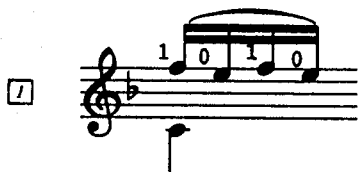


# Cancion O Tocata

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<sup>b</sup> 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 and fingerings, with some measures marked with circled numbers (1, 2, 3, 4) and Roman numerals (I, III). The first staff begins with a treble clef and a key signature of one flat. The second staff includes a time signature change to 3/4. The third staff features a section marked with Roman numerals III and a circled number 2. The notation is dense, with many beamed notes and slurs, indicating a technically demanding piece.



**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.*