IL SECONDO LIBRO DE INTAVOLATVRA DI LIVTO

DI GIO. ANTONIO TERZI DA BERGAMO.

Nella quale si contengono Fantasie, Motetti, Canzoni, Madrigali Passe mezi, & Balli di varie, & diuerse sorti.

Nouamente da lui data in luce.

IN VENETIA,
Appresso Giacomo Vincenti 1599. A

MO

AL MOLTO ILLVSTRE ET ECCELL.
SIGNOR MIO OSSERVANDISSIMO
IL SIGNOR SILLANO LICINO.

QVeſte mie fatiche del Secondo Libro (quali ſi ſiano) non per brama di gloria, ne perche io mi creda col mezo loro poter giouar altrui mi ſono laſciato indure, à douer hora dopo le prime publicar al mondo, concioſia che il tranquillo mio ſtato in vna vita aſſai rimeſſa, & le mie deboli forze lontane da ogni perſuaſione di me ſteſſo mi rendono libero affatto dall'uno & l'altro de ſimili penſieri: ma ſi bene parte gli ſtimoli de gli amici à ciò fare m'hanno incitato, & molto piu con dolce violenza me ne ha aſtretto il deſiderio, che vn pezzo fa mi ſollecita à douer con qualche picciol ſegno ſe non riconoſcere, almen moſtrar di conoſcere la grandezza di fauori, & beneficij in ogni tempo, & occaſione da V. Sig. riceuuti, nella cui nobiliſſima perſona concorendo tutte quelle qualità che à fornir vn perfetto, & veramente Heroico ſoggetto ſi richieggono, meglio fia il tacerne, che imperfettamente ragionarne, non eſſendo queſto il ſuo luogo, ne il mio intento. Accetti V. S. il picciolo dono che io le conſacro, che ſe benignamente (come io ſpero) fia accolto nel pretioſo theſoro della ſua gratia potrà per auuentura ſalir in quel pregio doue per ſe ſteſſo non baſta di aſpirare, & col fine le bacio la mano pregandole ſomma felicità.

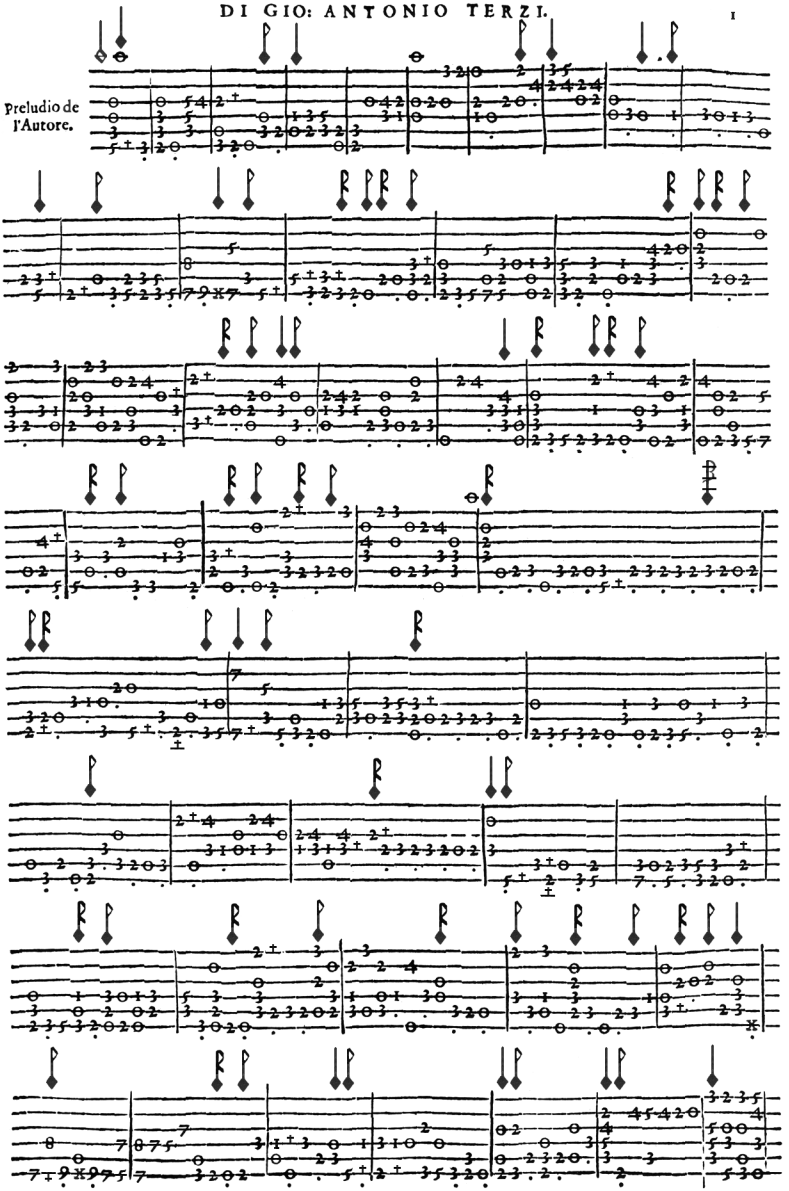
Di Venetia il dì 10. Nouembre 1598.

Di V. Sig. molto Illuſtre, & Eccellentiſſima

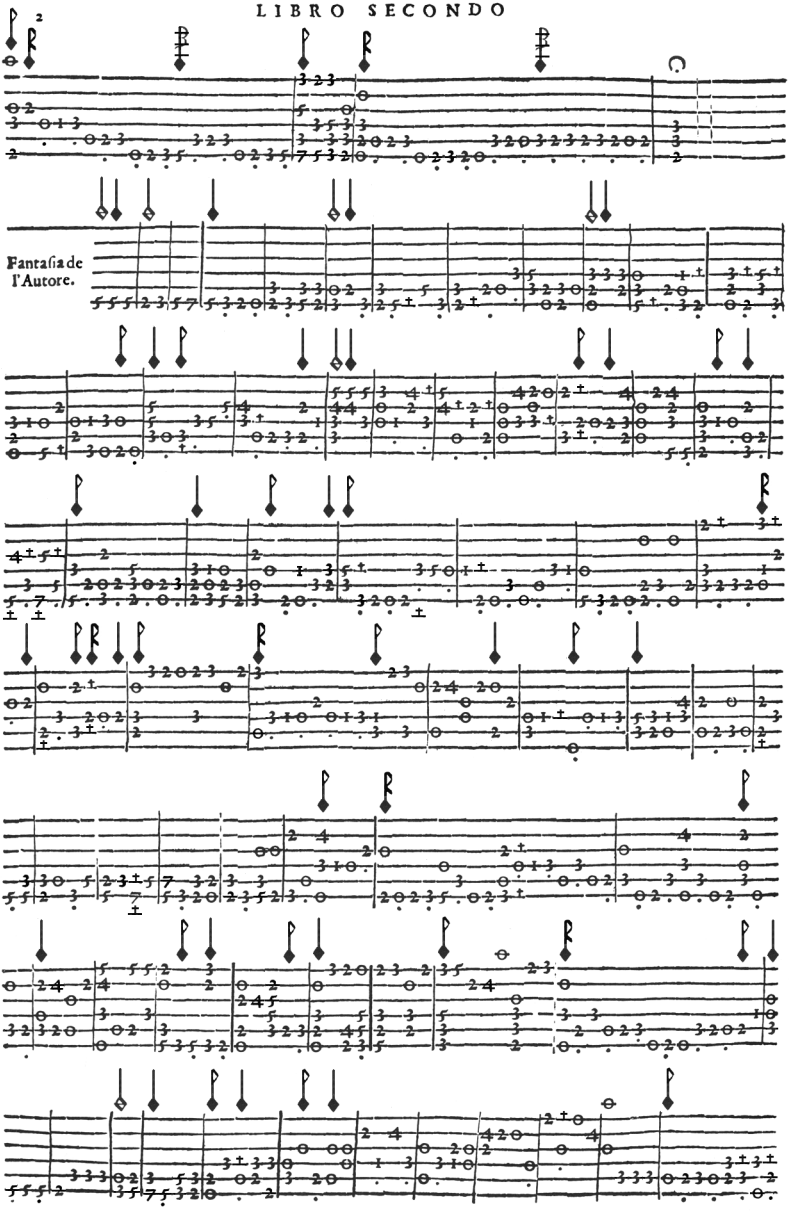
Deuotiſſimo Seruitore

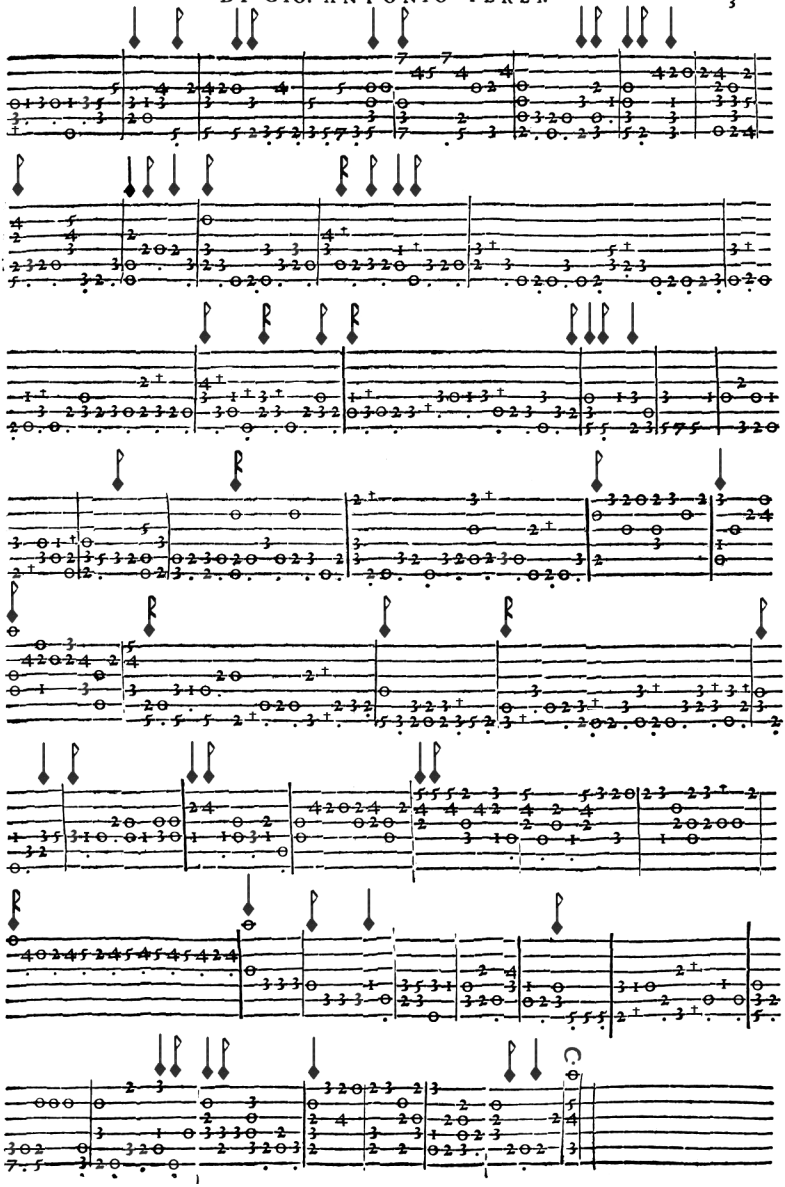
Gio: Antonio Terzi.

Preludio de l'Autore.



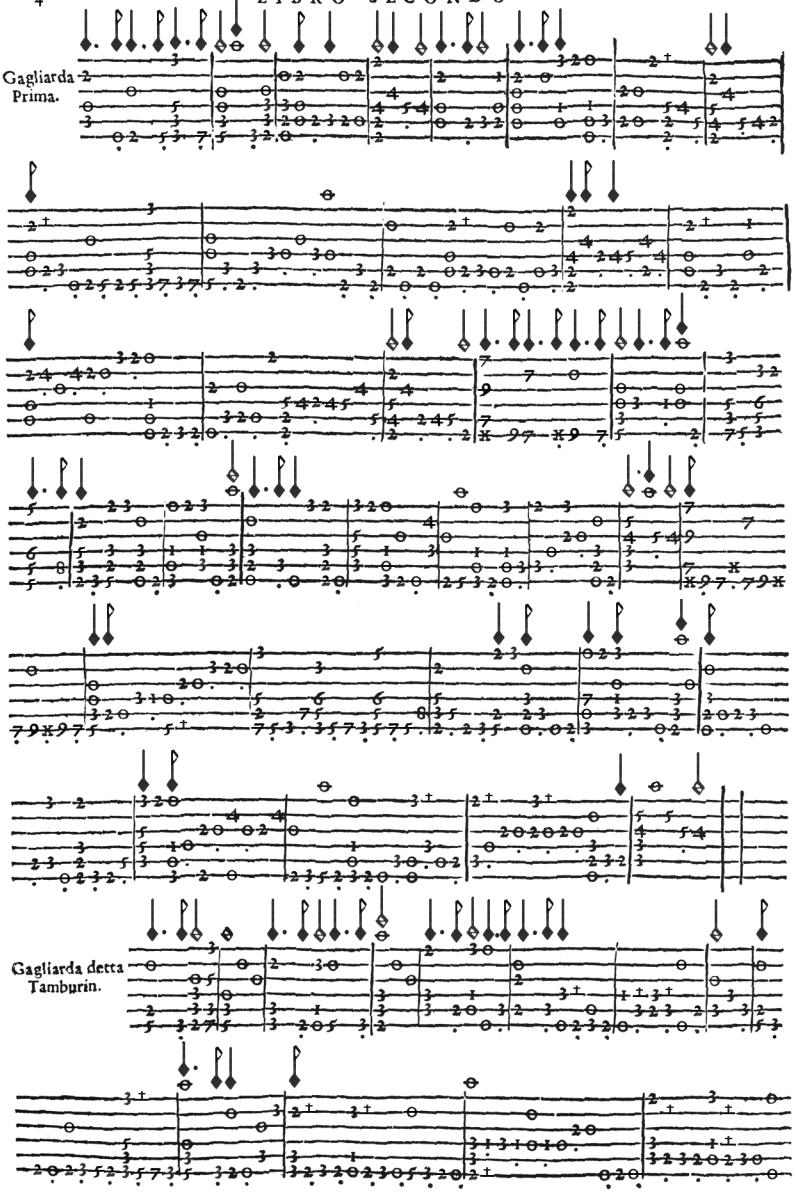
Fantasia de
l'Autore.

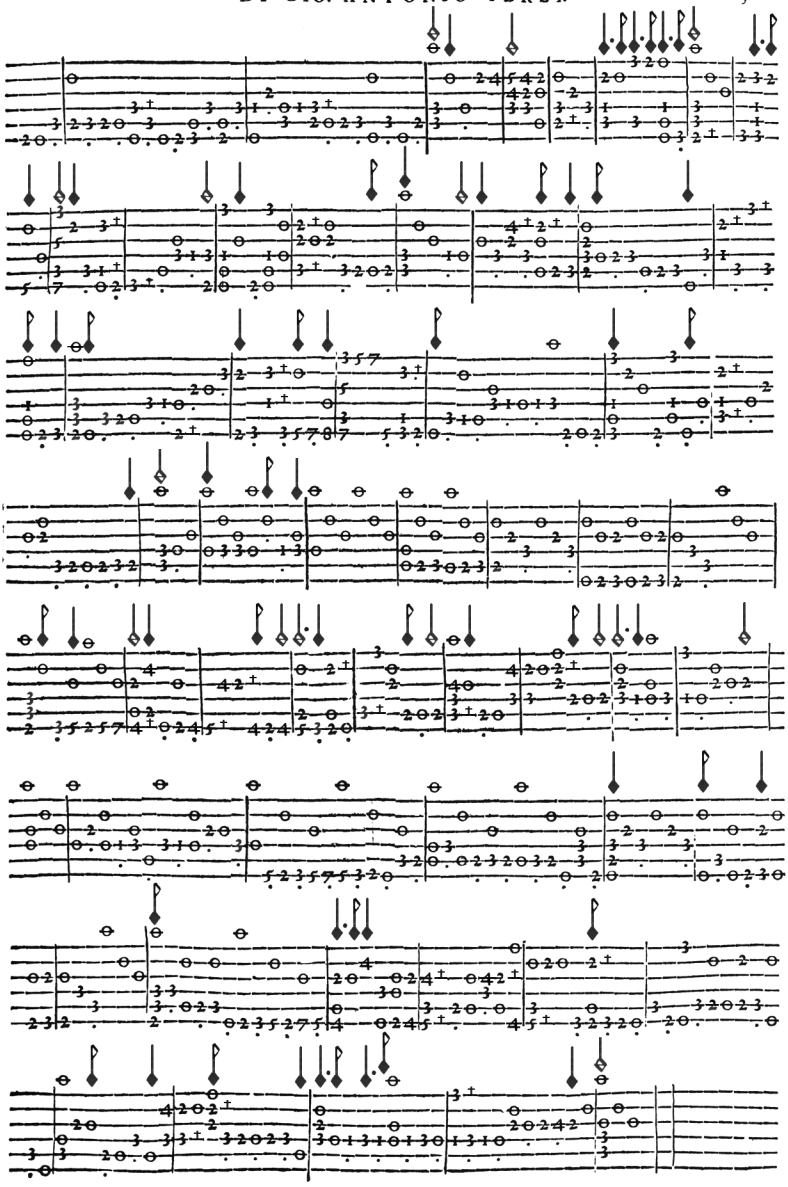




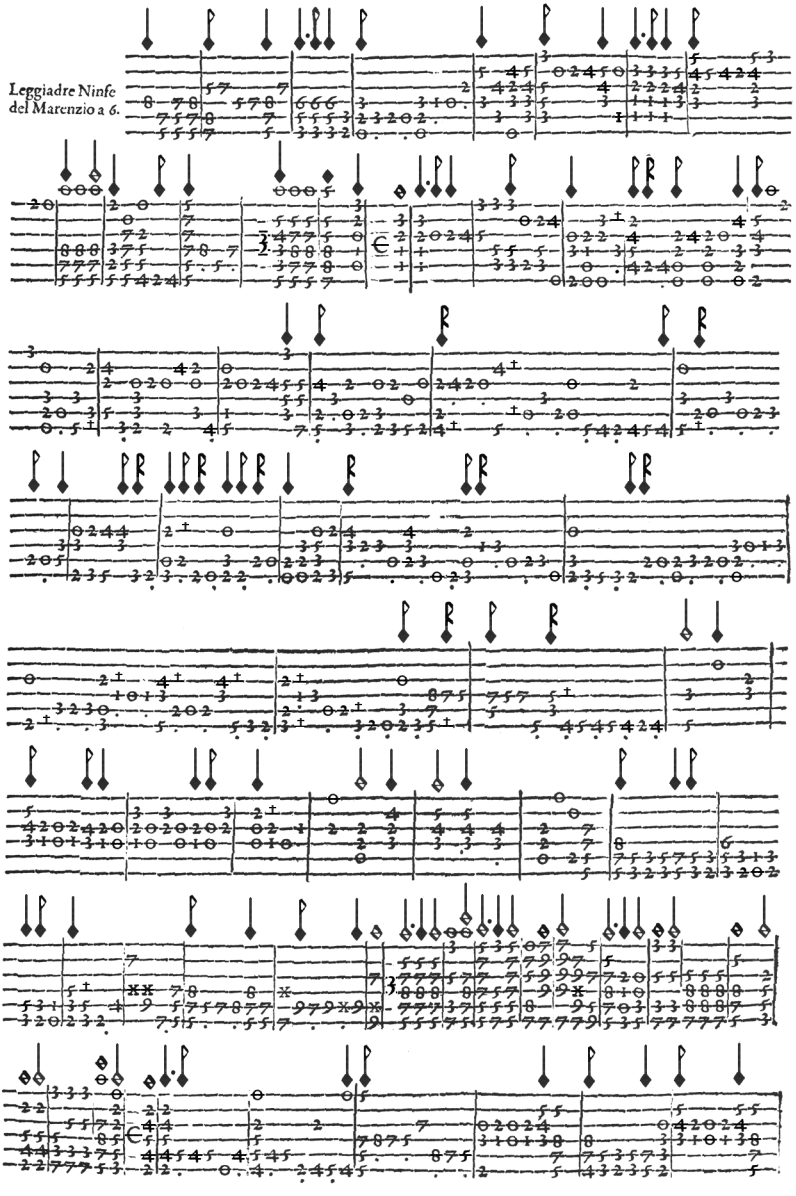
Gagliarda Prima.

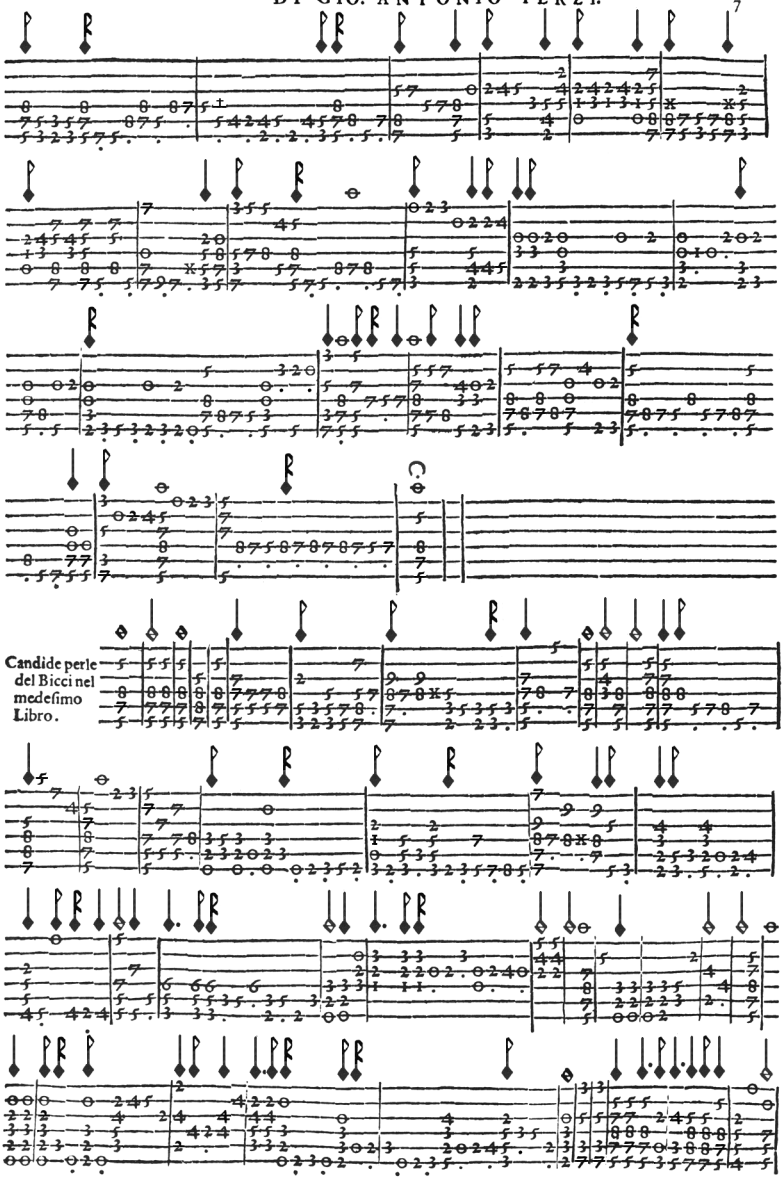
Gagliarda detta Tamburin.

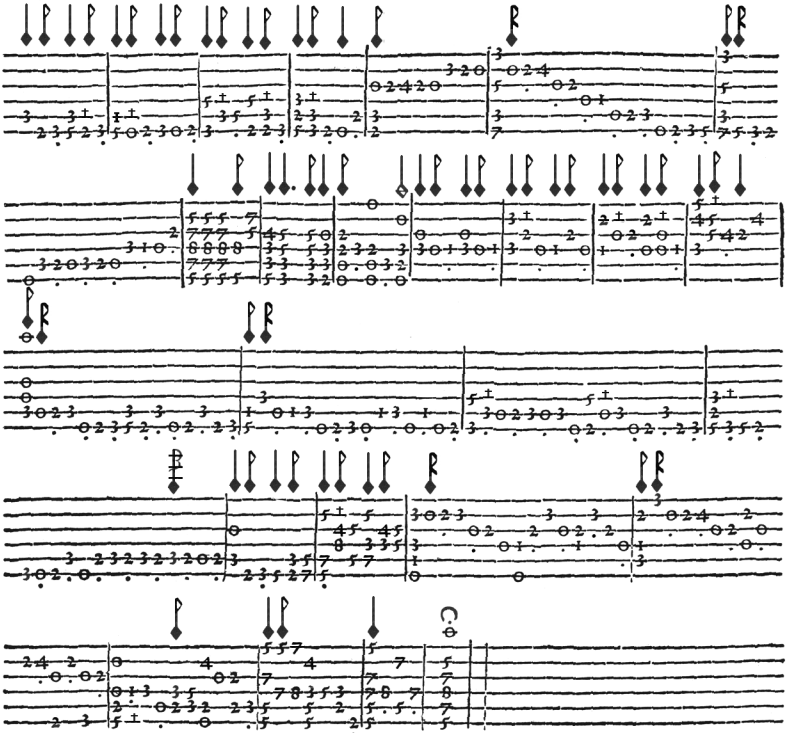




Leggiadre Ninfe del Marenzio a 6.

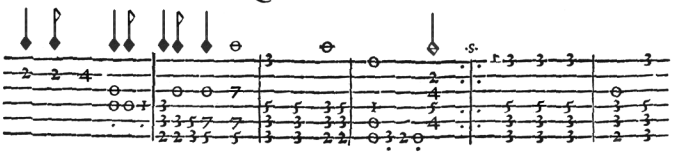



Candide perle
del Bicci nel
medesimo
Libro.

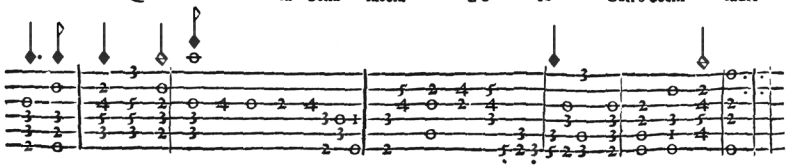


Horatio Vecchi. Quando mirai.

Le parole per cantare ſono ſot to al Baſſo.

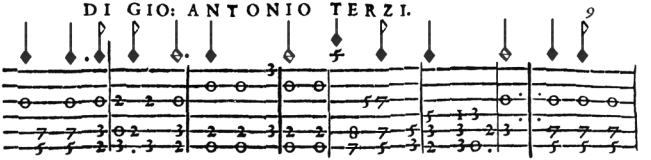


Quando mirai fa bella faccia d'o ro Con s'occhi ladri

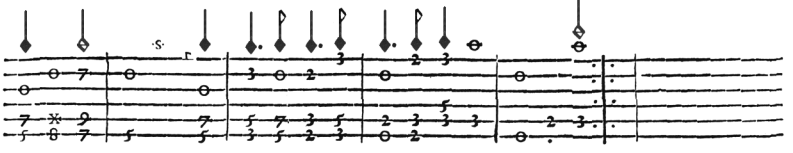


mi rubbaſt' il cuore dammi lo cor dammi lo cor o ladra del mio core.

Di Iuliano Paratico le parole si ponno cantar sott'al Basso, & nel Canto.

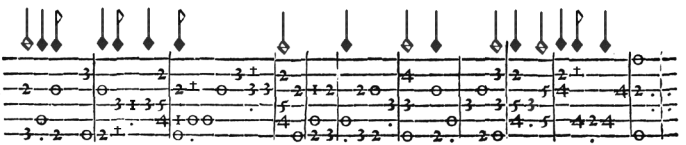


Di pianti e di sospir nutrisco il cuore Ahi dispietato amore Si che mi

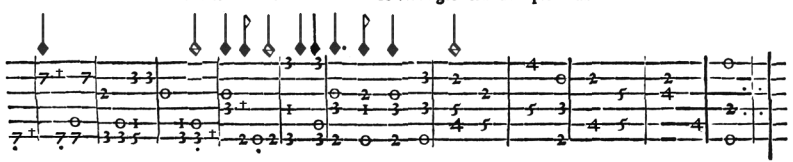


straic'a torto ne mi vuol viuo oime ne mi vuol mor to.

Di Gio. Giacomo Gastoldi.

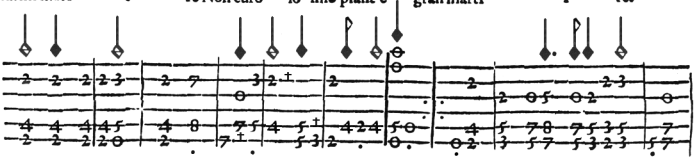


Ahi chi mi tien' il co re Vna tigre cru del pri ua d'amo- re

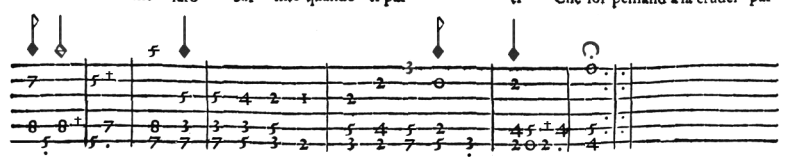


Che per farmi mori i re Non curo lo mio piant'e gran marti i re.

Di Antonio Mortaro. sotto il Basso.

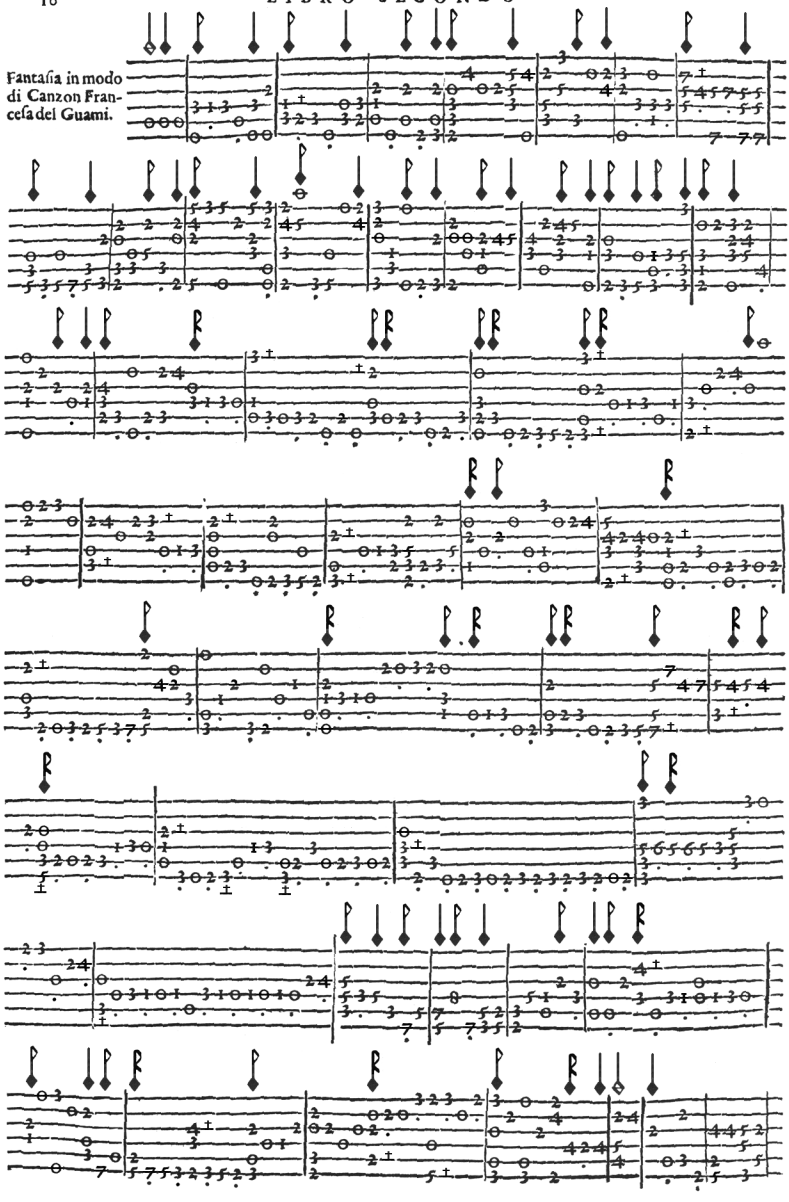


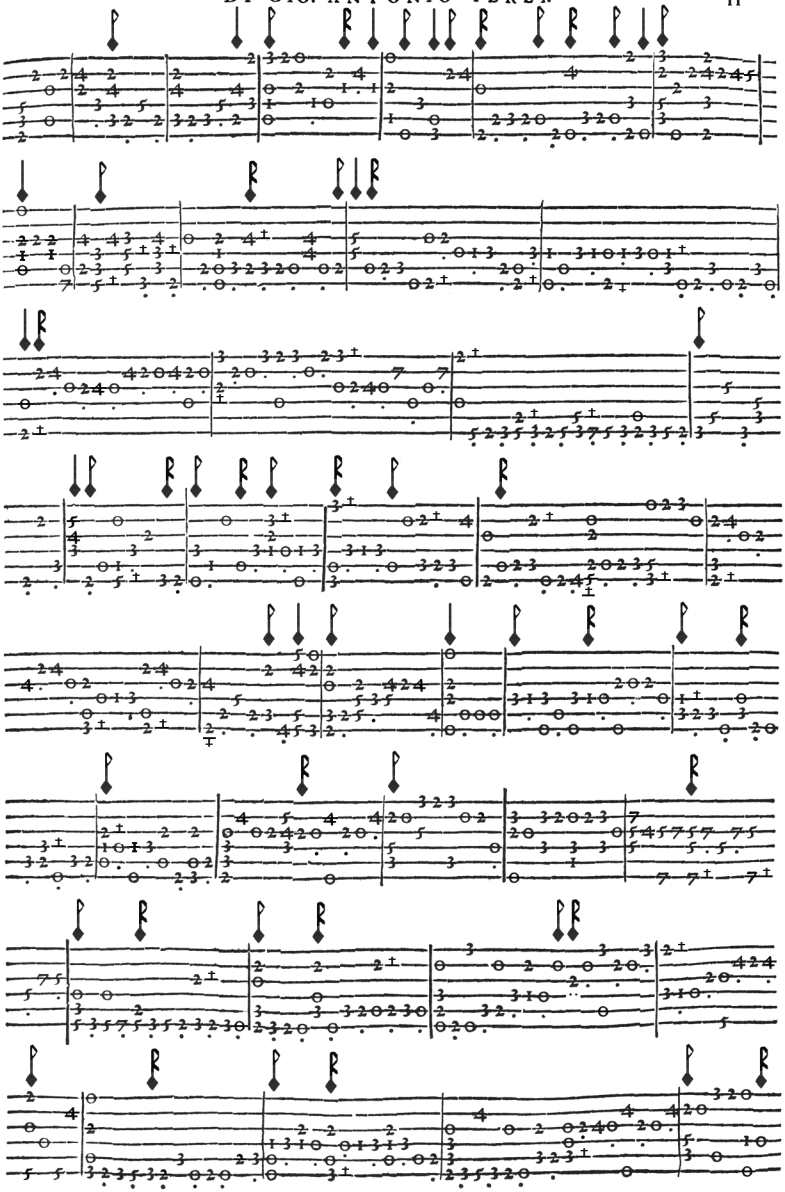
Come faro cor mio quando ti par ti Che sol pensand'a la crudel par-

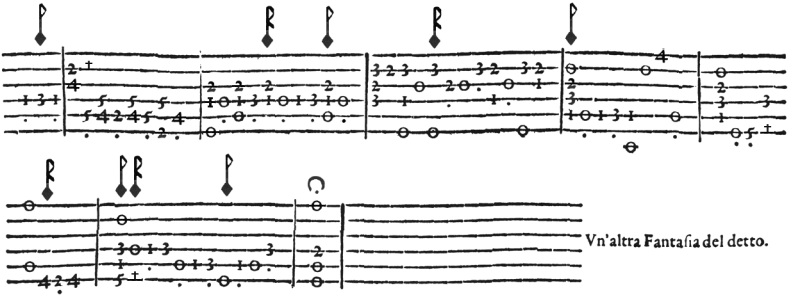


ti ta Mi sent'a venir men l'alm'e la vi ta.

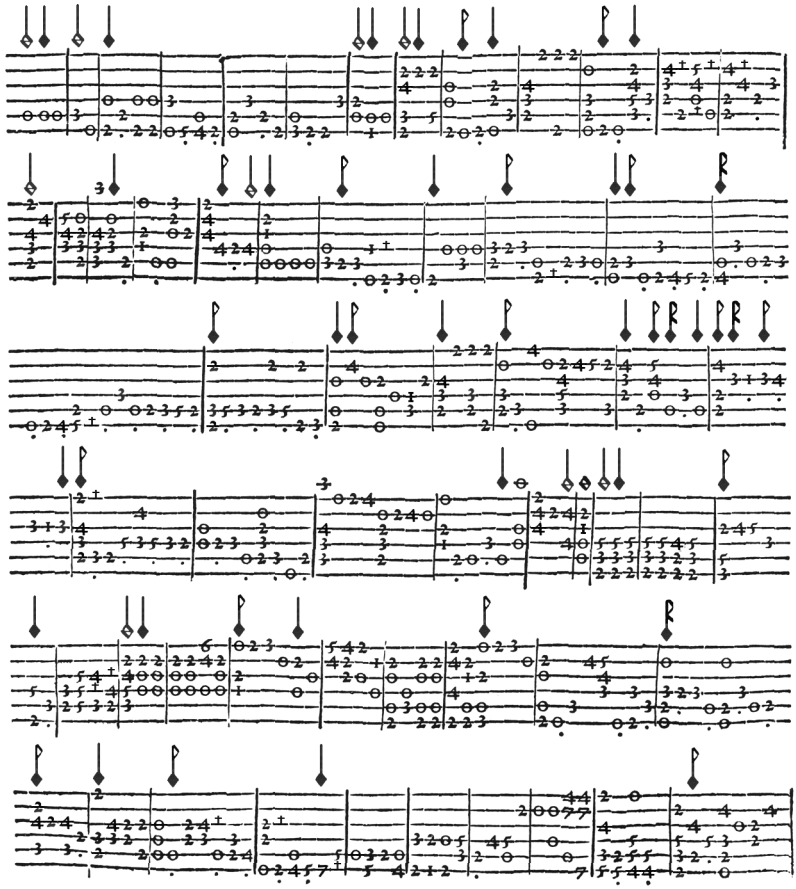
Fantaſia in modo di Canzon Franceſa del Guami.

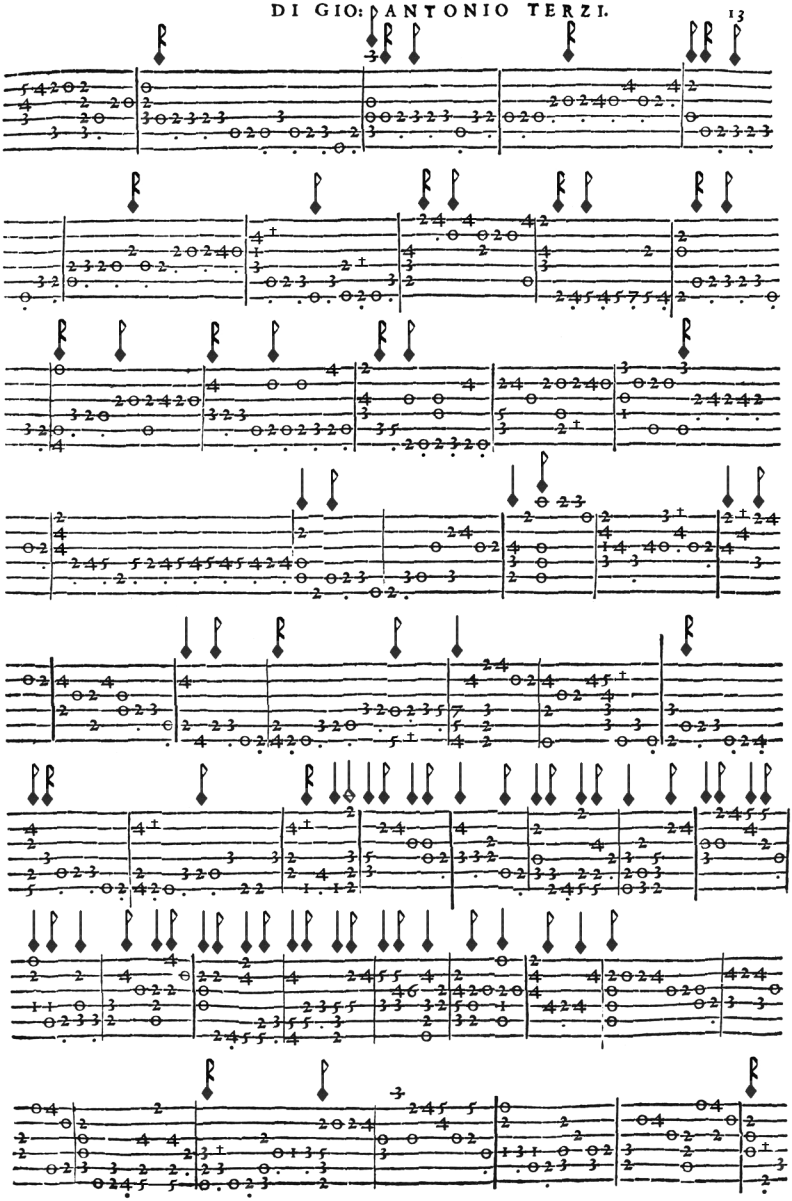




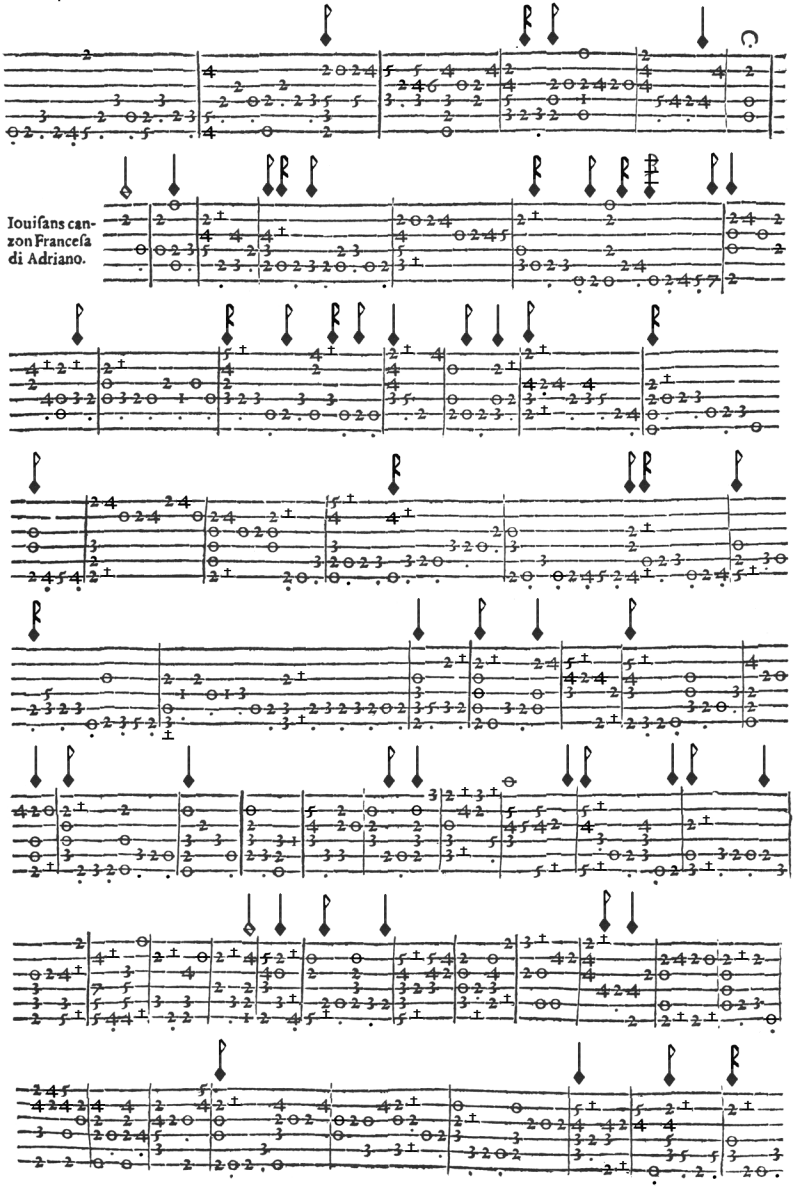


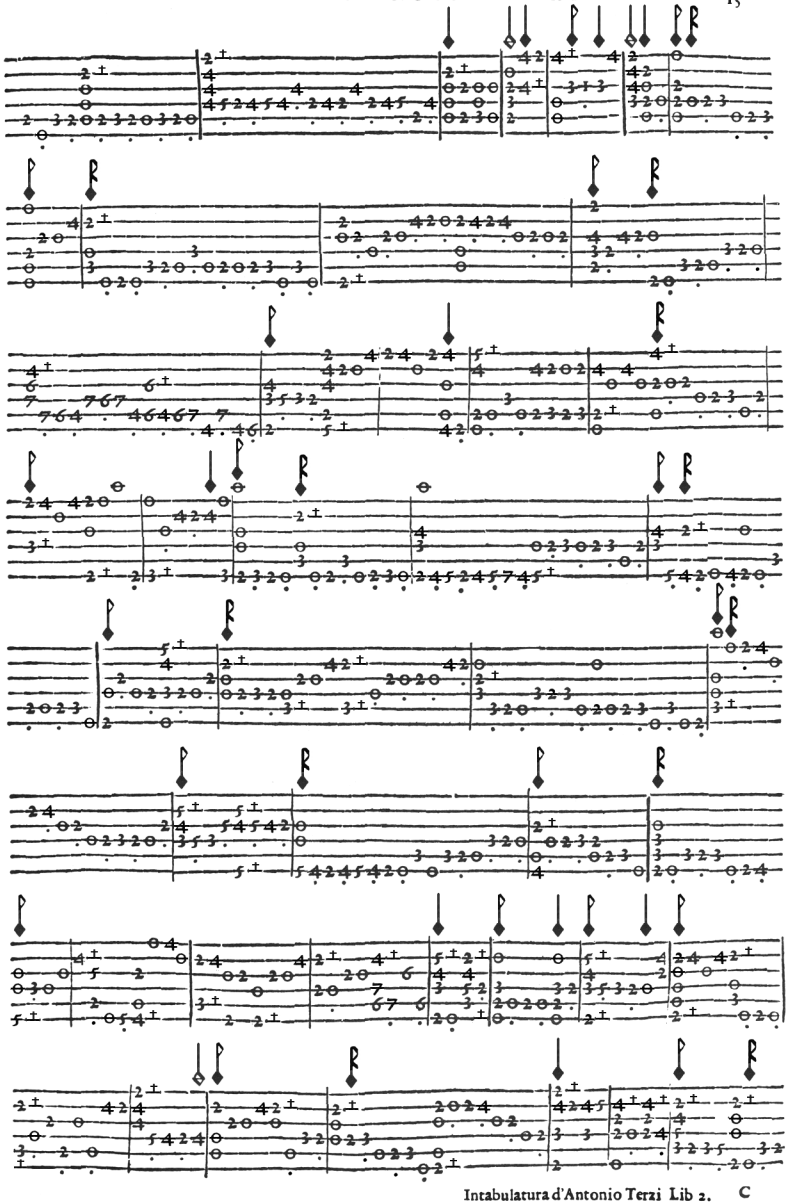
Vn'altra Fantasia del detto.

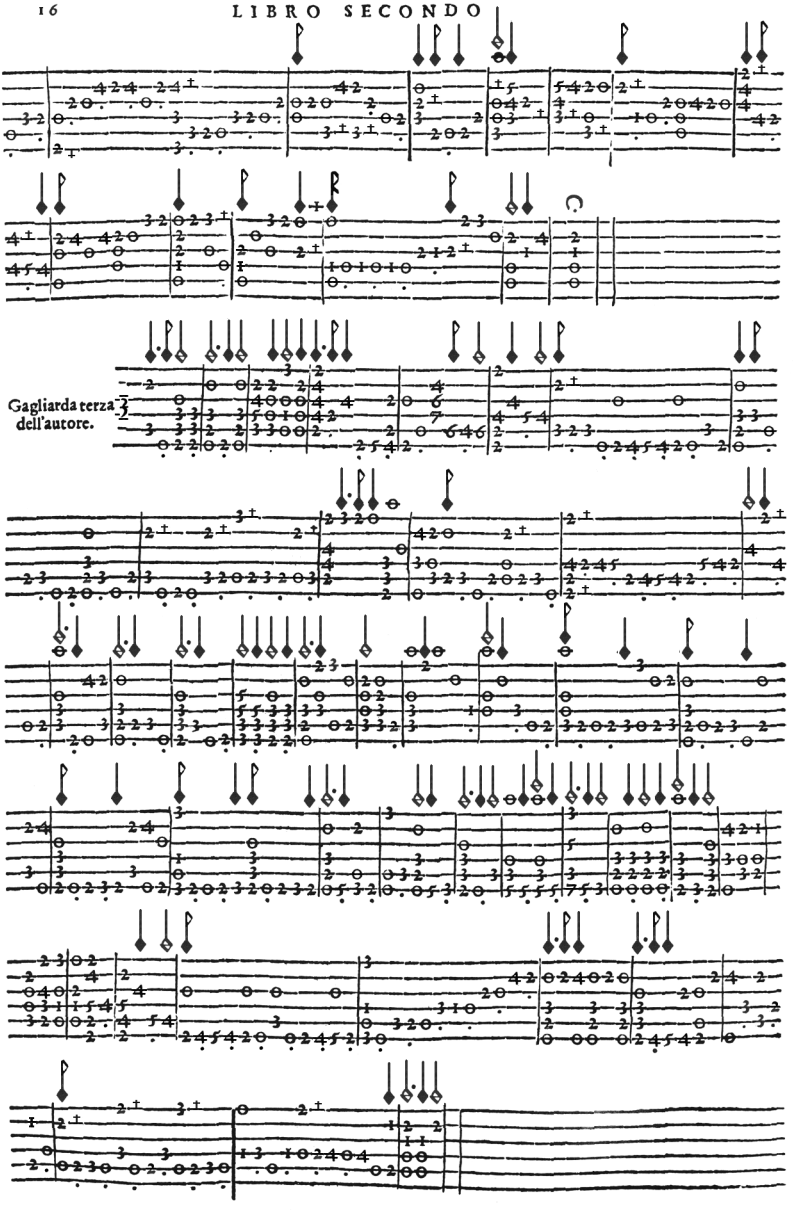




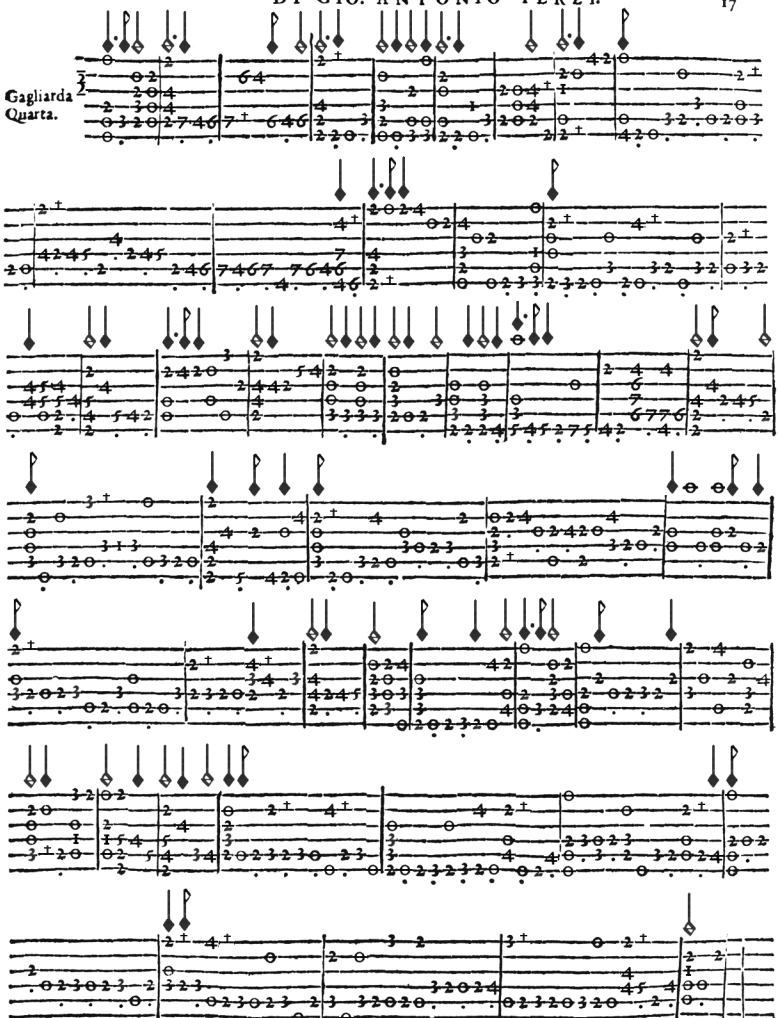
Iouisans can-
zon Francesa
di Adriano.



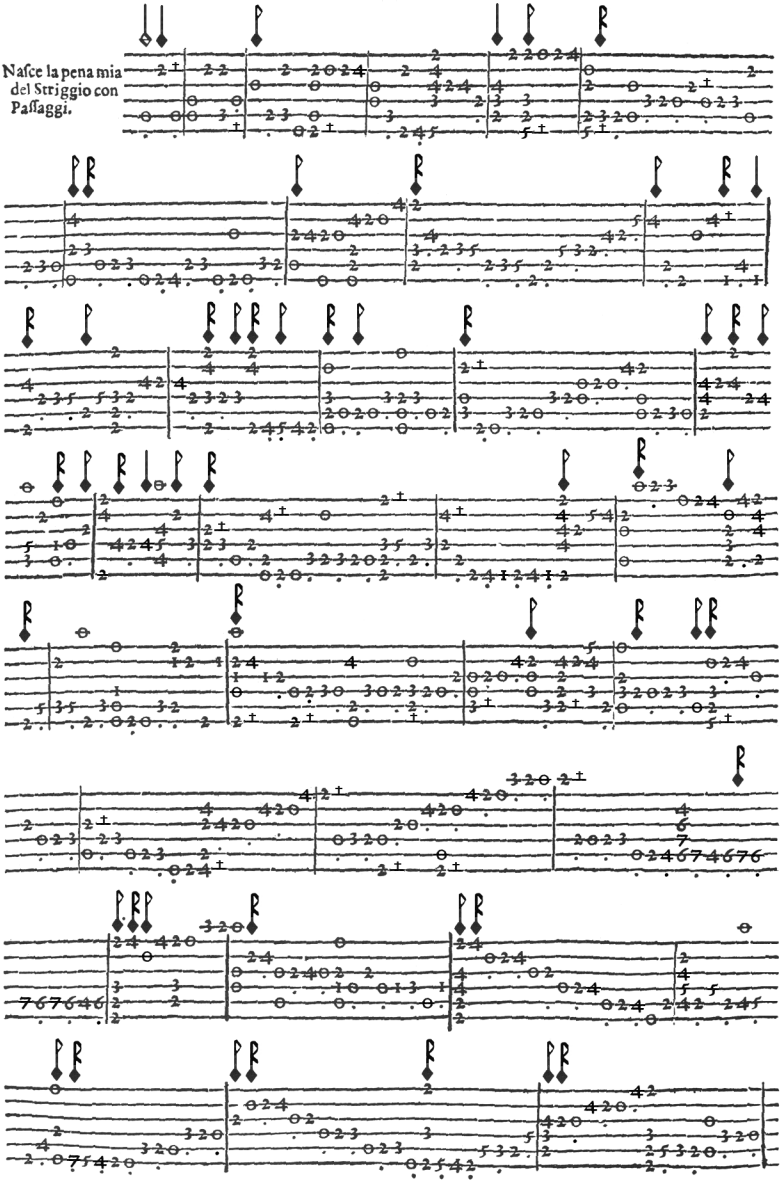


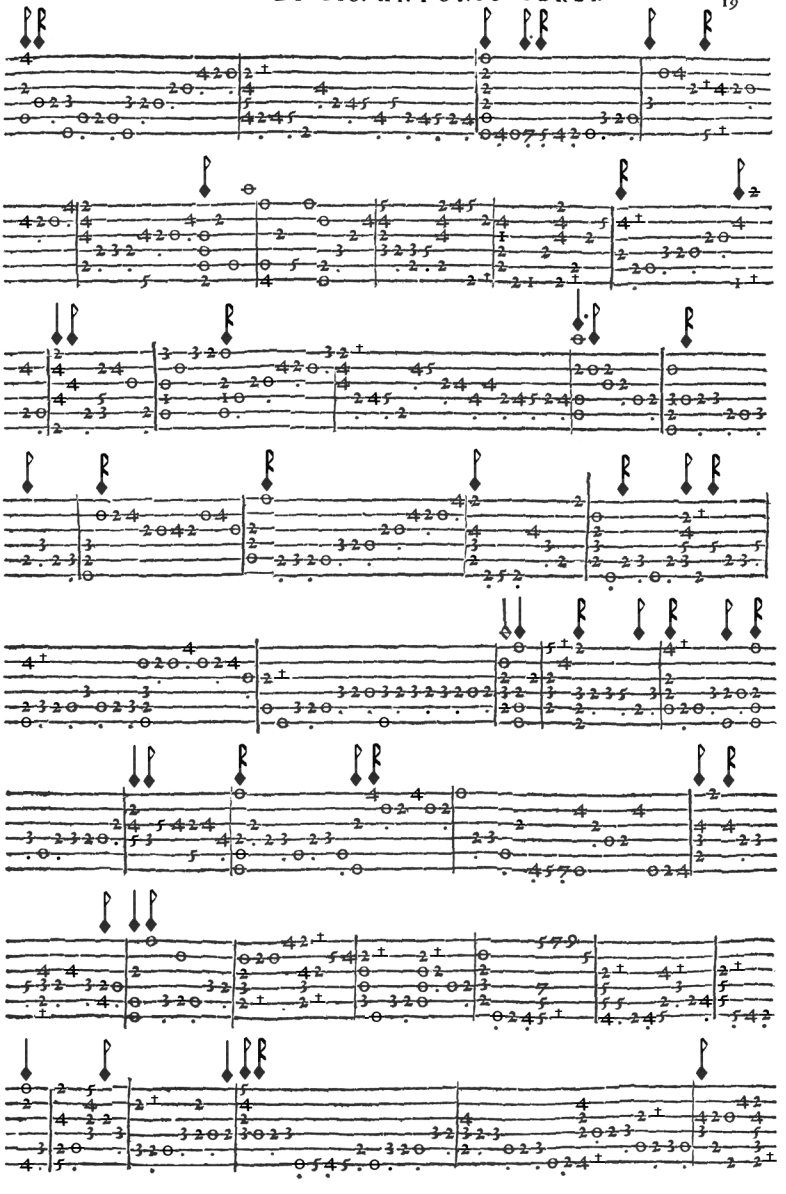

Gagliarda terza
dell'autore.

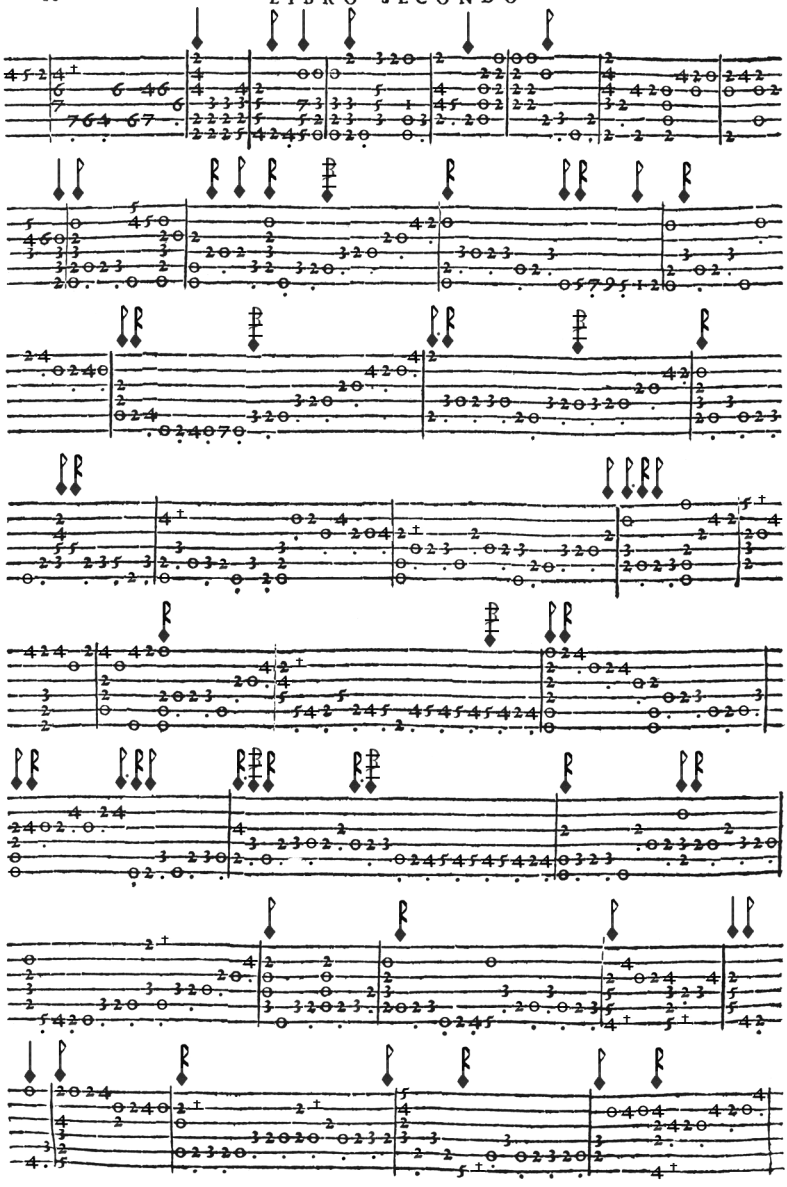
Gagliarda Quarta.

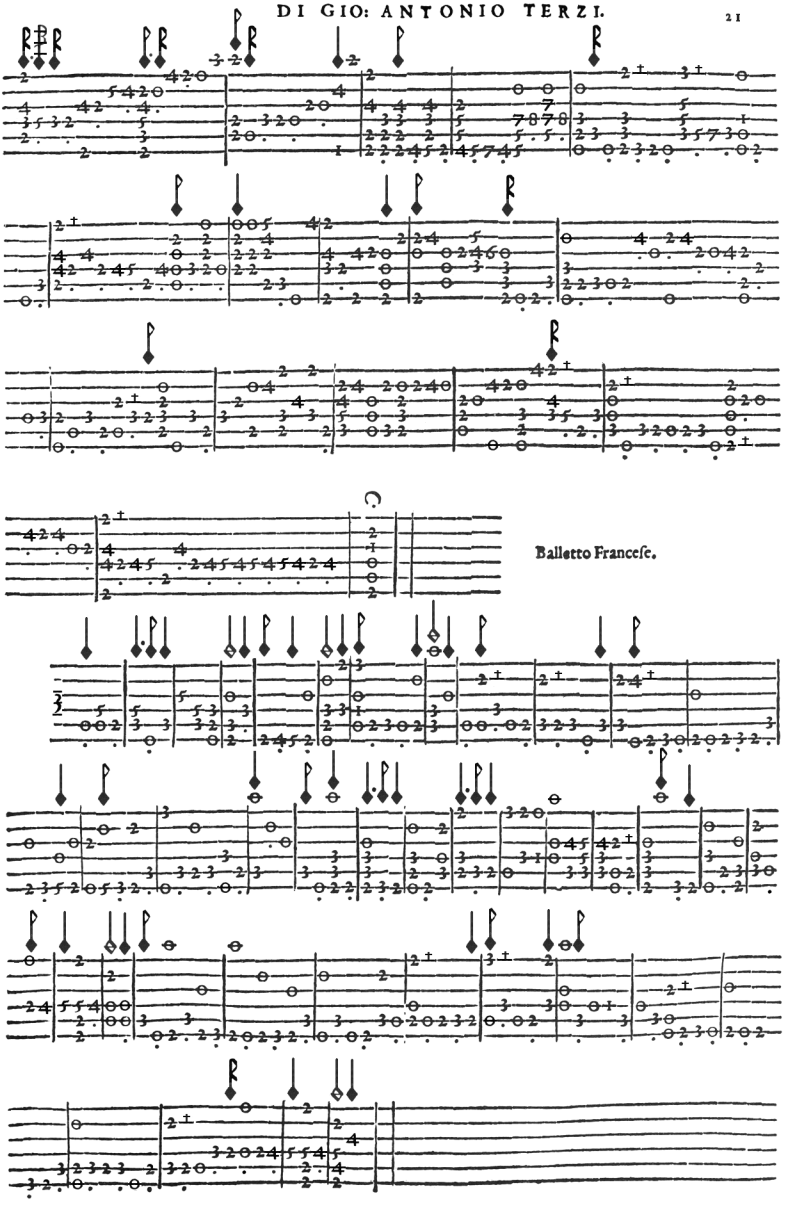


Nasce la pena mia del Striggio con Passaggi.

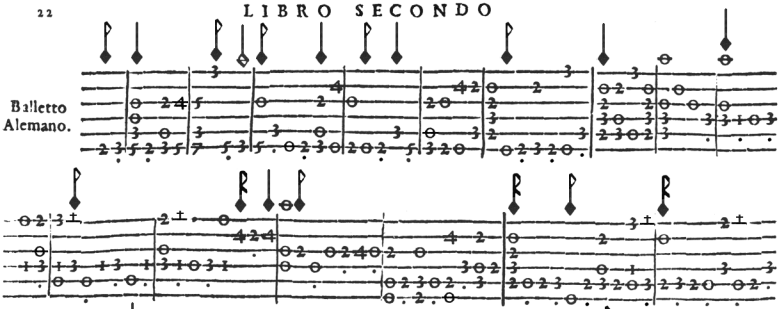


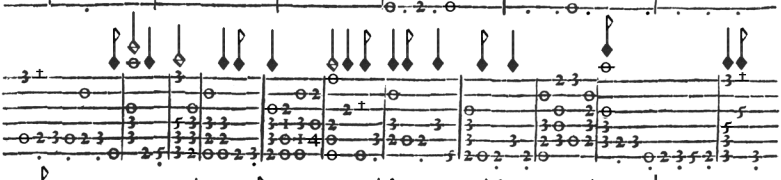


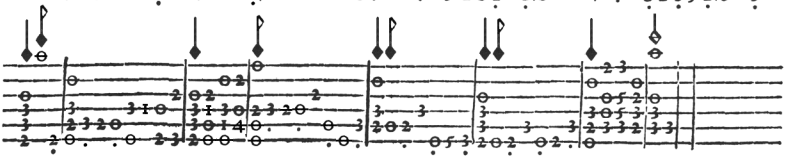


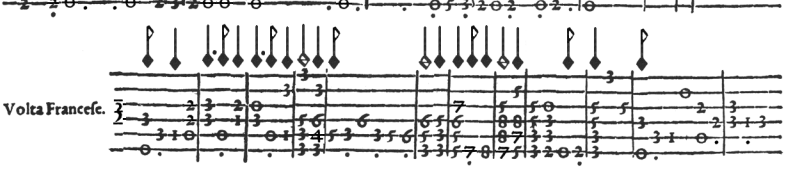

Balletto Franceſe.

Balletto Alemano.

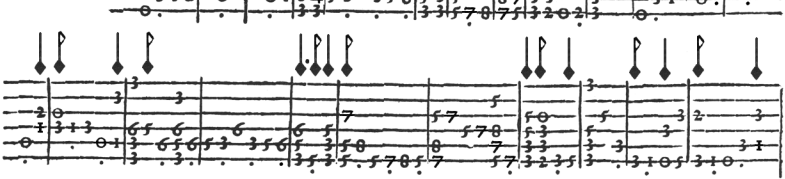


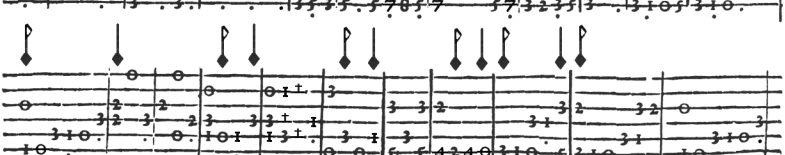


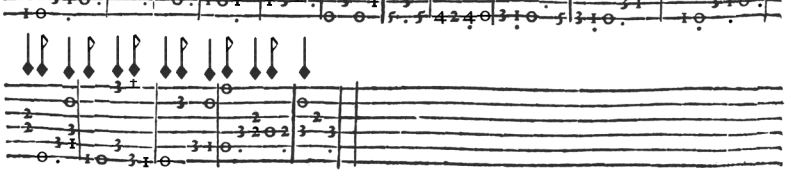




Volta Francese.



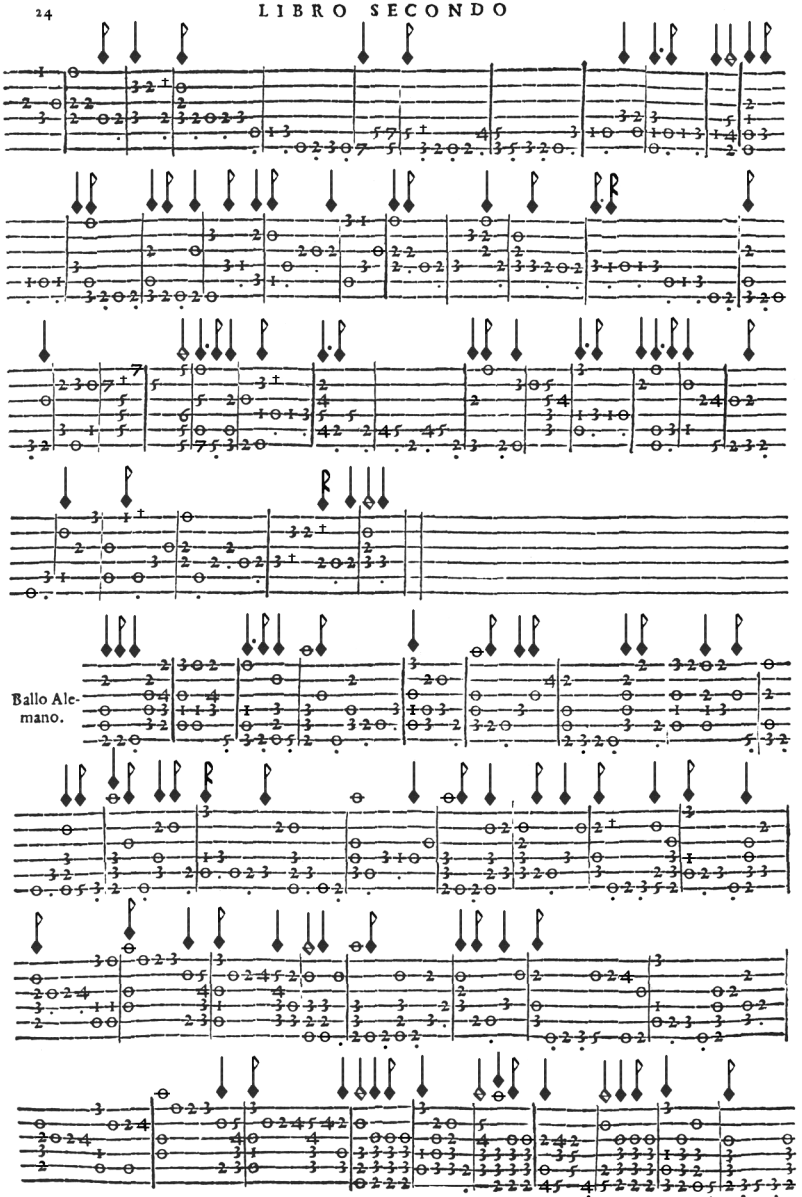


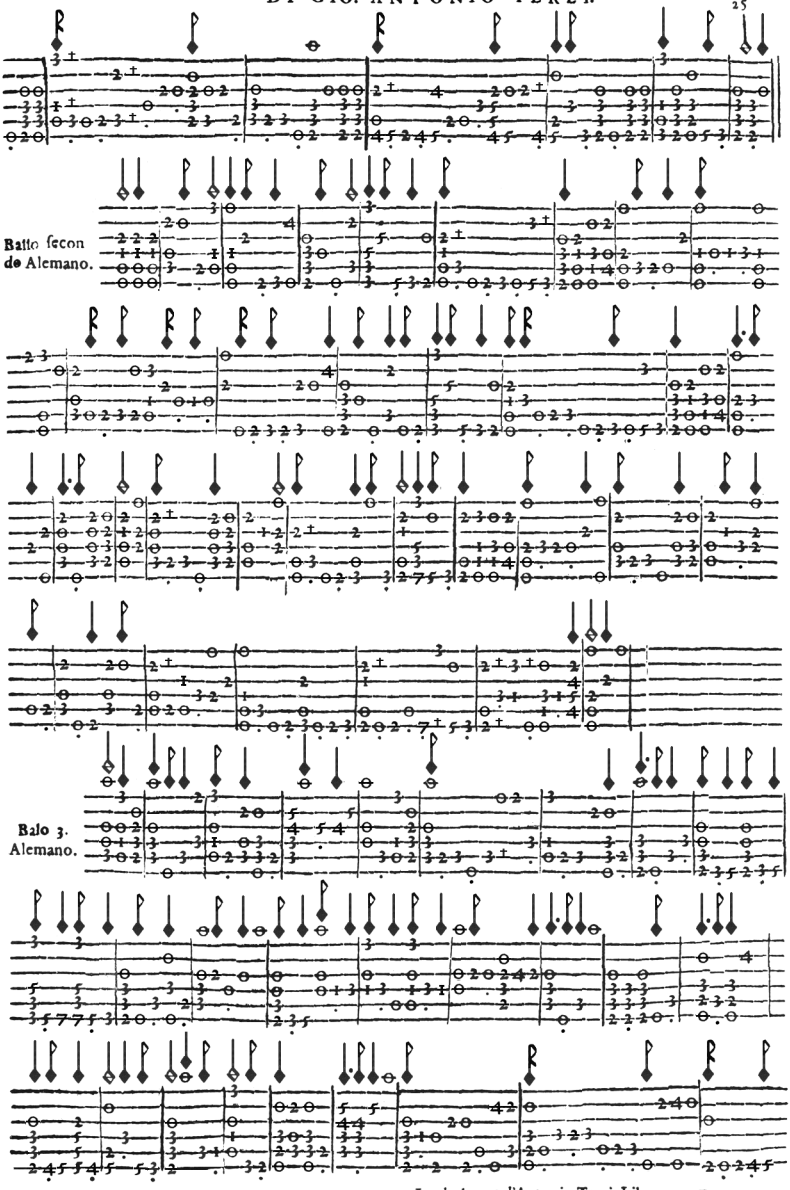


Volta seconda Francese.

Volta terza Francese.

Volta quarta Francese.

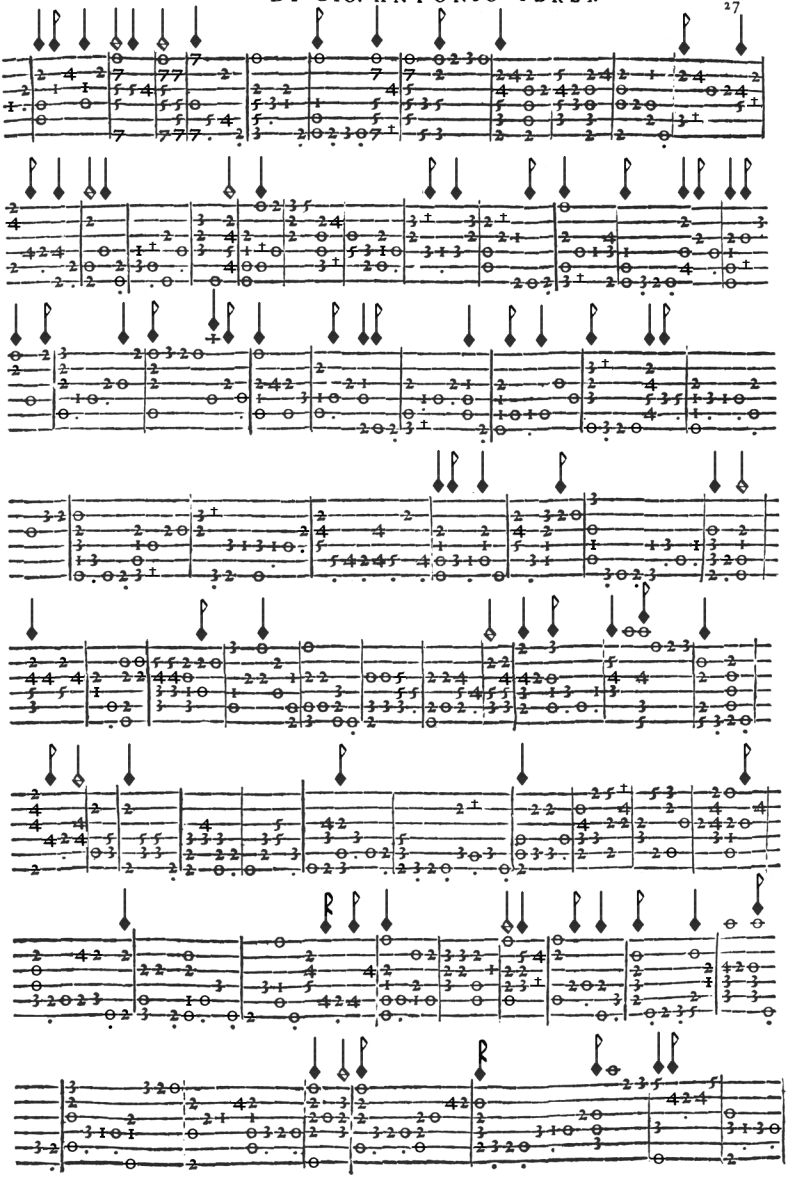

Ballo Alemano.

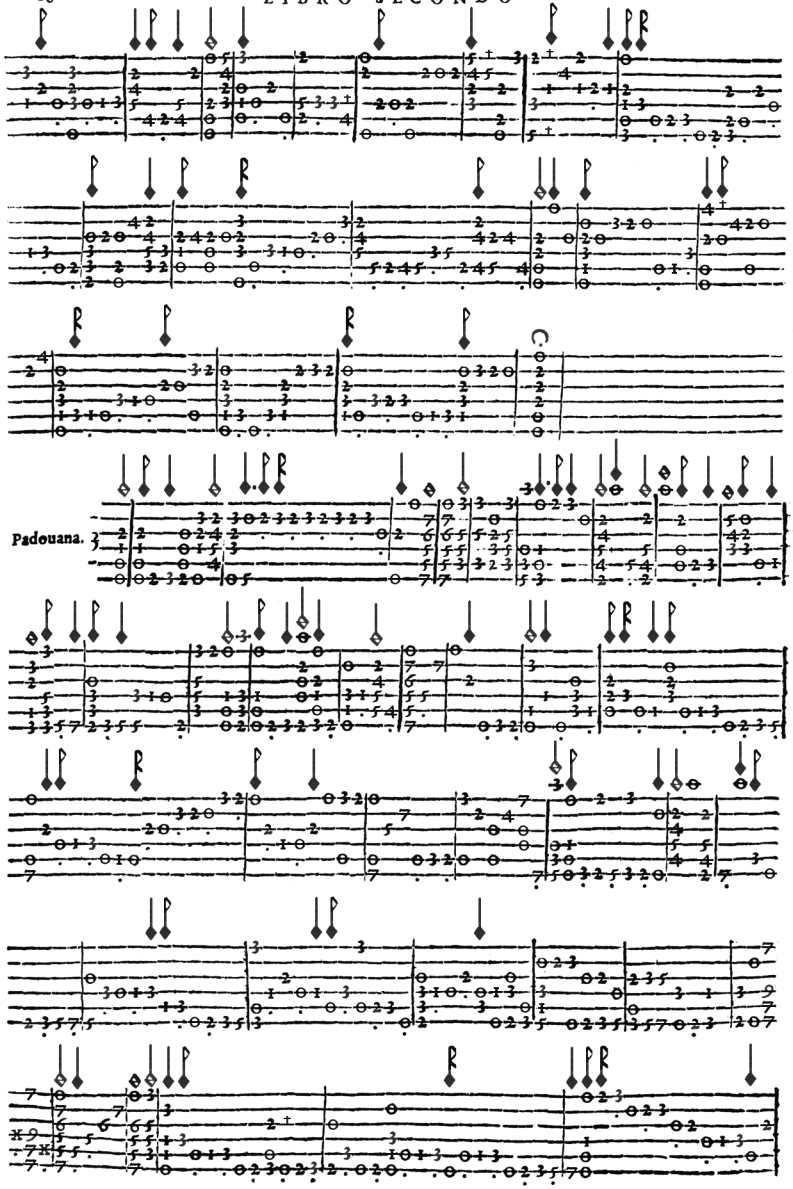

Ballo secon
do Alemano.
Ballo 3.
Alemano.

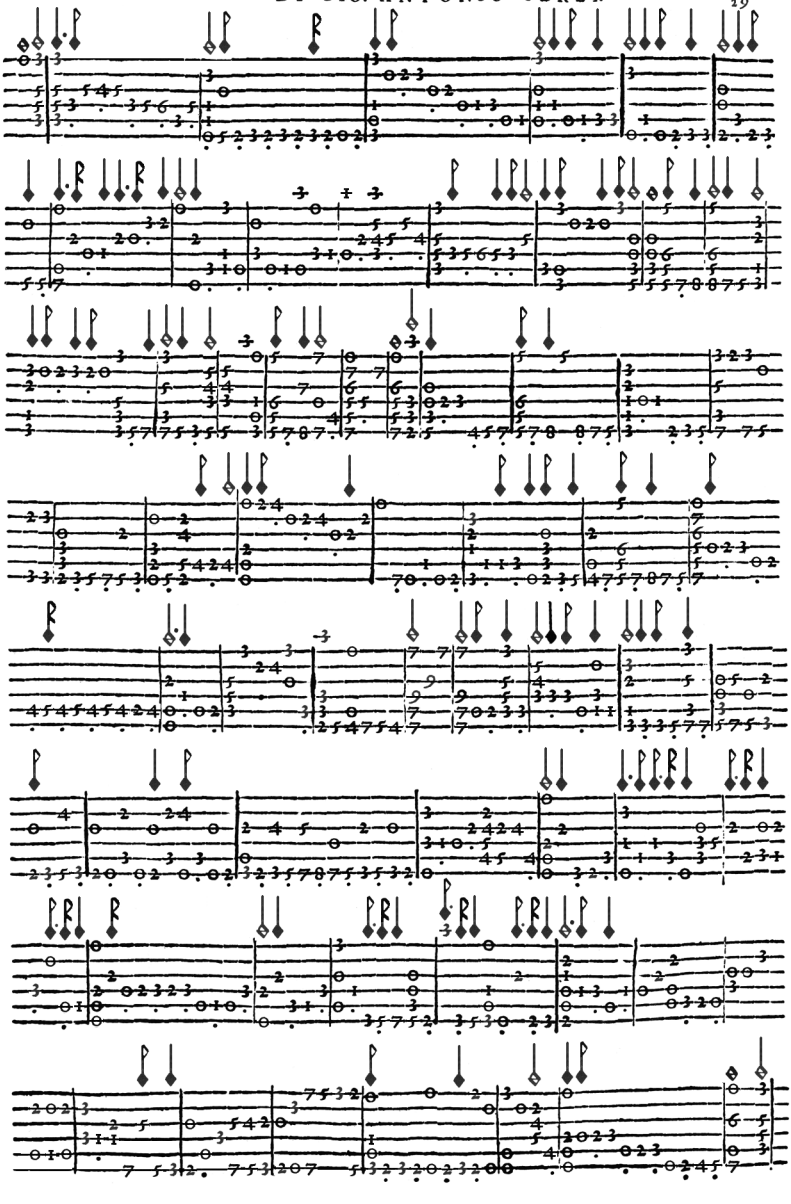
Ballo 4.
Alemano.

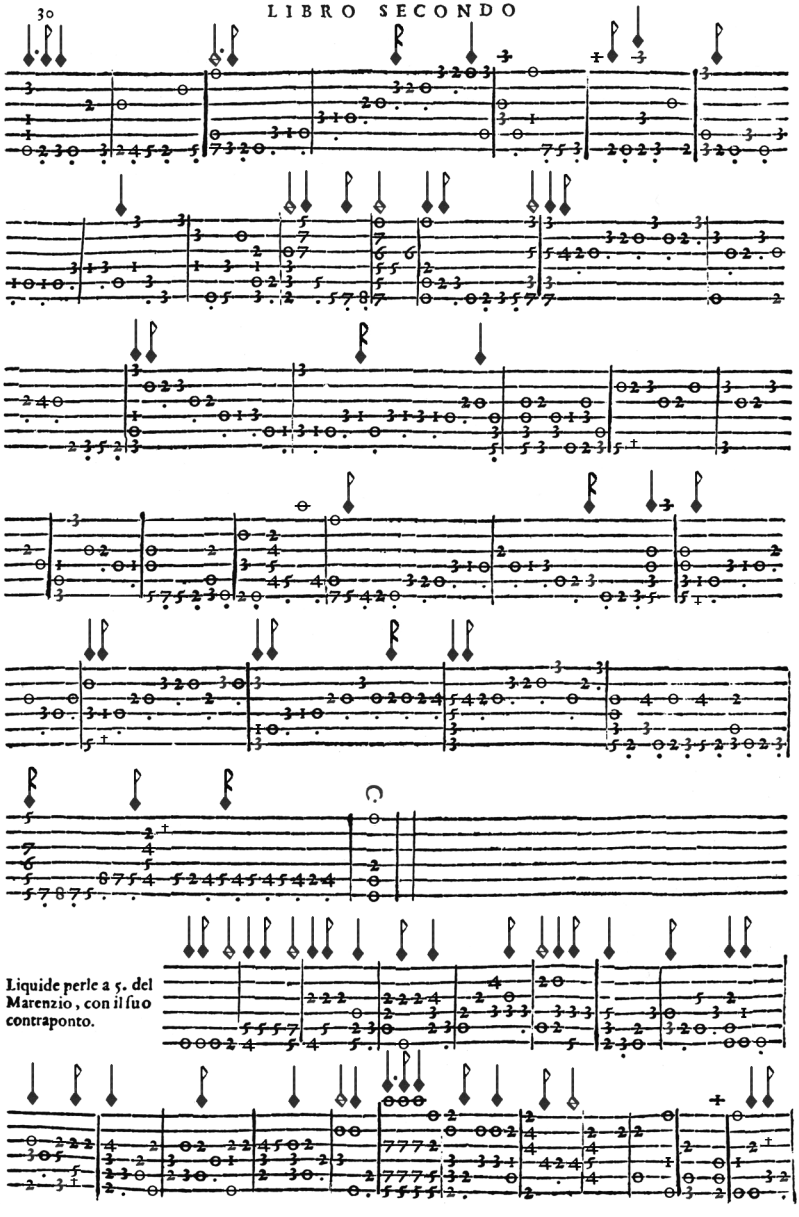
Toccata de
l'Auttore.

In te Domine ſperaui,
à 6. voci, di Claudio
da Correggio.

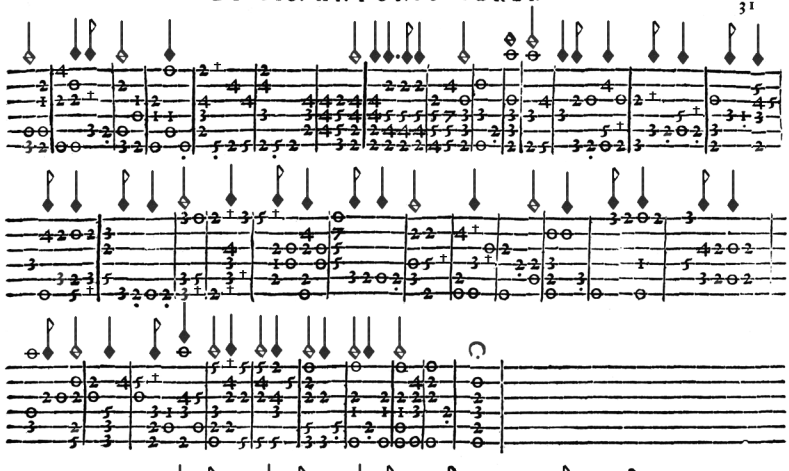



Padouana.

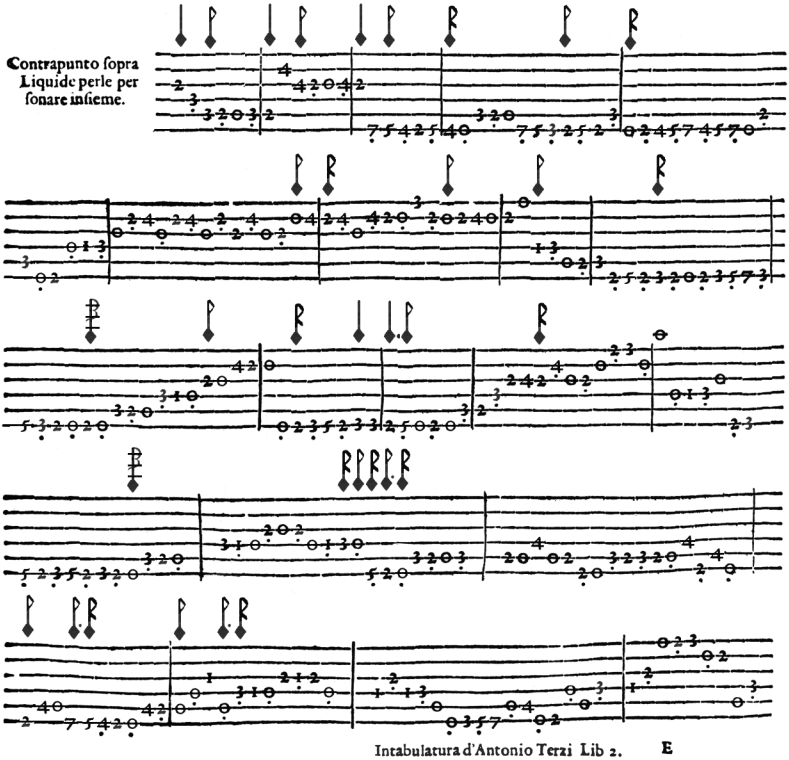


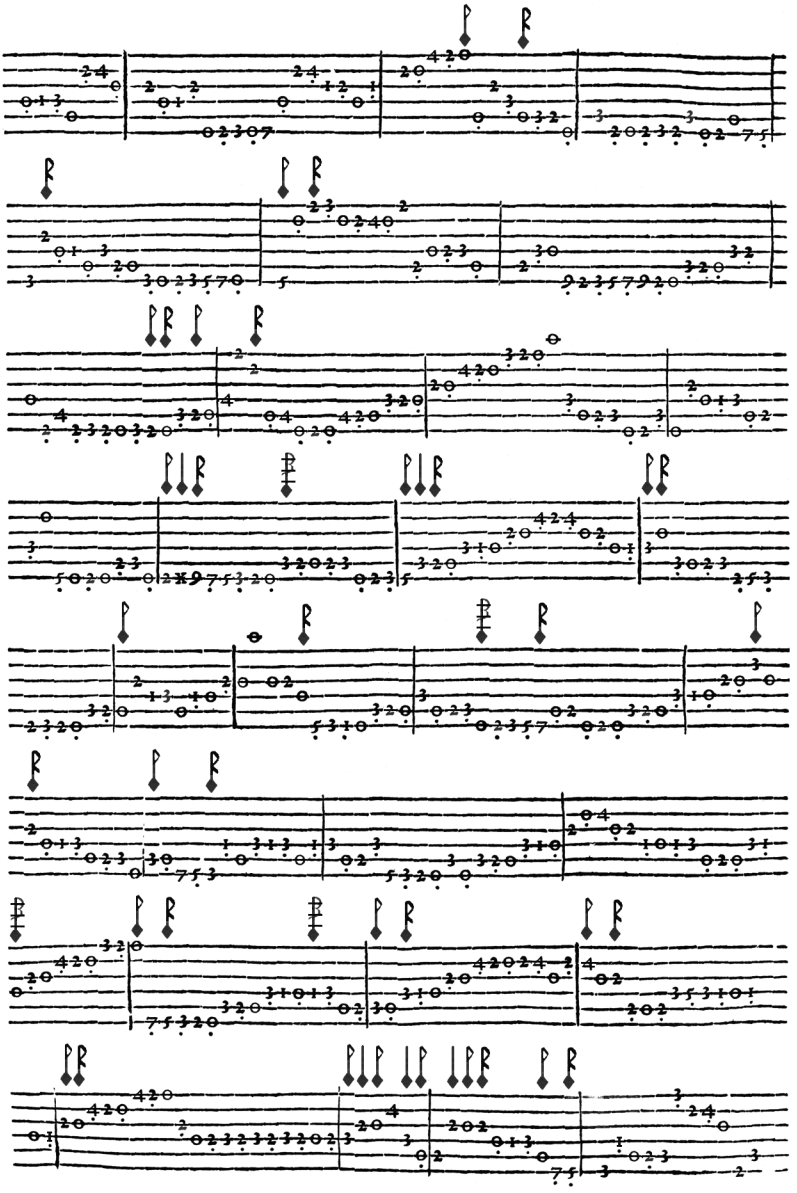


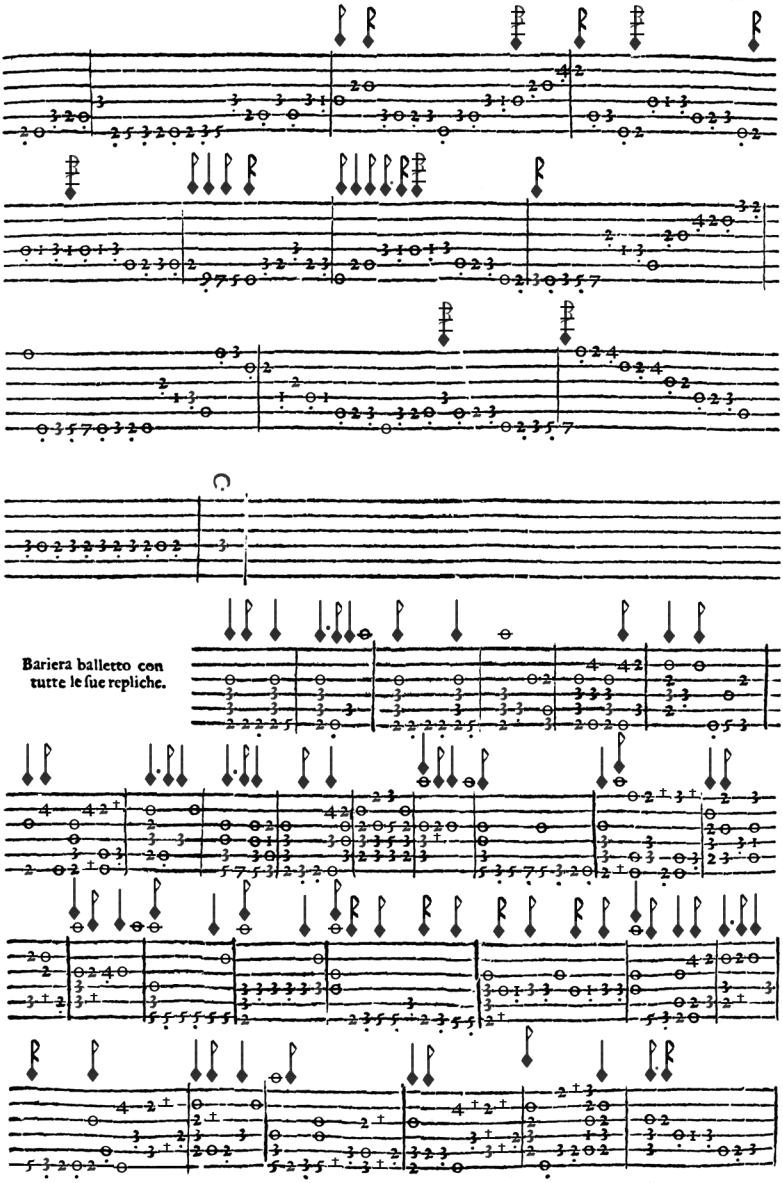
Liquide perle a 5. del Marenzio, con il ſuo contraponto.

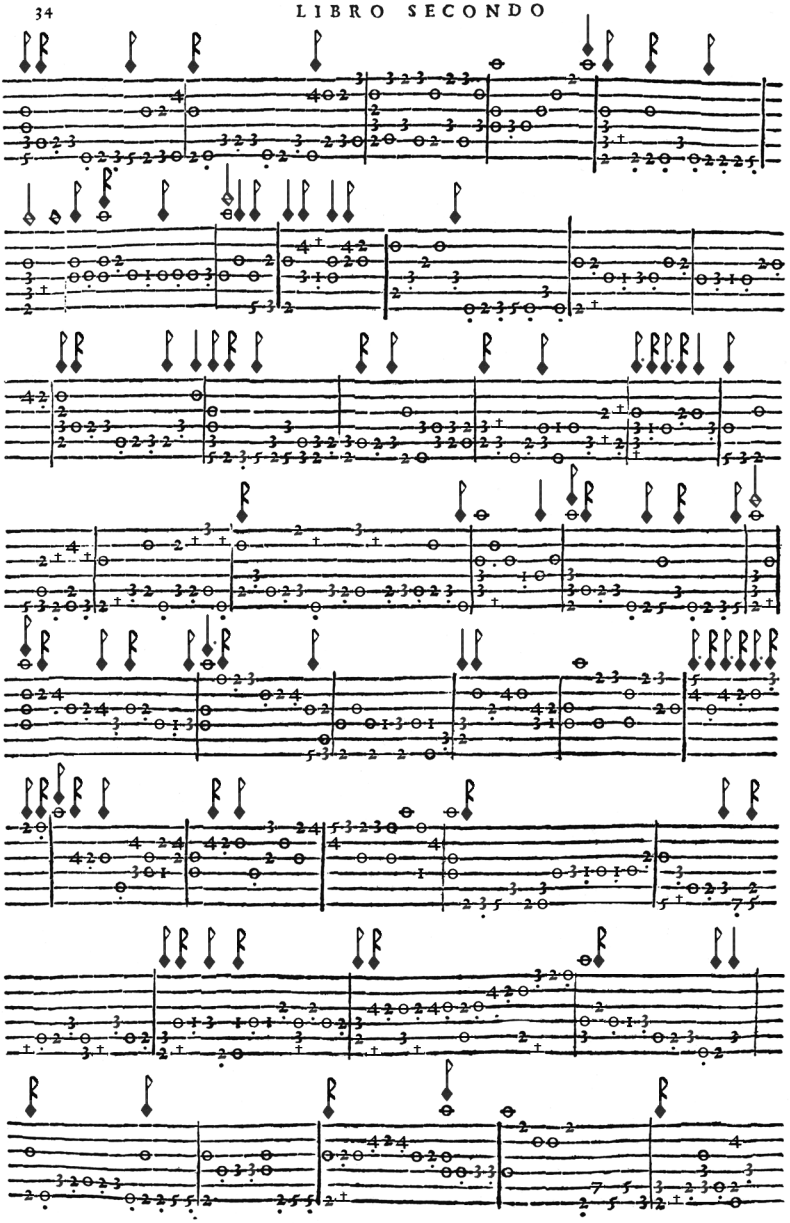


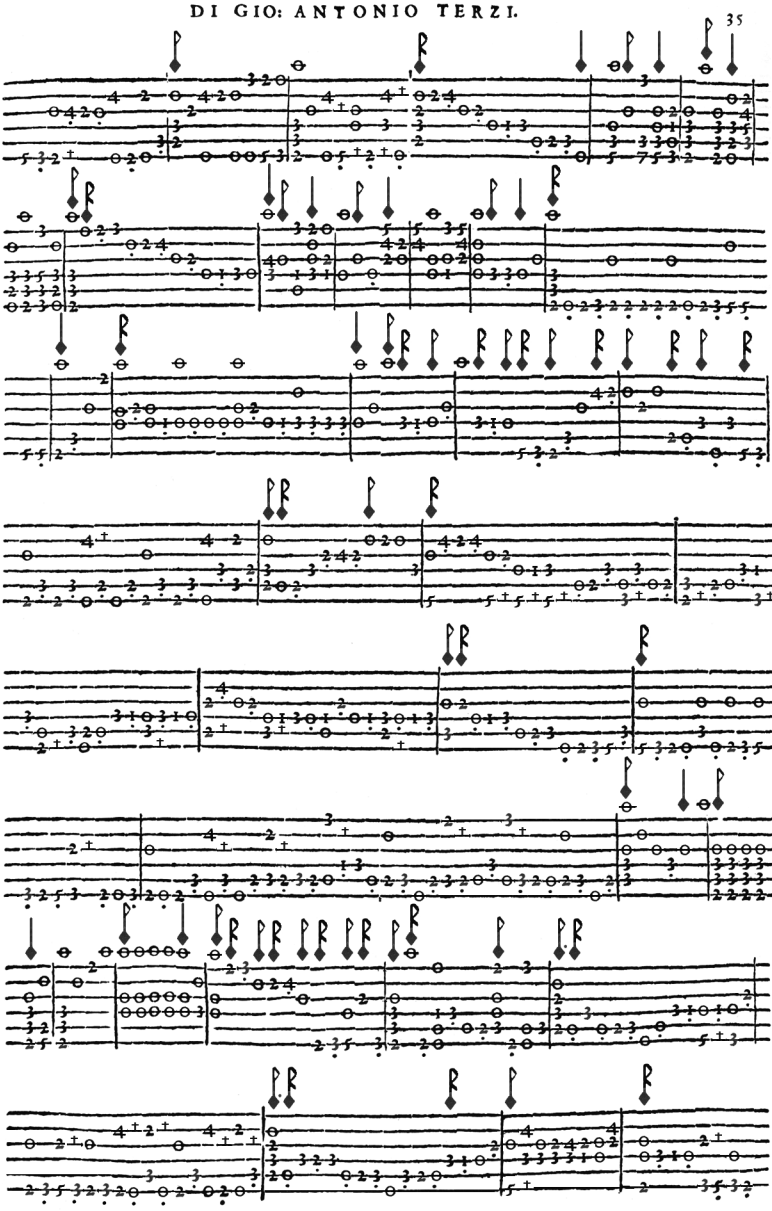
Contrapunto ſopra Liquide perle per ſonare inſieme.

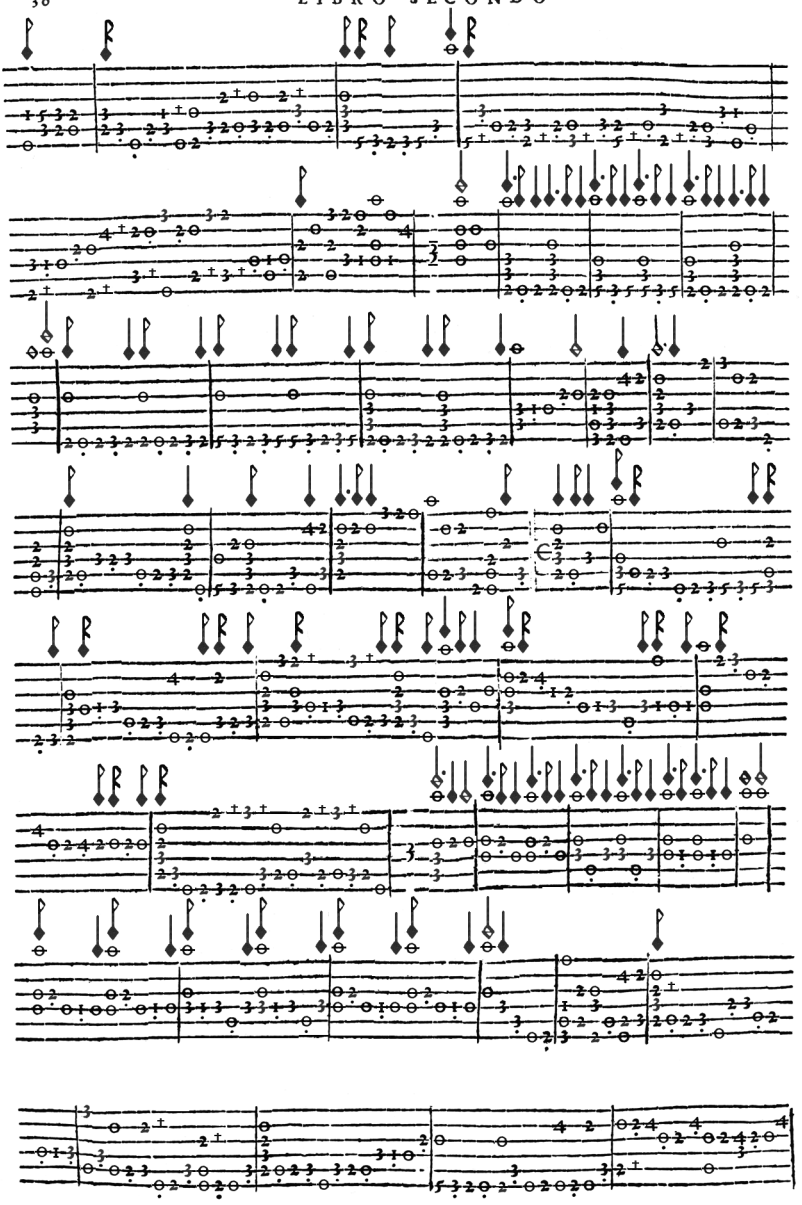


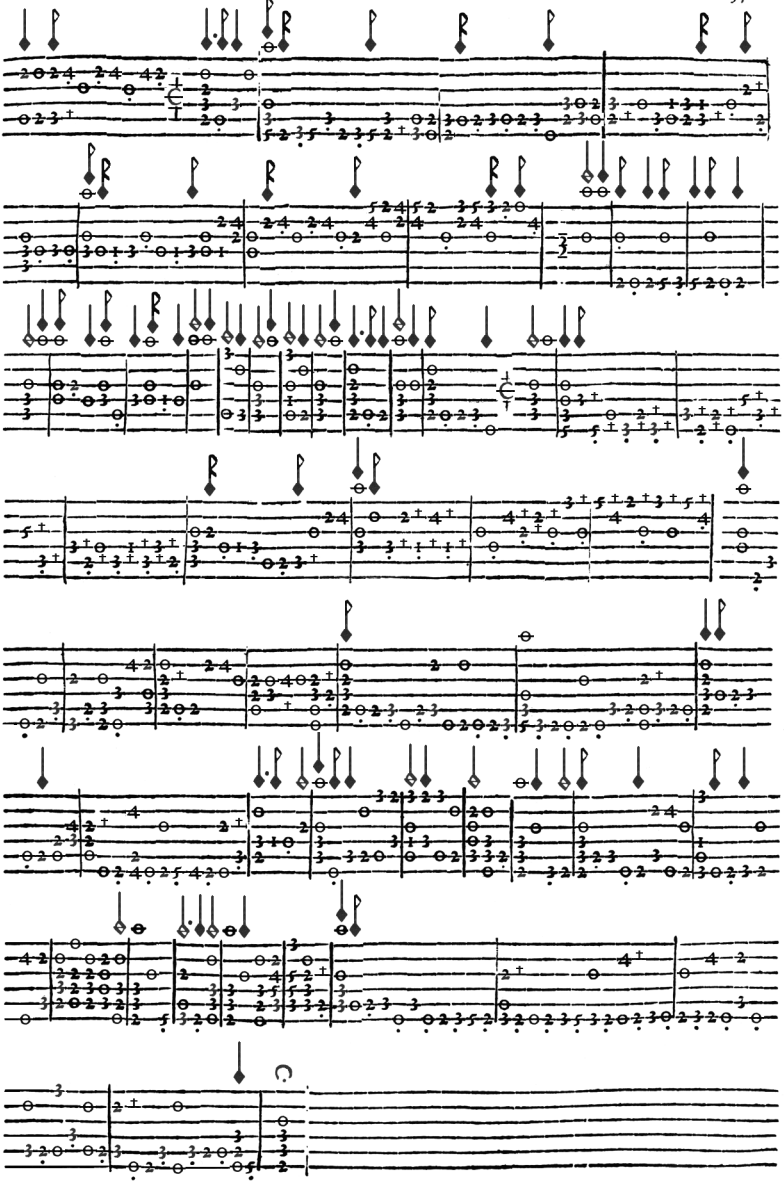



Bariera balletto con
tutte le sue repliche.

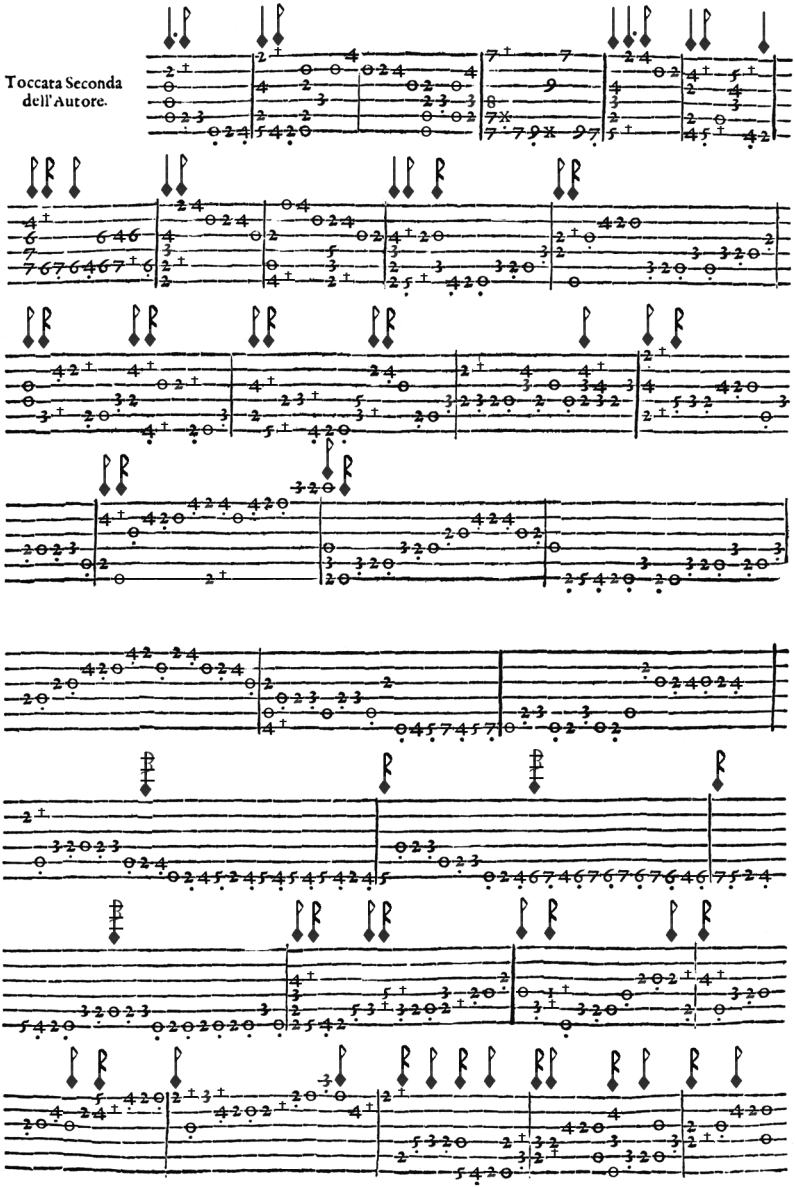


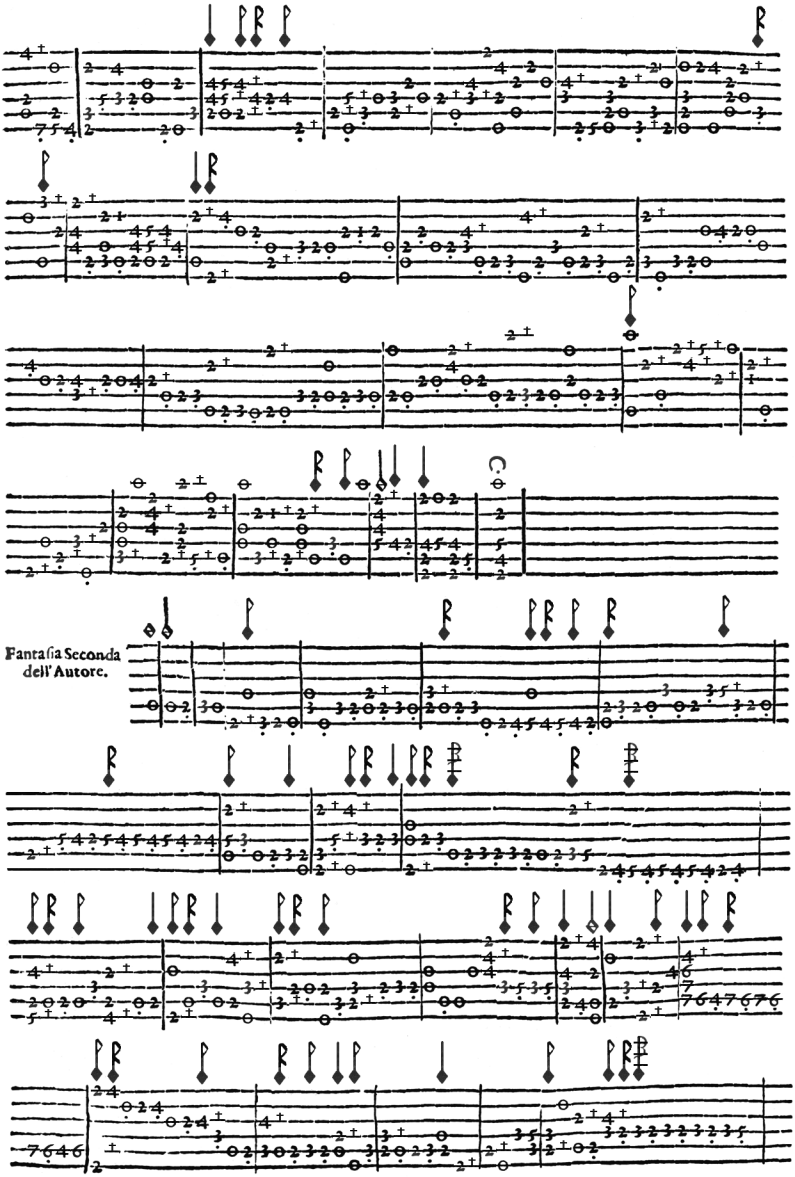


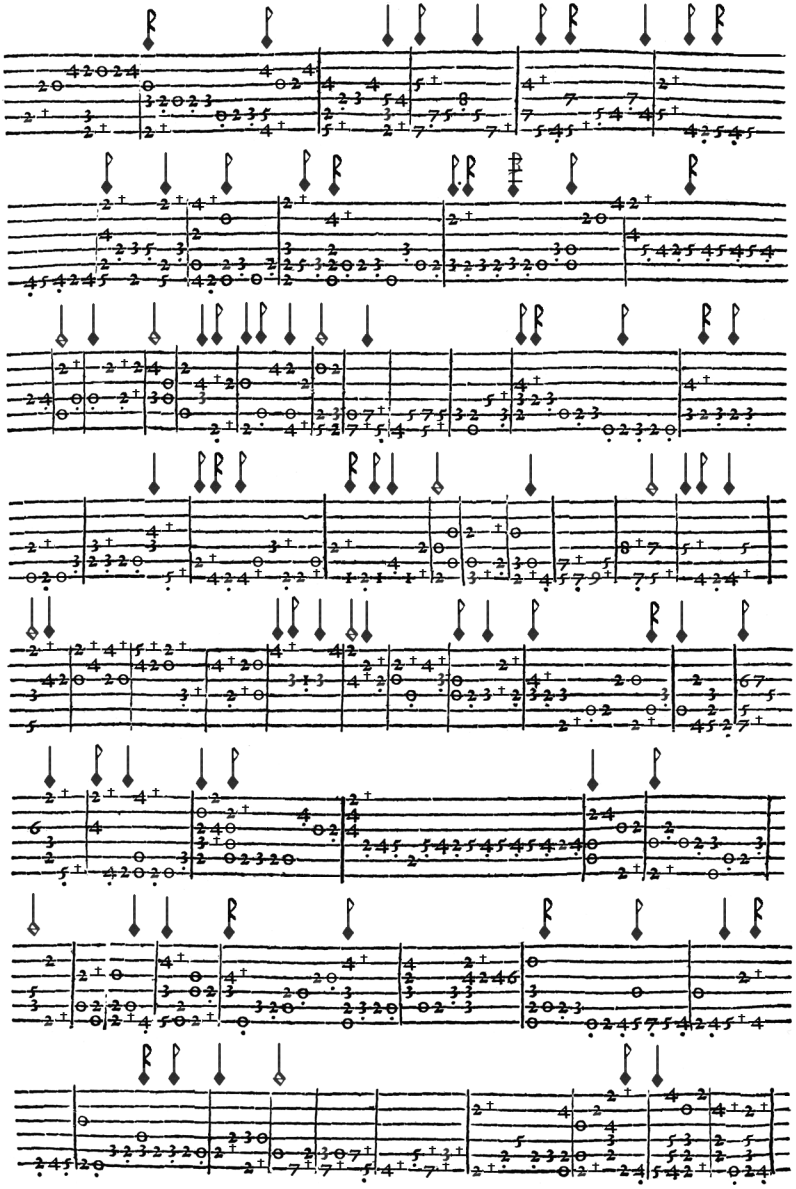


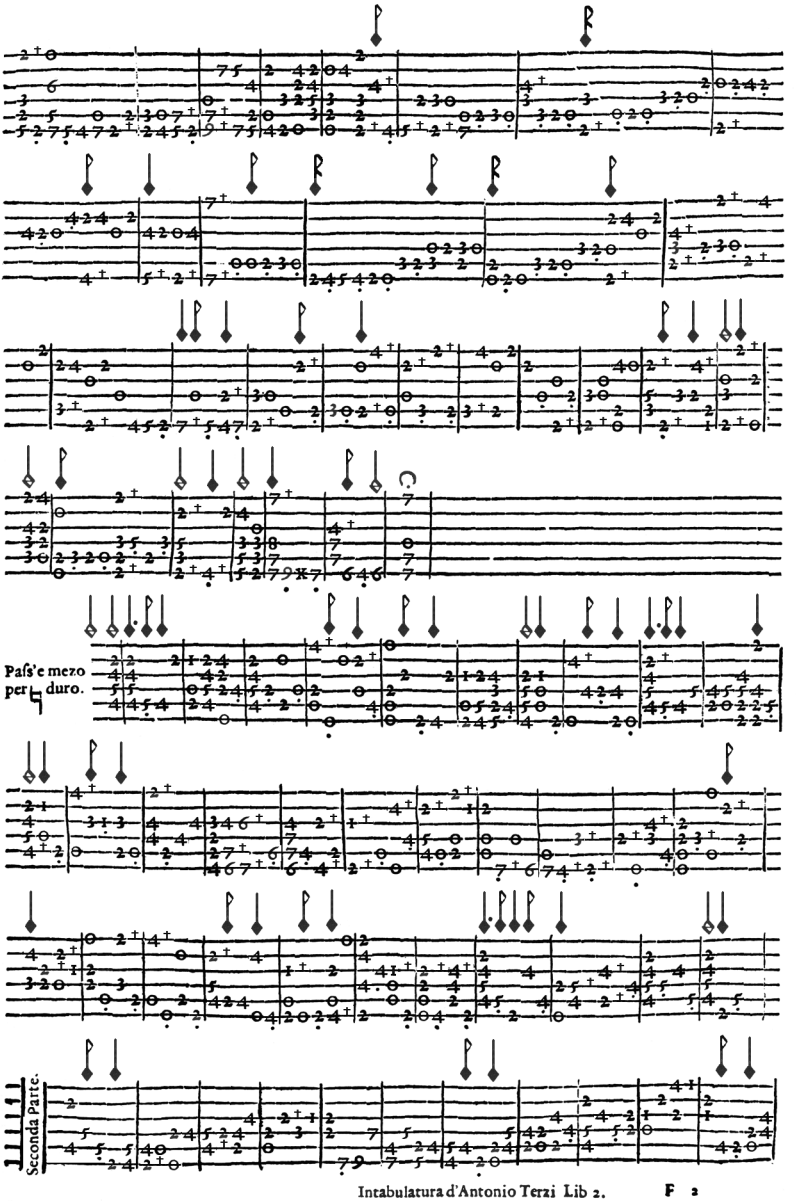


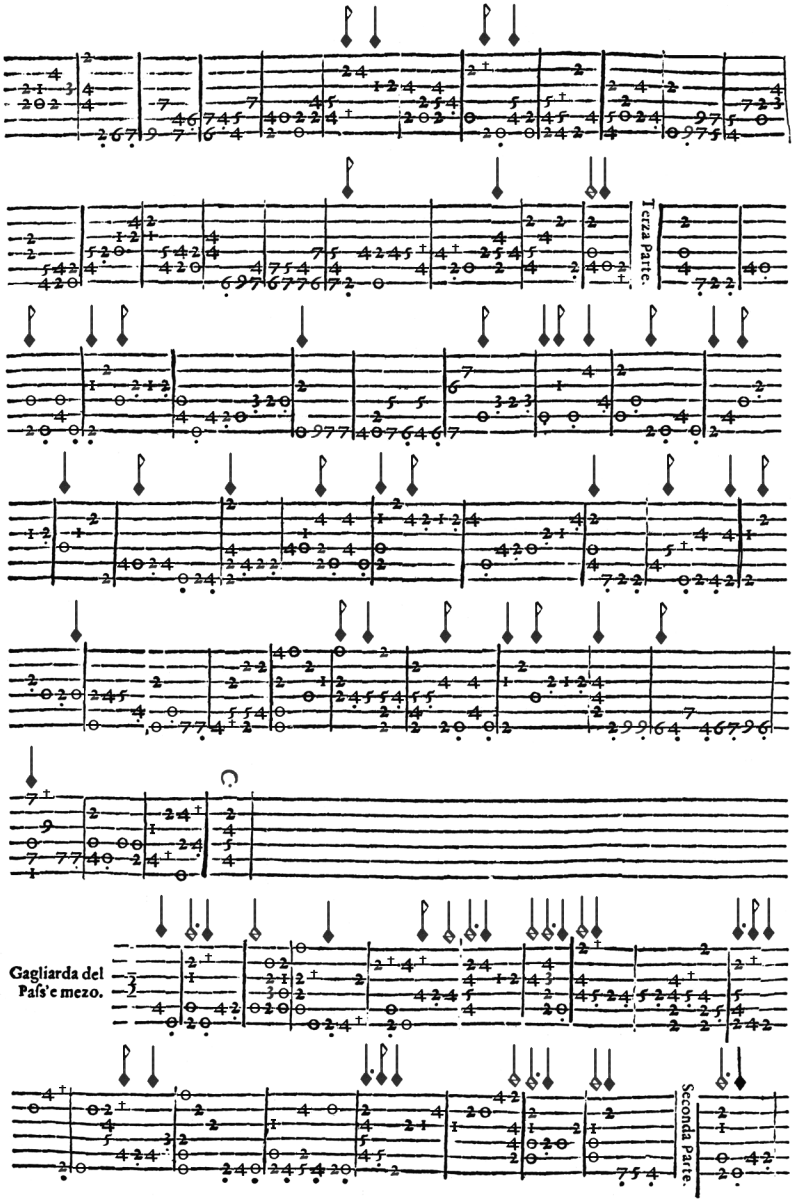
Toccata Seconda dell'Autore.

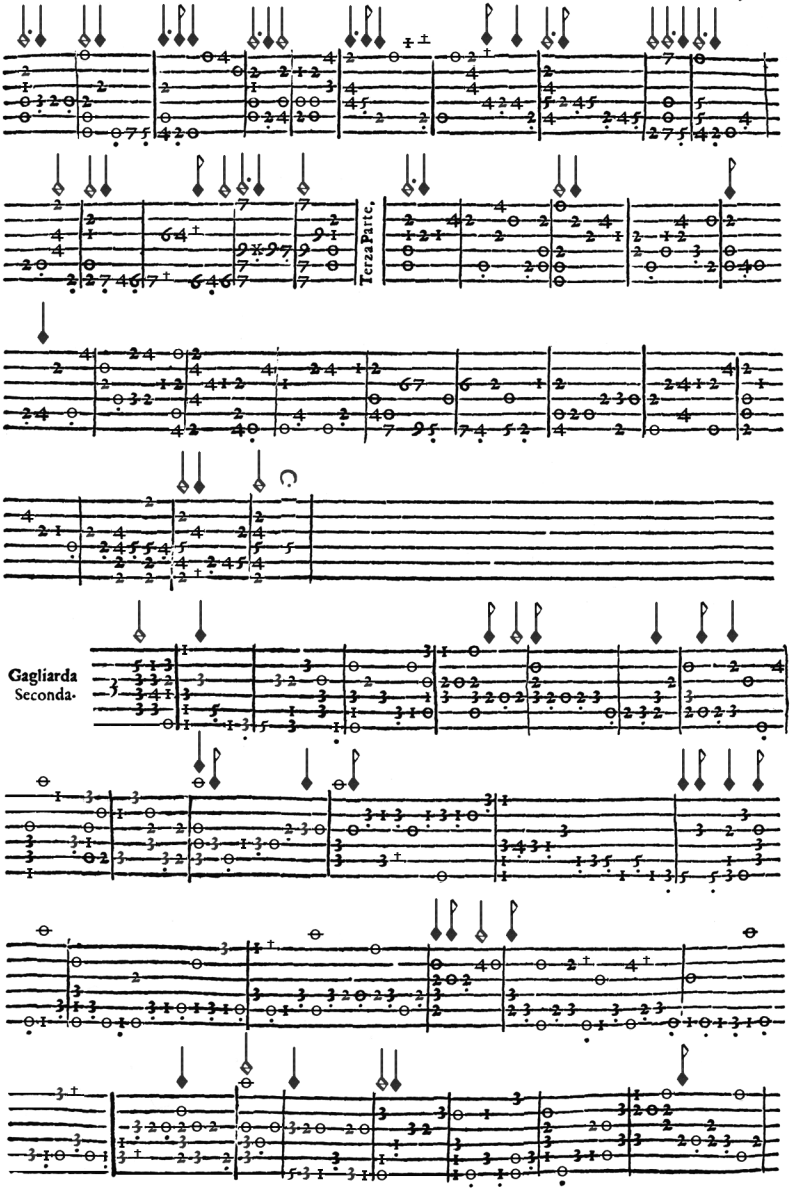


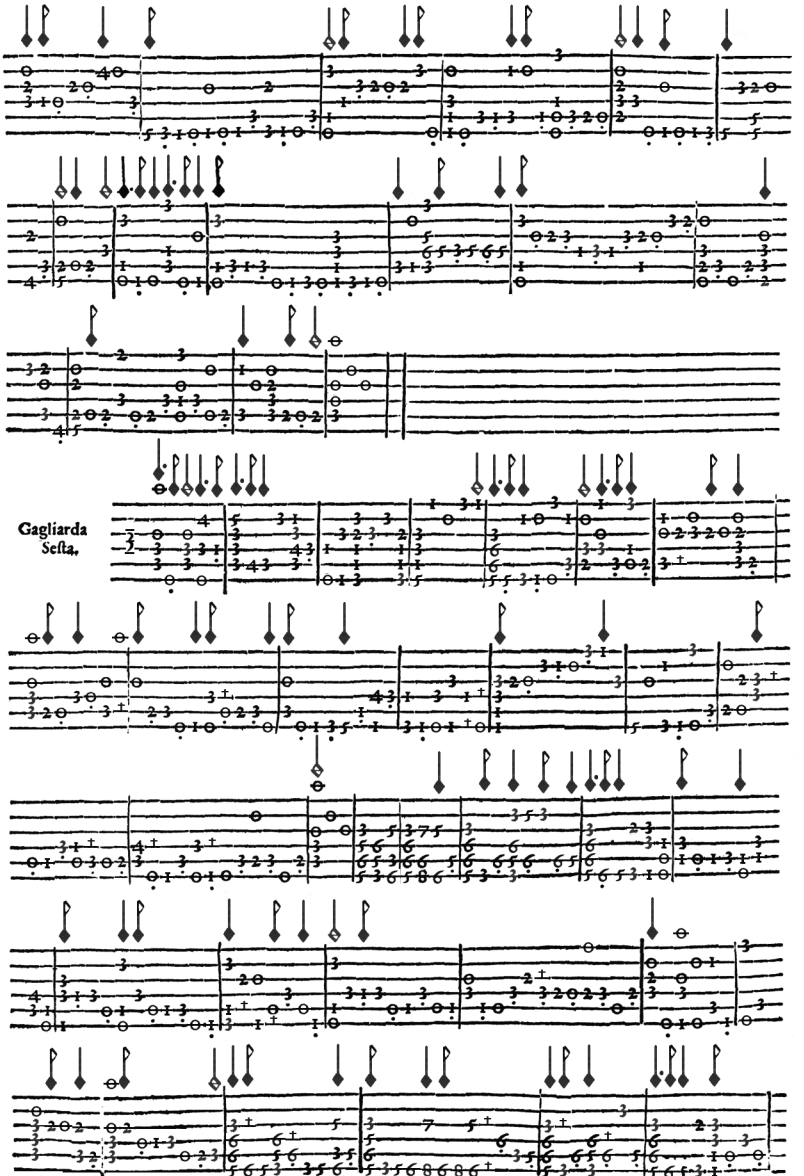

Fantasia Seconda
dell'Autore.




Passe mezo per duro.
Seconda Parte.


Terza Parte.
Gagliarda del
Pais'e mezo.
Seconda Parte.


Terza Parte.
Gagliarda
Seconda.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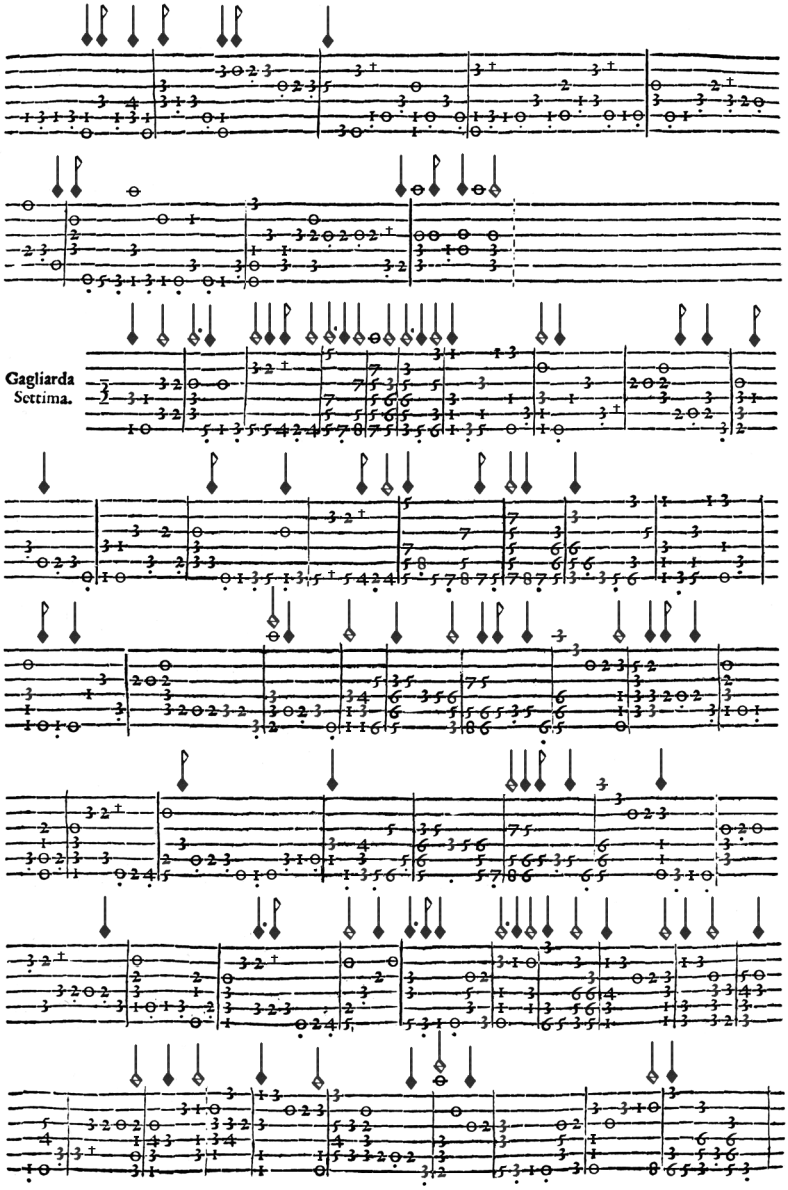
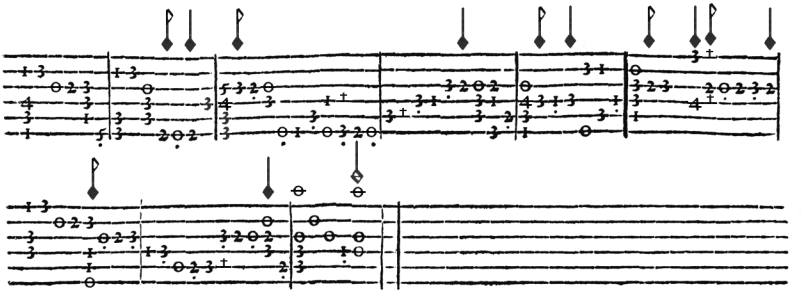
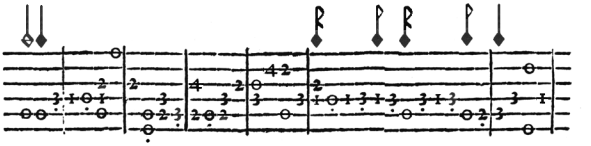
Sesta,

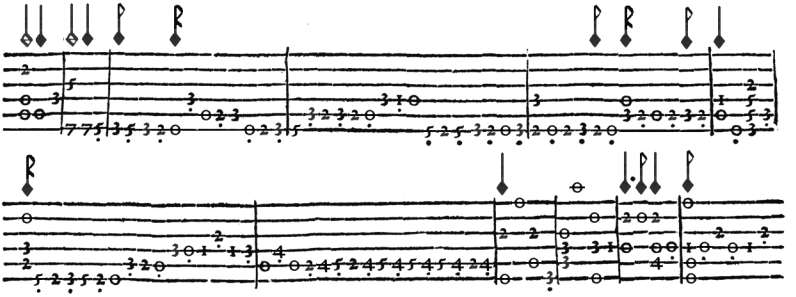

Gagliarda
Settima.

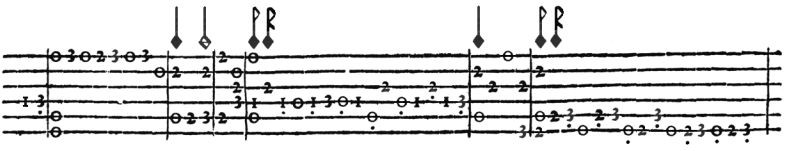


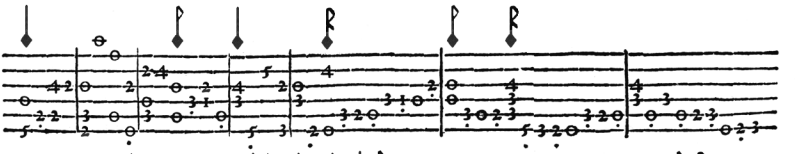
Liutto primo.

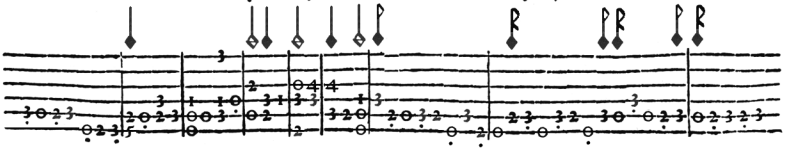
Canzon Francese Alermisault à Cinque Voci di Adriano per ſuonar à due Liutti vniſoni.

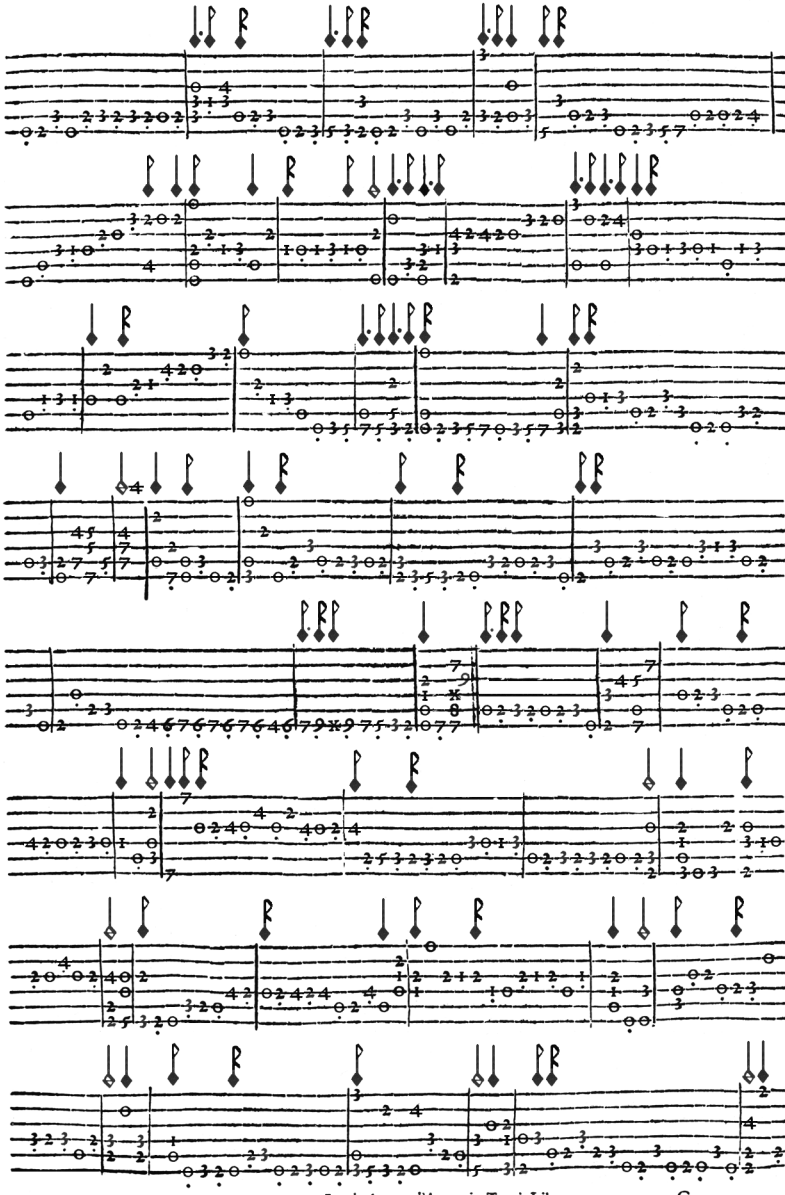


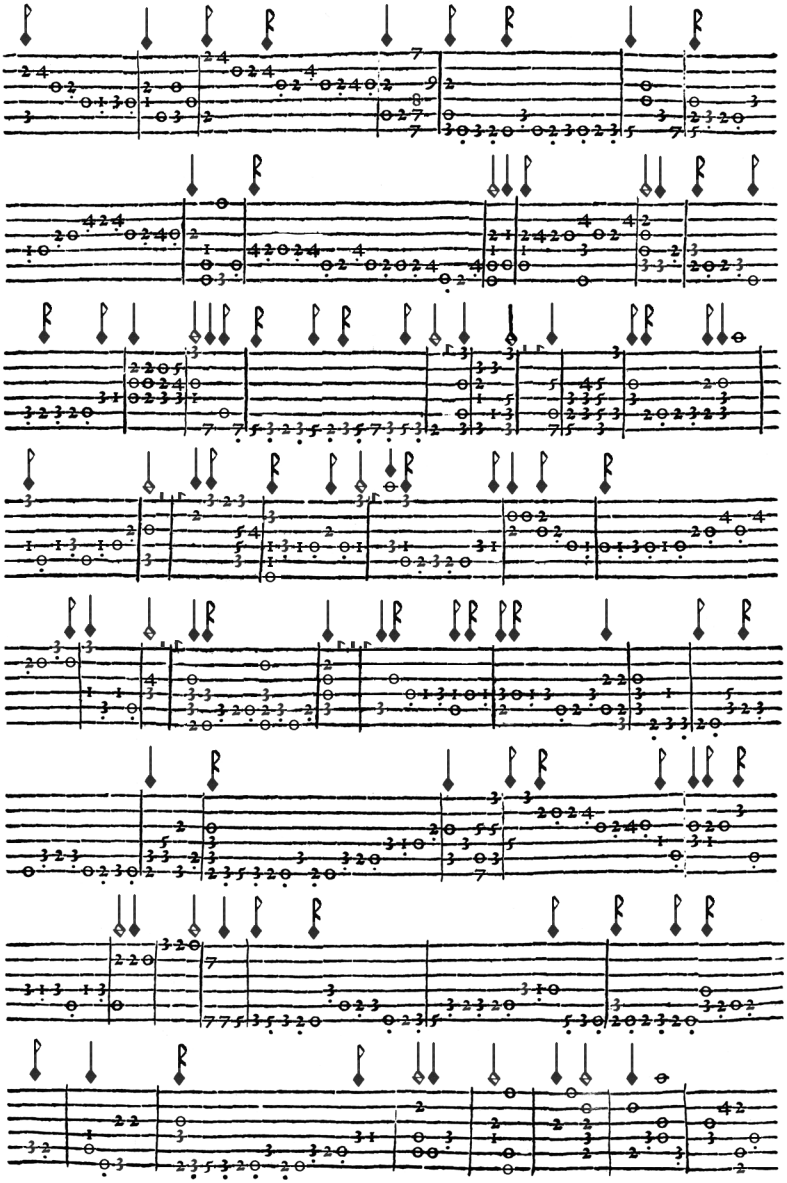


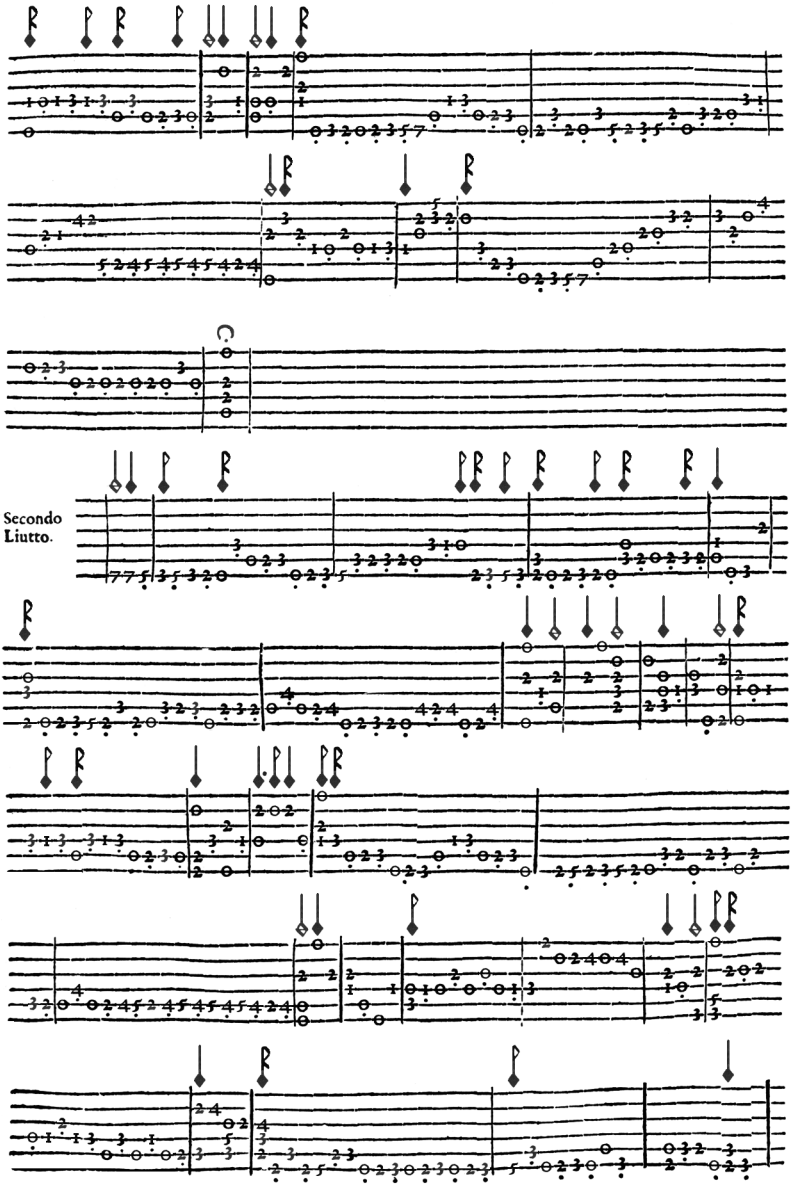


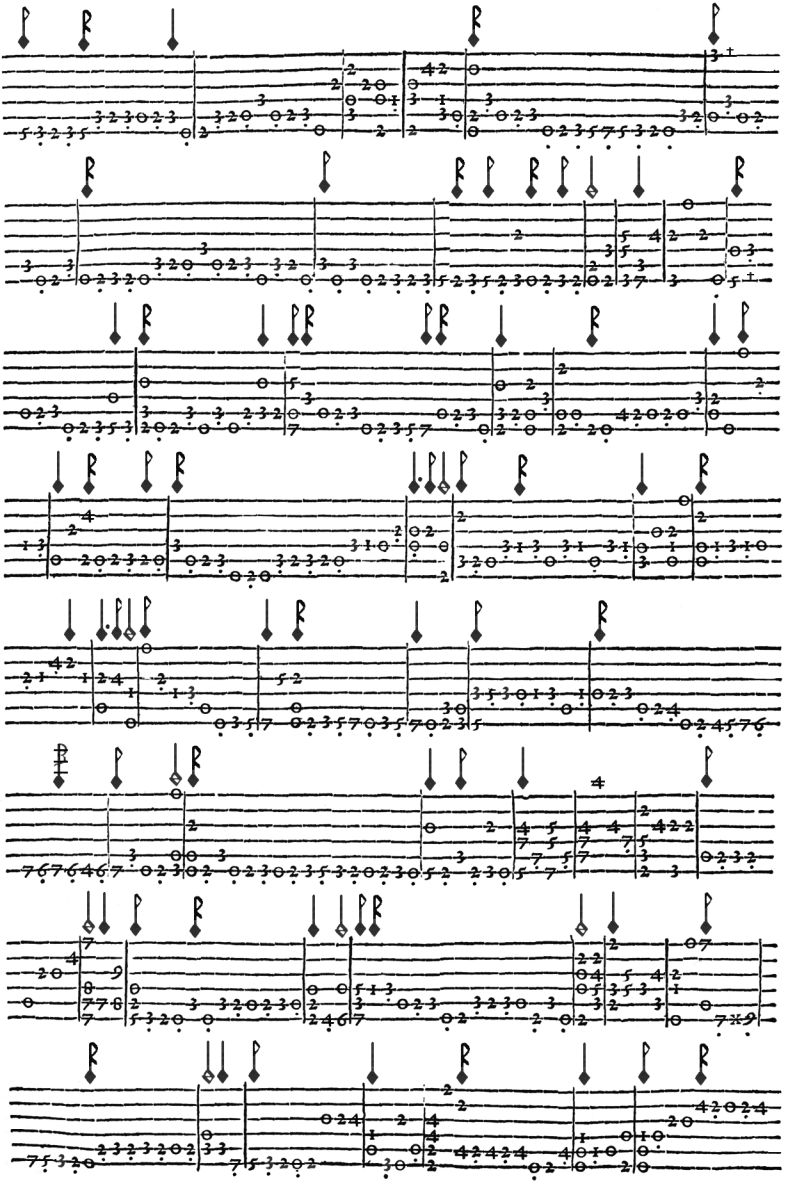


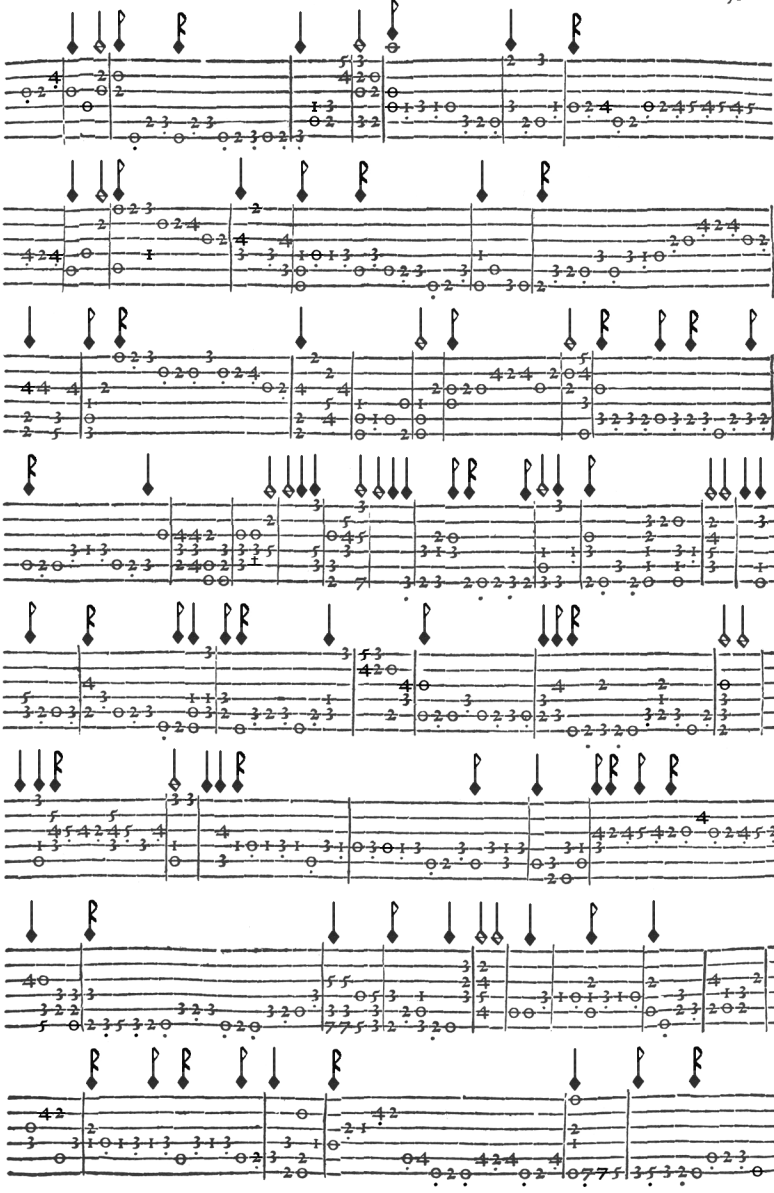


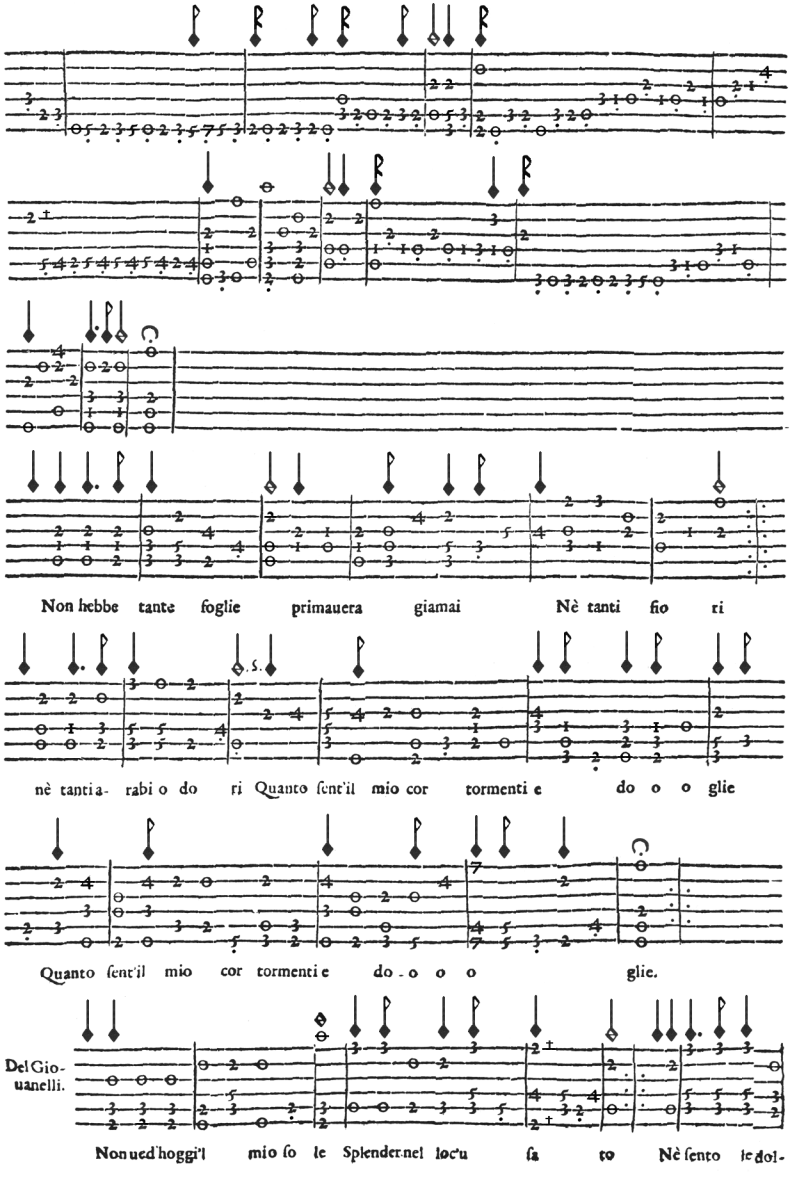


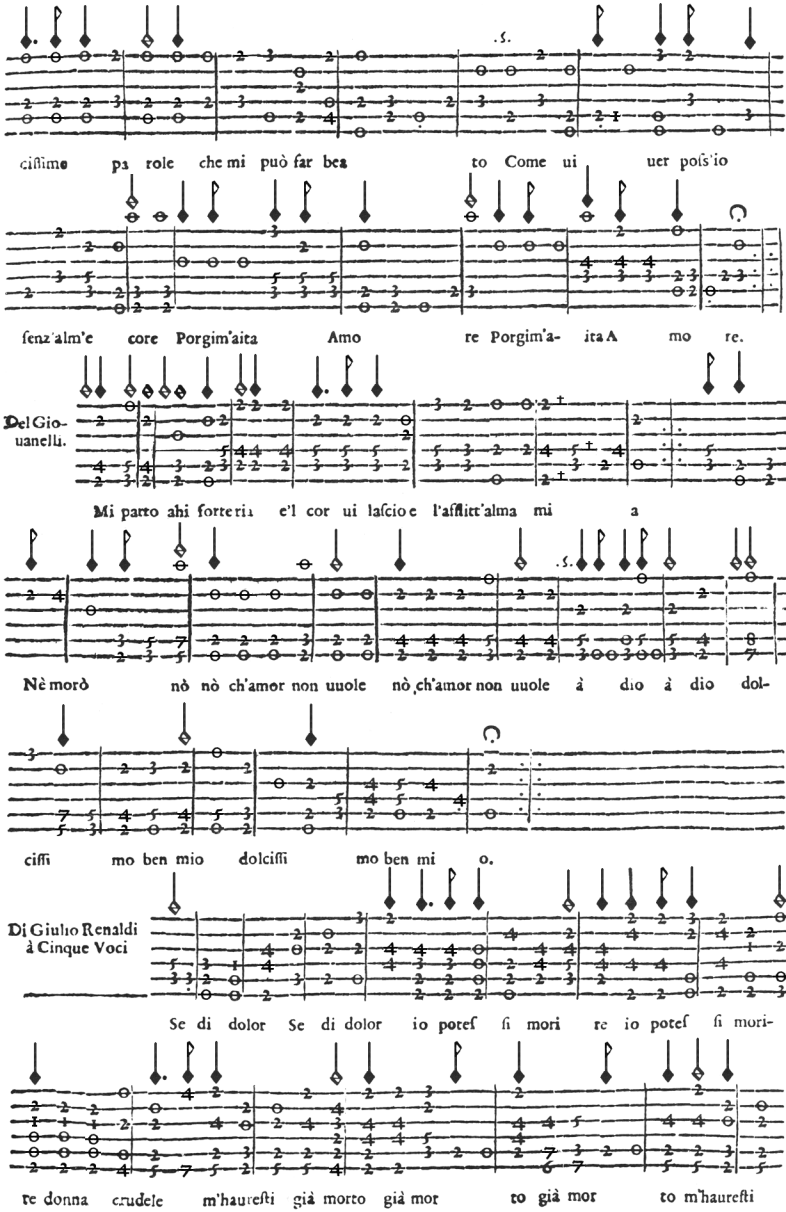


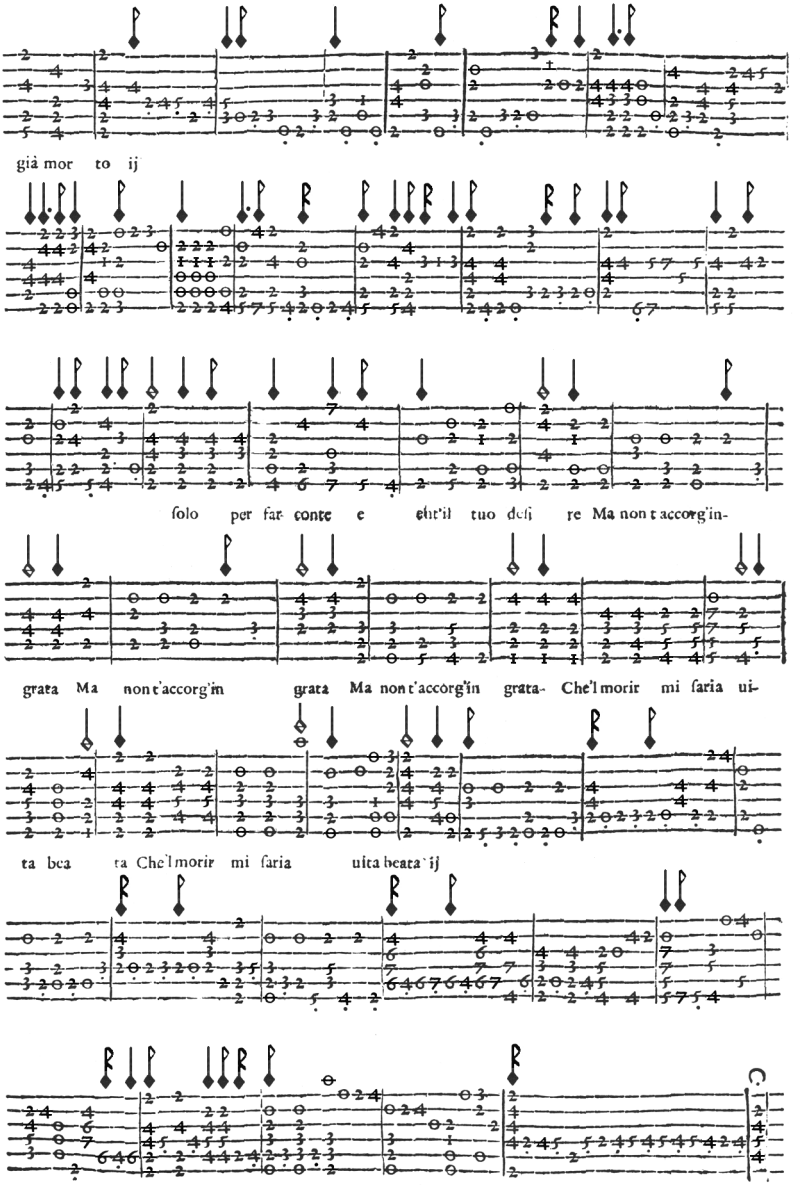

Secondo
Liutto.



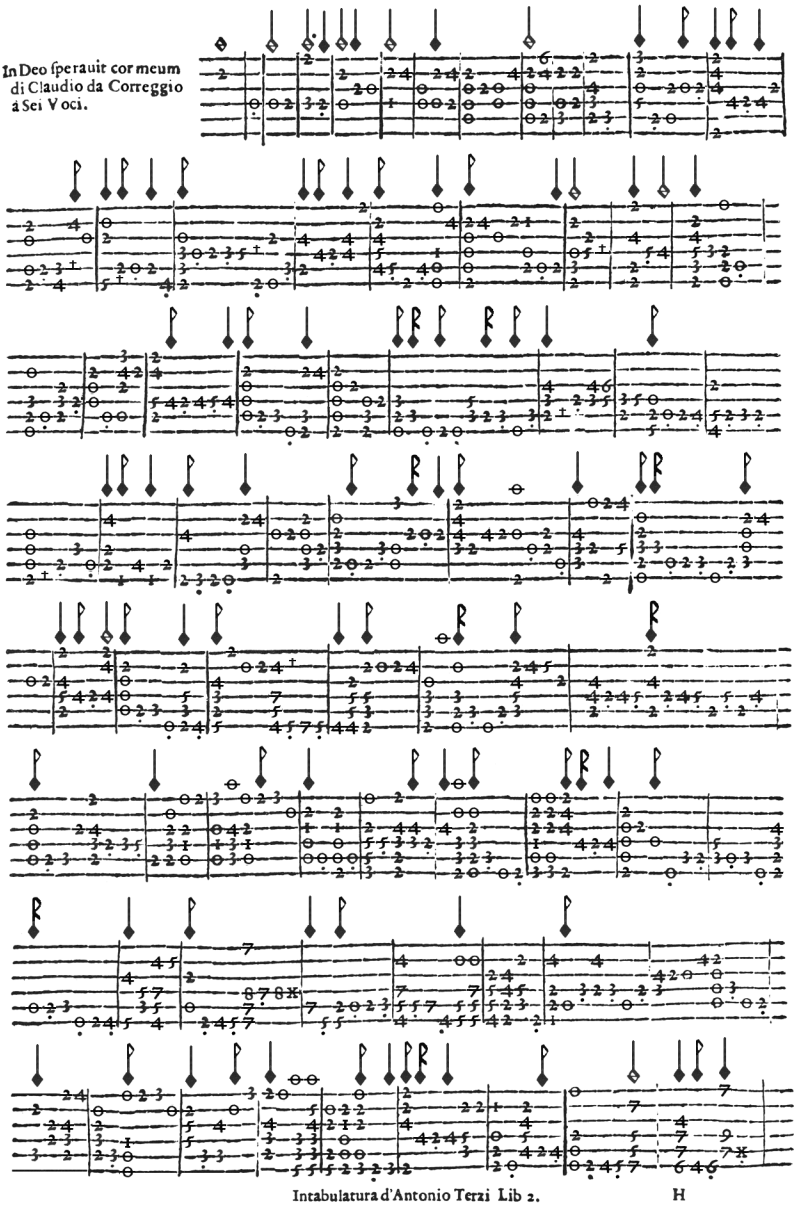


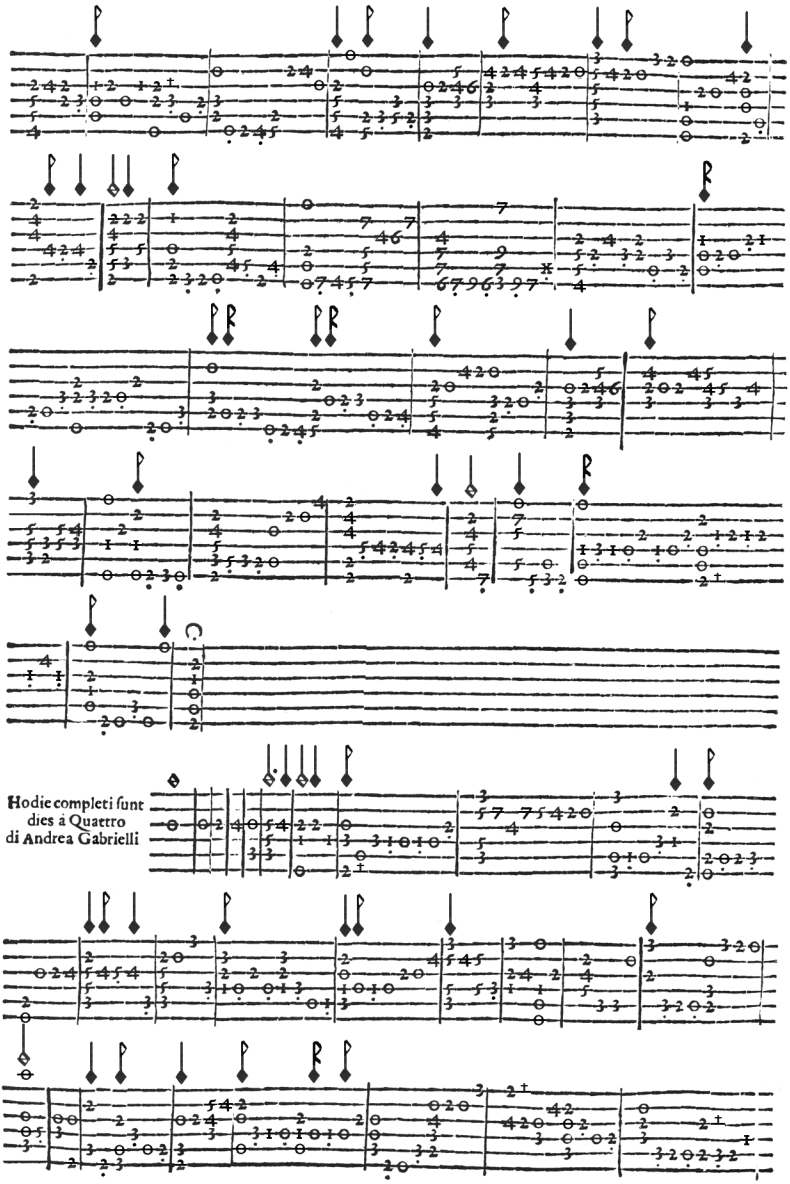

Non hebbe tante foglie primauera giamai Nè tanti fio ri
nè tanti a- rabi o do ri Quanto sent'il mio cor tormenti e do o o glie
Quanto sent'il mio cor tormenti e do o o o glie.
Del Gio- uanelli.
Non ued'hoggi'l mio so le Splender nel loc'u sa to Nè sento le dol-

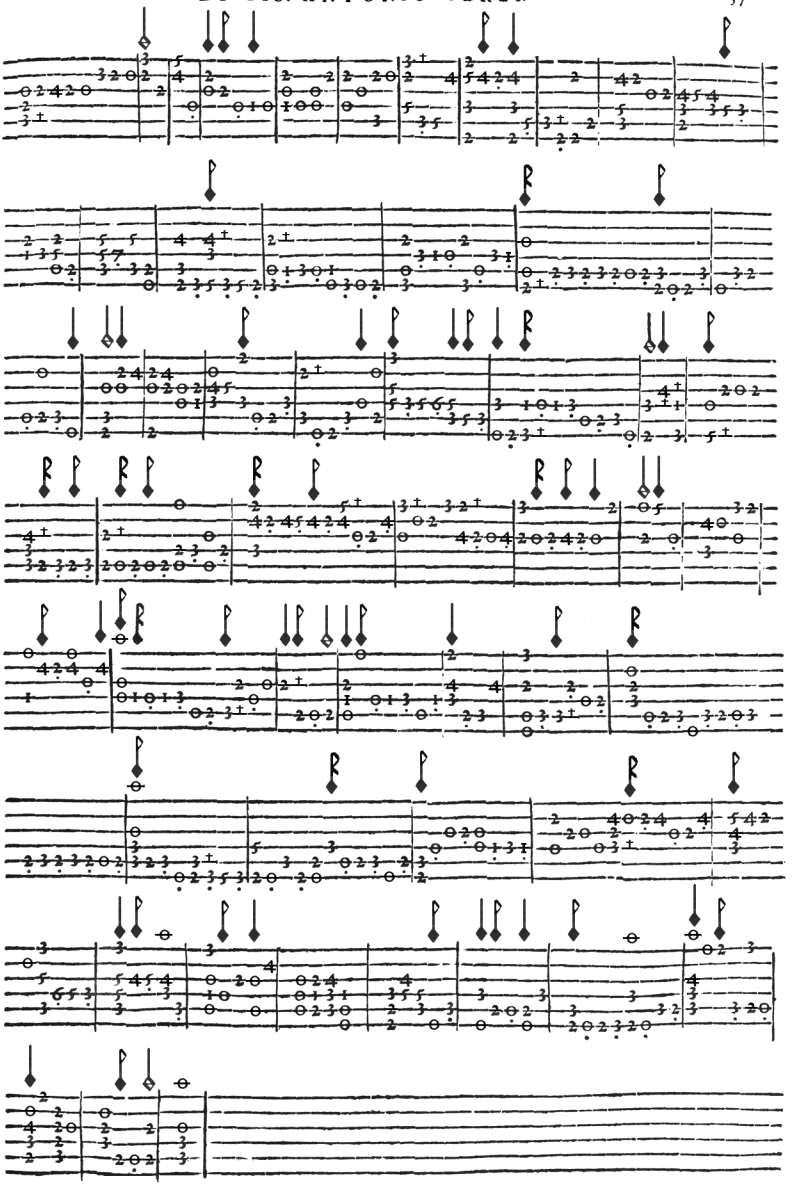

.S.
cissime pa role che mi può far bea to Come ui uer pois'io
senz'alm'e core Porgim'aita Amo re Porgim'a- ita A mo re.
Del Gio-
uanelli.
Mi parto ahi forteria e'l cor ui lascio e l'afflitt'alma mi a
.S.
Nè morò nò nò ch'amor non uuole nò ch'amor non uuole à dio à dio dol-
ciss mo ben mio dolciss mo ben mi o.
Di Giulio Renaldi
à Cinque Voci
Se di dolor Se di dolor io potes si mori re io potes si mori-
re donna crudele m'hauresti già morto già mor to già mor to m'hauresti


già mor to ij
solo per far conte e ehi'il tuo defi re Ma non t'accorg'in-
grata Ma non t'accorg'in grata Ma non t'accorg'in grata- Che'l morir mi faria ui-
ta bea ta Che'l morir mi faria uita beata ij

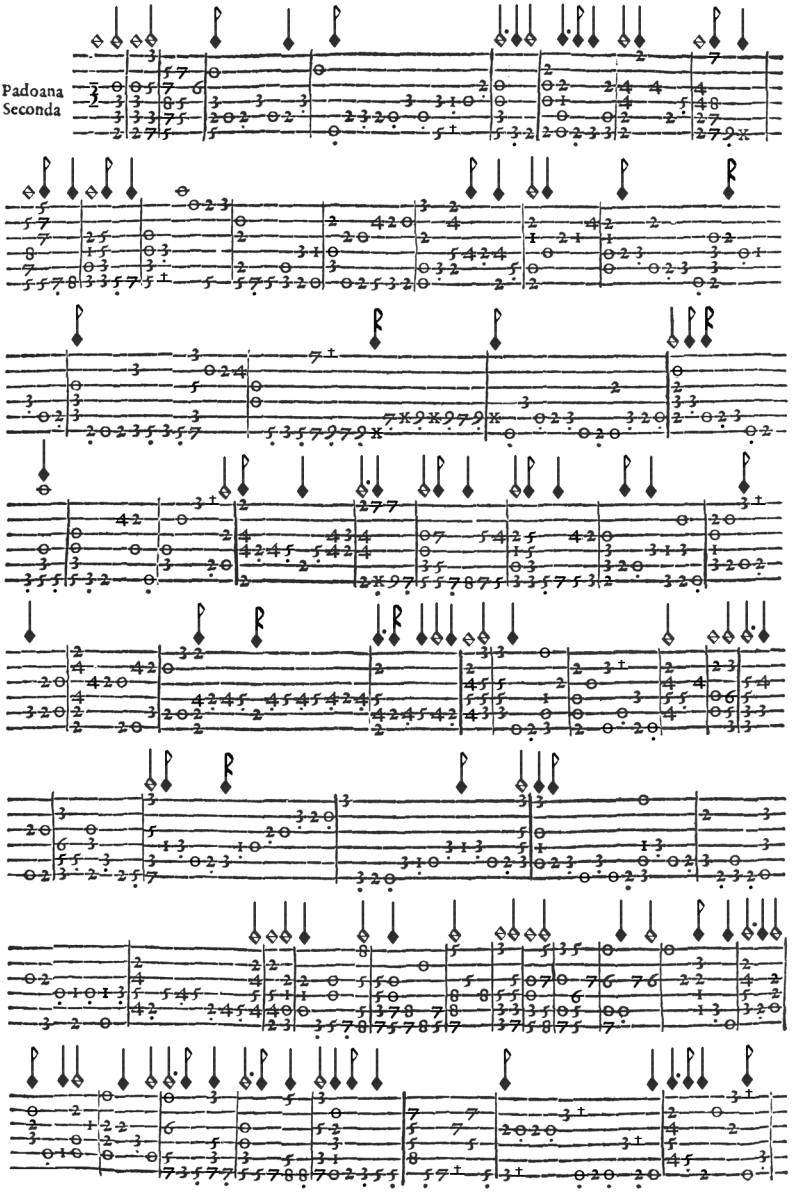
In Deo ſperauit cor meum di Claudio da Correggio a Sei Voci.

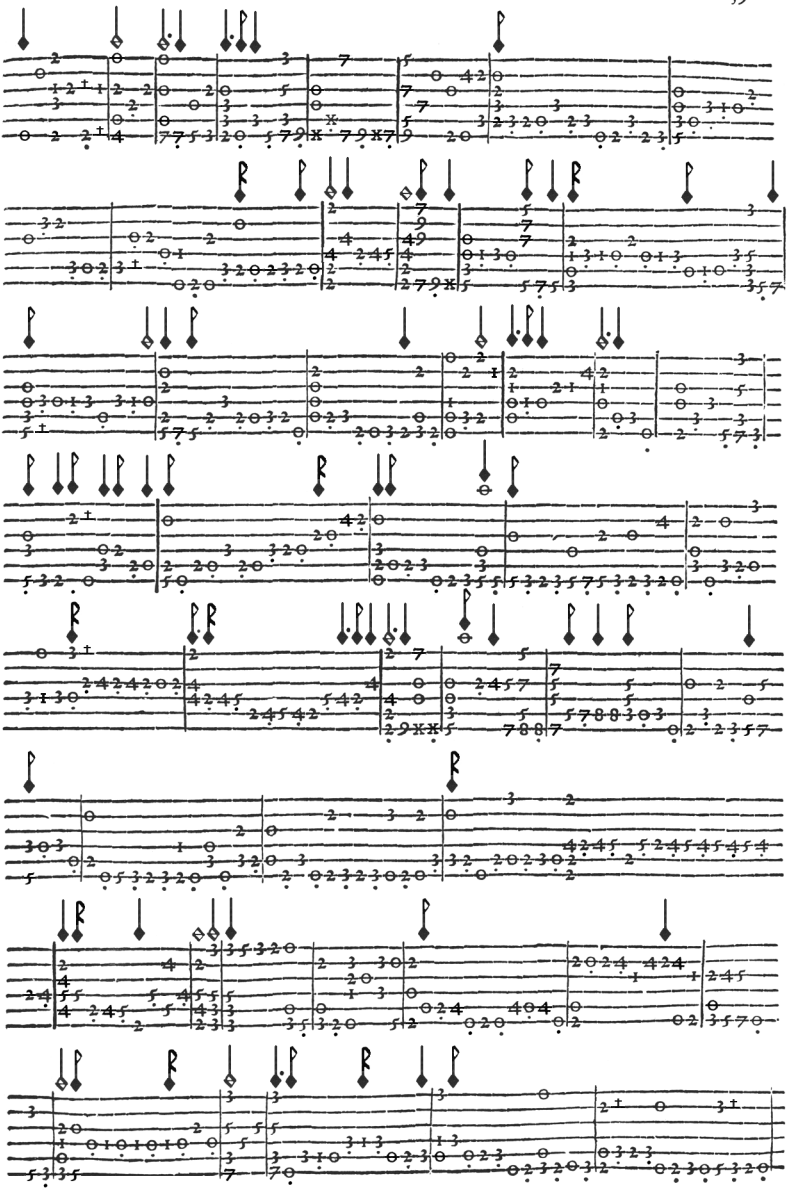


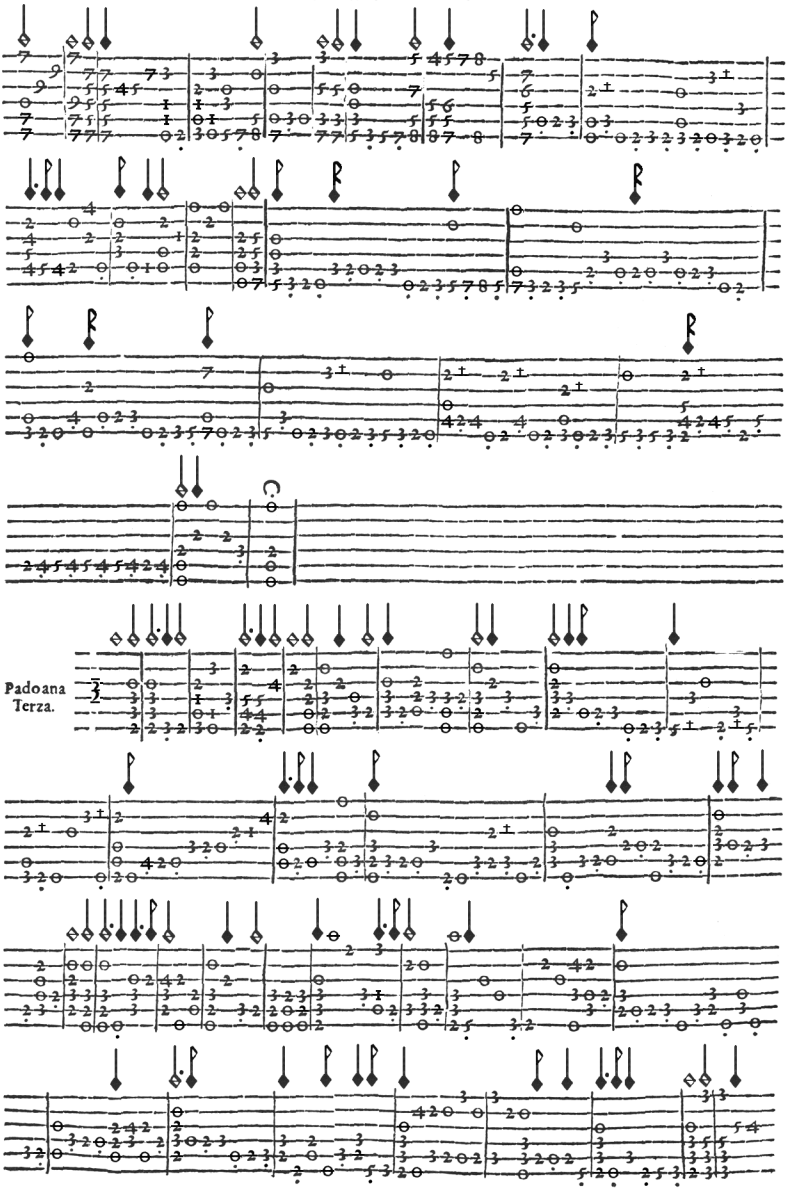

Hodie completi sunt
dies à Quattro
di Andrea Gabrielli

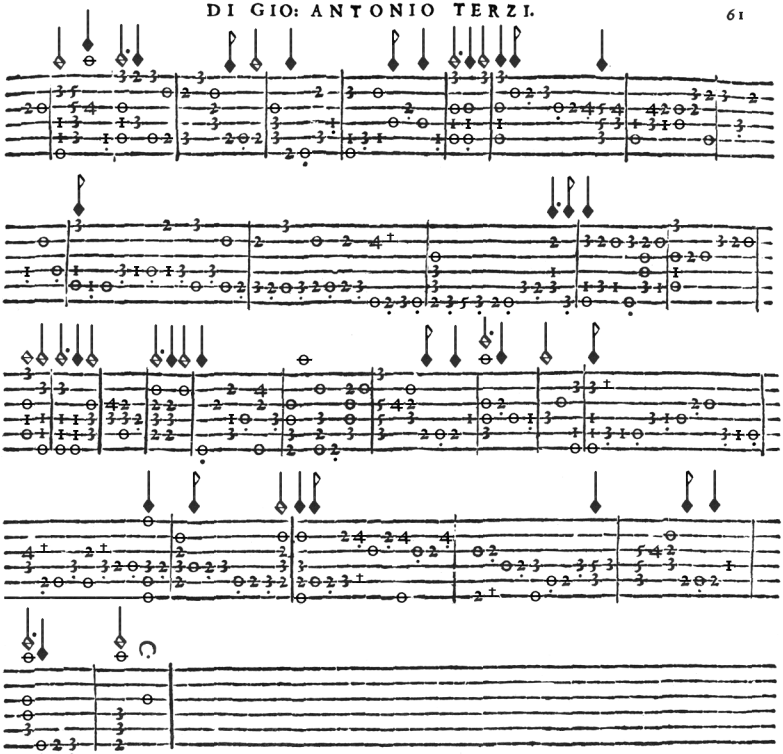


Padoana
Seconda

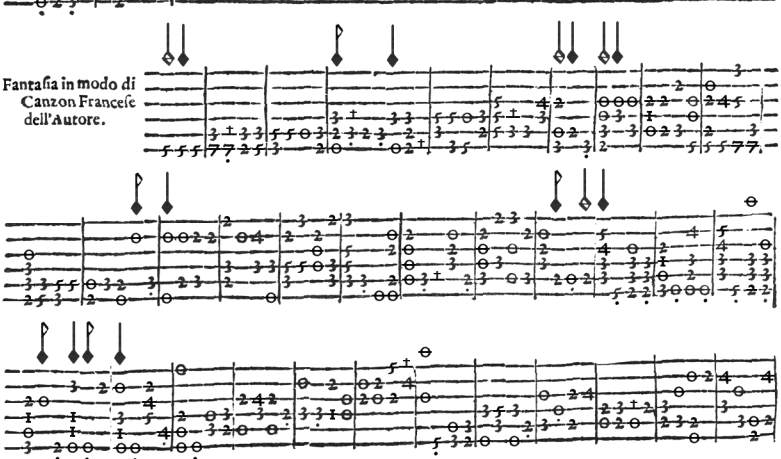


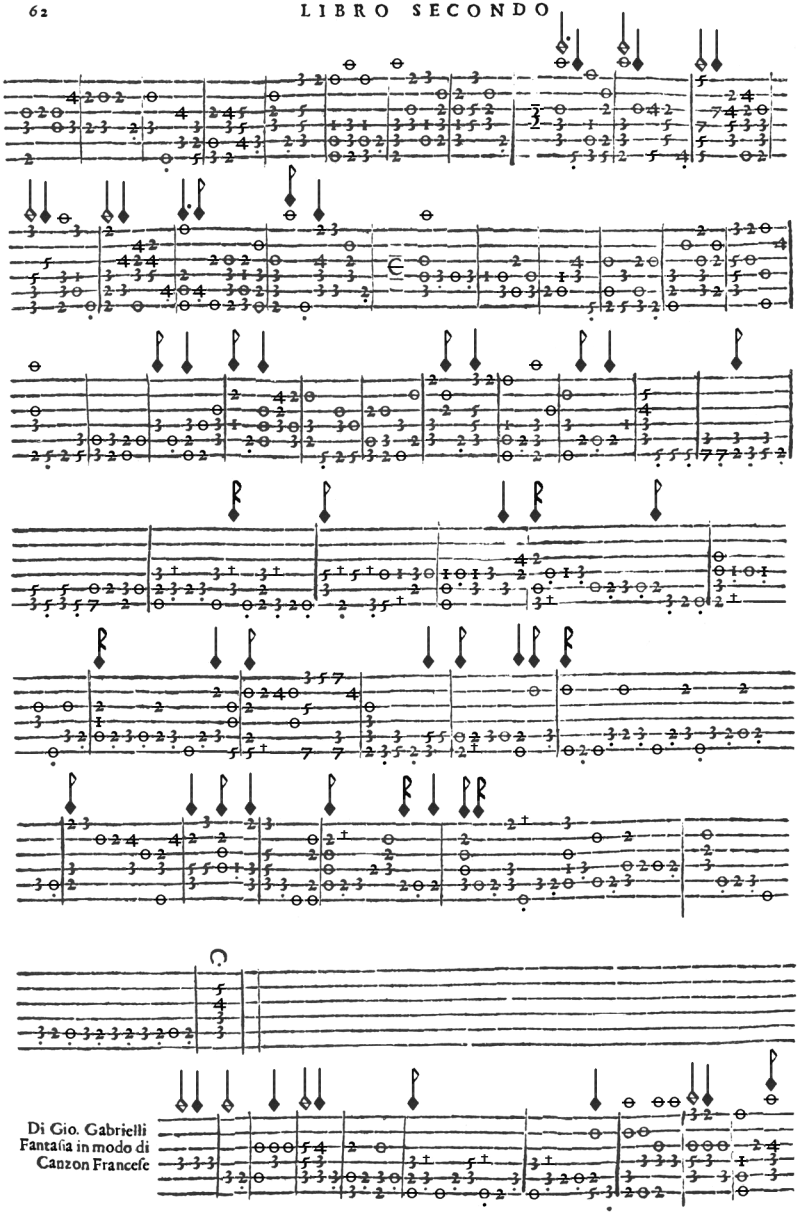



Padoana
Terza.

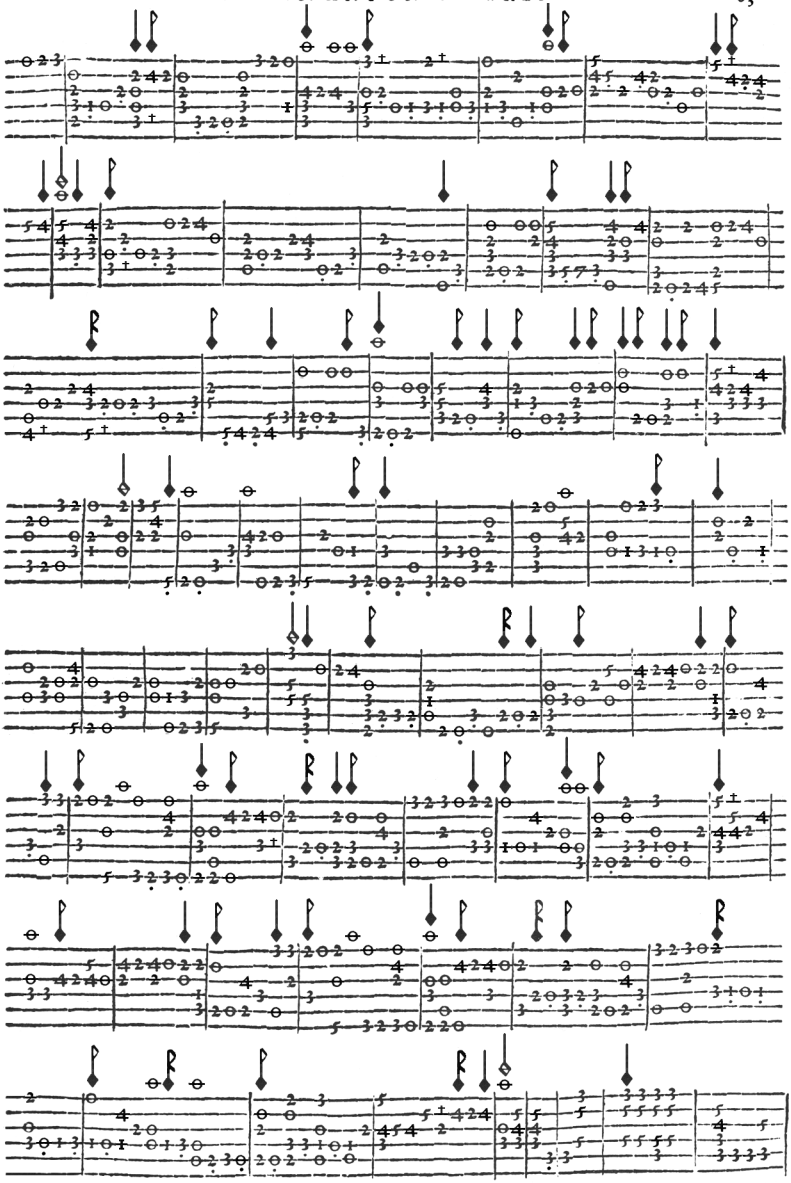


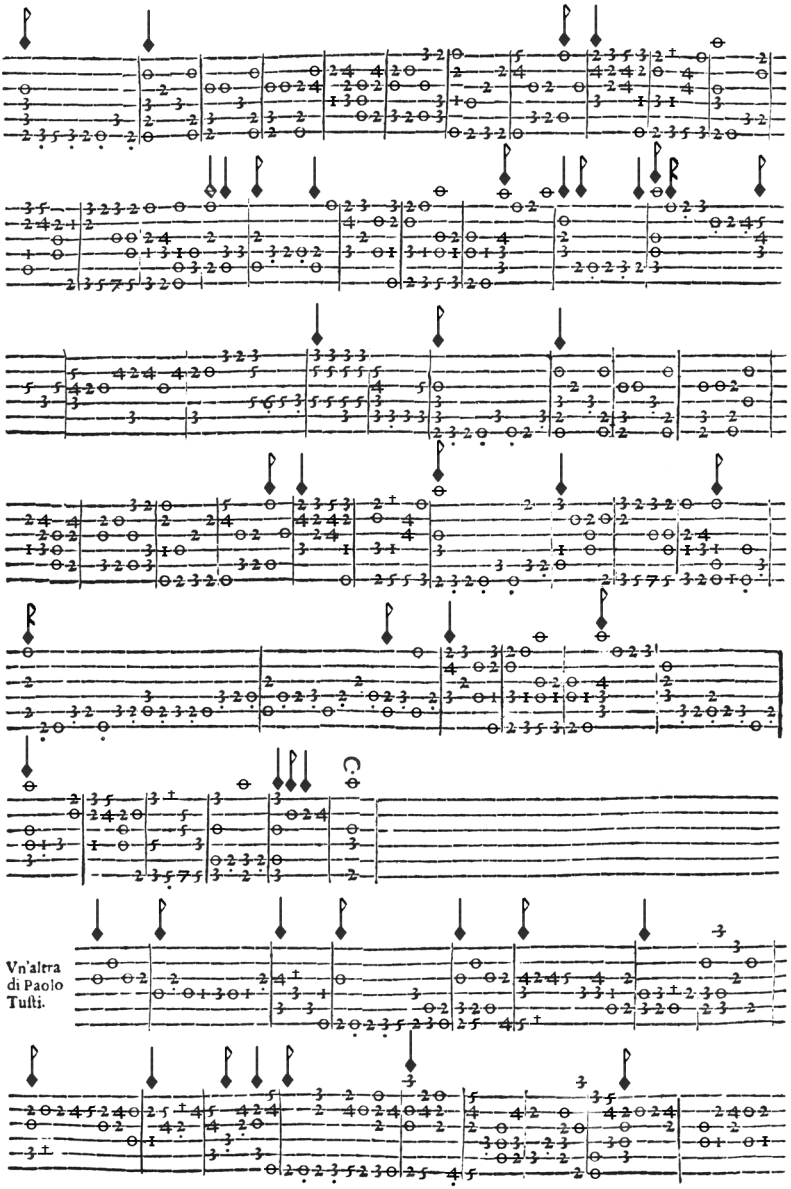
Fantasia in modo di
Canzon Franceſe
dell'Autore.

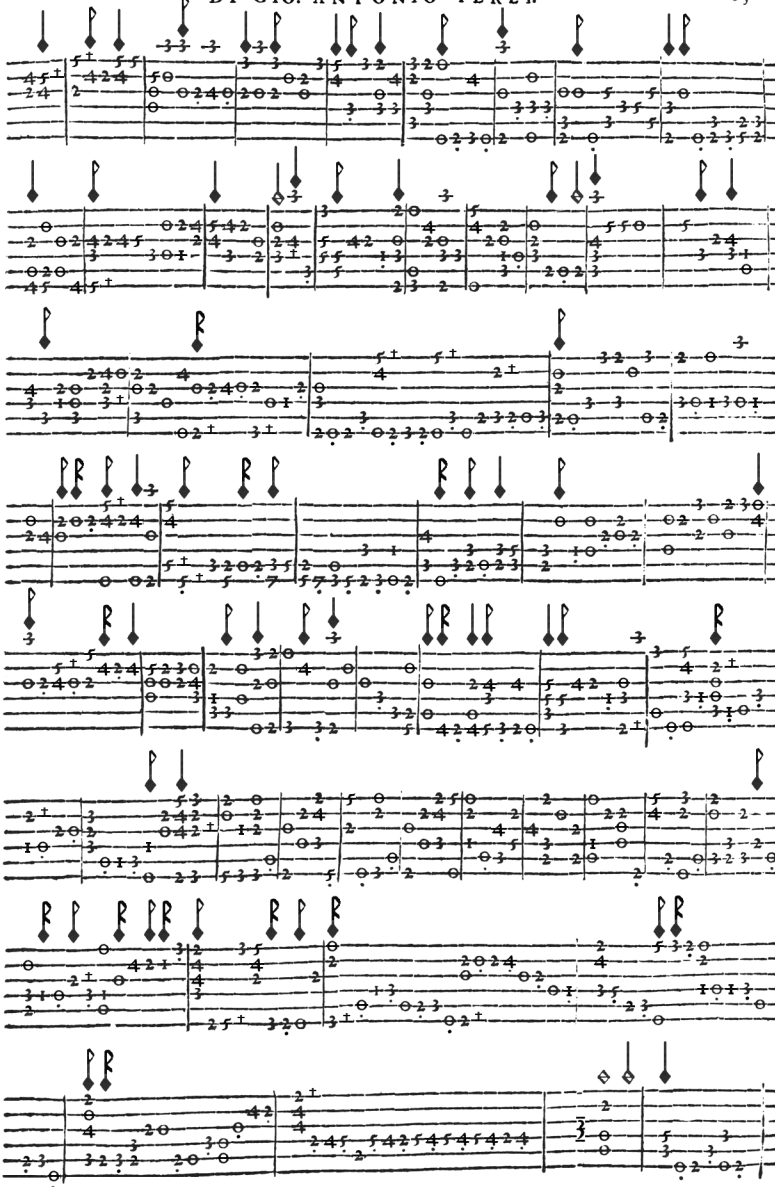


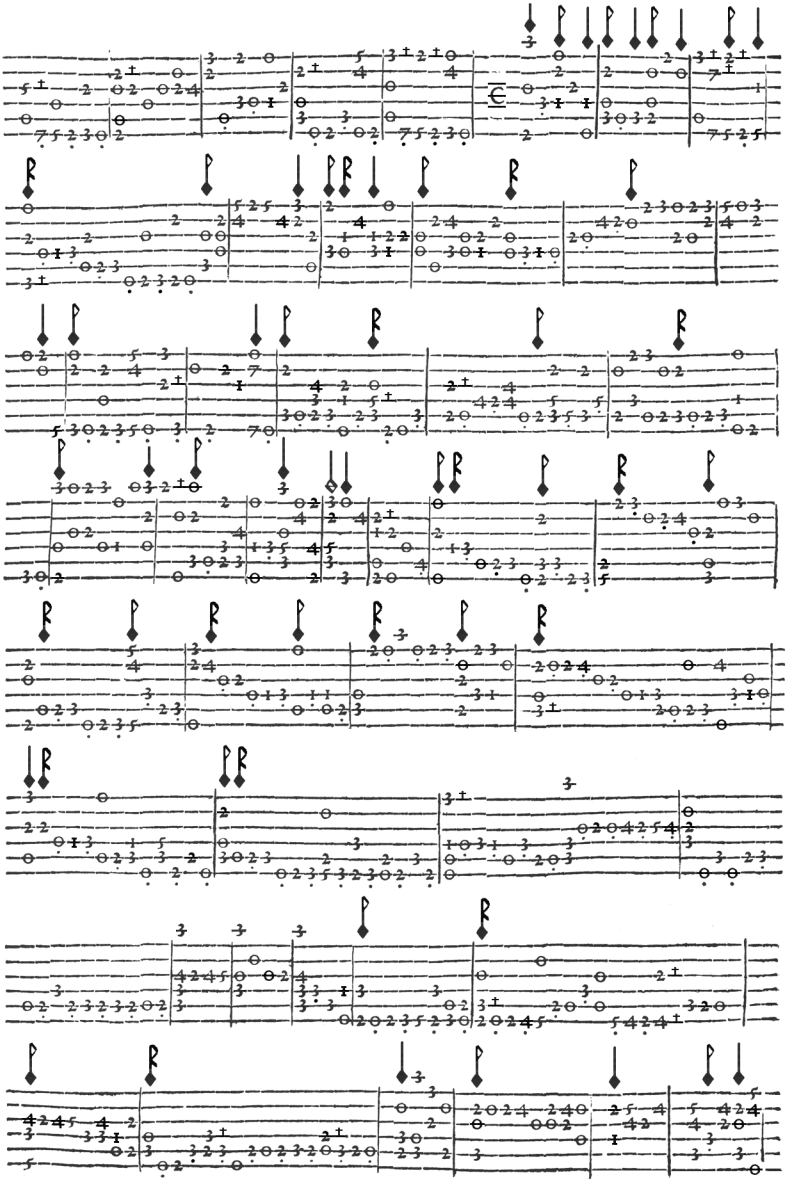


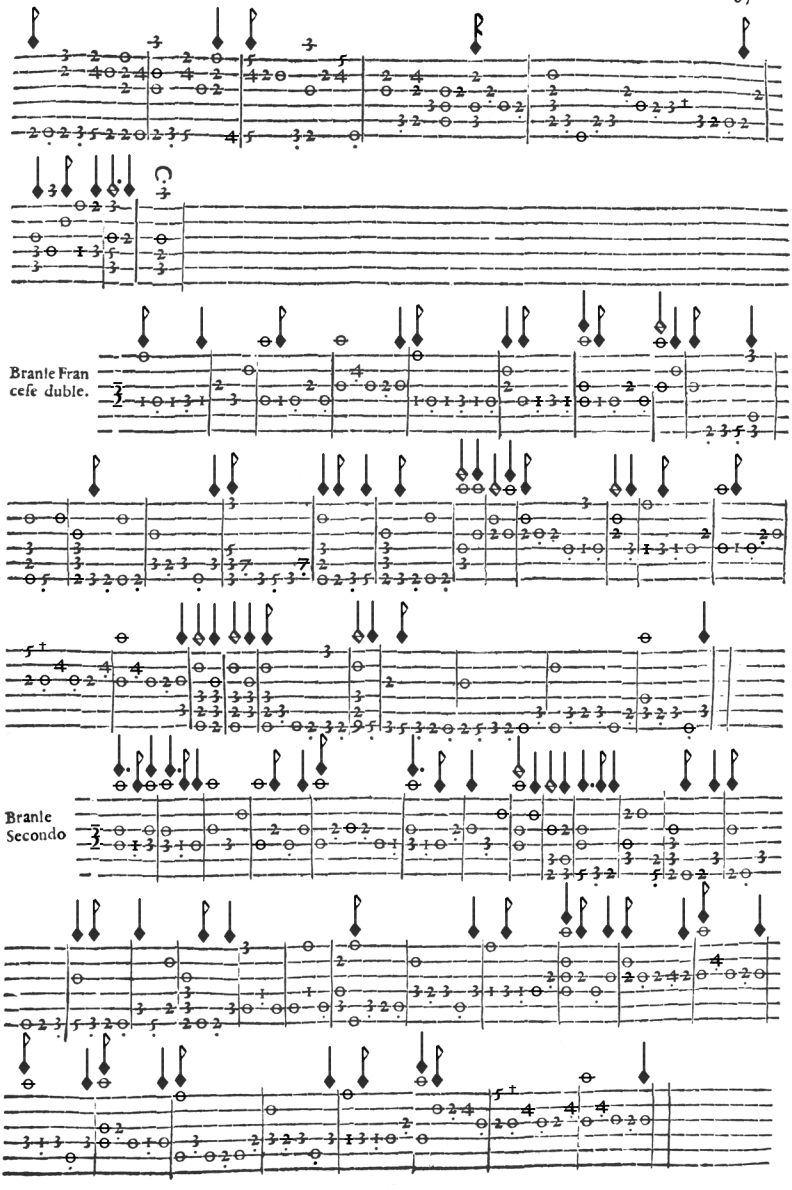
Di Gio. Gabrielli
Fantaſia in modo di
Canzon Franceſe

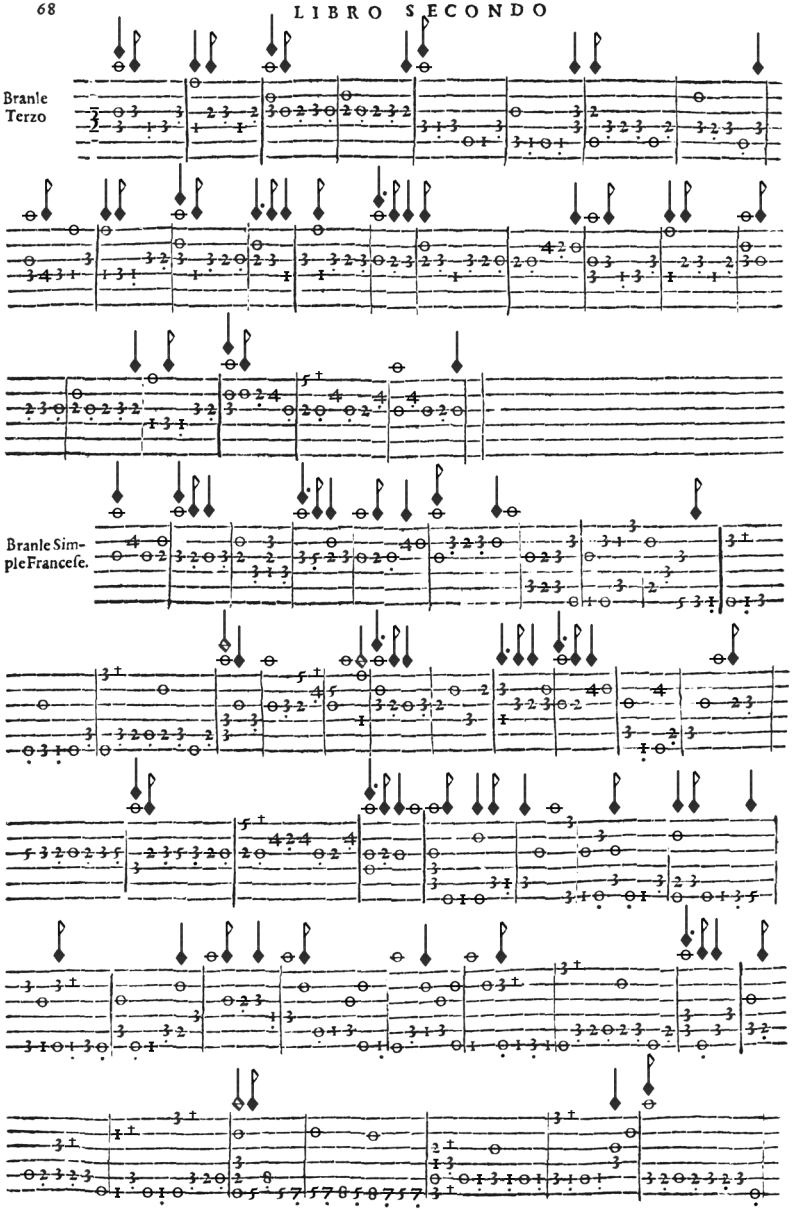


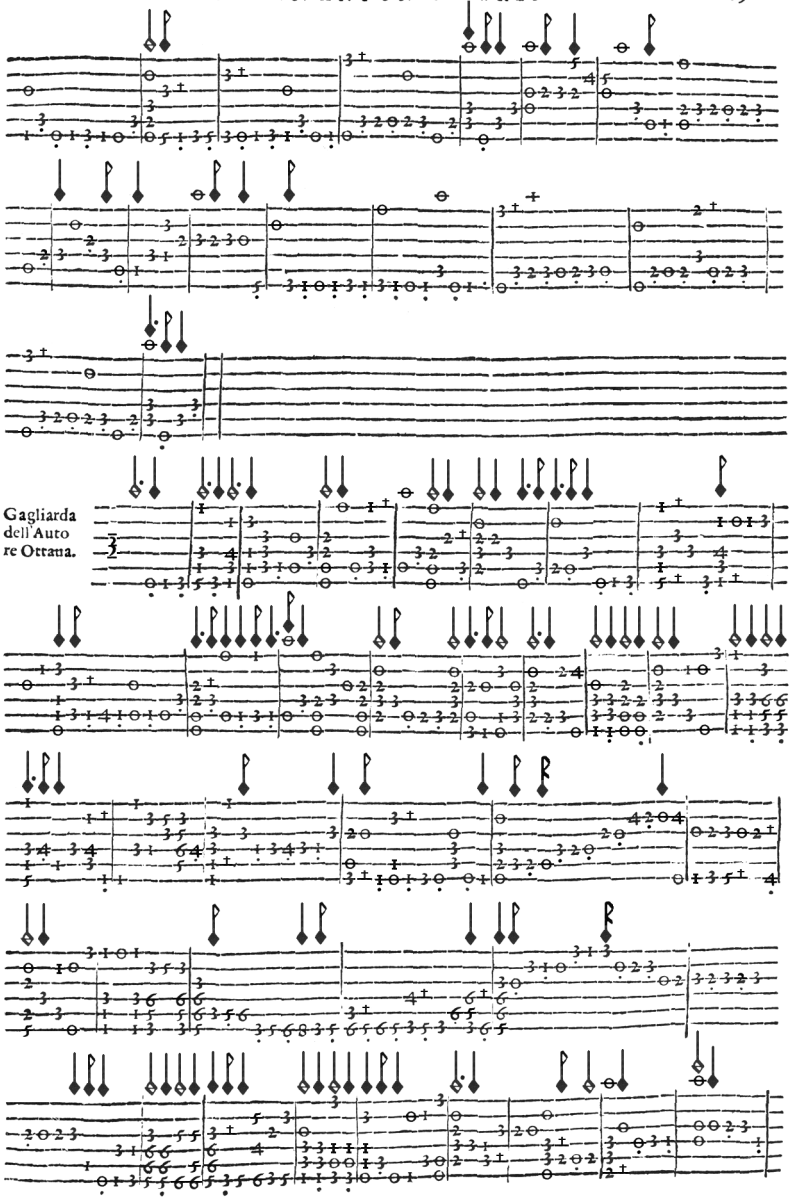

Vn'altra
di Paolo
Tusti.

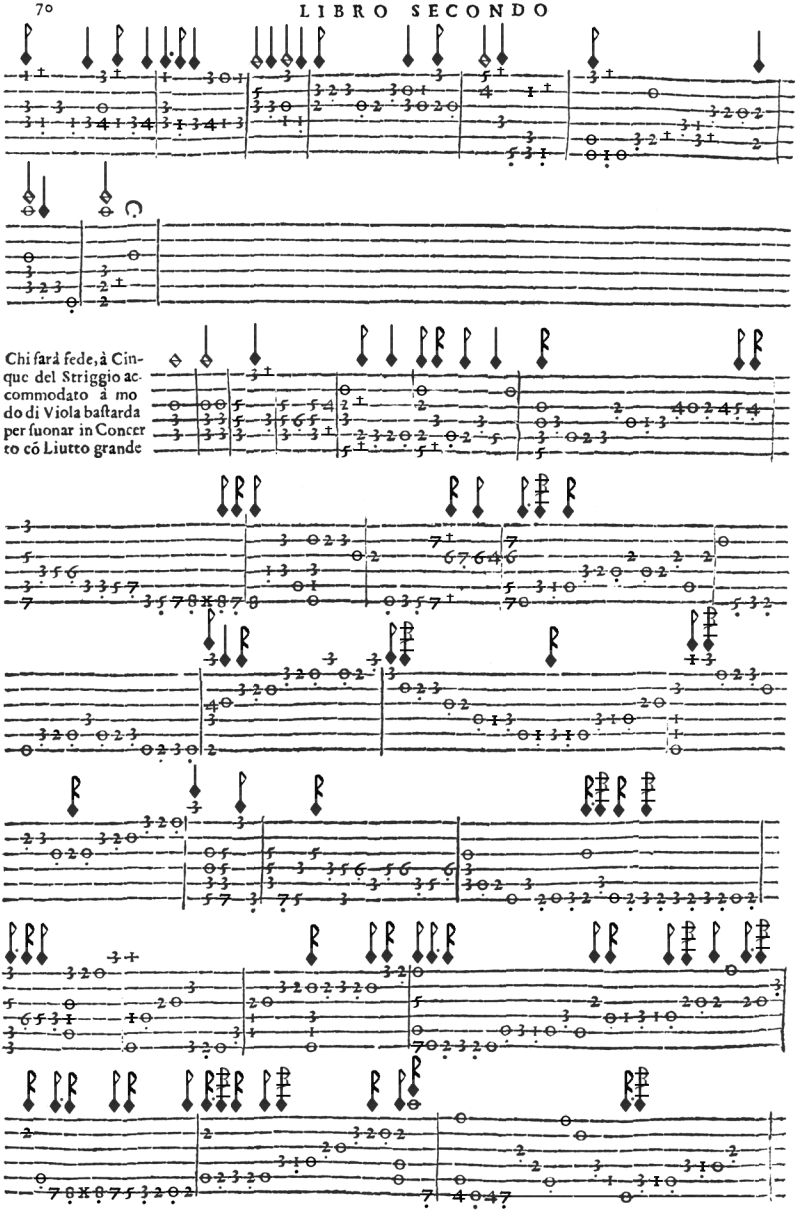


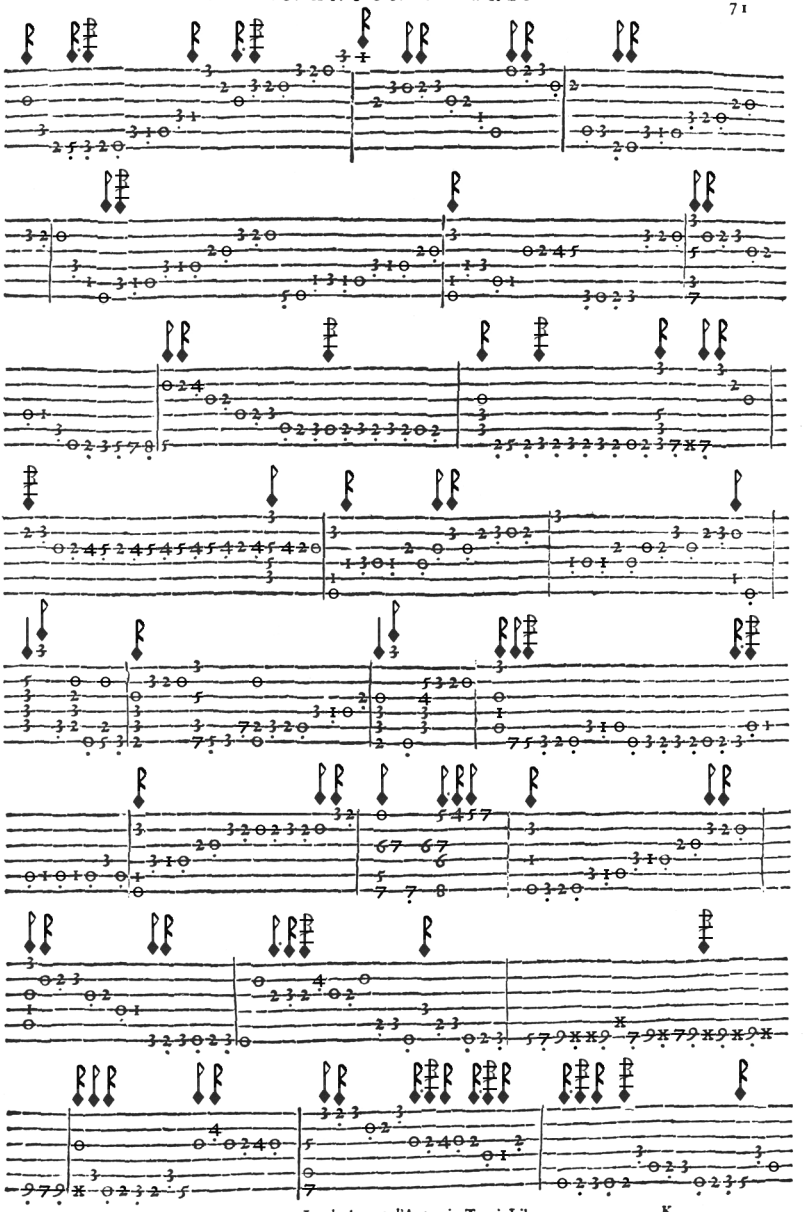


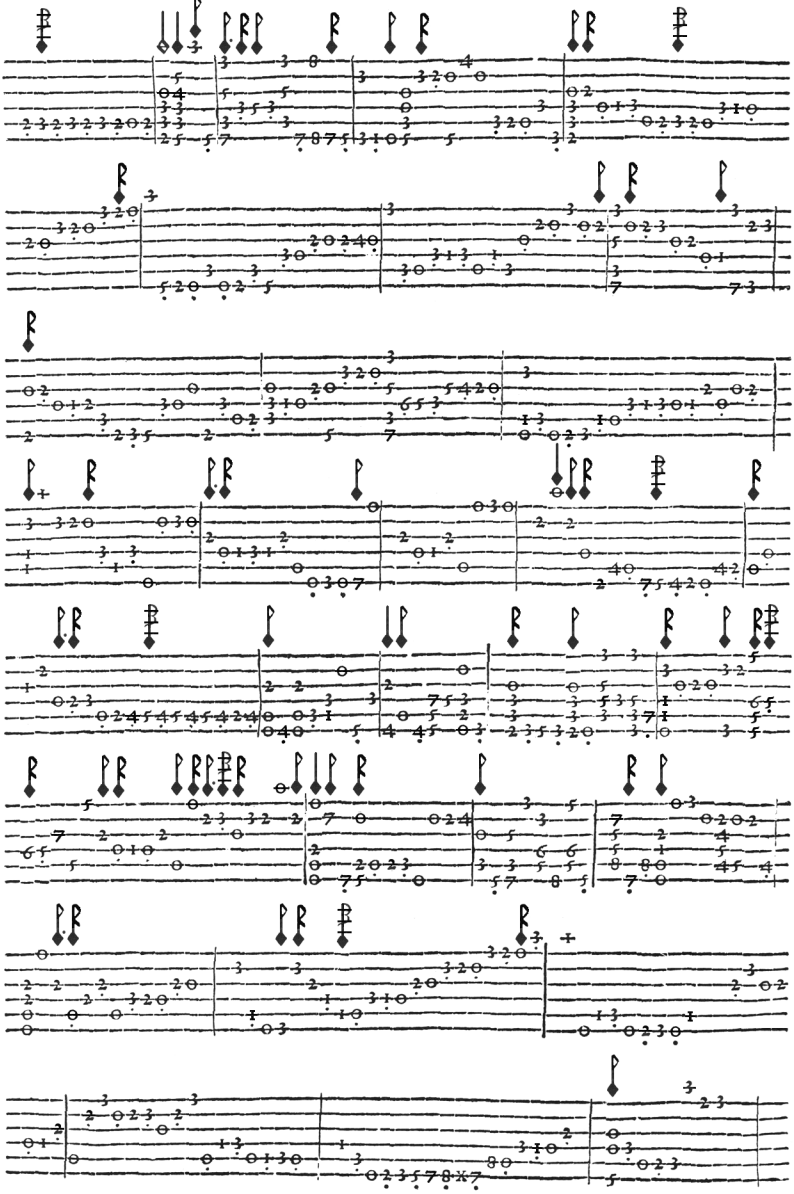

Branle Fran
ceſe duble.
Branle
Secondo

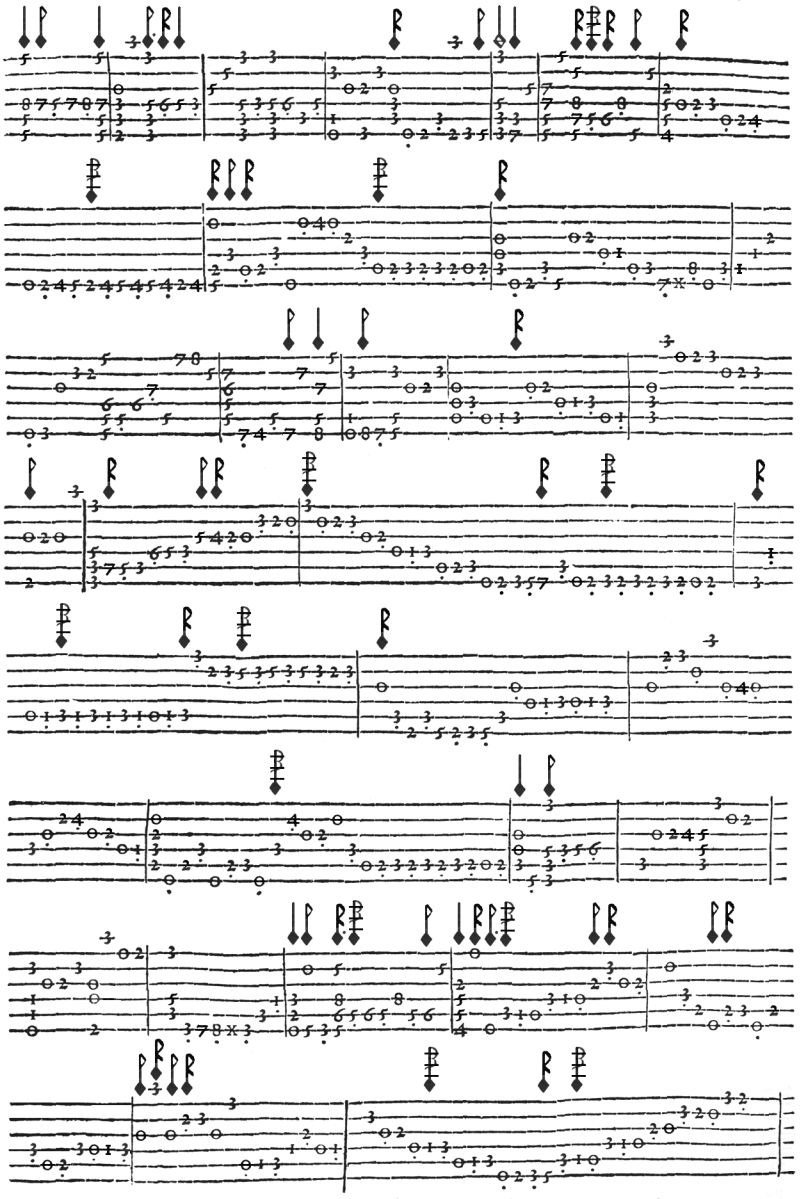

Branle
Terzo
Branle Sim-
ple Franceſe.

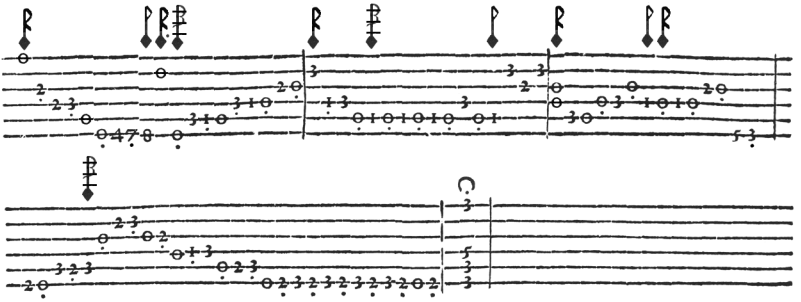

Gagliarda
dell'Auto
re Ottaua.


Chi sarà fede, à Cinque del Striggio accommodato à modo di Viola bastarda per suonar in Concerto cõ Liutto grande

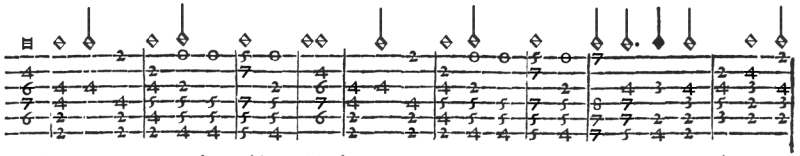




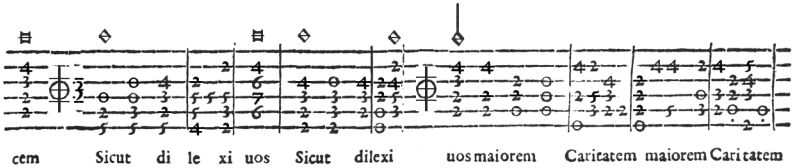




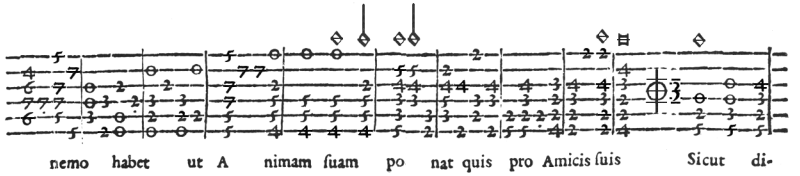
Mandatum nouum do uobis,à 5. voci di Pietro Vinci,& le parole ſono ſotto à la parte del Baſſo.



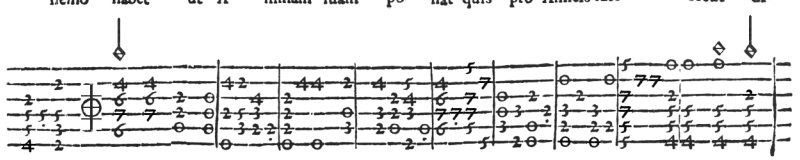
Ma nda tum nouum do uobis Manda tum nouum do uobis ut dili ga tis Inui-



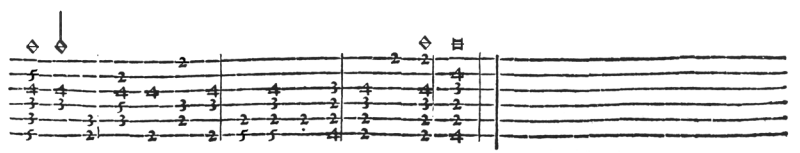
cem Sicut di le xi uos Sicut dilexi uos maiorem Caritatem maiorem Caritatem



nemo habet ut A nimam ſuam po nat quis pro Amicis ſuis Sicut di-

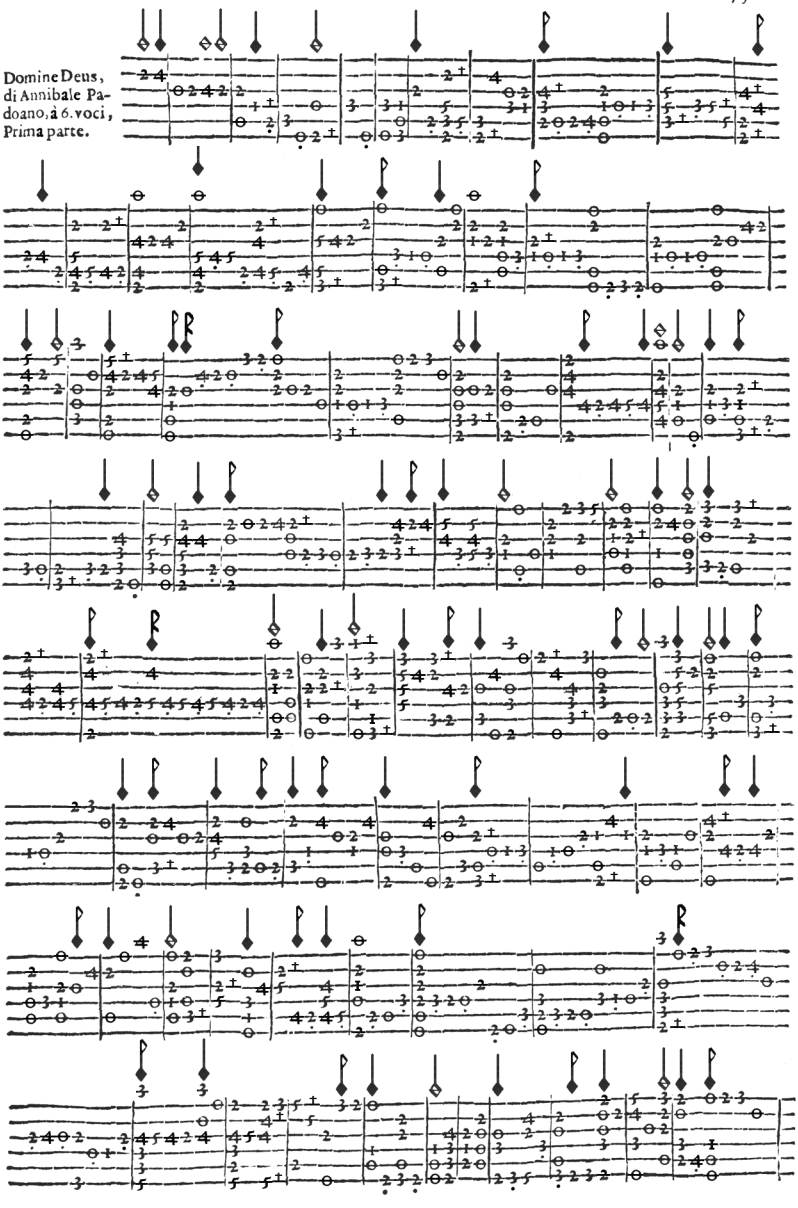


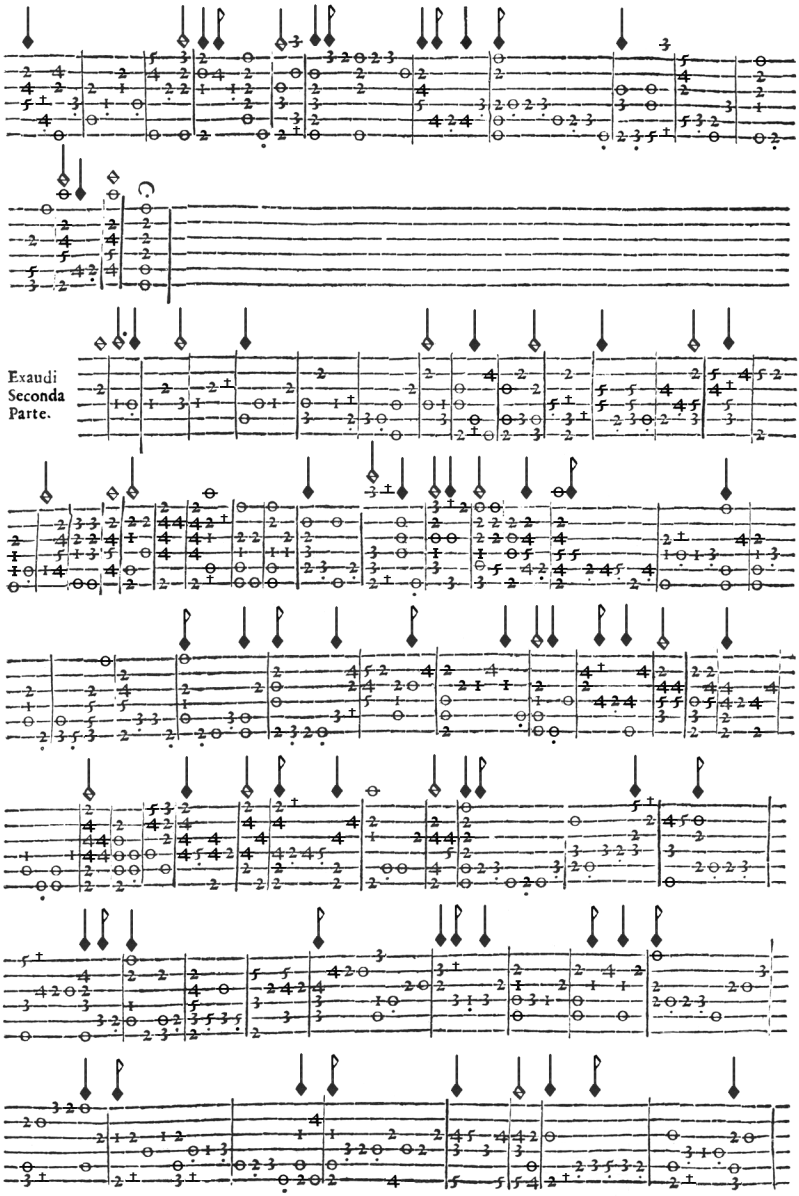
lexi uos maiorem Caritatem maiorem Caritatem nemo habet ut Animam ſuam

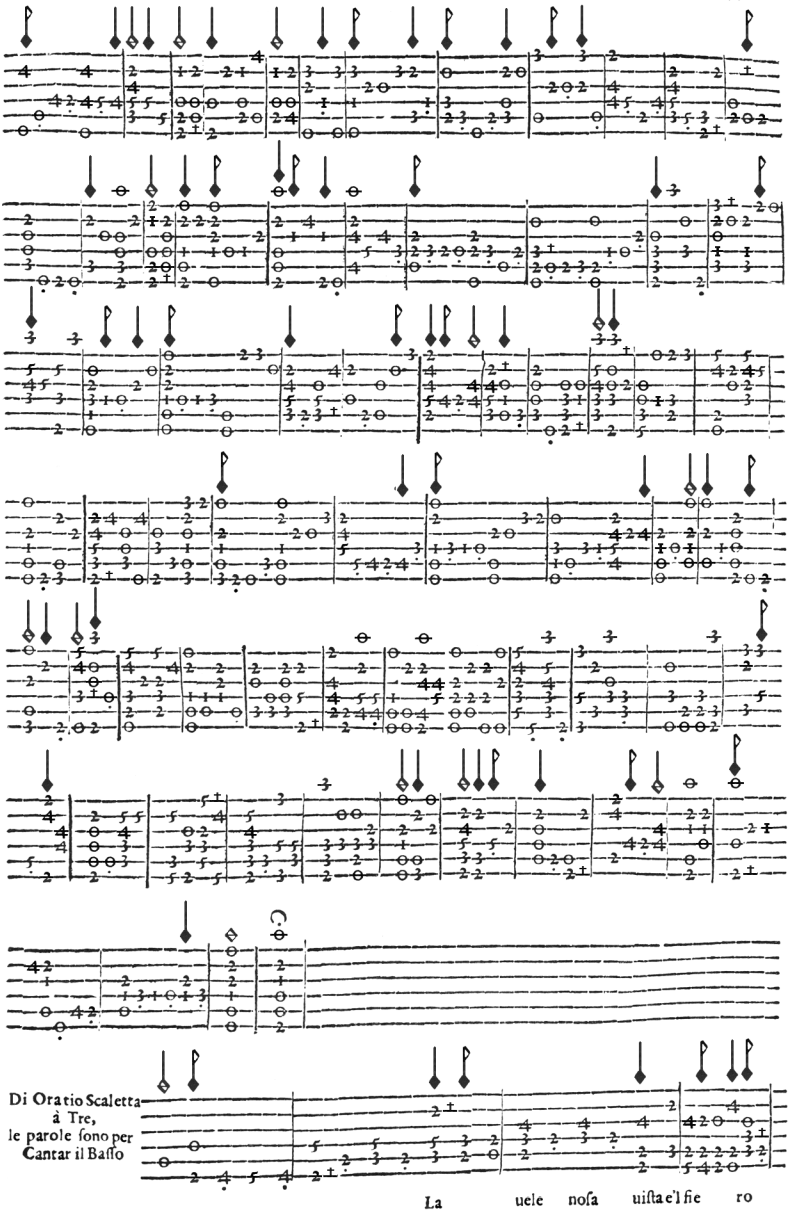


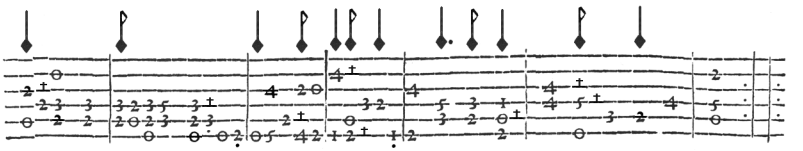
po nat quis pro Ami cis ſuis.

Domine Deus, di Annibale Padoano, à 6. voci, Prima parte.

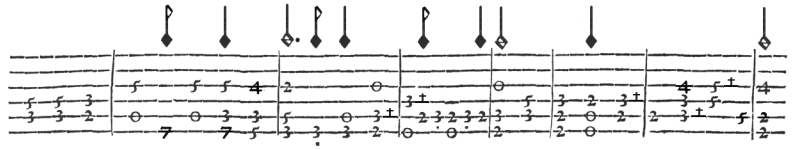



Exaudi
Seconda
Parte.

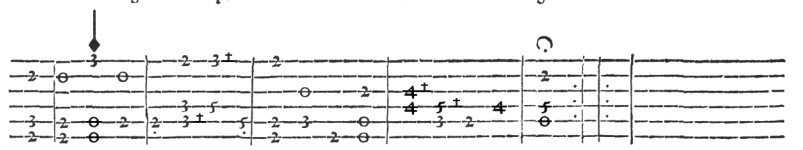

Di Oratio Scaletta
à Tre,
le parole sono per
Cantar il Basso
La uele nosa uista e'l fie ro



ſguardo del Baſilifc'a l'huom toglie la ui ſta toglie la ui ſta

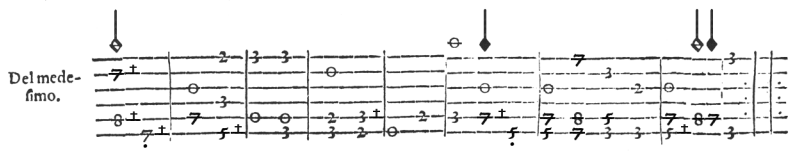


e uoi con gli occhi per uirtù d'amo re togliete a chi ui mi ra

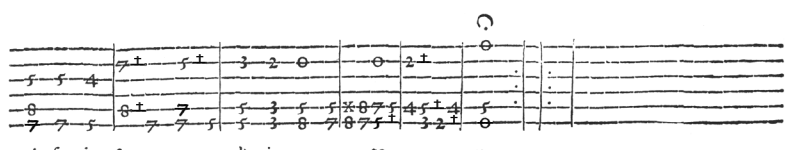


togliete a chi ui mi ra l'alm'e'l cuo re.

Del medeſimo.

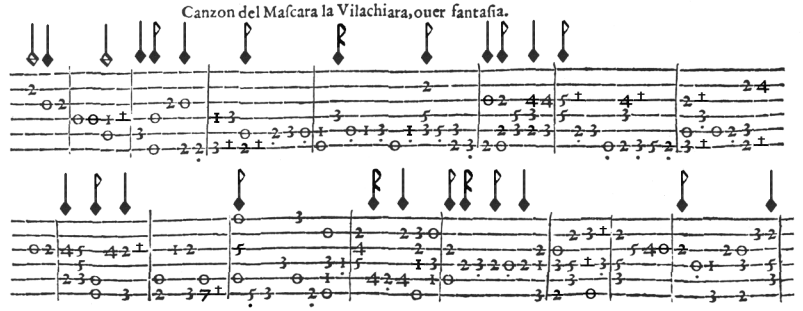


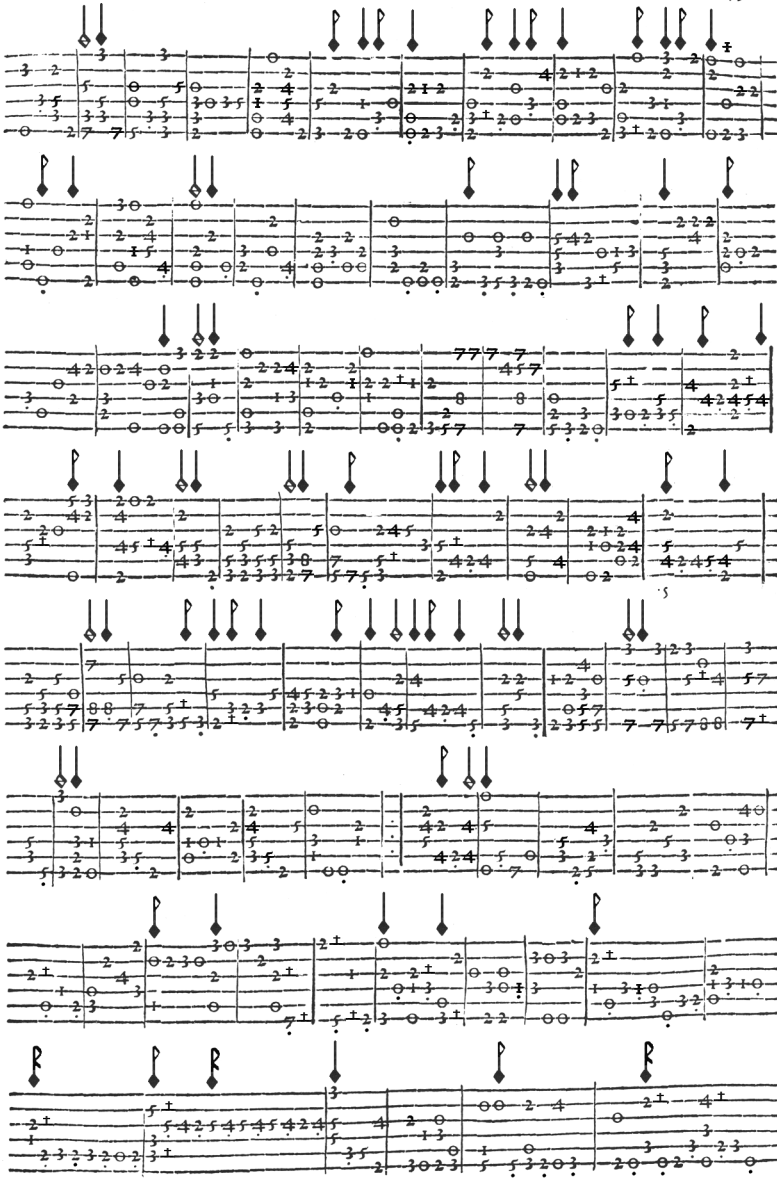
Qual piu crudel mar ti re dar mi poteui A- mo re

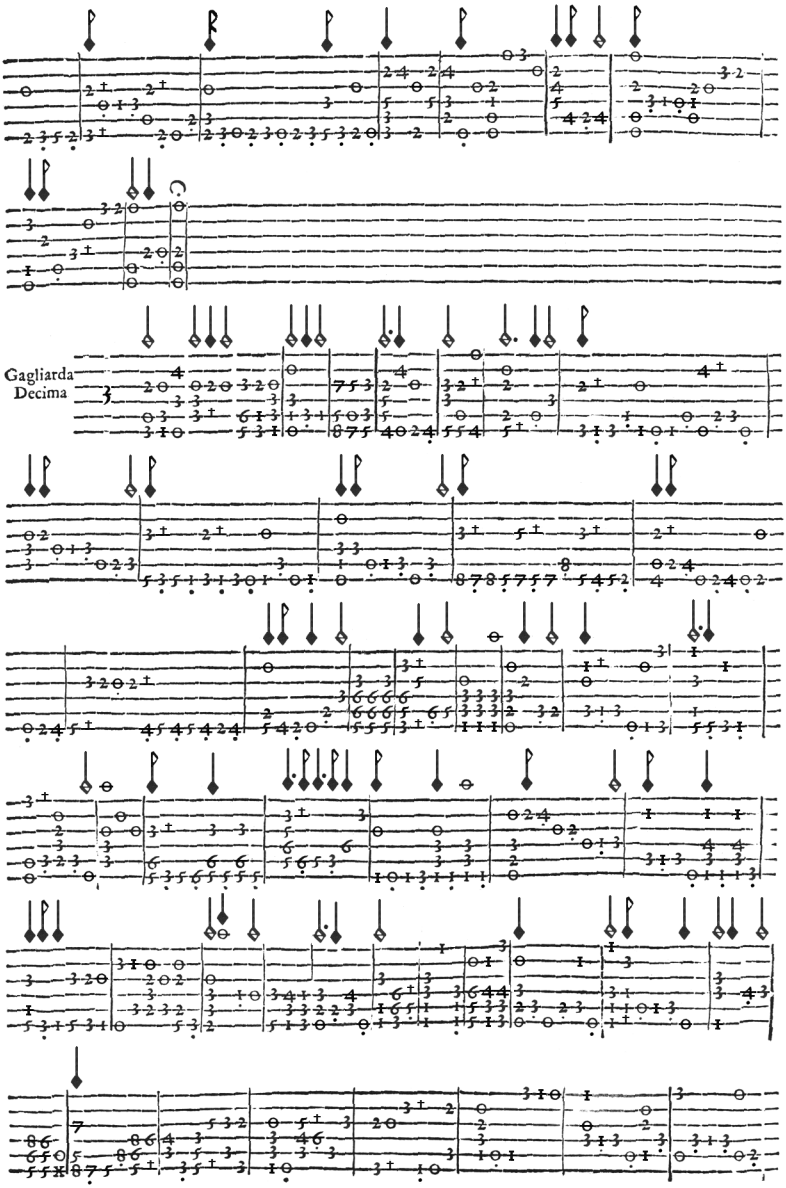


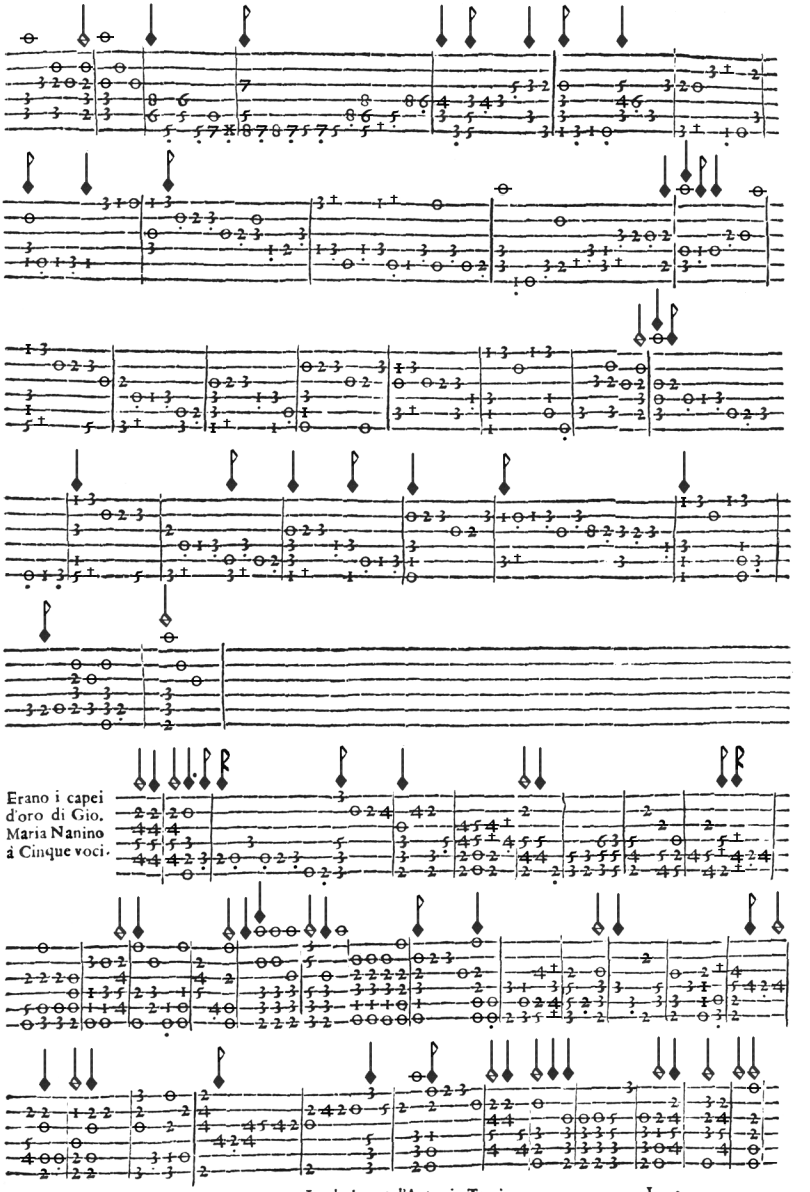
che farmi ſer uo d'un ingra to cuo re.

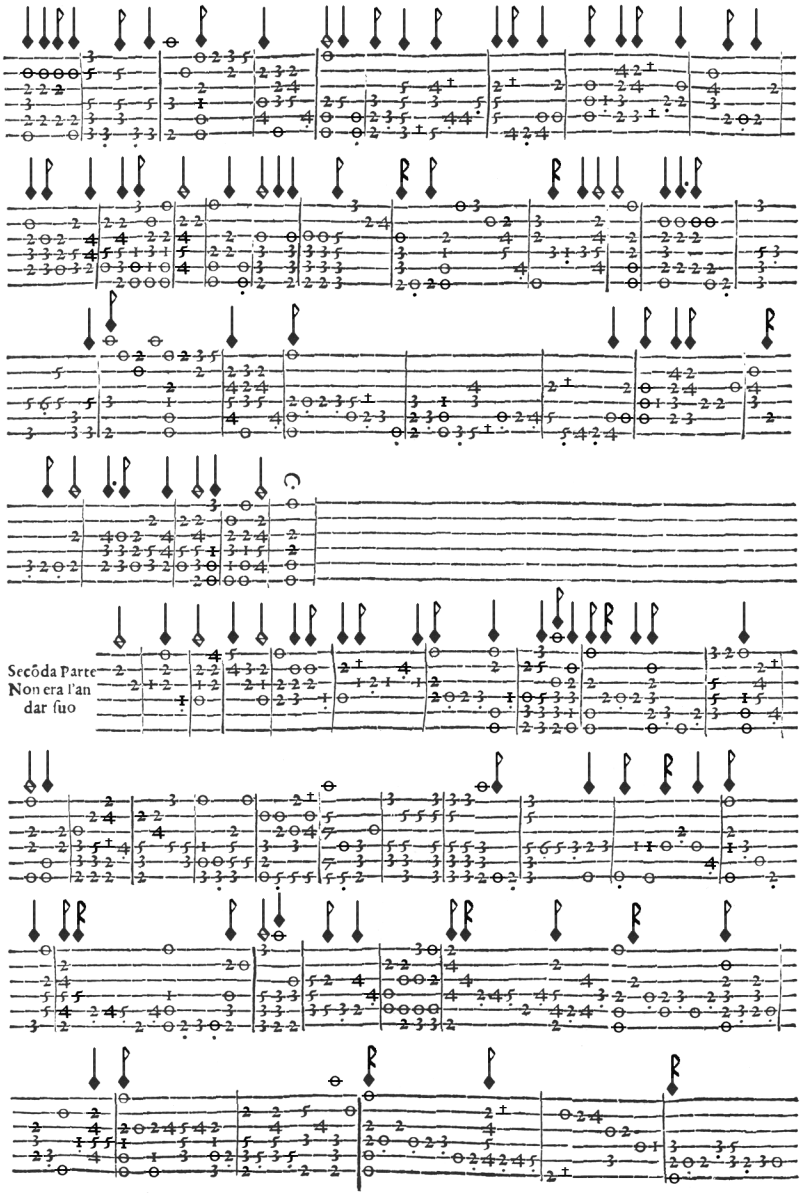
Canzon del Maſcara la Vilachiara, ouer fantaſia.

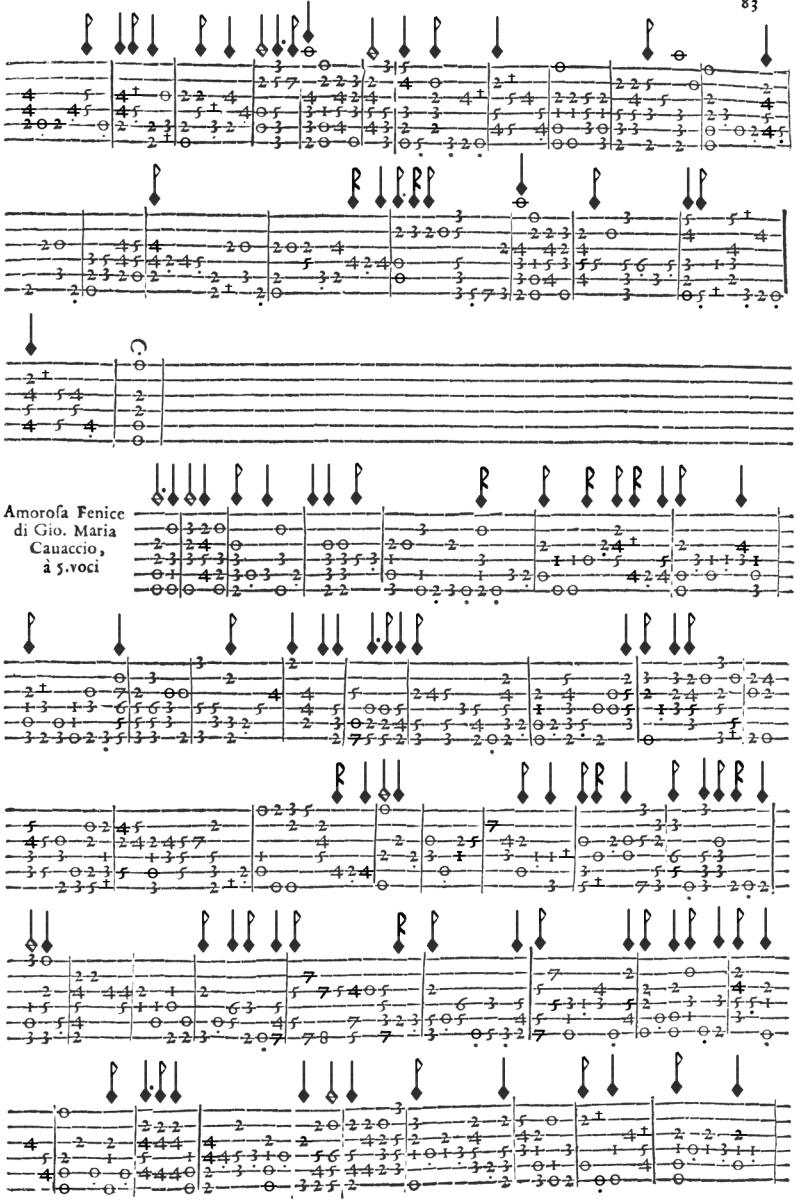


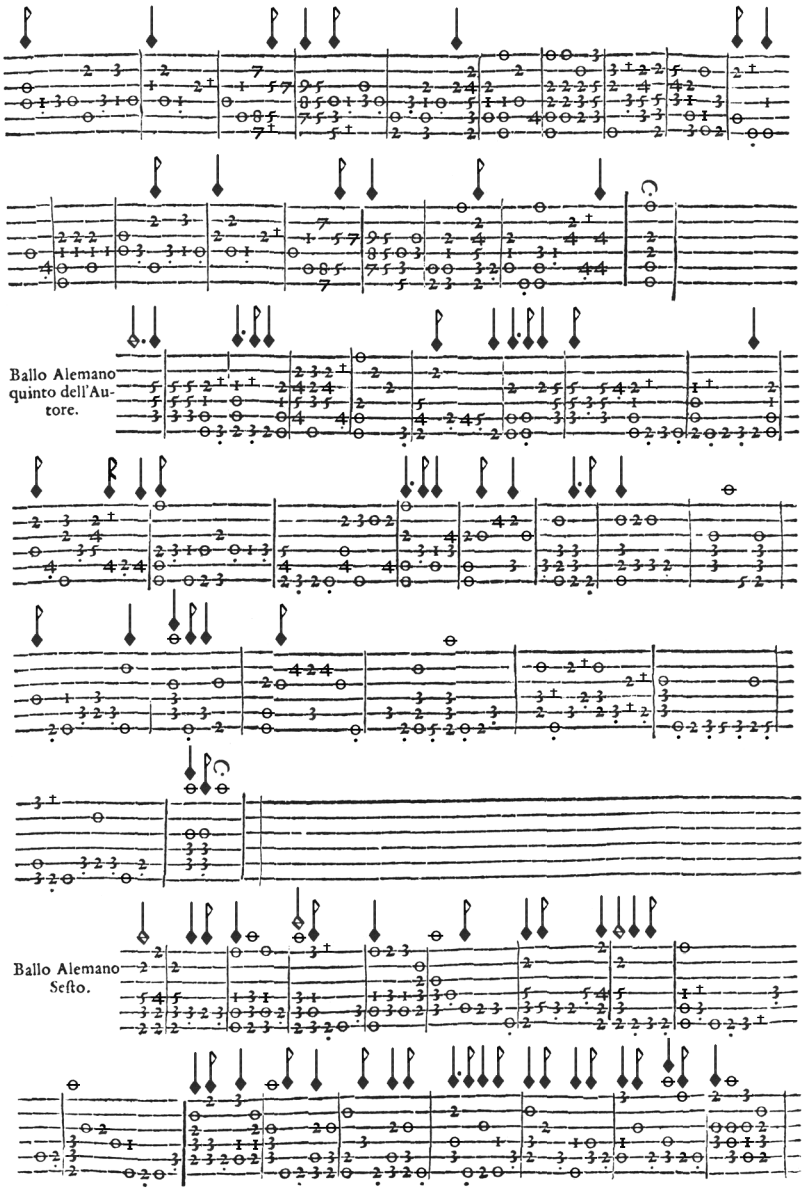


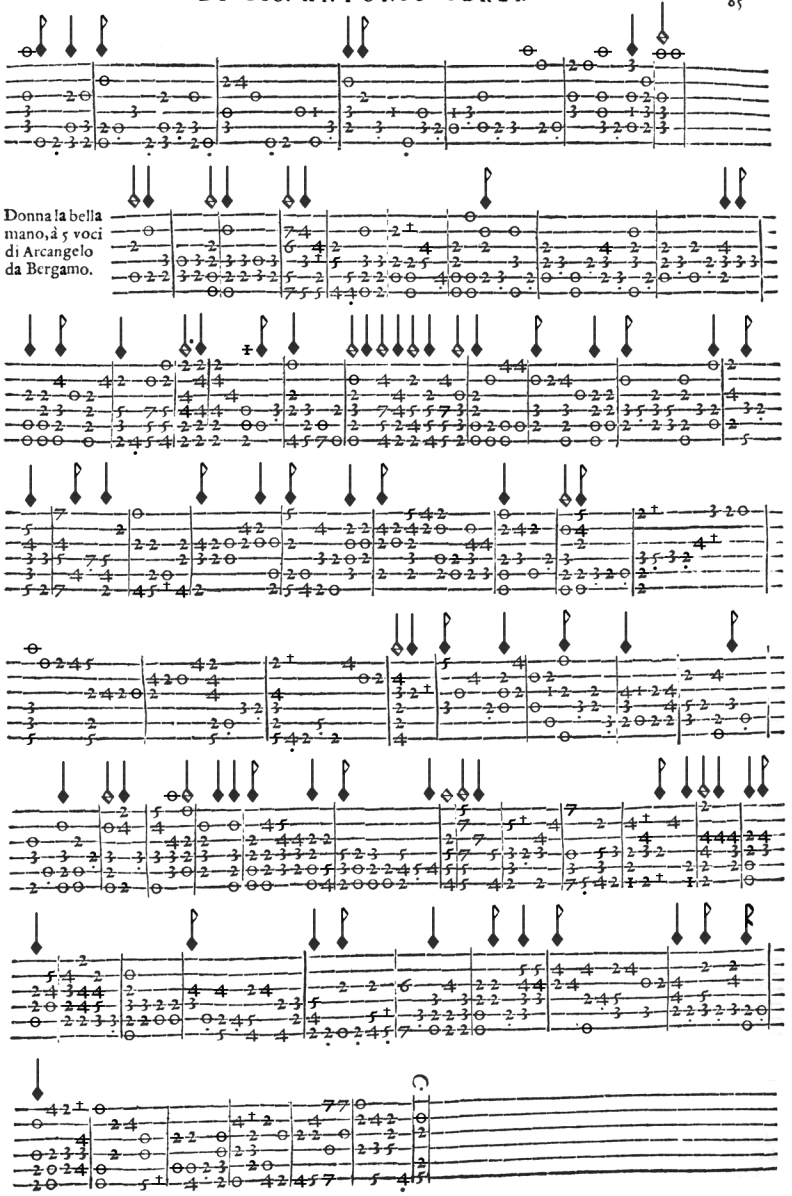

Gagliarda
Decima


Erano i capei
d'oro di Gio.
Maria Nanino
à Cinque voci.


Secõda Parte
Non era l'an
dar suo

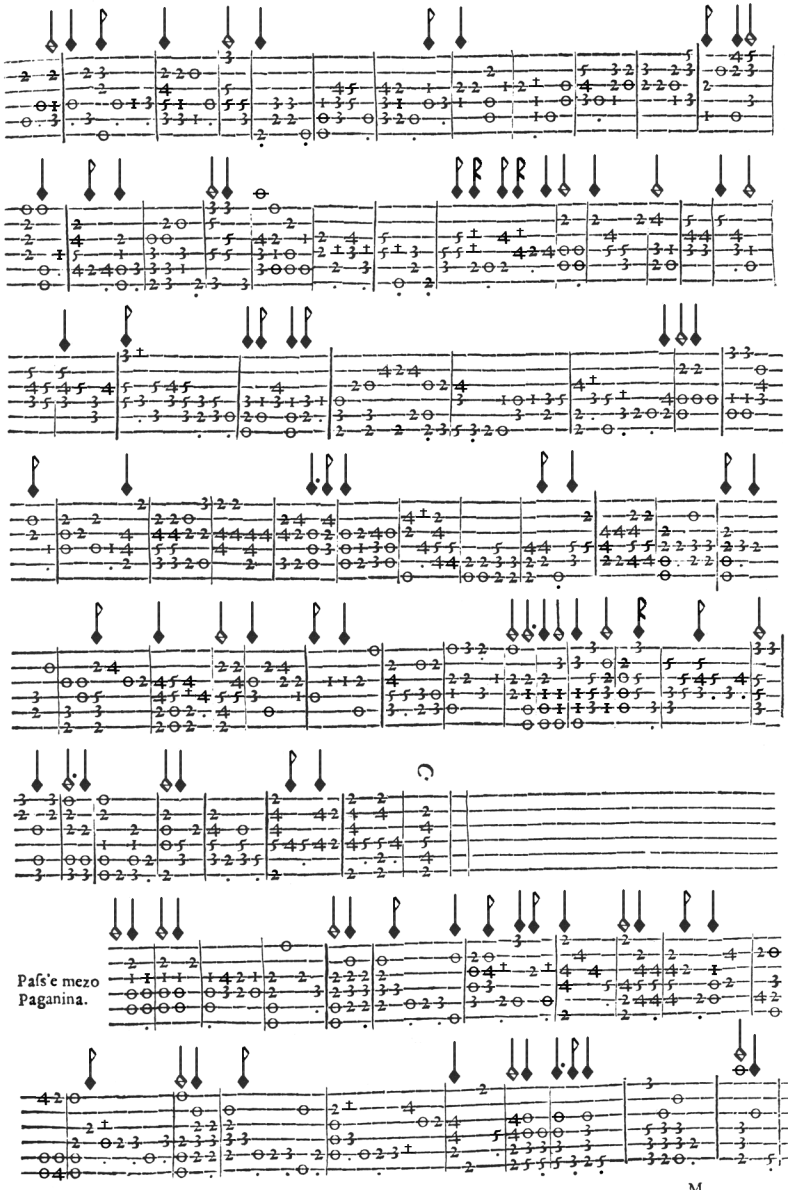

Amorosa Fenice
di Gio. Maria
Cauaccio,
à 5. voci

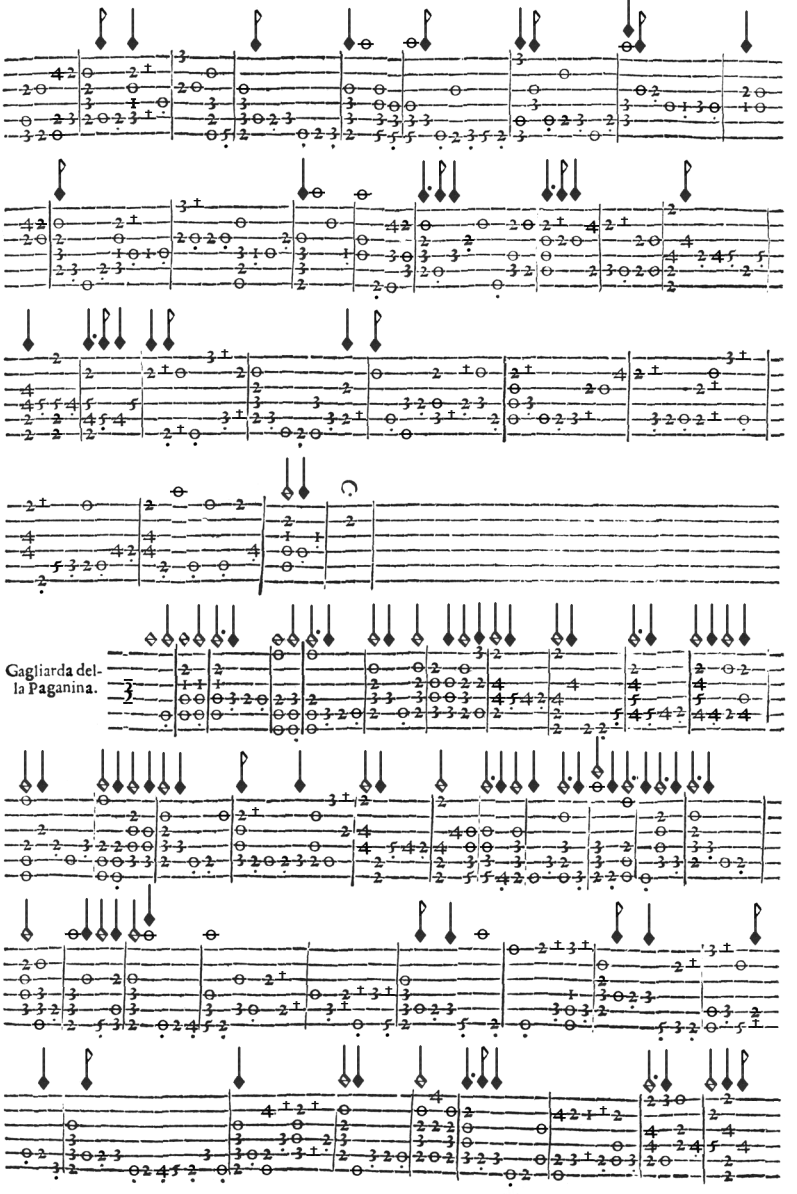

Ballo Alemano quinto dell'Autore.
Ballo Alemano Sesto.

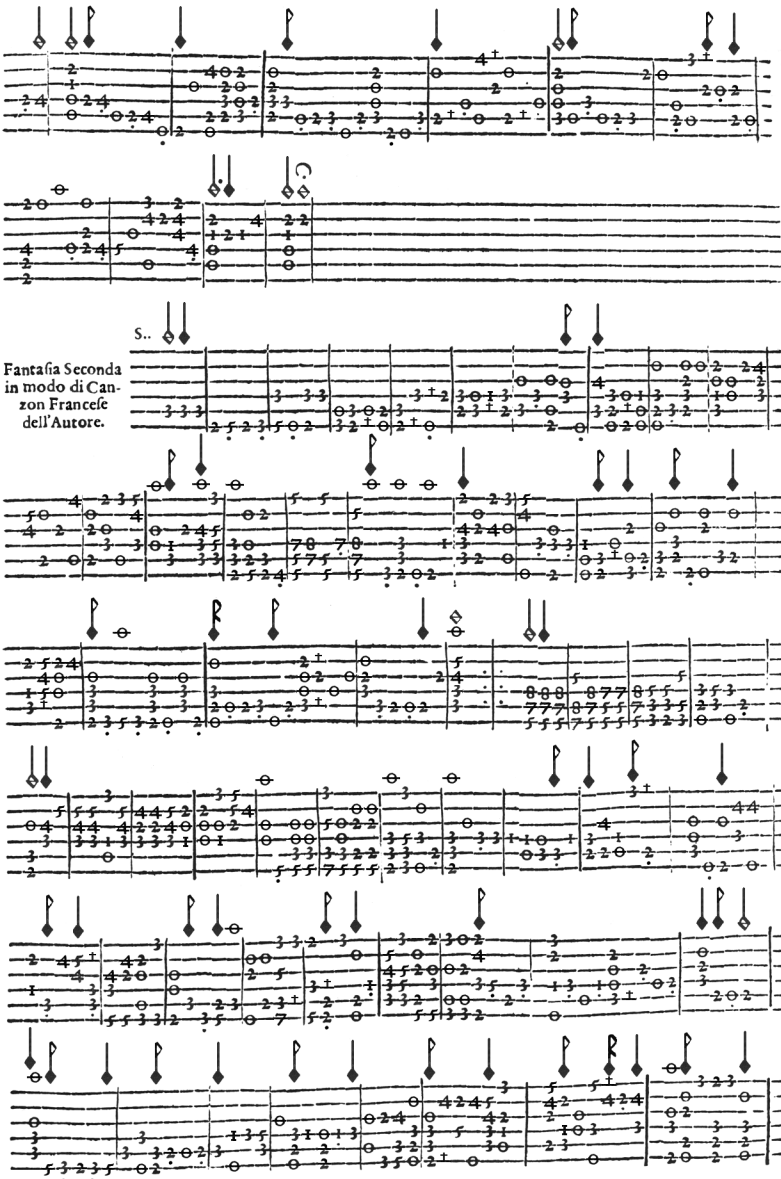

Donna la bella
mano, à 5 voci
di Arcangelo
da Bergamo.

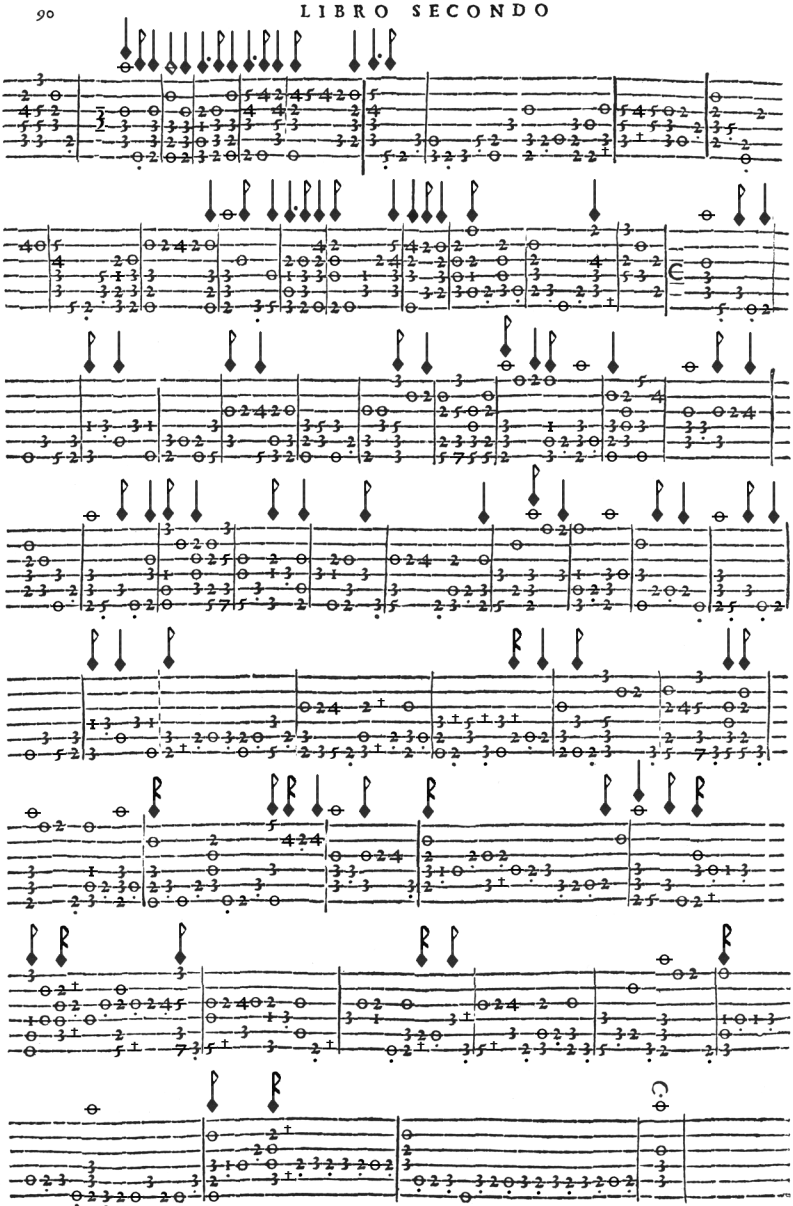
O bella Ninfa mia à Cinque Voci, di Gianetto Paleſtina.

Se dal ſoaue, & amoroſo ſguardo, à 5 voci. di Gio. Andrea Dragone.

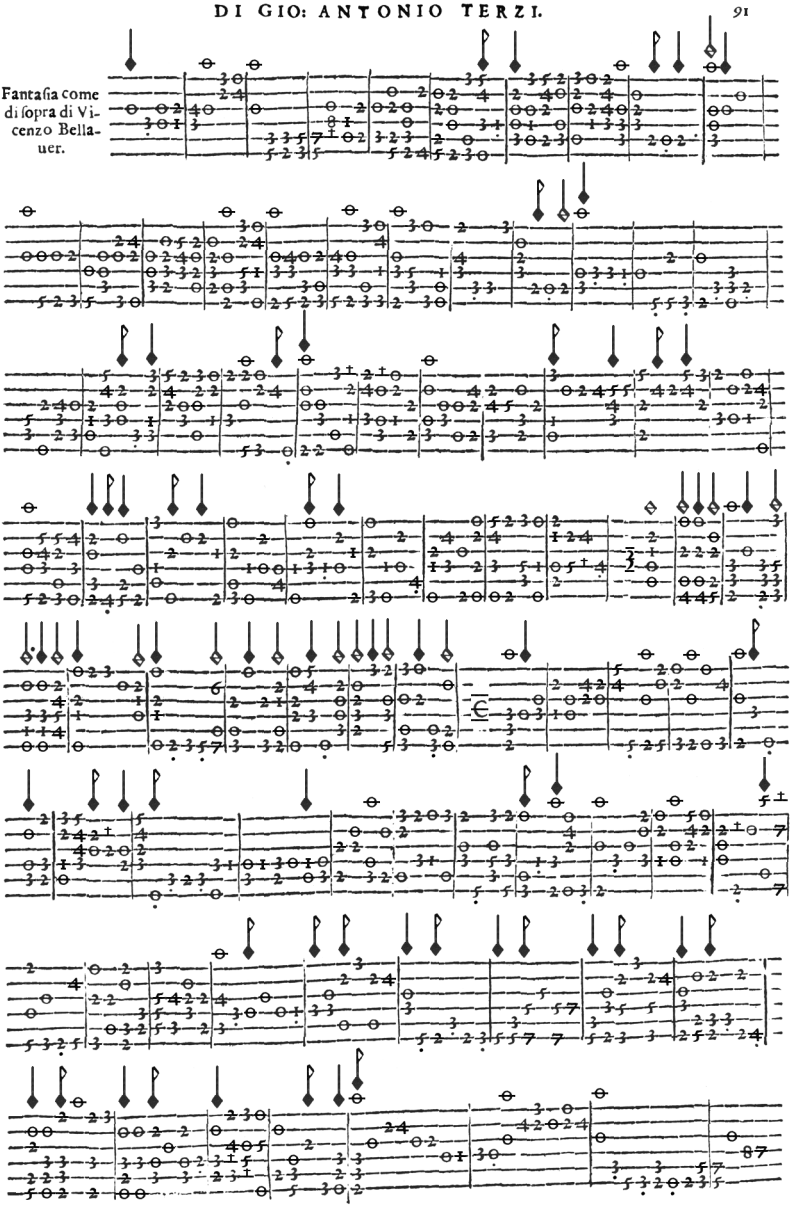

Pafs'e mezo
Paganina.

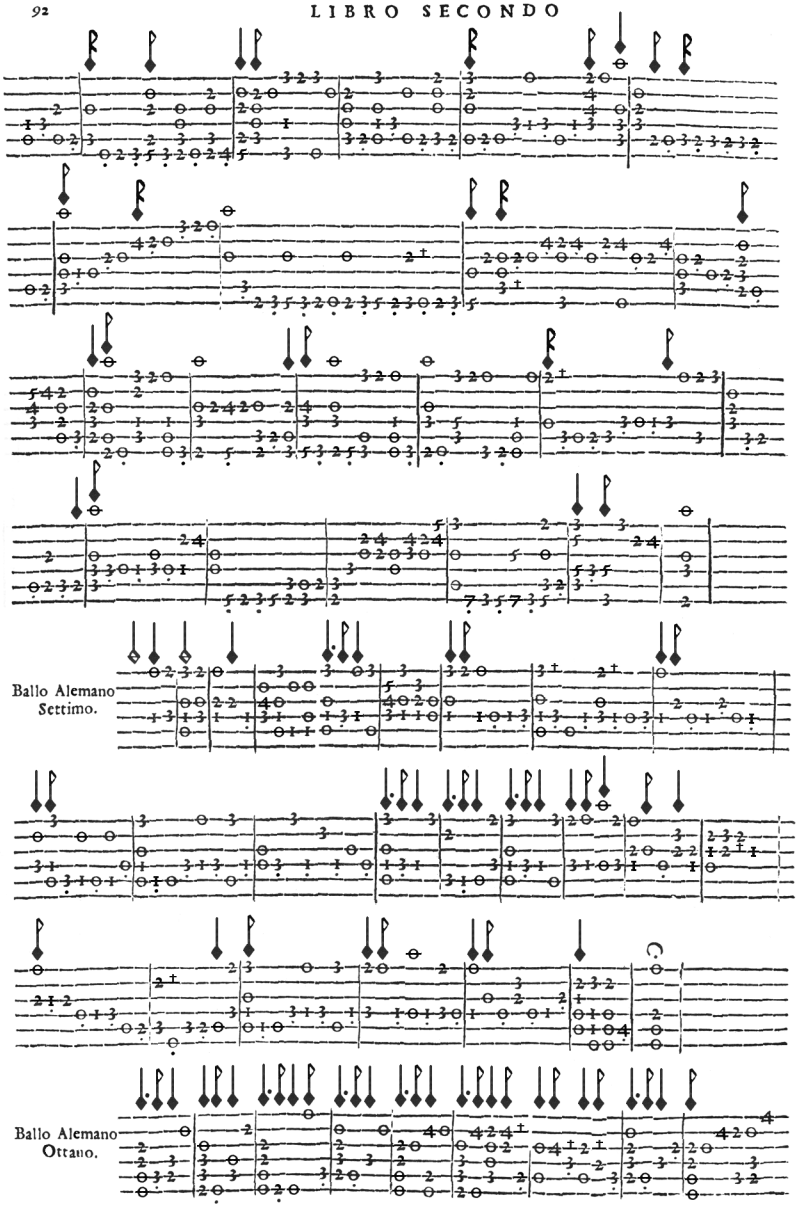

Gagliarda della Paganina.

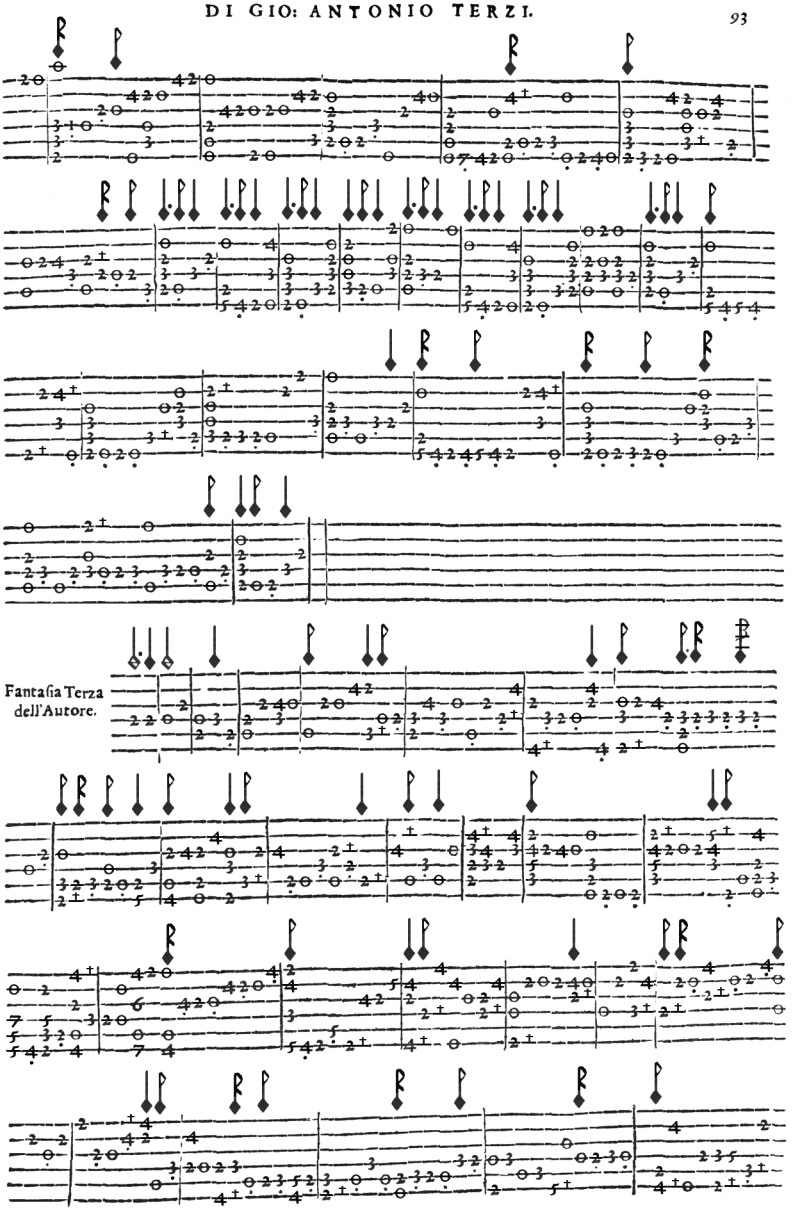

S..
Fantasia Seconda in modo di Canzon Francese dell'Autore.

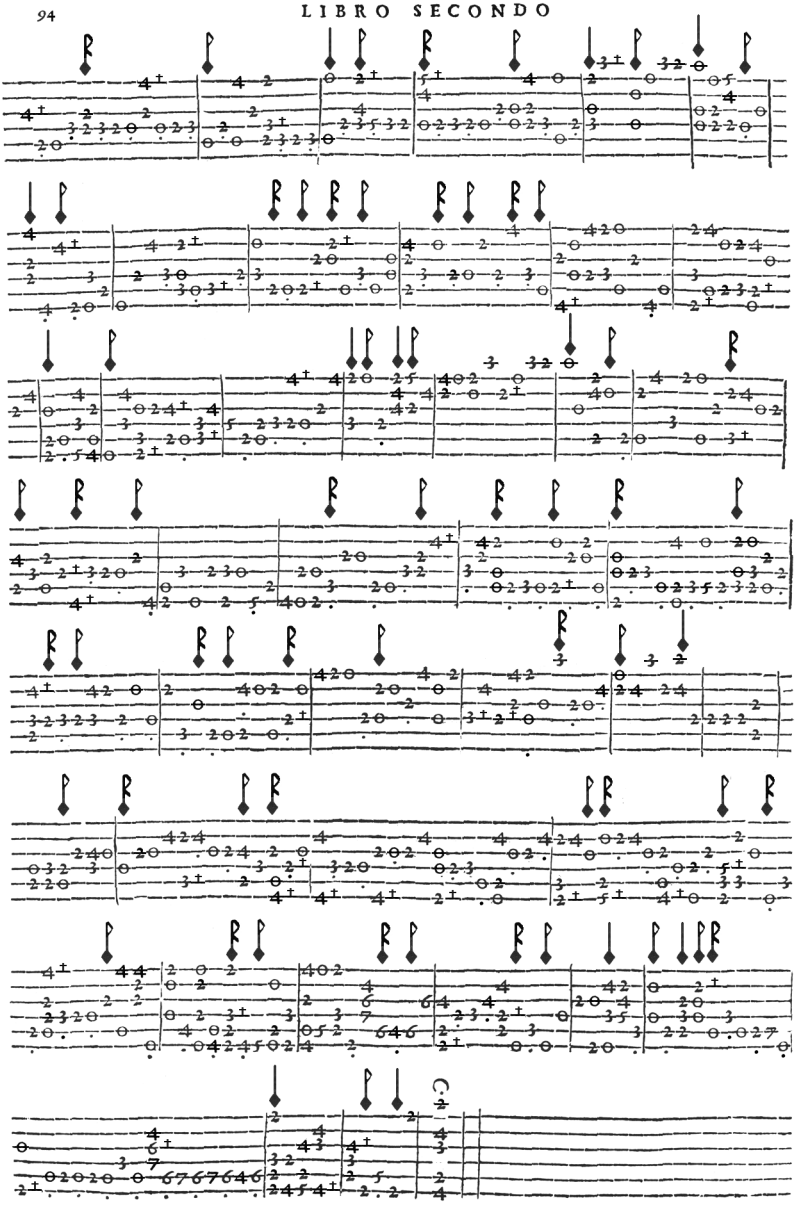


Fantasia come di sopra di Vicenzo Bellauer.

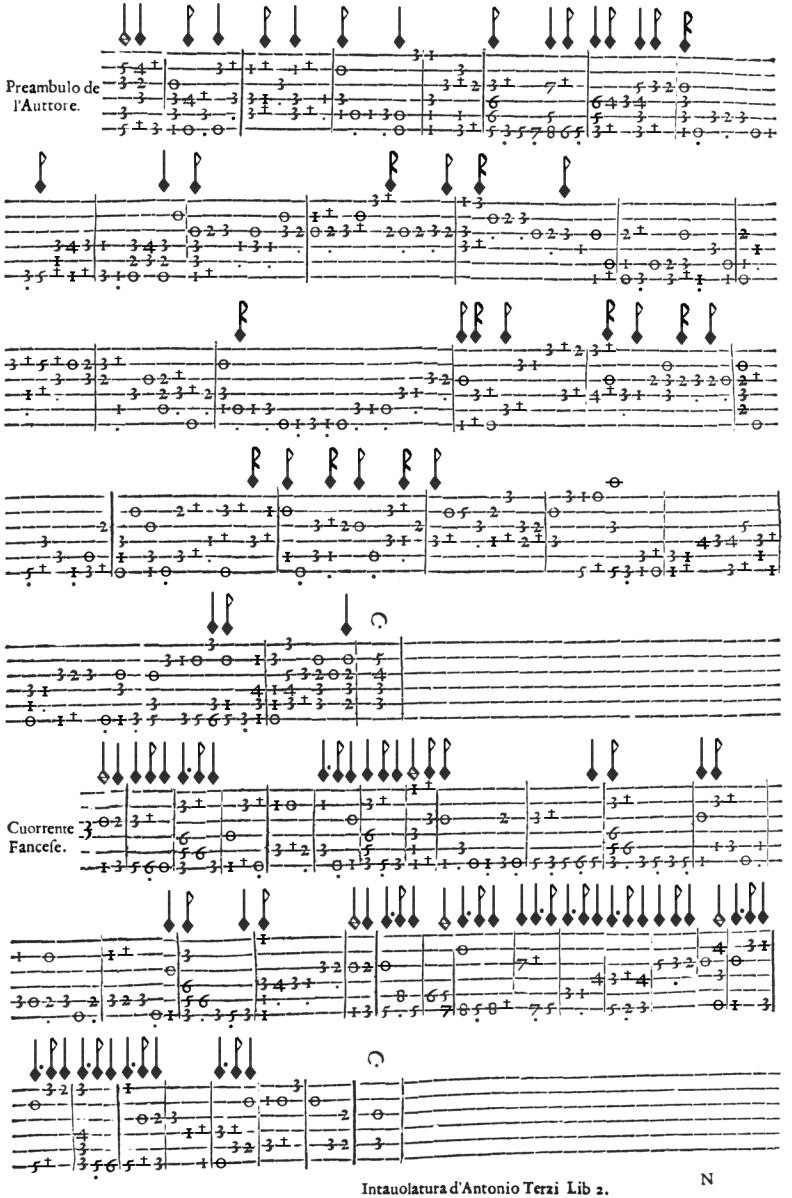



Ballo Alemano
Settimo.
Ballo Alemano
Ottauo.


Fantasia Terza
dell'Autore.



Preambulo de l'Auttore.



Cuorrente Fanceſe.

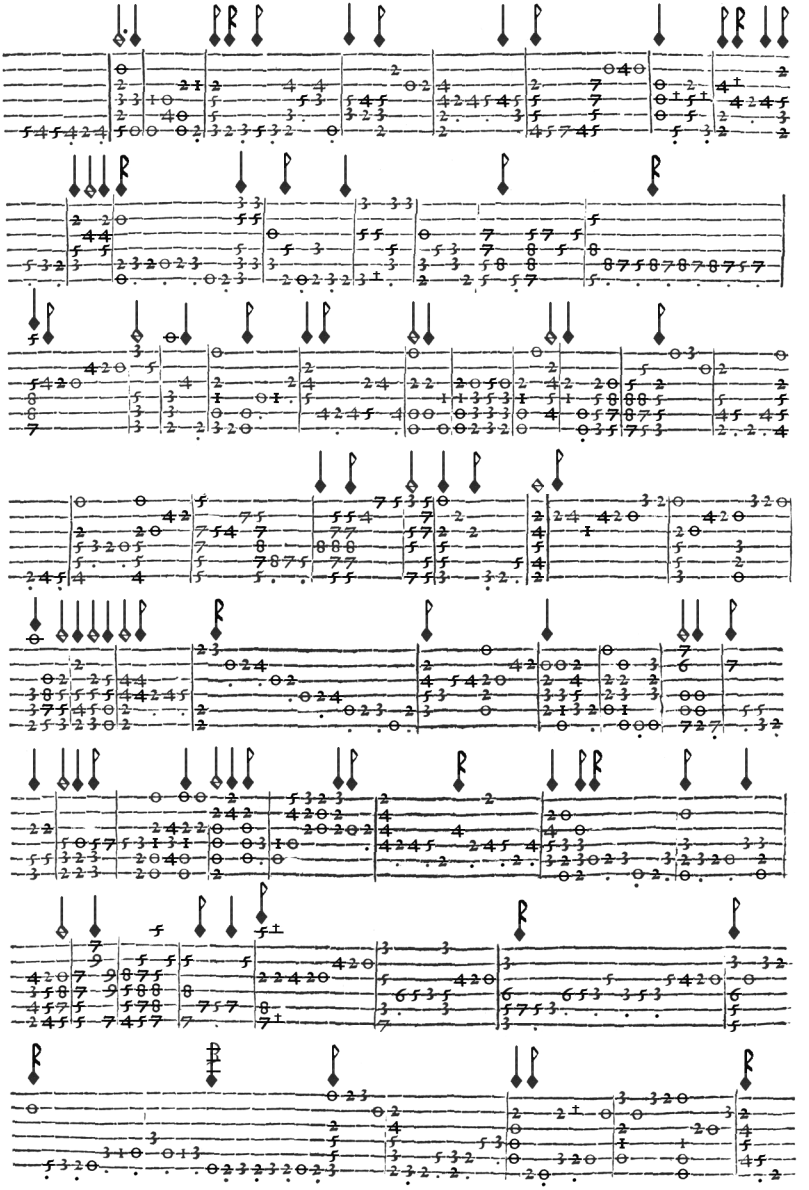
Corrente Secondo.

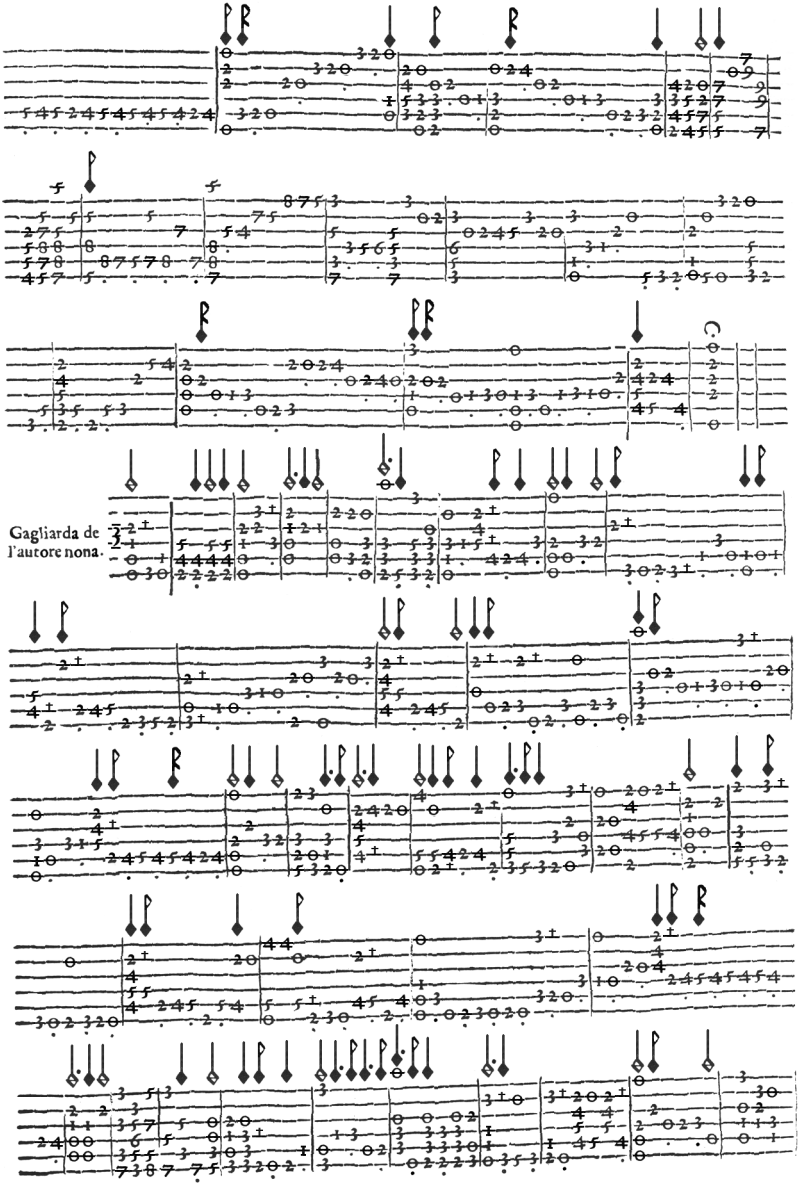
Cuorrente Terzo.

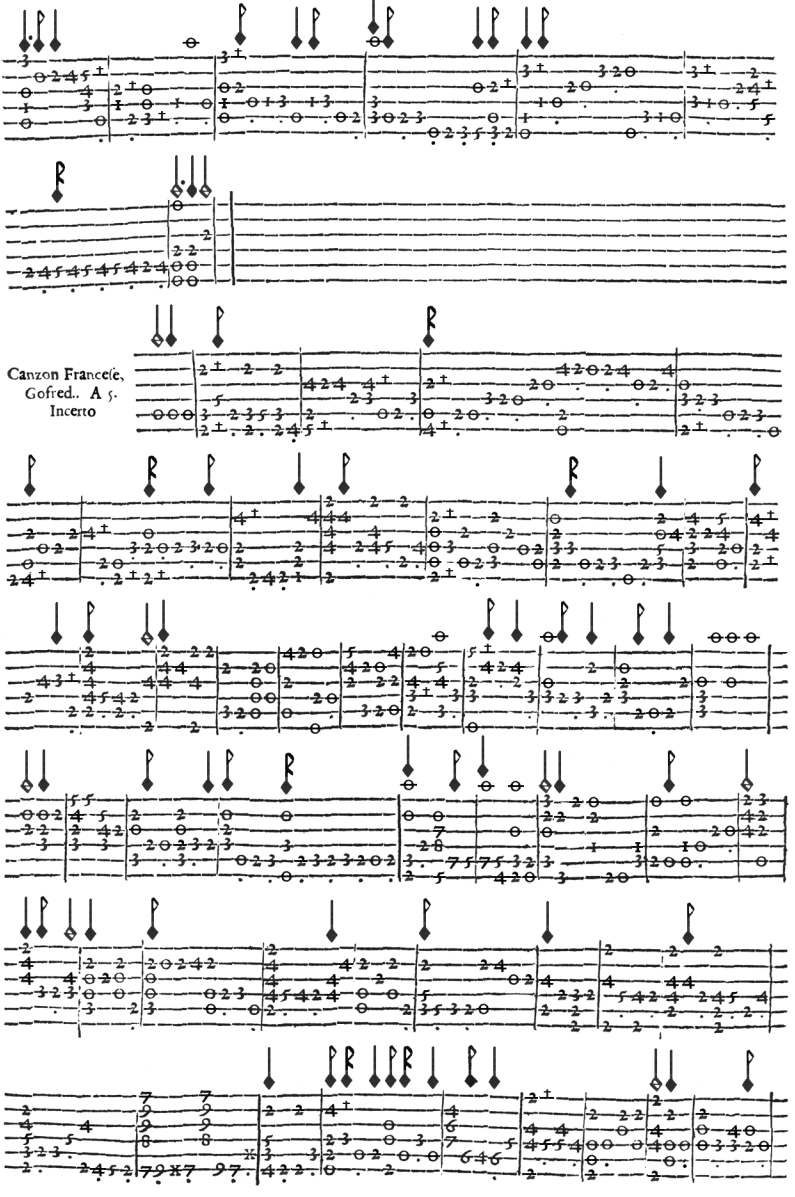
Corrente Quarto.

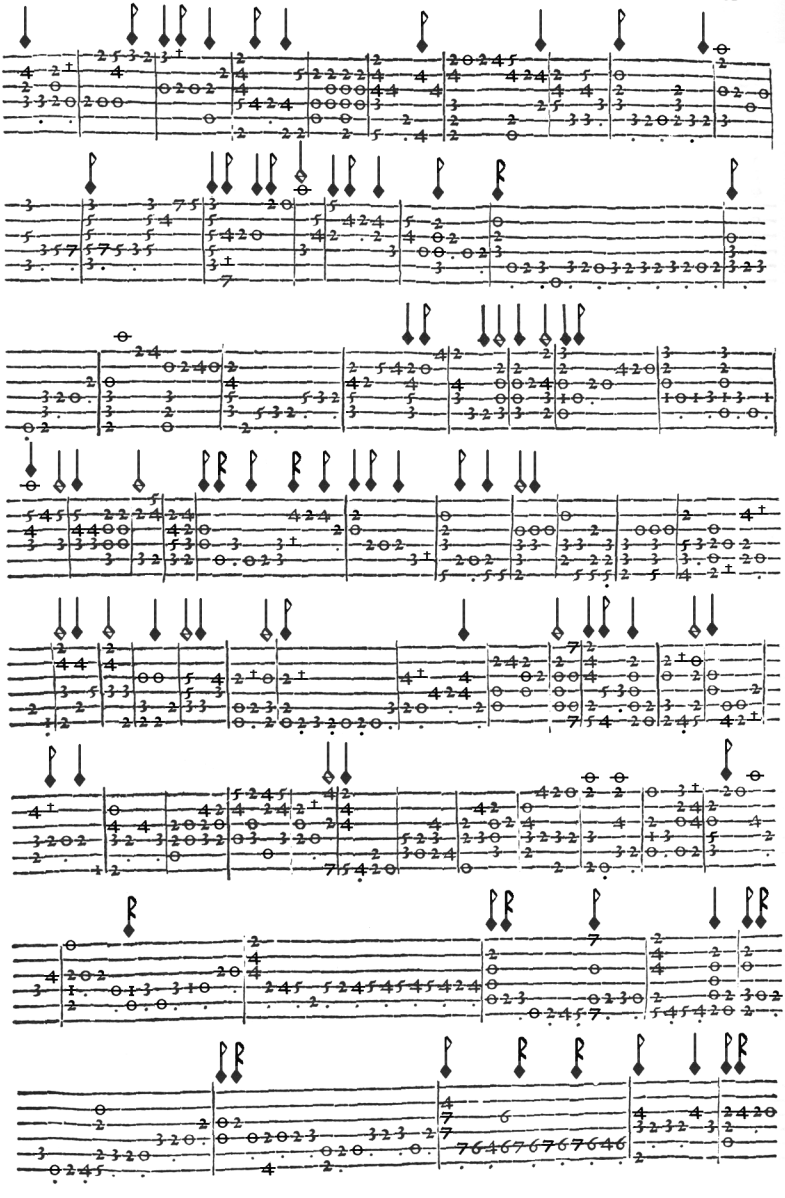
Cara la vita mia. Di Giaches Vvert. A 5.

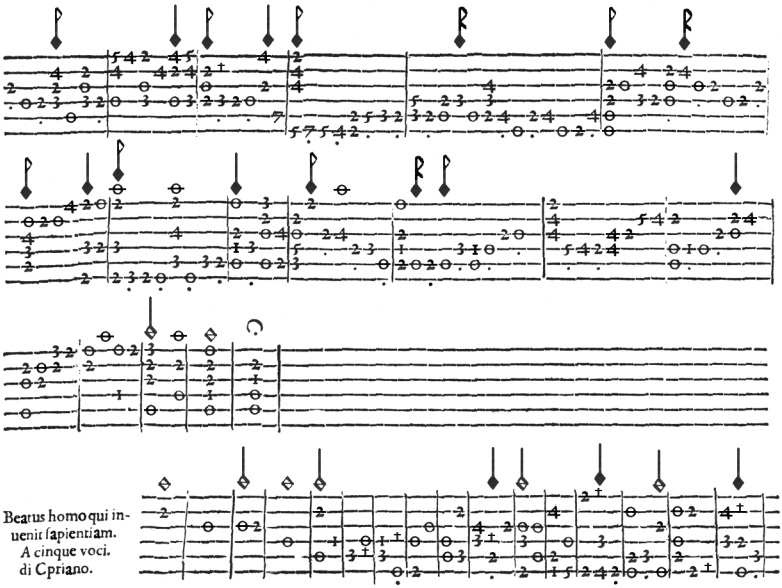
Seconda Parte.



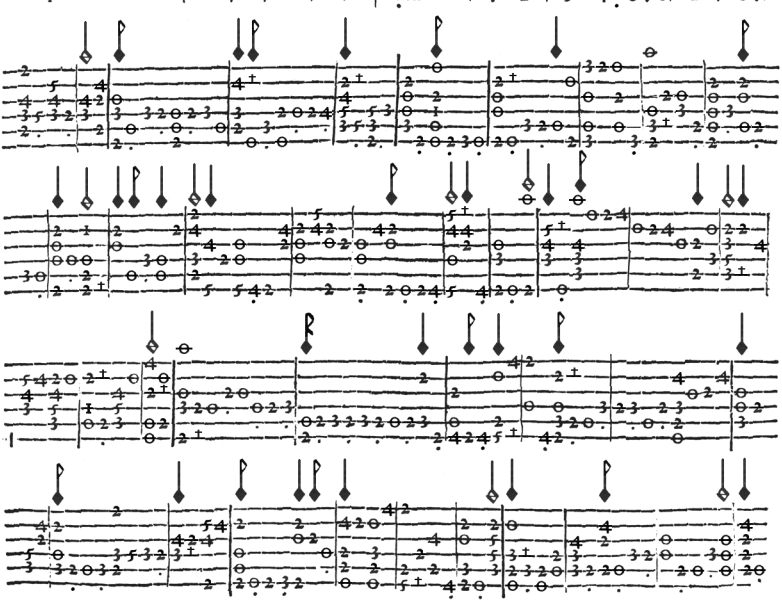

Gagliarda de
l'autore nona.

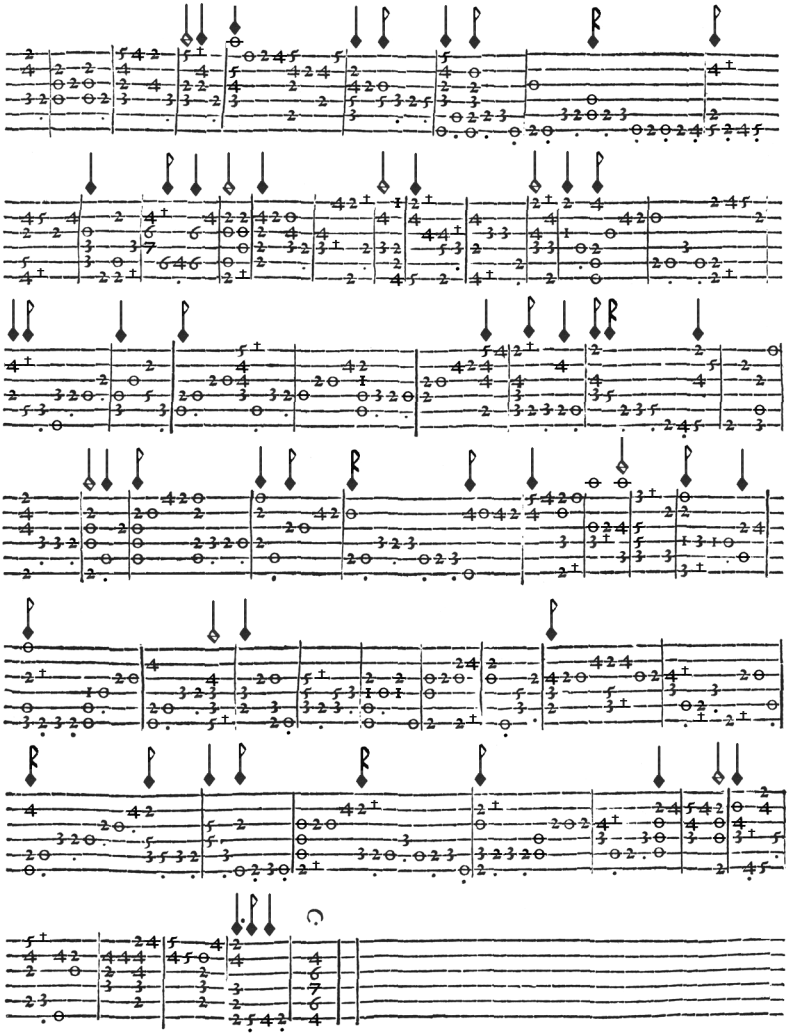

Canzon Franceſe,
Gofred.. A 5.
Incerto



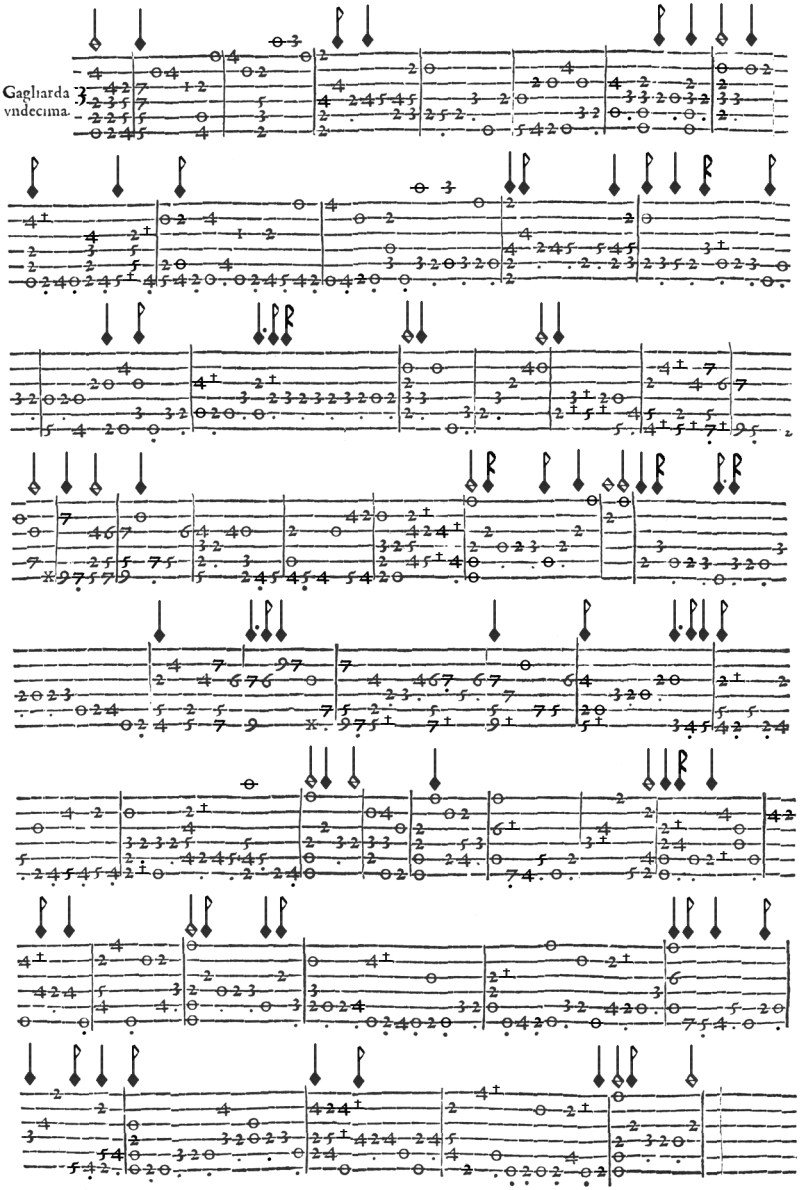


Beatus homo qui inuenit sapientiam. A cinque voci, di Cpriano.

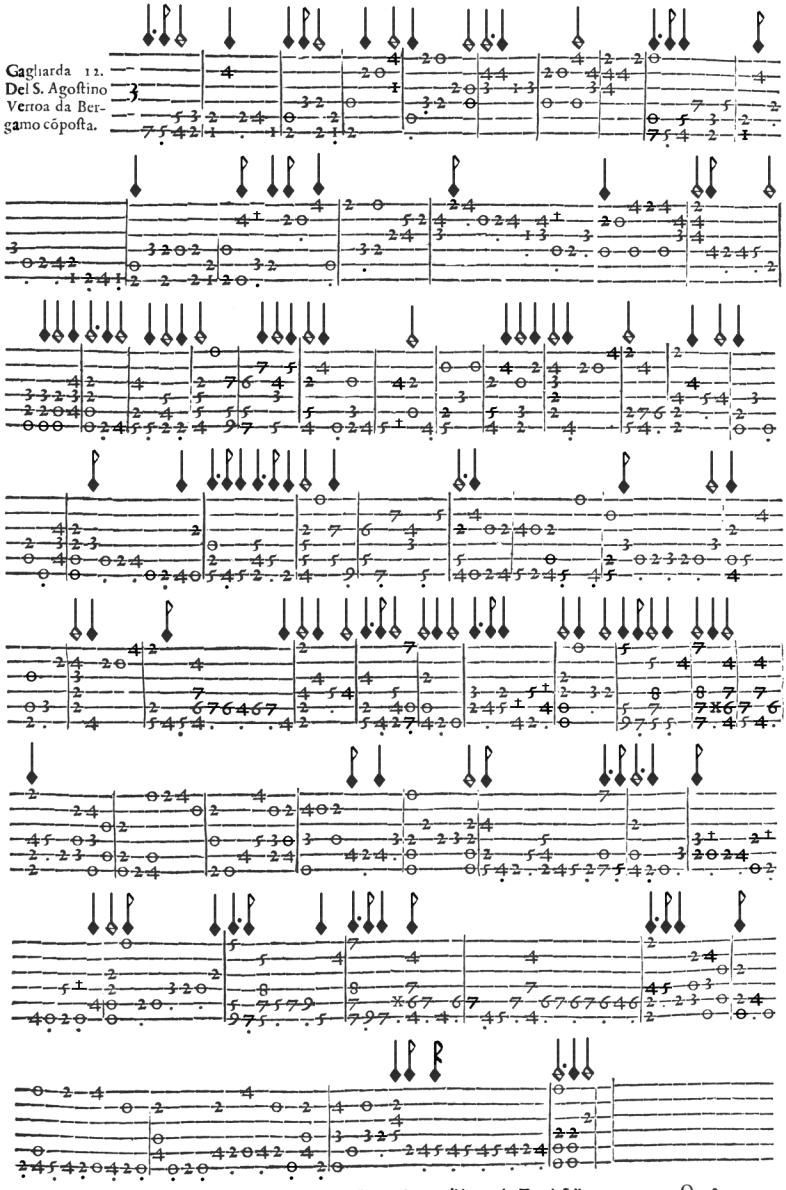




Gagliarda vndecima.

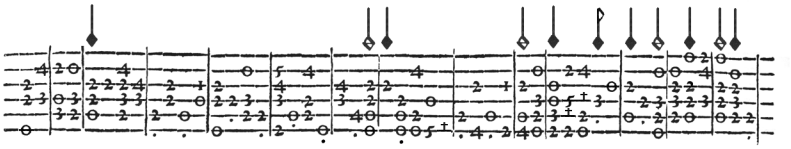


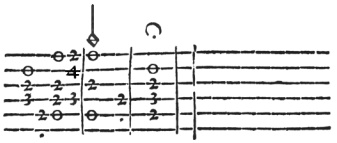
Gagliarda 12.
Del S. Agostino
Vertoa da Ber-
gamo cõposta.



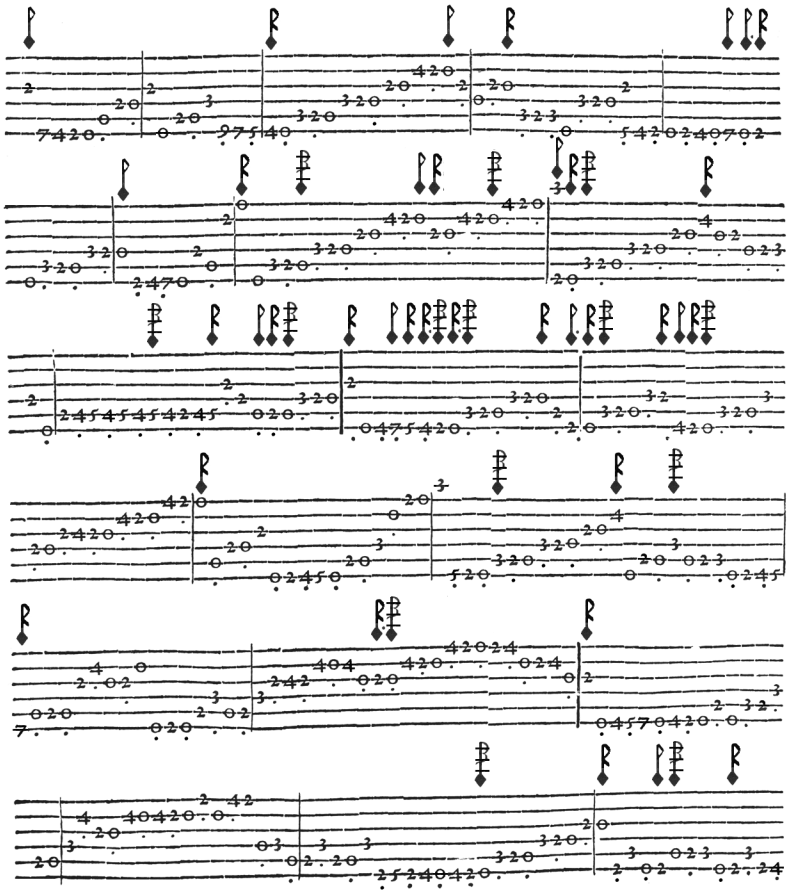
Ballo Polaco.

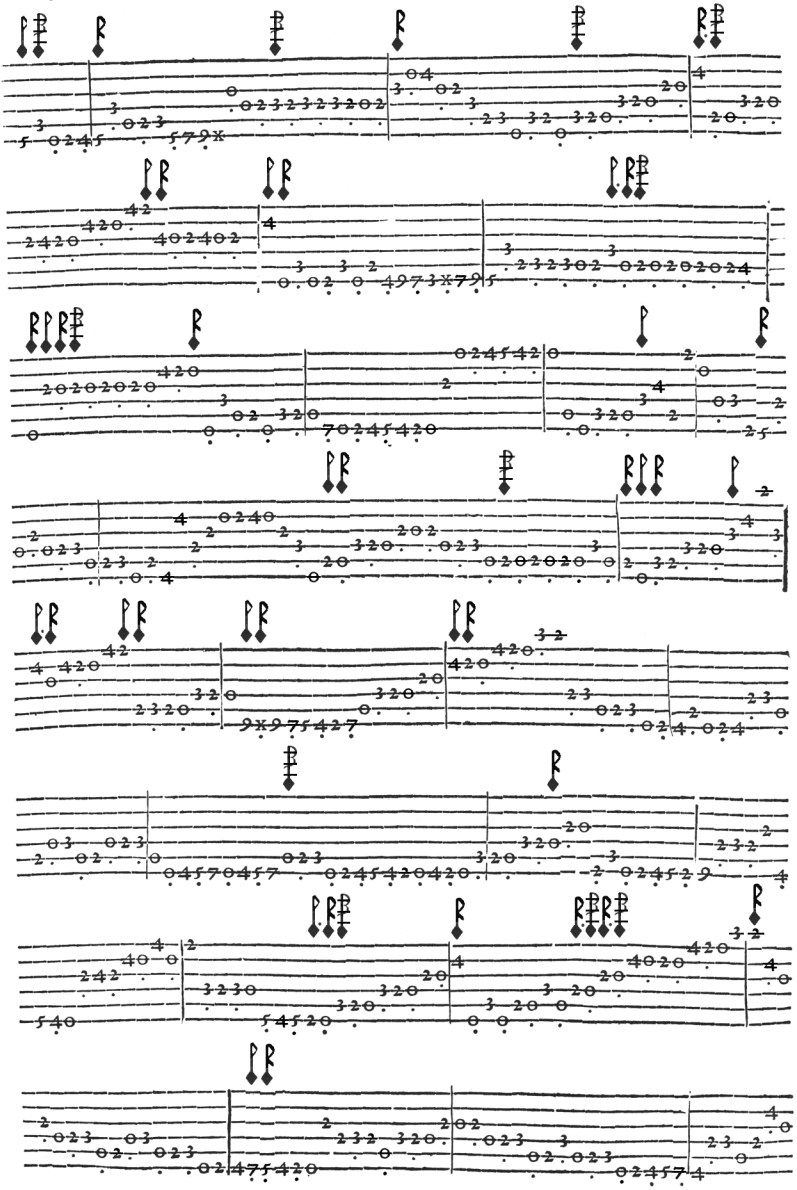
Non mi toglia il ben mio a quattro voci, Di Marco Antonio Ingegnero.

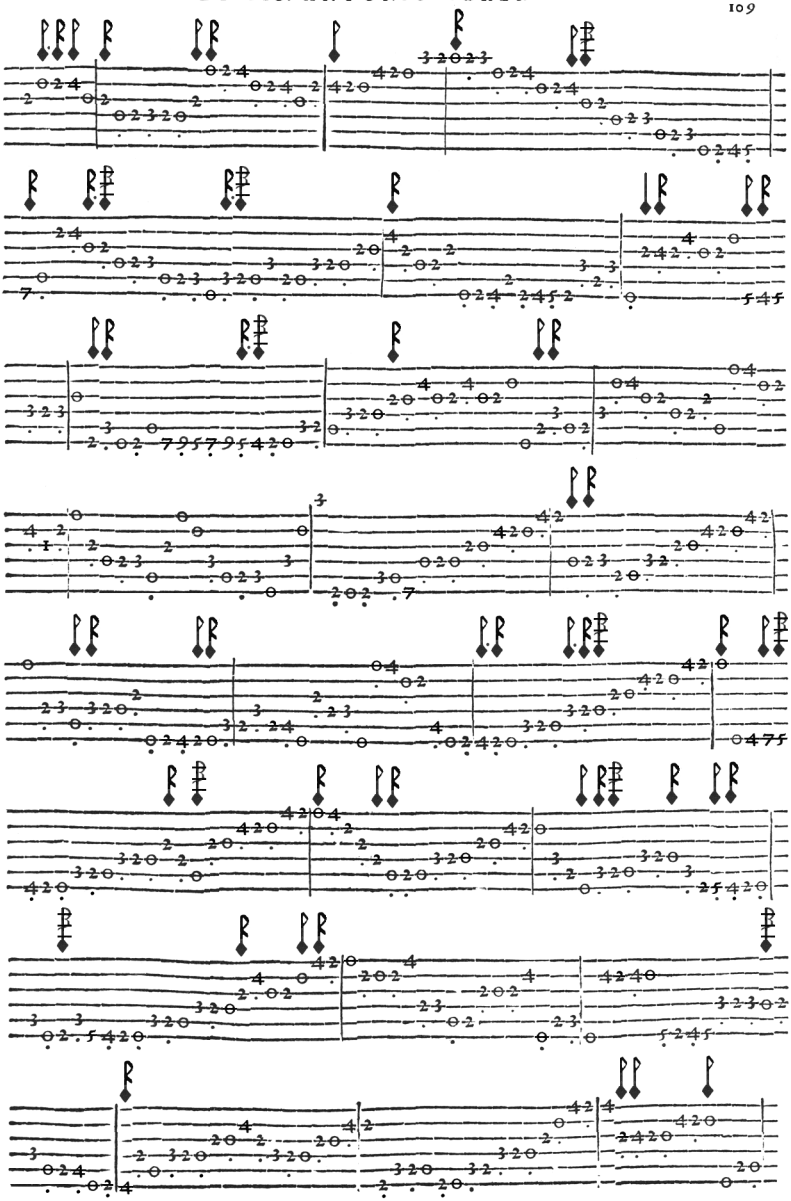


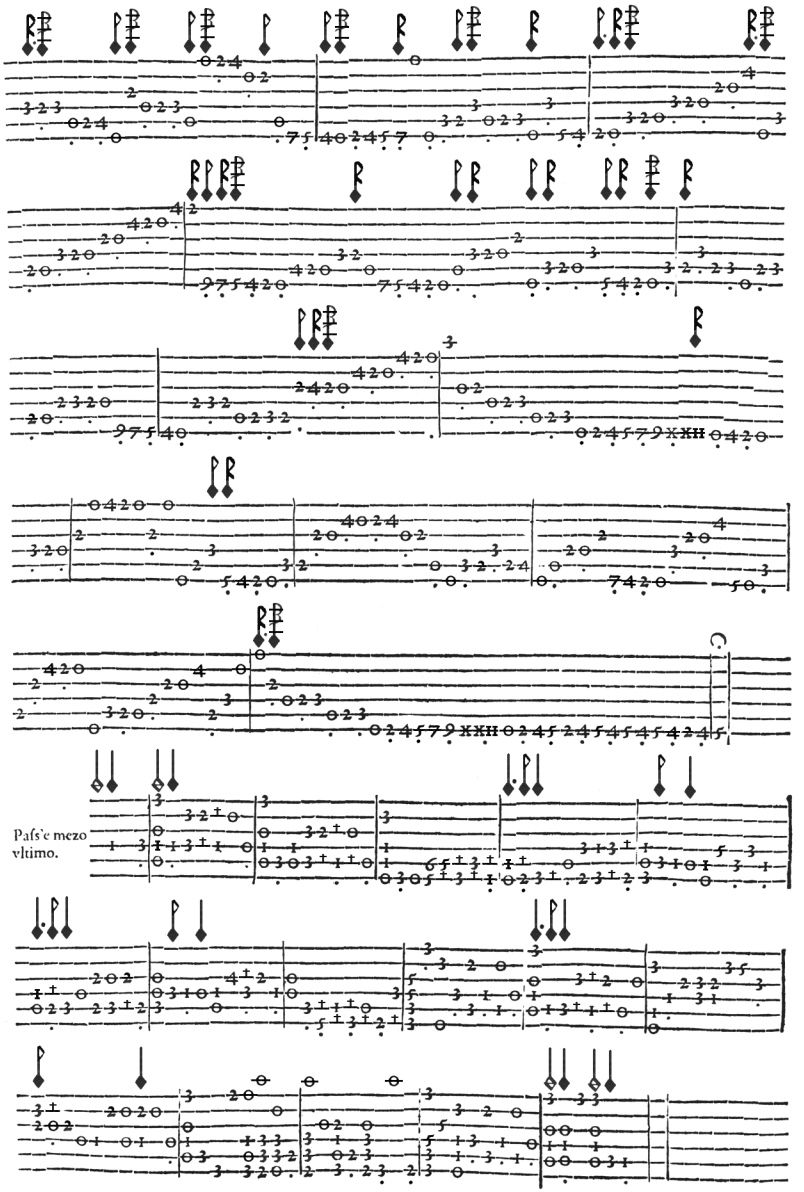


Segue il ſuo contraponto dell'Auttore come ſono anco tutti li altri contraponti di queſto Libro, & del primo contraponto ſopra l'antecedente Madrigale.



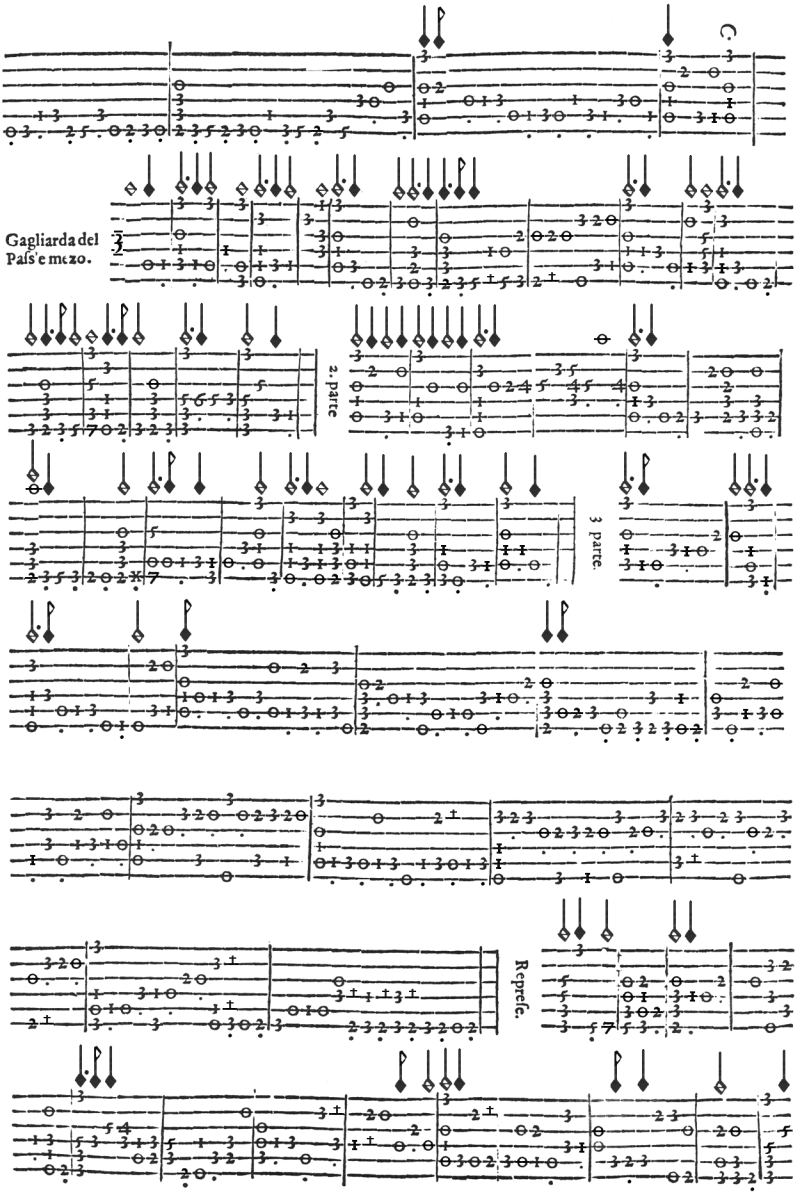


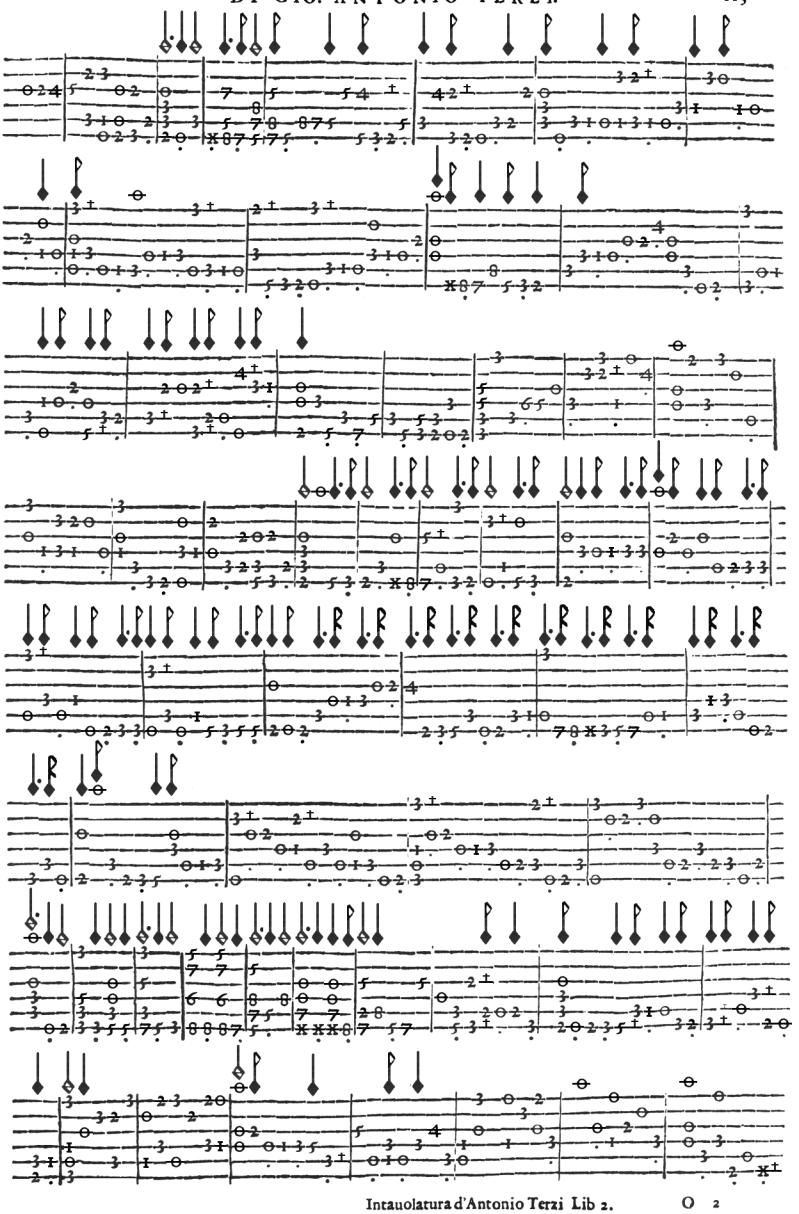


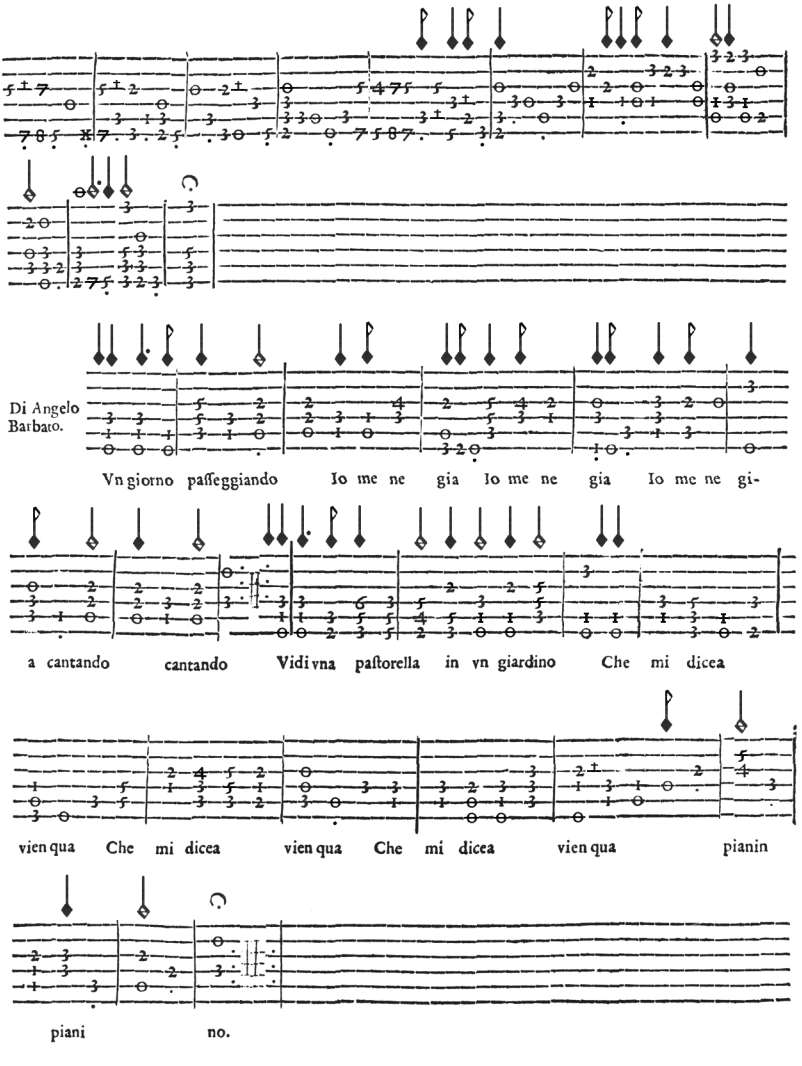

Pafs'e mezo
vltimo.

Seconda parte.

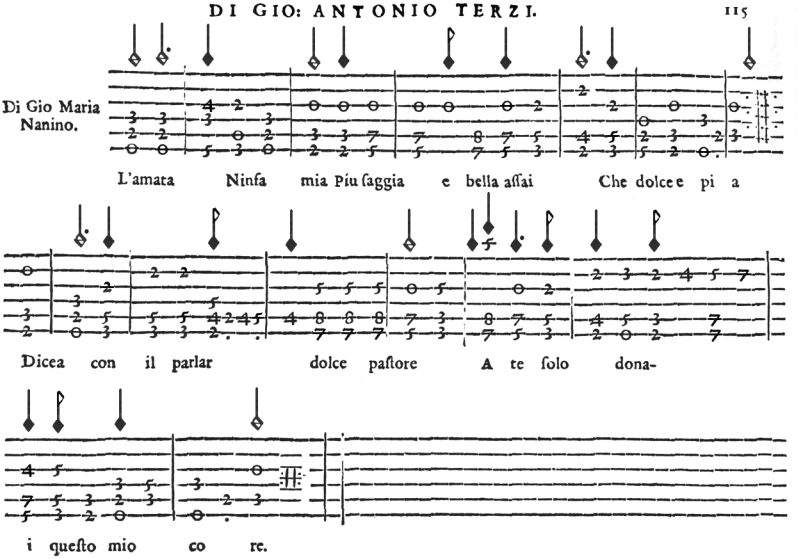
Terza parte.


Gagliarda del
Paise mezo.
2. parte
3 parte.
Repreſe.

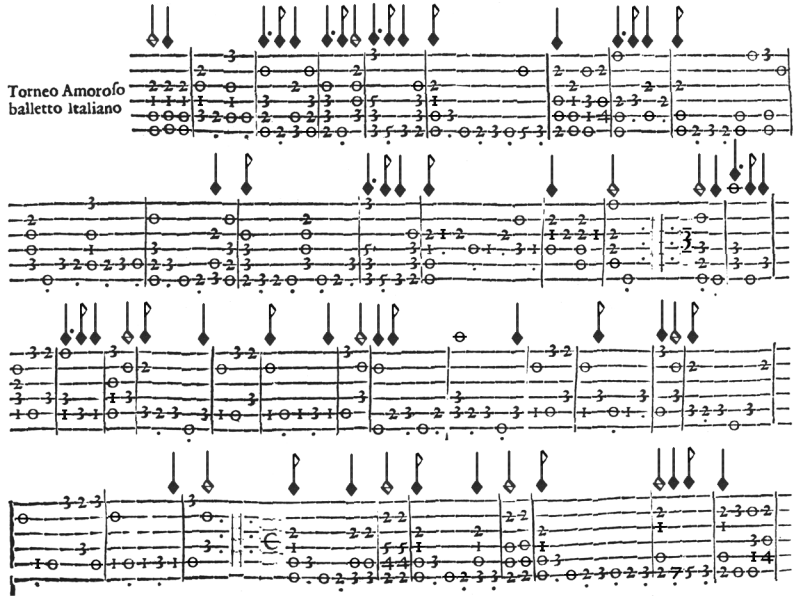


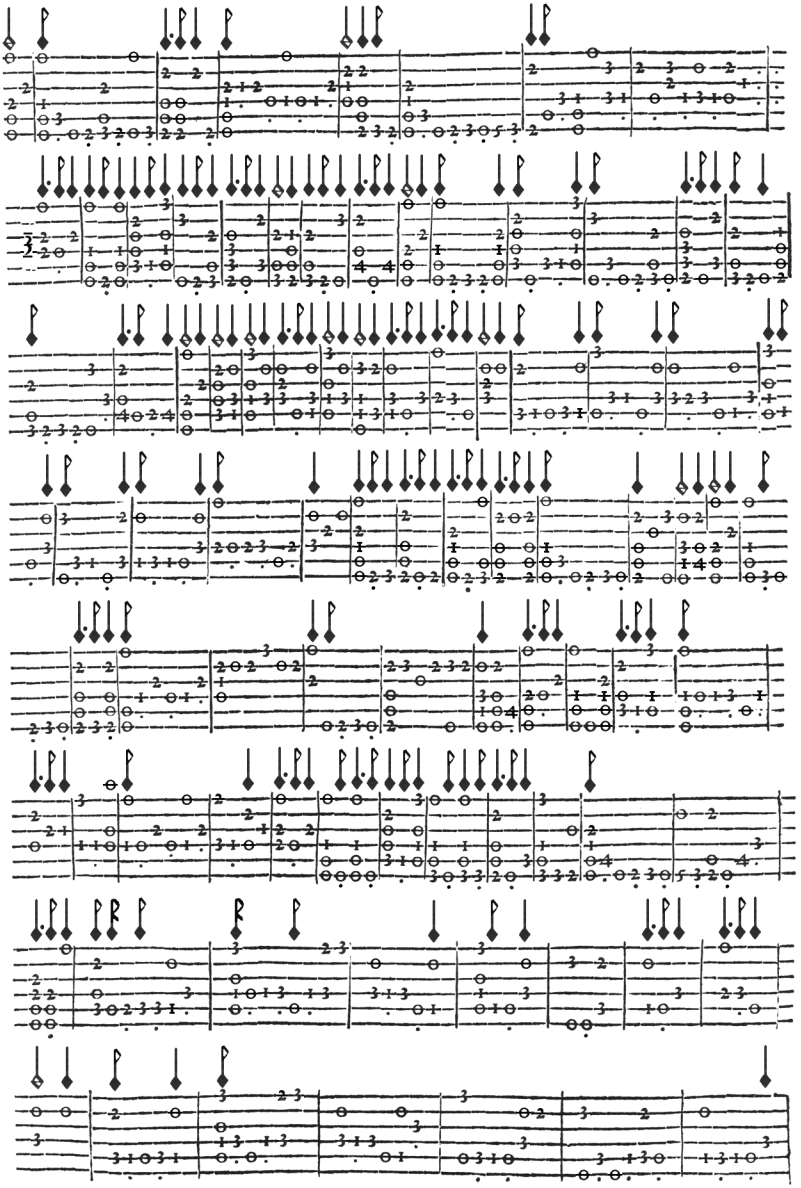

Di Angelo Barbato.
Vn giorno paſſeggiando Io me ne gia Io me ne gia Io me ne gi-
a cantando cantando Vidi vna paſtorella in vn giardino Che mi dicea
vien qua Che mi dicea vien qua Che mi dicea vien qua pianin
piani no.

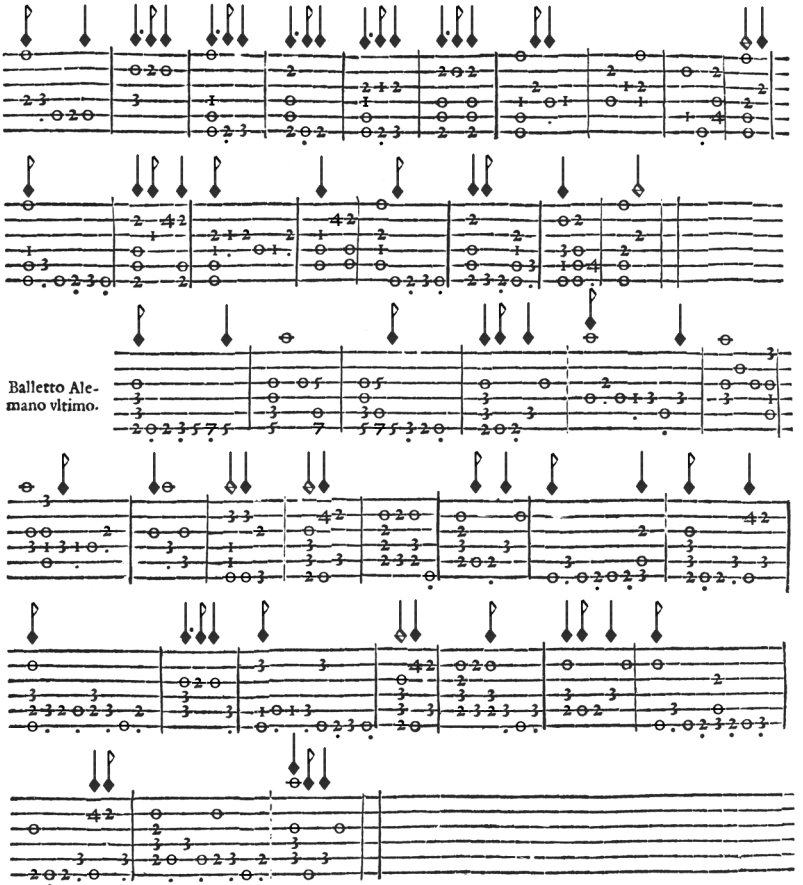
Di Gio Maria Nanino.



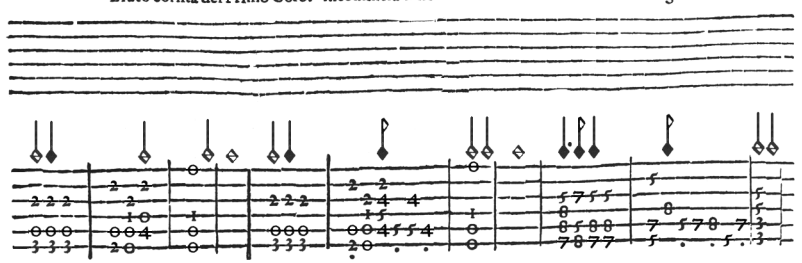
Torneo Amoroso balletto Italiano

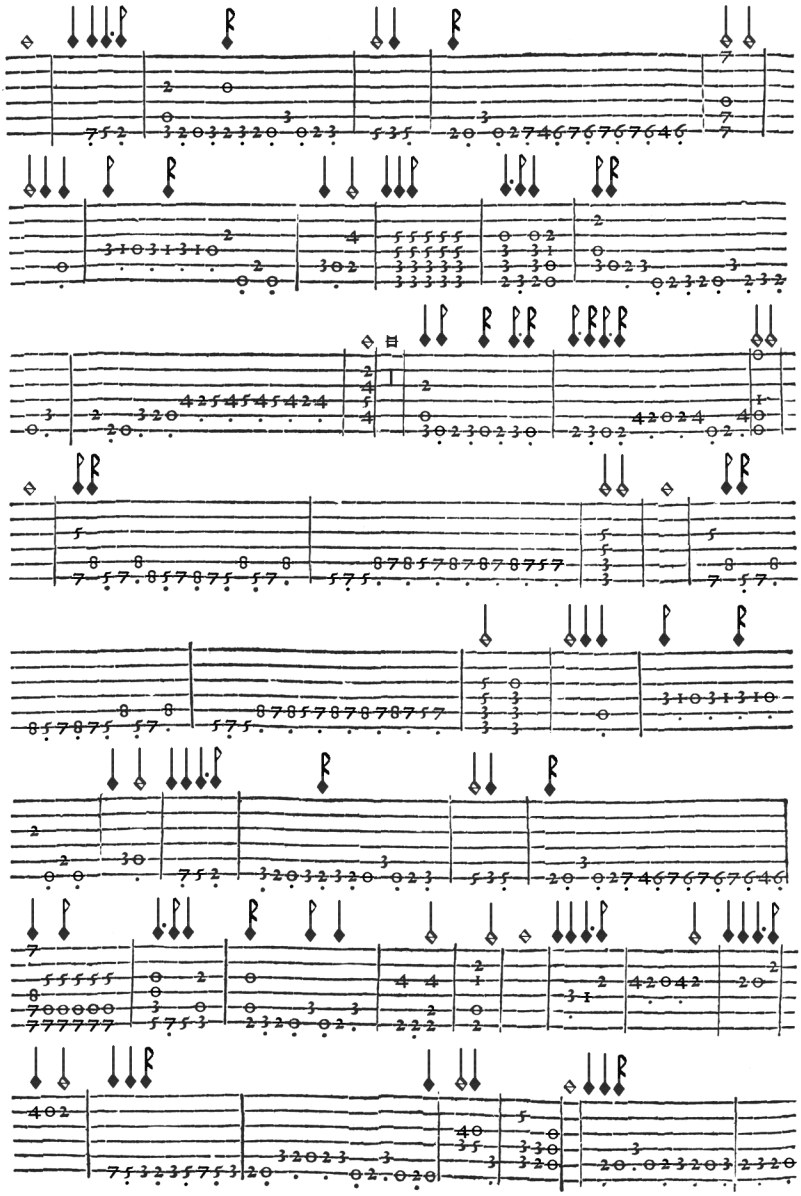


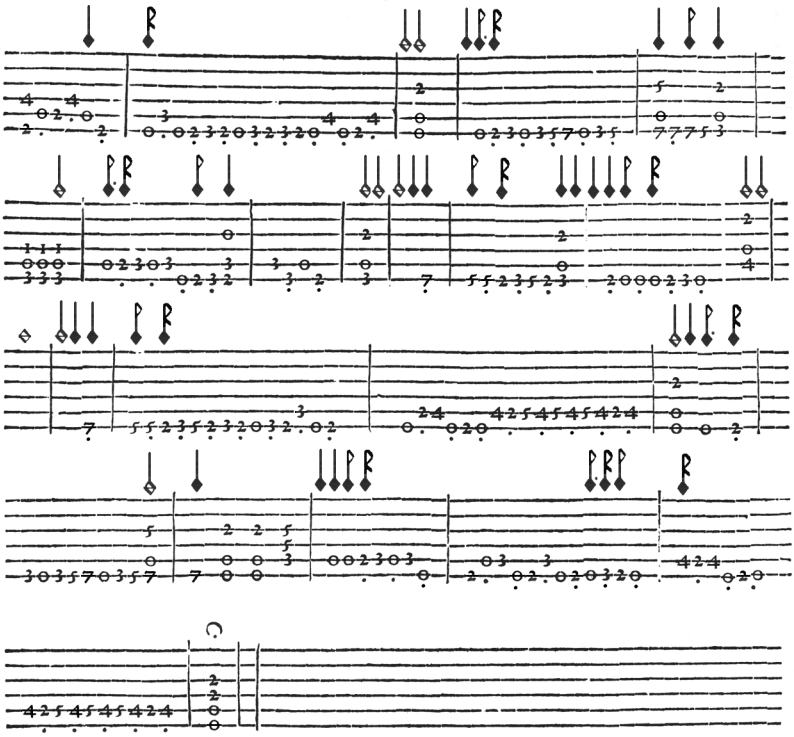




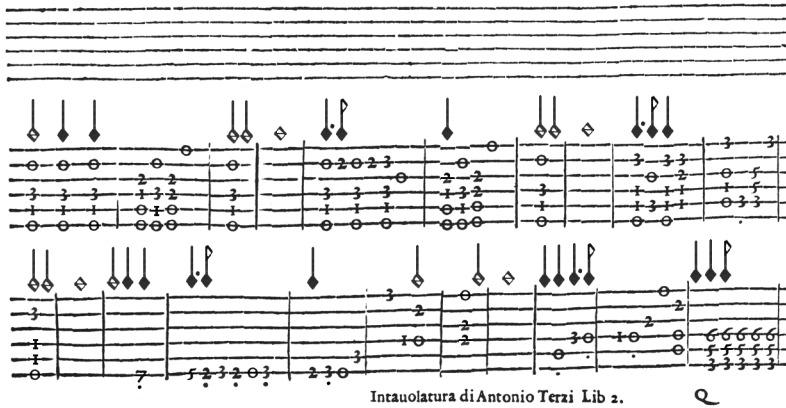
Canzone a Otto Voci de l'Auttore per ſuonar a 4. Liutti ouero fantaſia.
Liuto coriſta del Primo Coro. Incomincia inſieme con il ſuo Liutto Tenore che ſegue.

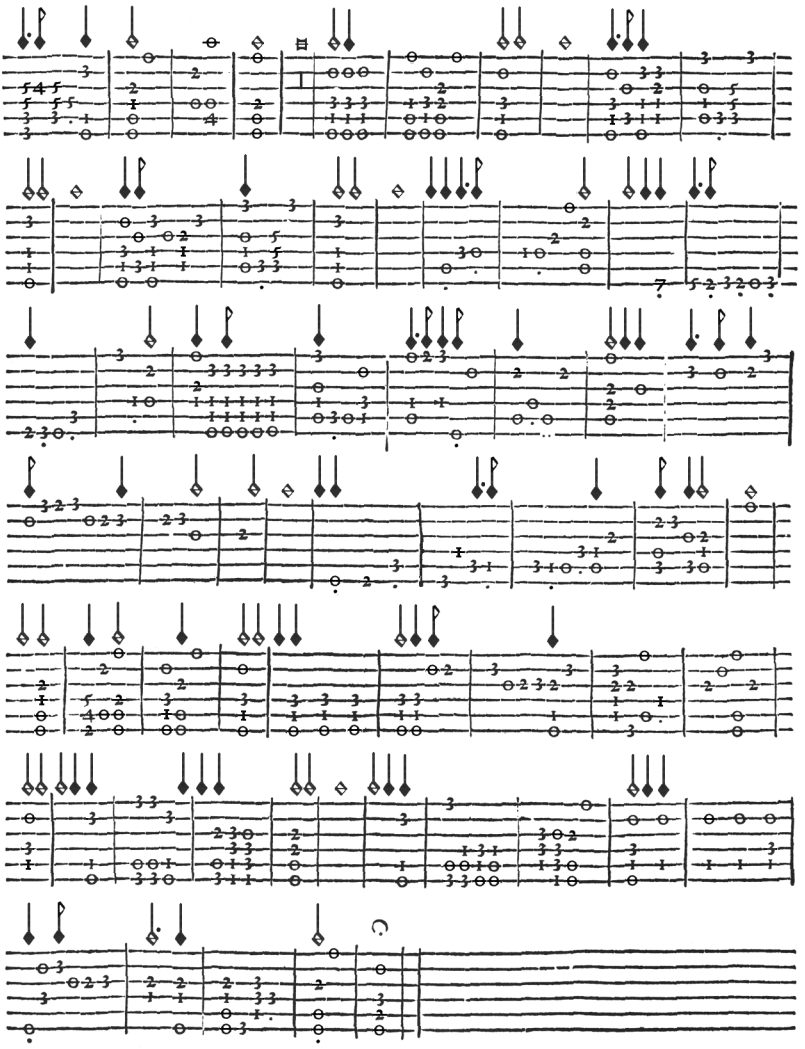




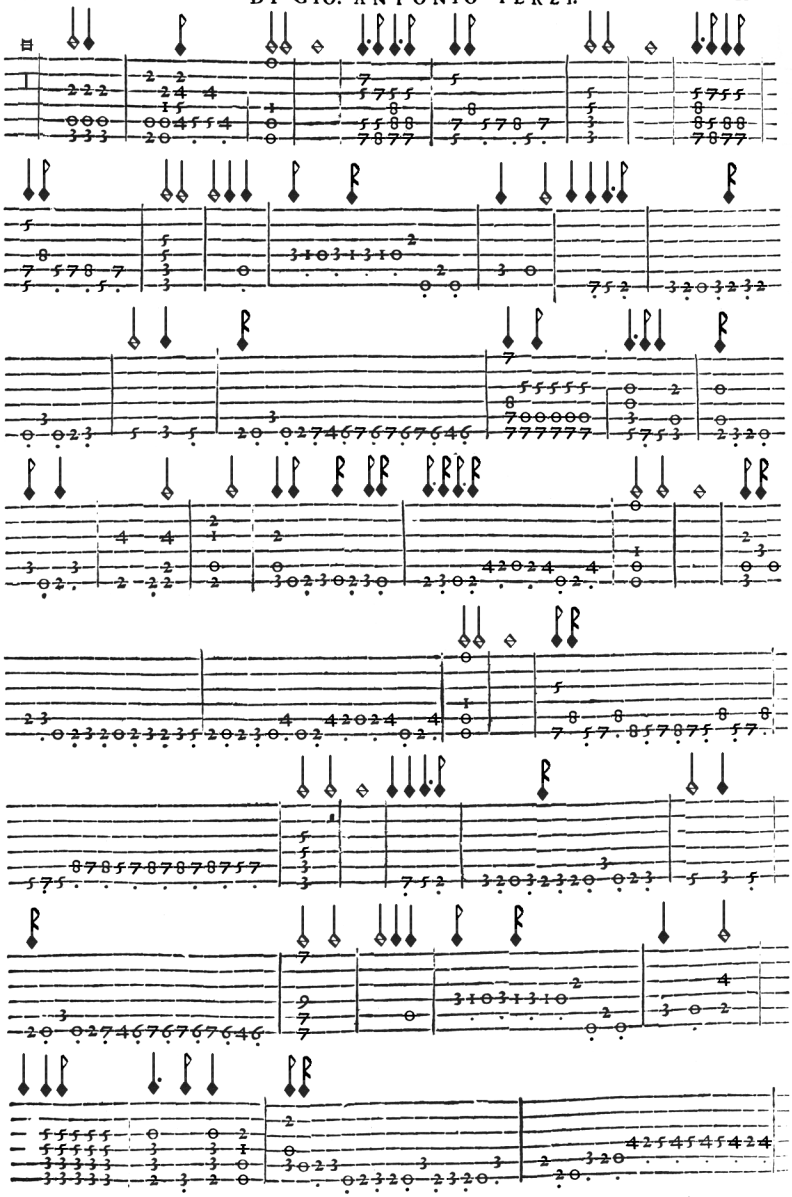


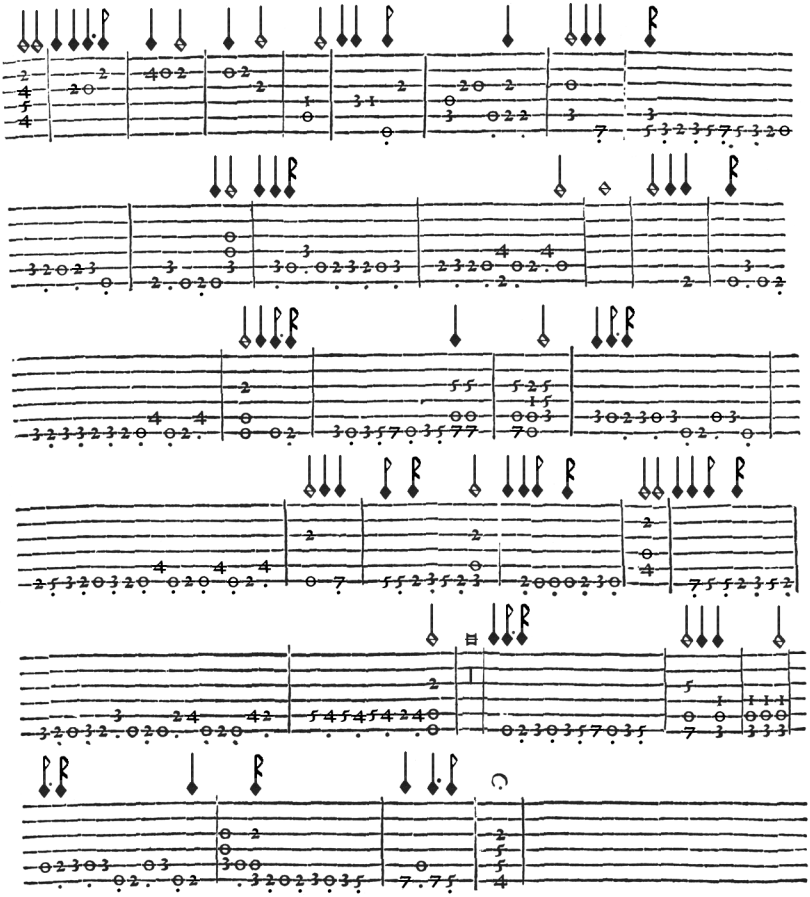
Segue il Liutto Tenore del Primo Coro cioe' accordato
vna quarta piu baſſo del Coriſta.



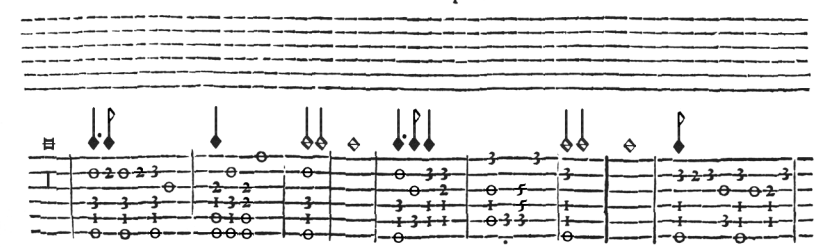


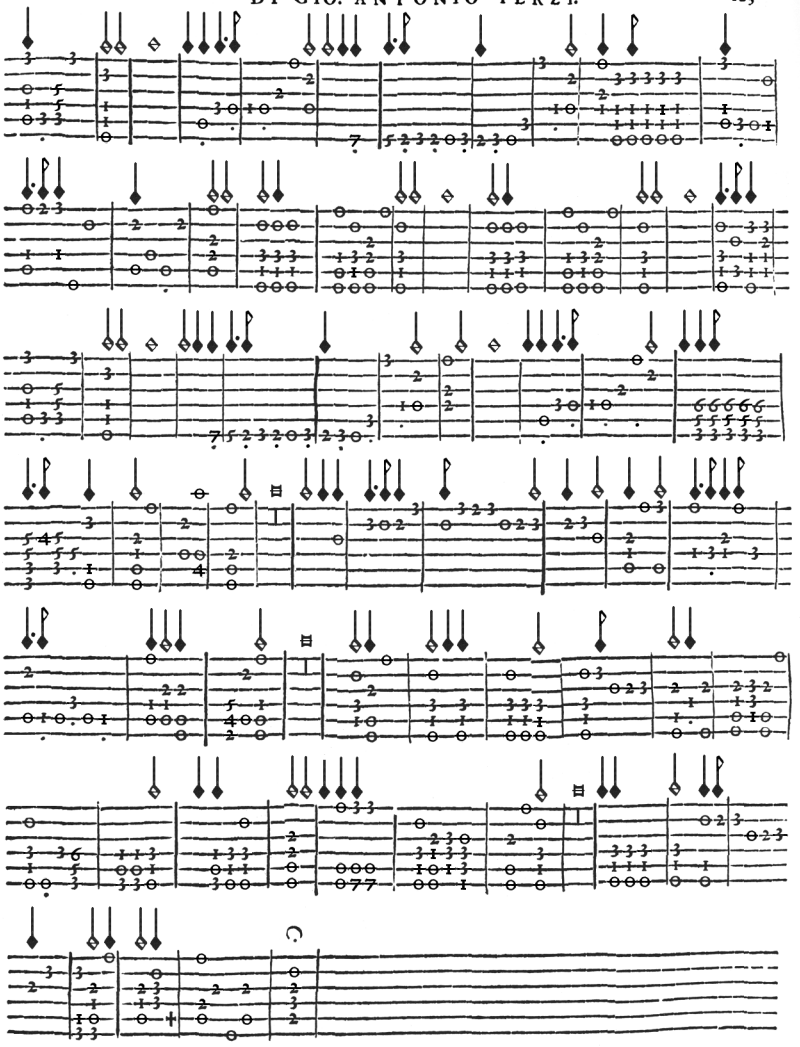
Segueno i doi Liuti del Secondo Coro in riſpoſta.
Liutto Coriſta del Secondo Coro aſpetta due battute.





Segue il Liutto cordato a la quarta Basso
Liutto Tenore del Secondo Coro aſpetta due battute.





Il fine della Opera.

TAVOLA DI TVTTO QVELLO CHE SI CONTIENE

NEL SECONDO LIBRO DELLA INTAVOLATVRA DI LIVTTO

Di Giouan Antonio Terzi da Bergamo.

Fantasie & toccate.

Preludio dell'auttore 1
Fantasia dell'auttore 2
Fantasia in modo di Canzon Francese di Francesco Guami 10
Vn'altra fantasia del detto 12
Fantasia seconda de l'auttore 39
Fantasia in modo di Canzon Francese de l'auttore 61
Fantasia di Giouanni Gabrieli 62
Fantasia di Paolo Iuſli 64
Fantasia seconda in modo di Canzon Francese dell'auttore 89
Fantasia come di sopra di Vicenzo Bell'hauer 91
Fantasia terza dell'auttore 93
Toccata dell'auttore 26
Toccata seconda dell'auttore 38

Canzon Francese.

Canzon Francese Iouiſans di Adriano 14
Canzon Francese Allermifault, di Adriano, Per ſonar a due Liutti 46
Per il secondo Liutto 49
Canzon a Vilachiara del Maſcara. 78
Canzon Francese Gofred de Incerto 100
Canzon a 8 voci dell'auttore, per ſonar a 4. Liutti 117

Motetti de diuerſi.

In te Domine ſperaui di Claudio Merulo da Correggio a 6. 26
In Deo ſperaui dell'iſteſſo a 6. 55
Hodie completi a 4. di Andrea Gabrieli 56
Mandatum nouum a 5. di Pietro Vinci 74
Domine Deus. a 6. di Anibal Padouano 75
Exaudi Seconda parte. 76
Beatus homo di Cipriano a 5. 102

Madrigali di Diuerſi.

Leggiadre ninfe di Luca Marenzio a 6. 6
Candide perle a 6. dell'iſteſſo 8
Naſce la pena mia di Aleſſandro Striggio a 6. 18
Liquide perle di Luca Marenzio a 5. 30
Contraponto ſopra l'iſteſſo Madrigale 31
Chi fara fede al ciel di Aleſſandro Striggio, per ſonar a modo di viola Baſtarda in Concerto con Liutto grande 70
Erano i capei d'oro, Prima & ſeconda parte a 5. di Gio. Maria Nanino 81
Amoroſa fenice, di Gio. Cauaccio a 5. 83
Donna a bella mano di Archangelo da Bergamo a 5. 85
O bella ninfa mia del Paleſtina a 5. 86
Se dal ſoaue ſguardo a 5 di Gio. Andrea Dragoni 89
Cara la vita mia di Giaches Vuert, Prima e 2. parte a 5 97
Non mi toglia il bē mio di Marc' Antonio Ingigneri a 4. 106
Contraponto ſopra l'iſteſſo Madrigale 107

Canzonette a 3 4. & 5. voci, con le ſue parole

Quando mirai di Horatio Vecchi a 4. 8
Di pianti e di ſoſpir a 3. di Giuliano Paratico 9
Ahi chi mi tien il core di Gio. Giacomo Gaſtoldi a 3. 9
Come fauo cor mio di Antonio Martaro a 3. 9
Non hebbe tante foglie a 3. 52
Non vedo hoggi il mio ſole a 3. di Ruggiero Giouannelli 52
Mi parto ahi ſorte ria a 3 del detto 53
Se di dolor io poteſſi mouire di Giulio Rinaldi a 5. 53
La velenoſa viſta a 3. di Horatio Scaletta 77
Qual piu crudel martire del detto 78
Vn giorno paſſeggiando a 3. di Angelo Barbato 114
L'amata ninfa mia a 3. di Gio. Maria Nanino 114

Gagliarde Paſ'e mezi, & balli di varie ſorti.

Gagliarda Prima 4
Gagliarda Tamburina 4
Gagliarda Terza 16
Gagliarda Quarta 17
Gagliarda Quinta 43
Gagliarda Seſta 44
Gagliarda Settima 45
Gagliarda Ottaua 69
Gagliarda Nona 99
Gagliarda Decima 80
Gagliarda Vndecima 104
Gagliarda Duodecima 105
Balletto Francese 21
Volta Francese. 22
Volta Francese ſeconda 22
Volta Francese terza 23
Volto Francese quarta 23
Branle Francese Duble 67
Branle ſecondo 67
Branle terzo 68
Branle ſimple Francese 68
Preambulo de l'auttore ſopra le Corente Francese 95
Corente Francese Primo 95
Corente Secondo 96
Corente Terzo 96
Corente Quarto 97
Balletto Alemano 22
Ballo Alemano Primo 24
Ballo Alemano Secondo 25
Ballo Alemano Terzo 25
Ballo Alemano Quarto 26
Ballo Alemano Quinto 84
Ballo Alemano Seſto 84
Ballo Alemano Settimo 92
Ballo Alemano Ottauo 92
Balletto Alemano vltimo. 117
Bariera Baletto 34
Ballo Pollaco 106
Padoana Prima 28
Padoana Secunda 58
Padoana Terza 68
Paſs'e mezo per bei Duro 41
Gagliarda del ditto 42
Paſs'e mezo la Paganina 87
Gagliarda del ditto 88
Paſs'e mezo vltimo 110
Gagliarda del ditto 112
Torneo Amoroſo Balletto Italiano 113

IL FINE

AI VIRTVOSI LETTORI

ANcor che ſi habbi uſato ogni diligeza nel ſtãpar la preſente opera, ui è occorſi alcuni errori i quali ſi ſono accomodati. E però o uoluto auertirui, che alcuni Tempi ſcorſi un poco piu innanzi, ò un poco piu adietro, i quali ſi ſon tirati a ſuo loco con una trattella di pẽna, & alcuni Numeri medeſimamẽte accomodati con la pẽna. per cio ne hauerete per iſcuſata la ſtampa, eſſendo impoſſibile il ſtampare libri ſenza farui qualche errore; maſſime in opere coſi grande, & di tanta fatica. viuete felici.