

# Angelo Michele Bartolotti - Prince of the Muses

## 5. I-Rsc Ms.AS A 4912

I-Rsc Ms.AS A 4912 is an anonymous and undated manuscript of presumably Italian provenance comprising 119 unnumbered folios in oblong format measuring 160 x 225mm. A digital image of the manuscript is available at

[http://bibliomediateca.santacecilia.it/bibliomediateca/cms.view?munu\\_str=0\\_1\\_0\\_4&numDoc=20&physDoc=14398&pflag=personalizationFindBiblioteca](http://bibliomediateca.santacecilia.it/bibliomediateca/cms.view?munu_str=0_1_0_4&numDoc=20&physDoc=14398&pflag=personalizationFindBiblioteca)

There is no title page or other preliminary material. The pieces are grouped according to key with some blank pages between sections. The digital image does not include the blank pages and the listing of these in the library catalogue entry does not seem to tally with what is actually included in the reproduction.<sup>1</sup> The manuscript is the work of two separate very distinctive copyists, identified here as Hand A and Hand B. One interesting characteristic of Hand A is the lopsided 8 which is also a feature of the typeface used in Bartolotti's **Secondo libro di chitarra (ca.1656)**. Originally, pieces mainly, if not exclusively, by Corbetta and Bartolotti were copied by Hand A. At a later date pieces attributed to a certain Domenico Rainer were copied on the blank pages left at the end of each section by Hand B, possibly by Rainer himself.<sup>2</sup> The catalogue entry states that there are 34 pieces in the manuscript, but in fact there are at least 67 separate pieces<sup>3</sup> including two pieces from each of Corbetta's printed books of 1643, 1648 and 1671 and 25 pieces from Bartolotti's **Secondo libro di chitarra (ca.1656)**. There are a further six pieces in Hand A which are not included in the surviving printed books of either of them. However, given that most of the pieces in Hand A are by one or the other of them, it seems likely that the unidentified pieces are also by them. On the basis of external evidence, three pieces could be tentatively attributed to Corbetta and three pieces to Bartolotti.

There are six staves to a page. Throughout the music is in Italian tablature combined with *alfabeto*. In the pieces by Bartolotti, the direction of the strummed chords is indicated by placing the heads of the note values on the line of the staff where the strum begins with the stems down for a down (bass to treble) stroke and up for an up (treble to bass) stroke, as in the printed book. Chord H is sometimes represented by R and Chord M+ by S. The sign for a trill or descending appoggiatura is a t with a dot beside it. An ascending appoggiatura is indicated with a slur beneath the staff as in b. 4, 8, 16 and 20 in Example 1 below. Some of Bartolotti's other signs such as his *arpeggio distesso sign* √ indicating that an *alfabeto* chord should be arpeggiated rather than

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<sup>1</sup> The page numbers used in this study are those matching the online PDF. Page 1 shows the library catalogue entry; the music is on pages 2-120. The folio numbers given here are provisional; without actually seeing the manuscript it has not been possible to match these definitively to the pieces. According to the catalogue description there are 32 folios at the end of the manuscript which are not included in the reproduction; f.91v-92, 101v-102, f.106v-109 and f.114v-115r appear to bear content of some kind. For a more detailed description of the manuscript see <https://monicahall.co.uk/corbetta> Section VI Part 6.

<sup>2</sup> Nothing is currently known about Rainer. It has been suggested that he was a pupil of Roncalli but this is not supported by any evidence. The Allemania on p.113-114/ f.75v-76r is attributed to "Dom<sup>co</sup> Rainer"; elsewhere he is referred to only as Rainer.

<sup>3</sup> Some of those by Rainer are in several sections.

strummed and *corde insieme/corde separate* slashes are occasionally reproduced. The hash sign # is used occasionally to indicate vibrato; slurs are used in the customary way to indicate groups of notes played only with the left hand.

Most of the pieces are to all intents and purposes identical with the versions in the printed book. The exceptions are the Alemanda (Bartolotti p.49/I-Rsc p.71), the Corrente (Bartolotti p.46/I-Rsc p.73) and the Passacaglie (Bartolotti p.78/I-Rsc p.92). In the Alemanda and Corrente some of the 5-part chords are eliminated and the part-writing reduced from three parts to two. Some of the variations in the Passacaglie, including the last 10 variations, have been omitted.

Table				
Bartolotti - Secondo Libro ca.1656			I-Rsc AS A Ms.4912	
Page	Key	Title	Folio	Title
p.1	E minor	Prelude	p.30-31/f.15v-16r	Preludio
p.2	E minor	Allemande	p.34-35 /f.17v-18r	Alemanda
p.2	E minor	Gauot	p.32/f.16v	Gavotta
p.3	E minor	Courante	p.36-37/ f.18v-19r	Corrente
p.3	E minor	Sarabande	p.33/f.17r	Sarabanda
p.7	E minor	Gigue	p.38-39/ f.19v-20r	Gigue
p.10	G major	Prelude	p.77-79/f.48v-49v	Preludio
p.13	G major	Sarabande	p.80/f.50r	Sarabanda
p.15	G major	Gigue	p.84-85/f.52v-53r	Gigue
p.15	G major	Alemã	p.81-82/f.50v-51r	Alemanda
p.26	C major	Prelude	p.40-42/ f.20v-21v	Preludio
p.34	C major	Allemande	p.48-49/ f.24v-25r	Alemanda
p.33	C major	Caprice	p.46-47/ f.23v-24r	Capriccio
p.33	C major	Alle	p.44/f.22°	Alemanda
p.35	C major	Sarab	p.45/ f.23r	Sarabanda
p.37	C major	Minuete	p.43/ f.22r	Minuete
p.38	C major	Gigue	p.50-51/ f.25v-26r	Gigue
p.42	D major	Prelude	p.67-70/ f.41v-43r	Preludio
p.46	D major	Corrente	p.73-75/ f.44v-45v	Corrente
p.49	D major	Allemande	p.71-73 f.43v-44v	Alemanda
p.54	A minor	Prelude	p.16-17/f.8v-9r	Preludio
p.55	A minor	Allemande	p.24-25/f.12v--13r	Alemanda
p.57	A minor	Gigue	p.26-27/f.13v-14r	Gigue
p.62	A minor	Passacaglie	p.99-105/f.68v-71v	Passagalli
p.78	D minor	Passacaglie	p.92-98 f.61v-64v	Passagalli

p.16-17	f.8v-9r	Preludio	Bartolotti p.54
p.24-25	f.12v--13r	Alemanda	Bartolotti p.55
p.26-27	f.13v-14r	Gigue	Bartolotti p.57
p.30-31	f.15v-16r	Preludio	Bartolotti p.1
p.32	f.16v	Gauotta	Bartolotti p.2
p.33	f.17r	Sarabanda	Bartolotti p.3
p.34-35	f.17v-18r	Alemanda	Bartolotti p.2
p.36-37	f.18v-19r	Corrente	Bartolotti p.3
p.38-39	f.19v-20r	Gigue	Bartolotti p.7
p.40-42	f.20v-21v	Preludio	Bartolotti p.26

p.43	f.22r	Minuete	Bartolotti p.37
p.44	f.22v	Alemanda	Bartolotti p.33
p.45	f.23r	Sarabanda	Bartolotti p.35 <sup>4</sup>
p.46-47	f.23v-24r	Capriccio	Bartolotti p.33
p.48-49	f.24v-25r	Alemanda	Bartolotti p.34
p.50-51	f.25v-26r	Gigue	Bartolotti p.38
p.67-70	f.41v-43r	Preludio	Bartolotti p.42
p.71-73	f.43v-44v	Alemanda	Bartolotti p.49
p.73-75	f.44v-45v	Corrente	Bartolotti p.46
p.77-79	f.48v-49v	Preludio	Bartolotti p.10
p.80	f.50r	Sarabanda	Bartolotti p.13
p.81-82	f.50v-51r	Alemanda	Bartolotti p.15
p.84-85	f.52v-53r	Gigue	Bartolotti p.15
p.92-98	f.61v-64v	Passagalli	Bartolotti p. 78
p.99-105	f.68v-71v	Passagalli	Bartolotti p. 62

The three unidentified pieces which may be Bartolotti are

p.18-19	f.9v-10r	Alemanda	A minor
p.20-23	f.10v-12r	Toccata	A major
p.83	f.51v	Sarabanda	G major

The Sarabanda can be attributed to Bartolotti with a fair degree of certainty. It is also included on f.9r of the manuscript, **Pieces de guitarrre de differends autheurs recueillis par Henry François de Gallot (GB-Ob Ms.Mus.Sch.C94)** which dates from the 1660s. This includes at least 13 pieces from Bartolotti's **Secondo libro**, in some instances identifying the composer by his initials – **a.m.** In addition, there are four preludes attributed to **a.m.** which may be by him.<sup>5</sup> This Sarabande is attributed simply to “a”.

In **I-Rsc Ms.AS A 4912** the number of courses to be included in the strummed chords is indicated in the same way as in the printed book, with the head of the note value placed on the third, fourth or fifth line of the stave as appropriate. As in the printed book, this system does not make it clear whether the first course should be included in the strum. In bars 1, 2, 4 and 8 the first course should obviously be omitted from the G major chord. The piece ends with a short coda which is typical of other sarabandes in Bartolotti's work. The version in **GB-Ob Ms.Mus.Sch.C94** is in French tablature. It does not include the coda and the harmonic progression in bars 11-14 is different and arguably more effective. The direction of the strummed chords is indicated by stroke marks below and above the uppermost line of the tablature and does not indicate where the strum should start or finish.

It seems more likely on stylistic grounds that the Alemanda is by Bartolotti rather than Corbetta if indeed it is by either of them. It features the *campanella* passages which Bartolotti is rather fond of. All but one of the strummed chords are represented by *alfabeto* and the second chord in bar one is clearly intended to include all five courses. One interesting feature of the piece is that left-

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<sup>4</sup> The Double is not included.

<sup>5</sup> See the Table on p.6 of Section 1 above.

hand fingering has been supplied in b.1, 2 and 3 using the usual system of dots. It is not possible to tell from the reproduction whether these have been added at a later date.

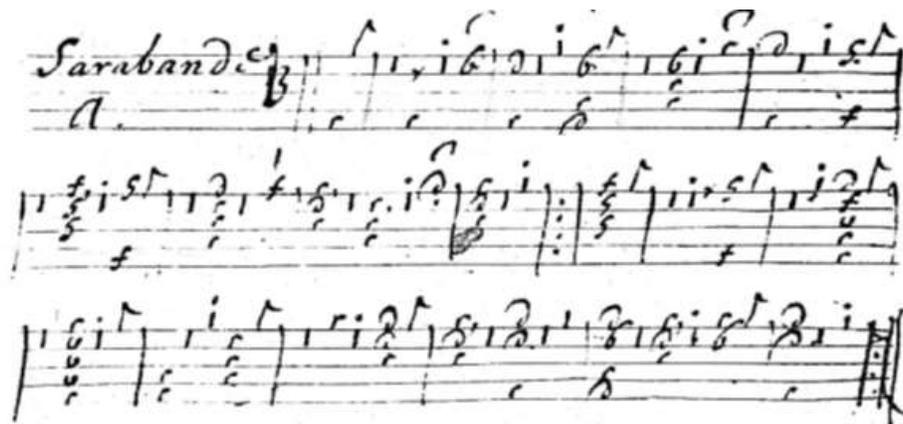
The Toccata is the least convincing piece of the three. It is in A major, which is not a key often used in baroque guitar sources; there is a short foray into A minor at b.33-35. The barring and note values are sometimes less than helpful. It is in several contrasting sections featuring the elaborately arpeggiated chords indicated with the sign /, which are typical of Bartolotti; lengthy but repetitive sequential passage work; a section of three-part harmony and a closing section in triple metre. The few chords which are to be strummed rather than arpeggiated have stroke marks beneath the stave in the usual manner for Italian sources, rather than a note value placed on the stave. However, this method of notation is used in Bartolotti's **Libro primo (1640)**. Bartolotti does write extended free-style pieces of this kind usually as preludes to his suites. If it is by him it cannot be regarded as one of his most successful efforts.

### Example 1 - Sarabande

I-Rsc Ms.AS A 4912 p.83



GB:Ob Ms.Mus.Sch.C94 f.9r



I-Rsc  
8  
GB-Ob  
8

5

8

8

10

8

8

15

8

8

20

8

8

The image shows a musical score for two instruments: I-Rsc and GB-Ob. The score is written in two staves per system, with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The first system (measures 1-4) is labeled with 'I-Rsc' and '8' above the first staff, and 'GB-Ob' and '8' above the second staff. The second system (measures 5-8) is labeled with '5' above the first staff and '8' above both staves. The third system (measures 9-12) is labeled with '10' above the first staff and '8' above both staves. The fourth system (measures 13-16) is labeled with '15' above the first staff and '8' above both staves. The fifth system (measures 17-20) is labeled with '20' above the first staff and '8' above both staves. The notation includes various rhythmic values (quarter notes, eighth notes, rests) and chordal structures. There are some circled notes in the lower staff of the third and fourth systems.

Example 2 - Alemanda

I-Rsc Ms.AS A 4912 p.18-19

The image displays two pages of handwritten musical notation for a piece titled "Alemanda". The notation is written on six staves per page. The first page is marked with a treble clef and a key signature of one sharp (F#), indicated by a "D" in the left margin. The music consists of a single melodic line with various rhythmic values and ornaments. The second page continues the piece, featuring similar notation and ending with a double bar line and a fermata. A watermark "SANTACECILIA.IT" is overlaid on the center of both pages.

8

4 2 1

2

8

4 2 1 4 2 1

5

8

8

8

8

10

8

8

3

3

3

8

15

8

Example 3 - Toccata

I-Rsc Ms.AS A 4912 p.20-23

Toccata

SANTACECILIA.IT

SANTACECILIA.IT

ritornello

Handwritten musical notation on a single staff, featuring rhythmic patterns and fingerings. The notation includes notes, rests, and dynamic markings such as *f* and *mf*. A watermark "SANTACECILIA.IT" is visible across the middle of the page.

Handwritten musical notation on a single staff, continuing the piece. It includes various rhythmic values and dynamic markings. A watermark "SANTACECILIA.IT" is visible across the middle of the page. The piece concludes with a signature "J. J. J." in the bottom right corner.

8

8

8

8

8

8

8

8

5

10

15

20

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. The staff contains a series of eighth notes and chords. A blue vertical line is positioned under the first measure.

Musical staff 2: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a series of eighth notes and chords. Blue vertical lines are positioned under the first, second, and third measures.

Musical staff 3: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a series of eighth notes and chords. A blue vertical line is positioned under the first measure. The number 25 is written above the first measure.

Musical staff 4: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a series of eighth notes and chords. A blue vertical line is positioned under the first measure.

Musical staff 5: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a series of eighth notes and chords. A blue vertical line is positioned under the first measure. The number 30 is written above the fifth measure.

Musical staff 6: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a series of eighth notes and chords. A blue vertical line is positioned under the first measure.

Musical staff 7: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a series of eighth notes and chords. A blue vertical line is positioned under the first measure. The number 35 is written above the fifth measure.

Musical staff 8: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a series of eighth notes and chords. Blue vertical lines are positioned under the first, second, and third measures.

Musical staff 9: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a series of eighth notes and chords. A blue vertical line is positioned under the first measure. The number 40 is written above the fifth measure.

The image displays a musical score for a march, written in G major (one sharp) and 2/4 time. The score is organized into eight horizontal staves, each beginning with a treble clef and a common time signature of 8. The music features a rhythmic pattern of eighth and sixteenth notes, often grouped in beams. Measure numbers are placed above the staves at intervals: 8, 45, 50, 55, 60, 65, 70, 75, 80, 85, and 90. The notation includes various note values, rests, and dynamic markings, with some notes highlighted in blue. The piece concludes with a double bar line at the end of the eighth staff.

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