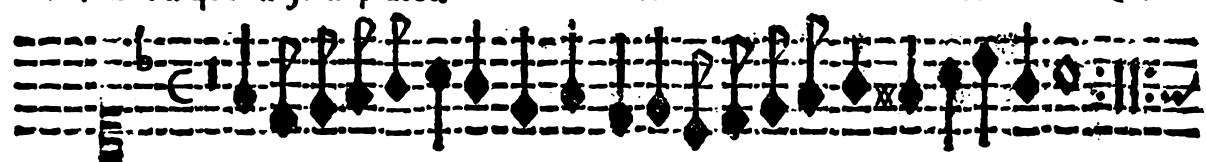
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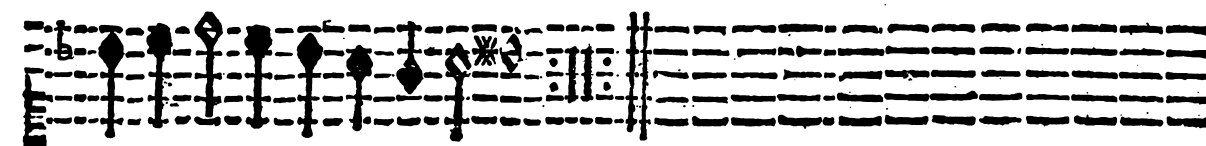
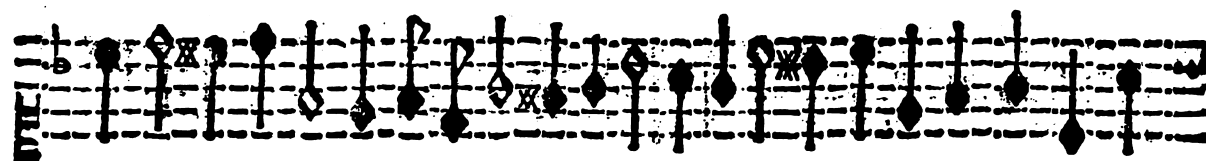
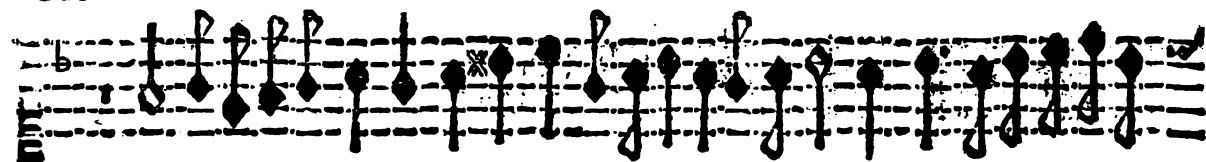
Sinfonia. à 4. & à 3. si placet.

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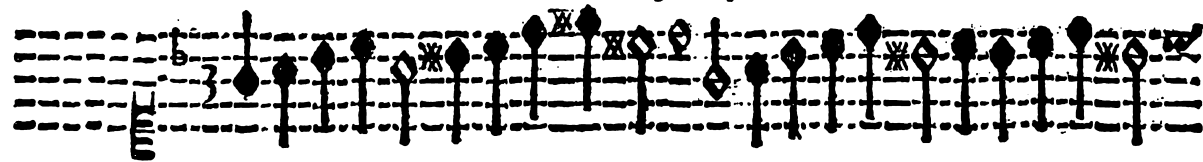
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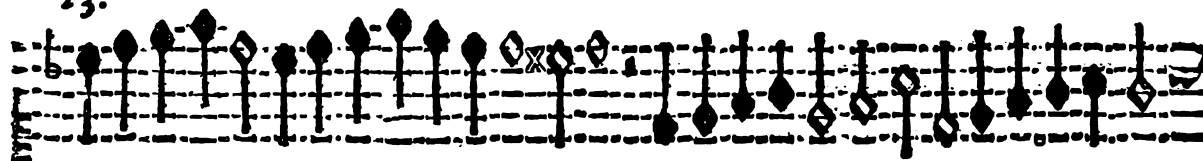
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Sinfonia à 4. & a 3. si placet.



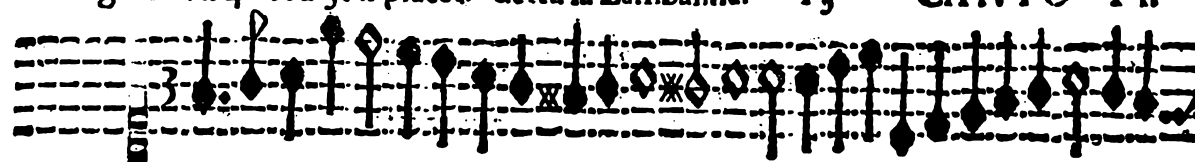
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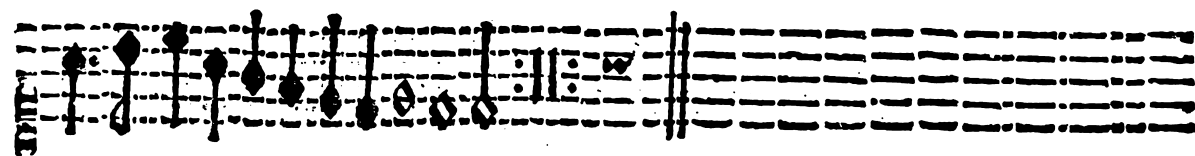
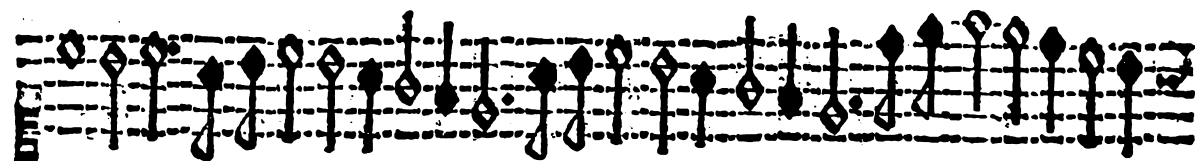
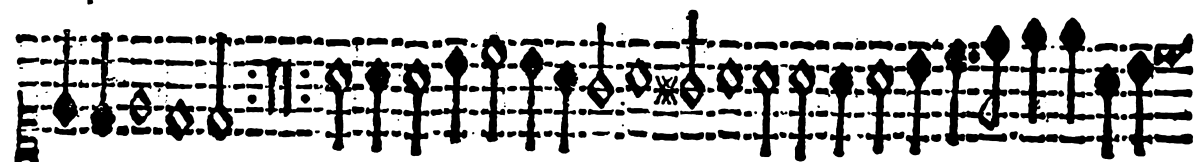
Gagliarda à 4. & a 3. si placet. detta la Zambalina.

23

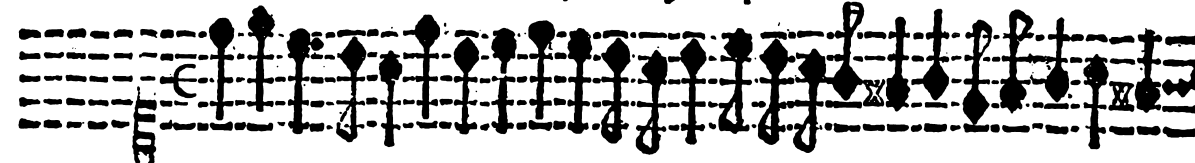
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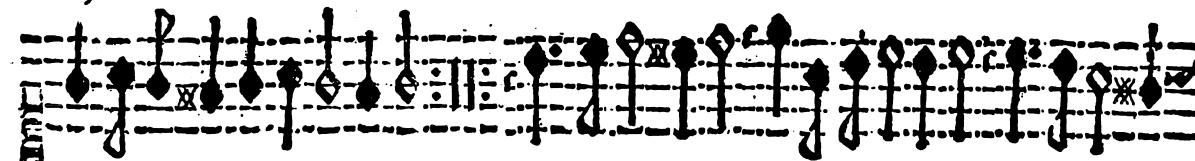
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Sinfonia à 4. & à 3. si placet.



25.



Sinfonia à 4 & a 3. si placet.

14

CANTO II.

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Sinfonia à 5. & a 3 si placet.

27

14

TENORE

Sinfonia à 5. & à 3. si placet.

27.

Sinfonia à 5. & a 3. si placet:

15

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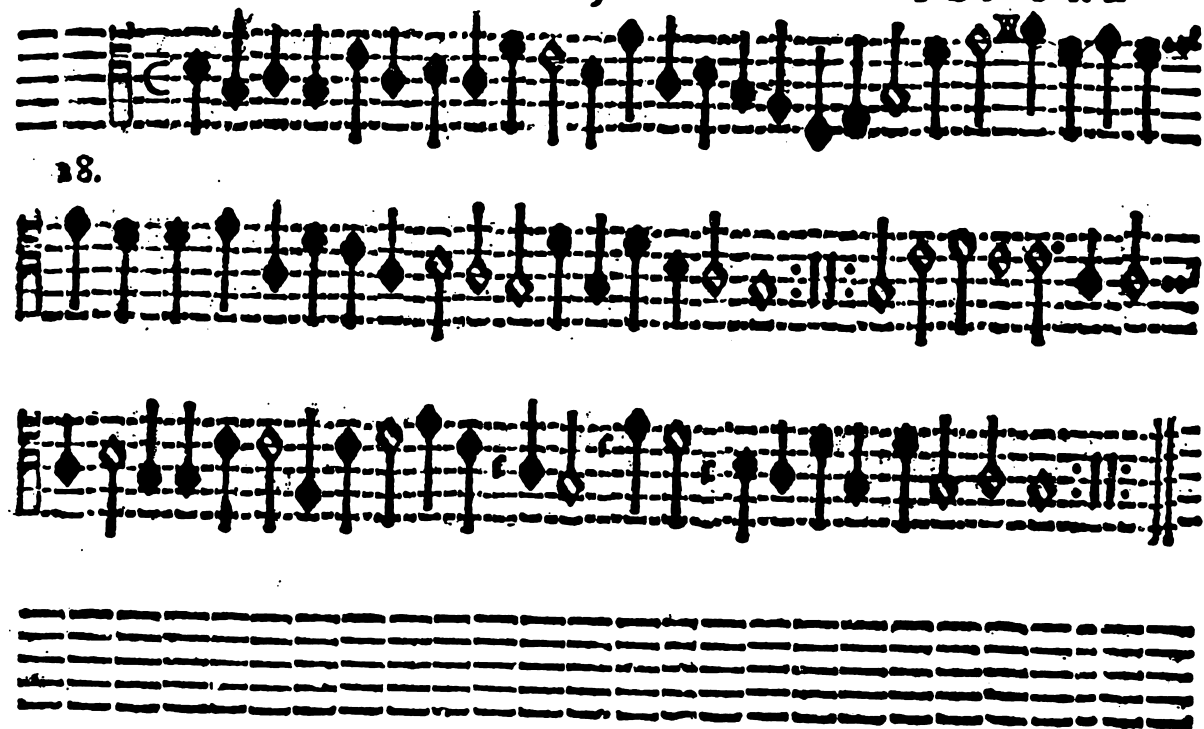


Sinfonia à 5. & a 3. si placet.

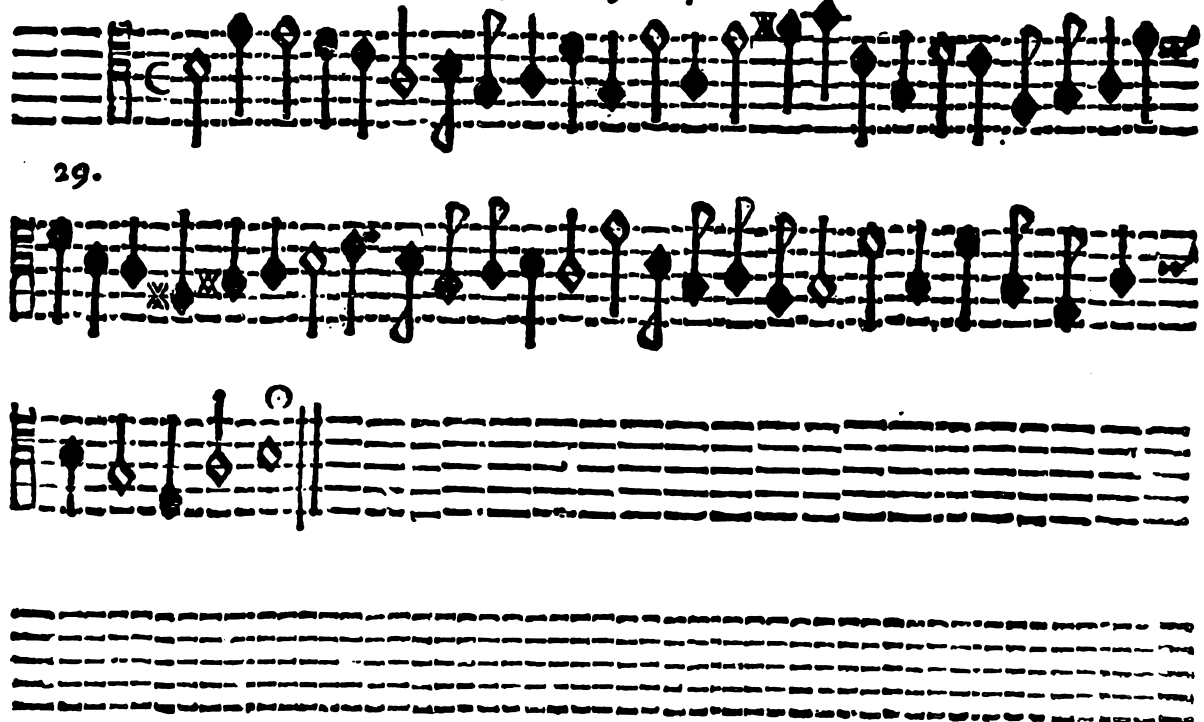


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TENORE



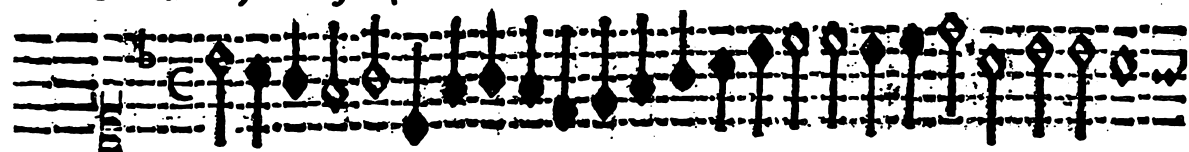
Sinfonia à 5. & à 3. si placet.



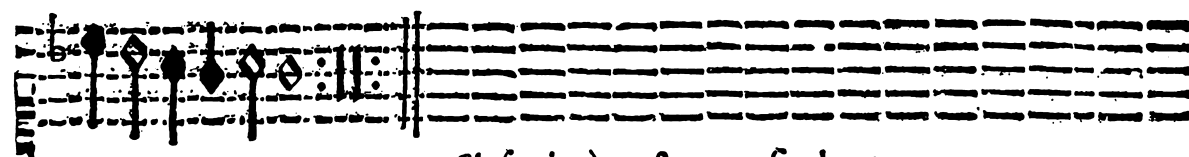
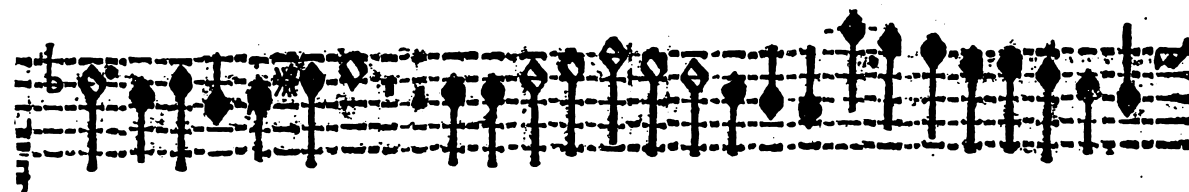
Sinfonia à 5. & a 3. si placet.

16

CANTO II.



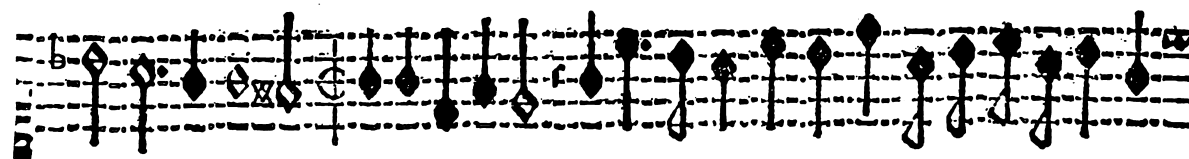
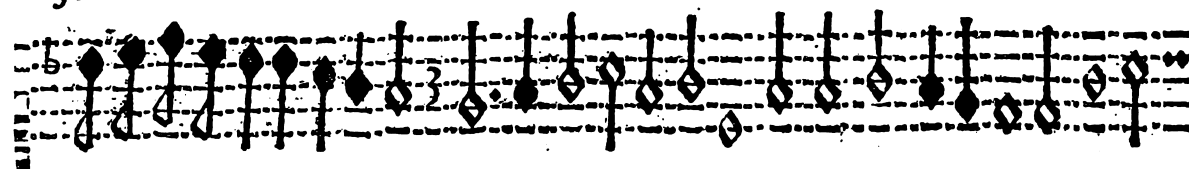
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Sinfonia à 5. & a 3. si placet.



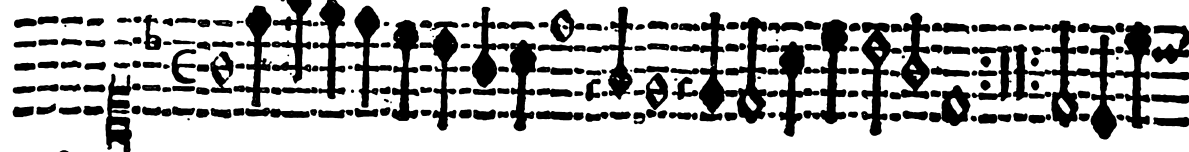
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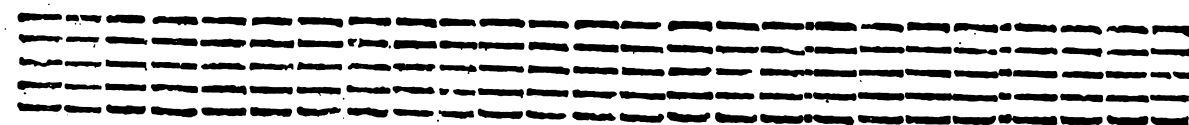
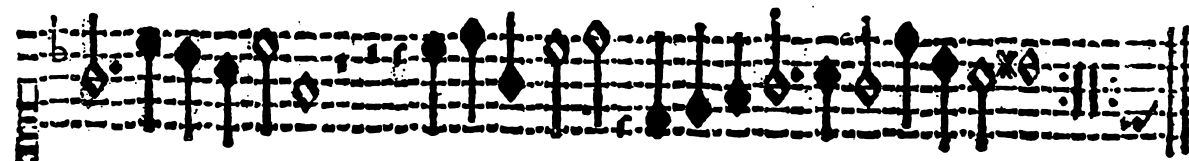
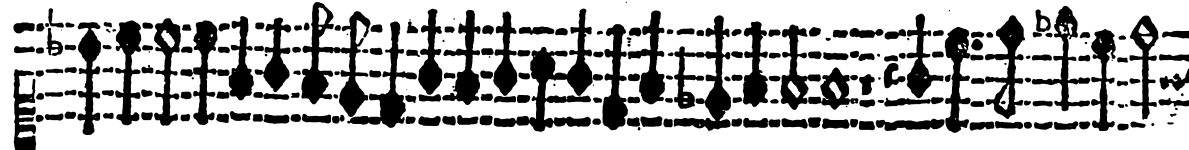
Sinfonia à 5. & a 3 si placet.

16

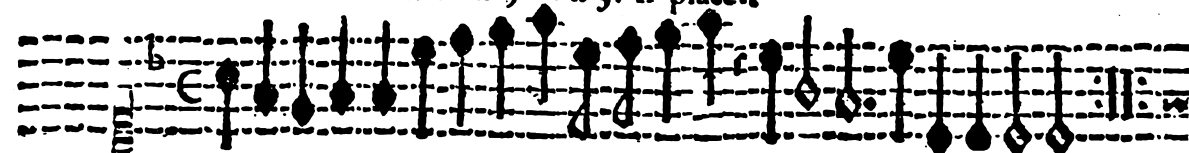
ALTO



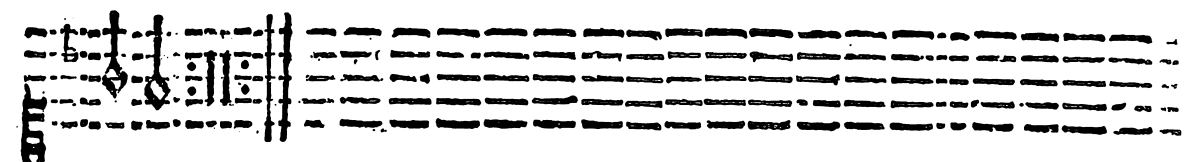
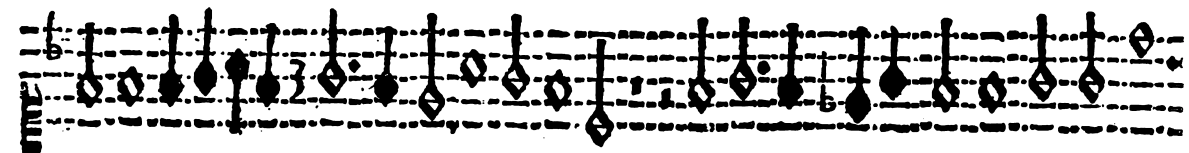
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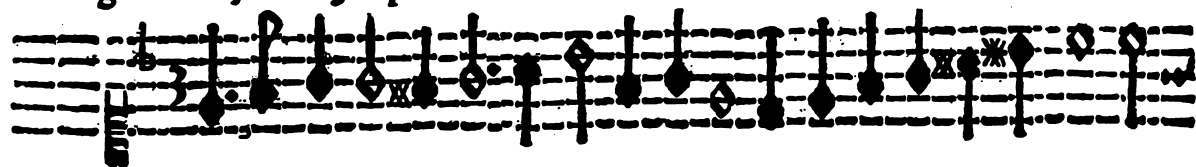
Sinfonia à 5 & à 3. si placet.



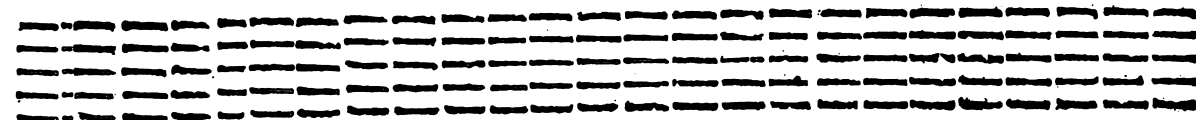
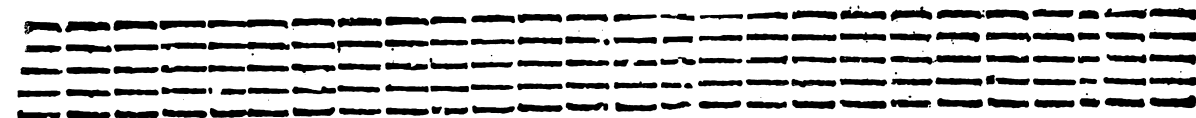
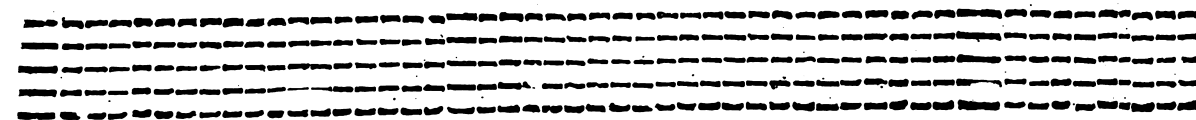
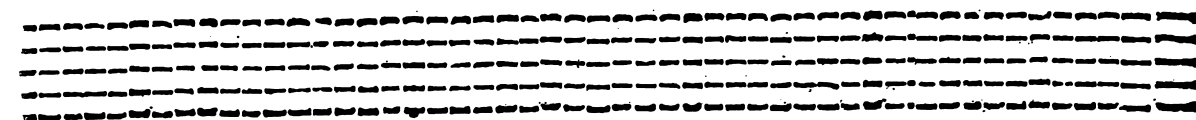
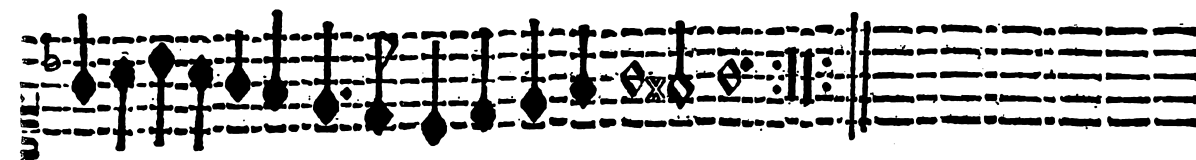
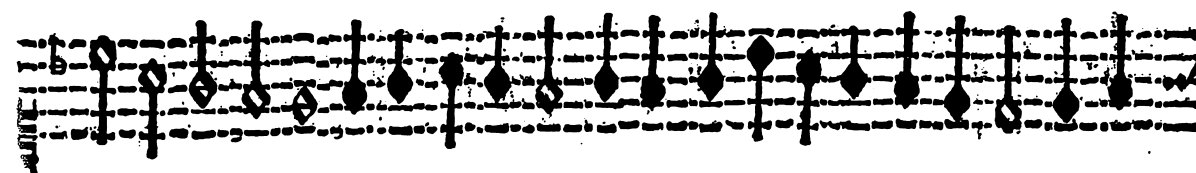
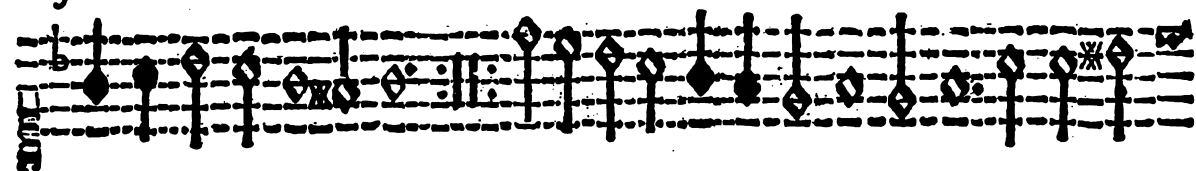
31.



Gagliarda à 5. & a 3. si placet detta Narciso. 17 CANTO II.



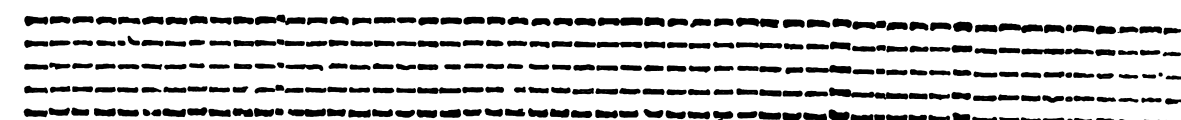
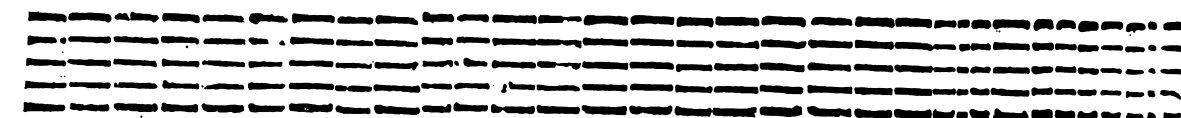
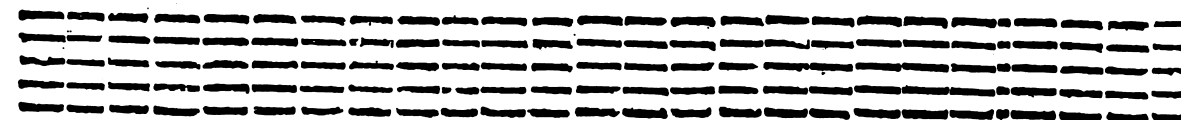
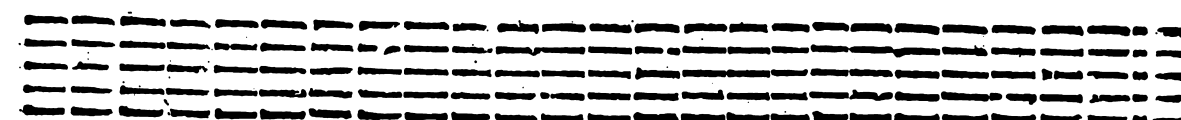
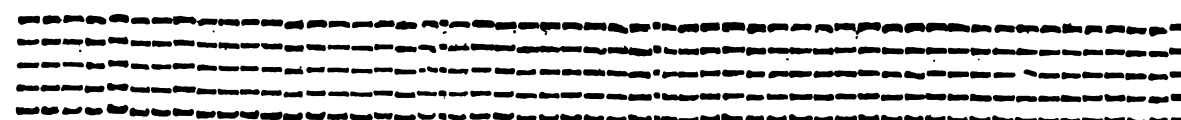
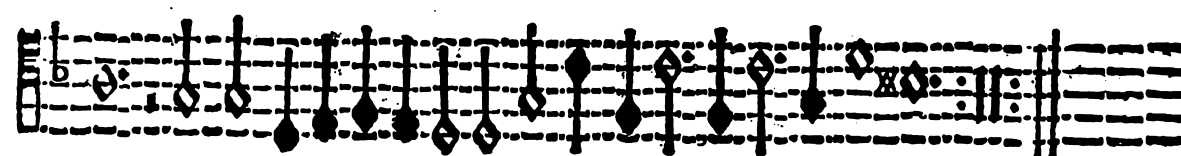
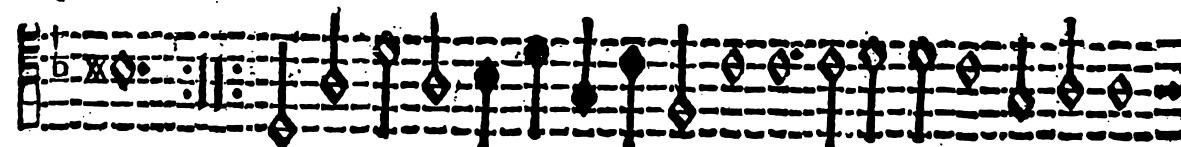
32.



Gagliarda à 5. & a 3. si placet. detta Narciso. 17 TENORE



32.



Canzon per sonar à 4.

18

CANTO II.

Musical score for Canto II, measures 18-23. The score is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests. A double bar line with repeat dots appears at the end of measure 23. Below the sixth staff, there are three empty staves.

Canzon per sonar A 4.

19

ALTO

Musical score for Alto, measures 19-24. The score is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests. A double bar line with repeat dots appears at the end of measure 24. Below the sixth staff, there are three empty staves.

