

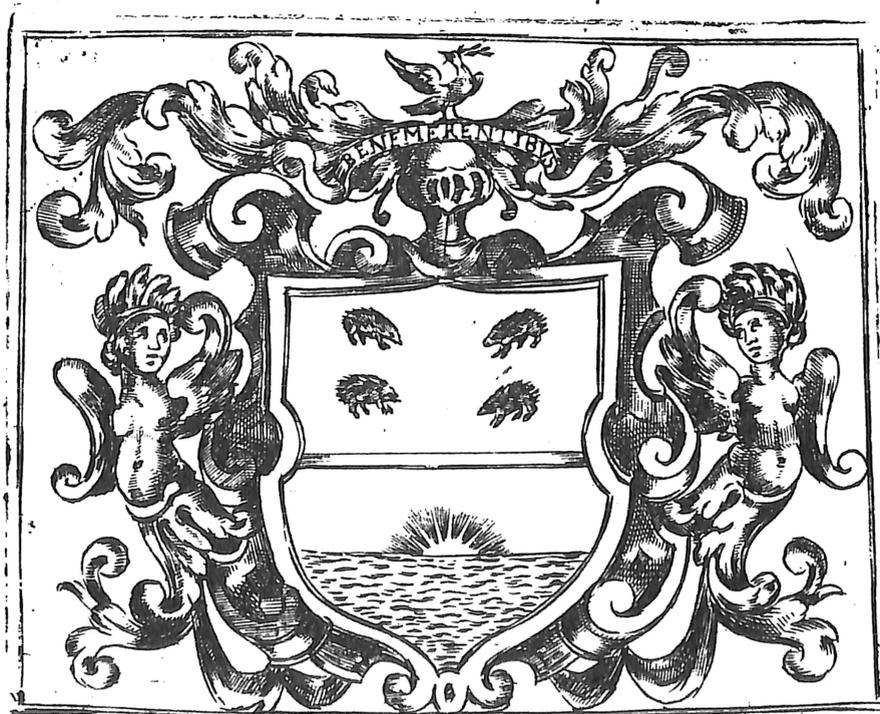
T E N O R E .

# SINFONIE

AD VNO, E DOI VIOLINI,  
A DOI E TROMBONE,  
CON IL PARTIMENTO PER L'ORGANO,  
con alcune à quattro Viole.

DI BARTOLOMEO  
MONT'ALBANO DA BOLOGNA,

*Maestro di Cappella in Santo Francesco di Palermo.*



In Palermo, Appresso Gio. Battista Maringo. 1629. D

*Impr. de la Riva Vic. Gen.*

*Impr. de Blaschis P.*

AL MOLTO REV. <sup>DO</sup> PADRE, E SIG. OSS. <sup>MO</sup>

IL PADRE MAESTRO  
BONAVENTURA ARIZZO

DIGNISSIMO PROVINCIALE, E COMMISSARIO GENERALE  
de Min. Conu. nel Regno di Sicilia.



*NA sol volta viddi la P. S. molto R. in Roma, e m'obligò tanto, che lasciai patria, non curai lunghi viaggi, e me ne corsi à servir la in questa Cappella di S. Francesco in Palermo. Hora che mi è stata concessa occasione di maggiormente riuerir, & ammirar le prudenti qualità sue, mi son sentito così animoso, & ardito, che hò voluto in questa maniera resti qualche testimonio vero, & eterno della mia seruitù, & obligatione con Padre di tanto merito, nobiltà, sapere, virtù, religiosità. Con gl'altri bisognano effagerationi per lodare, à S. P. sino le note mute fanno consonanza, e melodia; si come à punto non hauendo potuto io con degne parole celebrarla, ne con altro modo mostrarmeli grato, hò cercato con questo mutulo stile di sodisfar in parte à me stesso, all'obligo, che gli professo, & alla riuerenza, che le porto, e porterò infìn c'hauerò spirito, e vita. Supplico tratanto la Maestà del Signor Iddio, che conserui lungamente, la P. S. e l'effaleti doue li gran meriti suoi la chiamano, doue l'infocato intento mio le desidera, e doue il commun volere la porta, & col inchinarmegli humilmente le faccio profondissima riuerenza.*

Di S.P. molto R.

Diuotissimo, & obligatissimo seruo

Bartolomeo Montalbano da Bologna.

# IL THEMATICO ACADEMICO

IMPATIENTE.

ALLI SIGNORI MUSICI.

**S**E col Plettro, Arione, i Dei del Mare  
Lega in Amore; & nè riceue asta.  
E s' Amphione i duri sassi inuita,  
Mentre vuol la gran Thebe fabricare;  
E se potenza, & virtù singolare,  
Mostra il figliuol d' Apollo, che di vita,  
Priua la bella Euridice, gradita  
Fu la sua Letra, & ritorno ad Amare.  
Altri portenti di stupor vedrete,  
Cari ad Apollo, se del Monti Albano.  
Con arte, i primi frutti coglierete;  
Poi che sentendo lui, col Plettro in Mano,  
Tal gusto vi darà; che poi direte,  
Non spirito esser terreno, ma sovrano.



Sinfonia Settima.

A 3.

1.

Castelletti.

Sinfonie di Bartolomeo Montalbano.

D 3

Sinfonia ottava, A 3. Violini, & Trombone, 2

Musical staff 1: Treble clef, C major, 2/4 time signature. The staff contains a series of chords, primarily triads and dyads, moving in a stepwise fashion across the first octave.

Piunicello.

Musical staff 2: Treble clef, C major, 2/4 time signature. Continuation of the chordal texture from the first staff, with some eighth-note patterns appearing.

Musical staff 3: Treble clef, C major, 2/4 time signature. Continuation of the chordal texture, showing more complex rhythmic patterns.

Musical staff 4: Treble clef, C major, 2/4 time signature. Continuation of the chordal texture, with some sixteenth-note patterns.

Tardo

Musical staff 5: Treble clef, C major, 2/4 time signature. Continuation of the chordal texture, with some triplet markings.

Musical staff 6: Treble clef, C major, 2/4 time signature. Continuation of the chordal texture, with some sixteenth-note patterns.

Musical staff 7: Treble clef, C major, 2/4 time signature. Continuation of the chordal texture, with some sixteenth-note patterns.

Musical staff 8: Treble clef, C major, 2/4 time signature. Continuation of the chordal texture, with some sixteenth-note patterns.

Musical staff 9: Treble clef, C major, 2/4 time signature. Continuation of the chordal texture, with some sixteenth-note patterns.

Musical staff 10: Treble clef, C major, 2/4 time signature. Continuation of the chordal texture, with some sixteenth-note patterns.

Musical staff 11: Treble clef, C major, 2/4 time signature. Continuation of the chordal texture, with some sixteenth-note patterns.

Musical staff 12: Treble clef, C major, 2/4 time signature. Continuation of the chordal texture, with some sixteenth-note patterns.

Sinfonia nona. A 4.

Scalilla.



Sinfonia Decima. A 4.

4

First musical staff with notes and rests.

Tutti Noua.

Second musical staff with notes and rests.

Third musical staff with notes and rests.

Fourth musical staff with notes and rests.

Fifth musical staff with notes and rests.

Sixth musical staff with notes and rests.

Seventh musical staff with notes and rests.

Eighth musical staff with notes and rests.

Ninth musical staff, mostly empty with some faint markings.

Tenth musical staff, mostly empty with some faint markings.

Eleventh musical staff, mostly empty with some faint markings.



Sinfonia vndecima. A 4

5

Pianello

Sinfonia duodecima.

A 4.

6

Tocco

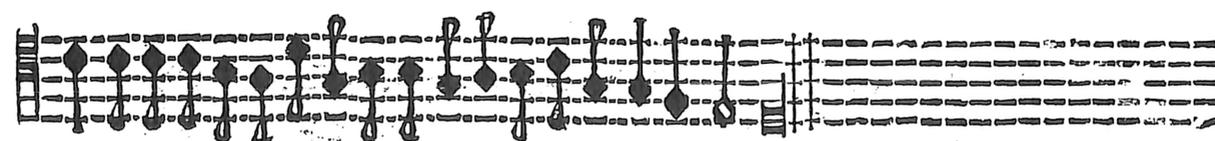
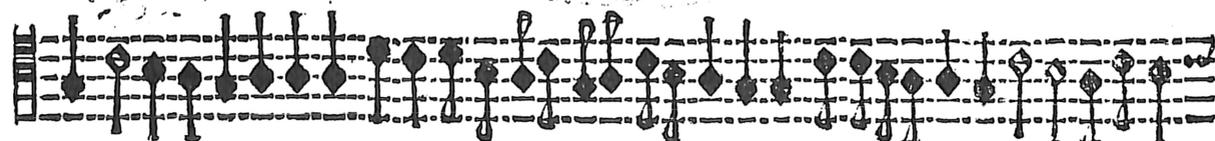
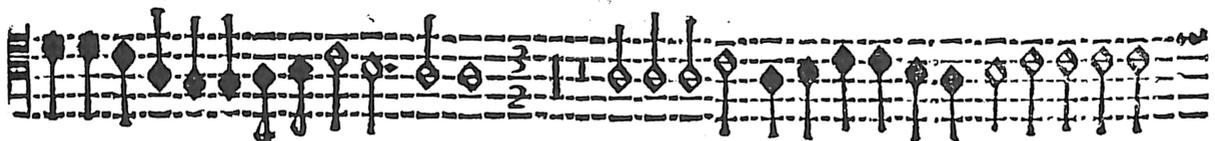
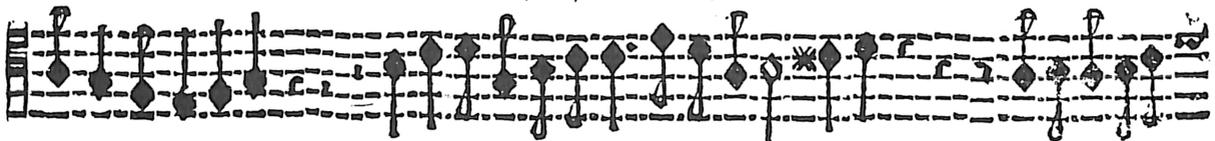
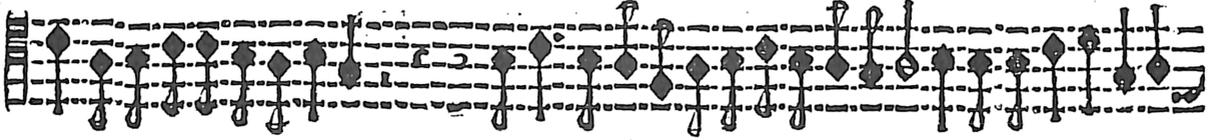
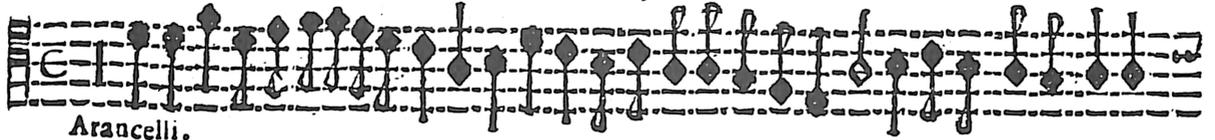
The first seven staves of the musical score contain a 'Tocco' section. The notation is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, primarily using eighth and sixteenth notes, with some rests and dynamic markings. The notation is dense and rhythmic, typical of a toccata or prelude. The first staff begins with a treble clef and a common time signature. The subsequent staves continue the melodic and rhythmic development of the piece.

The bottom half of the page contains four empty musical staves, each consisting of a five-line staff with a single horizontal line. These staves are currently blank, suggesting they are either unused or intended for a different part of the score.

Sinfonia decima terza.

7

Arancelli.



# TA VOLA DELLE SINFONIE.

A DVOI VIOLINI, E TROMBONE.

Castelletti.	1
Fiumicello.	2

A QUATTRO VIOLE.

Campotano.	3
Turri Noua.	4
Pianello.	5
Tocco.	6
Arancelli.	7

