

MUSIC SUPPLEMENT TO LUTE NEWS 147 (OCTOBER 2023): MANUSCRIPT SOURCES OF MUSIC BY PIETRO PAULO MELLI - FOUR ANONYMOUS TOCCATE

Pietro Paulo Melli (Megli, Meli, Mellio, de Mellis) is known from a series of five books of music mainly for a 13-course liuto attiorbata published by Giacomo Vincenti in Venice although little about his life is known.¹ His birth in the parish of San Pietro di Reggio on 14th December 1579 is recorded in the Baptistery Archives of Reggio di Lombardia (now Reggio nell'Emilia) half way between Parma and Modena in Northern Italy. He was from a family of merchants and his second cousin was the composer Domenicho Maria Melli, who was from an enobled branch of the family and published three books of madrigals, *Musiche* and *Le Seconde Musiche* in 1602 and *Le Terze Musiche* in 1609.² Records of documents from the years 1600-1612 suggest he remained in Reggio and he attended his father's funeral in 1604. Nothing is known about his musical training, but he may have been taught at the cathedral in Reggio. Also the inclusion in his *Libro Secondo* of a gagliarda titled 'alla santinesca', that is in the style of Santino, and dedicated to the Duca di Parma (Mapp 1), might suggest he had visited Parma or was even taught there by Santino Garsi, who was 27 years older. In 1610 Cosimo II de Medici is recorded as wanting to hear him play the lute. At around the age of 33 Melli was appointed lutenist at the imperial court of Emperor Matthias in Vienna.³ Documents record his salary payments and permission for leave of absence to return to Italy to recruit musicians for the court and to go to Venice when his books were published. After Matthias' death in 1619, he was one of the highest paid musicians retained when Ferdinand II succeeded as emperor. But Melli began negotiations to return to Italy in 1620 and by 1623 he was Captain of the Porta di Santa Croce in Reggio on the death of his uncle and was hired as a lutenist at the court of Cesare d'Este in Ferrara. The last he is heard of is a letter he wrote in 1625 to Cesare d'Este about his poor state of health, and it is not known how much longer he lived.

Melli published five lute books, the first in 1612 now lost and four more that survive in one to three copies.⁴ On the title pages he identifies his origins in 'Reggio' and confirms his position as 'Lavtinaista, e Mvsico di Camera di sva M. Cesarea' - that is lutenist and chamber musician to the Holy Roman Emperor - adding his later status 'e Gentilomo di Corte' in the last two books. The books are *Intavolatura Di Liuto Attiorbata Libro Secondo* (1614 reprinted in 1616 using the same type blocks) dedicated to 'dell' Imperator Matia' [Matthias (1557-1619) Holy Roman Emperor from 1612] - *Terzo* (1616) dedicated to 'Imperatrice Nostra Signora Clementissima' - Empress Anna of Tyrol (1585-1618) who married Matthias in 1611 - *Quarto* (1616) dedicated to 'Ferdinando di Graz' [the future Emperor] - and *Quinto* (1620) dedicated to 'Ferdinando Second' [Ferdinand II (1578-1637) Holy Roman Emperor from 1619]. The books were all for 13-course liuto attiorbata apart from a prelude and corrente in *Libro*

Secondo and the final twenty items of *Libro Quinto* are for tiorba (in reentrant tuning). The prints include a range of genres, in order of frequency: Correnta [63]; Gagliarda [18]; Volta [13]; Capriccio [10]; Allemana [8]; Prelude [4]; Canzon [4]; Intrada [2], variations both on the Aria di Fiorenza/ Ballo del Gran Duca [2], Passemazzo-Saltarello [2] and one each of Tastata, Balletto and an intabulation of Palestrina's madrigal Vestiv i colli. Each piece bears a dedication in the content list of the prints - see the concordance list here. All are solos except *Libro Secondo* includes two lute duets the upper parts circulating as lute solos (M11/24) and *Libro Quarto* ends with three suites from a ballet performed for the Emperor on 2 March 1615, set for nine instruments: three different sized lutes, violin, flute, viola da gamba, harpsichord, *l'alpa doppia* and *citara tiorbata*. Each book also includes instructions on embellishment and ornamentation.

This supplement includes concordances for music found in all four of Melli's surviving books,⁵ one in Besard's *Novus Partus* published in 1617 and the rest in seven manuscripts copied in the period 1620-1675 and so all copied after Melli's prints were published. The concordances are mainly identical to the prints (but see comments to M7/11/24 below) and are concentrated in four sources (M10/11/12/19/20/22/24) and the same pieces, presumably his most popular, were copied into several sources.⁶ The other five sources have just one concordance each. The concordant versions are not ascribed apart from the one in Besard's *Novus Partus* (M14) and three in CZ-Pnm IV.G.18 - examples of title text from M14/6/19 are reproduced on page 3. One wonders if F.R.H of M24 are initials added in error or are those of the composer and Melli borrowed it - or vice versa. The three concordances for M11 are particularly diverse, and another eleven sources are related to but distinct from Melli's original (edited in the accompanying *Lutezine*). The manuscript sources of two concordances are fragmentary (bars 1-11 of M8 and bars 1-20 of M15) and have been completed here from the prints.

Seven items here (M9-13/22/26/27) are concordant with music in Melli's *Libro Terzo* which is notated throughout in an *accord-nouveau* tuning (fedef) peculiar to the print (apart from three anonymous manuscript pieces, that might also have been composed by him)⁷ and so it may have been of his own devising. Of the seven, two are followed in the manuscript by transcriptions of the same music into renaissance tuning (*vieil ton*), M10/12 here. I have transcribed the remaining five in the same way to make the music more accessible although this presumably distorts the distinct sonority that Melli intended especially as he seems to have taken particular advantage of chords with mainly open strings - the E flat chord a1b2b3c4d5 in *vieil ton* figured as a1b2a3a4a5 in the fedef tuning, common in the tonalities Melli frequently chooses to compose in. A more

¹ Preface to facsimile edition, Orlando Cristoforetti (ed.) *Pietro Paolo Melli Intavolatura Di Liuto Attiorbato - et di Tiorba - Libro Secondo - Terzo - Quarto - Quinto - Venezia 1614/1616/1616/1620* (Studio Per Edizioni Scelte, Firenze 1979); Paul Beier 'Pietro Paulo Melli' *LSA Quarterly* XVII/4 & XVIII/1 (November 1982/February 1983), pp. 15-21; Francesca Torelli 'Una prima documentazione sui Melli, musicisti di Reggio Emilia' *Il flauto dolce: Rivista per lo studio e la pratica della musica antica*, 10-11 (1984), pp. 35-39; Francesca Torelli 'Pietro Paolo Melli, Musician of Reggio Emilia' *JLSA* (1984-1985), pp. 42-49 plus sleeve notes to CD, see fn9; Sauro Rodolfi 'Melli, Pietro Paolo' *Dizionario Biografico degli Italiani* (2009): [pietro-paolo-melli_\(Dizionario-Biografico\)](https://www.treccani.it/enciclopedia/pietro-paolo-melli_(Dizionario-Biografico)) Thank you to Francesca Torelli for help with the biography and copies of the relevant articles.

² Pietro Paulo dedicates the first piece in his *Libro Terzo* to 'Domenicho Maria Melli da Reggio Parente carissimo (dearest relative).

³ Anna of Tyrol (1585-1618) married Matthias in 1611 and persuaded him to move the Imperial court from Prague to Vienna when he became Emperor in 1612 - so Melli may have been hired as for the new court music establishment.

⁴ Copies in Reggio Emilia, Biblioteca Panizzi: II (1614), III, IV, V - all in SPES facsimile edition see fn 1; Modena, Biblioteca Estense Universitaria II (1616):

<https://edl.cultura.gov.it/item/w45ek175p9>; Bruxelles Bibliothèque royale de Belgique IV: <https://opac.kbr.be/LIBRARY/doc/SYRACUSE/18175010>;

München Bayerische Staatsbibliothek III: <https://daten.digital-sammlungen.de/0007/bsb00075195/images/index.html?ip=193.174.98.30&id=00075195&seite=1>, IV: <https://daten.digital-sammlungen.de/0007/bsb00075196/images/index.html?ip=193.174.98.30&id=00075196&seite=1>; London, British Library: II (1614), III. The RISM catalogue [<https://opac.rism.info/metaopac/start.do?View=rism>] and search for 'Melli' omits copies of the 1616 re-edition of book II and only lists Schele for manuscript concordances, and *Grove Music Online* none.

⁵ 10/48 in book II, 7/23 in book III, 3/19 in book IV & 1/41 in book V.

⁶ Six from books II, III & IV in D-Hs ND VI 3238, six from books II & IV in GB-Eu Col.2073 (formerly Dolmetsch II.B.1), seven from books II, III & IV in CZ-Pnm IV.G.18 and six from book III in GB-Lam pauer (manuscript additions to a copy of Besard's *Thesaurus Harmonicus* 1603 inscribed *Peter Paulus Pauer von Eijstett 1627 und Wolff: Engel. Com: ab Auerps: et Gottschee Sup: in Car: Capitan: 1649*).

⁷ CZ-Pnm IV.G.18, f. 197r *Courante*, f. 197v *Volte*, f. 198r *Courante* - in the *Lutezine*.

authentic sound will be achieved if you retune your lute (although the tensions are a little slack) and read the original tablature from the online facsimile of *Libro Terzo* - see the link in fn2. Incidentally, the title page to his *Libro Terzo* refers to lute music in a different *accord-nouveau* tuning that he included at the end of his *Libro Primo* four years earlier - confirming that his first book was published in 1612, although now lost so we do not now know which tuning it was.⁸ Recordings of four pieces here (M7/8/20/26) from his *Libro Secondo, Quarto and Quinto* are found on three CDs, but none are in *accord-nouveau* tuning from his *Libro Terzo* - this amounts to only fourteen of the 131 items in his prints and none of the concordances except M7.⁹

The supplement begins with lute solos ascribed *Pietro Paulo* in the Neapolitan 'Barbarino' manuscript PL-Kj 40032 (copied c.1580-1611) - M1-6 here and six pages of variations on the passamezzo antico in the accompanying *Lutezine* - that could be by a younger Melli who was then under 30 before publication of any of his lute books. If these are indeed by him then as the contents of his lost *Libro Primo* are not known, it is possible that some or all of these came from it.¹⁰

- M1.** PL-Kj 40032 (Barbarino), p. 266 *Entrade di liuto da Pietro Paulo* 3
M2. PL-Kj 40032, p. 266 [ditto] *del m[edecim]o* - Pietro Paulo 4
M3. PL-Kj 40032, p. 267 [ditto] *del mo* - Pietro Paulo 4-5
M4. PL-Kj 40032, p. 269 *Recevatà di Pietro Paulo* 5
M5. PL-Kj 40032, p. 267 [Entrade di Liuto] *del mo* - Pietro Paulo 6
M6. PL-Kj 40032, p. 326 *Gagliarda di Pietro Paulo* 7
M7. I-PEas sec.VII (Doni 1620-1640), pp. 70-72 untitled 8-9
 Melli V 1620, pp. 1-4 *Capriccio detto il gran Monarcha* [Emperor Ferdinand II] - different bars 1-5 instead of 1-54 in print
M8. D-Hs ND VI 3238 (Schele), p. 152 *Capriccio* 10-11
 copied to bar 11 - continued here from the print. Melli IV 1616, pp. 1-2 *Capriccio detta il gran [Maestà dell'Imperatore] Matias [Red-Vngaria, & di Bohemia Ariduca d'Anstria, Duca di Burgundia. Marchese di Moravia, Conte del Torolo & Nostro Supremo Signore]*
M9. D-Hs ND VI 3238, p. 154 untitled - transcribed from fedef 12
 Melli III 1616, pp. 7-8 *Capriccio detto Il Malenconico* [Brigida benigna Trautzenin Contessa di Folchbestain] - fedef
M10. CZ-Pnm IV.G.18, ff. 200v-201r *Idem Capriccio* 13
 CZ-Pnm IV.G.18 (c.1623-1627), ff. 199v-200r *Fuga* - fedef
 D-Hs ND VI 3238 (c.1615),¹¹ pp. 152-153 untitled - fedef
 GB-Lam pauer (1627/1649), f. 177r *Corrente* - fedef
 Melli III 1616, pp. 1-2 *Capriccio detto il bel virtuoso Reggiano* [Dominico Maria Melli da Reggio Parente carissimo] - fedef
M11. D-B 4022 (c.1620), ff. 18v-19r untitled 14
 D-B 40068 (1650-1675), ff. 8v-9r untitled
 Melli II 1614, pp. 50-51 *Canzon prima detta l'Astarosta* [Sondeschi] *Lauto Corista* - lute I; cf. Melli II 1614, pp. 52-53
Canzon prima detta l'Astarosta Lauto piu grandio vn Tasto - lute II
 cf. A-KRL 81, f. 133v 95 untitled; CZ-Pnm IV.G.18, ff. 84v-85r *Fuga*; CZ-Pnm IV.G.18, ff. 146v-147r *Fantasia*; D-Fschneider MS 8, ff. 12v-13r untitled;¹² D-Mbs 2° pr 93, ff. 62r, 62v, 60r untitled; GB-Eu Col.2073, ff. 260v-261v *Fantasia*;¹³ GB-Lbl Sloane1021, f. 4r *Phantasie fugate*.
M12. CZ-Pnm IV.G.18, f. 202r *Allemande sopra Cappricca* 15
 CZ-Pnm IV.G.18, f. 201v *Alle[m]ande deta ill bell Capriccio* - fedef
 GB-Lam pauer, f. 178v *Allemande* - fedef
 Melli III 1616, p. 18 *Alemana detta il bel Capriccio* [Elisabetta Contessa d'Ardedin Dama di Sua Maestà Cesarea] - fedef
M13. GB-Lam pauer, f. 179r *Alamante* - transcribed from fedef 15

- Melli III 1616, p. 17 *Alemana detta la Felice* [Gionana Caterina d'Hoiff libera Baronessa di Persimpoi e Dama di Sua Maestà Cesarea] - fedef
M14. Besard 1617, sig. L2r 36 *Gagliarda del Pietro Paolo Melli musico Cesareo* = Melli II 1614 pp. 32-33 *Gagliarda detta la Rossa* [Conte di S. Secondo] 16-17
M15. D-Hs ND VI 3238, p. 150 *Corrente detta la Pasaura* 18-19
 - only copied to bar 20 - continued here from the print
 Melli II 1614, pp. 12-13 *Corrente detta la Passaura* [Archiduca Leopoldo di Possa]
M16. GB-Eu Col.2073 (c.1620), ff. 268v-269r *Courante* 19
 Melli II 1614, p. 26 *Corrente detta la Speranza* [Giorgio Vielmo]
M17. D-Hs ND VI 3238 p. 149 *Courante La Corteggiana* 20
 Melli II 1614, p. 45 *Courante detta la Corteggiana* [Filippo Conte Seluatico del Reno e de Salma]
M18. CZ-Pnm IV.G.18, ff. 97v-98r *Courante P P M* 21
 Melli IV 1616, p. 13 *Corrente detta la tu serai papa* [Arcinescono di Salsburg] - bars 1-5 the same as M15
M19. CZ-Pnm IV.G.18, ff. 8v-9r *Courante P P Melli* 22-23
 GB-Eu Col.2073, ff. 267v-268r *Courante*
 Melli IV 1616, pp. 3-4 *Corrente detta la Ana, Felize* [Imperatrice Nostra Signora Clementissima] *Acorda la Nona on Ottana col Bordone, a vn Tasto* [9th down a fret]
M20. GB-Eu Col.2073, f. 270r *Courante* 23
 CZ-Pnm IV.G.18, f. 11v *Courante*
 Melli II 1614, p. 27 *Corrente detta la [Lorenzo] Glisente*
M21. D-Hs ND VI 3238, p. 115 *La Prezzata Imperiale. Corrente. e.* 24
 Melli II 1614, p. 1 *La Prezzata Imperiale. Corrente* [Vincenzo Prezzati]
M22. CZ-Pnm IV.G.18, ff. 198v-199r *Courante P. P. Melli* 25
 - transcribed from fedef
 GB-Lam pauer, f. 177v *Corrente detta Lapin* - fedef
 Melli III 1616, p. 3 *Corrente detta la [Raphae] Lipina* - fedef
 bars 1-3 same as Melli II 1614, p. 8 *Corrente detta la Favorita* - ffeff
M23. F-Pn Rés. Vmd.30 (1626), f. 11r *Cor* - theorbo 26
 Melli II 1614, p. 39 *Corrente per la Tiorba detta la* [Cardinale] *Alessandrina [d'Este]*
M24. I-PESc b.10, ff. 2v-3r *Courante francese* 26-27
 CZ-Pnm IV.G.18, ff. 28v *Courante F.R.H.*¹⁴
 GB-Eu Col.2073, ff. 39v-40r *Courante F.R.H.*
 Melli II 1616, p. 62 *Corrente detta la fauorita [Sigismondo]* - Gonzaga
Lauto Corista - lute I with a division to the B strain not in the concordances; cf. Melli II 1616, p. 62 *Corrente detta la fauorita Gonzaga Lauto piu grandio vn Tasto* - lute II
M25. GB-Eu Col.2073, f. 269v *Volte* 27
 Melli II 1614, p. 29 *Volta detta la [Bartolameo Pedreti detto il] Robartella*
M26. GB-Lam pauer, ff. 177v-178r *Volte* - transcribed from fedef 28
 Melli III 1616, p. 6 *Volta detta La Fauorita* - fedef
M27. GB-Lam pauer, f. 178v-179r *Corrente* - trans from fedef 29
 Melli III 1616, p. 5 *Corrente detta La Bizara* [Susanna Isabella Trautzzen Contessa Folchbestain e Cameriera di sua Maestà Cesarea] - fedef
Mapp 1. Melli II 1614, p. 36 *Gagliarda alla santesca detta la Farnese* [Duca di Parma] 30

APPENDIX

Four short anonymous toccatas from Italian manuscripts are included as page fillers. A critical commentary for all the music in this supplement will be found in the accompanying *Lutezine*.

- App 1.** F-Pn Res.Vmd.30, f. 2r *Toccata* - theorbo 7
App 2. US-BEm 757, f. 35v *Tocata* - theorbo 17
App 3. I-PESc b.10, f. 16v *Toccata* 24
App 4. I-Fn Magl. XIX.30, f. 28v *Toccata* 25

John H. Robinson - October 2023

⁸ Nel quale si contiene varie sonate in una cordatura differente dall'ordinaria & differente ancora da quella che già quattro Anni io mandai alle stampe nel fine del mio Primo libro, con la sua Regola per accordare il Lauto'.

⁹ Francesca Torelli *Domenico Maria e Pietro Paulo Melli: Musiche a voce sola e intavolatura di liuto e tiorba* (TACTUS TC600002, 1996) - 11 items including M7/8/20/26; Luca Tarantino *Il più bel fiore: Archlute 'Music from the Doni Manuscript* (Musica Classica CD CGS 003, 2019) - M7 from Doni manuscript; Bor Zuljan *Gesualdo Il Luto del Principe* (Ricercar RIC 434, 2022) - five items but none of those here.

¹⁰ Incidentally, Pietro Reggio (1632-1685) was a singer who lived in England and taught lute to Thomas Shadwell, author of the tragedy *Psyche* performed in 1675, see Gloria Rose 'Pietro Reggio: A Wandering Musician' *Music & Letters* 46 (1965),

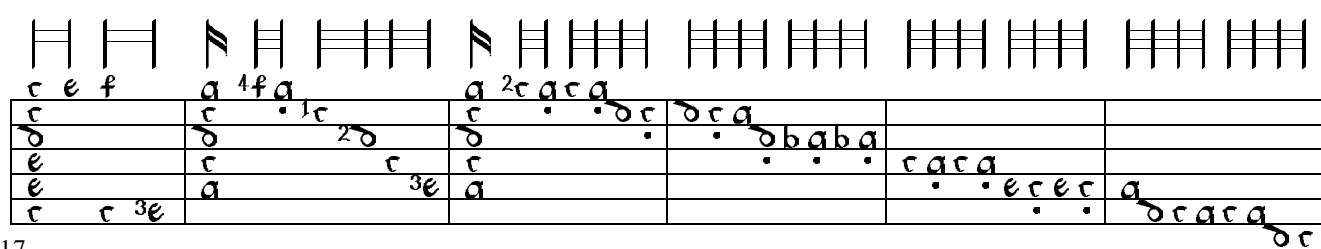
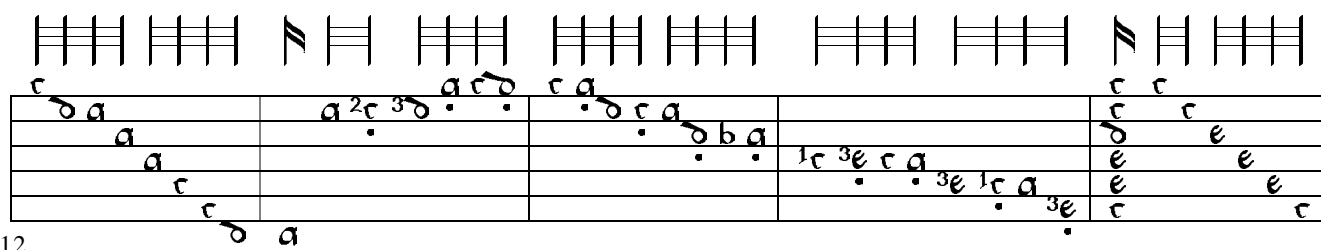
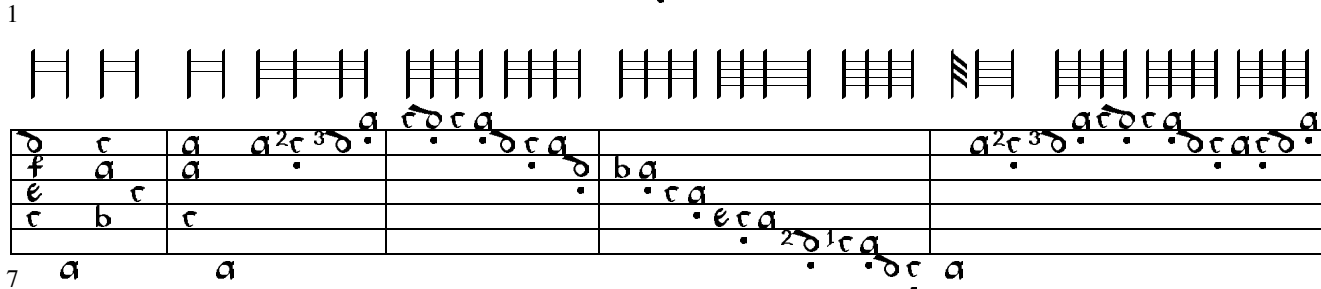
pp. 207-216 and the sleeve notes to the CD *English Lute Songs* - Robin Blaze & Elizabeth Kenny (Hyperion CDA67126, 2000) and track 17: 'Arise, ye subterranean Winds' by Pietro Reggio.

¹¹ Schele (D-Hs ND VI 3238) was copied c.1615 and Scribe F's contribution was six unascrbed pieces by Melli (3 from book II, 2 from book III and 1 from book IV), in a space on p. 115 and at the very end of the manuscript, on pp. 149-154, suggesting they were added later, probably after Melli's books were published.

¹² I am grateful to Matthias Schneider for a copy.

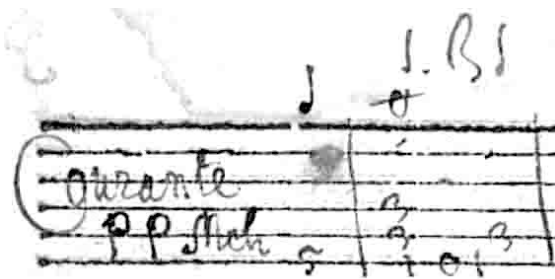
¹³ For Neil Morrison's arrangements of concordances for M11 & M24 from this source see *Lutezine* 138 supplement (July 2021) nos. 15 & 20.

¹⁴ Edited for tablature supplement to *Lute News* 48 (December 1998).



Gagliarda del signor Pietro
Paulo Meli musico Cesareo

Gagliarda di Pietro Paulo.



M2. (Entrade di liuto) del (Pietro Paulo) - 7D

PL-Kj 40032, p. 266

1

8

15

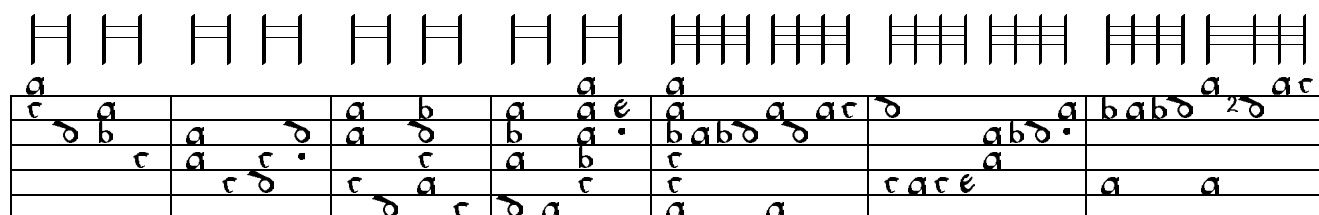
22

M3. (Entrade di liuto) del (Pietro Paulo)

PL-Kj 40032, p. 267

1

7



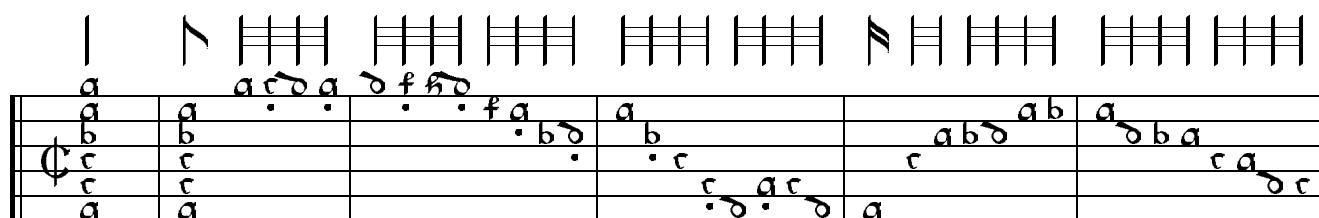
14



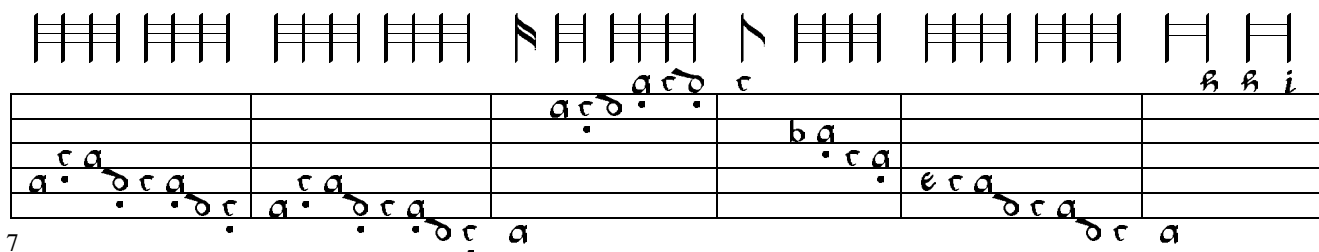
21

M4. Recercata di Pietro Paulo - 7D

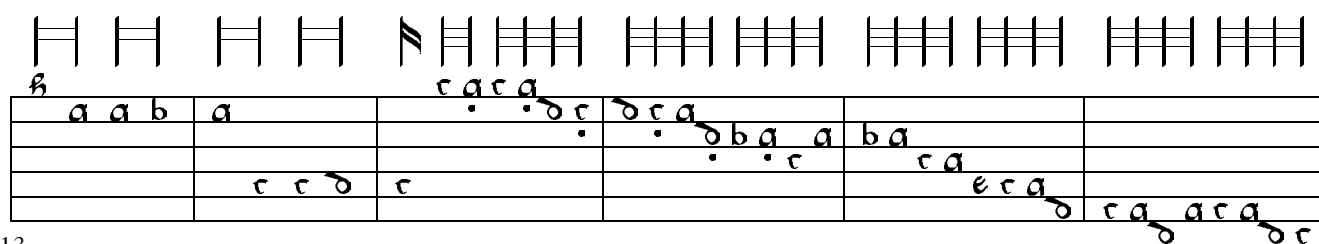
PL-Kj 40032, p. 269



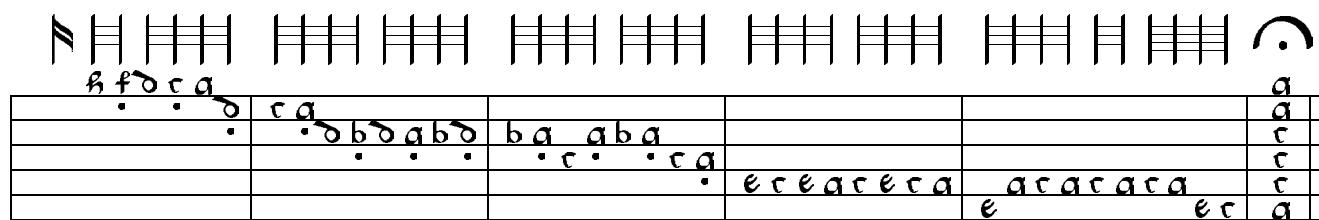
1



7



13



19 a

M5. (Entrade di liuto) del (Pietro Paulo)

PL-Kj 40032, p. 267

1

9

16

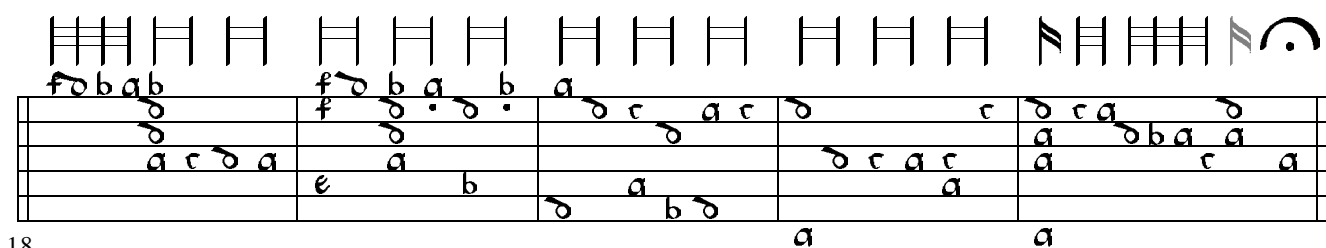
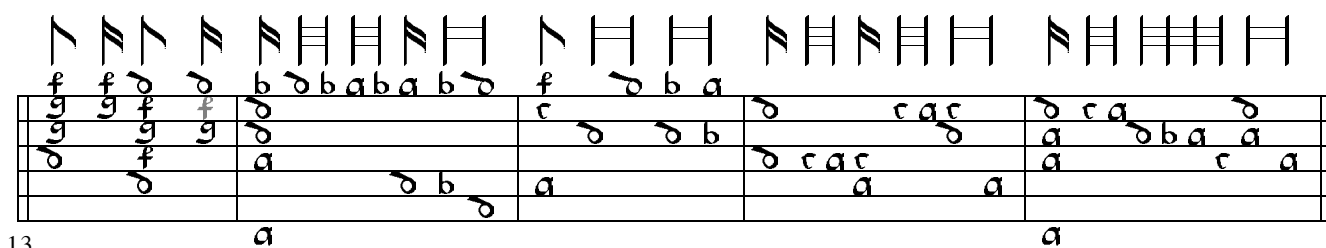
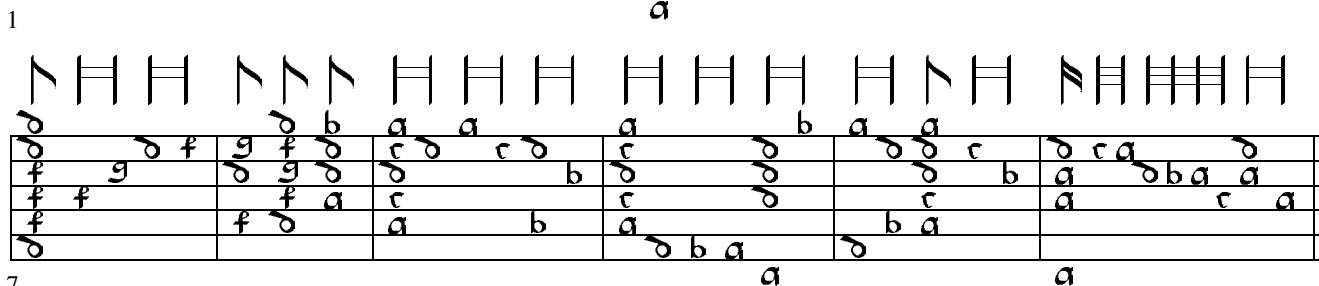
22

30

38

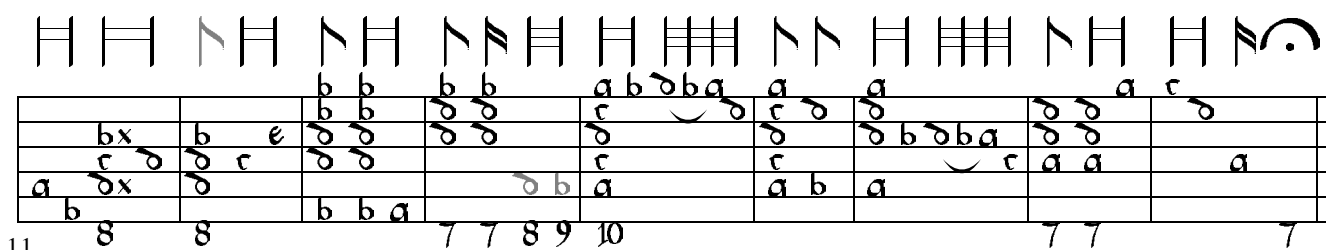
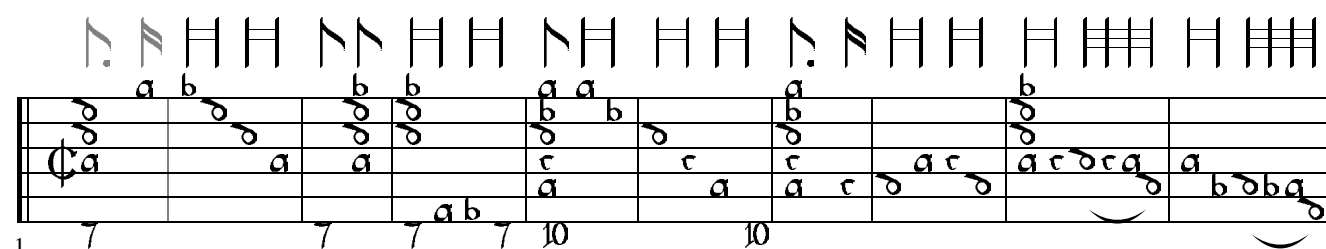
M6. Gagliarda di Pietro Paulo - 7F A4B8CD5

PL-Kj 40032, p. 326



App 1. Toccata - 7F8Eb9Db10C theorbo

F-Pn Res.Vmd.30, f. 2r



M7. (Capriccio detto il gran Monarcha) - 7F(8Eb9D10C11Bb)

I-PEas sec.VII, pp. 70-72

1 7 7 8 9 10 11 10

5 7 7 7

10 7

16

23

28 7

32

Handwritten musical notation system 1, measures 37-41. The notation includes rhythmic symbols (vertical lines) and pitch symbols (letters a, b, c, d, e, f, g) with accidentals (sharps, flats, naturals). The system is divided into five measures.

37

Handwritten musical notation system 2, measures 42-44. The notation includes rhythmic symbols and pitch symbols. The system is divided into three measures.

42

Handwritten musical notation system 3, measures 45-48. The notation includes rhythmic symbols and pitch symbols. The system is divided into four measures.

45

Handwritten musical notation system 4, measures 49-52. The notation includes rhythmic symbols and pitch symbols. The system is divided into four measures.

49

Handwritten musical notation system 5, measures 53-56. The notation includes rhythmic symbols and pitch symbols. The system is divided into five measures.

53

Handwritten musical notation system 6, measures 57-60. The notation includes rhythmic symbols and pitch symbols. The system is divided into four measures.

58

M8. Capriccio (detta il gran Matias) - (7F8Eb9Db10C11Bb13G)

D-Hs ND VI 3238, p. 152

1 7 7

10 7 8 9 10 11 10

19 7 8

27 7 8 9 10 11

36 8 7

43 10 7

51 7

Handwritten musical notation on a five-line staff, featuring various rhythmic values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together. The notation is written in black ink on a white background.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and various letters (a, b, c, d, e, f) placed above or below the staff lines. The letters are written in a cursive, handwritten style. The notation is organized into measures by vertical bar lines. The letters are: a, b, c, d, f, a, c, d, b, a, f, e, a, c, a. The letters are placed above or below the staff lines. The notation is organized into measures by vertical bar lines. The letters are: a, b, c, d, f, a, c, d, b, a, f, e, a, c, a.

Handwriting practice for the letter 'H' on a four-line grid. The first row shows the letter 'H' repeated 12 times. Below the letters are four rows of musical notation (treble clef) with notes and rests. The notes are labeled with letters: a, f, d, f, c, a, b, b, b, a, b, c, a, e, a. The first row of notes is: a, f, d, f, c, a, b, b, b, a, b, c, a, e, a. The second row of notes is: a, b, a, b, a, b, a, b, a, b, a, b, a, b, a. The third row of notes is: a, b, a, b, a, b, a, b, a, b, a, b, a, b, a. The fourth row of notes is: a, b, a, b, a, b, a, b, a, b, a, b, a, b, a.

Handwritten musical notation on a five-line staff. The notation consists of a sequence of notes and rests, with some notes beamed together. The notes are labeled with letters: a, b, c, d, e, f, g. The staff is divided into measures by vertical bar lines. The notes are written in a cursive, handwritten style. The first measure contains a whole note 'a'. The second measure contains a half note 'b' and a half note 'd'. The third measure contains a whole note 'a'. The fourth measure contains a half note 'c' and a half note 'd'. The fifth measure contains a whole note 'a'. The sixth measure contains a half note 'f' and a half note 'c'. The seventh measure contains a whole note 'a'. The eighth measure contains a half note 'c' and a half note 'd'. The ninth measure contains a whole note 'a'. The tenth measure contains a half note 'c' and a half note 'd'. The eleventh measure contains a whole note 'a'. The twelfth measure contains a half note 'c' and a half note 'd'. The thirteenth measure contains a whole note 'a'. The fourteenth measure contains a half note 'c' and a half note 'd'. The fifteenth measure contains a whole note 'a'. The sixteenth measure contains a half note 'c' and a half note 'd'. The seventeenth measure contains a whole note 'a'. The eighteenth measure contains a half note 'c' and a half note 'd'. The nineteenth measure contains a whole note 'a'. The twentieth measure contains a half note 'c' and a half note 'd'. The notation is written in black ink on a white background.

114

1 8

12

22

30

38

47

56

M10. Idem Capriccio - 7F8Eb

CZ-Pnm IV.G.18, ff. 200v-201r

1

11

18

26

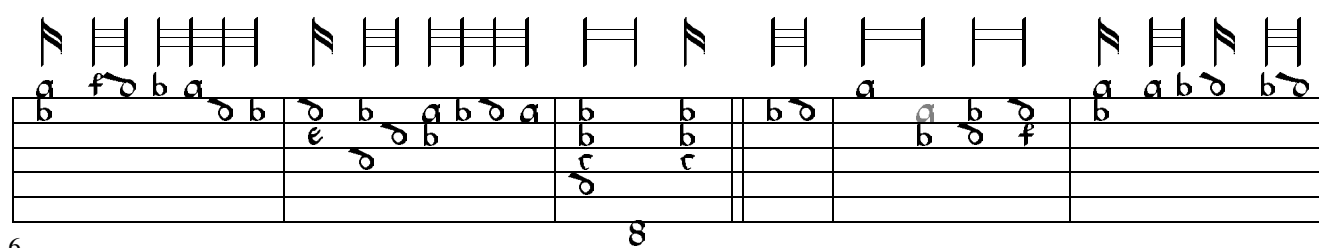
35

44

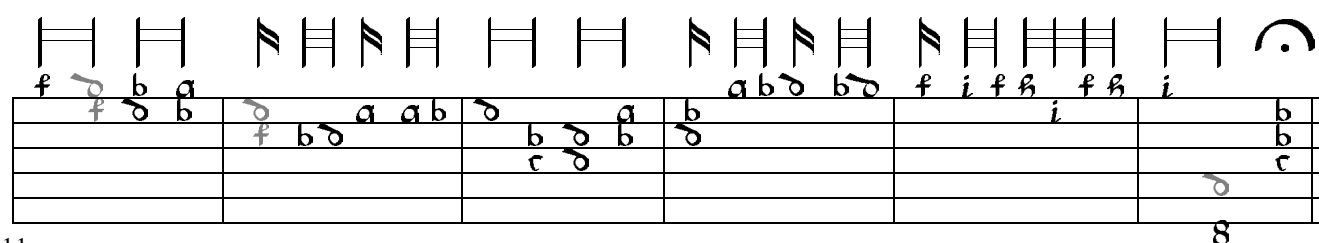
54

M12. Allemande sopra Cappricca - 8Eb AB8

CZ-Pnm IV.G.18, f. 202r



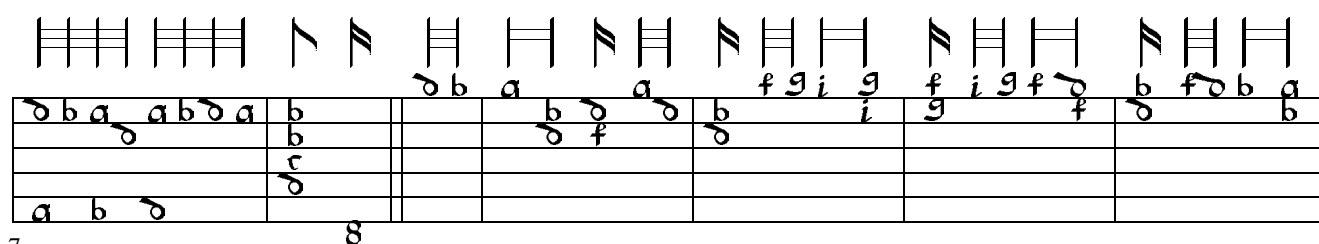
6



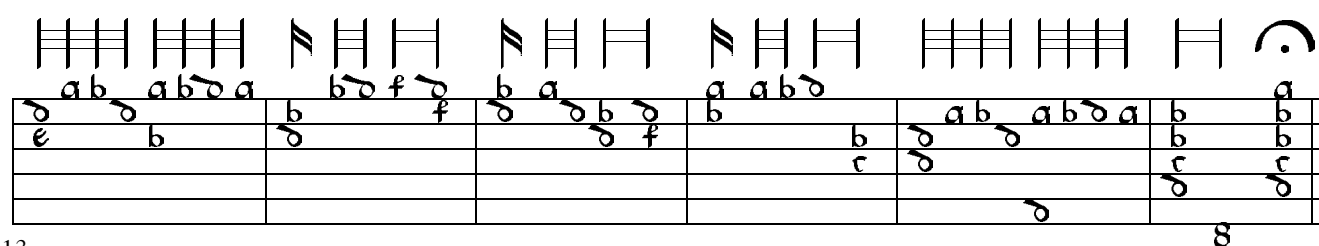
11

M13. Alamante (detta la Felice) - transcribed 8Eb A8B10

GB-Lam pauer, f. 179r



7



13

1 8

7 10

12 7

17 8

21 7

26 8 7 7

32 8 7

38

44

50

56

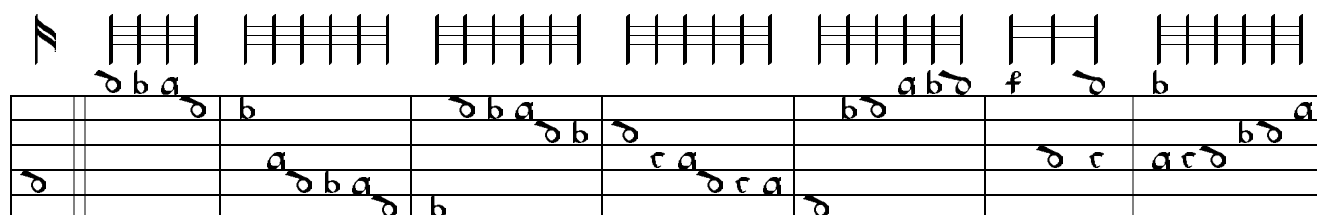
App 2. Tocata - 7F8E9D10C11Bb theorbo

US-BEm 757, f. 35v

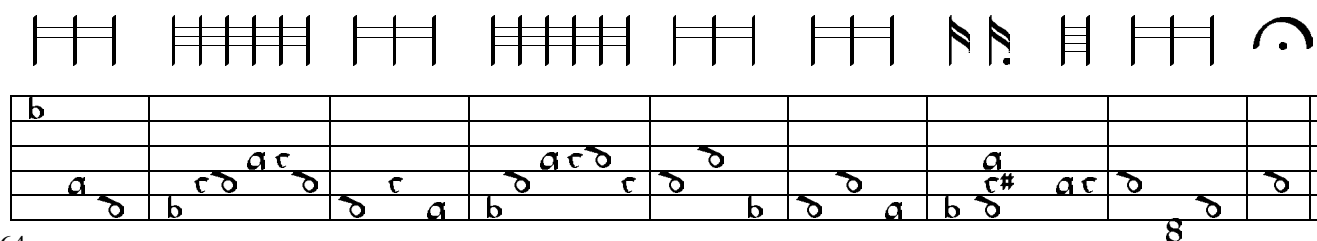
1

6

://:



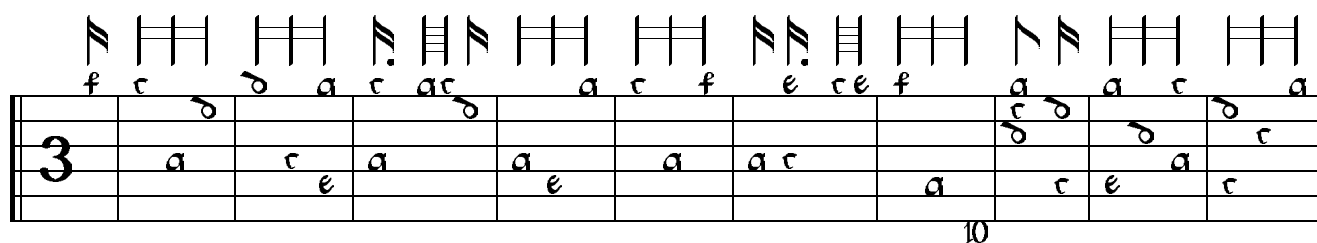
57



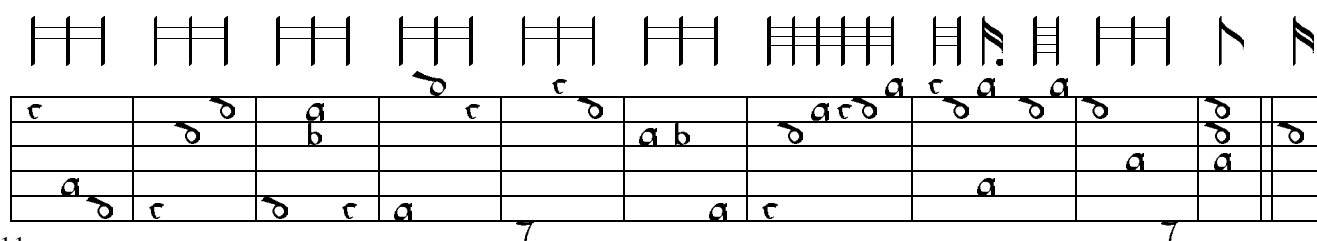
64

M16. Courante (detta la Speranza) - 7F10C11Bb AB20

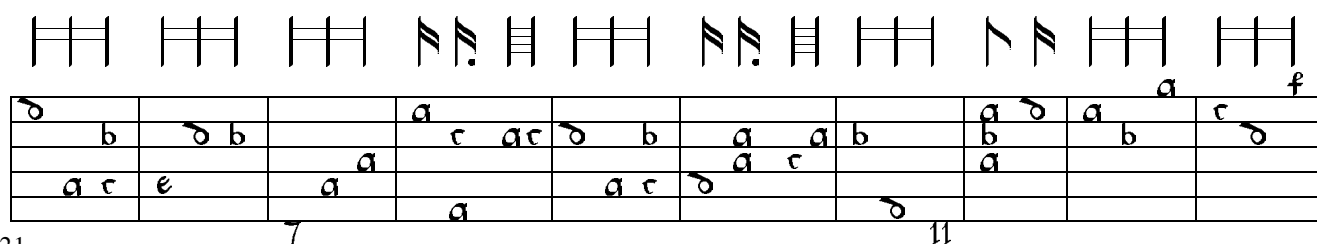
GB-Eu Col.2073, ff. 268v-269



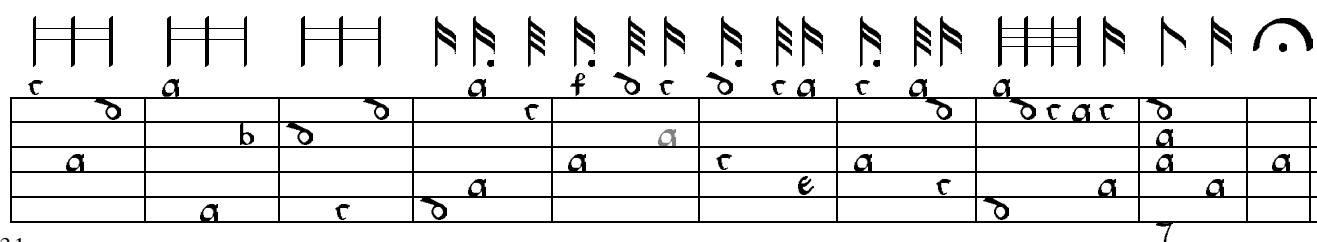
10



11



21



31

M17. Courante La Corteggiana - 7F8Eb10C AB24

D-Hs ND VI 3238 p. 149

[illegible]

18

[illegible]

Handwritten musical notation on a five-line staff, featuring a series of vertical lines and various notes (half notes, quarter notes, eighth notes) with stems and beams. The notation is written in black ink on a white background.

a b b a b a c b c# a c d# c
 f b c a d c a e c a b b a 8 7 10

42

M18. Courante (detta la tu serai papa) - 7F8Eb10C AA12BB15 CZ-Pnm IV.G.18, ff. 97v-98r

The musical score is written on a grand staff with three systems of three staves each. The time signature is 3/4. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings. The piece is divided into measures, with some measures containing multiple notes or rests. The piece ends with a repeat sign.

Measures 1-8: *a a b a a b a b a b a b a b a b a b*

Measures 9-16: *a b a a a b a b a b a b a b a b a b*

Measures 17-23: *a b a b a b a b a b a b a b a b a b*

Measures 24-32: *a b a b a b a b a b a b a b a b a b*

Measures 33-41: *a b a b a b a b a b a b a b a b a b*

Measures 42-47: *a b a b a b a b a b a b a b a b a b*

Measures 48-54: *a b a b a b a b a b a b a b a b a b*

M19. Courante (detta la Ana felice) - 7F8E9Db10C AA14BB18 CZ-Pnm IV.G.18, ff. 8v-9r

Handwritten musical score for a three-part setting of a hymn tune. The score is written on three staves, with the first staff containing a treble clef and a key signature of one flat (B-flat). The music is in 3/4 time, indicated by a '3' in a circle at the beginning of the first staff. The score is divided into measures by vertical bar lines. The first system contains measures 1 through 7. The second system contains measures 8 through 15. The third system contains measures 16 through 21. The fourth system contains measures 22 through 27. The fifth system contains measures 28 through 35. The sixth system contains measures 36 through 43. The seventh system contains measures 44 through 51. The score includes various musical notations, including notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The handwriting is in black ink on a white background.

51 7 7 8 9 10

58 7

M20. Courante (detta la Glisente) - 7F8Eb9Db10C A24B18

GB-Eu Col.2073, f. 270r

3 7 7 8 9 10

10 7 10

21 7 10

32 8 7

M21. La Prezzata Imperiale Corrente - 7F8Eb9D11Bb A21B18 D-Hs ND VI 3238, p. 115

[illegible]

The Rose Tree

G major

3/4

8

[illegible]

Handwritten musical notation on a five-line staff, showing rhythmic patterns and letter-based notes.

δ	b	f	c	a	b	a	b	a
δ	b	f	c	a	b	a	b	a
δ	c	a	c	c	c	a	e	

App 3. Toccata - 7F

I-PESc b.10, f. 16v

Musical notation for 'The Rose Tree'. The melody is written on a single staff with a treble clef and a common time signature (C). The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics 'The Rose Tree' are written below the notes. The key signature has one flat (Bb) and the time signature is common time (C).

M22. Corrente della Lapin - transcribed 7F8Eb A22B20

CZ-Pnm IV.G.18, ff. 198v-199r

First system of musical notation for 'Corrente della Lapin'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with various note values and rests. The bass staff is empty. The system ends with a double bar line.

Second system of musical notation for 'Corrente della Lapin'. It continues the melody from the first system. The bass staff is empty. The system ends with a double bar line.

Third system of musical notation for 'Corrente della Lapin'. It continues the melody. The bass staff is empty. The system ends with a double bar line.

Fourth system of musical notation for 'Corrente della Lapin'. It continues the melody. The bass staff is empty. The system ends with a double bar line.

Fifth system of musical notation for 'Corrente della Lapin'. It continues the melody. The bass staff is empty. The system ends with a double bar line.

App 4. Toccata

I-Fn Magl. XIX.30, f. 28v

Musical notation for 'App 4. Toccata'. It features a treble clef and a common time signature. The melody is written on a single staff with various note values and rests. The bass staff is empty. The system ends with a double bar line.

M23. Cor(rente detta la Alessandrina) - 7F8Eb10C AB16

F-Pn Res.Vmd.30, ff. 11r-11v

8 10 16 24

M24. Couranta francese - 7F8Eb A20B14

I-PESc b.10, ff. 2v-3r

9 10

18

25

M25. Volte (detta la Robartella) - 7F8Eb9Db10C A28

GB-Eu Col.2073, f. 269v

1

8

15

22

M26. Volte (detta La Fauorita) - transcribed 7F8Eb A24B22 GB-Lam pauer, ff. 177v-178r

[illegible]

9

b	a						
		f		b	a		

--

23

32

7

39

M27. Corrente (detta La Bizara) - transcribed 8Eb A16B19C16 GB-Lam pauer, f. 178v-179r

3

9

17

25

34

43

