

Gérard REBOURS

**Tables of the Locations of Variation Pieces
for Guitar, Harp, Keyboard and Other Instruments
in XVII & XVIII Century Hispanic Sources**

NOTE: This document is included as an appendix to the book by Ana YEPES & Anna ROMANÍ:

**Introduction to the Spanish Golden Age dance sources
and its relations with the French and Italian dance**

Ed. Label COM, Coll. *Les Cahiers de Bal de la Cie Outre-Mesure*, 6e cahier. (2021)

Foreword

These two tables give an easy way to locate the numerous versions of variation pieces in XVII and XVIII Century Hispanic sources. An examination of these pieces will lead to a wider understanding on how the musicians were expressing and varying the melodic, rhythmic, harmonic and structural aspects of this music.

Table A pertains to the guitar repertoire and Table B concerns the harp, keyboard, violin and other instruments.

Some versions may be concordant with others - as in Ribayaz who borrowed a lot from Sanz, or in the organ manuscripts that include Cabanilles' music. As they are seldom an exact replica, none have been excluded from this research.

Most of these pieces are related dance style known as *baile* and *danza* and some can be found in the XVI Century. (*Las Bacas*, *Pavanas*, *Gallardas*), but these earlier sources have not been included here for the sake of temporal and stylistic consistency. The versions found in other countries have also been ignored, with a few exceptions - like the Briceño book which, although published in Paris, offers only Spanish music and words.

Some Italian pieces like *Tarentela* or *Mariona* appear in these tables because of their recurring presence in the Spanish repertoire.

Batalla and *Gayta* can be separate pieces, but they can also be included in the group forming a *Torneo*. This case is indicated by an * next to the page number. Sometimes, the opposite happens, a *Torneo* being included in the sequential pieces of a *Batalla*, in which case there is also an * next to the page number. Unlike the other pieces, these are not based on a repetitive harmonic sequence, but on specific features: a *bourdon* supporting the *Gaytas* melody, and military-like moods and melodic patterns in the *Batallas* and *Torneos*. This consistency makes it interesting to have a global vision of these types of pieces, and was decisive in including them in the tables. On the contrary, the *Passacalles* do not appear here: they surely deserve to, but their number is so huge that they require a specific table.

Variation pieces that appear very seldom, such as *Triste de Jorge*, *Zangarilleja* or *El Paloteado*, have not been listed here. There are some exceptions to this, such as *Jota* or *Seguidilla* that survive through and after the XVIIIth century, or *Los Impossibles*, that is a cousin to *Las Bacas*.

Some pieces have been ignored when, despite their title, their harmonic structure was very different to the one on which variations were usually made: the Cabanilles' *Gallardas*, for example, or Martin y Coll's *Canarios* - that was borrowed from Lully. On the other hand, structural variations that do not completely blur the basic one have been considered interesting, and included in the tables. (e.g. *Folias* de Ximenez, E-Bc M751/22 [K2] p.315, *Sarabandas* from E-Bc M.6358 [G] f.63v, [V3] f.36r,...)

As sources appear in chronologic order, the evolution of the presence and density of these pieces over time can be seen easily. Printed and online facsimiles have been consulted as a priority. In a few cases, the references were taken from urtext editions (as *Flores de Música*, at Fidelio Editorial), musicological articles or from the impressive analysis made by Mauricio Esses in his *Dance and Instrumental Diferencias in Spain during the 17th and early 18th centuries* (Pendragon Press, 1992).

My thanks go to Monica Hall, Ana Yepes, Gerardo Arriaga, Rogério Budasz, Eloy Cruz, John Griffiths, Francisco Alfonso Valdivia and Alejandro Vera for their help in this research, and to Susan King for the English language editing.

Gérard Rebours, December 2020

Table A: Guitar Repertoire. The italic page number indicates a *rasgueado* (strummed chords) version. Otherwise, it refers to a *punteado* - a polyphonic version that may include some occasional *rasgueado*. The "Total" column shows the sum of the *rasgueado* versions (R), those in *punteado* (P), and finally the grand total (T). The precise references of these sources are as follow:

- ✦ **Luis de Briceño:** *Metodo mui facilissimo...*, Paris, 1626.
- ✦ **Gaspar Sanz:** *Instrucción de Música...*, Zaragoza, 1674. and *Libro Segundo de Cifras...* Zaragoza, 1675.
- ✦ **Lucas Ruiz de Ribayaz:** *Luz y Norte Musical*, Madrid, 1677.
- ✦ **Francisco Guerau:** *Poema Harmónico...*, Madrid, 1699.
- ✦ **Antonio de Santa-Cruz:** *Livro donde se...*, c.1699. [Edition SV](#)
- ✦ **Anonyme:** *Libro de Diferentes Cifras de...*, 1705. [Edition SV](#)
- ✦ **Santiago de Murcia:** *Resumen de Acompañar la Parte...*, 1714.
- ✦ **Santiago de Murcia:** *Cifras Selectas de Guitarra*, 1722.
- ✦ **Saldívar Codex n°4** [Santiago de Murcia], c.1732.

The **Other Sources** column includes collections with a limited number of versions. The letters refer to the following books and manuscripts:

- A: [B-Bc Ms S.5615](#), *Recueil des Pieces de Guitarre /.../par Mr. François Le Cocq* (1729)
 B: B-Lc Ms 245, Manuscript with J.B. Castillion portrait (early XVIIIth c.)
 C: [P. Minguet e Yrol](#), *Reglas, y advertencias...*, Madrid, 1754
 D: P-Lcg, Manuscript tablatures (early XVIIIth c.)
 E: P-Cug Ms 97, *Cifras de Viola Por varios Autores...* (early XVIIIth c.)
 F: Códice Saldívar n°2 (early XVIIIth c.). **G:** E-Bc M.3658 (violin, guitar, lute and mandola manuscript) **H:** P-Ln F.C.R. ms Ne.1 (Conde de Redondo Codex, early XVIIIth c.)
 I: Libro de musica en cifra de guitarra española (E-BARUS R3-6-24)

Table B: Harp, Keyboard, and Other Instruments Repertoire. The "Total" column shows the counting of the harp (H), keyboard (K), other instruments (O) and finally the grand sum (S).

The three colours refer to each category of instrument. The precise references of these sources are as follow:

- ✦ **Lucas Ruiz de Ribayaz:** *Luz y Norte Musical*, Madrid, 1677 (p.104-144).
- ✦ **E-E Ms 29:** oeuvres de Torrijos, Tafalla, Sa Jerónimo, Aguilera, Ximénez, etc, c.1690.
- ✦ **Diego Fernandez de Huete:** *Compendio Numeroso /.../ Primera Parte*, Madrid, 1702.
- ✦ **E-Mn M.816:** mainly anonymous works, c.1705
- ✦ **Antonio Martin y Coll:** *Flores de Musica, Obras y Versos de Varios Organistas...*, 1706, 1707, 1708 and 1709.
- ✦ **US-Wc MK.290:** anonymous works, incomplete manuscript, c.1710.
- ✦ **P-Pm Ms 1577:** *Libro de cyfra adonde se contem varios Jogos De Versos, é Obras é Outras Curiosidades de varios Autores* (Olague, Brocarte, Vado, Sola,...) c.1712.
- ✦ **E-Mn M.815:** *Libro de Musica de Clavicímalo del Sr Dn. Francisco de Tejada*, 1721.
- ✦ **E-Bc M.1452:** handwritten G clef melodies - probably for violin, c.1731.
- ✦ **E-Bc M.741/22:** G clef melodies, incomplete manuscript, c.1731

The **Other Sources** column includes collections with a limited number of versions. The letters refer to the following books and manuscripts:

- ✦ **Works for keyboard.** **K1:** [Correa de Arauxo](#), *Libro de Tientos...*, 1626. **K1':** [E-Mn R.14069](#), handwritten addition to Correa de Arauxo, c.1635.
K2: E-Bc M 751/21, *Cabanillas i Altres, Orgue*, c.1685. **K3:** [E-Bc M 1328](#), works by Cabanilles, c.1690. **K4:** [E-Bc M 387](#), works by Cabanilles, Ximénez, Florcadelli, etc, c.1697. **K5:** [E-Bc M 386](#), *Libro de Obras de Organo*, Cabanilles music, 1722. **K6:** P-B Ms 964, miscellaneous composers, c.1720.
K7: E-Mn M.2262, keyboard, and other instruments, c.1718. **K8:** [E-Bc M 1011](#), works by Cabanilles, Tormo, etc, c.1730. **K9:** Antonio Soler, [R.146](#)
- ✦ **Works for violin.** **V1:** E-Mn M.2618', three tablature folios, Salamanca, 1659. **V2:** [P. Minguet e Yrol](#), *Reglas, y...*, Madrid, 1754. [Link](#) **V3:** E-Bc M.3658.
- ✦ **Works for bandurria.** **B:** [P. Minguet e Yrol](#), *Reglas, y advertencias...*, Madrid, 1754.
- ✦ **Works for cittern.** **C:** [Códice Saldívar n°2](#).
- ✦ **Works for mandola.** **M:** E-Bc M.3658.

Table A: Guitar Repertoire

TITLE	BRICEÑO 1626	SANZ		RIBAYAZ 1677	GUERAU 1694	SANTA- CRUZ [1699]	Libro de Dif. 1705	MURCIA 1714	MURCIA 1722	SALDÍVAR 4 c.1732	OTHER SOURCES	TOTAL		
		1674	1675									R	P	T
Bacas (Las)	12v (Gallarda)			100					11r	23v		1	3	4
Batalla		5		90*			80*, 81*, 82*		30r*		D: 16r, E: 86, 88, 95. H: 27r, 53v. I: 51r	0	13	13
Canarios		8	6 (x2)	67, 71	54	5, 6	68, 100, 108, 141 (tamborilados)		23v	9r, 10r	E: 153, 154, 155 (It.). F: 34r (agaitado). I: 49r, 67v (sabateado).	2	19	21
Chacona	10v, 11v		4				102, 112				A: 116 [Passac.]. B: 138 [Mariona]. E: 144 (Italiana), 145 (Italiana). G: 40r, 40v. I: 7v.	3	9	12
Cumbee / Paracumbé							46		34r [begins at missing folio 33]	43r	D: 23v (glosado), 23v (x2). E: 182 (x2), 183. H: 56v.	0	10	10
Españoleta	6r	3, 5	5 (x2)	68, 82	42	17	95, 103a		6r	6r	D: 125, 127, 128, 129. I: 67r, 69v, 71r, 72r.	4	17	21
Fandango							103, 112, 140 (Indiano)			16r	C: 49.	2	3	5
Folías	8r, 8v, 9r, 9v, 10r (x2), 11r (x2)	3	3	66, 75	51		98, 105, 136 (It.)	96 [Fr.]	7v (Españolas) 13v (Despacio, al estilo de Italia)	20 v (Españolas), 47v (Gallegas), 60v (Italianas. Despa.º)	B: 117. C, Españolas.:32, 49, 51, 57, Italians: 49. H: 23v.	14	15	29
Gallarda	13r (Romanesca)	3 (x3), 5	3	67, 72, 73	49	9	83, 97, 104		3v, 31r (deel Torneo)	4v	E: 239.	6	12	18
Gayta				77, 78			36v*			40v	E: 95.	1	7	8
Granduque		4 (x2)	9 (x2)	(Gallarda del) 68, 96						53v	I: 63v.	3	5	8
Hachas (Dance de las)	13r (x2)	3, 5	3	67, 88			101, 111					5	4	9
Impossibles (Los)									32r	12v		0	2	2
Jácara		3, 7	4	66 (x2), 70	35	1, 3 [de la Costa]	1, 95, 103a, 127 (Francesas.) 150		1r, 8v (Francesas), 30v (deel Torneo)	1r, 29r (Francesas)	D: 20r, 21r, 22r, 22v. E: 163-172 (x13). F: 34r. I: 13r, 21r, 25v	3	37	40
Jácara de la Costa		3			37		101, 110		29r	39r		2	4	6
Jota (La)							135			14v	C: 49.	1	2	3

TITLE	BRICEÑO 1626	SANZ		RIBAYAZ 1677	GUERAU 1694	SANTA- CRUZ [1699]	<i>Libro de Dif.</i> 1705	MURCIA 1714	MURCIA 1722	SALDÍVAR 4 c.1732	OTHER SOURCES	TOTAL		
		1674	1675									R	P	T
Mariona		5	7	67,74	53	4	99, 106		2r	3r	E: 241.	2	9	11
Marizápalos			8		39	12, 15	23	100		31r	A: 102. B: 48 D:29. E: 118-124 (x11) F: 33v. G: 41v. I: 61r, 64r, 70v, 71r.	0	27	27
Marsella							90, 131 (de Matachín)	107	38r	56v		0	5	5
Matachín			4	67, 80			37				D:25v. I: 63v	1	5	6
Paradeta		3	4	79			100, 109		22r			2	4	6
Pavana	12v	3, 5	10	66, 85	45	10	96, 104		4v		D: 30. E: 133-136 (x5). I: 51r, 66v. F: 35r.	4	16	20
Paysanos							123	66		77v		0	3	3
Rugero		3	4	67, 78			36 (canzion)					2	3	5
Seguidilla	15r, 16r, 22r									52r	C: 51.	3	2	5
Sombras (Las)							102, 111	105		35v		1	3	4
Tarentela		4					126	111	10r	18v	E: 240.	1	5	6
Torneo		5		89		36	79		29v			0	5	5
Villano / Villano Cavallero	6v	3 (x2) 5	6	67, 88	55	8	96, 96 (<i>Cavallero</i>) 103b, 103b (<i>Cavallero</i>)		20v	7r	D:24v. E: 157.	6	11	17
Zarabanda	7v (x2) 14r (Chaco- nada)		4	67, 81							F: 36v. G: 63v.	4	4	8
Zarambeque				72			99, 108		35r	45r (o Muecas)	D:22v. E: 158-162 (x8). I: 60v	1	14	15

© Gérard REBOURS - 2020 www.GerardRebours.com

Notes: a) The Minguet e Yrol *Reglas y Advertencias* (source C in the "Other Sources" column) having no page numbers, those indicated here refer to the Minkoff Reprint facsimile, Genève, 1982.

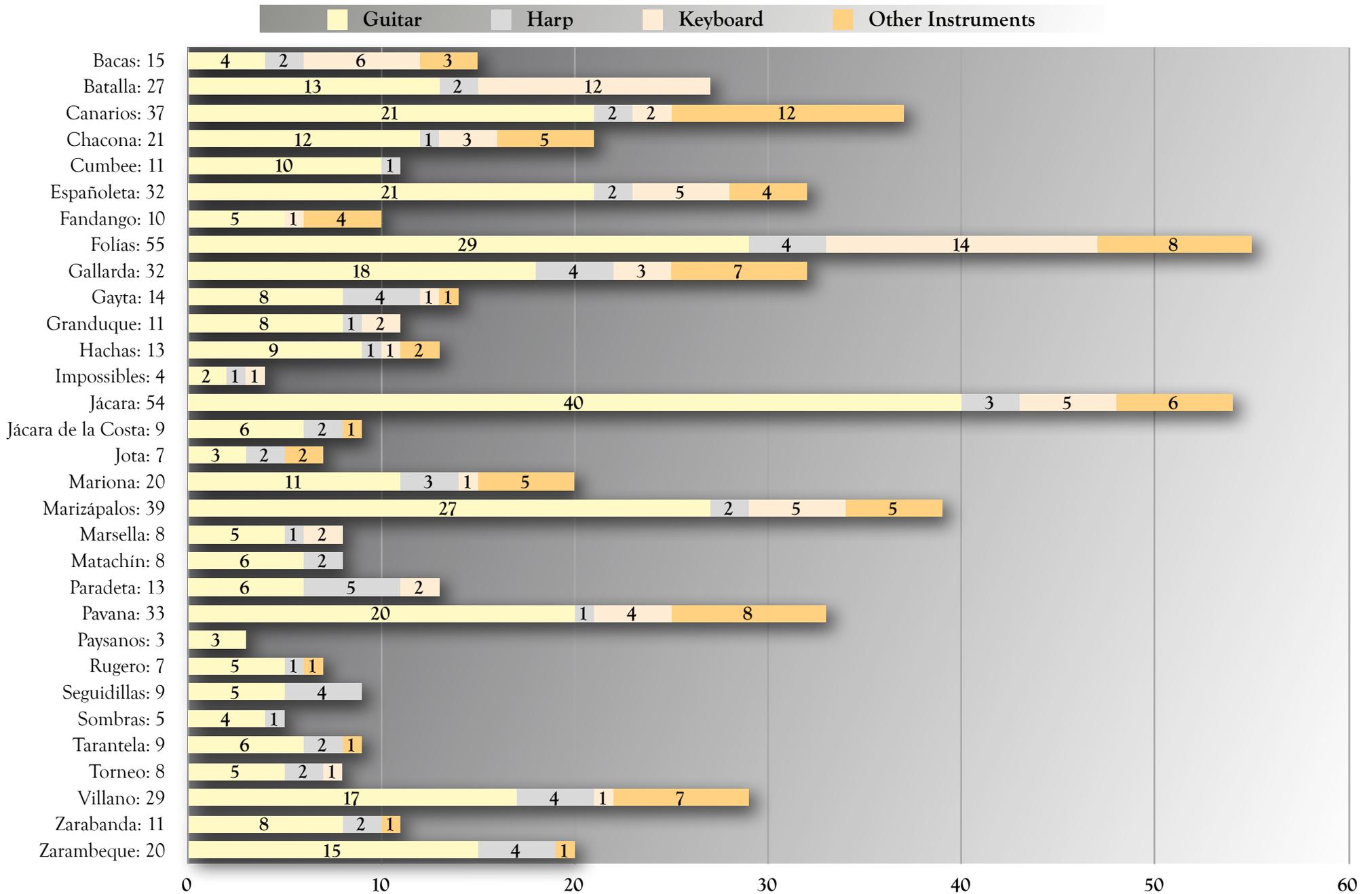
b) *Libro de Diferentes Cifras* (1705): there are two additional pages between p. 103 and 104. They are numbered here 103a and 103b.

Table B: Harp, Keyboard, and Other Instruments Repertoire

TITLE	RIBAYAZ 1677	E-E Ms 29 c. 1690	HUETE 1702	E-Mn M.816 c. 1705	MARTIN y COLL				US-Wc MK.290 c. 1710	P-Pm Ms 1577 c. 1712	E-Mn M.815 1721	E-Bc M.1452 c. 1731	E-Bc M.741/22 c. 1731	OTHER SOURCES		TOTAL			
					1706	1707	1708	1709						Keyboard	Other inst.	H	K	O	T
Bacas/Vacas (Las)	128	40r, 77r, 79v	23			73v		220v						K1: 189v	C: 8v, 9r, 9v	2	6	3	11
Batalla	137		49			267, 272								K2: 189. K4: 134r, 150r. Tiento de Batalla: K4: 160v. K5, 11, 41, 125, 148, 300. Tocata para Clarines de Batalla: K8: 115v.		2	12	0	14
Canarios	133		8					222v (Otro género de)		6v	239r		22v, 61r		V1: 2v. V3: 11v, 20v, 37v. C: 15v, 16r (x4)	2	2	12	16
Chacona	109					90 (Aire de)		592			238v			K6: 253v	V1: 2v (Castel- lana) 3r (Portu- guesa). V3: 1r, 37v.	1	3	5	9
Cumbee / Paracumbé			4													1	0	0	1
Españoleta	117		17			78r	601			109r	65v	145v	18r	K6: 224r	V3: 4v, 23r	2	5	4	11
Fandango												249r	17r, 60r	K9: 1	B: 99	0	1	4	5
Folías	112	70r, 71v, 74v	11 (Agaitadas)	3v		68r	593	212r, 215v	1r (Ytalianas)	111r	72r	113v (per dansar), 205v (Corelli), 210r (de Espanya), 214r	50v	K2: 315. K3: 122r. K4: 113v. K6: 225r. K7: 42r.	V2: 110 (Italianas). C: 16v (x2)	4	14	8	26
Gallarda	108, 137 [de la Batalla]		3, 14			104				111v	62r				C: 8v, 8v, 9r, 11r (x2), 26r, 26v (Portu- guesa)	4	3	7	14
Gayta	139		3, 10	8r (Francesa)		219							29v (Gallega)			4	1	1	6
Granduque	141						596			107r						1	2	0	3
Hachas (Dance de las)	120							204r							C: 12v (x2)	1	1	2	4
Impossibles (Los)							608		26r							1	1	0	2

TITLE	RIBAYAZ 1677	E-E Ms 29 c. 1690	HUETE 1702	E-Mn M.816 c. 1705	MARTIN y COLL				US-Wc MK.290 c. 1710	P-Pm Ms 1577 c. 1712	E-Mn M.815 1721	E-Bc M.1452 c. 1731	E-Bc M.741/22 c. 1731	OTHER SOURCES		TOTAL				
					1706	1707	1708	1709						Keyboard	Other inst.	H	K	O	T	
Jácara	106		3		60				15v	70r		245r		K1': 22v. K4: 57r. K5: 284.	V1: 2v. V3: 19v, 38v. C: 21r, 21v.	3	5	6	14	
Jácara de la Costa			13						15r						C: 21v	2	0	1	3	
Jota (La)				25r, 26r								249r	28v				2	0	2	4
Mariona	110		3, 4 (Agaitada)							61r					C: 16v (x2) 17r, 27v (x2)	3	1	5	9	
Marizápalos		16r		4v		74v	584		20r	112r	66r	244r	27v		V3: 12v, 21v. M: 31v	2	5	5	12	
Marsella						69v			28r		4r						1	2	0	3
Matachín	138		5														2	0	0	2
Paradeta	122		11, 13 (Acanariadas)	17r					17v	109v	67v						5	2	0	7
Pavana	115					72v, 73r (a sexqui- altera)	587				64r	242r	19r		C: 5r, 9v, 10r, 10v, 25v. V3: 35r	1	4	8	13	
Paysanos																	0	0	0	0
Rugero	126														V1: 1v		1	0	1	2
Seguidilla				18r, 18v, [19r]					29v								4	0	0	4
Sombras (Las)			6														1	0	0	1
Tarentela	138		21									243r					2	0	1	3
Torneo	135		174*		271*												2	1	0	3
Villano / Villano Cavallero	131		9, 9 (Cavallero), 10 (Agaitados)					203r				240v	20v, 61r		C: 22r (x3), 26v	4	1	7	12	
Zarabanda	125		3												V3: 36r	2	0	1	3	
Zarambeque	109		4 (Criollo), 5, 7												V1: 2v	4	0	1	5	

Overall Views, all instruments



Grand Total

■ Guitar ■ Harp ■ Keyboard ■ Other Instruments ■ Total

