The Chittarra Atiorbata and the Guittare Theorbée : a re-appraisal.

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Revised 2020

Giovanni Battista Granata's fourth book of music for five-course guitar, 'Soave concenti di sonate musicali', printed in Bologna in 1659, includes five pieces for the *chittarra atiorbata* (pages 97-114) and the manuscript 'Pieces de guittarre de differendes autheures recueillis par Henry François de Gallot', (GB-Ob Ms.Mus.Sch.C94), copied from 1660 onwards, twelve pieces for the *guittare theorbée* (folios 100v-101v). In both sources the instrument in question has five stopped courses on the fingerboard and seven open bass strings or diapasons. It is often assumed that these pieces are intended to be played on the same instrument. This is however questionable.

Tuning and stringing arrangement

Neither source includes any information about how these instruments were tuned, nor how they were strung. The intervals between the courses must be deduced from the music. This is not always as simple or straightforward as it might seem.

The stopped courses of Granata's instrument are clearly tuned to the standard intervals for the five-course guitar and it is generally assumed that these were tuned to the same (nominal) pitch with the fourth and fifth courses octave strung –

e' - bb – gg - dd' - Aa

However, it is evident from the music that the stopped courses of Gallot's instrument do not conform to this arrangement. It has been assumed in the past that this was tuned to a major or minor common chord with the first course tuned to the same pitch as the standard guitar.[1]

e' [flat] - c'c' – gg – ee' [flat] – cc'

Nothing in the manuscript indicates that this is so. It is important to emphasise that the choice of C major/minor is purely a matter of convenience. Unfortunately, the first course is therefore represented as e' and this reinforces the idea that the two instruments are the same. In each case it has generally been assumed that the first course is single, the second and third courses doubled in unison and fourth and fifth courses octave strung, although nothing in either sources supports this assumption. We can be reasonably certain that Granata's instrument was gut strung but this may not necessarily have been the case with the *guittare theorbée*.

[1] Richard Pinnell – The theorboed guitar : its repertoire in the guitar books of Granata and Gallot. Early Music, vol. 7, no. 3, July 1979 p.323-9.

Notation

Granata's music is notated in Italian tablature. The open basses clearly descend stepwise from the fifth course, the first open bass being a tone below the fifth course. They are represented in the Italian manner –

6	7	8	9	X	11	12
G	F[#]	E	D	C[#]	B'	A'

The music in the Gallot manuscript is in French tablature and the open basses are notated in what appears at first sight to be the usual French manner –

a/	a//	a///	4	5	6	7
F	E	D	C	B'	A'	G'

However, in French tablature the first open bass is usually represented by the simple letter ***a*** which would represent the note G. Although all seven basses listed here are used regularly in the music, this possible eighth open bass is never used in the music even where it is needed to create an acceptable bass line. It is evident from the music that the open basses do not descend stepwise from the fifth course. With the straightforward major/minor tuning there will be a gap of a perfect fifth between the fifth course and the first open bass.

The pitch of the open basses of the guittare theorbée

Pinnell[2] has implied that Gallot's *guittare theorbée* is simply a "standard" *chittarra atiorbata,* using *scordatura* on the fingerboard.

The standard tuning would be as follows

e' bb gg dd' Aa – G F E D C B' A'

Using *scordatura* for the courses on the fingerboard, the tuning would be altered to

e'[flat] c'c' gg e e' [flat] c c' - F E [flat] D C B [flat] A' G'

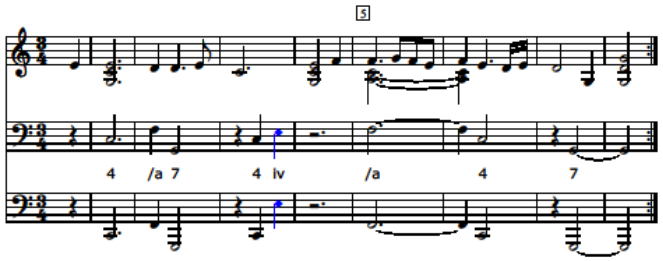
The *scordatura* would involve tuning the fifth course up a minor third which is stretching to the limit of what is practical without re-stringing. The second course would be raised a semitone and the fourth course a tone or a semitone. Each of the open basses would need to be tuned down a tone or a semitone – a major undertaking.

From a musical point of view this arrangement is unsatisfactory as there is a gap in a crucial area of the instrument's compass which defeats the whole purpose of having an extended bass range. In the music it results in a disjointed bass line with skips of a tenth very common, as in the lower bass line in Example 1 bar 3 and skips of up to a thirteenth in places as in the lower bass line in Example 2 bars 3-4. It may also create wide separation between the melody on the upper courses and the bass line, as can be seen in bars 2 and 7 in Example 1 where the bass note is two octaves and a fifth below the treble. This results in a thin unattractive sound.

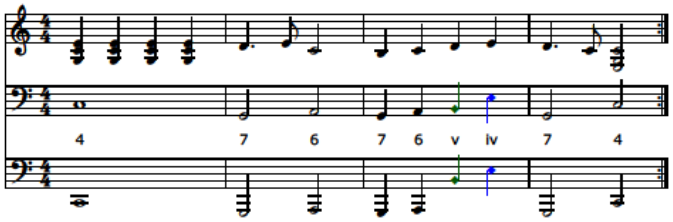
[2] Ibid.

In an earlier article in Early Music, Donald Gill suggested that the open basses of Gallot's instrument descended stepwise from the third course and overlapped with the fourth and fifth courses on the fingerboard.[3] This might explain why the open bass ***a*** = G is lacking; it is already present on the fingerboard and there is no need to duplicate it. Examples 1 and 2 show the bass line in the upper and lower octaves. They are written out at sounding pitch; the notes in blue are on the fourth course and those in green notes on the fifth course.

Example 1
Gallot – Courante f.101v



Example 2
Gallot – Air f.101v



The stringing of the fourth and fifth courses on the fingerboard of the *guittare theorbée*

This apparent overlap between the courses on the fingerboard and the open basses raised the possibility that the fourth and fifth courses of Gallot's instrument were tuned in unison in the upper octave i.e. that they were re-entrant, as was quite common on the five-course guitar. However, although these courses are used infrequently in the music, the notes invariably belong to the bass part so that octave stringing seems more likely. It is however quite possible that the fourth and fifth courses were tuned in unison in the lower octave, or that only the fifth course was octave strung.

Fretting

The *Preludio* on page 97 of Granata's book calls for a twelfth fret on the first course in bar 4 and a tenth fret on the first course in bar 10. The tenth and twelfth are also used in the *Capriccio sopra la Chaccona* on page 110 bar 80. The seventh and eighth frets are occasionally used on the first, second and third courses; the seventh fret is used on the fourth course in the *Preludio* in bar 25. The instrument has a compass of three octaves and a fifth.

[3] Donald Gill - The de Gallot guitar books. Early Music, vol. 6, no. 1, January, 1978, p. 79-87. R. Pinnell, *op. cit*., overlooked Gill's explanation (perhaps because he did not have the opportunity to read it before writing his own article) and has not commented on the problems inherant in the tuning which he proposes.

The *guittare theorbée* appears to have only eight frets. Throughout the music, the fourth course is fretted in only one place – at the second fret in the first *Sarabande* on folio 101v at bar 9 (No.7 in the accompanying transcription). The fifth course is only ever used as an unstopped course. In two pieces, the *Ballet* on folio 100v and the *Tricotin* on folio 101r, the fifth course would need to be tuned down to B flat and in one piece, the *Air Italien* on folio 101v to B natural to make sense of the music with the tunings proposed by Pinnell and Gill. The seventh fret is used twice on the first course and the eighth fret once; the fifth fret is used once on the third course but otherwise the fourth fret is the highest fret used on the second and third course. With the low basses proposed by Pinnell the instrument would have a compass of three octaves and a third but with a gap of a fifth in the middle.

All the pieces in the manuscript are very simple and appear to be arrangements rather than original compositions.[4] They are usually in two parts with some three part chords and make the maximum use of open courses. There is no obvious reason why *scordatura* was thought necessary, if they were intended to be played on the same instrument as Granata's music. Pieces using different tunings are quite common in seventeenth-century guitar sources but they are used to arrange music in unusual keys more conveniently on the fingerbaord. This does not seem to be the case with the music for the *guittare theorbée*. Pinnell has argued that the two sources are so alike that Gallot must have in some way have been familiar with Granata's work, but really they have nothing in common. Granata's music is much more sophisticated and technically demanding, featuring elaborate scale and arpeggio passages, double trills and cross string trills, rapid repeated notes creating a tremulo effect and *campanellas*.[5]

An alternative tuning for the *guittare théorbée*

Neither of these arrangements results in a very satisfactory realization of the music. In a re-appraisal of the evidence, Peter Elliott has arrived at a more convincing arrangement.[6] Adhering to the C major/minor common chord concept, he proposed that the fourth course on the fingerboard should be tuned a fifth below the third course with the fifth course a semitone below the fourth course in the major key and a tone below the fourth course in the minor key. In passing it should be noted that this involves retuning three courses in the major key and four courses in the minor key although in both cases the adjustment from standard five-course tuning will be by a semitone or tone – feasible without re-stringing. Instead of a gap of a perfect fifth between the fifth course on the fingerboard and the first open bass, there will be an augmented fourth in a major key and a perfect fourth in a minor key. In order to rectify the awkward skips in the bass line, Elliott proposed that the lowest two open basses should be tuned an octave higher.

Undoubtedly Elliott's tuning achieves the most convincing realization of the music. It eliminates all awkward leaps in the bass line and oddities in the counterpoint. He has however not really addressed the question of whether the instrument for which the music is intended is the same as Granata's *chitrarra atiorbata* with a different tuning. For practical reasons this

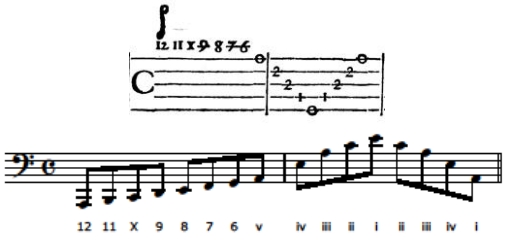
[4] A version for 10 course lute in the harp tuning of the courante on f.101v is found in GB-En Ms. 9452 Pan 5.

[5] *Campanellas* are scale passages in which alternate notes are played on different strings of the guitar creating a bell-like effect.

[6] Peter Elliott - Retuning the guittare theorbée. Early Music, vol. 47, no. 2, May, 2019, p.255-260.

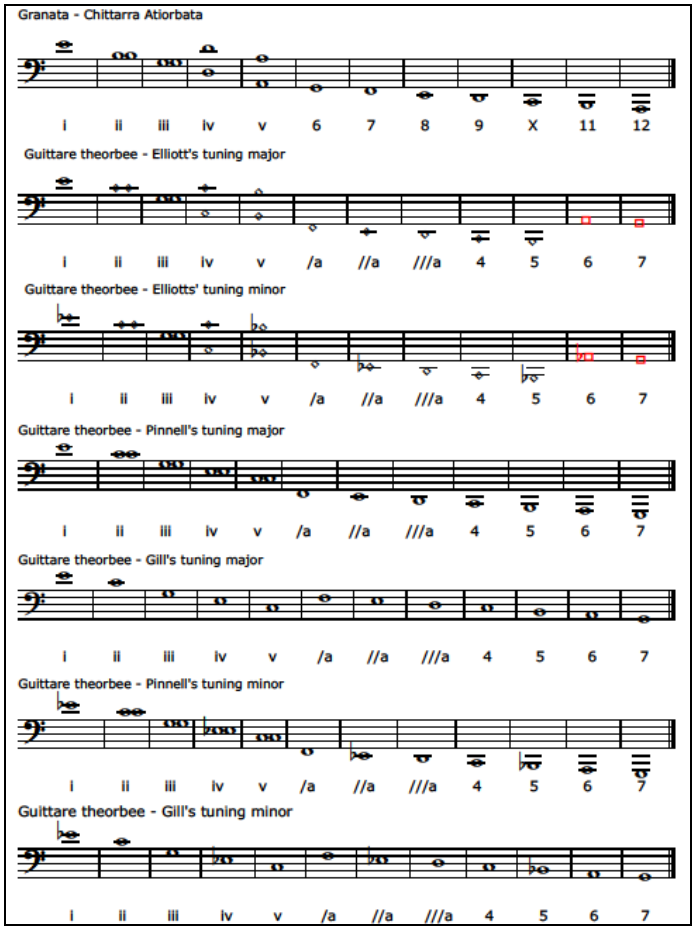
seems very unlikely. It would not only entail re-tuning three or four course on the fingerboard but also all of the open basses. The first to fifth open basses would need to be tuned down a tone or semitone. There is no reason to suppose that the sixth and seventh open basses Granata's instrument were tuned in the upper octave; passages like that in Example 3 occur in several places in the music and only make sense with the sixth and seventh open basses in the lower octave. These courses would therefore have to be restrung on the *guitarrre theorbée.*

Example 3
Granata – Preludio p.97 b.1-2



The different tunings are set out in the following table for comparison.

Table 1
Tunings for the Chittarra Atiorbata and Guittare theorbée

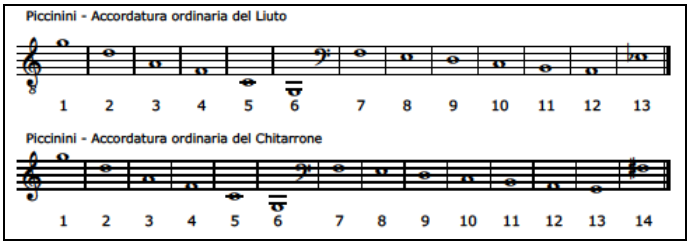


The courses which would have to be retuned to adapt Granata's instrument in order to play the music in the Gallot manuscript are shown with lozenge-shaped heads; the courses to be re-strung are shown as square notes highlighted in red. Pinnell's tuning and Gill's tuning are shown for comparison. It should be noted that only Elliott has suggested that the fourth and fifth courses of the *guittare theorbée* were octave strung; there is no indication in the manuscript that this was so. Pinnell assumed unison stringing throughout; Gill has not offered an opinion.

Re-entrant basses

It seems to have been quite common for archlutes to have six courses on the fingerboard and up to eight open basses, the lowest of which was re-entrant. On page 10 of his 'Intavolatura dei liuto, et di chitarrone Libro primo', Piccinini has set out the A*ccordatura ordinaria delli contrabassi del Liuto* for a thirteen-course archlute with the thirteenth course at E flat, a semitone above the ninth course, and an A*ccordatura ordinaria delli contrabassi del Chitarrone* for a fourteen-course chitarrone with the fourteenth course a half-step above the seventh.

Table 2
Piccinini's tunings for the Archlute and Chitarrone



Piccinini also indicates the tuning of the thirteenth-course at the ends of several of the pieces. The purpose of the re-entrant courses is to supply chromatic notes missing from the diatonic series and there is some logic in placing them out of sequence.

Clearly this is not the reason why the sixth and seventh course on the *guittare theorbée* are re-entrant. There is no obvious reason why they should not be placed in the correct position on the instrument. There does not seem to be any advantage to the displacement from the point of view of the player; the re-entrant basses are not used more frequently than the other open basses. It is possible that there was some structural reason for this to do with spacing of the strings on the bridge or in the peg box, especially if the instrument was wire-strung, but without any more information than the manuscript provides, it is impossible to say. Since this was evidently not a problem on the *chittarra atiorbata* it does seem likely that we are dealing with two rather different instruments.

Elliott has also suggested that the first open bass is represented by ***/a*** rather than plain ***a*** to highlight the unusual interval between the lowest course on the fingerboard and the first open bass. This is really anyone's guess. The fifth course is only ever used in the music as an unstopped course. Arguably the instrument could have had only four courses on the fingerboard. The manuscript would have been ruled throughout with five-line staves before music was copied into it and the copyist may simply have used the lowest line for the first open bass for convenience.

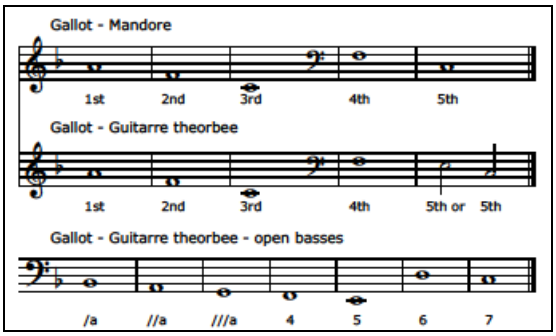
The *guittare theorbée* and the *mandore*

It has generally been assumed that because Gallot's instrument is referred to as a *guittare* it must have had a figure-of-eight shaped body and was related to the five-course guitar. This is by no means certain. The manuscript also includes seven pieces for a five-course *mandore*, a small member of the lute family, which is also tuned to a major or minor common chord with a third between the first and second courses, a perfect fourth between the second and third courses and a fifth between the third and fourth courses, the same intervals as those of the *guittare theorbée* as proposed by Elliott. The only difference is that the *mandore* has a perfect fourth, rather than a second, between the fourth and fifth courses. There are two variant tunings for the *mandore*; In the *courante* on folio 132r the first course is to be tuned down a semitone and in the *sarabande* on folio 131v the first course is to be tuned up a minor third. There is no indication as to whether the fourth and fifth courses were octave strung. Four of the pieces are marked *b mol* which implies that they are in F major. The two pieces with a retuned first course are in F minor.

f.131r	Gigue	b mol	F major	
f.131r	Courante (1)	b mol	F major	
f.131r	Sarrabande (1)		F major	
f.131v	Courante (2)	b mol	F major	
f.131v	Sarabande (2)	b mol	F major	
f.131v	Sarabande (3)		F minor	first course = c"
f.132r	Courante (3)		F minor	first course = a flat'

It is within the bounds of possibility that the fifth course on the fingerboard of the *guittare theorbée* was also tuned a perfect fourth below the fourth course rather than a second as proposed by Elliott; it makes very little difference to the counterpoint. There would then be no gap between the open basses and the fifth course. The objection to this arrangement is that there would be two courses tuned to the same pitch, one on the fingerboard and one open bass. The instrument evidently had eight frets. The tuning of the *mandore* with the tuning of the *guittare theorbée* is set out in Table 3.

Table 3
Tunings for the *Mandore* and *Guittare theorbée* compared



The pieces are longer and more contrapuntal than those for the *guittare theorbée*.

The *guittare theorbée* is just as likely to have had a lute-shaped body and may have been a *mandore* with additional bass strings tuned to the same pitch as the five-course *mandore* rather than a guitar. The tuning to a major or minor common chord was probably an integral feature of the instrument, as it is on the later English *guittar*, (which does have a lute -shaped rather than figure-of-eight shaped body and is tuned to a common chord), rather than the result of using *scordatura* on a *chittarra atiorbata* with the "standard" tuning.

James Talbot's manuscript (GB:Och Ms.1187)

Large lutes with open bass strings were common in the seventeenth century but there is also evidence that smaller lutes were sometimes constructed with an extended bass range. Such an instrument is mentioned in James Talbot's manuscript (GB-Och Ms.1187), a collection of unbound papers dating from between 1690 and 1700 which describes many of the instruments in use in England during the second half of the seventeenth century. It was during this period that the Gallot manuscript was copied, and Gallot himself may have had links with the Restoration Court. Talbot obtained his information from professional musicians of his acquaintance, amongst them John Shore, (ca.1662-1752), the trumpeter and lutenist employed at the courts of James II and William III. Shore apparently owned an *arch-mandore* which Talbot refers to as *Mr Shore's abridgmt of Arch Lute*. This had six courses on the fingerboard, the first single and rest double with seven single open basses descending stepwise from the lowest course. Talbot supplies detailed specifications for the instrument.[7] The length of the strings on the fingerboard is given as 19 inches (48.3 cms.) and that of the open basses as 42 ½ inches (107.95 cms.).The first course was tuned to c'' which is compatible with the string length of 48.3 cms. The instrument had nine frets.

Clearly Shore's instrument was not the same as Gallot's *guittare theorbée*, but it does indicate that small instruments of the lute family with an extended bass range were in use in Restoration England. When describing wire-strung instruments, Talbot also mentions citterns with additional bass strings which he refers to as *guitterons* or *cisterons*.[8] He gives very few details but does mention that these instruments have fourteen single strings and differ from the theorbo because "their Belly is larger and longer & their back flatter as the Guittar".

Other sources of music for a five course instrument with open basses

Although the music in the Gallot manuscript appears to be unique, there are at least two other sources of music for an instrument with five stopped courses tuned to the same intervals as the five-course guitar with open basses. Neither source actually indicates that the fourth and fifth courses were octave strung. The manuscript It-Nc.Ms.1321 dating from the early seventeenth century, includes nineteen pieces for an instrument referred to as a *catarra*. This has the same stringing arrangement as Granata's *chittarra atiorbata*.[9] The music is notated in the same way with the open basses numbered 6-12 with X for the tenth course. Most of the pieces are arrangements of the dances which appear regularly in contemporary guitar books including the

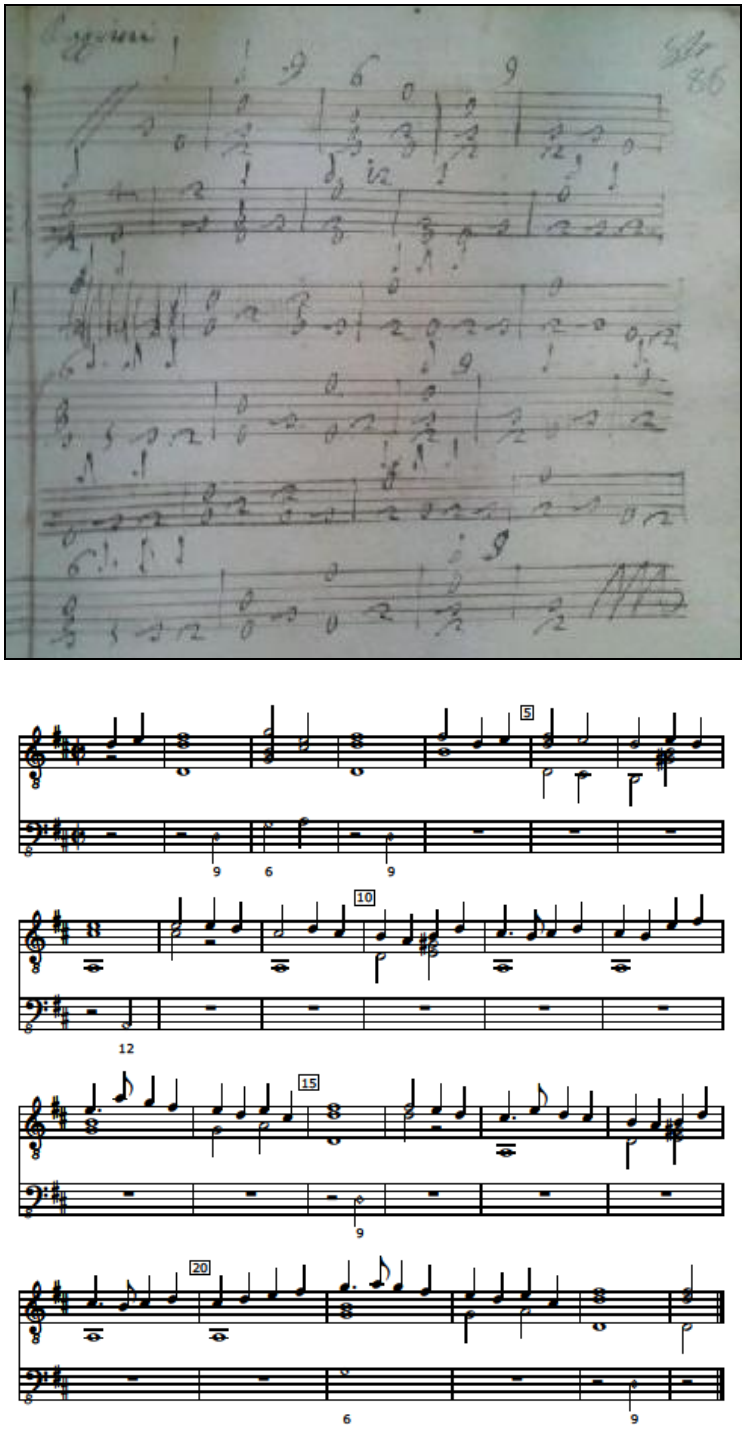
[7] Michael Prynne - James Talbot's manuscript (Christ Church music manuscript Ms. 1187). IV. Plucked strings - the lute family. Galpin Society Journal, Vol. 14 (1961), pp.52-68.

[8] Donald Gill – James Talbot's manuscript (Christ Church music manuscript Ms. 1187). V. Plucked strings - the wire-strung fretted instruments and guitar. Galpin Society Journal, Vol. 15 (1962), pp.60-69.

[9] Dinko Fabris - Danze intavolature per *chitarra tiorbata* in uno sconosciuto manoscritto napoletano (Na, Cons., Ms.1321). Nuova revista musicale italiana, Vol. 15, no. 3, (1981), pp.405-426.

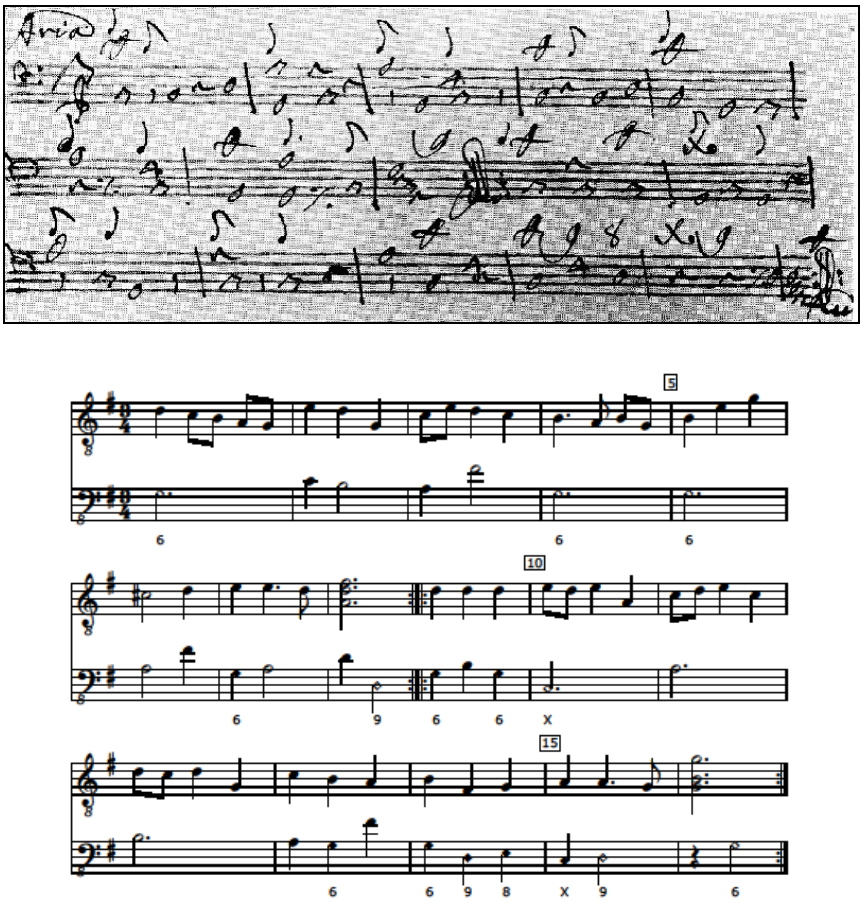
canario, espagnoletta, ballo di Mantoa, aria di Fiorenza, r*uggieri,* a *ciaccona* and a *passagallia*. The manuscript is of Neapolitan provenance and also includes vocal music in staff notation and theoretical material. Example 4, the *Ruggieri* on folio 85r is typical. The basses are used infrequently.

Example 4
It-Nc.Ms.1321 - Ruggieri



Rather later there are two small manuscripts of music by Ludovico Fontanelli for a *chitarone francese* with five open basses dated 1733 which formerly belonged to the lutenist Robert Spencer.[10] The tuning, which can be deduced from the scales in staff notation set out on folio 1r with the appropriate accompanying chords in tablature (the rule of octaves), indicates that there is at least one low octave string on the fourth and fifth courses on the fingerboard and five basses which descend to C below the bass stave. The music is in Italian tablature. The open basses are shown above the tablature stave, sixth by a zero on a short piece of stave and the four which follow as 7 8 9 X. Example 5 is typical.

Example 5
Fontanelli - Aria



The Verney Papers

One brief reference to a theorboed guitar can be found in documents relating to the aristocratic Verney family of Claydon in Buckinghamshire. Several members of the family played the guitar. During the English Civil War Sir Ralph, a supporter of the Royalist cause, fled to France with most of his family. Whilst living abroad, his son, Edmund – known as Munn, studied the guitar, the theorbo and singing with a M. André. The following note appears in Sir Ralph's accounts dated 6th November 1650.

[10] Decribed in his article - Robert Spencer - The chitarrone francese. Early music, Vol. 4, no. 2, (1976), pp.164-166.

Donné a Mons^r Andre pour making Munns Gitarre like a theorboe, and for all the New strings to it and for alrering the Wooden case to it.[11]

Presumably André adapted Munn's standard five-course guitar by adding an extended neck or additional peg box.

Pictorial evidence

No five-course guitars with additional bass courses constructed during the seventeenth century are known to have survived to the present day.[12] There are however two illustrations of figure-of-eight shaped instruments with neck extensions dating from the first half of the century. The more interesting of these forms part of an engraving included in one of the two surviving copies of Granata's 'Nuova scielta di capricci armonici e suonate musicali' which has a dedication dated Bologna, September 1651 but no imprint.[13] The instrument is shown the wrong way round, possibly because the engraver wanted it to balance the *liuto attiorbata* on the opposite side of the page.

The instrument is clearly guitar-shaped probably with a flat back. The neck extension is quite short, approximately the same length as the fingerboard, and the body of the instrument also appears to be smaller than the guitar which Granata is actually playing although this may be because Granata's portrait has been superimposed on a pre-existing title page or engraved illustration. Five pegs are visible in the lower peg box on the left-hand side implying five courses on the fingerboard and seven pegs are clearly visible in the upper peg box for the open basses. The instrument is shown with ten frets on the fingerboard.

The relatively short length of the open basses has given rise to some speculation that the courses on the fingerboard were re-entrant with the basses descending stepwise from the third stopped course. If this were so the first open bass would be in unison with the third course on the fingerboard resulting in some unnecessary duplication in unison in the music. However idiocyncracies of this kind are a feature of music for the five-course instrument and the possibility that the basses on Granata's instrument were in the upper rather than the lower octave cannot be ruled out altogether.

What appears to be a guitar with a short neck extension can also be seen in the illustration "Chantres Grenadins" by Daniel Rabel (1626). In the drawing the figure-of-eight shape is barely perceptible and the instrument may have a vaulted back. Other details are not clear. Although there are numerous seventeenth-century illustrations of the standard 5-course guitar, the fact that there are so few featuring additional basses suggests that such instruments were not common.

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[11] Quoted by Christopher Page in 'The guitar in Stuart England' – Cambridge University Press, 2017, p. 54.

[12] The instrument in the collection of G. Thibault, referred to in Gill, 'The de Gallot guitar books', p.83, is a late 18th century guitar with six single strings and four single open basses. An illustration of it can be found in G. Thibault and others, Eighteenth century musical instruments: France and Britain. (London, 1973. Plate 55).

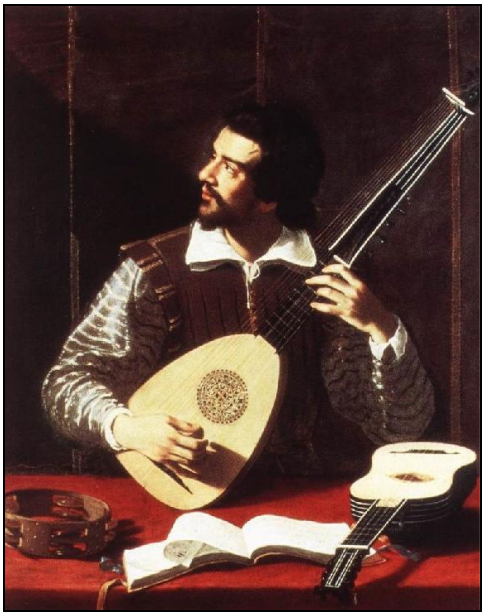
[13] This copy belongs to the Bibliothèque Inguimbertine et Musée de Carpentras in France. I would like to thank Dr. Gary Boye for making a copy of the illustration available. His doctoral dissertation 'Giovanni Battista Granata and the development of printed music for the guitar in the seventeenth century' (Duke University (1995) includes a transcription of all Granata's music for *chittarra atiorbata*. A detailed description of Granata's *Soave concenti di sonate musicali* can be found at http://www.library.appstate.edu/music/lute/music/guitar/1651granata.html

Illustration 1
Frontispiece from Granata's *Nuova scielta di capricci armonici e suonate musicali* (1651).

Illustration 2
Daniel Rabel (c.1578-1637) Chantres grenadins.
Album Daniel Rabel, (1626) f. 42r.

On the other hand, the well known painting by Antiveduto Grammatica (1571-1626) shows a "theorbo" player whose instrument has a lute-shaped body, five, rather than six courses on the fingerboard and nine open basses. This appears to be somewhat smaller than the average *chitarrone*. Elliott has commented that the two lowest courses might be re-entrant as they appear to be thinner that the other open basses. If they were re-entrant however, it seems more likely that they would be supplying missing chromatic notes in the main sequence as with Piccinini, rather displaced for no apparent reason.

Illustration 3
Antiveduto Grammatica – The Theorbo Player



Robert Spencer has also suggested that the lute with an extended neck featured in Watteau's painting *Les charmes de la Vie* (ca.1719) might be the *chitarrone francese* for which Ludovico Fontanelli's music is intended. This appears to have six open basses.

Illustration 4
Watteau – Les Charmes de la Vie

Illustrations like these can of course only give us an idea of what the instruments looked like; they are not intended to provide detailed specifications as to how they were constructed.

Stradivarius patterns for the *chitara tiorbata* and *citara tiorbata*

The Museo Stradivariano in Cremona posesses two cardboard patterns dating from the early eighteenth century which relate to an instrument referred to in one instance as a *chitara tiorbata* and in the other as a *citara tiorbata*. From the available evidence it is not clear whether these had a guitar- or lute-shaped body or whether the two patterns relate to the same instrument.

No. 375 is a pattern for the neck and fingerboard for the five stopped courses of the *chitara tiorbata.* This is 318 mm in length and between 72 mm to 60 mm in width. A note on the pattern in the hand of one of Stradivarius's sons gives the details of the stringing. The first, second and third courses are double strung in unison and the fourth and fifth double strung in octaves. The pattern indicates that the upper octave strings of the fourth and fifth courses are placed on the thumb side of the course.[14]

No. 385 is a pattern for the neck extension, including the upper peg box, of the *citara tiorbata*.[15] The overall length is 921.5 mm and the width 53mm. At 120 mm from the upper end of the extension there are seven crudely drawn marks representing seven single bass strings on the upper nut. This provides sufficient room for a peg box with seven pegs. Thus, the actual length of the neck extension is 801.5 mm. At the lower end there is a roughly drawn rectangle approximately 160 mm in length representing the cut-out for the ten pegs of the stopped courses. Without the corresponding measurements for the body of the instrument it is not possible to arrive at a definitive string length for the open basses. However, if the instrument was guitar shaped with an average stopped string length of 670 mm, the length of the open basses would be approximately 1470 mm.

Pitch

One question remains unanswered – to what pitch were these instruments really tuned? Pinnell has transcribed all his musical examples an octave higher than they will sound with the tuning which he proposes. This gives a misleading impression of the music. At this pitch the actual bass range he proposes for the music in the Gallot manuscript and for that of Granata is identical with that of the largest theorbo used for mainly for accompanying with a string length for the open basses of between 1600-1700 mm. Played at such a low pitch the pieces in the Gallot manuscript do not work convincingly and even the pieces by Granata sound ponderous.[16] This also has implications for the way in which such instruments might have been constructed, and raises practical questions about the kind of strings necessary to achieve such a low bass

[14] I:CRMuseo Stradivariano. Paper pattern no. 375. The pattern is reproduced in Stanley Pollens - Antonio Stradivari and baroque guitar making in The Cambridge companion to the guitar, ed. Victor Coelho (Cambridge, 2003), p.225.

[15] I:CRMuseo Stradivariano. Paper pattern no. 385 The pattern is reproduced in Simone Sacconi - The secrets of Stradivari (Cremona, 1979), p.227 with a brief description on p.229.

[16] I would like to thank Rob MacKillop for making available recordings of some of Granata's music played on a modern reconstruction of a *chittarra atiorbata* by Wolfgang Emmerbach modelled on that shown in the Antiveduto Grammatica painting.

register. It has always been assumed that Granata's *chittarra atiorbata*[17] had the first course tuned (nominally) to e'. However, guitars did vary in size and were tuned to different pitches. If the instrument was tuned a minor third or even a perfect fourth higher than the standard five-course instrument, this would raise the tessitura, with the lowest sounding bass tuned to C or D, rather than A' and result in an instrument well suited to the solo music in Granata's book and quite capable of accompanying the voice or a small ensemble. One of the advantages of having open basses is that it simplifies the left-hand fingering. Granata may have wanted an instrument suitable for complex solo music rather than one with a loud bass register for accompanying a large ensemble.

The Gallot manuscript gives no indication at all as to the pitch to which the *guittare theorbée* was tuned. The C major/minor tuning has been adopted simply for convenience. If in fact it was related to the *mandore* in the same source, there is no reason why it should not have been similarly tuned to an F major/minor chord. The music works well at the higher pitch.

Conclusion

During the seventeenth century experiments with different methods of stringing and tuning plucked stringed instruments were very common. Whilst some of the variants became standard or were at least widely used, in other instances instruments may have been custom built for individuals with very small personalized repertoires. We should be wary of assuming that because these instruments share similar names, and in some instances the same interval patterns between the courses, they are always exactly the same. The terms *chittarra, citara, chitarrone, catarra, guitarra, guittarre, gittern, guitteron, guitar* are all originally derived from the Greek/Latin word *kithara* which can refer to any plucked stringed instrument.[18] At times they are confusingly open to more than one interpretation.

[17] The staff notation in the exercises for accompanying a bass line and the sonata for violin with guitar indicate the e' tuning for the guitar.

[18] Renato Meucci - Da 'chitarra italiana' a 'chitarrone ; una nuova interpretazione, in Enrico Radesca di Foggia e il suo tempo (atti del Convegno di studi, Foggia, 7-8 Aprile 2000); ed. Francesca Seller (Lucca, LIM, 2001), pp.37-57 sheds new light on the etymology and use of the term *chitarra* and its derivatives in Italian sources.

12 Pieces for the Guitarre Theorbée

and

7 Pieces for the Mandore

from

Pieces de Guitarre de differendes Autheures

recueillis par Henry François de Gallot

(GB:Ob Ms.Mus.Sch.C94 – ca. 1660-70)

Transcribed into staff notation by

Monica Hall

2020

Contents

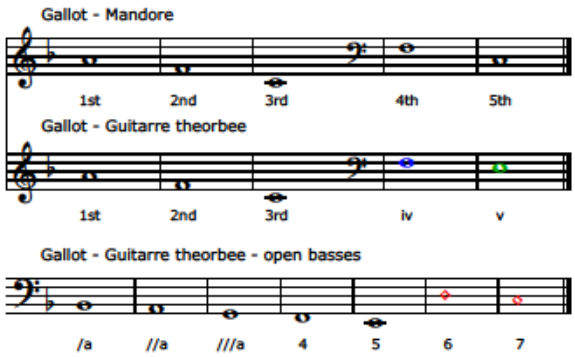
Note on the Transcription

The pieces for both *guitarre theorbée* and *mandore* are written out for the F major/minor tunings.

They are written out at sounding pitch rather than using guitar clefs to give a clear representation of how they would actually sound.

Guitarre theorbée

The notes on fourth course on the fingerboard are highlighted in blue; those on fifth courses in green. The sixth and seventh open basses have lozenge shaped heads and are highlighted in red.



Only one ornament - a comma - is used in the manuscript. These are shown in the transcription as .

Illustration 1
GB-Ob Ms.Mus.Sch.C94 folio 101v
Pieces for Guitarre Theorbée

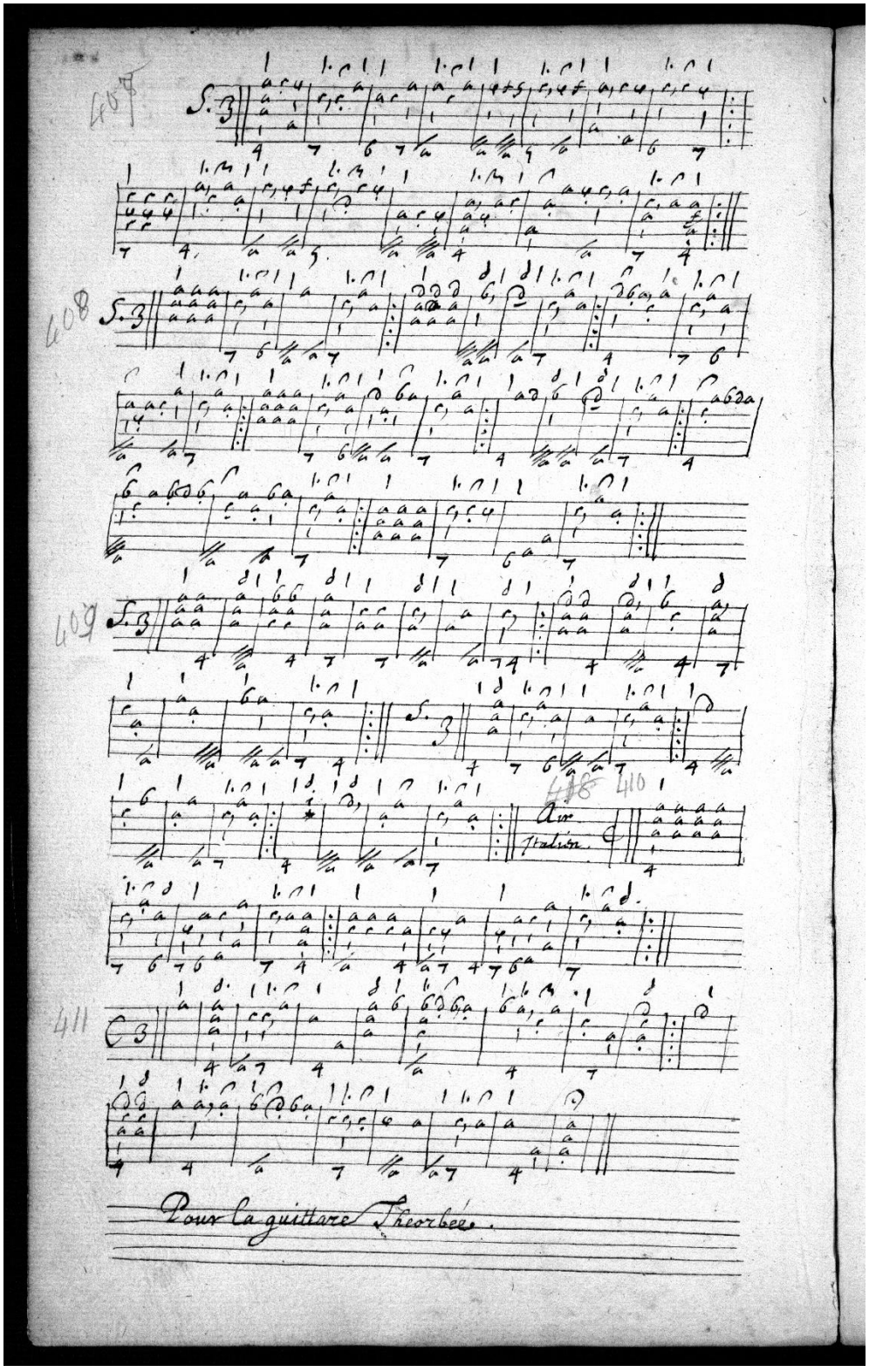
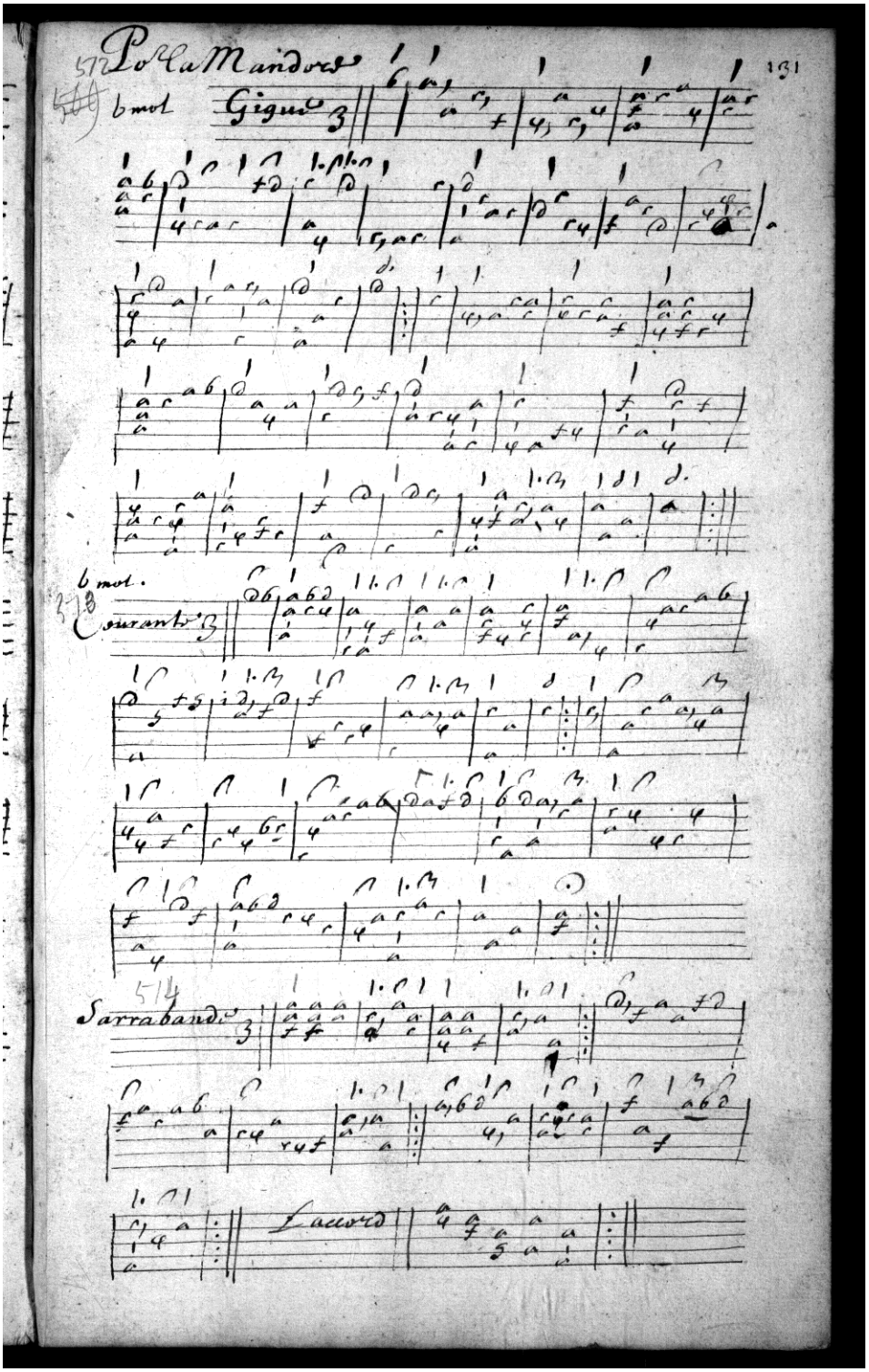
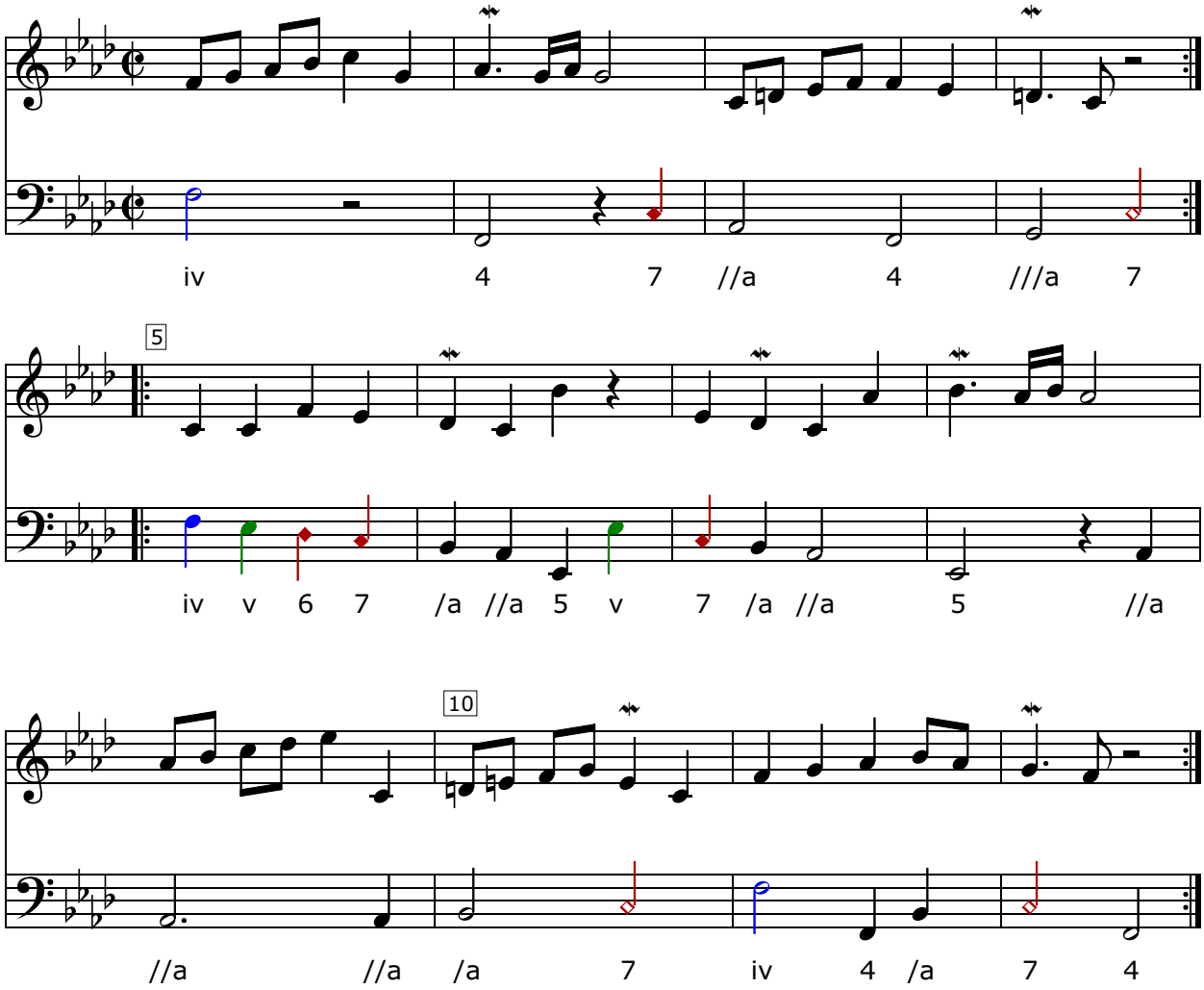


Illustration 2
GB-Ob Ms.Mus.Sch.C94 folio 131r
Pieces for Mandore

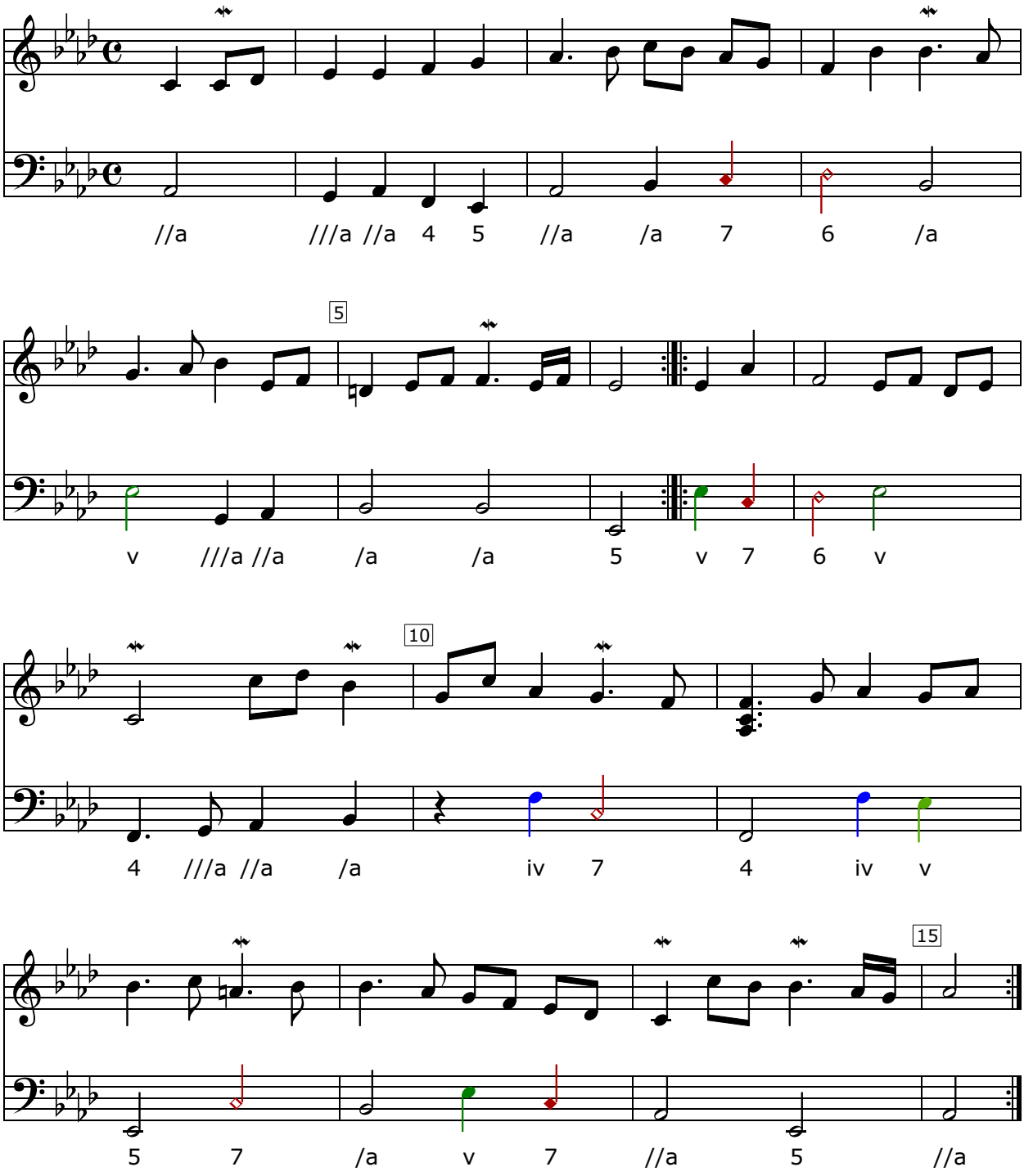


Pieces for Guitarre Theorbée

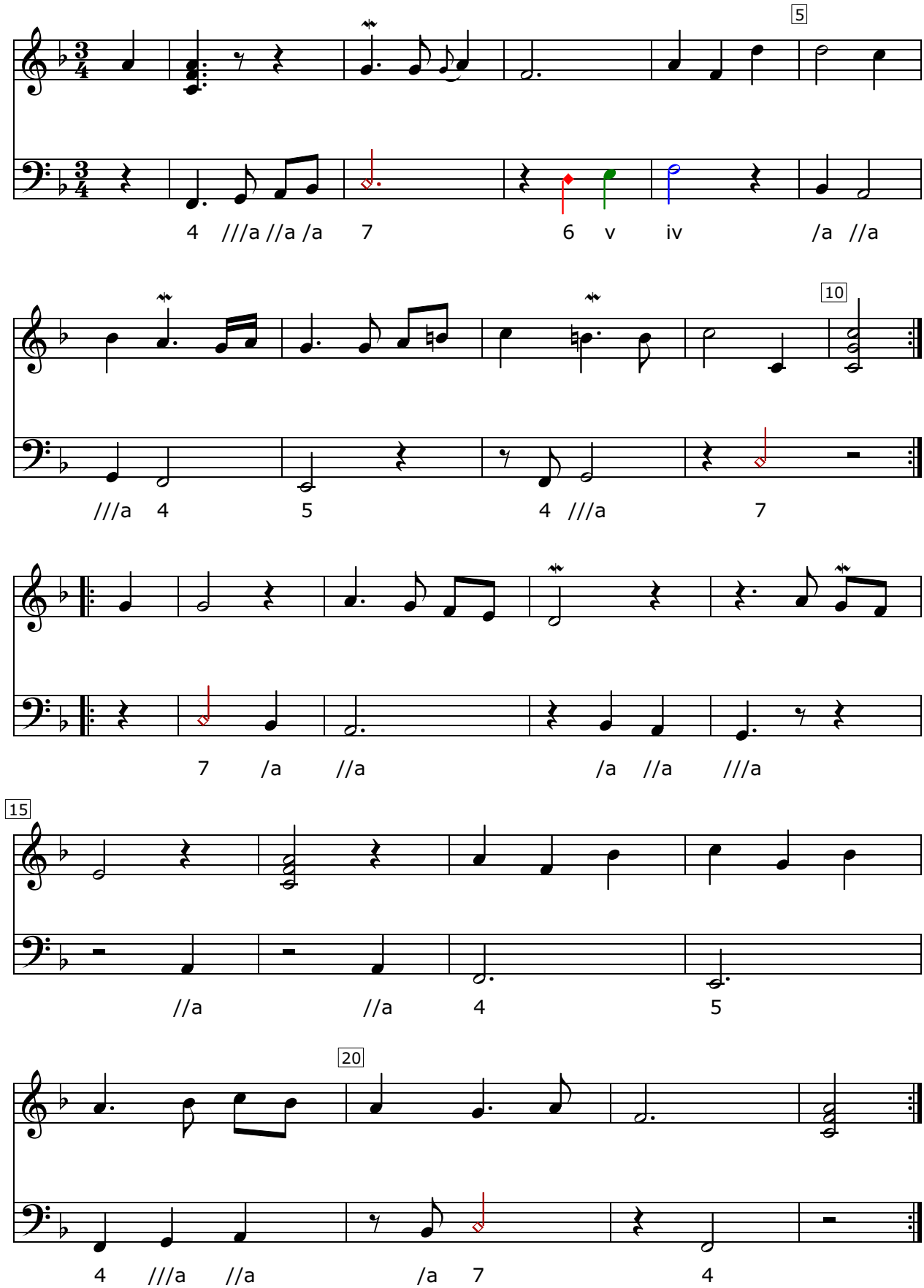
1. Gavotte - Gallot f.100v



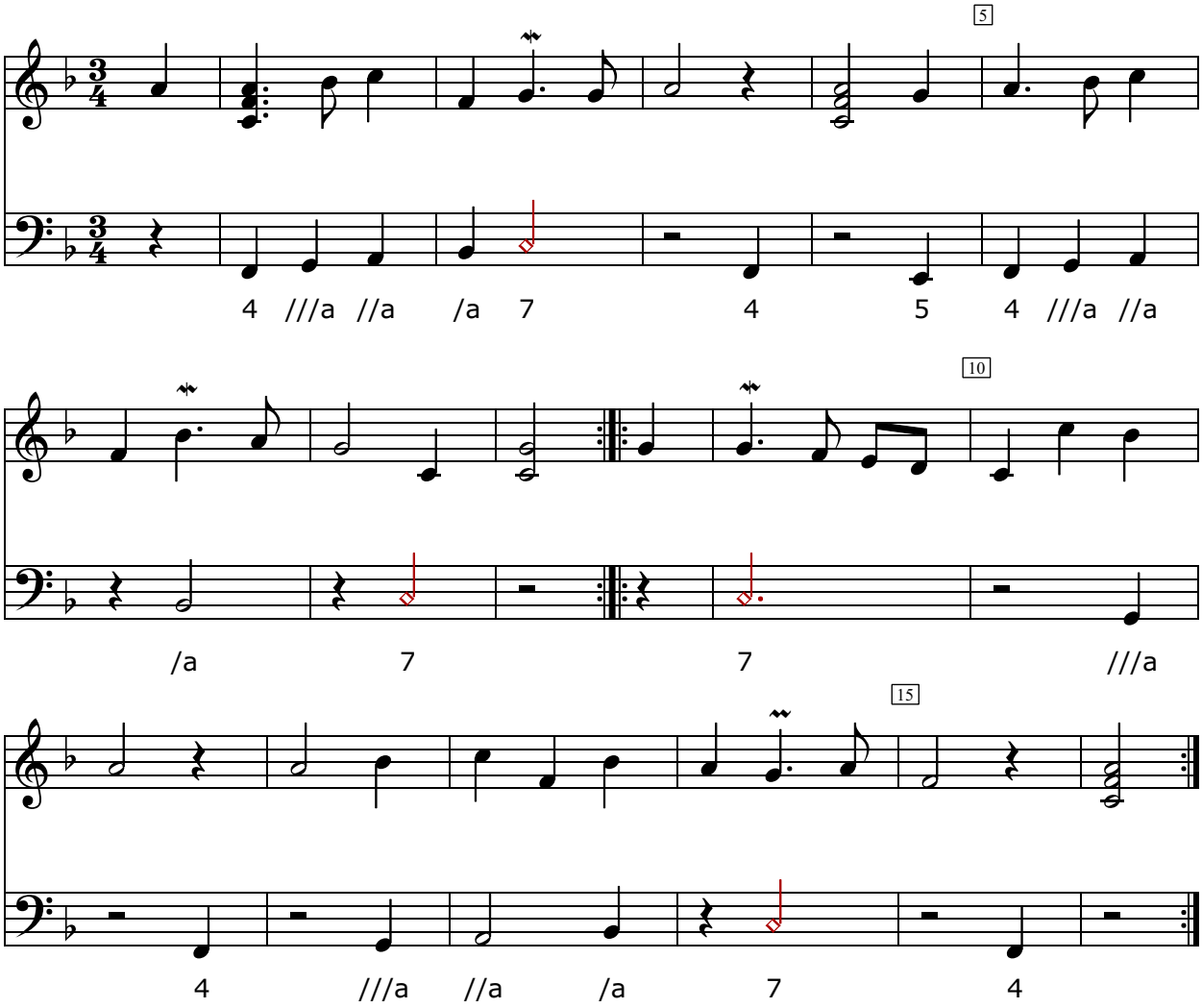
2. Ballet - Gallot f.100v



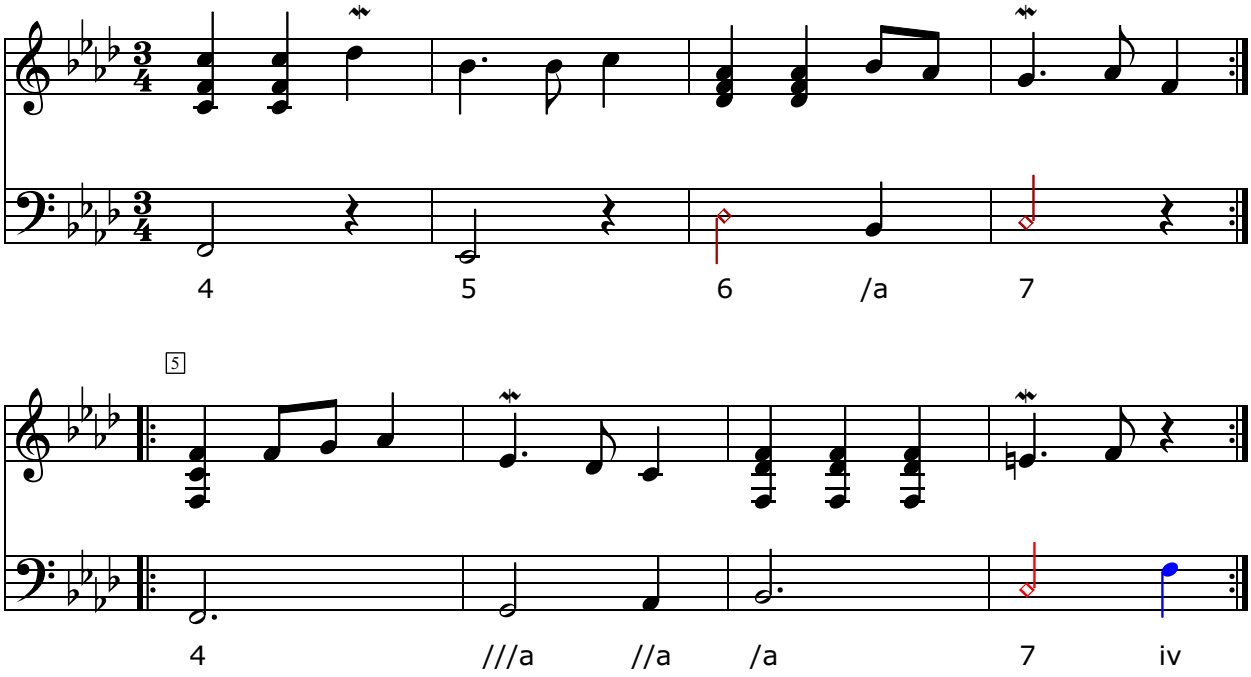
3. C[ourante] (1) - Gallot f. 101r



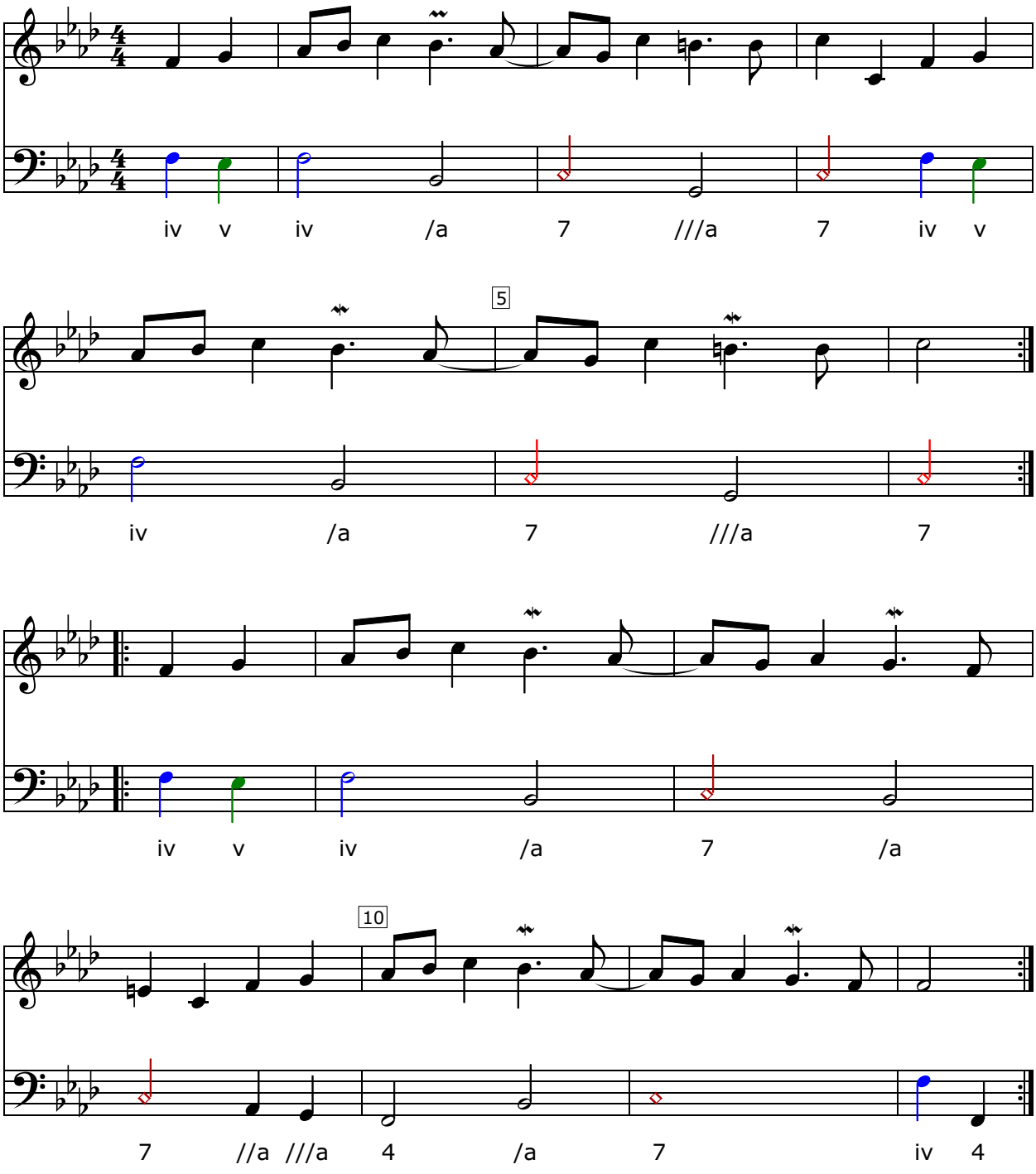
4. C[ourante] (2) - Gallot f.101r



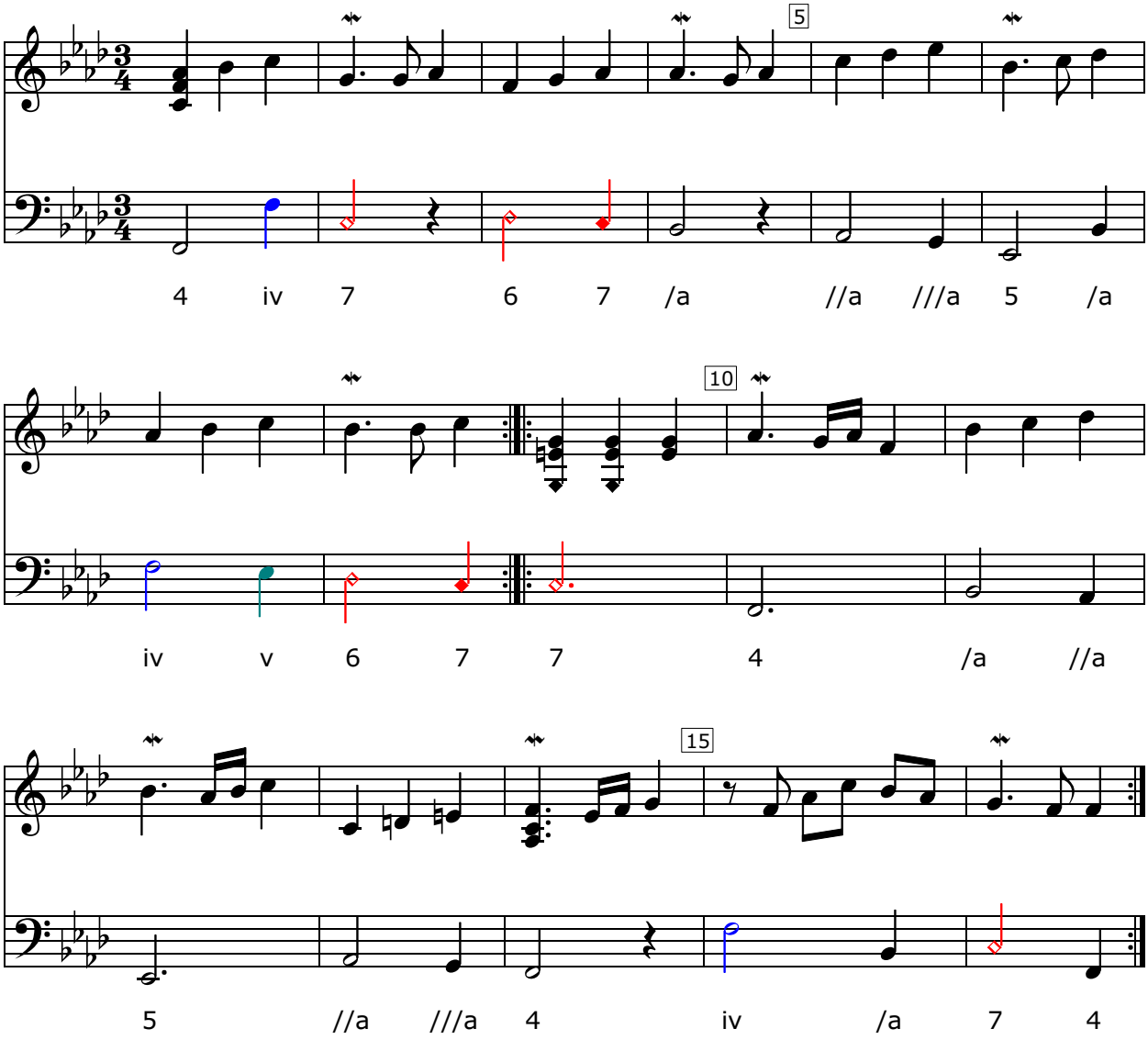
5. S[arabande] (1) - Gallot f. 101r



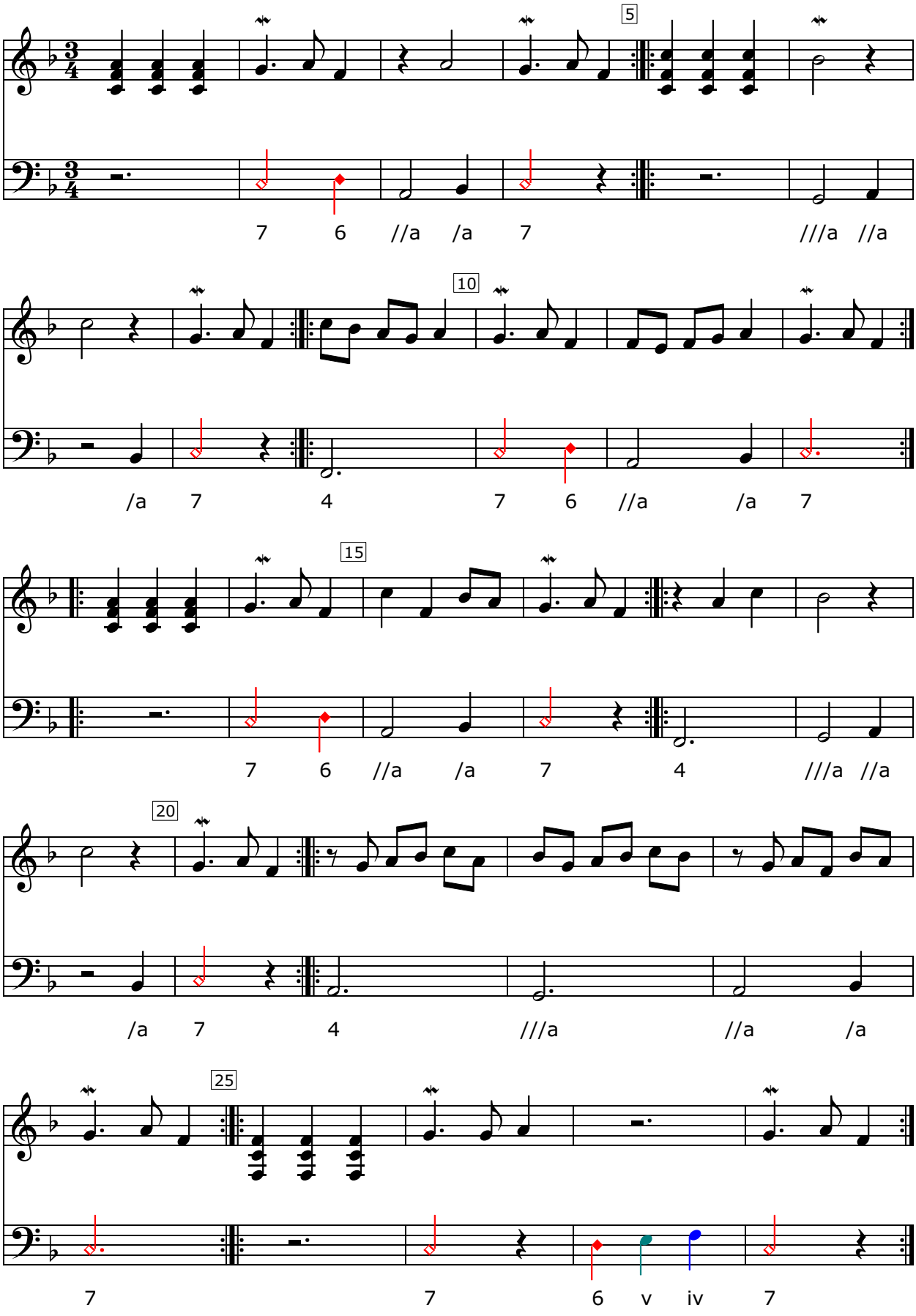
6. Tricotins - Gallot f.101r



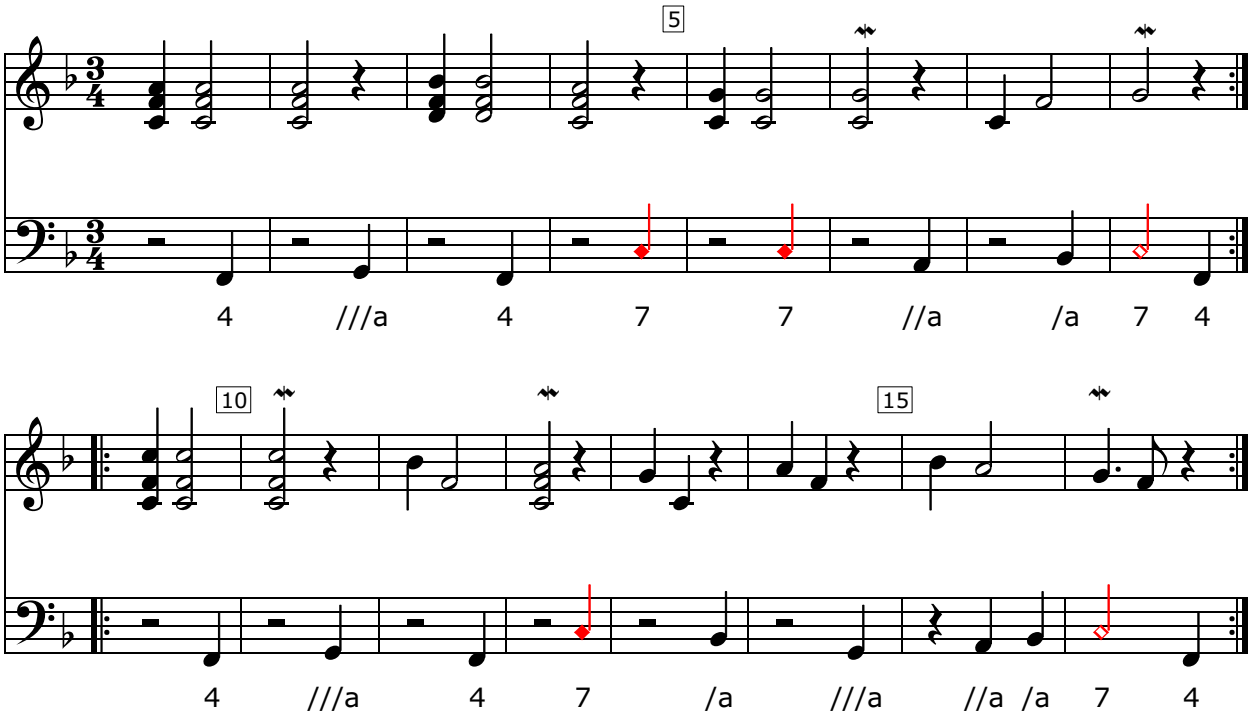
7. S[arabande] (2) - Gallot f.101v



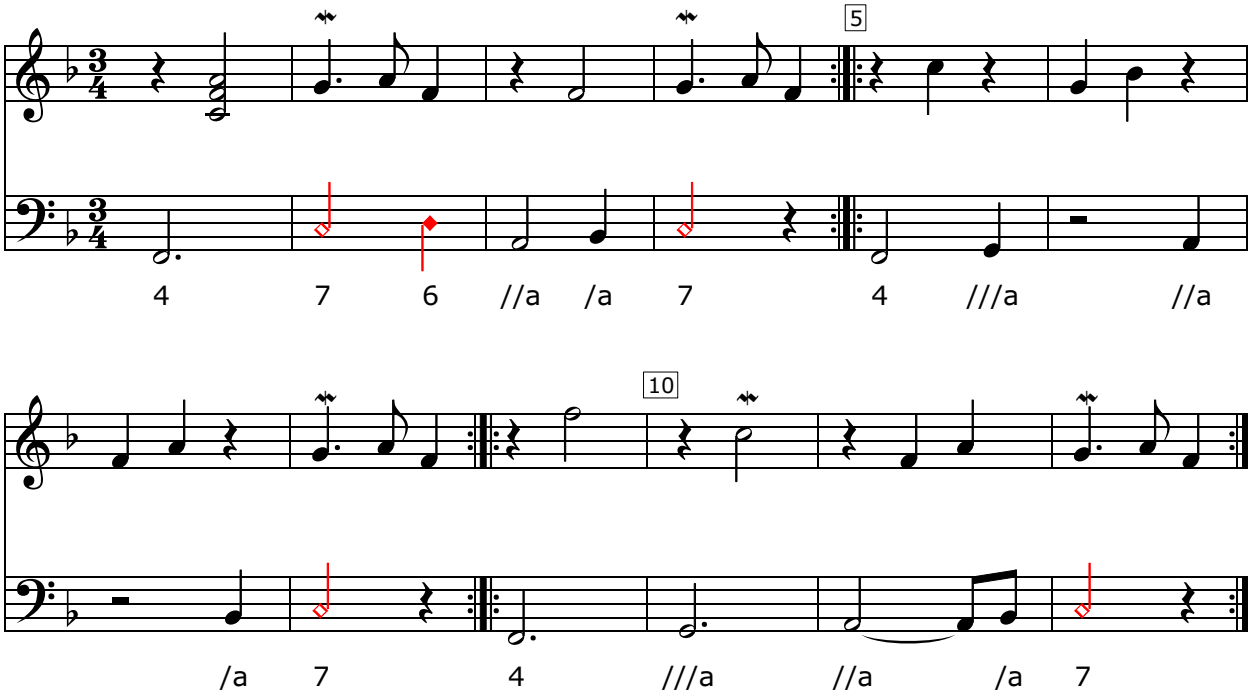
8. S[arabande] (3) - Gallot f.101v



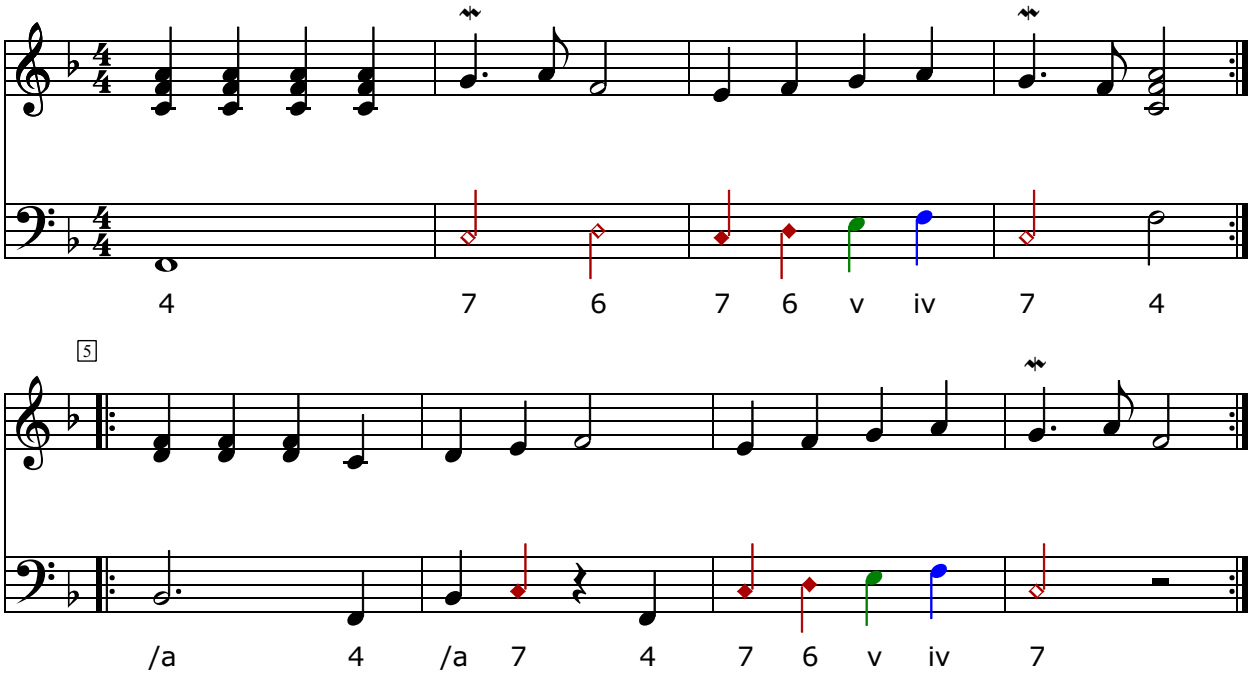
9. S[arabande] (4) - Gallot f.101v



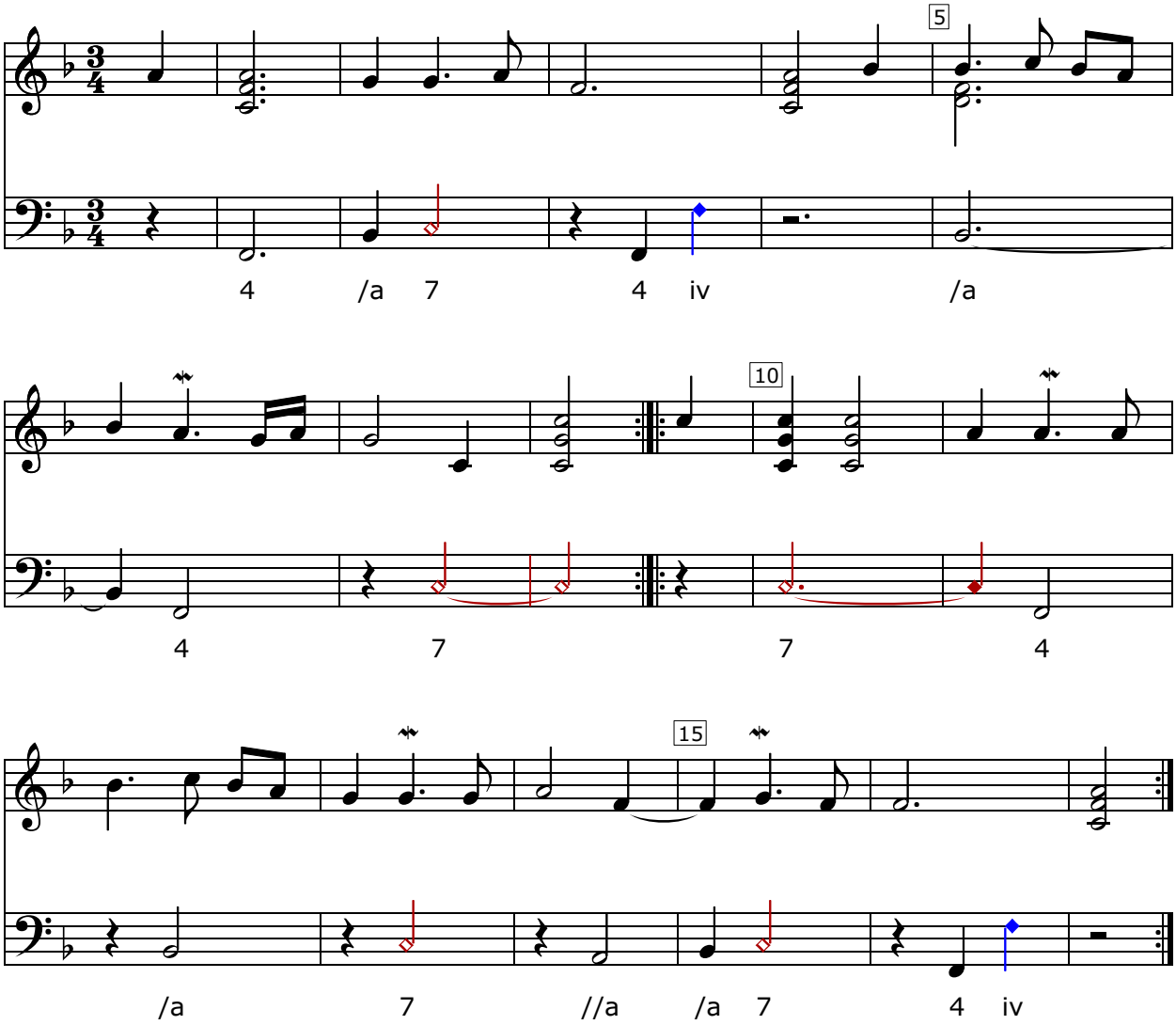
10. S[arabande] (5) - Gallot f.101v



11. Air Italien - Gallot f.101v.

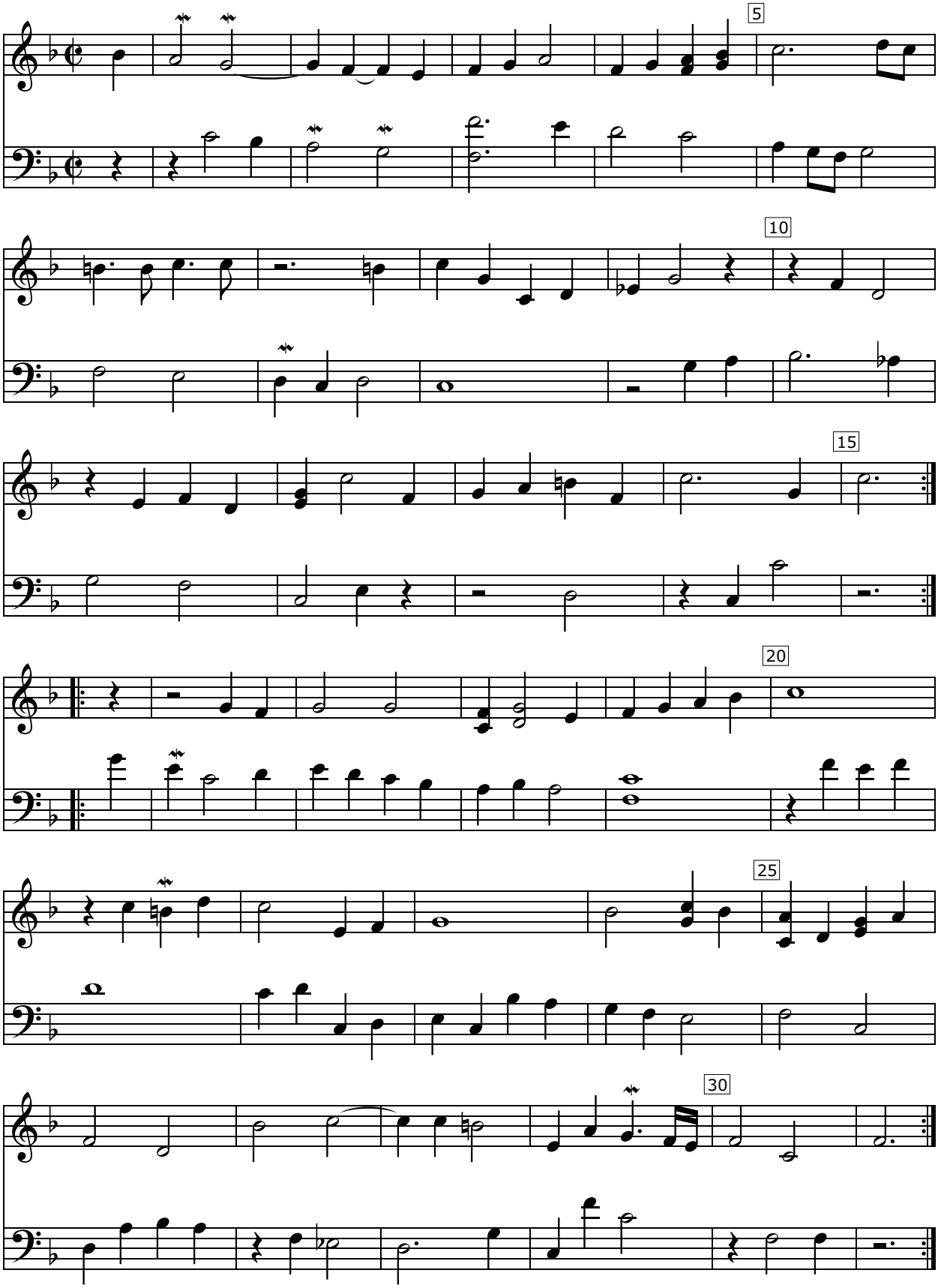


12. C[ourante] (3) - Gallot f.101v

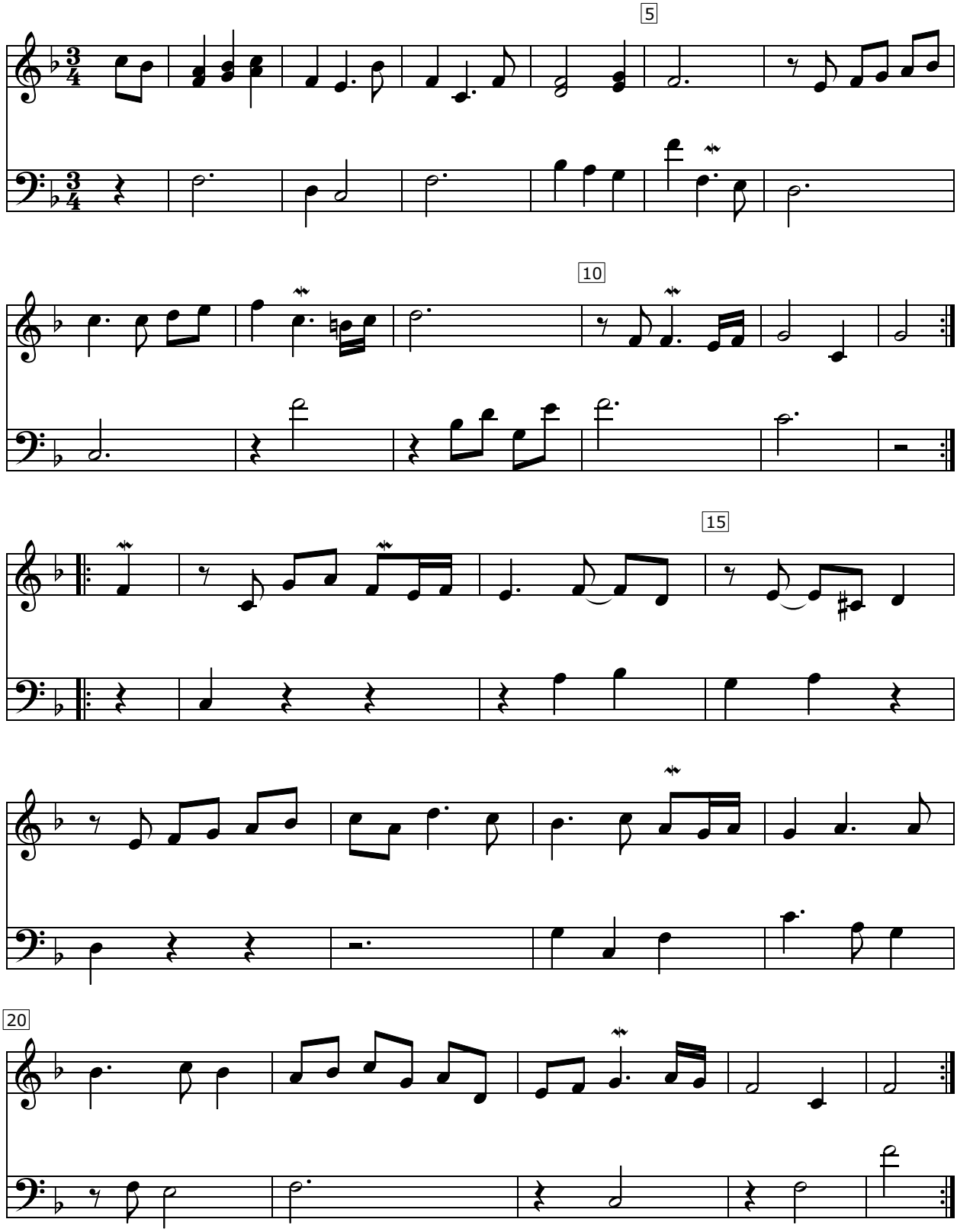


Pieces for Mandore

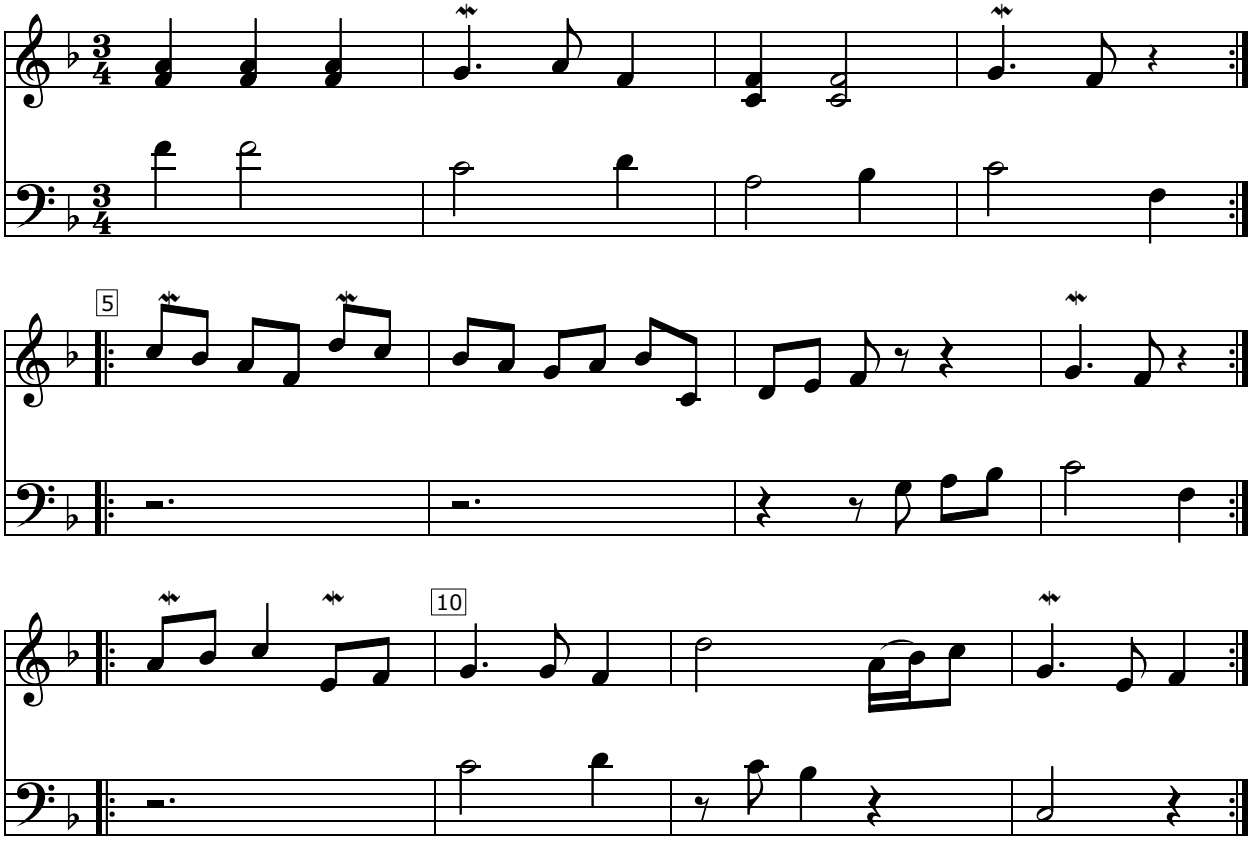
1. Gigue Por la Mandore b mol - Gallot f.131r



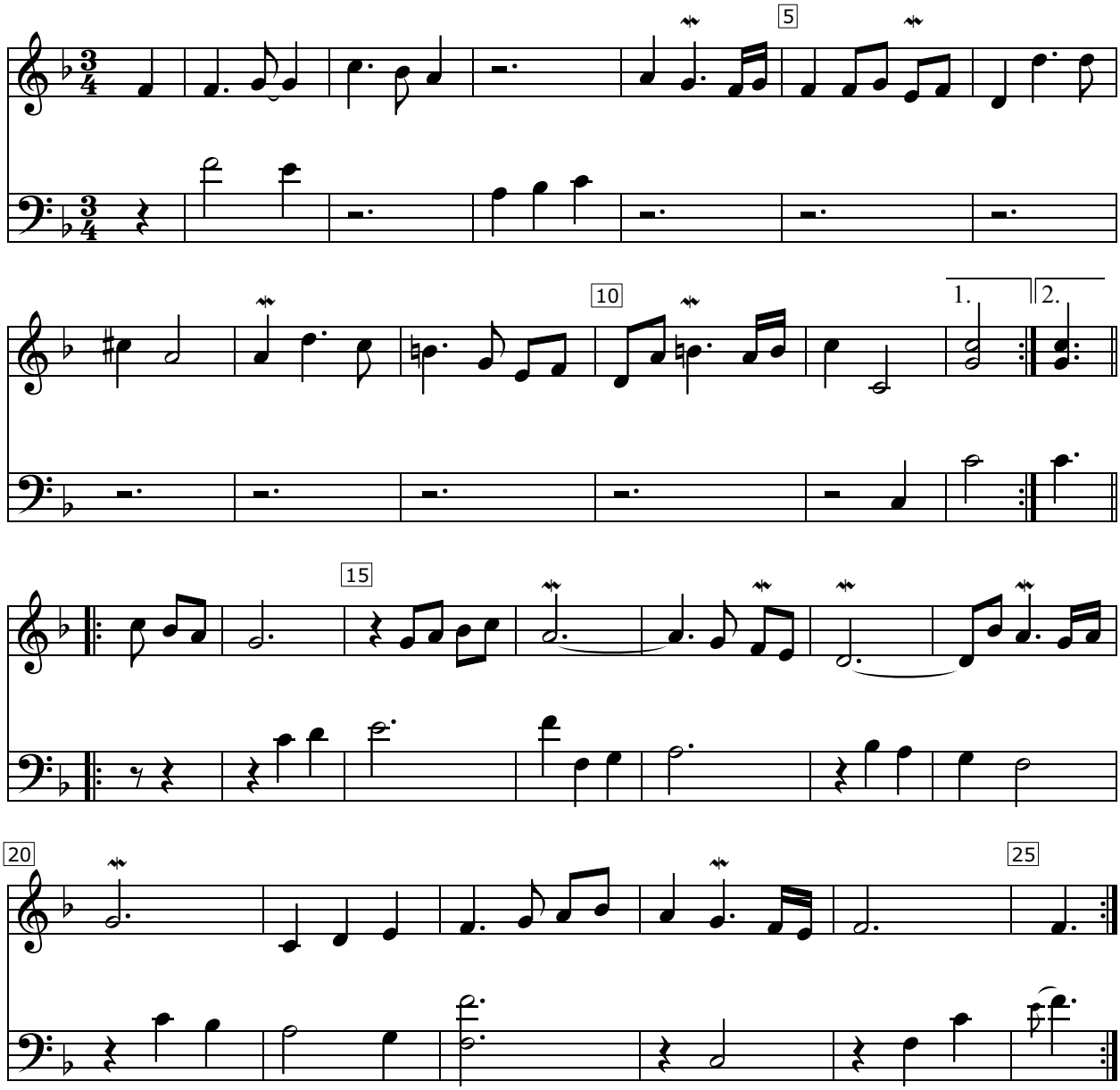
2. Courante (1) b mol - Gallot f.131r



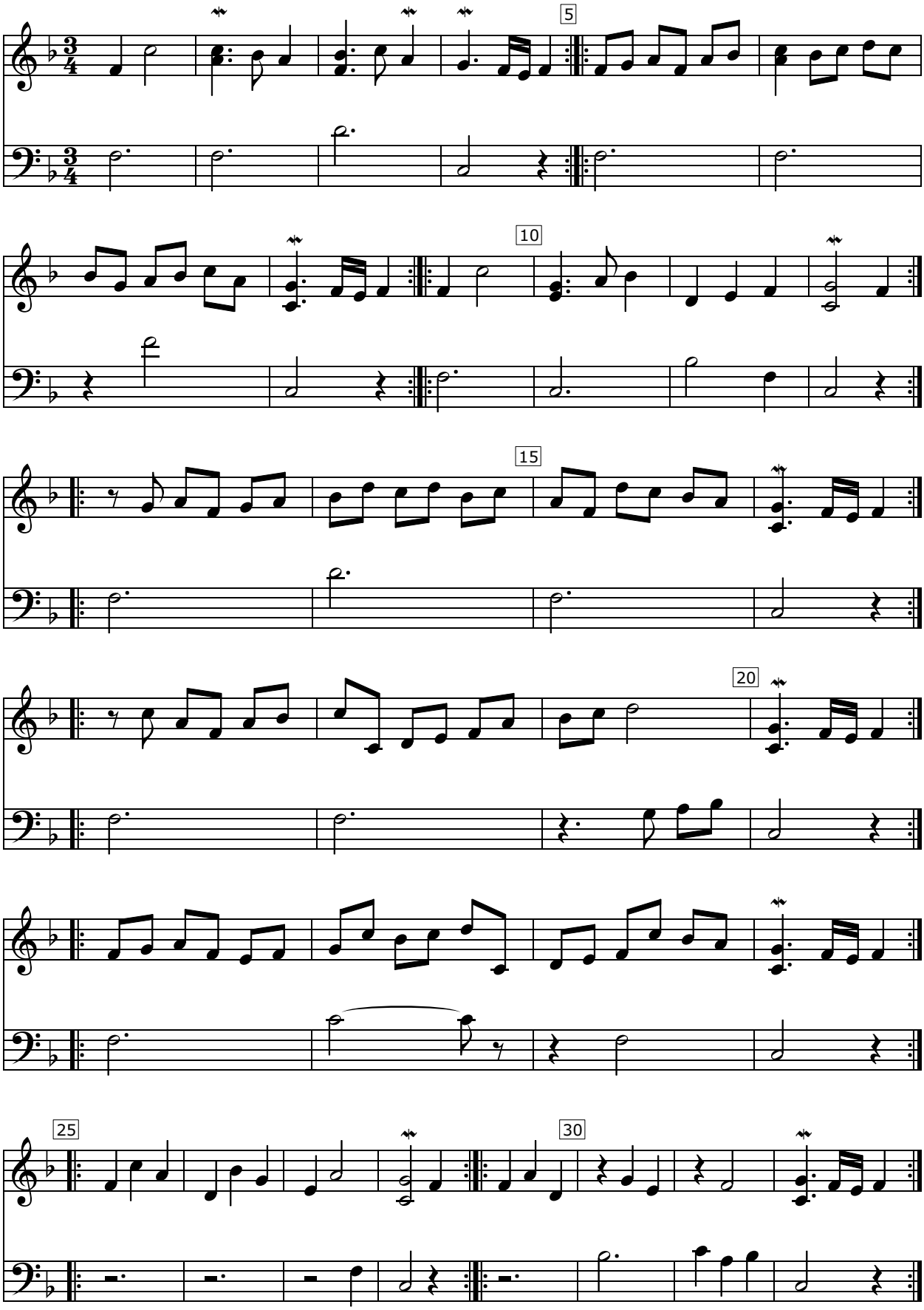
3. Sarrabande (1) - Gallot f.131r



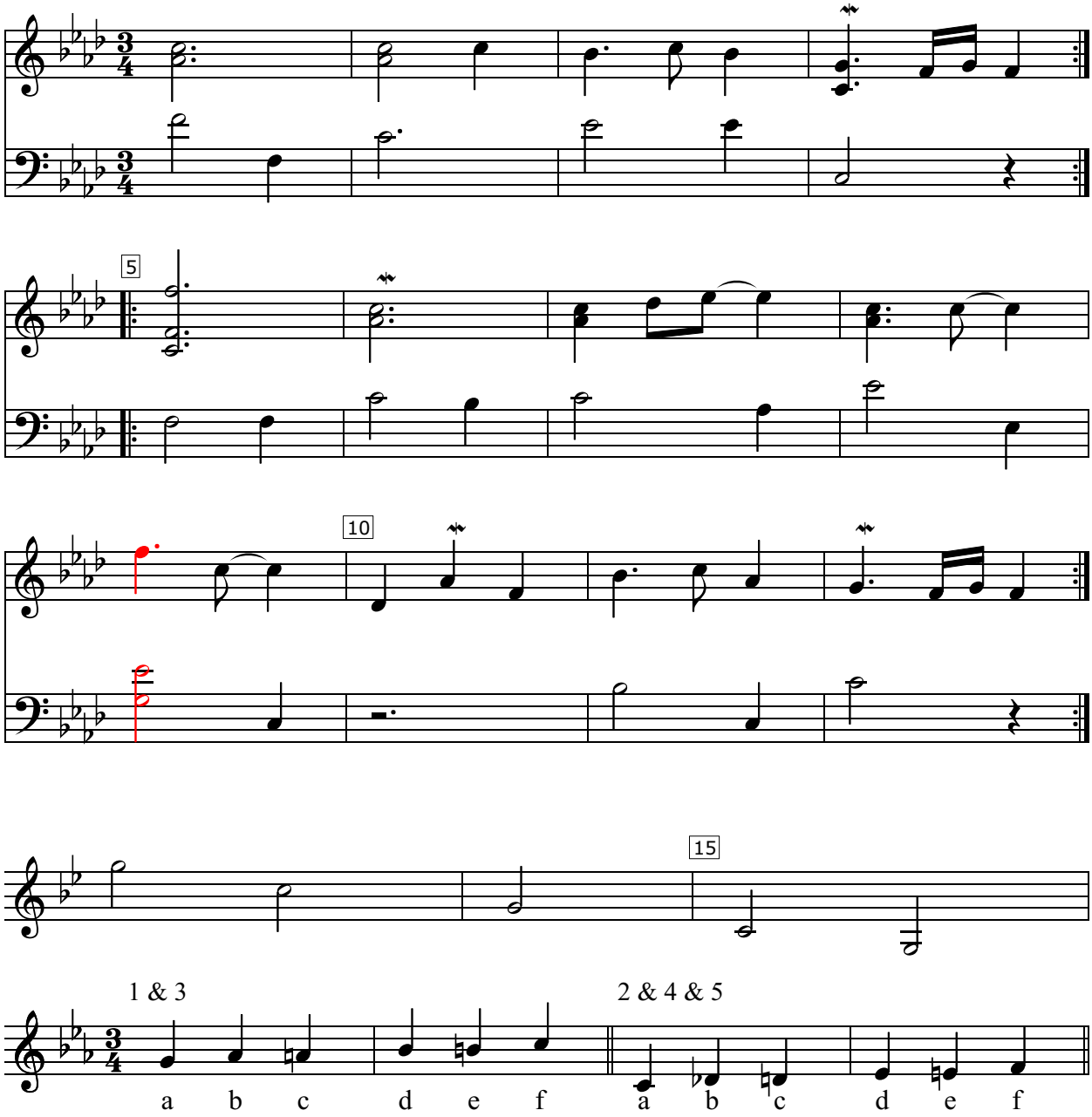
4. Courante (2) b mol - Gallot f.131v



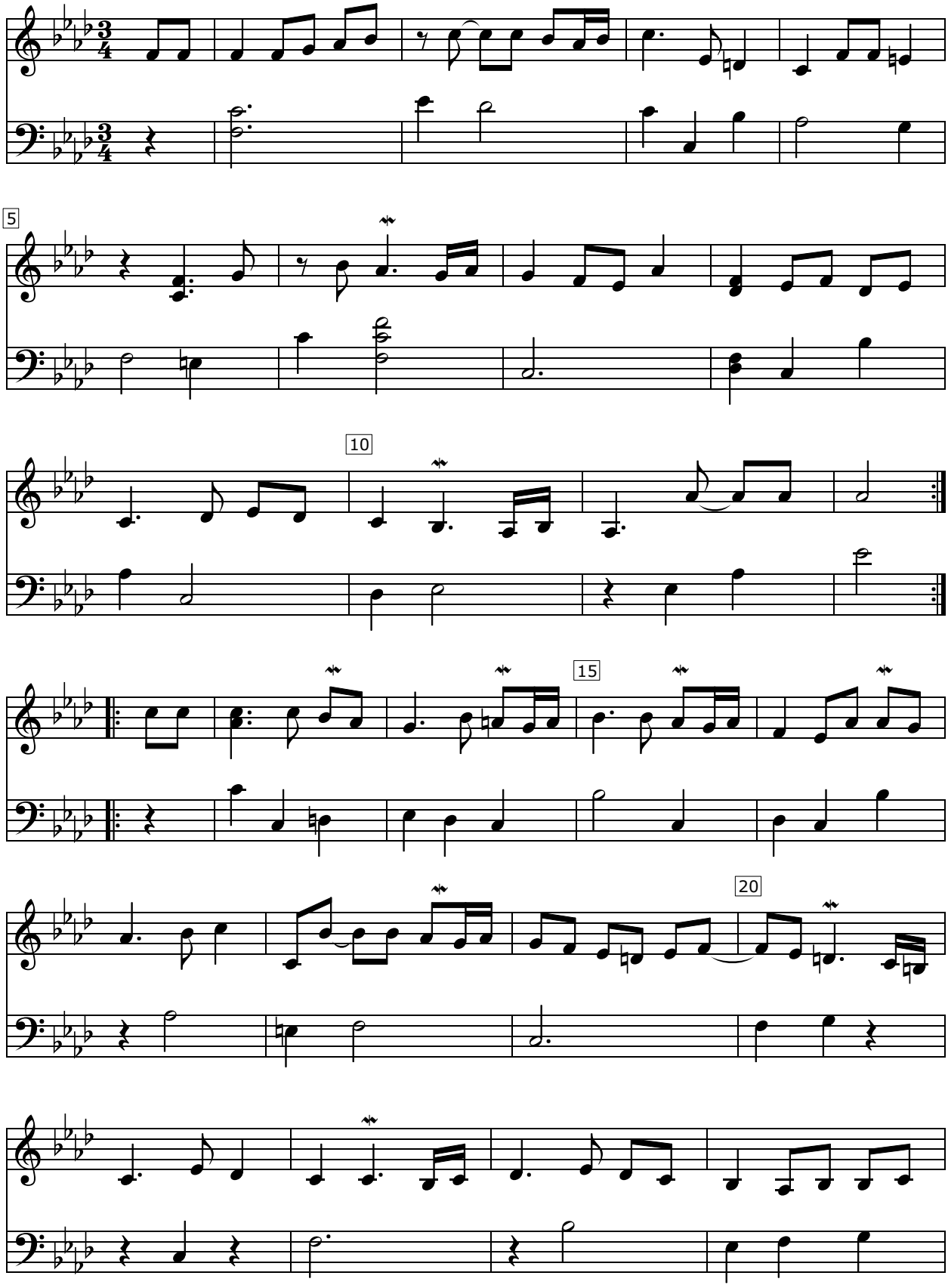
5. Sarabande (2) b mol - Gallot f.131v

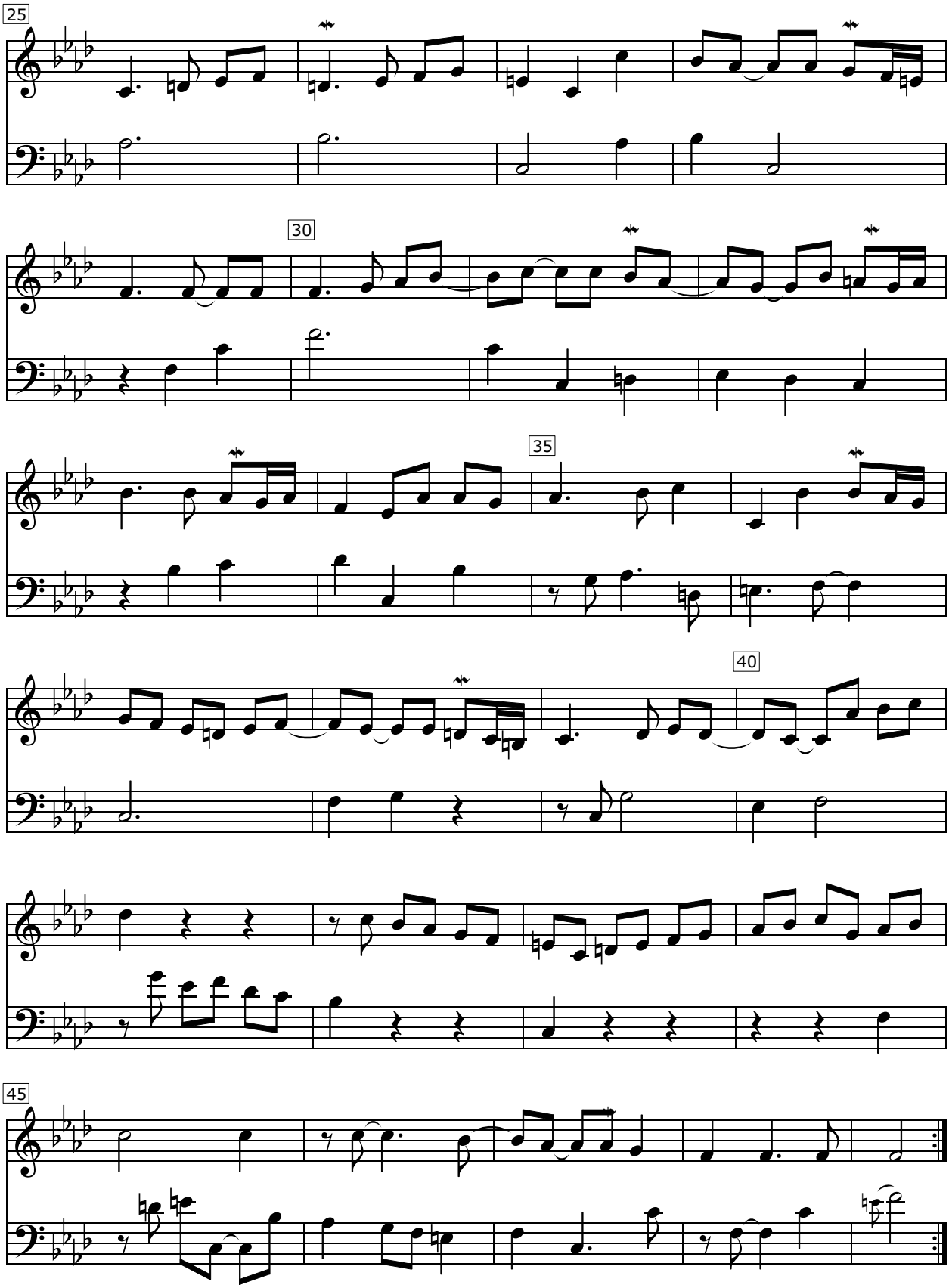


6. Sarabande (3) - Gallot f.131v



7. Courante (3) - Gallot f.132r

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