**Music supplement to Lute News 147 (October 2023):**

**Manuscript sources of music by Pietro Paulo Melli - four anonymous toccate**

Pietro Paulo Melli (Megli, Melii, 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]](#footnote-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]](#footnote-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]](#footnote-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]](#footnote-4) On the title pages he identifies his origins in 'Reggio' and confirms his position as 'Lavtinista, 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 *Intavolatvra Di Livto 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 - *Qvarto* (1616) dedicated to 'Ferdinando di Graz' [the future Emperor] - and *Qvinto* (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], Passemezzo-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]](#footnote-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]](#footnote-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]](#footnote-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 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]](#footnote-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]](#footnote-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 five 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]](#footnote-10)

**M1.** PL-Kj 40032 (Barbarino), p. 266 *Entrade di liuto da Pietro Paulo* 3

**M2.** PL-Kj 40032, p. 266 [ditto] *del m*[edesim]*o* - Pietro Paulo 4

**M3.** PL-Kj 40032, p. 267 [dittoo] *del mo* - Pietro Paulo 4-5

**M4.** PL-Kj 40032, p. 269 *Recercata 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 *Capricio* 10-11

copied to bar 11 - continued here from the print. Melli IV 1616, pp. 1-2 *Capricio detta il gran* [*Maestà dell'Inperatore*] *Matias* [*Red-Vngaria,*

*& di Bohemia Arciduca d'Austria, Duca di Burgundia.*

*Marchese di Morauia, Conte del Torolo &e 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 Folchestain*] - fedef

**M10.** CZ-Pnm IV.G.18, ff. 200v-201r *Idem Cappriccio* 13

CZ-Pnm IV.G.18(*c.*1623-1627), ff. 199v-200r *Fuga* - fedef

D-Hs ND VI 3238 (*c.*1615),[[11]](#footnote-11) pp. 152-153untitled - 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 grando vn Tasto* - lute II

cf. A-KR L 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]](#footnote-12) D-Mbs 2° pr 93, ff. 62r, 62v, 60r untitled; GB-Eu Col.2073, ff. 260v-261v *Fantasia*;[[13]](#footnote-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 *Alemande* - fedef

Melli III 1616, p. 18 *Alemana detta il bel Capricio* [*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* [*Giouana Caterina d'Hoiß libera Baronessa di Persimpoi eDama di Sua Maestà Cesarea*]] - fedef

**M14.** Besard 1617, sig. L2r *36 Gagliarda del Pietro Paolo Meli*

*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

Meli 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*

[*Arciuescouo di Salsburg*] - bars 1-5 the same as M15

**M19.** CZ-Pnm IV.G.18, ff. 8v-9r *Courante P P Meli* 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*

*Ottaua 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* [*Vicenzo Prezzati*]

**M22.** CZ-Pnm IV.G.18, ff. 198v-199r *Courante P. P. Meli* 25

- transcribed from fedef

GB-Lam pauer, f. 177v *Corrente detta Lapin* - fedef

Melli III 1616, p. 3 *Corrente detta la* [*Raphael*] *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 *Couranta franzese* 26-27

CZ-Pnm IV.G.18, ff. 28v *Courante F.R.H.[[14]](#footnote-14)*

GB-Eu Col.2073, ff. 39v-40r *Courante F.R.H.*

US-SFsc M2.1 M3, p. 23 *Corrente in semitone*

US-SFsc M2.1 M3, p. 77 *Corrente*

cf. Melli II 1616, p. 62 *Corrente detta la fauorita* [*Sigismondo*] - *Gonzaga Lauto Corista* - lute I; cf. Melli II 1616, p 63 *Corrente detta la fauorita Gonzaga Lauto piu grando 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 Trazutzen Contessa Folchestain e Cameriera di sua Maestà Cesarea*] - fedef

**Mapp 1.** Melli II 1614, p. 36 *Gagliarda alla santinesca*

*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*

1. Preface to facsmile 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_%28Dizionario-Biografico%29/) Thank you to Francesca Torelli for help with the biography and copies of the relevant articles. [↑](#footnote-ref-1)
2. Pietro Paulo dedicates the first piece in his *Libro Terzo* to 'Domenicho Maria Melli da Reggio Parente carissimo (dearest relative). [↑](#footnote-ref-2)
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 smay have been hired as for the new court music establishment. [↑](#footnote-ref-3)
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.digitale- sammlungen.de/0007/bsb00075195/images/index.html?fip=193.174.98.30&id =00075195&seite=1, IV: https://daten.digitale- sammlungen.de/0007/bsb00075196/images/index.html?fip=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. [↑](#footnote-ref-4)
5. 10/48 in book II, 7/23 in book III, 3/19 in book IV & 1/41 in book V. [↑](#footnote-ref-5)
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* and *Wolff: Engel: Com: ab Auersp: et Gottschee Sup: in Car: Capitan: 1649*). [↑](#footnote-ref-6)
7. CZ-Pnm IV.G.18, f. 197r *Courante*; f. 197v *Volte*; f. 198r *Courante* - in the *Lutezine*. [↑](#footnote-ref-7)
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'. [↑](#footnote-ref-8)
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 Liuto del Principe* (Ricercar RIC 434, 2022) - five items but none of those here. [↑](#footnote-ref-9)
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 teack 17: 'Arise, ye subterranean Winds' by Pietro Reggio. [↑](#footnote-ref-10)
11. Schele (D-Hs ND VI 3238) was copied *c.*1615 and Scribe F's contribution was six unascribed 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. [↑](#footnote-ref-11)
12. I am grateful to Matthias Schneider for a copy. [↑](#footnote-ref-12)
13. For Neil Morrison's arrangements of concordances for M11 & M24 from this source see *Lutezine* 138 supplement (July 2021) nos. 15 & 20. [↑](#footnote-ref-13)
14. Edited for tablature supplement to *Lute News* 48 (December 1998). [↑](#footnote-ref-14)