DI

PIETRO PAOLO MELII DA REGGIO

LAVTINISTA, E MVSICO DI

CAMERA DI SVA M. CESAREA

INTAVOLATVRA DI LIVTO ATTIORBATO

LIBRO SECONDO

Nel quale si contiene Corrente Volte Gagliarde, Preludi & vna Tastata. Vn Capricio, vna Corrente, & vna volta Cromatiche. Vn' Aria di Firenze passeggiata dall'Autore, vn Preludo, & vna Corrente per la Tiorba, & nel fine del Libro tre Canzoni, & vna Corrente Concertate à due Liuti.

Dopò l'Opera Aggiuntoui vna Volta, & vna Gagliarda.

Nouamente composto, & dato in luce.

CON PRIVILEGIO.

In Venetia, Appresso Giacomo Vincenti. 1616.

Alla Sacra Cesarea, & Real Maestà dell'Imperator

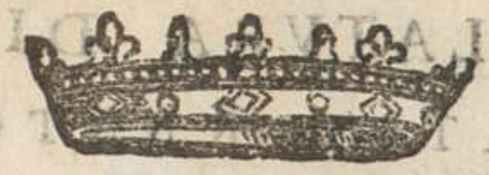
MATIA. RE D'VNGHERIA.

ET DI BOEMIA, ARCIDVCA D'AVSTRIA

DVCA DI BORGONDIA, MARCHESE DI MORAVIA,

CONTE DEL TIROLO &c.

Nostro Supremo Signore.



E brama d'honore può meritar lode, con raggione io debbo sperare di non essere se non lodato, consacrando come fo humilmente queste miè compositioni alla S. M. V. accioche co'l suo glorioſiſſimo nome solo inuincibile del Mondo. Io valia ad'abbagliare le menti de maligni. Degnisì Vostra Maestà di riceuere benignamente questa picciola offerta, per segno d'infinita riuerenza, con la cuì scorta hauendo io aggiunto all' Opera quei Concerti ch'ella più d'una volta in Camera m'hà fatto degno d'udire, non solo non diffido d'ottenere il mio fine per la parte della gloria, ch'è scopo prencipale della mia humiliſſima seruitù mà ancora del compiacimento della M V. alla quale supplicheuolmente inchinandomi auguro dall'Omnipotente Iddio feliciſſimo Impero. Di Venetia il dì 24 Maggio 1614.

Di Vostra S. Maestà Cesarea.

Humiliſſimo, & fideliſſimo Seruitore

Pietro Paolo Melij.

SONETTO

Dell'Illustre, & Molto Reuerendo Signor Don Himpolito Ciarlini da Carpi de' Serui.

IN LODE DELL'AVTTORE.

MEntre dolce armonia dal cauo legno
Caui MELLI, gentil con dotta mano
Se ferue il mar, si ferma e questo e piano
Lascia di trauagliar l'istabil legno

Ma se placido all'hor dal cuppo Regno
Sorge Nettun per anfitrite in sano
E sù l'onda con lei danza pian piano
Che gli è senza aggiacciar saldo sostegno

Corrono le Sirene a proua al lido
E gl'occhi aprendo per inuidia al pianto
Si tuffan per morir dapoi nell'onde

Lascia il candido Cigno il carro nido
E semplicetto à te ne volain tanto
E col suo canto al tuo bel suon risponde.

CANZON DEL DETTO

In lode del Secondo libro d'Intauolatura di Liuto del Signor Pietro Paolo Melij da Reggio.

CHi vuol del traccio Orfeo
O del Paſtor dell' Aracinto Atteo
Famoſa imitar l'arte
Prenda il Liuto e miri in queſte carte
Poi ſe l'adatti al ſeno, e tirri al quanto
Se biſogno gli fia tutte le corde
E ciò ſegua ſin tanto.
Che ſenta il ſuon concorde
E l'una; e all' altra ottimamente accorde.

La manca i taſti prema
L'altra tocchi la corda, onde ne gema
Sia il motto, hor preſto, hor lento
E ſe accordi l'acuto al graue accento,
Vn neruo hor ſol ſi ſenta hor s'odan molti
El uariato ſuonar di ſuelta mano
Acciò à colui ch' aſcolti
Paia più vago e ſtrano
Hor ſia lieto, hor ſia meſto, hor ſia mezano

E perche aſpro non ſia
Mà ſol pien di dolcezza, e leggiadria
Striſce la mano e trille
Faccia tremoli, e finte à mille à mille
Faccia bei contratempi è bei Fioretti
Improuiſi, e troncati e ancor ſouente,
Tirri lunghi gropetti,
E velloci, e correnti
Li finiſca pian pian li ſpiri in niente.

Hor tocchi piano, hor forte
Faccia mille tirrate , hor longhe, hor corte,
S'è'l ſuonator dolioſo
Suoni languidamente e s'è gioioſo
Sia nel ſuonar gagliardo, e ſia viuace
Paia ad ogn'hor ch'in quella parte, e'in queſta
Suaniſca il ſuon fugace
Tenga imobil la teſta
Paia imobil la man candida, e preſta.

Eran tali i concenti
D'Anfione, e d'Orfeo, tai ſon gli accenti
Del mio MELI *gentile*
Che ſe queſt'Opre co'l ſuo dotto ſtile,
E ſe quei due ſeguian feroce belue
D'aſcoltar queſto deſioſi, e pronti
Sono i fiummi; e le ſelue
Sono co'i riui i fonti
Sono i Mar, ſon le Piagge , e ſono i Monti.

Canzòn ſe alcun quì miri
E nulla, ò poco apprenda
Il Liuto per ſempre al muro appenda.

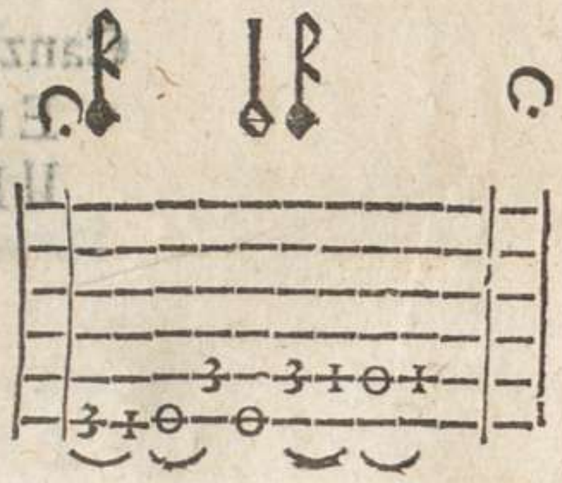
AVERTIMENTI
CHE FANNO BISOGNO
NELL'OPERA.

PRima ſi muoue l'ottaua, e la nona molte volte in varie ſonate per la differenza dì b. molle, & ♮ quadro come facilmente t'accorgerai.

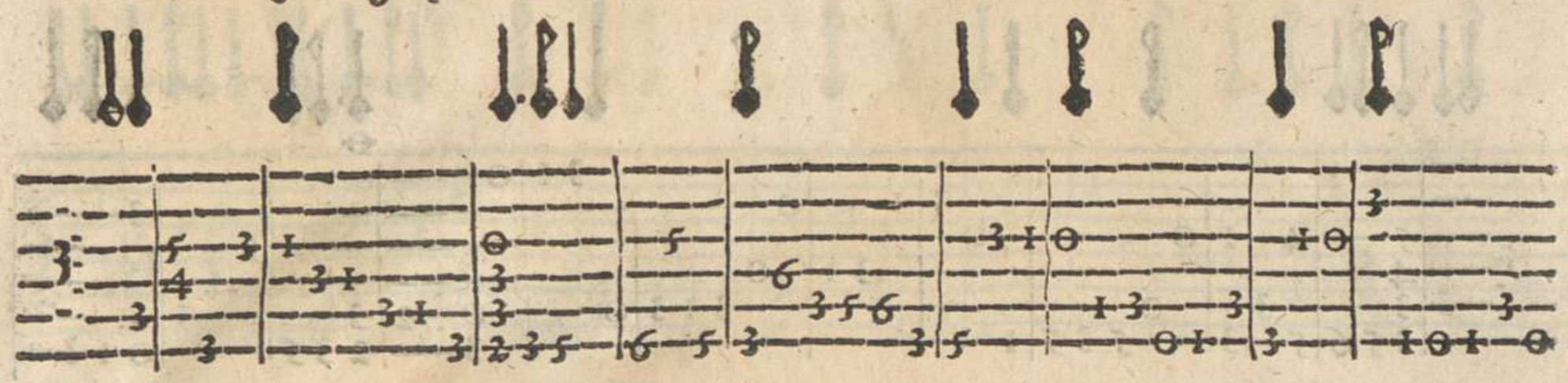
Seconda doue trouerai vn T. come queſto antecedente farai il tremolo nella notta doue ſarà ſotto.

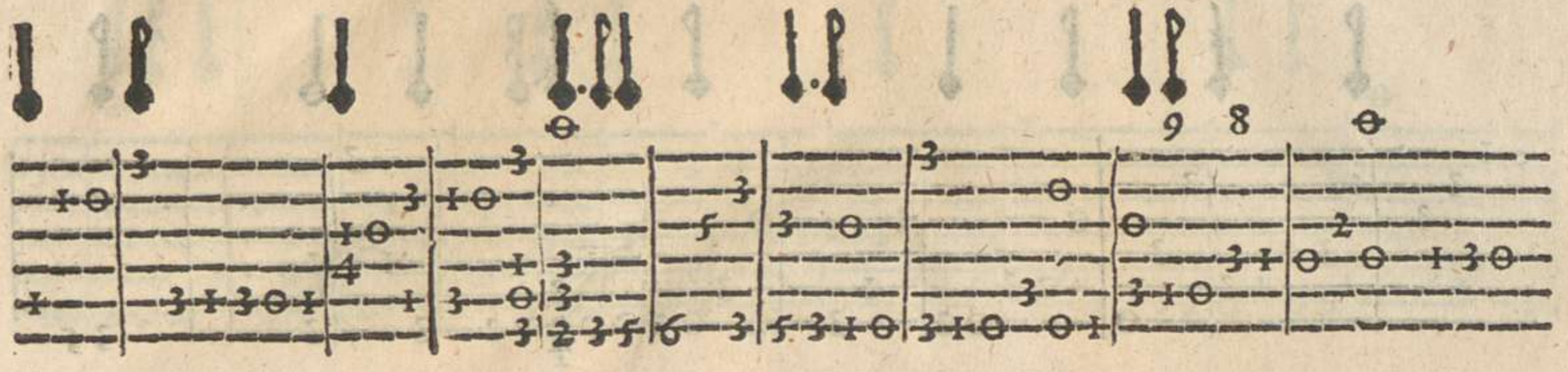
Terza doue trouerai vn dieſis come queſto ✻ ponterai co'l ditto nella notta doue ſarà ſotto facendo ſoſtentare la voce alla corda, à poco, à poco,

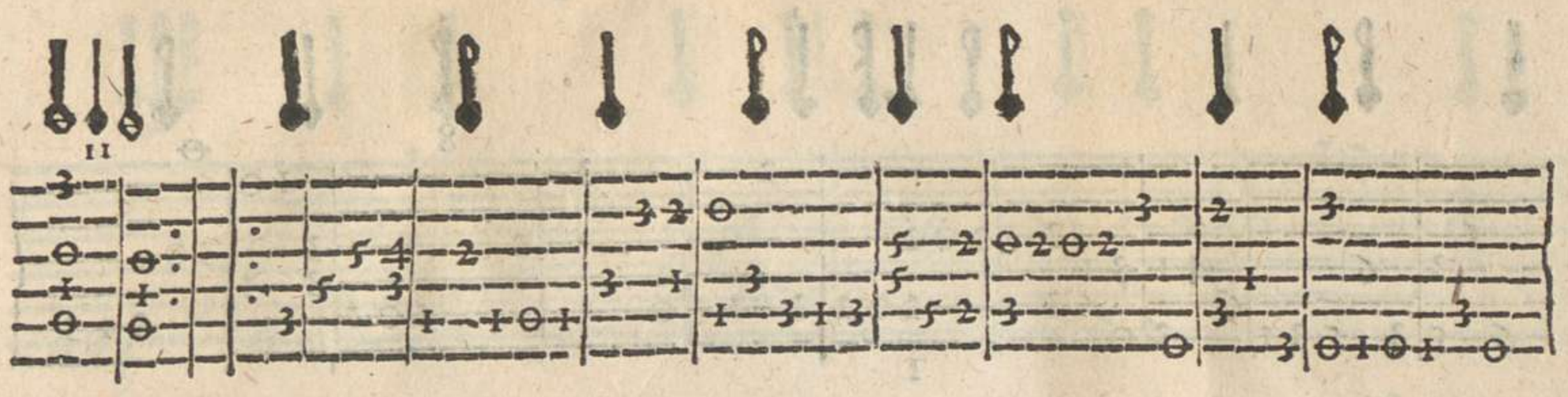
Quarta doue trouerai vna linea hò ver più linee come queſte che ſeguono ſtraſcinerai le corde battendo la prima notta doue principia la linea ſino al fine, & ancora nel mezzo batterai li zeri ritrouandoſene.

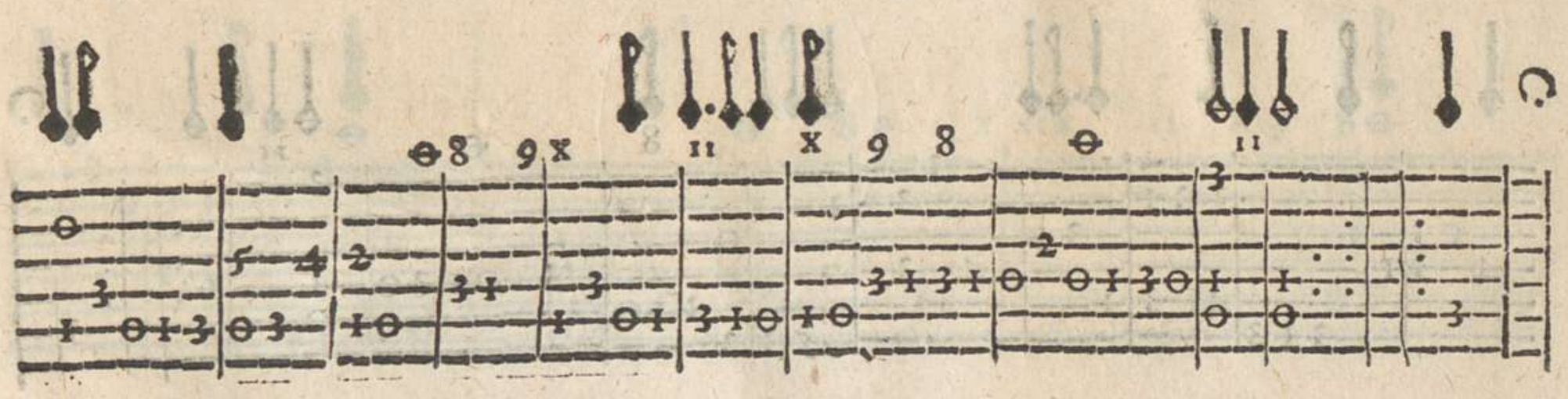


Quinta doue troverài due notte ligate inſieme come queſte $\frac{4}{5}$ batterai la prima ſcorrendo con l'iſteſſo dito sù la ſeconda quale è la perfetta.

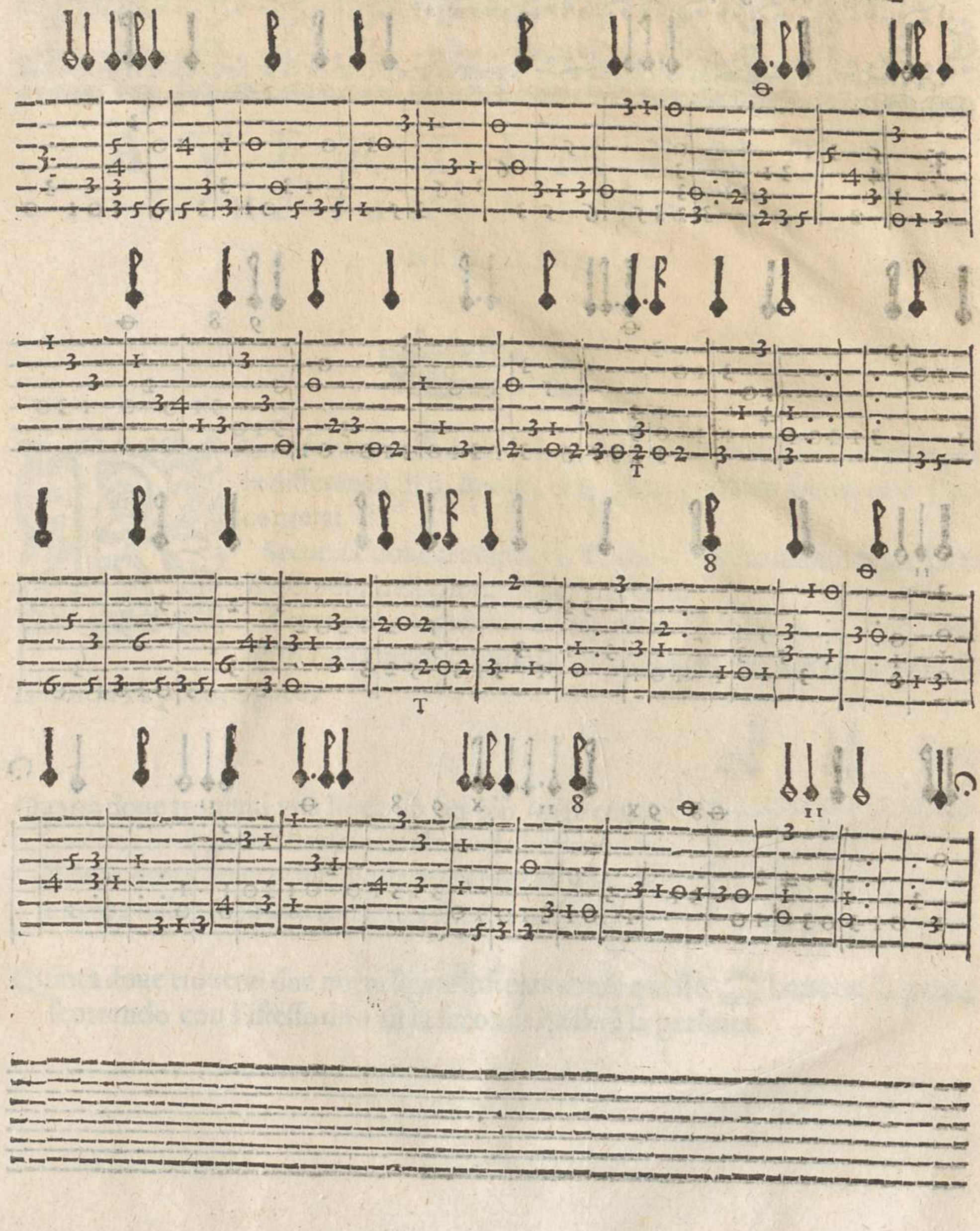




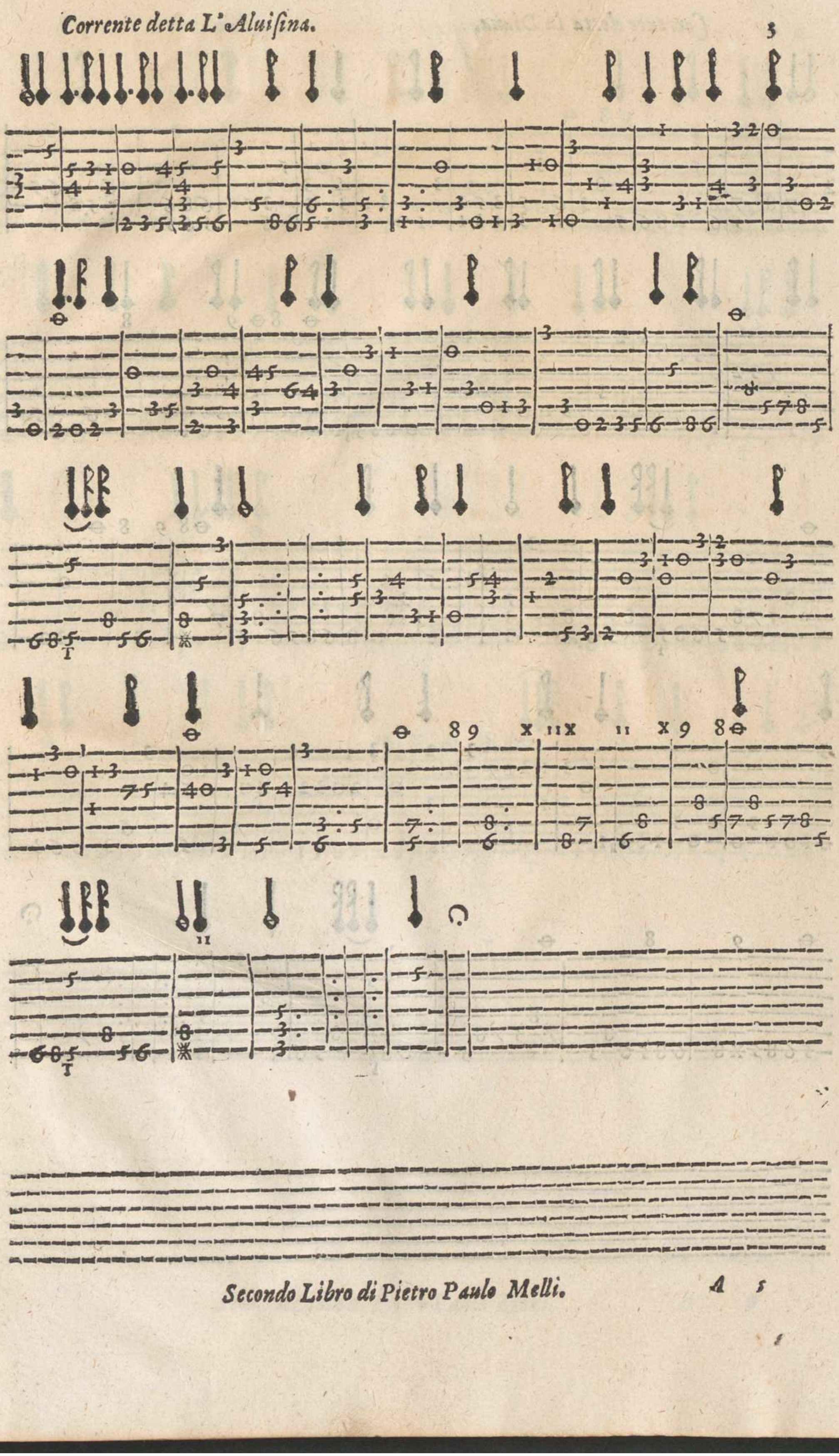




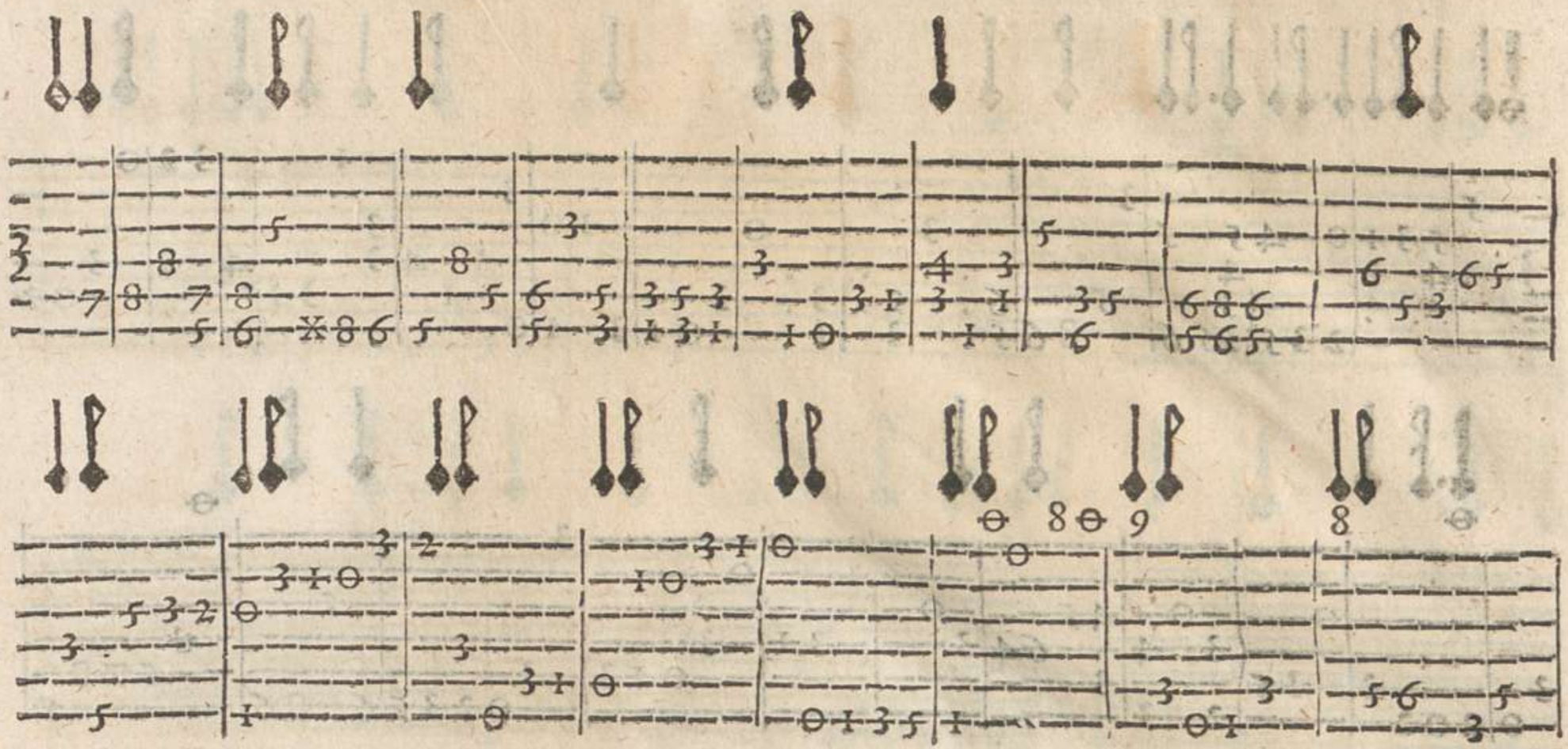
Corrente detta la Bartola.

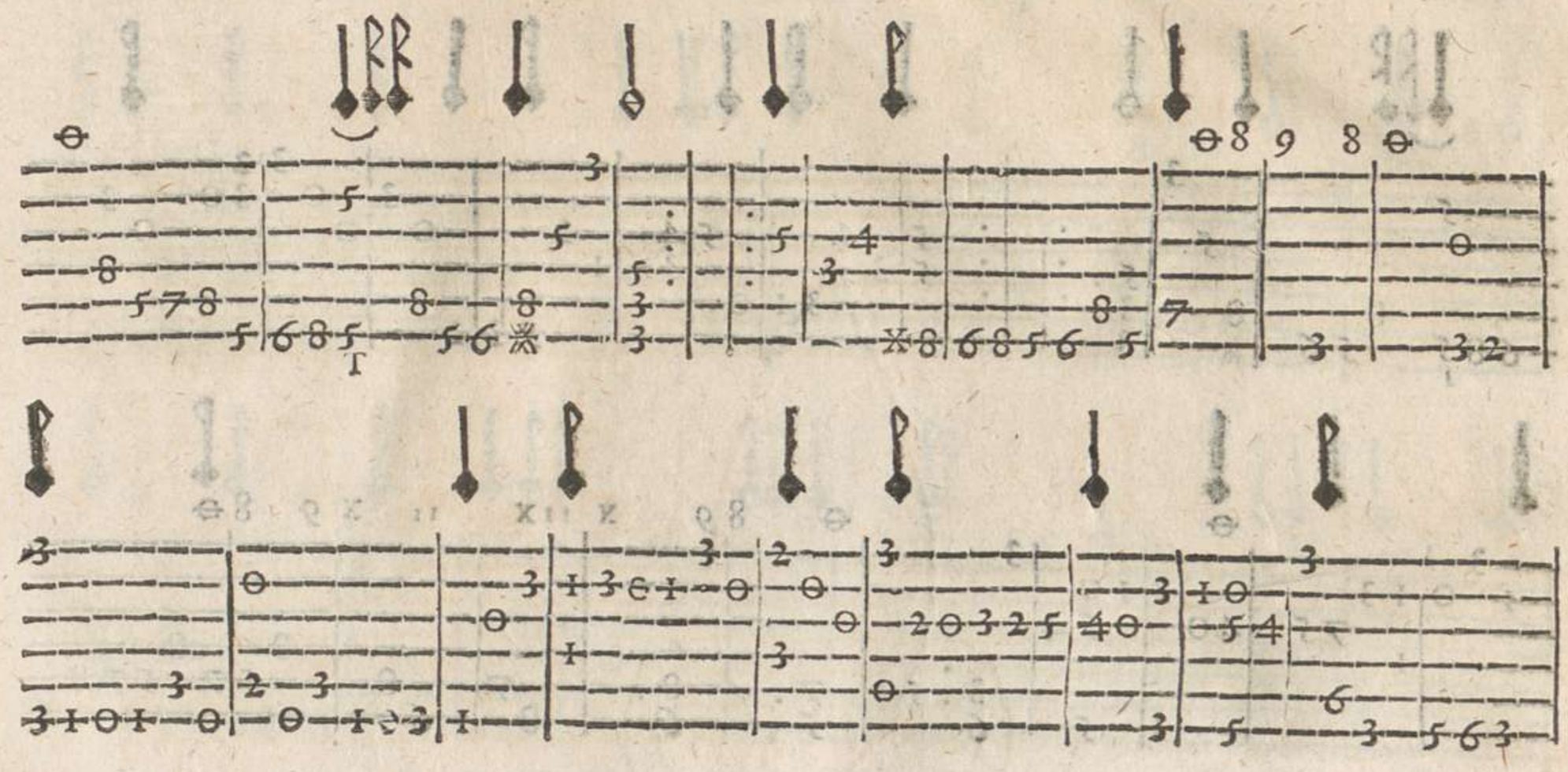


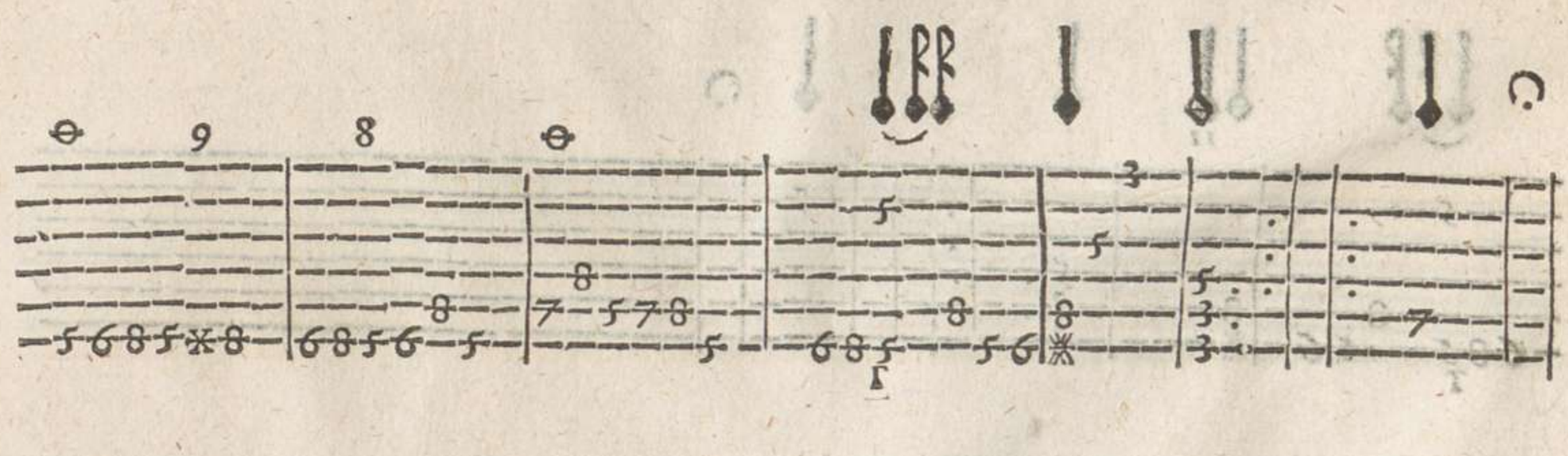
Corrente detta L'Aluisina.



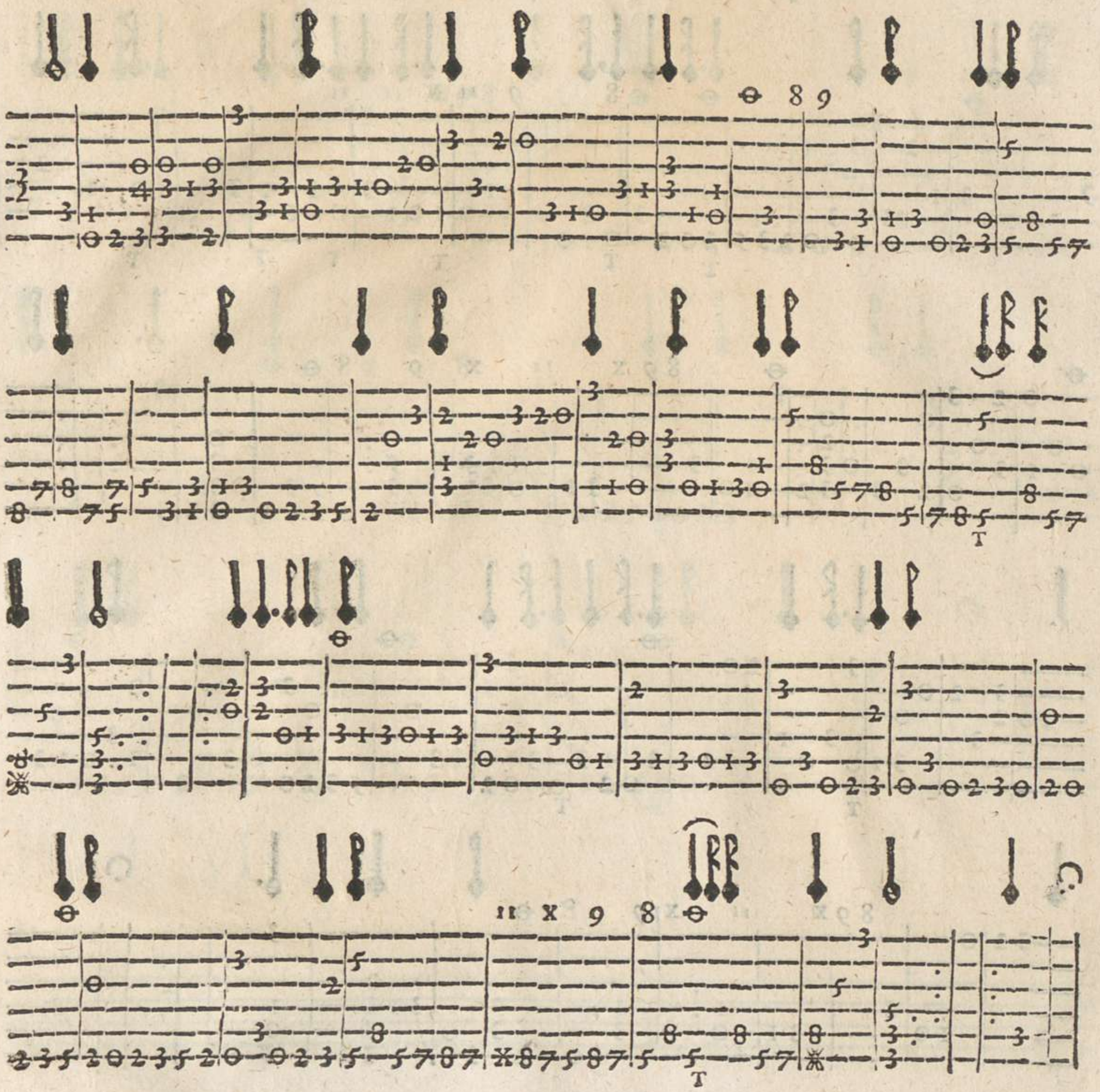
Corrente detta la Diana.

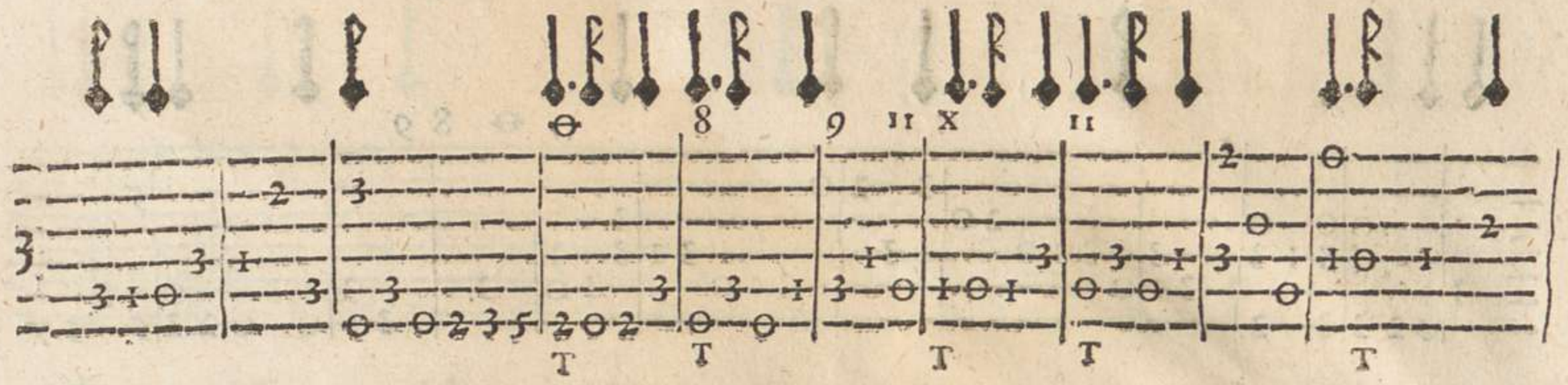


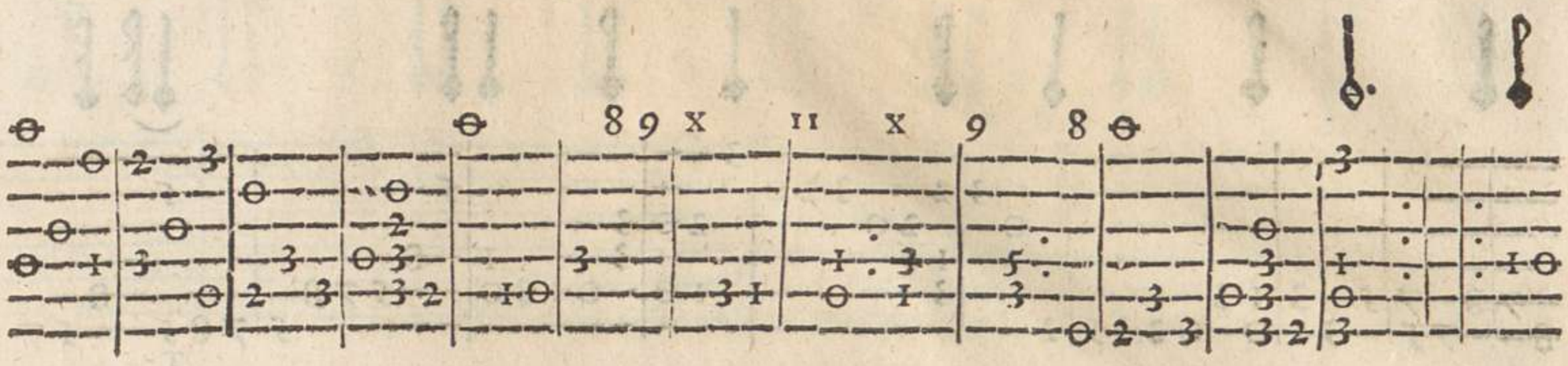


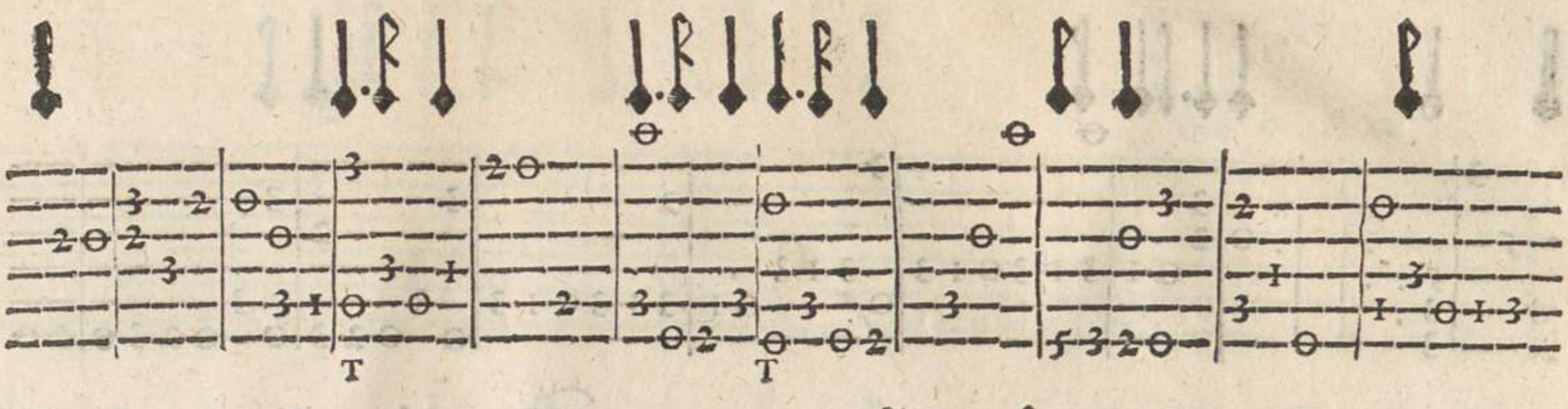


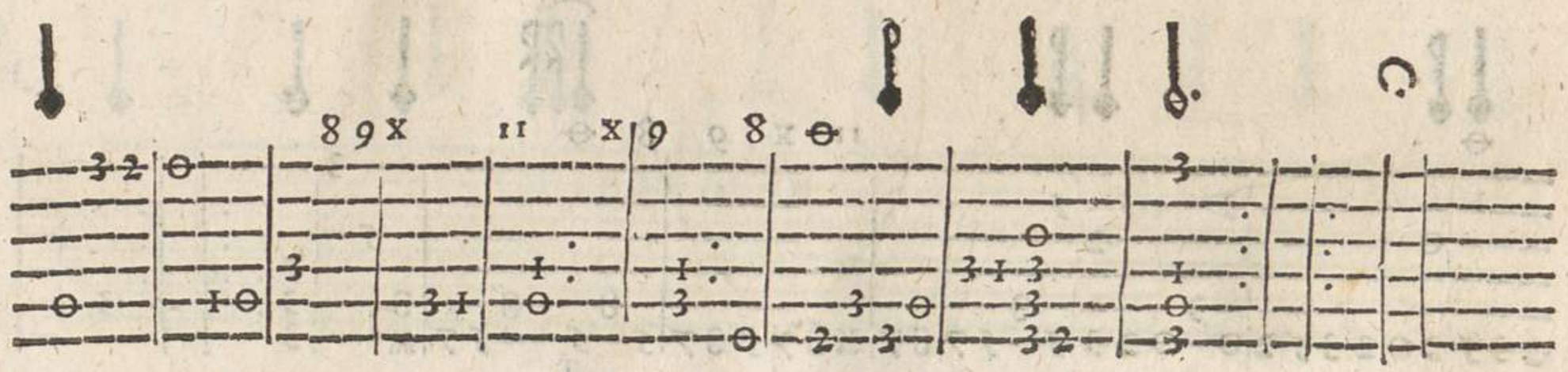
Volta detta la Darduina.

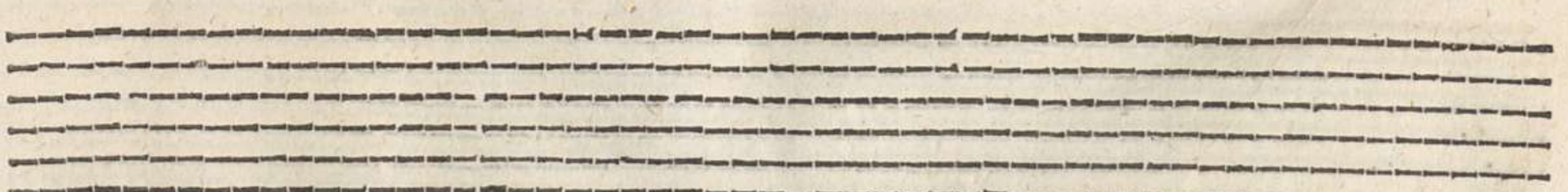




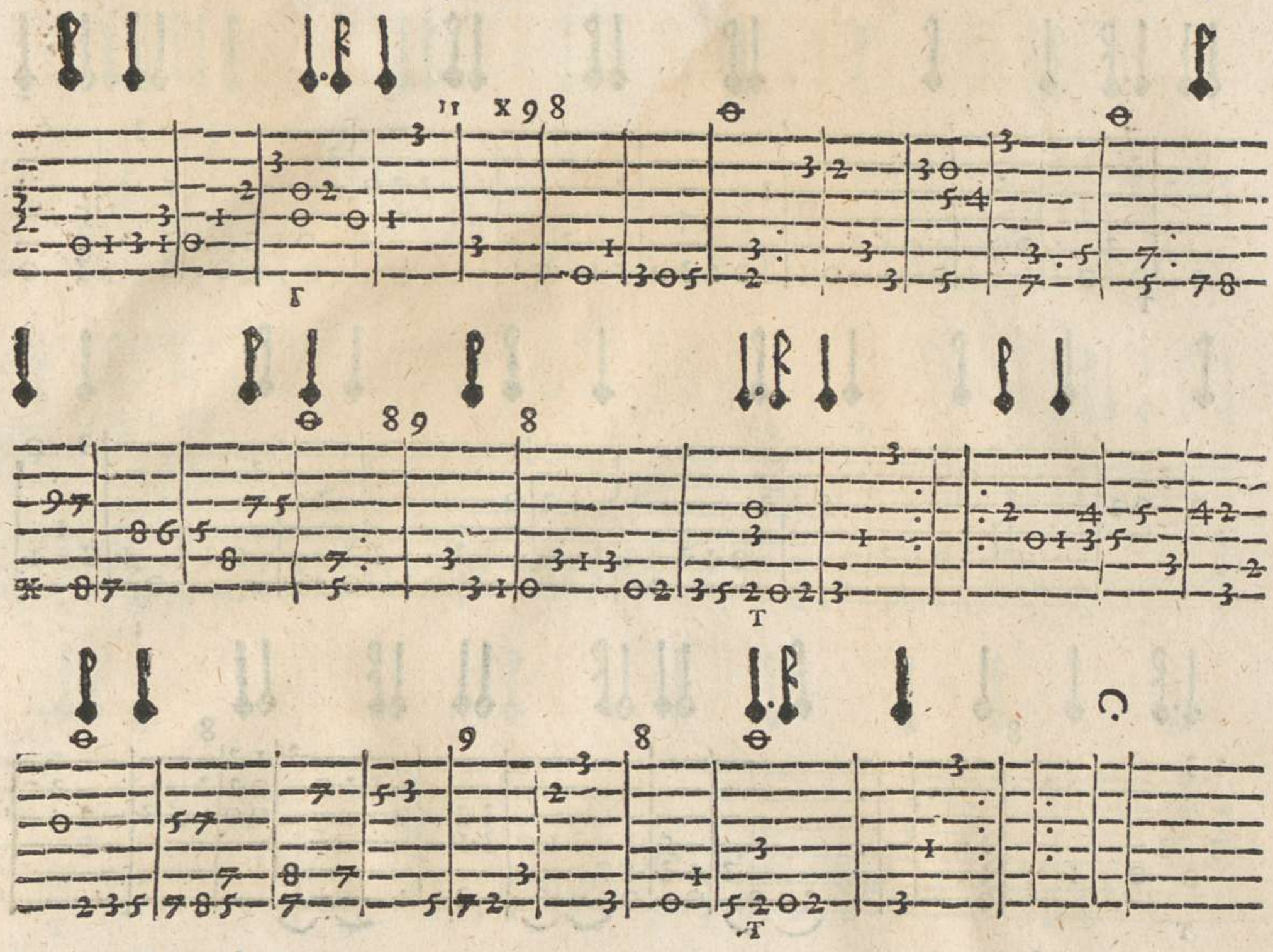


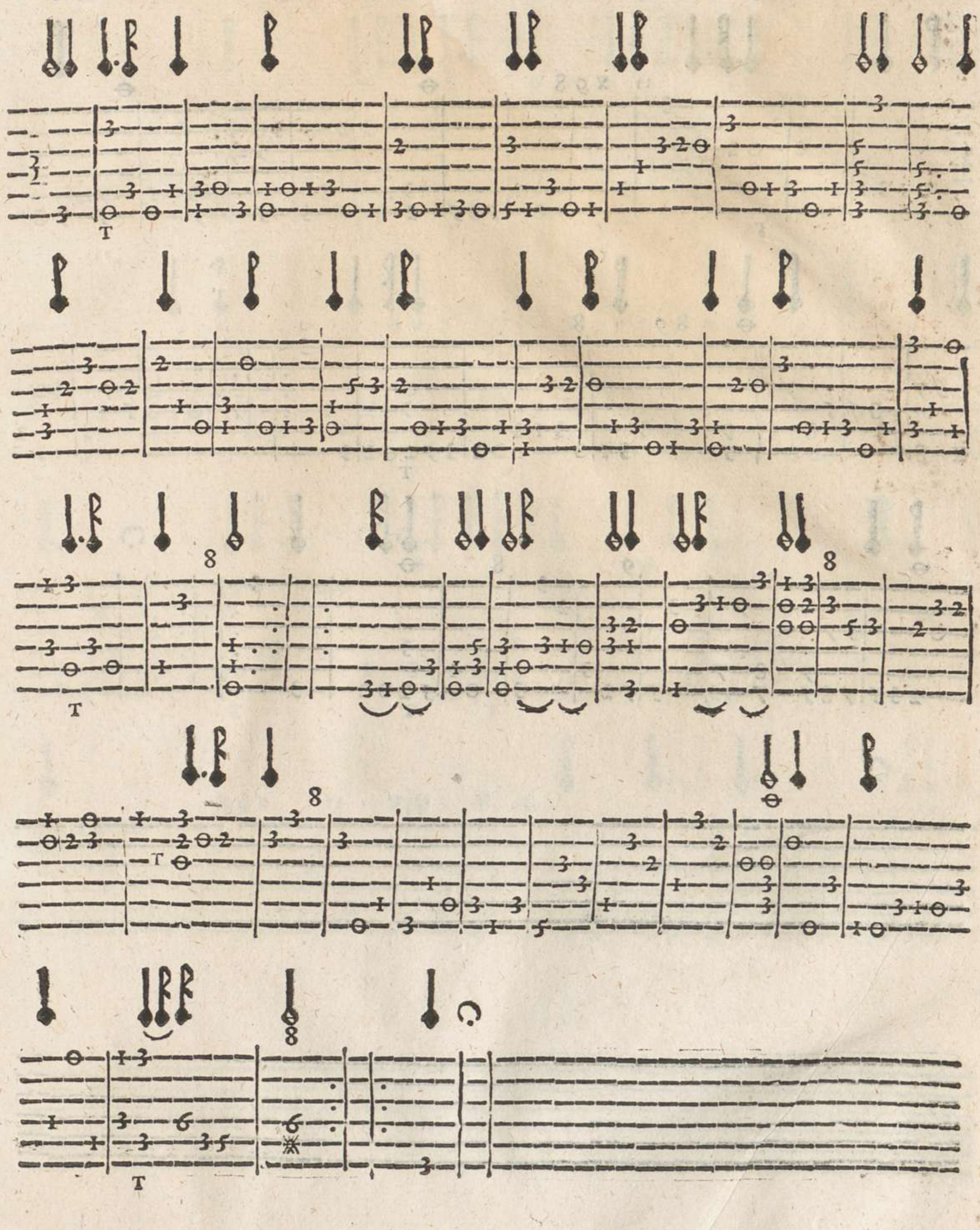




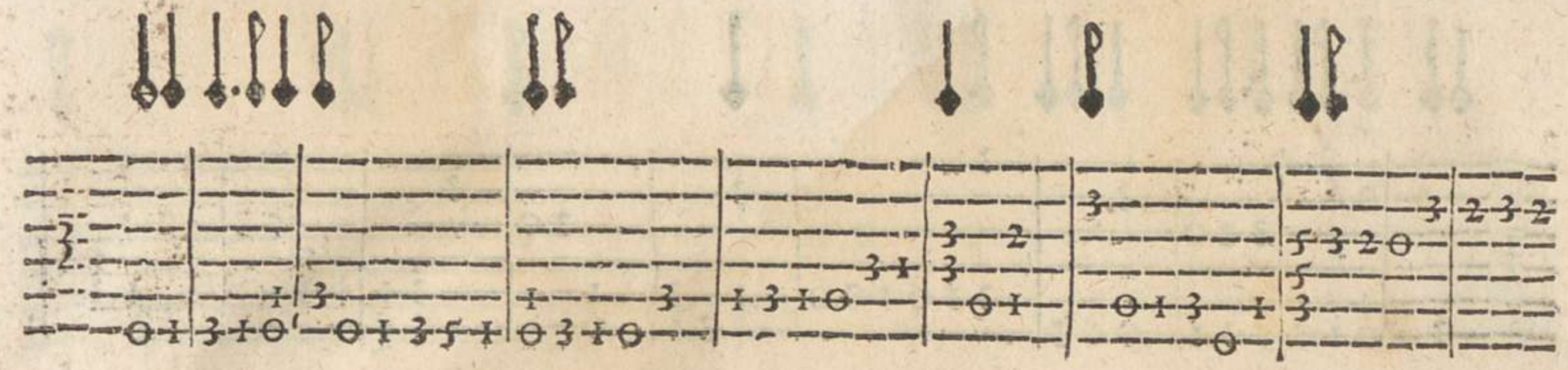


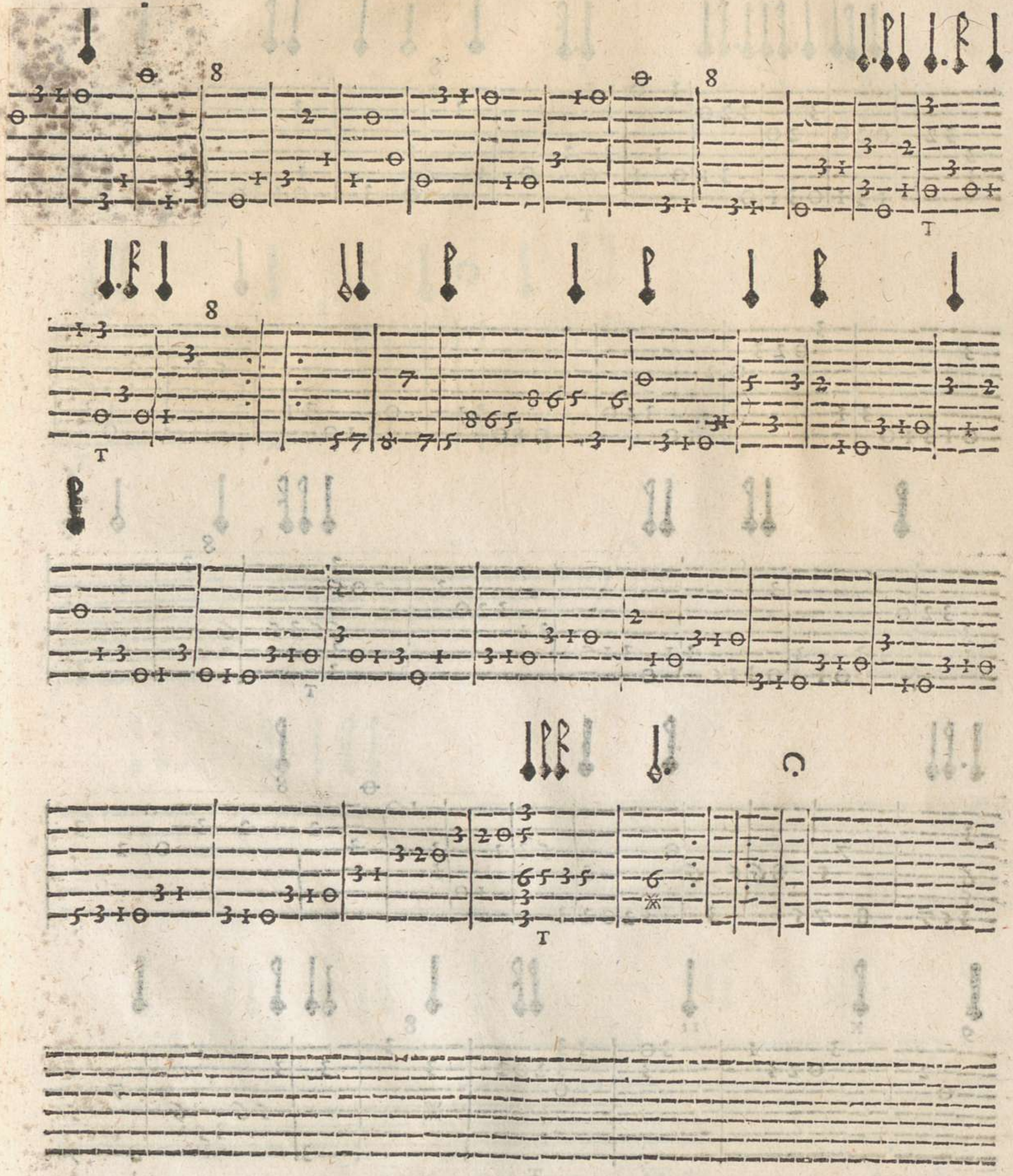
Volta alla Francese detta la piaceuole.



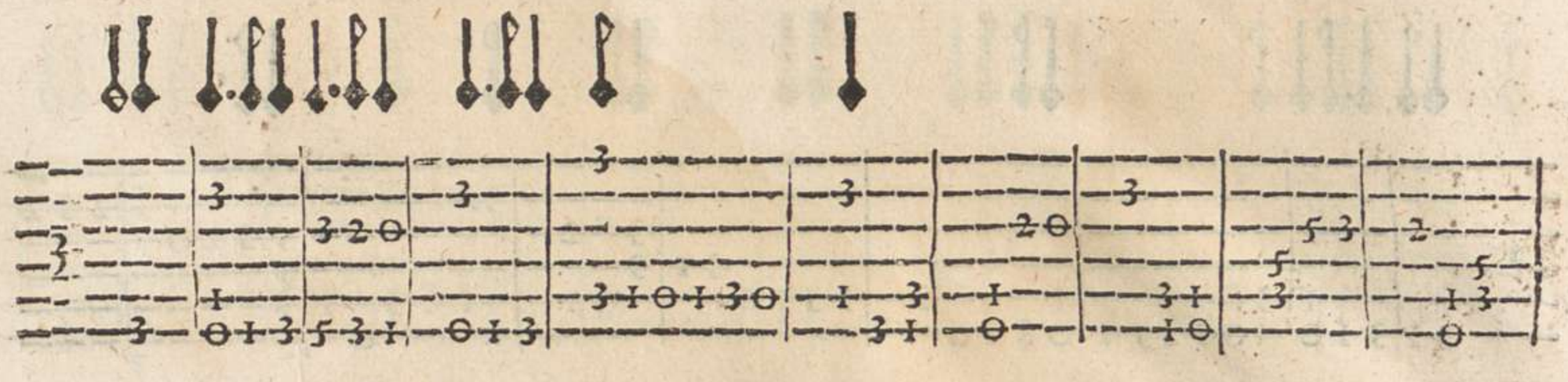


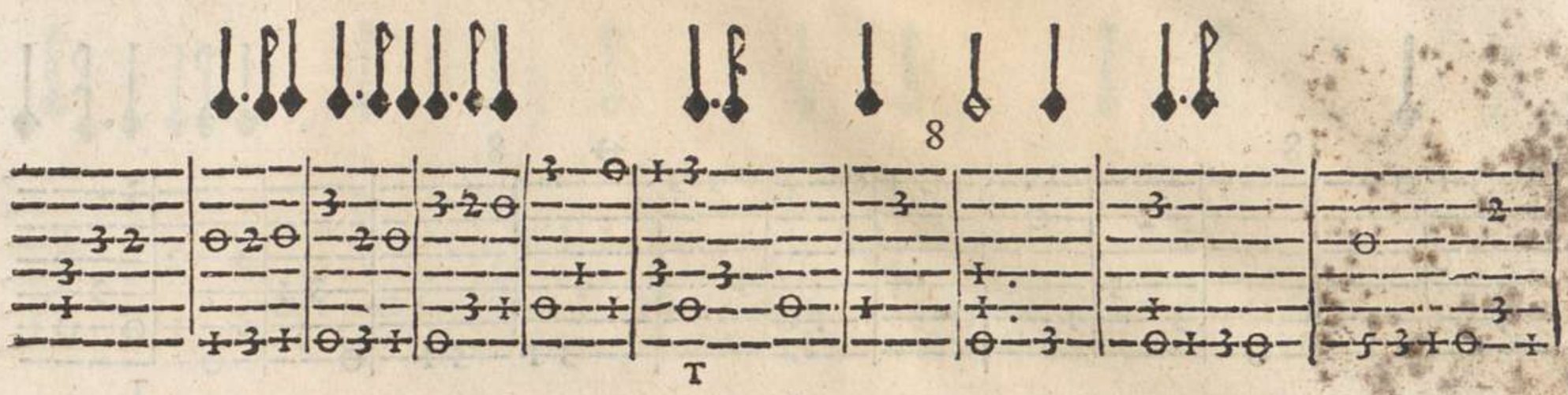
Corrente detta l' Amigona.

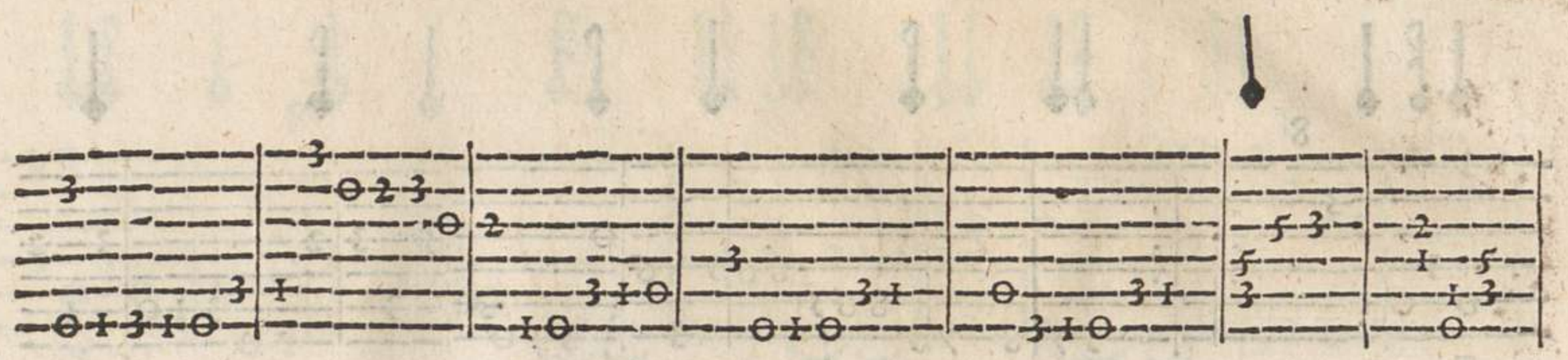


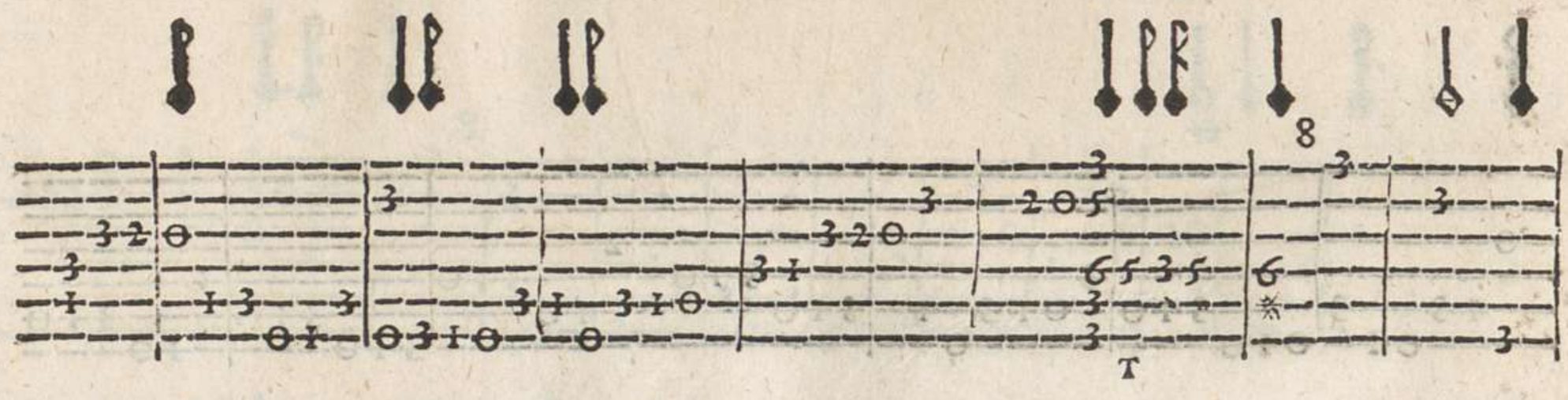


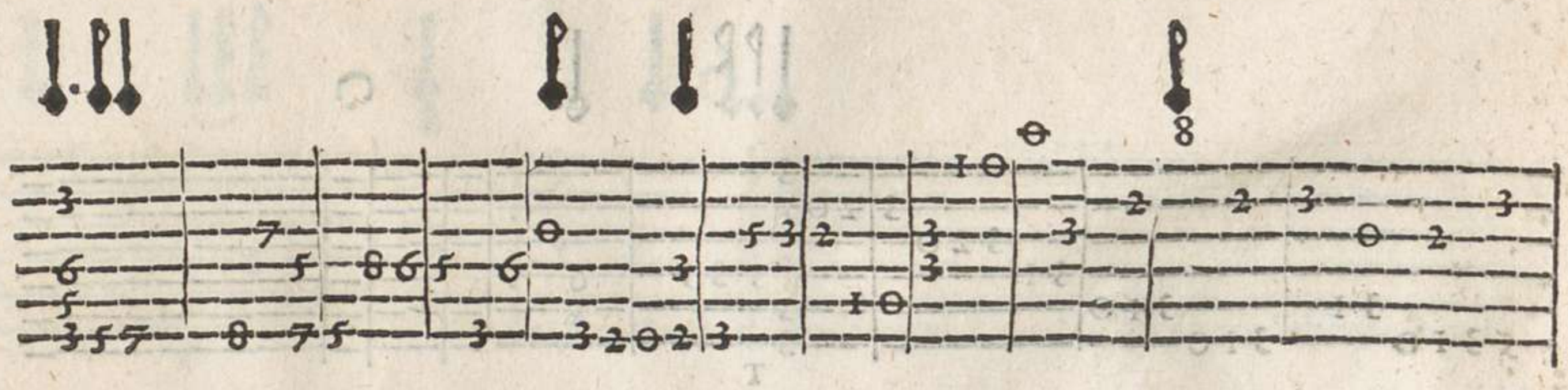
Corrente detta la Palatina.

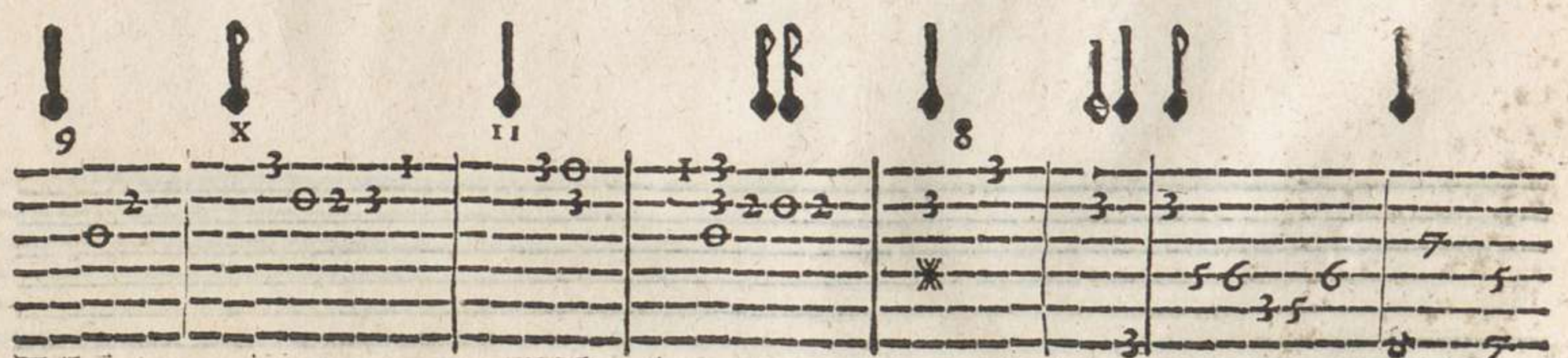


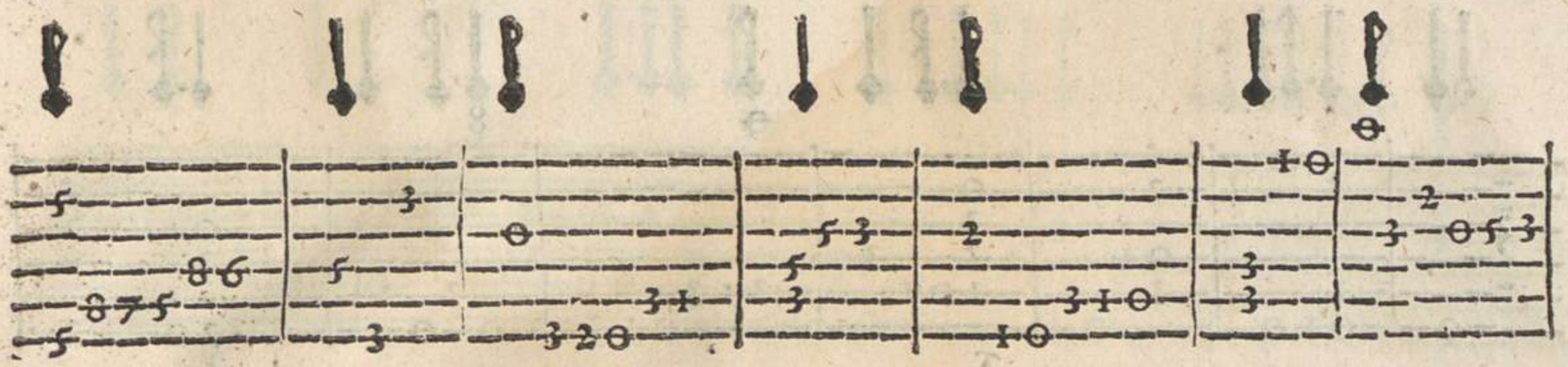


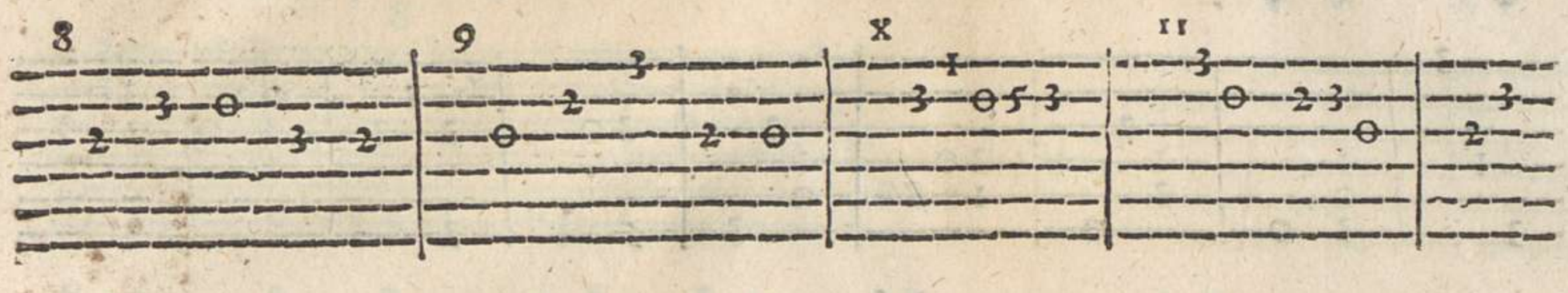


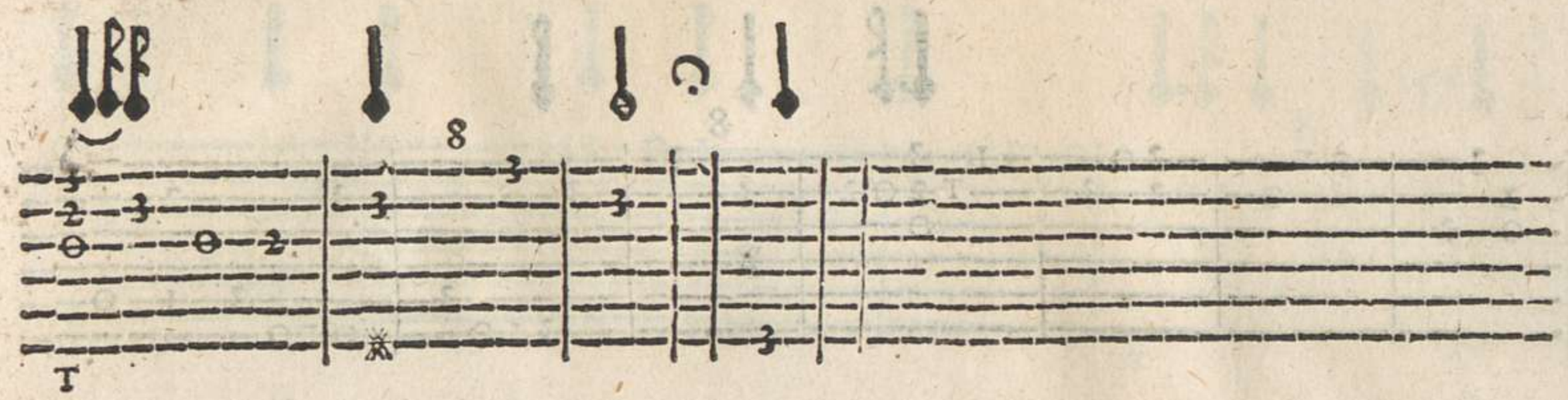


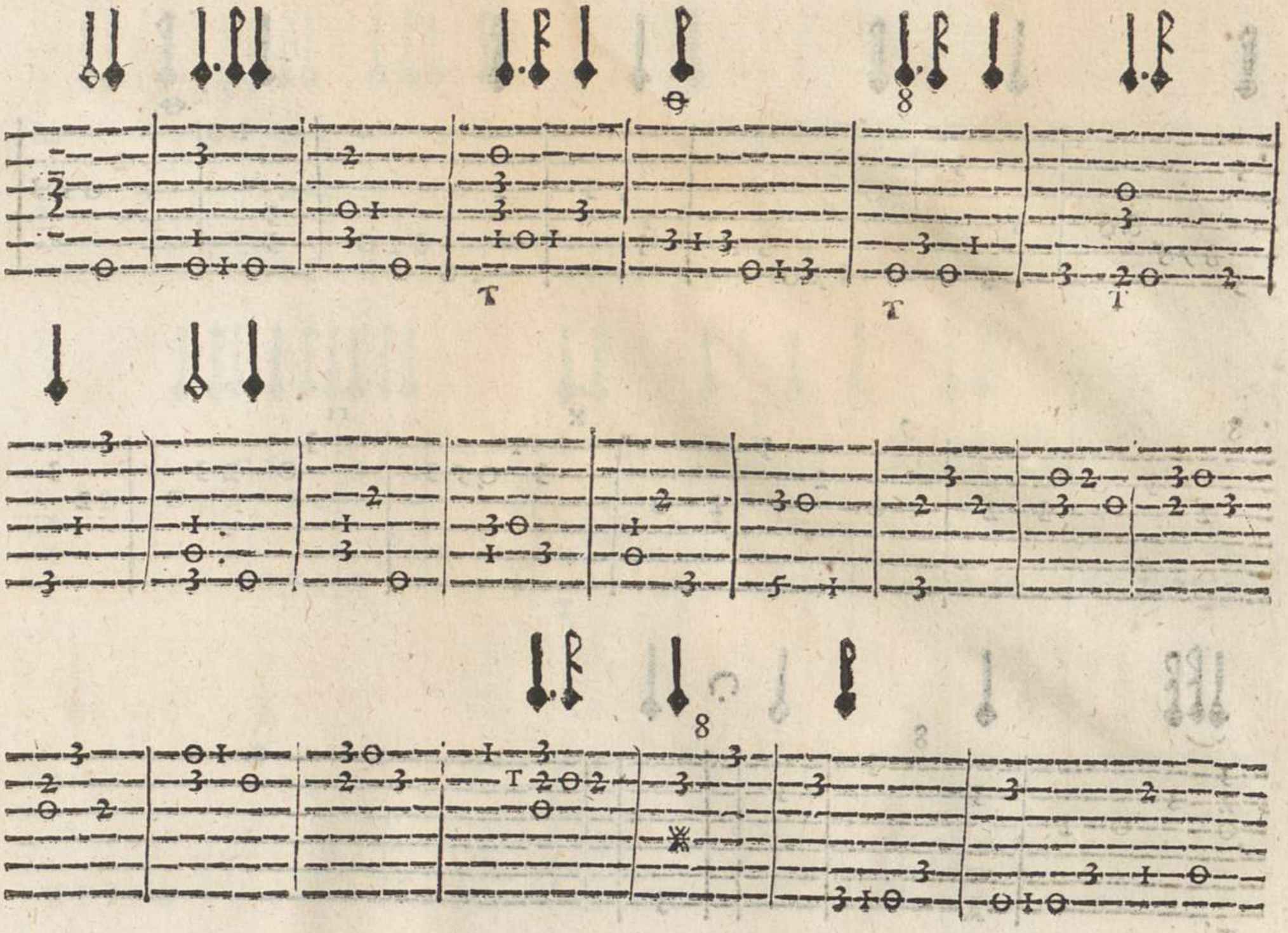


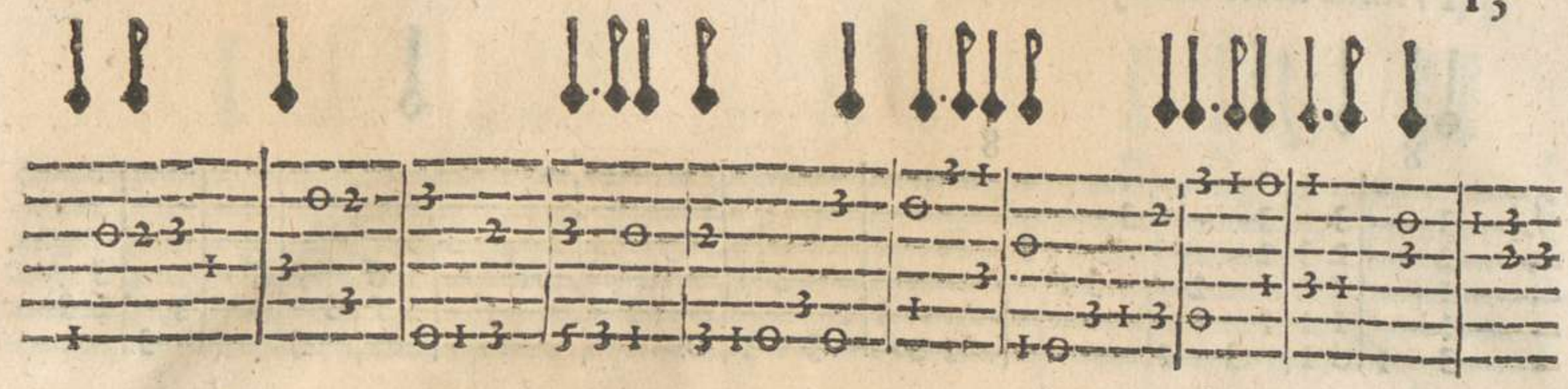


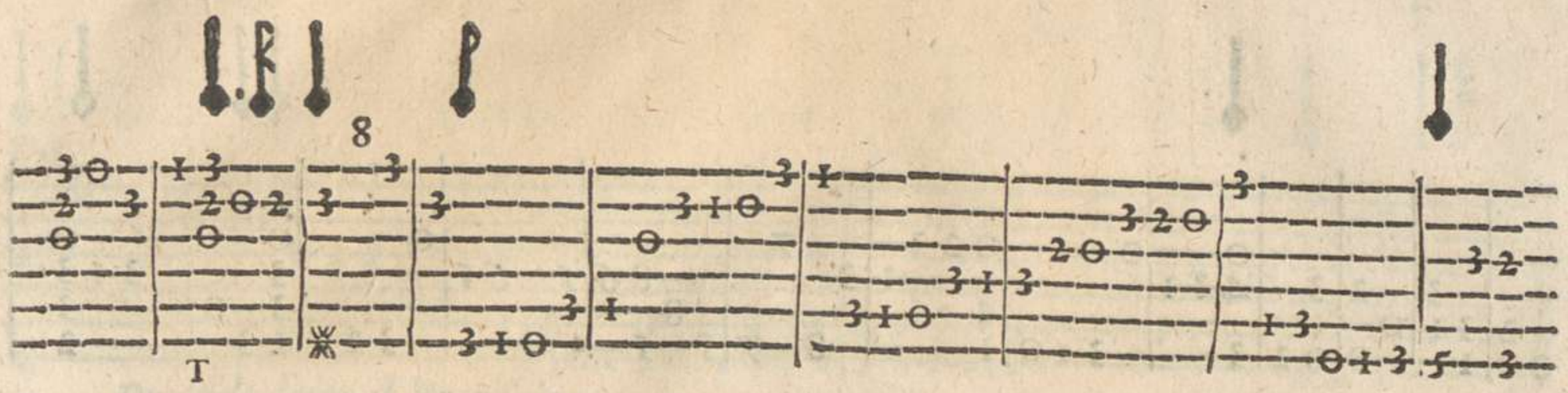


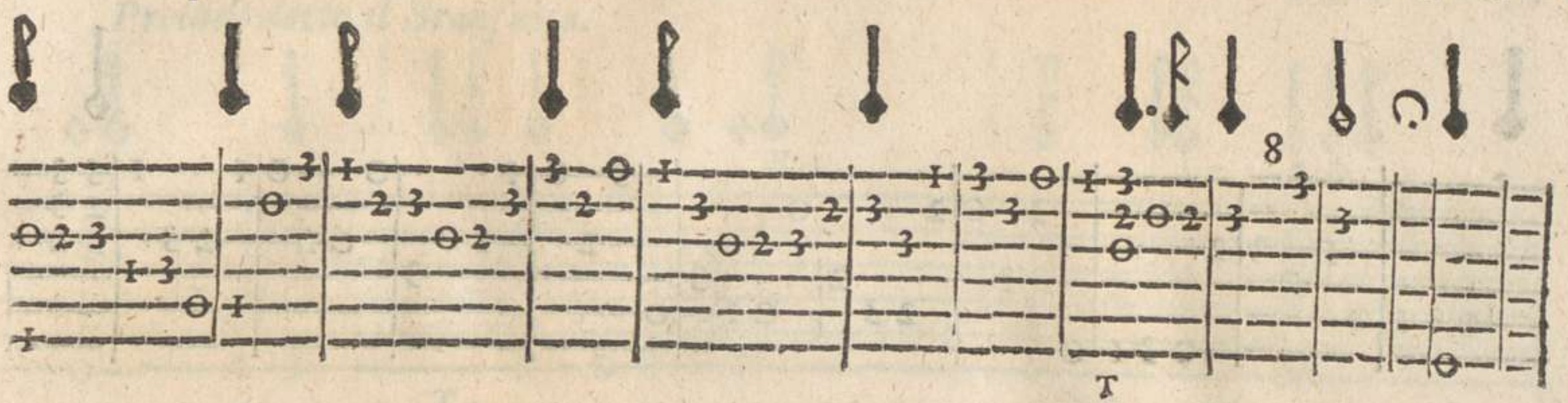


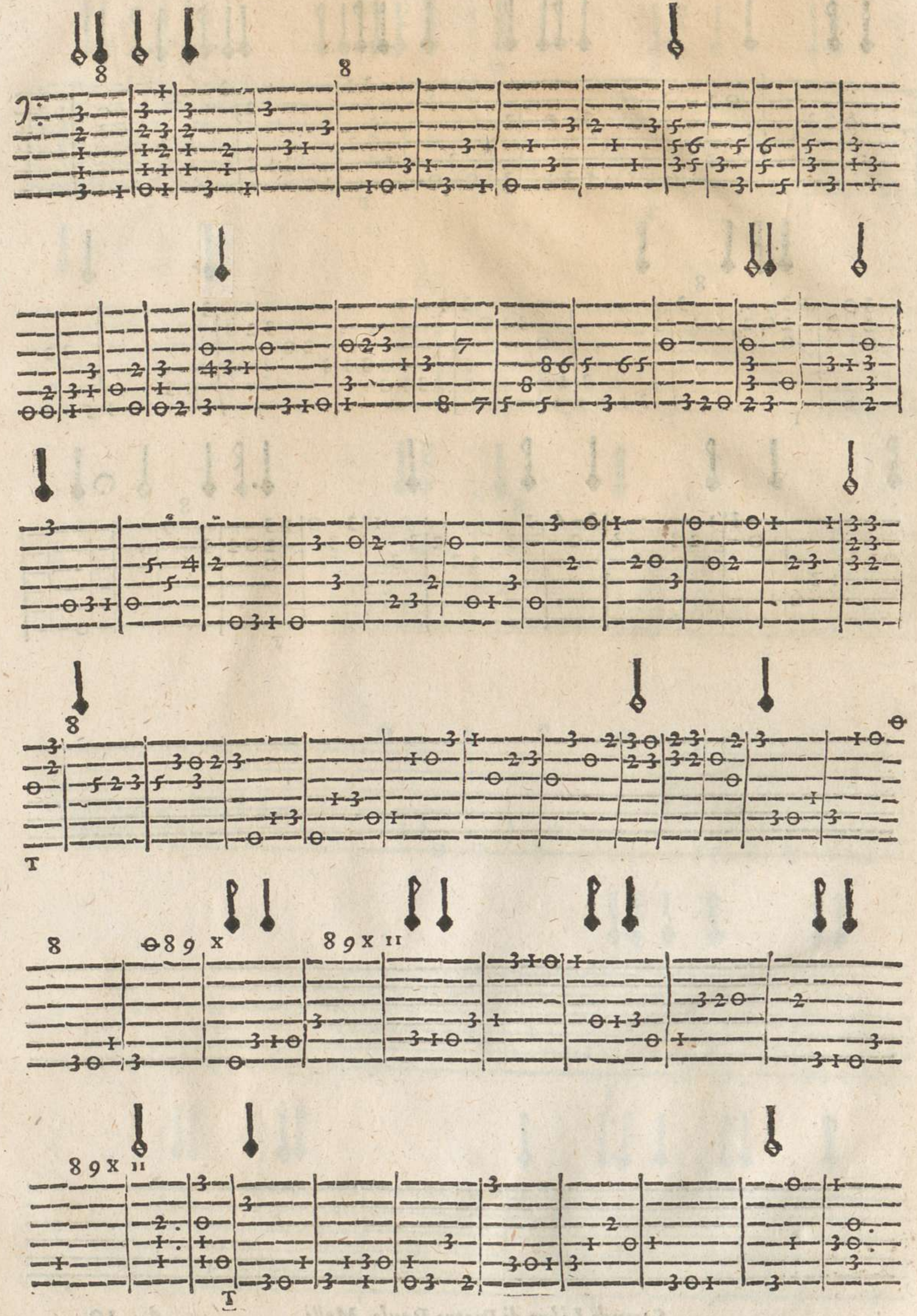


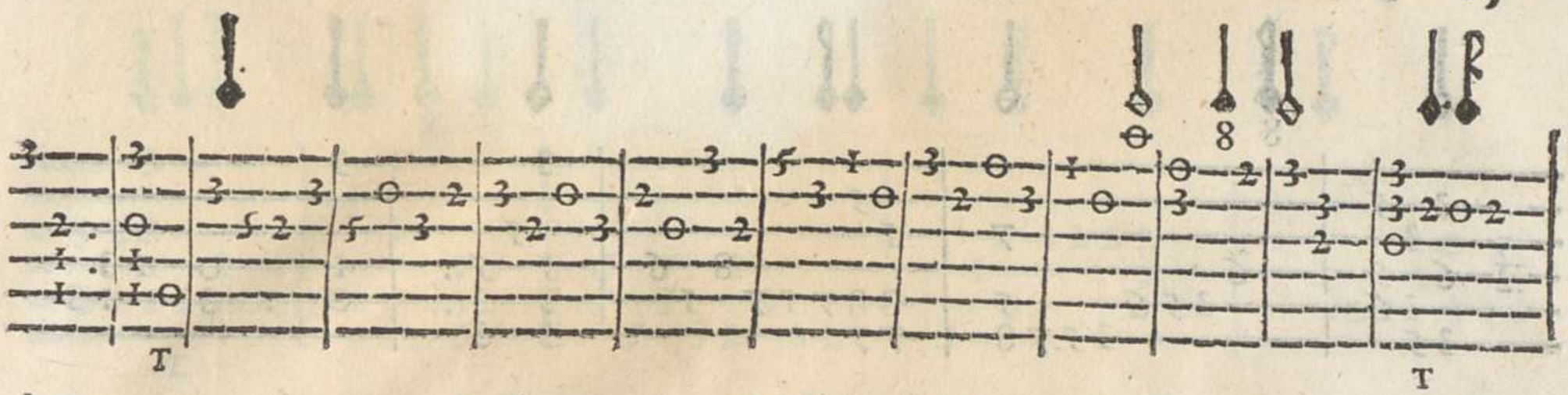


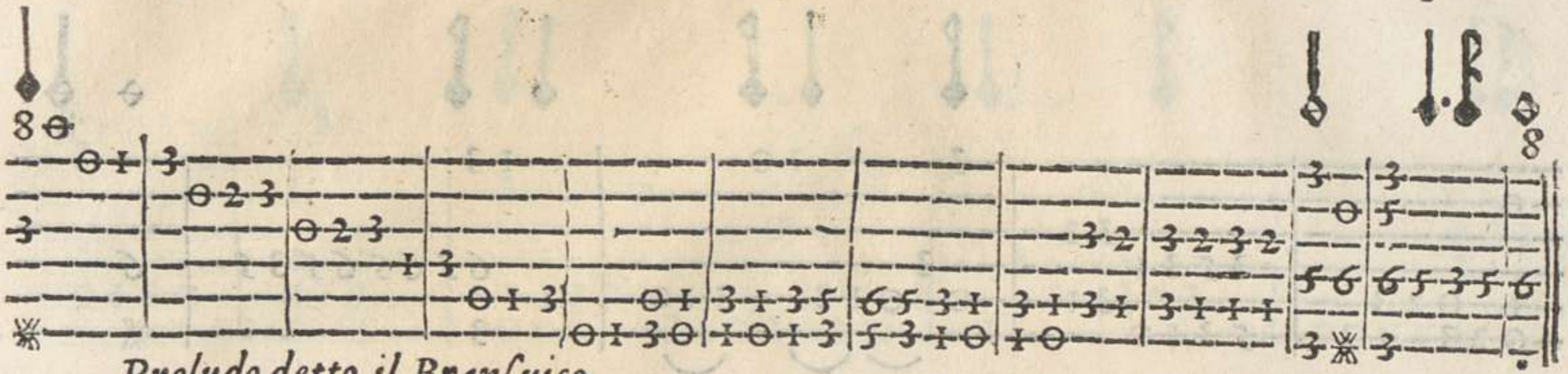




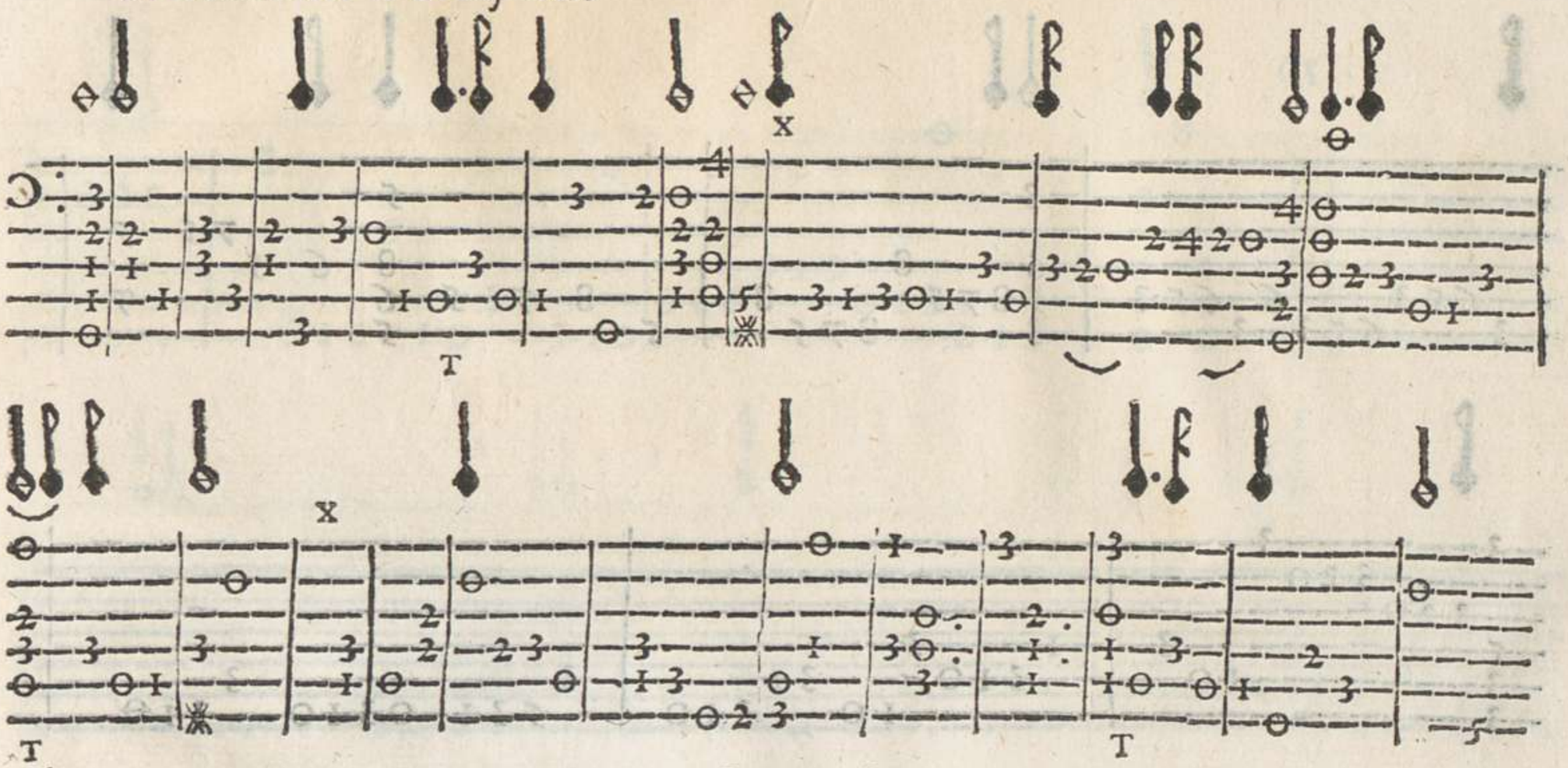


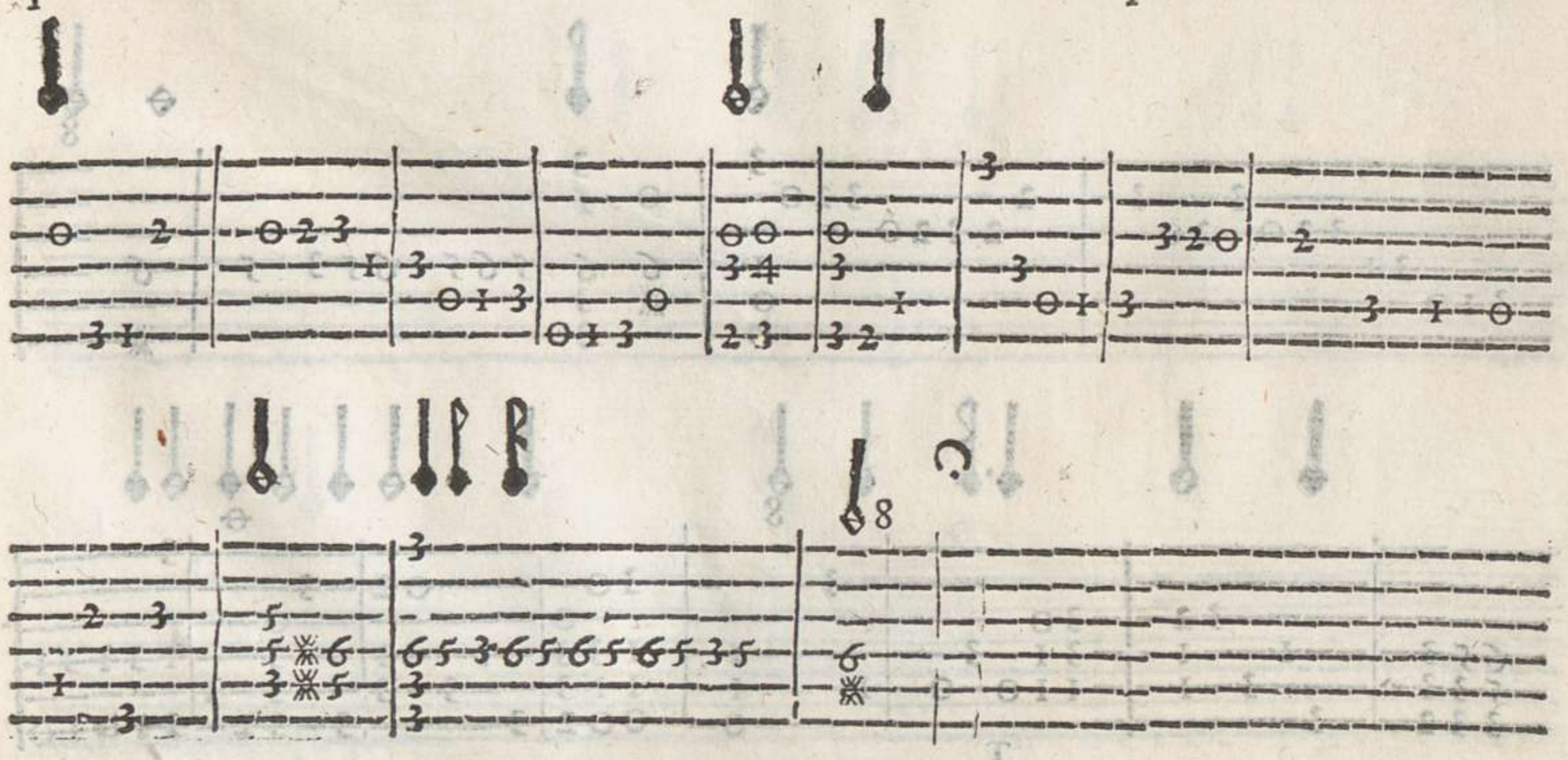


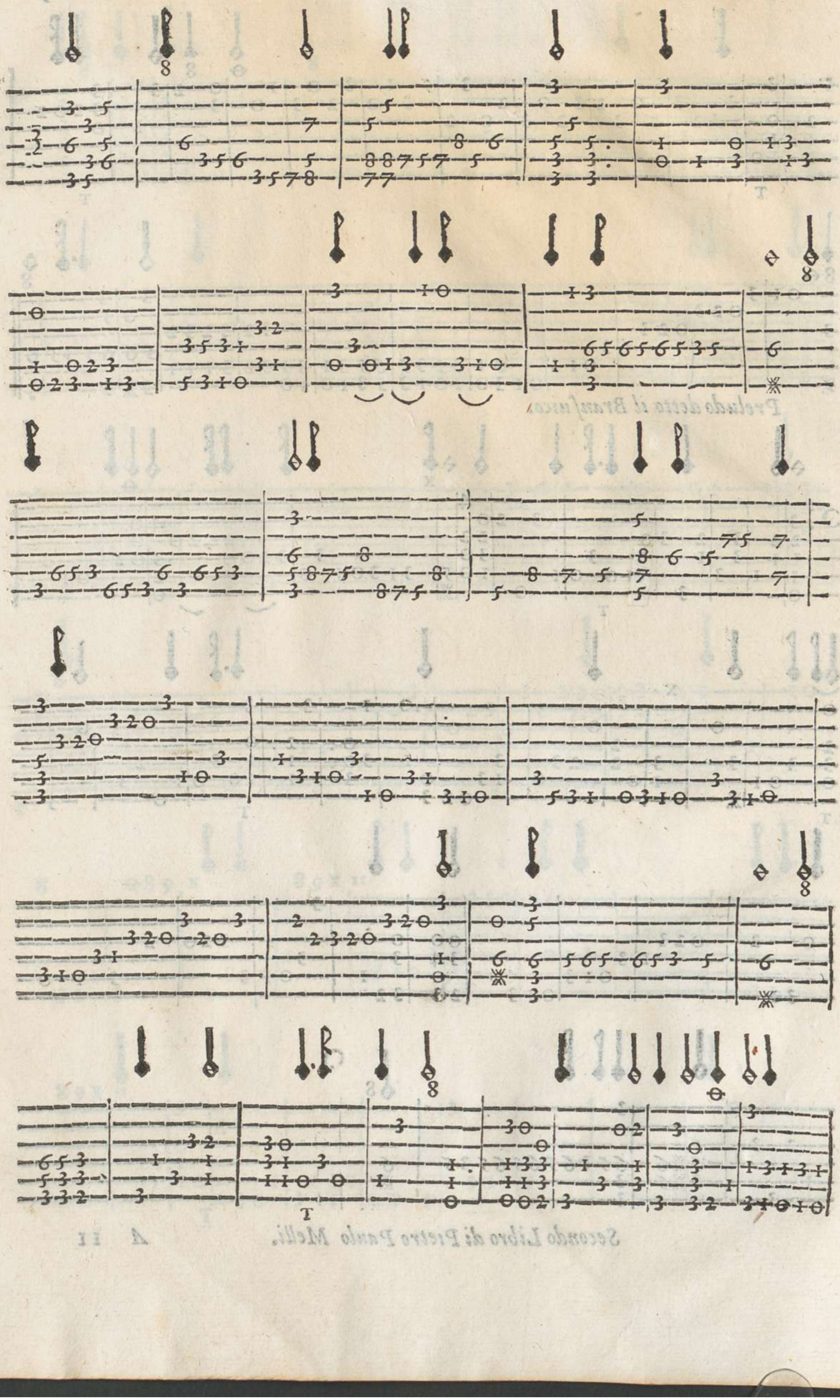


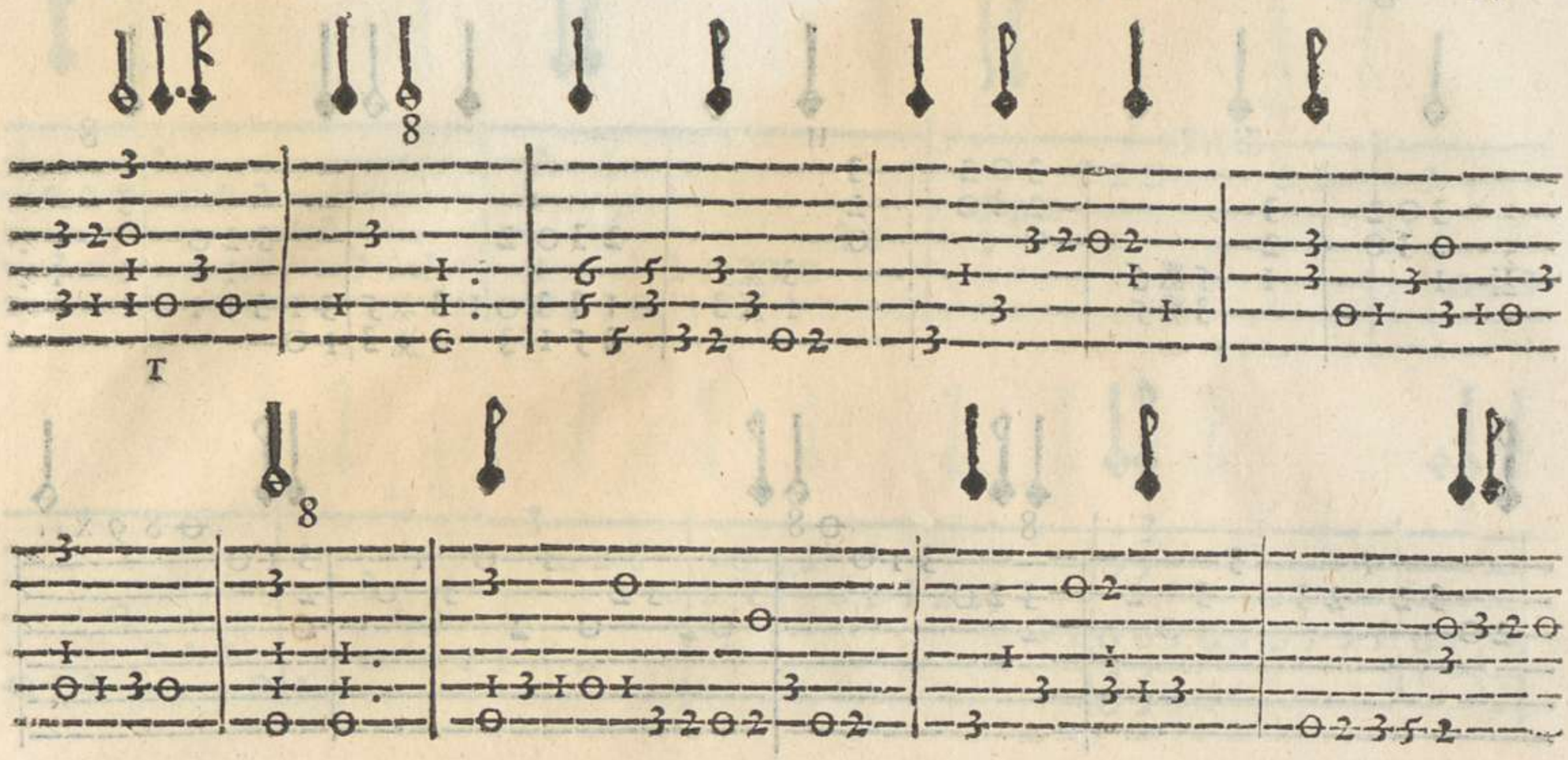


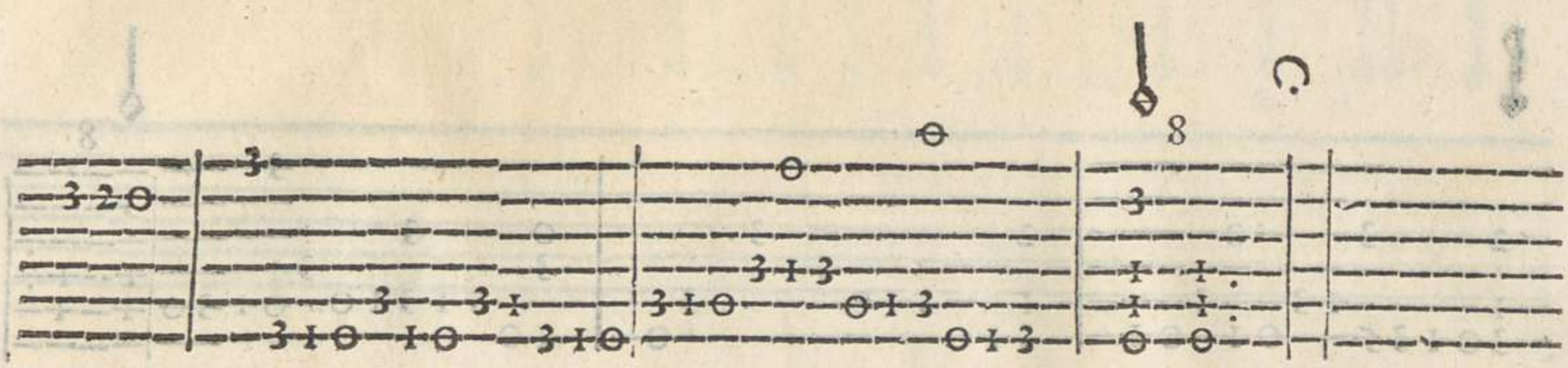
Preludo detto il Branſuico.

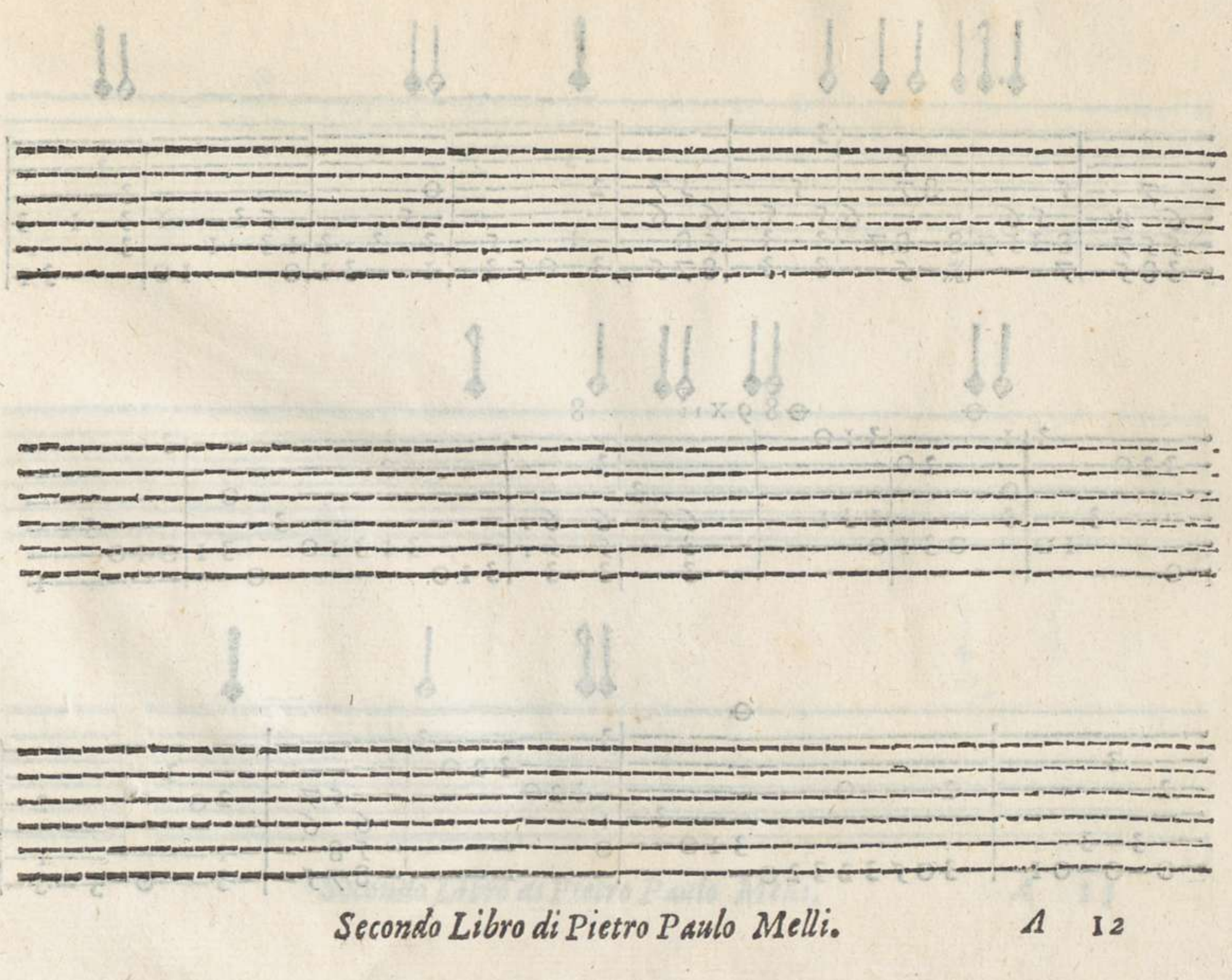












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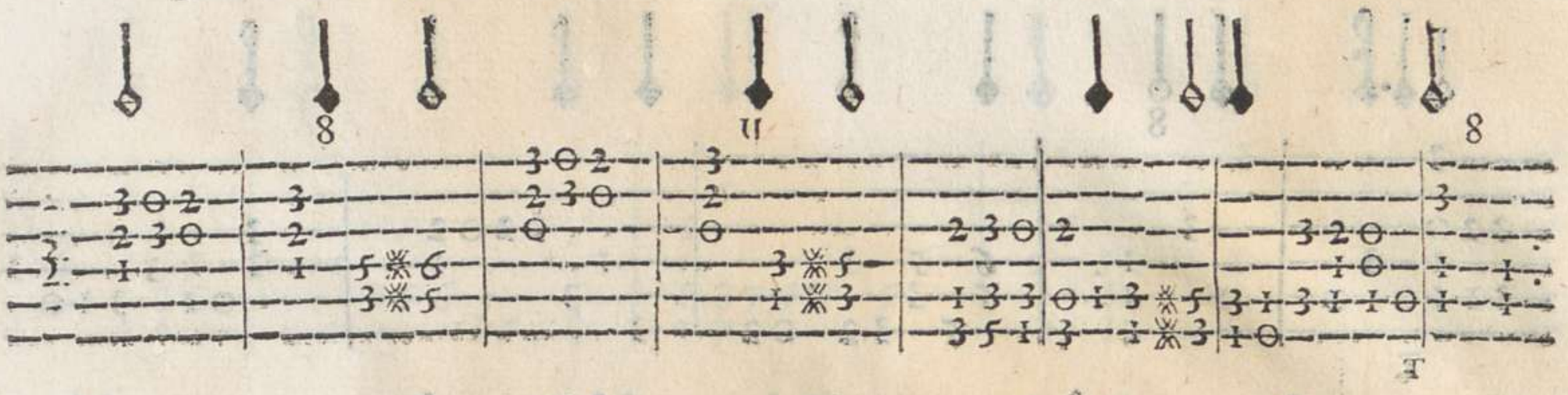

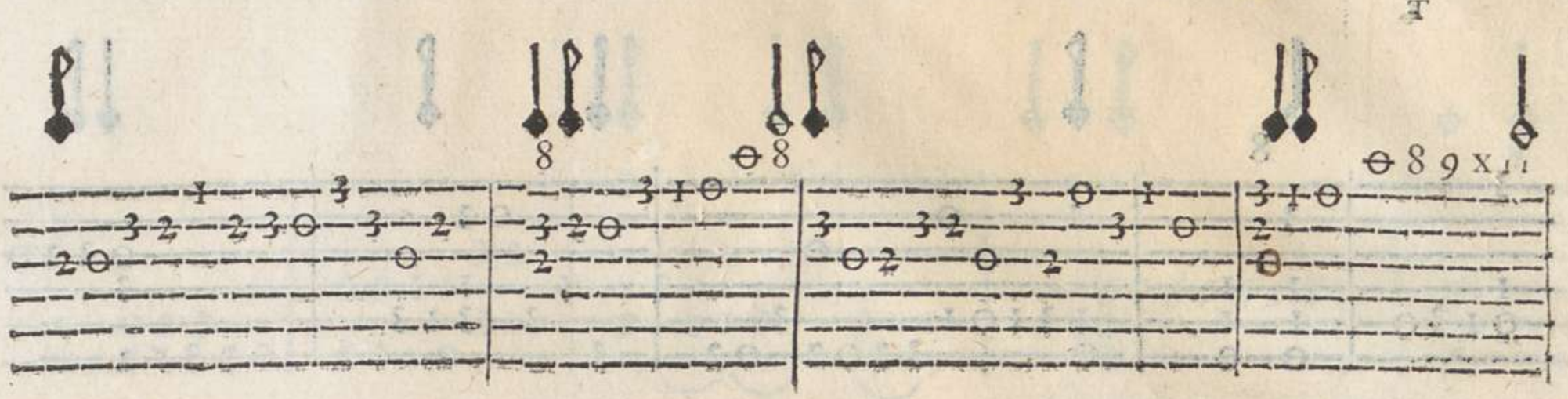

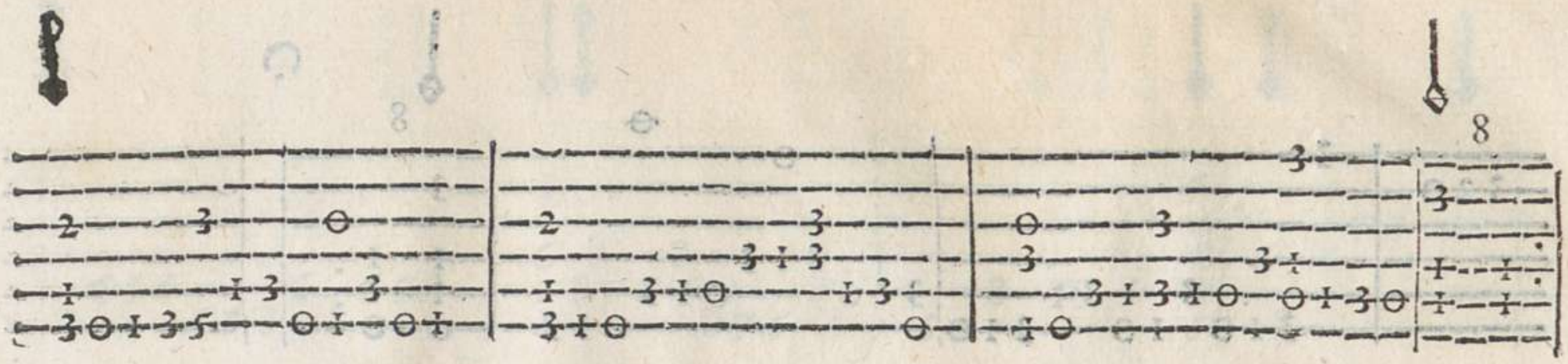

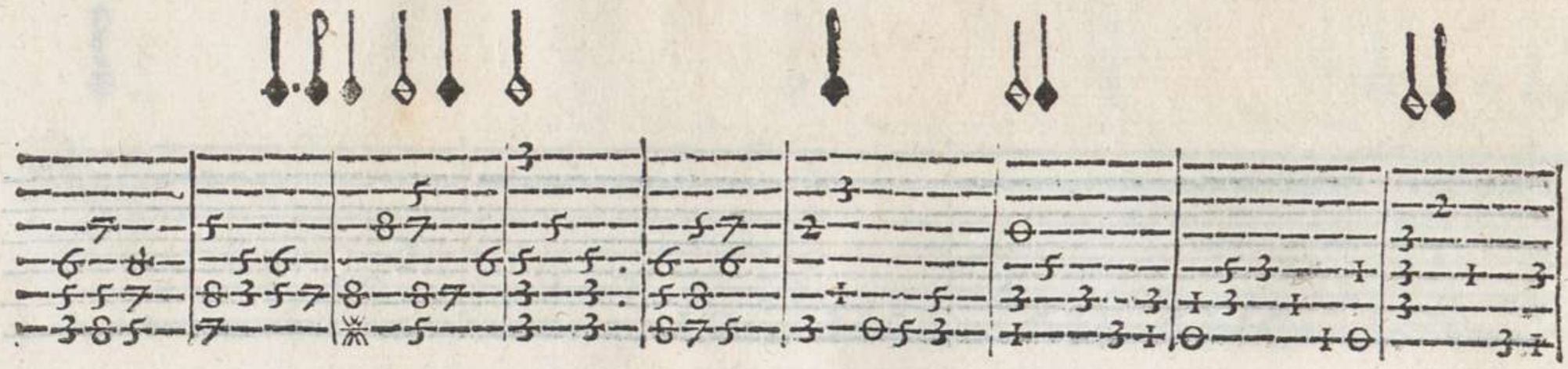

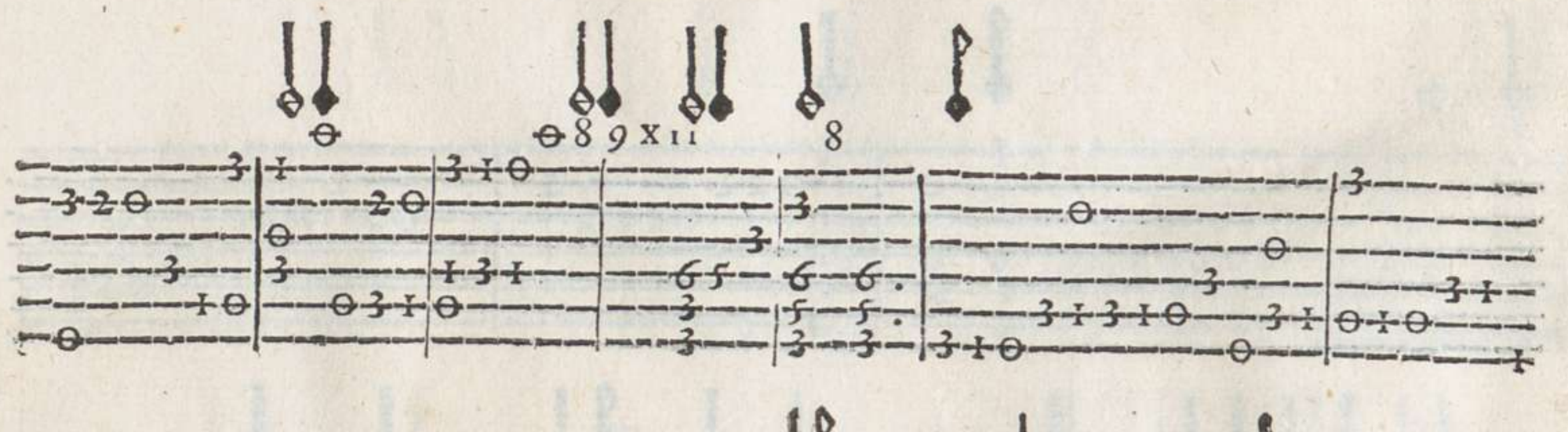

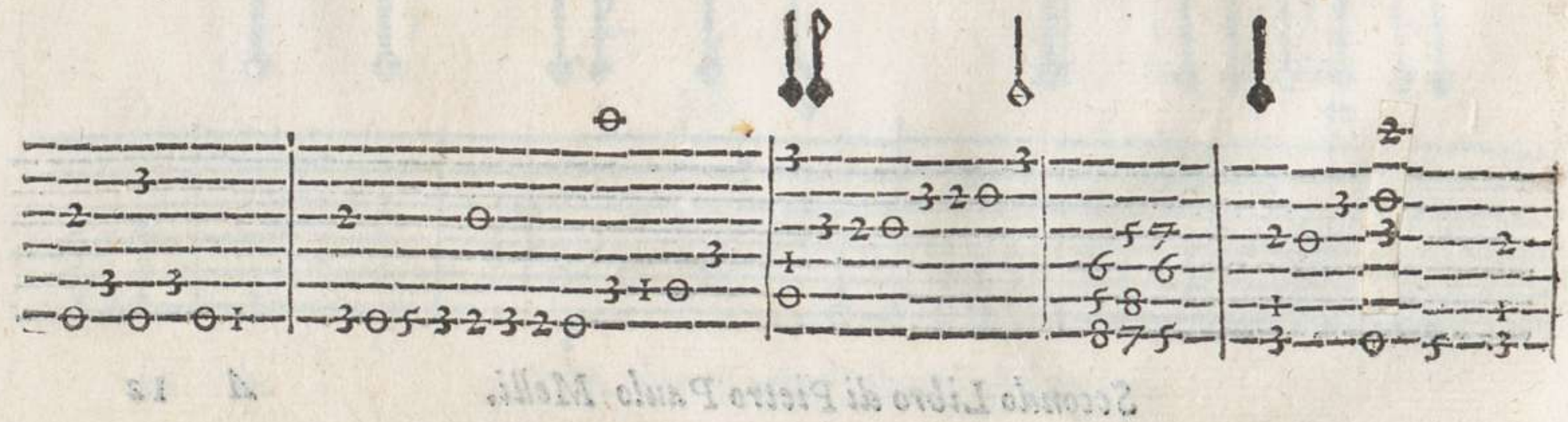

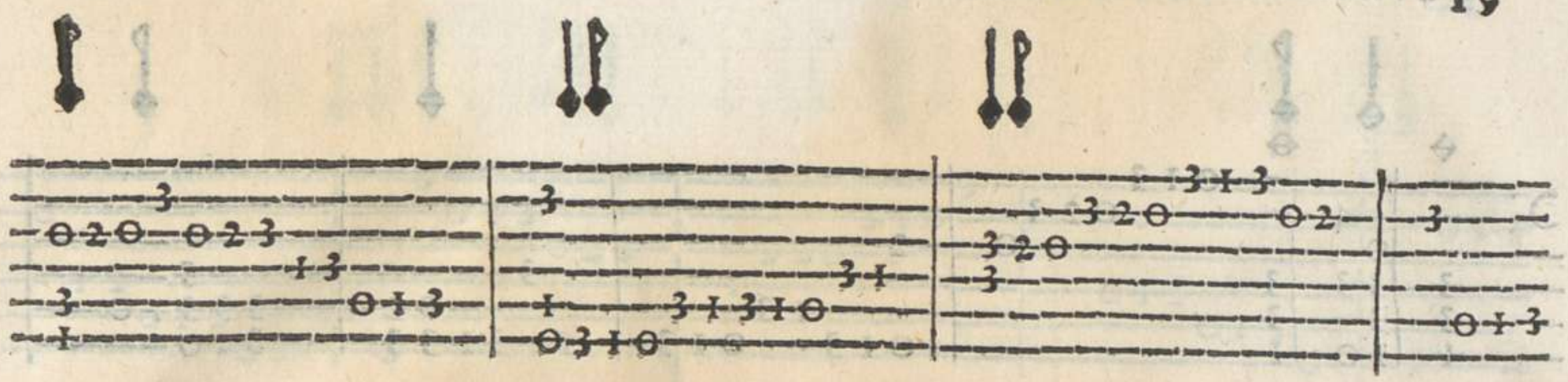

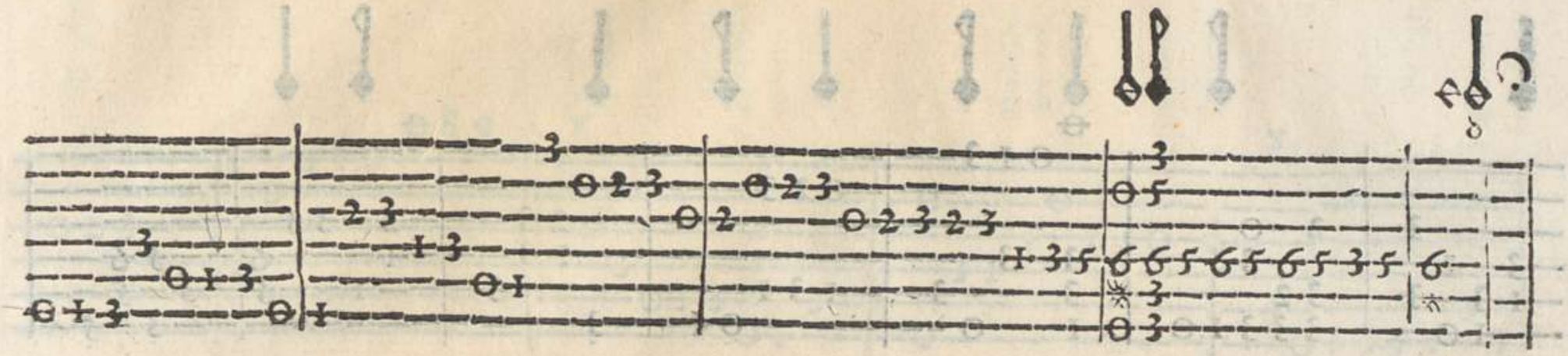

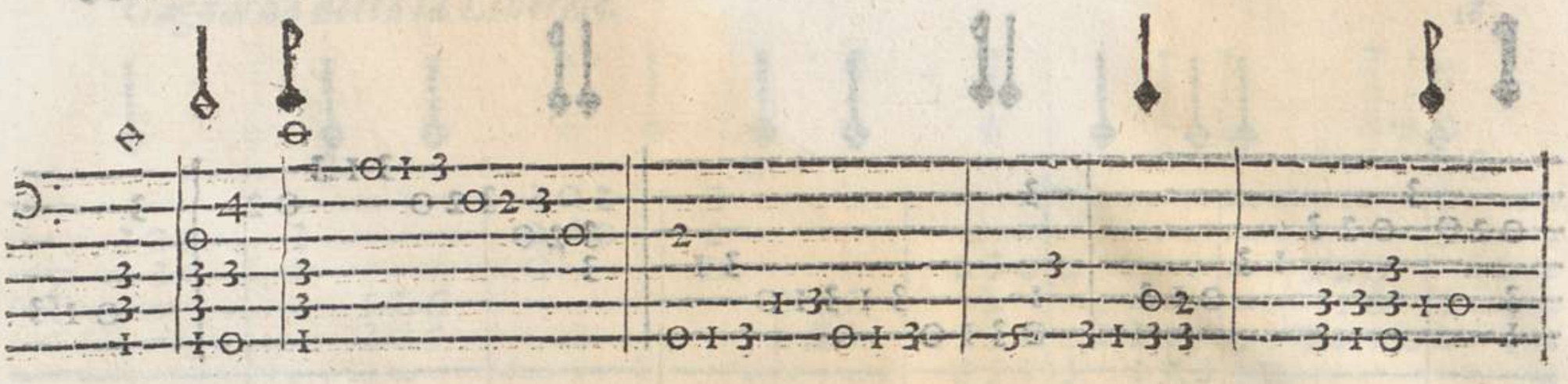

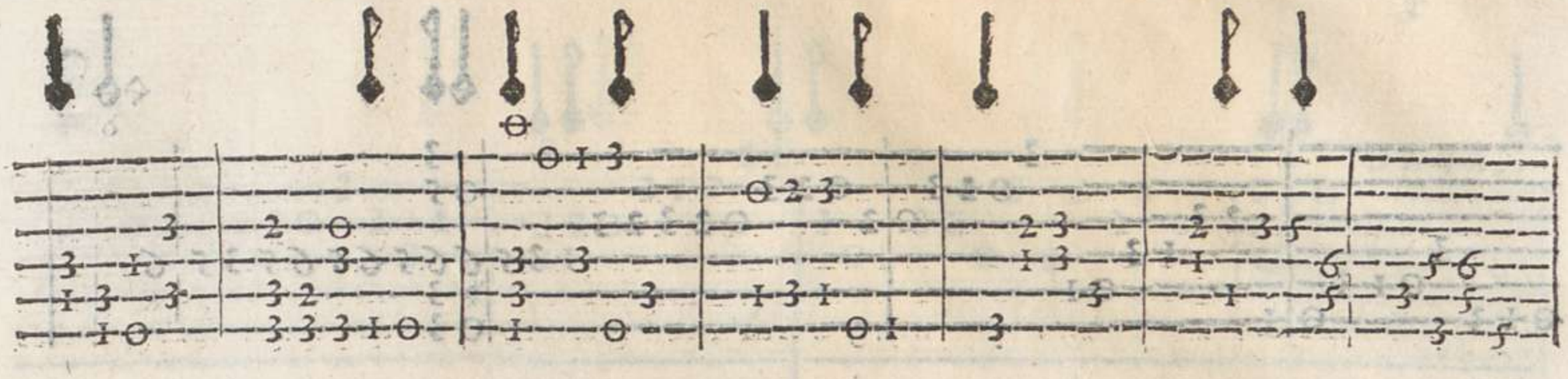

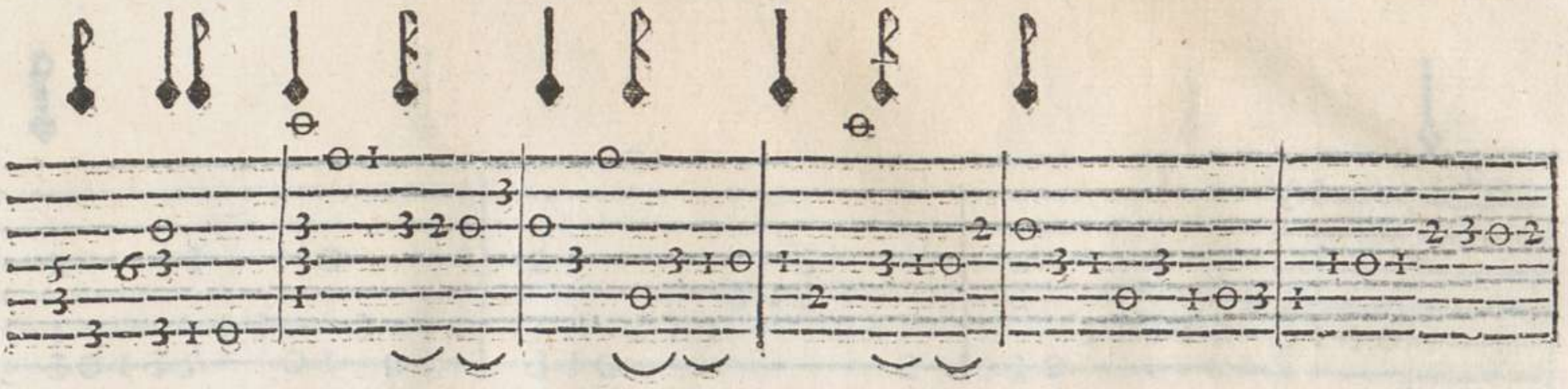

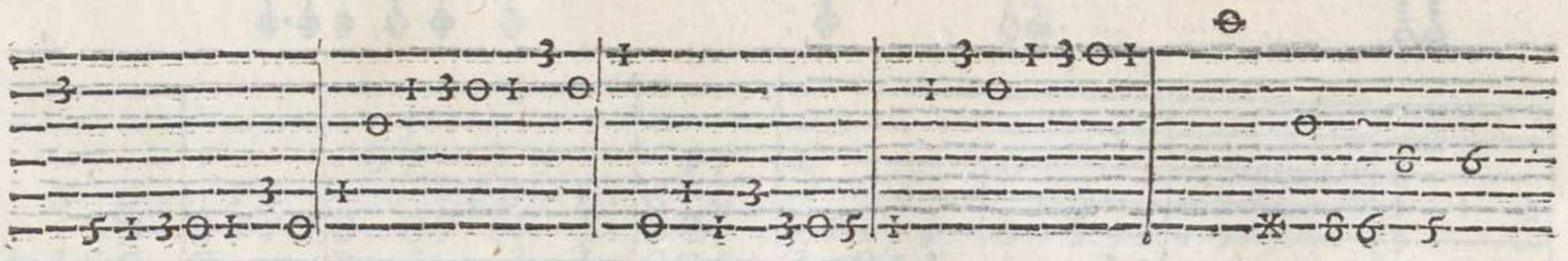

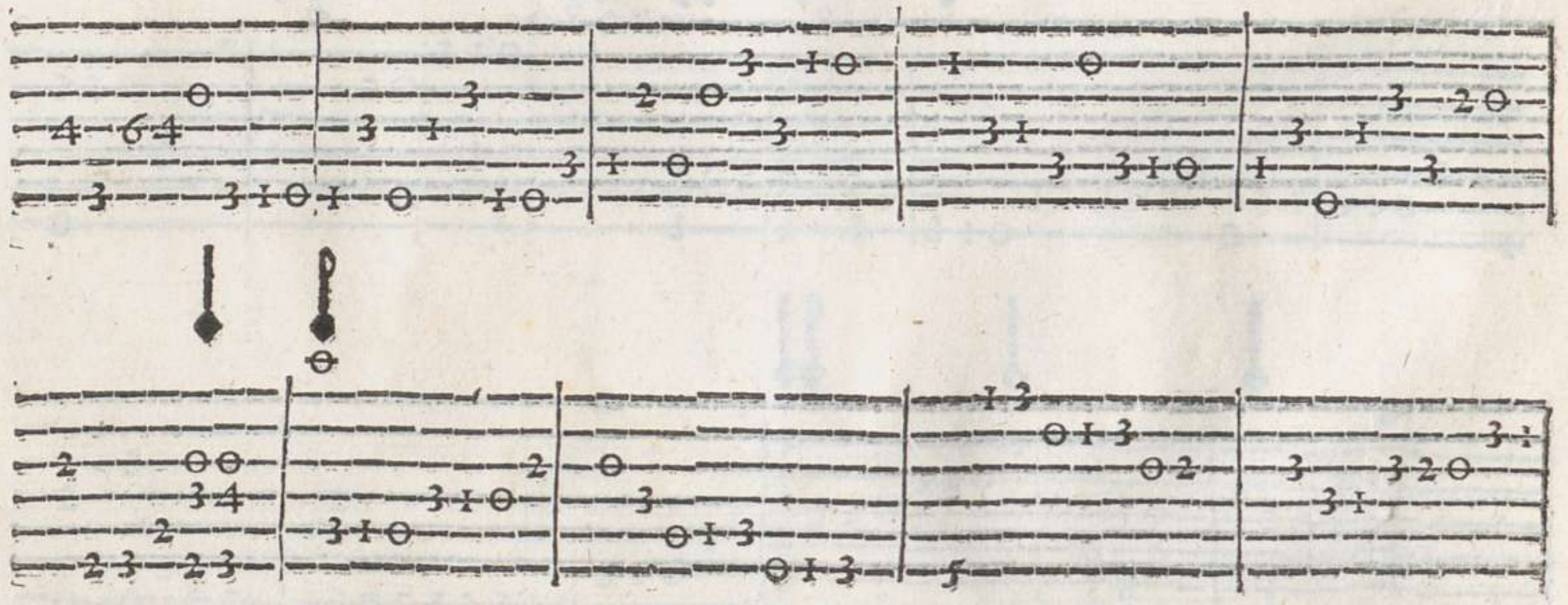

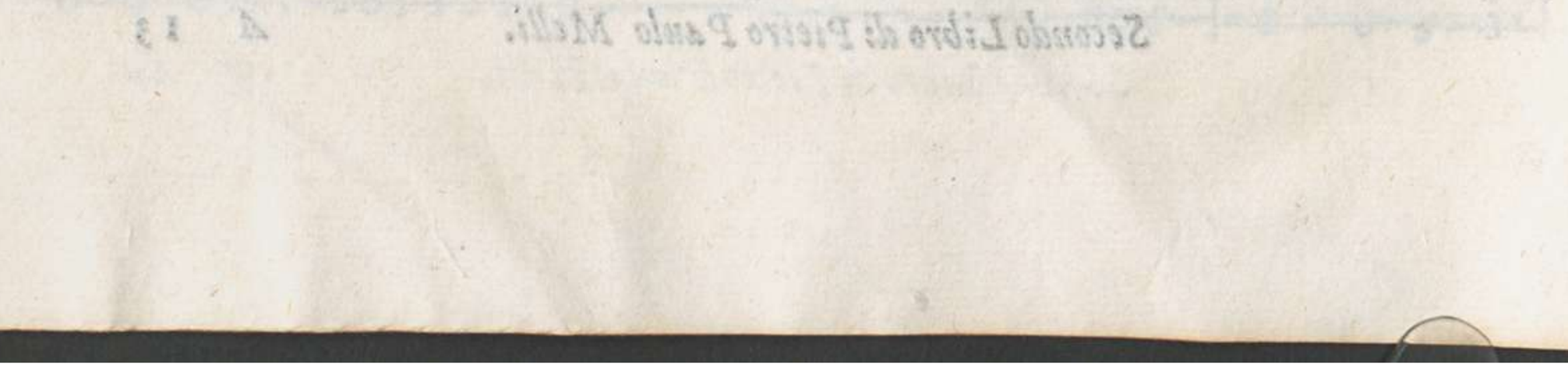

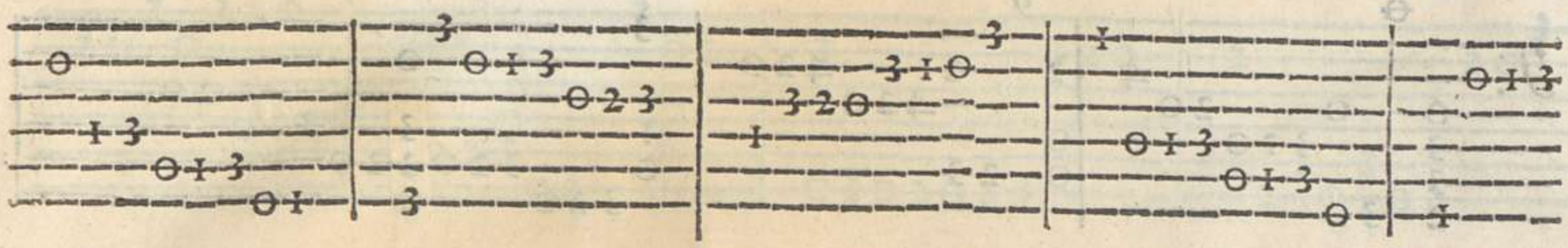

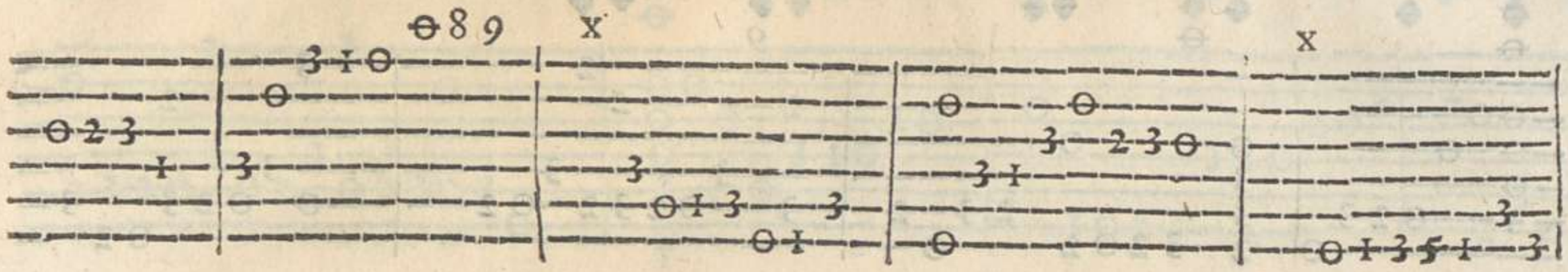

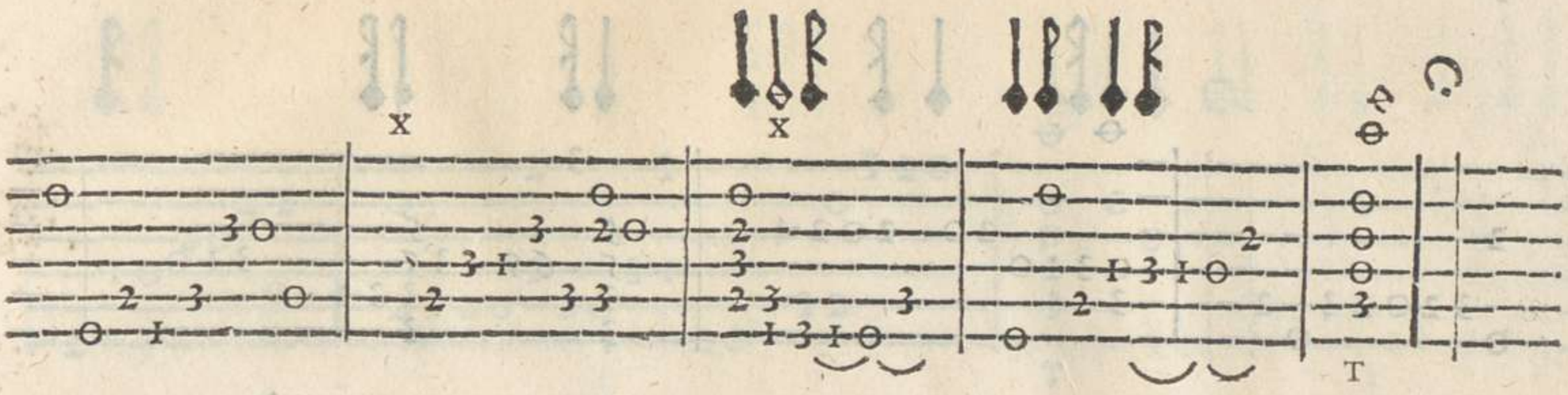

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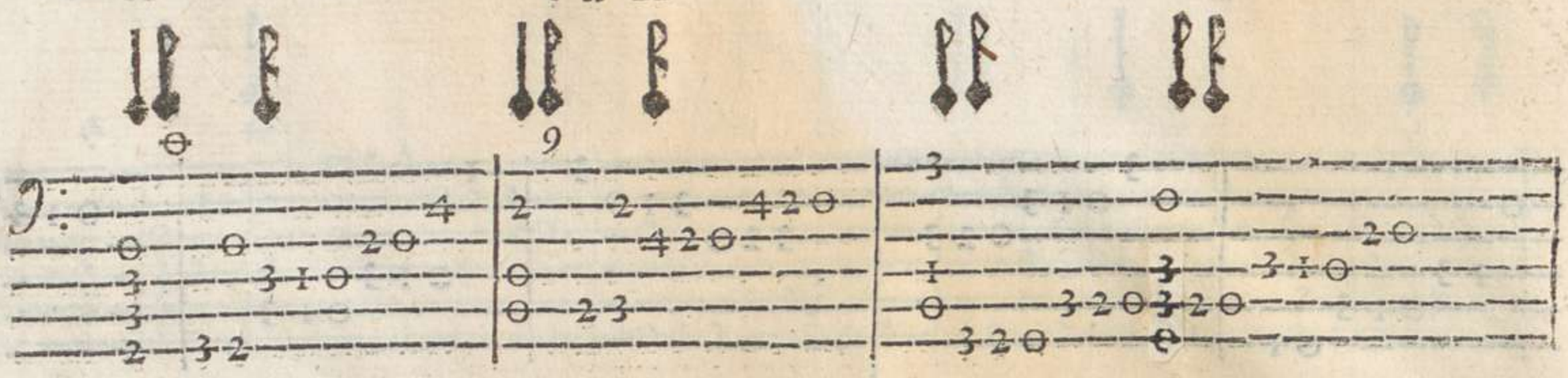

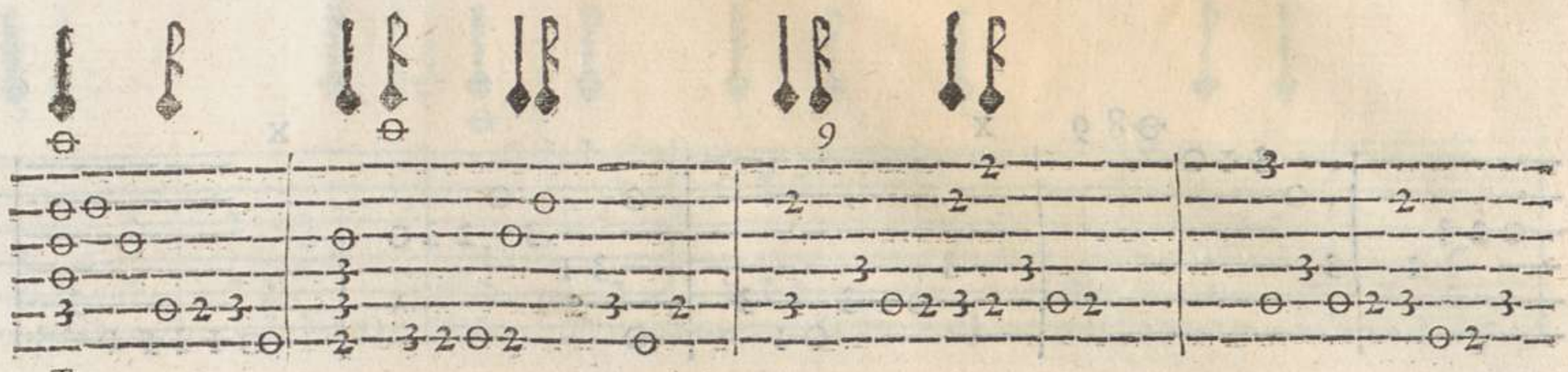

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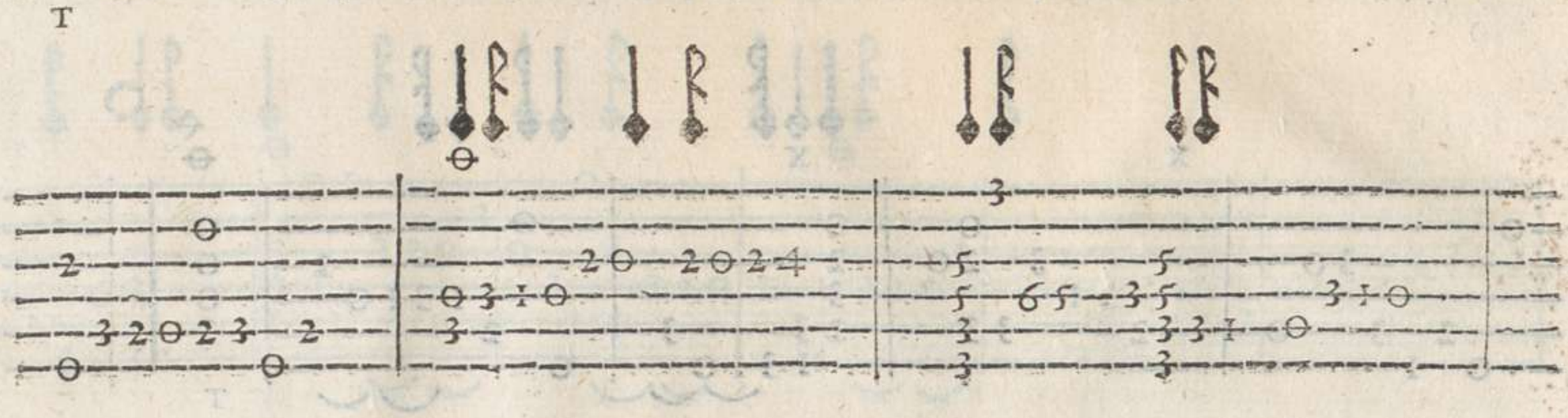

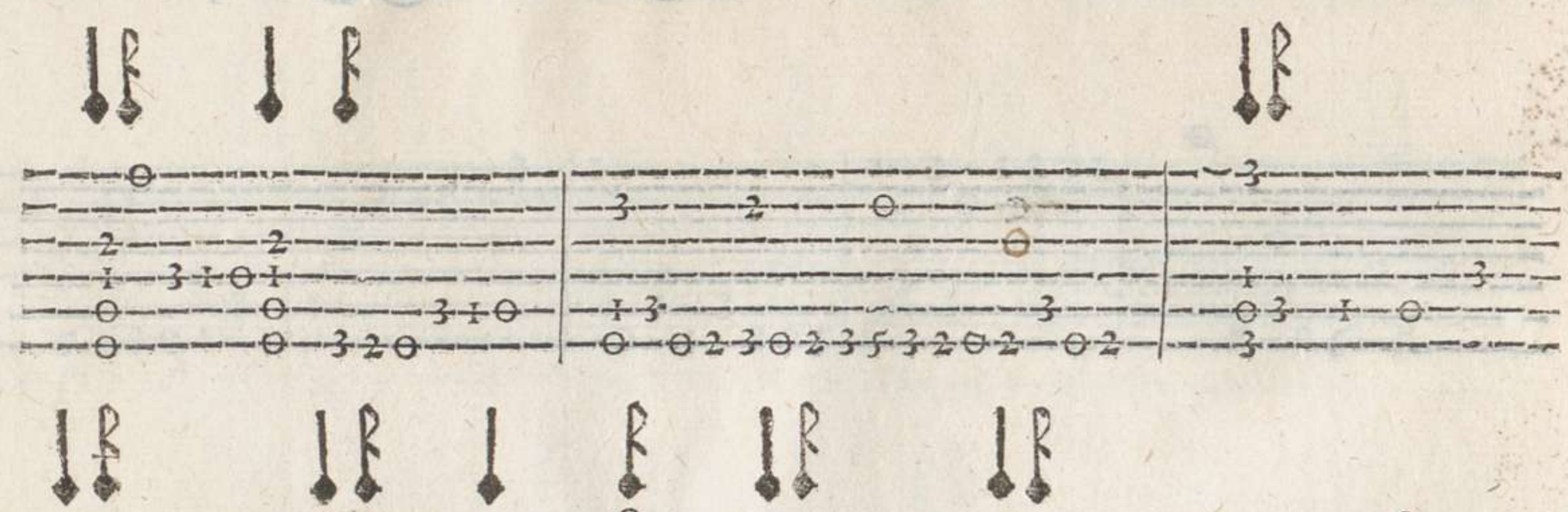

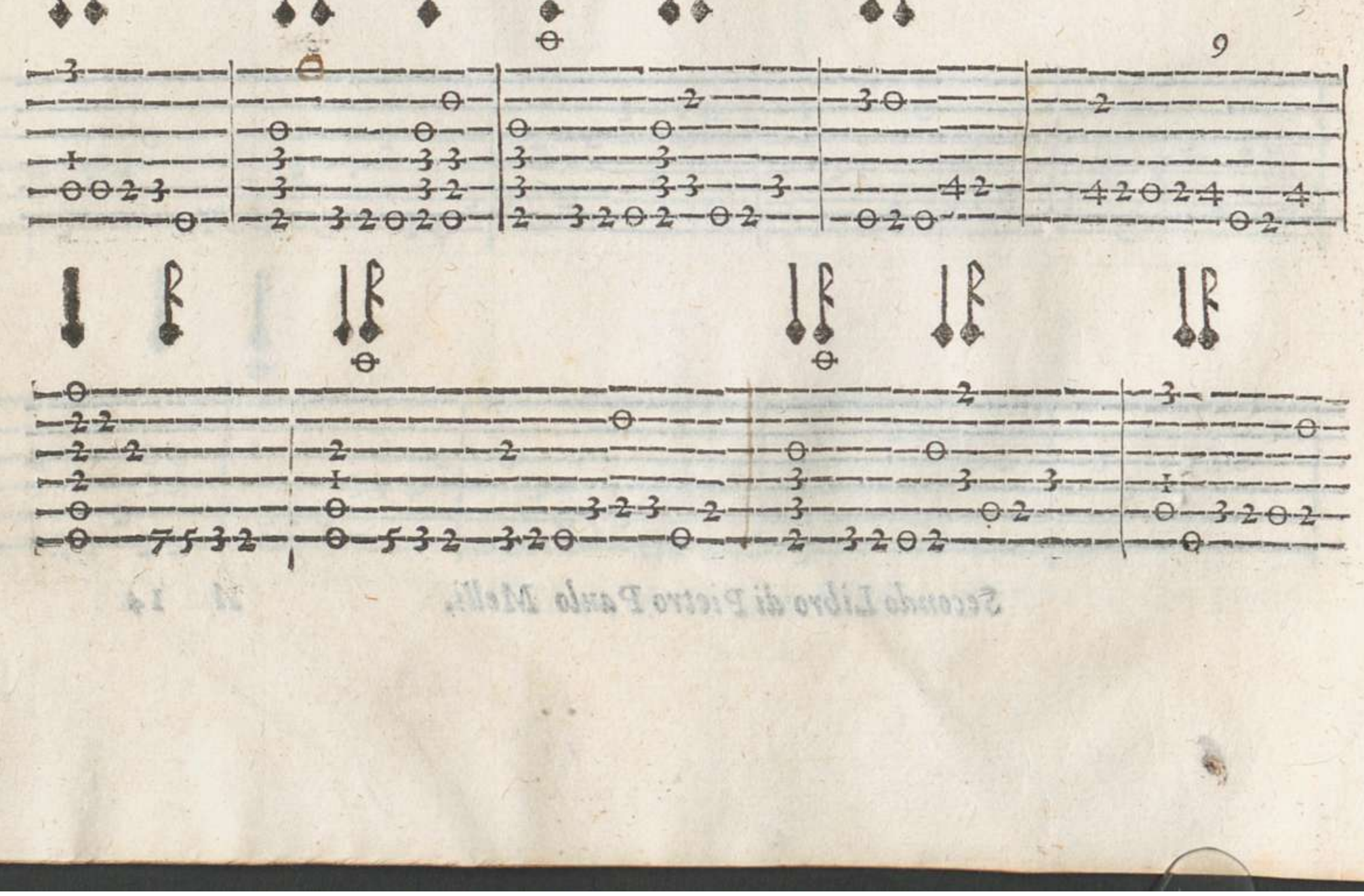

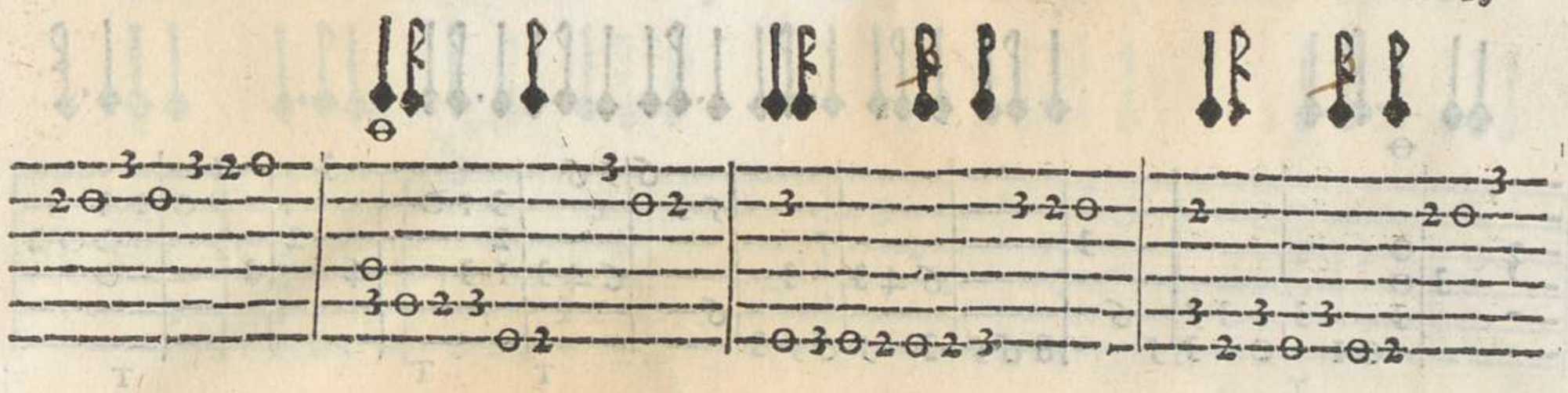

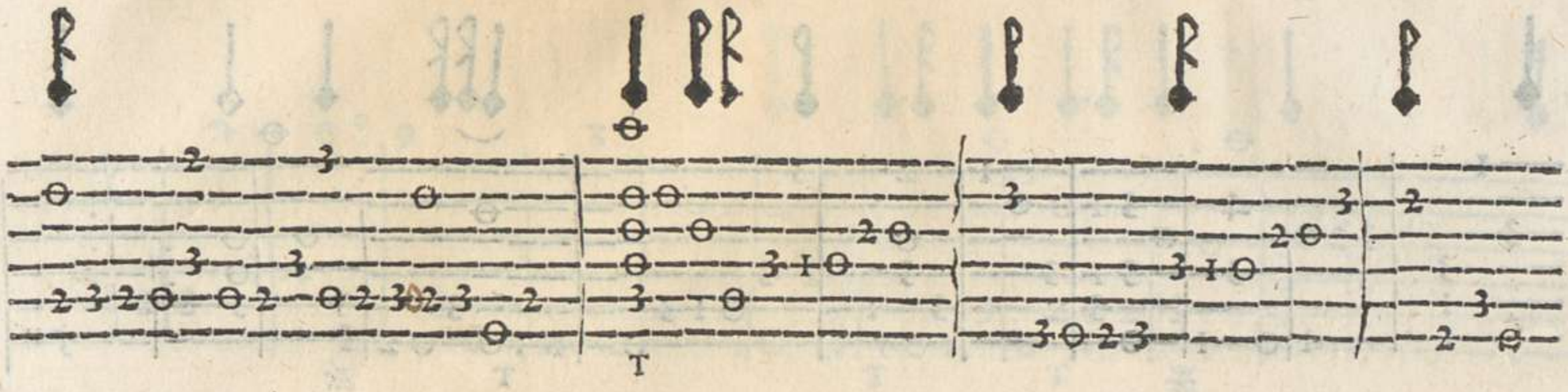

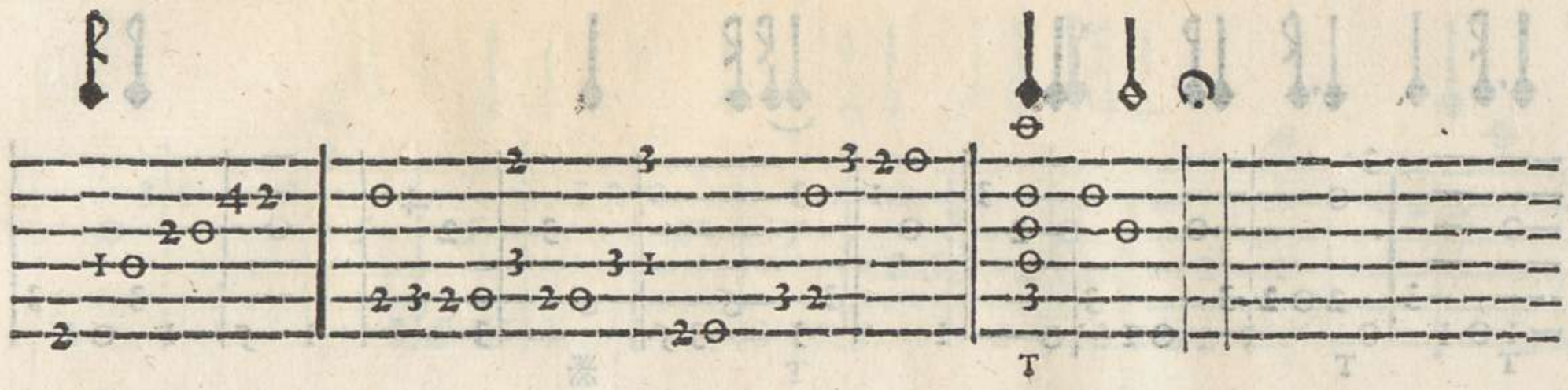

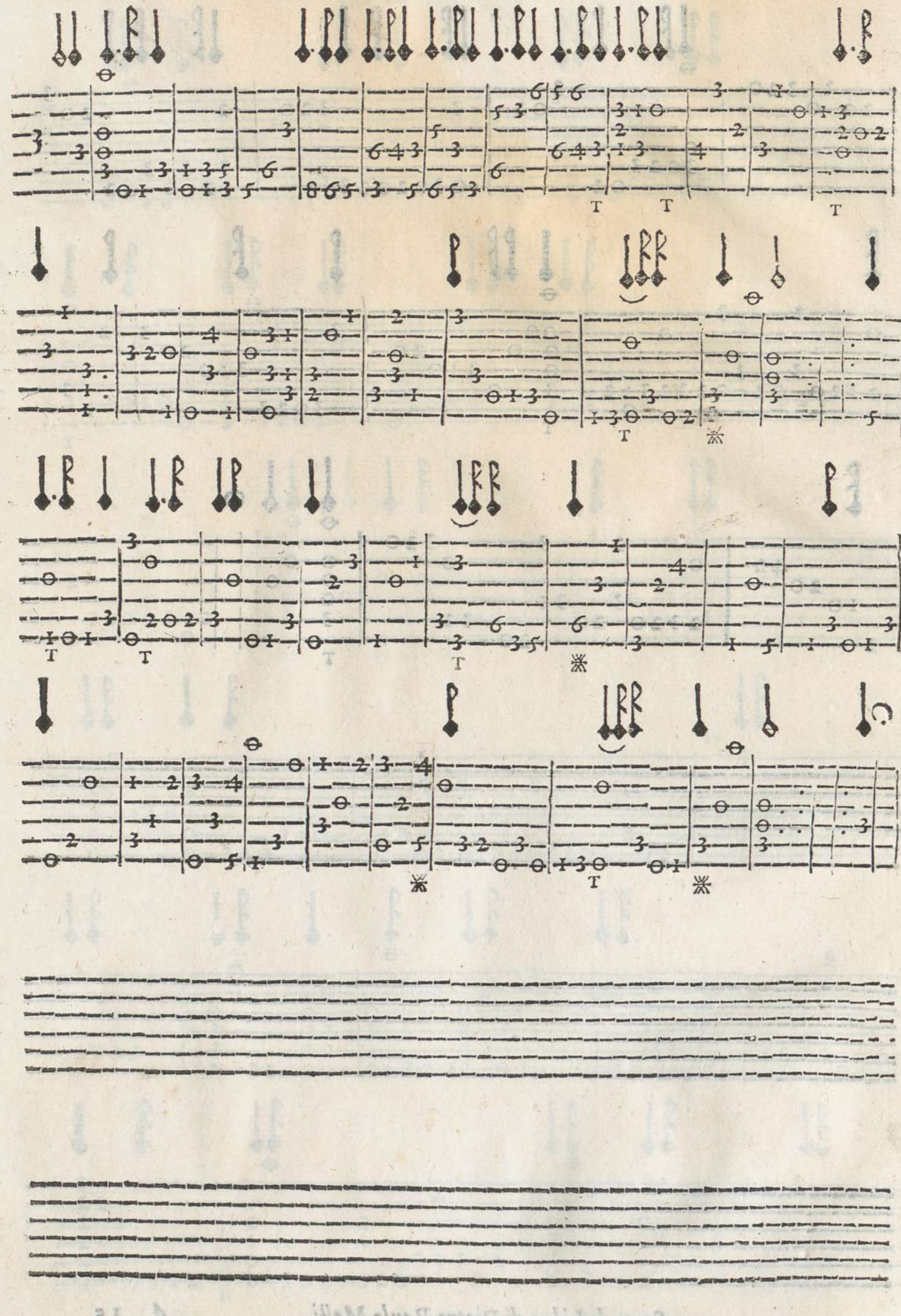

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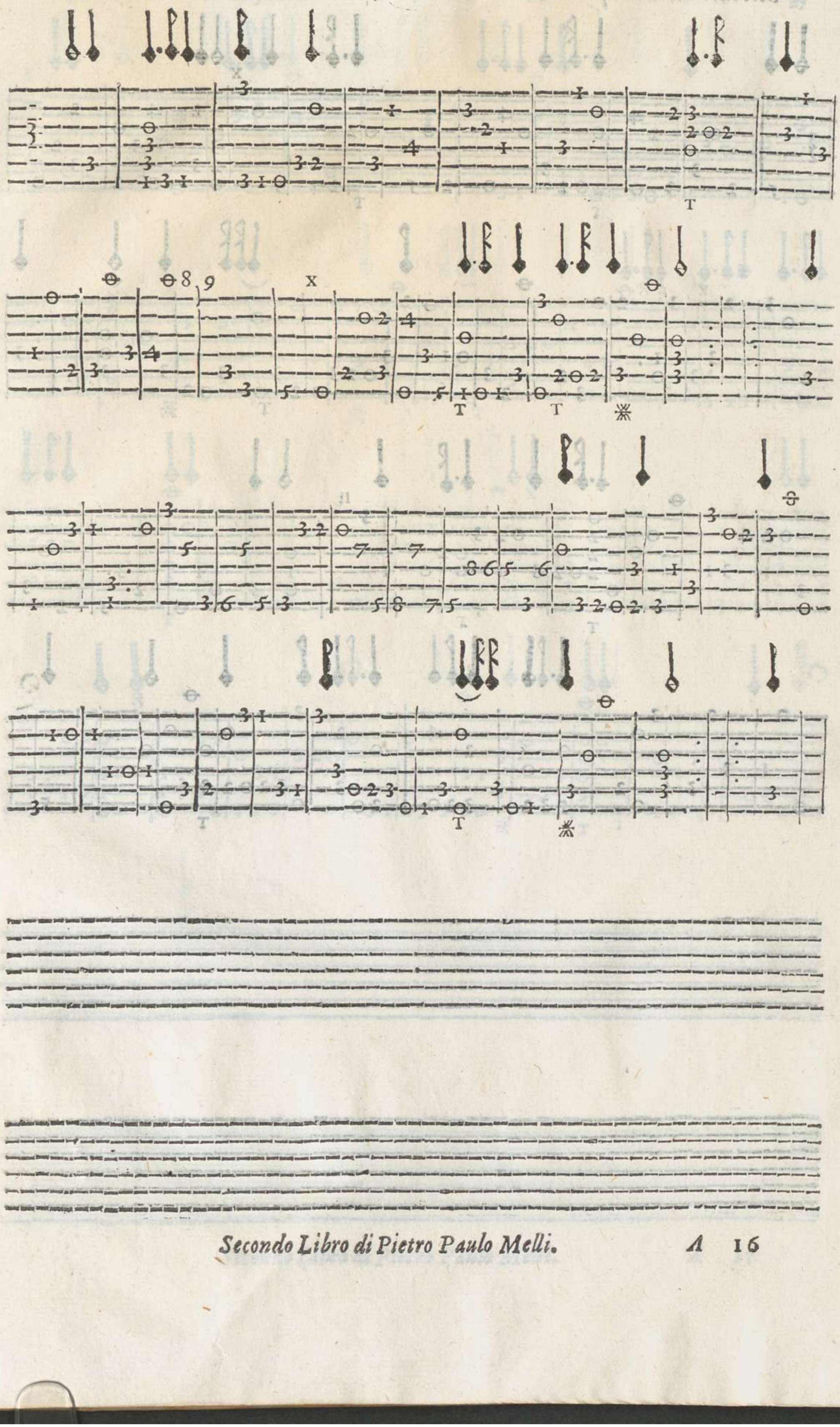

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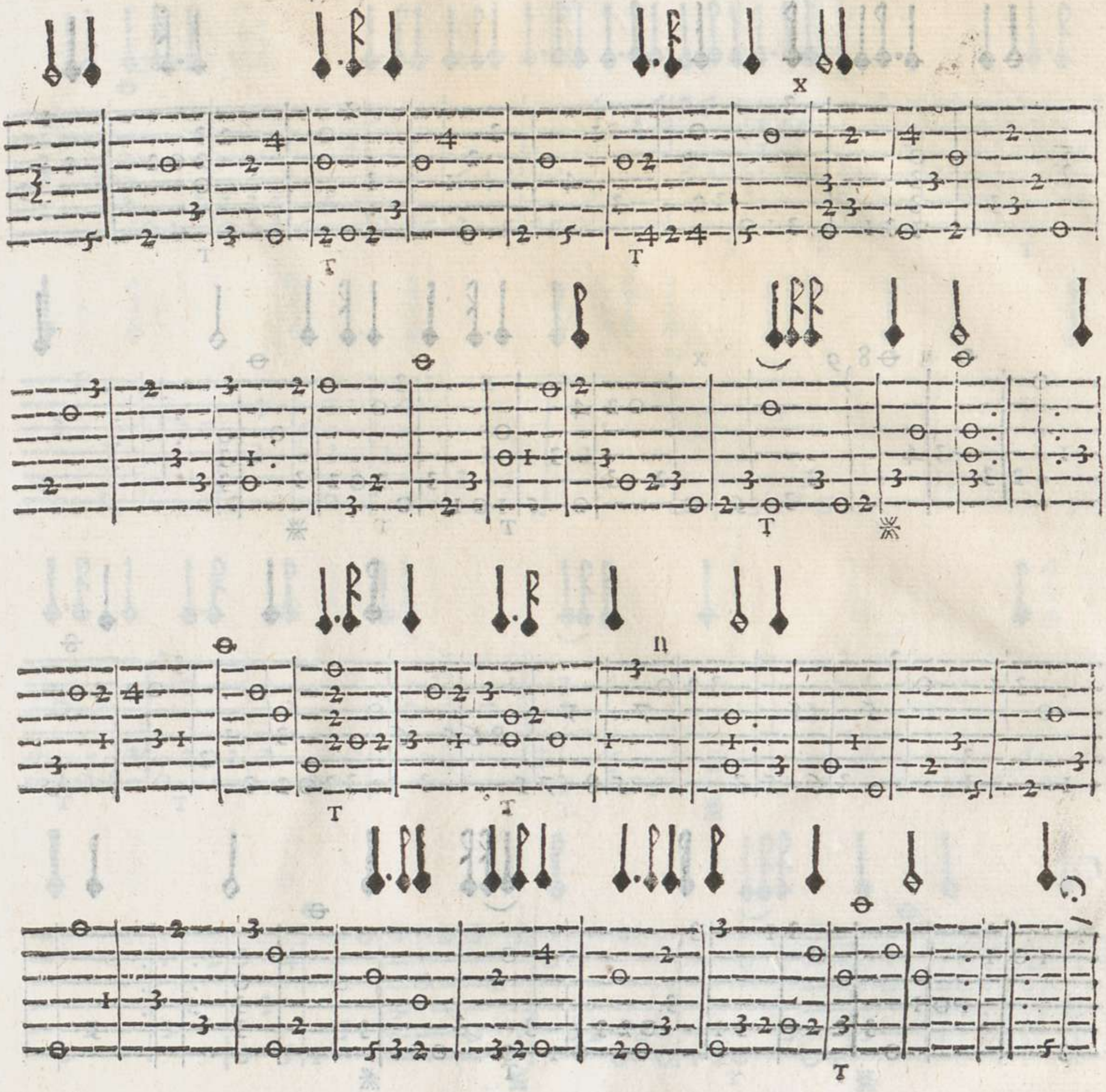

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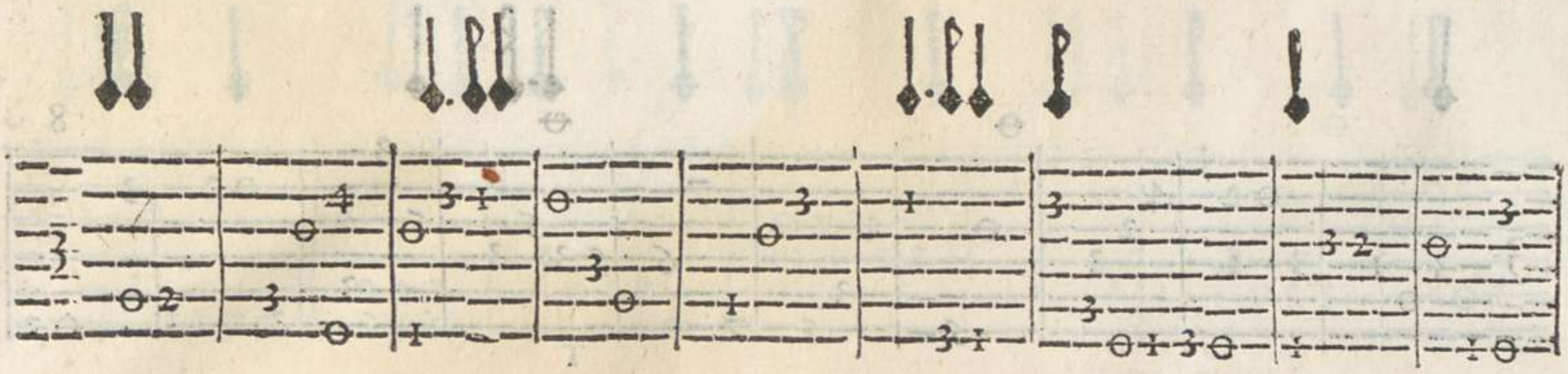

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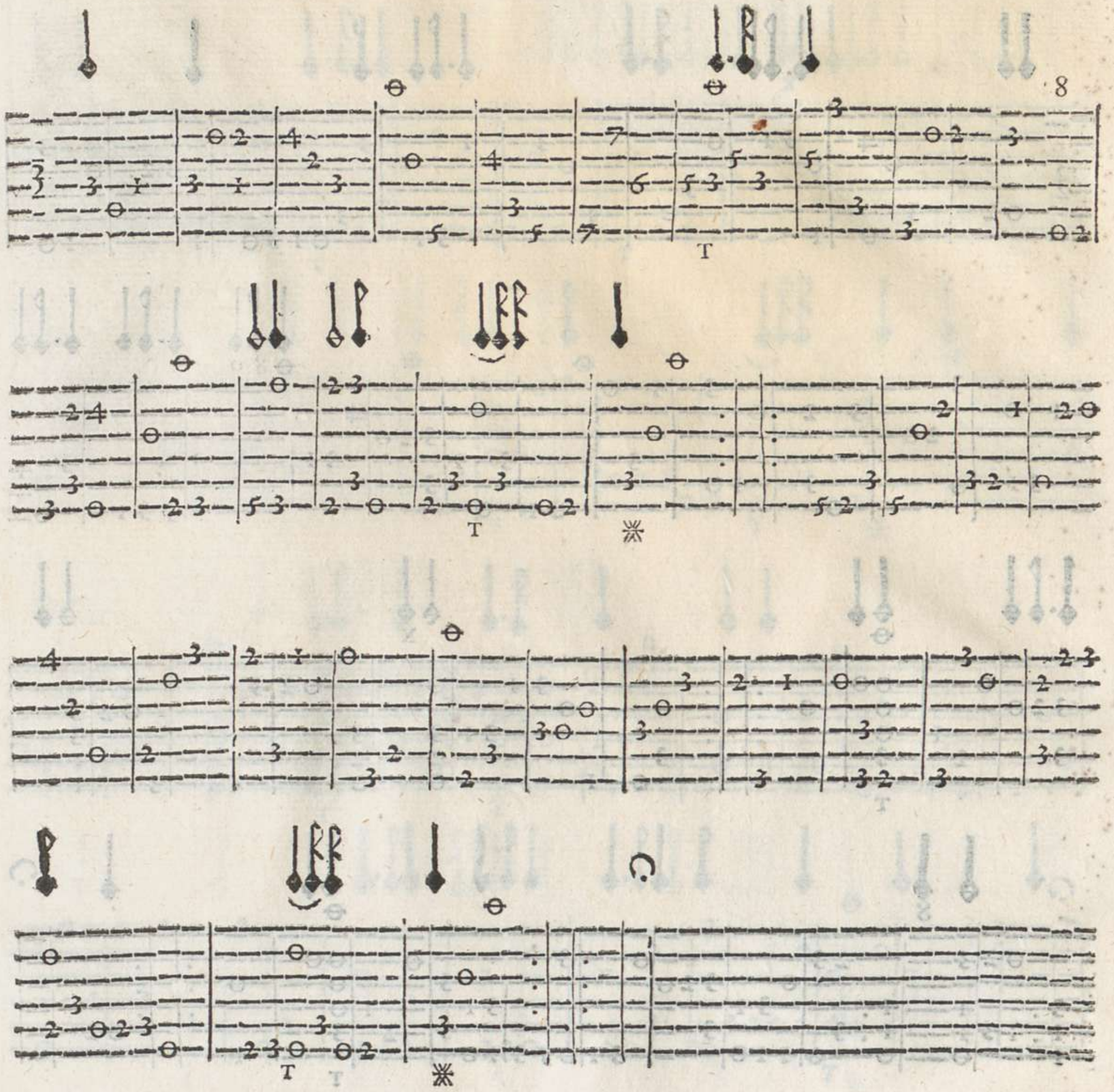

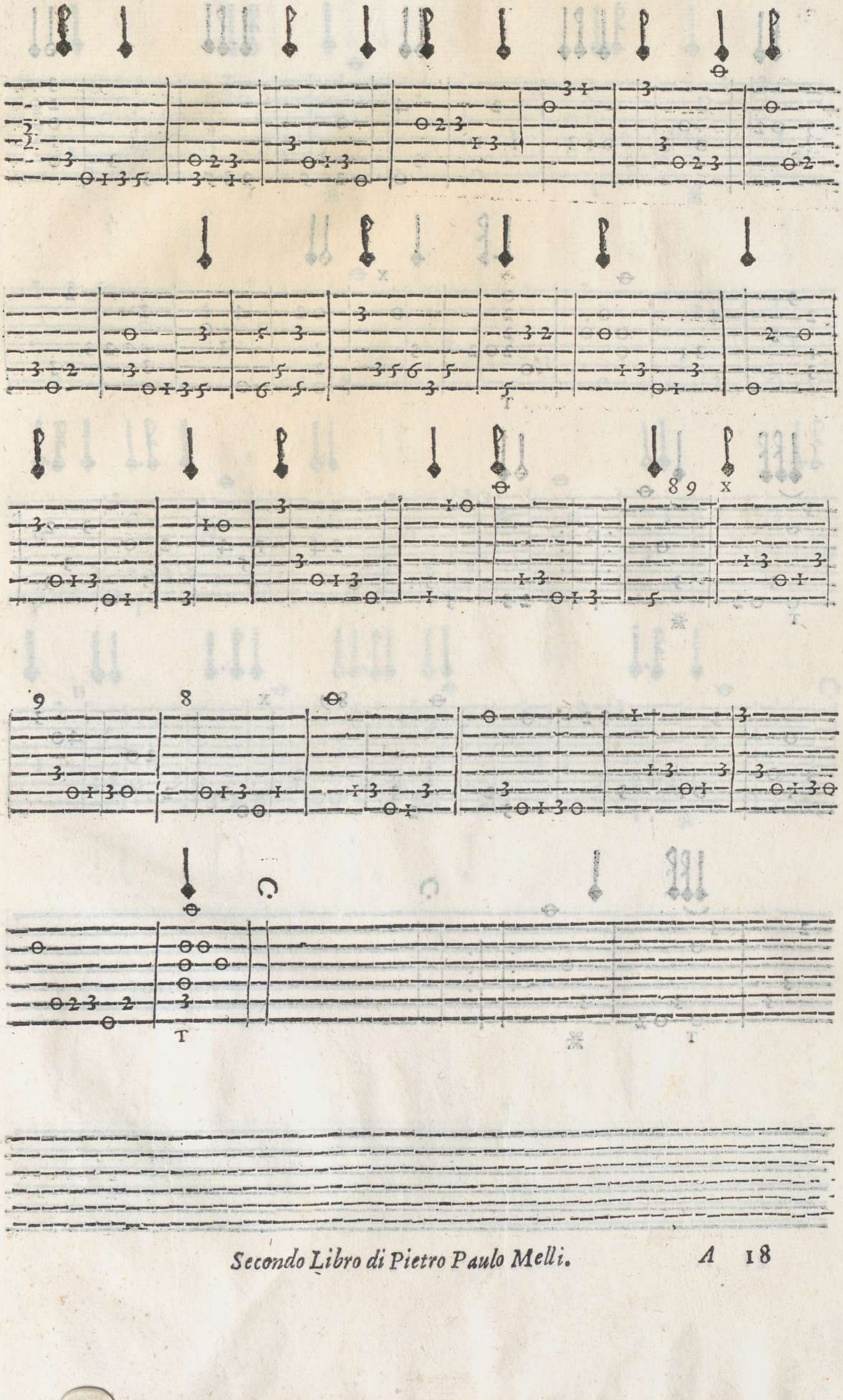

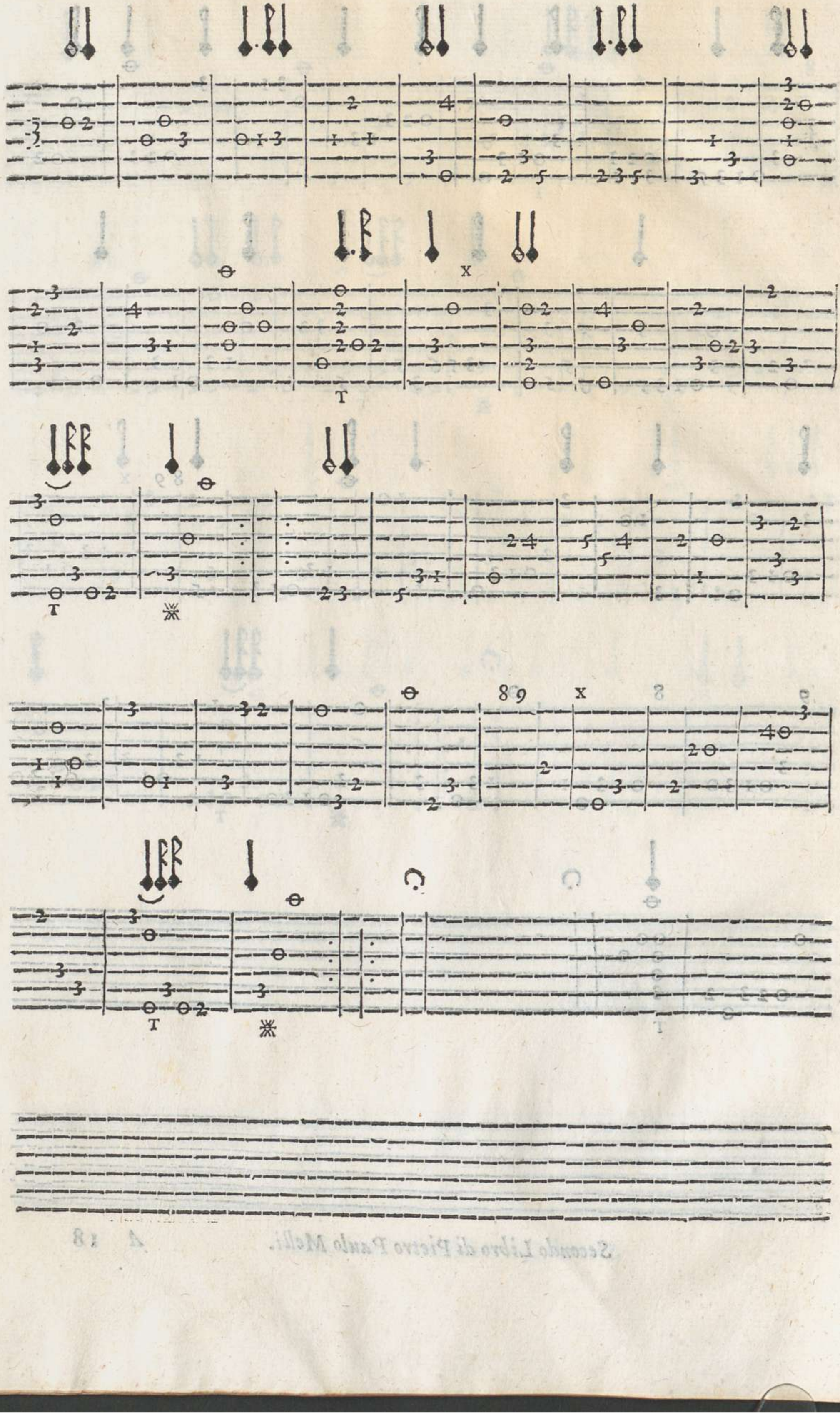

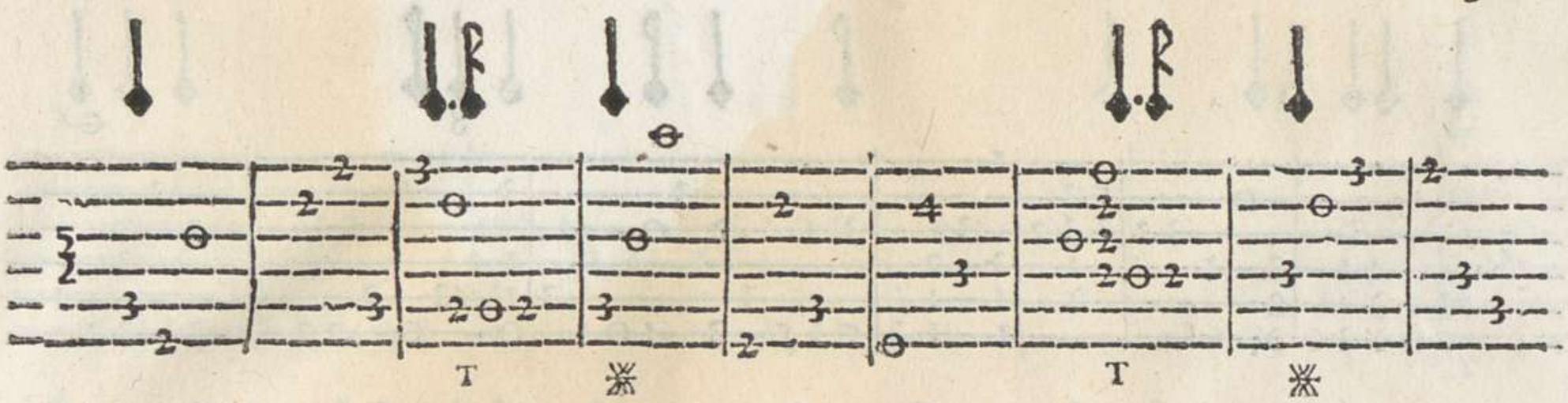

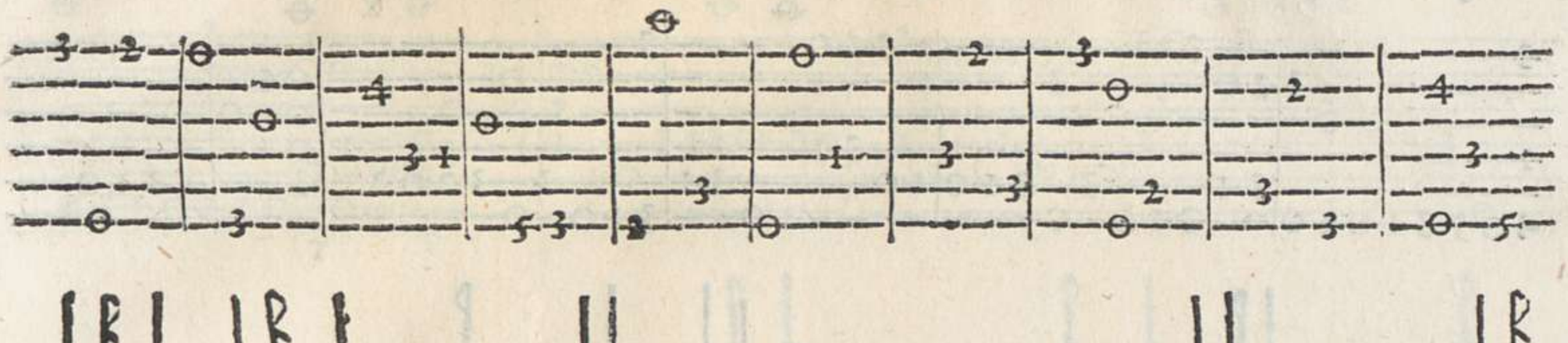

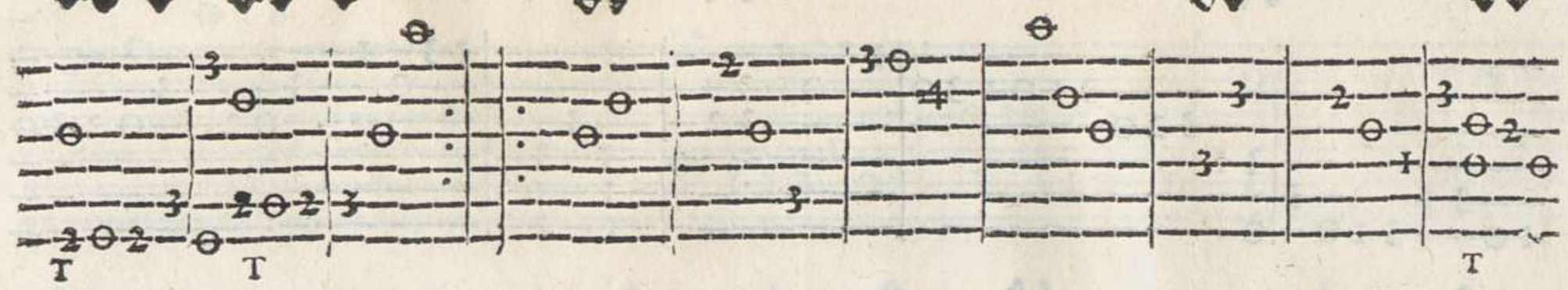

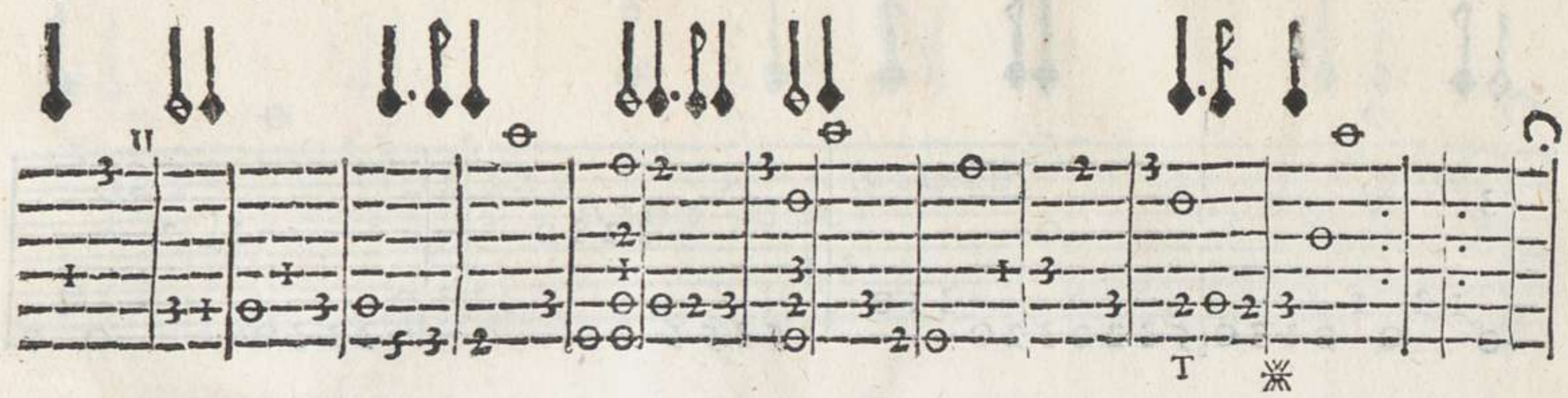

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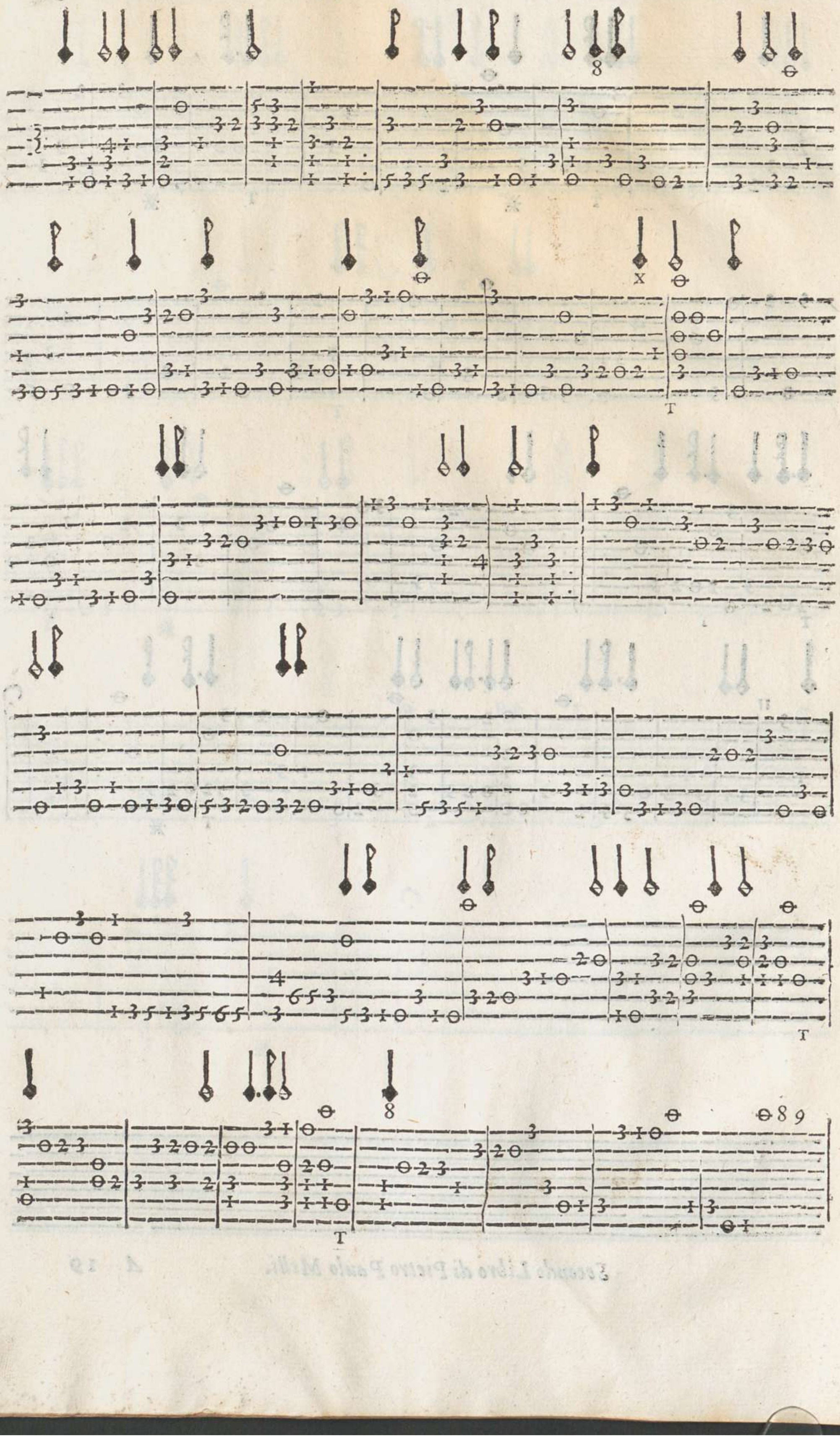

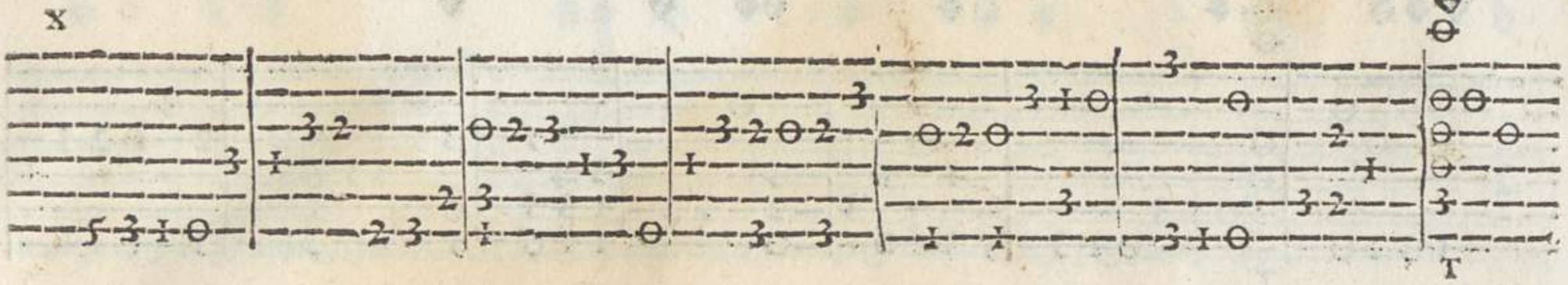
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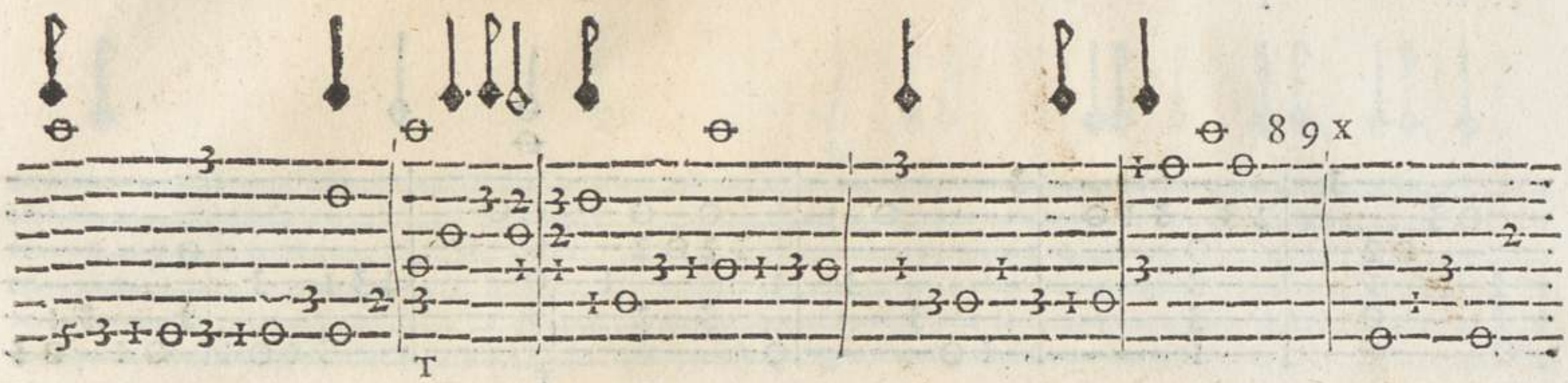
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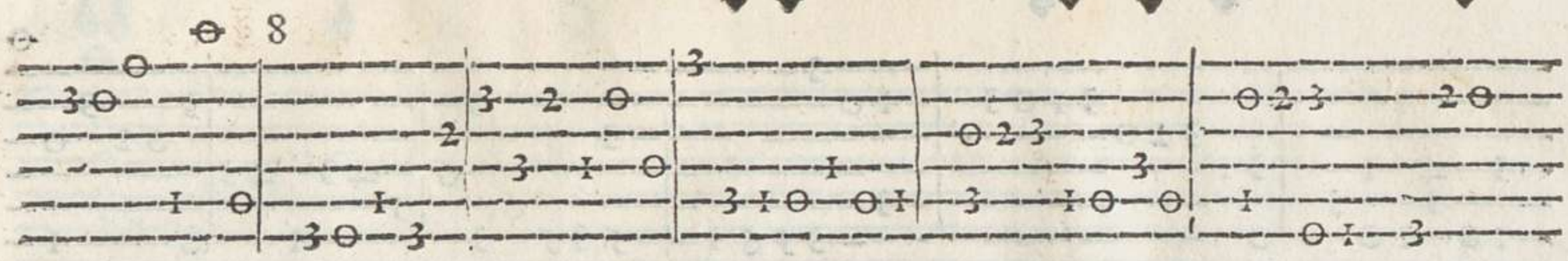
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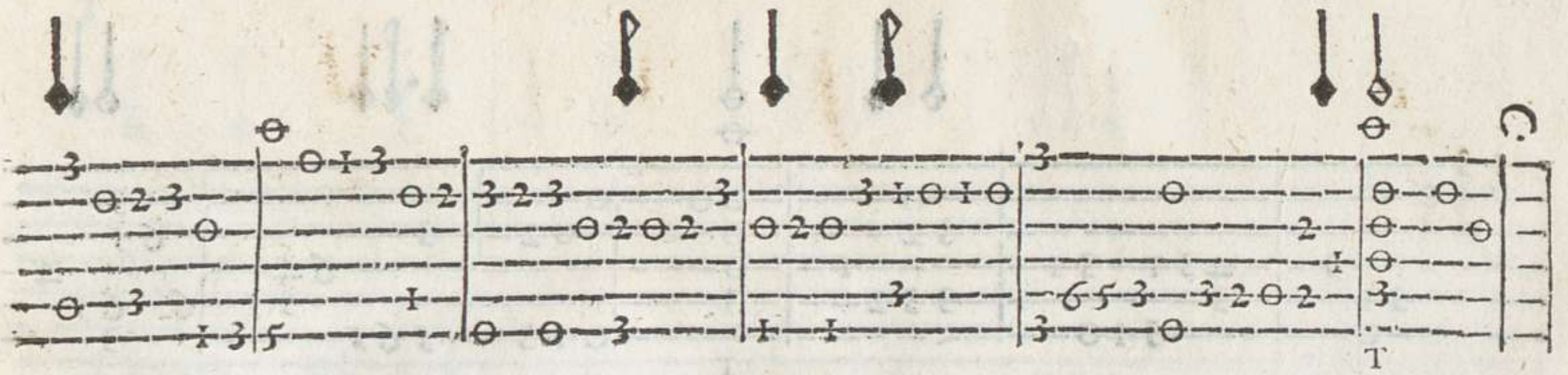
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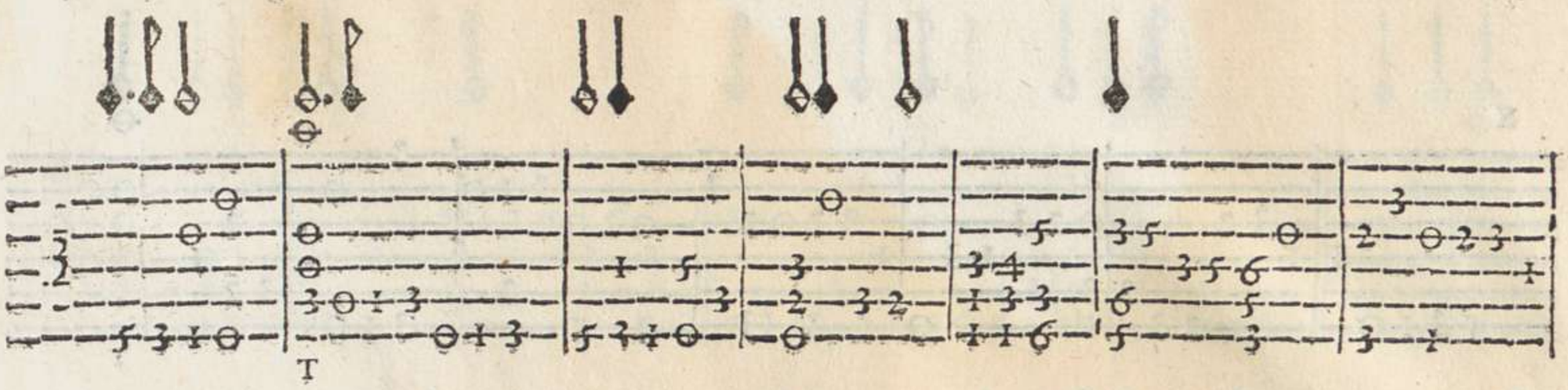

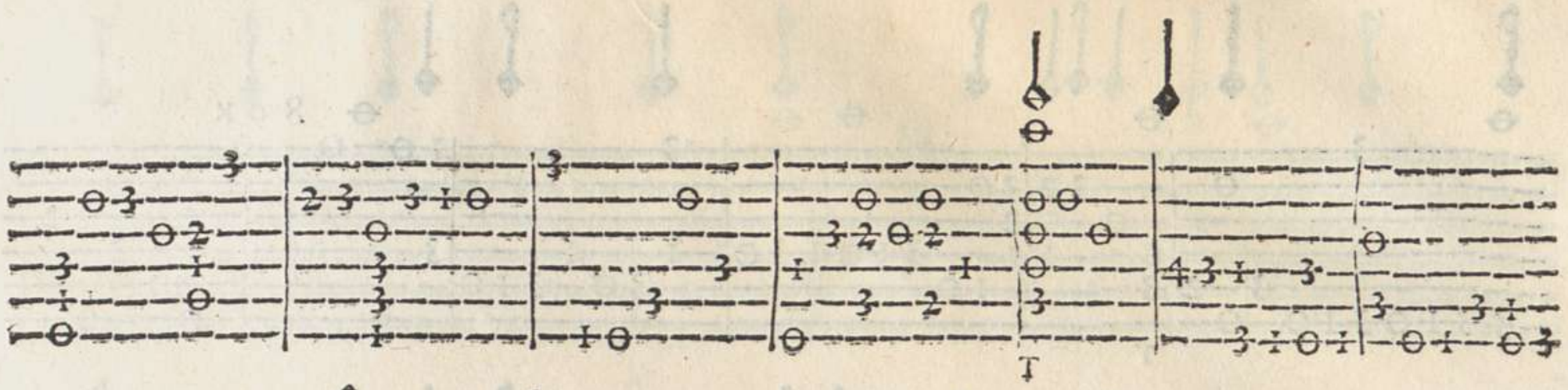

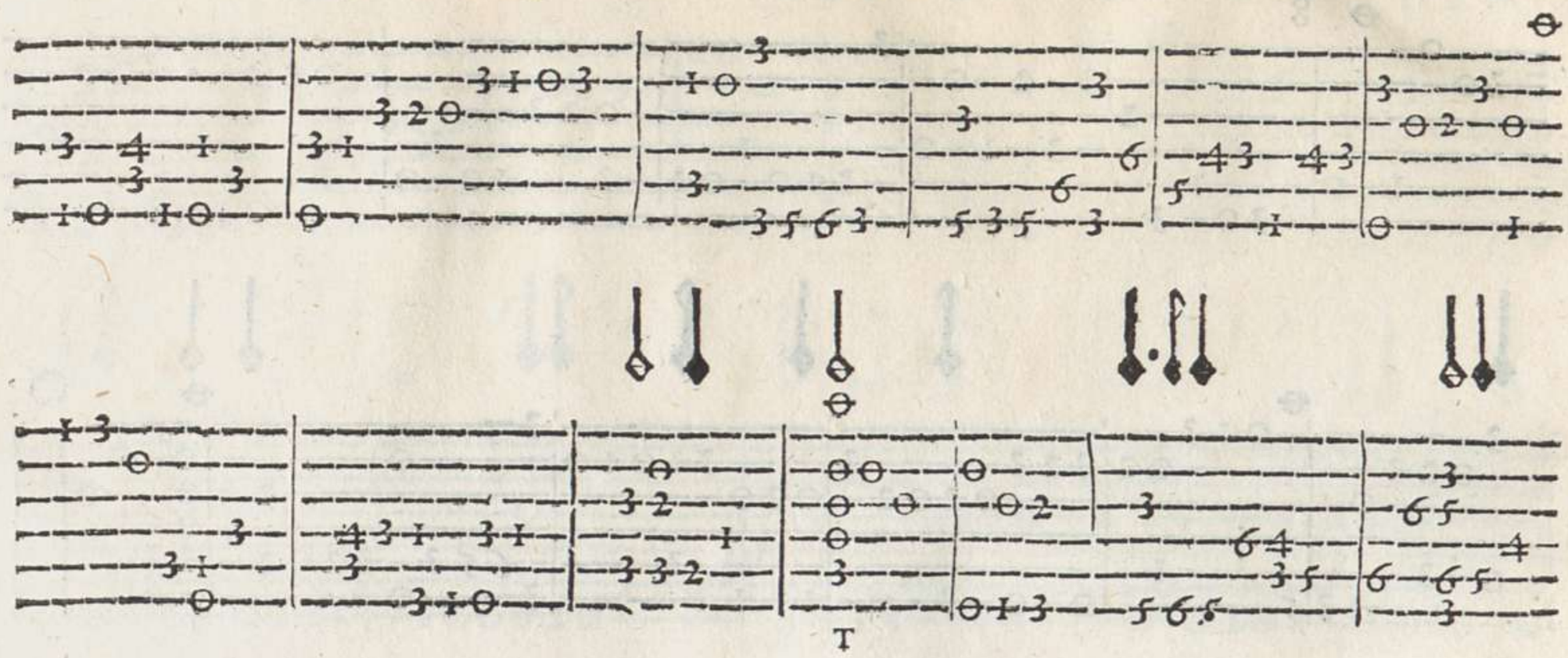

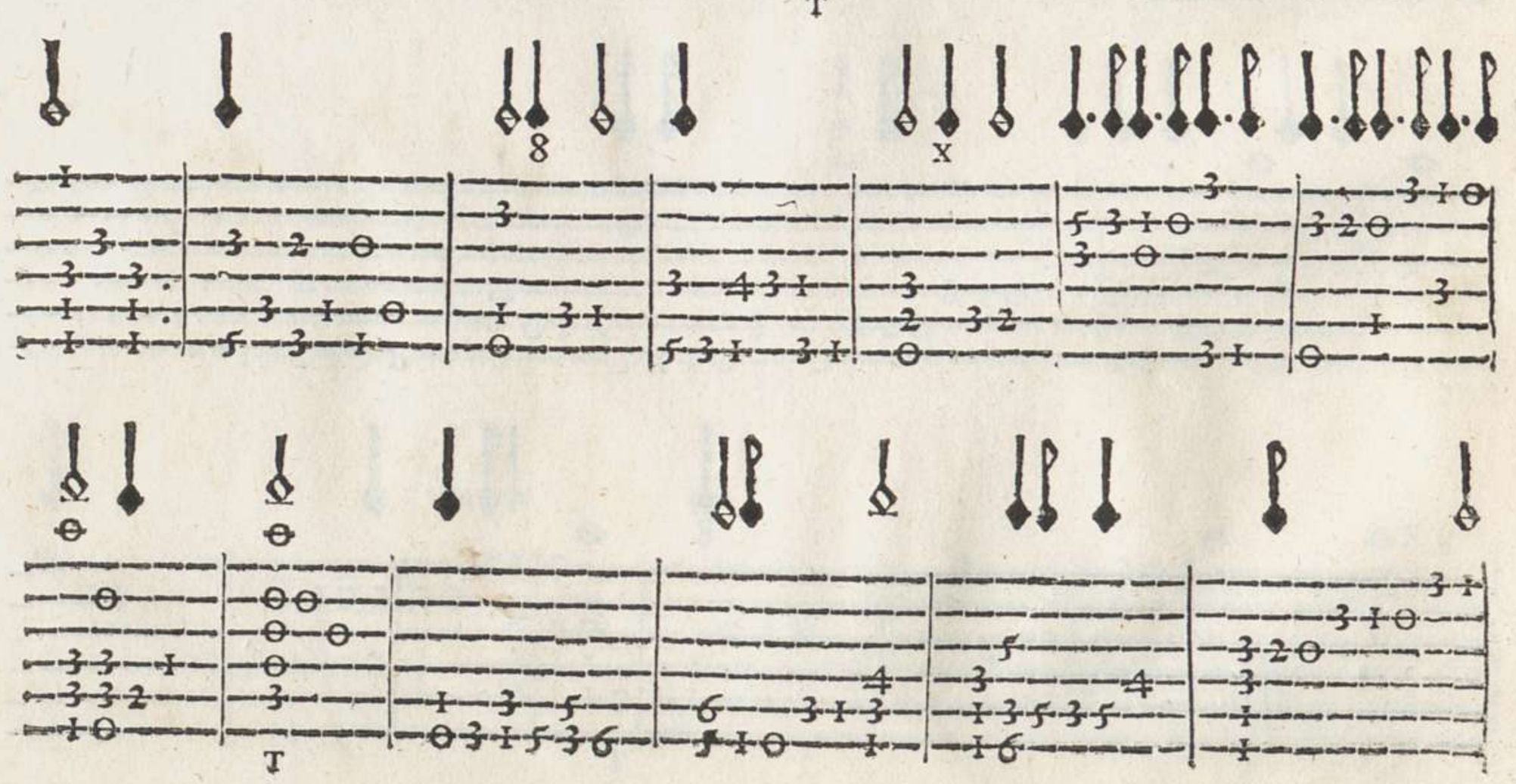

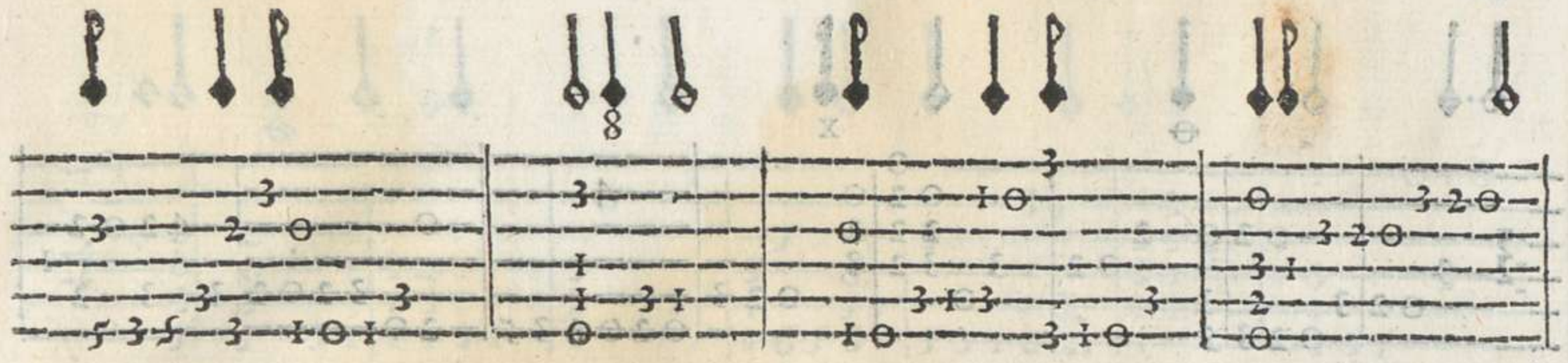

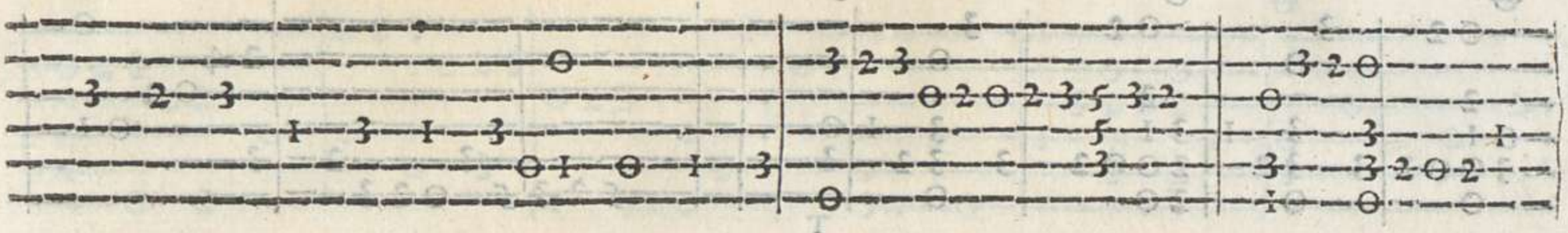

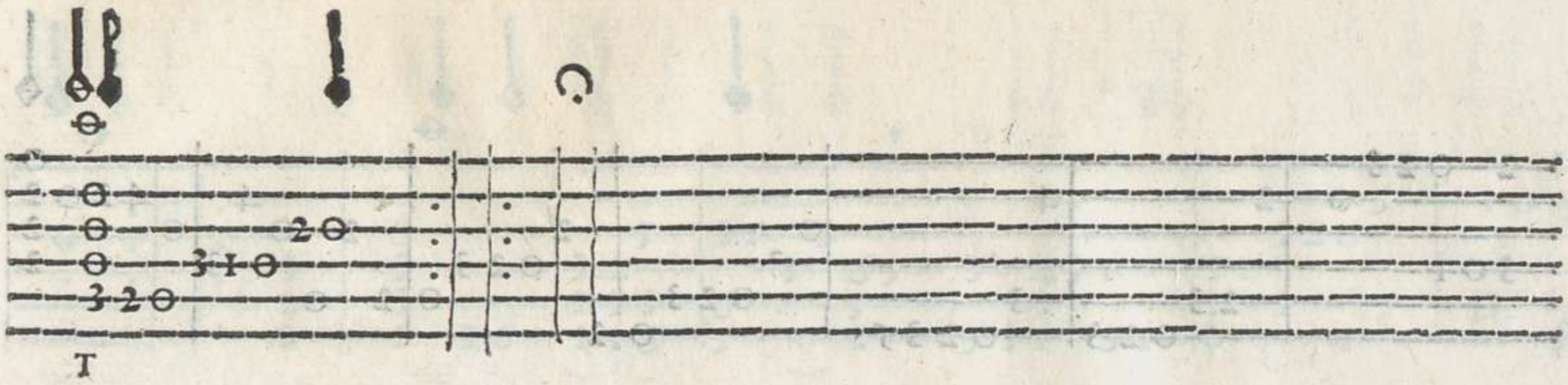
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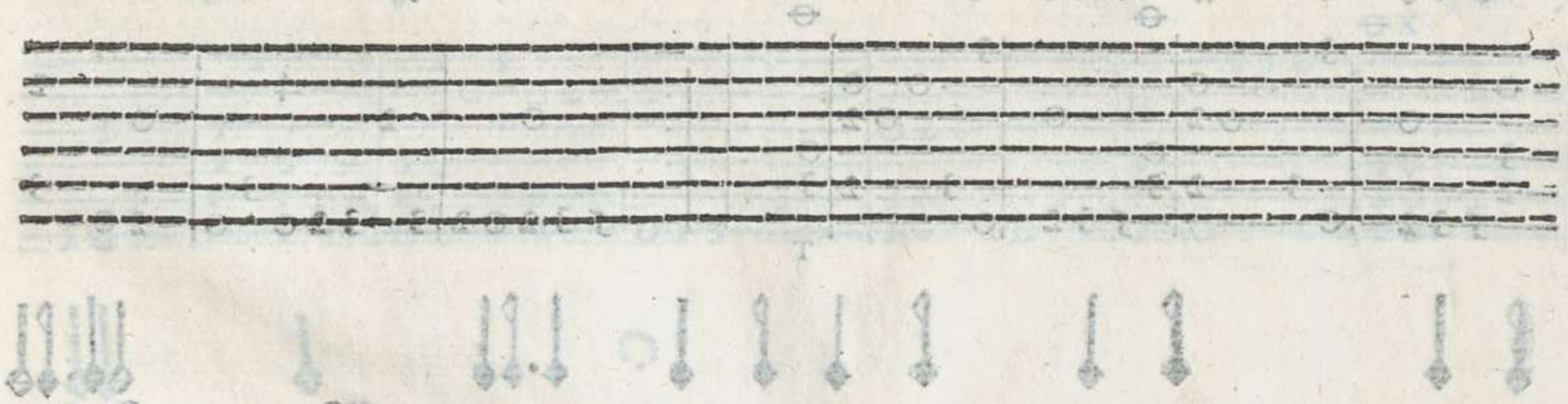

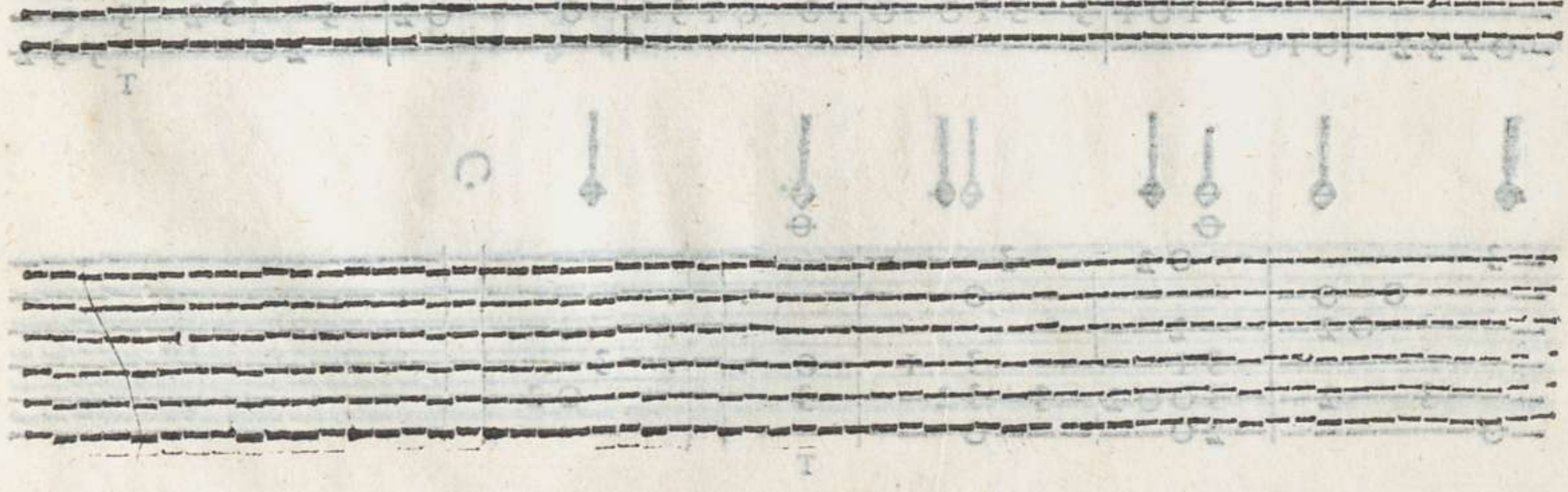
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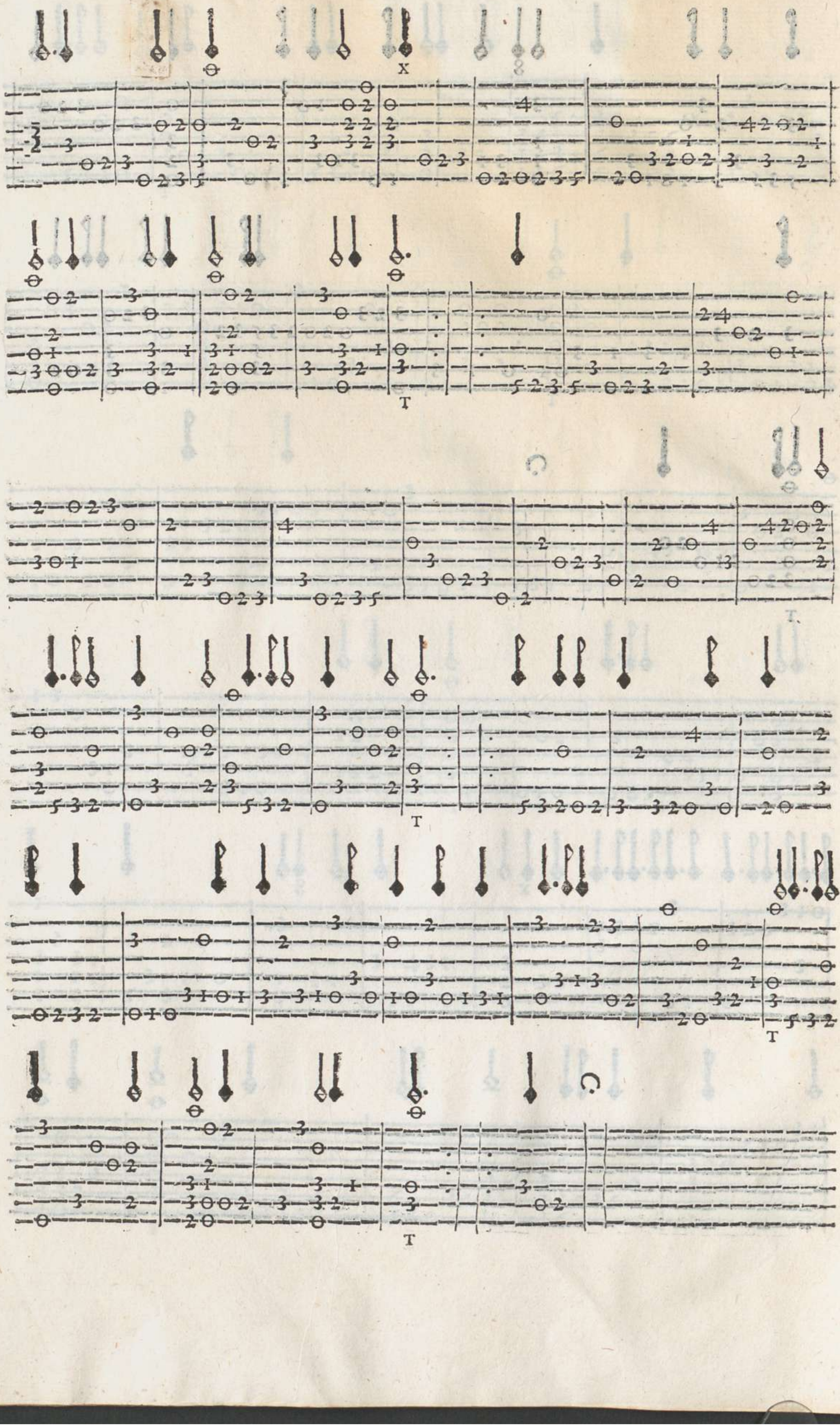

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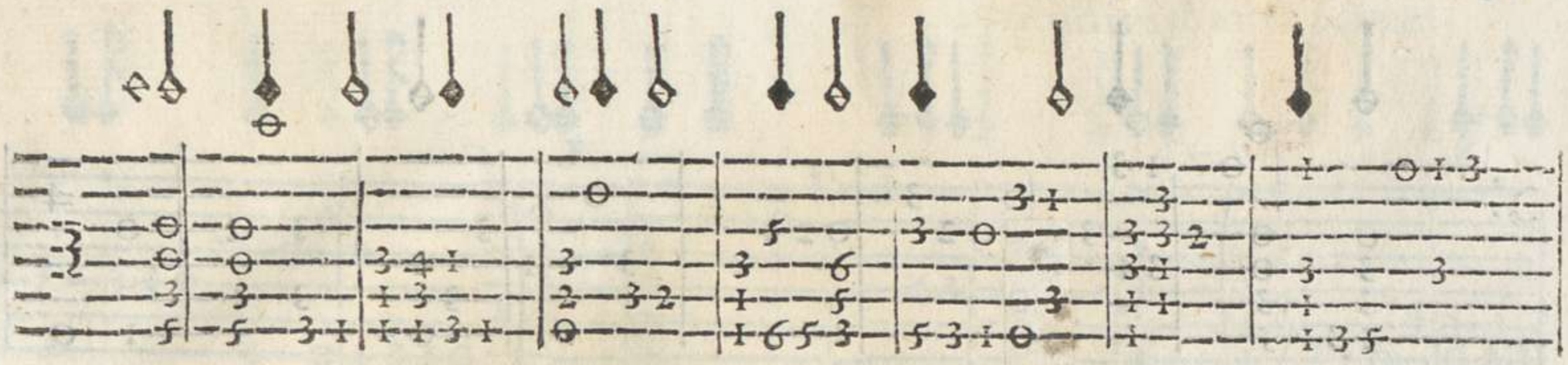

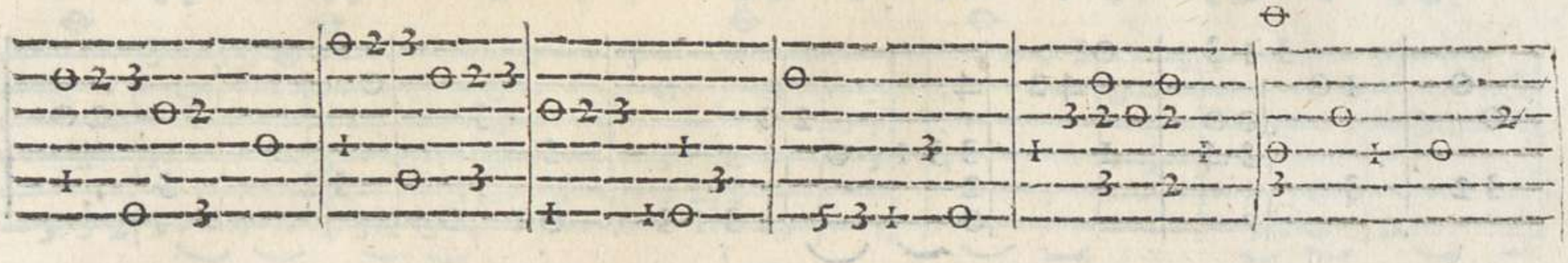

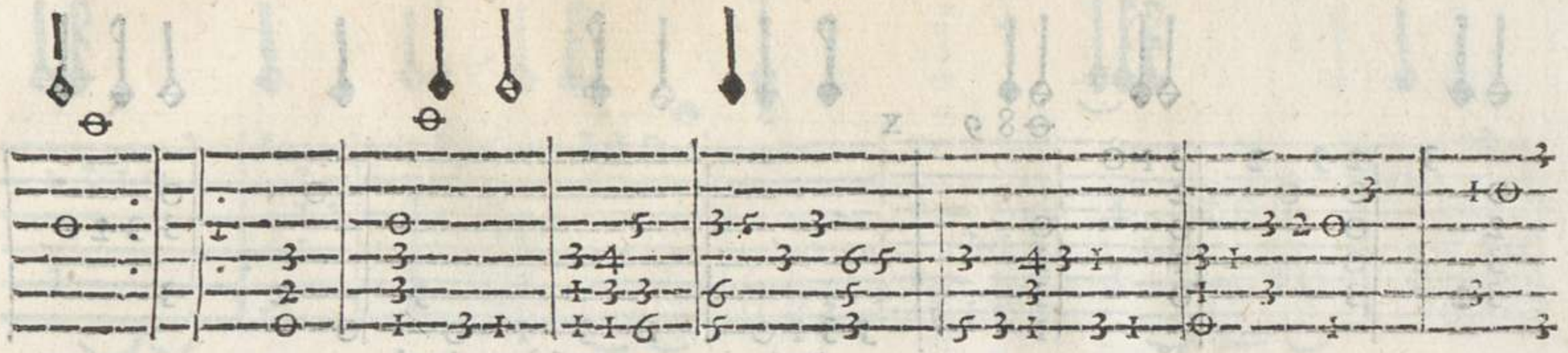

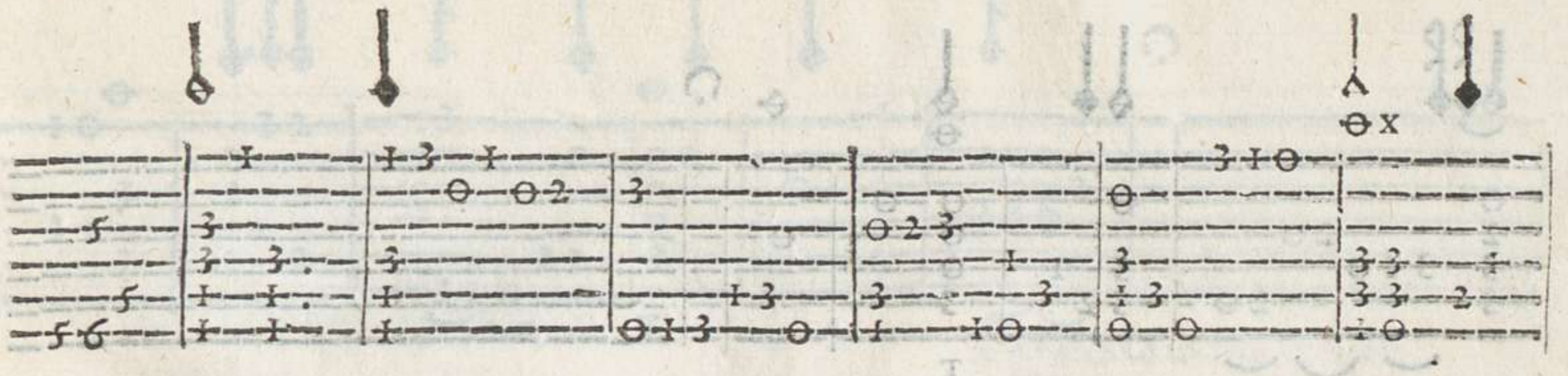

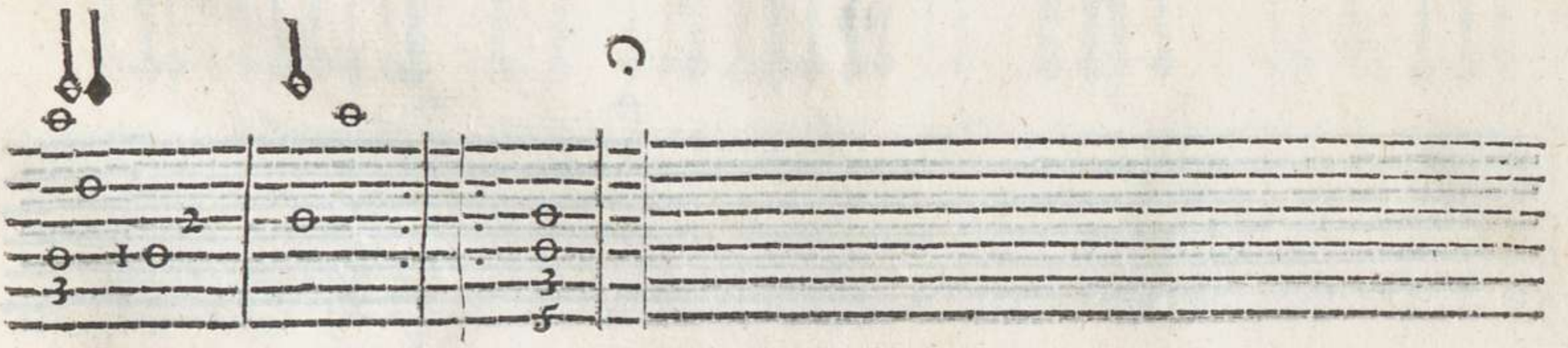

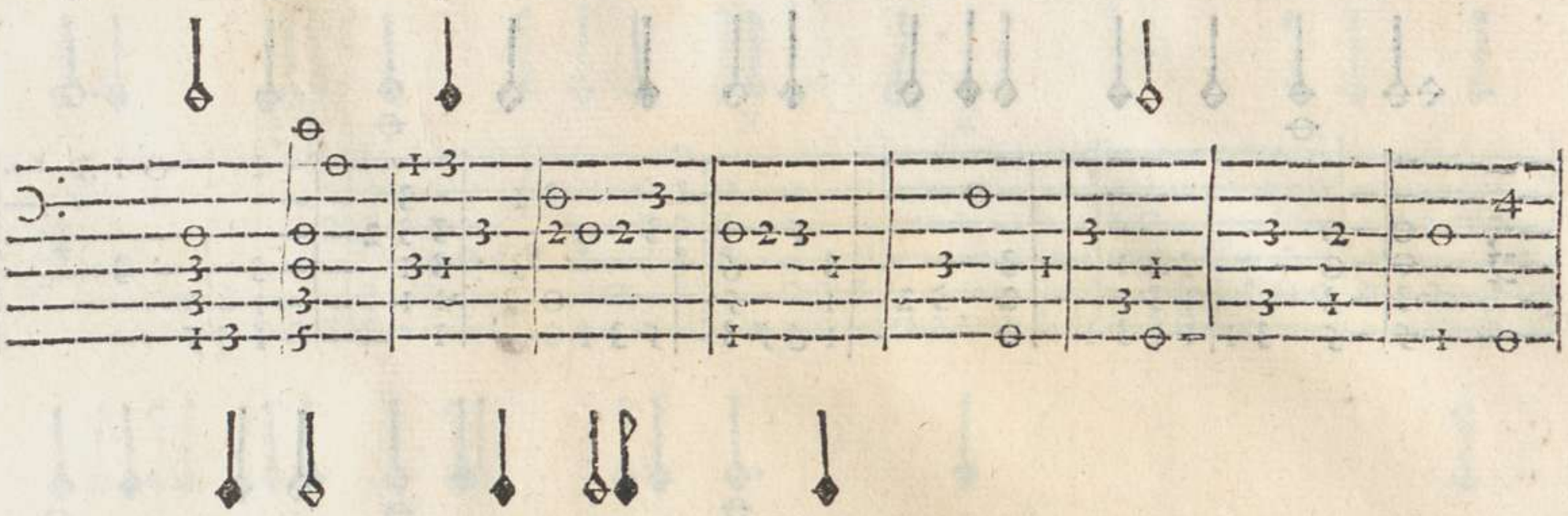

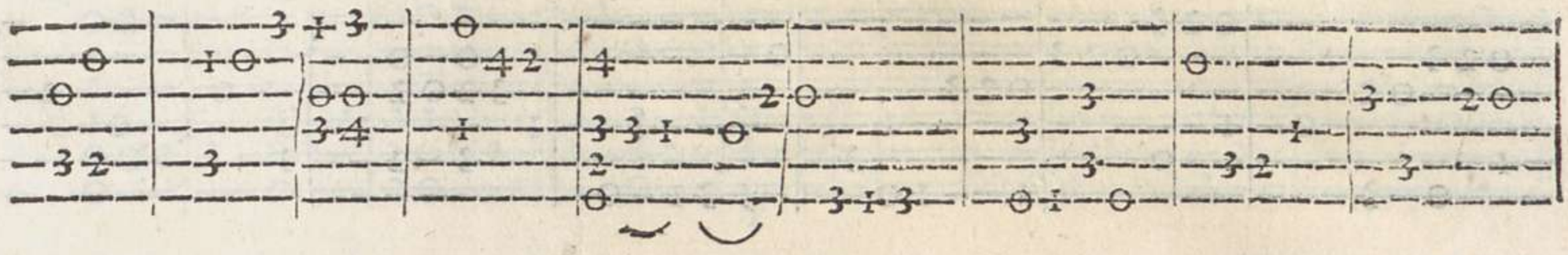

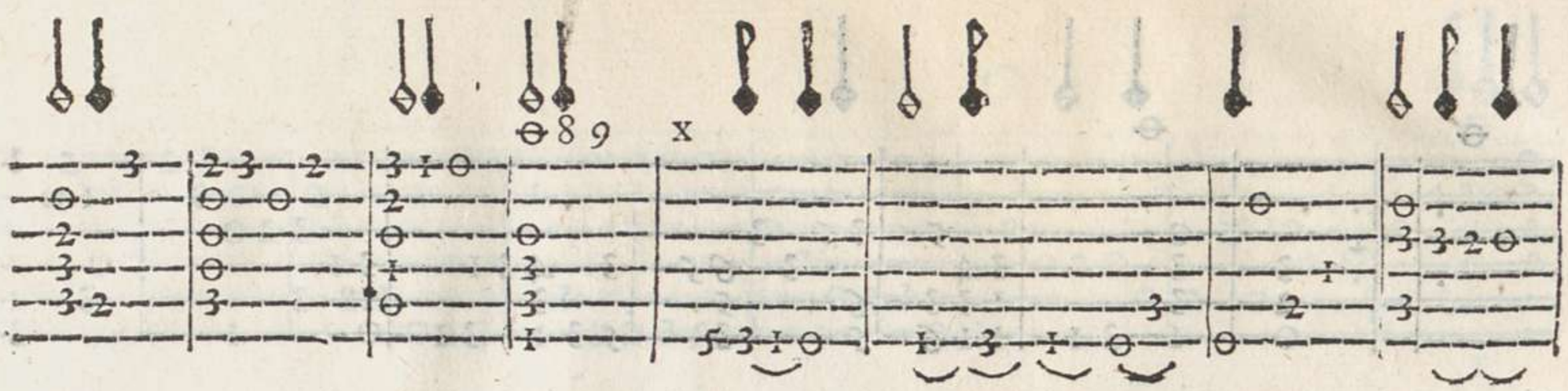
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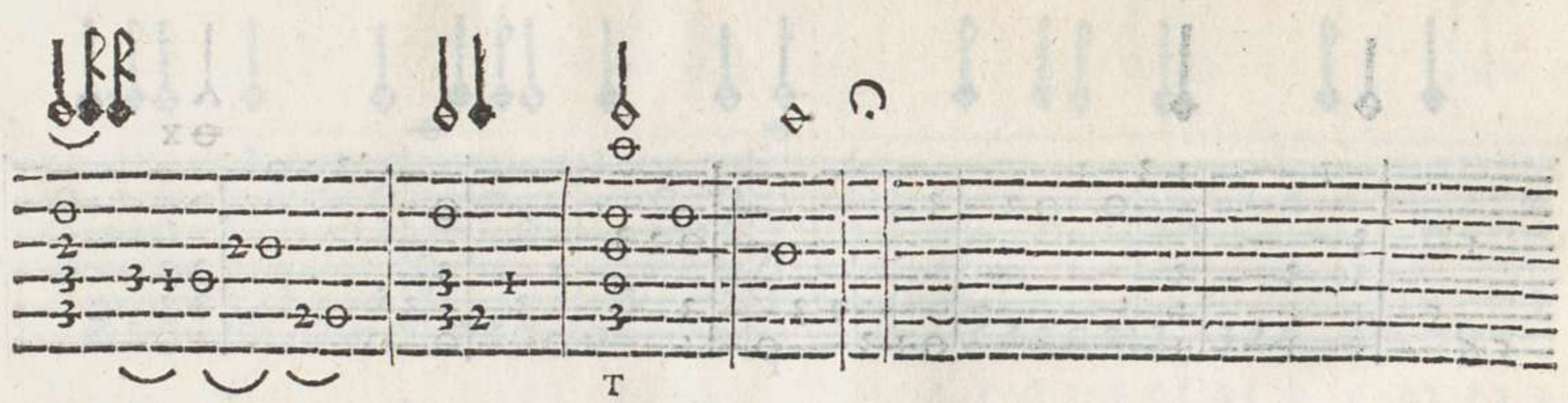
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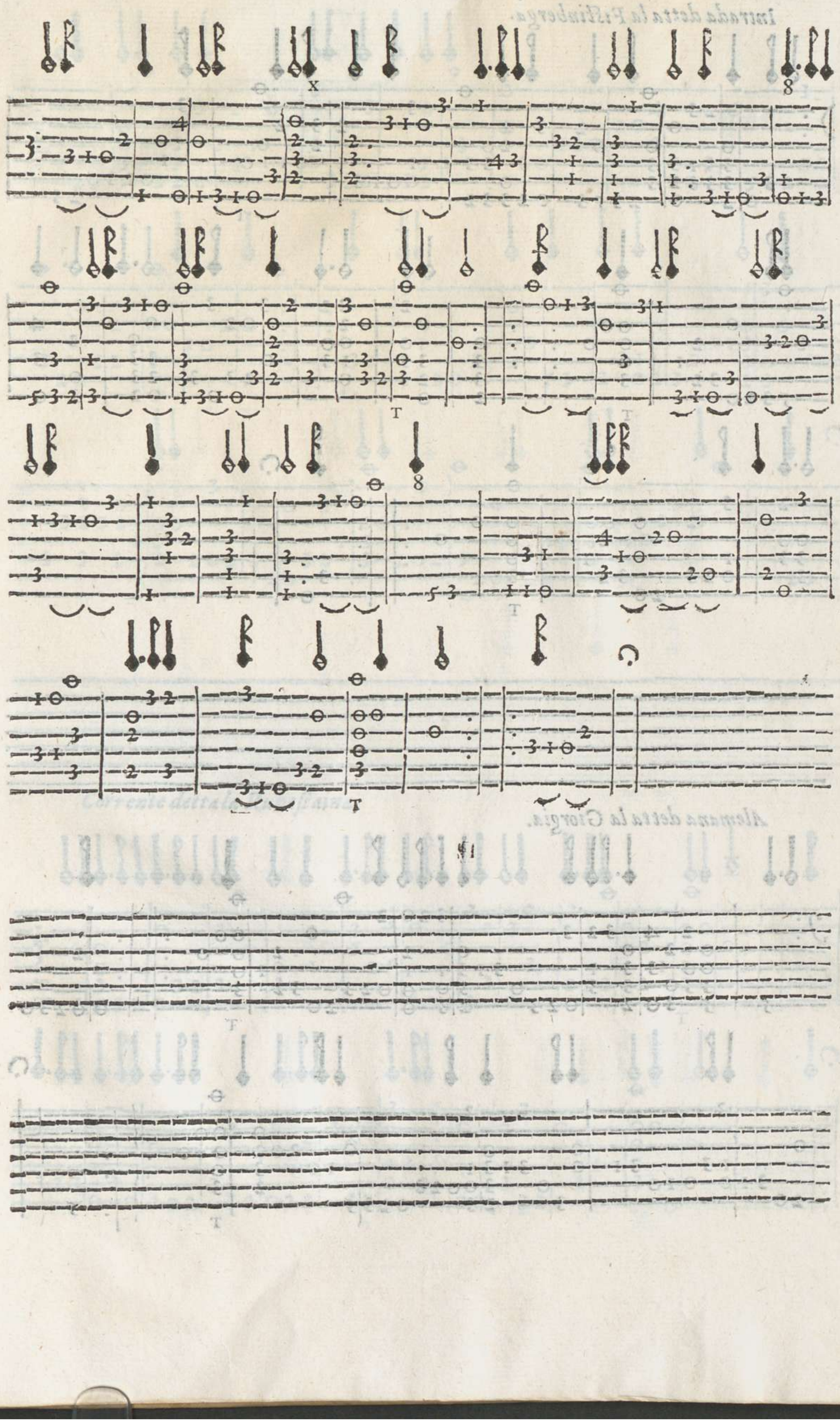

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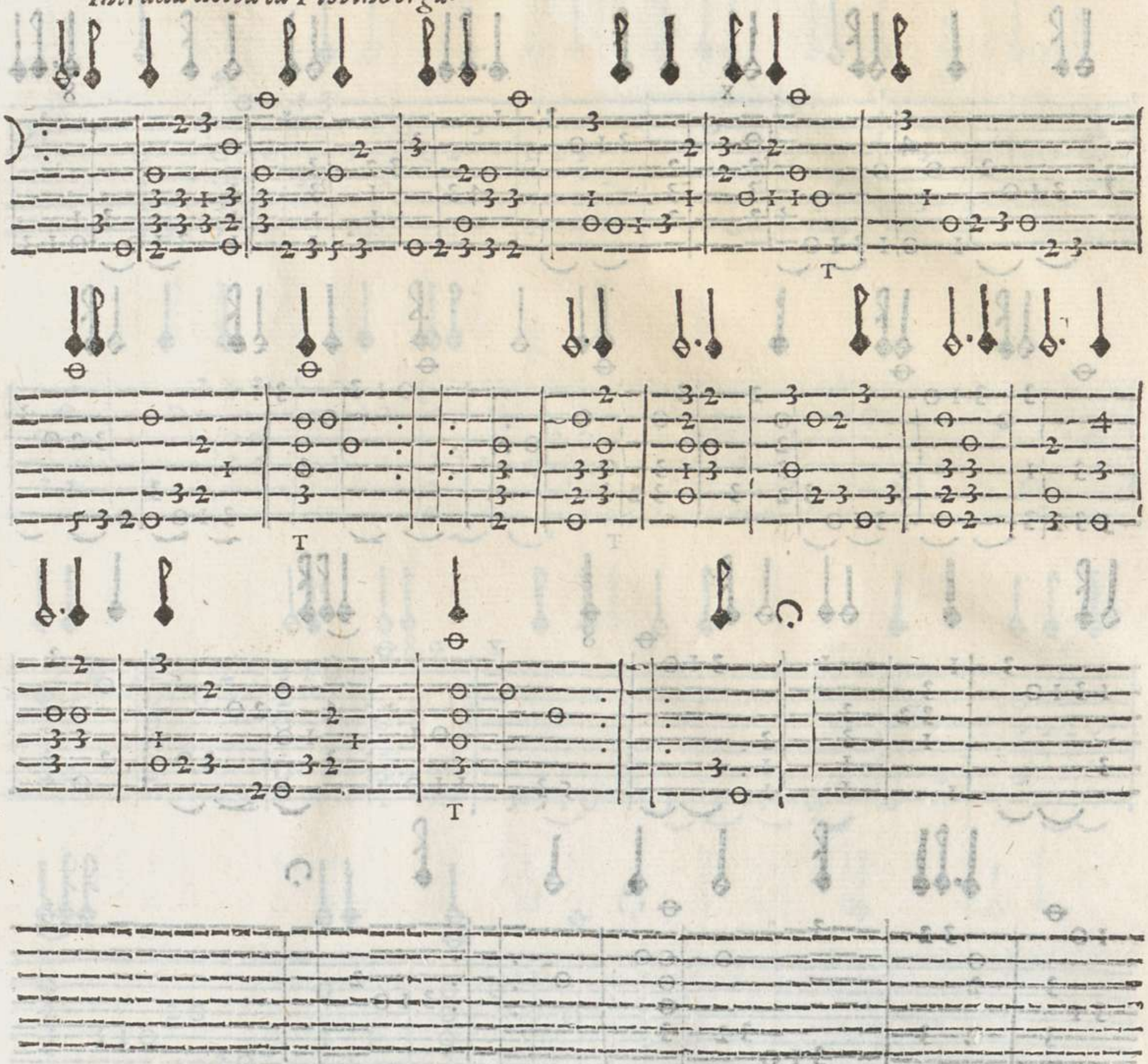

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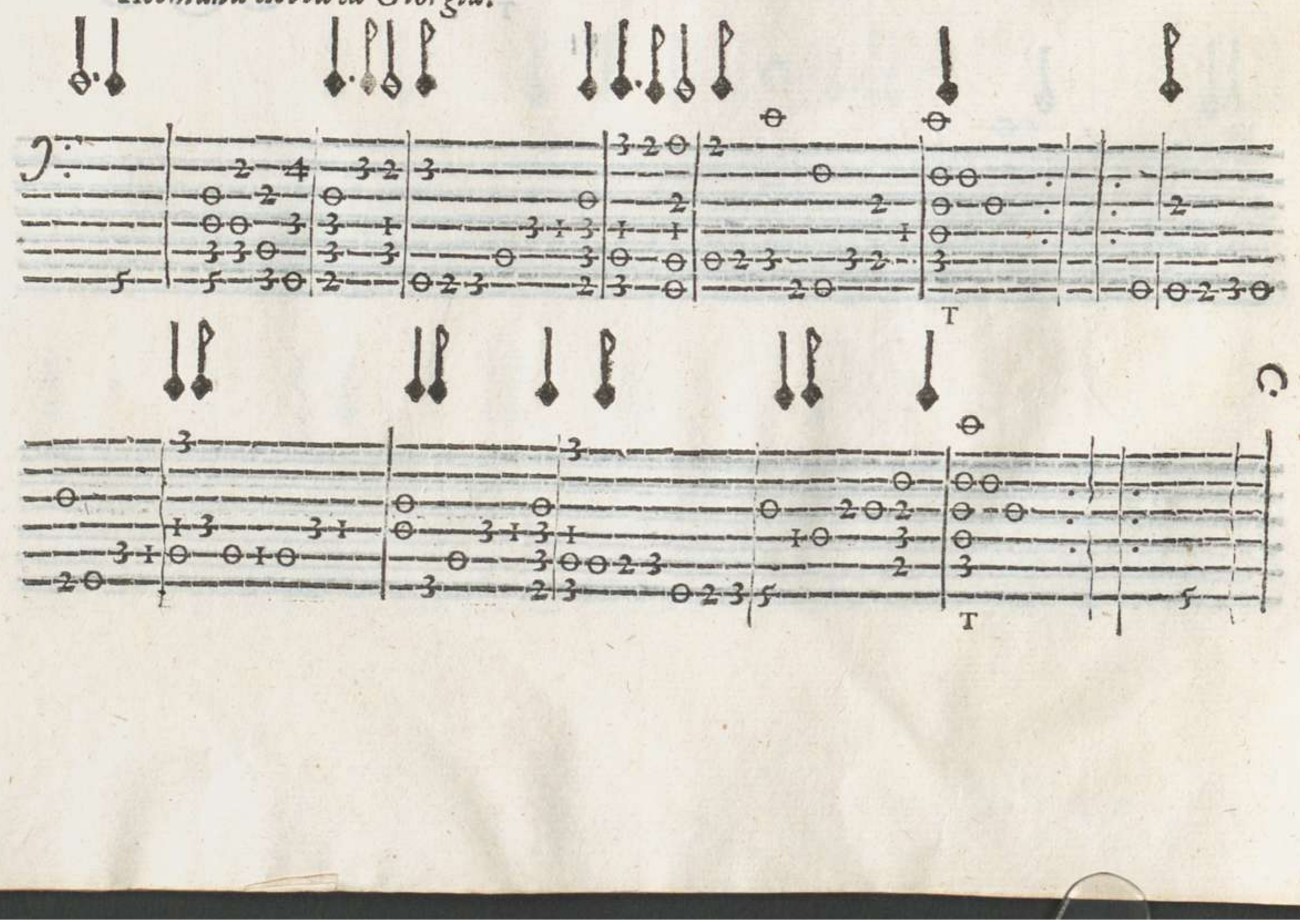
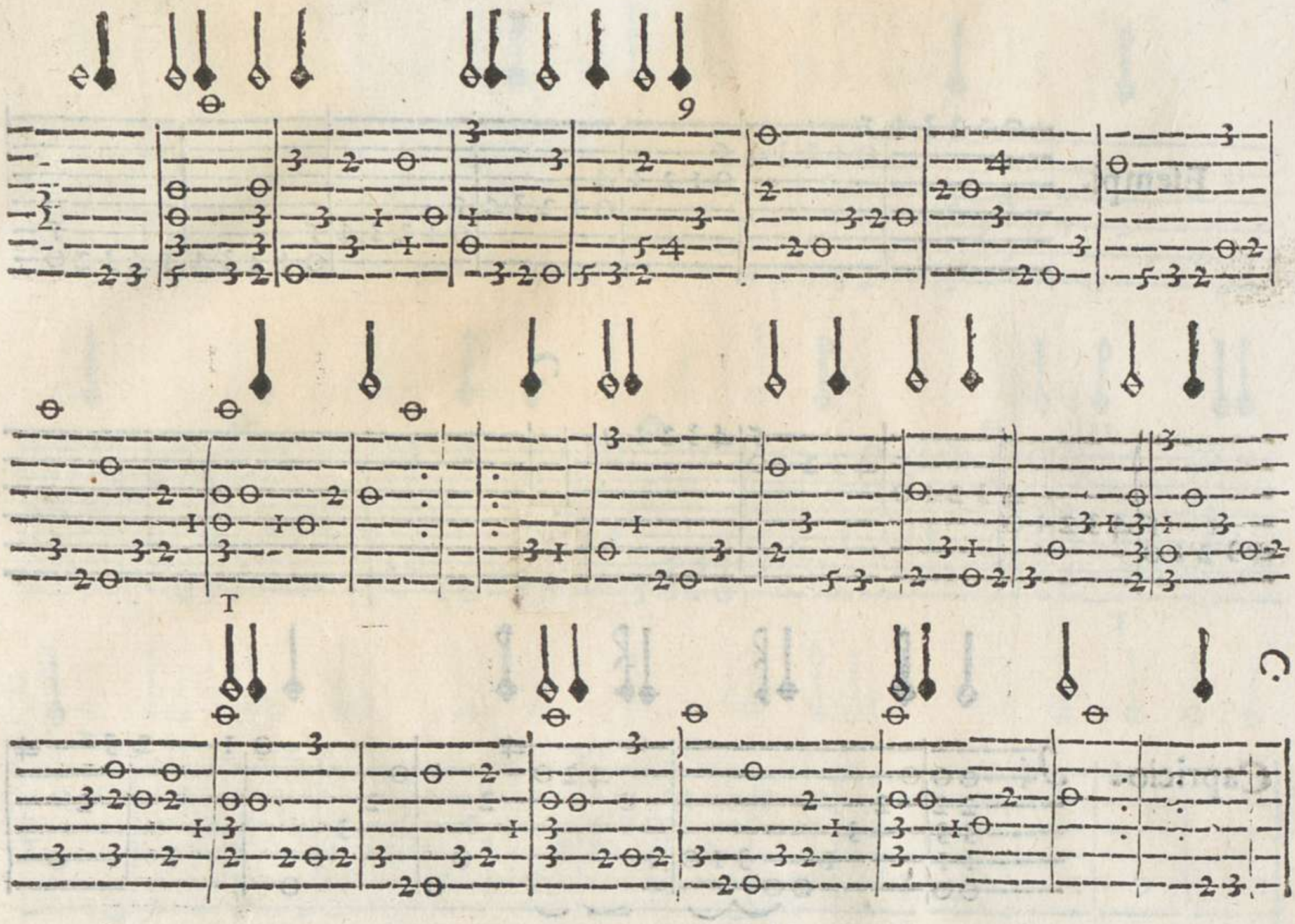


Gagliarda detta la Frubenia.



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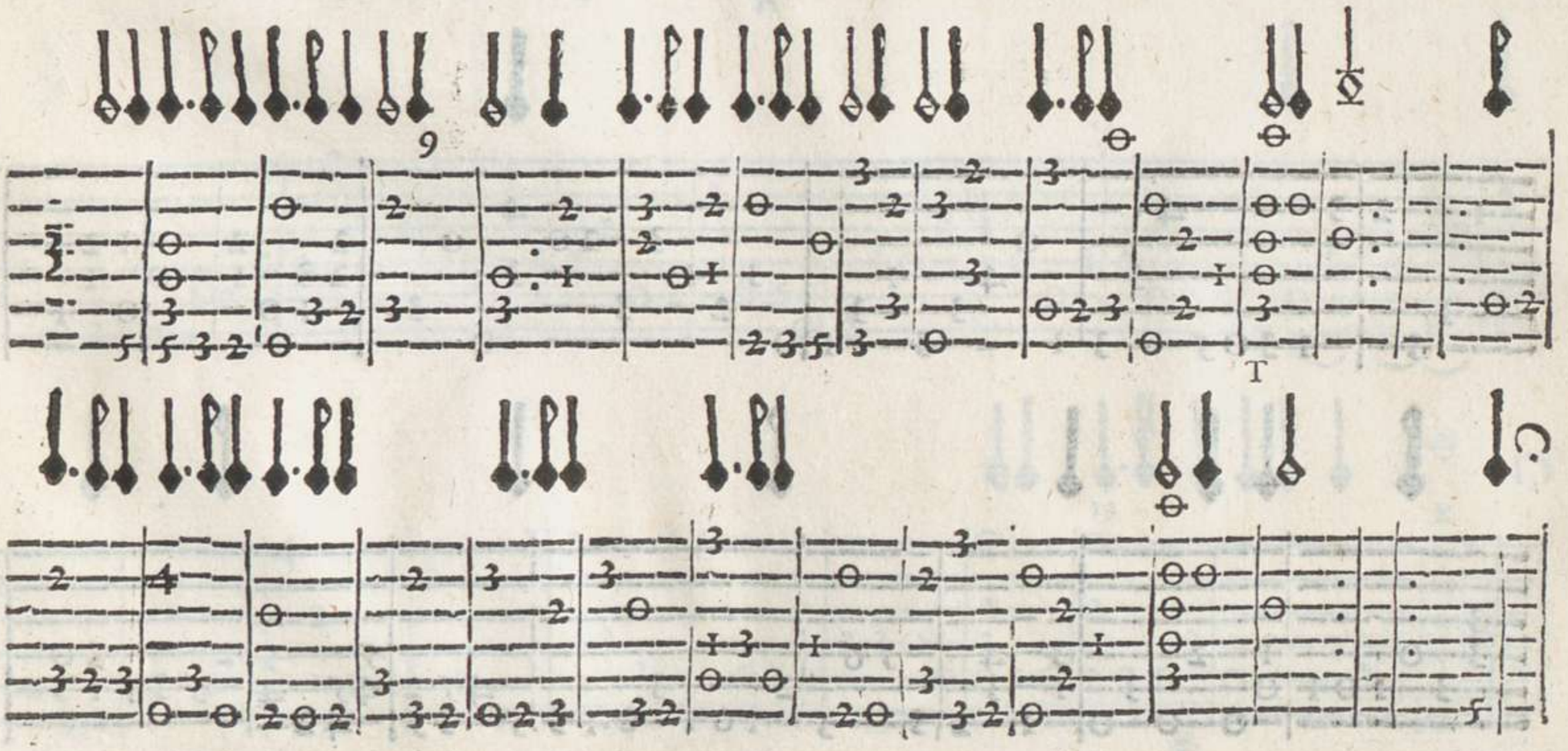

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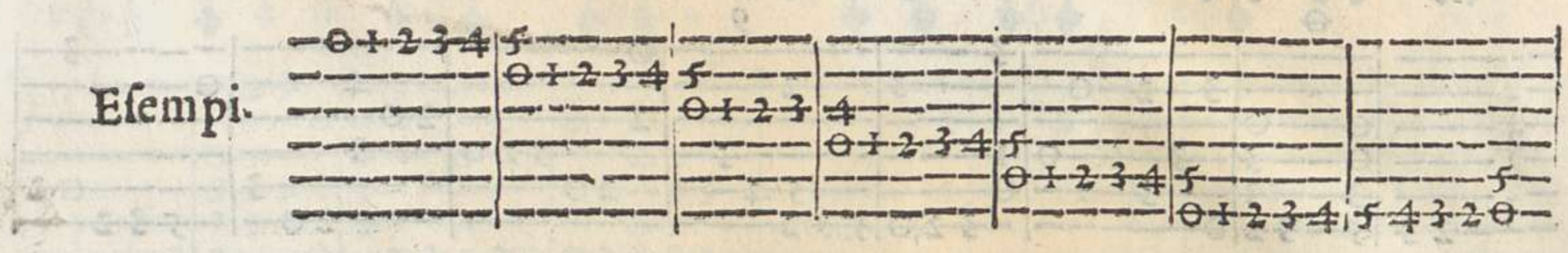

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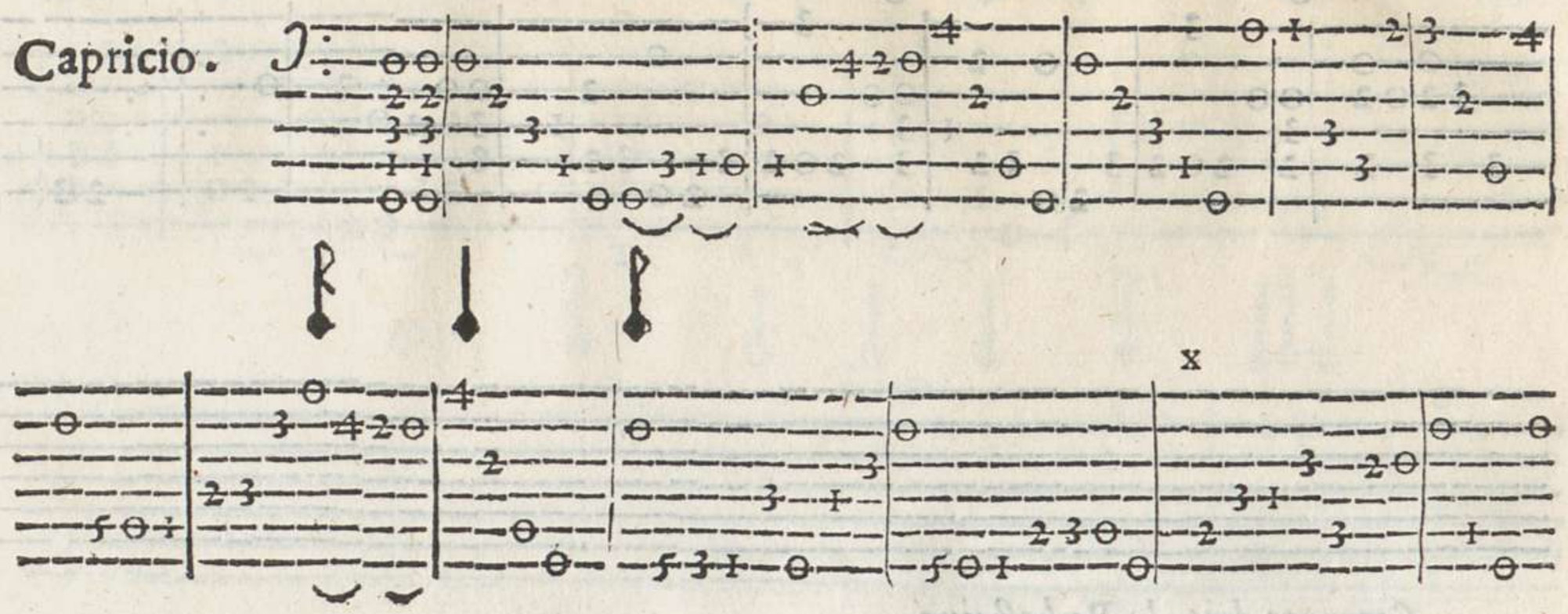

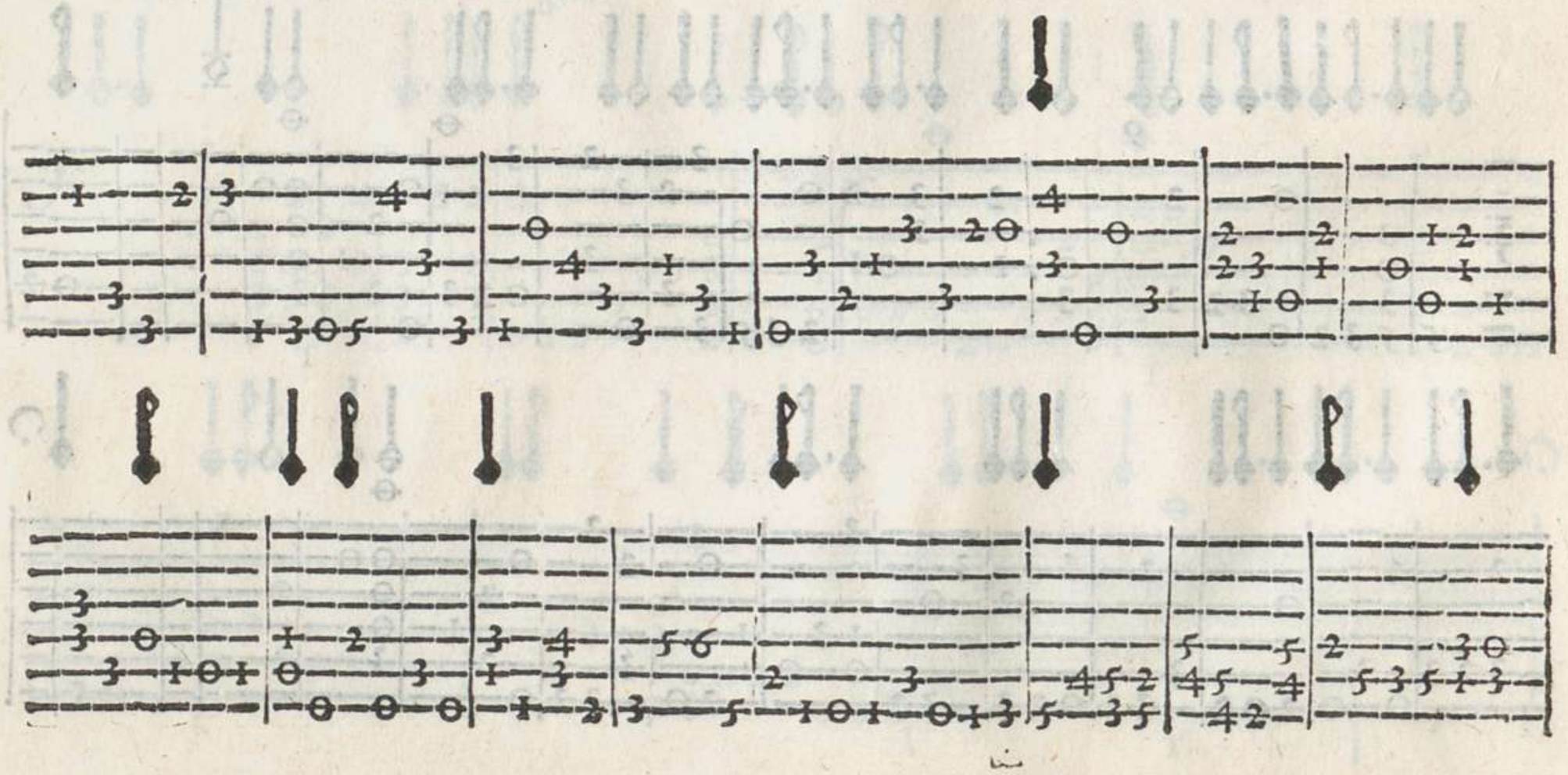

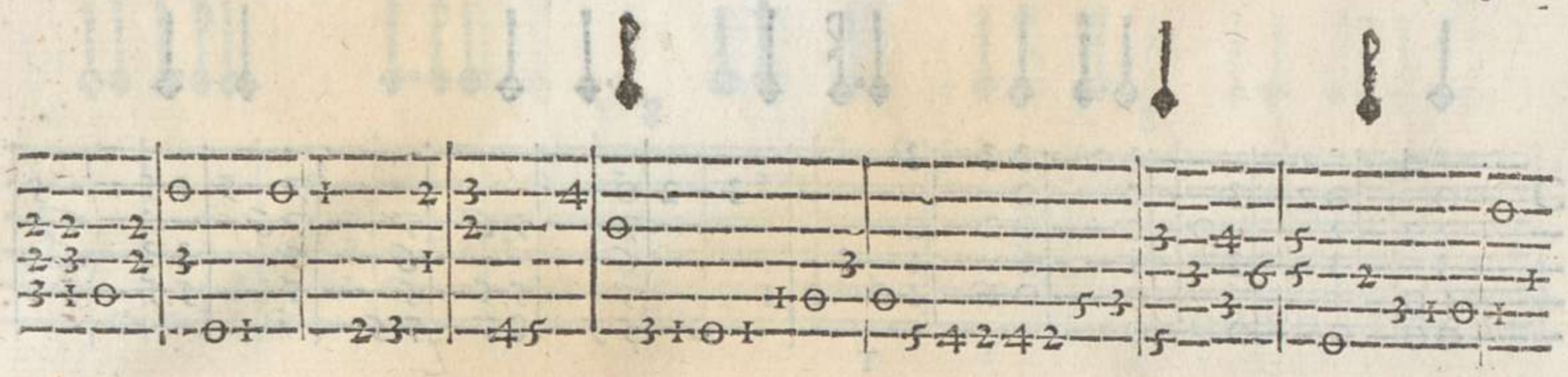

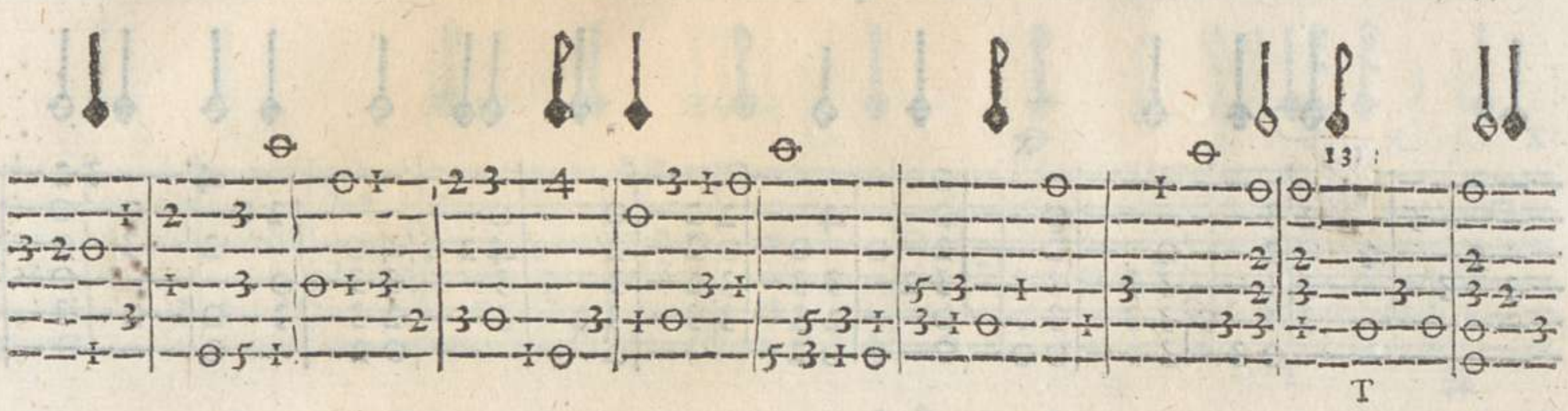
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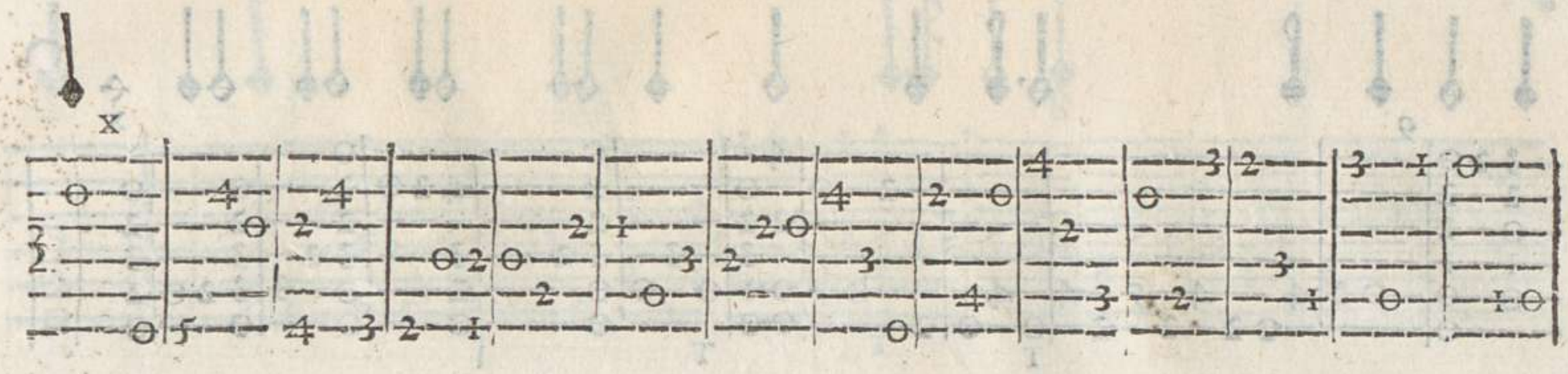
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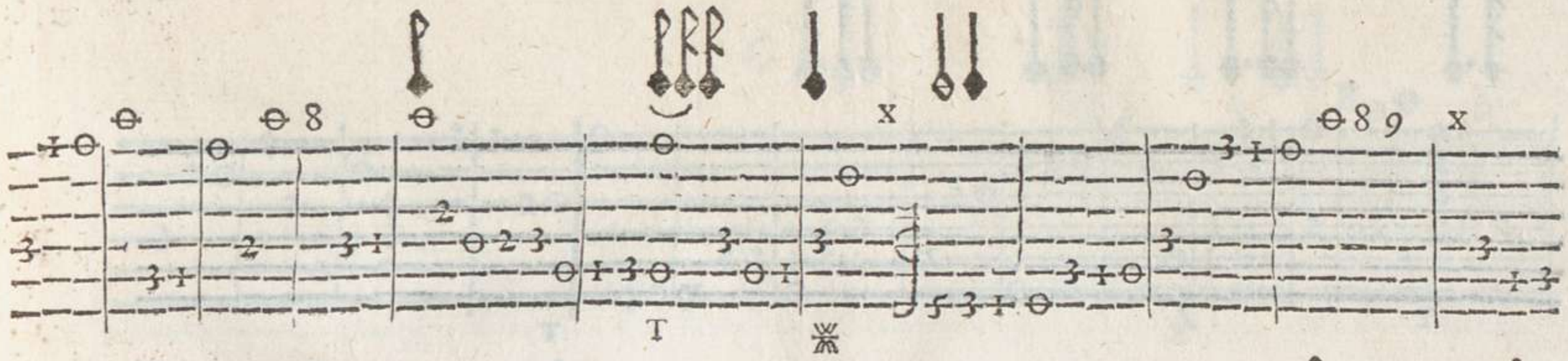
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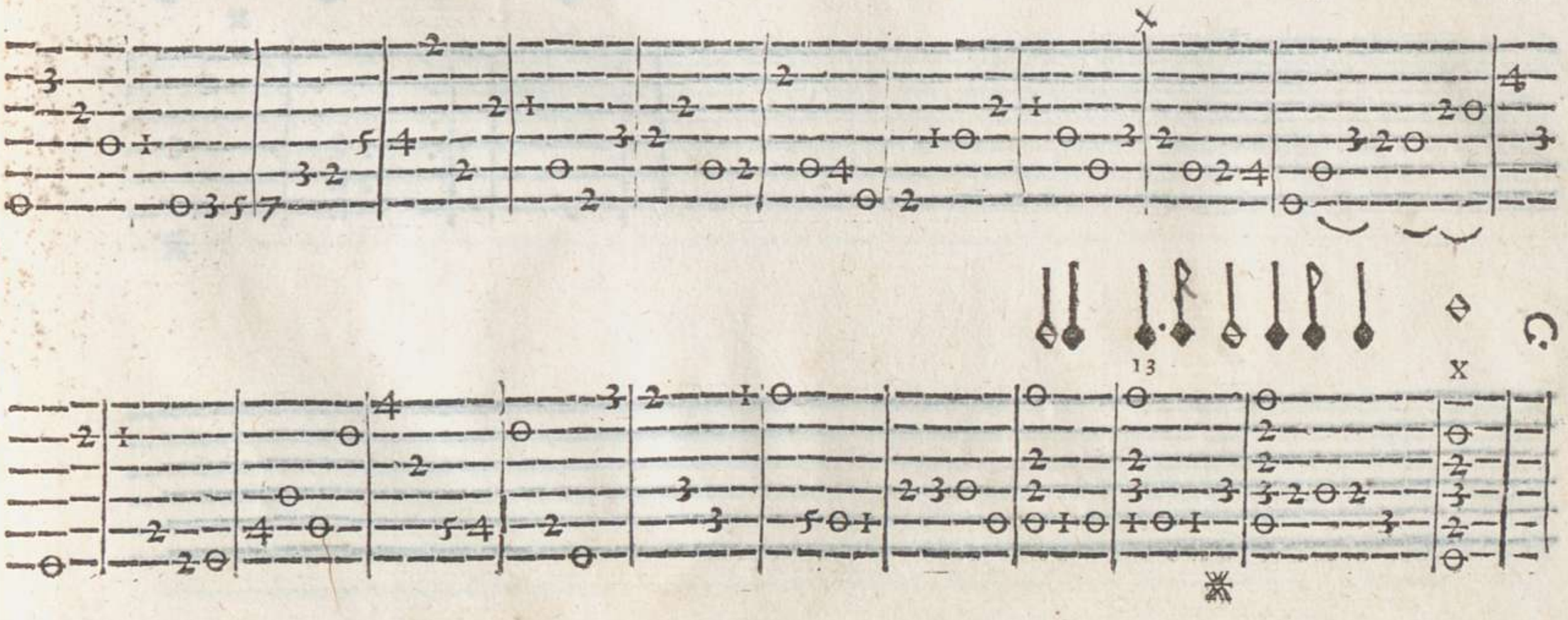
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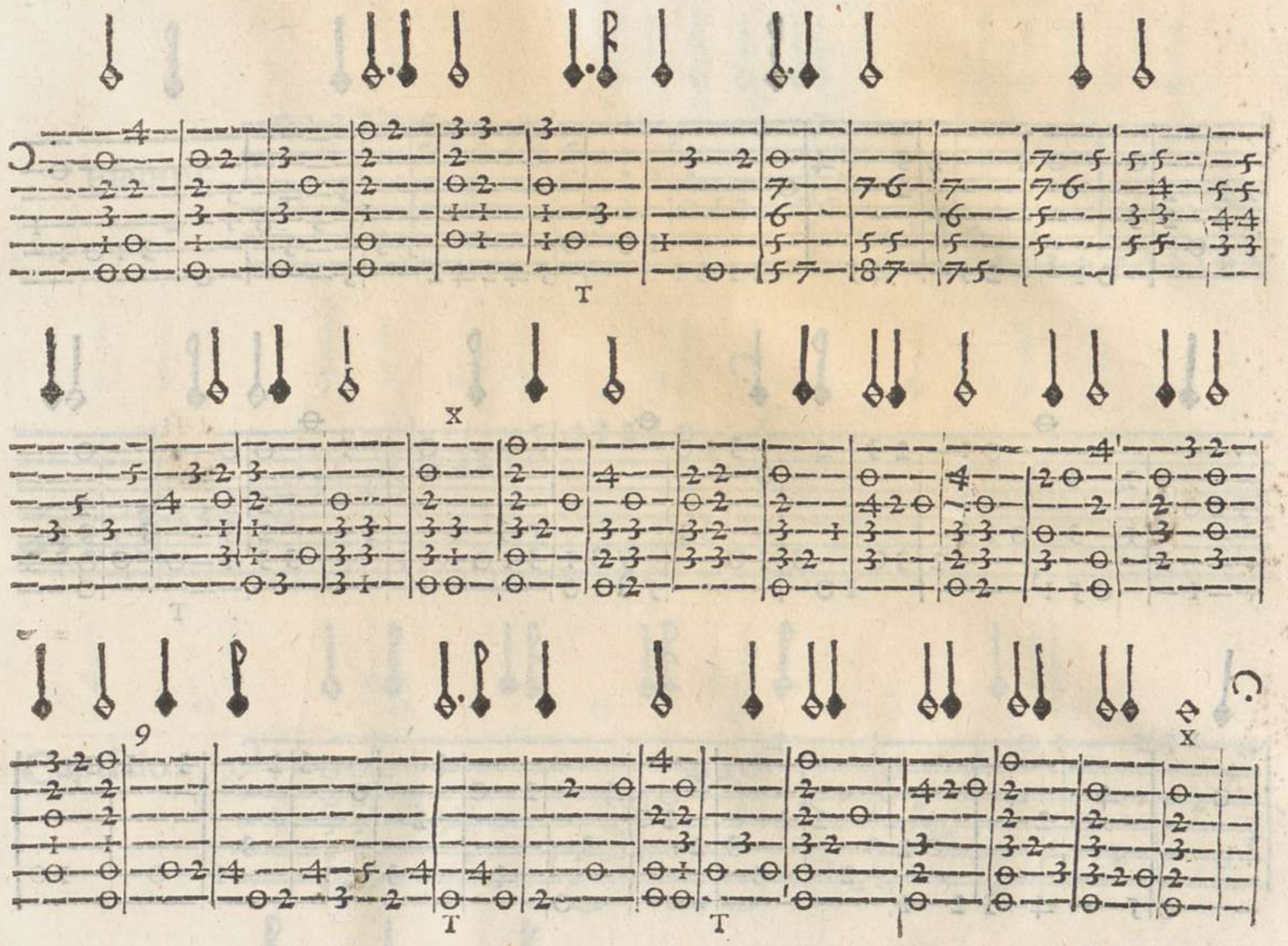
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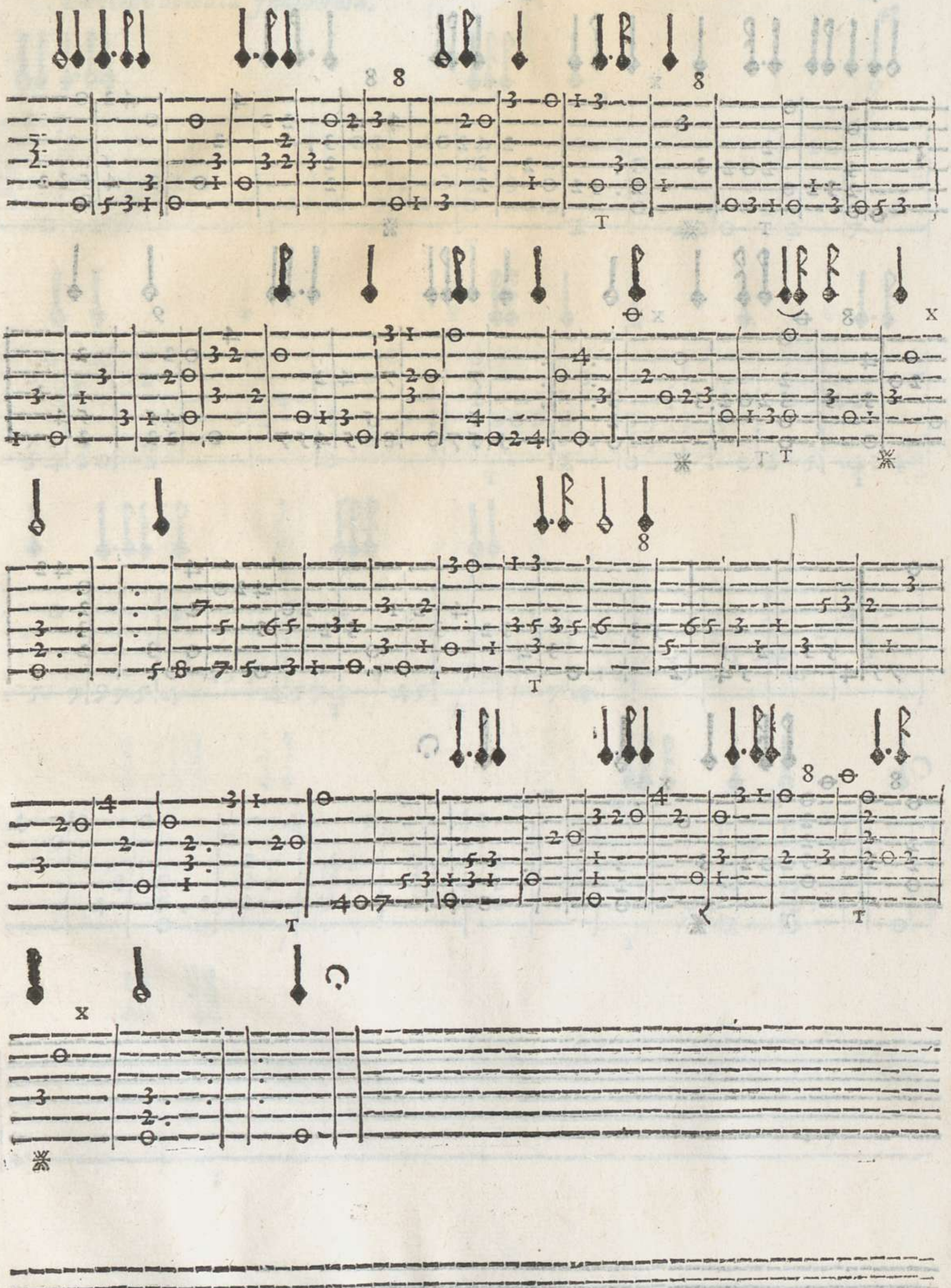

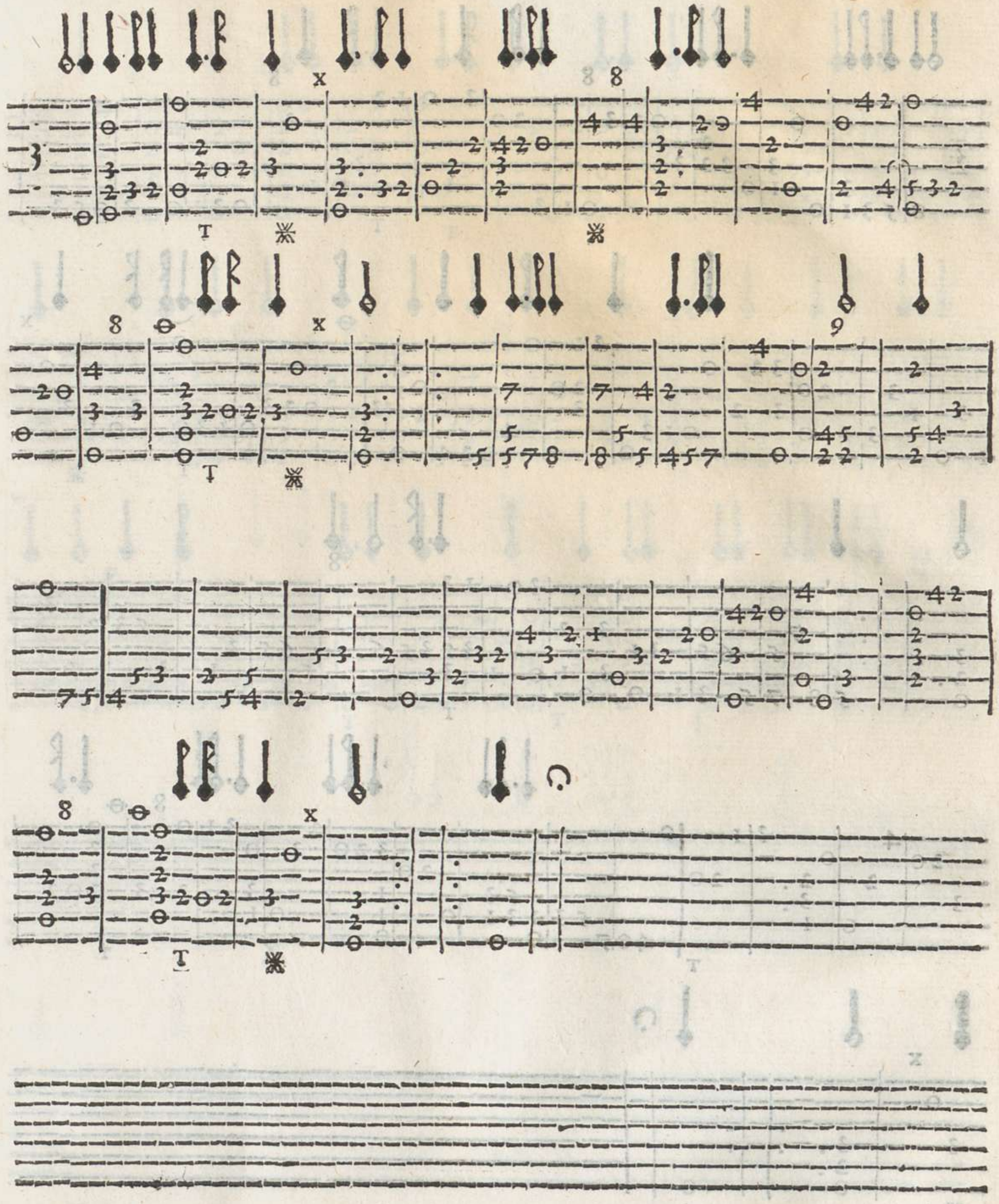

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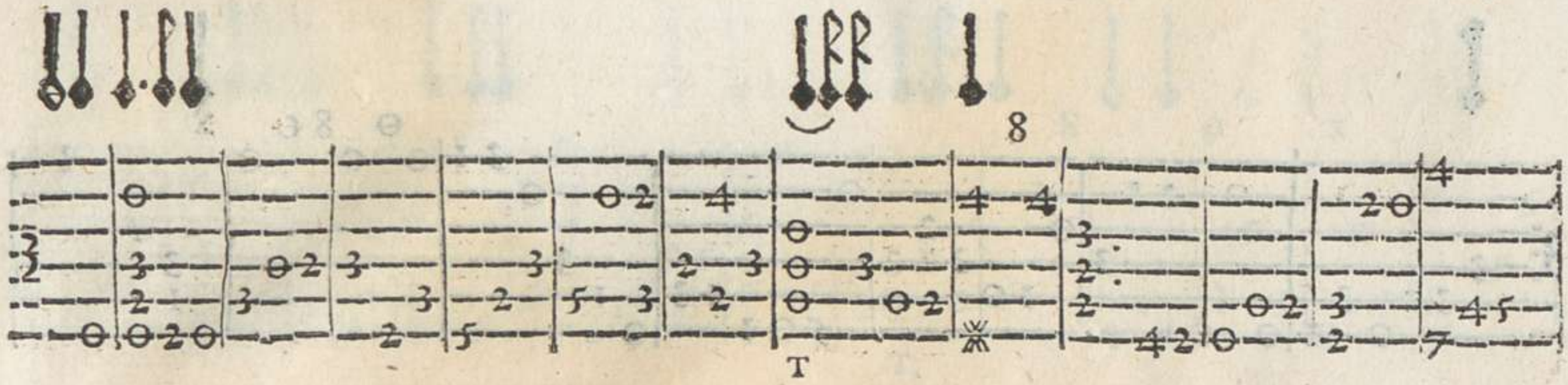

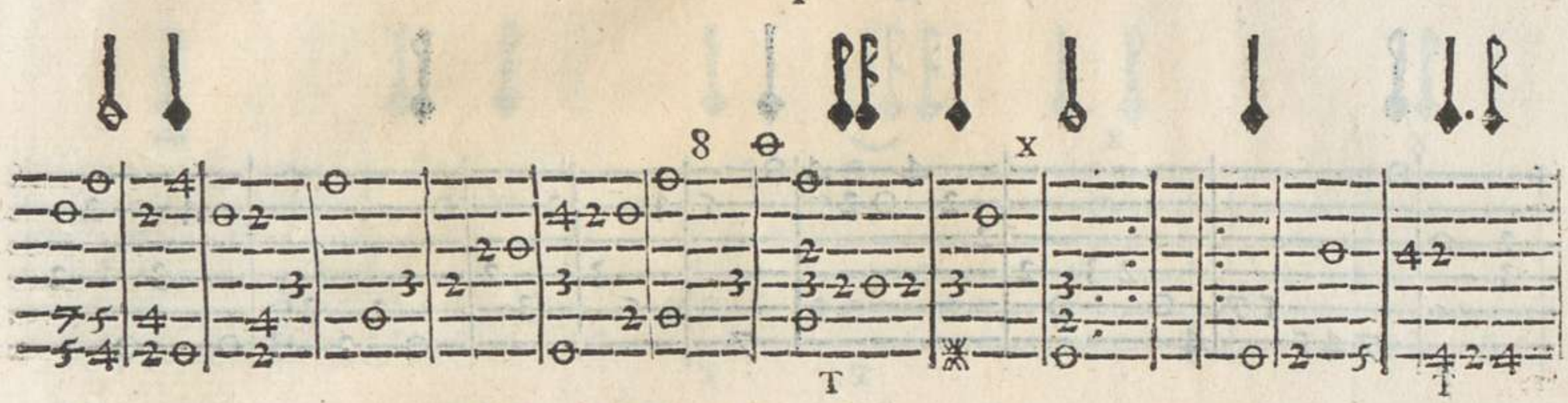

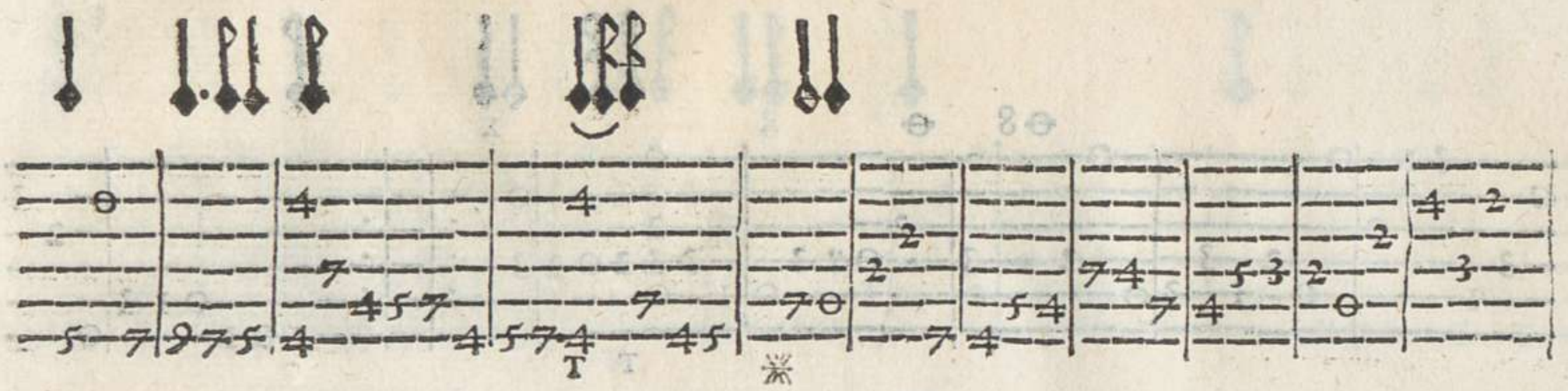

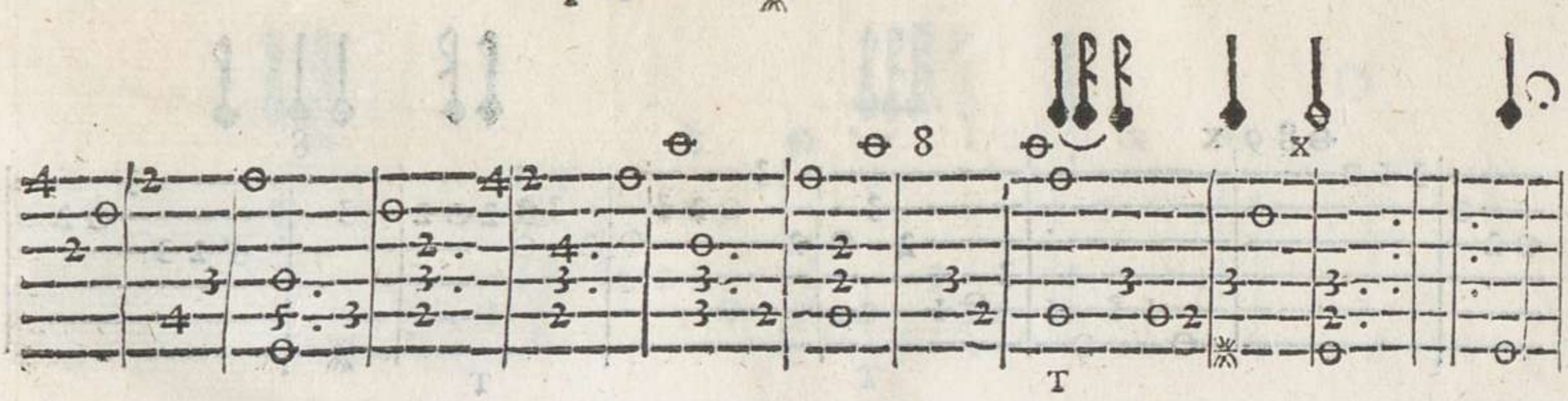

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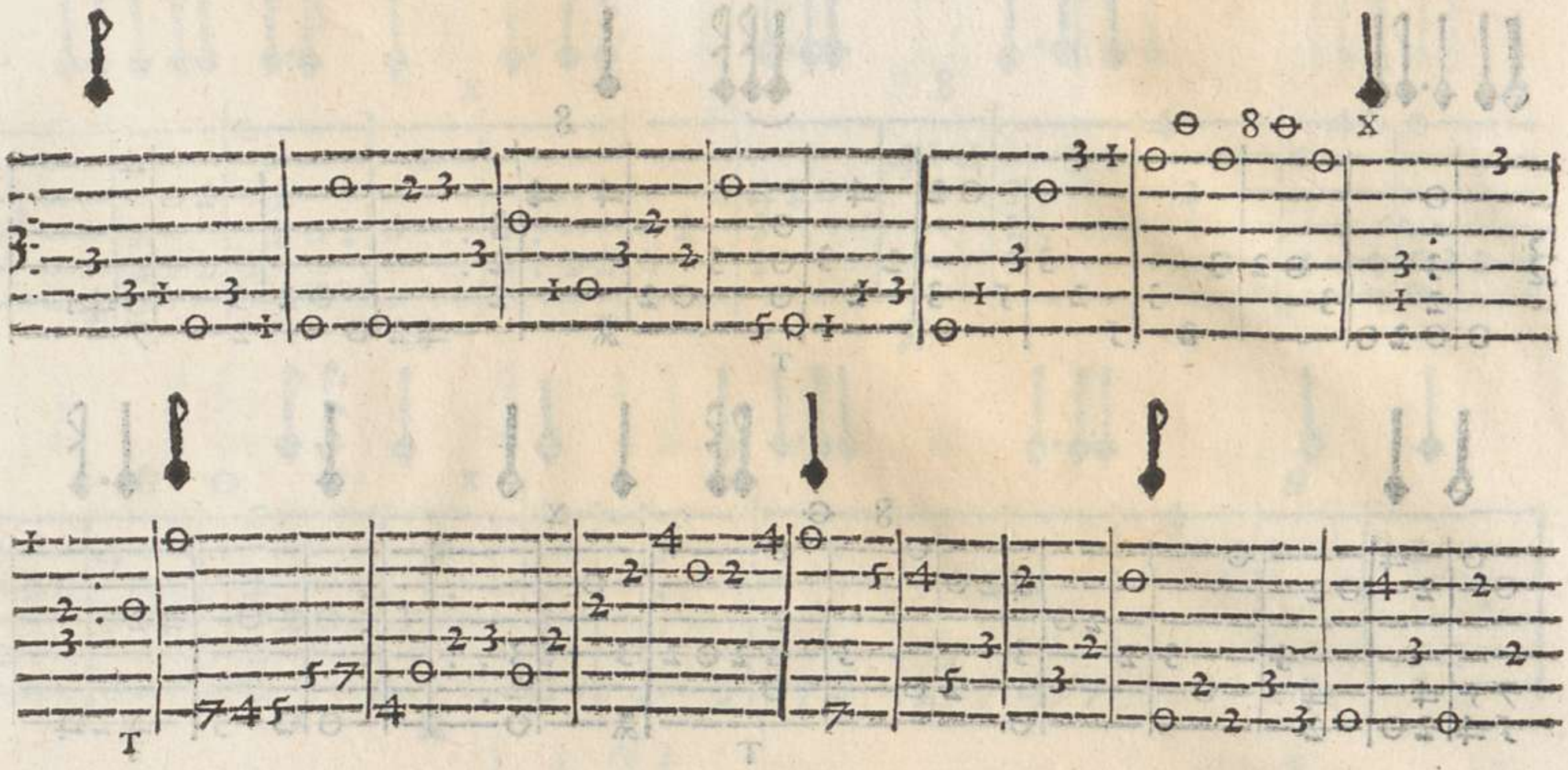

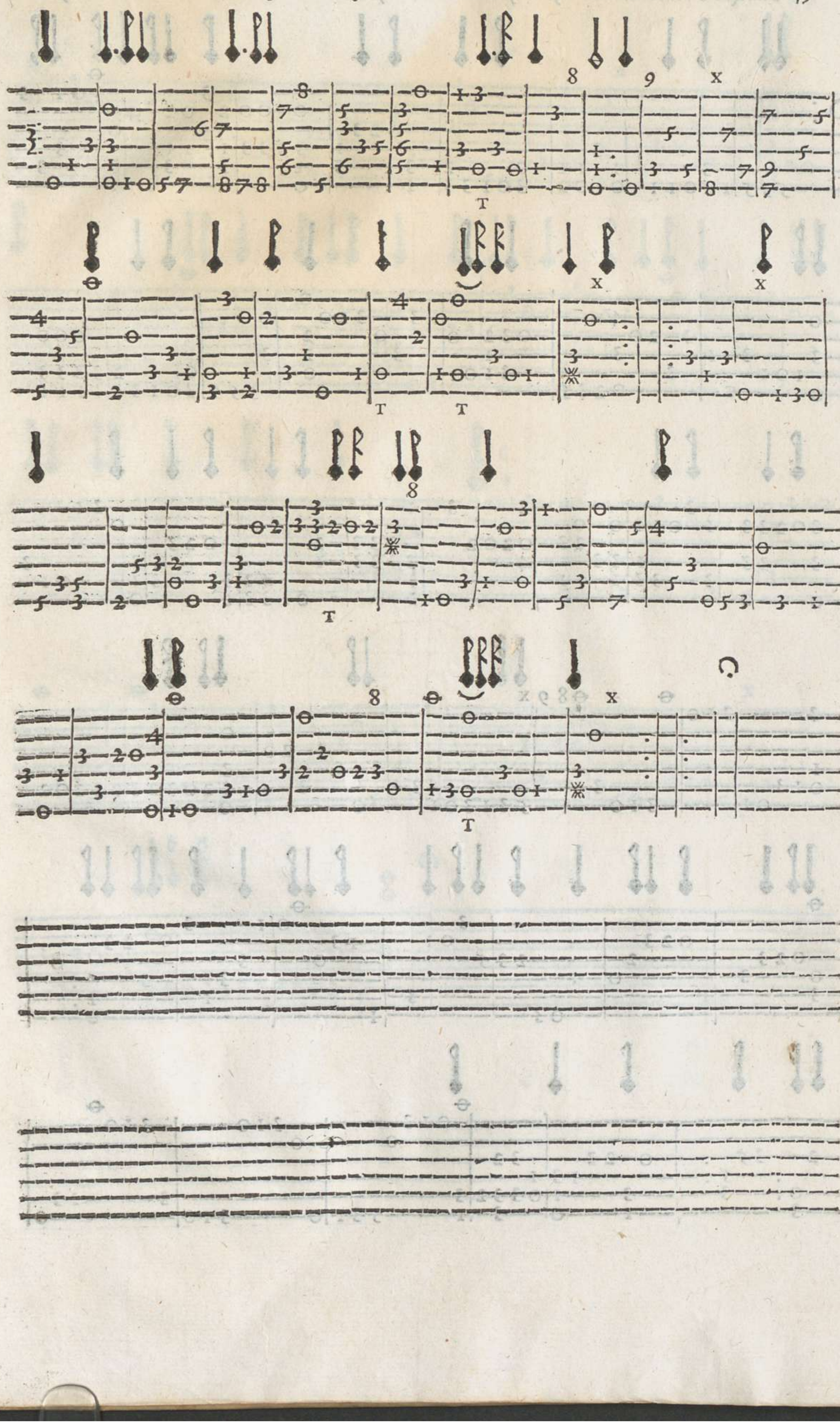
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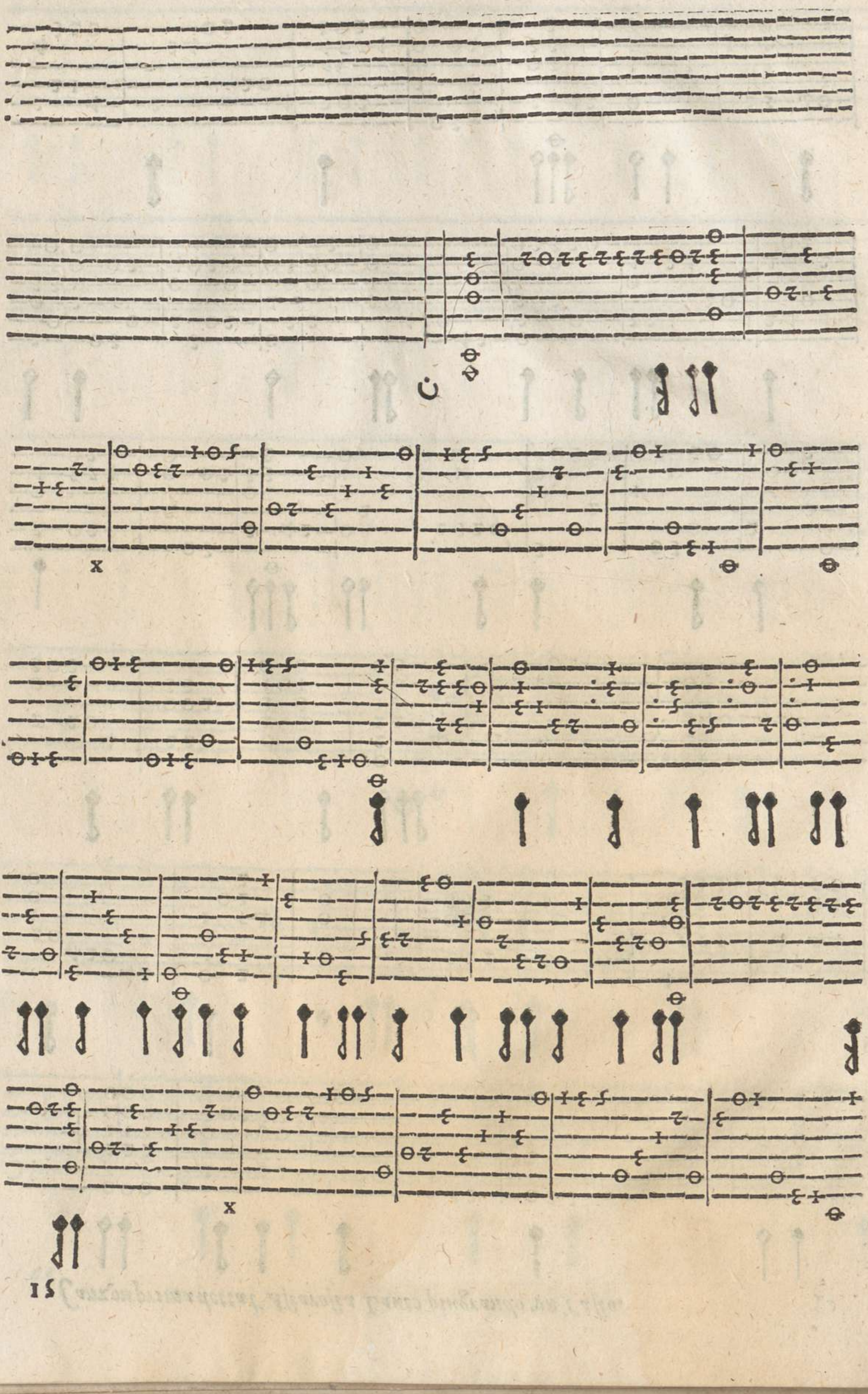

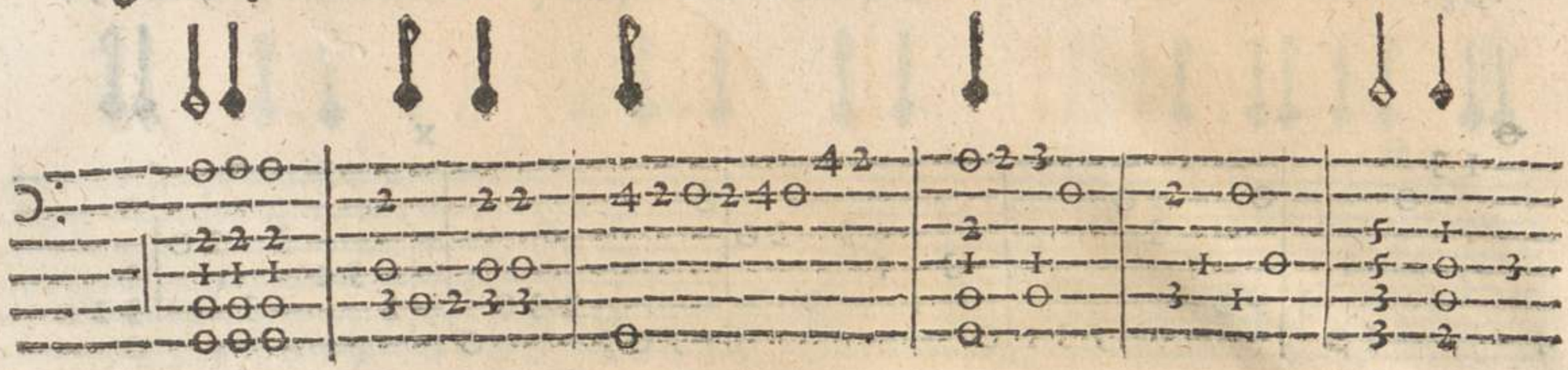

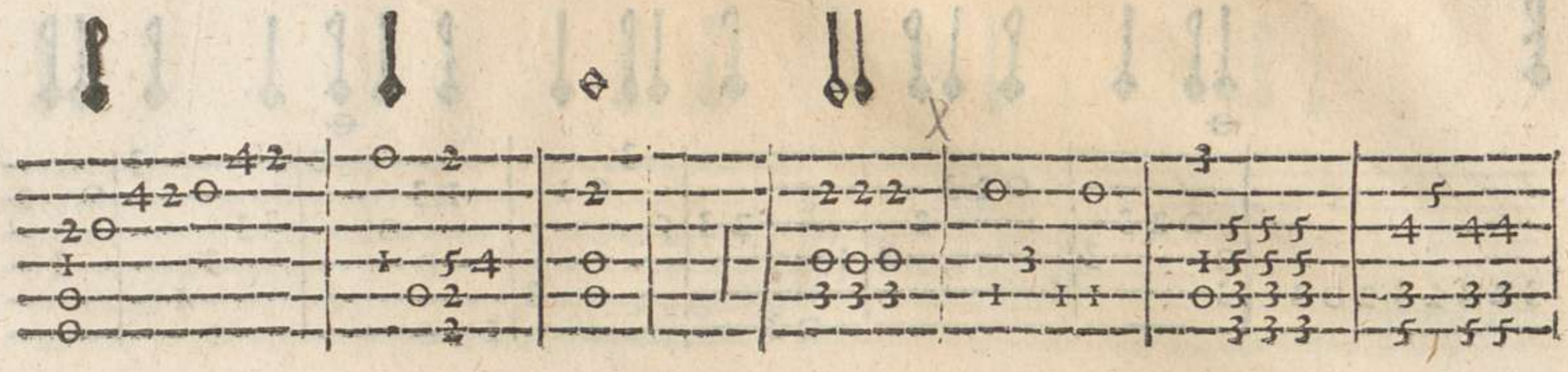

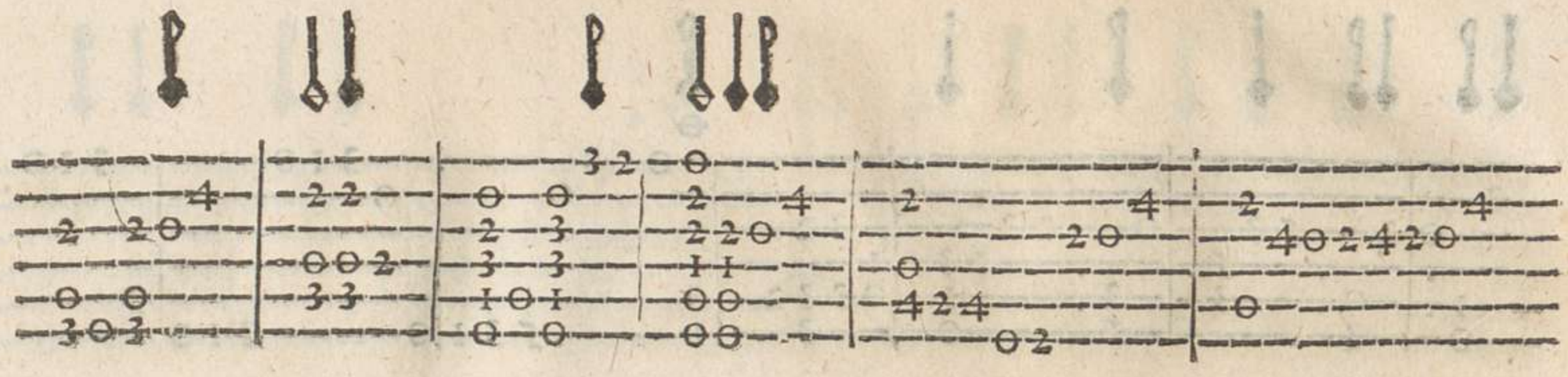

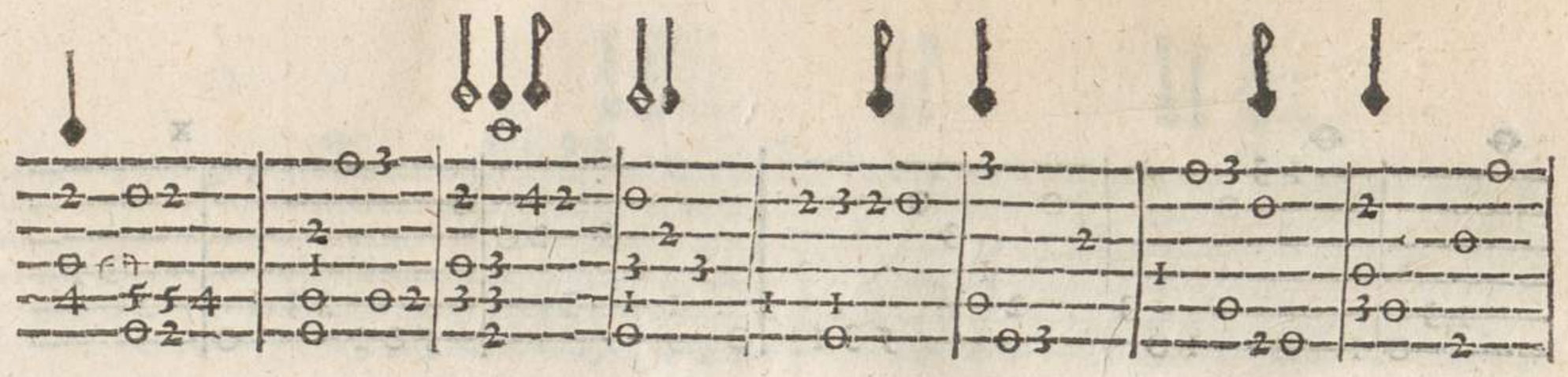

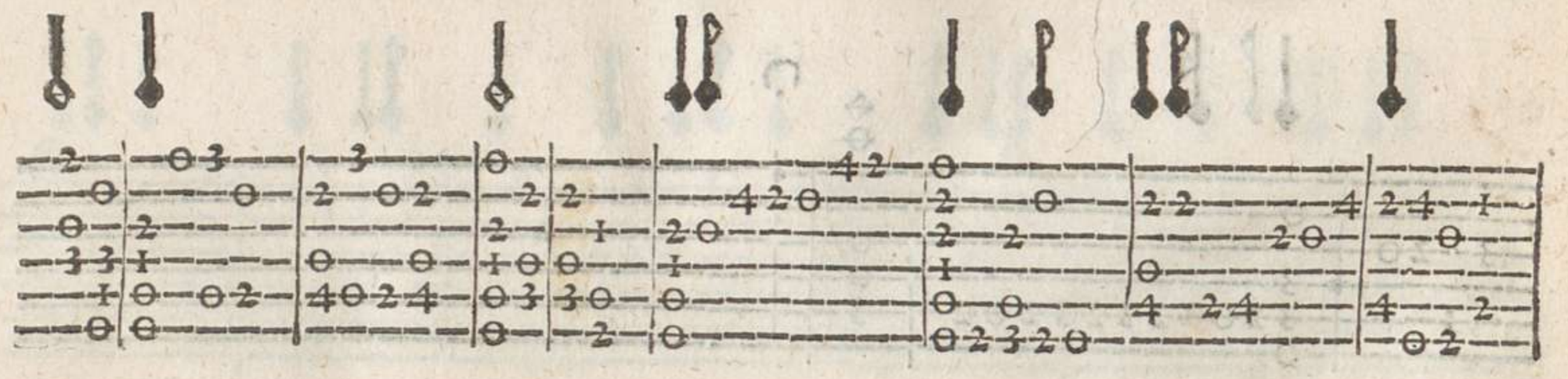

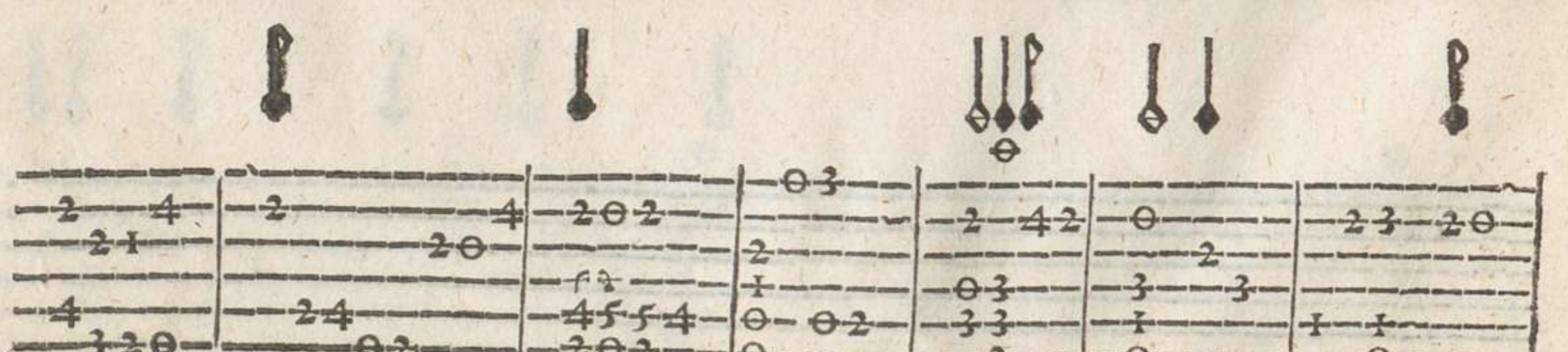

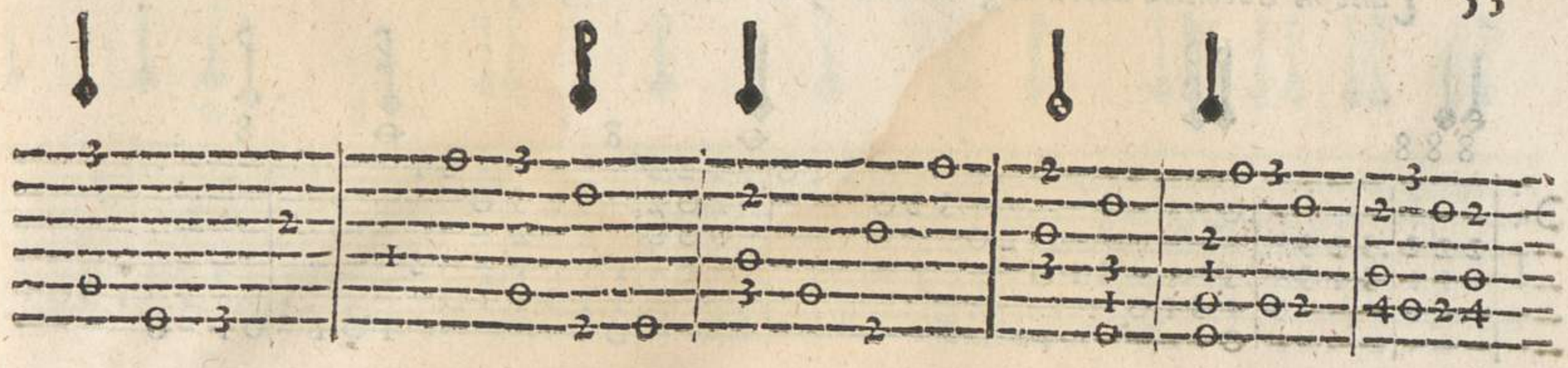

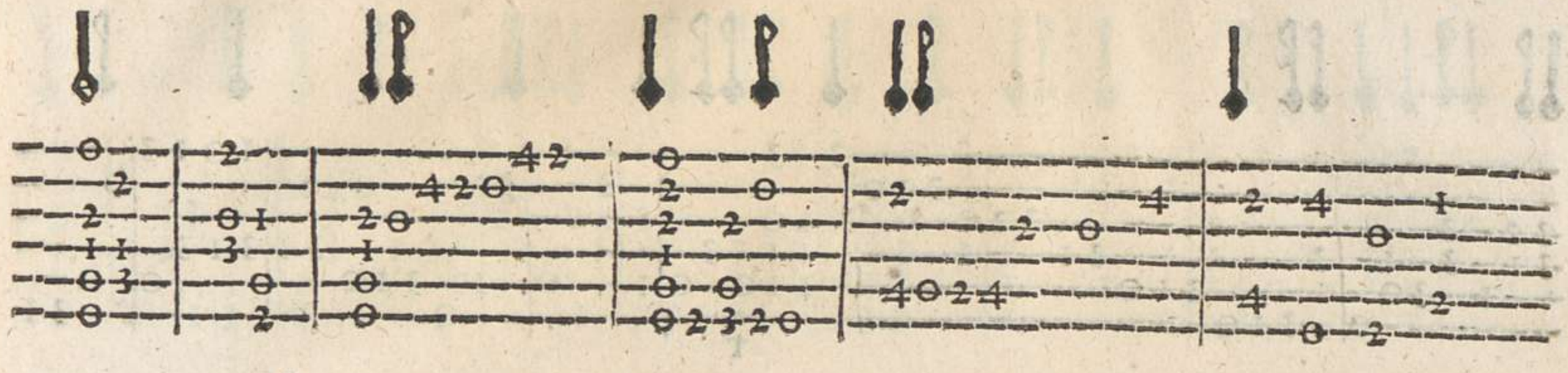

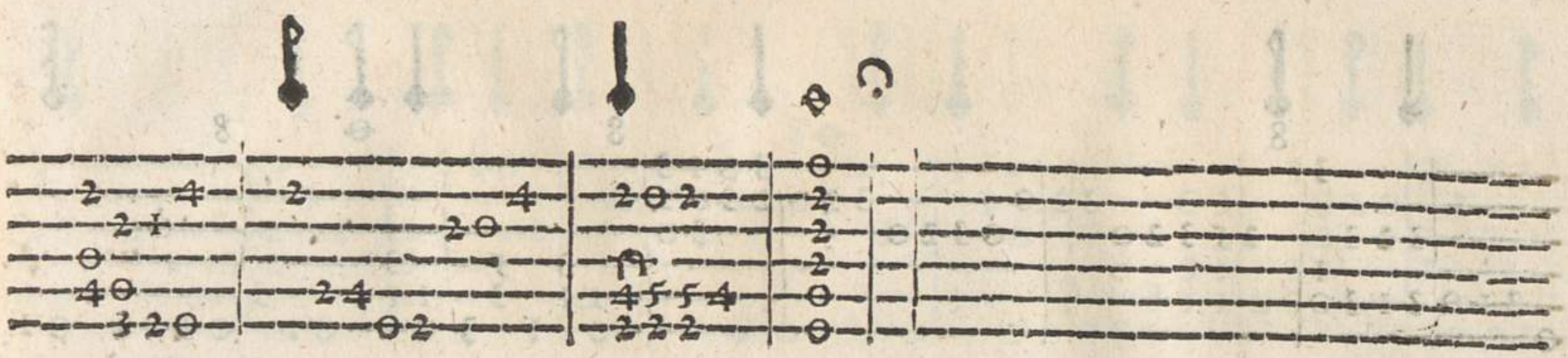

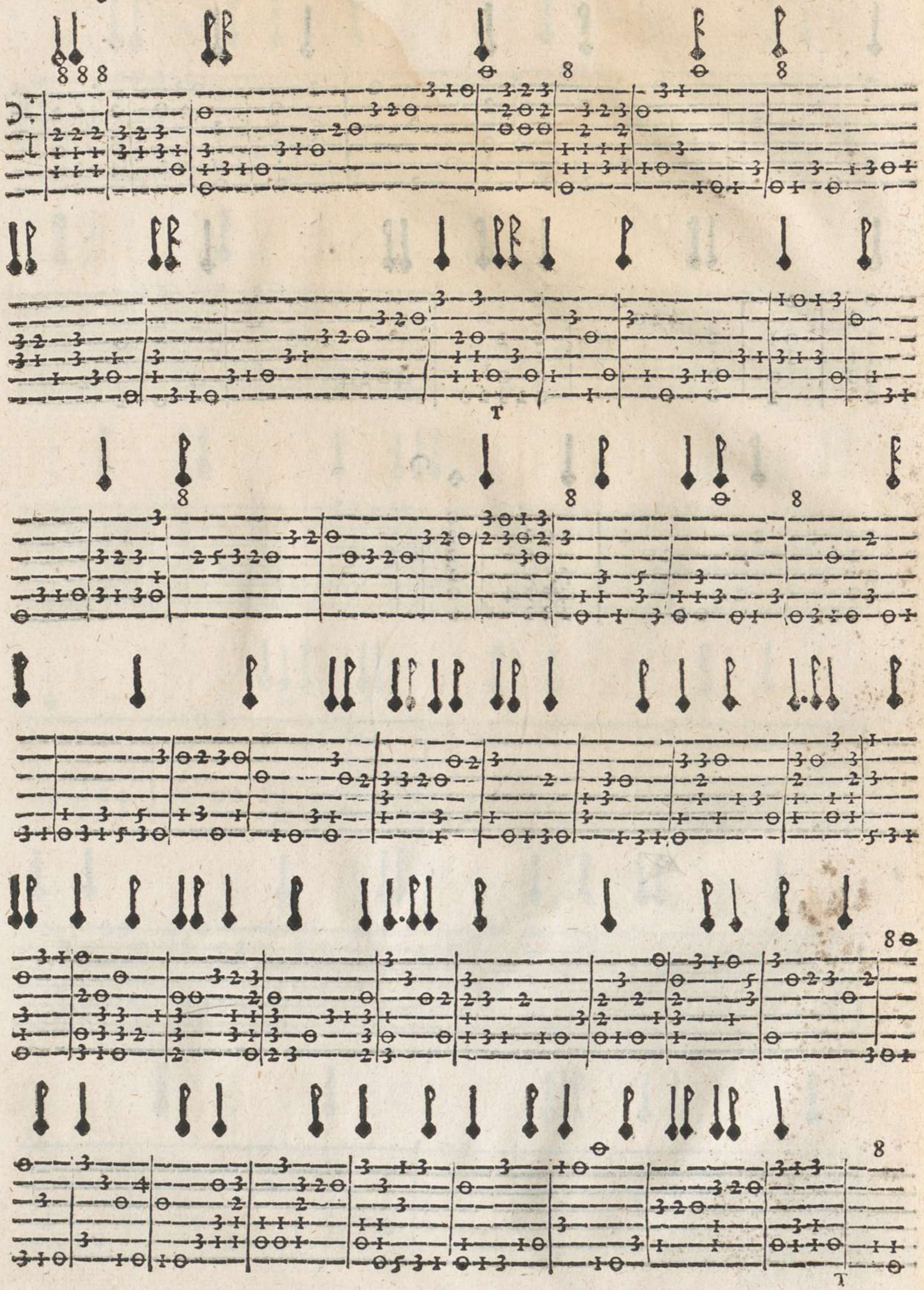

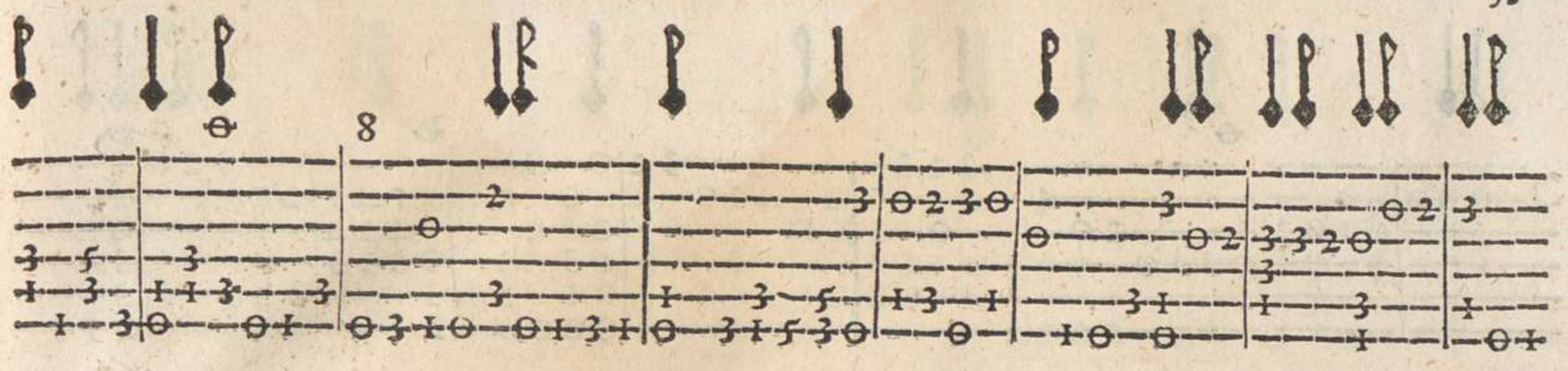
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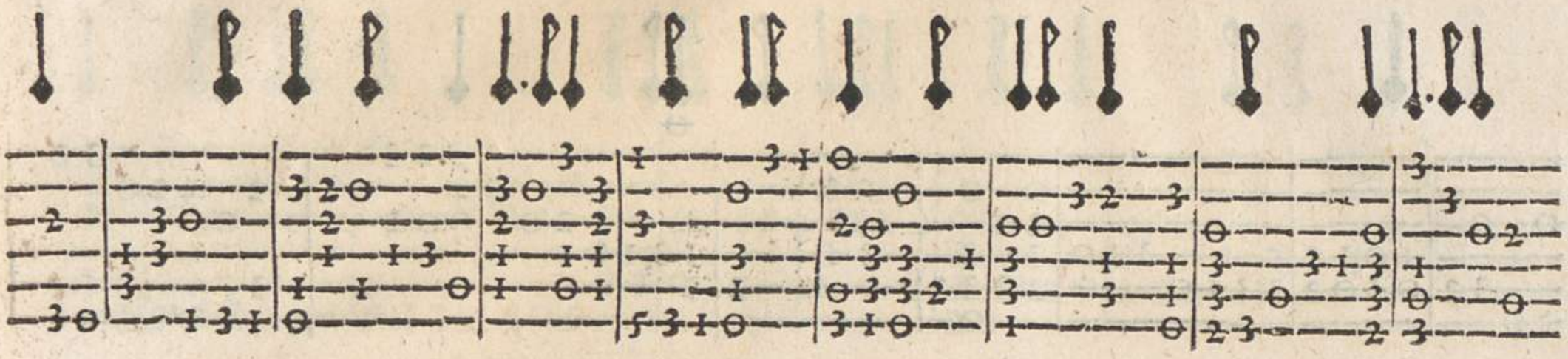

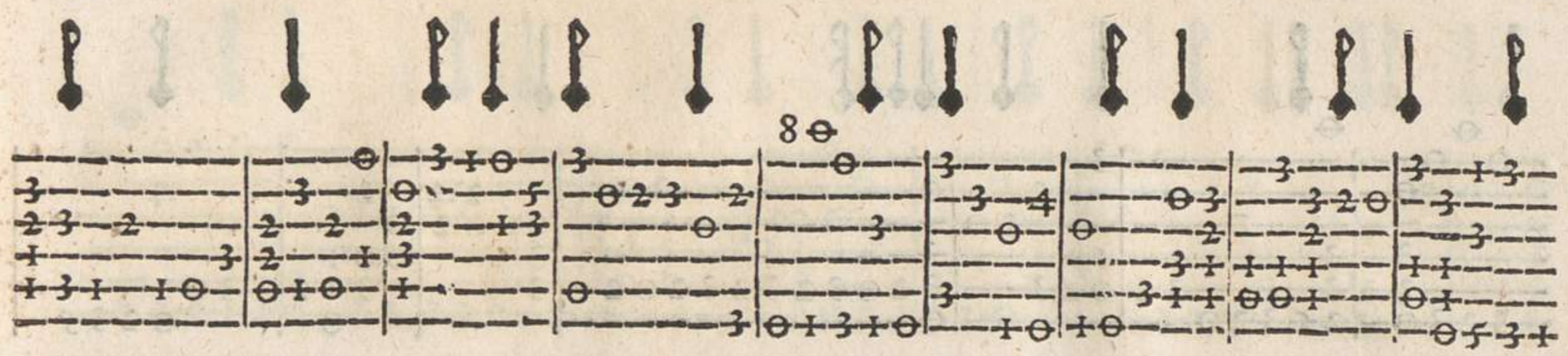
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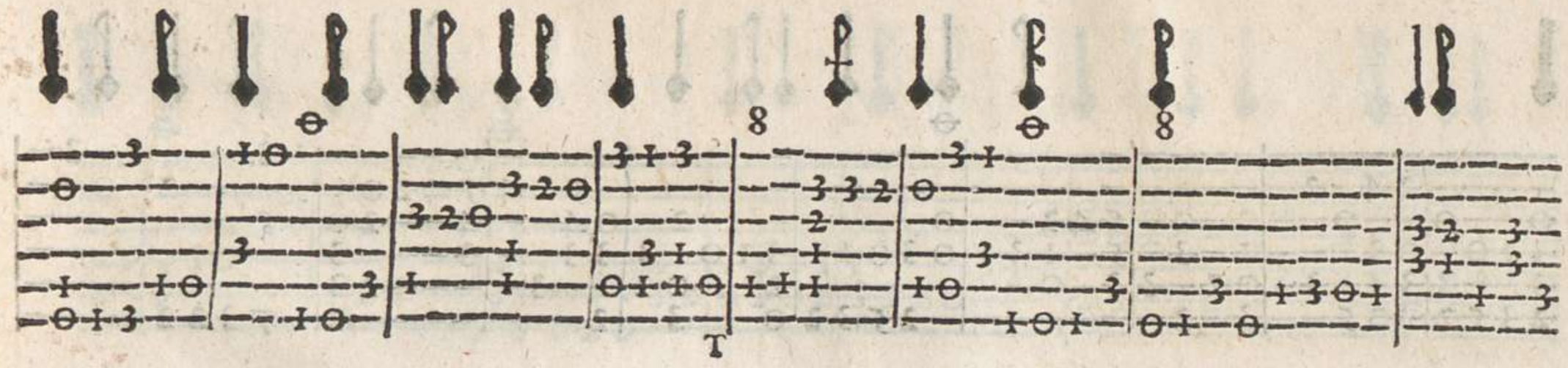
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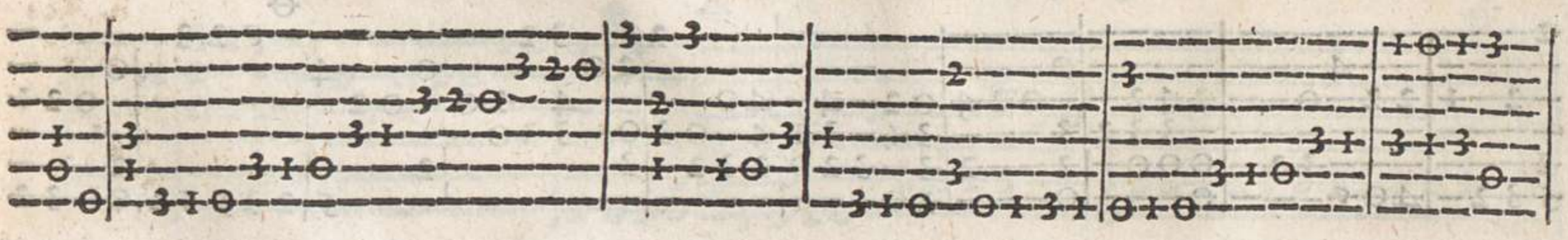

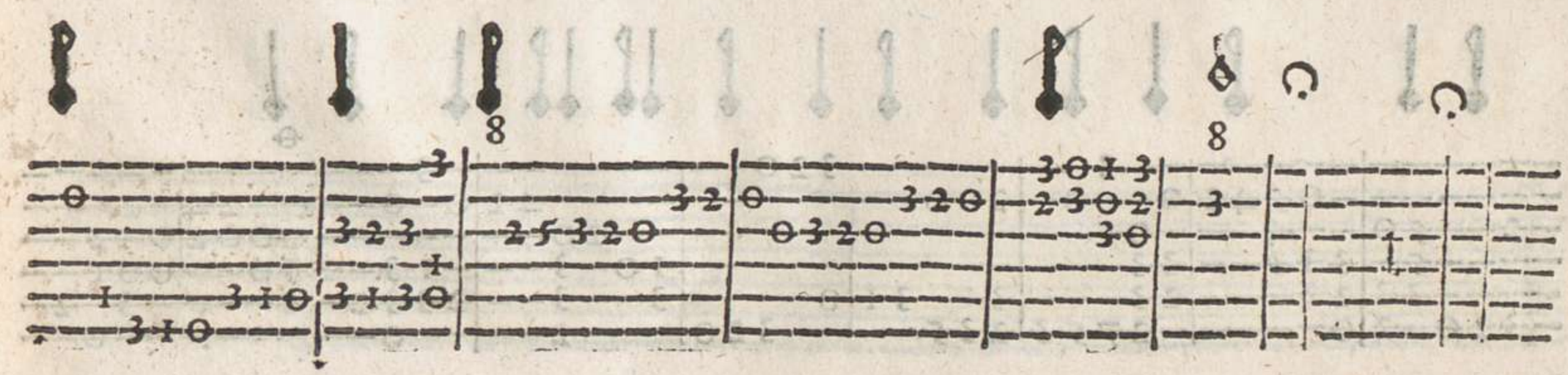
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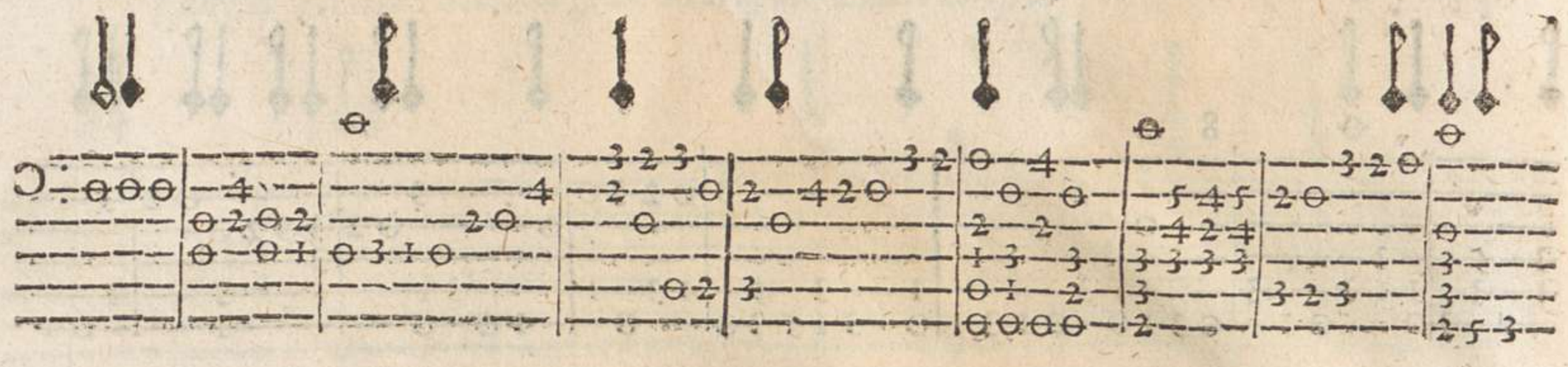
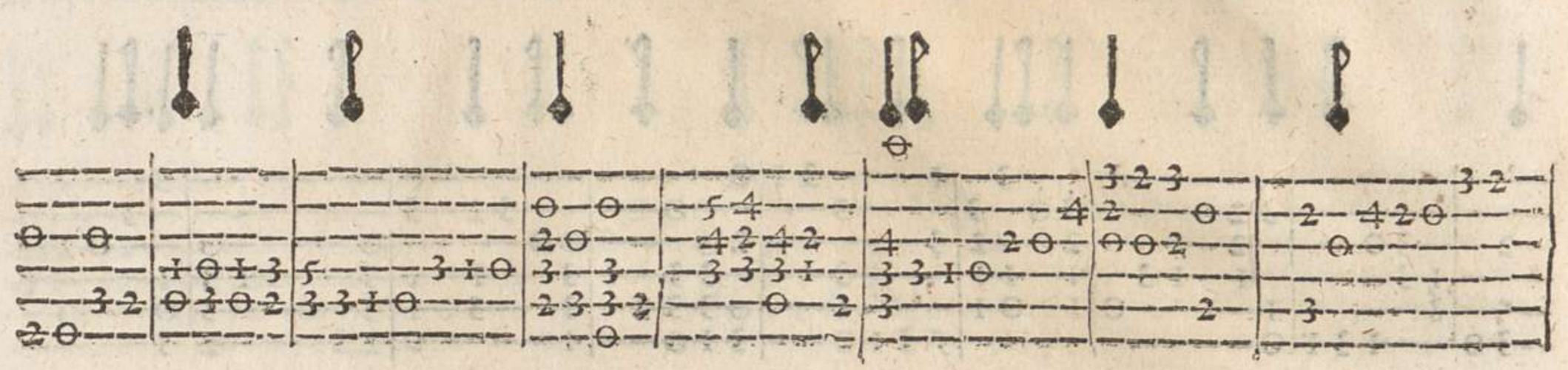
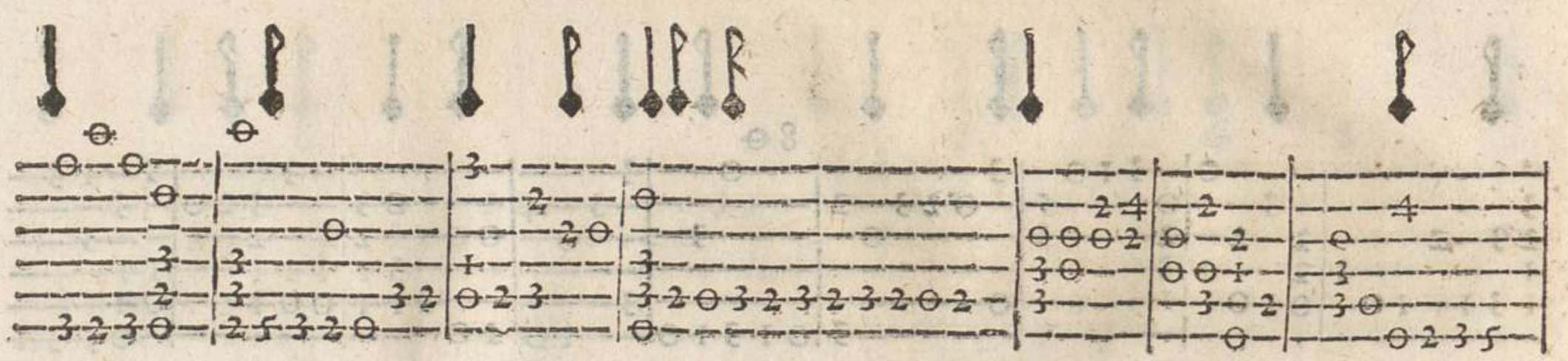
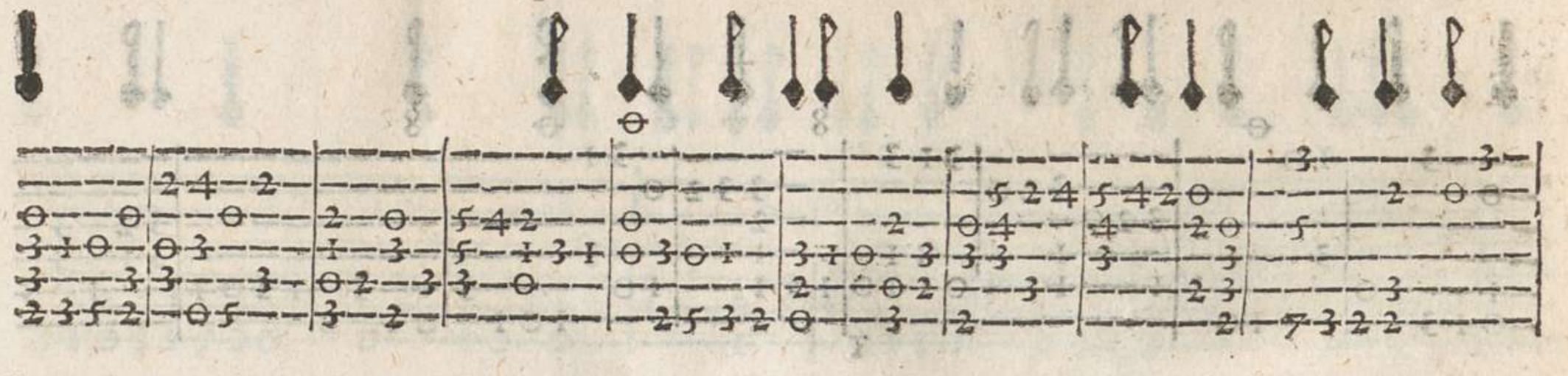
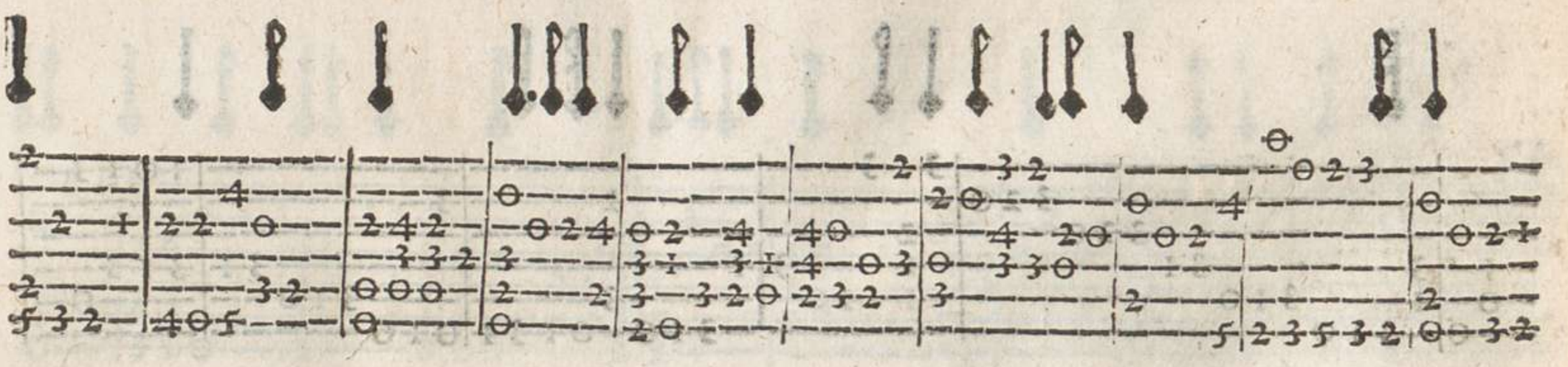
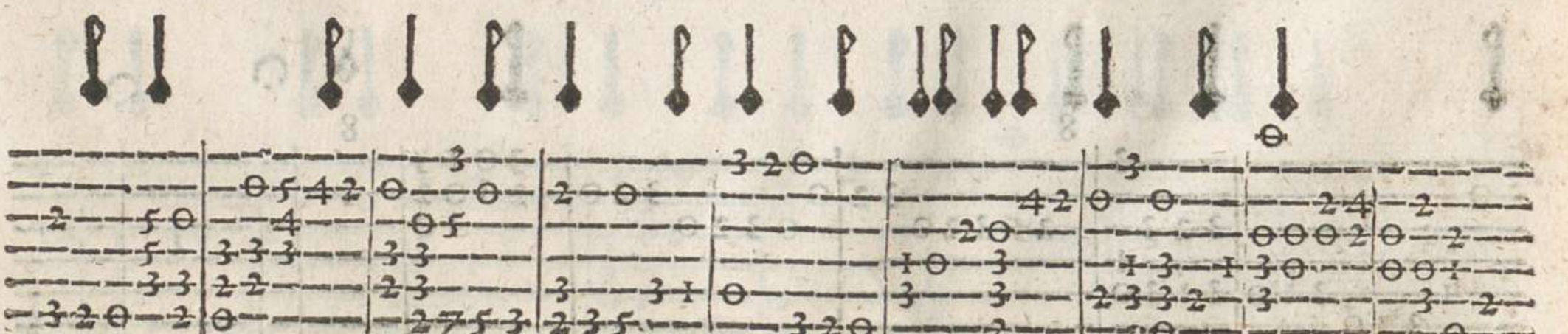


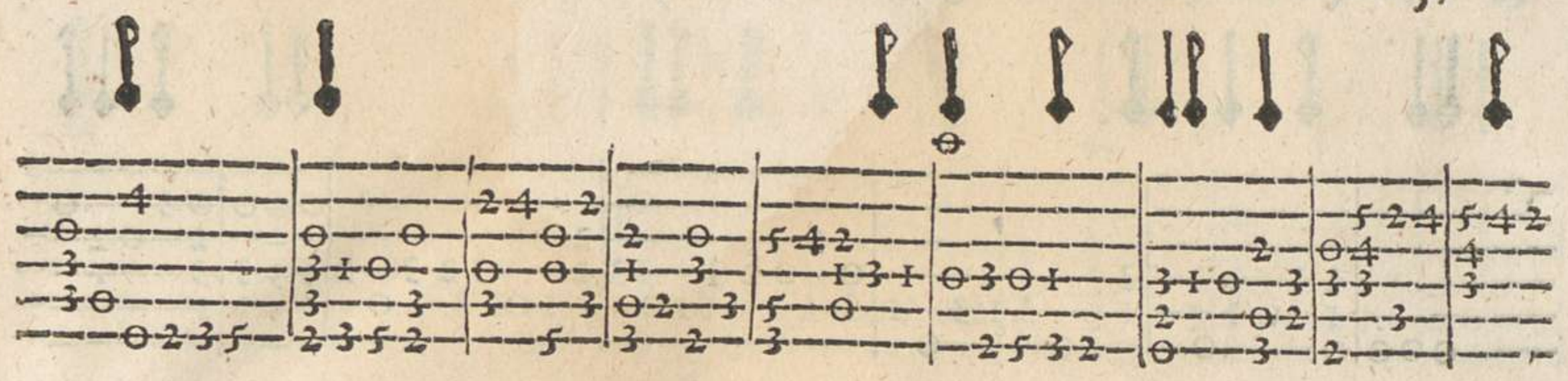


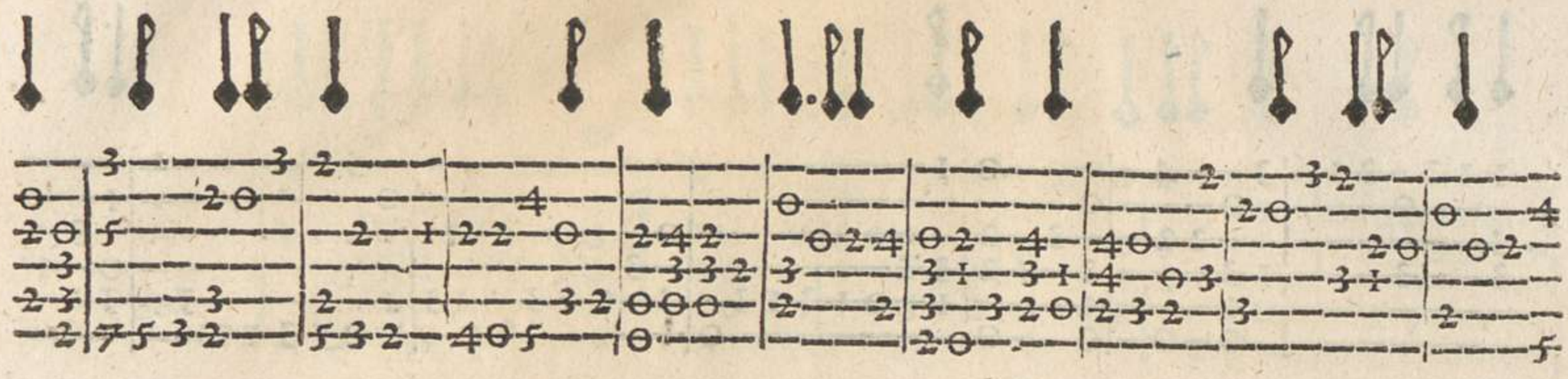


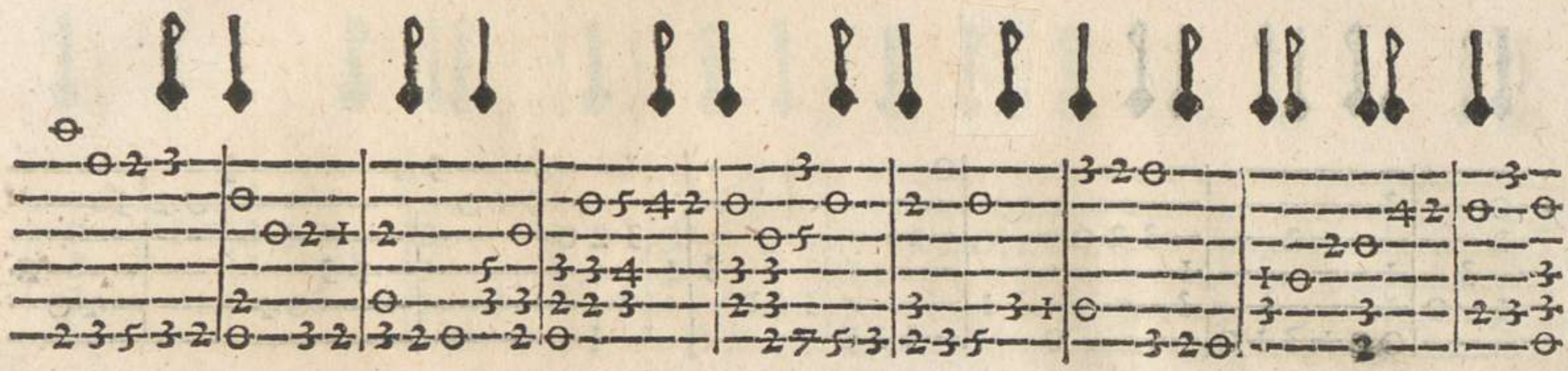


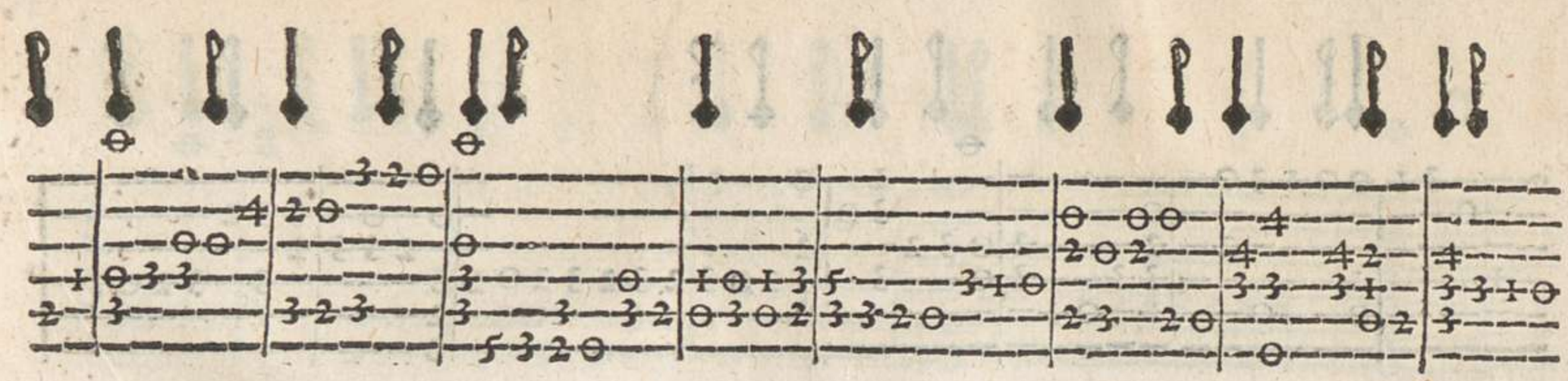


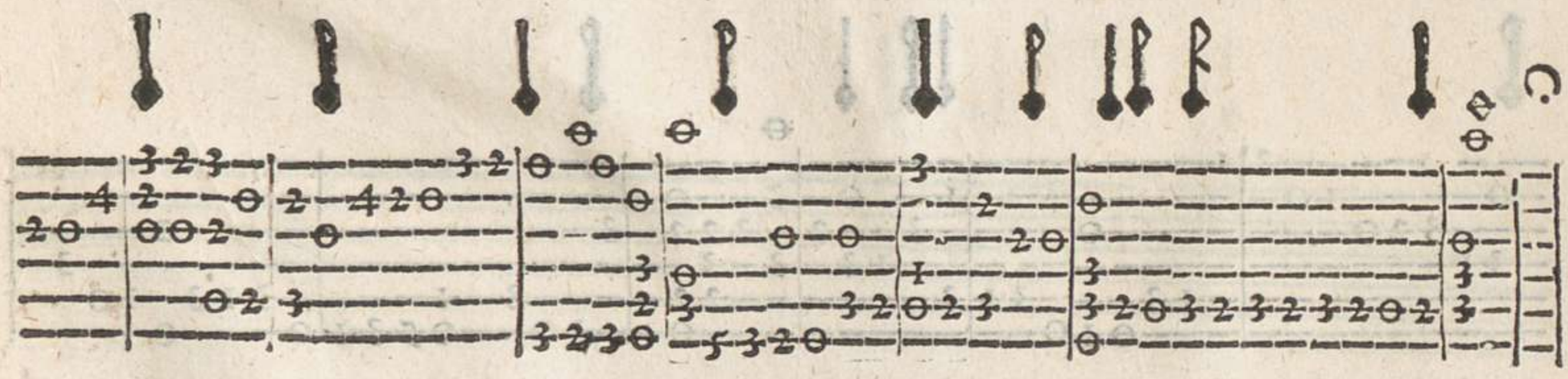


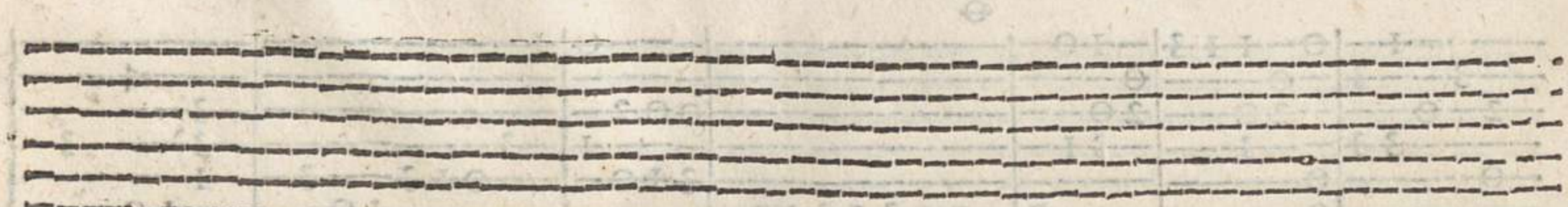


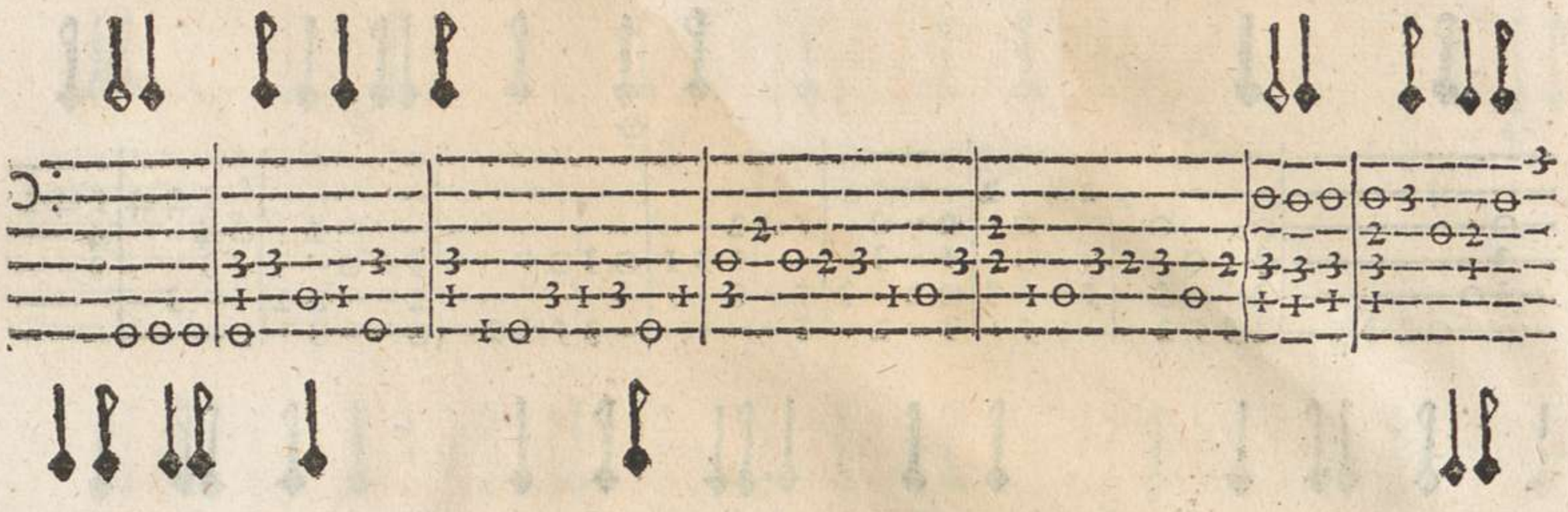


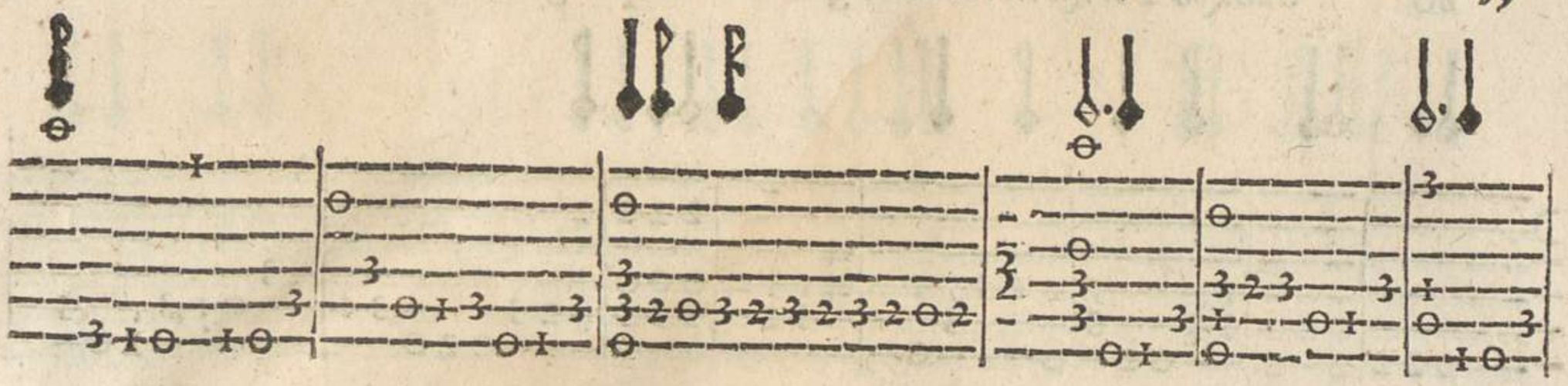


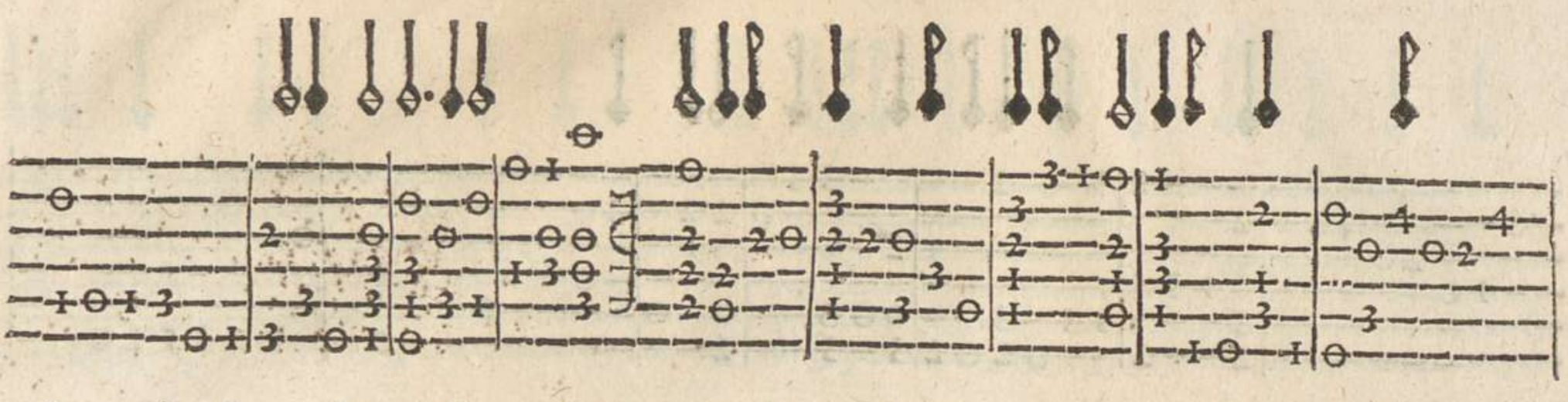


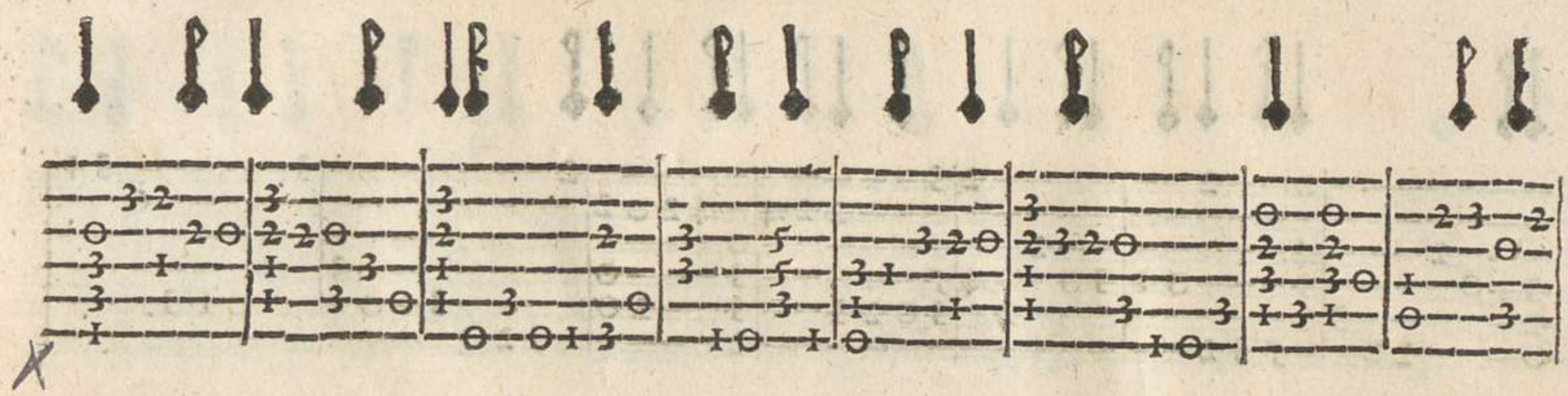


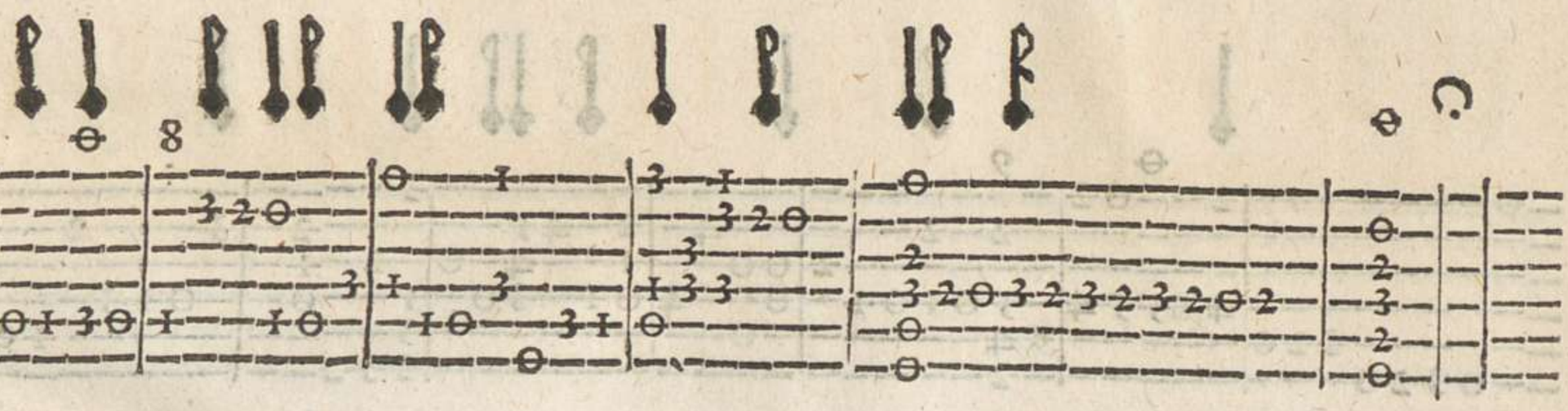


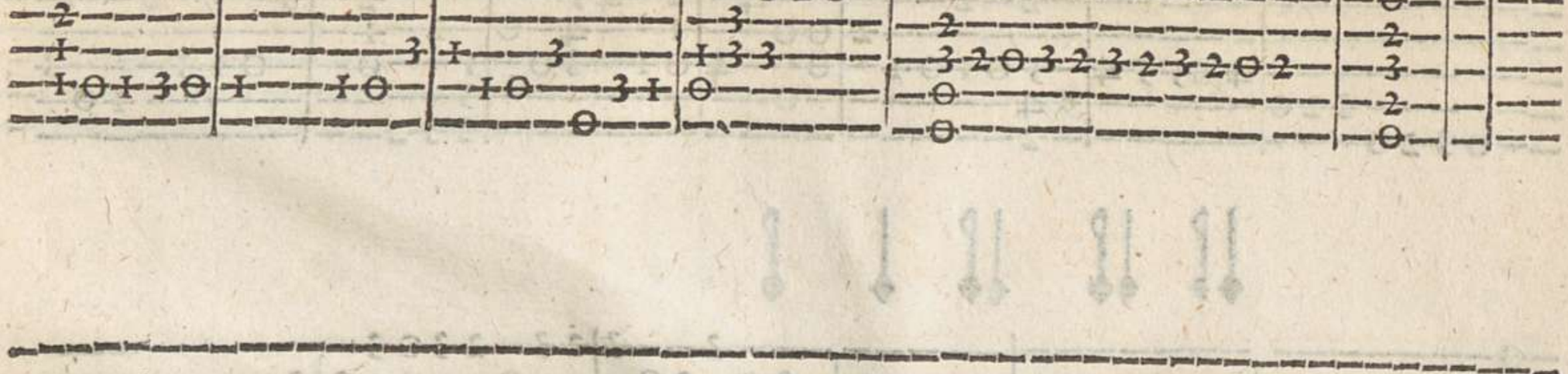


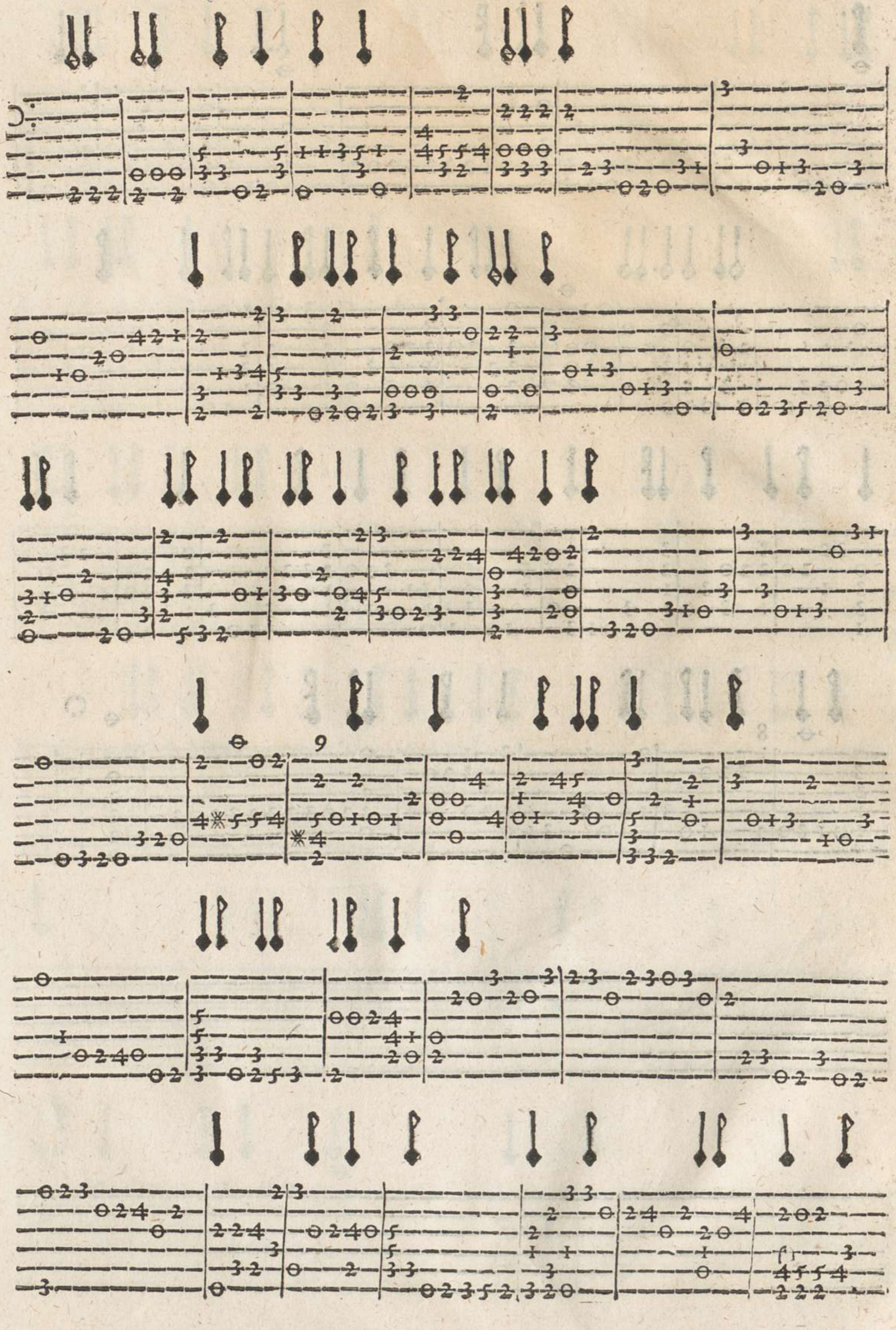


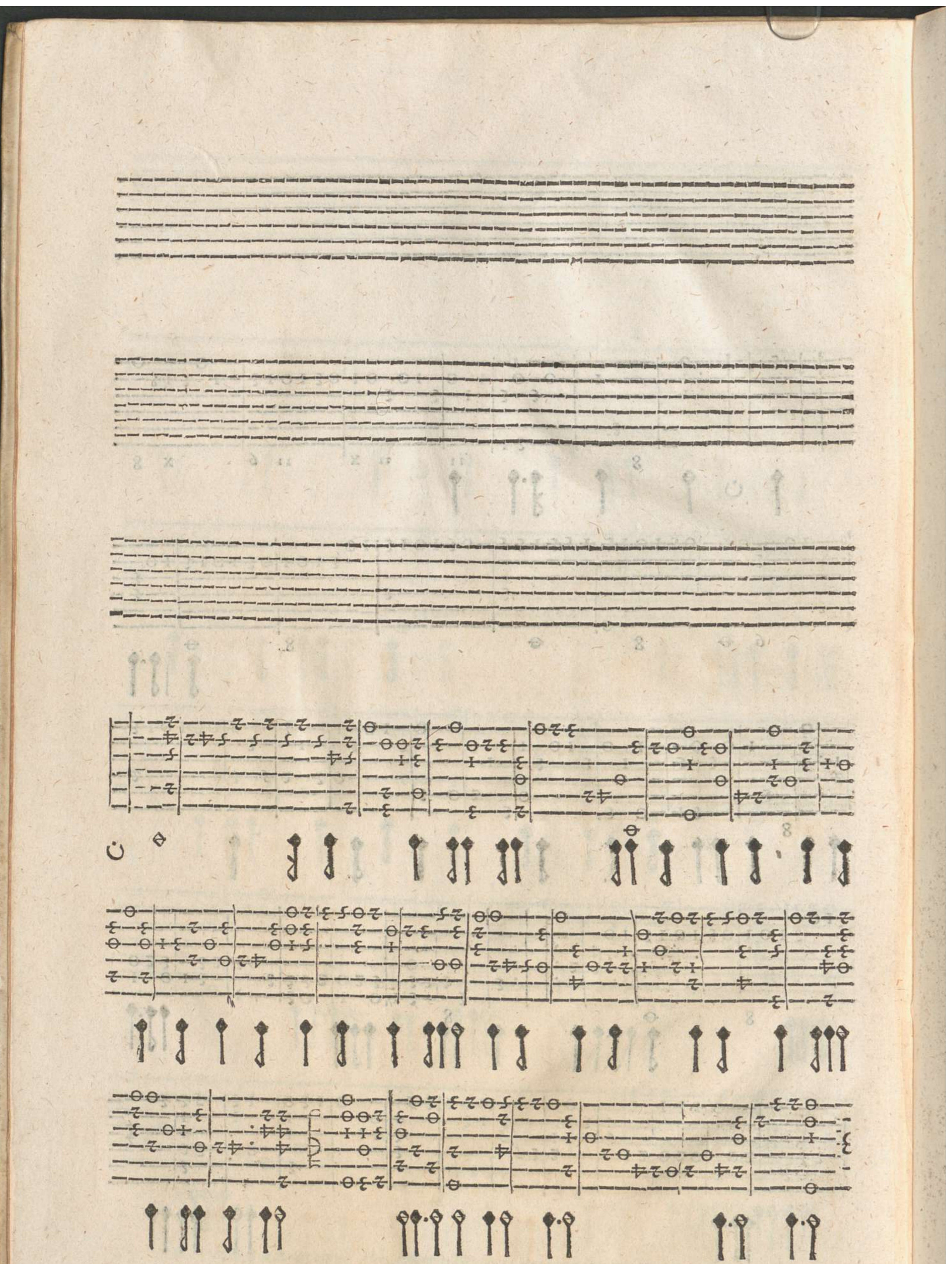


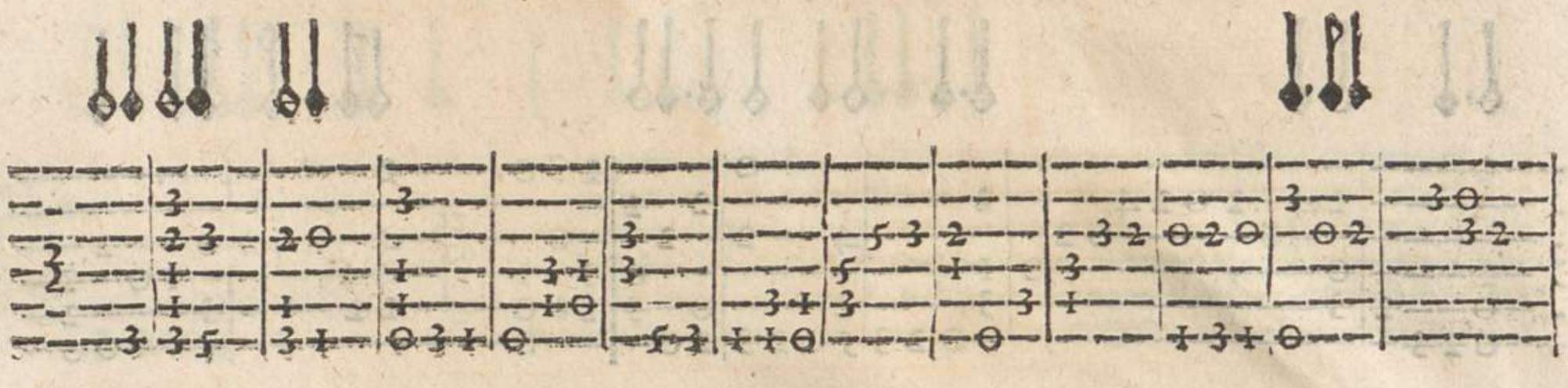


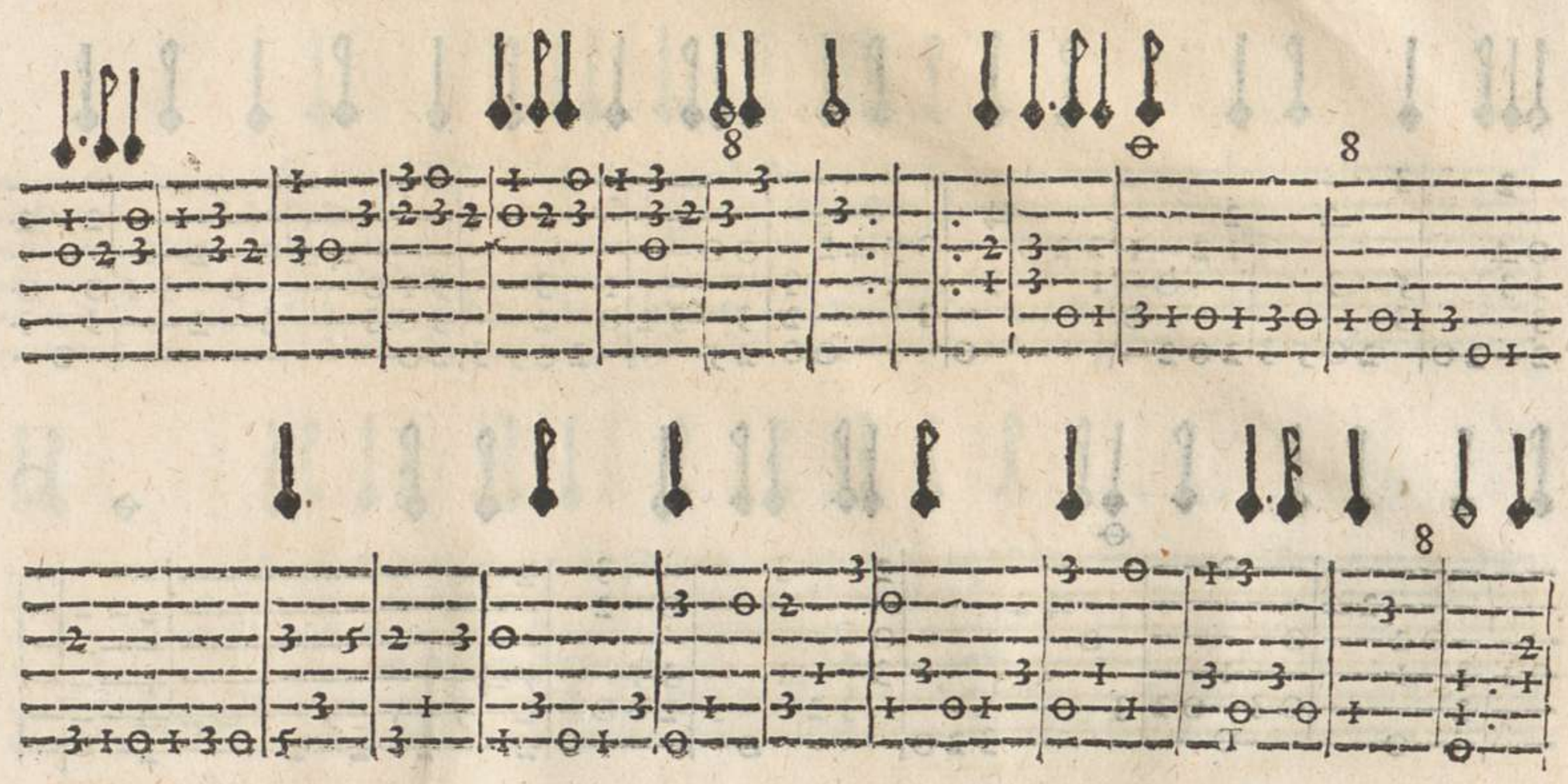


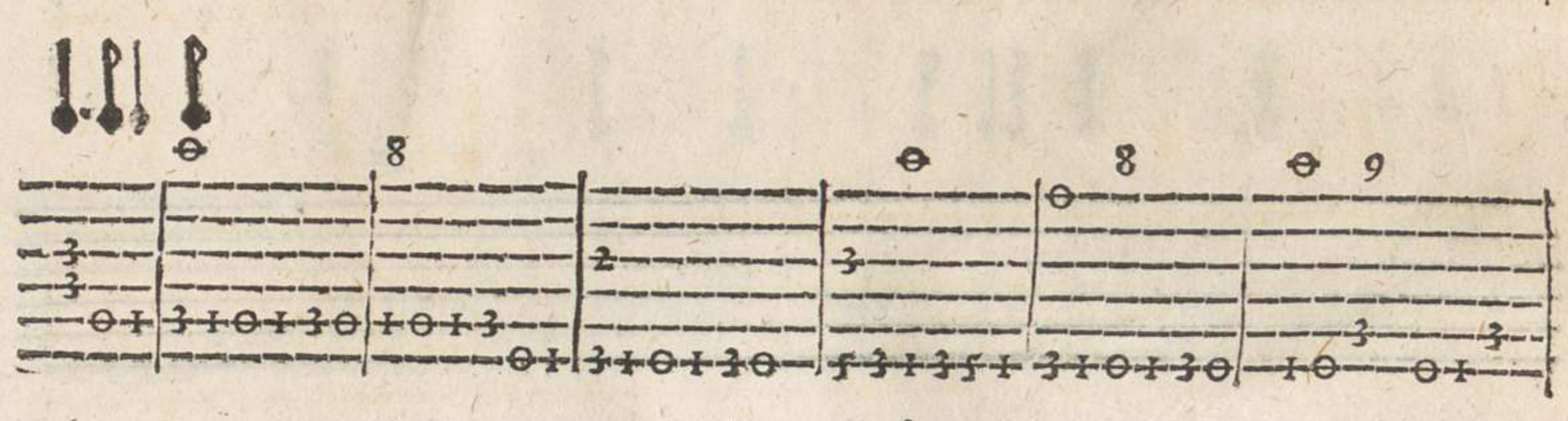


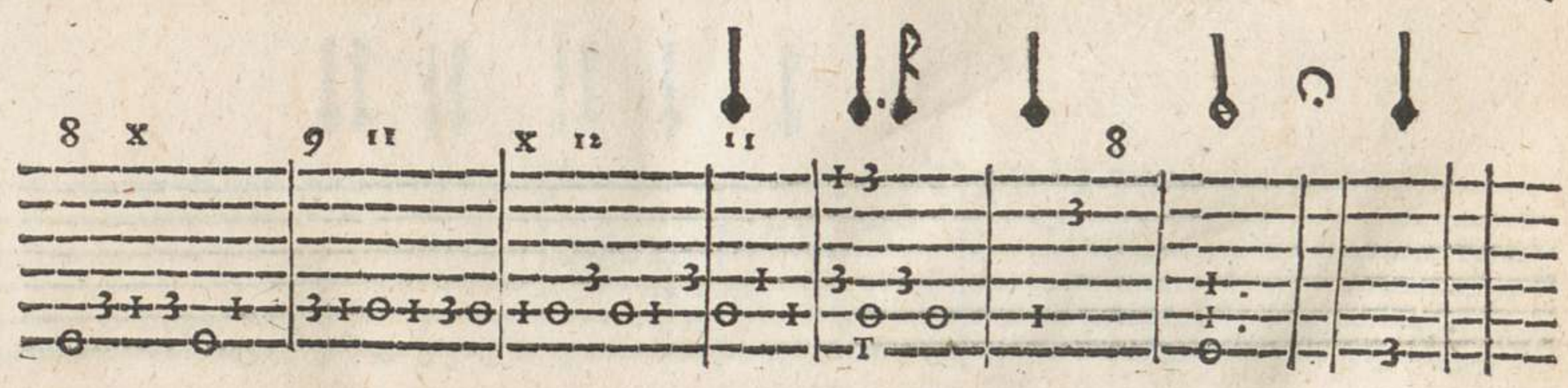




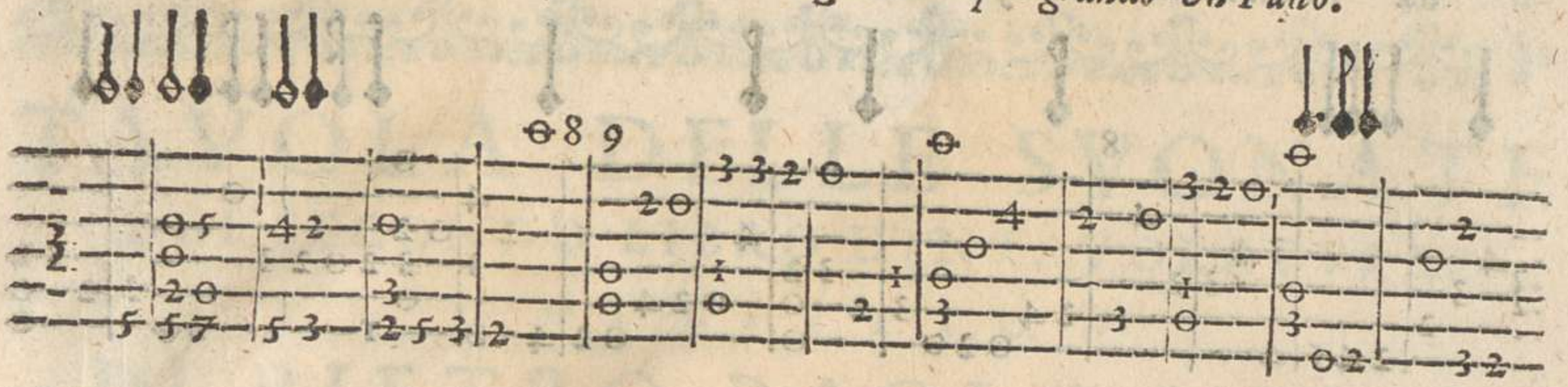


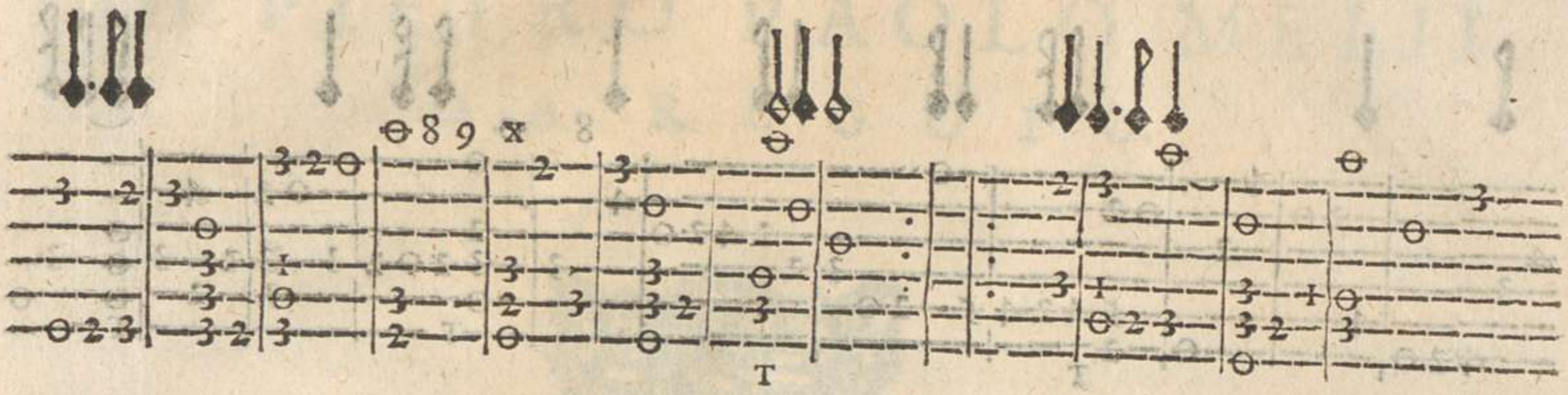


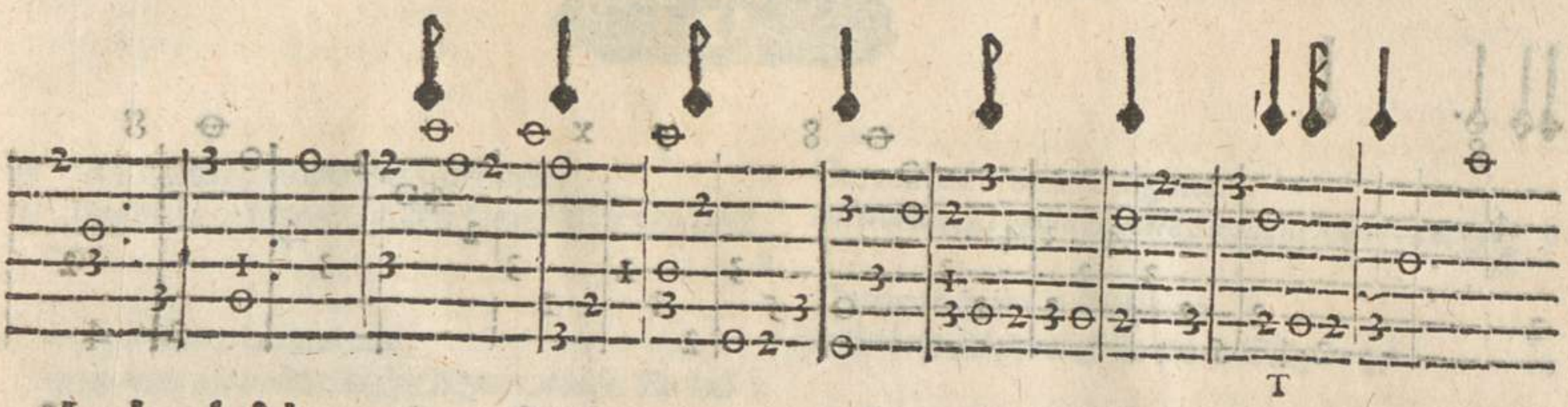


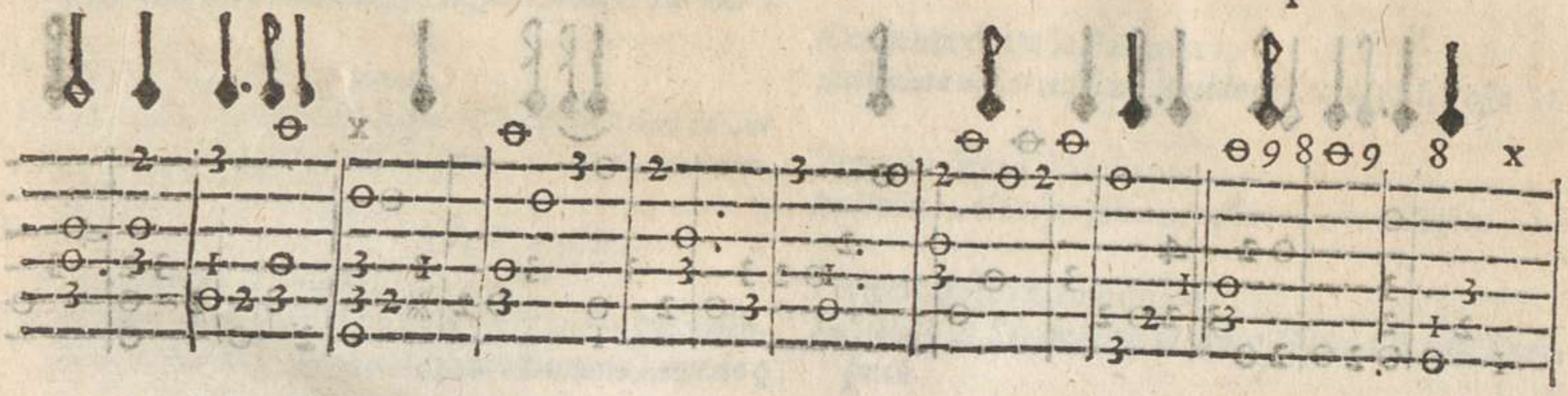


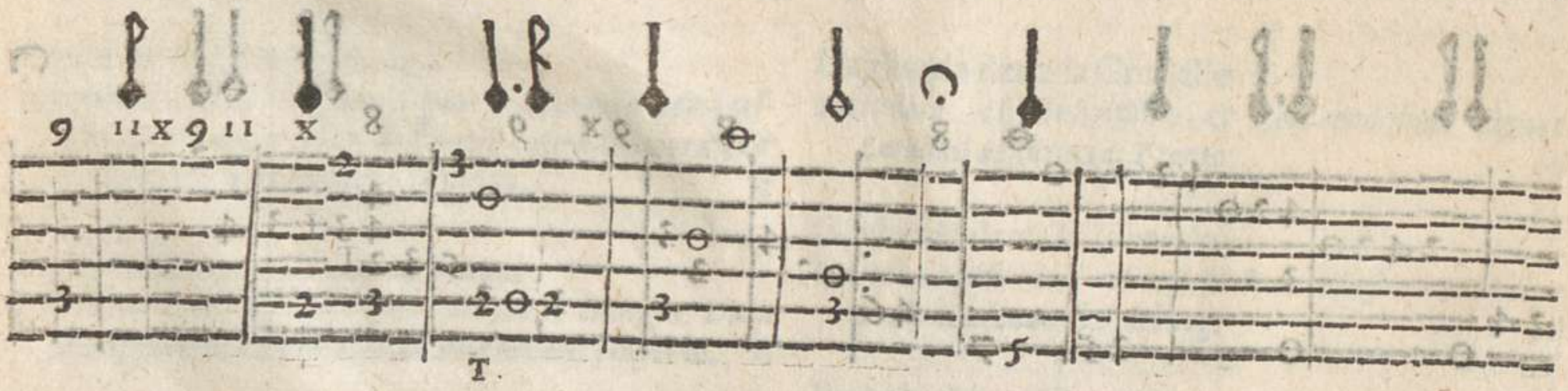
63 *Corrente detta la fauorita Gonzaga Lauto piu grando vn Tasto.*

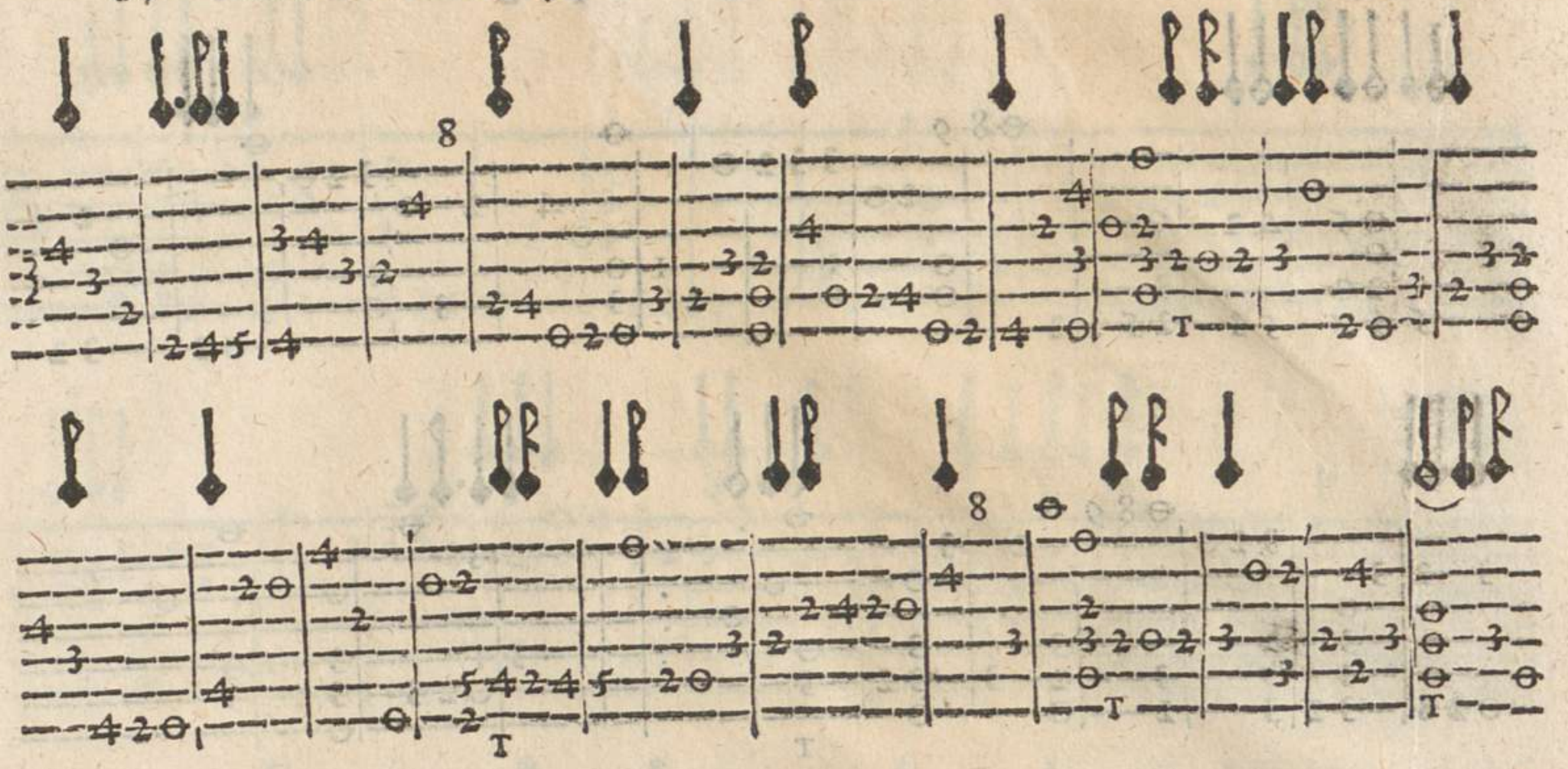


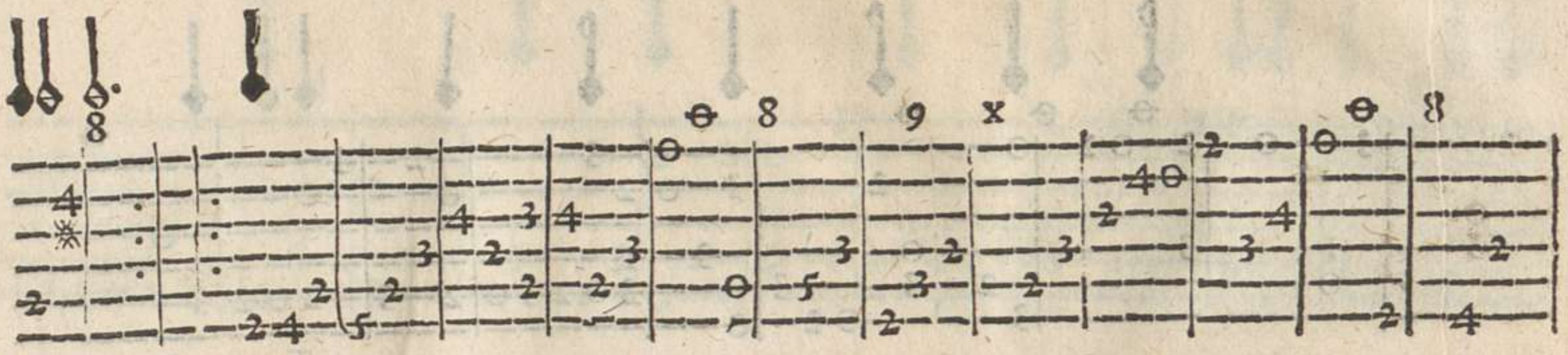


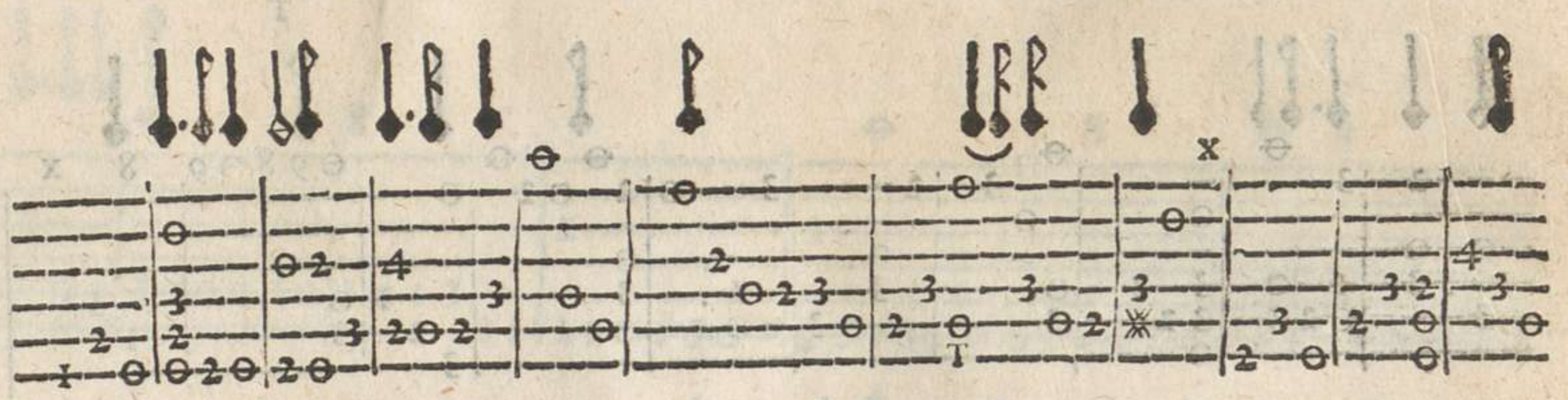


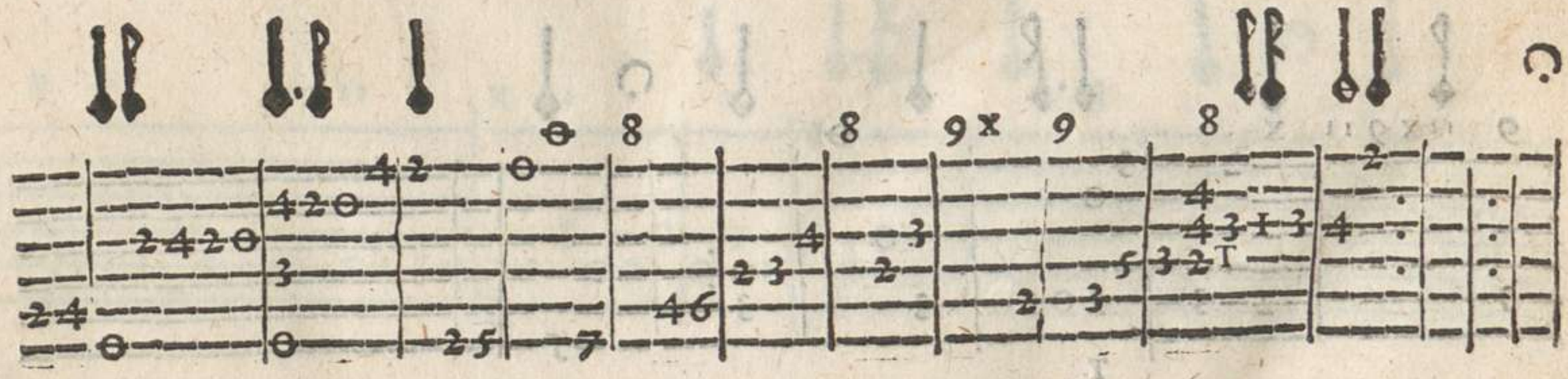












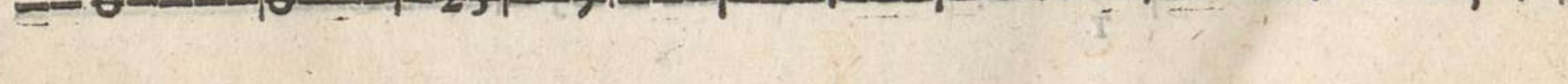


TAVOLA DELLE SVONATE
DEL SECONDO LIBRO D'INTAVOLATVRA
DI LIVTTO.
DI PIETRO PAOLO MELII
DA REGGIO.

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Corrente detta la Diana.
Intittolata Al Serenissimo Signor Lathario Arciuescouo di Treuere, & Elettor del Sacro Romano Imperio 4

Corrente detta la Darduina.
Intittolata Al Serenissimo Signor Ferdinando Arciuescouo di Colonia, e Duca dell'una è l'altra Bauiera, & Ellettor del Sacro Romano Imperio. 5

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Intitolata al Serenissimo Signor Giouanni Giorgio Duca di Sassonia & Elettor del Sacro Romano Imperio. 6

Volta alla Francese detta la Piaceuole.
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La Claudiana Gagliarda.

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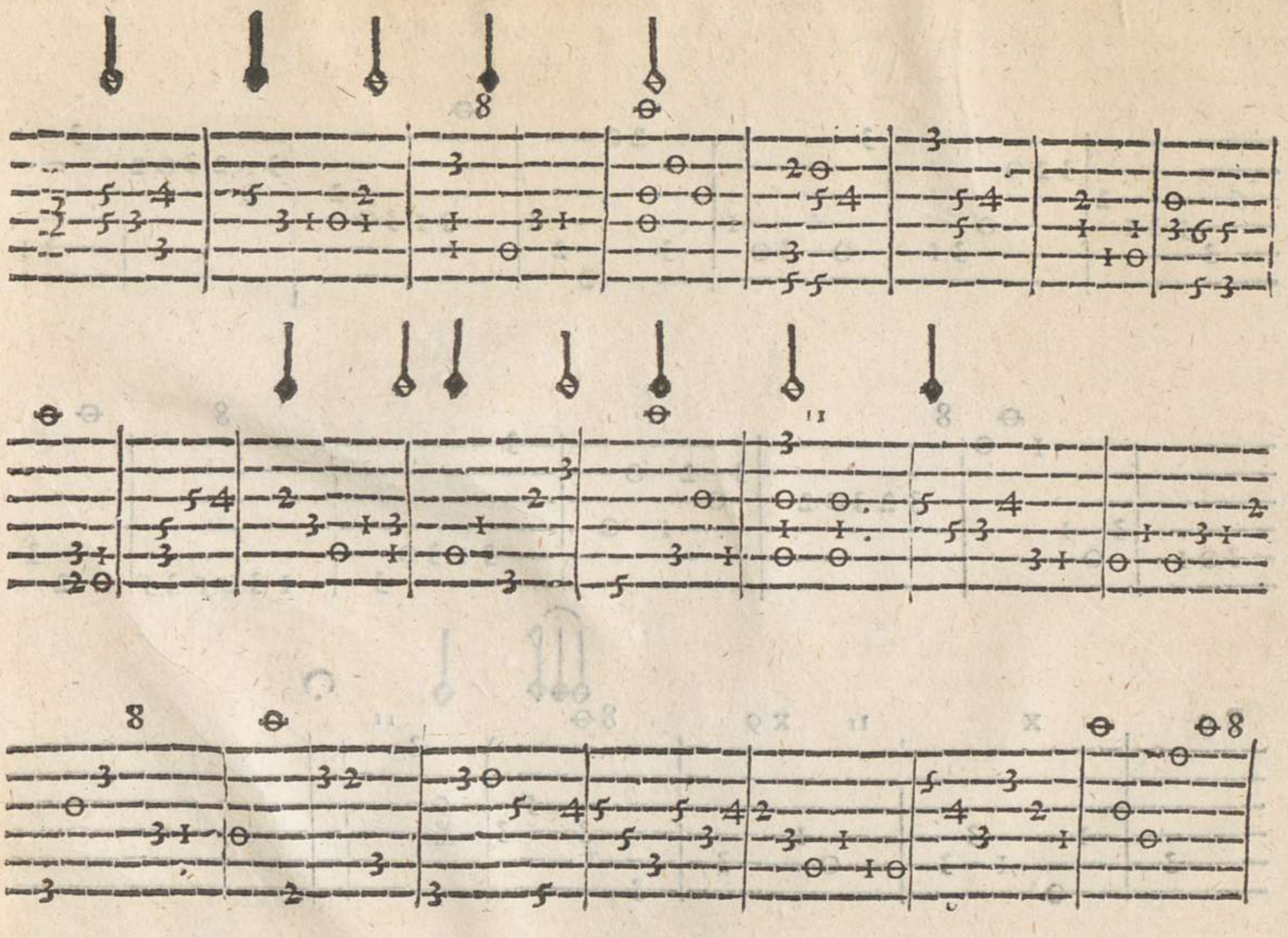

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