

CANTO I.

DISALAMON ROSSI
HEBREO

IL SECONDO LIBRO DELLE SINFONIE
è Gagliarde à Tre voci,

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

Novamente 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.



SERENISSIMO SIGNORE.



On sapeno 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 conoseuo in me cosa bastevole a darle questo segno come per non mostrar al Mondo di presumer & ambir troppo; Hora che l'istessa benignità sua (di cui mi trouo oltre ogni mio merito altre volte fauorito) mi porge occasione di poter appagare questa mia inclinatione senza niun scrupolo per hauer ella mostrato di compiacersi alli giorni passati delle mie compositioni, Per tanto vengo con ogni humiltà a dedicarle queste presenti Sinfonie insieme con la debole persona mia, e questo più per sodisfare

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

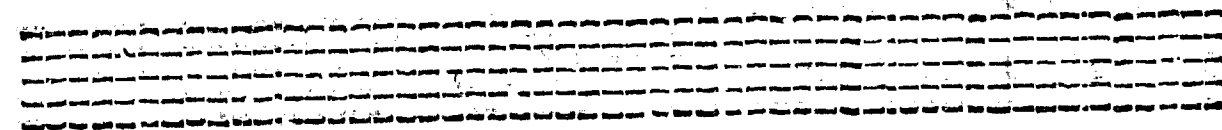
L'humilissimo e diuotissimo suo seruitore

Salamon Rossi.

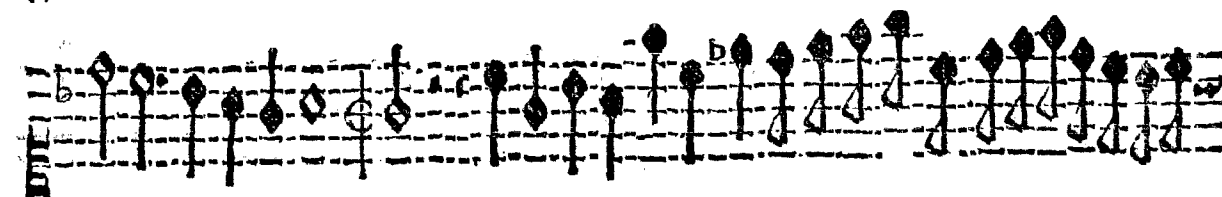
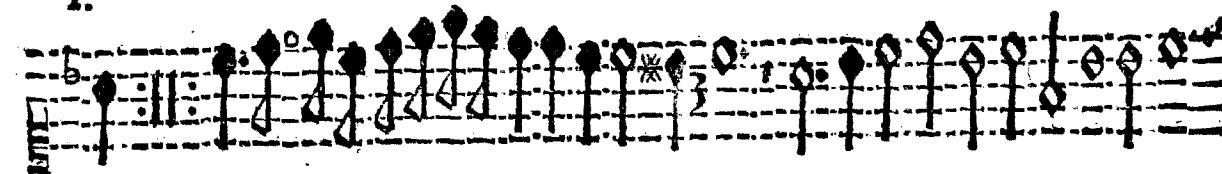
CANTO



1.



2.



CANTO

2

A musical staff in treble clef with a key signature of one flat (B-flat). It contains a sequence of notes, with a '2' written above the staff. The notes are mostly eighth and sixteenth notes.

3

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, with a '3' written above the staff. The notes are mostly eighth and sixteenth notes.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, mostly eighth and sixteenth notes.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, mostly eighth and sixteenth notes, ending with a double bar line.

An empty musical staff in treble clef with a key signature of one flat.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, mostly eighth and sixteenth notes.

4

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, with a '4' written above the staff. The notes are mostly eighth and sixteenth notes.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, mostly eighth and sixteenth notes, ending with a double bar line.

CANTO

3

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, with a '3' written above the staff. The notes are mostly eighth and sixteenth notes.

5

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, with a '5' written above the staff. The notes are mostly eighth and sixteenth notes.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, mostly eighth and sixteenth notes, ending with a double bar line.

An empty musical staff in treble clef with a key signature of one flat.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, mostly eighth and sixteenth notes.

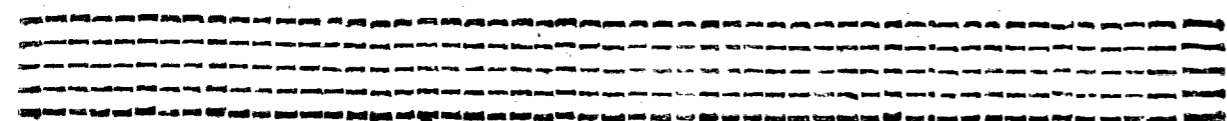
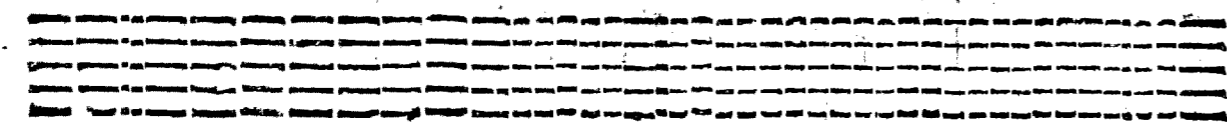
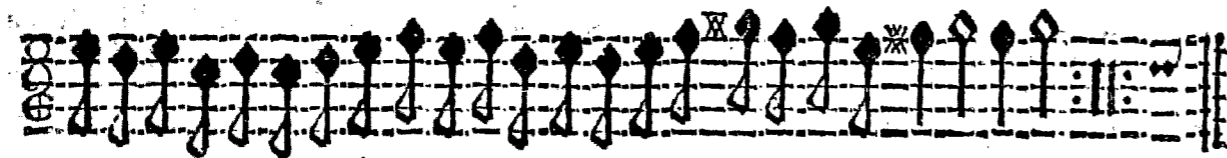
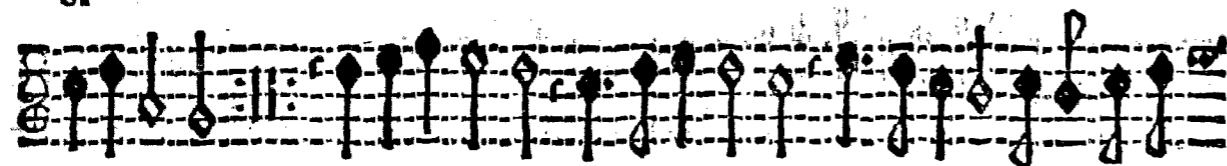
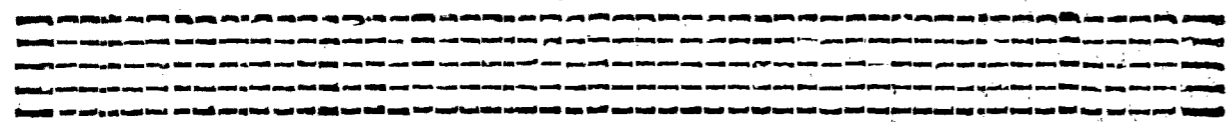
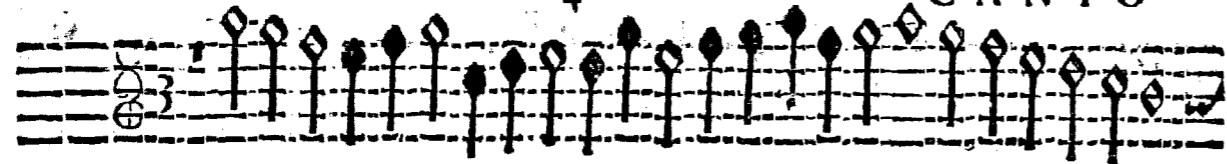
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A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, with a '6' written above the staff. The notes are mostly eighth and sixteenth notes.

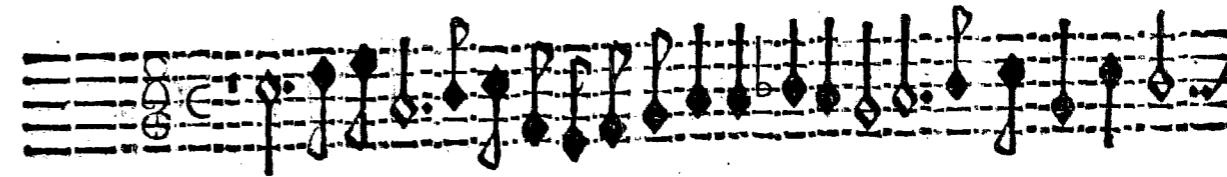
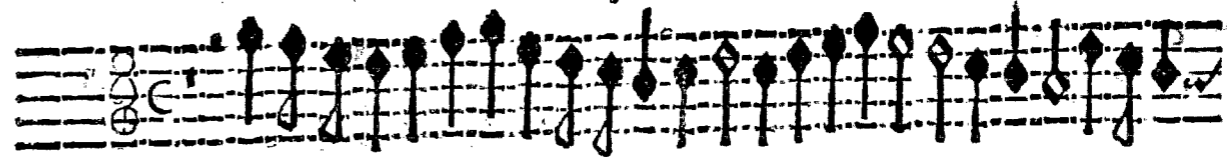
A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, mostly eighth and sixteenth notes, ending with a double bar line.

An empty musical staff in treble clef with a key signature of one flat.

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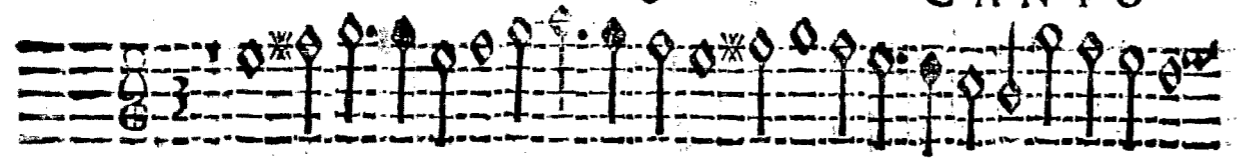


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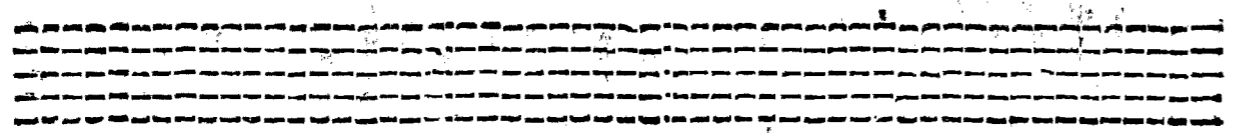
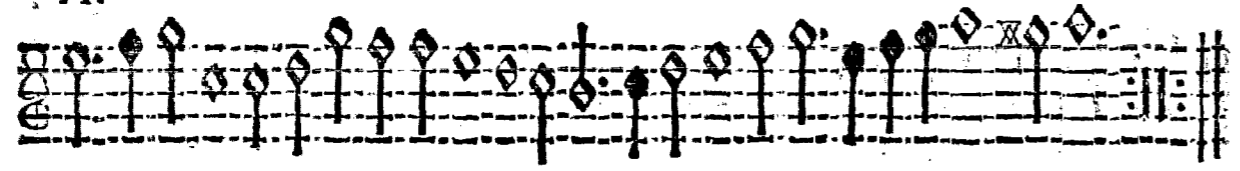


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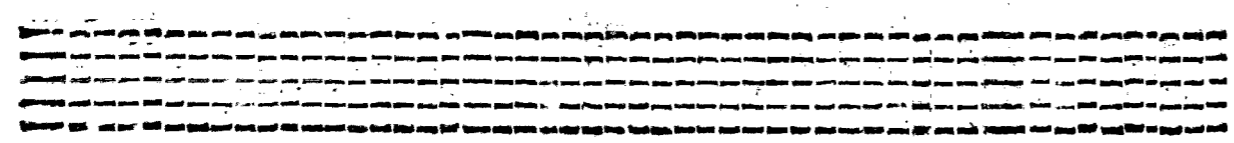
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11.



12.

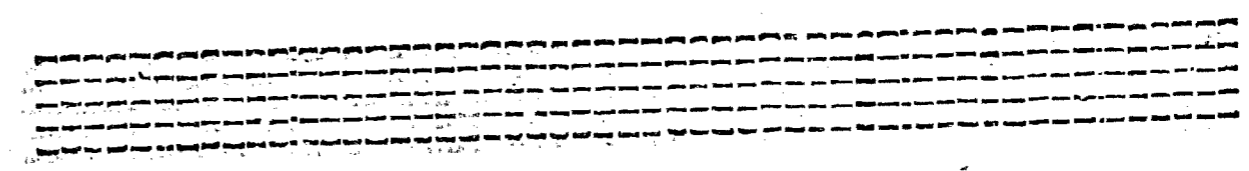
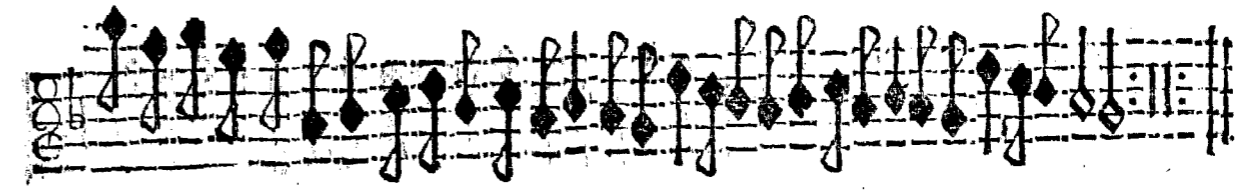
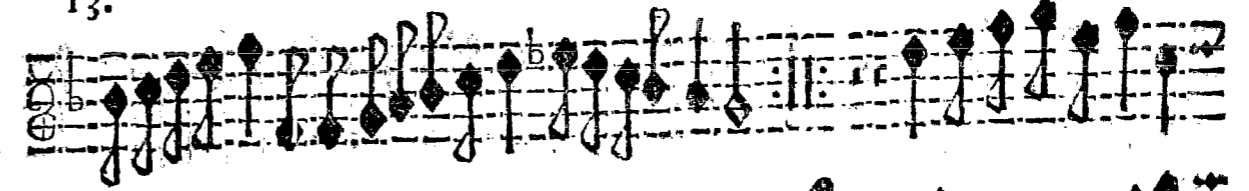


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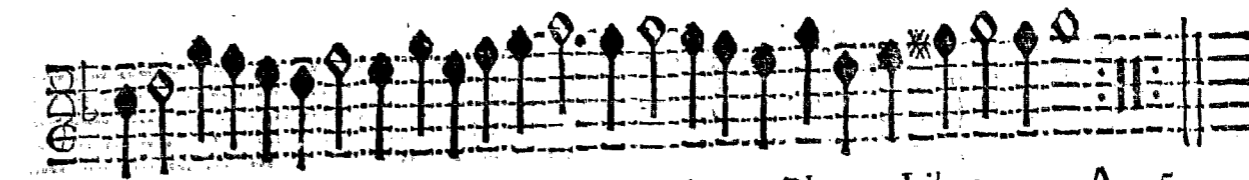
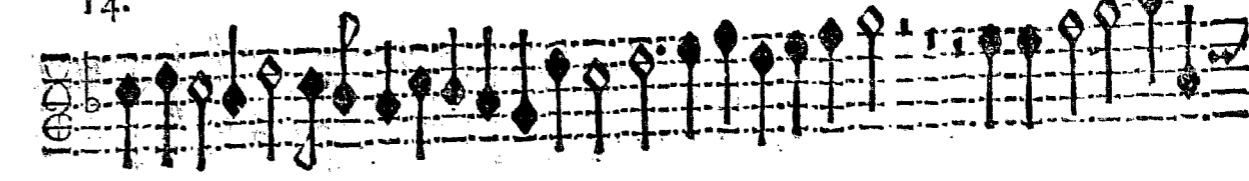
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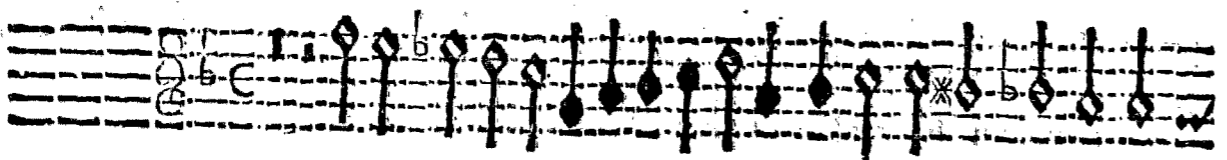
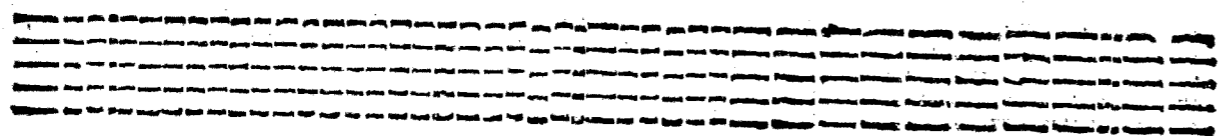
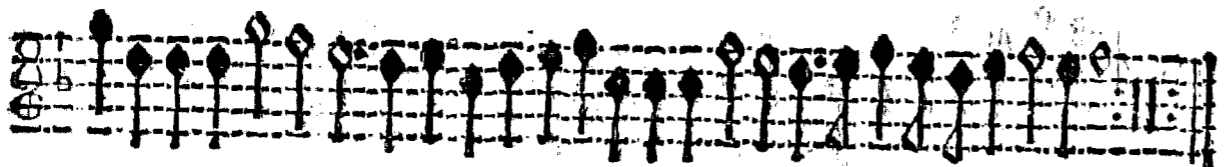
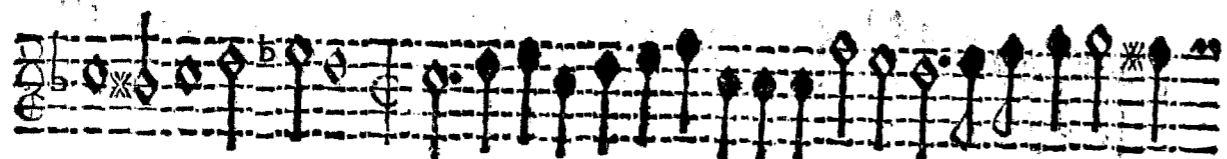


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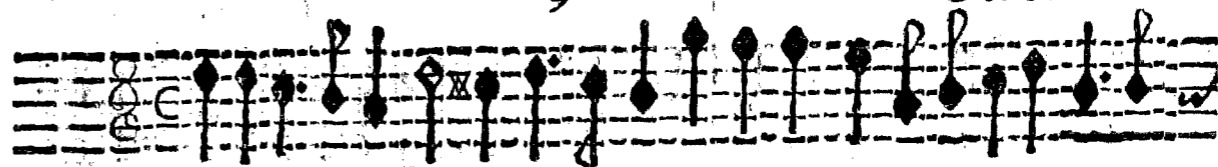
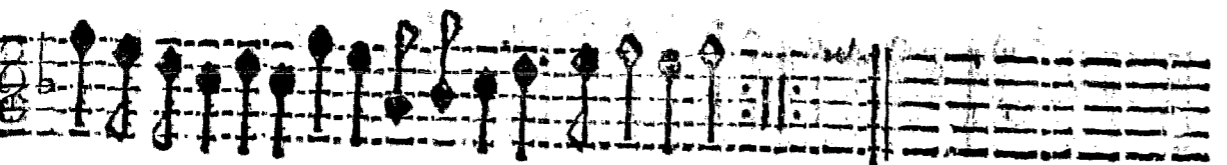




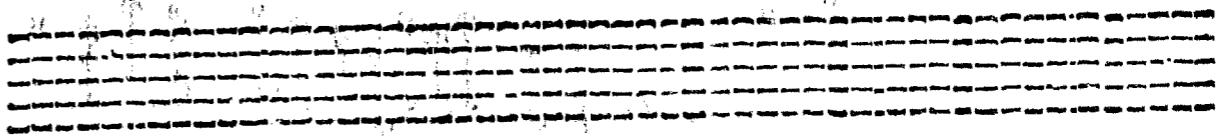
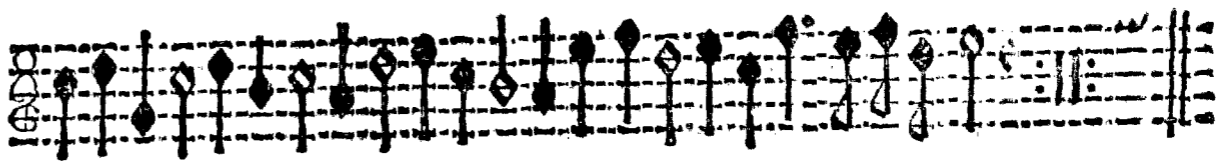
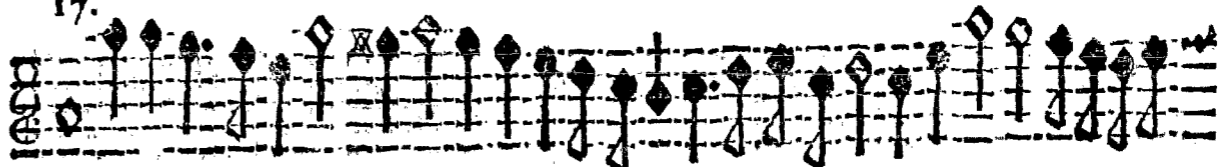
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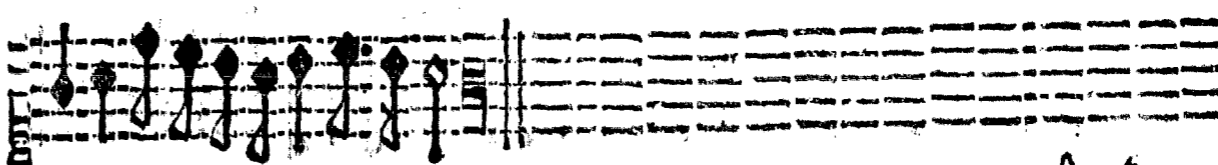
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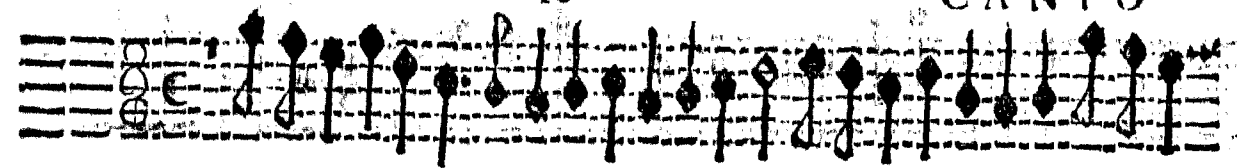


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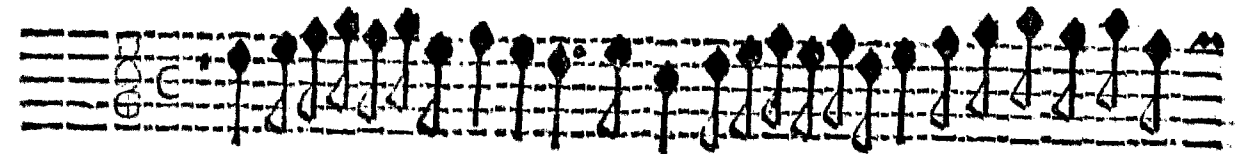
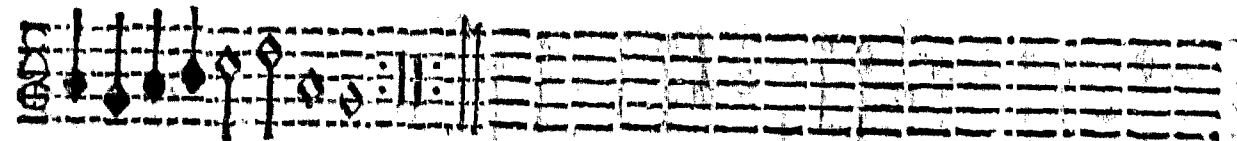
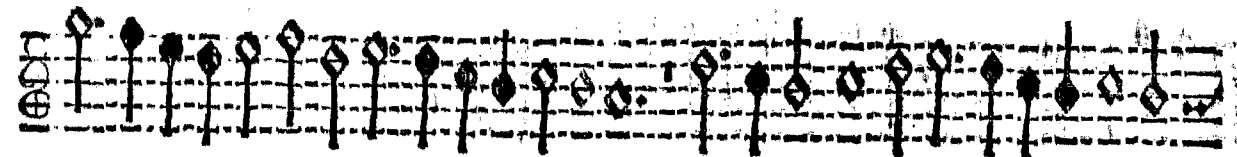
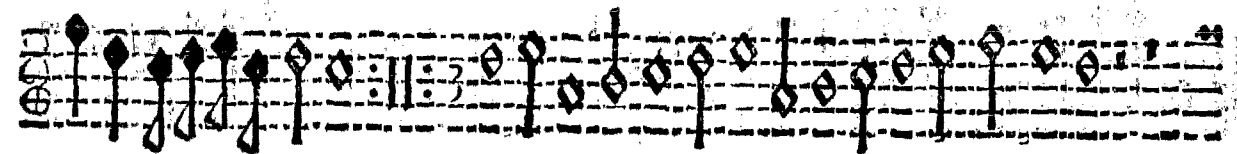


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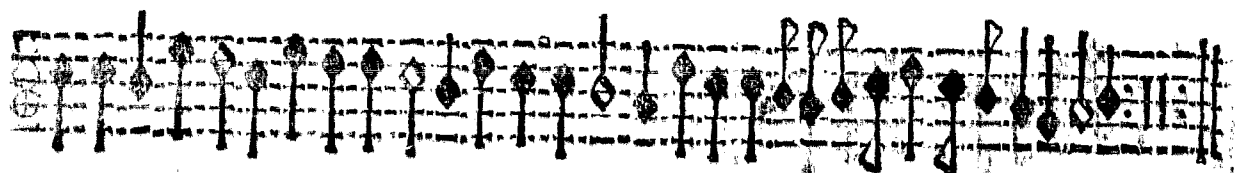
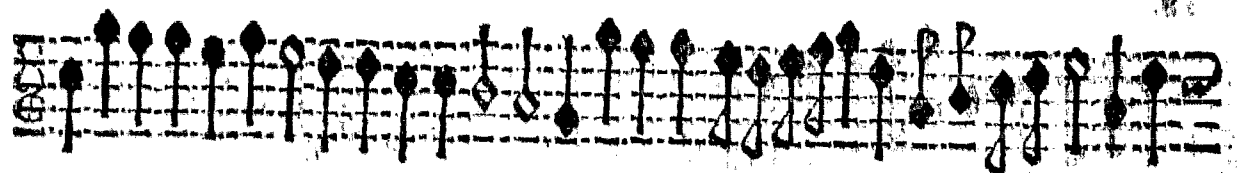
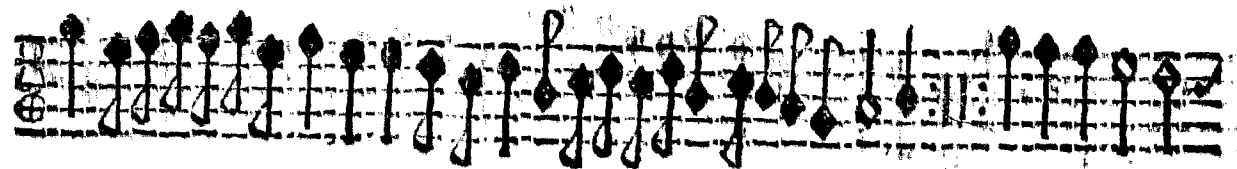




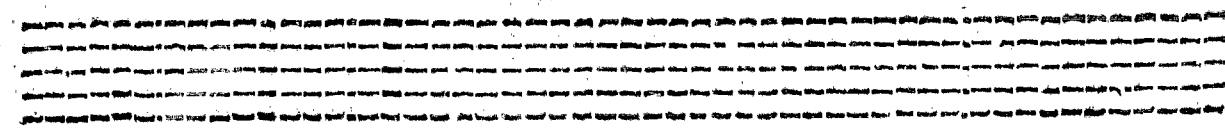
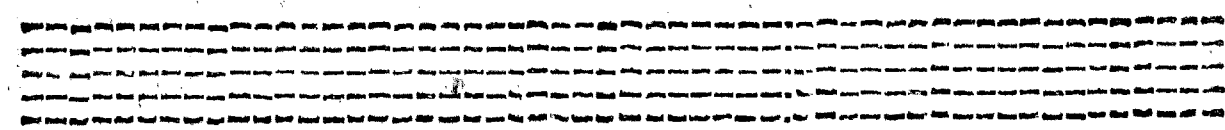
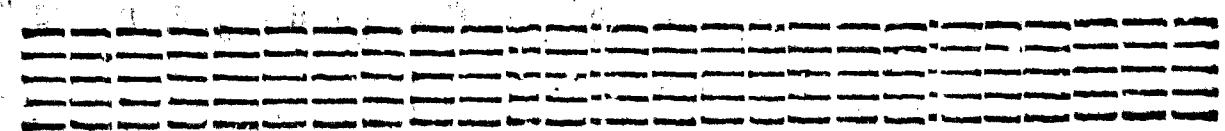
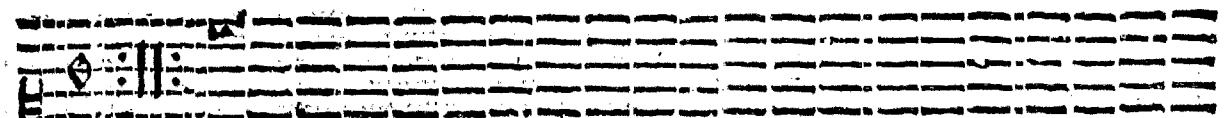
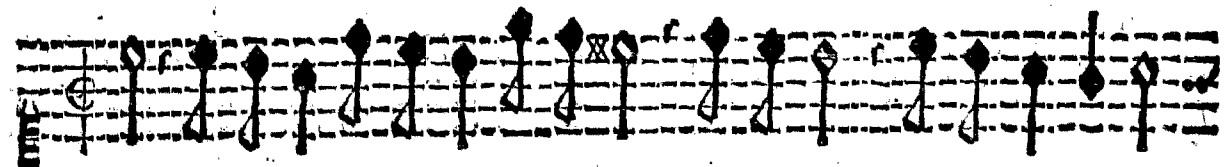
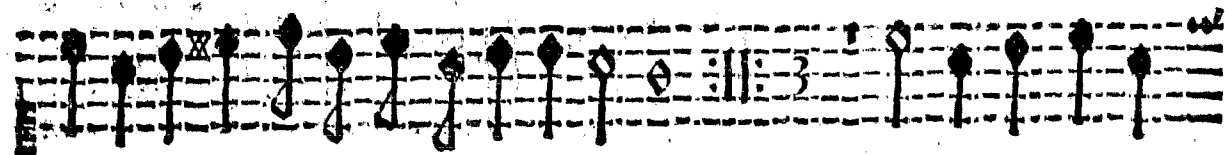
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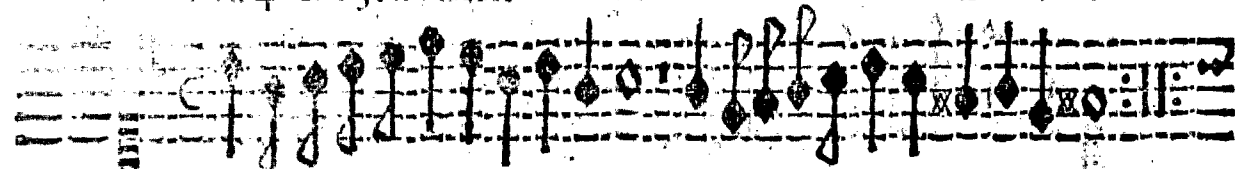
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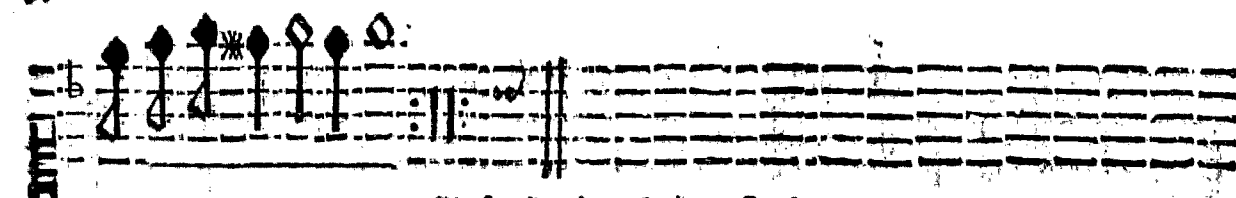
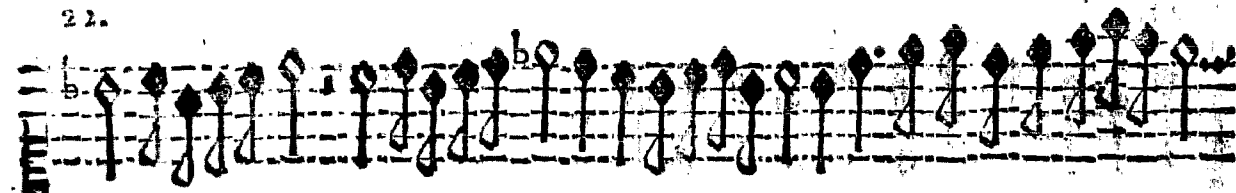
Sinfonia à 4 & à 3. si placet.

12

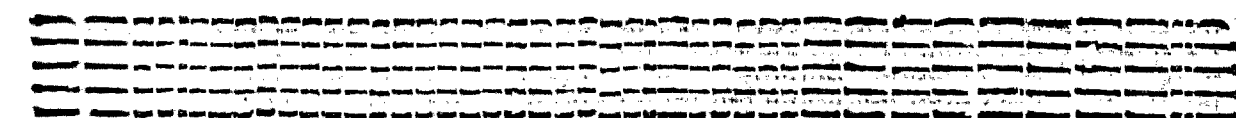
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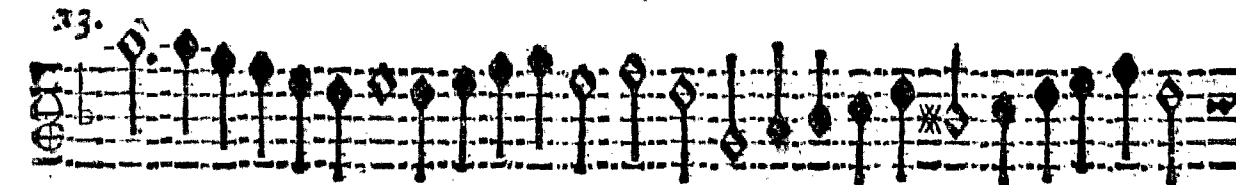
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Sinfonia. à 4 & à 3. si placet.



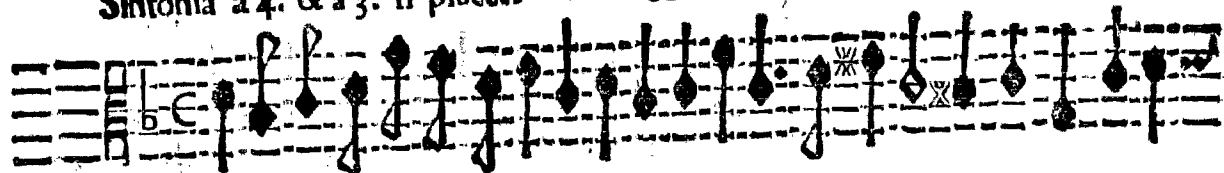
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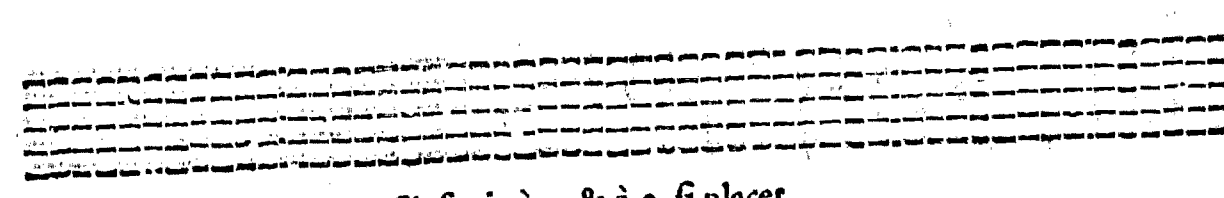
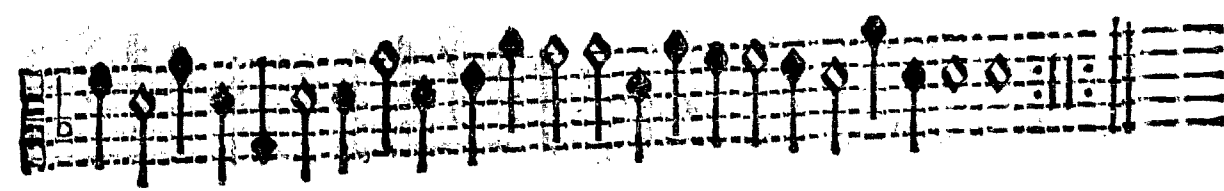
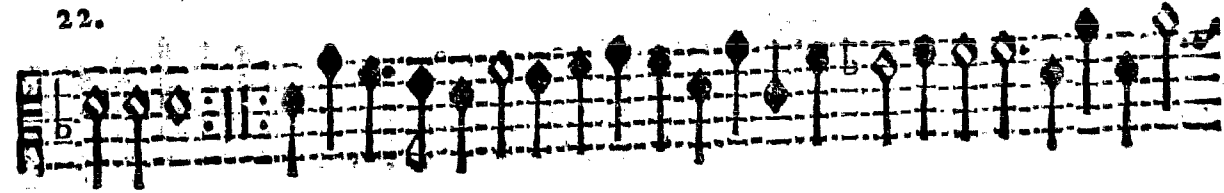
Sinfonia à 4. & à 3. si placet.

12

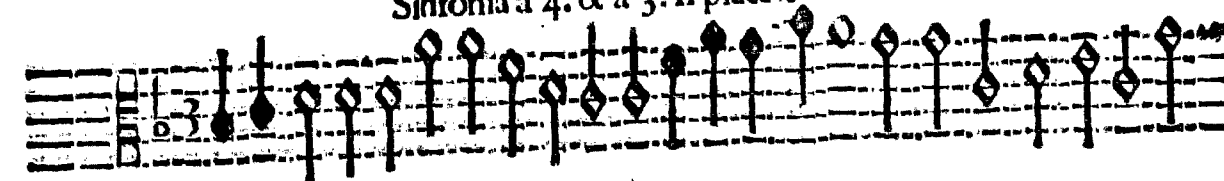
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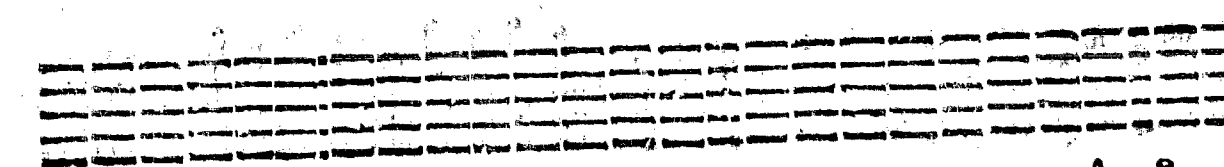
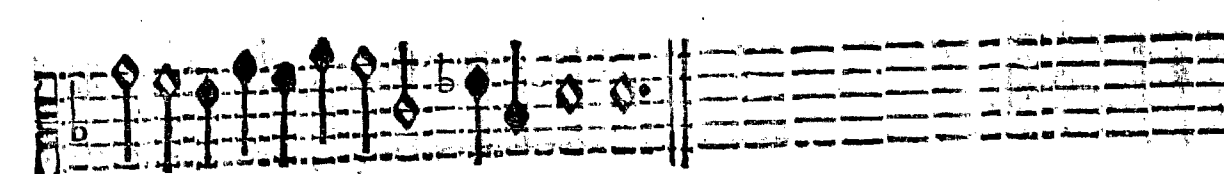
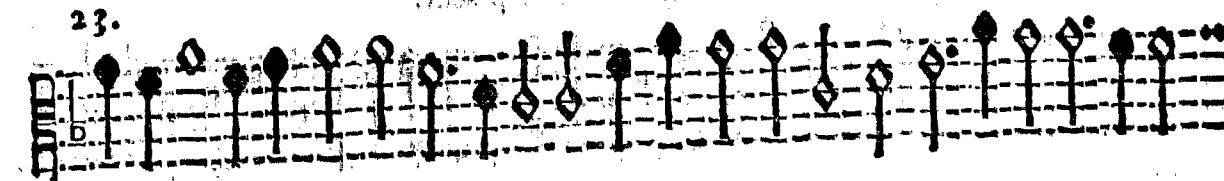
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Sinfonia à 4. & à 3. si placet.



23.

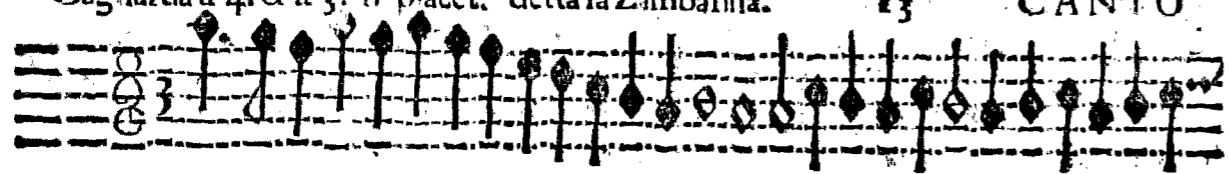


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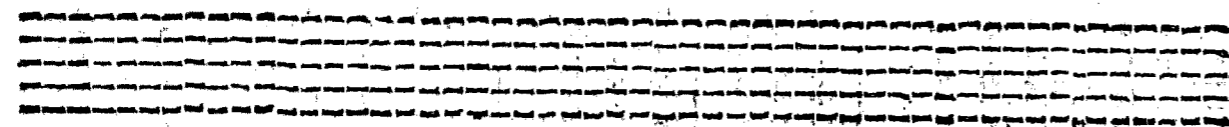
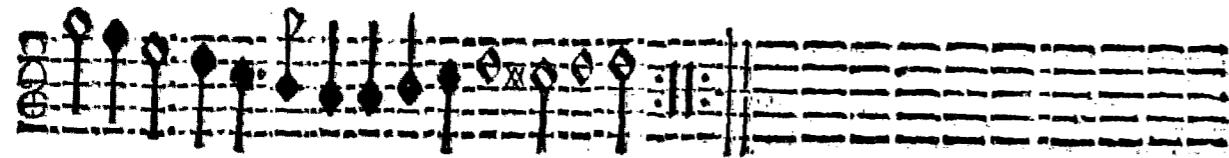
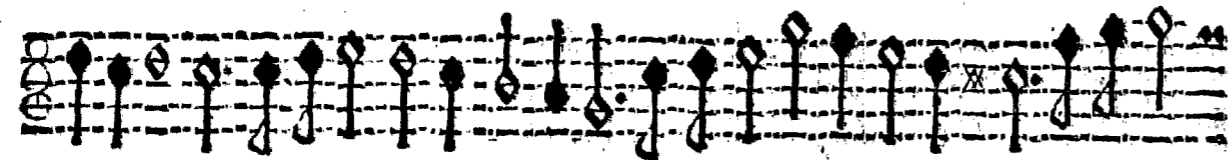
Gagliarda à 4. & à 3. si placet. detta la Zambalina.

23

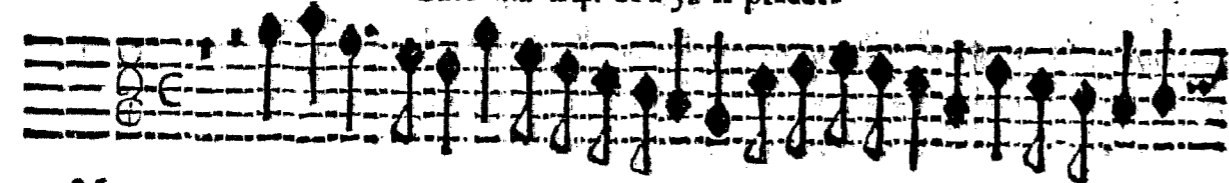
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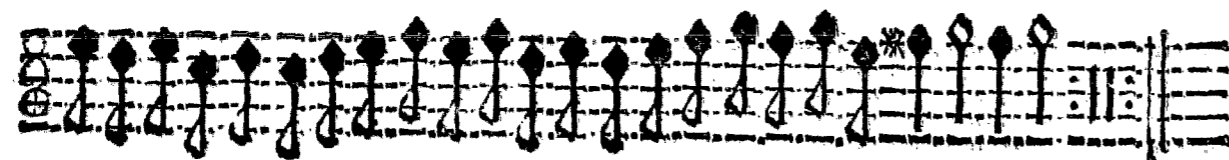
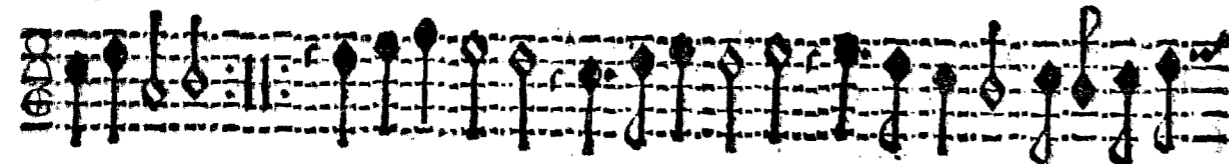
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Sinfonia à 4. & a 3. si placet.



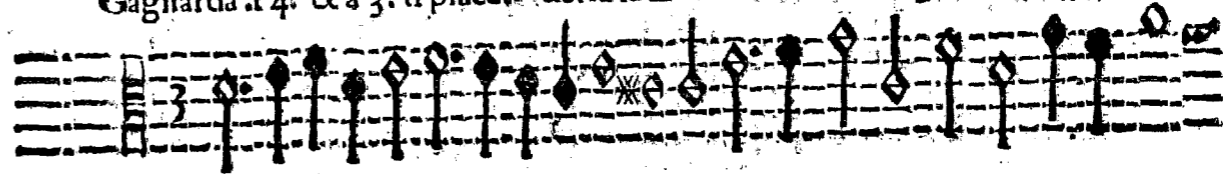
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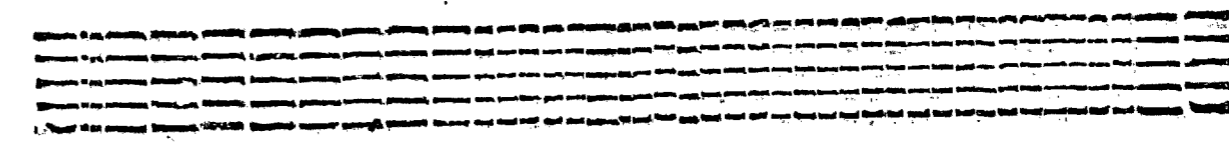
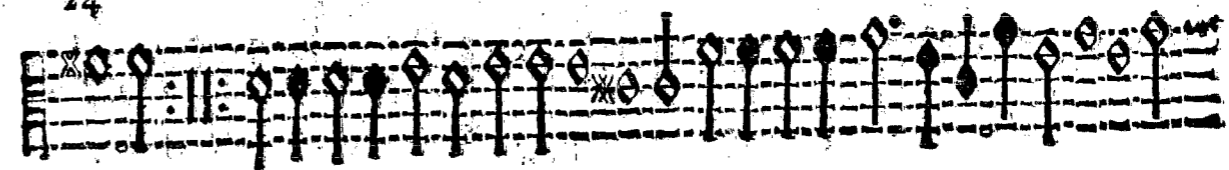
Gagliarda à 4. & a 3. si placet. detta la Zambalina.

23

ALTO



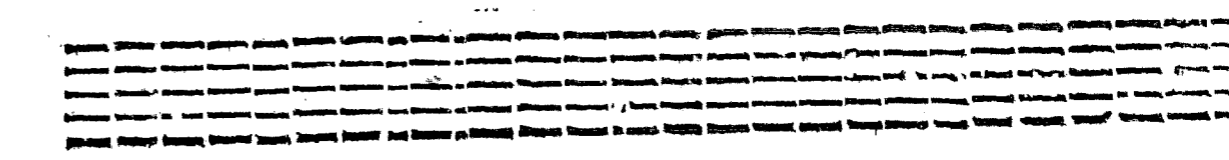
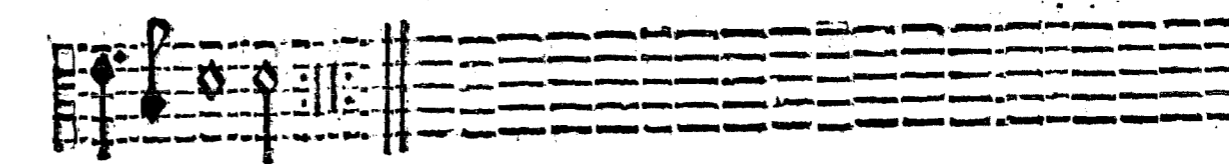
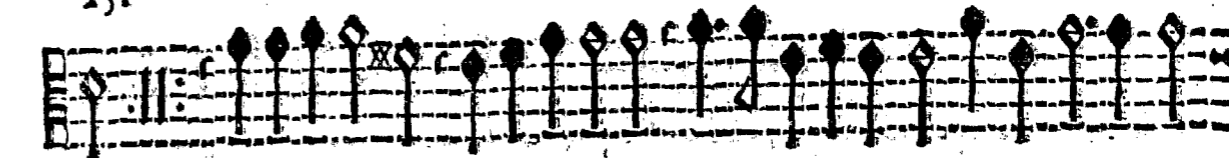
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Sinfonia à 4. & à 3. si placet.



25.



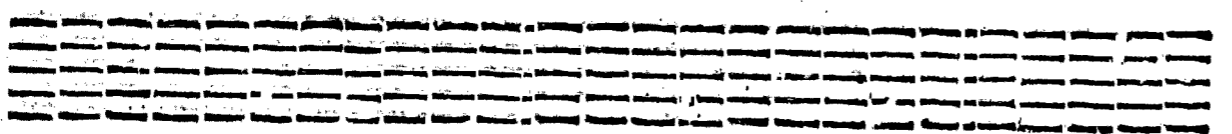
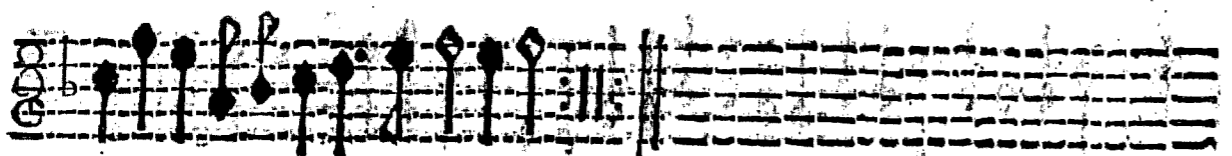
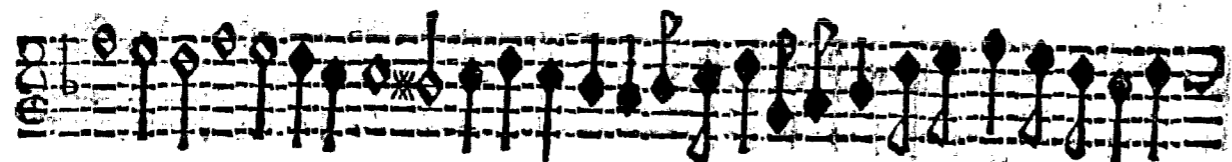
Sinfonia à 4. & a 3. si placet:

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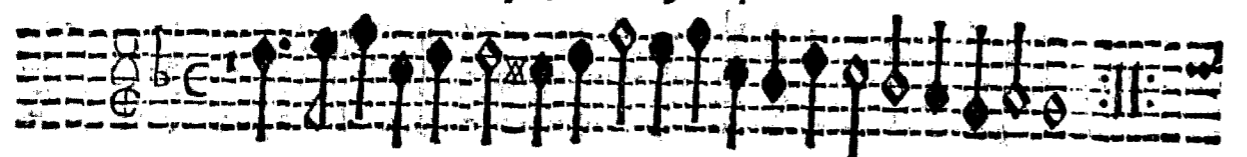
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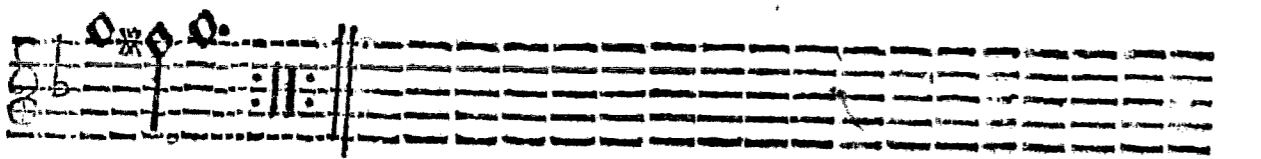
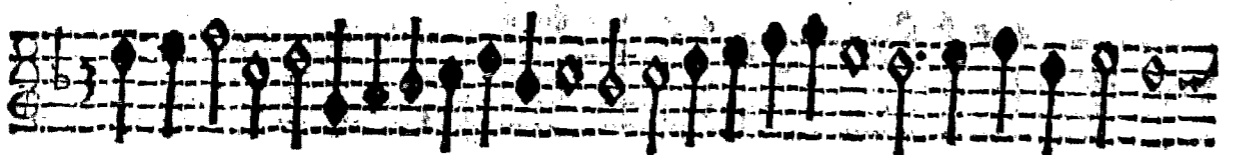
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Sinfonia à 5. & a 3. si placet.



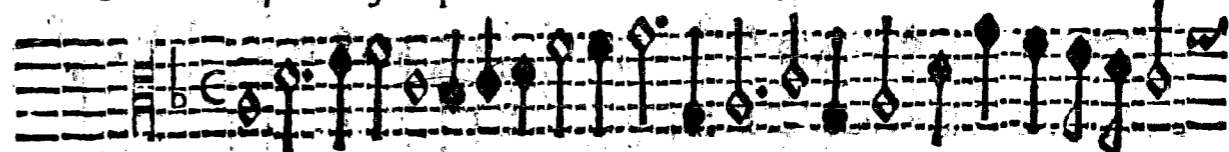
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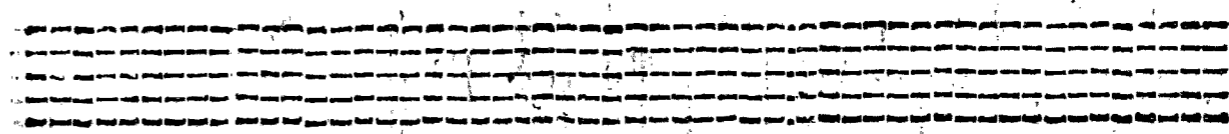
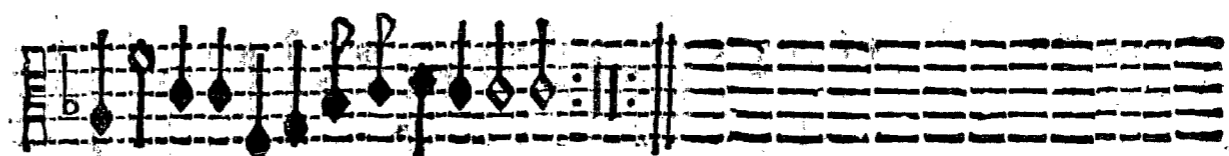
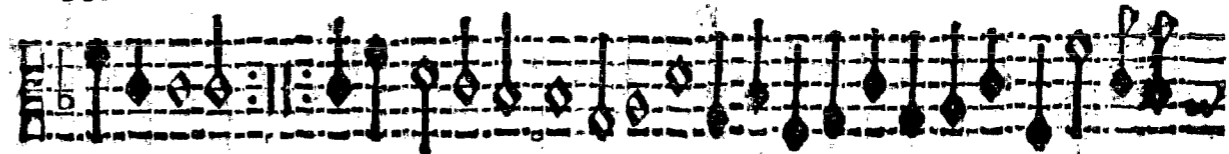
Sinfonia à 4. & a 3 si placet.

14

ALTO



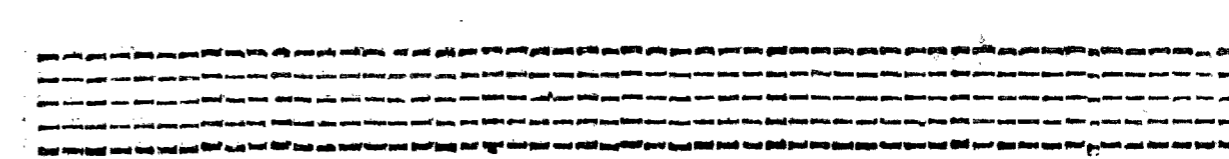
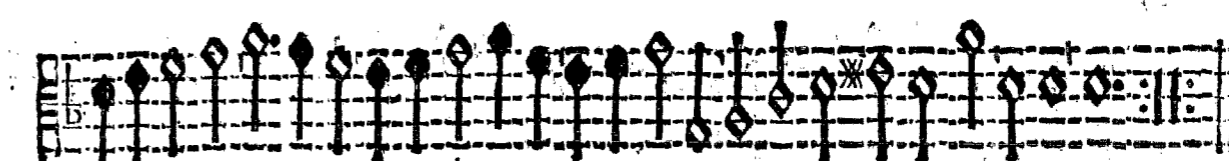
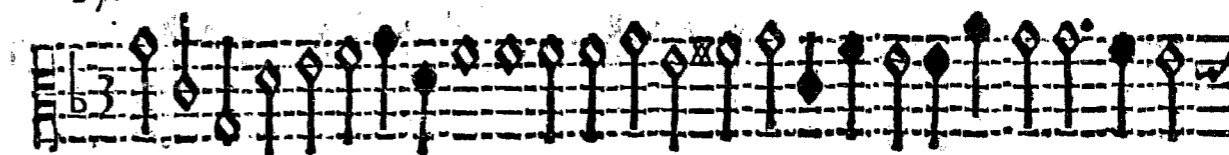
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Sinfonia à 5. & a 3. si placet.



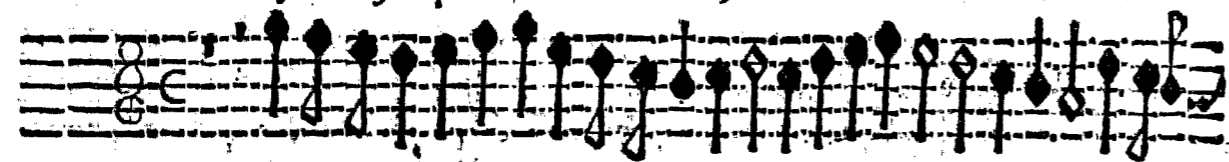
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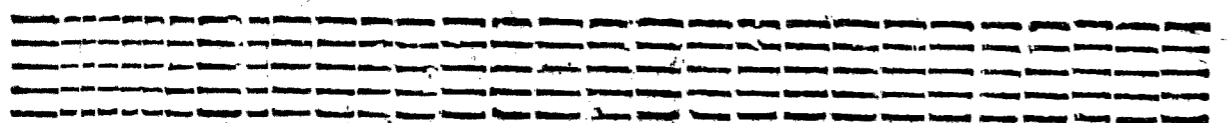
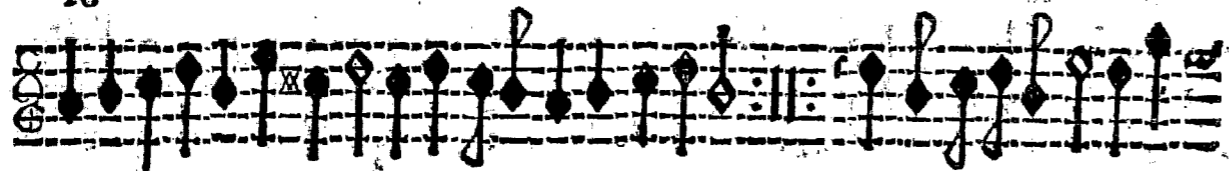
Sinfonia à 5. & a 3. si placet.

15

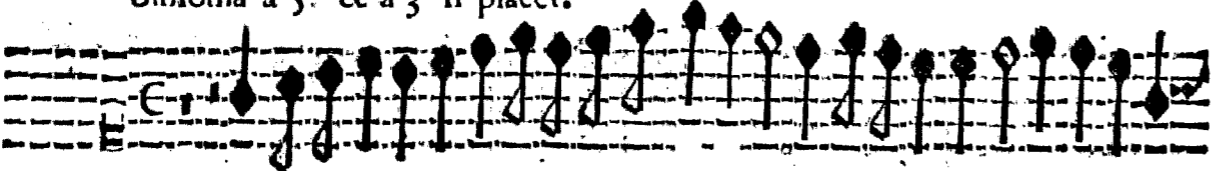
CANTO



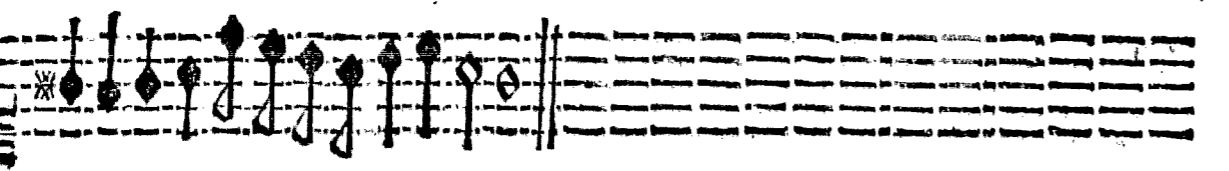
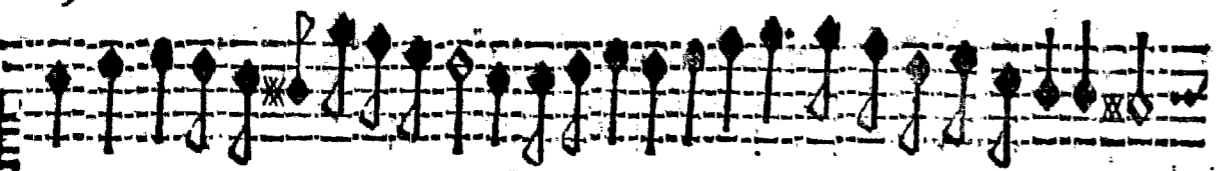
28



Sinfonia à 5. & a 3 si placet.



29



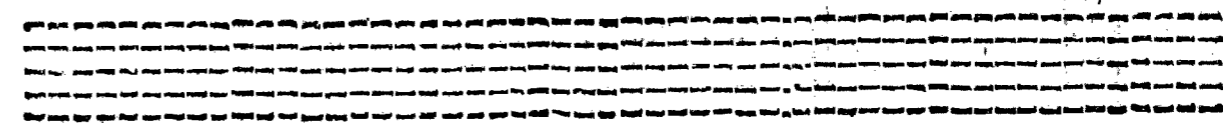
Sinfonia à 5. & a 3 si placet.

15

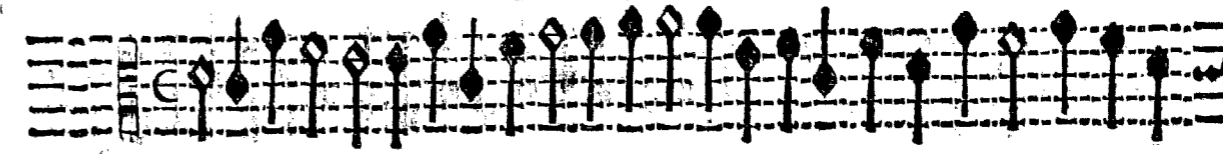
ALTO



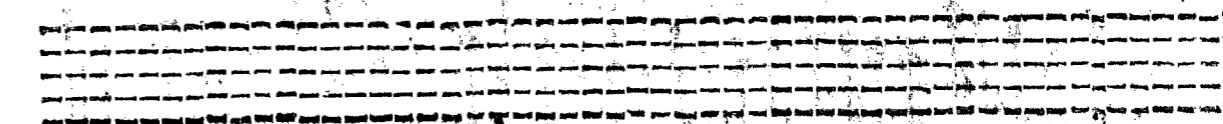
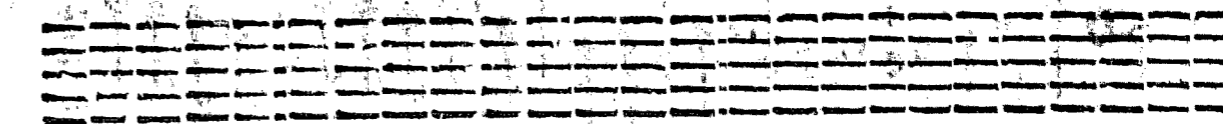
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Sinfonia à 5. & à 3. si placet.



29.



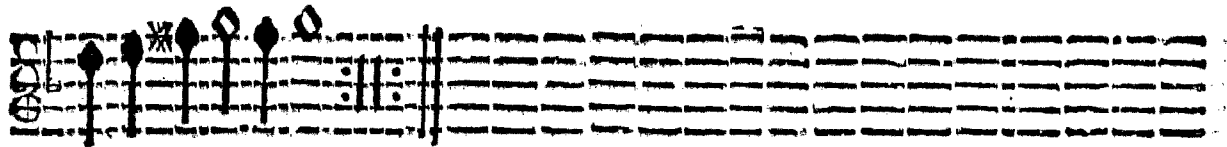
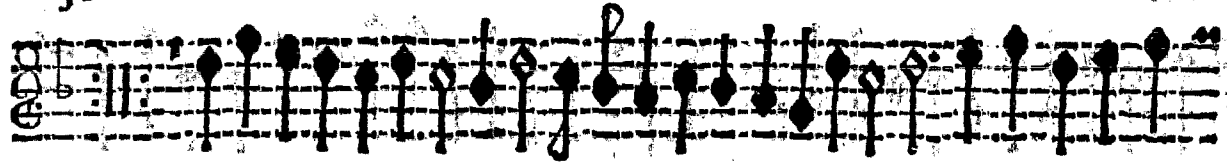
Sinfonia à 5. & a 3. si placet:

16

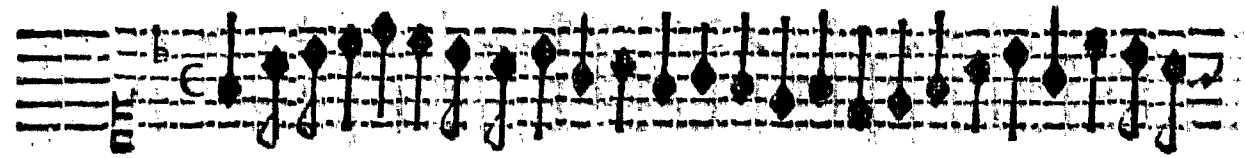
CANTO



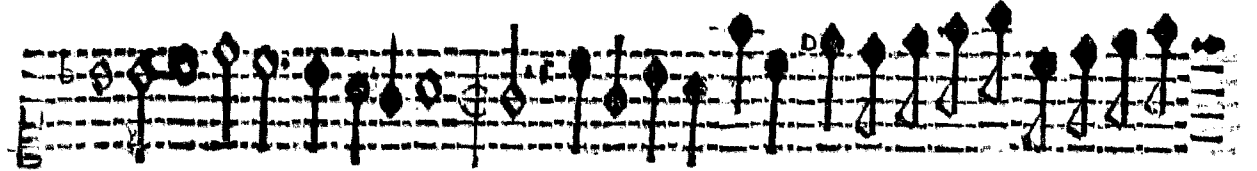
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Sinfonia à 5. & a 3. si placet.



31.

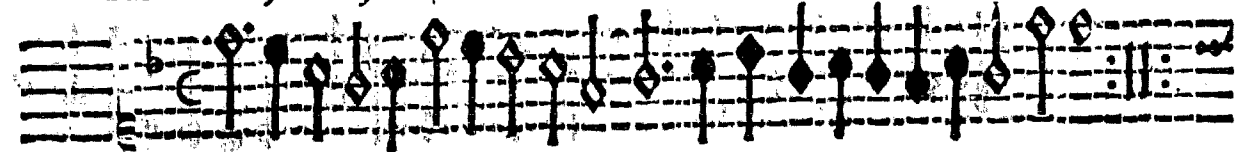


150

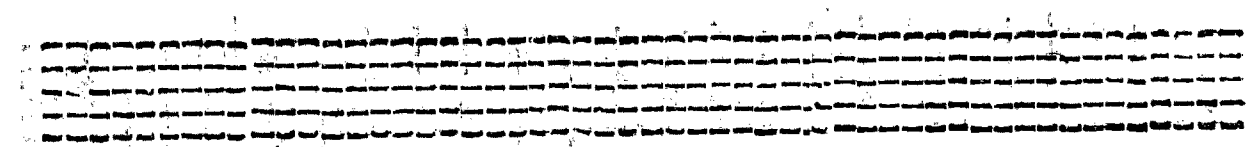
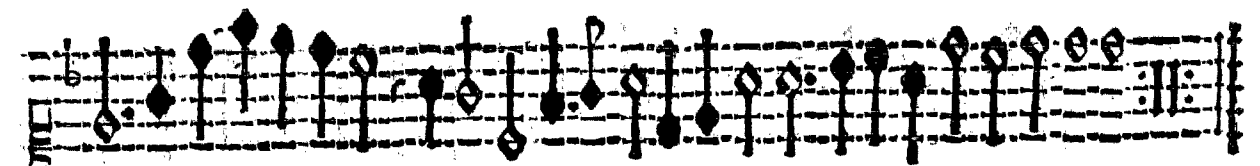
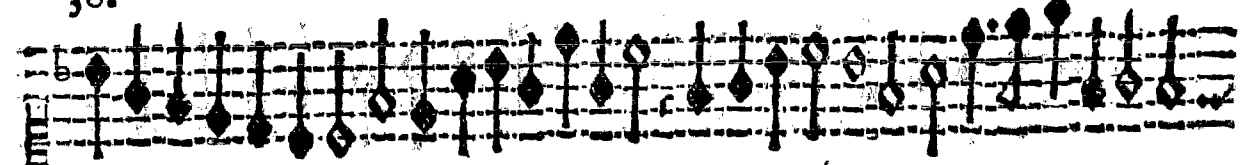
Sinfonia à 5. & a 3. si placet.

16

QUINTO



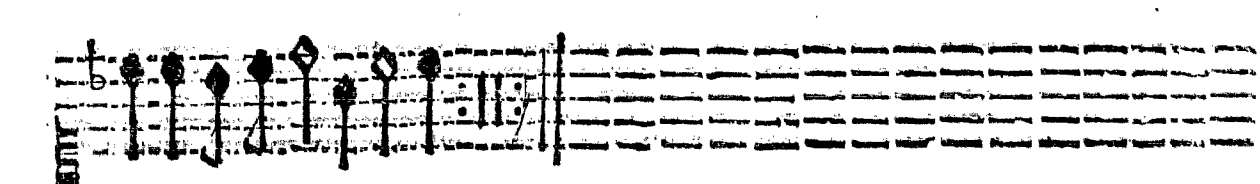
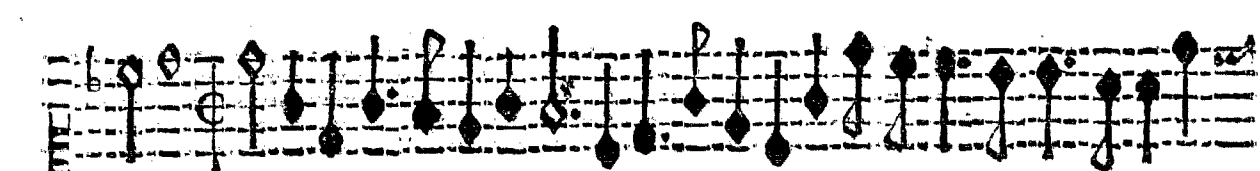
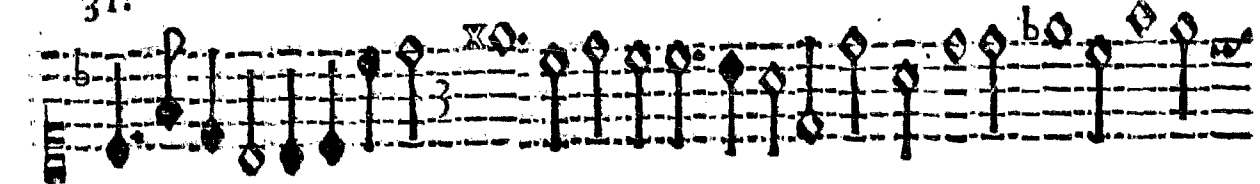
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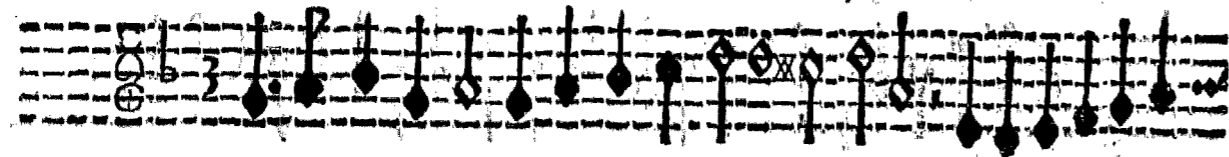
Sinfonia à 5. & a 3. si placet.



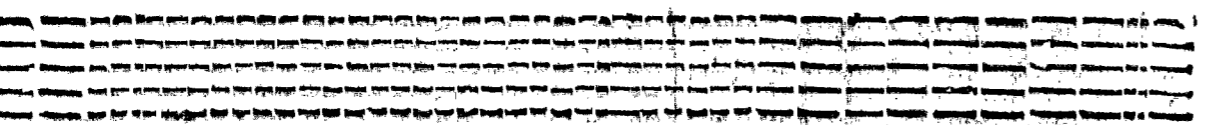
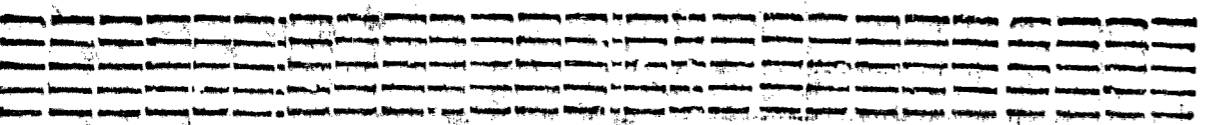
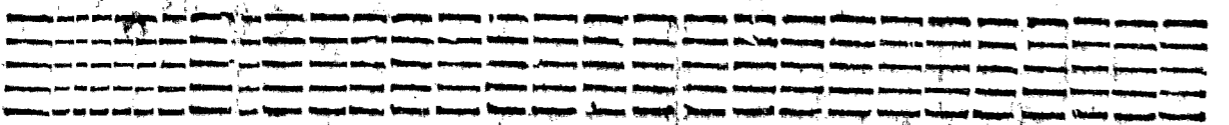
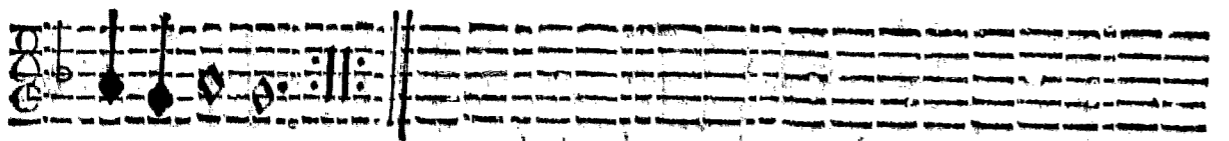
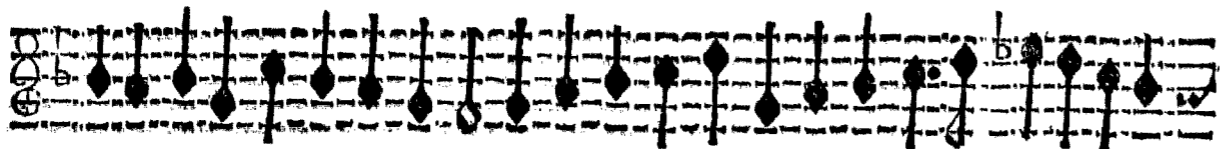
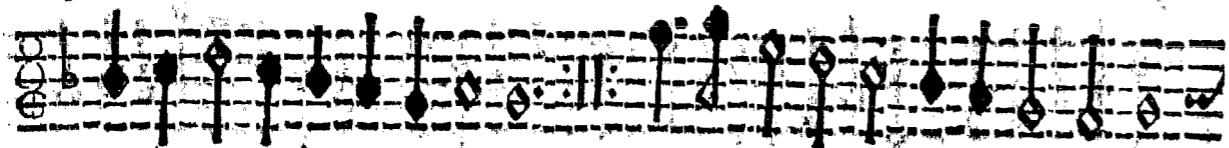
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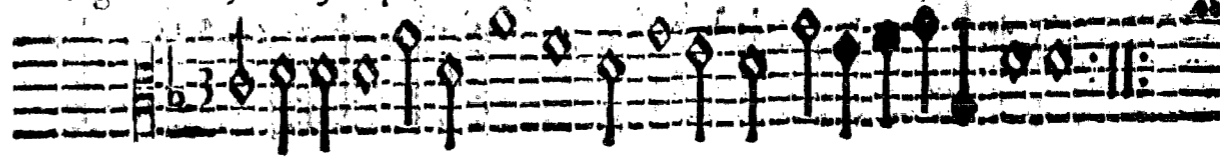
Gagliarda à 4. & a 3. si placet. detta Narciso. 17 CANTO



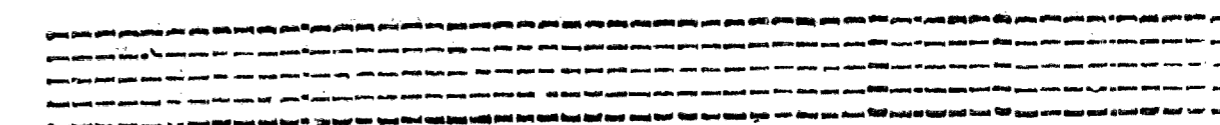
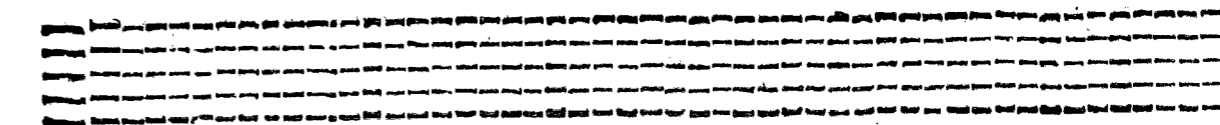
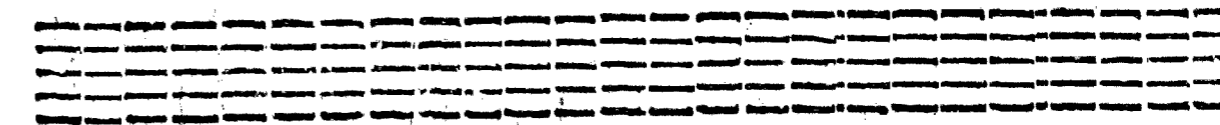
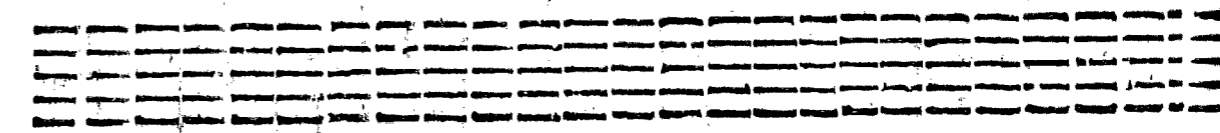
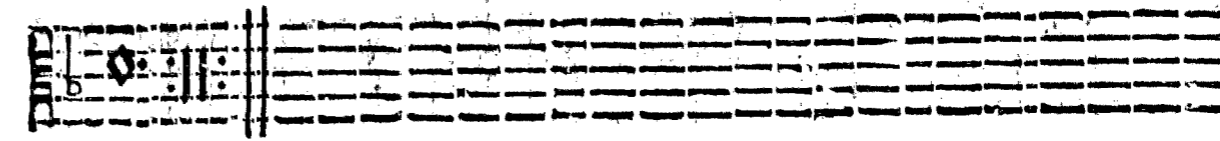
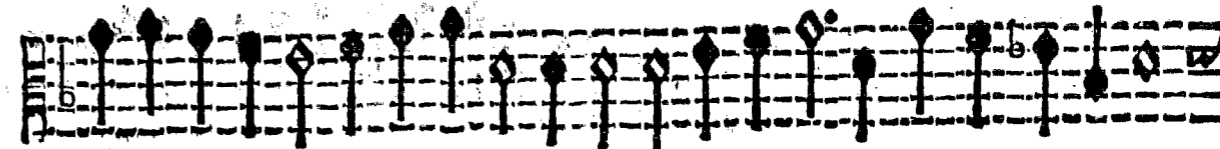
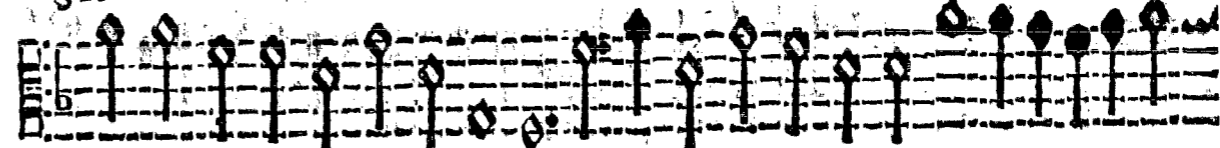
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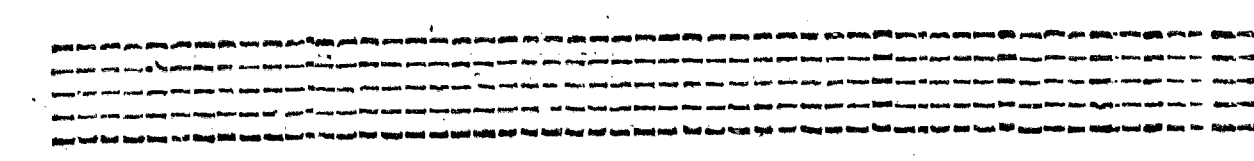
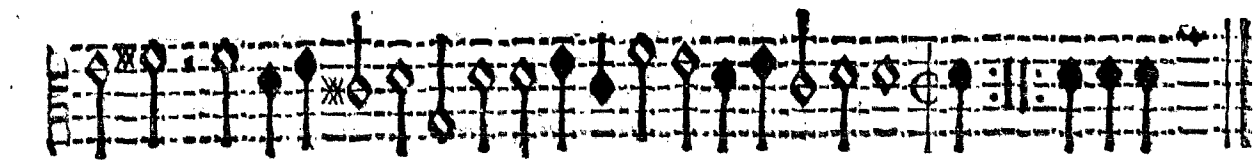
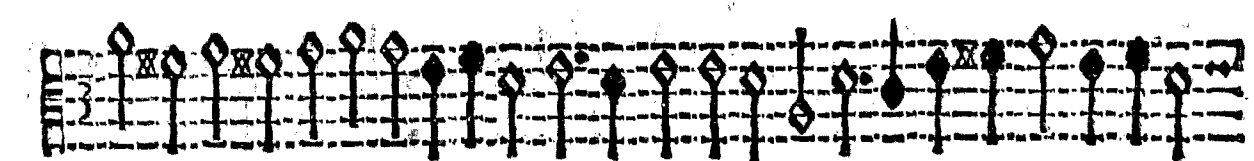
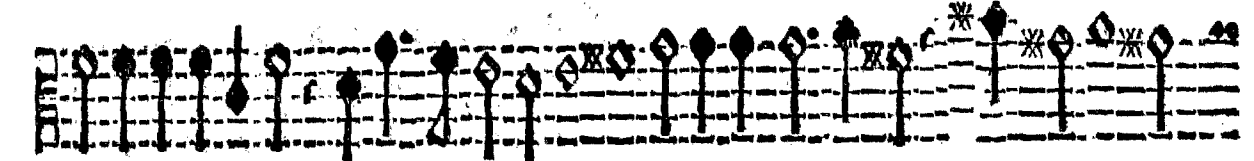
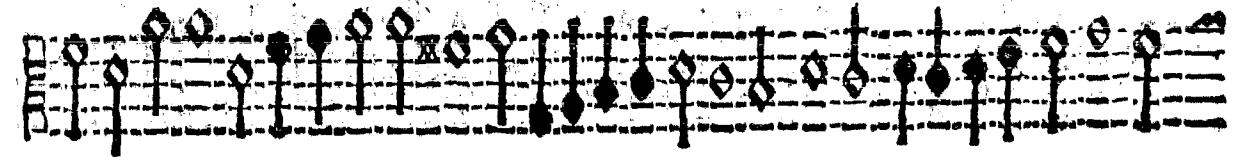
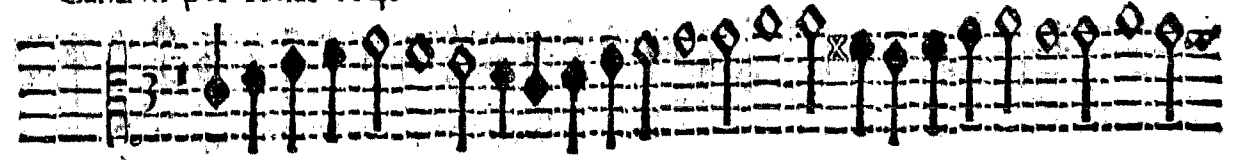
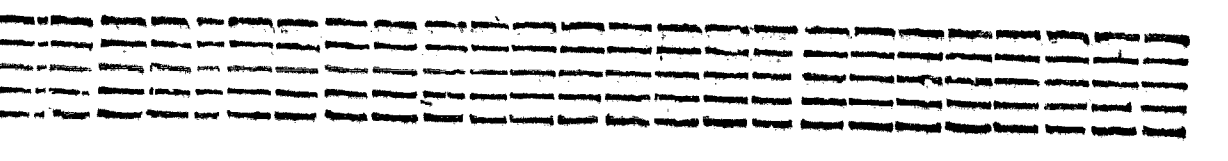
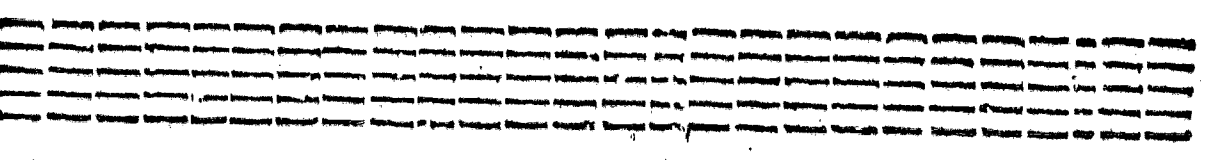
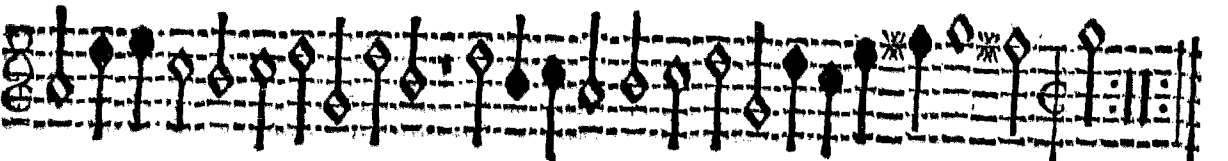
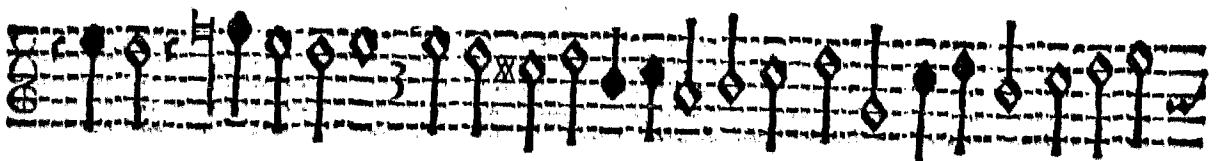
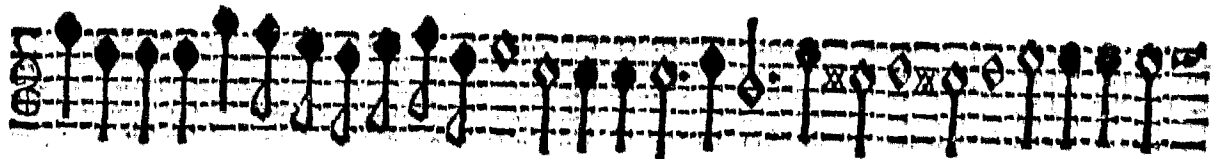
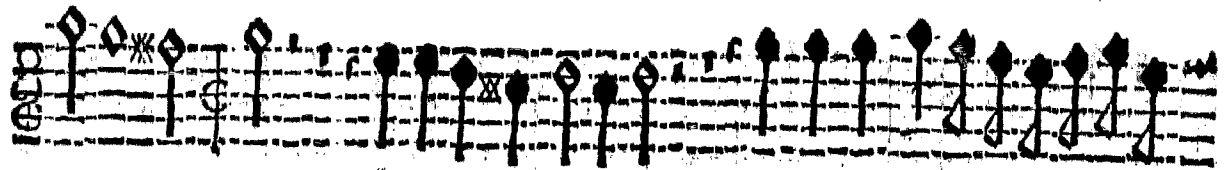
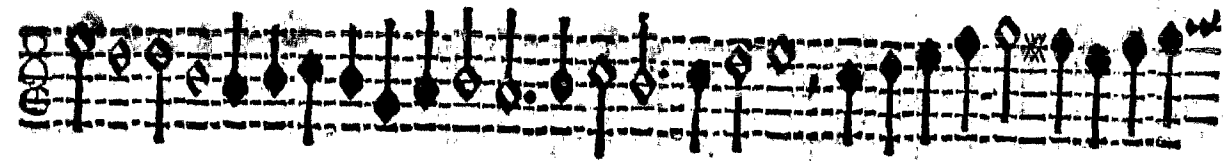
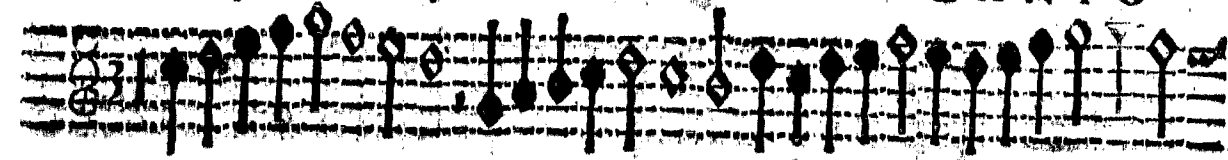


Gagliarda à 5. & a 3. si placet. detta Narciso. 17 CANTO



32.



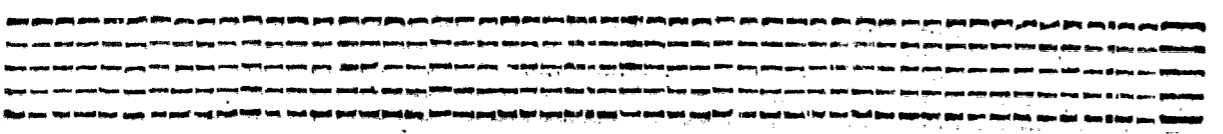


Canzon per sonar à 4.

19

CANTO

Musical score for the CANTO part, consisting of seven staves of music. The notation includes various note values, rests, and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat signs.

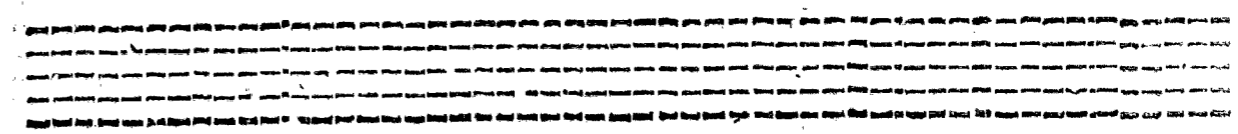


Canzon per sonar A 4.

19

TENORE

Musical score for the TENORE part, consisting of seven staves of music. The notation includes various note values, rests, and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat signs.



Musical score for the CANTO part, consisting of seven staves of music. The notation includes various note values, rests, and accidentals (sharps, flats, and naturals). The piece concludes with a double bar line and repeat signs.

Musical score for the TENORE part, consisting of seven staves of music. The notation includes various note values, rests, and accidentals. The piece concludes with a double bar line and repeat signs.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be clearly documented and verified. The second section details the various methods used to collect and analyze data, highlighting the need for consistency and precision. The third part describes the results of the experiments conducted over a period of several months, showing a steady increase in efficiency. The final section concludes with a summary of the findings and offers recommendations for future research.

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 Chittarone con alcune delle dette
à 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- sceno in me cosa basteuole a darle questo segno come per non mostrar al Mondo di presumer & ambir troppo; Hora che l'istessa 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 tanto vengo con ogni humiltà a dedicarle queste presenti Sinfonie insieme con la debole persona mia, e questo più per sodisfa-

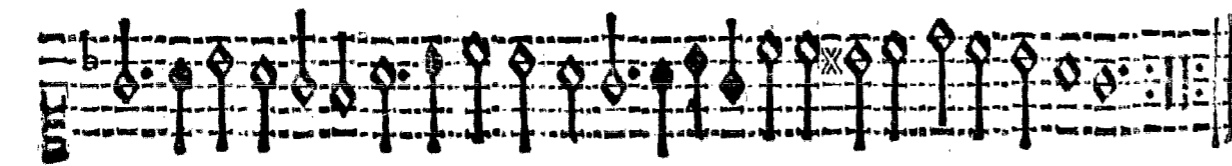
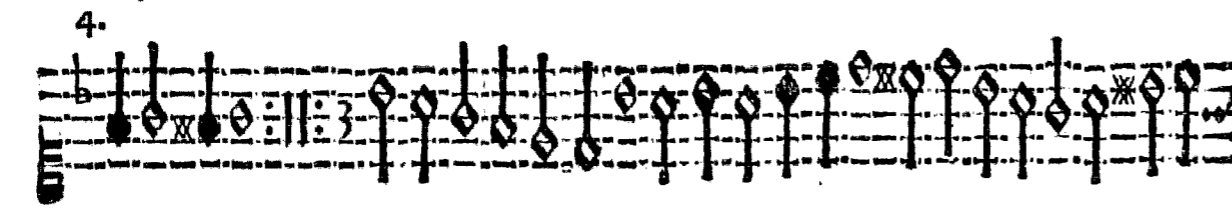
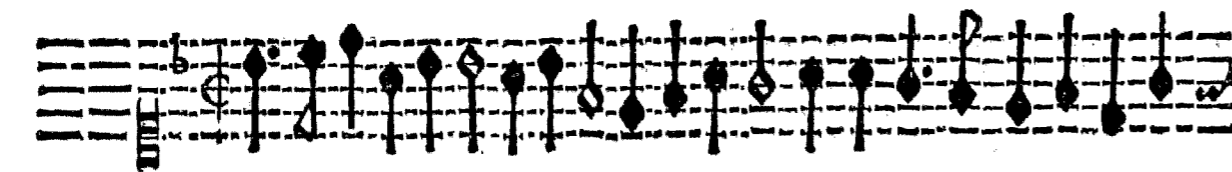
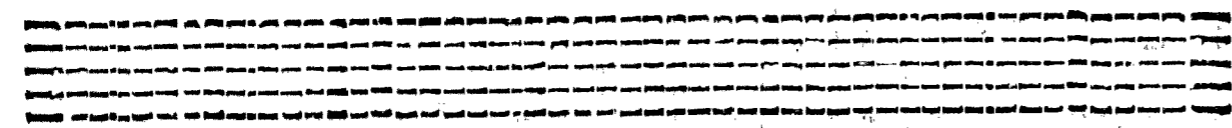
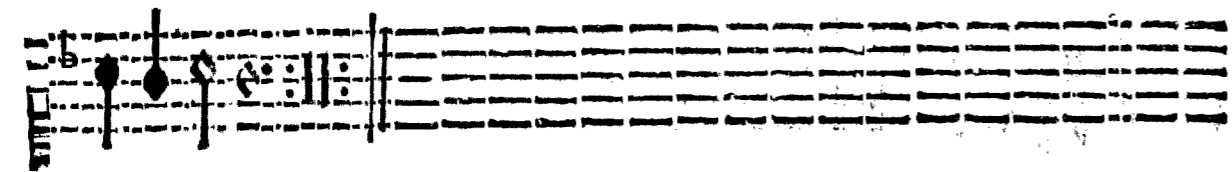
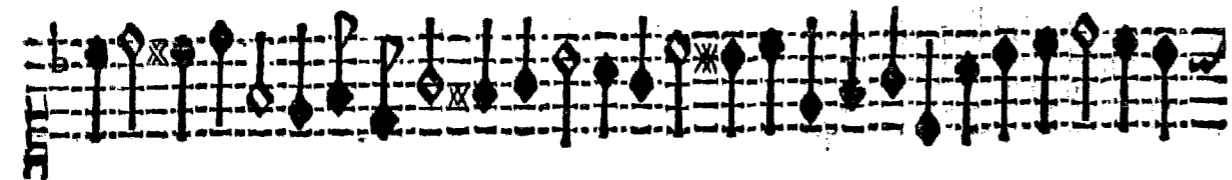
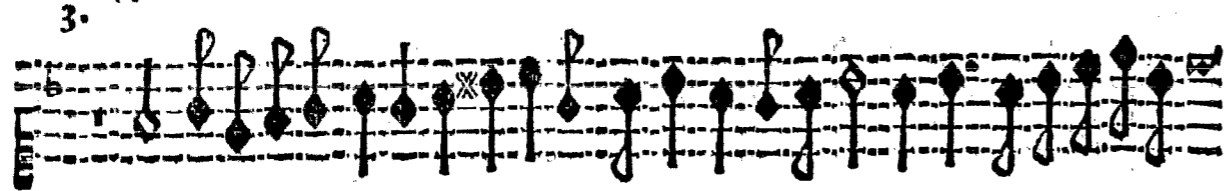
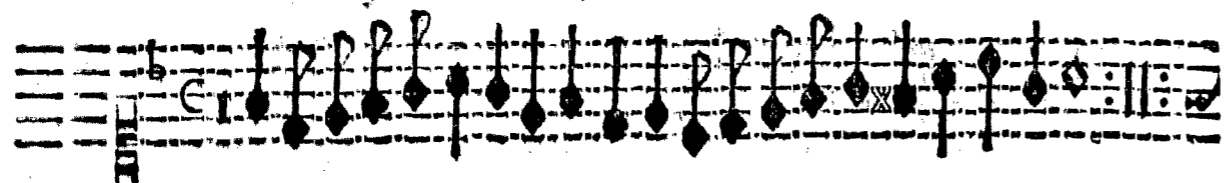
re al gusto di V. A. che perche meritino vna tanta prottentione, assicurandomi se riguarderà all'affetto grande dell'animo mio in dedicarle e non al merito loro che le debbino gradire conforme alla solita sua gentilezza, augurando alla Serenissima sua persona ogni maggior grandezza e felicità. Di Mantoa il dì 30 di Ottobre. 1603.

L'humilissimo e diuotissimo suo seruitore

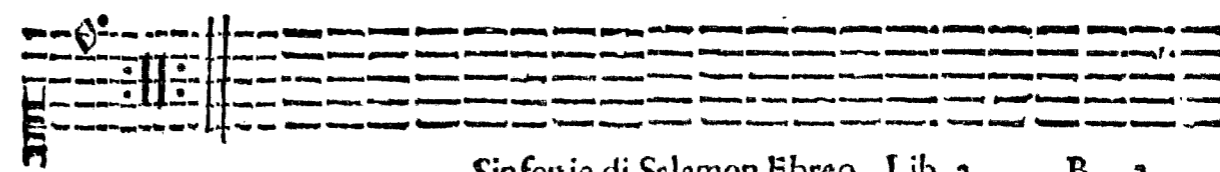
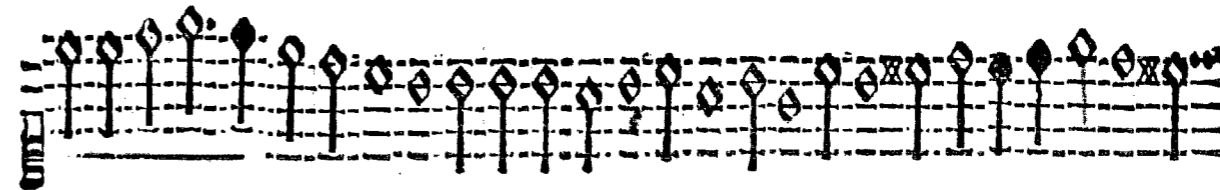
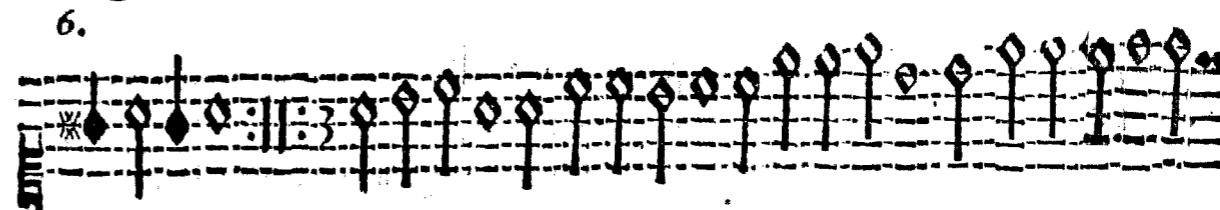
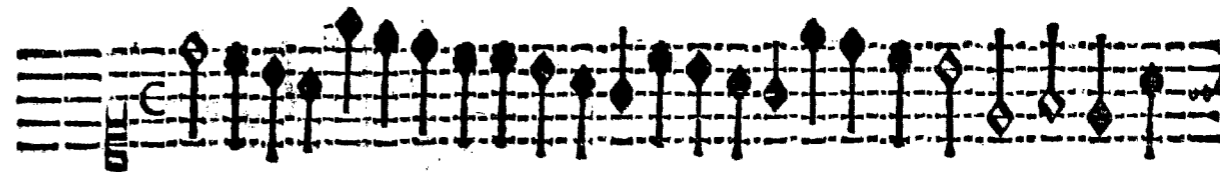
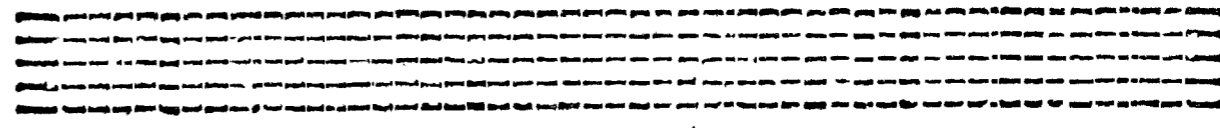
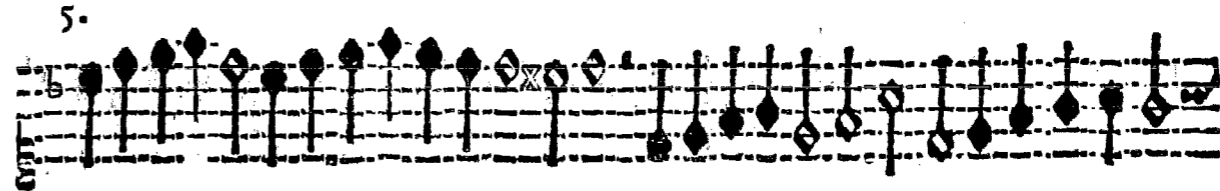
Salomon Rossi.

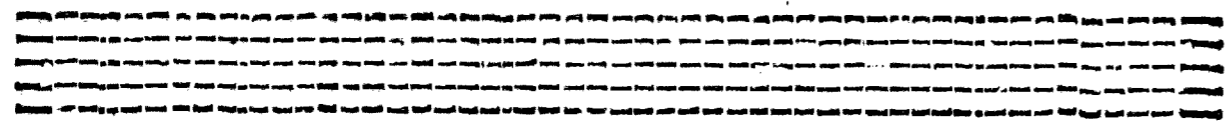
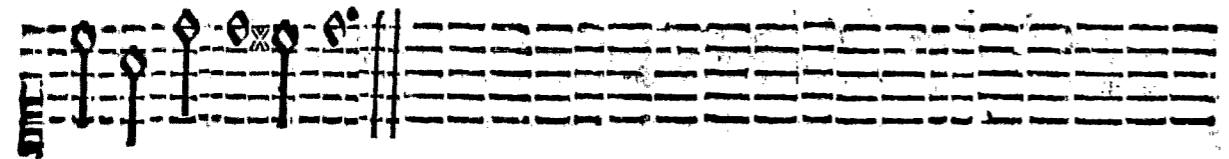
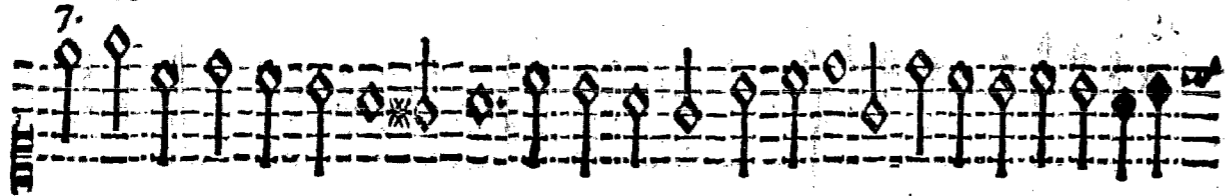
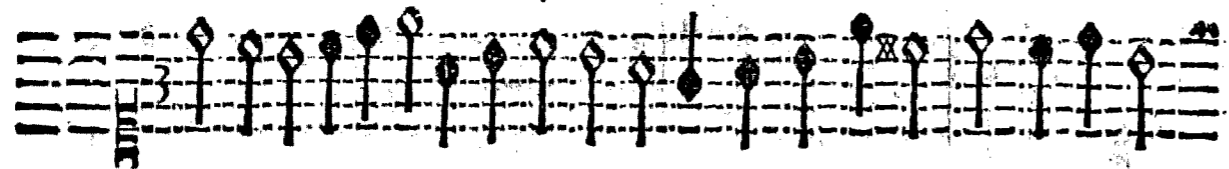
Musical score for Canto II, consisting of ten staves of music with various notes, rests, and clefs.

CANTO II.

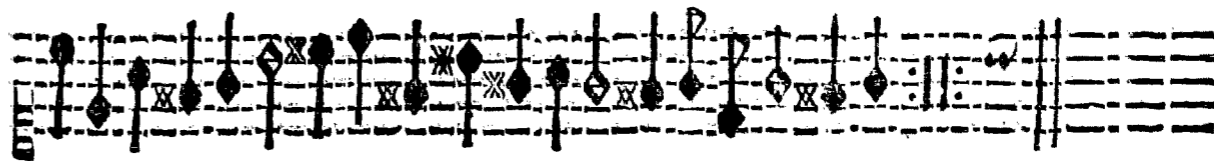
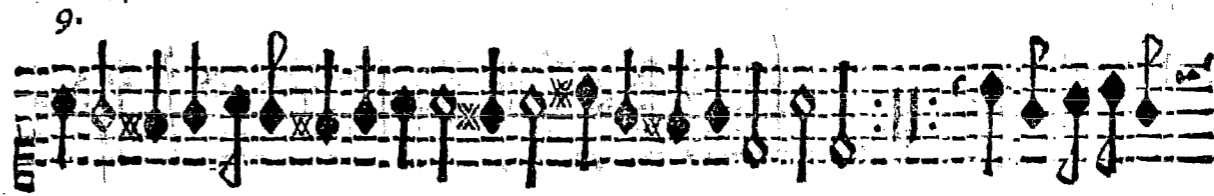
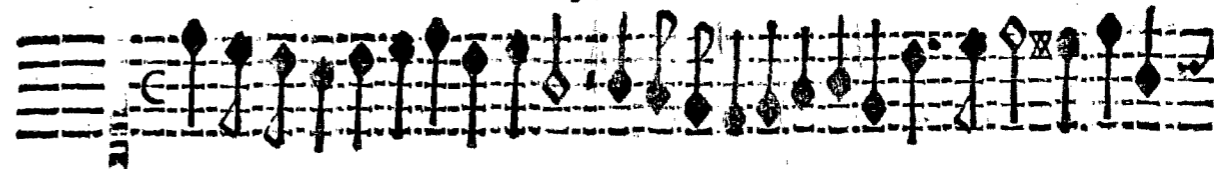
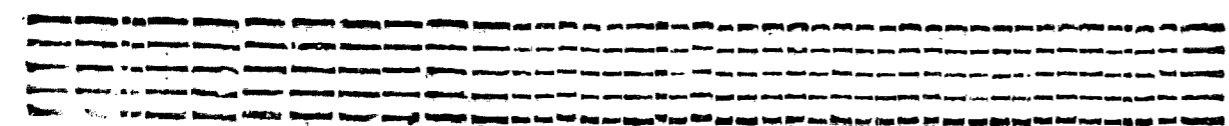


CANTO II.

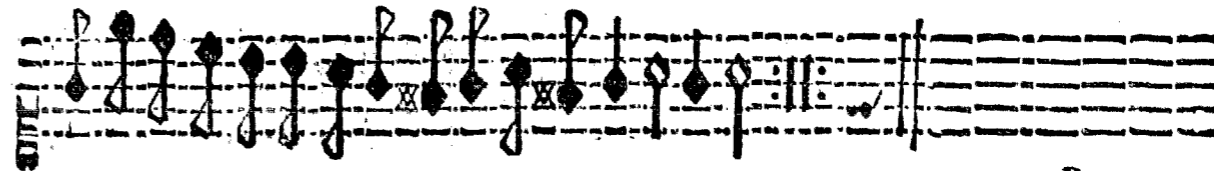
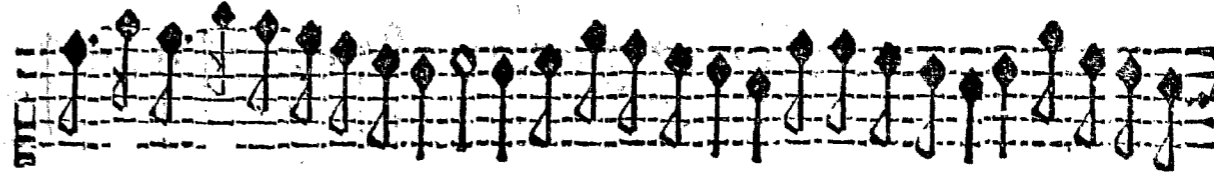


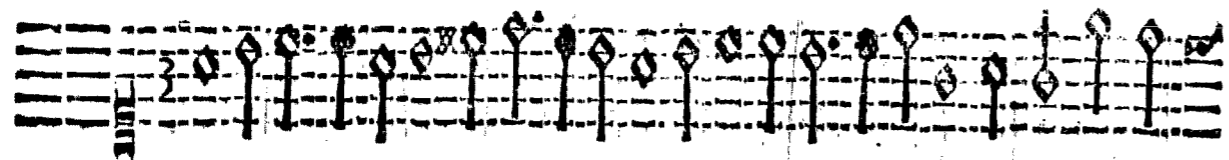


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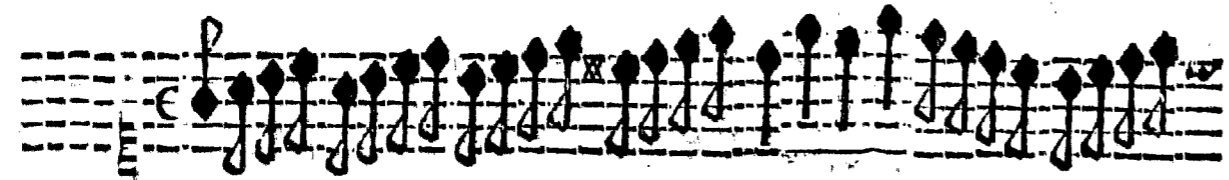
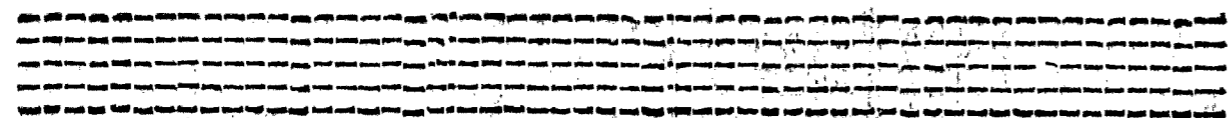
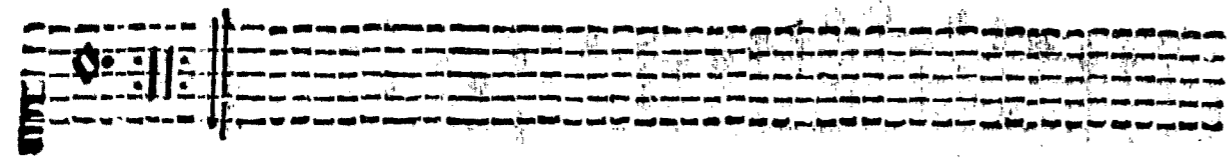


10.

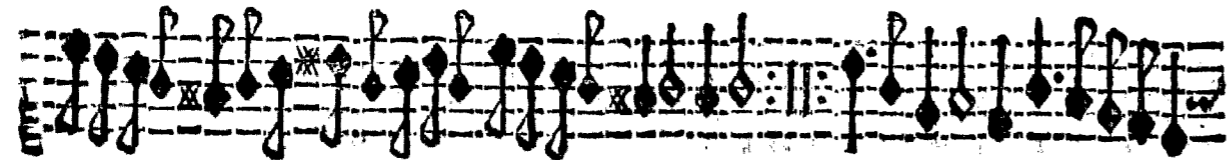




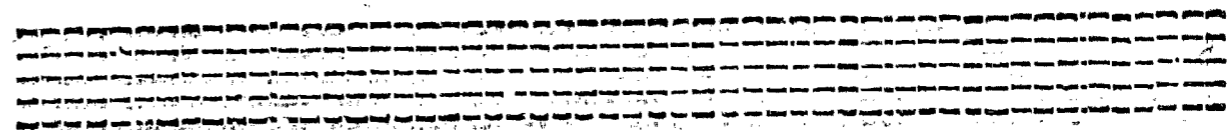
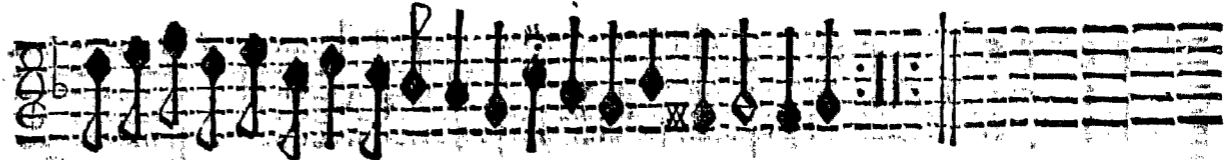
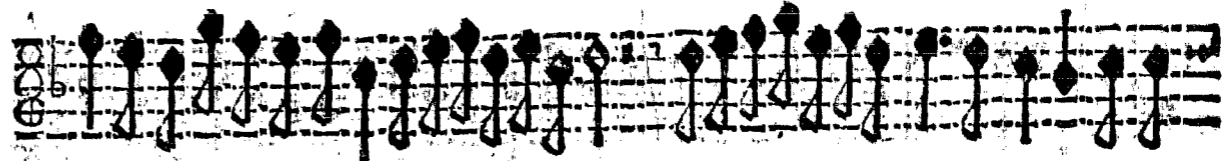
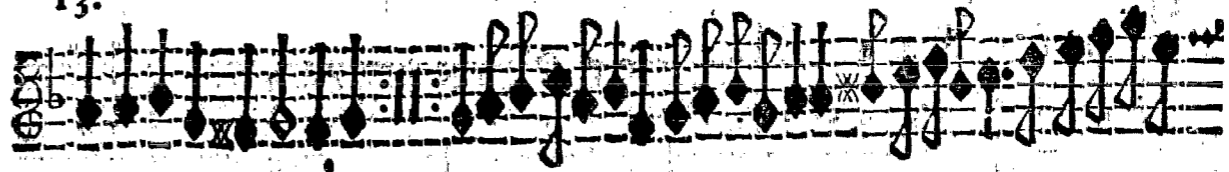
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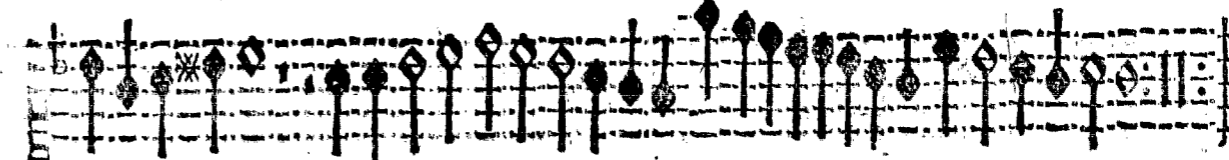
12.



13.



14.



8

Musical staff 1 on page 11, starting with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes.

15.

Musical staff 2 on page 11, continuing the melody from the first staff.

Musical staff 3 on page 11, continuing the melody.

Musical staff 4 on page 11, continuing the melody.

Empty musical staff on page 11.

16.

Musical staff 5 on page 11, starting with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes.

Musical staff 6 on page 11, continuing the melody.

Musical staff 7 on page 11, continuing the melody.

Musical staff 1 on page 9, starting with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes.

17.

Musical staff 2 on page 9, continuing the melody.

Musical staff 3 on page 9, continuing the melody.

Musical staff 4 on page 9, continuing the melody.

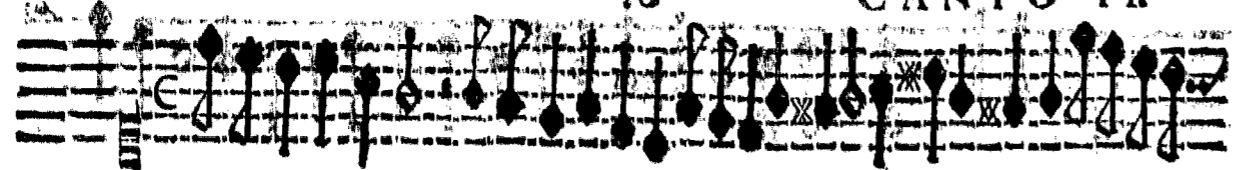
Empty musical staff on page 9.

Musical staff 5 on page 9, starting with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes.

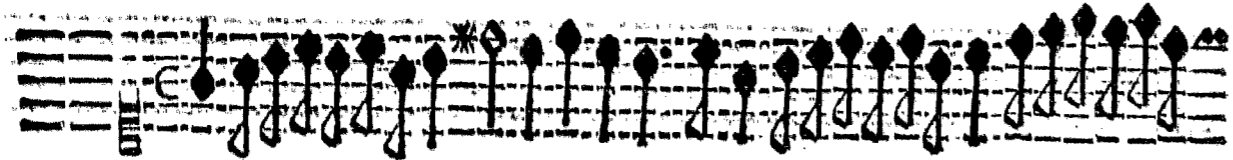
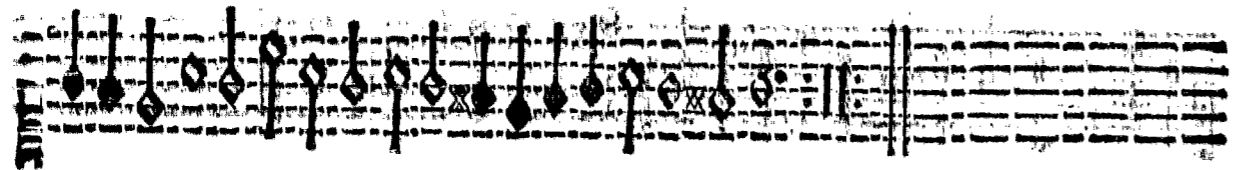
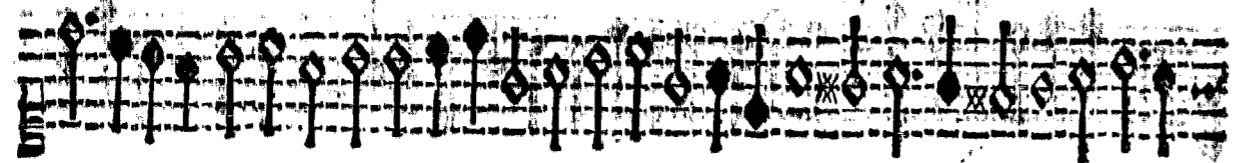
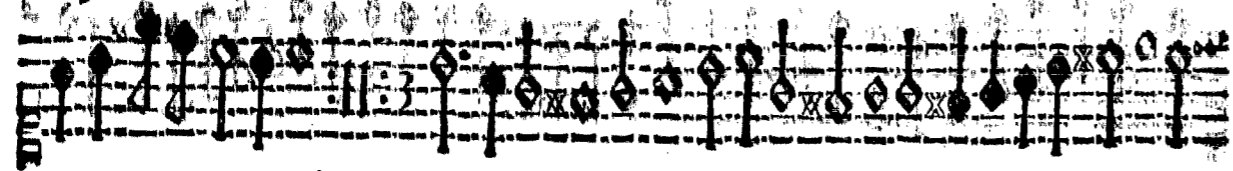
18.

Musical staff 6 on page 9, continuing the melody.

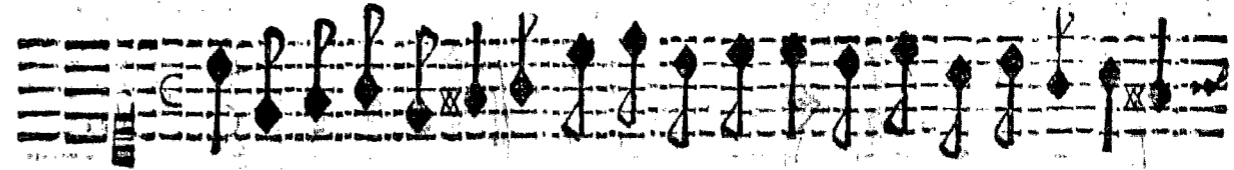
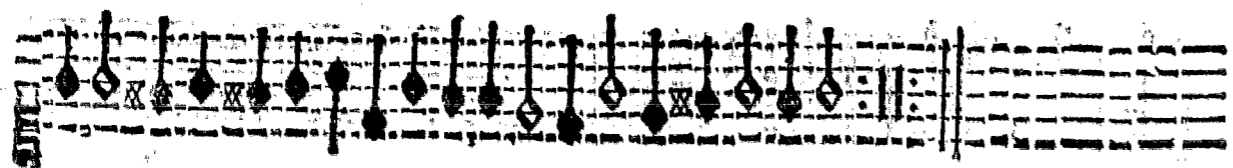
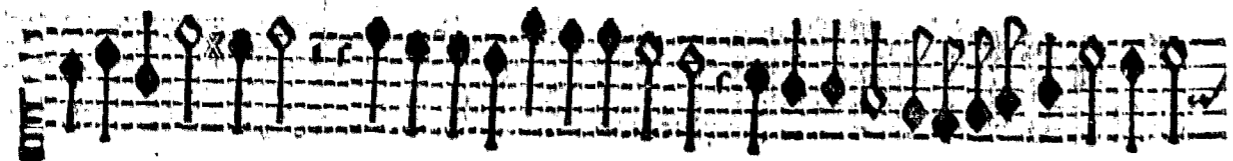
Musical staff 7 on page 9, continuing the melody.



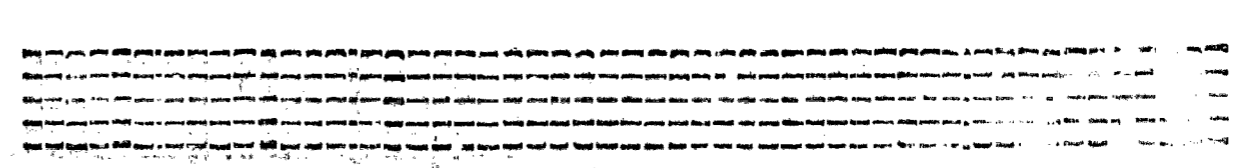
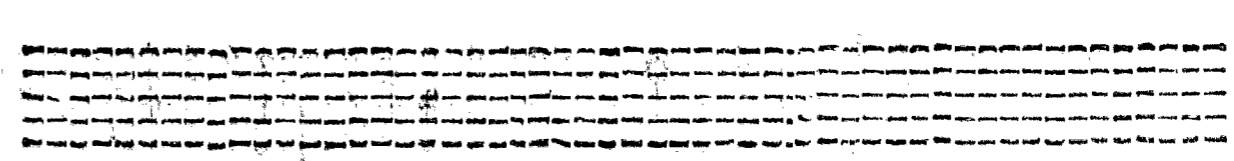
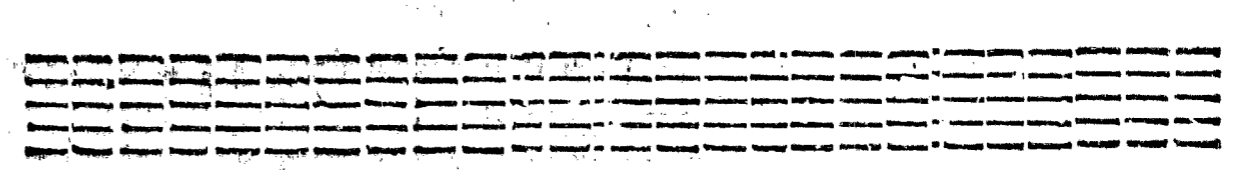
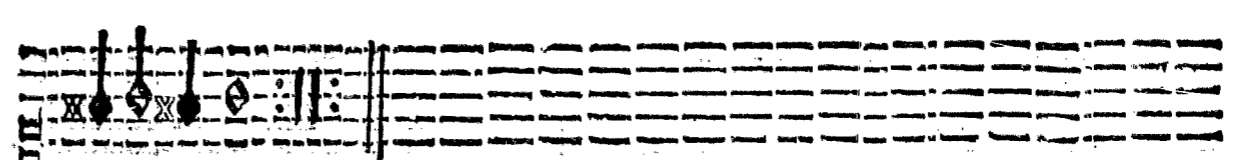
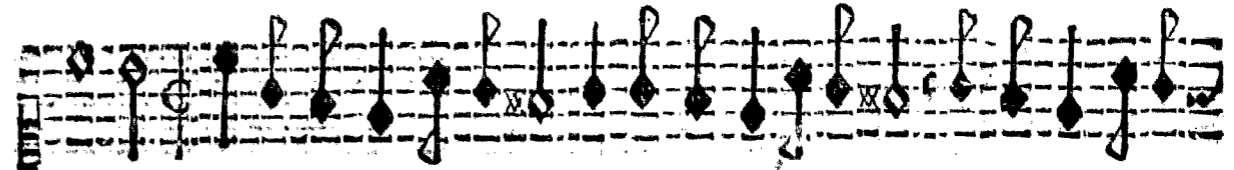
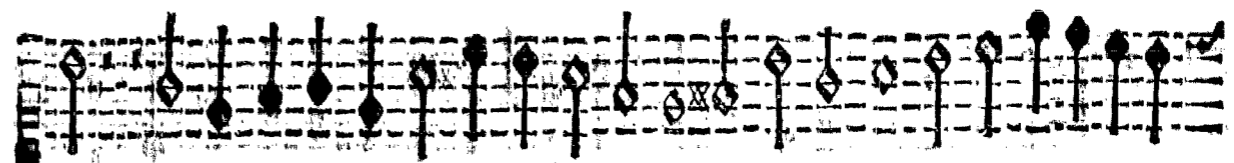
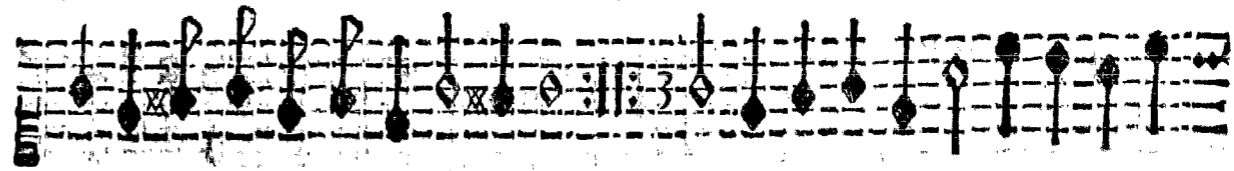
19.



20.



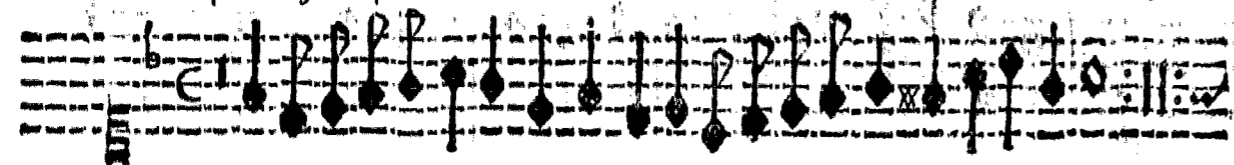
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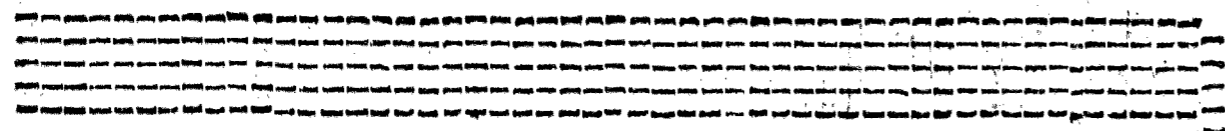
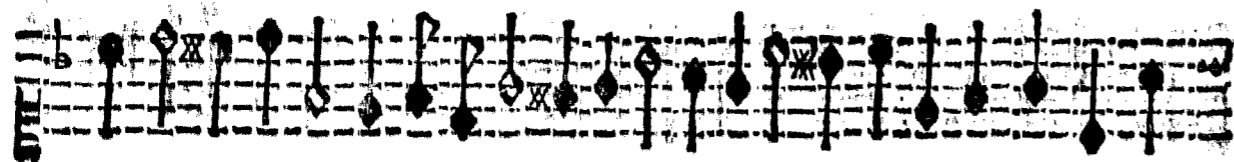
Sinfonia. à 4. & à 3. si placet.

22

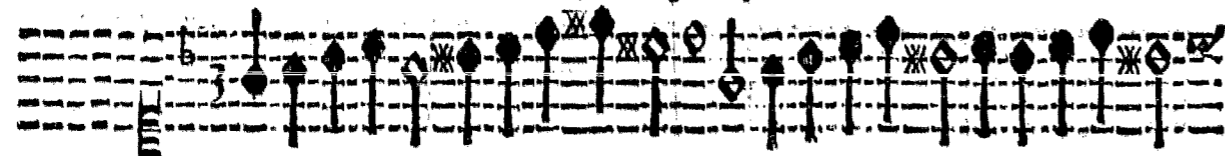
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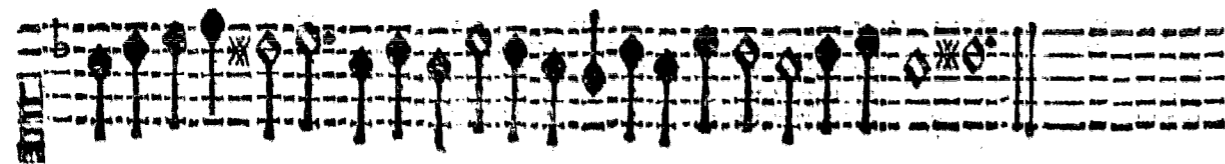
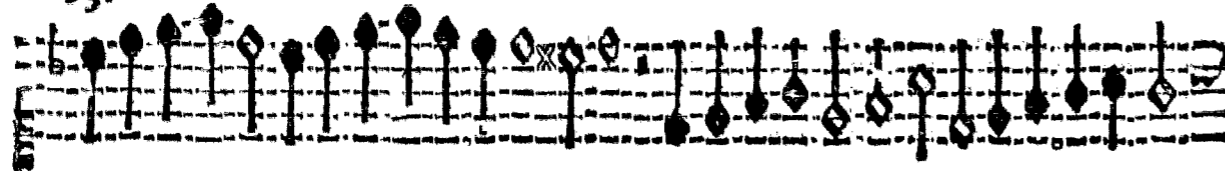
22.



Sinfonia à 4. & a 3. si placet.



23.



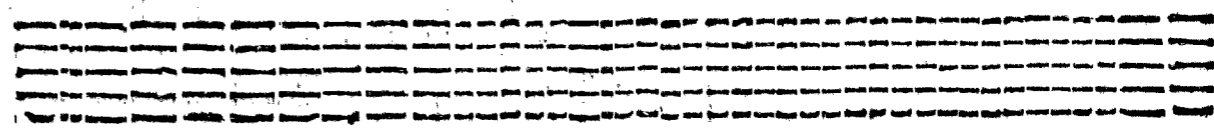
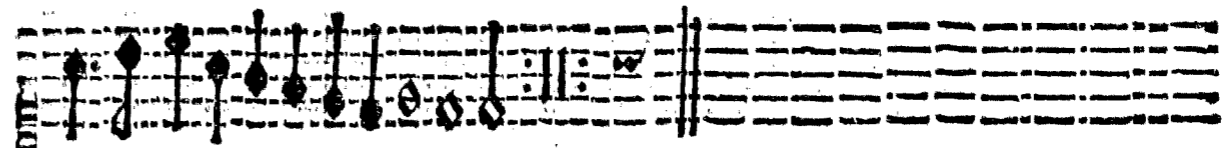
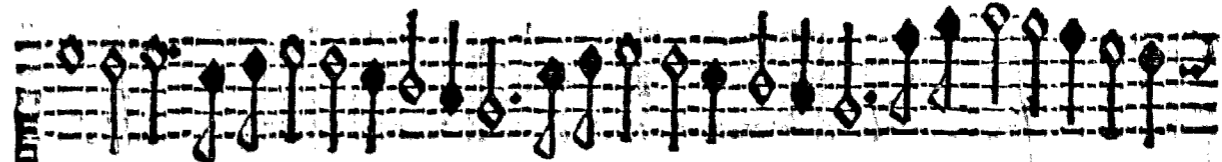
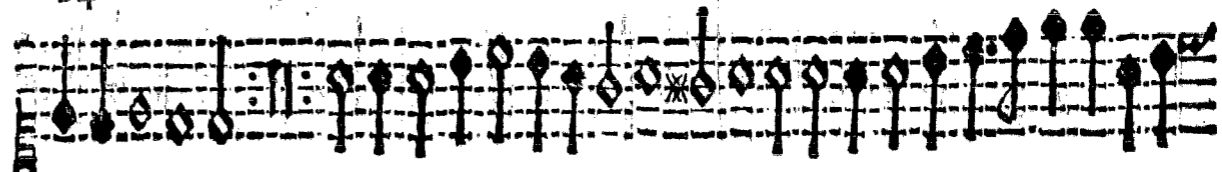
Gagliarda à 4. & a 3. si placet. detta la Zambalina.

13

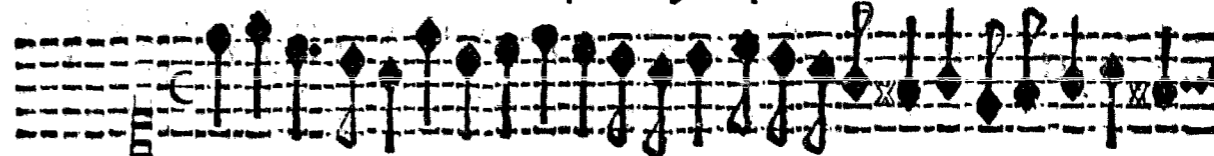
CANTO II.



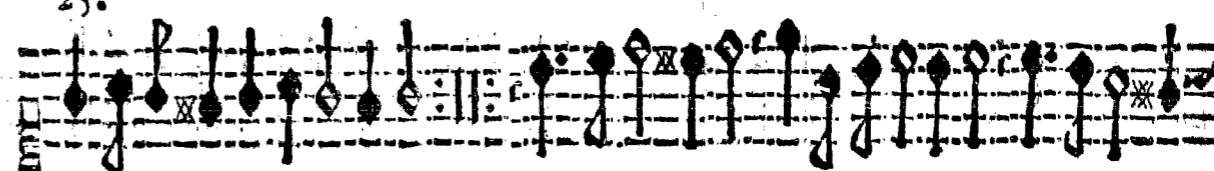
24



Sinfonia à 4. & à 3. si placet.



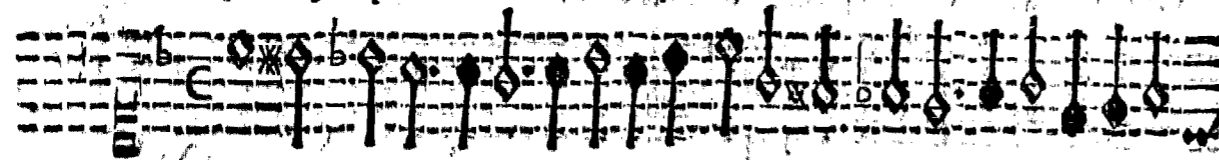
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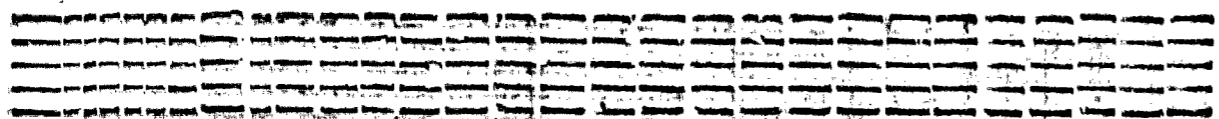
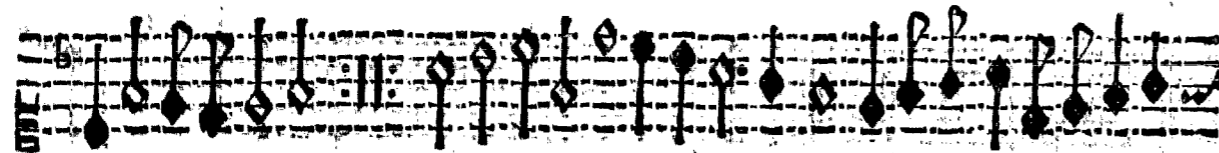
Sinfonia à 4. & a 3. si placet.

14

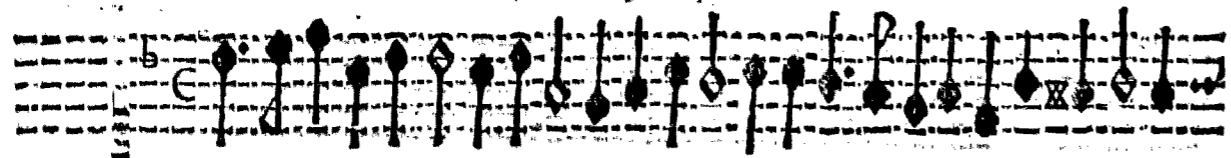
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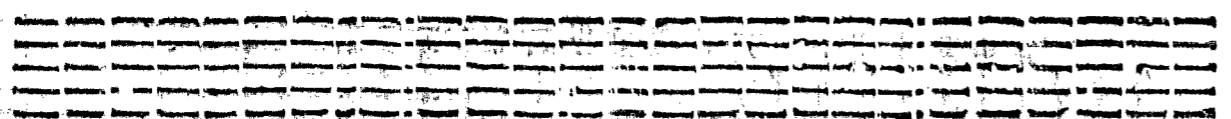
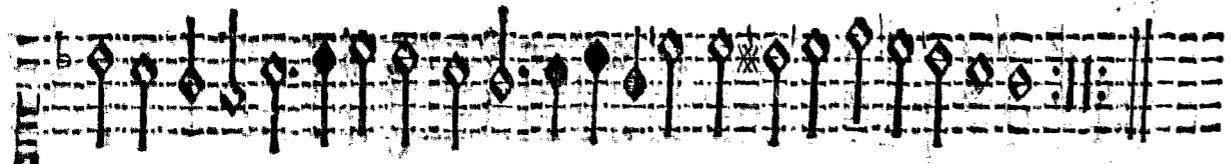
26



Sinfonia à 5. & a 3 si placet.



27

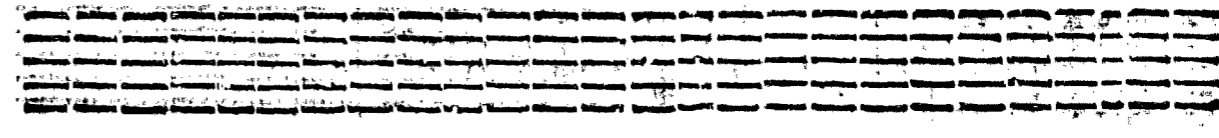
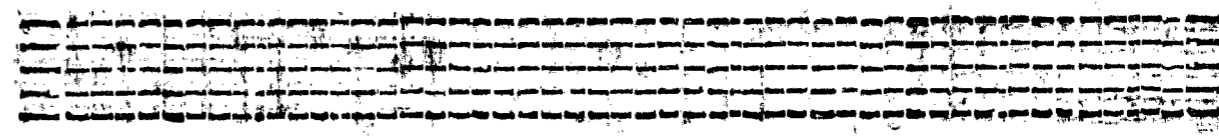
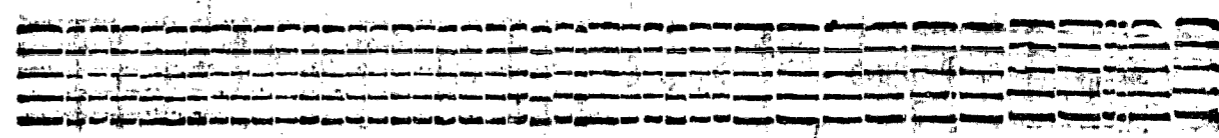
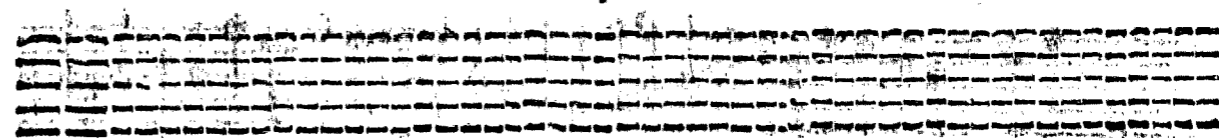


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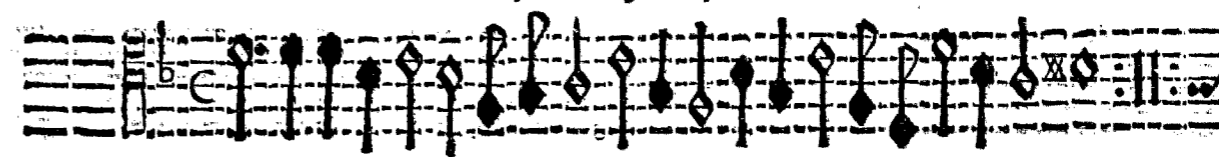
14

TENORE

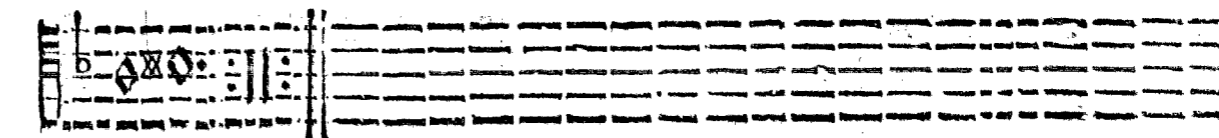
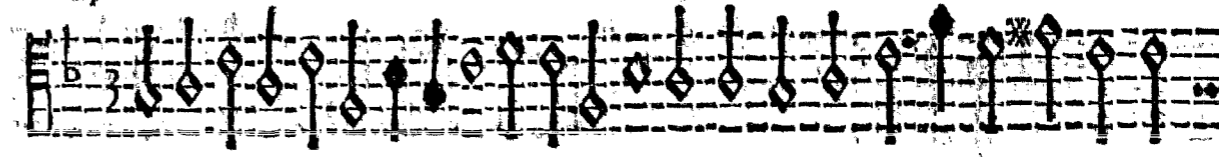
103



Sinfonia à 5. & a 3. si placet.



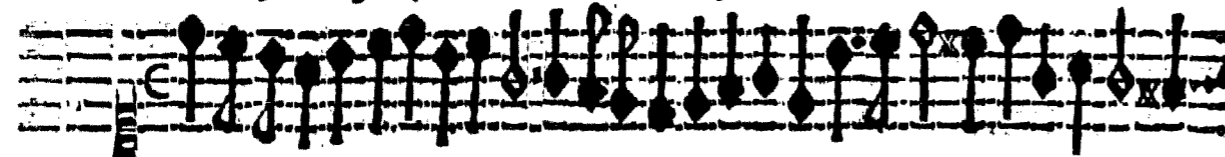
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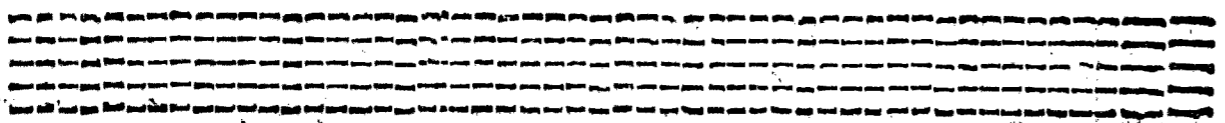
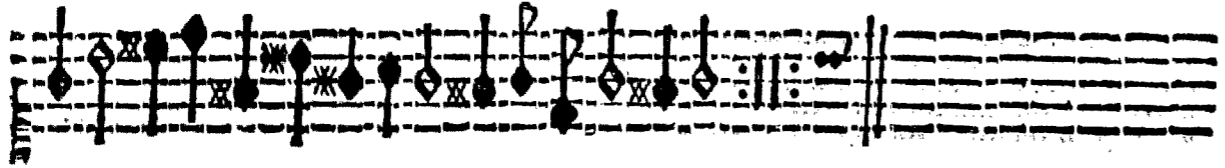
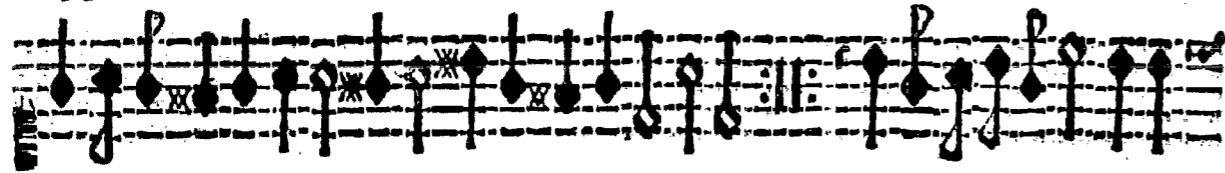
Sinfonia à 5. & a 3. si placet:

75

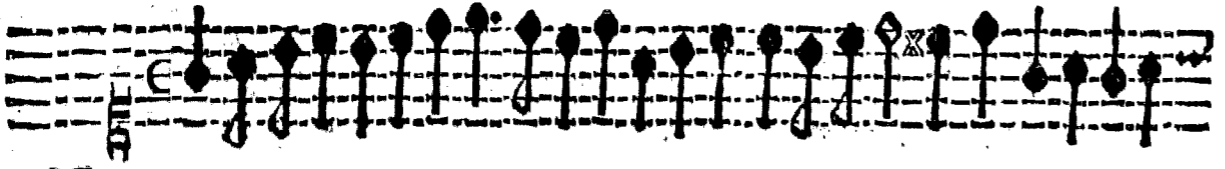
CANTO II.



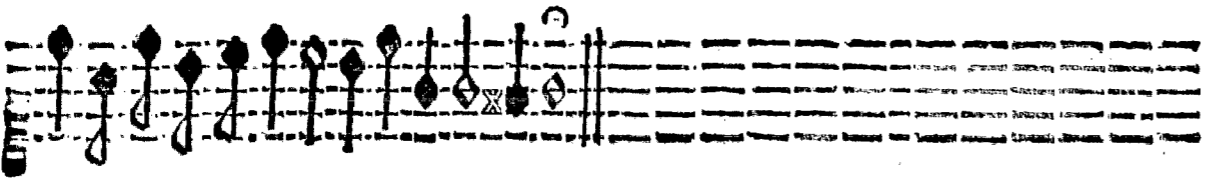
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Sinfonia à 5. & a 3. si placet.



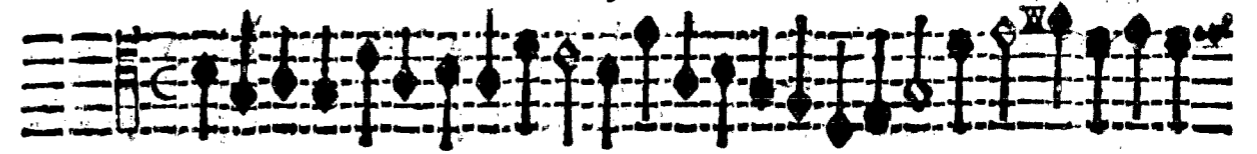
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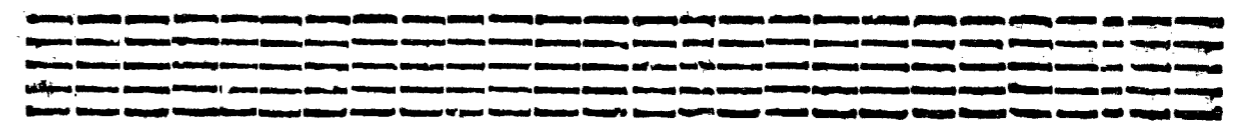
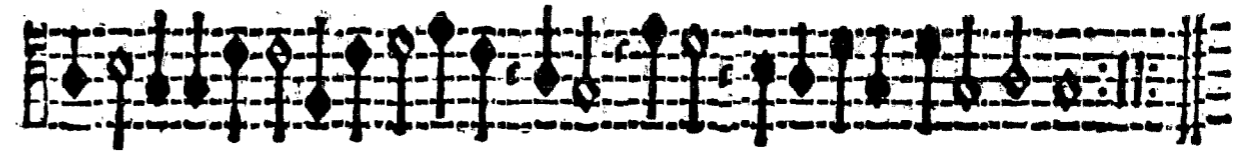
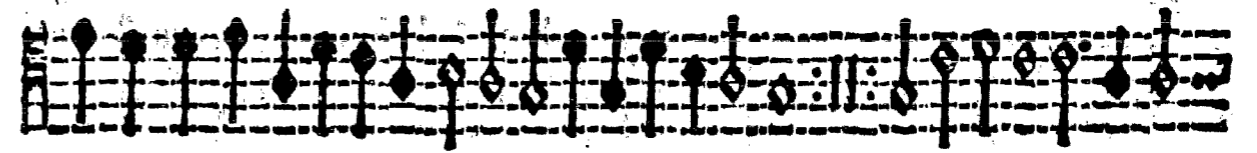
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15

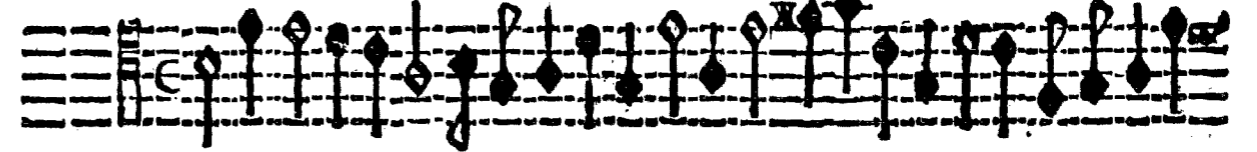
TENORE



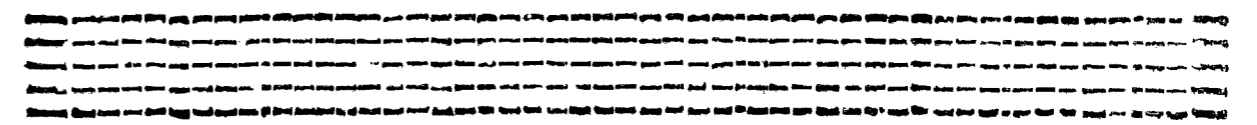
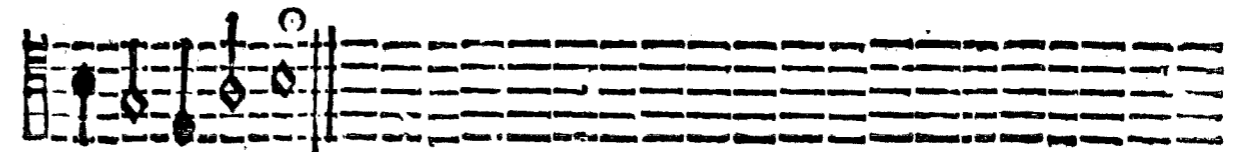
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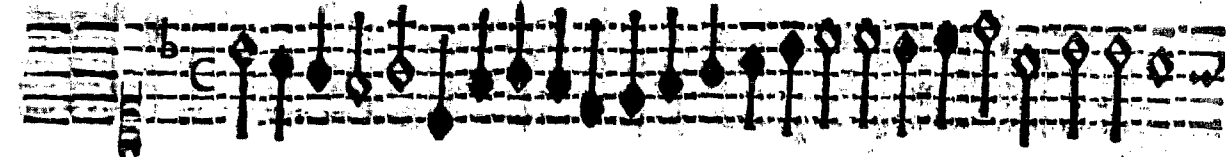


Sinfonia à 5. & à 3. si placet.

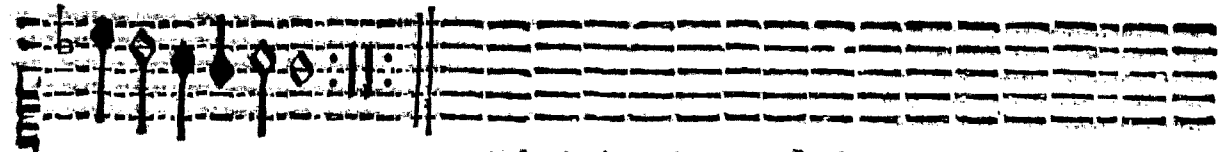
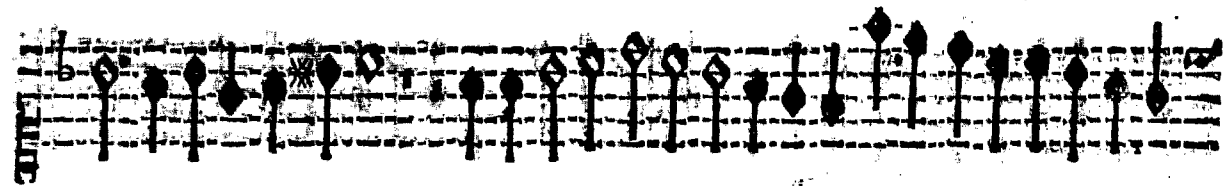


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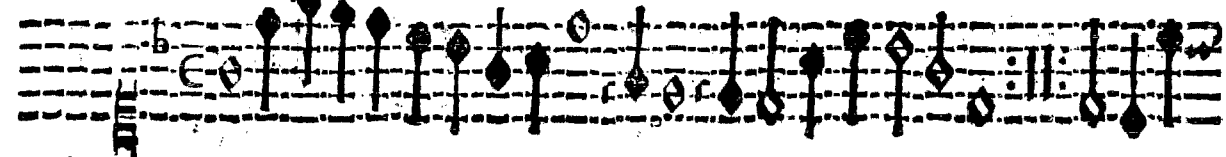
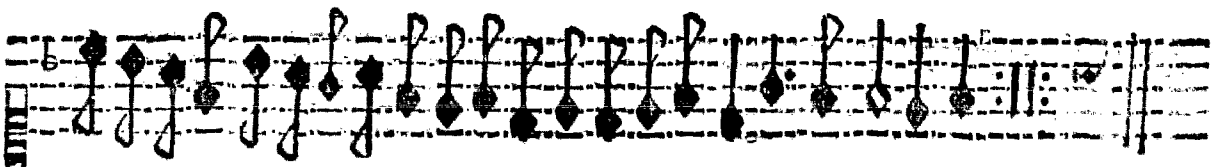
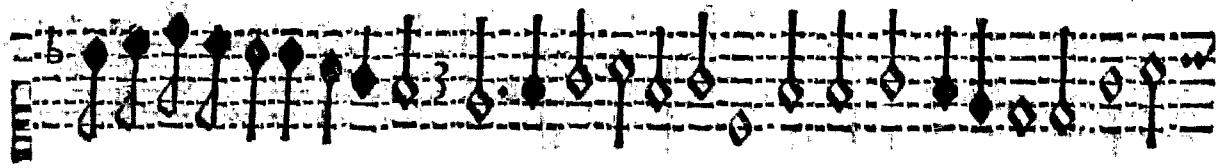
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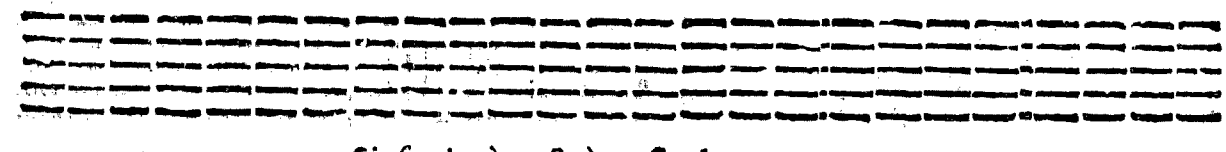
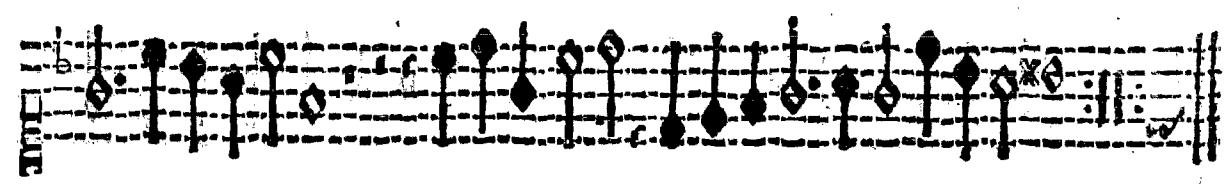
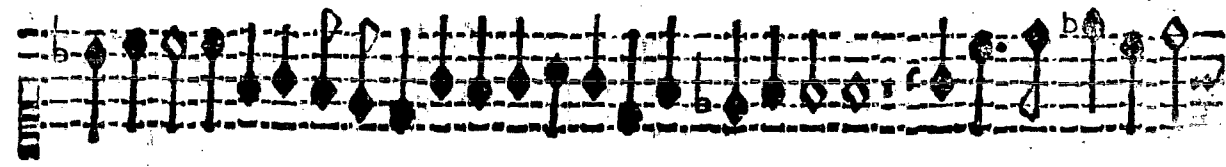
Sinfonia à 5. & a 3. si placet.



31.



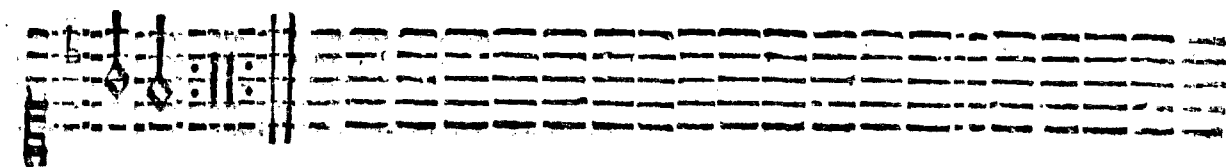
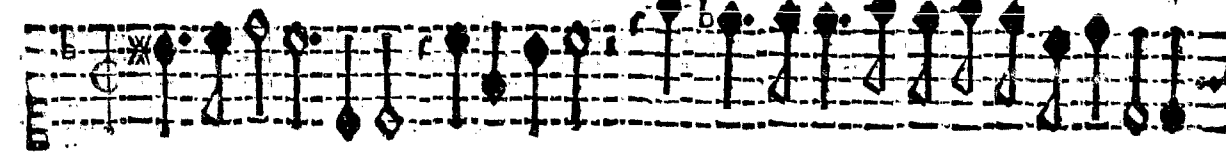
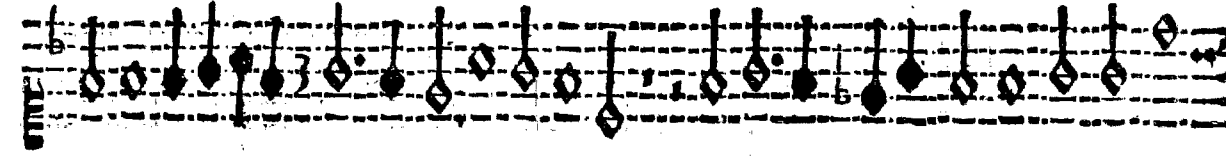
30.



Sinfonia à 5 & à 3. si placet.



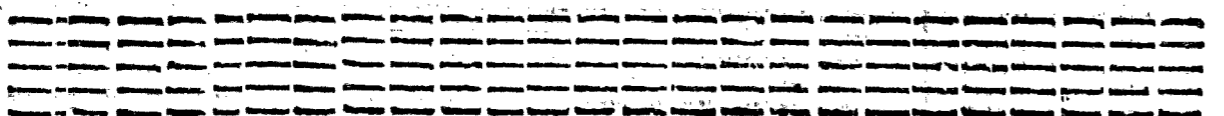
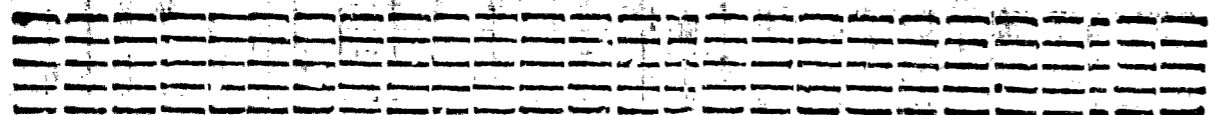
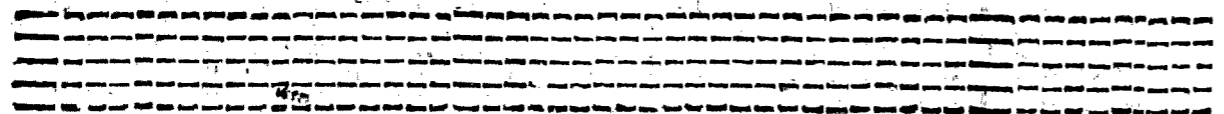
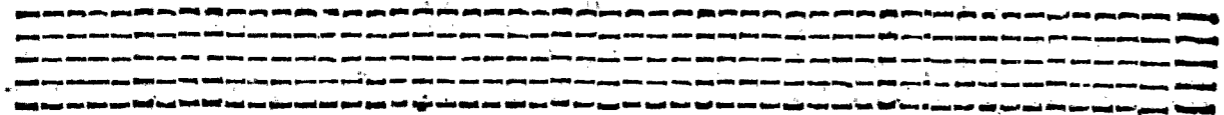
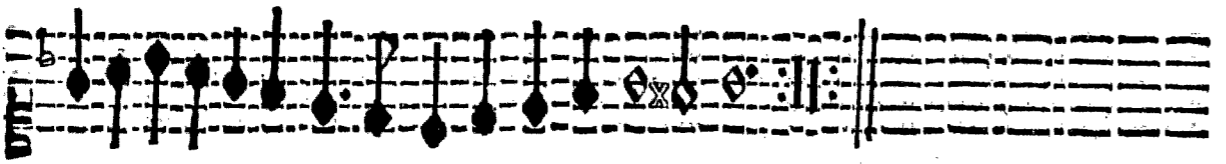
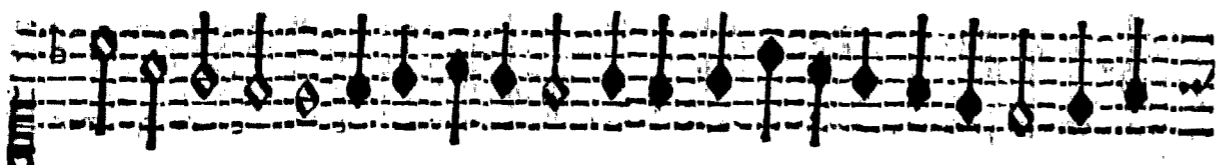
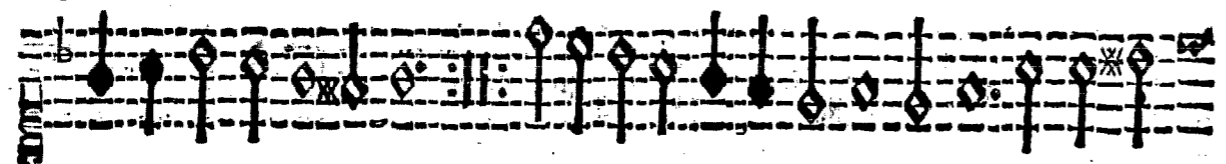
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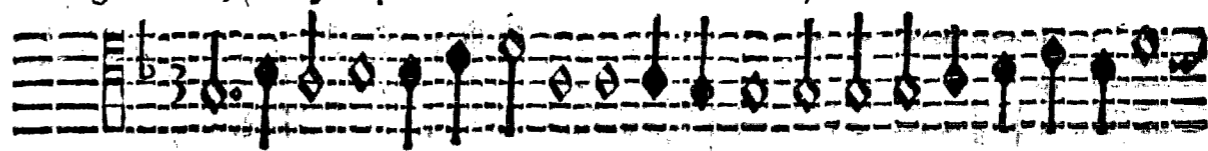
Gagliarda à 5. & a 3. si placet detta Narciso. 17 CANTO II.



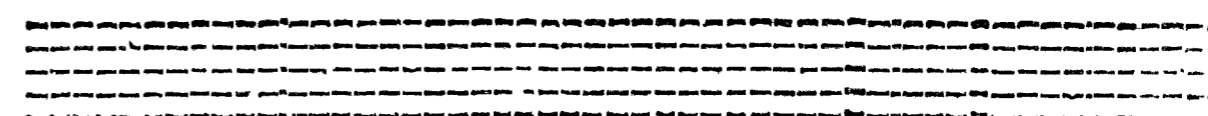
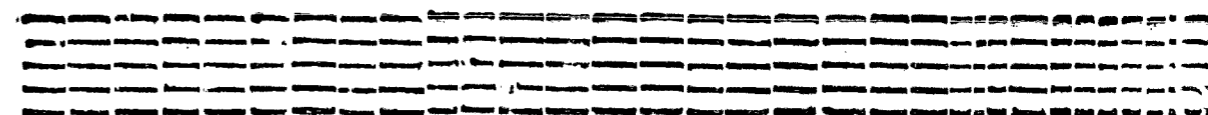
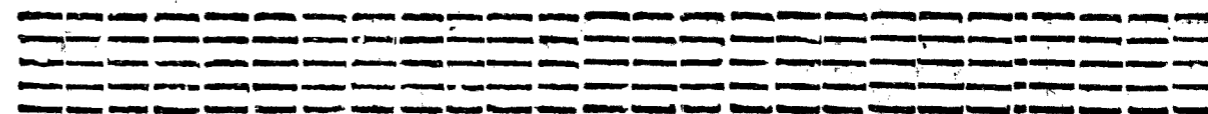
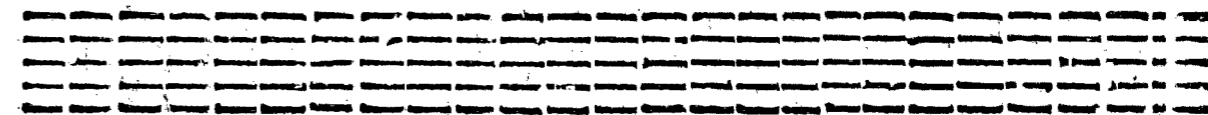
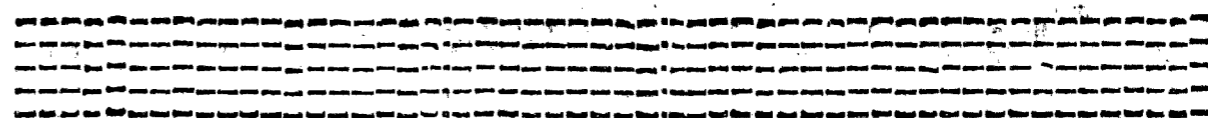
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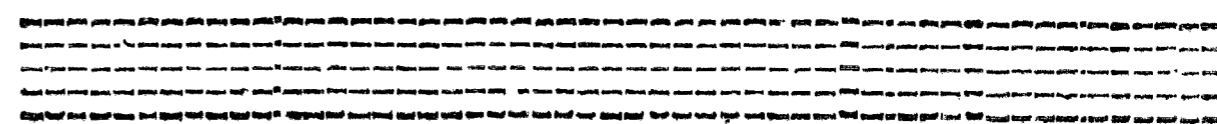
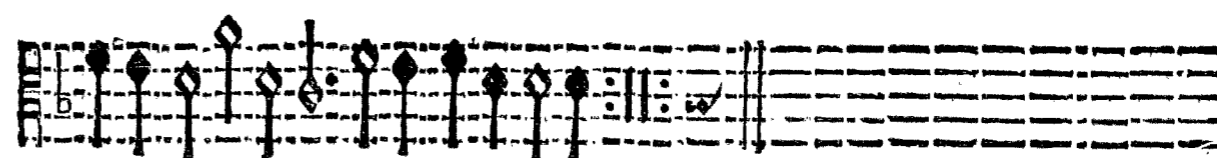
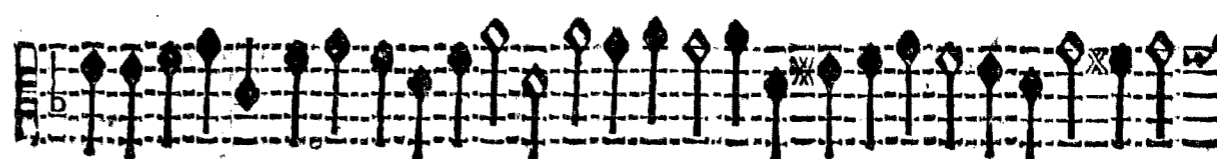
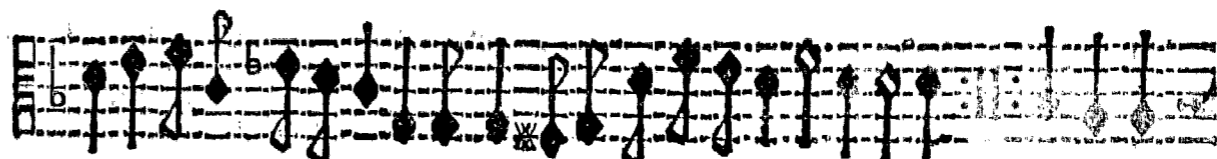
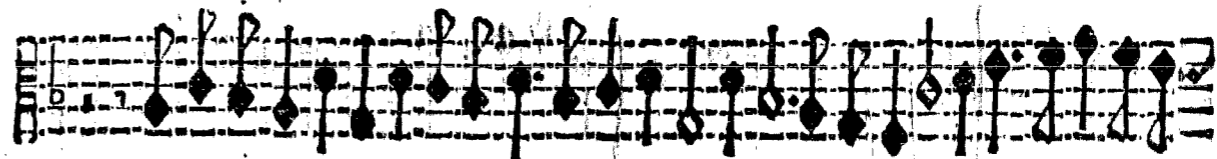
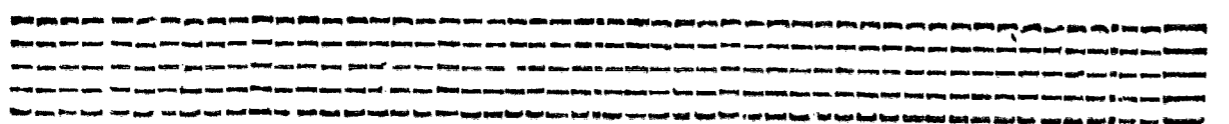
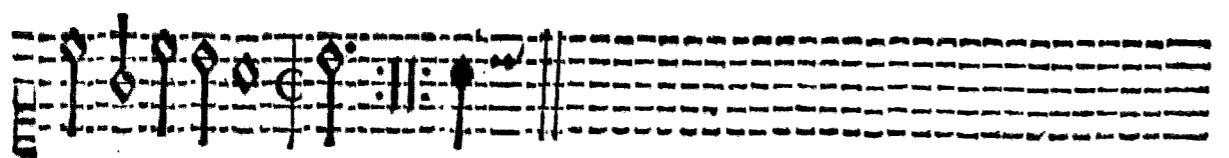
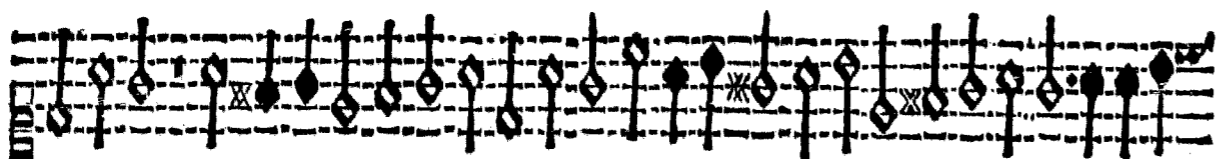
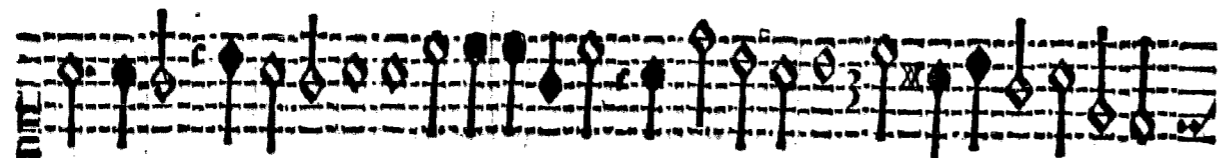
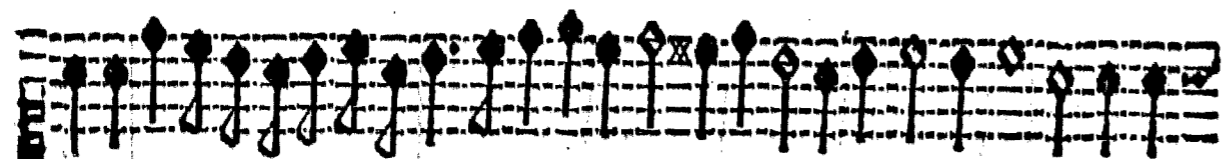
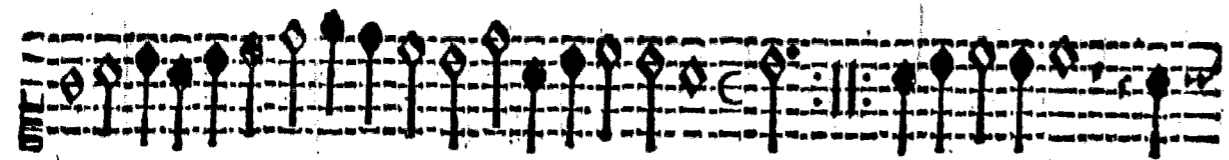
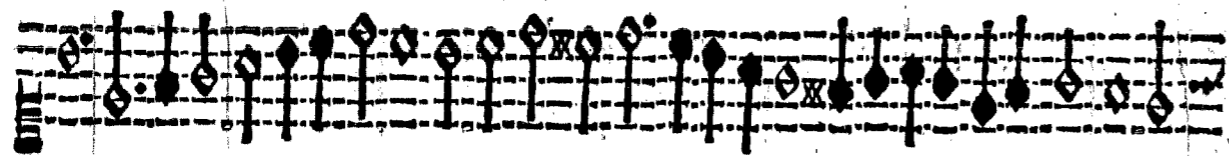
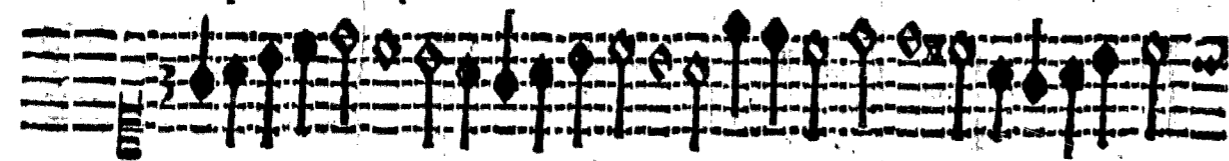


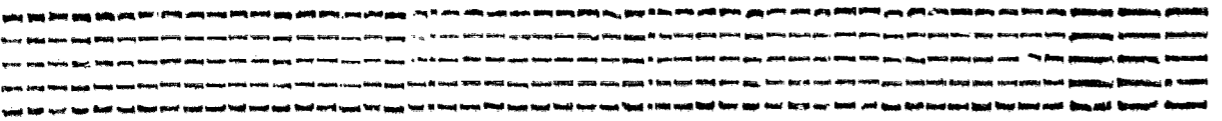
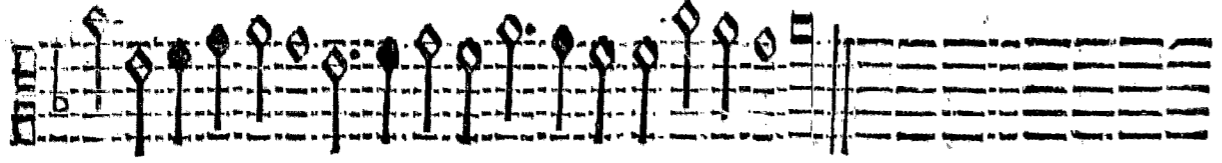
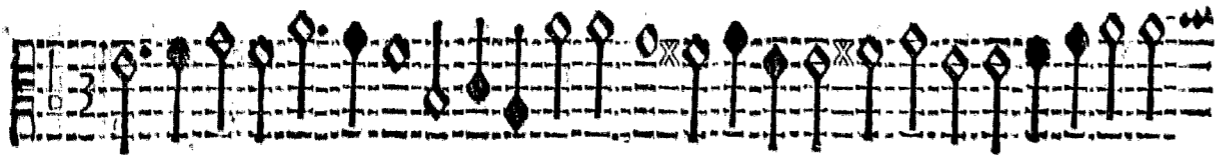
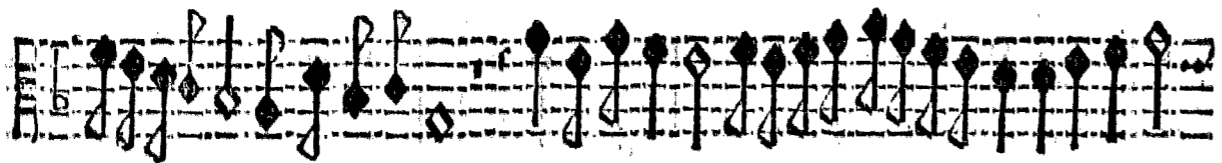
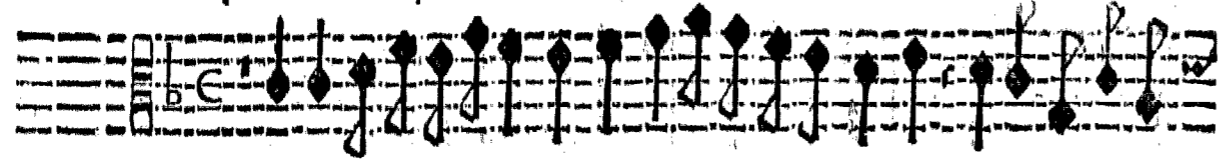
Gagliarda à 5. & a 3. si placet. detta Narciso. 17 TENORE



32.







BASSO

DISALAMON ROSSI

HEBREO

IL SECONDO LIBRO DELLE SINFONIE

è Gagliarde à Tre voci,

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

Novamente composte, & date in luce.

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



In Venetia, Appresso Ricciardo Amadino.

MDCVIII.

C



SERENISSIMO SIGNORE.



Non sapèuo ritronar 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 niun scrupolo per hauer ella mostrato di compiacersi alli giorni passati delle mie compositioni, Per tan- to vengo con ogni humiltà a dedicarle queste presenti Sinfonie insieme con la debole persona mia, e questo più per sodisfa-

re al gusto di V. A. che perche meritino vna tanta protezione, 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

Salomon Rossi.

Musical score for Bass, consisting of five systems of staves with notes and rests. The first system is marked '1.' and the second system is marked '2.'. The score includes various musical notations such as clefs, time signatures, and accidentals.

Musical staff 1 on page 2, featuring a treble clef, a common time signature (C), and a series of eighth and sixteenth notes.

3.

Musical staff 2 on page 2, continuing the melodic line with various rhythmic values.

Musical staff 3 on page 2, showing a continuation of the bass line.

Musical staff 4 on page 2, ending with a double bar line and repeat signs.

An empty musical staff on page 2.

Musical staff 5 on page 2, starting with a treble clef and a common time signature.

4.

Musical staff 6 on page 2, continuing the melodic development.

Musical staff 7 on page 2, ending with a double bar line and repeat signs.

Musical staff 1 on page 3, featuring a treble clef, a common time signature, and a series of eighth and sixteenth notes.

5.

Musical staff 2 on page 3, continuing the melodic line.

Musical staff 3 on page 3, showing a continuation of the bass line.

An empty musical staff on page 3.

Musical staff 4 on page 3, starting with a treble clef and a common time signature.

6.

Musical staff 5 on page 3, continuing the melodic development.

Musical staff 6 on page 3, showing a continuation of the bass line.

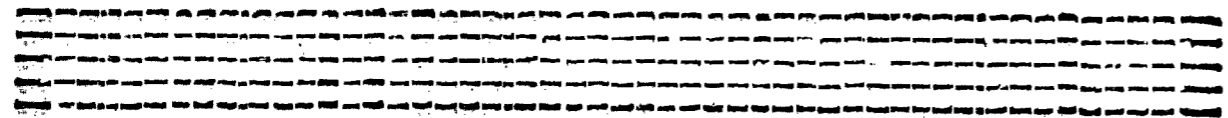
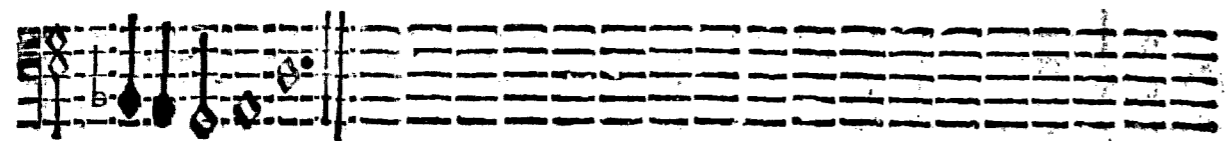
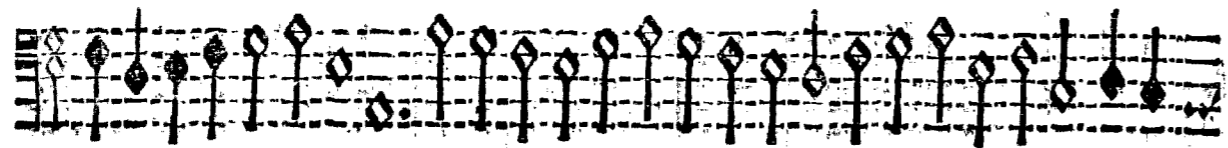
Musical staff 7 on page 3, ending with a double bar line and repeat signs.

BASSO

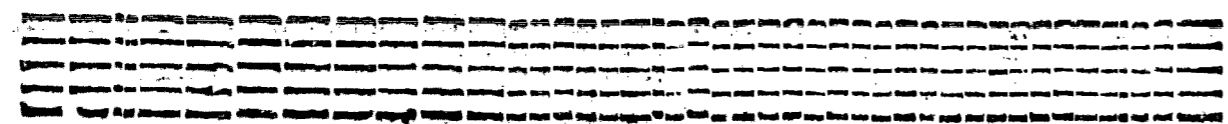
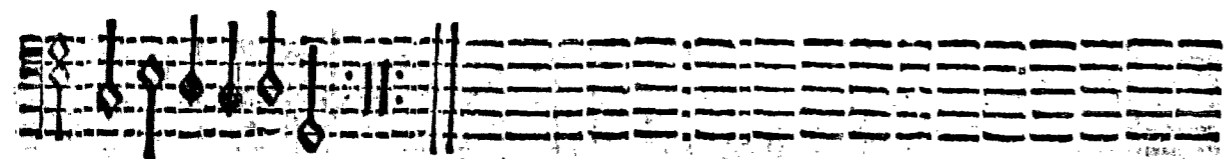
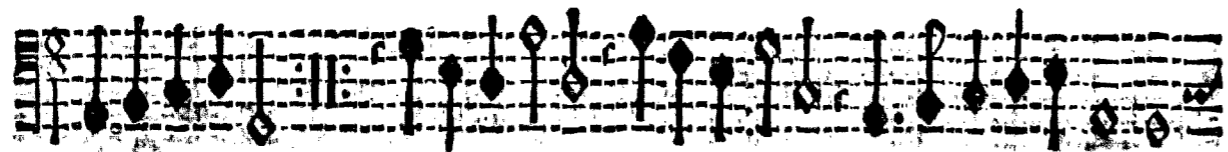
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7.



8.



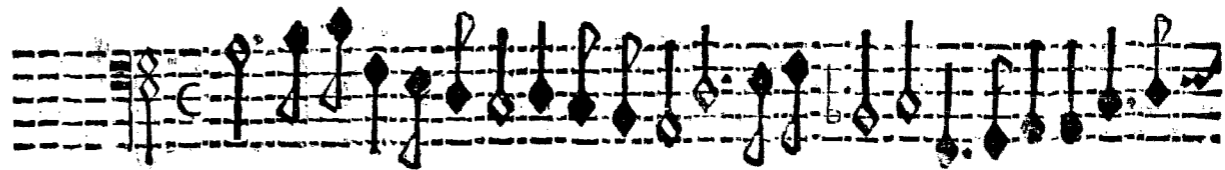
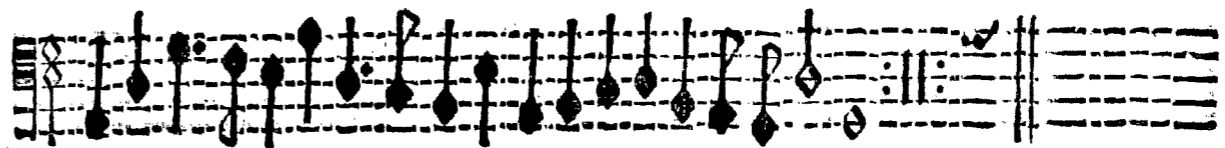
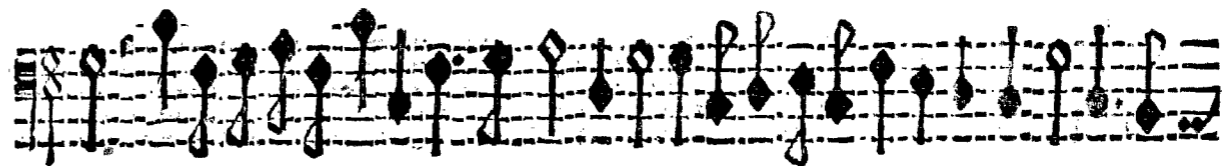
BASSO

106

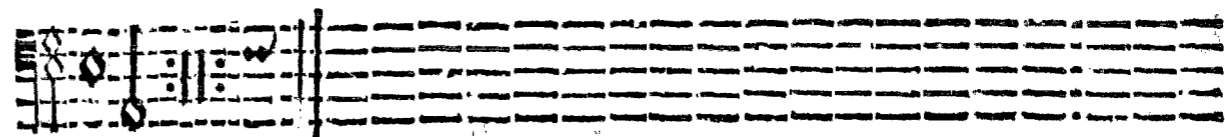
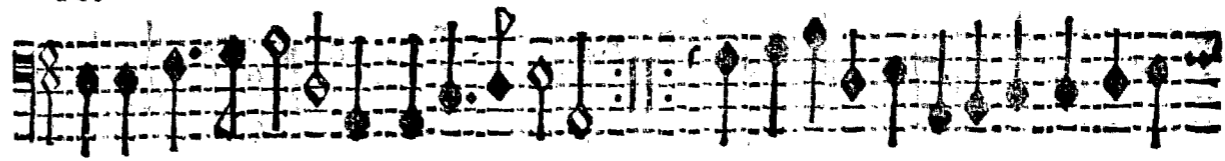
5



9.



10.



C 4

BASSO

6

11.

12.

BASSO

7

13.

14.

Musical staff 1 on page 8, containing a sequence of notes and rests.

15.

Musical staff 2 on page 8, containing a sequence of notes and rests.

Musical staff 3 on page 8, containing a sequence of notes and rests.

Musical staff 4 on page 8, containing a sequence of notes and rests.

Empty musical staff 5 on page 8.

Musical staff 6 on page 8, containing a sequence of notes and rests.

16.

Musical staff 7 on page 8, containing a sequence of notes and rests.

Musical staff 8 on page 8, containing a sequence of notes and rests.

Musical staff 1 on page 9, containing a sequence of notes and rests.

17.

Musical staff 2 on page 9, containing a sequence of notes and rests.

Musical staff 3 on page 9, containing a sequence of notes and rests.

Musical staff 4 on page 9, containing a sequence of notes and rests.

Empty musical staff 5 on page 9.

Musical staff 6 on page 9, containing a sequence of notes and rests.

18.

Musical staff 7 on page 9, containing a sequence of notes and rests.

Musical staff 8 on page 9, containing a sequence of notes and rests.

Musical staff 19.1: A single staff of music in C major, 3/4 time, starting with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes.

19.

Musical staff 19.2: A single staff of music in C major, 3/4 time, continuing the sequence from the previous staff.

Musical staff 19.3: A single staff of music in C major, 3/4 time, continuing the sequence.

Musical staff 19.4: A single staff of music in C major, 3/4 time, ending with a double bar line and repeat dots.

Musical staff 19.5: A single staff of music in C major, 3/4 time, starting with a treble clef and a common time signature.

20.

Musical staff 20.1: A single staff of music in C major, 3/4 time, continuing the sequence.

Musical staff 20.2: A single staff of music in C major, 3/4 time, continuing the sequence.

Musical staff 20.3: A single staff of music in C major, 3/4 time, ending with a double bar line and repeat dots.

Musical staff 21.1: A single staff of music in C major, 3/4 time, starting with a treble clef and a common time signature.

21.

Musical staff 21.2: A single staff of music in C major, 3/4 time, continuing the sequence.

Musical staff 21.3: A single staff of music in C major, 3/4 time, continuing the sequence.

Musical staff 21.4: A single staff of music in C major, 3/4 time, ending with a double bar line and repeat dots.

Empty musical staff 21.5: A single empty staff of music.

Empty musical staff 21.6: A single empty staff of music.

Empty musical staff 21.7: A single empty staff of music.

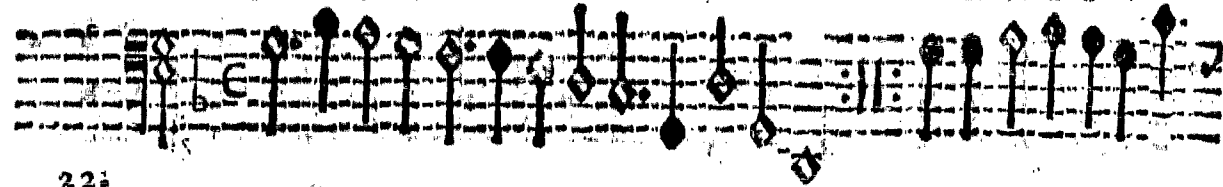
Empty musical staff 21.8: A single empty staff of music.

Empty musical staff 21.9: A single empty staff of music.

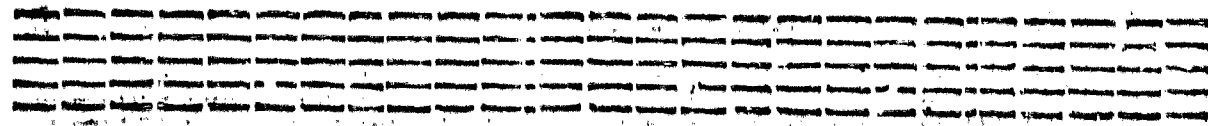
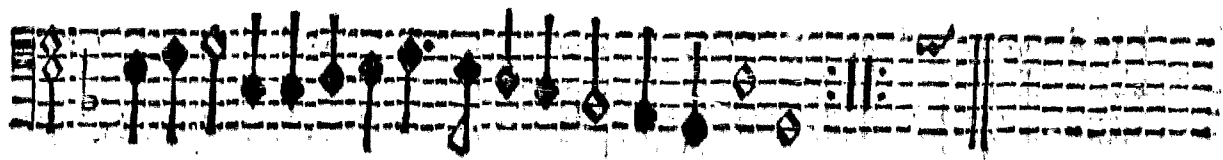
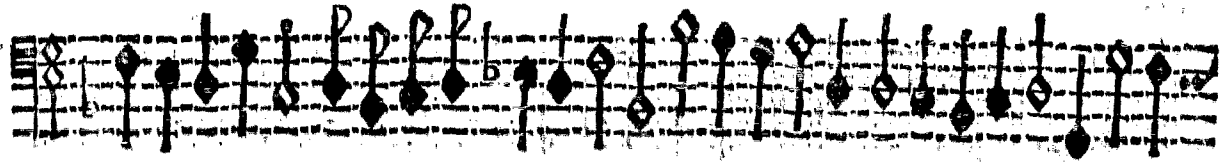
Sinfonia à 3. & a 4. si placet.

12

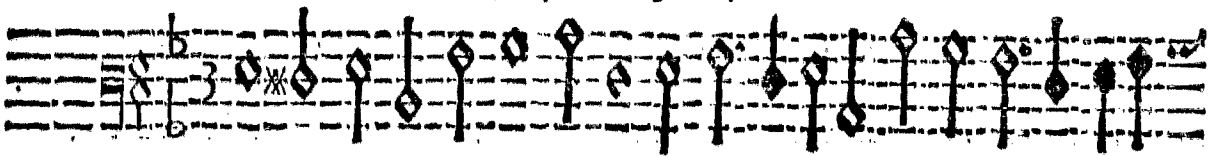
BASSO



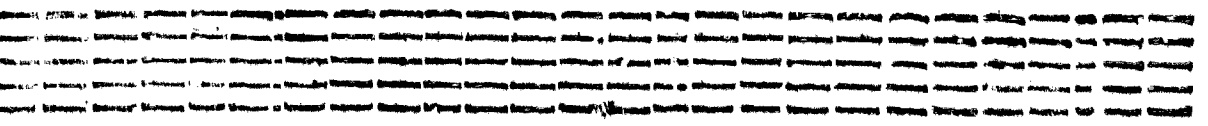
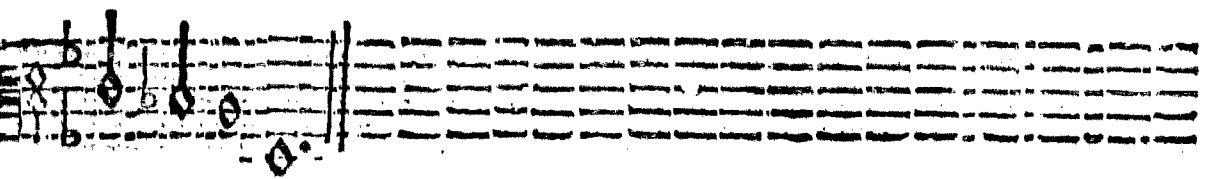
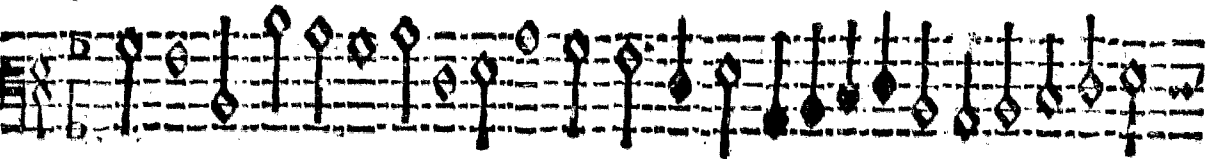
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Sinfonia à 4. & a 3. si placet.



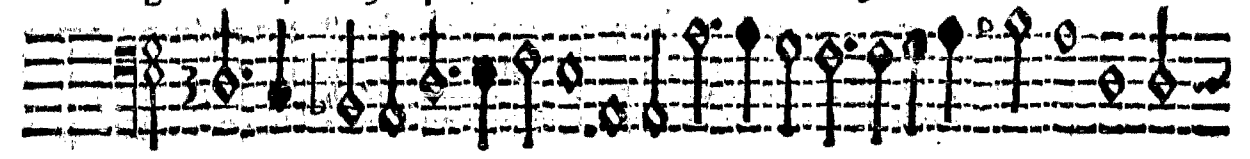
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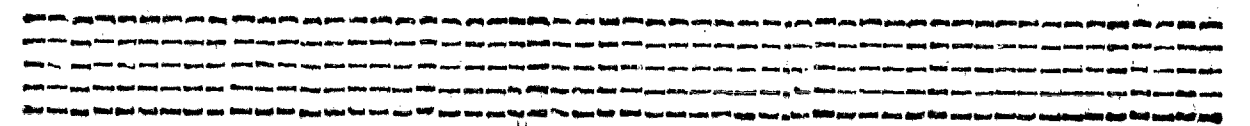
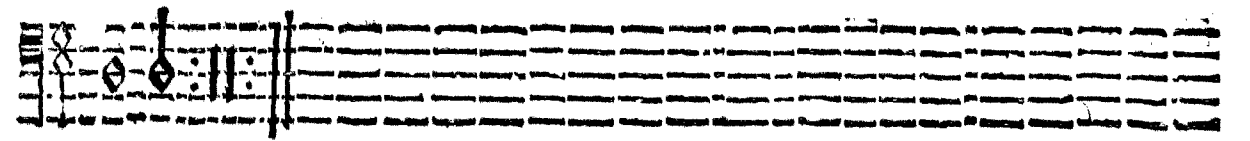
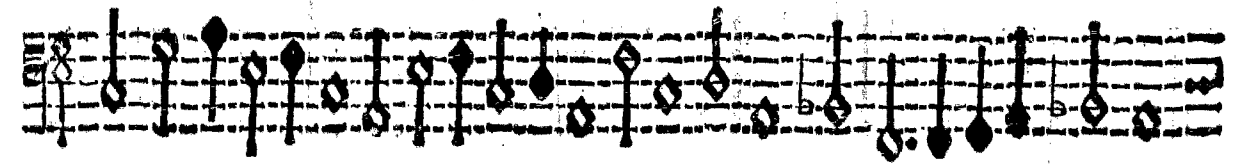
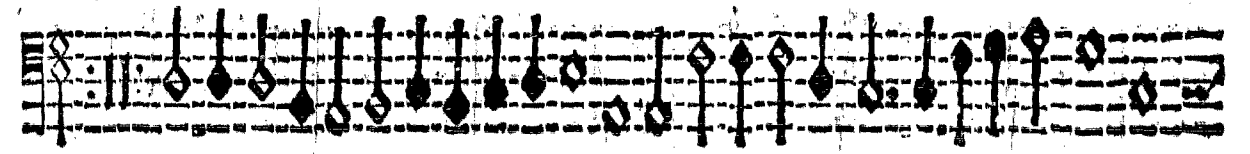
Gagliarda à 4. & a 3. si placet. detta la Zambalina.

13

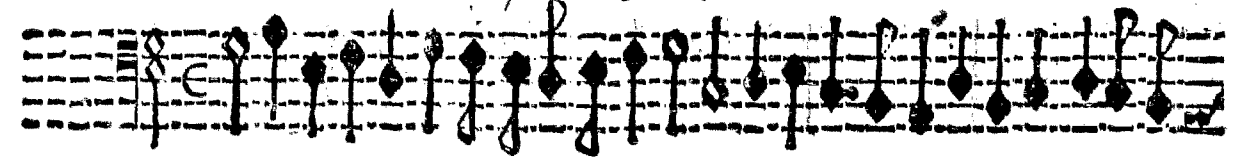
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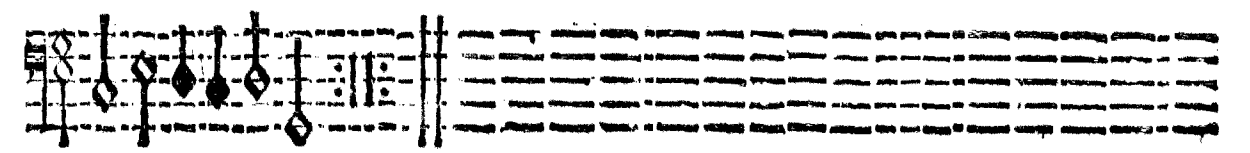
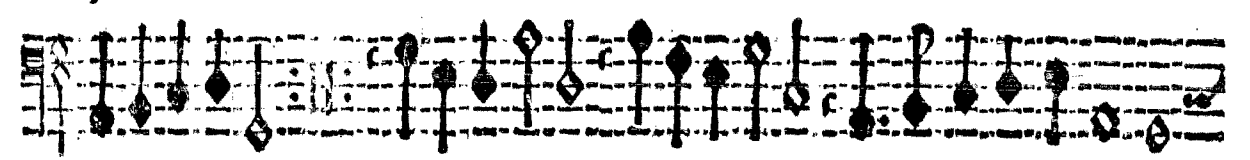
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Sinfonia à 5. & a 3. si placet.



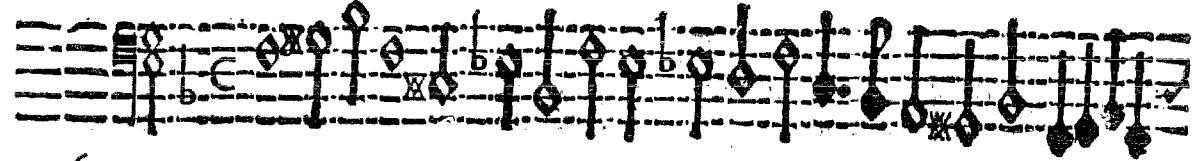
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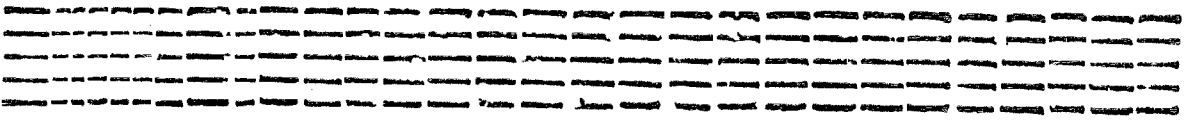
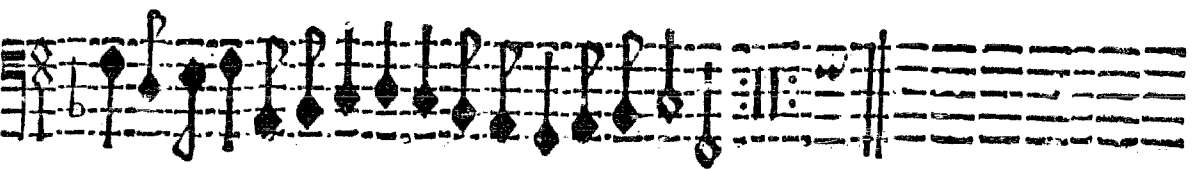
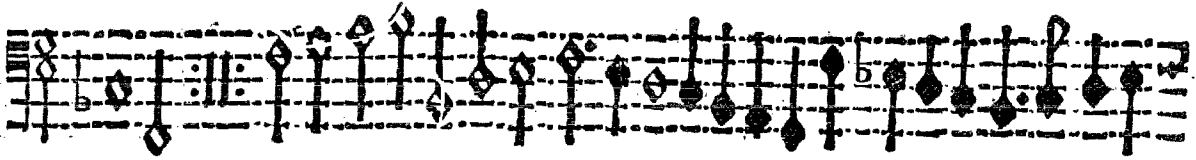
Sinfonia à 4 & a 3. si placet.

14

BASSO



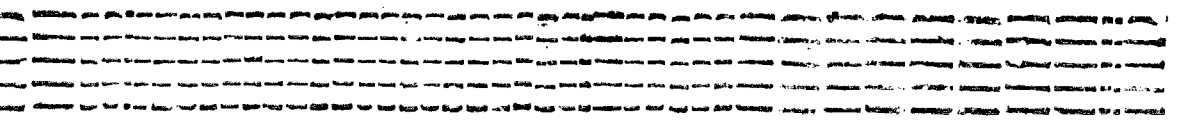
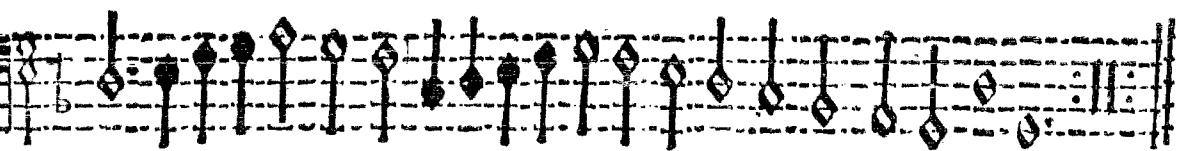
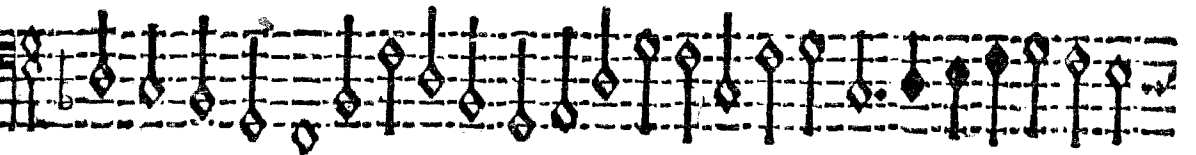
26



Sinfonia à 5 & a 3 si placet.



27



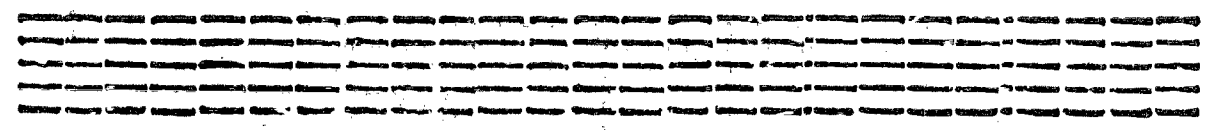
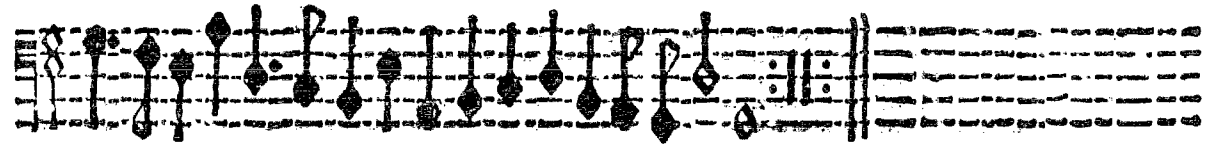
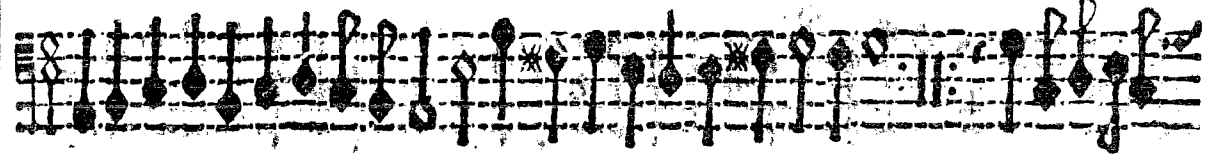
Sinfonia à 5. & a 3 si placet.

15

BASSO



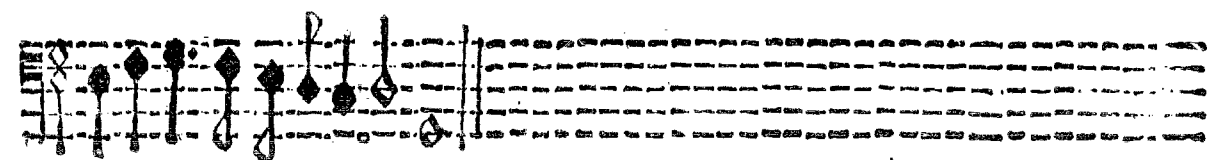
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Sinfonia à 5. & a 3. si placet.



29.



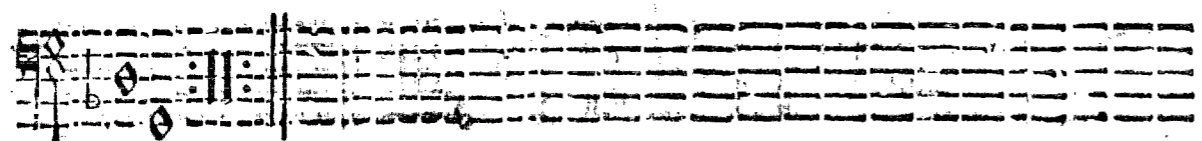
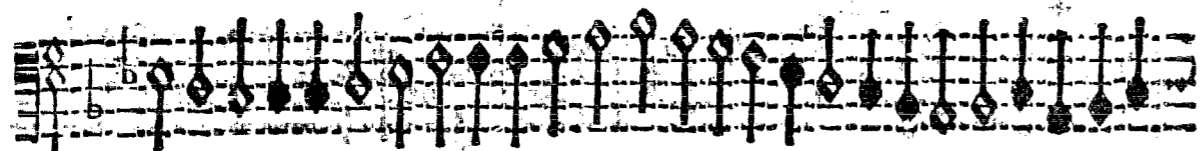
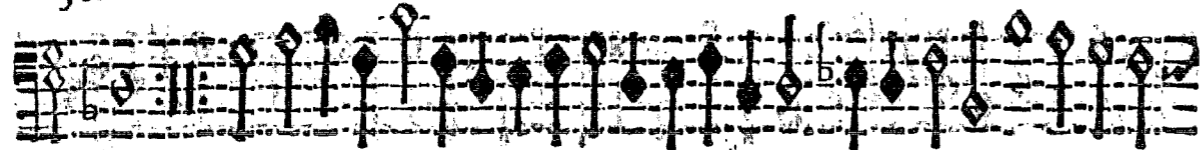
Sinfonia à 5. & a 3. si placet.

16

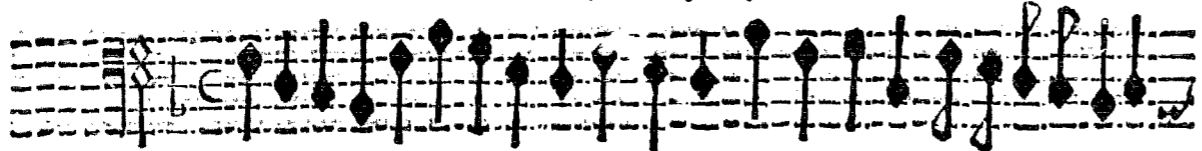
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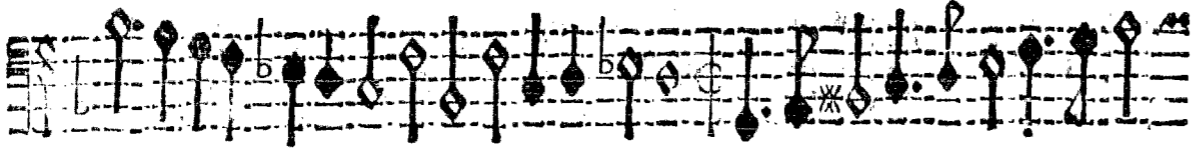
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Sinfonia à 5 & a 3. si placet.



31.



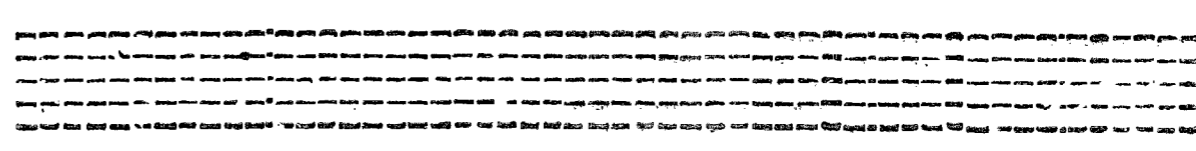
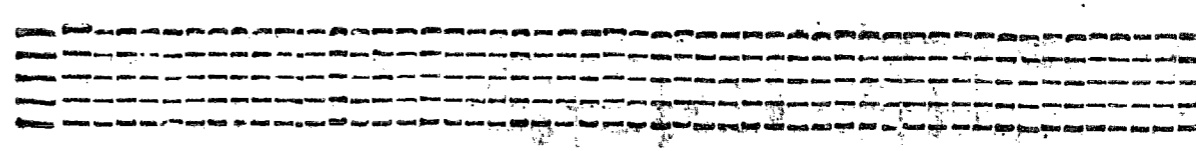
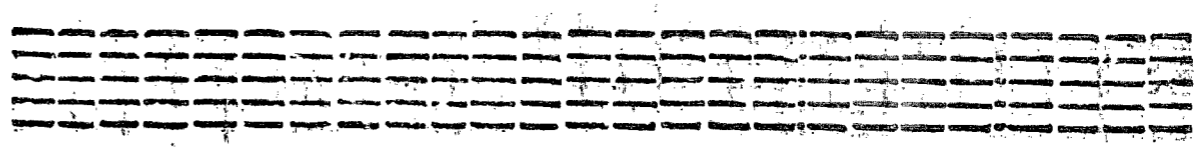
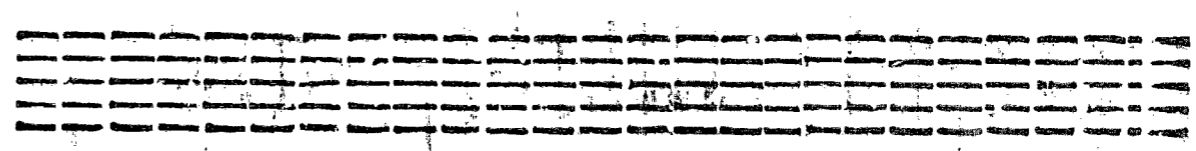
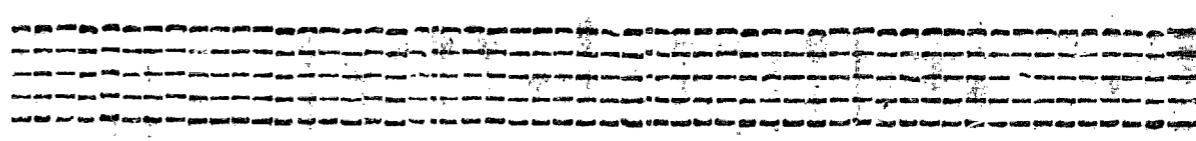
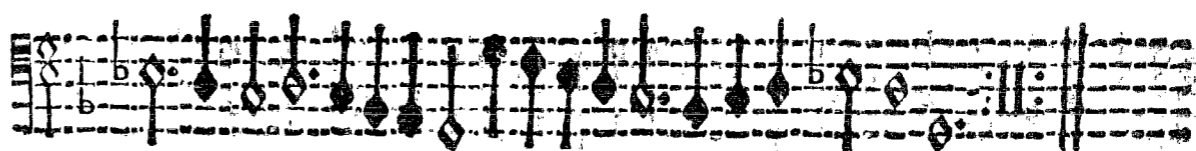
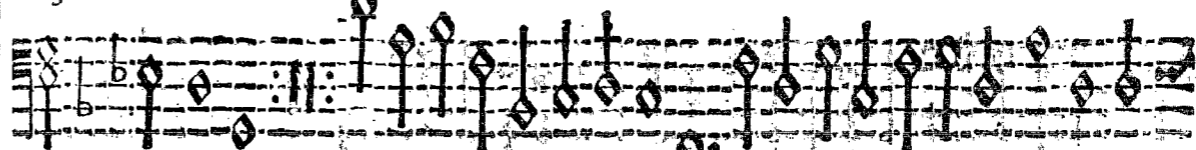
Gagliarda à 5 & a 3. si placet. detta Narciso.

17

BASSO



32.



Canzon per sonar à 4.

18

BASSO

Musical score for page 18, Bass part, 4-part canon. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a style characteristic of 17th-century lute tablature, with rhythmic values indicated by stems and flags. The piece concludes with a double bar line and repeat signs.

Three empty musical staves at the bottom of page 18.

Canzon per sonar A 4.

19

BASSO

Musical score for page 19, Bass part, 4-part canon. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a style characteristic of 17th-century lute tablature, with rhythmic values indicated by stems and flags. The piece concludes with a double bar line and repeat signs.

Three empty musical staves at the bottom of page 19.

The musical score is written for a Bassoon (BASSO) in 4/4 time. It consists of eight staves of notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. There are some asterisks (*) and a '3' written below the notes in the fourth and fifth staves, possibly indicating specific performance techniques or ornaments. The piece concludes with a double bar line and repeat dots at the end of the eighth staff. The bottom two staves are empty.