

BASSO

DISALAMON ROSSI

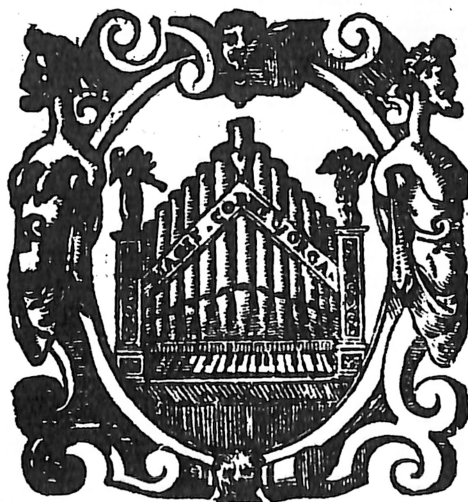
H E B R E O

IL SECONDO LIBRO DELLE SINFONIE
è Gagliarde à Tre voci,

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

Nonamente composte, & date in luce.

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



In Venetia, Appresso Ricciardo Amadino.

M D C V I I I .

C



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 li- 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 Sinfo- nie insieme con la debole persona mia, e questo più per sodi sfa-

re al gusto di V. A. che perche meritino vna tanta prottentione, 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 Mantua il dì 30 di Ottobre. 1603.

L'humilissimo e diuotissimo suo seruitore

Salamon Rossi.

I BASSO

1.

2.

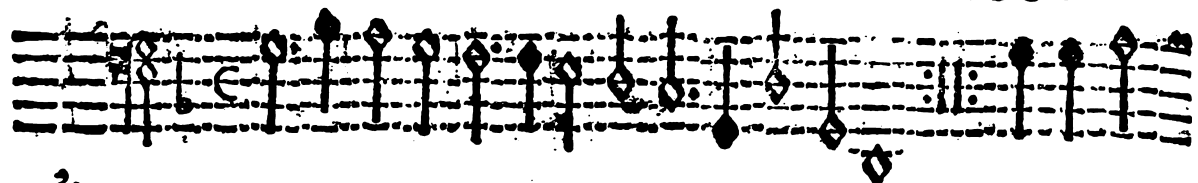
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C 2

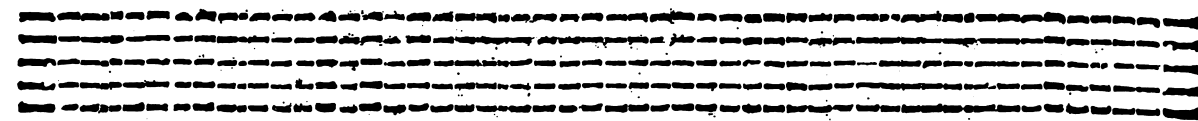
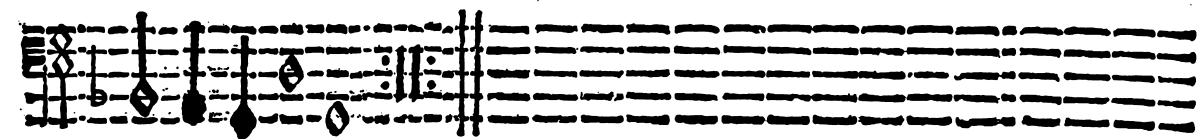
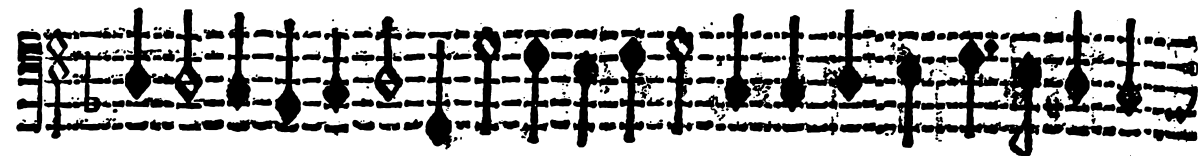
Op. 22

2

BASSO

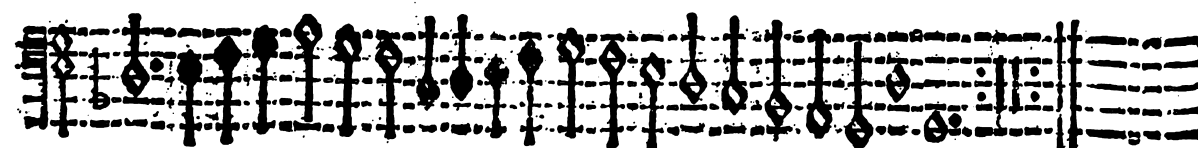
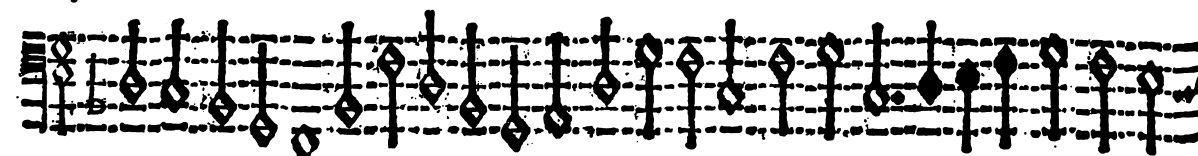
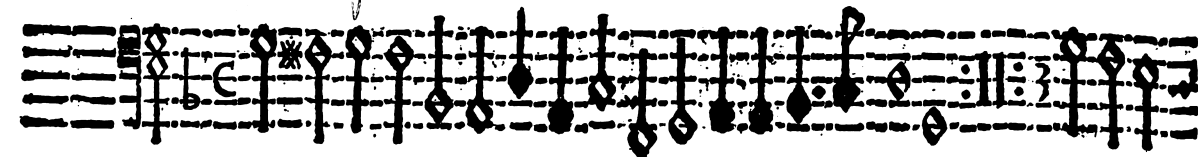


3.



Op. 27

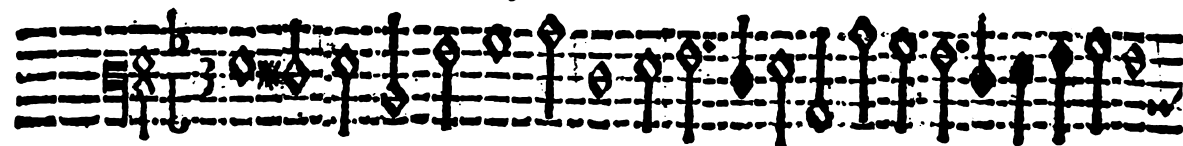
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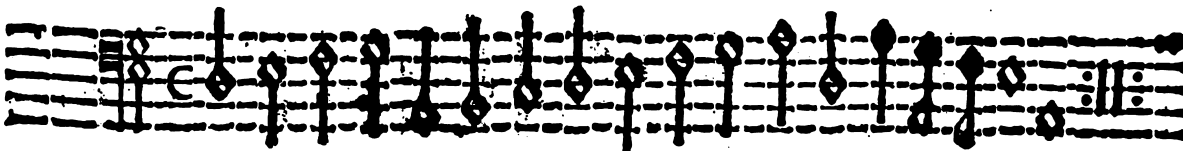
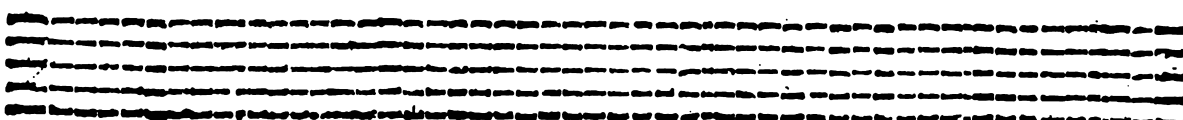
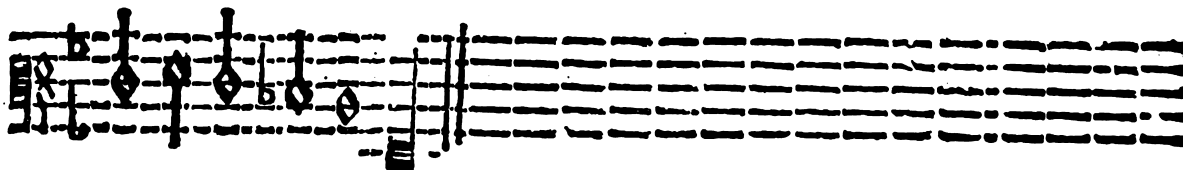
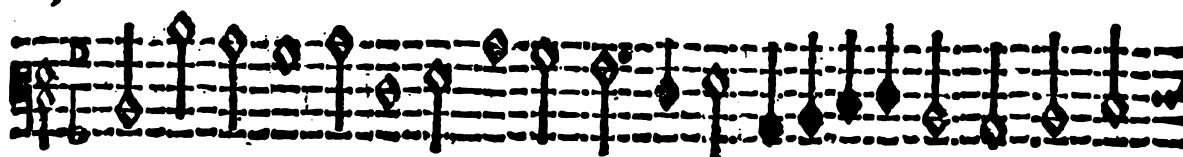
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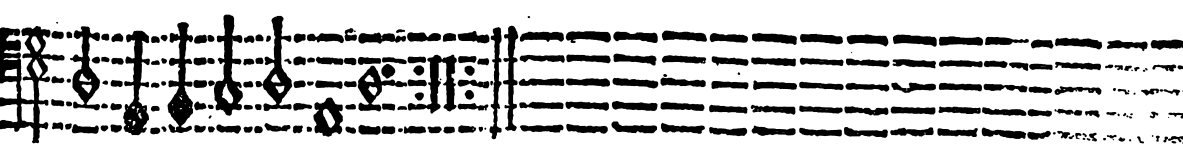
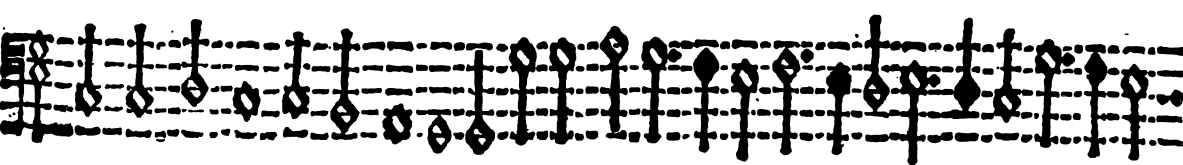
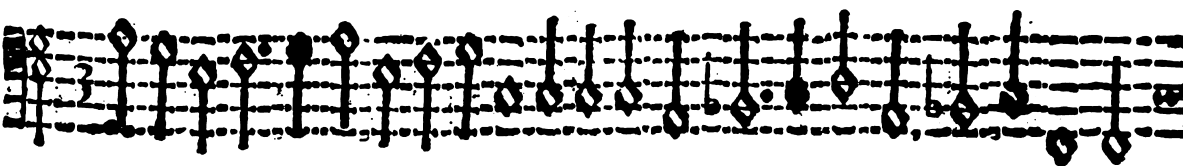
BASSO



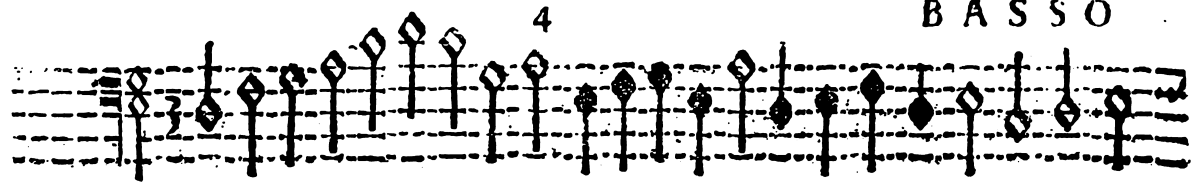
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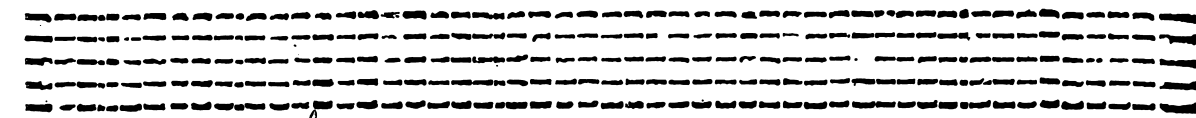
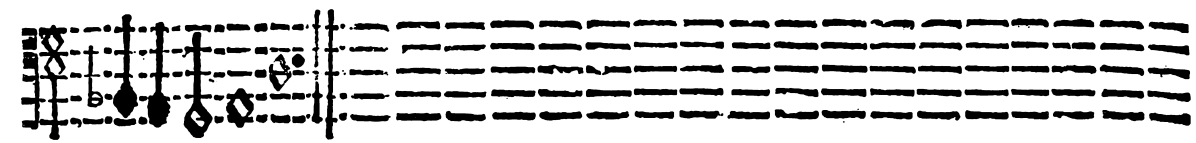
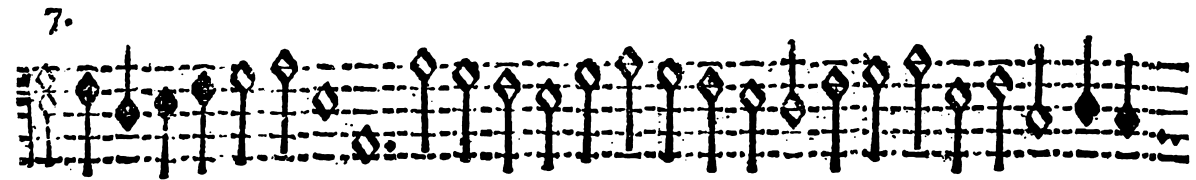
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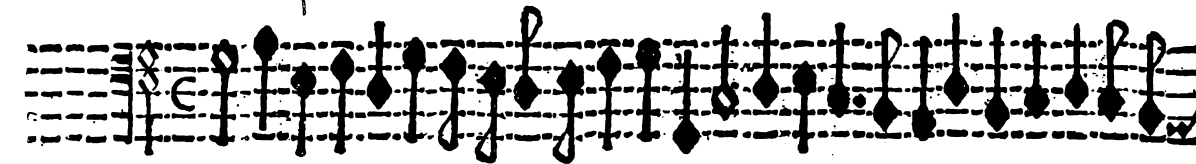
4 BASSO



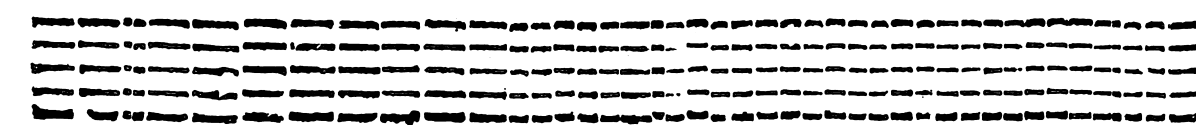
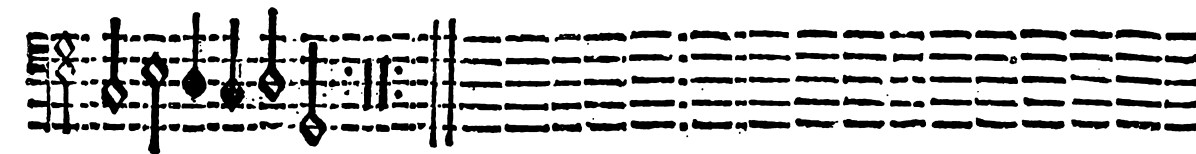
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Op. 25



8.

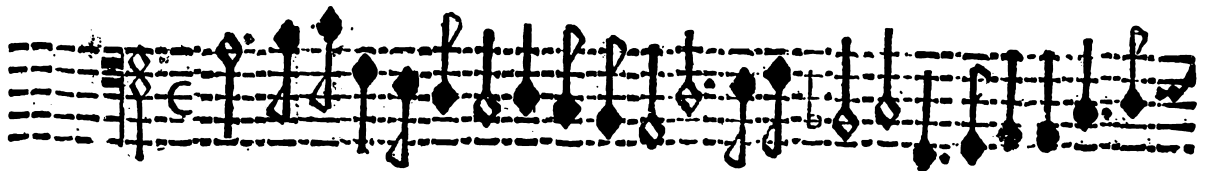


Op. 28

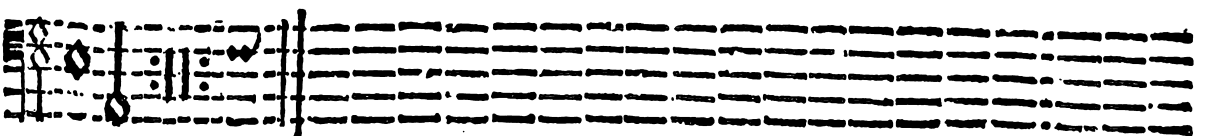
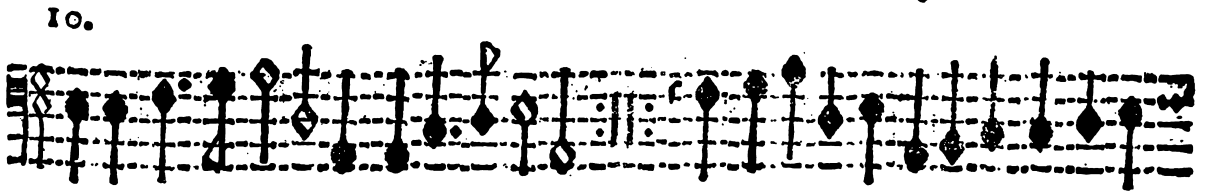
3 BASSO



9.



10.



6

BASSO

Musical staff 11.1: Bass clef, 3/4 time signature, starting with a treble clef and a 3-measure rest. The staff contains a sequence of eighth and sixteenth notes.

11.

Musical staff 11.2: Continuation of the bass line from staff 11.1.

Musical staff 11.3: Continuation of the bass line from staff 11.1.

Musical staff 11.4: Continuation of the bass line from staff 11.1.

Musical staff 11.5: Continuation of the bass line from staff 11.1.

12.

Musical staff 11.6: Continuation of the bass line from staff 11.1.

Musical staff 11.7: Continuation of the bass line from staff 11.1.

Musical staff 11.8: Continuation of the bass line from staff 11.1.

7

BASSO

Musical staff 13.1: Bass clef, 3/4 time signature, starting with a treble clef and a 3-measure rest. The staff contains a sequence of eighth and sixteenth notes.

13.

Musical staff 13.2: Continuation of the bass line from staff 13.1.

Musical staff 13.3: Continuation of the bass line from staff 13.1.

Musical staff 13.4: Continuation of the bass line from staff 13.1.

no. 30

Musical staff 13.5: Continuation of the bass line from staff 13.1.

14.

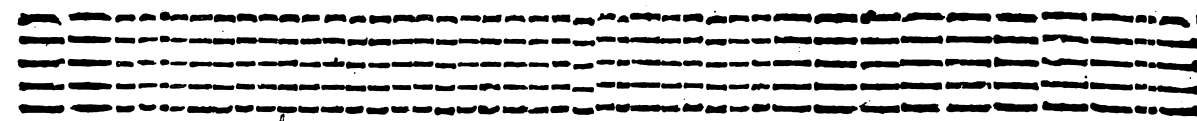
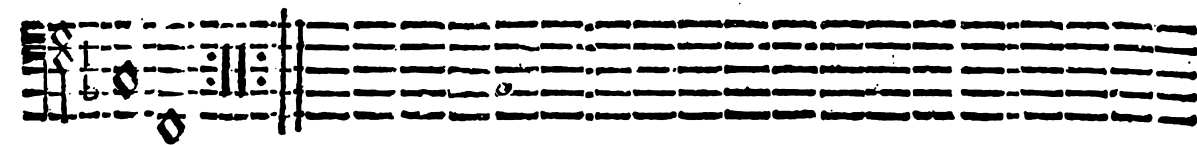
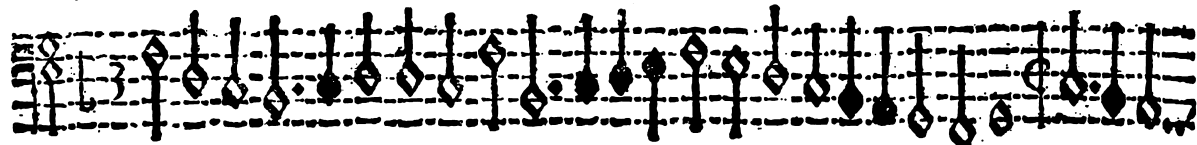
Musical staff 13.6: Continuation of the bass line from staff 13.1.

Musical staff 13.7: Continuation of the bass line from staff 13.1.

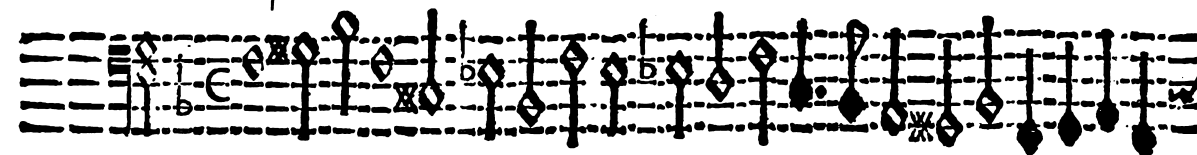
Musical staff 13.8: Continuation of the bass line from staff 13.1.



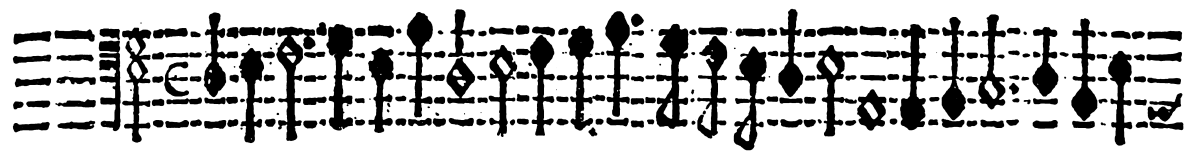
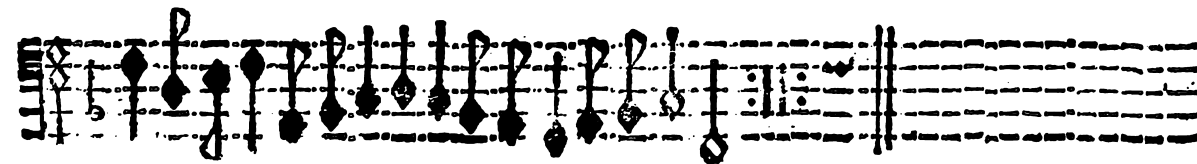
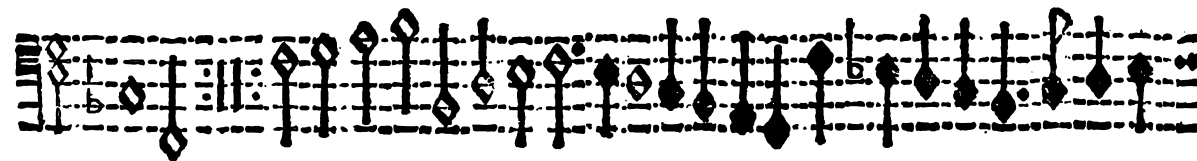
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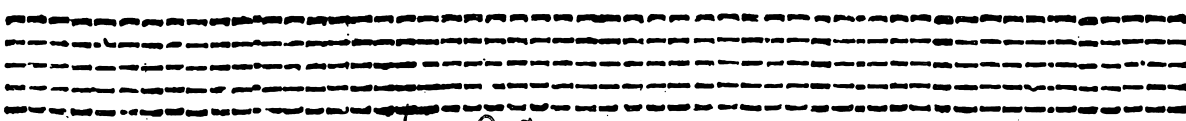
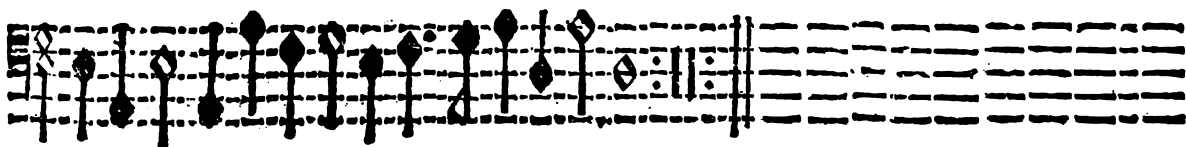
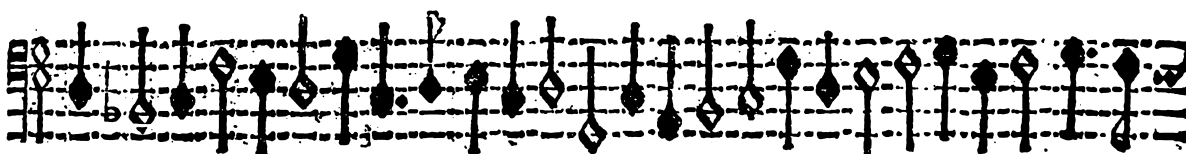
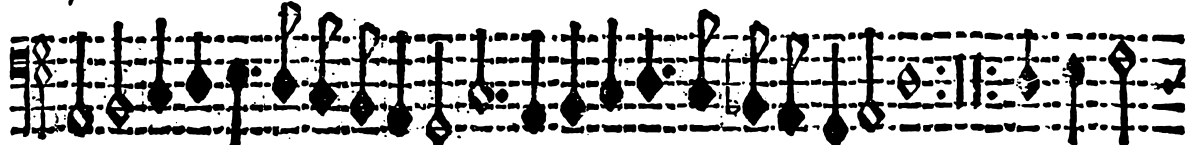
Op. 26



16.



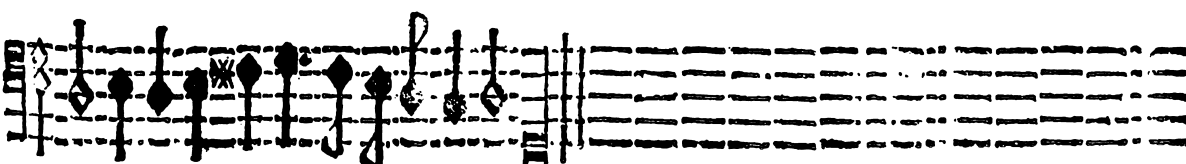
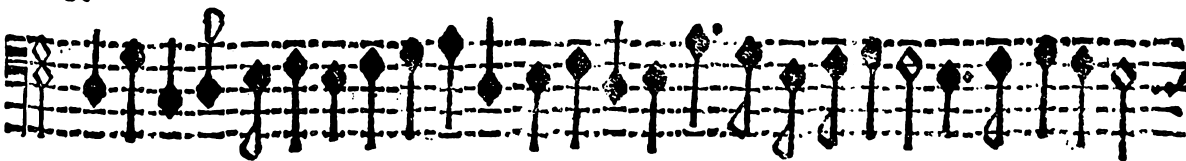
17.



Op. 29

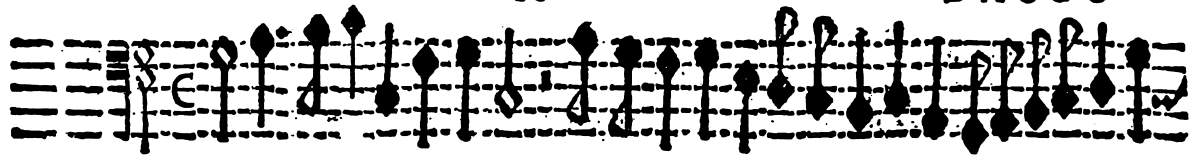


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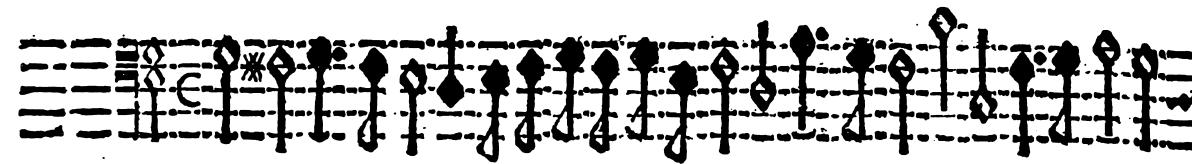
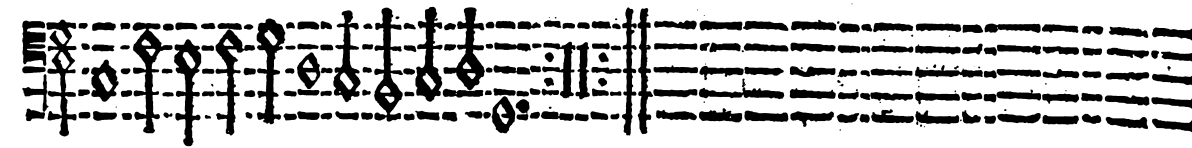
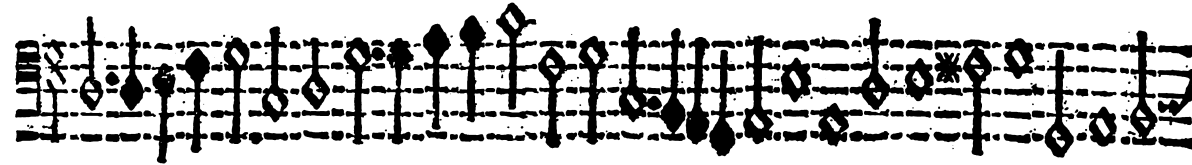
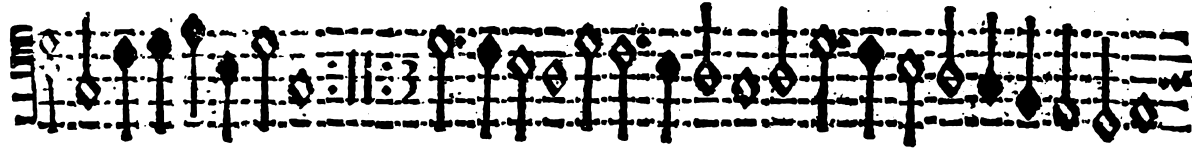


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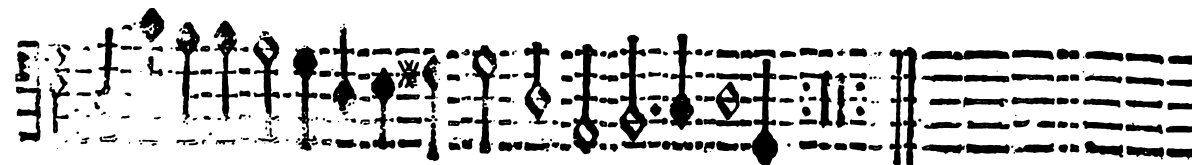
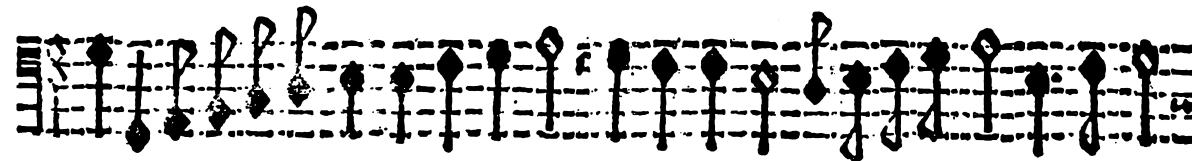
BASSO



19.

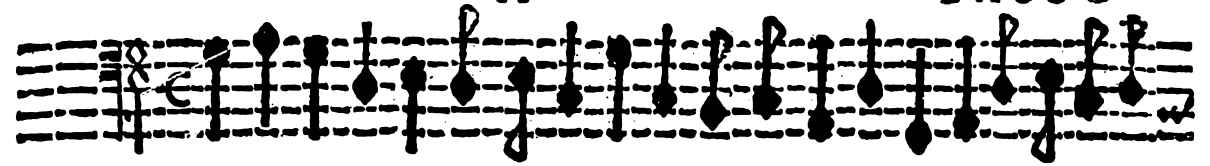


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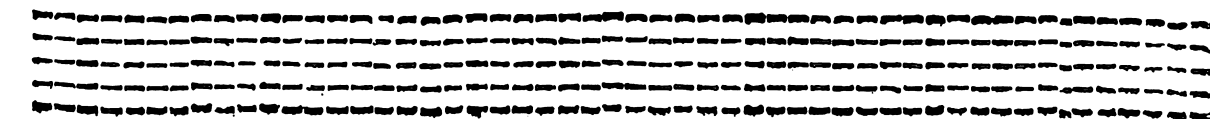
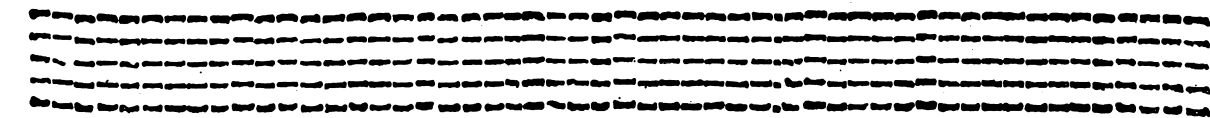
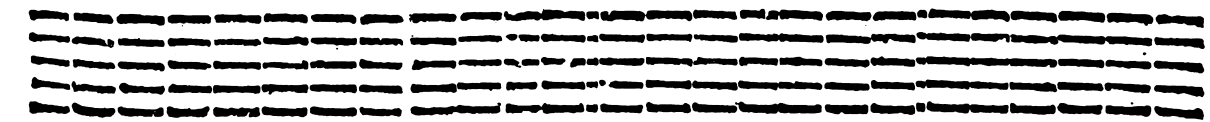
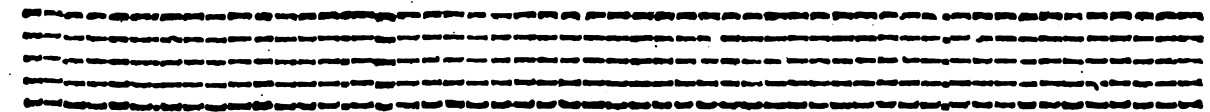
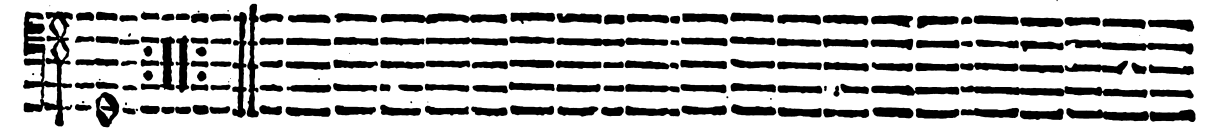
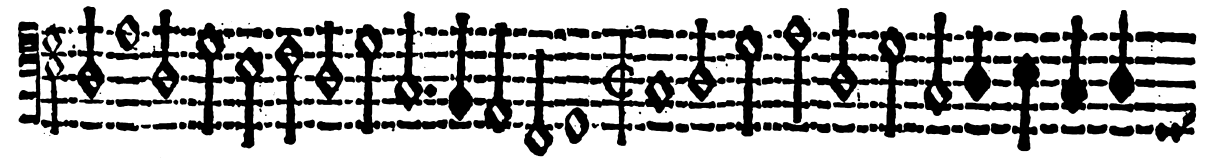
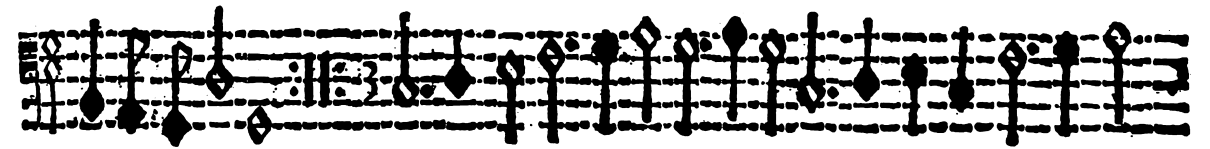


11

BASSO



21.

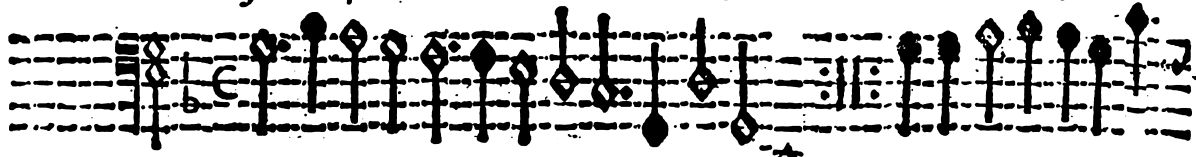


f. 3

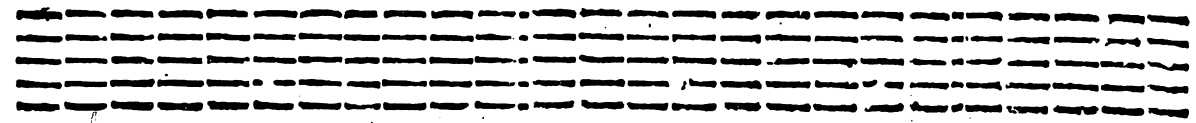
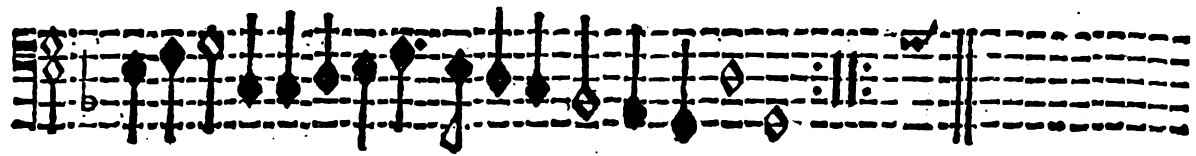
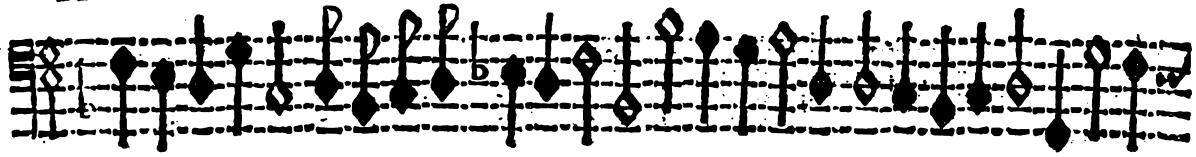
Sinfonia à 3. & a 4. si placet.

12

BASSO

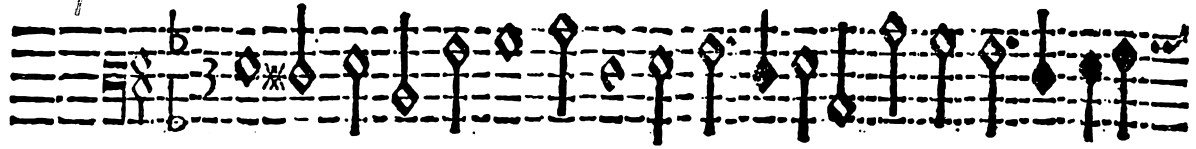


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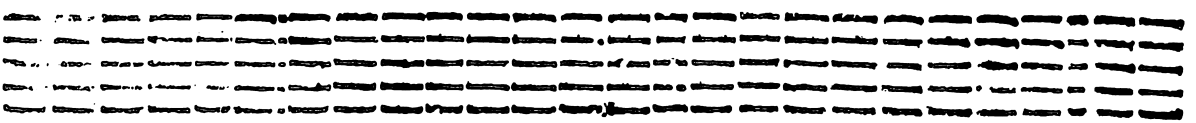
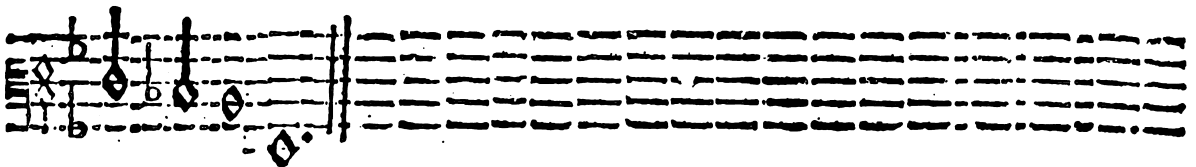
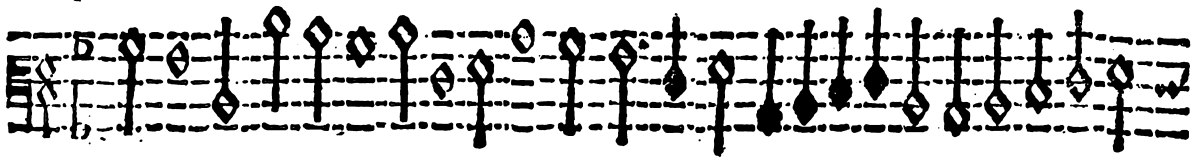


f. 5

Sinfonia à 4. & a 3. si placet.

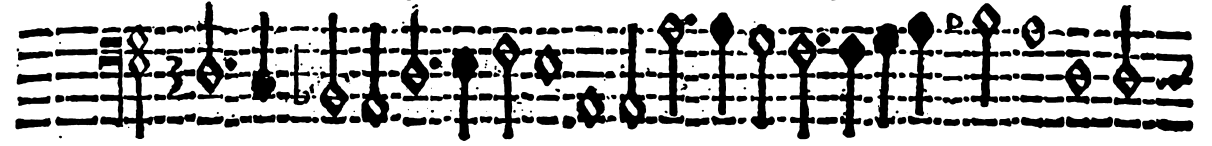


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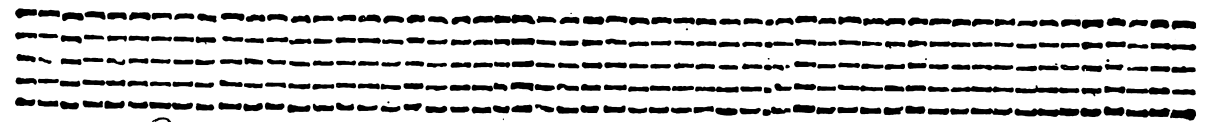
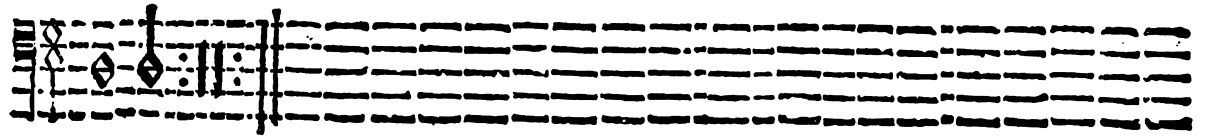
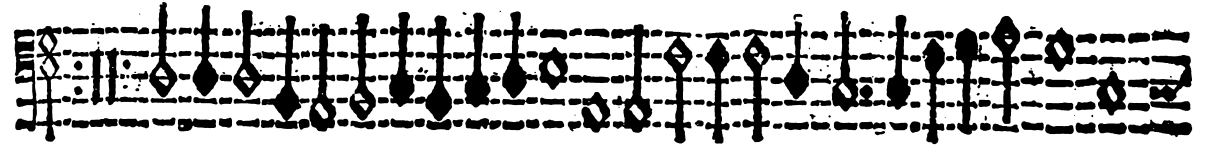


Gagliarda à 4. & a 3. si placet. detta la Zambalina. 13

BASSO

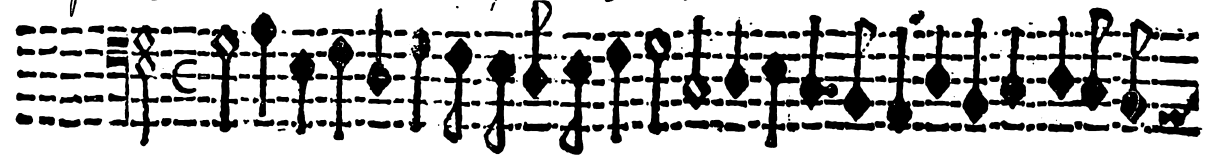


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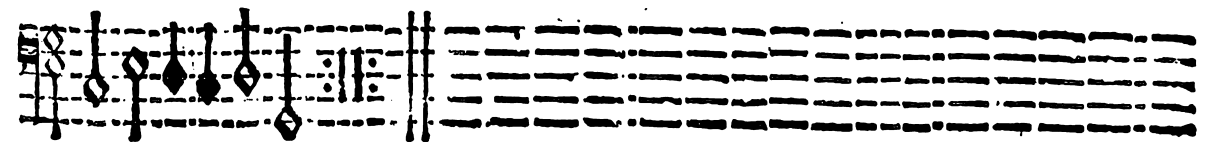


f. 8

Sinfonia à 5. & a 3. si placet.



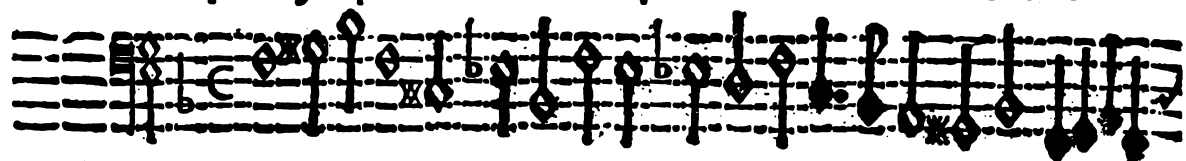
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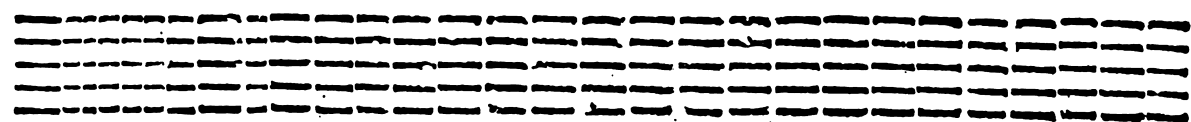
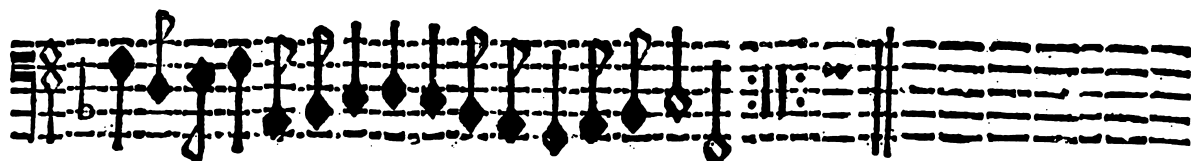
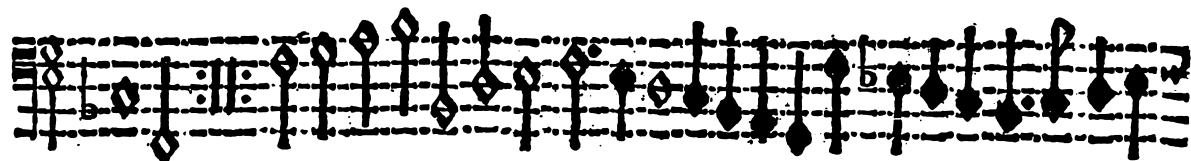
Op. 16
Sinfonia à 4 & a 3. si placet.

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BASSO

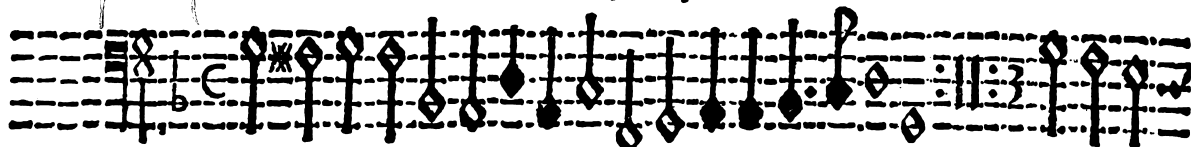


26

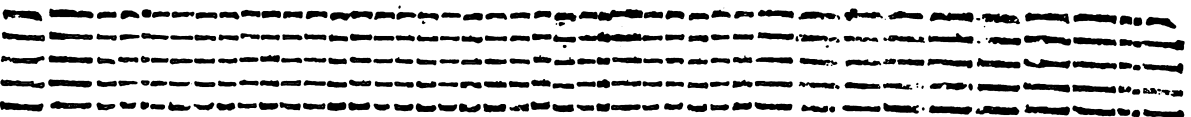
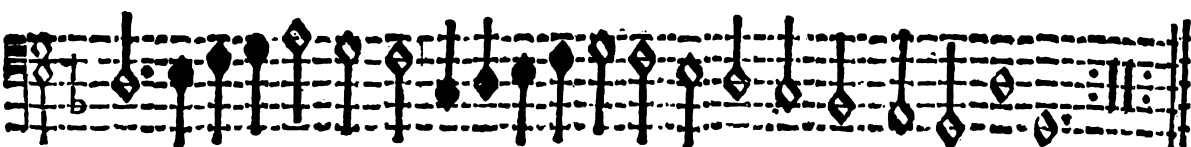
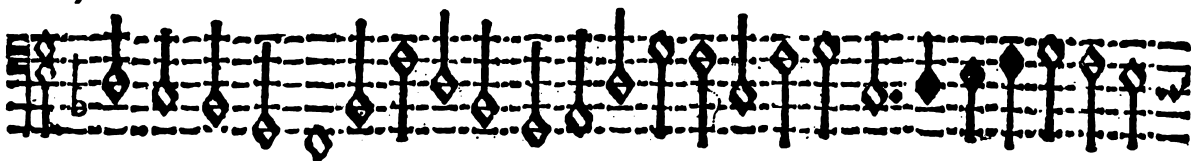


Op. 4

Sinfonia à 5 & a 3 si placet.



27



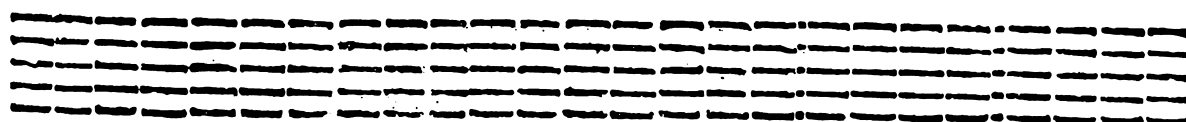
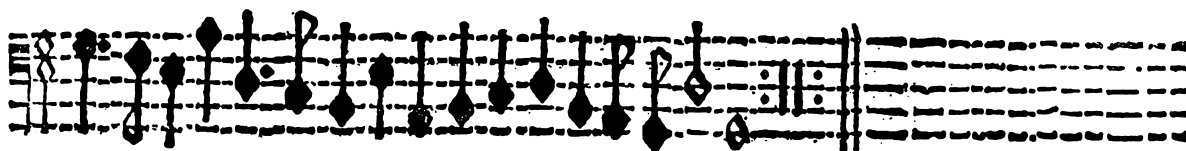
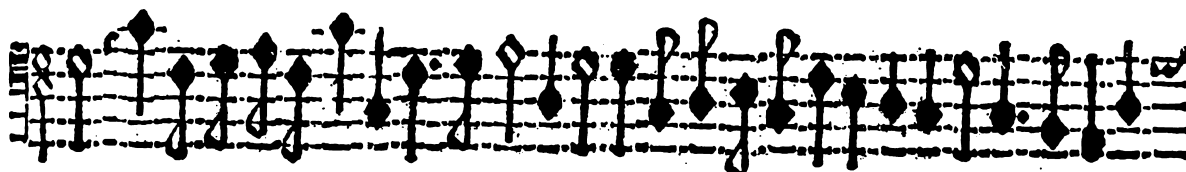
Op. 9
Sinfonia à 5. & a 3 si placet.

15

BASSO



28.

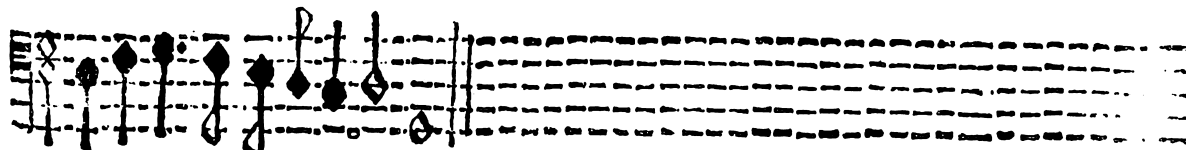
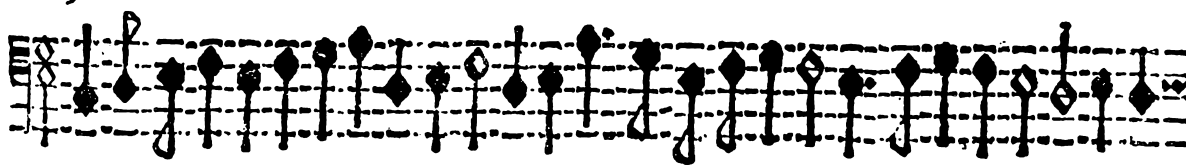


Sinfonia à 5. & a 3. si placet.

Op. 18



29.

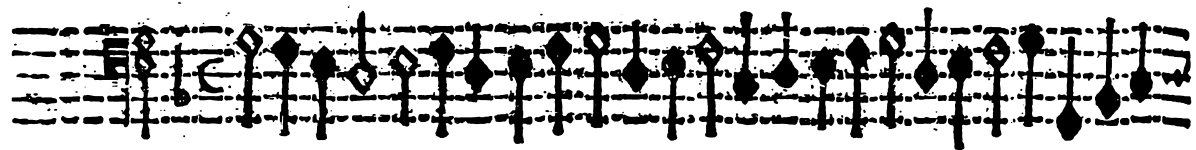


Op. 14

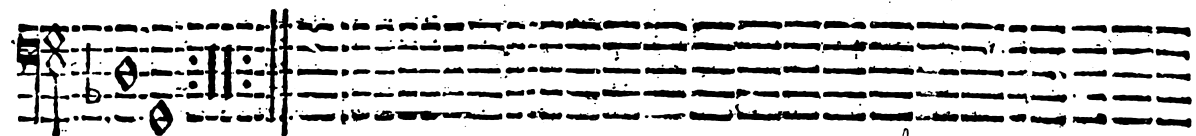
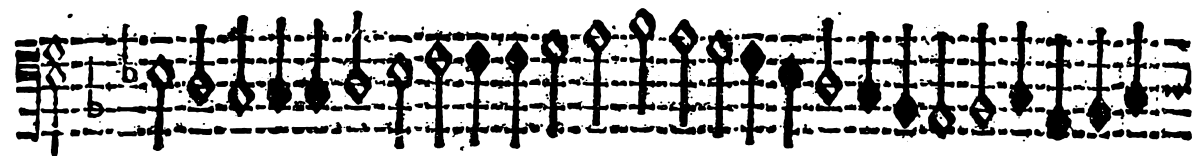
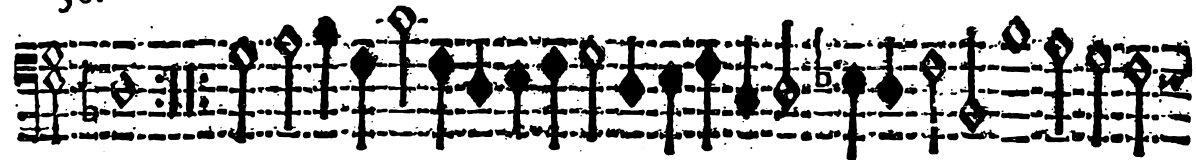
Sinfonia à 5. & a 3. si placet.

16

BASSO

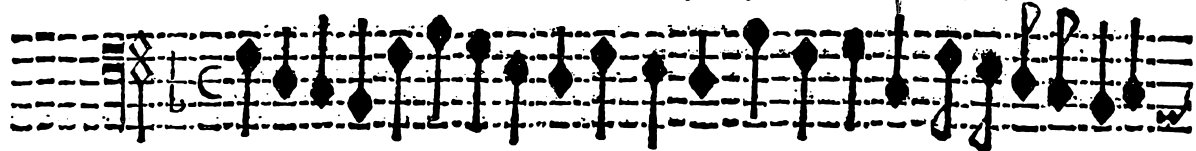


30.

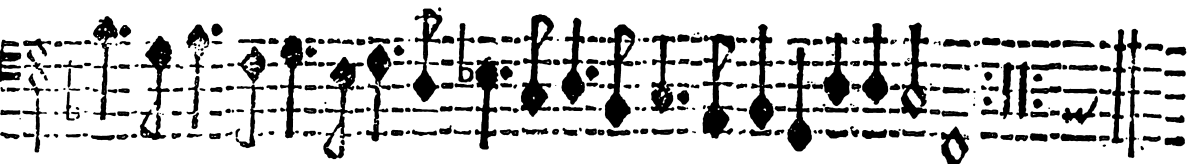
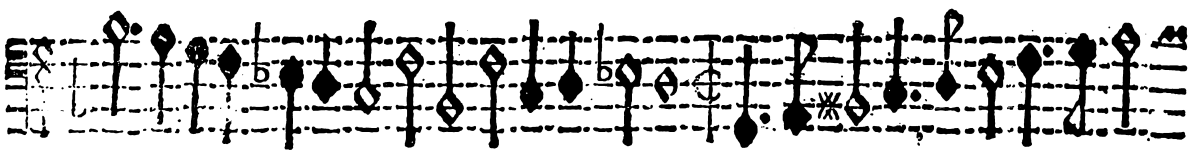
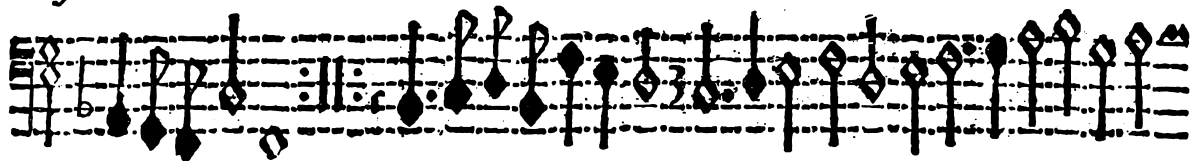


Sinfonia à 5. & a 3. si placet.

Op. 2



37.



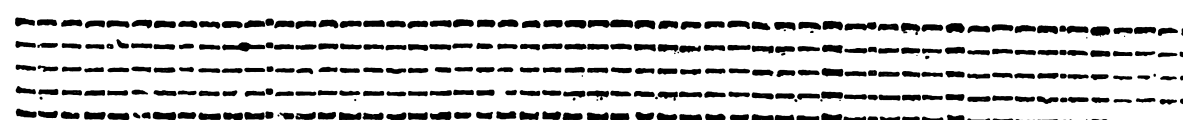
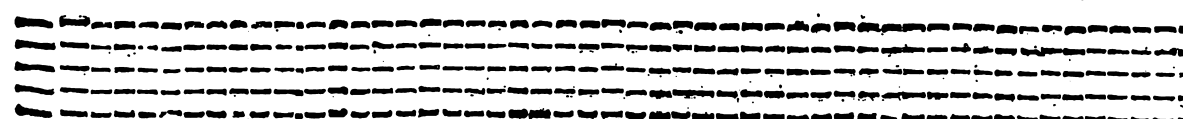
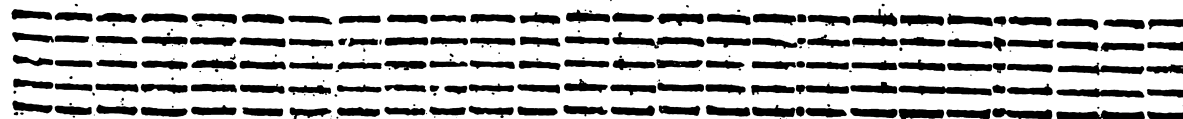
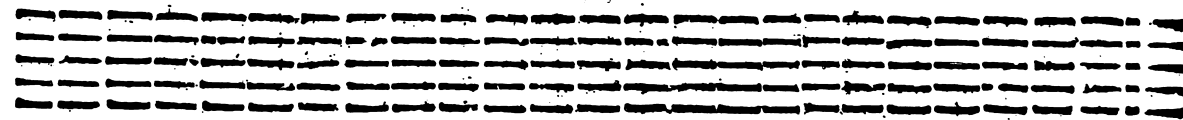
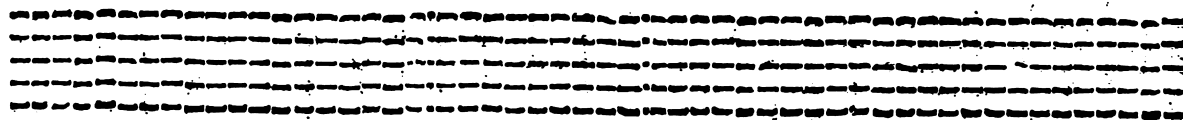
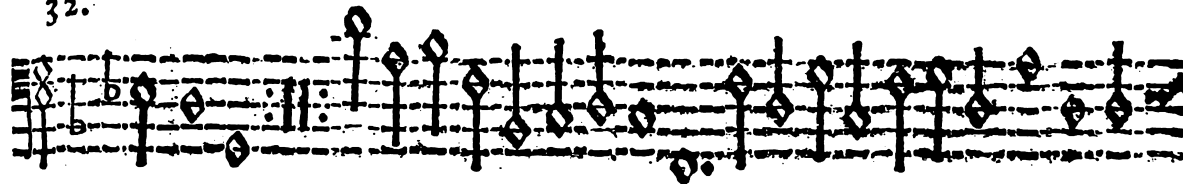
Gagliarda à 5. & a 3. si placet. detta Narciso.

17

BASSO



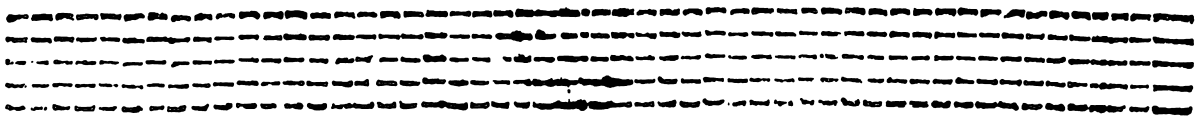
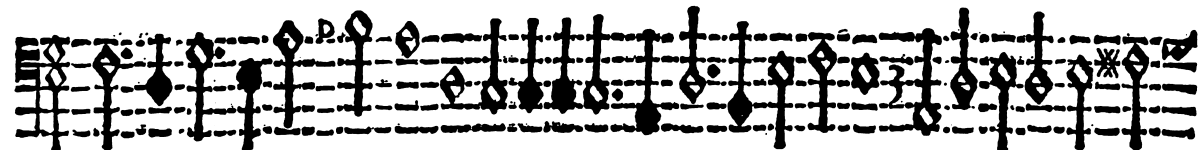
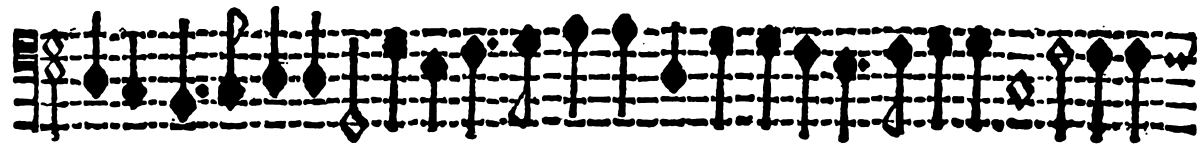
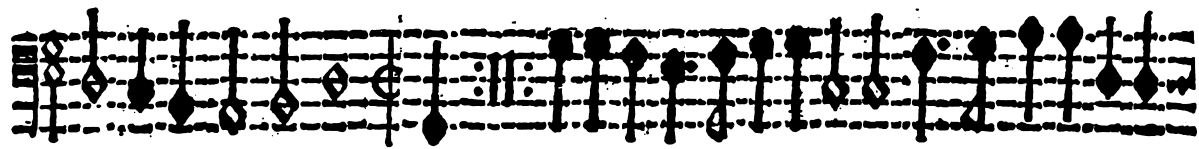
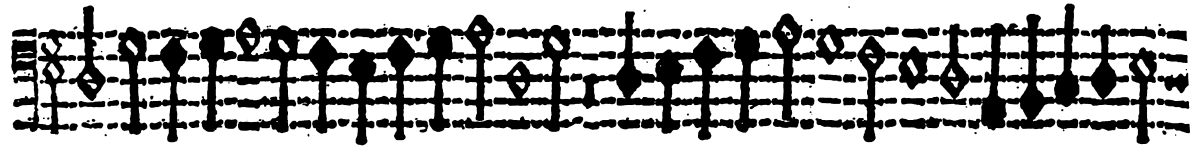
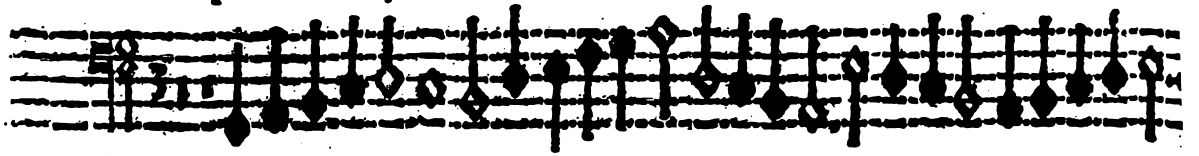
32.



Canzon per sonar à 4.

18

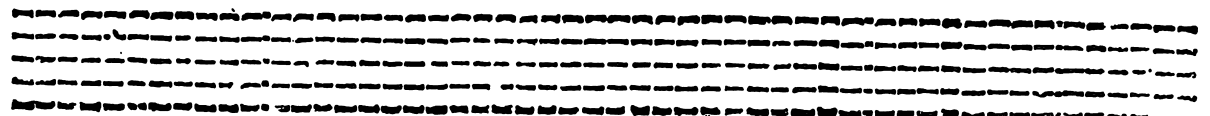
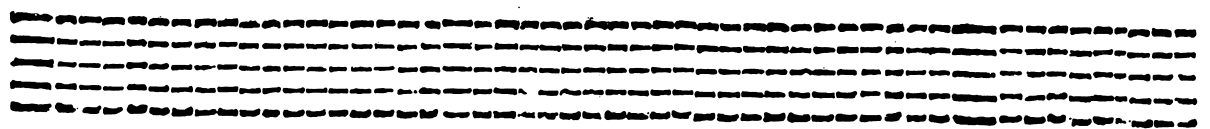
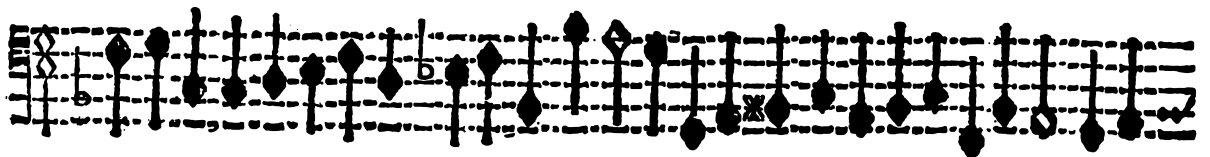
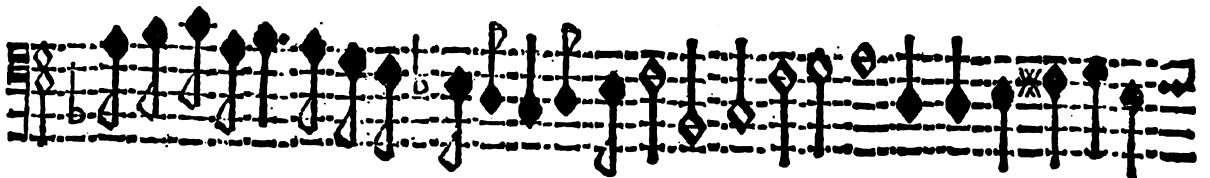
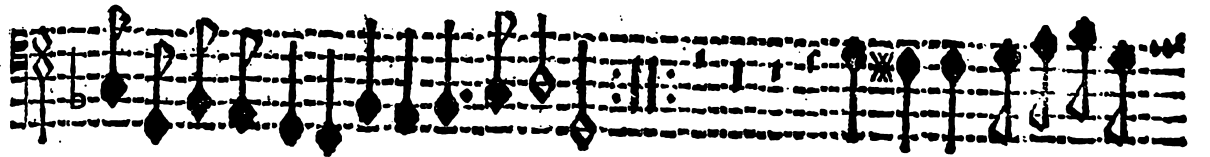
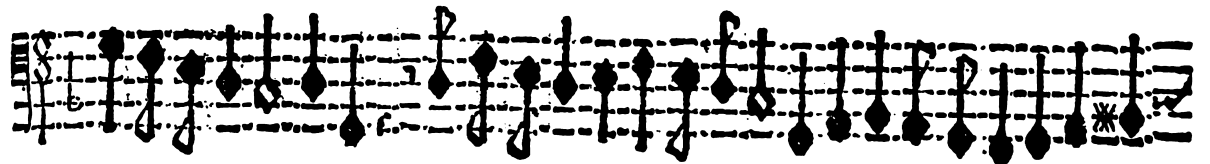
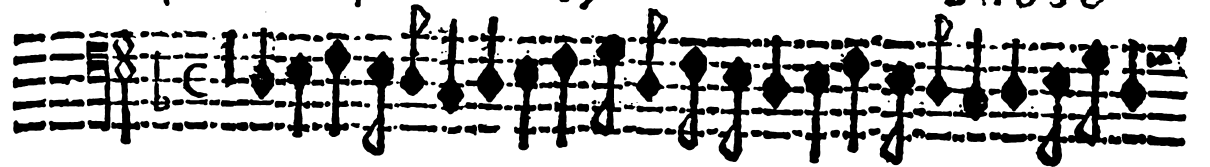
BASSO



Canzon per sonar A 4.

19

BASSO



Canzon per sonar A 4.

BASSO

