

D I
**PIETRO PAOLO
MELI DA REGGIO**

LAVTINISTA, E MVSICO DI

CAMERA DI SVA M. CESAREA

INTAVOLATVRA DI LIVTO

ATTIORBATO

LIBRO TERZO

Nel quale si contiene varie sonate in vna cordatura
differente dall'ordinaria & differente ancora
da quella, che già quattro Anni io man-
dai alle stampe nel fine del mio Pri-
mo libro, con la sua Regola
per accordare il Lauto.

Novamente composto, & dato in luce.

CON PRIVILEGIO.



In Venetia, Appresso Giacomo Vincenti. 1616.



ALLA SACRA CESAREA MAESTA
DELL'IMPERATRICE
NOSTRA SIGNORA CLEMENTISSIMA.



I come sarà stimato nouo l'ardire che prendo in dedicare questi miei componimenti alla S. M. V. così hò io voluto appresentarglieli con qualche disusata inuentione non essendo eglino conformi all'opra consacrata Alla Maestà dell'Imperatore mio Signore Clementissimo nè tampoco all'altre fattesi da me stampare gli anni passati: mà vna maniera del tutto nuoua di accordare, & di sonare. Supplico la Maestà Vostra a non isdegnar che s'offerischino nella Scena del Mondo, ornati del suo splendentissimo nome, co'l quale m'assicuro, che saranno da ciascuno con sommo piacer raccolti. Et io gloriandomi d'essere conosciuto fra più bassi soggetti seruitore humilissimo della Maesta V. m'inchino a pregarle da Iddio N. S. il fine de suoi altissimi pensieri. Di Venetia li 8 di Giugno. 1614.

Di Vostra Sacra Maestà

Humilissimo, & fidelissimo Seruitore.

Pietro Paolo Melij.



SONETTO.

Dell'Illustre Signora Isabella Sereneli in lode dell'Auttoe.

Non stupisca d'Orfeo, d'Anfion, d'Arione
Ch'al dolcissimo son vostro pon cura
Com'ipesti fermo come le mura
E rese a tebe e d'addolci Plutone.

D'Adusti nerui vna celeste vnione
Mossi da diue man con tal misura
Fa che hor vinta dall'arte la natura
Scolpisca, pinga, parli, canti, e suoni
La virtu che col mondo insieme ammiro
Di scielti versi vna perpetua mole
Non poter conseruarti in van m'adiro.
Poi che rauca Sirena far no'l puole
Le vostre lode auuolgo in breue giro
MELII Melio di voi non vid' il Sole.

MADRIGALE

Del Cavaliero Ponpeo fatto sopra il Lauto, & la noua Cordatura del Signor
Pietro Paulo Melii da Reggio.

Dolce legno canoro
Ch'in vagi lieti e non piu intesi accenti
E con le lingue d'oro
Fermi di fiumi il corso, e in aria i venti

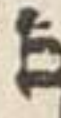
Tu si che sei felice
Poi che la dotta mano
Del MELII a te comparte
L'acuto e'l graue in si mirabil arte
Che l'inuidia non troua
Doue possa emendar l'arte sua noua
E sel gran Rè della Tartaria solia
Placo col cauo legno il Tracio Orfeo
Chi non farà costui sotto vman velo
Ch'inamora di se la terra e'l Cielo.



AVERTIMENTI CHE FANNO

BISOGNO NELL'OPERA.



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

Secondo doue trouerai vn **T** come questo antecedente farai il tremolo nella nota doue fara sotto.

Terzo doue trouerai vn diesis come questo  ponterai co'l dito nella nota doue fara sotto facendo sostenere la voce alla corda a poco a poco.

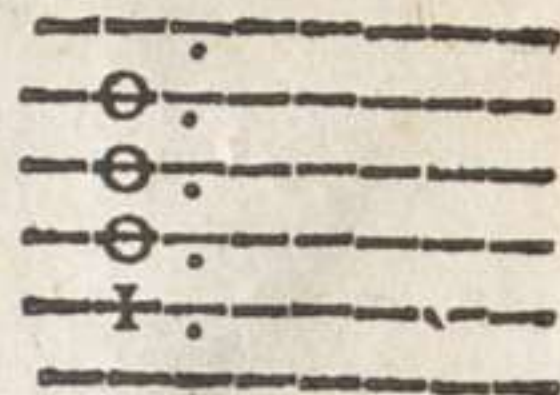
Quarto doue trouerai vna linea ouer piu come queste strascinerai le corde battendo la prima nota doue principia la linea fino al fine, & ancor nel mezzo batterai a li zeri ritrouandose.



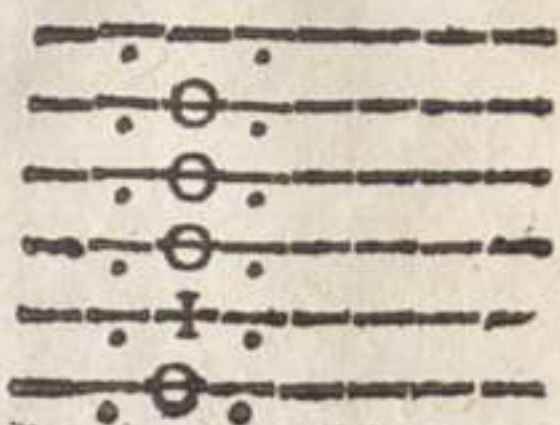
Quinto doue trouerai vna bota con questo segno sotto come questa arpigierai le corde in foggia di Tiorba.



Sesto doue trouarai vna botta con questi punti da vna parte sola come questa darai col dito grosso in giu in foggia di sprezzo ma con termine.



Settimo doue trouarai vna botta con li punti da tutte due le parte come questa darai in su col primo deto accompagnandolo da le altre due, che seguano.

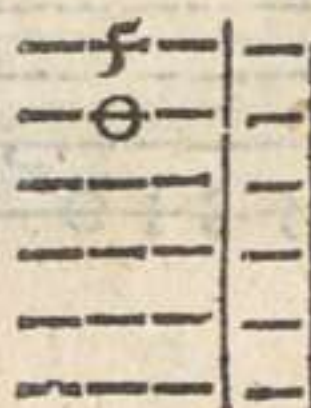


REGOLA PER ACORDARE IL LAVTO

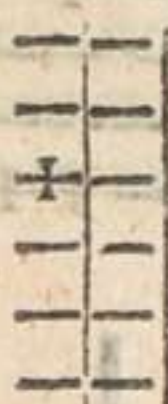
Il Basso come à te piace.



Il Bordone col Basso accordalo vna quarta
piu alto come qui.



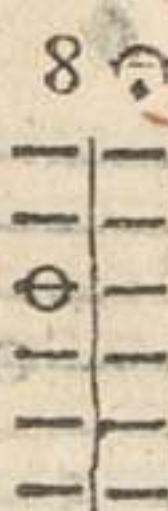
La Settima poi acordala in ottava col Teno-
ra a vn Tasto come qui.



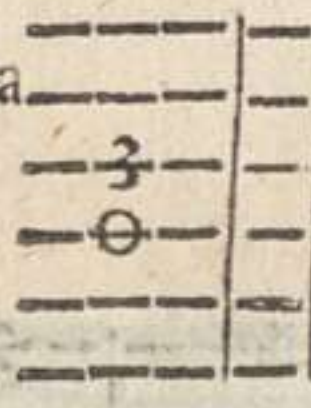
Il Tenore col Bordone accordalo vna terza
piu alto come qui.



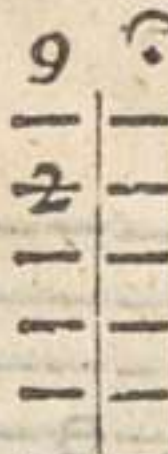
L'ottava acordalo in ottava col Tenore a vo-
to come qui.



La mezzana col Tenore accordalo vna Terza
piu alto come qui.



La nona accordalo in ottava col Bordone a
dui Tasti come qui.



La mezanina con la mezzana accordala vna
Terza piu alto come qui.



La decima accordalo in ottava col Bordone x
à voto come qui.

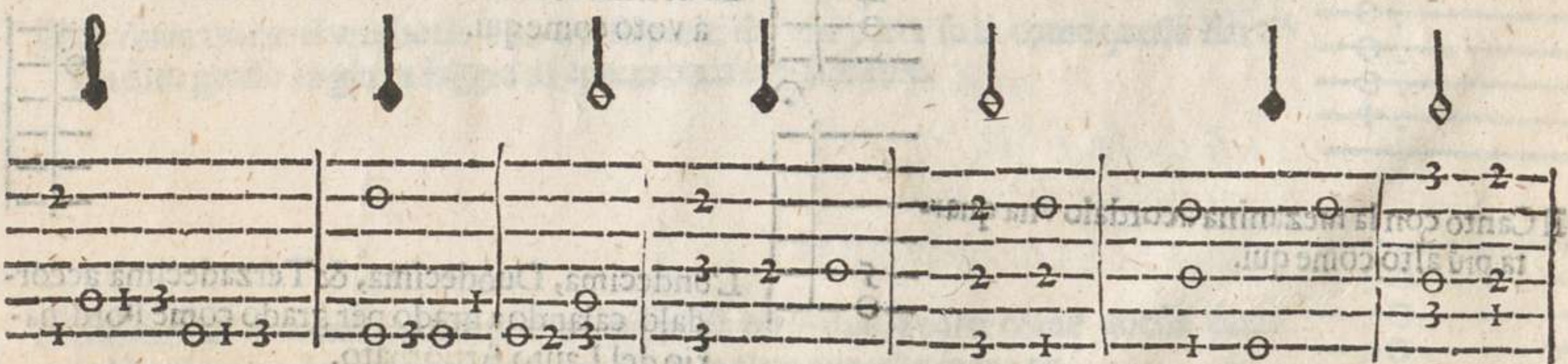
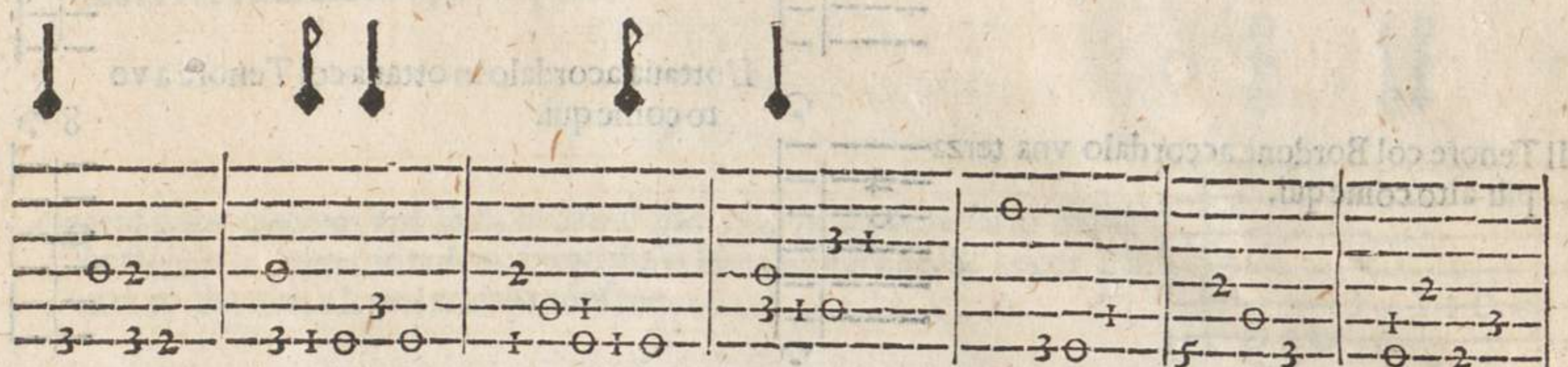


Il Canto con la mezanina accordalo vna quar-
ta piu alto come qui.



L'undecima, Duodecima, & Terzadecima accor-
dalo calando a grado per grado come l'ordina-
rio del Lauto Attiorbato.

1 Capriccio detto il bel Virtuoso Reggiano.



Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes with flags, some labeled with 'P' and 'I'. The notation includes various symbols such as '8 9', 'x', '9', '8', and 'e'. The staff contains several measures of music with notes and rests.

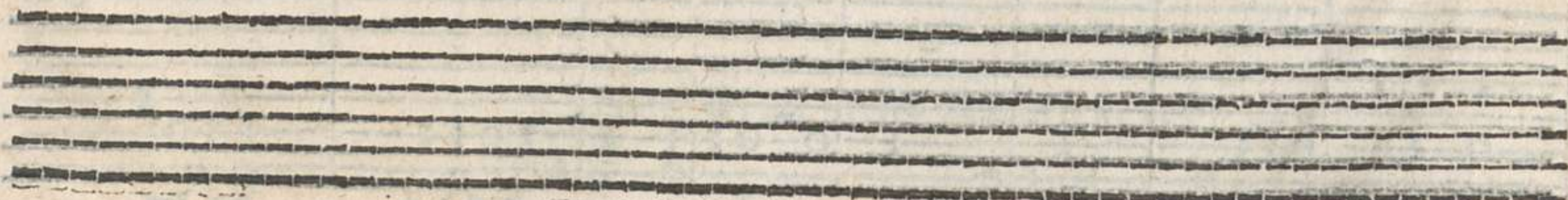
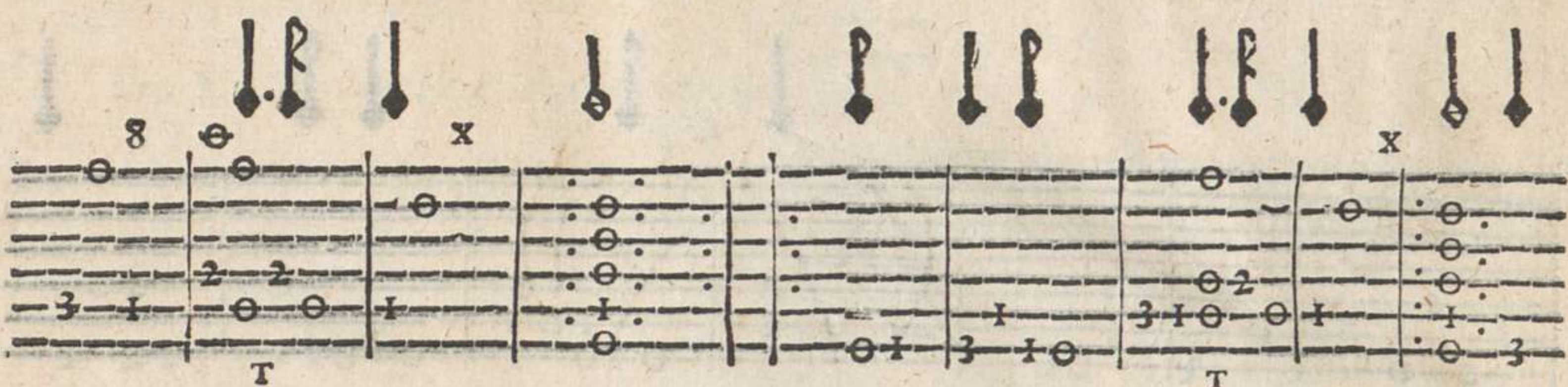
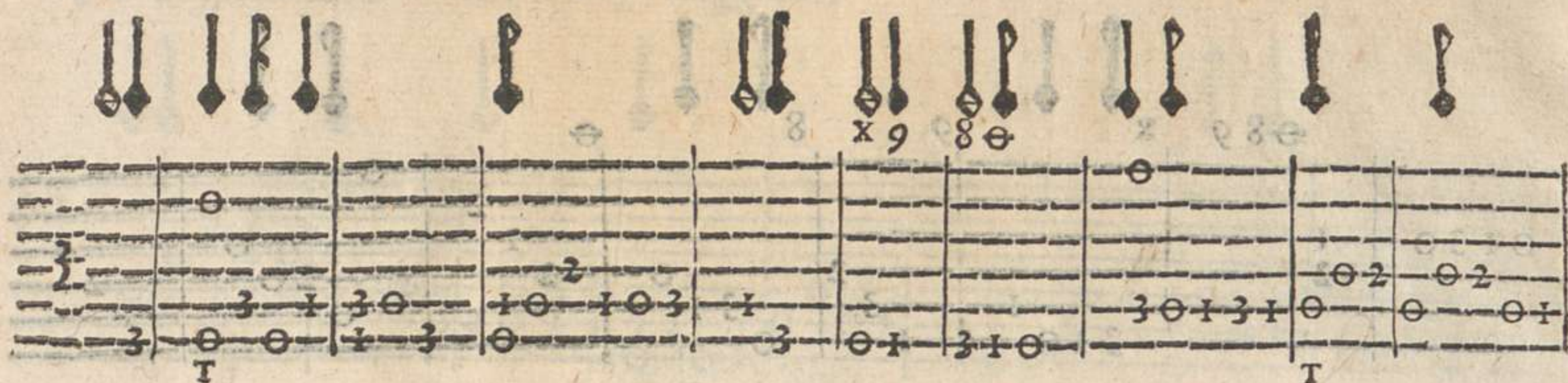
Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes with flags, some labeled with 'P' and 'I'. The notation includes various symbols such as 'x', '9', '8', 'e', and 'C'. The staff contains several measures of music with notes and rests.

Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes with flags, some labeled with 'P' and 'I'. The notation includes various symbols such as 'x' and '8'. The staff contains several measures of music with notes and rests.

Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes with flags, some labeled with 'P' and 'I'. The notation includes various symbols such as 'e', '8', 'e', 'x', and 'C'. The staff contains several measures of music with notes and rests.

Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes with flags, some labeled with 'P' and 'I'. The notation includes various symbols such as 'x', '8', 'e', and 'x'. The staff contains several measures of music with notes and rests.

Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes with flags, some labeled with 'P' and 'I'. The notation includes various symbols such as 'x' and '8'. The staff contains several measures of music with notes and rests.



Corrente detta la Gentile.

4

Handwritten musical notation for a Corrente, featuring six systems of staves with notes, rests, and fingerings. Above the staves are various symbols, including vertical lines with dots and circles, and letters like 'P' and 'X'. Some systems include specific markings like 'x 9 8 8', '8 8 9', 'X 9 11 X 12 11 13', '8 9', and 'X'. The notation is arranged in six systems, each with a single staff. The first system has a '3' in a bracket on the left. The second system has '8 8 9' and 'X 9 11 X 12 11 13' above it. The third system has '8 9' and 'X' above it. The fourth system has 'X' above it. The fifth system has 'X' above it. The sixth system has 'X' above it. The notation includes various notes, rests, and fingerings, with some notes marked with 'x' or '8'.

Corrente detta la Bizara.

Handwritten musical score for a piece titled "Corrente detta la Bizara." The score is written on five systems of three staves each. Above each system are vertical strokes and dots, likely representing fingerings or bowings. The notation includes various musical symbols such as notes, rests, and accidentals, along with numbers (e.g., 3, 2, 4, 5, 8) and letters (e.g., T, X) indicating specific techniques or measures. The paper is aged and shows some staining.

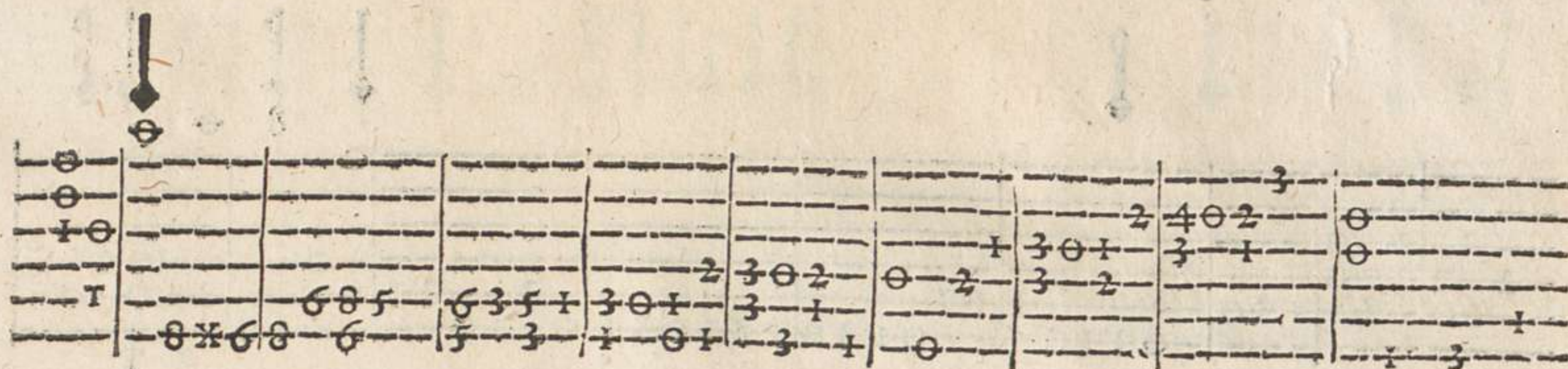


Handwritten text at the bottom of the page, likely a library or collection stamp, oriented upside down.

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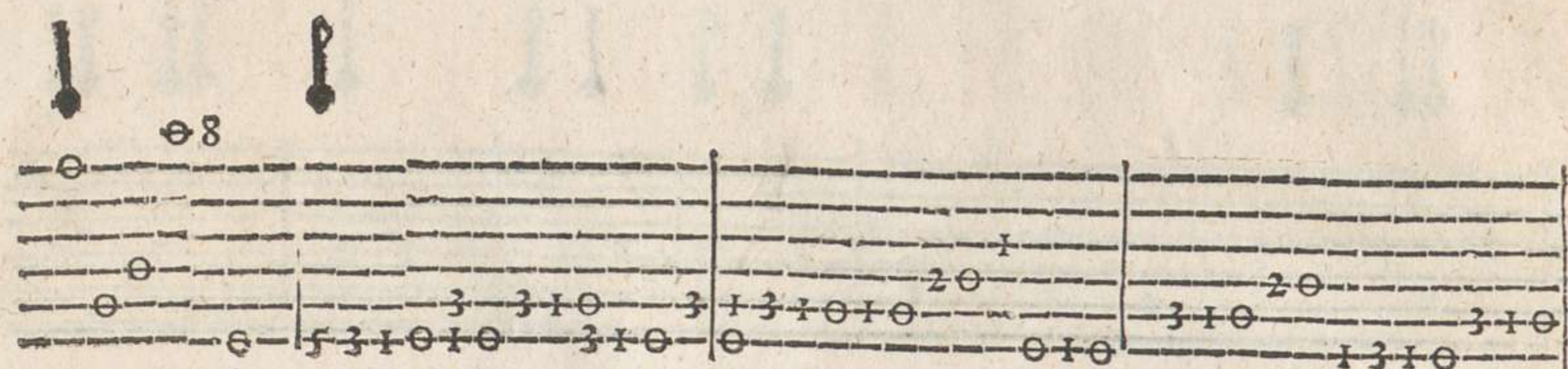
The musical score is written on five systems. Each system consists of a treble staff and a bass staff. Above the staves, there are various musical notations including clefs, key signatures, and dynamic markings like 'P' (piano) and 'X'. The music is written in a style typical of 18th or 19th-century manuscript notation, with many accidentals and fingerings indicated. The first system has a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The second system has a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The third system has a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The fourth system has a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The fifth system has a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The score is written on aged, slightly stained paper.

7 *Capriccio detto il Malenconico.*





Gagliarda detta la Allegra.



11

10

Handwritten musical score for a lute or similar stringed instrument. The score consists of five systems, each with a single staff and a series of tablature numbers (0-3) and rhythmic flags above. The notation is in a historical style, likely from a 16th-century manuscript. The first system has a '10' in the top right. The second system has an 'X' above the staff. The third system has an 'X' above the staff. The fourth system has an 'X' above the staff. The fifth system has an 'X' above the staff. The bottom of the page shows faint, illegible text from the reverse side.

Gagliarda detta la Mesta.

11

The first system of musical notation consists of two staves. The upper staff contains a series of rhythmic symbols, including vertical lines with flags and circles. The lower staff contains a sequence of notes and rests, with some notes marked with '2' or '3' indicating fingerings or multi-measure rests. The system is divided into measures by vertical bar lines.

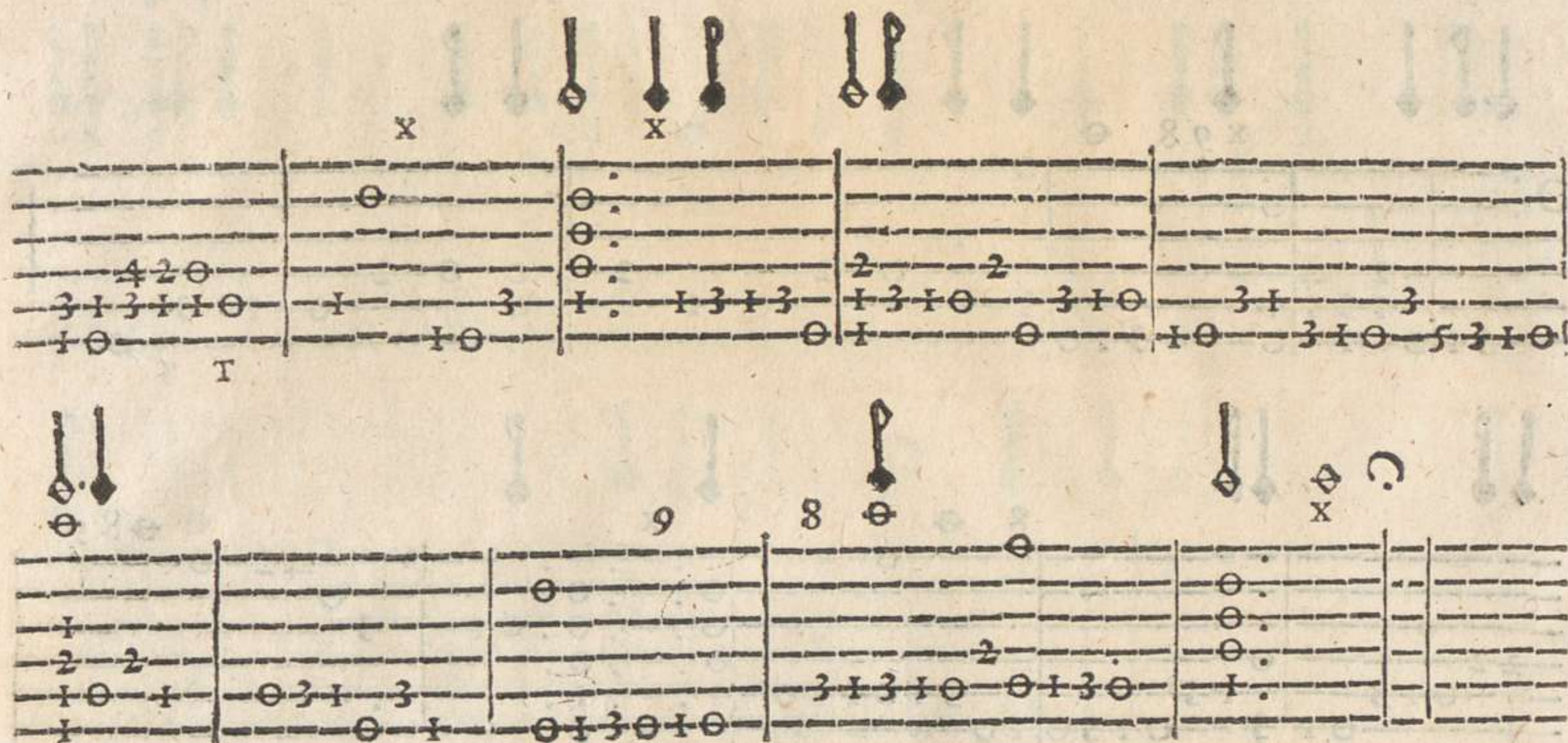
The second system of musical notation continues the piece. It features two staves with rhythmic symbols above and notes below. The notes are often marked with '2' or '3'. The system is divided into measures by vertical bar lines.

The third system of musical notation continues the piece. It features two staves with rhythmic symbols above and notes below. The notes are often marked with '2' or '3'. The system is divided into measures by vertical bar lines.

The fourth system of musical notation continues the piece. It features two staves with rhythmic symbols above and notes below. The notes are often marked with '2' or '3'. The system is divided into measures by vertical bar lines.

The fifth system of musical notation continues the piece. It features two staves with rhythmic symbols above and notes below. The notes are often marked with '2' or '3'. The system is divided into measures by vertical bar lines.

The sixth system of musical notation continues the piece. It features two staves with rhythmic symbols above and notes below. The notes are often marked with '2' or '3'. The system is divided into measures by vertical bar lines.



The first system of the musical score consists of two staves. Above the staves are keyboard diagrams. The first diagram shows the right hand with fingers 1, 2, 3, 4, 5 on keys C, D, E, F, G, and the left hand with fingers 5, 4, 3, 2, 1 on keys C, B, A, G, F. The second diagram shows the right hand with fingers 1, 2, 3, 4, 5 on keys C, D, E, F, G, and the left hand with fingers 5, 4, 3, 2, 1 on keys C, B, A, G, F. The musical notation includes notes, rests, and fingerings. The first staff has a treble clef and the second staff has a bass clef. The key signature is one sharp (F#) and the time signature is 3/4.

The second system of the musical score consists of two staves. Above the staves are keyboard diagrams. The first diagram shows the right hand with fingers 1, 2, 3, 4, 5 on keys C, D, E, F, G, and the left hand with fingers 5, 4, 3, 2, 1 on keys C, B, A, G, F. The second diagram shows the right hand with fingers 1, 2, 3, 4, 5 on keys C, D, E, F, G, and the left hand with fingers 5, 4, 3, 2, 1 on keys C, B, A, G, F. The musical notation includes notes, rests, and fingerings. The first staff has a treble clef and the second staff has a bass clef. The key signature is one sharp (F#) and the time signature is 3/4.

The third system of the musical score consists of two staves. Above the staves are keyboard diagrams. The first diagram shows the right hand with fingers 1, 2, 3, 4, 5 on keys C, D, E, F, G, and the left hand with fingers 5, 4, 3, 2, 1 on keys C, B, A, G, F. The second diagram shows the right hand with fingers 1, 2, 3, 4, 5 on keys C, D, E, F, G, and the left hand with fingers 5, 4, 3, 2, 1 on keys C, B, A, G, F. The musical notation includes notes, rests, and fingerings. The first staff has a treble clef and the second staff has a bass clef. The key signature is one sharp (F#) and the time signature is 3/4.

The fourth system of the musical score consists of two staves. Above the staves are keyboard diagrams. The first diagram shows the right hand with fingers 1, 2, 3, 4, 5 on keys C, D, E, F, G, and the left hand with fingers 5, 4, 3, 2, 1 on keys C, B, A, G, F. The second diagram shows the right hand with fingers 1, 2, 3, 4, 5 on keys C, D, E, F, G, and the left hand with fingers 5, 4, 3, 2, 1 on keys C, B, A, G, F. The musical notation includes notes, rests, and fingerings. The first staff has a treble clef and the second staff has a bass clef. The key signature is one sharp (F#) and the time signature is 3/4.

The fifth system of the musical score consists of two staves. Above the staves are keyboard diagrams. The first diagram shows the right hand with fingers 1, 2, 3, 4, 5 on keys C, D, E, F, G, and the left hand with fingers 5, 4, 3, 2, 1 on keys C, B, A, G, F. The second diagram shows the right hand with fingers 1, 2, 3, 4, 5 on keys C, D, E, F, G, and the left hand with fingers 5, 4, 3, 2, 1 on keys C, B, A, G, F. The musical notation includes notes, rests, and fingerings. The first staff has a treble clef and the second staff has a bass clef. The key signature is one sharp (F#) and the time signature is 3/4.

Alemana detta la Cappona.

Handwritten musical notation on a five-line staff. The notation includes various symbols such as circles, vertical lines, and numbers (2, 4, 3, 1, 8, 9) placed above and below the lines. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes, some with flags. The staff contains rhythmic notation with numbers (4, 3, 3) and circles (O, X) indicating notes or rests. The notation is arranged in measures separated by vertical bar lines.

Diagram 1: A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with some notes marked with 'x' and '9'. Above the staff, there are several groups of vertical lines, some with 'x' and '9' marks. Below the staff, there are several groups of vertical lines, some with 'x' and '9' marks.

Diagram 2: A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with some notes marked with 'x' and '9'. Above the staff, there are several groups of vertical lines, some with 'x' and '9' marks. Below the staff, there are several groups of vertical lines, some with 'x' and '9' marks.

Diagram 3: A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with some notes marked with 'x' and '9'. Above the staff, there are several groups of vertical lines, some with 'x' and '9' marks. Below the staff, there are several groups of vertical lines, some with 'x' and '9' marks.

Diagram 4: A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with some notes marked with 'x' and '9'. Above the staff, there are several groups of vertical lines, some with 'x' and '9' marks. Below the staff, there are several groups of vertical lines, some with 'x' and '9' marks.

Small text block, likely a title or subtitle, located below the first diagram.

Small text block, likely a title or subtitle, located below the second diagram.

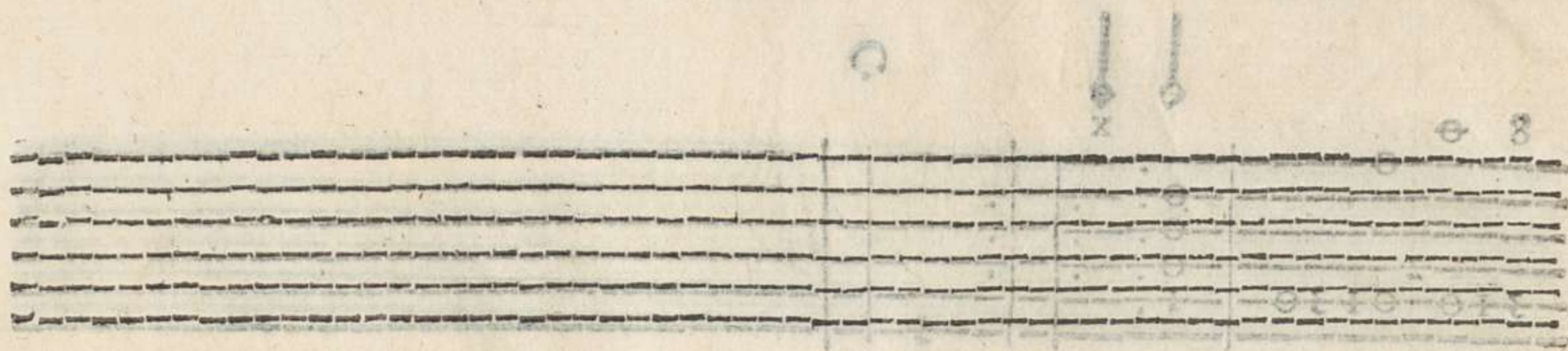
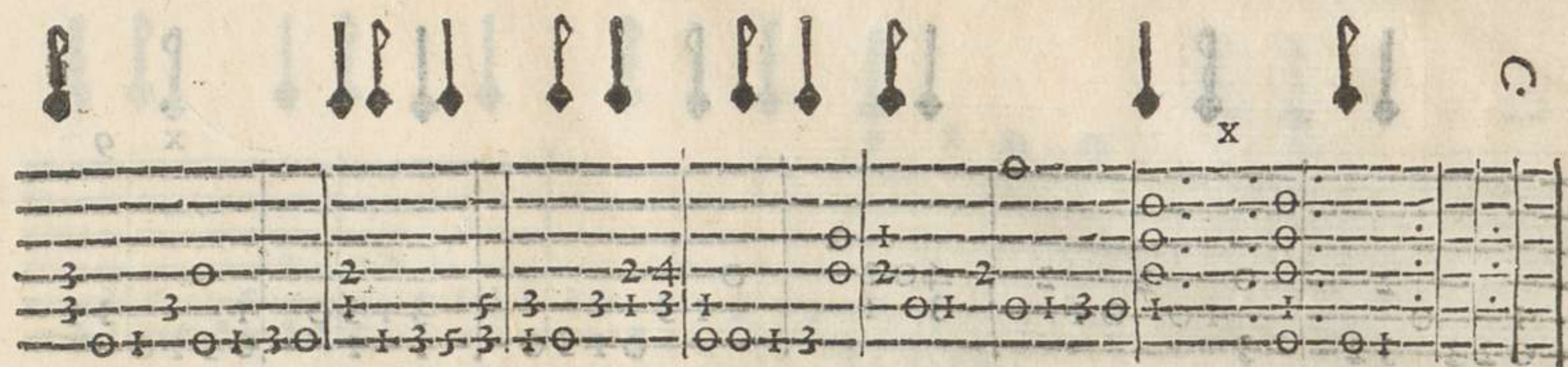
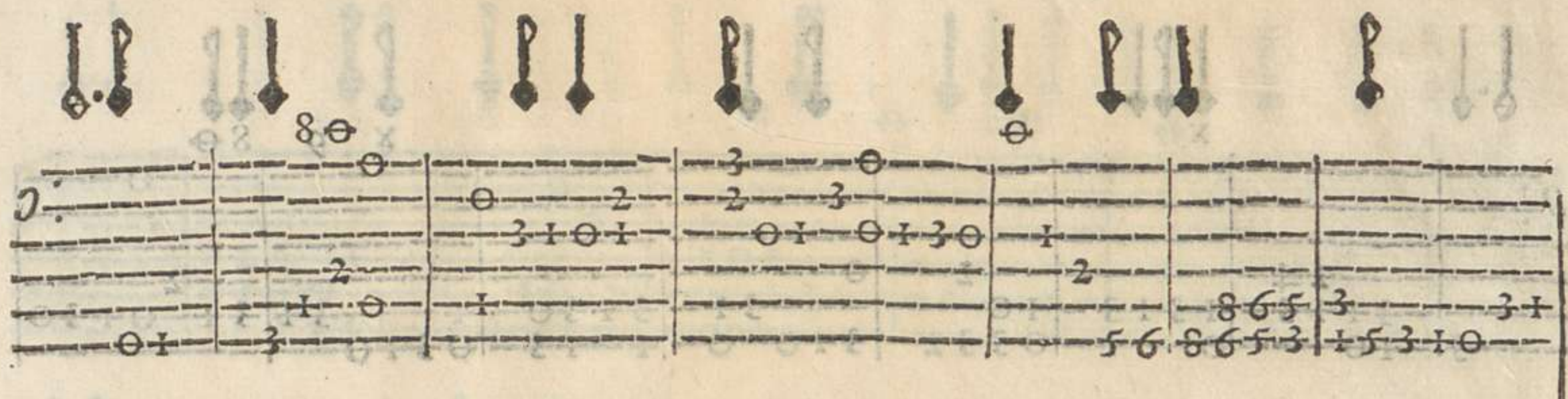
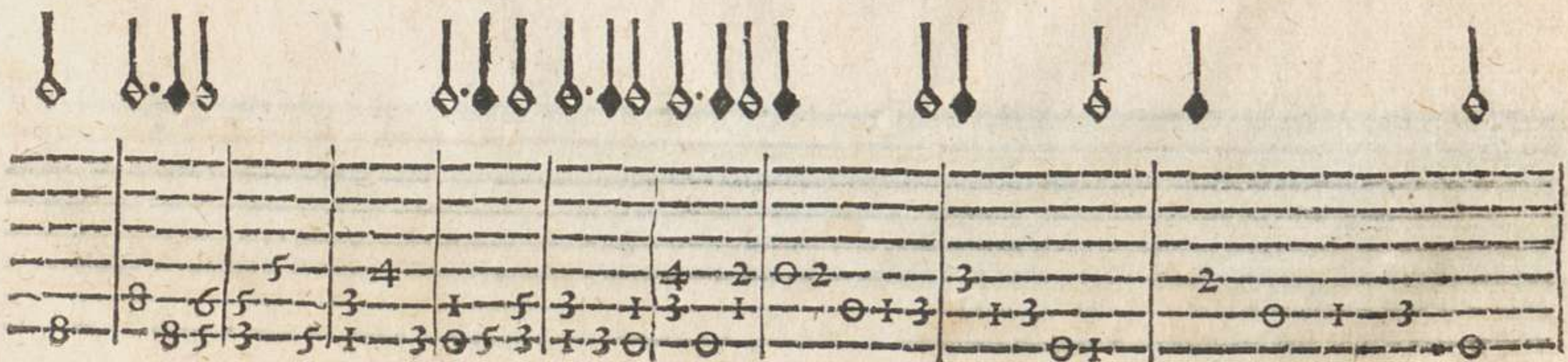
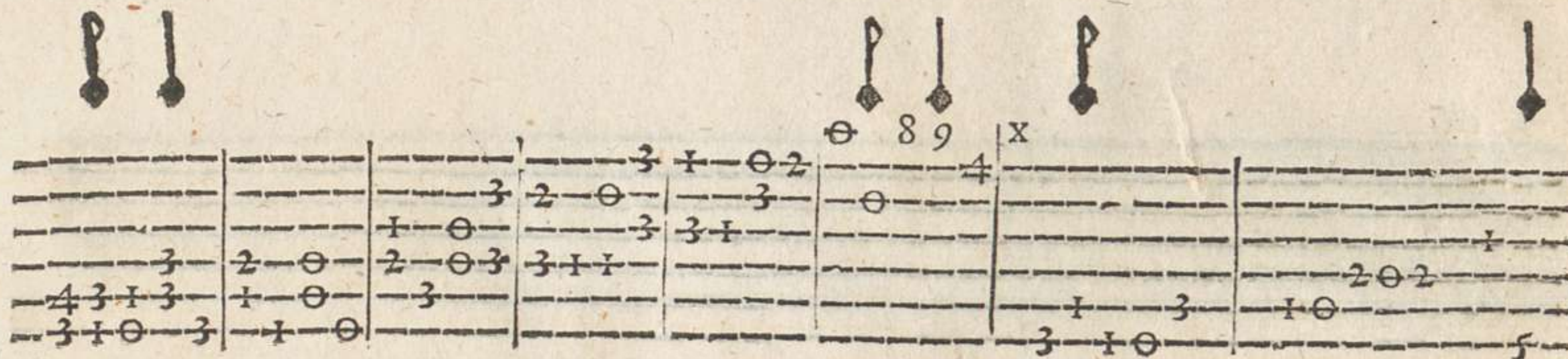
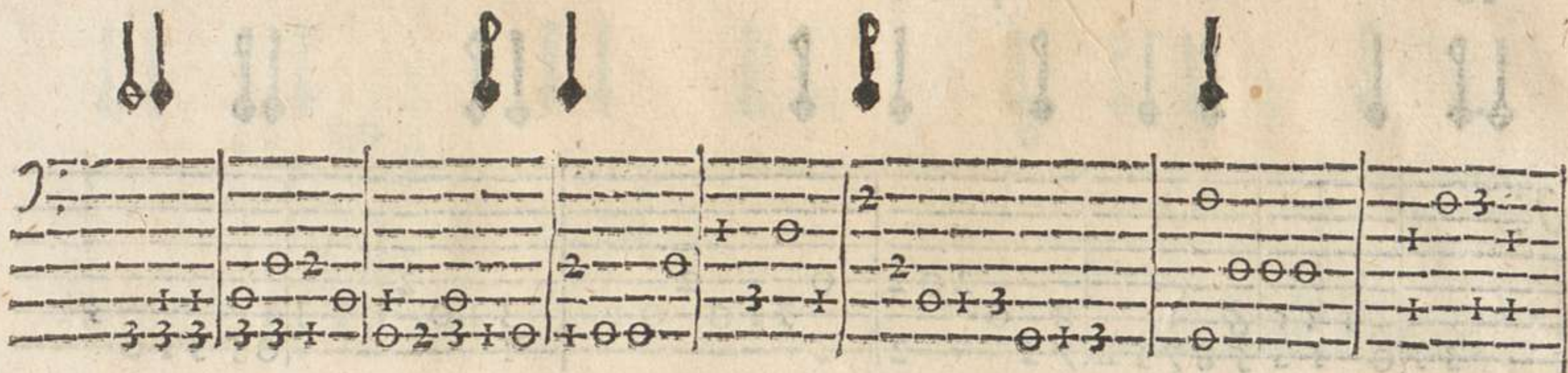


Diagram 1: A series of vertical strokes with flags, representing a sequence of notes or chords. The sequence is: P, P, P, P, P, P, P, P.

Diagram 2: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a sequence of notes and rests, with some notes marked with a '2' above them. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, 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Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes with circular heads, some of which are crossed out. The notation includes various symbols such as circles, crosses, and numbers (1, 2, 3) placed on and between the lines of the staff.

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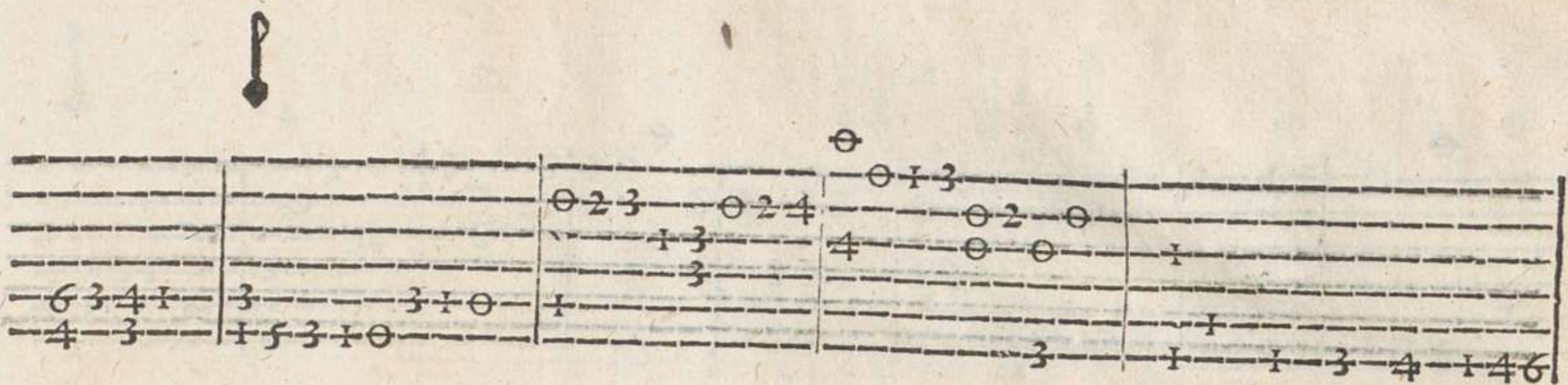
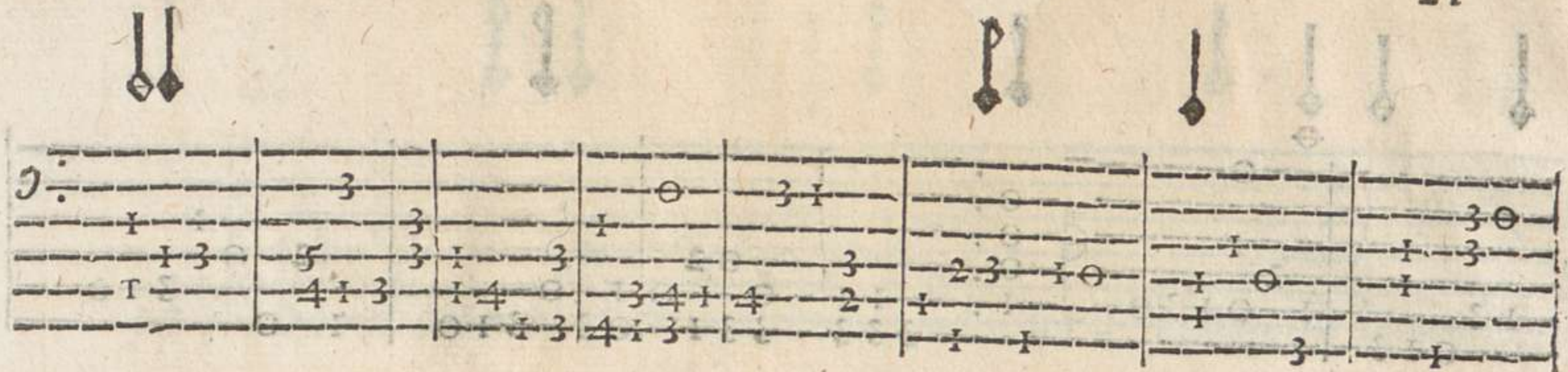
Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes with circular heads. The notation includes various symbols such as circles, crosses, and numbers (1, 2, 3) placed on and between the lines of the staff.

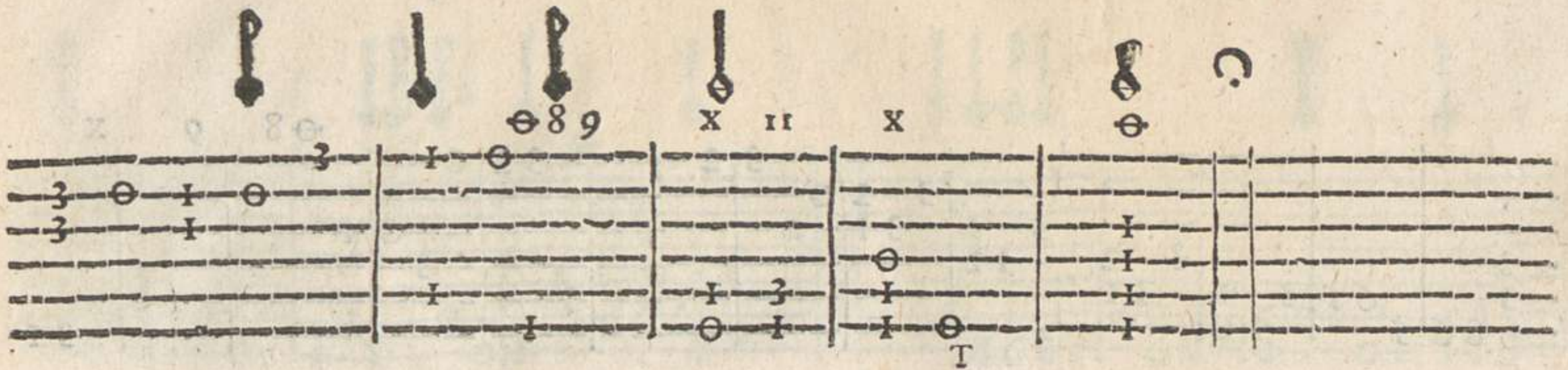
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Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes with circular heads. The notation includes various symbols such as circles, crosses, and numbers (1, 2, 3) placed on and between the lines of the staff.

Capricio detto l' Estraos.

21





Handwritten text in a cursive script, likely a letter or a short story. The text is written in a single column and is somewhat faded.

Handwritten text in a cursive script, likely a letter or a short story. The text is written in a single column and is somewhat faded.

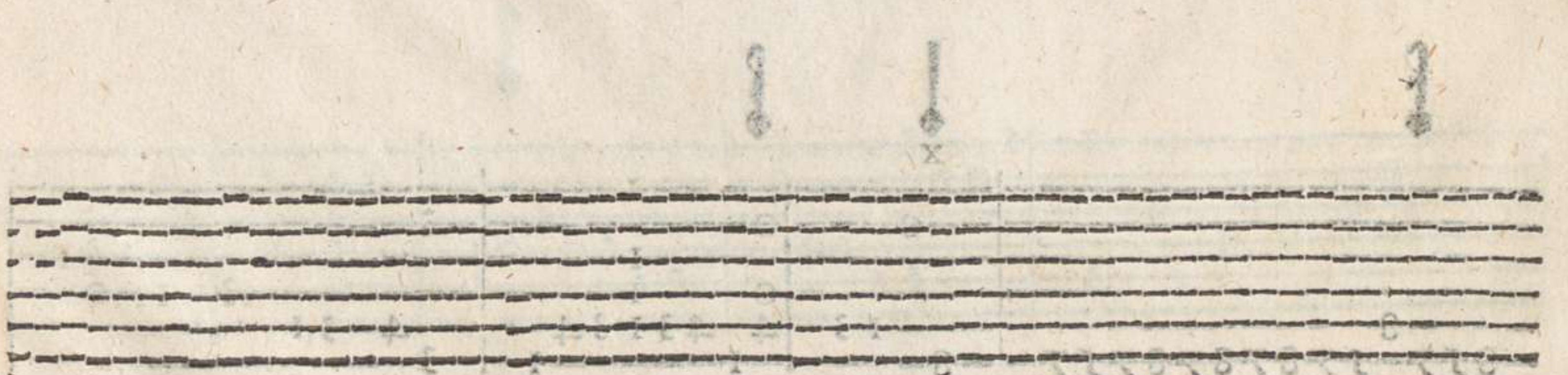
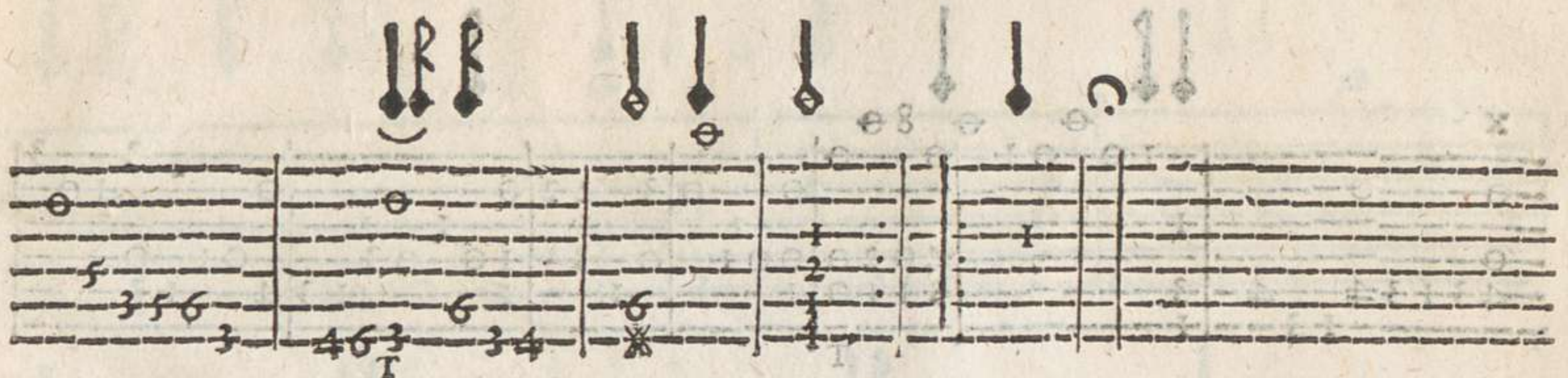
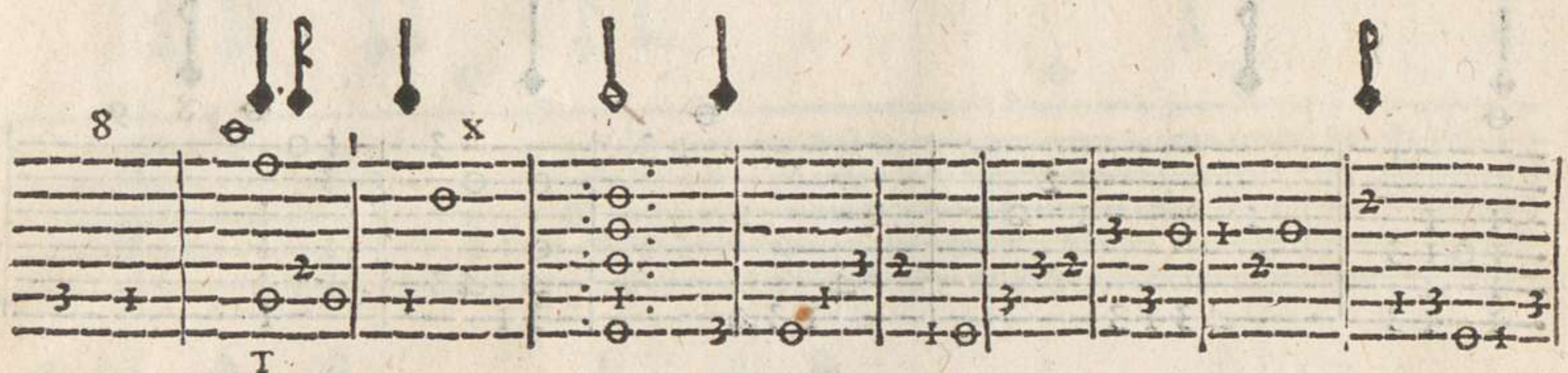
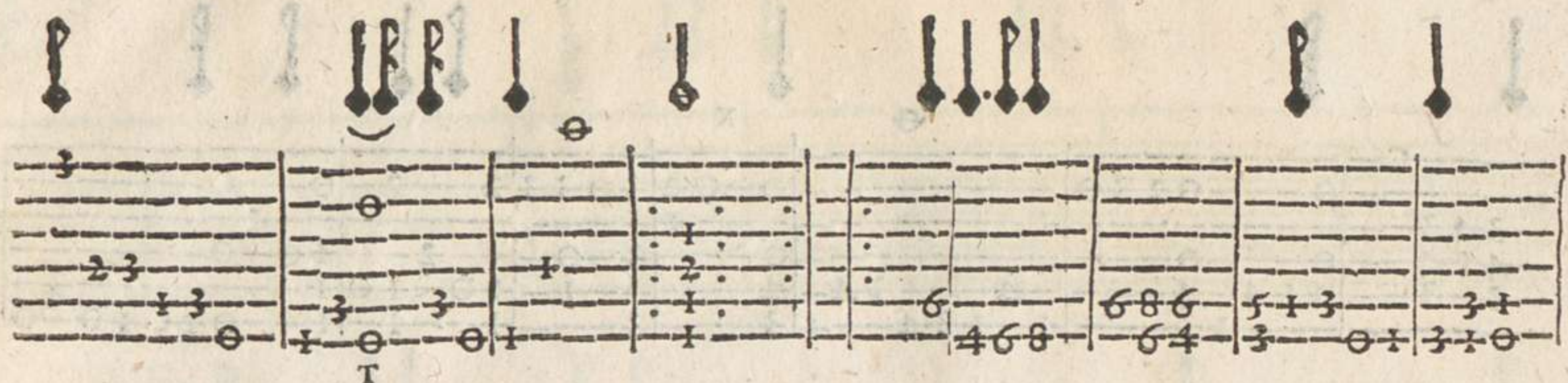
Handwritten text in a cursive script, likely a letter or a short story. The text is written in a single column and is somewhat faded.

Handwritten text in a cursive script, likely a letter or a short story. The text is written in a single column and is somewhat faded.

Handwritten musical score for 'Corrente detta Fortunata'. The score is written on five systems of three staves each. Above the first system are four vertical lines with diamond-shaped notes. Above the second system are two vertical lines with diamond-shaped notes. Above the third system are three vertical lines with diamond-shaped notes. Above the fourth system are four vertical lines with diamond-shaped notes. Above the fifth system are five vertical lines with diamond-shaped notes. The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like '8', 'x', 'T', '8', '9', 'x', '8', '9', '8', 'x' scattered throughout the score. The notation is in a historical style, likely from the 18th or 19th century.

Corrente detta la Compita Dama.

24





[illegible]

Handwritten musical score for a 4-part setting of "Nun danket alle Gott". The score is written on four staves. Above the staves are various musical symbols, including a large 'P' with an 'x' below it, and several vertical lines with dots. The notation includes notes, rests, and bar lines. The text "Nun danket alle Gott" is written below the staves.

Handwritten musical notation on a five-line staff. The notation includes various symbols such as circles, vertical lines, and numbers (2, 3, 4) placed above or below the lines. There are also some markings above the staff, possibly indicating fingerings or breath marks.

Handwritten musical notation on five-line staves. The notation includes various symbols such as vertical strokes, circles, and numbers (3, 4, 8, 9, x) placed above or below the staves. There are also some markings that look like stylized letters or symbols above the staves.

Handwritten musical notation on five staves. The notation includes various symbols such as circles, crosses, and numbers (3, 2, 4) indicating musical values or measures. The staves are divided into measures by vertical bar lines. The notation is written in a historical style, possibly from a manuscript.

Diagram 1: Fingerings and notation for the first system.

Fingerings: X, 12, 8, 8, X, X.

Notation: A system of three staves. The top staff contains whole notes. The middle and bottom staves contain fingerings (numbers 1-5) and rests.

Diagram 2: Fingerings and notation for the second system.

Fingerings: 9, 8, 8, X, 8.

Notation: A system of three staves. The top staff contains whole notes. The middle and bottom staves contain fingerings (numbers 1-5) and rests.

Diagram 3: Fingerings and notation for the third system.

Fingerings: 9, 8, 9, X, X, 9.

Notation: A system of three staves. The top staff contains whole notes. The middle and bottom staves contain fingerings (numbers 1-5) and rests. A 'T' is marked at the end of the system.

Diagram 4: Fingerings and notation for the fourth system.

Fingerings: 9, 11, X, 8, 8, X, 8.

Notation: A system of three staves. The top staff contains whole notes. The middle and bottom staves contain fingerings (numbers 1-5) and rests.

Diagram 5: Fingerings and notation for the fifth system.

Fingerings: 8, 8, 8, 8, 8, X, 8, 8, 9, 8, 8.

Notation: A system of three staves. The top staff contains whole notes. The middle and bottom staves contain fingerings (numbers 1-5) and rests. A 'T' is marked at the end of the system.

Diagram 6: Fingerings and notation for the sixth system.

Fingerings: 8, 8, X, 8.

Notation: A system of three staves. The top staff contains whole notes. The middle and bottom staves contain fingerings (numbers 1-5) and rests.

This page contains a handwritten musical score for a piece titled "Passo e mezo. Prima parte." The score is written on six systems of five-line staves. Above each system is a series of vertical strokes, some with flags, indicating fingerings or bowings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The first system begins with a C-clef and a 2/4 time signature. The notation is dense, with many notes and rests, and includes some numerical figures (e.g., 1, 2, 3, 4, 5) that may represent fingerings or bowings. The paper is aged and shows some staining and wear.

Pas's'e mezzo Seconda parte.

30

Diagram 1: A set of five vertical lines with circles at the top, representing a musical staff. Below it is a musical staff with notes and rests. The first measure contains a whole note, followed by a half note, and then a quarter note. The staff is divided into measures by vertical bar lines.

Diagram 2: A set of five vertical lines with circles at the top, representing a musical staff. Below it is a musical staff with notes and rests. The first measure contains a whole note, followed by a half note, and then a quarter note. The staff is divided into measures by vertical bar lines.

Diagram 3: A set of five vertical lines with circles at the top, representing a musical staff. Below it is a musical staff with notes and rests. The first measure contains a whole note, followed by a half note, and then a quarter note. The staff is divided into measures by vertical bar lines.

Diagram 4: A set of five vertical lines with circles at the top, representing a musical staff. Below it is a musical staff with notes and rests. The first measure contains a whole note, followed by a half note, and then a quarter note. The staff is divided into measures by vertical bar lines.

Diagram 5: A set of five vertical lines with circles at the top, representing a musical staff. Below it is a musical staff with notes and rests. The first measure contains a whole note, followed by a half note, and then a quarter note. The staff is divided into measures by vertical bar lines.

Below the musical staves, there is a section of text that appears to be a list of names or a table of contents, but it is too faint to read clearly.

Saltarel Prima parte.

31

Diagram showing musical notation for the first system of the Saltarel. It includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with various rhythmic values (half notes, quarter notes, eighth notes) and rests. Above the staff, there are several groups of notes with stems pointing downwards, some marked with an 'X' and others with a '13'. The staff itself contains a sequence of notes and rests, with some notes marked with a '2' or a '4'.

Diagram showing musical notation for the second system of the Saltarel. It includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with various rhythmic values (half notes, quarter notes, eighth notes) and rests. Above the staff, there are several groups of notes with stems pointing downwards, some marked with an 'X' and others with a '9' or an '8'. The staff itself contains a sequence of notes and rests, with some notes marked with a '2' or a '4'.

Diagram showing musical notation for the third system of the Saltarel. It includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with various rhythmic values (half notes, quarter notes, eighth notes) and rests. Above the staff, there are several groups of notes with stems pointing downwards, some marked with an 'X' and others with a '9' or an '8'. The staff itself contains a sequence of notes and rests, with some notes marked with a '2' or a '4'.

Diagram showing musical notation for the fourth system of the Saltarel. It includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with various rhythmic values (half notes, quarter notes, eighth notes) and rests. Above the staff, there are several groups of notes with stems pointing downwards, some marked with an 'X' and others with a '9' or an '8'. The staff itself contains a sequence of notes and rests, with some notes marked with a '2' or a '4'.

Diagram showing musical notation for the fifth system of the Saltarel. It includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with various rhythmic values (half notes, quarter notes, eighth notes) and rests. Above the staff, there are several groups of notes with stems pointing downwards, some marked with an 'X' and others with a '9' or an '8'. The staff itself contains a sequence of notes and rests, with some notes marked with a '2' or a '4'.

Diagram showing musical notation for the sixth system of the Saltarel. It includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with various rhythmic values (half notes, quarter notes, eighth notes) and rests. Above the staff, there are several groups of notes with stems pointing downwards, some marked with an 'X' and others with a '9' or an '8'. The staff itself contains a sequence of notes and rests, with some notes marked with a '2' or a '4'.

Saltarel Seconda parte.

32

Musical notation for the first system of the Saltarel Seconda parte. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music is written in a style with many accidentals and ornaments. Above the first staff, there are four pairs of vertical lines with circles at the ends, some marked with an 'X'. Above the second staff, there are three pairs of vertical lines with circles at the ends, some marked with an 'X' and a '13'.

Musical notation for the second system of the Saltarel Seconda parte. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music is written in a style with many accidentals and ornaments. Above the first staff, there are four pairs of vertical lines with circles at the ends, some marked with an 'X'. Above the second staff, there are three pairs of vertical lines with circles at the ends, some marked with an 'X' and a '13'.

Musical notation for the third system of the Saltarel Seconda parte. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music is written in a style with many accidentals and ornaments. Above the first staff, there are four pairs of vertical lines with circles at the ends, some marked with an 'X'. Above the second staff, there are three pairs of vertical lines with circles at the ends, some marked with an 'X' and a '13'.

TAVOLA DELLE SONATE

DEL TERZO LIBRO D'INTAVOLATURA

DI LIVTO

DI PIETRO PAOLO MELI DA REGGIO

Incordatura differente dall'ordinaria.



C Apricio detto il Virtuoso Reggiano Intitolato al Molto Illustre, & Eccellente Signor Dominico Maria Melij da Reggio Parente carissimo. 1	Alemana detta la Solitaria Intitolata All' Illustrissima Signora Frebenia Baroneffa di Pernestain e Dama di S. M. C. 13
Corrente detta la Lipina Intitolata al molto Illustre Signor Raffaele Lipij. 3	Alemana detta la Capona Intitolata All' Illustre Signor Pietro de Nagera Musico di Camera di Sua Maestà Cesarea. 15
Corrente detta la gentile Intitolata A Dona Francesca Declarut Ambasciatrice di Spagna. 4	Alemana detta la Scapigliata Intitolata All' Illustrissima Signora Sofia Palsin Contessa d' Ardedin Dama di sua Maestà Cesarea. 16
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Capriccio detto il Malenconico Intitolato All' Illustrissima Signora Brigida benigna Tra- utzenin Contessa di Folchestain & Dama di S. M. C. 7	Canzon detta la Barbarina. Intitolata All' Illustrissima Signora Contessa Barbara Chesnilerin nata Baroneffa Taislin 19
Gagliarda detta l' Allegra Intitolata All' Illustrissima Signora Seconda Margherita Baroneffa d' Anabergh Dama di S. M. C. 9	Capriccio detto l' Estrauos Intitolato All' Illustre Signor Christofaro Estrauos Or- ganista di Camera di Sua Maestà Cesarea. 21
Gagliarda detta la Mesta Intitolata All' Illustrissima Signora Contessa Eusebia di Fistembergh Dama di Sua M. C. 11	Corren-

Corrente detta la Fortunata

*Intitolata All' Illustrissima signora Maria Elisabetta
d'Hois libera Baroneffa di Pesempoï nata Baroneffa
Canin.*

23

Corrente detta la compita Dama

*Intitolata All' Illustrissima Signora Contessa Anna di Fi-
stinbergh nata Baroneffa di Locowiz.*

24

Vestiuu i colli passeggiato dall' Autore.

*Intitolato A Dona Pulisena di Pernestain gran Canzelie-
radi Boemia.*

25

Dimi Amore Passeggiato dall' Autore

*Intitolato A Dona Maria M'anriquez de lara Contessa
de Mansfelt.*

28

Pals'e mezzo Prima parte detto il Stetteldorferin
*Intitolato All' Illustrissima Signora Madalena Contessa
d'Ardech.*

29

Passe e mezzo Seconda parte detto il Palazzo

*Intitolato All' Illustrissima Signora Margarita Palazzi
Dama di sua Maestà Cesarea.*

30

Saltarello Prima parte detto il Morosino.

Intitolato Alla Illustre Signora Susana Copegichi.

31

Saltarello Seconda Parte.

*Dedicato Al Signor Armano monie Balarino di Sua Ma-
està Cesarea.*

32

Il fine del Terzo Libro d'Intauolatura di Liu-
to del Signor Pietro Paolo Meli da Reggio.

