Francesco Corbetta - The Best of All

A study of his life and works

Section IV – Thematic Index & Bibliography

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Thematic Index to Pieces in Manuscript Sources

Introduction

The final section of this study is a thematic index to pieces attributed to Corbetta in sources other than his five surviving printed books.

Pieces are grouped first by key, then by movements from the standard suite in the order that they usually appear – i.e. prelude, allemande, courante, sarabande, gigue followed by miscellaneous movements – such as the minuet, etc. Sets of variations on the chaconne, folias and passacailles are at the end.

The pieces have been given a running catalogue number starting with **FC 01**. Each entry includes a transcription of the opening bars of the piece. These have been transcribed with notes on the fifth course always in the upper octave identified by lozenge shaped note-heads. Notes on the fourth course are transcribed in the lower or upper octave depending on the underlying part writing identified by lozenge shaped note-heads highlighted in blue. In the sake of clarity notes on the fifth course which duplicate notes on the upper courses in unison have usually been omitted from five-part chords unless they have implications for the part-writing.

This is followed by details of the source(s) in which the piece is found, the folio/page number and the title of the piece in the source with the attribution in brackets.

The sources covered to date are

Manuscripts

B-Lc Ms.245
No title (ca. 1705).
B-Bc Ms.S5615
Recueil des pieces de guittarre (1730).
B-Br Ms.II.5551.D
Recueil des pieces de guittarre (ca. 1739).
CZ-Pnm Ms.XLb209
No title (18th century).
CZ-Pnm Ms.XLb211
No title (18th century).
E-Mn Ms.Mús.811
Libro de diferentes cifras (1705).
F-Pn Ms.Rés.F.844
No title (18th century).
F-Pn Ms.Vm^{7}675
No title (18th century).
GB-Lbl Ms.Add.31640
Santiago de Murcia – Passacalles y obras (1732).
GB-Ob Ms.Mus.Sch.C94
Pieces de Guitarre … recueillis Par Henry François de Gallot (ca. 1660-70).

GB-Ob Ms.Mus.Sch.F572
No title (Late 17th century).
I-Moe Ms.F1528
No title (Late 17th century).
I-Rsc AS A Ms.4912
No title (Late 17th century).
MEX-Mn Ms.1560
No title (Early 18th century).
NL-Dhnmi Ms. KluisD.1
Princess An's Lute Book ((ca. 1690s).
P-Cug Ms.M.M.97
Cifras de viola… (18th century).
P-Lcg Serviço de Música (No shelf mark)
No title (18th century).
RCH-Spuc Ms. (M973?)
Santiago de Murcia – Cifras selectas (1722).
S-N(sb) Ms. Finspång.9096 -2
Not title (Late 17th century).

Printed books

1648 Add
No title (after 1648). Unauthorised reprint of Corbetta's 'Varii scherzi' (1648).
Carré, Antoine
Livre de guitarre (1671).
Pellegrini, Domenico
Armoniosi concerti (1650).
Sanz, Gaspar
Instruccion de musica (1674-5).

Key to Library Sigla

B-Lc	Belgium – Liège, Conservatoire Royale de Musique
B-Bc	Belgium – Brussels, Conservatoire Royale de Musique
B-Br	Belgium – Brussels, Bibliothèque Royal Albert Ier
CZ-Pnm	Czech Republic – Prague, Národní Muzeum
E-Mn	Spain – Madrid, Biblioteca Nacional
F-Pn	France – Paris, Bibliothèque Nationale
GB-Lbl	Great Britain – London, British Library
GB-Ob	Great Britain – Oxford, Bodleian Library
I-MOe	Italy – Modena, Biblioteca Estense
I-Rsc	Italy – Rome, Conservatorio de Musica S. Cecilia
MEX-Mn	Mexico – Mexico City, Biblioteca Nacional
NL-Dhnmi	Netherlands – The Hague, Nederlands Muziek Instituut
P-Cug	Portugal – Coimbra, Biblioteca Geral da Universidade
P-Lcg Serviço de Música	Portugal – Lisbon, Fundação Calouste Gulbenkian
RCH-Spuc	Chile – Santiago, Pontificia Universidad de Chile

Thematic Index

A major

Allemande

FC 01

GB-Ob Ms.Mus.Sch.C94	f.51v	Allemande
B-Lc Ms.245	p.85	Allemande (F. Corbetta)

A minor

Allemande

FC 02

GB-Ob Ms.Mus.Sch.C94	f.28v	Allemande (f)

FC 03

GB-Ob Ms.Mus.Sch.C94	f.55r	Allemande (f)[1]

FC 04

B-Lc Ms.245	p.34	Allemande (F.C.)
B-Bc Ms.S5615	p.83	Allemande (F.Corbet)
B-Br Ms.II.5551.D	p.65	Allemande (F.C.)

FC 05

B-Lc Ms.245	p.35	Allemande (F.C.)
B-Bc Ms.S5615	p.94	Allemande (F.Corbet)
B-Br Ms.II.5551.D	p.72	Allemande (F.C.)

Courante

FC 06

GB-Ob Ms.Mus.Sch.C94 f.29r Courante (f)

FC 07

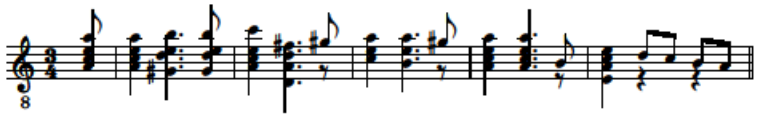
GB-Ob Ms.Mus.Sch.C94 f.49r Cour[ante] (f)[2]

FC 08

B-Lc Ms.245 p.36 Courante (F.C.)
B-Bc Ms.S5615 p.95 Courante (F. Corbet)
B-Br Ms.II.5551.D p.73 Courante (F.C.)

Sarabande

FC 09



GB-Ob Ms.Mus.Sch.C94 f.29r Sarab[ande] (f)

FC 10

GB-Ob Ms.Mus.Sch.C94 f.29v Sara[bande] (f)

Gigue

FC 10 Add

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

Minuet

FC 11

B-Lc Ms.245	p.36	Menuet (F.C.)
B-Bc Ms.S5615	p.84	Menuet (F. Corbet)
B-Br Ms.II.5551.D	p.74	Menuet (F.C.)
NL-Dhnmi KluisD.1	f.106r/ p.135	Menuet

FC 12

B-Lc Ms.245	p.37	Menuet (F.C.)
B-Bc Ms.S5615	p.97	Menuet (F. Corbet)

Bayletto

FC 13

P-Cug M.M.97	f.93r	Bayletto del Corbetto

Passacailles

FC 14

GB-Ob Ms.Mus.Sch.C94	f.25v	Passacaille (f)

FC 15

GB-Ob Ms.Mus.Sch.C94	f.28v	Passacaille (f)

FC 16

B-Lc Ms.245	p.57	Passacaille (F.Corbet)
B-Bc Ms.S5615	p.104	Passacaille (F. Corbet)

B flat major

Allemande

FC17

GB-Ob Ms.Mus.Sch.C94	f.44r	Allemande
GB-Ob Ms.Mus.Sch.C94	f.45v	Allemande
1648 Add	p.72	Alm[a]

FC 18

GB-Ob Ms.Mus.Sch.C94	f.46v	Allemande
B-Lc Ms.245	p.90	Allemande (F. Corbetta)

FC 19

GB-Ob Ms.Mus.Sch.C94	f.44r	All[emande]Branda
B-Lc Ms.245	p.93	Brand (F. Corbetta)
1648 Add	p.71	Brand

Courante

FC 20

GB-Ob Ms.Mus.Sch.C94	f.46r	Courante
B-Lc Ms.245	p.92	Courante (F. Corbetta)

FC 21

GB-Ob Ms.Mus.Sch.C94	f.47r	Cour[ante] (f)

Sarabande

FC 22

GB-Ob Ms.Mus.Sch.C94 f.46v Sarrabande
B-Lc Ms.245 p.92 Sarabande (F. Corbetta)

Gigue

FC 23

GB-Ob Ms.Mus.Sch.C94 f.44r Gigue (f)

B minor

Allemande

FC 24

GB-Ob Ms.Mus.Sch.C94 f.66r Allemande (f)

Sarabande

FC 25

GB-Ob Ms.Mus.Sch.C94 f.59v Sarabande (f)
GB-Lbl Ms.Add.31640 f.125r Zarabanda despacio

FC 26

GB-Ob Ms.Mus.Sch.C94 f.66r Sarabande (f)

C major

Prelude

FC 27

GB-Ob Ms.Mus.Sch.C94 f.89r Prelude (f) (unmeasured)

Allemande

FC 28

GB-Ob Ms.Mus.Sch.C94 f.15r Allemande (f)
GB-Ob Ms.Mus.Sch.C94 f.20v Allemande (f) (varies)[3]
GB-Ob Ms.Mus.Sch.C94 f.45r Allemande (f)

FC 29

GB-Ob Ms.Mus.Sch.C94 f.20r Allemande (f)

Courante

FC 30

GB-Ob Ms.Mus.Sch.C94 f.19v Courante (f)

FC 31

GB-Ob Ms.Mus.Sch.C94 f.20v Cour[ante] (f)

FC 32

GB-Ob Ms.Mus.Sch.C94 f.20v Cour[ante] (f)

FC 33

GB-Ob Ms.Mus.Sch.C94 f.44v Courante (f)

FC 34

GB-Ob Ms.Mus.Sch.C94 f.46v Courante (f)

FC 35

CZ-PnmMs.XLb211 p.15(¿) Courante Corbite

Sarabande

FC 36

GB-Ob Ms.Mus.Sch.C94 f.19v Sarabande (f)
B-Lc Ms.245 p.41 Sarabande (F. Corbetta)

FC 37

GB-Ob Ms.Mus.Sch.C94 f.20v Sarabande (f)

FC 38

GB-Ob Ms.Mus.Sch.C94 f.47r S[arabande] (f)

Gigue

FC 39

B-Lc Ms.245 p.25 Gigue (F. Corbetta)
B-Bc Ms.S5615 p.107 Gigue (F. Corbet)

FC 40

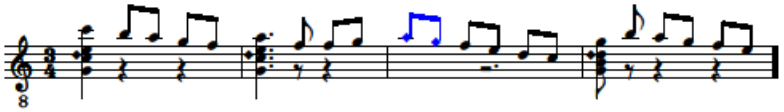
B-Lc Ms.245 p.38 Gigue (F. C.)
B-Bc Ms.S5615 p.108 Gigue (F. Corbet)
B-Br Ms.II.5551.D p.78 Gigue (F.C.)

FC 41

CZ:Pnm Ms.XLb211	p. 14	Gigue Cheval[ier] de Gost d'Engleterre (F.Corbette)

Rondeau

FC 42



B-Lc Ms.245	p.24	Rondeau (F. Corbet)
GB-Ob Ms.Mus.Sch.F572	p.103	No title

Chaconne

FC 43

GB-Ob Ms.Mus.Sch.C94	f.18v	Chaconne (f)[4]
B-Lc Ms.245	p.96	Chacone (F. Corbetta)
B-Bc Ms.S5615	p.106	Chacone (F. Corbet)

FC 44

GB-Ob Ms.Mus.Sch.C94	f.87v	Sarabande (f)[5]

FC 45

GB-Ob Ms.Mus.Sch.C94	f.96v	Chaconne (f)

C minor

Allemande

FC 46

GB-Ob Ms.Mus.Sch.C94	f.60v	Allemande[6]

Courante

FC 47

GB-Ob Ms.Mus.Sch.C94 f.62r Courante (f)

FC 48

B-Lc Ms.245 p.125 Courante (F. Corbetta)
GB-Lbl Ms.Add.31640 f.120v Correnta

D major

Allemande

FC 49

GB-Ob Ms.Mus.Sch.C94 f.60v Allemande (f)[7]

FC 50

B-Lc Ms.245 p.131 Allemande (F. Corbetta)

Sarabande

FC 51

GB-Ob Ms.Mus.Sch.C94 f.48r Sarrabande
B-Lc Ms.245 p.45 Sarabande (F.Corbetta)

Minuet

FC 52

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

D minor

Prelude

FC 53

GB-Ob Ms.Mus.Sch.C94 f.6v Prelude (f)

FC 54

GB-Ob Ms.Mus.Sch.C94 f.6v Aut^{r} [Prelude] (f)

Allemande

FC 55

GB-Ob Ms.Mus.Sch.C94 f.23v Almande (f)^{8}

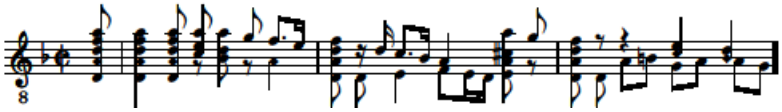
FC 56

GB-Ob Ms.Mus.Sch.C94 f.33v Allemande (f)
GB-Ob Ms.Mus.Sch.C94 f.85r Allemande (f)

FC 57

GB-Ob Ms.Mus.Sch.C94 f.36v Allemande (f)

FC 58



GB-Ob Ms.Mus.Sch.C94 f.82r Allemande francisco
MEX-Mn Ms.1560 f.2v Alemanda
MEX-Mn Ms.1560 f.3r Coranta

FC 59

GB-Ob Ms.Mus.Sch.C94 f.82v Allemande (f)

FC 60

B-Lc Ms.245 p.68 Allemande (F. Corbetta)

FC 61

CZ:Pnm Ms.XLb209 p. 50 Allemande Amoureuse de Mons. Corbette faite a Naple

Courante

FC 62

GB-Ob Ms.Mus.Sch.C94 f.32r Courante (f)

FC 63

GB-Ob Ms.Mus.Sch.C94 f.82v Courante (f)

FC 64

GB-Ob Ms.Mus.Sch.C94 f.83r Courante (f)

FC 65

GB-Ob Ms.Mus.Sch.C94 f.83v Courante (f)

FC 66

B-Lc Ms.245 p.44 Courante (F. Corbetta)

FC 67

B-Lc Ms.245 p.68 Courante (F. Corbetta)

Sarabande

FC 68

GB-Ob Ms.Mus.Sch.C94 f.34r Sarab[ande] (f)

FC 69

B-Lc Ms.245 p.69 Sarabande (F. Corbetta)

Gigue

FC 70

B-Lc Ms.245 p.46 Gigue (F. C.)
B-Bc Ms.S5615 p.93 Gigue (F. Corbet)
B-Br Ms.II.5551.D p.80 Gigue (F.C.)

FC 71

B-Lc Ms.245 p.70 Gigue (F. Corbetta)

Menuet

FC71 Add

S-N(sb) Ms. Finspång.9096 -2 f.20v Menuet francisq

Folias

FC 72

GB-Ob Ms.Mus.Sch.C94 f.32v Folies (f)

FC 73

B-Lc Ms.245 p.136 Folies (F. Corbetta)[9]

Passacailles

FC 74

GB-Ob Ms.Mus.Sch.C94 f.33r Pass[acailles]

FC 75

B-Lc Ms.245 p.33 Passacaille (F. Corbetta)
B-Bc Ms.S5615 p.86 Passacaille (F. Corbet)

E major

Prelude

FC 76

GB-Ob Ms.Mus.Sch.C94 f.34r Prelude (f)[10]

E minor

Prelude

FC 77

GB-Ob Ms.Mus.Sch.C94 f.98v Prelude (f)

Courante

FC 78

B-Lc Ms.245 p.73 Courante (F.C.)

Sarabande

FC 79

GB-Ob Ms.Mus.Sch.C94 f.3r Sarabande (f)

F major

Courante

FC 80

GB-Ob Ms.Mus.Sch.C94 f.40v Courante (f)[11]
B-Lc Ms.245 p.40 Courante (F.Corbetta)

Sarabande

FC 81

GB-Ob Ms.Mus.Sch.C94 f.41r Sarabande (f)
B-Lc Ms.245 p.41 Sarabande (F.Corbetta)

FC 82

GB-Ob Ms.Mus.Sch.C94 f.88r Sarabande (f)

Ballet

FC 83

B-Lc Ms.245 p.95 Ballet (F.Corbetta)

Rondeau

FC 84

MEX-Mn Ms.1560 f.2r Rondaut de Coruet

Passacailles

FC 85

B-Lc Ms.245 p.39 Passacaille (F. Corbetta)
B-Bc Ms.S5615 p.92 Passacaille (F. Corbet)
B-Br Ms.II.5551.D p.70 Passacaille

F minor

Allemande

FC 86

B-Lc Ms.245 p.124 Allemande (F. Corbetta)

G major

Allemande

FC 87

GB-Ob Ms.Mus.Sch.C94		f.10v	Allemande francisco[12]
B-Lc Ms.245		p.62	Gigue (F. Corbet)
B-Bc Ms.S5615		p.89	Gigue (F. Corbet)
B-Br Ms.II.5551.D	p.82	Gigue (F.C.)	

FC 88

B-Lc Ms.245	p.60	Allemande (F. Corbet)

Courante

FC 89

B-Lc Ms.245	p.60	Courante (F. Corbet)

FC 90

B-Lc Ms.245	p.66	Courante (F. Corbetta)
GB-Lbl Ms.Add.31640	f.109v	Correnta

Sarabande

FC 91

B-Lc Ms.245	p.61	Sarabande (F. Corbet)

Canaries

FC 92

F-Pn Ms.Vm^{7}675 p.102 Canaries de Francisques

G minor

Prelude

FC 93

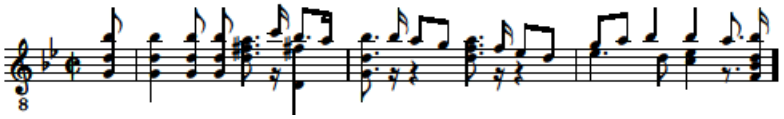
GB-Ob Ms.Mus.Sch.C94 f.76v Prelude (f)
B-Lc Ms.245 p.123 Prelude (F. Corbetta)
GB-Lbl Ms.Add.31640 f. 73r Preludio

Allemande

FC 94

GB-Ob Ms.Mus.Sch.C94 f.63v Allemande (f)

FC 95



B-Lc Ms.245 p.79 Allemande (F. Corbetta)

FC 96

B-Lc Ms.245 p.106 Allemande (F. Corbetta)

FC 97

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

Courante

FC 98

GB-Ob Ms.Mus.Sch.C94 f.63v Courante (f)

FC 99

B-Lc Ms.245 p. 80 Courante (F. Corbetta)

Sarabande

FC 100

GB-Ob Ms.Mus.Sch.C94 f.64v Sarabande
B-Lc Ms.245 p.106 Sarabande (F. Corbetta)
F-Pn Ms.Vm^{7}675 p.97 Sarabande Du Juif

FC 101

GB-Ob Ms.Mus.Sch.C94 f.64v Sarabande
B-Lc Ms.245 p.80 Sarabande (F. Corbetta)

FC 102

B-Lc Ms.245 p.99 Sarabande (F. Corbetta)

Gigue

FC 103

B-Lc Ms.245 p.81 Gigue (F. Corbetta)

FC 104

B-Lc Ms.245 p.107 Gigue (F. Corbetta)

Ballet

FC 105

B-Lc Ms.245 p.135 Ballet (F. Corbetta)

FC 106

B-Lc Ms.245 p.135 Ballet (F. Corbet)

Passacailles

FC 107

B-Lc Ms.245 p.108 Passacaille (F. C.)

Pessa Franceza

FC 108

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

Scordatura

Prelude

FC 109

GB-Ob Ms.Mus.Sch.C94 f.112r Prelude (f)

Allemande

FC 110

GB-Ob Ms.Mus.Sch.C94 f.113r Allemande (f)

Courante

FC 111

GB-Ob Ms.Mus.Sch.C94 f.105r Courante (f)

FC 112

GB-Ob Ms.Mus.Sch.C94 f.106v Courante (f)

(1) D sharp on 4th course changed to D natural
(2) D on 3rd course changed to C sharp

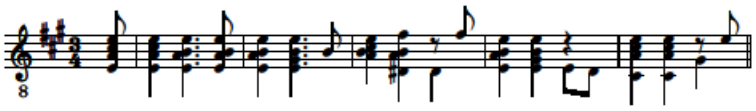
FC 113

GB-Ob Ms.Mus.Sch.C94 f.106v Courante (f)

The opening bars of the original are almost illegible.

Sarabande

FC 114



GB-Ob Ms.Mus.Sch.C94 f.113v Sarabande fr. C

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[1] Courante on f.49r

[2] Allemande on f.55r

[3] A note preceding the piece reads *La mesme allemande f au feuillet 15.* This version varies significantly from that on f.15r. The version on f.45r is identical with that on f.15r.

[4] Gallot's Chaconne f.18v—19v) comprises 225 bars divided roughly into four bar phrases. Castillion's version (p.96-97) is irregularly barred but when barred correctly comprises 75 bars. 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 Chacone on p.72 of La Guitarre royale (1671) but the two pieces are otherwise different. The same variation is found in the Chacone on p. 4 of Carré's Livre de guitarre (1671). It is debatable how much of Gallot's version is by Corbetta.

[5] Although the piece is referred to as a sarabande, it comprises 24 sections, most of them unbarred, based roughly on the harmonic scheme of the opening section. It includes several versions of the *repicco* variation.

[6] Not attributed to Corbetta but a note at the end states "La Courante au page 62" implying that the two pieces belong together.

[7] A note at the end "allez au feuillet 74r……? seems to refer to the courante on f.74r. This combines alfabeto with tablature but is not from Corbetta's surviving printed books.

[8] The original has g natural played at the fifth fret on the fourth course on the fourth beat of the second bar.

[9] The original is unbarred.

[10] The original has not time signature, note values or bar lines.

[11] Gallot has ornamented repeats for each section.

[12] This is an *allemande giguée.* Throughout the pairs of quavers should be dotted quaver-semiquaver. Gallot has not indicated this but Castillian has in both his manuscripts. In bar 3 Gallot has a C sharp which in Castillian's manuscripts is corrected to C natural.

Appendix

This includes a few pieces which are not attributed to Corbetta by name but which may be by him for other reasons. Most of them are found in two or more sources which also include other pieces attributed to him, as well as pieces from his printed books. The most compelling reason for attributing them to him is the fact that most of them are included in the Spanish manuscript E-MnMús.811 and at least one other unrelated source. Corbetta is known to have visited Spain probably between 1644-1648; during this period, he also seems to have had printed his third guitar book which is now missing. This may have been printed either in Spain or in Italy. This is a likely source for some of the pieces in Spanish sources not included in his surviving printed books.

B minor

Allemande

FC

I-RscAS AMs.4912	p.88/f.59v	Alemanda
E-MnMús.811	p.21	Alemanda

Sarabande[1]

FC

I-RscAS AMs.4912	p.86/f.58v	Sarabanda tuono trasportato

D major

Courante[2]

FC

Pellegrini	p.22	Corrente detta la Grimalda
I-MOeMs.F1528	f.35r	No title
E-MnMús.811	p.77	Corrente por la re

Sarabande[3]

FC

E-MnMús.811	p.35	Zarabanda francesa por la C
RCH-Spuc Ms. (M973?)	f.36v	Zarabanda

Gigue[4]

FC

E-MnMús.811	p.44	Jiga
RCH-Spuc Ms. (M973?)	f.37r	Giga
P-Cug Ms.M.M.97	f.91r	Outra Giga

E minor

Allemande[5]

FC

Pellegrini	p.49	Alemanda quarta
I-MOe Ms.F1528	f.10v	Alm.ª
E-MnMús.811	p.42	Alemanda del Corbeta
P-Cug M.M.97	f.92r	Outra Alemanda

Courante[6]

FC

E-MnMús.811	p.43	Correnta Ariosa
P-Cug M.M.97	f.92v	Tricote da Alemanda

Sarabande[7]

FC

Carré	p.14	Sarabande
Sanz Book 1	p.12	Zarabanda francesa
E-MnMús.811	p.46	Zarabanda

Gigue[8]

FC

E-MnMús.811	p.44	Jiga

F major

Courante[9]

FC

I-RscAS AMs.4912 p.60/f.32v Corrente

G major

Sarabande

FC

S-N(sb) Ms.Finspång 9096 -2 f.12v Sarab. Francisc[10]
F-Pn Ms.Vm[7]675 p.80 Sarabande anon
F-Pn Ms.Rés. 844 p.286 Sarabande d'Angelot)

[1] This could belong to the same suite as the preceding alemanda.
[2] It is uncertain whether this is by Pellegrini or Corbetta. The fact that it is included in Pellegrini's printed book does not prove that it is his own original composition. E-MnMús.811 includes a diferencia on p.78 not found in the other two sources.
[3] In E-MnMús.811 this is preceded by the Alemanda from Varii capricci (1643) p.44 and described in the index as "desta alemanda". It might be argued that it is by Santiago de Murcia but he is known to have included pieces by other composers including Corbetta in his other manuscripts.
[4] See note 3.
[5] See note 2.
[6] Unattributed but appears to be part of a suite in E minor.
[7] Sanz' version is identical with that in E-MnMús.811; Carré's version is slightly different. It is unlikely that Sanz copied it from Carré.
[8] Unattributed but appears to be part of a suite in E minor.
[9] Unattributed but is grouped in the manuscript with two pieces in F major from Varii scherzi (1648).
[10] This is usually attributed to Bartolotti. It could be by either of them.

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Ca. 1730.

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