



Santiago de Murcia. A Review Article

AMONG THE CHIEF PILLARS of the Spanish Baroque guitar, two connected themselves with the New World—Lucas Ruiz de Ribayaz and Santiago de Murcia. According to Robert Strizich, whose "A Spanish Guitar Tutor: Ruiz de Ribayaz's *Luz y Norte Musical* (1677)," *Journal of the Lute Society of America, Inc.*, VII (1974), 51-81, signalled him as the authority best equipped to write the Ruiz de Ribayaz article in *The New Grove Dictionary of Music and Musicians* (1980), XVI, 327-328:

Robert Stevenson in his recent book, *Foundations of New World Opera* (Lima, 1973), establishes that Ruiz de Ribayaz did indeed visit the *nuevo mundo* while in the service of the aforementioned Conde de Lemos [Pedro Antonio Fernández de Castro y Andrade (1632-1672), tenth Conde de Lemos] and prior to publication of *Luz y Norte Musical*. The Conde de Lemos was appointed viceroy of Peru; and on March 3, 1667, he sailed from Cádiz for Peru with an entourage of 113 attendants, among whom were the young composer Tomás de Torrejón y Velasco [1644-1728] and the musician-priest Lucas Ruiz de Ribayaz [Guillermo Lohmann Villena, *El Conde de Lemos Virrey del Perú* (Madrid, 1946), page 30, note 19]. Torrejón y Velasco remained in Peru, becoming one of the most important composers of the *nuevo mundo* and the author of the first American opera, *La púrpura de la rosa* (1701). Ruiz de Ribayaz, for whatever reason, chose to return to Spain.

Santiago de Murcia, thus far a stepchild of lexicography, fares much less happily in *Die Musik in Geschichte und Gegenwart* and *The New Grove* than do his two other chief Baroque predecessors, Gaspar Sanz y Celma (1640-1710) and Francisco Guerau (*Poema harmónico* [Madrid: Manuel Ruiz de Murga, 1694]; facsimile reprint with introduction and English translation of the literary matter by Brian Jeffery [London: Tecla Editions, 1977]). Wolfgang Boetticher's "Gitarre" article in *MGG*, V (1956), column 197, and Harvey Turnbull's on "Guitar" in *The New Grove*, VII, 835a, dismiss him with passing allusions that betray their unfamiliarity with either of his tablatures. On the other hand, Strizich took the trouble to acquaint himself with both Murcia's 1714 [1717] and 1732 tablatures before writing "Ornamentation in Spanish Baroque Guitar Music," *Journal of the Lute Society of America, Inc.*, V (1972), 18-39. According to Strizich (page 19), Murcia's tablatures "contain some of the finest Spanish Baroque music for guitar." Strizich was also the first who duly advertised Murcia's addiction to French guitarists and the first to specify Murcia's borrowings in his 1732 *Passacalles y Obras* from Francesco Corbetta (Pavia, ca. 1615; Paris, 1681) and Corbetta's putative pupil, Robert de Visée.

Elena Machado Lowenfeld followed suit with a valuable 176-page M.A. thesis chaired in 1974 by Barbara R. Hanning at City College of the City University of New York, "Santiago de Murcia's Thorough-Bass Treatise for the Baroque Guitar (1714): Introduction, Translation, and Transcription" (Ann Arbor, Michigan: University Microfilms, Order No. M-7910 [*Masters Abstracts A Catalog of selected masters*



theses on microfilm. XIV/1. March 1976, p. 36)). Relying on the Madrid Palacio Real Royal Archives, Archive number C^o 731/32 (1690), she proposed at her page 5 that Carlos II's vihuelista and guitarist in 1690, Gabriel de Murcia, was Santiago de Murcia's father or other near relative. In 1682 Gabriel de Murcia married Juliana de León, daughter of Francisco de León who was a vihuelista in the service of Carlos II's first wife, Marie Louise d'Orléans (died 1689).

On the title page of this *Resumen de ACompañar la Parte Con La Guitarra. . . . Año DE 1714*, Santiago de Murcia identified himself as guitar teacher of Philip V's first wife (married in 1701), Marie-Louise-Gabrielle = María Luisa Gabriela (born Turin, September 17, 1688; daughter of Victor Amadeus II [1666-1732] of Savoy; died Madrid, February 14, 1714). Whence Murcia's command of the guitar? Francisco Guerau is likeliest candidate for his instructor. In the *Resumen* Murcia mentions only one predecessor—Guerau, whose instructions on ornaments (*Poema harmónico*, folio D verso) he deems ample for all occasions. When did he begin teaching the queen? In the queen's letters published by the countess Irene Morozzo della Rocca, *Correspondance inédite de la Duchesse de Bourgogne et de la Reine d'Espagne, petites-filles de Louis XIV* (Paris: Michel Lévy frères, 1865), she first mentions taking guitar lessons in the summer of 1705 (II, 175). She was then nearly 17. If born a year or so after the marriage of Gabriel de Murcia and Juliana de León, Santiago de Murcia was 21 or 22 when he began teaching her.

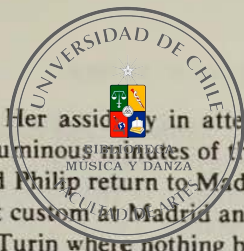
Marie-Louise-Gabrielle's early background explains her French musical predilections. Murcia responded by becoming, in Strizich's words ("Ornamentation," p. 27):

the first important Spanish guitarist to desert native style and embrace French and Italian models. . . . His *Resumen* of 1714 contains many French dance-pieces, such as the *passepied* and *bourrée*. . . . For the first time in Spanish Baroque guitar literature, French-style cadential formulae appear that obviously call for upper-note trills. In his *Passacalles y Obras* of 1732, the foreign influence becomes even more explicit.

Because the court atmosphere in which Murcia flourished from 1705 to 1714 so potently determined his output, his patroness's biography deserves more than passing attention. What are the pertinent details of her biography? After sifting archival material at Alcalá de Henares, at Turin, *Affaires étrangères* in Paris, at the Vatican, and elsewhere (although not footnoting in any systematic manner), Lucien Perey—pen name for Clara Adèle Herpin [1825-1914])—provided useful data in *Une reine de douze ans, Marie-Louise-Gabrielle de Savoie, Reine d'Espagne* (Paris: Calmann-Lévy, [1905], 604 pp.).

Marie-Louise-Gabrielle's mother, who in 1684 at age 16 married Victor Amadeus II, was Louis XIV's niece, Anne d'Orléans (1669-1728). Their eldest daughter Marie-Adelaïde (1685-1712) married the French dauphin's eldest son. Both she and Marie-Louise-Gabrielle (three years younger) received the most careful and complete education at the hands of Françoise de Lucinge, comtesse des Noyers; and from their mother Anne and their father's mother Marie-Jeanne-Baptiste of Savoy-Nemours.

Marie-Louise-Gabrielle reached Barcelona in November of 1701—remaining there until April 10, 1702. On arriving at Madrid June 30, she showed precocity allied with charm that for the nonce captivated even the most prejudiced grandees and allowed her during the rest of 1702 to preside successfully as regent during her adoring husband's absence in Italy. In her letter of July 8, 1702, to Louis XIV describing her first meeting with the Council of State, she immediately mentioned money and her dis-



patch of sums to her husband. Her assiduity in attending daily Council sessions reached even to the taking of voluminous minutes of the meetings in her own hand.

Not until January 17, 1703, did Philip return to Madrid. In the interim she began wearying with the gravity of court custom at Madrid and became ever more aware of the differences from the court at Turin where nothing but French was spoken, where French customs and etiquette prevailed utterly, and where even the cuisine was completely French. Meantime, her confidante and companion, the domineering Princesse des Ursins, Marie-Anne de la Trémoille (1642-1722), screened her from her young Spanish ladies-in-waiting, whose custom of wearing unneeded spectacles even at meals and other such idiosyncrasies became magnified into points of honor.

Her letter to her grandmother Marie-Jeanne-Baptiste first mentioning guitar lessons is dated July 3, 1705. On mail days, she replies. Other days she reads, she plays the harpsichord, she learns to play the guitar, and studies music ("Je joue du clavecin, j'apprends à jouer de la guitare, j'apprends aussi la musique" [Perey, 371]). Thus occupied, she sought to assuage the hurt caused by her father's defection to the Austrian side late in 1703.

On January 12, 1706, Philip again departed from Madrid, leaving her as regent during a year when the enemy's fortunes rose to high tide. It was she who now at 17 sustained the realm and upheld her downhearted husband from afar. Even though her letter to Madame de Maintenon dated September 15, 1706, at Burgos says naught of Santiago de Murcia, her praising the city of Murcia adds this filip: "I find the people of Murcia adorable; they did the almost admirable deeds to show their fidelity and zeal."

So far as "fidelity and zeal" go, none at court can have shown more for Gallic taste than Santiago de Murcia when interlarding pages 57 to 115 of his 1714 *Resumen* with dances called bourrée, courante, forlane, gigue, passepied, rigaudon (spelled variously). In 1677, Ruiz de Ribayaz had published no dances common outside Spain except the gallarda = gagliarda, rugero = ruggiero, and turdion = tourdion. On the other hand, Santiago de Murcia in 1714 published none traditionally Spanish except zarabandas qualified as "despacio" (pp. 62, 120, 122), folías "mui despacio al estilo de Francia" (pp. 96-100), and marizápalos (pp. 100-105). For such titles as "La Borgogne Courante," "La Saboyana Buree," "La Bretagne Paspied," "La Charmante de Vainqueur Grave," "La Borbon," "La Silbia Grave," "La Melanie," "Jeanne qui saute," and "La Libolaine," he could invoke the precedent of Denis Gaultier's *La Rhétorique des Dieux* (ca. 1652), the subtitles in which often recall mythological or real persons.

In Part II of the *Resumen* French influence also betrays itself in Murcia's preferring the *e¹-bb-gg-dd¹-aa* tuning used by Robert de Visée (1682, 1686, 1689), Nicolas Derosier (1688, 1696, 1699), and François Campion (1705), rather than the *e¹-bb-gg-dd¹-Aa* tuning dear to Ruiz de Ribayaz in 1677, Guerau in 1694, and Minguet e Yrol in 1752-1754. The *allemande-courante* (or *corrente*)-*sarabande-gigue* sequence of dances standardized in French Baroque suites accounts for the same sequence of dances in the three suites that conclude the *Resumen*, Part II (pp. 115-120 [Giga and Zarabanda reversed], 120-123, and 123-126). So far as Part I of the *Resumen* goes, the cynosure of Louis XIV's court Francesco Corbetta had preceded him in beginning three of his Spanish guitar publications (Milan, 1643; Brussels, 1648; Paris, 1671) with instructions on continuo playing.

Biblioteca Nacional de México MS 1560 (olim 1686) contains at pages 3-4 a *Ron-*



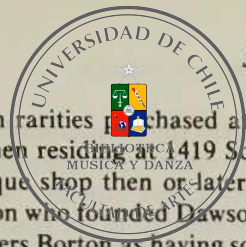
daut de Coruet accepted as authentic and transcribed in Richard Tilden Pinnell's "The Role of Francesco Corbetta (1613-1681) in the History of Music for the Baroque Guitar, Including a Transcription of His Complete Works" (University of California at Los Angeles Ph.D. dissertation, 1976), I, 242, and II, 405-406. Even more to the point, the same manuscript (partially inventoried in Stevenson's *Music in Aztec & Inca Territory*, 1968 and 1976, pp. 236-237) contains Murcia's "La Bretagnee," "La Borbon," and "la Guastala" (*Resumen*, pp. 70, 76, 79), as well as "two pages of musical examples illustrating cadences in the different modes" copied from the *Resumen* (information from Monica Hall, Flat 7, Salcott 25/29, Tollington Park, London N4 3PE; letter dated September 23, 1980). Transcribed by Juan José Escorza (coordinator of musicology at the Conservatorio Nacional in Mexico City; appointed by the director Armando Montiel Olvera in the fall of 1980), these Murcia works were played by Escorza during the second half of the November 3, 1980, program given at the Capilla del Instituto Cultural Helénico to inaugurate a week-long Panorama de la Música Virreinal sponsored by the Instituto Nacional de Bellas Artes's CENIDIM. Other items in the Biblioteca Nacional de México MS 1560 concurring with the *Resumen* include "Minuet el exselente" and "La Babet."

Miguel Alcázar recorded "la Guastala," "Minuet el exselente," and "La Cadena" in his 1975 Angel album SAM-35029 entitled *Tablatura mexicana del siglo XVIII para guitarra barroca* (*Antología de la Guitarra Clásica*, Vol. 3). Further to entice the interest of Murcia scholars, the liner notes for Alcázar's 1975 album included a facsimile reproduction of "La Cadena," as copied in Biblioteca Nacional de México MS 1560. At least another dozen concordances for items in the 1714 *Resumen* turn up in a 94-folio tablature from Guanajuato now owned by heirs of Dr. Gabriel Saldívar y Silva (Silvestre Revueltas 20, México 20, D.F.). As tallied in *Music in Aztec & Inca Territory*, pp. 235-236, the Murcia concordances in the Guanajuato tablature read as follows (page-numbers refer to the 1714 *Resumen*): "Paspied viejo" (57), "Fustamberg" (66), "Los Payssanos" (66), "La Amable" (66), "El Cotillon" (71), "La Bacante" (72), "La Christina" (86), "La Cadena" (87), "Marizapalos" (100-105), "Las Sombras" (105-106), "Marssellas" (107-111), "Tarantelas" (111).

None of these concordances is noted in Wolfgang Boetticher's *Handschriftlich überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts* (Munich: G. Henle Verlag, 1978 [Répertoire international des Sources musicales, B-VII]), p. 208 —which instead offers a farrago of misinformation concerning both MS 1560 and Saldívar y Silva's Guanajuato tablature. Further to exemplify the casualness of distinguished European scholars dealing with Mexico, Boetticher quotes his misinformation from a 1952 superseded book by "Stephenson".

According to page 605 in François Lesure's *Écrits Imprimés concernant la musique* (1971), only three copies of Santiago de Murcia's *Resumen* still survive. The copies at the Biblioteca Nacional in Madrid (Raros 5048; microfilm at library of the Lute Society of America, Inc., 604 Tennyson Avenue, Palo Alto, California 94301) and at the Newberry Library in Chicago both include before engraved page 2 an *Aprobación de Don Antonio Literes* [Artá, Majorca, 1673; Madrid, 1747], *Biólín principal de la Capilla Real* in letterpress, dated at Madrid August 1, 1717, that discloses the engraving of all the rest of the *Resumen* at Antwerp. On the other hand, the copy of the *Resumen* at Los Angeles Public Library acquired June 16, 1910 (R 787.62.2; accession number 181256), lacks Literes's letterpress *Aprobación*.

The dealer Cornelius F. Borton who sold the *Resumen* to the Los Angeles Public



Library for \$15 was a trafficker in rarities purchased at Mexico City from families ruined by the 1910 Revolution. Then residing at 1419 South New Hampshire in Los Angeles, Borton also ran an antique shop then or later at Mission Inn, Riverside. Glen Dawson, son of Ernest Dawson who founded Dawson's Book Shop at 518 South Hill, Los Angeles in 1905, remembers Borton as having sold sporadically to his father up to about 1920. How little the *Resumen* fetched in 1910 can be gathered from the sale price of the *Los Angeles City Directory, 1910*, listing Borton at page 189—\$10. Romaine Ahlstrom, Collection Department Manager of the Los Angeles Public Library, 630 West Fifth Street, Los Angeles, California 90071, and her assistant Ruby Turner, kindly permitted inspection of their copy in December 1980.

The names of eight Lozada children are scribbled on the verso of the title page: Cristóbal, Monica, Migel [*sic*], Pepe, Guadupe [for Guadalupe], Juan [twice], Antonio, and Juan Pablo. At the top of this verso, some child has attempted to copy the first line on engraved page 7: "Esplicasion del ABCDario y dela Segunda demo[n]stra . . .". As might be surmised by a book mishandled by children, the Los Angeles Public Library copy lacks various pages: 72-75, 104-107, and 124-126. To cite the items on pp. 115-123: *Preludio de 1º tono* [= D minor], 115-116; *Allemanda*, 117; *Correnta*, 118; *Giga*, 119; *Zarabanda despacio* and *Alemanda Por 2º tono punto bajo* [= F minor], 120; *Correnta*, 121; *Zarabanda despaº*, 122; *Alemanda Por 8º tono por el final* [= D Major], 123.

Murcia's *dedicatoria* in all three extant copies of the *Resumen* to "Jácome Francisco Andriani, Knight of the Order of Santiago, and Special Envoy of the Catholic Cantons" is dated August 20, 1714. Lowenfeld, among her other mistakes (such as claiming that Juan Bermudo never mentioned the *laúd*), expanded the "s.m.b." of Murcia's closing formula "*q.S.M.B.*" [*que sus manos besa*] to read "Su Magestad Británica"—at her page 85 disastrously translating Murcia's conclusion to read, "Your most affectionate and grateful servant of Your Excellency and of Her Britannic Majesty." Not surprisingly, therefore, she failed to identify Murcia's dedicatee as Jácome Francisco Andriani Rubín, native of Lucca who upon emigrating to Madrid married María Petronila de Buendía y Echániz. His father's family, long settled in Como province, Italy, originated in Greece. His mother was Angélica Rubín, native of Dervio in Como province. His wife's father was a native of Huesca. On May 21, 1712, Andriani became a Knight of Santiago. Later on, two of his seven sons followed him into the same knightly order.

Alberto y Arturo García Carraffa's *Diccionario heráldico y genealógico de apellidos españoles y americanos*, VI (Madrid: Nueva Imprenta Radio, S.A., 1953), 226-227, helpfully identifies Murcia's 1714 dedicatee but not the Joseph Álbarez de Saavedra for whom Murcia wrote his second extant tablature. Catalogued at the British Library as Additional 31640, *Passacalles / y Obras / de Guitarra Por Todos / los Tonos Naturales / y Accidentales / Para / El S.º D.º Joseph Albarez de Saa.º / por / Santiago de / Murcia / Año de 1732* begins with an "Yndize de lo contenido en el T.º 2.º" Exquisitely copied on stout paper with four five-line systems to the page, this tablature of 128 leaves (blank pages intervene between folio 46 and 47^v) contains "less than one-tenth of one percent of errors," according to Neil Douglas Pennington's "The Development of Baroque Guitar Music in Spain including a commentary and transcription of Santiago de Murcia's *Passacalles y Obras* (1732)" (University of Maryland Ph.D. dissertation, 1979 [2 vols.; 393 + 352 pp.]; *Dissertation Abstracts International*, 40/07, p. 3619-A), II, vii. Pennington adds that "the major-



ity of the errors are found in the rhythmic symbols and are easily rectified; only a few of the indicated pitches are incorrect.

Julian Marshall (born near Leeds June 24, 1836; died at London November 21, 1903) sold Murcia's 1732 manuscript to the British Museum in 1881. Himself a collector, world traveller, authority on tennis history, and avid contributor to the first edition of *Grove's Dictionary*, Marshall acquired *Passacalles y Obras* in Mexico—whither it would scarcely have emigrated had not Murcia gone there. Why would he have been no longer welcome at court after Philip V's second marriage in late 1714, the very year in which Marie-Louise-Gabrielle died? Elizabetta Farnese (1692–1766) of Parma favored no musicians except Italians. In the court which she dominated, no French-tilted favorite of the previous queen could have felt even comfortable, much less flourished. Her preferences accounted for the Italian invasion headed by Filippo Falconi, Francesco Corselli = Courcelle (previously at Parma), Giovanni Battista Mele, Francesco Coradini, and eventually (after 1737) Carlo Broschi = Farinelli.

Not that *Passacalles y Obras* completely ignores Italians. The better represented is the paramount seventeenth-century guitarist, Francesco Corbetta. Even so, Corbetta who was a native of Pavia abandoned Italy for France and England after 1645. Pinnell in his 1976 UCLA dissertation (I, 241) cited the nine pieces that Murcia borrowed from Corbetta's *La Guitarre Royale* dedicated to Charles II of England (Paris: Hierosme Bonneuil, 1671). Murcia's Preludio at fol. 124^v = 1671, p. 1; allemandes at fols. 125–126, 121^v, and 77^v–79 = 1671, pp. 1–2, 10–11, 63–64; correnta and corrente at fols. 126^v and 52 = 1671, pp. 3 and 68; zarabandas at fols. 127^v–127^v and 123 = 1671, pp. 4 and 8–9; giga at fol. 123^v = 1671, pp. 51–52. In addition, Murcia's zarabanda at fols. 100^r–100^v equals Corbetta's *Varij Scherzi di Sonate per la chitarra spagnola* (Brussels, 1648), pp. 50–51 (Murcia omits Corbetta's repeat of the first four measures).

The other Italian whom Murcia intabulated in 1732 was the stay-at-home Arcangelo Corelli (1653–1713)—four of whose sonata movements from opus 5 (Rome, 1700) enter *Passacalles y Obras* at fols. 86, 87, 88, and 95^v (Tocatta = Preludio Largo from Sonata VIII; Allegro = Allemanda Allegro from Sonata VIII; Giga = Allegro from Sonata III). Commenting on Murcia's artful versions of these four Corelli movements, Pennington wrote (I, 290, 292):

Murcia's transcriptions may be based on performed versions and not on printed copies. There are many altered accidentals, slightly changed melodic passages, and one omitted measure in the [Tocatta (measure 11 in the Preludio of Corelli's Sonata VIII is lacking in Murcia's transcription, for no good reason)]. From an idiomatic standpoint, the transcriptions work quite well. Murcia's basic method is to utilize both the bass and treble lines provided by Corelli and to fill in the harmonies with a varied texture of strummed and plucked chords. This procedure results in a comfortable transcription, one that retains the essential elements of the origin, yet allows the notes to fall easily on the new instrument.

Certainly the most interesting aspect of Murcia's Corelli transcriptions is the ornamentation. The Spanish influence may be seen in his tendency to add different ornaments to successive notes, such as the trill, mordent, and vibrato on the three notes that begin the 2^a Parte of the Tocatta = Preludio from Sonata VIII. Guerau, whose explanation of the trill (*trino*, ♯), mordent (*mordente*, ♯), vibrato (*temblor*, #), and slur (*extrasino*, ~) at folio 4^v of the 1694 *Poema harmónico* Murcia endorsed in his 1714 *Resumen*, showed the same fondness for adding different ornaments to successive notes. Still another ornament used in the Corelli transcriptions (and



elsewhere frequently in the 1732 tablature) but never found in Murcia's Spanish predecessors is the French *port-le-voix et pincé* (ascending step buzzed, the higher note ornamented by a mordent).

Murcia's Corelli transcriptions bore fruit in Mexico, as Biblioteca Nacional de México MS 1560 abundantly testifies. Not only does his transcription of the Giga from Sonata III of Corelli's opus 5 turn up, but also the ciphered portion of MS 1560 contains the entire Sonata IX and the Follia variations from the same opus. His providing an example for the compiler of MS 1560 to follow does not however imply that Murcia himself lacked any precedent to follow. In France, always the pace-setting nation so far as he was concerned, François Couperin (1668-1733) was but the most conspicuous among many who sat admiringly at Corelli's feet. Couperin's *La Parnasse ou l'Apothéose de Corelli, Grande Sonade en trio, 1724 (Oeuvres Complètes, X [Paris: Éditions de L'Oiseau Lyre, 1953], pp. 7-45)* glorifies Corelli in a seven-movement tribute: (1) at the foot of Parnassus, Corelli asks the Muses to be received amongst them; (2) charmed by his reception, Corelli shows his joy; (3) Corelli drinks of Hippocrene fountain; (4) Corelli's enthusiasm caused by the waters of Hippocrene; (5) after his transport, Corelli is soothed asleep; (6) the Muses awake him and place him beside Apollo; (7) Corelli thanks them.

Even Murcia's borrowings from Corbetta and transcriptions of Corelli movements therefore show French bias. Strizich proved that Murcia borrowed from still a third composer—Robert de Visée (ca. 1660-ca. 1720), "the greatest French guitarist of the seventeenth century," as Pinnell calls him (I, 273). Both borrowings from Louis XIV's favorite bedside guitarist *levy allemandes* from suites in De Visée's first guitar book, published in 1682. The *allemande* of De Visée's *Suite N° 3 en ré mineur (Oeuvres complètes pour guitare, transcribed by Robert Strizich [Paris: Heugel & Cie, 1969], p. 12)* emerges as the *allemanda* at Murcia's folio 69 (Pennington, II, 169; in the Besançon Bibliothèque municipale manuscript containing a 1699 copy of various De Visée pieces, this *allemande* bears *La Conversation* for its subtitle). The *allemande* of De Visée's *Suite N° 1 en la mineur* (Strizich edition, p. 2) equals Murcia's folio 105 (Pennington, II, 280). These two *allemandes* repeated from De Visée "reveal the same type of small changes found in borrowings from Corbetta" (Pennington, I, 286).

According to Pennington, De Visée also taught Murcia the "consistent ordering" of dances in a suite that had made De Visée's *Liure de gvittarre* and *Liure de pièces pour la gvittare* (Paris: Hierosme Bonneüil, 1682 and 1686) landmark publications. Allowing for variant spellings, *allemanda-correnta-zarabanda-giga* form the core of the suites closing the *Resumen* and all but the last suite of the eleven that comprise the "obras" portion of *Passacalles y Obras*. In the first *Resumen* suite and in all eleven *Passacalles y Obras* suites, the *allemanda* is preceded by a prelude. Seven of the optional dances in the 1732 tablature are French-derived; *ayre* (suites 1, 5), *bourée* (7), *burlasca* (1), *gabota* (1-5, 7-9, 11), *menuet* (1-3, 5), *rigadon* (5), *rondo* (5, 9, 10).

Murcia's left-hand fingerings—indicated by one to four dots after the numeral for the fret—add a refinement to *Passacalles y Obras* encountered in no prior Spanish guitarist (De Visée used a vertical line, one, or two dots below an alphabetic fret-sign to indicate plucking with right thumb, index, or middle finger). Significantly, Dr. Gabriel Saldívar y Silva's ca. 1730 Guanajuato tablature includes Murcia's unique left-hand fingerings: thereby forging another Mexican link with Murcia. Pennington, whose being appointed director of guitar studies at the University of Texas at El Paso



in 1979 establishes his credentials as a performer, summarized Murcia's left-hand fingering principles thus (N. 336):

- (1) Ascending shifts on one string are made with the little finger of the left hand.
- (2) Fingerings should always anticipate upcoming notes, in particular to avoid consecutive string crossings with the same finger at the same fret.
- (3) Use guide fingers whenever possible.
- (4) Notes that form part of the underlying harmony should be sustained.
- (5) In pieces with upbeat phrasing, position changes should not be made between the anacrusis and downbeat.
- (6) The third or fourth finger is preferred in vibrato.
- (7) In double-vibrato, the use of two fingers is preferred to that of a bar.
- (8) Ascending whole-step slurs are generally fingered 1 → 4.
- (9) Descending whole-step slurs are generally fingered 4 → 1.
- (10) Half-step trills and mordents are generally fingered 3 → 1 or 4 → 2.
- (11) Whole-step trills and mordents are generally fingered 4 → 1.

Up-to-date as he proves himself to have been in such matters as titles of his pieces (1714), order of dances in his suites (1714, 1732), preferred optional dances (1732), dynamics ("quedo" and "fuerte," 1732), tempi ("despacio al estilo de Francia," 1714), ornamentation (1714, 1732), and fingering (1732), Murcia does align himself with Spanish predecessors when he classifies the contents of his *Passacalles y Obras* "according to all the natural and accidental tones." What were the "natural and accidental tones" decreed by his immediate predecessors? In company with Gaspar Sanz's *Intrvccion de Mysica sobre la Gvitarra Española, y metodo de sus primeros rvdimentos hasta tañerla con destreza* (Saragossa: Herederos de Diego Dormer, 1674), fol. 28^v, Murcia's first through eighth "natural" tones equal D minor, G minor, E minor, A minor cadencing on E Major, C Major, F Major, A minor, G Major. Murcia's "accidental" tones derive thus from the "naturals": accidental tones i, ii, and iii are natural tones I, II and VI transposed down a whole step (= C minor, F minor, and E flat Major); accidental iv = natural VII up a whole step = B minor; v = D Major; vi = VIII up a whole step = A Major; vii = "segundillo" = B flat Major; viii = segundillo down a whole step = A flat Major; ix = segundillo with flat 3rd = B flat minor; x = v up a whole step = E Major.

As now extant, *Passacalles y Obras* lacks anything in accidental tones ii (despite an F minor suite in the 1714 *Resumen*), iii, viii, and ix. The *obras* portion additionally lacks accidental tones vi and x. Nor does the 1732 contain anything in A flat minor = G sharp minor, B Major, C sharp minor, D flat Major = C sharp Major, E flat minor = D sharp minor, and G flat Major = F sharp Major. Pennington (I, 280-281) offers this insight, so far as Murcia's keys are connected: Guerau with one exception limited himself to the same keys used by Murcia (Guerau omitted E minor, used by Murcia). If indeed Guerau was Murcia's teacher, Murcia must have seen a logic in Guerau's choice of keys that is nowadays not so easily discerned.


To summarize the keys that Murcia does use in 1732: the 28 pasacalles (always paired odd-even, with odd in duple and even in triple meter, same key) inhabit thirteen keys (capitals equal Major, small letters minor keys): A, a, B \flat , b, C, c, D (the second pair marked "clarinados" imitates trumpet calls), d, E, e, F, G, g. The 11 suites duplicate these same keys, except for A and E Major. Bound as he was to Guerau so far as choice of keys goes, Murcia did obviously improve on Guerau's construction plan for the pasacalles. Both Guerau and Murcia individualized variations within each pasacalle-set with a distinctive rhythm. But in Guerau's typical *Passacalles de 3^o tono* graphed by Pennington (I, 297), rhythmic activity peaks in variations 9



and 10 of a 16-variation sequence. In contrast, Murcia's *Passacalles por el +*, a *Compassillo*, 3^o tono and a *proporción* peak with intense rhythmic activity in the last of fourteen variations.

Murcia's next step was to contrast the larger sections of the *passacalles* by incorporating actual meter changes. This technique appears first in the *Passacalle por la C* [= D Major] *del Clarinados*, *Compassillo* (fol. 13^v), one of the most interesting pieces in the collection. On folio 15^r Murcia concludes this *passacalle* with twelve measures of 12/8 meter, written in the style characteristic of the giges found in the suites. Apparently justified by the word "clarinados" in the title, Murcia vivifies earlier passages in this *passacalle* with echo effects, piquant syncopations, idiomatic open-string bass-note alterations, and chromatic lines.

The *passacalles* conclude at folio 45^v with one of the most musically successful pieces in the collection, the *Passacalle 2^o tono. por la O* [= G minor], *A proporción* (II, 102-105). This composition consists of fourteen four-measure sections. Several of the transitions between sections, such as those from the fourth to the fifth and the fifth to the sixth, are scarcely noticeable, although the V-I cadence required to end each section remains. By thus linking sections together, the first 24 measures emerge as a slow-fast-slow complete bloc. Sections 7 and 8 (measures 25-32) induce repose, each exploiting a descending tetrachord. Section 9 begins the slow building to the close. The supple eighth-note bass in section 9 beneath a slower-moving melody leads smoothly into section 10 with its driving dactyl rhythms. These dactyls intensify to running sixteenths in sections 11 and 12. The combination of fully strummed chords on downbeats with urgent sixteenths on second and third beats brings the piece to a strong finish. Thus, with this climactic composition Murcia endows the *passacalle* with a suite-like succession of contrasting textures, figuration, and melodic lines.

Resumen 

Resumen de Acompañar la Parte
Con La Guitarra.

Comprendiendo en el todo lo que conuize para este fin: en donde
El Añcionado Gallarú dissueltas por diferentes partes del Instrumento,
lozo genero de Posturas, y Ligaduras, en los siete Signos Natur. y accidental.

DEDICADO

AL YLL.^{mo} S.^r D. Jacome F.^{co} Anziani Caballero del honor de Santiago, Embaxador Ex.^{tra}
delos Cantones Catholicos.

Por
Santiago de Murcia M^o de Guitarra de la Reyna N.^{ra} S.^{ra} M.^{ta} Luisa Gabriela de Saboya q.^{da} Reyna

Año DE 1714.

The above title page and four sample pages, from the Resumen are here reproduced, courtesy of Los Angeles Public Library, Romaine Ahlstrom, Collection Department Manager.



AL YLL. SEÑOR

Don Jacome Fran.^{co} Andriani Caballero del Orden de Santiago
Embaxado Extraordinario de los Cantones Católicos.

M^{mo} Señor.

Amoroso Recibido de V.S. M^{ma} tan diversos, y tan continuados favores, assientas Ex-
presiones del Carino, como en las esplendidezes de la Liberalidad de V.S. M^{ma} no puese
mi gratitud desfar de Votribuir con algun voto (que serñ corto siendo mio) pero no suze
el sacrificio la numerosidad de Escatombes, sino las yn signuaciones del afecto. Todo v^o
dixeron que lo desauan los Apostoles, y en el afecto desaron poco mas que nada; pues Vna
Reza se ve la poca entided que encierra en si ni tienen de ser algo. Lo mismo en contra-
rio sentir pudiera de cir yo, que deseo ofrecer un todo, y contribuo aun con hipoco mas
que nada, que son: mis fatigas musicas y mis tribufos armonicos, poca armonia de
los Oys, y mucha Visualidad de los Oydos: si se de ver, nada: si se de Escuchar, mucho.

Quanto si se Paxe Vte es el voto, que alas Ollas de V.S. expone mi aquiesce-
miento Muche, si los Aficionados lo cultubissen a Repetidas y instancias de la apli-
cacion. Triumphanzo el Seguro Ataxerxes Ciro, le ofrecian Vicos de nes los
Vnos, Otros; ynumerable profestas, y en medio de estas y a la Orta de tuquestes:
llego la Cansada Oblacion de un conuido Vstico, y le ofrecio un Jarro de Agua
diciendo Rey; Vstie el afecto, si despreciaras por humilde el Den,
Lo mismo puede decir mi Culturu dedicado, a V.S. M^{ma} esta Obra que es Jarro de
agua, que susaron mis tribufos, y vicor, que Numbraron mis des belos, Vnos;
en las fantasias de mis ylicas y otros, en las pucias de mis Execuciones.
Mucho pudiera decir de sus Vltos Inyentores, y mucho mas de sus Exce-
lentes Virtudes: pero quex' Vno, y Otro, en las Senes del Vcato, y en las mansiones
del silencio para que mejor leuua los Preconize, y mejor pluma los Expreste
Lo que me Vesta solo es dar a V.S. M^{ma} ynumerable gracias, de que siendo para con-
migo Excepcion de la Voz, dehi ser a estrella, que conuertiuaz pucacia, y stitue mi
aduersa suerte) Vse del agasajo, honrra, y favor de que salgan mis pucias de la chca
ridad de mis borradores, alas Garamadas luzes de la pucia, para que queden en
laminas de bronce, y esculpiu la Liberalidad de V.S. M^{ma}

Del Obsequio mio, que dessea quaxde Dios.

a V.S. M^{ma} mayor auge de su nueva

M^o y Agosto 20 de 1714.

Damos Afectissimo y
gratissimo Ser de V.S. M^{ma}
y S. M. D.
Simón de Alvarado.

Precisazo el Autor (passando del Sacrificar, a *pecc*) apover en su *Utra* Elogios que
 per apassionaza, y *fiagoreczora* suia *Compiu* de Soneto: Li S^{ra} D^{na} Fran^{ca} de
 Chauarni S^{ra} de Aragona de Murcia.

SONETO

El numero y a cento l'equivalentes
 Vozes son que explicaron melodias.
 del numero. y a Centa simpatias.
 en Musicos, y Poetas son frequentes.

Jan Uniformes son, tan Concertientes.
 que, *Phas* mermas se escuchan simétrias.
 más que *Musiciens* son dulzes *Beisias*.
 Ométrias son Solfas Cadentes.

En la *Lira* lo dicen tus denuevos
 (O Murcia) quando *Explicas* sus Arcanos.
 enq. *Tuzen* los Poetas *Sueltos* quecos.

Oyendo tus *Conceptos* Soberanas
 dicen, que *Poetizas* con los *decos*.
 O que tu *Versificas* con las manos.

La Saboyana. Burrec. 63

The musical score consists of eight staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written with various note values and rests, including triplets. The second staff is a bass clef with a 3/4 time signature, providing a harmonic accompaniment. The third staff is a tenor clef with a 2/4 time signature, featuring a more rhythmic melody. The fourth staff is a bass clef with a 2/4 time signature, continuing the accompaniment. The fifth staff is a treble clef with a key signature of one sharp and a 4/4 time signature, labeled 'La ferlana'. The sixth staff is a bass clef with a 4/4 time signature. The seventh staff is a treble clef with a key signature of one sharp and a 2/4 time signature, marked 'fm'. The eighth staff is a bass clef with a 2/4 time signature. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings.



Passacalles por el XI a Compasillo 3^o tono (4)

A musical score for guitar, consisting of four systems of two staves each. The music is written in treble and bass clefs with a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'v' and 'f'. The score is divided into measures by vertical bar lines.

These opening two pages from the first pasacalle in Santiago de Murcia's 1732 Passacalles y Obras were kindly furnished by their transcriber Dr. Neil D. Pennington, Director of Guitar Studies, University of Texas at El Paso.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. There are two asterisks (*) above the first and third measures of the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. There are two vertical lines above the first and second measures of the upper staff.