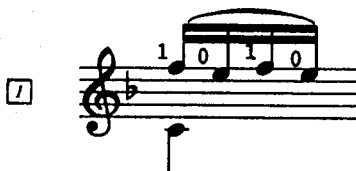


Cancion O Tocata

Santiago de Murcia was a court musician to Phillip V of Spain, and guitar instructor to his first wife, Maria Luisa of Savoy. This piece is taken from a manuscript collection of his pieces dated 1732, and is one of the last examples of guitar tablature before the final decline of interest in the five-course guitar.

I would suggest a lively tempo ($\text{♩} = 96$) and a light hearted approach. The rather nebulous title translates as *Song or Instrumental Piece*.



- 3 It is important to damp the open A at the end of the measure to prevent an unpleasant over-ring. The right hand thumb is the most convenient to use for this.
- 4 This rather curious fingering facilitates the change to the next chord. The third finger should not leave the string in travelling from the B^b to the A.

Santiago de Murcia
(18th Century)

The image displays three staves of musical notation for guitar, likely in a minor key. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. The first staff begins with a double bar line and a key signature of one flat. The second staff includes a half note with a first ending bracket above it. The third staff features a circled '2' above a note and a section marked with 'III' and a first ending bracket. The bass line consists of simple chords and single notes, often with a low register.



Jean Antoine Mezzetin Watteau
 The guitarist's hand indicates that he is playing in the "rasgado" or strumming style. *The Metropolitan Museum of Art, Munsey Fund, 1934, New York, N. Y. 10028.*