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1592a

DI GIO. ANTONIO TERZI
DA BERGAMO.
INTAVOLATURA DEL VIOTTO

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

LIBRO PRIMO.

IL QUALE CONTIENE, MOTETTI, CONTRAPONTI,
Canzoni Italiane, & Francefe, Madrigali, Fanteffe, & Balli di diuerfe forti,
Italiani, Francefi, & Alemanani.

CON PRIVILEGGIO.



IN VENETIA,
Appreffo Riccardo Amadino,

M. D. XCIII.



AL MOLTO ILLUSTRE

MIO SIGNORE, ET PADRONE OSSERVANDISSIMO

IL S^{IG} CAVALIER BARTOLOMEO TINO.

PER

TRa le sette arti, che non senza gran ragione, dalla antichità ueneranda si v-
rono liberali nominate; niuna ve n'ha (per parer mio) che in maggiore stima e
rimerenza della Musica fusse: Onde quelli soli veri sapienti e dotti furon o,
che della Musica intelligenti erano; testimonio render ne puote Temistocle:
& molti altri di quei secoli; al cui honore di non picciol mancamento s'è l'ess'er
eglio di quella primi: Imperochè, conoscua benissimo quella età ueramen-
te felice madre, Alerice, & maestra delle scienze, che non altro significaua priuazione di Music. a;
che prouazione e mancamento di vita; non essend'ella altro che perfetissimo ordine; ne essend'
questo altro che intelligenza, vita, e anima del mondo: e quant'ella sia (col mezzo delle sue a-
rmoniche consonanze) potente a rapire gli animi, & congiungerli in Dio, dicalo (non ch'altri) V. S.
Molto Illustre; che al suon di quel suo dinui Lintto Rè de gli altri strumenti hà potuto più uol-
te in se stessa non senza sommo diletto un si importante, & miracoloso effetto conoscere. Onde, e r-
à l'altre virtù di che ella in età anche giouenile riguardeuole appo il mondo si rende, questa diui-
na della Musica, con molta sua gloria possiede, e tal hora (dando tregua a' suoi più graui studij) e on-
molta ricreazione dell'animo essercita; onde, potrà ben ella, queste mie fatiche intorno ad essa co-
mporre, che, che elle si siano, non men con prudenza giudicare, che con molta autorità dispen-
dere (qual hora d'uopo ni fusse) da' torludi, & uencuosi fiati di contradizione: Le dedico dunque,
& consacrare 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 risple-
ndente, & benissimo conosciuto per il paese. L'Apennin parte, e'l Mar circo-
nda e l'Alpe; ma si bene con speranza di poter col dedicarle a lei donar quell'immortalità a que-
sto mio caro, & diletto parto dell'animo; che dalla sua autorità sperar si puote, e'l Padre per se st-
esso forse sperar non gli era lecito. Tacerò che così facendo, renderò pago un mio antico desiderio; id-
& sempre bebbi di mostrarle (con qualche benchè picciol segno) l'animo mio uerso di lei qual e i se
fusse. Tacerò anco che così facendo uerrò in parte non dirò a scemar gli oblighi molti che lei deu o,
(che ciò sarebbe anzi impossibile che nò) ma si bene in segno di gratitudine a farli palesi al mondo,
& appo d'esso in questo mio testimonio quasi che carta di signoria a costituirmele debitore; & per
consequenza (appo gli sani & dritti giudij) c'haueranno punto cognizione della grandezza del de-
bitore perpetuo seruitore. Rimane pregarla, uoglia con quella sua solita grandezza d'animo ac-
tato queste mie picciole fatiche, e da esso argomentarne con il picciolo potere il pronto uolere; che
qualunque ei si sia, suo è, e suo sempre sarà, & senza più, pregole da Dio Onnipotentissimo a gui-
maggior bene, & gli bacio le mani. Di Venetia, il dì 15 di Luglio, 1593.

Di V. S. Molto Illustre

Dimotissimo Seruitore

Gio: Antonio Terzi.

Diligam te Douine. a 4. Di Andrea Gabrieli. Intab. di Gio. Ant. Terzi.

The musical score is presented in ten systems, each consisting of two staves. The upper staff of each system contains a melodic line with various note values and rests. The lower staff contains a rhythmic line with numbers 1-5 and circles, likely representing a lute tablature. Above the staves are vertical stems with diamond-shaped heads, which are characteristic of lute tablature notation. The score is a transcription of a piece by Andrea Gabrieli, titled 'Diligam te Douine', and is attributed to Gio. Ant. Terzi.

Intab. di Gio. Ant. Terri.

This image shows a page of lute tablature, titled "Intab. di Gio. Ant. Terri." The notation is organized into ten systems, each consisting of a six-line staff. The top line of each staff contains rhythmic notation, including various note values and rests. The lower lines of the staff contain fret numbers (0-7) and other symbols (such as circles and vertical lines) that indicate fingerings and specific lute techniques. Above each system, there are vertical stems with diamond-shaped heads, likely representing the strings of the lute. The tablature is written in a historical style, characteristic of the 16th or 17th century. At the bottom of the page, there are several empty staves, suggesting the piece continues on the following page.

Egorogabo, a 4. Di Andrea Gabrieli. Intab. di Gio. Ant. Terzi.

The image displays a musical score for a lute piece titled "Egorogabo, a 4. Di Andrea Gabrieli. Intab. di Gio. Ant. Terzi." The score is organized into 12 systems, each consisting of two staves. The upper staff of each system contains standard musical notation, including notes, rests, and bar lines. The lower staff contains lute tablature, represented by numbers 0-5 placed on a six-line staff. Above the tablature, there are various symbols such as circles and vertical lines, which likely represent fret positions or specific lute techniques. The notation is dense and characteristic of early printed music.

Intab. di Gio. Ant. Terzi.

The main musical score consists of six staves of lute tablature. Each staff contains rhythmic notation (numbers 0-9) and various ornaments (trills, mordents, grace notes) indicated by vertical stems with flags. The notation is arranged in measures across the staves, with some measures containing multiple lines of tablature. The piece concludes with a final cadence on the sixth staff.

Virgo prudentissima. a 4. Di Giulio Renaldi.

The musical score for 'Virgo prudentissima' is a single system of six-line lute tablature. It features rhythmic notation (numbers 0-9) and several ornaments (trills, mordents, grace notes) indicated by vertical stems with flags. The notation is arranged in measures across the staves.

Intr. di Gio. Ant. Terzi.

The musical score is organized into ten systems, each with a six-line staff. Above each staff, there are diagrams of the guitar fretboard showing finger positions for specific notes. The notation includes various rhythmic values, accidentals, and fingerings. The music is written in a style characteristic of early 20th-century guitar tablature.

Tues pastor ouium, del Palestrina. a 4. ibid.

The image displays a complex musical score for a four-part setting of the Mass, specifically the 'Tues pastor ouium' (The Good Shepherd) by Giovanni Palestrina. The score is arranged in ten systems, each consisting of two staves. The upper staff of each system contains the vocal line, featuring a melodic line with various note values and rests, and a line of lyrics. The lower staff contains the lute tablature, represented by numbers 0-5 on a six-line staff. The tablature includes various rhythmic markings and accidentals. The score is written in a historical style, with a key signature of one flat (B-flat) and a common time signature (C). The piece is in a 4-part setting, as indicated by the title 'a 4. ibid.'.

Intab. di Gio. Ant. Tezzi

The image displays a page of lute tablature, titled "Intab. di Gio. Ant. Tezzi". The notation is organized into ten systems, each consisting of a six-line staff. The staves are filled with numbers (0-5) representing fret positions and rhythmic symbols (vertical stems with flags and circles) indicating fingerings and picking. Above the staves, there are various lute-specific symbols, including vertical stems with flags and circles, representing fretting and picking techniques. The page is densely packed with musical notation, typical of early printed lute tablature.

Intab. di Gio. Ant. Terzi.

This page contains ten systems of lute tablature. Each system consists of a six-line staff with numbers (0-5) and rhythmic symbols (circles with flags) placed on the lines. The notation is organized into measures by vertical bar lines. The first system begins with a treble clef and a common time signature. The tablature includes various rhythmic values such as minims, crotchets, and quavers, often indicated by flags on the rhythmic symbols. Some systems feature a 'P' symbol, likely representing a pluck or breath mark. The piece concludes with a double bar line and repeat dots.

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

The image displays a page of lute tablature. It features ten systems of music, each consisting of a six-line staff. The notation includes letters (O, 2, 3, 4, 5) placed on the lines to indicate fret positions. Rhythmic values are indicated by numbers (2, 3, 4) and flags above the notes. Below the staves, there are various musical symbols, including stems, beams, and flags, which are used to indicate the rhythm and articulation of the notes. The piece is titled "Surrexit a s. di Marc'Antonio Ingegnero" and is an intabulation by Gio: Ant. Terzi.

Intab. di Gio. Ant. Terzi.

This section contains the first four systems of guitar tablature. Each system consists of a single staff with six lines. The notation includes various fret numbers (e.g., 2, 3, 4, 5) placed on the lines to indicate fingerings. Above the staves, there are rhythmic markings such as vertical stems with flags and circles, which correspond to the notes in the tablature. The first system begins with a treble clef and a 4/4 time signature. The notation is dense, with many notes and rests across the systems.

This section contains four empty musical staves, each consisting of a single staff with six lines. These staves are completely blank and are positioned below the first four systems of tablature.

Qui me confessus a J. Claudio da Coreggio:

This image shows a page of handwritten musical notation for the piece "Qui me confessus" by Claudio da Coreggio. The score is written on ten staves. The notation includes various musical symbols such as notes, rests, and ornaments, along with extensive figured bass notation (numbers 0-7) placed below the staves. The music is organized into measures by vertical bar lines. The paper shows signs of age, with some staining and wear.

This musical score is written for guitar and consists of ten systems of staves. Each system typically includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a guitar tablature staff below. The tablature uses numbers 0-7 to indicate fret positions and includes various rhythmic markings such as accents, slurs, and dynamic markings like 'p' (piano) and 'f' (forte).

The central section of the score contains the following lyrics:

Veni in hortum meum
 A Cinque.
 Di Orlando Lallo.

The score concludes with a final system of staves and tablature.

Intab. di Gio. Ant. Terzi.

147

The image displays ten systems of lute tablature. Each system consists of a six-line staff with numbers (0-9) placed on the lines to indicate fret positions. Above the staves, there are rhythmic symbols, including vertical stems with flags and various note heads, which correspond to the tablature. The notation is dense and characteristic of early printed lute books. The page is numbered '147' in the upper right corner.

Inj. di Gio. Ant. Terz.

This musical score is for a piece titled "Inj. di Gio. Ant. Terz." and is numbered 16. It consists of ten systems of music, each with two staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). Above the staves, there are several vertical symbols, possibly indicating breath marks or articulation. The score is written in a style characteristic of 17th or 18th-century manuscript notation.

Intab.di Gio:Ant. Terzi.

The image displays a page of lute tablature, likely for a six-course lute. It consists of ten systems, each with a six-line staff. The notation uses letters (A, B, C, D, E, F) to represent fret positions and numbers (1-7) for natural notes. Above the staves, rhythmic values and bar lines are present. The piece concludes with the text "Ad dominum cū tribularer a s. Di Gio. Cauaccio:".

Intab. di Gio. Ant. Terzi.

This page contains ten systems of lute tablature. Each system consists of a six-line staff with numbers (0-7) indicating fret positions. Above the staves are rhythmic symbols, including vertical stems with flags and various note heads. The tablature is written in a historical style, typical of the 16th-century lute repertoire. The systems are arranged in a vertical column, with each system containing multiple measures of music. The numbers on the staves are often grouped together to represent chords or specific melodic lines. The rhythmic symbols are placed above the staves to indicate the timing and duration of the notes.

In tab. di Gio: Ant. Terzi.

19

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

Contraponto sopra Vestiva i colli
 per sonar a duoi liutti in quarta
 o in concerto:

The tablature consists of ten systems of six-line staves. Each system contains numerical digits (0-7) and various musical symbols such as circles, vertical lines, and arrows, which are used to indicate fret positions and playing techniques on a lute. The text 'Contraponto sopra Vestiva i colli per sonar a duoi liutti in quarta o in concerto:' is placed between the fifth and sixth systems.

Intab. di Gio. Ant. Terzj.

This page contains ten systems of musical notation for a lute intabulation. Each system consists of a six-line staff with various musical symbols, including circles, numbers, and clefs. The notation is arranged in a vertical sequence, with each system starting with a clef and ending with a bar line. The symbols are often grouped by vertical lines, indicating specific fret positions or fingerings. Some systems include additional markings like '578x12' and 'x87'. The overall layout is typical of a handwritten manuscript page for a lute piece.

Intab. di Gio. Ant. Terzi.

The image displays ten systems of lute tablature. Each system consists of a six-line staff with letters (A, B, C, D, E, F) and numbers (0-9) placed on the lines to indicate fret positions. Above the staves, rhythmic flags (vertical lines) indicate the timing of notes. The notation includes various symbols such as circles, lines, and numbers, which are standard for lute tablature. The systems are arranged vertically, with each system containing two staves of notation. The overall layout is typical of a printed lute tablature book.

This page of lute tablature consists of ten systems of six-line staves. Each system contains a sequence of numbers (0-9) placed on the lines to indicate fret positions. The notation is organized into measures by vertical bar lines. Above the staves, there are various musical symbols, including single eighth notes, beamed eighth notes, and groups of four notes (quads) with stems pointing downwards. Some systems also feature a '3' above a note, likely indicating a triplet. The tablature is dense with numbers, showing complex rhythmic and melodic patterns. The page concludes with a final system of tablature and a double bar line.

Intab.di Gio. Ant. Terzi.

25

Contraponto sopra il predetto
per suonar come di sopra.

D.

This page of lute tablature, page 26, features ten systems of music. Each system consists of a six-line staff with rhythmic flags above and numbers below. The numbers represent fret positions on the strings. Some systems include a 'v' marking above the staff. The tablature is written in a historical style with various rhythmic values and fingerings indicated by the numbers and flags.

The first system begins with two rhythmic flags above the staff. The second system has three flags. The third system has two flags. The fourth system has two flags. The fifth system has two flags. The sixth system has two flags. The seventh system has two flags. The eighth system has two flags. The ninth system has two flags. The tenth system has two flags.

The tablature includes various rhythmic values and fingerings, such as 4024, 40, 02, 013, 70, 22, 013, 02323202, 3, 03, 02, 01, 3, 013, 0232323202, 3, 1013, 0101010, 0, 3, 20, 2, 310, 310, 310, 20, 30, 10, 2, 0320, 310, 310, 520, 30, 10, 2, 013, 013, 02352, 320, 10, 1, 0, 313, 310, 20, 1, 310, 310, 20, 2, 3, 2023, 02, 1, 2, 10, 0, 2, 424, 5320, 310, 0320, 310, 1, 1, 10, 0, 202, 3, 23023, 02, 3230202, 42024, 02, 4, 075754245245, 02, 3, 0, 24, 0, 320, 32, 0, 23, 02, 013, 4542450, 1, 0, 40, 0, 1, 3, 20, 3, 20, 0, 23, 02, 013, 0235357, 01, 0235, 101610, 0, 31, 310, 20.

Intab.di Gio. Ant. Terzi.

The image displays a page of lute tablature, titled "Intab.di Gio. Ant. Terzi." and numbered "27". The notation is organized into ten horizontal staves. Each staff begins with a rhythmic signature, likely "3/2". The tablature itself consists of numbers (0-9) placed on the lines of the staves, representing fret positions. Above and below the numbers are various symbols, including vertical stems, flags, and groups of numbers, which indicate specific lute techniques such as triplets, grace notes, and ornaments. The piece concludes with a double bar line and a final measure containing the numbers "0320235753578X7|80".

Intab. di Gio. Ant. Terzi.

The main musical score consists of five systems of music. Each system includes a standard musical staff with a treble clef and a guitar-specific tablature staff below it. The tablature uses numbers 0-6 to indicate fret positions. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece is written in a single melodic line.

ogni mio ben del Striggio a. 6.
 er suonar folo, & a duoi liutti,
 & in concerti:

This section continues the musical score with five systems. It features the same format of a musical staff with a treble clef and a guitar tablature staff. The notation includes various rhythmic values and accidentals. The piece concludes with a final cadence. The tablature is clearly marked with numbers and fret indicators.

Intab.di Gio. Ant. Terzi.

Contraponto sopra Sogni mio ben,
per liunar come di sopra, ma a l'unifono.

The image shows a page of lute tablature. It consists of several systems of six-line staves. Each system contains rhythmic notation (flags and beams) and fret numbers (0-7) placed on the lines of the staff. The text 'Contraponto sopra Sogni mio ben, per liunar come di sopra, ma a l'unifono.' is written across the middle of the page. The page is numbered '19' in the top right corner.

0240 0130 20 2 10 2 1 3 3 02 24 0 71110 2020

3 7 3 2 3 0 3 1 1011 32320 313 02 320 3

X9X7 323 0 7573 5320 32320 02 320 3

32020 32320 310310 10 20 32320 021 024 02 013 5320

320 753023532 320 3 10 2 13 023579X2X75320 32320 310 2

10 2 02 013 320 3 10 2 013 02 7532024545424

2 023 023 2323232023 7 5320 2 30 2 2 2 02 4020 420 30

2 20 320 20 42 20 013 023 02023579X120 32010 3 1 10 2 024

0 3 202020 320 310 2 07575320320 42024542547424 5 502

Intab. di Gio. Ant. Terzi.

3⁶

3-2 3-2 3-1 3-1 3-1 3-1 2-0 3-0 2-3 2-2 2-4 5-7 9-0 7-6 7-6 7-6

7-6 4-6 7-4 0-3 1-2 0-1 3-0 7-3 0 3-2 0 3-1 0 2-0 4-2 0 3-2 3 0-2 4 0-3 2 3

2-3 5-7 9-X 2-3 2-0 3-1 0 2-0 4-2 2-0 1-0 2 0-1 3 0-2 3 0-2 4 5-4 5-4 5-4 2-4

Vn'altro Còtrapòto sopra l'istesso a l'uni fono: 2-1 2-4 2-0 4-2 0 3-2 0 3 0-2 3 2-0 3 3-1 0 2-0 2-0 3-2

3-1 3 3-1 3 3-1 3 0-2 3 3-2 3 0 3-1 0 2-1 0 1 2 3-2 3 0 3-2 0 3-1 0 1-0 1 2

2-4 0-2 0-1 3 0 2-0 2-3 3-1 0 2-0 3 2-0 3 2-0 3-1 0 2-0 3-1 0-1 0

0-1 2-0 3 2-4 0-2 0-1 3 3 0-2 4 5 4 5 4 2 4 5 4-2 0 3-2 0 3-2 0 3-2 0 4-2

4-0 2-4 0-2 0-2 0-1 3 1-0 2-2 2-2 0-1 3 2-2 2 3 2-0 2-3 2 3 0-1 3 1-0 3 1-0 3

5-0 2 0-2 3 2 3 5-2 3 0-1 3 1-0 0-1 3 1 1-3 3 0 1-0 3 0

Intab. di Gio. Ant. Terzi.

The image displays a page of lute tablature, organized into six systems. Each system consists of two staves. The upper staff of each system features rhythmic notation, including vertical stems and flags, which correspond to the numerical fret numbers on the lower staff. The lower staff contains the numerical fret numbers themselves, which are placed on a six-line staff to indicate the specific frets to be played on each string. The tablature is written in a historical style, characteristic of the 16th-century Italian lute school. The piece is identified as 'Intab. di Gio. Ant. Terzi.' and is numbered '36' in the top left corner. The notation includes various rhythmic values and fret numbers, such as '3 1 0', '2 0', '4 2 4', '4 2 0', '3 2', '0 2 3', '0 2 4', '0 2', '0 1 3', '0', '3 0 2 3 5 7 9 X', '3 0 2 3', '3 0 1 3', '0 2 3', '0', '3 1 0', '3 1 0', '2', '4', '0 2 0', '4 2 0 2 4 0 2 0 2 0 2 0', '3 2 3', '3 0', '0 2 3 5', '3 2', '3 2 0 2', '2', '2', '2 0', '3 2 0', '3 1 0', '2 0', '7', '5', '5 0', '2 2', '1 1', '3 1 0', '2 0', '7', '4 7 4', '0 4 0', '2 0', '0 1 3', '3 3', '2', '1 3', '0 1 3', '0 2 3 5 7 8 7 3 2 0', '2 3 2 0', '3 4 3 1 0', '2 0 2 0', '0 2 4', '0 2', '1 3', '0 2 3 0', '1', '8 0', '1 3', '1 3', '3 2 0', '3 5 7 9 X 7', '3 2', '3 1 0', '0 1', '2', '0', '3 1 0', '3 1 3', '0 2', '2 3', '3 2 0', '0 1', '1 3', '0 1', '1 0', '2 0', '3 1 0', '3 2 0', '2', '0 2 4 0', '2 4', '2', '3', '1 3', '3 1', '3 1 0', '3 1', '0 1', '5 3 2 0 2 3 0', '0 1 3 1 0', '2 0 2', '0', '3 1 0', '2 0', '0 3 1 0', '2 0', '4 2 0', '3 2', '0', '0 1 3 1 0', '2', '1', '3 1 0', '2', '2 5 3 2 0', '3', '0', '3 1 0', '0 3 1 0', '2 0', '2', '1', '3 1 0', '2', '0 3', '2 5 3 2 0

Intrab. di Gio. Ant. Terzi.

The musical score consists of several systems of staves. Each system typically includes a treble clef staff with rhythmic notation (circles with numbers) and a bass clef staff with rhythmic notation. Above the staves, there are vertical lines representing fingerings for the left hand. The notation is dense and characteristic of early manuscript notation. The score concludes with a final system of staves at the bottom, marked with a double bar line and a repeat sign.

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

This musical score is a complex piece for lute, consisting of 16 staves. The notation is dense, featuring a variety of rhythmic values and numerous accidentals. The first staff begins with a treble clef and a common time signature. The notation includes many sixteenth and thirty-second notes, often beamed together. There are also several instances of triplets and other rhythmic groupings. The score is written in a style characteristic of early modern lute tablature or notation, with many notes having stems pointing downwards. The piece concludes with a double bar line and a final cadence.

Corrapóto sopra Anchor ch'io, &c. a l'unifono per suonar a doi liutti, & in cœcerto: 33

The musical score is written on 12 systems. Each system consists of two staves. The upper staff contains notes represented by vertical stems with flags, indicating pitch and rhythm. The lower staff contains numbers (1-5) representing fingerings for the notes. The notes are arranged in groups, often with stems pointing up or down. The fingerings are placed below the notes. The score is written in a single system with 12 systems of music.

Intab.di Gio. Ant. Terzi.

This page of lute tablature consists of ten systems, each with a six-line staff. The notation is a combination of letters (A, B, C, D, E, F) and numbers (0-9) placed on the lines to indicate fret positions. The systems are as follows:

- System 1:** Starts with a treble clef and a 3/4 time signature. The first staff has letters A, B, C, D, E, F. The second staff has numbers 4 2 0 2 4 | 0 2 4 | 2 3 | 0 2 3 | 0 2 4 2 0 | 3 2 0 | 2 1 | 2 1 2 4 2 4.
- System 2:** Starts with a treble clef and a 4/4 time signature. The first staff has letters A, B, C, D, E, F. The second staff has numbers 4 | 1 2 | 0 2 4 | 2 3 | 0 2 3 | 2 3 | 3 | 2 0 | 0 2 | 4 | 0 | 0 2 4 | 2 0 2 | 3 | 4 2 4 4.
- System 3:** Starts with a treble clef and a 2/4 time signature. The first staff has letters A, B, C, D, E, F. The second staff has numbers 2 0 2 | 4 2 0 2 4 | 0 2 4 | 3 2 0 | 3 2 0 | 2 0 2 | 3 2 0 | 4 2 4 2 | 4 | 4 | 2 | 2 | 2.
- System 4:** Starts with a treble clef and a 2/4 time signature. The first staff has letters A, B, C, D, E, F. The second staff has numbers 4 | 3 | 2 | 2 | 0 2 3 | 0 2 3 | 0 2 4 | 0 2 4 | 3 2 3 | 0 2 4 5 4 5 4 2 4 | 5 | 2 0 2.
- System 5:** Starts with a treble clef and a 4/4 time signature. The first staff has letters A, B, C, D, E, F. The second staff has numbers 0 2 0 | 4 2 0 4 2 4 2 4 2 0 | 4 2 | 2 0 2 0 2 0 | 3 2 0 | 2 0 | 3 2 0 | 0 2 0 | 5 4 2.
- System 6:** Starts with a treble clef and a 4/4 time signature. The first staff has letters A, B, C, D, E, F. The second staff has numbers 2 0 2 | 0 | 4 2 0 | 4 | 3 2 0 | 2 0 | 4 5 4 | 2 | 2 0 | 4 0 2 | 4 | 4 | 2 5 7 9 0 | 3 2 0 | 2 0 | 3 2 0 | 2 0 | 3 2 0 | 2 0 | 4 0 2 | 4.
- System 7:** Starts with a treble clef and a 4/4 time signature. The first staff has letters A, B, C, D, E, F. The second staff has numbers 0 2 | 0 2 3 | 3 | 2 3 2 | 0 2 3 | 0 2 3 | 2 0 | 3 2 | 2 1 | 4 2 | 4 0 2 4 | 4 | 3 2 0 | 2.
- System 8:** Starts with a treble clef and a 4/4 time signature. The first staff has letters A, B, C, D, E, F. The second staff has numbers 4 2 0 | 4 2 0 2 4 | 0 2 4 | 2 7 5 4 2 0 | 0 2 4 | 0 2 4 | 2 7 5 4 | 9 7 6 | 2 0 | 3 | 2 0 2 4 | 2.

Tab. di Gio. Ant. Terzi.

38.

The image shows a page of a lute tablature manuscript, likely from a historical collection. The page is numbered "38." in the top right corner. The title at the top reads "Tab. di Gio. Ant. Terzi." (Tablature of Gio. Ant. Terzi). The music is written on ten staves, each representing a string of the lute. The notation consists of numbers (0-7) placed on or between the lines of the staff, indicating fret positions. Some numbers are enclosed in circles. Vertical lines separate the staves into measures. Below the numbers, there are various symbols including vertical stems with flags and pairs of vertical stems, which likely represent rhythmic values or specific lute techniques. The manuscript is written in a historical style, with some ink bleed-through from the reverse side of the page.

Intab. di Gio. Ant. Terzi.

18

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

Intab. di Gio. Ant. Terzi.

Two systems of lute tablature. The first system consists of five staves with rhythmic flags above and numbers below. The second system also consists of five staves with similar notation. A double bar line with repeat dots is at the end of the second system.

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

A single system of lute tablature with five staves. It contains a complex piece of music with many numbers and rhythmic flags. A double bar line with repeat dots is at the end of the system.

Inrahadi Gim. Ant. Terzi.

The image shows a handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic values (e.g., 2, 3, 4, 5, 7, 8, 10, 12, 15, 20, 24, 25, 27, 30, 32, 35, 40, 42, 44, 45, 47, 50, 52, 55, 57, 60, 62, 64, 67, 70, 72, 75, 77, 80, 82, 85, 87, 90, 92, 95, 97, 100), accidentals (sharps, flats, naturals), and articulation marks (accents, slurs). The score is organized into measures, with some measures containing multiple notes and rests. The notation is dense and characteristic of traditional guitar tablature.

Intrab. di Gio: Ant. Terzi.

This image shows a handwritten musical score for a piece titled "Intrab. di Gio: Ant. Terzi." The score is written on ten systems of five-line staves. The notation is a form of lute tablature, where numbers 0-7 are placed on the lines to indicate fret positions. Above the staves, there are various rhythmic symbols, including vertical stems with flags and beams, which likely represent specific rhythmic values or ornaments. The score is divided into measures by vertical bar lines. The handwriting is in black ink on aged paper. The piece concludes with a double bar line at the end of the tenth system.

Intab. di Gio. Ant. Terzi.

This image shows a page of lute tablature, titled "Intab. di Gio. Ant. Terzi." The notation is arranged in ten systems, each consisting of two six-line staves. The upper staff of each system contains rhythmic notation, including various note values and rests, often with a vertical line indicating the start of a measure. The lower staff contains fret numbers (0-7) placed on the lines to indicate fingerings. Some systems include a small number (1-4) above the first staff, possibly indicating a measure number or a specific rhythmic pattern. The tablature is written in a historical style, characteristic of the 16th-century Italian lute school. The page is numbered "42" in the top left corner.

Intrab. di Gio: Ant. Terzi.

Peit laquet, Cauzon franceſe
 di Claudio da Correggio a 4
 per suonar ſolo, & a doi liutti.

Intab.di Gio. Ant. Terzi.

This page contains ten systems of lute tablature. Each system consists of a six-line staff with rhythmic notation (numbers 0-5) and fingerings (arabic numerals 1-5). Above the staves are various lute-specific symbols, including vertical stems with flags and downward-pointing arrows. The notation is dense and characteristic of early modern lute manuscripts. The piece is titled 'Contraponto sopra Petit Jaquet, Caunzon francese di Clau. da Coraggio per suonar come di sopra.'

Intsb. di Gio. Ant. Terzi.

This musical score consists of ten systems of notation. Each system includes a staff with notes and stems, and a line of numbers below it. The notation is a form of lute tablature. The numbers on the lines are: 5, 4, 2, 0, 3, 2, 0, 1, 6, 7, 9, 7, 2, 0, 3, 2, 0, 3, 2, 0, 2, 0, 4, 2, 1, 2, 0, 3, 2, 0, 2, 0, 0, 2, 5. The numbers on the lines are: 0, 2, 3, 0, 3, 2, 3, 0, 2, 4, 1, 5, 2, 3, 2, 0, 2, 3, 0, 2, 0, 2, 4, 5, 7, 4, 5. The numbers on the lines are: 0, 2, 4, 2, 0, 2, 4, 2, 3, 2, 3, 0, 2, 0, 3, 2, 0, 4, 2, 0, 4, 2, 0, 7, 5, 4, 2, 0, 3, 2, 0, 3, 2, 0, 2, 3, 0, 2, 4, 0. The numbers on the lines are: 0, 2, 4, 5, 7, 9, 5, 7, 9, X, 0, 2, 3, 2, 0, 2, 3, 0, 2, 0, 4, 2, 0, 0, 2, 0, 2, 0, 3, 2, 0. The numbers on the lines are: 2, 4, 2, 4, 5, 4, 2, 0, 3, 2, 3, 2, 0, 2, 0, 4, 2, 0, 4, 2, 0, 3, 2, 0, 2, 0, 2, 0, 7, 5, 4, 2, 5, 4, 2, 0, 2, 0, 3, 2, 0. The numbers on the lines are: 3, 2, 0, 1, 2, X, 9, 7, X, 9, 7, 5, 2, 0, 3, 2, 3, 2, 3, 0, 2, 0, 0, 7, 6, 4, 7, 6, 7, 6, 7, 6, 4, 6, 7, 0, 2, 0, 3. The numbers on the lines are: 0, 2, 3, 0, 2, 3, 0, 2, 4, 0, 2, 3, 0, 2, 4, 0, 1, 3, 7, 0, 2, 3, 3, 2, 0, 3, 2, 3, 2, 3, 2, 7, 2, 0, 2, 0, 2, 4, 0, 2, 4. The numbers on the lines are: 0, 2, 0, 1, 3, 0, 2, 3, 7, 0, 2, 3, 2, 4, 5, 7, 5, 4, 2, 3, 2, 0, 1, 5, X, 9, X, 9, 7, 5, 3, 2, 0, 3, 2, 0, 3, 1, 0, 1, 3, 1, 0, 2, 0.

3-2-0 3
 2-4-2-0 3 0 3 3 1 1 3 0
 2-5-7-5-2-5-3-5 3-0-2-3 1-2-1-0 3 5 1 4-2-0 3-2-0 3

4-2
 3-2-0 3 3-2-0 3 1-2-3-2-3-2-0 2 3-0 2-4-2-0-2-0-2-0 4-2-0 3-2-3-2-3-2-0

2-0-2 3
 3-2-0 3 2-0 3 0-2-5-3-0-2-3-0-2-0-2-0-2-0 3-2-3 3-2-3-2-3-2-0 3 2-4 0-2

4-2-0 2-0 4-2-0 2-0 3-2-3 2-0 4 2-0 3 0-2-3 4-2-0

3-1-0 2 1-3 2-3 2-3 2-3 0-2-3 0-2-4-5 3-0-2-3 0
 0-3-5-7 0-2-3 0-2-4-5-2-7-9-X-7 1-2 1-0 0-2-3 0-2-4-5

4-2 2-4 2 0-2-4 0-2 0-2-3 0-2-4 0-2 2-0-2 0-1-3 0-7 0-2-3-5-7-4-6

4-2-0 3 7-2-0 4-2-0 2-0-2-4-2-0 3-2-0 3-1 2-0 3-2-0-2-0

7-9-7-4-6-7-6-7-6-7-6-4-6 7-5-4-2-3-0 3 3-2-0-2-0 3-1 2-0 4-2-0 3 7-2-0

0-2-4 0-2-4 0-2-0-2-4 3-0-2-3 0-2-3 3 0-2-3-2-4-5-7-9-X-9-X-12-X-2-4-5-4-5-7-5-3-2-0-2-0

Instr. di Gio. Ant. Terzi.

The musical score consists of ten systems of two staves each. The notation is primarily fret numbers (circles) and rhythmic values (lines with flags) placed on the staves. Above the staves, there are several pairs of vertical lines with dots, possibly representing fingerings or specific techniques. The score is densely packed with numerical information, including sequences like 3-2-3-2-0, 2-4-2-0, 0-4-0, 3-0-2-3, 5-2-4-5-7-9-X-9-7-5-3-2-0-3-2-0-2, 3-2-3, 0-2-0-2, 0-2-3, 5-1-0, 1-0, 2-0-4-2-0, 0-2-4-0-2, 4, 0-2-0, 2-0, 4-2-0, 3-2-3, 0-2-0, 4-2-0, 2-4-5-4-2-0-2-0, 2-4, 5-4-2-0, 3-0-2-3, 2-3-2-3-2-0, 3-0-2-3, 0-2-3-2-0, 3-2-0-3-0-2-3, 0-2-4-5, 3-0-2-3, 2-3, 0-2-3, 0-2-7-0-2-7-2-0-0-2, 3-5-3-5-3-5-3-2-0-2, 2-0, 3-2-0, 0-2-3-2-3-2-0-2-3, 2-0-2-0, 3-2, 3-0, 3-2, 3-2-0, 3-1-0, 0-1-3, 0-2-3, 0-2-4-5-2-7, 7-9-7-9-X-7, 4, 0-2, 2, 0-2-3, 3, 3, 3-2-0-2-3, 0-2-3, 0-2-4-5-7-9-5-7-9-X-7-9-7-5-4-2-0, 3-2-0, 3-2-0, 4-2-0, 0-2-3, 0-2-4, 0-2, 4-2-0, 4-2, 3-2-0, 3-2-0, 3-2-0, 0-1-3-1-0, 2, 4-5, 5-4-5-4-5-4-2-4, 0, 4-2, 4-2, 4-2-0, 0-2-3, 0-2-3-2-0, 3, 0-5-7-8, 5-7-9-7-5-7-5-5-5, 0-7-8, 8-7-8-9.

Intsb. di Gio: Ant. Terzi

7-48

A' dei liutti unifoni: Cizone
di Claudio da Correggio a 4.
Primo liutto

The image displays ten systems of lute tablature, each consisting of a six-line staff. The notation includes numbers (0-7) placed on the lines to indicate fret positions. Above the staves, various rhythmic symbols and clefs are used to denote the tempo and starting notes. Some systems include vertical lines above the staff, possibly representing string bends or specific articulation. The tablature is arranged in a vertical column, with each system occupying approximately one-third of the page's height. The overall layout is clean and typical of early printed music manuscripts.

In tab. di Gio. Anc. Terzi.

50

secondo liutto
n risposta.

Intab. di Gio. Ant. Terzi.

This image displays a page of lute tablature, titled "Intab. di Gio. Ant. Terzi." The notation is organized into ten systems, each consisting of a six-line staff. The tablature uses numbers 0-7 to indicate fret positions and various rhythmic symbols (such as circles, vertical lines, and flags) to denote note values and articulation. The piece is written in a 3/4 time signature. The notation is dense, with many notes and rests across the staves. The page concludes with a double bar line and a final cadence symbol.

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

Intab di Gio: Ann Terzi.

33

The image displays ten systems of lute tablature. Each system consists of two staves: a top staff with rhythmic notation (numbers 0-7) and a bottom staff with fret numbers (numbers 0-7). Above the staves are various lute-specific symbols, including dots and vertical lines, which likely represent fret positions or specific lute techniques. The notation is dense and characteristic of early printed lute tablature.

This page of lute tablature, numbered 34, is titled "Intab. di Gio. Ant. Terzi." It consists of ten systems, each containing two staves. The notation is a form of early keyboard or lute tablature, where numbers 0-7 are placed on the lines of the staff to indicate fret positions. Rhythmic values are indicated by numbers 1-4 above the notes, and various symbols like circles, vertical lines, and flags are used to denote specific rhythmic or articulation markings. The piece is written in a 4/4 time signature, as indicated by the "4 2 4" at the beginning of the first system. The tablature is dense and complex, typical of the style used by Giovanni Antonio Terzi.

Intab.di Gio. Ant. Terzi.

This page contains a lute tablature for a piece by Gio. Ant. Terzi. The notation is arranged in two main systems. The upper system consists of a six-line staff with letters (C, G, A, D, E, F) and numbers (0-9) indicating fret positions, and a second staff with rhythmic notation (numbers 0-9). The lower system follows a similar format. The piece is marked 'Secondo Liuto.' and includes various musical symbols such as clefs, bar lines, and dynamic markings.

The image displays a page of lute tablature, numbered 56, attributed to Gio. Ant. Terzi. The page is organized into ten systems of music. Each system consists of a six-line staff with letters (O, 2, 3, 4, 5) and rhythmic markings. Above the staves are various lute-specific symbols, including vertical stems with flags and downward-pointing arrows. The tablature is written in a historical style, typical of the 16th-century Italian lute school.

The first system begins with a treble clef and a common time signature. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with lute-specific symbols like vertical stems with flags and downward-pointing arrows. The tablature is written in a historical style, typical of the 16th-century Italian lute school.

The second system continues the piece, featuring similar notation and lute symbols. The third system introduces a new section, marked with a 'c' (Credo) and a common time signature. The fourth system continues the piece, featuring similar notation and lute symbols. The fifth system continues the piece, featuring similar notation and lute symbols. The sixth system continues the piece, featuring similar notation and lute symbols. The seventh system continues the piece, featuring similar notation and lute symbols. The eighth system continues the piece, featuring similar notation and lute symbols. The ninth system continues the piece, featuring similar notation and lute symbols. The tenth system concludes the piece, featuring similar notation and lute symbols.

The first system of the musical score consists of two staves. The upper staff contains rhythmic notation with various note values and rests, including a 2-measure rest. The lower staff contains a sequence of numbers representing fingerings or positions, such as 23, 023, 02, 023, 02, 3, 2.2, 0, 023, 0-2, 0-2-2-7-6-7-6, 5-4-5-4, 4-9-X, 9-7, X-4-7-4-X, 2-4, 0-2-4-0, 2, 0, 0, 5, 3, 3, 4, 0, 4, 7-4, 6-7-6-4-6-7, 0-2, 3-2-3, 2-2, 0-2-3, 2-3, 3-3, 2-0-0-2-4-5, 0, 2-5-2, 0-2, 0-2-3, 3-0-2-3, 0-2, 4, 4-2-5-4-5-4-5-4-2-4, 0, 7-5-4-2-0, 4-2-0-2-0, 0-2-3-5-7-5-7, 0, 4-2-0, 3-2-0, 4, 0, 0, 2, 2, 3-2-0, 2-4, 0-2-0-2-0, 0-2, 3-5-7-5-7, 7-5-3, 0-2-3, 3-2-0, 0-2-0-2-0, 0-2, 4, 2, 2, 4, 2, 4, 2, 1-2, 4, 2, 4-3, 0-2-3, 2, 0, 0, 0-3, 2-0, 0, 3, 4, 4-3, 2, 2-4-5, 4-2-2-1, 2, 0-2-3-2-2, 0, 2-2-4-5-4.

Segue undeci canzoni del Maslar.
per suonar in concerto, & solo.
Canzone Prima.

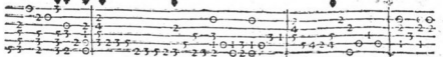
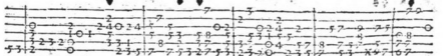
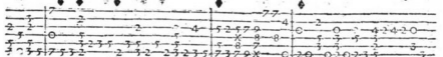
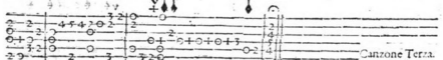
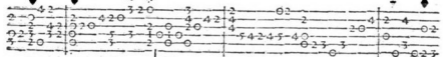
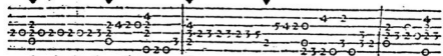
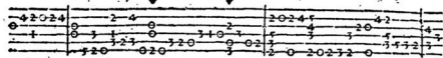
The second system of the musical score consists of two staves. The upper staff contains rhythmic notation with various note values and rests, including a 2-measure rest. The lower staff contains a sequence of numbers representing fingerings or positions, such as 4-4, 5-2-2-7-4-5, 4-2, 4-0, 2-4, 4-2, 2, 0, 2, 4-2, 4-2, 4-4, 4, 0, 2-0-4, 3-2-2-2, 3-2, 0, 4-2-4, 0, 0-0-2-3, 2-2, 2-2, 2-2, 2-2, 0, 0-0-2-3, 2-4-5-4-5-4-2-4-5, 4-2-2-1-2, 2, 0-2-3-2-0, 2, 4, 4, 5-5-4-2, 2-4-5, 4-2, 4-2-4, 2-3-2-0, 2, 4, 5, 3-2, 0, 2-4-5-5, 3-2, 2, 2-4-5-4, 2-2, 2-1-1, 2, 0, 3-2-3-2, 2, 2, 1, 2, 2, 1, 2, 0, 2, 2, 1.

Intab.di Gio. Ani. Terzi.

This image displays a page of lute tablature, titled "Intab. di Gio. Ani. Terzi." The notation is organized into ten systems, each consisting of a six-line staff. The tablature uses numbers 0-5 to indicate fret positions and various rhythmic symbols (such as circles, vertical lines, and flags) to denote note values and articulation. Above the staves, there are several vertical stems with downward-pointing flags, likely representing natural harmonics or specific playing techniques. The piece begins with a treble clef and a sharp sign (♯) above the first staff. The notation is dense and characteristic of early lute tablature manuscripts.

Intab. di Gio. Ant. Terzi.

This page contains ten systems of lute tablature, each consisting of a six-line staff. The notation includes numbers 0-7 placed on the lines to indicate fret positions. Above the staves, various rhythmic symbols are used, including vertical stems with flags, stems with circles, and stems with horizontal bars. Some systems also feature a 'C' time signature. The tablature is organized into measures by vertical bar lines, with some measures containing multiple stems to represent different strings.



Intab. di Gio. Ant. Terzi.

This page of lute tablature, titled "Intab. di Gio. Ant. Terzi" and numbered "62", consists of ten systems of six-line staves. Each system contains a series of letters (0-9) representing fret positions on the strings. Above the staves, there are rhythmic symbols and dynamic markings such as "p" (piano) and "f" (forte). Some systems also feature vertical arrows pointing to specific frets, likely indicating fingerings or specific notes. The notation is characteristic of early lute tablature, designed to be read from left to right across the staves.

Inab. di Gio. Ant. Terzi.

63

Canzone
quarta

The musical score is written on ten systems. Each system contains a vocal line (top) and a guitar accompaniment line (bottom). The guitar line includes fret numbers (0-5) and rhythmic notation (e.g., 3/4, 2/4, 4/4). The piece is in 3/4 time and ends with a double bar line and a repeat sign.

The image displays a page of lute tablature, numbered 64, titled "Intab. di Gio. Ant. Terzi." The page contains ten systems of music, each consisting of a six-line staff. Above the staves, there are various rhythmic symbols, including vertical stems with flags and circles, representing different note values and rests. Below the staves, the tablature is written in a historical style, using numbers 0-5 to indicate fret positions. The piece is organized into measures, with some measures containing multiple notes on different strings. The overall layout is clean and professional, typical of a printed musical score from the early modern period.

Canzone quinta.

The tablature consists of ten systems, each with a six-line staff. The numbers on the lines represent fret positions. Rhythmic values are indicated by letters (C, G, F, B) and numbers (1-5) above the staff. Some systems include a treble clef and a common time signature (C). The piece concludes with a double bar line and repeat dots.

Intab. di Gio. Ant. Terzi.

This page contains six systems of lute tablature. Each system consists of a six-line staff with numbers (0-5) indicating fret positions. Above the staves are rhythmic symbols, including vertical stems with flags and various note heads. The tablature is written in a historical style, with numbers placed on the lines to represent frets. The systems are arranged vertically, with some systems having a large bracket on the left side. The overall layout is typical of early printed lute tablature.

Intab. di Gio: Anit. Terzi.

67

The image displays a page of lute tablature, likely for a six-course lute. It consists of six systems of six-line staves. Each system contains rhythmic notation (circles with flags) and fret numbers (0-7) placed on the lines to indicate fingerings. Above the staves, there are vertical stems with flags, possibly representing a melodic line or a specific lute technique. The tablature is organized into measures, with some measures containing multiple notes. A section in the middle is labeled "Canzone Cella." and includes a key signature change to one flat (B-flat). The page number "67" is located in the top right corner.

The image displays ten systems of musical notation for guitar. Each system is composed of two staves. The upper staff of each system contains rhythmic notation, including notes, rests, and bar lines. The lower staff contains guitar tablature, represented by numbers 0 through 7, which correspond to the frets on the strings. The notation is dense and includes various symbols such as circles, dots, and vertical lines, likely representing specific playing techniques or articulation. Some systems feature vertical arrows pointing to specific fret numbers on the lower staff, possibly indicating fingerings or specific notes to be played. The overall layout is organized into ten distinct systems, each representing a measure or a small section of the piece.

Intab. di Gio. Ant. Terzi.

The image displays a page of lute tablature, page 69, by Gio. Ant. Terzi. The notation consists of six systems of six-line staves. Each staff contains numbers (0-9) representing fret positions and rhythmic symbols (vertical lines with flags) indicating note values. The first system is the main piece, and the second system is titled "Canzone Settima".

System 1: The first system contains three measures. The first measure has a treble clef and a 4/4 time signature. The numbers on the strings are: 0-0-2-4-2-0, 2-4-2-4, 2-4-2-4, 2-4-2-4, 2-4-2-4, 2-4-2-4. The second measure has a 4/4 time signature and numbers: 2-2-2-4, 2-2-2-4, 2-2-2-4, 2-2-2-4, 2-2-2-4, 2-2-2-4. The third measure has a 4/4 time signature and numbers: 2-2-2-4, 2-2-2-4, 2-2-2-4, 2-2-2-4, 2-2-2-4, 2-2-2-4.

System 2: The second system is titled "Canzone Settima" and contains three measures. The first measure has a treble clef and a 4/4 time signature. The numbers on the strings are: 2-2-2-2, 2-2-2-2, 2-2-2-2, 2-2-2-2, 2-2-2-2, 2-2-2-2. The second measure has a 4/4 time signature and numbers: 4-2-0-2-4, 4-2-0-2-4, 4-2-0-2-4, 4-2-0-2-4, 4-2-0-2-4, 4-2-0-2-4. The third measure has a 4/4 time signature and numbers: 4-2-0-2-4, 4-2-0-2-4, 4-2-0-2-4, 4-2-0-2-4, 4-2-0-2-4, 4-2-0-2-4.

This page of lute tablature consists of ten systems, each with two six-line staves. The notation includes rhythmic values (such as 2, 4, 3, 2, 1, 2, 3, 4) and fret numbers (0-5) placed on the lines of the staves. Above each system, there are vertical stems with diamond-shaped heads, likely representing the fretting hand's position. The piece is titled "Intab. di Gio. Ant. Terzi." and is numbered "70".

Intab. di Gio. Ant. Terzi.

The image displays ten systems of lute tablature. Each system consists of three staves: a rhythmic line at the top with vertical flags, a middle staff with letters (A-G) representing fret positions, and a bottom staff with numbers (0-9) representing fret positions. The notation is dense and characteristic of early printed lute books. The systems are arranged vertically, with some systems containing more than one measure of music. The overall layout is organized and clear, typical of a professional musical score.

Inab. di Gio. Ant. Terzi.

This page of musical notation is for a guitar piece titled "Inab. di Gio. Ant. Terzi." It consists of six systems of six staves each. The notation includes various musical symbols such as notes, rests, and fingerings. The first system begins with a treble clef and a key signature of one flat. The notation is dense, with many notes and rests, and includes some dynamic markings like "p" (piano). The piece concludes with a double bar line and repeat signs.

Intab.di Gio:Ant. Terzi.

Cizone
ottava.

This page contains ten systems of lute tablature. Each system consists of a six-line staff with numbers (0-7) and rhythmic symbols (circles with flags) placed on the lines. The notation is arranged in a vertical column. Above the first system, there are several vertical stems with flags, likely indicating fingerings or specific rhythmic values. The tablature is organized into measures, with some measures containing multiple notes on different strings. The piece concludes with a section labeled 'C' and 'nona.' (Canto nono), which includes a final system of tablature.

Intab. di Gio. Ant. Terzi.

This page of lute tablature, titled "Intab. di Gio. Ant. Terzi." and numbered "173", contains ten systems of six-line staves. Each system represents a measure of music, with letters (A, B, C, D, E, F) and numbers (0-9) placed on the lines to indicate fret positions. The notation is organized into systems, with some systems containing multiple staves. The letters are placed on the lines to indicate the fret position for each string, and numbers are used to indicate specific fret positions. The tablature is written in a style characteristic of the 16th-century lute tablature tradition.

This musical score is for a piece titled "Instab. di Gio. Ant. Terzi." It consists of ten systems of music, each with two staves. The notation is a form of figured bass, where numbers (1-7) are placed below the notes to indicate fingerings and intervals. Above the notes are various musical symbols, including stems, beams, and clefs. The piece is divided into several measures, with some measures containing multiple notes. The notation is dense and characteristic of early modern lute tablature.

The first system contains two staves of music. The second system also contains two staves. The third system contains two staves. The fourth system contains two staves. The fifth system contains two staves. The sixth system contains two staves. The seventh system contains two staves. The eighth system contains two staves. The ninth system contains two staves. The tenth system contains two staves.

The word "Canzone" is written on the left side of the eighth system, and "decima." is written below it. The word "Canzone" is written on the left side of the ninth system, and "decima." is written below it.

Trab. di Gio. Ant. Terzi.

The image displays a page of musical notation, identified as a 'Trab.' (traverse) by Gio. Ant. Terzi. The page is numbered 177. It features ten systems of music, each consisting of a treble and bass staff. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. The piece is written in a style characteristic of 18th-century keyboard or lute music.

This page contains ten systems of lute tablature. Each system consists of a six-line staff with numbers (0-7) and rhythmic symbols (circles with flags) placed on the lines. The notation is organized into measures, with some systems including a 'P' symbol above the staff. The tablature is written in a style characteristic of the 16th-century Italian lute school.

The first system begins with a treble clef and a common time signature. The numbers on the staff represent fret positions, and the circles with flags indicate rhythmic values. The piece concludes with a double bar line and a final cadence.

The musical score is organized into ten systems, each containing three staves. The notation is a form of early modern lute tablature, using circles and numbers to represent fret positions on the strings. Rhythmic values are indicated by numbers above or below the notes. The score includes various accidentals, such as sharps and naturals, and dynamic markings like 'p' (piano) and 'f' (forte). A section titled 'Canzone undecima & ultima' is marked with a double bar line and repeat dots. The piece concludes with a final cadence.

This page of lute tablature, titled "Intab. di Gio. Ant. Terzi," contains ten systems of music. Each system consists of a six-line staff with numbers (0-7) indicating fret positions and various rhythmic symbols (vertical stems, flags, and beams) indicating the timing and articulation of notes. The notation is arranged in a standard lute tablature format, with the top line of the staff representing the highest fret and the bottom line representing the lowest. The piece begins with a treble clef and a common time signature (C). The tablature is densely packed with numbers and rhythmic markings, typical of early lute manuscripts. The page is numbered "80" in the top left corner.

Intab. di Gio. Ant. Terzi.

11

The main musical score consists of six systems of three staves each. Each system contains a treble clef staff with a melodic line, a middle staff with a bass line, and a bottom staff with a lute tablature line. The tablature uses numbers 0-7 to represent fret positions. Above the tablature, there are rhythmic flags and some letter-based annotations. The music is written in a historical style, likely for a lute or similar stringed instrument.

Quando fra bianche perle,
di Gio. Marta Nanino a f.
Prima parte:

This section contains the first part of the piece 'Quando fra bianche perle' by Gio. Marta Nanino. It follows the same three-staff format as the main score above, with a treble clef staff, a middle staff, and a lute tablature staff. It includes rhythmic flags and tablature notation.

Intab. di Gio. Ant. Terzini

This page contains ten systems of lute tablature. Each system consists of a six-line staff with rhythmic notation above it and letters (representing fret numbers) below it. The letters are arranged in a way that corresponds to the six lines of the lute. The notation includes various symbols such as circles, vertical lines, and numbers (0-9). The systems are arranged in a vertical column, with each system starting with a new line of music. The tablature is written in a style characteristic of the early 17th century, as indicated by the title 'Intab. di Gio. Ant. Terzini'.

Intabzli Gio: Ant. Terzi:

This page of lute tablature is titled "Intabzli Gio: Ant. Terzi" and is numbered "133" in the upper right corner. The notation is organized into several systems, each consisting of a vocal line and a lute line. The vocal lines are labeled "Sentomi aprirsi." and "2^a parte." and contain lyrics. The lute lines are marked with numbers 1-6 representing fret positions. Above the lute lines, there are diagrams of the lute fretboard showing the placement of the six strings and the positions of the fingers for each note. The tablature includes various rhythmic values and rests, and the piece concludes with a double bar line.

Intab. di Gio. Ant. Terzi:

34

The first system of lute tablature consists of six staves. The top staff shows rhythmic notation with flags above it. The subsequent five staves contain fret numbers (0-7) and rhythmic values (2, 4, 8, 16, 32, 64) written below the lines. The notation is dense and characteristic of early lute tablature.

D'u i li bel tuoco,
 Prima parte a f:
 Di Giaches Vuert:

The second system of lute tablature includes vocal lyrics. The lyrics are: "D'u i li bel tuoco," "Prima parte a f:", and "Di Giaches Vuert:". The tablature continues with six staves of fret numbers and rhythmic notation, similar to the first system. The lyrics are aligned with the musical notation.

Intab.di Gio.Ant. Terzi.

The manuscript page displays 12 systems of lute tablature. Each system consists of a six-line staff with rhythmic notation (numbers 0-7) and a corresponding line of numbers (0-7) for fretting. Above the staves are various musical symbols including clefs, note heads, stems, and beams. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

Scor. g. t. alto
2^a parte.

The image displays a page of lute tablature, specifically the second part of a piece by Giovanni Antonio Terzi. The page is numbered 36. The title is "Intab.li Gio. Ant. Terzi." The piece is titled "Scor. g. t. alto" and is the "2^a parte." The notation consists of ten systems of music. Each system includes a rhythmic line (top) and a six-line tablature line (bottom). The tablature uses numbers 0-7 to represent fret positions. Above the tablature lines are various musical symbols, including stems with flags and circles, indicating specific fretting techniques or ornaments. The piece is in a 2/4 time signature, as indicated by the '2' over the first measure of the first system. The notation is dense and characteristic of early printed lute tablature.

Caro dolce ben mio, a 5. di Andrea Gabrieli:

Intab. di Gio. Ant. Terzi.

87

The image shows a page of musical notation for a lute piece. It features a single melodic line with a treble clef and a 5/4 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and rests. Above the staff, there are numerous lute tablature symbols, which are letters (A, B, C, D, E, F, G) placed on a six-line staff to indicate fret positions. The piece is divided into measures by vertical bar lines. The overall style is characteristic of early 17th-century Italian lute music.

Quando i uoltri begli occhi, a f. del Marcenzio.

Intab. di Gio. Ant. Terzi.

The image displays ten systems of lute tablature. Each system consists of a six-line staff. Above the staff, rhythmic notation is represented by vertical stems and flags, indicating the timing and articulation of notes. Below the staff, numerical characters (0-5) are placed on the lines to indicate the fret positions for the strings. The tablature is organized into measures, with some measures containing multiple notes on different strings. The overall layout is a standard format for early printed lute tablature, designed to be read from left to right across the page.

Quando i vostri be-
gli occhi, a g.
del Marenzio.

10

15

20

25

30

35

Verra ma il di: a r. di Costanzo Porta: Anth. di Gio. Ant. Terzi.

The image displays a page of handwritten musical notation. At the top, the title reads "Verra ma il di: a r. di Costanzo Porta: Anth. di Gio. Ant. Terzi." Below the title, there are ten systems of music. Each system consists of two staves: the upper staff is a vocal line with a treble clef, and the lower staff is a lute line with a soprano clef. The notation includes notes, rests, and various rhythmic markings such as "2", "4", "7", and "5". The piece concludes with a double bar line and repeat dots.

Intabul. Gio. Ant. Terzi.

Ma a che do-
ermi più:
seconda parte

The image displays a page of lute tablature. At the top, the title "Intabul. Gio. Ant. Terzi." is written. Below the title, there are several systems of musical notation. The first system includes a vocal line with the lyrics "Ma a che do-ermi più: seconda parte" and a guitar staff with numbers and rhythmic markings. The subsequent systems consist of multiple guitar staves, each with numbers and rhythmic markings. The notation is dense and characteristic of early lute tablature. The page is numbered "21" in the top right corner.

Perche si frett
to il nodo.
1. parte.

Inq. di Gio. Ant. Terzi.

Musical score for Inq. di Gio. Ant. Terzi, page 91. The score consists of multiple systems of staves with musical notation and figured bass. The lyrics "Mi chi mi rom / ve il sonno a s. / ilip. de Môte:" are written in the middle of the score.

Intab. di Gio: Ant. Terzi

The main musical score consists of six systems of music. Each system includes a staff with standard musical notation (treble clef, various note values, rests, and accidentals) and a corresponding guitar tablature below it. The tablature uses numbers 0-7 to represent fret positions. Above the notation, there are several downward-pointing arrows, likely indicating fingerings or specific techniques. The score is divided into measures by vertical bar lines.

Dich'ellamosta:

1^a p. rre:

This section is titled 'Dich'ellamosta:' and is labeled '1^a p. rre:'. It contains four systems of music, each with a staff of notation and a guitar tablature. The notation includes various note values and rests. The tablature uses numbers 0-7. There are several 'X' marks in the tablature, which typically indicate a natural harmonium or a specific fretting technique. The score is divided into measures by vertical bar lines.

Inrah. di Gio. Ant. Terzi.

The musical score is written on multiple systems of staves. Each system typically includes a treble clef staff with notes and rests, and a lower staff with numerical fingerings. The notation is dense and characteristic of early manuscript notation. The score concludes with a double bar line and the text 'Segue les fantaisie de l'Autore. Fantasia prima.'

Segue les fantaisie de l'Autore.
Fantasia prima.

Intab.di Gio. Ant. Terzi;

This page contains a single system of lute tablature, consisting of ten staves. The notation is a form of musical shorthand where letters (A, B, C, D, E, F, G) represent fret positions on the strings. The staves are arranged in pairs, with the upper staff of each pair representing the right hand and the lower staff representing the left hand. Above the staves, there are various rhythmic and articulation markings, including vertical stems with flags and horizontal lines. The piece is titled 'Intab.di Gio. Ant. Terzi' and is identified as a 'Fantasia seconda'.

Fantasia seconda

The tablature is written in a style characteristic of the early 16th-century Italian lute school. It includes numerous fret numbers (e.g., 2, 4, 5, 7, 8) and rhythmic values (e.g., 2, 4, 5, 7, 8, 10, 12, 15, 20, 30, 40, 50, 60, 70, 80, 90, 100, 120, 150, 200, 300, 400, 500, 600, 700, 800, 900, 1000). The piece is in a 3/4 time signature and is in the key of D major (indicated by the 'D' fretting).

Intab. di Gio. Ant. Terzi.

97

The image shows a page of lute tablature for 'Intab. di Gio. Ant. Terzi', page 97. The page contains ten systems of music, each consisting of a six-line staff with rhythmic values and fret numbers. Above the staves are various musical symbols, including clefs, notes, and rests. The tablature uses numbers 0-7 to indicate fret positions. The piece concludes with a section labeled 'Fantasia terza.' at the bottom left.

The image displays a page of lute tablature, numbered 98, titled "Intab. di Gio. Ant. Terz. 7". The page is organized into ten systems of music. Each system consists of a six-line staff with letters (0-9) indicating fret positions and rhythmic symbols (vertical stems with flags) indicating timing. The notation is dense and characteristic of early printed lute books. The first system begins with a treble clef and a common time signature. The tablature is written in a style that combines letters and numbers to specify fret positions on the strings, with rhythmic values indicated by stems and flags. The page concludes with a double bar line and a final cadence symbol.

Inab. di Gio. Ant. Terzi. . . 1

The image displays a musical score for a piece titled "Inab. di Gio. Ant. Terzi. . . 1", page 99. The score is written for a single melodic line, likely a lute or guitar, and is organized into several systems. The notation includes rhythmic values (circles with numbers) and fingerings (numbers 1-4). Above the staff, there are several vertical stems with diamond-shaped heads, possibly indicating specific techniques or ornaments. The section is labeled "Fantasia quarta." on the left side. The score concludes with a double bar line and a final cadence.

This page of lute tablature consists of ten systems of six-line staves. Each system contains rhythmic notation (numbers 0-7) and fretting instructions (letters p, b, m, t, r). A section titled "Fantasia scila." is marked in the middle. The page number "101" is in the top right corner.

The tablature is written in a style where numbers 0-7 represent fret positions on the strings. Letters p, b, m, t, and r indicate specific playing techniques such as plectrum, breath, mordent, trill, and re-bow. The piece is titled "Intab.di Gio. Ant. Terzi." and is numbered "101".

101
 Intab.di Gio. Ant. Terzi.

Pals'e mezzo
 per b molle
 in trei modi.

The image displays a page of lute tablature for a piece by Gio. Ant. Terzi. The notation is organized into six systems, each consisting of six staves. The first staff in each system contains rhythmic values (numbers 1-7) and some accidentals. The subsequent five staves show fret numbers (circles on the lines) and various musical symbols, including 'p' (piano) and 'sparte' (triplets). The piece is in a 2/4 time signature. The tablature is written in a style characteristic of the early 17th-century Italian lute school.

Trei parti di gylfar
de del prescritto
pals' emezzo.

3/4

Intr. di Gio. Ant. Terzi.

3 parte.

Gagliarda detta herdfona.

Pai'e mezzo
 per quadro
 in trei modi:

This page contains ten systems of lute tablature. Each system consists of a six-line staff with numbers (0-7) placed on the lines to indicate fret positions. Above the staves, rhythmic values and other symbols are present, including a '1' in a circle, a '2' in a circle, and a '3' in a circle. Some systems include the word 'parte.' written above the staff. The tablature is organized into measures by vertical bar lines. The numbers on the staves represent the fret positions for each string, and the symbols above indicate the rhythm and articulation of the notes. The page is numbered '107' in the top right corner.

This page contains ten systems of lute tablature. Each system consists of a six-line staff with numbers (0-9) placed on the lines to indicate fret positions. Above the staves, there are various rhythmic and articulation symbols, including vertical stems with flags, dots, and pairs of vertical lines. Some systems include specific annotations: the fifth system has the text "Prima parte de la suaga guarda:" followed by a 3-measure rest symbol; the sixth system has "2 parte." written below the staff. The tablature is organized into measures by vertical bar lines, with some measures containing multiple systems of notation.

Intabali Gio. Ann. Terzi. 11

This page contains ten systems of lute tablature. Each system consists of six horizontal staves. The notation includes various symbols such as circles, numbers (0-9), and letters (p, r, b) placed on or between the lines of the staves. Above the staves, there are vertical stems with diamond-shaped heads, some of which are labeled with letters like 'p', 'r', and 'b'. The tablature is organized into measures, with vertical bar lines separating them. The overall layout is a standard format for early printed lute tablature.

This page contains ten systems of lute tablature. Each system consists of a six-line staff with numbers (0-7) and rhythmic symbols (vertical stems with flags) placed above and below the lines. The notation is arranged in a vertical column, reading from top to bottom. The first system begins with a treble clef and a common time signature. The second system includes a '3' time signature. The third system features a key signature change to one flat (B-flat) and a common time signature. The fourth system includes a '3' time signature. The fifth system includes a '3' time signature. The sixth system includes a '3' time signature. The seventh system includes a '3' time signature. The eighth system includes a '3' time signature. The ninth system includes a '3' time signature. The tenth system includes a '3' time signature.

Gagliarda noua
de l'Autore.

Instr. di Gio. Ant. Terzi. 1761

2011

Gagliarda.

Trei parti di pass'e mezzo.

1. parte.

Intabula Gio. Ann. Tobil. 1111

The image displays a page of lute tablature, organized into ten systems. Each system consists of a six-line staff with numerical fret numbers (0-5) and rhythmic notation. The notation includes various symbols such as 'P' (pizzicato), 'batta.' (batter), and other lute-specific markings. The tablature is written in a historical style, with some numbers appearing in circles or with specific rhythmic flags. The systems are arranged vertically, with some systems containing multiple staves of notation. The overall layout is dense and characteristic of early printed lute books.

The first system consists of two staves. The upper staff contains rhythmic markings such as '0 2 7' and '5 3 2 3', along with a treble clef and a common time signature. The lower staff contains fret numbers and rhythmic markings, including '7 4 7 4 7' and '5 6 5 3'. There are also some decorative flourishes above the staves.

The second system continues the musical notation with two staves. It features a variety of fret numbers and rhythmic patterns, including '3 2 0 2 3' and '2 3 2 0'. There are also some decorative flourishes above the staves.

The third system continues the musical notation with two staves. It features a variety of fret numbers and rhythmic patterns, including '3 4 3' and '3 1 1 3'. There are also some decorative flourishes above the staves.

Saltarello del
pals'e mezzo.
Prima parte.

The fourth system is labeled 'Saltarello del pals'e mezzo. Prima parte.' It consists of two staves with musical notation, including a 3/4 time signature and various fret numbers and rhythmic markings.

The fifth system continues the musical notation with two staves. It features a variety of fret numbers and rhythmic patterns, including '4 3 1' and '1 3 4'. There are also some decorative flourishes above the staves.

The sixth system continues the musical notation with two staves. It features a variety of fret numbers and rhythmic patterns, including '2 0 2' and '2 0 2'. There are also some decorative flourishes above the staves.

The seventh system continues the musical notation with two staves. It features a variety of fret numbers and rhythmic patterns, including '3 8 7' and '5 3 1 0'. There are also some decorative flourishes above the staves.

This page contains a lute tablature for a piece titled "Intab. di Gio. Anit. Terz. . .". The page number is 114. The notation consists of multiple systems, each with a six-line staff. The notes are represented by numbers 0-5 on the lines. Above the staves, there are rhythmic symbols, including vertical stems with flags and circles, which indicate the timing and articulation of the notes. The word "Gagliarda" is written in the middle section of the page. The tablature is dense with numbers and rhythmic markings, typical of early printed lute music.

Ballo Tedesco, & Francese.

1 modo

This page of lute tablature consists of ten systems, each with a six-line staff. The notation includes numbers 0-6 on the lines and various rhythmic symbols such as vertical stems, flags, and circles. The first system is marked with a treble clef and a common time signature. The second system includes the instruction '1. ruda.' above the staff. The tablature is organized into measures, with some measures containing multiple lines of numbers. The piece concludes with a final cadence in the tenth system.

Intab. di Gio. Ant. Terzi.

157

The first system of music consists of a six-line staff. It begins with a treble clef and a 3/4 time signature. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with fingerings indicated by numbers 1-5. There are also some rests and accidentals. The system is divided into three measures by vertical bar lines.

Il Saltarello del prefritto ballo

The second system of music is titled "Il Saltarello del prefritto ballo". It continues the notation from the first system, featuring a six-line staff with rhythmic values and fingerings. The system is divided into three measures by vertical bar lines.

Pais'e mezzo. Prima parte.

The third system of music is titled "Pais'e mezzo. Prima parte.". It continues the notation from the second system, featuring a six-line staff with rhythmic values and fingerings. The system is divided into three measures by vertical bar lines.

This page contains ten systems of lute tablature. Each system consists of two staves. The upper staff of each system displays rhythmic values using numbers 0 through 7, while the lower staff shows the corresponding fret numbers for the strings. Above the staves, there are various musical symbols, including vertical stems with flags, circles, and a 'p' indicating the plectrum. A '1. parte.' marking is visible in the second system. The notation is dense and characteristic of early printed lute tablature.

Inab. di Gio. Ant. Terzi.

119

The image displays a musical score for a piece titled "Inab. di Gio. Ant. Terzi." The score is arranged in two systems, each containing two staves. The upper staff of each system is for guitar, and the lower staff is for mandolin. The guitar part is written with a treble clef and includes various fret numbers (circles) and rhythmic values (stems with flags). The mandolin part is written with a treble clef and includes rhythmic values and stems with flags. The score is divided into measures by vertical bar lines. In the middle of the second system, there is a section labeled "Prima parte del faltarello" with a 3/4 time signature. The notation includes various musical symbols such as circles for frets, stems with flags for rhythms, and vertical lines for bar lines. The overall style is characteristic of early 20th-century guitar and mandolin music.

Inab. di Gio. Ant. Terzi da Bergamo.

Q

The image displays a page of lute tablature, organized into ten systems, each consisting of a six-line staff. The notation is a form of musical shorthand where numbers (0-6) are placed on the lines to indicate fret positions. Above the staves, various symbols represent rhythmic values, including stems with flags, stems with dots, and stems with horizontal lines. The first system includes a treble clef and a 'p.' marking. The third system is labeled 'Gagliardanou' and features a brace on the left side. The tablature is dense with numbers and rhythmic symbols, typical of early printed lute books.

Noua gagliar.ta
 del padie de
 l'Autore.

3
 Pals'e mezo
 per b molle
 Prima parte:

1 parte.

The image displays a page of lute tablature, numbered 121, titled "Intab. di Glo. Ant. Terzi." It consists of 12 staves of music. Above the first staff, there are four rhythmic flags (vertical lines with dots) and the text "1 parte." Below the first staff, there are four more rhythmic flags. The tablature uses numbers 0-7 to indicate fret positions on the strings. The notation is organized into measures, with some measures containing multiple flags. The piece concludes with a double bar line and a final rhythmic flag.

Intab. di Gio. Ant. Terzi.

This page of lute tablature consists of 11 systems, each with a six-line staff. The notation includes numbers 0-7 placed on the lines to indicate fret positions. Above the staves, rhythmic values are indicated by vertical stems with flags, often accompanied by numbers 1, 2, or 3. Some systems include the instruction "1 parte" above the staff. The piece is titled "Gagliarda del preficitto, Prima parte" and is attributed to Gio. Ant. Terzi. The page number 113 is located in the top right corner.

Intab. di Gio. Ant. Terzi.

112.5

The first system of the score consists of a single staff of lute tablature. Above the staff, rhythmic notation is provided, including various note values and rests. The tablature itself is written in a standard six-line format with numbers 0-5 representing fret positions.

Gagliarda del ditto ballo Tedesco.

The second system is labeled "Gagliarda del ditto ballo Tedesco." It continues the tablature from the first system, with rhythmic notation above the staff.

The third system of the score continues the lute tablature, featuring rhythmic notation above the staff and numbers on the six-line staff.

The fourth system of the score continues the lute tablature, featuring rhythmic notation above the staff and numbers on the six-line staff.

The fifth system of the score continues the lute tablature, featuring rhythmic notation above the staff and numbers on the six-line staff.

Passemeao per li dano.

The sixth system is labeled "Passemeao per li dano." It continues the tablature with rhythmic notation above the staff.

The seventh system of the score continues the lute tablature, featuring rhythmic notation above the staff and numbers on the six-line staff.

The eighth system of the score continues the lute tablature, featuring rhythmic notation above the staff and numbers on the six-line staff.

1 parte.

The image displays a page of lute tablature, numbered 126, titled "Intab. di Gio. Ant. Terzi." The page contains 12 systems of music, each consisting of a six-line staff with letters (A-G) and numbers (0-9) representing fret positions. Above the staves are rhythmic flags and stems. The notation is organized into measures by vertical bar lines. The piece is marked "1 parte." at the beginning and end of the first system.

Gagliarda del país' e mezzo.

1 parte.

1 parte.

This musical score is for a piece titled "Pass'e mezzo per b molle in altro tuono. Prima parte." It consists of ten systems of music, each with a treble clef staff and a bass clef staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. The bass staff contains a complex sequence of numbers, likely representing a figured bass or lute tablature. The piece concludes with a double bar line and repeat signs.

1 parte.

Gagliarda Prima parte

2 parte.

1. parte.

Gi. Ant. Terzi

The image displays ten systems of lute tablature. Each system consists of a six-line staff with letters (A, B, C, D, E, F) and numbers (0-9) indicating fret positions. Above the staves, rhythmic flags and stems indicate the timing and phrasing of the notes. The notation is characteristic of early printed lute tablature. A section in the middle of the page is specifically attributed to 'Gi. Ant. Terzi'.

This page of lute tablature consists of ten systems of six-line staves. Each system contains numerical strings (0-9) and various musical symbols such as flags, beams, and repeat signs. The piece is titled "Gagliarda".

The first system has three staves. The second system has three staves. The third system has three staves. The fourth system has three staves and is labeled "Gagliarda". The fifth system has three staves. The sixth system has three staves. The seventh system has three staves. The eighth system has three staves. The ninth system has three staves. The tenth system has three staves.

Intab. di Gio. Ant. Terzi.

The image displays a page of lute tablature, numbered 132, titled "Intab. di Gio. Ant. Terzi." The piece is identified as "Courante française." and is marked with a 3/4 time signature. The notation consists of 11 systems, each with a six-line staff. The first staff of each system contains numbers (0-7) representing fret positions. Above the staves, rhythmic symbols are used: a vertical line with a flag for a quarter note, a vertical line with a flag and a dot for an eighth note, and a vertical line with a flag and a dot above it for a sixteenth note. Some systems also feature a cross symbol above the staff. The tablature is arranged in a standard lute orientation, with the top line of the staff representing the 1st string and the bottom line representing the 6th string.

Intab.di Gio. Auc. Terzi.

133

The image displays a page of lute tablature, a form of musical notation used for stringed instruments like the lute. It consists of ten systems of music. Each system is composed of a six-line staff. Above the staff, there are letters (A, B, C, D, E, F) and numbers (1-6) indicating the fretting of the strings. Below the staff, there are rhythmic symbols, including vertical stems with flags and various note heads, which represent the timing and duration of the notes. The piece is titled 'Courante française' and is attributed to Giovanni Antonio Terzi. The page ends with the word 'FINIS' at the bottom center.

FINIS

Intab.di Gio. Ant. Terzi.

The image displays a page of lute tablature, numbered 132, titled "Intab.di Gio. Ant. Terzi." The piece is identified as "Courante francoise." in the lower section. The notation consists of ten systems, each with six staves. The first five systems represent the main piece, and the last five systems represent the "Courante francoise." The notation includes numbers (0-7) on the staves, indicating fret positions, and various lute-specific symbols such as vertical stems with flags, circles, and horizontal lines. The piece is in 3/4 time, as indicated by the "3" time signature. The tablature is written in a style characteristic of the 16th-century lute tablature tradition.

The image shows a page of lute tablature for a piece titled "Courante française" by Giovanni Antonio Terzi. The page is numbered 133. The music is written on ten systems, each consisting of a six-line staff. The notation includes numbers 0-5 on the lines and frets, with stems and flags indicating rhythm. Above the staves are various lute-specific symbols, including 'P' for plectrum, 'R' for re, and 'F' for fret. The piece is in 3/4 time and ends with a double bar line and the word "FINIS".

FINIS

TAVOLA DI TUTTO QUELLO che nell'Opera si contiene.



Mottetti a 4. & a 5.

<i>Diligente domine</i> a 4. Di Andrea Gabrieli.	1
<i>Fecit rogabo</i> a 4. Di Andrea Gabrieli.	3
<i>Virgo prudentissima</i> a 4. Di Giulio Renaldi.	7
<i>Tu es pastor ovium</i> a 4. Del Palestrina.	1
<i>Angelus ad pastorem</i> a 4. Del Palestrina.	11
<i>Surrexit</i> a 4. Di Marc' Antonio Leggieri.	14
<i>Qui me confessus</i> a 4. Di Claudio da Correggio.	11
<i>Peni in ortum meum</i> a 4. Di Orlando Lasso.	14
<i>Ad dominum cum triceleris</i> a 5. Di Gio: Camaccia.	17

Madrigali a 5. & a 6. con i fuoi contraponti.

<i>Vesuvius colli</i> , prima parte, a 5. Del Palestrina per suonar a duei luttu. & solo.	19
<i>Contraponto sopra Vesuvius colli</i> , per suonar a duei luttu in quatta. & in concerto.	24
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