



F. 292 (1)

F. 292

A 17 A

In

VIOLINO Primo.
**DELLE SINFONIE
DA CAMERA.
BRANDIE CORRENTE
ALLA FRANCESE,**

Con Corrente, & Arie da Camera, e Suonate per suonare
à due, à trè, & à quattro.

DEDICATE

ALL' ALTEZZA SERENISS.^{MA} DELLA SIG.^{RA}

**DVCHESSA MARIA
DI PARMA.**

DA GIOSEPPPE COLOMBI.

Opera Prima.



In BOLOGNA. M.DC.LXVIII. Con licenza de' Superiori.

A



SERENISSIMA ALTEZZA.



Applaudere colla semplice armonia d' vn istrométo alle sublimi, & Eroiche Virtù di V. A. S. è indecenza, che accusa di troppo temerario il mio ardire, costituendomi in debito preciso la mia professione di conoscerne la dissonanza, e di sapere quanto male possa accordarsi nel celebrar le medesime l'humiltà d' vn suono sì rauco allo strepitoso rimbombo, che ne porta in ogni luogo la Fama.

Con tuttò ciò perche frà le qualità egregie di V. A. S. risplende particolarmente la benignità, io affidato dà questa mi fò lecito di consacrarle tali quali siano queste mie prime fatiche.

Lo Spirito di V. A. S. che non vede cosa alcuna che non sia inferiore à se stesso, e poco proporzionata alla propria eccellenza hauerebbe gran ragione di sdegnare la rozezza di questo mio debile tributo, ma la grandezza dell'animo suo saprà riconoscere anche nella pouertà del dono la vivezza dell'ossequio, che l'accompagna, e la somma diuozione del cuore, che lo presenta.

Supplico però con tutta riuerenza l' A. V. S. ad honorarlo dell' humanissimo di lei gradimento, ed à riceuerlo sotto l' altissimo suo patrocinio, mentre resto facendo all' A. V. S. profondissimo inchino.

Di V. A. S.

Modana li 7. Genaro 1668.

Humilissimo, e Deuotissimo Seruitore.

Gioseppe Colombi.

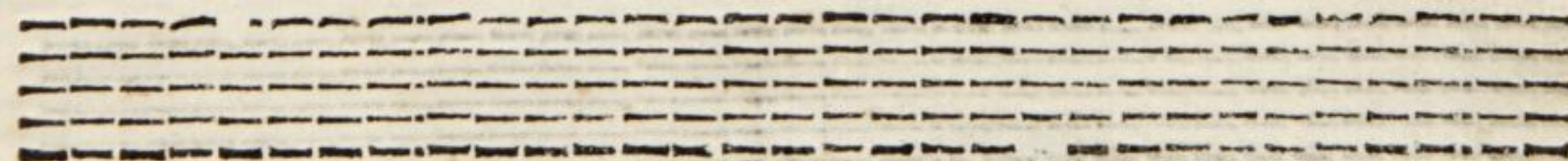
A 4

VIOLINO PRIMO,

5



Infonia Prima da Camera.

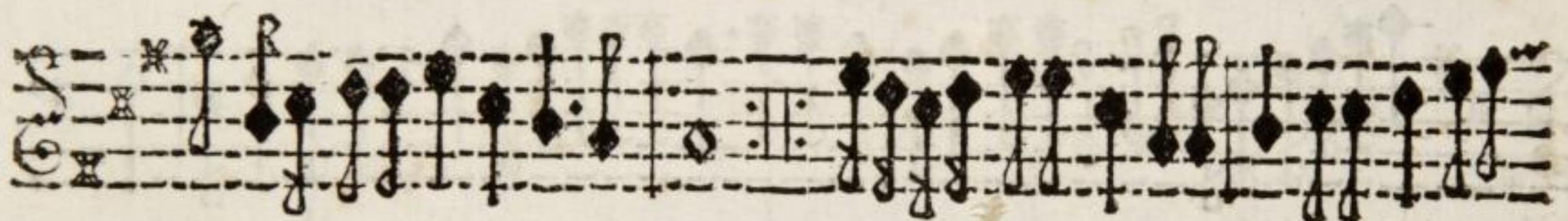


A 3

7



Infonia Seconda.



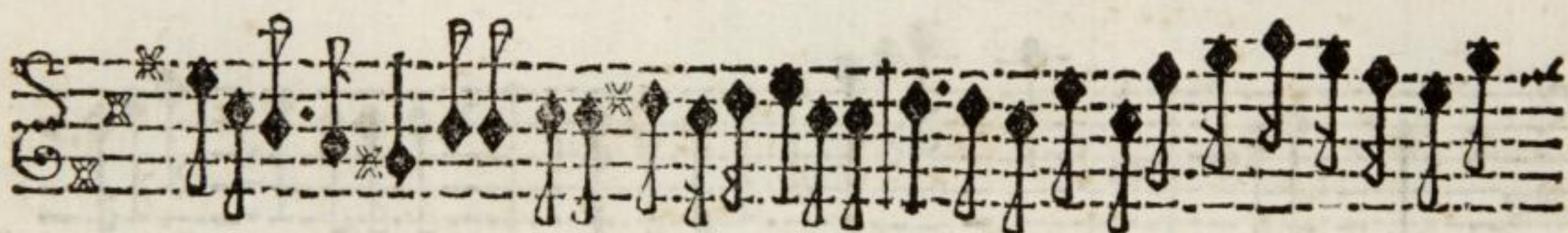


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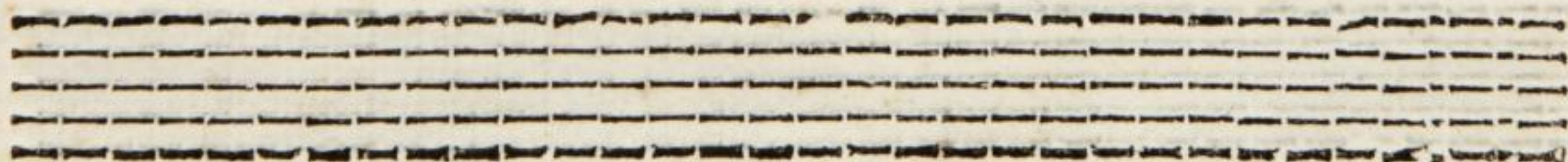
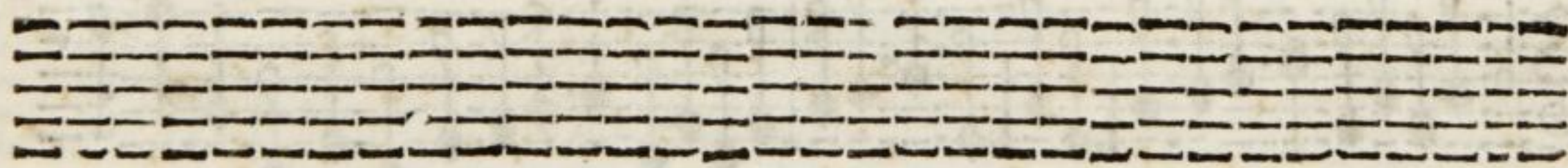


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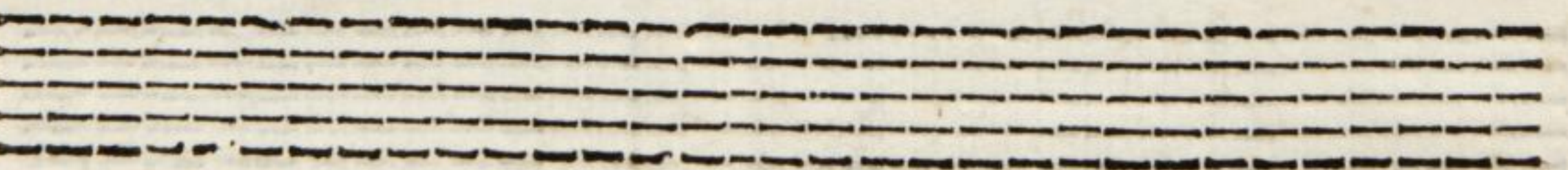


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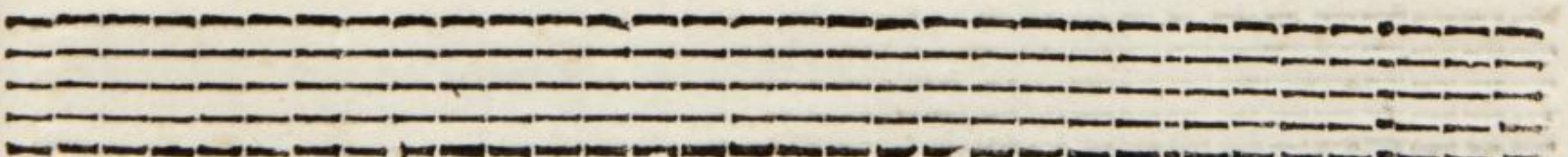
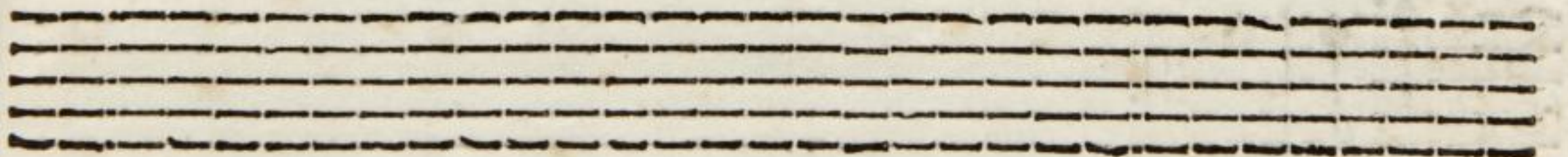
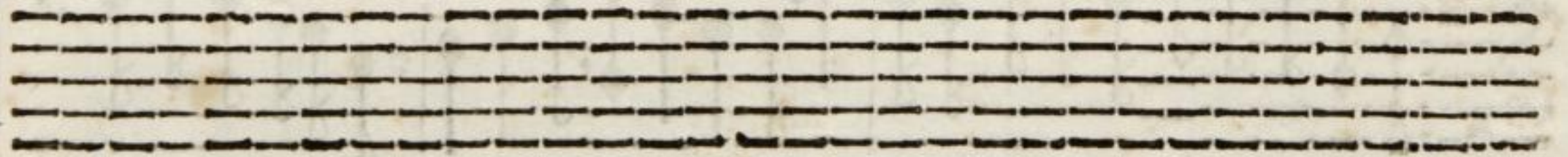


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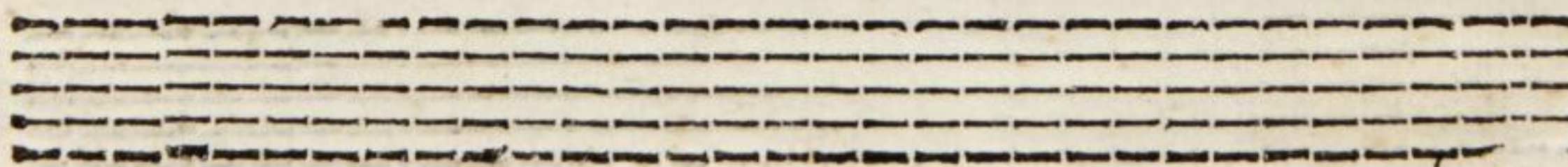
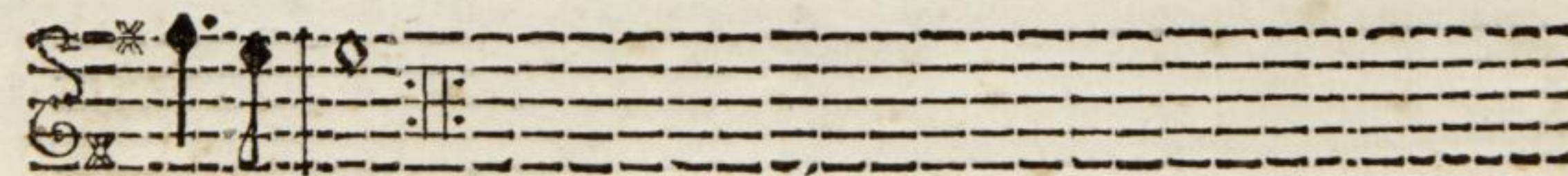
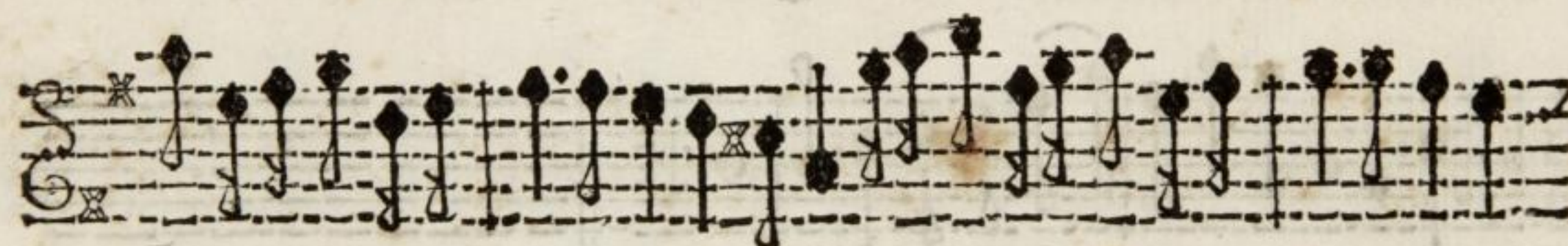
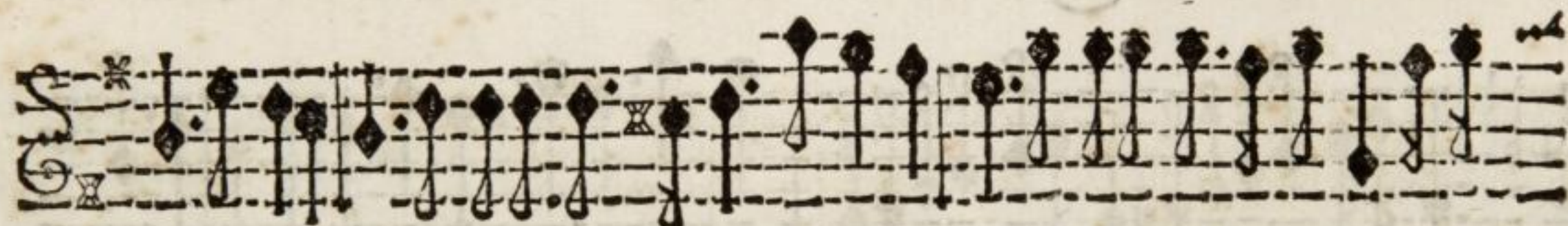
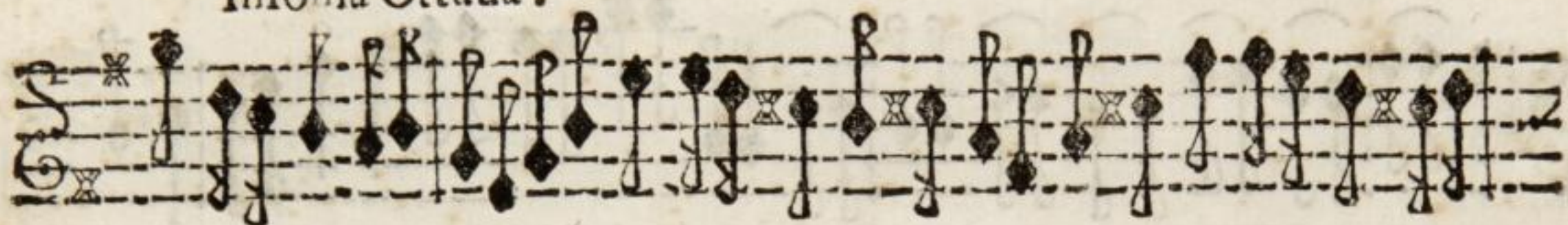


Infonia Settima.





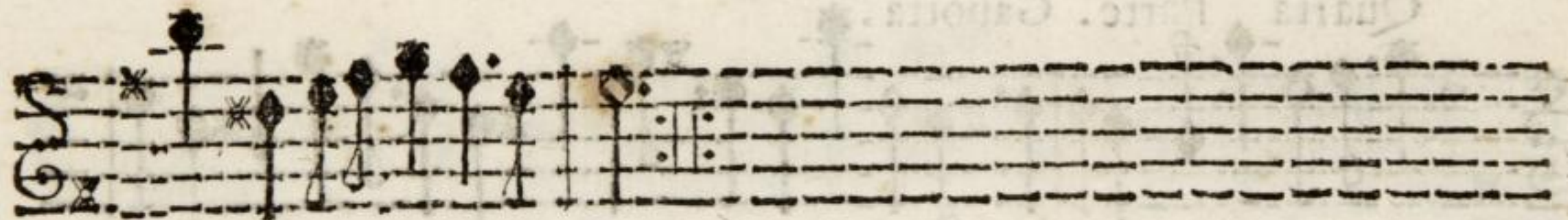
Infonia Ottava .



VIOLINO PRIMO.

Alla Francese. A 4

13



Seconda Parte .



Varij Capricci da Suonare à quattro di Giuseppe Colombi. Opera 1. A 5

7



Terza Parte



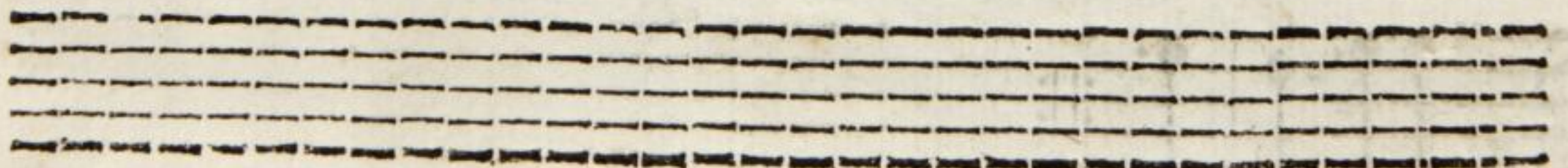
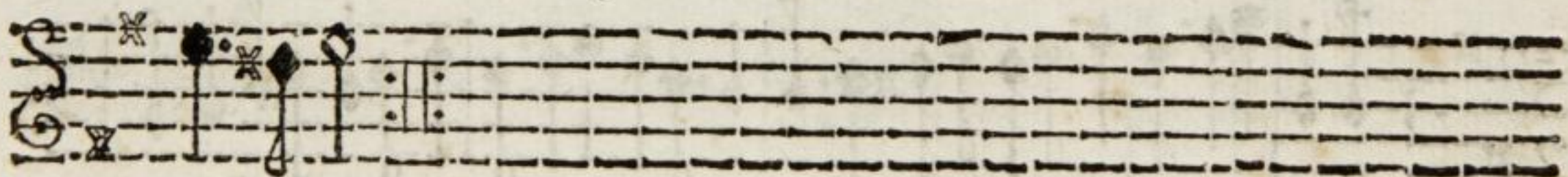
.S.



.S.



Quarta Parte. Gauotta.



Alla Francese.

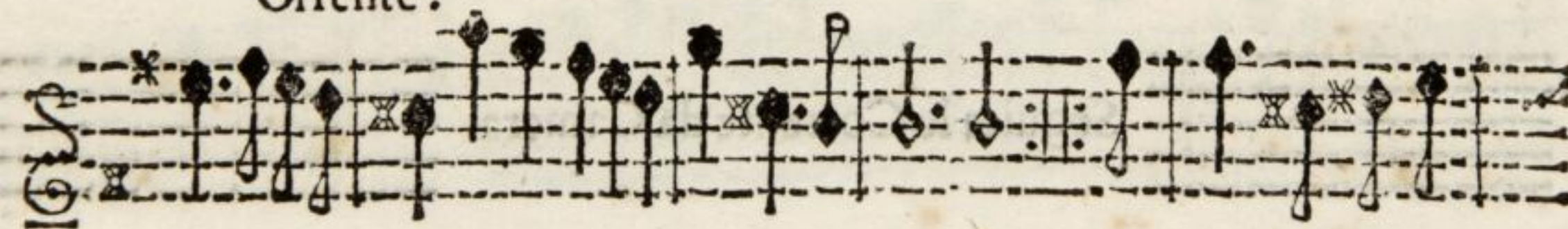
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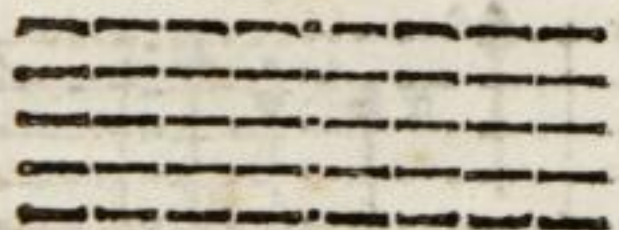
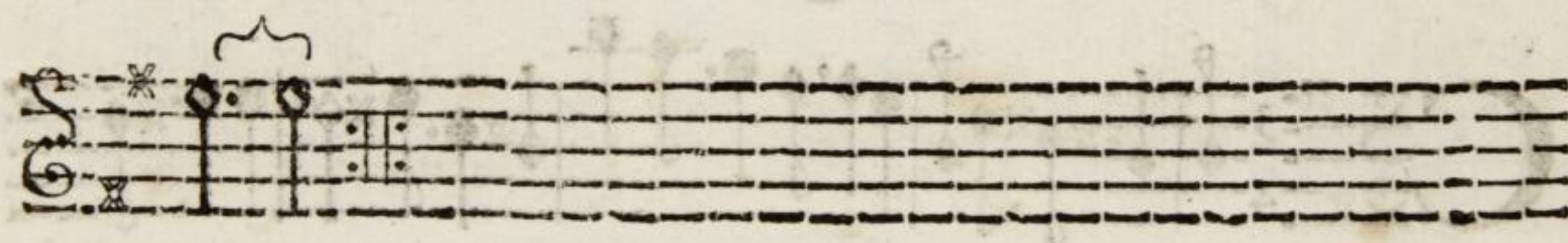


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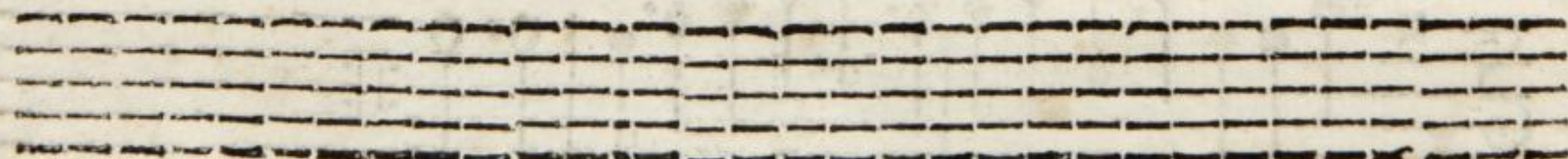
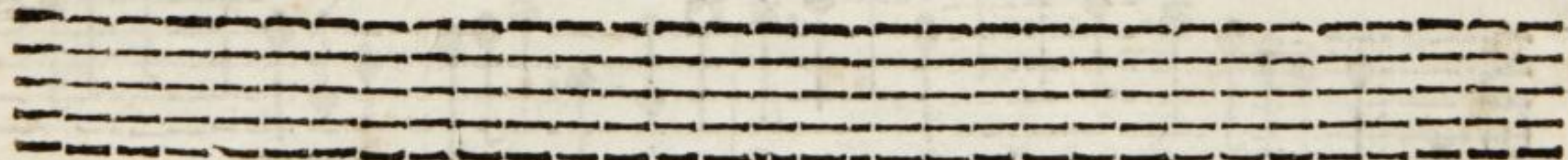
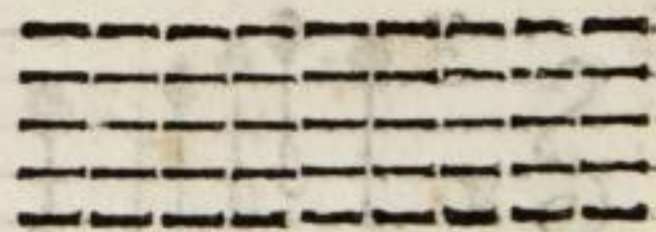




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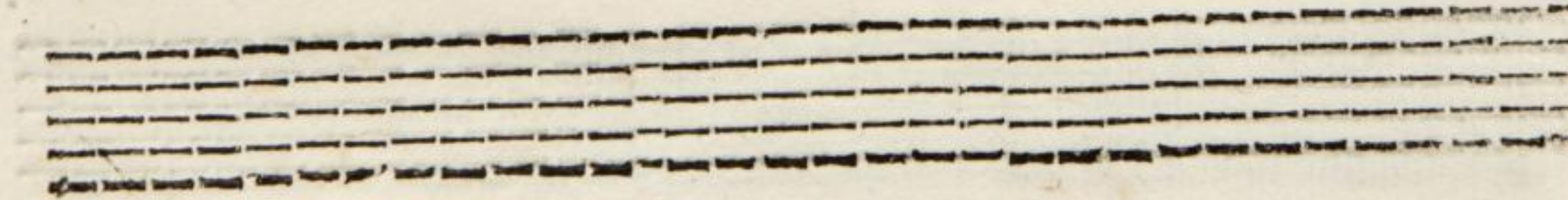
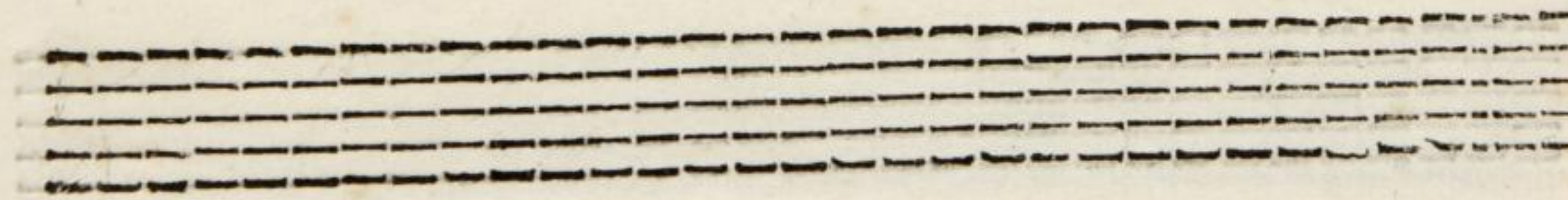
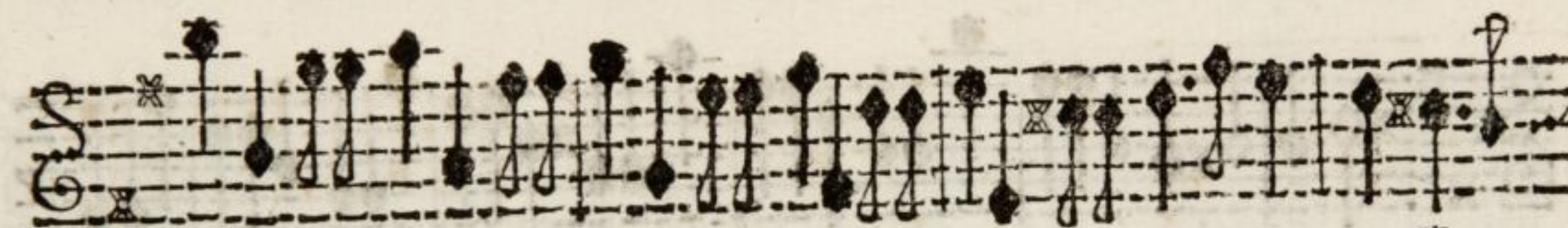


Seguita le Corrente da Camera.



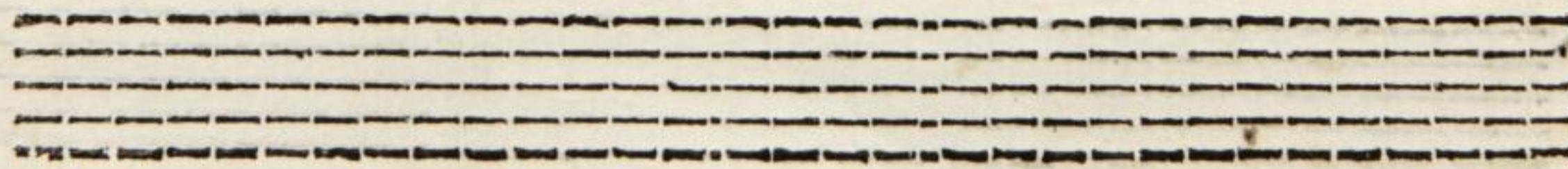
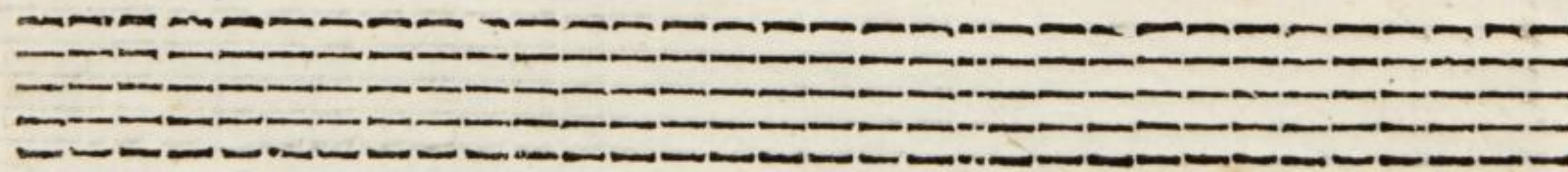
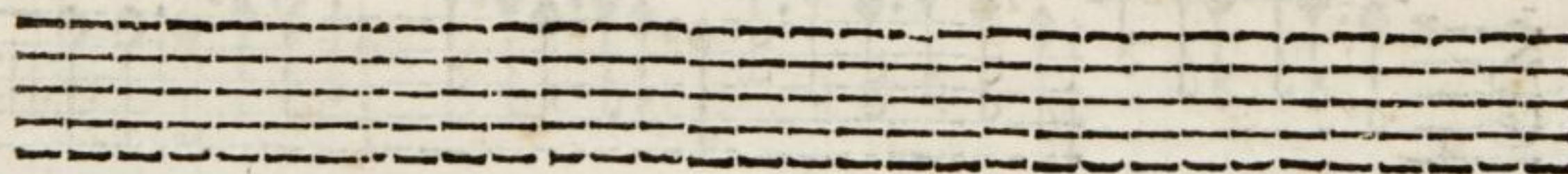
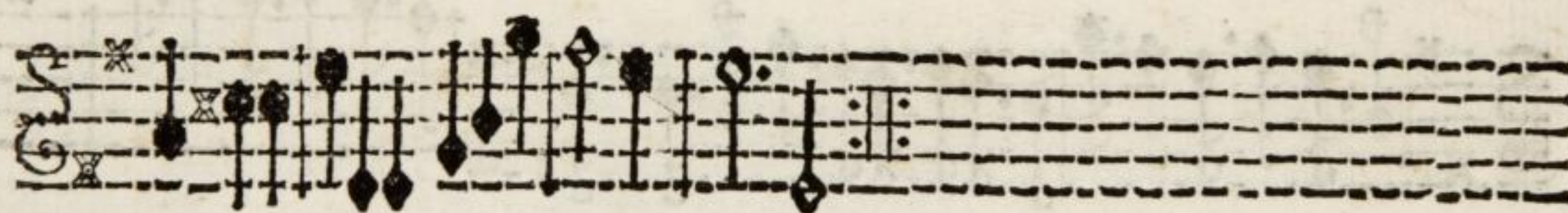


O, rente da Camera.





Aria. Presto.



Alla Francese.

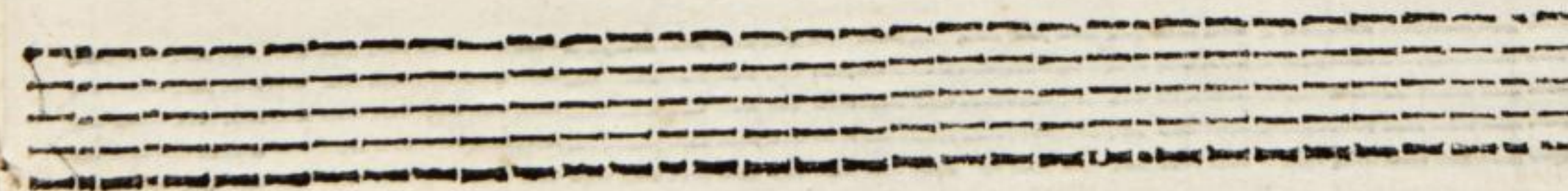
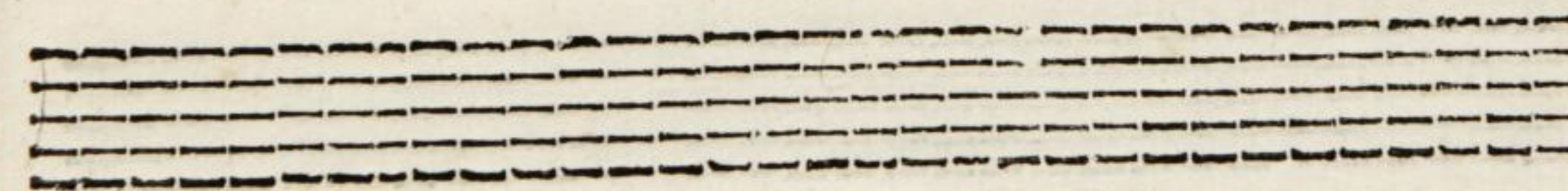
19



Rando . Prima Parte .



Seconda Parte .

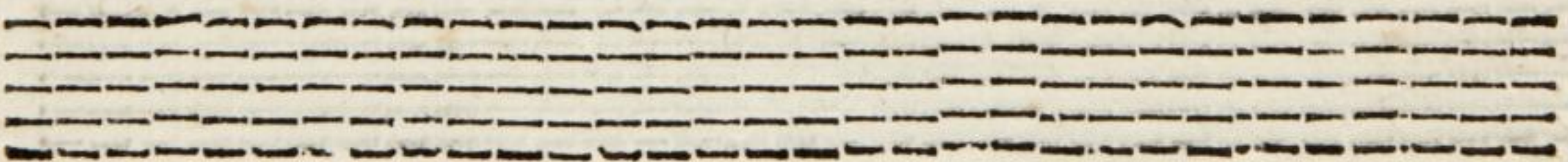




Terza Parte.



Quarta Parte. Gauotta.



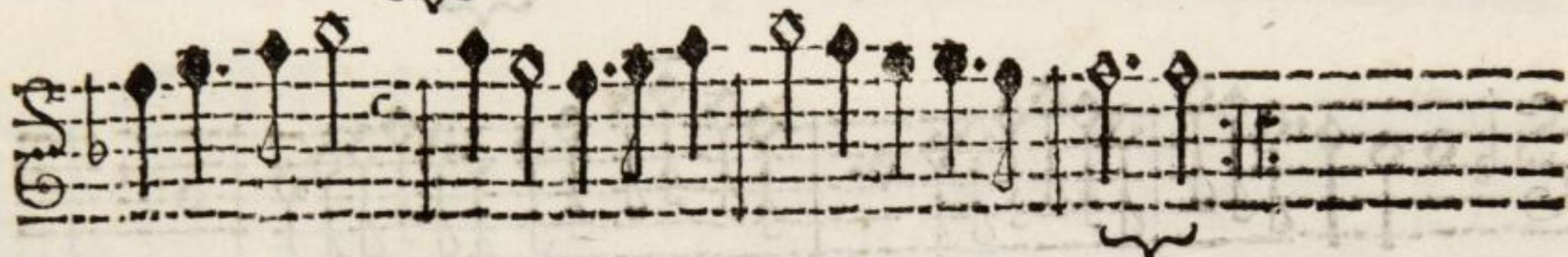
VIOLINO PRIMO.

Alla Francese. A 4

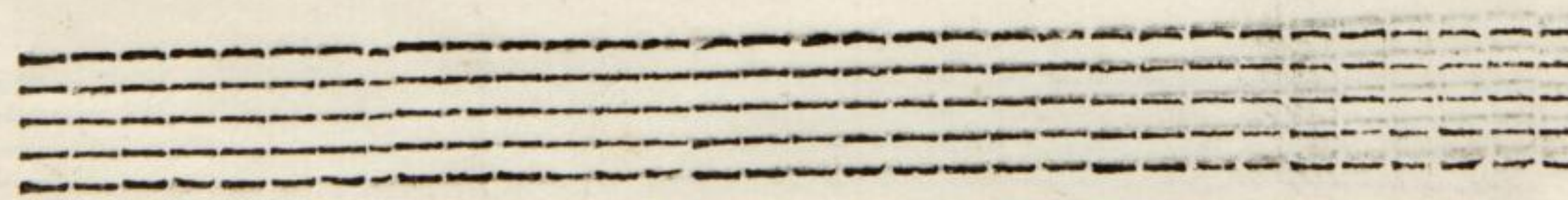
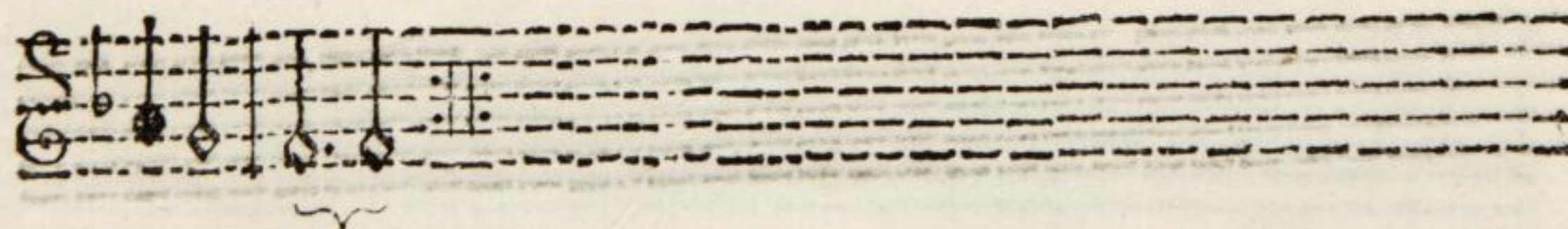
21



Orrente.



Orrente.

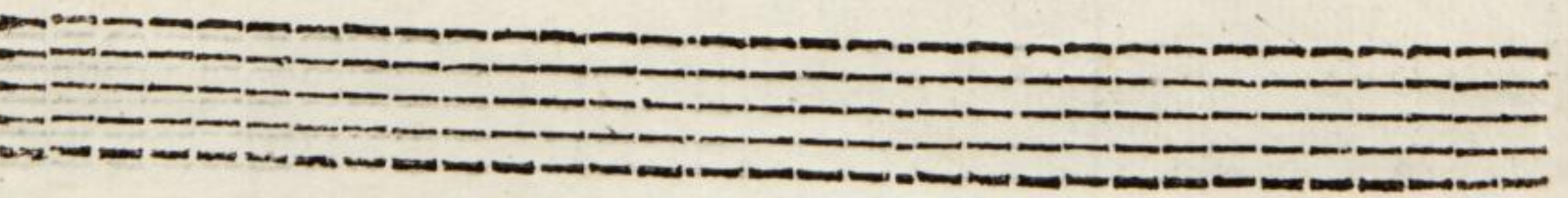
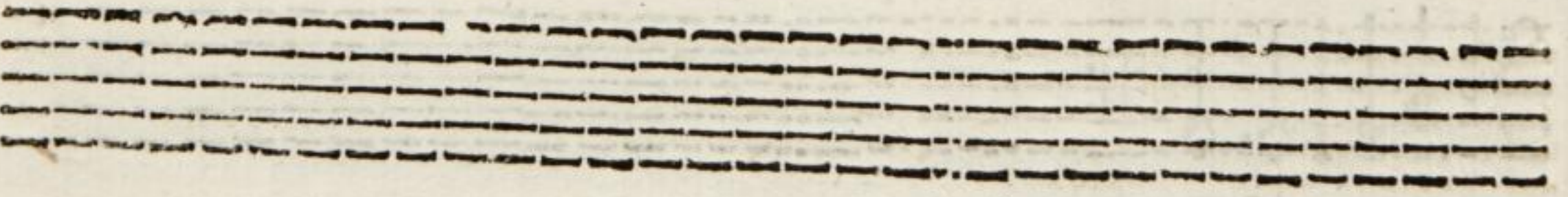
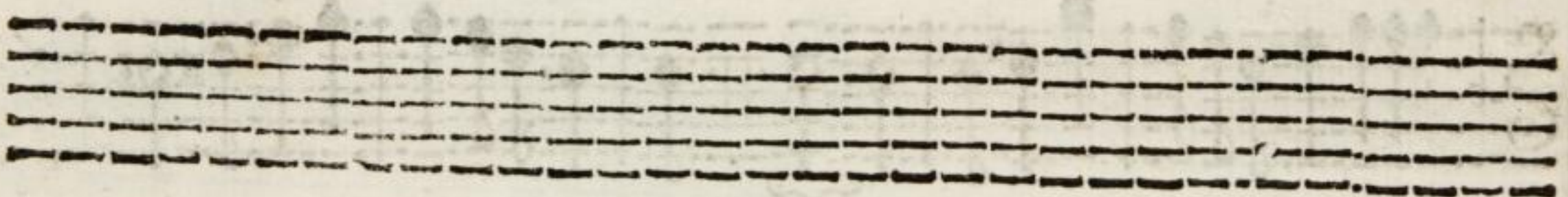


Varij Capricci da Suonare à quattro di Giuseppe Colombi. Opera 1. A 7

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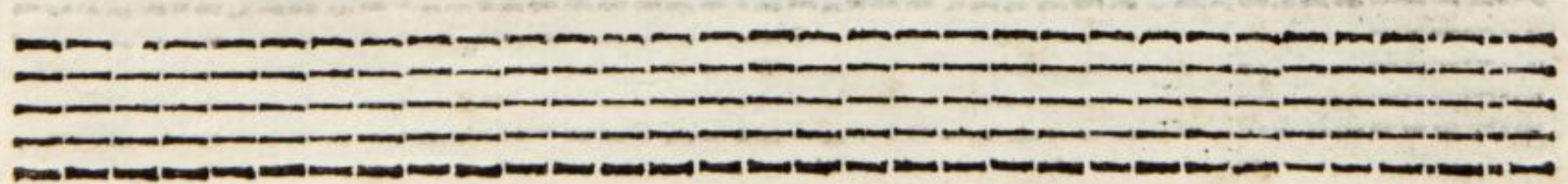
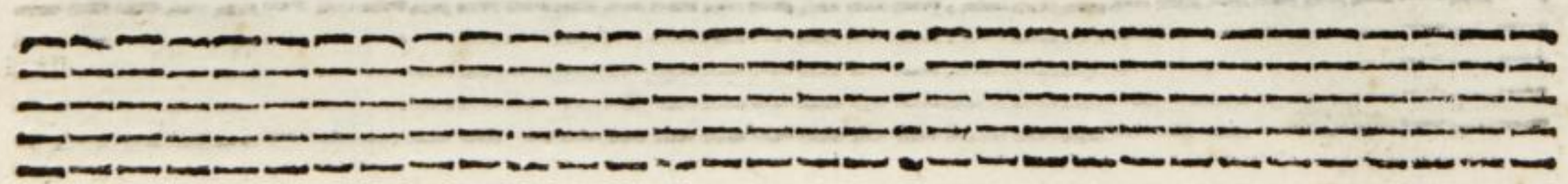
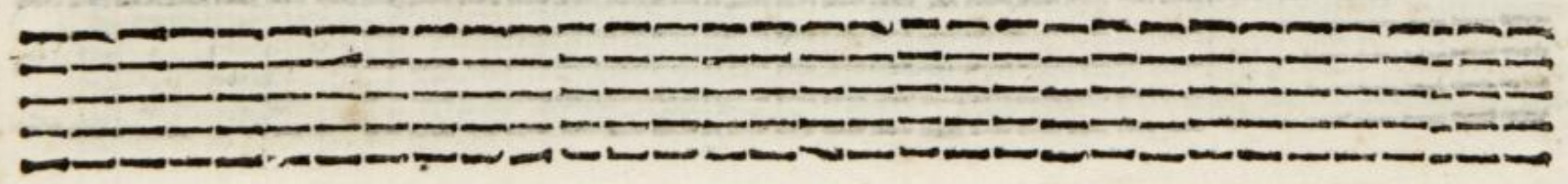
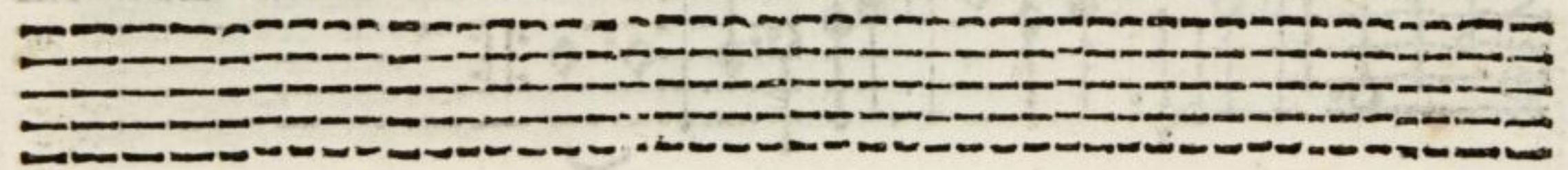


Orridente per Camera.





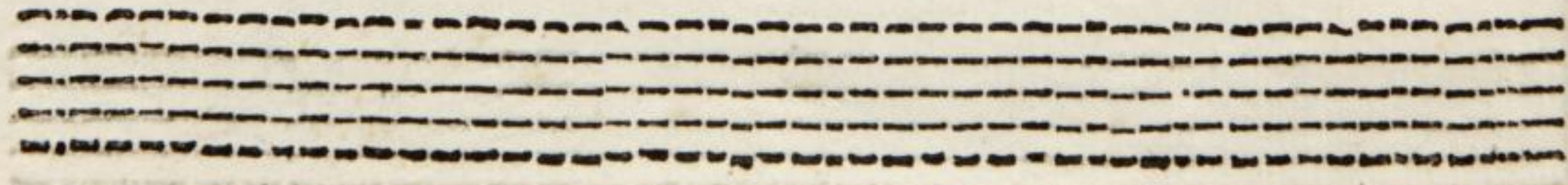
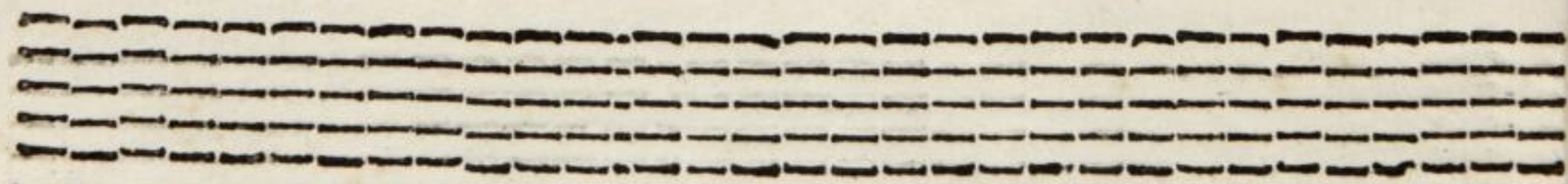
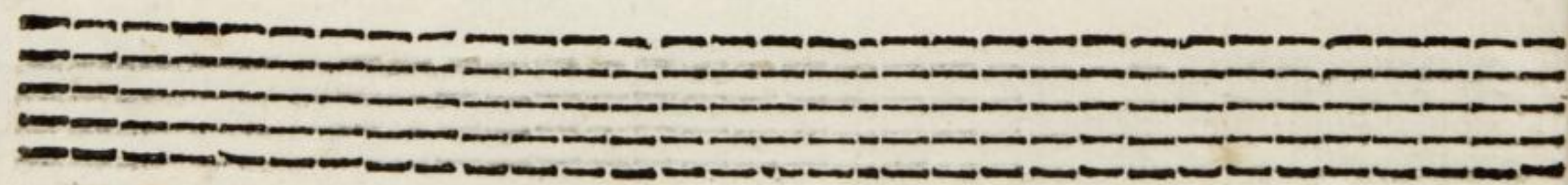
Aria . Presto .



Handwritten mark, possibly a signature or initials.

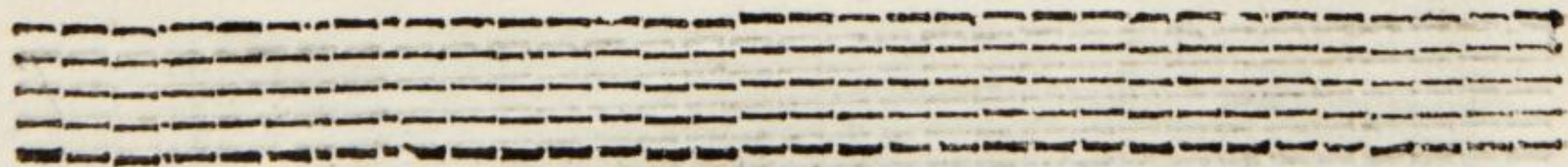
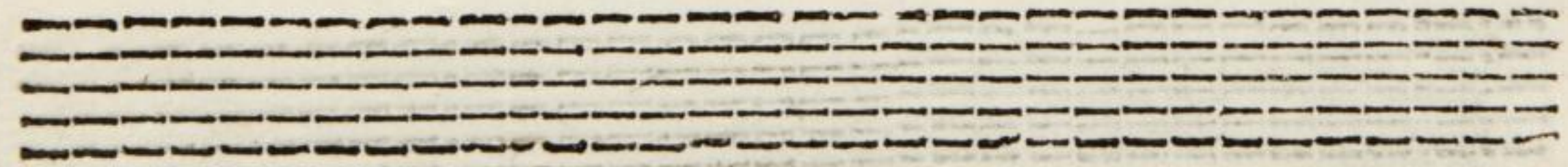
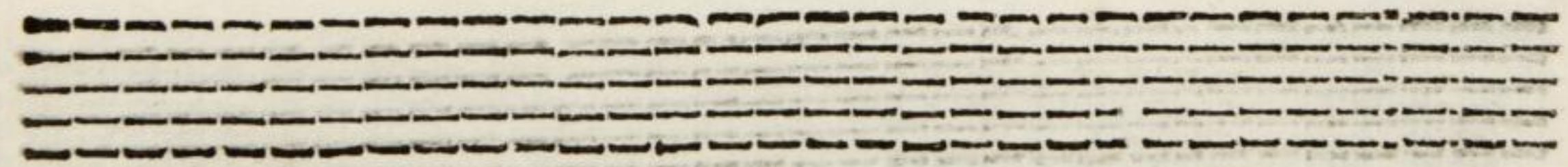
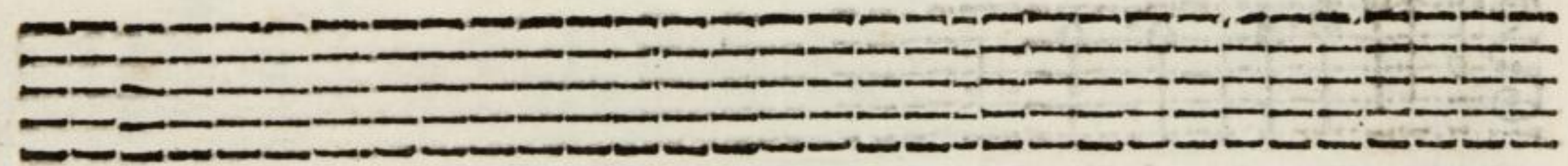


Orrente da Camera.



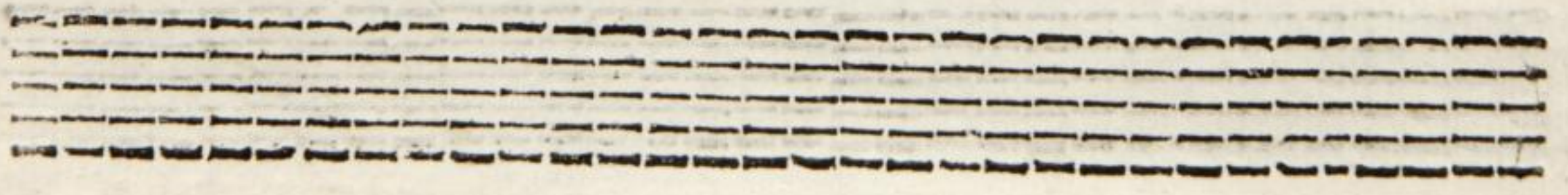
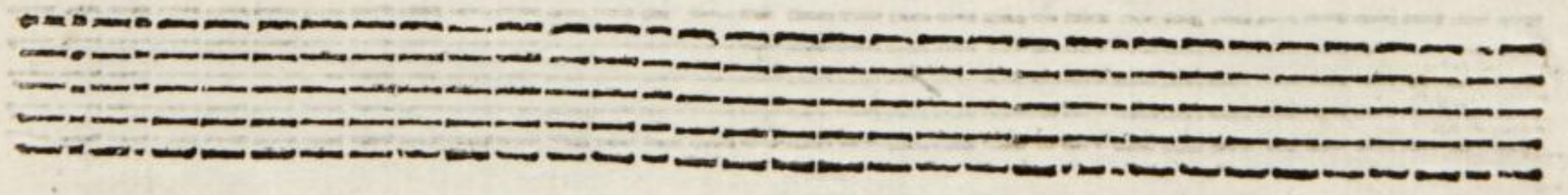
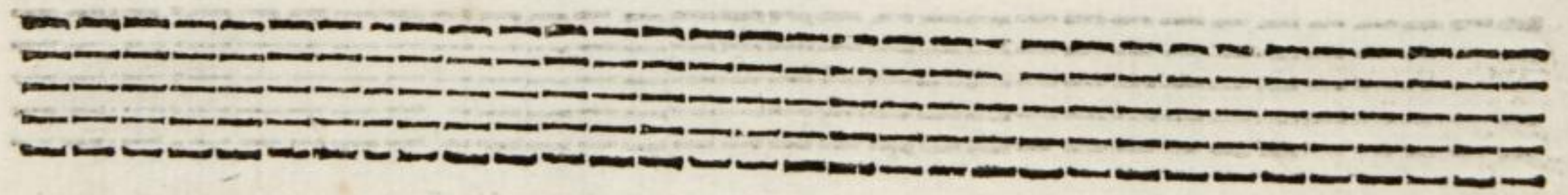
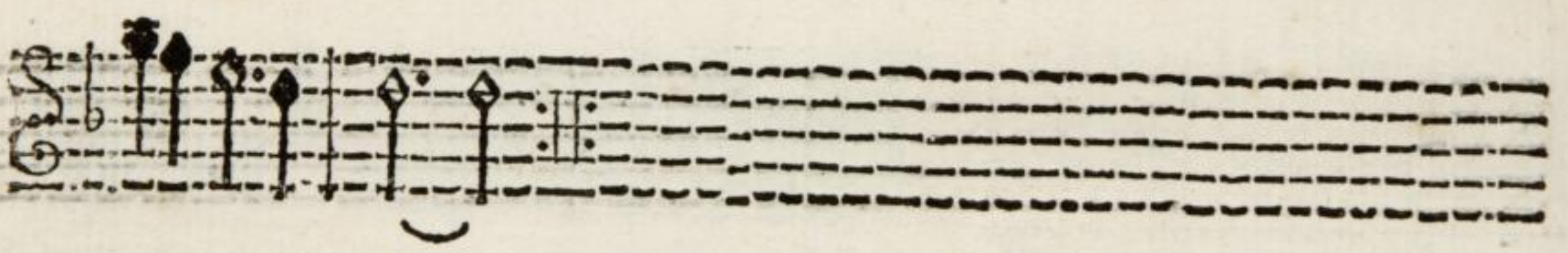
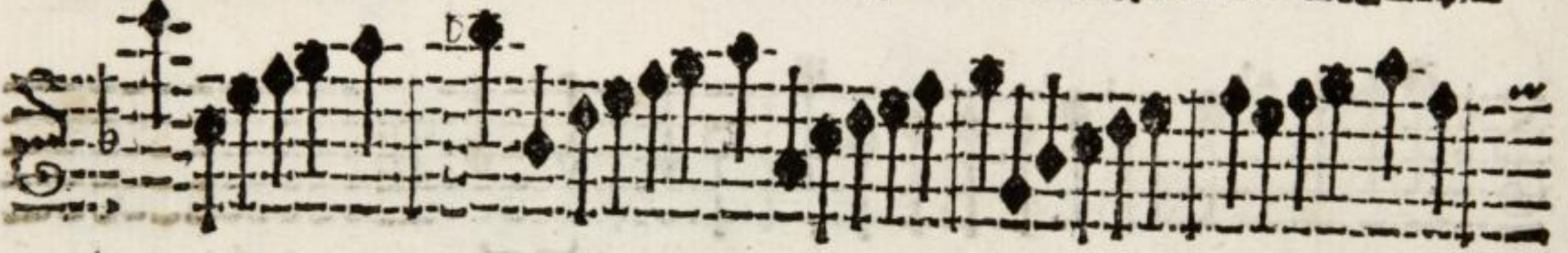
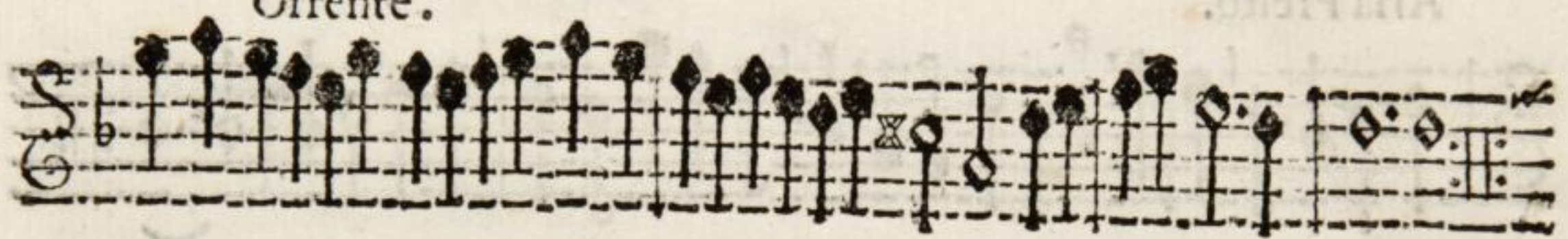


Aria Presto.



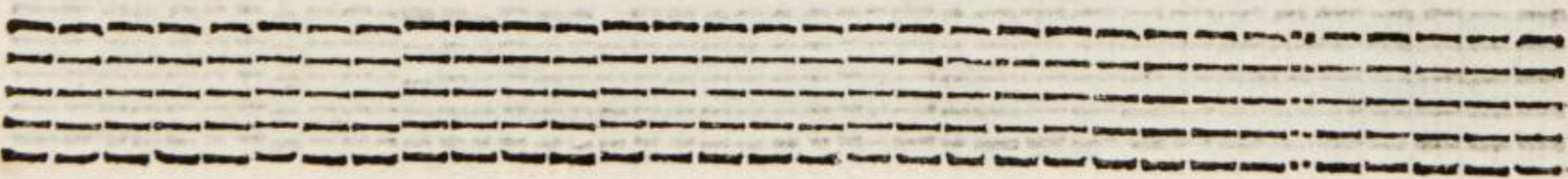
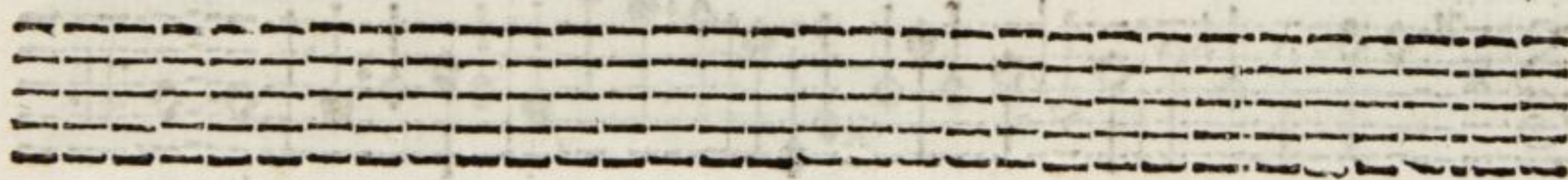
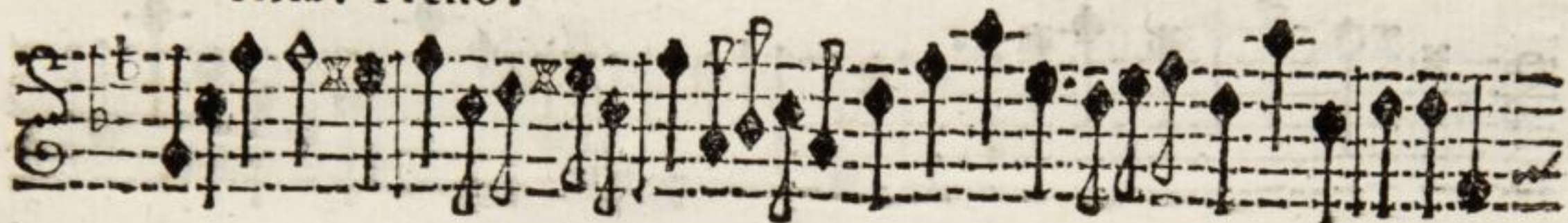


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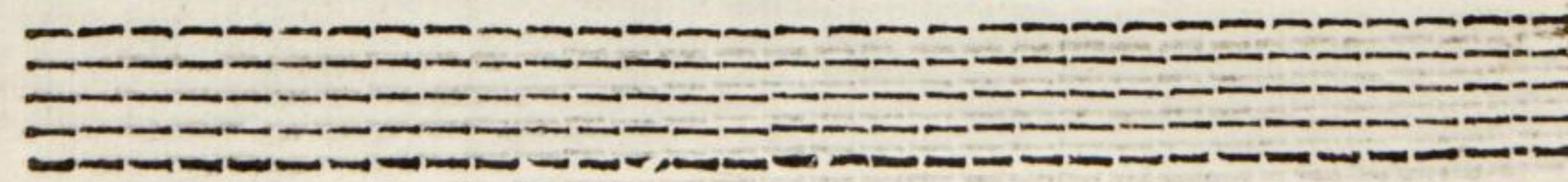
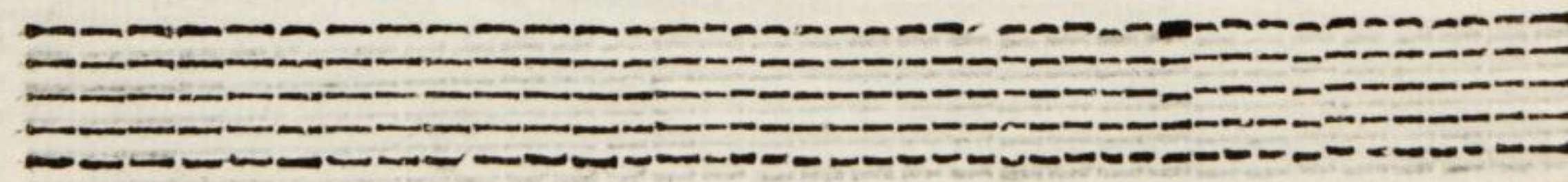
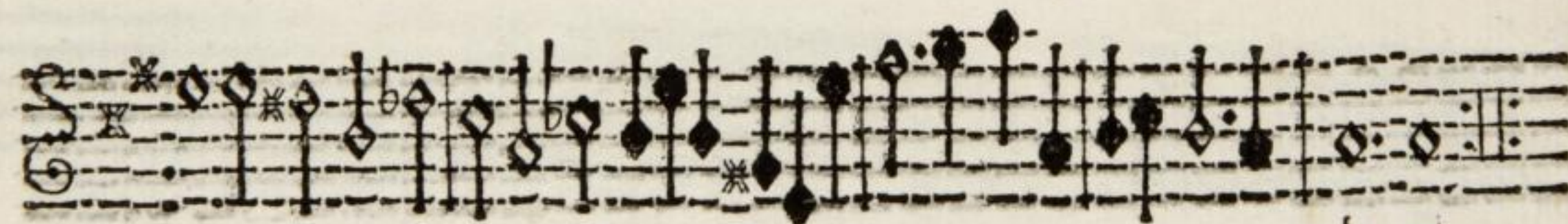


Aria. Presto.





Orrente.



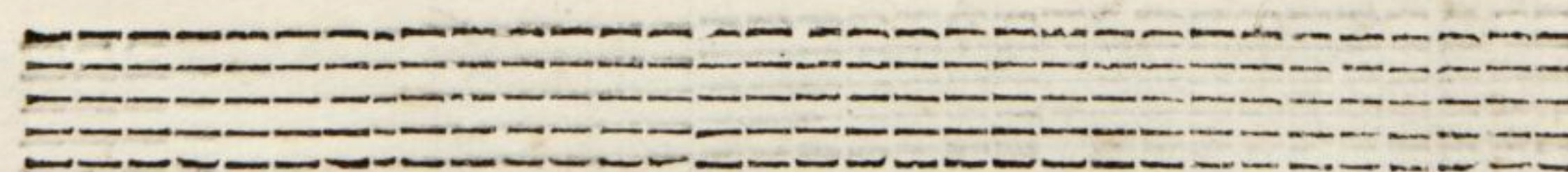
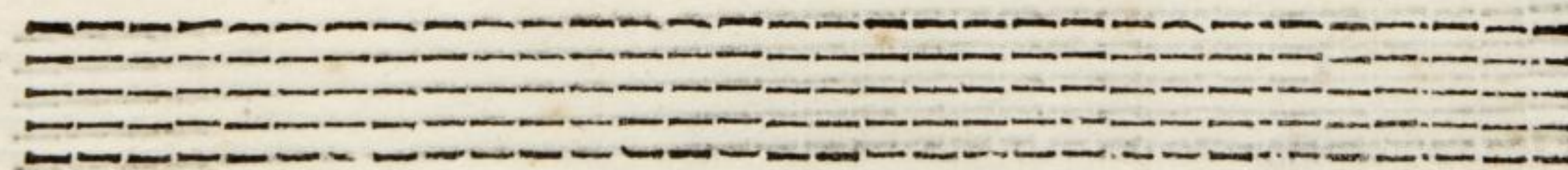
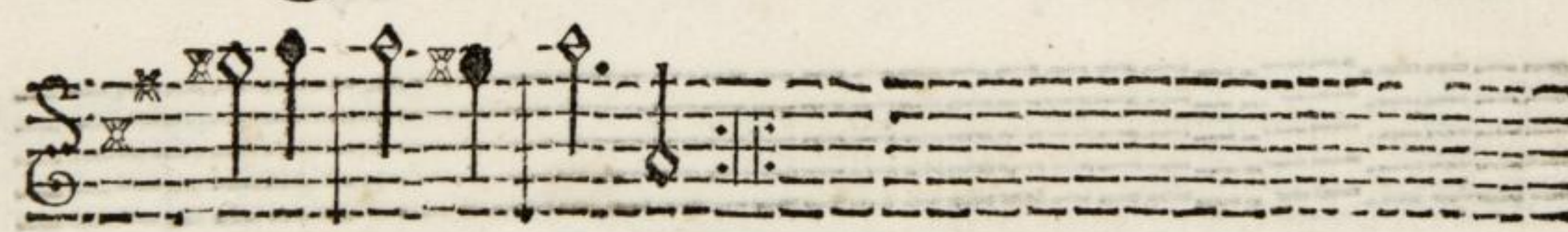
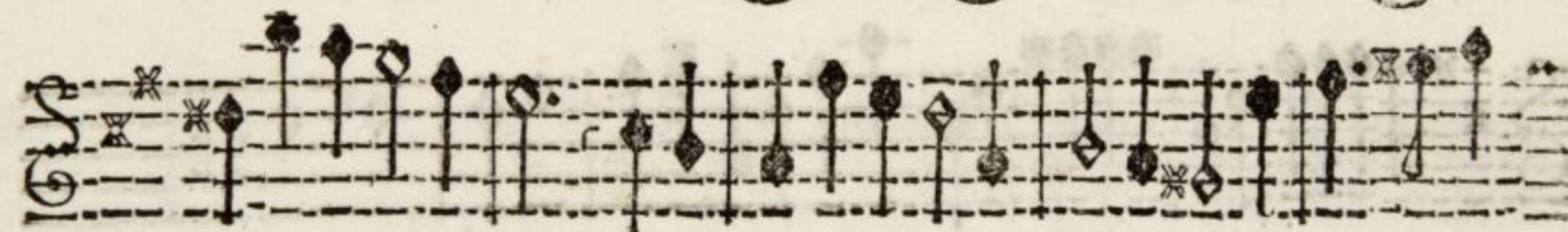
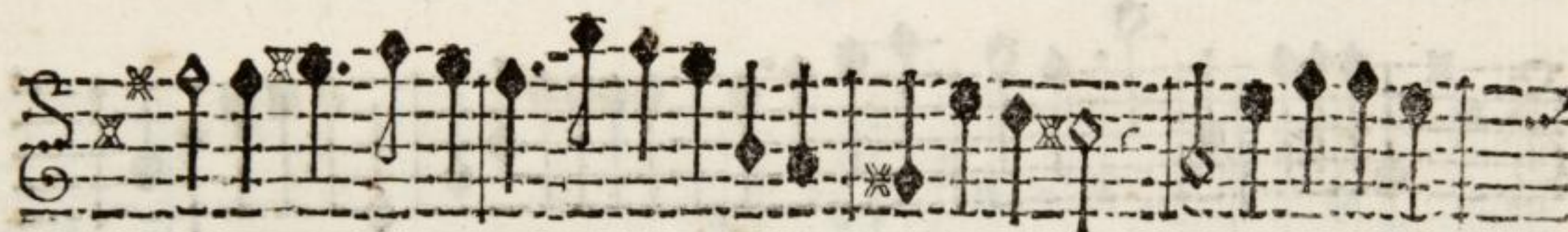
VIOLINO PRIMO.

A 4

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Aria Presto.

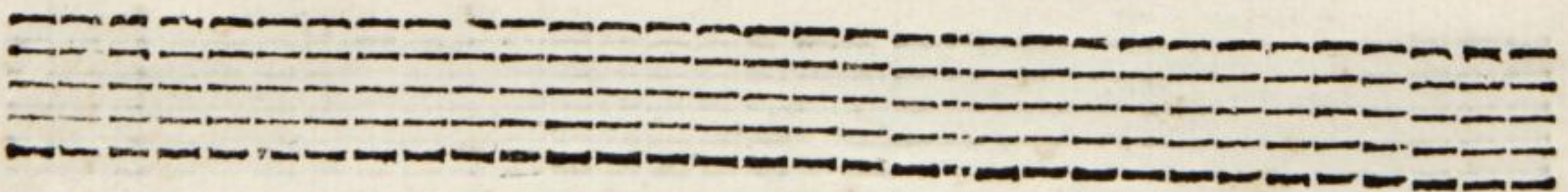
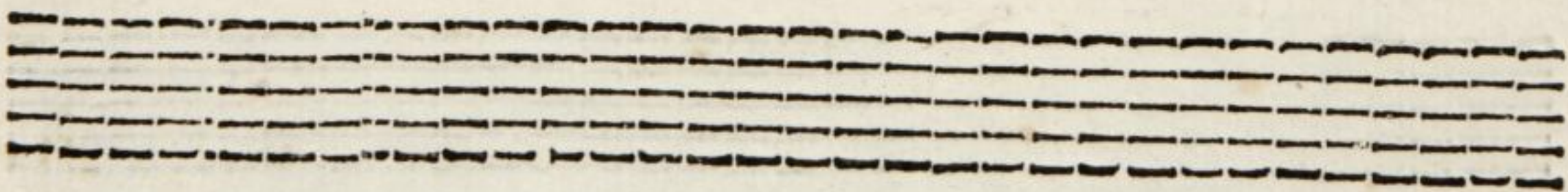
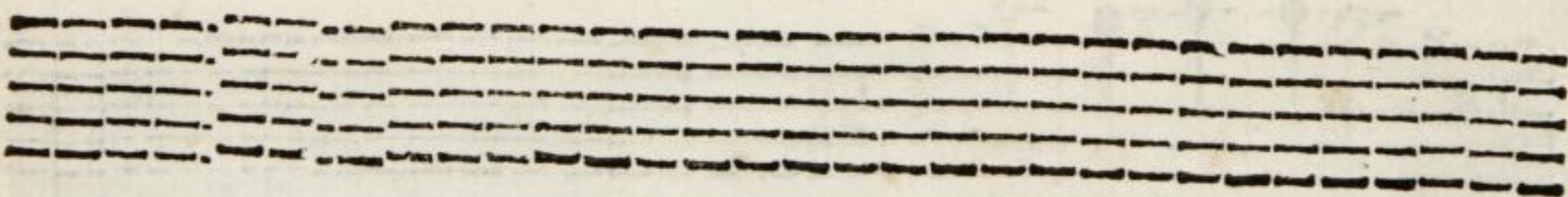


Varij Capricci da Suonare à quattro di Giuseppe Colombi, Opera 1. A 9

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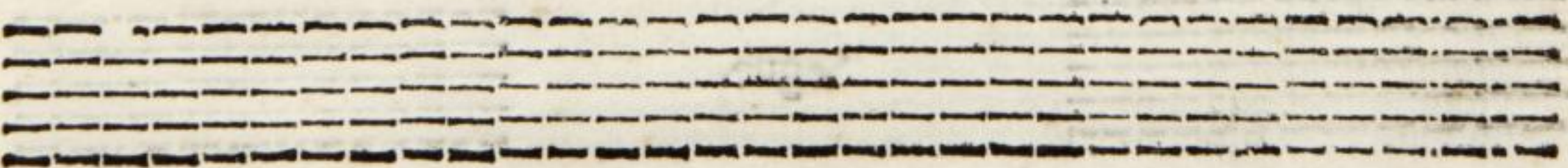
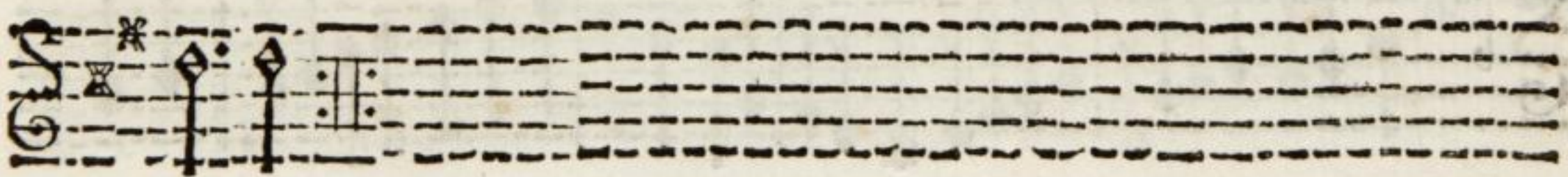
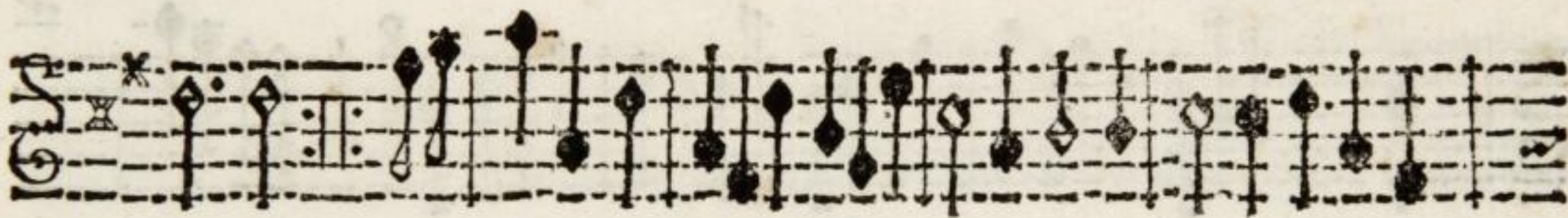


Orrente.





Aria. Presto.



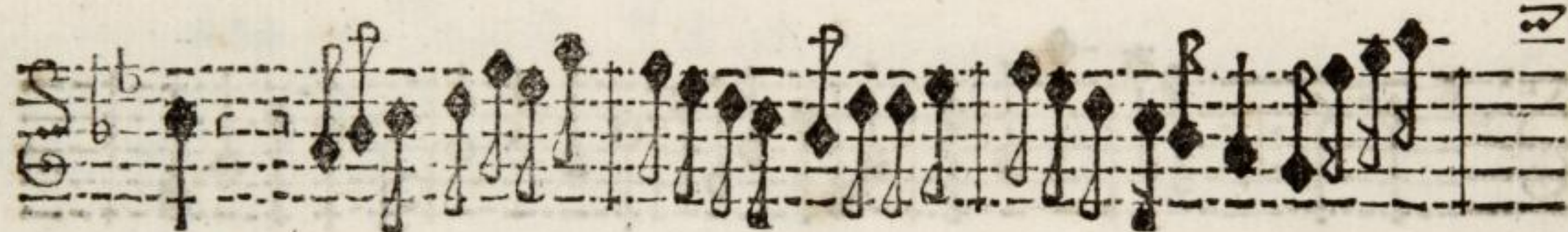
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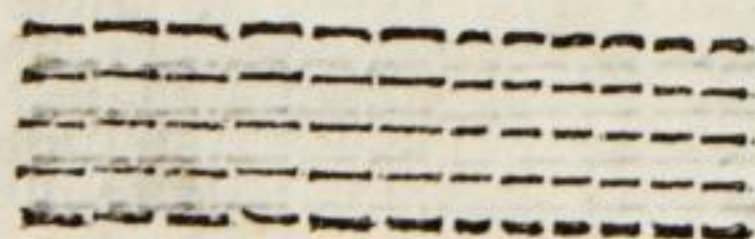
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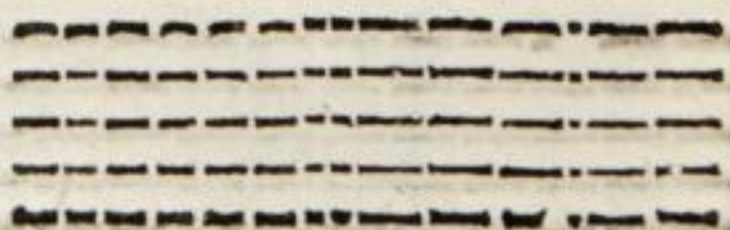
Alegro.



.P.



Segue.



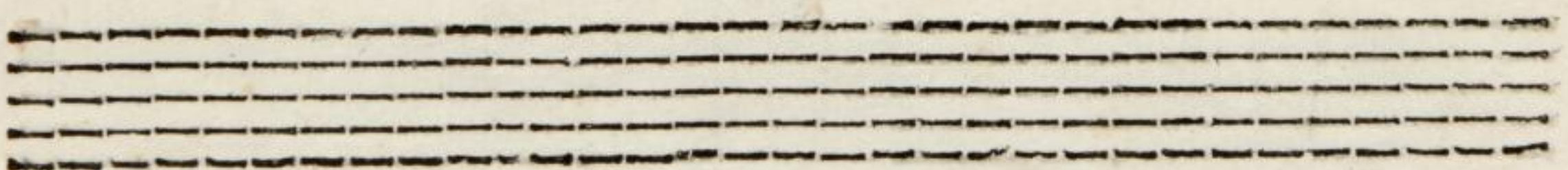
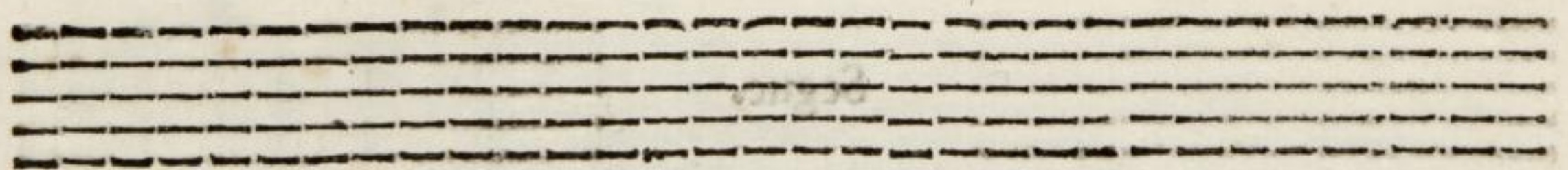
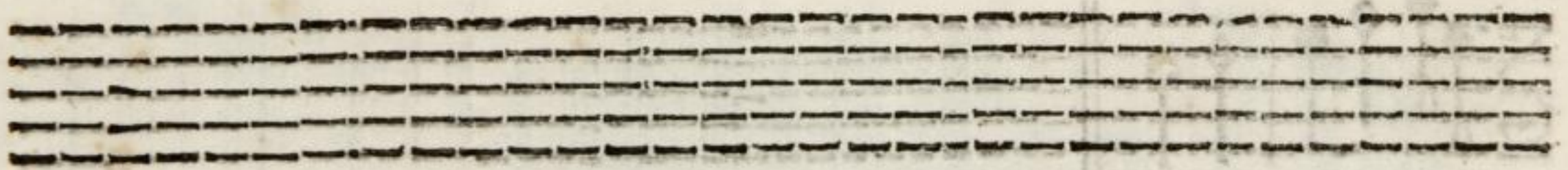


Alegro.



.P.

Da capo.



Adagio.



VONATA.

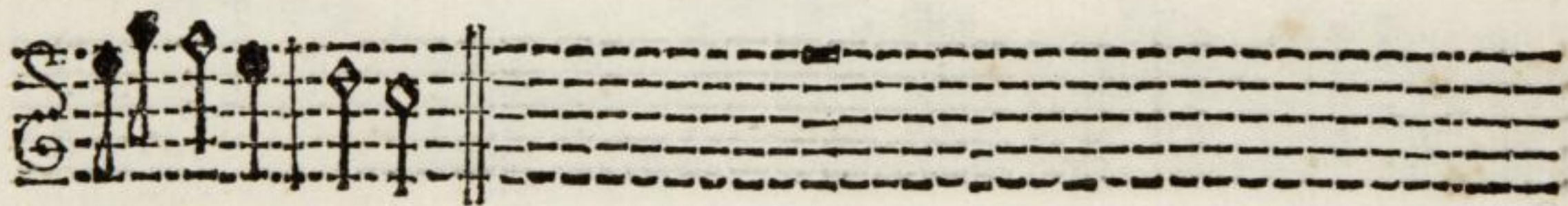


Alegro.

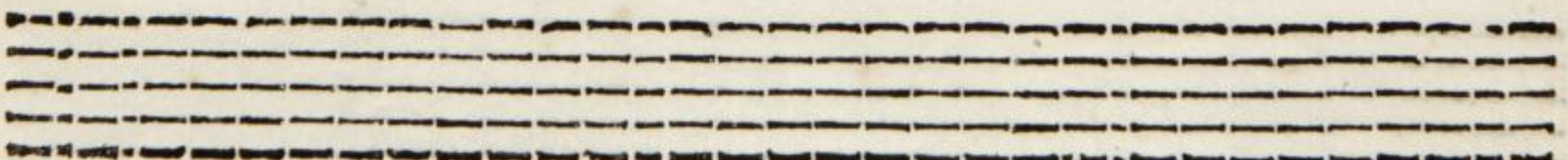
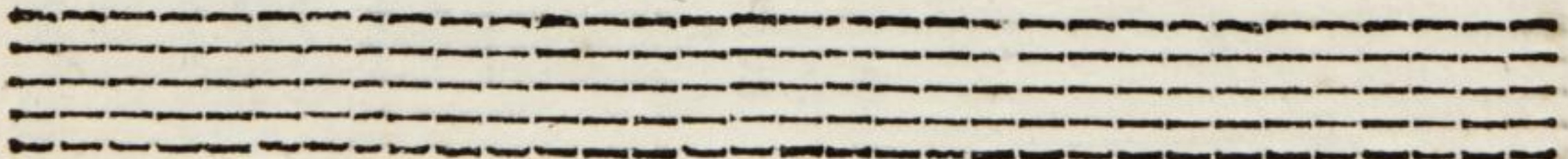
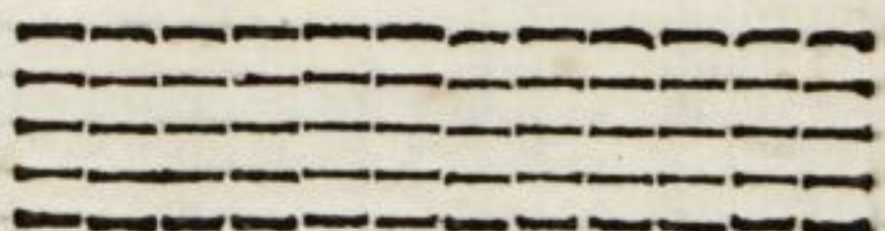
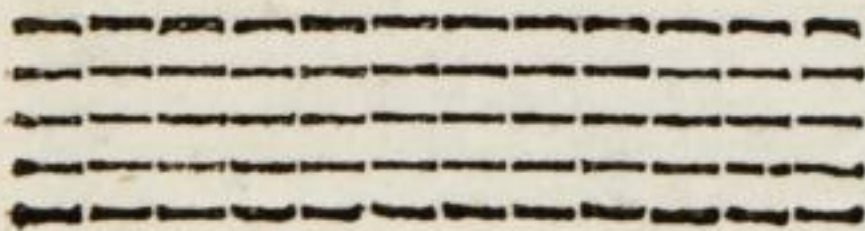


Adagio.

Alegro.

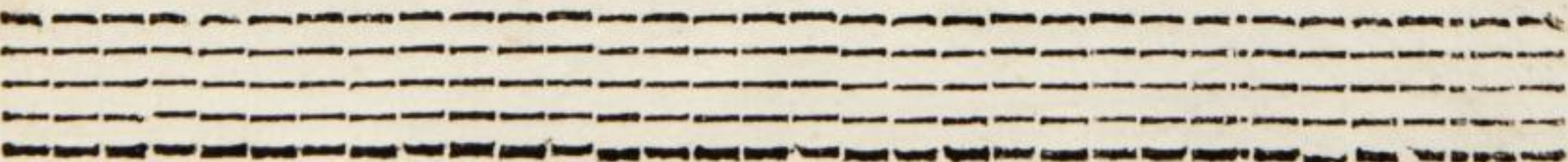
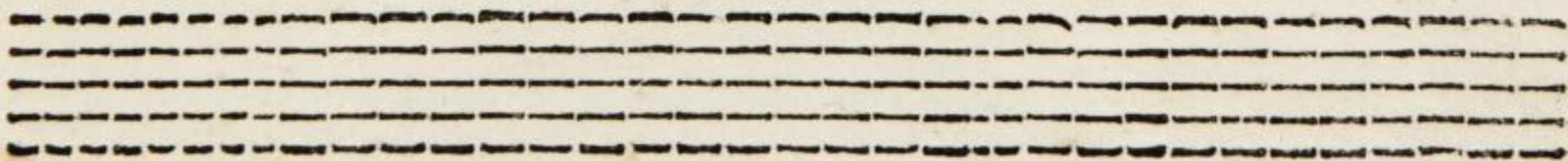
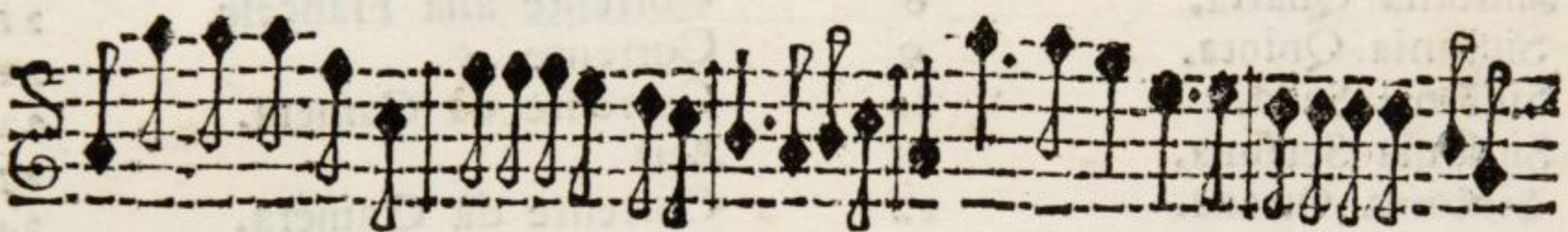


Segue.





Alegro.



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E I N I S.







F. 292 (2)

A 17

A

VIOLINO Secondo.
**DELLE SINFONIE
DA CAMERA.
BRANDIE CORRENTE
ALLA FRANCESE,**

Con Corrente, & Arie da Camera, e Suonate per suonare
à due, à tre, & à quattro.

DEDICATE

ALL' ALTEZZA SERENISS.^{MA} DELLA SIG.^{RA}

**DVCHESSA MARIA
DI PARMA.**

DA GIOSEPPPE COLOMBI.

Opera Prima.



In BOLOGNA. M.DC.LXVIII. Con licenza de' Superiori.

B



SERENISSIMA ALTEZZA.



Applaudere colla semplice armonia d' vn istromēto alle sublimi, & Eroiche Virtù di V. A. S. è indecenza, che accusa di troppo temerario il mio ardire, costituendomi in debito preciso la mia professione di conoscerne la dissonanza, e di sapere quanto male possa accordarsi nel celebrar le medesime l' humiltà d' vn suono si rauco allo strepitoso rimbombo, che ne

porta in ogni luogo la Fama.

Con tuttò ciò perche frà le qualità egregie di V. A. S. risplende particolarmente la benignità, io affidato da questa mi fò lecito di consacrarle tali quali siano queste mie prime fatiche.

Lo Spirito di V. A. S. che non vede cosa alcuna che non sia inferiore à se stesso, e poco proporzionata alla propria eccellenza hauerebbe gran ragione di sdegnare la rozezza di questo mio debile tributo, ma la grandezza dell' animo suo saprà riconoscere anche nella pouertà del dono la vivezza dell' ossequio, che l'accompagna, e la somma diuozione del cuore, che lo presenta.

Supplico però con tutta riuerenza l' A. V. S. ad honorarlo dell' humanissimo di lei gradimento, ed à riceuerlo sotto l' altissimo suo patrocinio, mentre resto facendo all' A. V. S. profondissimo inchino.

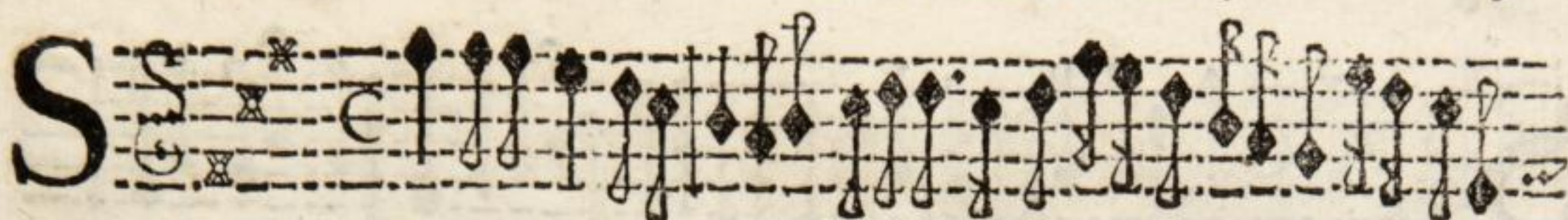
Di V. A. S.

Modana li 7. Genaro 1668.

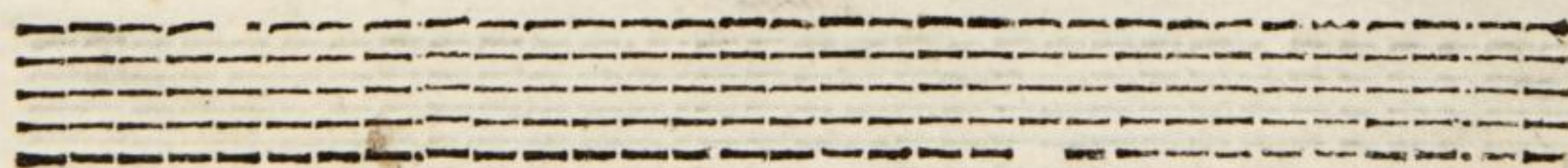
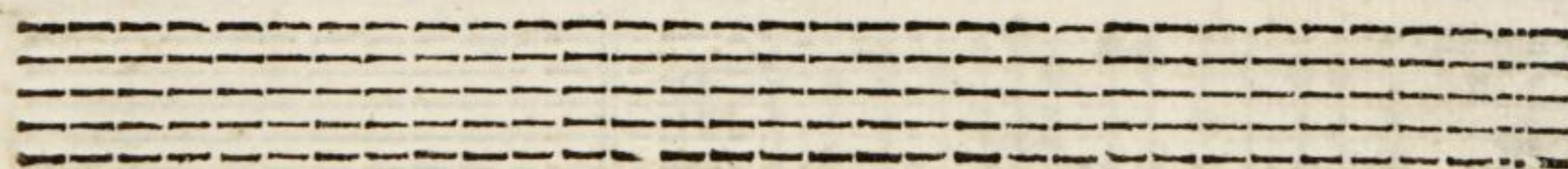
Humilissimo, e Deuotissimo Seruitore.

Gioseppe Colombi.

b 2



Infonia Prima da Camera.



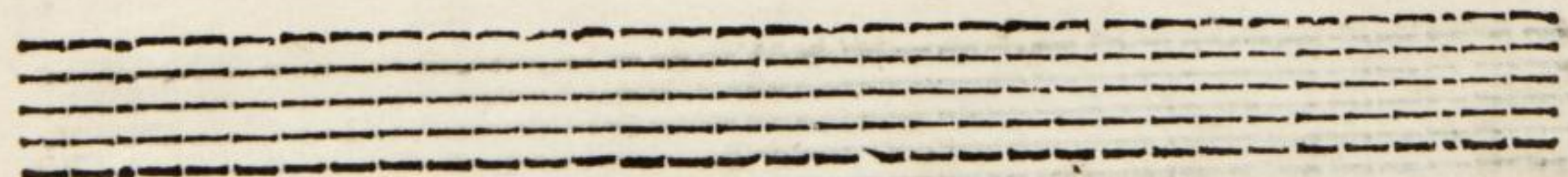
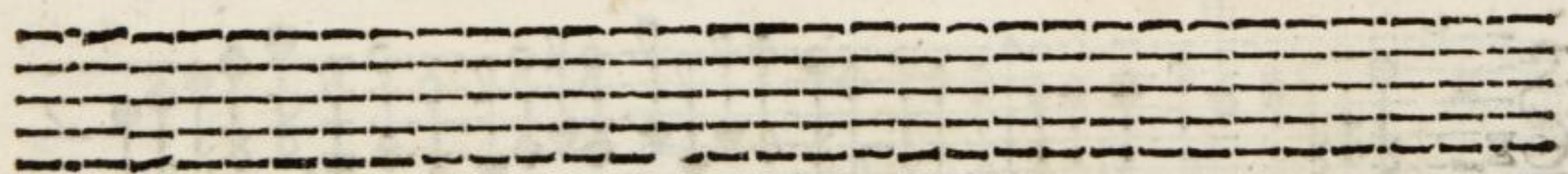


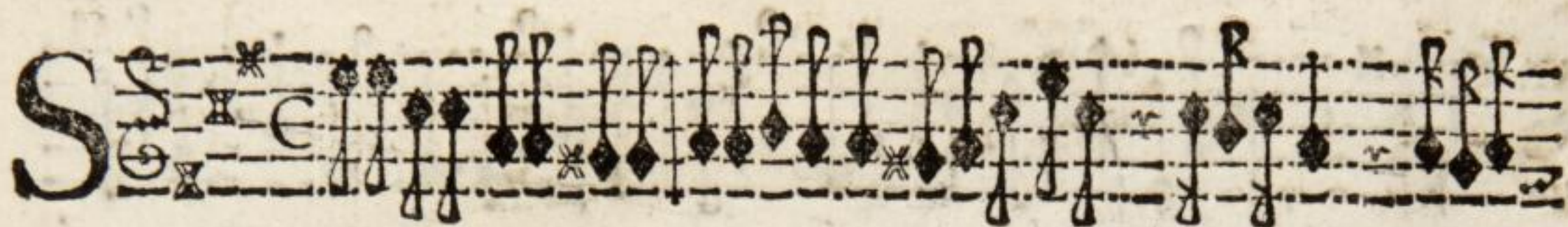
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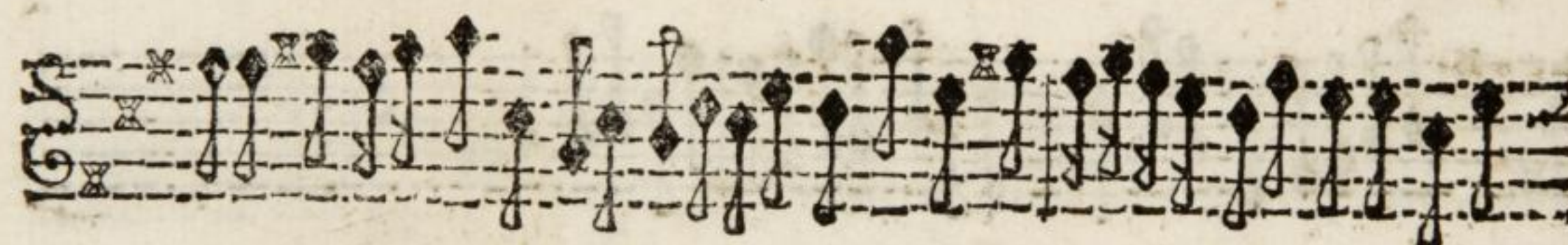


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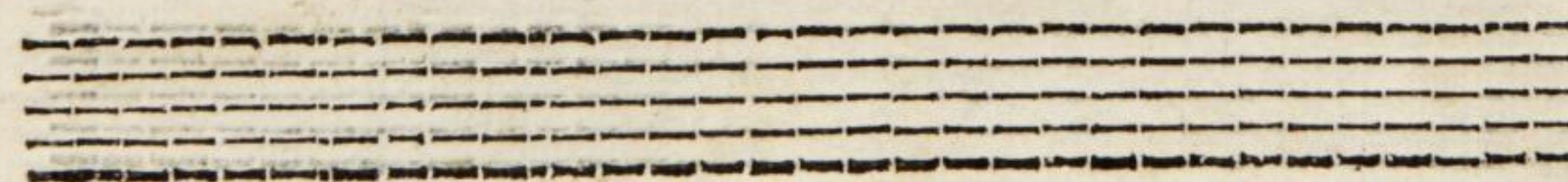
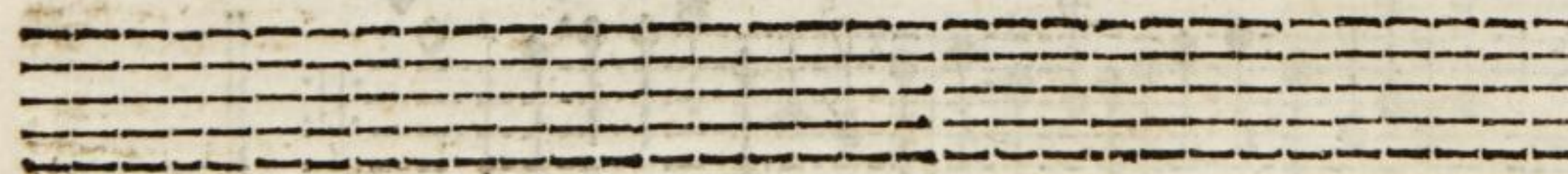
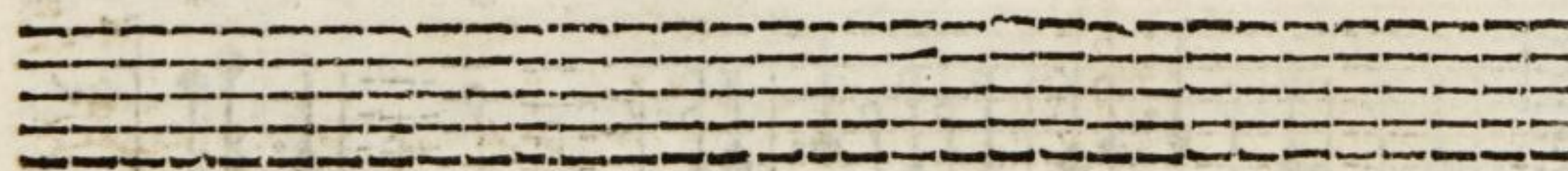


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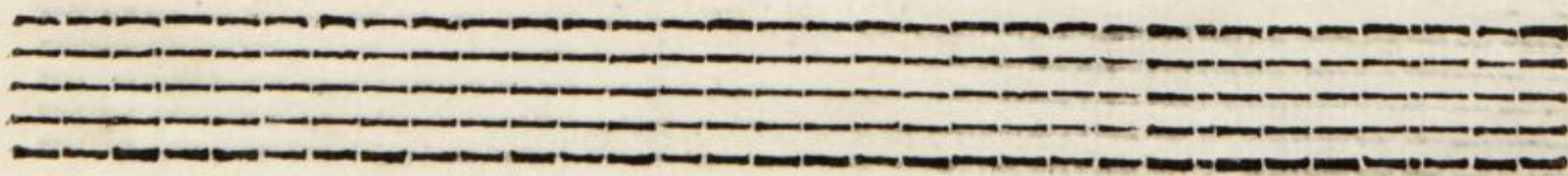


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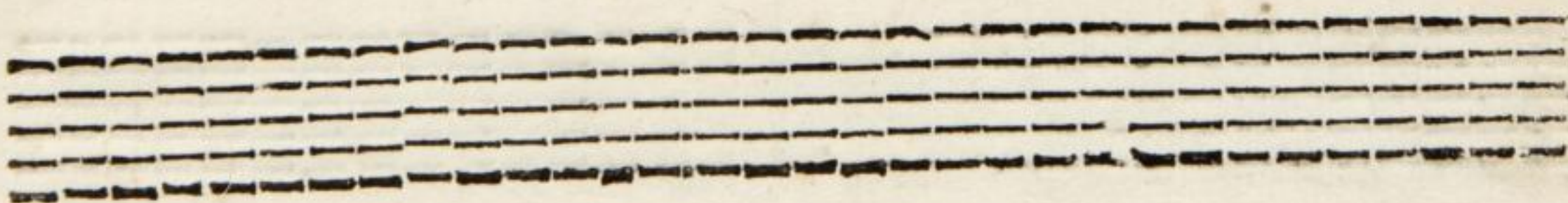
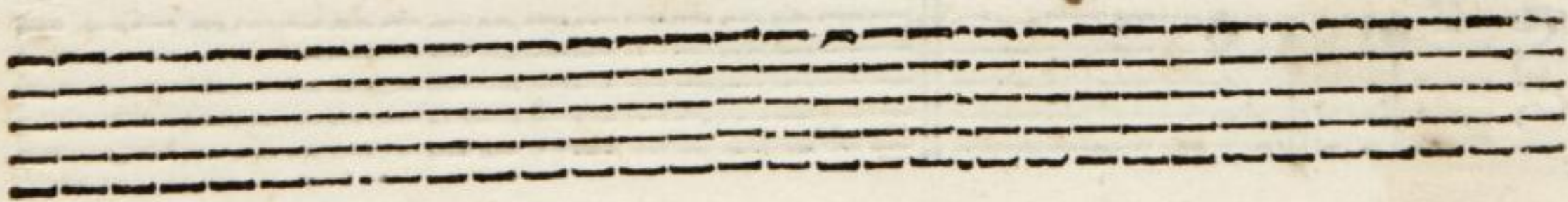




Infonia Sesta da Camera.

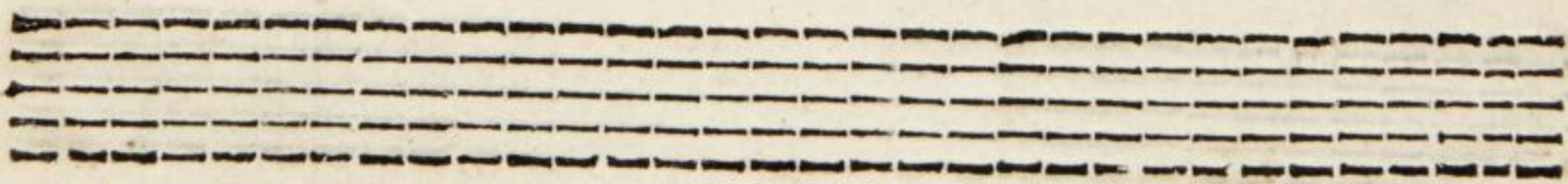
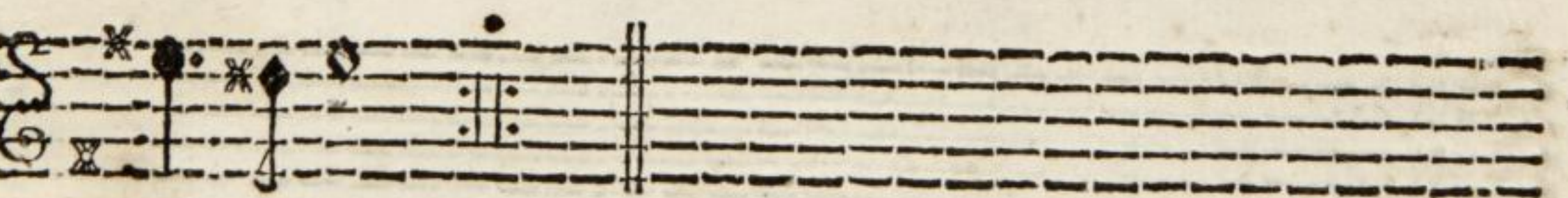


S 
Infonia Settima da Camera.





Infonia Ottava.





Rando . Prima Parte .

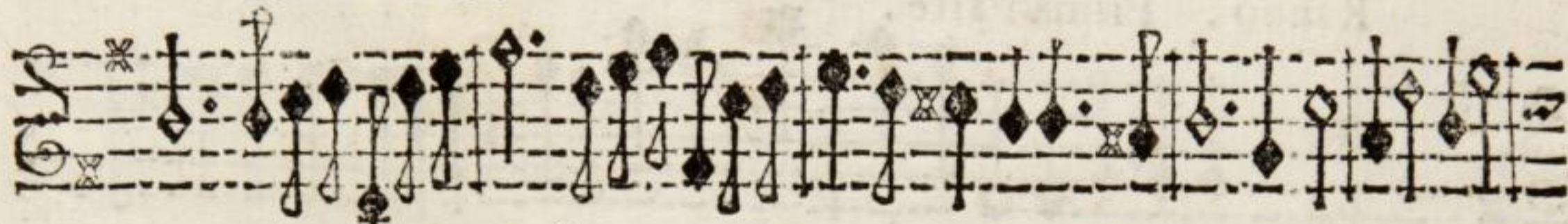


Seconda Parte .





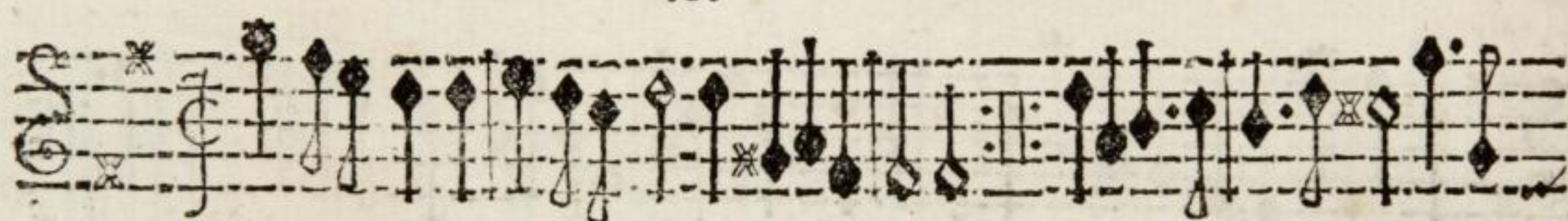
Terza Parte.



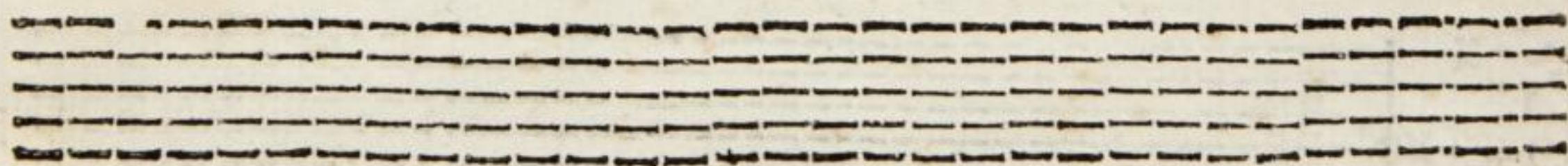
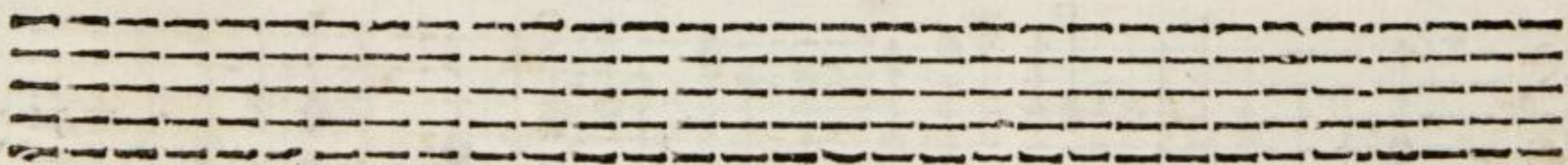
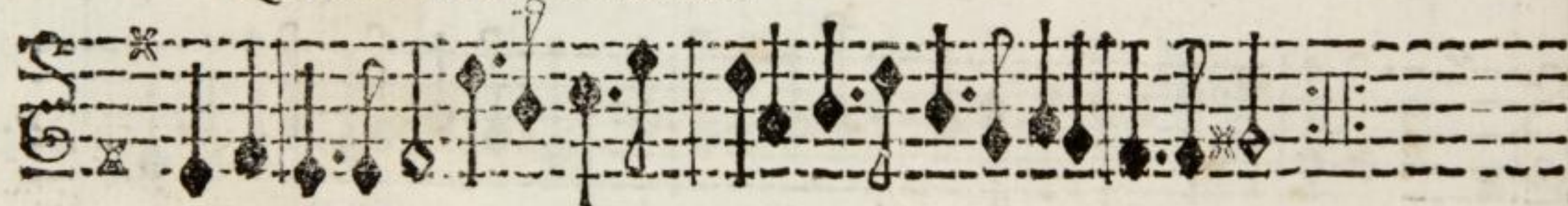
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Quarta Parte. Gauotta.

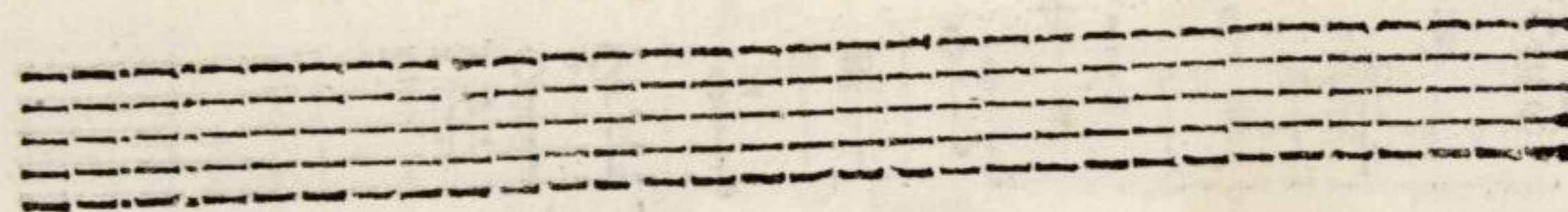


Alla Francese.

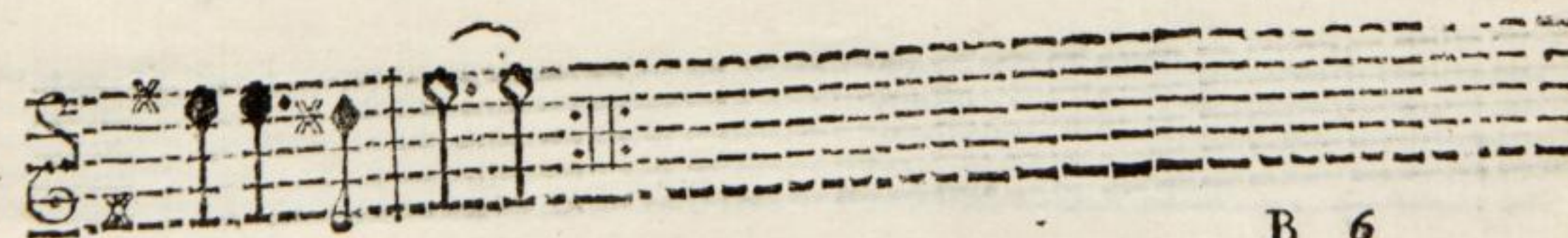
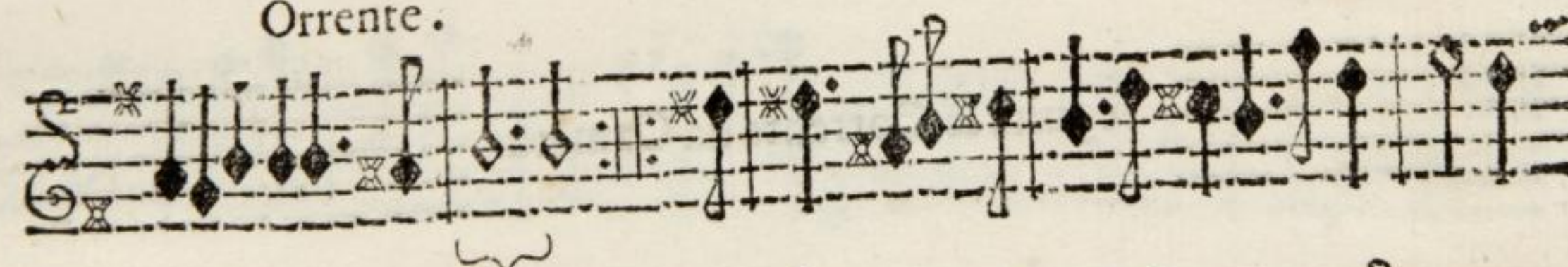
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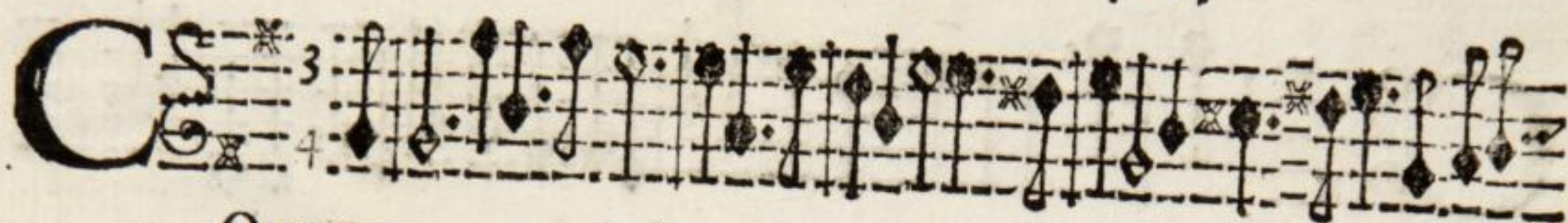


Orrente.

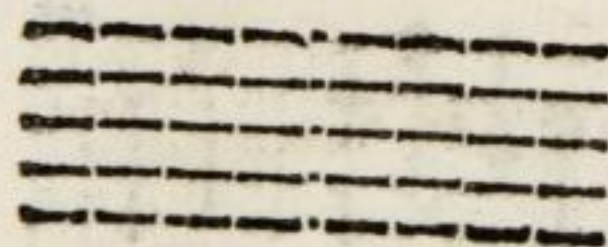
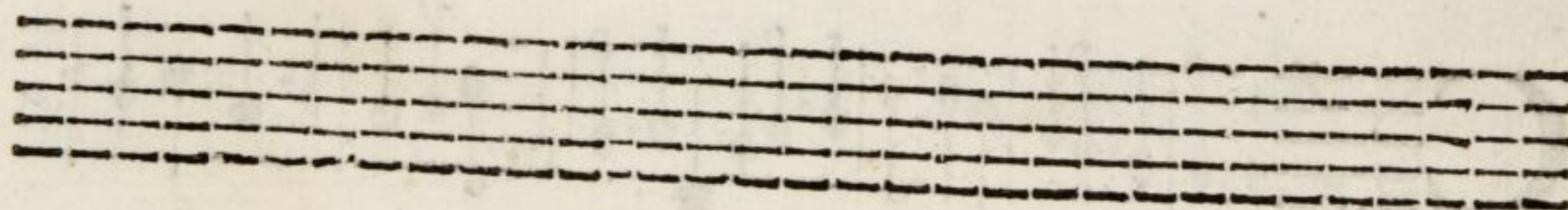
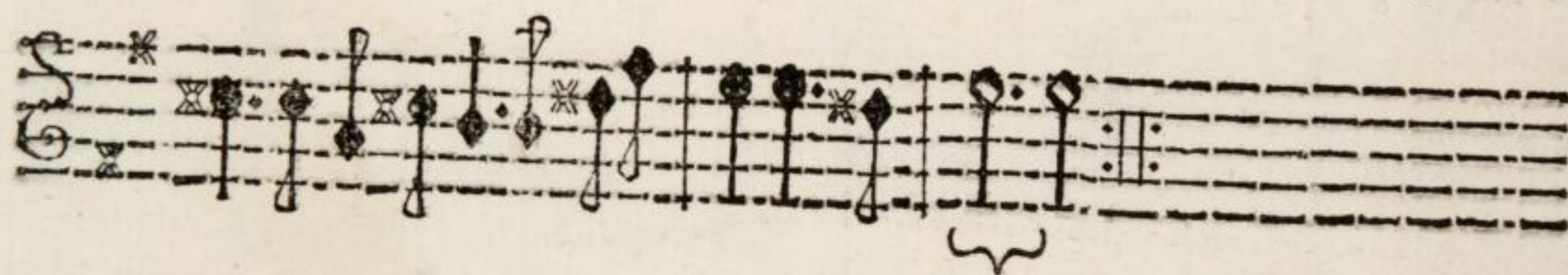


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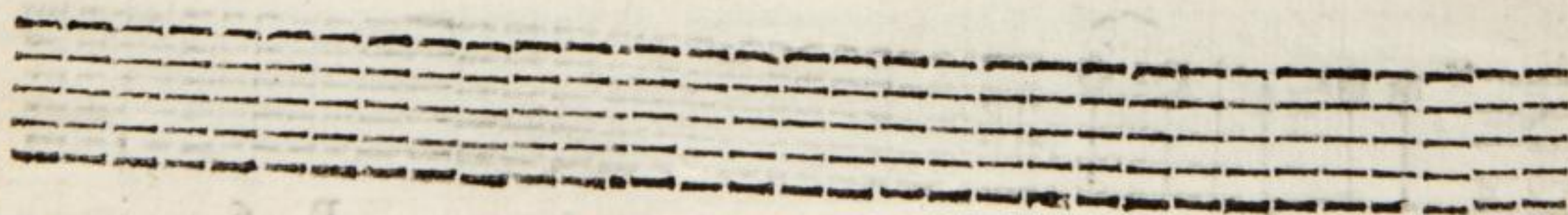
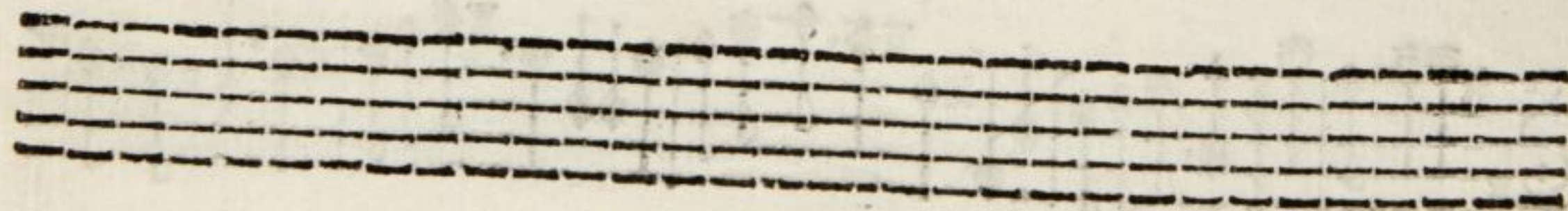
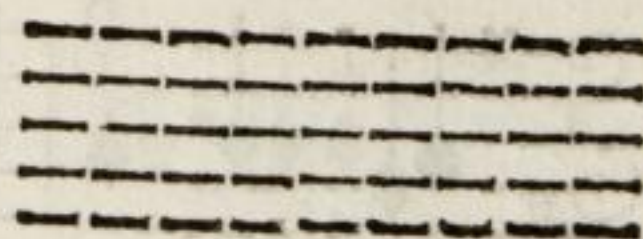




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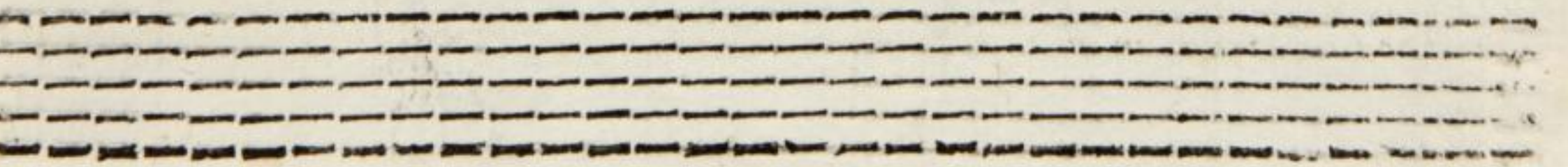
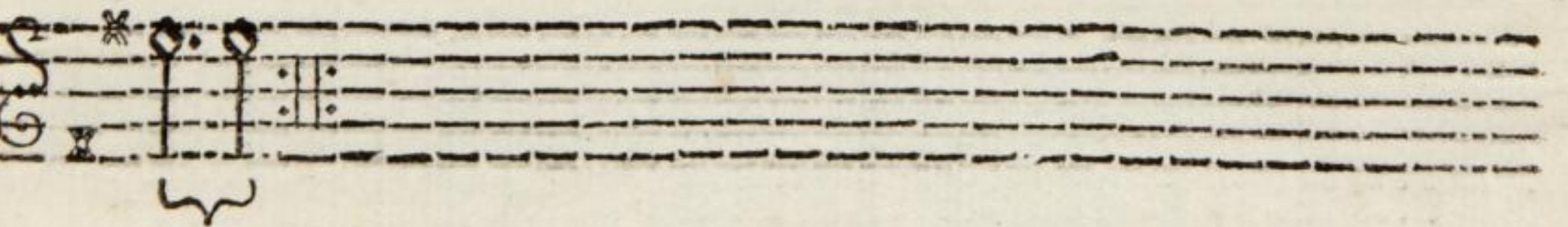
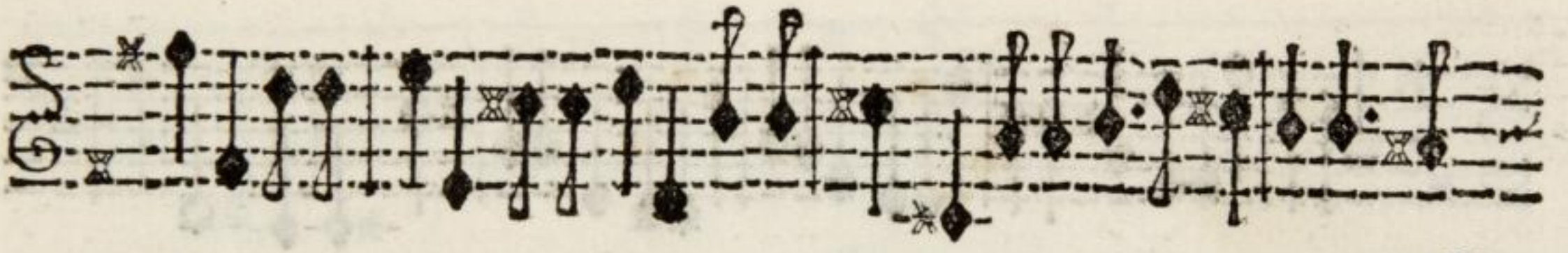
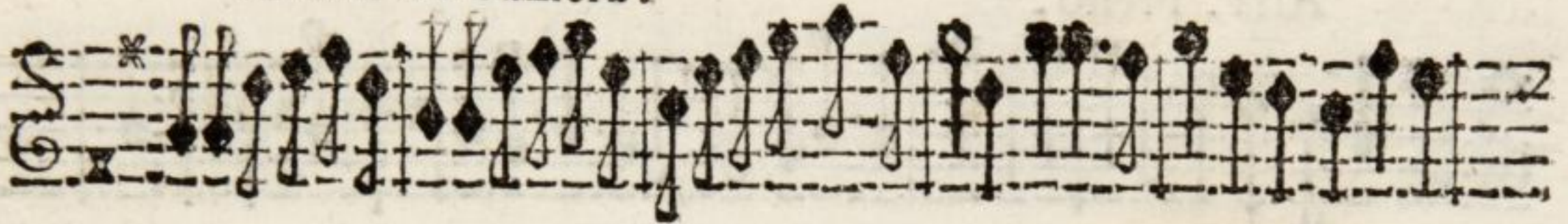


Seguita le Corrente da Camera.



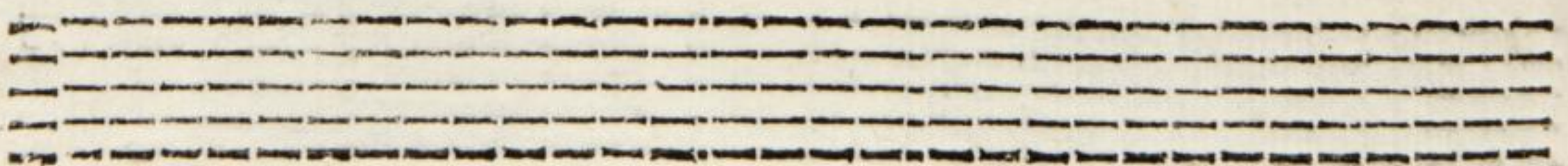
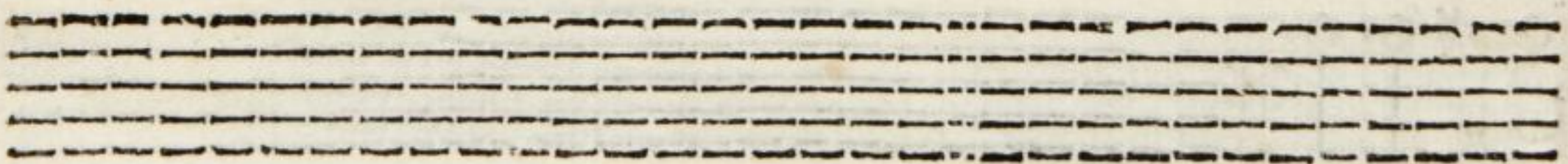
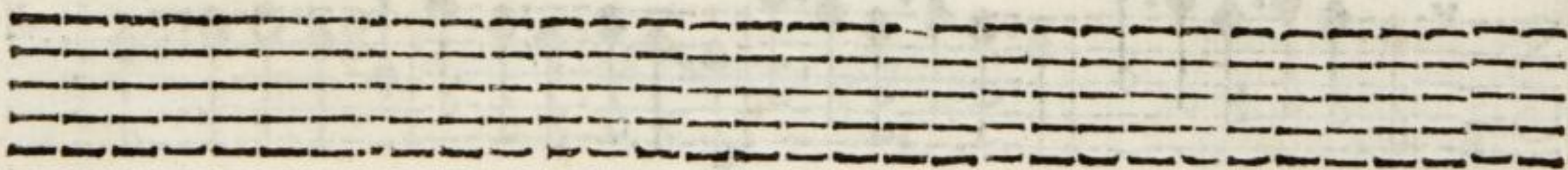
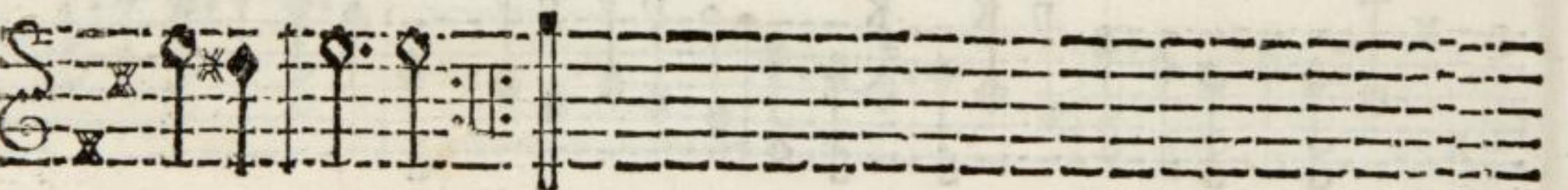
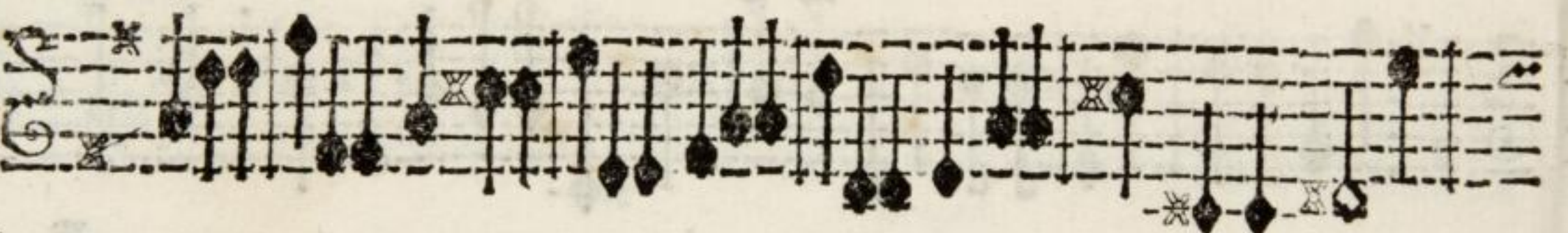


Orrante da Camera.



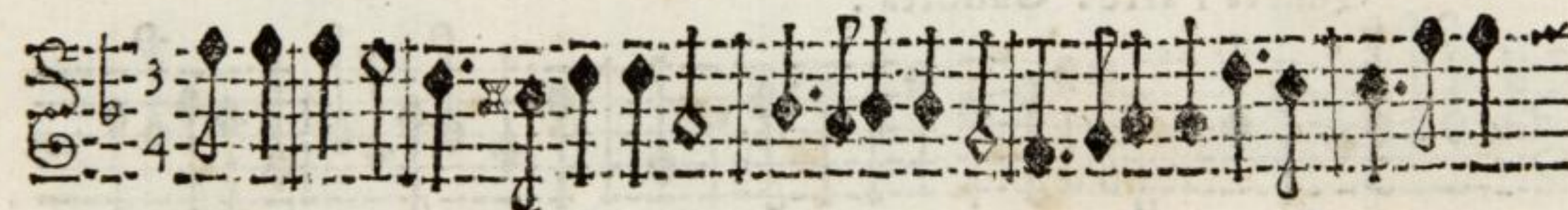


Aria. Presto.

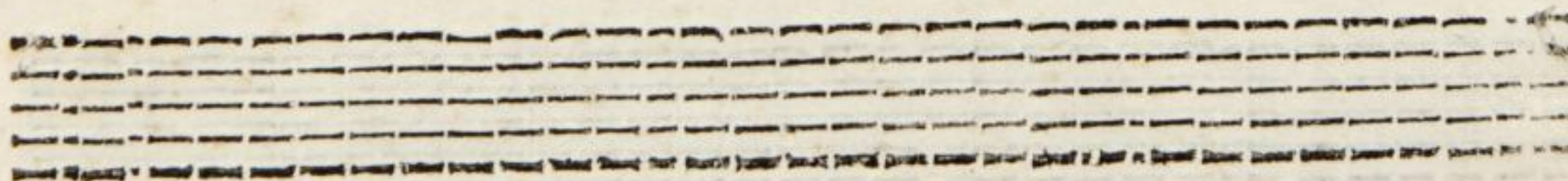
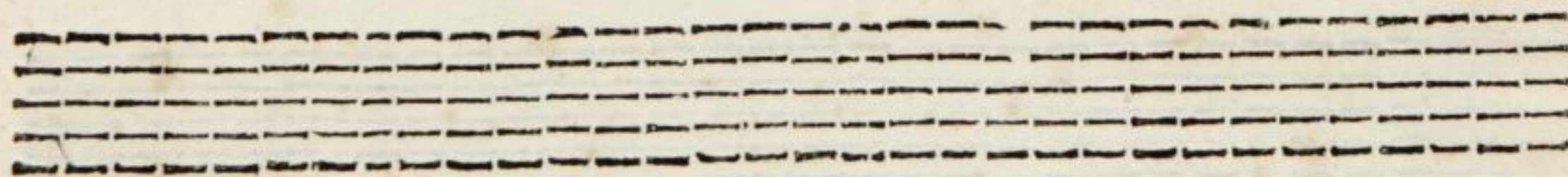
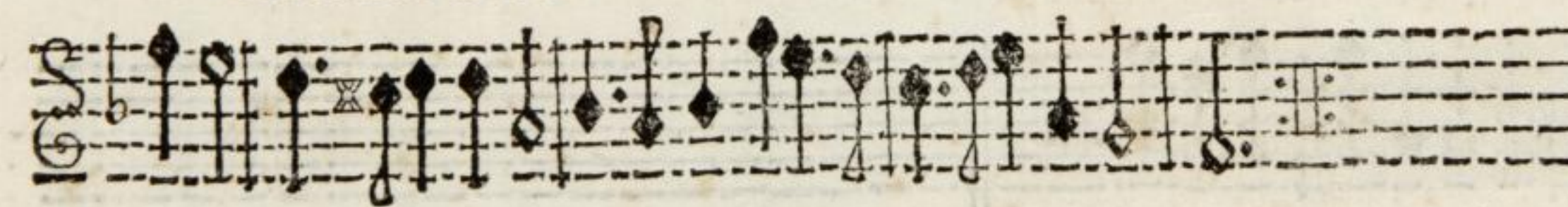




Rando. Prima Parte.



Seconda Parte.

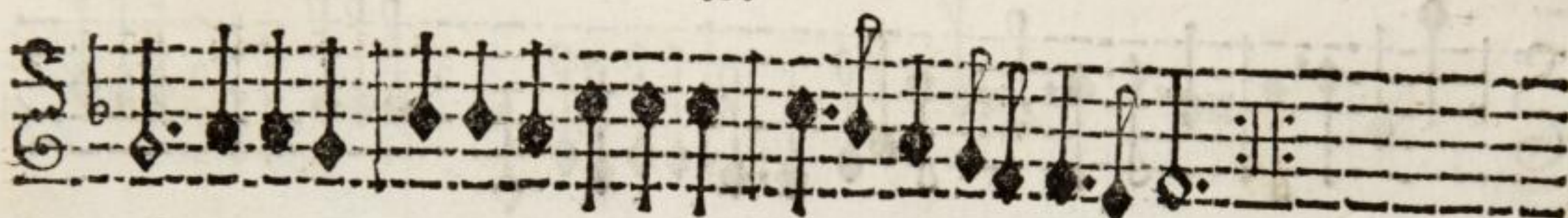




Terza Parte.



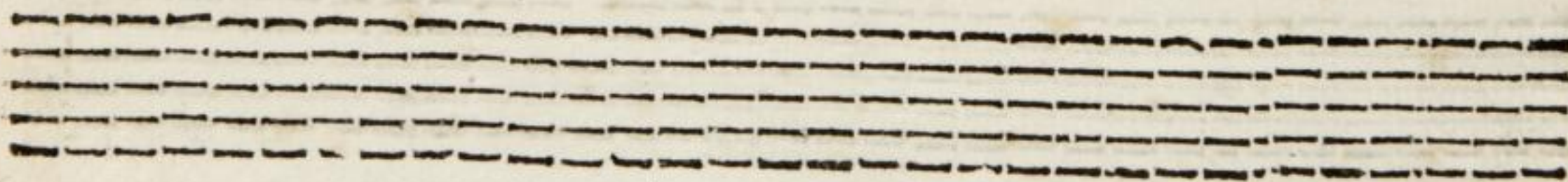
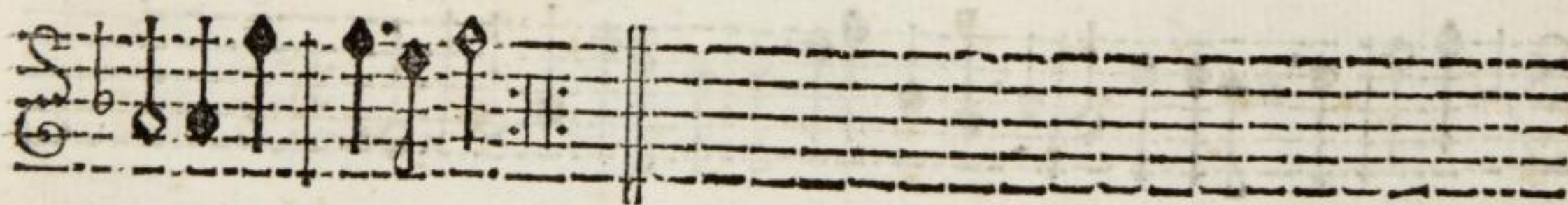
.S.



.S.



Quarta Parte. Gauotta.



VIOLIONO SECONDO.

Alla Francese. A 4

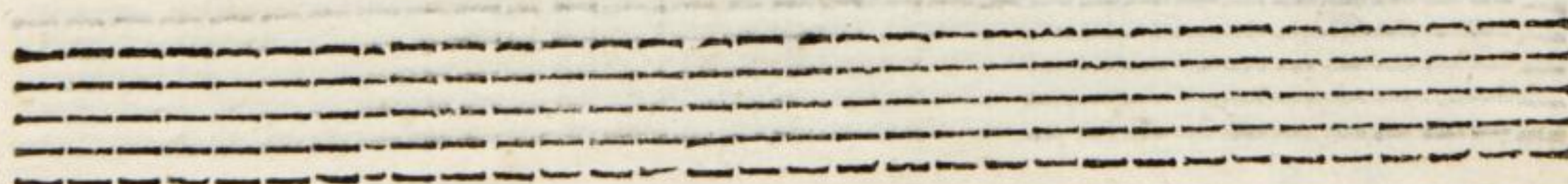
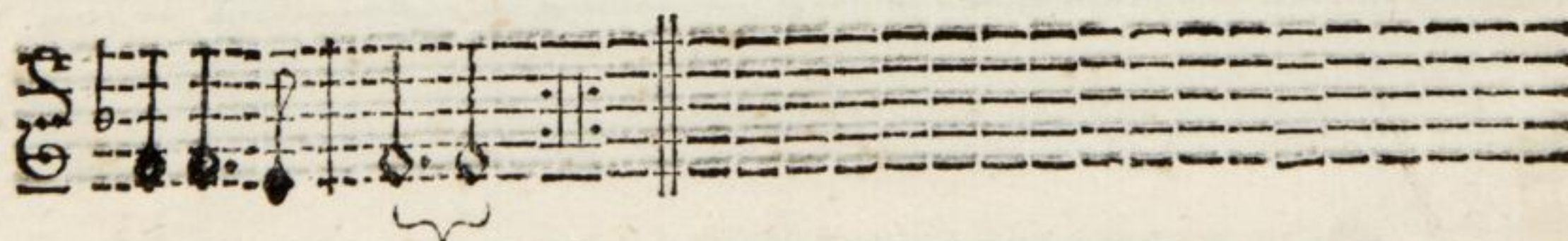
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Orrente.



Orrente.

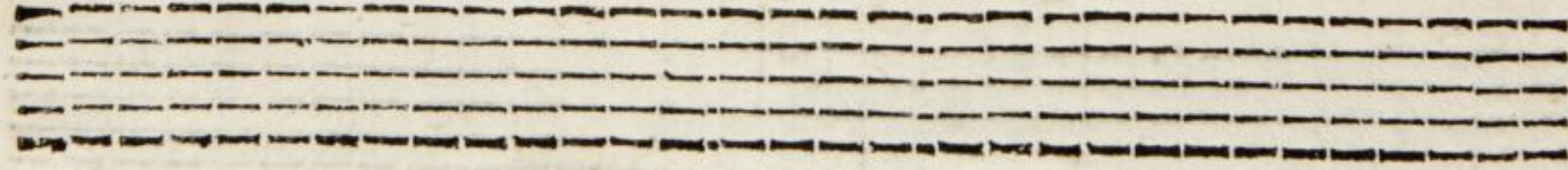
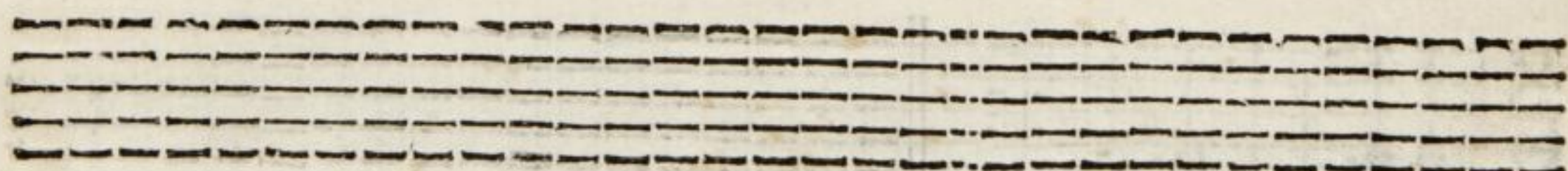
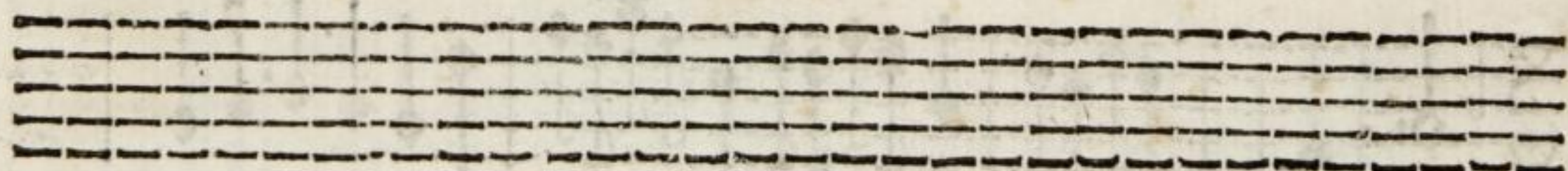
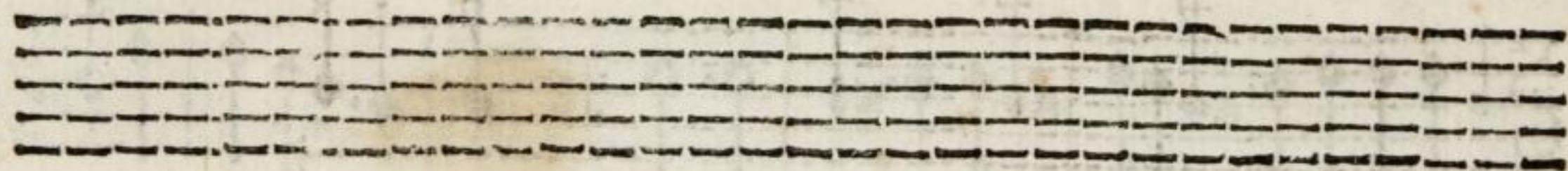
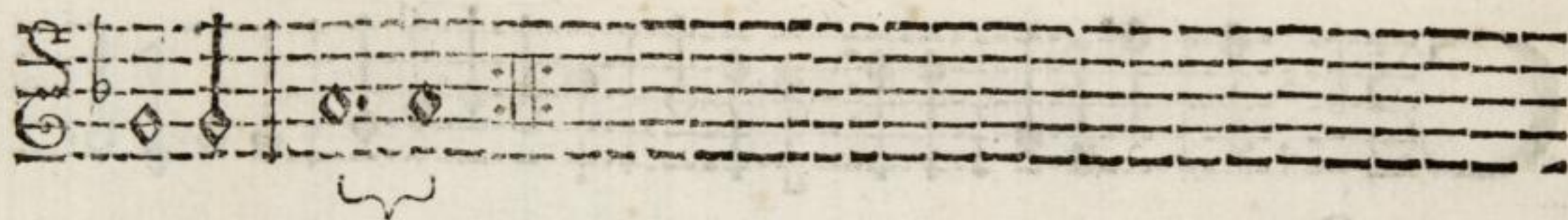


Varij Capricci da Suonare à quattro di Giuseppe Colombi, Opera 1. B 7

M

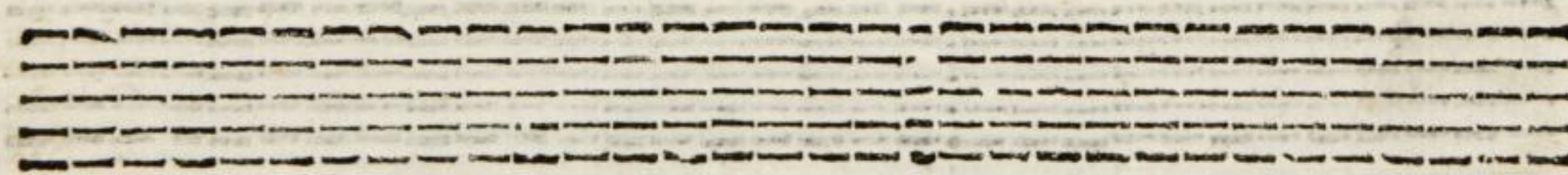
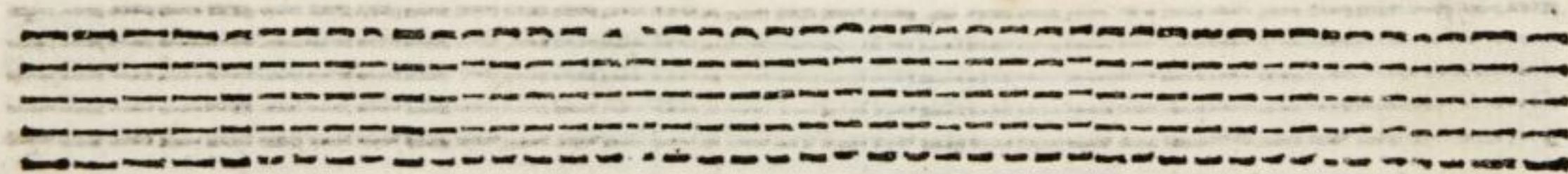
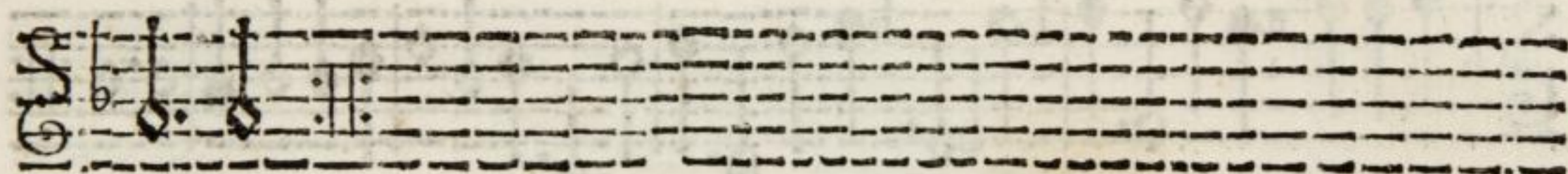
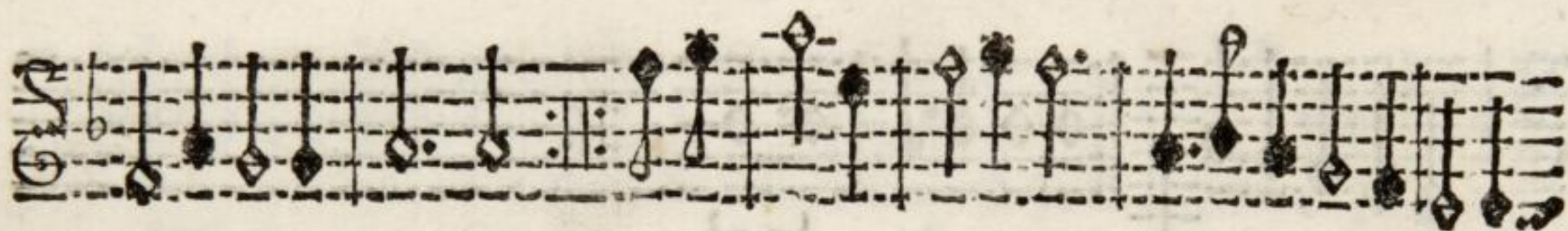


Orrente per Camera.



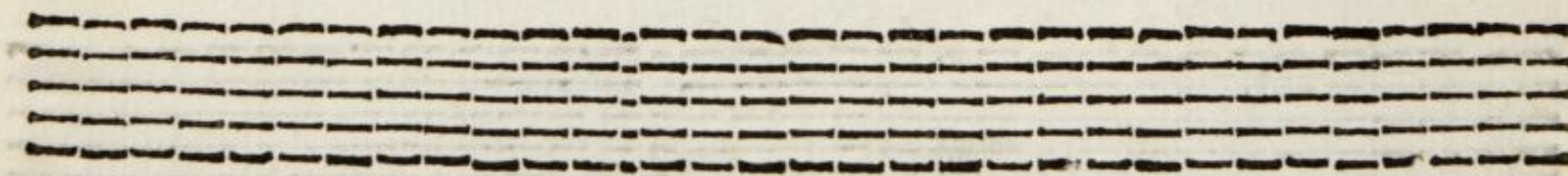
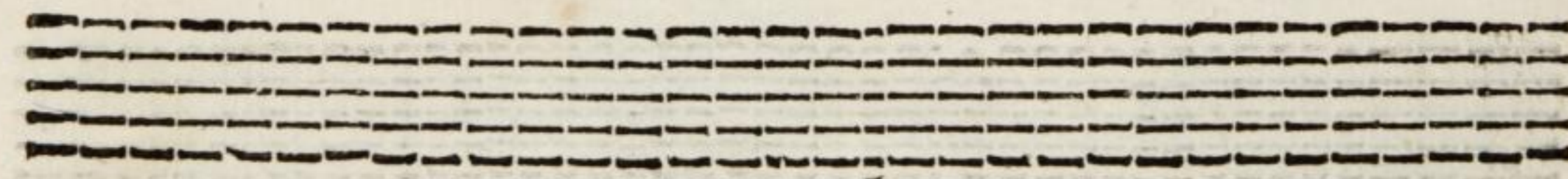


Aria . Presto .



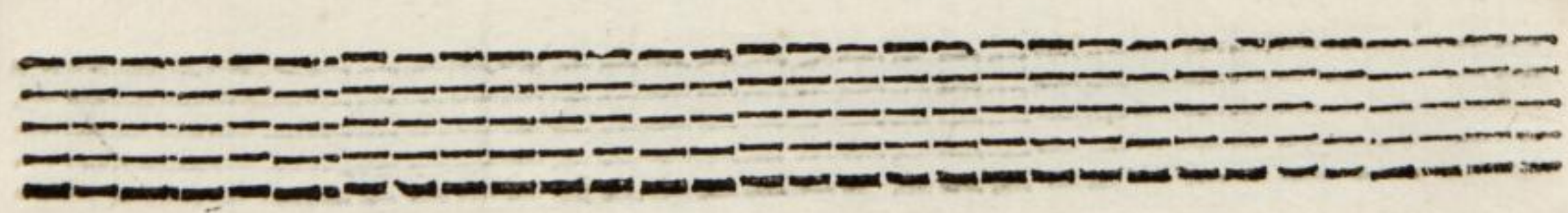
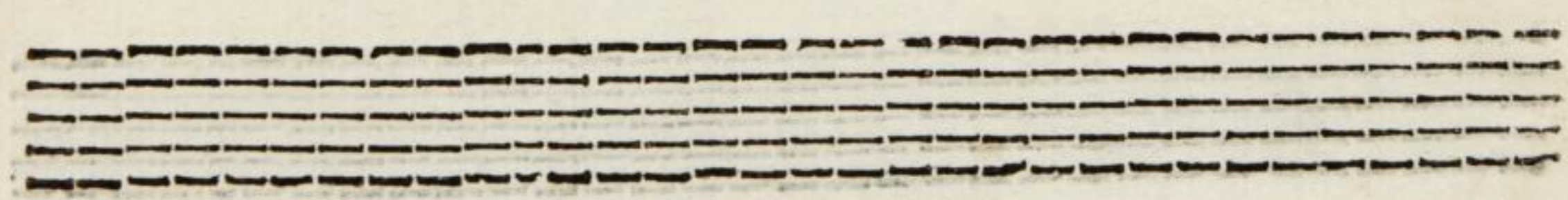
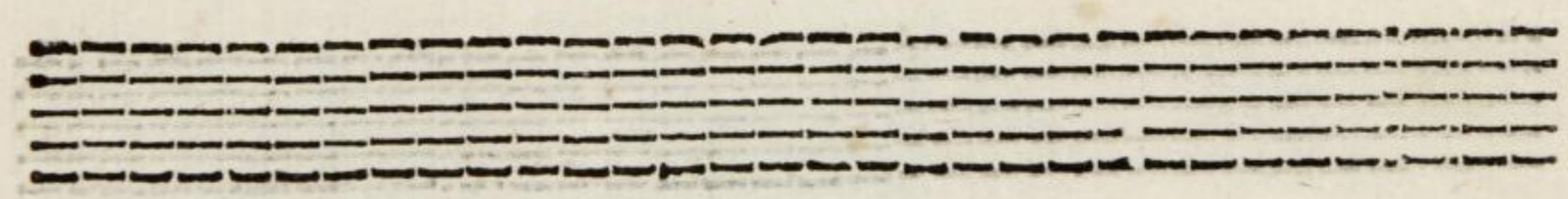
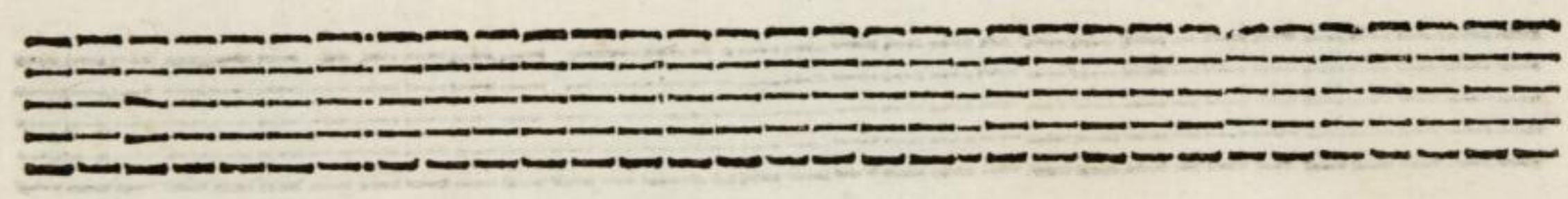


Orrente da Camera.



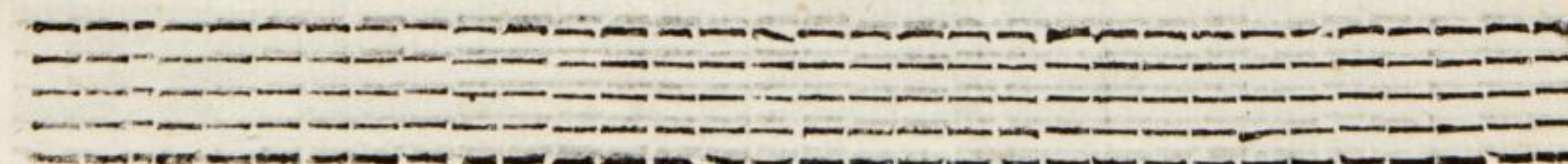
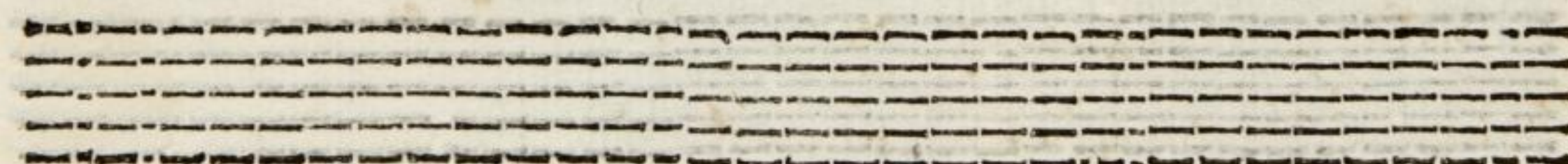
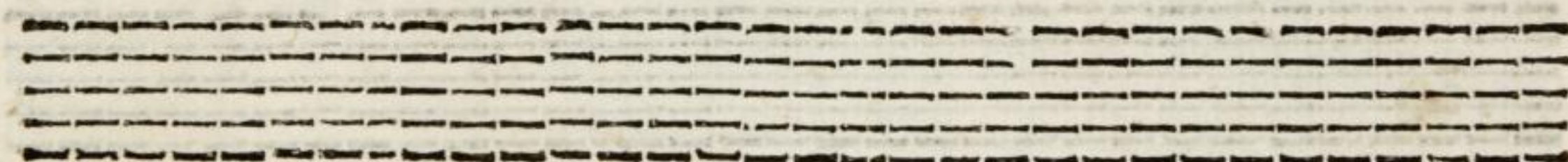
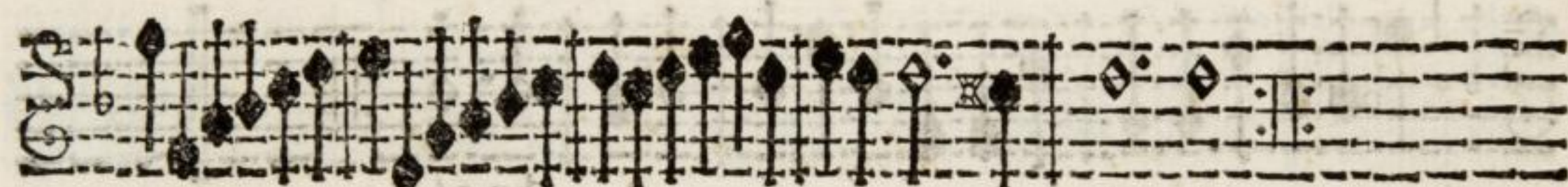


Aria Presto.



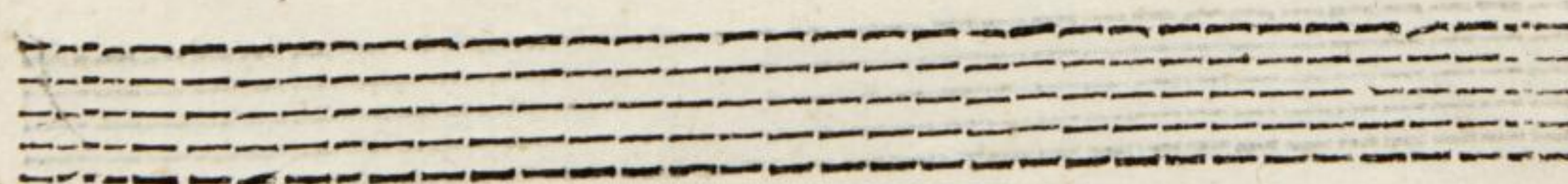
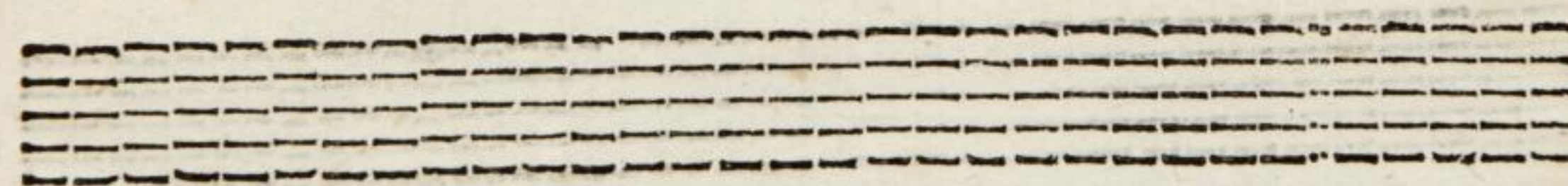
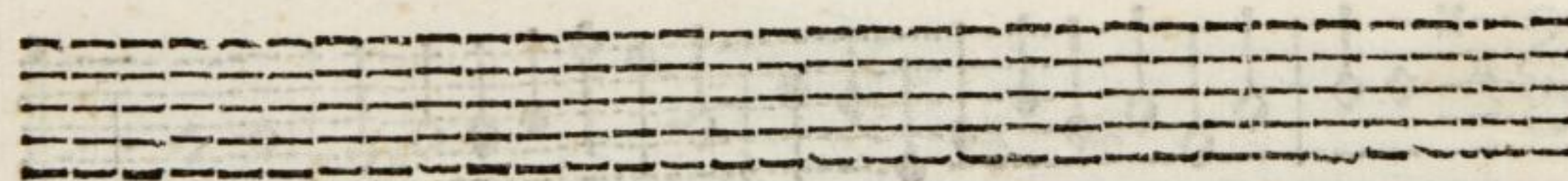
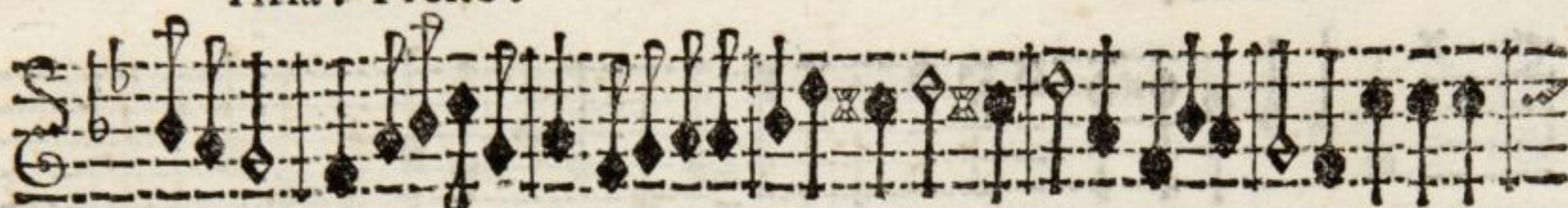


Orrente.



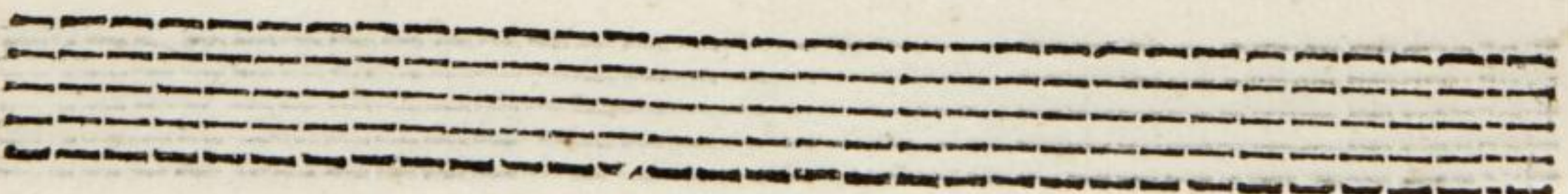
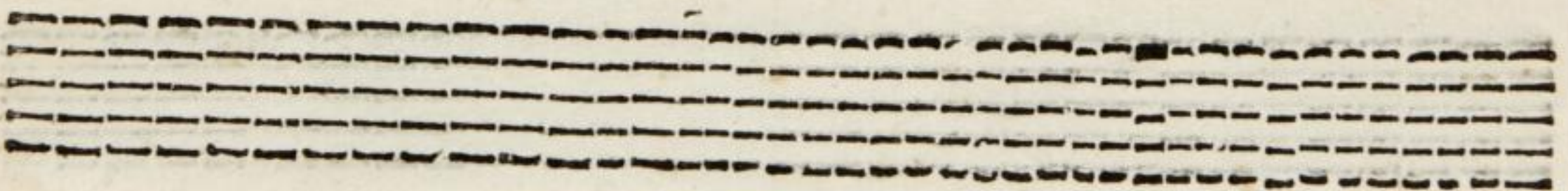
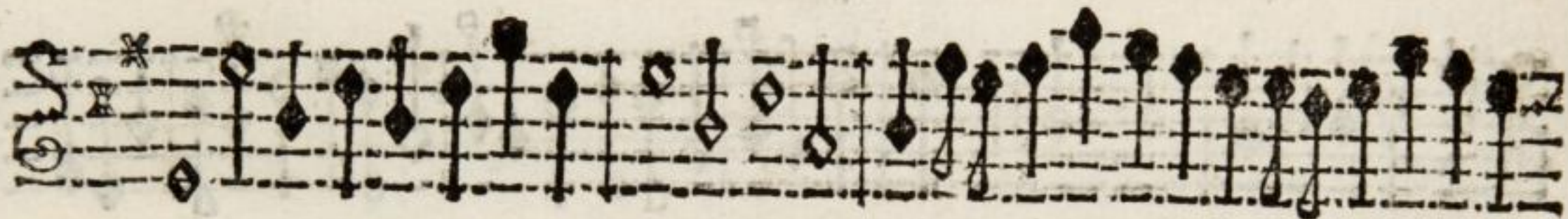
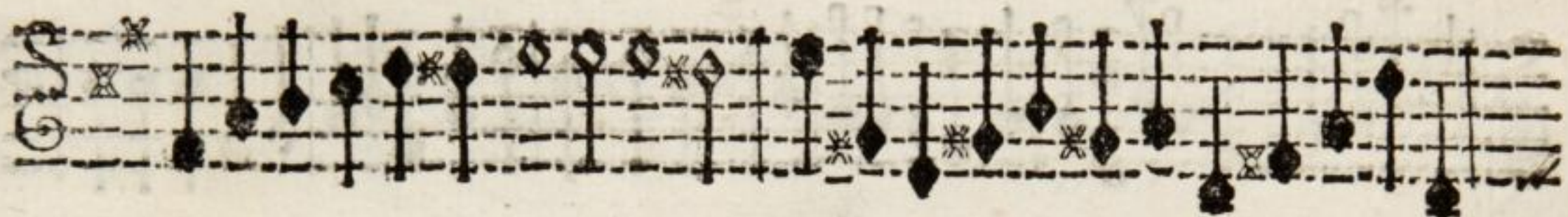


Aria . Presto .





Orrente.



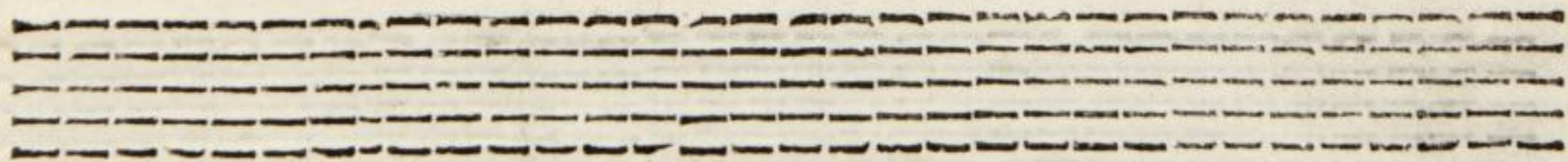
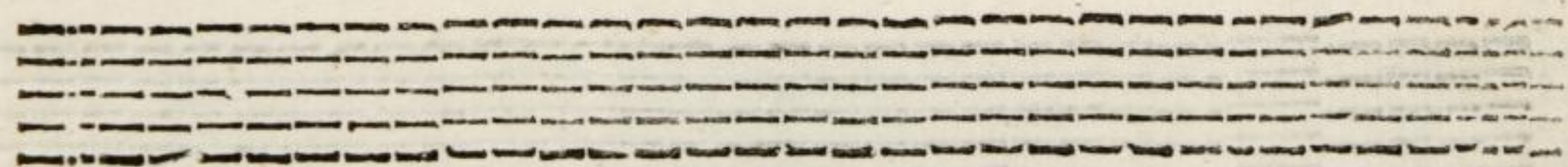
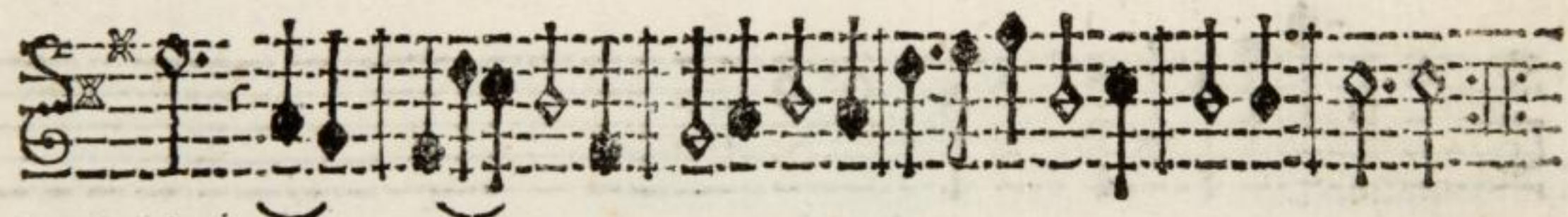
VIOLENO SECONDO.

A 4

29



Aria Presto.

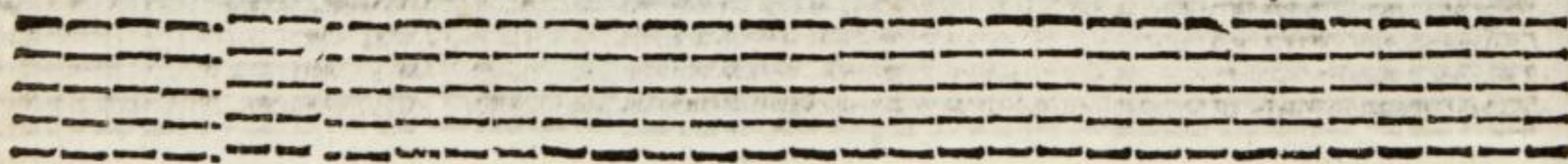
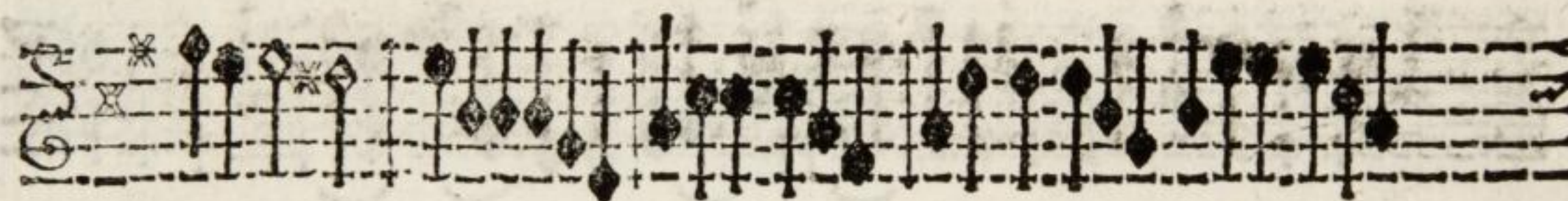
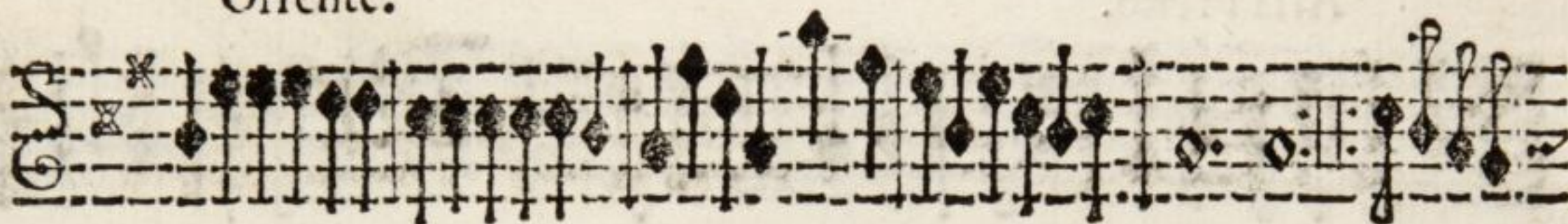


Varij Capricci da Suonare à quattro di Giuseppe Colombi, Opera 1. B 9

15

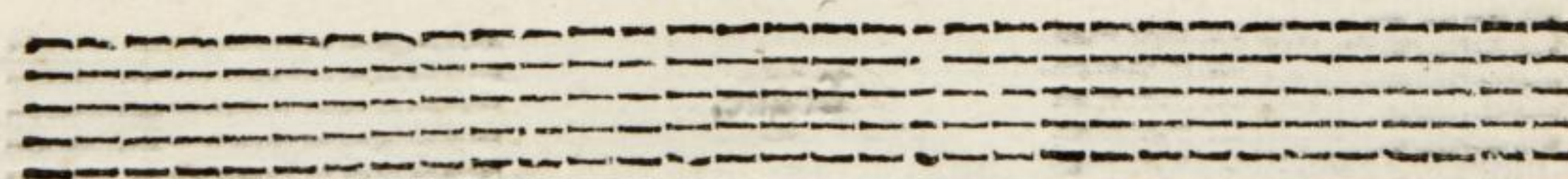


Orrente.





Aria . Presto .



Grave.



VONATA.



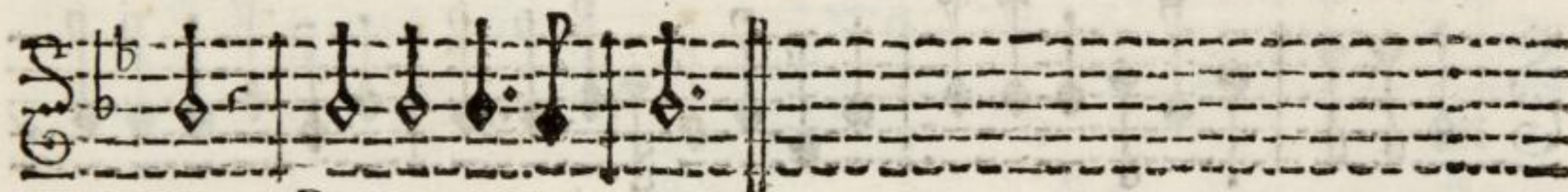
Alegro.



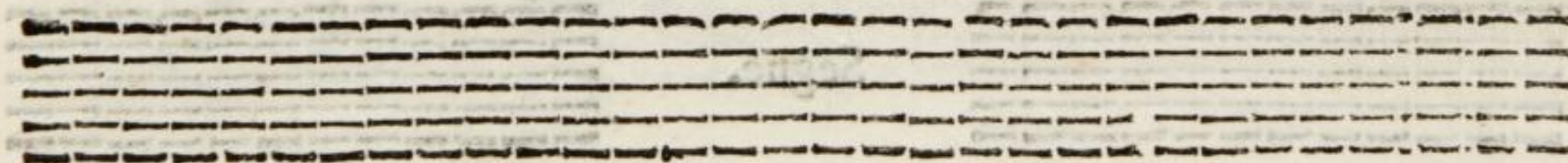
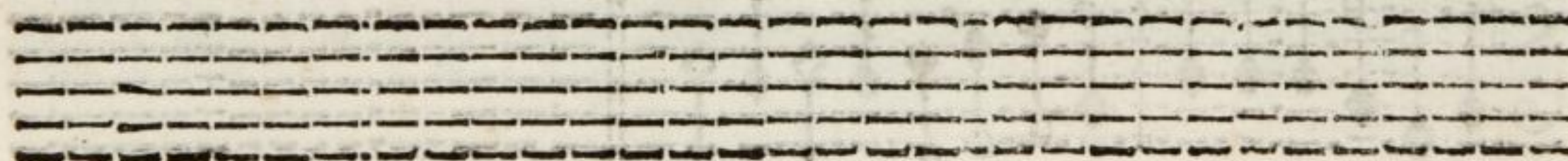
Segue.



Alegro.



.P.



Adagio.



VONATA.



Alegro.



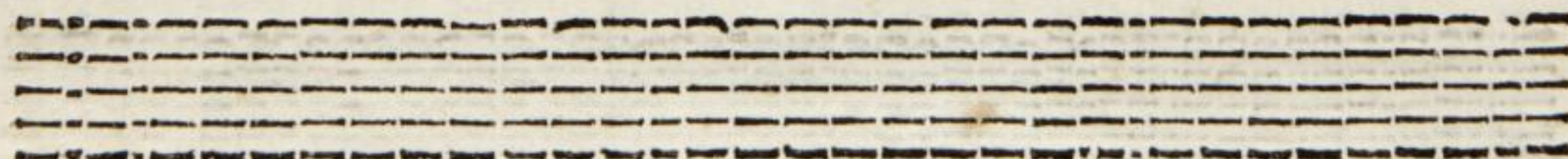
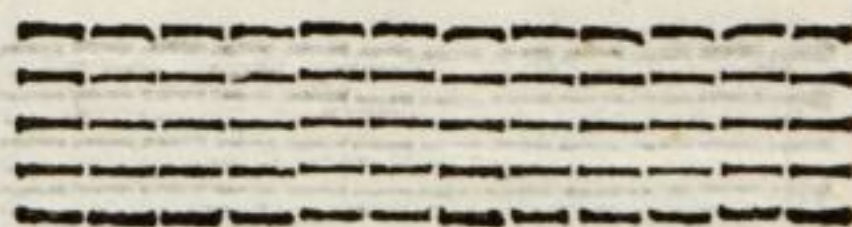
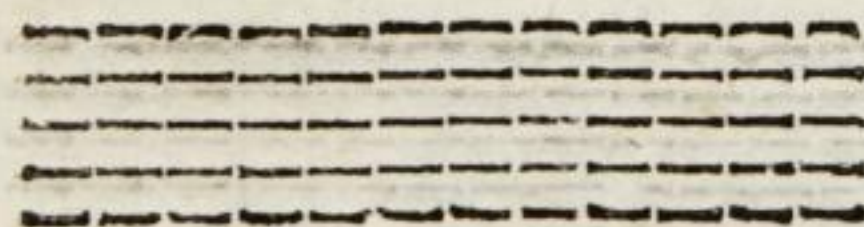
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Alegro.

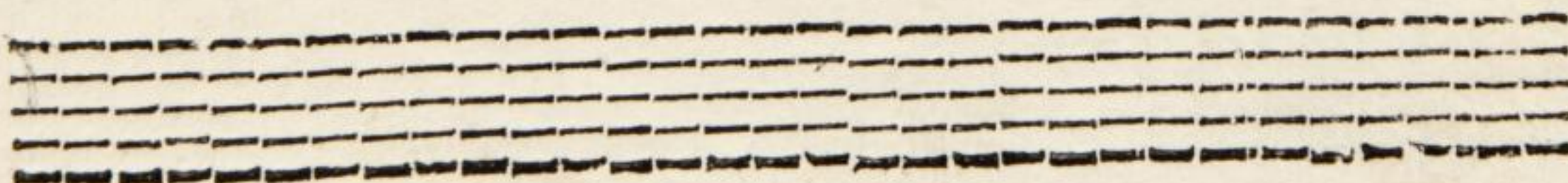
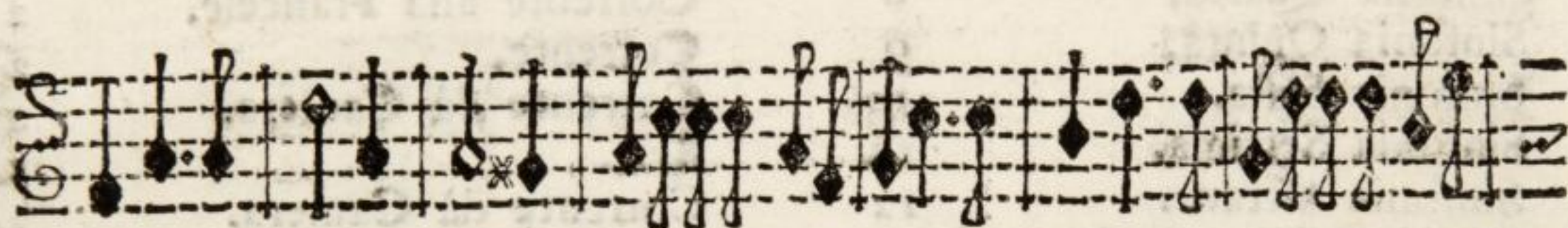


Segue.





Alegro.



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E I N I S.







F. 292(3)

A 17

A

VIOLA.

DELLE SINFONIE
DA CAMERA.
BRANDIE CORRENTE
ALLA FRANCESE,

Con Corrente, & Arie da Camera, e Suonate per suonare
à due, à trè, & à quattro.

DEDICATE

ALL' ALTEZZA SERENISS.^{MA} DELLA SIG.^{RA}

DVCHESSA MARIA
DI PARMA.

DA GIOSEPPPE COLOMBI.

Opera Prima.



IN BOLOGNA. M.DC.LXVIII. Con licenza de' Superiori.

C

A



S E R E N I S S I M A A L T E Z Z A.



Applaudere colla semplice armonia d' vn istromēto alle sublimi, & Eroiche Virtù di V. A. S. è indecenza, che accusa di troppo temerario il mio ardire, costituendomi in debito preciso la mia professione di conoscerne la dissonanza, e di sapere quanto male possa accordarsi nel celebrar le medesime l' humiltà d' vn suono sì rauco allo strepitoso rimbombo, che ne porta in ogni luogo la Fama.

Con tuttò ciò perche frà le qualità egregie di V. A. S. risplende particolarmente la benignità, io affidato dà questa mi fò lecito di consacrare tali quali siano queste mie prime fatiche.

Lo Spirito di V. A. S. che non vede cosa alcuna che non sia inferiore à se stesso, e poco proporzionata alla propria eccellenza hauerebbe gran ragione di sdegnare la rozezza di questo mio debile tributo, ma la grandezza dell' animo suo saprà riconoscere anche nella pouertà del dono la viuezza dell' ossequio, che l'accompagna, e la somma diuozione del cuore, che lo presenta.

Supplico però con tutta riuerenza l' A. V. S. ad honorarlo dell' humanissimo di lei gradimento, ed à riceuerlo sotto l' altissimo suo patrocinio, mentre resto facendo all' A. V. S. profondissimo inchino.

Di V. A. S.

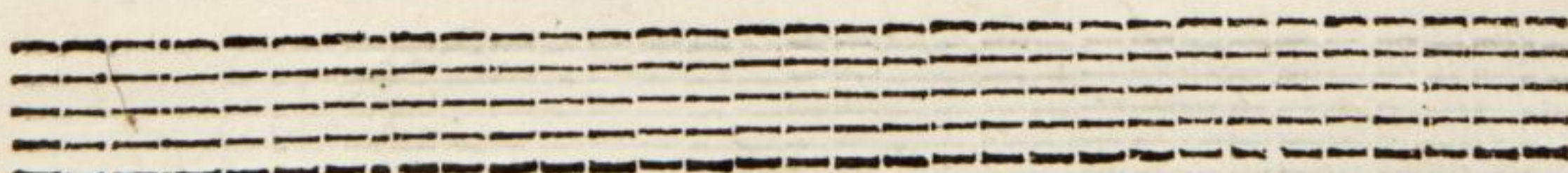
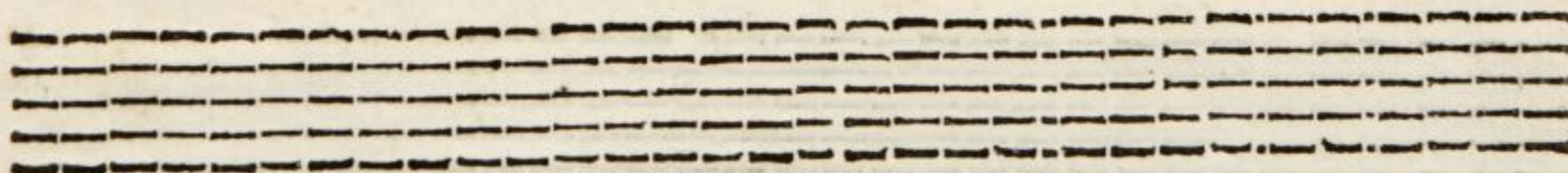
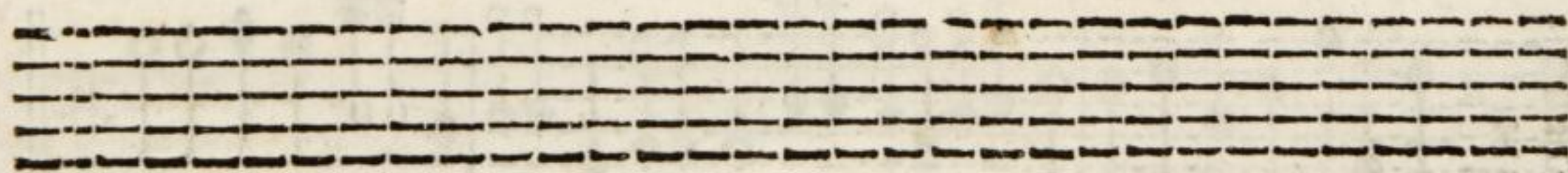
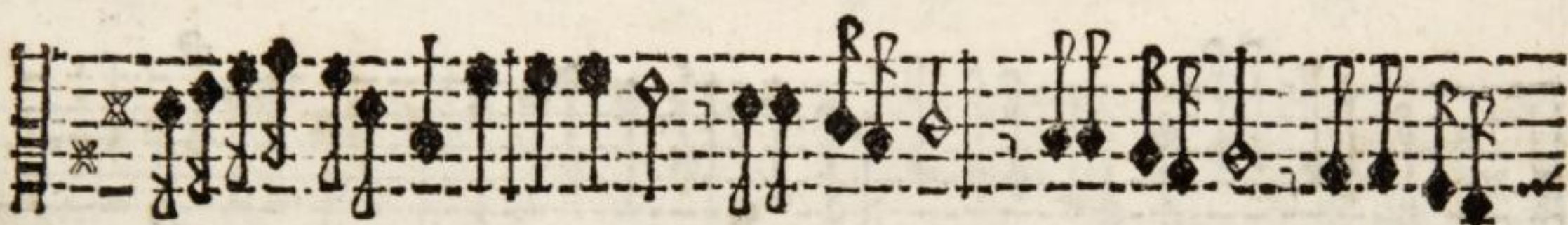
Modana li 7. Genaro 1668.

Humilissimo, e Deuotissimo Seruitore.

Gioseppe Colombi.

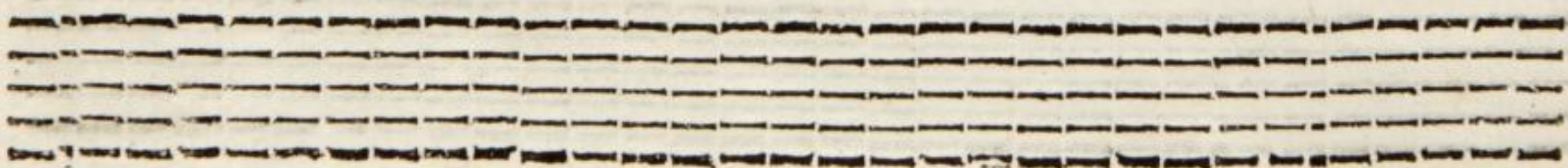
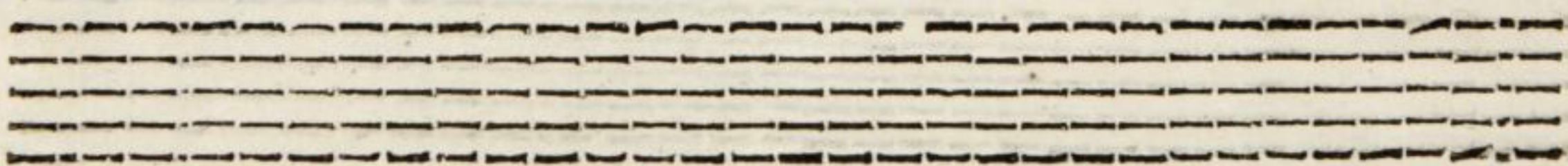
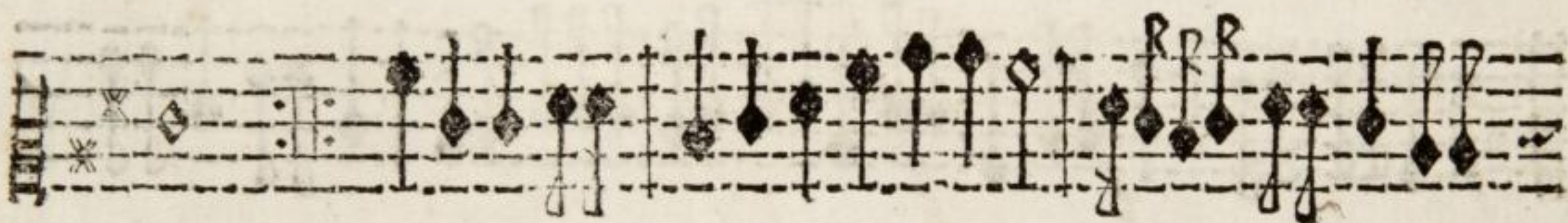
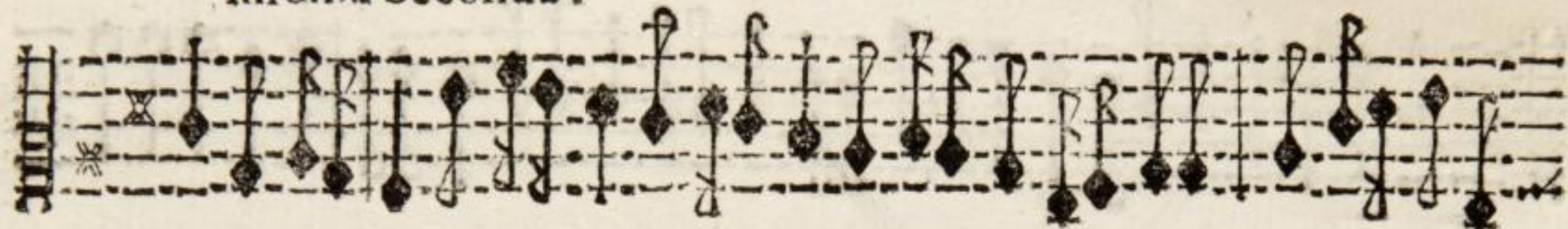


Infonia Prima da Camera.





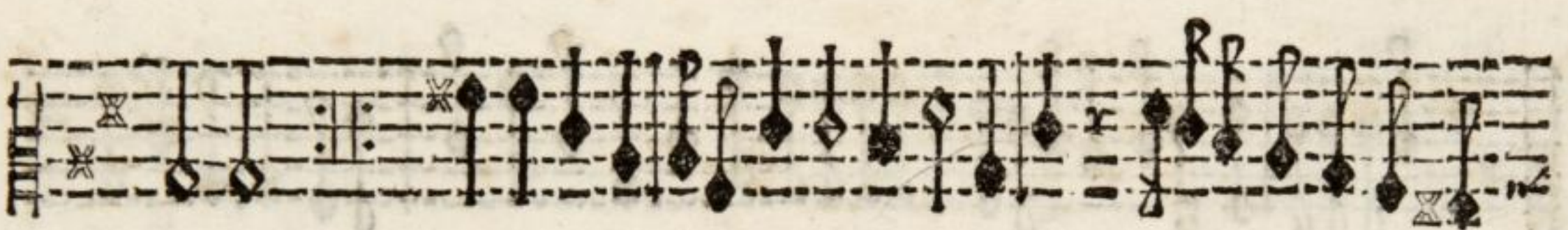
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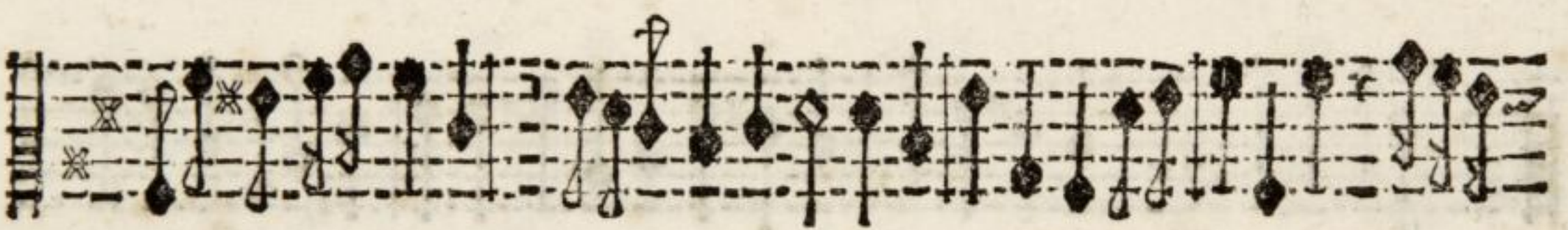


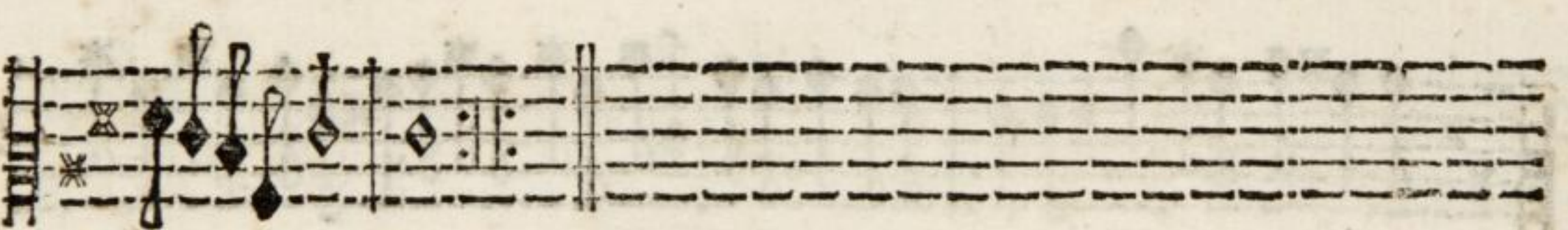
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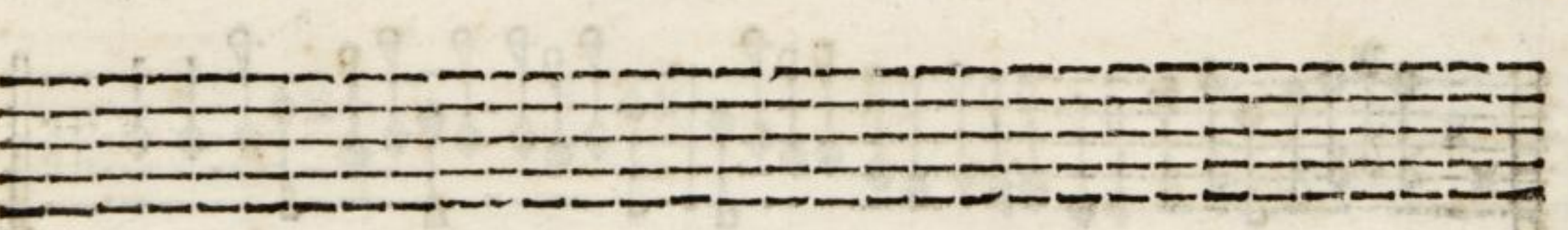
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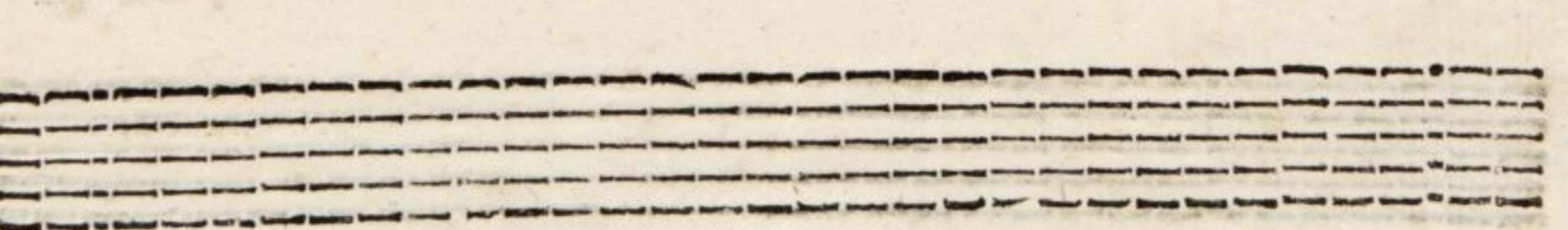


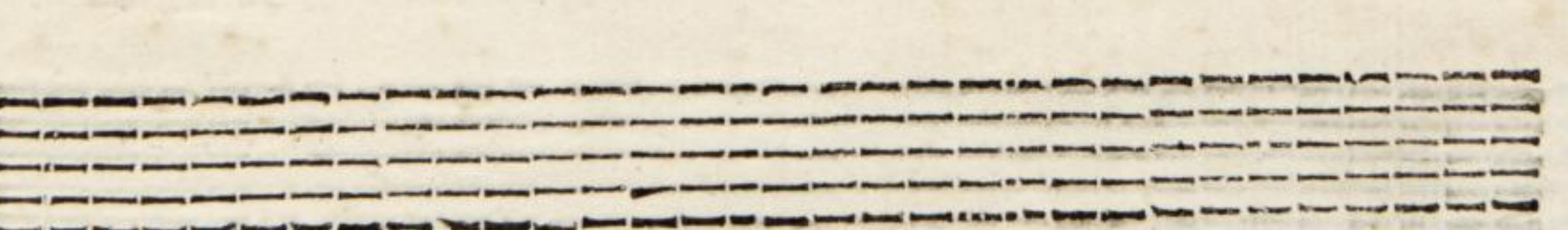












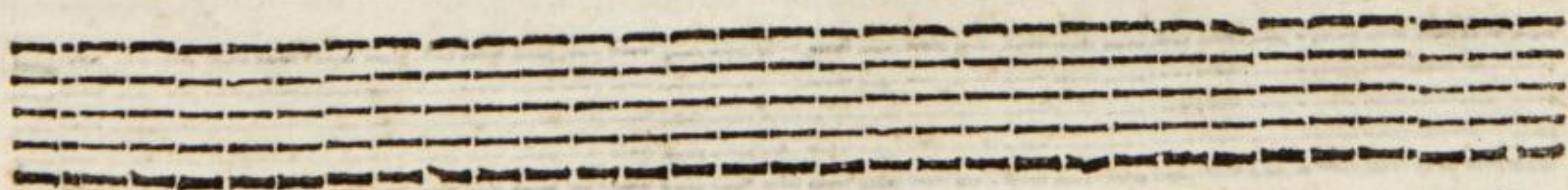
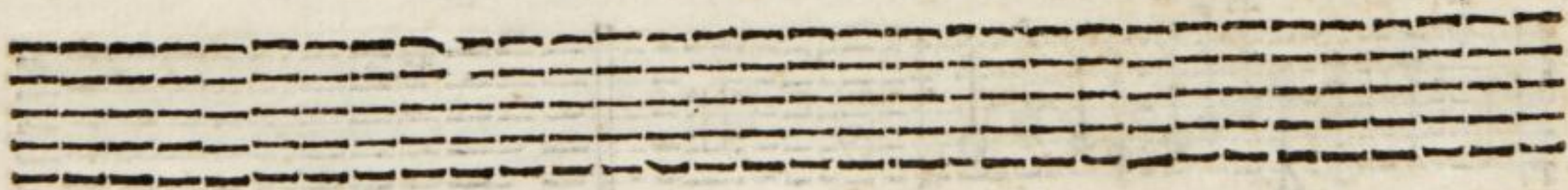
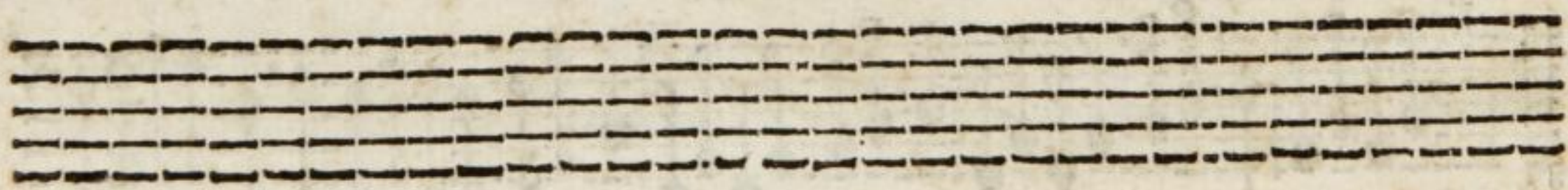


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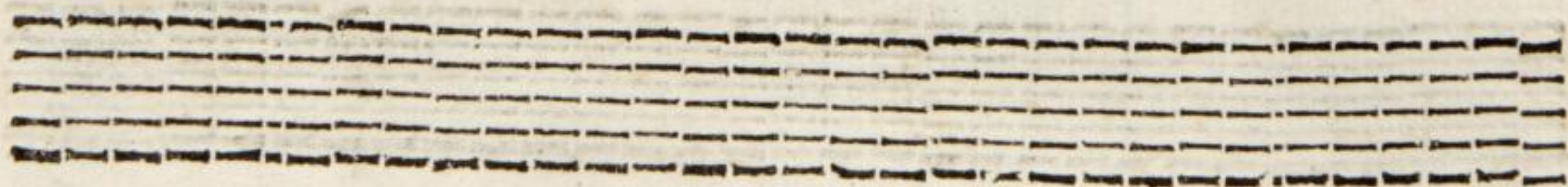


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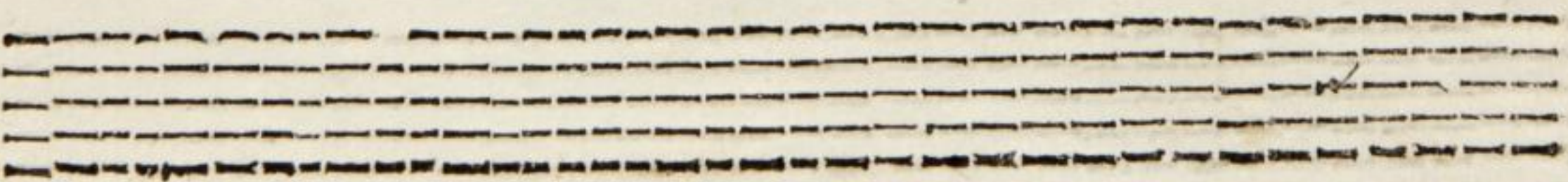
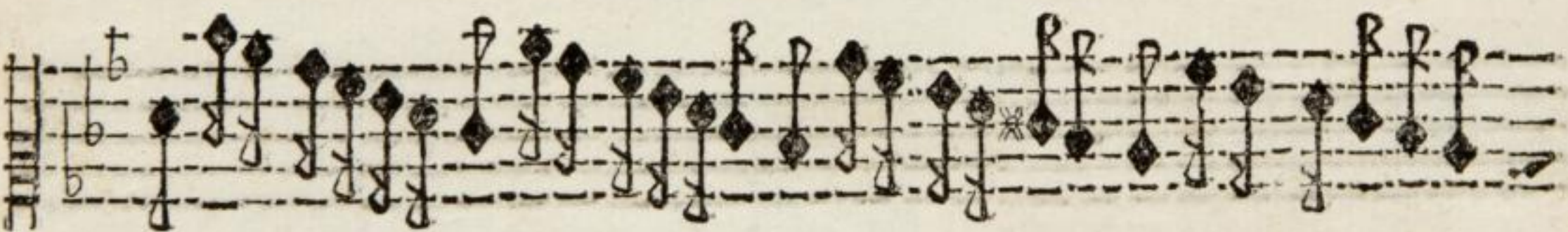
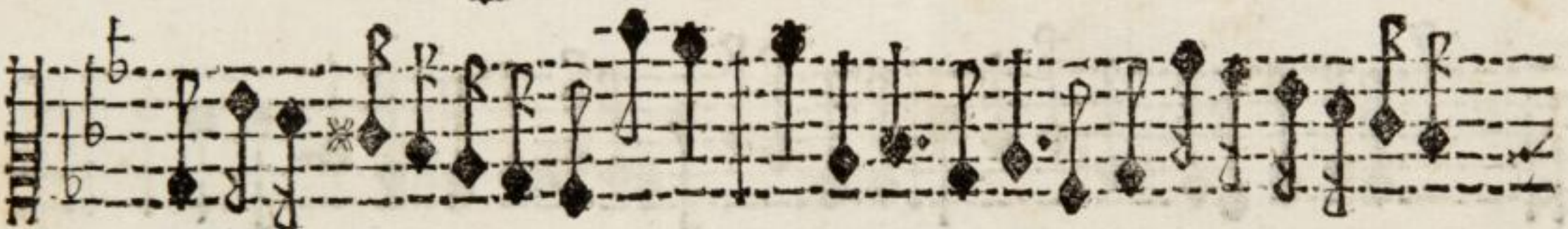
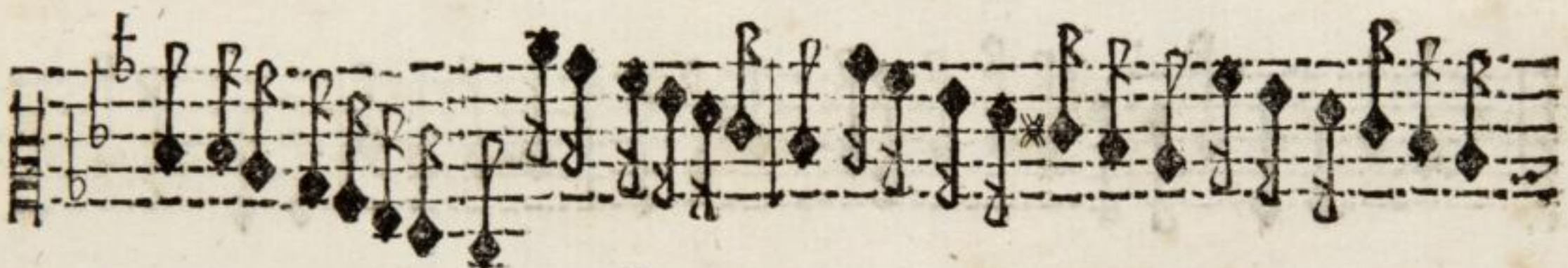


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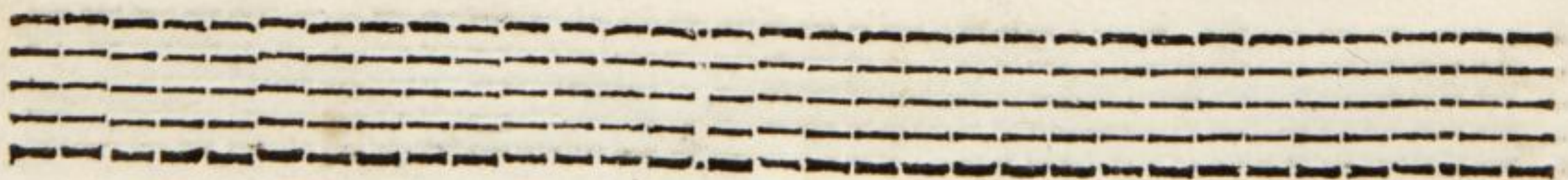
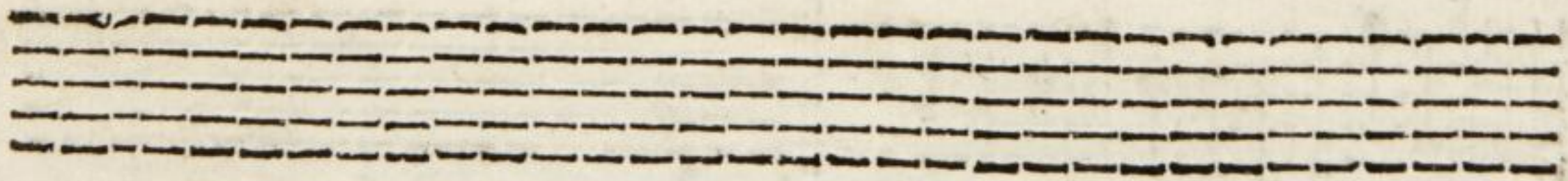


Infonia Settima.



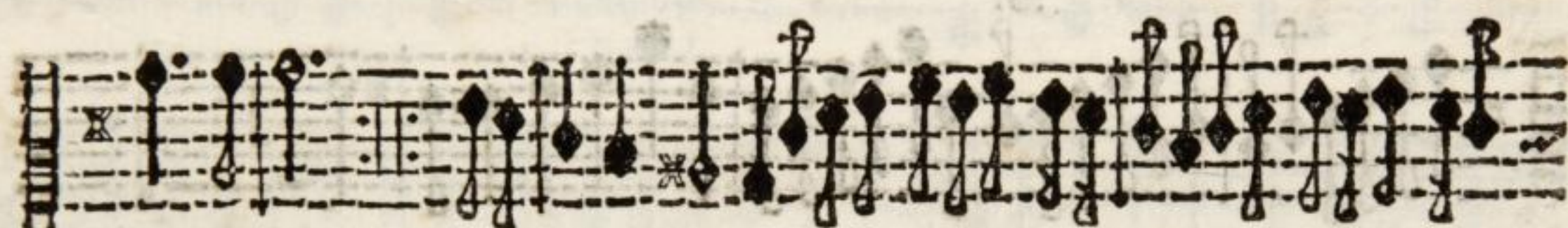


Infonia Ottava.

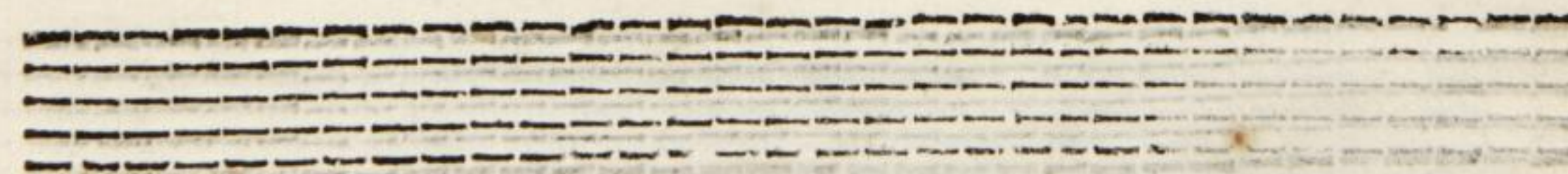




Rando . Prima Parte .



Seconda Parte .

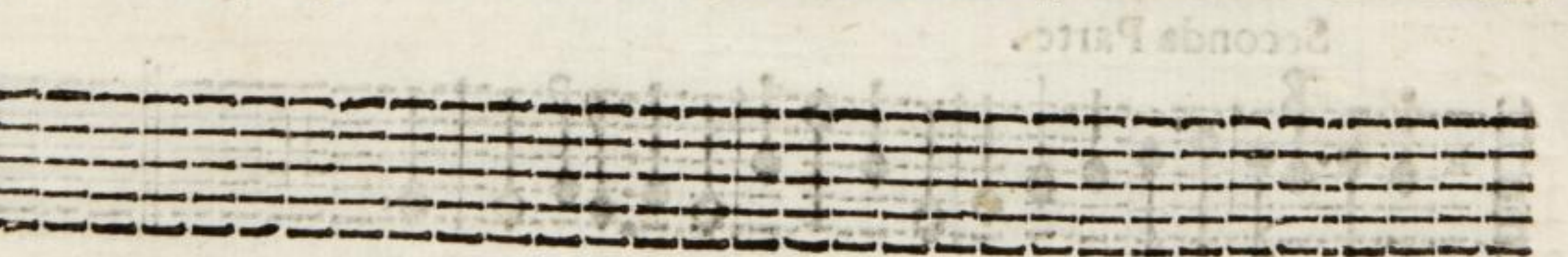




Terza Parte .



Quarta Parte . Gauotta .



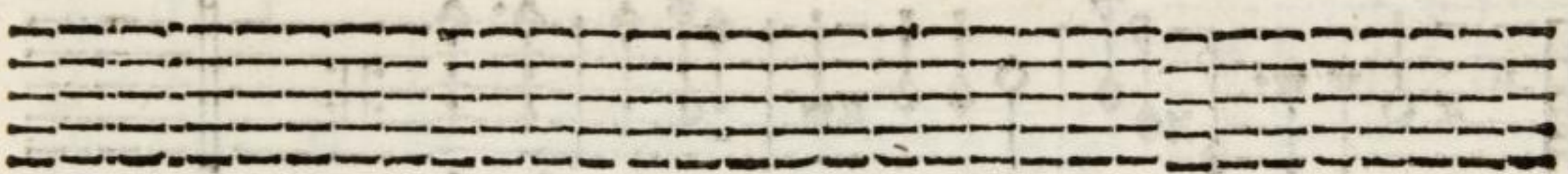
Varij Capricci da suonare a quattro di Giuseppe Cimarosa

Alla Francese.

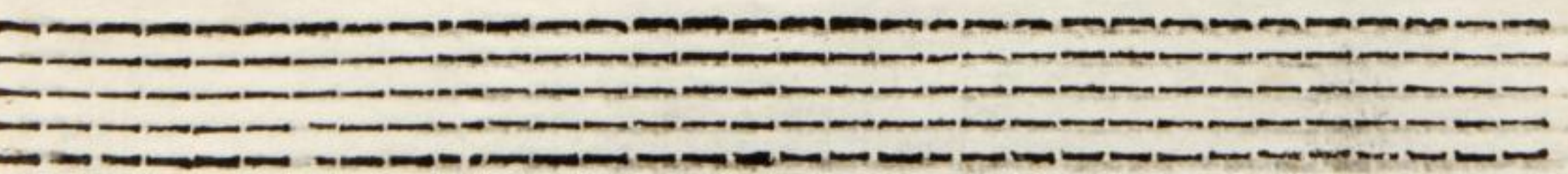
151



Orrente.

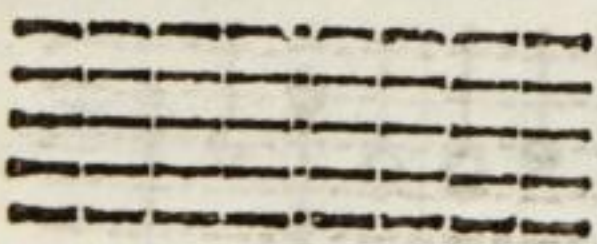
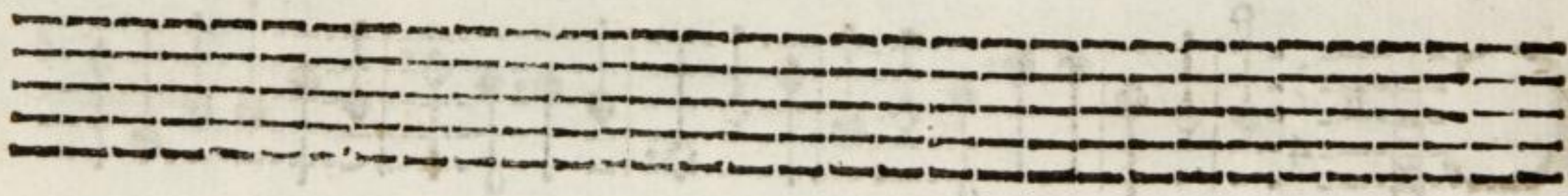


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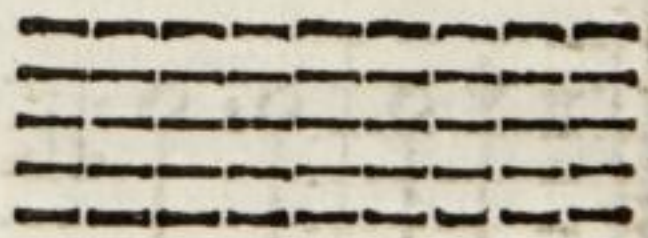




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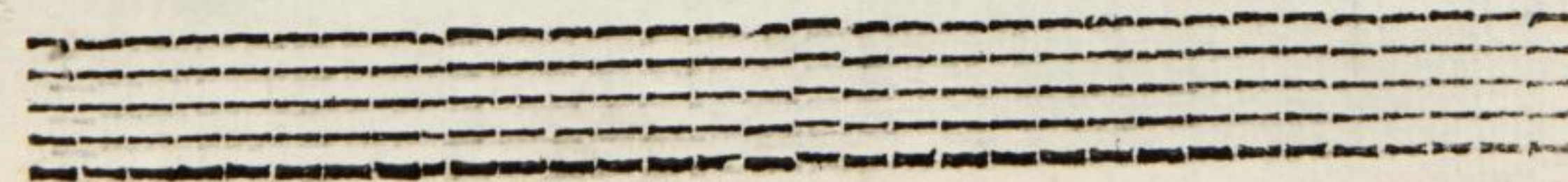
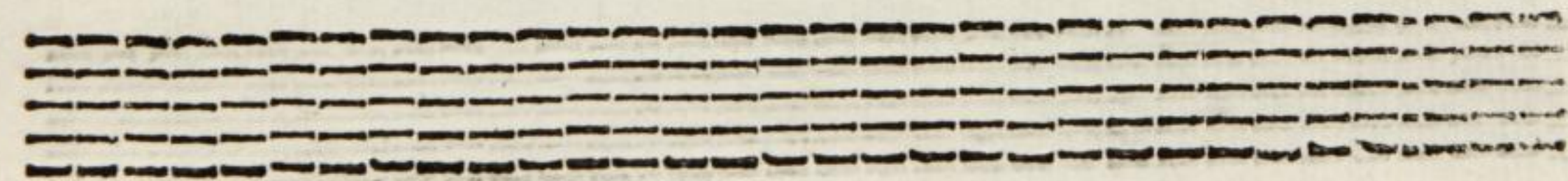
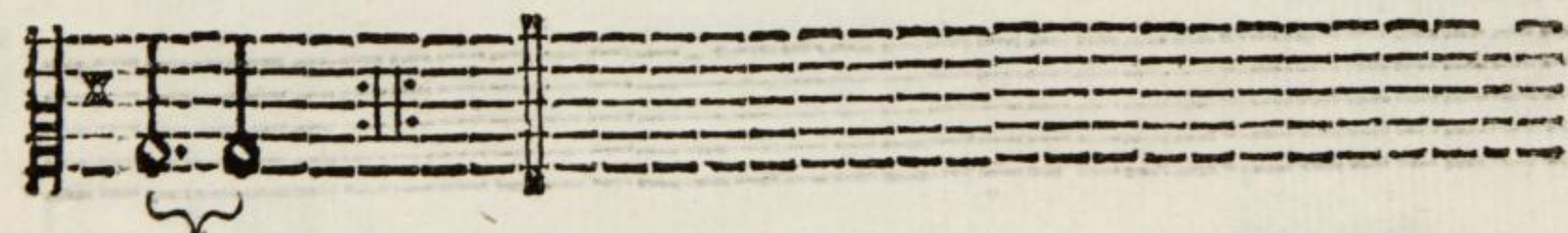
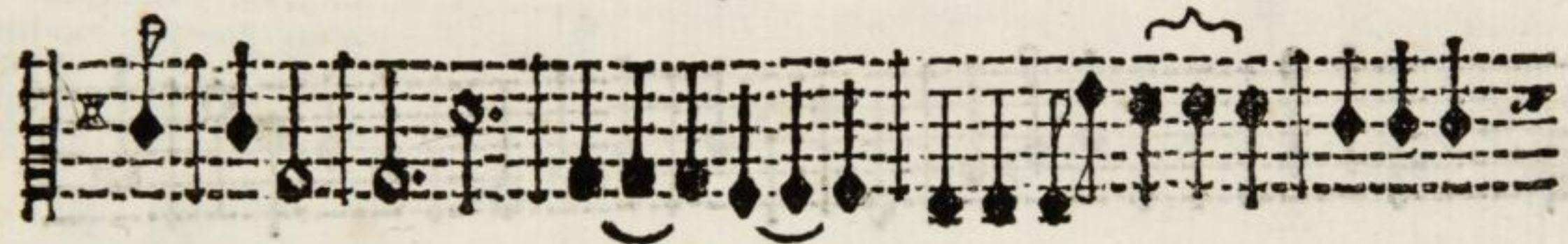


Seguita le Corrente da Camera.



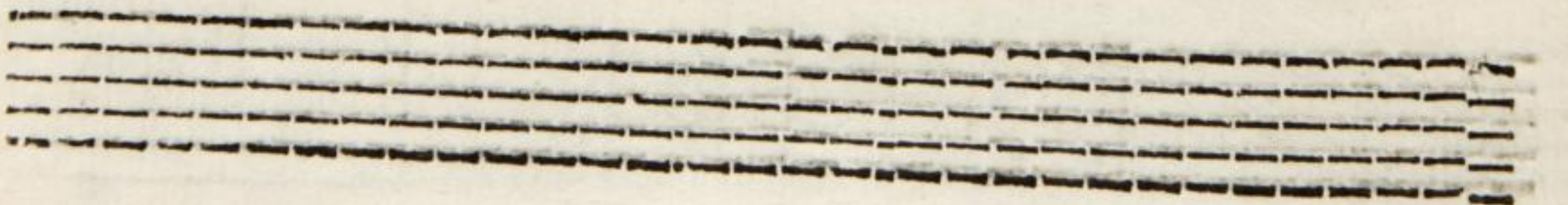
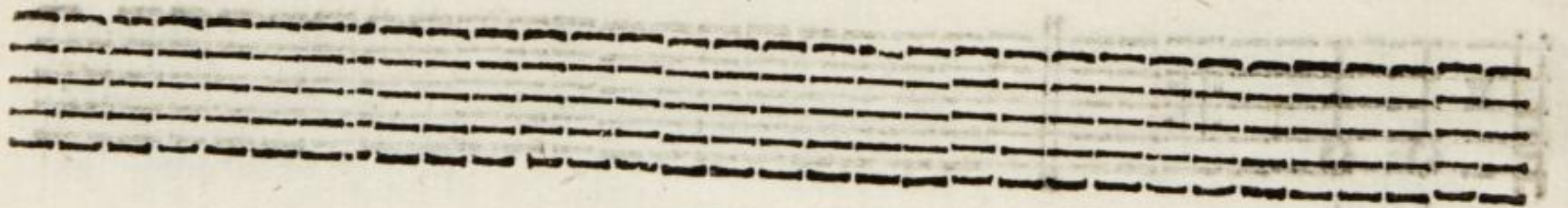


Orrente da Camera.





Aria. Presto.



Alla Francese.

19



Rando . Prima Parte .



Seconda Parte .



10



Terza Parte.



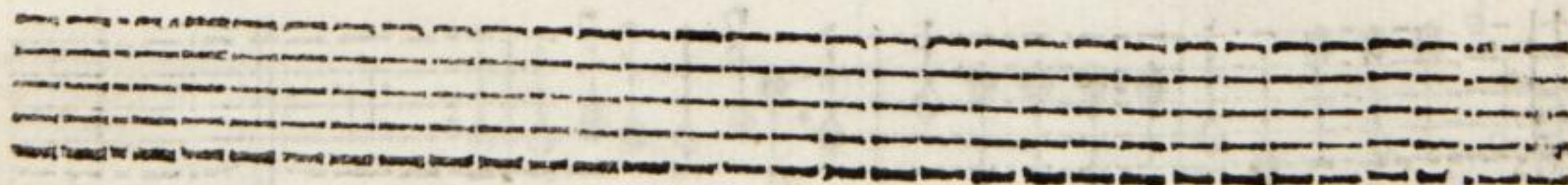
.S.



.S.



Quarta Parte. Gauotta.



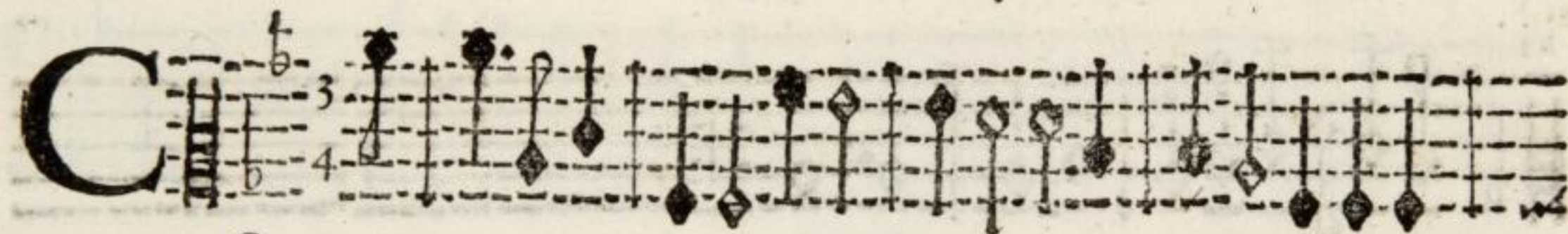
VIOLA.

Alla Francese. A 4

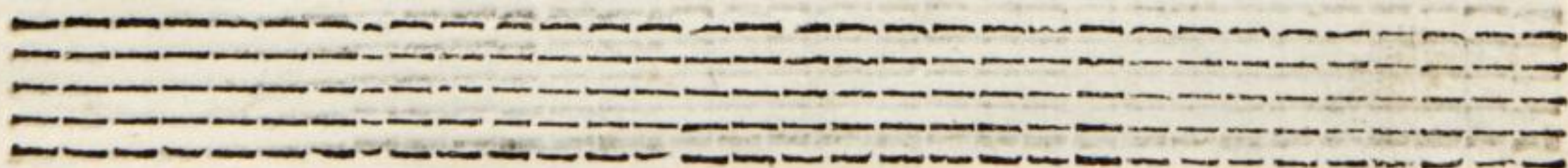
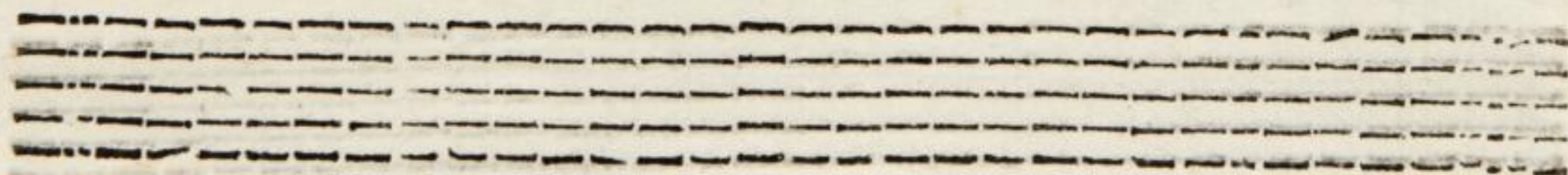
21



Orrente.

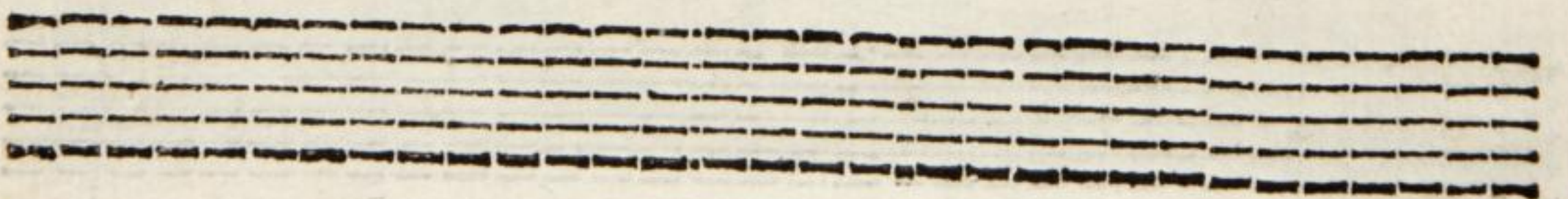
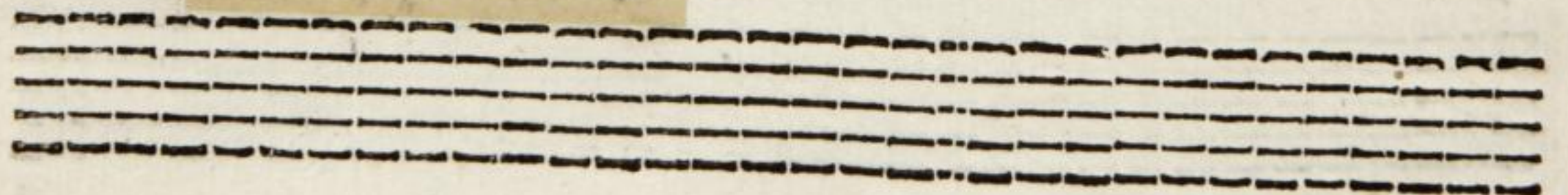
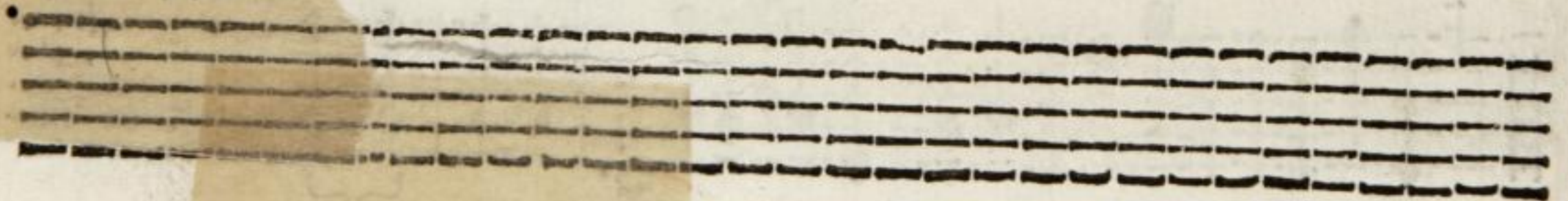
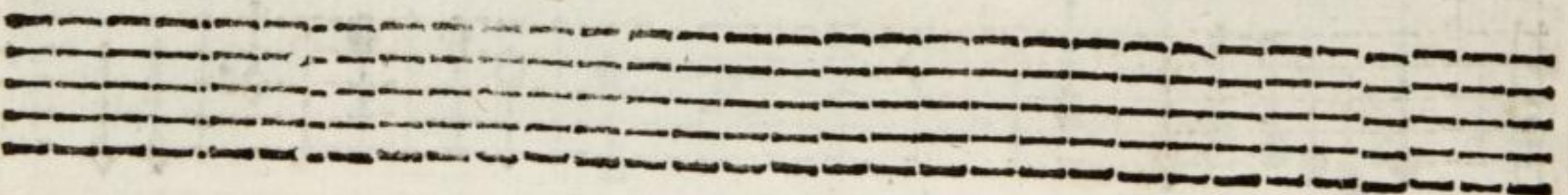
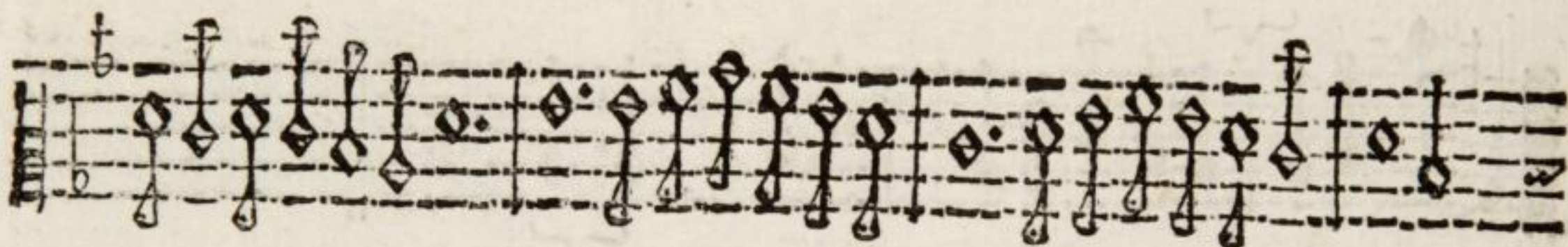


Orrente.





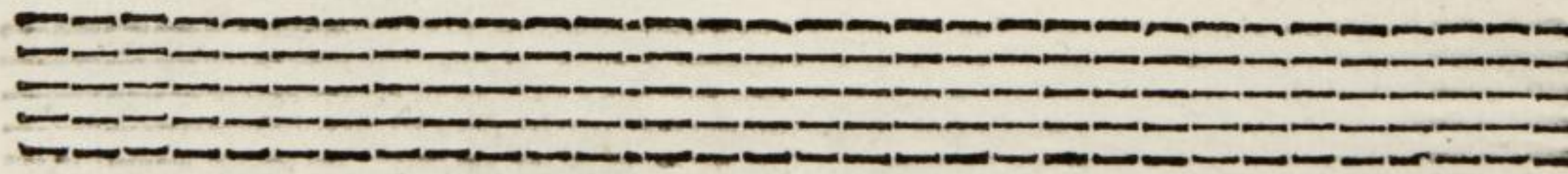
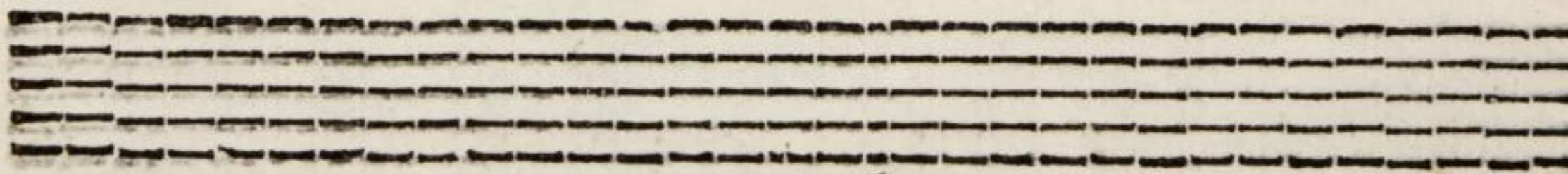
Orrente per Camera .



Aria . Presto .

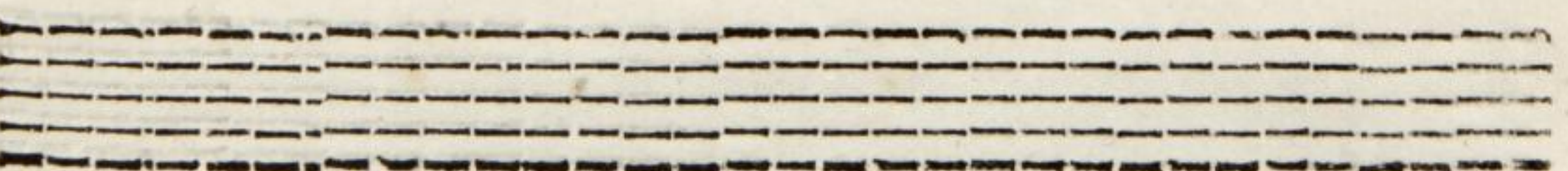
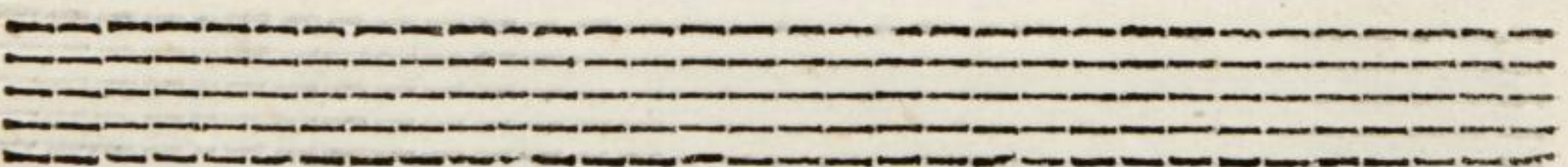
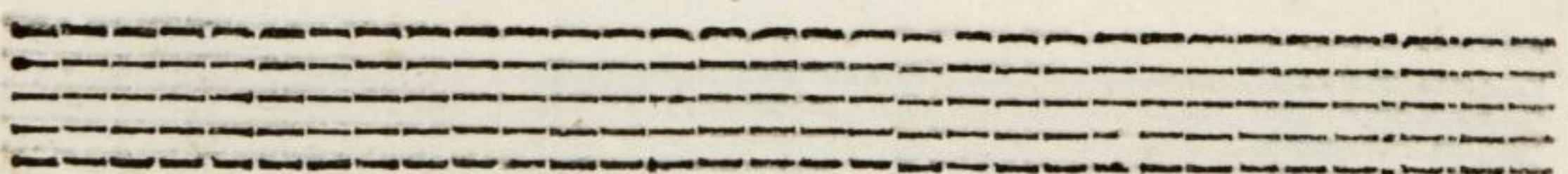
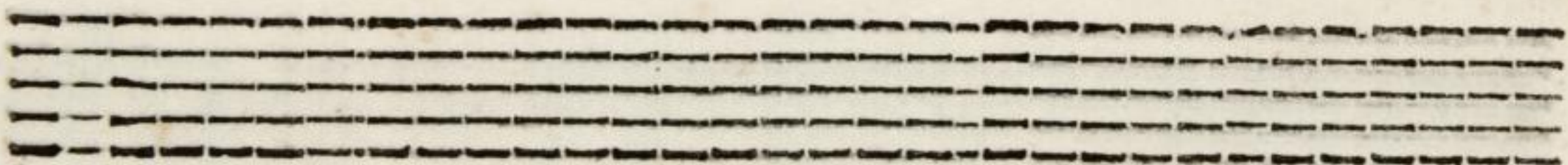


Orrente da Camera.



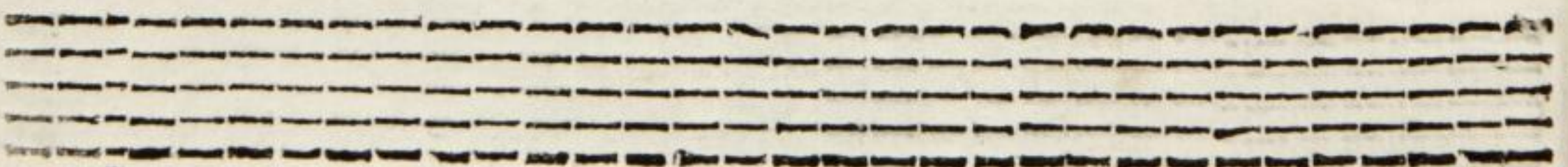
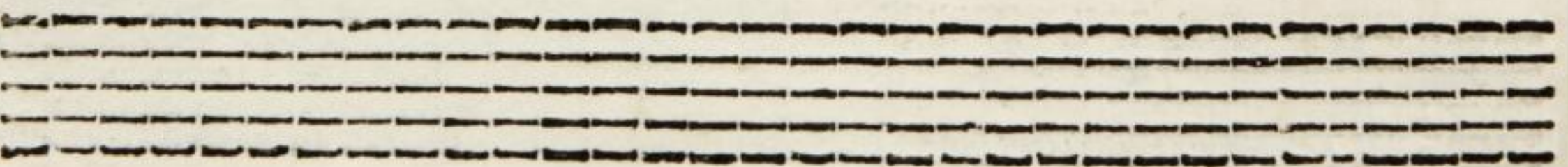
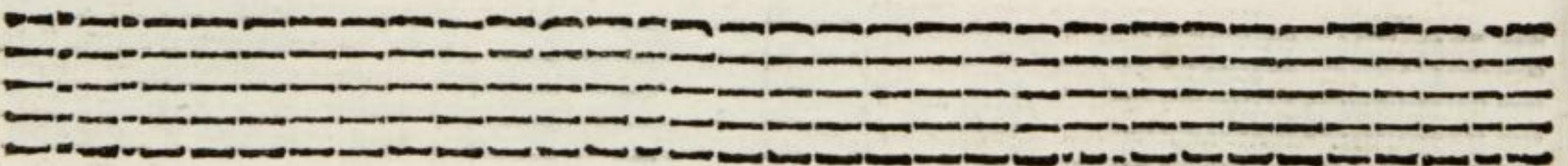
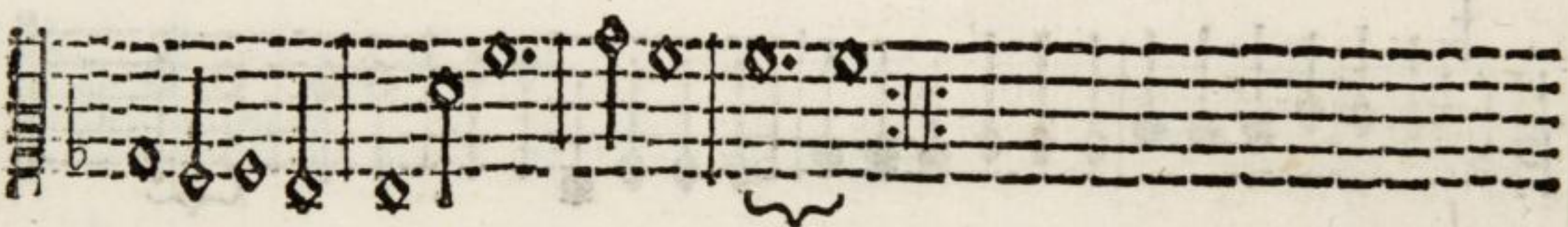


Aria Presto.



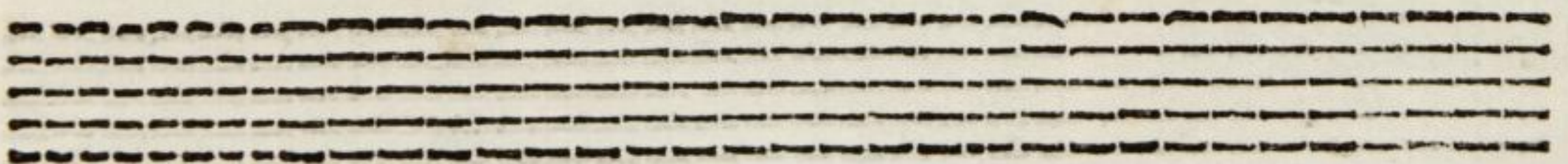
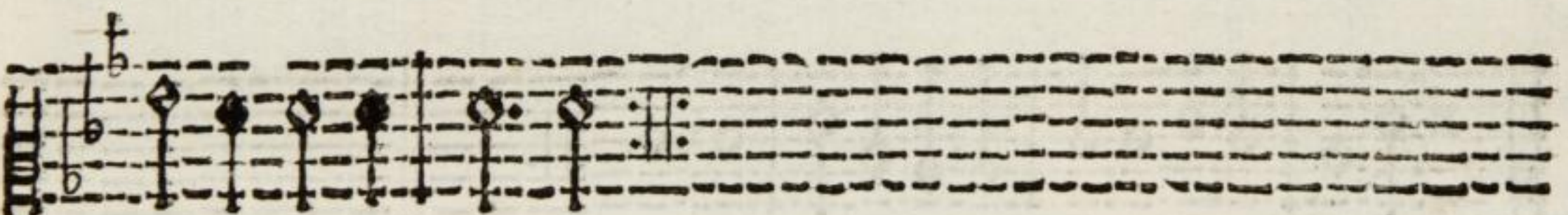


Orrente.



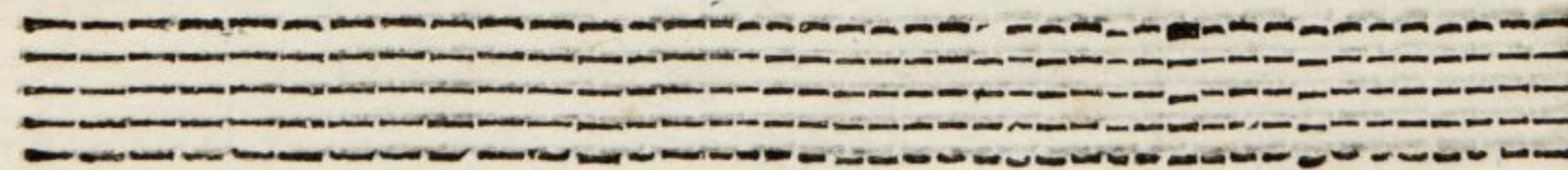
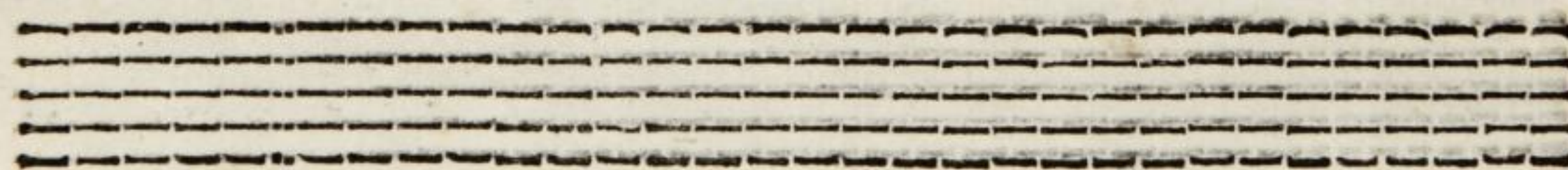
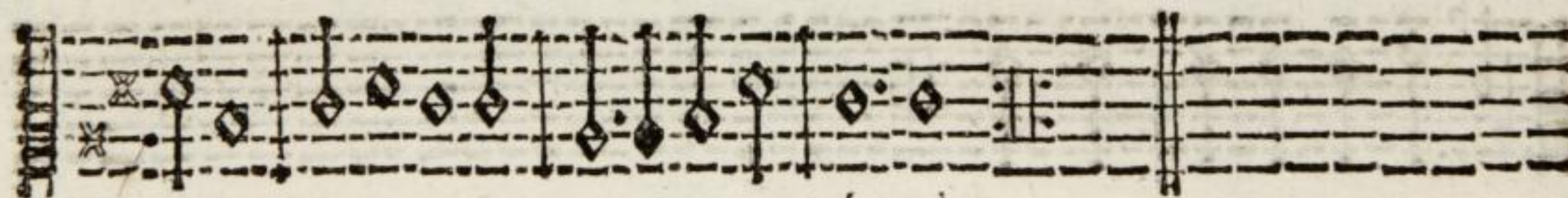
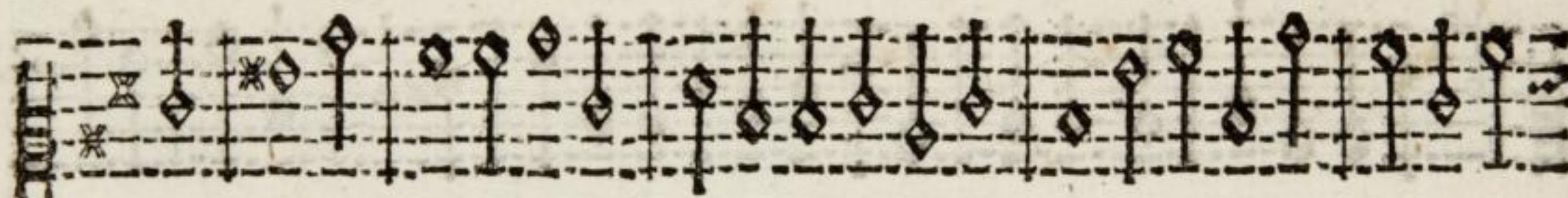
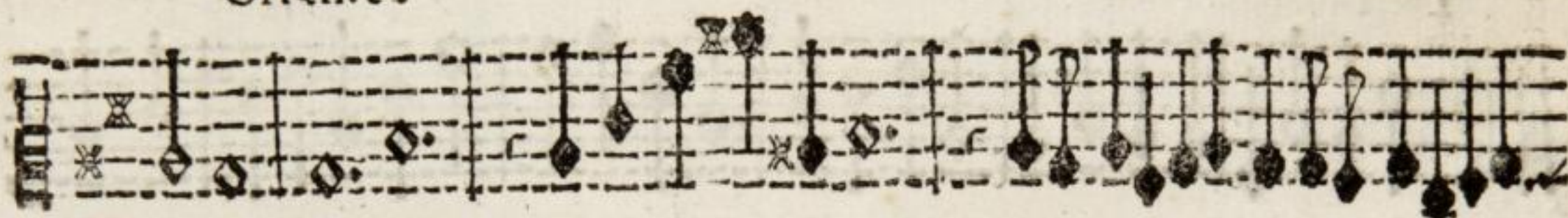


Aria . Presto .





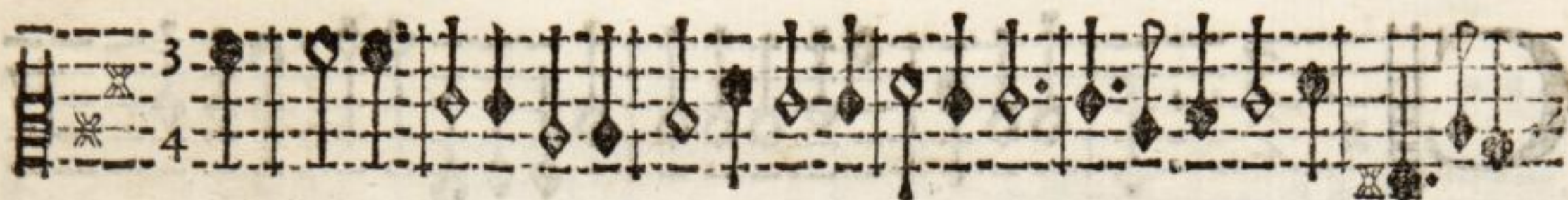
Orrente.



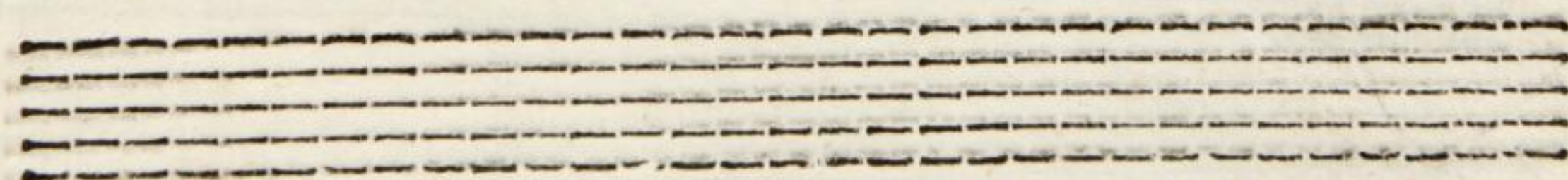
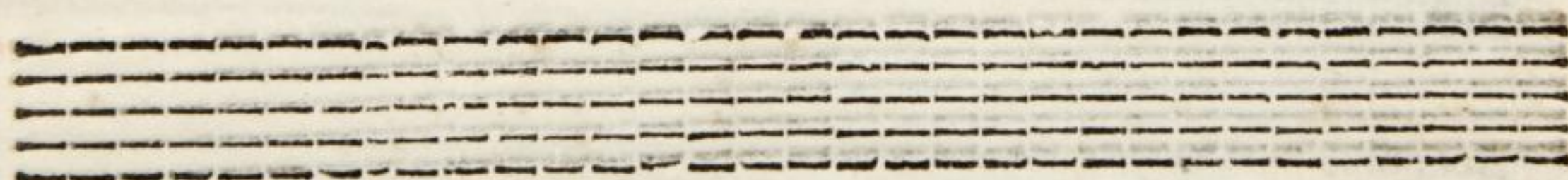
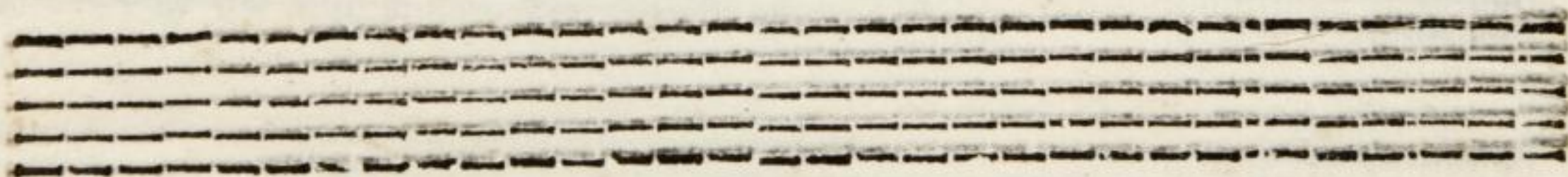
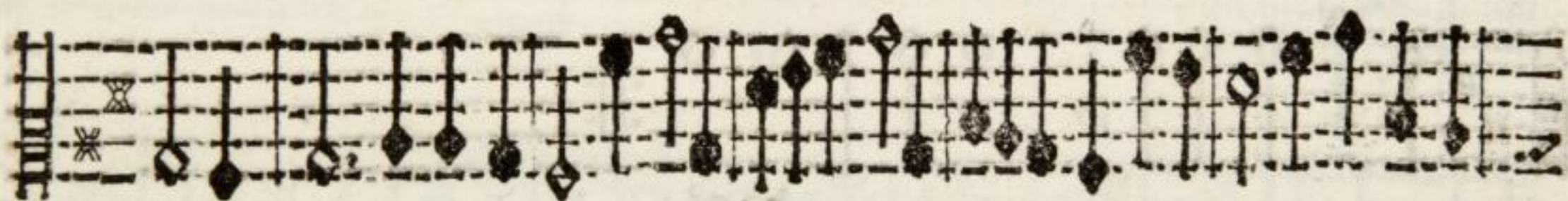
VIOLA

A 4

29

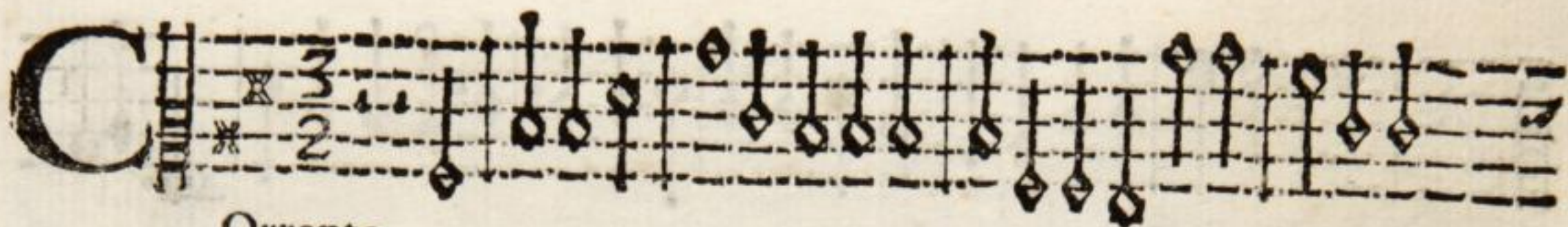


Aria Presto.

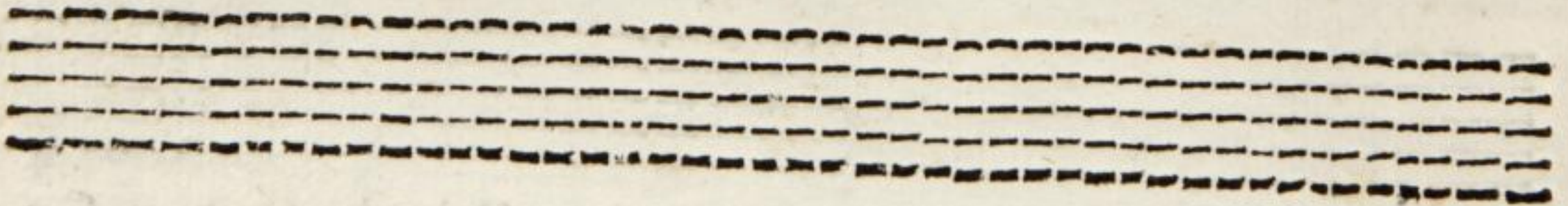
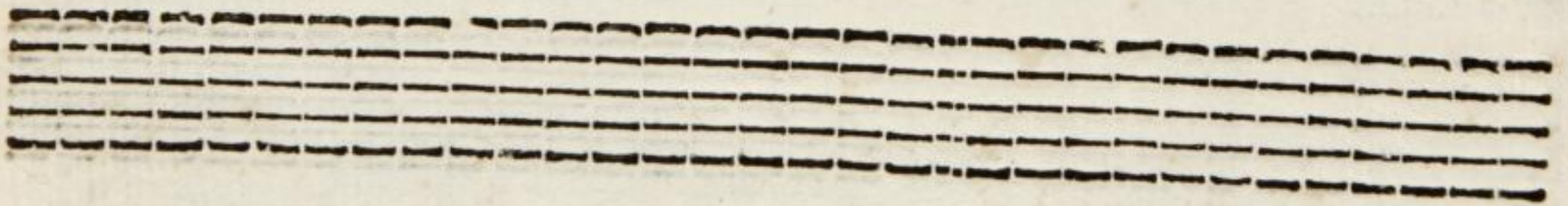
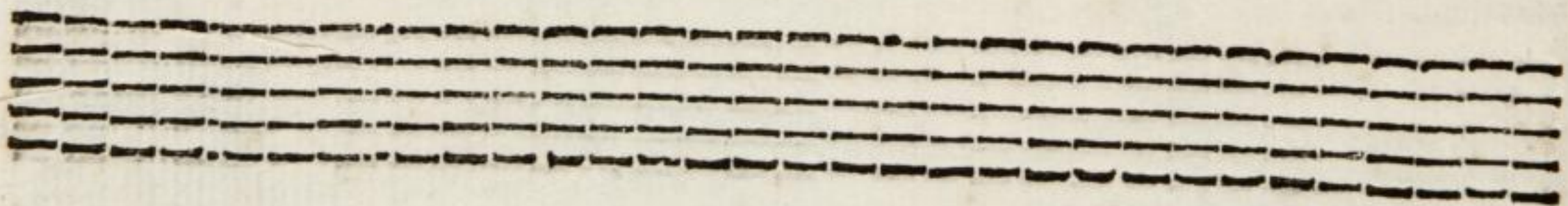
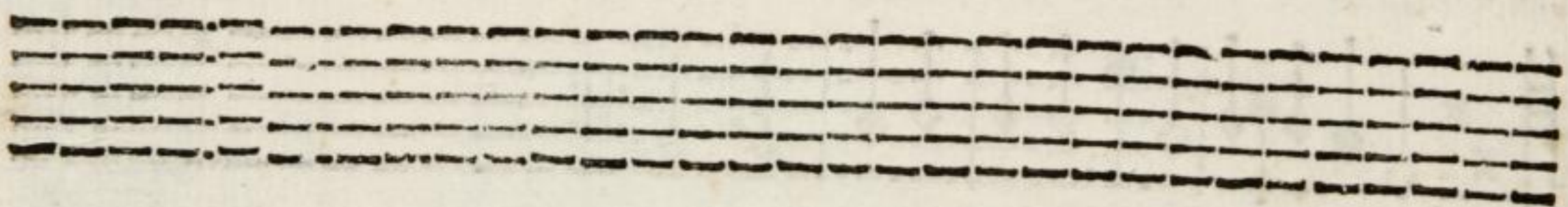


Varij Capricci da Suonare à quattro di Giuseppe Colombi, Opera 1. C 9

15



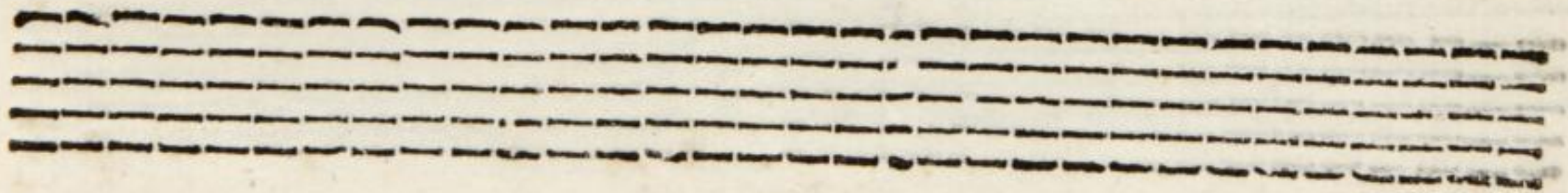
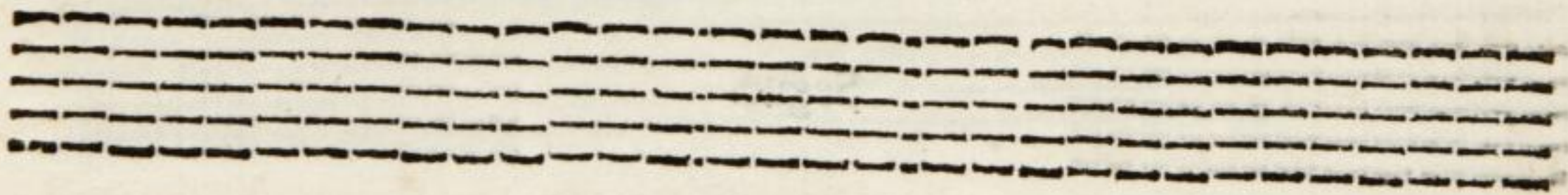
Orrente.



Vna Capella da S. Paulo de Olinda, 1711

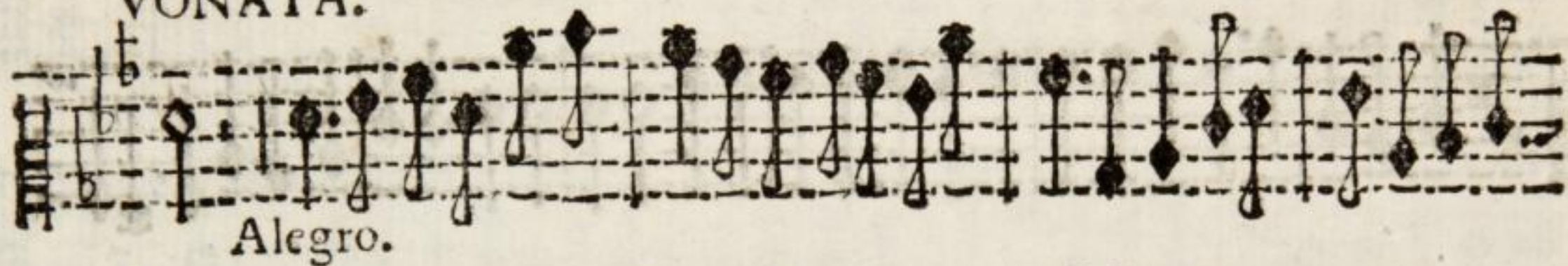


Aria. Presto.



à 2, 3, e 4 se place.
Graue.

VONATA.

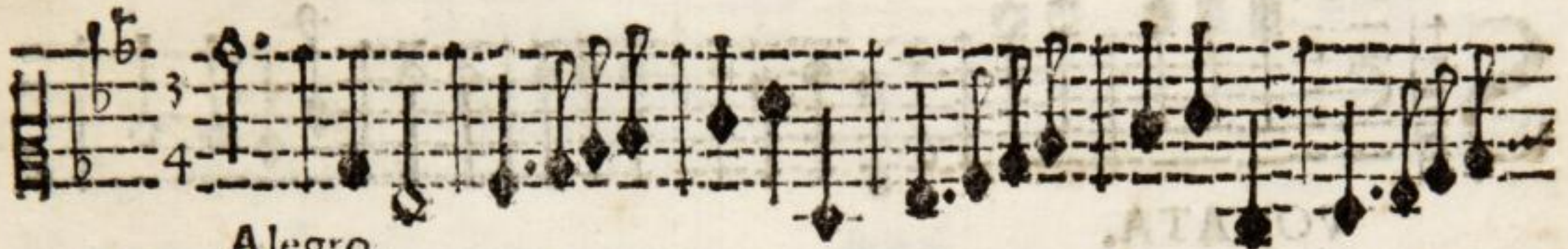


Alegro.



.P.

Segue.

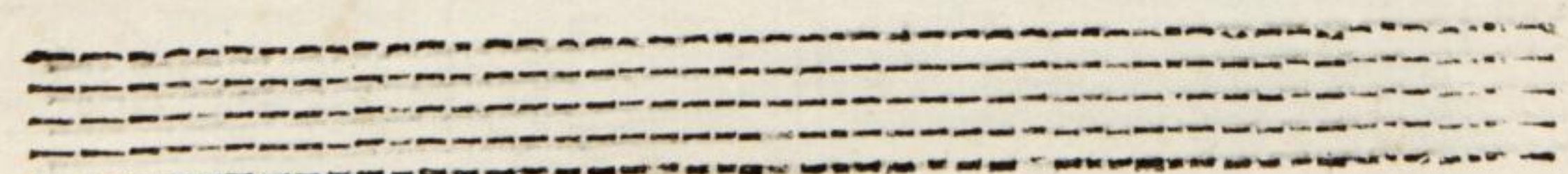
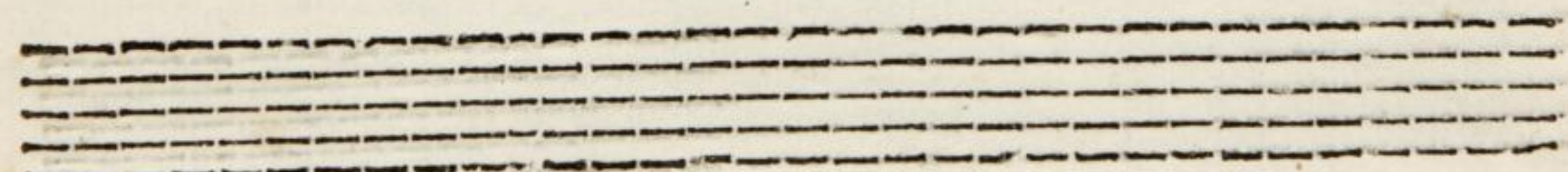
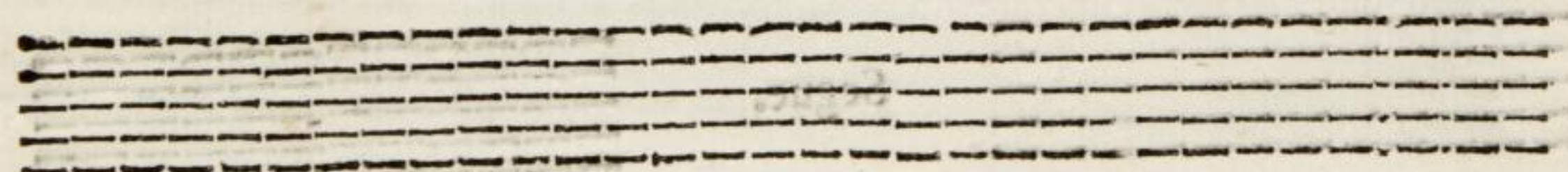
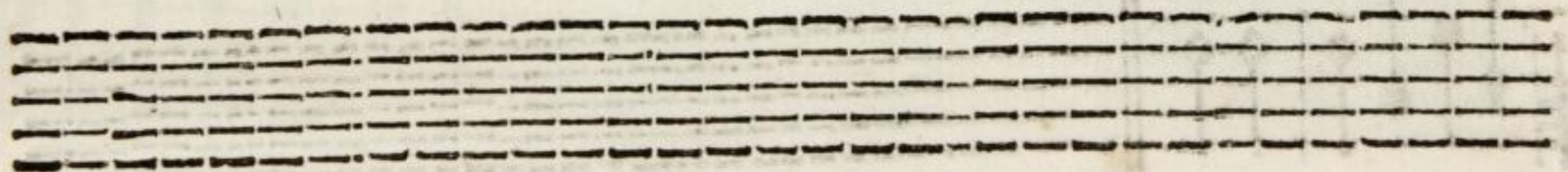
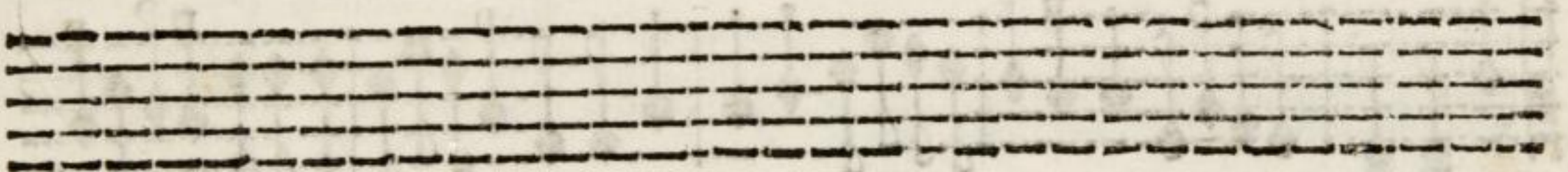


Alegro.



.P.

Da capo.



Adagio



VONATA.



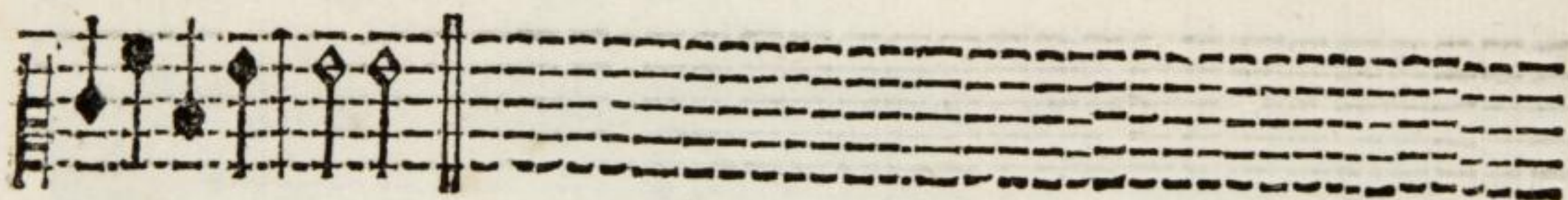
Alegro.



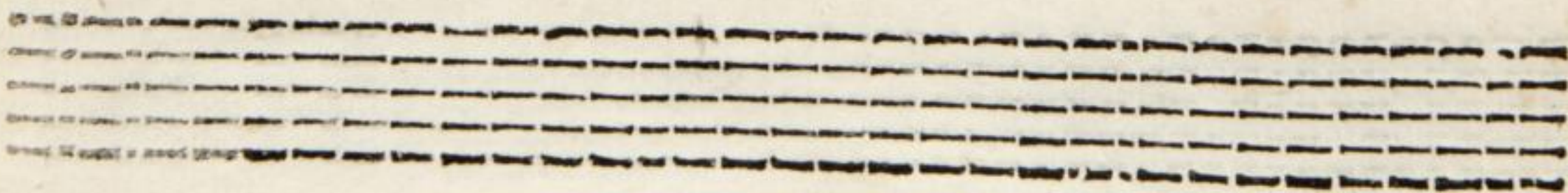
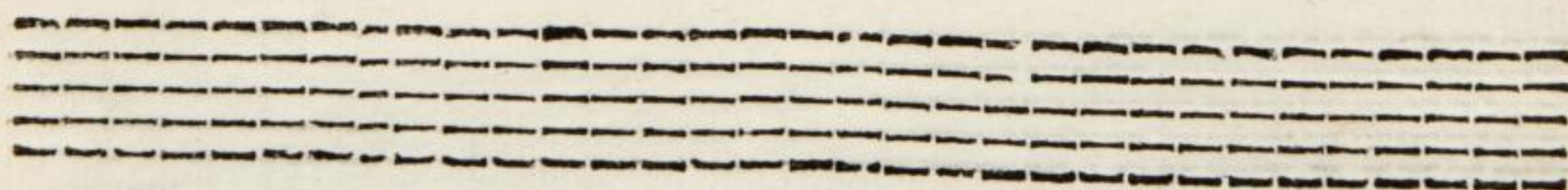
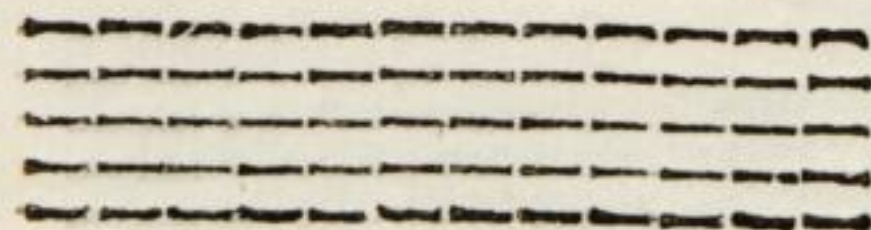
Adagio.



Alegro.

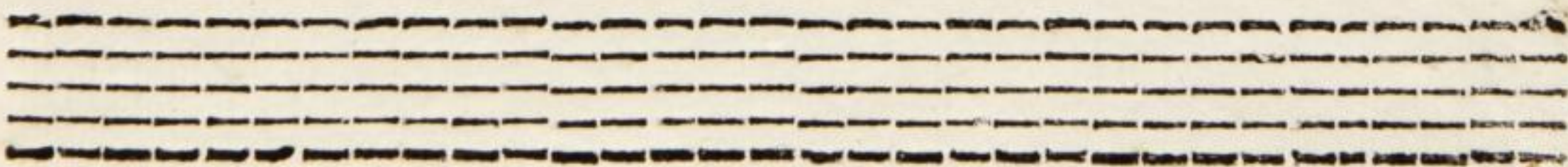
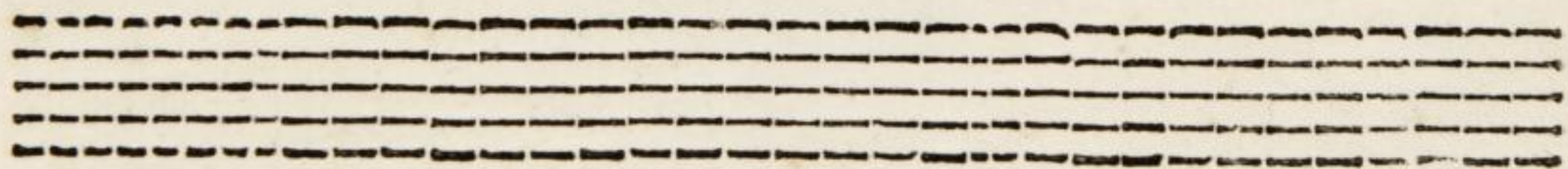
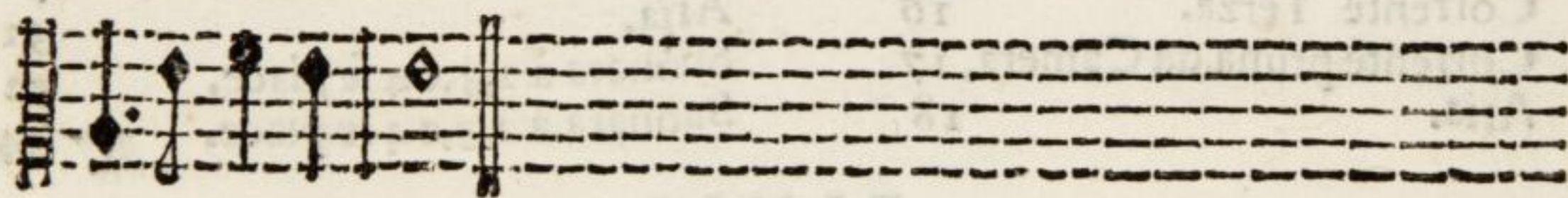


Segue.





Alegro.



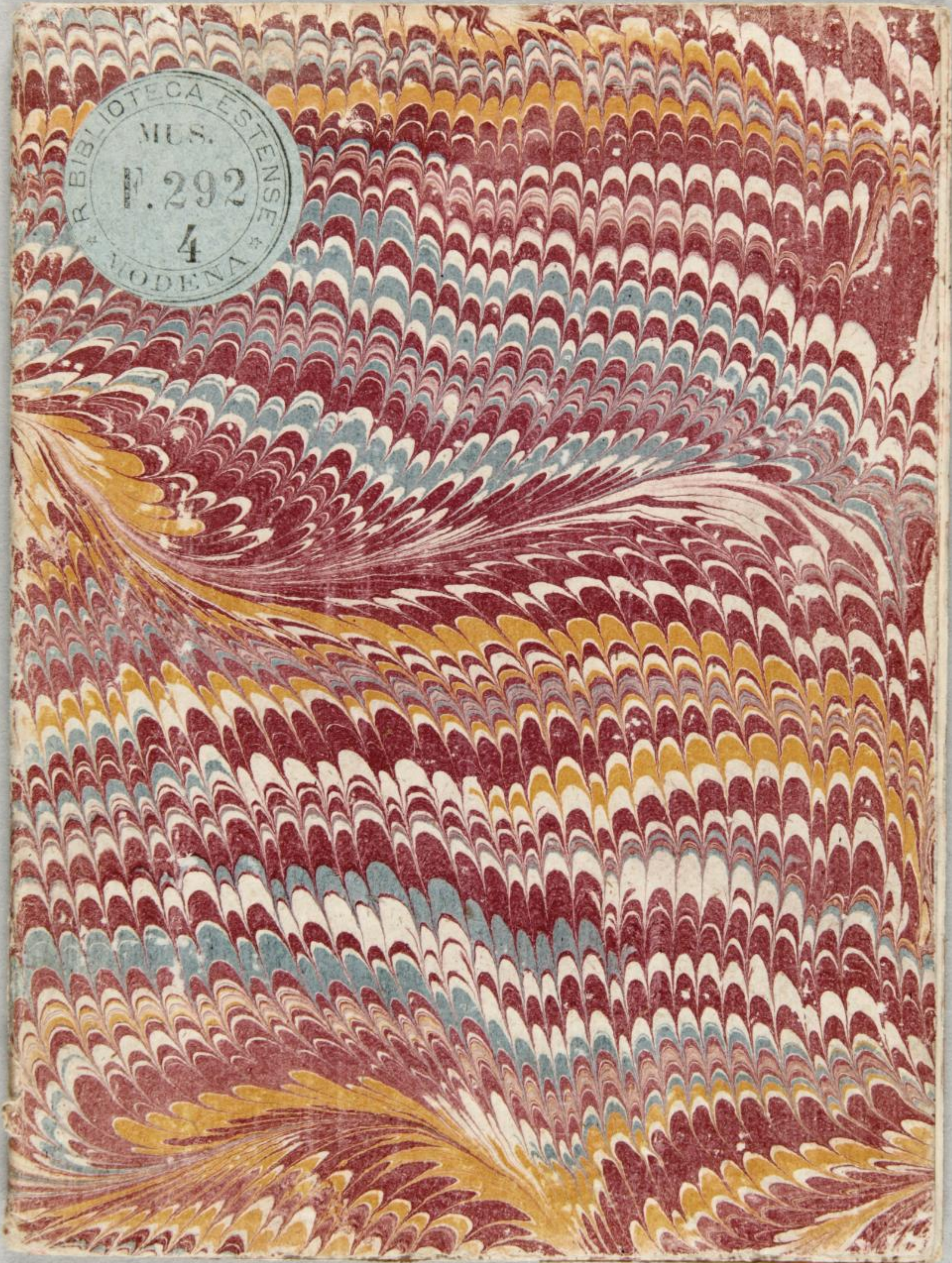
TAVOLA

Sinfonia Prima dà Camera.	5	Brando Pri: Parte alla Francese.	19
Sinfonia Seconda.	6	Seconda Parte.	19
Sinfonia Terza.	7	Terza Parte.	20
Sinfonia Quarta.	8	Corrente alla Francese.	21
Siufonia Quinta.	9	Corrente.	21
Sinfonia Sesta.	10	Corrente dà Camera.	22
Sinfonia Settima.	11	Aria.	23
Sinfonia Ottava.	12	Corrente dà Camera.	24
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Seconda Parte.	13	Corrente dà Camera.	26
Terza Parte.	14	Aria.	27
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Corrente Terza.	16	Aria.	31
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FINIS.







F. 292 (1)

A 14

A

BASSO.

DELLE SINFONIE
DA CAMERA.
BRANDIE CORRENTE
ALLA FRANCESE,

Con Corrente, & Arie da Camera, e Suonate per suonare
à due, à tre, & à quattro.

DEDICATE

ALL' ALTEZZA SERENISS.^{MA} DELLA SIG.^{RA}

DVCHESSA MARIA
DI PARMA.

DA GIOSEPPPE COLOMBI.

Opera Prima.



In BOLOGNA. M.DC.LXVIII. Con licenza de' Superiori.

D



SERENISSIMA ALTEZZA.



Applaudere colla semplice armonia d' vn istromēto alle sublimi, & Eroiche Virtù di V. A. S. è indecenza, che accusa di troppo temerario il mio ardire, costituendomi in debito preciso la mia professione di conoscerne la dissonanza, e di sapere quanto male possa accordarsi nel celebrar le medesime l'humiltà d' vn suono sì rauco allo strepitoso rimbombo, che ne porta in ogni luogo la Fama.

Con tutto ciò perche frà le qualità egregie di V. A. S. risplende particolarmente la benignità, io affidato da questa mi fò lecito di consacrare tali quali siano queste mie prime fatiche.

Lo Spirito di V. A. S. che non vede cosa alcuna che non sia inferiore à se stesso, e poco proporzionata alla propria eccellenza hauerebbe gran ragione di sdegnare la rochezza di questo mio debile tributo, ma la grandezza dell'animo suo saprà riconoscere anche nella pouertà del dono la vivezza dell'ossequio, che l'accompagna, e la somma diuozione del cuore, che lo presenta.

Supplico però con tutta riuerenza l' A. V. S. ad honorarlo dell' humanissimo di lei gradimento, ed à riceuerlo sotto l' altissimo suo patrocinio, mentre resto facendo all' A. V. S. profondissimo inchino.

Di V. A. S.

Modana li 7. Genaro 1668.

Humilissimo, e Deuotissimo Seruitore.

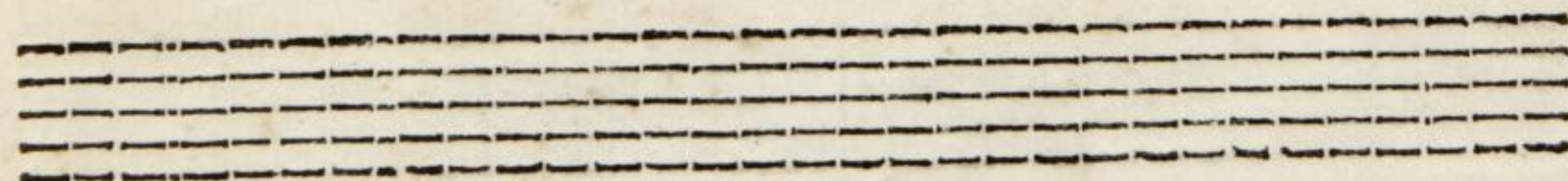
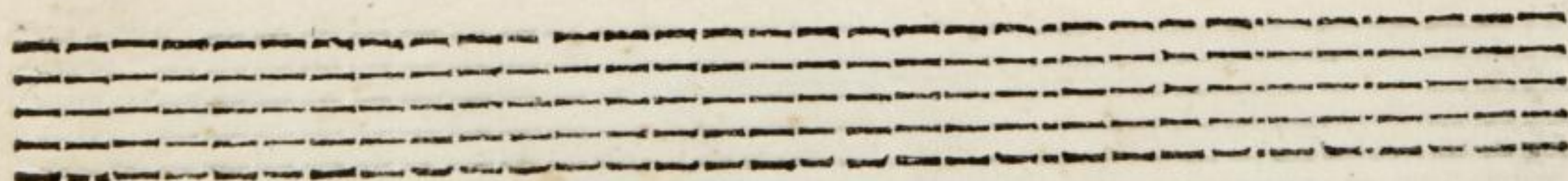
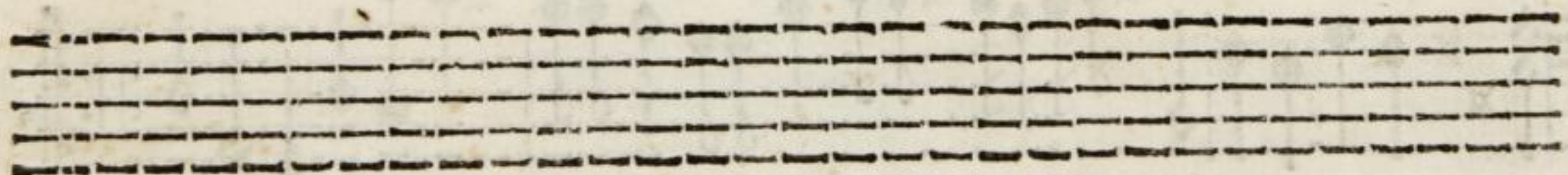
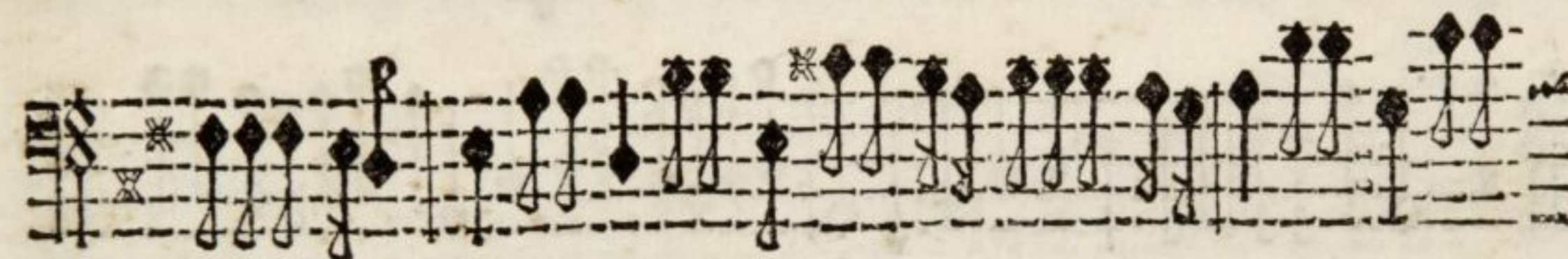
Gioseppe Colombi.

d 2

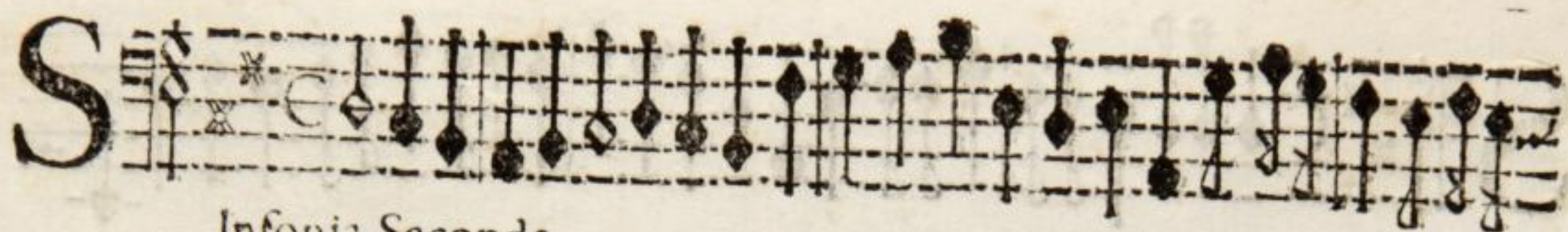
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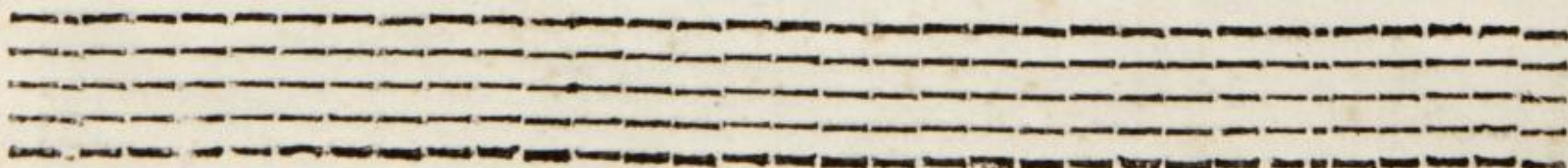
Infonia Prima da Camera.

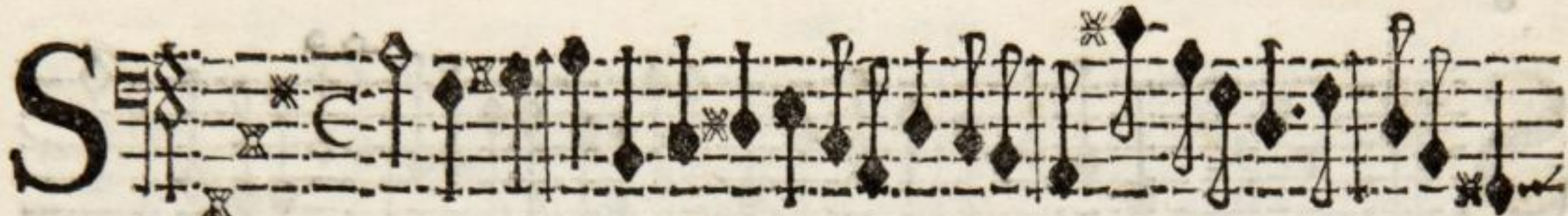


Varij Capricci da Snonare à quattro di Giuseppe Colombi. Opera 1. D 3

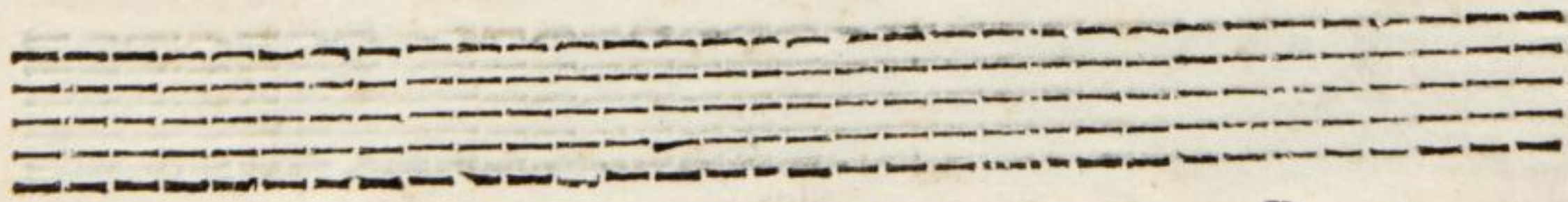
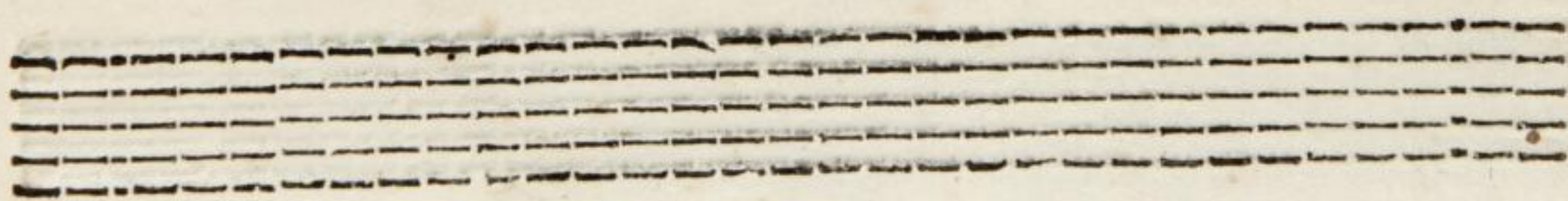
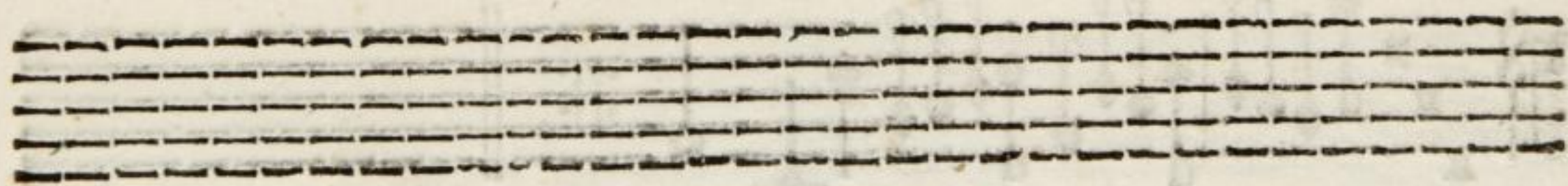


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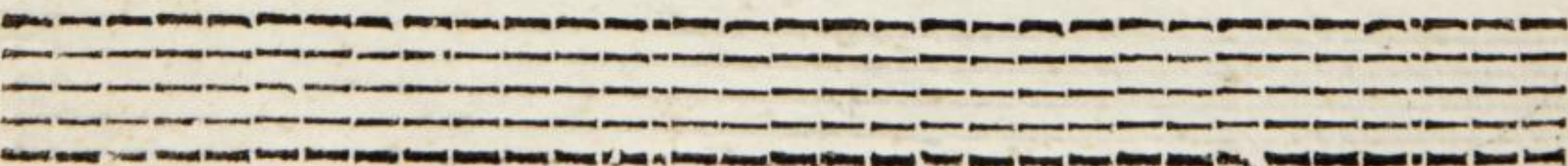
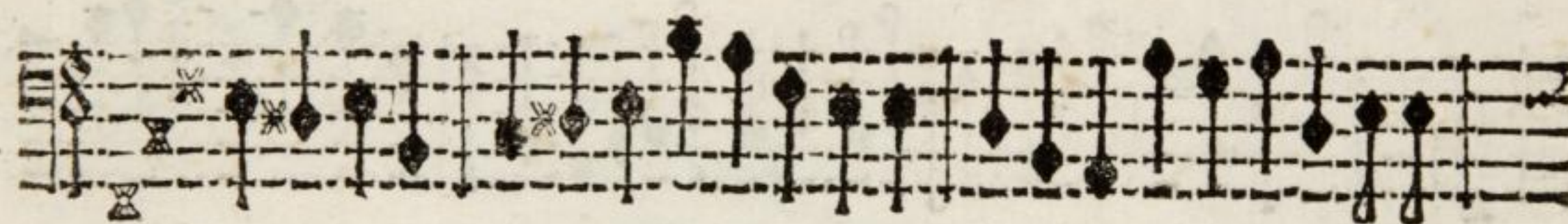


Infonia Terza.



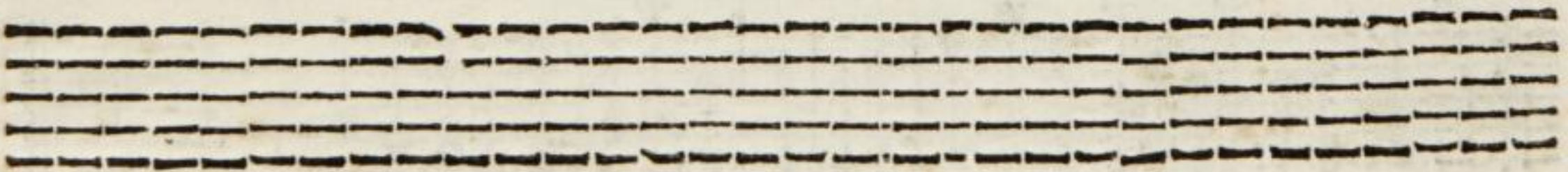
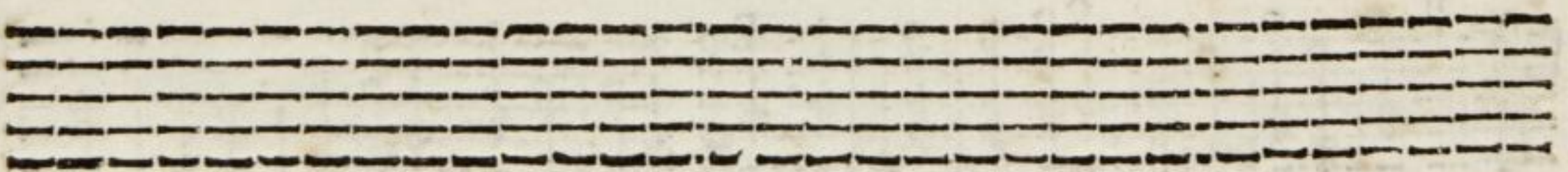
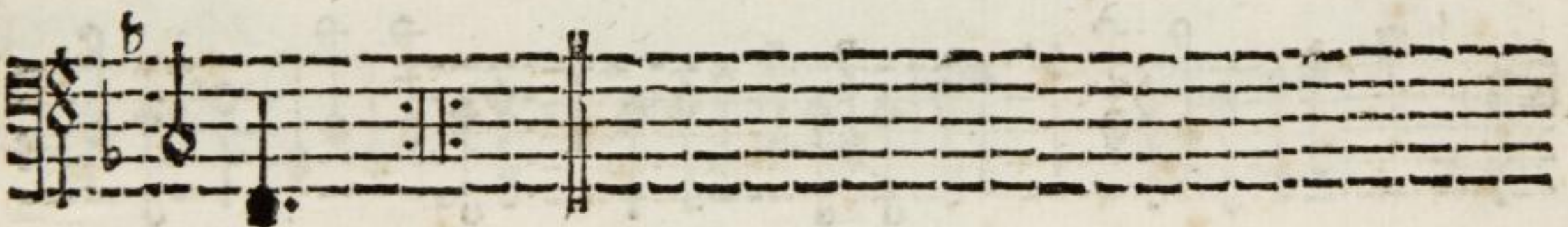


Infonia Quarta.



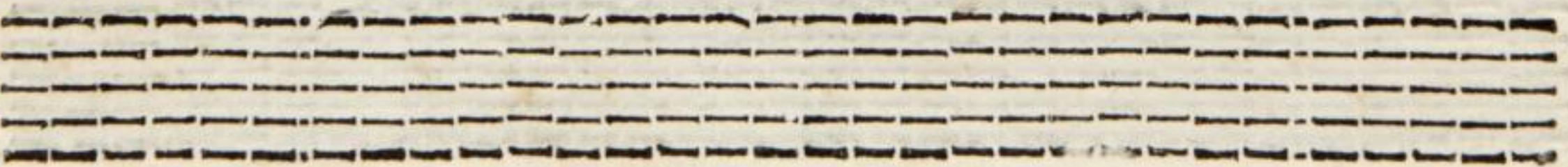


Infonia Quinta.





Infonia Sesta.



S 

Infonia Settima ..

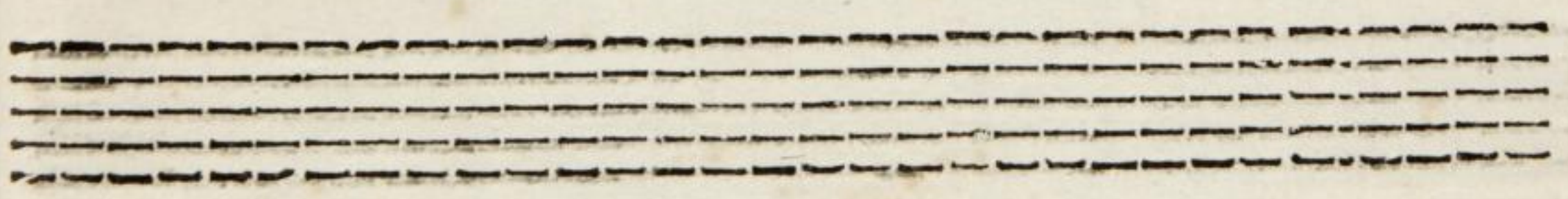


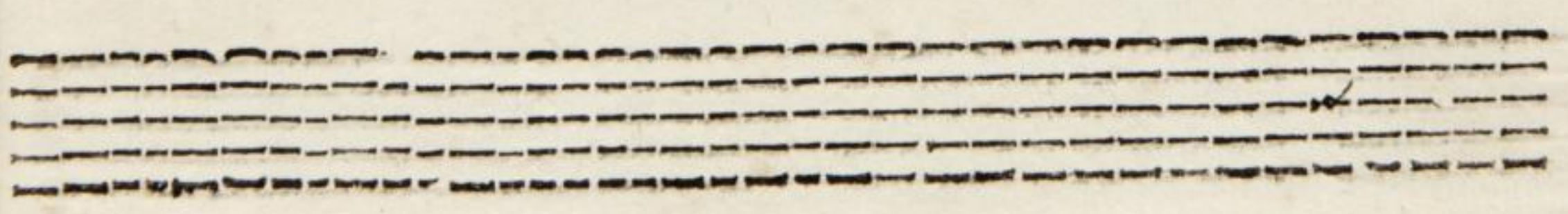


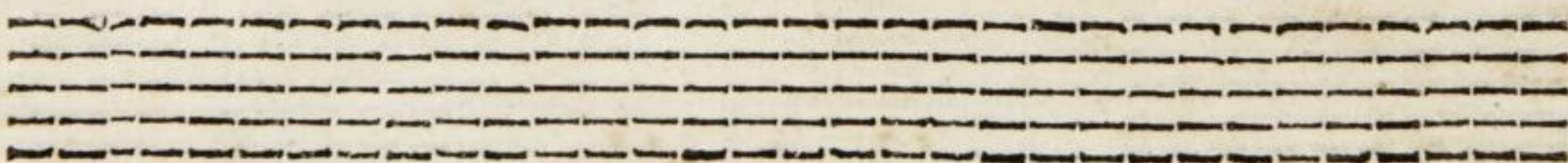










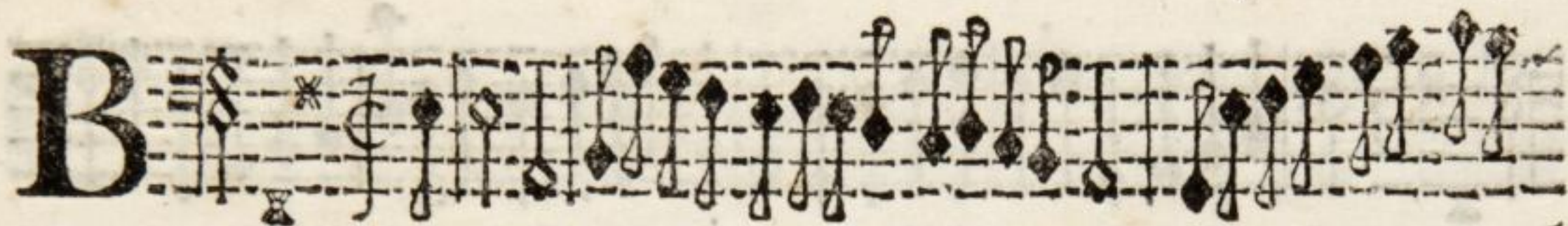


BASSO.

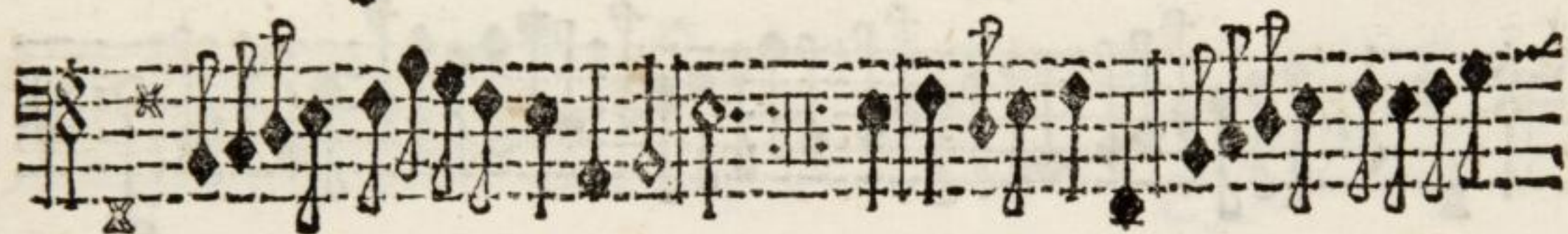
Alla Francese.

A 4

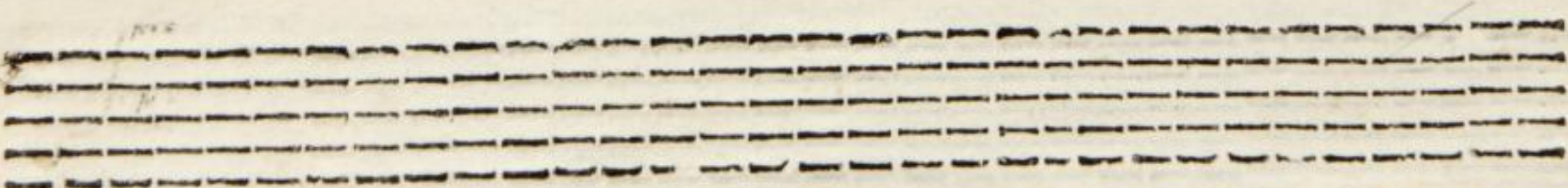
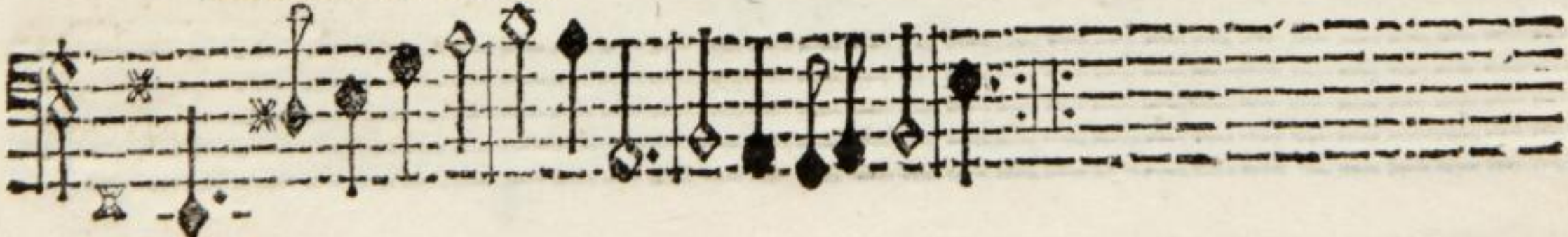
13

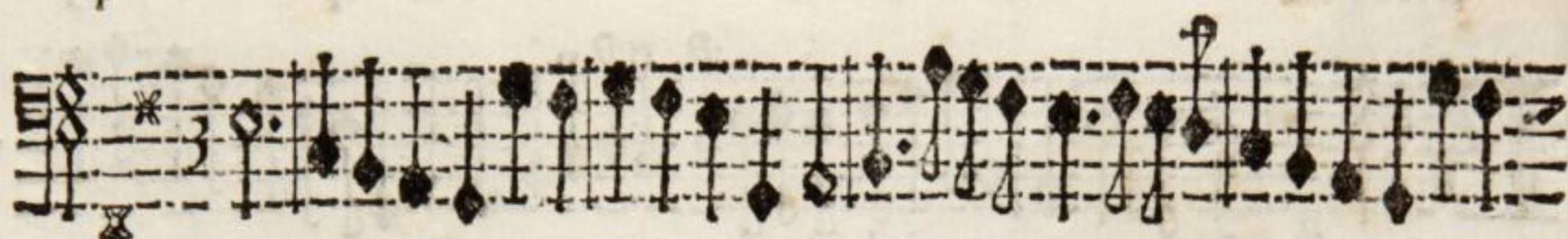


Rando. Prima Parte.

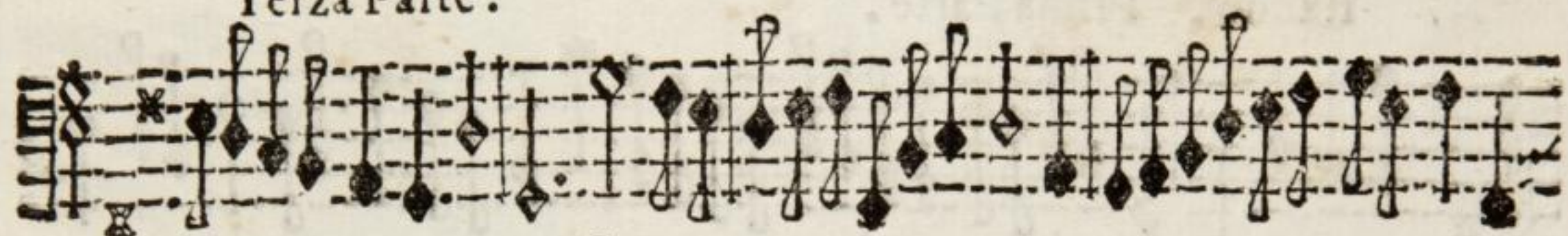


Seconda Parte.





Terza Parte.



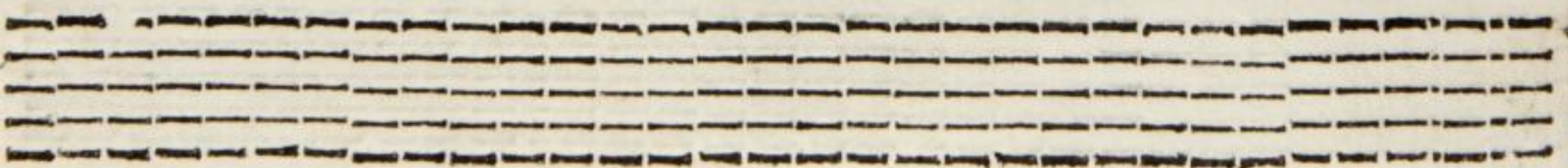
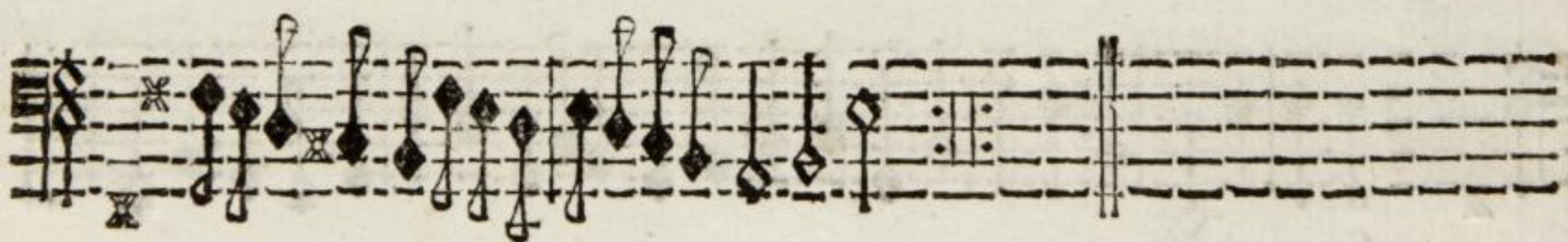
.S.



.S.

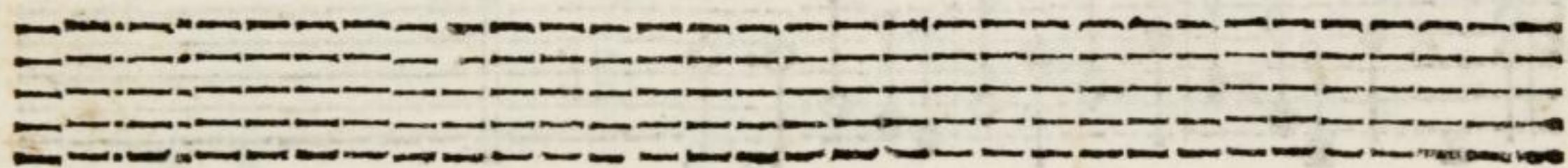


Quarta Parte . Gauotta .





Orrente.

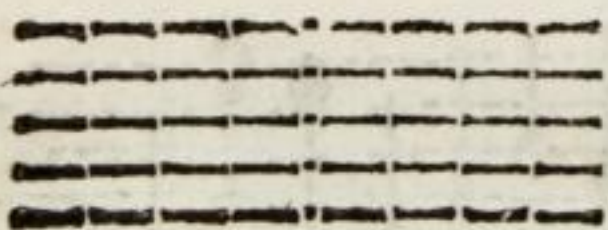
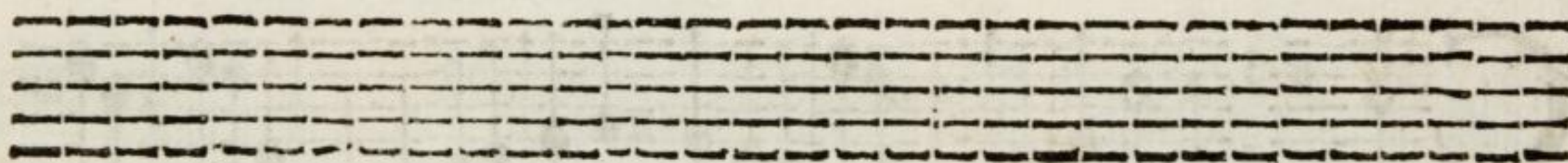
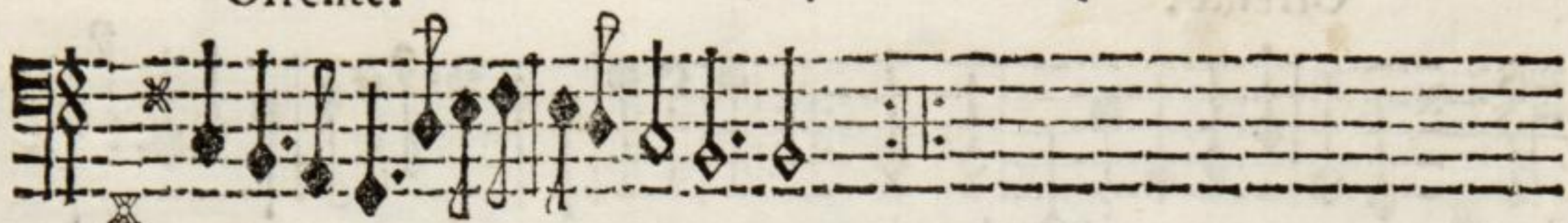


Orrente.

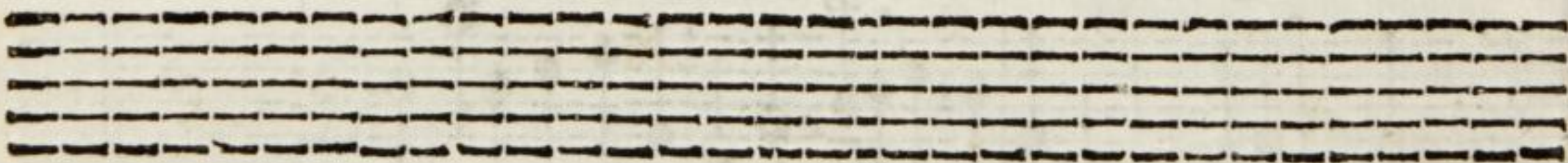
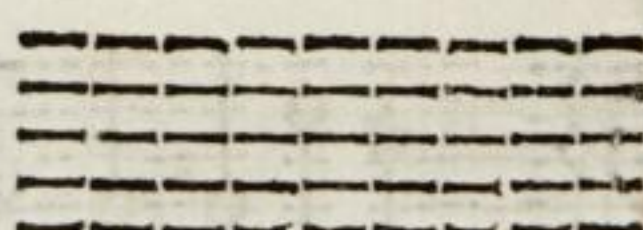


D 6

8

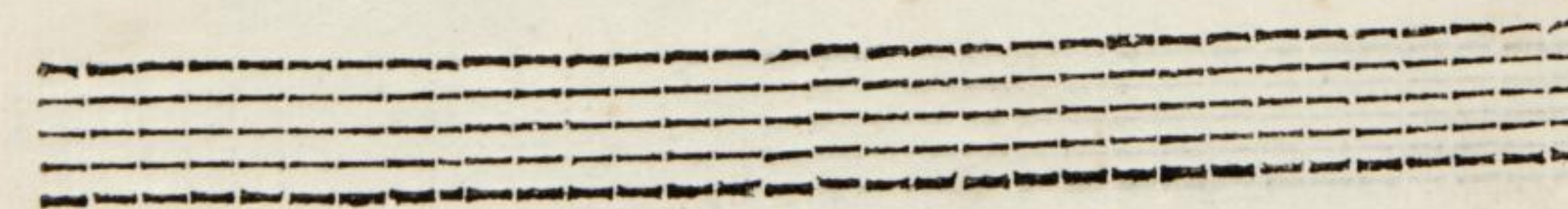
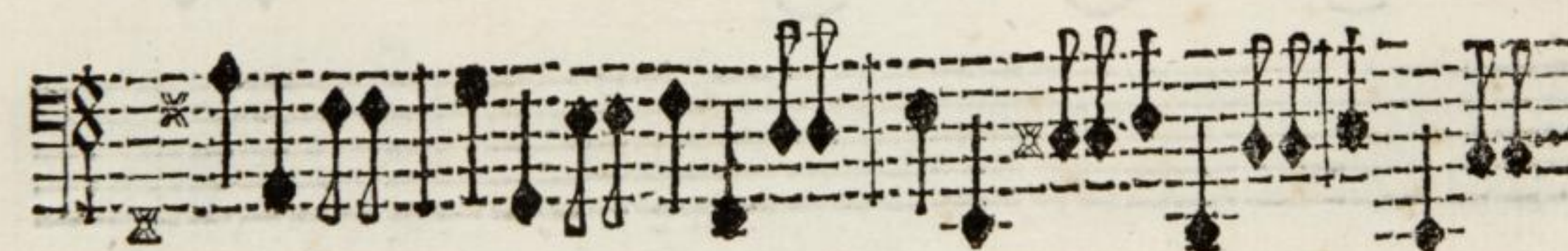
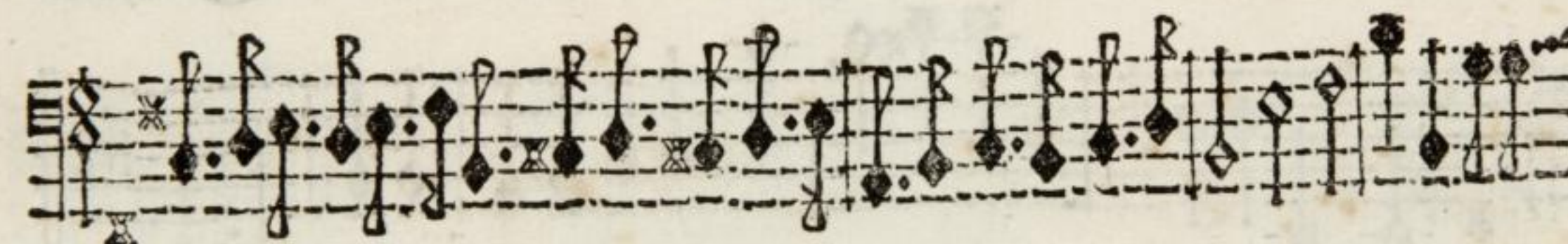


Seguita le Corrente da Camera.



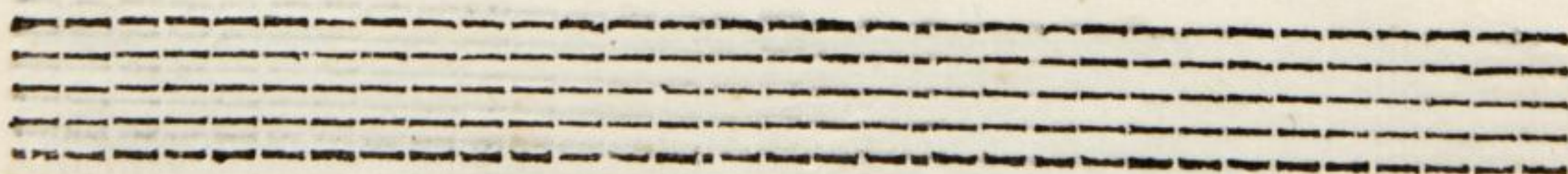
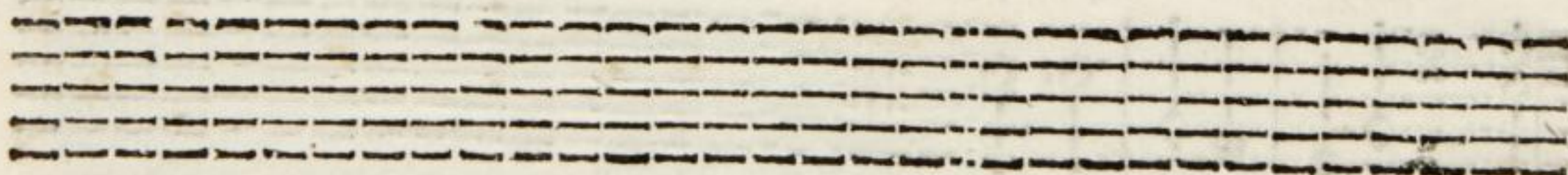
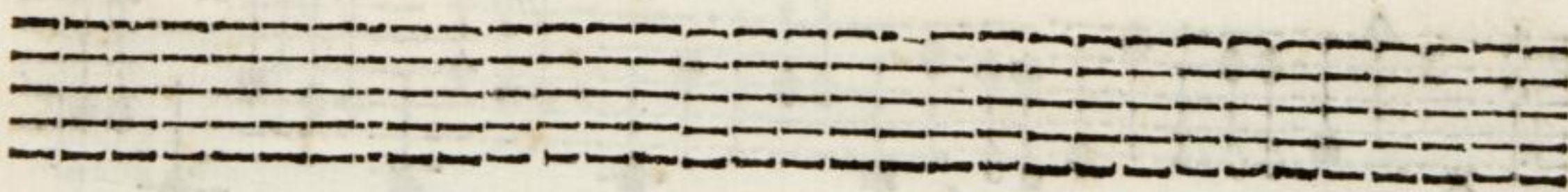


Orrante da Camera.





Aria. Presto.



Alla Francese.

19



Rando . Prima Parte .



Seconda Parte .



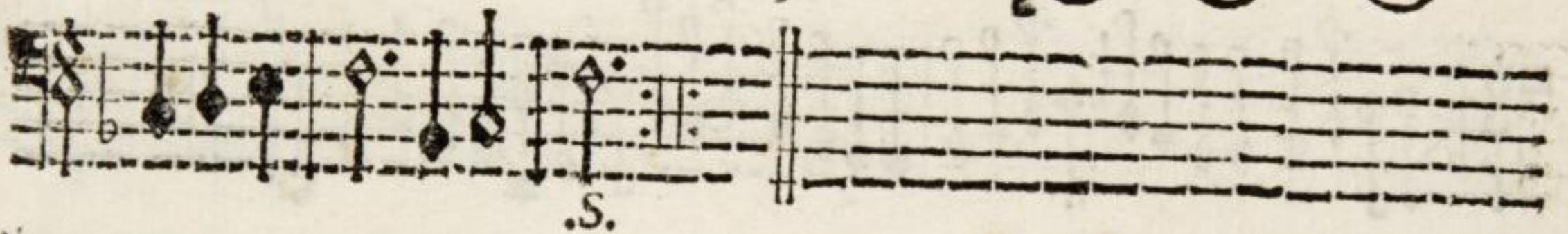
10



Terza Parte.



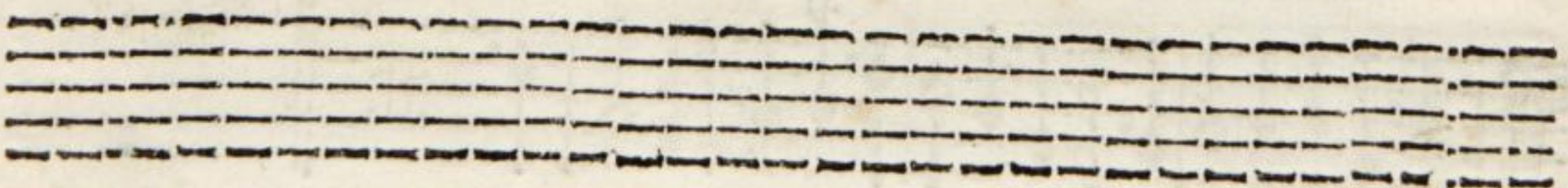
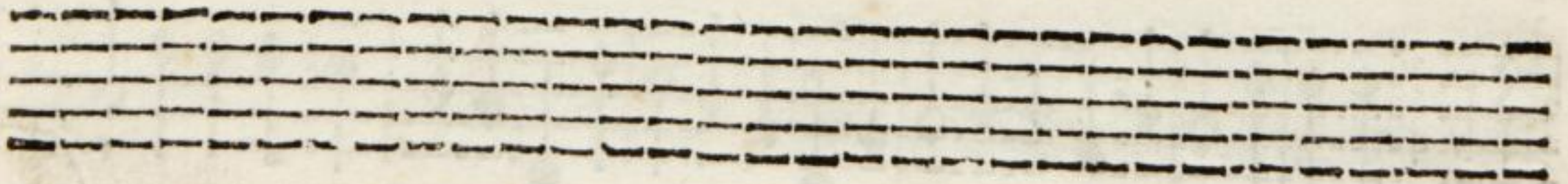
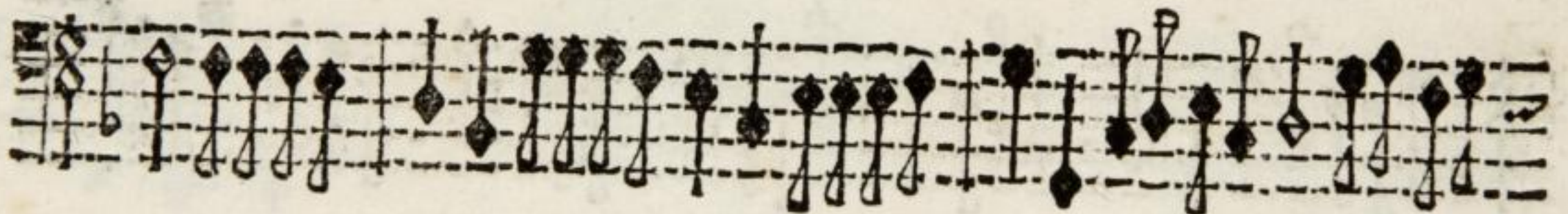
.S.



.S.



Quarta Parte. Gauotta.



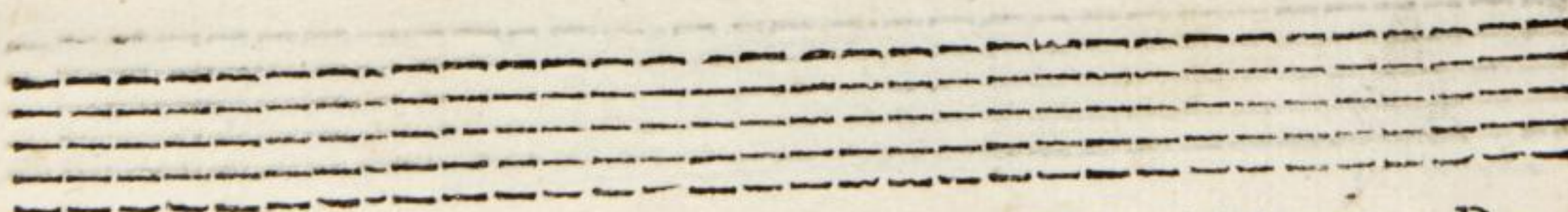
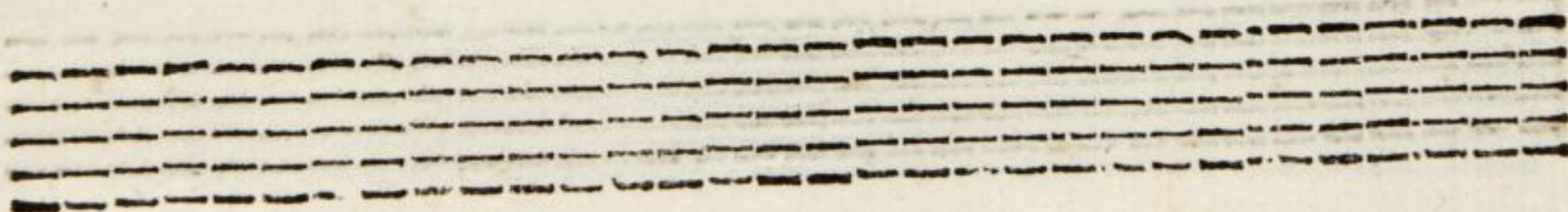
BASSO.

Alla Francese. A 4

21



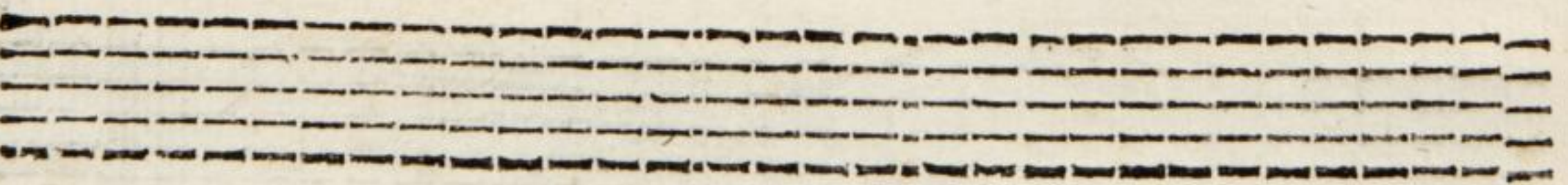
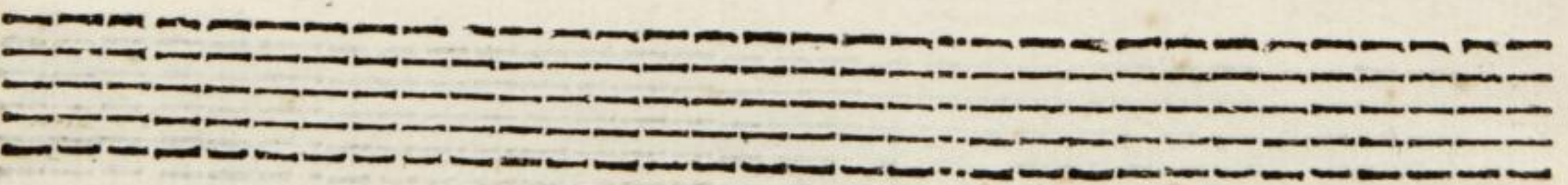
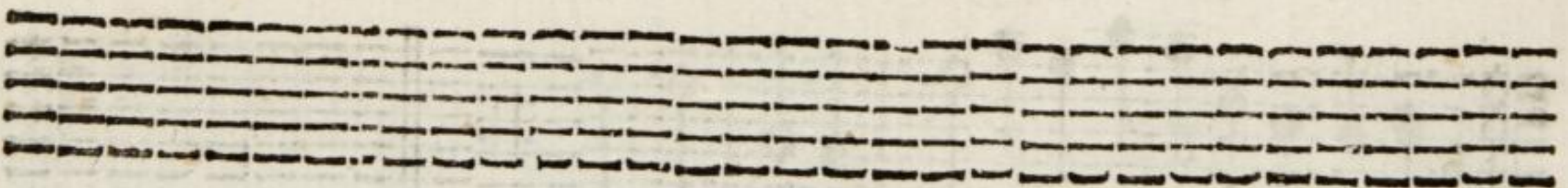
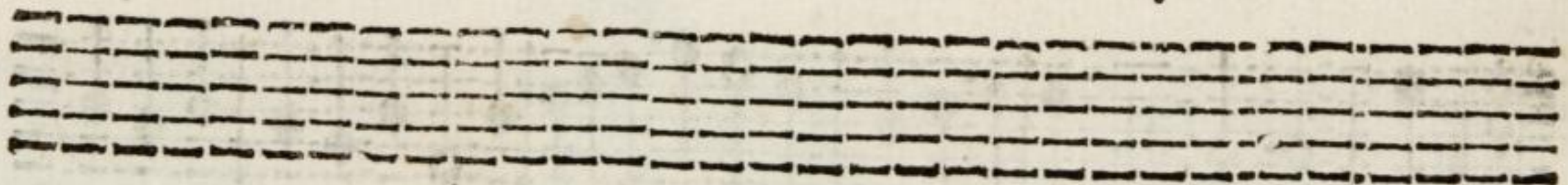
Orrente.



Varij Capricci da Suonare à quattro di Giuseppe Colombi. Opera 1. D 7

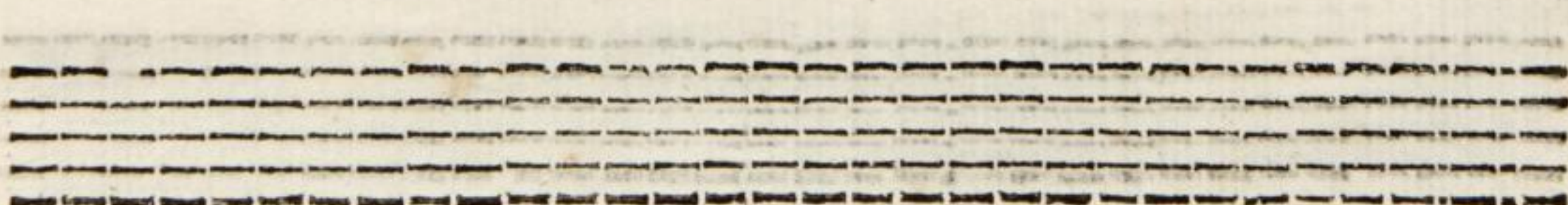
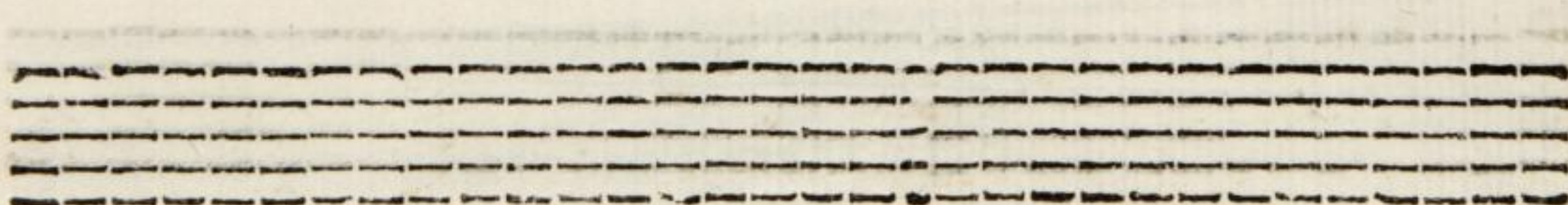
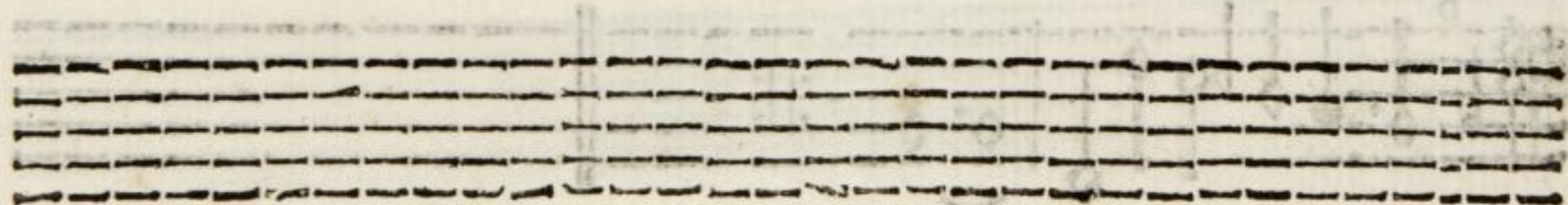
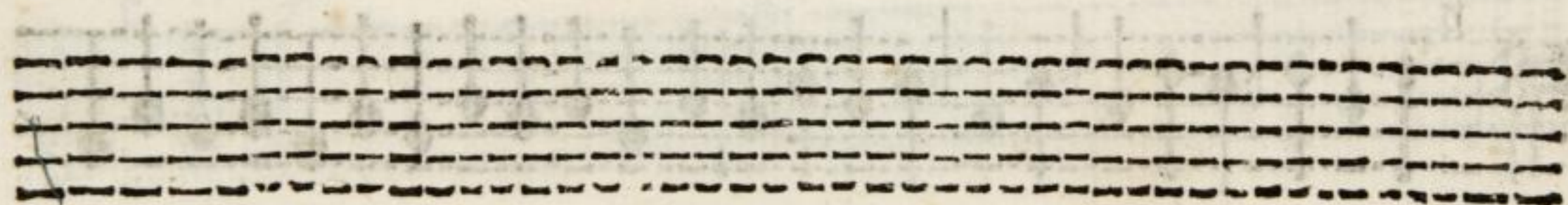


Orrente per Camera.



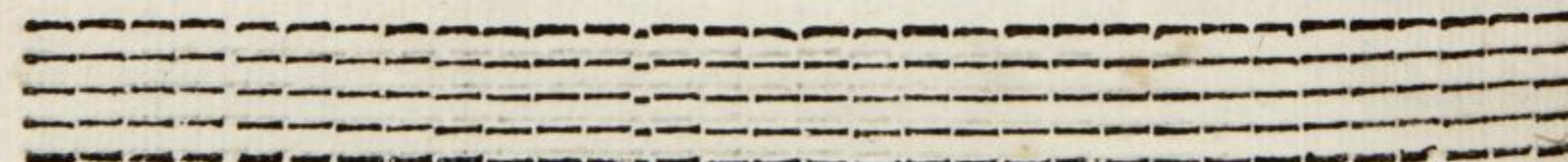
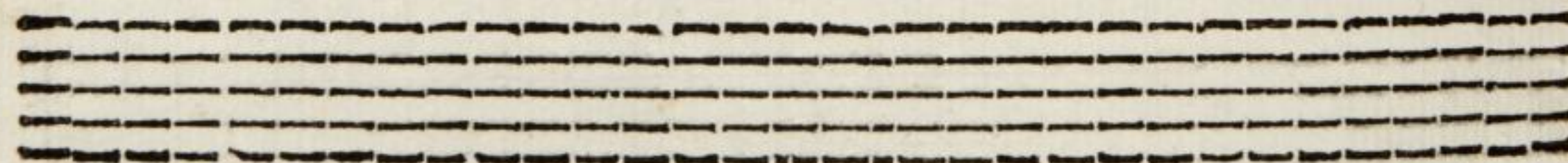
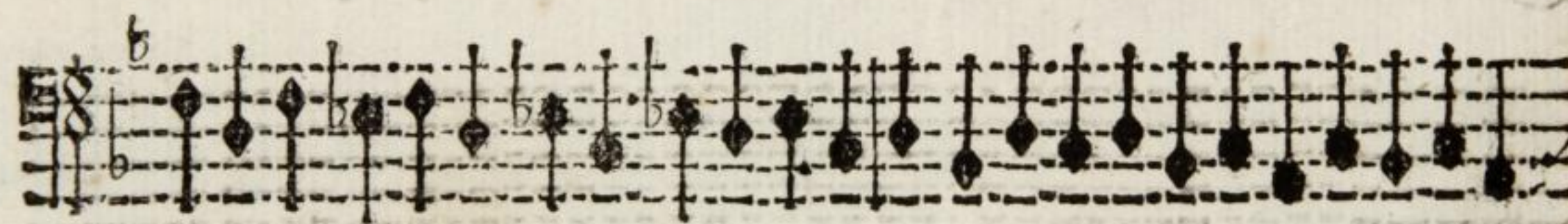
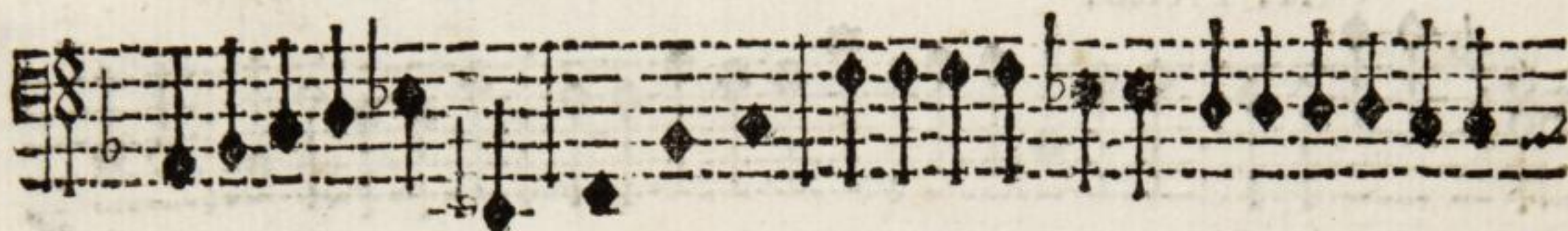


Aria. Presto.



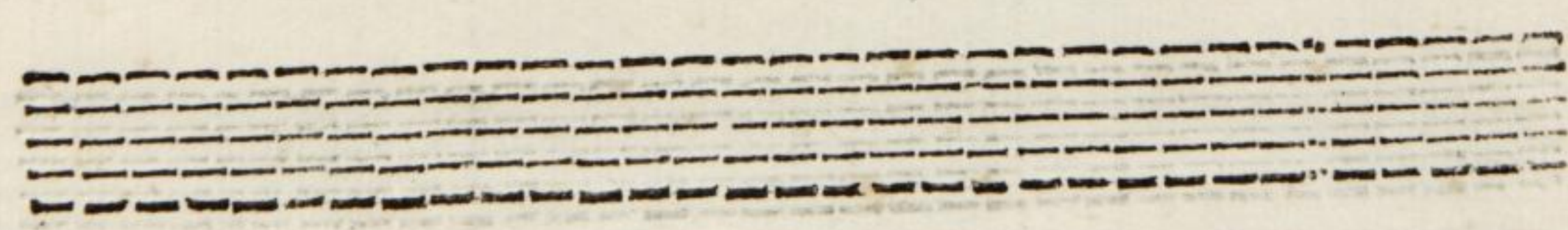
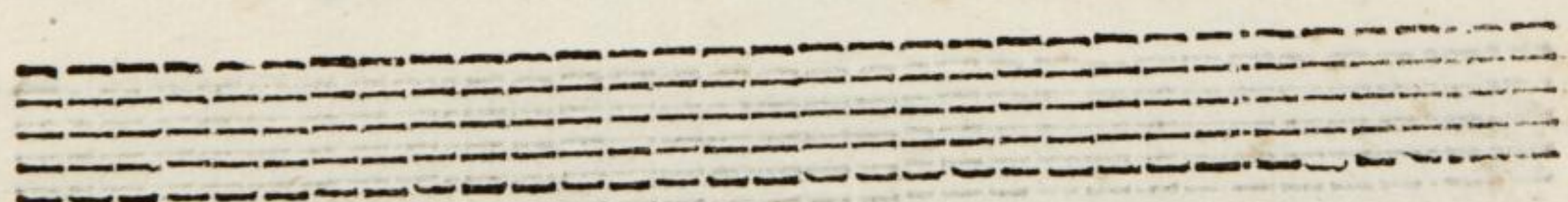
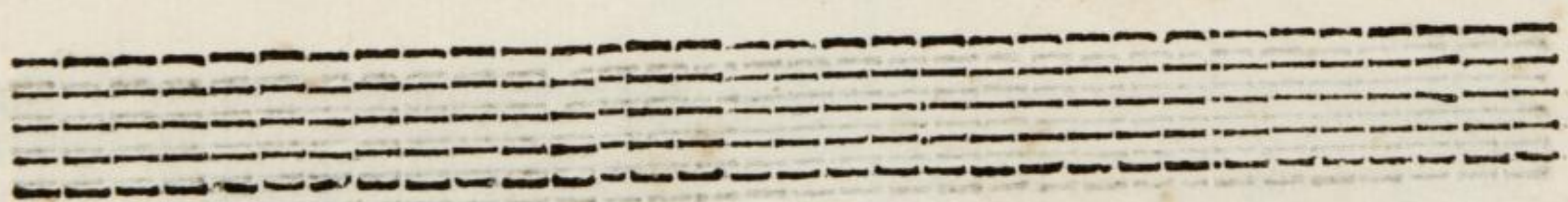
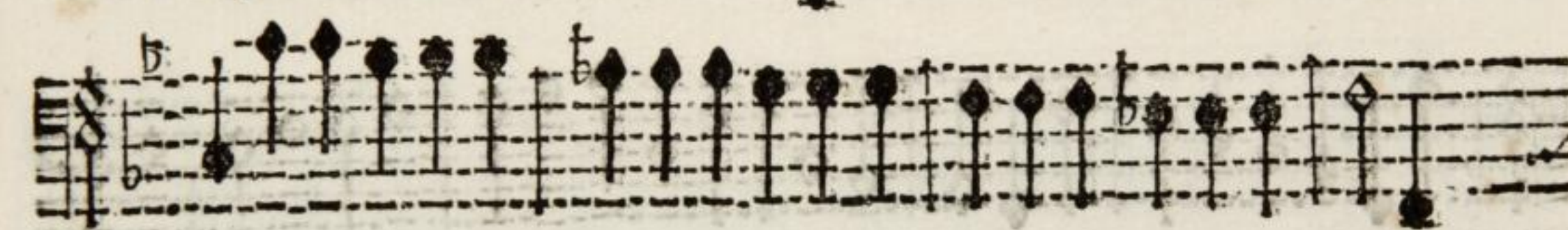


Orente da Camera.



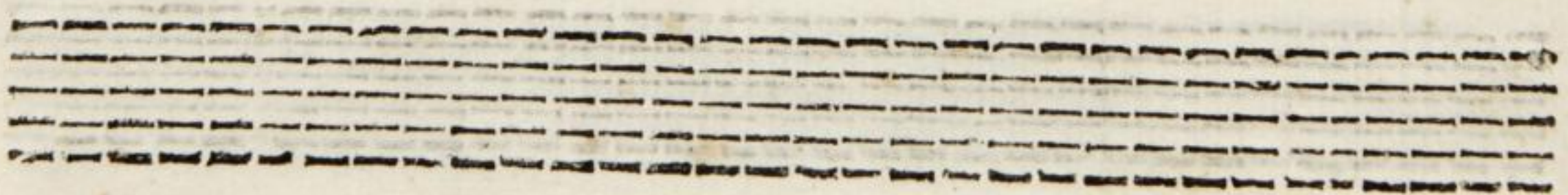
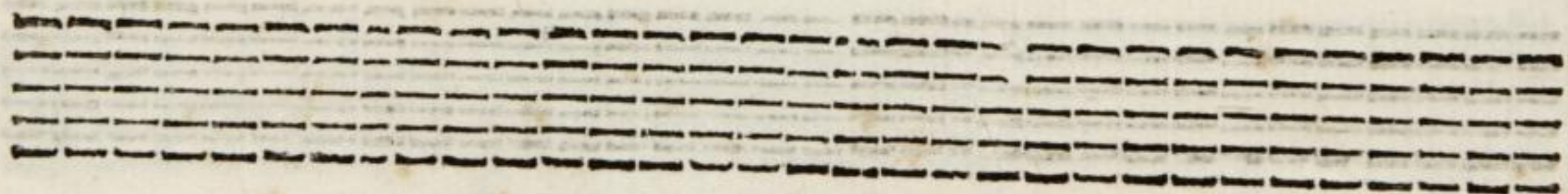
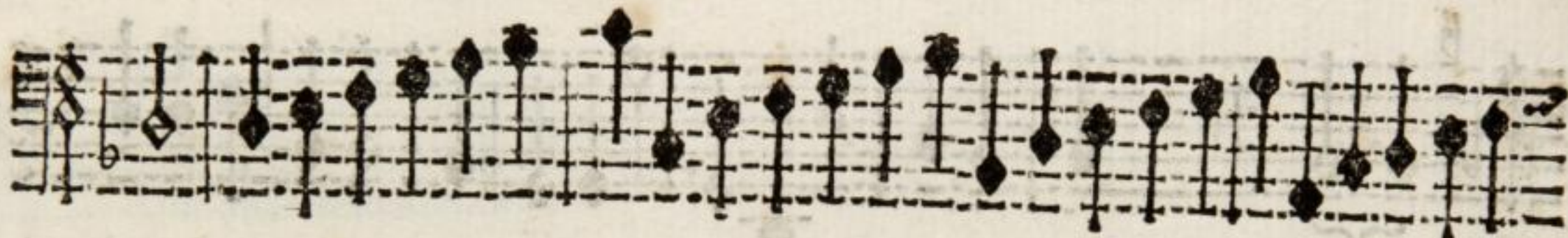


Aria . Presto .



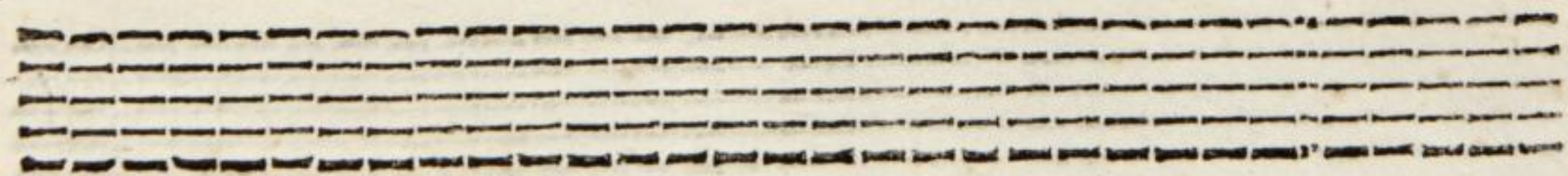
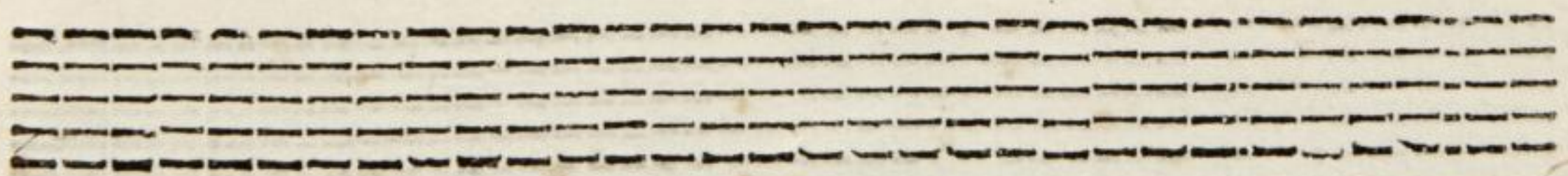


Orrente.



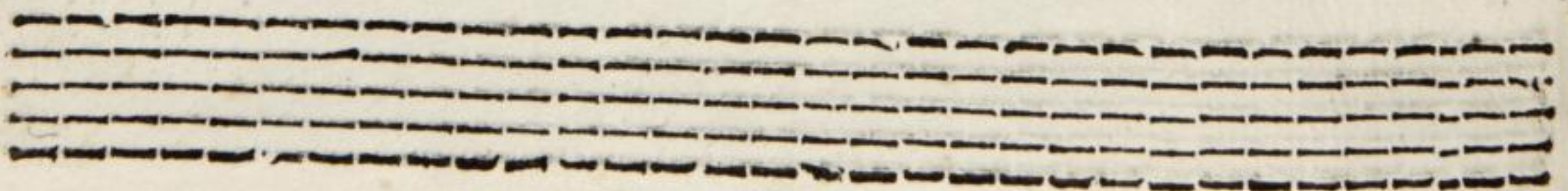
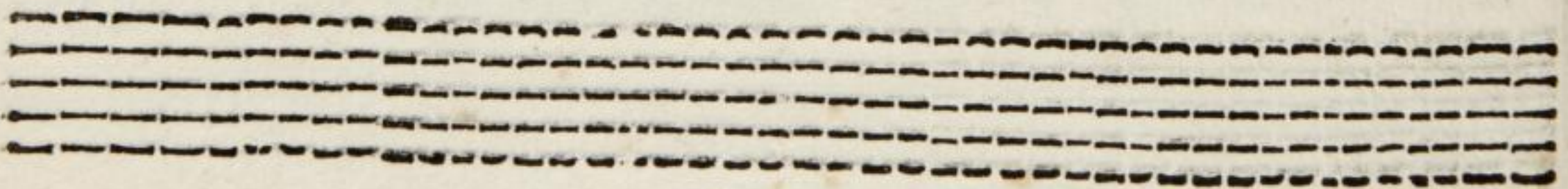
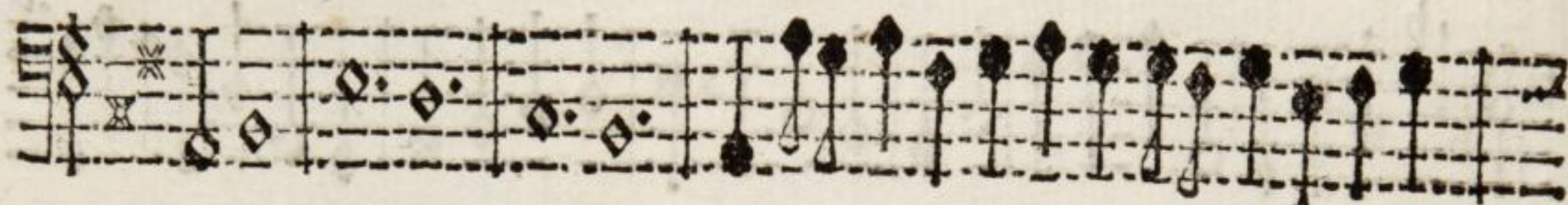


Aria. Presto.





Orrente.



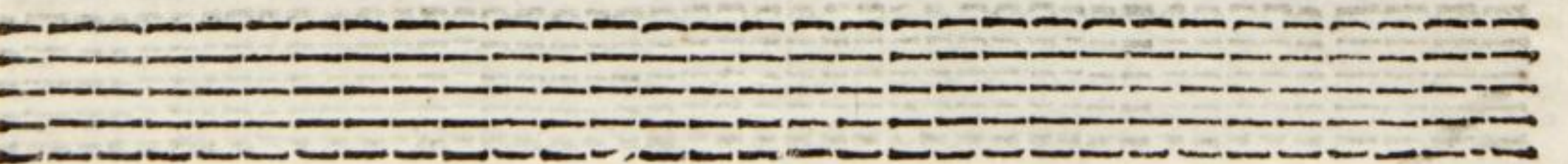
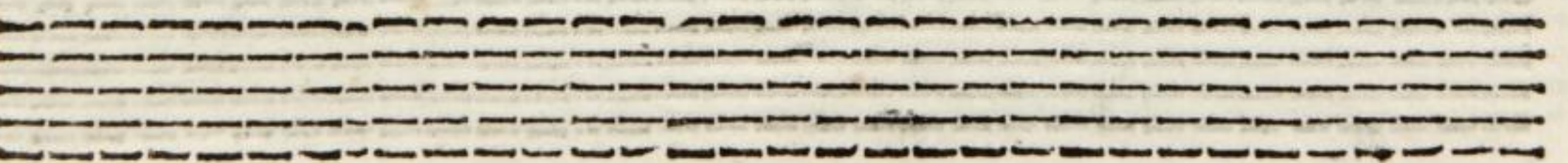
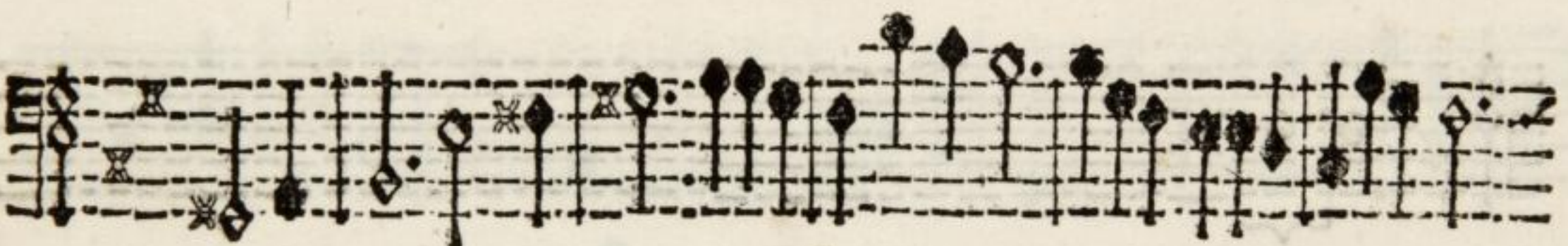
Basso.

A 4

29



Aria Presto.



Varij Capricci da Suonare à quattro di Giuseppe Colombi. Opera 1. D 9

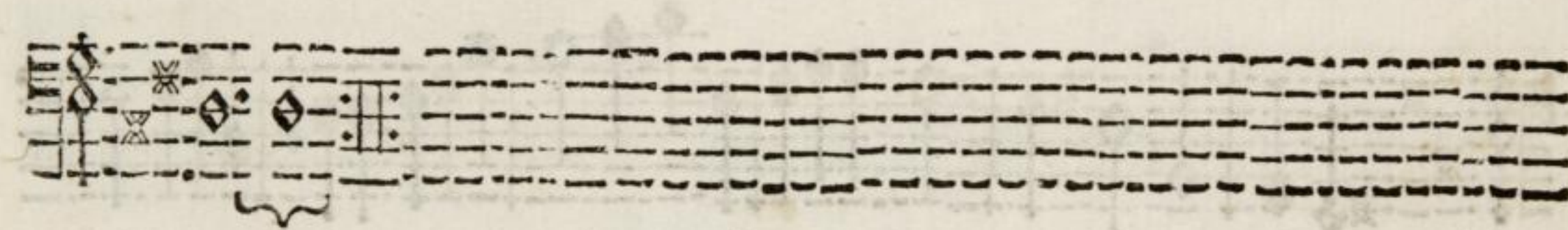
15

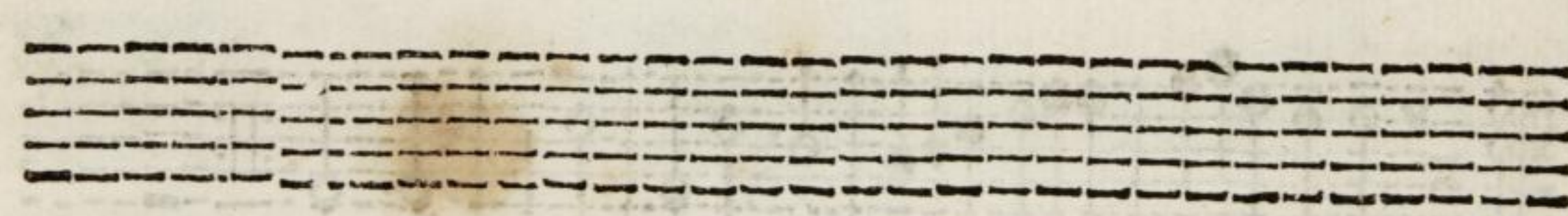
C 

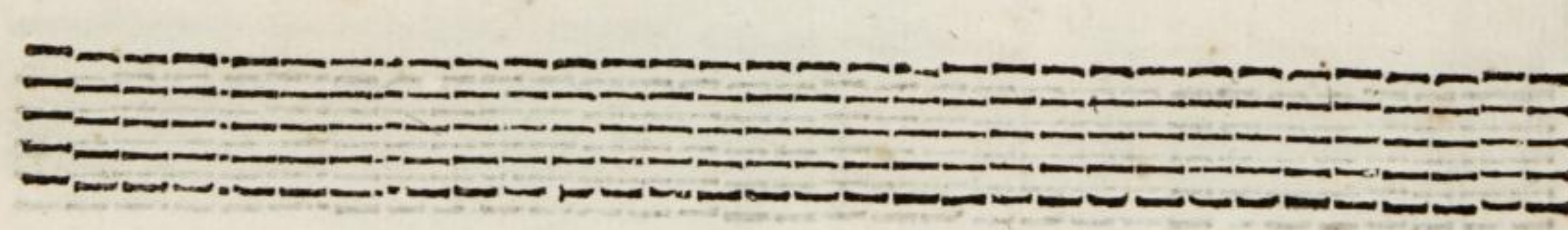
Orrente.

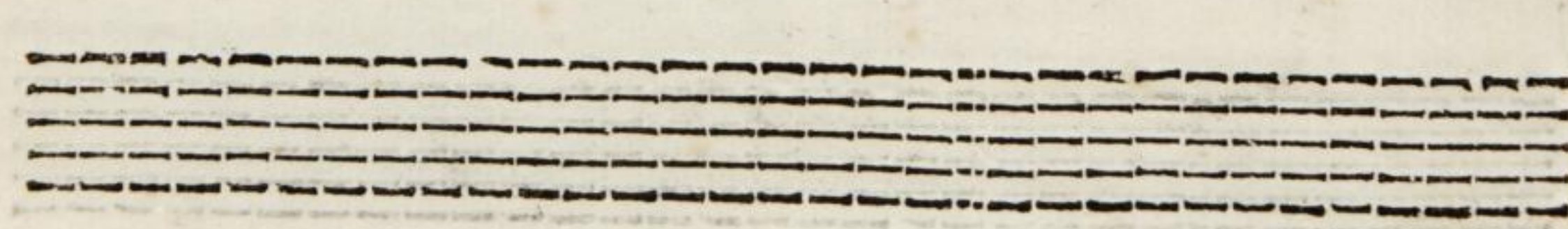


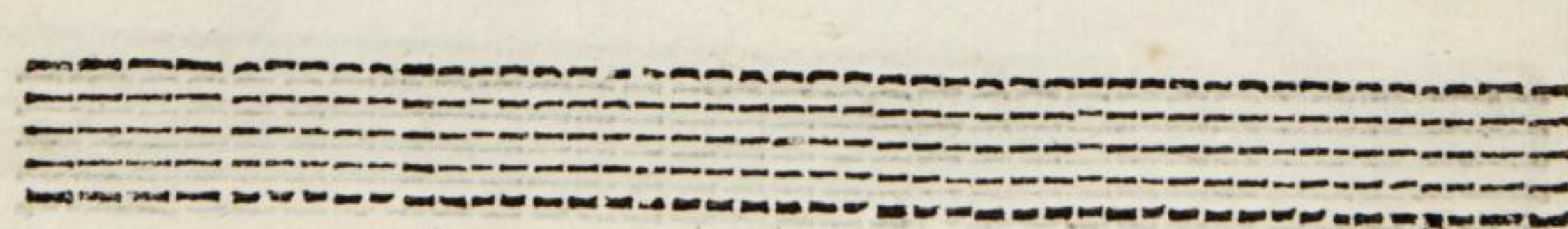








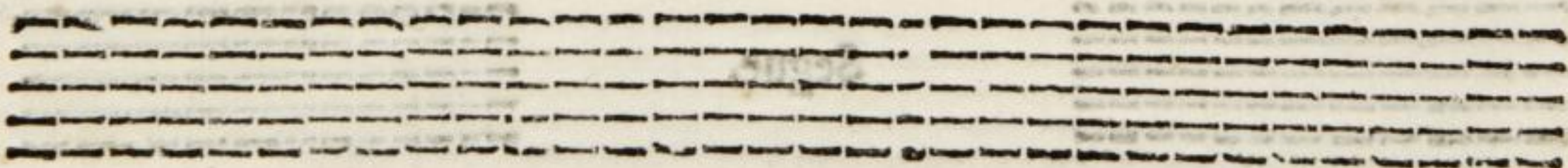




Varij Capricci da suonare a quattro di Giuseppe Colombo Opus 1. D. 9



Aria. Presto.

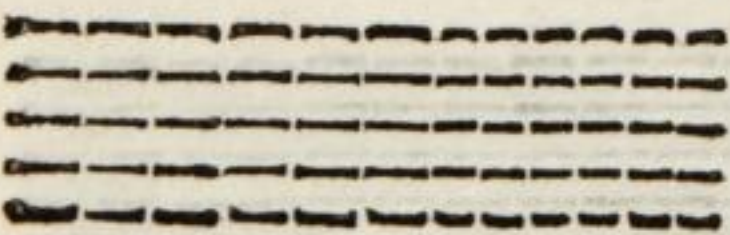




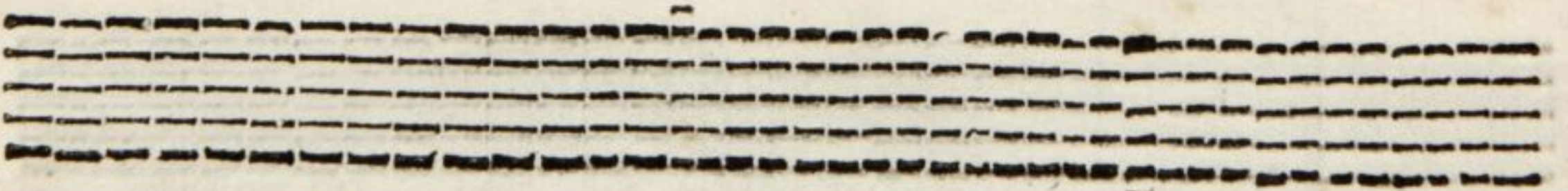
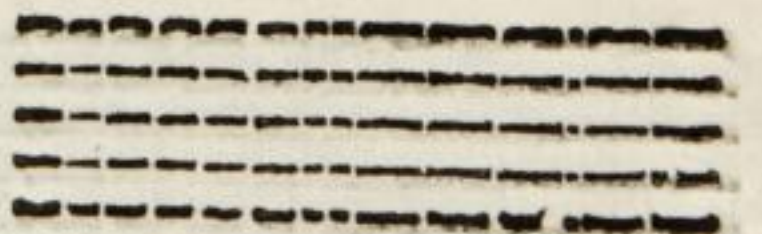
VONATA.



Alegro.



Segue.

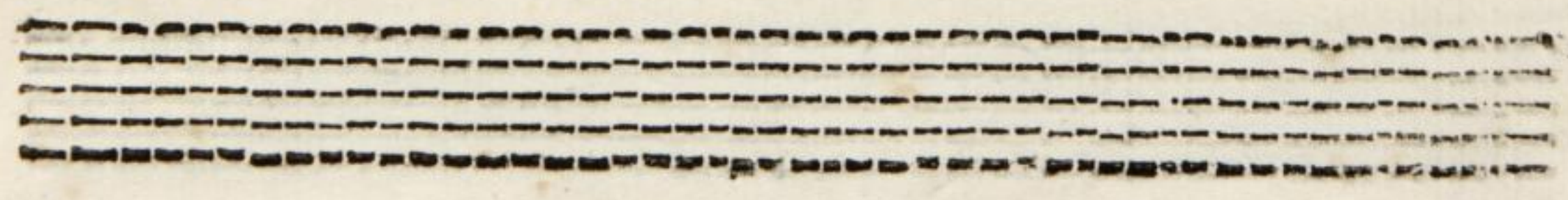
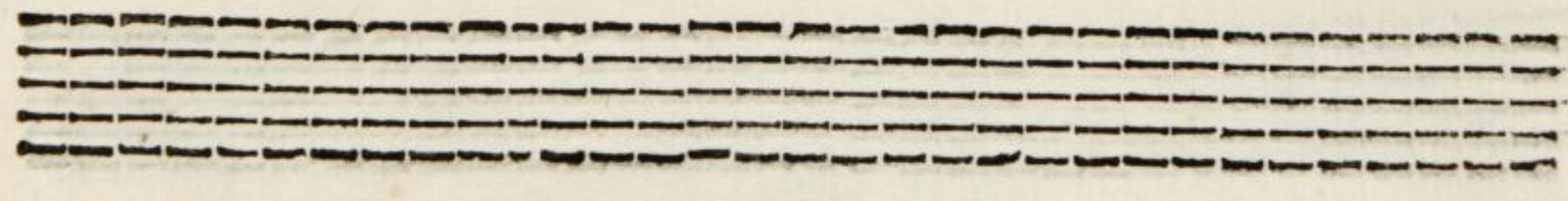
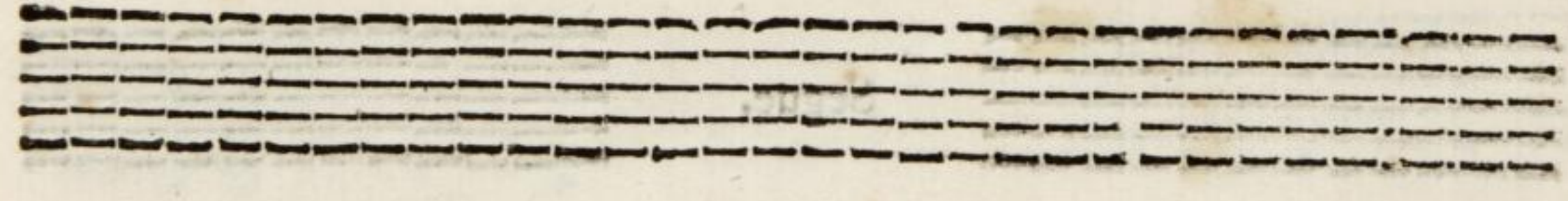
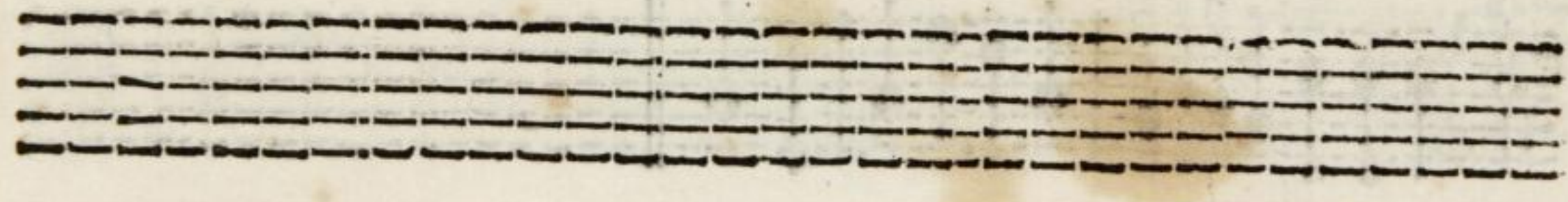
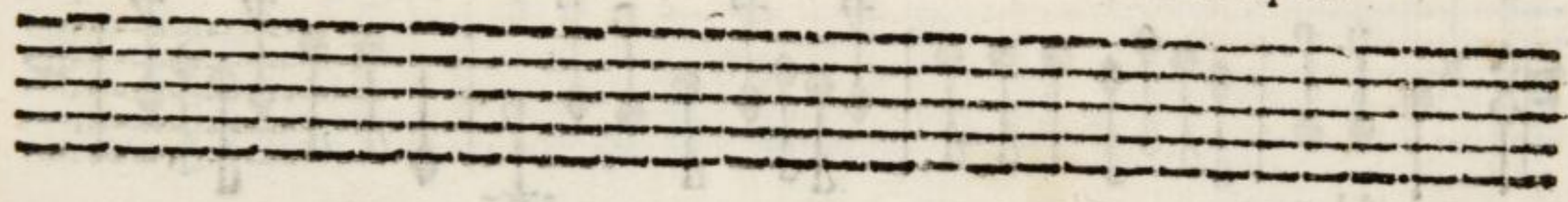




Alegro.



.P. Da capo.



43

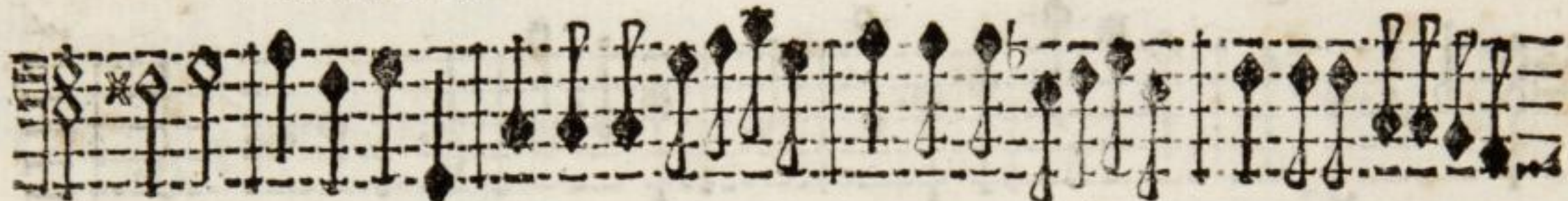
Adagio.

à 2, 3 e 4 se piace.

6 6 6

S

VONATA.



Alegro.



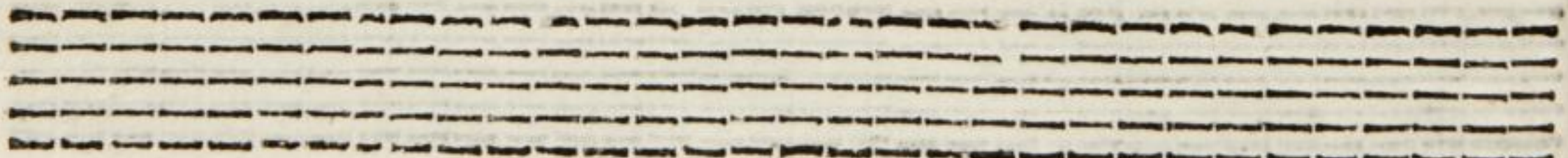
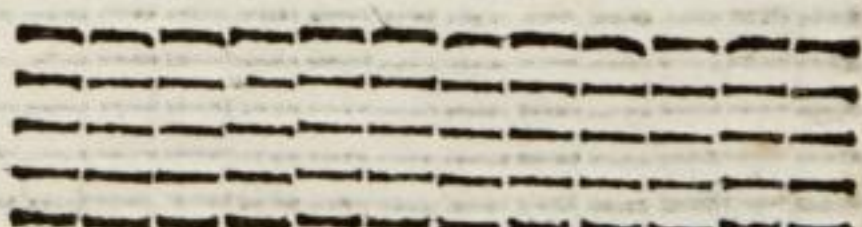
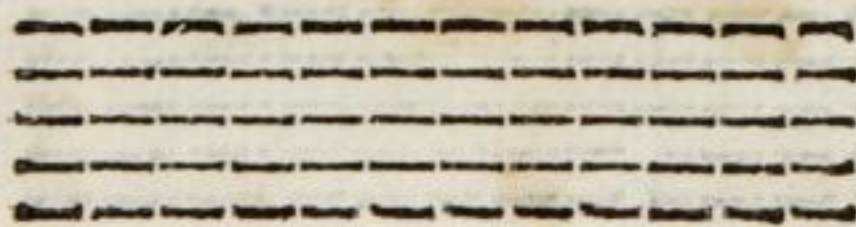
Adagio.



Alegro.

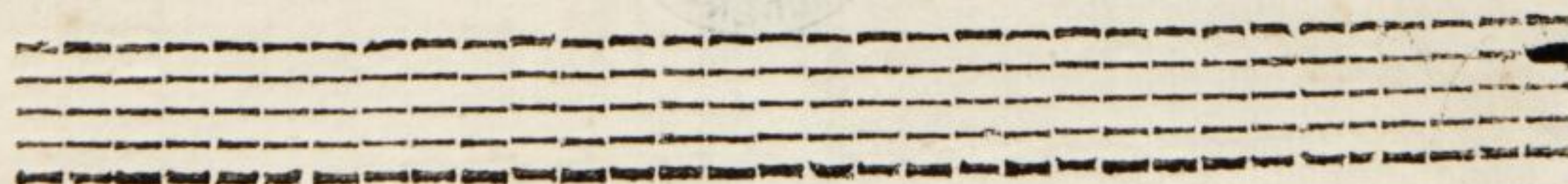
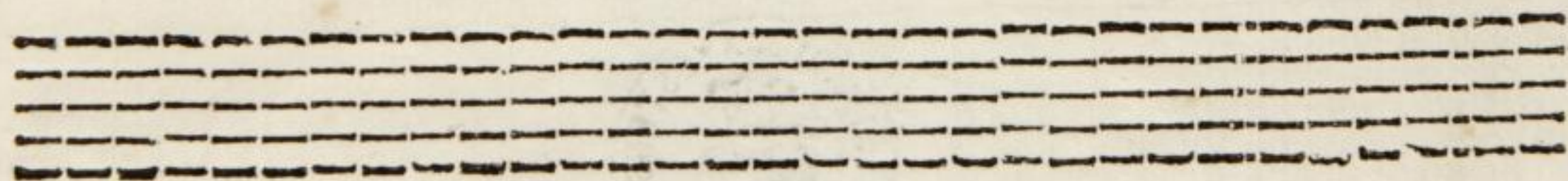
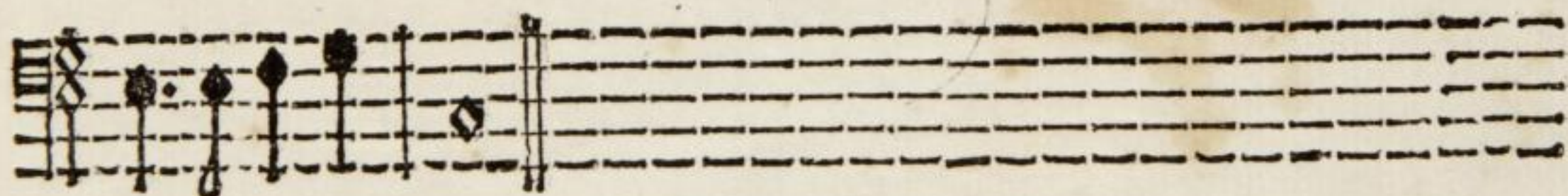


Segue.





Alegro.



TAVOLA

Sinfonia Prima dà Camera.	5	Brando Pri: Parte alla Francese.	19
Sinfonia Seconda.	6	Seconda Parte.	19
Sinfonia Terza.	7	Terza Parte.	20
Sinfonia Quarta.	8	Corrente alla Francese.	21
Sinfonia Quinta.	9	Corrente.	21
Sinfonia Sesta.	10	Corrente dà Camera.	22
Sinfonia Settima.	11	Aria.	23
Sinfonia Ottava.	12	Corrente dà Camera.	24
Brando Pri; Par: alla Francese.	13	Aria.	25
Seconda Parte.	13	Corrente dà Camera.	26
Terza Parte.	14	Aria.	27
Quarta Parte. Gauotta.	14	Corrente dà Camera.	28
Corr. Prima alla Francese.	15	Aria.	29
Corrente Seconda.	15	Corrente dà Camera.	30
Corrente Terza.	16	Aria.	31
Corrente prima dà Camera.	17	Suonata à 2, 3, e 4 se piace.	32
Aria.	18	Suonata à 2, 3, e 4 se piace.	34

FINIS.



A. IV. 43.

