

Addenda

Inevitably as time goes by new information about Corbetta comes to light. Rather than trying to incorporate this into existing files straight away, I have decided to place it in a separate section. If possible, the main study will be updated at a later date.

Contents

E-Barus Ms. R3-6-24 - Libro de musica em cifra de guitarra española. Added May 2020.	p.1-5
Michele Platano - Il primo libro delle sonate di chitarra spagnola. Added October 2021	p.6-8

E-Barus Ms. R3-6-24 - Libro de musica em cifra de guitarra española¹

This recently discovered manuscript is of Mallorcan provenance. The language used throughout is a mixture of Catalan and Spanish which is common in Mallorcan documents and an unusual system of abbreviated chord notation found only in three other sources of Mallorcan origin is used in the music.² The book is bound in parchment and consists of seventy-eight folios ruled with five-line tablature staves. Following the front cover there are two unnumbered folios (folios i-ii). Folio i^r is stamped with a seal with a coat of arms which has been identified as that of the nobleman Gaspar Puigdorfilà Morlà i Morlà de Villalonga (ca.1591-1683), who held various offices in the Kingdom of Mallorca. Folio i^v is blank. The handwritten title on folio iii^r reads

Libre de musica en cifra de guitarra española/Conforme lo que se platica en la auropa en los Reynos/y cortes del norte, ab astraxinos, batuts y puntagats/El qual principis son an la taule siguent de lo que/en el se conte.

Book of music in tablature for Spanish guitar conforming to what is practised in Europe in the kingdoms and courts of the north, with ornaments, rasgueado and punteado, the contents of which are set out in the following table.

The table referred to headed “*Taule de lo que se trobe en aquest llibre*” (Table of what is found in this book) is on folio iii^v. It lists the contents on the first twenty-two folios. This is followed by seventy-eight folios of music numbered 2 (twice), 3-23, 24 (twice), 25, 26 (twice), 27-28r-v, followed by fifty unnumbered folios (folios 29–78).

The manuscript is the work of at least three different copyists. The main part, folios 1-50, is in Hand A; from there on pieces in Hand A are interspersed with pieces in Hand B, with pieces in Hand C towards the end. The manuscript is undated but probably dates from the last quarter of the seventeenth century. It comprises 104 pieces for five-course guitar, the last eight of which are tablature accompaniments to *tonos*, or vocal pieces, with the lyrics copied beneath the tablature but no melodic line. Some of guitar pieces can be identified as being by Corbetta, Sanz, Pellegrini, Lelio Colista, and two otherwise unknown composers, Juan Lorenzo de Adrio and Diego Lopez; the vocal pieces are by José Marín, Francisco Guerau and Juan Francisco Gómez de Navas.

All the music is in Italian tablature combined with *cifras mallorquinas* and Italian *alfabeto*. The first is used regularly throughout the manuscript; the second is used less but occurs more frequently in the later part of the manuscript. The *cifras mallorquinas* are similar to those used by Brizeño and Ruiz de Ribayaz but with some variations. In addition, some of the minor chords are depicted by adding a small ‘b’ above the figure, in the same way as in Amat’s system, and small numbers are sometimes placed above the main cipher to indicate the position of shifted chords as in *alfabeto*.

¹ I am indebted to Francisco Valdivia’s study and transcription of the manuscript – ‘Libro de música en cifra de guitarra española’ published by the Sociedad de Vihuela Madrid 2020 for much of the information in this section.

² The three other sources using *Cifra mallorquina* known to date, all related to the ancient Kingdom of Majorca, are the *Cancionero de Mallorca* (E-Bc M 3660), a manuscript of poems by Rafael Bover (E-MO Ms. 86) and *Libro de Música del Marqués de Bellpuig* (E-Bc M 3658).

Symbol	Brizeño/Ribayaz	Mallorcan
+	D major	D major
P	A major	A major
1	G major	G major
2	C major	<i>E major</i>
3	F major	<i>C major</i>
4	B flat major	<i>F major</i>
5	D minor	D minor also T
6	A minor	A minor
7	E major	<i>B flat major</i>
8	F sharp major/B major	<i>E flat major</i>
9	B minor/F sharp major	A flat major
10	-/B minor	-
11		B major

All of the pieces by Corbetta were copied by Hand A. Six pieces from Corbetta's 'Varii Capriccii per la Ghittara spagnvola' (1643) are included - three *allemandes*, one of which is duplicated, and three *passacalles* comprising some, but not all, of the printed variations combined with variations from other sources. There are also two pieces from 'Varii Scherzi di Sonate per la Chitara spagnola' (1648); one partial, the other complete but probably not original. The *Alemande per 6* on folio 1v is a hybrid piece; the first half is not found in other sources but the second half reproduces the second half of the *Preludio* in A minor on page 38 from bar 8 to the end. The *Sarabande* on folio 18r is the same as that on page 44 from the same suite, but this was obviously a popular tune, arrangements of which are found in a number of other sources including Foscarini. The most interesting piece clearly attributed to him and hitherto unknown is the *Fantasia de Corbeta* on folio 11r. The first one and a half bars and the closing four bars are the same as in the *Tocada* found in the printed "pirated" edition of Corbetta's 1648 book (1648Add). The rest of the piece is different although there are many stylistic similarities. In the pirated edition this piece is one of those added to the contents of the original edition by a different engraver.

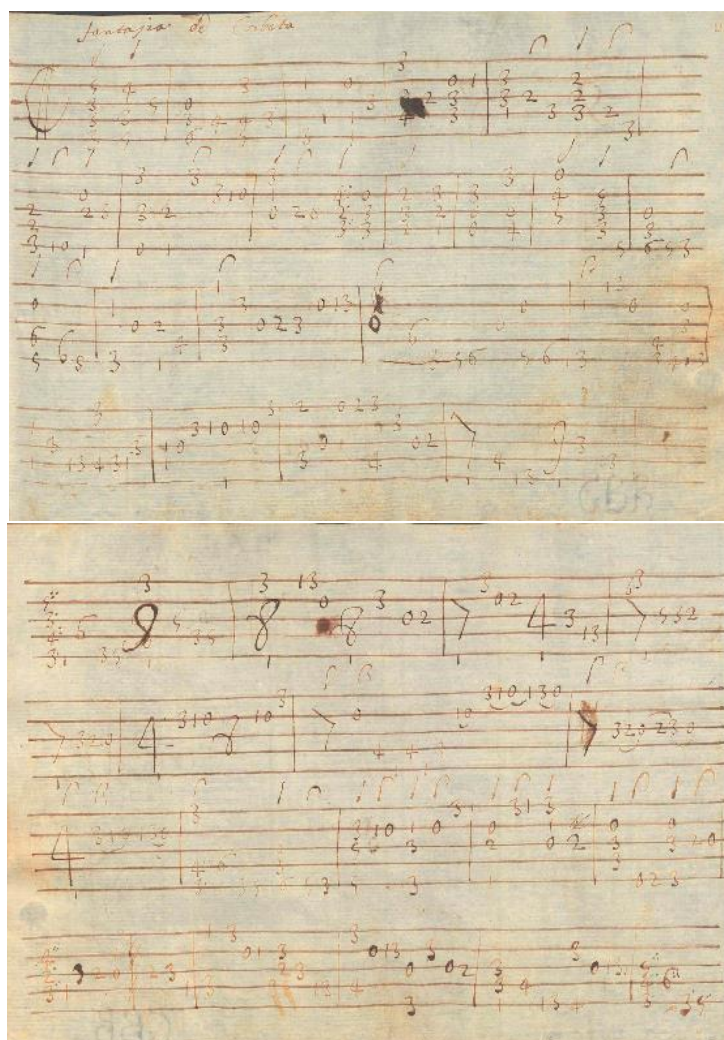
Folio	Title	Key/Time Signature	Source	Comments
f. 3v-4v	Passacalles Corbeta per 2b	E minor/3	1643 p.28	1 variation=Pellegrini p.14 ; 4 anon
f. 9r-v	Alamande per +	D major/€	1643 p.44	
f. 10r-v	Alamande per 2	G minor/€	1643 p.47	Cf. f.64v
f. 14v-15v	Passacalles per 11 ^b	B minor/3	1643 p.32	Vn 2, 3, 5 & 6
f. 16v-17v	Passacalles per 6	A minor/3	1643 p.24	Vn 2-6
f. 27v-28r	Alemáde del milanes	E minor/€	1643 p.40	
f. 64v	Alamande nueva	G minor/€	1643 p.47	Cf.f.10r
f.1v-2r	Alemande per 6	A minor/€	1648 p. 38	Second half = Preludio b.8-end
f.18r	Sarabande	A minor/3	1648 p.44	Cf. Foscarini p.51/53 et al
f.11r-12r	Fantasia de Corbeta	G minor/€	1648Add p.3	b.1-2 ; last 4 bars

Three other pieces which are not included in the surviving printed books may also be attributed to him with some certainty. All are included in E-Mn Ms.Mus.811 and are grouped together as if they belonged to the same suite. The *alemane* is clearly attributed to Corbetta but is also included in Pellegrini's

'Armoniosi concerti' (1650). It is also included in I-Moe Ms.F1528 f.11v and P-Cug Ms.M.M.97 f.92v The *corenta* is also included in P-Cug M.M.97 on folio 92v with the title *Tricote da Alemanda*. The Sarabande is found in both Carré and Sanz. As already noted, Sanz must have copied the piece from an independant source, possibly a missing book byt Corbetta printed in Spain.

Manuscript Sources				
f. 2v-3r	Corenta	E minor/3	E-Mn Ms.Mus.811 p.43 P-Cug M.M.97 f.92v	Correnta airosa Tricote da Alemanda
f. 5r	Alamane p[er] 2 ^b	E minor/€	E-Mn Ms.Mus.811 p.42 Pellegrini (1650) p.49 I-Moe Ms.F1528 f.11v P-Cug Ms.M.M.97 f.92v	Alemanda del Corbeta Alemanda quarta Alm. ^a Outra Alemanda
f. 20r	Sarabande	E minor/3	Carré (1671) p. 14 Sanz I/p.12 E-Mn Ms.Mús.811 p.46	Sarabande Zarabanda francesa Zarabanda

Fantasia de Corbeta - E-Barus Ms. R3-6-24 f.11r-12r





A printed musical score in G major, 3/4 time, consisting of eight staves. The score includes measure numbers 5, 10, 15, 20, 25, and 30. Red ink annotations are present on the first staff, highlighting specific notes and stems. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Musical score for guitar, measures 35-50. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The music consists of seven staves. Measures 35-40 are in black ink, while measures 41-50 are in red ink. Measure numbers 35, 40, 45, and 50 are indicated in small boxes above the staves. The notation includes eighth and sixteenth notes, chords, and rests. The piece concludes with a double bar line at the end of measure 50.

Michele Platano - Il primo libro delle sonate di chitarra spagnola

This previously completely unknown book of music for baroque guitar was printed in Milan by Ambrogio Ramellati in 1671. It came to light recently in the archive of the Harrach Family held in the Austrian State Archives in Vienna.¹ The title page reads as follows

IL PRIMO LIBRO
DELLE SONATE DI CHITTARRA SPAGNOLA
DI MICHELE PLATANO,
Oue si contengono diuersi Preludii, Alemande, Gigue, Corrente,
e Sarabande, con alcune sonate all'Accordatura Inglese,
& in fine il Modo per sonare sopra la parte.
DEDICATO
ALL'ALTEZZA SERENISSIMA DI
RANVCCIO IL FARNESE
DUCA DI PARMA, E PIACENZA &c.
CON PRIVILEGIO.
In Milano, per Ambrogio Ramellati. Con licenza de'superiori.

The date does not appear on the title page but presumably appears elsewhere in the volume. Ranuccio II Farnese (17 September 1630 – 11 December 1694) was the sixth Duke of Parma and Piacenza from 1646 until his death in 1694 and Duke of Castro from 1646 until 1649.

The preliminaries include an engraved portrait of Platano as a very young man with long flowing hair, enclosed in an oval border bearing the legend *Mediolanensis Ann. XX - Michael Platanvs – Michael Platanus milanese aged 20*. This is surrounded by various musical instruments, including a five-course guitar, partly obscured by a tromba marina, with a heading in a ribbon reading - *In singvlis singvlaris - in each individual*. The initials of the engraver – C. L. appear in the bottom right-hand corner. Elsewhere in the book Platano is apparently described as *Maestro perfettissimo di Tiorba, Leuto e Chitarra*.

There are ten *Sonate*, each including an alemanda and a sarabanda. Four include a prelude. All but one include a corrente, three a gigue and one a *brando* – in this context a type of alemanda. Eight are for the standard five-course guitar tuning – e' bb – gg- dd' – aa. These are in D minor, A minor, E major, C major, B minor, F minor, G major and G minor.² The Sonate in B minor is referred to as *alla Cordatura Spagnola*. There is no obvious reason why the key of B minor should be referred to as *cordatura spagnola*. According to the tonal system described in several contemporary sources, Mode 7 is the equivalent of A minor and B minor is regarded as its transposition. Murcia refers to it as *7º punto alto*.³ A further two *sonate* are for an alternative tuning – e' bb – f##f# - c#c# – aa, described as *alla Cordatura Inglese*. One of these is nominally in A major, the other in B minor. This is actually the commonest of the alternative tunings for the guitar, used in Italian sources – [Corbetta (1648), Granata (1659), and Botazzari (1663)]; in French

¹ AT-OeStA/AVA FA Harrach HS 639. A modern edition in tablature edited by Michael Freimuth and Rainer Luckhardt was published by the Deutsche Lautengesellschaft in 2021. This includes facsimiles of the title page; the portrait of Platano from the preliminaries; page 17 which includes a chart indicating the *scordatura* tuning; and the alemanda in F minor on page 26. It does not include a complete bibliographic description of the volume.

² The keys E major and F minor are infrequently used in baroque guitar sources. However, it should be noted that Foscari included a prelude, alemanda and corrente in E major, and a toccata, alemanda and passacaglio in F minor in Book 5 of his 'Li cinque libri della chitarra alla spagnola'.

³ Murcia - Resumen de acompañar la parte con la guitarra (1714) p. 10.

sources – [Gallot (1660)/Campion (1705)]; in Spanish sources, [Santa Cruz (n.d.)]; and in Portuguese sources [P-Cug M.M.97 (n.d.)] The only likely connection with England is Corbetta’s 1648 book which seems to be the earliest source to use it. Corbetta was based in London during the last twenty years of his life although he made frequent trips to France and beyond during that time.

Six pieces are found in other manuscript sources. Three pieces, the corrente and sarabande in D minor and the preludio in A minor are included the Spanish manuscript E-Bc Ms.M.73/691/2. Three pieces in the *cordatura spagnola* (B minor) are found in two other sources. The *alemanda* is in both E-MnMús.811 and I-Rama-A-Ms.4912; the *brando* is in E-MnMús.811 and the *sarabanda* in I-Rama-A-Ms.4912 where it has the title *sarabanda tuono trasportato*. The corrente has not yet been traced to an alternative source. Three other sources include a *brando* in B flat major which can be attributed to Corbetta - 1648 Add page 71, GB-Ob Ms.Mus.Sch.C94, folio 44r and B-Lc Ms.245 page 93. These are similar but not the same as Platano’s *brando*.

At the end of the book there is the two-page *Modo per sonate sopra la parte* – presumably examples standard harmonic progressions in Italian tablature”. These are not included in the Deutsche Lautengesellschaft edition and it is therefore not possible to compare them with examples in other sources.

Table 1 - Concordances				
Platano	Title	Alternative Source	Page	Title
D minor				
p.1	Preludio			
p.2	Alemanda			
p.3	Corrente	E-BbcMs.M.73/691/2	Unnumbered	Correnta por la E
p.4	Sarabanda	E-BbcMs.M.73/691/2	Unnumbered	Sara[ban]da por la E
A minor				
p.5	Preludio	E-Bc Ms.M.73/691/2	Unnumbered	Preludio por la D
p.6	Alemanda			
p.7	Corrente			
p.8	Sarabanda			
B minor				
p.24	Alemanda alla Cordatura Spagnola	E-MnMús.811 I-Rama-A-Ms.4912	p.21 p.88/p.136/ f.59v	Alemanda Alemanda
p.25	Corrente			
p.26	Brando	E-MnMús.811	p.20	Brado
p.27	Sarabanda	I-Rama-A-Ms.4912	p.85/p.134/ f.58v	Sarabanda tuono trasportato

The inclusion of pieces found in later manuscript sources raises some questions. In particular - how many of the pieces are by Platano himself and how many of them has he borrowed from elsewhere? It seems unlikely that he was so well known in his own time that his music circulated widely. Corbetta on the other hand was the most celebrated guitarist of his time. He may have visited Madrid between 1643 and 1648 and it is possible although unproven that he published a book there during that time. B minor is a key which he seems to have favoured - at least the first suite in ‘La guitarre royale’ (1671) is in that key. Almost all of the pieces in the original section of I-Rama-A-Ms.4912 are either by him or by Bartolotti. It is

conceivable that the pieces in B minor are by him but unless and until they can be traced to sources in which they are actually attributed to him, this can only be conjectural.

Corrente - Platano p. 25

Musical score for Corrente - Platano p. 25. The score is in 3/4 time, key of B major (two sharps), and consists of eight staves of music. It features a mix of eighth and sixteenth notes, with some triplet markings. Measure numbers 5, 10, 15, 20, and 25 are indicated.

Brando - Platano p. 26/E-Mn Mús.811 p. 20

Musical score for Brando - Platano p. 26/E-Mn Mús.811 p. 20. The score is in 3/4 time, key of B major (two sharps), and consists of six staves of music. It features a mix of eighth and sixteenth notes, with some triplet markings.

For transcriptions of the Alemanda and Sarabanda [see](#) Chapter 17 - I-Rama-A-Ms.4912 pages 239-241.