

# **Francesco Corbetta - The Best of All**

## **A study of his life and works**

### **Section II**

#### **Alternative sources of his music**

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## Chapter 9

### Corbetta's Music in Manuscript Sources

#### Introduction

It is an indication of how influential Corbetta was, both in his lifetime and for some fifty years after his death, that many of his pieces survive in manuscript copies of one sort or another.

These sources can be divided into two groups.

1. Manuscript copies of pieces which are included in his surviving printed books.
2. Pieces in manuscript attributed to him but not included in his surviving printed books.

Some of his pieces may have circulated in manuscript before they were printed and pieces may sometimes be attributed to him in manuscript sources simply because he was famous and may not necessarily be by him. A small number of them also found their way into other printed books.

Richard Pinnell's dissertation includes a list of concordances for the printed works as Appendix II.<sup>1</sup> This is useful, but many of the pieces that Pinnell claims are concordant bear little resemblance to any of Corbetta's works, and he has also included modern editions which are not particularly relevant. Inevitably many more concordances have come to light since his work was completed.

The most significant manuscript sources are

GB-Ob Ms.Mus.Sch.C94 – 'Pieces de Guitarre de differendes Autheures recueillis Par Henry François de Gallot', copied in the 1660s and 1670s.

B-Lc Ms.245 – Untitled, copied by the Flemish clergyman and amateur guitarist, Jean-Baptiste de Castillion in about 1706.

GB-Lbl Ms.Add.31640 - Santiago de Murcia – 'Passacalles y obras' dated 1732.

I-Moe Ms.Mus.E.323

I-Moe Ms.Mus.F.1528

I-Rama-A-Ms.4912

Three printed sources which have some bearing on the way that Corbetta's music circulated are the "pirated" edition of his 1648 book 'Varii scherzi di sonate' which appeared in print probably in the 1650s; and Antoine Carré's two books, 'Livre de guitarre', printed in Paris in 1671 and 'Livre de pieces de guitarre et de musique', printed sometime between 1677 and 1688.

This study is an attempt to describe and evaluate the contents of these and a few other sources.

It is divided into three parts.

#### **Part 1 The principal alternative sources of Corbetta's music**

10. Alternative printed sources
11. The Gallot manuscript – GB-Ob Ms.Mus.Sch.C94
12. The Liège manuscript – B-Lc Ms.245 (Liège)
13. Santiago de Murcia - Passacalles y obras – GB-Lbl Ms.Add.31640 (Murcia)

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<sup>1</sup> Pinnell (1976) p.332-342; (1980) p.221-233. The list of concordances with a commentary was also published as a separate article – Alternate [sic] sources for the printed guitar music of Francesco Corbetta (1615-1681) *in* Journal of the Lute Society of America Vol. IX, 1976, p. 62-85.



**Part 2 Alternative versions of pieces from La guitarre royale (1671) compared**

- 14. Alternative Versions of Pieces from La Guitarre royale (1671) Introduction
- 15A. Comparison between Corbetta1671, Gallot, Carré. Castillion & Murcia  
Notes on Gallot's versions
- 15B. Notes on Castillion and Murcia's versions
- 15C. Parallel transcription of Gallot and Corbetta in staff notation
- 15D. Parallel transcription of Gallot and Corbetta in tablature

**Part 3 Other manuscript sources**

- 16. The Modena manuscripts
- 17. I-Rama-A-Ms.4912
- 18. Miscellaneous Manuscripts
  - French sources
  - Italian sources

## Chapter 10 Alternative Printed Sources

### Introduction

In an era when there was very little copyright protection, Corbetta seems to have been a frequent victim of plagiarism, and in some instances, outright piracy, something that he complains about in the instructions for the player in 'La guitarre royalle' (1671). He refers to two specific incidents; one involving his pupil, Giovanni Battista Granata, who apparently included some of Corbetta's pieces in one of his own books of guitar music in the 1640s; and another which occurred in Paris in about 1656, when the plates of one of his books were stolen from him and used for another printed edition.

### Corbetta's complaints of plagiarism

#### Giovanni Battista Granata

Granata was a guitarist of some distinction who published seven books of music for the instrument between 1646 and 1684. He spent the whole of his career in Bologna, working as a teacher, as well as earning his living as a barber surgeon. He is also listed as supernumary lutenist at the Concerto Palatino in Bologna between 1651-1653. He was a student of Corbetta, presumably around the year 1639, when Corbetta himself was based in Bologna. In the Italian preface to 'La guitarre royalle' Corbetta accuses Granata of including some of his pieces in one of his books, possibly that of 1646. To get his own back, Corbetta included some of Granata's pieces in a book which he says he had dedicated to Duke Georg Wilhelm of Brunswick-Lüneberg. This was probably printed around 1652-53 when Corbetta is known to have been at the court in Hanover. In the Italian instructions to 'La guitarre royalle' Corbetta writes

*I must speak of someone else in Italy, in Bologna, a certain guitar player named Granata, who, besides stealing my sonatas, also took ideas from my printed books and published them under his name, as I saw in one of his books in Venice, on my return from Spain. Whilst I was attending to some business in Bologna, Granata came to me, and apologised for publishing some of my sonatas in his book. As he had been one of my students, he had taken the liberty of doing so. It is also true to say that I had given him many of my sonatas, years ago, but as he offended me several times with his arrogant malice, I resolved to treat him in the same way in a book dedicated to the honourable George William, Duke of Brunswick Lünebergh.<sup>1</sup>*

To date no copies of this book have come to light, but some of the pieces from it are almost certainly amongst those found in manuscript sources.

#### A pirated edition

Rather later, after Corbetta had left Italy and was living in Paris, it seems that the printing plates of one of his books were stolen from him and used to produce a "pirate" edition. Most baroque guitar music is printed from engraved plates, rather than moveable type; Corbetta clearly owned the plates for at least one of his books, and anyone who managed to get their hands on them would have been able to re-use them.

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<sup>1</sup> La guitarre royalle (1671) p. 4. For the original text [see](#) Section, I Chapter 5.

In the Italian version he writes –

*I would like to tell you – so that it does not happen again – about what happened to some of my sonatas which I had sent for printing; and also about other books which have been patched up; and in particular [I would like to tell you what happened] to one I had had printed in the year 1656 here in Paris [at the time] when it pleased His Majesty [King Louis XIV] to allow me to take part in an Entrée for several guitars of a ballet composed by the most famous Sr. Gio. Battista Lulli. As an act of respect, I presented His Majesty with two copies. As I had to travel, the plates were transported elsewhere and after some other pieces had been added to them, they were dedicated to a foreign Prince.<sup>2</sup>*

A longer account of the incident is found in the French preface

*Such sentiments could only come from those to whom I have given my pieces, which they have torn up, stolen, printed and turned to their own profit. Amongst them are those who have taken from me the plates of a book which I had left in Paris, after having dedicated it to the King of France, on the occasion of a ballet composed by the celebrated composer Jean-Baptiste Lully, Master of the King's Music, in 1656. For this I was allowed by His Majesty to take part in an Entrée for several guitars, as I had presented two copies of this book of my composition to that great monarch, in recognition of all the favours which I had received from His Majesty. They took advantage of the time of my departure from Paris in order to seize the said plates, throwing in some other pieces and dedicating them afresh in their name to a foreign prince.<sup>3</sup>*

There are some discrepancies between the two accounts. In the Italian preface Corbetta says only that he had presented the King with two copies of the book which was subsequently pirated; in the French preface he says that he had dedicated it to him. No copies of a book dedicated to Louis XIV dating from the 1650s have so far come to light.

### The “pirated” edition of *Varie Scherzi di Sonate* (1648)

In 1991 an unusual “hispanified” copy of Corbetta’s fourth book of guitar music, ‘*Varii scherzi di sonate*’ (1648) came to light. As well as most of the music from the original edition of 1648, it includes three other pieces by Corbetta, a *Prelud* in G minor, and a *Brand* and *Almanda* in B flat major. It also includes an untitled piece and two additional variations for his own set of *folia* variations which may also be by him; and three unattributed “Spanish” pieces, a *Tocada*, a *Marionas*, a *Pavanas*. An anonymous piece has also been hand copied on the first page by a previous owner.

It is possible, but not certain, that this is a copy of a book previously assumed lost – ‘*Guitarra española y sus diferencias de sonos*’ - listed by the seventeenth-century Spanish bibliographer, Nicolas Antonio, in the earliest edition of his ‘*Biblioteca Hispana*’, printed in 1672. The entry reads

FRANCISCUS CORBERA, scriptsit &c. Philippo IV Reg. Nuncupavit - *Guitarra española, y sus diferencias de sonos*.<sup>4</sup>

<sup>2</sup> La guitarre royalle (1671) p. 4. For the original text see Section 1, Chapter 5.

<sup>3</sup> Op. cit. p. 8. For the original text see Section 1, Chapter 5.

<sup>4</sup> Antonio (1672) Vol. 1, p.318.

**[Franciscus Corbera wrote & dedicated to Philip IV (of Spain) *Guitarra española, y sus diferencias de sones*].**

It may also be the pirated book to which Corbetta refers to in 'La Guitarre royale' (1671).

### **The two editions of *Varii scherzi di sonate* compared**

The newly discovered edition matches the description of the pirated edition given by Corbetta in his prefaces quite closely. It is printed from the same plates as an earlier book, and it includes pieces which are probably not by Corbetta himself. The contents also reflect the title of the book listed by Nicolas Antonio – it includes several sets of variations on Spanish dance themes known as *diferencias de sones* - the *passacalles*, *folias*, *chaconas*, *marionas* & *pavanas*. Some of the titles of the pieces have also been "hispanified".

The surviving copy has no title page or preliminaries. These, if any, were probably lost soon after publication and almost certainly before the book was bound. The card boards and single end paper of the present binding are seventeenth-century, and are of a fine and unused appearance, whereas the first and last pages (1 and 84) are grubby and worn. On the cover, at the back and upside down, the name "Gio Antoni Suvigo" appears, presumably a previous owner, possibly Italian. There is no stitching at the front of the binding to indicate a missing gathering preceding the first page. There is a total of eighty-four pages, in six gatherings, numbered consecutively from 1 – 84; pages 65-66 and 73-76 are missing.

The pagination begins with the first page of music containing a table of *alfabeto* chords. These are set out only in Italian tablature and must originally have been followed by two blank staves onto which the piece in manuscript has been copied. The table of chords in French tablature is not present. It seems to have been standard practice when engraving music to draw the staves onto the plate first before engraving the music; there are often blank staves throughout books printed in this way. There are some minor differences between the table of chords in the two editions which suggests that the plate used for the "pirate" edition is not that used for the original 1648 edition. It would not be very practical to erase two whole staves of tablature.

The original 1648 edition begins with a series of ten *passachaglie* and a single *chiacona*. These are followed by four suites, each comprising a *prelud* and *almanda* with a *correnta* and/or a *sarabanda*. A fifth suite is in *scordatura* and comprises a *prelud*, *gigue* and *passachaglia*. There are then five separate *corenti francese* and four *sarabande francese*. The last piece is a set of five variations on the *folia*. At the end, there are eight pages of exercises in accompanying a bass line. In the recently discovered edition, the pieces have been grouped by form and arranged in a different order. The plates have been re-numbered accordingly although the original numbering is still visible on some of the printed pages. Overall sixty-five plates are from 'Varii Scherzi' (1648) with new pagination and other small changes. There are a further thirteen plates which are apparently unique to this edition. These are the work of at least two other engravers. The following fifteen plates from 1648 are not included.

p.24-25	<i>Passachaglie</i> beginning in E minor/ending in D major
p.36	<i>Sarb<sup>a</sup></i> C major
p.37	<i>Sar[abande]</i> C major
p.43	<i>Cor[ente]</i> A minor - last two lines.
p.58-59	<i>Prelud al nuovo acordo [scordatura]</i>
p.60-61	<i>Gigue</i> ditto

p.62-64	<i>Paschal</i> ditto
p.66	<i>Cor[ente]</i> [A minor]
p.72	<i>Sara[bande]</i> [C minor]
p.73	<i>Seconda Parte</i>

Page 43, the closing bars of the *Corente* in A minor, has probably been omitted by accident, perhaps because it was not amongst the plates stolen from Corbetta. The contents with concordances are listed in Table 10.1.

<b>Table 10.1</b> <b>Varii Scherzi di Sonate per la Chitara Spagnola</b> <b>Comparative Table of Contents for the Original Edition (Brussels, 1648) and the “Pirated” Edition</b> <i>(Spelling variants italicised. Pieces new to this edition highlighted)</i>				
<b>Pirated edition</b>	<b>Title</b>	<b>1648</b>	<b>Alternative source</b>	<b>Notes</b>
1	Tabolatura  Manuscript piece	7		Changed from Tavolatura. Italiano erased. M2 has * instead of +; * added to M3 (lacks + in original) Tavolatura francese omitted <b>3 A major Italian tablature/alfabeto</b>
2	<b>Prelud.</b>			<b>♯ = 2/2. G minor. Italian tablature/alfabeto</b> <b>New rounded plate.</b>
3-4	<b>Tocada</b>			<b>♯ = 2/2. G minor. Italian tablature</b> <b>New square plates.</b>
5-6	Preludio al 5 <sup>to</sup> tuono	32-33		C major. Page nos. 4? & 32 erased on p5; 4? & 33 from p.6.
7-8	Preludio al 3 <sup>to</sup> tuono	38-39		♯ A minor
9-10	Preludio al 6 <sup>to</sup> tuono	46-47		♯ F major
11-12	Preludio al 4 <sup>to</sup> tuono	52-53		- E minor
13-14	<b>Marionas</b>			<b>3 D major. Italian tablature</b> <b>New square plates.</b>
15-16	<b>Untitled [Chaconas/ Marionas]</b>		<b>See Table 10.2 for concordances</b>	<b>Italian tablature. New square plates.</b>
17	Prima parte Folias Sec <sup>a</sup> Parte	75		3 D minor. Page no. 75 erased
18	Parte ter <sup>ra</sup>	76		
19	Quarta Parte	77		

20	Quinta Parte	78		Bar 2, Open fifth course added to first beat ; bar 4, 3 on fifth course added to first beat.
21	P.t 6a y 7a.		See Table 10.3 for concordances	New square plates. Italian tablature
22	Pavanas			C = 2/2 D minor. Italian tablature. New square plate
23-24	Continued...			New rounded plates.
25	Chiaconas	28		3 C major. Page no. 11 erased. Bar 18 – 2 notes inserted
26		29		
27		30		Page nos. 30 & 31 erased
28		31		
29-30	Passachagllas	8-9		3 C minor-B flat major
31-32	Id.	10-11		3 B flat major-G minor
33-34	Id.	12-13		3 G minor-F major
35-36	Id.	14-15		3 F major-D minor
37-38	Id.	16-17		3 D minor-C major
39-40	Id.	18-19		3 C major
41-42	Id.	20-21		3 A minor-G major
43-44	Id.	22-23		3 G major-E minor.
45-46	Id.	26-27		3 D major
47-48	Alm <sup>a</sup>	54-55		€ E minor
49-50	Cor	56-57		3 E minor
51-52	Alm <sup>a</sup>	34-35		€ C major.
53	Cor	67		3 C major.
54-55	Alm <sup>a</sup>	48-49		€ F major
56-57	Sarb <sup>a</sup>	50-51		3 F major
58	Cor	42		3 A minor. Second page (43) lacking
59	Sarb <sup>a</sup>	44		3 A minor
60	Cor	65		3 G minor
61	Sarb <sup>a</sup>	45		3 G minor 45 erased
62-63	Alm <sup>a</sup>	40-41		€ A minor
64	Cor	68		3 A minor.
65-66	Missing			The other half of this bi-folium is pp.83-84 which has been pasted in at the end
67	Sarb <sup>a</sup>	71		3 C major
68	Sarb <sup>a</sup>	74		3 G major
69	Sar	70		3 D minor
70	Cor	69		3 C major
71	Brand		GB-ObMs.Mus.Sch. C94, f.44 B-Lc Ms.245, p.93	C = 2/2 B flat major. Italian tablature/ <i>alfabeto</i> New square plate

72	Alm <sup>a</sup>		GB-ObMs.Mus.Sch. C94, f.44	♯ = 2/2 B flat major. Italian tablature/ <i>alfabeto</i> New square plate.
73-76				Missing bifolium at centre of final gathering
77	Scala di musica par b quadro e par b <i>mol</i> .	79		Previous numbering of the plates from 61-67 has been erased.
78	Mode di tocar la notta col diesis y <i>sin</i> p[er] b quadrado. Il Simile p[er] b <i>mol</i> .	80		
79	Modo di dar la compag <sup>to</sup> a la notta della terza <i>minor y</i> <i>mayor</i>	81		
80	Modo di dar la compag <sup>to</sup> alla notta della <i>siesta [sic]</i> <i>minor y mayor</i>	82		
81	Modo de <i>has<sup>er</sup></i> la Cadenza di quarta e Terzera con La quinta falssa	83		
82	Il Simile par b. <i>mol</i>	84		
83	Modo de <i>has<sup>er</sup></i> la Cadenzia de Setima y <i>Siesta</i> <i>[sic]</i> par b quadrado	85		
84	Il Simile par b. <i>mol</i>	86		

### Alterations and amendments to the original plates

There are two surviving copies of the original 1648 edition, one in the British Library in London (GB-Lbl) and another in the Bibliothèque nationale in Paris (F-Pn). The copy in GB-Lbl has a substantial number of handwritten corrections, probably made at the printers. Some, but not all, of these corrections appear to have been made to the plates before the copy in F-Pn was printed. Further minor but significant changes have clearly been made to several of the plates after the printing of the Paris copy and before

the printing of the newly discovered one. Some of the pages have been re-numbered more than once, some of the titles have been “hispanified” and the tablature has been amended in a couple of places.

On page 1, the title, *Tavolatura*, has been changed to the Spanish spelling, *Tabolatura*. Chord M2 on the second stave has an asterisk \* instead of a +, and an asterisk \* has been added to Chord M3 (it lacks the + in original). A scroll has been added at the end of the second stave. Instead of the *Tavolatura francese* included in surviving copies of the original 1648 edition, there must originally have been two blank staves on to which a piece has been hand copied at a later date. This suggests that this plate does not belong to the original 1648 edition but to an earlier edition or book which did not include the table in French tablature.

The abbreviated form “*Prelud*”, has been altered to *Preludio* for each of the preludes taken from the original edition, although the abbreviated form is used for the prelude on page 2 found only in this edition.

The pages of the *Prelud al 5o tuono*, on pages 5-6 in this edition and pages 32-33 in the original edition seem to have been numbered 4?-4? at some stage. The second digit is illegible.

A minor correction to the tablature has been made in the *Quinta Parte* of the *Folias* on page 20; on the first stave, an open fifth course is added to first beat of bar 2; and 3 on fifth course added to first beat of bar 4.

The pages of the *Chiacona*, on pages 25-28 in this edition and on pages 28-29 in the original edition seem to have been numbered 11-14 in the intervening period; 11 is still legible in the top right-hand corner of page 25 and 13 just legible in the top right-hand corner of page 27. The original page numbers 28 & 30 are also still legible. The title has been changed to the Spanish plural form *Chiaconas*, and a minor correction has been made to the tablature in the last bar of the fourth stave on page 25.

On page 29 the title *Passachaglie* has been changed to *Passachagllas*.

On page 45 two earlier page numbers are still legible, 34 in the top right-hand corner and 46 in the top left-hand corner.

In the original edition, the continuo exercises at the end of the book occupy pages 79-86, changed in this edition to 77-84. However, page numbers 61-68 which have been erased are still partly visible. Some of the Italian terms used in the titles of the exercises have been changed to their Spanish forms.

If Corbetta owned the plates from which the book was printed, he may have re-used some or all of them himself, either for the book dedicated to Duke Georg Wilhelm of Brunswick, or one printed in 1656 and dedicated to Louis XIV. What is difficult to determine is whether Corbetta himself “hispanified” and re-used some of the plates for a Spanish edition before they were stolen from him, or whether the “hispanification” was the work of the pirate. The “hispanifier” was probably not a native Spanish speaker. He has put “*siesta*” instead of “*sexta*” on pages 80 and 83 and the correct Spanish form of *Passachaglie* is *Passacalles* not *Passachagllas*. It seems unlikely that there would have been two separate “Spanish” editions of the work. Given that the three additional “Spanish” pieces are unlike anything else that Corbetta is known to have composed, and that the plates for them are the work of a different engraver, it seems most likely that Spanish amendments were made after the plates were stolen.



## The additional pieces not found in the original 1648 edition

There are seven complete additional pieces and two additional variations for the *folia*. Three pieces can be attributed to Corbetta himself with a reasonable degree of certainty. The untitled piece and the additional *folia* variations incorporate some material which is clearly by Corbetta. The three “Spanish” pieces could be those which were “thrown in” by the “pirate”. The piece copied in by hand on page 1 also appears to be complete, but is partly illegible.

### Pieces by Corbetta himself

These are the *Prelud* in G minor on p.2, the *Brand* (or *Brando*) in B flat major on page 71 and the *Almanda* in B flat major on page 72. All three are in Italian tablature with *alfabeto*. A concordance for the *Prelud* has not yet been traced, but it is in the same style as the other preludes in the original 1648 book. Concordances for the other two pieces are found in later manuscript sources, - ‘Pieces de guittarre de differends autheurs’ copied for the French guitarist, Henry François de Gallot in the 1660s, (GB-Ob Ms.Mus.Sch.C94), and the untitled manuscript copied by the Flemish clergyman, Jean-Baptiste de Castillion in about 1706, (B-Lc Ms.245). Both these manuscripts are in French tablature and each includes a substantial number of pieces by Corbetta which are not found in any of his surviving printed books.

The *Brand* appears in both B-Lc Ms.245 on page 93, where it is attributed to F. Corbetta, and in GB-Ob Ms.Mus.Sch.C94 on folio 44r, where it is anonymous. The *Almanda* appears anonymously in GB-Ob Ms.Mus.Sch.C94, also on folio 44r. In GB-Ob Ms.Mus.Sch.C94 the two pieces are followed by a gigue in B flat major and both manuscripts include the same *courante* and *sarabande* in the same key. The missing pages 73-76 in the pirated edition occur after the *Almanda* and before the exercises for accompanying a bass line; these could have included the other movements of a suite in B flat major. It is possible that amongst the stolen plates there were a few which belonged to at least one other book which Corbetta had had printed, perhaps one which he had in fact dedicated to Louis XIV, or to the one which he says he had dedicated to Duke Georg Wilhelm of Brunswick-Lüneberg. The plate for the *Prelud* is almost certainly the work of the engraver of the original 1648 book, made at the same time. It may have been intended to precede the isolated *Saraband* in G minor on page 45 of the original edition, page 61 in the “pirate” edition) and omitted for lack of space. The plates for the *Brand* and the *Almanda* are probably the work of a different engraver.

### The “Spanish” pieces

These are in Italian tablature without *alfabeto*, which may not have been used in Spain before its inclusion in Sanz’s ‘Instrucción de música’.<sup>5</sup> The plates appear to be the work of a different engraver; the form of several of the figures is very distinctive, notably the lopsided figure 4, which is found in some Italian guitar books of the period, including those of Bartolotti<sup>6</sup> and Roncalli<sup>7</sup>, and the horizontal rather than vertical figure 8 used by Bartolotti. All three pieces are in the typically conservative Spanish style as exemplified by Francesco Guerau<sup>8</sup> and Antonio de Santa Cruz.<sup>9</sup> This is characterized by two- and three-part counterpoint with few strummed chords. The *Tocada* in particular seems very old fashioned. The

<sup>5</sup> Sanz - Instruccion de Musica (Zaragoza, 1674).

<sup>6</sup> Bartolotti – Secondo Libro di Chitarra (Rome, ca.1655).

<sup>7</sup> Roncalli – Capricci Armonici (Bergamo, 1692).

<sup>8</sup> Guerau – Poema Harmónico (Madrid, 1694).

<sup>9</sup> Santa Cruz – Livro donde se verán Pazacalles (E-Mn Ms.M2209).

*Pavanas* and *Marionas* are sets of variations on standard themes which are found in both Spanish and Italian sources. Most Spanish guitar books include examples of both, and Foscarini includes a set on the *Pavanas*.<sup>10</sup> The *Pavanas* is usually in D minor and based on the harmonic scheme of the *folia* and its associated melody. The one included here is typical. The *Marionas* is usually in C major and based on the descending bass line of the *chiacona*. The one here is however in D major and based on tonic/dominant harmony. It is therefore strictly speaking a *Capona*. Both the *Marionas* and the *Capona* were originally Spanish sung dances related to the *chiacona*. The *Capona* is in triple time, but the four bar phrases are often divided into irregular groups of five beats followed by seven beats. Piccinini's *Chiaccona Capona alla vera Spagnola* is typical.<sup>11</sup> Although it is possible that these pieces are by Corbetta, they are different in style from anything else he is known to have composed.

### The untitled piece and additional *Folia* variations

The untitled piece which follows the *Marionas* is in C major and based on the descending bass line of the *chiacona*. It includes passages from Corbetta's own *chiacona*, (page 28 in the 1648 edition, page 25 in the "pirate" edition; passages from an anonymous *Passacaille* in GB-Ob Ms.Mus.Sch.C94, and a *Chacone* attributed to Corbetta in B-Lc Ms.245; a variation from the *Chiaccona Mariona alla vera Spagnola* by Piccinini;<sup>12</sup> two variations from a *Ciaccona* by Bartolotti<sup>13</sup> and a variation from the *Marionas* on page 13 of the "pirate" edition transposed from D major.

Table 10.2 Concordances for untitled piece, p.15-16		
<b>Page 15</b>		
I	Stave 1, section 1	Corbetta, 1648, p.28, stave 1, bars 1-4; slight similarity
II	Stave 1, section 2	
III	Stave 2, section 1	
IV	Stave 2, section 2	
V	Stave 3, section 1	
VI	Stave 3, section 2	
VII	Stave 4, section 1	
VIII	Stave 4, section 2	Piccinini, p.50, stave 1, bars 4-7; Foscarini, p.107, stave 2, bar 10 to stave 3, bar 3
<b>Page 16</b>		
IX	Stave 1, section 1	Marionas, p.13, stave 2, bar 2-6 and 1648, p. 28, stave 4, bars 1-5
X	Stave 1, section 2	
XI/XII	Stave 1, section 3 Stave 2, section 1	GB-Ob Ms.Mus.Sch.C94, f.16v, stave 3, bar 8 to stave 4, bar 9; Bartolotti, 1640, p.49, stave 4, bars 2-10
XIII	Stave 3, all	1648, p.29, stave 4, bar.3 to p.30, stave 1, bar 5
XIV	Stave 4, all	GB-Ob Ms.Mus.Sch.C94, f.17, stave 2, bar 8 to stave 3, bar 3 – similar rhythmic pattern but bassline and harmony vary

<sup>10</sup> Foscarini – Li cinque Libri della Chitarra Spagnola (Rome, 1640), p. 39.

<sup>11</sup> Piccinini – Intavolatura di Liuto (Bologna 1639), p.55.

<sup>12</sup> Op. cit., p.49. An abridged arrangement of Piccinini's piece is included in Foscarini's Li cinque Libri della Chitarra Spagnola, p.107.

<sup>13</sup> Bartolotti – Libro Primo di Chitarra Spagnola (Florence, 1640), p.49.

Corbetta's *Folias* appeared in print for the first time in his 1643 book in a version which comprises only four variations; a fifth variation was added in 1648. The two versions vary; in particular the first and second variations are unbarred and the note values are less clear in the 1648 version. Of the two new variations found in this edition, the sixth starts with the same material as the third variation in the original version but develops differently, whilst the seventh starts with a motif used in a *Folies* attributed to Corbetta in B-LcMs.245.

Table 10.3 Concordances for Folias Pt 6 <sup>a</sup> . y 7a, p.21		
I	Stave1, all/stave2, measures 1-2	1648, p.76, this edition, p.18, bars 1-9
II	Stave3, measures 1-5	B-Lc Ms.245, p.136, stave 5, b.1-3

Both the untitled piece and the additional *folia* variations appear to be the work of the same engraver as the Spanish pieces; both include examples of the lop-sided 4 and horizontal 8, although some of the other figures vary slightly. It is certainly feasible that Corbetta might have added further variations to a later version the *Folias*, but some of the changes to the untitled piece, in particular the simplification of his characteristic and contraversially dissonant harmony in the opening section on page 15 and the penultimate section on stave 3, page 16 suggest that it is not his own work.

## Conclusions

It is impossible to say where the book was printed. The entry in 'Biblioteca Hispana' gives no imprint, which suggests that like the original 1648 book and the 1643 book, it did not have one. This bibliography includes works by Spaniards, in Latin or Spanish, printed abroad as well as in Spain. Opportunities for publishing music in Spain in the seventeenth century were limited and the book may therefore have been printed in Italy, either in the Duchy of Milan or the Kingdom of Naples. Both were part of the Spanish Habsburg hegemony in the seventeenth century and were governed in the 1650s on behalf of the Spanish king, Philip IV. It is of interest to note that Giulio Banfi's 'Il Maestro della Chitara', printed in Milan in 1653, has licences granted on behalf of Philip IV. It includes three pieces in the Spanish style and two other pieces dedicated to Spanish noblemen.

The inclusion in this copy of three plates of music which is not from any of Corbetta's surviving printed books is of particular significance. It confirms that other music by him had appeared in print in Italian tablature between 1648 and 1671. The Spanish pieces are also of considerable interest. If, as it seems reasonable to assume, the book dates from the late 1650s or early 1660s, they may be the earliest pieces in tablature by a Spanish guitarist/composer to have appeared in print, and if the book was in fact printed in Spain, the earliest music in tablature to be printed there – some ten or fifteen years earlier than Sanz's 'Instrucción de música'.

## Antoine Carré, Sieur de la Grange

Carré was an exact contemporary of Corbetta, active in Paris as a guitarist and teacher in the 1670s. He and Corbetta were certainly acquainted, as they were involved in a law suit in November 1670, the precise nature of which is as yet unknown.<sup>14</sup> It seems that the two of them moved in the same circles and enjoyed

<sup>14</sup> For details see Section I, Chapter 1.

the same patronage. Carré published two books of music for the five-course guitar, 'Livre de guitarre' (No imprint, 1671) and 'Livre de pieces de guitarre et de musique' (No imprint, ca. 1678/1688).

The first of these is dedicated to *Son Altesse Serenissime La Princess Palatine*. This was probably Anna Gonzaga, the youngest daughter of Charles I, Duke of Mantua and Catherine de Mayenne (daughter of Charles of Lorraine, Duke of Mayenne) and the sister of Corbetta's erstwhile patron, Carlos II, Duke of Mantua. In 1645 she married Edward, Count Palatine of Simmern, the youngest son of the "Winter Queen" (Charles II's aunt) and was henceforth known as Countess Palatine of Simmern, or Princesse de Palatine.<sup>15</sup>

The second book is dedicated to "Son Altesse Royale Madame la Princesse D'Orange". This would be Princess Mary, the elder daughter of the Duke of York, who succeeded his brother, Charles II, to the English throne as James II in 1685. In November 1677 Mary married William III of Orange and resided with her husband in the Netherlands until 1688 when, following the abdication of her father, she and her husband became joint monarchs of England. A book dedicated to her as "Princesse D'Orange" would therefore date from between 1678-1688; after the latter date she would have been known as Queen Mary. Carré claims to have taught her the guitar. Both books include pieces "borrowed" from Corbetta's books. Carré was also in the habit of incorporating odd passages from other composers' works into his own.

<b>Table 10.4</b>			
<b>Pieces by Corbetta included in Carré's Livre de guitarre and Livre de pieces de guitarre</b>			
<b>Title</b>	<b>Page</b>	<b>Concordance</b>	<b>Comments</b>
<b>Carré 1671</b>			
Chaconne	p.2	B-Lc Ms.245, p.96/B-Bc Ms.S5615	b.37-41 = b.64-68 b.45-53 = b.69-77
Sarabande	p.23	Corbetta (1648), p. 37	Minor variations
<b>Carré 1678</b>			
Prelude	p.1	Corbetta (1671), p.67	Minor variations
Chaconne	p.2	Corbetta (1671), p. 69	b.21-24 = b.1-5
Prelude	p.13	GB-Ob Ms.Mus.Sch.C94, f.75v/ B-Lc Ms.245, p.123/Murcia f.73r	Carré's prelude is unmeasured. The second half of the second stave and first half of the third stave = b.4-8 in the three manuscript sources.
<b>Sarab[an]de Plainte</b>	<b>p.17</b>	<b>Corbetta (1671), p.65</b>	
<b>Tombeau</b>	<b>p.54</b>	<b>Corbetta (1671), p.8</b>	

It seems that Carré also had printed a treatise on accompanying a bass line. 'Le bureau academique des honnestes divertissmens', printed in Paris in 1677, lists the following work –

Traite de la guitarre, par Monsieur De la Grange, que Christophe Ballard, Imprimeur de la Musique du Roi, proche le Puits Certain, au coin de la rue, s. Jean de Beuavais, vend 3 livres. No copies of this have as yet come to light.

<sup>15</sup> I have previously suggested that the "Princesse Palatine" referred to Anna Gonzaga's niece, Princess Elizabeth Charlotte who married Philip, Duc de Orléans in November 1671, eight months after the date (28<sup>th</sup> February 1671) of Privileges of Carré's Livre de guitarre. Both were known as the "Princesse Palatine".

## Chapter 11

### The Gallot Manuscript

#### GB-Ob Ms.Mus.Sch.C94 [RISM B/VII p.252]

The most significant of all the manuscript sources of Corbetta's music is GB-Ob Ms.Mus.Sch.C94, which for convenience is usually referred to as the "Gallot" manuscript. (It will be referred to as "Gallot" throughout this study). It is one of the largest surviving manuscript collections of music for the baroque guitar, including almost 500 solo pieces for the instrument as well as six pieces for three guitars tuned in unison; twelve pieces for the *guitarre théorbée* and seven for the mandore; and other miscellaneous information of one sort or another. It includes seventy-eight pieces from Corbetta's surviving printed books.<sup>1</sup> A further twenty-two pieces can be attributed to him with a reasonable degree of certainty and there are fifty-one attributed to "f" which may refer to him.

The manuscript was acquired by Bodleian Library sometime before 1854 – the year in which the 'Catalogue of Music belonging to the [Oxford Bodleian Library] Music School', that includes an entry for it, was compiled by Robert Hake.

The title page reads as follows -

Pieces de Guitarre  
de differendes Autheures recueillis  
Par  
Henry François de Gallot  
Escuyer (Esquire) S.[ieur]de franlieu, L'un des fameux et tres excellants de  
ce siecle. faict,  
A Nantes Le xviii. Septemb.xvi<sup>e</sup> lxj.  
**[18<sup>th</sup> September, 1661]**  
Par son tres humble et affectioné serviteur  
Monnier

It is a complex document consisting of two apparently separate manuscripts bound together.<sup>2</sup> Both are the work of the same copyist – presumably Monnier – but Gallot seems to have collected the pieces in some form previously. Nantes, where presumably the copying began, is in Brittany in north west France.<sup>3</sup> The manuscript includes pieces attributed to various members of the Gallot family, identified only as Gallot d'Irlande, Gallot d'Angleterre, Gallot V(vieux?), Gallot Cadet or simply Gallot. It is not clear which, if any, of these, are Henry François himself. There is no evidence linking any of them to the Gallots whose music for lute survives in other sources. The manuscript also includes at least seventeen pieces by Bartolotti.

The larger manuscript comprises 140 folios numbered 1-139 by the original scribe; two consecutive folios are numbered 81 in error. These are preceded by four preliminary folios which belong to the earlier manuscript.<sup>4</sup> The first of these is the title page (unnumbered); the verso is blank. On the second and third folios (now numbered ii and iii) there are Sonnets addressed to Gallot which refer to his

<sup>1</sup> 15 pieces are duplicates bringing the total to 93.

<sup>2</sup> Corcoran (1988) p. 30 argues that the smaller pages do not constitute a separate document. However, she has overlooked the fact that they are on a different make of paper and the pages are not included in the original foliation. The contents are different and of a slightly later date.

<sup>3</sup> Corcoran (1988) p.23 claims that there was a British presence in Nantes and that the inhabitants spoke the "Brittish and French tongues commixed together". It seems more likely that they would have spoken a mixture of Breton – the form of Gaelic spoken in Brittany rather than English - and French.

<sup>4</sup> Gill (1978) p.8 gives a brief but not entirely clear summary of the foliation of the volume. There are apparently a number of blank folios at the beginning and end of the volume.

playing both the lute and the guitar; the versos are blank. The fourth folio (numbered iv) is ruled for two tables of *alfabeto chords* – major and minor - which are not filled in; the verso is blank. These folios numbers were added by a different hand from that of the main scribe.

The same two tables – with the chords filled in – are also found on folio 137v of the principal manuscript. They have been copied from Antonio Carbonchi's 'Le dodici chitarre spostate' (1643), folio 5v. At the end of the larger manuscript on folio 138r there are English translations of Foscari's instructions for tuning three guitars to play in consort<sup>5</sup> and Carbonchi's instructions for tuning twelve guitars to corresponding pitches (folio 5r). On folio 138v the *passagagli semplici* from Carbonchi (folio 6v) are copied in a slightly different layout and in French tablature, followed by his table of *alfabeto chords* (folio 6r) and some other didactic material. On folio 139r the *ceccone semplici* from the same source (folio 6v) are set out in French tablature. On the final folio, folio 139v, there are *Regola per sonar sopra la parte* which seem to be derived from the exercises in Corbetta's 1643 and 1648 books although they vary slightly.

### The smaller manuscript

The first part of the smaller manuscript, comprising folios numbered v-x, is bound in after folio iv; (folio iv<sup>v</sup> is blank). These have ten staves to a page; folios ix – x are ruled but unused. The *gigg* on folio vii is from De Visée's 'Livre de guittarre' (1682) page 36. The three pieces which follow are dated March 1684 and the three minuets on folio viii<sup>v</sup> are dated September 1684; all are attributed to Gallot d'Irlande. Most of the pieces are short and rather simple. This section was evidently copied later than the main part of the manuscript.

The second half of the smaller manuscript begins on folio 140r (folio 141r) and ends on folio 149r (folio 150r). Like the first part, this has ten staves to a page. The date 1682 appears at the bottom of folio 140r and the date 1685 at the bottom of folio 147r. The folio numbers of the preliminary pages, and the two halves of the small manuscript have been added by a different hand from that of the copyist of the music, possibly when the manuscript was accessioned.

This section of the smaller manuscript includes twenty pieces from Corbetta's 'La guitarre royalle' (1674). (See Table 11.4 below). Most of these are from the first part of the book and were originally published with a second guitar part. Gallot has copied only the first guitar part. The *Gigue chérie du Roy* from 'La guitarre royalle' (1674) page 9 has been copied in twice; the version on folio 142r has been wrongly titled *La dauphine sarrabande*. The prelude on page 10 has also been copied twice. This section was also copied later than the main part of the manuscript.

### The larger manuscript

The larger manuscript is ruled throughout with twelve staves to a page, the first stave being indented. On folio 1r there is a table of *alfabeto chords* set out in French tablature; this is dated 1660. It starts with Chord +, works through the alphabet to Z and ends with Chord &. The consonant form of Chord L is included and there are also alternative versions of Chord N and Z. The equivalent transposed chord symbols are given above the chords from Q to Z. Following Chord & are the dissonant form of Chord L and alternative versions of Chords S, T and Y. Gallot was clearly familiar with *alfabeto chords* and the practice of transposing them. They are used in combination with French tablature for some of the pieces copied from Corbetta's printed books.

<sup>5</sup> These are included in Foscari's earliest surviving book – *Intavolatura di chitarra spagnola. Libro Secondo*. Macerata: 1629. They appear to have been copied from Colonna's - *Intavolatura di chitarra alla spagnuola* (Milan, 1620) but have been misprinted. They were reproduced uncorrected in all subsequent editions of Foscari's work.

On folio 1v there is a series of chord progressions in French tablature. On folio 2r there are tablature tuning charts for the standard guitar tuning and the fifteen *scordature*, some but not all of which are used in the later section of the manuscript. These start with the first course and work downwards. They give no indication of how the guitar was strung. The last two charts are dated March 1674; they are copied in darker ink and were probably added at a later date.

The main part of the manuscript was first divided into sections for pieces in the same key, represented by *alfabeto* letters or symbols with a certain number of folios allocated to each key. The copyist then copied pieces into the relevant sections as he went along. The first section comprising pieces in E minor, represented by +, starts on folio 3r; the next section, pieces in G major represented by A, on folio 6r and so on. This has worked reasonably well as far as letter L which starts on folio 60r and ends on folio 62v.

However, as there are few pieces in the keys represented by F = E major, M = E flat major and N = A flat major, the pages allocated to these keys have been used for pieces in the more usual keys at a later date. Strictly speaking K represents a B flat minor chord but most of the pieces in this section, folios 55r-60v, are in B minor or C minor - K2 and K3.<sup>6</sup> Pieces in the main section for L, folios 61r-62v, are mostly in C minor. Pieces in G minor represented by O are on folios 63r-65v. There are then additional sections in D major, D minor and G minor, interspersed with pieces in other keys, with a group of five pieces in E minor on folios 98r-99v. Other pieces have also been inserted at random throughout the manuscript into gaps left between the original sections; some of these pieces are dated to the 1670s. On folio 2v there is an index giving the folio numbers on which each section starts. However, infilling as time went by has resulted in a considerable amount of disorder.

From folio 100r onwards, pieces in different *scordature* are interspersed with pieces for the *guitarre theorbée* (folios 100v-101v) and mandore (folios 131r-132r); the logic of this seems to be that these other instruments are tuned to different intervals from the five-course guitar. On folios 136r-137r there are five vocal pieces comprising text only with a strummed accompaniment written out in French tablature. Three have Italian texts and two French texts.

- f.136r Cruda signora
- f.136v Amarilis aux partir
- f.136v Pour este aimé Philis
- f.136v Mio ben
- f.137r Il dolor del partir

### Pieces attributable to Corbetta

#### Pieces from the surviving printed books

The larger manuscript includes thirty pieces from 'Varii capricii' (1643), twenty-one from 'Varii scherzi di sonate' (1648) and seven<sup>7</sup> from 'La guitarre royalle' (1671). (See Tables 11.1-3 below). There are none from 'De gli scherzi armonici' (1639).<sup>8</sup> The pieces from the 1643 and 1648 books, which are in Italian tablature with *alfabeto* in the original prints, have been transcribed into French tablature.

<sup>6</sup> Gallot has also designated these as X and Y in the index on f.2v. He does not use shifted chords in this context.

<sup>7</sup> Pinnell (1976) p.332-342; (1980) p.221-233 erroneously claims that there are several other concordances for pieces from 1671.

<sup>8</sup> Pinnell *ibid* p.340; p.229 claims that the Folias Espagnolles on f.84r is concordant with the Folia sopra l'E on p.18 of De gli scherzi armonici. Not surprisingly the strummed opening theme is similar but the rest of the piece bears no resemblance to the 1639 version.

Very little is known about how early guitar books were printed; in particular, nothing is known about how large the print runs were, or how widely printed books circulated. Print runs may have been quite small; this would explain why players found it necessary to make manuscript copies for their own use. It is also possible that some of the pieces were in circulation before they appeared in the printed books.

Most of the pieces from the 1643 and 1648 books adhere quite closely to the original versions. Thirty of the forty-two pieces in the 1643 book are included. Gallot has omitted the pieces in *scordatura* and a few of the other pieces for no obvious reason. Most of these combine French tablature with *alfabeto* for the five-part chords; these may well have been copied from the printed book. Alternative versions of eight of the pieces are also included. These are usually in French tablature throughout, and presumably were obtained from a different source. Twenty-one of the thirty-nine pieces in the 1648 book are included. The individual *corentes* and *sarabandes* which make up the last section of the book are omitted, as are the pieces in *scordatura*. All pieces are in French tablature without *alfabeto*.

Only seven pieces from 'La guitarre royalle' (1671) are included. These were almost certainly copied into the manuscript in the 1660s, before 'La guitarre royalle' was published and vary, sometimes significantly, from the printed versions. For this reason, they have attracted some unhelpful attention and will be considered in detail in a separate chapter.

#### Summary of pieces from Corbetta's surviving printed books

1643	30
1648	21
1671	7
1674	20
Total	78

#### Pieces from other sources

There are another seventy-two pieces, two of which are duplicated, which may also be by Corbetta. (See Table 11.5 below). Five of these are attributed to *Francisco or Francisque* – almost certainly Corbetta. Eighteen, including one of those attributed to *francisco* can be attributed to him with reasonable certainty as they are found in other sources connected with him in one way or another. Fifty-one pieces are identified only by the letter 'f' beside the title, which presumably stands for *Francisco*, although this is not entirely certain. Some, but not all, of the pieces from the printed books are identified in this way, as are also some, but not all of pieces which are attributed to him in other sources. It is conceivable therefore that some of the pieces which have no attribution are by him as well.

Some of Corbetta's music may have circulated in France and England only in manuscript form, but in view of the number of pieces from the surviving printed books which are included, it is likely that many of the other pieces in Gallot's collection are also from a printed source: the book which was printed sometime between 1643 and 1648; the book dedicated to the Duke of Brunswick-Lüneberg; and possibly the *Easie lessons on the guitarr*, all of which are no longer extant. Two of the pieces, the Allemande (copied twice on folios 44r-45v)<sup>9</sup>, and All[em]ande Branda (folio 44r) in B flat major are included in the "pirated" edition of Corbetta's 1648 book on page 71 and page 72 in Italian tablature with *alfabeto*. Overall there are enough pieces to fill two additional books.

<sup>9</sup> In the second version the opening bars of each section the same, but the rest varies.



Some of the pieces in the Gallot manuscript are included in two later manuscripts, B-Lc Ms.245, copied by the Flemish cleric Jean-Baptiste de Castillion, and GB-Lbl Ms.Add.31640 - Santiago de Murcia's 'Passacalles y obras', dated 1732. Castillion identifies most of the pieces he has copied as being by F. Corbetta or just F.C. In Murcia the pieces are anonymous. Some of the other pieces in 'Passacalles y obras' which are still unidentified may therefore be by Corbetta

Only one piece, the Prelude in G minor (folio 75v), is found in all three sources. Most of the concordant pieces in the three sources are sufficiently similar to suggest that they were copied independently from the same source, that is copies of Corbetta's missing printed books. Only one piece, the Chacone in C major (folio 96r) varies significantly: Castillion's version is shorter than Gallot's, and includes several variations which are different. In Murcia's version of the Prelude in G minor (folio 123r), the first seventeen bars are identical, but Murcia has an additional ten bars at end.

Most of the pieces are the standard movements of the suite - prelude, allemande, courante and sarabande; there is one gigue. The allemande on folio 10v has the title gigue in B-Lc Ms.245. In common time; it is an example of an *allemande giguée* in which the quavers are changed to dotted quaver/semiquaver. It is particularly associated with French lute music of the first half of the seventeenth century. There are four pieces with the title chaconne; three passacailles; and one folie. Pieces in variation form often incorporate material from various sources, not all of it by Corbetta. The chacone on folio 15r<sup>10</sup> and the Passacaille on f.16r<sup>11</sup> include material from the ciacona on page 107 of Foscarini's 'Li cinque libri della chittra all spagnola'. Foscarini's piece is an arrangement of a piece from Piccinini's *Chiaccona Mariona alla vera Spagnola* in 'Intavolatura de liuto' (1639) page 49.

#### Summary of pieces which may be by Corbetta

Attributable to Corbetta	17
Francisco	5
Unattributed	1
"f"	52 (3 duplicated)
Total	75 (3 duplicated)

<sup>10</sup> Cf. Foscarini p.107, b.1-8 = F. b1-8; b.21-24 = F.b. 40-44; b.33-36 = F.b.76-80.

<sup>11</sup> Cf. Foscarini p.107, b.40-44 = F. b.21-25; b.141-150 = F. b.40-50.

## Gallot Tables

Table 11.1				
Corbetta – Varii capricci (1643) – GB-Ob Ms.Mus.Sch.C94				
<i>Pieces marked with a star - * - combine alfabeto with French tablature. Corbetta identified as the composer with the letter "f" by the title.</i>				
Corbetta 1643			GB-Ob Ms.Mus.Sch.C94	
Page	Title	Key	Folio	Comments
P.8	Passachaglia [por P] <sup>1</sup>	F minor	F.122r*	
P.10	Sop. M	E flat major	F.124v*	Dated 1680
P.12	Sop. L	C minor	F.118v*	
P.14	Sop. H	B flat major	(1) F.45v (2) F.46r (3) F.122v*	(1) Varies substantially (2) Incomplete
P.16	Sop. O	G minor	(1) F.78v* (2) F.117v*	(1) Includes some variations from 1643
P.18	Sop. G	F major	F.121v*	
P.20	Sop. E	D minor	(1) F.11v (2) F.119v*	(1) b.1-8/b.52-64 as 2 separate items.
P.22	Sop. B	C major	F.117v*	
P.24	Sop. D	A minor	F.27v F.123v*	Incorporates b. 12-20/b.39-42
P.26	Sop. A	G major	F.117r*	"f"
P.28	Sop. +	E minor	(1) F.98r (2) F.120v*	(1) b.1-29 only
P.30	Sop. C	D major	(1) F.47v (2) F.118v*	(1) Last 15 bars omitted
P.32	Sop. X	B minor	F.132v*	
P.34	Sop. I	A major	F.123v*	
P.36	Sop. V	F sharp minor	F.114r*	
P.38	Sop. E	E major	F.120r*	
P.40	Almanda	E minor	F.3v	
P.41	Corrente	E minor	F.4r*	
P.43	Sarabanda	E minor	F.4v	
P.44	Almanda	D major	(1) F.22r (2) F.48v (3) F.71r*	(2) "f" Opening similar
P.45	Corrente	D major	F.48r	
P.46	Sarabanda	D major	F.48r	
P.47	Almanda	G minor	F.64r	
P.49	Sarabanda	G minor	F.64v	
P.51	Corrente (1)	F major	F.41v	Second part different

<sup>1</sup> In the Table of Contents at the beginning of the 1643 book the Passacaglie are listed as *Passachali con Chiacone*. In the text they are identified only by the *alfabeto* letter of the key in which they begin. Gallot often but not always titles those in major keys as Ciaccona.

P.53	Sarabanda	F major	F.39v	
P.54	Almanda	D minor	(1) F.33v (2) F.127r	(1) "f"
P.57	Almanda	C major	F.17v	
P.58	Corrente	C major	F.20r	
P.59	Sarabanda	C major	F.20r	"f" 40

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f.3v	Allemande	1643, p. 40
f.4r	Courante	1643, p. 41
f.4v	Sarabande	1643, p.43
f.11v	Passacaille	1643, p.20
f.17v	[Allemande]	1643, p.57
f.20r	Courante (f)	1643, p.58
f.20r	Sarab[ande] (f)	1643, p.59
f.22r	Allemande	1643, p.44
f.27v	Passacaille	1643, p.24
f.33v	Allem[ande](f)	1643, p.54
f.39v	Sarabande	1643, p.53
f.41v	Courante	1643, p.51
f.45v	Passacaille	1643, p.14
f.46r	Pascaille	1643, p.14
f.47v	Passacaille	1643, p.30
f.48r	Courante	1643, p.45
f.48r	Sarabande	1643, p.46
f.48v	Allemande (f)	1643, p.44
f.64r	Allemande	1643, p.47
f.64v	Sarabande	1643, p.49
f.71r	Allemande	1643, p.44
f.78v	Passacaille	1643, p.16
f.98r	Pascaille (f)	1643, p.28
f.114r	Passacaille por Vb mol	1643, p.36
f.117r	Ciacona por A (f)	1643, p.26
f.117v	Passacaglio por O	1643, p.16
f.117v	Ciacona por B	1643, p.22
f.118v	Passaglio por H	1643, p.12
f.118v	Passacaglio por C	1643, p.30
f.119v	Passacaglio por E	1643, p.20
f.120r	Passacaille por F	1643, p.38
f.120v	Passacaglio por +	1643, p.28
f.121v	Ciaconna por G	1643, p.18
f.122r	Passacaglio por P	1643, p.8
f.122v	Chaconne por H	1643, p.14
f.123v	Ciaconna por I	1643, p.34
f.123v	Passacaille por D	1643, p.24
f.124v	Ciaconna por M	1643, p.10

f.127r	Allemande	1643, p.54
f.132v	Passacaille por X	1643, p.32

30 pieces – 6 included twice; 2 included three times = 40 pieces.

<b>Table 11.2</b>				
<b>Corbetta – Varii scherzi (1648) – GB-Ob Ms.Mus.Sch.C94</b>				
Corbetta identified as the composer with the letter “f” by the title.				
<b>Corbetta 1648</b>			<b>GB-Ob Ms.Mus.Sch.C94</b>	
<b>Page</b>	<b>Title</b>	<b>Key</b>	<b>Folio</b>	<b>Comments</b>
P.8	Passacaglia	C minor	F.56v	
P.10	Passacaglia	B flat major	F.45r	
P.14	Passacaglia	F major	F.41v	“francisque”. Bars 16—20 omitted
P.16	Passacaglia	D minor	F.31v	
P.18	Passacaglia	C major	F.17v	The dissonant chords in the last nine bars are reproduced exactly as in the printed version. Two additional variations at the end.
P.26	Passacaglia	D major	F.22v	
P.28	Chiacona	C major	F.18v	“f” In Gallot this forms the opening section of a much longer Chiacona. First 19 bars the same. Bars 20-27 omitted. At bar 64, bars 32-36 are repeated. Bars 65 to the end omitted.
P.32	Prelud	C major	F.12v	“f”
P.34	Almanda	C major	F.19v/F.44v	“f”
P.37	Sarabanda (2)	C major	F.17v	Second part varies.
P.38	Prelud	A minor	F.25v	
P.40	Almanda	A minor	F.29v/F.86r	“f”
P.42	Corenta	A minor	F.29v	“f”
P.44	Sarabanda (1)	A minor	F.25v/F.30r	“f”
P.45	Sarabanda (2)	G minor	F.25v	
P.46	Prelud	F major	F.39v	“f”
P.48	Almanda	F major	F.41r	Equivalent of bar 5 omitted in error but added at the end of the piece.
P.50	Sarabanda	F major	F.39r	Varies substantially
P.52	Prelud	E minor	F.98r	“f”
P.54	Almanda	E minor	F.3r	
P.56	Corenta	E minor	F.3v	

#### **GALLOT – 1648**

f.3r	Allemande	1648, p.54
f.3v	Courante	1648, p. 56
f.12v	Prelude (f)	1648, p.32
f.17v	Sarabande	1648, p.37
f.17v	Passacaille (f)	1648, p.18

f.18v	Chaconne	1648, p.28
f.19v	Allemande (f)	1648, p.34
f.22v	Passacaille	1648, p.26
f.25v	Prelude (f)	1648, p.38
f.25v	Sarabande	1648, p.44
f.29v	Allemande (f)	1648, p.40
f.29v	Cour[ante] (f)	1648, p.42
f.30r	Sarab[ande] (f)	1648, p.44
f.31v	Passacaille	1648, p.16
f.39r	Prelude (f)	1648, p.46
f.39r	Allemande	1648, p.48
f.39r	Sarabande	1648, p.50
f.41r	Almemande	1648, p.48
f.41v	Passacaille francisque	1648, p.14
f.44v	Allemande	1648, p.34
f.45r	Passacaille	1648, p.10
f.56v	Passacaille	1648, p.8
f.86r	Allemande	1648, p.40
f.98r	Prelude (f)	1648, p.52

21 pieces - 3 duplicated = 24 Pieces.

Table 11.3 Corbetta – La guitarre royale (1671)- GB-Ob Ms. Mus.Sch.C94			
Corbetta 1671		GB-Ob Ms. Mus.Sch.C94	
Page	Title	Key	Folio
P.1	Allemande du Roy	B minor	F.58v
P.7	Allemande sur la mort du duc de Gloster	C minor	F.56v
P.8	Sarabande	C minor	F.57r
P.13	Allemande faite sur l'Emprisonnement du Duc de Bouquingam	E minor	F.98v
P.30	Sarabande La Victoire	A minor	F.60r
P.71	Sarabande la Stuarde	D minor	F.37v
p.77	Tambour de Suisse	G minor	F.53v <sup>2</sup>

#### GB-Ob Ms. Mus.Sch.C94

f.37v	La Stuart Sarabande de francisco	1671, p.71
f.53v	Pascaille Colintampon f	1671, p. 77
f.56v	Allemande	1671, p.7
f.57r	Sarabande	1671, p.8
f.58v	Allemande de francisque	1671, p.1

<sup>2</sup> With diminutions – Note at the end reads *La diminution avoir faire par DeGallot d'Irlande 1676.*

f.60r	Sarabande (f)	1671, p.30
f.98v	Allemande du Duc Bouquinkan	1671, p.13

Table 4			
Corbetta – La guitarre royale (1674) - GB-Ob Ms.Mus.Sch.C94			
Corbetta 1674			GB-Ob Ms.Mus.Sch.C94
Page	Title	Key	Folio
P.1	Trompette Tembour	C major	F.140v
P.2	Tambour de France Fifre	C major	F.140v
P.3	Tambour de Suisse Fifre	C major	F.141r
P.4	Fanfare	C major	F.141r
P.5	Autre Fanfare	C major	F.141v
P.6	Sarabande de depart de Roy	B minor	F.141v
P.7	Passacaille	B minor	F.142r
P.9	<i>Gigue Cherie du Roy</i>	D minor	F.142r (La dauphine sarrabande) F.142v
P.10	<i>Prelude du Concert</i>	E minor	F.142v/ F.143v
P.11	Aleman	E minor	F.142v
P.14	Sarabande	E minor	F.143v
P.15	Passacaille	E minor	F.143v
P.17	Menuet	E minor	F.143r
P.18	Sarabande	A minor	F.144v
P.19	Passacaille	A minor	F.145r
P.23	Sarabande	B flat major	F.145v
P.24	Passacaille	B flat major	F.145r
P.37	Follie	E minor	F.144r
P.44	Aleman	D major	F.144v
P.47	Autre Air de Trompette	D major	F.141v

#### GB-Ob Ms.Mus.Sch.C94

f.140v	Trompette	1674, p.1
f.140v	Le Tambour des françois	1674, p.2
f.141r	Tambour des Suisses	1674, p.3
f.141r	Fanfarre	1674, p.4
f.141v	Aut. Fanfarre	1674, p.5
f.141v	Air de Trompette	1674, p.47
f.141v	Sarrabande du depart du Roy	1674, p.6
f.142r	La dauphine sarrabande = (Gigg cherie du Roy)	1674, p.9
f.142r	Pasacaille	1674, p.7
f.142v	Gigg cherie du Roy	1674, p.9
f.142v	Prelude	1674, p.10
f.142v	Allemande	1674, p.11
f.143r	Menuet	1674, p.17

f.143v	Prelude	1674, p.10
f.143v	Sarabande	1674, p.14
f.143v	Pascaille	1674, p. 15
f.144r	Folies	1674, p.37
f.144v	Allemande	1674, p.44
f.144v	Sarrabande	1674, p.18
f.145r	Pascaille	1674, p.19
f.145v	Sarabande	1674, p.23
f.145v	Passacaille	1674, p.24

20 pieces; 2 duplicated =22.

<b>Table 11.5</b> <b>Pieces attributable to Corbetta in GB-Ob Ms.Mus.Sch.C94</b> <b>(either attributed to francisco or "f" or with concordances elsewhere)</b>				
<i>Liège = B-Lc Ms.245</i> <i>Murcia = Passacalles y obras, 1732 (GB-Lbl Ms.Add.31640)</i> <i>1648Add = Pirated edition of 1648</i>				
Folio	Title	Key	Attribution	Concordance
F.3r	Sarabande	E minor	"f"	
F.6v	Prelude	D minor	"f"	
F.6v	Autre (Prelude)	D minor	"f"	
F.10v	Allemande	G major	francisco	Liège, p.62/Gigue
F.15r	Allemande	C major	"f"	Cf. F.20v
F.15r	Chaconne	C major	Unattributed	Ends on F 21v? <sup>3</sup>
F.18v	Chaconne	C major	"f"	Liège, p.96
F.19v	Courante	C major	"f"	
F.19v	Sarabande	C major	"f"	Liège, p.41
F.20r	Allemande	C major	"f"	
F.20v	Allemande	C major	"f"	Cf. F15r <sup>4</sup>
F.20v	Courante (1)	C major	"f"	
F.20v	Courante (2)	C major	"f"	
F.20v	Sarabande	C major	"f"	
F.21v	Suite de chaconne <sup>5</sup> de francisco	C major	Francisco	Begins on F.15r?
F.23r	Allemande	D minor	"f"	
F.25v	Passacaille	A minor	"f"	
F.28v	Passacaille	A minor	"f"	
F.28v	Allemande	A minor	"f"	
F.29r	Courante	A minor	"f"	
F.29r	Sarabande	A minor	"f"	
F.29v	Sarabande	A minor	"f"	
F.32r	Courante	D minor	"f"	

<sup>3</sup> Note at the end of the preceding Allemande reads *au feuillet 21*. It is not clear what this refers to.

<sup>4</sup> Note at beginning reads *La mesme au feuillet 15*. It is an elaborated version of the same allemande.

<sup>5</sup> It is not clear which of the preceding chaconnas this refers to.

F.32v	Folies	D minor	"f"	cf. Liège, p.136/1643
F.33r	Pass[acaille]	D minor	"f"	
F.33v	Allemande	D minor	"f"	Cf. F.85r
F.34r	Prelude	E major	"f"	
F.34r	Sara[bande]	D minor	"f"	
F.36v	Allemande	D minor	francisque	
F.40v	Courante	F major	"f"	Liège, p.40
F.41r	Sarabande	F major		Liège, p.41
F.44r	Allemande	B flat major		1648Add, p.72
F.44r	All[emande] Branda	B flat major		Liège p.93/1648Add, p.71
F.44r	Gigue	B flat major	"f"	
F.44v	Courante	C major	"f"	
F.45r	Allemande	C major	"f"	Cf. f.15r Duplicate
F.45v	Allemande	B flat major		cf. f.44/1648Add, p.72. Opening bars of each section the same
F.46r	Courante	B flat major		Liège p.92
F.46v	Sarabande	B flat major		Liège p.92
F.46v	Allemande	B flat major		Liège p.90
F.46v	Courante	C major	"f"	
F.47r	Courante	B flat major	"f"	
F.48r	Sarrabande	D major		Liège p.45
F.49r	Cour[ante]	A minor	"f"	Allemande on f.55r
F.51v	Allemande	A major		Liège p.85
F.55r	Allemande	A minor	"f"	Courante on f.49r
F.59v	Allemande	B minor	"f"	Murcia, f.125
F.60v	Allemande	C minor	"f"	Courante on f.62r
F.60v	Allemande	D major	"f"	
F.62r	Courante	C minor	"f"	
F.63v	Allemande	G minor	"f"	
F.63v	Courante	G minor	"f"	
F.64v	Sarabande (1)	G minor		Liège p.106
F.64v	Sarabande (2)	G minor		Liège p.80
F.66r	Allemande	B minor	"f"	
F.66r	Sarabande	B minor	"f"	
F.75v	Prelude	G minor	"f"	Liège, p.123/Murcia, f.73
F.82r	Allemande	D minor	francisco	
F.82v	Allemande	D minor	"f"	
F.82v	Courante	D minor	"f"	



F.83r	Courante	D minor	"f"	
F.83v	Courante	D minor	"f"	
F.85r	Allemande	D minor	"f"	Cf. F.33v
F.87v	Sarabande	C major	"f"	Really a Chaconne
F.88r	Sarabande	C major	"f"	
F.89r	Prelude	C major	"f"	
F.89r	Prelude	C major	"f"	
F.96v	Chacone	C major	"f"	
F.98v	Prelude	E minor	"f"	Reymes
F.105r	Courante	Scordatura	"f"	aa c# c# f#f# bb e'
F.106v	Courante (1)	Scordatura	"f"	aa c# c# f#f# bb e'
F.106v	Courante (2)	Scordatura	"f"	aa c# c# f#f# bb e'
F.112r	Prelude	Scordatura	"f"	aa c# c# f#f# bb e'
F.113r	Allemande	Scordatura	"f"	aa c# c# f#f# bb e'
F.113v	Sarabande	Scordatura	"fr. C"	aa c# c# f#f# bb e'

75 pieces (3 duplicates).

18 pieces (including one attributed to *francisco*], can be attributed to Corbetta with reasonable certainty because they are attributable to him in other sources;

4 other pieces attributed to *Francisco*, *Francisque* or *fr.C*.

1 piece unattributed and doubtful.

52 (3 duplicated) attributed to him just as "f"

Other sets of variations attributed may include material by him.

## Chapter 12

### The Liège Manuscript - B-Lc Ms.245

The manuscript B-Lc Ms.245 is the earliest of three manuscripts of guitar music copied by the Flemish clergyman and amateur guitarist, Jean-Baptiste de Castillion. It has no title page, but it bears Castillion's coat of arms on the binding, and includes an engraved portrait of him as a young man in clerical dress. As he was ordained at Antwerp in 1705, it may have been made around that date, perhaps to celebrate his ordination. In 1706 Castillion became assistant to the Bishop of Ghent, and in 1743 he was appointed Bishop of Bruges, a post which he held until his death in 1753.

The manuscript begins with five unnumbered pages. On the last of these, the table of *alfabeto* chords from Giovanni Battista Granata's 'Capricci armonici' (1646) has been copied in French tablature. This is followed by the table of ornaments from Robert de Visée's 'Livre de guittarre' (1682). On the final stave there are three tuning checks in French tablature. The music, all in French tablature, occupies pages numbered 6-155 and seven more unnumbered leaves. On a further two unnumbered leaves there is an incomplete table of contents; pieces from pages 143 onwards have not been entered.

The manuscript includes all of the pieces from de Visée's 1682 book, except for the last suite which is in *scordatura*; the passacaglias, ciacconas and a few other pieces from Granata's 1646 book; six pieces by Lelio Colista, five pieces by Miguel Perez de Zavala and four pieces by Gaspar Sanz. At the end there are two tables setting out different positions of the twelve major and minor chords, adapted from Sanz's 'Instruccion de musica' (1674).

The main interest in the manuscript lies in the substantial number of pieces which are attributed to Corbetta. Two of these are from his 'Varii capricii' (1643) and nine from 'La guitarre royalle' (1671). (See Table 12.1 below) At the end of the manuscript, Castillion has also copied the instructions for accompanying a bass line from these two books. However, fifty of the pieces are not found in any of Corbetta's surviving printed books. Thirteen of these pieces were recopied into B-Bc Ms.S5615 and a few are also found in other manuscripts, but some are apparently unique. In addition to the pieces attributed to him, there are five anonymous pieces. As three of these occur within groups of pieces by Corbetta and are similar style, they may also be by him. (See Table 12.2 below)

#### B-Bc Ms.S5615 and B-Br Ms.II.5551.D

B-Lc Ms.245 is copied throughout in the same hand as the two manuscripts which Castillion compiled rather later - B-Bc Ms.S5615, copied in 1730, and B-Br Ms.II.5551.D, copied some time after that.

B-Bc Ms.S5615 is in two sections. The first has the title 'Recueil des pieces de guitarre composées par Mr Francois Le Cocq' and includes 116 pieces by Le Cocq.

The second has the title 'Receuil des pieces de guitarre de meilleurs maitres du siecle dixseptieme'. In addition to the forty pieces by Nicolas Derosier, which are apparently unique to this source, Castillion has included the six pieces by Lelio Colista, four of the pieces by Miguel Perez de Zavala, one by Sanz, seven by de Visée, two pieces by Granata, two of the anonymous pieces and thirteen of the pieces attributed to Corbetta from the earlier manuscript.

B-Br Ms.II.5551.D has the title 'Recueil des pieces de guitarre composées par Mr Francois Le Cocq...et de differens autres excellens Maitres' and comprises a selection of pieces from B-Bc Ms.S5615 with those by Le Cocq intermingled with the seventeenth-century repertoire.

## Pieces by Granata

Perhaps the most surprising aspect of B-Lc Ms.245 is that a further twenty of the pieces which Castillion has attributed to Corbetta also appear in Granata's 'Novi capricci armonici musical (1674). (See Table 12.3 below) This may simply be a case of mistaken identity, but it is rather a large number of pieces for Castillion, or the source from which he was copying, to have wrongly attributed by accident.<sup>1</sup> In B-Lc Ms.245 the pieces are in French tablature and for guitar alone, whereas in Granata's collection of 1674 they are in Italian tablature, and nine have been supplied with parts for violin and cembalo. Nevertheless, the two versions are virtually identical, including their ornaments, and in one place the tempo markings are the same.

What sources might Castillion have used when copying his manuscript? The most likely explanation is that he copied them from printed books which he did not own himself; when copying de Visée and Granata he has included some of the page numbers from the originals.<sup>2</sup> No page numbers are supplied for any of the pieces attributed to Corbetta. The names of the composers of all the pieces except those by Corbetta are given in full, either in the tablature or in the index. A few of the pieces by Corbetta are unattributed in the tablature but identified in the index. Many of the pieces are identified only by the initials F.C. Castillion may have thought it unnecessary to give Corbetta's name in full because he was so well known.<sup>3</sup> Corbetta published other books which have not survived, and Castillion may have had access to copies of these. Corbetta and Granata are also known to have plagiarised one another's music, and the presence of pieces attributed to Corbetta in this source, and printed by Granata, seems to support this.

Concordances for several of the pieces in B-Lc Ms.245 are found in two other important manuscript sources, GB-Ob Ms.Mus.Sch.C94 - Henry François de Gallot, 'Pieces de guittarre de differends auteurs' and GB-Lbl Add.Ms. 31640 - Santiago de Murcia, 'Passacalles y obras'. Concordances for two more pieces in B-Lc Ms.245 are found unattributed in other manuscript sources. The Rondeau on page 24 is included in GB-Ob Mus. Sch. Ms.F. 572 page 103 and the Sarabande in G minor on page 106 in F-Pbn Ms.Vm7675 page 97 with the title *Sarabande du Juif*.

### The music in B-Lc Ms.245

Within B-Lc Ms.245 the pieces are grouped first by key, then by composer, although there are inconsistencies. It is therefore difficult to determine whether the pieces by Corbetta were grouped in the original sources in the same way. The pieces in F major and B flat major are grouped together in both B-Lc Ms.245 and Gallot but as Gallot is also arranged by key this is not surprising. Corbetta however often based movements of a suite on the same thematic or harmonic material and some of the movements in B-Lc Ms.245 are clearly related in this way. The courante (page 40) and sarabande (page 41) in F major are similar throughout, and three movements in A minor, the Allemande (page 34), Courante (page 35) and Minuet (page 36) begin with the same motif.

Although the pieces vary in quality, many are as technically demanding as those in 'La guitarre royalle' (1671). Several are in more difficult keys and include one piece, an allemande, in F minor - an infrequently used key in guitar music of the period. In 'La guitarre royalle', Corbetta exhibits a preference for minor keys. B-Lc Ms.245 also includes more pieces in minor keys, although this may reflect Castillion's preferences as much as Corbetta's. Most of the pieces are the standard binary form movements of the suite - allemandes (10), courantes (10), sarabandes (9) and giges (7). There are

<sup>1</sup> I am indebted to Gerard Rebours for drawing my attention to these, and for sending me a list of concordances.

<sup>2</sup> The page numbers of the de Visée pieces are those for the corresponding staff notation versions of pieces in tablature which are found at the end of the book.

<sup>3</sup> All the pieces recopied into B-Bc Ms.S 5615 are attributed to F. Corbet.

also two menuets. The mid-seventeenth century variants of the courante and gigue are well represented. Six of the courantes are in 3/2-6/4 in the French manner. All the courantes in the 1643 book are in simple triple time. In the 1648 book the two courantes forming part of suites are in simple triple time, but the five separate courantes are in the French manner. In 'La guitarre royale' Corbetta reverts to writing only courantes in simple triple time. Five of the giges are in common time. Of the earlier books, only that of 1648 includes a single gigue (on page 60), and this is also in common time. 'La guitarre royale' includes a number of giges but these are either in simple triple time or 6/8. The gigue in common time (often referred to as *allemande giguée*), in which the even quavers of the allemande are changed to dotted quaver/semiquaver, is particularly associated with French lute music of the first half of the seventeenth century. The menuet is French in origin and became fashionable at the court of Louis XIV. There are several examples in 'La guitarre royale' (1671).

In common with many guitar books of the period, Corbetta's 1643 and 1648 books start with series of passacailles which modulate through the commoner major and minor keys in a circle of fifth. These were intended to serve a didactic purpose. In 'La guitarre royale' (1671) the passacaille has become a constituent part of the suite. The four passacailles in B-Lc Ms.245 are similarly grouped with other movements in the same key. The Folies and Chacone are independent compositions. The Folies is of the Spanish type, with a two beat anacrusis, the initial accent falling on the dominant chord. The variations bear some resemblance to the sets included in Corbetta's 1643 and 1648 books and to the set attributed to Corbetta in Gallot (folio 72v), although none are obviously concordant. The Chacone includes a prototype of the *repicco* variation, in which the chords are strummed in an elaborate manner alternating thumb and fingers, which later features in the two chaconnes in 'La guitarre royale' (1671). The three pieces entitled *Ballet* are in the style of Lully. In the preface to 'La guitarre royale' Corbetta refers to taking part in a ballet by Lully. This was 'La galanterie de la temps' performed during the Carnival period of 1656. The music has not survived, but the libretto which mentions the participation of Corbetta is preserved in the library of the Conservatoire in Paris.<sup>4</sup> One of the "ballets" copied by Castillon could be the *Entree* to which Corbetta refers.<sup>5</sup>

<b>Table 12.1</b>				
<b>B-Lc.Ms.245 – Corbetta's Printed Books</b>				
<b>FC1643 – Corbetta – Varii capricii (Milan, 1643)</b>				
<b>FC1671 - Corbetta - La guitarre royale (Paris, 1671)</b>				
	<b>Title</b>	<b>Attribution</b>	<b>Key</b>	<b>Alternative Source</b>
p.18	Allemande	Anon	G minor	FC1671p.54
p.19	Sarabande	F. Corbetta	G minor	FC1671p.56
p.43	Prelude	Anon	D major	FC1671 p.67
p.98	Allemande	F.C.	D major	FC1643p.44
p.98	Courante	F.C.	D Major	FC1643p.45
p.148	Prelude	Anon	B minor	FC1671p.1
p.148	Allemande	Anon	B minor	FC1671p.1
p.150	Courante	Anon	B minor	FC1671p.3
p.151	Sarabande (1)	Anon	B minor	FC1671p.4
p.152	Sarabande (2)	Anon	B minor	FC1671p.4
p.152	Allemande	Anon	F major	FC1671p.6

<sup>4</sup> Prunières (1913) p.195-196.

<sup>5</sup> None are included in Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully (LWV) compiled by Herbert Scheider (Tutzing, 1981).

<b>Table 12.2</b> <b>B-Lc. Ms.245 – Pieces attributed to Corbetta</b> B-Bc - B-Bc Ms.S5615 B-Br - B-Br Ms.II.5551.D FC1643 – Corbetta – Varii capricii (Milan, 1643). FC1671 - Corbetta - La guitarre royale (Paris, 1671). CA2 - Carré – Livre de pieces de guitarre (No imprint, ca. 1677-1688). GAL - Gallot - Pieces de Guitarre, (1661) (GB-Ob Ms.Mus.Sch.C94). GR - Granata – Novi capricci armonici musicali (Bologna, 1674). MUR - Murcia – Passacalles y obras, 1732 (GB-Lbl Ms.Add.31640)					
	Title	Attribution <sup>6</sup>	Key	B-Bc/B-Br	Alternative Source
p.18	Allemande	Anon	G minor		FC1671p.54
p.19	Sarabande	F. Corbetta	G minor		FC1671p.56
p.24	Rondeau	F. Corbet	C major		GB-Ob Mus. Sch. Ms.F. 572 p.193
p.25	Gigue	F. Corbet	C major	p.107	
p.33	Passacaille	F. Corbetta	D minor	p.86	
p.34	Allemande	[F.C.]	A minor	p.83/p.65	
p.35	Allemande	[F.C.]	A minor	p.94/p.72	
p.36	Courante	[F.C.]	A minor	p.95/p.73	
p.36	Menuet	[F.C.]	A minor	p.84/p.74	NL-DhnmiKluisD.1p.135/f.106r
p.37	Menuet	[F.C.]	A minor	p.97	
p.37	Bourrée	Anon	C major		
p.38	Gigue	[F.C.]	C major	p.108/p.78	
p.39	Passacaille	F. Corbetta	F major	p.92/p.70	
p.40	Courante	F. Corbetta	F major		GALf40v <sup>7</sup>
p.41	Sarabande (1)	F. Corbetta	F major		GALf41r
p.41	Sarabande (2)	F. Corbetta	C major		GAL 19v <sup>8</sup>
p.43	Prelude	Anon	D major		FC1671 p.67 <sup>9</sup> CAR2p.1
p.44	Allemande	F.C.	D major		GR1674p.16
p.44	Courante	F. Corbetta	D minor		
p.45	Sarabande	F. Corbetta	D major		GAL f.48r
p.46	Gigue	F. C.	D minor	p.93/p.80	
p.57	Passacaille	F. Corbet	A minor	p.104	
p.60	Allemande	F. Corbet	G major		
p.61	Courante	F. Corbet	G major		
p.61	Sarabande	F. Corbet	G major		
p.62	Gigue	F Corbet	G major	p.89/p.82	GALf.10v <sup>10</sup>
p.63	Allemande	F.C.	A major		GR1674p.6
p.65	Allemande	F.C.	D major		GR1674p.40
p.66	Courante	F. Corbetta	G major		MURf.109v
p.67	Gigue	F.C.	D minor	p.104/p.88	GR1674p.38

<sup>6</sup> Attributions in brackets are from the Table of Contents at the end of the manuscript.

<sup>7</sup> Varied repeats.

<sup>8</sup> Abbreviated.

<sup>9</sup> Both versions vary.

<sup>10</sup> With the title “Allemande Francisco” in € time

p.68	Allemande	F. Corbetta	D minor		
p.68	Courante	F. Corbetta	D minor		
p.69	Sarabande	F. Corbetta	D minor		
p.70	Gigue	F. Corbetta	D minor		
p.72	Allemande	F.C.	E minor		GR1674p.20
p.73	Courante	F.C.	E minor		
p.74	Gigue	F.C.	E minor		GR1674p.24
p.76	Allemande	F.C.	E minor		GR1674p.34
p.77	Gigue	F.C.	E minor		GR1674p.34
p.78	Allemande	F.C.	B flat major		GR1674p.55
p.79	Allemande	F. Corbetta	G minor		
p.80	Courante	F. Corbetta	G minor		
p.80	Sarabande	F. Corbetta	G minor		GALf.64v/2
p.81	Gigue	F. Corbetta	G minor		
p.85	Allemande	F. Corbetta	A major		GAL f.51v
p.87	Balet	F.C.	A major		GR1674p.8
p.88	Allemande	F.C.	E minor		GR1674p.32
p.89	Courante	Anon	E minor		GR1674p.33
p.90	Gigue	F.C.	E minor		GR1674p.26
p.90	Allemande	F. Corbetta	B flat major		GALf.46v
p.92	Courante	F. Corbetta	B flat major		GALf46
p.93	Brand	F. Corbetta	B flat major		GAL f.44
p.95	Ballet	F. Corbetta	F major		
p.96	Chaconne	F. Corbetta	C major	p.106	GAL f18v-19v & 21v <sup>11</sup>
p.98	Allemande	F.C.	D major		FC1643p.44
p.98	Courante	F.C.	D Major		FC1643p.45
p.99	Sarabande	F. Corbetta	G minor		
p.100	Gigue	F.C.	D minor		GR1674p.39
p.106	Allemande	F. Corbetta	G minor		
p.106	Sarabande	F. Corbetta	G minor		GAL f.64v/1 F-Pn ms.Vm7675p.97 <sup>12</sup>
p.107	Gigue	F. Corbetta	G minor		
p.108	Passacaille	FC.	G minor		
p.112	Gigue	F.C.	D major		GR1674p.28
p.117	Gigue	F.C.	E minor		GR1674p.35

<sup>11</sup> Castillion's version is irregularly barred. When barred correctly the following sections are concordant in the two sources:

Castillion	Gallot
Bars 1-4	1- 4 (similar)
4 -8	52-56 (similar)
8-12	56-60
12-13	60-61
17-20	62-65
24-40	65-81
44-75	81-113

The "repicco" variation (Castillion bars 64-67/Gallot bars 101-105) is the same as that in the Chaconne on p.72 of "Guitarre royale (1671) but the two pieces are otherwise different. The same variation is found in the Chaconne on p. 4 of Carré's "Livres de guitarre" (1671).

<sup>12</sup> With the title "Sarabande du Juif".

p.123	Prelude	F. Corbetta	G minor		MURf.73r <sup>13</sup> /GALf.75v
p.124	Allemande	F. Corbetta	F minor		
p.125	Courante	F. Corbetta	C minor		MURf.120v
p.126	Allemande	F.C.	E minor		GR1674p.31
p.127	Allemande	F.C.	B minor		GR1674p.10
p.128	Courante	F.C.	B minor		GR1674p.12
p.128	Allemande	F.C.	D minor		GR1674p.37
p.131	Allemande	F. Corbetta	D major		
p.135	Ballet (1)	F. Corbetta	G minor		
p.135	Ballet (2)	F. Corbetta	G minor		
p.136	Folies	F. Corbetta	D minor		
p.137	Sarabande	Anon	C major		
p.146	Folies	Anon	D minor		
p.148 <sup>14</sup>	Prelude	Anon	B minor		FC1671p.1
p.148	Allemande	Anon	B minor		FC1671p.1
p.150	Courante	Anon	B minor		FC1671p.3
p.151	Sarabande (1)	Anon	B minor		FC1671p.4
p.152	Sarabande (2)	Anon	B minor		FC1671p.4
p.152	Allemande	Anon	F major		FC1671p.6
p.154	Gigue	Anon	G minor		

<b>Table 12.3</b> <b>B-Lc.Ms.245 - Granata</b> <b>GR1674 Granata =</b> <b>B-Bc - B-Bc Ms.S5615</b> <b>B-Br - B-Br Ms.II.5551.D</b>					
	Title	Attribution	Key	B-Bc/B-Br	Alternative Source
p.44	Allemande	F.C.	D minor		GR1674p.16
p.63	Allemande	F.C.	A major		GR1674p.6
p.65	Allemande	F.C.	D major		GR1674p.40
p.67	Gigue	F.C.	D minor	p.104/p.88	GR1674p.38
p.72	Allemande	F.C.	E minor		GR1674p.20
p.74	Gigue	F.C.	E minor		GR1674p.24
p.76	Allemande	F.C.	E minor		GR1674p.34
p.77	Gigue	F.C.	E minor		GR1674p.34
p.78	Allemande	F.C.	B flat major		GR1674p.55
p.87	Balet	F.C.	A major		GR1674p.8
p.88	Allemande	F.C.	E minor		GR1674p.32
p.89	Courante	Anon	E minor		GR1674p.33
p.90	Gigue	F.C.	E minor		GR1674p.26
p.100	Gigue	F.C.	D minor		GR1674p.39
p.112	Gigue	F.C.	D major		GR1674p.28
p.117	Gigue	F.C.	E minor		GR1674p.35
p.126	Allemande	F.C.	E minor		GR1674p.31
p.127	Allemande	F.C.	B minor		GR1674p.10
p.128	Courante	F.C.	B minor		GR1674p.12
p.128	Allemande	F. C.	D minor		GR1674p.37

<sup>13</sup> Murcia has ten extra bars at the end.

<sup>14</sup> Not entered in the Table of Contents.

**Chapter 13**  
**Santiago de Murcia – Passacalles y obras (1732)**  
**GB-Lbl Ms.Add.31640**

Murcia's 'Passacalles y obras' is well known. It is dated 1732 and dedicated to an otherwise unknown Spanish grandee, Joseph Alvarez de Saavedra. In spite of suggestions to the contrary,<sup>1</sup> the most likely person to have copied it is Murcia himself.

The manuscript is preserved in its original tooled red leather binding with metal clasps. The end papers are of marbled paper and the edges of the volume are gilded. Following the flyleaf, there are two unnumbered blank folios; the attractively coloured title page is on the third unnumbered folio. The *Yndize de lo contenido en el T<sup>o</sup> 2<sup>o</sup>* occupies a further two unnumbered folios. The music is arranged in two sections; the first section, folios numbered 1-43v, comprises fourteen *passacalles*; folios 44 – 44r are ruled but unused. The second section, comprising the *obras* or suites, occupies folios numbered 45v-126. The suites are made up of the standard movements, preludios, allemandas, correntas zarabandas and gigas, with other assorted pieces including menuets, gavottas and bourrées, 102 pieces in total. Sixty-one of these are certainly not by Murcia himself; the remaining forty-one have not yet been traced to alternative sources but may not be by Murcia himself either. As well as Corbetta, the composers represented include Campion, Lecocq, De Visée, Corelli and Lully. The only composer actually named in the manuscript is Corelli. Murcia has often been unfairly accused of plagiarism but there is no reason why he should not have copied the pieces into a manuscript for a patron or pupil. Most of them would have long been out of copyright in 1732 and Murcia himself may not always have known the original composer. There is nothing in the manuscript to support the idea that he was deliberately passing off the pieces as his own compositions.

The manuscript includes ten pieces which can be attributed to Corbetta; one is from from 'Varii scherzi di sonate' (1648) and five from 'La guitarre royalle' (1671). Murcia includes two of the pieces attributed to Corbetta in B-Lc Ms.245, the Correnta on folio 109v<sup>2</sup> and the Correnta on folio 120v. The Sarabande in B minor on folio 125r is attributed to "f" in GB-Ob Ms.Mus.Sch.C9. One piece, the Preludio in G minor on folio 75r in Murcia is in both B- Lc Ms.245 and GB-Ob Ms.Mus.Sch.C94 . (See Table13.1)

The presence of these pieces in Murcia's manuscript suggests that he, like Gallot and Castillon, may have had access to copies of Corbetta's missing printed books. Some of the other pieces in 'Passacalles y obras' still unidentified may therefore be by Corbetta.

<b>Table13.1</b> <b>Murcia – Passacalles y obras (1732) – Corbetta's Printed Books</b>			
<b>FC1648 – Varii capricci (1648) -</b> <b>FC1671 - La guitarre royalle 1671</b> <b>Gallot - GB-Ob Ms.Mus.Sch.C94</b> <b>Liège - BI Ms.245</b>			
<b>Folio</b>	<b>Title</b>	<b>Concordance</b>	<b>Notes</b>
F.75r	Preludio	Liège p.123 Gallot f.75v	Murcia has 10 extra bars at the end.

<sup>1</sup> Notably by Alejandro Vera in his edition of Murcia's *Cifras selectas* (1722).

<sup>2</sup> The folio numbers used throughout this study are those in the original manuscript which commence with the first page of tablature; they correspond with the folio numbers in the Indice. In the facsimile published by Editions Chanterelle these have been deleted and the page numbers pencilled into the manuscript when it was accessioned substituted instead.



F.98r	Zarabanda	FC1648 p.50	
F.109v	Correnta	Liège p.66	
F.119v	Allemanda. Tombo de la muerte de madama de Orleans	FC1671 p.10	
F.120v	Correnta	Liège p.125	
F.121r	Zarabanda mui Grave	FC1671 p.8	
F.121v	Giga	FC1671 p.51	Murcia omits bars 4-7
F.123r	La Allem[an]da R[oya]le	FC1671 p.1	
F.124v	Su correnta	FC1671 p.3	
F.125r	Zarabanda	Gallot f.59v	

## Chapter 14

### Alternative Versions of Pieces from *La Guitarre royalle* (1671) Compared

#### Introduction

Seventeen pieces from ‘*La Guitarre royalle*’ (1671) have survived in alternative sources. (See Table 14.6 below).

The most interesting of these are six of the pieces found in the Gallot manuscript, because they deviate most from the printed versions and may have been copied from an alternative source before ‘*La Guitarre royalle*’ appeared in print.

They are distributed through the manuscript according to key.

<b>f.37v</b>	<b>Sarabande la Stuarde</b>	<b>D minor</b>	<b>G.R. p.71</b>
f.53v	Tambour de Suisse	G minor	G.R. p.77 <sup>1</sup>
<b>f.56v</b>	<b>Allemande sur la mort du duc de Gloaster</b>	<b>C minor</b>	<b>G.R. p.7</b>
<b>f.57r</b>	<b>Sarabande</b>	<b>C minor</b>	<b>G.R. p.8</b>
<b>f.58v</b>	<b>Allemande du roy</b>	<b>B minor</b>	<b>G. R p.1</b>
f.60r	Sarabande	A minor	G. R. p.30
f.98v	Allemande sur l’Emprisonnement du Duc Bouquingam	E minor	G. R. p.13

Four of the pieces are found in what was probably the first “campaign” of copying, embarked upon in the early 1660s. The *Sarabande la Stuarde* on folio 37v is in the first group of pieces in D minor. The *Allemande sur la mort du duc de Gloaster* and its sarabande are placed at the beginning the first group of pieces in C minor on folio 56v and folio 57r. The *Allemande du roy* on folio 58v is in the first group of pieces in B minor. The *Allemande sur l’Emprisonnement du Duc Bouquingam* folio 98v was obviously copied into the manuscript fairly late on as it is in a second group of pieces in E minor, but there is no reason to suppose that it was copied from the printed book. The event to which the title refers to took place in 1667. *Tambour de Suisse* on folio 53v is one of a group of pieces in various keys inserted between pieces in A major (Chord I folios 50-51) and Chord K (B [flat] minor beginning on folio 55r). The Sarabande in A minor is on folio 60r between the pieces in B minor and a second sequence of pieces in C minor.

Throughout the manuscript there are marginal notes and dates of one sort of another added at various times whilst the manuscript was in use.

A note on folio 52v reads

*Allez pour les parties sur le Luth au page 94 par De Gallot d’Irlande 1676.*  
***For the lute parts by Gallot d’Irlande (1676) see page 94.***

On folios 51v-52v there are the separate parts for three sarabandes for three guitars to play in consort; these are by Gallot d’Irlande himself. They have been copied at a later date into the gap between pieces

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<sup>1</sup> This concordance was overlooked by Pinnell and until recently, by myself. The unusual title *Pascaille Colintampon* refers to a military fanfare associated with Swiss soldiers. It also apparently refers to a humorous Swiss character similar to the English John Bull.

in A major and the first group of pieces in C minor. The first part of the sarabande on folio 52v, which is texted, is dated 1675 and the second and bass parts are dated 1676. The note at the bottom of the page refers a lute part by Gallot dated 1676 on page 94 of a companion volume of lute music no longer extant. There are a number of other references to this lute manuscript. These dates give no indication as to when the pieces from 'La guitarre royalle' which follow were copied into the manuscript.<sup>2</sup>

*Tambour de Suisse* on folio 53v is one of several miscellaneous pieces copied between the sections of pieces in A major (Chord I) and B minor (Chord K2). Each variation has a variant added by Gallot but variations 7-8 and 11-12 at the end are omitted.

A note on folio 54 reads

*La Diminution a voir faite par De Gallot d'Irlande 1676.*

***The variations have been added by De Gallot d'Irlande 1676.***

As the diminutions are an integral part of the piece, rather than added separately, the whole piece must have been copied in 1676 or later.

A note at the end of the sarabande on folio 60r, (the first folio of the section of pieces in C minor represented by Chord L) reads

*Allez au 25 page por les autres suittes*

***See page 25 for the other movements***

The prelude and sarabande in A minor from Corbetta's 'Varii scherzi' (1648) (pages 38 and 44) have been copied into the Gallot manuscript on folio 25v. It is conceivable that the sarabande on folio 60r is an early work which was associated with this suite and composed before most of the pieces in 'La Guitare royalle' (1671). The sarabande actually included in 1648 had previously appeared in Foscari's 'Il primo, seco[n]do, e terzo libro della chitarra spagnola' (undated) and subsequent editions, on page 51 with the title *Sarabanda Francese* and on page 53 with the title *Zarabanda Francese variata*.

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<sup>2</sup> In an attempt to discredit the idea that pieces were copied into the manuscript before *La guitarre royalle* had appeared in print, Lex Eisenhardt has claimed that

"In the 'Gallot' Ms there appear several dates, ranging from 1660 to the late 1680s. Even if the Ms. was probably started in the 1660s it is uncertain when exactly the pieces from Corbetta's 1671 book were added. They appear almost all after a note on f.52v (Gallot) which gives the year 1676. Even if the Sarabande la Stuarde is copied on an earlier page (f.37v), dating them in the 1660s is misleading, and saying that he has copied them from another, earlier source is distorting".

This observation was made by Eisenhardt in "Corbetta's harmony explained, a case of cognitive dissonance?" [Opmerking [11]. [www.lexeisenhardt.com/writings](http://www.lexeisenhardt.com/writings) which has now been withdrawn. Eisenhardt misunderstood what the note referred to and failed to realize that the copyist of the manuscript did not simply start on f.1 and enter the pieces working straight through to the end.

To assist comparison, parallel transcriptions of the two versions of all of these pieces except *Tambour de Suisse* have been made in both staff notation and tablature with a detailed commentary on the variants in Chapter 15A.

The *Allemande du roy* is also included in B-Lc Ms.245 and GB-Lbl Ms.Add.31640, Murcia's 'Passacalles y obras' and the sarabande on page 8 is in Murcia and Carré's 'Livre de pièces de guitarre'. Murcia's version is almost identical with the printed version; Carré's version varies from the printed version but is in many ways similar to that of Gallot; a parallel transcription of his version of the sarabande is also included (but not the tablature).

In addition there is one piece in both in Murcia and B-Lc Ms.245, seven pieces in B-Lc Ms.245, two pieces in Murcia and one piece in Carré. These are not transcribed but the different versions are compared briefly in Chapter 15B.

According to the title page the manuscript was copied for Gallot by his servant Monnier. For simplicities sake the copyist is referred to throughout the notes simply as "Gallot" rather than to "Monnier" or "the copyist of the Gallot manuscript". B-Lc Ms.245 is referred to as "Castillion" and GB-Lbl Ms.Add.31640 as "Murcia".

### A note on the transcription

The object of this exercise is to highlight significant variations in the two sources rather than to create an impeccable realization of the music.

The music is transcribed assuming octave stringing on the fourth course only.

As far as possible, notes on the fifth course are shown with lozenge shaped heads – black in the five-part chords, maroon when they belong to the melodic line. Notes on the fourth course are shown with lozenge shaped heads in blue when they belong in the upper octave.

Ornaments and slurs have been omitted except where they are relevant when comparing the two versions.

Corbetta's "unusual" dissonant chords are highlighted in green. The commonest are set out below in tablature and staff notation. As they are all played with a *barré* they may occur in different positions on the fingerboard.

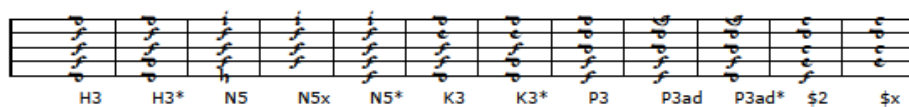
Corbetta's own errors are highlighted in purple.

Gallot's variant readings are highlighted in red.

As a general rule strummed chords are shown with the stems down for a down stroke, up for an up stroke. However, the strumming directions are ignored when it seemed preferable to reconstruct the part writing.

The following are the commonest dissonant chords used in 'La guitarre royalle' (1671). As they are all played with a *barré* they may occur in different transpositions.

**Illustration 14.1**  
**Corbetta's dissonant chords**



*Symbol \$ is used in place of & as tablature programme will not put symbol & in the text field.*



The programme for reproducing baroque guitar tablature is limited in what it can do. I have tried to reproduce the tablature in sufficient detail to illustrate how the different versions lie on the fingerboard.

## Chapter 15A

### Comparison between Corbetta 1671, Gallot, Carré. Castillion & Murcia Notes

#### Allemande du Roy p.1

**Allemande de francisque - Gallot f.58v**

**Allemande – Castillion p.148**

**La Allem[an]<sup>da</sup> R[oia]<sup>i</sup> - Murcia f.123r**

This Allemande forms part of the first suite in 'La guitarre royalle' (1671). The king referred to in the title is Charles II to whom the book is dedicated and the whole suite may have been composed in the early 1660s soon after Corbetta became a member of Charles' entourage. It is also one of the pieces included as an arrangement for three voices, figured bass and guitar accompaniment. However, because it has been transcribed into C minor, presumably for the convenience of the singers, direct comparison between the two versions is not practical. The way in which it is laid out on the finger board inevitably varies.

In common time with four crotchets to a bar. 49 bars counting the two half bars at mid point separately.

Gallot has merged two bars into one throughout. In the transcription, his version is barred to match Corbetta's version; this creates a hiatus at bar 14. Gallot has not reproduced the *notes inégales*.

In Castillion and Murcia, the piece is barred regularly and the *notes inégales* are reproduced as in the original. Both include a number of obvious copying errors which are not relevant when considering the dissonance.

Corbetta's version is clearly and accurately notated throughout with seven "unusual" dissonant chords.

#### **Bar 5**

The chord on the third beat played with a *barré* across four otherwise unstopped courses is a standard minor seventh chord which Corbetta and other baroque guitar composers use frequently.

In Gallot the chord on the third beat of the bar is incorrect; he may have intended it to be either a B minor or a D major chord. It has B on the fifth course and E on the fourth course both stopped at the second fret.

Castillion and Murcia are exactly the same as in the same as the printed version.

#### **Bar 15**

This is a standard Corbetta cadential dissonance. The first five-part chord is a dominant seventh as the music modulates to F sharp minor - C sharp, E sharp, G sharp, B. The non-harmonic tone on fourth course - F sharp - is the suspended fourth (in the upper octave) sounding simultaneously with the major third of the chord - E sharp - onto which it resolves. To eliminate the non-harmonic tone both the fourth and fifth courses would have to be omitted. This would transform the chord from a dominant seventh to a diminished fifth on the leading note - E sharp/G sharp/B.

Gallot has reduced the chord to two **plucked** notes.

Castillion reproduces the chord exactly as notated in 1671.

Murcia has F sharp instead of E sharp on the second course - seventh fret instead of the sixth - doubling the suspended fourth.

#### **Bar 20**

This is a typical Corbetta cadential progression - IV<sup>7</sup> - V - I as the music cadences in A major/minor. Corbetta has clearly indicated that the two quavers A - C sharp on the second and third courses are to

be strummed. In order to do this effectively the fourth open course must be included in the strum – D - (F sharp) - A - C sharp.

Gallot has a C sharp minor chord on the second beat instead of a major seventh chord on the subdominant as the music cadences in A major/minor – III – V - I.

Castillion and Murcia are exactly the same as in the same as the printed version.

### Bar 35

This is a typical Corbetta cadential progression - Ib - II<sup>7</sup>b – V – I as the music cadences in D major. On the semiquaver there is a single note – C sharp – played on the second course at the second fret. Corbetta has clearly indicated that this is to be strummed. In order to do this effectively the third and fourth open courses must be included in the strum. The bass line is clearly F sharp - G - A - D. There is only one real option for a chord on G taking into account the movement of the melodic line – an E minor seventh chord – E – G – [B] – D. The D is the minor seventh; it is prepared in the previous chord (Ib) and resolves on C sharp on the third beat. The note on the fourth course - the seventh of the chord - belongs in the upper octave but is inadvertently doubled in the octave below. The C sharp is an accented passing note.

Gallot implies that the D major chord should be sustained for two beats.

Castillion and Murcia have reproduced the notes as written including the strum note value without indicating the open courses.

### Bar 38

The first chord is a variant of Chord P7 (Chord P+\* in my table). The non-harmonic tone is on the fifth course. It should be stopped at the ninth fret (k) = B natural rather than E at the seventh fret but it is necessary to leave it unstopped in order to play the ascending appoggiatura on the first course. The whole chord is fingered l/h/h/k/h. It may be intentional or Corbetta may have included the note on the fifth course in error. **Chord P+\***

Gallot has l/h/g/h/k; the third course should be h rather than g if a D major chord is intended.

Castillion has l/h/h/i/k; A sharp instead of B natural on the fourth course; probably a copying error.

Murcia reproduces the chord exactly as notated in 1671.

### Bar 47

The final cadence is also typical of Corbetta's style – V – iv<sup>9/7</sup> - V<sup>4-3</sup> - i. The bass line is F sharp – E – F sharp – B. In *alfabeto* the second chord is the equivalent of Chord K with the fourth course left unfretted so that the semiquaver note E on the second course can be fingered which is how Corbetta probably arrived at it but it is well within the limits of acceptable diatonic harmony. The dissonant F sharp on the first course is prepared in the previous chord and resolves onto the E. In the chord on the third beat Corbetta has doubled the suspended fourth on the fifth course.

Gallot has miscopied the second chord - an A natural instead of B on the third course in error but reproduces the rest of the bar as written.

Castillion and Murcia both reproduce the whole bar as written.

### Differences between Corbetta and Gallot

**Bar3-4** Corbetta remains in B minor. Gallot has a G major chord followed by D major.

**Bar 6** Gallot has a G major chord on the second and third beats rather than E minor.

**Bar 7** Gallot has a B minor chord rather than D major on the first two beats.

**Bar 10** Gallot has a B minor chord rather than D major on the first two beats.

**Bar 11** Gallot has a G instead of A on the third course on the third beat – the chord should be a dominant seventh on B.

**Bar 13** Gallot has F sharp on the fourth course stopped at fourth fret in error instead of C sharp stopped at fourth fret on fifth course. The chord on the third beat is F sharp major instead of a diminished chord on the leading note.

**Bar 14** Gallot is incomplete.

**Bar 15** Gallot has replaced the strummed chord on the first beat with two plucked notes.

**Bar 16** Gallot has F sharp major on first beat instead of F sharp minor.

**Bar 21** Gallot has included B on the fifth course in error in the chord on the third beat. This is the equivalent of Chord &; Corbetta has indicated that the fifth course should be omitted with a dot on the line. On the fourth beat Gallot has an A major chord - the equivalent of Chord N - instead of D major but has included the B on the fifth course –Corbetta has D major throughout.

**Bar 27** Gallot has a D major chord on the first beat instead of a minor seventh chord on the submediant.

**Bar 29** The chord on the first beat in Gallot is incorrect – it should have A instead of G on the third course.

**Bar 30** On the first beat Gallot has a C major chord instead of E minor. In the chords on the second and third beats he has C sharp at the fourth fret on the fifth course in error instead of E at the seventh fret.

**Bar 31** Gallot has C natural in error instead of C sharp in the chord on the second beat.

**Bar 37** Gallot has miscalculated the frets in the first two chords – he has put *i* on the fourth and fifth courses instead of *k*. He has a D instead of an E in the third chord in error.

**Bar 45** Gallot has a minor seventh chord on A on the third beat instead of a B major seventh chord combined with appoggiaturas in Corbetta as the music cadences in E minor.

### **Allemande sur la mort du duc de Gloucester p.7**

#### **La Mort du Duc de Glocestre Allemande de francesco – Gallot f.56v**

This Allemande forms part of the second complete suite in 'La guitarre royalle' (1671). The Duke of Gloucester referred to in the title was the younger brother of Charles II, Prince Henry Stuart; he died of smallpox in September 1660. The whole suite was presumably composed soon after the event.

In C minor. In common time with four crotchets to a bar. 47 bars counting the two half bars at mid point separately. Gallot has barred the piece in the same way but two bars – bars 40-41 - are missing from the second half.

Corbetta's version is clearly and accurately notated throughout with just one obvious misprint. In the last chord of bar 9 and first of bar 10, the note on the fourth course should be G stopped at the fifth fret – *f*- not F Sharp stopped at the fourth fret – *e*. The chord is the equivalent of Chord &3 in *alfabeto* - an E flat major chord. Gallot has the correct chord but has omitted the fifth course.

There are five passages which feature "unusual" dissonant chords.

#### **Bar 1**

The second chord = Chord G3 with dissonant C on fifth course; this creates a kind of pedal note through to the third bar. The complete chord cannot be played because of the ornament on the first course. Gallot has omitted both fourth & fifth course although the fourth course could be included.

#### **Bar 12**

This is a standard Corbetta cadential dissonance. The second five-part chord is a dominant minor seventh chord – C – E flat – [G] – B flat on the second degree of the scale with an ascending appoggiatura – A - on the third course as the music modulates to B flat major. The non-harmonic tone is on the first course – F.



Gallot has reduced the chord to two plucked notes.

### Bar 31

The third chord is a dissonant form of Chord N. The fifth course should be stopped at the third fret; Corbetta may have left it unstopped because of the passing note which follows.

Gallot has omitted it. **Chord N\***

### Bar 32

This is a standard Corbetta cadential dissonance. The second five-part chord is the dominant seventh as the music modulates to E flat major – B flat – D – F – A flat. The non-harmonic tone on fourth course – E flat – is the suspended fourth sounding simultaneously with the major third of the chord. **Dominant seventh with major third and suspended fourth**

Gallot has reduced it to two plucked notes and changed the preceding chord from E flat major to G minor.

### Bar 43/45

This is a standard Corbetta cadential formula combining two dissonances. The second chord is the dominant seventh with the added fourth and the final chord the dominant with the doubled suspended fourth. **Dominant seventh with double suspended fourth.**

Gallot has different ending – with a different dissonant second chord. In the last chord the suspended fourth is duplicated on the fifth course as in Corbetta.

### Differences between Corbetta and Gallot

**Bar 6** Gallot has an E flat major chord on the first beat instead of G minor.

**Bar 8** Gallot has omitted the fifth course from the first chord – Chord N3.

**Bar 14** Gallot has C natural in error instead of C sharp in the third chord.

**Bar 15** Gallot has D major throughout the bar ignoring the C minor seventh chord on the second beat.

**Bar 26** Gallot has omitted the fifth course from the third chord although it could be included.

**Bar 28** Gallot has not reproduced the part writing accurately.

**Bar 35** Gallot has included a B natural in the last chord in error.

**Bar 42-3** Gallot has changed the harmony in an unsuccessful attempt to reproduce what Corbetta has actually written.

**Bar 44-5** Ditto.

**Sarab[an]<sup>de</sup> p.8**

**Sarabande – Gallot f.57r**

**Tombau - Carré p. 54**

**Zarabanda mui Graue – Murcia f.121r**

This Sarabande also forms part of the suite commemorating the death of the Duke of Gloucester. It is particularly interesting because it survives in three alternative sources. In addition to the two manuscript sources it is also included in Carré's second guitar book – 'Livre de pièces de guitarre et de musique' printed some time between 1677-1688.

In C minor. In triple time with three crotchets to a bar. 23 bars counting the two half bars at mid point separately.

Both Gallot and Carré have ignored the anacrusis; in the transcription their versions are barred to match Corbetta's version. Murcia's version (not included in the transcription) is barred in the same way as Corbetta. It is to all intents and purposes identical with the printed version. Murcia may have

copied it from the printed book for the benefit of the patron, Joseph Albarez de Saavedra, to whom his manuscript is dedicated.

Corbetta's version is clearly and accurately notated throughout with "unusual" dissonances only at the final cadence.

#### **Bar 22**

The first chord is altered Chord K3 – the non-harmonic tone – F - on the fourth course is to allow for the passing note F in the melodic line.

Gallot has standard K3 = C minor chord and has omitted the passing note.

Carré has a different melodic line and has omitted the chord reducing it instead to two plucked notes. In the second chord suspended fourth is duplicated on fifth course. Gallot and Carré reproduce it unaltered.

#### **Differences between Corbetta, Gallot, Carré and Murcia**

This piece is particularly significant because in places Gallot and Carré reproduce identical alternative readings. These suggest that they were both working from an earlier version originating with Corbetta himself in circulation before the music appeared in print.

**Bar 4** Both Gallot and Carré have an E flat major chord instead of C minor on the second beat of the bar.

**Bar 5** Carré has one of Corbetta's standard dissonant chords - a dominant seventh as the music modulates to B flat major – F – A – C – E flat. The non-harmonic tone on fourth course – B flat - is the suspended fourth sounding simultaneously with the major third of the chord. Corbetta, Gallot and Murcia have a three-part chord played on the first, second and third courses without the seventh.

**Bar 9** Both Gallot and Carré have a C minor chord on the first beat with an E flat played at the eleventh fret – m - on the first course. (Gallot has B flat rather than C on the fourth course possibly because it does not involve stopping the course at the tenth fret).

Corbetta has altered the melodic line to avoid using the eleventh fret perhaps because he was aware that many players would have had only ten frets. Murcia is the same.

**Bar 11** Gallot has a startling copying error. He has **i** on the first course and **h** on the second; they should be the other way round.

**Bar 12** Gallot and Carré vary from Corbetta in a similar way.

**Bar 13** The first chord in the printed version is F major = Chord &5. Gallot and Carré have a differently voiced F major chord = N8; Gallot has omitted the fifth course.

**Bar 15** Gallot and Carré have omitted the fifth course from the E flat major chord – Chord &3 although Corbetta has included it.

**Bar 16** Gallot and Carré deviate from Corbetta in the same way.

#### **Allemande faite sur l'Emprisonnement Du Duc de Bouquingam p.13**

##### **Du Duc de Bouquinkan - Allemande – Gallot – f.98v**

This Allemande commemorates the imprisonment of George Villiers, Second Duke of Buckingham, in June 1667.

In E minor. In common time with four crotchets to a bar. 51 bars counting the two half bars at mid point separately.

Gallot has merged two bars into one throughout. In the transcription his version is barred to match Corbetta's version.

Corbetta's version is clearly and accurately notated throughout with just two obvious misprints. Note values are missing in bar 23. In bar 44, the note on the fourth course of the first chord should be E at the second fret – c - not F sharp at the fourth fret – e - i.e. Chord M<sup>2</sup>. Gallot has the correct note.

There are four "unusual" dissonant chords.

#### **Bar 1**

The F sharp on the fourth course is just a passing dissonance.  
Gallot has reproduced it as written.

#### **Bar 14**

This is a variant of Chord N. The non-harmonic tone is on the fifth course. It should be stopped at the fifth fret = E rather than D but it is necessary to leave it unfretted in order to play the ascending appoggiatura on the first course  
Gallot has omitted it.

#### **Bar 39**

The suspended fourth is duplicated in the second chord.  
Gallot has reduced the chord to three parts to be plucked.

#### **Bar 49**

The second chord is the dominant seventh with the added fourth.  
Gallot has reproduced it as written.  
Both Corbetta and Gallot have clearly indicated the open first course - E – the key note - should be included in the plucked chord on the third beat of the bar sounding simultaneously with the leading note.

### **Differences between Corbetta and Gallot**

**Bar 2** Gallot has omitted the fifth course from the first chord – Chord N4. His second chord is incorrect.

**Bar 7** Corbetta has indicated that the unstopped fifth course should be included in first chord.  
Gallot has omitted it.

**Bar 8** Corbetta has indicated that the fifth course should be included in first chord = Chord N7.  
Gallot has omitted it.

**Bar 13** Gallot has omitted the note on the fifth course which duplicates the dominant seventh on the second course. There is no justification for this with the correct method of stringing.

**Bar 15** Corbetta has indicated that the fifth course should be included in first chord = Chord N7.  
Gallot has omitted it.

**Bar 23** Corbetta has indicated that the fifth course should be included in first chord = Chord N4. Gallot has omitted it.

**Bar 27** Gallot has a different bass line.

**Bar 39** Gallot has a different melodic line.

**Bar 48** The first chord is Chord N4. Corbetta has included the fifth course but Gallot has omitted it.

### **Sarabande la Victoire p. 30**

#### **Sarabande – Gallot f.60r**

This may commemorate the Duke of York's defeat of the Dutch fleet on 3 June 1665 off Lowestoft. Pepys called it "A great victory, never known in the world".

In A minor. In triple time with three crotchets to a bar. 27 bars. Gallot is barred in the same way.

Corbetta's version is clearly and accurately notated throughout. There are no unusual dissonances.

### Differences between Corbetta and Gallot

**Bar 2** Gallot has omitted the fifth course from the first chord – P5 and has a four-part C major chord instead of a five-part A minor chord on the third beat.

**Bar 3** Gallot has omitted the fifth course from the first chord – Chord &5. On the second and third beats Corbetta has a seventh chord on G – G – B – D – F. Gallot has omitted the seventh and has a plain G major chord.

**Bar 10** Gallot has omitted the fifth course from the second chord – Chord N5.

**Bar 13** Gallot has omitted the fifth course from the first chord – a variant of Chord B

**Bar 26** Instead of repeating bar 22 as in the printed version Gallot has a different ending – which may originate with Corbetta.

### Sarabande la Stuarde p. 71

#### La Stuart – Sarabande de francisco – Gallot f.37v<sup>1</sup>

The dedication presumably refers to Frances Theresa Stuart. As she became Countess of Richmond upon her marriage in 1667, it may have been composed before that date. In 'La guitarrre royalle' (1671) the piece has a Double which is not included in Gallot.

In D minor. In triple time with three crotchets to a bar. 28 bars.

Corbetta's version is clearly and accurately notated throughout. There is just one unusual dissonance.

#### Bar11

The chord at the cadence is Chord H; the fourth course is unstopped because of the ornament on the first course. It is not preceded or followed by another chord which requires the use of a barré, although a barré at the third fret would be convenient for the whole passage.

At the same point in the Double the chord is written in three parts – the third and fourth courses are omitted and the chord is plucked but it will still be played with a full *barré*.

Gallot has the same three-part chord.

### Differences between Corbetta and Gallot

**Bar 16** Gallot has omitted the seventh from the chord.

**Bar 19** Gallot has omitted the unstopped fifth course.

**Bar 21** Gallot has altered the counterpoint to eliminate the interval of a seventh on the last beat.

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<sup>1</sup> Frances Stuart presumably before 1667 when she became countess of Richmond upon her marriage.

## Chapter 15B

### Comparison between Corbetta 1671, Castillion & Murcia

#### Notes

#### Prelude p.1

##### Castillion p. 148

In B minor. In common time. 18 bars.  
There are no unusual chords.

#### Courante p.3

##### Castillion - Courante p.150

##### Murcia - Su Correnta f.124v

In B minor. In triple time with three crotchets to a bar. 36 bars counting the two half bars at mid point separately.

Corbetta's version has one possible misprint. In bar 5 in the first chord, the A sharp on the third course is an ascending appoggiatura and should resolve upwards onto B natural.

Castillion has copied it as printed.

Murcia has written it out in full.

There are seven "unusual" dissonant chords.

##### Bar 4

The chord on the second beat is a double suspended fourth.

Castillion and Murcia are the same.

##### Bar 9

The chord on the second beat is altered Chord K; the fourth course is unfretted. In this instance the note on first course is an ascending appoggiatura. The chord is the dominant seventh on E major as the music modulates to A major.

Castillion and Murcia are the same.

##### Bar 12

Two bars in one = 6 crotchets.

The second chord cannot be played with a *barré*. The "non-harmonic" tone on first course is a descending appoggiatura sounding with the note onto which it resolves as the music cadences in E minor.

Castillion is the same.

Murcia has left out note on the fourth course and altered the previous chord to Chord N5.

##### Bar 23

The first chord is a minor seventh chord on E

Castillion and Murcia are the same.

##### Bar 33

The last chord is a dominant seventh on F sharp major; the "non-harmonic tone" on the fifth course is the added fourth.

Castillion and Murcia are the same.

##### Bar 33

The last chord is a dominant seventh with added fourth.

##### Bar 34

The last chord is a double suspended fourth.

Castillion and Murcia are the same.

#### Sarabande (1) p.4

##### Castillion - Sarabande p.151

In B minor. In triple time with three crotchets to a bar. 22 bars counting double bar as two bars.  
There are two “unusual” dissonant chords.

#### **Bar 21**

The last chord is altered Chord K i.e. minor subdominant chord with seventh and ninth; the third is omitted (e [g] b d f#). In the previous chord Corbetta has placed dots to indicate that the first and fifth courses are to be omitted although the barré would be established here.

Castillion is the same.

#### **Bar 22**

The first chord is a double suspended fourth.

Castillion has a nonsensical copying error.

### **Sarabande (2) p.4**

#### **Castillion - Sarabande p.152**

In B minor. In triple time with three crotchets to a bar. 32 bars.  
There are five “unusual” dissonant chords.

#### **Bar 3**

Cf. Sarabande (1) b.21-2 - altered Chord K followed by a double suspended fourth.

Castillion is the same.

#### **Bar 7**

Ditto

#### **Bar 13**

The second chord is the dominant seventh on A with the added fourth.

Castillion is the same.

#### **Bar 22**

The chord is the dominant seventh on F sharp with the added fourth.

Castillion is the same.

#### **Bar 31**

The chord is a double suspended fourth.

Castillion is the same.

### **Allemande Cherie de son Altesse le Duc d'Yorck p.6**

#### **Castillion - Allemande p.152**

#### **Vocal version - p.89**

In F major. In common time with four crotchets to a bar. 28 bars counting the two half bars at mid-point separately.

There are three “unusual” dissonant chords.

#### **Bar 19**

The chord on the third beat is the dominant seventh on G with added fourth on the fifth course.  
Ornament on first course.

Castillion is the same.

Vocal version has a plain G major chord.

#### **Bar 26**

The chord on the third beat- a *barré* on all five courses with no additional stopped notes – is a Corbetta special.

Castillion is the same.

Vocal version has standard B flat major chord = Chord H.

**Bar 27**

Chord on the second beat is a dominant seventh on C with added fourth on the fourth course. Castillion is the same.

Vocal version has a different C major chord with the suspended fourth on the fourth course. If the open first course is included the fourth and major third will sound together.

**Le tombeau sur la mort de Madame d'Orleans p.10**

**Murcia – Allemanda Tombo a la muerte de Madama de Orleans f.119v**

In C minor

38 bars counting the two half bars at mid point separately.

There are two "unusual" dissonant chords.

**Bar 11** The chord on the third beat is the dominant seventh on G with an added fourth. Murcia is the same.

**Bar 29** The chord on the first beat is the dominant seventh on F with an added fourth. Murcia is the same.

**Gigue p.51**

**Murcia – Giga f.121v**

In C minor. In triple time. 35 bars counting the two half bars at mid-point separately.

Bars 4-7 are omitted in Murcia's version.

There are two "unusual" dissonant chords.

**Bar 33** The last chord is a double suspended fourth. Murcia is the same.

**Bar 35** In the final chord the "d" (=D) on the second course should be "e" = E flat. An ascending appoggiatura is probably what is intended.

Murcia has a plain C minor chord represented with K3.

**Allemanda la Canossa p.54**

**Castillion - Allemande p.18**

In G minor. In common time with four crotchets to a bar. 41 bars counting the two half bars at mid point separately.

There are four "unusual" dissonant chords.

**Bar 16** The chord on the third beat is a dominant seventh on F major; the "non-harmonic tone" on the fifth course is the added fourth.

Castillion has altered this to a standard four-part F major chord. (G2).

**Bar 25** The chord on the third beat is a dominant seventh on F major with an added fourth. Castillion is the same.

**Bar 30** Chord on the second beat is a dominant seventh on F major with a double suspended fourth. Both the seventh and fourth resolve onto a standard four-part F major chord on the next beat. Castillion has omitted the seventh from the chord.

**Bar 39** Chord on the second beat is a G minor chord with an ascending appoggiatura - a-b flat on the first course with an added fourth.

Castillion is the same.

### **Sarabande p.56**

#### **Castillion – Sarabande p. 19**

This is also included in the manuscript B-Bc Ms.S.5615 which Castillian copied in 1730. It is on page 88 and is attributed to Lelio Colista in error.

In G minor. In triple time with three crotchets to a bar. 29 bars.

There is one “unusual” dissonant chord.

**Bar 27** The chord on the first beat is a diminished fifth on the leading note with an added fourth. Castillion is the same.

### **Prelude p.67**

#### **Castillion – Prelude p.43**

This is also included in Carré (ca.1677) on p.1.

In D major. In common time. 13 bars.

There are no “unusual” dissonances.

The opening bars of the three versions vary.



## 6 Pieces from La Guitarre Royale (1671)

### Parallel Transcription of the Printed Versions and the Versions in GB-Ob Ms.Mus.Sch.C94

#### Staff notation

Allemande du roy	p.1
Allemande sur la mort du duc de Gloaster	p.4
Sarabande	p.7
Allemande sur l'Emprisonnement du Duc Bouquingam	p.9
Sarabande	p.12
Sarabande la Stuarde	p.14

#### Tablature

Allemande du roy	p.16
Allemande sur la mort du duc de Gloaster	p.20
Sarabande	p.23
Allemande sur l'Emprisonnement du Duc Bouquingam	p.25
Sarabande	p.29
Sarabande la Stuarde	p.31

## Allemande du Roy p.1/f.58v

Corbetta

Gallot

8

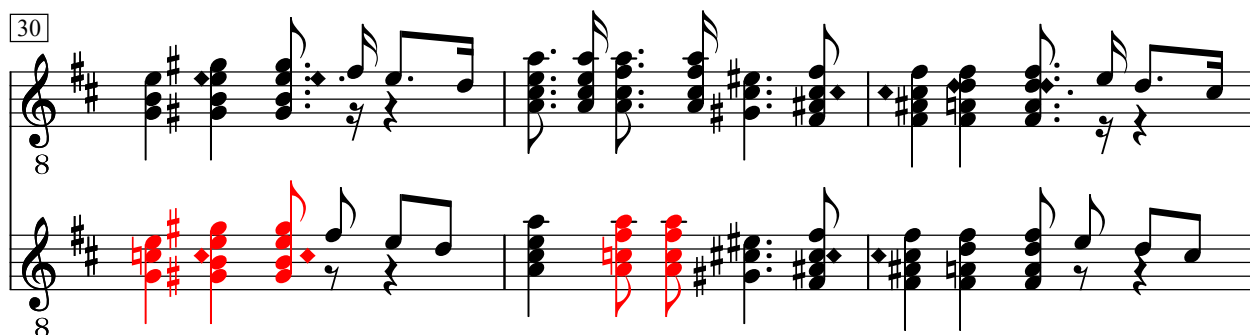
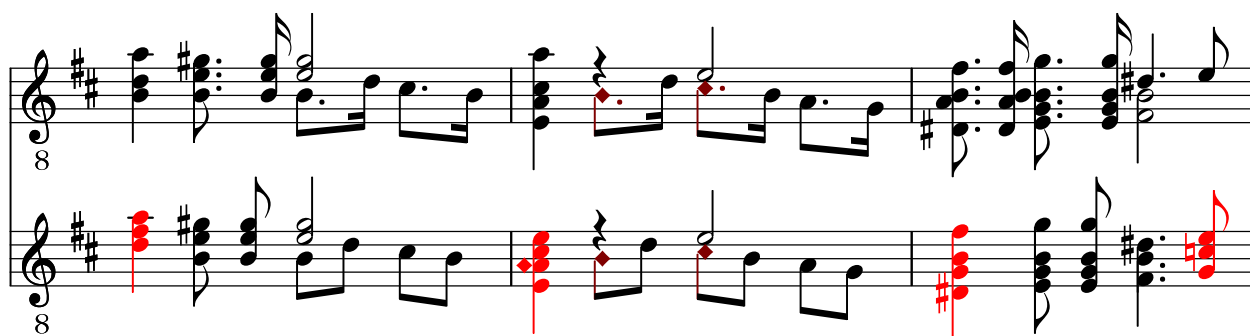
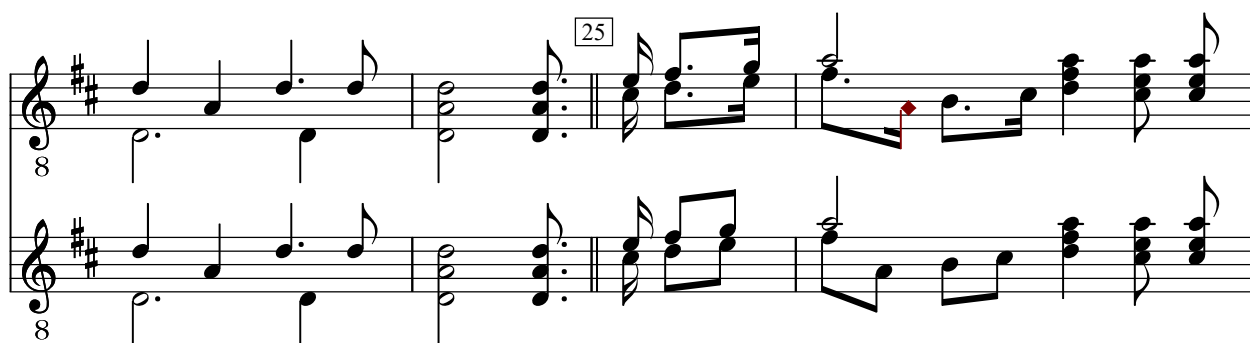
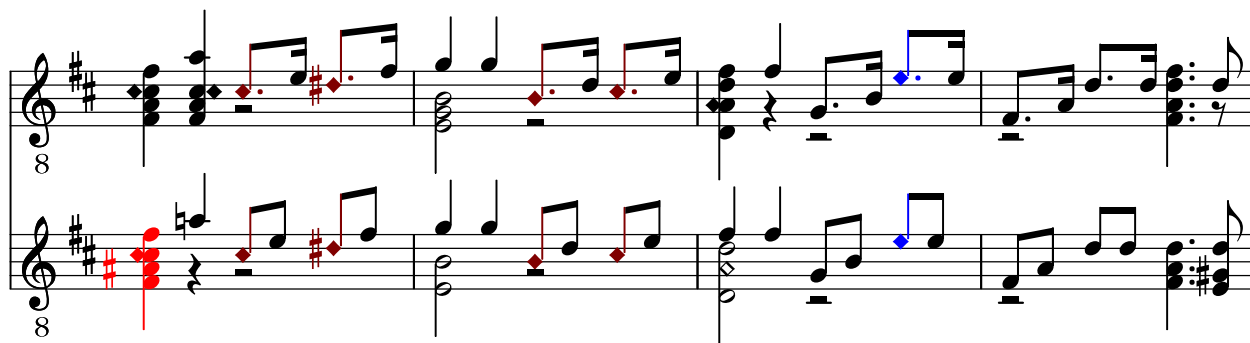
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5

10

15

This musical score is for a piece titled 'Allemande du Roy p.1/f.58v'. It is written for two parts: 'Corbetta' and 'Gallot'. The music is in G major (one sharp) and 3/4 time. The score is divided into measures, with measure numbers 5, 10, and 15 indicated in boxes. The 'Corbetta' part is written on a treble clef staff, and the 'Gallot' part is written on a bass clef staff. Both staves have a common time signature of 8. The music features various note values, including eighth and sixteenth notes, and rests. Some notes are highlighted in red, and some are in blue. The score ends with a double bar line.



This musical score is for guitar, spanning measures 35 to 49. It is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8, indicated by a large '8' below the staff. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Measure numbers 35, 40, and 45 are enclosed in boxes above the staff. The score is color-coded: red notes and stems are used for measures 35-39, 40-44, and 46-49; green notes and stems are used for measures 35-39, 41-45, and 47-49; and blue notes and stems are used for measures 45-49. The music features complex rhythmic patterns and chordal textures, with some measures containing multiple beamed notes and rests.



15

Two staves of music in 8/8 time. The top staff contains measures 15 and 16, with a measure number '15' in a box above the first measure. The bottom staff contains measures 15 and 16. Both staves feature complex rhythmic patterns with eighth and sixteenth notes, and various accidentals. A blue note is present in the top staff of measure 16, and a red note is in the bottom staff of measure 16. A '5' is written above the final note in the top staff of measure 16.

Two staves of music in 8/8 time. The top staff contains measures 17 and 18. The bottom staff contains measures 17 and 18. Both staves feature complex rhythmic patterns with eighth and sixteenth notes, and various accidentals. Red notes are present in the bottom staff of measures 17 and 18.

20

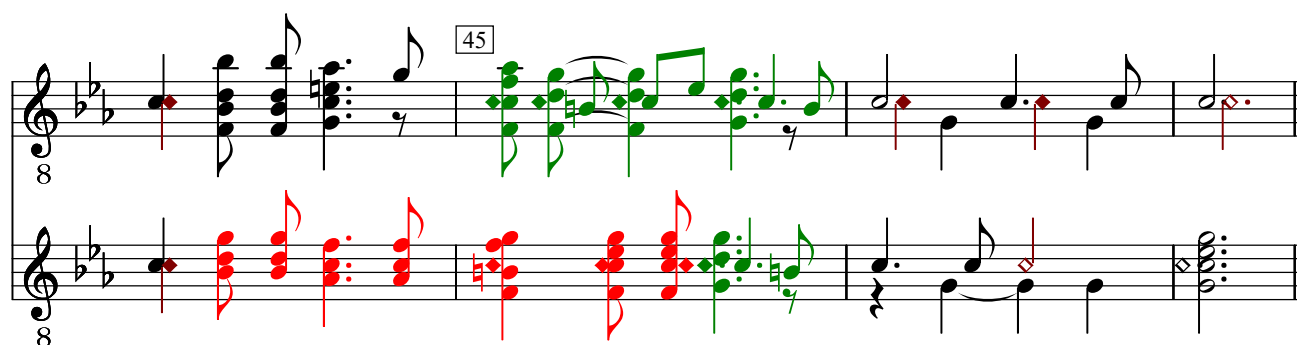
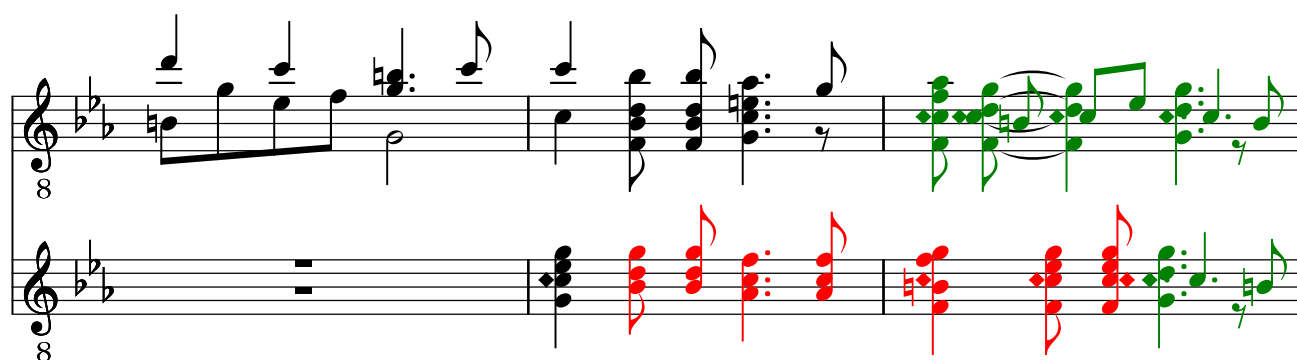
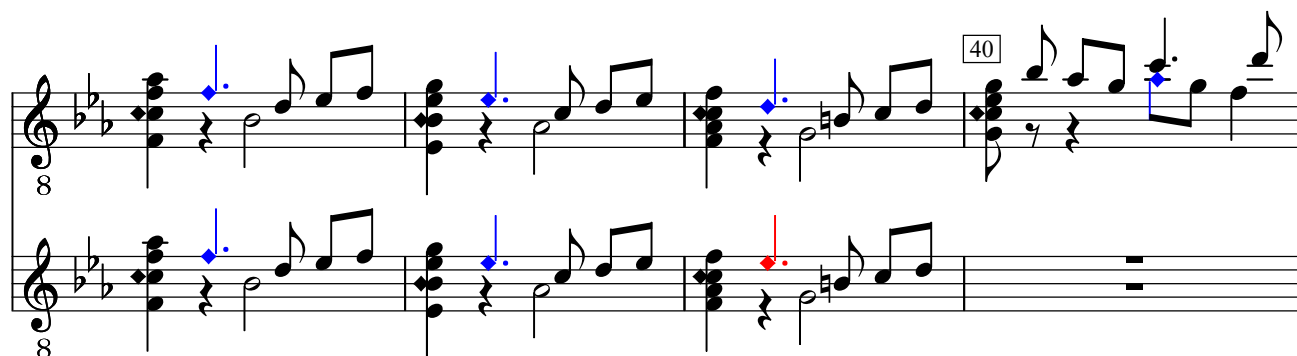
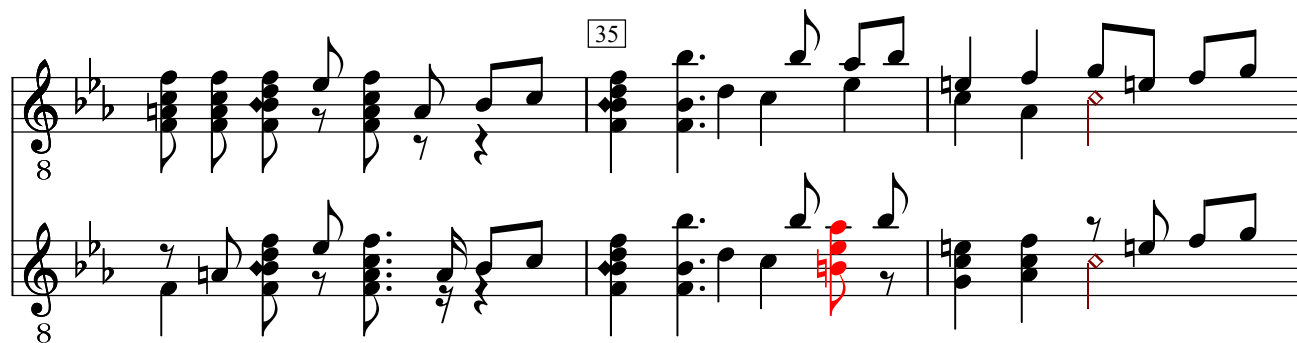
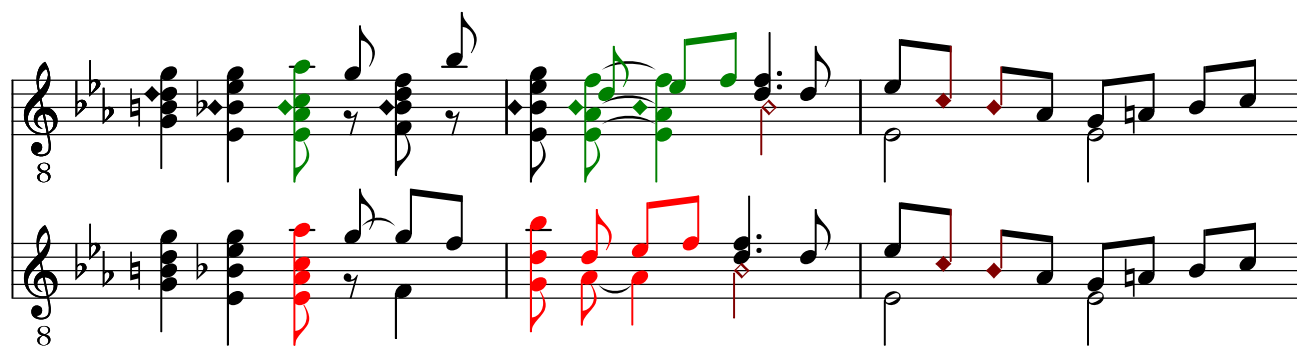
Two staves of music in 8/8 time. The top staff contains measures 19 and 20, with a measure number '20' in a box above the first measure. The bottom staff contains measures 19 and 20. Both staves feature complex rhythmic patterns with eighth and sixteenth notes, and various accidentals.

25

Two staves of music in 8/8 time. The top staff contains measures 21 and 22, with a measure number '25' in a box above the first measure. The bottom staff contains measures 21 and 22. Both staves feature complex rhythmic patterns with eighth and sixteenth notes, and various accidentals. Red notes are present in the bottom staff of measures 21 and 22.

30

Two staves of music in 8/8 time. The top staff contains measures 23 and 24, with a measure number '30' in a box above the first measure. The bottom staff contains measures 23 and 24. Both staves feature complex rhythmic patterns with eighth and sixteenth notes, and various accidentals. Blue notes are present in the top staff of measures 23 and 24, and red notes are present in the bottom staff of measures 23 and 24.



## Sarabande p. 8/f. 57/Carre p.54

Corbetta

Gallot

Carre

8

8

8

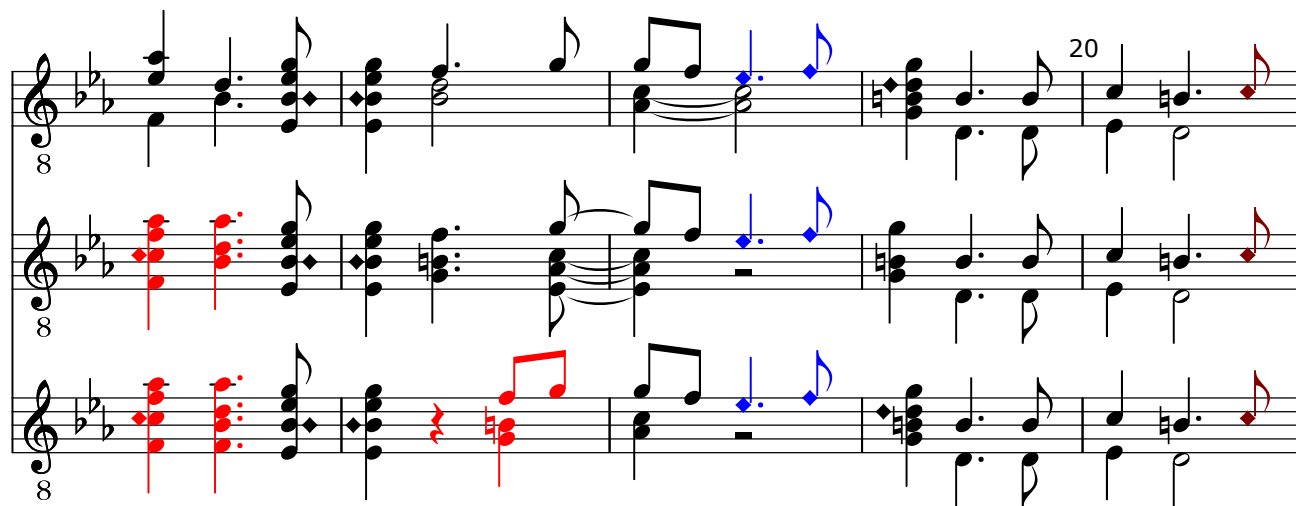
5

10


15

This musical score is for a Sarabande in G minor, 3/4 time, spanning measures 1 to 15. It is arranged for three staves: Corbetta (top), Gallot (middle), and Carre (bottom). The key signature has two flats (Bb and Eb), and the time signature is 3/4. The first system (measures 1-4) features a series of chords in the left hand and single notes in the right hand. The second system (measures 5-8) continues the chordal texture. The third system (measures 9-12) introduces more melodic movement in the right hand. The fourth system (measures 13-15) concludes the piece with a final chordal cadence. Red markings highlight specific notes and chords throughout the score, and a green marking is present in measure 5 of the Carre staff. Measure numbers 5, 10, and 15 are indicated at the start of their respective systems.





First system of a musical score, consisting of three staves. The key signature is two flats (B-flat and E-flat). The first staff begins with a treble clef and a common time signature 'C'. The second and third staves begin with a treble clef and a common time signature '8'. The music features various chords and melodic lines. The first staff has a measure with a blue eighth note. The second staff has a measure with a blue eighth note. The third staff has a measure with a blue eighth note. The system ends with a measure containing a red eighth note. A measure number '20' is written above the first staff.



Second system of a musical score, consisting of three staves. The key signature is two flats (B-flat and E-flat). The first staff begins with a treble clef and a common time signature 'C'. The second and third staves begin with a treble clef and a common time signature '8'. The music features various chords and melodic lines. The first staff has a measure with a green eighth note. The second staff has a measure with a green eighth note. The third staff has a measure with a green eighth note. The system ends with a measure containing a red eighth note.

## Allemande faite sur l'Emprisonnement du Duc de Bouquingam p. 13/f.98v

Corbetta

Gallot

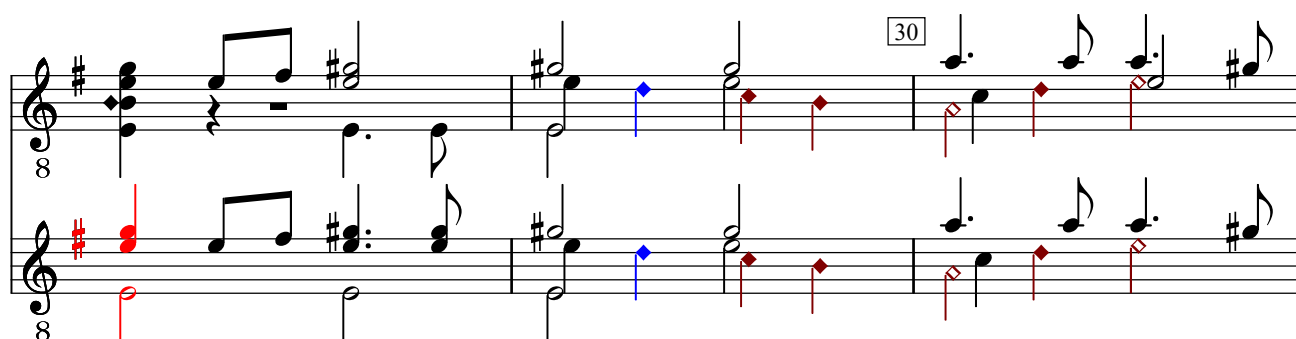
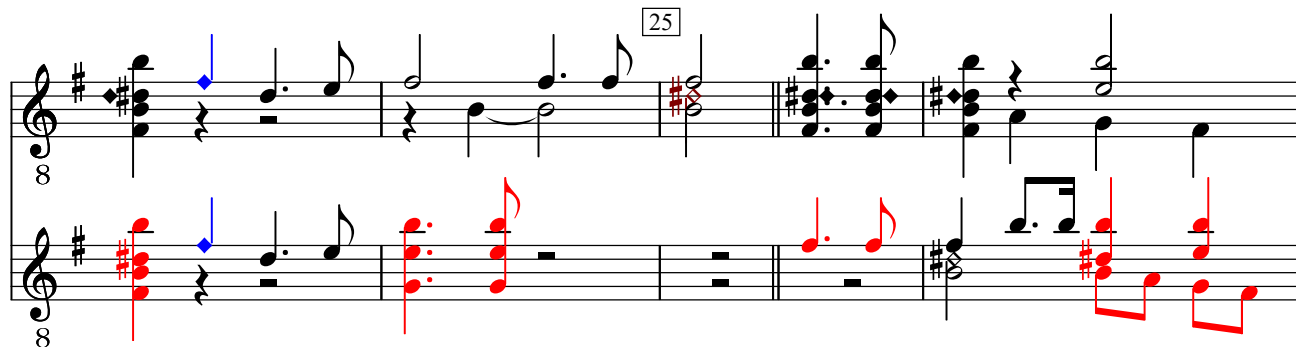
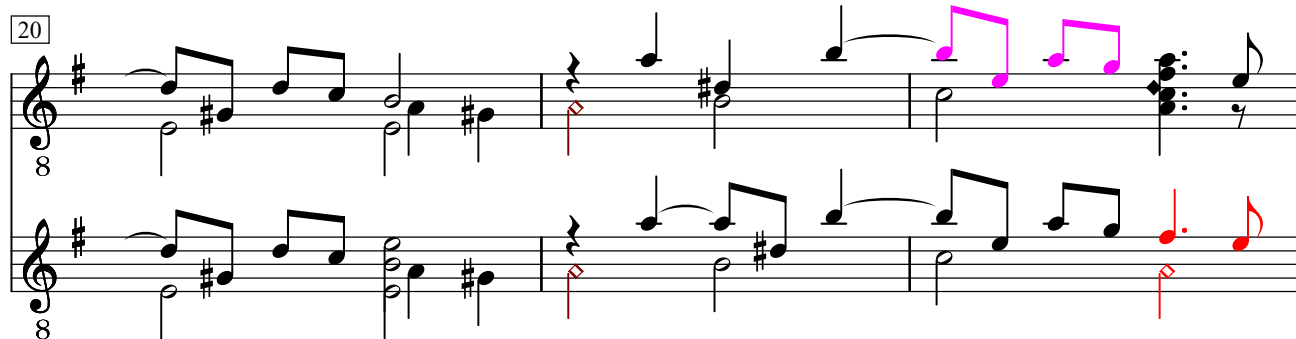
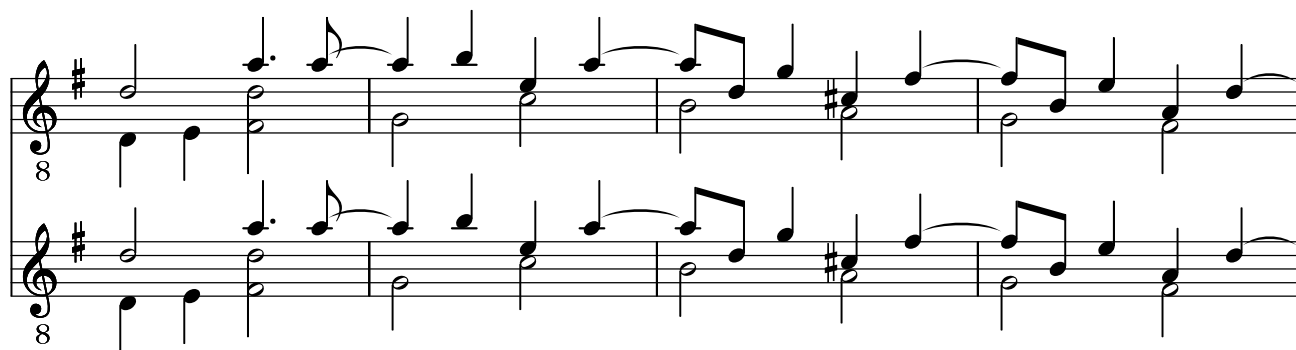
8

8

5

10

15



35

8

40

8

45

8

8

50

8

## Sarabande la Victoire p. 30/f. 60

Corbetta

Gallot

5

10

15

This musical score is for a piece titled "Sarabande la Victoire" on page 30 of folio 60. It is written for two instruments: Corbetta and Gallot, both in 3/4 time. The score is divided into four systems. The first system (measures 1-4) features Corbetta with eighth-note chords and Gallot with eighth-note chords, some of which are highlighted in red. The second system (measures 5-8) includes measure numbers 5 and 8 in boxes; Corbetta has blue eighth-note chords, while Gallot has black eighth-note chords. The third system (measures 9-12) includes measure number 10 in a box; Corbetta has black eighth-note chords, and Gallot has black eighth-note chords with some red highlights. The fourth system (measures 13-16) includes measure number 15 in a box; Corbetta has black eighth-note chords, and Gallot has black eighth-note chords with some red highlights. The score concludes with a double bar line and repeat dots at the end of measure 16.

20

25

This musical score is for piano, spanning measures 20 to 25. It is written for two staves, both in treble clef with an 8va (octave up) marking. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements: eighth and sixteenth notes, rests, and chords. Some notes are highlighted in red, and some in blue. Measure 20 is marked with a box containing the number 20. Measure 25 is marked with a box containing the number 25. The score concludes with a double bar line at the end of measure 25.

## Sarabande La Stuarde p.71/f.37v

Corbetta

8

Gallot

8

5

10

15

20

The musical score is presented in two systems, each with two staves. The top staff is labeled 'Corbetta' and the bottom staff is labeled 'Gallot'. Both staves have a treble clef and a 3/4 time signature. The key signature is G major (one sharp). The score is divided into measures, with measure numbers 5, 10, 15, and 20 indicated. The Corbetta part is primarily melodic, while the Gallot part provides harmonic support with chords and some melodic lines. Red markings highlight specific notes and chords throughout the score.

A musical score for two staves, likely piano and organ, spanning measures 24 to 29. The key signature is one flat (B-flat). The top staff begins with a treble clef and an octave sign (8). The bottom staff begins with a bass clef and an octave sign (8). Measure 24 (marked with a box containing '25') features a melodic line in the right hand and a supporting bass line in the left hand. The right hand plays a sequence of eighth and quarter notes, while the left hand provides a steady accompaniment. The score concludes with a double bar line at the end of measure 29. Various musical notations are present, including slurs, ties, and specific note values.



Corbetta

Gallot

This system contains measures 1 through 3 of the piece. It features two staves: the top staff is labeled 'Corbetta' and the bottom staff is labeled 'Gallot'. Both staves begin with a C-clef and a common time signature. The music consists of eighth and sixteenth notes, with some measures containing rests. The notation includes various accidentals and articulation marks.

This system contains measures 4 through 7. The notation continues with similar rhythmic patterns, including eighth and sixteenth notes, and some measures with rests. The staves are connected by a brace on the left.

This system contains measures 8 through 10. The notation continues with similar rhythmic patterns, including eighth and sixteenth notes, and some measures with rests. The staves are connected by a brace on the left.

This system contains measures 11 through 14. The notation continues with similar rhythmic patterns, including eighth and sixteenth notes, and some measures with rests. The staves are connected by a brace on the left.

15

Measures 15-17 of a musical score. The top staff features a melody with eighth and quarter notes, while the bottom staff provides a harmonic accompaniment with chords and single notes. Measure 15 includes a complex chordal texture in the left hand. Measure 16 shows a transition with sustained notes in the right hand. Measure 17 concludes the system with a final chord in the right hand.

18

Measures 18-20 of a musical score. The top staff continues the melodic line with various note values and rests. The bottom staff features a more active accompaniment with frequent chord changes and sixteenth-note patterns. Measure 18 has a complex left-hand accompaniment. Measure 19 shows a melodic phrase in the right hand. Measure 20 ends with a final chord in the right hand.

21

Measures 21-23 of a musical score. The top staff shows a melodic line with some ties and rests. The bottom staff provides a steady accompaniment with chords and single notes. Measure 21 includes a complex chordal texture in the left hand. Measure 22 shows a transition with sustained notes in the right hand. Measure 23 concludes the system with a final chord in the right hand.

25

Measures 25-27 of a musical score. The top staff features a melody with eighth and quarter notes, while the bottom staff provides a harmonic accompaniment with chords and single notes. Measure 25 includes a complex chordal texture in the left hand. Measure 26 shows a transition with sustained notes in the right hand. Measure 27 concludes the system with a final chord in the right hand.

28

Measures 28-30. The system consists of two staves. The upper staff contains a melody with eighth and quarter notes, some with slurs. The lower staff contains a complex accompaniment with many beamed sixteenth notes and some whole notes. Measure 29 has a large 'x' mark under the first few notes of the lower staff. Measure 30 has a large 'h' mark under a whole note in the lower staff.

31

Measures 31-33. The system consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. Measure 32 has a large 'a' mark under a note in the lower staff. Measure 33 has a large 'a' mark under a note in the lower staff.

34

Measures 34-37. The system consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. Measure 35 has a large 'a' mark under a note in the lower staff. Measure 36 has a large 'a' mark under a note in the lower staff. Measure 37 has a large 'a' mark under a note in the lower staff.

38

Measures 38-40. The system consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. Measure 39 has a large 'a' mark under a note in the lower staff. Measure 40 has a large 'a' mark under a note in the lower staff.

40

Two staves of music. The top staff features a melody of eighth notes with a dotted quarter note, while the bottom staff provides a harmonic accompaniment with half notes and quarter notes. Measure 40 includes a key signature change to one flat (B-flat). Measure 41 continues the melodic and harmonic progression.

42

Two staves of music. The top staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bottom staff features a rhythmic accompaniment with repeated eighth-note patterns and some rests. Measure 42 includes a key signature change to two flats (B-flat and E-flat).

45

Two staves of music. The top staff shows a melody with a key signature change to one flat (B-flat) in measure 45. The bottom staff provides a harmonic accompaniment. The system concludes with a double bar line and repeat dots in measure 48.

Corbetta

Gallot

5

9

13

17

Echo

21

25

29

33

System 33: A two-staff musical score. The upper staff features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets and slurs. The lower staff contains a more melodic line with eighth and quarter notes, some slurs, and a few rests.

36

System 36: A two-staff musical score. The upper staff has a melodic line with slurs and some accidentals (flats). The lower staff continues the melodic line with similar notation, including slurs and accidentals.

40

System 40: A two-staff musical score. The upper staff includes some rests and notes with slurs. The lower staff has a melodic line with slurs. The word "Echo" is written above the lower staff towards the right side of the system.

44

System 44: A two-staff musical score. The upper staff features a melodic line with slurs and some accidentals. The lower staff has a melodic line with slurs. The system concludes with a double bar line and repeat dots.

Corbetta

Gallot

3

3

This system contains the first four measures of the piece. The Corbetta part (top staff) and Gallot part (bottom staff) both begin with a treble clef and a 3/4 time signature. The Corbetta part features a series of eighth and sixteenth notes, while the Gallot part provides a harmonic accompaniment with chords and single notes. The measures are grouped by a brace on the left.

5

This system contains measures 5 through 10. The Corbetta part continues with its melodic line, and the Gallot part provides accompaniment. The measures are grouped by a brace on the left.

11

This system contains measures 11 through 16. The Corbetta part continues with its melodic line, and the Gallot part provides accompaniment. The measures are grouped by a brace on the left.

15

This system contains measures 17 through 22. The Corbetta part continues with its melodic line, and the Gallot part provides accompaniment. The measures are grouped by a brace on the left.



19

The musical score consists of two systems, each with a grand staff. The key signature is one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody is composed of eighth and quarter notes, often beamed together. The accompaniment features a steady eighth-note pattern in the left hand and a more complex pattern in the right hand, including sixteenth notes and rests. The piece concludes with a double bar line at measure 24.

Corbetta

Gallot

4

8

11

15

19

22

27

Note values halved to fit C

31

Two staves of music. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat. The music consists of eighth and quarter notes, with some measures containing rests. The notes are mostly on the lines and spaces of the staves, with some accidentals (sharps and flats) indicating chromatic movement.

34

Two staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music continues with eighth and quarter notes, featuring some chromatic passages and rests.

37

Two staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music continues with eighth and quarter notes, featuring some chromatic passages and rests.

40

Two staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music continues with eighth and quarter notes, featuring some chromatic passages and rests.

44

Two systems of musical notation, each consisting of a vocal line and a piano accompaniment. The vocal line features a melody with eighth and quarter notes, including a dotted quarter note. The piano accompaniment consists of chords and single notes, with some measures containing a red slur. A red asterisk (\*) is placed above the piano accompaniment in the third measure of the second system.

48

Two systems of musical notation, each consisting of a vocal line and a piano accompaniment. The vocal line features a melody with eighth and quarter notes, including a dotted quarter note. The piano accompaniment consists of chords and single notes, with some measures containing a red slur. The systems end with a double bar line and repeat dots.

Corbetta

Gallot

Measures 1-4 of the Sarabande. The score is for two staves, Corbetta (top) and Gallot (bottom). Both staves are in 3/4 time. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The key signature has one flat (B-flat).

Measures 5-8 of the Sarabande. The score continues for two staves, Corbetta (top) and Gallot (bottom). The music features a series of eighth and sixteenth notes, with some measures containing triplets. The key signature has one flat (B-flat).

Measures 9-12 of the Sarabande. The score continues for two staves, Corbetta (top) and Gallot (bottom). The music features a series of eighth and sixteenth notes, with some measures containing triplets. The key signature has one flat (B-flat).

Measures 13-16 of the Sarabande. The score continues for two staves, Corbetta (top) and Gallot (bottom). The music features a series of eighth and sixteenth notes, with some measures containing triplets. The key signature has one flat (B-flat).

21

Handwritten musical score for 'The Rose Tree'. The score is written on two systems, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'h' (piano).

25

Handwritten musical score for 'The Rose Tree'. The score is written on two systems, each with a treble and bass staff. The melody is in treble clef, and the bass line is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The score consists of 25 measures. The melody is written in a simple, folk-like style. The bass line provides a harmonic accompaniment. The score is written in ink on aged paper.

Corbetta

Gallot

Measures 1-4 of the Sarabande la Stuarde. The score is written for two staves, Corbetta and Gallot, in 3/4 time. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The Corbetta staff has a 3/4 time signature and a key signature of one flat. The Gallot staff has a 3/4 time signature and a key signature of one flat.

Measures 5-8 of the Sarabande la Stuarde. The score continues with the same notation and key signature. The Corbetta staff has a 3/4 time signature and a key signature of one flat. The Gallot staff has a 3/4 time signature and a key signature of one flat.

Measures 9-14 of the Sarabande la Stuarde. The score continues with the same notation and key signature. The Corbetta staff has a 3/4 time signature and a key signature of one flat. The Gallot staff has a 3/4 time signature and a key signature of one flat.

Measures 15-19 of the Sarabande la Stuarde. The score continues with the same notation and key signature. The Corbetta staff has a 3/4 time signature and a key signature of one flat. The Gallot staff has a 3/4 time signature and a key signature of one flat.



20

Two systems of musical notation, each consisting of a grand staff (treble and bass clefs). The first system covers measures 20 to 24. The second system covers measures 25 to 29. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *fz* (forzando). The notes are primarily eighth and quarter notes, with some half notes and rests. The bass line often features a steady eighth-note accompaniment. The treble line has more varied rhythmic patterns, including some beamed eighth notes and half notes. The piece concludes with a double bar line at the end of measure 29.

25

Two systems of musical notation, each consisting of a grand staff (treble and bass clefs). The first system covers measures 25 to 29. The second system covers measures 30 to 34. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *fz* (forzando). The notes are primarily eighth and quarter notes, with some half notes and rests. The bass line often features a steady eighth-note accompaniment. The treble line has more varied rhythmic patterns, including some beamed eighth notes and half notes. The piece concludes with a double bar line at the end of measure 34.

## Chapter 16

### The Modena Manuscripts

#### I-MOe Mus.E.323 and I-MOe Mus.F1528

#### Introduction

There are two manuscripts in the Biblioteca Estense in Modena, I-MOe Mus.E.323 and I-MOe Mus.F.1528<sup>1</sup> which include pieces from Corbetta's 'Varii capricii' (1643) and 'Varii scherzi di sonate' (1648). I-MOe Mus.E.323 also includes one piece - *Allemande La Kark* - found in 'La guitarre royalle' (1671), page 35/I-MOe Mus.E.323, folio 18v). The manuscripts are undated but were probably copied in the second half of the seventeenth century. Each manuscript appears to be the work of at least two different copyists, but at least one copyist appears to have had a hand in both. The contents are in some respects complementary and they share a number of interesting notational features.

The private bibliographic collection of the Dukes of Este (the so-called *Archivio Segreto del Duca* [Secret Archives of the Duke] became a public library, officially in 1751, but in practice in 1763. In the same period, the first catalogue of the collection was compiled. This includes the earliest references to these two manuscripts. It is not known when they were originally acquired by the *Archivio Segreto*. However, the collection was substantially enlarged during the reign of Duke Francesco II of Modena (1662-1694), the most likely period for the copying and acquisition of the manuscripts. Francesco was a lavish and discerning patron of music, and his library has remained substantially complete in the Biblioteca Estense.

The eighteenth-century catalogue is divided into two parts: one for printed works and the other for manuscripts. The latter, titled *Catalogus estensium manuscriptorum codicum* was compiled between 1754 and 1757 by Giovanni Antonio Paneli, with the help of Pellegrino Niccolo Loschi. This was an inventory for legal purposes at the handover rather than a catalogue for consultation by users but it includes all the details needed to identify the works which it lists - author, title, contents and bibliographic details. There are entries for both manuscripts. The catalogue to which the library refers today for musical works, both printed and manuscript, which determines the present collocation of Ms.Mus.E.323 and Ms.Mus.F.1528, is that of Pio Lodi: *Catalogo delle opere musicali*.<sup>2</sup>

#### I-MOe Mus.E.323

The eighteenth-century inventory gives the following details of the manuscript.

*V.G 92 Codex DCCCLXVII* [Item identification number]

*Anonymous*

*Sonate di chitarra spagnuola, con sarabande passagalli, correnti, allemande, gavotte, gighe, capricj, in alamire preludji toccate, sinfonie.*

*4. chartaceus folior. 19 in tegmine membranaceo tineis blatisque coroso cum duobus sequentibus iconismis typoru[m] uniformis impressis intimisque tegminibus glutine annexis.*

<sup>1</sup> I am indebted in this section to the article by Simone Pistis "I manoscritti per chitarra spagnola, Mus.E.323, e Mus F. 1528 della Biblioteca Estense di Modena" in *Chitarra in Italia*, 11 aprile 2011, especially for bibliographical information about the manuscripts. I have not been able to examine these myself and the copy available for study purposes is not very legible. Both manuscripts are in fragile state.

<sup>2</sup> P. LODI, *Catalogo delle opere musicali*, Bologna, Forni, 1967.

(Quarto. 19 folios of paper, bound in sheepskin, worm eaten with two engravings glued to the inside of the binding).

The title *Sonate da Chitarra Spagnola* appears on the front cover to which a more modern hand, possibly that of Angelo Catelani, has added *Autore incerto* [author unknown]. The manuscript actually comprises twenty-five folios. There is no title page or introductory material. The music occupies folios 1r-18v with ten staves to a page. Folios 19r-26r are ruled but unused; on the last page (folio 26v) there is an explanation of the duration of the note values and details of their rhythmic interpretation.

On the endpapers of the cover are the two engraved prints (*duobus sequentibus iconismis typoru[m] uniformis impressi*) which depict respectively - at the front, the English king, James II and at the back, his second wife, Mary Beatrice d'Este.

The caption below the protrait of James II reads

*JACOBVS II MAGNAE BRITANNIAE ETC. REGIS.  
DEFENSOR FEDEI*

*Emin.<sup>mo</sup> et Reu.<sup>mo</sup> principi  
PHILIPPO THOMAS HOWARD ORDINIS PREDICATORIUM  
S.R. E. Presb. Cardi de Norfolcia, [Hiberie?] Anglie e Scotie Protectoris  
In obsequi pignus addictissimus servus Jacobus de Rubeis.  
[as a pledge of obedience, (your) most obliged servant Jacobus]*

The caption below the portrait of Mary Beatrice reads

*MARIA BEATRIX II  
MAGNAE BRITANNIAE ETC. REGINA  
  
SER.<sup>MA</sup>E D. LAURAE MUTINENSIS RHEGY DUCIS  
In obsequi pignus [...]llimus & addictissimus servus Jo. Jacobus de Rubeis.  
[as a pledge of obedience, (your) most obliged servant Jacobus de Rubeis].*

James II succeeded to the English throne in February 1685 after the death of Charles II but was deposed in November 1688. Mary Beatrice was the daughter of Duke Alfonso IV of Modena and Laura Martinozzi (died 1687), a neice of Cardinal Mazarin. Mary was born in 1658 and married James II in 1673. Philip Thomas Howard was the third son of Henry Frederick Howard, Earl of Arundel and head of the House of Norfolk. He was a member of the Dominican Order and was made a Cardinal in 1675. He held the post of Almoner to Catherine of Braganza, the catholic wife of Charles II. In 1679 he was made Protector of England and Scotland and subsequently acted as an adviser to James II until November 1687, when he was replaced as Protector by Prince Rinaldo d'Este, an uncle of Mary Beatrice. Giovanni Giacomo de Rossi (1627 – 1691) (*Jacobus de Rubeis*) was an Italian engraver and printer active in Rome in the second half of the seventeenth century who inherited the most important and active printing press of the seventeenth century in Rome from his father in 1639. It seems that Howard and Laura Martinozzi commissioned the respective engravings. As Laura Martinozzi died in July 1687, the engraving of Mary Beatrice must have been made before that date; that of James II was probably made at the same time.

I-MOe Mus.E.323  
King James II



I-MOe Mus.E.323  
Queen Mary Beatrice de Este



The engravings are based on portraits painted in the 1680s. That of James is by Godfrey Kneller made in 1684 and that of Mary Beatrice is the work of William Wissing made in 1685. Both were acquired by the National Portrait Gallery in London in mid-nineteenth century. They give no indication of the date of the manuscript as they could have been pasted into it at any time after it had been copied and bound. However, they do raise the question – why were they inserted into the manuscript? It seems reasonable to assume that it has some connection with the royal couple and the fact that it found its way into the possession of Mary's family in Modena also supports this hypothesis. Duke Francesco II of Modena was Mary's brother. It is not known whether Mary played the guitar but James certainly did and both of them would have known Corbetta personally. After his abdication, James and his family resided in France at the royal chateau of Saint-Germain-en-Laye. James died there in 16<sup>th</sup> September 1701. Mary Beatrice spent much her final years at the Convent of the Visitation, Chaillot, near Paris, where she died on 7<sup>th</sup> May 1718.

### I-MOe Ms Mus.F.1528

The eighteenth-century inventory gives the following details.

*V.G.67 Codex DCCCXLII* [Item identification number]

*Colombi Joseph*

*Preludij' sarabande, passagalli, gavotte alamanne, correnti, arie, sonate, minuetti, belfrisi o siano balli del re, gighe, bergamasche, rugeri et. di Giuseppe Colombi.*

*4. chartaceus folior. 16 in tegmine chartaceo corio rubro cordubensi cooperto mirificis cęlaturis deauratis impresso.*

(Quarto. 16 folios of paper, bound in red Cordoban leather with gilt bands.)

The manuscript comprises 16 folios. There is note in a (modern?) hand on the fly leaf which reads

*Autore incerto  
Raccolta di Ballo per la Chitarra Spagnola  
(Codice?) del sec 1700*

The music occupies folios 1r-16v with ten staves to a page.

The violinist and composer, Giuseppe Colombi (1635-1694) became *maestro di cappella* at the court in Modena in 1674 and in 1678 he replaced Giovanni Maria Bononcini as Maestro at the Cathedral. Later catalogues cite the manuscript as anonymous. It is not clear what, if any, connection Columbi may have had with the manuscript but it is possible that he owned it or even copied part of it. It is not unknown for violinists to play the guitar.

### Contents Pieces by Corbetta

I-MOe Mus.E.323 includes twenty-eight pieces from 'Varii capricii' (1643), six pieces from 'Varii scherzi di sonate' (1648) and a single piece from 'La guitarre royale (1671).<sup>3</sup> I-MOe Mus.F.1528 includes fourteen pieces from 'Varii scherzi di sonate' (1648). All are in Italian tablature with *alfabeto* in both the printed versions and the manuscripts. (See Tables 1 and 2 below). The exception is the *Allemande La Kark* on f.

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<sup>3</sup> This seems to have been overlooked by Pistis presumably because he checked only sources in Italian tablature.

18v which is also found in 'La guitarre royale' on page 35; in the printed book this is in French tablature whilst in the manuscript it is Italian tablature with *alfabeto*. This is discussed in detail in a separate section below. As one would expect, the versions in the manuscripts vary from those in the printed books, sometimes considerably.

The pieces in I-MOe Mus.E.323 fall roughly into four groups. Folios 1-5r comprise movements taken from the suites in 'Varii capricci' (1643), interspersed with three pieces by Bartolotti and two anonymous pieces; the *passacaglia Sop I* is also included in this section with the last four bars omitted. Folios 5v-7r comprise six movements from the suites in 'Varii scherzi di sonate' (1648), interspersed with three anonymous pieces. Starting on folio 8r the *passacaglias* from 1643 as far as that in E minor - *Sop. +* - on page 28, have been copied, preceded by the *Toccata* on page 7. For no obvious reason the *passacaglia* in B flat major – *Sop. H* - has been omitted. The last four bars of the C minor *passacaglia* – *Sop L* – are omitted and last four bars of *Sop H* substituted, effecting the transition from C minor to G minor. The last group, starting on folio 16v includes the first *Sinfonia* from 1643, page 75, *Allemande La Kark* from 1671 with the title *Sonata*, a sarabanda by Granata and four anonymous pieces.

I-MOe Mus.F.1528 includes fourteen pieces, all from 'Varii scherzi di sonate' (1648), the *passacaglias* in C minor, D minor, C major and D major and the *Chiacona* (with the title "*sonata*", and five *sarabandas*. The *passacaglias* vary considerably from the printed versions. Two of the *sarabandas* are "*sarabande francese*" included in 1648 as separate pieces after the four suites. For some reason the one in G major on p. 74 has been copied twice and that on p.70 in D minor, no less than four times.

The *passacaglias* include many of the unusual dissonant chords which are a feature of Corbetta's music, particularly the music in both collections with the title 'La guitarre royale'. No attempt has been made to eliminate these.

### Pieces by other composers

Each manuscript includes pieces by Bartolotti, and Granata. I-Moe Mus.F.1528 also includes two pieces by Pellegrini<sup>4</sup> and a piece which incorporates some variations from a *passacaglio* by Foscarini. (See Table 3 below).

All of Bartolotti's pieces are reproduced with only minor variations. The exception is the "*Sarabanda*" on folio 7r of I-MOe Mus.F.1528. This is a composite piece; the first half is an unidentified *chacona* which merges into the *sarabanda* on page 31 of Bartolotti's *Secondo libro*. The *chacona* part includes a *repicco* variation similar to but not the same as the ones included in Bartolotti's *Ciaccona* on page 38.

The pieces by Pellegrini raise some interesting questions. Both are also found in the Spanish manuscript, E-Mn Mus.811 – 'Libro de diferentes cifras' dated 1705. The *Alemanda quarta* in E minor (page 49 in Pellegrini/folio 10v in I-MOe Ms.F.1528) is included in 'Libro de diferentes cifras' on page 42-43 with the title "*Alemanda del Corbetta*". It is followed by three movements also in E minor – *Correnta airoso* (page 43-44), *Giga* (page 44-46) and *Zarabanda* (page 46) which appear to form part of the same suite. The *Zarabanda* is also found in Carré (1671) and Sanz (1674)<sup>5</sup> but may well be by Corbetta; it is unlikely that

<sup>4</sup> Pistis suggests that Preludio on f.14r is the same as the "Toccata seconda" on p.30 of Pellgrini but there is no apparent resemblance between the pieces other than that both are in C major

<sup>5</sup> Sanz (1674), p.12. Carré (1671), p.14.

Sanz copied it from Carré and Carré is known to have plagiarized Corbetta's music. The *Corrente* (page 22 in Pellegrini/folio 12r in I-MOe Ms.F.1528) on page 77 of 'Libro de diferentes cifras' has the title *Corrente por la C* but is unattributed; each section has an ornamented repeat not included in Pellegrini. Both pieces may originally have been by Corbetta who is known to have visited Spain in the 1640s and have been pirated by Pellegrini – or vice versa.

### Unidentified pieces

I-MOe Mus.E.323 includes nine pieces which are currently unattributed. The anonymous *gavotta* on folio 3r is also included in I-MOe Mus.F.1528 on folio 16r, the only piece found in both manuscripts. A variant of the *sarabanda* on folio 16v is also found in the Gallot manuscript - GB-Ob Ms.Mus.Sch.C94, folio 22v where it is anonymous. I-MOe Mus.F.1528 includes thirty-one pieces currently unattributed. These are more varied and include one vocal piece in the format words only over tablature accompaniment. Most of the pieces are quite short and difficult to decipher due to the lack of adequate note values. One or two of them may be by Corbetta; the allemanda in E major on folio 4r is similar in style to allemandas in Corbetta's 1648 book. However, it is just as likely that some of the pieces are by Bartolotti, Granata or Foscari. In particular a few of them are a similar style to pieces in the later sections of Foscari's 'Li cinque libri della chitarra alla spagnola'; he is believed to have had printed an edition including a sixth book – 'Li sei libri della chitarra spagnola' although the only surviving copy of it, sold at Sotheby's in May 1992, includes only the five books that we know about. This copy is dedicated to Hipolito Bracciolini, Baron of Monte Oliveto in Pistoia and dated from Rome, 25th November 1644. Its current ownership is unknown.

### Notation

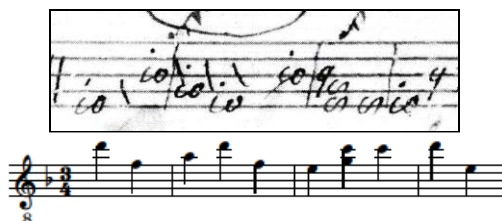
Both manuscripts are in Italian tablature combined with *alfabeto* for the basic strummed chords. A noticeable feature of the handwriting is the lopsided 8 similar to that found in Bartolotti's 'Secondo libro' (ca.1656) and Roncalli's 'Capricci armonici sopra la chitarra spagnola' (1692). Example 16.1 illustrates the typical shape of the figures as written by the principal copyist.

**Example 16.1**  
**Passacaglia Sop. A – I-MOe Mus.E.323 f.15r b. 11-14**



The figure x is generally used for the tenth fret. An exception to this is the figure 10 used in the first piece in I-MOe Mus. E.323 – the "*Sonata*" on folio 1r. At first sight this may be mistaken for a separate figure 1 and zero which is why Roman numerals were generally preferred for frets above nine.

**Example 16.2**  
**Sonata – I-Moe Mus.E.323 f.1r b. 31-32**



Note values for notes or chords to be played in lute style are placed above the staff in the usual manner. However, instead of placing stroke marks on the lowest line of the tablature, to indicate the direction of the strummed chords as is usual in Italian sources, the French system of placing the note values of chords to be strummed on the staff with the stems down for a down-stroke (bass to treble) and up for an up-stroke (treble to bass) is used throughout both manuscripts.

This system is used by Bartolotti in his 'Secondo libro' with the added refinement that the note heads are placed on the tablature line on which the strum begins. This feature is not replicated in the manuscripts; the note heads are always placed on the middle line of the staff, even in the pieces which are by Bartolotti himself. Bartolotti probably borrowed the idea from an earlier French guitar source. Mersenne credits a Monsieur Martin<sup>6</sup> with the idea of placing the note values above the staff with the stems up or down depending on the direction of the strokes, as in the following illustration.

**Example 16.3**  
**Monsieur Martin – Sarabande**  
**Mersenne - Harmonie universelle (1636), Livre Second, f. 97**



The credit for placing the stroke marks on the staff goes to an Italian, Antonio Carbonchi. In order to achieve wider recognition for his work, the music in his first book, 'Sonate de chitarra spagnola' (Florence, 1640) is notated in French tablature with stroke marks on the staff as in the following illustration.

**Example 16.4**  
**Carbonchi – Sonate de chitarra spagnola (1640) Pasacaglia, p.8**



<sup>6</sup> Probably not the same person as the François Martin who published a book in 1661.



The earliest example of music with the note values actually placed on the staff to have come to light so far is F-Psg Ms.Rés. 2344 – ‘Tablature de gitarre fait par Monsieur Dupille’, dated 1649, seven years before Bartolotti’s book appeared in print. The following illustration is the opening section of an *air* which had appeared in print earlier in Etienne Moulinie’s ‘Airs de cour’ (Paris, 1629). It should be noted that the chords are the same as those found in *alfabeto* but notated in French tablature.

**Example 16.5**  
**Moulinie – Souffrez beaux yeux**  
**F-Psg.Ms.Rés. 2344 f.28v**



In both I-MOe Mus.E.323 and I-MOe Mus.F.1528 the note values are often difficult to decipher and the barring of the pieces is irregular.

The standard *alfabeto* letters are used for the basic five-part chords with two exception. In most of the *passacaglias* taken from Corbetta’s 1643 book the letter **Q** is substituted for the chord represented by **M\*** and the letter **R** for the chord represented by **&**. This is probably because they are more convenient to write by hand.

**Example 16.6**  
**Passacaglia – 1643 p.8/I-MOeMus.E.323 f. 8v b.31-2**



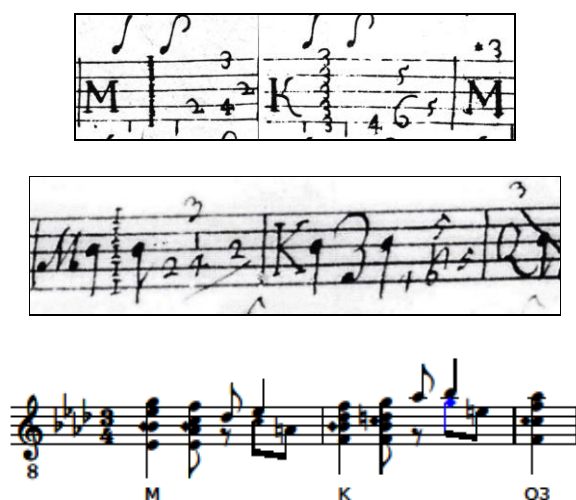
**M\*** is however used in the *passacaglia Sop. I* in A major (1643, page 34 bar 29) which occurs out of sequence on folio 3v of Ms.Mus.E.323.

Occasionally a single figure is used to indicate notes played on adjacent courses at the same fret. In Example 16.7 the large figure 3 spanning all five lines in the second bar indicates that all five courses are to be stopped at the third fret (and included in the strum). This is just a convenient shorthand device

occasionally found in other manuscript sources. The chord and the one in the previous bar played at the first fret is one of Corbetta's unusual dissonances, also found in other sources of the period.

#### Example 16.7

Passacaglia - 1643 p.8/I-MOe Mus.E.323 f. 8v b.18-19



Another notational device which is also found in Bartolotti is the use of slashes to indicate notes to be played together - Bartolotti's *Corde insieme*; notes to be arpeggiated - Bartolotti's *Corde separate*; and notes to be sustained – Bartolotti's *Tenute*. In the first bar of Example 16.6 the notes on the last beat of the first bar are to be played simultaneously and the note on the second course sustained. The next bar is played in the same way except that there is no *tenute* sign. In the second bar of Example 16.1 above the notes are to be played separately. The tied strummed upbeat that often occurs in Bartolotti's allemandes is also found in the *Allemanda belliss<sup>ma</sup>* on folio 14r of I-MOe Mus.F1528. As this is followed by the sarabande on page 31 of Bartolotti's book, it is conceivable that it is also by him.

#### Example 16.8

Sonata - Mus.F.1528 f.14 r b.1



The *repicco* variation in the "sarabanda" on folio 7r of I-MOe Mus. F1528 is also notated with the quavers tied as in similar variations in Bartolotti's *Ciaccona* in C major in 'Secondo libro', page 39 and page 40.

**Example 16.9**  
**Sarabanda - Mus.F.1528 f.7r**



Apart from slurs three other signs are used to indicate ornaments

- , may represent either a descending appoggiatura or trill starting on the upper auxiliary note or an inverted mordent depending on the context. Occasionally the fret number of the start note is shown.
- :/ is used in the Gavotta (Mus.E.323 folio 3r/Mus.F.1528 folio16r) and one or two other pieces to indicate an ascending appoggiatura or trill. In a few pieces, it is placed below a chord to indicate arpeggiation as in Bartolotti.
- # represents vibrato (actually a double cross)

One interesting feature of the manuscript versions is that ascending appoggiaturas which are implied but not made clear in Corbetta's printed book are notated as straightforward chords.

**Example 16.10**  
**Passacaglia - 1643 p.12/I-MOe Mus.E.323 f.10r b.14-16**





In both manuscripts, some of the pieces are supplied with left hand fingering using a system of one to four dots. Surprisingly these are arranged in the opposite order from that adopted in other known sources, such as the manuscripts copied by Santiago de Murcia.

A single dot represents the little finger Two dots represent the ring finger  
Three dots represent the middle finger Four dots represent the index finger

In the following example the fingering is straight forward; there is just one place – marked with an asterisk – where the ring finger would be more appropriate.

**Example 16.11**  
**Passacaglia - 1648 p.28/I:MOe Mus.F.1528 f.9r b.20-26**

**Allemande La Kark (1671 p. 35) and Sonata (I-MOe Ms.E323 f.18v) compared**

With one exception, all of the pieces in the two manuscripts which have been identified appeared in print in Italy between 1640 and 1659 and may have been in circulation earlier. However, I-MOe Mus.E.323 does include one piece, an *allemande*, which is also found in 'La guitarre royalle' (1671). Although the two versions are similar, there are some significant differences. The manuscript version is in Italian tablature with *alfabeto* for the five-part chords. The 1671 printed version is in French tablature; all the chords are written out in tablature. In the manuscript version, the note values are halved so that one bar equals two bars of the printed version. There is no obvious reason for this. (In the transcription they have been doubled to match the printed version). Both sources use the same system to indicate which chords should be strummed – the note values are placed on the tablature staff with the stem down for a down stroke and up for an up stroke. There are fewer strummed chords in the 1671 version.

Two signs for ornaments are used in the printed version. The cross – x – following a letter indicates a descending appoggiatura or a trill starting on the upper auxiliary note which is usually, but not always, indicated with the appropriate letter beside the note to which it belongs. The comma - , - represents a lower or inverted mordent. Only one ornament sign is used in the manuscript version, a comma, which is used in the same places as the x in the printed version although it occurs less frequently.

**Example 16.12**  
**Allemande La Kark (1671 p. 35) and Sonata (I-MOe Ms.E323 f.18v) compared**

The image displays two musical manuscripts side-by-side for comparison. The top manuscript is titled "Allemande La Kark" and is from 1671, page 35. It is written in G major (one sharp) and common time. The notation includes several measures with ornaments marked by 'x' and commas. The bottom manuscript is titled "Sonata (I-MOe Ms.E323 f.18v)" and is from the 17th century. It is also in G major and common time. The notation includes several measures with ornaments marked by commas. The two manuscripts are compared to show differences in ornamentation.

1671

Modena

8

G3 G3

8

D G3 G3

8

C 1

10

8

C C C

15

8

C C

20

8

3

In 1671, Corbetta uses dots to indicate courses which should be omitted from strummed chords. In the printed version of the *allemande*, he has placed a dot on the lowest line of the tablature to indicate that the fifth course should be omitted from the opening G major chords. His reason for omitting the fifth course is to enable the descending *appoggiatura* with a trill to be played on the first chord of the first full bar; the standard chord must be refingered so that this can be played with the fourth finger. Dots are not used in this way in the manuscript. The Italian version starts with the basic five-part *alfabeto* Chord G3, a G major chord without an ornament.

Corbetta is not consistent in the way that he uses his dots. In bar 5 he has used them to indicate that the first and fifth courses should be omitted from the chord on the third crotchet of the bar. Exactly the same chord occurs on the first beat of bar 8; there are no dots but the chord is presumably intended to be played in the same way. It would not make sense to include the open courses. In both places he has indicated that the chord should be strummed. In the manuscript version, the fourth course is included in bar 5 but omitted in bar 8. In both places the notes are to be played *pizzicato*.

A more ambiguous situation occurs at the cadence on the third crotchet in bar 15. The *barré* cannot be held over from the previous chord if an ornament is to be played on the second course. The open fifth course could be included as it is the dominant seventh; the open first course would double the *appoggiatura* and continue to sound as it resolves. This is a common occurrence in music of the period. It would not be out of character either to include both open courses in the manuscript version although the cadence is approached in a different way.

An equally ambiguous situation occurs at bar 10. On the first quaver there is a single note – C sharp – played on the second course at the second fret. Corbetta has clearly indicated that this is to be strummed. This is a very common progression in ‘*La guitare royale*’. In order to play it effectively at least the third and fourth open courses need to be included in the strum. The bass line is F sharp - G - A - D. The only option for a chord on G, taking into account the movement of the melodic line, is a first inversion E minor seventh chord – E – G – [B] – D. The D is the minor seventh; it is prepared in the bar and resolves on C sharp on the third beat. Because of the limited compass of the instrument, in order to include it has to be placed it on the fourth course where it is duplicated in the lower octave. The initial C sharp is an ascending *appoggiatura*. In the manuscript version the melodic line is different; the C sharp occurs as a simple passing note between two notes belonging to a G major chord and the whole passage is to be played *pizzicato*.

Overall the music is arranged on the fingerboard in the same way in both versions, with the same displacements resulting from the re-entrant fifth course. There is just one interesting variation. In bar 19 Corbetta has taken advantage of the re-entrant tuning to place the melodic line on the fifth course. This has enabled him to maintain a continuous bass line and fill in the harmony to create a more effective cadence. The manuscript version is reduced to a single line. One of the advantages of the re-entrant tuning is that it allows more flexibility when arranging complex music on the fingerboard. In bar 6 the part writing also makes better sense when inverted.

In the 1671 version the cadences reflect French influence. In bar 5 there is an ascending *appoggiatura* in the lowest part of a chord which is to be strummed. Corbetta has clearly indicated that the first course should be omitted by placing a dot on the highest line; the second and third courses are to be included. The *appoggiatura* will sound simultaneously with its note of resolution. The manuscript version has a plain five-part *alfabeto* chord. The cadences at mid- point and at the close feature the arpeggio figure typical of French sources whilst the manuscript version has a single note or chord.

It is not possible to say with certainty which version came first, or indeed that the piece is by Corbetta himself and not something he borrowed from someone else. However, the most likely scenario is that the manuscript version is the earlier of the two; Corbetta may have included it in one of his earlier missing books and re-used it in 'La guitarre royalle' (1671). It is not uncommon for composers to revise and recycle their works in this way. In any event, as we have seen with the Gallot manuscript, other pieces from 'La guitarre royalle' were in circulation before the book was printed. Nothing is quite as straight forward as one would like.

### **Conclusion**

Although both manuscripts appear to include only music by Corbetta which had appeared in print, they are still of considerable interest. Some manuscripts were copied as presentation volumes, but many more were copied by players for their own use. It was been common practice for people learning to play to have a ruled notebook into which they or their teachers copied the pieces they were studying and these two manuscripts may fall into this category. The way in which the pieces vary from the printed versions sheds some light on how players approached the music. They did not always work from the printed book reproducing the pieces note-for-note and the variant readings sometimes shed useful light performance practice and notational niceties.



Table 16. 1 Corbetta – Varii capricci (1643) – I-MOe Mus.E323				
Corbetta (1643)			I-MOe Mus.E323	
Page	Title	Key	Folio	Comments
P.7	Toccata	F minor	F.8r	Same. Time signature 3/2 omitted at b.11. Chord Q3 instead of M*3.
P.8	Passachaglia [por P]	F minor	F.8v-9r	Same. Q3 instead of M*3 for F minor chords throughout. R instead of & in b. 27, 31. On f.8v b.41 copied between bs. 34 & 35 in error – high-lighted with arrow to beginning of last stave. On f.9r part of b.58 omitted in error copied at end. Piece features several of C's unusual dissonant chords all reproduced as in original print.
P.10	Sop. M	E flat major	F.9r-9v	Same. Q3 instead of M*3. Chord L used for final C minor chord (consonant in original).
P.12	Sop. L	C minor	F.10r-10v	Same. Q3/Q5 instead of M*3/ M*5. 10 <sup>th</sup> fret shown as x. Last 4 bars omitted and last 4 bars of Sopra H substituted. (Sopra H is omitted). Ascending appoggiatura In b.14, b.30.
P.16	Sop. O	G minor	F.10v-11r	Same. Chord Q5 in b.30. Single figure 3 for first 3-part chord in b.25. Ascending appoggiatura b. 29. D minor chord instead of K5 b.55. Final chord G omitted. Unusual dissonant chords in b.1 reproduced as in original print.
P.18	Sop. G	F major	F.11v-12r	Minor variations. Ascending appog-giaturas b.14, b.65.
P.20	Sop. E	D minor	F.12r-13r	Ascending appoggiaturas b.50
P.22	Sop. B	C major	F.13r	x used for 10 <sup>th</sup> fret.
P.24	Sop. D	A minor	F.14r-14v	Q2 instead of M*2. b.49-50 displaced to stave below.
P.26	Sop. A	G major	F.14v-15v	Minor variations. Q2,Q7 instead of M2*, M*7. R2 instead of & b.17. b.55 omitted.
P.28	Sop. +	E minor	F.15v-16v	Minor variations. B.44 missing; Q2 instead of M*; H2 instead of R in b.17.
P.34	Sop. I	A major	F.3v	Out of sequence. Last 4 bars omitted. Error in b.5. M*2 used in b.29.
P.43	Sarabanda	E minor	F.1r	Q2 instead of M*2
P.44	Almanda	D major	F.1v	Line of tab from another piece inserted between third and fifth staves. Note reads " <i>Per passago de la A</i> "(?). Not part of 1643; b.3-5 resemble b.26-8 of Passacaglia 1648 p. 22. Perhaps included as an alternative ending to passacaglia on f.14v.
P.45	Corrente	D major	F.2r	Minor variations
P.46	Sarabanda	D major	F.1v	Same – somewhat illegible
P.50	Almanda	F major	F.2r-2v	Minor variations
P.51	Corrente (1)	F major	F.2v	Minor variations. Single figure 3 for 3-part chord b. 22.
P.56	Sarabanda	D minor	F.2v-3r	Minor variations. Continues on stave 6 of f.3r. Preceded by anonymous Gavotte.

P.57	Almanda	C major	F.4v	Same. Last bar squeezed in on extra stave at bottom of page
P.58	Corrente	C major	F.5r	Same
P.75	Sinfonia	C major	F.16v-17r	Bass part included only in first three bars on f.16v.

### I-MOe Mus.E323 – 1643 (22 pieces)

1r	Sarabanda	E minor	1643 p.43
1v	Alemanda	D major	1643 p.44
1v	Sarabanda	D major	1643 p.46
2r	Corrente	D major	1643 p.45
2r-2v	Alemanda	F major	1643 p.50
2v	Corrente	F major	1643 p.51
2v-3r	Sarabanda	D minor	1643 p.56
3v-4r	[Passacaglia Sop I]	A major	1643 p.34
4v	Almanda	C major	1643 p.57
5r	Corrente	C major	1643 p.58
8r	Toccata	F minor	1643 p.7
8v-9r	Passacaglia	F minor	1643 p.8-9
9r-9v	[Sop M]	E flat major	1643 p.10-11
10r-10v	[Sop L]	C minor	1643 p.12-13
10v-11v	[Sop O]	G minor	1643 p.16-17
11v-12r	[Sop G]	F major	1643 p.18-19
12r-13r	[Sop E]	D minor	1643 p.20-21
13r-13v	[Sop B]	C major	1643 p.22-23
14r-14v	[Sop D]	A minor	1643 p.24-25
14v-15v	[Sop A]	G major	1643 p.26-27
15v-16v	[Sop +]	E minor	1643 p.28-29
16v-17r	Sinfonia	C major	1643 p.75-76

Table 16.2 Corbetta – Varii scherzi (1648) – I-MOe Mus. E.323 & Mus F.1528					
Corbetta 1648			Mus. E.323	Mus F.1528	
Page	Title	Key	Folio		Comments
P.8	Passacaglie	C minor		F.6r	Bars 24-28 omitted but ends with last 4 bars modulating to B flat major. Figure 3 in b. 6 for 3-part chord.
P.16	[Passacaglia]	D minor		F.5r	Varies substantially. Barred irregularly. First 4 bars only concordant?
P.18	[Passacaglia]	C major		F.6v	First 15 bars only
P.26	[Passacaglia]	D major		F.4v	Barred differently. B.19-23 omitted. Last 4 bars omitted and 8 different bars added at the end.
P.28	Chiacona	C major		F.9r	Incomplete. Last 4 bars on p.29 and whole of p.30-31 omitted.
P.36	Sarabanda	C major	F.7r		Identical
P.37	Sarabanda	C major		F.7v	Minor variations
P.40	Almanda	A minor	F.5v		Titled "Gigue". Unbarred. Varies substantially.

P.42	Corenta	A minor	F.7r		Minor variations
P.44	Sarabanda	A minor		F.1r	Identical but has what appears to be 2 bar coda at end. Two variant versions of this Sarabanda are included in Foscarini's Quatro Libri della Chitarra Spagnola (ca.1640), p. 51 & 53. It may originally have been a lute piece.
P.46	Prelud	F major	F.7v		Identical
P.58	Prelud	Scordatura	F.8r		Minor variations. Tablature tuning chart is standard not unusual one in the printed book.
P.70	Sarabanda	D minor		F.5v F. 8v F.10r F.16v	Identical Identical Varies – 2nd half of b.3-b.11 omitted. First section only – varies.
P.71	Sarabanda	C major		F.8r	
P72	Sarabanda	C minor	F.7v		Identical. Single figure 3 for last chord in b.6.
P.74	Sarabanda	G major		F.2v F.10v	Identical Minor variations.

#### I-MOe Mus. E.323 – 1648 (6 pieces)

5v	Gigue [Alemanda]	1648 p.40-41
7r	Corrente	1648 p.42-43
7r	Sarabanda	1648 p.36
7v	Prelud	1648 p.46-47
7v	Sarabanda	1648 p.72
8r	Preludio	1648 p.58-59

#### I-Moe Mus F.1528 – 1648 (14 pieces)

f1r	Sarabanda	1648 p.44
f2v	Sarabanda	1648 p.74 (cf. f.10v)
f4v	Passacaglia	1648 p.26-27
f5r	Passacaglia	1648 p.16-17
f5v	Sarabanda	1648 p.70 (cf. f.8v, f.10r, f.16v)
f6r	Passacaglia	1648 p.8-9
f6v	Passacaglia	1648 p.18-19
f7v	Sarabanda	1648 p.37
f8r	Sarabanda	1648 p.71
f8v	Sarabanda	1648 p.70 (cf. f.5v, f.10r, f.16v)
f9r	Sonata	1648 p.28
f.10r	Sarabanda	1648 p.70 (cf. f.5v, f.8v, f.16v)
f10v	Sarabanda	1648 p.74 (cf. f.2v)
f16v	Sarabanda del Corvetta	1648 p.70 (cf. f.5v, f.8v, f.10r)

#### Duplicated (2 pieces)

f2v	Sarabanda	1648 p.74
f10v	Sarabanda	1648 p.74

f5v	Sarabanda	1648 p.70
f8v	Sarabanda	1648 p.70
f.10r	Sarabanda	1648 p.70
f16v	Sarabanda del Corvetta	1648 p.70

<b>Table 16.3</b> <b>I-MO-e Mus. E.323 &amp; Mus. F1528</b> <b>Other composers</b>						
		I-MO-e Mus. E.323		I-MO-e Mus. F1528		
Page	Title	Folio	Title	Folio	Title	Comments
<b>Bartolotti – Secondo Libro di Chitarra (ca.1656)</b>						
P.13	Gavotte			F.3r	Gavotta	Minor variations. Note heads on third line. H2 used instead of R in b. 11. Double not included. Extra bar after final cadence may be intended as an alternative ending. Left hand fingering added.
P.31	Sarabanda			F.7r	Sarabanda	A composite piece comprising material from an unidentified piece (including a version of the repicco variation) and concluding with Bartolotti's sarabanda. Note heads on third line.
P.31	Sarabande			F.14v	Sarabanda	More or less the same. Double not included. Note heads on the third line.
P.50	Gavote	F.5r	Gavotta			Minor variations. Note heads on third line throughout.
P.65	Courante	F.4v	Corrente			Same. Note heads on third line throughout. Double not included.
P.77	Sarab	F.4r	Sarab <sup>a</sup>			Minor variations. Note heads on third line throughout.
<b>Granata – Capricci Armonici sopra la Chittarriglia Spagnuola (1646)<sup>1</sup></b>						
P.52	Pasacagli sopra L			F.15r	Passagallo	First three variations only
<b>Granata – Soavi Conienti di Sonate Musicali per la Chitarra Spagnuola (1659)</b>						
P.22	Sarabanda	F.18r	Sarabanda			B.1-9; b.17-25 only. An unrelated fragment on stave 9.
P.34	Sarabanda			F.12v	Sarabanda	Minor variations. More <i>alfabeto</i> chords.
P.53	Brando			F.15r	B. <sup>o</sup>	Minor variations. More <i>alfabeto</i> chords.
<b>Foscarini – I Quatro Libri della Chitarra Spagnola (ca.1640)</b>						
P.85	Passacaglio passeggiato sopra'l D			F.3v	No title	B.11-16 and 26-36 of Foscarini's piece incorporated.

<sup>1</sup> Pistis has incorrectly given Op. III – "Nuova scelta di capricci armonici e suonate musicali in vari tuoni" (Bologna: n.p, 1651) as the source of this piece.

<b>Pellegrini – Armoniosi concerti sopra la chitarra spagnola (1650)</b>						
P.22	Corrente			F.12r	No title	Libro p.77
P.30	Toccata seconda			F.14r	Preludio	No obvious resemblance
P.49	Alemanda quarta			F.10v	Alm <sup>a</sup>	Libro p.42-43

**I-MO-e Mus. E.323****Bartolotti**

4r Sarabanda 1655 p.77  
 4v Corrente 1655 p. 65  
 5r Gavotta 1655 p. 50

**Granata**

18r Sarabanda 1659 p. 22

**I-MO-e Mus. F1528****Bartolotti**

3r Gavotta 1655 p.13

**Foscarini**

3v No title p.85 ca1640

**Granata**

12v Sarabanda 1659 p.34  
 15r Brando 1659 p.53  
 15r Passagallo 1646 p.52

**Pellegrini**

10v Alemanda 1650 p.49  
 12r No title 1650 p.22

## Chapter 17

### I-Rama-A-Ms.4912

#### Introduction

I-Rama-A-Ms.4912 (*Olim* I-Rsc Ms.AS A 4912)<sup>1</sup> is an anonymous and undated manuscript of presumably Italian provenance comprising 119 unnumbered folios in oblong format measuring 160 x 225mm.<sup>2</sup> The library catalogue entry describes the manuscript as “*incompleto e mutilo*”. It has clearly been badly affected by damp; there is extensive staining at the top of each page. There is no title page or other preliminary material. The manuscript is ruled throughout with six staves to a page. The pieces are grouped according to mode or key with some unused pages between sections. The on-line digital image did not include the unused pages and the listing of these in the library catalogue entry at the beginning of the original pdf is unhelpful as the manuscript has recently been restored and the pages re-arranged.<sup>3</sup> In its present state there are eleven apparently blank pages at the beginning (folios 1r-6r); at some point the content of these has been partly erased and the pieces are no longer legible. At the end there are fourteen further folios, (folios 106r-119v), some with erased content and some ruled but unused. The manuscript is the work of two separate distinctive copyists, identified here as Hand A and Hand B. Originally, pieces mainly, if not exclusively, by Corbetta and Bartolotti were copied by Hand A. At a later date pieces, some of them attributed to a certain Domenico Rainer, were copied on the unused pages left at the end of each section by Hand B, possibly by Rainer himself.<sup>4</sup> One interesting characteristic of Hand A is the lopsided 8 which is also a feature of the typeface used in Bartolotti’s ‘Secondo libro di chitarra’ (ca.1656). Hand B uses the more usual upright form.

The manuscript was originally divided into sections by key. The mode and the corresponding *alfabeto* letter are indicated at the beginning of each section as follows –

f.6v -13r	p.2 - 15	G minor	[Mode 2 = O]
f.13v – 22r	p.16-29	A minor	Mode 3= D <sup>5</sup>
f.24v - 29r	p.30-39	E minor	Mode 4= +
f.34v - 43r	p.40-57	C major	Mode 5 = B
f.44v - 49r	p.58-66	F major	Mode 6 = G
f.54v - 59v	p.67-76	D major	Mode 7 = C
f.64v – 69r	p.77-85	G major	Mode 8 = A
f.69v – 72r	p.86-91	B minor	Tuono Trasportato

<sup>1</sup> The manuscript is in the Bibliomediateca dell'Accademia nazionale di S. Cecilia in Rome. The Accademia and the Conservatorio are now in separate institutions. I am indebted to Lex Eisenhardt for making available to me a pdf of the manuscript which includes the blank pages and for sharing with me the notes he made when examining it personally at the library in Rome. This is available at [http://www.lexeisenhardt.com/file/Santa\\_Cecilia\\_manuscript.pdf](http://www.lexeisenhardt.com/file/Santa_Cecilia_manuscript.pdf)

<sup>2</sup> A digital image of the manuscript was at [http://bibliomediateca.santacecilia.it/bibliomediateca/cms.view?munu\\_str=0\\_1\\_0\\_4&numDoc=20&physDoc=14398&pflag=personalizationFindBiblioteca](http://bibliomediateca.santacecilia.it/bibliomediateca/cms.view?munu_str=0_1_0_4&numDoc=20&physDoc=14398&pflag=personalizationFindBiblioteca). Currently it does not seem to be available.

<sup>3</sup> The page numbers referred to in this study are those matching the original online pdf on the assumption that this version is the one which most people will have had access to. In this pdf page 1 shows the library catalogue entry; the music is on pages 2-120 of the pdf. See below for a complete list of the contents.

<sup>4</sup> Nothing is currently known about Rainer. It has been suggested that he was a pupil of Roncalli but this is not supported by any evidence. The Allemanda on p.113-114 is attributed to “Dom<sup>co</sup> Rainer”; elsewhere he is referred to only as Rainer.

<sup>5</sup> The *alfabeto* letter is on p.18 rather than p.16.

The pieces in G minor are not preceded by an *alfabeto* letter or indication of mode. In the seventeenth-century modal system, G minor (Chord O) is the equivalent of Mode 2. Mode 1 is the equivalent of D minor (Chord E). Almost certainly the first eleven pages now illegible comprised a section of pieces in D minor. The section of pieces in A minor includes one piece in A major; the C major section includes two pieces in C minor. From page 92 to the end of the reproduction the pieces are in various keys.

The catalogue entry states that there are thirty-four pieces in the manuscript, but in fact there are approximately seventy-five separate pieces<sup>6</sup> including two pieces from each of Corbetta's printed books, 'Varii capricci' (1643), 'Varii Scherzi' (1648) and 'La guitarre royalle' (1671) and twenty-five pieces from Bartolotti's 'Secondo libro di chitarra' (ca.1656). There are a further six pieces in Hand A which are not included in the surviving printed books of either of them. However, given that most of the pieces in Hand A are by one or the other of them, it is possible that the unidentified pieces are also by them. On the basis of external evidence, three pieces could be tentatively attributed to Corbetta and three pieces to Bartolotti.

Throughout the music is in Italian tablature combined with *alfabeto*. In the pieces by Corbetta the direction of the strummed chords is indicated by placing the heads of the note values on the highest line of the stave with the stems down for a down (bass to treble) stroke and up for an up (treble to bass) stroke, rather than with stroke signs on the lowest line of the staff as is more usual in Italian sources.<sup>7</sup> The only sign for an ornament (apart from slurs) is a *t* with a dot beside it, similar to that used in Corbetta's 'Varii capricci' (1643).

### Summary of the Contents

Pieces in Hand A	37
Pieces in Hand B	38
Pieces in Hand A traced to printed books	31
Pieces by Hand A not traced to printed books	6
Pieces by Corbetta	6 + 3
Pieces by Bartolotti	25 + 3 <sup>8</sup>

The pieces from Corbetta's printed books are set out in Table 17.1.

The manuscript version of the *Alamanda* from 'Varii Capricci' (1643) is the same as in the printed one. Bar 7 of the *Sarabanda* is different from the printed book but otherwise the two versions are the same.

<sup>6</sup> Some of those by Rainer are in several sections.

<sup>7</sup> The earliest example of music with the note values placed on the stave in this way to have come to light so far is F-Psg Ms.Rés. 2344 – 'Tablature de guitarre fait par Monsieur Dupille' which is dated 1649. Some of the pieces by Rainer also use this system but many of them use the standard Italian system placing stroke marks on the lowest line of the tablature stave. In the pieces by Bartolotti, the direction of the strummed chords is indicated by placing the heads of the note values on the line of the stave where the strum begins with the stems down for a down (bass to treble) stroke and up for an up (treble to bass) stroke, as in the printed book.

<sup>8</sup> The three pieces which may be by Bartolotti are

p.18-19 *Alemanda* in A minor

p.20-23 *Toccata* in A major

p.83 *Sarabanda* in G major

The *Sarabanda* is also included in GB-Ob Ms.Mus.Sch.C94 f.9r where it is attributed to "a". The other two pieces are stylistically more likely to be by him than by Corbetta. See <https://monicahall.co.uk/bartolotti> for further discussion.

Table 17.1 Pieces by Corbetta in I-Rama-A-Ms.4912				
Corbetta 1643			I-Rama-A-Ms.4912	
Page	Key	Title	Page/Folio	Title
p.47	G minor	Alm.del 2° tuono	p.2-3/f.6v-7r	Alamanda
p.49	G minor	Sar.b	p.4/f.7v	Sarabanda
<b>Corbetta 1648</b>			<b>I-Rama-A-Ms.4912</b>	
p..48	F major	Alm. <sup>a</sup>	p.58-59/f.44v-45r	Alemanda
p.50	F major	Sarb. <sup>a</sup>	p.62-63/f.45v-47r	Sarabanda
<b>Corbetta 1671</b>			<b>I-Rama-A-Ms.4912</b>	
p.22	F major	Prel <sup>de</sup>	p.64/f.47v	Preludio
p.22-23	F major	Allem <sup>de</sup>	p.65-66/f.48v-49r	Alemanda

There are more variants in the pieces from ‘Varii scherzi’ (1648). In the manuscript version of the alemanda *alfabeto* chords are used more frequently and the *sarabanda* appears to have been abbreviated. (Alternatively, of course, the printed version may have been expanded). In the printed version, the first four bar phrase<sup>9</sup> is repeated and the last four bars are a *reprise* of the preceding four bars. There are a few other significant differences. On the first stave the copyist has started to copy what appears to be the opening bars of a different Sarabanda and crossed it out before starting on the piece proper. Bar 10 of the manuscript version has a standard *alfabeto* Chord H3 without an ornament; in the printed version, one of Corbetta’s characteristic dissonant chords – the same chord notated in tablature but with the fourth course left unfretted – is used so that a descending appoggiatura or trill can be played on the first course. In bar 27, instead of the standard Chord N5 used in the manuscript, the printed version has the written out dissonant form with the fifth course left unfretted. This facilitates the fingering of the descending appoggiatura on the following note on the third course and the note after that played at the eighth fret on the fourth course. This is of some significance as there is no reason why Corbetta should have written these chords out in tablature rather than *alfabeto* unless he intended them to be played differently.<sup>10</sup>

In bar 15 there is an example of the double appoggiatura which Corbetta was rather fond of; the manuscript has a single appoggiatura. At the cadences in bars 6, 11, 15, 25 and 33 the appoggiatura is followed by a notated turn with the lower auxiliary note in the manuscript which is not indicated in the printed version. Otherwise the ornaments are the same in both sources. The open fourth course on the third beat of bar 12 of the manuscript version may be a copying error.

Each of the two versions works well on its own terms. One can only speculate as to whether the manuscript version is a simplified version of the printed one or whether the printed one is a more elaborate version of an earlier one. ‘Varii scherzi’ (1648) is described on the title page as ‘Libro Quarto’ and almost certainly Corbetta had published a book between 1643 and 1648 now missing. The same sarabanda is found on folio 39v of the Gallot manuscript - GB-Ob Ms.Mus.Sch.C94 - in a version which resembles that included here more closely than the printed version. This does not include the repeated

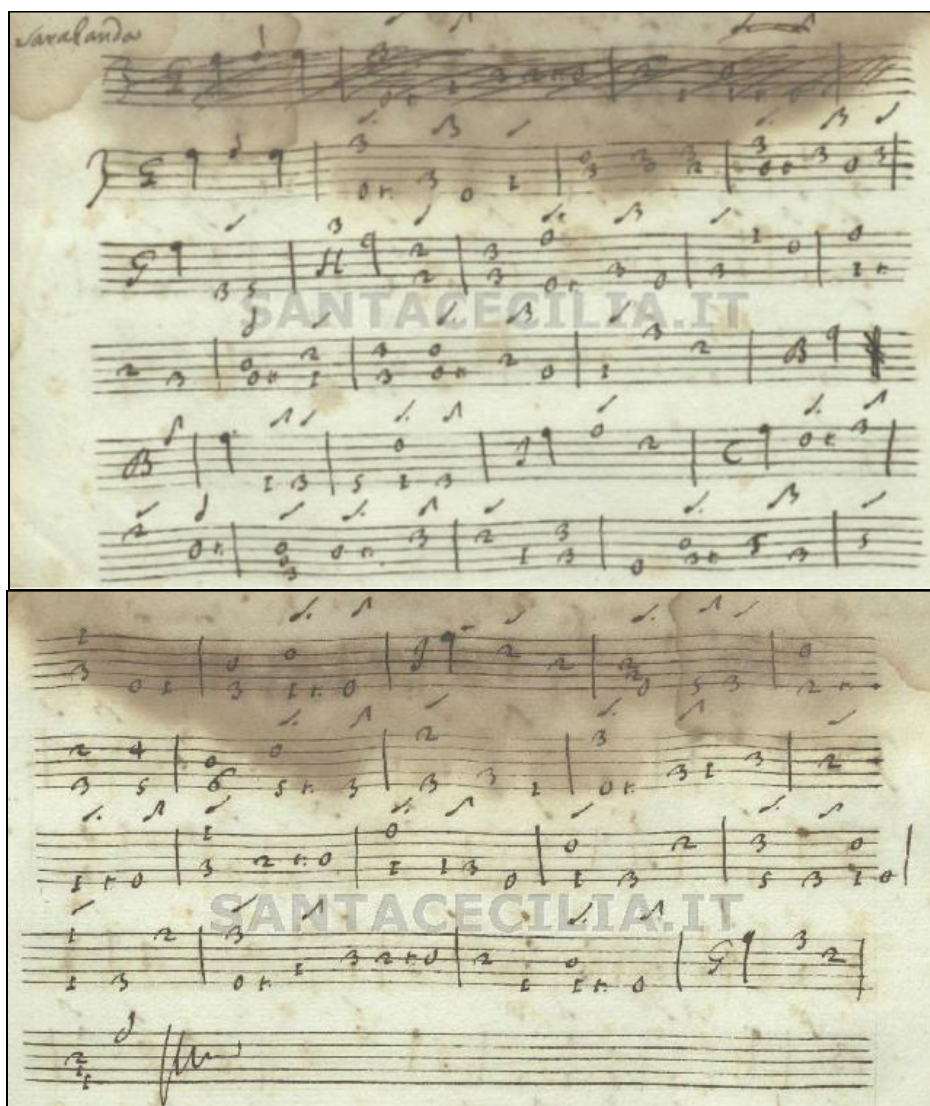
<sup>9</sup> A bar line is missing between the second and third bars in the printed version.

<sup>10</sup> It has been claimed that these and other similar altered *alfabeto* chords which occur more frequently in Corbetta’s later books are written out like this to indicate that they should be played with a *barré* and that the dissonant notes should be omitted. See Chapter 19 for a discussion of Corbetta’s dissonance.



sections and has the standard *alfabeto* chords (in French tablature) at bars 10 and 27. It is conceivable that Corbetta re-cycled his work, re-working it to reflect changes in his style over time.

**Example 17.1 Sarabanda – 1648 p.50/21. I-Rama-A-Ms.4912 p.62-3**





The pieces from 'La guitarre royale' (1671) are in Italian tablature with *alfabeto* rather than in French tablature as in the printed book. Otherwise they are to all intents and purposes identical. Their inclusion in the manuscript suggests that the manuscript was copied after 1671. It also indicates that Corbetta's later music was well-known and did circulate in Italy.

The following pieces may also be by Corbetta.

**F major**

p.60-61

Corrente

**Tuono Trasportato = B minor**

p.86

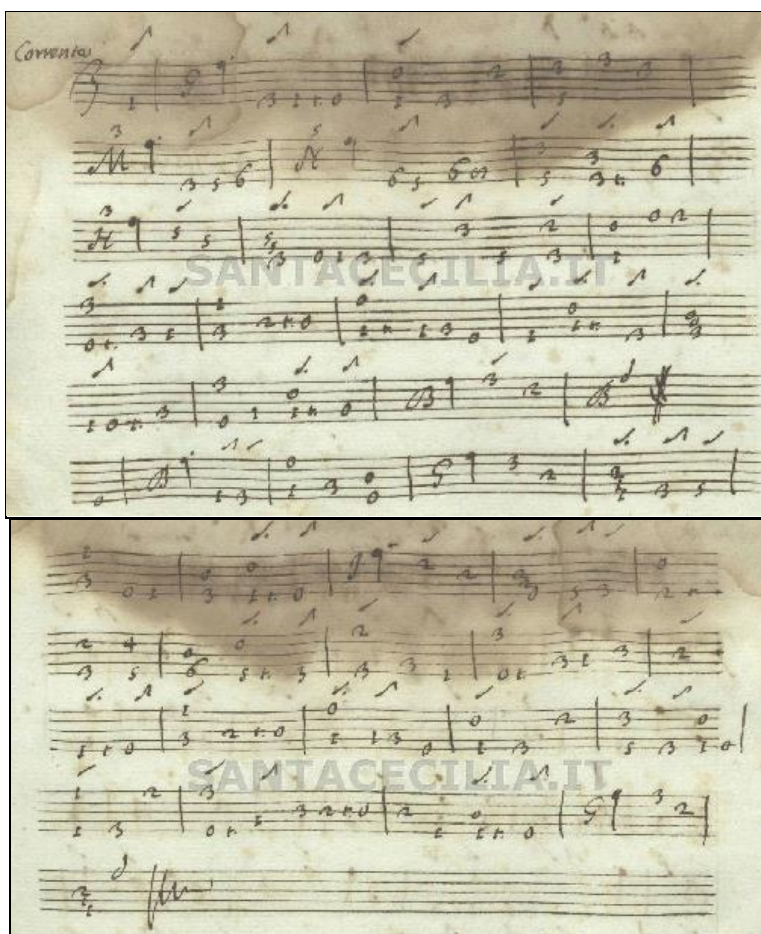
Sarabanda

p.88-89

Alemanda

The Corrente has been copied between the Alemanda and Sarabanda in F major taken from Corbetta's 'Varii scherzi' (1648). The printed book lacks the Corrente which makes up the standard movements of a suite. It is conceivable the Corrente in I-Rama-A-Ms.4912 formed part of this suite, perhaps omitted from the printed book for reasons of space.

**Example 17.2 - Corrente - I-Rama-A-Ms.4912 p.60 – 61**





The Alemanda is also found in the Spanish manuscript 'Libro de diferentes cifras' - E-MnMús.811 pages 21 – 23. This includes a number of pieces which may be attributed to Corbetta for one reason or another.<sup>11</sup> Given that his music circulated more widely than that of any other baroque guitarist, and that the two versions of the Alemanda are similar allows one to speculate that it is by him together with the Sarabanda in the same key. The two versions are very similar although the note values in 'Libro de diferentes cifras' have been doubled – there are twenty-eight bars instead of fourteen – and there are some minor differences in the rhythm in the second half. B minor is a key which Corbetta favoured – the opening suite in 'La guitarre royalle' (1671) is in that key. It is possible that all three pieces were included in the missing book printed between 1643 and 1648.

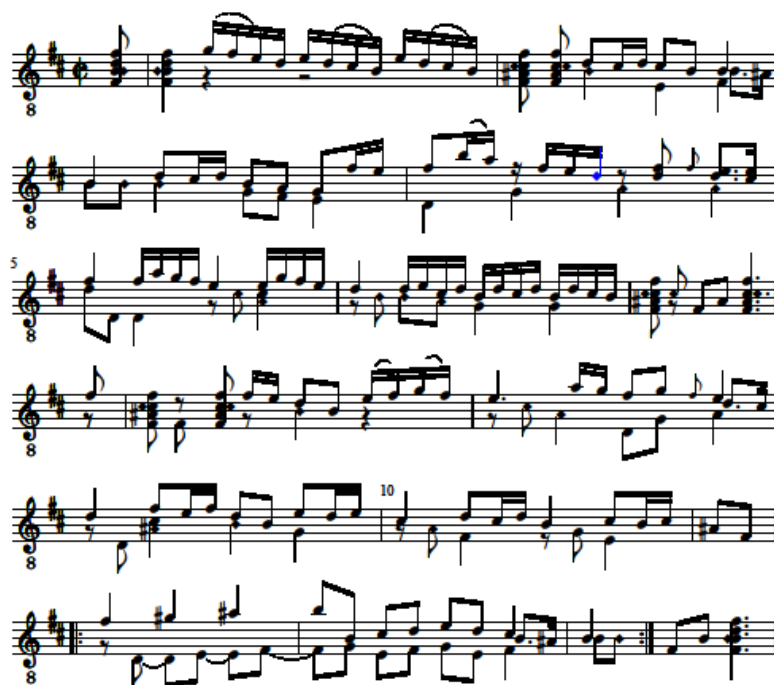
<sup>11</sup> See Chapter 18 for discussion of this manuscript.



Example 17.3 - Alemanda - I-Rama-A-Ms.4912 p.88-89/E-MnMús.811 p.21-23

The image displays three pages of handwritten musical notation for a piece titled "Alemanda". The notation is a form of early musical shorthand, using numbers and letters on staves.

- Page 1 (Top):** Labeled "Alemanda" in the top left. It contains six staves of music. A large, semi-transparent watermark "SANTACECILIATT" is visible across the middle of the page.
- Page 2 (Middle):** Continues the notation from the first page, showing two staves.
- Page 3 (Bottom):** Continues the notation, showing six staves. It includes a large "K" symbol on the first staff and a "C" symbol on the fourth staff.



Example 17.4 - Sarabanda - I-Rama-A-Ms.4912 p.86



8

8

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I-Rama-A-Ms.4912 (*Olim I-Rsc Ms.AS A 4912*)

## Contents

The following is a list of the contents of the manuscript showing the disposition of the pieces by Corbetta and Bartolotti. The folio numbers have been pencilled in to the manuscript recently and include the blank pages; they are not present in the original pdf. As the pages have been re-arranged more than once it is conceivable that some of the blank pages at the end belong at the beginning. The page number for each piece in the available pdf is shown first followed by the current folio number and page number in the complete pdf.

**[1° E D minor] 11 pages with erased content f.1r-6r/p/1-11**

f.1r/p.1	[Preludio?]	A	
f.1v/p.2	[Alamanda?]	A	
f.2r/p.3	Illegible	?	
f.2v/p.4	Illegible	A?	
f.3r/p.5	Illegible	A?	
f.3v/p.6	Illegible	A?	
f.4r/p.7	Illegible	B	
f.4v/p.8	Partly legible	B	
f.5r/p.9	Partly legible	B	
f.5v/p.10	Partly legible	B	
f.6r/p.11	Partly legible	B	Conclusion of previous piece

**[2° O] G minor (13 pieces)**

p.2-3	f.6v-7r/p.12-13	Alamanda	A	Corbetta 1643 p. 47
p.4	f.7v/p.14	Sarabanda	A	Corbetta 1643 p. 49
p.5	f.8r/p.15	Alemanda d'Rainer	B	
p.6	f.8v/p.16	Sarabanda	B	
p.7-9	f.9r-10r/p.17-19	Capriccio	B	
p.10	f.10v/p.20	Untitled	B	Time signature C
p.11	f.11r/p.21	Presto	B	Last bar Grave assai
p.11	f.11r/p.21	Allegro	B	
p.12	f.11v/p.22	Untitled	B	Time signature 12/8
p.12	f.11v/p.22	Untitled	B	Time signature 3
p.13	f.12r/p.23	Gauotta	B	
p.14-15	f.12v-13r/p.24-5	Giga del Rainer	B	
p.15	f.13r/p.24-5	Minuet	B	

**[3° D]<sup>1</sup> A minor/A major (7 Pieces)**

p.16-17	f.13v-14r/p.26-7	Preludio	A	Bartolotti p.54
p.18-19	f.14v-15r/p.28-9	Alemanda	A	Bartolotti?

**4 pages with erased content f.15v-f.17r/p.30-33**

f.15v-16r/p.30-1	Illegible	A		
f.16v-17r/p.32-3	Corrente	A	Partly legible	
f.17r/p.33	Allegro d' [Rainer??]	B	Partly legible	
p.20-23	f.17v-19r/p.34-7	Toccata	A	Bartolotti? In A major
p.24-25	f.19v--20r/p.38-9	Alemanda	A	Bartolotti p. 55
p.26-27	f.20v-21r/p.40-1	Gigue	A	Bartolotti p.57
p.28-29	f.21v-22r/p.42-3	Untitled	B	Time signature C
p.29	f.22r/p.43	Corrente del Rainer	B	

**4 pages ruled but unused f.22v-f.24r/p.44-47 – folios in wrong order**



f.23v/p.44	Unused	
f.24r/p.45	Unused	Reverse of sticker 4° +
f.22v/p.46	Unused	See through of f.22r
f.23r/p.47	Unused	

**4° + E minor (6 pieces)**

p.30-31	f.24v-25r/p.48-9	Preludio	A	Bartolotti p.1
p.32	f.25v/p.50	Gauotta	A	Bartolotti p.2
p.33	f.26r/p.51	Sarabanda	A	Bartolotti p.3
p.34-35	f.26v-27r/p.52-3	Alemanda	A	Bartolotti p.2
p.36-37	f.27v-28r/p.54-5	Corrente	A	Bartolotti p.3
p.38-39	f.28v-29r/p.56-7	Gigue	A	Bartolotti p.7

**10 pages ruled but unused f.29v-34r/p.58-65 - f.31v-32r missing from pdf**

f.29v/p.58	Unused	See through of f.29r?
f.34r/p.65	Unused	Reverse of sticker 5° B

**5° B C major/minor (16 pieces)**

p.40-42	f.34v-35v/p.66-8	Preludio	A	Bartolotti p.26
p.43	f.36r/p.69	Minuette	A	Bartolotti p.37
p.44	f.36v/70	Alemanda	A	Bartolotti p.33
p.45	f.37r/p.71	Sarabanda	A	Bartolotti p.35
p.46-47	f.37v-38r/p.72-3	Capriccio	A	Bartolotti p.33
p.48-49	f.38v-39r/p.74-5	Alemanda	A	Bartolotti p.34
p.50-51	f.39v-40r/p.76-7	Gigue	A	Bartolotti p.38
p.52-53	f.40v-41r/p.78-9	Alemanda del Rainer	B	In C minor
p.53	f.41r/p.79	Corrente dell Istesso	B	In C minor
	f.41v	4 Minuet del Rainer		
p.54	f.41v/p.80	P°. Minuet	B	
p.54	f.41v/p.80	2° Minuet	B	
p.55	f.42r/p.81	3° Minuet	B	
p.55	f.42r/p.81	4° Minuet	B	
p.56	f.42v/p.82	Minuet	B	
p.56	f.42v/p.82	Sarab[anda] in tempo de minuet	B	
p.57	f.43r/p.83	Untitled	B	Time signature €

**2 pages ruled but unused f.43v-f.44r/p.84-85**

f.43v/p.84	Unused	See through of f.43r
f.44r/p.85	Unused	See through of f.44v
		Reverse of sticker 6° G

**6° G F major (5 pieces)**

p.58-59	f.44v-45r/p.86-7	Alemanda	A	Corbetta 1648 p.48
p.60-61	f.45v-46r/p.88-9	Corrente	A	Corbetta ?
p.62-63	f.46v-47r/p.90-1	Sarabanda	A	Corbetta 1648 p. 50
p.64	f.47v/p.92	Preludio	A	Corbetta 1671 p.22

**1 page ruled but unused f.48r/p.93**

p.65-66	f.48v-49r/p.94-5	Alemanda	A	Corbetta 1671 p.22
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**10 pages ruled but unused f.49v-f.54r/p.96-105****7° C D major (6 pieces)**

p.67-70	f.54v-56r/p.106-9	Preludio	A	Bartolotti p.42
p.71-73	f.56v-57v/p.110-12	Alemanda	A	Bartolotti p. 49
p.73-75	f.57v-58v/p.112-14	Corrente	A	Bartolotti p. 46
p.75-76	f.58v-59r/p.114-15	Untitled	B	Time signature 12/8
p.76	f.59r/p.115	Untitled	B	Time signature 3
p.76	f.59v/p.116	Untitled - partly legible	B	Time signature 3

**9 pages ruled but unused f. 60r-64r/p.117-123. f.63v-f64r missing from pdf**

#### 8° A G major (5 pieces)

p.77-79	f.64v-65v/p.124-6	Preludio	A	Bartolotti p. 10
p.80	f.66r/p.127	Sarabanda	A	Bartolotti p. 13
p.81-82	f.66v-67r/p.128-9	Alemanda	A	Bartolotti p. 15
p.83	f.67v/p.130	Sarabanda	A	Bartolotti GB-Ob Ms.Mus.Sch. C94 f.9r

**1 page ruled but unused f.68r/p.131**

p.84-85	f.68v-69r/p.132-3	Gigue	A	Bartolotti p. 15
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#### Tuono Trasportata B minor (6 pieces)

p.86	f.69v/p.134	Sarabanda tuono trasportato	A	Corbetta?
p.87	f.70r/p.135	Preludio Arp.?	B	
p.88-89	f.70v-71r/p.136-7	Alemanda	A	Corbetta? E-MnMús.811 p.21
p.89	f.71r/p.137	Del Rainer Sarab[and] <sup>a</sup>	B	
p.90	f.71v/p.138	Alemanda del Rainer	B	Crossed out
p.90-91	f.71v-72r/p.138-9	Giga del Rainer	B	

#### D minor (1 piece)

p.92-98	f.72v-75v/p.140-6	Passagalli	A	Bartolotti p. 78
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**1 page ruled but unused f.76r/p.147**

#### A minor (1 piece)

p.99-105	f.76v-79v/p.148-54	Passagalli	A	Bartolotti p. 62
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#### D minor (1 piece)

p.106-107	f.80r-80v/p.155-6	Fuga Q e del Preludio che sta nel principio d' q <sup>s</sup> libro <sup>2</sup>	B	
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#### G minor (1 piece)

p.108-110	f.81r-82r/p.157-9	Passagalli	B	
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**10 pages ruled but unused f.82v-87r/p.160-9**

#### B flat major (2 pieces)

p.111-112	f.87v-88r/p.170-1	Preludio	B	
	f.88v/p.172	Illegible	B	

**17 pages ruled but unused f. 89r-97r/p.173-85, f.94v-96r missing from pdf**

**Scordatura 1 (1 pieces)<sup>3</sup>**

p.113-114	f.97v-98r/p.186-7	Allemanda, che si chiamo il Pentim. <sup>to</sup> d Dom. <sup>co</sup> Rainer, da si feci	B
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**8 pages ruled but unused f.98v-102r/p.188-195**

**Scordatura 2 (4 pieces)<sup>4</sup>**

p.115-116	f.102v-103r/p.196-7	Alemanda etc <sup>5</sup>	B
p.116-117	f.103r-103v/p.197-8	Alemanda del Rainer	B
p.118-119	f.104r-104v/ p.199-200	Altr Alemanda del istesso Rainer	B
p.120	f.105r/p.201	Giga del istesso Rainer	B

**The remaining folios are unused or include illegible content f.106r-f.119v/p.202-230**

f.105v/p.202	See through of f.105r		
f.111r/p.213	Minuet	B	Partly legible
f.115r/p.221	Some sort of table?		Badly damaged
f.115v/p.222	Table of chords		

F. 116r-119v/p.223-30 may originally have been at the beginning of the manuscript. Content is illegible but appears to be in Hand A.

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<sup>1</sup> *Alfabeto* letter is on f.14v/p.28.

<sup>2</sup> This implies that there is a prelude to this fugue – presumably in D minor – in the missing first section of the manuscript.

<sup>3</sup> Intervals from 5th course upwards = minor 3rd – major 3rd – perfect 4th – minor 3rd. The manuscript does not give any indication of pitch, or indeed the method of stringing.

<sup>4</sup> Intervals from 5th course upwards = major 3rd – perfect 4th – perfect 4th – perfect 4th.

<sup>5</sup> A note reads “L’Alfabeto stà in fine d’q[ues]<sup>to</sup> libro” followed by Chord + in tablature according to the new tuning. This probably refers to the contents of f.115r-v.

## Chapter 18 Miscellaneous Manuscripts

### Introduction

There are a number of manuscript sources that include miscellaneous pieces which are either attributed to Corbetta or may be attributed to him because they are concordant with pieces in other sources. Whilst these may not always be very reliable or musically convincing, they do illustrate how well known he was and how widely his music circulated. Many of the manuscripts also include versions of pieces from his printed books. These often vary from the printed versions; it is impossible to say whether the variations are the work of the copyist of the manuscript or the work of Corbetta himself but composers do frequently revise and recycle their work. Corbetta was so well known that he was often referred to just as “Francisque”; of course, there are other composers with this name so inevitably there is uncertainty surrounding pieces identified in this way. Occasionally it is not entirely clear whether the reference is to him or simply an indication that the piece is in the French style. The manuscripts are located in libraries not just in Europe but as far a field as Mexico and in private collections. This does not necessarily indicate that they were copied in the places where they are now preserved, but many of them do clearly belong to a particular geographical area. Manuscripts are seldom dated but at least one of them dates from the middle of the eighteenth century suggesting that his music continued to be played long after his death and indeed, until the five-course instrument was superseded by the six-course one. There is a huge number of surviving manuscripts of baroque guitar music and it would be impossible to comment on all of them. Those discussed here are readily available for examination and reasonably well-known.

### Part 1 Sources in French Tablature

#### F-Pn Ms. Rés.1402 [RISM B/VII p.273]

This untitled manuscript comprises ninety-three folios with pages numbered 1-192; there are two additional folios at the end. The red leather binding bears the arms of the French royal family which suggests that it was originally copied for a royal patron; an early catalogue entry gives its provenance as Versailles. It is in French tablature throughout although the music is mainly strummed. Some of the pieces are described as being “*espagnol*”; a version of *Tu la tienes Pedro* on page 102 is also in Brizeño’s ‘Metodo mui facilissimo’ (1626). It also includes popular French and Italian pieces from the first half of the seventeenth century. The pieces are grouped according to key with some blank pages between sections. It is the work of two separate copyists. The main part of the manuscript, in the hand of the principal copyist, is clear and legible but without barlines. At a later date eight pieces, five by De Visée, a movement from Lully’s ‘Le triomphe de l’Amour’, and two anonymous pieces, have been copied by a different hand on to what were originally blank pages – pages 42, 43, 126, 127, 164, 177, and on to the unnumbered folios at the end – pages 193 & 194.

Although RISM dates the manuscript ca. 1700 it is probably earlier. The copying of the main part must have commenced after 1647 as the Sarabande on page 1 is from Luigi Rossi’s ‘Orfeo’ first performed in that year. The sarabande on page 77 is the same as the sarabande on page 44 of ‘*Varii scherzi*’ (1648); this is also included in F-Pn Ms.Vm<sup>7</sup>675 (see below). Two pieces bear slight resemblance to works included in Corbetta’s 1671 and 1674 books. The first four bars of the Sarabande on page 160 are similar to those of the *Gigue aymée du roy* on page 58 of ‘*La guitarre royale*’ (1671) and the first ten bars of the Sarabande

on page 19 are similar but not identical to those of the Sarabande on page 29 of 'La guitarre royale' (1674). However, at least some of Corbetta's music circulated in manuscript before appearing in print and the resemblance may be coincidental. The main part of the manuscript could therefore have been copied during the 1660s – the period during which the young Louis XIV was learning to play the guitar. The additional pieces must have been inserted after 1681, the year in which Lully's 'Le triomphe de l'Amour' was first performed.

Pinnell has claimed that the following pieces are concordant<sup>1</sup> but only the first two are sufficiently similar to be taken seriously. Whether they are actually by Corbetta in the first place is another matter. A version of the Sarabande in C major is also in Carbonchi's 'Sonate di chitarra spagnola' (1640) page 42 with the title *Sarabande Anna*.

p.15	1648, p.37	Sarabande	C major	melody similar/harmony differs
p.27	1648, p.74	Sarabande	G major	almost the same
p.28	1639, p.69	Sarabande	G major	not the same
p.36	1648, p.75	Folies	D minor	not the same
p.66	1639, p.17	Folie	D minor	No Folie on p.66
p.128	1643, p.16	Passacaglie	G minor	some slight resemblance
p.148	1674, p.24	Passacaglie	B minor	not the same – in B flat major

#### F-Pn Ms.Vm<sup>7</sup>675 [RISM B/VII p.260]

This is an incomplete manuscript, dating from the late seventeenth/early eighteenth century. It has no title page and pagination starts at page 35; pages 1-34 are presumably lost. Pieces for guitar occupy pages 35-123 and pieces for lute pages 124-130, all in French tablature. The rest of the music on pages 131-192 is in staff notation.

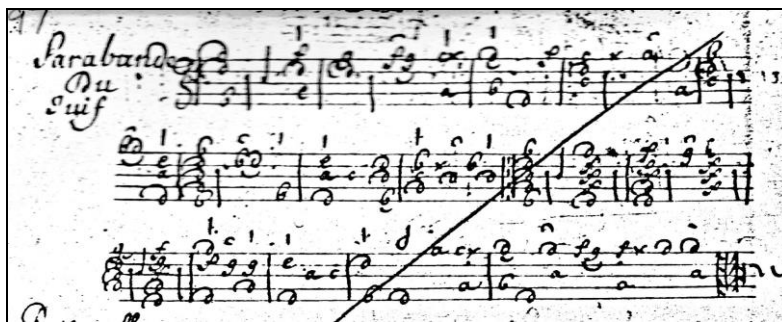
The manuscript includes one piece from Corbetta's 1648 book. The *Sarabande de francisque* on page 88 is a more elaborate version of the sarabanda in A minor on page 44 of 'Varii scherzi di sonate'. This particular sarabande may not be by Corbetta in the first instance. Two other versions of it are found in Foscari's 'Il primo, seco[n]do, e terzo libro della chitarra spagnola' (undated) and subsequent editions, on page 51 with the title *Sarabanda Francese* and on page 53 with the title *Zarabanda Francese variata*. The version on page 51 is entirely in lute style and may originally have been a lute piece; that on page 53 is in mixed style. Another version of the same sarabande, in Italian tablature with *alfabeto*, is on folio 2r of the manuscript F-Pn Rés.Vmc.5. This comprises six loose folios which may originally have formed part of a larger manuscript; it is dated circa 1680. A *contrepartie* to this sarabande included in F-Pn Rés.F.844 page 188 is discussed below.

The Sarabande in G minor on p.97 is the same, apart from minor variations, as the Sarabande in B-Lc Ms.245, page 106 where it is attributed to F. Corbetta. Here it is unattributed but has the title *Sarabande du Juif*. For some reason, the page has been crossed through. It is not clear why it should be referred to as *du Juif*; it is conceivable that Corbetta was of Jewish, possibly even of Spanish Converso, origin but there is no evidence to confirm that he was. The manuscript does include a group of pieces in the *scordatura* known as *Ton du Juif* – aa – c# c# -f# f# - b b – e', a common configuration used by Corbetta in his 1648 book. These include two pieces with the title *Sarabande du Juif* on page 107 and page 108 both of which have lyrics underlaid to the tablature. However, none of these pieces can be attributed to him. The

<sup>1</sup> Pinnell (1976) p.265; Pinnell (1980) p. 191-2.

manuscript includes one other piece attributed to Francisque – the *Canaries de Francisque* on page 102. This is a simple unpretentious dance in triple time which could be by anyone. It does take advantage of the guitar's re-entrant tuning to distribute the melodic line between the upper and lower course. There are numerous signs for ornaments but no key as to how these should be interpreted.

Example 18.1  
F-Pn Ms. Vm<sup>7</sup>675 p.97- *Sarabande du Juif*



Example 18.2  
F-Pn Ms. Vm<sup>7</sup>675 p.102- *Canaries de Francisque*





**F-Pn Ms. Rés.F.844 [RISM B/VII p.274]**

The manuscript F-Pn Ms. Rés.F.844 rivals the Gallot manuscript in size and variety of content. It comprises 182 folios with pages numbered 1-366. The title 'Recueil d'airs de guitare' appears on the spine and an incomplete list of contents occupies pages 346-364. It contains 540 pieces for five-course guitar in French tablature, including works attributed to Robert de Visée, Angelo Michele Bartolotti and Henri Grénerin as well as Corbetta; arrangements of extracts from French operas and operas-comiques by Jean-Baptiste Lully, François Collin de Blamont, Jean-Joseph Mouret, François Rebel, François Francoeur and André Campra; keyboard pieces by François Couperin, Jean-Philippe Rameau, Louis Antoine Dornel and Jacques Champion de Chambonnières; extracts from violin sonatas by Jean-Baptiste Sèneillé and Jean-Marie Leclair; and miscellaneous contredanses, vaudevilles and Christmas pieces. It is attractively copied using different coloured inks but there are numerous inaccuracies in the tablature. It dates no earlier than 1732 – it includes an arrangement of the ballet 'Le triomphe des sens' by Mouret (1732) – but may well be later. There are two pieces attributed to *Francisque* – presumably Corbetta, an *Allemande de Francisque* on page 144 and *Menuet de Francisque* on page 291. In addition, the *Contreparte* on page 188 complements the sarabande on page 44 of Corbetta's 1648 book. The allemande is a competent piece of work although not particularly interesting. Pinnell has claimed in his list of concordances that it is concordant with the allemande in G minor on page 63 of 'La guitarrre royale' (1671) but apart from both being in G minor there is no resemblance between the two pieces. The menuet is repetitive but passable as these things go. Either of them could be by Corbetta but have nothing distinctive about them. The *contreparte* is preceded on pages 186-187 by a *villanelle* attributed to de Visée but clearly does not belong to it. It fits quite well with Corbetta's sarabande although there are a few interesting clashes; in particular

between the C major and E minor chords in the bar following the cadence at mid point. However, as already noted, the original sarabande may not be by Corbetta and this *contreparte* may have been intended to fit with a different version.

### Example 18.3

F-Pn Ms. Rés.F.844 -Allemande de francisque p.144





Example 18.4  
F-Pn Ms. Rés.F.844 -Menuet de francisque p.291



Example 18.5  
F-Pn Ms. Rés.F.844 Contrepartie p. 188



Corbetta 1648

F-PnMs.Res.F.844

One further piece is of some interest. The first four bars of the *Gigue de Visé* on page 85 are same as the opening phrase of the sarabande on page 61 of 'La guitarre royale' (1671). A longer version of the piece is also found on page 19 of CS-PnMs.Xlb211 with the title *Rondeau* in which the first eight bars form the *da capo*. Whether it is by Corbetta is a moot point.

**US-Cah MsMus.139 [RISM B/VII p.79]  
Cromwell/Mathewes Gittar Book**

US-Cah Ms.Mus.139, known as the "Cromwell/Mathewes Gittar Book", belonged to Lady Elizabeth Cromwell (born after 1672), the daughter and heiress of Vere Essex, fourth Earl of Ardglass, a descendant of Henry VIII's minister, Thomas Cromwell and distant relative of Oliver Cromwell. Known as 'Lady Betty', she married politician and government official Edward Southwell in October 1703; she died in 1709. The manuscript is a small oblong volume in its original binding comprising thirty-eight folios. Elizabeth Cromwell has written her name in the manuscript several times; on folio 2 she has also written the date "May y<sup>e</sup> 29 84" and on folio 37v, the date 1685. On folio 2 she has written a note "E. Cromwell her Gittar Booke Lent to Mercia Fitzherbert". Mercia presumably kept the book for some time as she has also written her name several times on folios 37-38. At some point, the manuscript was also in the possession of a Mrs. Mary Mathewes who has written her name with the words "her booke" on folio 34v and "her gittar booke" with the date "March y<sup>e</sup> 10 168?" on folio 38 (the last figure of the date is illegible). The music is in French tablature throughout. Elizabeth must have started to compile the manuscript when she

was no more than twelve years old and was probably beginning to learn the guitar. Most of the pieces have been copied in the untidy and unformed hand of a young person and in the earlier part of the manuscript they are graded according to difficulty, taking advantage of the guitar's re-entrant tuning to arrange the melodies so that they are played almost entirely on open strings and introducing only the most basic chords. The manuscript currently appears to be in a poor condition and many of the pieces are barely legible.

On folios 11v-12r Elizabeth has copied the sarabande from the G minor suite from 'La Guitarre royalle' (1671), page 56; this follows the original closely but omits the last nine bars. In addition, there are untitled sets of variations on the chaconne and folia which incorporate variations from sets by or attributed to Corbetta. The chaconne variations fall into two groups. The first group, folio 12v-14r comprises sixteen variations, each four bars long, legibly copied with one variation per tablature stave. Two variations are from the *Chaconna* in Corbetta's 1648 book and, rather more surprisingly, one from a chaconne in Carré's 1671 book; six more are concordant with variations in the chaconne included in the two manuscripts copied by Castillian - B-Lc Ms.245 and B-Bc Ms.S5615.<sup>2</sup> The second group, folios 14v-15r comprises six variations which seem to have been copied at a different time, possibly by a different hand. The first two are unbarred *repicco* variations; the following variations are barred but the note values are unclear. To date none of these have been traced to sources connected with Corbetta.<sup>3</sup>

<b>Table 18.1</b>				
<b>US-Cah.Ms.Mus.139 Chaconne f.12v-14r</b>				
<b>Cromwell</b>		<b>1648 p. 28-31</b>	<b>Liège p.96/97 Brussels p.106-107</b>	<b>Carré p.2</b>
<b>f.12v</b>				
Variation I	b.1-4	b.1-4		
Variation II	b.5-8		Variation II b.5-8	
Variation III	b.9-12			b.9-13
Variation IV	b.13-16		Variation IV b.13-16	
<b>f.13r</b>				
Variation V	b.17-20		Variation V b.17-20	
Variation VI	b.21-24		Variation VII b.25-28	
Variation VII	b.25-28		Variation VIII b.29-32	
Variation VIII	b.29-32	b.23-32		
<b>f.13v</b>				
Variation IX	b.33-36			
Variation X	b.37-40		Variation III b.9-12	
Variation XI	b.41-44			
Variation XII	b.45-48			
<b>f.14r</b>				
Variation XIII	b.49-52			
Variation XIV	b.53-56			
Variation XV	b.57-60			
Variation XVI	b.61-64			

<sup>2</sup> Some of the variations from Castillian's version also form part of the Chaconne found in GB-Ob Ms.Mus.Sch.C94 f.18v-19v & 21v. See Section II Chapter 11.

<sup>3</sup> Only a very poor photocopy was available for examination.

The folia variations on folios 23v-24v incorporate some material from the second variation of the folia in Corbetta's 1643 and 1648 books (pages 68-69 and pages 75-78 respectively). The opening four bars are more or less the same as bar 25-28; the last three bars on folio 23v as far as the second bar on the second stave of folio 24r are the same as bar 17-27. This particular variation seems to have been very popular. It crops up in other folia settings from time to time.

**NL-DhnmiKluisD.1 .132 (olim NL-DHgm Ms.4 E.73) –  
Princess Ann's Lute Book [RISM B/VII p.83-84]**

NL-DHnmi Kluis D.1.132, known as "Princess An's Lute Book" belonged to Princess Anne, the younger daughter of James II, who succeeded to the English throne as Queen Anne in 1702. On the flyleaf of the manuscript there is a note

***This curious M.S. was Princes An's lute Book & presented to W<sup>m</sup> Shield by his friend James Smith.***

William Shield (1748-1829) was Master of the King's Music from 1817-29 and a prolific composer. He reproduced three pages from the manuscript in his 'Rudiments of Thoroughbass' (London, 1815) and he states in a note at the bottom of the page

***The above 3 Airs were engraved from Princess (afterwards Queen) Anne's lute book, which was given to me by an aimiable brother Professor who values the new flights of Beethoven more than all the old curiosities in the kingdom.***

In the past it was wrongly believed to have belonged Princess Anne, the eldest daughter of King George II, who married William IV of Orange in 1734 and spent the rest of her life in the Netherlands. Shield possessed a substantial collection of music, books and musical instruments which was auctioned after his death. The manuscript seems to have disappeared from view until 1919 when it was sold by the antiquarian bookseller, O. Haas of London to the Dutch banker, book collector and music writer Daniël François Scheurleer (1855-1927) who presumably thought that it had belonged to the later Princess Anne. A few years after his death his library and collections of musical instruments and iconography were acquired by the city of The Hague and accommodated in the Gemeente Museum. This was subsequently transferred to the Nederlands Muziek Instituut Foundation in The Hague which was created in 1999. The music in the manuscript is unquestionably for the five-course guitar but because the music is in tablature, Shield seems to have been unaware that it was for guitar rather than lute and the misnomer "Princess An's Lute Book" has persisted ever since.

The manuscript comprises 143 unnumbered folios with two preliminary folios and one end folio. There is no title page, preliminary material or list of contents. It includes 124 short pieces in French tablature grouped by key with sections in D minor, D major, C major, G minor, G major, A minor and a single piece in F major copied carefully and accurately throughout in the same hand. At the end of each section there are several blank leaves, presumably to allow for the addition of further pieces. Folios 123-143 at the end are also unused which suggests that the copying was never completed. Originally the folios were unnumbered and a running number was added in pencil omitting the blank leaves. The note referring to the volume as "Princes An's lute Book" appears on the foreleaf written in eighteenth-century ink, presumably by Shield. The manuscript is in its original dark brown leather binding with gold tooling on the cover and spine, gilt edging and marbled end papers. The only other indication of ownership is the name "PRINCES AN" embossed within a gold border on the front and back covers. The manuscript can be dated fairly precisely to between 1693-1702 as it includes arrangements of pieces from Purcell's theatre

music dating from the 1690s, the latest item being from 'The Old Bachelor' (Z.607) which was performed in 1693 and it must have been bound up before Anne succeeded to the throne in 1702, although it is possible that some pieces were copied into it after it was bound.

It includes one piece – the Minuet in A minor of folio 106r (p.135) - which is the same as the minuet attributed to Corbetta by Castillian in B-Lc Ms.245 (page36), B-Bc Ms.S5615 (page 84) and B-Br Ms.II.5551.D (page 74). Pinnell has mistakenly claimed that this is the same as the sarabande on page 30 of 'La guitarre royalle' (1671) but the two pieces are not the same. Pinnell also claims that the following pieces are concordant although none of them are even similar.<sup>4</sup>

p.4	Minuet	D minor	1674, p.31	Sarabande	Not same
p.20	Rondau	D minor	1671, p.27	Sarabande	First 3 bars similar
p.56	Gigue	D major	1671, p.69	Sarabande	First 2 bars only
p.56	Gigue	D major	1671, p.74	Minuet	In C major - Not same

Corbetta was of course Princess Anne's guitar tutor and she may well have owned copies of both of his last two books. There would have been no need to copy pieces from them into the manuscript.

### **Ms. Collection Privée Anonyme**

In 1999 another manuscript clearly of English provenance was sold by Sotheby's to a private buyer. This was dated by Sotheby's to the last decade of the seventeenth century on the basis of the repertoire which it contains, but what no-one realized at the time was that most of it had been copied by the same copyist as "Princess An's Lute Book" and that many of the same pieces are included in both manuscripts.

Whereas the Hague manuscript is carefully copied, Ms. Collection Privée Anonyme appears to be a working manuscript; although it is very legible; there are numerous crossings out and corrections. It consists of forty-four unnumbered folios; on folios 1-3 there are two songs from Purcell's 'Dioclesian' in staff notation with the words only of the second verse of a third song and two other songs of the period 'How happy the lover who after long years of wishing and doubting' and 'Hail gentle love and soft desire' also in staff notation. The main section runs from folios 3v – f.40 and comprises fifty pieces for guitar in French tablature. At some stage in its history six more pieces in tablature have been copied in a different hand starting at the opposite end with the book upside down and running from folios 44v-41. As it includes most of the same Purcell arrangements as the Hague manuscript, including the song from 'The Old Bachelor', copying cannot have commenced much before 1693. It may not have been bound up until rather later as it is currently inserted into a sixteenth-century vellum binding. It includes two pieces from Corbetta's 'La Guitarre royalle' (1671), an abbreviated version of the prelude to the A minor suite (page 28) on folio 11v and the courante from the F major suite (page 23) on folio 44 at the end of the book copied by a different hand probably at a later date.

### **GB-Ob Ms. Mus. Sch.F. 572 (RISM BVII, p. 255)<sup>5</sup>**

This is a commonplace book of songs, instrumental music, including music for lute, and Restoration verse; it includes eleven pieces in French tablature for guitar, several of them connected with English court circles of the late seventeenth century. The manuscript is in two sections; the first part is ruled with five

<sup>4</sup> Pinnell (1976) p.282; Pinnell (1980) p.203.

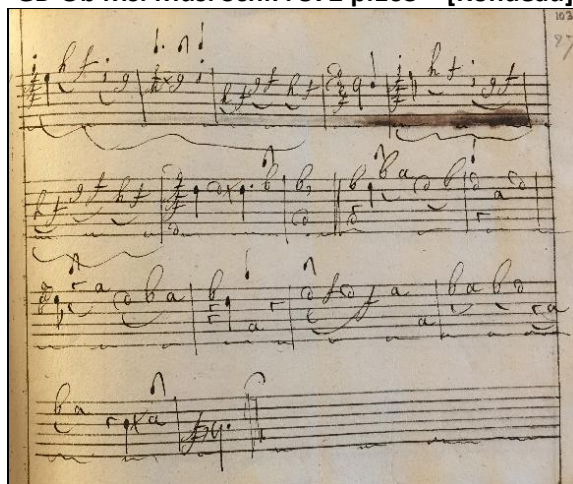
<sup>5</sup> I am indebted to Chris Page for drawing my attention to this manuscript and making a copy of it available to me.

five-line staves to a page; approximately half way through, this changes to four six-lines staves. The first section includes two giges which are also in NL-DhnmiKluisD.1 .132 – ‘Princess Anne’s Lute Book’; an arrangement of one of the songs by Nicolas Staggins from ‘Calisto’; and an arrangement of a popular song which is also included in US-Cah MsMus.139 – ‘Elizabeth Cromwell’s book’. There is no reason to suppose that the arrangement of the Staggins air is by Corbetta. The second section does however include the rondeau attributed to Corbetta in B-Lc Ms.245, page 24. In Castillian’s version the chord at the beginning of the second bar is one of Corbetta’s unusual dissonant chords – played with a *barré* across all five courses with no stopped notes. The fifth bar has also been omitted – presumably in error.

Table 18.2					
GB-Ob Ms. Mus. Sch.F. 572					
First Section – five 5-line staves to a page					
Page	Title	Key	Time signature		
6	Jige	A minor	3	NL-DhnmiKluisD.1 .132/f.104v	Gigue
58	Untitled	D minor	3		
59	Augusto	A minor	3	An arrangement of “ <i>Augusta is inclin’d to fears</i> ” from Nicholas Staggins music for Calisto	
60	Untitled	A minor	3		
61	Kings Inne	A minor	3	NL-DhnmiKluisD.1 .133/f.105v	Gigue
62	Untitled	?	?		
66	Untitled	D minor	[3]		
66	Untitled	D minor	[C]		
67	Untitled	D major	3	US-CAhMsMus.139 f.34-33v	Sawney was tall and of noble race
Second Section – four 6-line staves to a page					
102	Untitled	C major	[C]		
103	Untitled	C major	[3]	B-Lc Ms.245 p.24	Rondeau/Corbetta
151	[Folia]				Manuscript turned upside down

Example 18.6

GB-Ob Ms. Mus. Sch.F. 572 p.103 – [Rondeau]





**CZ-Pn Ms.XLb209 and CZ-Pn Ms.XLb211 (RISM BVII, p. 289-90)**

These two substantial manuscripts are apparently unrelated although they share a common background and are often considered together. They belonged originally to the noble Czech Lobkowitz family. They were appropriated, first by the Nazis during World War II, and then by the postwar Communist government, during which period they were deposited in the National Museum in Prague. In 1993, after the fall of the Communist régime, they were returned to the Lobkowitz family and at present it is difficult to obtain copies of them.

Both are in French tablature and usually dated to the early eighteenth century. Unfortunately, the copies which I have of each manuscript are possibly incomplete and not always very legible. The pages have been numbered in different ways at different times and in each manuscript there are numerous blank folios which have not been taken into account. Page numbers given here can therefore only be approximate.

**CS-Pn Ms.XLb209**

According to RISM this comprises seventy-four folios, the equivalent of 148 pages, of which forty-nine (folios 13v, 14r, 18v, 19r-22r, 36v – 40r, 44r/v-48r, 50r-55r, 59v-61r, 63v-67r) are blank. It is the work of four different copyists. It includes twelve pieces attributed to the Czech lutenist and composer Johann Anton Losy (or Logy), Count von Losinthal (1650-1721) and one piece attributed to Corbetta – the *Allemande Amoureuse de mons. Corbette faite à Naple* on page 50 (or page 51 according to Pinnell). There are no references to Corbetta visiting Naples but it is quite possible that he did so, perhaps on his way to Spain. The piece is in D minor and is a reasonably competent piece of work although not without its *longueurs*. There is at least one probably copying error. In bar31 the note on the fourth course on the third beat of the bar should surely be F rather than D to make sense of the harmony.

## Example 18.7

CS-Pn Ms.XLb209 p. 50 – Allemande Amoureuse de Mons. Corbette faite a Naple

Handwritten musical score for a piece titled "Allemande Amoureuse de Mons. Corbette faite a Naple". The score is written on two systems of five staves each. The first system is labeled "Allemande" and the second system is labeled "Suite". The notation is in a historical style, featuring various note values, rests, and clefs. The manuscript is written in ink on aged paper.





# CZ-Pn Ms.XLb211

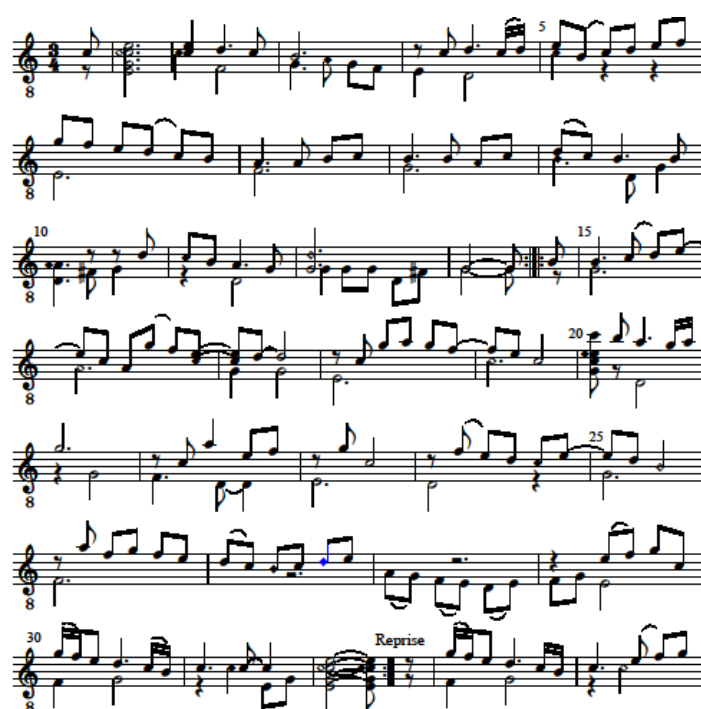
According to RISM this comprises 146 folios, the equivalent of 292 pages, more than half of which are blank (folios 5r, 10v, 13-14r, 16v, 17r, 20r-26r, 32v-39r, 41v-43r, 45r-63r, 65v-67r, 68v-142r, 144r-146). It includes two pieces attributed to Corbetta; the courante on page 15 is attributed to *Corbita* and the *Gigue Chevall[ier] de Gost de Engleterre* on page 14 to *F. Corbette*. The *Chevalier de Gost* may be a reference to the Duke of Gloucester, the younger brother of Charles II who died in 1660. Both pieces are in C major and may have originally belonged to a suite in this key.

**Example 18.8**  
**CZ-Pn Ms.XLb211 p. 14 – Gigue Chevalier de Gost d'Engleterre - F. Corbette**



A modern musical score for the piece "Gigue Chevalier de Gost d'Engleterre" by F. Corbette. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 8, 10, 15, 20, 25, 30, 35, 40, 45, and 50 marked at the beginning of their respective lines. The notation includes various note values, rests, and articulation marks. The score ends with a double bar line and repeat dots.

**Example 18.9**  
**CZ-Pn Ms.XLb211 p. 15 – Courante Corbite**



Pinnell has identified four pieces in CZ-Pn Ms.XLb209 and three in CZ-Pn Ms.XLb211 as set out in the following table.

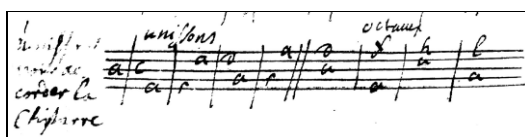
Table 18.3A					
CZ-Pn Ms.XLb209 - Pinnell's Concordances					
Pinnell	Title	Concordance	Key	My Copy	Comments
p.3	Sarabande	1674 p.31	D minor	p.54	First 3 bars only. Cf. XL.b.211 p.61
p.40	Minuet	1674 p.58	D minor	p.52	The same
p.53	Sarabande	1648 p.70	D minor	p.52	The same.
p.57	Minuet (2)	1674 p. 58	D minor	p.56	First part only

Table 18.3B					
CZ-Pn Ms.XLb211-Pinnell's Concordances					
p.3	Sarabande	1648 p.70	D minor		Not in my copy
p.16	Fanfare Corbette	1674 p. 4	C major	p.6	Same
p.55	Sarabande	1674 p.31	D minor	p.61	First 3 bars only cf. XL.b.209 p.54

### S-N(sb) Ms. Finspång 9096 -2 [RISM B/VII p.241]

This is one of several separate manuscripts in the Stadsbiblioteket, Norköping, apparently bound together in a single volume.<sup>6</sup> It measures 10 x 16cms, features a watermark in the form of a clock face and probably dates from the end of seventeenth century. It comprises 31 folios; folios 1r and 5v are blank. It is in two sections, which are the work of two different copyists. It is in French tablature and includes tablature tuning charts on f. 2v which indicate a fully re-entrant tuning.

#### Illustration 18.1 -Tuning charts on f.2r

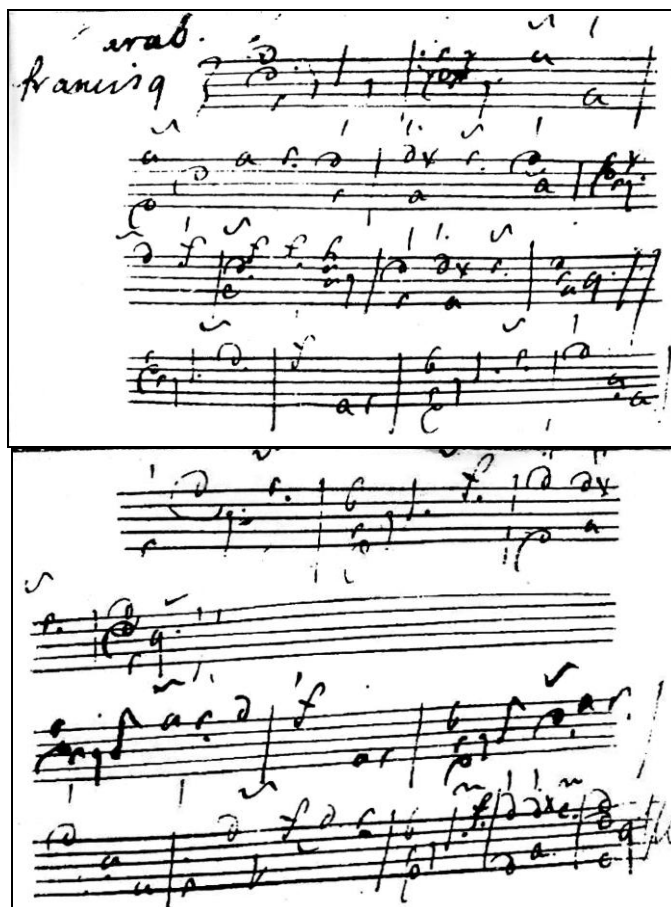


The first section (Hand A, folios 1v-27r), includes three short pieces - a sarabande, gigue and menuet - attributed to *francisq* – presumably Corbetta. The sarabande is also included anonymously in F-Pn Ms.Vm<sup>7</sup>675 p.80 and in F-PnMs.Rés.844 p.286 with the title *Sarabande d'Angelot*. It has previously been assumed that *Angelot* refers to Bartolotti. It could be by either of them, or indeed neither of them. There are also four variations on the *Folies espagnoles* attributed to *francisq*, one of which is the same as the second variation in the Folia variations in Corbetta's 1643 and 1648 books on pages 68 and 75 respectively, although the last five bars are different. It also includes several pieces attributed to Médard. The second section (Hand B, folios 27v-31r) comprises seven pieces from Médard's 'Pièces de gitarre' (1676). Folio 31v, in Hand A and upside-down includes a single variation on the chaconne by Médard.

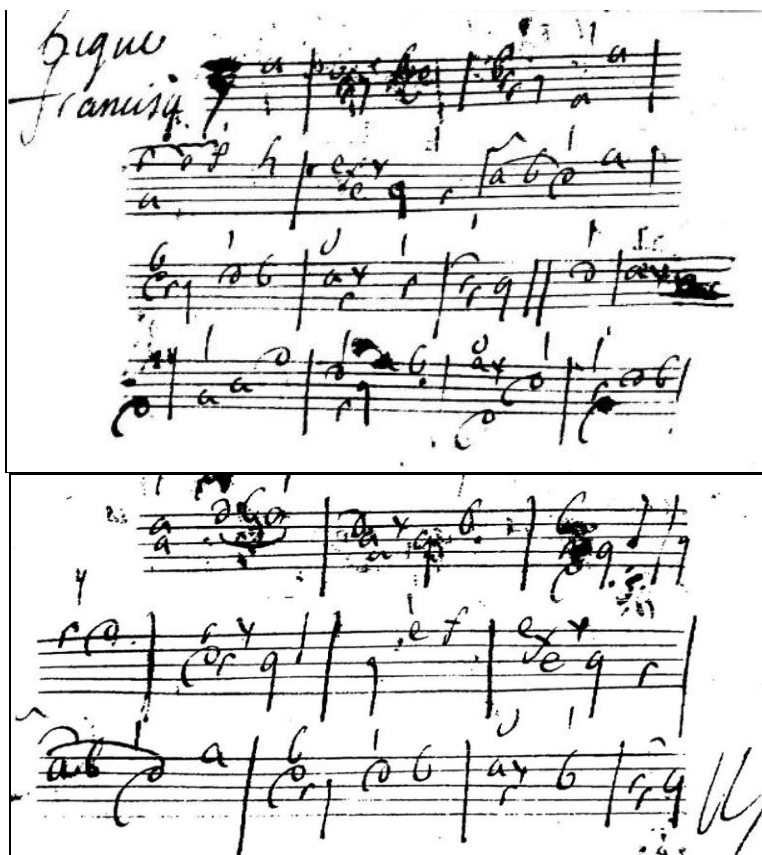
Table 18.4			
S-N(sb) Ms. Finspång 9096 -2			
Folio	Title	Key	Concordance
f.12v-13r	Sarab[ande] francisq	G major	F-Pn Ms.Vm <sup>7</sup> 675 p.80 (anon) F-PnMs.Rés.844 p.286 (Sarabande d'Angelot)
f.19v-20r	Gigue francisq	A minor	
f.20v-21r	Menuete francisq	D minor	
f.21v	Folies Espagnoles	D minor	
f.22v-23r	Suite de francisq	D minor	
f.23v-24r	Suite de francisq	D minor	1643/1648 Variation 2 bars1-11
f.25v-26r	Suite de francisq	D minor	
f.26v-27r	Suite de francisq	D minor	

<sup>6</sup> It is described in detail in Rudén (1981) p.38-39 with thematic index to the contents.

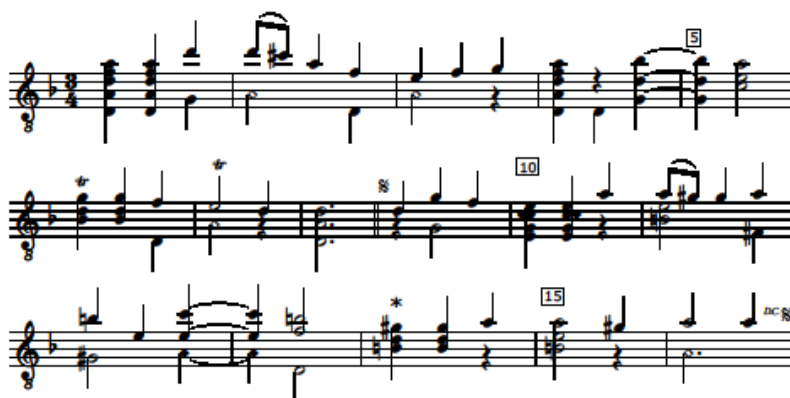
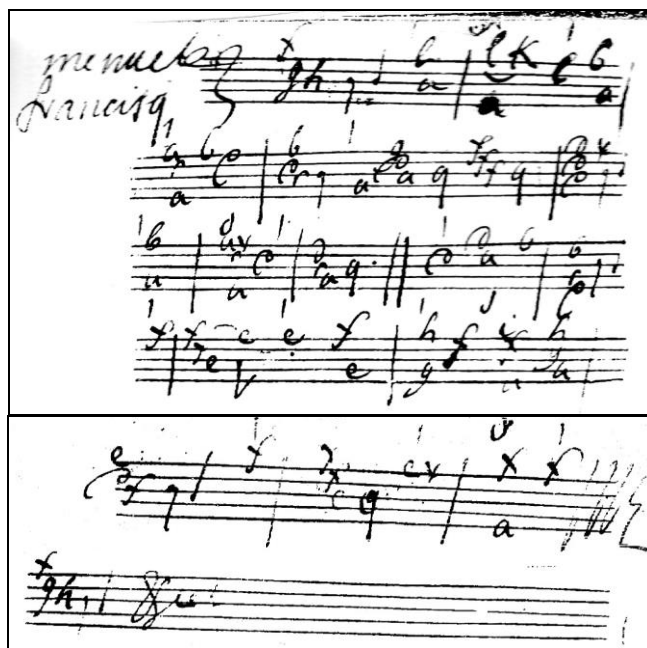
Example 18.10  
S-N(sb) Ms. Finspång 9096 -2 f.12v Sarab[ande] francisq



Example 18.11  
S-N(sb) Ms. Finspång 9096 -2 f.19v - Gigue francisq



Example 18.12  
S-N(sb) Ms. Finspång 9096 -2 f.20v - Menuete francisq



\*The note on the third course in bar 14 of the original is c natural



## Part 2

### Sources in Italian/Mixed Tablature

#### E-Mn Mús.811 - Libro de diferentes cifras [RISM B/VII p. 201-202]

Corbetta's music was well known in Spain and probably in Portugal as well. He himself visited Madrid probably between 1643 and 1648 and it is possible although unproven that he published a book there during that time. The manuscript E-Mn Mús.811 is clearly of Spanish provenance, copied in the first decade of the eighteenth century.<sup>1</sup> The attractively coloured and ornamented title page reads

*Libro de diferentes ci  
fras  
de guitarra [sic] escojidas de los  
mejores autores.  
Año de 1705*

It comprises 154 consecutively numbered pages of music in Italian tablature with a partial list of the contents on pages 155-8. The music falls into three separate sections. The main section, the contents of which are listed in the index, occupies pages 1-93 and comprises thirty-six pieces in mixed style. The pieces are quite varied and include sets of variations, some of which can be attributed to Sanz or Murcia, as well as standard movements from the suite. This is followed by eighteen short strummed versions of the Spanish dance themes in *alfabeto* on which variations may be based (pages 95-103) and fifty-four short, mainly French, pieces in Italian tablature mostly without *alfabeto* (pages 104-154). The manuscript is in a fragile state and is not easy to decipher. Note values are often misplaced or lacking altogether, time signatures are sometimes ambiguous and barring haphazard.

Corbetta is the only one of the *mejores autores* actually named in the manuscript. A single piece – the *Almanda del Corbeta* in E minor on page 42 – is attributed to him. This is more or less the same as the *Alemenda quarta* found in Pellegrini's 'Armoniosi Concerti' (1650) on page 49 and, as already noted, in I-MOe Ms.F1528 on folio 10v. It is also included on folio 92r of P-Cug M.M.97 with the title *Outra Alemanda* (See below). The *Corrente por la re* in D major on page 77 is also found on page 22 in Pellegrini's book with the title *Corrente detta La Grimalda* and untitled in I-MOe Ms.F1528 on folio 35. In 'Libro de diferentes cifras' the piece is followed by a *diferencia* or *double* not present in the other sources. It is a moot point whether the two pieces are by Corbetta or by Pellegrini or indeed whether they are originally by either of them. 'Libro de diferentes cifras' does include one piece from Corbetta's 1643 book; the *Aleman* in D major on page 33 is more or less the same as the *Almanda* on page 44 which seems to have been rather popular.

Throughout the main section the pieces are grouped roughly by key. The *Almanda del Corbeta* is followed by three more pieces in E minor, *Correnta Ariosa* on page 43, *Jiga* on page 44 and *Zarabanda* on page 46. The correnta is also included in P-Cug M.M.97 on f. 92v with the title *Tricote da Alemenda*. The *zarabanda* is included both in Sanz's 'Instruccion de musica' (1674-5) page 12 and Carré's 'Livre de gitarre' (1671) page 14. It is unlikely that Sanz copied it from Carré and Carré is notorious for having plagiarised Corbetta's music in both his books. It is therefore possible that the piece is originally by Corbetta and that Sanz copied from an alternative source. One may speculate whether the *Jiga* and *Correnta* are also by Corbetta.

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<sup>1</sup> A tablature edition of the manuscript edited by Francesco Valdivia was published by the Sociedad de la Vihuela in 2008.



The *Alemana* in D major on page 33 is followed by a *Zarabanda francesa por la C* in the same key. Another version of this is found in the Santiago de Murcia's 'Cifras selectas' (1722). Murcia has included ten pieces which can be attributed to Corbetta in 'Passacalles y obras', one from his 1648 book, five from 'La guitarre royale' (1671) and four pieces attributed to Corbetta in other manuscripts. There is a sporting chance that this *zarabanda* is also by Corbetta. The *alemanda* in B minor on page 21 is also found in I-Rama-A-Ms.4912<sup>2</sup> page 88; it is unattributed in both sources. However, given that his music circulated more widely than that of anyone else, it is possibly that it is by him.

Table 18.5				
E-Mn Mús.811 – Possible Corbetta Concordances				
Page	Title	Key	Title	Alternative Source
p.21	Alemanda	B minor	Alemanda	I-Rama-A-Ms.4912
p.33	Alemana	D major	Alma.del 5 <sup>to</sup> un suon piu Alto	1643 p.44
p.35	Zarabanda francesa por la C	D major	Zarabanda	Cifras selectas f.36v
p.42	Almanda del Corbeta	E minor	Alemanda Quarta Outra Alemanda Alemanda	Pellegrini p.49 P-Cug M.M.97 f.92r I-MOe Ms.F1528 f.10v
p.43	Correnta Airosa	E minor	Tricote da Alemanda	P-Cug M.M.97 f.92v
p.44	Jiga	E minor		¿
p.46	Zarabanda	E minor	Sarabande Zarabanda francesa	Carré, p.14 Sanz, p.12
p.77	Corrente por la re	D major	Corrente detta La Grimalda Untitled	Pellegrini p.22 I-MOe Ms.F1528 f.35r

According to Pinnell, the sarabande in D minor on page 65 of Corbetta's first book 'De gli Scherzi armonici' is on folio 128 of 'Libro de diferentes cifras'; however, there is no sarabande in D minor on page 128 or elsewhere in the manuscript.

### P-Cug M.M.97

This substantial manuscript is clearly of Portuguese origin. It includes music by named Portuguese guitarists in forms particularly associated with Portugal as well as pieces by Italian and French guitarists. It comprises 136 folios bound up with a copy of Giovanni Pittoni's 'Intavolatura di tiorba' printed by Giacomo Monti in Bologna in 1669.<sup>3</sup> It is undated but probably dates from the late seventeenth to early eighteenth century. The title preceding the first piece on folio 1r reads

*Cifras de Viola*  
*Por varios Autores*  
*Recolhidas*  
*Pelo L<sup>do</sup> Joseph Carneyro Tavares Lamacense*

<sup>2</sup> Olim I-Rsc Ms.AS A 4912. See Chapter 17.

<sup>3</sup> I am indebted to Budasz, Rodrigo – "The five-course guitar (viola) in Portugal and Brazil in the late seventeenth century and early eighteenth century". Ph.D. University of Southern California (2001) for many of bibliographical details and concordances.

In Portuguese, the five-course guitar is usually referred to as a *viola* which reflects its relationship with the earlier vihuela. The manuscript includes some 260 pieces for the guitar arranged in three sections. The first section, folios 1r-80r, comprises pieces based on the standard popular Spanish/Portuguese dance themes including the *rojao* (the Portuguese equivalent of the *passacalles*), *xacara*, *zarambeque* and *cumbees*, arranged by mode or key; folios 80v-90v are blank. The second section, folios 91r-99r, preceded by the title *Peças de Viola Italianas e Francesas*, comprises mainly the standard movements of the suite, the allemande, corrente, sarabande and gigue and other dances. The third section, folios 99v-103v, with the heading *Varios temples de viola*, is a group of pieces in different *scordature*. On folio 103v there is a tuning chart for the guitar - *Como se tempira a guitarra* - and a table of *alfabeto* chords – Chords A-V preceded by + and ending with &. The tuning chart compares fifths and octaves rather than following the standard Italian pattern in unisons. There is also a table correlating chords on the guitar with those on the *machinho* – a smaller guitar. These are followed by sections of pieces for the bandurria - *Cifras de Bandurra de cinco*, folios 104r-107v and the *rebeca* or violin - *Cifras de Rebeca de quatro Italianas e Francesas*, folios 109r – 115v. F.108 r-v is blank.

All the music is in Italian tablature without *alfabeto* – the standard chords are notated in tablature. Much of the music is copied without time signatures, note values or bar lines which makes it difficult to read and transcribe.

The first section includes one piece from Corbetta's 1643 book. The first part of the *Rojão Italiano* on folio 36v-37r is the same as the first thirty bars of the *Passacaglia Sop X* (B minor) on page 32. A minor point of interest is the implied ascending appoggiatura in bar 14 of the original which is written as a straightforward chord as in I-MOe Mus.E.323.

**Example 18.13**  
**Passacaglia – 1643 p.32/ P-Cug M.M.97 f.36v b.14**

The image displays three musical representations of a Passacaglia fragment. The top two are transcriptions of the original manuscript notation: the left one is from 1643 and the right one is from P-Cug M.M.97. Both show a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is a mix of notes and rests, with some figures (3 2 0 3 2 0 3 2 0 3) written below the staff. The bottom image is a modern musical score transcription of the same fragment, showing the melodic line and figured bass. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is a mix of notes and rests, with some figures (3 2 0 3 2 0 3 2 0 3) written below the staff. The transcription is labeled with '1643' and 'P-Cug M.M.97' above the staff.

The second section includes two *almandas* from 'Varii capricii' (1643).

f.91v	Alemanda	D major	1643 p. 44	Alm.del 5 <sup>to</sup> un suon piu Alto
f.92r	Alemanda	G minor	1643 p. 47	Alm.del 2 <sup>o</sup> tuono

The unattributed piece with the title *Tricote da Alemanda* on f.92v is the same as the *Correnta airosa* on page 43 of 'Libro de diferentes cifras'. In addition, there are four pieces also found in Pellegrini's

'Armoniosi concerti' (1650) including the *alemanda* which is attributed to Corbetta in 'Libro de diferentes cifras'.

Table 18.6				
P-Cug M.M.97- Possible Corbetta Concordances				
Folio	Title	Key	Title	Alternative Source
f.92r	Alemanda	E minor	Corrente detta la Savellina b1-16 only	Pellegrini p.50
f.92r	Outra Alemanda	E minor	Alemanda quarta Almanda del Corbeta  Untitled	Pellegrini p.49 Libro de diferentes cifras p.42 I-MOe Ms.F1528 f.10v
f.92v	Tricote da Alemanda	E minor	Corenta	E-Mn Mús.811 p.43
f.97r	Corrente del Cavagliero Mascarelli Part 1	D minor	Alemanda seconda	Pellegrini p.39
f.97r	Corrente del Cavagliero Mascarelli Part 2	D minor	Corrente nona	Pellegrini p.40

The presence of pieces by Pellegrini raises some questions. He was a member of the Accademia dei Filomusi and a performer in the Concerto Palatino in Bologna. His 'Armoniosi concerti' was printed there by Giacomo Monti who had earlier printed Corbetta's 1639 book. He is not known to have visited Spain but he is one of the composers mentioned by Sanz, in the introduction to 'Instruccion de musica'.<sup>4</sup> Sanz had presumably seen his work during his visit to Italy. Pellegrini's pieces are conservative in style and he may have been a lutenist rather than a guitarist. One can only speculate about how original his work is. Corbetta almost certainly had a book which is now missing printed between 1643 and 1648 and it is possible that Pellegrini borrowed the pieces from it.

This section also includes one piece attributed to Corbetta which is not found in any of the printed sources. This is the *Bayletto del Corbetta* on folio 93r. Because of the way it is notated, it raises a number of problems. There are no note values, no bar lines and no time signature and it is not really clear what key it is in. Pinnell was aware of the piece and has made an attempt to transcribe it in A minor.<sup>5</sup> Unfortunately his barring and note values make little sense and his method of transcription does not reproduce the counterpoint in a meaningful way; in a couple of places it is simply wrong. Budasz has made a more convincing transcription of the piece in A major including a parallel transcription of the tablature<sup>6</sup> but this involves changing the first two five-part chords from C major/E minor to E major/A major and the E minor chords in bars 2, 7 and 10 to E major. The following transcription is an attempt to highlight and explain the problems.

The first five-part chord in the anacrusis or pick-up bar is the C major chord represented by H3 in *alfabeto*. It could be an E minor chord represented by M+2, as shown at the end of the transcription, an error on the part of the copyist when interpreting the *alfabeto* chords in his source. The first chord in bars 1, 2, 7 and 10 is however clearly an E minor chord, and the copyist is less likely to have been confused by the symbol + which represents it; it is questionable whether altering it to an E major chord, represented by the letter F, is justifiable. The melodic line makes better sense in bar 7 if a D sharp is played on the

<sup>4</sup> Sanz – Instruccion de musica f. 6r.

<sup>5</sup> Pinnell (1976) Vol. 2 p.374; Pinnell (1980), Vol 2.

<sup>6</sup> Budasz (2001) p. 344.

fourth course on the third beat but it is awkward to play. Which ever way the piece is transcribed, it does not sound very like Corbetta.<sup>7</sup>

**Example 18.14**  
**Bayleto del Corbetta - P-Cug M.M.97 f.93r**



<sup>7</sup> Budasz (2001) p. 96 claims that the piece is concordant with the Canzion franzesa in Diego Fernandez de Huete – Compendio numeroso de zifras armonicas... para harpa de una orden, de dos ordenes, y de organo. Madrid: Imprenta de Musica, 1702, p.36. However, there is no resemblance between the two pieces. The Canzion is clearly in D minor. The opening phrase consists simply of the progression i – V; the descending dotted crotchet/quaver figure which follows is similar to that in bars 2-3 of the Bayleto but occurs on different degrees of the scale as the music modulates to F major.

### P-Lcg Serviço de Música (No shelf mark)

This is another very substantial manuscript of Portuguese provenance with similar contents.<sup>8</sup> It is undated, but like the Coimbra manuscript probably dates from the end of the seventeenth or beginning of the eighteenth century. It is made up of four separate sections: twelve unnumbered folios of music for viola or five-course guitar, bandurra and cravo (harpsichord) in *cifras ariméticas* followed by folios numbered 1r to 44r of music for five-course guitar in Italian tablature without *alfabeto*; folios 44v-48v are blank; folios 49r-79r contain music for bandurra in Italian tablature; folios 79v-82v are blank and the final section of the book, folios 83r-97r is a treatise on notating music for the viola and bandurra in *cifras ariméticas*. *Cifras ariméticas* are an unusual, possibly unique, way of notating the music in which each degree of the scale is identified by a number from 1-12; the treatise also includes instructions on how to compose Latin verse and accompany it on the guitar. It includes one piece from 'La guitarre royale' (1671); the *Franceza 7o tom* on folio 26r of the manuscript is a garbled version of the Chacone in D major on page 69.

#### Example 18.15

#### Franceza 7<sup>o</sup> Tom - P-Lcg Serviço de Música (No shelf mark) f.26r



It is in Italian tablature rather than the French tablature of the original. It illustrates a few interesting features of the notation used throughout the manuscript. What looks rather like a bass clef at the beginning of each staff may be intended as a time signature although this is far from obvious; it occurs in the same way in many of the other pieces. The anacrusis is ignored, most of the piece is unbarred and there are very few note values. The copyist has obligingly put in the zeros in many of the strummed chords but these are not added in a way that makes sense; there is nothing to indicate that the chords are to be strummed. In several places, a large single figure across several courses is used when these are to be stopped at the same fret, as in the Modena manuscripts. In the opening phrase here, the large 2 indicates that the second, third and fourth courses should be stopped at the second fret; in the second chord after the double bar on the second tablature stave the first and second courses are to be stopped at the second fret.

The piece is preceded on the previous folio by a short piece with the title *Pessa Franceza*. This could be a reference to Corbetta, who is often referred to by his first name, and the fact that the Chacone is also referred to *Franceza* may bear this out. On the other hand, it may simply refer to the fact that both pieces are of French origin – in Portuguese - *francês*. The two pieces are followed by five movements from De Visée's 'Livres de pieces pour la guittarre' (1686).

<sup>8</sup> I am indebted to Budasz op. cit. for bibliographical details.

f.25v	Pessa franceza	G major	Corbetta?	
f.26r	Franceza 7o tom	D major	1671 p.69	Chacone
f.26r	Outre do mesmo tom	D major	Visée 1686 p.16	Menuet chamado Minuete
f.27r	Estrangeira 8 Tom	G major	Visée 1686 p.27	Bourée
f.28r	Burê	D minor	Visée 1686 p.12	Bourée
f.28v	Gavotte 1 tom	D minor	Visée 1686 p.11	Gavotte
f.28v	Sarabande 3o tom	E minor	Visée 1686 p.40	Sarabande

The piece is irregularly barred, but it seems to be in some sort of triple time, possibly 6/8. The only note value visible in the available photocopy is the white quaver at the beginning of the last phrase. It consists mainly of a single melodic line with just three chords. It is liberally supplied with a sign indicating some sort of ornament – a sharp or hash symbol – but it is not clear what ornament is intended. It does not sound particularly like anything Corbetta may have composed. The piece is elaborately ornamented; in the transcription the asterisk represents the ornaments.

### Example 18.16

**Pessa Franceza 7º Tom - P-Lcg Serviço de Música (No shelf mark) f.25v**

The image displays a handwritten musical score for 'Pessa Franceza' on three staves, with a modern transcription below it. The handwritten score is written in a single melodic line with various note values and rests, including some that are circled. The transcription below is in a single melodic line on a four-staff system, using a treble clef and a key signature of one flat (B-flat). The transcription includes measure numbers 8, 10, and 15, and uses asterisks (\*) to indicate ornaments. The piece is in a 6/8 time signature, as indicated by the '8' in the bottom left of the first staff of the transcription.

**MEX-Mn Ms.1560 [RISM B/VII p.208]**

Mexico was part of the Spanish Empire in the seventeenth and eighteenth centuries. People, including musicians, were able to travel between different areas under Spanish rule and trade was carried out on a global scale. MEX-Mn Ms.1560 is now in the Biblioteca Nacional in Mexico City; at present it is anybody's guess how and when it arrived there. It is possible that it was compiled in Mexico; however, it is just as

likely that it was compiled in Spain and taken to the New World later, as seems to have been the case with the three surviving manuscripts of Murcia's music. There is nothing distinctively Mexican or Latin American about the contents.

It is a complex document.<sup>9</sup> It is undated, it has no title page and the pages are unnumbered. The *Laberinto* from Sanz' 'Instruccion de musica' has been copied on to what is apparently the recto of the first folio inside the cover;<sup>10</sup> this is followed by four blank folios. Guitar music in Italian tablature with *alfabeto* occupies folio 1r-42r. With the manuscript turned upside down, folios 42v and 43r consist of a staff notation version of the piece *Enamorado* on folio 26r. Folios 43v – 62r are blank. With the manuscript turned upside down and working backwards from the end, folios 98v-63r contain music in staff notation for violin in staff notation.

The first first tranche of pieces for guitar comprises mainly French dance tunes popular during the first quarter of the eighteenth century, with a number of minuets. More sophisticated arrangements of thirteen of these pieces are found in Murcia's 'Resumen de acompañar'.<sup>11</sup> The examples illustrating the eight *tonos* or modes and their transpositions from the same source have been copied on folios 24v-25r.<sup>12</sup> There is at least one arrangement of a piece by Lully – the *Higue Canarie* on folio 15v is from his ballet 'Le Temple de la paix' (1685). The second part of this section, folios 26v-38v comprises arrangements for guitar of twenty-two movements from Corelli's violin sonatas op.5 printed in 1700, a sonata for violin by Samuel Trent and a Giga by a M. de Ricardo. Nothing is known of Samuel Trent but he may have been English or North American. More accurate and effective arrangements of two of the Corelli items are found in Murcia's 'Passacalles y obras' (1732) and Murcia's manuscript also includes other Corelli arrangements.

The violin section includes staff notation versions of many of the same French dance pieces, amongst them five of those found in 'Resumen de acompañar', and movements from Corelli's op. 5 violin sonatas and from his *Concerti grossi* op.6 printed in 1714. The manuscript must therefore have been copied after 1714. Arriaga dates it ca. 1740, but there seems to be no obvious reason for suggesting such a late date.

At least two, possibly more, copyists have had a hand in copying the music. As is often the case with manuscript sources, note values and bar lines are erratic and unhelpful. The manuscript is in a fragile state and there is a problem with legibility. There is one piece apparently by Corbetta which is unique to this source. This is the *Rondaut de Coruet* on folio 2. It is not a particularly exciting piece and may even be his arrangement of an extract from a ballet or opera of the period.

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<sup>9</sup> Only a photocopy was available for this study. This does not include the blank pages and it is not immediately obvious which pages are upside down. It should be noted that the entry in RISM B/VII confuses the contents of this manuscript with that of the manuscript of music by Murcia - Codice Saldívar no. 4 - for which a separate entry is not included. The most helpful study to date is Arriaga, Gerardo – Un manuscrito mexicano de música barroca in *Revista de Musicología* Vol. 5 no. 1 (1982) p. 111-126. The manuscript is also described in some detail in my dissertation - Hall, Monica - The guitar anthologies of Santiago de Murcia. Dissertation for the degree of Ph. D in Arts/Music, The Open University, 1983. Vol. 1 p. 97-141 and Pennington, Neil D – The Spanish baroque guitar with a transcription of De Murcia's *Passacalles y obras*. 2 vols. Ann Arbor: UMI Research Press, 1981 p. 103-111 includes useful information about the composition and contents of the manuscript.

<sup>10</sup> *Laberinto en la guitarra que enseña un son por 12 partes* – Instrucción de musica (1674) p.1

<sup>11</sup> One piece occurs twice. In addition, two pieces have the same titles as pieces in *Resumen* but are not the same. These are *Minuet, el excelente* (f.12r) and *La cadena* (f.13v). For a list of concordances see my dissertation p.103-4.

<sup>12</sup> *Demonstracion para conocer todos los tonos, assi las ocho naturales como otros accidentales segun el ultimo golpe en que feneze el baso* – *Resumen de acompañar* (1714) p.9.

Example 18.17  
MEX-Mn Ms.1560 f.2r-2v – Rondaut de Coruet

*Rondaut de Coruet*

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MEXICO

*Allegando*





The manuscript includes one piece from 'La guitarre royalle' (1671) – the *Rondaus* on folio 9v is the same as the sarabande in G major on page 36. Pinnell claims that the following six pieces are concordant with pieces from 'La guitarre royalle';<sup>13</sup> however, as far as one can tell, the only thing that they have in common is that they are in the same key. He has not given the folio numbers so that matching the pieces up is a problem in the first place.

<sup>13</sup> Pinnell (1976) Vol. 2 p.374; Pinnell (1980), Vol 2.

### Pinnell's Concordances

f.2v	Allemande	D minor	1671, p.25
f.7v	Sarabanda despacio	E minor	1671, p.15
f.8r	Giga alegre	E minor	1671, p. 15
f.19r	La faborita sarabanda largo	G minor	1671, p.65
f.18r	Minuet	C major	1671, p.74
f.20v	Minuet de las fugas	D major	1671, p.34

However that is not the end of the story. Rather surprisingly, the *Alemanda* on folios 2v-3r and the *Coranta* that follows it on folios 3r-3v are the same as the *Allemande francisco* on folio 82r of the Gallot manuscript - GB-Ob Ms.Mus.Sch.C94. In Gallot's version each half is followed by an elaborate *double*. In MEX-Mn Ms.1560, the two main section of *the alemanda* follow one after the other. In the Mexican version, two bars immediately preceding the mid cadence are different and there is a different and longer ending to the second section. In spite of the title, the *coranta* is clearly in common time. The first half is the same as the *double* to the first half of the allemande in Gallot, but the second half is quite different and indeed rather uninspiring. Only two of the movements in 'La guitarre royale' (1671) have doubles – the sarabande in B flat major on page 48 and the sarabande in D minor on page 71 - but it is very likely that Corbetta extemporized variations like these when playing his pieces. The fact that the double here is almost identical in the two unrelated sources suggests that it is his own work and it gives an interesting insight into how he may have performed his own music.

### Example 18.18 MEX-Mn Ms.1560 f.2v-3r – Alemanda/f.3r-3v – Coranta



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A stamp in the center reads "BIBLIOTECA NACIONAL MEXICO." The word "Coronza" is written in the fourth staff. The score is written in a cursive, handwritten style.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

## Alemanda

GB-ObMs.Mus.Sch.C94f.82r



MEX-MnMs.1560 f.2v-3r



The first system of the musical score consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The first staff contains a melodic line with eighth and sixteenth notes, including a measure with a '15' above it. The second staff contains a similar melodic line. The third staff contains a melodic line with a double bar line and a repeat sign. The fourth staff contains a melodic line with a double bar line and a repeat sign.

## MEX-MnMs.1560 Conclusion

The second system of the musical score consists of two staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. It contains a melodic line with eighth and sixteenth notes. The second staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3' above it.

## Coranta

The musical score for "Coranta" is presented on page 280. It consists of six systems of music, each with two staves. The notation is in treble clef with a key signature of one flat (B-flat). The time signature is 8/8, indicated by the number '8' below the first staff of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Some notes are highlighted in blue. A triplet of eighth notes is marked with a '3' and a bracket in the fifth system. The score concludes with a final chord in the sixth system.



**Montréal Bibliothèque du Conservatoire de Musique de Québec No shelf mark (?).  
Microfilm in New York Public Library ZBT 215**

This is the mystery manuscript.<sup>14</sup> It is a manuscript of music for five-course guitar in Italian tablature with *alfabeto*. It was originally part of the collection of manuscripts and instruments owned by Maestro Natale Gallini (1891-1983)<sup>15</sup> and was one of a group of manuscripts acquired in 1952 by the American dealers Italian Book and Craft, Inc. of New York City, which also included five part-books of madrigals by

<sup>14</sup> The information here is taken from the introduction to 'The madrigals of Michelangelo Rossi'; edited by Brian Mann. Chicago: Chicago University Press, 2002. (Monuments of Renaissance Music; 10). I am deeply indebted to Arthur Ness for passing on the information to me and for supplying me with a list of contents and other information.

<sup>15</sup> The instrument collection was donated to the City of Milan in 1958.

Luigi Rossi and a manuscript of music for eight-course lute in Italian tablature.<sup>16</sup> In a letter dated 16<sup>th</sup> May 1952, Fabio Coen of the firm wrote to Sidney Beck at the New York Public Library offering the manuscripts for sale. The library declined to purchase them, but was allowed microfilm them for the use of students. The manuscripts were apparently then sold to the collector, Harold Maker, and in 1955 they were acquired by Wilfried Pelletier (1896-1982) Director of the Conservatoire de musique de Québec in Montreal from 1943 to 1961. He gifted the manuscripts to the Conservatoire at some point, and as far as anyone knows that is where they should be at present; the lute manuscript is certainly in their collection. However, the Conservatoire seems to have no record of the guitar manuscript and the New York microfilm is no longer available.

The manuscript comprises eighty folios; there is a Table of Contents on the first unnumbered folio, the verso of which is blank. The music occupies folios 1-79v and there is a table of *alfabeto* chords on folio 12v. It includes several pieces attributed to “*Corbetta*” (=Francesco Corbetta) or *Pauese* as he was often known – a reference to his place of origin. These are

f.7r-v	Alem. <sup>a</sup> del Pauese
[f.7v	<i>Sarabanda</i>
f.7v-8r	<i>Giga</i> ]
f.8v	Cor <sup>te</sup> de Pauese
f.12r	Alemana de Pauen
f.13r-v	Cor <sup>te</sup> del Pause
f.16r	Alem <sup>de</sup> del 4 <sup>o</sup> tuono del Corbetta
f.16v-17r	Cor <sup>te</sup> del 4 <sup>o</sup> tuono del Pavese
f.17r	sua Sarabanda

Without seeing the music, it is impossible to say whether the pieces are from Corbetta’s printed books. ‘*Varii capricci*’ (1643) includes an alemanda, coranta and sarabanda in the *4o tuono* (i.e. E minor) and ‘*Varii scherzi*’ (1648) an alemanda and coranto in E minor. The sarabanda and giga on folio 7v-8r are not actually attributed to him but seem to form part of the same suite. Some of the other pieces are attributed to “L.C.” as yet unidentified. At this stage, one can only speculate but it is possible that this is Lelio Colista. Hopefully the manuscript will come to light sometime in the future.

### Conclusion

There is a tendency today to assume that the music for baroque guitar found in both printed and manuscript sources is original music specifically composed for the instrument and to evaluate it on this basis. There is also an assumption that the date on which something appears in print is the date of its composition. In reality, the situation is much more complex. Pieces may have circulated in manuscript before they appeared in print and they continued to be copied and played for many years after their first appearance. The pieces vary from source to source, sometimes quite significantly. It is almost impossible to establish whether such variations emanate from Corbetta himself or whether they are the work of a third party. Today Corbetta’s music is less popular than the Spanish style music of Sanz and Santiago de Murcia. This does not really reflect the situation in the seventeenth century. Manuscript sources highlight how widely his music circulated and how well he was known. No other composer of guitar music enjoyed the same esteem.

<sup>16</sup> This manuscript is described in detail Coelho (1995) p. 104-106 with a thematic list of contents on p.266-397.