

CANTO II.

DISALAMON 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 fapeuo 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-
sceno 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
inclinazione 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. 1603.

L'humilissimo e diuotissimo suo seruitore

Salamon Rossi.

CANTO II.

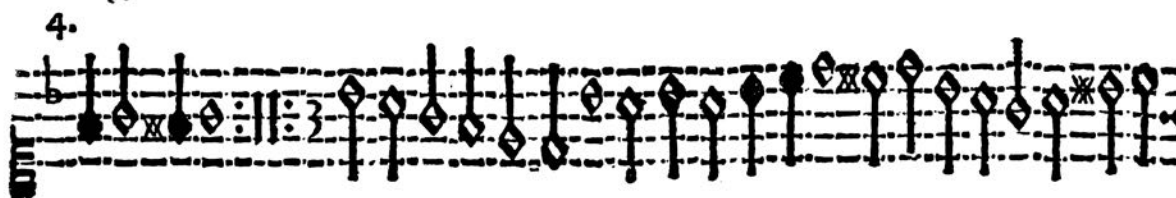
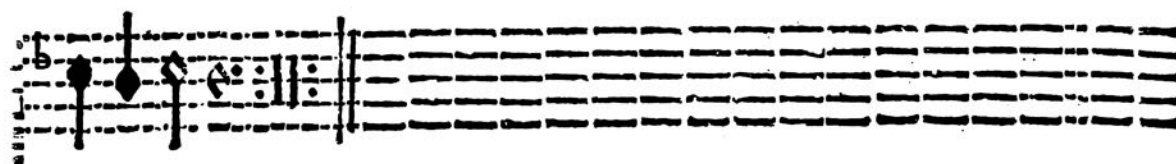
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1.

2.

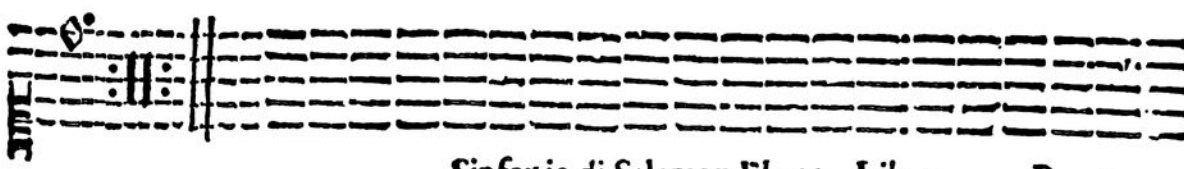
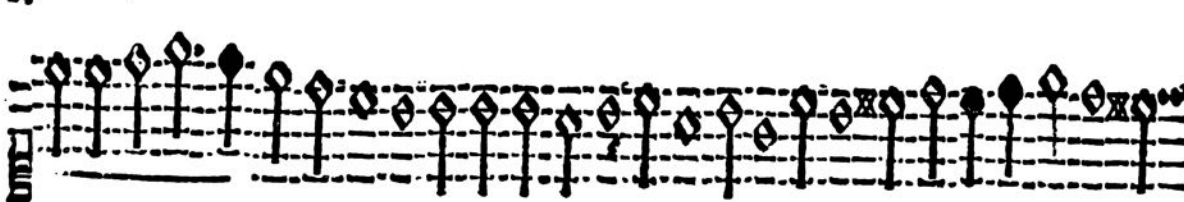
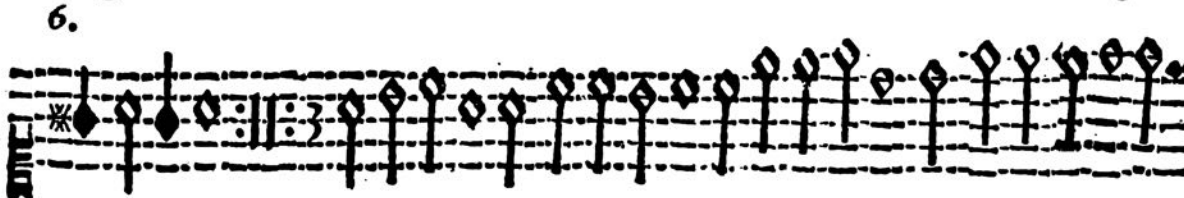
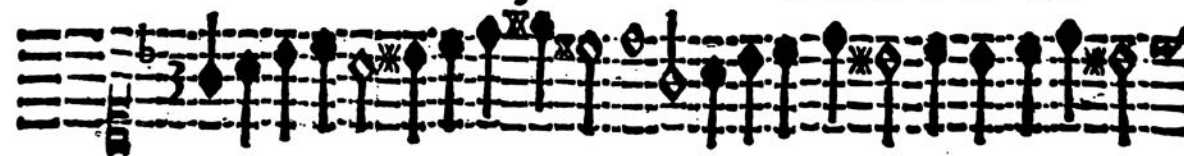
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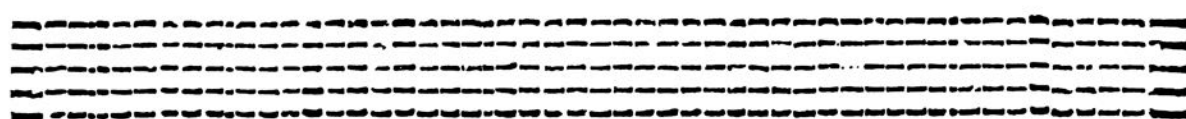
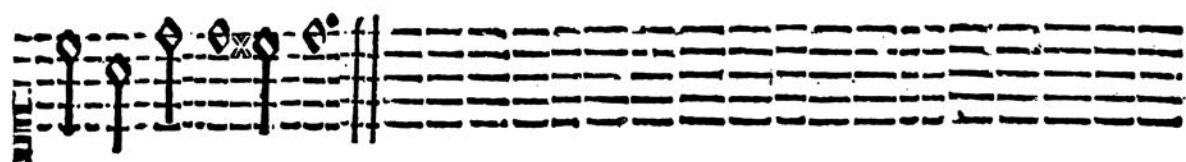
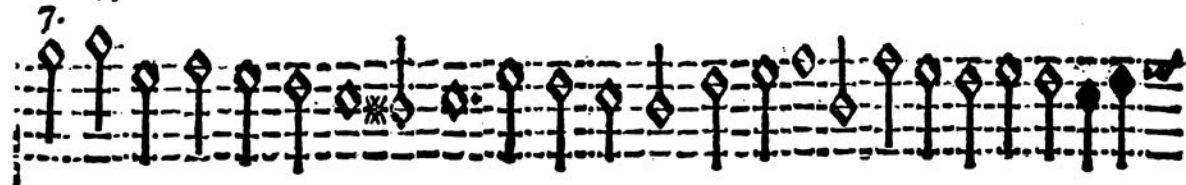
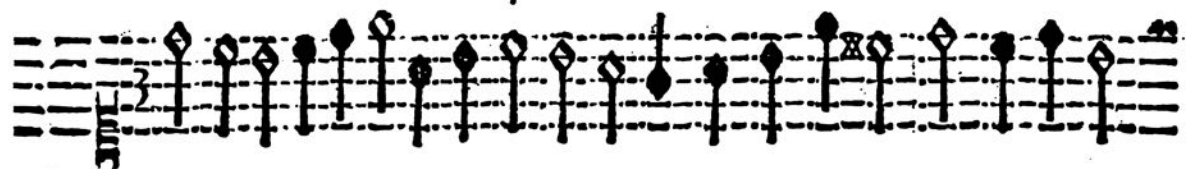
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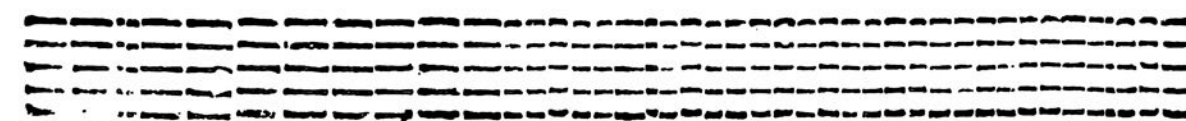


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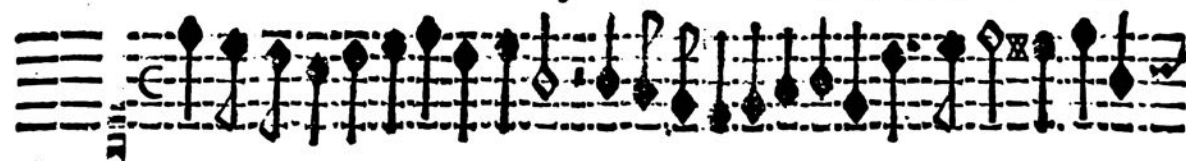


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CANTO II.



9.



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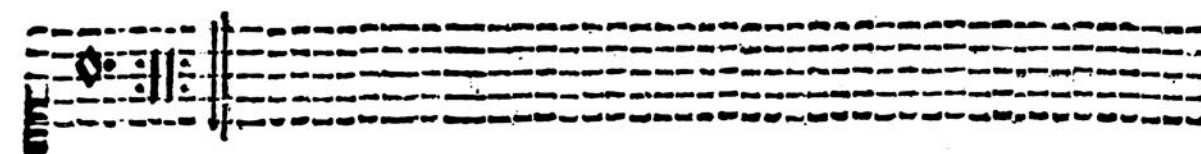


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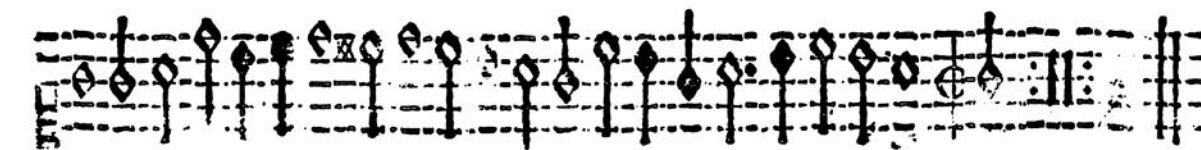
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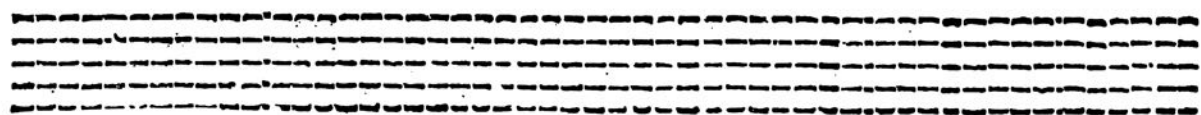


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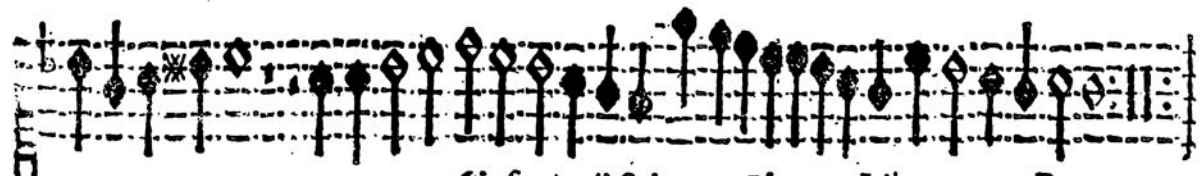
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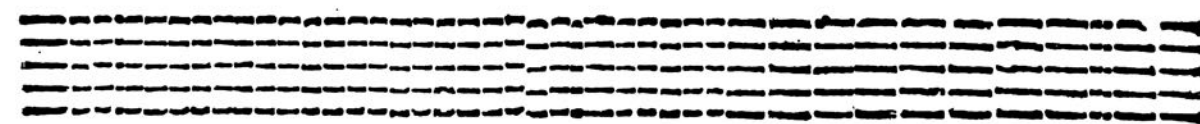


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CANTO II



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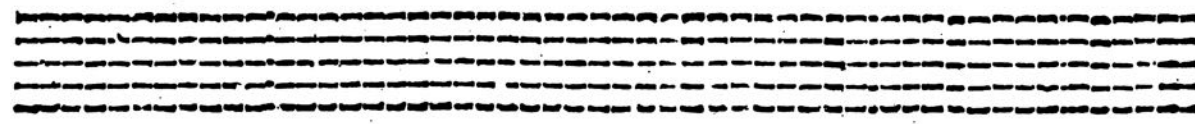


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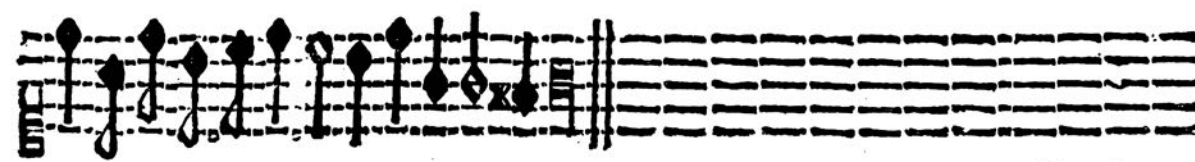
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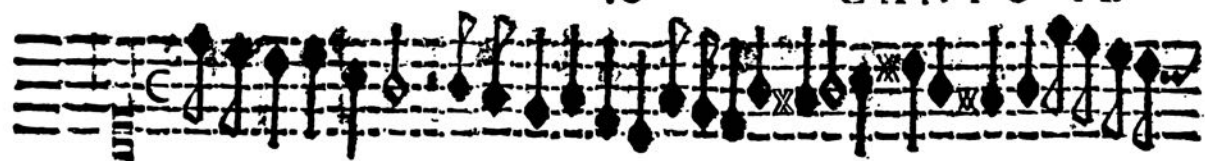


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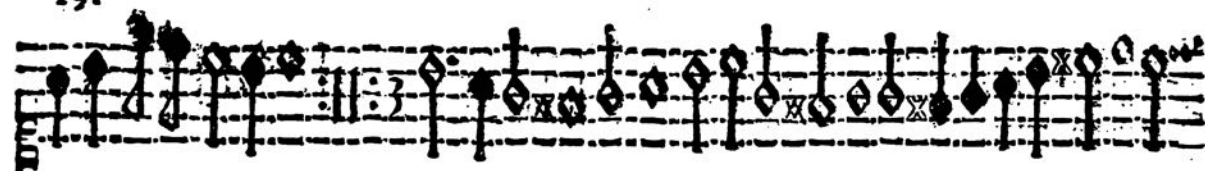


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CANTO II.



19.



20.

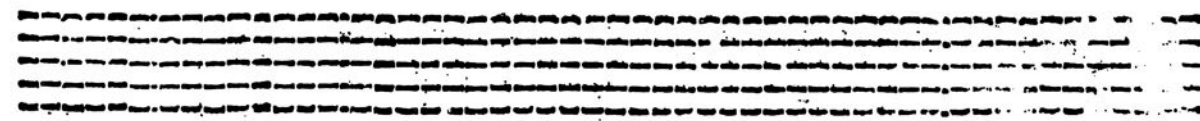
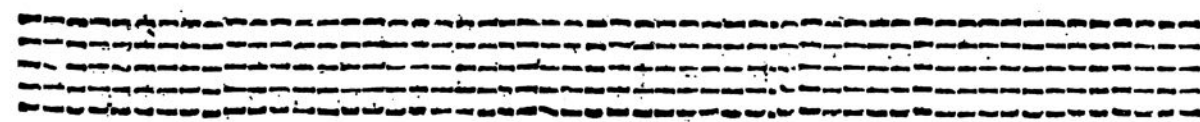
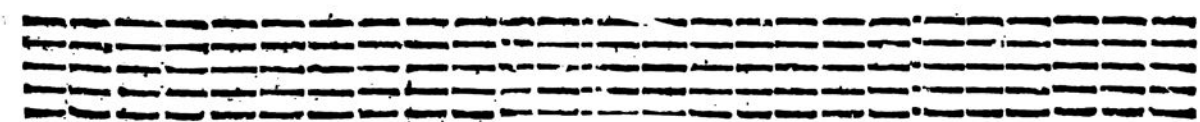
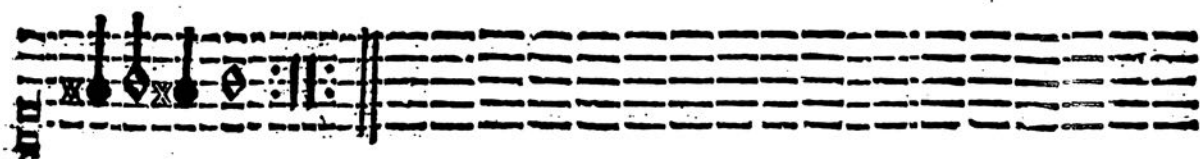
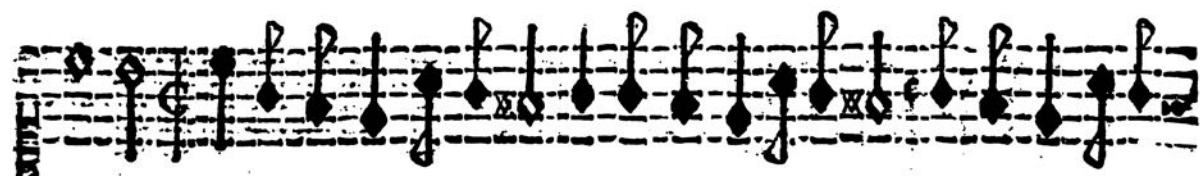
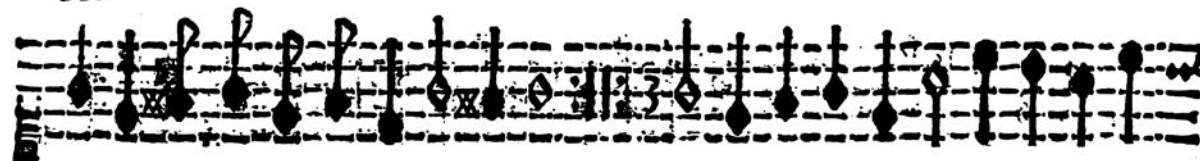


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CANTO II.



21.



Sinfonia. à 4. & à 3. si placet.

22

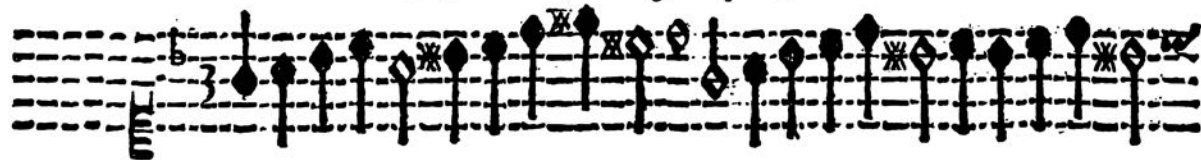
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22.



Sinfonia à 4. & à 3. si placet.



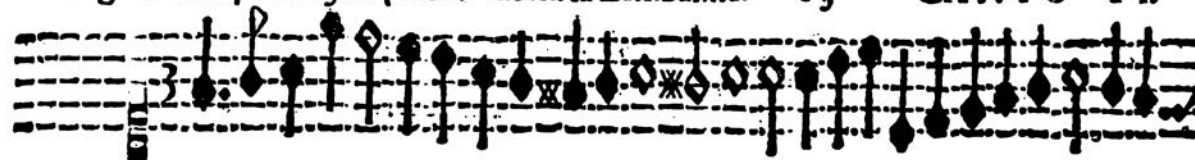
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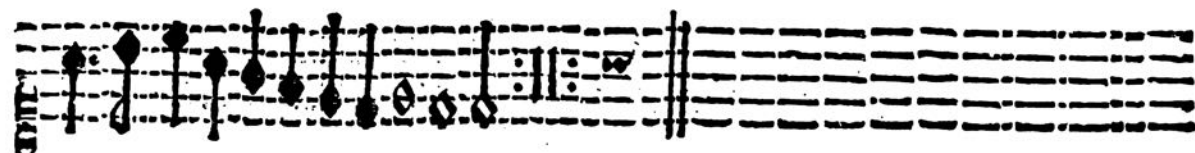
Gagliarda à 4. & à 3. si placet. detta la Zambalina.

13

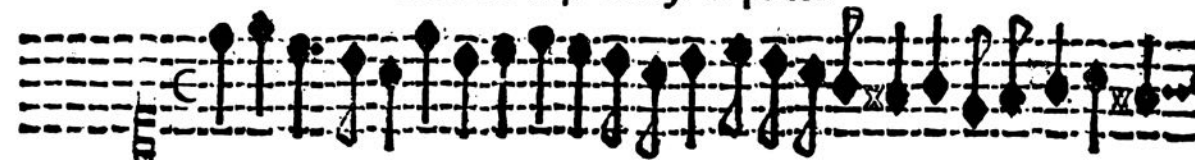
CANTO II.



24



Sinfonia à 4. & à 3. si placet.



25.



Sinfonia à 4 & a 3. si placet.

14

CANTO II.

26

Sinfonia à 5. & a 3 si placet.

27

14

TENORE

Sinfonia à 5. & à 3. si placet.

27.

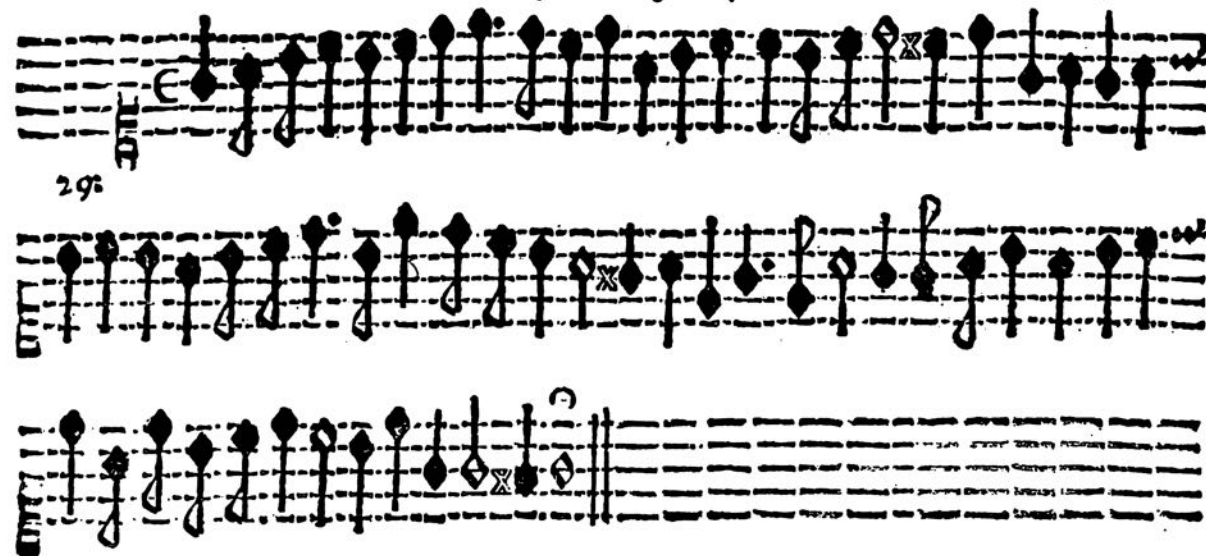
Sinfonia à 5. & a 3. fi placet:

15

CANTO II.

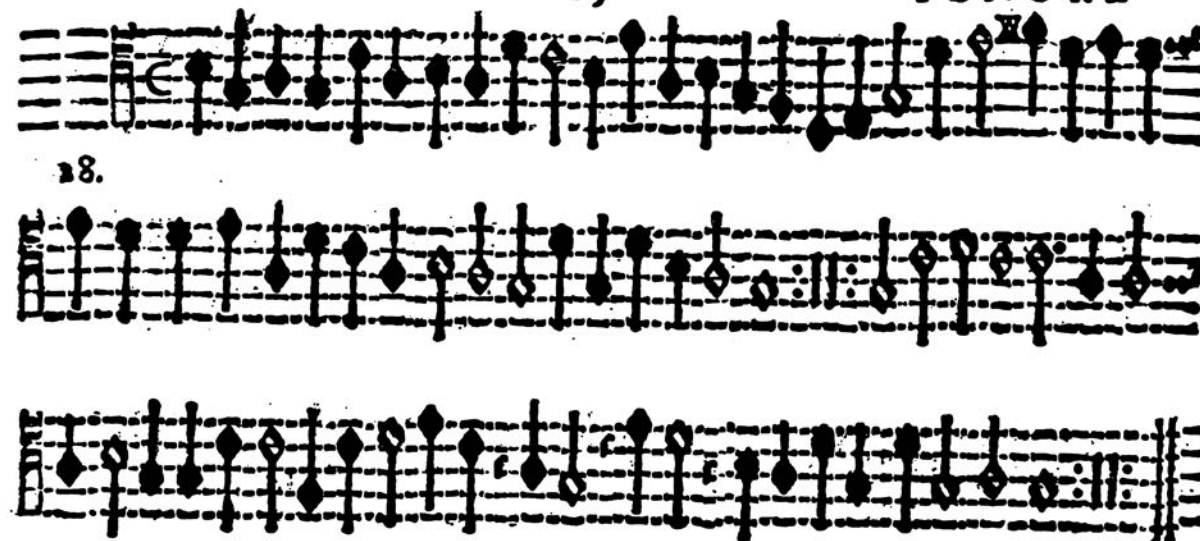


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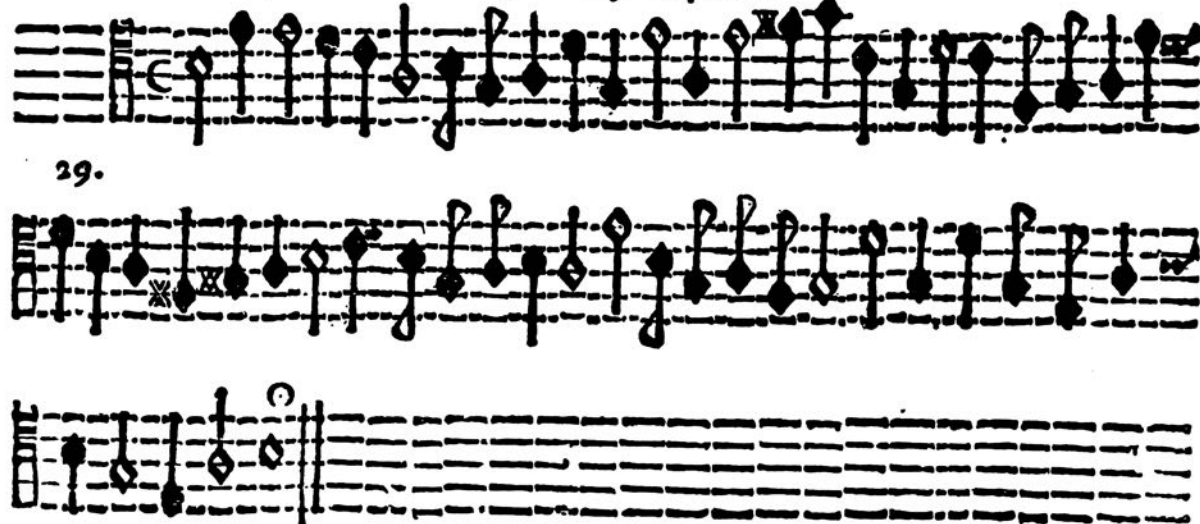


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TENORE



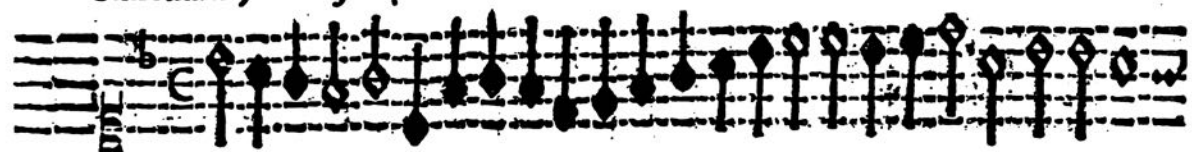
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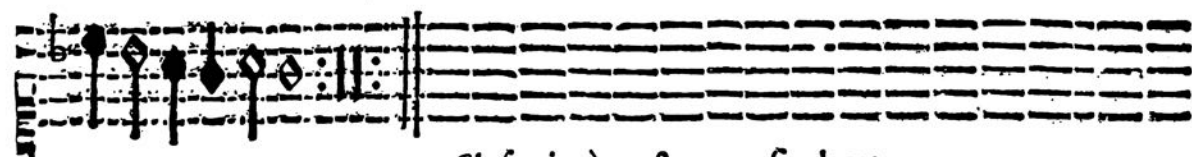
Sinfonia à 5. & a 3. fi placet.

16

CANTO II.



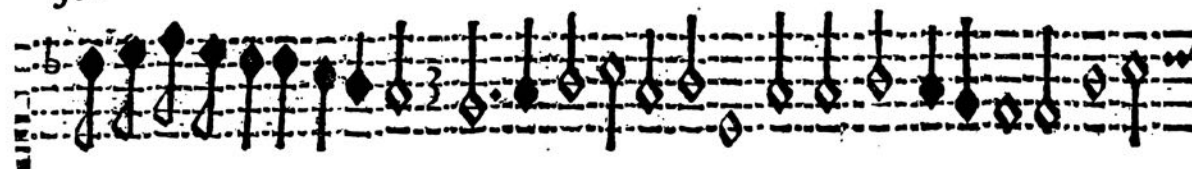
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Sinfonia à 5. & a 3. fi placet.



31.



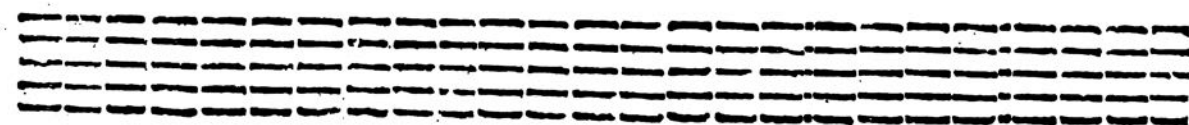
Sinfonia à 5. & a 3. fi placet.

16

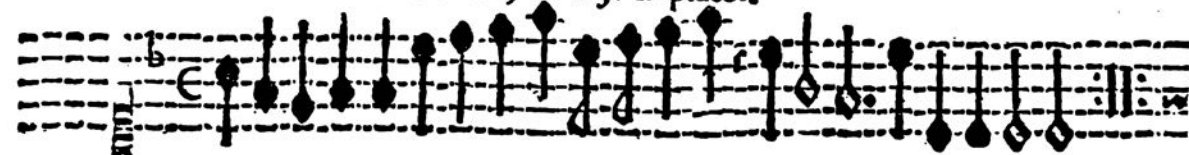
ALTO



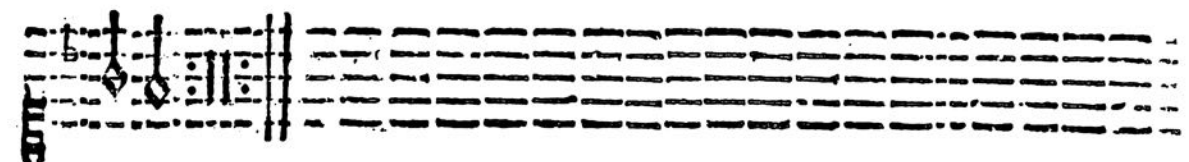
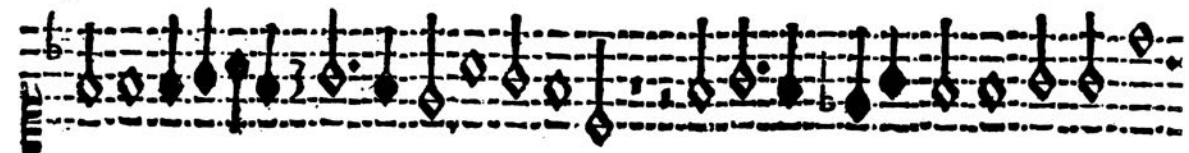
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Sinfonia à 5 & à 3. fi placet.

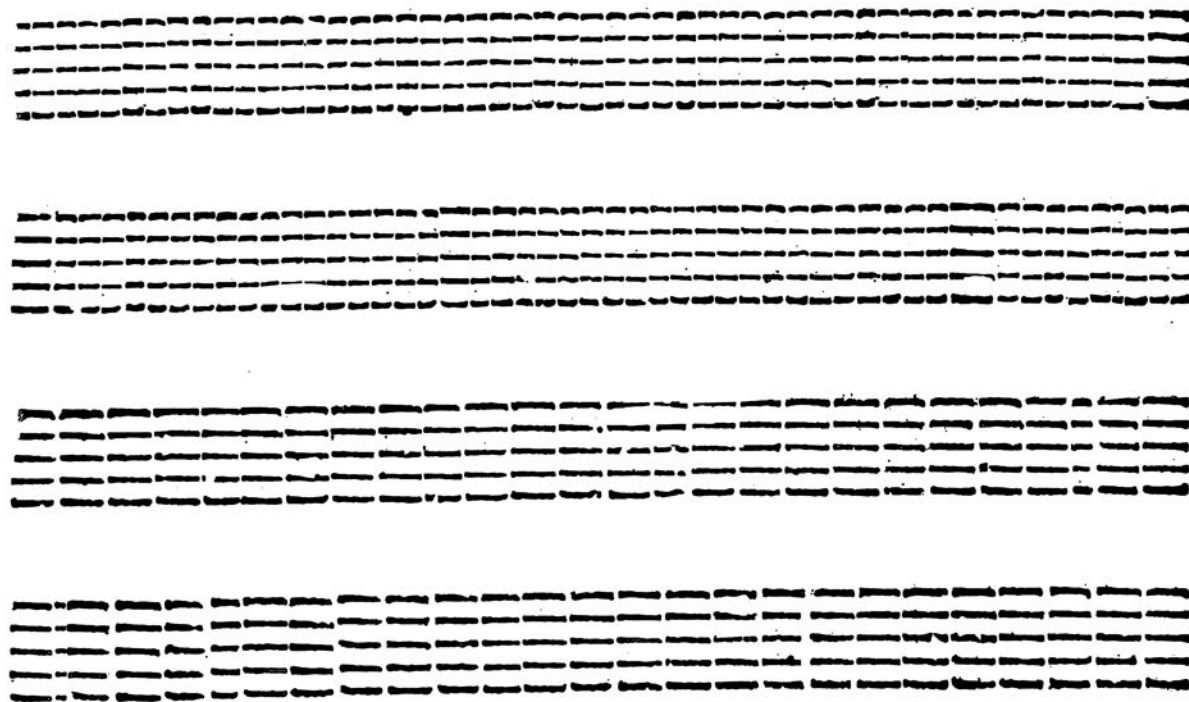
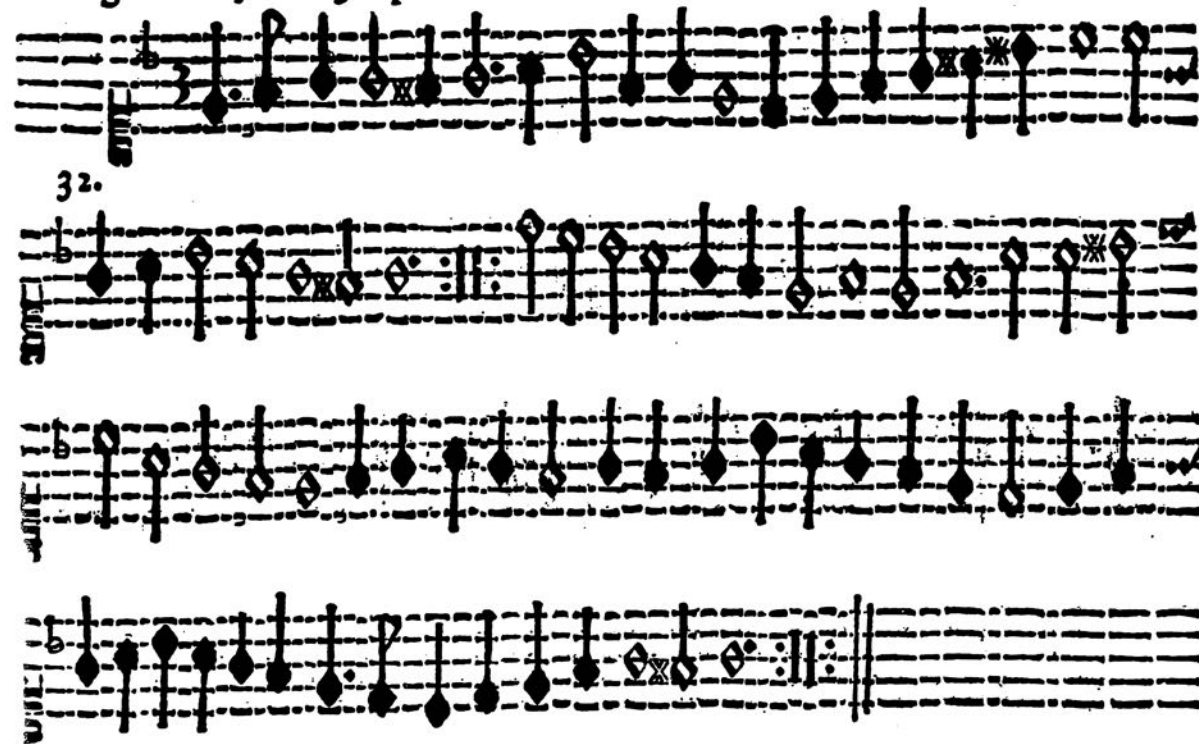


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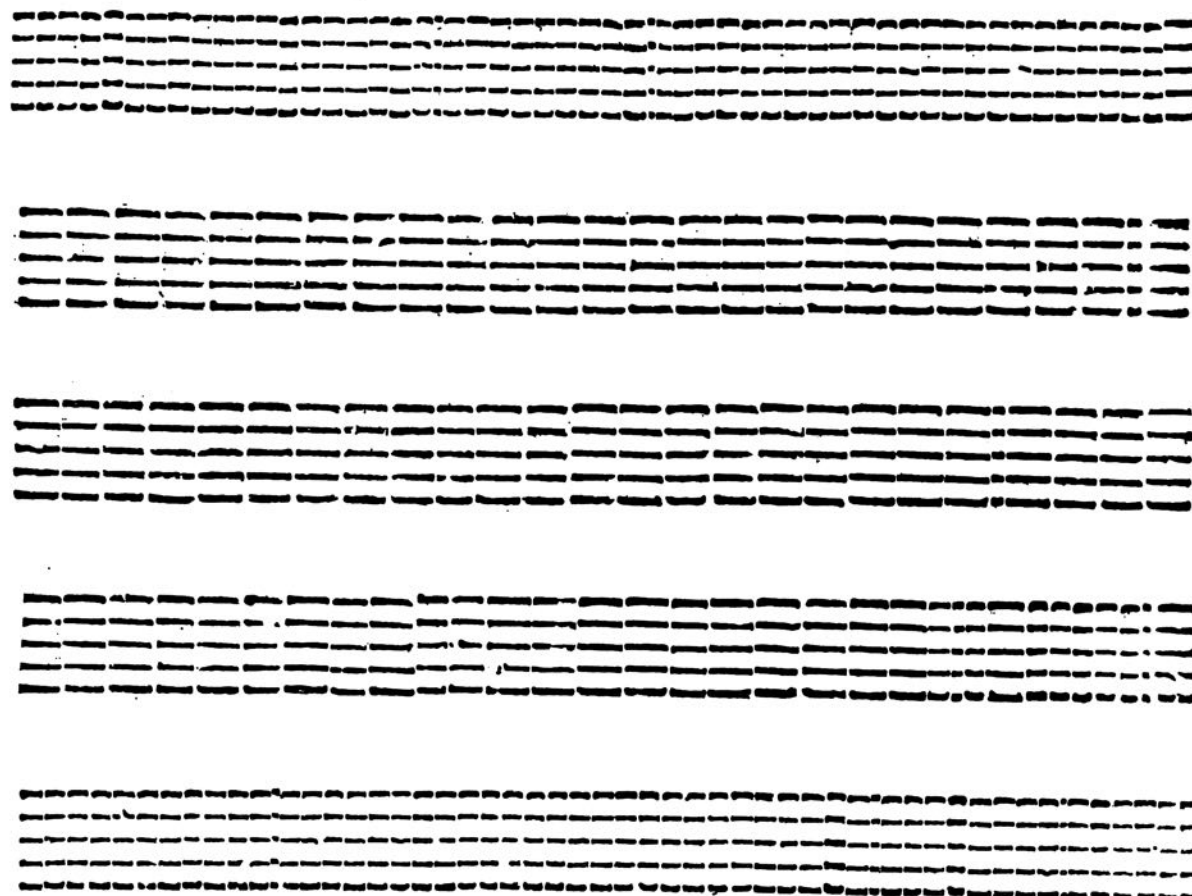
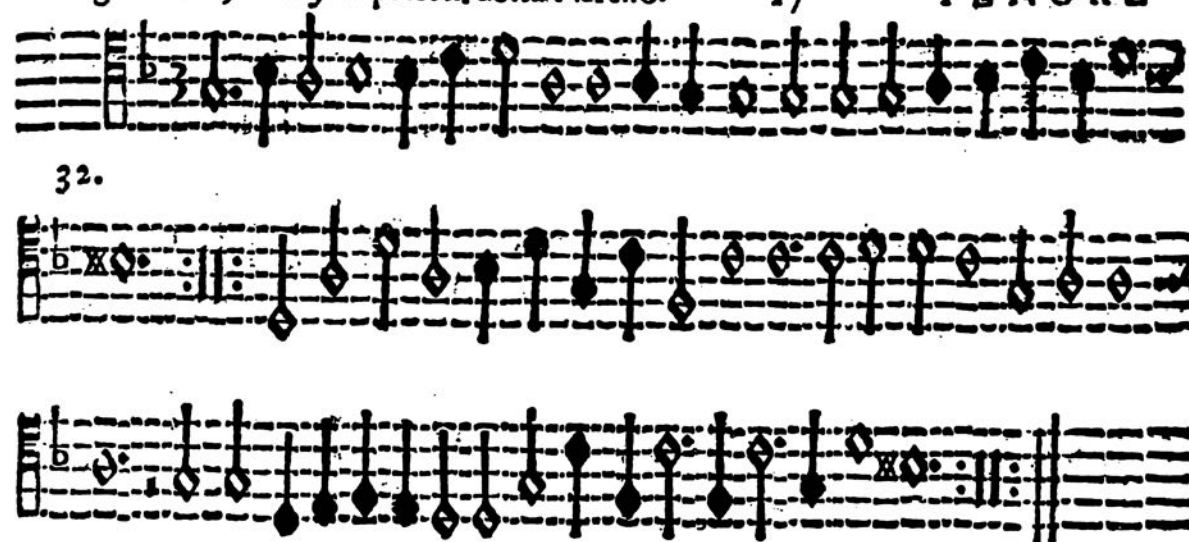
Gagliarda à 5. & a 3. fi placet detta Narciso. 17 CANTO II.

32.



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

32.



Canzon per sonar à 4.

18

CANTO II.

Handwritten musical score for Canto II, measures 18 through 23. The music is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals. A handwritten 'd' with a downward arrow is placed below the fourth staff. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

Canzon per sonar A 4.

19

ALTO

Handwritten musical score for the Alto part, measures 19 through 24. The music is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals. A handwritten 'd' with a downward arrow is placed above the fourth staff. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

