DI GIO. ANTONIO TERZI DA BERGAMO,

INTAVOLATVRA DI LIVTTO,

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

LIBRO PRIMO.

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

CON PRIVILEGGIO.

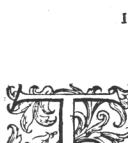
IN VENETIA,
Appreſſo Ricciardo Amadino,

M D XCIII.

AL MOLTO ILLVSTRE

MIO SIGNORE, ET PADRONE OSSERVANDISSIMO

IL SIG. CAVALIER BARTOLOMEO FINO.

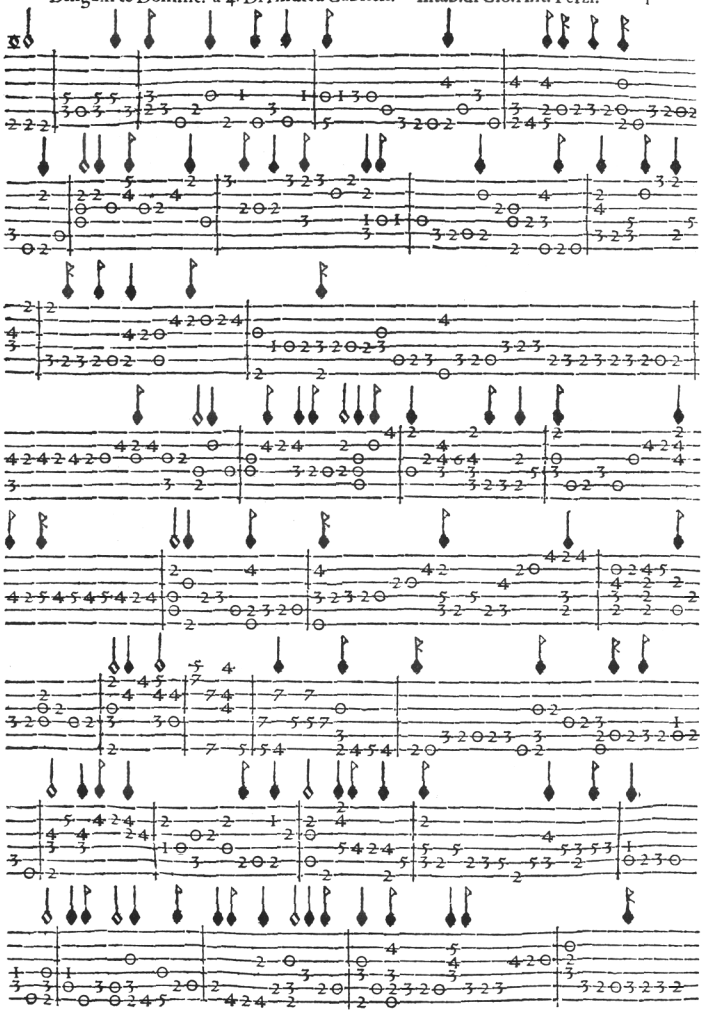


Tra le sette arti, che non senza gran ragione, dalla antichità veneranda furono liberali nomate; niuna ve n'hà (per parer mio) che in maggiore stima e riverenza della Musica fusse: Onde quelli soli veri sapienti creduti furono, che della Musica intelligenti erano; testimonio render ne pucte Temistocle,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

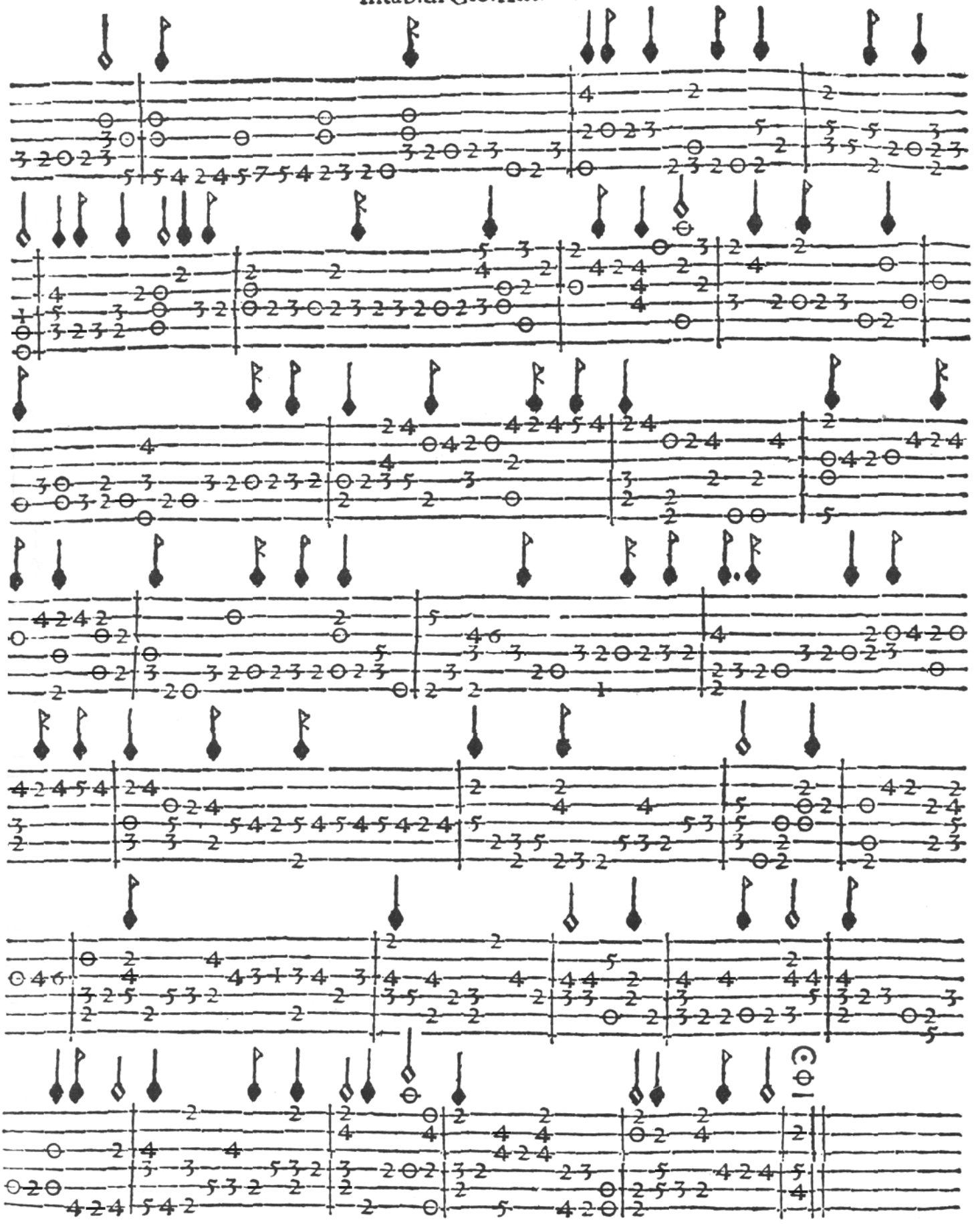
Di V. S. Molto Illustre

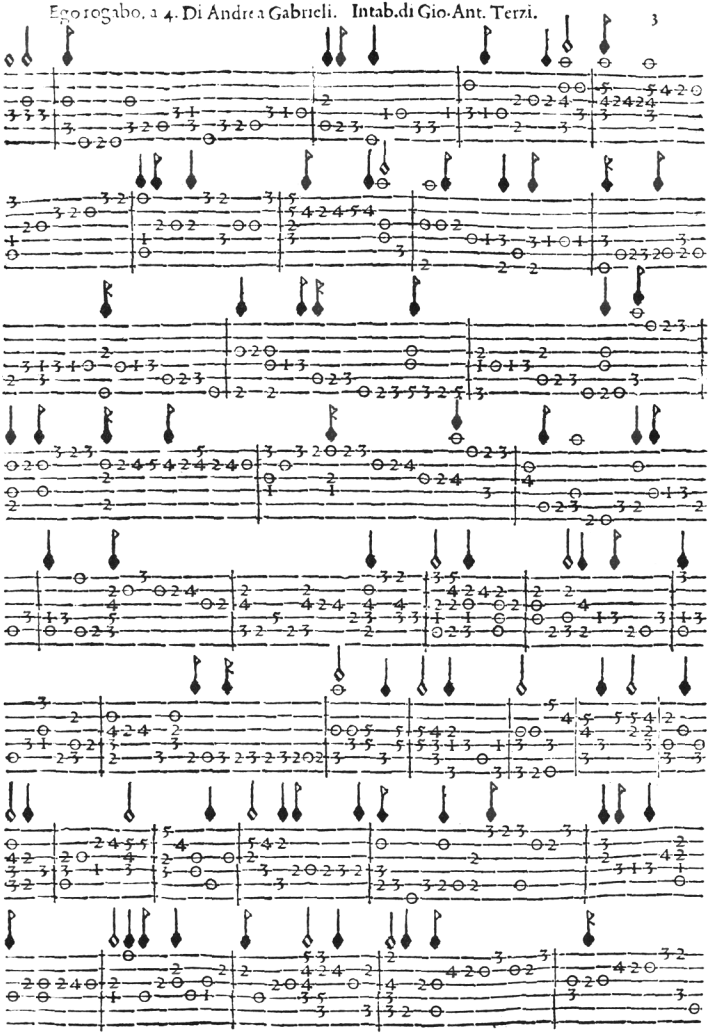
Diuotissimo Seruitore

Gio: Antonio Terzi.

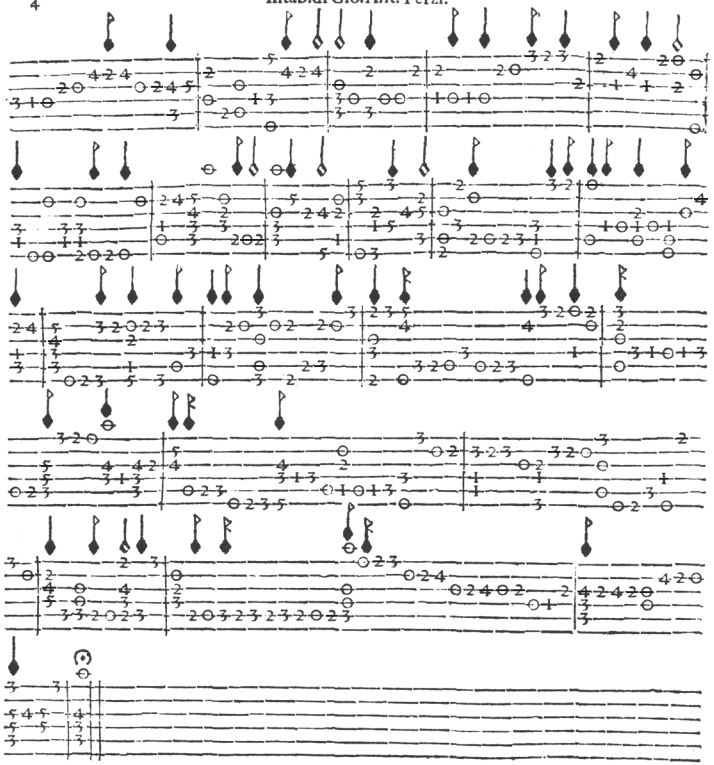


Intab.di Gio.Ant. Terzi.

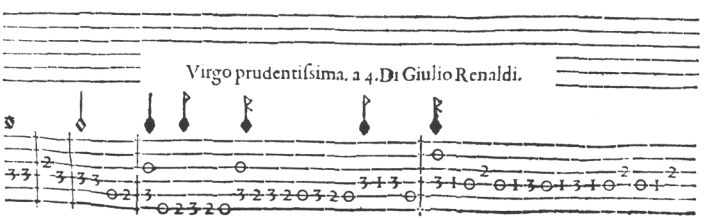


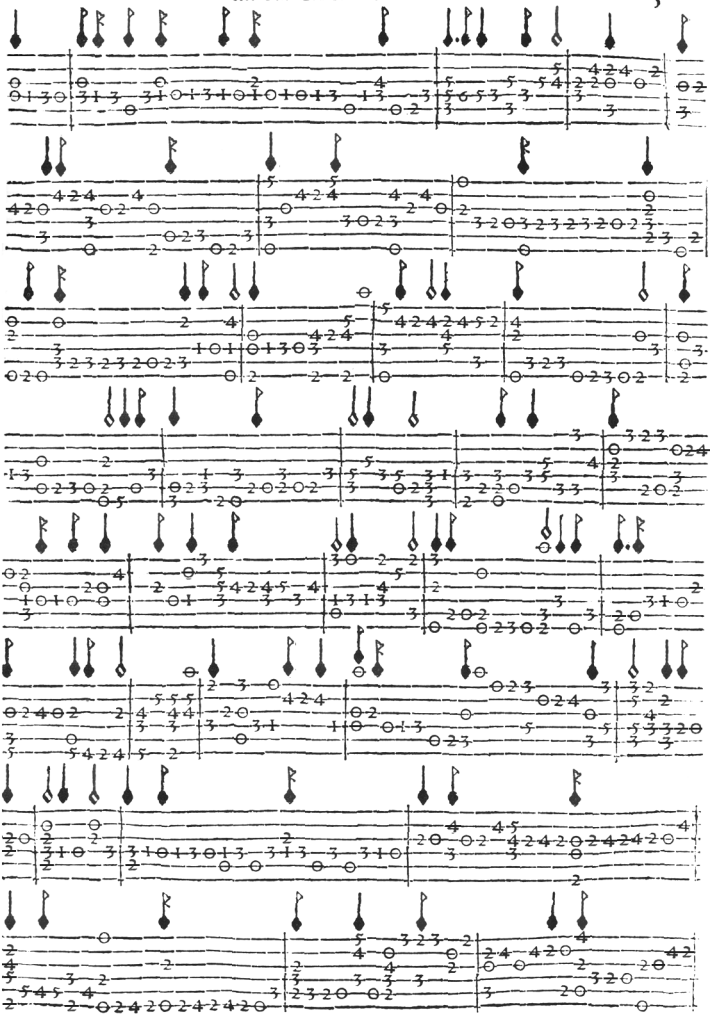


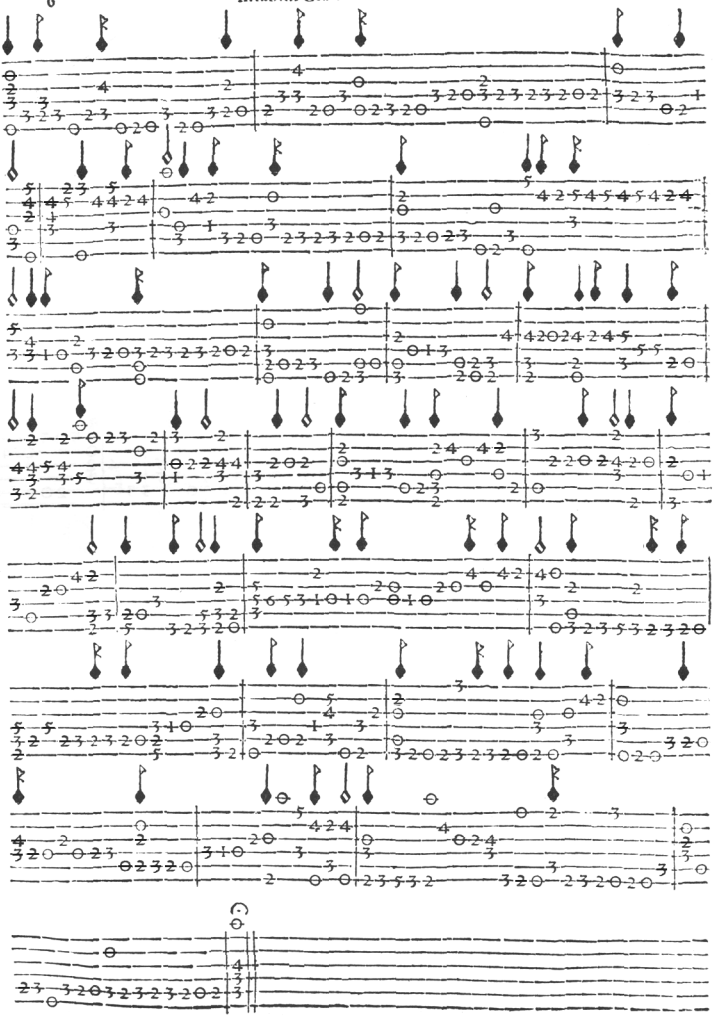
Intab.di Gio. Ant. Terzi.

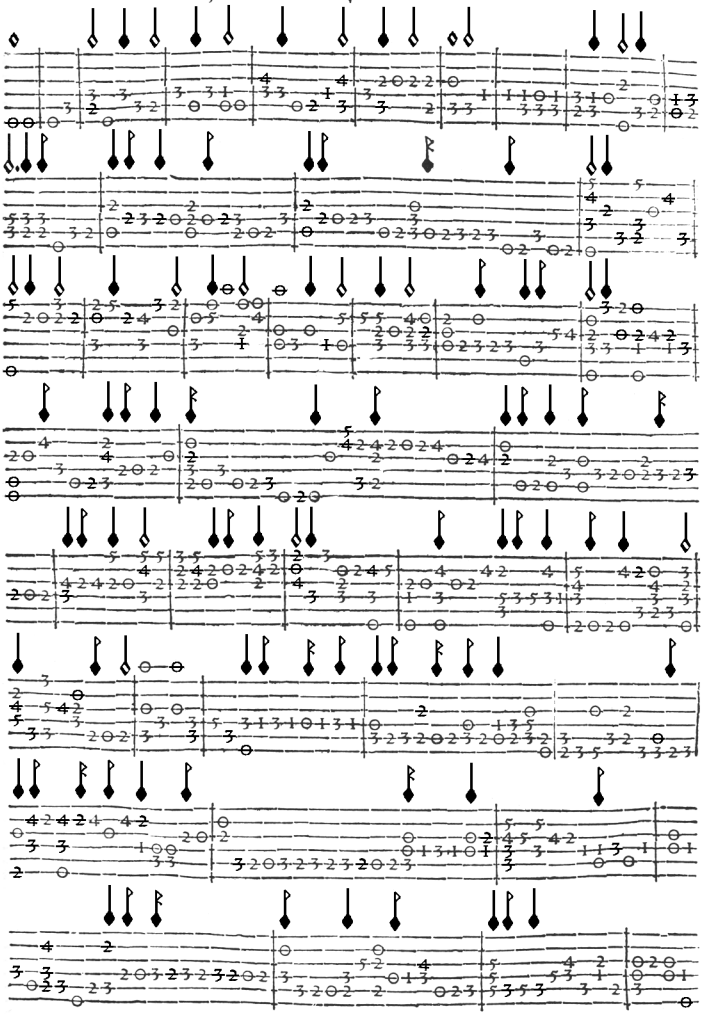


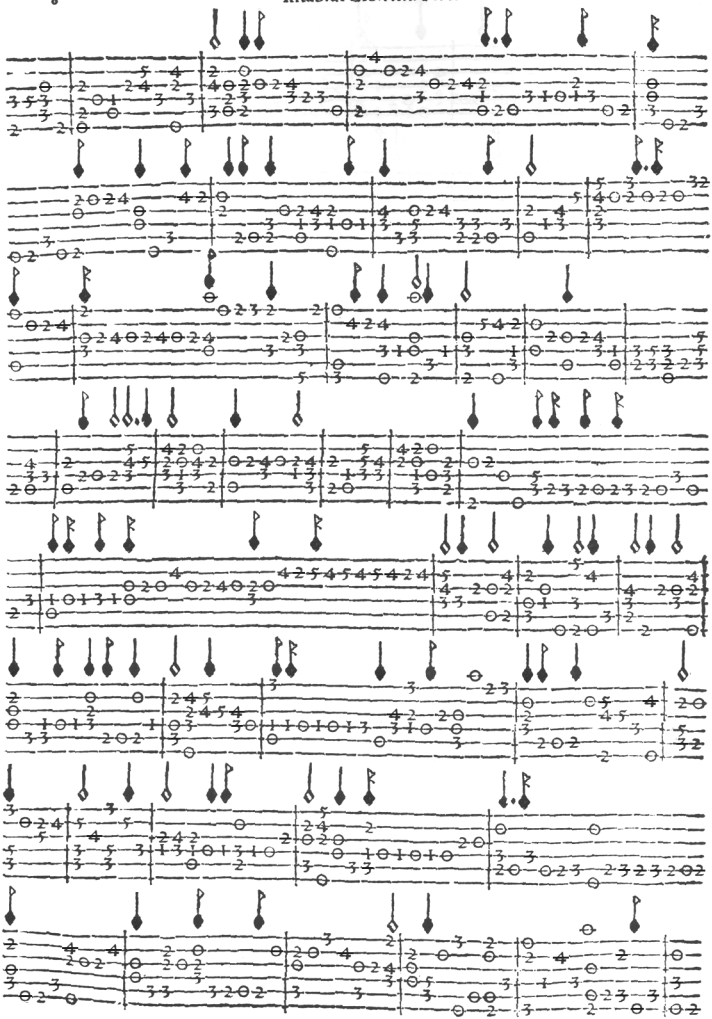
Virgo prudentiſsima. a 4. Di Giulio Renaldi.

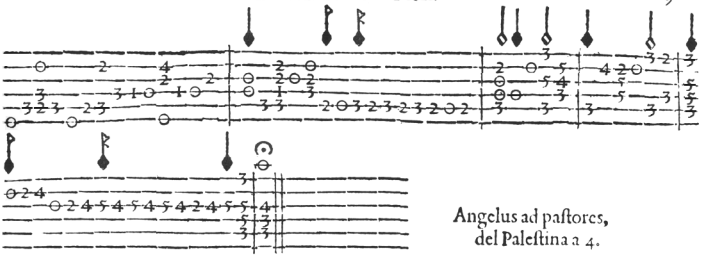




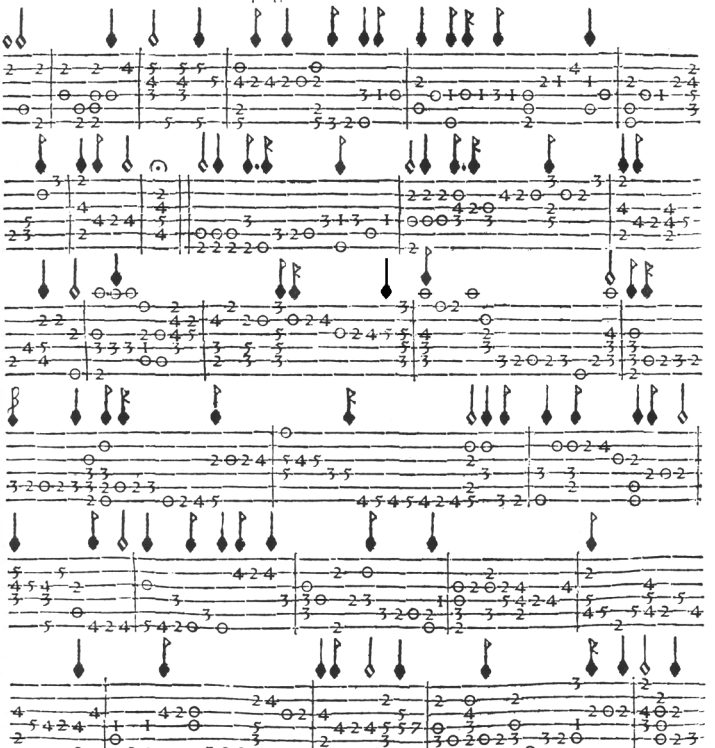


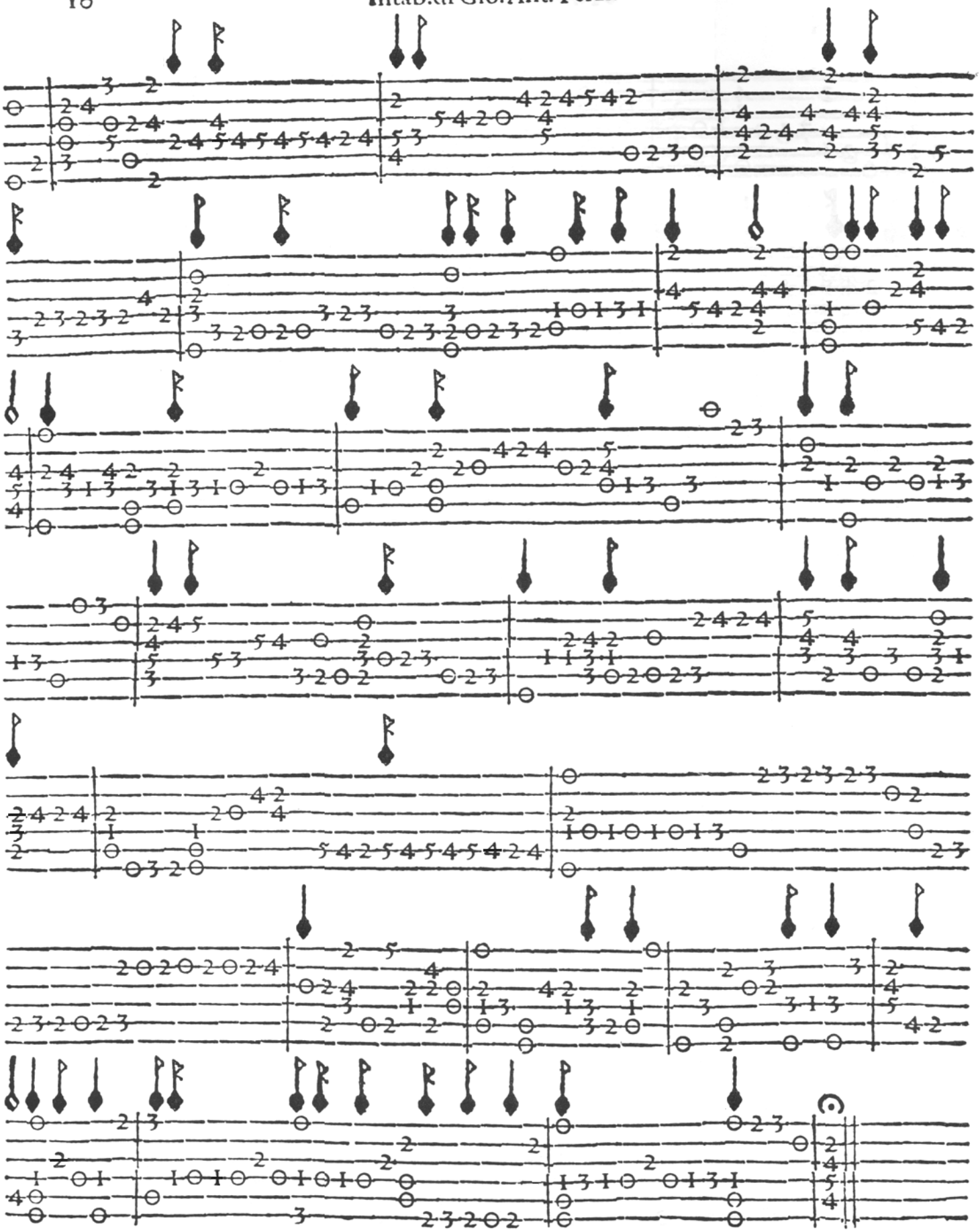


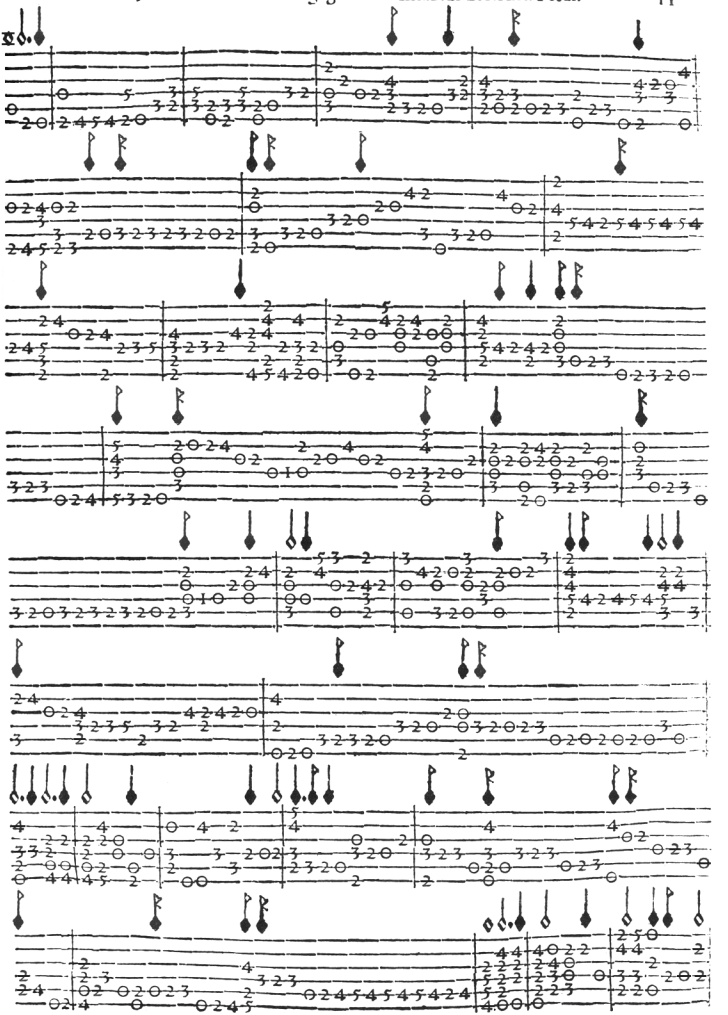


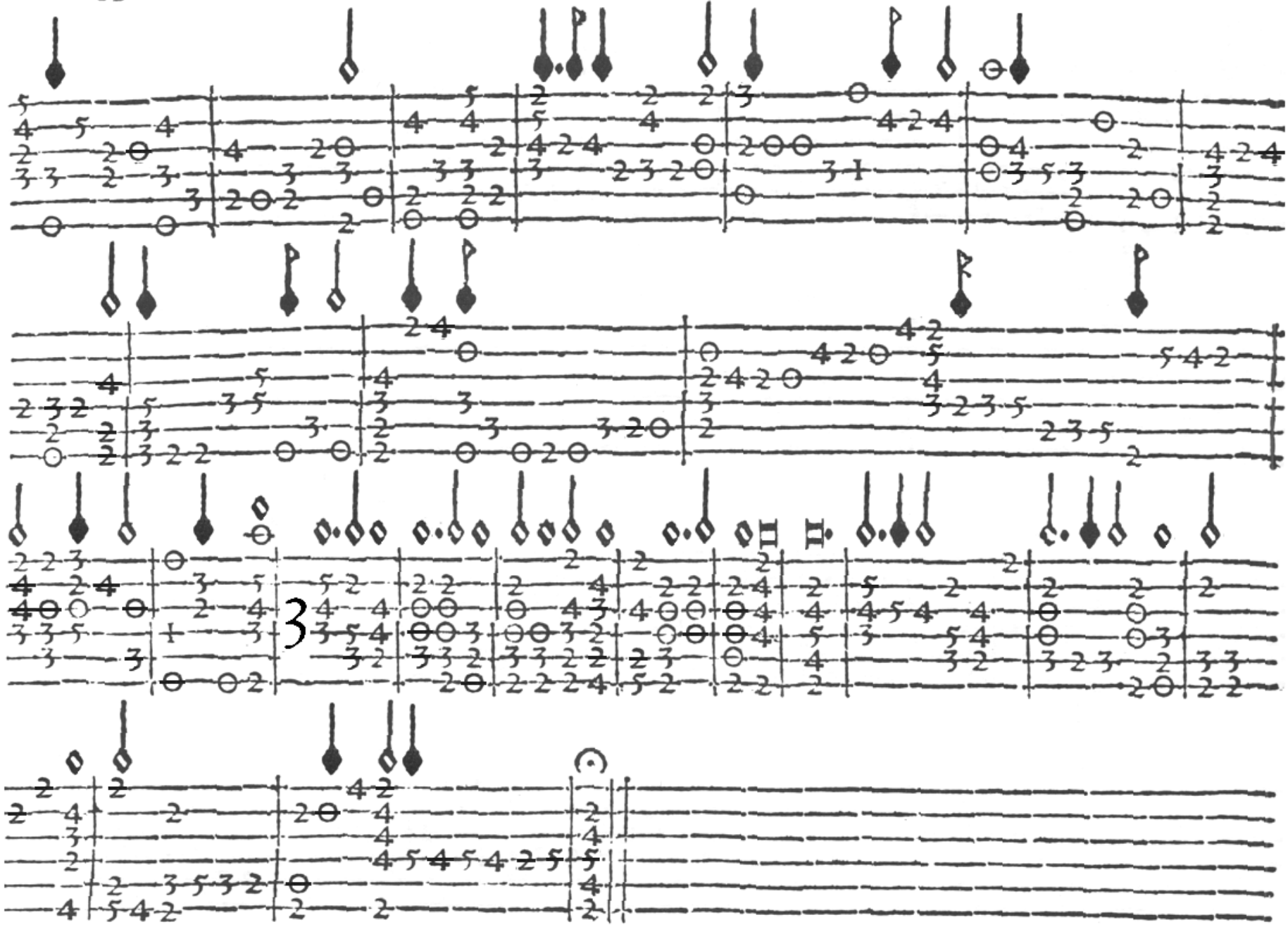


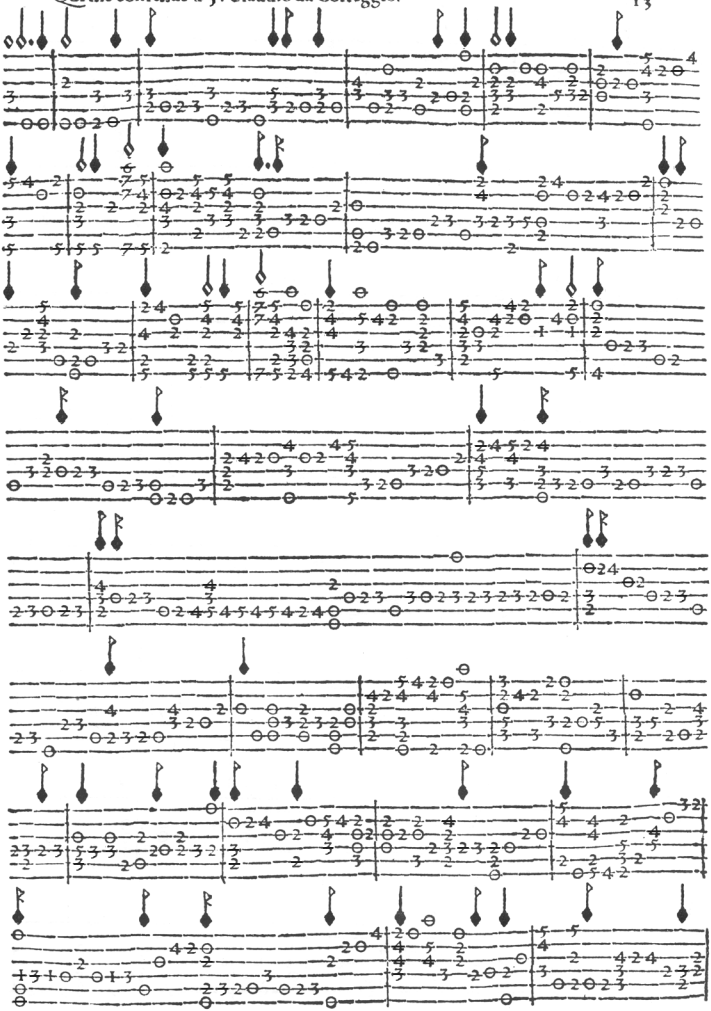
Angelus ad paſtores,
del Paleſtina a 4.

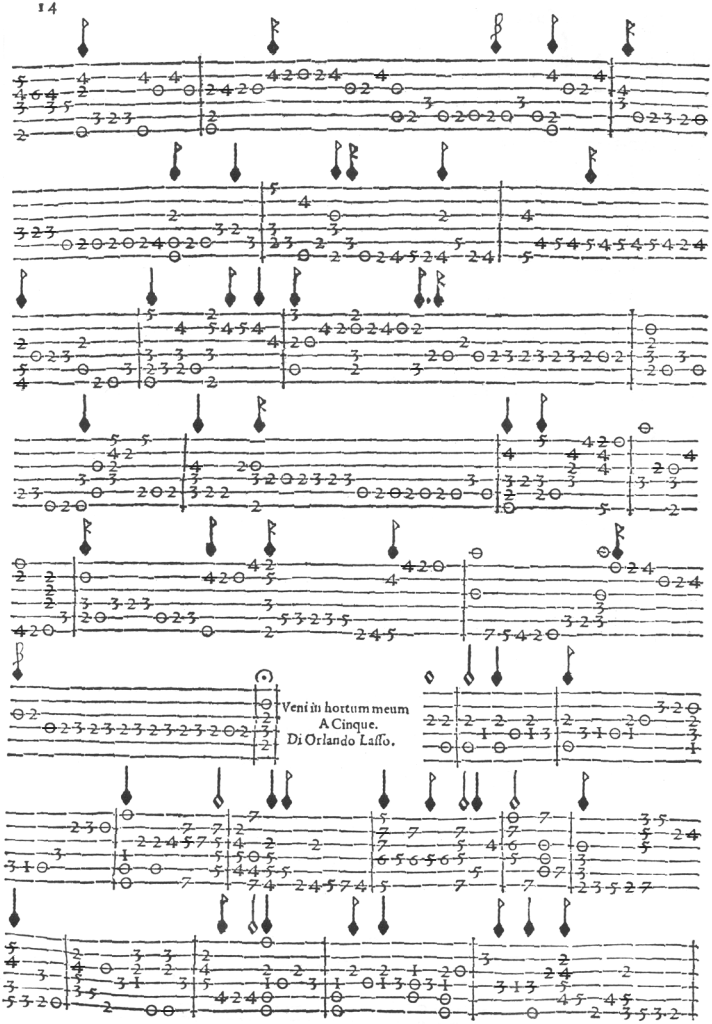


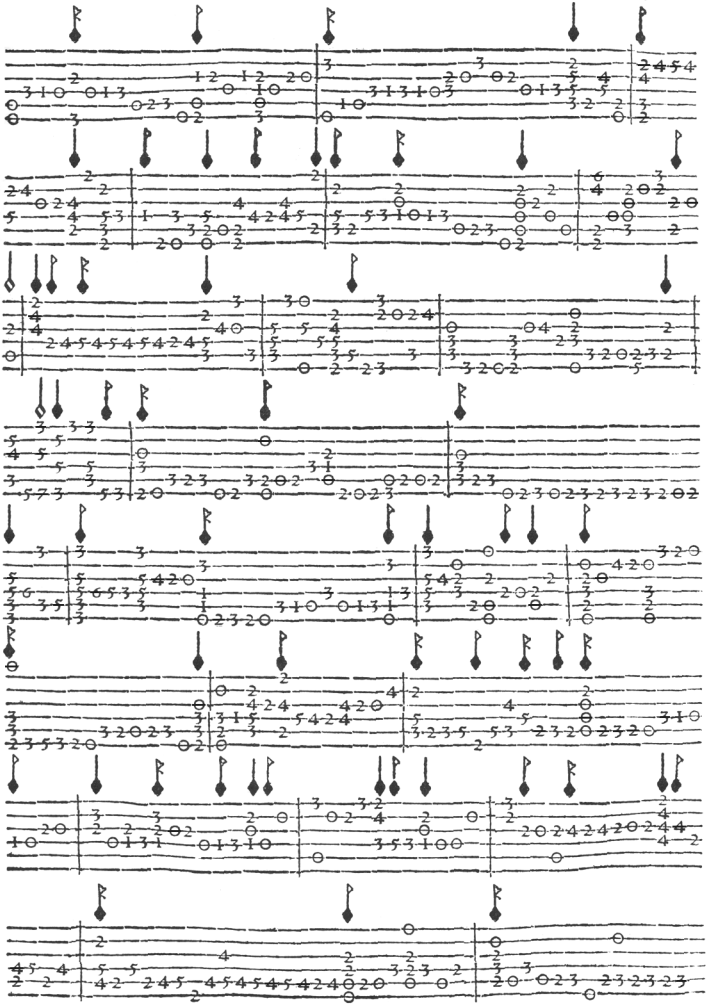




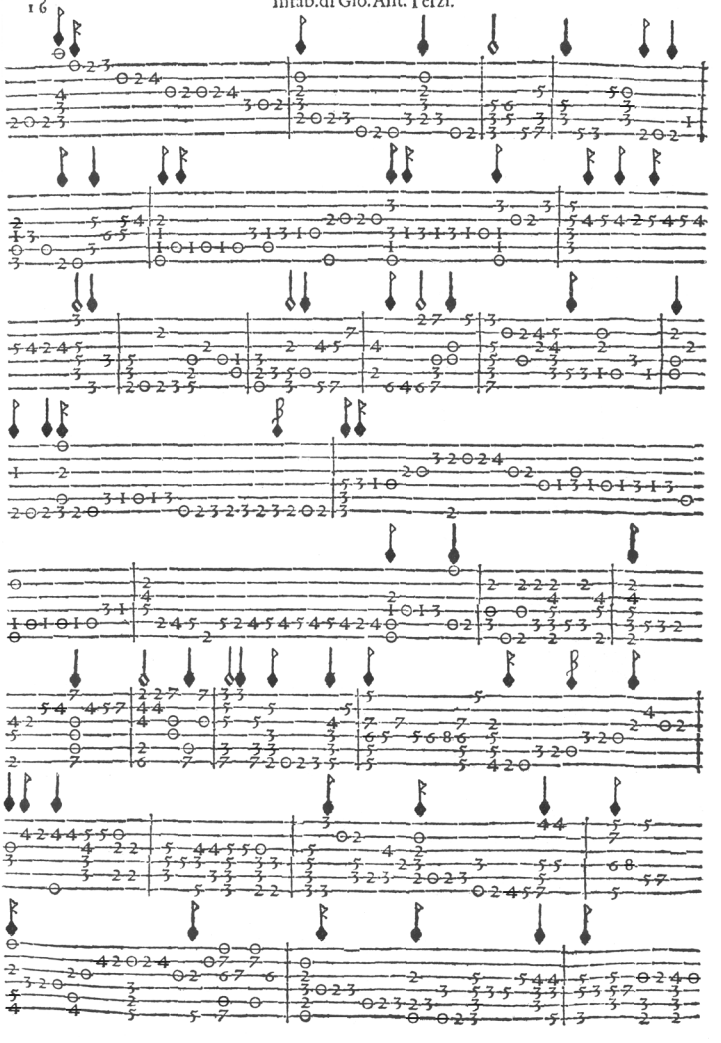


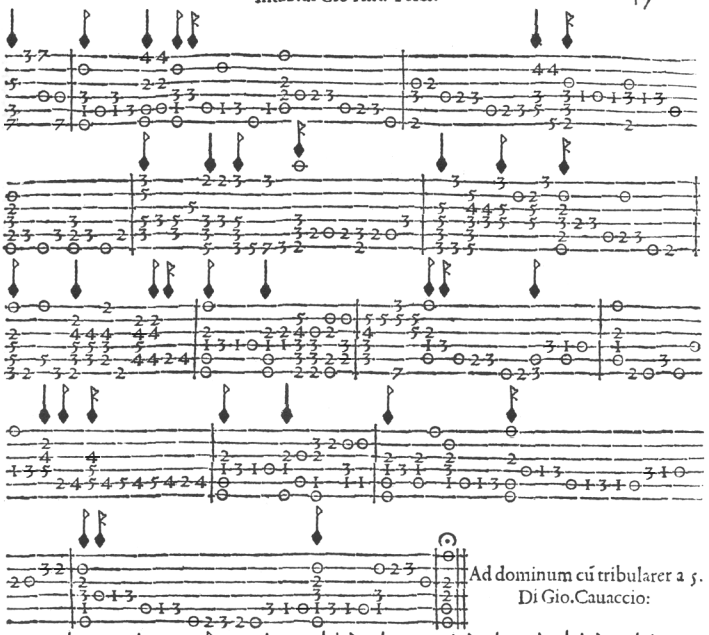



Veni in hortum meum
A Cinque.
Di Orlando Lasso.

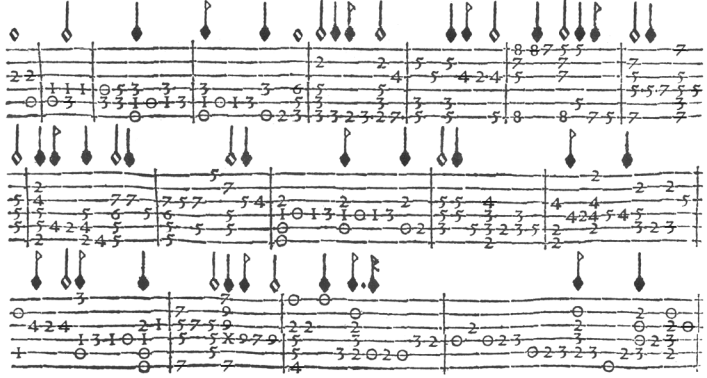


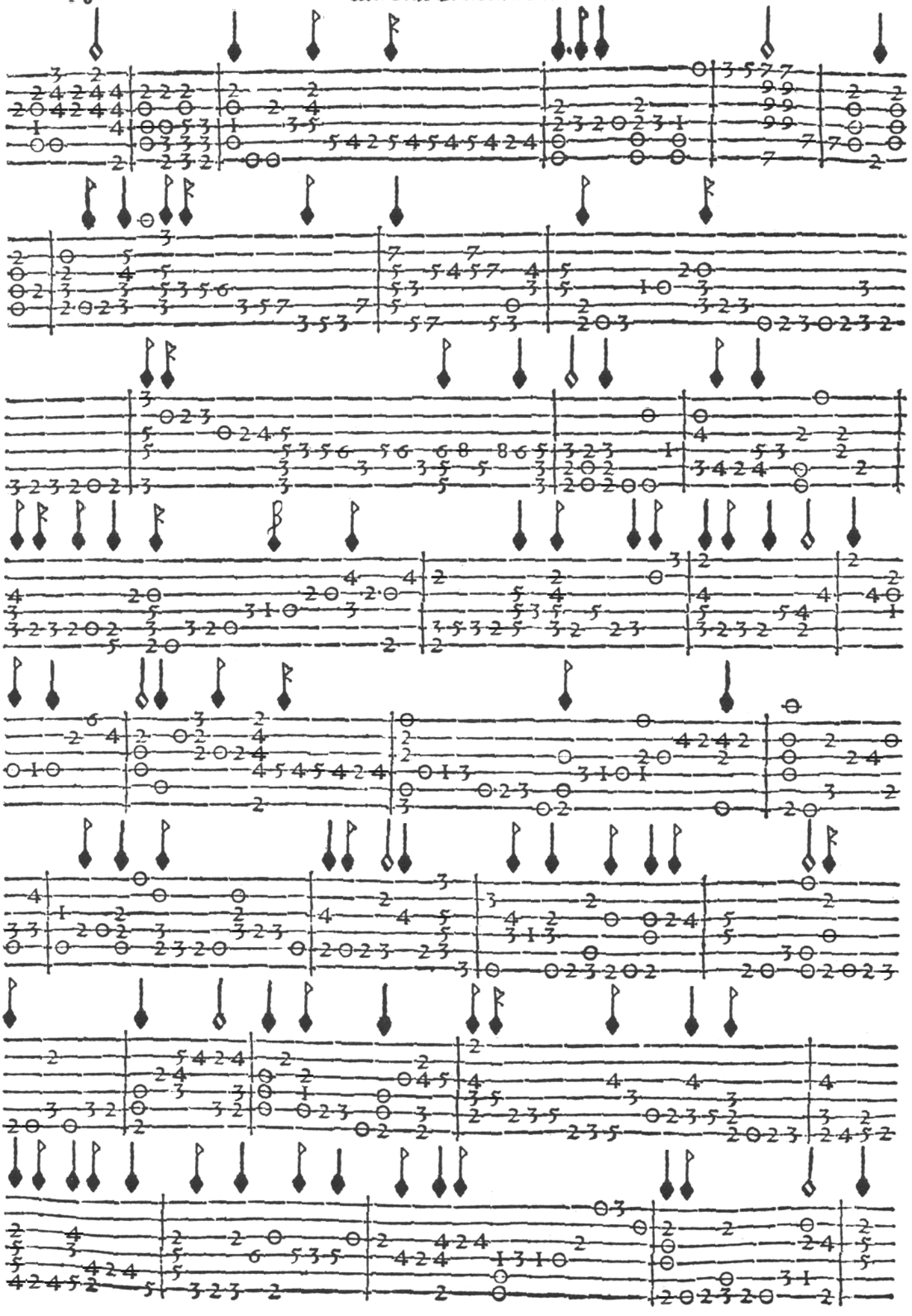
Intrab. di Gio. Ant. Terzi.

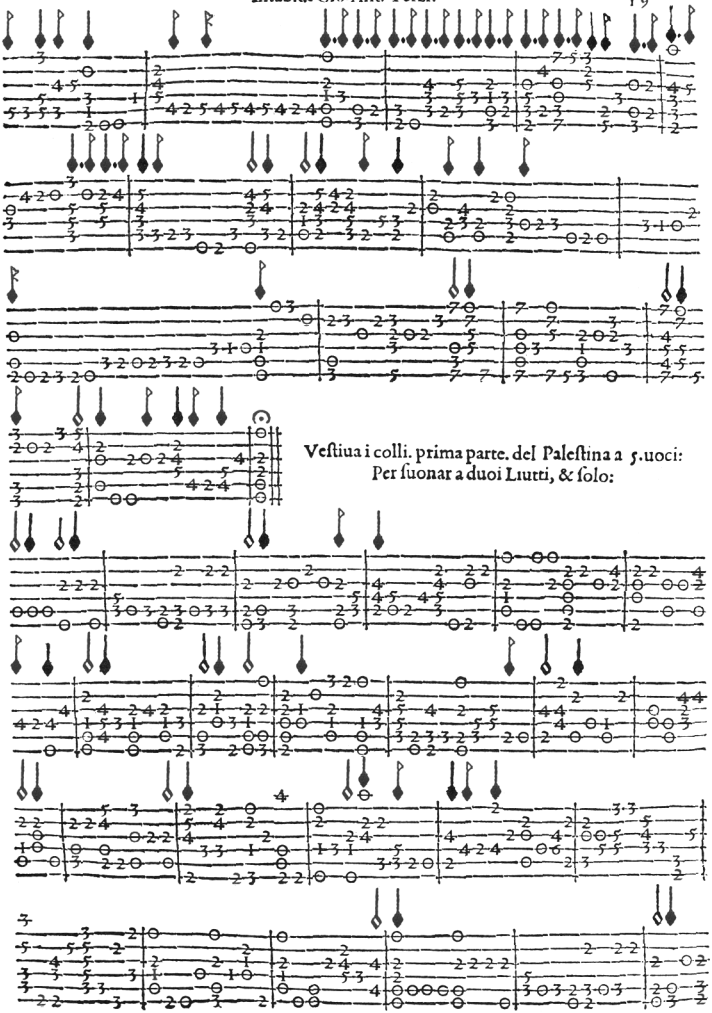


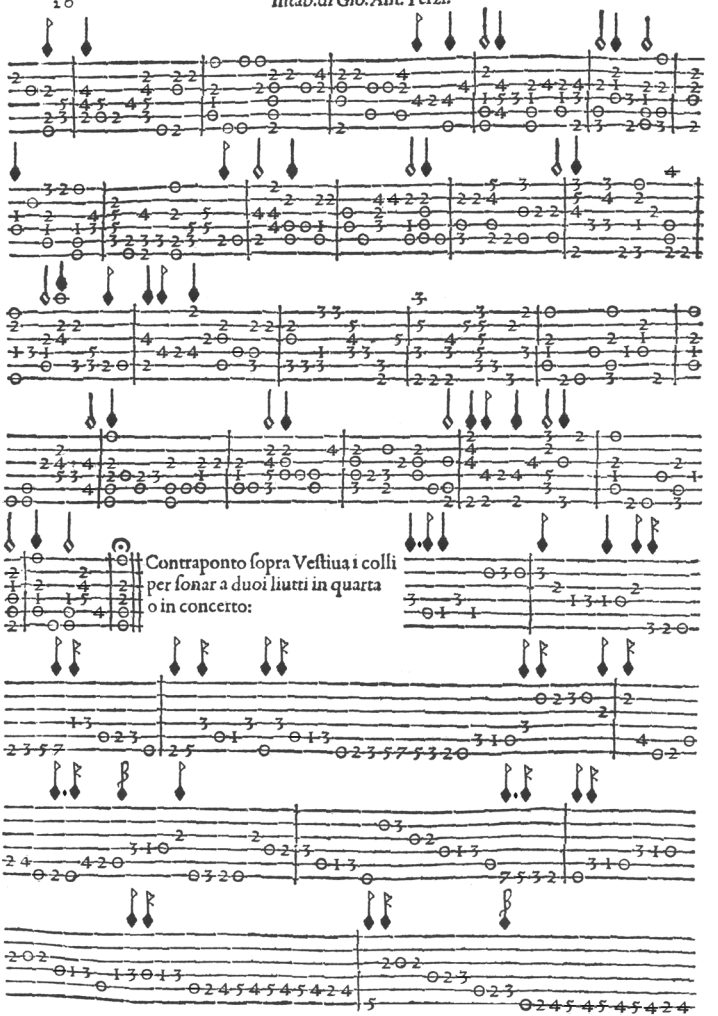


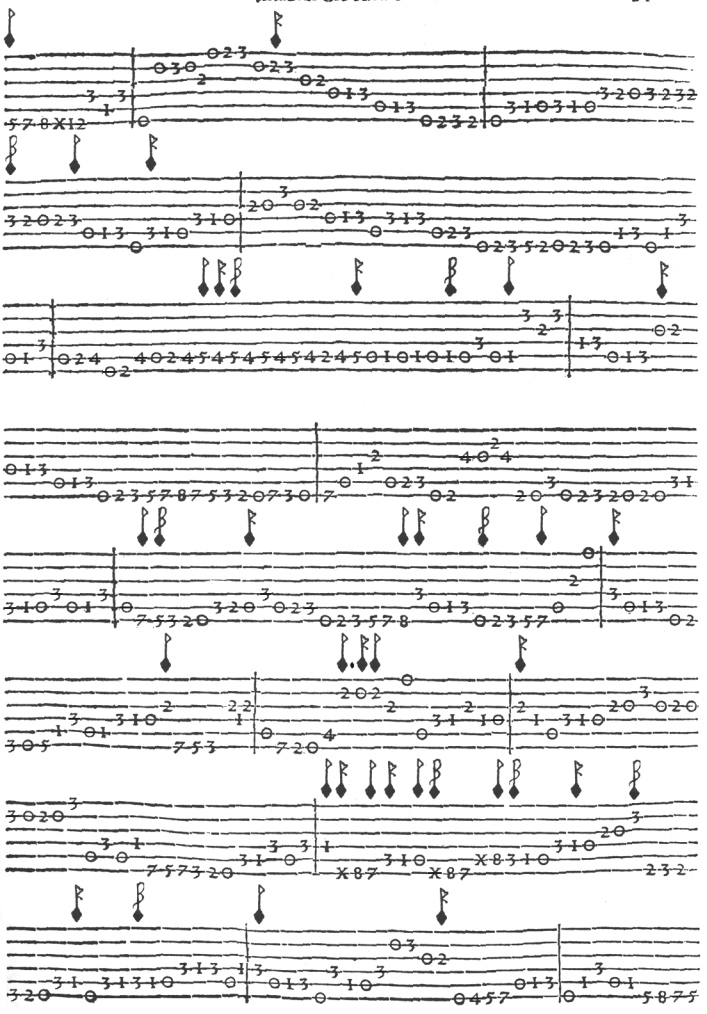
Ad dominum cũ tribularer a 5.
Di Gio.Cauaccio:

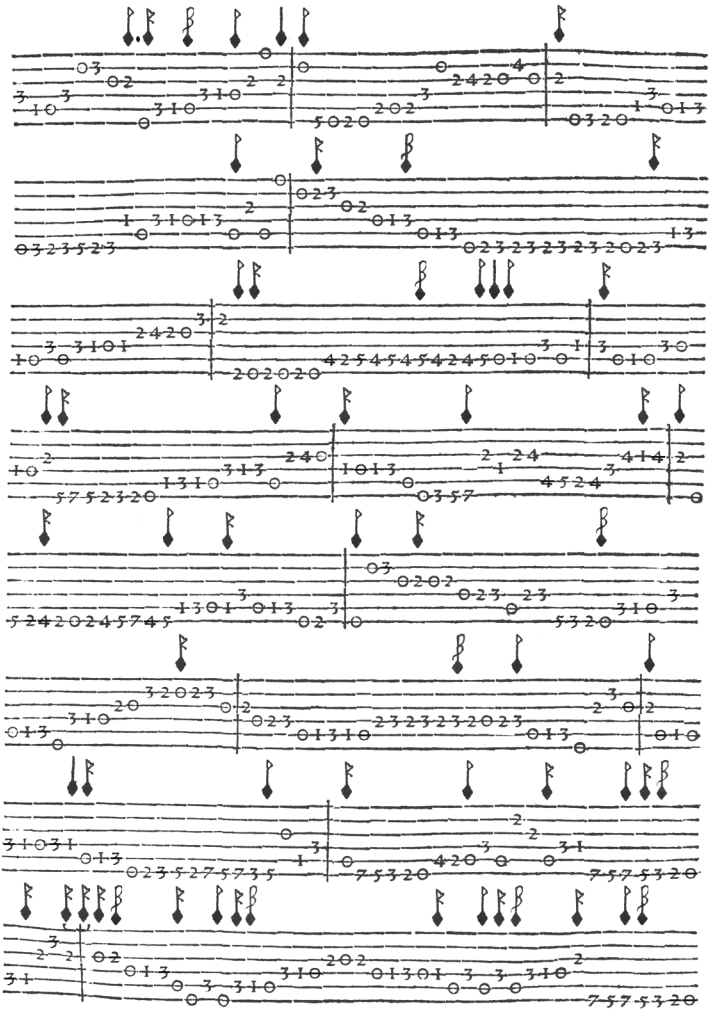


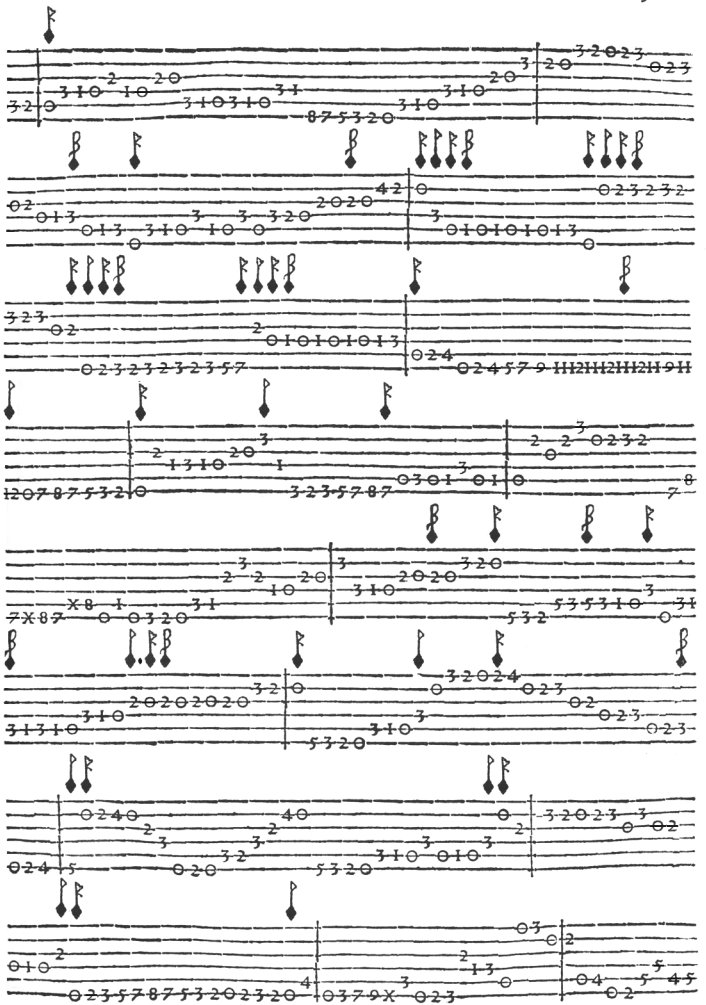


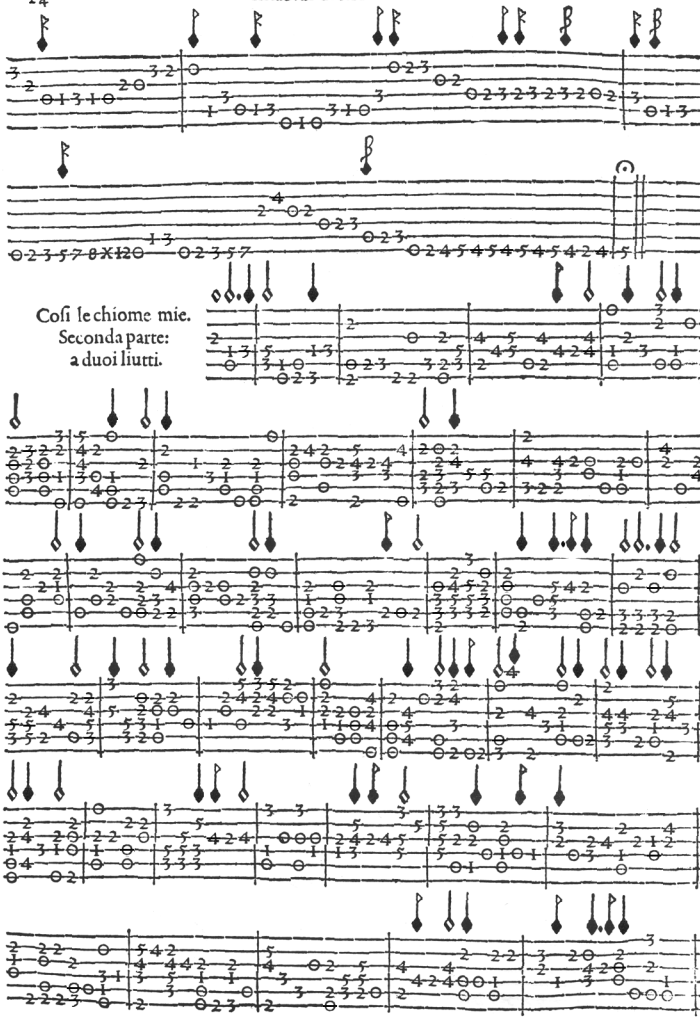

Vestiua i colli. prima parte. del Palestina a 5. uoci:
Per suonar a duoi Liutti, & solo:

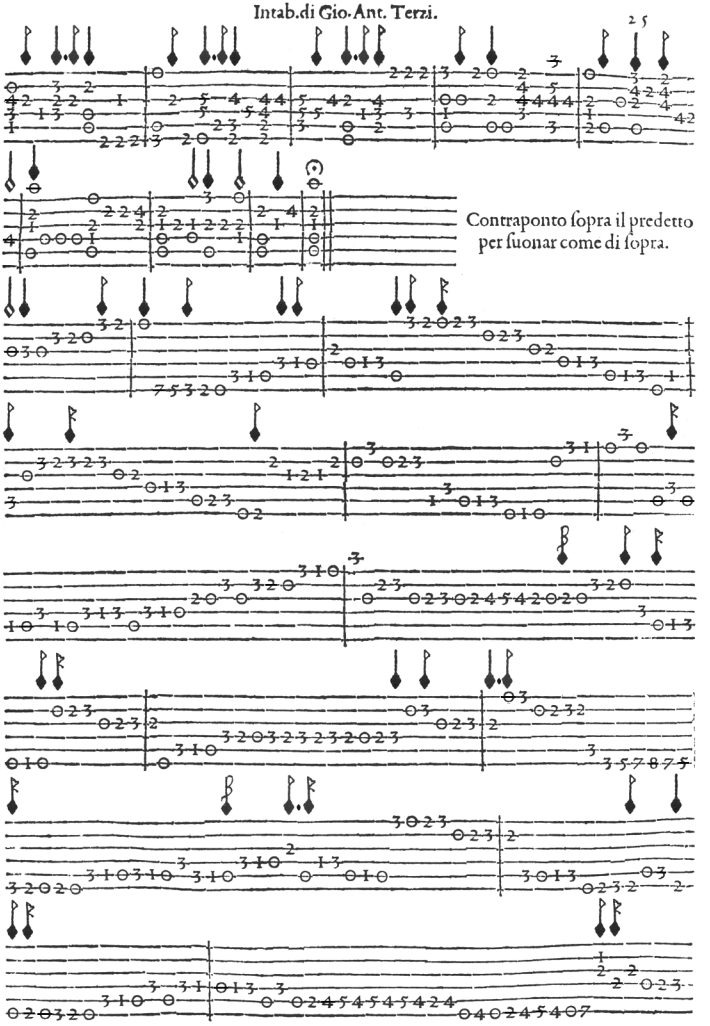

Contraponto ſopra Veſtiua i colli
per ſonar a duoi liutti in quarta
o in concerto:

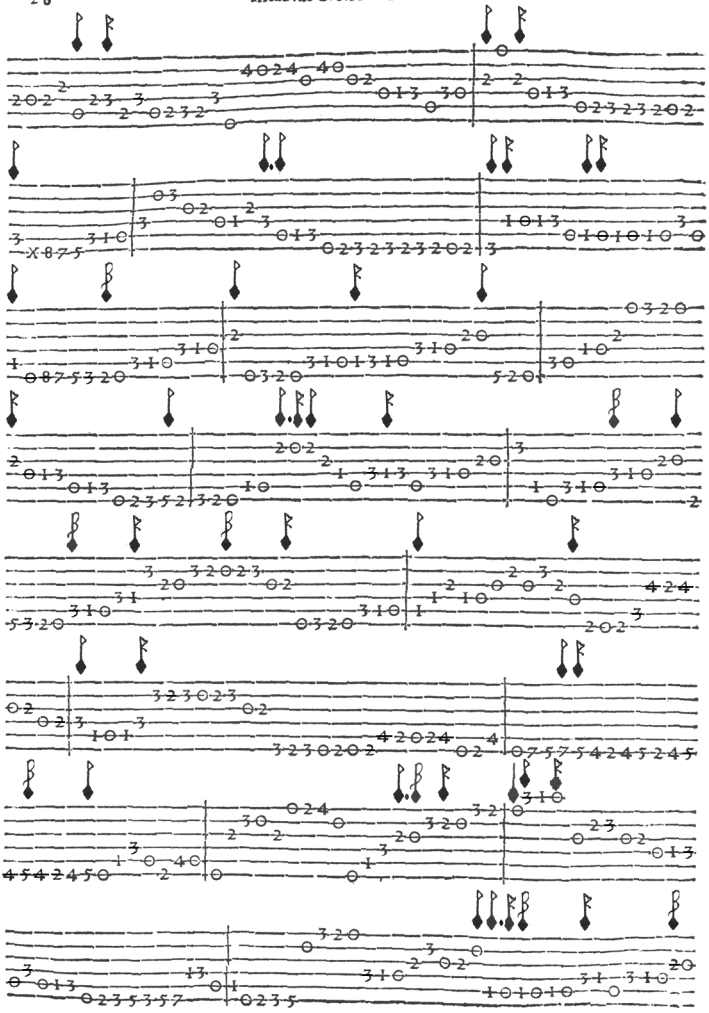


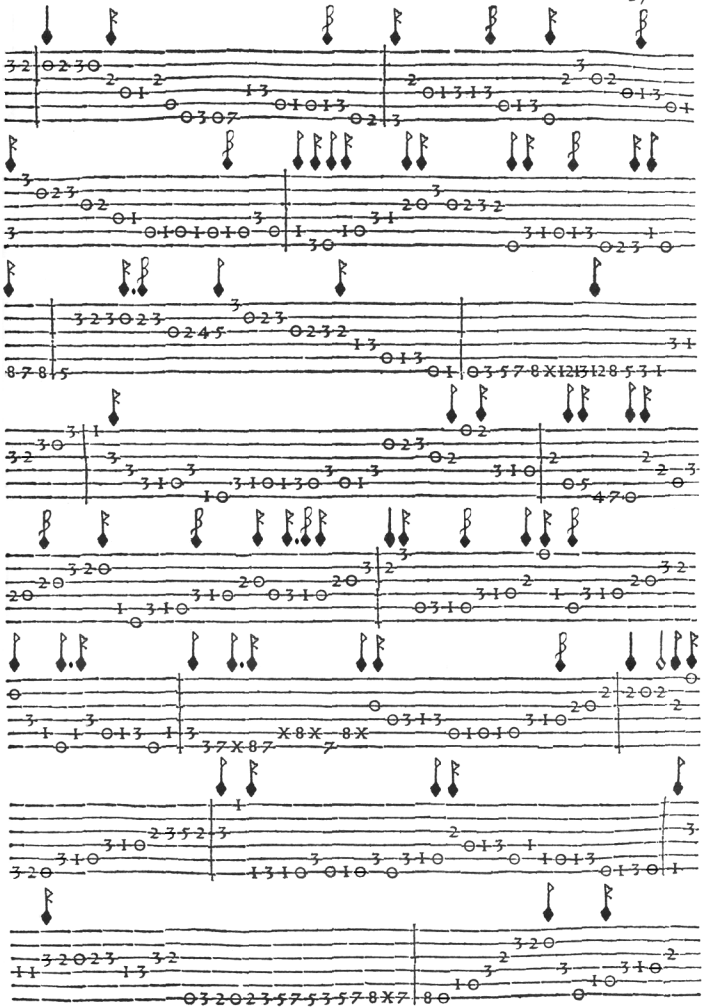


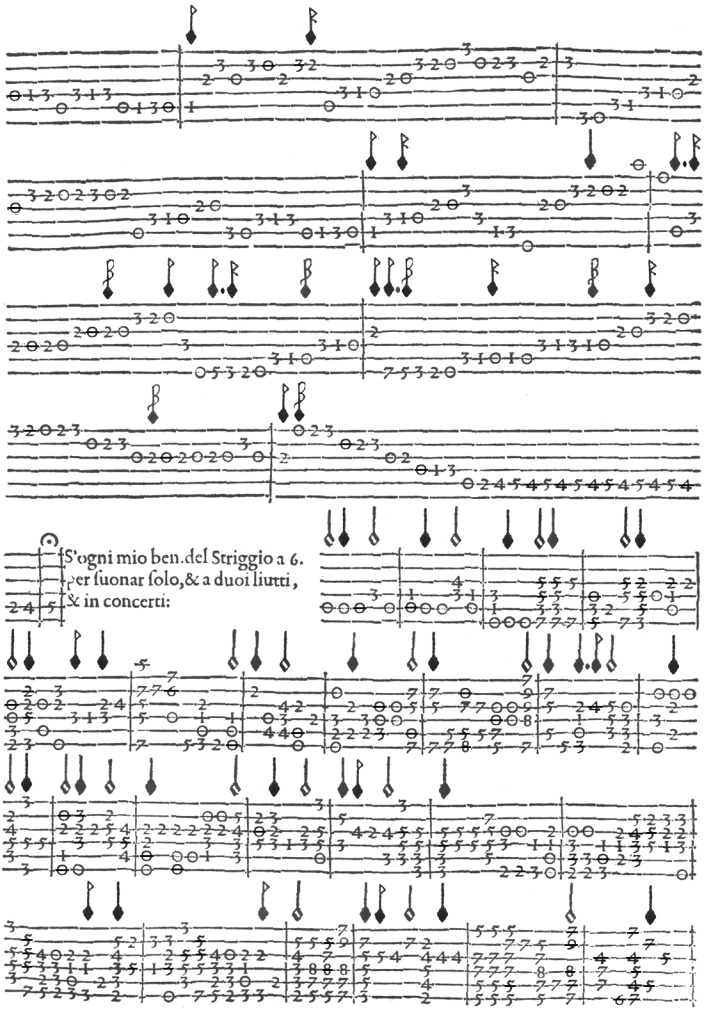


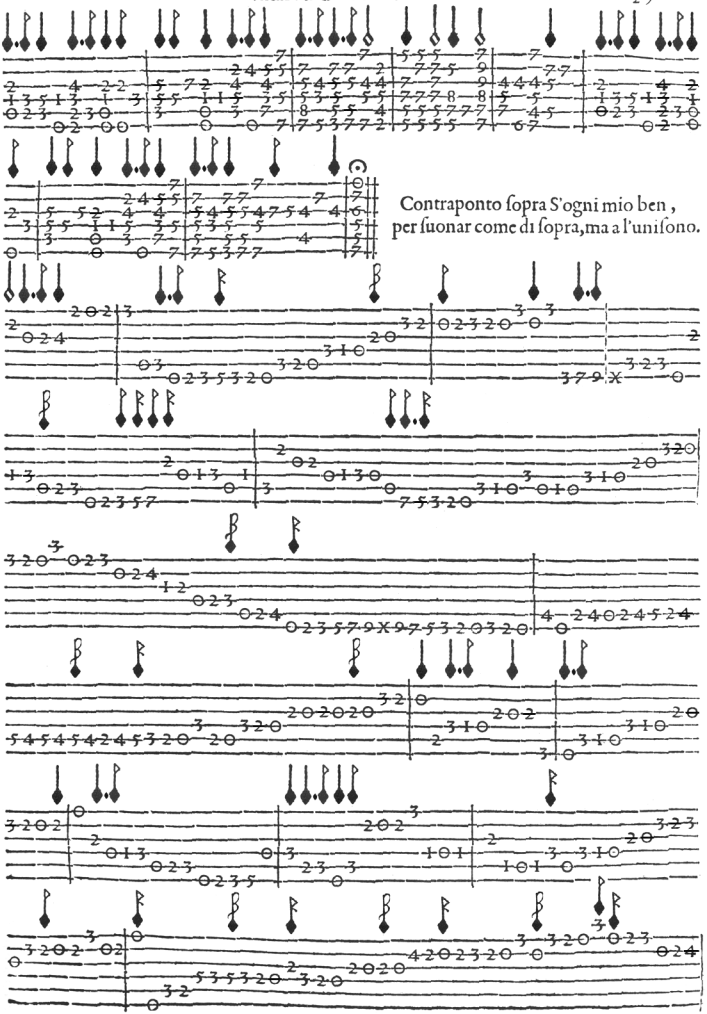

Così le chiome mie.
Seconda parte:
a duoi liutti.

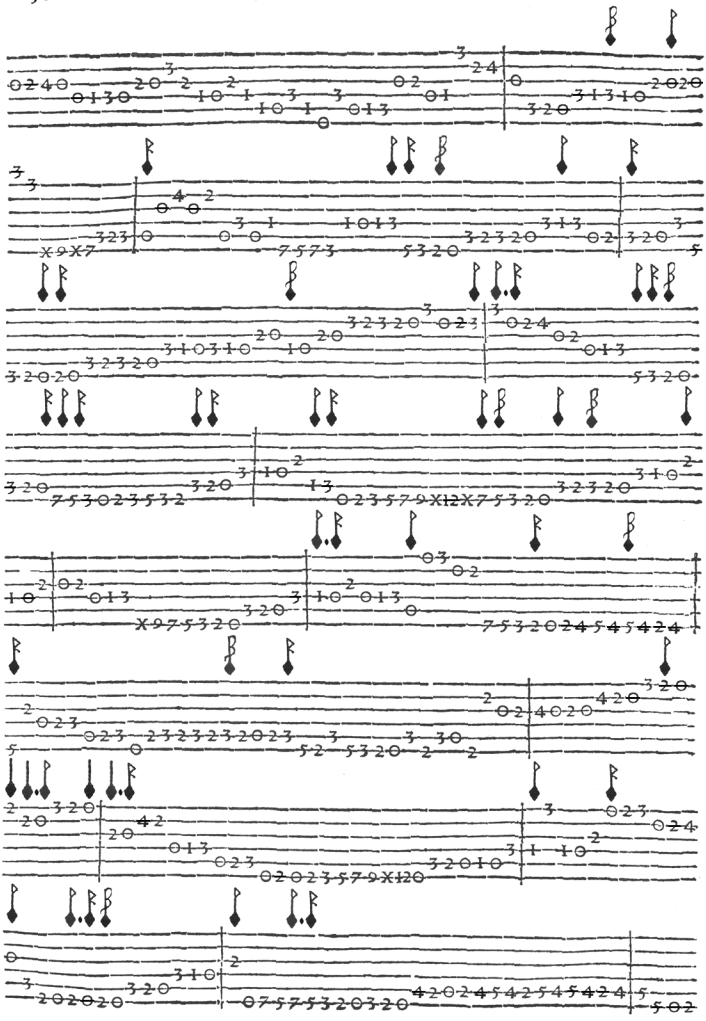

Contraponto ſopra il predetto
per ſuonar come di ſopra.

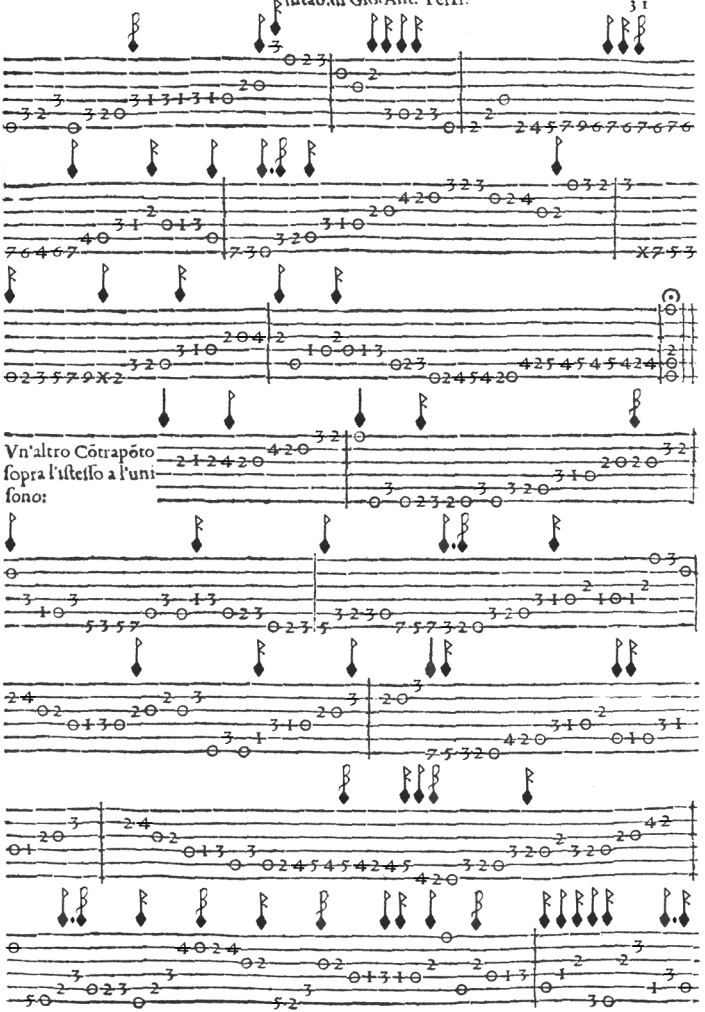


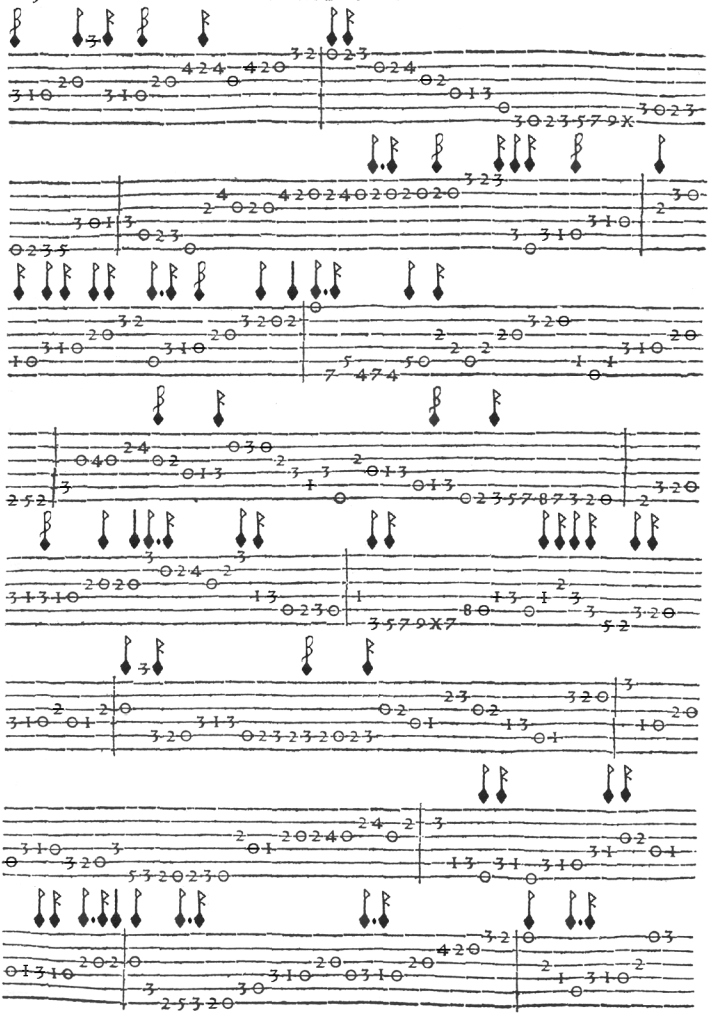


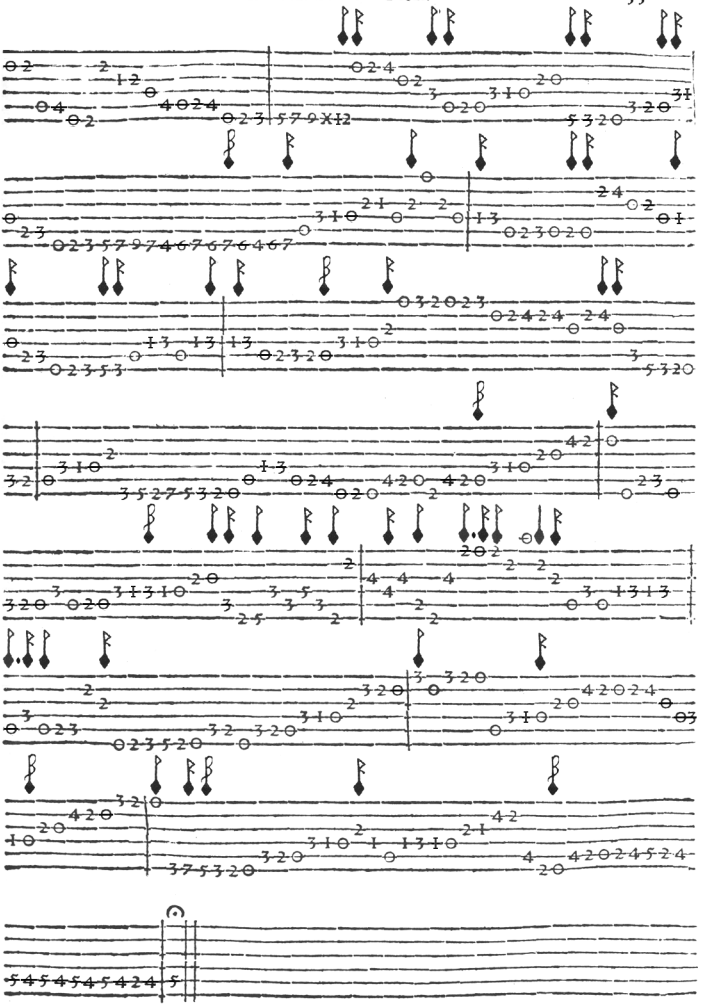

S'ogni mio ben.del Striggio a 6.
per suonar solo,& a duoi liutti,
& in concerti:


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

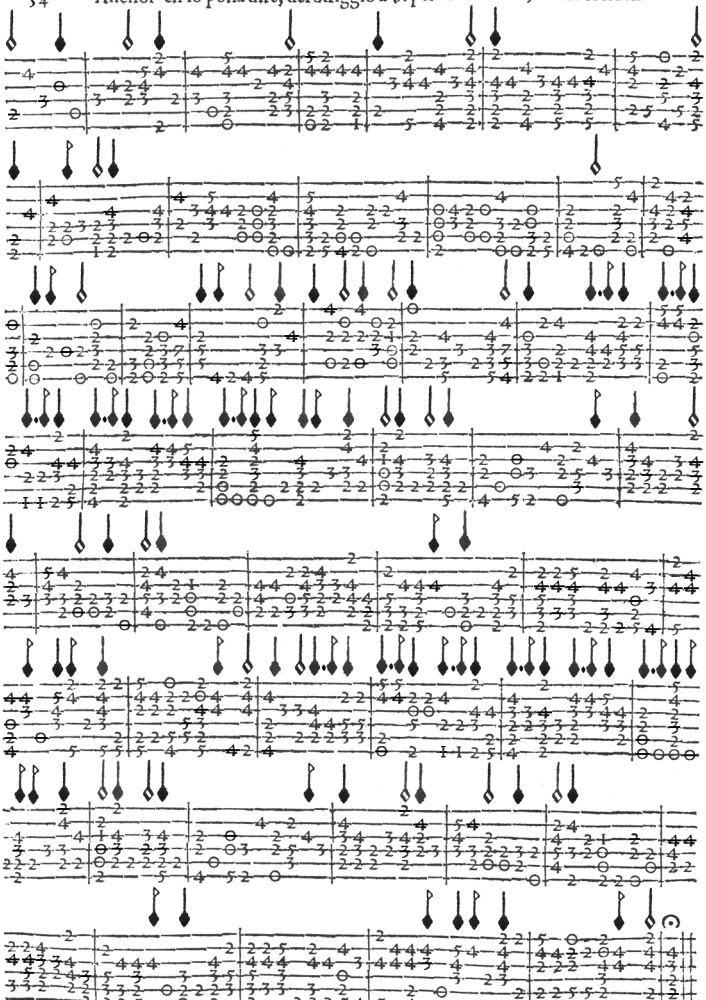


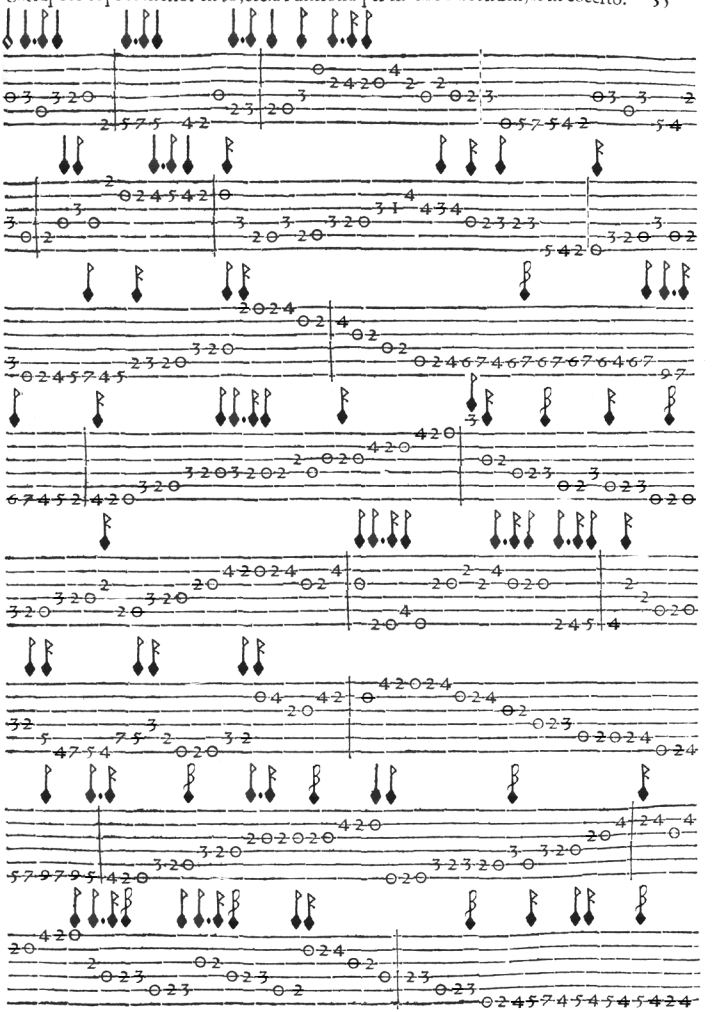

Vn'altro Cõtrapõto
sopra l'istesso a l'unisono:

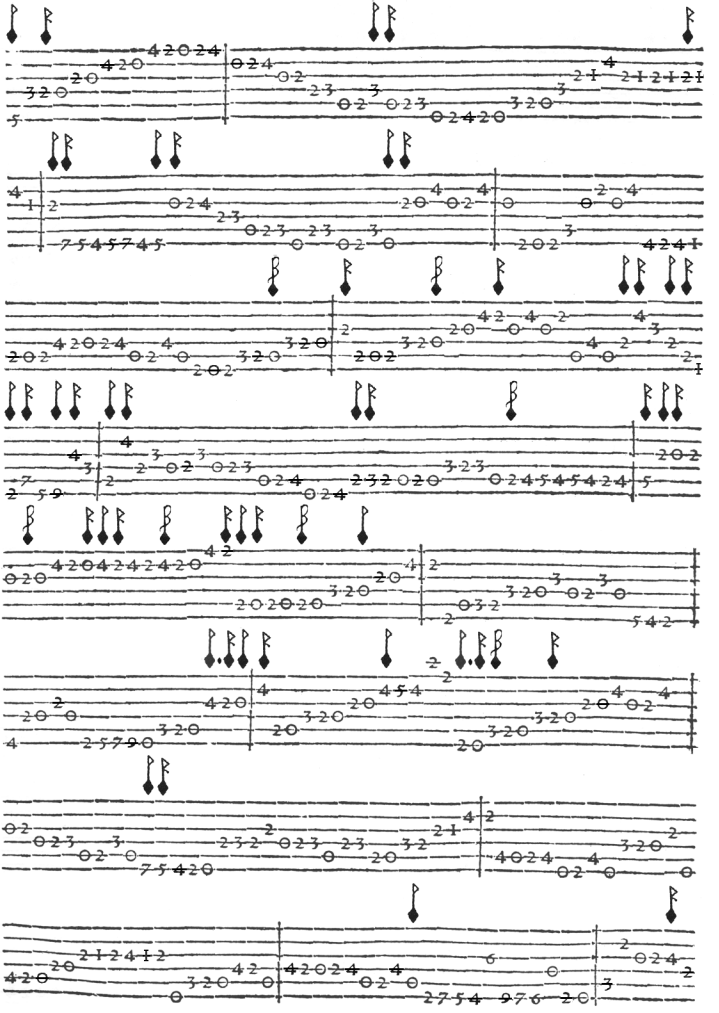


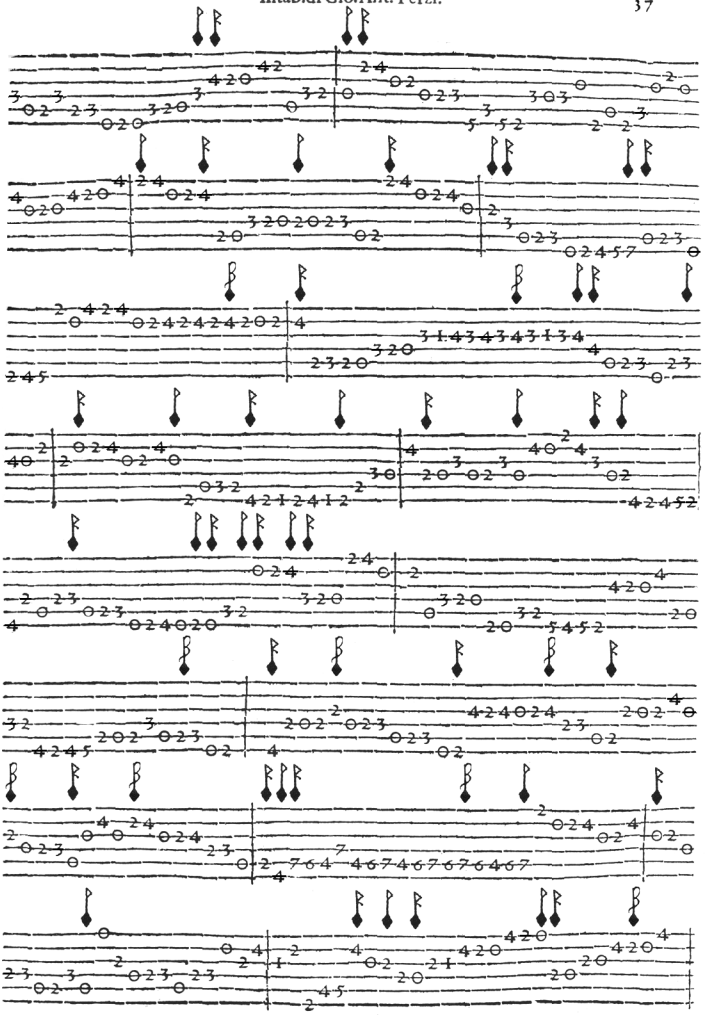


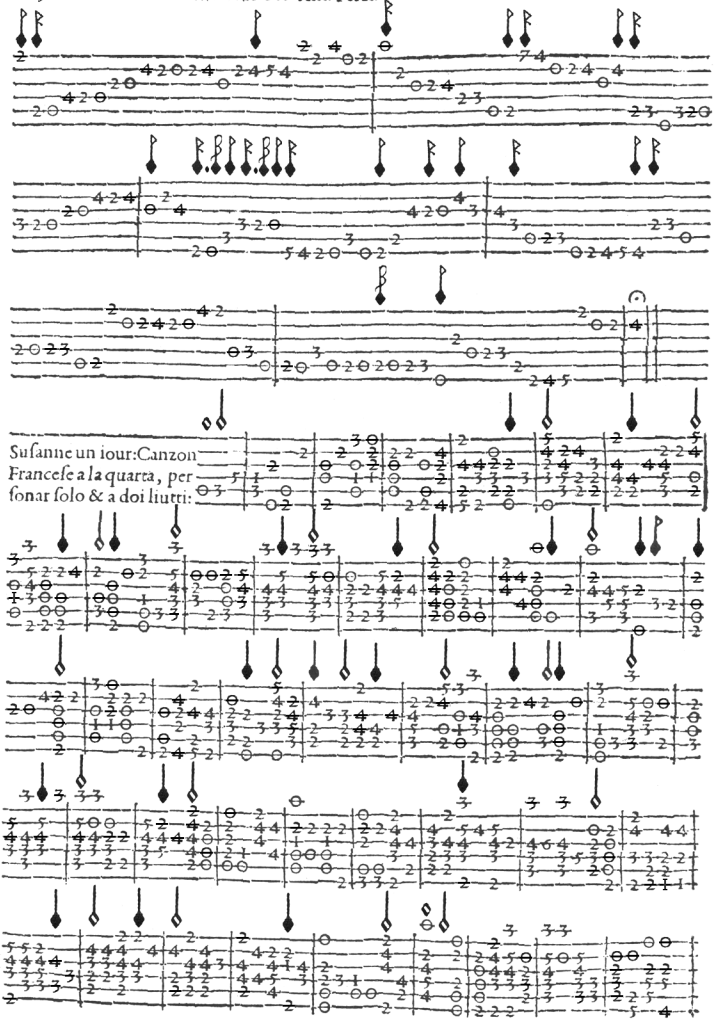
Anchor ch'io possa dire, del Striggio a 6. per suonar solo,& a duoi liutti.



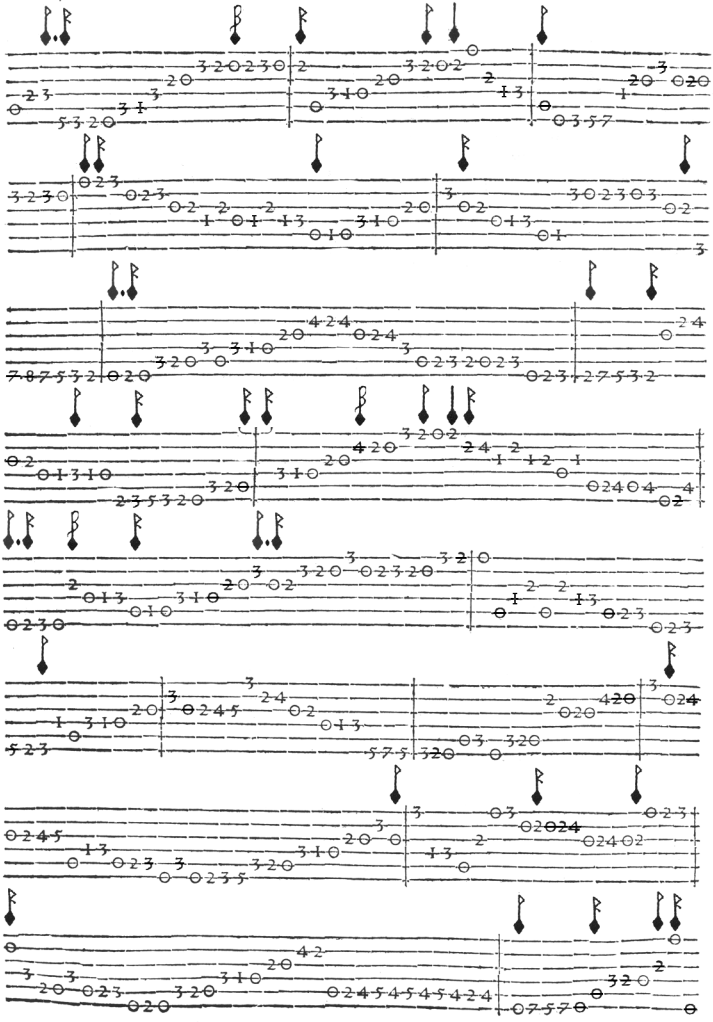


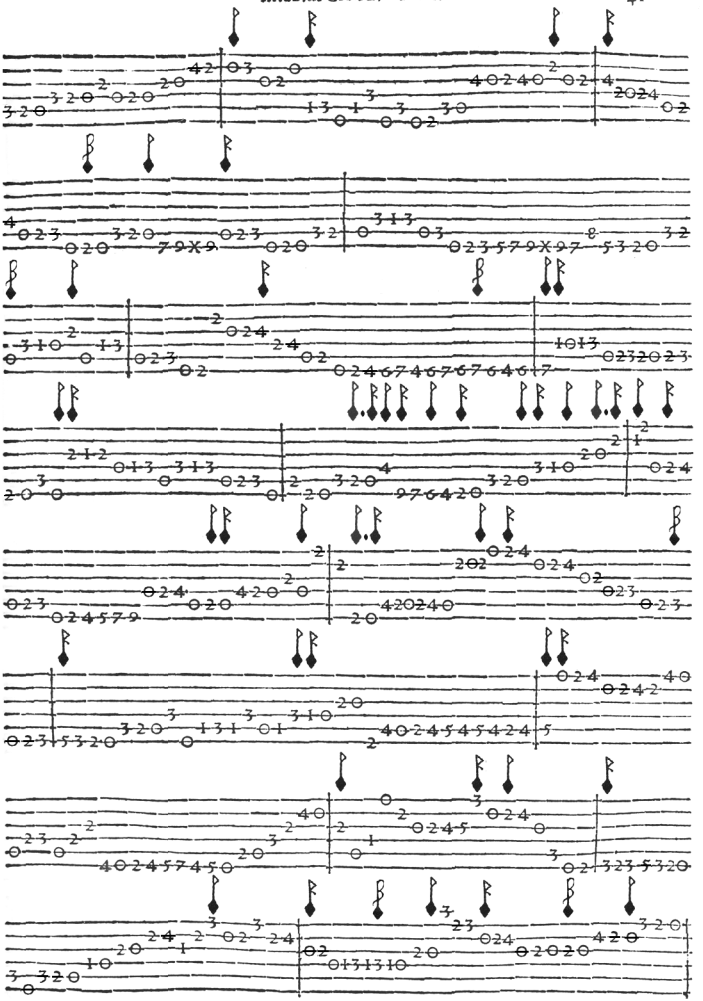


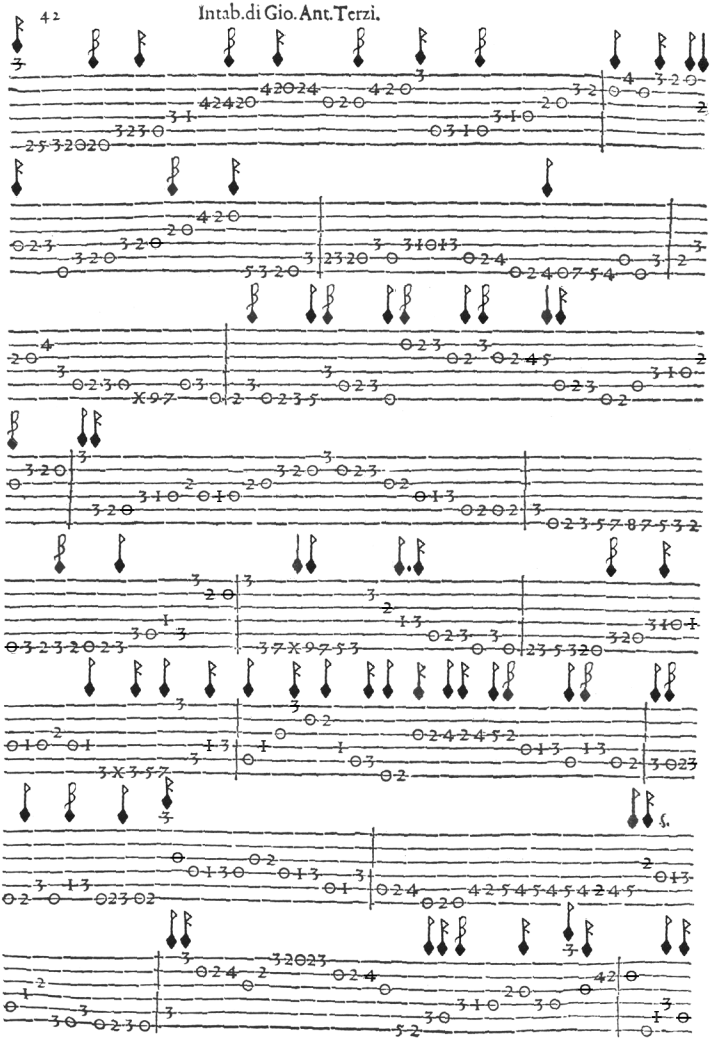


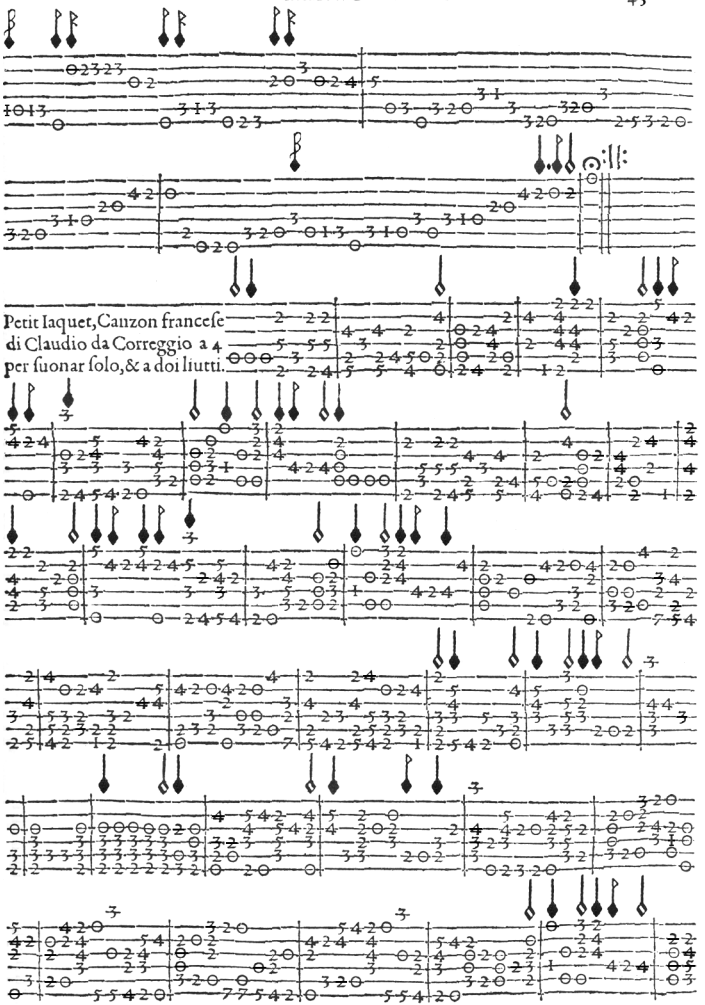

Susanne un iour: Canzon
Francese a la quarta, per
sonar solo & a doi liutti:

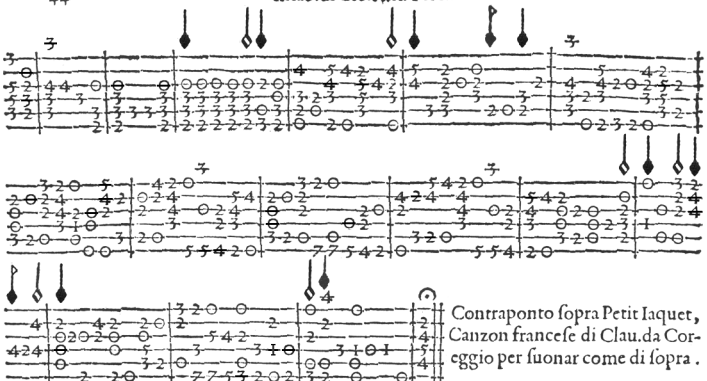
Contrapunto sopra Susanne un iour di Orlādo a 5. per suonar a doi liutti in quarta,& in Concerto.



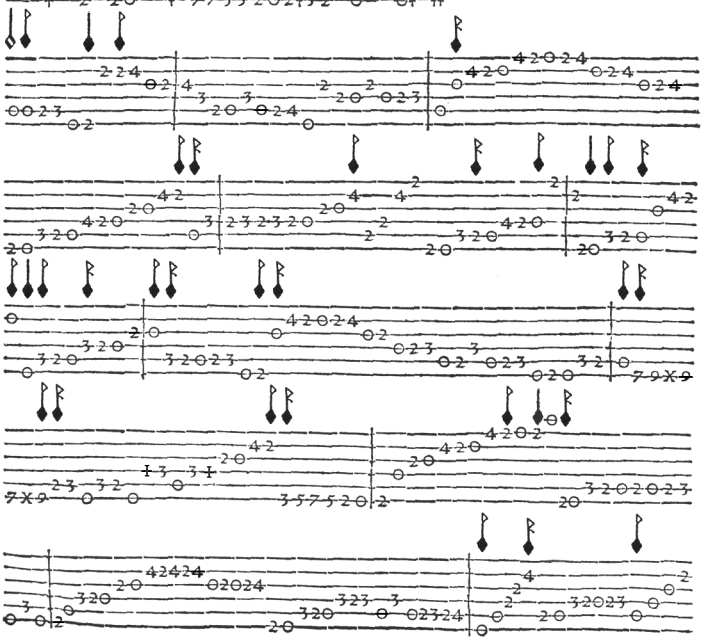


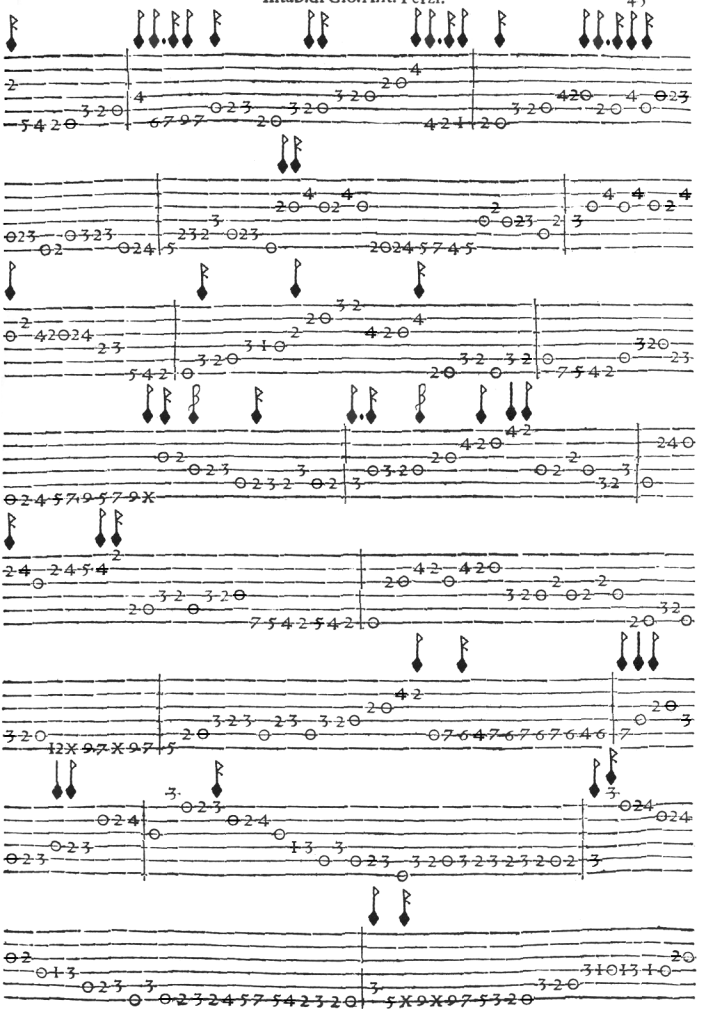


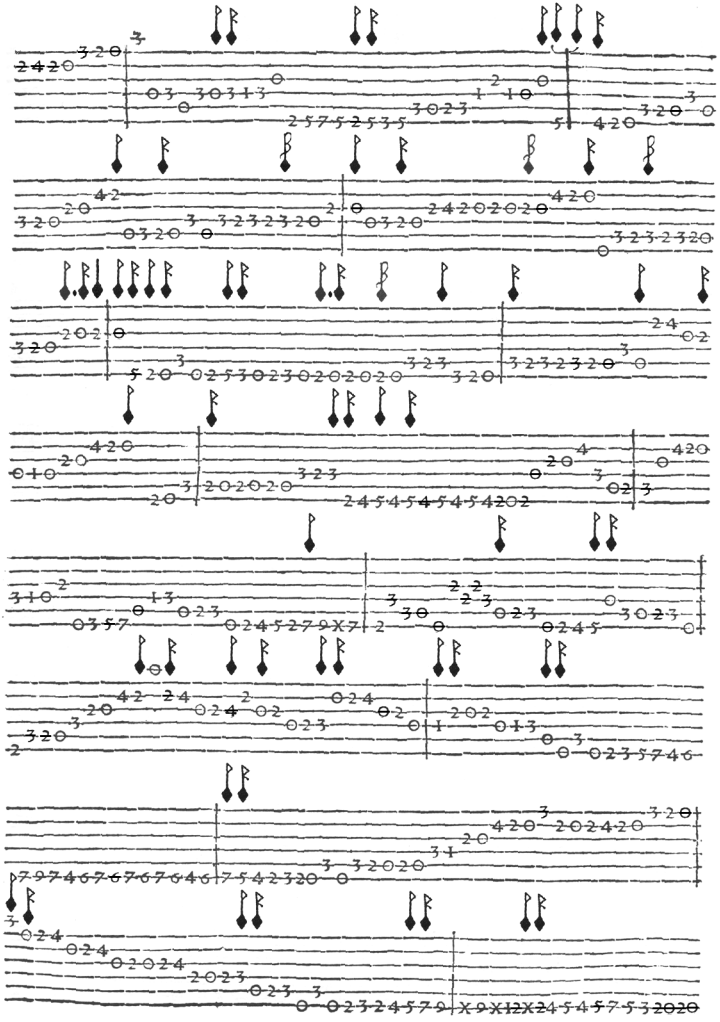

Petit Iaquet, Canzon francese
di Claudio da Correggio a 4
per suonar solo, & a doi liutti.

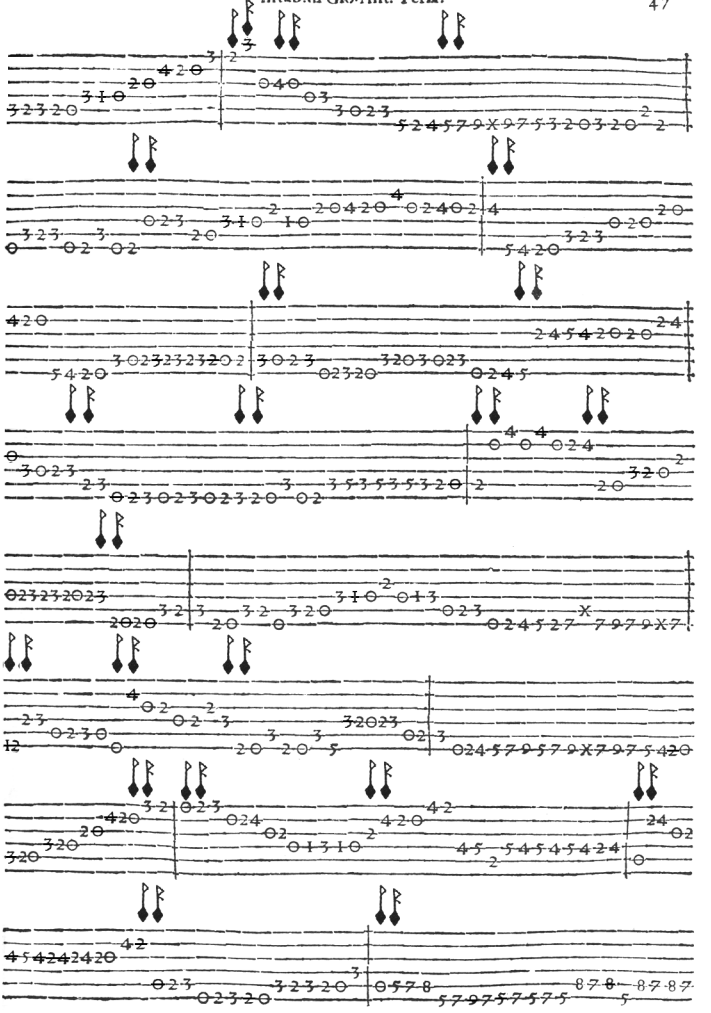


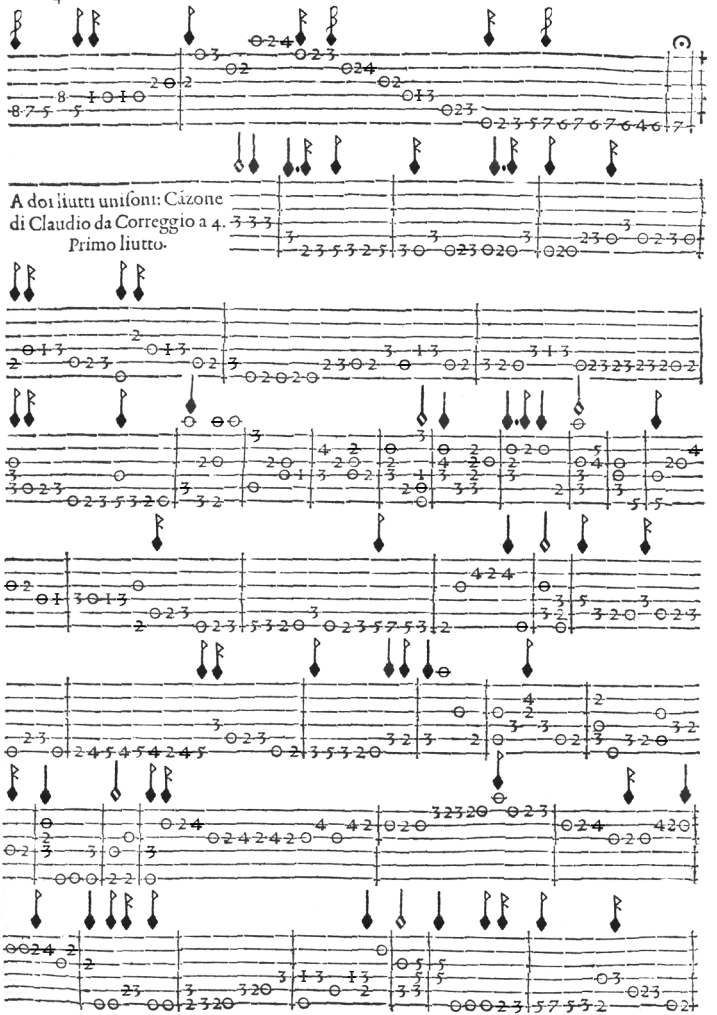
Contraponto ſopra Petit Iaquet,
Canzon franceſe di Clau.da Coreggio per ſuonar come di ſopra.

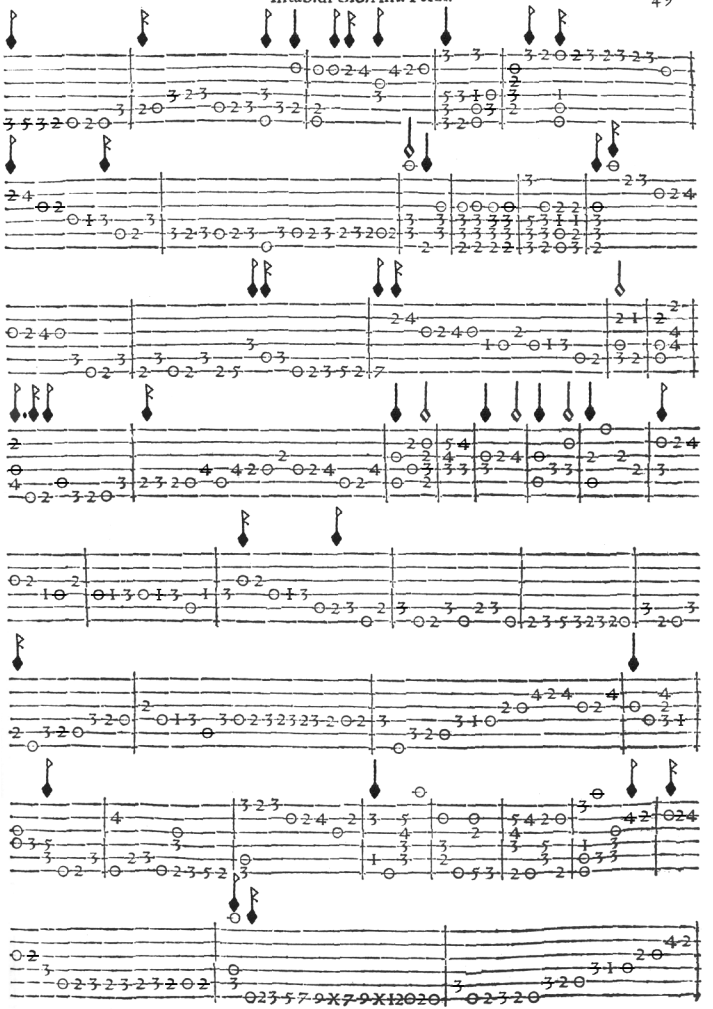


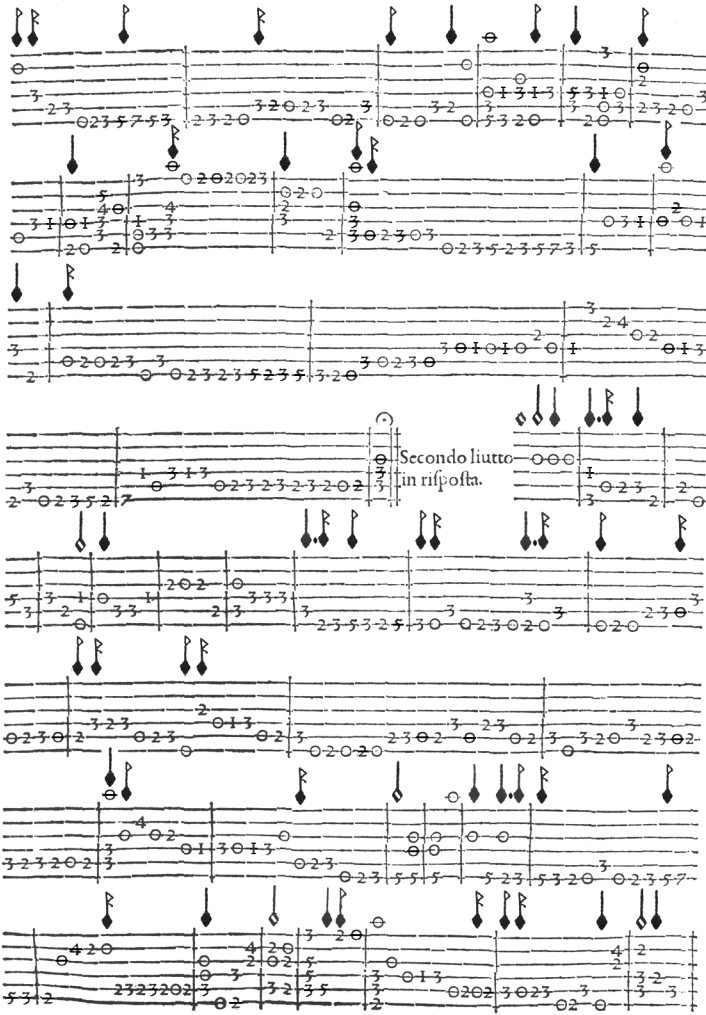







A doi liutti unisoni: Cazone
di Claudio da Correggio a 4.
Primo liutto.




Secondo liutto
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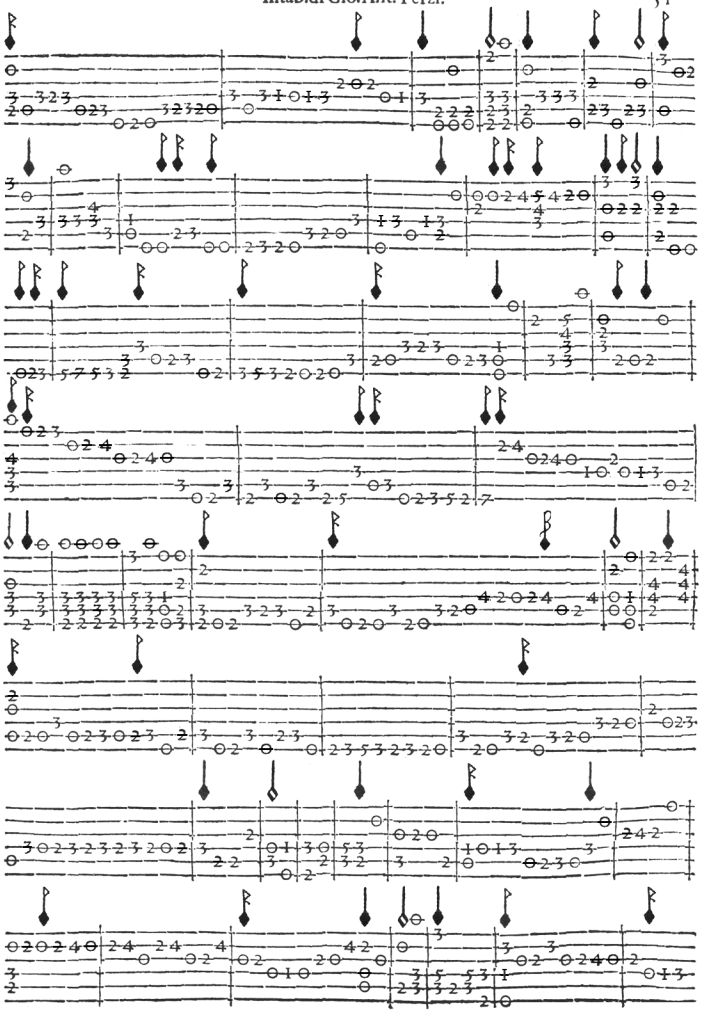
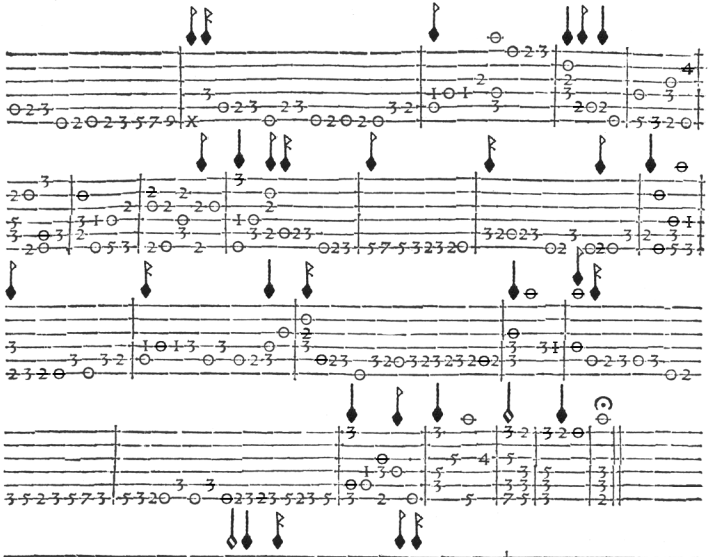
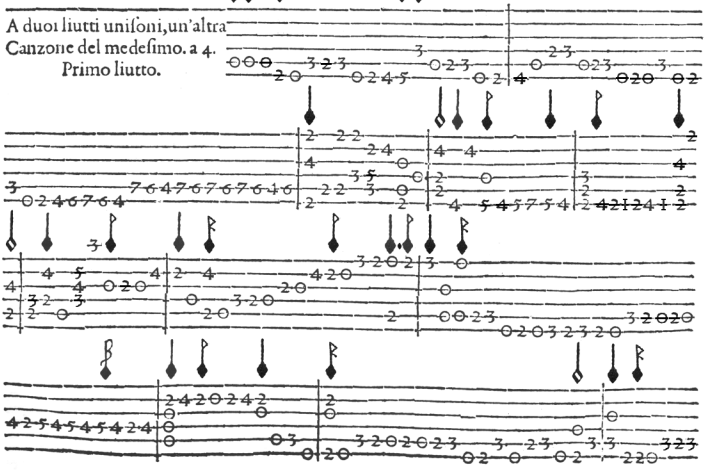
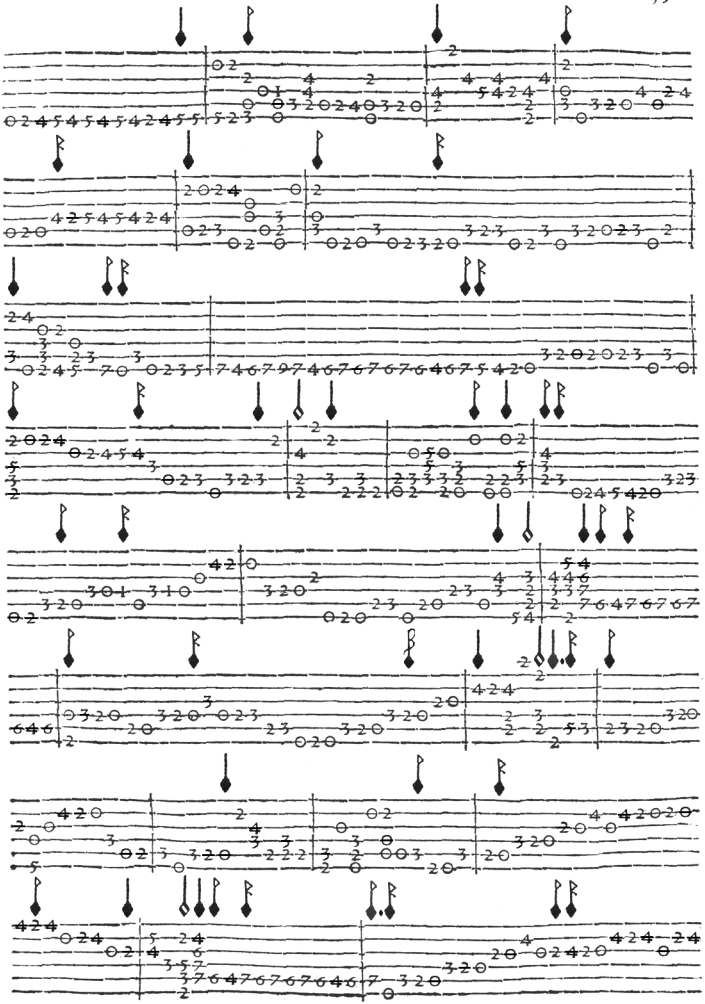
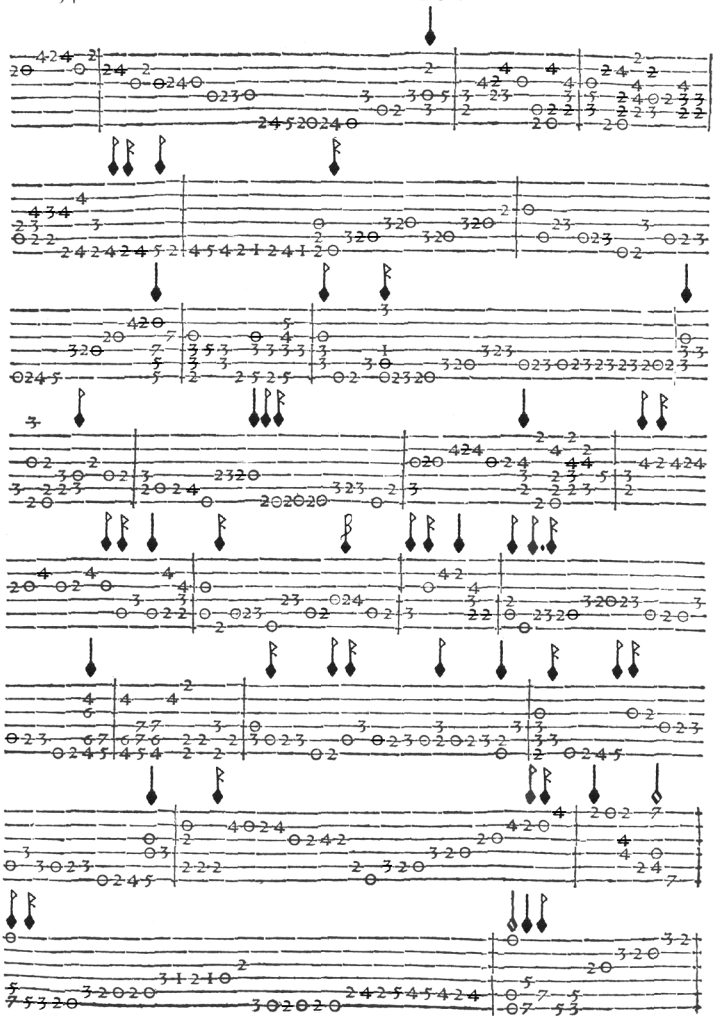


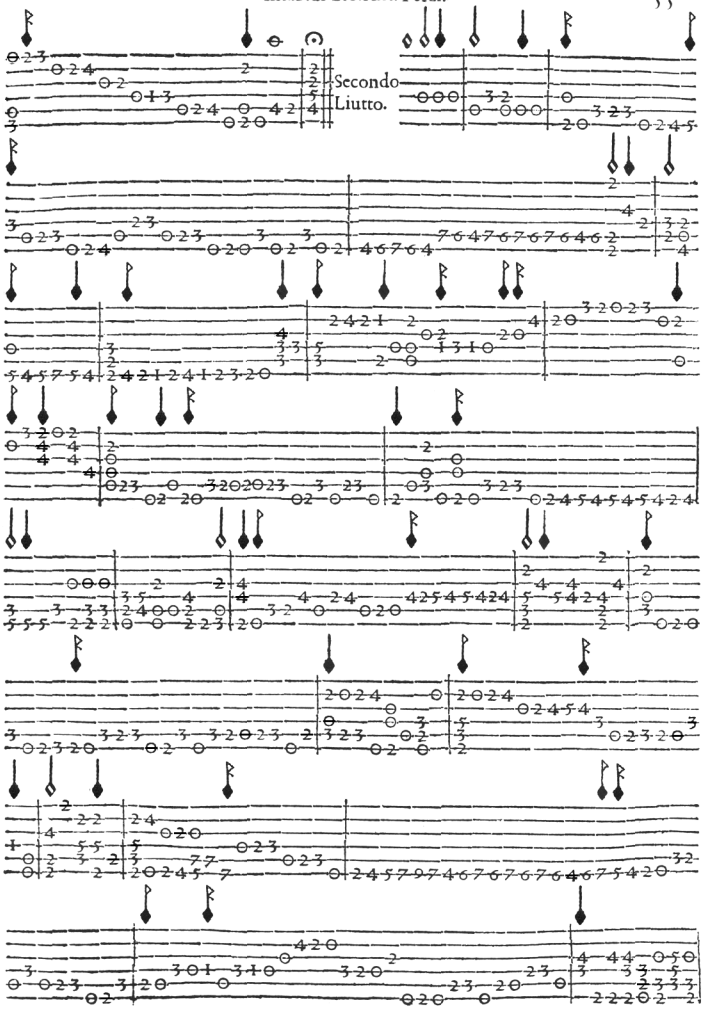


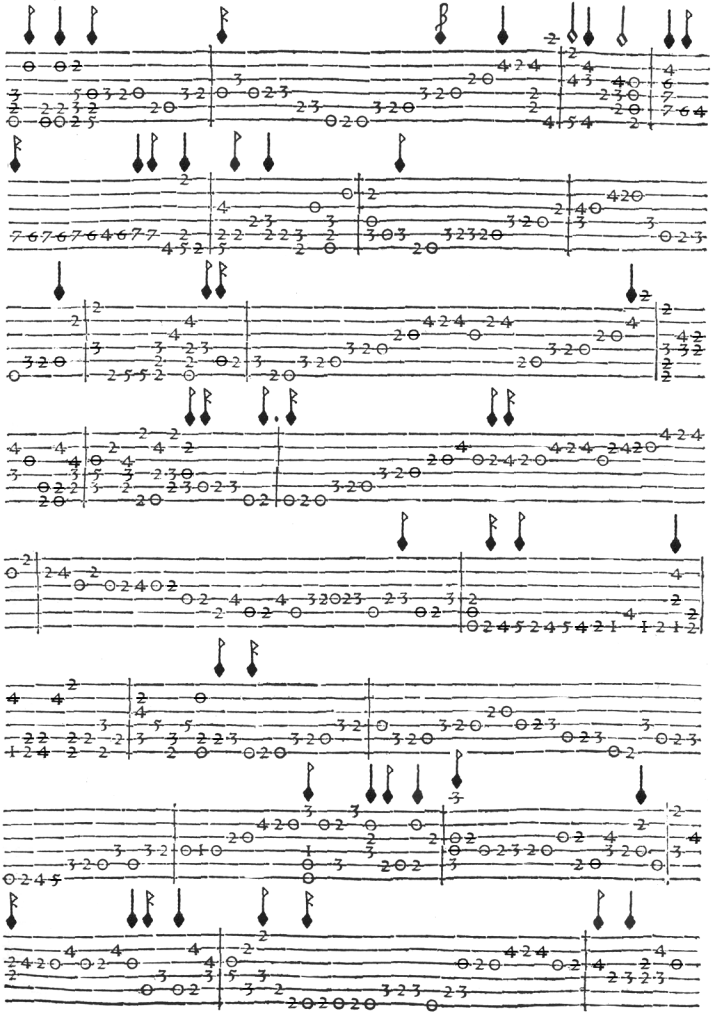
A duoi liutti unisoni, un'altra Canzone del medesimo. a 4.
Primo liutto.

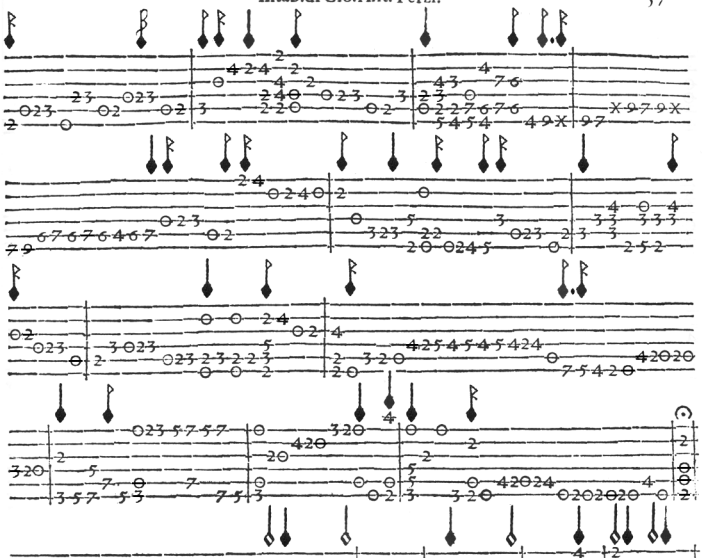






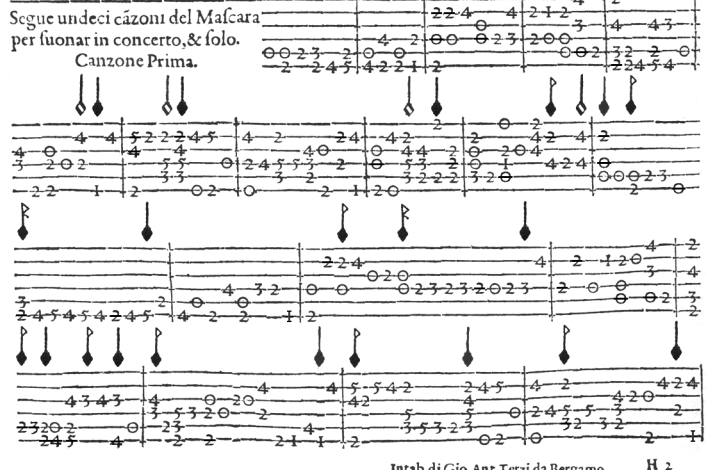

Secondo
Liutto.

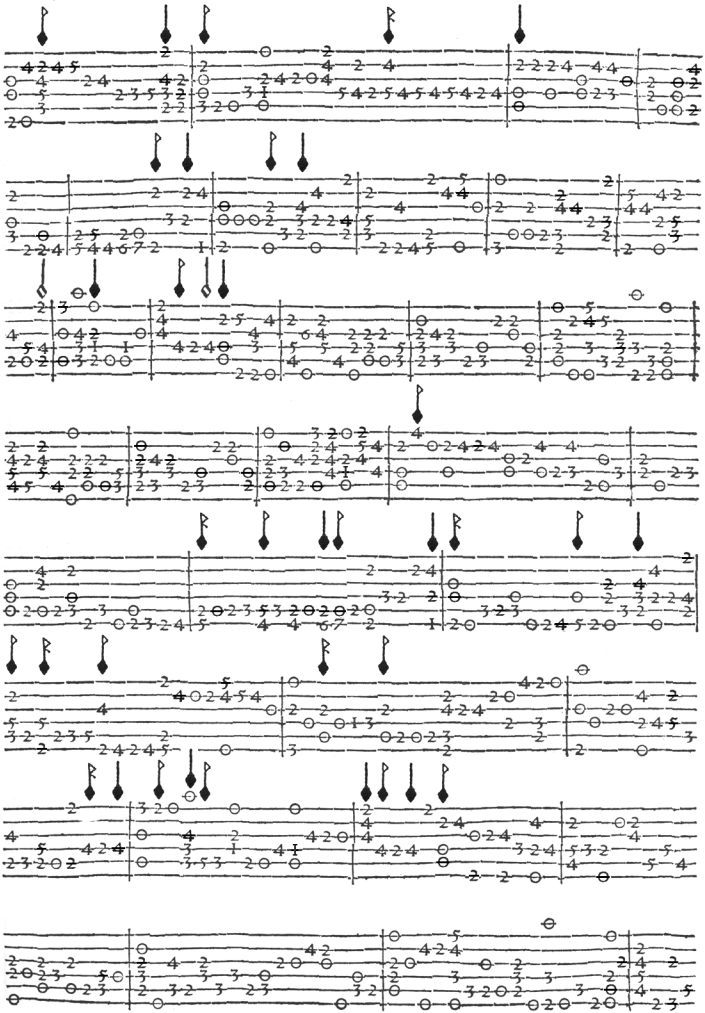


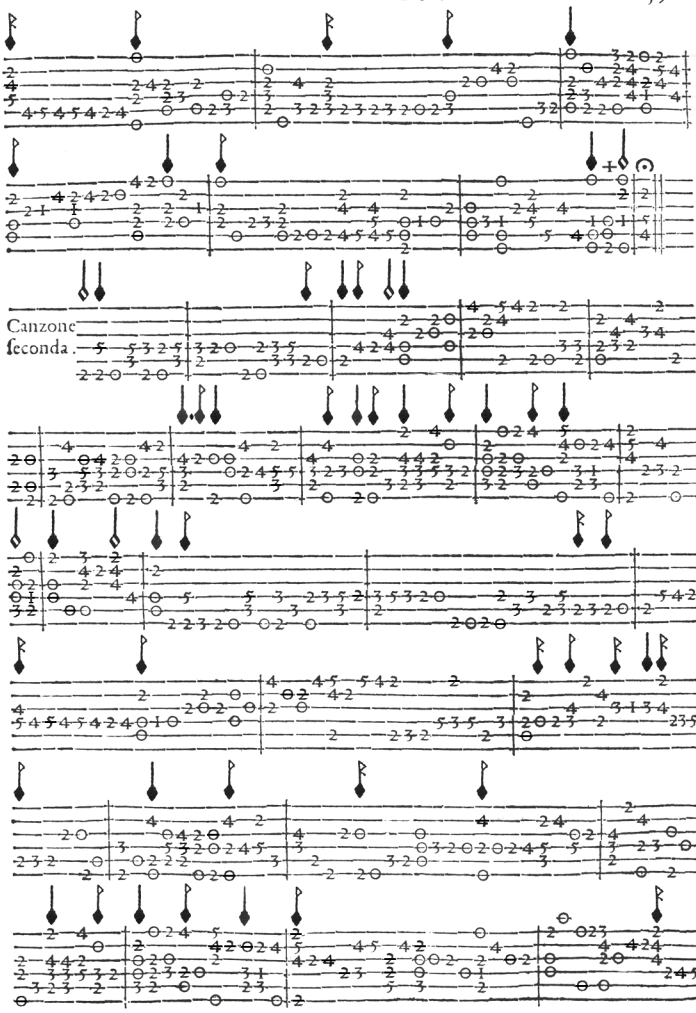


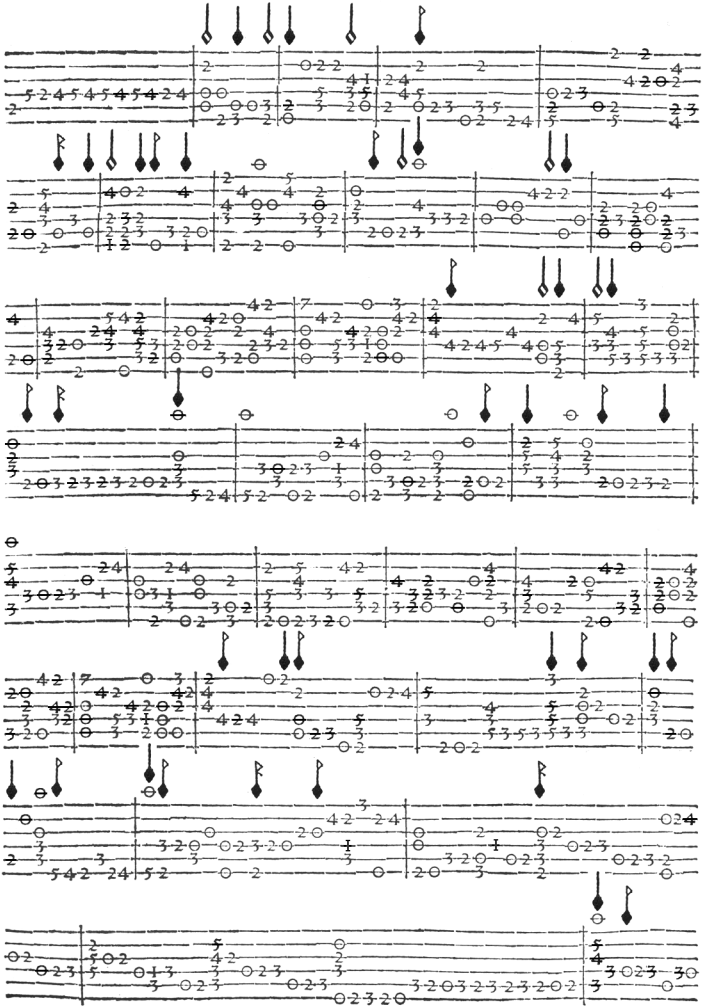
Segue undeci cãzoni del Mascara per suonar in concerto, & solo.

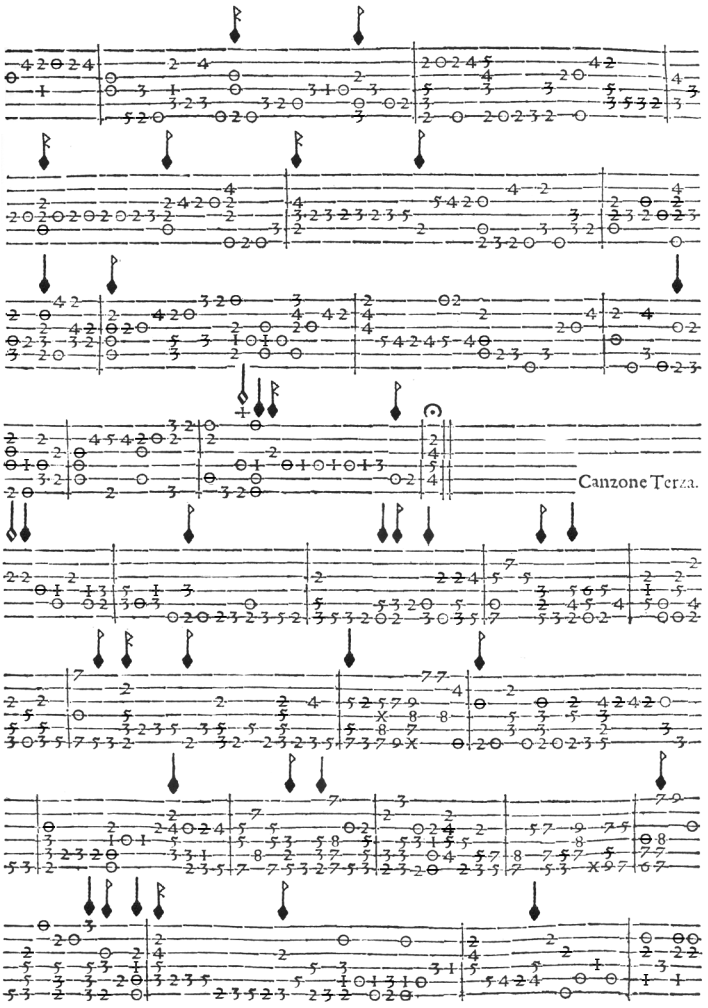
Canzone Prima.






Canzone
seconda.

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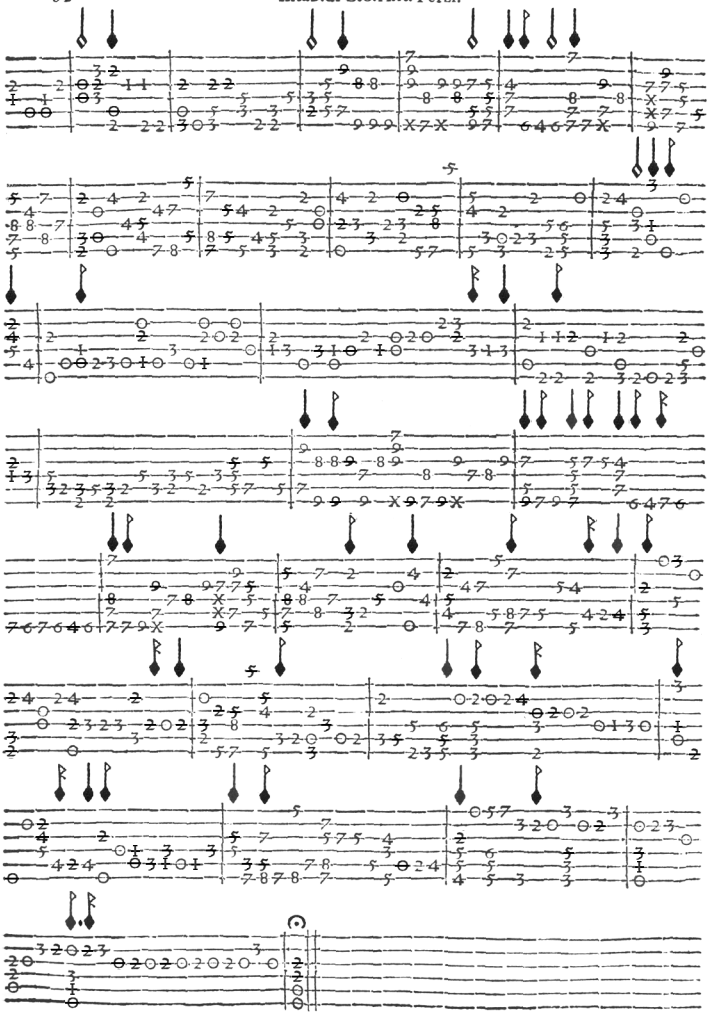
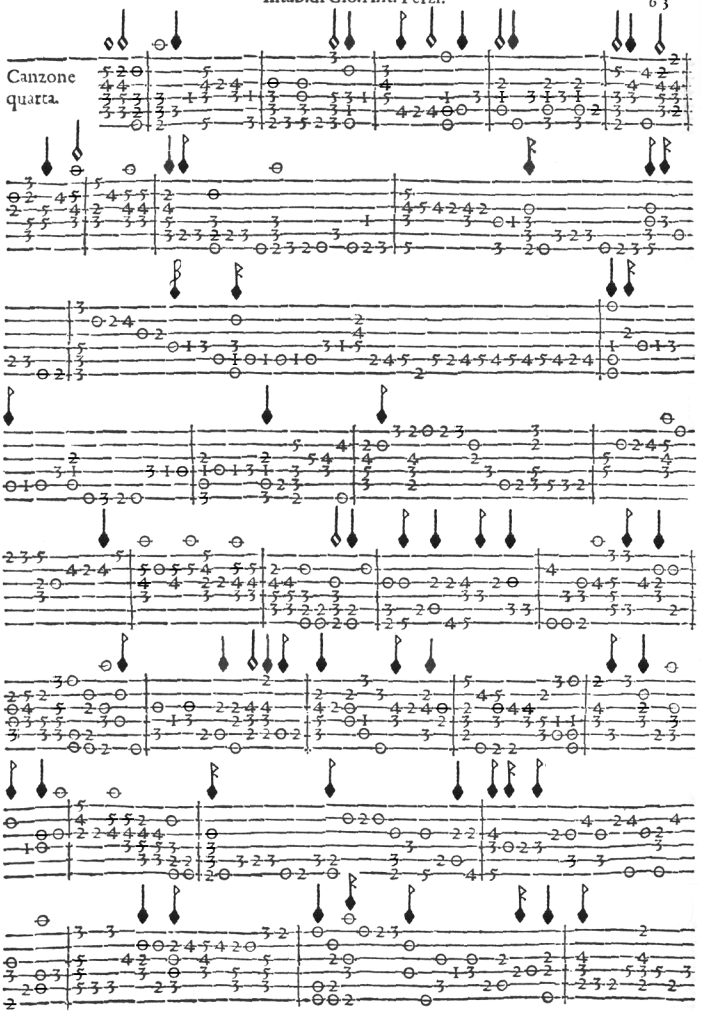
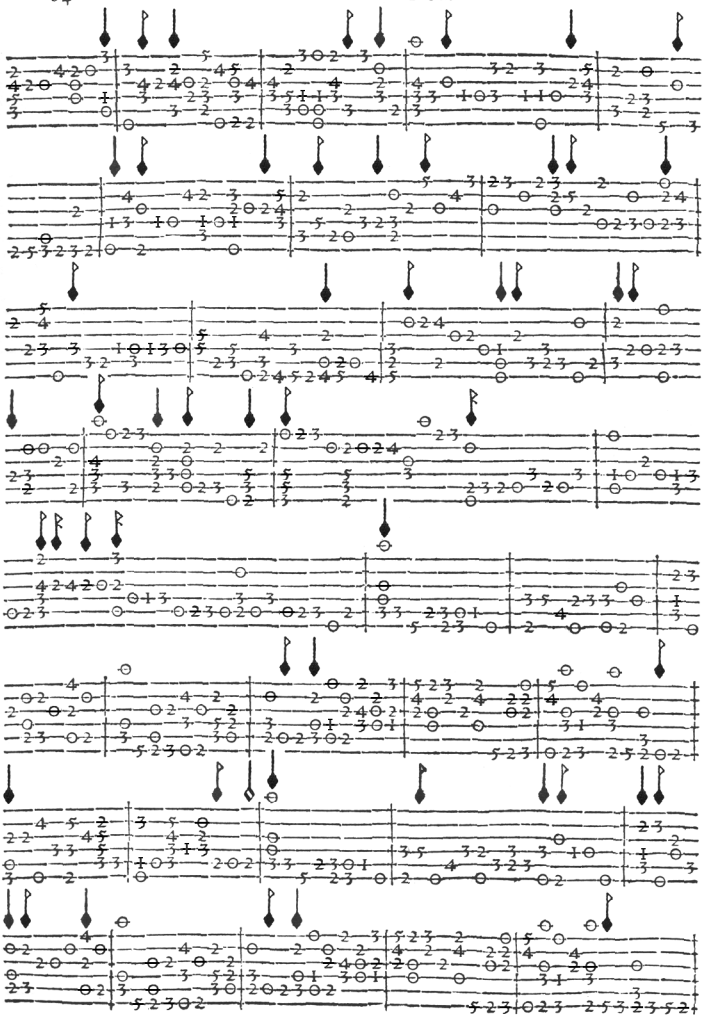
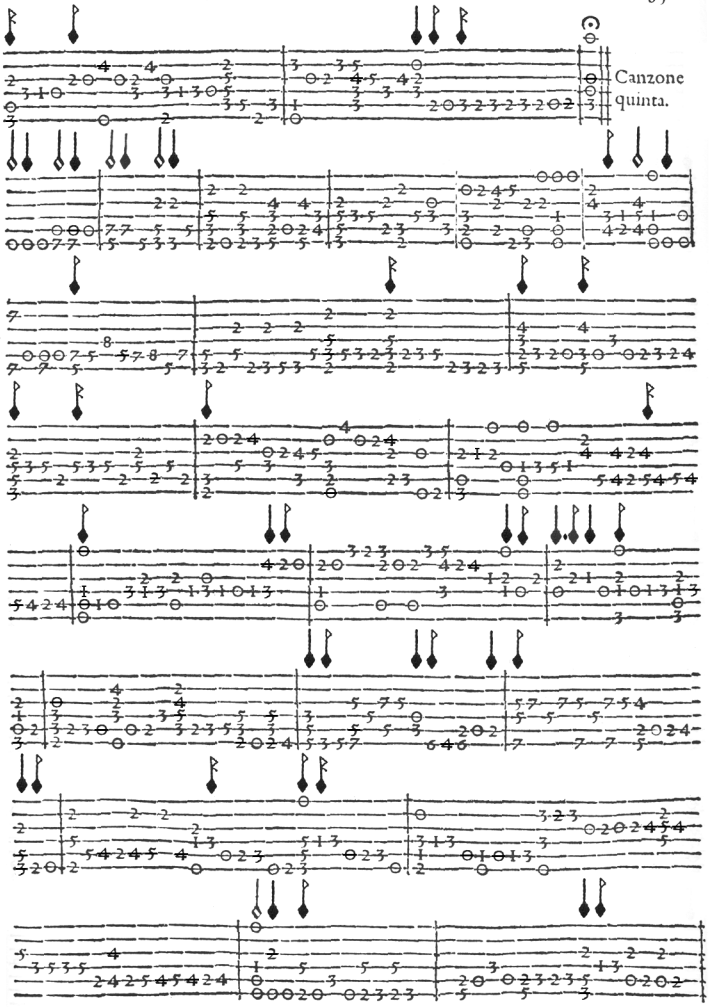


Canzone quarta.






Canzone
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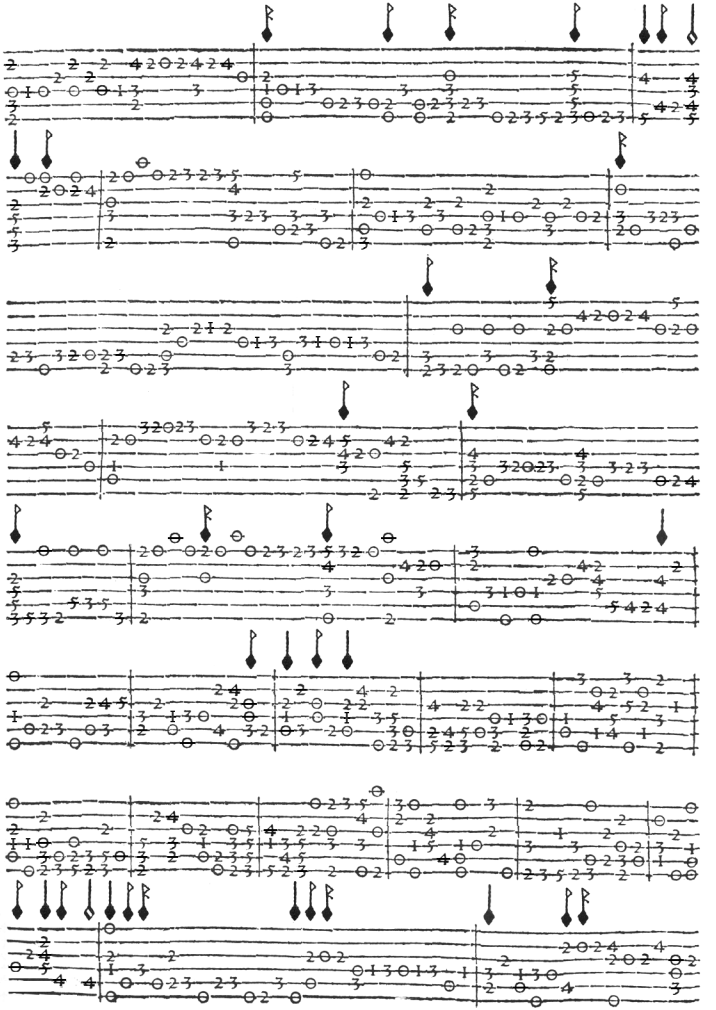

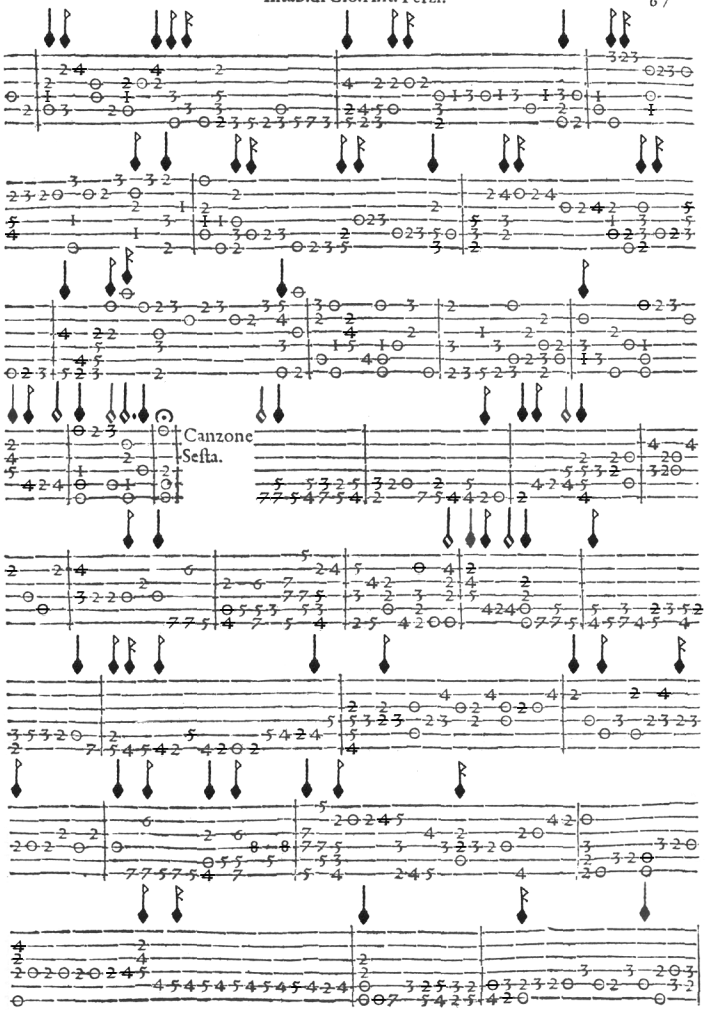
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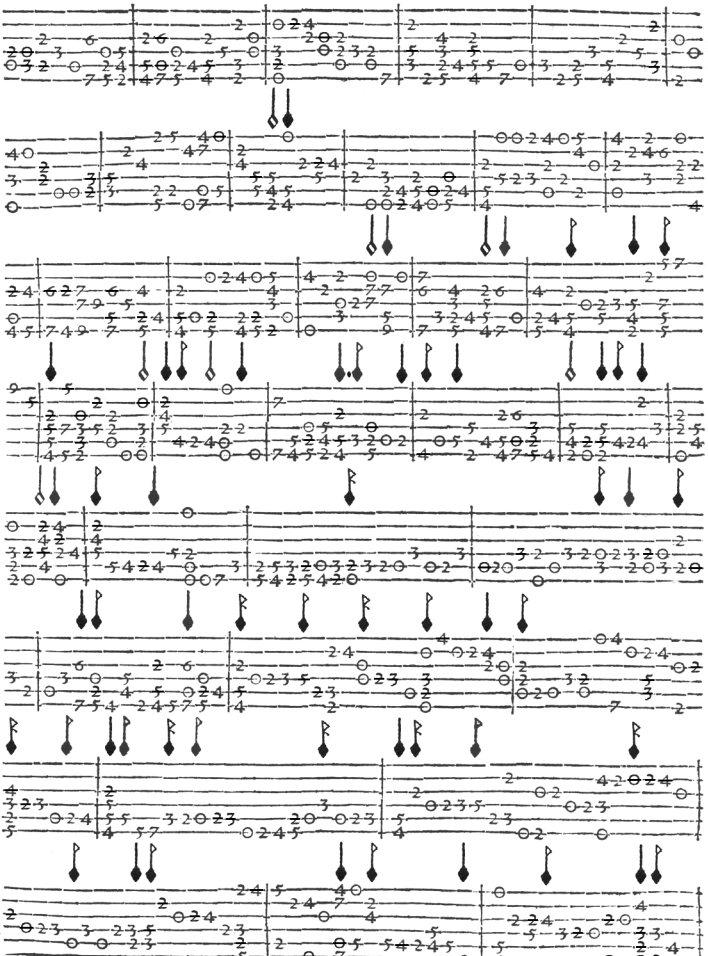

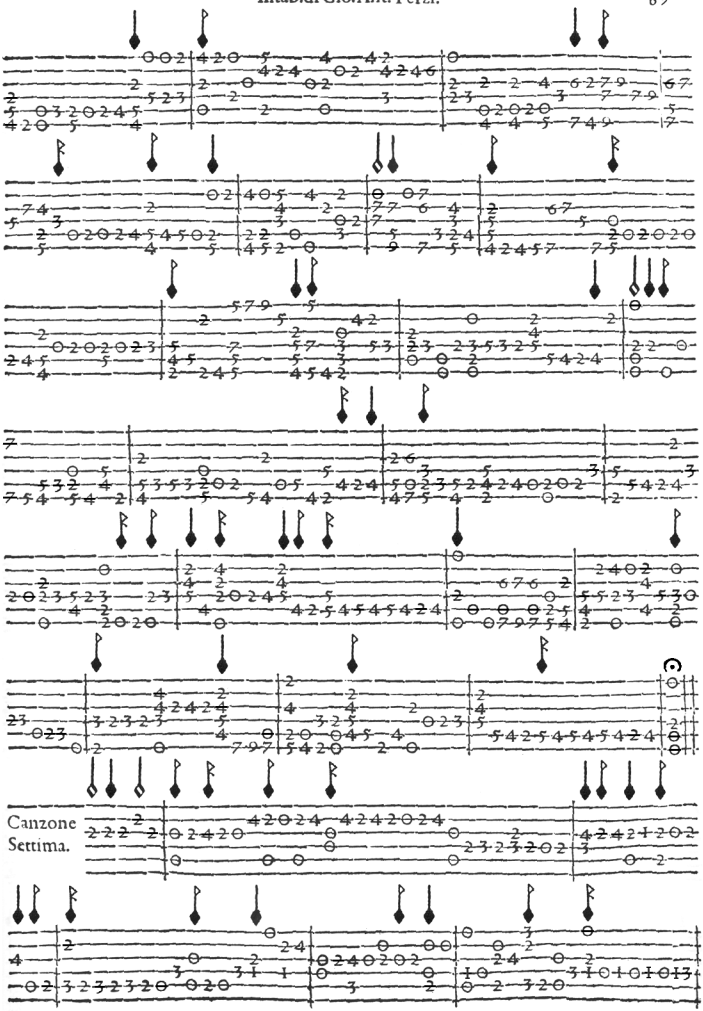
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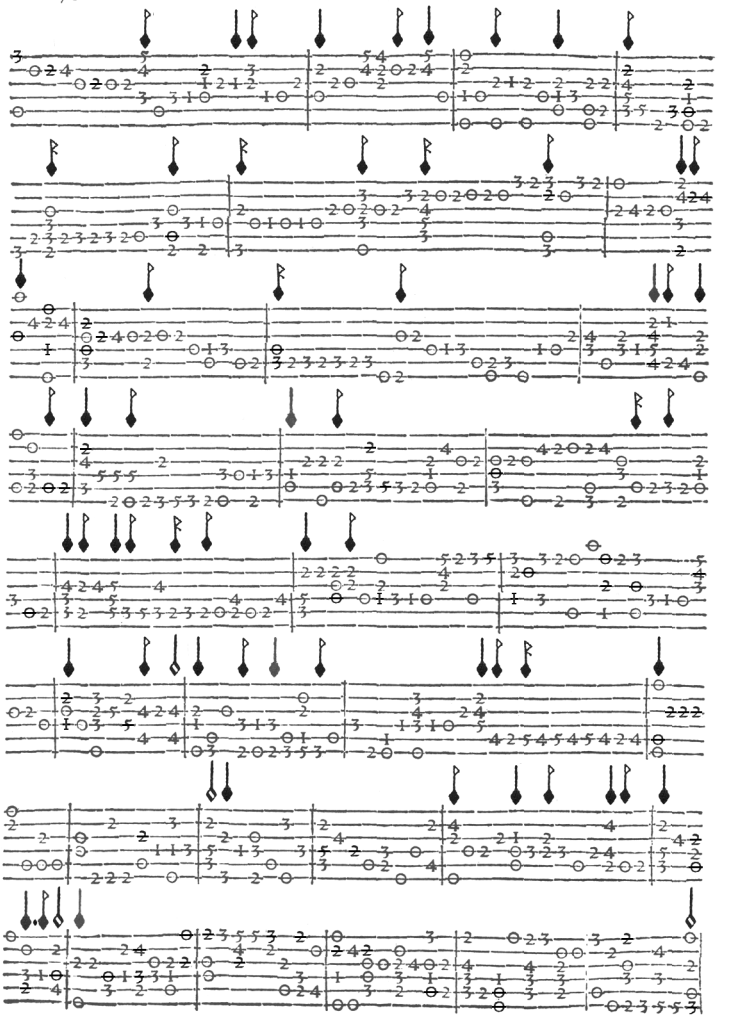

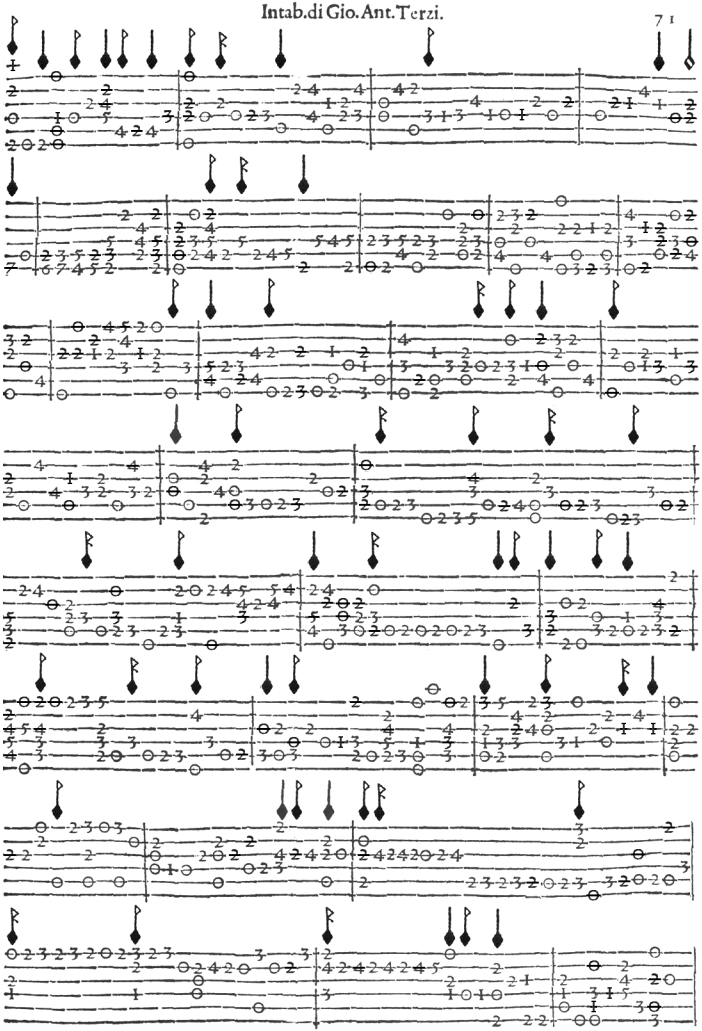

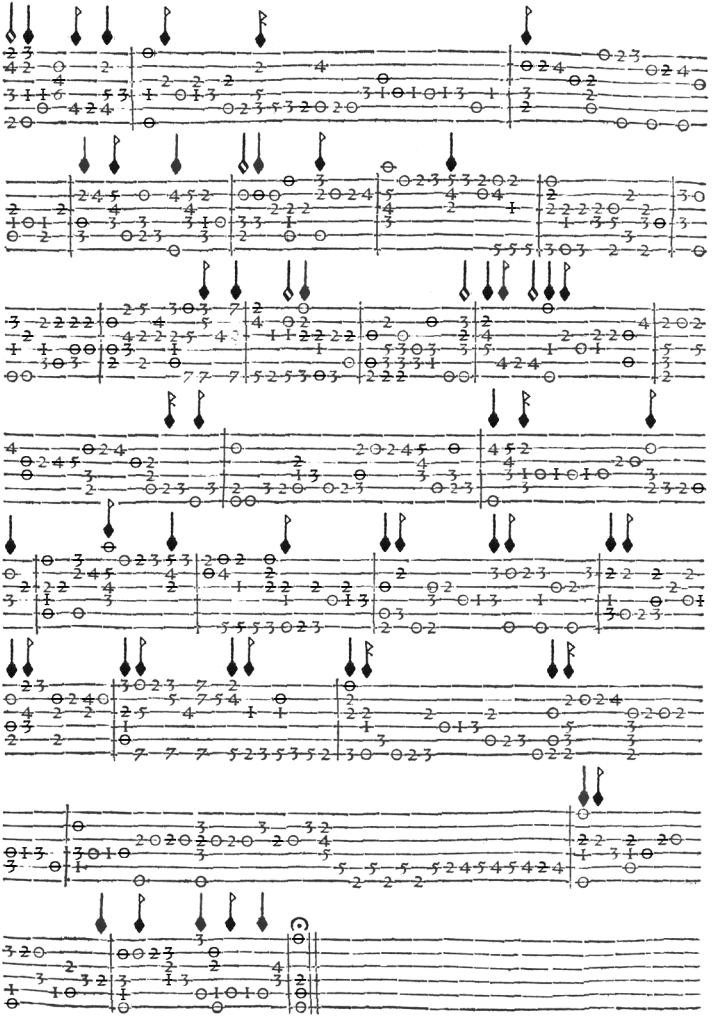

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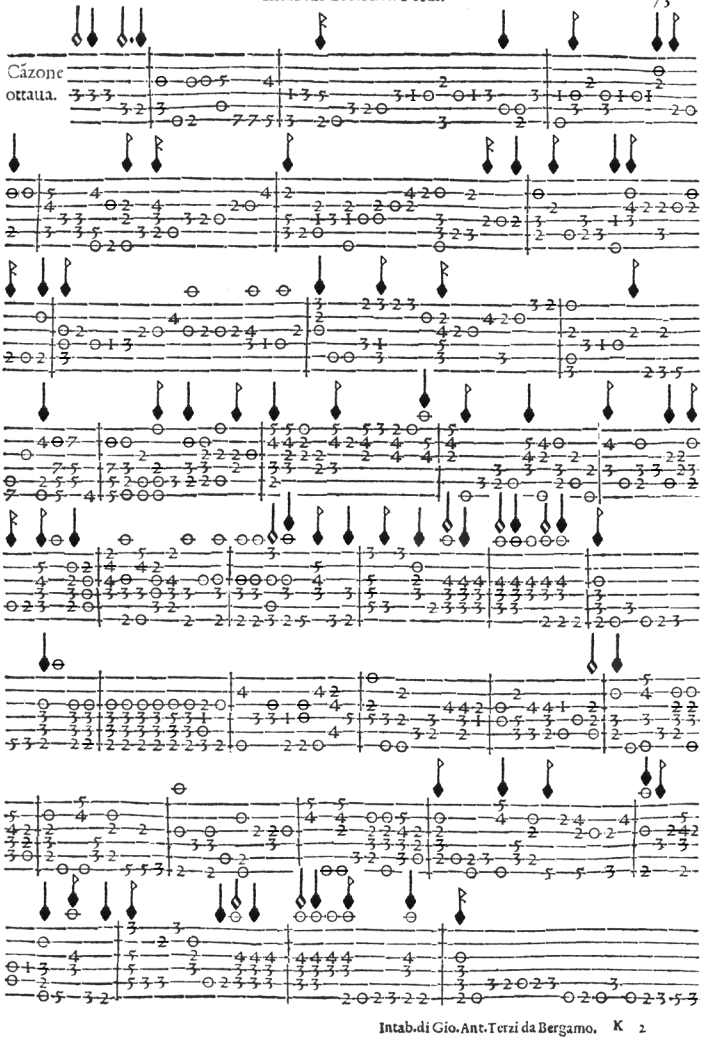

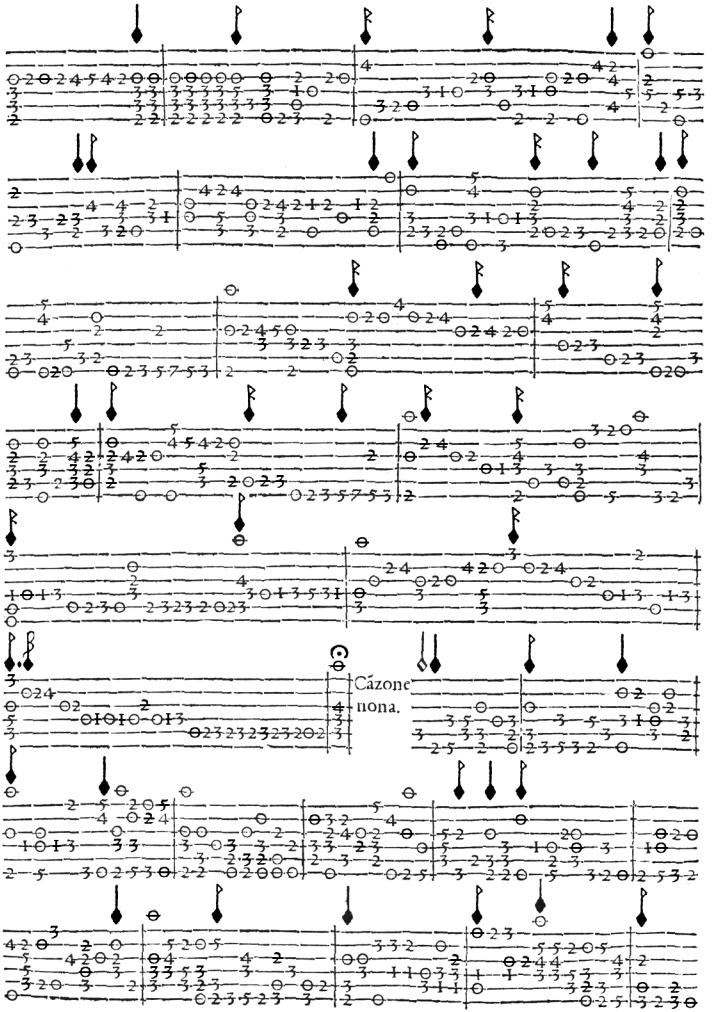
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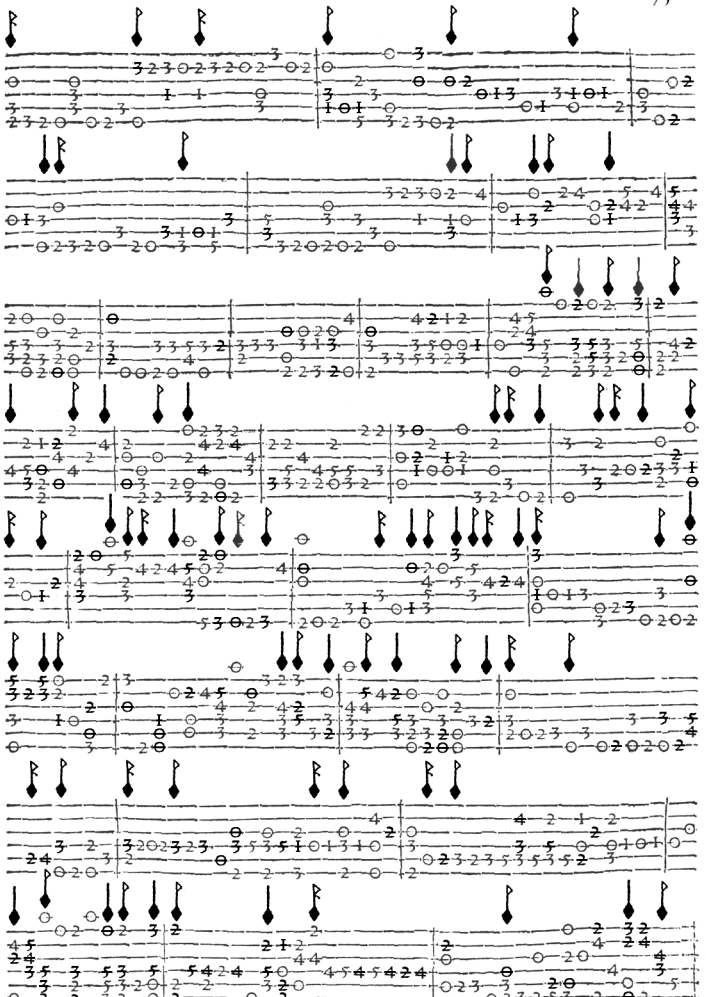

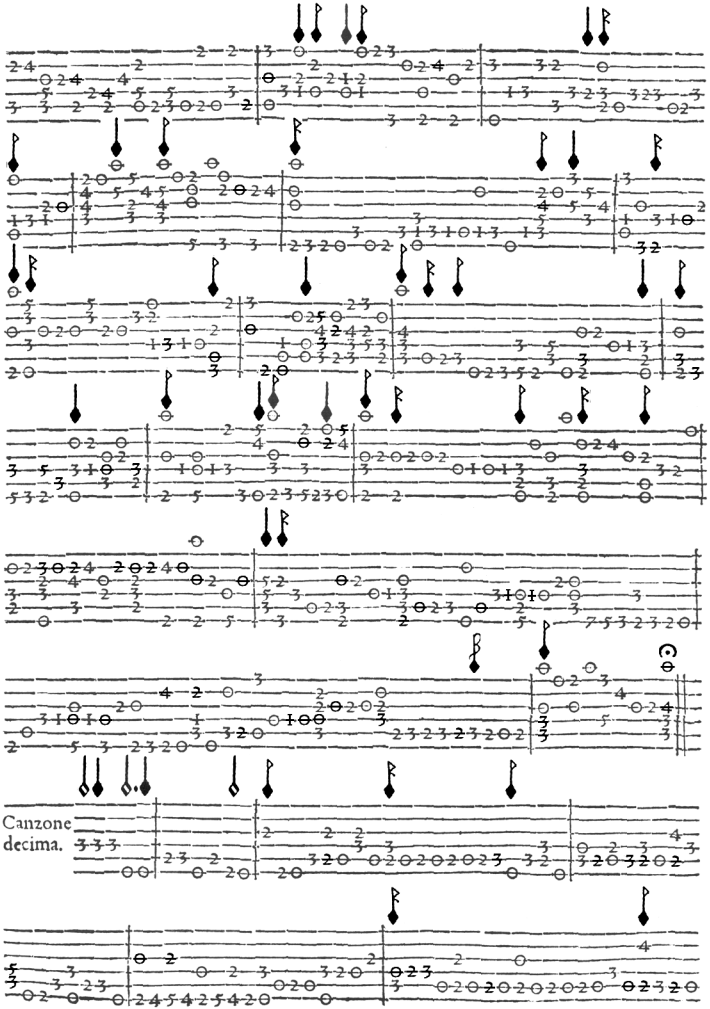
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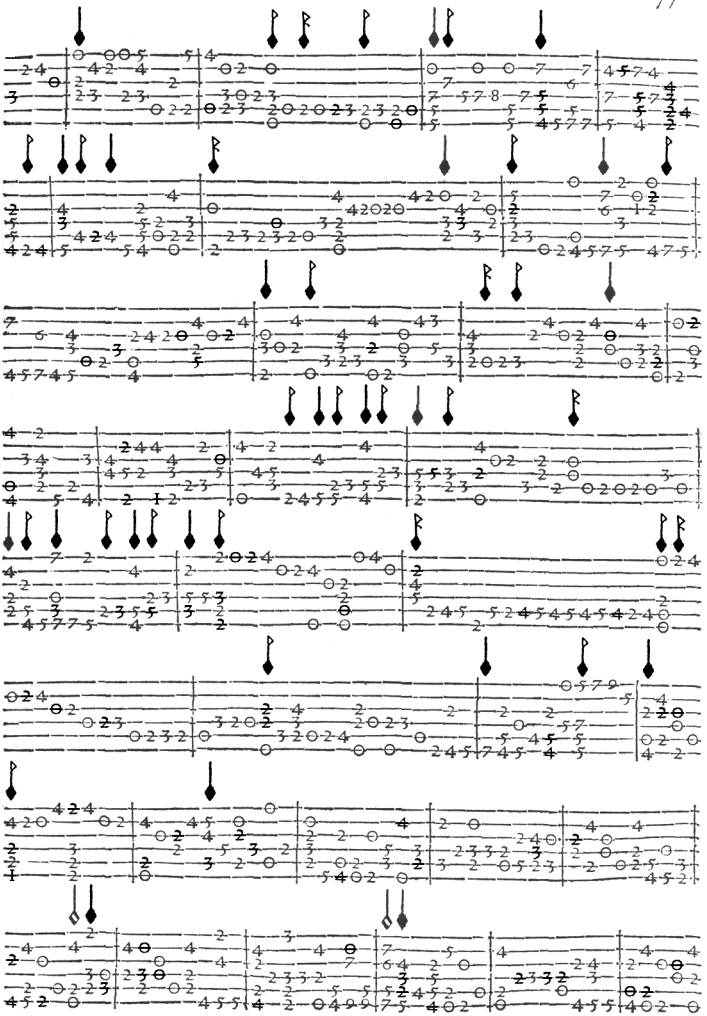

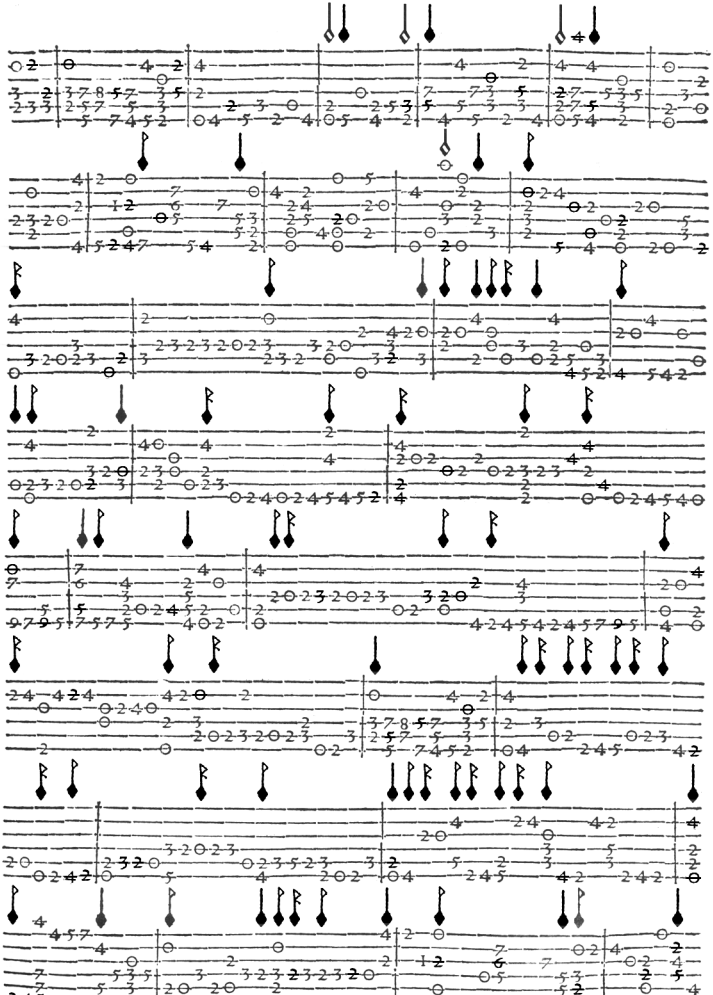

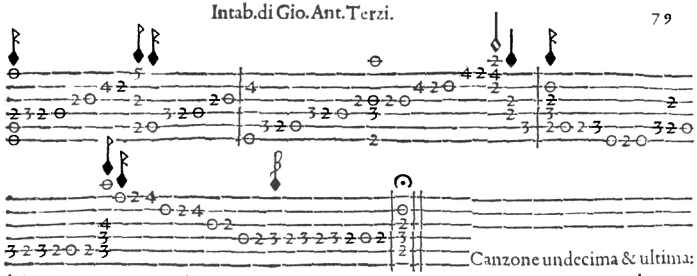

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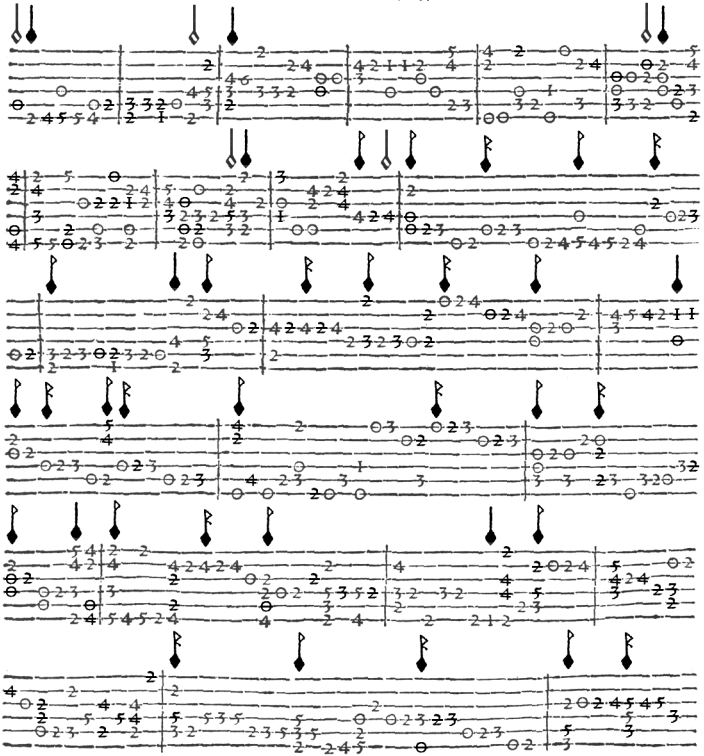
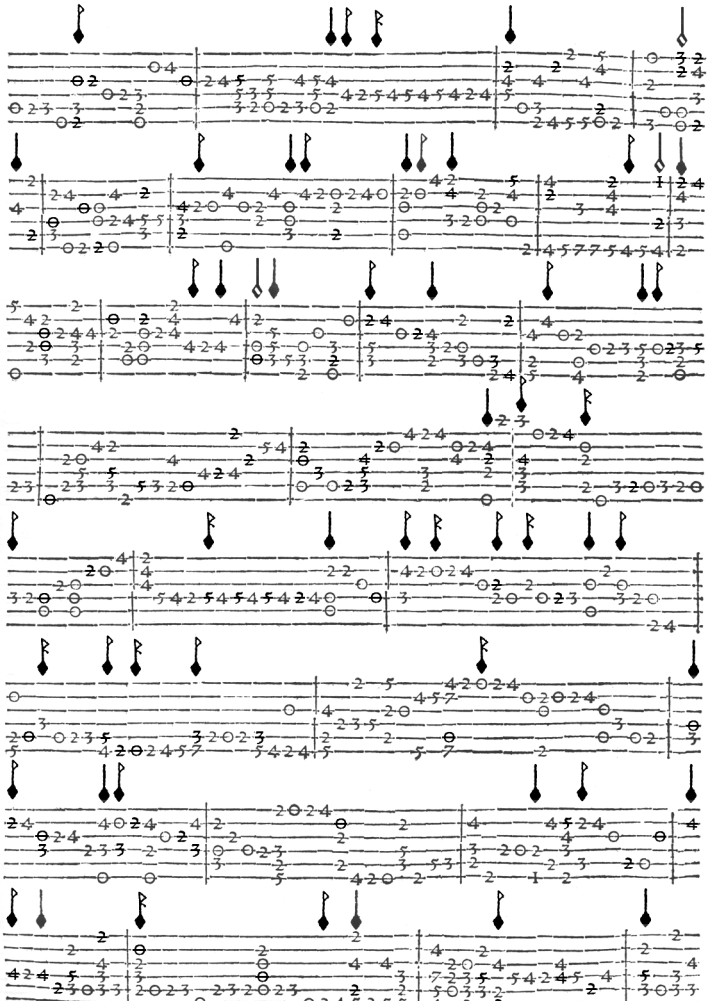
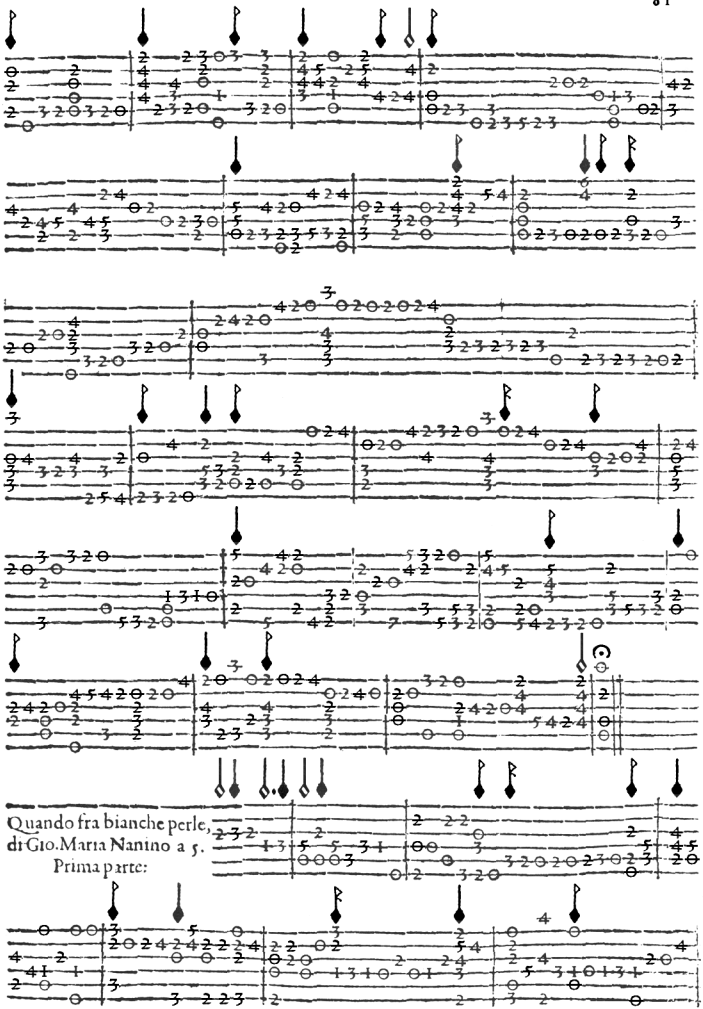
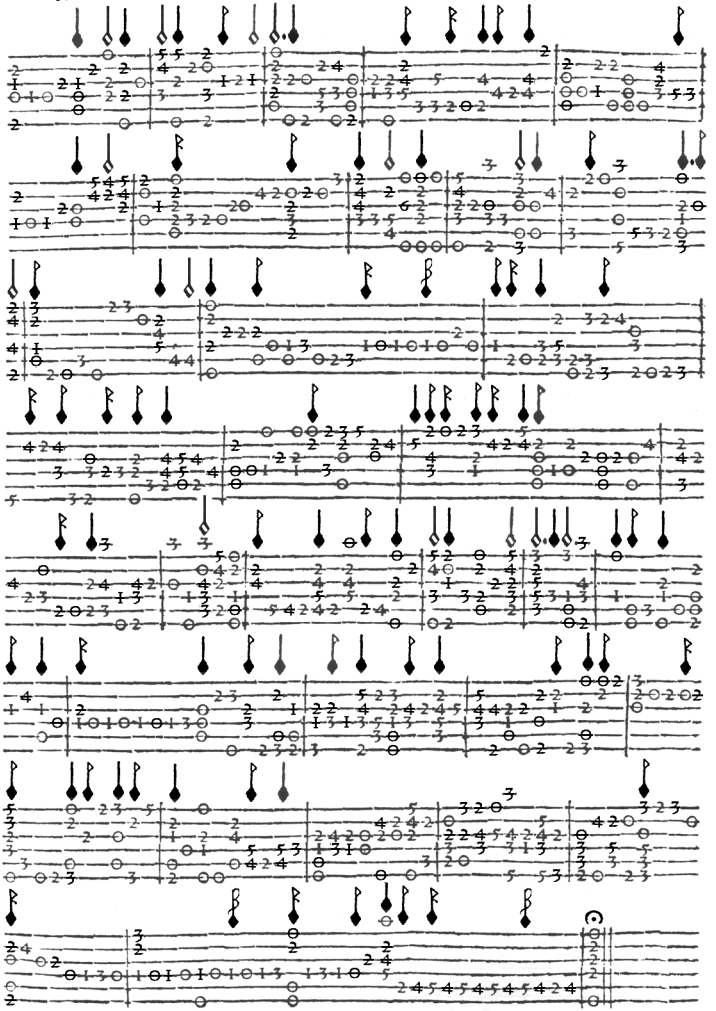
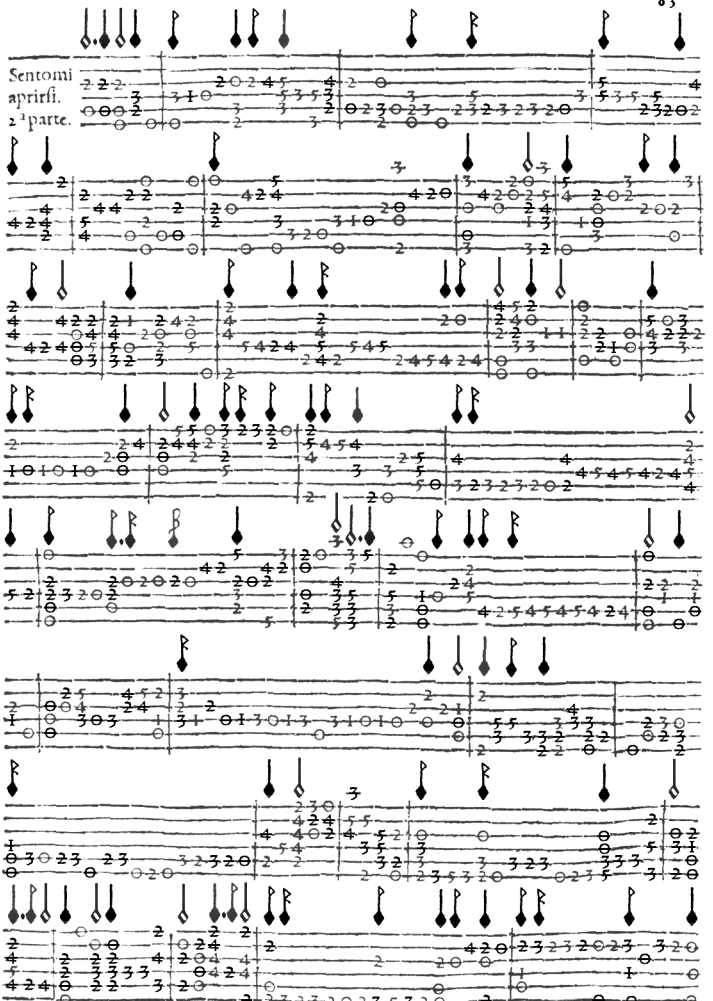
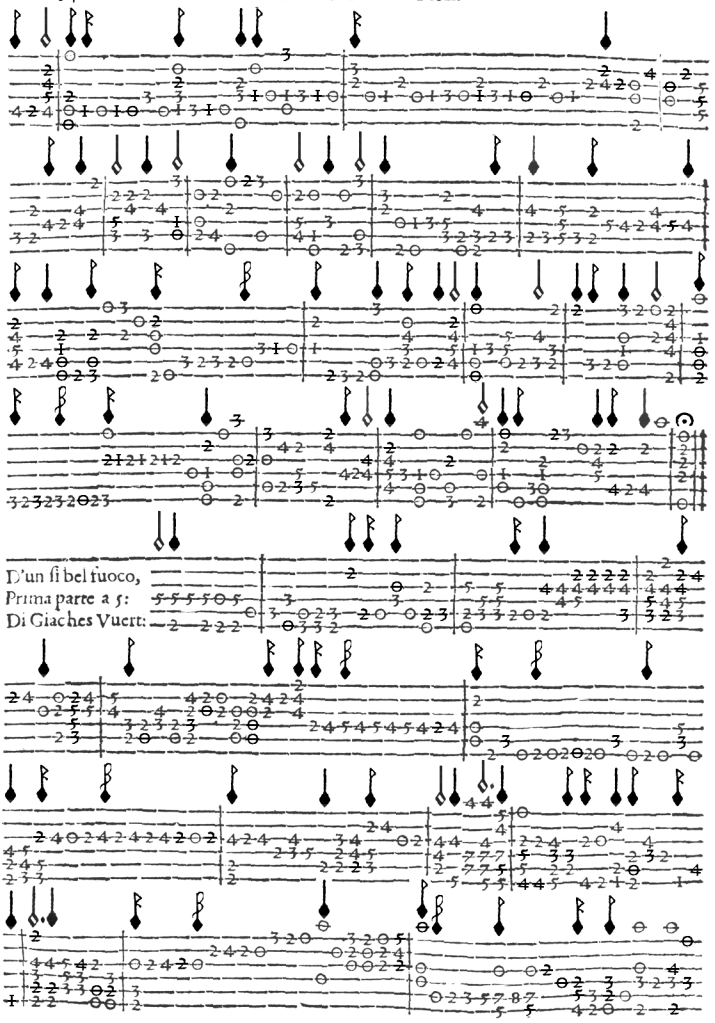


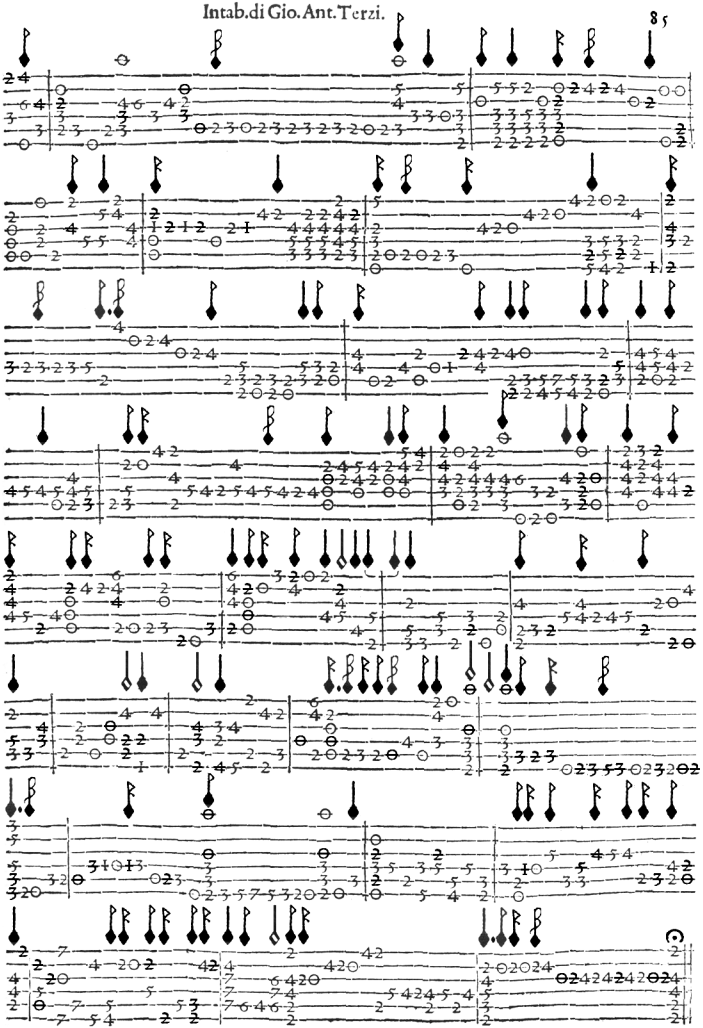



Quando fra bianche perle,
di Gio. Maria Nanino a 5.
Prima parte:

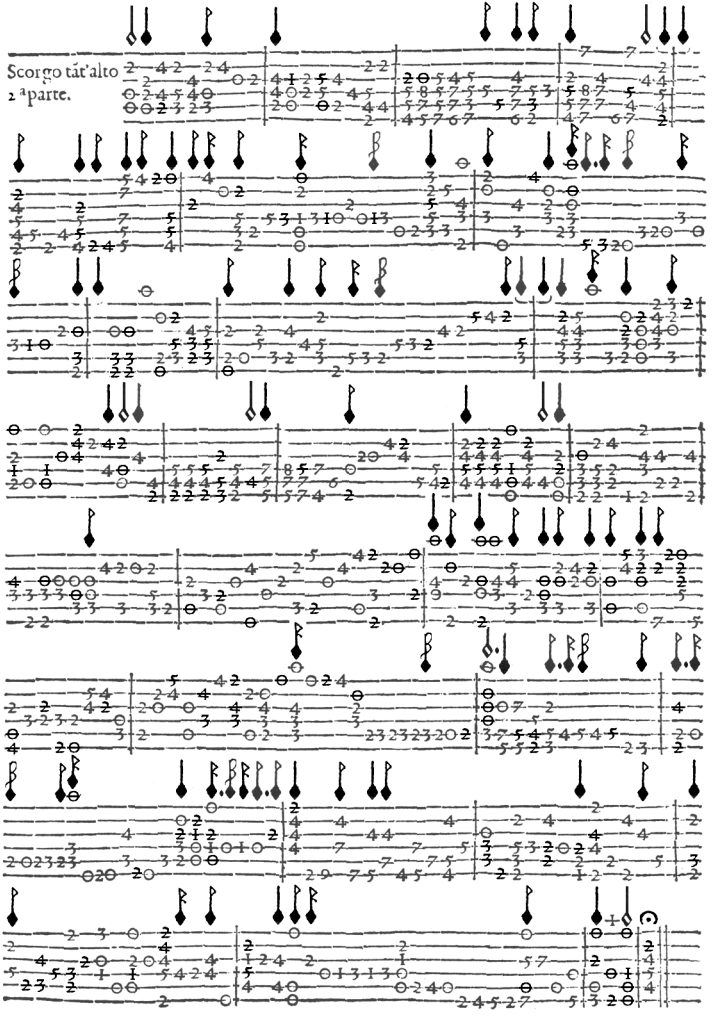


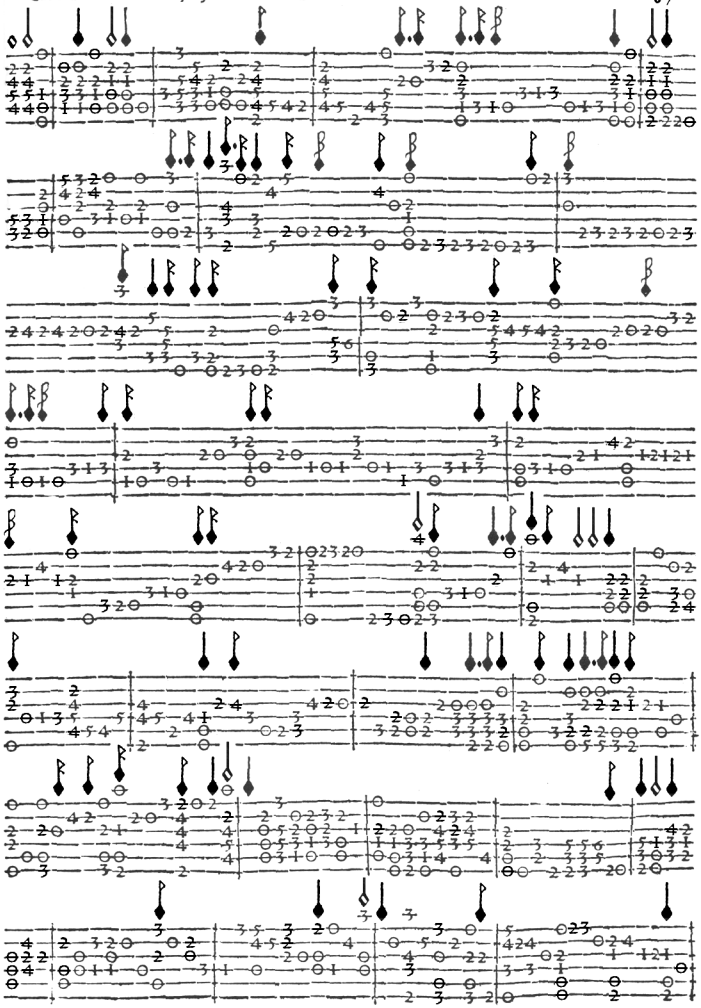

Sentomi
aprirfi.
2ª parte.

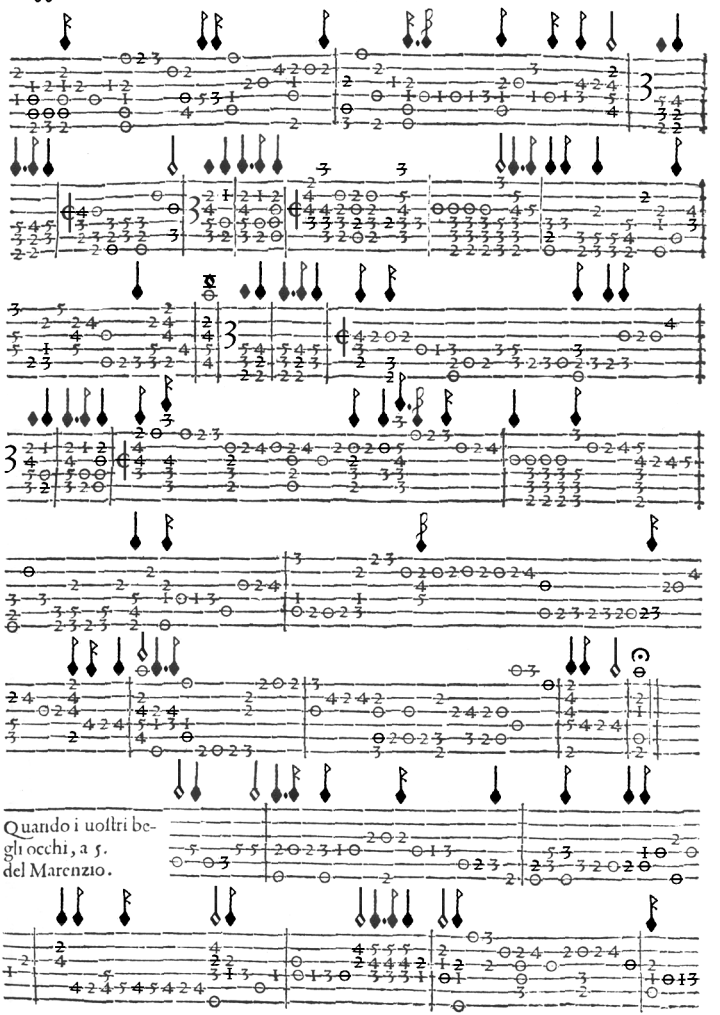

D'un si bel fuoco,
Prima parte a 5:
Di Giaches Vuert:



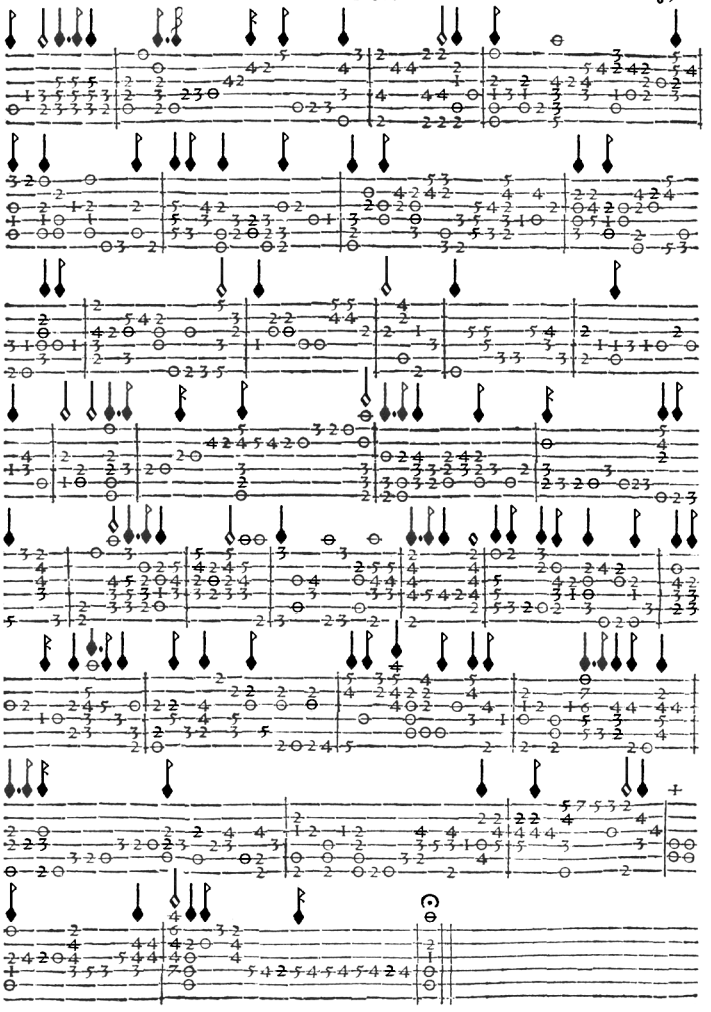
Scorgo tát'alto
2 ª parte.

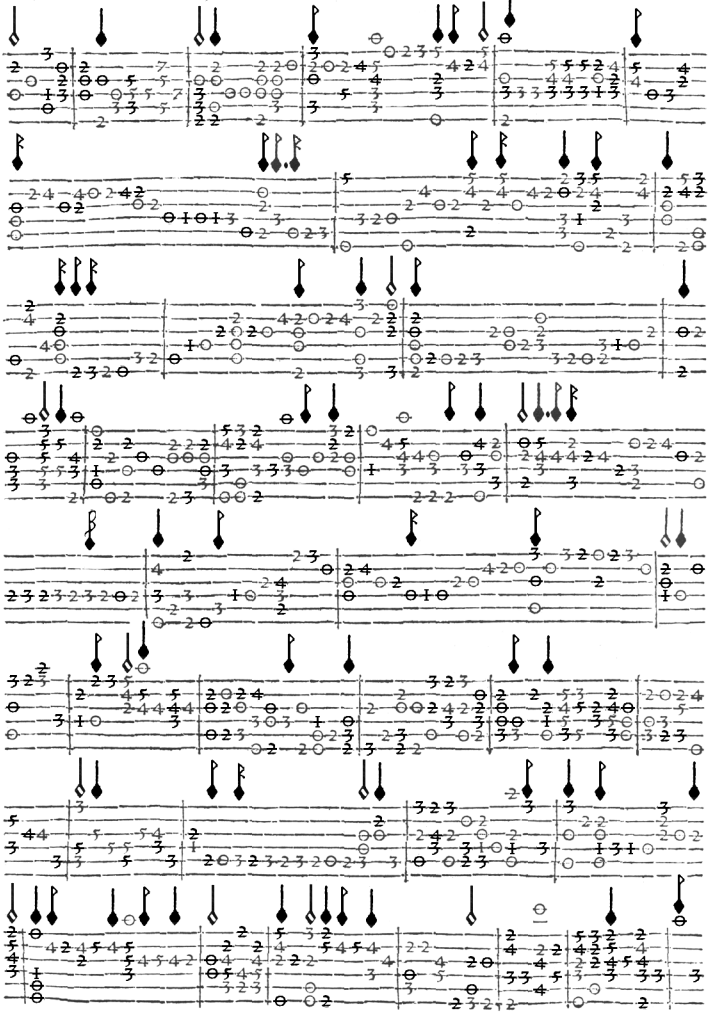


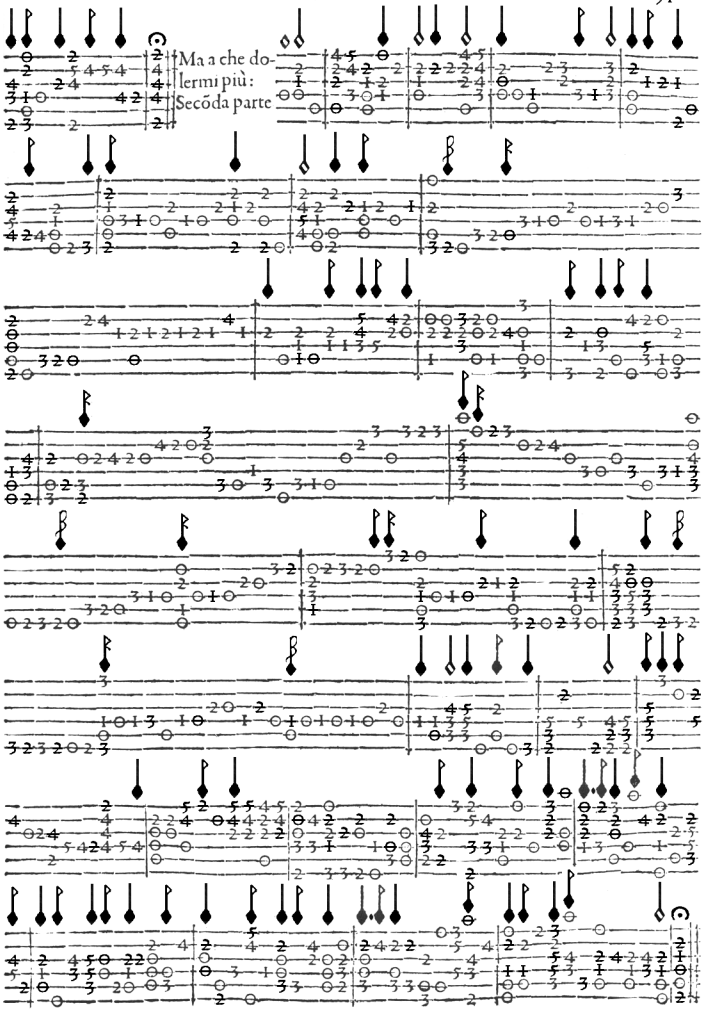


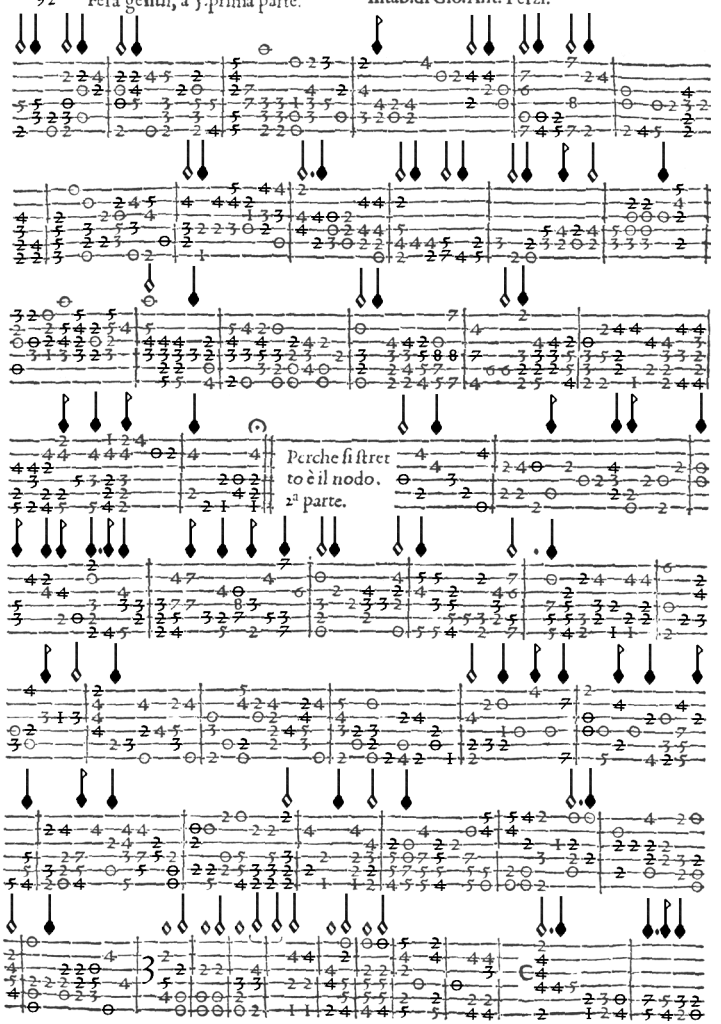


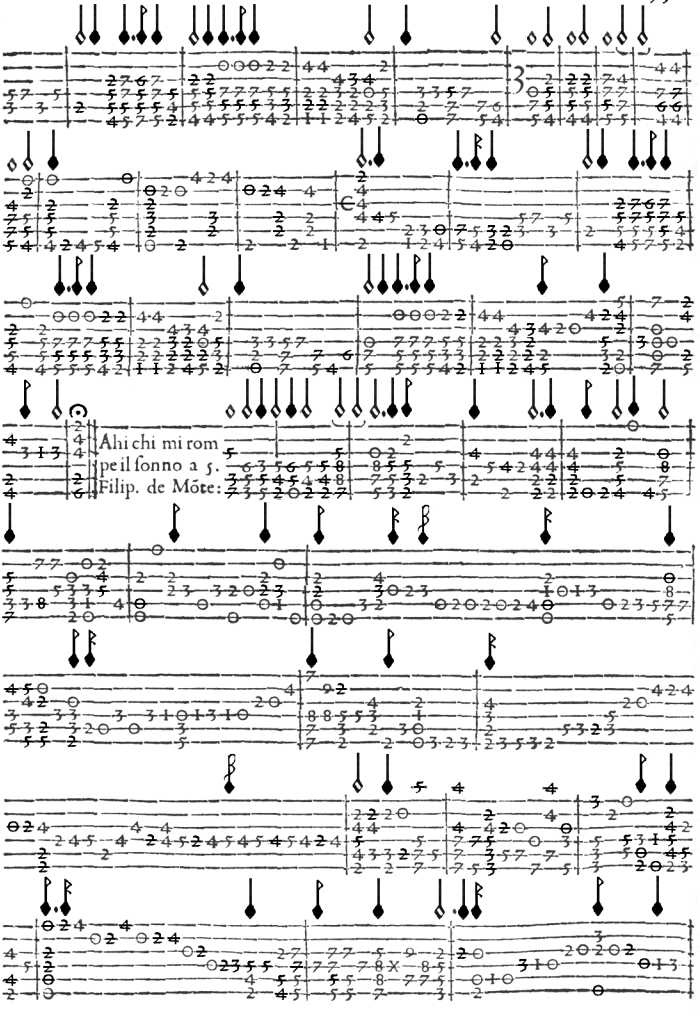
Quando i uostri begli occhi, a 5. del Marenzio.

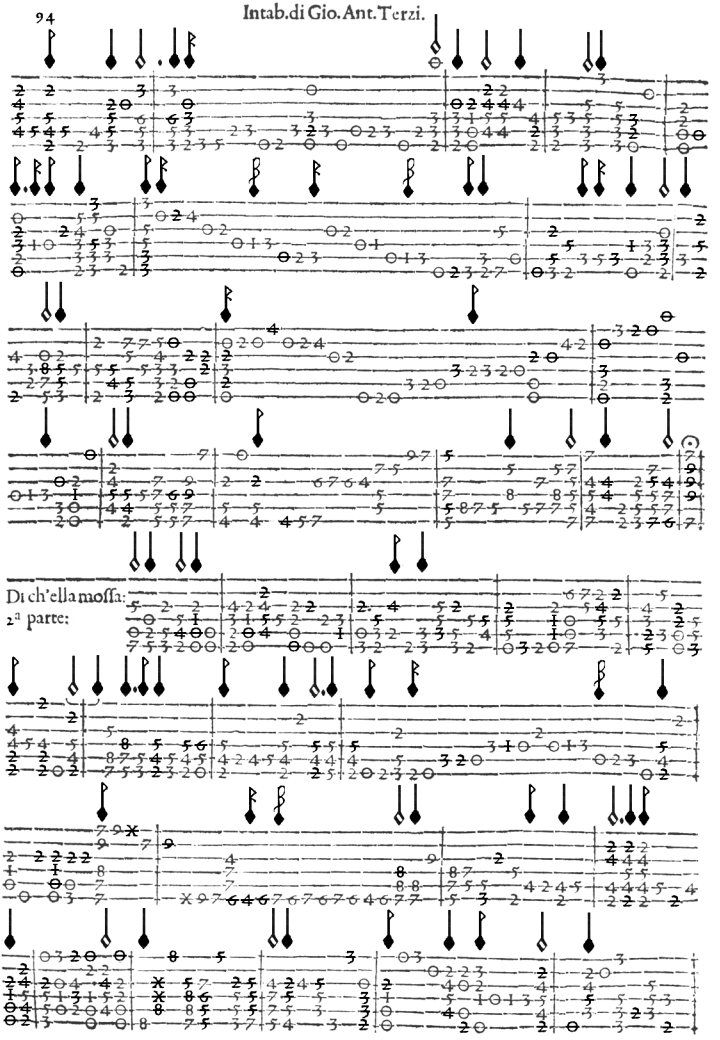


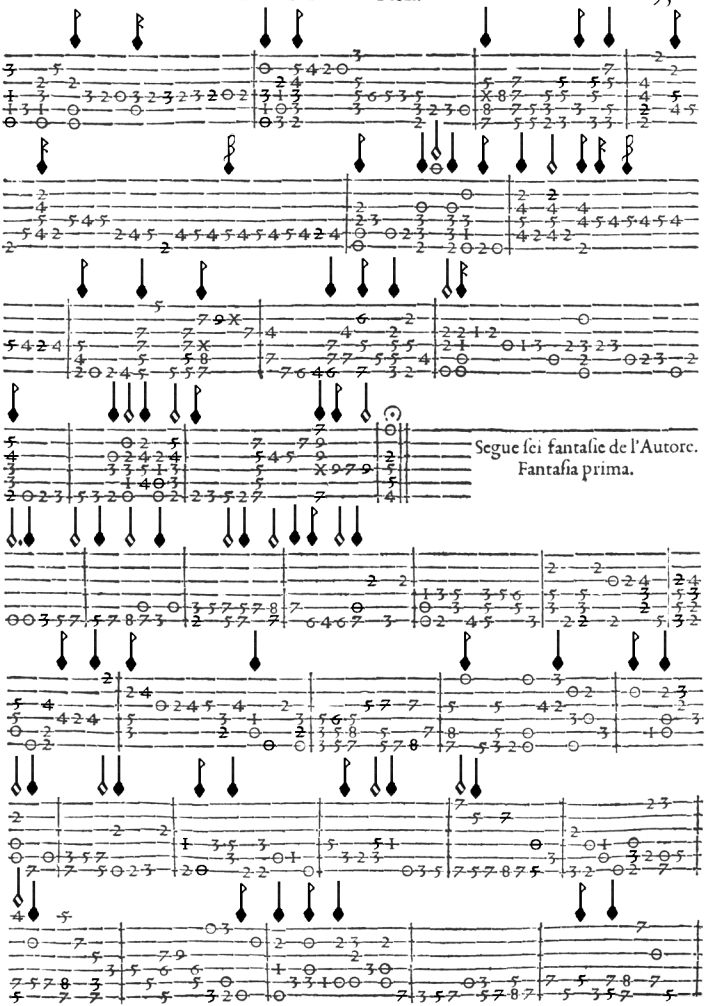


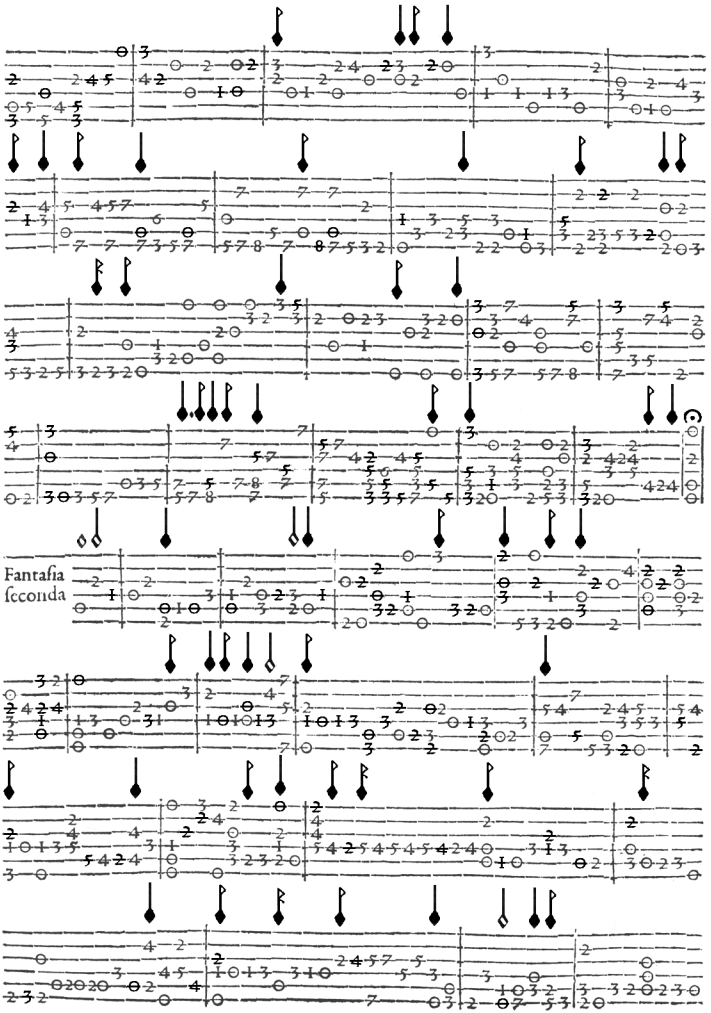

Ma a che do-
lermi più:
Secõda parte

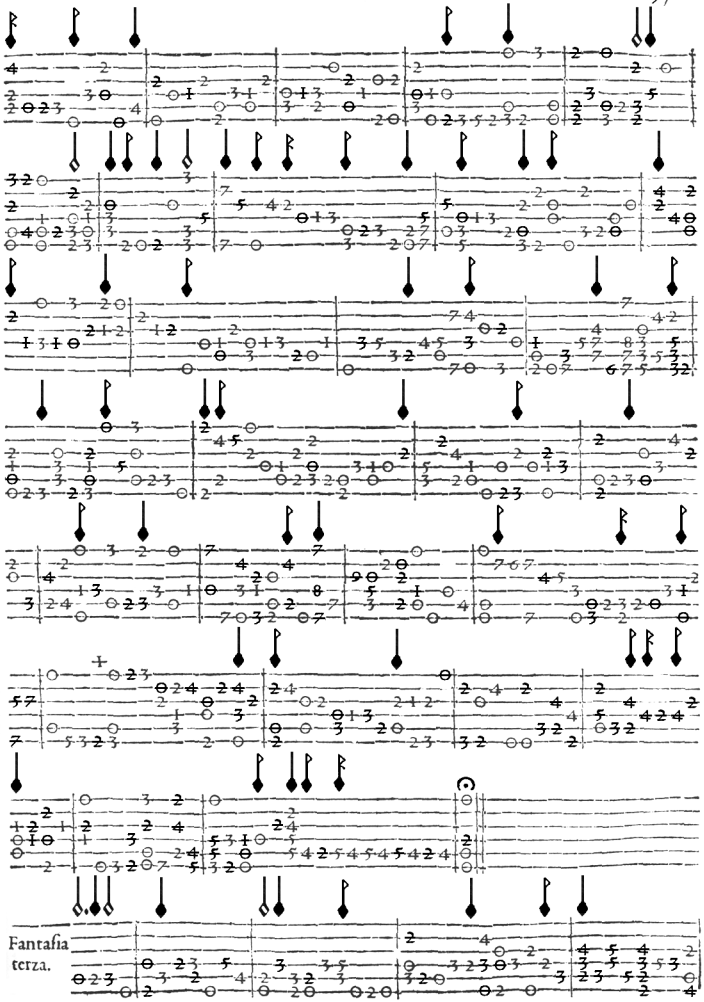

Perche si stret
to è il nodo.
2ª parte.

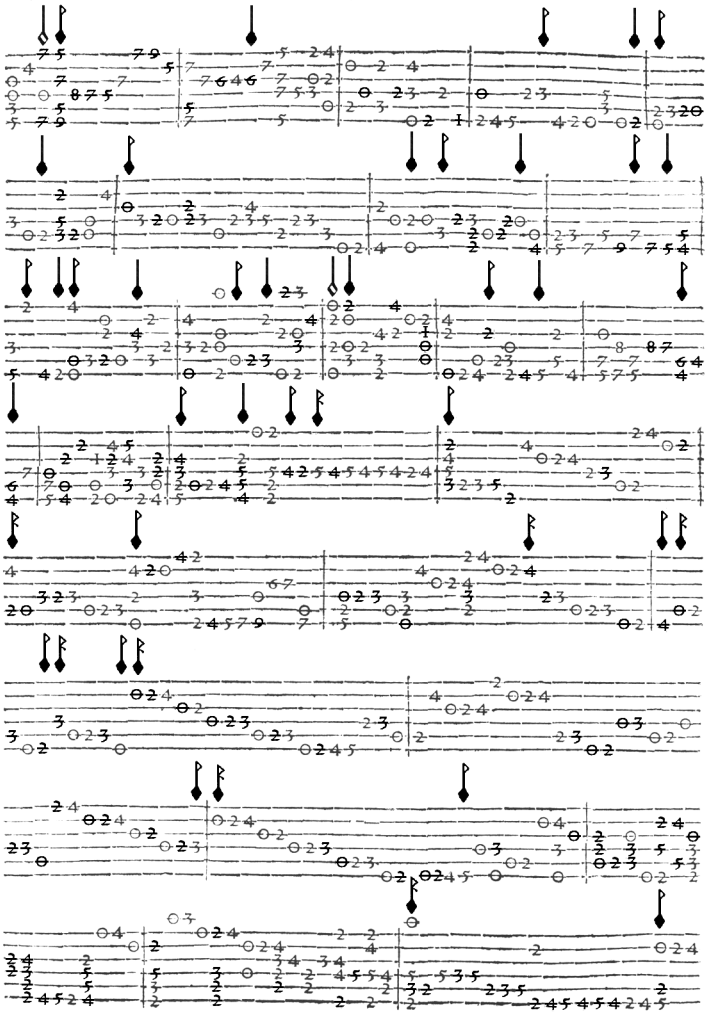

Ahi chi mi rom
pe il sonno a 5.
Filip. de Mõte:

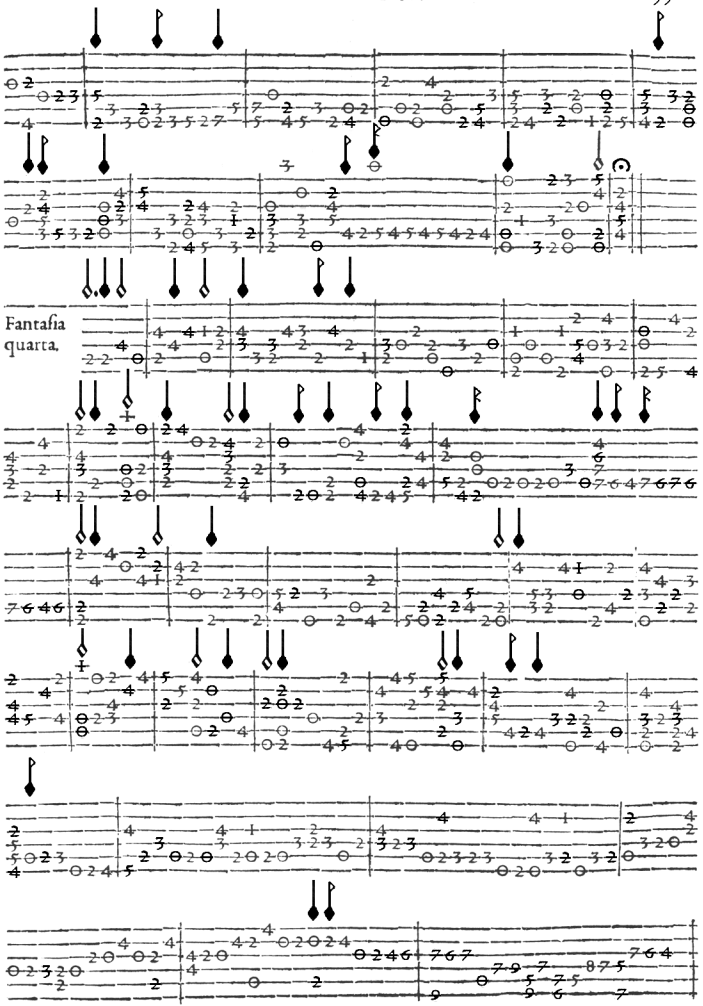

Di ch'ella mossa:
2ª parte:

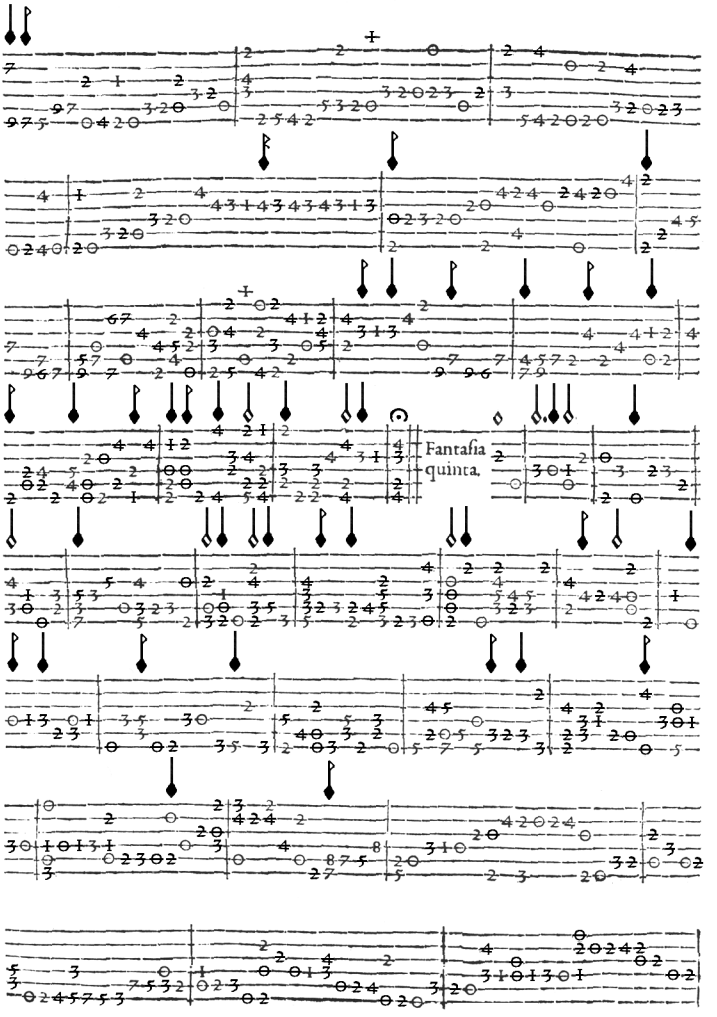

Segue sei fantasie de l'Autore.
Fantasia prima.

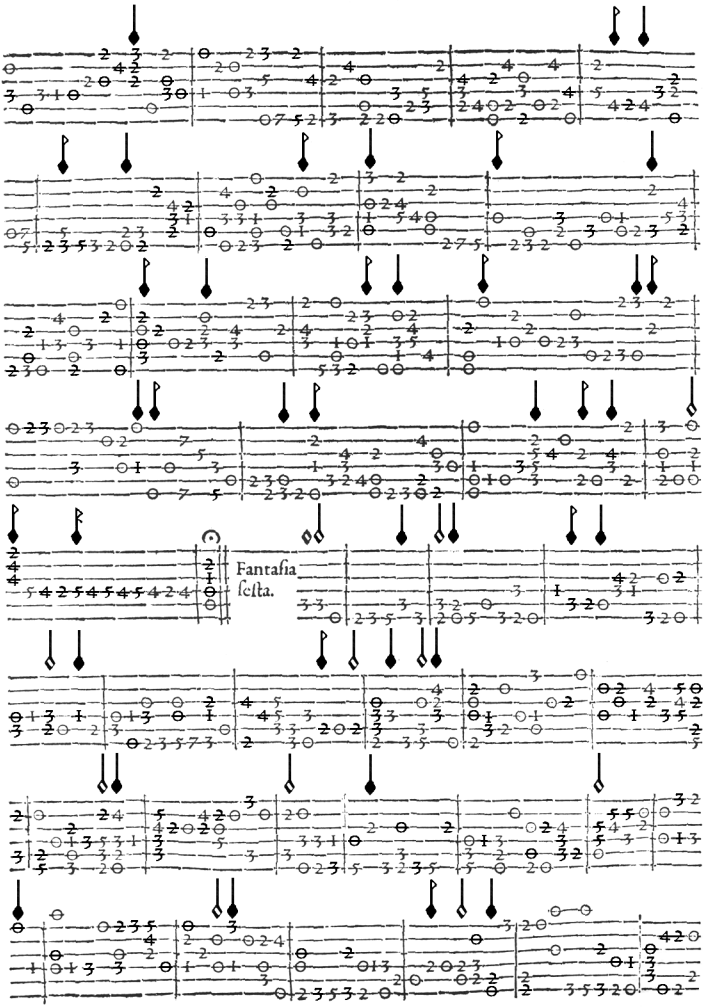

Fantasia
seconda

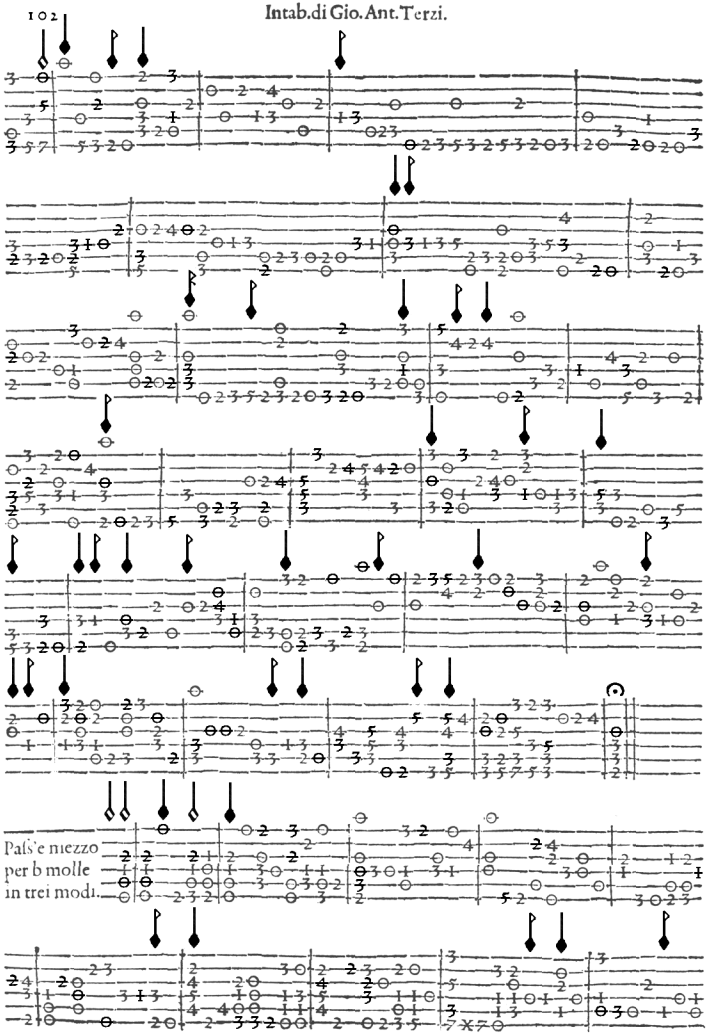

Fantasia
terza.

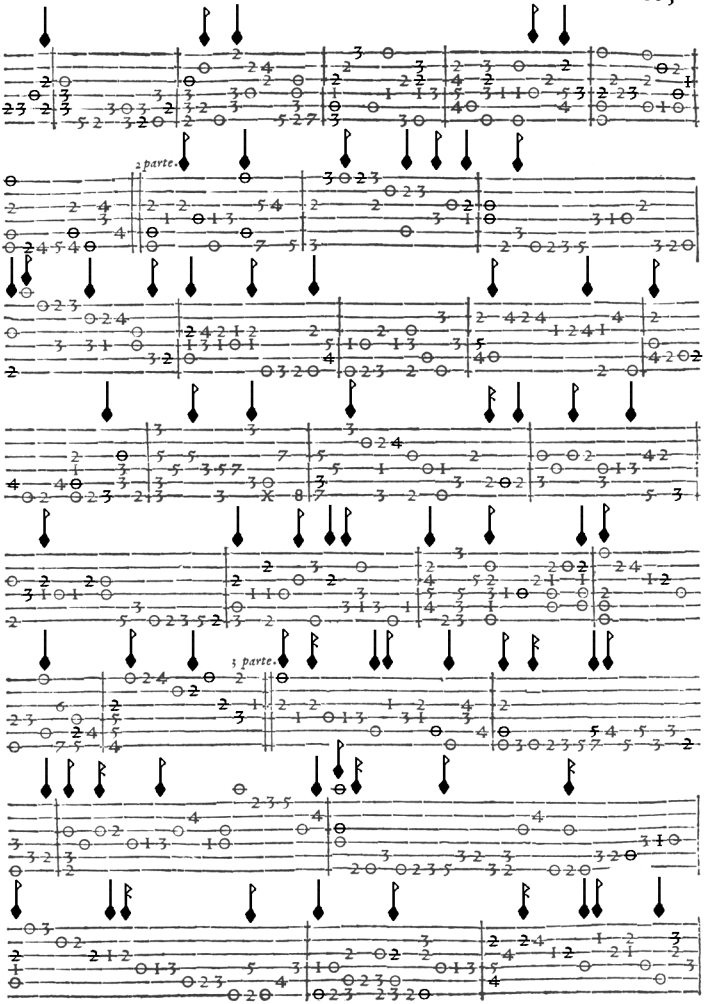


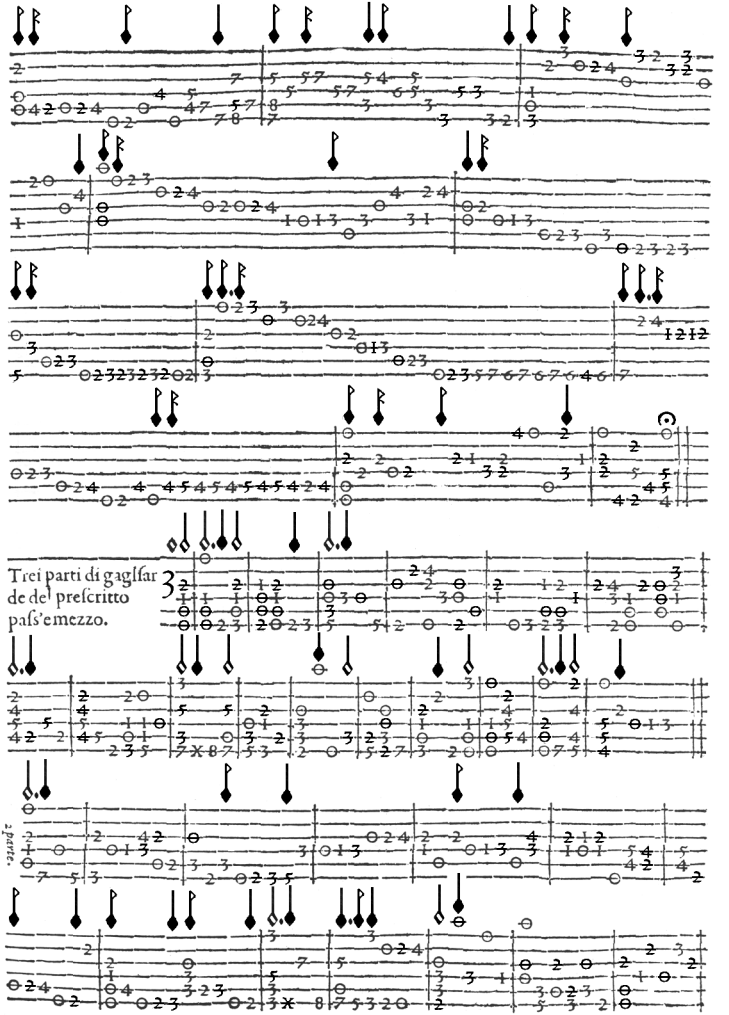

Fantasia
quarta.

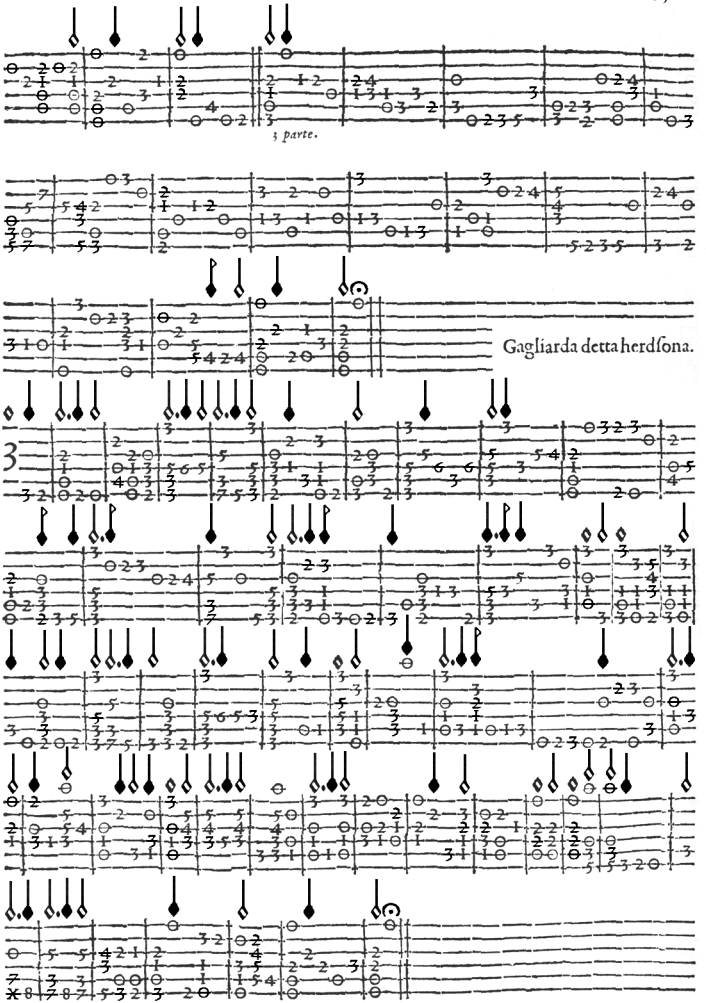

Fantasia
quinta.

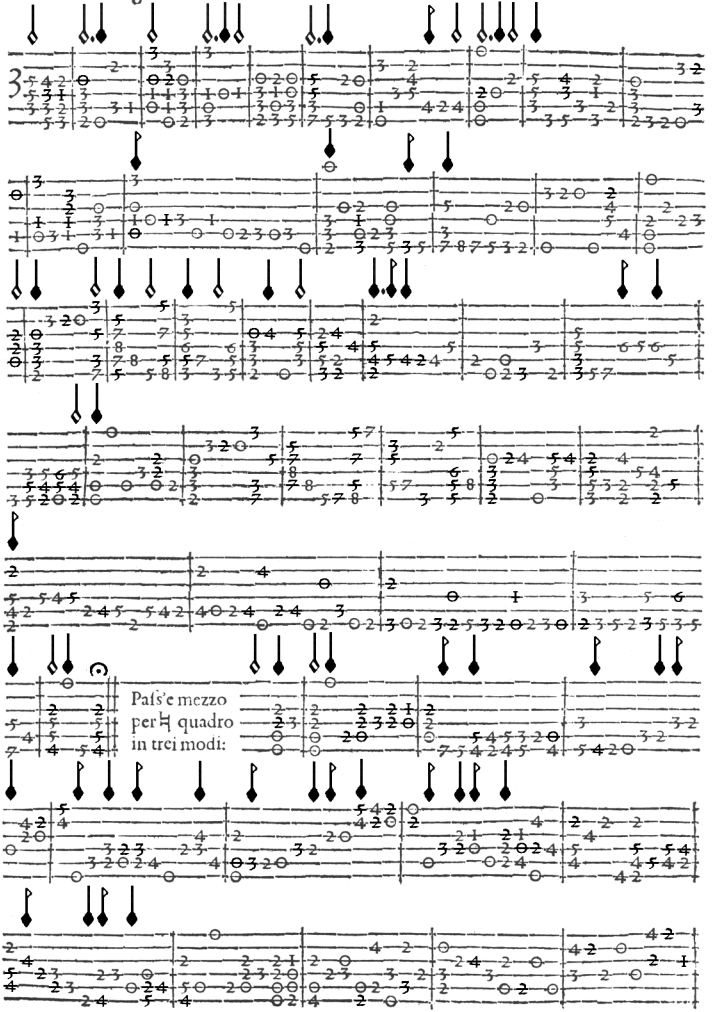

Fantafia
ſcelta.

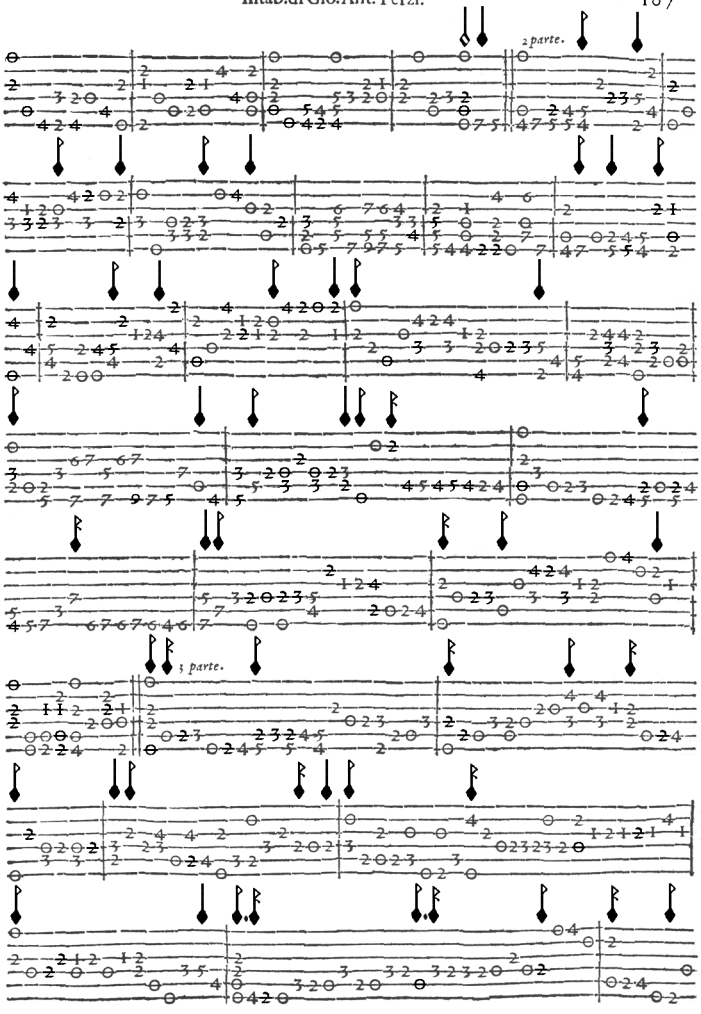

Passe mezzo
per b molle
in trei modi.

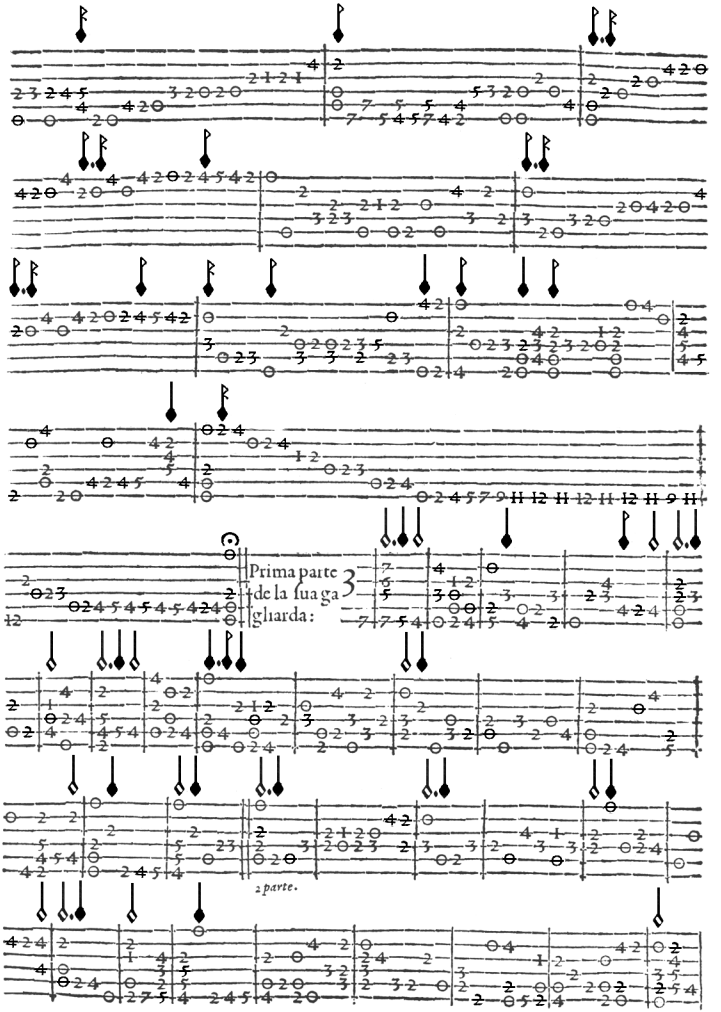

2 parte.
3 parte.

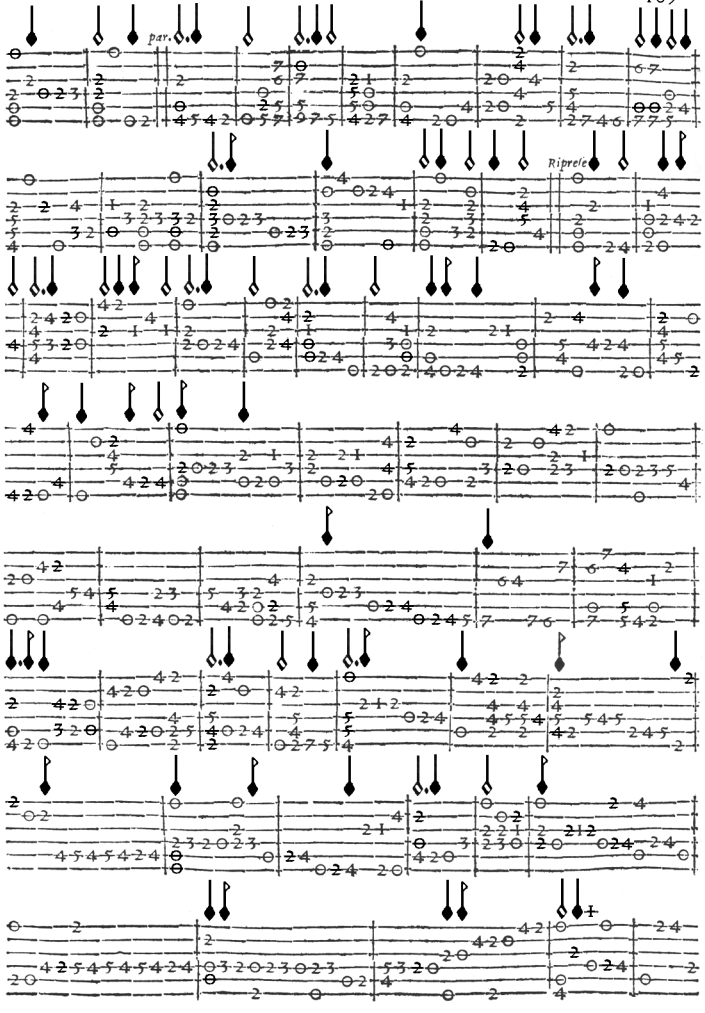

Trei parti di gaglſar
de del preſcritto
paſs'e mezzo.

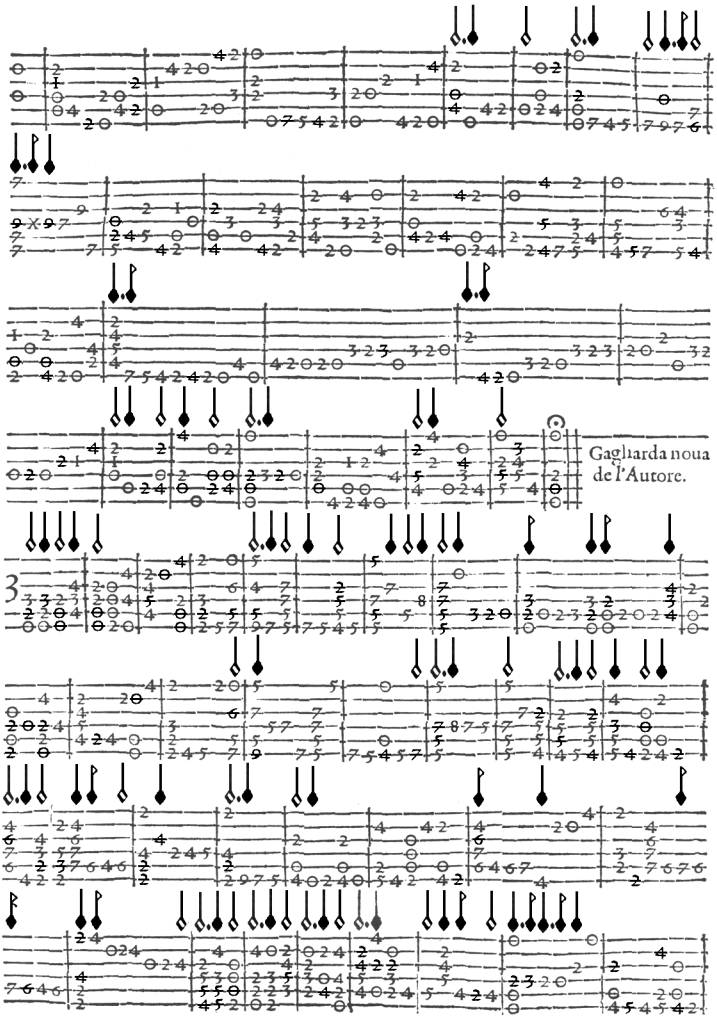

3 parte.
Gagliarda detta herdſona.

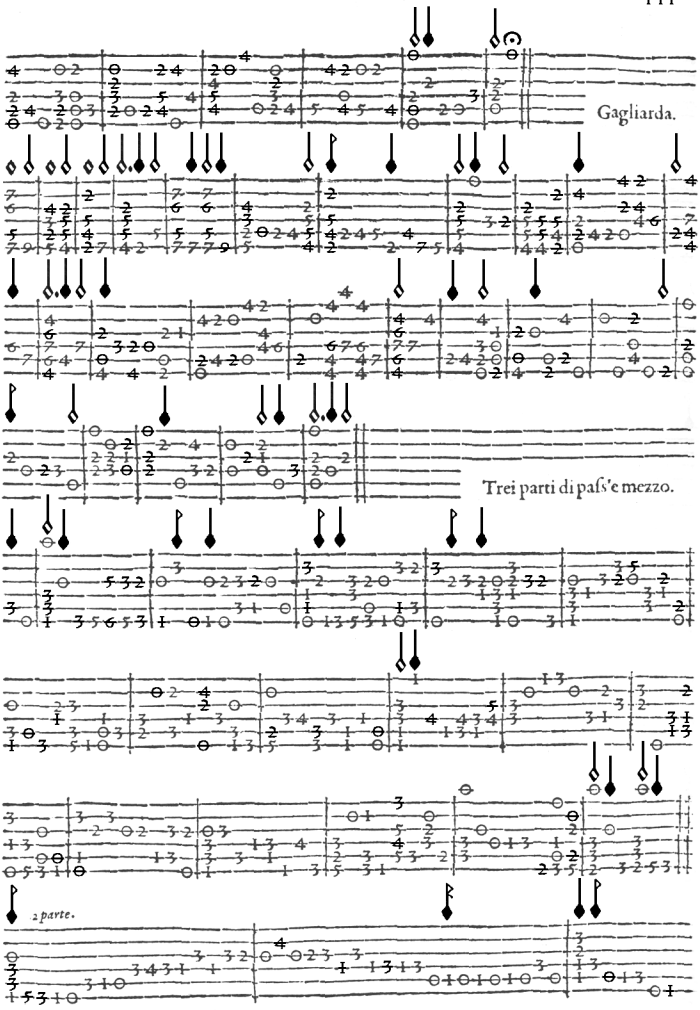

Pafs'e mezzo
per ♮ quadro
in trei modi:

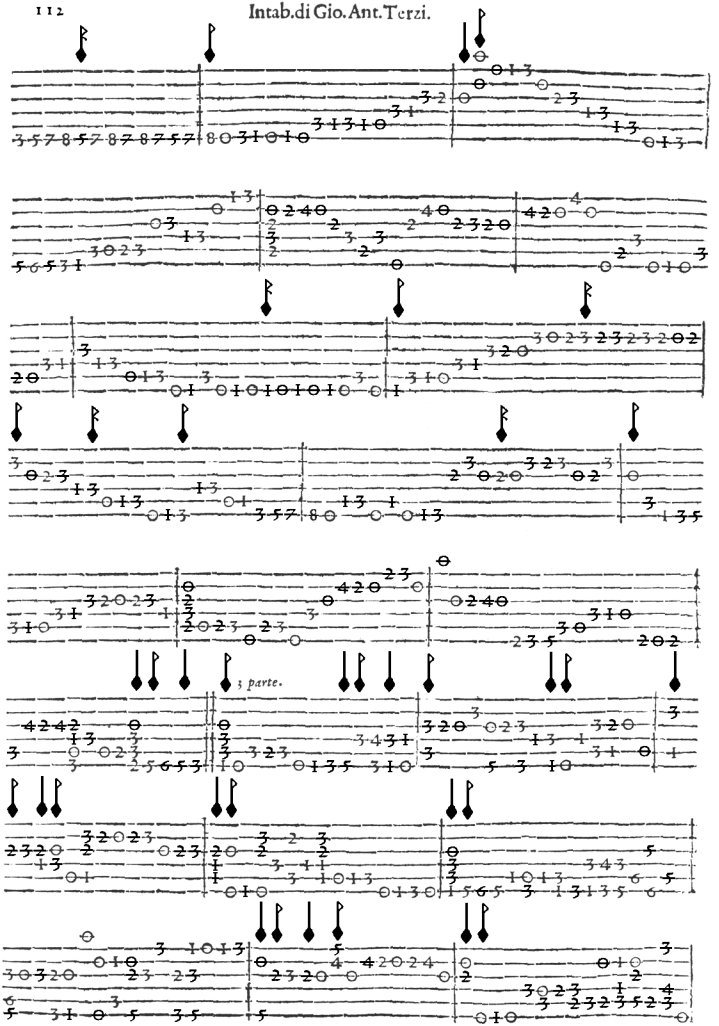

2 parte.
3 parte.

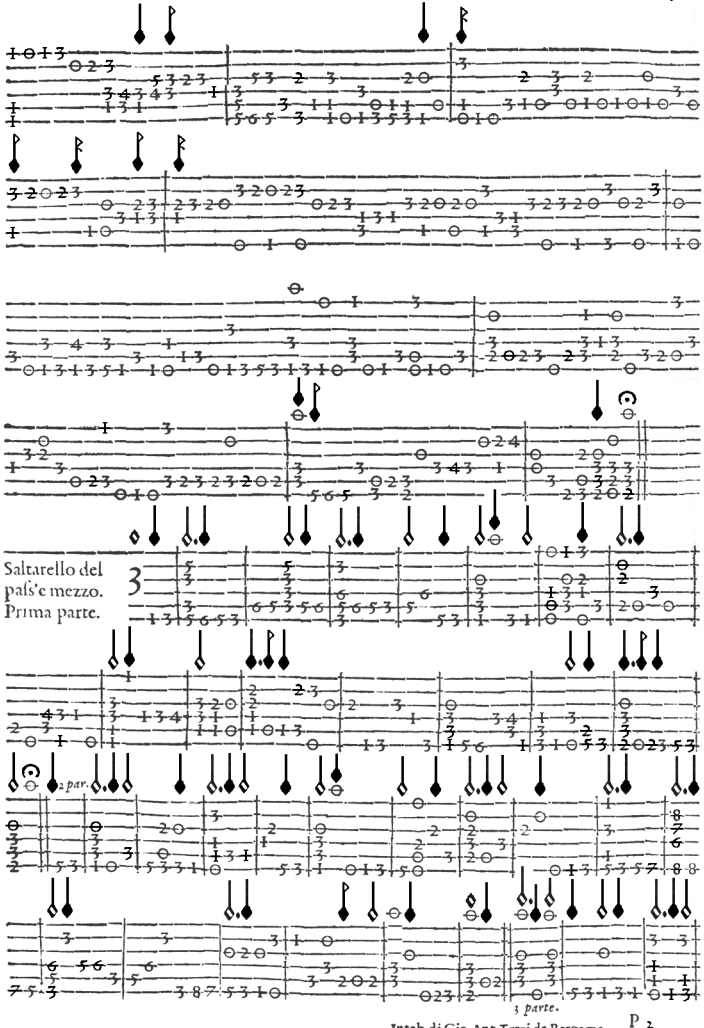

Prima parte
de la fua ga
gliarda:
3
2 parte.


par.
Riprese

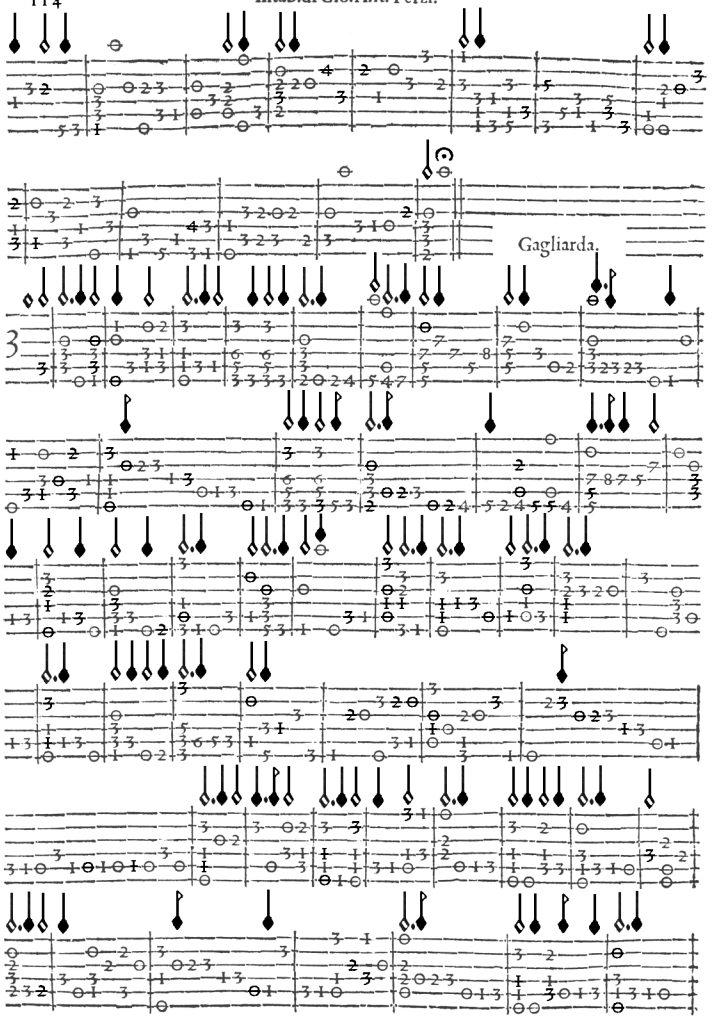

Gagliarda noua
de l'Autore.

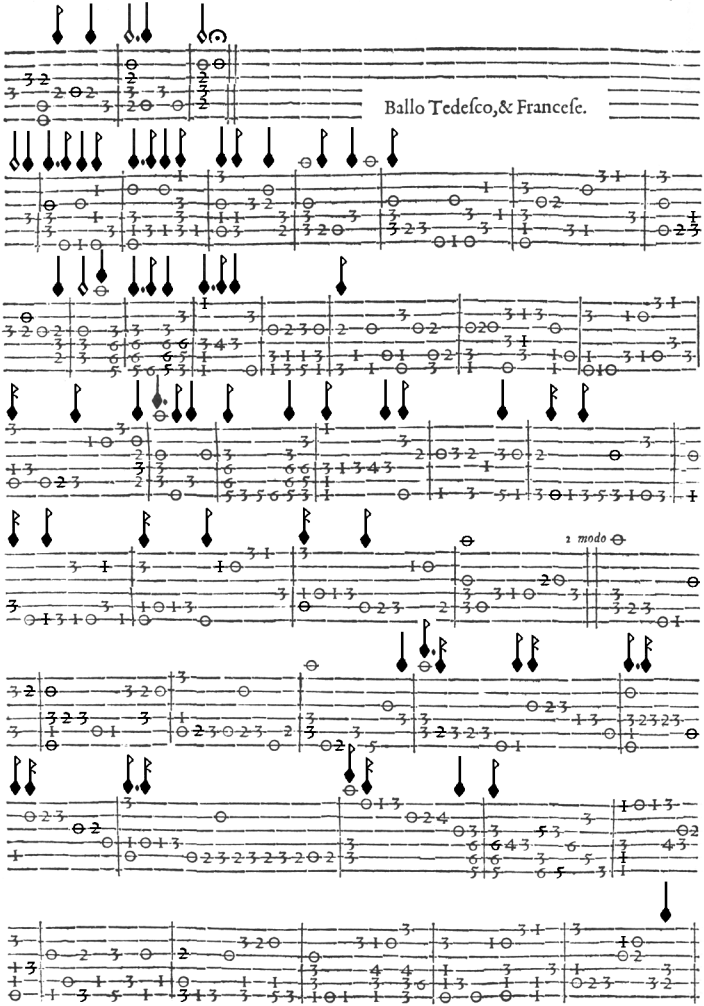

Gagliarda.
Trei parti di pasʃ'e mezzo.
2 parte.

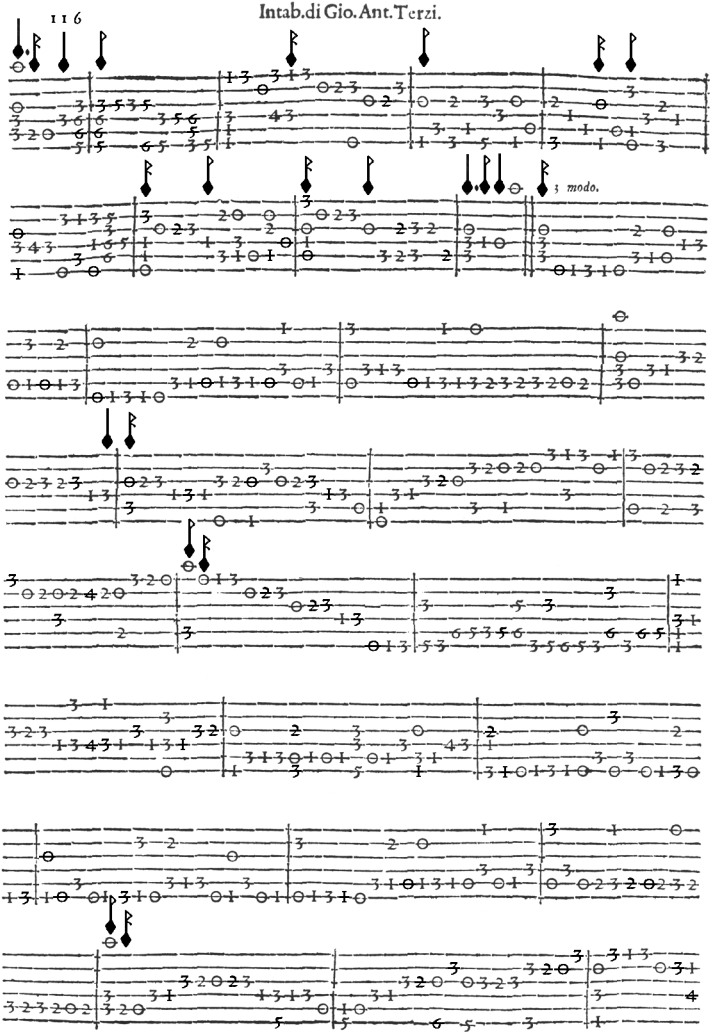

3 parte.

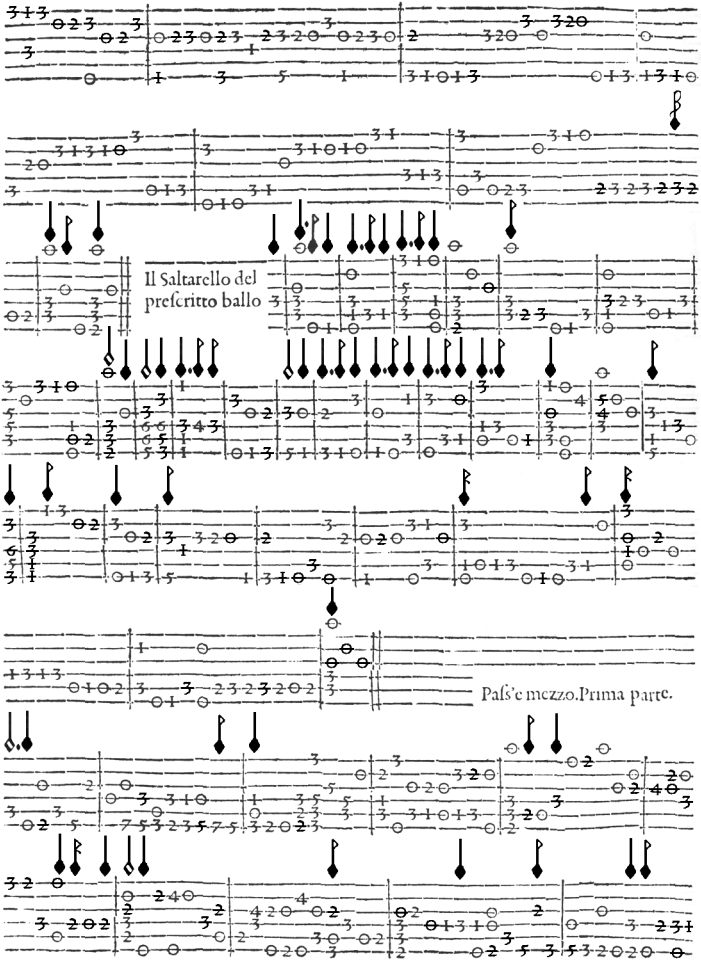

Saltarello del
pafs'e mezzo.
Prima parte.
3
2 par.
3 parte.

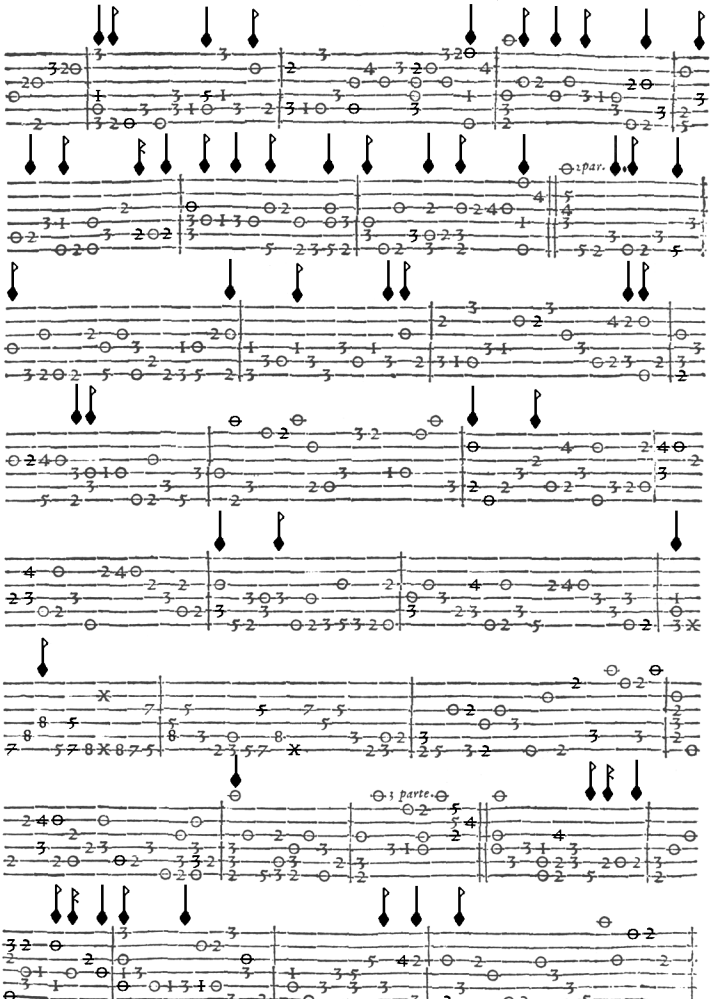
Gagliarda.

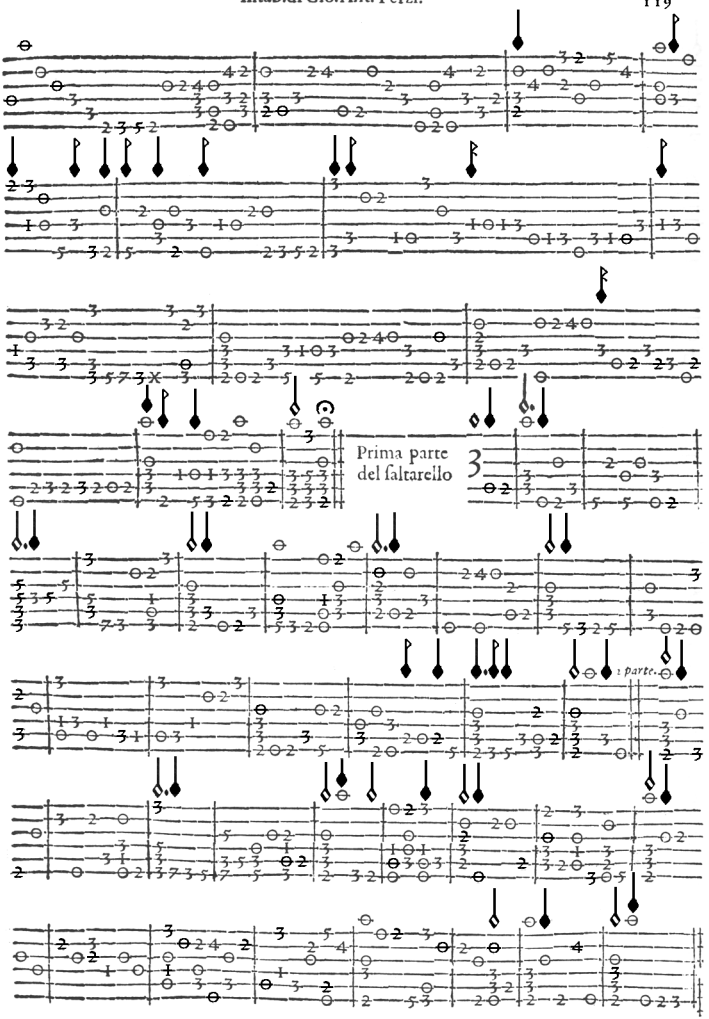


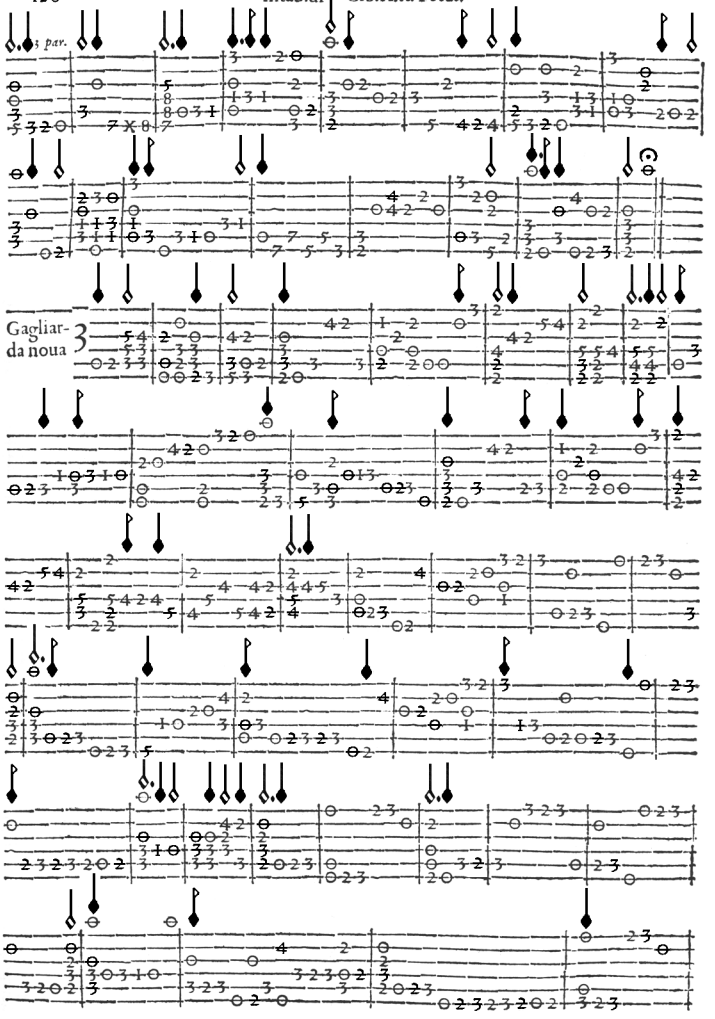

Ballo Tedesco,& Francese.
1 modo


3 modo.


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

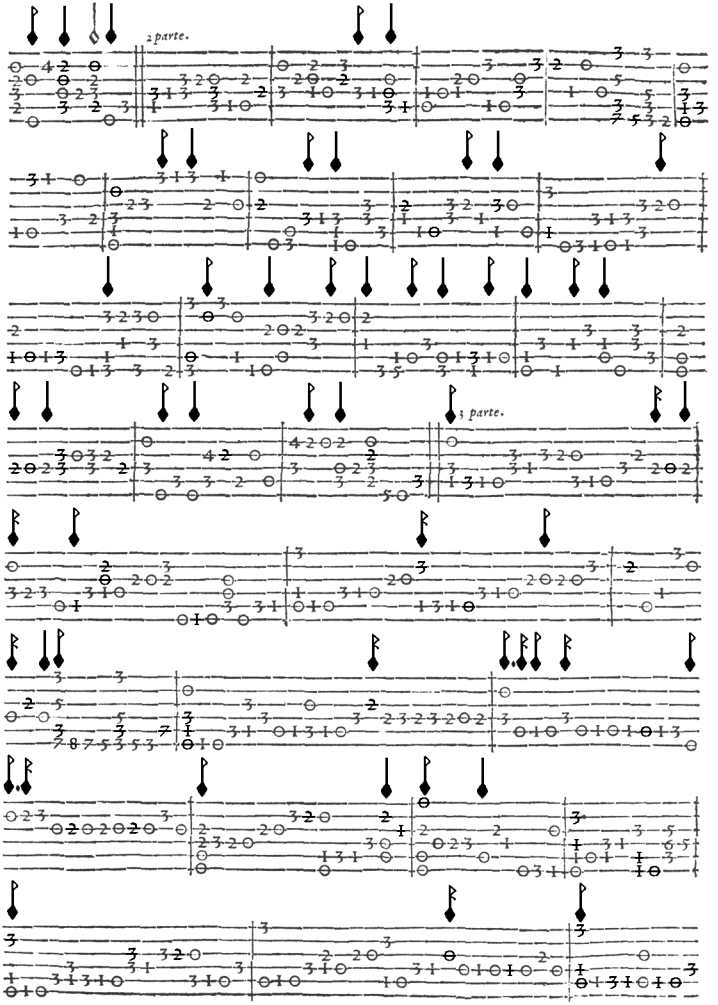

1 par.
3 parte.

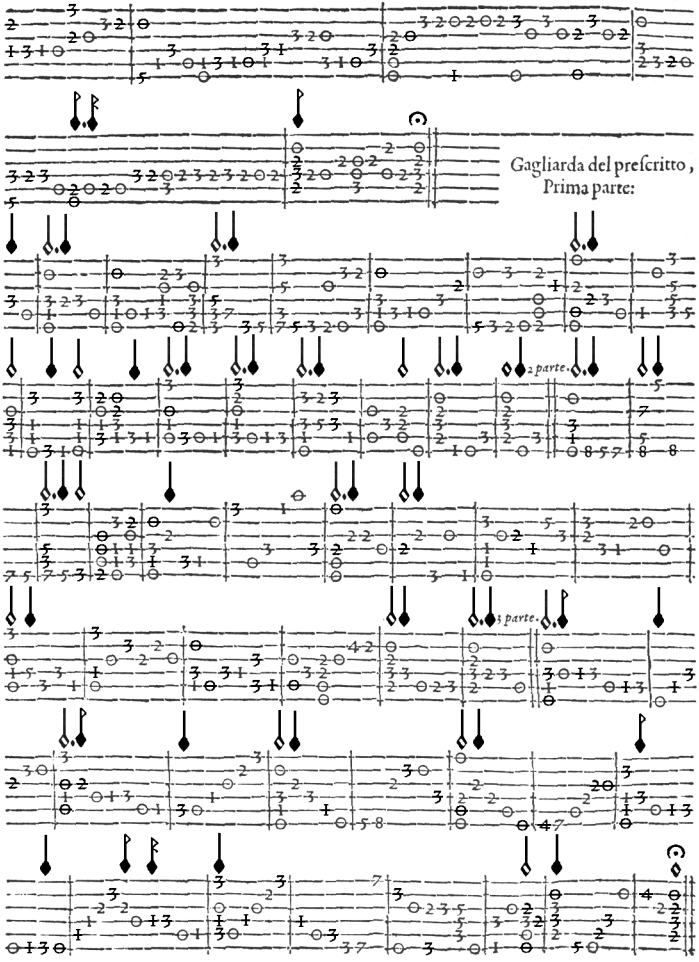

Prima parte
del saltarello
3
1 parte.

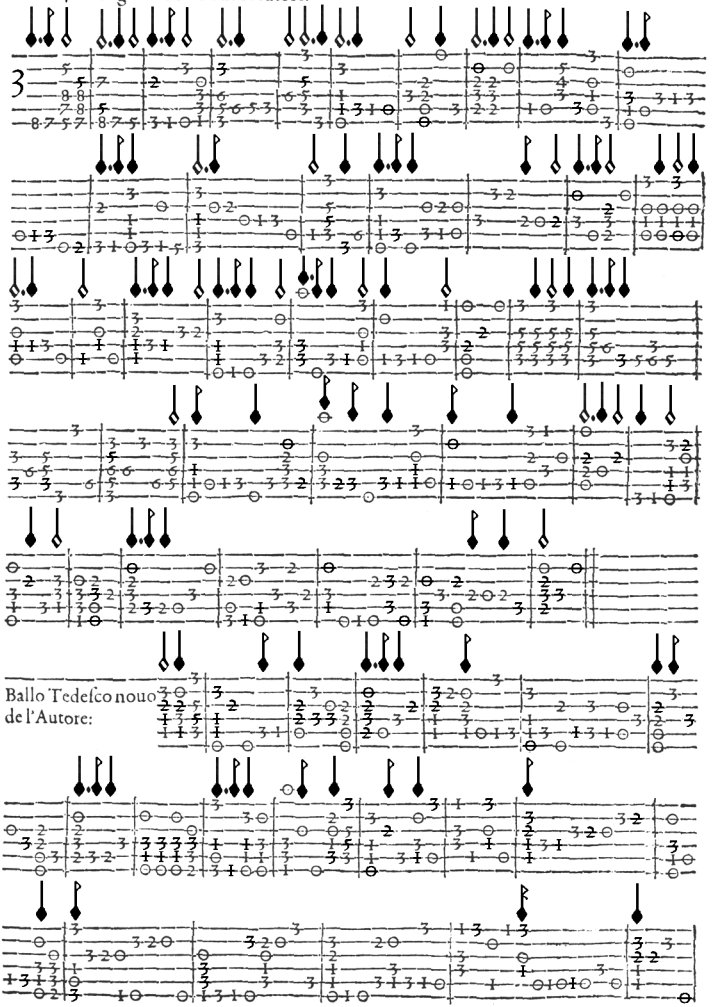

3 par.
Gagliar-
da noua 3

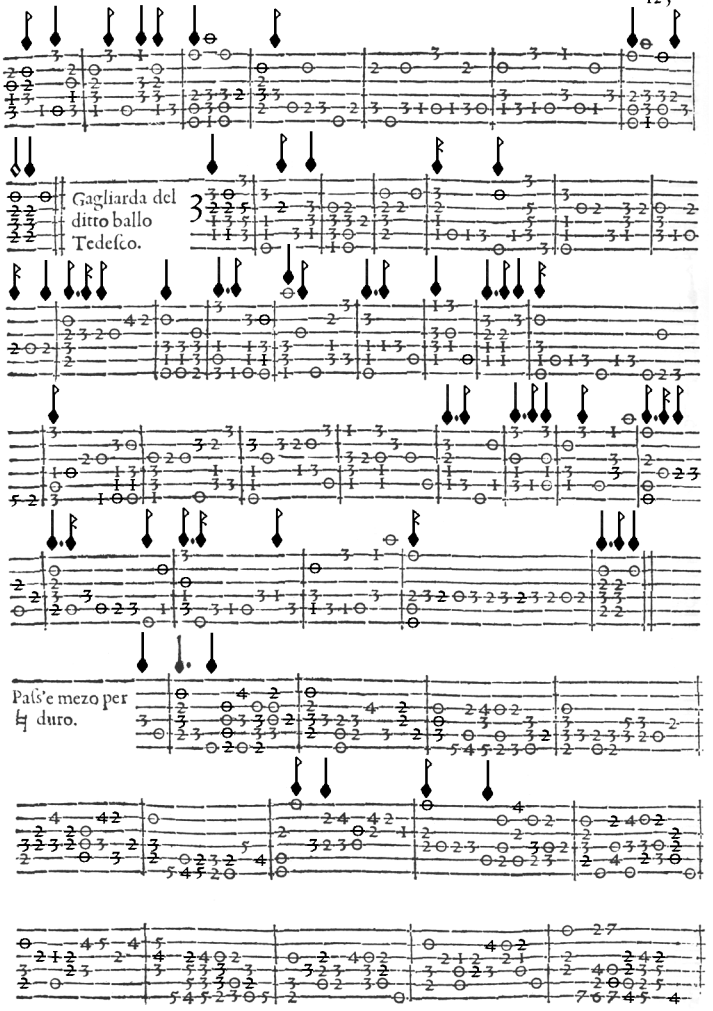
Noua gagliarda del padre de l'Autore.

Passe mezo per b molle Prima parte.


2 parte.
3 parte.


Gagliarda del prescritto,
Prima parte:
2 parte.
3 parte.


Ballo Tedesco nouo
de l'Autore:


Gagliarda del
ditto ballo
Tedesco.
3
Passe mezo per
♮ duro.