

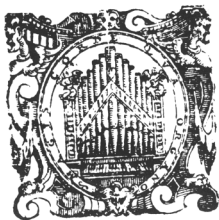
DI GIO. ANTONIO TERZI
DA BERGAMO,
INTAVOLATURA DI LIVTTO.

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

LIBRO PRIMO.

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

CON PRIVILEGGIO.



IN VENETIA,
Appreffo Ricciardo Amadino,

M D XCIII.



AL MOLTO ILLVSTRE

MIO SIGNORE, ET PADRONE OSSERVANDISSIMO
IL SIG. CAVALIER BARTOLOMEO FINO.



TRa le sette arti, che non senza gran ragione, dalla antichità veneranda furono liberali nomate; niuna ve n'ha (per parer mio) che in maggiore stima e riverenza della Musica fusse: Onde quelli soli ueri sapienti creduti furon o, che della Musica intelligenti erano; testimonio render ne puote Temistocle; e molti altri di quei secoli; al cui honore di non picciol mancamento fu l'essergli di quella priui; Imperocche, conosciua benissimo quella età ueramente felice madre, Alerice, e maestra delle scienze, che non altro significaua priuazione di Musica; e 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 armoniche consonanze) potente a rapire gli animi, e congiungerli in Dio, dicalo (non ch'altri) V. S. Molto Illustre; che al suon di quel suo diuin Liutto Re de gli altri strumenti ha potuto più uolte in se stessa non senza sommo diletto un sì importante, e miracoloso effetto conoscere. Onde, e l'altre uirtù di che ella in età anche giouenile riguardeuole appo il mondo si rende, questa diuina della Musica, con molta sua gloria possiede, e tal hora (dando tregua a suoi più graui studij) con molta recreazione dell'animo essercita; onde, potrà ben ella, queste mie fatiche intorno ad essa composte, che, che elle si sieno, non men con prudenza giudicare, che con molta autorità difendere (qual hora d'uopo ui fusse) da torbidi e uicinosi fiati di contradizione: Le dedico dunque, e consacrole hora al nome suo; non con intenzione di donarle perciò fama, ne grido; sendo il nome e cognome suo e de gli Antenati suoi pur troppo per se stesso a gli occhi del mondo chiaro, e risplendente, e benissimo conosciuto per il paese L'Apennin parte, e'l Mar circonda e l'Alpe; ma si bene con speranza di poter col dedicarle a lei donar quell'immortalità a que sto mio caro, e diletto parto dell'animo; che dalla sua autorità sperar si puote, e'l Padre per se stesso forse sperar non gli era lecito. Tacerò che così facendo, renderò pago un mio antico desiderio c'ho, e sempre hebbi di mostrarle (con qualche benchè picciol segno) l'animo mio uerso di lei qual'io i si fusse. Tacerò anco che così facendo uerrò in parte non dirò a scemar gli oblighi molti che lei deuo, (che ciò sarebbe anzi impossibile che nò) ma si bene in segno di gratitudine a farli palesi al mondo, e appo d'esso con questo mio testimonio quasi che carta di sigurtà a costituirmele debitore, e per consequenza (appo gli sani e dritti giuditij) c'haueranno punto cognizione della grandezza del debito perpetuo seruitore. Rimane pregarla, uoglia con quella sua solita grandezza d'animo accettare queste mie picciole fatiche, e da esso argomentarne con il picciolo potere il pronto uolere; che qualunque ei si sia, suo è, e suo sempre sarà, e senza più, pregole da Dio Omnipotentissimo ogni maggior bene, e gli bacio le mani. Di Venetia, il dì 15 di Luglio, 1523.

Di V. S. Molto Illustre

Diuotissimo Seruitore

Gio: Antonio Terzi.

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

1

The musical score is presented in ten systems, each consisting of two staves. The upper staff of each system contains rhythmic notation with stems and flags, while the lower staff contains lute tablature with numbers 0-5. The piece is in 4/4 time and features complex rhythmic patterns and fretting.

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

3

The image displays a page of musical notation for the piece "Egorogabo, a 4" by Andrea Gabrieli, as transcribed by Gio. Ant. Terzi. The notation is arranged in ten systems, each consisting of a treble clef staff and a lute tablature staff below it. The tablature uses numbers 0-5 on a six-line staff. The piece is in 4/4 time and consists of 3 measures per system. The notation includes various rhythmic values, accidentals, and articulation marks like p (pizzicato) and slurs.

Intab.di Gio. Ant. Terzi.

The main musical score consists of six systems of two staves each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). The first system begins with a treble clef and a common time signature. The notation is dense with rhythmic patterns and includes some accidentals. The second system continues the piece with similar notation. The third system shows a change in the lower staff's notation, possibly indicating a different voicing or a specific fingering technique. The fourth system continues with complex rhythmic patterns. The fifth system shows a continuation of the piece. The sixth system concludes the main piece with a final cadence. Above the first four systems, there are several groups of notes with stems pointing downwards, likely representing a specific melodic line or a set of ornaments.

Virgo prudentissima, a 4. Di Giulio Renaldi.

The musical score for 'Virgo prudentissima, a 4. Di Giulio Renaldi.' consists of a single system of two staves. The notation includes rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). The piece begins with a treble clef and a common time signature. The notation is dense with rhythmic patterns and includes some accidentals. The score concludes with a final cadence.

Intrab. di Gio. Ant. Terzi.

5

The image displays a page of musical notation for a piece titled "Intrab. di Gio. Ant. Terzi." The page contains ten systems of music, each consisting of a five-line staff with notes and a corresponding line of lute tablature below it. The notation includes various rhythmic values, accidentals, and fingerings. The tablature uses numbers 0-5 to represent fret positions. The piece concludes with a double bar line and a final cadence.

The image displays ten systems of musical notation. Each system consists of two staves: the upper staff features a vocal line with diamond-shaped note heads, and the lower staff shows a lute tablature with numbers 0-5. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece is identified as a 4-part setting ('a 4').

This page of lute tablature, titled "Intab. di Gio. Ant. Terzi" and numbered "8", contains ten systems of music. Each system consists of a six-line staff with fret positions indicated by letters (2, 3, 4, 5) and numbers (0, 1, 2, 3). Above the staves, rhythmic values are indicated by stems and flags. The notation is dense and characteristic of early lute tablature. The page is divided into ten systems, each with a corresponding rhythmic pattern above it. The tablature is written in a style that is common in early printed music books, such as those by Giovanni Antonio Terzi.

Intab.di Gio. Ant. Terzi.

This page of lute tablature, titled "Intab. di Gio. Ant. Terzi" and numbered "10", consists of ten systems of six-line staves. Each system contains rhythmic notation (numbers 1-5) and fretting notation (circles on lines). Above the staves are various symbols, including vertical stems with flags and diamond shapes, likely representing ornaments or specific lute techniques. The tablature is arranged in a standard Western musical notation style, reading from left to right across the page.

Surrexit a f. di Marc'Antonio Ingegnerio. Intab.di Gio. Ant. Terzi.

The image displays a page of lute tablature, organized into ten systems. Each system consists of a six-line staff with rhythmic notation and numbers 0-5. Above the staves are various lute ornaments, including mordents and grace notes. The tablature is written in a historical style with a mix of rhythmic values and fingerings.

Intab.di Gio. Ant. Terzi.

This page of lute tablature consists of five systems, each with a six-line staff. The notation includes numbers 1-5 on the lines, circles, and various symbols such as diamonds and vertical lines with dots. The first system begins with a diamond symbol on the top line and a circle on the second line. The second system features a diamond on the top line and a circle on the second line. The third system starts with a diamond on the top line and a circle on the second line. The fourth system begins with a diamond on the top line and a circle on the second line. The fifth system starts with a diamond on the top line and a circle on the second line. The tablature is organized into measures, with some measures containing multiple symbols or numbers. The overall layout is typical of early printed lute tablature.

Qui me confessus a 5. Claudio da Correggio:

The image displays a page of lute tablature for the piece "Qui me confessus" by Claudio da Correggio. The page is numbered 13 in the upper right corner. The music is written on 13 systems, each consisting of a six-line staff. Above each staff are rhythmic flags (vertical stems with a flag) indicating the timing of notes. Below the staff are numbers representing fret positions on the strings. The numbers are arranged in a way that corresponds to the notes of the piece. The tablature is dense and characteristic of early lute notation. The piece is in a 5/4 time signature, as indicated by the "a 5." in the title. The notation includes various rhythmic values and fret numbers, such as 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Veni in hortum meum
A Cinque.
Di Orlando Lasso.

The musical score consists of ten systems. Each system features a vocal line (top) and a lute line (bottom). The notation includes various rhythmic values, accidentals, and fingerings. The piece is in a 5-part setting (A Cinque). The first system shows a vocal line with a treble clef and a lute line with a C-clef. The second system shows a vocal line with a treble clef and a lute line with a C-clef. The third system shows a vocal line with a treble clef and a lute line with a C-clef. The fourth system shows a vocal line with a treble clef and a lute line with a C-clef. The fifth system shows a vocal line with a treble clef and a lute line with a C-clef. The sixth system shows a vocal line with a treble clef and a lute line with a C-clef. The seventh system shows a vocal line with a treble clef and a lute line with a C-clef. The eighth system shows a vocal line with a treble clef and a lute line with a C-clef. The ninth system shows a vocal line with a treble clef and a lute line with a C-clef. The tenth system shows a vocal line with a treble clef and a lute line with a C-clef.

Intab.di Gio.Ant. Terzi.

This page of lute tablature consists of ten systems, each with a six-line staff. The notation includes numbers 0-5 on the lines, rhythmic values (e.g., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), and various symbols such as 'P' (pizzicato), '3' (triplets), and '2' (doublets). The tablature is arranged in a vertical column, with each system containing multiple measures of music. The page is numbered '15' in the top right corner.

Inrab.di Gio. Ant. Terzi.

This page of musical notation is a single melodic line for a piece titled "Inrab.di Gio. Ant. Terzi." It begins with a treble clef and a common time signature (C). The notation is written on a single staff with a key signature of one flat (B-flat). The piece is characterized by a complex rhythmic structure, featuring a variety of note values including minims, crotchets, quavers, and semibreves. There are numerous accidentals, such as naturals and flats, and dynamic markings like "p" (piano) and "f" (forte) are used throughout. The notation includes many slurs and ties, indicating phrasing and melodic connections. The piece concludes with a double bar line and repeat dots.

The image displays a page of lute tablature, organized into six systems. Each system consists of a six-line staff with numbers (0-7) indicating fret positions and various rhythmic symbols (vertical stems with flags or beams) above the staff. The notation is dense and characteristic of early printed lute books.

The piece concludes with the text: *Ad dominum cū tribularer a 5. Di Gio.Cauccio:*

Intab.di Gio. Ant. Terzi.

This page of lute tablature consists of ten systems, each containing six staves. The notation includes numerical fret numbers (0-7) and rhythmic symbols (vertical stems with flags) placed above the staves. The tablature is organized into measures, with some measures containing multiple staves of notes. The piece is titled 'Intab. di Gio. Ant. Terzi.' and is page 18 of a larger work.

Intab.di Gio. Ant. Terzi.

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

First system of musical notation. The top staff contains a treble clef and a key signature of one flat. The music consists of a sequence of notes with various ornaments (circles) and fingerings (numbers 1-3). The bottom staff contains a bass clef and a key signature of one flat, with notes and fingerings. A '578X12' marking is present at the beginning of the bottom staff.

Second system of musical notation. The top staff continues the melodic line with notes and ornaments. The bottom staff continues the bass line. There are several downward-pointing symbols (possibly plectrums or ornaments) positioned between the two staves.

Third system of musical notation. The top staff continues the melodic line. The bottom staff contains a sequence of notes and fingerings, including a '3' marking above a note.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff contains notes and fingerings, including a '404' marking above a note.

Fifth system of musical notation. The top staff continues the melodic line. The bottom staff contains notes and fingerings, including a '75320' marking above a note.

Sixth system of musical notation. The top staff continues the melodic line. The bottom staff contains notes and fingerings, including a '753' marking above a note.

Seventh system of musical notation. The top staff continues the melodic line. The bottom staff contains notes and fingerings, including 'X87' markings above notes.

Eighth system of musical notation. The top staff continues the melodic line. The bottom staff contains notes and fingerings, including a '5875' marking at the end.

Intab.di Gio. Ant. Terzi.

This page of lute tablature consists of ten systems, each with a six-line staff. The notation includes rhythmic values (circles with numbers 0-5) and fingerings (letters P, R, and numbers 1-5). Above the staves, there are vertical stems with flags, some topped with circles, indicating specific fret positions or techniques. The tablature is organized into measures by vertical bar lines.

System 1:
 Staff 1: 03, 3 3 02, 3 1 0, 2 2, 2 4 2 0, 4, 2
 Staff 2: 1 0, 3 1 0, 3 1 0, 5 0 2 0, 2 0 2, 3, 0 3 2 0, 1 0 1 3

System 2:
 Staff 1: 1 3 1 0 1 3, 2, 0 2 3, 0 2, 0 1 3, 0 1 3
 Staff 2: 0 3 2 3 5 2 3, 2, 0 2 3 2 3 2 3 2 3 2 0 2 3, 1 3

System 3:
 Staff 1: 3 3 1 0 1, 2 4 2 0, 3 2, 3 1 3, 3 0
 Staff 2: 1 0, 3 1 0 1, 2 0 2 0 2 0, 4 2 5 4 5 4 5 4 2 4 5 0 1 0, 3 1 3, 0 1 0, 3 0

System 4:
 Staff 1: 2, 3 1 3, 2 4 0, 1 0 1 3, 2 2 4, 4 1 4 2
 Staff 2: 5 7 5 2 3 2 0, 1 3 1 0, 3 1 3, 0, 0 3 5 7, 4 5 2 4, 3

System 5:
 Staff 1: 0 3, 0 2 0 2, 0 2 3, 2 3, 3 1 0, 3
 Staff 2: 5 2 4 2 0 2 4 5 7 4 5, 1 3 0 1, 0 1 3, 0 2, 0, 5 3 2 0, 3 1 0, 3

System 6:
 Staff 1: 3 2 0 2 3, 2, 2 3, 2 3 2 3 2 0 2 3, 2 3, 2
 Staff 2: 0 1 3, 3 1 0, 2 0, 0 2 3, 0 1 3 1 0, 2 3 2 3 2 3 2 0 2 3, 0 1 3, 0

System 7:
 Staff 1: 2, 2, 3 1
 Staff 2: 3 1 0 3 1, 0 1 3, 0 2 3 5 2 7 5 7 3 5, 1, 0 7 5 3 2 0, 4 2 0, 0, 7 5 7 5 3 2 0

System 8:
 Staff 1: 2, 2, 3 1
 Staff 2: 3 1, 0 2, 0 2, 0 1 3, 3 1 0, 2 0 2, 0 1 3 0 1, 3 3, 3 1 0, 2

System 9:
 Staff 1: 7 5 7 5 3 2 0

This page of lute tablature consists of ten systems of music. Each system is written on a six-line staff. The notation includes letters (0-5) placed on the lines to indicate fret positions, and rhythmic values such as 2, 3, 4, and 5. Above the staves, there are several groups of vertical lines with flags, which are traditional lute symbols for specific fret positions or techniques. The tablature is organized into two measures per system, with a vertical bar line separating them. The first measure of each system typically contains more complex rhythmic and fretting patterns, while the second measure often features simpler rhythmic values and fretting.

The first system consists of five staves. The top staff contains rhythmic notation with flags above it. The second and third staves contain lute tablature with circles representing frets. The fourth and fifth staves also contain lute tablature. The system concludes with a double bar line.

The second system begins with a circled 'C' time signature. The title is "S'ogni mio ben. del Striggio a 6." followed by "per fuonar folo, & a duoi liutti," and "& in concerti:". The notation includes rhythmic flags and lute tablature on five staves.

The third system continues the piece with five staves of lute tablature and rhythmic notation. It features various rhythmic values and tablature patterns, ending with a double bar line.

Intab.di Gio. Ant. Terzi.

First system of lute tablature. It consists of six staves. The top staff shows rhythmic notation with stems and flags. The middle staves contain numerical digits (0-9) representing fret positions. The bottom staff shows rhythmic notation with stems and flags.

Second system of lute tablature, continuing the piece. It features six staves with rhythmic notation and numerical fret positions.

Contraponto sopra S'ogni mio ben ,
per fuonar come di sopra, ma a l'unifono.

Third system of lute tablature. It includes six staves with rhythmic notation and numerical fret positions.

Fourth system of lute tablature. It includes six staves with rhythmic notation and numerical fret positions.

Fifth system of lute tablature. It includes six staves with rhythmic notation and numerical fret positions.

Sixth system of lute tablature. It includes six staves with rhythmic notation and numerical fret positions.

Seventh system of lute tablature. It includes six staves with rhythmic notation and numerical fret positions.

Eighth system of lute tablature. It includes six staves with rhythmic notation and numerical fret positions.

This page of lute tablature consists of ten staves of music. The notation includes fret numbers (0-12) placed on the lines of the staff to indicate finger positions. Rhythmic values are represented by numbers 1, 2, 3, and 4, often with a '3' above them to denote triplets. Lute-specific symbols include 'x' for natural harmonics and 'P' for plectrum strokes, which are often grouped together. The music is organized into measures by vertical bar lines, with some measures containing multiple bar lines. The overall structure is a single melodic line for the lute.

Staff 1: 0 2 4 0 | 0 1 3 0 | 2 0 3 2 | 1 0 2 1 | 0 3 1 0 | 1 3 0 1 | 0 2 2 4 | 0 3 1 3 1 0 | 2 0 2 0

Staff 2: 3 3 | 3 2 3 | 0 4 2 | 3 1 | 1 0 1 3 | 3 2 3 2 0 | 3 1 3 | 0 2 3 2 0 | 3

Staff 3: 3 2 0 2 0 | 3 2 3 2 0 | 3 1 0 3 1 0 | 2 0 1 0 2 0 | 3 2 3 2 0 | 0 2 3 | 3 0 2 4 | 0 2 0 1 3 | 5 3 2 0

Staff 4: 3 2 0 | 7 5 3 0 2 3 5 3 2 | 3 2 0 | 3 1 0 2 | 1 3 | 0 2 3 5 7 9 X 12 X 7 5 3 2 0 | 3 2 3 2 0 | 3 1 0 2

Staff 5: 1 0 2 0 2 | 0 1 3 | 3 2 0 | 3 1 0 2 0 1 3 | 0 3 0 2 | X 9 7 5 3 2 0 | 7 5 3 2 0 2 4 5 4 5 4 2 4 |

Staff 6: 2 0 2 3 | 0 2 3 | 2 3 2 3 2 3 2 0 2 3 | 3 5 2 5 3 2 0 2 2 | 2 0 2 4 0 2 0 | 4 2 0 3 2 0

Staff 7: 2 0 3 2 0 | 2 0 4 2 | 2 0 0 1 3 | 0 2 3 | 0 2 0 2 3 5 7 9 X 12 0 | 3 2 0 1 0 | 3 1 1 0 2 | 0 2 4

Staff 8: 3 0 2 0 2 0 | 3 2 0 | 3 1 0 2 | 4 2 0 2 4 5 4 2 5 4 5 4 2 4 | 5 0 2

This page of lute tablature, numbered 32, is titled "Intab.di Gio.Ant.Terzi." It consists of ten systems of music, each represented by a six-line staff. Above the staves are rhythmic flags indicating note values and accents. Below the staves are numbers representing fret positions on the strings. Some numbers are circled, and some strings are marked with an 'X' to indicate they are not to be played. The tablature is written in a traditional style with various rhythmic values and accidentals.

The first system begins with a treble clef and a common time signature. The first staff has a 32-measure rest, followed by notes on strings 1, 2, 3, and 4. The second staff contains the following sequence of numbers: 310, 20, 310, 20, 424, 420, 32, 023, 024, 02, 013, 3023579X, 3023. The third system continues with similar notation, including a 4-measure rest and a sequence of numbers: 3013, 023, 4, 2020, 420240202020, 323, 30, 0235, 3013, 023, 3, 310, 310, 2. The fourth system features a 32-measure rest and a sequence of numbers: 310, 20, 32, 310, 20, 3202, 2, 20, 320, 310, 20, 7, 474, 5, 50, 2, 2, 1, 310, 20. The fifth system starts with a 252-measure rest and a sequence of numbers: 040, 24, 02, 030, 2, 3, 3, 013, 013, 0235787320, 2, 320. The sixth system begins with a 31310-measure rest and a sequence of numbers: 2020, 024, 2, 13, 0230, 1, 80, 13, 1, 3, 3, 320, 3579X7, 80, 0, 3, 52. The seventh system starts with a 310-measure rest and a sequence of numbers: 01, 2, 20, 320, 313, 023232023, 02, 01, 02, 13, 320, 3, 10, 20. The eighth system begins with a 310-measure rest and a sequence of numbers: 320, 3, 2, 01, 20240, 24, 0, 3, 13, 31, 310, 31, 02, 01, 5320230, 0, 310, 310. The ninth system starts with a 01310-measure rest and a sequence of numbers: 202, 0, 310, 20, 0310, 20, 420, 32, 0, 3, 01310, 2, 1, 310, 2, 3, 25320, 30, 0310, 0310, 1, 310, 2.

Intab.di Gio. Ant. Terzi.

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The page contains ten systems of six-line staves. Each system consists of a top staff with letters (circled) and a bottom staff with numbers (circled). Above the staves are various musical symbols, including pairs of vertical lines with downward-pointing arrows and single downward-pointing arrows. The tablature includes complex rhythmic and melodic patterns, such as "579X12" and "5320". The final system shows a sequence of numbers "5454545424" followed by a double bar line and a final "5".

Côtrapôto sopra Anchor ch'io, &c. a l'unifono per suonar a doi liutti, &c. in cōcerto: 35

The image displays a musical score for two flutes, with a figured bass line at the bottom. The score is organized into ten systems, each consisting of two staves. The upper staff of each system contains clef-like symbols (resembling a stylized 'P' or 'F') and rhythmic markings. The lower staff contains numerical figures (0-7) and some letters (e.g., '2', '3', '4', '5', '6', '7', '9') representing fingerings and ornaments. The figures are arranged in a way that suggests a specific melodic line, often with a '2' or '3' above the first figure and a '4' or '5' above the second figure. The overall style is characteristic of 17th or 18th-century manuscript notation.

This page of lute tablature, page 36, is titled "Intab. di Gio. Ant. Terzi." It features 11 systems of six-line staves. Each system consists of a top staff with rhythmic notation (numbers 1-4) and a bottom staff with fret numbers (0-7). Above the staves are various musical symbols, including pairs of downward-pointing stems and groups of stems with flags, indicating specific fretting or articulation techniques. The tablature is organized into measures by vertical bar lines.

The image displays ten systems of lute tablature. Each system consists of a six-line staff with fret positions indicated by letters (2, 3, 4) and numbers (0-7). Above the staves are various musical symbols, including pairs of vertical lines with downward-pointing stems, and some systems have a '4' indicating a measure rest. The tablature is written in a historical style, typical of early printed lute books.

Sufanne un iour: Canzon
Francefe a la quarta, per
fonar solo & a doi liutti:

The image displays a page of lute tablature, numbered 38, titled "Intab.di Gio. Ant. Terzi." The piece is "Sufanne un iour: Canzon Francefe a la quarta, per fonar solo & a doi liutti:". The notation consists of six-line staves with letters (a-g) and numbers (0-9) indicating fret positions. Above the staves are rhythmic flags and some clef-like symbols. The tablature is dense with numbers and includes various musical notations such as flags and clefs.

Intab.di Gio. Ant. Terzi.

First system of lute tablature, consisting of five staves. Above the staves are rhythmic symbols including vertical stems with flags and circles. The tablature uses numbers 0-5 on the strings.

Second system of lute tablature, consisting of five staves. Above the staves are rhythmic symbols including vertical stems with flags and circles. The tablature uses numbers 0-5 on the strings.

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

First system of contrapuntal tablature, consisting of two staves. Above the staves are rhythmic symbols including vertical stems with flags and circles. The tablature uses numbers 0-5 on the strings.

Second system of contrapuntal tablature, consisting of two staves. Above the staves are rhythmic symbols including vertical stems with flags and circles. The tablature uses numbers 0-5 on the strings.

Third system of contrapuntal tablature, consisting of two staves. Above the staves are rhythmic symbols including vertical stems with flags and circles. The tablature uses numbers 0-5 on the strings.

Fourth system of contrapuntal tablature, consisting of two staves. Above the staves are rhythmic symbols including vertical stems with flags and circles. The tablature uses numbers 0-5 on the strings.

Fifth system of contrapuntal tablature, consisting of two staves. Above the staves are rhythmic symbols including vertical stems with flags and circles. The tablature uses numbers 0-5 on the strings.

Sixth system of contrapuntal tablature, consisting of two staves. Above the staves are rhythmic symbols including vertical stems with flags and circles. The tablature uses numbers 0-5 on the strings.

Intab.di Gio. Ant. Terzi.

40

The image displays a page of lute tablature, likely from a historical manuscript or printed book. The page is titled "Intab.di Gio. Ant. Terzi." and is numbered "40" in the top left corner. The music is written on ten systems, each consisting of a six-line staff. The notation is a combination of rhythmic symbols (circles with numbers inside) and fretting diagrams (vertical lines with flags). The numbers on the circles represent fret positions, and the flags indicate which strings are to be played. The tablature is organized into measures, with vertical bar lines separating them. The overall appearance is that of a complex and detailed piece of early printed music.

Intab.di Gio. Ant. Terzi.

42

This page of lute tablature consists of 12 systems, each with a six-line staff. The notation includes rhythmic flags (vertical lines with stems) and numerical fret numbers (0-7) placed on the lines. The piece is titled "Intab. di Gio. Ant. Terzi." and is numbered "42" in the top left corner. The tablature is organized into measures, with some measures containing multiple flags and numbers. The piece concludes with a double bar line and a final cadence marked with a "5" on the fifth line of the final system.

First system of musical notation, featuring a treble clef and a single melodic line with various rhythmic values and ornaments.

Second system of musical notation, continuing the melodic line with a repeat sign at the end.

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

Third system of musical notation, including a title and a 4-measure piece with two staves.

Fourth system of musical notation, continuing the two-staff piece with various rhythmic patterns.

Fifth system of musical notation, continuing the two-staff piece with various rhythmic patterns.

Sixth system of musical notation, continuing the two-staff piece with various rhythmic patterns.

Seventh system of musical notation, continuing the two-staff piece with various rhythmic patterns.

Eighth system of musical notation, continuing the two-staff piece with various rhythmic patterns.

Intab.di Gio. Ant. Terzi.

The image displays a page of lute tablature, titled "Intab.di Gio. Ant. Terzi." and numbered "45". It consists of ten systems of six-line staves. Each system contains rhythmic notation (numbers 0-9) and fretting diagrams (vertical lines with flags) above the staves. The notation is arranged in a complex, multi-measure format typical of early printed lute books. The tablature is written in a style where numbers represent fret positions on the strings, and flags indicate specific fretting techniques or ornaments. The systems are organized into measures, with some measures containing multiple strings of notation. The overall layout is dense and characteristic of the lute tablature tradition of the 16th century.

This page of lute tablature consists of ten systems, each with a six-line staff. The notation includes numbers 0-9 placed on the lines to indicate fret positions. Above the staves, rhythmic flags (vertical lines with stems) indicate the timing of notes. Some flags are grouped with dots, possibly representing chords or specific articulations. The tablature is divided into measures by vertical bar lines. The first system begins with a treble clef and a common time signature. The piece concludes with a double bar line and a final cadence.

System 1: 2420 320 3 30313 25752535 3023 1 2 10 320 30

System 2: 42 320 3 3232320 2 0320 24202020 420 3232320

System 3: 202 320 520 3 02530230202020 323 320 3232320 3 24 02

System 4: 420 010 20 3 202020 323 2454545454202 20 20 3 023

System 5: 310 2 13 0357 023 0245279X7 2 3 30 23 023 0245 3023 01

System 6: 42 24 2 024 02 024 02 202 013 03 320 3 0235746

System 7: 420 3 320 20 420 202420 320 20 420 202420 31 20

System 8: 7974676767646 7542320 3 32020 31 024 024 02024 2023 023 3 02324579 X9X12X245457532020

The image displays ten systems of musical notation for a lute tablature. Each system consists of a six-line staff with numbers (0-9) and rhythmic symbols (circles with flags, vertical lines, and 'X' marks). The notation is arranged in a vertical column. Above the first system, there are five pairs of vertical lines with flags, representing fret positions. Below the first system, there are two pairs of vertical lines with flags. Below the second system, there are two pairs of vertical lines with flags. Below the third system, there are two pairs of vertical lines with flags. Below the fourth system, there are two pairs of vertical lines with flags. Below the fifth system, there are two pairs of vertical lines with flags. Below the sixth system, there are three pairs of vertical lines with flags. Below the seventh system, there are three pairs of vertical lines with flags. Below the eighth system, there are two pairs of vertical lines with flags. Below the ninth system, there are two pairs of vertical lines with flags. Below the tenth system, there are two pairs of vertical lines with flags.

Intab.di Gio. Ant. Terzi.

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, various rhythmic symbols are used, including vertical stems with flags, circles, and other markings. Some systems include additional symbols like 'P' and 'R' above the staff. The tablature is written in a historical style, typical of early printed music manuscripts.

Intab.di Gio. Ant. Terzi.

Secondo liuto
in risposta.

The main musical score consists of six systems of staves. Each system typically has a top staff with rhythmic notation (circles with numbers) and a bottom staff with tablature (letters and numbers). The notation includes various rhythmic values such as minims, crotchets, and quavers, often grouped in beams. Fingerings are indicated by numbers 1-3 above notes. Some notes have a 'P' above them, possibly indicating a pluck or breath mark. The tablature uses letters (likely C, F, G, C) and numbers (1-5) to indicate fret positions on the strings.

A duoi liutti unifoni, un'altra
Canzone del medesimo. a 4.
Primo liutto.

This section contains the musical score for two lutes. It begins with the title "A duoi liutti unifoni, un'altra Canzone del medesimo. a 4. Primo liutto." and consists of five systems of staves. The notation is similar to the main score above, with rhythmic notation and tablature. The first system shows the beginning of the piece with a key signature of one flat and a 4/4 time signature. The tablature uses letters and numbers to indicate fret positions. The score concludes with a double bar line and repeat signs.

Intab.di Gio. Ant. Terzi.

This page of lute tablature consists of ten 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 written as fractions (e.g., 2/4, 3/4, 2/2) and various symbols (circles, vertical lines, and pairs of vertical lines) are used to denote note values and articulation. Some systems include a single vertical line above the staff, possibly representing a natural sign or a specific rhythmic value. The tablature is organized into measures, with vertical bar lines separating them. The overall layout is clean and professional, typical of a printed musical score.

Intab.di Gio.Ant.Terzi.

The image displays a page of lute tablature. It features a six-line staff with letters (A, B, C, D, E, F) and numbers (1-7) indicating fret positions. A second staff, labeled "Secondo Liutto.", uses circles and numbers to represent fret positions. The music is organized into 12 systems, each containing two staves. The notation includes various rhythmic values (e.g., 2, 3, 4, 5, 6, 7) and melodic lines. Some systems include a key signature of one sharp (F#) and a time signature of 3/2. The piece concludes with a double bar line and a final cadence.

This page of lute tablature, numbered 56, is titled "Intab. di Gio. Ant. Terzi." 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, and various rhythmic markings such as stems, flags, and accents. The piece is written in a style characteristic of the early 16th-century Italian lute repertoire.

The first system begins with a treble clef and a 5/6 time signature. The notation is dense, with many notes and rests. The piece concludes with a double bar line and a final cadence.

The first system of the musical score consists of five staves. The top staff contains rhythmic notation with various note values and rests. The second staff contains a sequence of numbers (2, 3, 4, 5, 6, 7) representing fret positions. The third staff contains a sequence of numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) representing fret positions. The fourth staff contains a sequence of numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) representing fret positions. The fifth staff contains a sequence of numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) representing fret positions. The system concludes with a circled 'C' at the end of the fifth staff.

Segue undeci canzoni del Mafcara
per suonar in concerto, & folo.
Canzone Prima.

The second system of the musical score consists of five staves. The top staff contains rhythmic notation with various note values and rests. The second staff contains a sequence of numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) representing fret positions. The third staff contains a sequence of numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) representing fret positions. The fourth staff contains a sequence of numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) representing fret positions. The fifth staff contains a sequence of numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) representing fret positions. The system concludes with a circled 'C' at the end of the fifth staff.

Intab.di Gio. Ant. Terzi.

This page of lute tablature is organized into six systems, each consisting of a six-line staff. The notation includes numbers (0-7) placed on the lines to indicate fret positions. Circles (○) are used to denote specific notes or chords. Above the staves, various symbols represent rhythmic values, including vertical stems with flags and circles with flags. Some systems begin with a circled 'Θ' symbol. The tablature is written in a style characteristic of early printed lute books, with a focus on precise fretting and rhythmic notation.

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, rhythmic values are written as numbers (e.g., 4, 2, 2, 4, 2, 4) and some are accompanied by a vertical line with a downward-pointing arrowhead. The piece concludes with the text "Canzone Terza." on the right side of the fifth system. The tablature is arranged in a vertical sequence from top to bottom.

Canzone Terza.

This page of lute tablature, numbered 62, is titled "Intab. di Gio. Ant. Terzi." It features 11 systems of six-line staves. The notation includes rhythmic values (numbers 1-9) and fretting positions (circles on the lines). Above the staves, there are various symbols: diamonds, vertical lines, and letters 'P' and 'f'. The tablature is written in a historical style, with some notes marked with 'X' or '9'. The piece concludes with a double bar line and a circled 'C' symbol.

Intab.di Gio. Ant. Terzi.

63

Canzone
quarta.

The image shows a page of lute tablature for a piece titled "Canzone quarta" by Gio. Ant. Terzi. The page is numbered "63" in the top right corner. The tablature is written on ten systems of six-line staves. Each system consists of a top staff with rhythmic notation (circles with flags) and a bottom staff with numerical fret numbers (0-5). The tablature is written in a historical style, with some numbers appearing in circles. The piece is in the key of D major (indicated by two sharps) and 3/4 time. The page is titled "Intab.di Gio. Ant. Terzi." at the top.

This page of lute tablature, numbered 64, is titled "Intab. di Gio. Ant. Terzi." It features 12 systems of music, each consisting of a six-line staff. The notation includes letters (2, 3, 4, 5) and numbers (0, 1, 2, 3, 4) placed on the lines to indicate fret positions. Above the staves, there are rhythmic flags (vertical lines with a downward-pointing triangle) and some accidentals (circles with a cross). The tablature is arranged in a continuous sequence across the page.

Canzone quinta.

The image displays ten systems of lute tablature. Each system consists of a six-line staff with rhythmic flags above it. The tablature uses numbers 1-7 to indicate fret positions on the strings. Some notes are marked with circles, and some systems include a 'C' symbol in a circle at the end of a line, possibly indicating a capo or a specific tuning. The piece is titled 'Canzone quinta'.

Intab.di Gio. Ant. Terzi.

This page contains ten systems of lute tablature, each consisting of a six-line staff. The notation includes numbers 0-5 placed on the lines to indicate fret positions. Above the staves, various rhythmic symbols are used, including vertical stems with flags, stems with dots, and stems with horizontal lines. Some systems also feature a circled 'G' symbol. The tablature is organized into measures, with vertical bar lines separating them. The overall layout is a single-page score for a lute piece.

Canzone
Sesta.

The image displays a page of lute tablature for a piece titled "Canzone Sesta." by Gio. Ant. Terzi. The page is numbered 67. It consists of ten systems of six-line staves. Each system contains a series of numbers (0-7) representing fret positions and rhythmic symbols (vertical lines with flags) indicating the timing of notes. The notation is arranged in a standard lute tablature format, with the top line of each system representing the highest fret and the bottom line representing the lowest. The piece is in a 2/4 time signature, as indicated by the "2 4" at the beginning of the first system. The tablature is written in a style characteristic of the late 16th or early 17th century.

This page contains ten systems of lute tablature, each consisting of six horizontal staves. The notation is a form of shorthand where numbers 0-7 are placed on the lines to indicate fret positions. Rhythmic values are indicated by numbers above the staves, and various symbols (circles, diamonds, triangles) are used to denote specific rhythmic or articulation marks. The systems are arranged vertically, with some systems containing multiple measures of music. The overall layout is dense and characteristic of early printed lute tablature.

Intab.di Gio.Ant.Terzi.

This page of lute tablature consists of ten systems, each with a six-line staff. The notation includes numbers 1-5 on the lines and various rhythmic symbols such as vertical stems with flags, circles, and horizontal lines. The first system is marked with a '7 1' in the upper right corner. The tablature is arranged in a vertical column, with each system containing multiple measures of music.

Intab.di Gio. Ant. Terzi.

Cázone
ottava.

The musical score is organized into 12 systems, each containing six staves. The notation is dense, featuring a variety of rhythmic symbols such as circles and vertical lines, along with numerical fingerings (1-5) and decorative ornaments (diamonds with vertical lines). The first system is labeled 'Cázone' and 'ottava.' The score concludes with a final system of six staves.

The image displays a page of lute tablature, identified as 'Intab. di Gio. Ant. Terzi' on page 75. The notation is organized into ten systems, each consisting of a six-line staff. Above the staff, rhythmic flags (vertical lines with a downward-pointing arrow) indicate the timing of notes. Below the staff, numbers (0-5) represent fret positions on the strings. The tablature is written in a style typical of early lute manuscripts, with numbers placed directly on the lines of the staff. The page contains a variety of rhythmic patterns and fretting sequences, including triplets and sixteenth-note runs. The overall layout is clean and well-preserved, showing the original manuscript's structure.

This page contains ten systems of lute tablature, each consisting of six horizontal staves. The notation includes numbers (0-7) placed on the lines to indicate fret positions. Above the staves, rhythmic values are written as small circles, some with stems or flags. Vertical lines separate the systems into measures. The tablature is written in a style characteristic of the early 16th-century Italian lute school.

System 1: Measures 1-4. Includes a downward-pointing stem symbol above the first measure.

System 2: Measures 5-8. Includes downward-pointing stem symbols above the first, second, and eighth measures.

System 3: Measures 9-12. Includes downward-pointing stem symbols above the first, second, and eighth measures.

System 4: Measures 13-16. Includes downward-pointing stem symbols above the first, second, third, fourth, fifth, and eighth measures.

System 5: Measures 17-20. Includes downward-pointing stem symbols above the first, second, third, fourth, fifth, and eighth measures.

System 6: Measures 21-24. Includes downward-pointing stem symbols above the first, second, and eighth measures.

System 7: Measures 25-28. Includes downward-pointing stem symbols above the first, second, and eighth measures.

System 8: Measures 29-32. Includes downward-pointing stem symbols above the first, second, and eighth measures.

System 9: Measures 33-36. Includes downward-pointing stem symbols above the first, second, and eighth measures.

System 10: Measures 37-40. Includes downward-pointing stem symbols above the first, second, and eighth measures.

This page of lute tablature consists of ten systems, each with a six-line staff. The notation includes numbers 0-7 on the lines, rhythmic flags, and various symbols such as circles and diamonds. The piece is titled 'Intab. di Gio. Ant. Terzi.' and is numbered 78.

The first system begins with a treble clef and a common time signature. The notation is as follows:

- Staff 1: 0 2 | 0 | 4 2 | 4 | 4 2 | 4 4 | 0
- Staff 2: 3 2 | 3 7 8 5 7 | 3 5 | 2 | 2 3 | 0 | 2 | 2 5 3 | 5 5 3 | 3 | 2 7 | 5 3 | 5 | 2 3 | 0
- Staff 3: 2 3 | 2 | 5 7 | 5 | 3 | 2 | 2 3 | 0 | 2 | 0 5 | 4 | 2 | 4 | 5 | 2 | 4 | 0 5 | 4 | 2 | 0

The piece concludes with a final system of notation:

- Staff 1: 4 2 | 0 | 7 | 4 2 | 0 5 | 4 0 | 2 | 2 4 | 0 2 | 2 4 | 0 2 | 2 0 | 2 0 | 5
- Staff 2: 2 3 | 2 0 | 2 0 | 5 | 5 3 | 2 5 | 2 0 | 2 | 3 | 2 | 3 | 0 2 | 2 0 | 2 0 | 3 | 2
- Staff 3: 4 | 5 | 2 | 4 | 7 | 5 | 4 | 2 | 0 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 5 | 4 | 0 | 2 | 0 | 3

Canzone undecima & ultima:

This page of lute tablature consists of ten 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 symbols such as vertical stems with flags and diamond shapes are used to denote note values and rests. The piece is written in a single melodic line, typical of early lute tablature. The notation is organized into measures, with some measures containing multiple notes or rests. The overall structure is a single melodic line across ten systems.

This page contains ten systems of lute tablature, each consisting of a six-line staff. The notation is a form of shorthand where letters (numbers) are placed on the lines to indicate fret positions. Above the staves, rhythmic values are indicated by stems with flags, and some systems include a treble clef. The tablature is organized into measures, with vertical bar lines separating them. The piece concludes with a double bar line and a repeat sign at the bottom right.

System 1:
 Staff 1: 2 2 2 2 5 5 2 2 | 2 2 2 2 4 2 2 2 | 2 2 2 4 5 4 4 2 | 2 2 2 2 4 2 2 2 |
 Staff 2: 1 1 1 1 2 2 3 3 | 1 2 1 2 2 2 0 2 2 | 1 3 0 1 3 5 4 2 4 | 0 0 1 0 0 2 3 3 |
 Staff 3: 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 |

System 2:
 Staff 1: 5 4 5 2 2 2 2 2 | 4 2 0 2 0 2 2 2 | 4 2 2 4 2 2 4 2 | 4 2 2 0 2 4 2 2 |
 Staff 2: 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 |
 Staff 3: 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 |

System 3:
 Staff 1: 4 3 2 3 2 3 2 3 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 3 2 4 2 3 2 4 |
 Staff 2: 4 1 0 2 3 4 4 4 | 2 2 2 2 0 1 3 0 1 0 1 0 | 2 2 2 2 2 2 2 2 | 2 0 2 3 2 3 2 3 |
 Staff 3: 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 |

System 4:
 Staff 1: 4 2 4 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 5 2 0 2 3 5 2 0 2 3 | 5 4 2 2 4 2 2 4 |
 Staff 2: 3 3 2 3 2 3 2 3 | 3 2 0 2 4 5 4 4 | 0 0 1 1 3 0 0 0 | 3 4 2 2 4 2 2 4 |
 Staff 3: 5 3 2 0 2 3 0 2 | 0 0 1 1 3 0 0 0 | 3 4 2 2 4 2 2 4 | 0 0 1 1 3 0 0 0 |

System 5:
 Staff 1: 4 2 4 2 4 2 4 2 | 0 4 2 2 4 2 4 2 | 5 2 0 5 3 3 3 3 | 0 5 3 3 3 3 3 3 |
 Staff 2: 2 3 2 0 2 3 1 3 | 1 3 2 1 1 3 2 1 | 5 4 2 4 2 2 4 0 | 0 2 3 3 2 2 3 3 |
 Staff 3: 2 0 2 3 0 2 0 2 | 0 0 1 1 3 0 0 0 | 3 4 2 2 4 2 2 4 | 0 0 1 1 3 0 0 0 |

System 6:
 Staff 1: 4 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 5 2 3 2 2 2 2 2 | 5 4 2 2 2 2 2 2 |
 Staff 2: 1 1 1 1 1 1 1 1 | 1 0 1 0 1 0 1 0 | 1 3 0 1 3 0 1 3 | 4 4 2 2 1 2 0 2 |
 Staff 3: 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 |

System 7:
 Staff 1: 5 3 2 2 5 1 2 2 | 2 2 2 2 4 2 2 2 | 4 2 4 2 0 2 2 2 | 3 2 0 3 5 4 2 0 |
 Staff 2: 3 2 3 0 2 3 0 2 | 3 2 0 2 4 2 4 2 | 2 4 2 0 2 0 2 2 | 2 2 4 5 4 2 4 2 |
 Staff 3: 3 2 3 0 2 3 0 2 | 3 2 0 2 4 2 4 2 | 2 4 2 0 2 0 2 2 | 2 2 4 5 4 2 4 2 |

System 8:
 Staff 1: 5 3 2 2 5 1 2 2 | 2 2 2 2 4 2 2 2 | 4 2 4 2 0 2 2 2 | 3 2 0 3 5 4 2 0 |
 Staff 2: 3 2 3 0 2 3 0 2 | 3 2 0 2 4 2 4 2 | 2 4 2 0 2 0 2 2 | 2 2 4 5 4 2 4 2 |
 Staff 3: 3 2 3 0 2 3 0 2 | 3 2 0 2 4 2 4 2 | 2 4 2 0 2 0 2 2 | 2 2 4 5 4 2 4 2 |

System 9:
 Staff 1: 5 3 2 2 5 1 2 2 | 2 2 2 2 4 2 2 2 | 4 2 4 2 0 2 2 2 | 3 2 0 3 5 4 2 0 |
 Staff 2: 3 2 3 0 2 3 0 2 | 3 2 0 2 4 2 4 2 | 2 4 2 0 2 0 2 2 | 2 2 4 5 4 2 4 2 |
 Staff 3: 3 2 3 0 2 3 0 2 | 3 2 0 2 4 2 4 2 | 2 4 2 0 2 0 2 2 | 2 2 4 5 4 2 4 2 |

System 10:
 Staff 1: 5 3 2 2 5 1 2 2 | 2 2 2 2 4 2 2 2 | 4 2 4 2 0 2 2 2 | 3 2 0 3 5 4 2 0 |
 Staff 2: 3 2 3 0 2 3 0 2 | 3 2 0 2 4 2 4 2 | 2 4 2 0 2 0 2 2 | 2 2 4 5 4 2 4 2 |
 Staff 3: 3 2 3 0 2 3 0 2 | 3 2 0 2 4 2 4 2 | 2 4 2 0 2 0 2 2 | 2 2 4 5 4 2 4 2 |

First system of musical notation, featuring a treble clef and a staff with various rhythmic values and accidentals.

Second system of musical notation, continuing the piece with similar notation and a key signature change.

Third system of musical notation, showing complex rhythmic patterns and accidentals.

Fourth system of musical notation, including a double bar line and a key signature change.

D'un si bel fuoco,
 Prima parte a 5: 5 5 5 5 0 5
 Di Giaches Vuert: 2 2 2 2 0 3 3 2 2 0 0 2 3 2 3 3 2 0 2 3 3 2 3

Fifth system of musical notation, including lyrics and a key signature change.

Sixth system of musical notation, featuring a treble clef and a staff with various rhythmic values and accidentals.

Seventh system of musical notation, showing complex rhythmic patterns and accidentals.

Eighth system of musical notation, including a double bar line and a key signature change.

Intab.di Gio. Ant. Terzi.

This page of lute tablature consists of 11 systems, each with a six-line staff. The notation includes letters (A, B, C, D, E, F, G) and numbers (0-9) placed on the lines to indicate fret positions. Above the staves, rhythmic symbols such as vertical stems with flags and circles are used to denote note values and rests. The piece is in a 2/4 time signature, as indicated by the '2 4' at the beginning of the first system. The tablature is written in a style characteristic of the early 17th-century Italian lute school.

Scorgo tãt'alto
2^a parte.

The score is written in a traditional lute tablature format. It features 12 systems, each with six staves. Above the staves, rhythmic values are indicated by vertical flags. The staves themselves contain numbers from 0 to 7, representing fret positions on the strings. The notation is highly detailed, with many numbers and some special symbols like circles and crosses. The piece is titled 'Scorgo tãt'alto' and is the second part of a set.

The image displays a page of lute tablature, organized into ten systems. Each system consists of a six-line staff. Above the staff, rhythmic notation is used, including circles with stems and various flags. Below the staff, numbers (0-5) indicate the fretting for each string. Some notes are marked with a 'P', likely indicating a plectrum stroke. The tablature is dense with numbers and rhythmic symbols, characteristic of early lute notation. The page is numbered 87 in the top right corner.

The image displays ten systems of lute tablature, each consisting of a six-line staff. The notation includes numbers 0-5 placed on the lines to indicate fret positions. Above the staves, rhythmic symbols such as vertical stems with flags and beams are used to denote note values and rests. Some systems include a large number '3' indicating a triplet. The tablature is arranged in a vertical sequence, with each system occupying approximately one-third of the page's height. The first system begins with a treble clef and a common time signature. The text 'Quando i uoltri begli occhi, a s. del Marenzio.' is written in a Gothic script below the fifth system, with the tablature continuing underneath it.

Quando i uoltri begli occhi, a s. del Marenzio.

This page contains ten systems of musical notation for a lute tablature. Each system consists of a six-line staff with rhythmic flags (vertical stems with dots) above it and numerical fret numbers (0-5) placed on the lines. The notation is organized into measures, with some measures containing multiple flags. The tablature is written in a style characteristic of early printed music, with a focus on fret positions and rhythmic values.

This page of lute tablature is organized into 12 systems, each consisting of six horizontal staves. The notation includes numbers 0 through 5 placed on the lines of the staves to indicate fret positions. Above the staves, there are various musical symbols: vertical stems with flags (likely representing grace notes or ornaments), circles (possibly representing natural harmonics or specific fretting techniques), and diamond shapes. The tablature is written in a style characteristic of the Italian lute school of the 16th century. The page number '90' is in the top left, and the title 'Verra mail di: a 5. di Costanzo Porta.' is at the top. The transcriber's name 'Intab.di Gio. Ant. Terzi.' is in the top right.

Intab.di Gio. Ant. Terzi.

91

Ma a che do-
 lermi più:
 Secôda parte

The page contains 12 systems of lute tablature. Each system consists of a six-line staff with rhythmic flags above and numbers below. The numbers represent fret positions. The first system includes the lyrics 'Ma a che dolermi più: Secôda parte'. The music is written in a style characteristic of early lute tablature, with various rhythmic values and fingerings indicated by the flags and numbers.

92 Fera gentil, a 5. prima parte. Intab.di Gio. Ant. Terzi.

Perche si frettò c'è il nodo.
2.ª parte.

This page of lute tablature is divided into several systems. The top system consists of five staves: a vocal line and four lute staves. The vocal line contains the lyrics: "Ali chi mi rom / pe il fonno a s. / Filip. de Môte:". The lute staves are filled with rhythmic notation (circles and numbers) and fingerings (letters P, M, I, R, T, B, C, D, E, F, G, A, K, L, N, O, Q, S, X, Y, Z).
 The second system continues the lute tablature with four staves.
 The third system features a vocal line with the lyrics "Ali chi mi rom / pe il fonno a s. / Filip. de Môte:" and four lute staves.
 The fourth system consists of four lute staves.
 The fifth system consists of four lute staves.
 The sixth system consists of four lute staves.
 The seventh system consists of four lute staves.
 The eighth system consists of four lute staves.
 The ninth system consists of four lute staves.
 The tenth system consists of four lute staves.
 The eleventh system consists of four lute staves.
 The twelfth system consists of four lute staves.
 The thirteenth system consists of four lute staves.
 The fourteenth system consists of four lute staves.
 The fifteenth system consists of four lute staves.
 The sixteenth system consists of four lute staves.
 The seventeenth system consists of four lute staves.
 The eighteenth system consists of four lute staves.
 The nineteenth system consists of four lute staves.
 The twentieth system consists of four lute staves.
 The twenty-first system consists of four lute staves.
 The twenty-second system consists of four lute staves.
 The twenty-third system consists of four lute staves.
 The twenty-fourth system consists of four lute staves.
 The twenty-fifth system consists of four lute staves.
 The twenty-sixth system consists of four lute staves.
 The twenty-seventh system consists of four lute staves.
 The twenty-eighth system consists of four lute staves.
 The twenty-ninth system consists of four lute staves.
 The thirtieth system consists of four lute staves.
 The thirty-first system consists of four lute staves.
 The thirty-second system consists of four lute staves.
 The thirty-third system consists of four lute staves.
 The thirty-fourth system consists of four lute staves.
 The thirty-fifth system consists of four lute staves.
 The thirty-sixth system consists of four lute staves.
 The thirty-seventh system consists of four lute staves.
 The thirty-eighth system consists of four lute staves.
 The thirty-ninth system consists of four lute staves.
 The fortieth system consists of four lute staves.
 The forty-first system consists of four lute staves.
 The forty-second system consists of four lute staves.
 The forty-third system consists of four lute staves.
 The forty-fourth system consists of four lute staves.
 The forty-fifth system consists of four lute staves.
 The forty-sixth system consists of four lute staves.
 The forty-seventh system consists of four lute staves.
 The forty-eighth system consists of four lute staves.
 The forty-ninth system consists of four lute staves.
 The fiftieth system consists of four lute staves.
 The fifty-first system consists of four lute staves.
 The fifty-second system consists of four lute staves.
 The fifty-third system consists of four lute staves.
 The fifty-fourth system consists of four lute staves.
 The fifty-fifth system consists of four lute staves.
 The fifty-sixth system consists of four lute staves.
 The fifty-seventh system consists of four lute staves.
 The fifty-eighth system consists of four lute staves.
 The fifty-ninth system consists of four lute staves.
 The sixtieth system consists of four lute staves.
 The sixty-first system consists of four lute staves.
 The sixty-second system consists of four lute staves.
 The sixty-third system consists of four lute staves.
 The sixty-fourth system consists of four lute staves.
 The sixty-fifth system consists of four lute staves.
 The sixty-sixth system consists of four lute staves.
 The sixty-seventh system consists of four lute staves.
 The sixty-eighth system consists of four lute staves.
 The sixty-ninth system consists of four lute staves.
 The seventieth system consists of four lute staves.
 The seventy-first system consists of four lute staves.
 The seventy-second system consists of four lute staves.
 The seventy-third system consists of four lute staves.
 The seventy-fourth system consists of four lute staves.
 The seventy-fifth system consists of four lute staves.
 The seventy-sixth system consists of four lute staves.
 The seventy-seventh system consists of four lute staves.
 The seventy-eighth system consists of four lute staves.
 The seventy-ninth system consists of four lute staves.
 The eightieth system consists of four lute staves.
 The eighty-first system consists of four lute staves.
 The eighty-second system consists of four lute staves.
 The eighty-third system consists of four lute staves.
 The eighty-fourth system consists of four lute staves.
 The eighty-fifth system consists of four lute staves.
 The eighty-sixth system consists of four lute staves.
 The eighty-seventh system consists of four lute staves.
 The eighty-eighth system consists of four lute staves.
 The eighty-ninth system consists of four lute staves.
 The ninetieth system consists of four lute staves.
 The hundredth system consists of four lute staves.

Intab.di Gio. Ant. Terzi.

95

The image displays ten systems of lute tablature. Each system consists of a six-line staff with numbers (0-9) and rhythmic symbols (vertical stems with flags or beams). The notation is arranged in a standard musical layout, with systems separated by vertical bar lines. The first system begins with a treble clef and a common time signature. The tablature includes various rhythmic values and accidentals, such as 'X' and '7'. The piece concludes with a double bar line and repeat dots. The text 'Segue sei fantasia de l'Autore. Fantasia prima.' is written in the right margin of the fourth system.

Segue sei fantasia de l'Autore.
Fantasia prima.

This page of lute tablature is organized into ten systems, each consisting of six-line staves. The notation includes numbers 0-7 placed on the lines to indicate fret positions. Various musical symbols are used throughout, including circles (likely representing notes or rests), triangles (possibly indicating trills or ornaments), and vertical stems with flags (likely representing rhythmic values). The piece is titled "Fantasia seconda" and is attributed to Gio. Ant. Terzi.

The first system begins with a treble clef and a common time signature. The notation is dense, with many numbers and symbols. The second system continues the piece, showing a change in the rhythmic pattern. The third system features a 4/3 time signature. The fourth system has a 5/4 time signature. The fifth system is marked "Fantasia seconda" and begins with a 2/2 time signature. The sixth system continues with a 2/2 time signature. The seventh system has a 3/2 time signature. The eighth system has a 2/4 time signature. The ninth system has a 2/4 time signature. The tenth system has a 2/4 time signature.

This page of lute tablature, numbered 98, is titled "Intab. di Gio. Ant. Terzi." It features ten systems of six-line staves. Each system begins with a treble clef and a 4/4 time signature. The notation is primarily numerical, with digits 0 through 7 placed on the lines to indicate fret positions. Above the staves, there are several musical symbols, including down-bow or breath marks (P), and some rhythmic markings such as "8 7 5" and "7 6 4 6". The piece concludes with a double bar line and a final cadence.

Intab.di Gio. Ant. Terzi.

99

The image displays a page of lute tablature, page 99, titled "Intab. di Gio. Ant. Terzi." The notation consists of six-line staves with numbers 0-5 representing fret positions. Various symbols are used to indicate specific techniques or ornaments, including circles, diamonds, and vertical stems with flags. The piece is divided into sections, with one section labeled "Fantasia quarta." The tablature is arranged in several systems, each containing multiple staves. The numbers are placed on the lines of the staves to indicate the fretting for each note. Some numbers are enclosed in circles or diamonds, and some are accompanied by vertical stems with flags, likely representing ornaments or specific lute techniques. The piece concludes with a final system of tablature.

100

Intab. di Gio. Ant. Terzi.

Fantasia quinta.

The image displays a page of lute tablature, numbered 100, titled "Intab. di Gio. Ant. Terzi." The page contains ten systems of six-line staves. Each system includes rhythmic notation (vertical stems with flags) and fret numbers (circles) placed on the lines. The tablature is written in a historical style. A section titled "Fantasia quinta." begins in the fifth system. The piece concludes with a double bar line at the end of the tenth system.

Intab.di Gio.Ant.Terzi.

103

The image displays a page of lute tablature, organized into six systems. Each system consists of a six-line staff with numbers (0-7) placed on the lines to indicate fret positions. Above the staves, rhythmic symbols (vertical stems with flags) and other markings (such as '2 parte.' and '3 parte.') are present. The tablature is written in a historical style, typical of the early modern period. The page number '103' is located in the upper right corner.

This page of lute tablature is for a piece by Gio. Ant. Terzi. It consists of six systems of six-line staves. The notation includes rhythmic values (such as 2, 4, 8, 16, 32, 64, 128) and fret numbers (0-7) placed on the lines of the staves. Above the staves, there are various rhythmic symbols, including vertical stems with flags and beams, indicating the timing of the notes.

The piece is in 3/4 time. A section of the music is marked with a 3/4 time signature and the text:

Trei parti di gagliar
 de del prescritto
 pass'emezzo.

The tablature is written in a style characteristic of the early 16th-century Italian lute school, with a focus on rhythmic patterns and specific fretting techniques.

First system of musical notation, consisting of five staves. The notation includes various rhythmic values (circles, diamonds) and fingerings (numbers 1-5). A bracket labeled "3 parte." is positioned below the second staff.

Second system of musical notation, consisting of five staves. It continues the piece with similar notation and fingerings.

Third system of musical notation, consisting of five staves. It includes a section labeled "Gagliarda detta herdfona." on the right side.

Fourth system of musical notation, consisting of five staves. It features a large number "3" at the beginning of the first staff.

Fifth system of musical notation, consisting of five staves. It continues the piece with various rhythmic and fingering notations.

Sixth system of musical notation, consisting of five staves. It continues the piece with various rhythmic and fingering notations.

Seventh system of musical notation, consisting of five staves. It continues the piece with various rhythmic and fingering notations.

Eighth system of musical notation, consisting of five staves. It concludes the piece with various rhythmic and fingering notations.

This page of lute tablature consists of ten systems, each with a six-line staff. The notation includes numbers 0-5 on the lines and various rhythmic symbols such as vertical stems with flags, circles, and horizontal lines. The piece is divided into sections:

- The first system begins with a single stem with a flag.
- The second system has two stems with flags.
- The third system has two stems with flags.
- The fourth system has two stems with flags.
- The fifth system has two stems with flags.
- The sixth system has two stems with flags.
- The seventh system has two stems with flags.
- The eighth system has two stems with flags.
- The ninth system has two stems with flags.
- The tenth system has two stems with flags.

A section labeled "Prima parte de la suaga gliarda:" begins in the seventh system, marked with a large '3' and a brace. This section continues through the eighth and ninth systems. The piece concludes with the marking "2 parte." at the start of the tenth system.

This page of lute tablature consists of 11 systems, each with six staves. The notation includes numbers (0-7) placed on the lines to indicate fret positions, and various rhythmic symbols such as circles, vertical stems, and flags. The piece is titled "Gagliarda noua de l'Autore." and is in a 4/4 time signature. The tablature is written in a style characteristic of the early 17th-century Italian lute school.

*Gagliarda noua
de l'Autore.*

Gagliarda.

Trei parti di pafs'e mezzo.

2 parte.

This page of lute tablature, numbered 114, is titled "Intab. di Gio. Ant. Terzi." and features a piece called "Gagliarda." The notation is organized into 11 systems, each consisting of six horizontal staves. The top staff of each system contains rhythmic notation, including various note values and rests. The subsequent five staves in each system contain letters (A, B, C, D, E, F, G) and numbers (1-5) indicating fret positions on the strings. The piece begins with a treble clef and a common time signature (C). The "Gagliarda" section is marked with a specific clef and time signature. The tablature includes various musical ornaments and articulation marks, such as slurs and accents, throughout the piece.

Ballo Tedesco, & Francese.

1 modo

Intab.di Gio. Ant. Terzi.

116

Handwritten musical score for lute tablature, titled "Intab.di Gio. Ant. Terzi." and numbered "116". The score consists of ten systems of six-line staves, each with rhythmic flags above and numerical fret numbers below. The notation includes various rhythmic values (e.g., 1, 2, 3, 4, 5, 6) and rests (0). The piece concludes with the instruction "modo." in the second system.

This page of lute tablature, titled "Intab. di Gio. Ant. Terzi" (page 118), contains ten systems of music. Each system is written on a six-line staff with letters (representing fret numbers) and rhythmic symbols. The notation includes various fret numbers (e.g., 3, 2, 0, 4, 2, 1, 5, 7, 8, X) and rhythmic values (e.g., 3, 2, 0, 4, 2, 1, 5, 7, 8, X). Some systems include specific markings like "par." and "parte."

The first system begins with a treble clef and a 3/2 time signature. The notation is dense with letters and numbers, indicating specific fret positions and rhythmic patterns. The piece concludes with a double bar line and a repeat sign.

This page of lute tablature consists of ten systems of six-line staves. The notation includes numerical fret numbers (0-5) and rhythmic symbols (circles with stems). The piece is titled "Intab. di Gio. Ant. Terzi" and is page 119. A section titled "Prima parte del faltarello" is indicated in the middle of the page. The tablature is written in a historical style with various rhythmic values and accidentals.

par.

Gagliarda noua

Noua gagliarda
del padre de
l'Autore.

País'c mezo
per b molle
Prima parte.

2 parte.

3 parte.

The image shows a page of lute tablature for 'Intab. di Gio. Ant. Terzi', page 122. The page contains 12 staves of music, each with a six-line staff and numbers 0-5 representing fret positions. The notation includes various rhythmic values (circles with stems) and fingerings (letters P, I, M, A). The piece is divided into two parts: '2 parte.' and '3 parte.'. The first part consists of the first six staves, and the second part consists of the last six staves. The music is written in a style characteristic of early lute tablature, with a focus on fret positions and rhythmic patterns.

Gagliarda del prefritto,
Prima parte:

2 parte.

3 parte.

4 2

5 8

4 7

7

4

2 2 2 2

Intab.di Gio. Ant. Terzi.

125

First system of lute tablature. The staff contains a sequence of letters (0-9) representing fret positions. Above the staff, rhythmic notation is shown with stems and flags, indicating the timing of the notes.

Gagliarda del ditto ballo Tedesco.

Second system of lute tablature, labeled 'Gagliarda del ditto ballo Tedesco'. It continues the sequence of fret positions and includes rhythmic notation above the staff.

Third system of lute tablature, continuing the sequence of fret positions and rhythmic notation.

Fourth system of lute tablature, continuing the sequence of fret positions and rhythmic notation.

Fifth system of lute tablature, continuing the sequence of fret positions and rhythmic notation.

País'e mezo per duro.

Sixth system of lute tablature, labeled 'País'e mezo per duro'. It continues the sequence of fret positions and includes rhythmic notation above the staff.

Seventh system of lute tablature, continuing the sequence of fret positions and rhythmic notation.

Eighth system of lute tablature, continuing the sequence of fret positions and rhythmic notation.