M140
T33I6
1593a

DI GIO. ANTONIO TERZI DA BERGAMO.

INTAVOLATVRA DI LIVTTO

ACCOMODATA CON DIVERSI PASSAGGI
per suonar in Concerti a duoi Liutti, & solo.

LIBRO PRIMO.

IL QVAL CONTIENE, MOTETTI, CONTRAPONTI, Canzoni Italiane, & Francese, Madrigali, Fantasie, & Balli di diuerse sorti, Italiani, Francesi, & Alemani.

CON PRIVILEGGIO.

IN VENETIA,
Appresso Ricciardo Amadino,

M. D. XCIII.

BIBLIOTECA DEL LICEO MUSICALE DI BOLOGNA

AL MOLTO ILLVSTRE

MIO SIGNORE, ET PADRONE OSSERVANDISSIMO

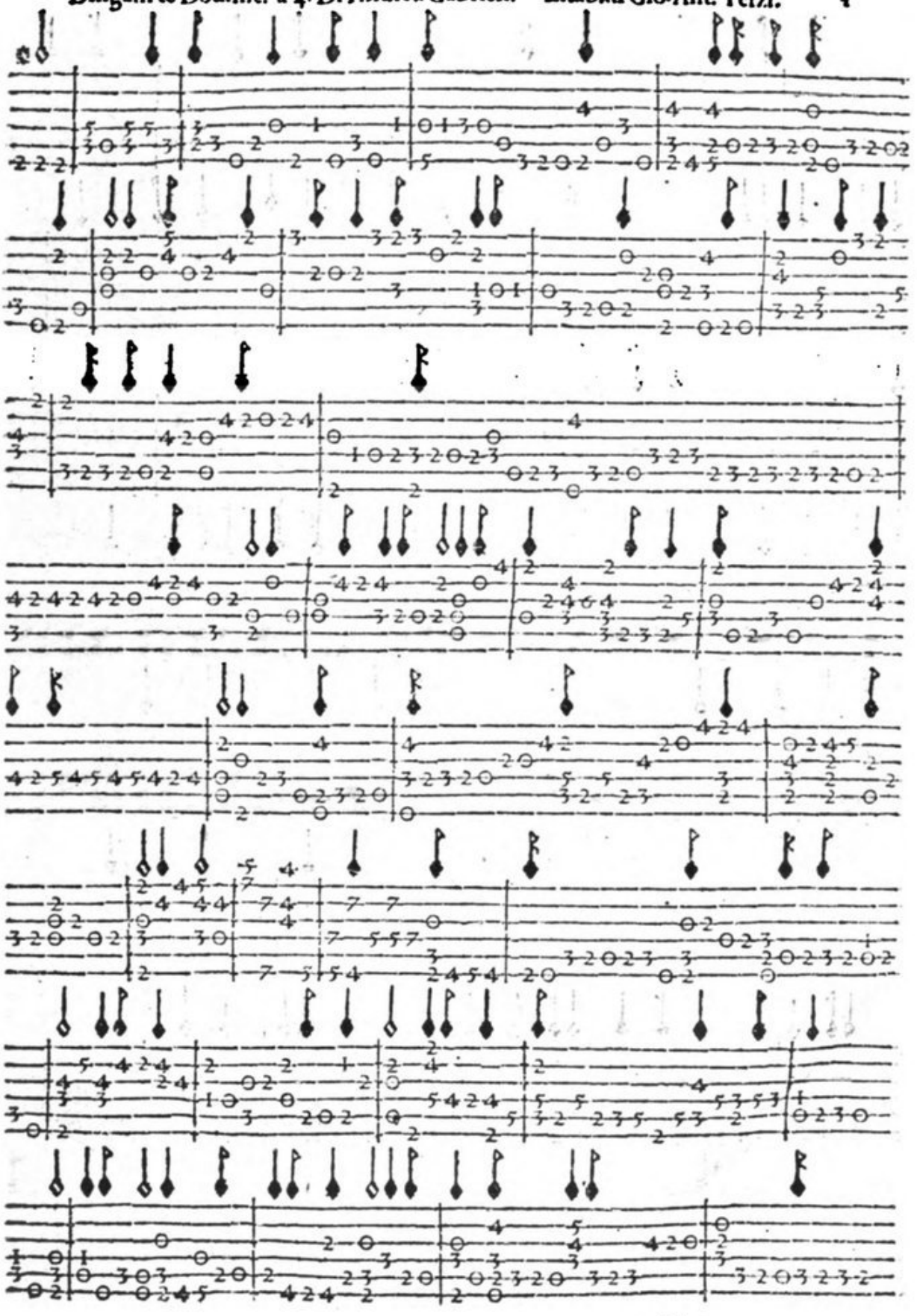
IL SIG. CAVALIER BARTOLOMEO FINO.

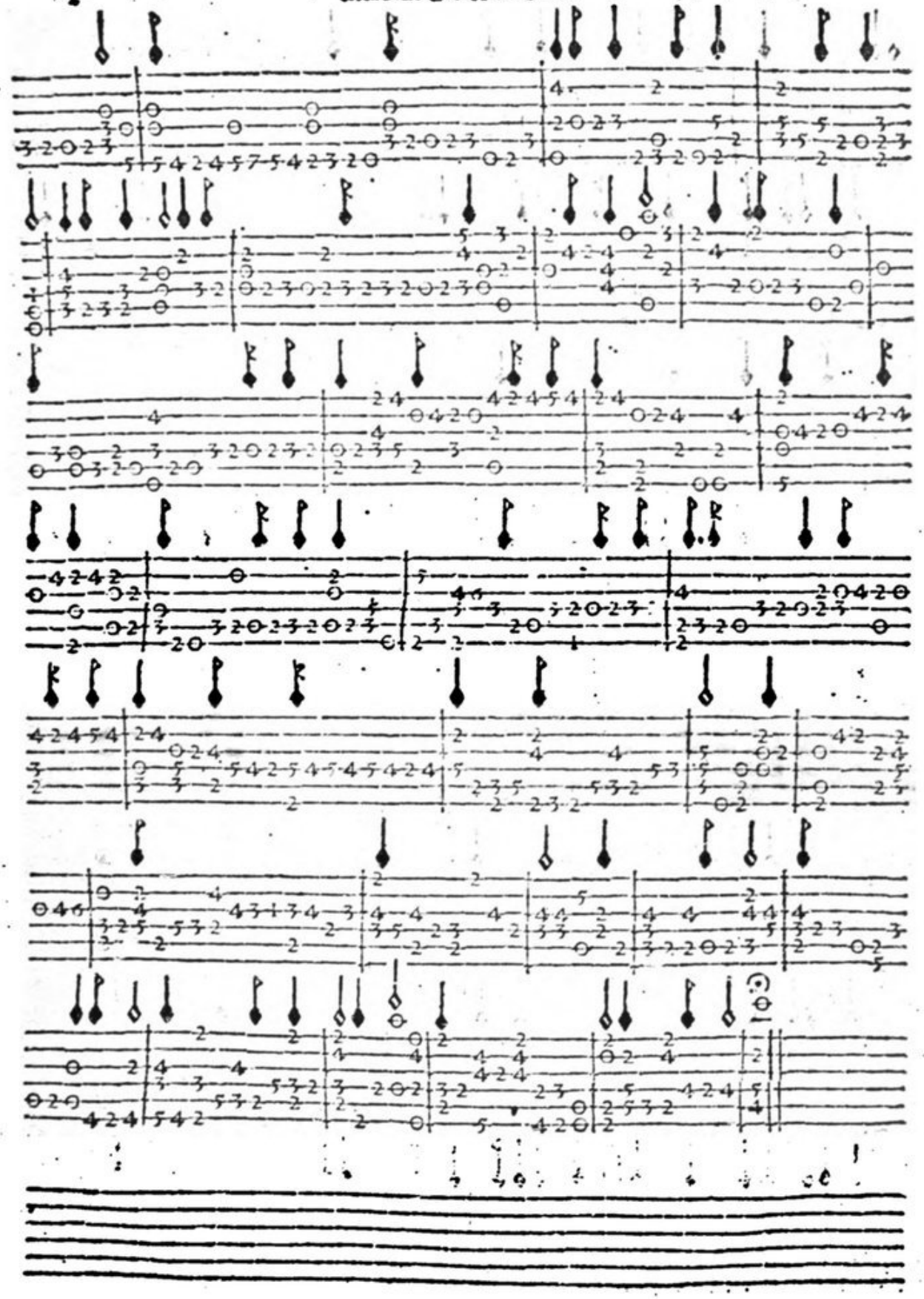
TRa le sette arti, che non senza gran ragione, dalla antichità uenerandasi furono liberali nomate; niuna ue n'hà (per parer mio) che in maggiore stima e riuerenza della Musica fusse: Onde quelli soli ueri sapienti creduti furono, che della Musica intelligenti erano; testimonio render ne pucte Temistocle, & molt'altri di quei secoli; al cui honore di non picciol mancamento fù l'esser eglino di quella priui. Imperoche, conosceua benissimo quella età ueramente felice madre, Alerice, & maestra delle scienze, che non altro significaua priuazione di Musica, che prouazione e mancamento di vita; non essend'ella altro che perfetissimo ordine; ne essendo questo altro che intelligenza, vita, e anima del mondo: e quant'ella sia (col mezzo delle sue armoniche consonanze) potente a rapire gli animi, & congiongerli in Dio, dicalo (non ch'altri) V. S. Molto Illustre; che al suon di quel suo diuin Liutto Rè de gli altri strumenti hà potuto più uolte in se stessa non senza sommo diletto un si importante, & miracoloso effetto conoscere. Onde, trà l'altre uirtù di che ella in età anche giouenile riguardeuole appo il mondo si rende, questa diuina della Musica, con molta sua gloria possiede, e tal'hora (dando tregua a suoi più graui studij) con molta ricreazione dell'animo essercita; onde, potrà ben ella, queste mie fatiche intorno ad essa composte, che, che elle si sieno, nonmen con prudenza giudicare, che con molta autorità difendere (qual'hora l'uopo ui fusse) da torbidi, & uenenosi fiati di contradizione: Le dedico dunque, è consacrole hora al nome suo; non con intenzione di donarle perciò fama, ne grido; sendo il nome, & cognome suo & de gli Antenati suoi pur troppo per se stesso a gli occhi del mondo chiaro, e risplendente, & benissimo conosciuto per il paese [illegible] Ch'Apenin parte, e'l Mar circonda e l'Alpe; ma si bene con speranza di poter col dedicarle a lei donar quell'immortalità a questo mio caro, & diletto parto dell'animo; che dalla sua autorità sperar si puote, e'l Padre per se stesso forse sperar non gli era lecito. Tacerò che cosi facendo, renderò pago un mio antico desiderio ch'hò, & sempre hebbi di mostrarle (con qualche benche picciol segno) l'animo mio uerso di lei qual e i si fusse. Tacerò anco che cosi facendo uerrò in parte non dirò a scemar gli obligbi molti che li deuo, (che ciò sarebbe anzi impossibile che nò) ma si bene in segno di gratitudine a farli palesi al mondo, & appo d'esso con questo mio testimonio quasi che carta di sigurtà a constituirmele debitore, è per consequenza (appo gli sani & dritti giudity c'haueranno punto cognizione della grandezza del debito) perpetuo seruitore. Rimane pregarla, uoglia con quella sua solita grandezza d'animo accettare queste mie picciole fatiche, e da esso argomentarne con il piciolo potere il pronto uolere; che qualunque ei si sia, suo è, e suo sempre sarà, & senza più, pregole da Dio Onnipotentissimo ogni maggior bene, & gli bacio le mani. Di Venetia. il dì 15 di Luglio. 1593.

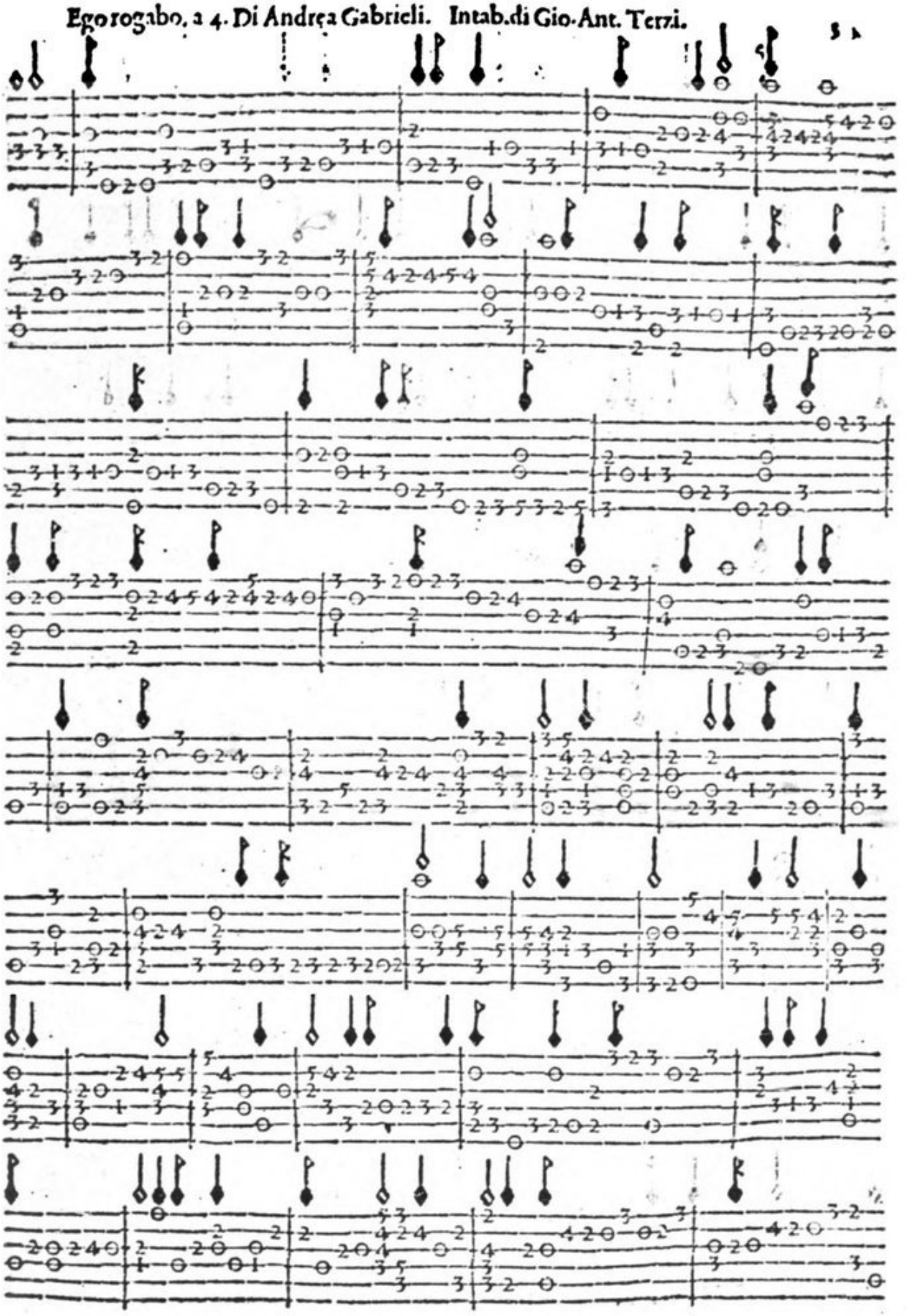
Di V. S. Molto Illustre

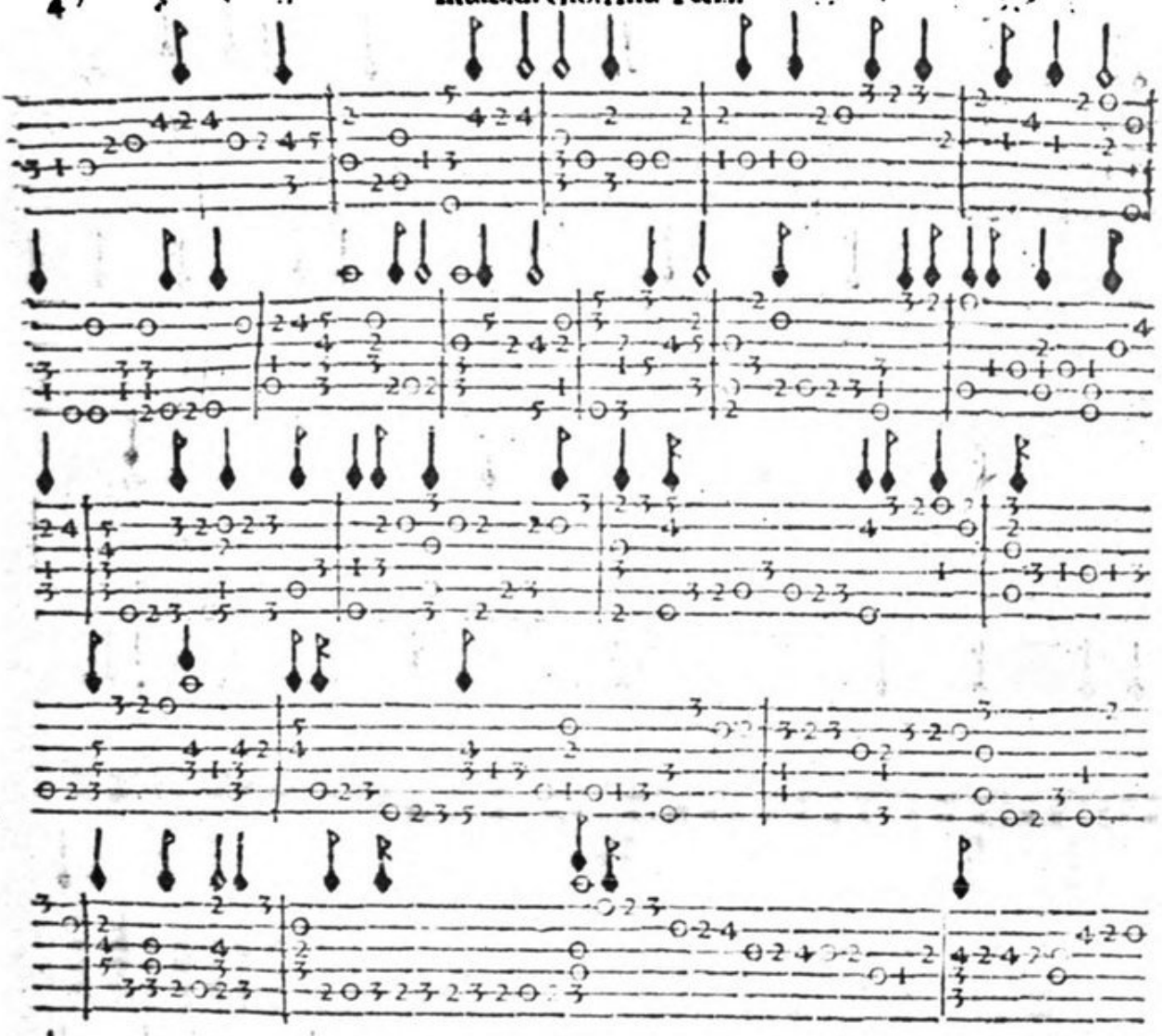
Diuotissimo Seruitore

Gio: Antonio Terzi.

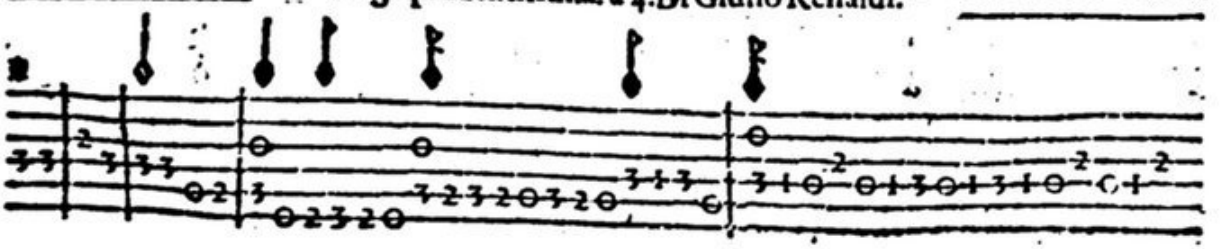


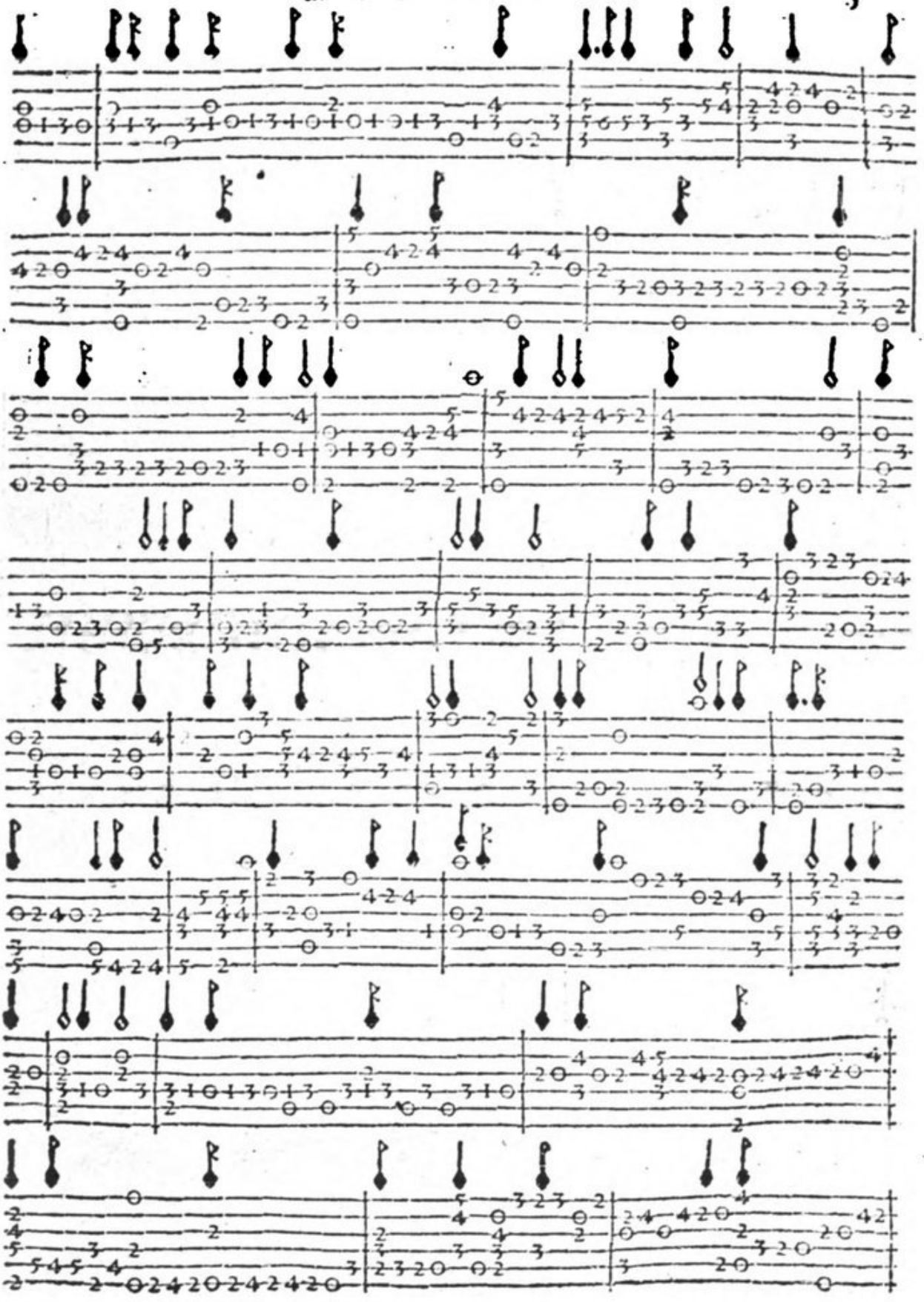


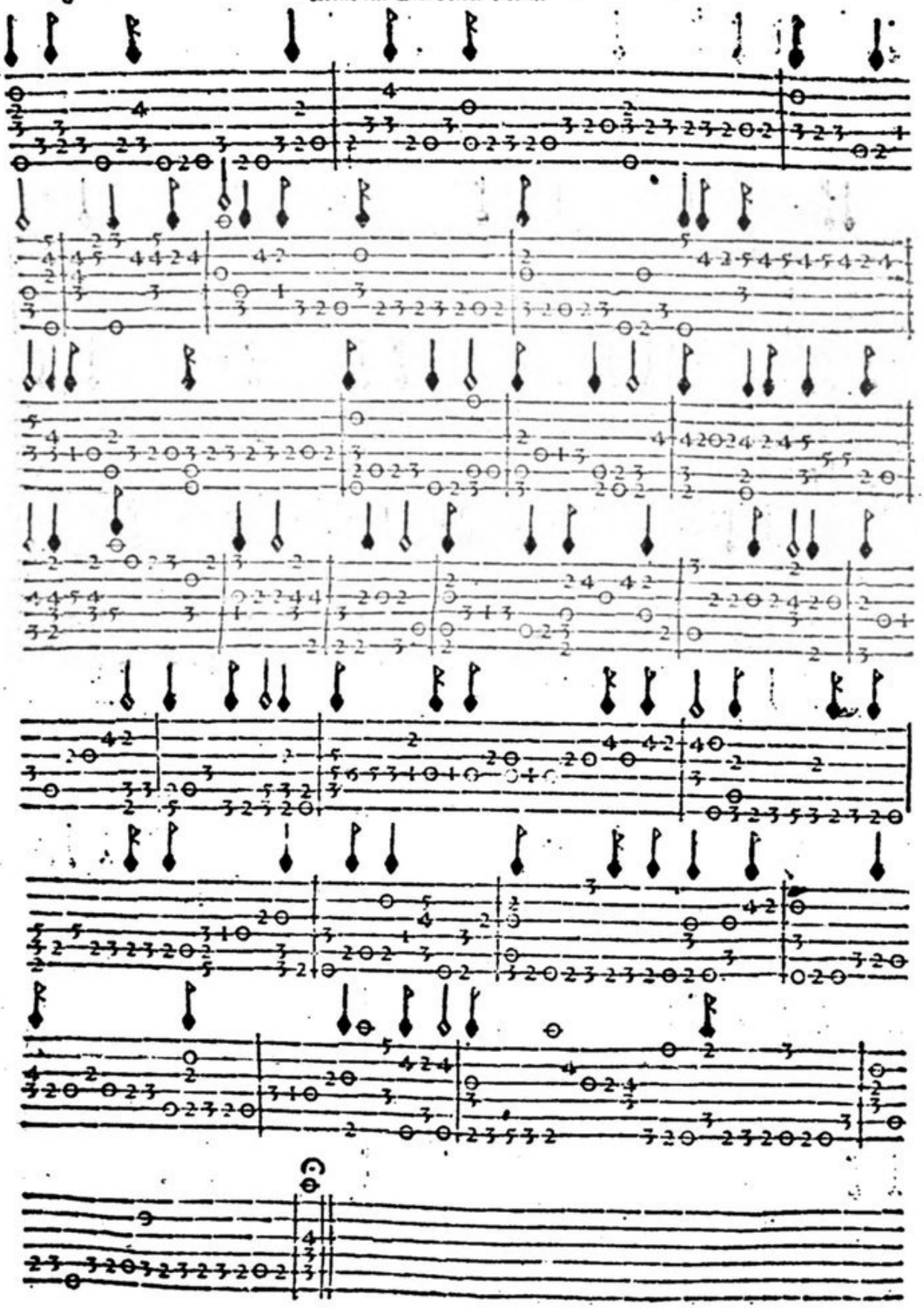


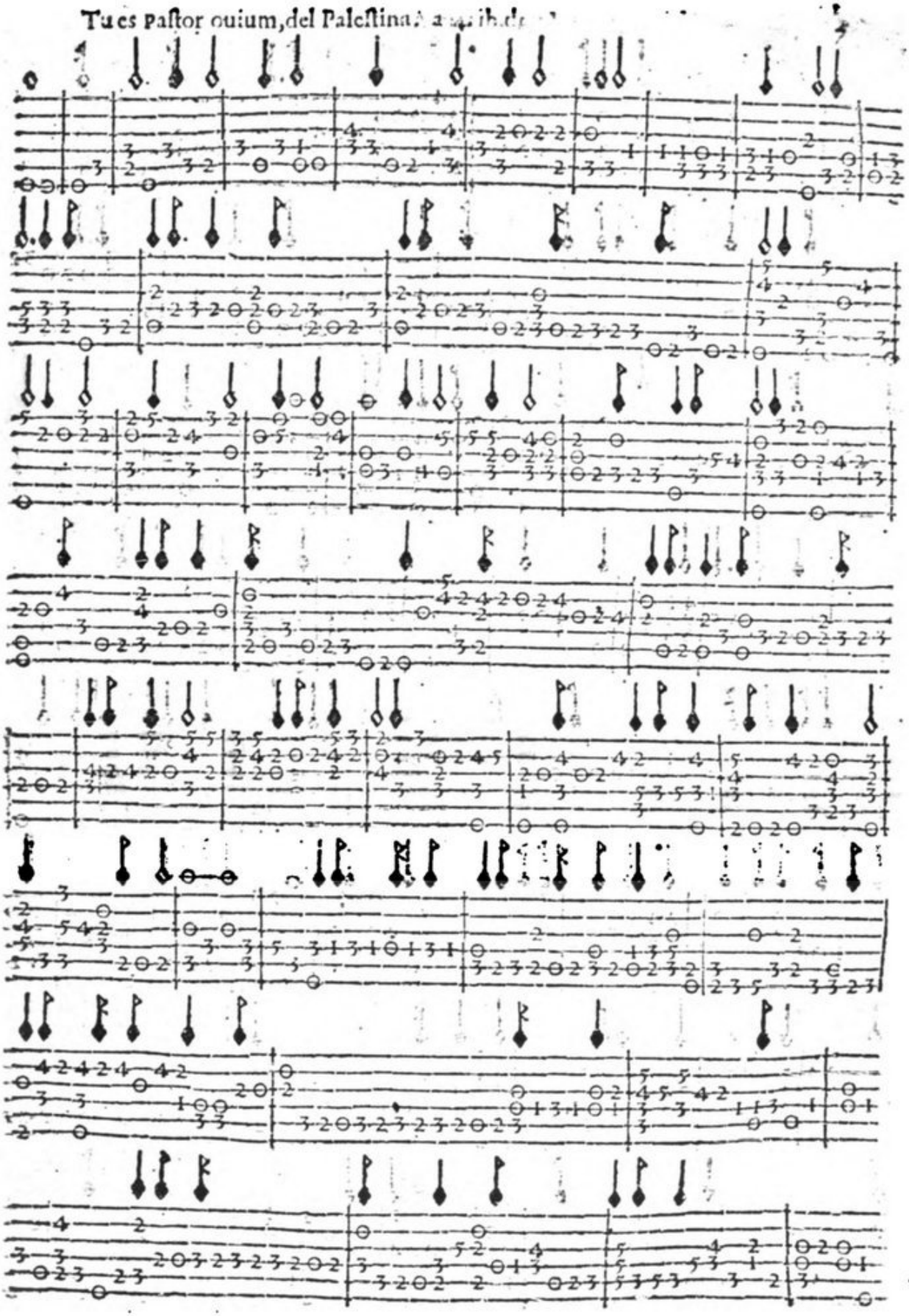


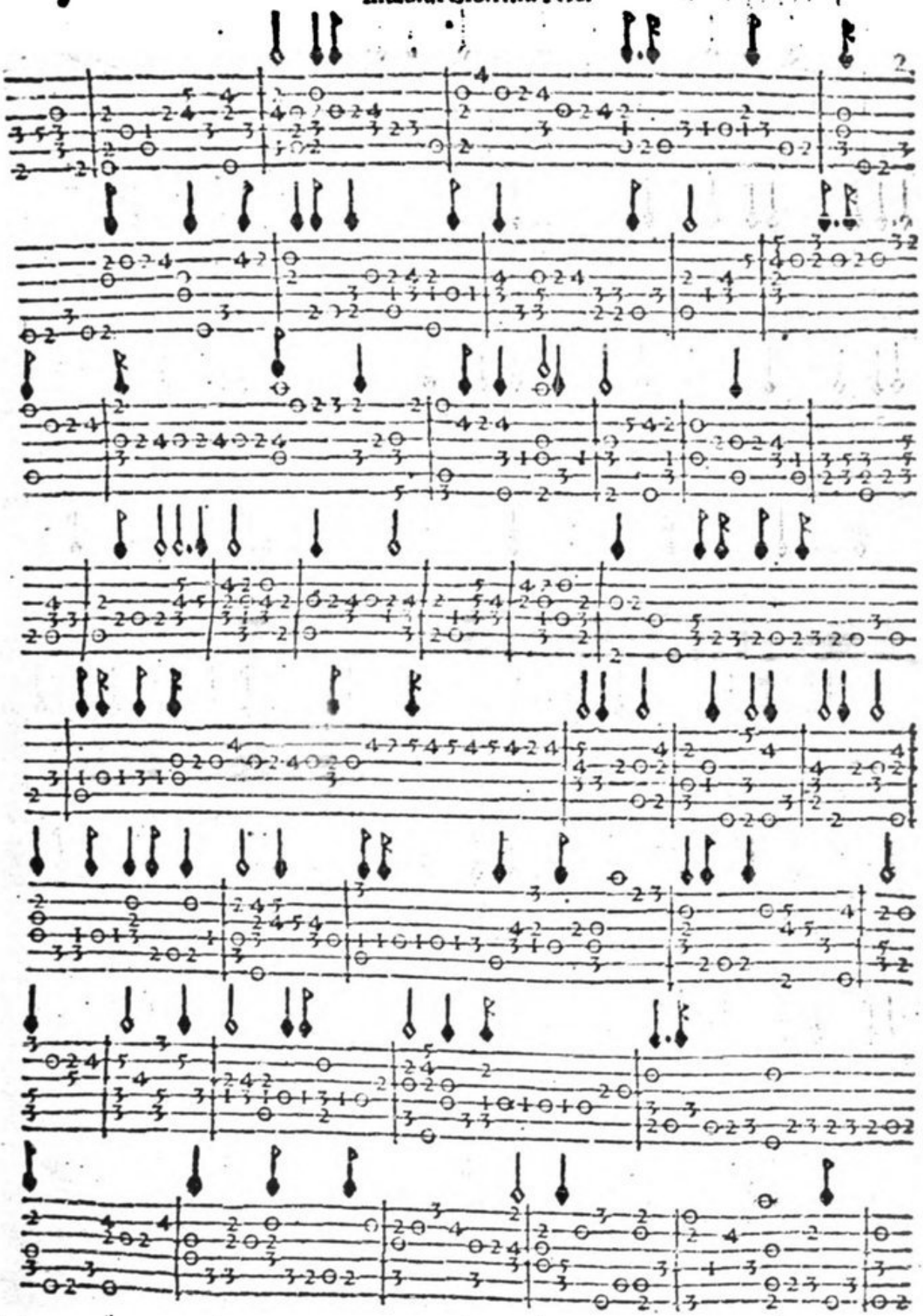
Virgo prudentiſsima. a 4. Di Giulio Renaldi.

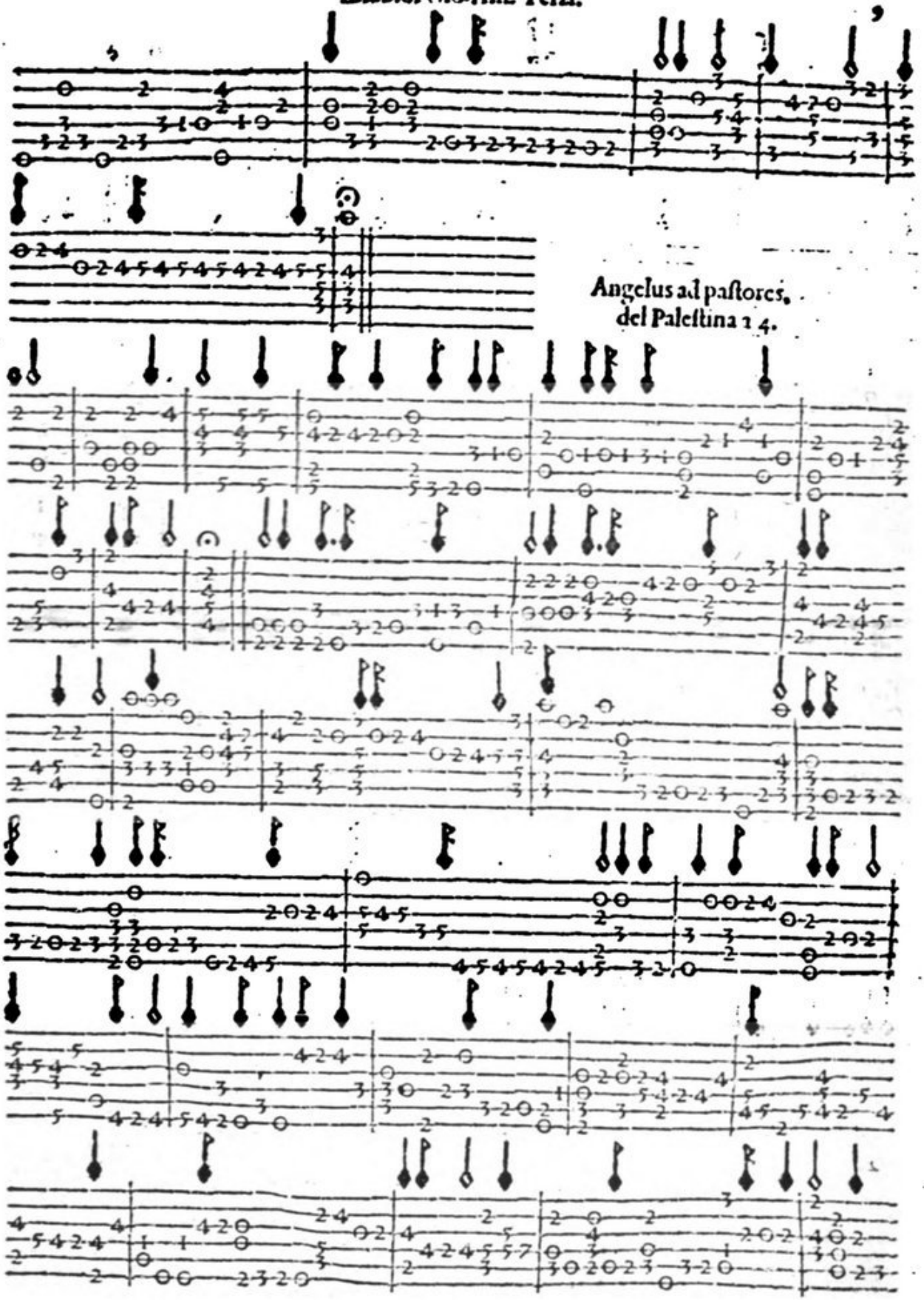




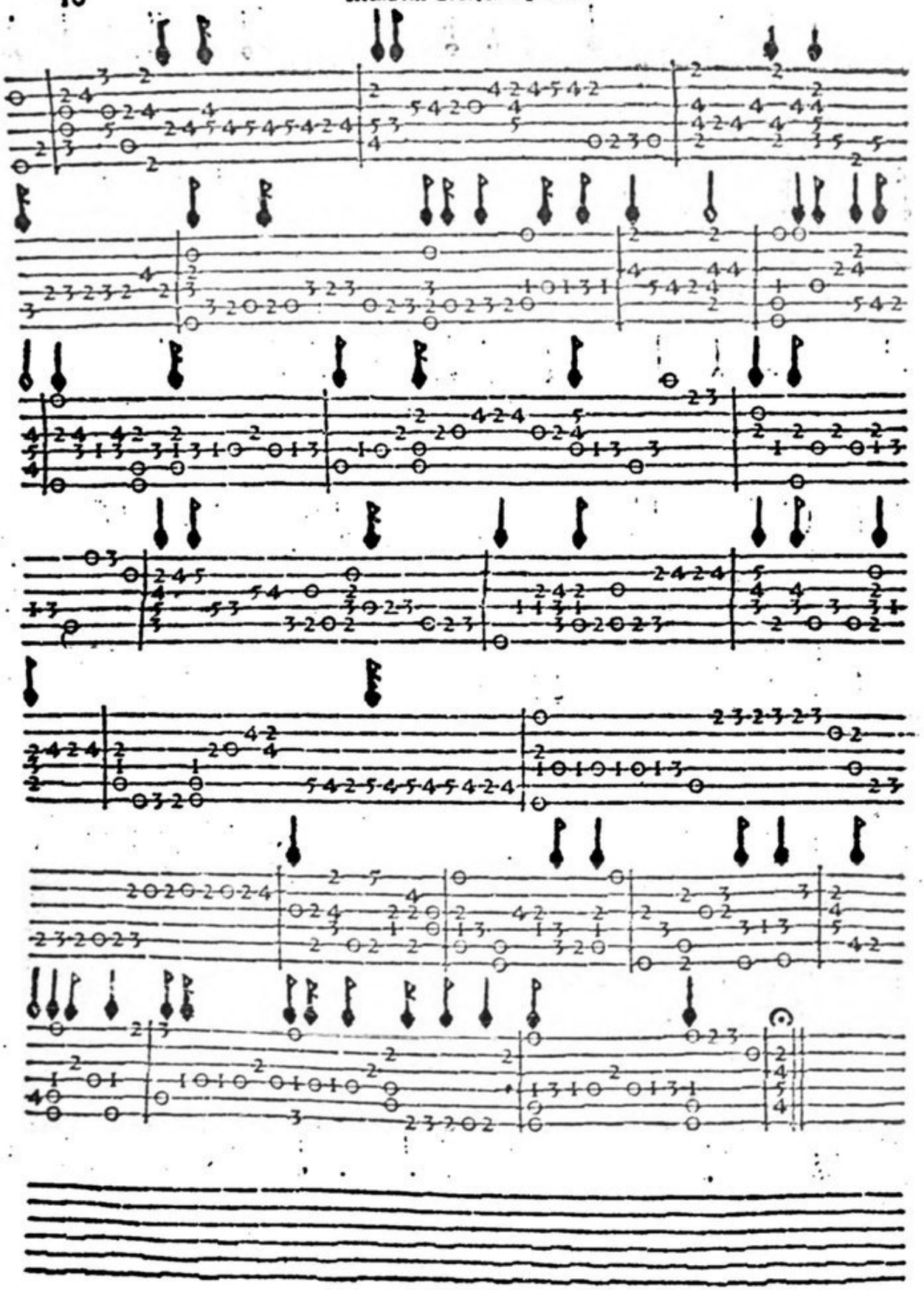



Tu es Pastor ouium, del Palestina

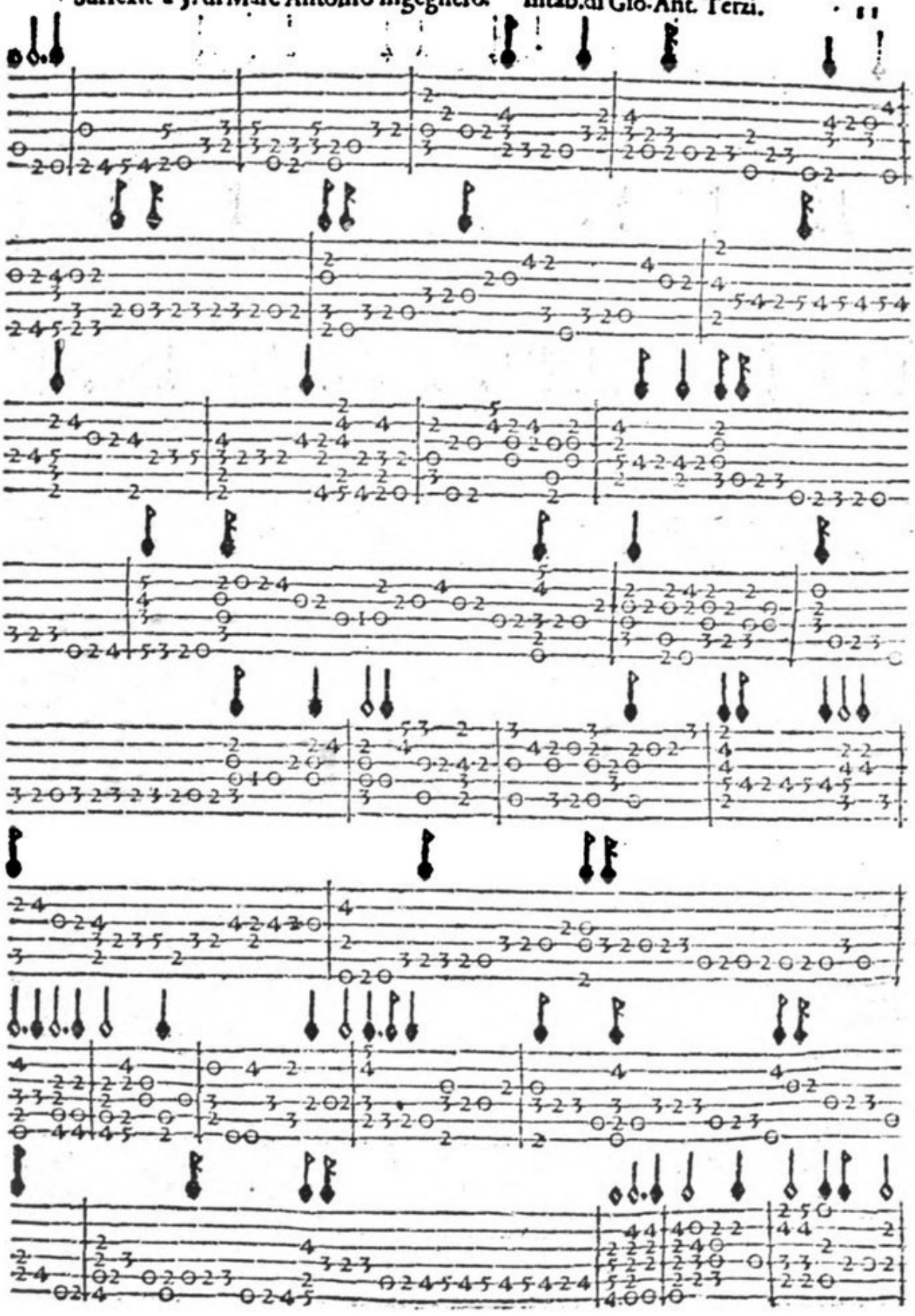


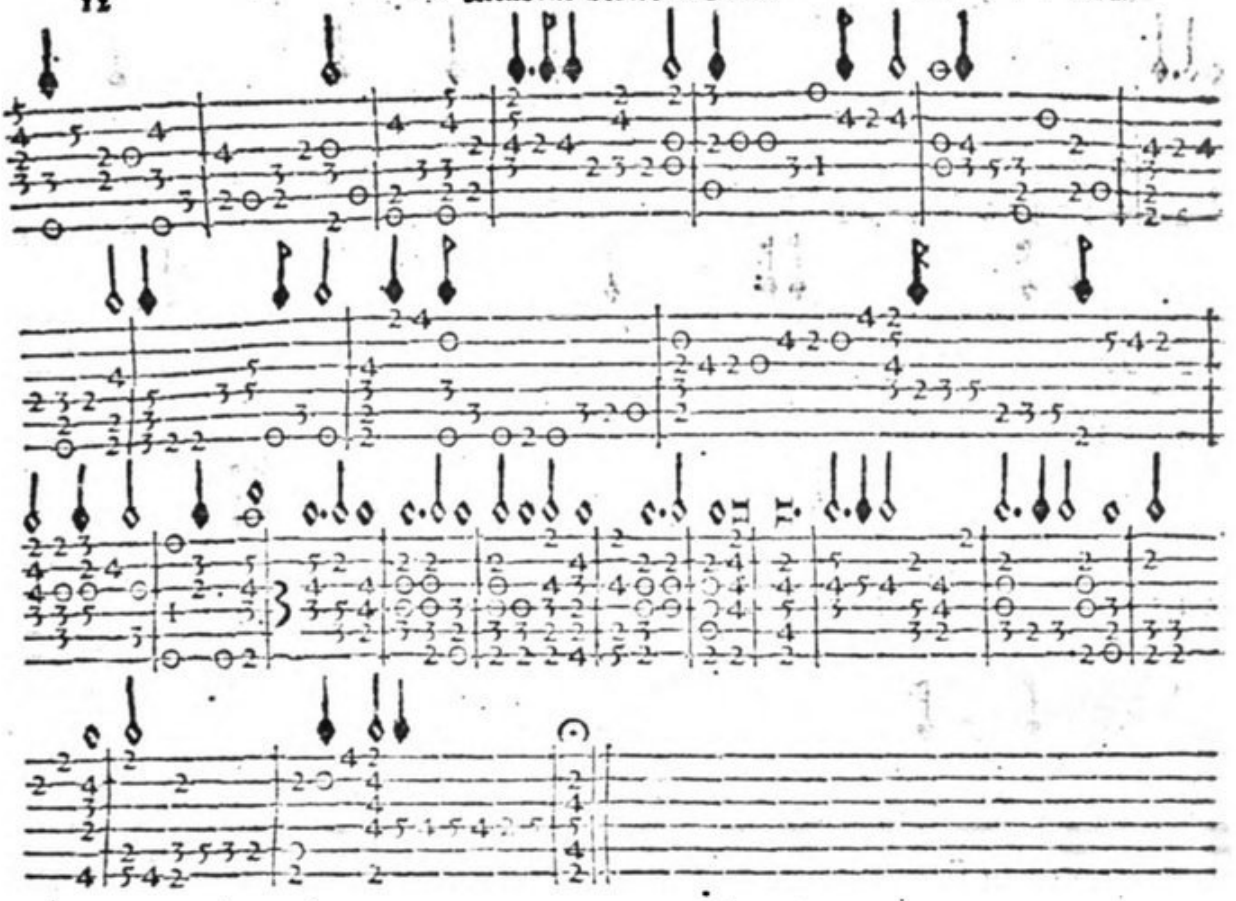


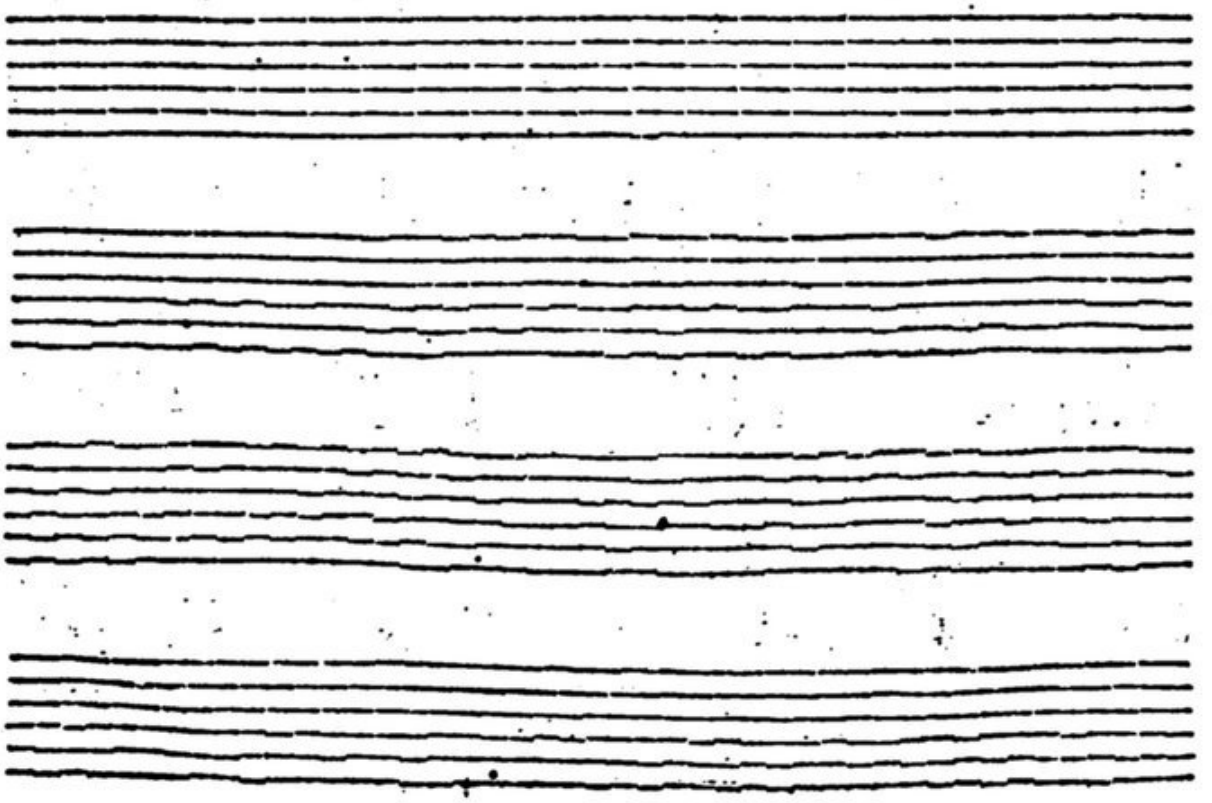
Angelus ad paſtores, del Paleſtina a 4.



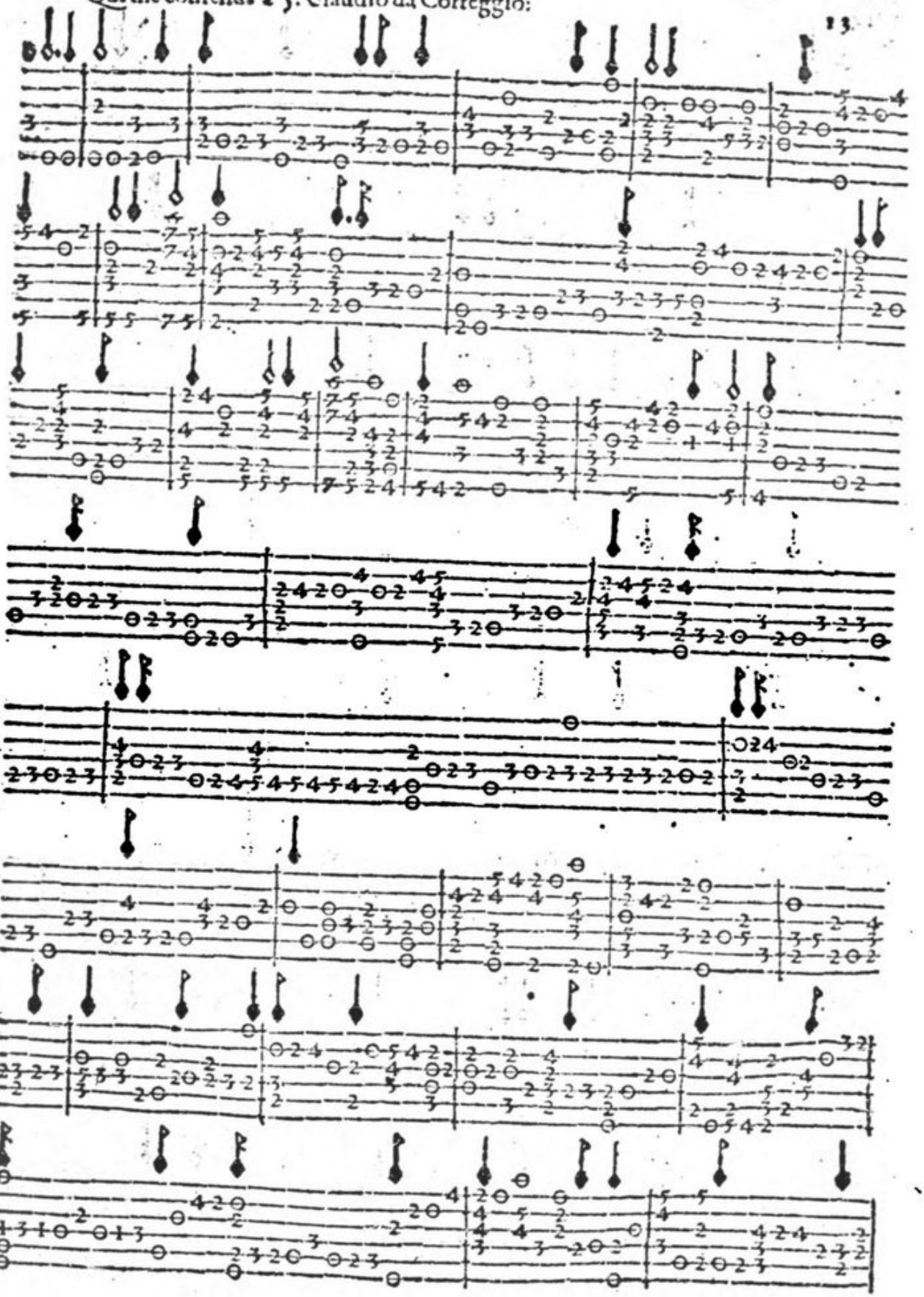
Surrexit a 5. di Marc'Antonio Ingegnero. Intab.di Gio:Ant. Terzi.

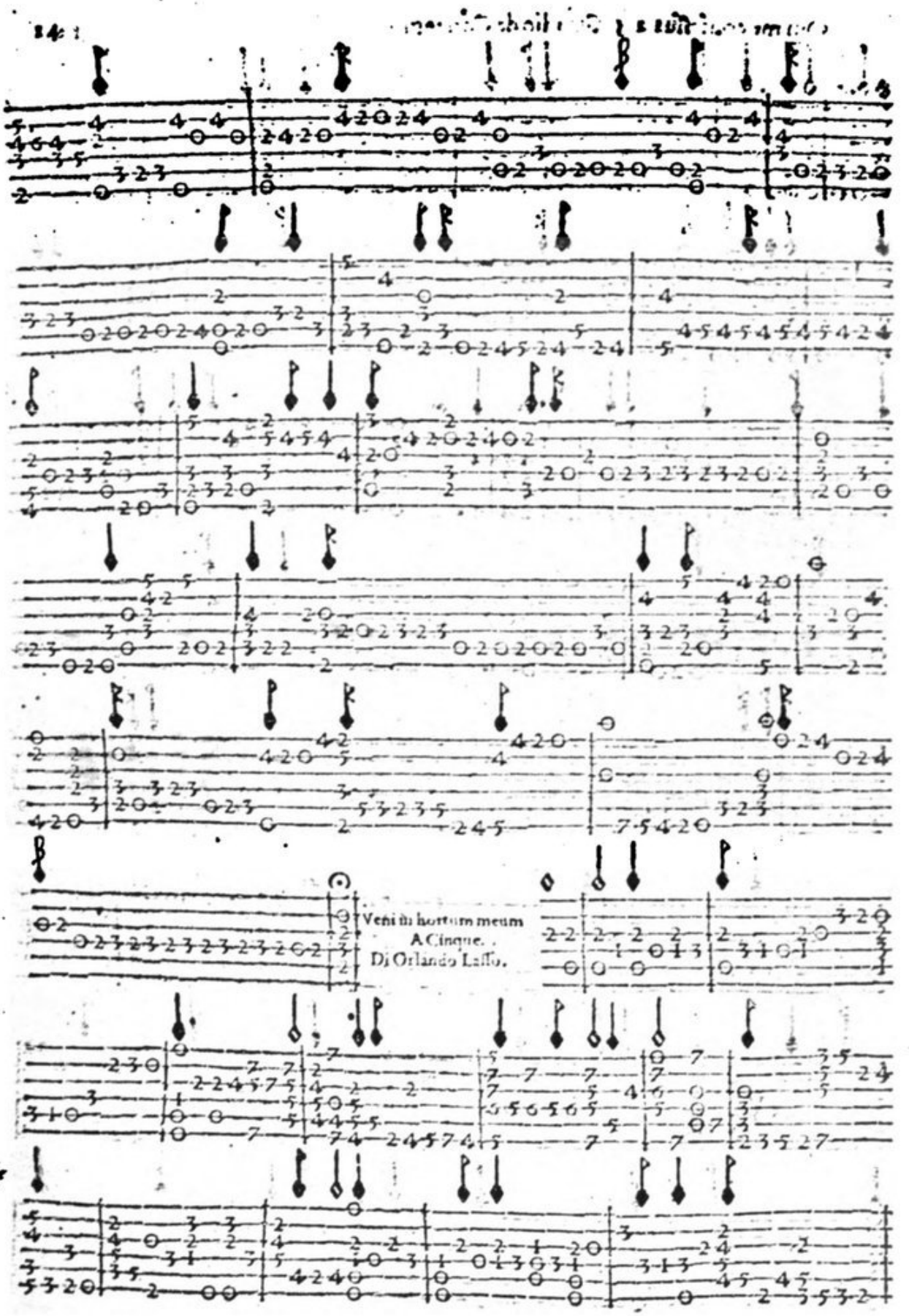


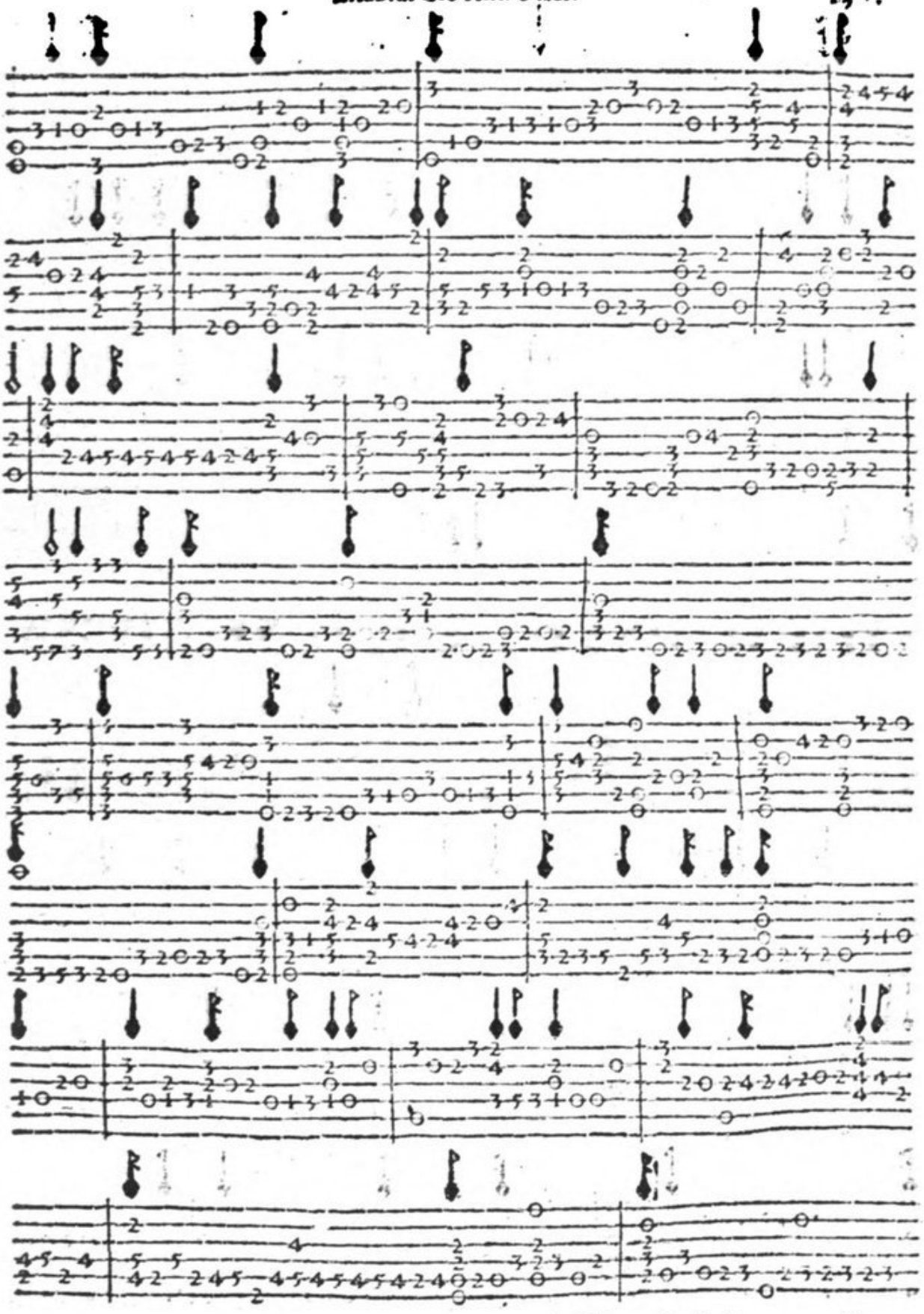


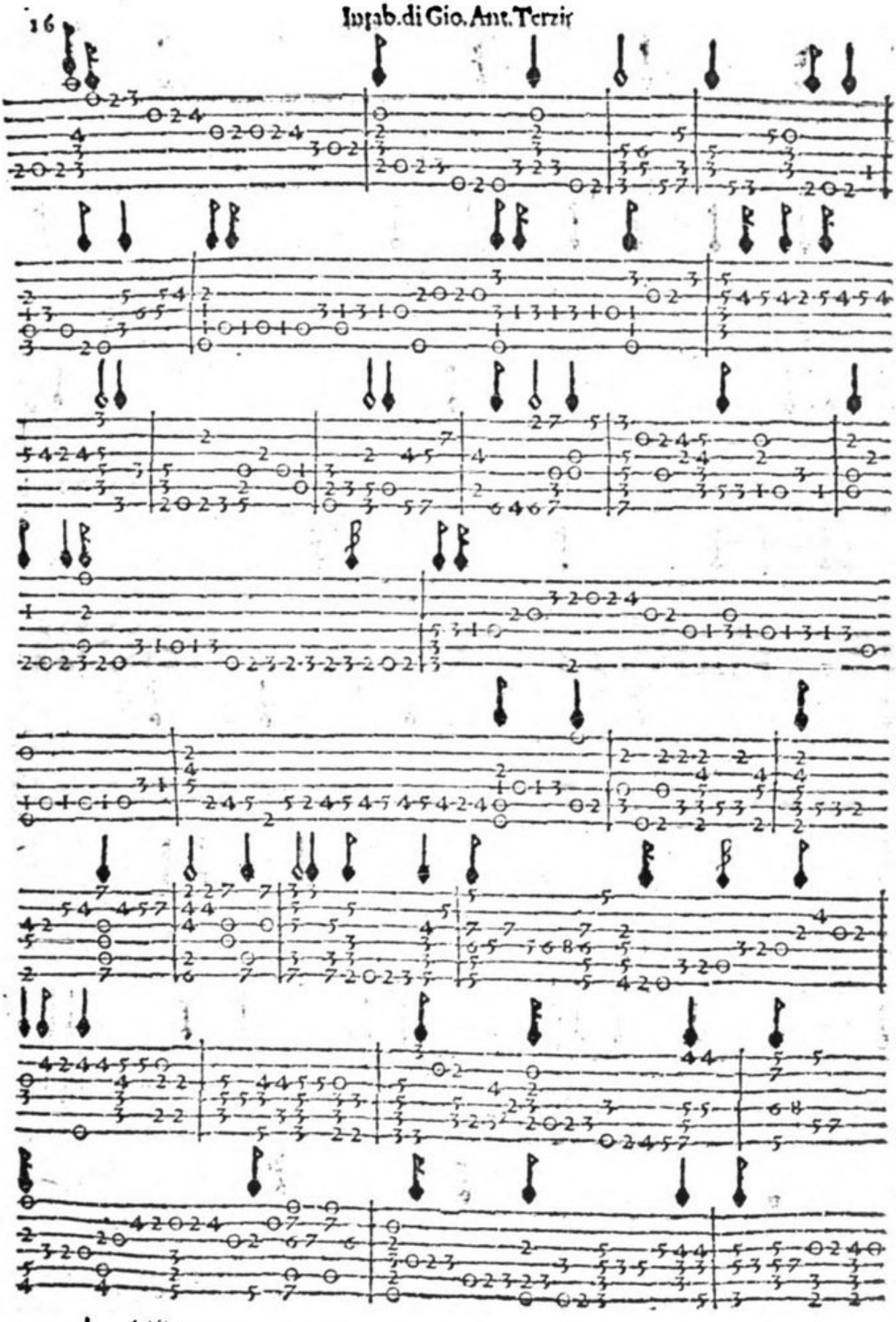


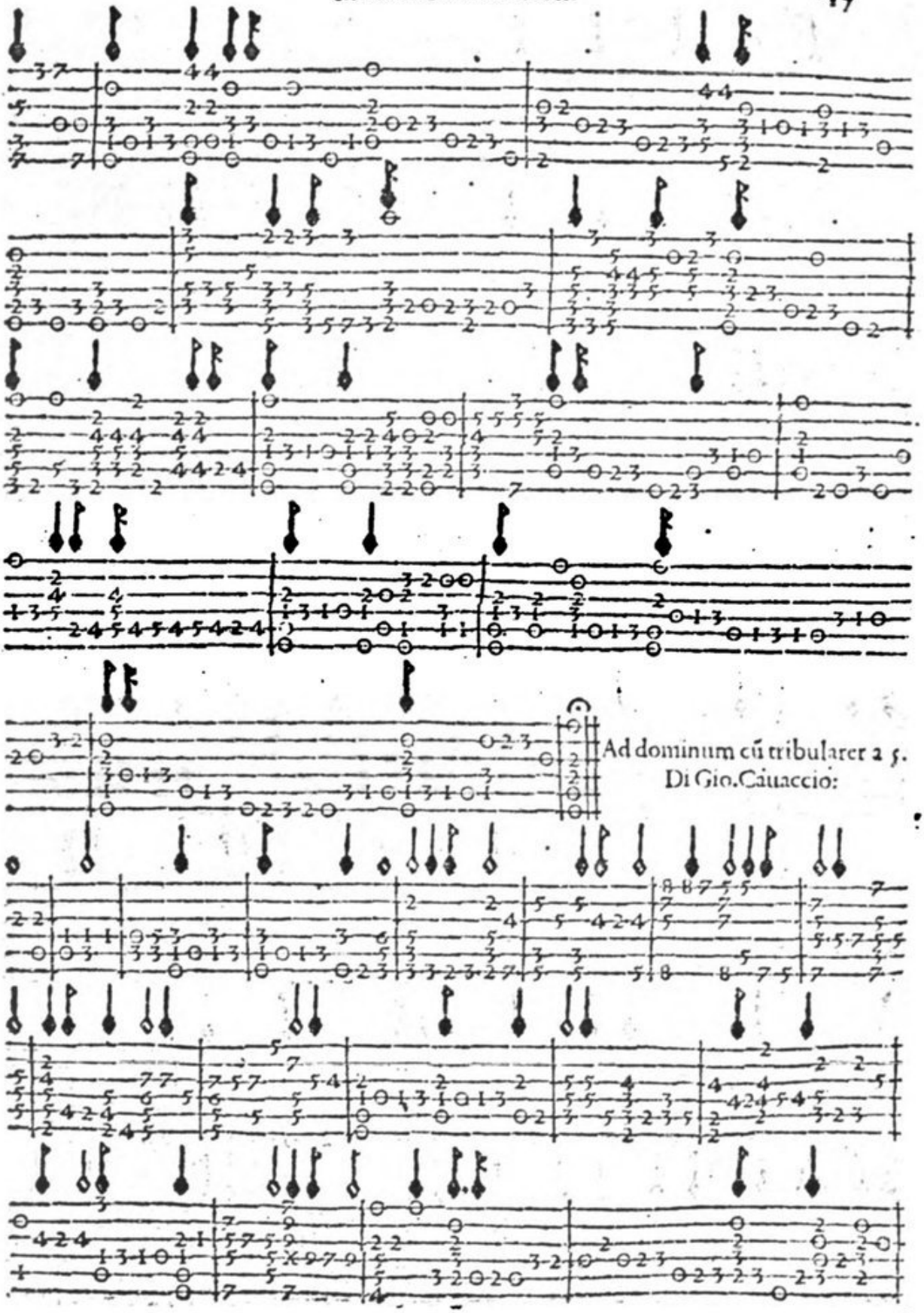
Qui me confessus a 5. Claudio da Correggio:

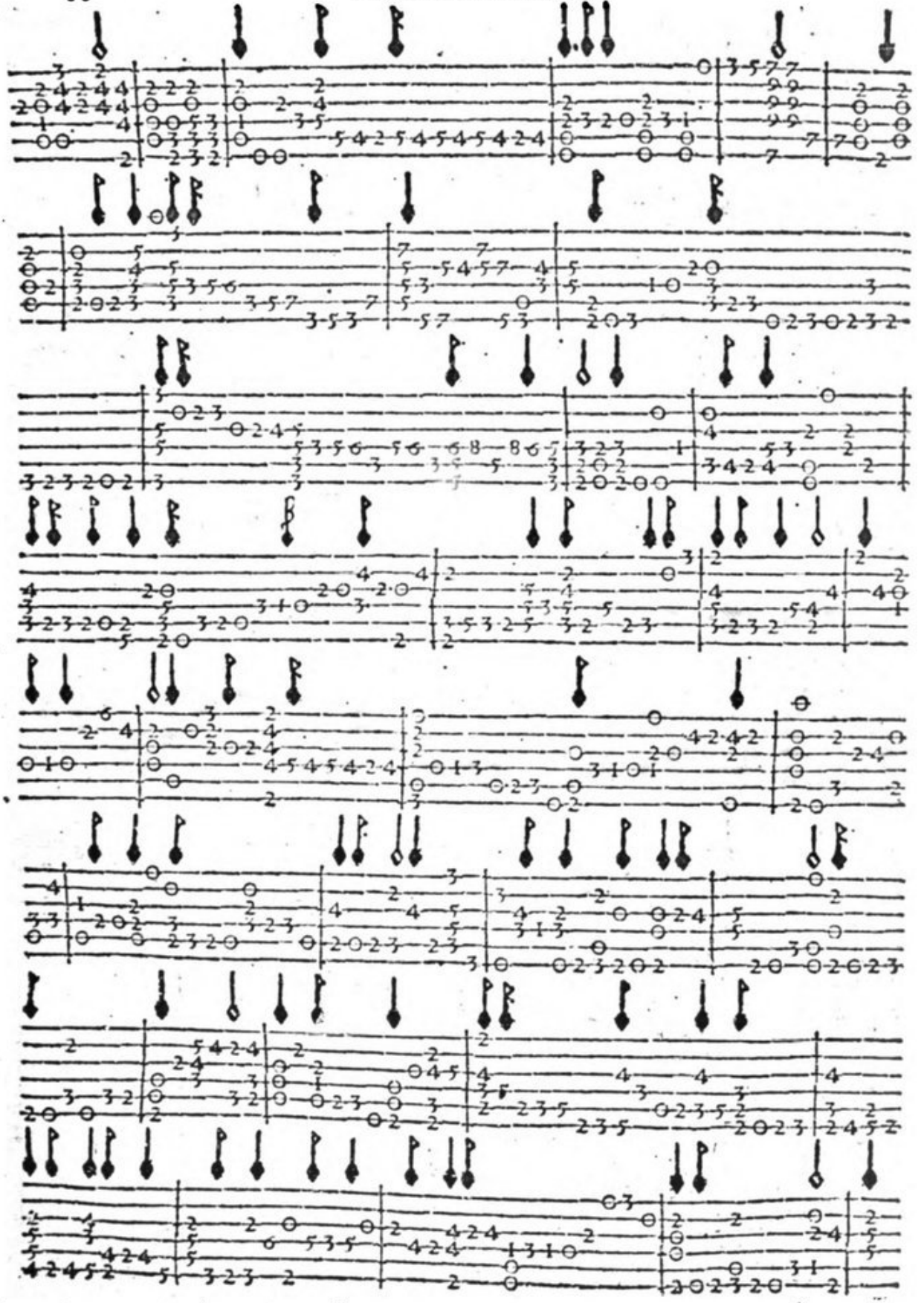


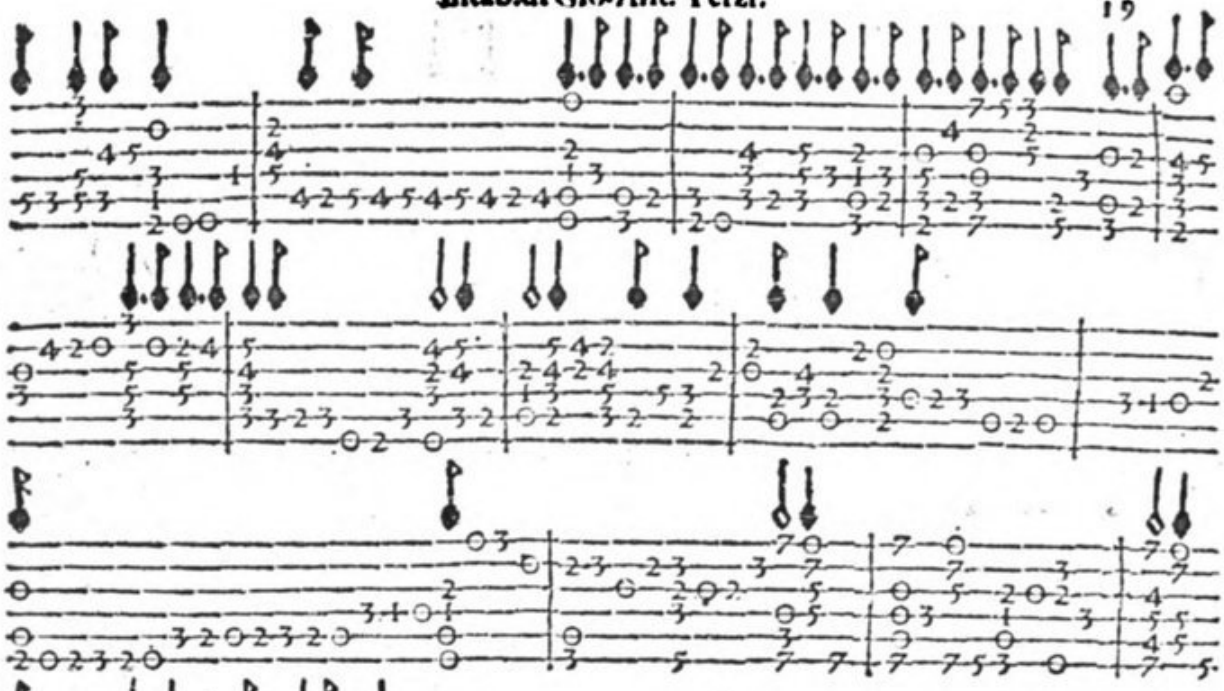

Veni in hortum meum
A Cinque.
Di Orlando Lasso.



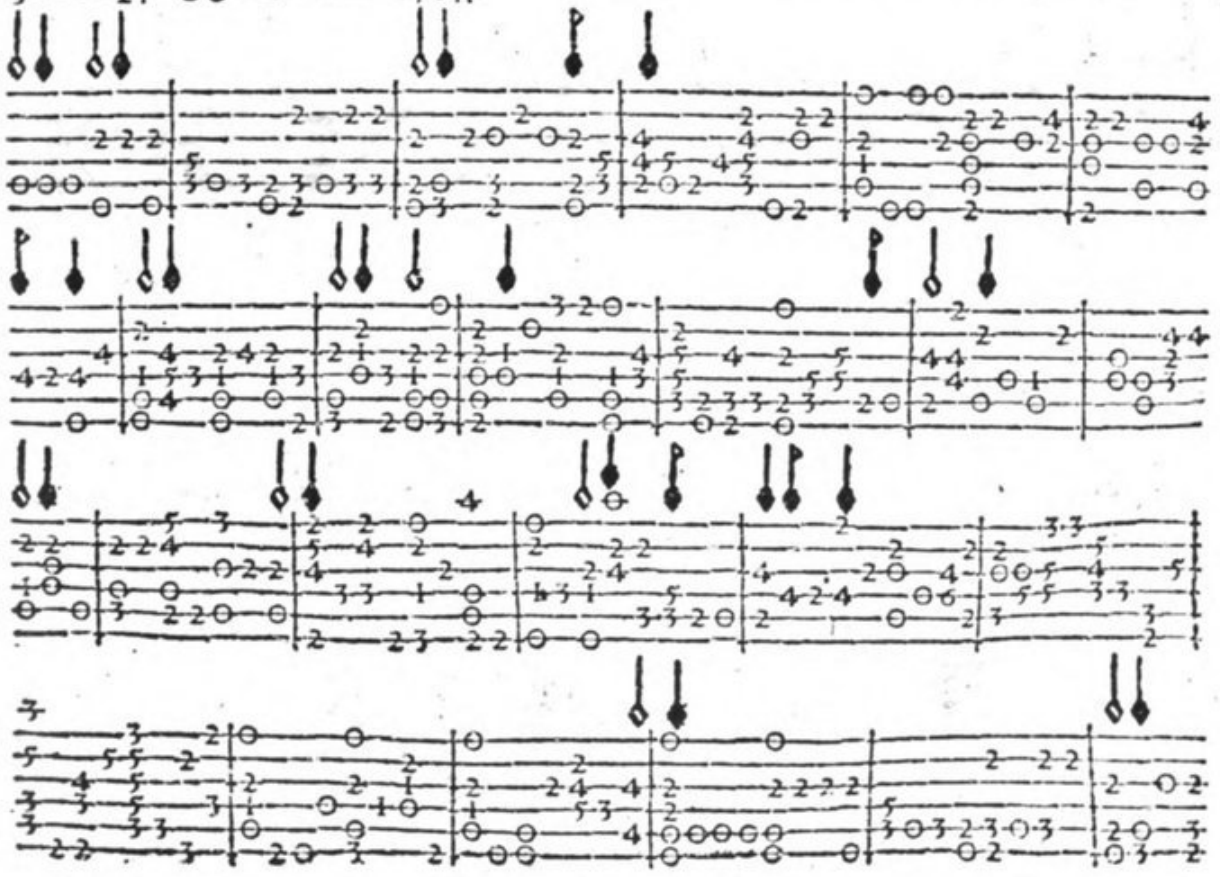


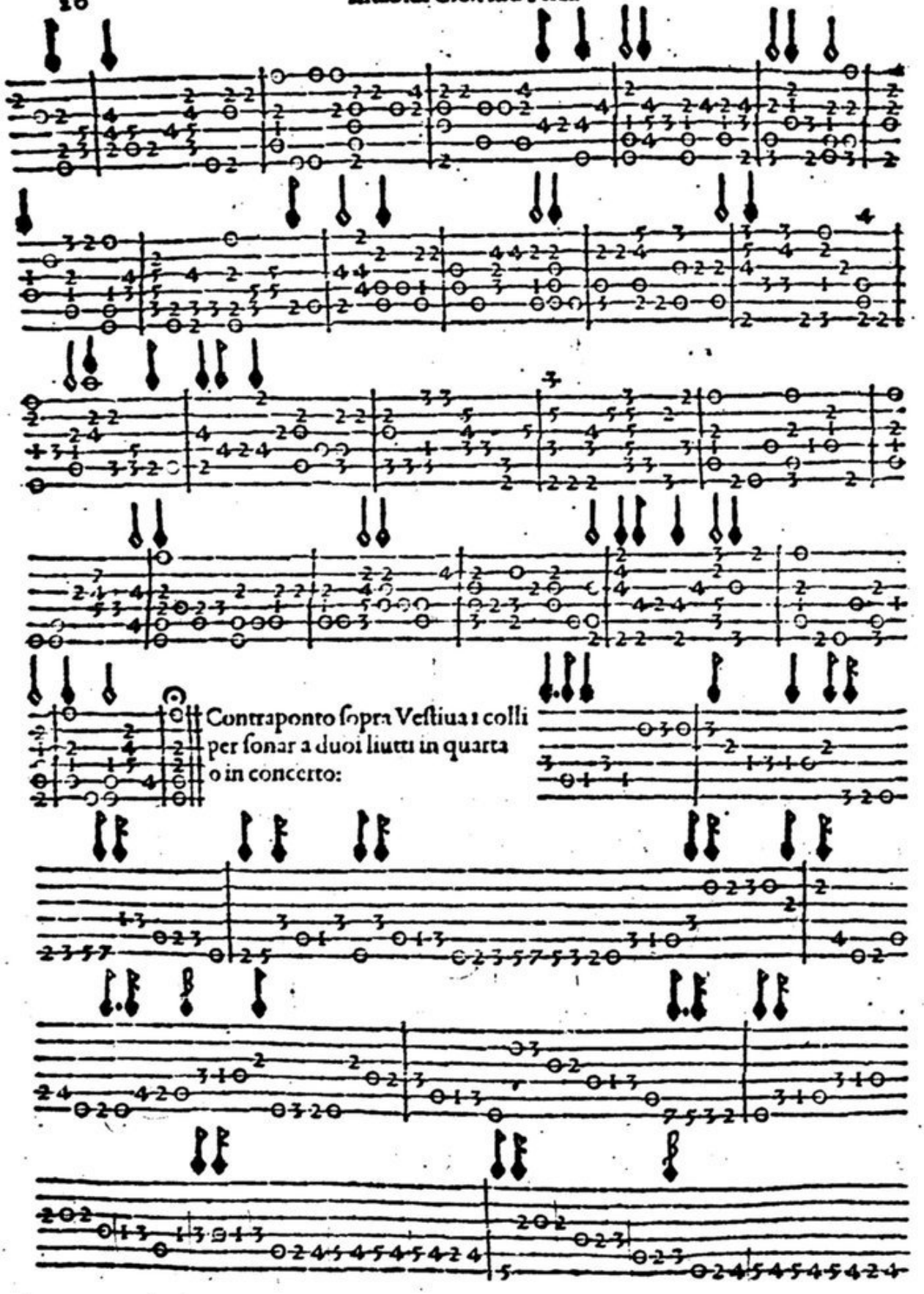

Ad dominum cũ tribularer a 5.
Di Gio.Cauaccio:



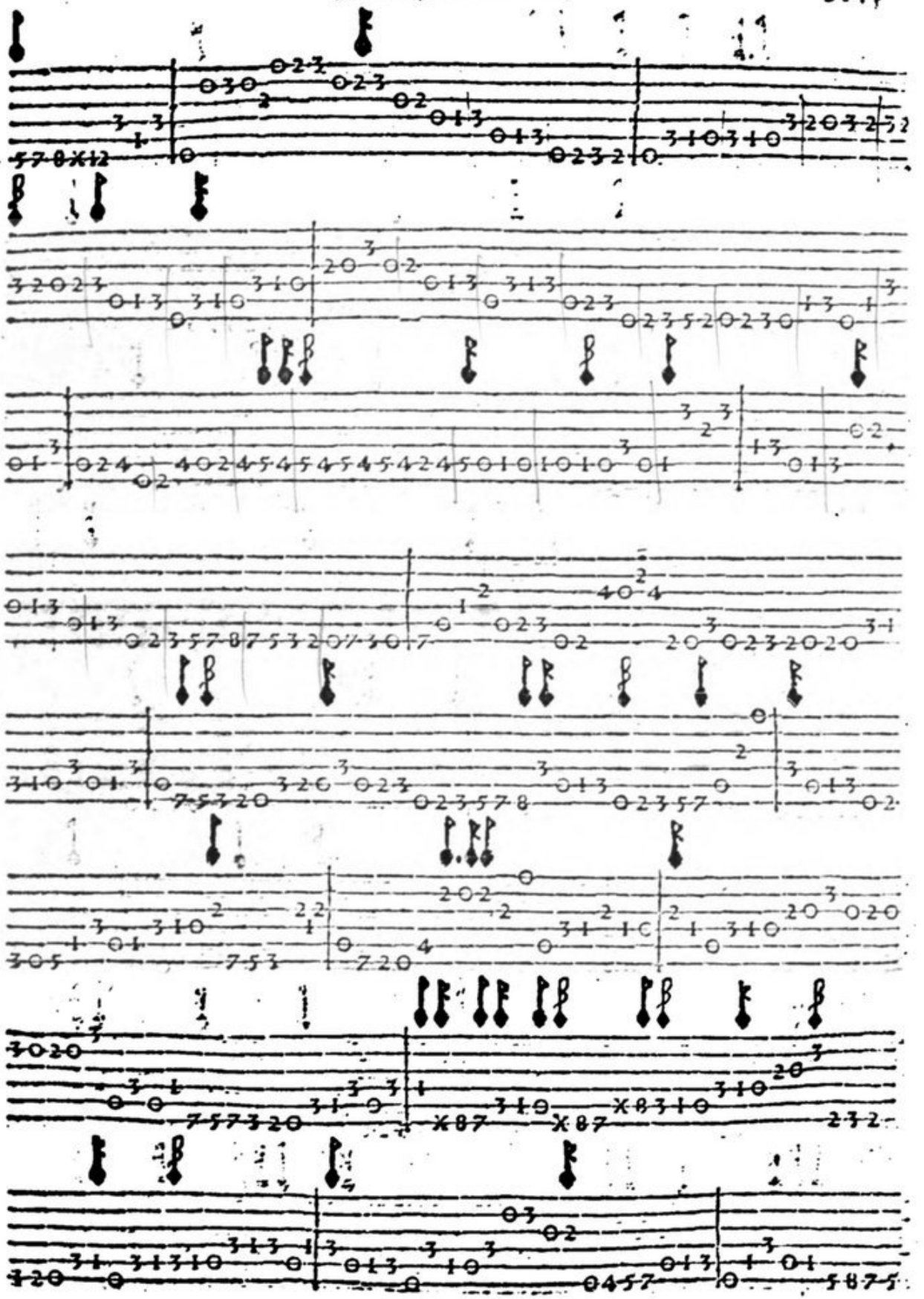


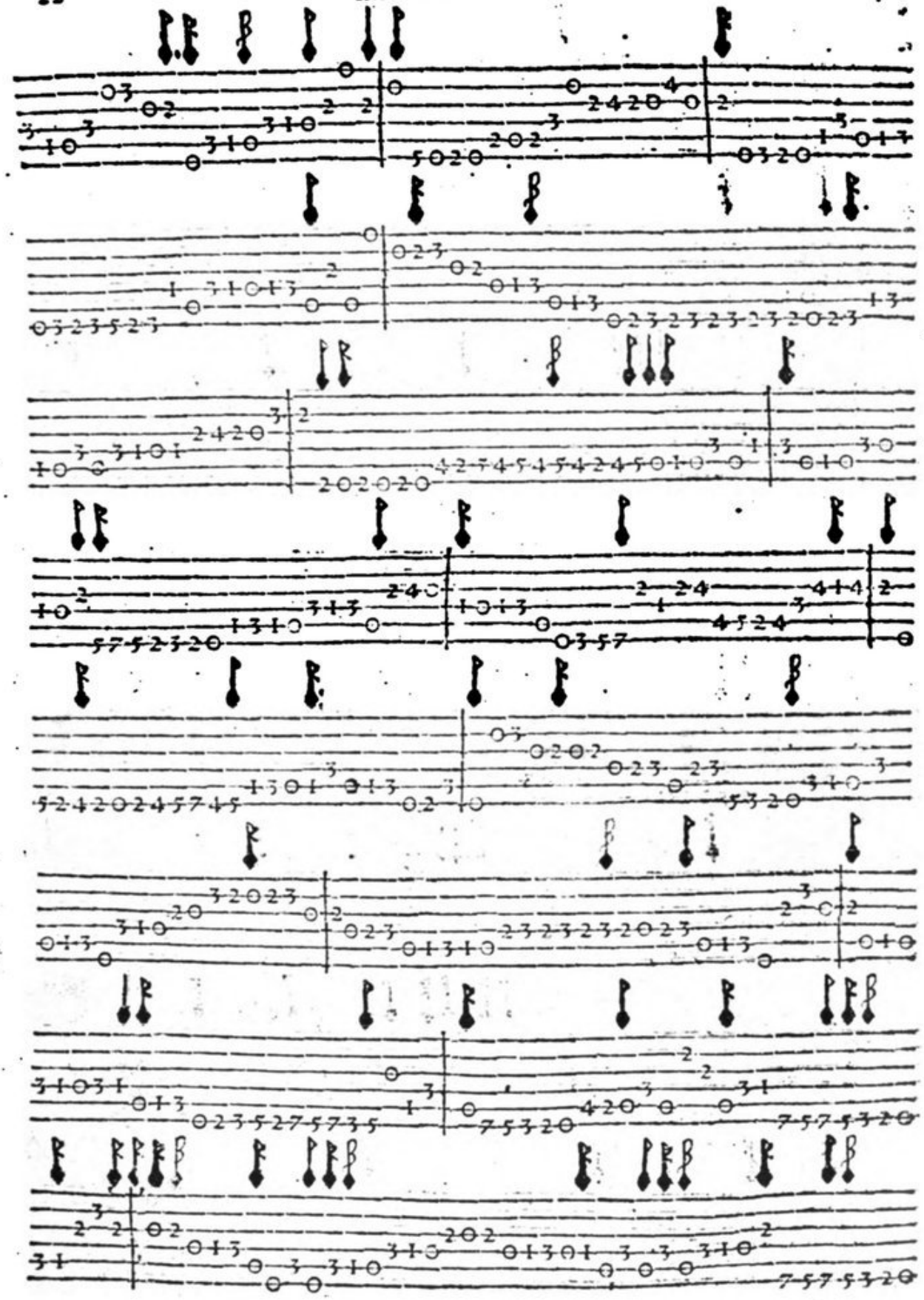
Vestiua i colli. prima parte. del Palestina a 5. uoci:
Per suonar a duoi Liutti, & solo:

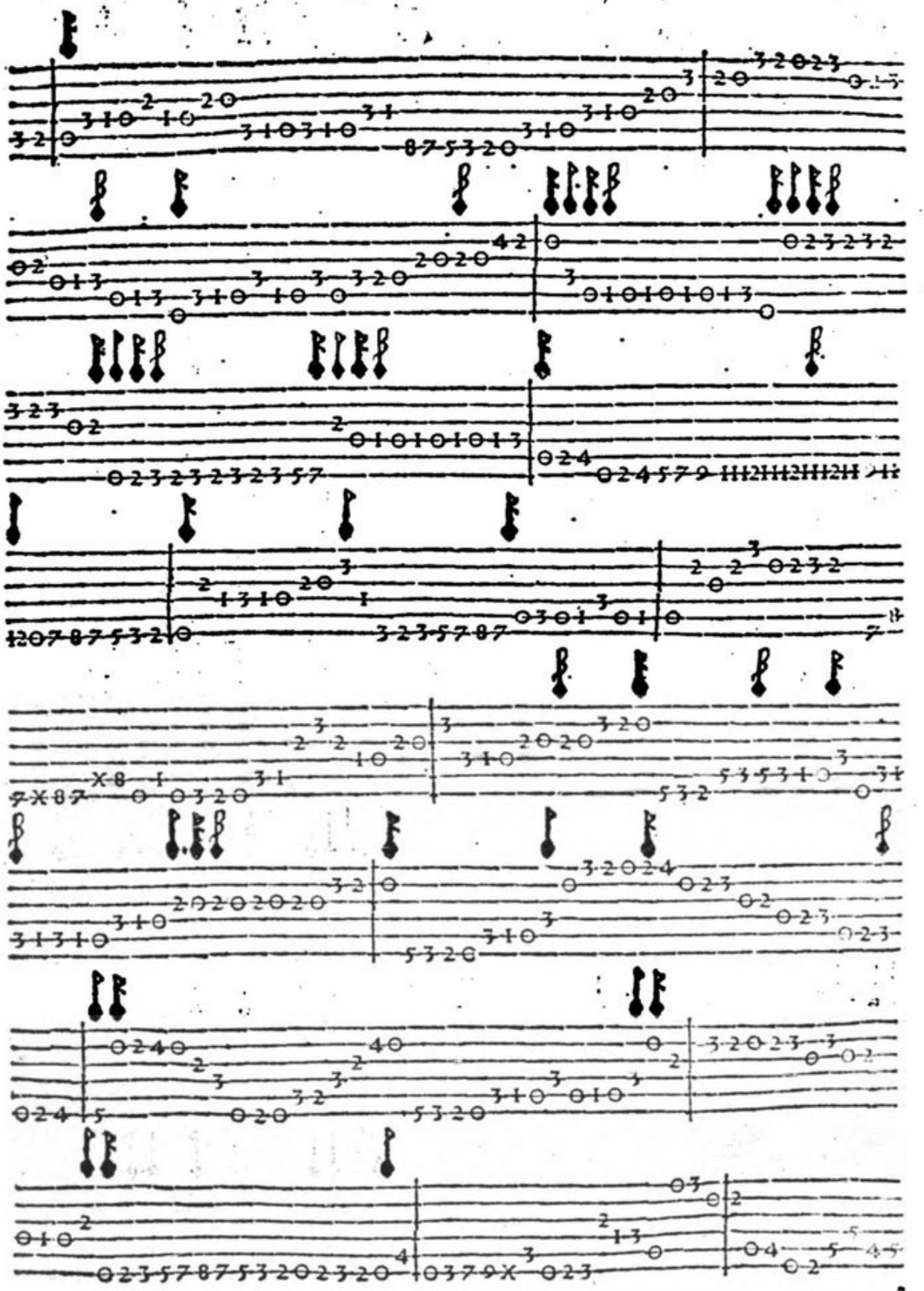


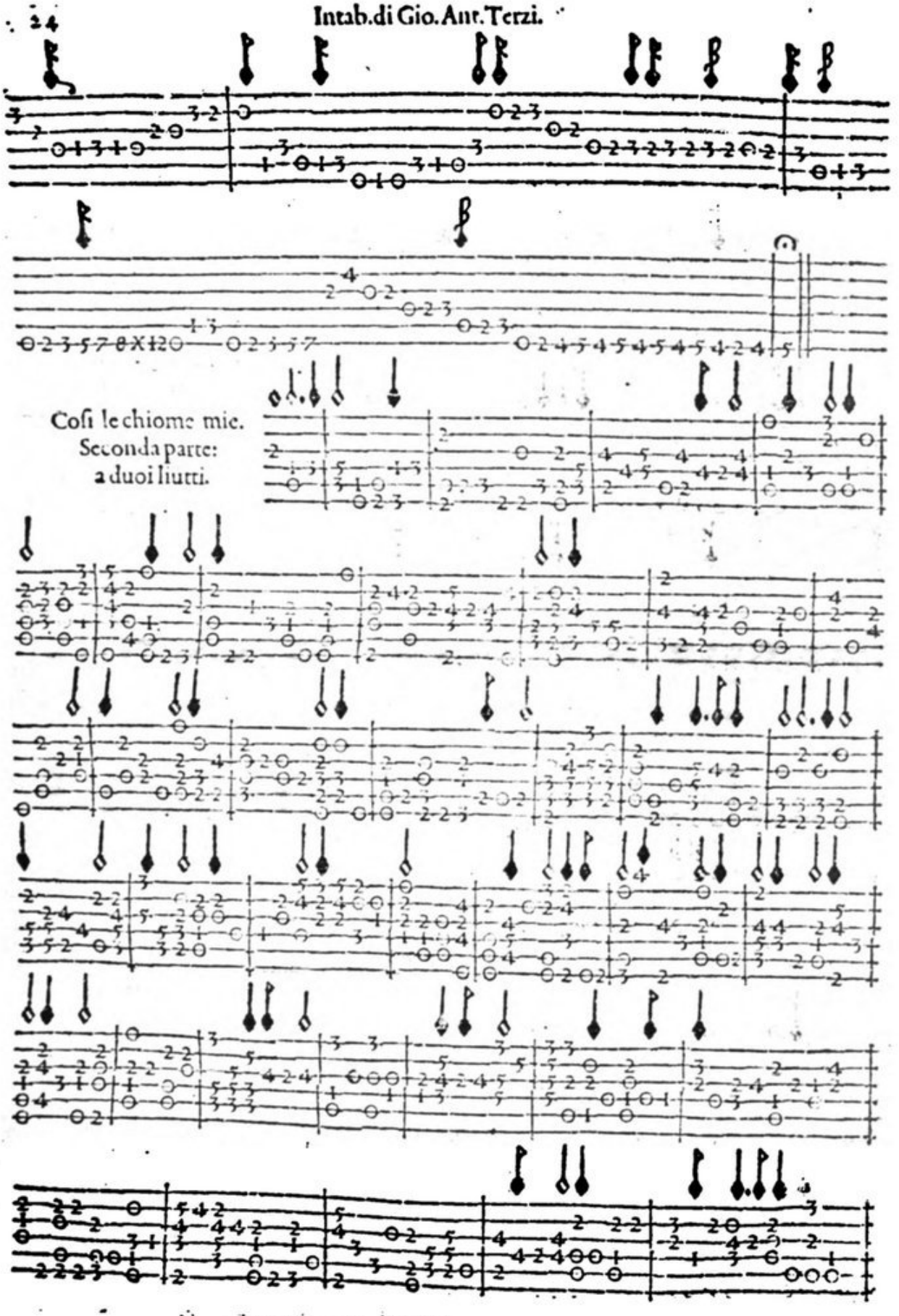


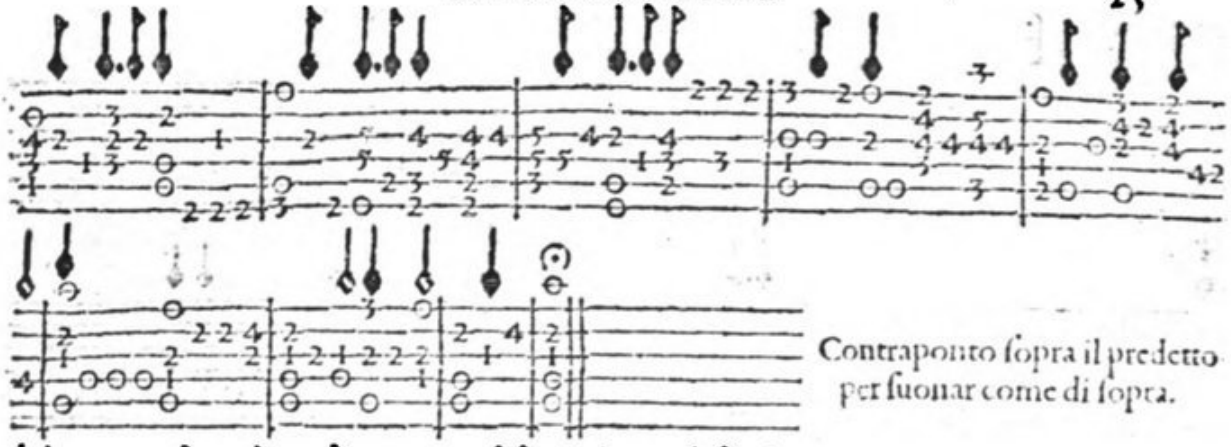
Contraponto ſopra Veſtiua i colli per ſonar a duoi liuti in quarta o in concerto:



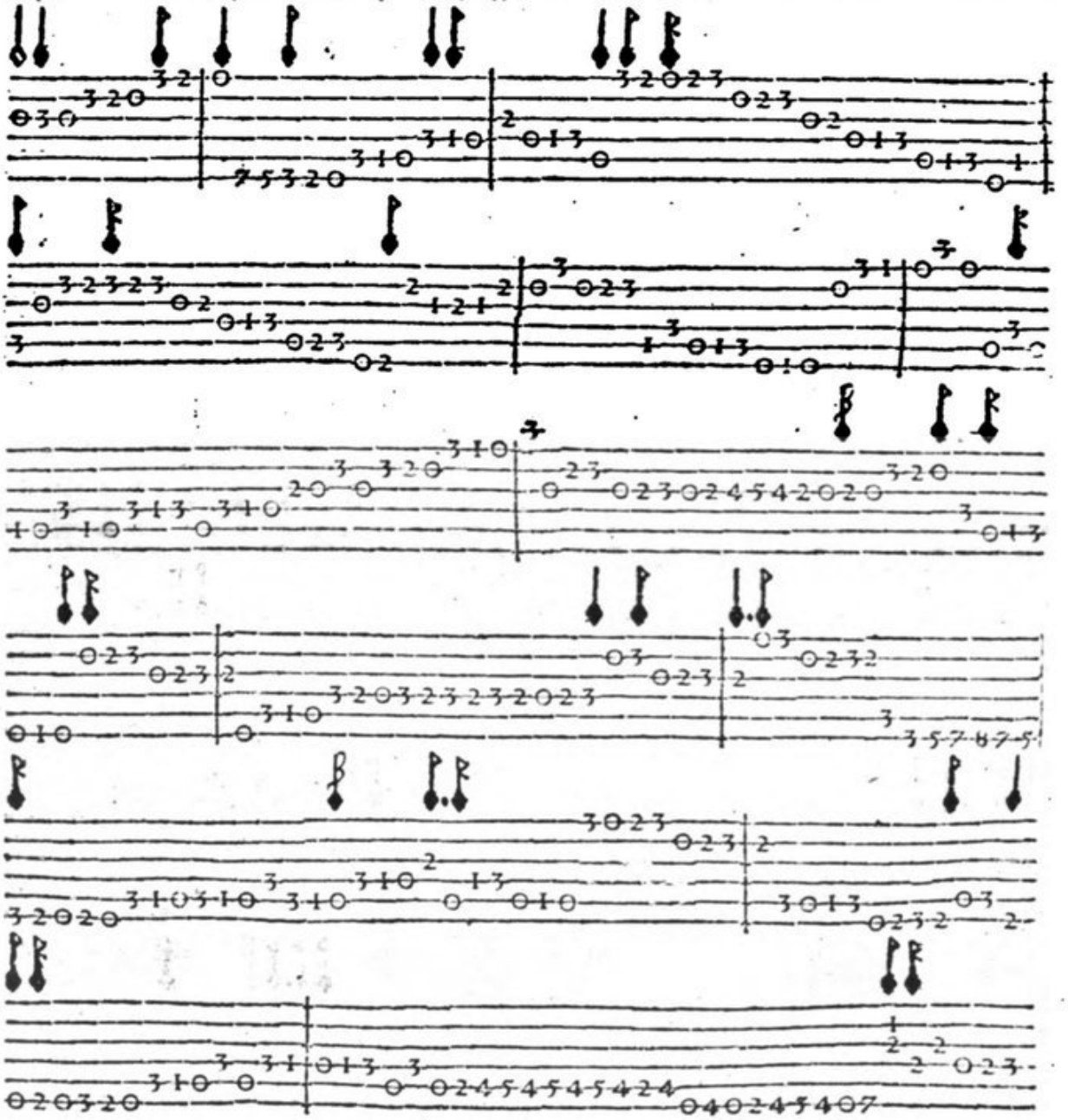


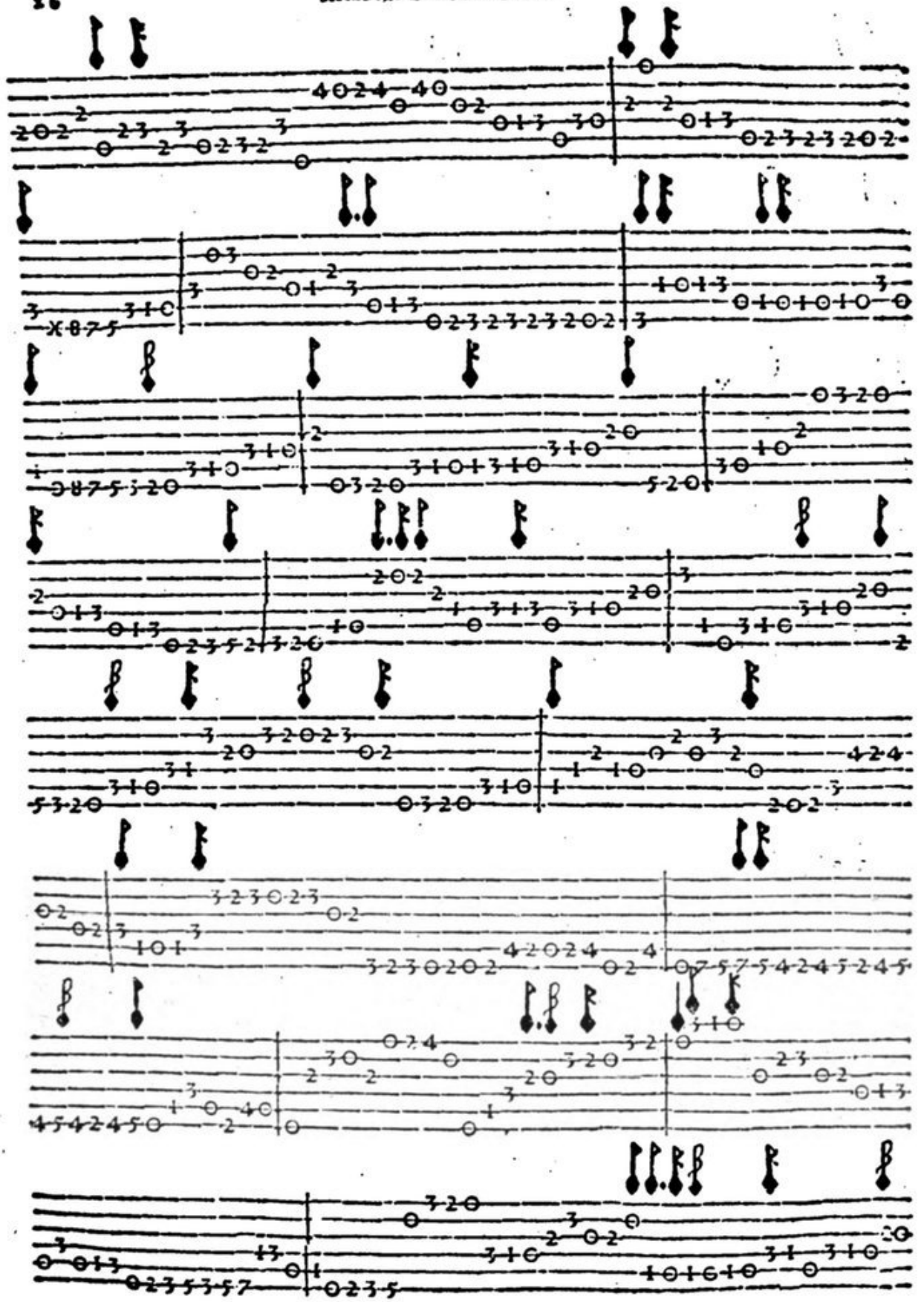


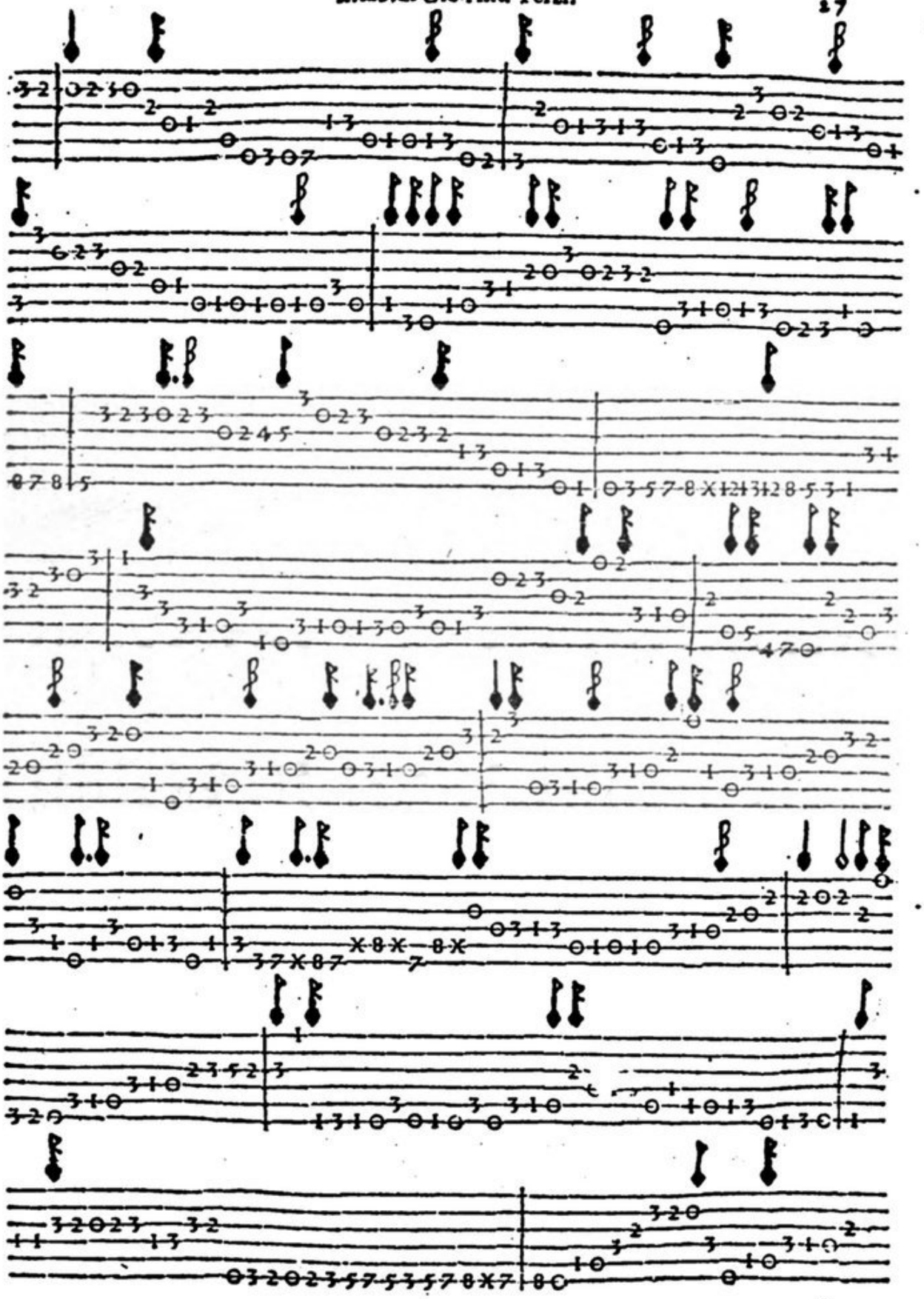

Cosi le chiome mie.
Seconda parte:
a duoi liutti.

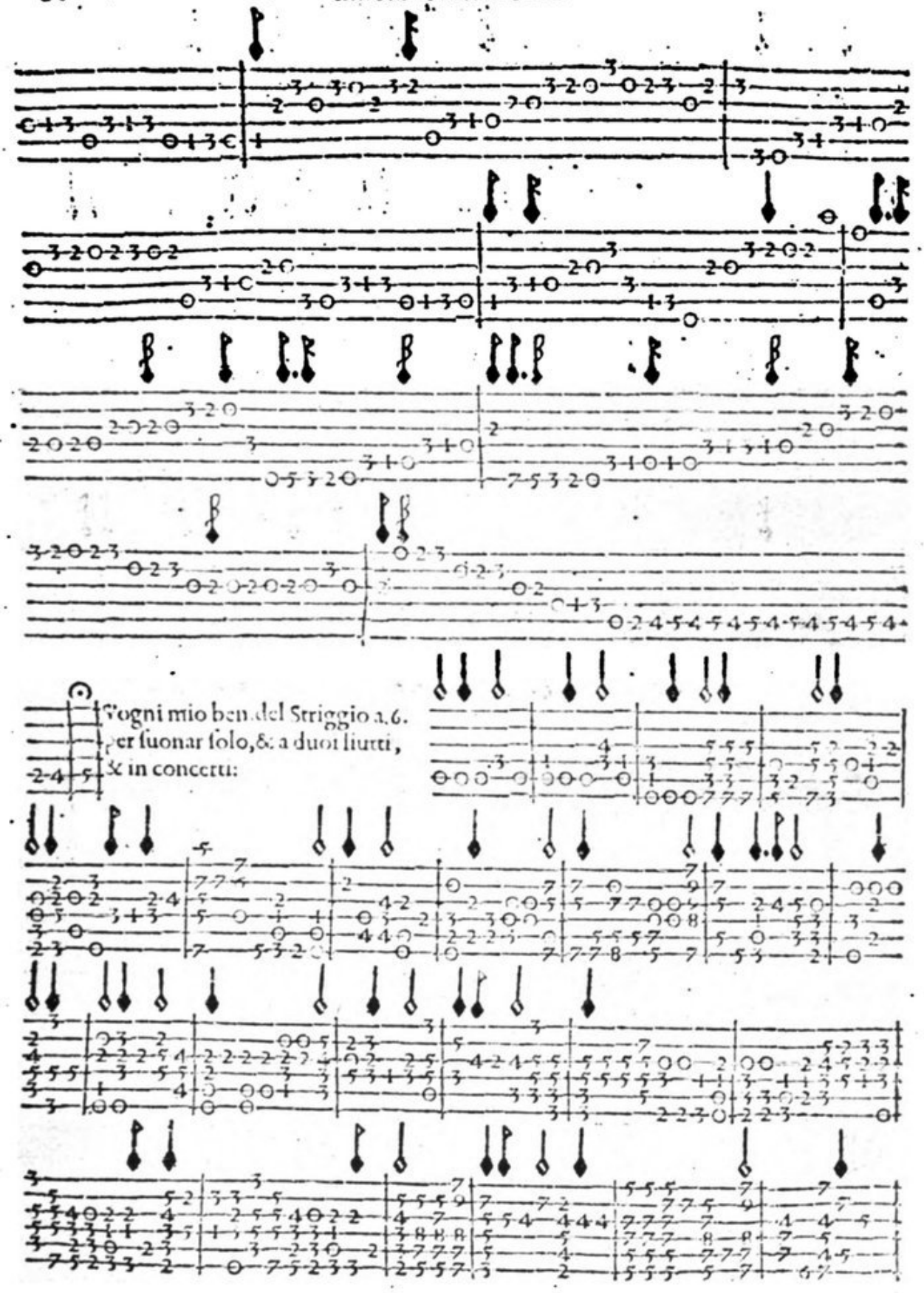


Contrapunto ſopra il predetto per ſuonar come di ſopra.

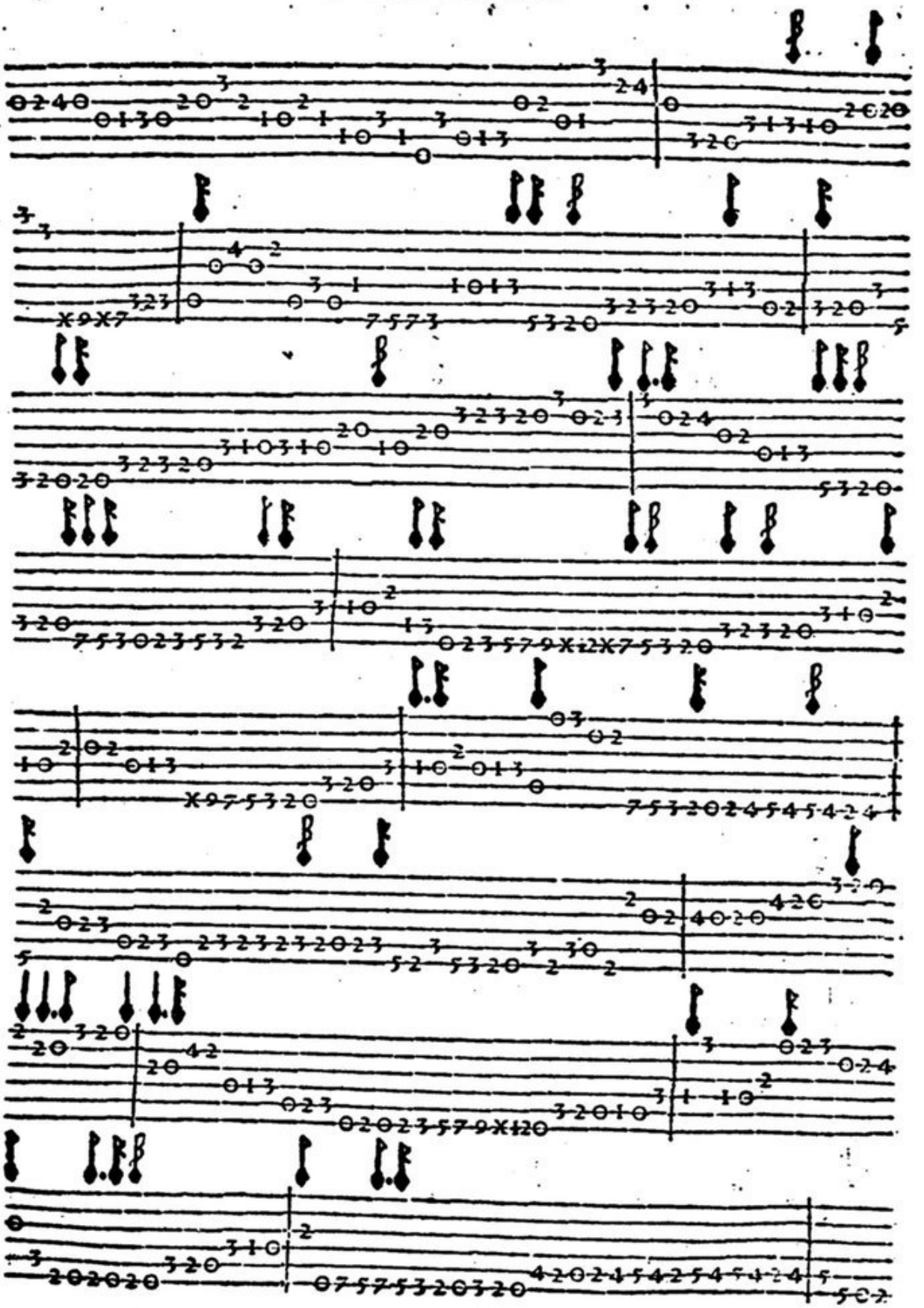


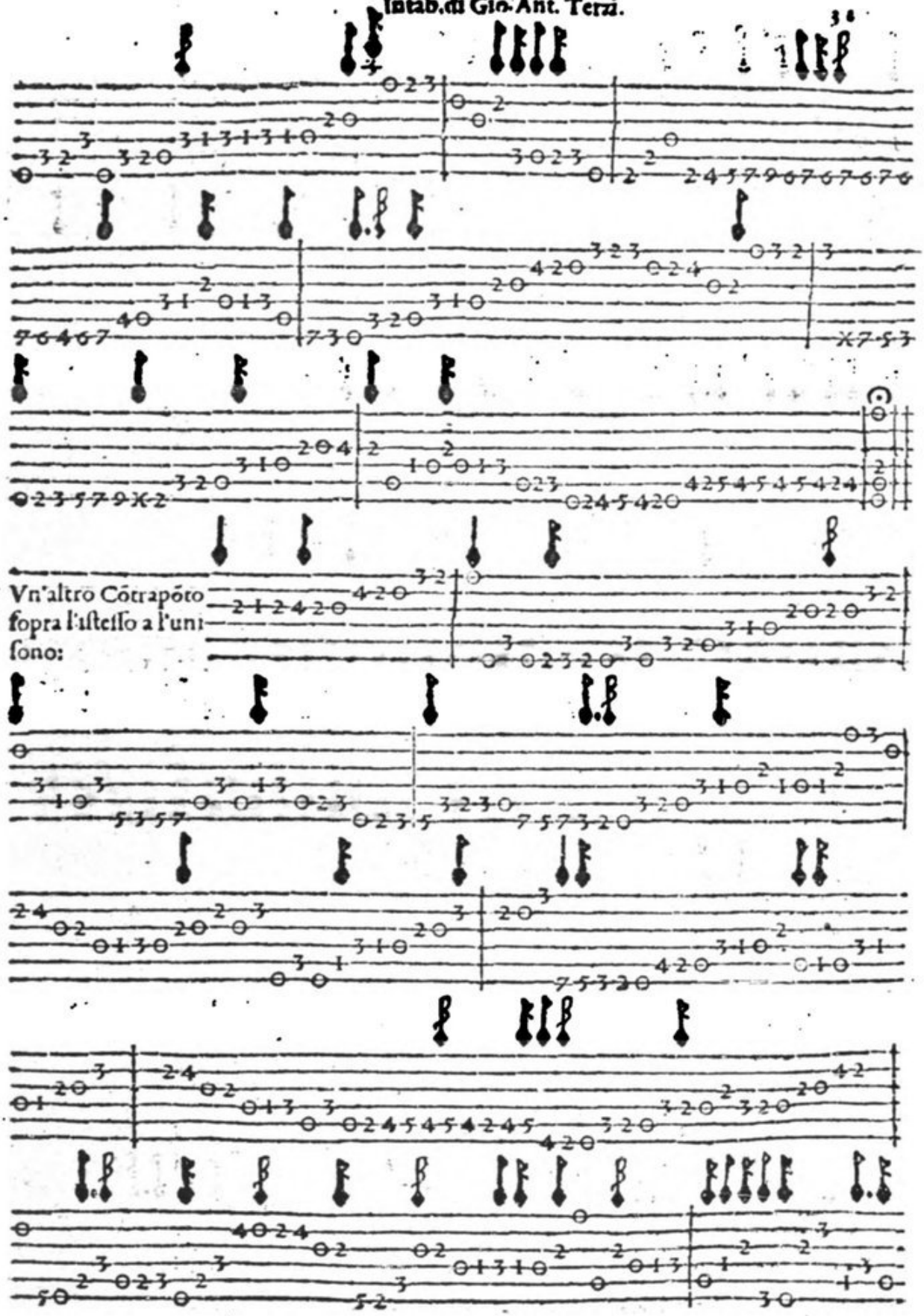


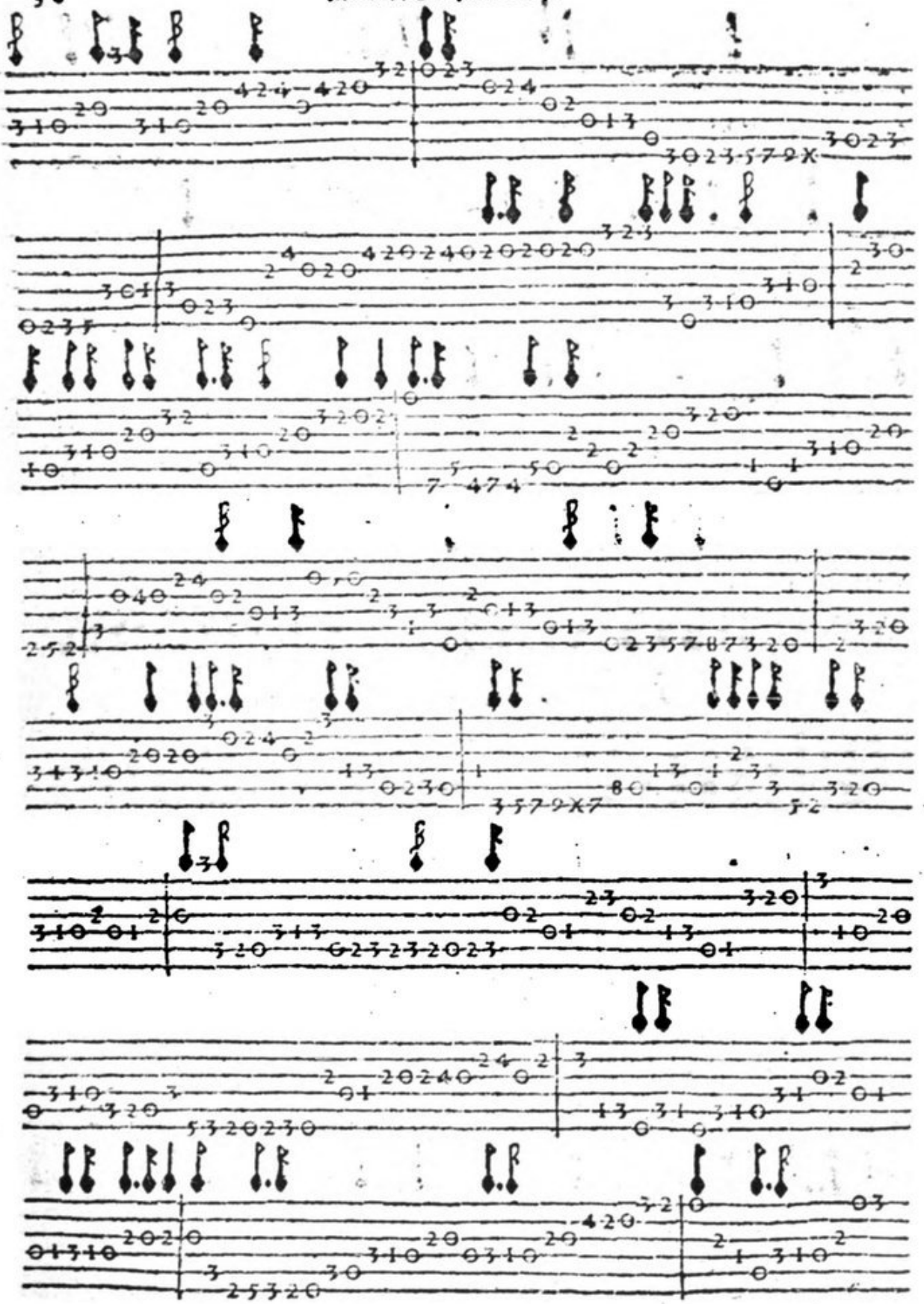


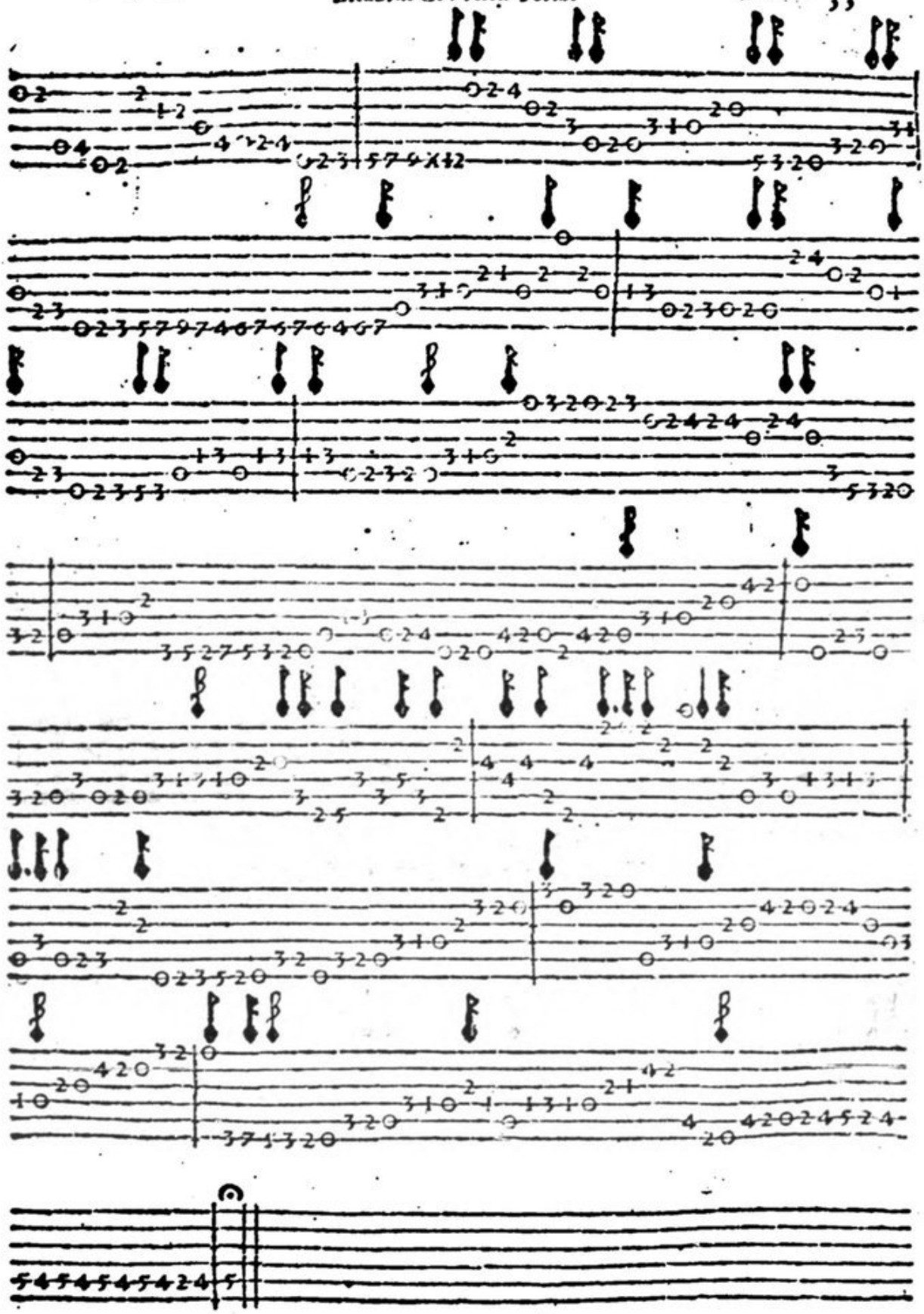

Vogni mio ben del Striggio a.6.
per suonar solo, & a duoi liuti,
& in concerto:

Contraponto sopra S'ogni mio ben, per suonar come di sopra, ma a l'unisono.

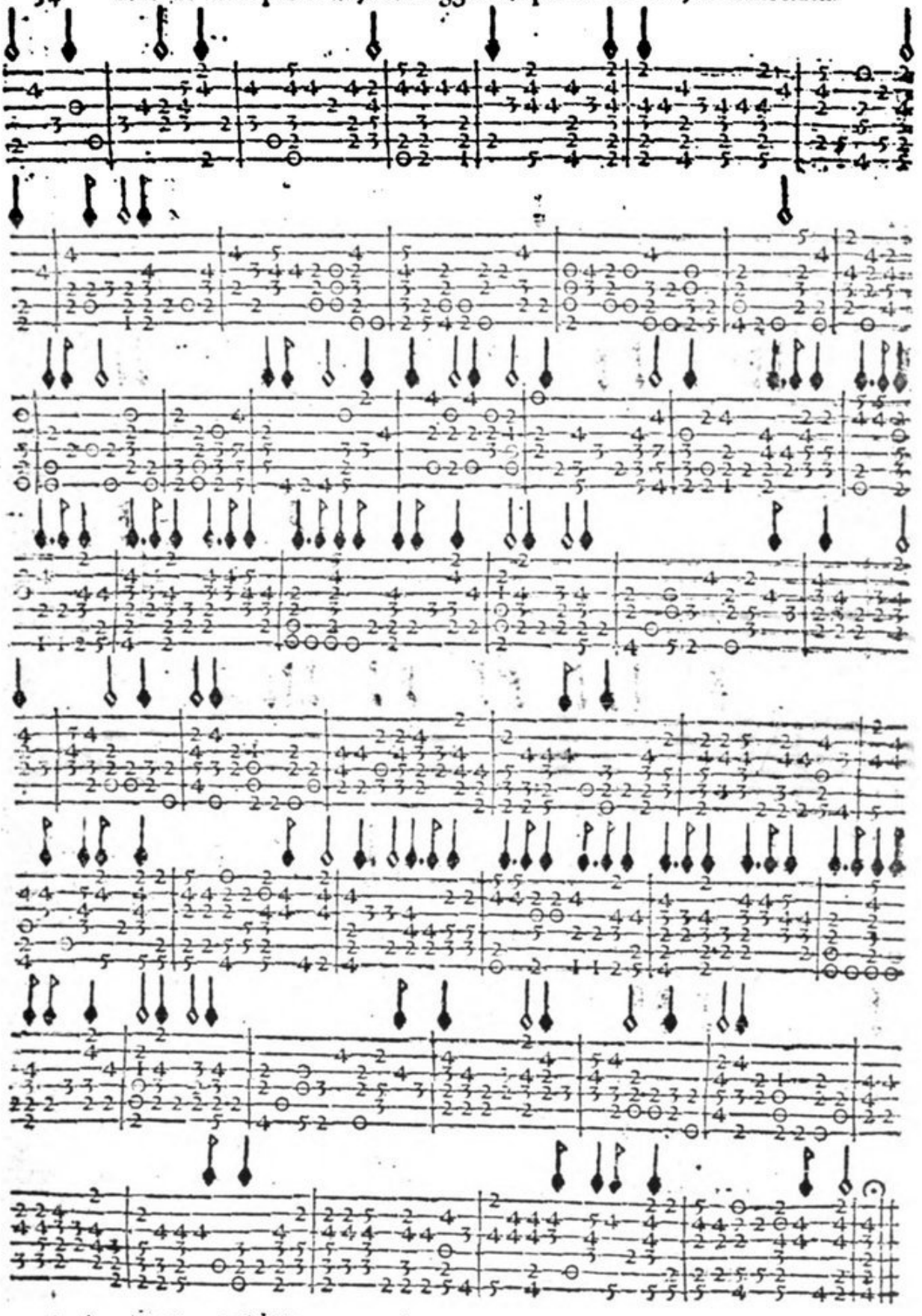


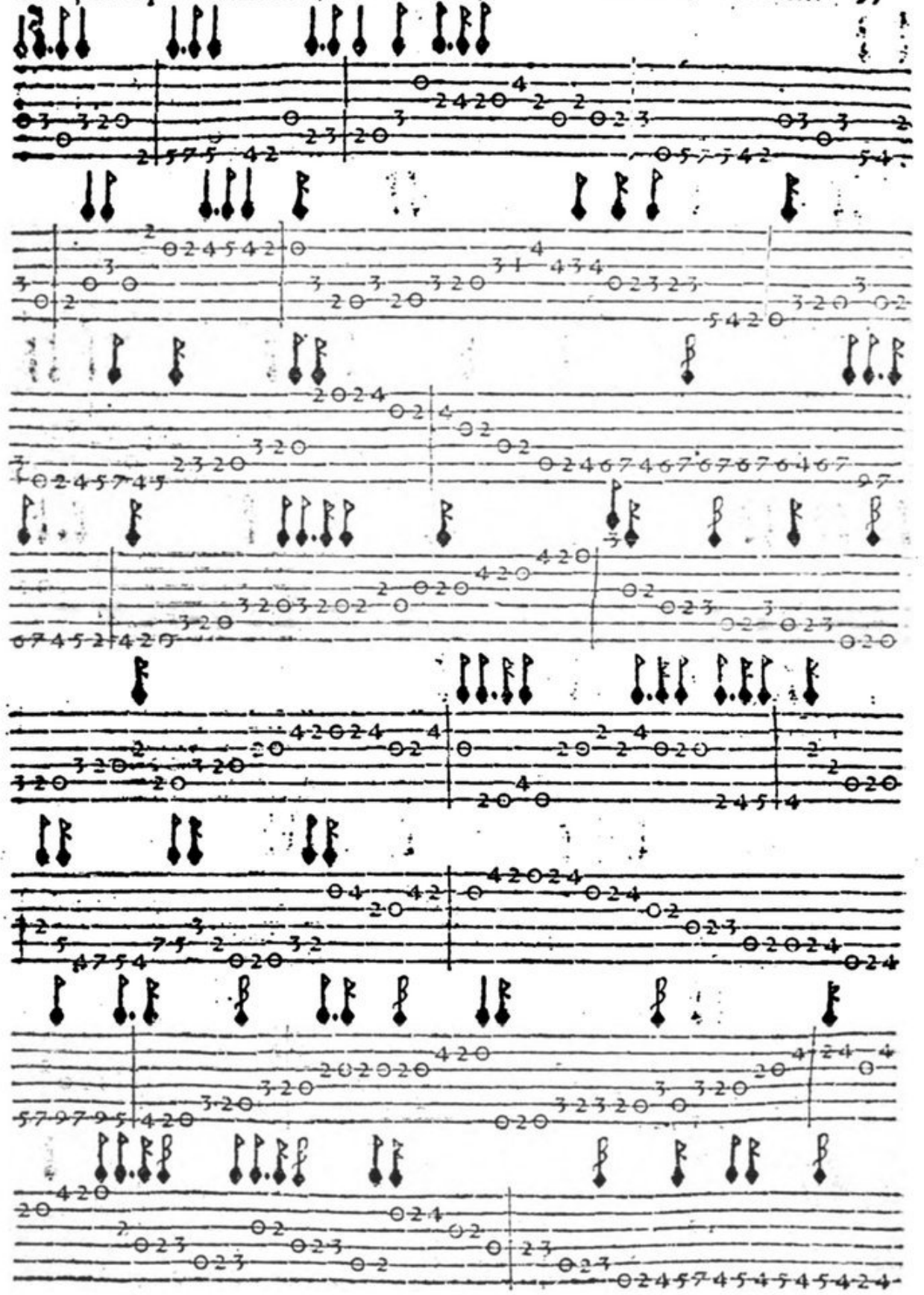

Vn'altro Cõtrapõto
ſopra l'iſteſſo a l'uniſono:

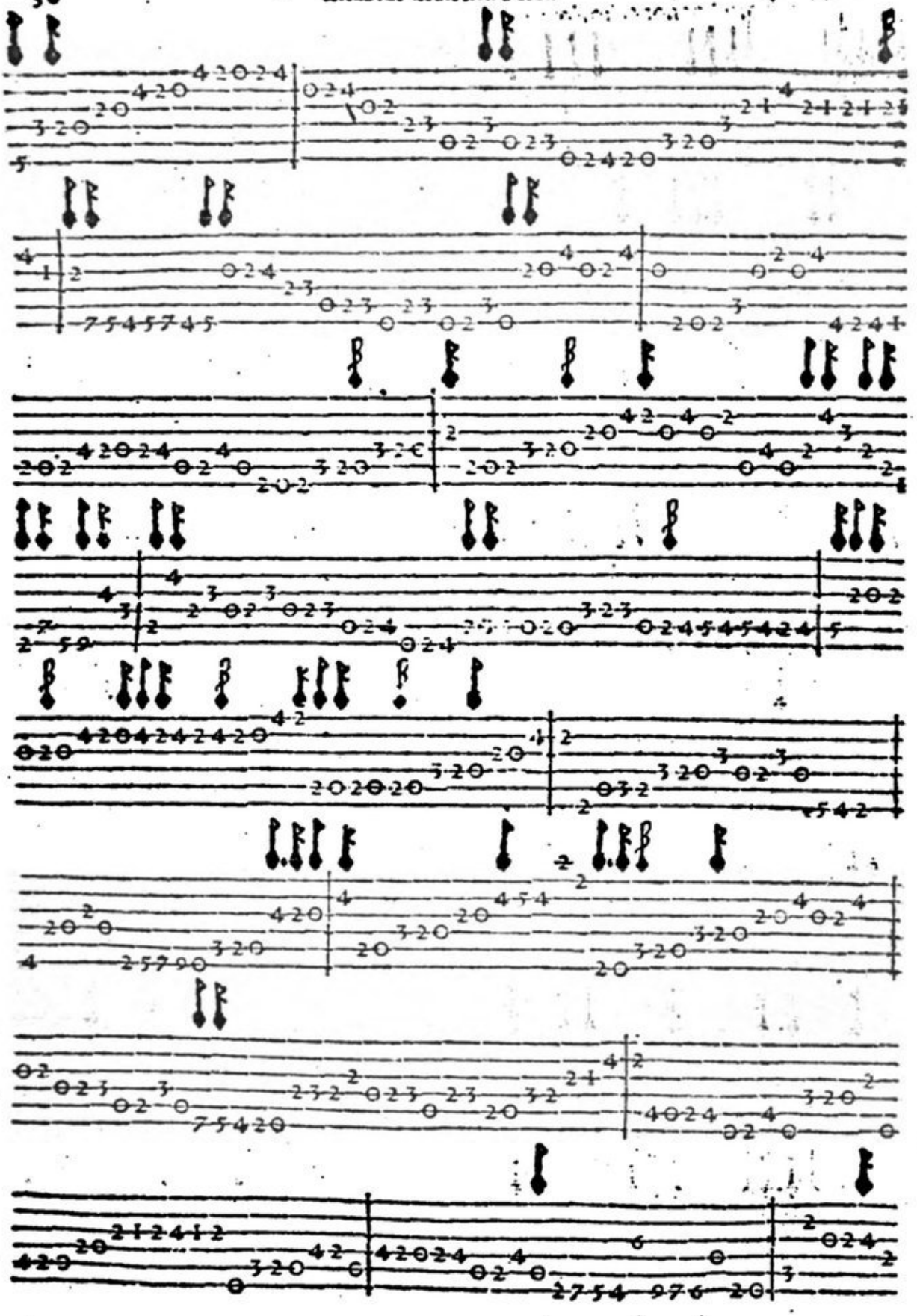


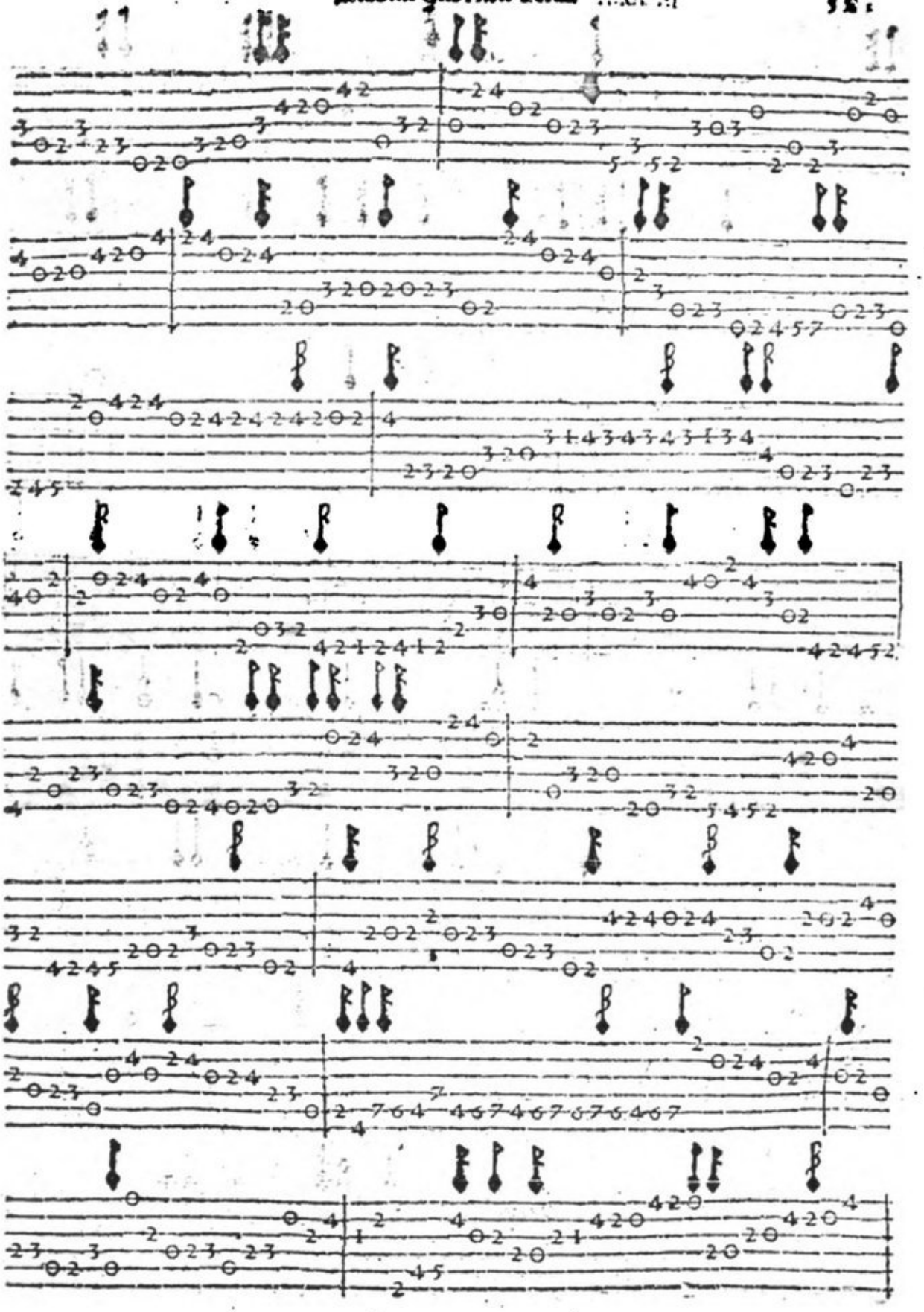


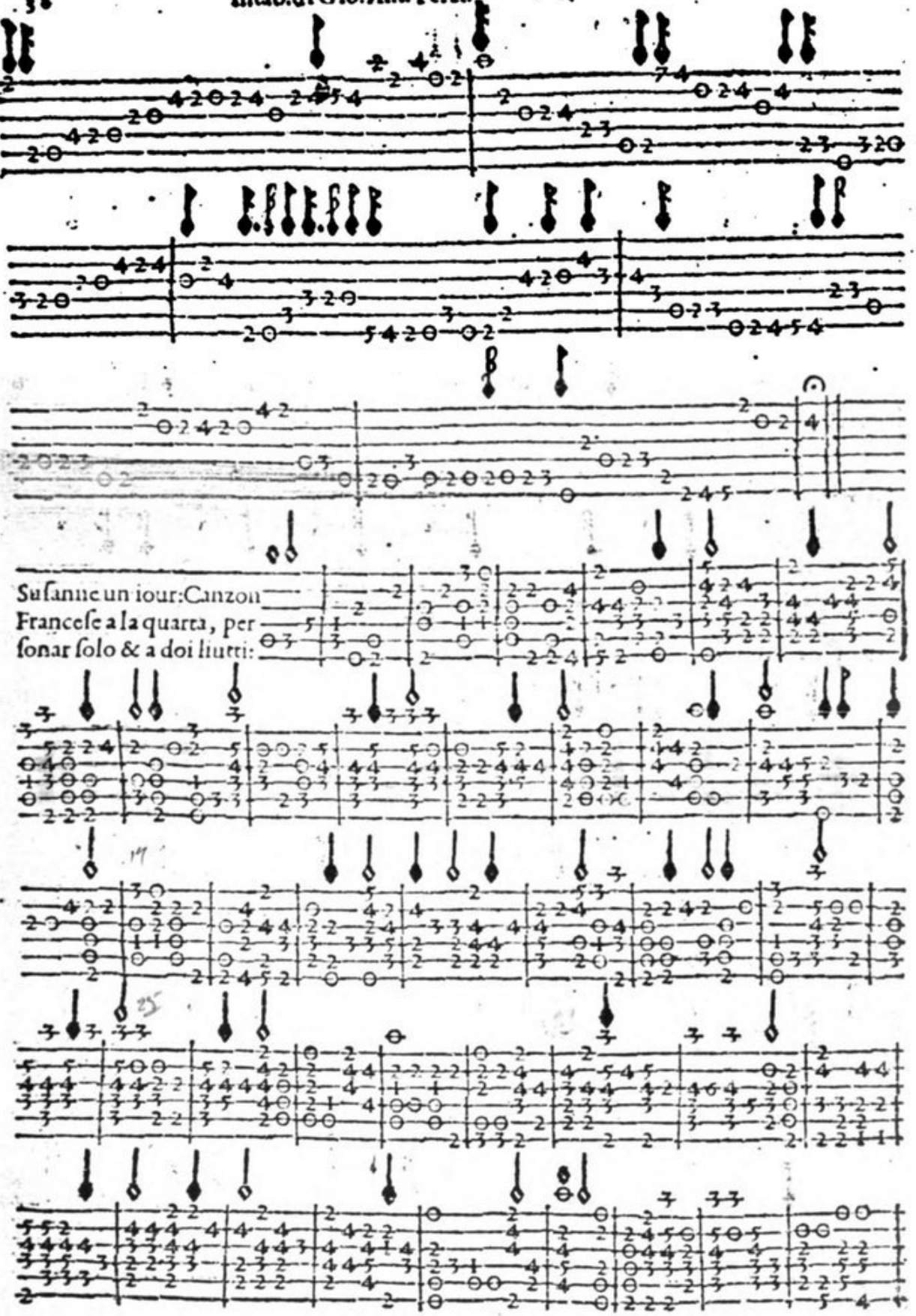
Anchor ch'io possa dire, del Striggio a 6. per suonar solo, & a duoi liutti.

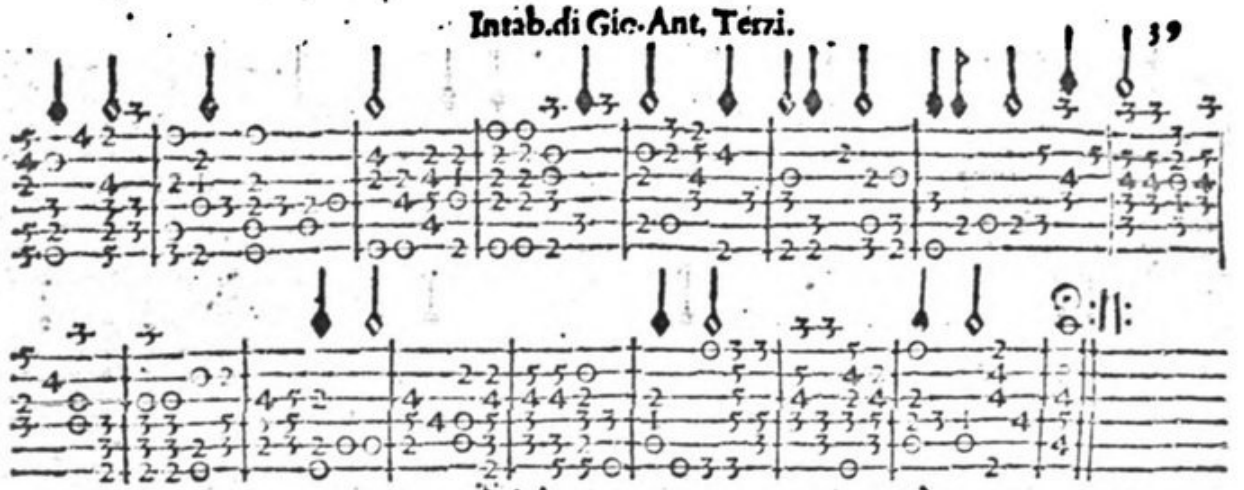




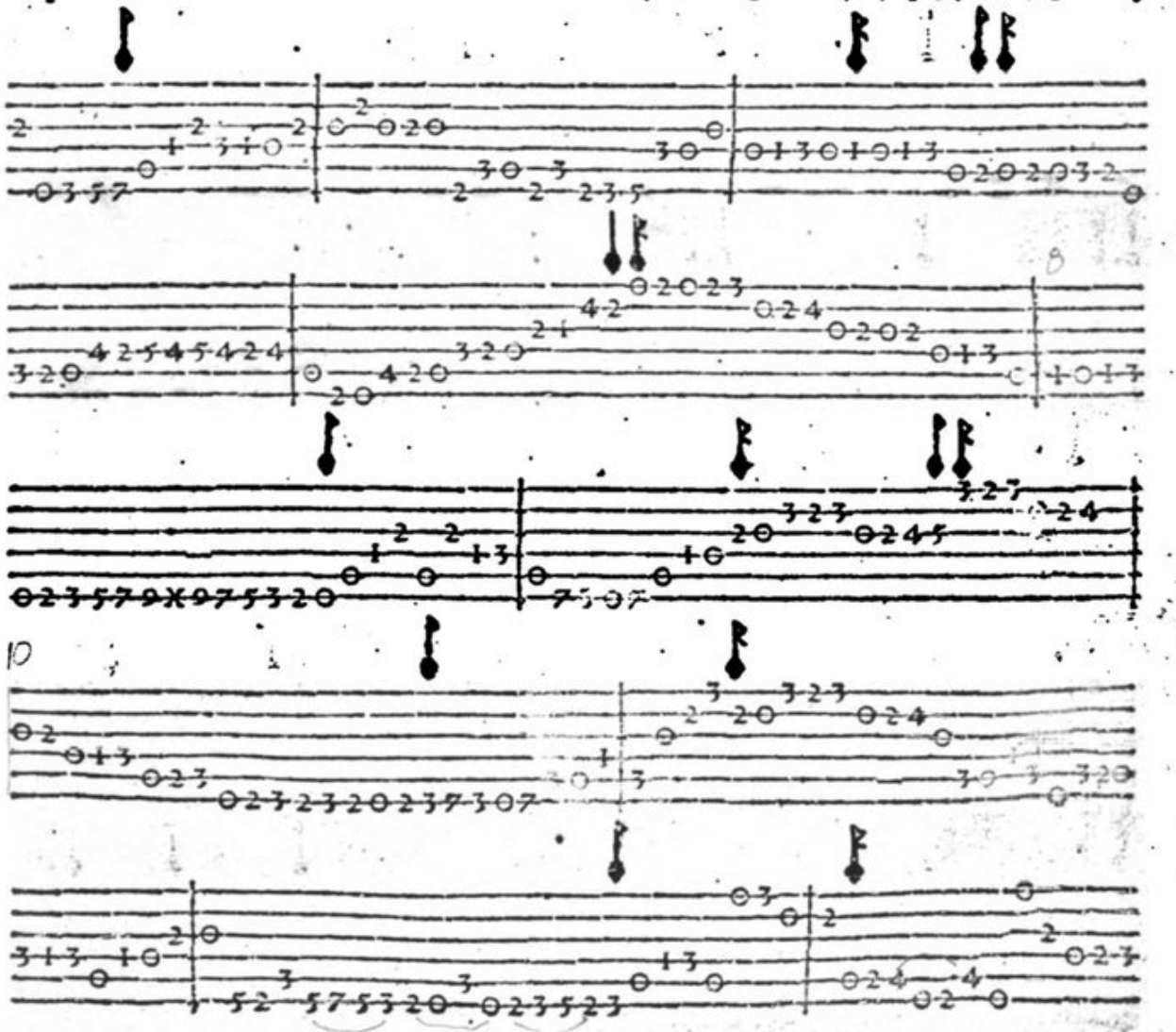


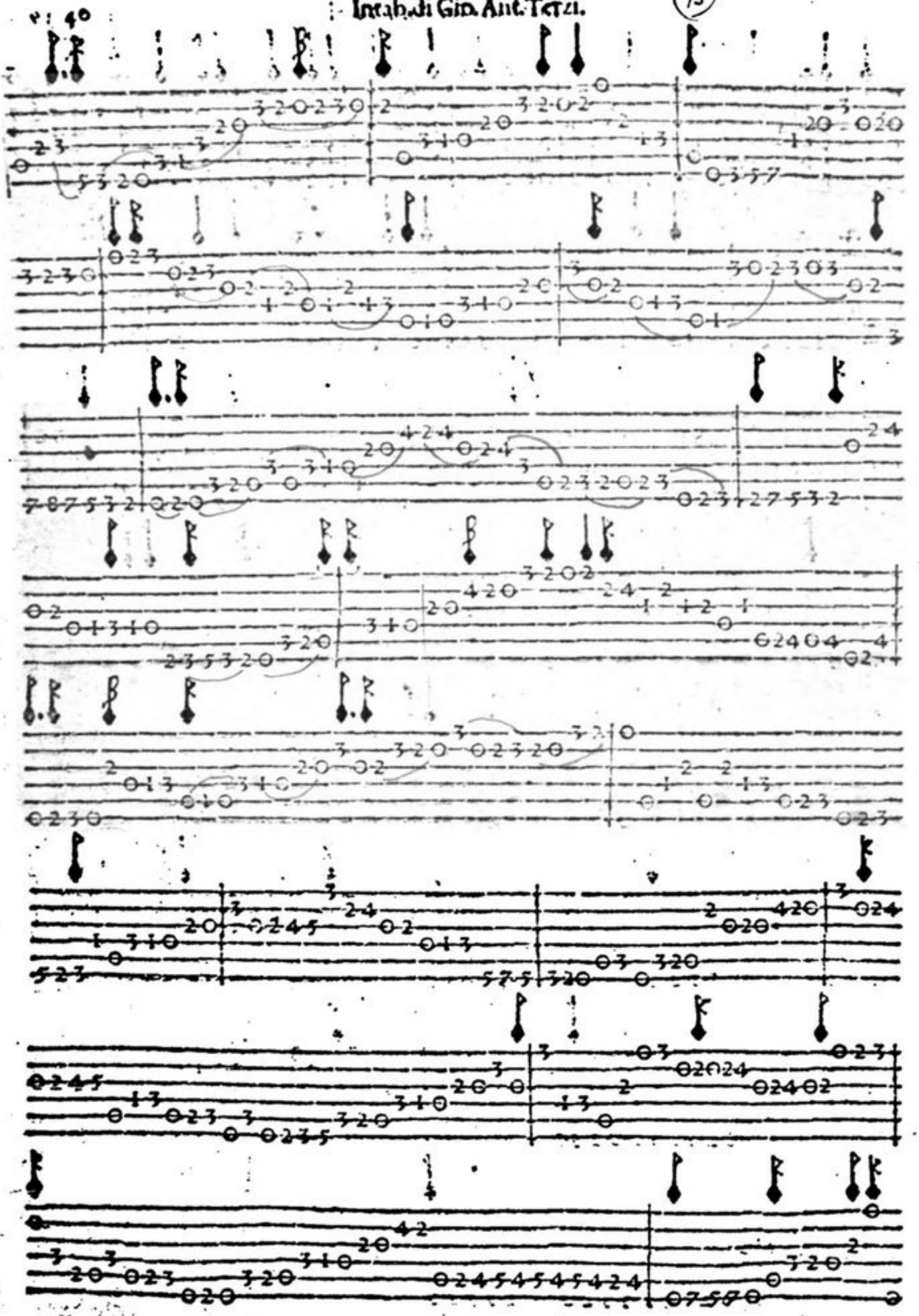



Su ſanne un iour: Canzon
Franceſe a la quarta, per
ſonar ſolo & a doi liutti:

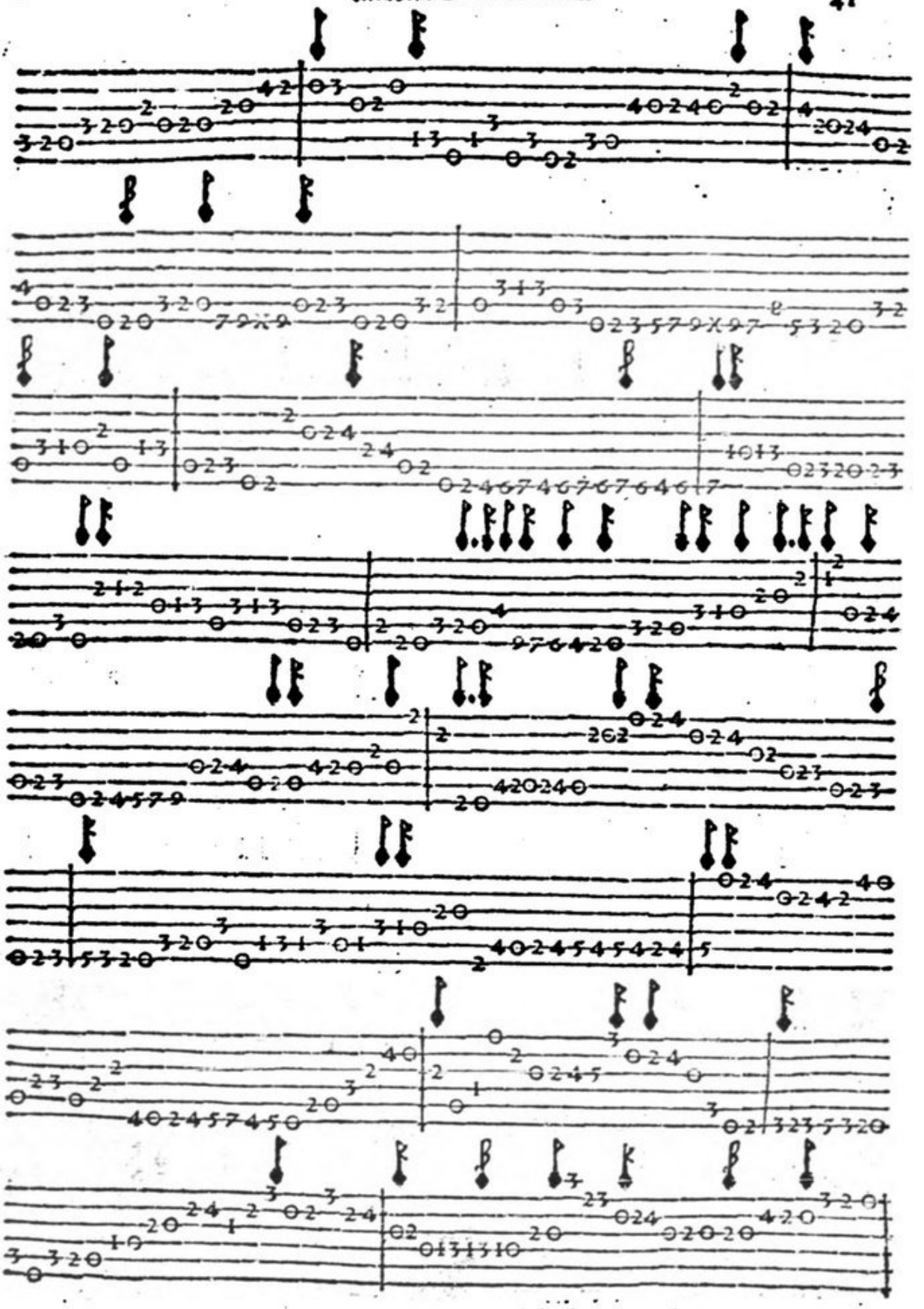


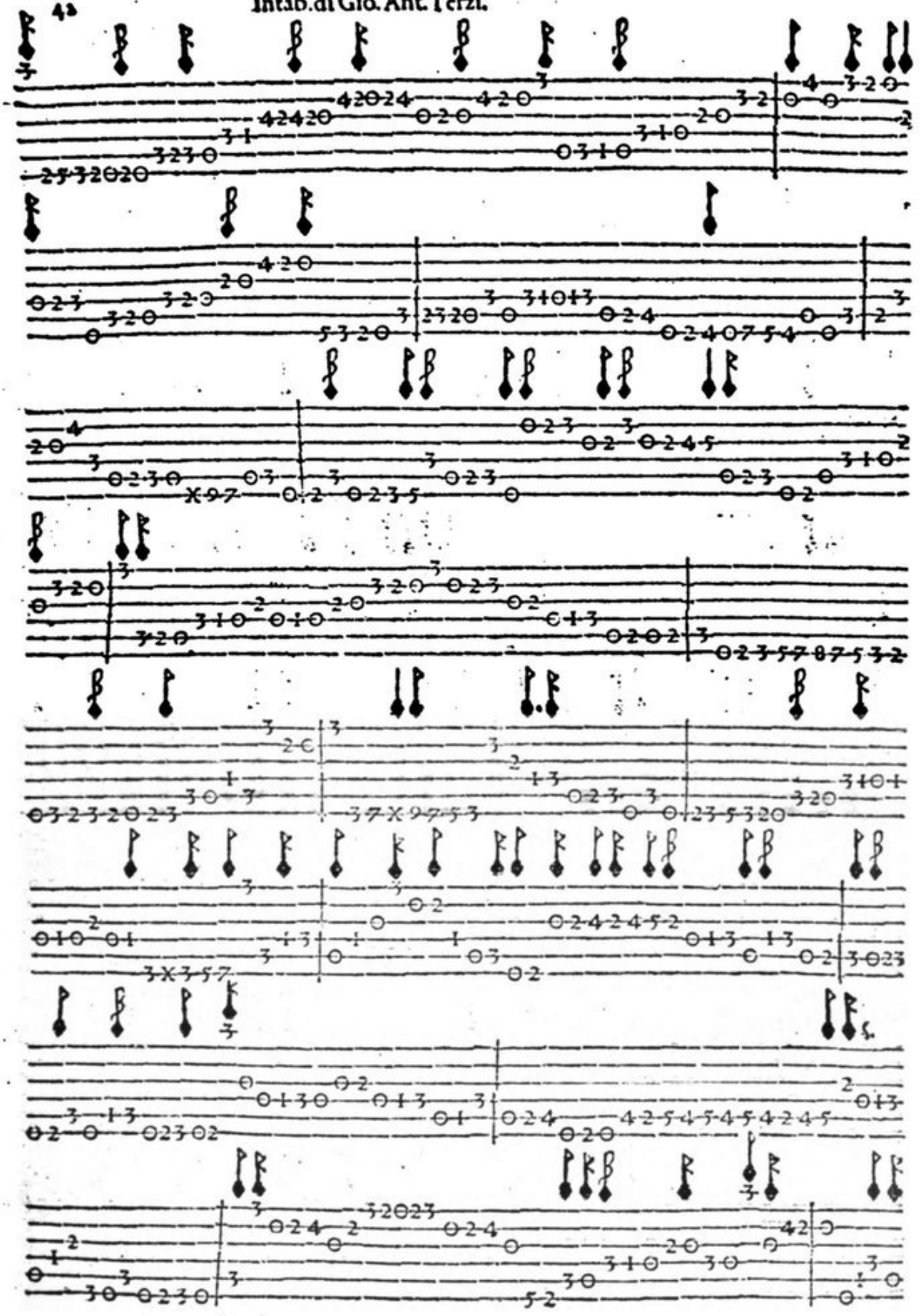
Contrapunto ſopra Suſanne un iour di Orlãdo a 5. per ſuonar a doi liutti in quarta, & in Concerto.

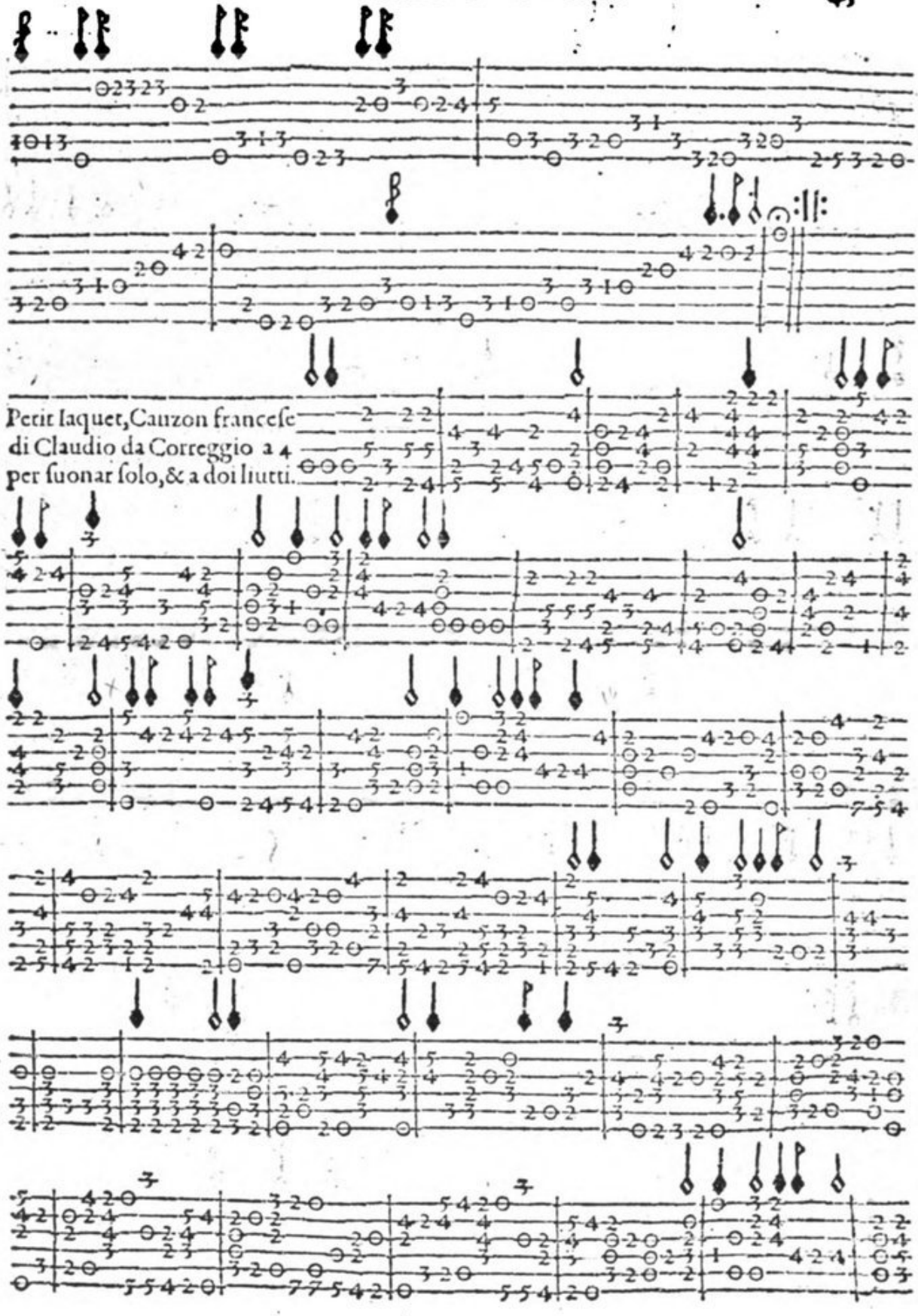


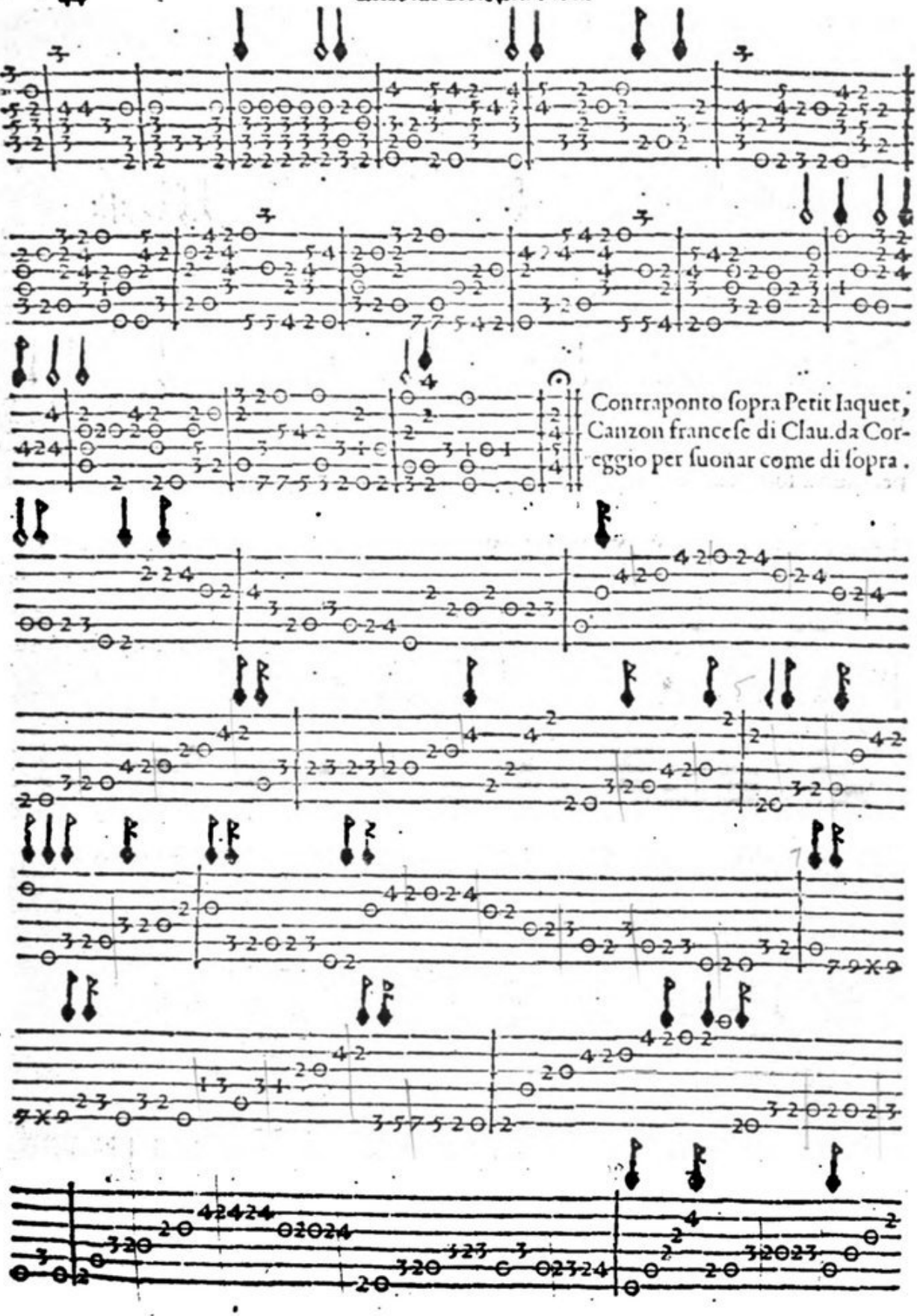


Google

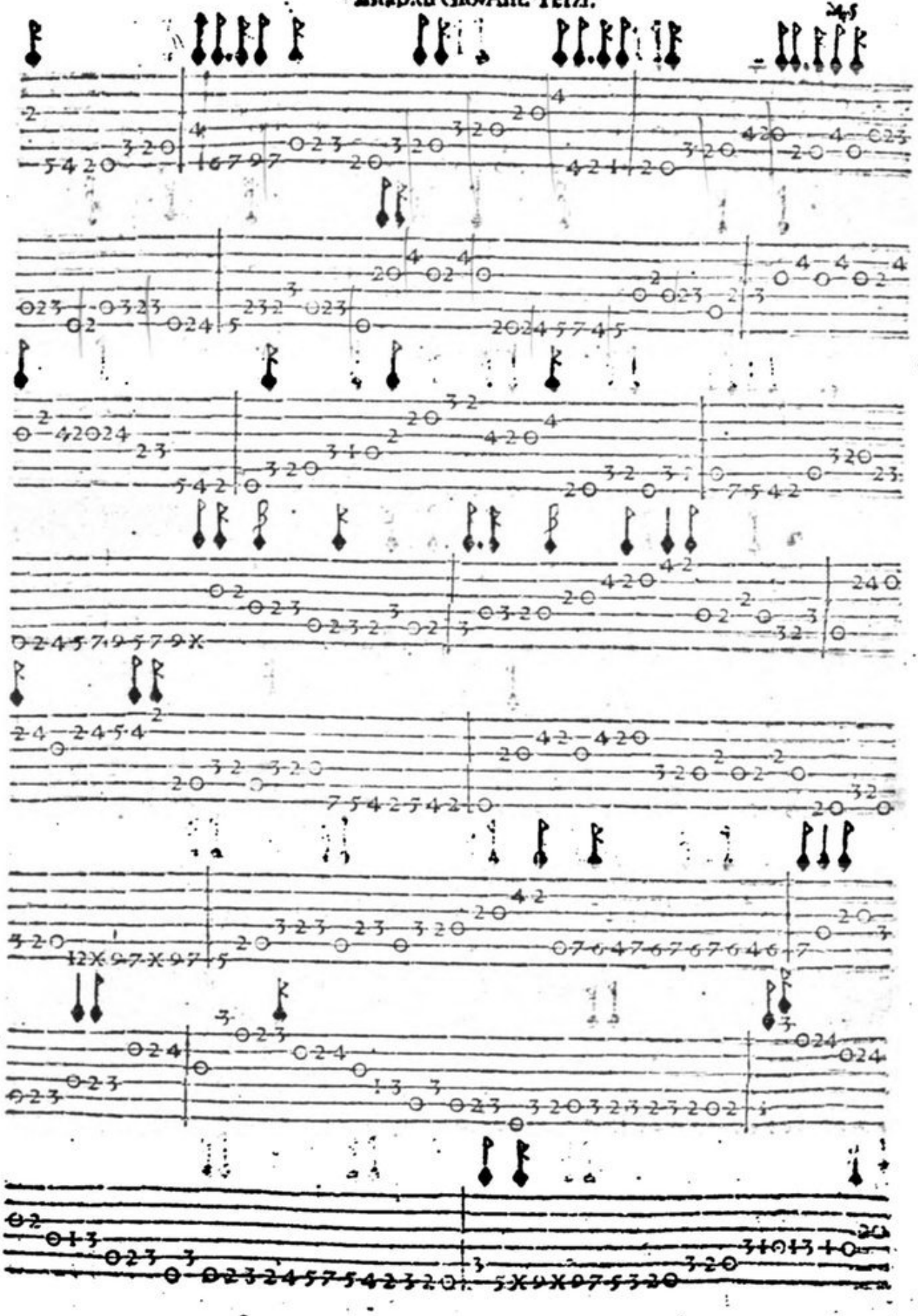


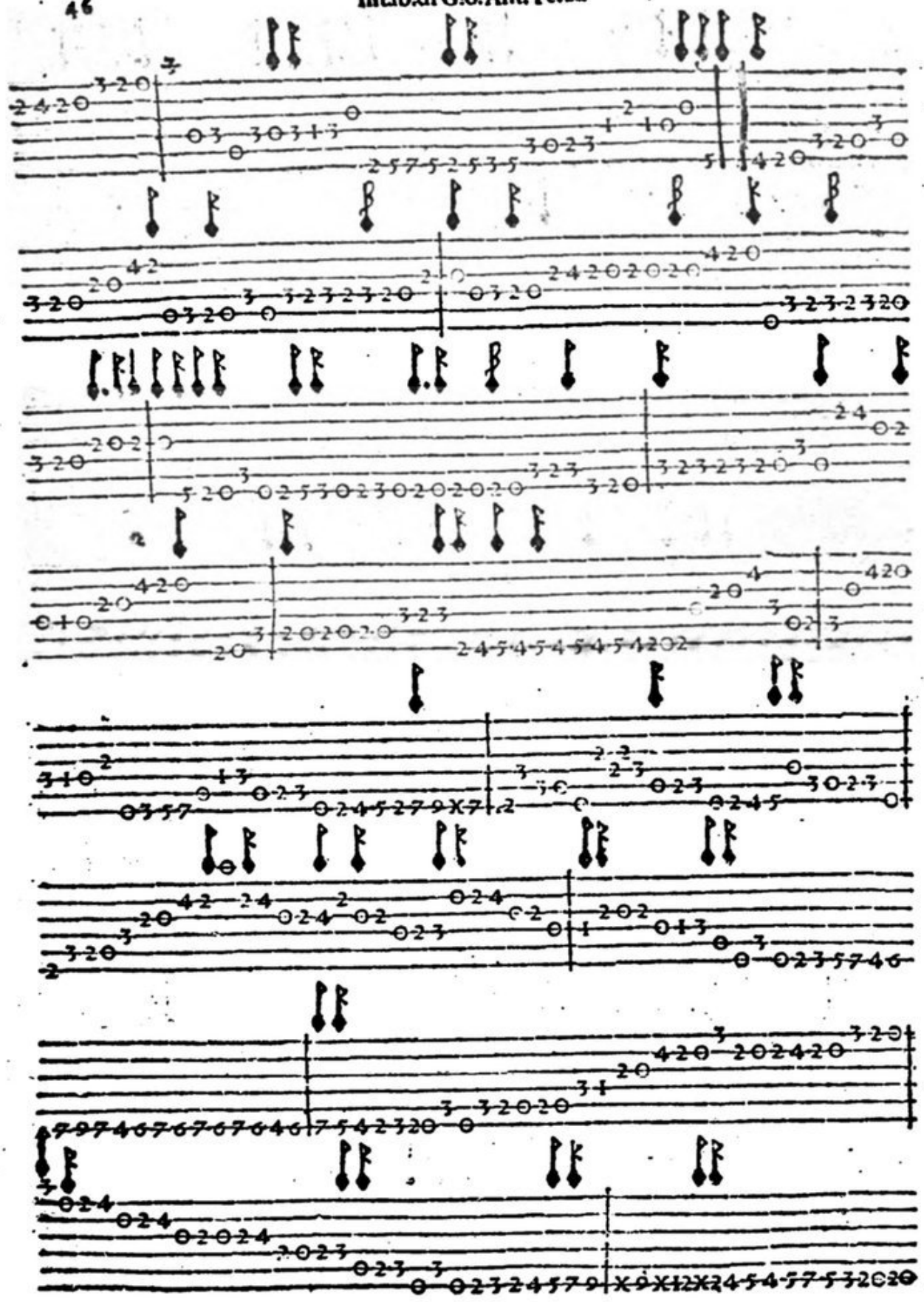


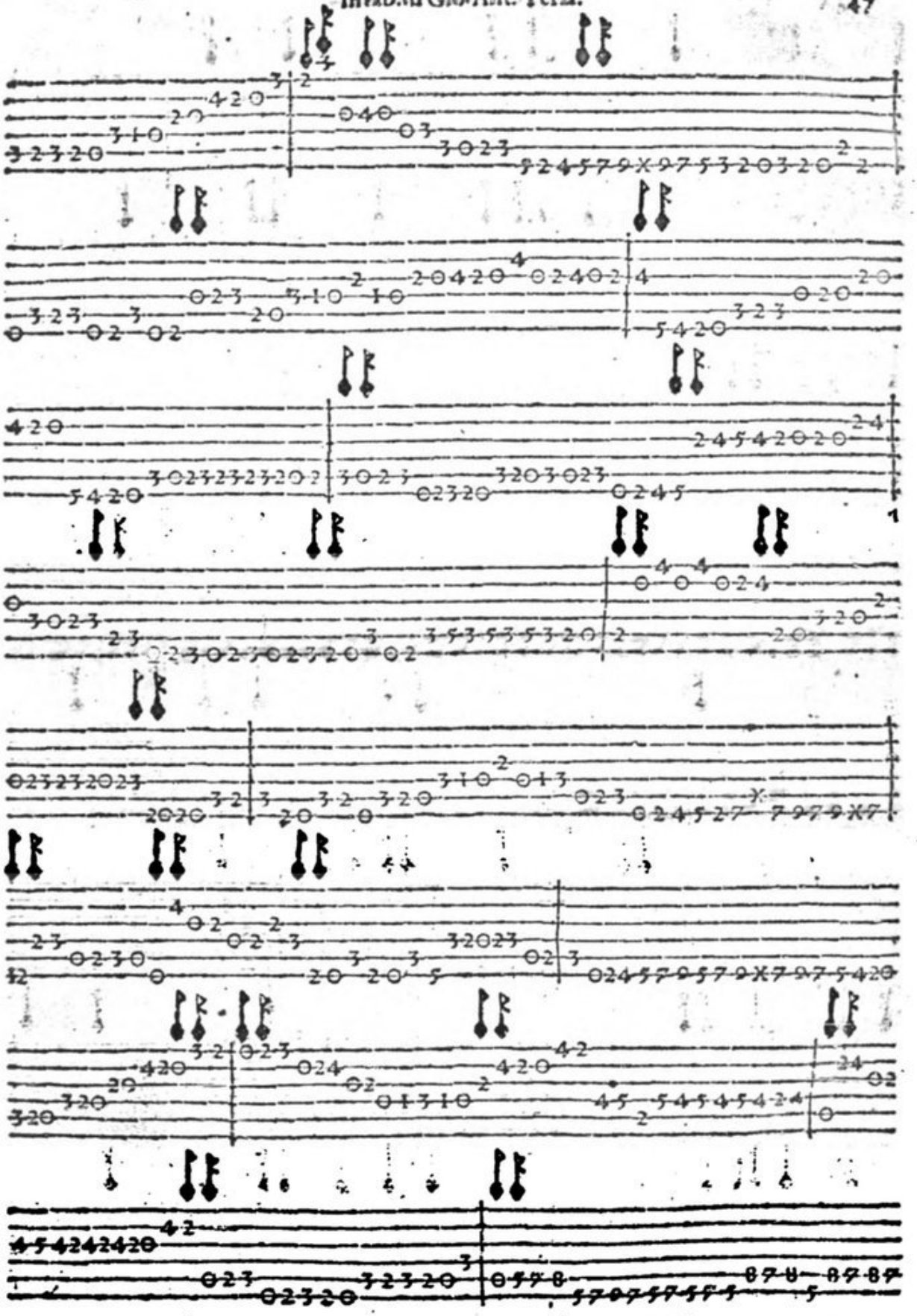

Petit Iaquet, Canzon franceſe
di Claudio da Correggio a 4
per ſuonar ſolo, & a doi liutti.



Contraponto ſopra Petit Iaquet, Canzon franceſe di Clau.da Coreggio per ſuonar come di ſopra.

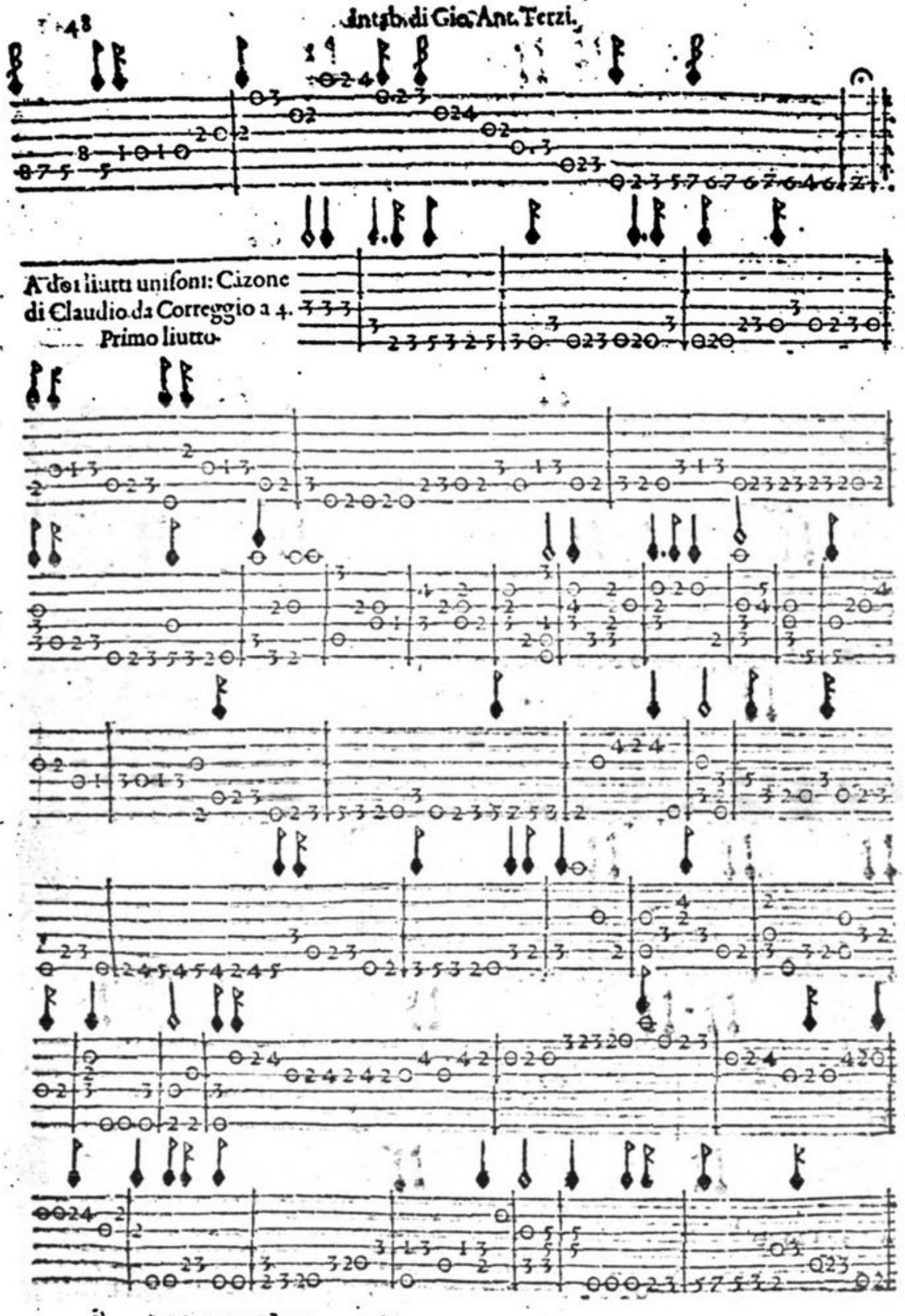


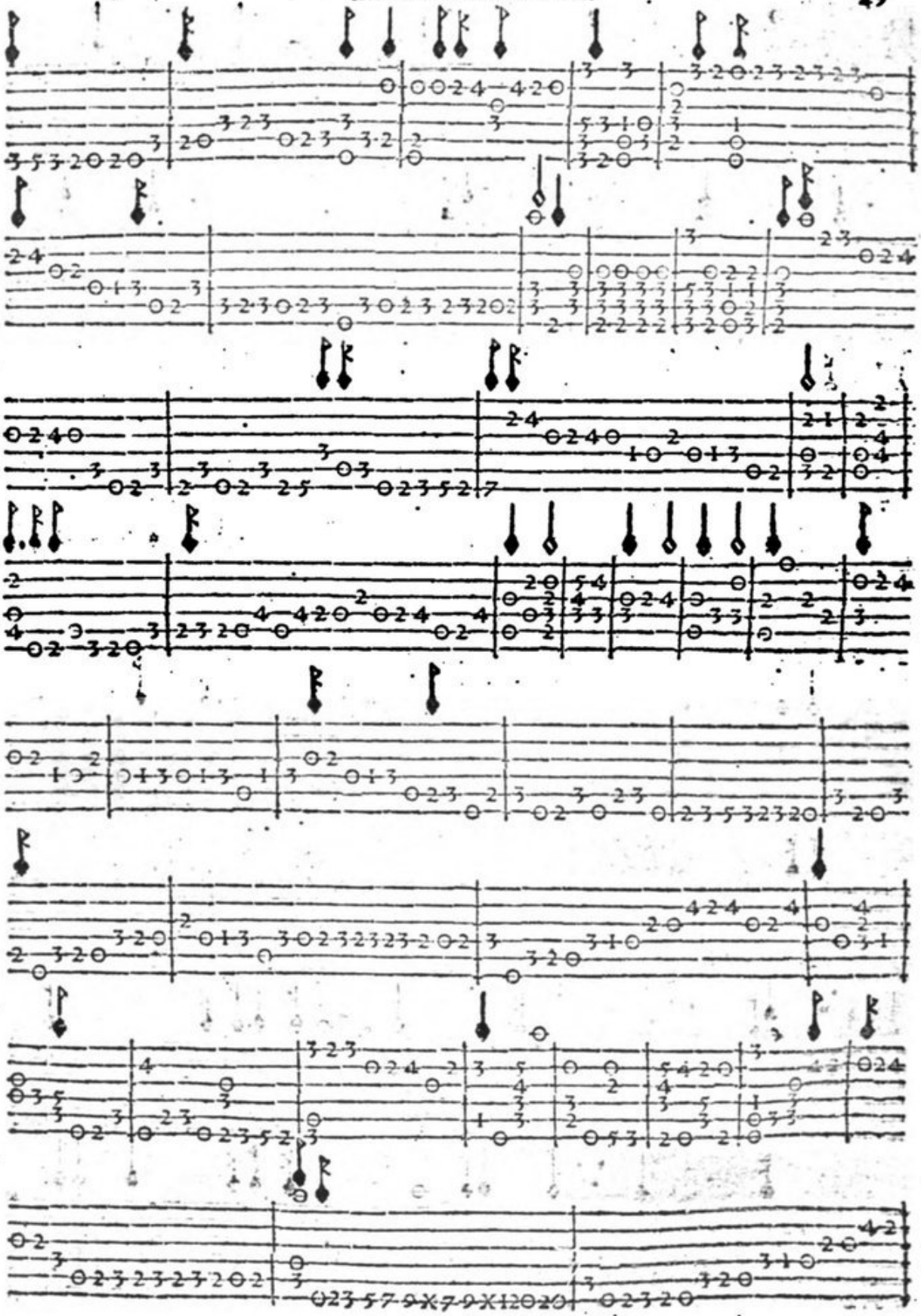


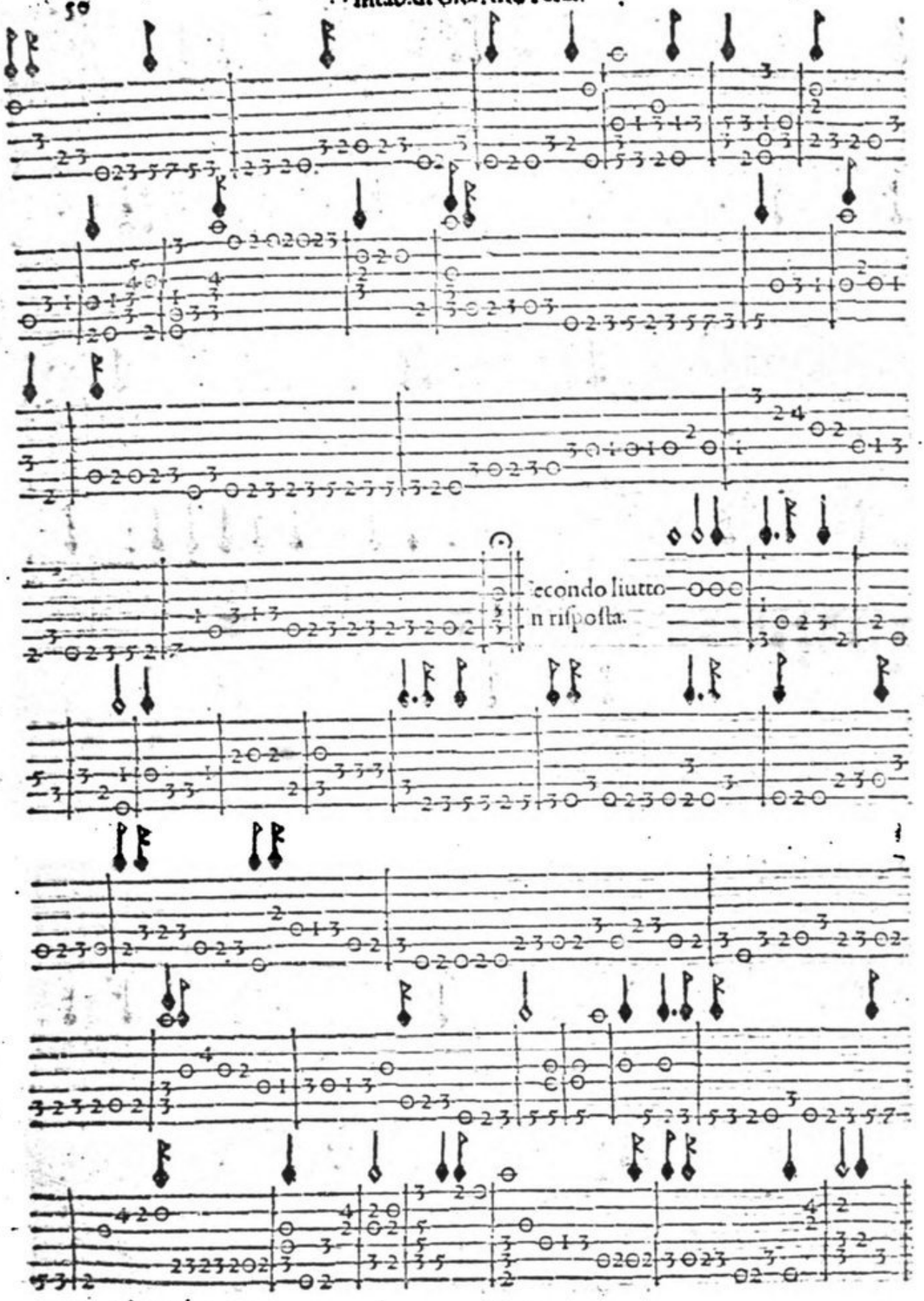


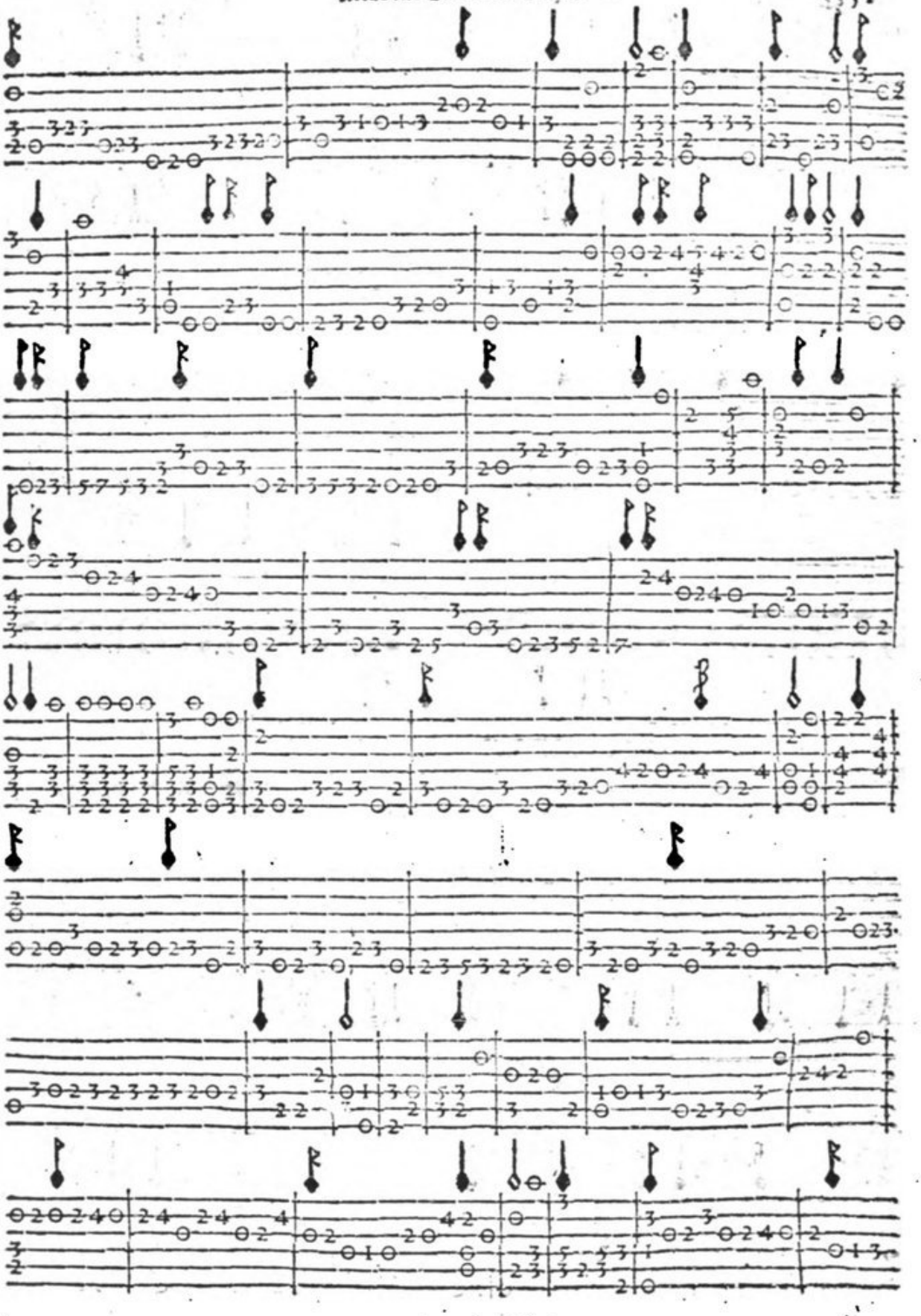
A dui liuti unisoni: Cizone di Claudio da Correggio a 4.

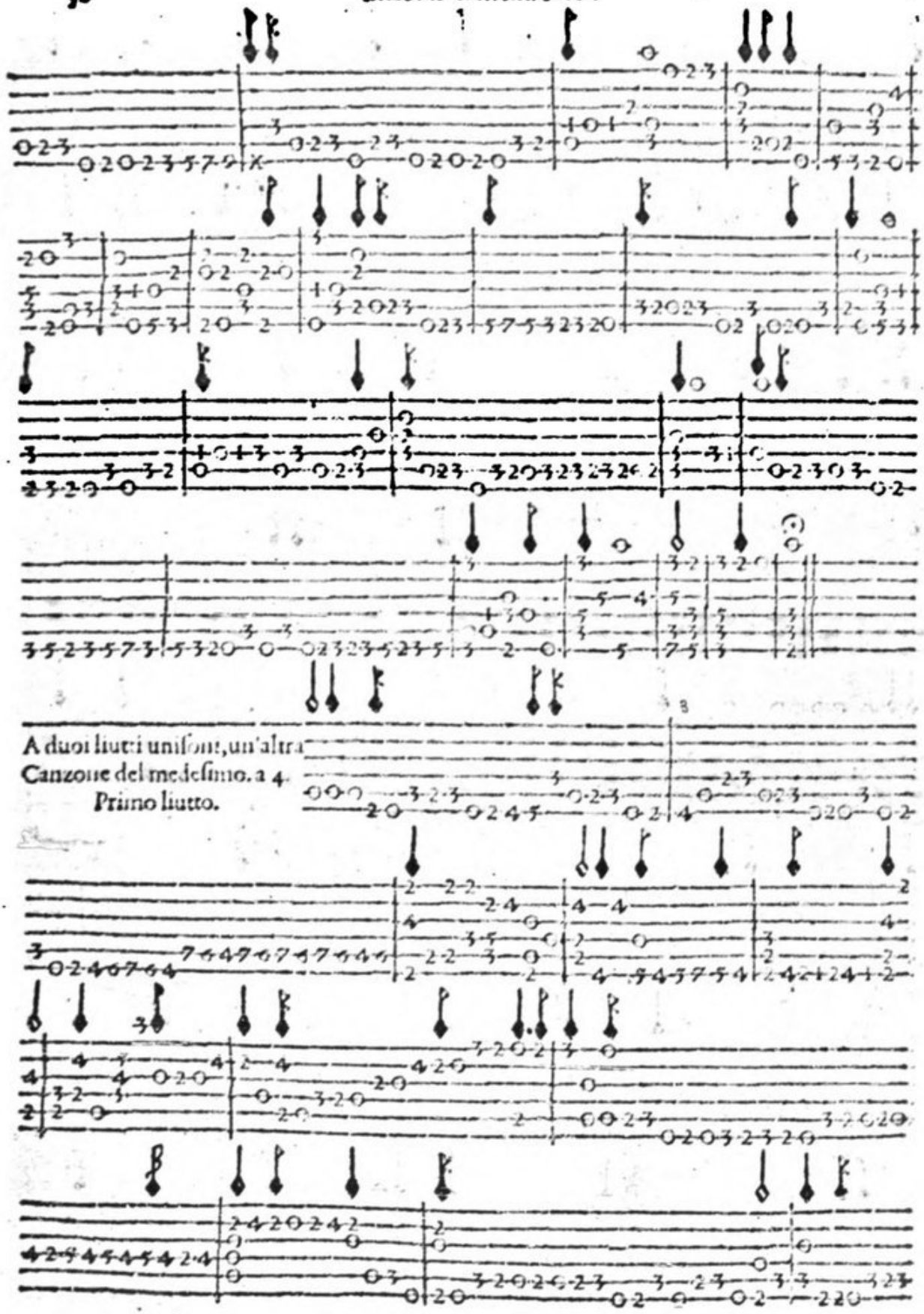
Primo liuto.



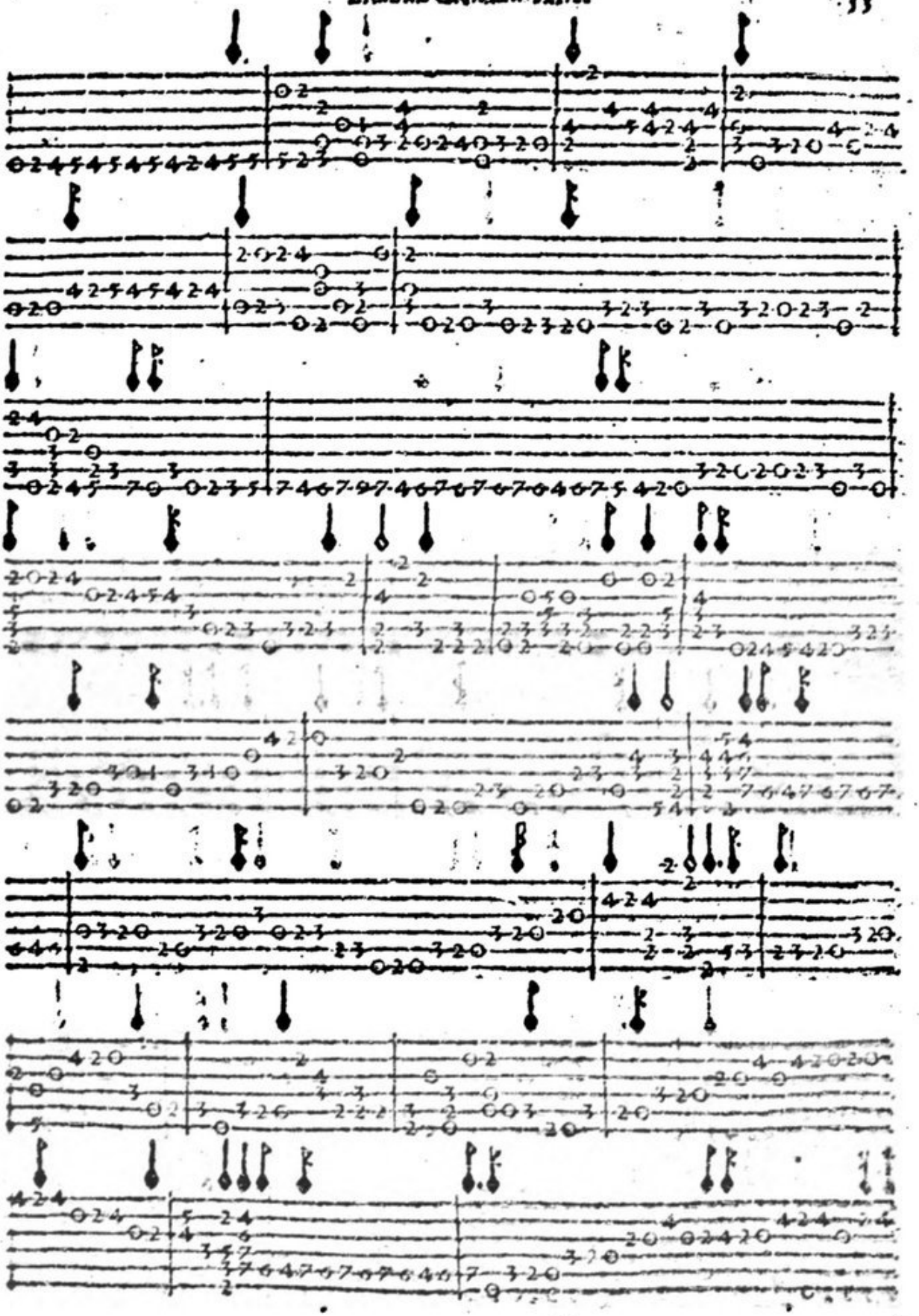


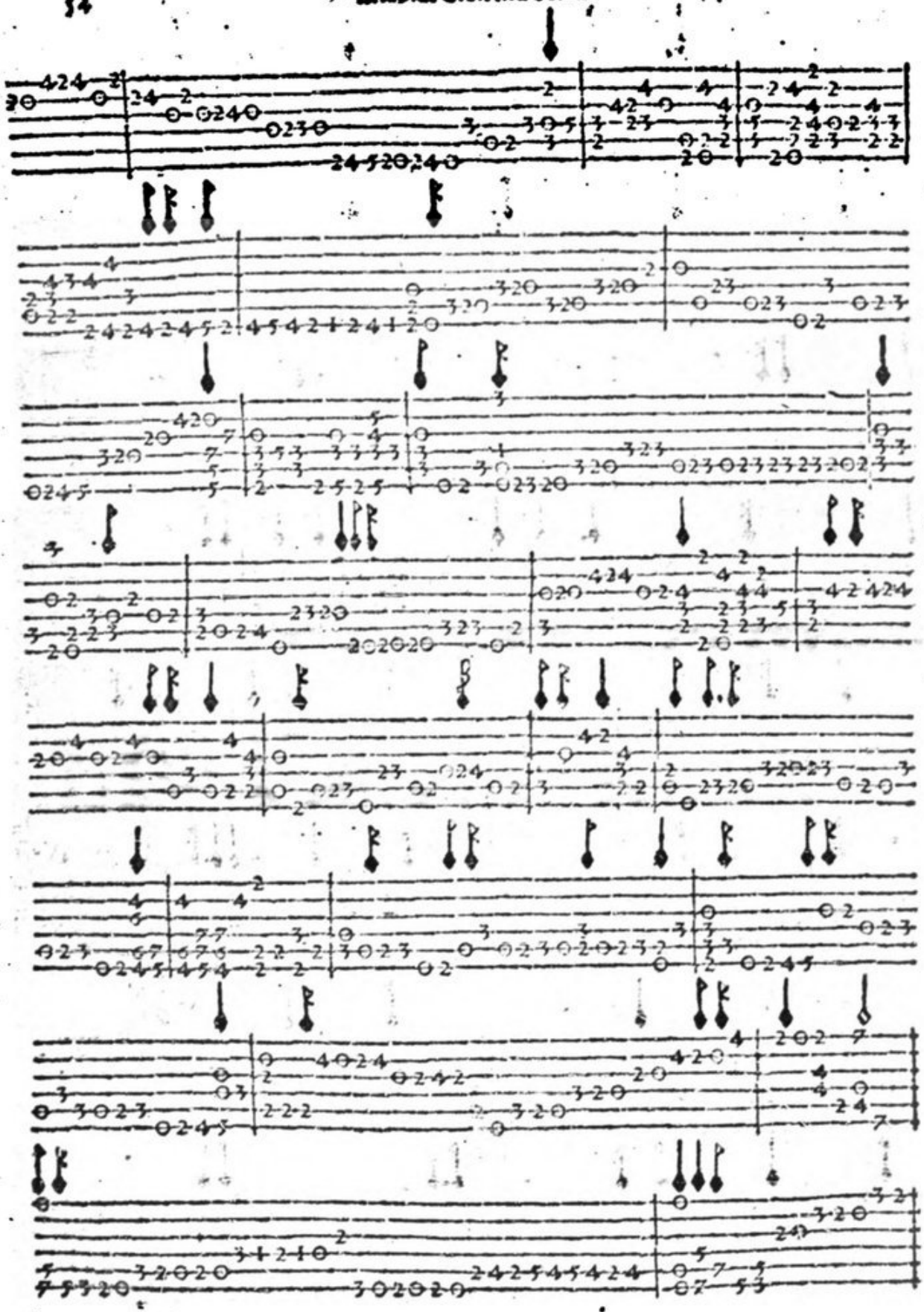

econdo liutto
n risposta.

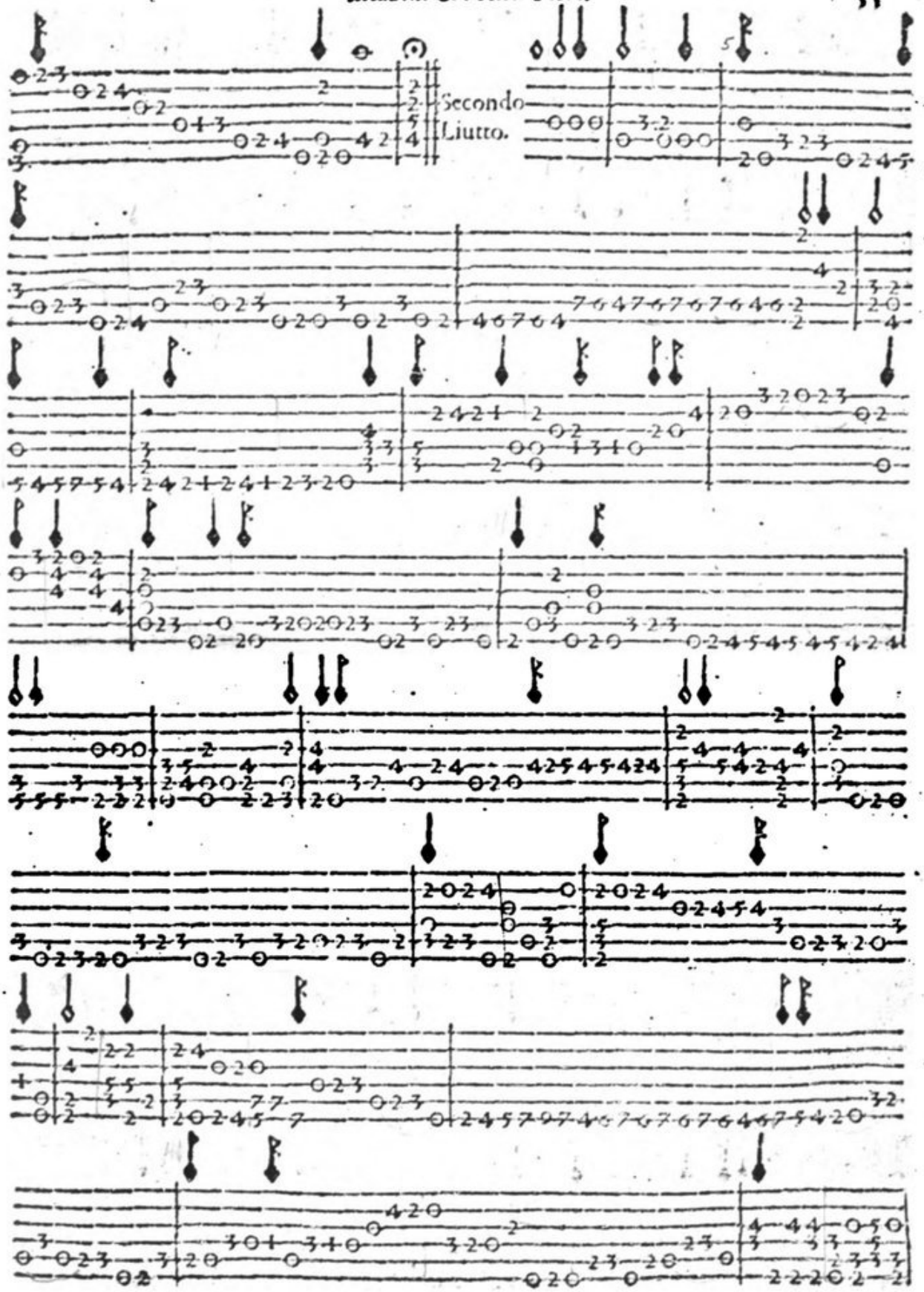


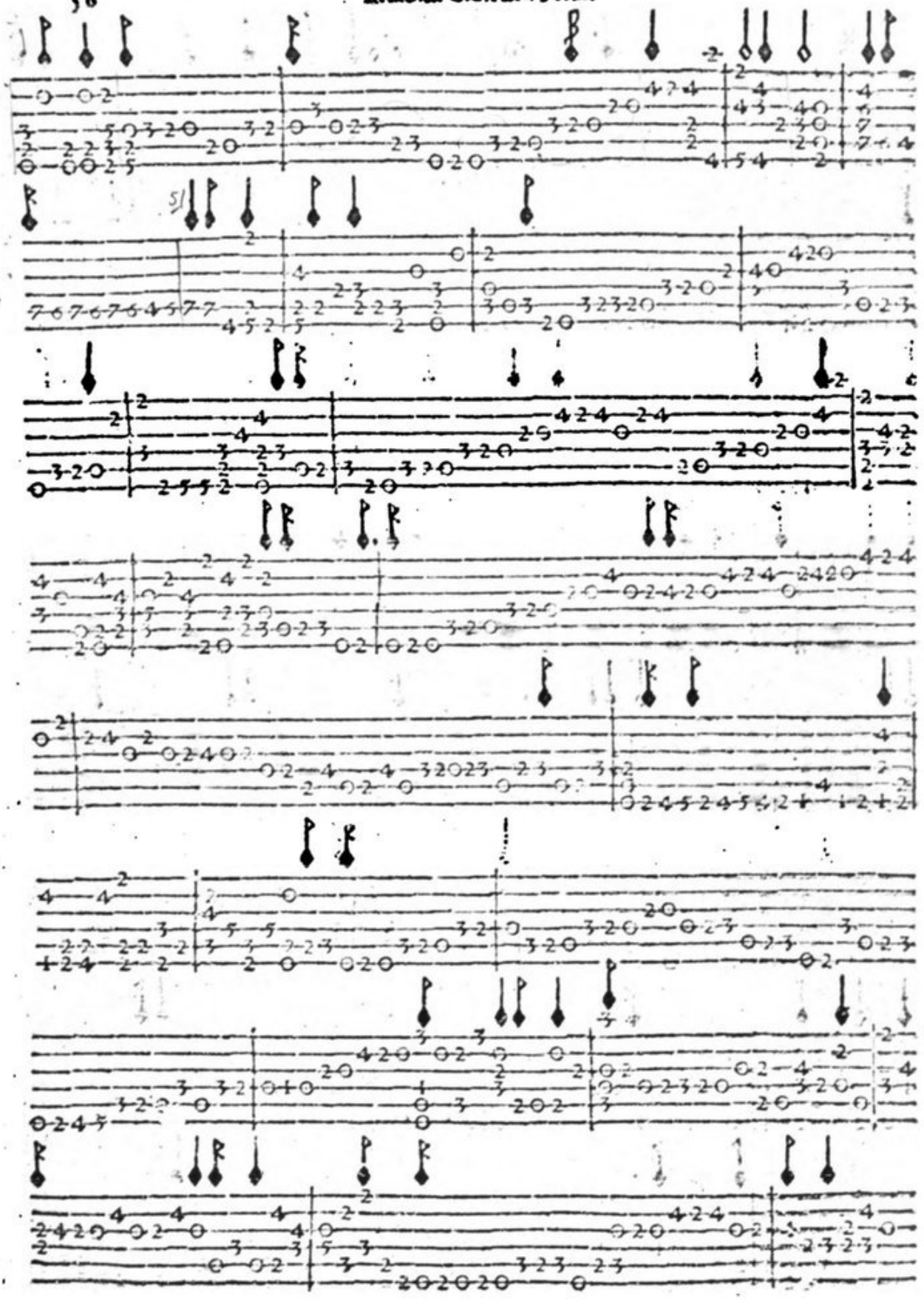


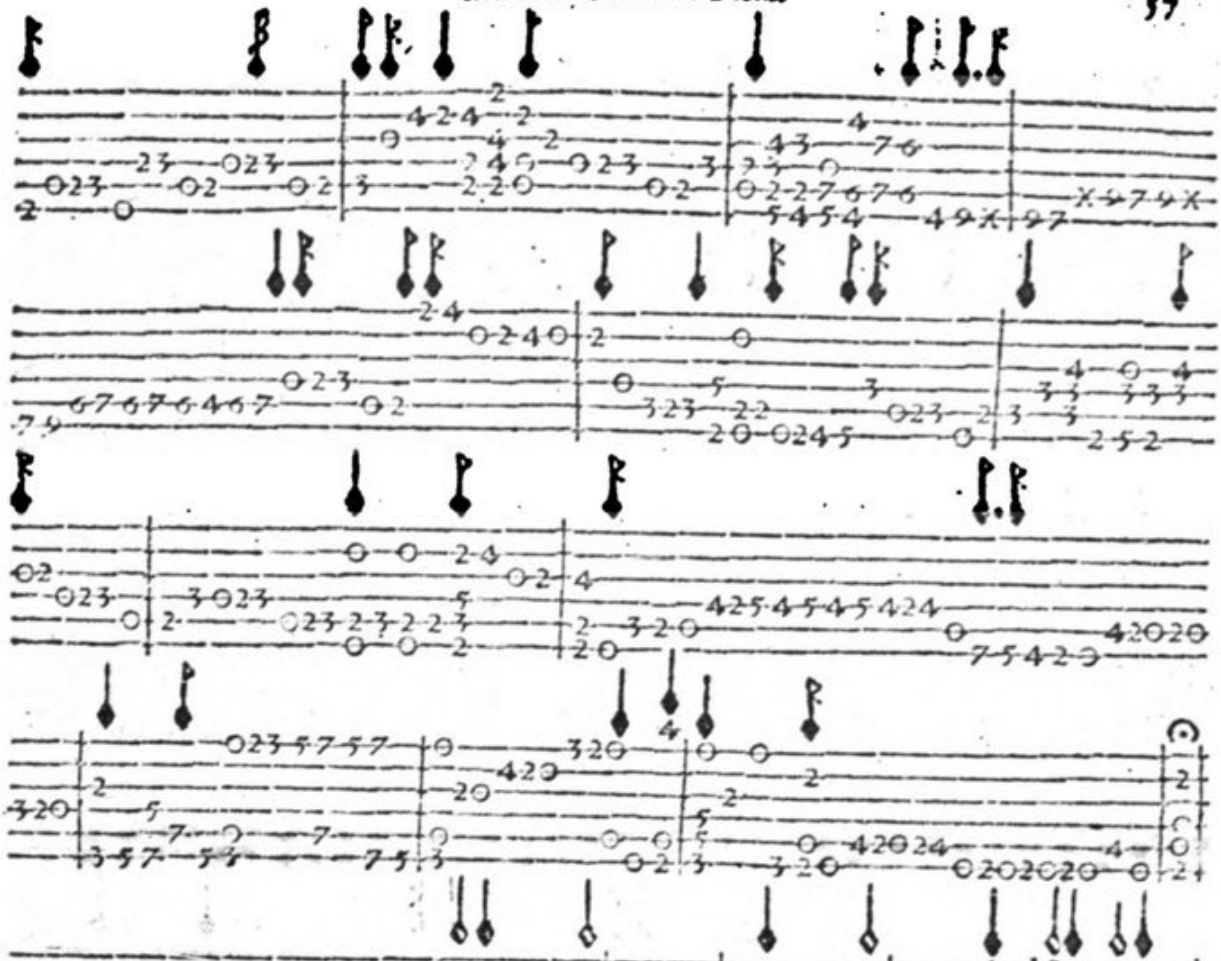
A duoi liuti unisoni, un'altra Canzone del medesimo. a 4.
Primo liuto.





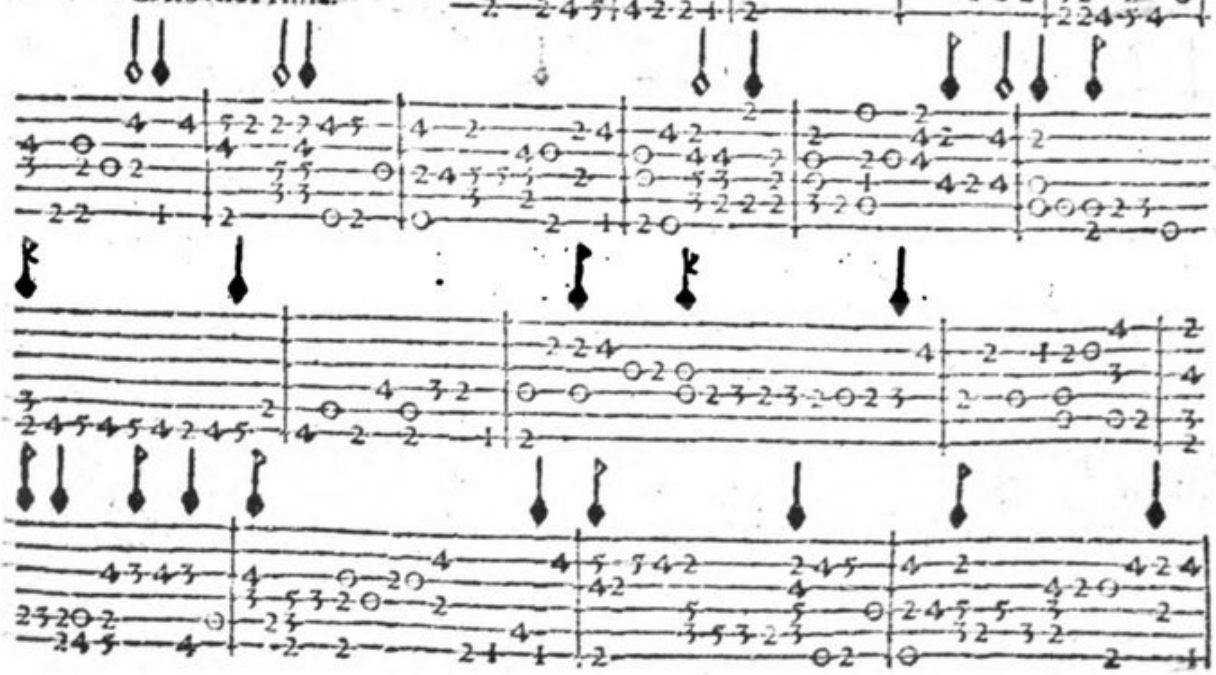

Secondo
Liutto.

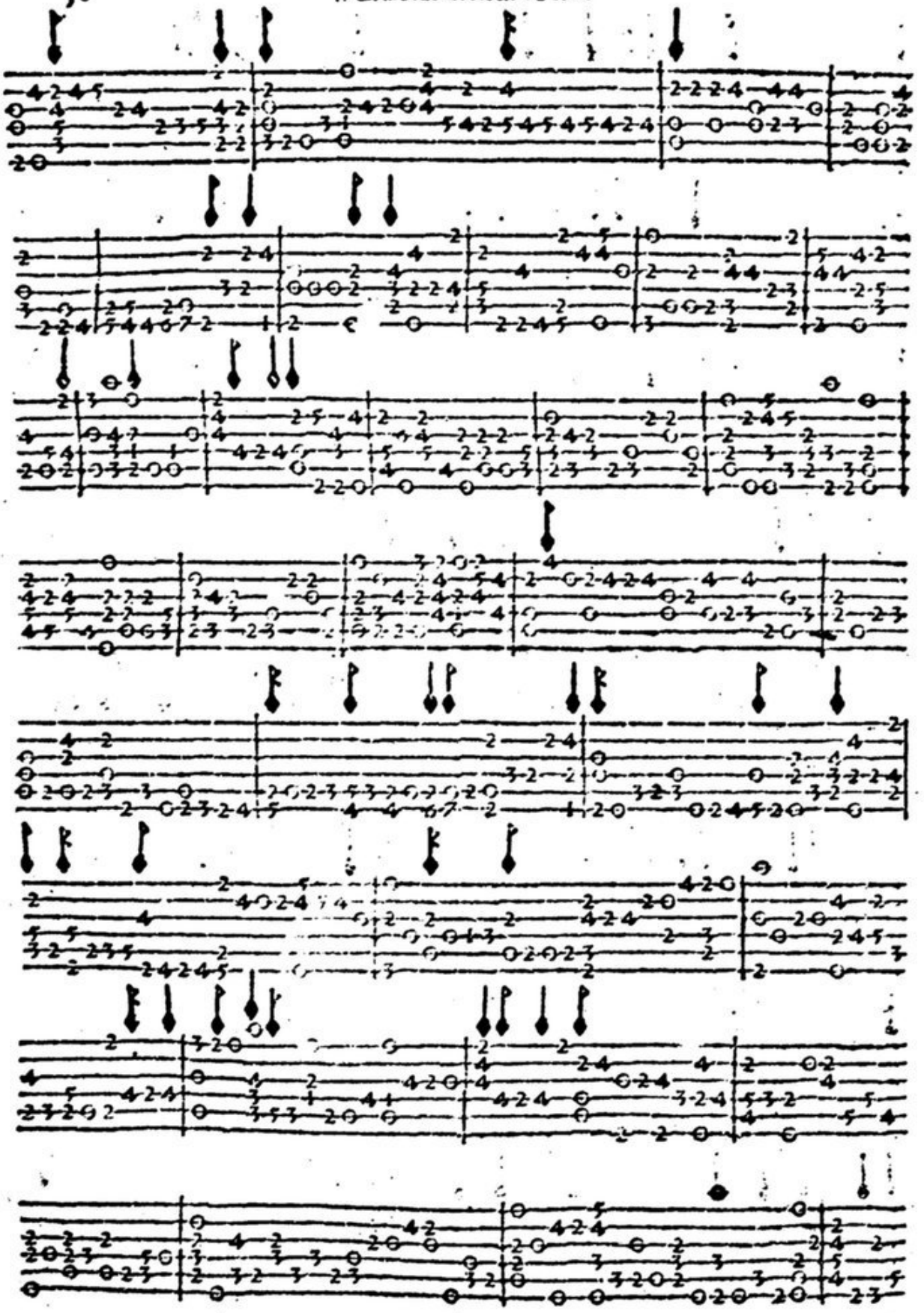


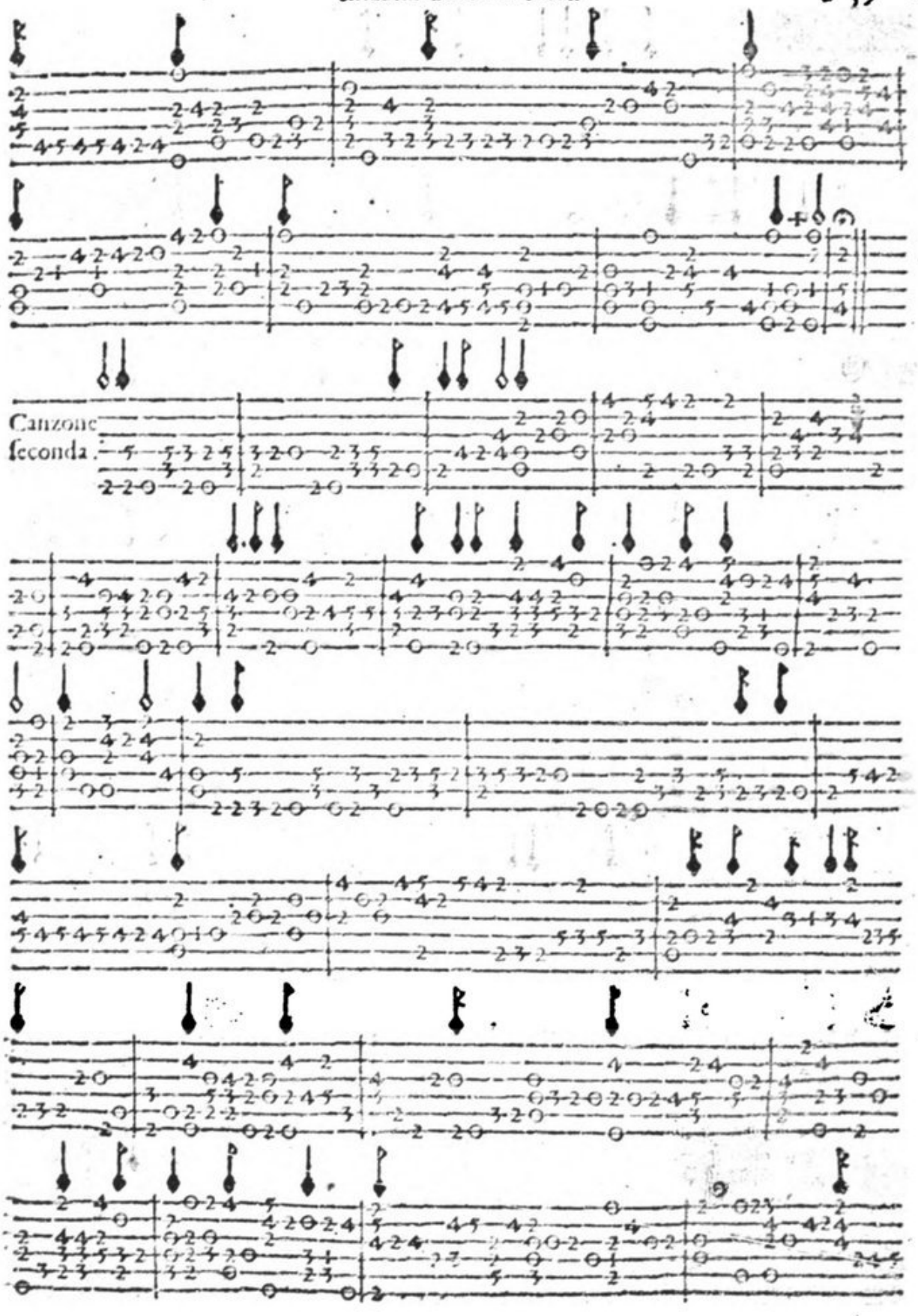


Segue undeci cãzoni del Maſcara
per ſuonar in concerto, & ſolo.

Canzone Prima.






Canzone
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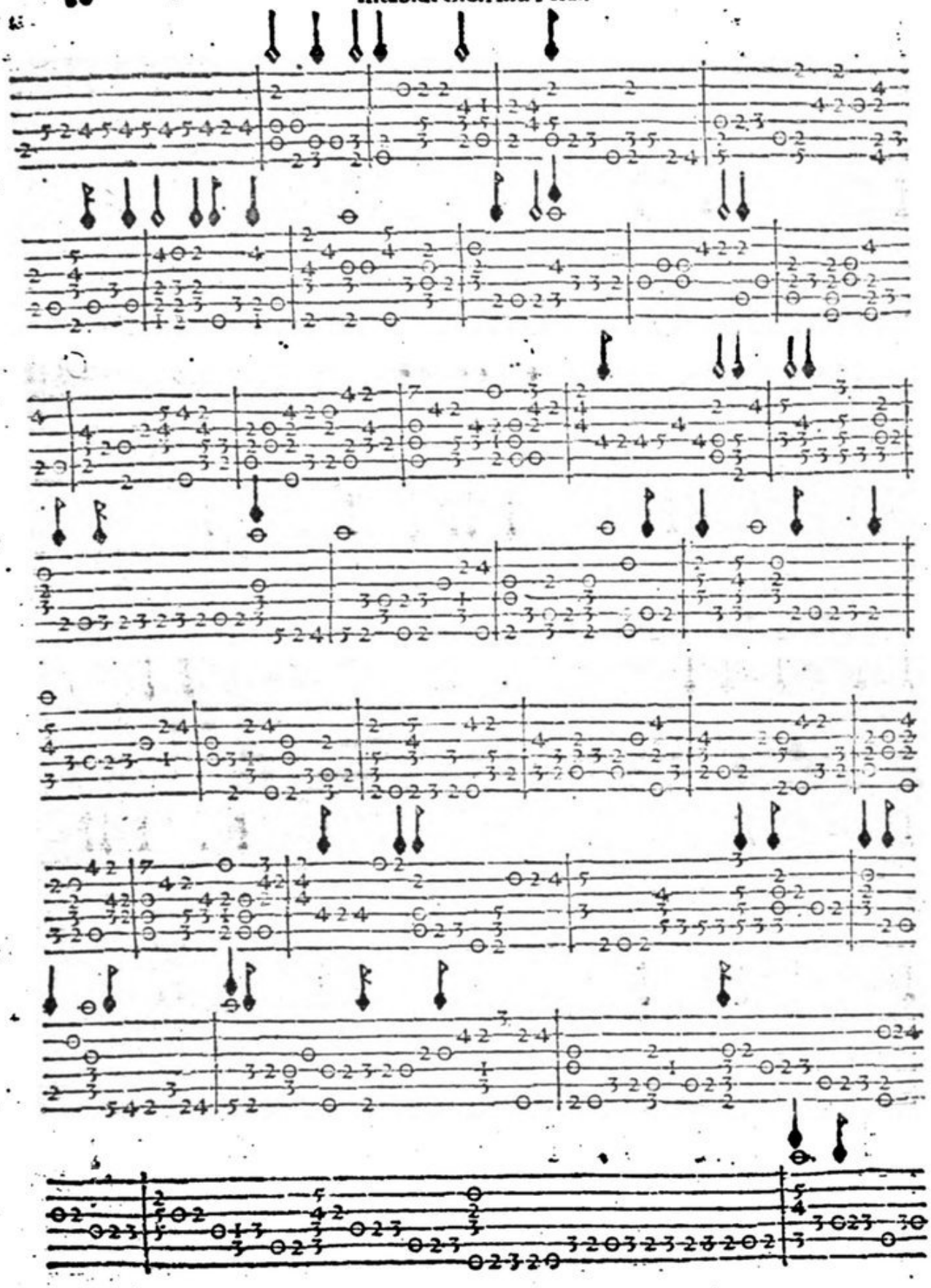

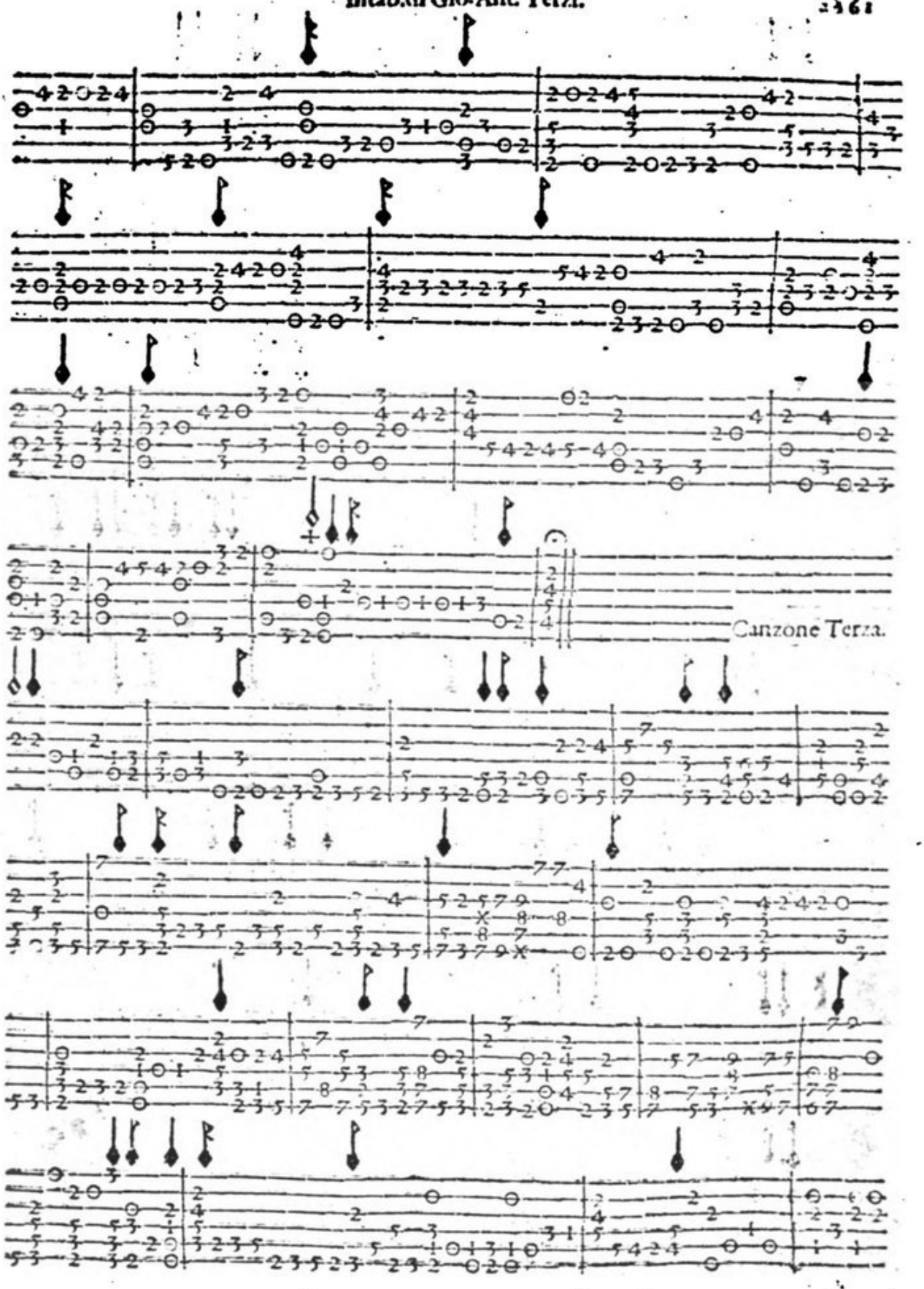
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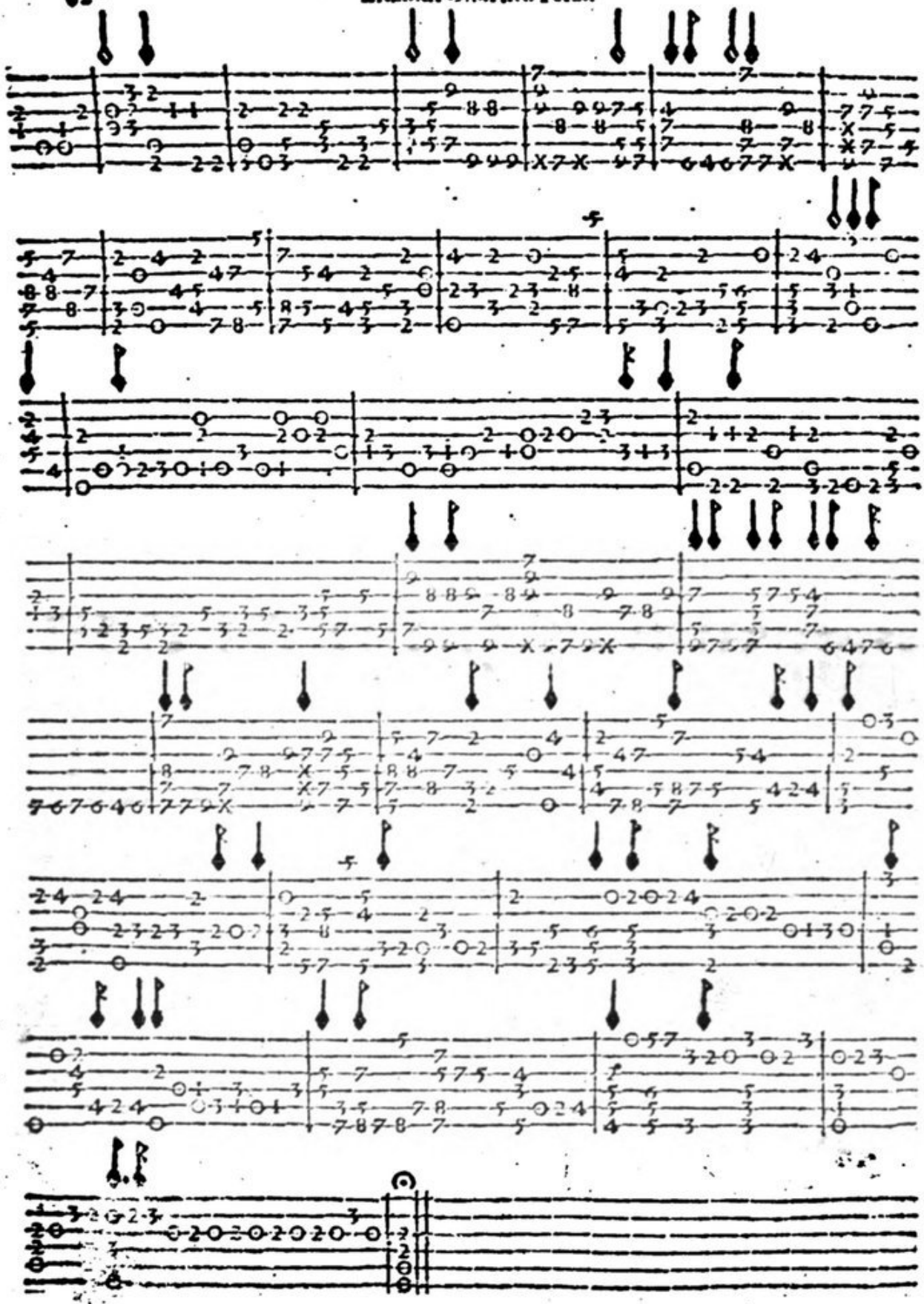
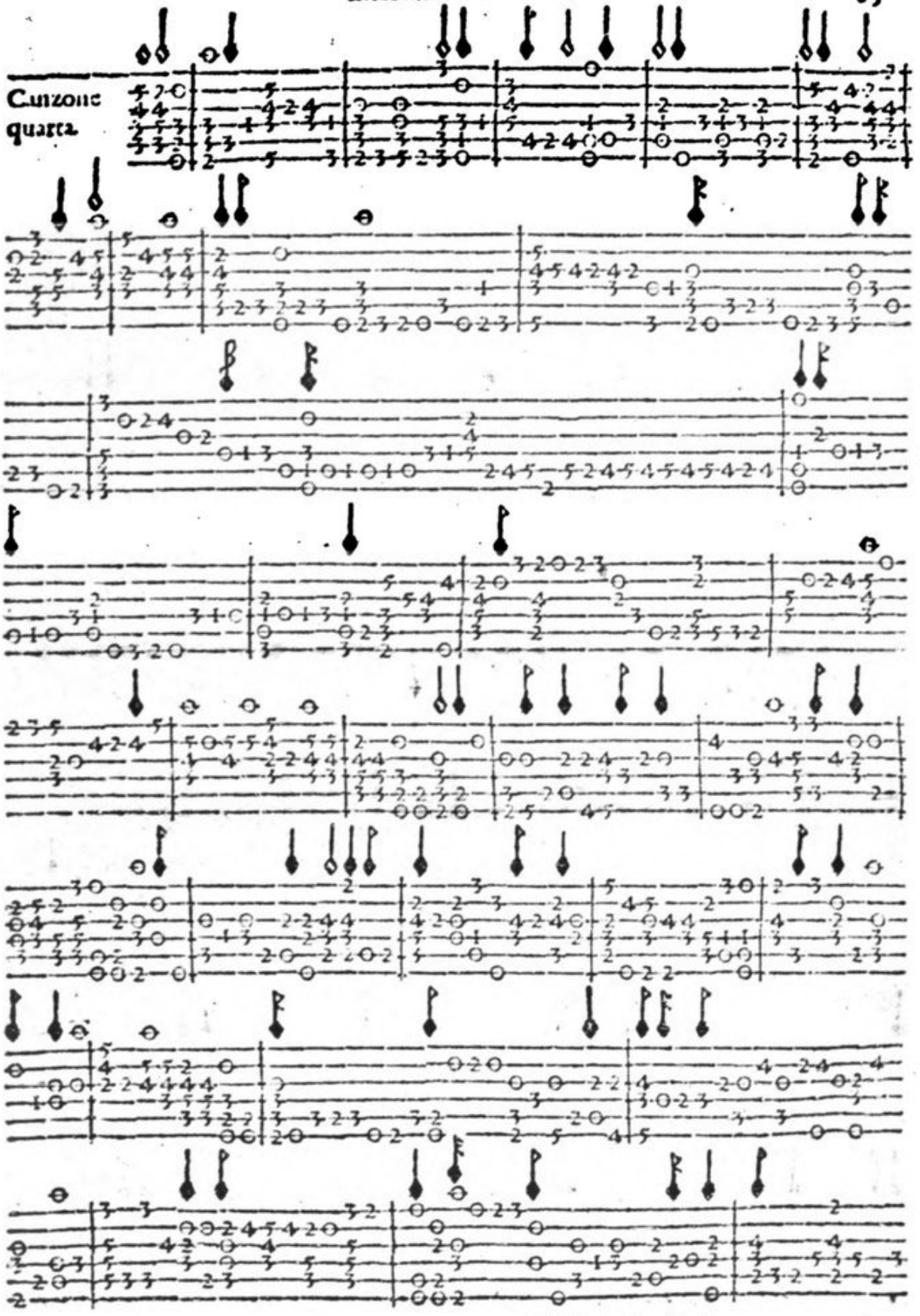
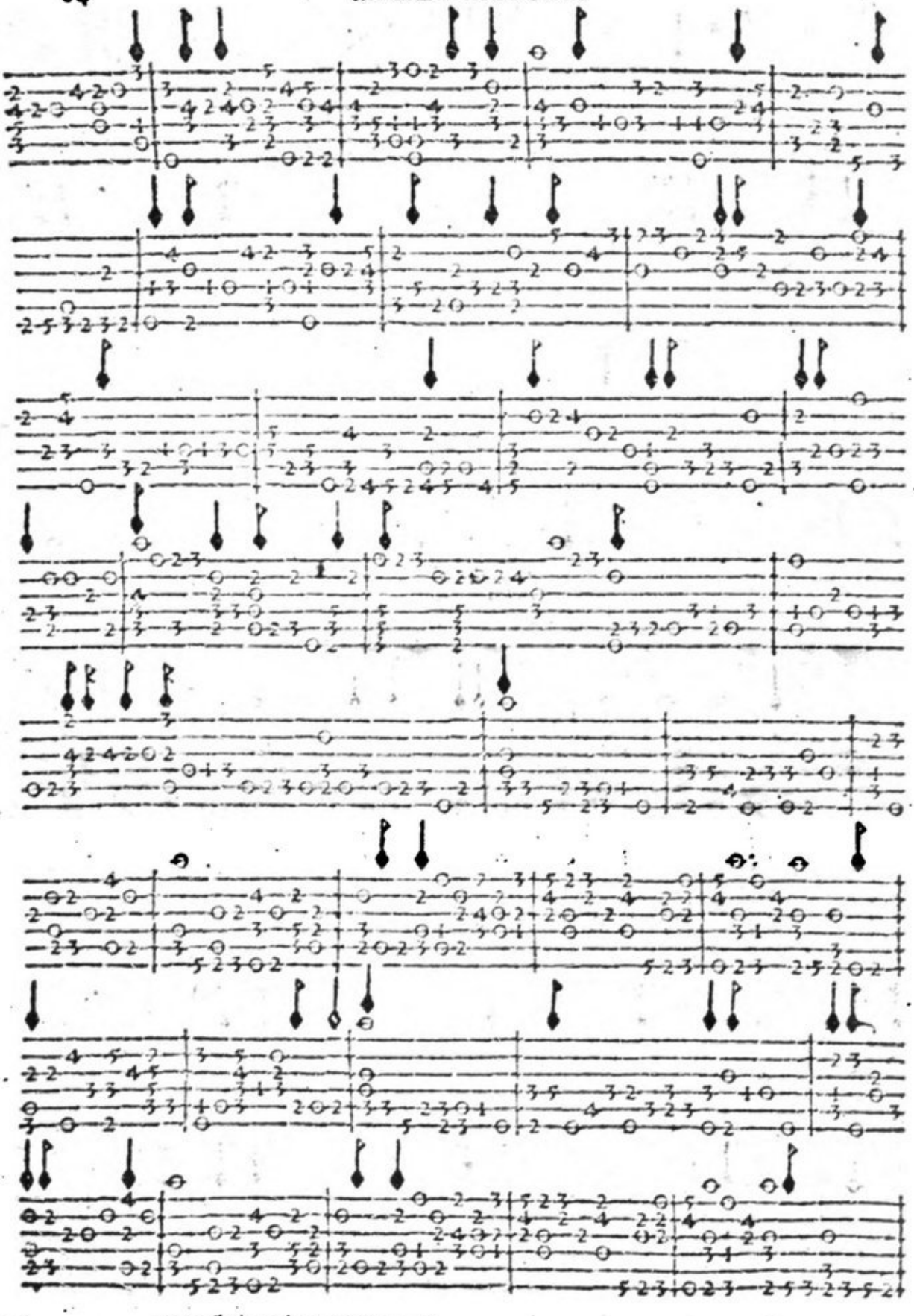
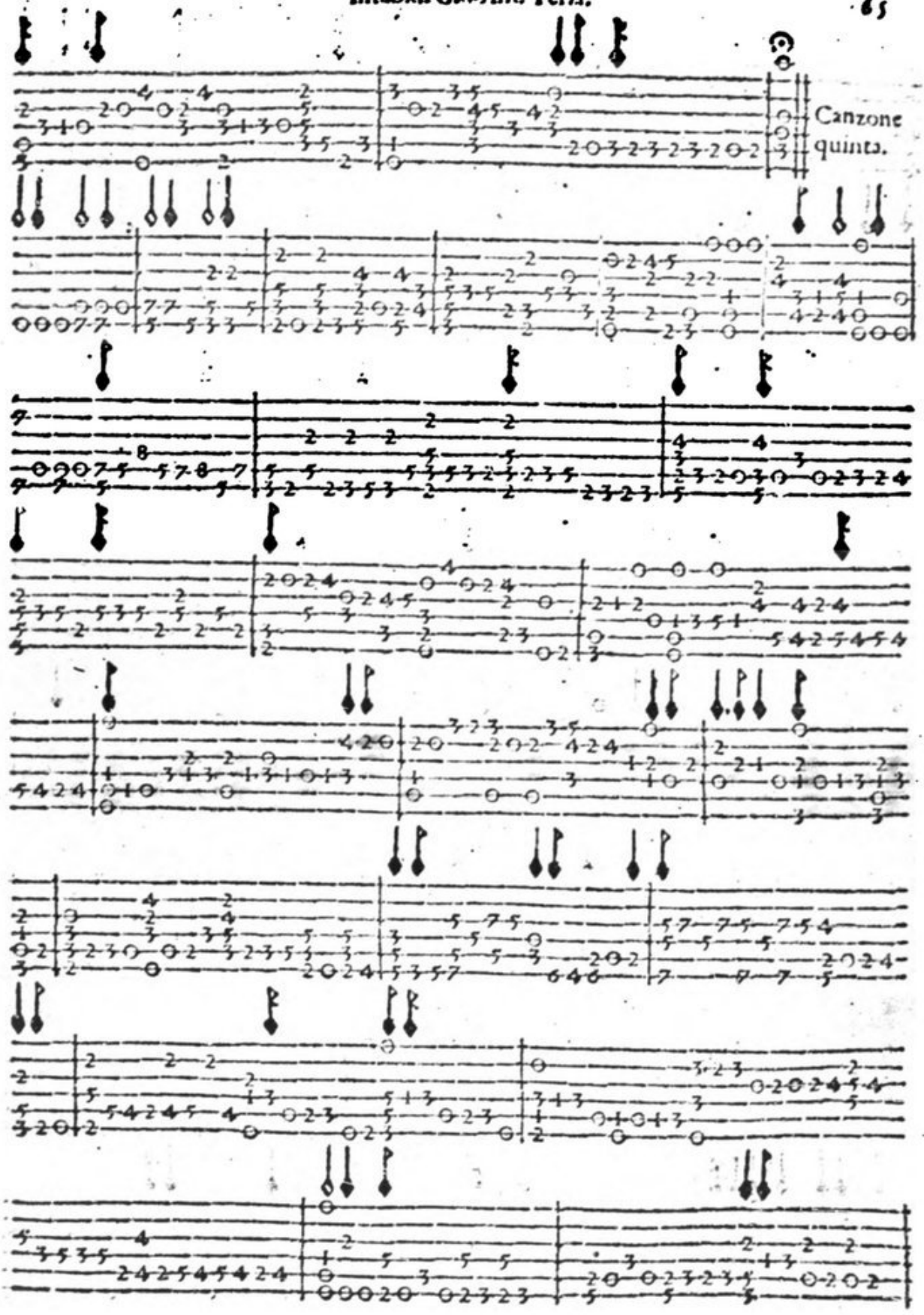


Canzone quarta



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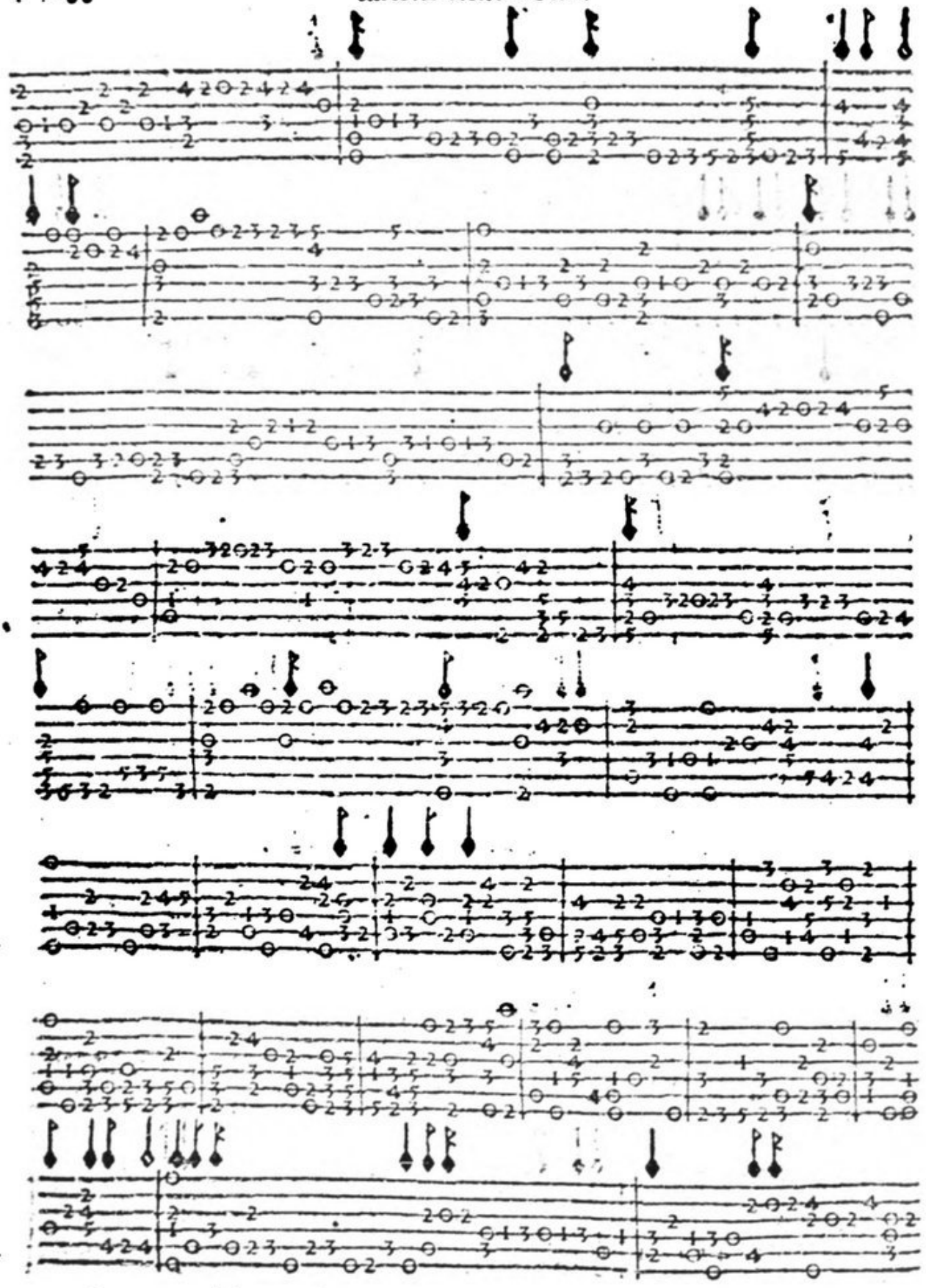

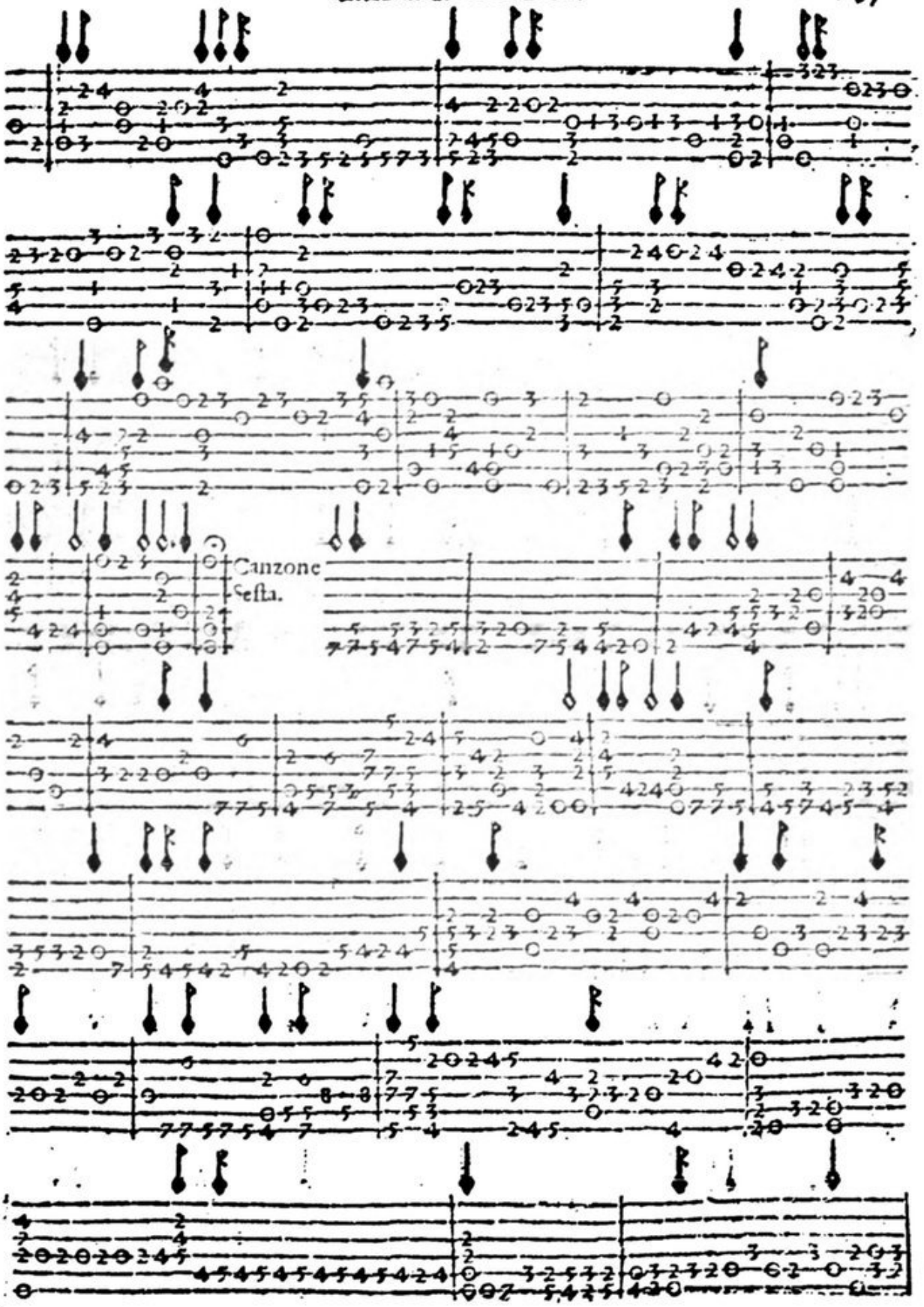
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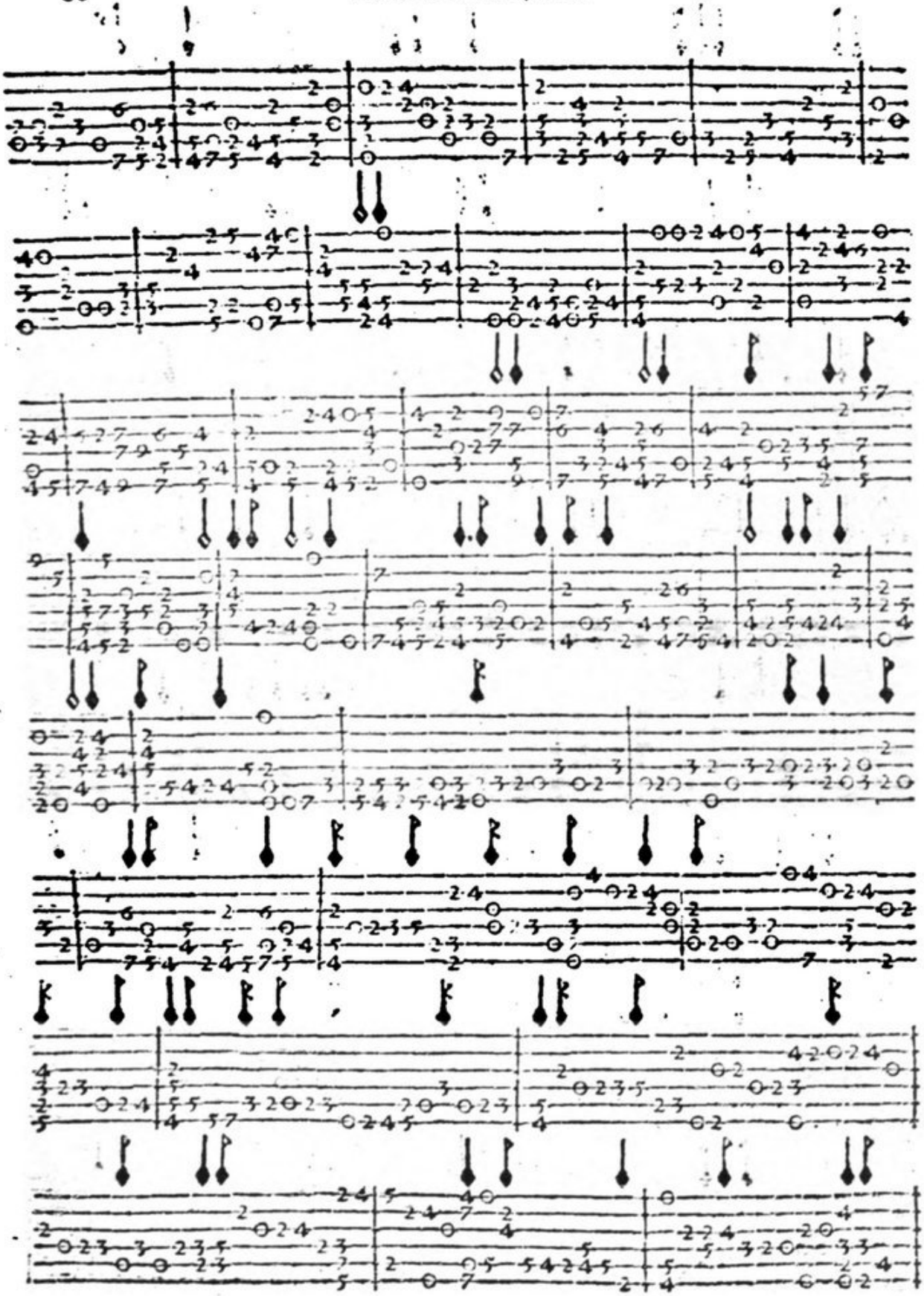

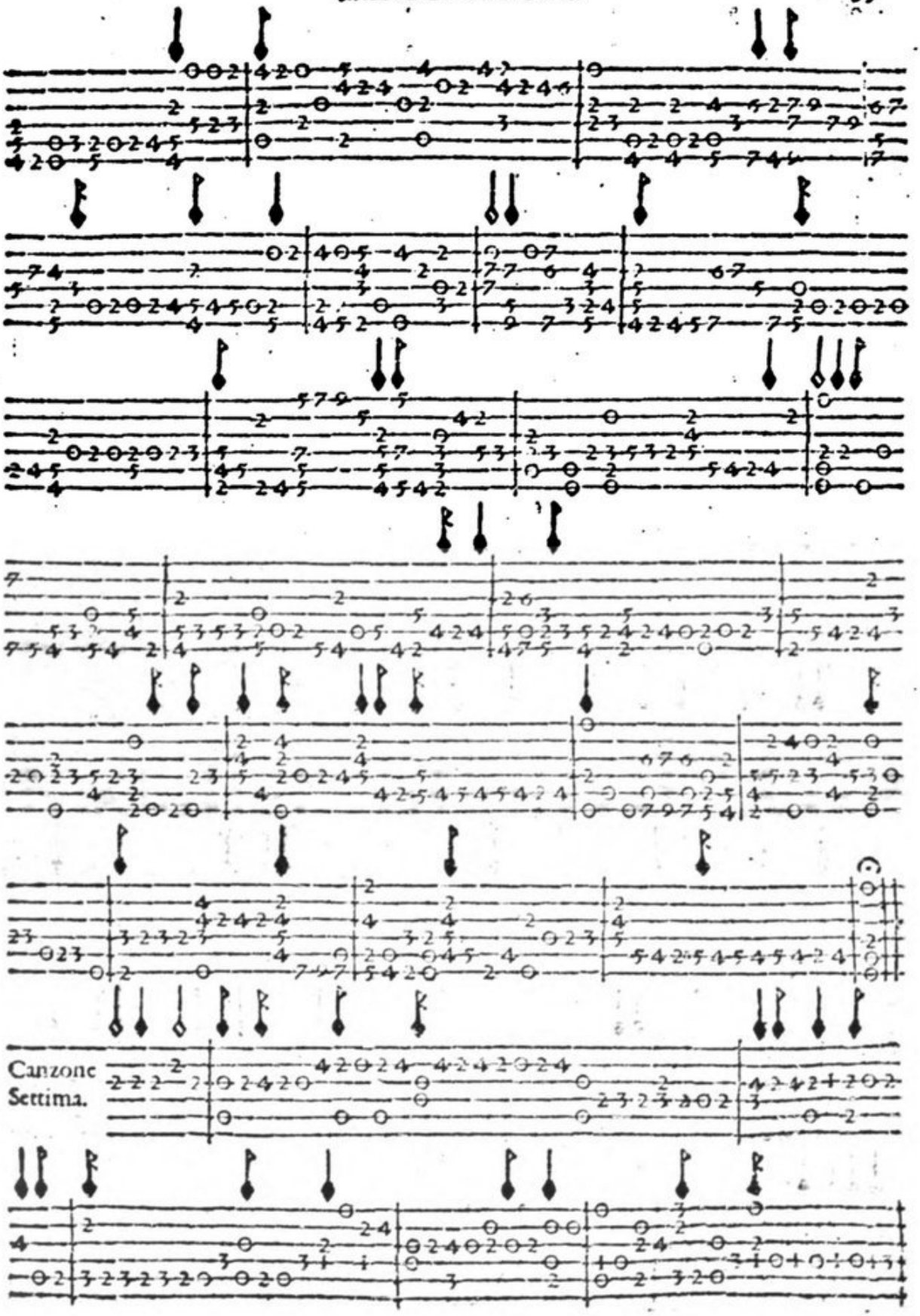
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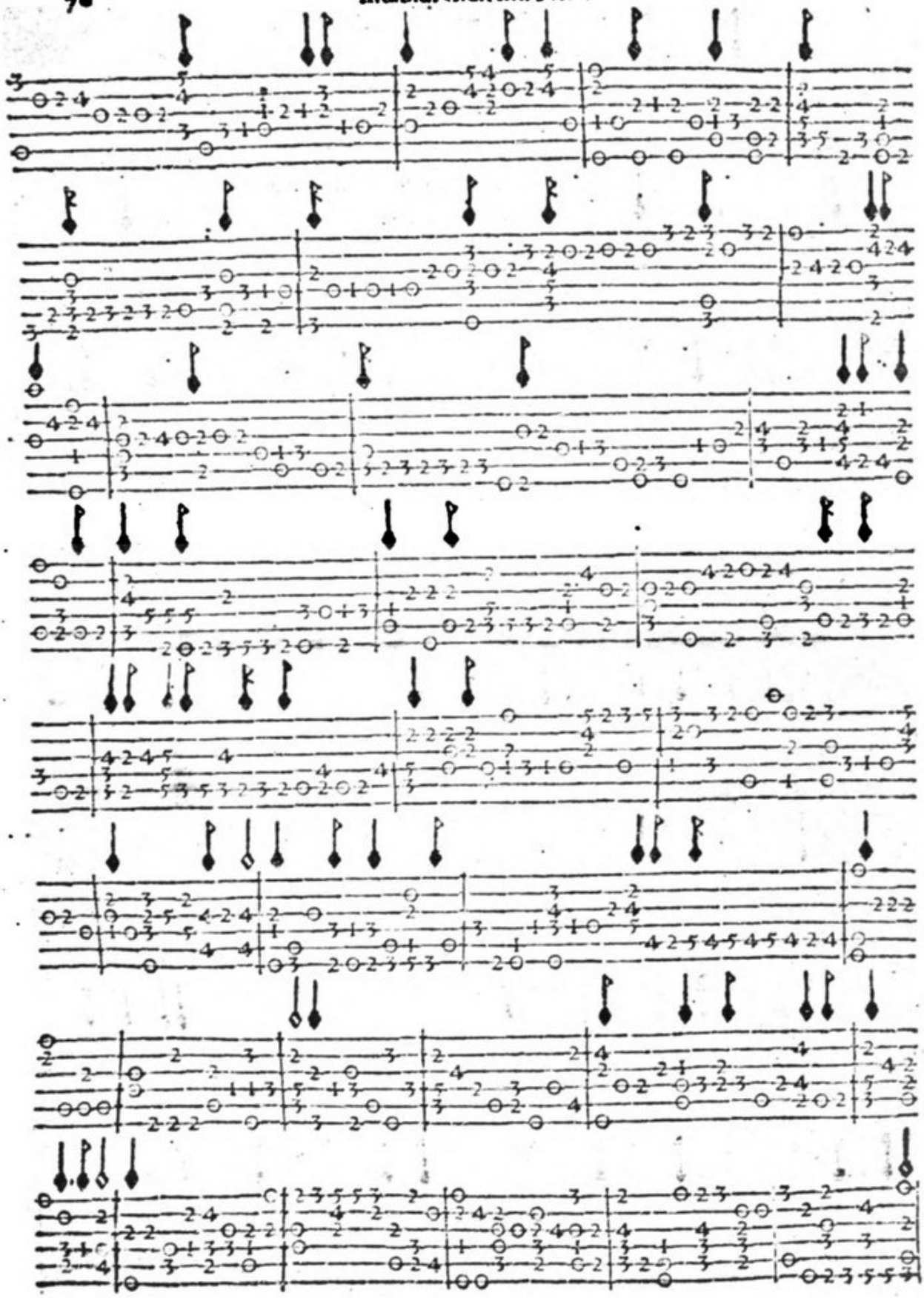

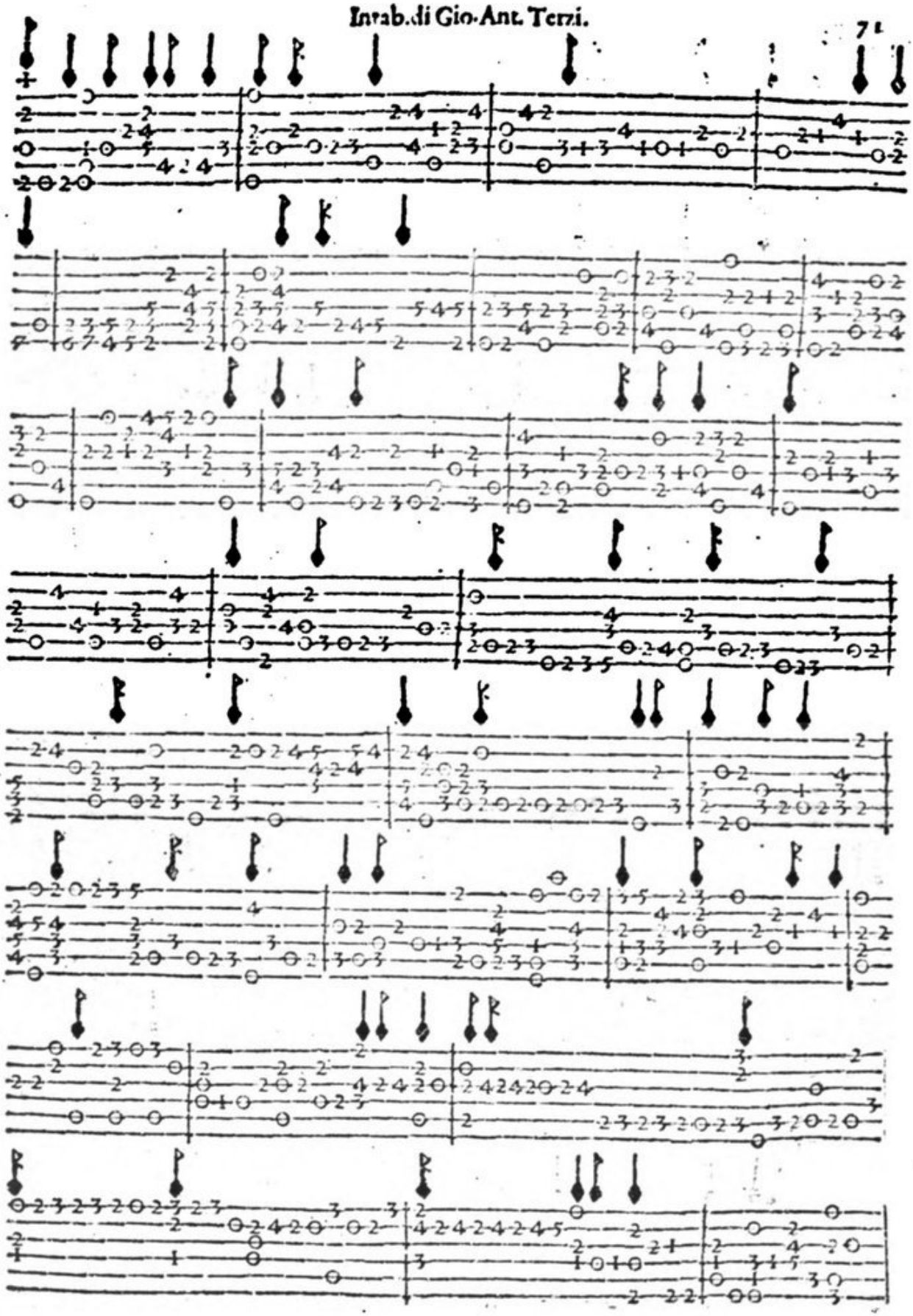

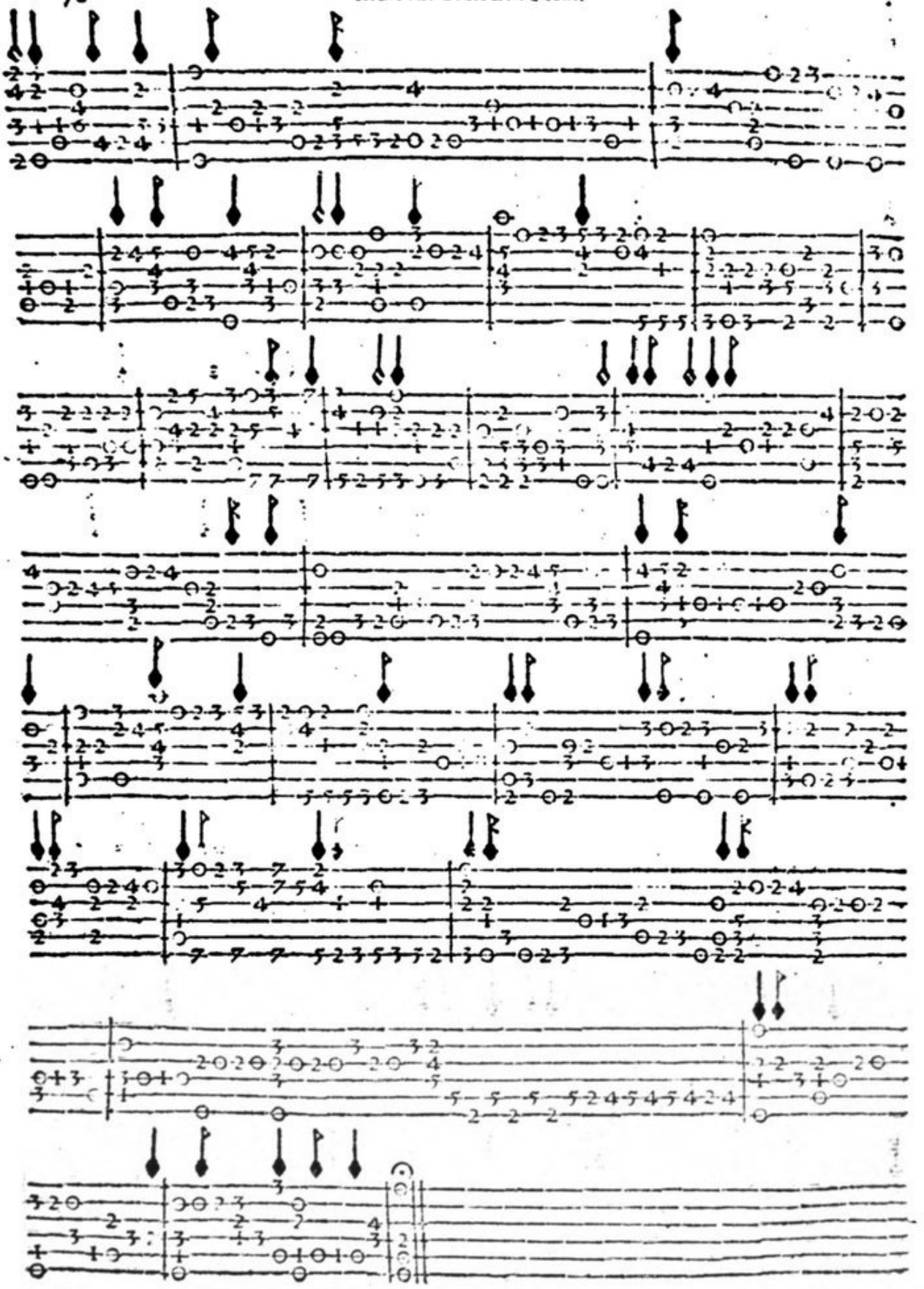

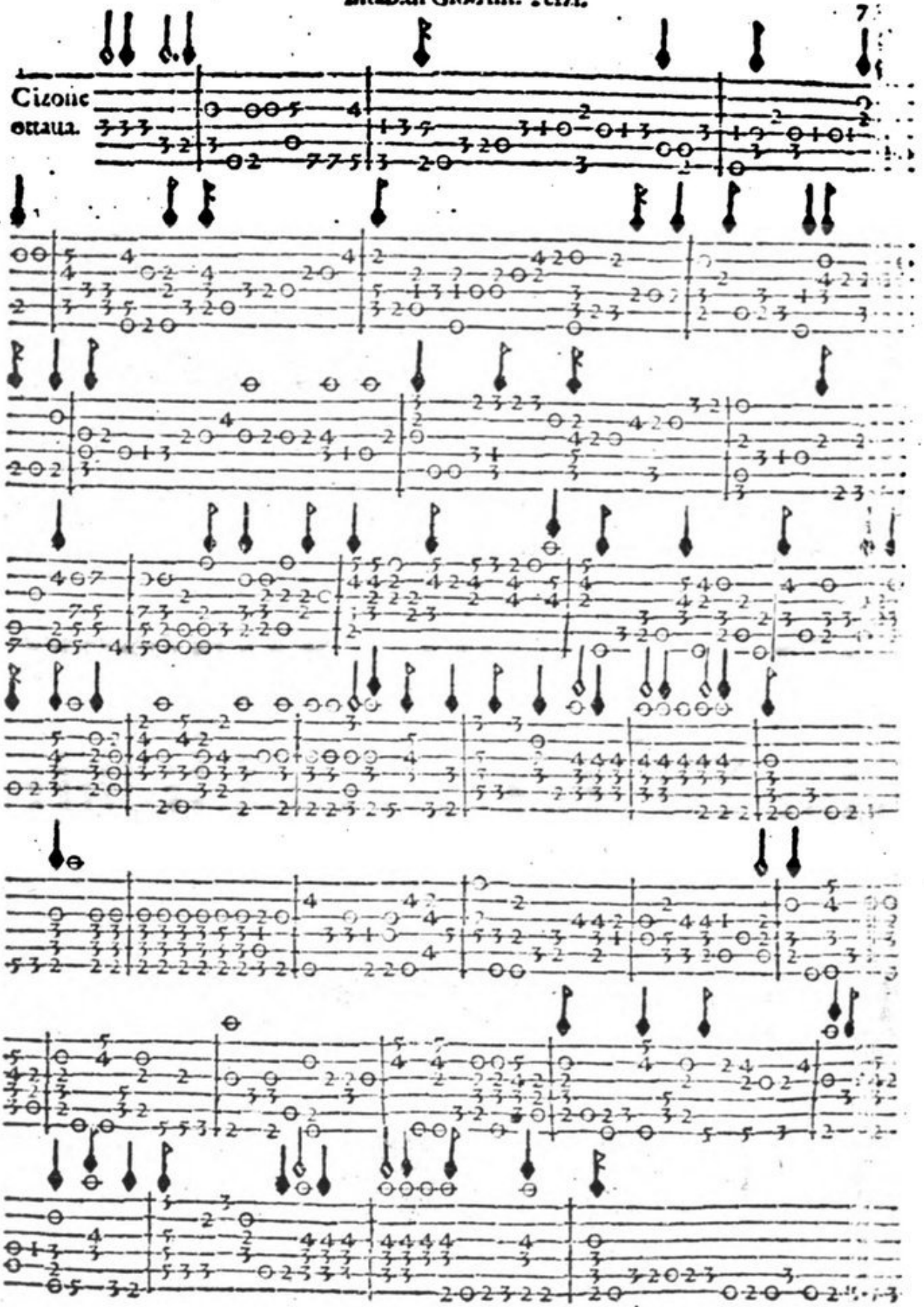
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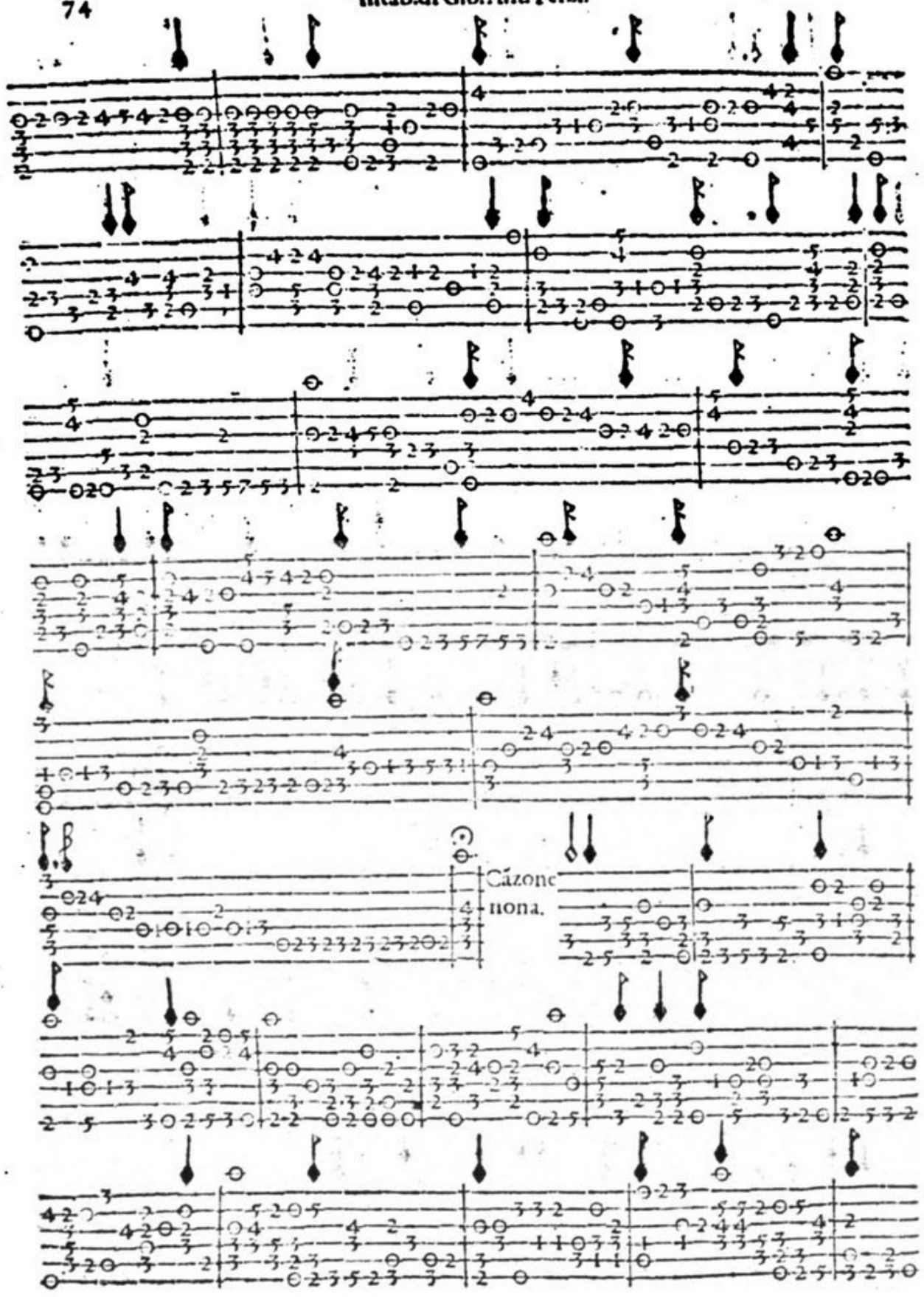
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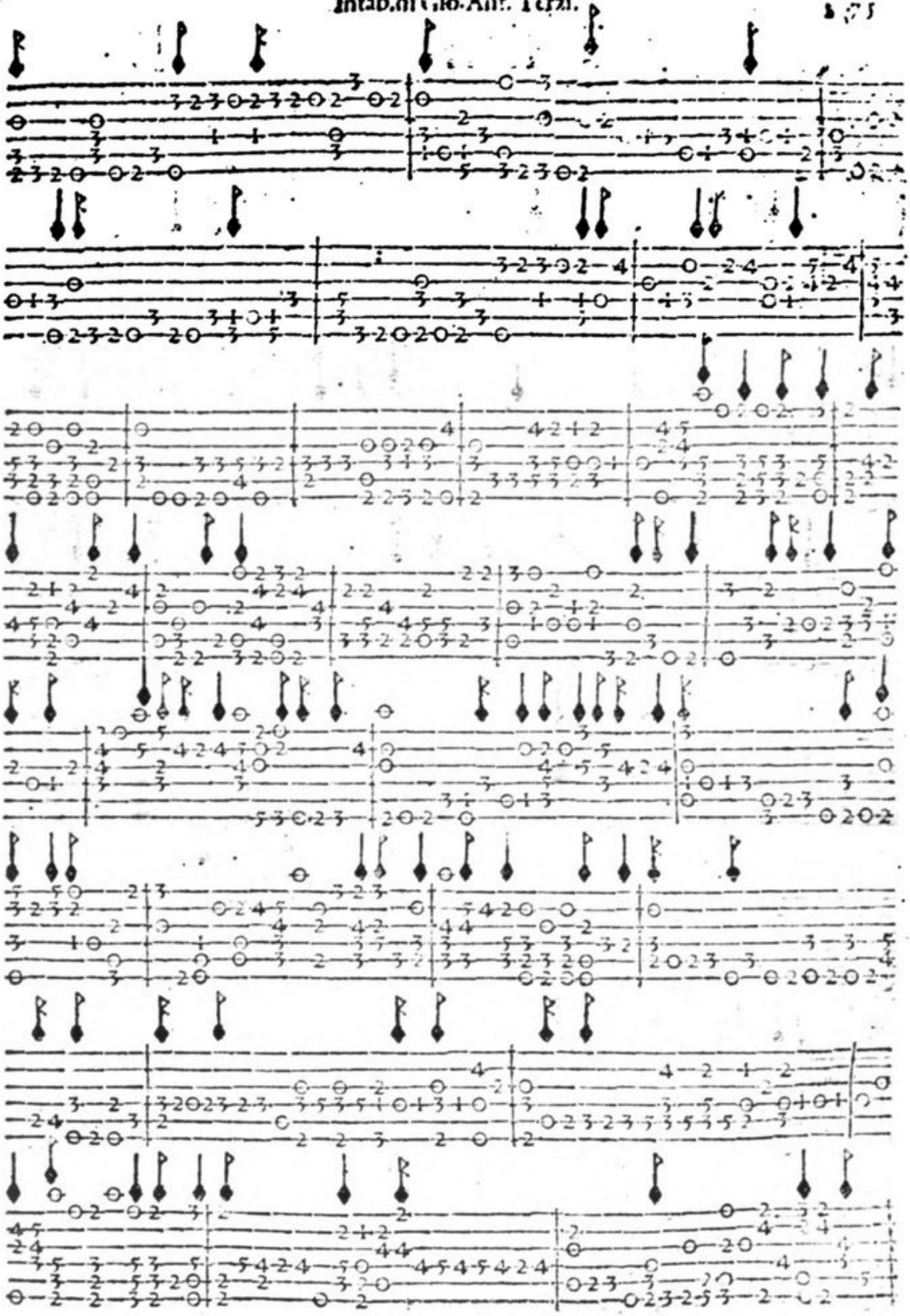

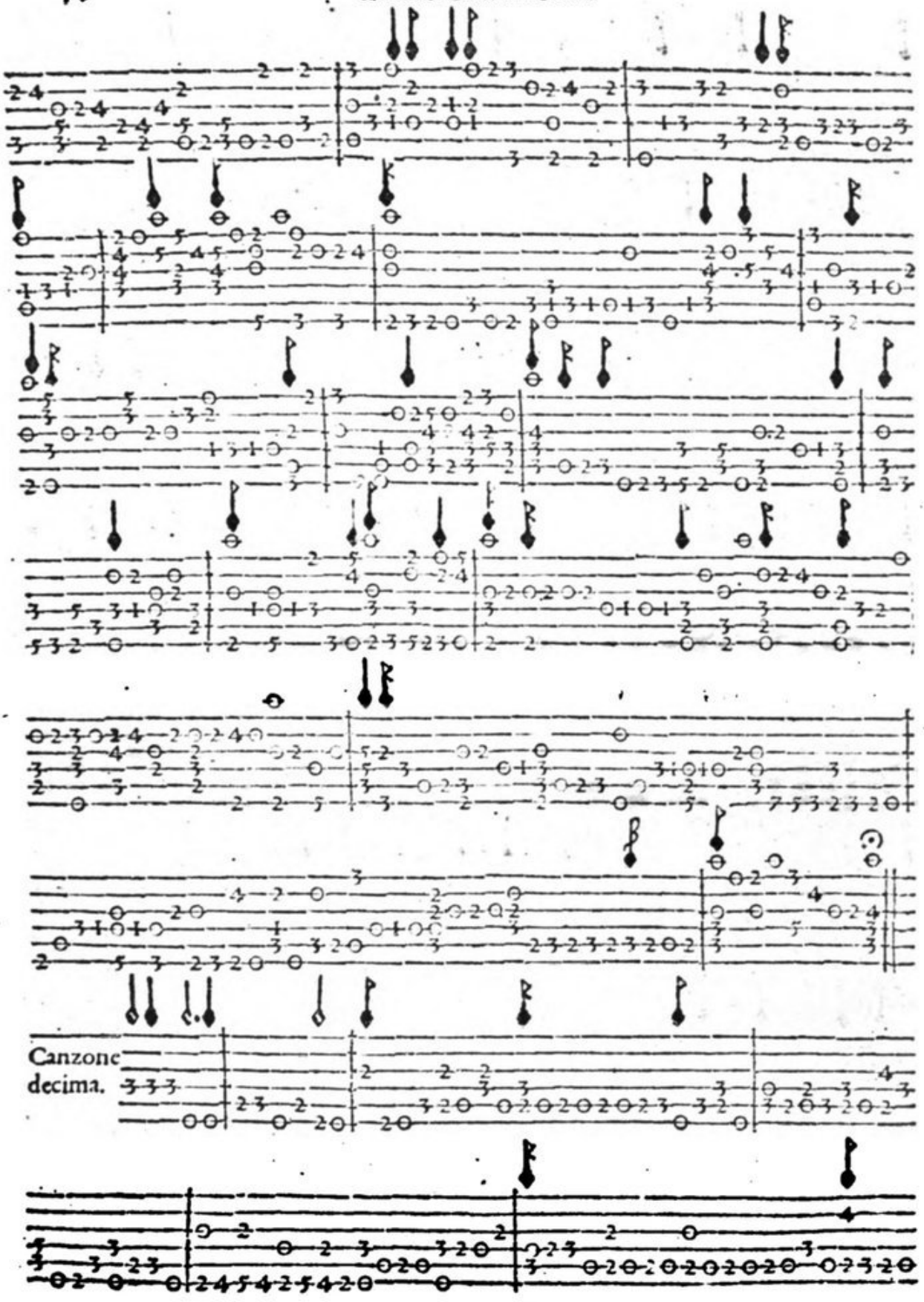
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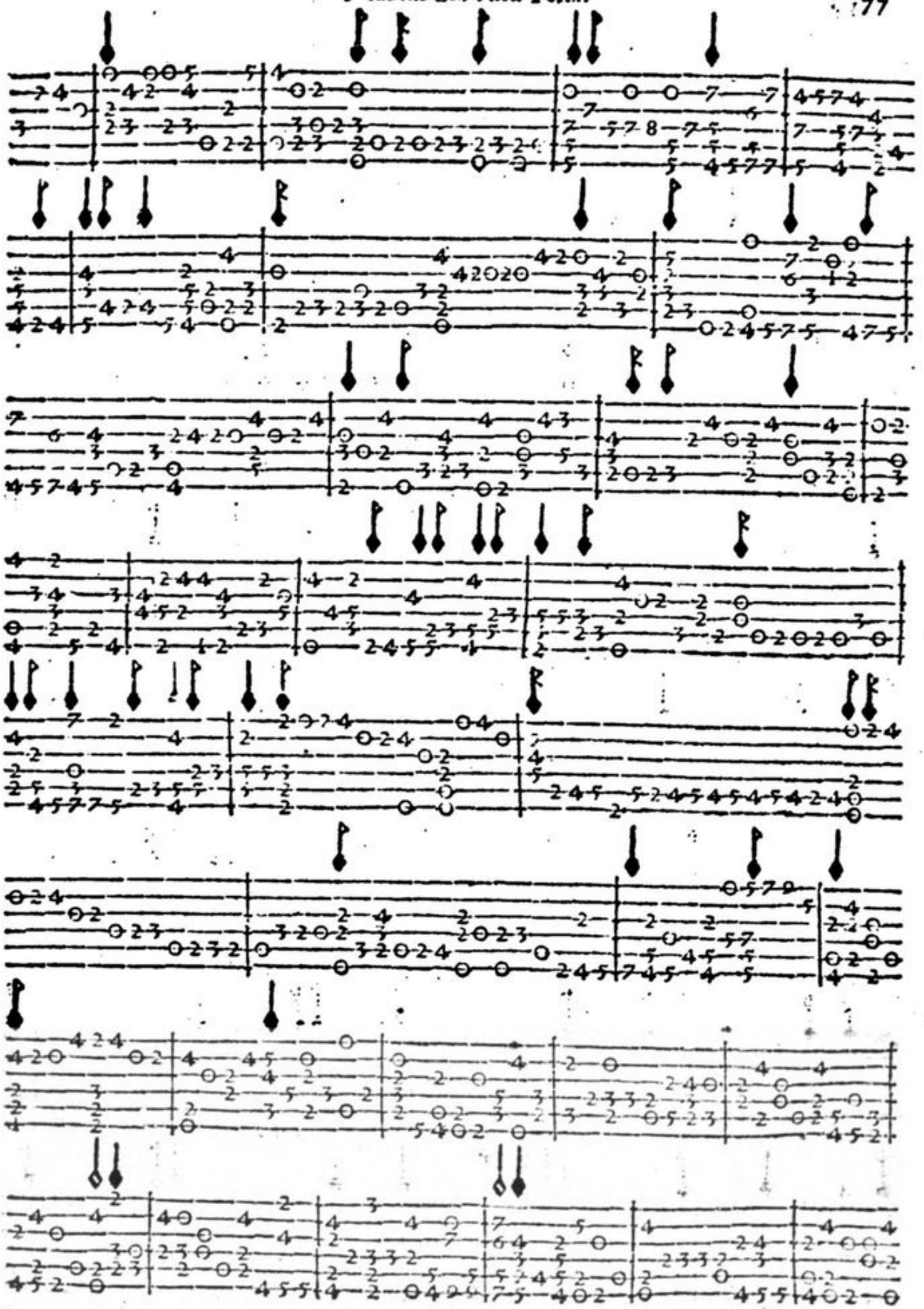

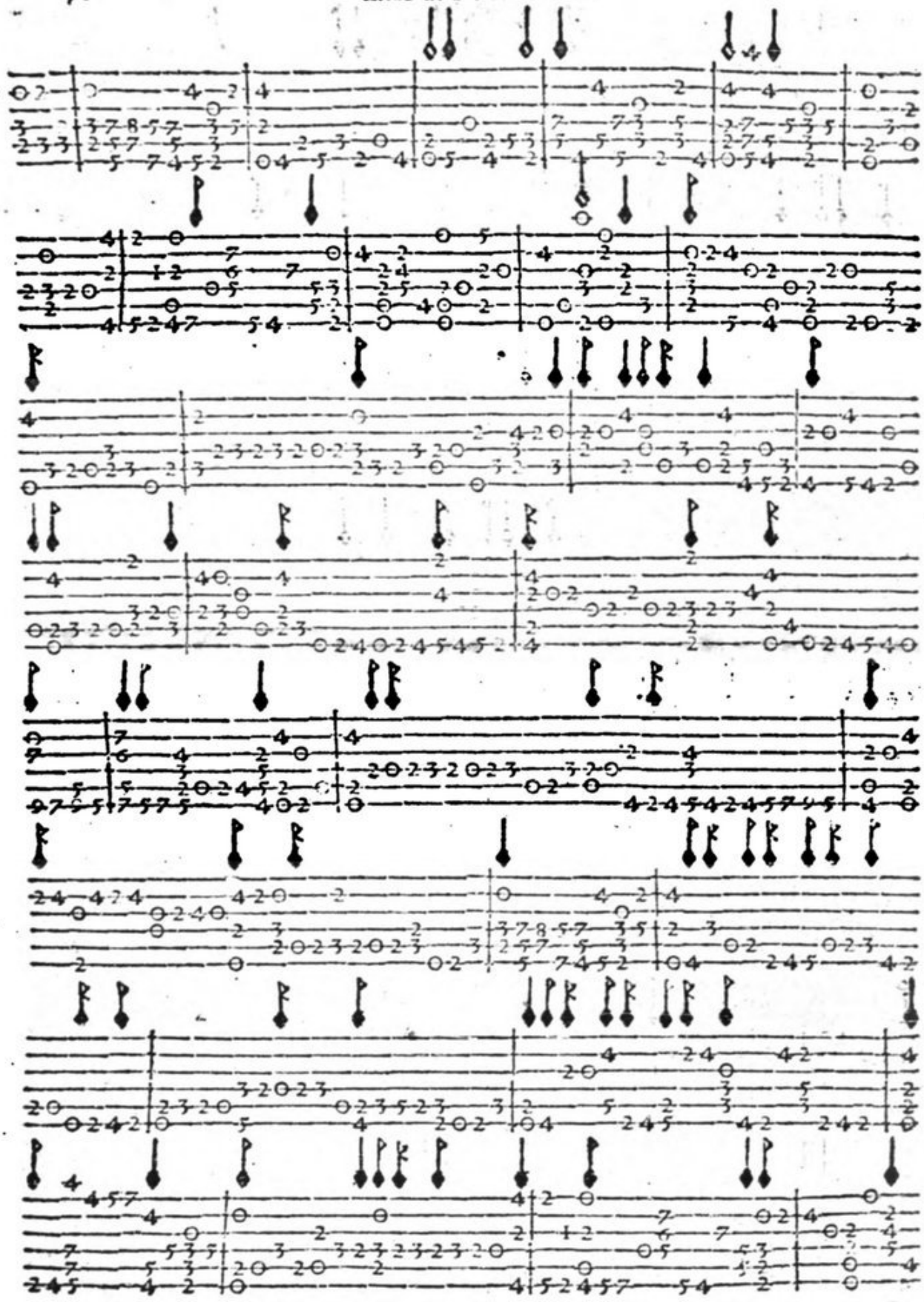

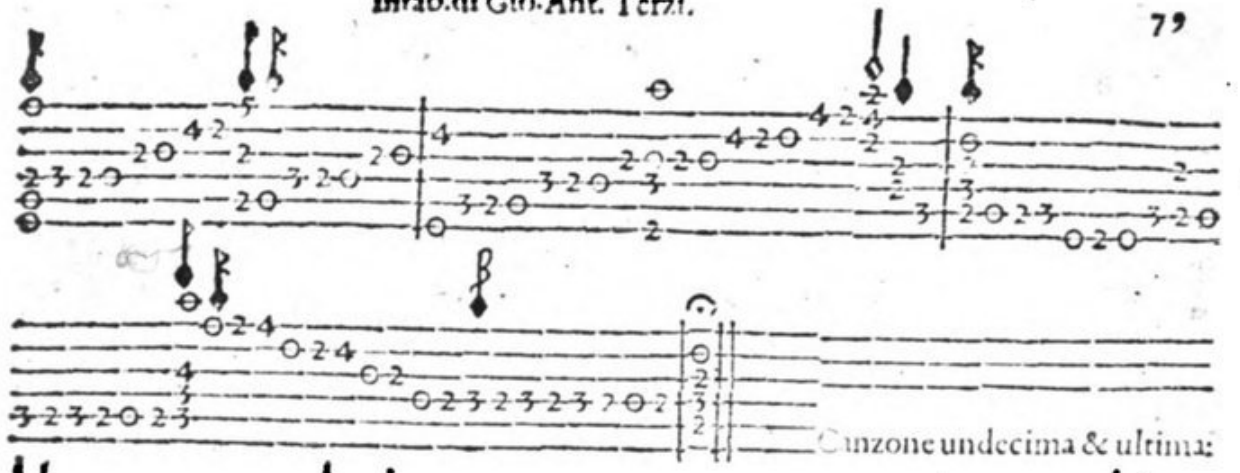

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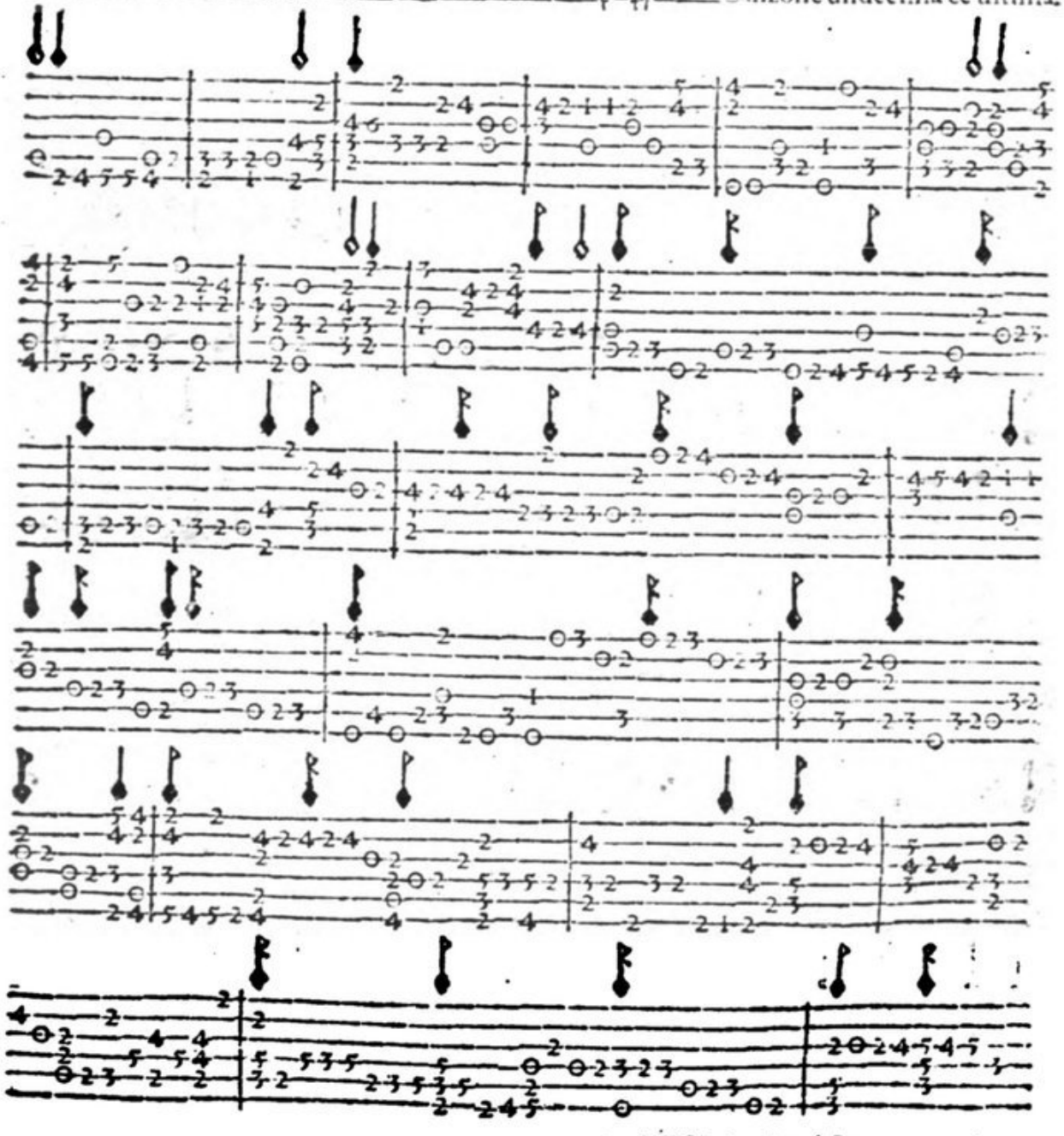
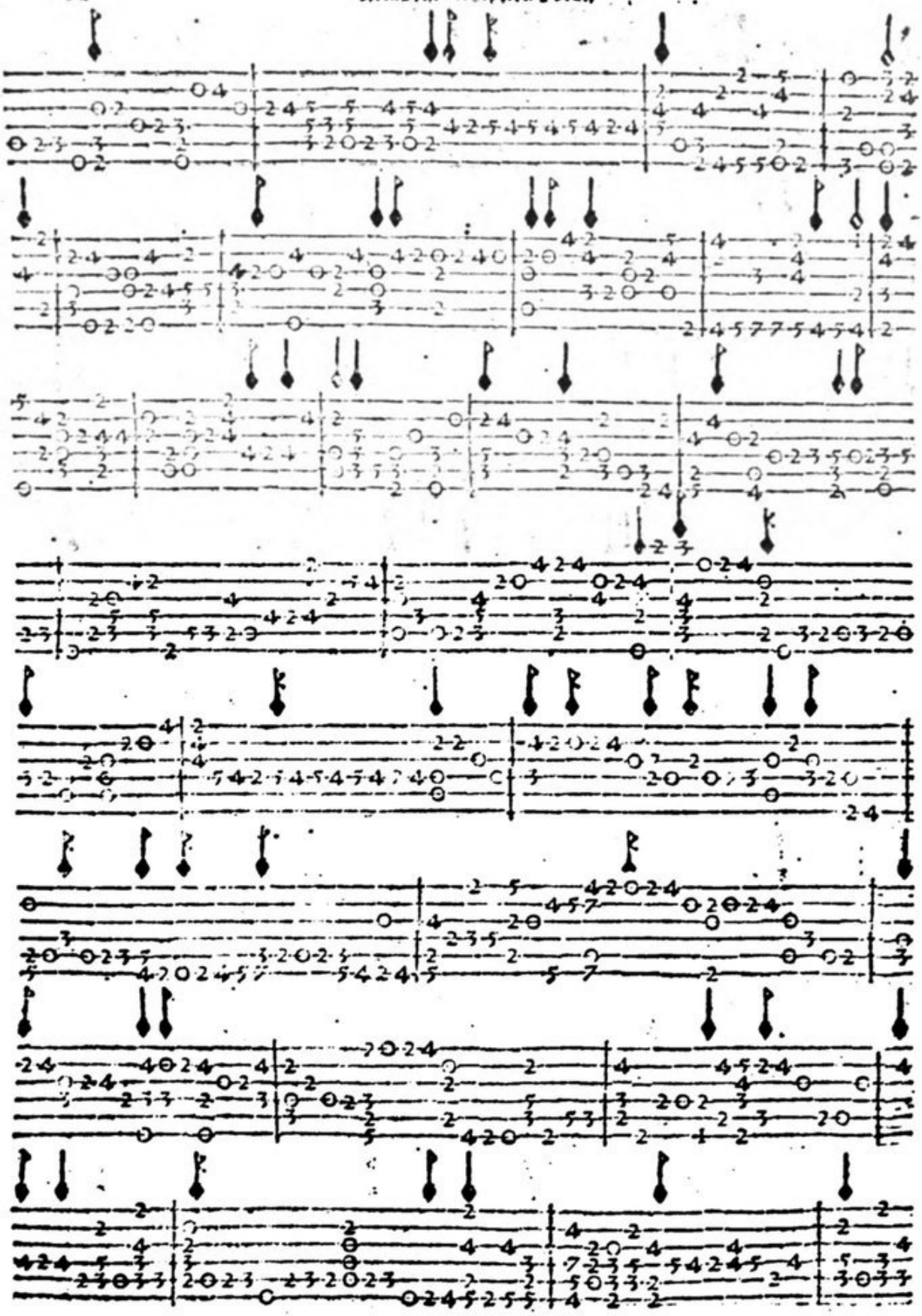
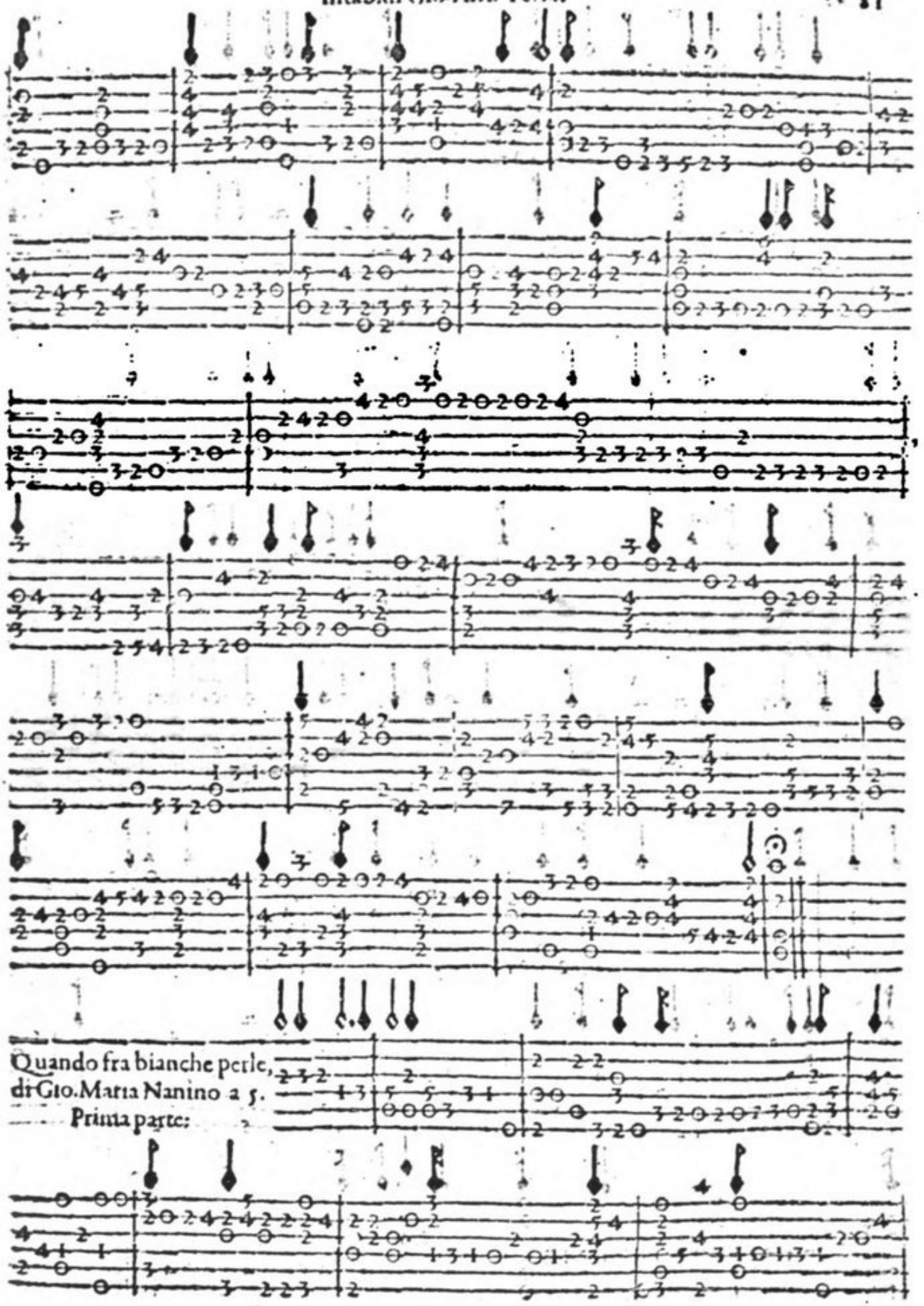
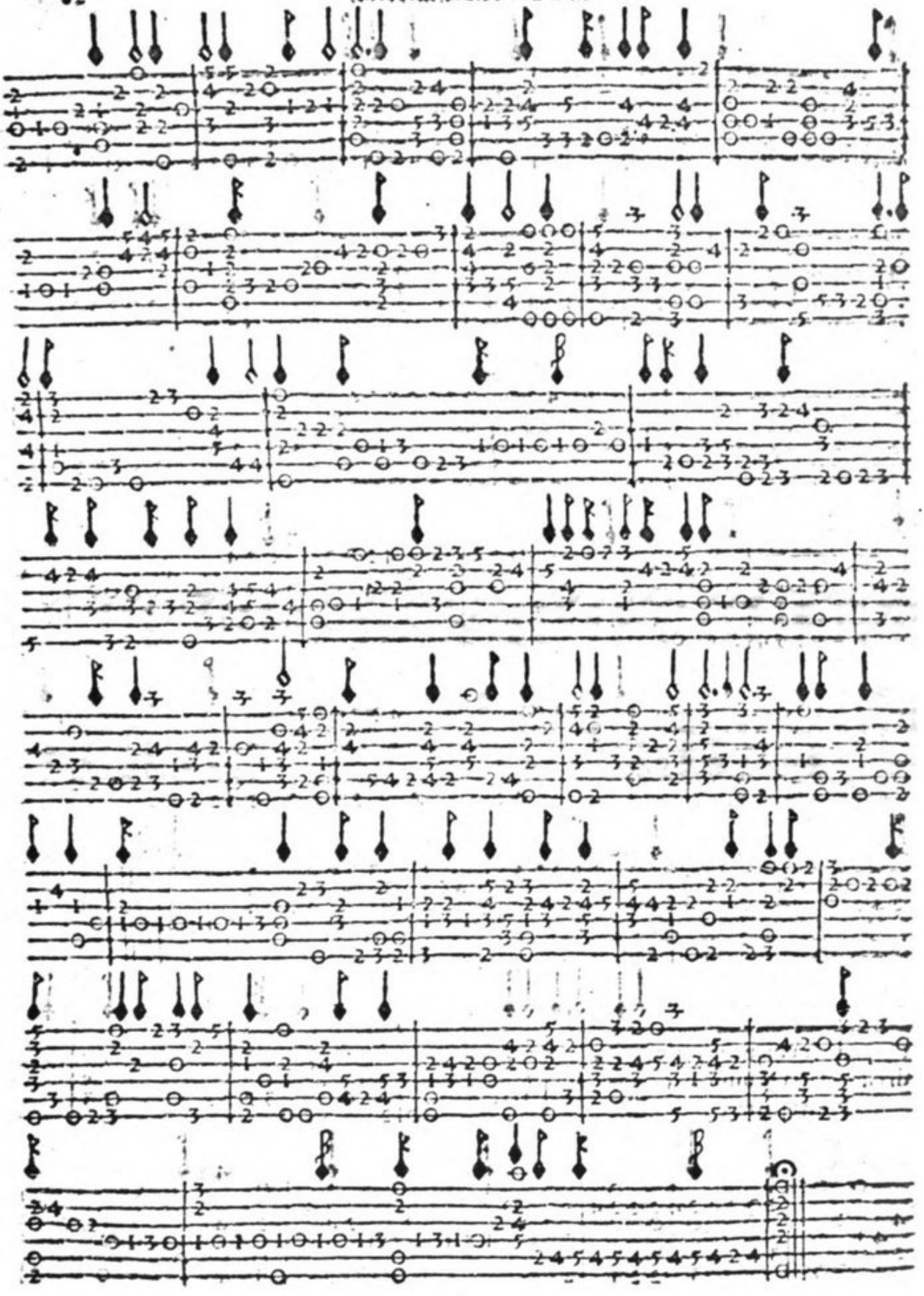
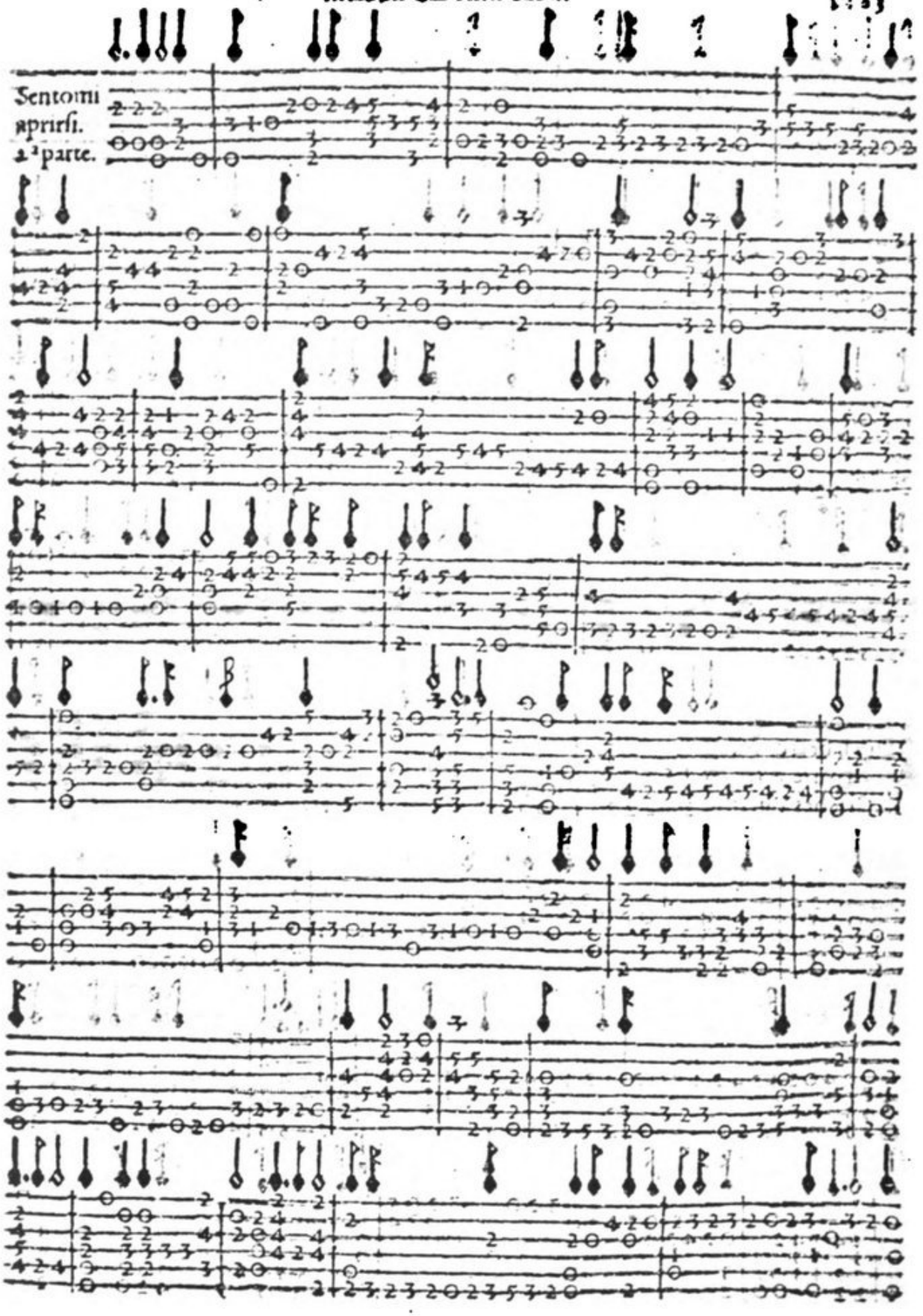


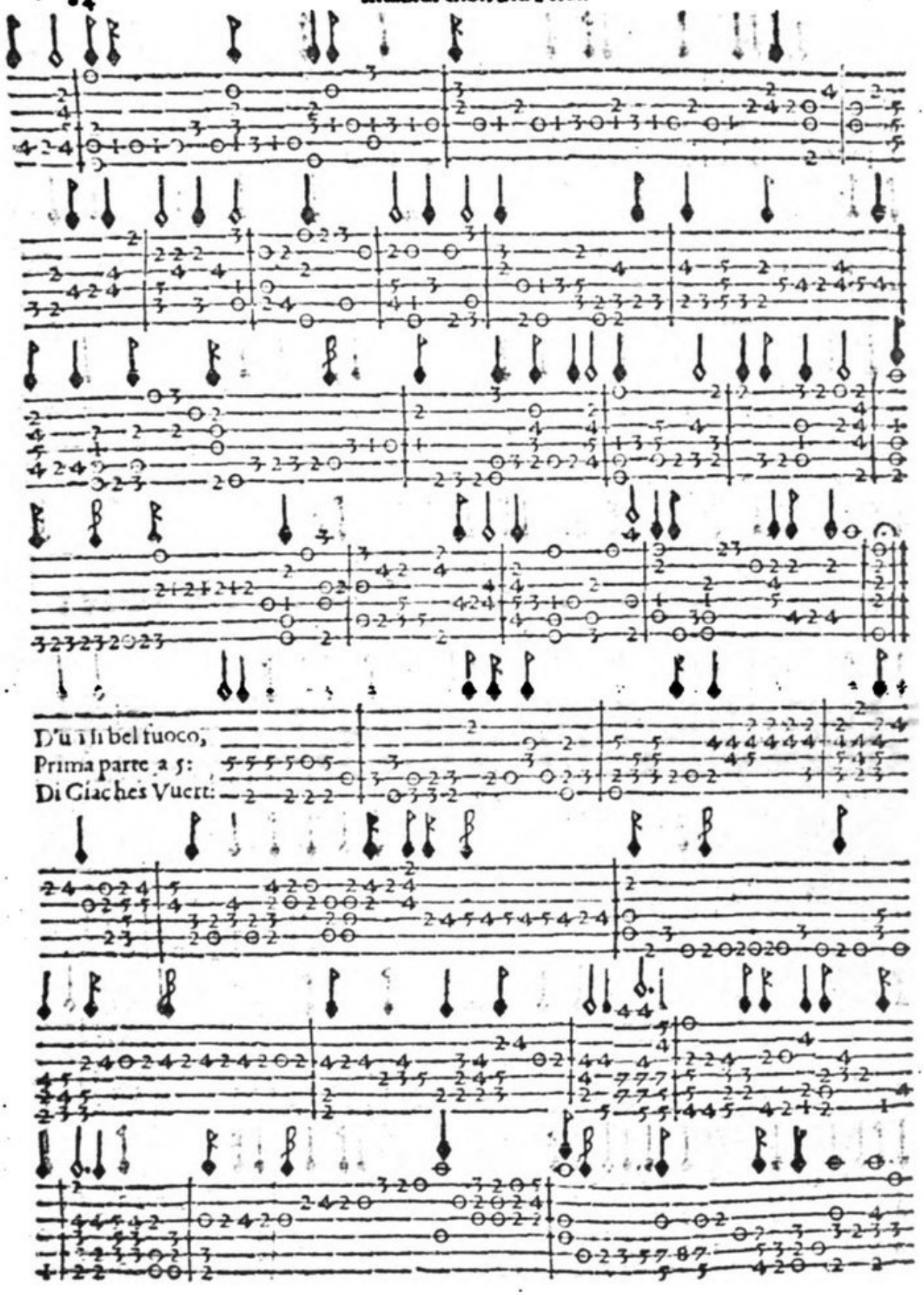


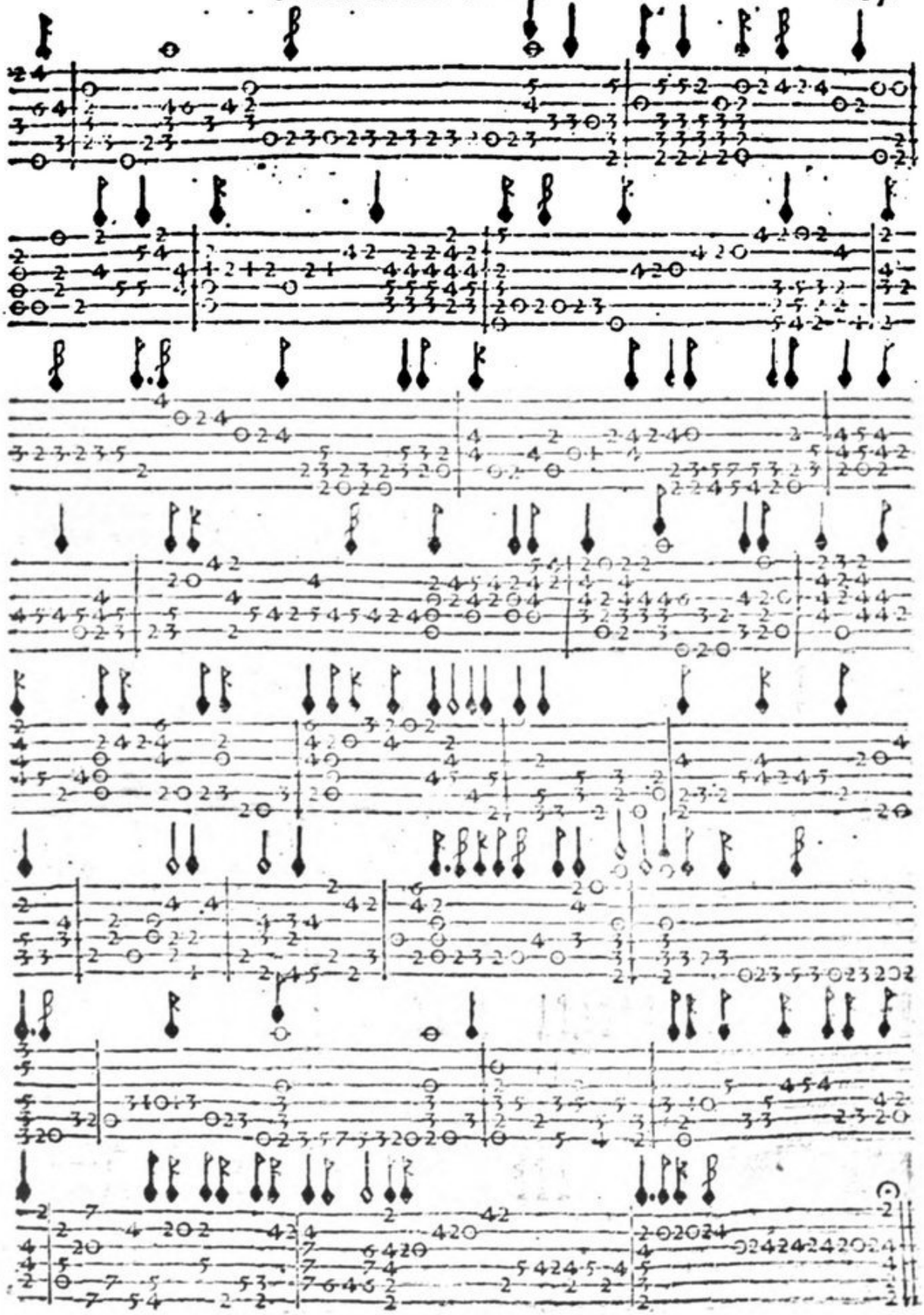

Quando fra bianche perle,
di Gio. Maria Nanino a 5.
Prima parte.

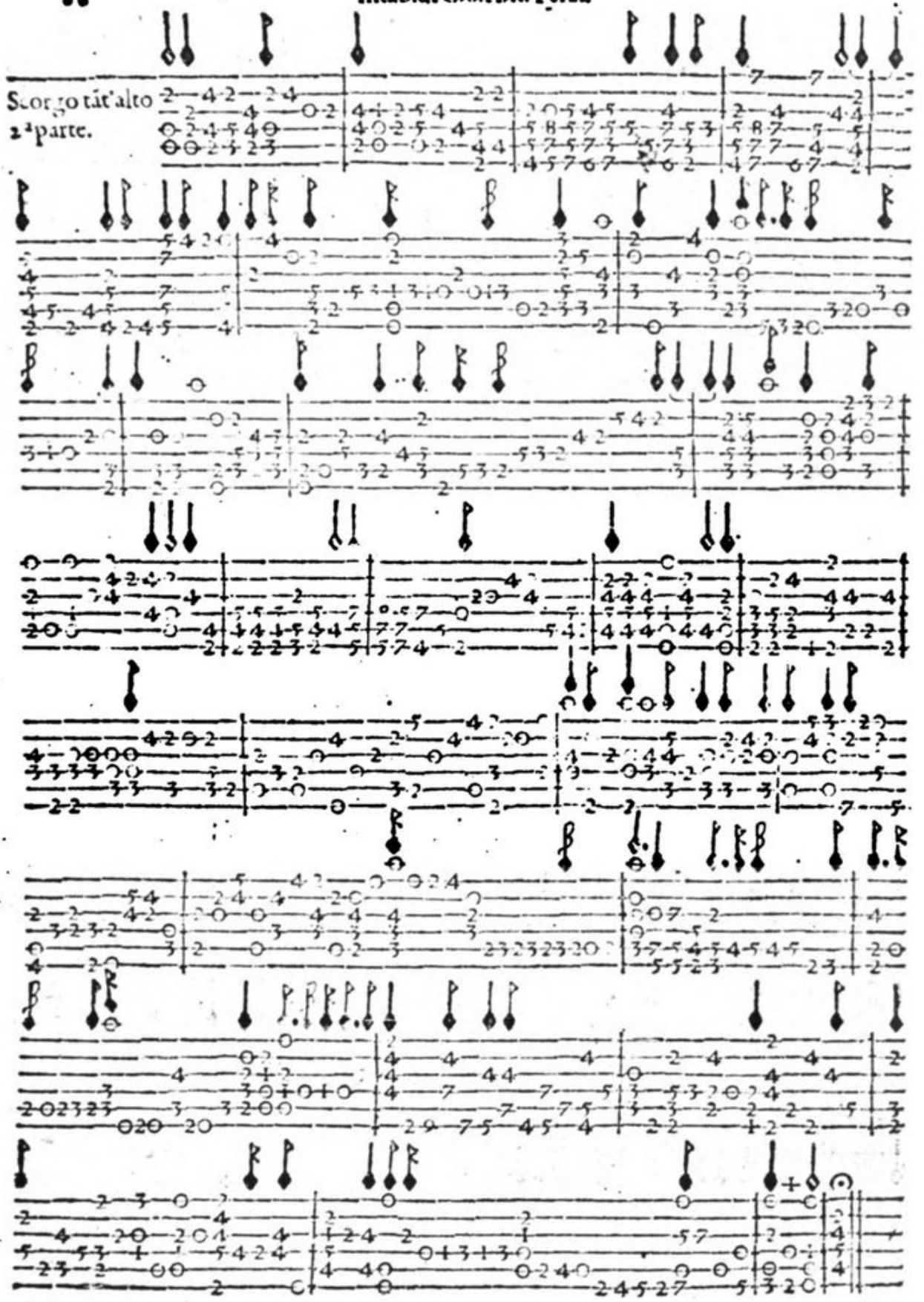


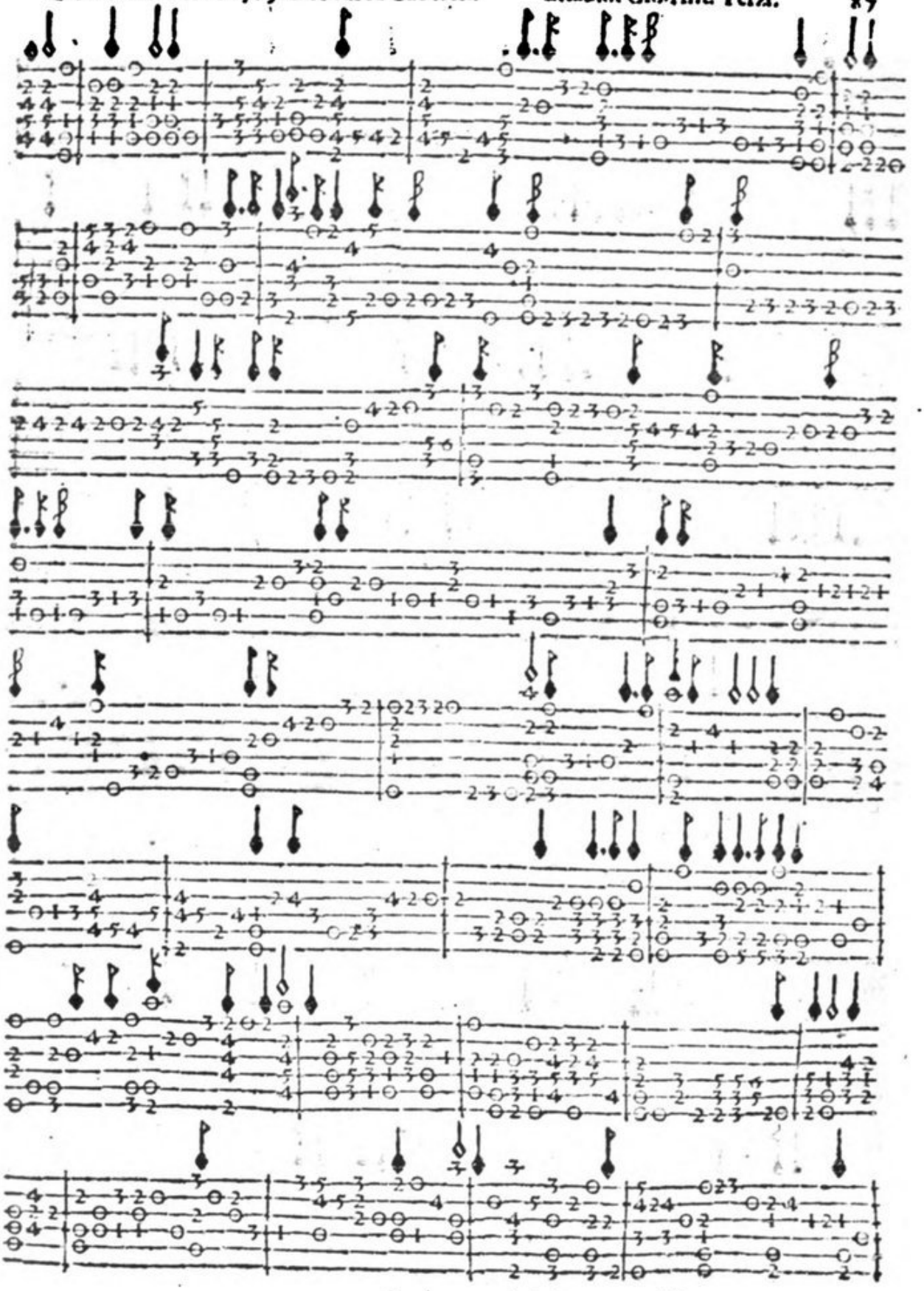
Sentomi
aprirsi.
2ª parte.

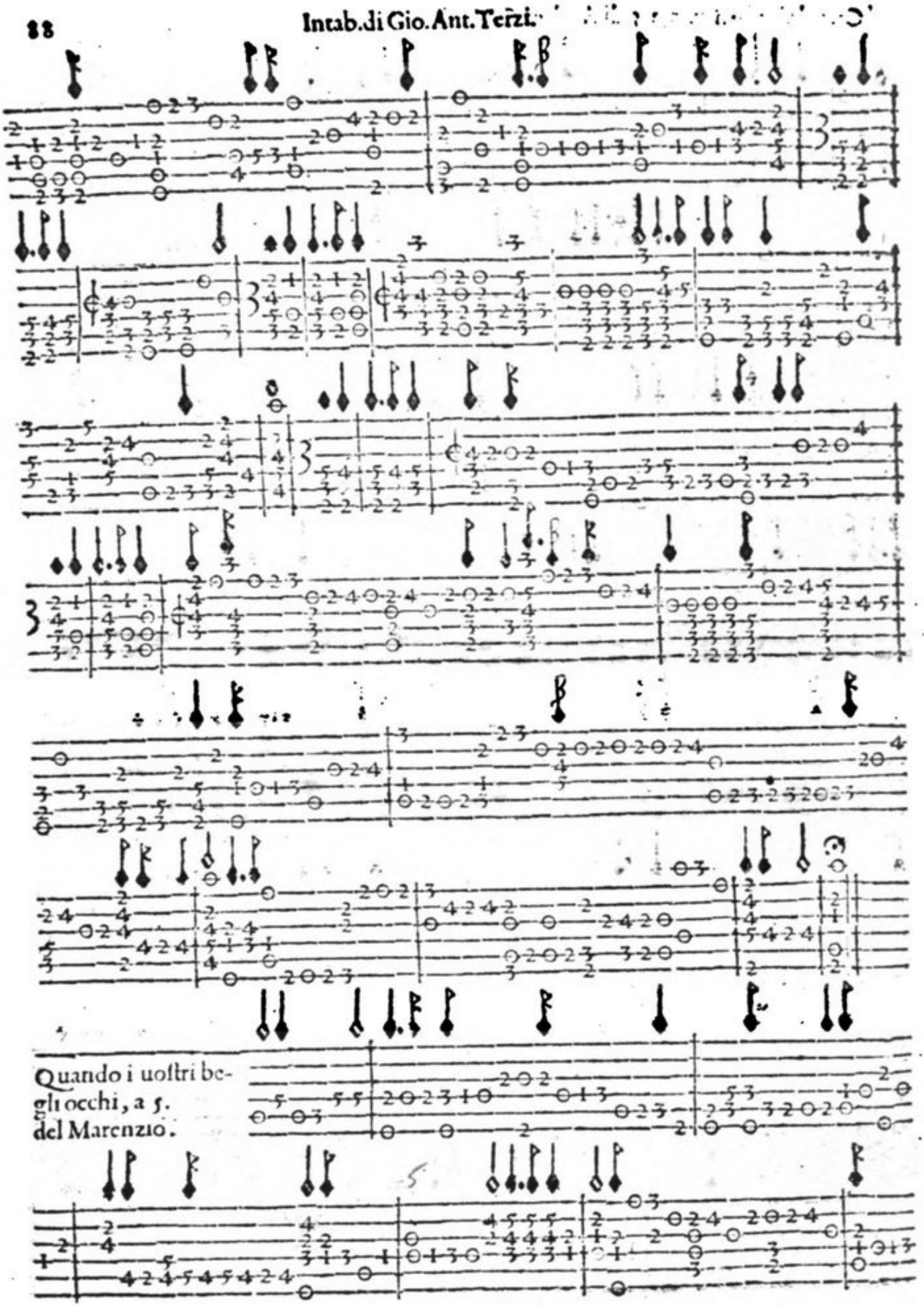



D'un bel fuoco,
Prima parte a 5:
Di Giaches Vuert:

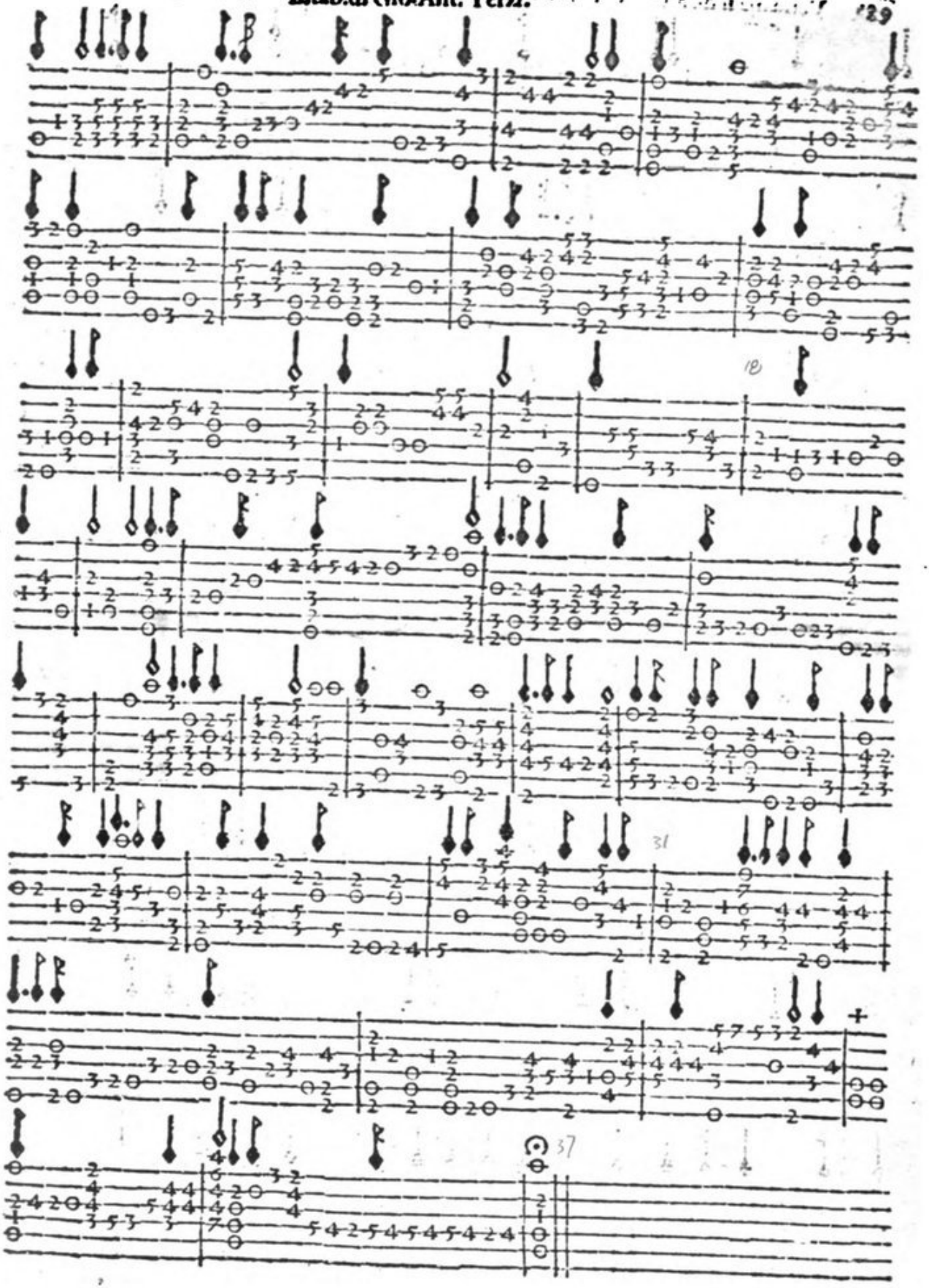


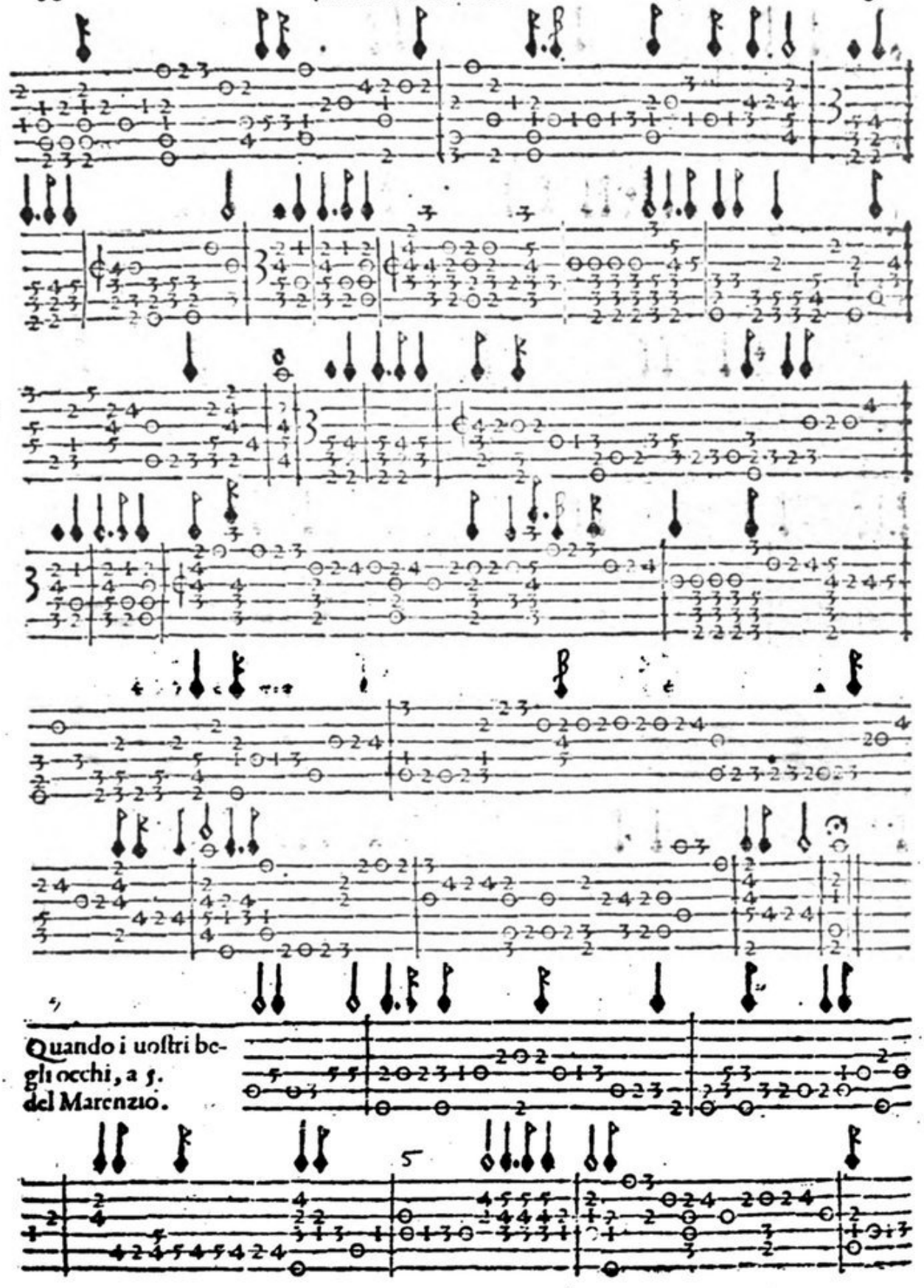

Scorgo tãt'alto
2ª parte.

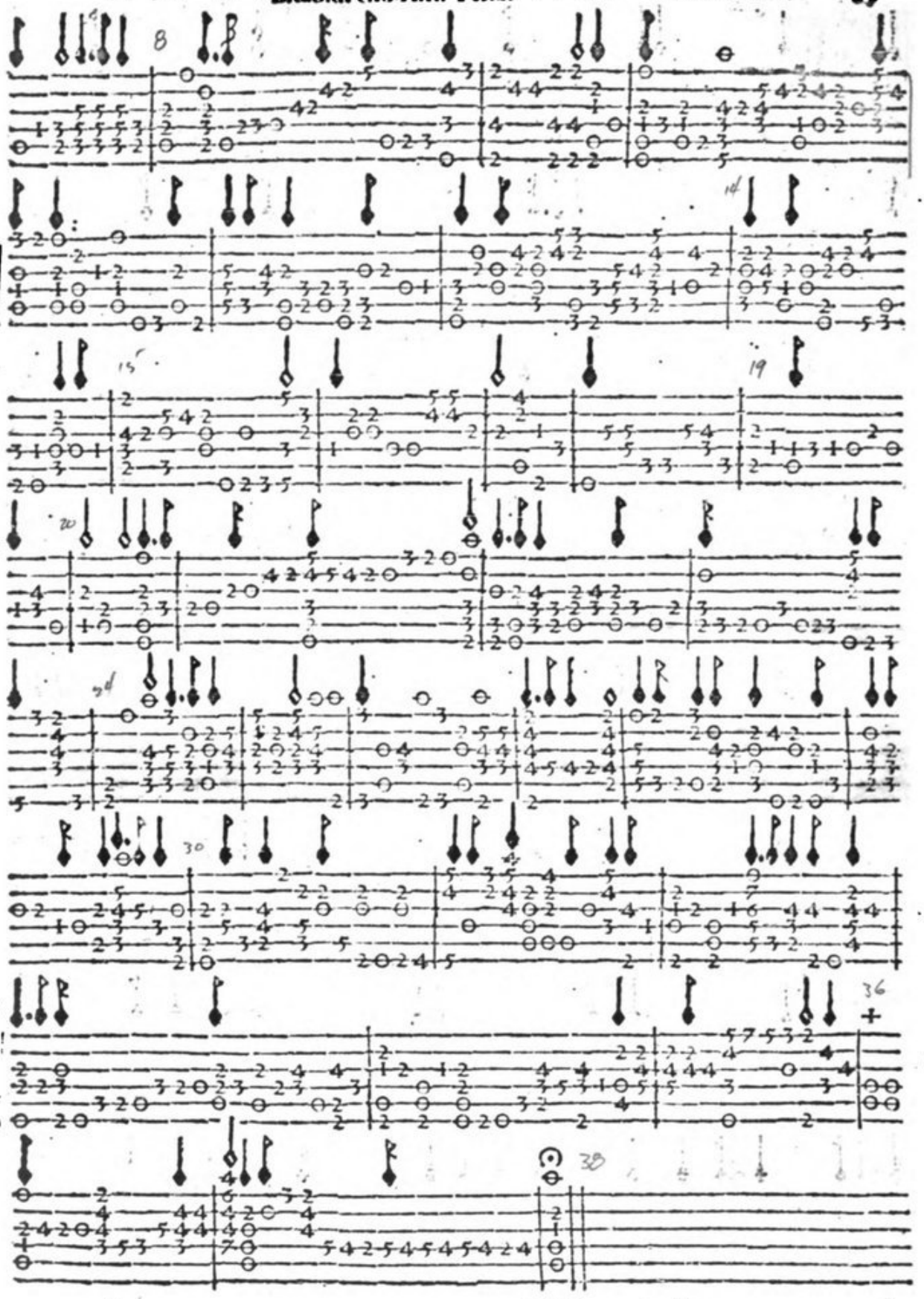


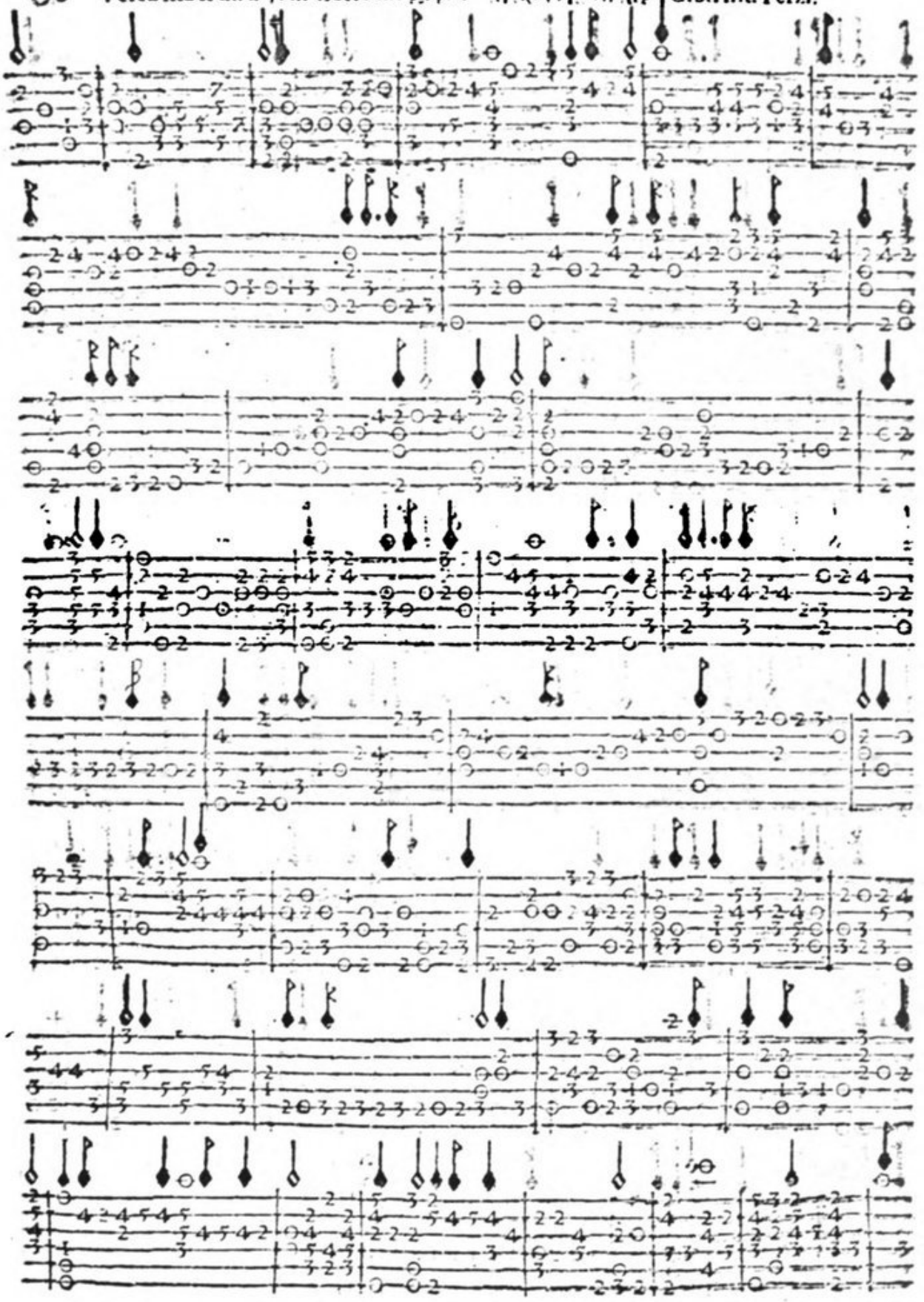


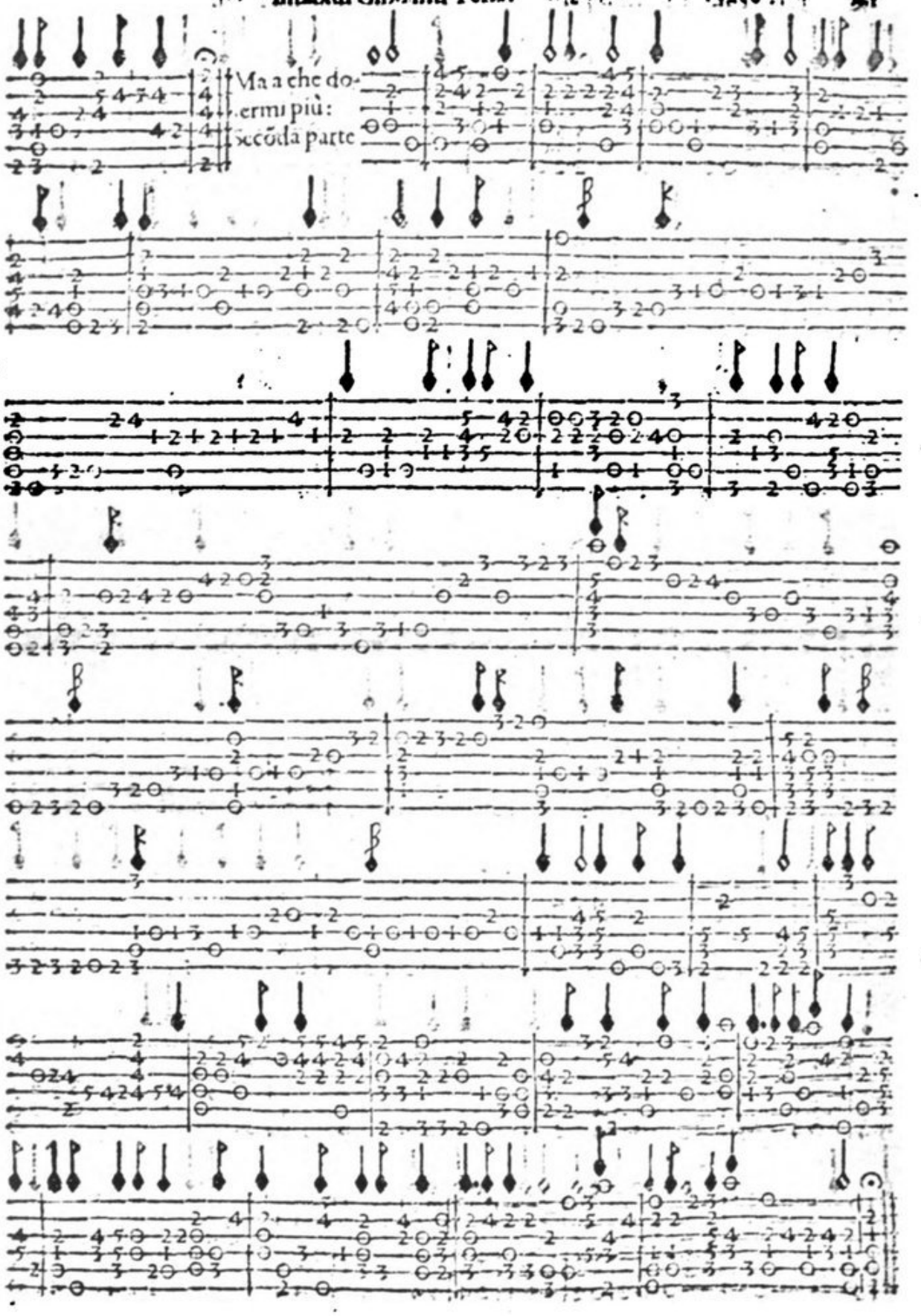
Quando i uostri begli occhi, a 5. del Marenzio.

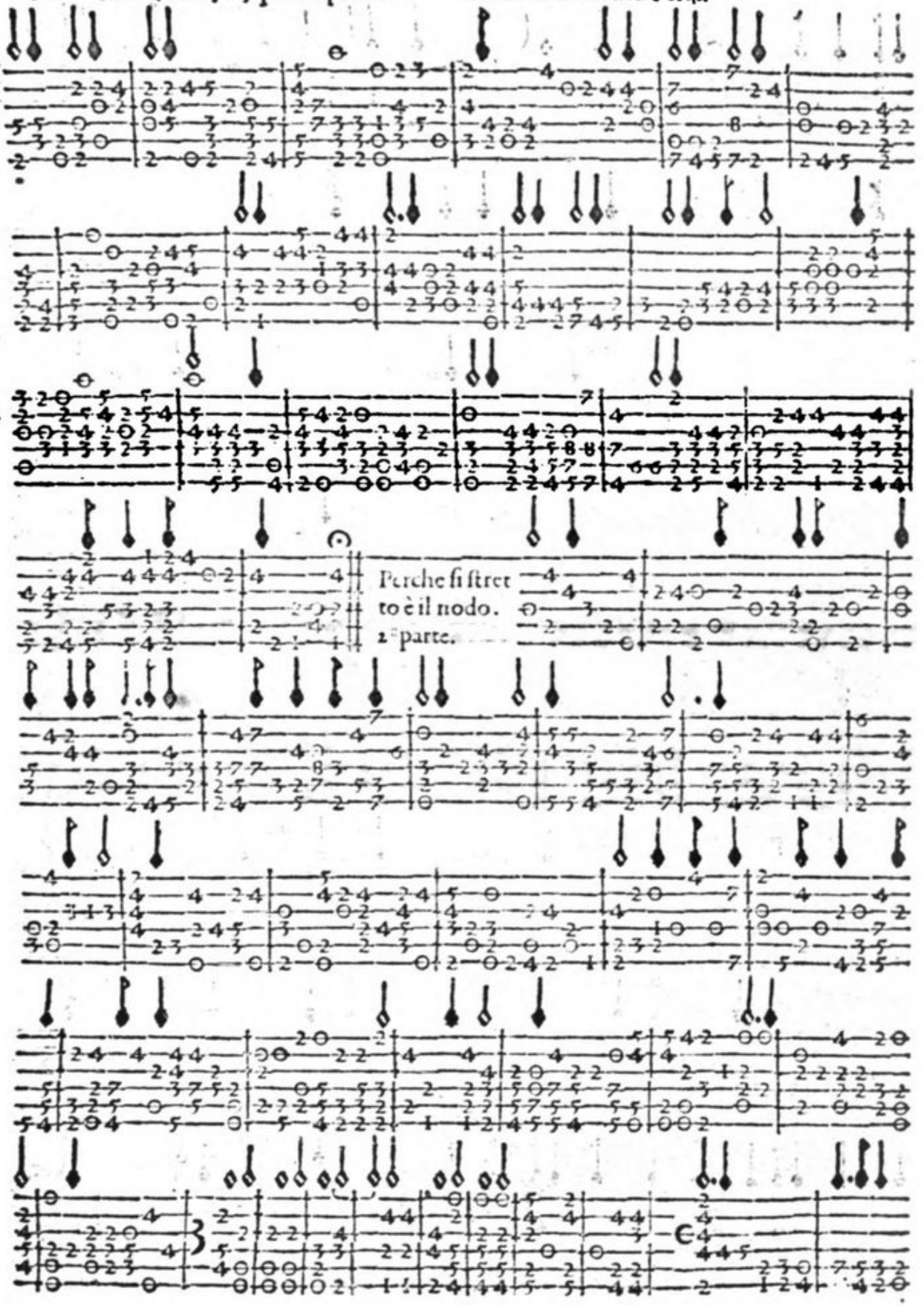


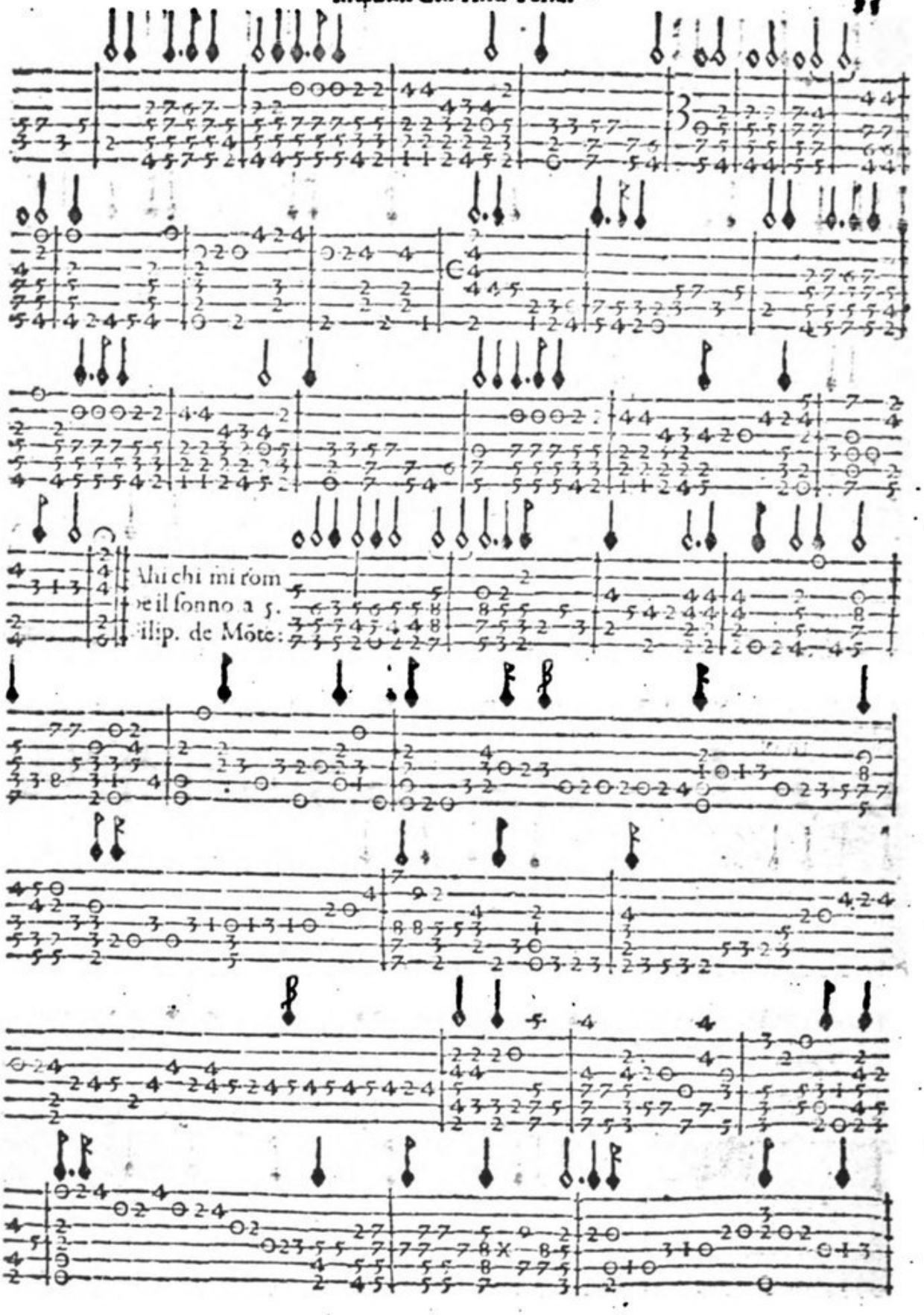

Quando i uostri be-
gli occhi, a 5.
del Marenzio.

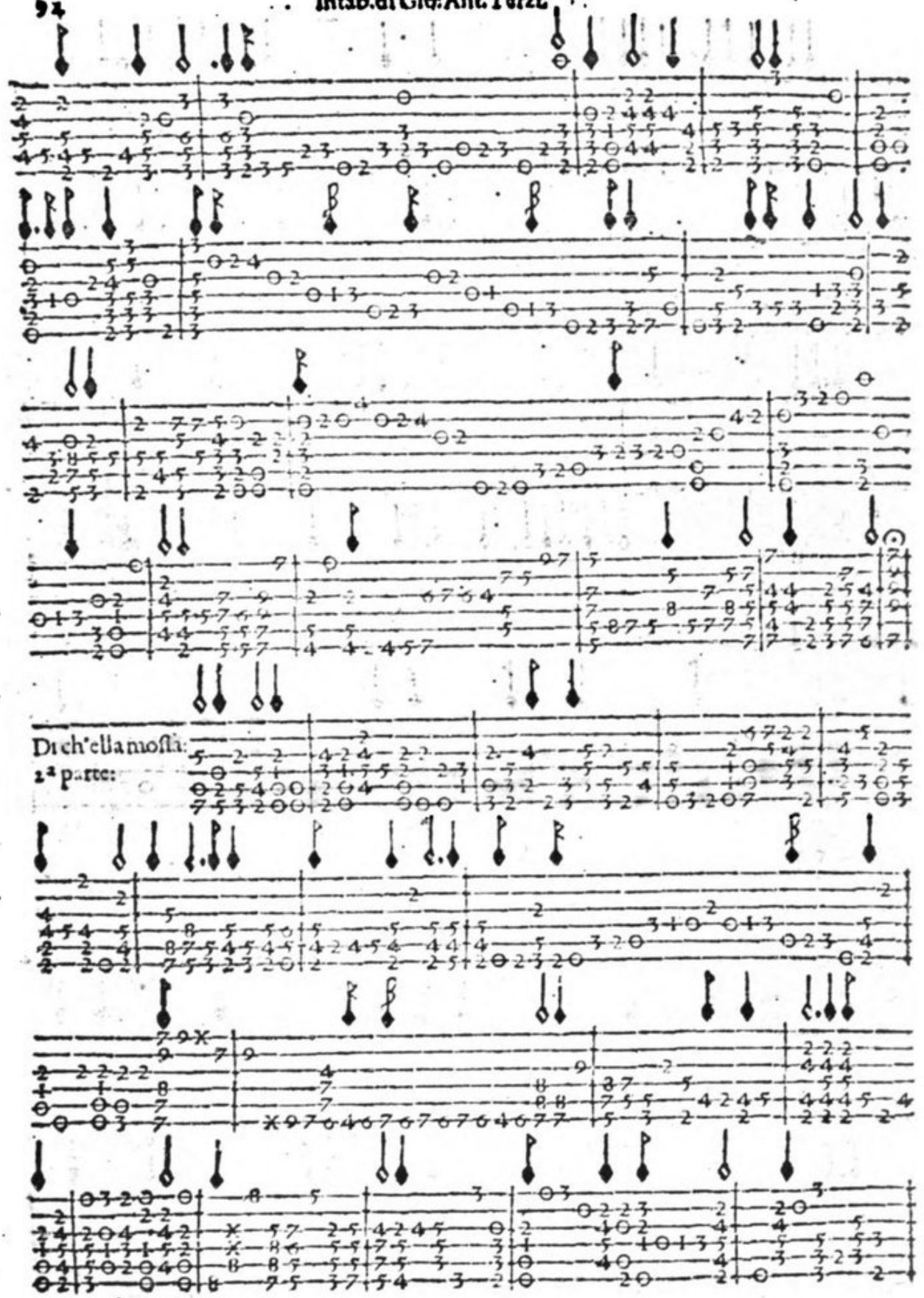


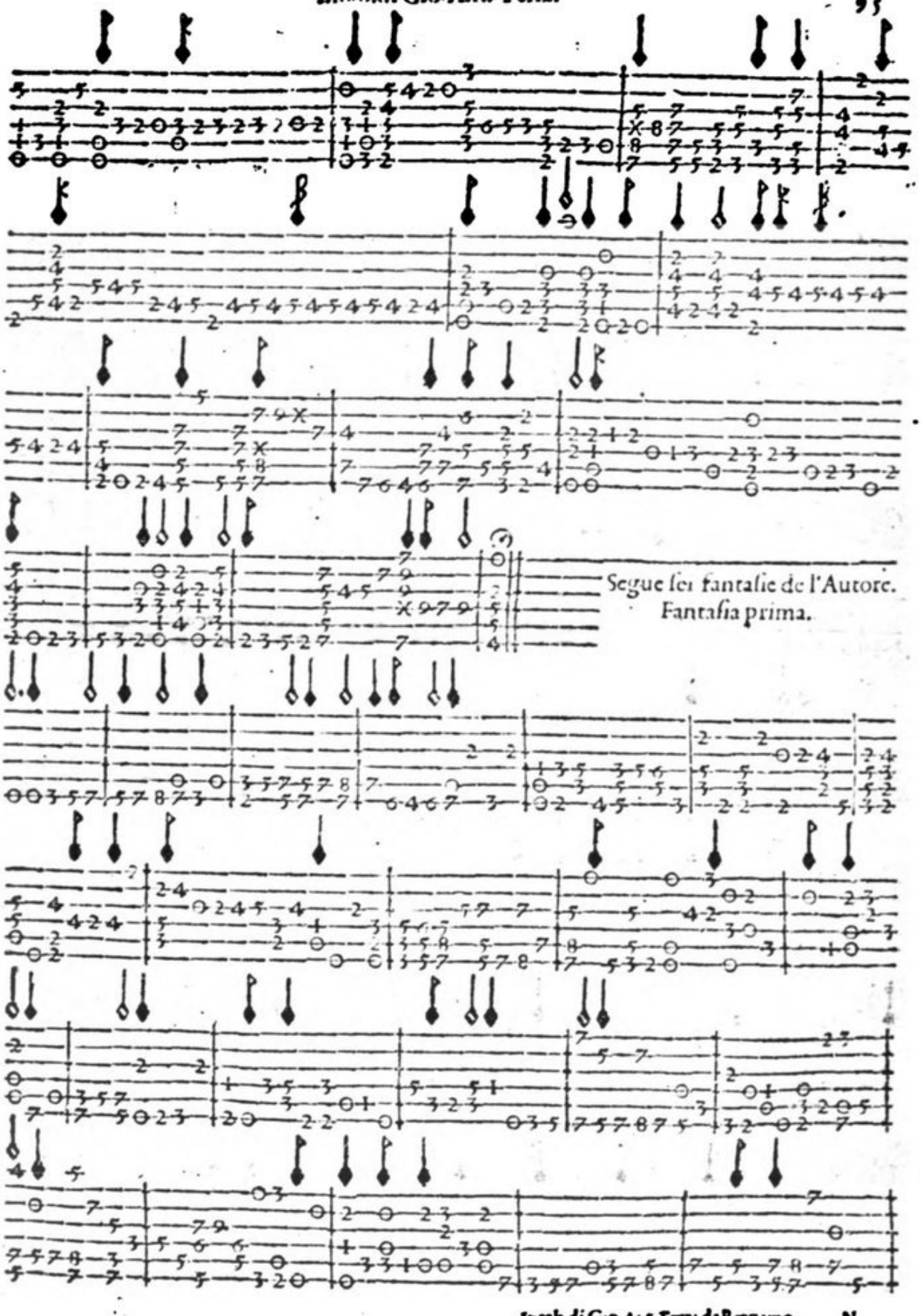


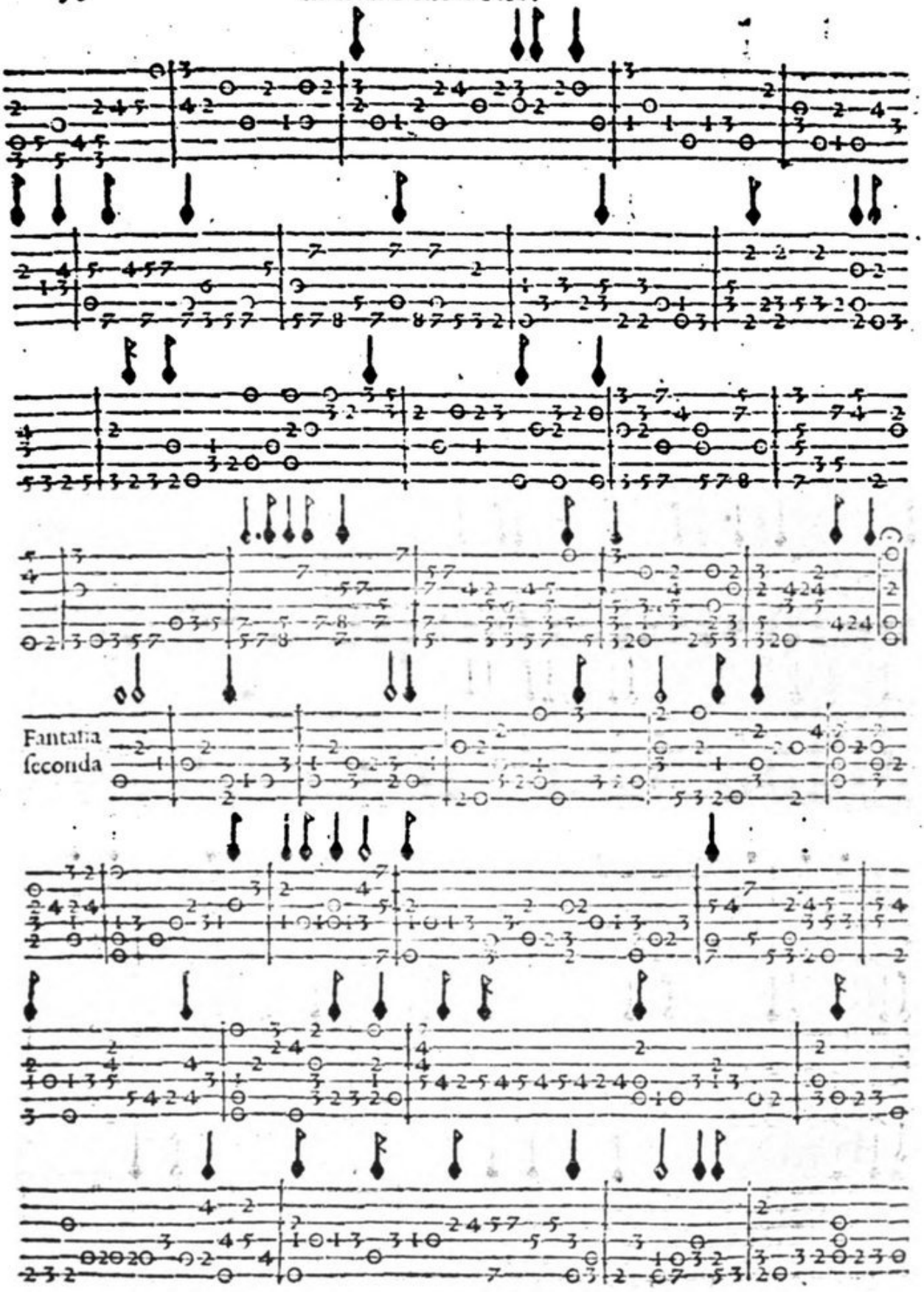

Ma a che do-
ermi più:
Seconda parte

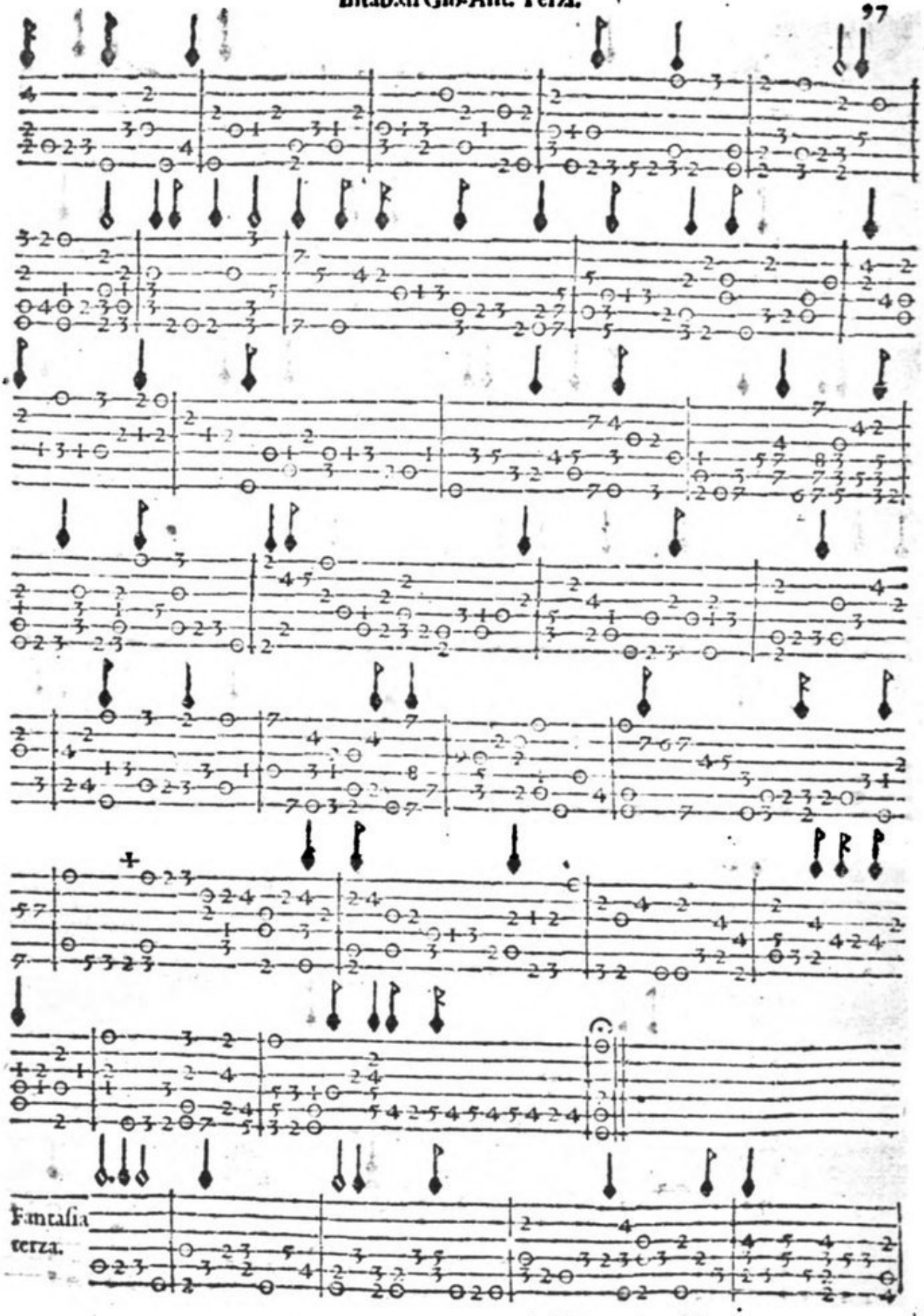

Perche si stret
to è il nodo.
2 parte.


Ahi chi mi rom
pe il ſonno a 5.
Filip. de Mõte:


Di ch'ella mossi:
2ª parte:


Segue sei fantasie de l'Autore.
Fantasia prima.


Fantaſia
ſeconda


Fantasia
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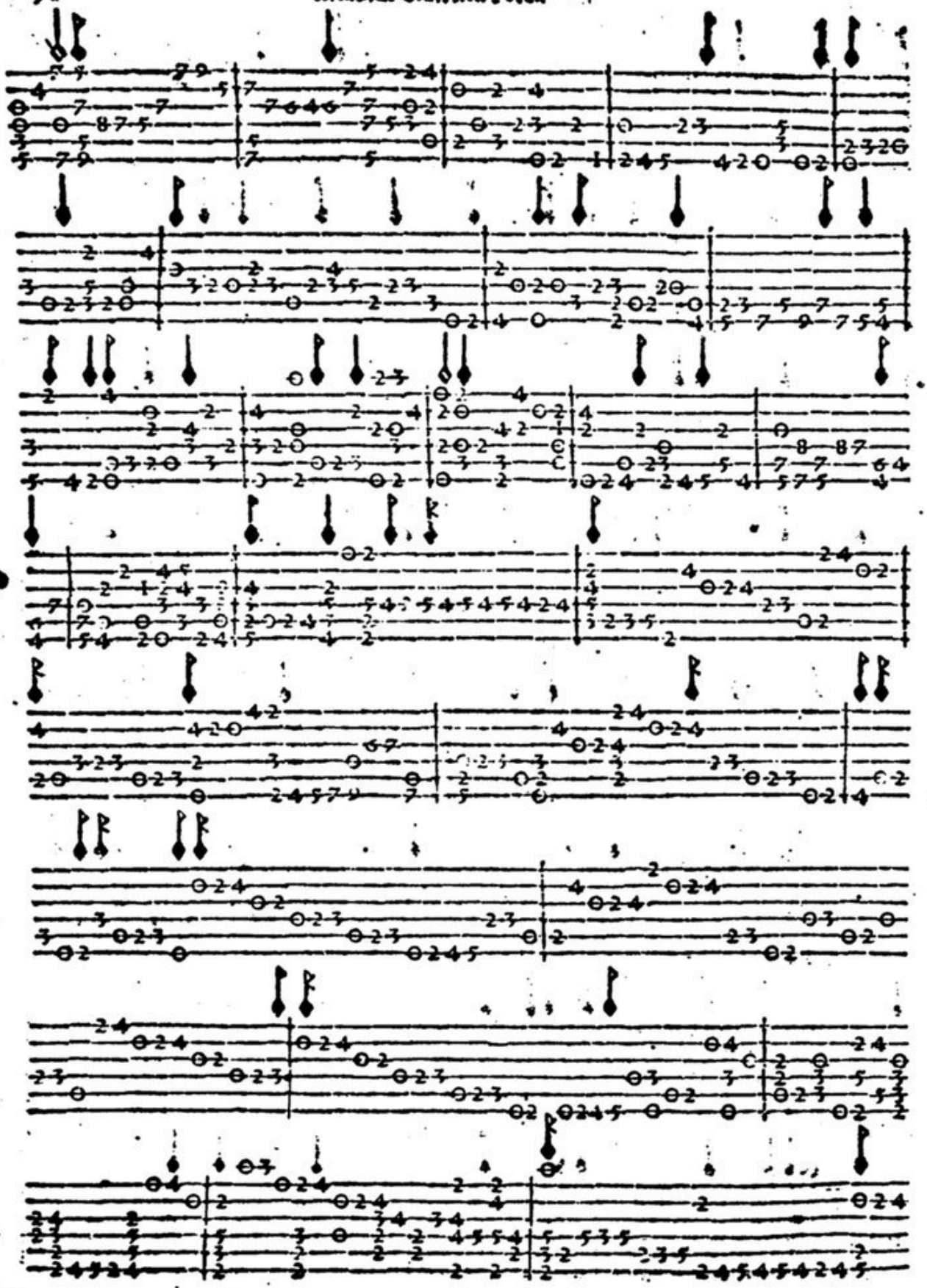
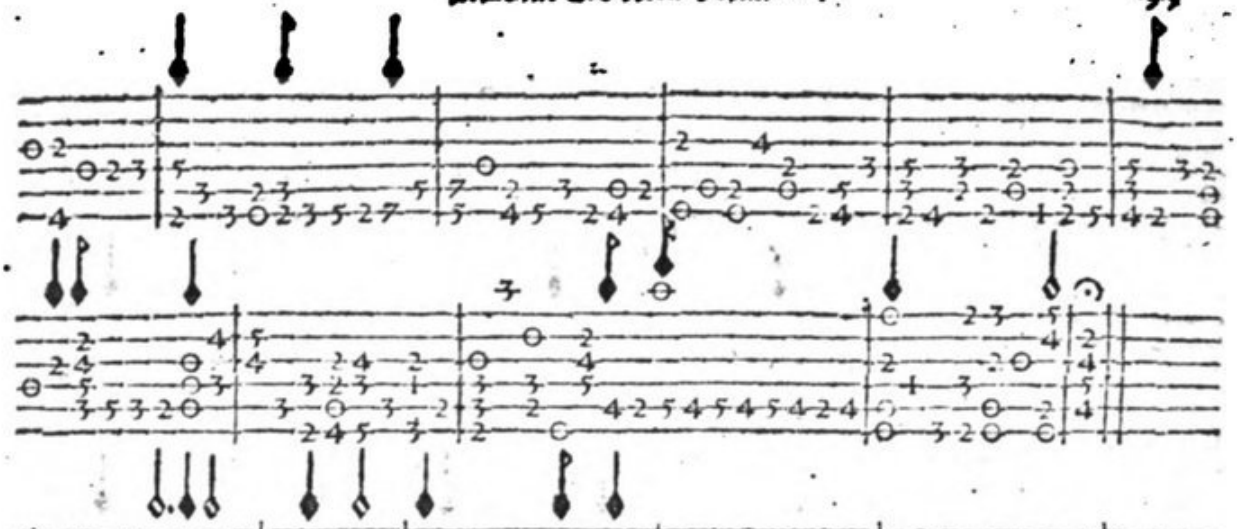
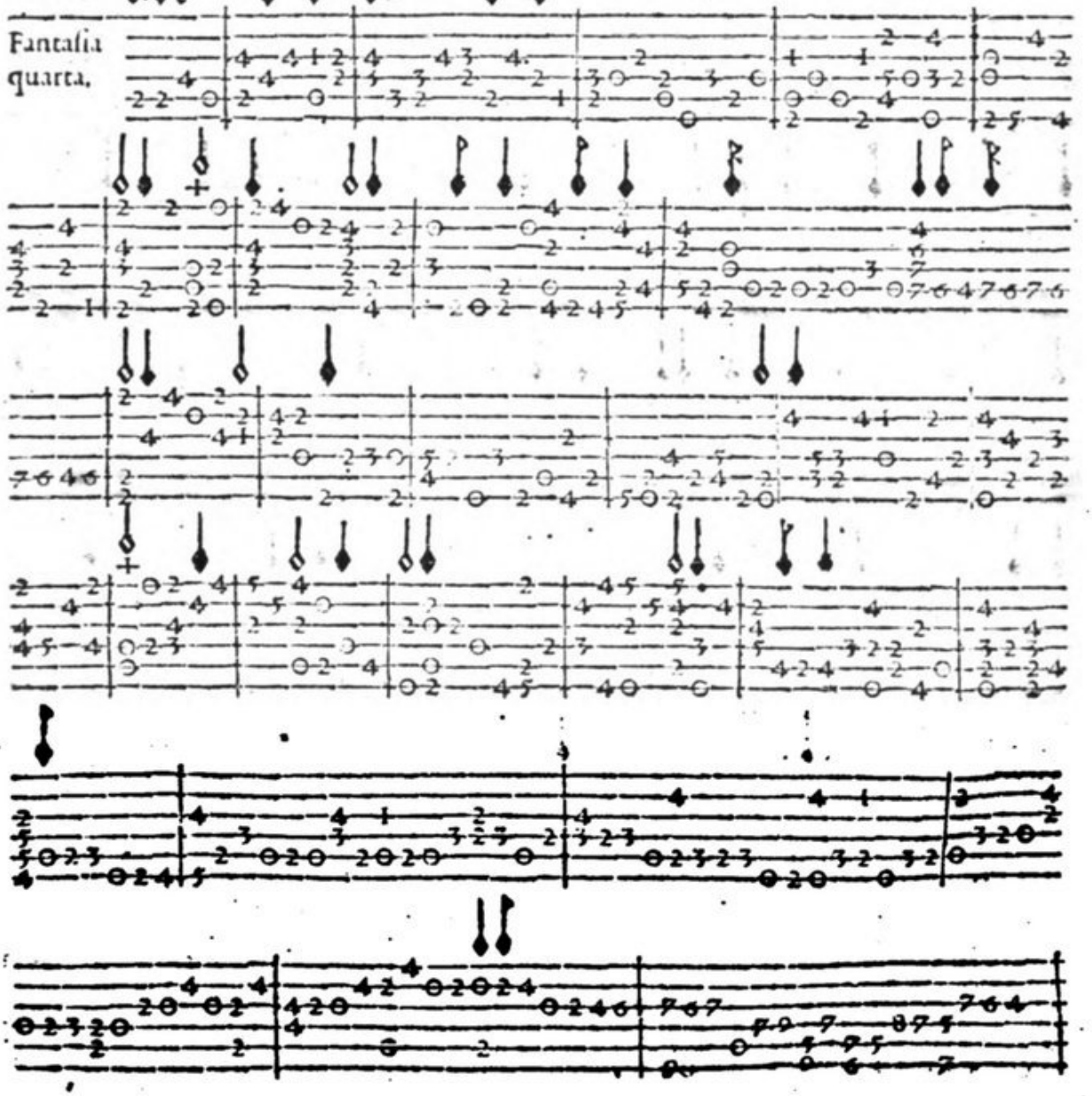
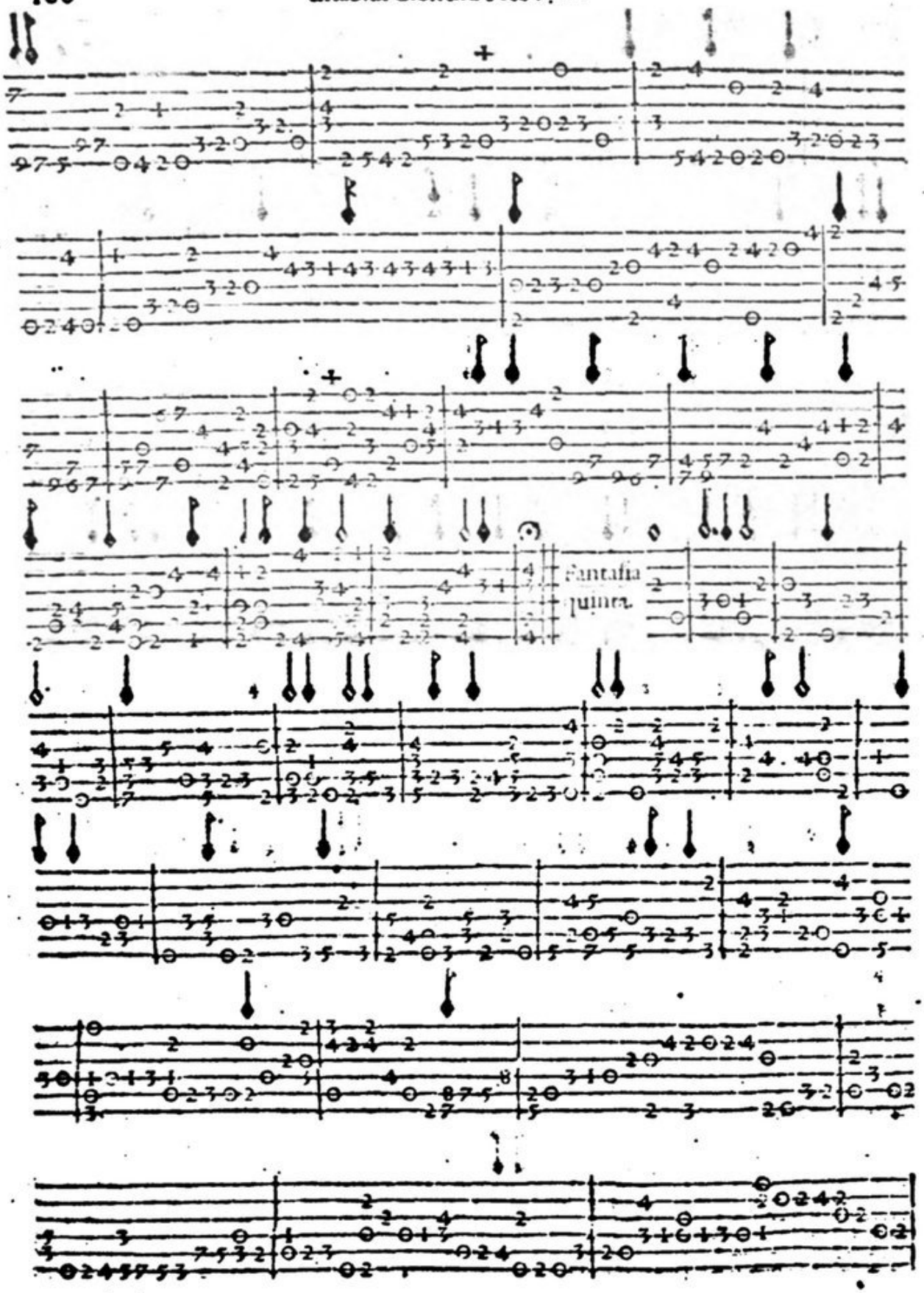
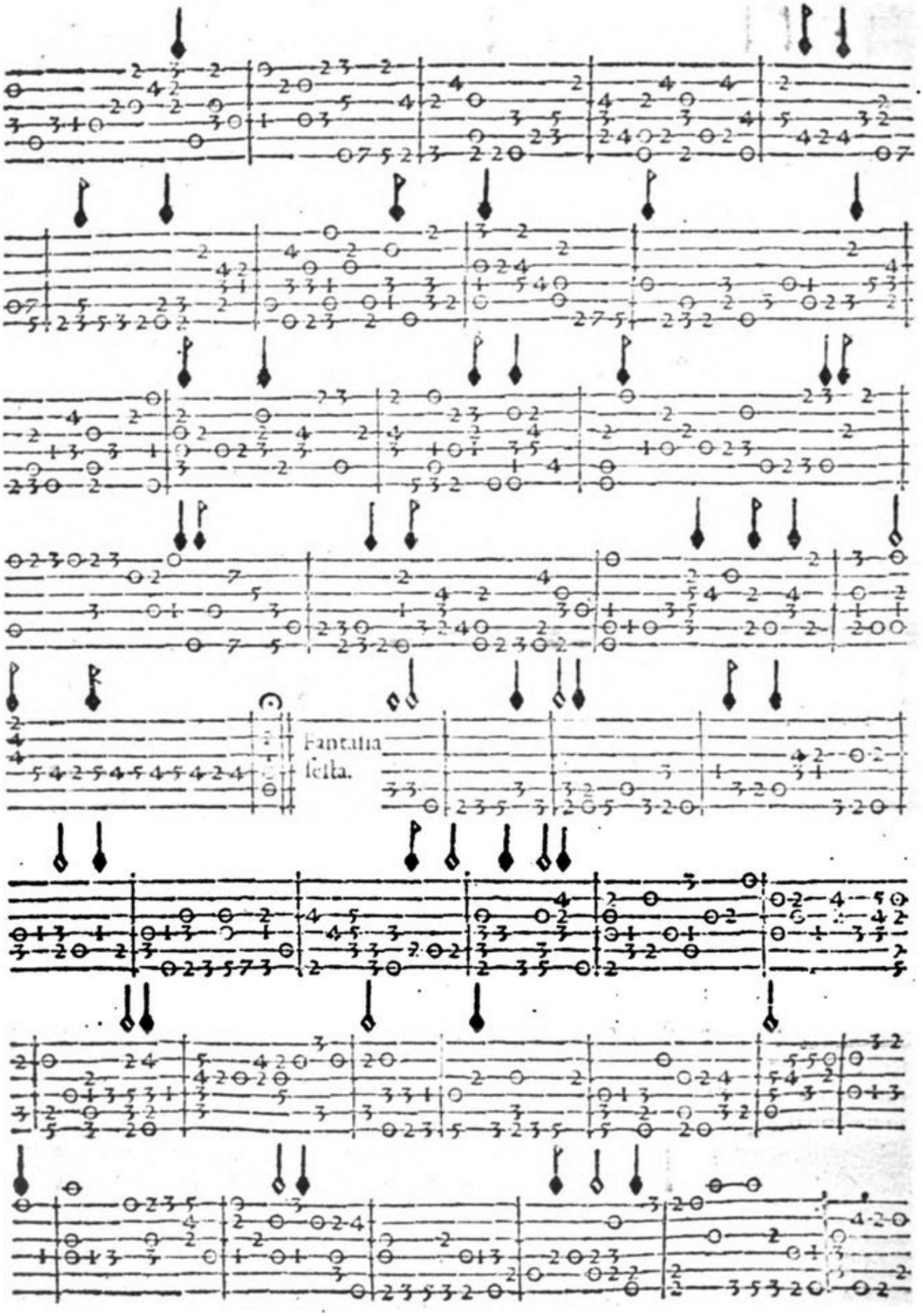


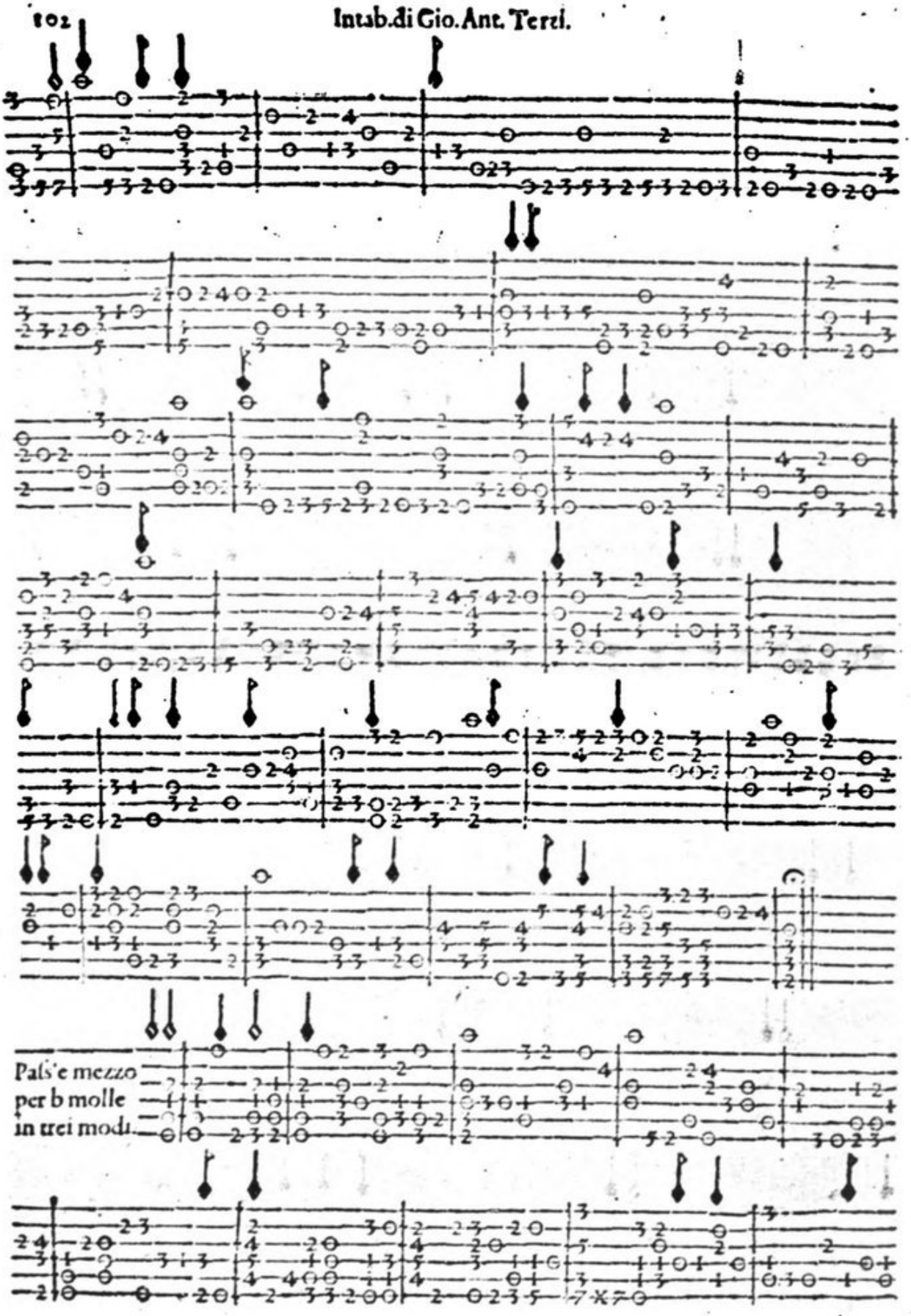


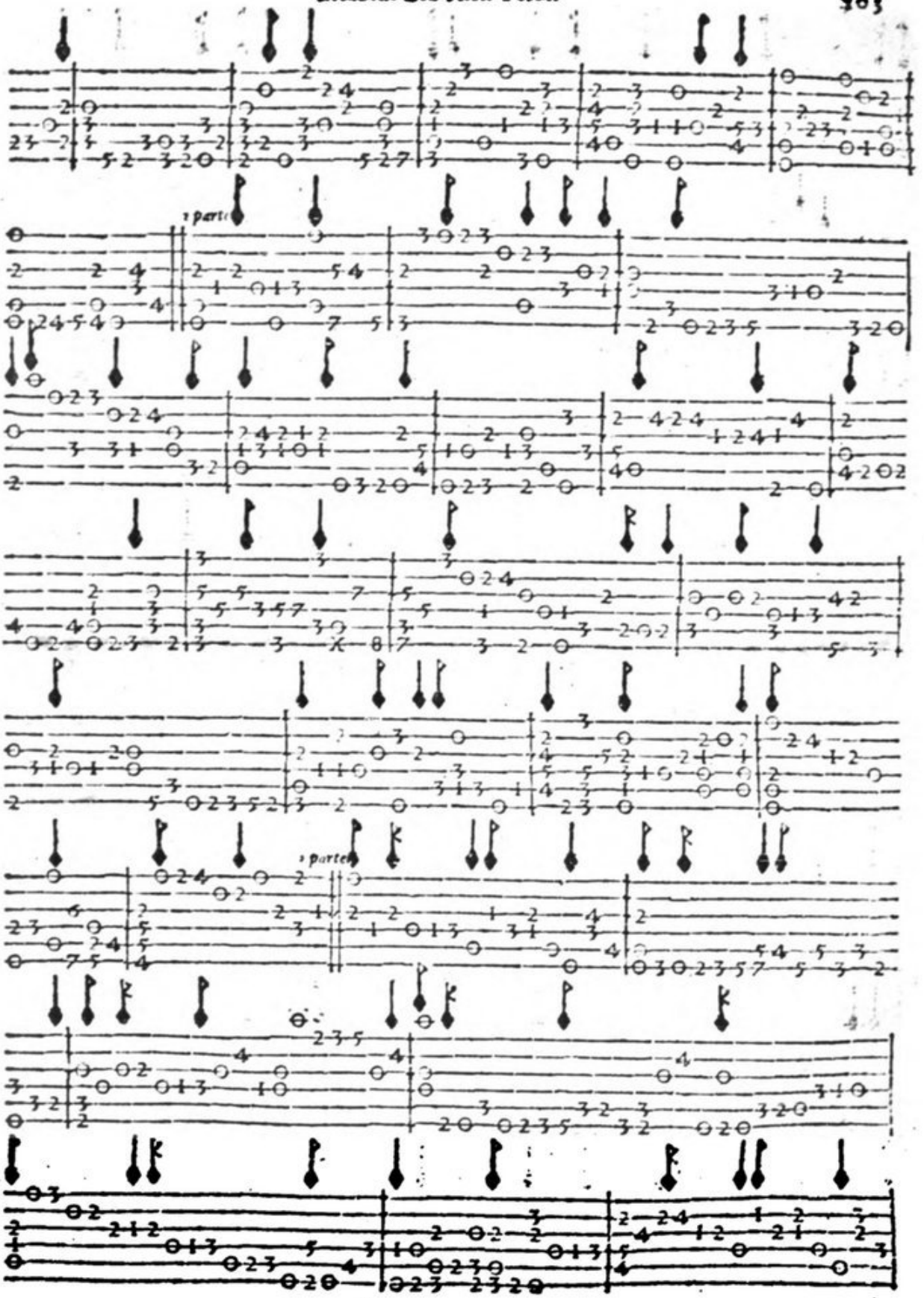
Fantasia quarta.

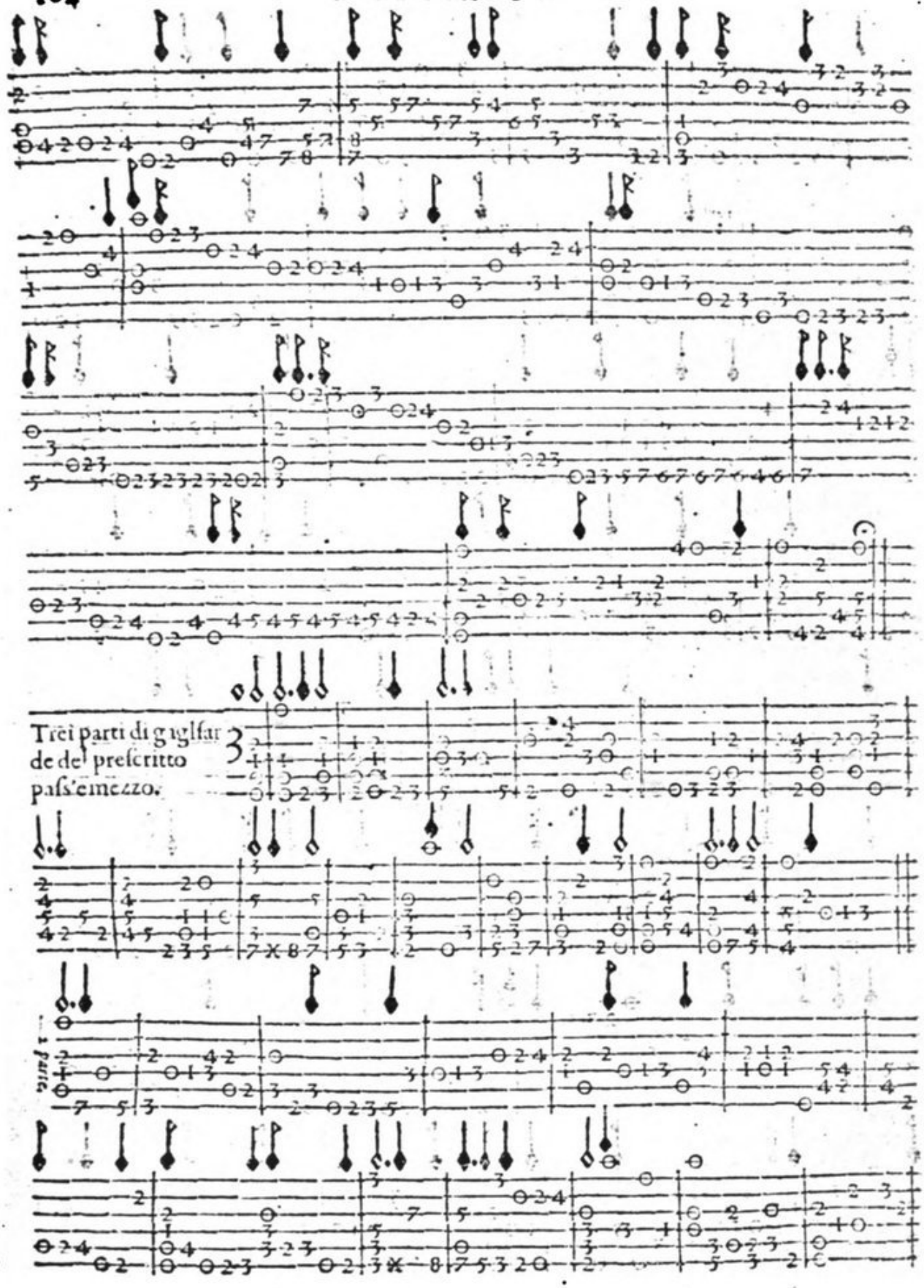


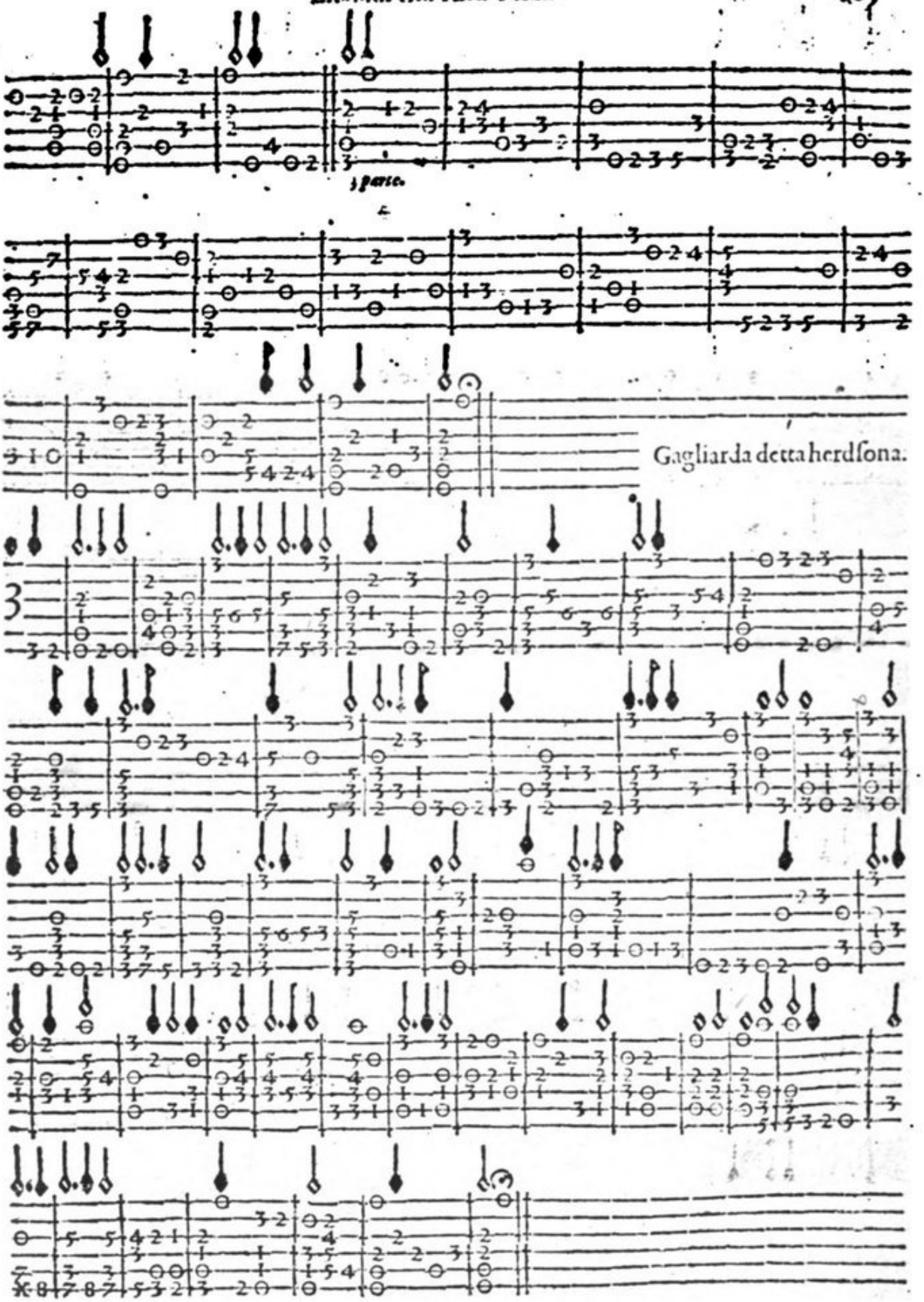

Fantasia
quinta

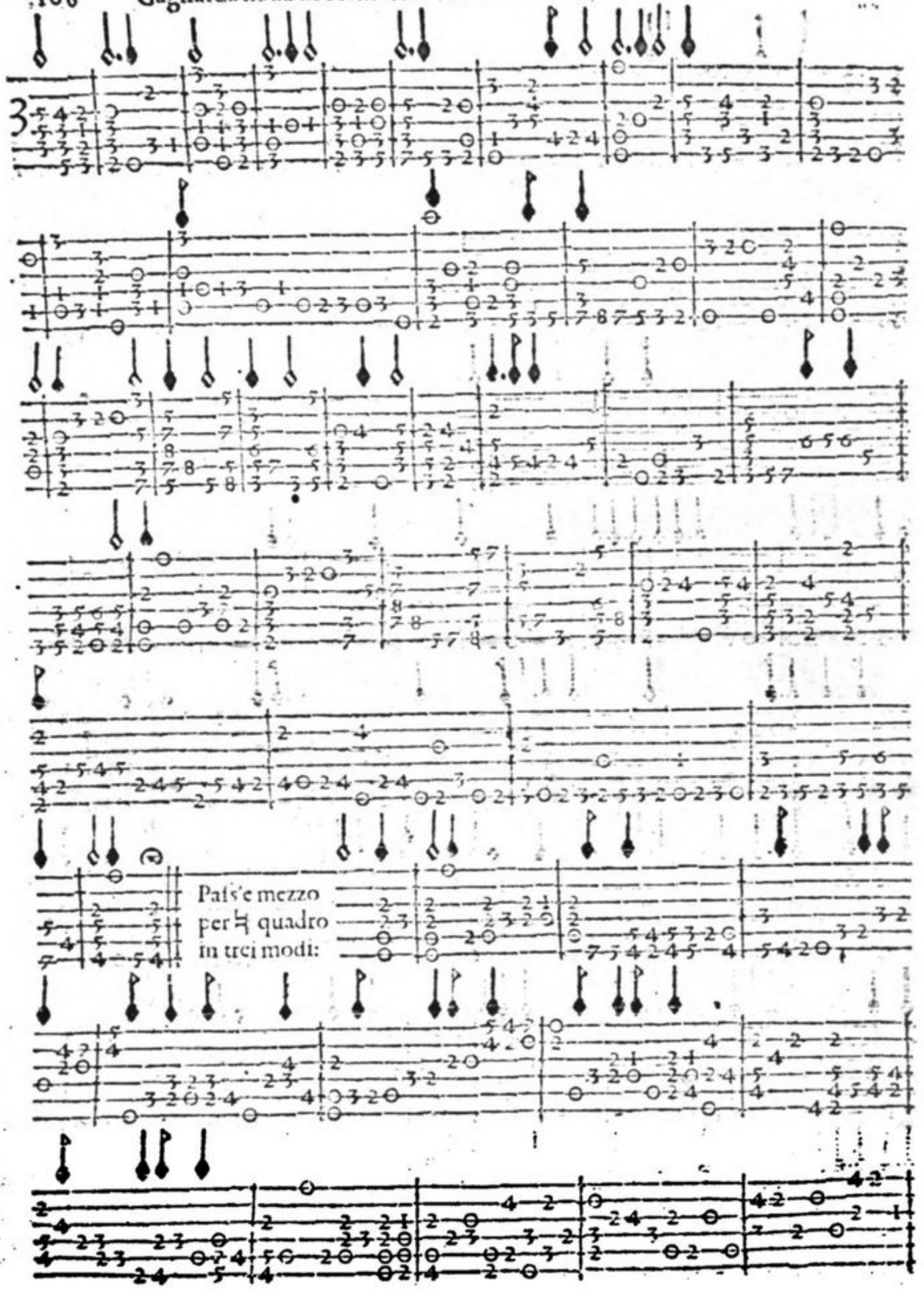

Fantatia
ſetta.

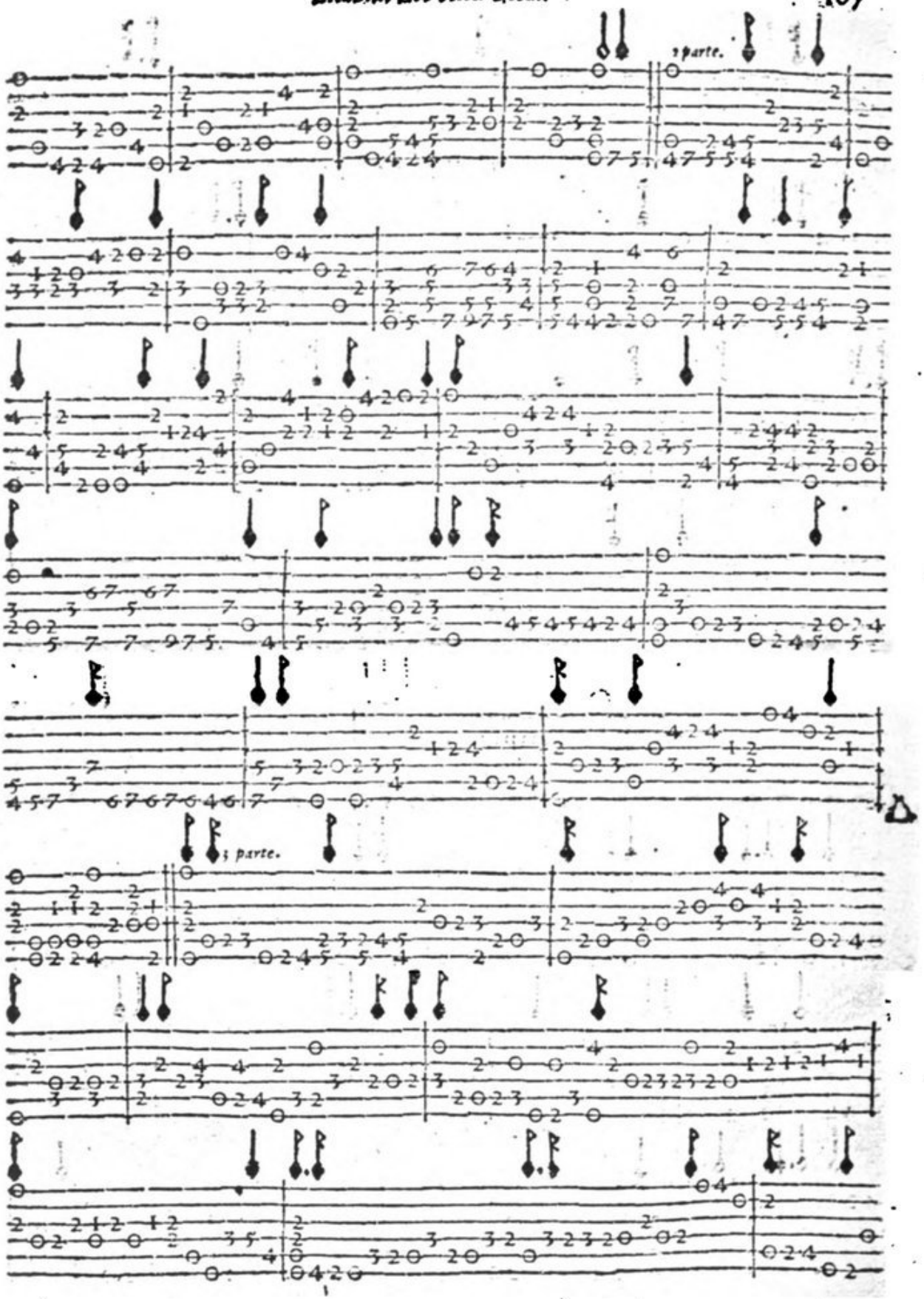

Pals'e mezzo
per b molle
in trei modi.

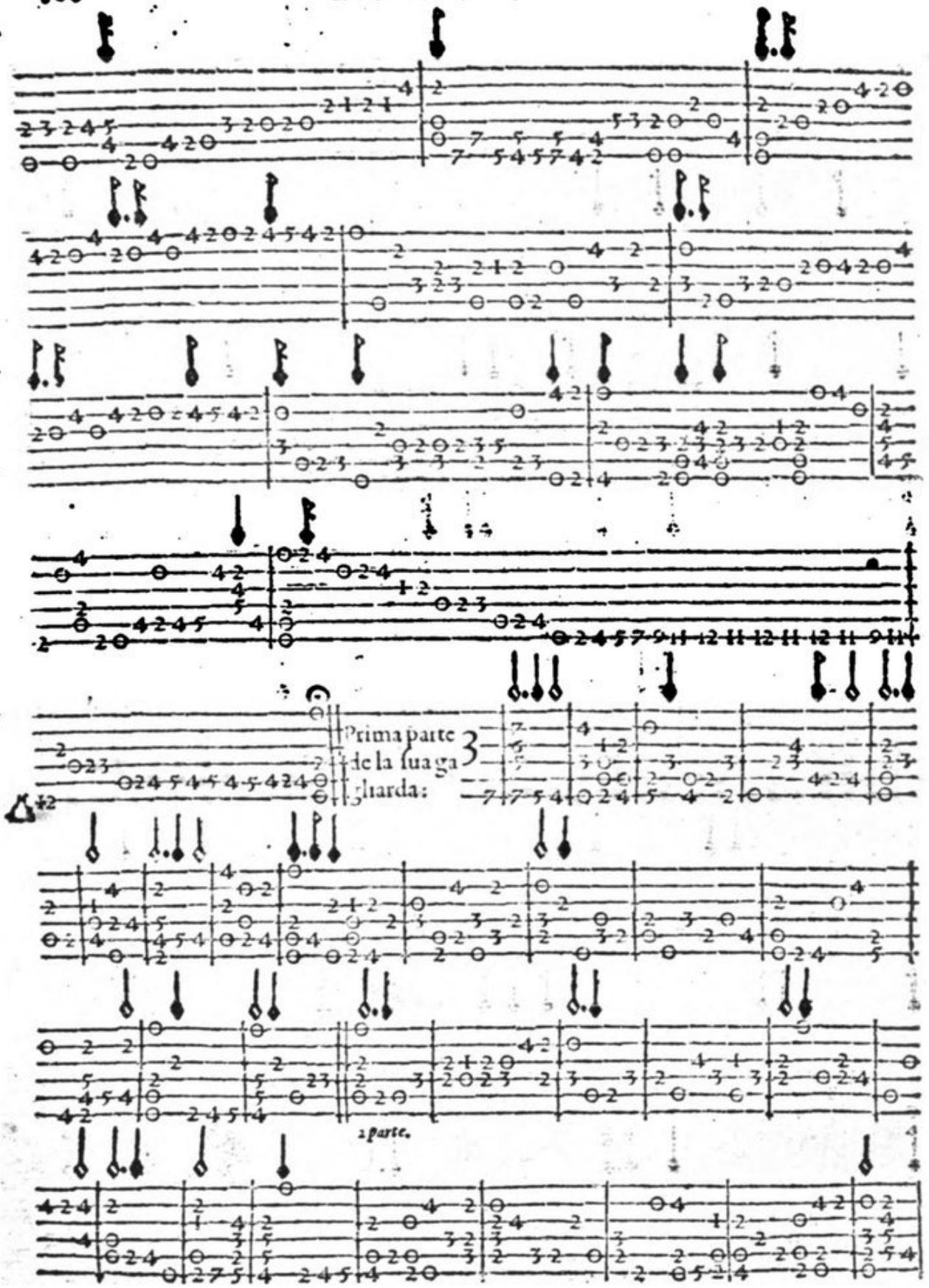


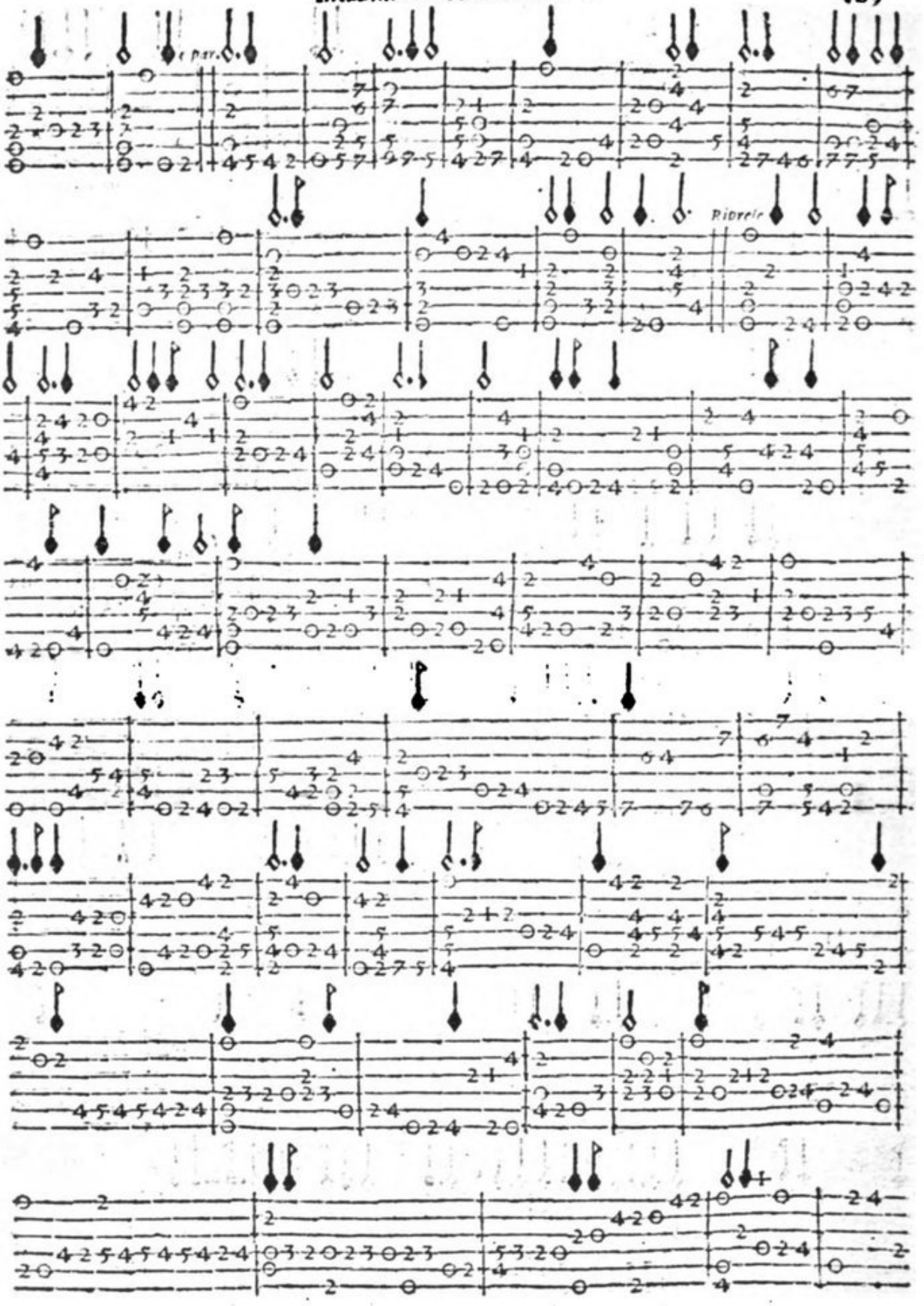

Trei parti di giglfar
de del prescritto
pass'emezzo.
3

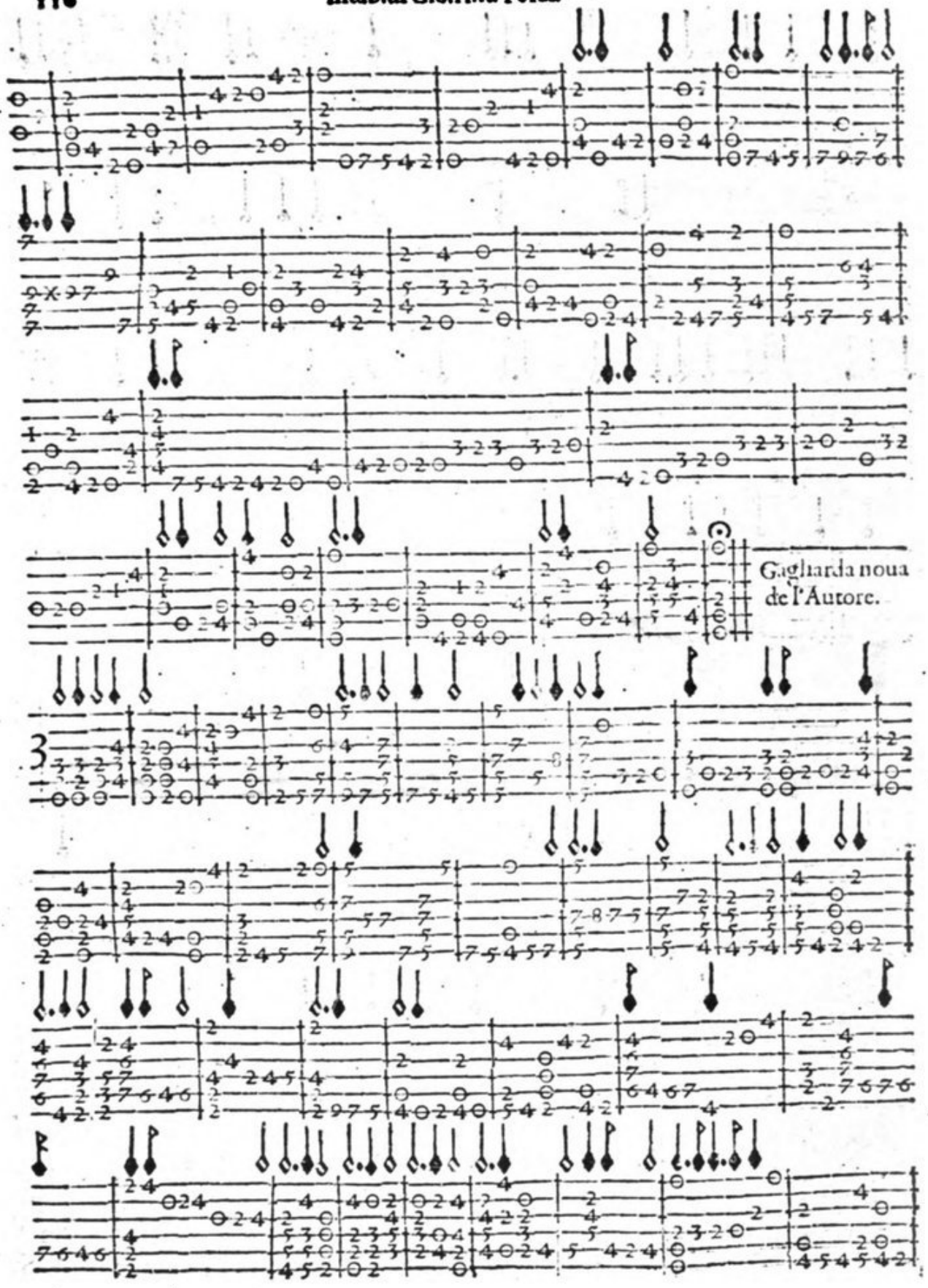

Gagliarda detta herdſona.

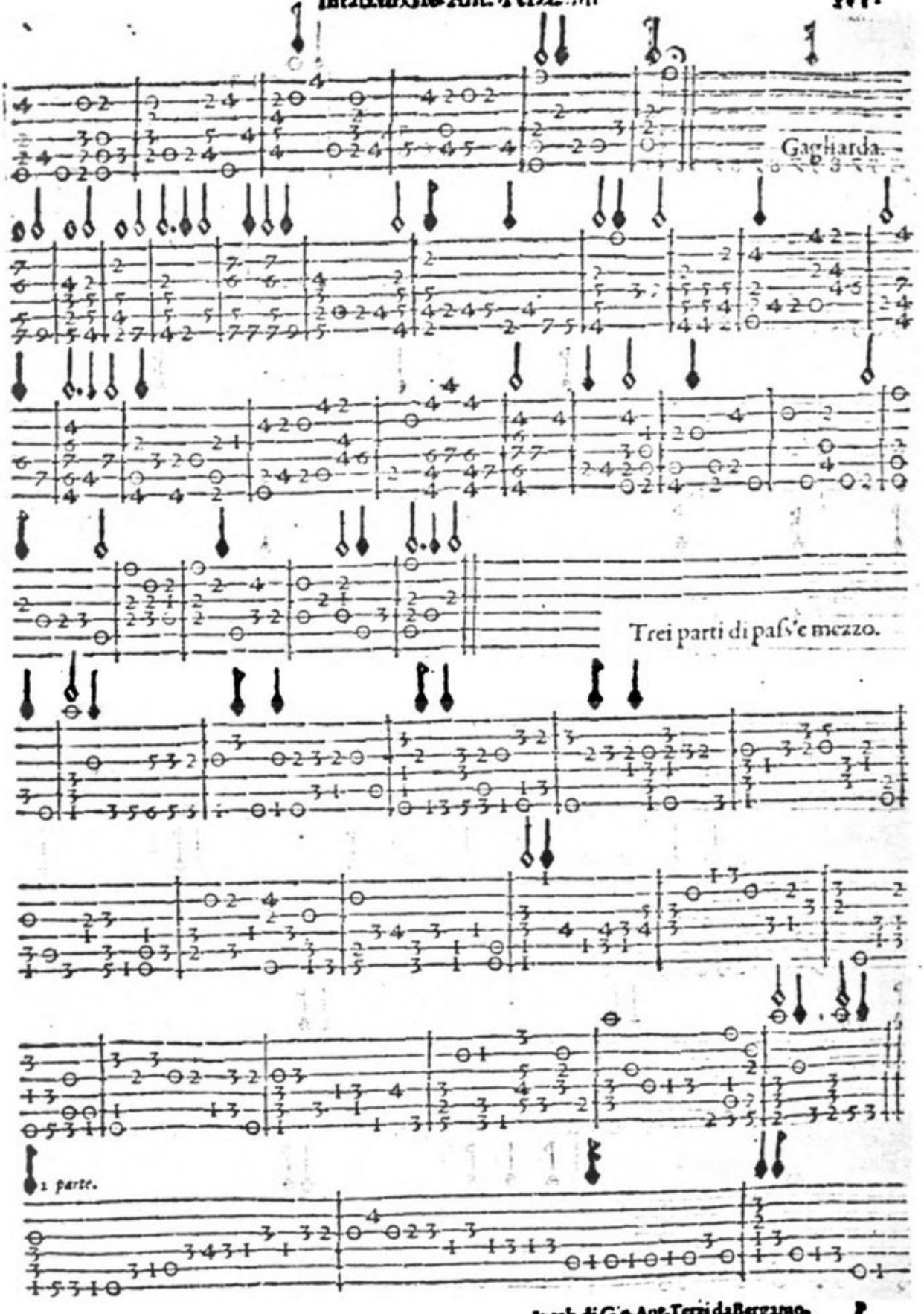

Pas'e mezzo
per ♮ quadro
in trei modi:

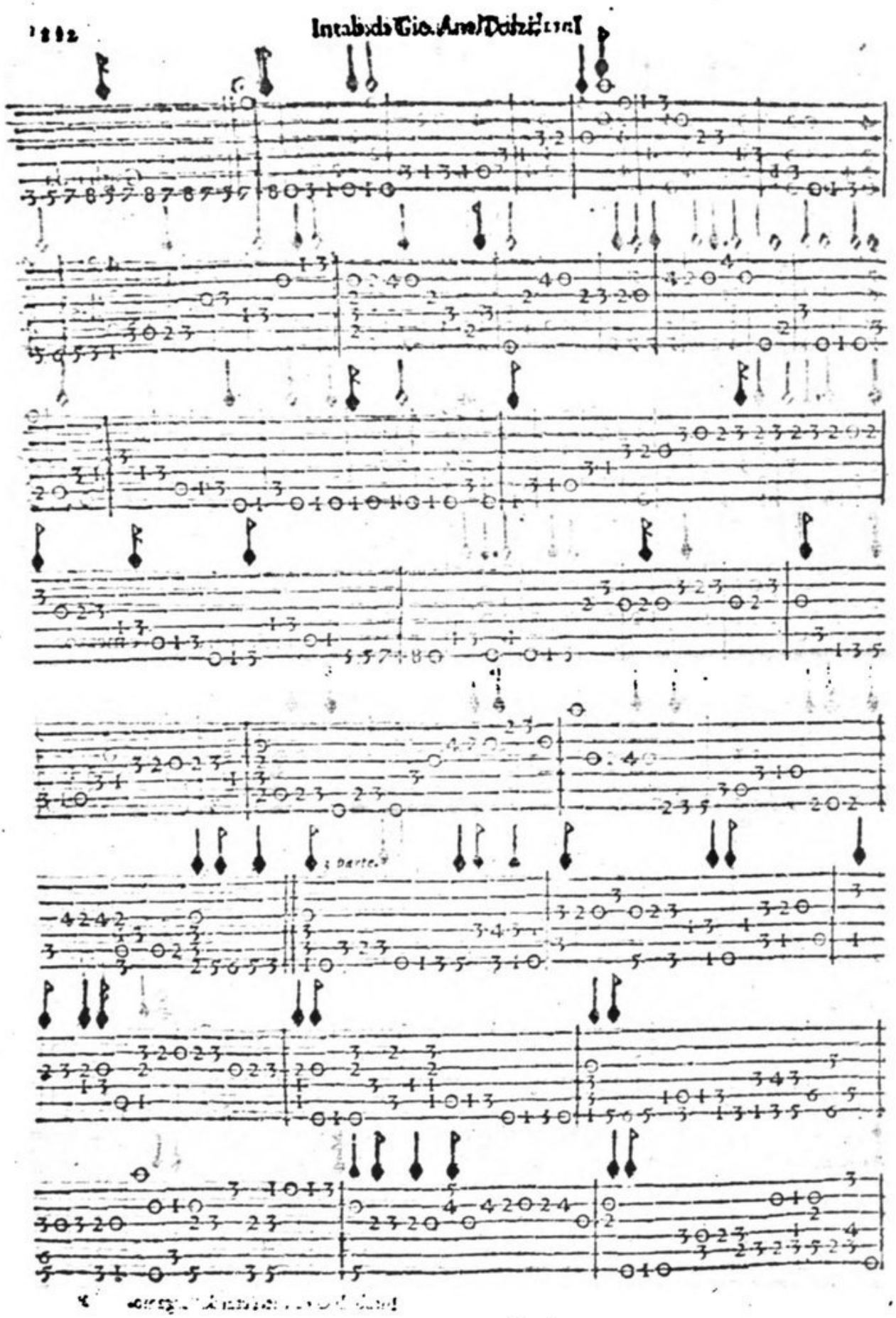

2 parte.
3 parte.

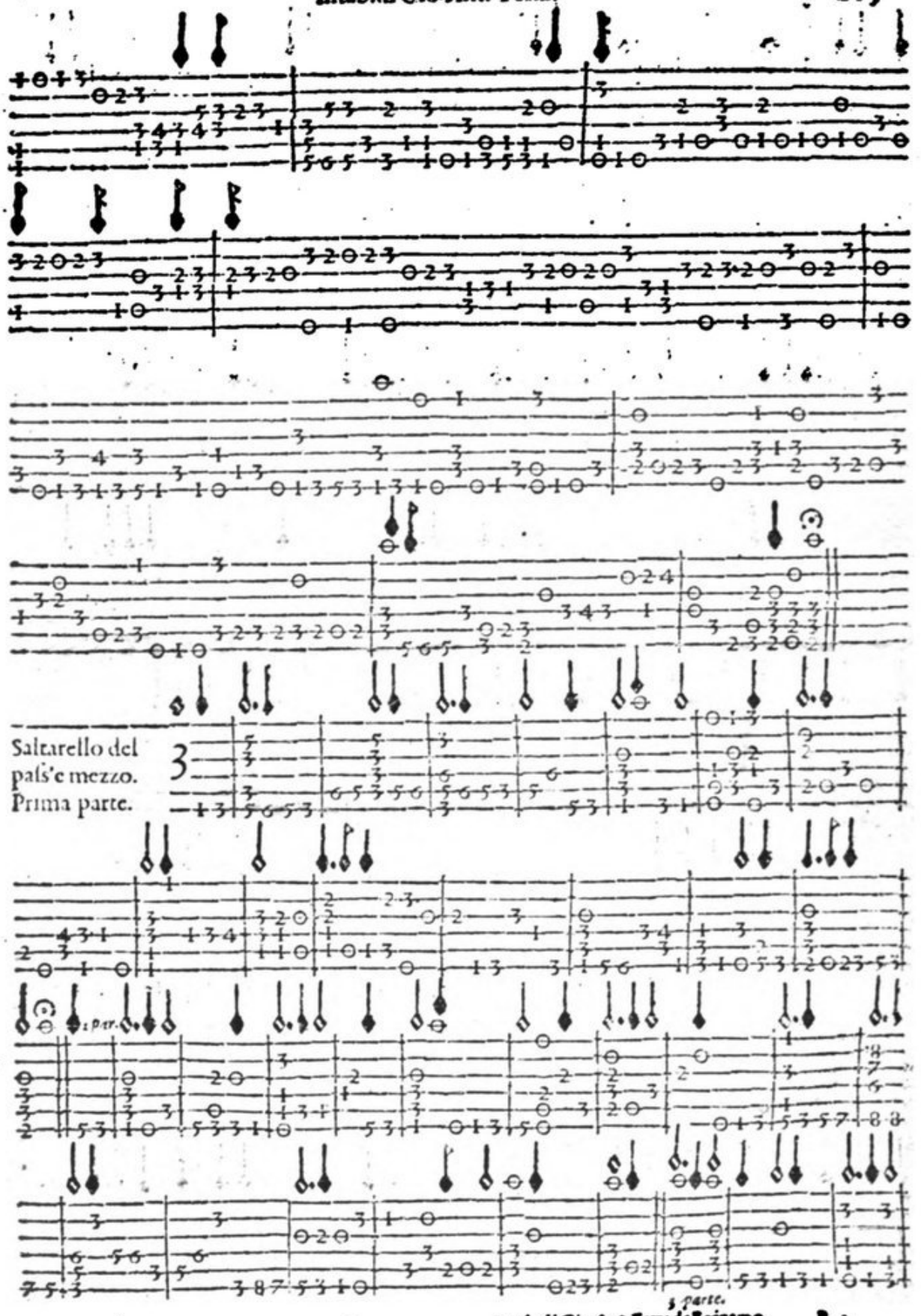

Prima parte
de la fua ga
gliarda:
3
2 parte.

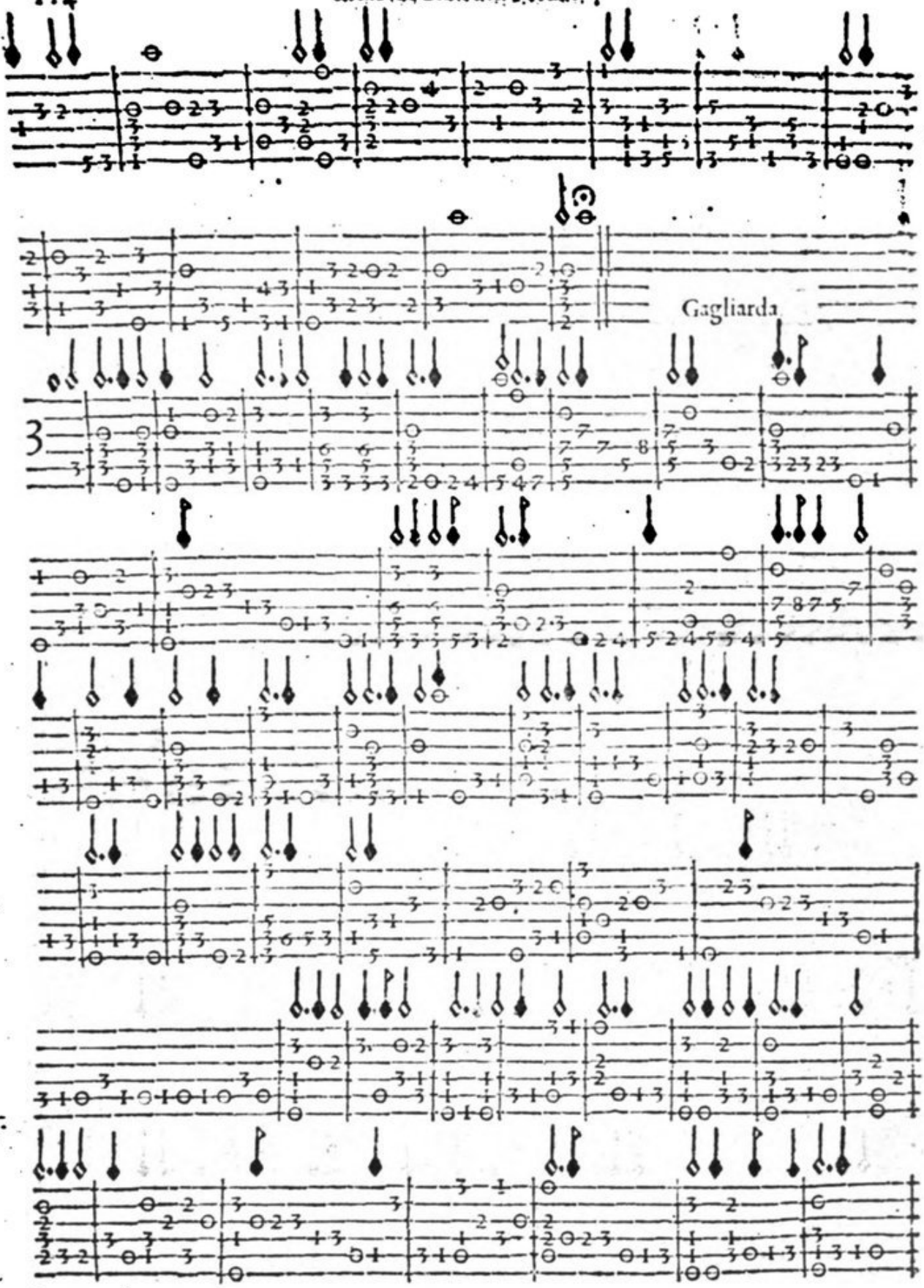

Ripreſe


Gagliarda noua
de l'Autore.

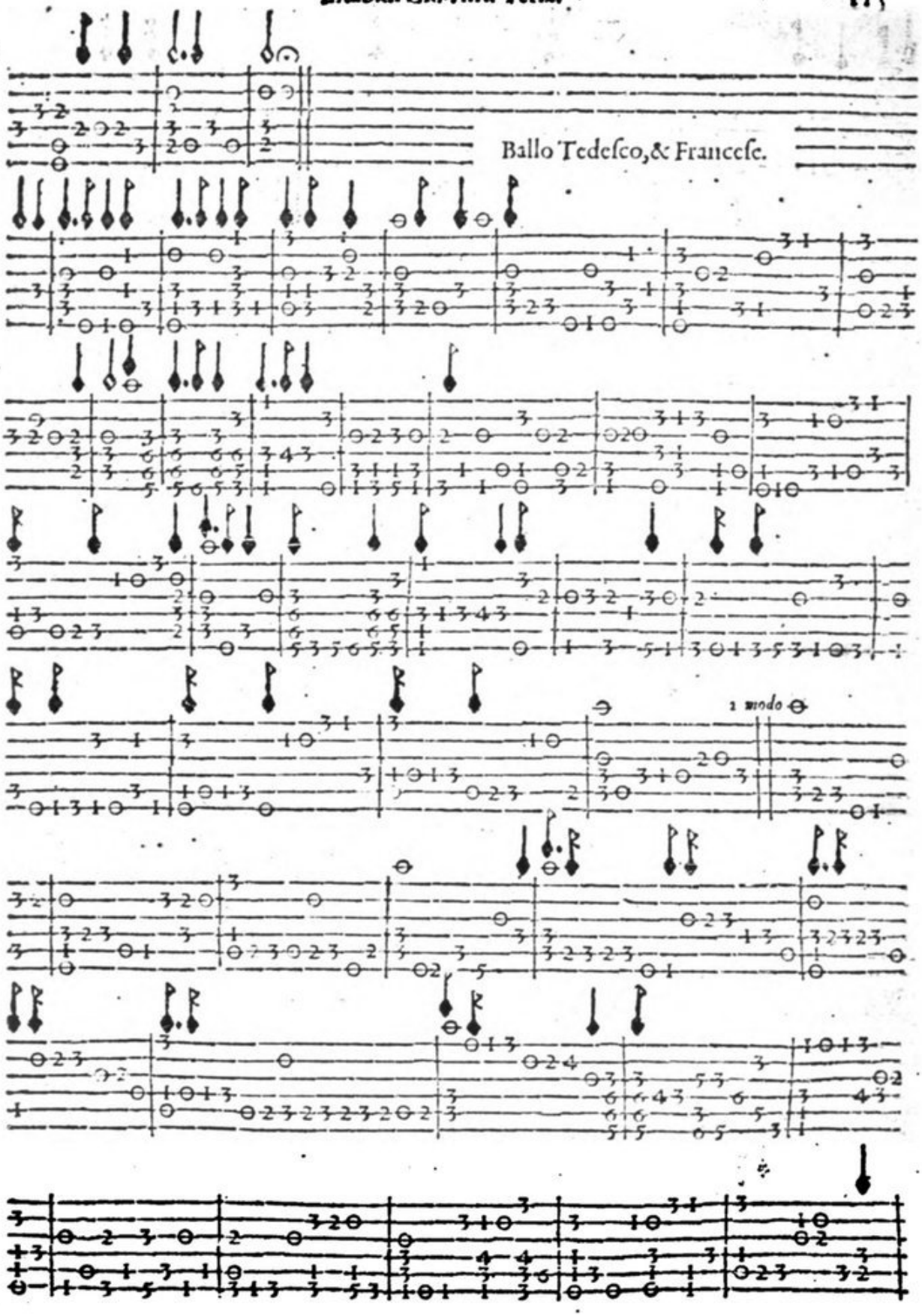

Gagliarda.
Trei parti di passe mezzo.
2 parte.

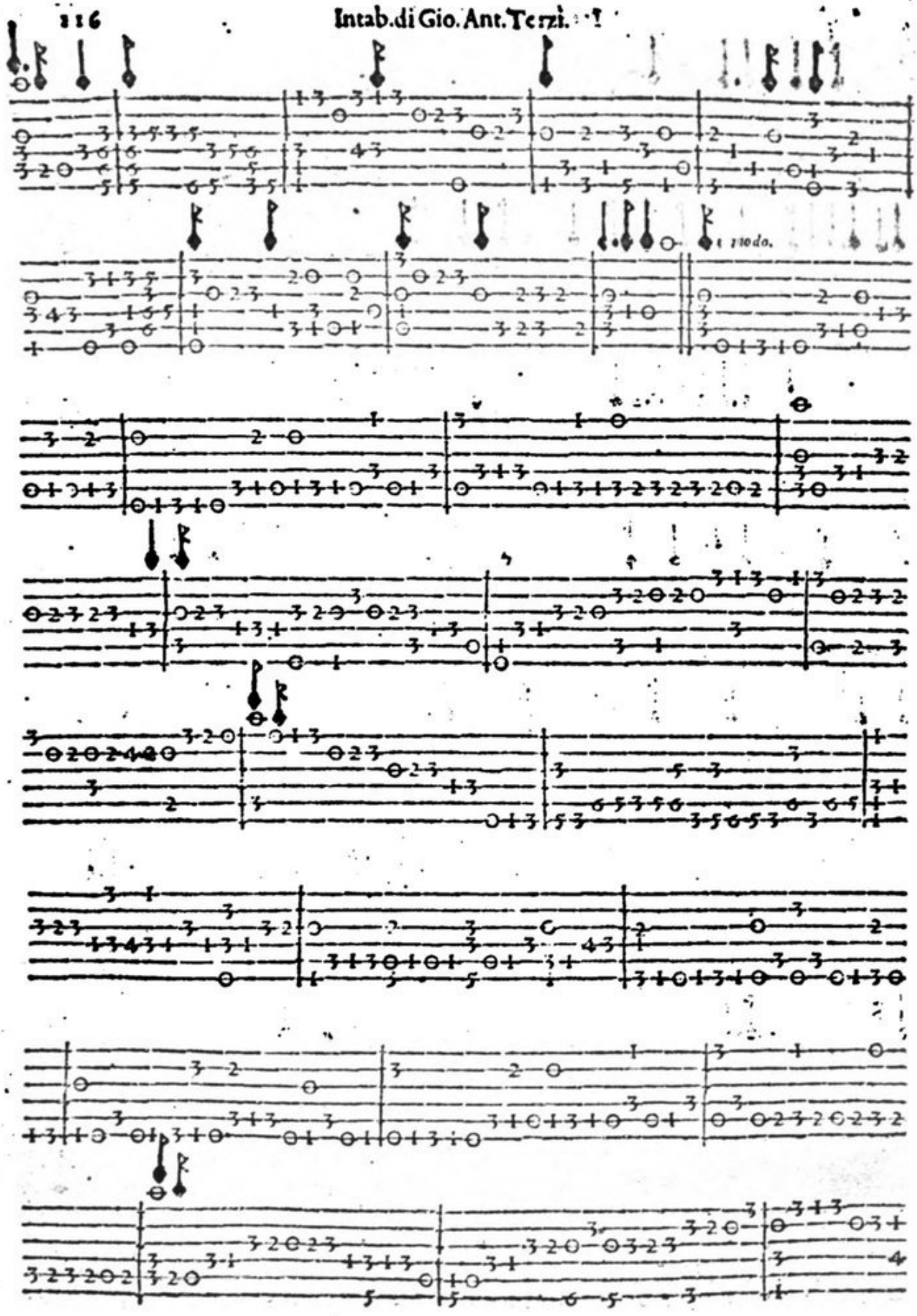

3 parte.


Saltarello del
pals'e mezzo.
Prima parte.
3
1 par.
5 parte.


Gagliarda
3

Ballo Tedesco, & Francese.

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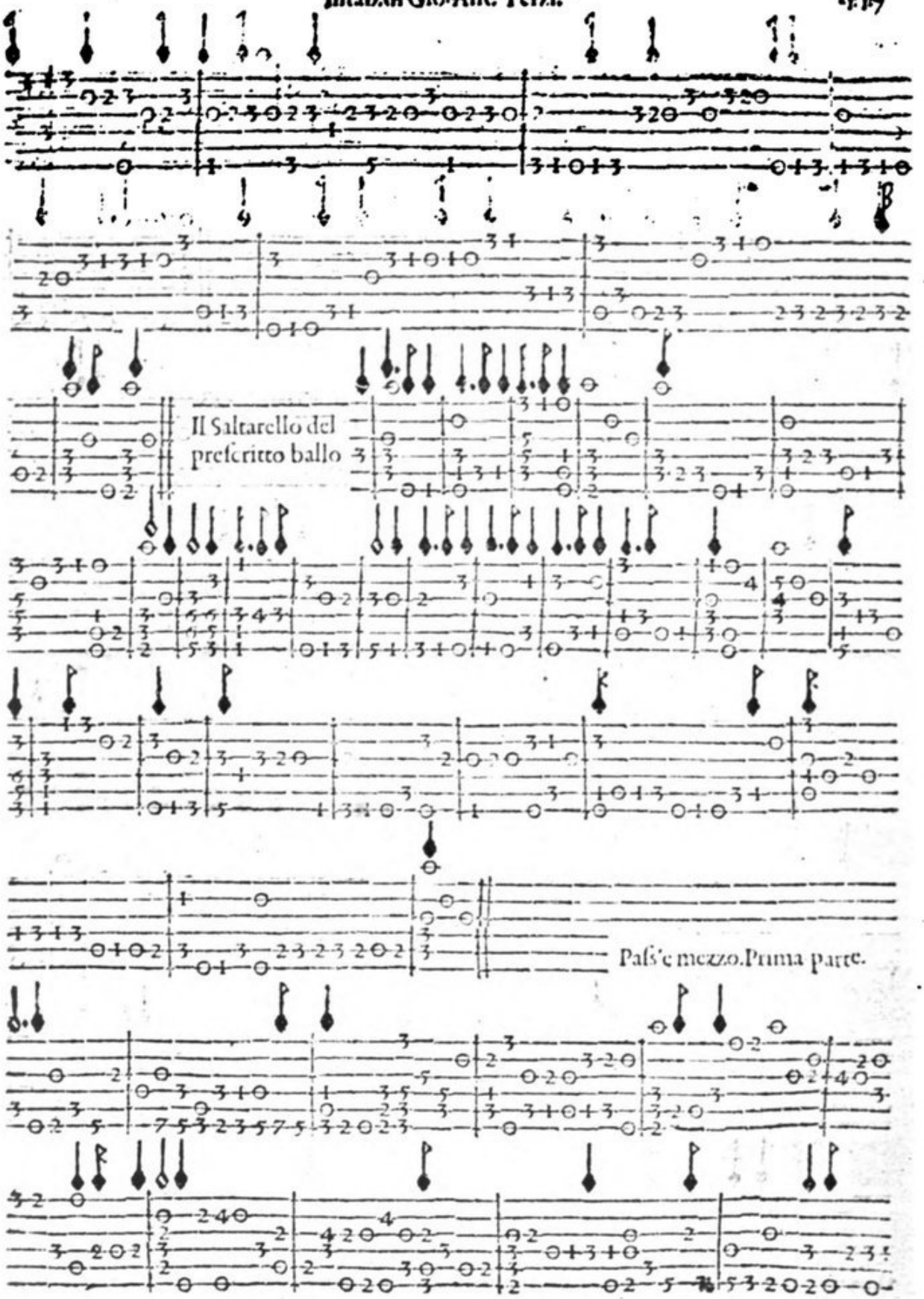
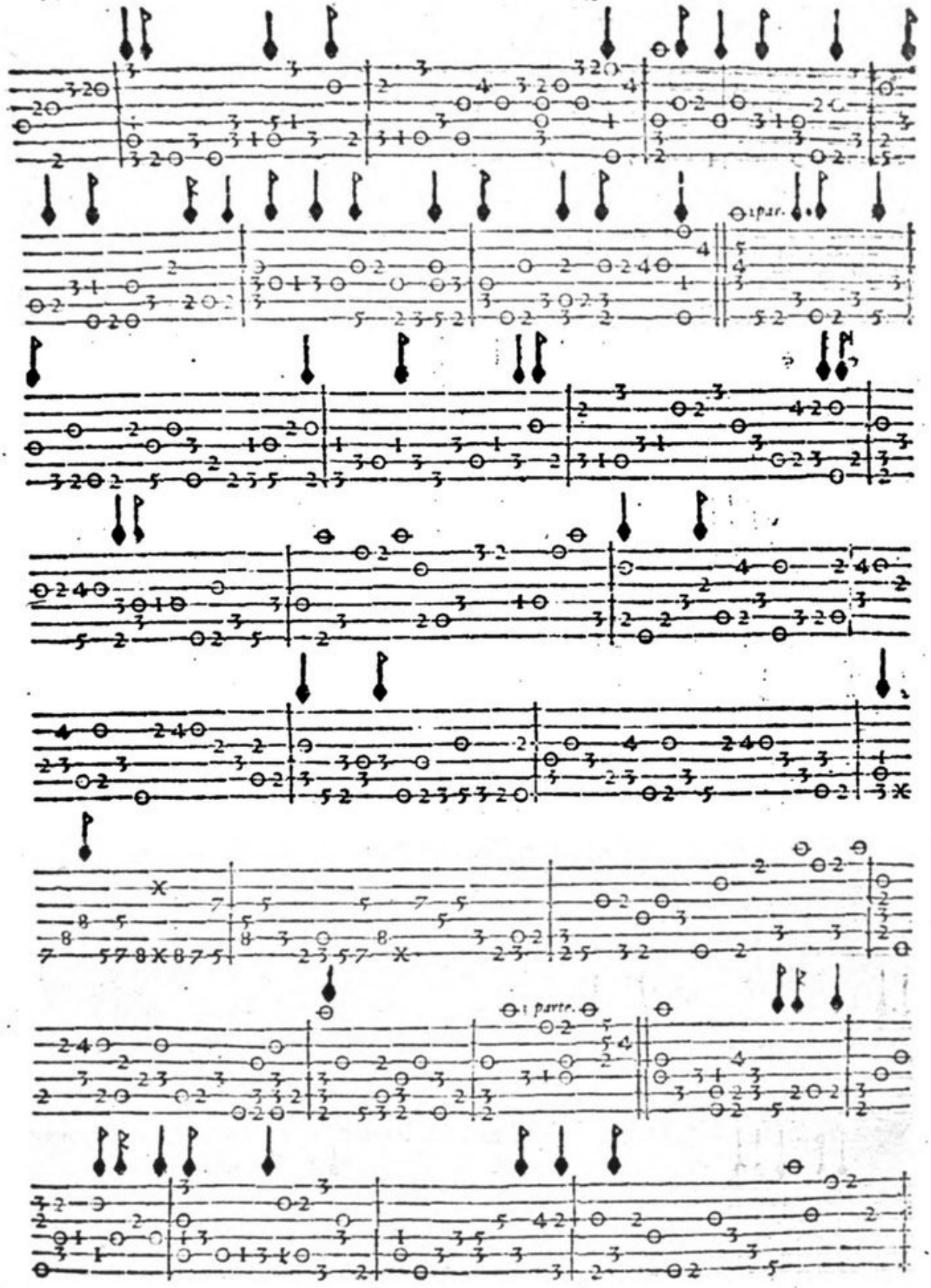
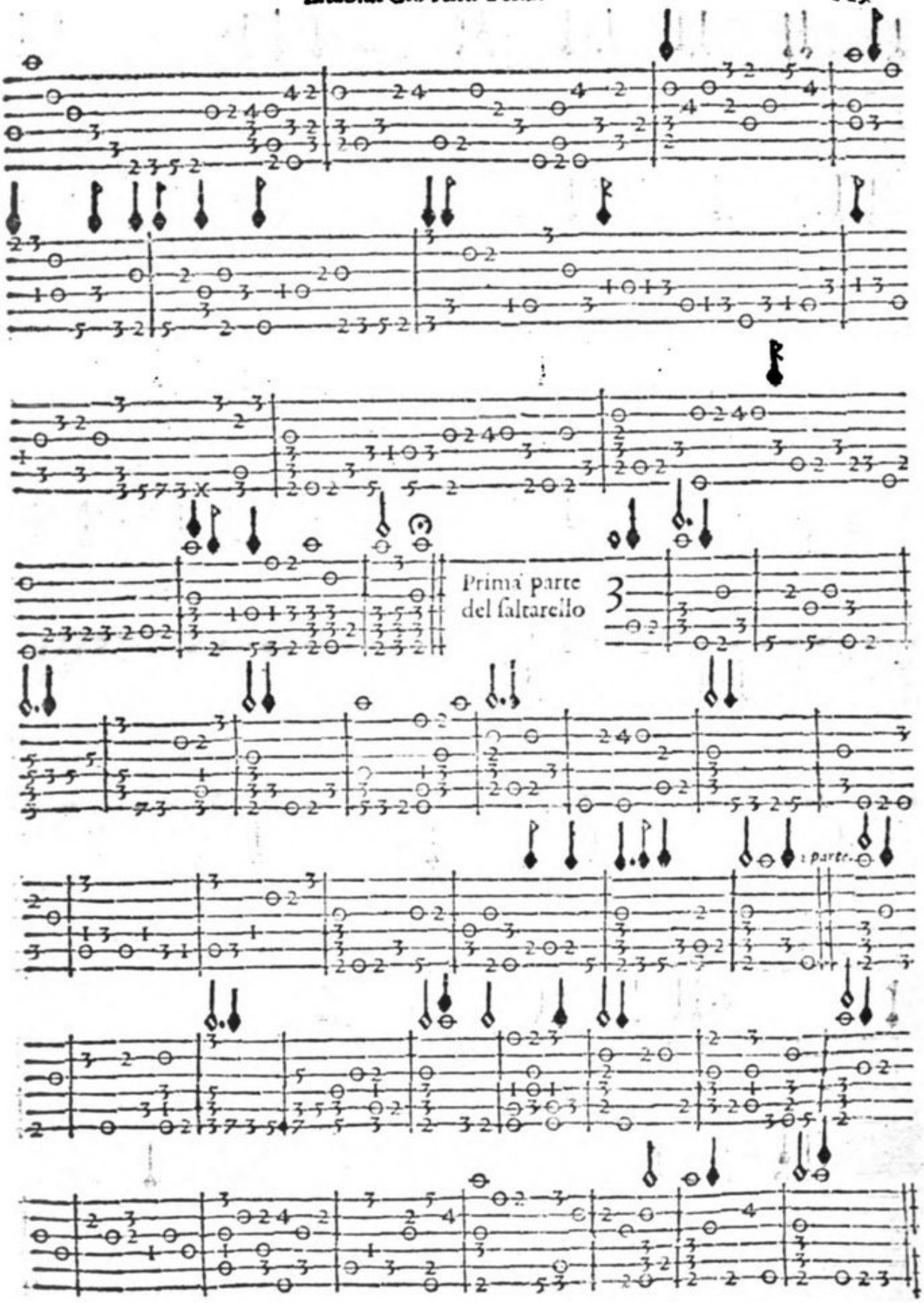
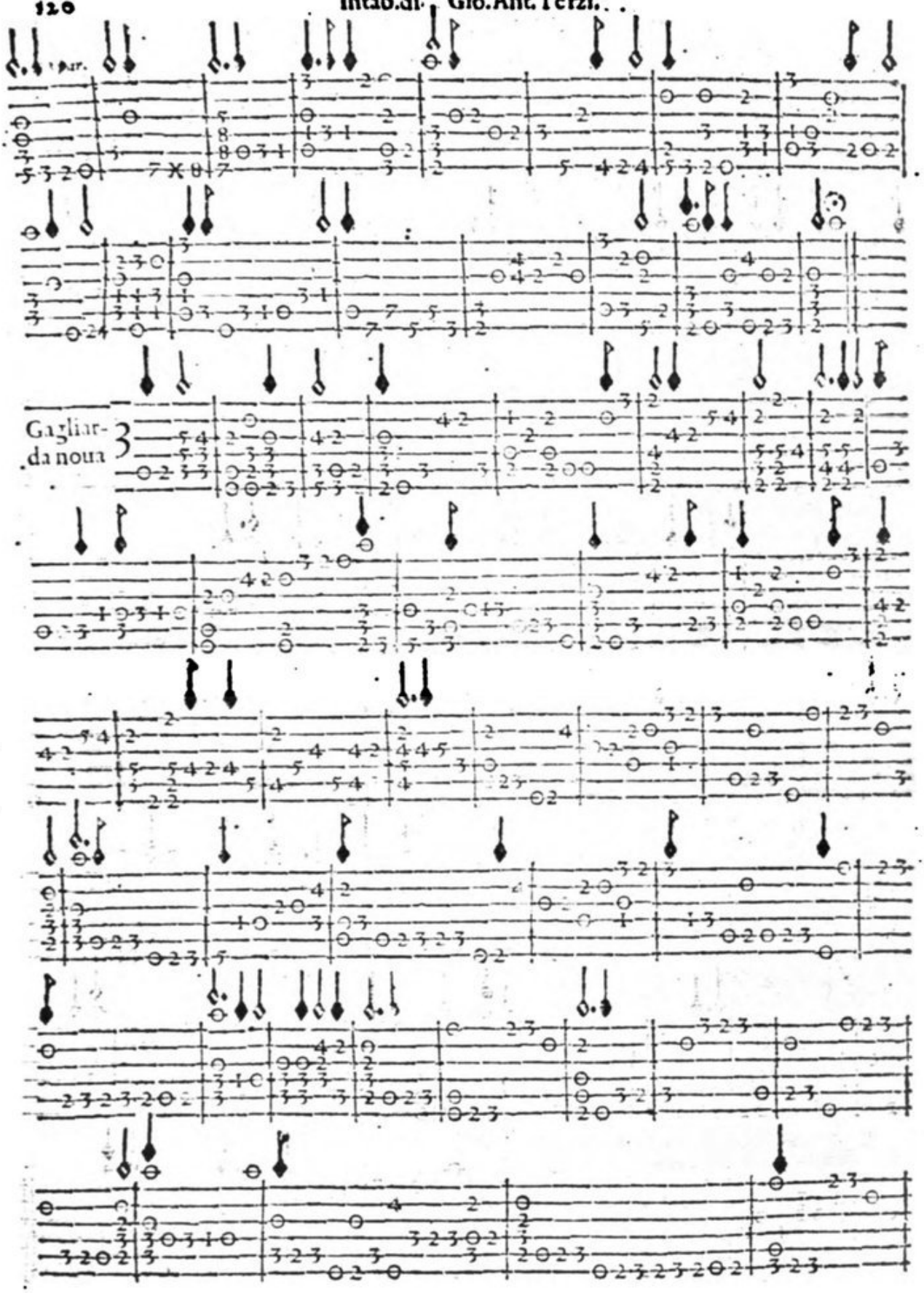
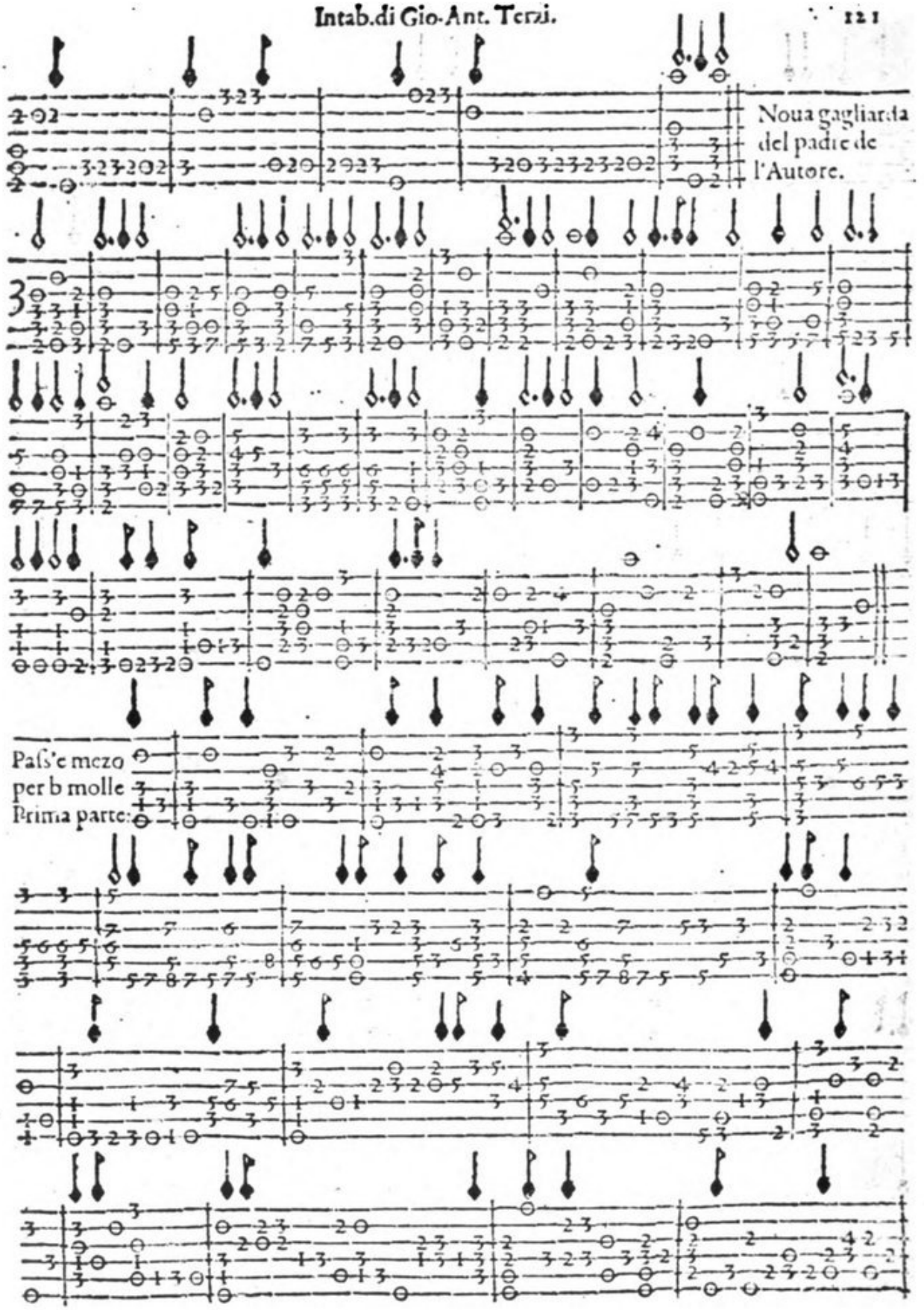
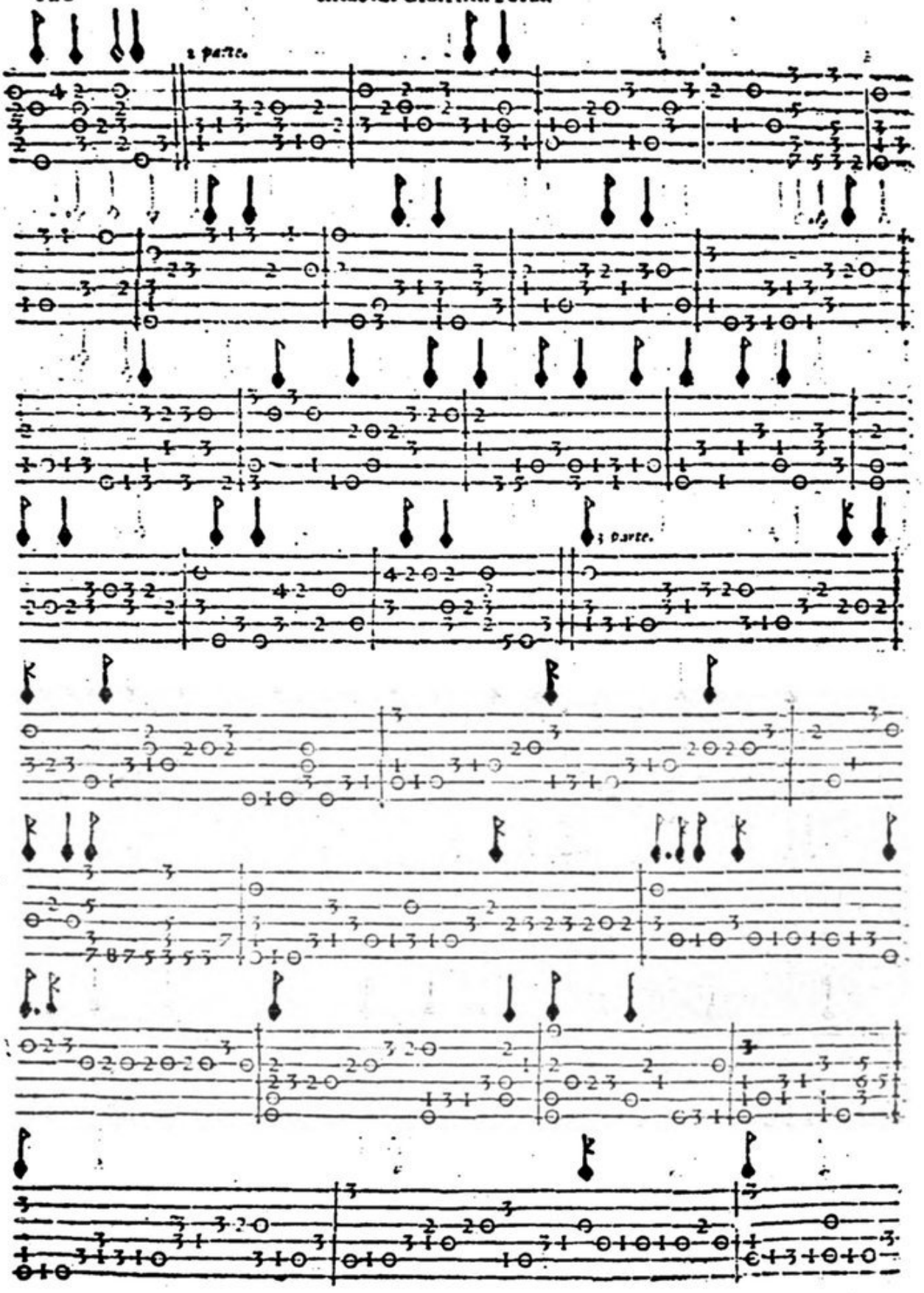

Il Saltarello del
prescritto ballo
Pass'e mezzo. Prima parte.

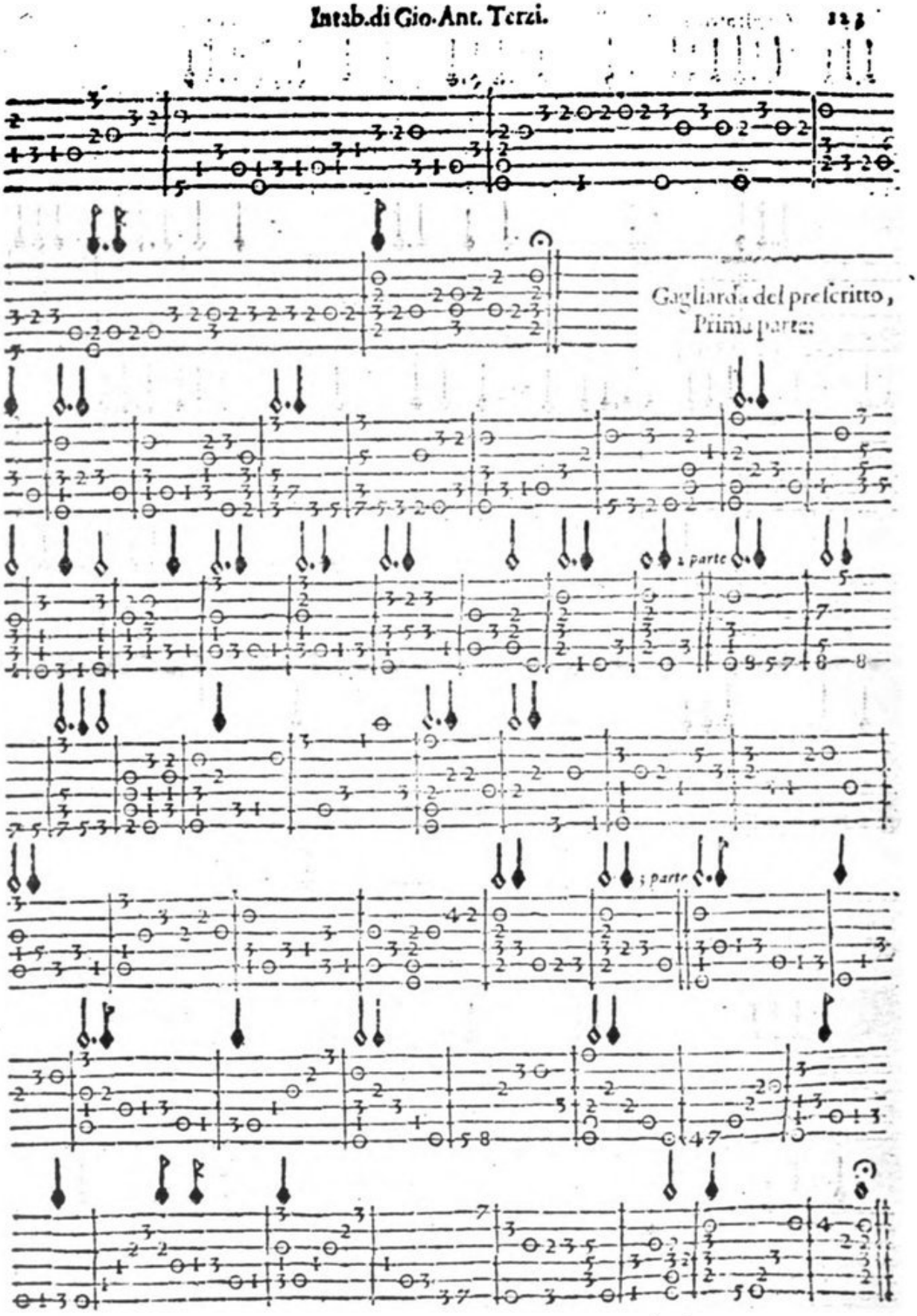

1par.
1 parte.

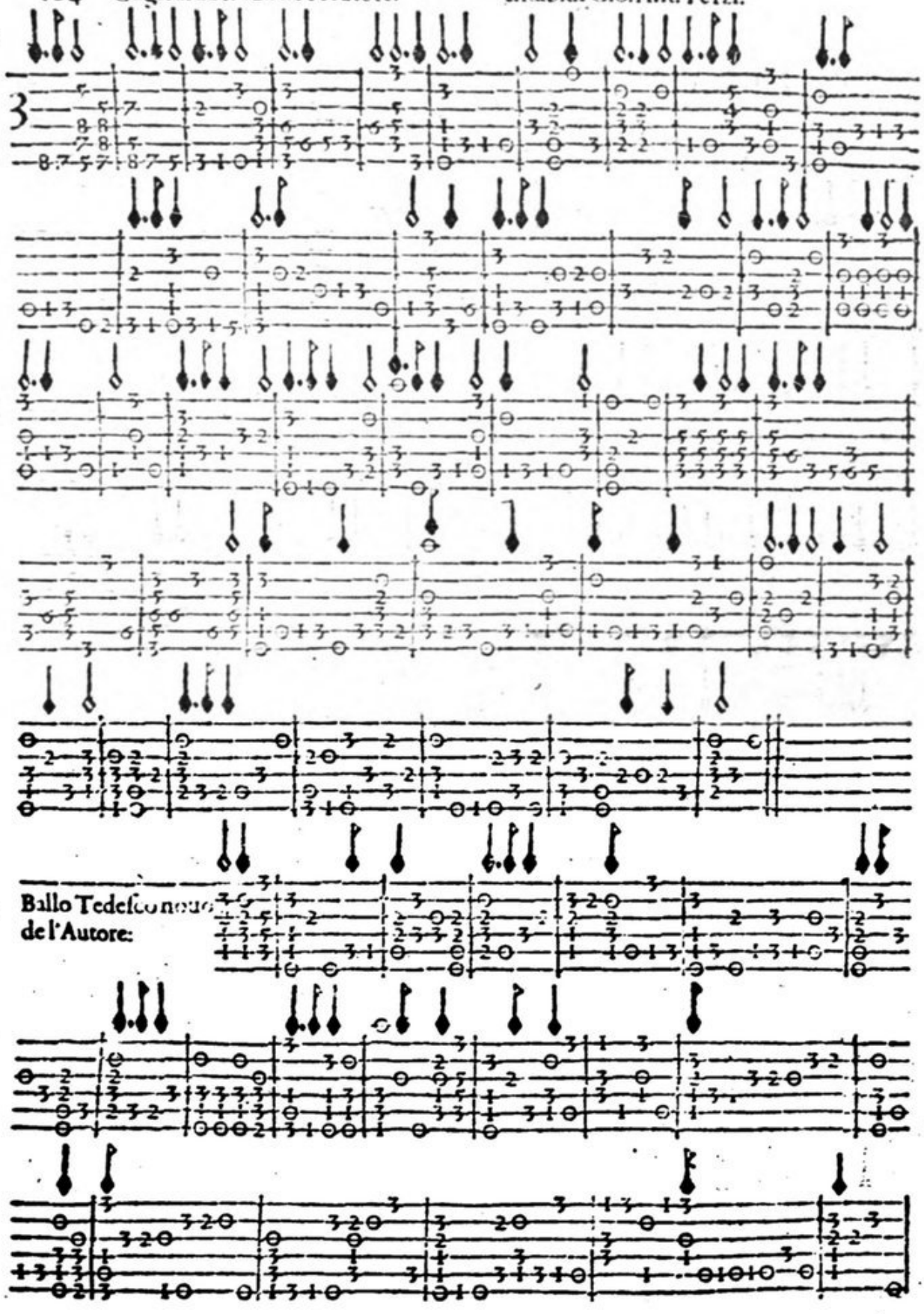

Prima parte
del saltarello
3
1 parte


Gagliar-
da noua 3

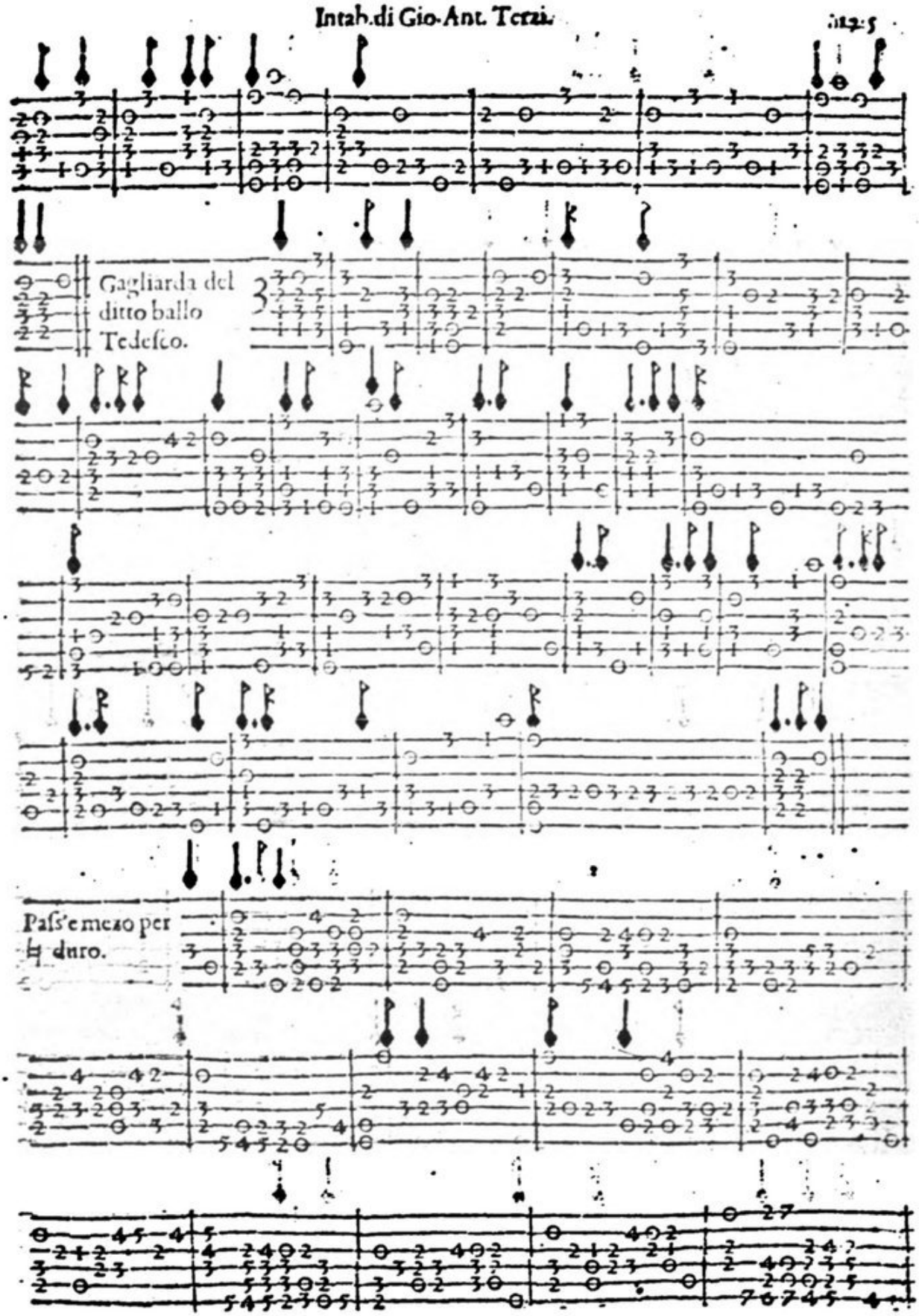

Noua gagliarda
del padre de
l'Autore.
Paſs'e mezo
per b molle
Prima parte:

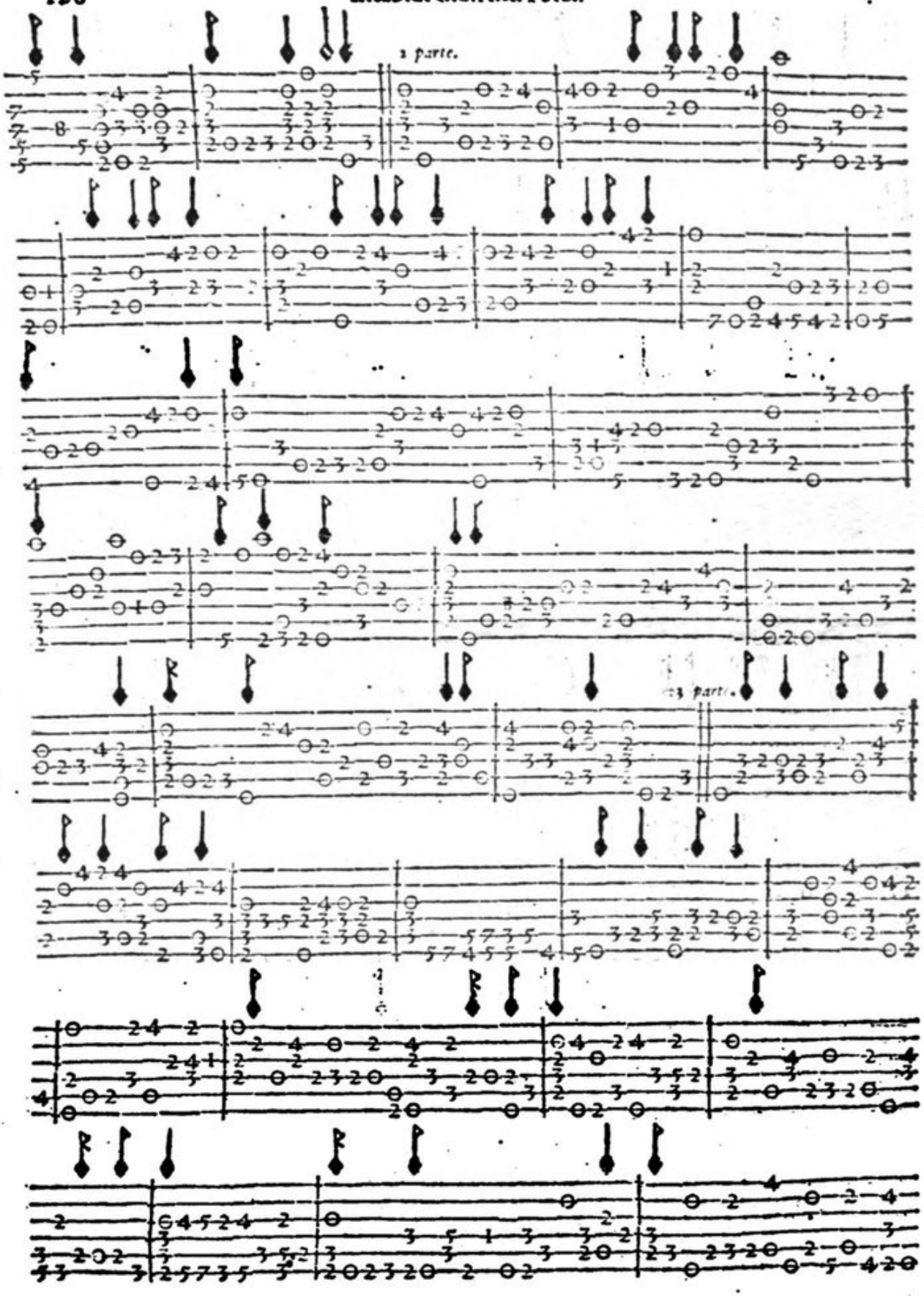

2 parte.
3 parte.

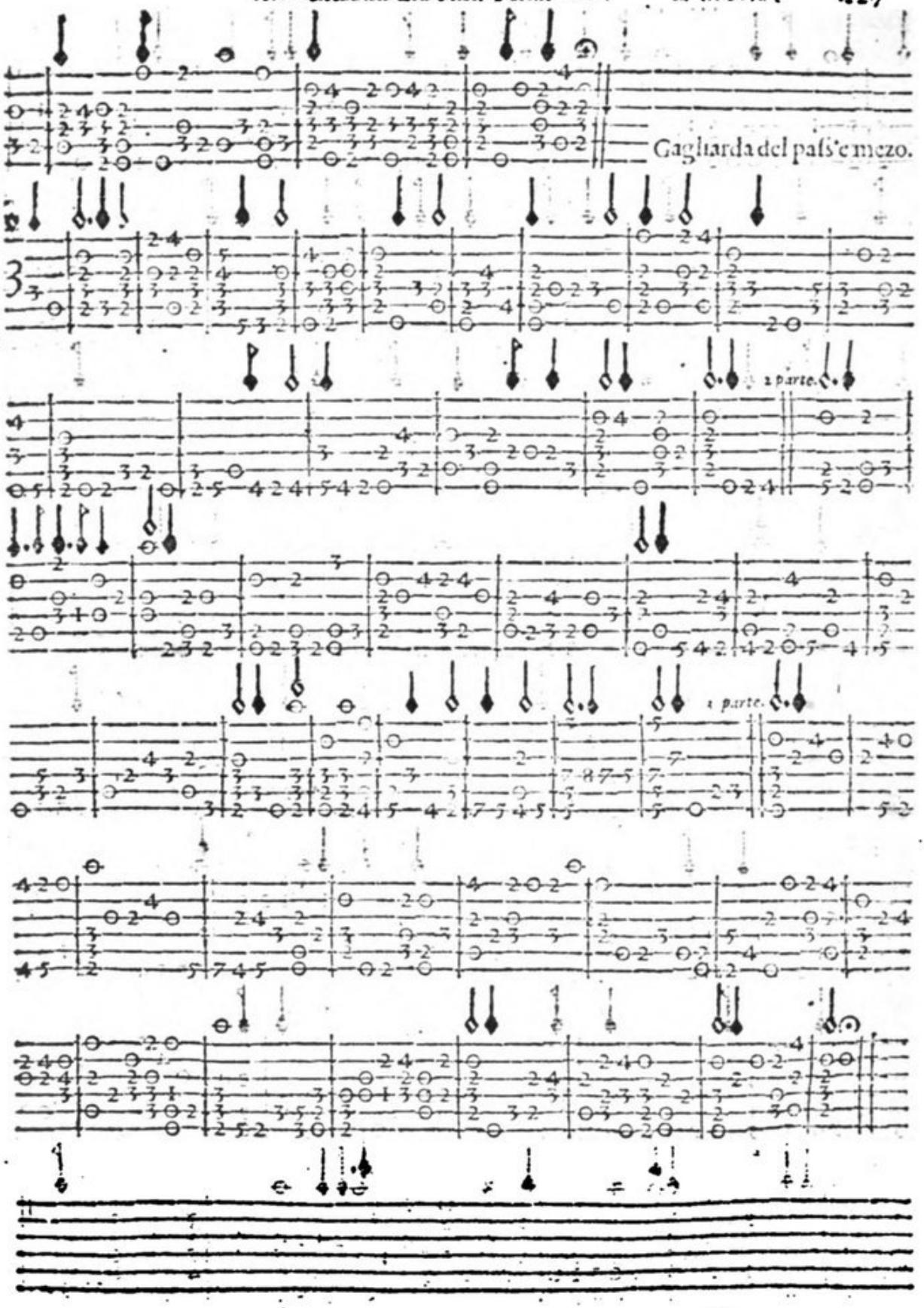

Gagliarda del preſcritto,
Prima parte:
2 parte
3 parte

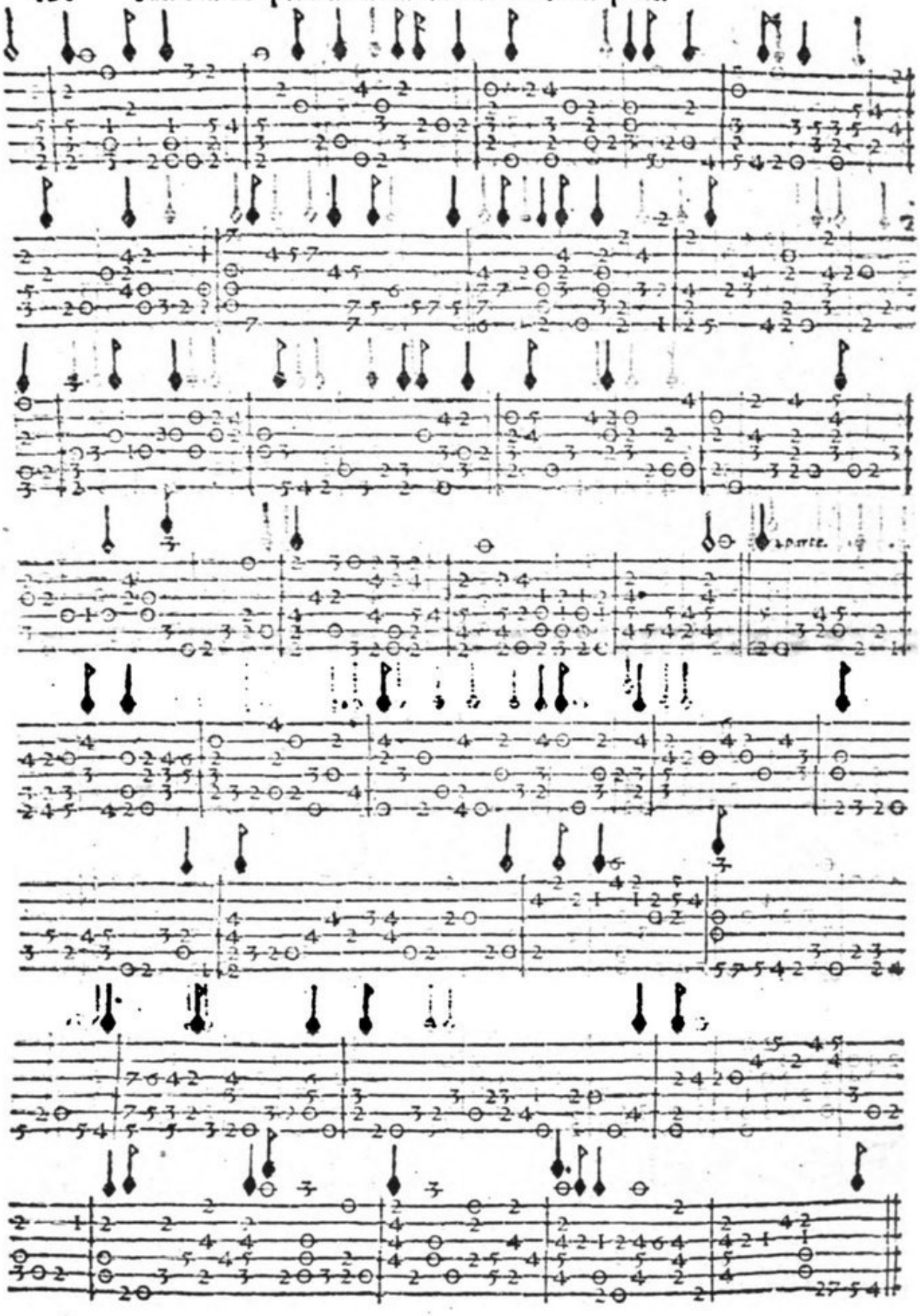


Ballo Tedesco noua de l'Autore:

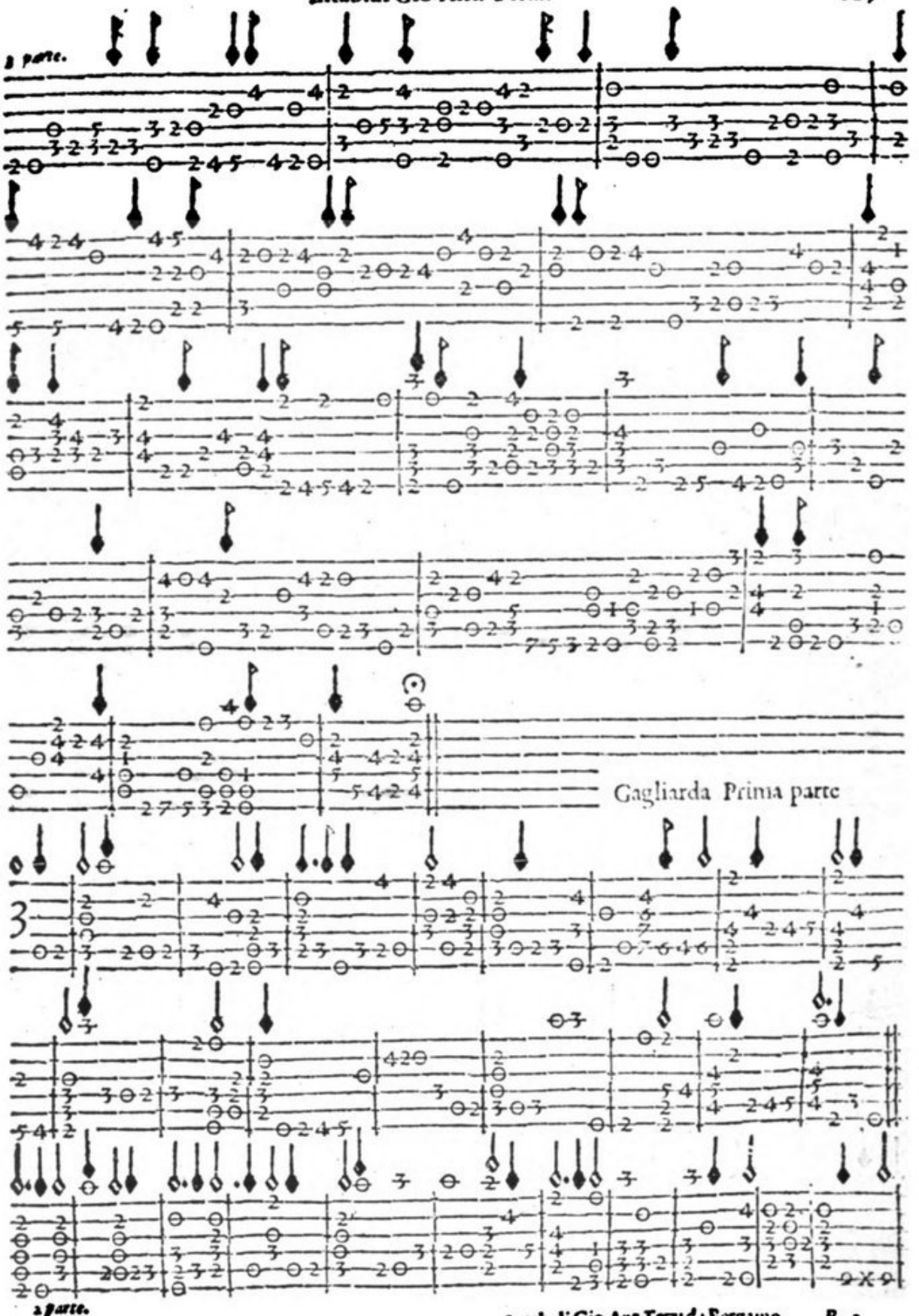

Gagliarda del
ditto ballo
Tedesco.
Pass'e mezo per
4 duro.


2 parte.
3 parte.

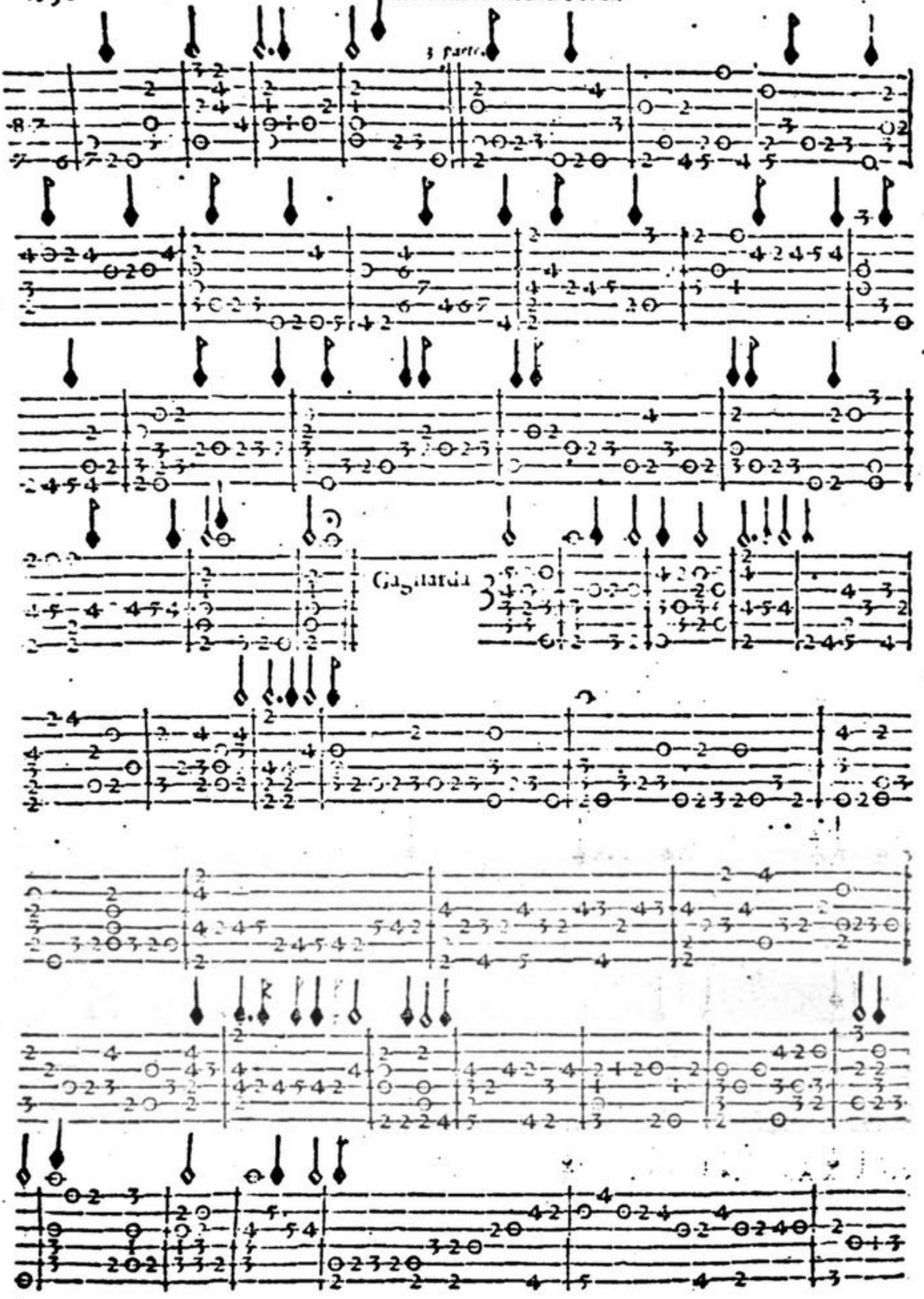

Gagliarda del passe mezo.
2 parte.
2 parte.

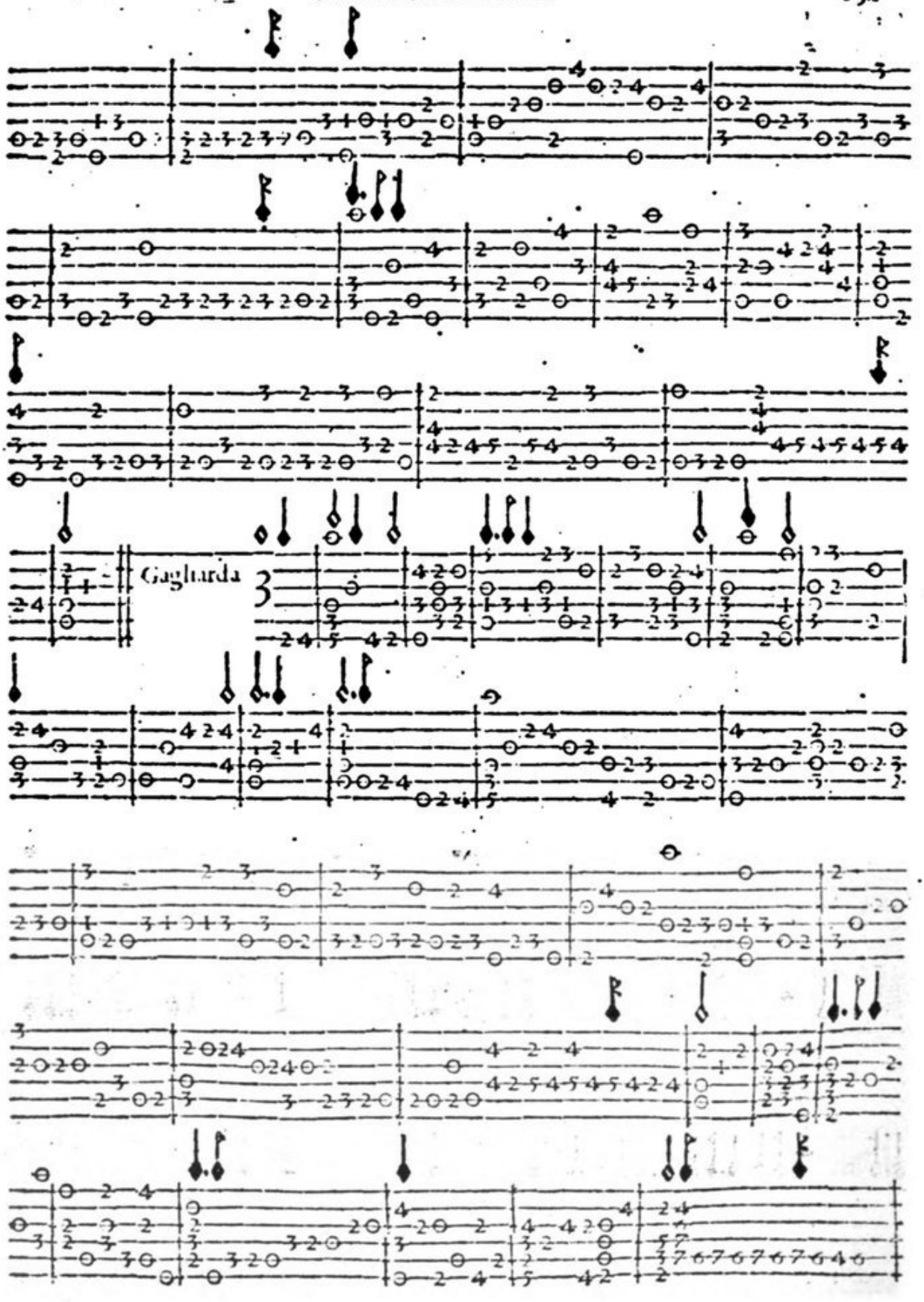

parte.

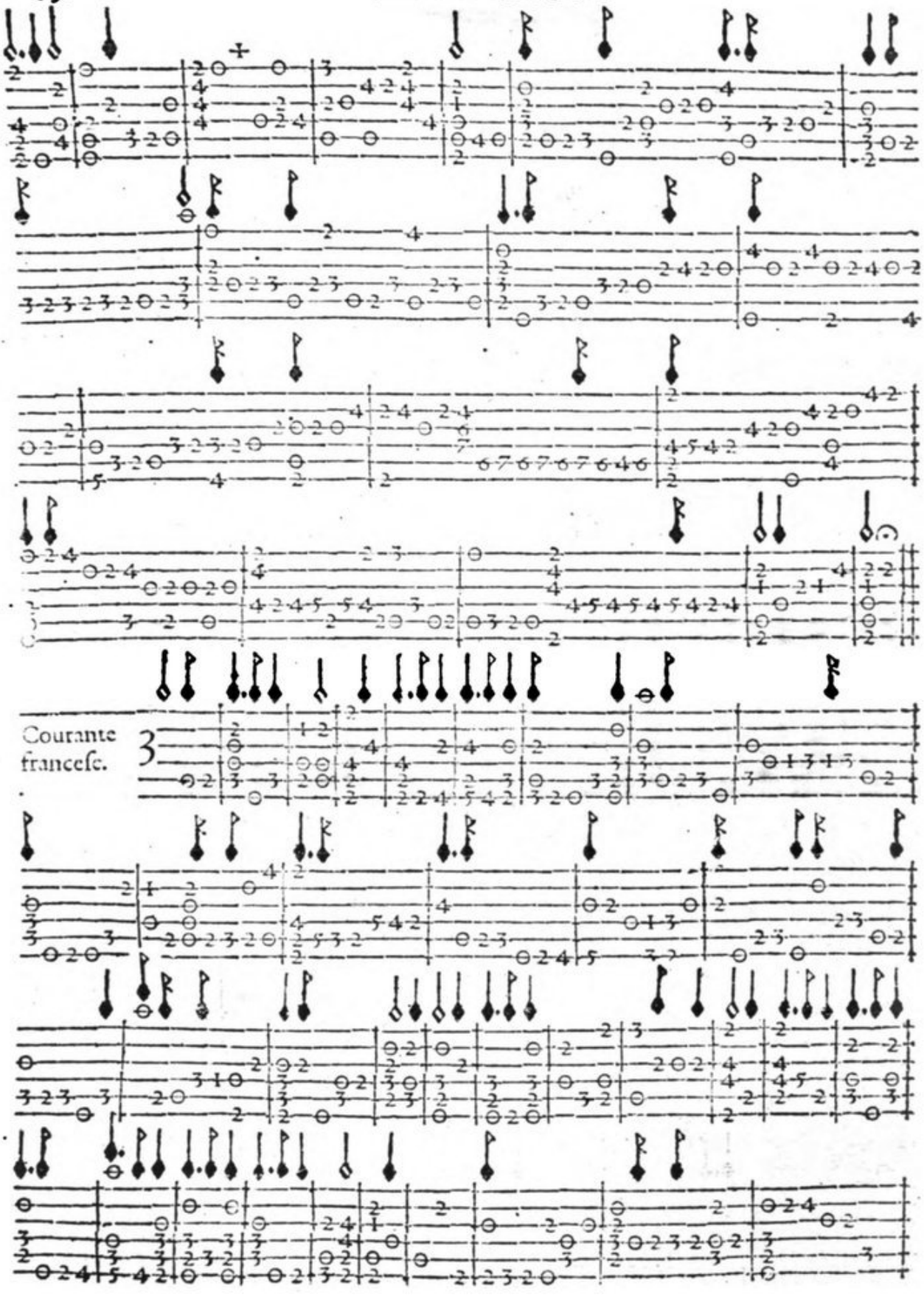
1 parte.

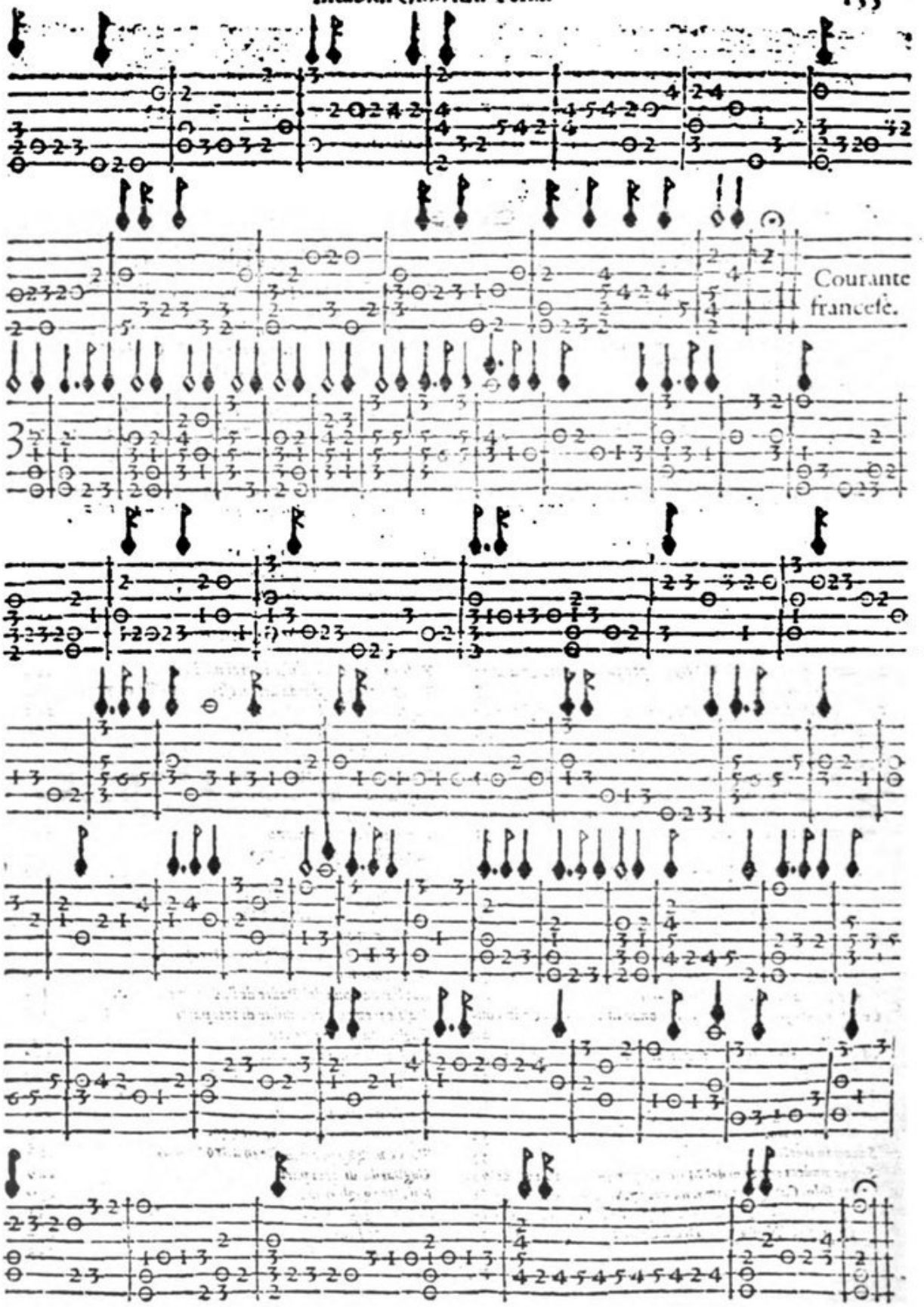


2 parte.

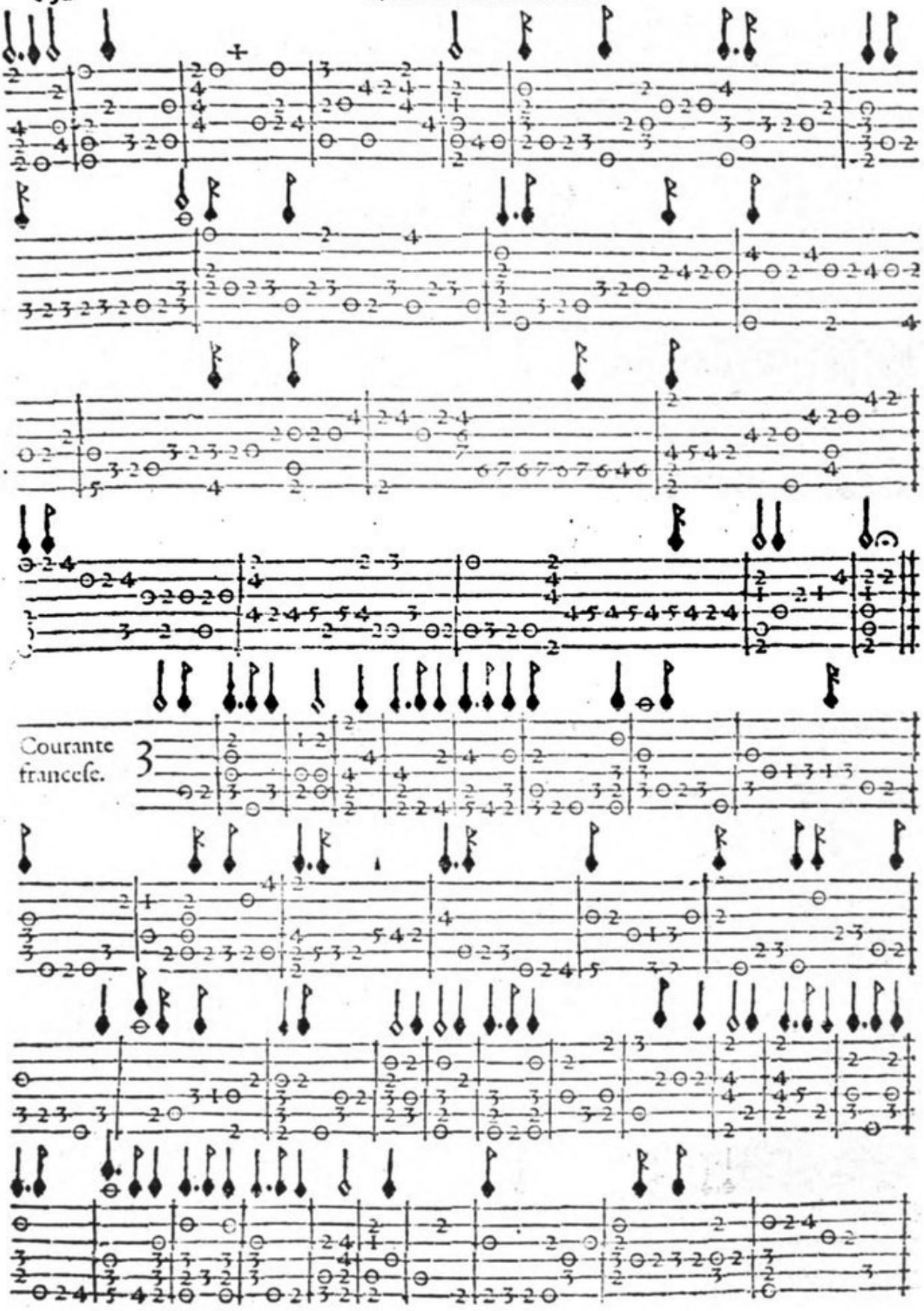

3 parte
Gagliarda

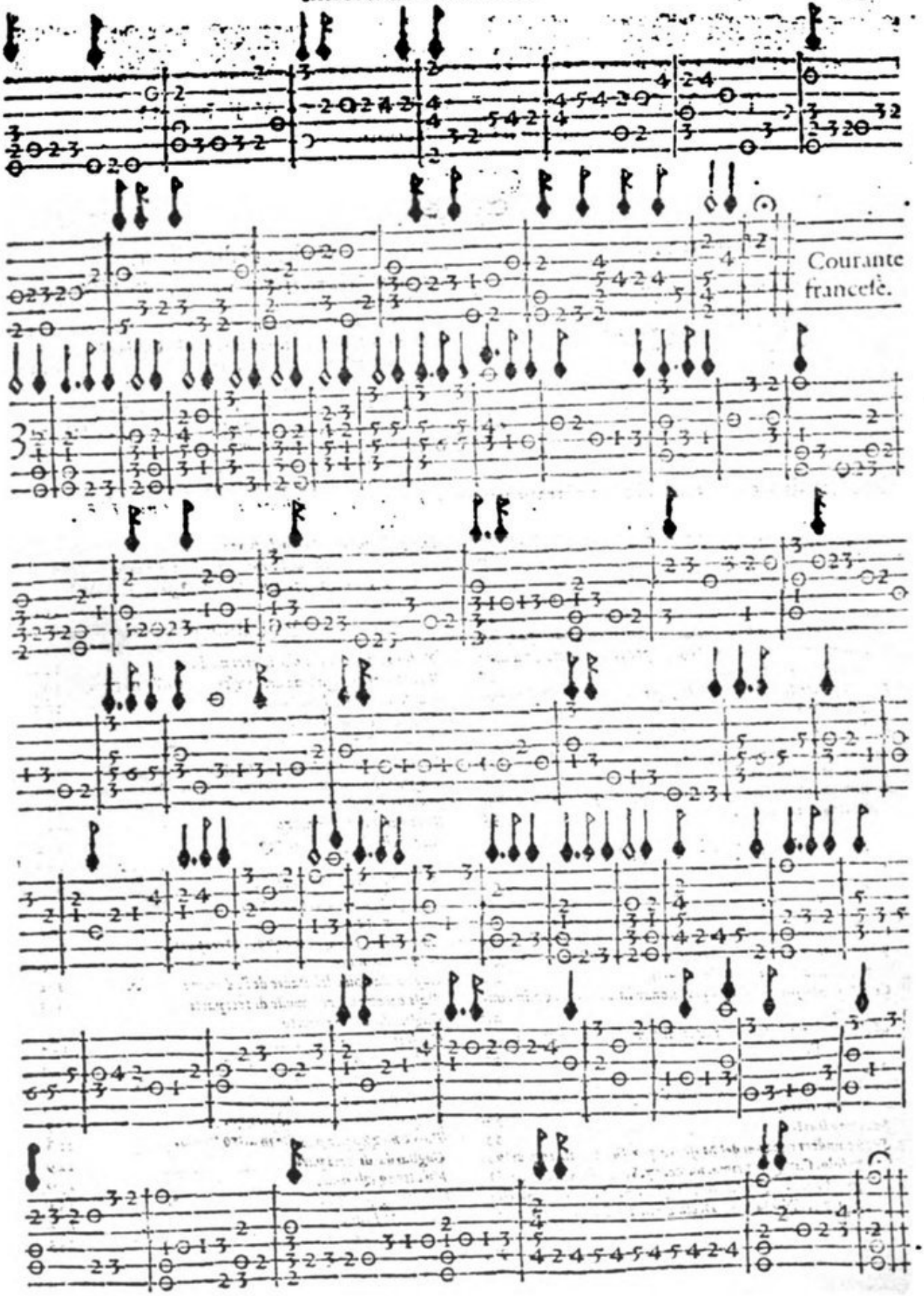

Gagliarda
3


Courante
francese.
3



FINIS.


Courante
francese.
3



FINIS.

TAVOLA DI TVTTO QVELLO
che nell'Opera si contiene.

Motetti a 4. & a 5.

Diligite dominc a 4. Di Andrea Gabrieli. 1
Ego rogabo a 4. Di Andrea Gabrieli. 3
Virgo prudentissima a 4. Di Giulio Renaldi. 5
Tu es pastor ouium. a 4. Del Palestina. 7
Angelus ad pastores a 4. Del Palestina. 9
Surrexit a 4. Di Marc' Antonio Ingegneri 11
Qui me confessus a 5. Di Claudio da Correggio 13
Veni in ortum meum a 6. Di Orlando Lasso 14
Ad dominum cum tribularer a 5. Di Gio: Cavaccio 17

Madrigali a 5. & a 6. con i suoi cõtrapunti.

Vestina i colli. prima parte. a 5. Del Palestina per suonar a duoi liutti, & solo. 19
Contraponto sopra Vestina i colli, per suonar a duoi liutti in guerra, & in concerto. 20
Così le chiome mie. Seconda parte a duoi liutti 24
Contraponto sopra il predetto per suonar come di sopra 26
S'ogni mio ben a 5. Del Striggio per suonar solo & a duoi liutti, & in concerto. 28
Contraponto sopra il predetto per suonar come di sopra ma all'unisono. 29
Vn'altro contraponto sopra il riflesso all'unisono. 31
Anchor ch'io possa dire a 6. del Striggio per suonar solo, & a duoi liutti. 34
Contraponto sopra il predetto all'vnisono per suonar a duoi liutti, & in concerto. 35

Canzoni Francese, & Italiane.

Susanne vn iour. Canzon Francese a 5. Di Orlando Lasso, ala quarta per suonar solo, & a duoi liutti. 38
Contraponto sopra l'istessa per suonar come di sopra. 39
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