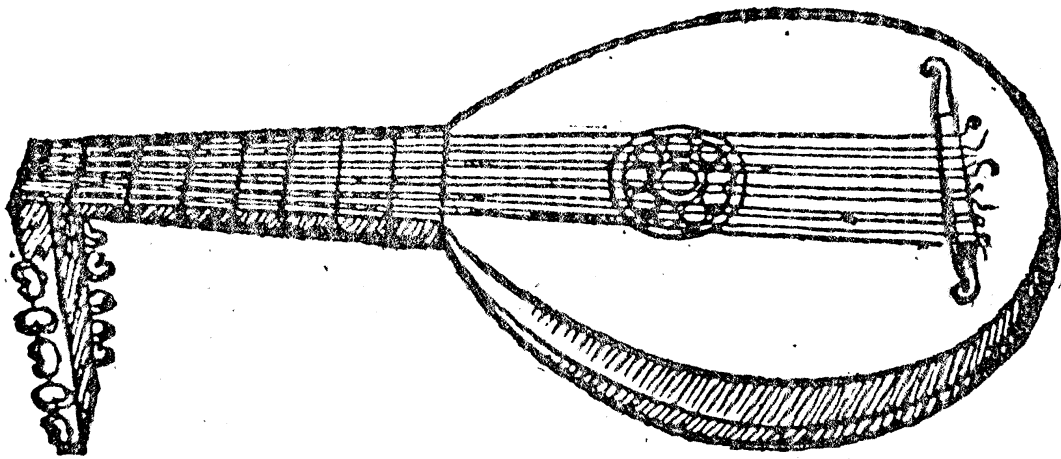


# THE LUTE SOCIETY MUSIC EDITIONS



## 158 Early Cinquecento Preludes and Recercars for Renaissance Lute

many of easy to intermediate standard and including all those  
by Bossinensis, Capirola, Dalza and Spinacino

edited by John H. Robinson

*Musica laetitiae comes et medicina dolorum  
Iure vocor duce me cura sepulta iacet  
Latitiae nutrix curarum dulce levamen  
Oblecto juvenes exhiloroque senes*

A-KR L81, f. 22v and inscribed on the *virginal* in Jan Vermeer's painting *The Music Lesson*.  
for this and other contemporary uses of the motto see Roger Harmon *Oud Holland* vol. 11/3 pp. 161-166 (1999)

Music is the companion of joy and the medicine for pain.  
Rightfully, I am so called. Under my reign, sorrow lies buried.  
Nurse for happiness, sweet balm of worries  
I regale the young and please the old.

translated by Rainer aus dem Spring

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## INTRODUCTION

Cinquecento (five hundred), short for mille-cinquecento (fifteen hundred), refers to the period of reversion to classical forms of Italian art, music, architecture and literature in the sixteenth century. The last decades of the fourteenth and first of the fifteenth century witnessed the emergence of lute tablature printed in the lute books of Octaviano Petrucci in Venice and written by hand into contemporary manuscripts. Similar music was also included in later prints and manuscripts from Italy and around Europe as the popularity of Italian music spread. The repertory in these tablatures is mostly lute arrangements of secular and sacred vocal music and dances borrowed from contemporary vocal and instrumental music, as well as free-form semi-improvisatory pieces titled *tastar da corde*, *recercar* or *prelude* that were probably composed specifically for the lute. Some of the latter were titled *fantasia* in early sources before the term became associated with longer polyphonic compositions later in the sixteenth century. Although limited selections have appeared in modern editions,<sup>1</sup> most of the surviving examples of the early *recercar* and *prelude* are gathered together here in one volume. The *recercars* ascribed to Marco Dall Aquila have been excluded and can be found in the Lute Society edition of his music. As a guide to how to play this music

listen to a selection that have been recorded,<sup>2</sup> and for those curious to see the original sources, many are available as free online facsimiles or commercial facsimile editions as detailed in the bibliography.

All of the *recercars* are included from the lute books published by Octaviano Petrucci in Venice between 1507 and 1511.<sup>3</sup> The titles *Libro primo* and *Libro secondo* containing music by Francesco Spinacino published in 1507, the now lost *Libro terzo* by Gian Maria in 1508 and *Libro quarto* by Joan Ambrosio Dalza in 1508 suggest that they were conceived as a series of volumes by different composers. Petrucci published two more books that included solo lute music, *Tenori Contrabassi Intabulati*, *Libro primo* and *Libro secondo* in 1509 and 1511 comprising frottole for voice with lute accompaniment and lute *recercars* intended to precede or follow the frottole all by Franciscus Bossinensis.

Francesco Spinacino was from Fossombrone in the Province of Pesaro and Urbino, about 200 km south of Venice, as was Petrucci himself. Spinacino was included in a list of lutenists in the poem 'Monte Parnaso' from c.1520 by Filippo Oriolo da Bassano.<sup>4</sup> The music in the two prints have few concordances with other sources,<sup>5</sup> and include three *recercars* in *Libro secondo* transposed to different keys in *D'Intabulatura da Lauto* of Antonio

<sup>1</sup> Modern editions: **Stanley Buetens** *Lute Recercars by Dalza, Spinacino, Bossinensis & Capirola* (Instrumenta Antiqua, 1968): nos. 15, 19, 22, 37, 53, 69, 71, 78, 86, 88, 96 & 123; **Pascale Boquet** *Approche du Luth Renaissance* (Société Française de Luth, undated), nos. 3, 4, 14, 48, 80, 122, 129, 133, 146 & 148; **Dick Hoban and Richard Darsie** *The Art of the Lute in Renaissance Italy, Volume I: Ricercars* (Fort Worth, Lyre Music, 1997): nos. 4, 5, 6, 13, 15, 16, 22, 48, 50, 53, 54, 61, 63, 64, 65, 71, 73, 75, 81, 83, 85, 90, 94, 96, 99, 102, 105, 110a, 117, 122, 123, 127, 128, 131 & 133; and **Pascale Boquet** *Anthologie de Ricercars et Préludes (1500-1620)* Le Secret des Muses volume 40 (Paris, Société Française de Luth 2012): nos. 3, 4, [9], 13, 14, 20, 22, 38, 48, 49, 51, 76, 80, 82, 101, 102, 112, 116, 121, 122, 129, 133. See also the complete works of Dalza edited by Helmut Mönkmeyer *Joan Ambrosio Dalza Intabulatura de Lauto Petrucci, 1508* Teil 1-3 Die Tabulatur (Friedrich Hofmeister 1967) and by Gian Luca Lastraioli (Lübeck, Tree Edition 2007). **Daniel Heartz** *Preludes, Chansons and Dances for Lute published by Pierre Attaingnant, 1529-1539* (Neuilly-sur-Seine, Société de Music d'Autrefois, 1964): nos. 139, 142, 144, 146 & 148.

<sup>2</sup> **Konrad Ragossnig** *European Lute Music* (Deutsche Grammophon Eloquence 469 679-2, 1974-6/CD Eloquence 469 679-2): no. 130; **Chris Wilson & Tom Finucane** *Music for two lutes by Francesco da Milano and his contemporaries* (vinyl LP, Plant Life PLR 058, 1983): nos. 3, 15; **Chris Wilson** *La Compagna Early Venetian Lute Music* (Hyperion CDA66233, 1987): nos. 48, 64, 114, 122; **Anthony Rooley** *Renaissance Fantasias* (Hyperion CDA 66089, 1988): nos. 2, 3, 5, 15, 16, 22, 48, 114 & 117; **Jacob Lindberg** *La Serenissima I: Lute Music in Venice 1500-1550* (BIS CD-299, 1988 & 1989): nos. 2, 3, 5, 6, 15, 54, 125; **Federico Marincola** *Vincenzo Capirola Lute Book* (Pierre Verany PV793012, 1993): nos. 122, 124, 126, 127, 128, 132, 133; **Shirley Rumsey** *Music of the Italian Renaissance* (NAXOS 8.550615, 1994): nos. 4, 64; Paolo Possiedi *Il Lauto nel Rinascimento Italiano: Fantasia Arie Danze* (Sarx Records SXAM2016-2, 1994): 48, 81, 117; **Christopher Wilson** *La Magdalena: Lute Music in Renaissance France* (Virgin Veritas 7243 5 45140 2 9, 1995): no. 139; **Massimo Lonardi** *Joan Ambrosio Dalza Intabulatura di Lauto Venezia 1508* (Agora Musica AG013, 1996): nos. 1-4, 13-16, 19, 20, 122, 123, 129

& 133; **Béatrice Pomon** & Accademia Strumentale Italiana *Non è tempo d'aspettare Frottole dal Primo Libro di Franciscus Bossinensis* (Stradivarius Dulcimer STR 33516, 1998): nos. 37, 112; **Christopher Wilson & Shirley Rumsey** *Early Venetian Lute Music* (NAXOS 8.553694, 1999): nos. 2, 3, 14, 15, 54, 69, 70, 83; **Paul O'Dette** *Alla Venetiana: Early 16th Century Venetian Lute Music* (Harmonia Mundi HMU 907215, 1999): nos. 2, 14, 20, 54, 78, 84, 122, 123, 130, 134; **Paolo Cherici** *Adieu mes Amours: Octaviano Petrucci Intabulatura de Lauto Venezia, 1507* (Symphonia SY99173, 2000): nos. 1-6, 13-16, 19, 20, 48, 54, 83, 85, 110a, 114 & 117; **Hopkinson Smith** *Pierre Attaingnant Preludes Chansons & Dances* (Astrée naïve E 8854, 2001): nos. 139, 144, 146 & 148; **Massimo Marchese & Teresa Nesci** *Franciscus Bossinensis: Petrarca ed il cantare a lauto* (Tactus TC 450201, 2004): nos. 3, 15, 37, 86; **Massimo Marchese** *Francesco Spinacino: Intabulatura de lauto* (Tactus TC 451901, 2006): nos. 48, 53, 54, 64, 78, 81, 83, 84, 85, 89, 95, 96, 97, 102, 104a, 106a, 110a, 114 & 117; **Rolf Lislevand** *Diminutio* (ECM 2088 476 3317, 2009): 122; **Paolo Cherici** *Vincenzo Capirola Opere per lauto 1517* (Tactus TC470301, 2014): nos. 125, 126, 134, 129-132. Currently the number of *recercars* recorded for each composer is Spinacino 19 out of 27; Dalza 13 out of 13; Bossinensis 5 out of 45; Capirola 13 out of 13 and Attaingnant 4 out of 5. More recording are available if you search by composer or artist on: <https://www.youtube.com>

<sup>3</sup> Hiroyuki Minamino 'Production and Reception of Petrucci's Lute Books' *Journal of the Lute Society of America xli Essays in Celebration of Arthur J. Ness's 75th Birthday Part I* (2008) pp. 37-55, and see Gary Boye's listing of copies of the Petrucci lute books with bibliography at: <http://applications.library.appstate.edu/music/lute/home.html>

<sup>4</sup> Henry Louis Schmidt 'The first printed lute books: F. Spinacino's Intabulatura de lauto. Libro 1º and 2º' (PhD, North Carolina, 1969, summarised in RILM Abstracts, 1-2, no. 733); Douglas Alton-Smith *A History of the Lute from Antiquity to the Renaissance* (The Lute Society of America, 2002) pp. 111-113 & 155 fn39.

<sup>5</sup> An exact concordance for no. 117 is found in the Dallis lute book (IRL-Dtc 410/I).

Becchi Parmegiano, published by Girolamo Scotto in 1568.<sup>6</sup> The unique copies of Spinacino's prints were thought to be lost but were known from a Minkoff black and white facsimile edition of 1978 and reprinted in 1992, reproduced from photographs of the lost copies. However, these copies have since been found in the Biblioteka Jagiellońska in Kraków and facsimiles are online. All ten of the recercars in *Libro secondo* are ascribed to Spinacino in their titles. However, only three of the seventeen in *Libro primo* are ascribed, although it has been assumed that he composed them all ignoring the possibility that he collected rather composed the fourteen that are not ascribed to him.

No copy of *Libro terzo* by Gian Maria published in 1508 is now known.<sup>7</sup> He was probably the Giovan Maria Hebreo recorded as lutenist from 1513 to cardinal Giovanni de Medici later pope Leo X. Although the contents are not known it is probable that the print included recercars, and although no other music ascribed to him is known, it is possible that some of the music from the *Libro terzo* was copied into contemporary and later manuscripts and prints and so may be unknowingly represented here.

The fourth and last known volume in Petrucci's series was also published in 1508 and the title page names *Joanambrosio*, expanding it in the list of contents on the verso of the first page to *co[m]posta per lo excele[n]te musico e sonator de lauto Ioana[m]brosio dalza milanese*. Only one item in the print bears the composer's name: *Calata alla spagnola ditto terzetti di znan ambrozo dalza* on f. 50v, but it is assumed that he composed or arranged all the music, including the five tastar da corde and eight recercars. Nothing else is known about Dalza other than the text in his print telling us he was from Milan, and cognate versions of a few items from the print are found in other sources but no other music by him is known.

Petrucci's final tablature books that we know of are the *Libro primo* and *secondo* published in 1509 and 1511 of frottole and recercars by Franciscus Bossinensis.<sup>8</sup> None of the music is ascribed to Bossinensis in the titles or index but it is assumed that he arranged frottole of other composers for voice and lute, and composed all the

recercars.<sup>9</sup> Franciscus Bossinensis, Francis the Bosnian or Franjo Basanac in Croatian, dedicated both his books to Girolamo Barbadigo, notary of the church of San Marco in Venice.<sup>10</sup>

Two Italian prints from later in the sixteenth century include retrospective examples of music from earlier in the century. *D'Intabulatura da Leuto* of Antonio Becchi, published by Girolamo Scotto in Venice in 1568, includes three recercars from Spinacino's *Libro secondo* transposed up or down a tone, presumably by Becchi himself. The title page of this his only known publication describes him as 'M Antonio di Becchi Parmegiano', so he was from the Province of Parma about 175 km South-West of Venice. The composer or editor of the other print is Melchior/Merchior/Marchior Barberiis, a priest and amateur musician from Padua who published five lute books between 1545 and 1549 in a larger numbered series of ten by Girolamo Scotto in Venice. Barberiis' prints contain generally mediocre lute music and include twenty-four fantasias, the most accomplished being parodies of compositions known from elsewhere to be by Marco Dall Aquila and Francesco da Milano. No. 137 here from one of Barberiis' prints uses sequences characteristics of early cinquecento recercars in the Thibault manuscript.

In addition to the sources printed in Italy, four hand written Italian manuscripts are also known from the early cinquecento and the preludes and recercars they contain are included in this edition. The heart shaped Oliveriana MS (I-PESo MS 1144), is probably the earliest manuscript containing tablature for complete lute solos, and is a composite of poetry and music for lute and lira da braccio copied in french tablature by at least four scribes over a long period.<sup>11</sup> The earliest section, on pages 25-87 dates to c.1490-1495 and is in a single hand.<sup>12</sup> The music in this section, including the recercars, shows a uniformity of style suggesting the work of a single composer.<sup>13</sup> The manuscript owned by Madame Thibault (F-Pn Rés. Vmd. 27) was probably copied by a single scribe in Venice c.1510 and is divided into two sections, one containing lute solos including recercars and the other section lute parts to accompany frottole.

<sup>6</sup> Becchi's transpositions have been edited to match the reconstructions of the Spinacino models.

<sup>7</sup> It is known only from an entry in the catalogue of the library of Ferdinando Colón (1488-1539) now *Regestrum B* in the Biblioteca Colombina in Seville; the entry is: 'Intabulatura de lauto libro tertio, et opera quae continet sunt Joannis marie alemani cuius epistola I. Come la musica. Cantilene sunt 25 quorum tabula est in principio. Item Regula pro illis qui canere nesciunt Italice et Latine. Italice I. prima deve. Latine I. intelligendum est. prima cantilena I. come feme. ultima I. Recercare giovan maria. Imp. venetiis anno 1508 Junii 20. est in 4o ad longum. Costo en Roma 110 quatrines por Setiembre de 1512'. For more the composer see Hiroyuki Minamino 'Dream of a Dream: Giovan Maria's Extra-Musical Career' *Lute Society Journal* xxxvii (1997) pp. 9-16; and Crawford Young and Martin Kirnbauer *Early Lute Tablatures in Facsimile* (Winterthur, Amadeus 2003) pp. 150-153.

<sup>8</sup> Bossinensis's *Libro secondo* of 1509 was reprinted c.1515, see Stanley Boorman *Ottaviano Petrucci: Catalogue Raisonné* (New York: Oxford University Press, 2006), and Gary Boye's listing of copies at:

<http://applications.library.appstate.edu/music/lute/home.html>

<sup>9</sup> Bossinensis used letters to indicate which recercars were linked to particular frottola - with a choice of recercars for each.

<sup>10</sup> See Anton Mrzlecki 'The Lute in Croatia' *The Lute* xlv (2006) pp. 48-50.

<sup>11</sup> See Walter Rubsamen 'The earliest French lute tablature' *JAMA* xxi (1968) pp. 286-299; David Fallows '15th-century tablatures for plucked instruments: a summary, a revision and a suggestion' *The Lute Society Journal* xix (1977) pp. 7-33; Vladimir Ivanoff *Das Pesaro manuskript. Ein Beitrag zur Frühgeschichte der Lautentablatur* (Tutzing, 1988); and Crawford Young & Martin Kirnbauer 2003, *op. cit.*

<sup>12</sup> This section by hand A includes 22 solos probably for lute played with a plectrum and a recercar for 7-course lute (otherwise all the lute solos are for 6-course lute), hand B copied recercate by Gasparo, hand C copied three pieces including two recercars, one by Antonio, and hand D copied four pieces for lira da braccio.

<sup>13</sup> Note that n° 13 is a patchwork of sequences and their variants, found in bars 8-12, 13-18, 19-24, 26-30 & 31-34; and n° 18 includes sequences in bars 6-10, 12-15, 16-19 & 20-24.



The repertory of these two manuscripts is similar and the recercars share a few of the same passages (see no. 31, 98 & 105). Around 1517, a lute manuscript of music composed by Vincenzo Capirola was copied in Italian tablature by his pupil Vidal (US-Cn Case VM 140.C25). Two of the recercars (nos. 122 & 127) quote passages from Spinacino. Vincenzo Capirola (1474–>1548) was a nobeman from Brescia who spent time in Venice c.1515–1520.<sup>14</sup> Coloured inks were used in the manuscript to distinguish different rhythm signs and the margins were decorated with paintings unrelated to the music to ensure its survival,<sup>15</sup> and thankfully it has survived to the present day as it includes some of the most sublime lute solos in all renaissance music. Two recercars here (nos. 45 & 135) are found in a fourth Italian manuscript (GB-Lbl Add.31389) from the 1520s. Additional examples here are found in later manuscripts of Italian music, F-LYm 6244 and the Castelfranco Venuto manuscript (I-CFVd w.s.) originating in Italy; D-Mbs 267 and F-Pn Rés.429

in Bavaria, one of the Braye lute books (US-NHub osborn 13) in England;<sup>16</sup> Bonifacius Amerbachs' lute book (CH-Bu F.IX.56) copied in France; and the Kraków manuscript (UKR-LVu 1400/I) from Poland.

Recercars in French tablature were published in France and the Low Countries, including five preludes from *Tres breue et familiere introduction ... reduictes du Lute*,<sup>17</sup> one of the two lutebooks published by Pierre Attaignant in Paris, and fourteen titled prelude, fantasie or fantasia from the series of lute books titled *Des Chansons Reduictz en Tablature de Lute* (reissued as *Carminum quae Chely*) published by Pierre Phalèse in Leuven beginning in the 1540s.<sup>18</sup> These were probably transcribed from Italian originals which are now lost, such as Petrucci's 1508 print of music by Giovan Maria Alemanni. A few items from both prints are concordant or share passages with recercars in Italian sources found elsewhere in this edition (see nos. 31, 105 & 155 and the commentary for details).

## EDITORIAL METHOD

The original sources of the music here are mainly notated in Italian tablature and a few in French and German using a variety of styles of time marks. All the music has been transposed into French tablature with the grid-iron rhythm system and reproduced using Wayne Cripps tablature-setting program TAB version 4.3.70 running in system OS X (10.13.1) on an Apple iMac. Grid-iron rhythm signs facilitate sight reading tablature by indicating the beginning of each beat in a bar especially in extended passages of quavers and semiquavers. Although French tablature is the first choice of the majority of modern lutenists, it is hoped that an appreciation of this repertoire will encourage players learn to sight read Italian tablature to be able to play from the original sources many of which are now available as online facsimiles (see bibliography). The few Italianate preludes and recercars from the Stefan Craus lute book (A-Wn 18688) notated in German tablature, are included here but the large number of Preamel, Preamble and Preambulum from prints and manuscripts

in German tablature are excluded and are in preparation as a separate volume.

A commentary is included that reproduces the original titles and ascriptions and lists the few concordances and cognates, but does not provide a detailed catalogue of editorial changes. However, assumed errors and omissions that were changed editorially are highlighted in grey in the tablature. The Thibault lute book (F-Pn Rés.Vmd.27) lacks rhythm signs and the notation of rhythm in the heart-shaped Oliveriana manuscript (I-PESo 1144) is difficult to interpret (except nos. 10, 28 & 57 in different hands).<sup>19</sup> Both manuscripts also largely lack bar lines, so that the rhythm signs for the recercars here have been freely reconstructed guided by the right-hand fingering dots that are present. It is to be stressed that the tablature in places is quite corrupt so that reconstruction is tentative and subjective but may provide a starting point to focus more attention on interpreting the music in these manuscripts. The Spinacino recercars seem to abound in

<sup>14</sup> See Douglas Alton Smith *A History of the Lute from Antiquity to the Renaissance* (Lute society of America, 2002) pp. 118–120.

<sup>15</sup> Federico Marincola's translation of the instructions f. 1v '... desiring that this almost divine book written by me will be preserved forever, I, Vidal have adorned it with such noble paintings, so that if it should be owned by somebody with no knowledge in the (musical) field, he would keep it for the beauty of the pictures.'

<sup>16</sup> A fantasie in Morlaye's *Le Second Livre ... reduictz en tablature de Guiterne* is a pastiche of bars 1–29 of one of two the fancies in osborn 13 (no. 43 here) followed by bars 35–78 of a fantasia by Francesco da Milano, no. 2 in Arthur J. Ness *The Lute Music of Francesco Canova da Milano (1497–1543)* (Cambridge, Harvard University Press, 1970).

<sup>17</sup> Also edited (with some differences) by Daniel Heartz, *Pierre Attaignant, Royal Printer of Music: A Historical Study and Bibliographical Catalogue* (Berkeley, University of California Press 1969). Heartz suggested Attaignant's first prelude (no. 139 here) was composed by Francesco da Milano.

<sup>18</sup> The first and second books of Pierre Phalèse's five-volume series

*Des Chansons*, are his only prints to include preludes. Phalèse's later prints, *Hortus Musarum* parts I and II of 1552 and 1553, the three editions of *Theatrum Musicum* from 1563, 1568 and 1571 and his final lute book *Thesaurus Musicus* from 1574 contain 49 additional fantasias mainly from Italian prints.

<sup>19</sup> Vladimir Ivanoff 'An introduction to the fifteenth-century plectrum lute: the Pesaro Manuscript' in: Victor Coelho (ed.), *Performance on Lute Guitar and Vihuela, Historical Practice and Modern Interpretation* (Cambridge University Press, 1997) pp. 1–15, classifies the rhythm signs that appear above every tablature letter into three types, two used interchangeably to indicate the beginning of a tactus or stereotypical melodic formula, and hence not indicating the duration of the note or chord they are above, and the third to indicate short notes, but not of any particular duration leaving much to the imagination. The few bar lines that are found in the original usually follow rather than precede chords on strong beats probably representing a new tactus and hence these chords usually begin bars in the reconstruction.

printer's errors and omissions which have been reconstructed here. Barring and rhythm signs have been reconstructed in places and barring altered to reflect phrasing rather than adhering to the regular barring of the originals. The composer's proofs may have lacked bar lines, which were then added at the type setting stage to aid the amateur lutenist for whom the prints were presumably intended. The regular barring and irregular stave-ends often make no musical sense suggesting the typesetters had little musical knowledge. The preludes in Attaignant's lute book lack bar lines, which have been added editorially here. Printers errors are also apparent in Dalza's lute book, and handwritten alterations have been made to all three of the surviving copies of the original, as first noted in one copy by David Fallows,<sup>20</sup> and expanded to include other copies by Denys Stephens and Martin Shepherd.<sup>21</sup> It is possible that corrections of printer's errors were made to batches before they were sold. The last two recercars here are from the Castelfranco Venuto manuscript (I-CFVd w.s.) and are found on pages that are damaged, so that the grey highlights are reconstructions of missing tablature.

Playing indications have been included when present in the original sources (tacitly edited in places when probably misplaced): single dots under tablature letters indicate 'weak beats' plucked with the right-hand index finger or chords plucked without the use of the thumb, the occasional use of two dots indicate plucking

with the right-hand middle finger, and vertical ties are used to clarify vertical alignment of notes in a chord or could indicate chords not to be spread or arpeggiated. The special characters used in the recercars of Vincenzo Capirola are also reproduced.<sup>22</sup> This modern edition minimises page turns, which are more frequent in the original sources. Most of the music is known from only one version, but a few are found in more than one source. Alternative versions are sometimes included and cross-referenced in the commentary.

Much of the music here has appeared scattered throughout tablature supplements to *Lute News* and *Lutezines* since 2003, and are gathered together here for convenience as a playing edition with many examples to suit lutenists of all standards.<sup>23</sup> The aim is to reproduce the majority of preludes and recercars of likely Italian origin in printed lute books and manuscript sources from the first half of the sixteenth century to provide a resource for players to explore to appreciate the extent of the surviving music of these genres and to make their own choices of what to study and play without the bias of a particular editor's selection criteria.

The illustration on the cover is from Phalèse 1549 (see bibliography). Thank you to Mike Ashley and Chris Goodwin for comments on the text and tablature.

*John H. Robinson - September 2018*

<sup>20</sup> David Fallows 'Review of Intabulatura de lauto (1508) Joan Ambrosio Dalza Minkoff Reprint, Geneva, 1980' *Early Music* 9/2 (1981) pp. 266-267.

<sup>21</sup> Denys Stephens 'Ottaviano Petrucci and the lute music of Joanambrosio Dalza' *Lute News* 73 (April 2005) pp. 18-26; Martin Shepherd 'Was Dalza really weird?' *Lute News* 89 (April 2009) pp. 14-17 lists 153 likely errors in the entire print. I have amended the tablature of Dalza here accordingly.

<sup>22</sup> All the Capirola recercars include dots under tablature numbers indicating an upstroke with one or more fingers. In addition, hold signs as well as ornaments or graces are found in recercars 2, 3, 4, 5, 9, 10 & 11, and Martin Shepherd offers the following interpretation: "Two ornament signs are used, a dotted number next to the main note which indicates the auxiliary note for a shake; and two dots over or one each side of the main note (only occurring on frets 1 and 3) which indicate that it is an ornament played by one finger (though in the case of the third fret it seems likely that you would need to hold another note with another finger). The most plausible interpretation seems to be an upper shake for the first sign (shown here as # after the note) and a lower mordent for the second (shown here as • after the note). In recercar 1, a dot is sometimes placed to the upper left or right of a note (bar/position 18/2, 26/2, 37/2, 40/2 & 42/3). This is not explained in Capirola's text but it could mean 'use the thumb rather than a finger', because

there are places where it makes more sense to use the thumb in contradiction of the usual rule of alternation, possibly because the upper octave might be too prominent. This sign is shown here as a small vertical line below the tablature letter. There are also three kinds of hold marks: short sloping lines (shown here as long horizontal lines (e.g. Recercar 2, bar 5) seem to indicate voice leading and are therefore a musical indication. The vertically bisected U and inverted U signs are indications of left hand fingering - the little dashes (shown here as short horizontal lines) next to some notes indicate which fingers to hold down (i.e. whichever fingers are holding those notes) and the U signs indicate the duration of the hold. This is sometimes a matter of left hand technique rather than a musical matter, for example: Recercar 2, bars 35-37 - the little dash tells us that the finger which holds c3 is to be held down through these two bars; and Recercar 3, bars 2-3, where the dash tells us to hold whichever finger is used for h1 until we get back to it again two notes later. As far as is known Capirola is unique in using this level of sophistication in his use of hold marks.'

<sup>23</sup> See tablature supplements to *Lute News* 68 (December 2003); *Lute News* 88 (December 2008); *Lute News* 98 (July 2011); *Lute News* 104 (December 2012); *Lutezine* to *Lute News* 106 (July 2013) and *Lutezine* to *Lute News* 108 (December 2013). The reconstructions of many have been revised. I have not previously edited the music of Dalza.

## COMMENTARY WITH CONCORDANCES AND COGNATES

1. Petrucci 1508, f. 3v *Tastar de corde* - Joanambrosio Dalza
2. Petrucci 1508, f. 3v *Tastar de corde* - Joanambrosio Dalza
3. Petrucci 1508, ff. 4r-4v *Tastar de corde* - Joanambrosio Dalza
4. Petrucci 1508, f. 5r *Tastar de corde* - Joanambrosio Dalza
5. Petrucci 1508, ff. 6r-6v *Tastar de corde* - Joanambrosio Dalza
6. Petrucci 1508, ff. 6v-7r *seguita il recercar* - Joanambrosio Dalza  
no. 6 follows no. 5 on the same stave suggesting the playing  
them continuously so that the editorial final bar of no. 5 is the  
first bar of no. 6.
7. CH-Bu F.IX.56, ff. 1r-1v *Praeludiu(m)*
8. A-Wn 18688, f. 69r [13r] *Preambulum*
9. F-Pn Rés.429, ff. 107v-108v *Recercata Bella*  
NL-DHnmi Kluis A 20, f. 5v untitled
10. I-PESo 1144, pp. 89-98 *Recercate d[e] Gasp[aro]* - 9 sections
11. UKR-LVu 1400/I, f. 108v *Re[rcar]*
12. UKR-LVu 1400/I, f. 56r *Preambulum*  
cf. no. 16
13. Petrucci 1508, f. 3r *Recercar* - Joanambrosio Dalza
14. Petrucci 1508, ff. 3v-4r *Recercar dietro* - Joanambrosio Dalza
15. Petrucci 1508, ff. 4v-5r *Recercar dietro* - Joanambrosio Dalza  
cf. n° 153
16. Petrucci 1508, ff. 5v-6r *Recercar dietro* - Joanambrosio Dalza  
cf. no. 12
17. A-Wn 18688, ff. 79v-80r [23v-24r] *Recercar*  
PL-WRk 352, ff. 47v-48r *Recercare*
18. Petrucci 1511, ff. 60v-61r [Recercar] 14 - Franciscus Bossinensis
19. Petrucci 1508, ff. 7r-7v *Recercar* - Joanambrosio Dalza
20. Petrucci 1508, f. 8r *Recercar* - Joanambrosio Dalza
21. Petrucci 1511, f. 55v *Recercar primo* - Franciscus Bossinensis
22. Petrucci 1508, ff. 8r-8v *Recercar* - Joanambrosio Dalza
23. Petrucci 1509, f. 52r [Recercar] 13 - Franciscus Bossinensis
24. I-PESo 1144, pp. 46-48 *Areccar*
25. I-PESo 1144, pp. 49-52 *areccar*
26. I-PESo 1144, pp. 29-30 *are / cercar*
27. I-PESo 1144, pp. 54-56 *areccar*
28. I-PESo 1144, pp. 101-102 *Ricerchata de antonio*  
notated in neapolitan tablature (open strings 1, first fret 2, etc.),  
and preceded by a sequence of ten pairs of tuning intervals
29. I-PESo 1144, pp. 56-58 *areccar*
30. I-PESo 1144, pp. 58-60 *areccar*
31. I-PESo 1144, pp. 71-74 *areccar*  
bars 1-19 = no. 98  
bars 26-30 cf. no. 105 bars 21-39 cf. n° 155 bars 23-34
32. I-PESo 1144, pp. 74-78 *areccar*
33. Petrucci 1511, ff. 63r-63v [Recercar] 19 - Franciscus Bossinensis
34. I-PESo 1144, pp. 78-82 *areccar*
35. Petrucci 1509, ff. 54r-54v [Recercar] 23 - Franciscus Bossinensis
36. I-PESo 1144, pp. 82-84 *areccar*
37. Petrucci 1509, f. 50v [Recercar] 6 - Franciscus Bossinensis
38. I-PESo 1144, pp. 52-54 *arecc[ar]*
39. I-PESo 1144, pp. 45-46 [recercar?]
40. F-Pn Rés.429, ff. 105r-106v *Fantasia ser schlecht und zimlich gueth*  
NL-DHnmi Kluis 1, f. 29r untitled  
model: *Pour un plaisir* Thomas Crecquillon  
cf. F-Pn Rés.429 ff. 115v-116r *Pour un plaisir*
41. Petrucci 1509, f. 51v [Recercar] 11 - Franciscus Bossinensis
42. I-PESo 1144, pp. 27-29 *areccar*
43. US-NHub osborn 13, ff. 14v-16r *Fancye*  
bars 1-29 = bars 1-49 of Morlaye 1553, ff. 3v-5r *Fantasie*
44. US-NHub osborn 13, ff. 13r-14v *Fancye*
45. GB-Lbl Add.31389, ff. 13v-15r *Reverchare*
46. F-Pn Rés.429, ff. 120r-120v *Recercar*
47. Petrucci 1511, ff. 58r-58v [Recercar] 7 - Franciscus Bossinensis
48. Petrucci 1507a, ff. 51r-52r *Recercare* - Francesco Spinacino
49. Petrucci 1509, f. 53v [Recercar] 20 - Franciscus Bossinensis
50. Petrucci 1511, ff. 59v-60r [Recercar] 10 - Franciscus Bossinensis
51. Petrucci 1509, f. 53r [Recercar] 18 - Franciscus Bossinensis
52. Petrucci 1507a, ff. 37v-38r *Recercare de tous biens Francesco Spinacino*  
model: *De tous biens plaine* Hayne van Ghizeghem  
cf. Petrucci 1507a, ff. 16r-18v *De tous bien* - lute duet
53. Petrucci 1507a, ff. 42v-43r *Recercare* - Francesco Spinacino
54. Petrucci 1507a, ff. 44v-46r *Recercare*
55. I-PESo 1144, pp. 69-70 *areccar*
56. Petrucci 1509, f. 54r [Recercar] 22 - Franciscus Bossinensis
57. I-PESo 1144, pp. 197-203 *a recercar*
58. F-LYm 6244, f. 2r *Preludio*  
bars 15-22 = no. 149 bars 4-7
59. Petrucci 1511, ff. 56r-57r [Recercar] 3 - Franciscus Bossinensis
60. Petrucci 1511, ff. 57r-57v R[ecercar] 4 - Franciscus Bossinensis
61. Petrucci 1511, ff. 61v-62r [Recercar] 16 - Franciscus Bossinensis
62. Petrucci 1507a, f. 39r *Recercare Francesco Spinacino*
63. Petrucci 1509, f. 49v [Recercar] 2 - Franciscus Bossinensis
64. Petrucci 1507a, ff. 44r-44v *Recercare* - Francesco Spinacino
65. Petrucci 1509, f. 50r [Recercar] 4 - Franciscus Bossinensis  
= Petrucci 1509, f. 50r [Recercar] 14 - Franciscus Bossinensis
66. Petrucci 1509, f. 55r [Recercar] 25 - Franciscus Bossinensis
67. Petrucci 1509, f. 54v [Recercar] 24 - Franciscus Bossinensis
68. Petrucci 1507a, ff. 53v-56r *Recercare* - Francesco Spinacino
69. Petrucci 1509, ff. 52v-53r [Recercar] 17 - Franciscus Bossinensis
70. Petrucci 1509, ff. 52r-52v [Recercar] 15 - Franciscus Bossinensis
71. Petrucci 1509, ff. 53v-54r [Recercar] 21 - Franciscus Bossinensis
72. Petrucci 1511, f. 60v R[ecercar] 13 - Franciscus Bossinensis
73. Petrucci 1511, ff. 62v-63r [Recercar] 18 - Franciscus Bossinensis
74. Petrucci 1509, f. 55r [Recercar] 26 - Franciscus Bossinensis
75. Petrucci 1511, ff. 62r-62v [Recercar] 17 - Franciscus Bossinensis
76. Petrucci 1511, f. 63v R[ecercar] 20 - Franciscus Bossinensis
77. Petrucci 1511, f. 60r R[ecercar] 11 - Franciscus Bossinensis
78. Petrucci 1507a, ff. 39v-40v *Recercare* - Francesco Spinacino
79. Petrucci 1509, ff. 51r-51v [Recercar] 10 - Franciscus Bossinensis
80. Petrucci 1509, f. 52r [Recercar] 12 - Franciscus Bossinensis
81. Petrucci 1507a, ff. 43r-43v *Recercare* - Francesco Spinacino
82. Petrucci 1509, f. 51r [Recercar] 8 - Franciscus Bossinensis
83. Petrucci 1507a, ff. 49r-49v *Recercare* - Francesco Spinacino
84. Petrucci 1507a, ff. 47v-49r *Recercare* - Francesco Spinacino
85. Petrucci 1507a, ff. 52r-53r *Recercare* - Francesco Spinacino  
bars 17-28 = no. 122 bars 44-68  
bars 33-41 = no. 127 bars 52-70
86. Petrucci 1509, f. 49v *Recercar primo* - Franciscus Bossinensis
87. Petrucci 1511, f. 58v R[ecercar] 8 - Franciscus Bossinensis
88. Petrucci 1509, ff. 50r-50v [Recercar] 5 - Franciscus Bossinensis
89. Petrucci 1507a, ff. 50r-50v *Recercare* - Francesco Spinacino
90. Petrucci 1511, ff. 58v-59v [Recercar] 9 - Franciscus Bossinensis
91. Petrucci 1511, ff. 55v-56r R[ecercar] 2 - Franciscus Bossinensis
92. Petrucci 1511, ff. 57v-58r R[ecercar] 5 - Franciscus Bossinensis
93. Petrucci 1511, ff. 61r-61v [Recercar] 15 - Franciscus Bossinensis
94. Petrucci 1509, f. 51r [Recercar] 7 - Franciscus Bossinensis
95. Petrucci 1507a, ff. 38r-38v *Recercare a Juli amours Fra[n]cesco Spinacino*
96. Petrucci 1507a, ff. 40v-43r *Recercare de tutti li Toni* - Francesco Spinacino - sections in all 8 modes
97. Petrucci 1507b, ff. 48r-49r *Recercare Francesco Spinacino*
98. F-Pn Res.Vmd.27, ff. 19r-19v *Reverchar*  
= no. 31 bars 1-19; similar sequences to no. 144
99. Petrucci 1509, f. 50r [Recercar] 3 - Franciscus Bossinensis
100. F-Pn Res.Vmd.27, ff. 12r-13r *Reverchar*
101. Petrucci 1509, f. 53r [Recercar] 19 - Franciscus Bossinensis
102. Petrucci 1507a, ff. 47r-47v *Recercare* - Francesco Spinacino
103. Petrucci 1507b, ff. 49v-50r *Recercare Francesco Spinacino*
- 104a. Petrucci 1507b, ff. 54v-55r *Recercare Francesco Spinacino*
- 104b. Becchi 1568, pp. 82-83 *Revercare*  
- transposed up a tone from 104a
105. F-Pn Res.Vmd.27, ff. 22v-24r *Reverchar*  
bars 21-39 cf. no. 31 bars 26-30 cf. n° 155 bars 23-34
- 106a. Petrucci 1507b, ff. 51v-52r *Revercare Francesco Spinacino*
- 106b. Becchi 1568, p. 87 *Revercare*  
- transposed down a tone from 106a modified for standard vieil  
ton tuning from the variant tuning of fifth course up a tone
107. F-Pn Res.Vmd.27, ff. 17v-18r *Reverchar*
108. Petrucci 1507b, ff. 50v-51v *Revercare Francesco Spinacino*
109. Petrucci 1507b, f. 48r *Revercare Francesco Spinacino*

- 110a. Petrucci 1507b, ff. 53v-54r *Recercare Francesco Spinacino*  
 110b. Becchi 1568, pp. 84-85 *Fantasia*  
 - transposed down a tone from 110a  
 111. F-Pn Res.Vmd.27, ff. 18v-19r *Recerchar*  
 112. Petrucci 1509, f. 52v [Recercar] 16 - Franciscus Bossinensis  
 113. Petrucci 1507b, ff. 52v-53v *Recercare Francesco Spinacino*  
 114. Petrucci 1507a, f. 46v *Recercare* - Francesco Spinacino  
 115. F-Pn Res.Vmd.27, ff. 20v-21r *Recerchar di Benedictus*  
 reconstruction from Jones 1982/3, no. 4  
 model: Heinrich Isaac *Benedictus*  
 cf. Petrucci 1507a, ff. 4r-5r *Benedictus de Isach*  
 116. Petrucci 1509, f. 51r [Recercar] 9 - Franciscus Bossinensis  
 117. Petrucci 1507b, ff. 55v-56r *Recercare Francesco Spinacino*  
 = IRL-Dtc 410/1, pp. 102-103 *Recercare*  
 118. Petrucci 1511, f. 60v [Recercar] 12 - Franciscus Bossinensis  
 119. Petrucci 1507b, ff. 47r-47v *Recercare Francesco Spinacino*  
 120. Phalèse 1545, p. vi *Praeludium*  
 Phalèse 1547a, sig. B3r *Praeludium*, cf. no. 136  
 121. Petrucci 1511, ff. 58r-58v [Recercar] 6 - Franciscus Bossinensis  
 122. US-Cn Case VM 140.C25, ff. 5v-6v *Recerchar primo*  
 - Vincenzo Capirola. First 6 bars are a marginal insert marked  
*Comenza sul canto come vedi, et seguita ut supra*  
 - play before *Canto seguita nel ton del primo recerchar* on ff. 6v-7v  
 and *De tobiens plaene nel ton del p[rimo]° r* on ff. 20v-22r  
 bars 44-68 = no. 85 bars 17-28.  
 bars 74-93 = bars 44-51 of Petrucci 1507a, ff. 4r-5r *Francesco*  
*Spinacino Benedictus de Isach*  
 123. US-Cn Case VM 140.C25, ff. 8r-9r *Recerchar Secondo*  
 - Vincenzo Capirola  
 - play before *O mia ciecha edura sorte seguita nel ton del secondo*  
*recerchar* on ff. 9r-10r  
 124. US-Cn Case VM 140.C25, ff. 13r-15v *Recerchar terzo*  
 - Vincenzo Capirola  
 - play before *Spagna seconda nel ton del R 3°* on ff. 17v-18r, *noi che*  
*pasati qui nel ton del R 3°* on f. 19r and *Sit nomen domini benedictu nel*  
*to del R3 Coe.o. dulcis amica mea* on ff. 16r-17r  
 125. US-Cn Case VM 140.C25, ff. 32v-35r *Recerchar Sesto*  
 - Vincenzo Capirola  
 - play before *Criste d sivedero nel to del R 6° belo* on ff. 35v-37r  
 126. US-Cn Case VM 140.C25, ff. 25v-27r *Recerchar quarto nel ton de*  
*sia trinitas discordato comr sia ?* - Vincenzo Capirola  
 - play before *Padoana discorda nel ton d sia rec* [4] on ff. 27v-29r  
 127. US-Cn Case VM 140.C25, ff. 41r-42v R[ecercar] *setimo*  
 - Vincenzo Capirola  
 bars 52-70 = no. 85 bars 33-41.  
 128. US-Cn Case VM 140.C25, ff. 45v-46v R[ecercar] *nono* -  
 Vincenzo Capirola  
 129. US-Cn Case VM 140.C25, f. 46v R[ecercar] *decimo*  
 - Vincenzo Capirola  
 130. US-Cn Case VM 140.C25, ff. 71r-72v *Recerchar xiii che sono mi*  
*solo bello che altri che mi non la* - Vincenzo Capirola  
 text at the end: *Sapi ch poi principione asbmx el. 2° recercar ...*  
 all chords in bars 117-120 & 1st chord of bar 123 are notated  
 with the 3rd course of the lute split into two stave lines to  
 indicate stopping of the upper string on the 3rd fret and the  
 lower string open equivalent to the three-note chord as d3e4f5.  
 131. US-Cn Case VM 140.C25, ff. 48v-49r *Recerchar ii ala spagnola*  
*facile* - Vincenzo Capirola  
 132. US-Cn Case VM 140.C25, ff. 68r-70v *Recerchar xij sona lui m*

*Vincenzo, muno no Lo a, ne maco lara* - Vincenzo Capirola

133. US-Cn Case VM 140.C25, ff. 44v-45r R[ecercar] *otauo* -  
 Vincenzo Capirola  
 134. US-Cn Case VM 140.C25, ff. 29v-32r R[ecercar] *quinto* -  
 Vincenzo Capirola  
 135. GB-Lbl Add.31389, ff. 23v-24r [Pri] *anbolo*  
 Marco Dall Aquila? Stephens n° 27  
 136. F-Pn Rés.429, ff. 109r-112v *Revercata ser zimlich*  
 cf. no. 120  
 137. Barberis 1549, sigs. f4r-g1r *Fantasia*  
 138. Phalèse 1545, p. xi *Fantasia*  
 139. Attaignant 1529, ff. 2v-3r *Prelude*  
 = NL-DHnmi Kluis A20, ff. 17r-17v untitled  
 140. Phalèse 1545, p. iii *PRAELUDIUM*  
 141. D-Mbs 267, f. 54v untitled - Marco Dall Aquila Stephens 17  
 D-Mbs Mus.266, f. 49r *Rec.car D MD. Laqla*  
 GB-Lbl Add.31389, f. 3v *Rezerchar D? mo b pa ?oa*  
 US-R M140 F398, ff. 26v-27r *Fantasia*  
 142. Attaignant 1529, ff. 3v-4r *Prelude*  
 143. Phalèse 1546b, sig. b1r *Praeludiu[m]*  
 Phalèse 1546a, sig. b1r *Praeludiu[m]*  
 144. Attaignant 1529, ff. 4v-5r *Prelude*  
 similar sequences to no. 98  
 145. Phalèse 1545, p. iii *Alind Praeludiu[m]*  
 Phalèse 1547a, sig. B1v *Praeludium*  
 CH-Bu F.IX.70, pp. 9-10 *Praludium VI*  
 Gerle 1533, f. 9v *Preambel*  
 146. Attaignant 1529, ff. 5v-6r *Prelude*  
 147. Phalèse 1546a, sigs. c4v-d1r *Fantasia*  
 Phalèse 1545, pp. x-xi *Fantasia* [lacks bars 11-14]  
 Phalèse 1546b, sigs. c4v-d1r *Fantasia*  
 148. Attaignant 1529, f. 9r *Prelude*  
 149. Phalèse 1549, sig. B1r *Fantasia*  
 bars 4-7 = no. 58 bars 15-22  
 Phalèse 1545, p. ii *Praeludium* [lacking bars 1-3]  
 Phalèse 1547a, sig. B1r *Praeludium* [lacking bars 1-3]  
 bars 3-15 = D-Hs ND VI 3238, p. 116 untitled  
 bars 3-7 = bars 1-5 of D-LEm II.6.15, p. 15 *Alind*  
 bars 3-7 = bars 1-3 of Mertel 1615, p. 79 (*Praeludium*) 159  
 cf. Kargel 1575, sig. A1r *Fantasia* - cittern  
 150. Phalèse 1547a, sig. B2v *Praeludium*  
 Phalèse 1545, p. vii *FANTASIA*  
 151. Phalèse 1545, p. xiii *Praeludium*  
 152. Phalèse 1545, p. xvi *Praeludium*  
 153. Phalèse 1545, p. xii *Fantasia* - Joan Ambrosio Dalza  
 cf. n° 15  
 154. Phalèse 1545, pp. xiv-xv *Fantasia*  
 Phalèse 1547b, sigs. A1v-A2r *Fantasia*  
 Phalèse 1547c, sigs. A1v-A2r *Fantasia*  
 155. Phalèse 1547a, sigs. B2r-B2v *Praeludium*  
 bars 23-3n cf. no. 31 bars 26-30 no. 105 bars 21-39  
 156. Phalèse 1546a, sig. b1v *Praeludiu(m)*  
 Phalèse 1546b, sig. b1v *Praeludiu(m)*  
 CH-Bu F.IX.39, f. 5v *Preambulum V*  
 I-CFVd, f. 4v untitled  
 PL-WRk 352, ff. 63v-64r *Recercare*  
 157. I-CFVd w.s., f. 3r *Recercare*  
 158. I-CFVd w.s., ff. 4v-5r *Revecare*

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