

# SANTIAGO DE MURCIA

## Part I

MONICA HALL



Title Page from music for guitar by Santiago de Murcia

THE SPANISH guitarist and composer Santiago de Murcia compiled two substantial collections of music for the five-course guitar. He has nevertheless been omitted from the New Grove Dictionary of Music, and the brief details about him in the article on the guitar in the New Grove are inaccurate. This article, to be published in two parts, will help to set the record straight and make more information about him more generally available.

Users of *The New Grove Dictionary of Music* will turn to it in vain for information about Santiago de Murcia. Sanz, Guerau and Ruiz de Ribayaz all receive honourable mention, but Murcia, in spite of being the composer and editor of the two most substantial and varied Spanish collections of music for the five-course guitar which have survived from the baroque period, has been overlooked. A brief reference to him in the entry for *Guitar* mentions only his *Resumen de acompañar*, whilst confusing its contents with that of his *Passacalles y obras*. It is important therefore to

stress at the outset that there are two separate collections, *Resumen de acompañar la parte con la guitarra...* (Summary of how to accompany a bass part with the guitar)<sup>1</sup>, printed in 1714, and the unique manuscript collection, *Passacalles y obras de guitarra...* (Passacalles and suites for guitar)<sup>2</sup>, dated 1732, now in the British Library (Reference Division), London. A third volume may have been lost.

### Life

Nothing is known about Murcia other than the little he tells us about himself in the introduction to *Resumen de acompañar*. On the title page he refers to himself as 'Master of the guitar to the Queen, Our Lady, Doña María Luisa Gabriela of Savoy'. María Luisa, the younger daughter of Victor Amadeus II, Duke of Savoy, and Anne d'Orléans, a niece of Louis XIV of France, became the first wife of the first Bourbon King of Spain, Philip V – himself a grandson of Louis XIV. Philip had succeeded to the Spanish throne

on the death without issue of the last Hapsburg King, Charles II, in 1700. The marriage between Philip and Maria Luisa took place in 1701, when she was thirteen years old. She died on 14 February, 1714, before *Resumen de acompañar* had appeared in print.

In a letter to her grandmother dated 3 July 1705, Maria Luisa mentions that she is studying music and learning to play the guitar. Murcia may therefore have been in her service by this date. No reference to him has so far come to light in the official archives of the period, although if he were in royal service, one would expect him to have been paid, and the payments recorded in the official accounts. Philip's claim to the Spanish throne was however challenged by the Hapsburg dynasty, and during the ensuing War of the Spanish Succession, the Royal Family was several times forced to flee from Madrid. Murcia's employment may therefore have been occasional rather than continuous.

He may not have remained in royal service after 1714. *Resumen de acompañar* is dedicated to Sr. D. Jacome Francisco Andriani, 'Knight of the Order of St. James and Envoy Extraordinary from the Catholic Cantones (of Switzerland)', whose patronage Murcia seems to have enjoyed after the death of the young queen. The *Dedicatoria*, dated 20 August 1714, is signed by Murcia from Andriani's house in Madrid, and implies that Andriani had come to his aid during a difficult period in his life, and had helped him to have his work printed. *Resumen de acompañar* also includes an *Aprobacion*, or recommendation from Antonio Literes, the principal viola da gamba player of the Chapel Royal in Madrid, and a composer of some standing. The *Aprobacion* is dated from Madrid, 1 August 1717, and in it Literes refers to the work as 'a book of tablature for guitar engraved in Antwerp'. If the book was engraved, and therefore presumably printed, in Antwerp, Murcia may have visited the Netherlands himself to make the necessary arrangements.

*Passacalles y obras* includes no introductory material apart from a list of contents, but the title page indicates that it was intended for the Spanish nobleman, Sr. D. Joseph Albarez de Saavedrra. The previous owner of the manuscript, the English book collector, Julian Marshall, apparently acquired it in Mexico. If this is so, and Murcia did present the volume to his patron as intended, there remains a problem as to when and how the manuscript found its way to Mexico. This can only be conjectured. Albarez de Saavedrra may have visited Mexico, accompanied by Murcia. It is however just as likely that the manuscript was taken to Mexico at a later date by whoever subsequently acquired it. Copies of *Resumen de acompañar* are however known to have circulated in Mexico during the eighteenth century, which also suggests that Murcia may have visited the country himself.

## THE SOURCES OF MURCIA'S WORK

### *Resumen de Acompañar*

Three copies of *Resumen de acompañar* are extant, one in the Biblioteca Nacional, Madrid, one in the Newberry Library, Chicago, and one in the Los Angeles Public Library. The Los Angeles copy was bought by the library in 1910 from the dealer, Cornelius Borton; Borton had previously acquired it in Mexico City.

The book is printed from engraved plates. The title page, page 1, is dated 1714, but bears no imprint. There is no *Licencia del Ordinario*, the authorization to print granted by the Inquisition invariably found in Spanish books of the period. The book may therefore have been privately printed and circulated by Murcia himself.

In the Madrid and Chicago copies, two unnumbered, typeset leaves have been inserted between the title page and the *Dedicatoria*, which begins on page 2 of the engraved pages. These carry an unsigned and undated letter to the reader from Murcia, and the *Aprobacion* of Literes. The Los Angeles copy lacks these two leaves and several other pages. The main part of the book falls into three sections; pages 5-56 are devoted to the treatise on the art of accompanying a bass line on the guitar which gives its title to the volume as a whole; pages 57-95 contain 97 simple dance tunes arranged for guitar, and pages 96-126 six sets of continuous variations, a *cancion* and three suites.

Although *Resumen de acompañar* is attractive to look at, there are innumerable small errors throughout the musical text. The note values above the tablature are often omitted, incorrect or misplaced, and the ciphers in the tablature are sometimes wrongly aligned. Characters frequently appear printed backwards – a clear indication that the engraver was inexperienced. Few of the errors present any problem when playing the music.

Literes refers to the book as having been engraved in Antwerp. Murcia may also be alluding to the fact that the book was produced abroad in the following passage from his introductory letter:

'Insofar as it is appropriate for me with my shortcomings to seek praise, I would seek it on account of the cleanliness and clarity of the tablature, in which my care attempted something which might at least carry some excellence, although at the cost of foreign toil.'

It is possible that Murcia did the engraving himself. This would not be without precedent, since Sanz did some, if not all, of the engraving for his own *Instruccion de musica sobre la guitarra española* (1674)<sup>3</sup> – nine of the plates carry a note 'Gaspar Sanz inventor sculpsit', and the rest 'Gaspar Sanz invenit'. In the passage quoted Murcia seems to be claiming credit personally for the attractive appearance of the book.

### *Passacalles y obras*

The manuscript, Additional Manuscript 31640, *Passacalles y obras*, was acquired by the British Library (Reference Division), formerly the British Museum Library, in 1881. The *Catalogue of Additions to the British Museum in the years 1876-1881* enters it in that year, and describes it as 'a volume in tablature purchased in Mexico'. It is assumed that the purchase in Mexico was made by the previous owner, Julian Marshall, as it was from him that the British Museum acquired it. Nothing is known as to when or from whom Marshall purchased it.

The manuscript is preserved in its original tooled red leather binding. The paper bears a watermark in the form of the linked upper case letters S P. Hewood's *Watermarks*<sup>4</sup> gives three examples in which this device forms part of a more complex design, numbers 764, 765 and 769. All are from Madrid, and dated 1730. On the basis of this evidence, no definite conclusions can be drawn about the provenance of the manuscript. It could have been made in Spain and taken to Mexico later. On the other hand, ties between the two countries were such that the same make of paper might have been in use in Mexico, and binding of the same quality as that obtainable in Spain could have been carried out there.

The title page is attractively decorated in colour. It is followed by the 'Index of that contained in Volume Two'. This reference to the volume as 'Volume Two' suggests that there was a companion volume which has been lost.

The original numbering of the folios ignores these preliminary pages; the first folio on which the music begins is

designated folio 1. At a later date, this numbering was crossed out and the folios renumbered in pencil, starting with the title page as folio 1. The original, not the substituted folio numbers have been used throughout the present article when referring to the contents of the volume. The title page and list of contents were added when the manuscript was completed. The date 1732 which appears on the title page is the date of completion; the copying would have taken place over a period of time in that year or earlier. The copying has been carried out with painstaking care, and there are comparatively few errors in the tablature. The *passacalles* of the title occupy folios 1-43<sup>v</sup> and the *obras*, or suites, folios 45<sup>v</sup>-126.

The identity of the copyist is unknown, but it may well have been Murcia himself. Certainly he is the most likely person to have made for his patron a copy of the music which he had composed or arranged. It is therefore interesting to note that there is a similarity between the handwriting of the manuscript and that of the engraver of *Resumen de acompañar*.

In both collections the music is notated in Italian lute tablature with *alfabeto* for the five-part strummed chords. The note values are written out above the stave. In most tablatures which use this type of notation, the direction of the strummed chords is indicated by stroke marks placed downwards from the lowest line of the tablature for downward (bass to treble) strokes, and upwards from the lowest line for upward (treble to bass) strokes. Murcia is unusual in that he uses the French method of indicating the direction of the strummed chords in which the note value for the chord is placed on the stave with the tail downwards for downward strokes, and upwards for upward strokes, in combination with Italian tablature.

*Passacalles y obras* is unique in that all but two of the movements in it are supplied with left hand fingering throughout using the following system of dots:

. = index finger .. = middle finger  
. = ring finger :: = little finger

A few other sources discuss the principles of left hand fingering and a few of the pieces in Sanz's *Instrucción de música* are fingered in the same way as Murcia's, but no other source affords the same opportunity to study this aspect of seventeenth century guitar technique in such detail.

In many respects Murcia's left hand fingering is different from that which would be considered appropriate today. Intervals of a sixth or tenth are fingered with the first and fourth fingers, where the modern player would probably use the first and third, or second and fourth. Successive notes of the scale which are a semitone apart are fingered with the second and fourth fingers instead of adjacent ones, and notes a tone apart with the first and fourth. This may be because the string length of the baroque guitar was often longer than that of the modern guitar, necessitating greater stretches of the left hand. Fourth finger shifts are common, as is also the use of the same finger for successive notes on different strings. Short passages of two-part writing are often not fingered in such a way that the parts can be sustained, even when this could easily be achieved. This is surprising in view of the emphasis placed on the importance of sustaining part-writing in other sources.

Although the pieces fingered by Sanz seem to be based on the same principles, in the absence of any other source of information as detailed, it is difficult to decide how far Murcia's fingering is typical of guitar playing of the period, and how far it represents a more personal and idiosyncratic approach.

Although the first, second and third courses of the five-course guitar were always tuned in unison, the tuning of the fourth and fifth courses varied. The following tunings were all in common use:

aA dd' aa dd' aa d'd'  
v iv v iv v iv

There is no indication in either of Murcia's works as to which of these he preferred. A bourdon, or low octave string on both fourth and fifth courses is essential for the accurate realization of the musical examples illustrating the rules for accompanying a bass line in *Resumen de acompañar*. However, as Murcia borrowed extensively from earlier French sources for both his collections, and since French sources usually indicate the use of a bourdon only on the fourth course, this tuning is perhaps more appropriate for his solo music.

© Monica Hall 1984

*To be continued*

#### Notes

1. Facsimile ed. published by Éditions Chanterelle, Monaco, 1980.
2. Facsimile ed. published by Éditions Chanterelle, Monaco, 1980.
3. Zaragoza: Los Herederos de Diego Dörner.
4. Hilversum: Paper Society Publications, 1950. Watermarks indicate when and where a particular brand of paper was in use, not the place or date of manufacture. Most paper was manufactured in France and Italy during this period.



**The Sign of the Professional Musician**

• CONTACT • IDEAS  
• PERSPECTIVE • SUPPORT

The Incorporated Society of Musicians  
10 Stratford Place, London WIN 9AE Telephone 01-629 4413

# DAVID STAROBIN

at 7.30pm  
Wigmore Hall  
Sunday 4th November 1984  
Per Nørgård Bayan Northcott  
Barbara Kolb Elliott Carter  
Stephen Sondheim Milton Babbitt  
John Anthony Lennon

Tickets £4.50 £3.50 £2.50 £2.00  
Box Office 01-935 2141

# guitar

# SANTIAGO DE MURCIA

## Part II

### *Murcia's rules for accompanying a bass line in Resumen de Acompañar* MONICA HALL

MURCIA'S summary of how to accompany a bass line consists of a series of musical examples illustrating different aspects of music theory, rather than of a series of rules for harmonizing a bass line. There are preliminary instructions for reading tablature, accompanied by the customary table of *alfabeto* chords set out in Italian tablature, and a diagram showing the letter names of the notes at each fret on the guitar fingerboard up to the twelfth fret. These are followed by some general observations on intervals, how they are accompanied and resolved, and how they are indicated by the figures above the bass line. The musical examples illustrate five different aspects of musical theory.

The eight standard tones, or modes, and their transpositions are illustrated by means of final-cadences. The commoner chords and suspensions with their resolutions are then set out on each degree of the scale from G to F sharp. These are followed by examples illustrating the 'rule of octaves', a formula for accompanying an unfigured bass line by assigning a standard chord to each degree of the scale. In each of these, the notes of the scale are written out in the three clefs which may be used for a bass part – the bass F clef, the tenor C clef and the tenor C clef transposing up a fourth in the Spanish manner. The fourth series of examples shows how treble parts written in any of the four clefs commonly used for treble parts – the treble G clef, treble clef transposing up a fourth in the Spanish manner, treble clef on the lowest line of the stave in the French manner, and the soprano C clef – may be translated into guitar tablature. The last group of 11 short pieces illustrates the different tempo/time signatures in use at the time. All the examples are in tablature, with a separate figured bass line where appropriate in one of the clefs illustrated in the third series of examples.

#### **The music in Resumen de acompañar and Passacalles y obras**

Until recently it was assumed that, apart from the four movements from Corelli's *Sonatas for violin, Op. 5* in *Passacalles y obras*, the music in *Resumen de acompañar* and *Passacalles y obras* was composed by Murcia himself, and his contribution to the repertoire of the five-course guitar has been evaluated on the basis of this assumption. Half the movements which make up the suites in *Passacalles y obras* have now been traced to earlier sources. Twenty-four pieces are found in François Campion's *Nouvelles découvertes sur la guitare* (1705)<sup>5</sup>, thirteen in Bibliothèque du Conservatoire Royal de Musique, Brussels, Ms. 5615 – *Recueil des pieces de guitare composées par Mr Francois Le Cocq...* (copied between 1730-1739), five in Francesco Corbetta's *La guitarre royale* (1671)<sup>6</sup>, two in Robert de Visée's *Livre de guitare* (1682)<sup>7</sup>, and one each in Corbetta's *Varii scherzi de sonate per la chitarra spagnola* (1648)<sup>8</sup>, in Bibliothèque nationale, Paris, Ms. Vm 675 (no title or date), and in National Museum, Prague Ms. XLb 209 (no title or date). Three different versions for organ of the *Cancion* on folio 64<sup>v</sup> of *Passacalles y obras* are included

in Biblioteca National, Madrid, Ms.M 1357 – *Flores de musica... escriptas por Fray Antonio Martin Coll* (1706), and the trumpet fanfare sections in the group of pieces entitled *Una Ydea Especial de Clarines* are based on a similar sequence of pieces in the same manuscript.

Now that it is known that so many of the movements are not by Murcia, none can be attributed to him with certainty, since there is always the possibility that a movement so far unidentified may come to light in another source attributed to someone else. Furthermore, although none of the movements which make up the three suites at the end of *Resumen de acompañar* have yet been traced to other sources, some doubt must be expressed as to whether they are by Murcia. The suite was not a *genre* favoured by Spanish composers. The only other Spanish collection of guitar music to include any is Sanz's *Instrucción de musica*; two suites, in G minor and E minor, are found in Book 1. The *Zarabanda Francesa* of the E minor suite is not however by Sanz. It appears earlier in Bodleian Library, Oxford, Ms. Mus. Sch. C.94, attributed to Corbetta, and in Antoine Carré's *Livre de guitare* (1671)<sup>9</sup>. Sanz, like Murcia, may have borrowed the other movements for his suites from elsewhere. If any of the suite movements in *Resumen de acompañar* or *Passacalles y obras* are by Murcia himself, he was something of an innovator.

It also seems that most, if not all, of the short dance pieces in *Resumen de acompañar* are arrangements for guitar of tunes borrowed from the ballroom dance repertoire of the French court. The dance tunes are found in the publications of Raoul Auger Feuillet and Louis Pécour which appeared in Paris during the first twenty years of the eighteenth century. They are for violin alone, so that they could be played by the dancing master whilst conducting a lesson. The choreography is also supplied in a notation invented by Feuillet. Some of the dance tunes were borrowed from works composed for the theatre; seven pieces in *Resumen de acompañar* are originally by Lully, three by Campra and one by Marais. Others were popular tunes such as *Greensleeves* and *Lilibulero – Los Paysanos* and *La Liboulaine* in *Resumen de acompañar*. Several of the dances were associated with members of Maria Luisa's family at the French court. Her elder sister, Marie Adélaïde, had married the Duke of Burgundy, Louis XIV's heir, in 1697, and their first son, the first Duke of Brittany, was born in 1704. The *passepied*, *La Bretaignee*, was published by Feuillet to mark his birth. The little Duke survived less than a year, but his *passepied* lived on to become enormously popular, and was an obvious choice for inclusion in *Resumen de acompañar*. *La Bourgogne courante*, *La Saboyana Buree* and the *La Nueba Borgoña* sequence of dances are all associated with the Duchess. La Conty was the favourite daughter of Louis XIV, and the Count of Fürstemberg, Brigadier of the French armies.

In his letter at the beginning of *Resumen de acompañar*, Murcia refers to the fact that the book includes 'French dances and contradances, different minuets and cancions'.

It comes as rather more of a surprise to find that so many of the suite movements in *Passacalles y obras* have been borrowed without acknowledgement from other sources. Although the movements are never identical in the two sources, the differences are mostly superficial. Several of the pieces in Campion's *Nouvelles découvertes* are intabulated using various *scordature*. These are re-intabulated in *Passacalles y obras* using the standard five-course guitar tuning. The movements from Corelli's violin sonatas have been arranged as solo pieces for guitar, combining the violin part with the harmony indicated by the figured bass of the original. In most of the other pieces the ornamentation, melodic figuration and the layout of the music on the guitar fingerboard vary, but the musical content is the same. The pieces which are also found in *Recueil des pieces de guitare composées par Mr Francois Le Cocq...* are an exception. Eight out of the thirteen differ substantially from one another in the two sources, whole phrases being omitted or added, and whole passages reworked.

Where printed editions exist, as with Campion, Corbetta, Corelli, and De Visée, it seems reasonable to assume that it was these which Murcia used, and that he edited the movements which he borrowed for his own

hology, although this may not necessarily have been the case. Where the pieces have been traced to other unique manuscript sources, there is no way of identifying the source which he used, or of deciding how far he was responsible for reworking the pieces. The variations in the pieces by Le Cocq are almost certainly due to the fact that Murcia's source for them was not that in which they survive today. Le Cocq's compositions for five-course guitar are found in Ms. 5615, already mentioned, and in Bibliothèque Royale de Belgique, Brussels, Ms. II. 5551D. Both were copied for his own use by the Flemish cleric, Jean-Baptiste de Castillion of Ghent<sup>10</sup> during the 1730s, and it is scarcely possible that Murcia can have had access to them.

There remain the sets of variations in *Resumen de acompañar* and the *passacalles* in *Passacalles y obras*. These are the works most likely to be by Murcia himself. They belong to a *genre* which is closely associated with early Spanish instrumental music in general, and with the baroque guitar in particular. Not only do all Spanish guitar books include them, but numerous examples are found in other Spanish collections of instrumental music of the period. They represent a fusion of three different aspects of sixteenth and early seventeenth century music, the variation as a formal instrumental composition, the use of melodic and harmonic *ostinati* in compositions of all kinds, and popular Italian and Spanish dance music from around the turn of the century.

Murcia's contribution to this particular *genre* comprises the sets of variations on *Folios*, *Marizápalos*, *Las Sombras*, *Marsellas*, *Tarentelas* and *Baylete* in *Resumen de acompañar*, and a series of fourteen *passacalles* in major keys with up to four sharps and two flats, and minor keys with up to two sharps and three flats in *Passacalles y obras*.

The harmonic frameworks of the variations in *Resumen de acompañar* are as follows:

Folias	i V i VII III VII i V
Marizápalos	i VII III VII iv V i
Las Sombras	I V III VI II V I
Marsellas	I V IV I II I V I
Tarentelas	i VII III iv V i
Baylete	i V i V I iv V VII III II vi V i

As well as the characteristic series of chords, each set of variations has its own distinctive treble theme running through each variation. The theme of Murcia's *Folias* is the

familiar one also found in Corelli's *Folia* variations, Op. 5, no. 12. This is different from the theme usually associated with *Folia* variations in other Spanish guitar books of the period. The *Marizápalos*, *Las Sombras*, *Marsellas* and *Tarentelas* themes are the same as those found in other Spanish sources. The theme of *Baylete* is perhaps its most distinctive feature; harmonically it consists of a series of perfect cadences in the keys through which it modulates. All the variations are in triple time, except *Las Sombras*, which is in common time, and *Tarentelas* which is in  $\frac{6}{8}$  (= $\frac{9}{8}$ ).

In each set of variations the opening statement of the theme is in crotchets, which coincide with the number of beats in a bar. Subsequent variations are in increasingly smaller note values, so that the work gathers momentum, until the final variation, which often features *campanelas* (scale passages in which successive notes of the scale are played on different strings), brings the piece to an exciting close. The longer sets of variations, *Folias* and *Marizápalos*, have contrasting sections with a return to longer note values; *Marizápalos* also has a section in the contrasting metre  $\frac{6}{8}$  (= $\frac{9}{8}$ ).

The *passacalles* in *Passacalles y obras* follow the same pattern, although as they are based on the progression I IV V or i iv V, they offer less scope to the imagination. Modulation to the subdominant takes place at the mid-point of each phrase, and the prominence of the flattened seventh, together with the abrupt return to the home key lends the music a modal flavour. The progression I IV V is sometimes offset effectively by the introduction of the alternative *ostinato*, I VII vi V or i VII VI V. Each *passacalles* is in two sections, the first in common time, the second in triple time with three crotchets to a bar. There is no indication as to whether the two parts were intended to form part of a whole, or were to be performed separately.

In the light of what is known about the contents of Murcia's two books, how should his contribution to the repertoire of the five-course guitar be assessed? The number of compositions which may be attributed to him with certainty is small – possibly only the sets of variations are by him. They reveal him as a competent and imaginative composer. The variations in *Resumen de acompañar* are particularly fine, and compare favourably in scope with other examples of the *genre*, such as Corelli's *Folia* variations, or even J. S. Bach's *Chaconne*. They deserve a place in the modern repertoire which they have not yet achieved.

Although it is disappointing to find that so much of the music in the two books is not by Murcia himself, they afford a fascinating insight into the music which was popular at the Spanish court during the first half of the eighteenth century. As anthologies of music which Murcia probably played himself, they bear witness to his catholic tastes, his skill as a performer, and his familiarity with a wide range of contemporary instrumental music.

There has been a tendency to apologize for Murcia's borrowing, and to justify it on the grounds that he reworked his material in an original way. There is no need to do so. As far as *Passacalles y obras* is concerned, there is no reason to suppose that he would have claimed credit for the composition of the entire contents. His name appears only on the title page, which was probably added by someone other than the copyist of the main part of the manuscript when it was bound. Throughout the pieces are supplied only with short titles, often in abbreviated form, as is usually the case in manuscript sources. It would in any case be unwise to assume that the pieces which Murcia borrowed were original compositions for guitar by the composers in whose publications they appear. Sanz's and Carré's borrowings from Corbetta have already been mentioned. De Visée says that he has had to transpose the music in his *Livre de*



# Resumen de ACompañar la Parte Con La Guitarra.

Compreñienso en el todo lo que conuze para este fin: en donde  
El Aficionado Gallara dissueltas por diferentes partes del Instrumento.  
todo genero de Posturas, y Ligazuras, en los Siete Signos Natur. y accidental.

## DEDICADO

AL YLL<sup>mo</sup> S<sup>r</sup> D<sup>r</sup> Jacome F<sup>to</sup> Anziani Caballero del honor de Santiago, Embiazo ex. r. <sup>rio</sup>  
delos Cantones Catholicos.

POZ

Santiago de Murcia Mro de Guitarra de la Reyna N<sup>a</sup> S<sup>r</sup> D<sup>r</sup> M<sup>a</sup> Luisa Gabriela de Saboya q<sup>3</sup> D<sup>r</sup> Raya.

Año DE 1714.

guitarre to make it suitable for guitar; if the pieces are by him, they were obviously not conceived in terms of the instrument and its limitations. The whole question of authorship and originality in guitar music of this period is a complex one which remains to be explored in detail. The five-course guitar was a domestic instrument for which music was arranged by those who played and taught it. It was not one which attracted a large number of original works by composers of standing.

Because of the different stringing of the five-course guitar, Murcia's music cannot be played as it stands on the modern guitar. There is no reason why it should not be rearranged for this purpose, provided that such arrangements remain faithful to the tradition to which the music belongs.

© Monica Hall 1984

### Notes

5. Paris: Michel Brunet.
6. Paris: Bonneüil.
7. Paris: Bonneüil.
8. No imprint. Letter of dedication dated Brussels, 11.1.1648.
9. Paris: No imprint.
10. They were not copied by Le Cocq himself as implied in the entry for *Guitar* in *The New Grove*. Le Cocq had presented de Castillion with copies of his pieces in 1729 which de Castillion used when compiling his own anthology. Le Cocq's copies are not known to have survived.

IN OUR NEXT ISSUE

## JESUS SILVA

AN INTERVIEW

WHEN REPLYING TO ADVERTISEMENTS  
SAY YOU SAW IT IN

## CLASSICAL GUITAR

### Trevor Semple

is pleased to announce his move to larger premises with improved workshop facilities. Delivery dates remain unchanged. All enquiries welcome as usual.

24 CAMBERWELL TEL: 01-274 0434

AT MALFORT ROAD LONDON SE5

Luthier

# SANTIAGO DE MURCIA — A NEW SOURCE OF HIS MUSIC

By MONICA HALL

IN MY earlier article on Santiago de Murcia<sup>1</sup>, I mentioned that his *Passacalles y obras* (1732), a manuscript collection of music for five-course guitar now in the British Library, appears to be the second of two volumes, and that its previous owner, the 19th century book collector Julian Marshall, had acquired it in Mexico. Baroque guitarists have long been aware of another 18th century manuscript of five-course guitar music in the private collection of the Mexican musicologist, the late Dr Gabriel Saldívar<sup>2</sup>. Recently his widow generously agreed to the publication of a facsimile of the manuscript, an exciting event in itself, but all the more so since the manuscript is probably the missing companion volume to *Passacalles y obras*<sup>3</sup>.

### The Manuscript

The *Saldívar Codex No. 4*, as it is known, was purchased by Saldívar from an antiquarian shop in Léon, in the province of Guanajuato in 1943. It has no title page, is undated, and neither its author nor dedicatee are named in the introductory pages. This accounts for its remaining unidentified for so long. It was however undoubtedly copied by the same person as copied *Passacalles*. The handwriting and notation, including the detailed left-hand fingering, are identical. It is in the same oblong octavo format, with four staves to a page, is written in the same now faded brown ink, and is similarly bound in tooled red leather embossed with gold with two metal clasps to close it.

The manuscript may have had a decorative title page similar to that of *Passacalles* which has been detached and sold as a separate item, a not uncommon fate for decorative title pages. In other respects however the volume appears to be incomplete, and may therefore never have had a title page. At the beginning there are twelve unnumbered folios. The first six of these are blank. It may have been intended that the title page should be mounted on the first of three — the title page of *Passacalles* appears to have been mounted in this way — and the following pages used for some kind of introduction. On the recto of the seventh unnumbered folio there is a *Decima*, a ten-line verse in which the author commends himself to his patron by likening his virtues to musical symbols. This is enclosed in an ornamental border incorporating two cherubs with guitar and violin which is similar in style to the border of the title page of *Passacalles*.

Another three blank folios follow. The second of these has been divided into three columns in the same way as the index of *Passacalles*, presumably for the same purpose, but the index was never compiled. On the recto of the eleventh unnumbered folio there is an *Abecedario*, the table of chords represented by single letters in tablature, and on the twelfth folio there is a number of strummed *passacalles*. The music takes up folios numbered 1-94. At the end there are another twelve unnumbered folios, the first four of which are ruled but unused and the rest blank.

The physical format is not the only aspect of the manuscript which suggests that it is the companion

volume to *Passacalles y obras*. The contents link it to both *Passacalles* and Murcia's earlier printed collection, *Resumen de acompañar* (1714).

The *Abecedario* is almost identical to that which appears as part of the introduction to *Resumen*, both as to the chords which it includes and their fingering, and in its layout on the page. In each case the four staves have been divided into fourteen columns by means of triple vertical lines. In *Resumen* these are enclosed in a triple line border. The chords are set out on the first and third staves, +, A-M and M<sup>b</sup> on the first line, and N-Z, & and &<sup>b</sup> on the third. In *Resumen* the intervening staves have been used for the root of each chord using the bass clef. These are omitted in *Codex*.

The existence of two quite independent copies of identical material affords an opportunity to compare the hand of the copyist of *Passacalles y obras* and *Codex* on the one hand with that of the engraver of *Resumen de acompañar*. The resemblance is very striking and tends to support my suggestion that both were the work of the same person, possibly Murcia himself.

### The Music

The musical contents of *Codex* and *Passacalles y obras* are complementary, and together represent in microcosm the repertoire of the five-course guitar. In *Passacalles* a series of paired *passacalles* in common and triple time in the more usual major and minor keys is followed by eleven suites made up of movements which Murcia borrowed from his contemporaries. Most of the music in *Codex* is in the form of continuous variations on the harmonic ostinati which formed the basis of popular Spanish and Italian dances of the 17th century. There are also some French dances, several of which are also found in *Resumen de acompañar*. At the beginning there is a series of strummed *passacalles* in all the major and minor keys similar to those found in early 17th century Italian books of strummed music, and at the end a three-movement sonata.

Most of the sets of variations on dance themes in *Codex* begin with the simple strummed ostinato followed by one or two more elaborate *rasgado* variations. They then continue with a series of *punteado* variations. As well as the dances familiar today from the collections of Sanz and Guerau, *Codex* includes many more which may be less well known. The manuscript actually shares much of its repertoire with two earlier Spanish volumes of instrumental music, the harpist Diego Fernandez (*sic*) de Huete's *Compendio numeroso de zifras armonicas* printed in two parts in Madrid in 1702 and 1704, and an anonymous manuscript of guitar music in the Biblioteca Nacional, Madrid, *Libro de diferentes cifras* dated 1705. Both date from the time when Murcia was probably employed at the court in Madrid.

Amongst the more unusual dances represented in *Codex* are a *Iotta*, *Seguidillas manchegas*, *Fandango*, *Zarambeques* and the curiously titled *Cumbees*. The last three are sometimes considered to be of American-Indian origin. *Cumbees* is however found in both Huete's *Compendio numeroso* and *Libro de diferentes cifras* with = *paracuene*. See article by ESES, *Mauricio*

the title *Guineos*, which suggests a West African connection. The *Codex* version features what is perhaps the earliest notated example of the *golpe*, the percussive effect used in flamenco. A *Zarambeques criola* and a *Fandango indiano* are found in Huete, which lends some support to the idea of a New World origin.

*Codex* also includes three different types of *folias*, a *Folias españolas*, the Spanish form also used by Sanz and Guerau, a *Folias italianos*, based on the well known *folia* theme and ground used by Corelli and many others, and a *Folias gallegas*, which has a drone bass line and does not use the characteristic *folia* harmony. Huete includes a *Folia agaitada*, essentially the same thing – *gaita* being a bagpipe with a drone, and uses the same effect in several other dances.

LINKS between *Resumen de acompañar* and *Codex* are apparent in several of the sets of variations on dance themes. *Resumen* includes six such sets, *Folias (italianos)*, *Marizapalos*, *Las Sombras*, *Marsellas*, *Tarantelas* and *Baylete con diferencias*. *Codex* also includes sets of variations on all of these. *Tarantelas* and *Folias y italiane* are entirely new sets, the *folias* being in the more characteristic key of D minor, as opposed to C minor in *Resumen*. In passing, some resemblance between two *Codex folia* variations and two variation in Corelli's well known set on the same ground for violin and continuo, op. 5, no. 12, should be mentioned. The fifth variation in both sources is almost the same whilst the eighth variation in *Codex* bears some resemblance to Corelli's sixth variation. A similar variation also turns up in a set of *folia* variations attributed to Corelli, but otherwise unidentified, in the violin section of another Mexican manuscript of music for violin and guitar, Biblioteca Nacional, Mexico, Ms. 1560, a manuscript which incidentally offers a number of concordances with *Resumen*. This variation is particularly 'violinistic' in that it features leaps from high to low notes across the strings. Other variations in the *Codex* set suggest the alternation of a solo part and continuo which may be derived from a violin model. Since *Passacalles y obras* includes guitar arrangements of several movements from the same set of violin sonatas by Corelli, it is not surprising that his influence should also be discernible in *Codex*.

The other four sets of variations all share some of the same material. The opening variation of *Marizapalos* is similar in the two sources, and the two sets adhere to the same overall plan, with one variation in  $\frac{3}{4}$ , nine quavers to a bar, towards the end contrasting with the prevailing metre of three crotchets to a bar.

*Las Sombras* is in C major in *Resumen*, D major in *Codex*. The eight bar theme of *Resumen* is expanded to ten bars in *Codex*, the *passacalles* ostinato I IV V being added at the end of the *Sombras* one. The last variation in *Codex* is the same as the penultimate one in *Resumen*. *Marsellas* has the same opening variation and fourth variation in both sources.

*Baylete* is virtually identical in the two sources, although in *Resumen* the key is A minor, in *Codex*, C minor. Both have the same time signature, 3, but whereas *Resumen* has six crotchets to a bar, *Codex* has three. There are therefore eight bars to a variation in *Resumen*, sixteen in *Codex* plus an additional bar supplying the tonic chord at the cadence, instead of the music revolving directly into the next variation as in *Resumen*. The variations coincide as follows:

<i>Codex</i>	1	2	3	4
<i>Resumen</i>	1	2	4	3

In *Codex* the piece has the title *Sarao, ó Bailete de el Retiro*. The theme on which the variations are based is also found in *Libro de diferentes cifras* where it is called *Sarao de la Comedia del Retiro*. The *sarao* was a popular dance often performed by the whole court at the Retiro Palace in Madrid, and presumably this was some of the music used to accompany it.

Ten of the French dances are found in both *Codex* and *Resumen*. *La Amable*, the popular arietta from Campra's *tragédie lyrique*, *Hesione*, *Payssanos*, a version of *Greensleeves*, and *Fustamberg* have been newly arranged; two variations have been added to *La Amable* in *Codex*, and one each to *Payssanos* and *Fustamberg*. The other dances which occur in both sources, *Alemana*, *Paspied viejo*, *Paspied nuevo*, *Cadena*, *Cotillon*, *Bacante* and *Rigodon*, are similar but not identical. Amongst the other dances in *Codex* not found in *Resumen* is a setting with one variation of the English folk song *Green broom – Al verde retamar*. Like *Resumen*, *Codex* includes a selection of minuets. None are common to the two sources, but one, the second on f.84<sup>v</sup>, is also found in the violin section of the Biblioteca Nacional, Mexico Ms. 1560 mentioned above.

The three-movement sonata at the end is in D minor/major. The first movement, *Allegro da capo* is also in *Passacalles y obras* (f.71<sup>v</sup>). The second movement, *Grave* is similar in style to the *Despacio* which links two borrowed movements by Corelli in *Passacalles* (f.87<sup>v</sup>). The last movement, another *Allegro*, in  $\frac{3}{8}$  with alternating major and minor sections is reminiscent of Scarlatti.

It seems reasonably certain that the *Saldivar Codex no. 4* is the missing companion volume to *Passacalles y obras*. If this is so, what further light does it throw on Murcia's contribution to the repertoire of the five-course guitar? Study of the contents of *Passacalles y obras* and *Resumen* leads one to the conclusion that whilst Murcia borrowed much of his material, the *passacalles* in *Passacalles y obras*, and the sets of variations in *Resumen* are his own original compositions. Applying the same criteria to the contents of *Codex*, one would assume that all the sets of variations were by him, that he made the arrangements of the French dances, but that the sonata at the end may be made up from borrowed material. We have in *Codex* then the most substantial collection of compositions by Murcia himself. Although none of the sets of variations achieves quite the stature or originality of *Folias* or *Marizapalos* in *Resumen* they are immensely varied and very inventive. The significance of this new source of his work cannot be overestimated.

#### NOTES

- (1) Classical Guitar, Vol. 2, No. 2, Oct. 1984, p.39-41 and Vol. 2, No. 3, Nov. 1984, p.31-33.
- (2) It was briefly described and its contents listed by Robert Stephenson in *Music in Aztec and Inca territory* (University of California Pr., 1968).
- (3) The facsimile is published by Michael Lorimer, P.O. Box 833, Santa Barbara, CA 93102 USA.

#### PAULINO BERNABE CONCERT GUITARS and STUDENT GUITARS

Prices including case from £420 to £2,500  
Instruments of the very finest quality from one of the world's leading  
and most established Luthiers  
Details from:  
JONATHAN BAKER (Sole UK Distributor)  
18 Royal York Crescent, Clifton, Bristol BS8 4JY  
Tel: (0272) 733214 (24hr answerphone)  
Available at most UK Guitar Centres