

# MUSIC SUPPLEMENT TO LUTE NEWS 104 (DECEMBER 2012): RECERCARS FROM LIBRO SECONDO OF FRANCESCO SPINACINO AND THE THIBAUT MANUSCRIPT

This tablature supplement is the first of two to reproduce the complete recercars from the two prints of Francesco Spinacino, published in Venezia by Octaviano Petrucci in 1507.<sup>1</sup> Nothing is known about Spinacino other than the scant information in the lute prints and his inclusion in a list of eminent late 15th century lutenists in the poem Monte Parnaso from c.1520 by Filippo Oriolo da Bassano,<sup>2</sup> but interestingly both Spinacino and Petrucci were from Fossombrone in the Province of Pesaro and Urbino, about 200 km south of Venezia.<sup>3</sup> Here are the ten recercars from libro secondo, all ascribed to Spinacino, together with the six recercars from the Thibault manuscript. The music in Spinacino's two prints have few concordances with other sources,<sup>4</sup> which include three recercars in libro secondo transposed to different keys and one to a different tuning in *D'Intabulatura da Lauto* of Antonio Becchi Parmegiano, published by Girolamo Scotto in 1568 [n° 5b a tone higher, 7b a tone lower & 11b a tone lower]<sup>5</sup>. The copies of Spinacino's prints from Berlin were thought lost and we knew them from a Minkoff black and white facsimile edition from photographs of the lost copies in 1978, reprinted in 1992. However, these copies were found in the Biblioteka Jagiellońska in Kraków, now accessible in colour online.<sup>6</sup>

Spinacino's music, particularly from libro secondo, is not well represented in modern editions,<sup>7</sup> or recordings,<sup>8</sup> probably because the tablature abounds in what appear to be errors in the tablature, awkward rhythms and irregular barring. This either reflects the accurate printing of music that we now find

difficult to interpret, or more likely because the editor, probably not Spinacino himself, or typesetter, introduced errors during the printing process. In fact, the original proof copy was quite possibly unbarred and the printer attempted to introduce regular barring to aid the amateur lutenist for whom the prints were presumably intended.<sup>9</sup> It is also assumed here that the printers included misreads and omissions.

The Thibault manuscript dating to c.1510 is of probable Venetian provenance and was bought in 1956 by Genevieve Thibault de Chambure in Florence from the book dealer Leo Olchski, and was then acquired in 1979 by the Bibliothèque nationale, Paris [F-Pn Rés.Vmd.27]. The lute solos and frotolla accompaniments were copied by a single scribe and are almost entirely devoid of bar lines and rhythm signs, and so the tablature is unplayable without reconstruction. The only guidelines are provided by the dots under tablature numbers indicating off beats, vertical ties and a few slurs. So the reconstructions of all the items titled recercar are of necessity highly conjectural. So, for the Thibault recercars rhythms and barring have been completely reconstructed to reflect phrasing, but otherwise the tablature itself has largely been adhered to apart from a few alterations and additions [in grey]. For the Spinacino recercars I have taken the liberty of altering barring, and occasionally rhythm signs, to reflect phrasing, possible errors in tablature have been altered, and tablature has been added editorially when juxtaposed bars seem to lack continuity, to aid the flow of the music, [in grey]. Although these are just one 21st century lutenist's attempt at reconstruction, they hopefully provide a starting point to stimulate more interest in further reconstructions. A detailed commentary is not provided here, but comparison can be made with the online facsimile of the original Spinacino print or with the Minkoff facsimile of the Thibault manuscript.

## Worklist<sup>10</sup>

1. *Recercare* [20] - Francesco Spinacino Spinacino II, ff. 48r-49r
2. *Recercare* [21] - Francesco Spinacino Spinacino II, ff. 49v-50r
3. *Recercar* F-Pn Rés.Vmd.27, ff. 12r-13r
4. *Recercar* F-Pn Rés.Vmd.27, ff. 19r-19v  
I-PESo 1144 (Pesaro MS), pp. 71-74 a recercar<sup>11</sup>
- 5a. *Recercare* [26] - Francesco Spinacino Spinacino II, ff. 54v-55r
- 5b. *Recercare* Becchi 1568, pp. 82-83
6. *Recercar* F-Pn Rés.Vmd.27, ff. 22v-24r
- 7a. *Recercare* [23] - Francesco Spinacino Spinacino II, ff. 51r-52r
- 7b. *Recercare accorda il lauto in altro modo*<sup>12</sup> Becchi 1568, p. 87
8. *Recercar* F-Pn Rés.Vmd.27, ff. 17v-18v
9. *Recercare* [22] - Francesco Spinacino Spinacino II, ff. 50v-51v
10. *Recercare* [19] - Francesco Spinacino Spinacino II, f. 48r
- 11a. *Recercare* [25] - Francesco Spinacino Spinacino II, ff. 53v-54r
- 11b. *Fantasia* Becchi 1568, pp. 84
12. *Recercar* F-Pn Rés.Vmd.27, ff. 18v-19r
13. *Recercare* [24] - Francesco Spinacino Spinacino II, ff. 52v-53v
14. *Recercare* [27] - Francesco Spinacino Spinacino II, ff. 55v-56r  
*Recercare* IRL-Dtc 410/I, pp. 102-103
15. *Recercare* [18] - Francesco Spinacino Spinacino II, ff. 47r-47v
16. *Recercar d[i] benedictus* F-Pn Rés.Vmd.27, ff. 20v-21r  
Jones I,<sup>13</sup> no. 4

John H Robinson, August 2012

<sup>1</sup> Four volumes of lute tablature were published by Octaviano Petrucci: *Intabulatura de Lauto Libro primo* and *Libro secondo* comprising the music of Francesco Spinacino [81 items in total of which 54 are intabulations 27 are recercars], *Intabulatura de lauto libro tertio, et opera quae continet sunt Joannis marie alemani cuius ... Imp. nenetis anno 1508* [lost] and *Intabulatura de Lauto Libro Quarto ... Joanambrosio [dalza milanese] ... Decembris 1508*.

<sup>2</sup> Henry Louis Schmidt 'The first printed lute books: F. Spinacino's *Intabulatura de lauto. Libro 1°* and *2°*' (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>3</sup> The printers marks in libro primo f. 56r and libro secondo f. 56r read *Impressum Venetij: Per Octavianus / Petrutium Forosemproniensem*.

<sup>4</sup> An exact concordance for n° 14 is in the Dallis lute book [IRL-Dtc 410/I]; and bars 35-57 and 66-82 of recercar 16 from libro primo are quoted in Capirola's recercars 1 (bars 38-61) and 7 (bars 52-70), see colour facsimile: <http://ricercar.cesr.univ-tours.fr/3programmes/EMN/luth/pages/notice.asp?numnotice=4>

<sup>5</sup> Becchi's have been edited to match my reconstructions of Spinacino.

<sup>6</sup> Shelf mark [PL-Kj] Mus.ant.pract. P 680, colour facsimile: <http://ricercar.cesr.univ-tours.fr/3programmes/EMN/luth/pages/notice.asp?numnotice=2> for book I and =1 for book II.

<sup>7</sup> Modern editions: Stanley Buetons (ed.) *Lute Recercars by Dalza, Spinacino, Bossinesis & Capirola* (Instrumenta Antiqua, 1968), recercars 4, 5 & 6 from libro primo; Pascale Boquet *Approche du Luth Renaissance* (Société Française de Luth, undated), p. 170, recercar 15 from libro primo; Dick Hoban and Richard Darsie (eds.) *The Art of the Lute in Renaissance Italy, Volume I: Recercars* (Fort Worth: Lyre Music, 1997), recercars 6-9, 11, 13, 15 & 16 from libro primo, and 25 & 27 (my n° 11a and 14) from libro secondo, and 14 items including recercars 1, 2 and 4 from libro primo, see colour facsimile: <http://www.gerbode.net/ft2/composers/Spinacino/pdf/>

<sup>8</sup> Of the 27 recercars, 16 have been recorded from recercars n° 1-17 in libro primo, and 5 from recercars n° 18-27 in libro secondo: Anthony Rooley *Renaissance Fantasias* (Hyperion CDA 66089, 1988), recercars 10, 15 & 27; Jacob Lindberg *La Serenissima I: Lute Music in Venice 1500-1550* (BIS CD-299, 1988 & 1989), recercar 9; Shirley Rumsey *Music of the Italian Renaissance* (NAXOS 8.550615), recercar 8; Christopher Wilson/Shirley Rumsey *Early Venetian Lute Music* (NAXOS 8.553694, 1999), recercars 9 & 13; Paul O'Dette *Alla Venetiana: Early 16th Century Venetian Lute Music* (Harmonia Mundi HMU 907215, 1999), recercars 4, 9 & 12; Paolo Cherici *Adieu mes Amours: Ottaviano Petrucci Intabulatura de Lauto Venezia, 1507-8* (Symphonia SY99173, 2000), recercars 8, 9, 10, 13, 15, 16 & 25; Massima Marchese *Francesco Spinacino: Intabulatura de lauto* (Tactus TC 451901, 2006), recercars 2-16, 20, 23 & 25-27.

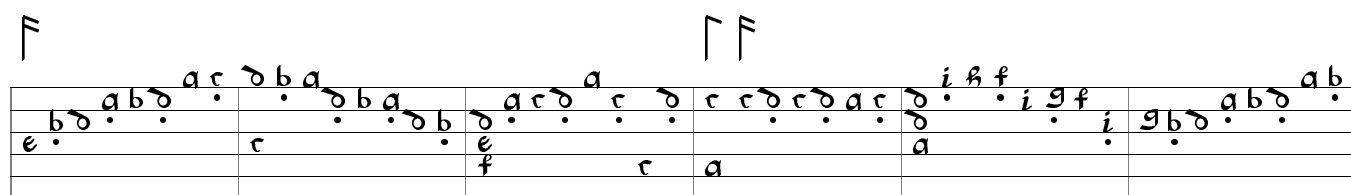
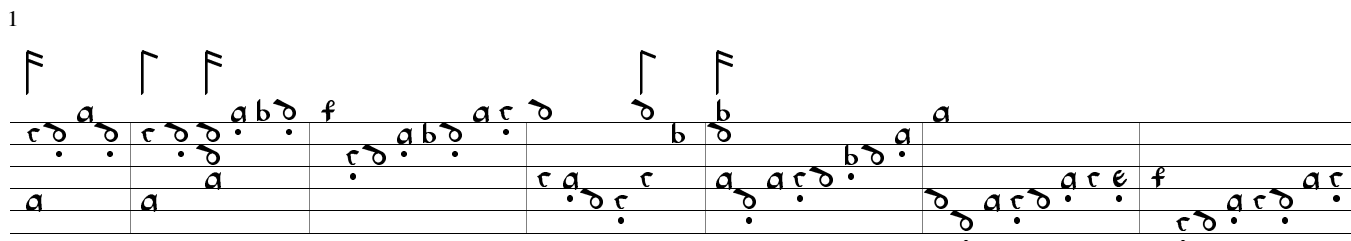
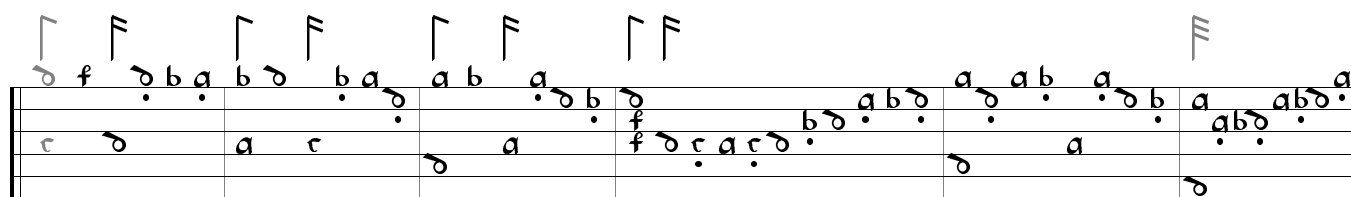
<sup>9</sup> The stave ends often make no musical sense - not the work of a musician.

<sup>10</sup> All the music has been transcribed from Italian into French tablature, and dots are reproduced as in both sources, to indicate off beats to be plucked with the index finger of the right hand.

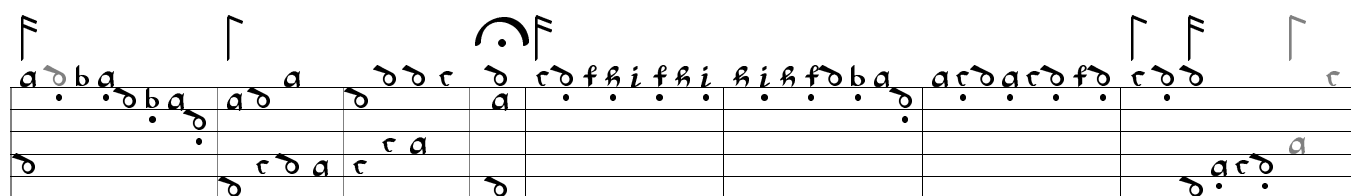
<sup>11</sup> Edited in the tablature supplement to *Lute News* 68, n° 16.

<sup>12</sup> Tuned in intervals of ffedh starting at the first course, i.e. 5th course up a tone, but transposed for vieil ton tuning here.

<sup>13</sup> Lewis Jones 'The Thibault Lute Manuscript: an introduction' part I *The Lute* xxii: 69-87 (1982); part II, *The Lute* xxiii 21-26 (1983) [Jones I & II].



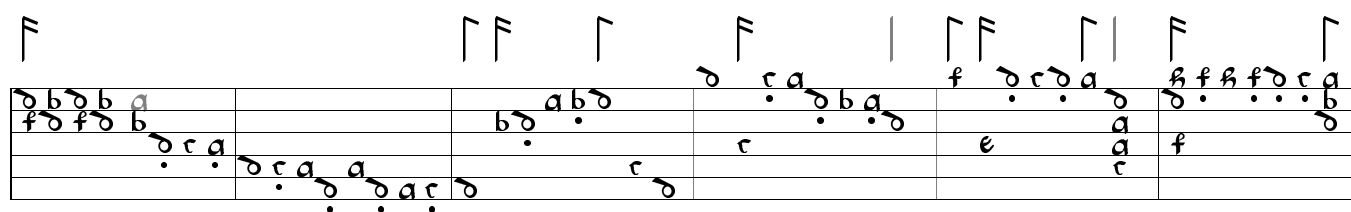
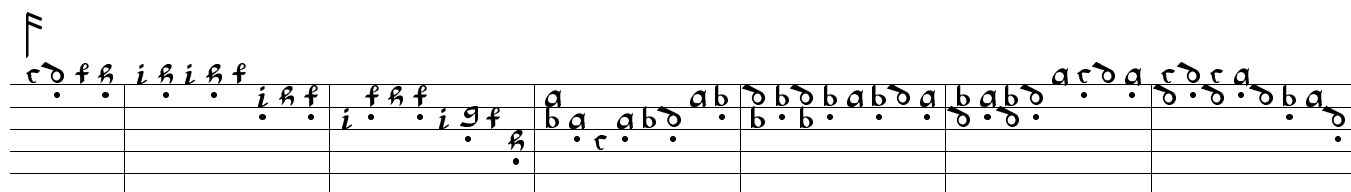
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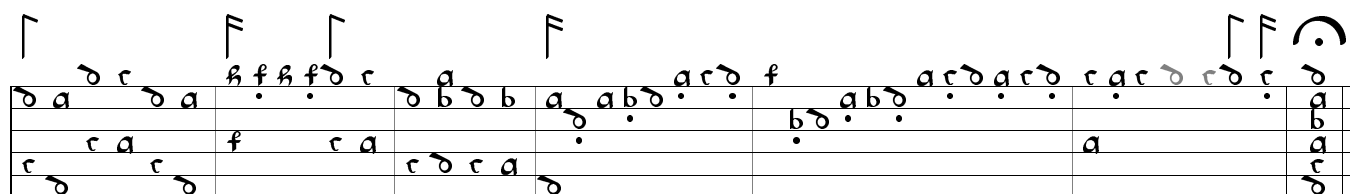
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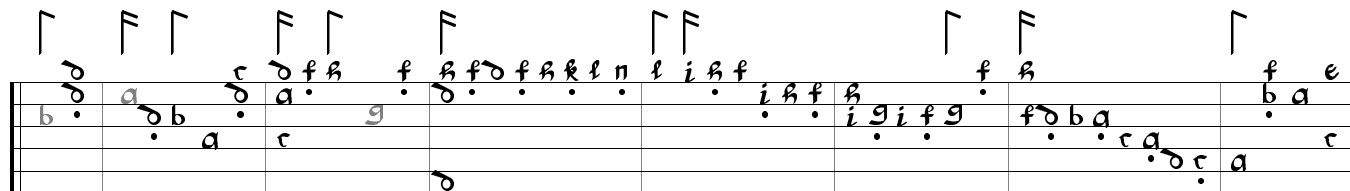
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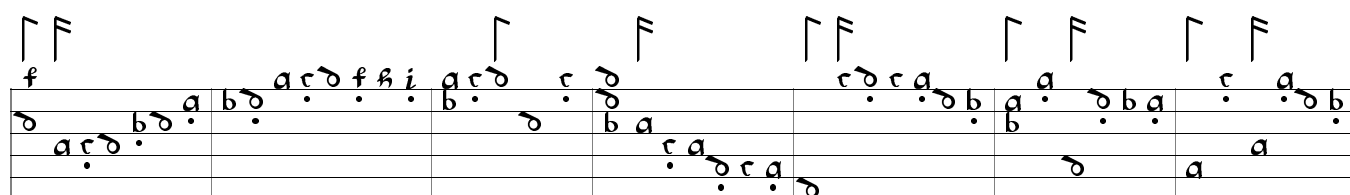
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## 2. Recercare 21 - Francesco Spinacino

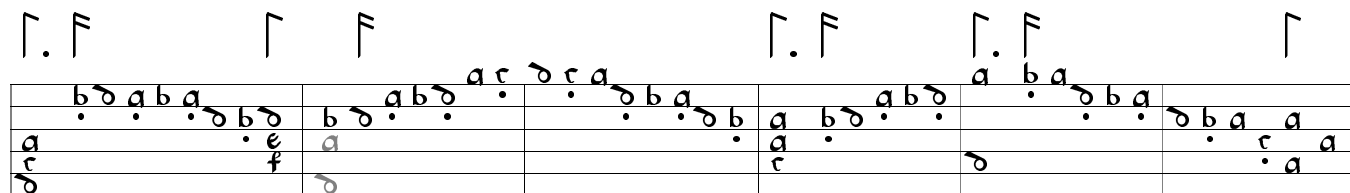
Petrucchi 1507 II, ff. 49v-50r



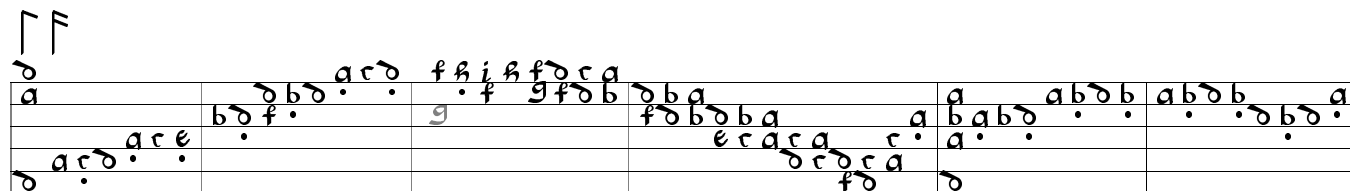
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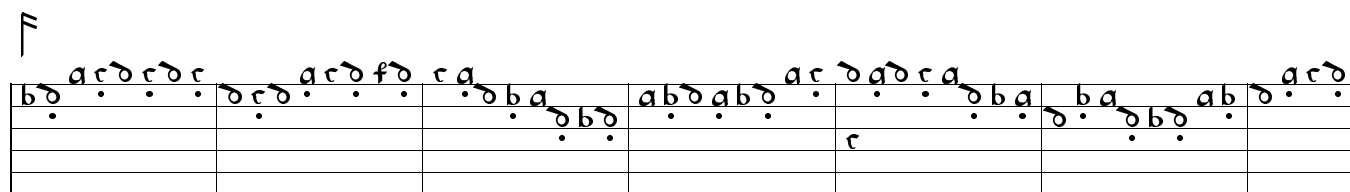
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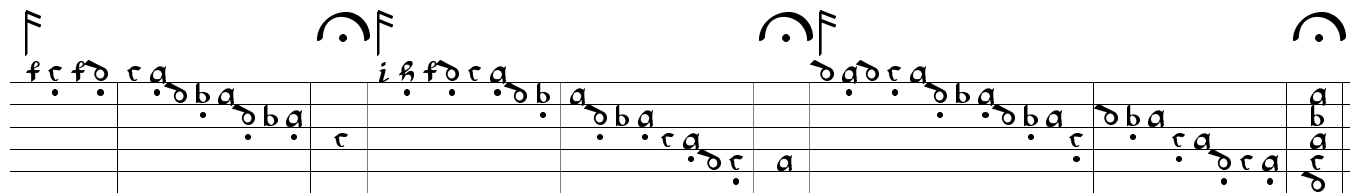
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22



28



## 3. Recerchar

F-Pn Res.Vmd.27, ff. 12r-13r

Measures 1-6 of the piece. The notation is written on a grand staff (treble and bass clefs). The melody is primarily in the treble clef, with some bass clef accompaniment. The notes are mostly eighth and sixteenth notes, with some rests. The key signature has one flat (B-flat).

1

Measures 7-13 of the piece. The notation continues the melody and accompaniment. There are some dynamic markings like 'f' (forte) and 'p' (piano). The melody is more active in these measures, with many sixteenth notes.

7

Measures 14-19 of the piece. The notation shows a continuation of the piece. There is a measure rest in measure 15. The melody is in the treble clef, and the bass clef has some accompaniment.

14

Measures 20-25 of the piece. The notation continues the piece. The melody is in the treble clef, and the bass clef has some accompaniment. There are some dynamic markings like 'f' (forte) and 'p' (piano).

20

Measures 26-30 of the piece. The notation continues the piece. The melody is in the treble clef, and the bass clef has some accompaniment. There are some dynamic markings like 'f' (forte) and 'p' (piano).

26

Measures 31-35 of the piece. The notation continues the piece. The melody is in the treble clef, and the bass clef has some accompaniment. There are some dynamic markings like 'f' (forte) and 'p' (piano).

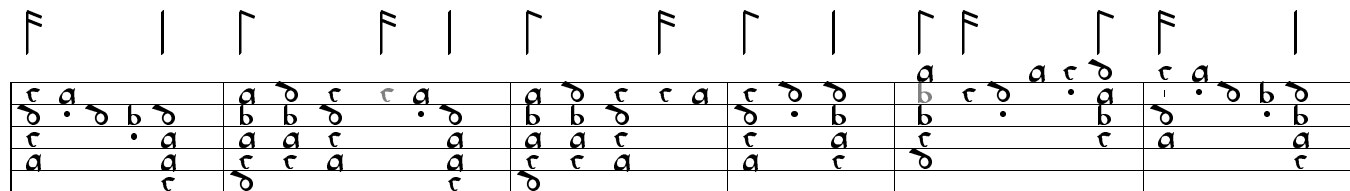
31

Measures 36-40 of the piece. The notation continues the piece. The melody is in the treble clef, and the bass clef has some accompaniment. There are some dynamic markings like 'f' (forte) and 'p' (piano).

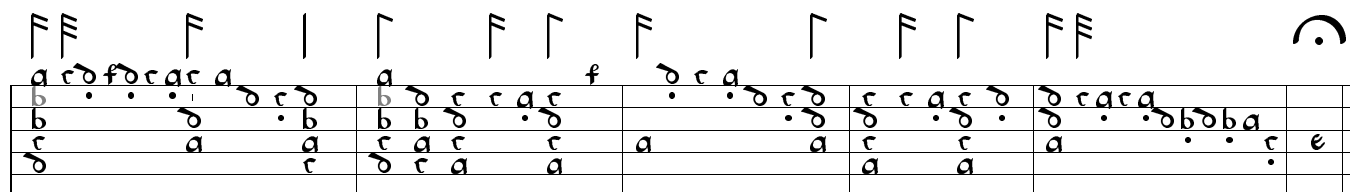
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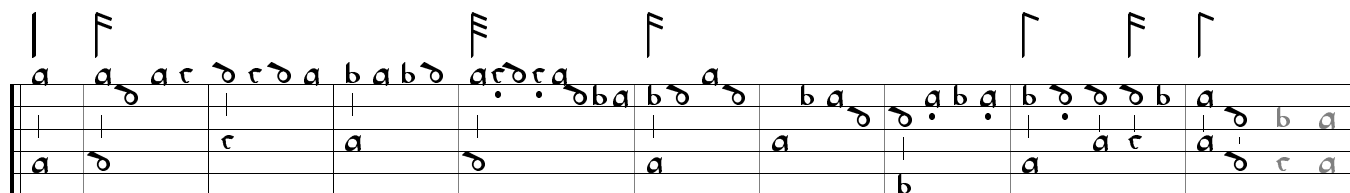
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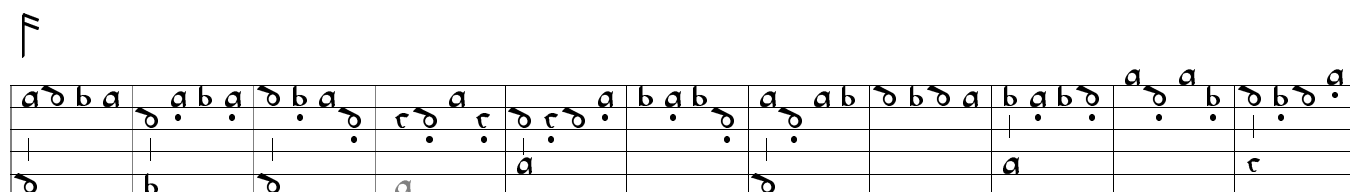
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## 4. Recerchar

F-Pn Res.Vmd.27, ff. 19r-19v



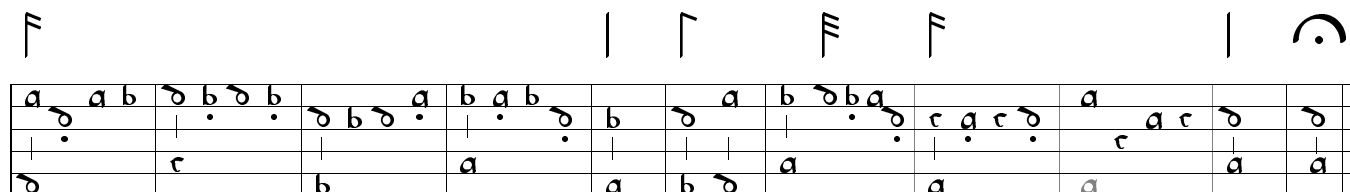
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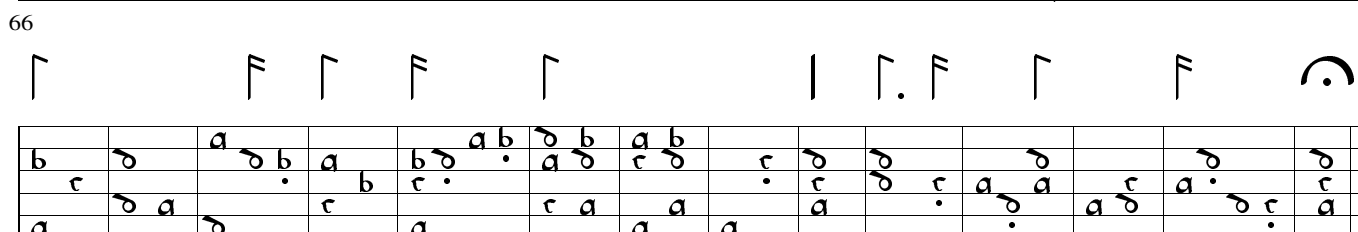
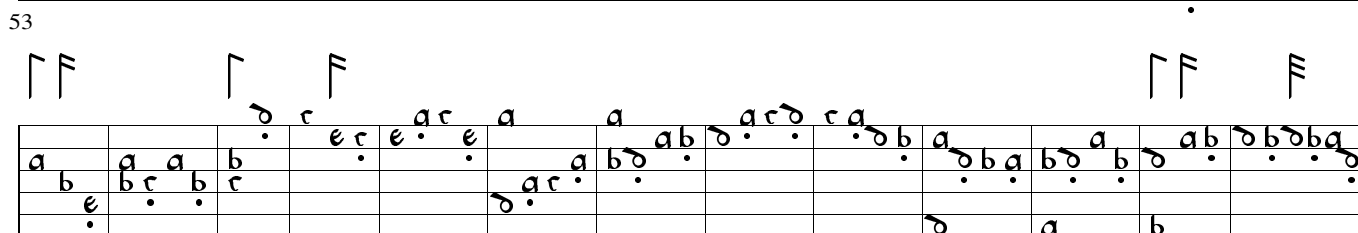
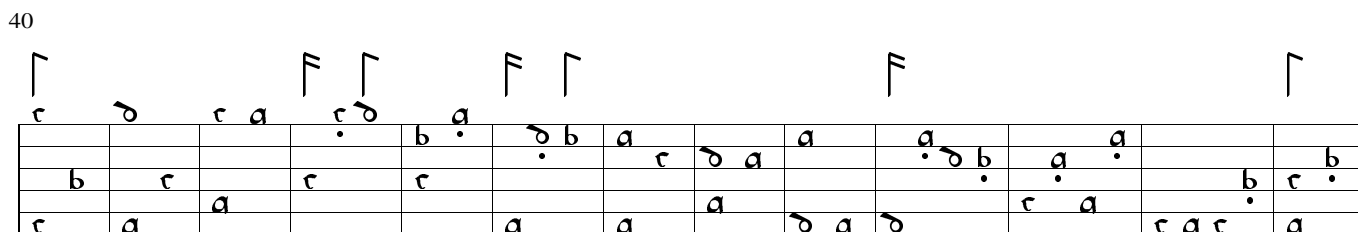
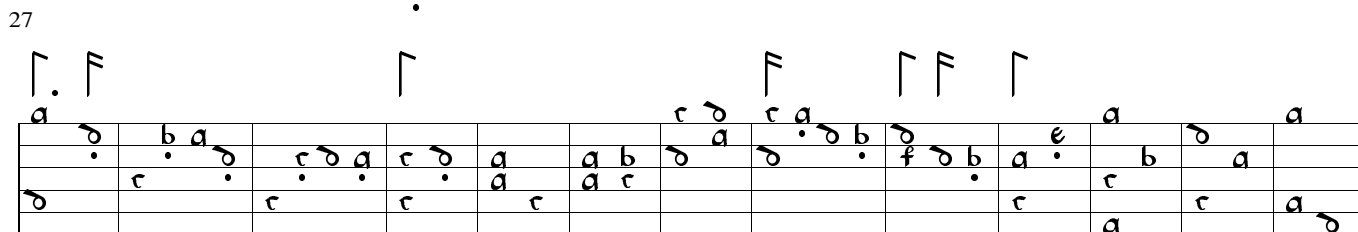
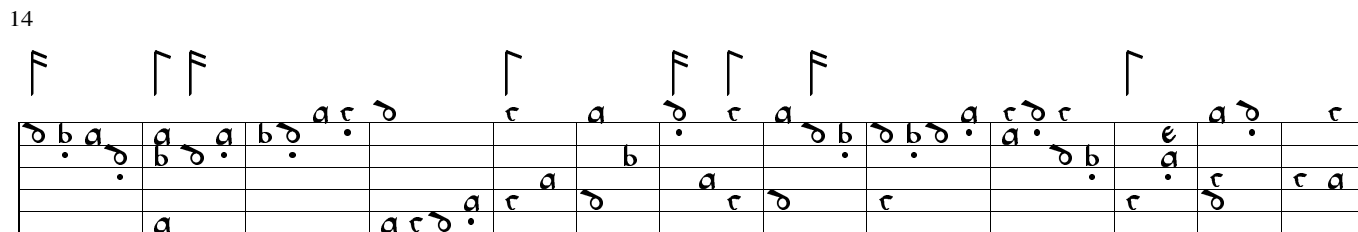
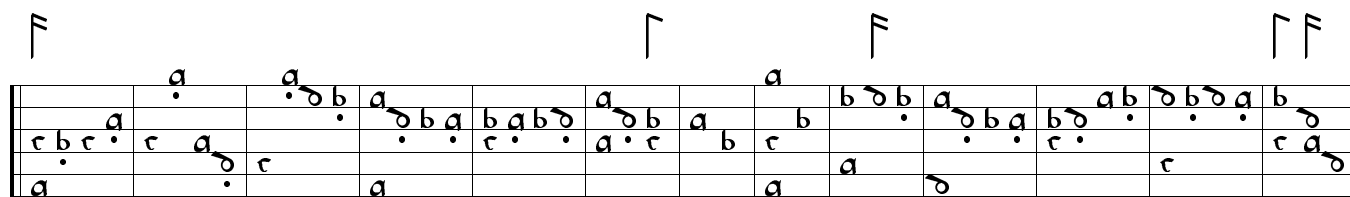
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22

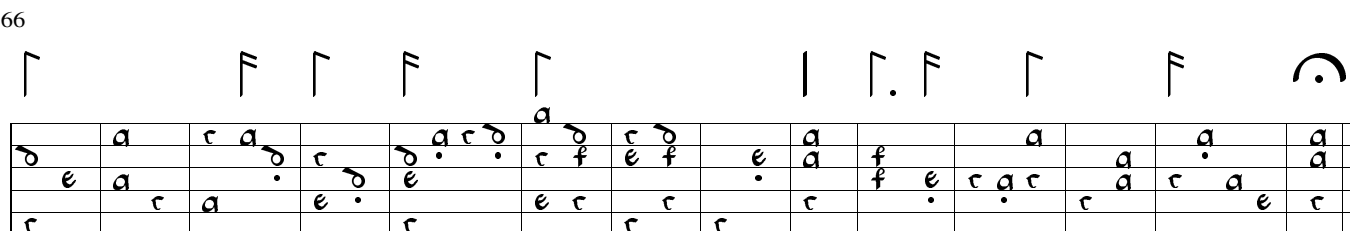
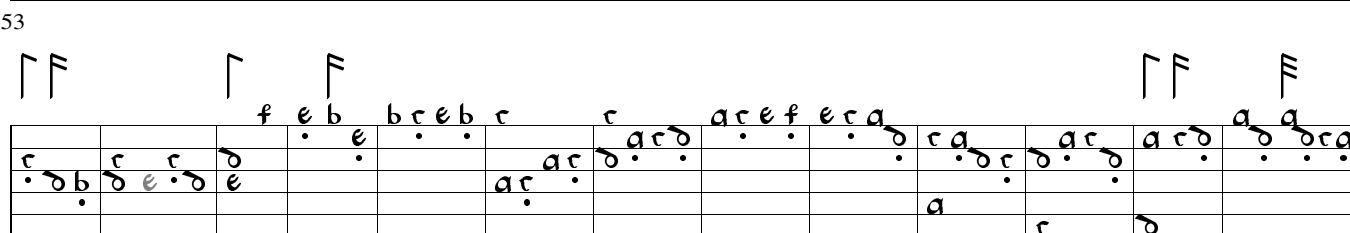
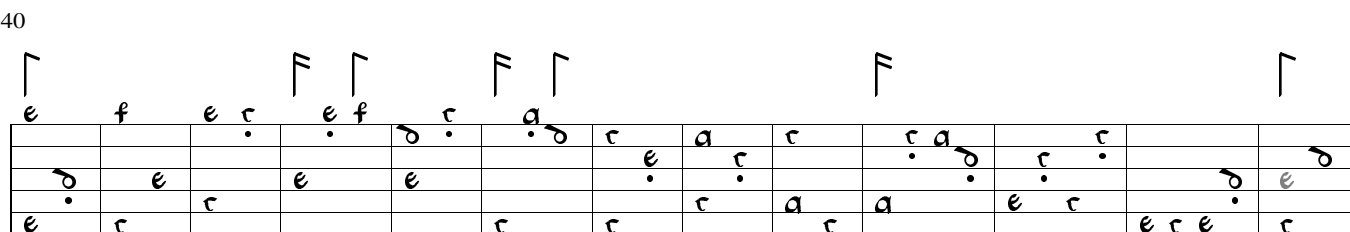
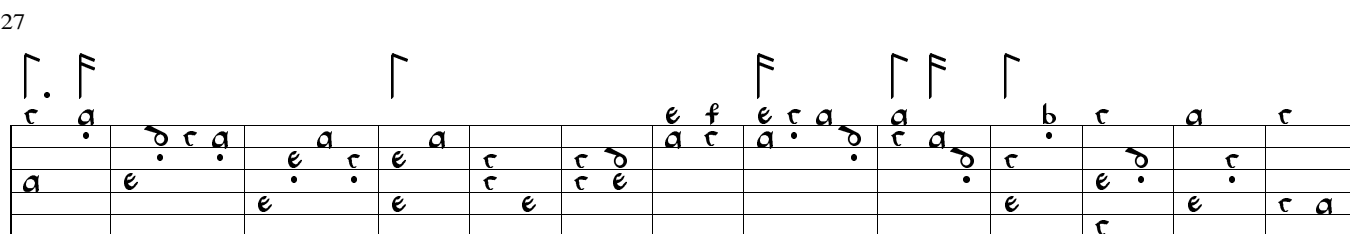
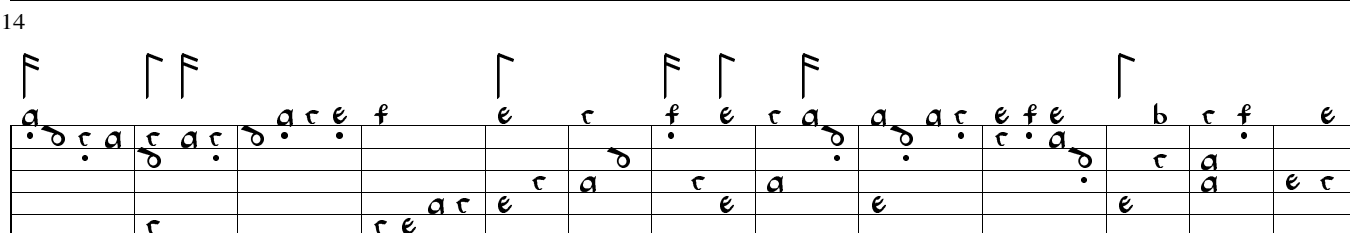
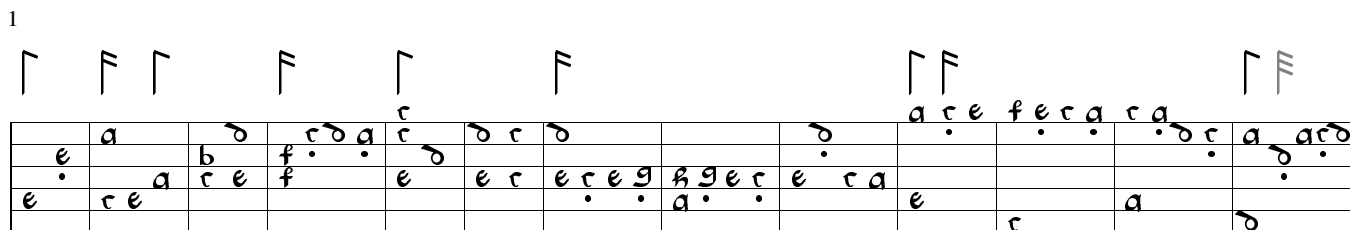
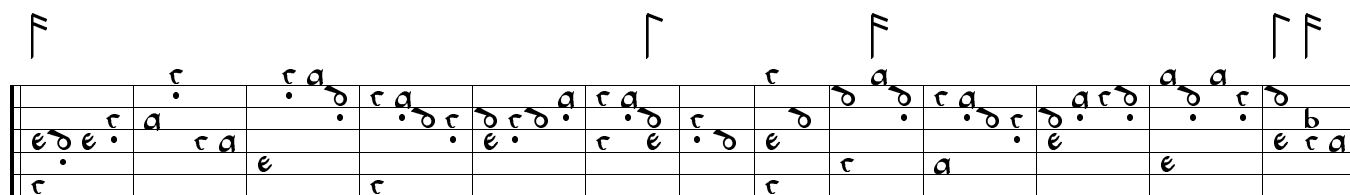


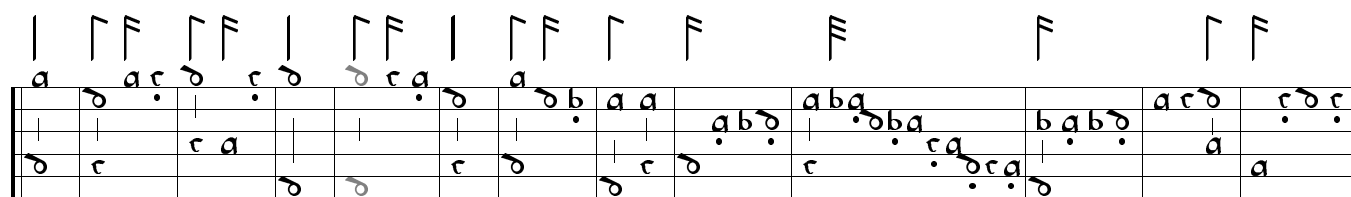
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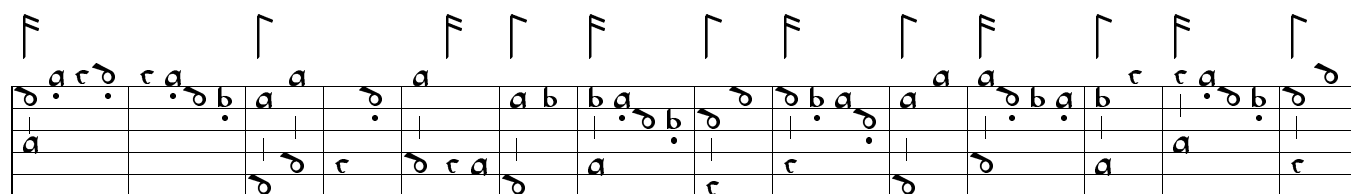
## 5b. Recercare

Becchi 1568, pp. 82-83

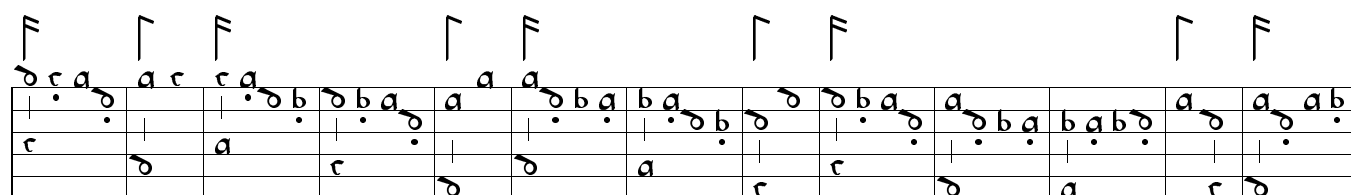




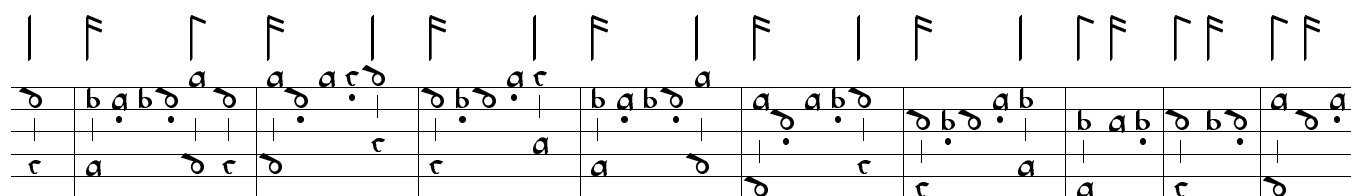
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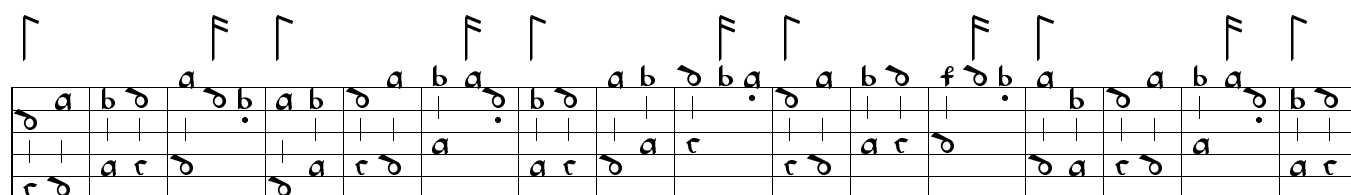
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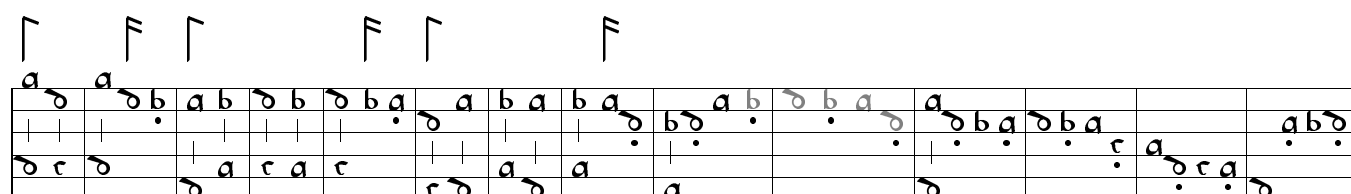
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50



64



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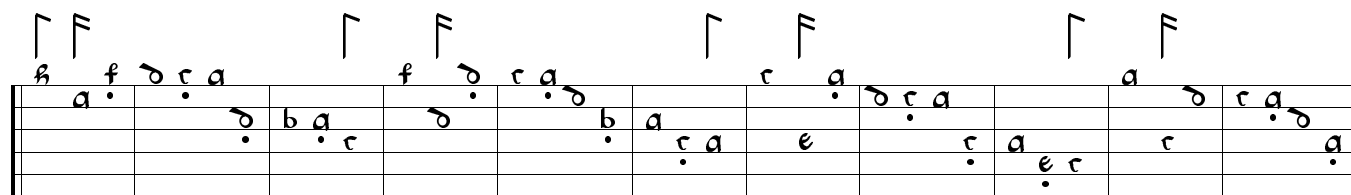
The Rose Tree

G major, 2/4

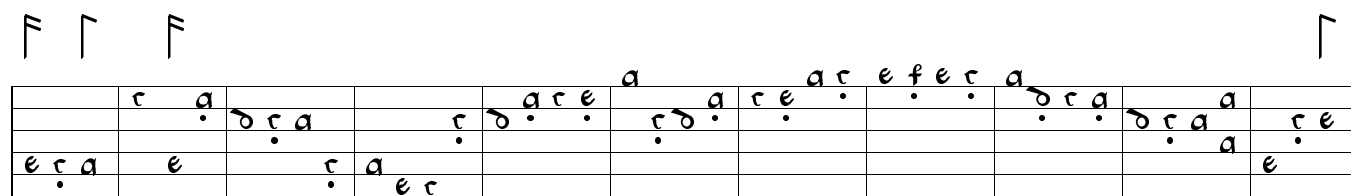
Melody:

Bass:

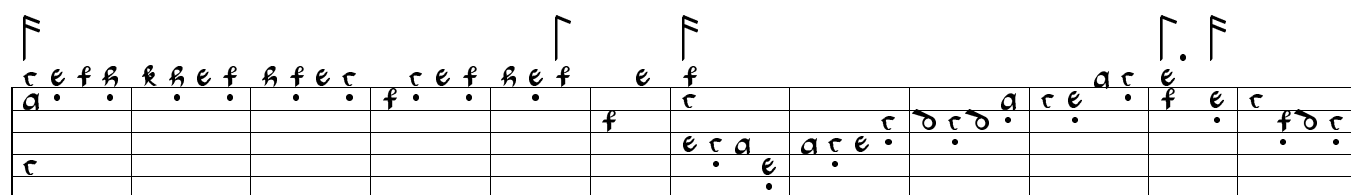
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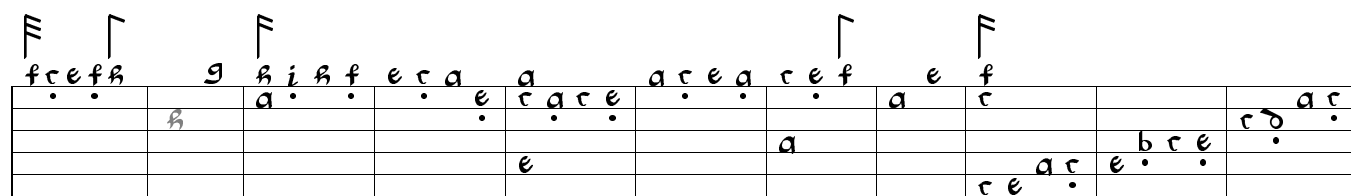
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35



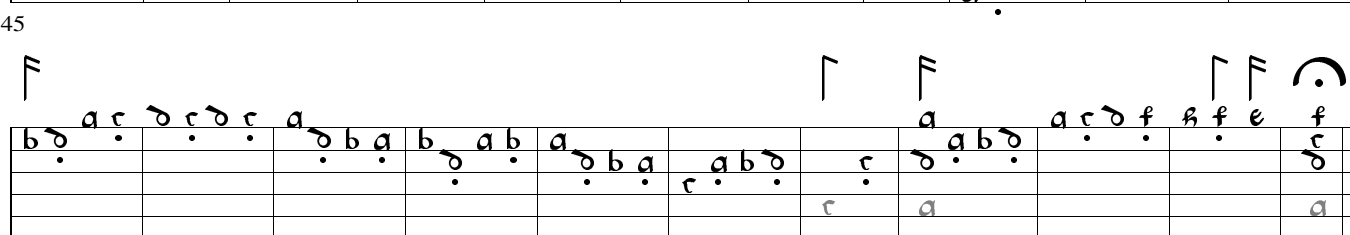
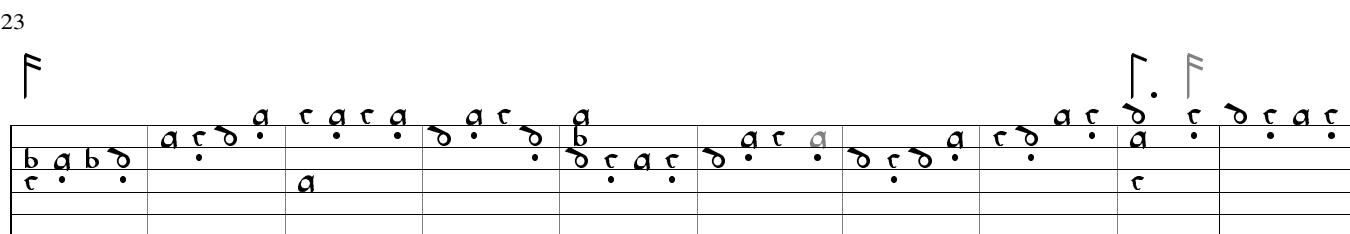
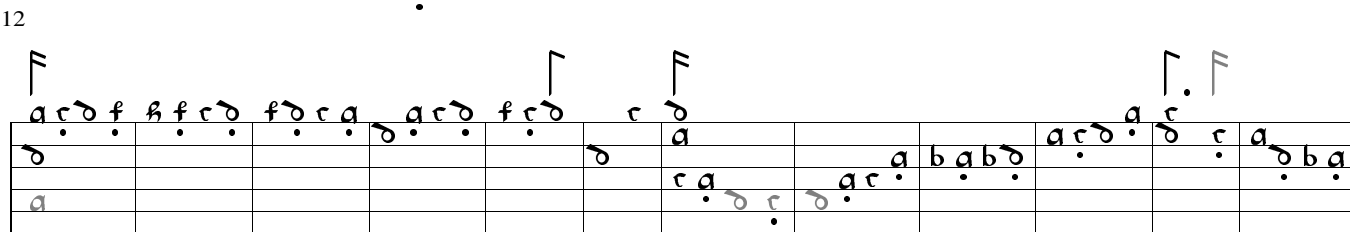
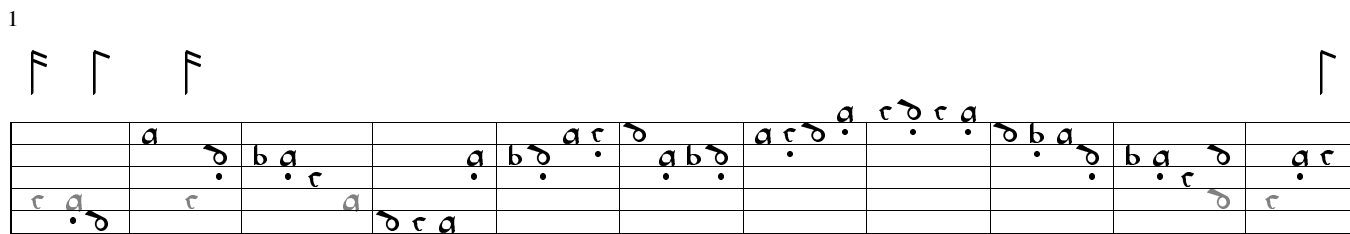
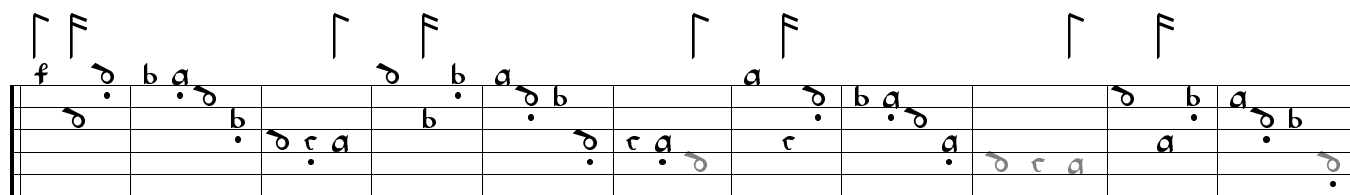
45



56

## 7b. Recercare - transcribed to vieil ton

Becchi 1568, p. 87



## 8. Recerchar

F-Pn Res.Vmd.27, ff. 17v-18r

1

10

a	b	a	b	a	b
c	d	e	f	g	a

18

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. The key signature has one sharp (F#). The melody consists of 24 measures, grouped into three systems of eight measures each. The notes are: System 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). System 2: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes). System 3: F#4 (quarter), E4 (quarter), D4 (half), C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). The piece ends with a final G4 note.

24

32

41

49

57

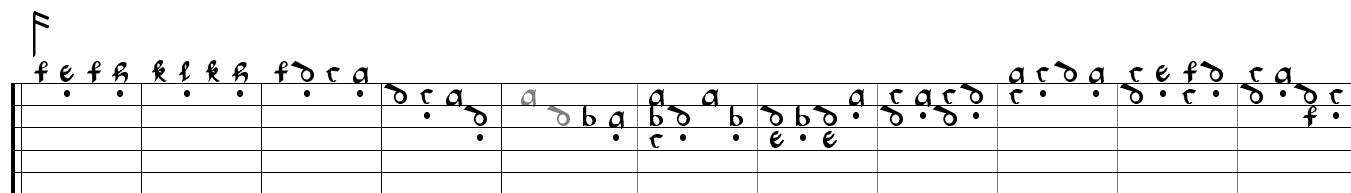
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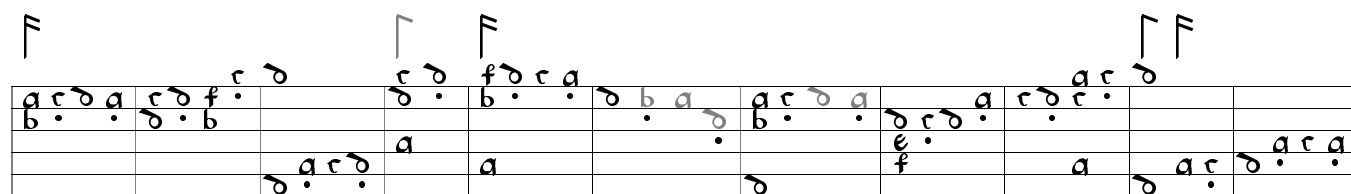
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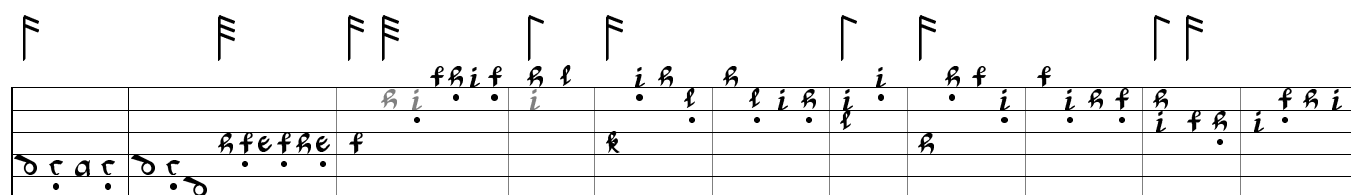
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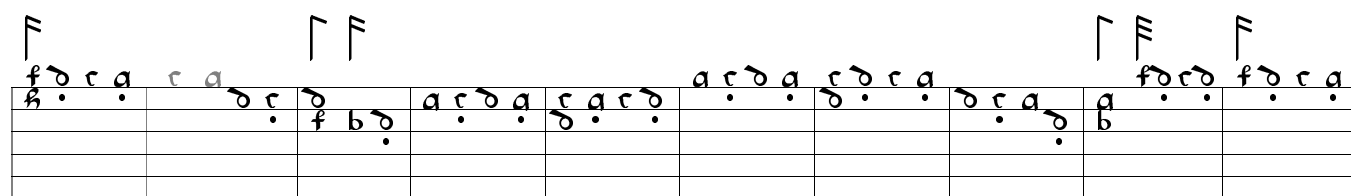
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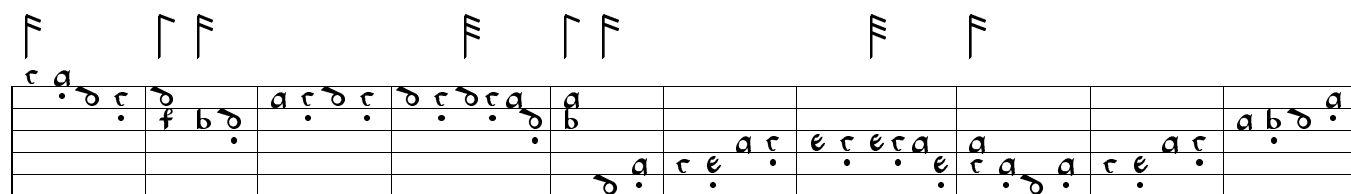
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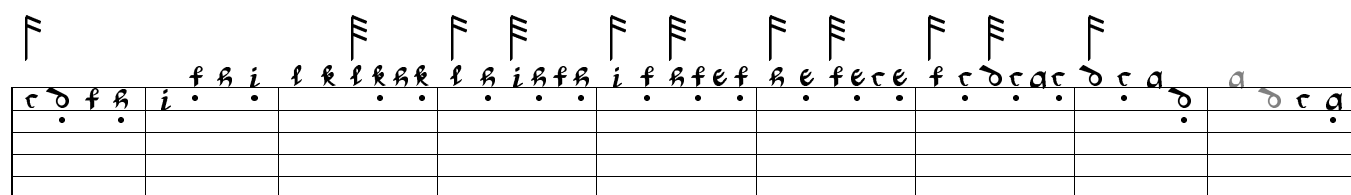
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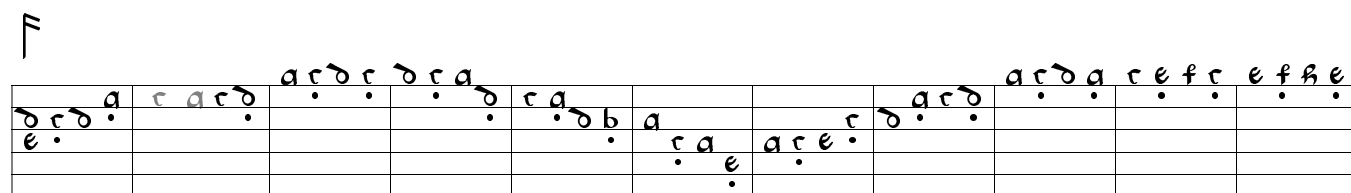
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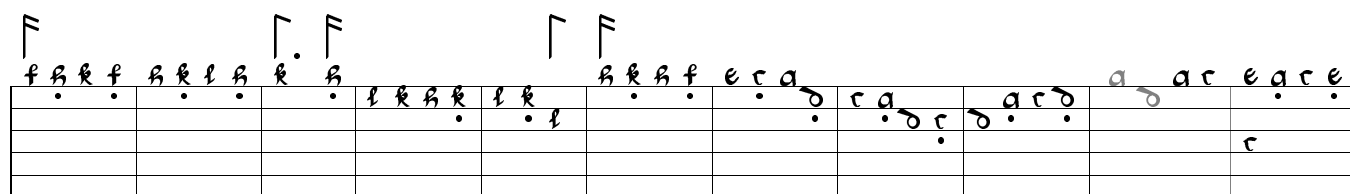
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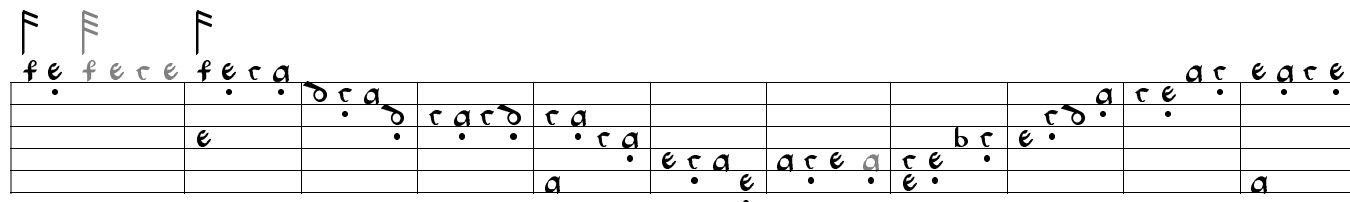
54



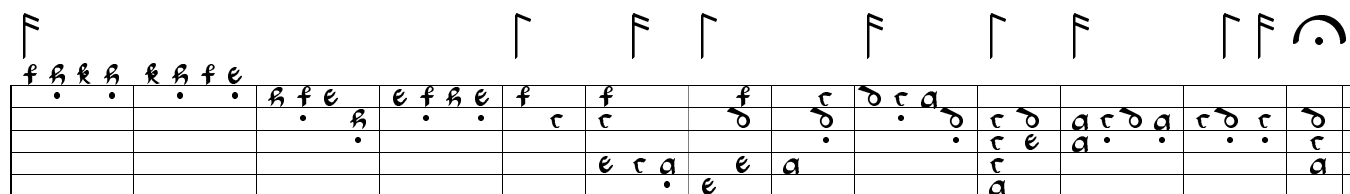
63



74



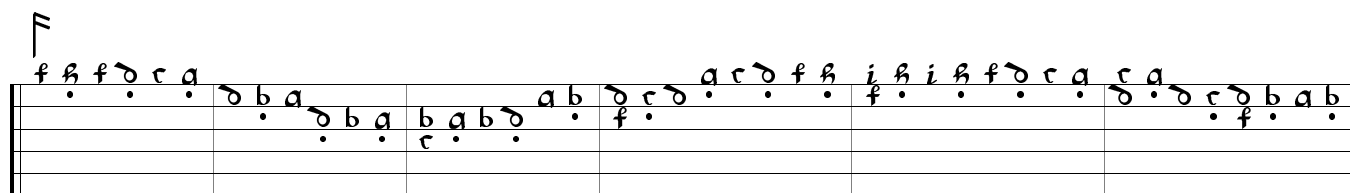
85



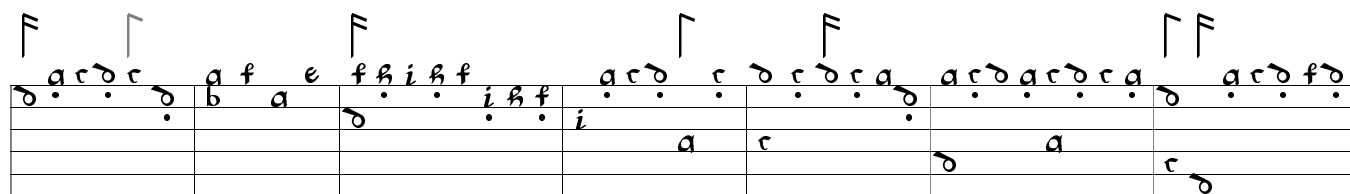
96

## 10. Recercare 19 - Francesco Spinacino

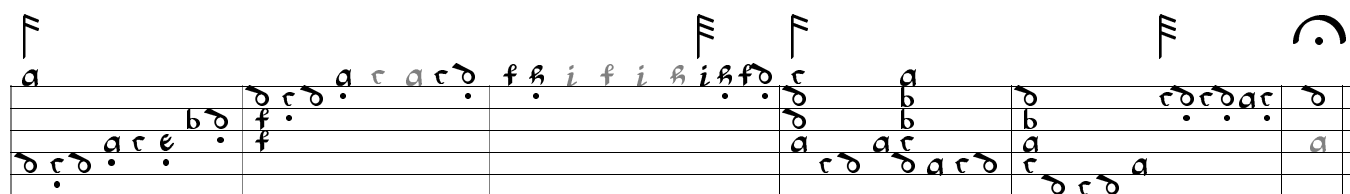
Petrucci 1507 II, f. 48r



1



7



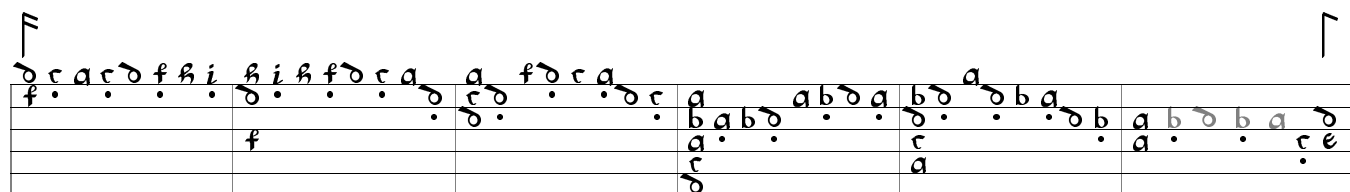
14



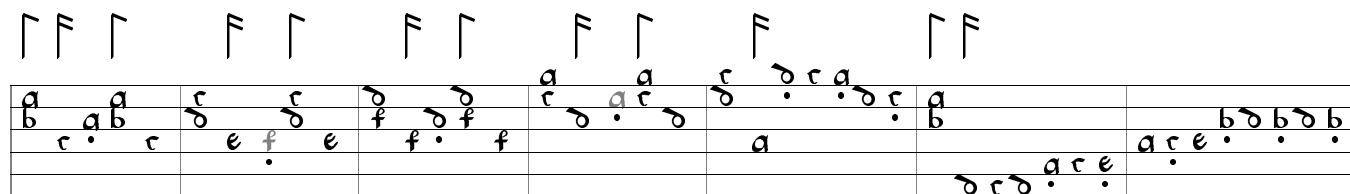
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9



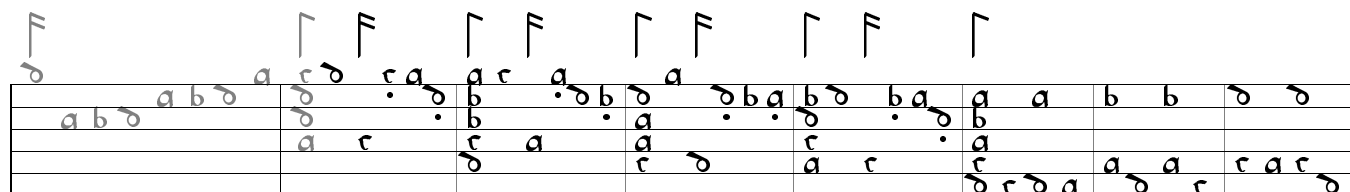
14



20



27



33

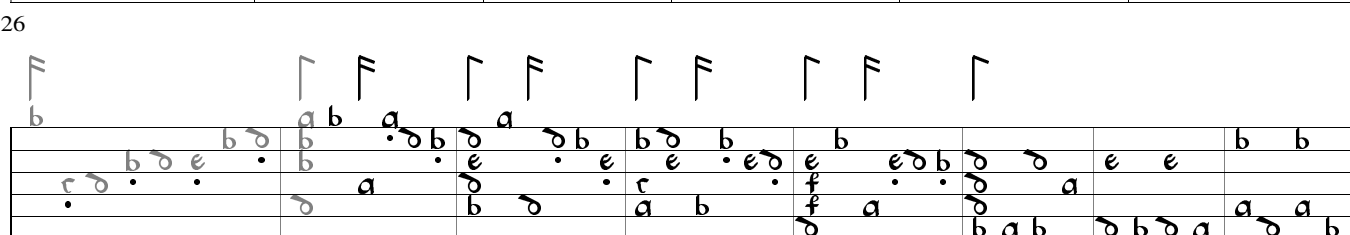
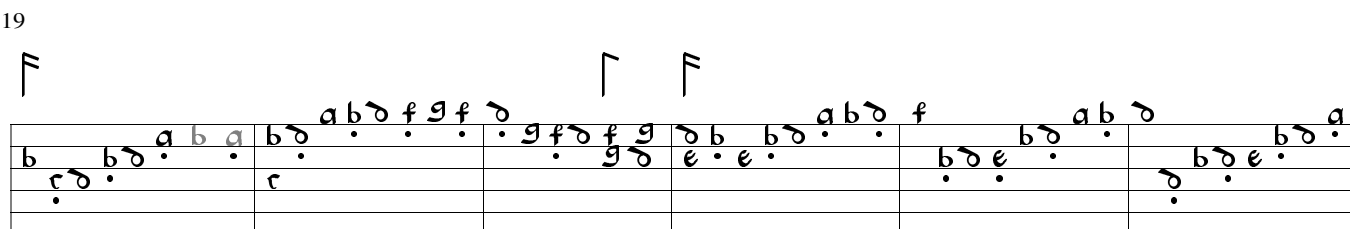
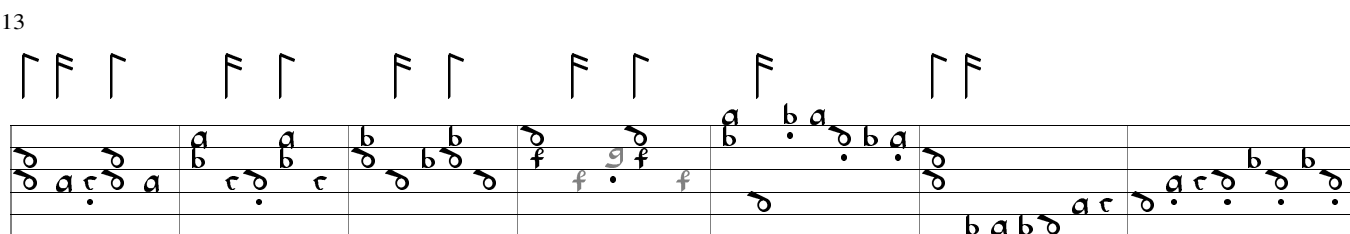
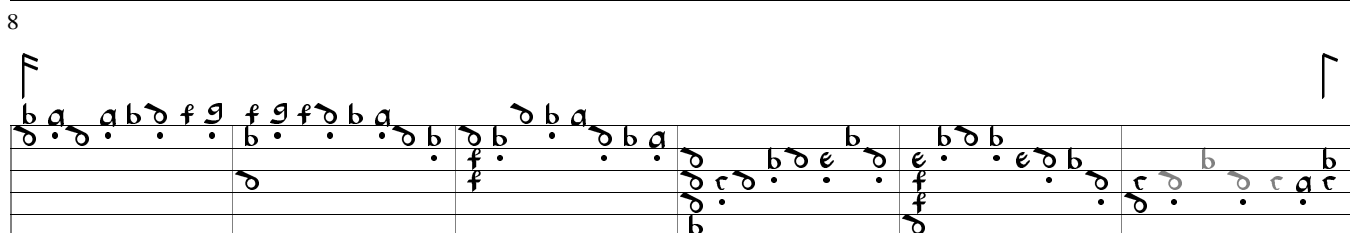
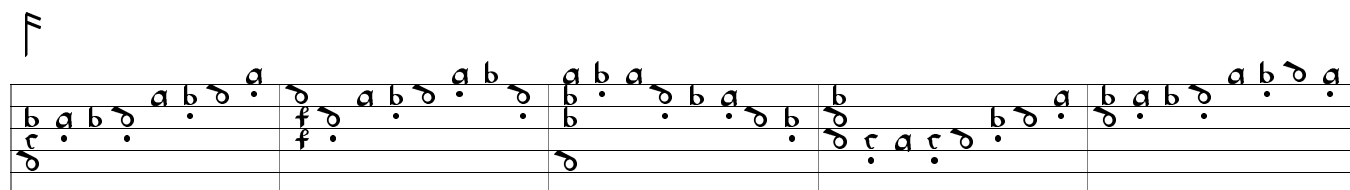
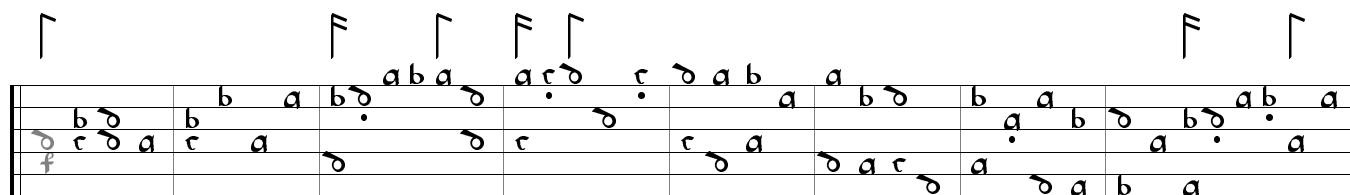


41



## 11b. Fantasia

Becchi 1568, pp. 84-85



## 12. Recerchar

F-Pn Res.Vmd.27, ff. 18v-19r

Handwritten musical notation for a 5-part setting of "Nun danket alle Gott" in G major, Op. 107, No. 1. The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in a single line. The other four staves are empty, representing the parts for voices or instruments. The notation includes various musical symbols such as notes, rests, and bar lines.

1

A musical score for the song 'The Rose Tree'. The score is written on three staves. The first staff contains the melody, with notes and rests. Above the first staff, there are three large, stylized letters: 'F', 'F', and 'F'. The second staff contains the lyrics: 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree'. The third staff contains the lyrics: 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree'. The score is written in a simple, handwritten style.

6

14

[illegible]

23

Handwritten musical score for "The Rose Tree" on a three-staff system. The notation includes various notes, rests, and dynamic markings like "f" and "fz". The score is divided into measures by vertical bar lines.

31

The musical score for 'The Rose Tree' is presented in a single system with three staves. The top staff is the vocal line, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. It features a series of chords and moving lines that support the vocal melody. The bottom staff is a second piano accompaniment, also in treble clef and one flat key signature, providing a harmonic foundation with a steady rhythm. The score is divided into measures by vertical bar lines, and the overall structure is a simple, folk-like melody.

37

The image shows a musical score for the song "The Rose Tree" in G major. The score is written for a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure contains the vocal melody and piano accompaniment. The second measure contains the vocal melody and piano accompaniment. The third measure contains the vocal melody and piano accompaniment. The fourth measure contains the vocal melody and piano accompaniment. The vocal line is written in a simple, easy-to-read style, and the piano accompaniment is written in a simple, easy-to-read style. The score is a public domain work, and it is available for free use.

45

50

56

61

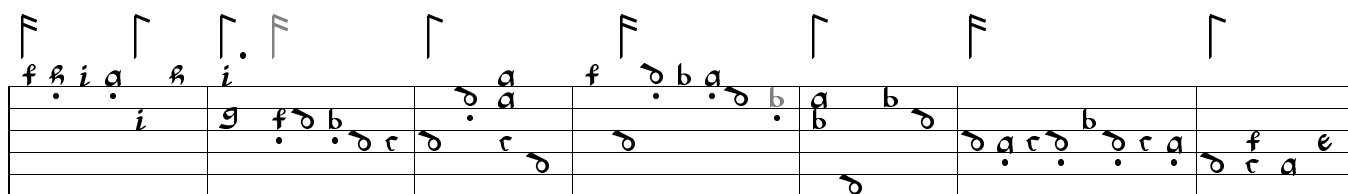
67

## 13. Recercare 24 - Francesco Spinacino

Petrucci 1507 II, ff. 52v-53v



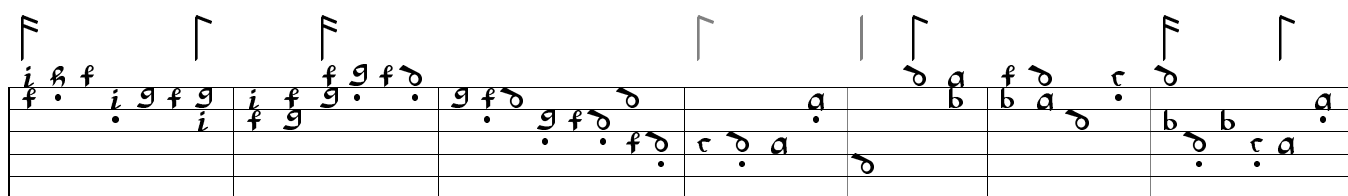
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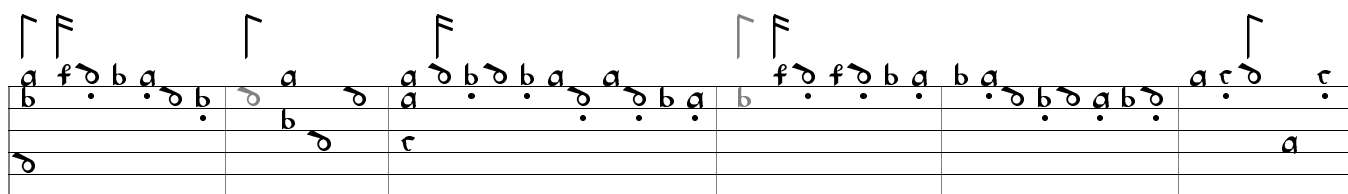
7



14



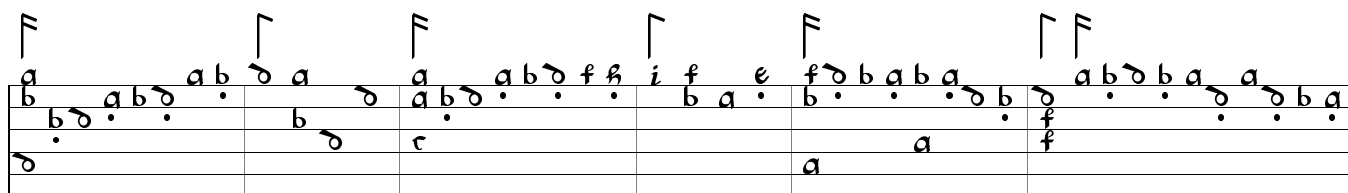
21



28



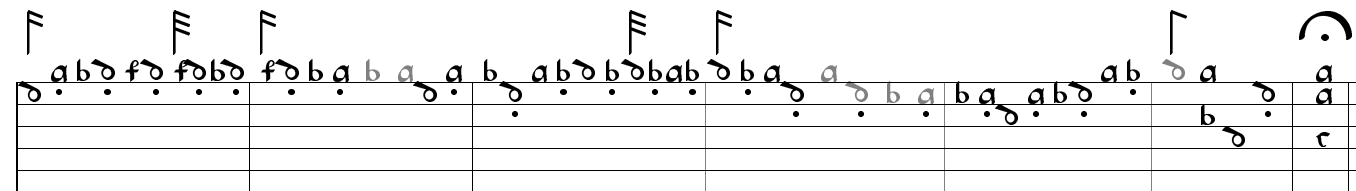
34



42



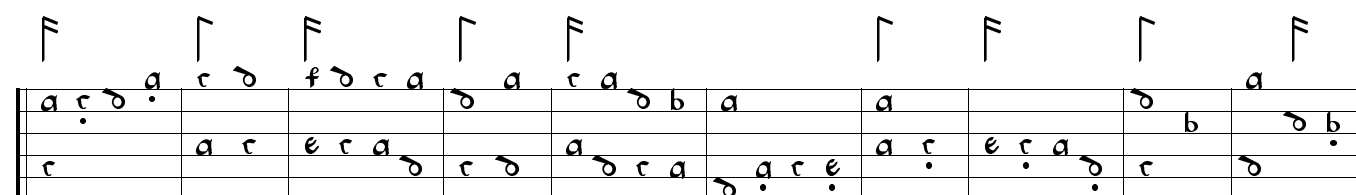
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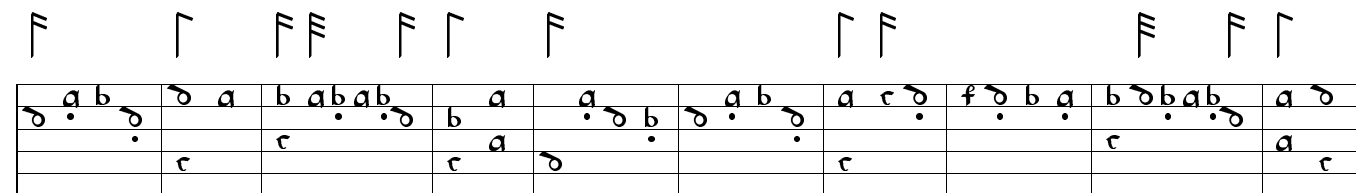
53

## 14. Recercare 27 - Francesco Spinacino

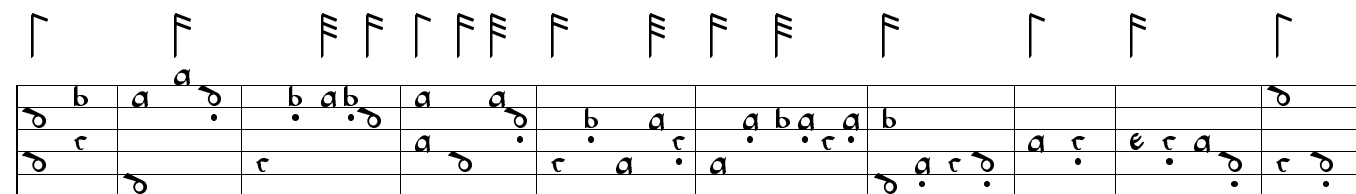
Petrucchi 1507 II, ff. 55v-56r



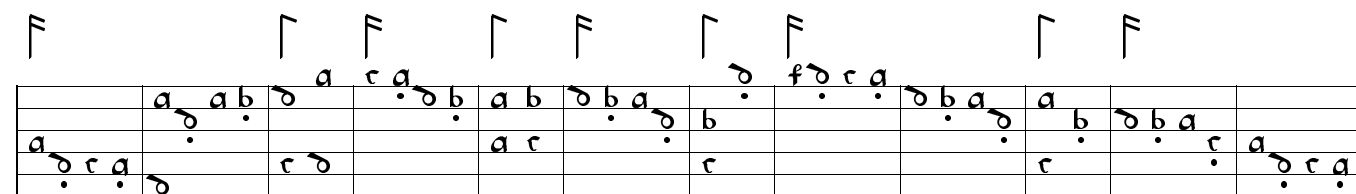
1



11



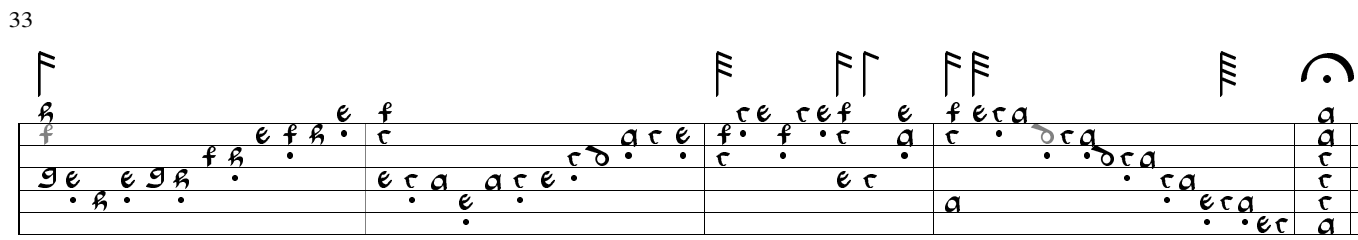
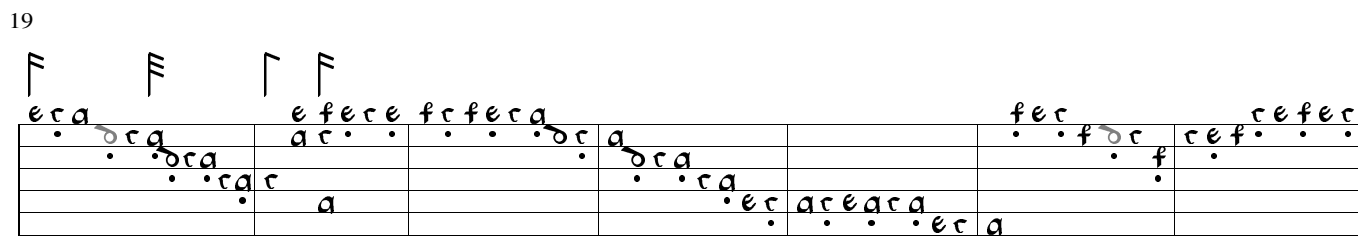
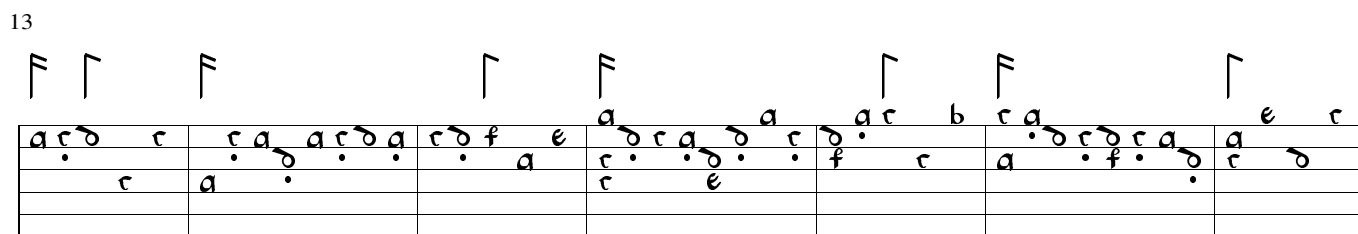
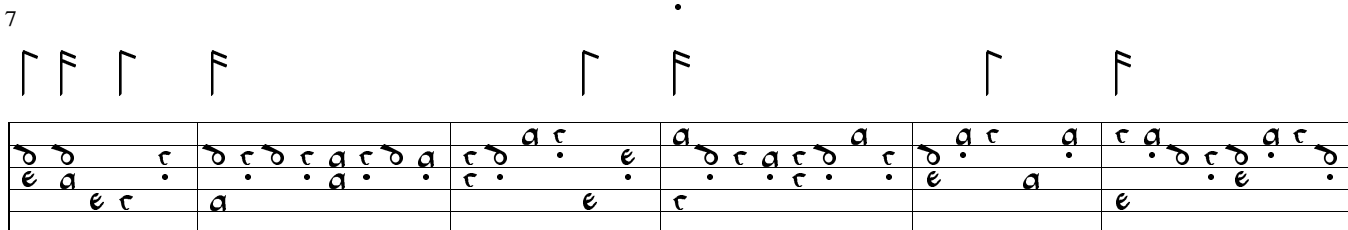
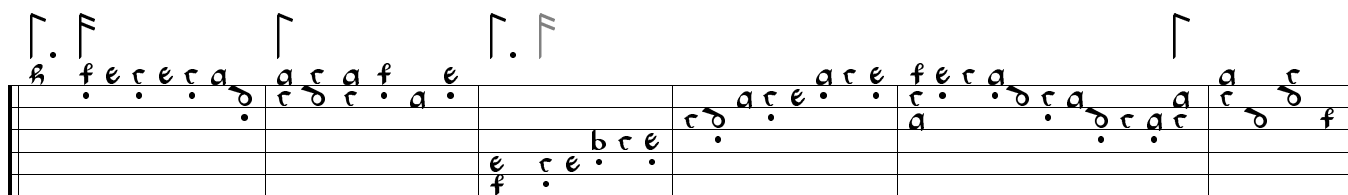
21



31



43



## 16. Recerchar di Benedictus

F-Pn Res.Vmd.27, ff. 20v-21r

1

11

19

26

34

## 43a. Galliard

D-Dl M 297, p. 88

a		a	a	r	e	f	e	r	a	r	e	a
		a										r
		r	a					b			r	
a			e	r		a			a	a	r	a

**1**

[illegible]

9

17

## 43b. Gallarda

D-LEm II.6.15, p. 190

1

[illegible]

9

$\int$	$\beta$	e	r	$\parallel$	a	c	e	$\int$	$\parallel$	a	c	e	$\int$	e.	$\parallel$	$\parallel$	$\odot$
f	f	a	e	a	a	c	e	d	c	d	a	c	e	a	e	r	a
g		a			a	c	e				a	c	e	a		r	a
a		c			c			a			e			c		c	a

17



43c. Galliarda Anglica

D-Ngm 33748-I, f. 3r

Measures 1-8 of the piece. The notation is written on a four-line staff. The first line contains the melody with notes and rests. The second line contains the bass line. The third and fourth lines are empty. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a. The rests are: 1. r, 2. r, 3. r, 4. r, 5. r, 6. r, 7. r, 8. r.

1

Measures 9-16 of the piece. The notation is written on a four-line staff. The first line contains the melody with notes and rests. The second line contains the bass line. The third and fourth lines are empty. The notes are: 9. a, 10. a, 11. a, 12. a, 13. a, 14. a, 15. a, 16. a. The rests are: 9. r, 10. r, 11. r, 12. r, 13. r, 14. r, 15. r, 16. r.

9

Measures 17-24 of the piece. The notation is written on a four-line staff. The first line contains the melody with notes and rests. The second line contains the bass line. The third and fourth lines are empty. The notes are: 17. a, 18. a, 19. a, 20. a, 21. a, 22. a, 23. a, 24. a. The rests are: 17. r, 18. r, 19. r, 20. r, 21. r, 22. r, 23. r, 24. r.

17

Measures 25-28 of the piece. The notation is written on a four-line staff. The first line contains the melody with notes and rests. The second line contains the bass line. The third and fourth lines are empty. The notes are: 25. a, 26. a, 27. a, 28. a. The rests are: 25. r, 26. r, 27. r, 28. r.

25

43d. Untitled

IRL-Dm Z.3.2.13, p. 190

Measures 1-4 of the piece. The notation is written on a four-line staff. The first line contains the melody with notes and rests. The second line contains the bass line. The third and fourth lines are empty. The notes are: 1. a, 2. a, 3. a, 4. a. The rests are: 1. r, 2. r, 3. r, 4. r.

1

43e. J.D.

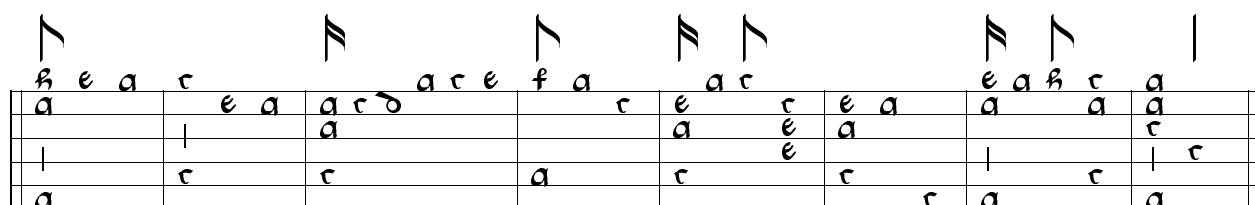
GB-Cu Dd.5.78.3, f. 9r



1



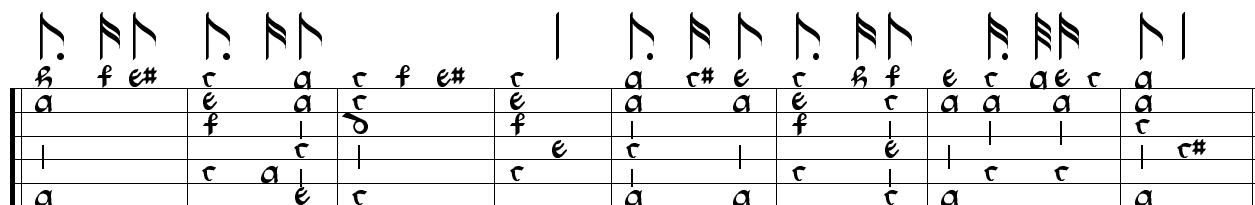
9



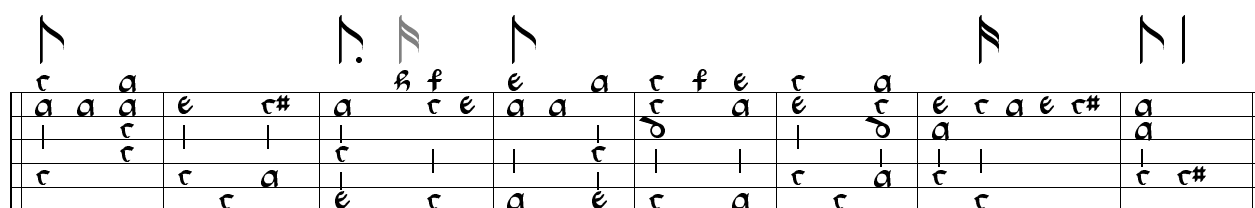
17

43f. Doulands Bells

GB-Lam 601, f. 8r



1



9



17

## 43g. Galliard Mr Dowland

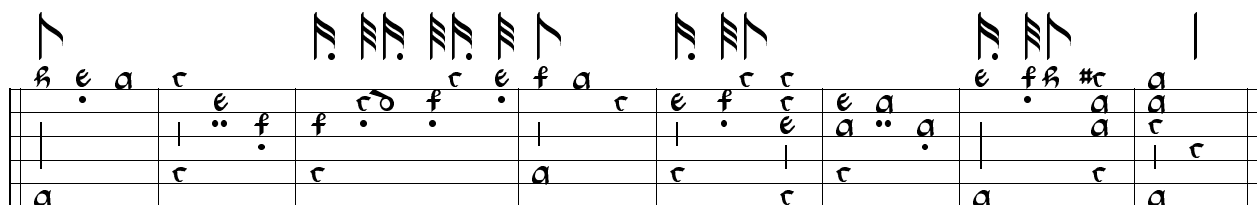
GB-WPforester welde, f. 5r



1



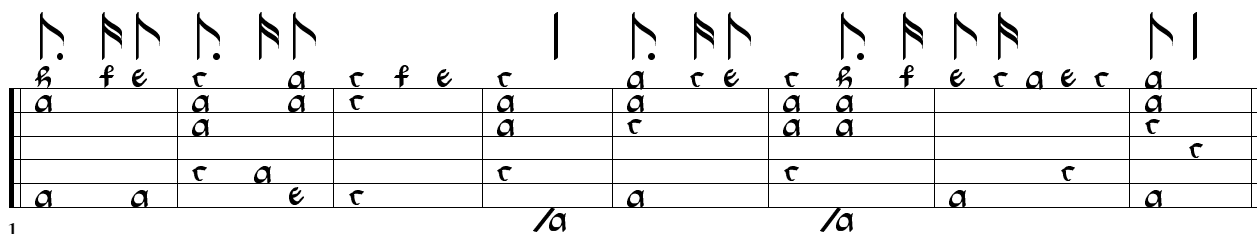
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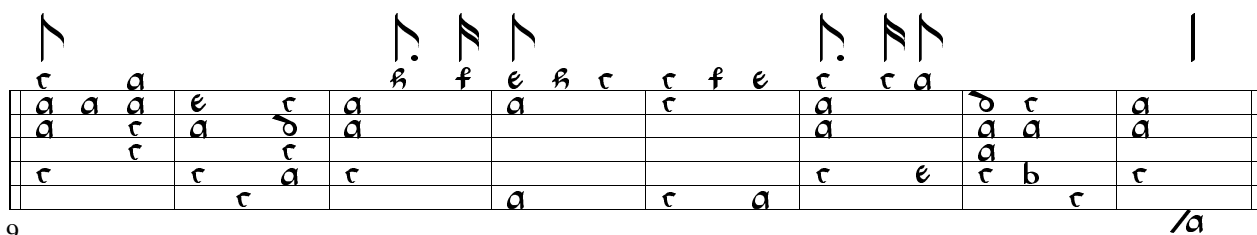
17

## 43h. Galliarda Dulandi

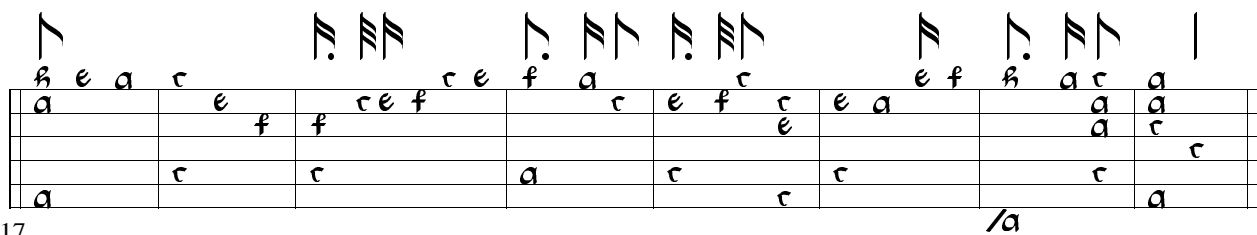
LT-Va 285-MF-LXXIX, f. 56v



1



9



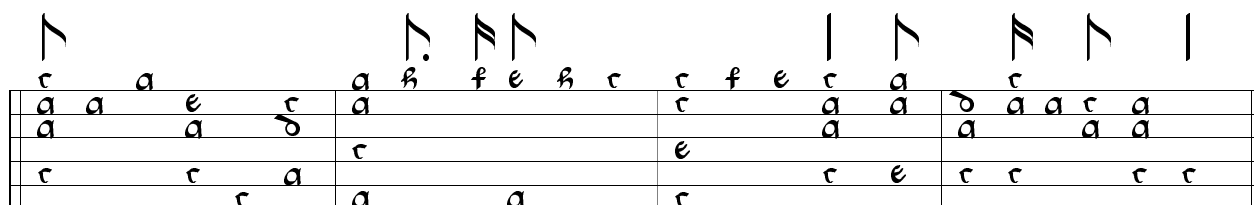
17

## 43i. The Lady Rich Hir Gaillard Johy Douland

NL-Lu 1666, f. 21v



1



5



9

## 43j. untitled

NL-Lu 1666, f. 392v



1



9



17

## 43k. Galiarda Englese

S-B PB fil.172, ff. 25v-26r

First system of musical notation for 'Galiarda Englese'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a style typical of early printed music, with note heads and stems. The notes are: a, f, e, c, a, c, f, e, c, a, c, a, c, e, c, f, e, c, a, c, e, c, a, a. There are repeat signs (//a) after the 10th and 15th measures. The system is numbered 1 at the beginning.

Second system of musical notation for 'Galiarda Englese'. It continues the melody from the first system. The notes are: c, a, a, e, c, a, f, e, a, c, f, e, c, a, e, c, a, c, e, c, a, a. There is a repeat sign (//a) after the 15th measure. The system is numbered 9 at the beginning.

Third system of musical notation for 'Galiarda Englese'. It continues the melody. The notes are: a, f, a, e, a, a, c, e, f, a, c, a, c, e, a, a, e, f, e, c, a, a. There are repeat signs (//a) after the 5th, 10th, and 15th measures. The system is numbered 18 at the beginning.

## 43l. My Ladie Richis Galliard - lyra viol tuned fhfcf

IRL-Dtc 408/I, p. 37

First system of musical notation for 'My Ladie Richis Galliard'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a style typical of early printed music. The notes are: a, f, e, c, a, c, f, e, c, a, c, e, c, f, e, a, e, c, a, a. There is a repeat sign (//a) after the 10th measure. The system is numbered 1 at the beginning.

Second system of musical notation for 'My Ladie Richis Galliard'. It continues the melody. The notes are: c, a, a, e, c, a, f, e, a, c, f, e, c, a, e, c, a, c, a, a. There is a repeat sign (//a) after the 15th measure. The system is numbered 9 at the beginning.

Third system of musical notation for 'My Ladie Richis Galliard'. It continues the melody. The notes are: a, e, a, c, a, e, a, a, c, e, f, a, c, e, a, c, e, a, a, f, e, c, a, a. There is a repeat sign (//a) after the 15th measure. The system is numbered 17 at the beginning.

43m. Mij Ladij Riches Galliard

D-Hs ND VI 3238, pp. 146-147

$\text{f}^{\#}$	$\text{f}$	$\text{e}$	$\text{f}^{\#}$	$\text{a}$	$\text{c}$	$\text{f}$	$\text{e}$	$\text{c}$		$\text{a}$	$\text{c}$	$\text{e}$	$\text{c}$	$\text{i}$	$\text{f}$	$\text{e}$	$\text{c}$	$\text{a}$	$\text{e}$	$\text{c}$	$\text{a}$	
$\text{a}$	$\text{a}$		$\text{a}$	$\text{a}$	$\text{c}$	$\text{f}$	$\text{e}$	$\text{c}$		$\text{a}$	$\text{c}$	$\text{a}$	$\text{e}$	$\text{c}$		$\text{a}$	$\text{c}$	$\text{a}$	$\text{e}$	$\text{c}$	$\text{a}$	
			$\text{a}$		$\text{c}$			$\text{a}$								$\text{a}$	$\text{c}$	$\text{a}$			$\text{a}$	
			$\text{c}$	$\text{a}$				$\text{c}$		$\text{f}^{\#}$	$\text{c}$											$\text{c}$
$\text{a}$	$\text{a}$			$\text{e}$	$\text{c}$		$\text{a}$	$\text{c}$		$\text{a}$	$\text{a}$		$\text{c}$	$\text{c}$		$\text{e}$		$\text{a}$			$\text{a}$	

The first system of the musical score for 'The Rose Tree' consists of five measures. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the notes. The first measure contains the lyrics 'The Rose Tree', the second 'The Rose Tree', the third 'The Rose Tree', the fourth 'The Rose Tree', and the fifth 'The Rose Tree'.

Musical notation for the second system of the song. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The lyrics 'fref eareca ar a' are written below the staff. The notation includes various note values and rests, with some notes beamed together.

f r e f c e a    c a r    a    a r    a    e c a r    a    c a t a    e c a    ß e a r    e    f r e f c e

					a			f	f	r e f
c	a	c	a	c	c		a	c		c

29

f d c a d c a d	e r e a a	e e r e a	e e f h f e	e h f h f e
a	r	r	a	a
			/a	

43n. untitled - CLMJD43

GB-Cu Dd.9.33, f. 91v

1

9

14

22

29

36

44

## 430. My Ladie Riches Galyerd

GB-Lbl Eg.2046, f. 18r

My Ladie Riches Galyerd

1

My Ladie Riches Galyerd

9

My Ladie Riches Galyerd

14

My Ladie Riches Galyerd

22

My Ladie Riches Galyerd

29

My Ladie Riches Galyerd

36

My Ladie Riches Galyerd

44



43p. My Ladie Riches Galliard

IRL-Dm Z.3.2.13, p. 381

a	a	f	a	c	f	f	a	a	a	a	f	a	a	a	a
		c	c			c	e	c						c	
a	a	c	e	c	a	c	a	a	c	e	a	c	a	a	a

Example 6 shows a four-part setting of the Lord's Prayer in G major, measures 1-8. The vocal parts are Soprano, Alto, Tenor, and Bass. The piano part provides harmonic support.

[illegible]

$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$		$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$	$\nearrow$
e	a	e	e	a	e	a	a	e	e	e	a	f	e	f	a
		a	e	e	e	a	a	e	e	e	a				
c	c	e	a	c	c	c	c	c	c	a	c	e	c	a	a

[illegible]

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

<p>f c e f a      e c e f f e f c      e c e f e a      e f e f e f e c a      a</p>									
<p>                                                                </p>									
<p>a      c      c      a      c      c      c      c      c      c      c</p>									

43q. The Right Honourable Lady Rich her Galliard - CLMJD43a      Dowland 1610, sig. N1r

a	a	a	a	a
a	a	a	a	a

fref aref r ar a ar a ar a r a r a r e a r  
 re e are e e ar a a oca a a e a f re f  
 r a r a r r /a a r r

36

f e c a    e r e a    e r e a    e r e a    e f h f e c a c    e h f h f e

	e r e a	e r e a	e r e a	e f h f e c a c	e h f h f e
a	c	c	c	a	a

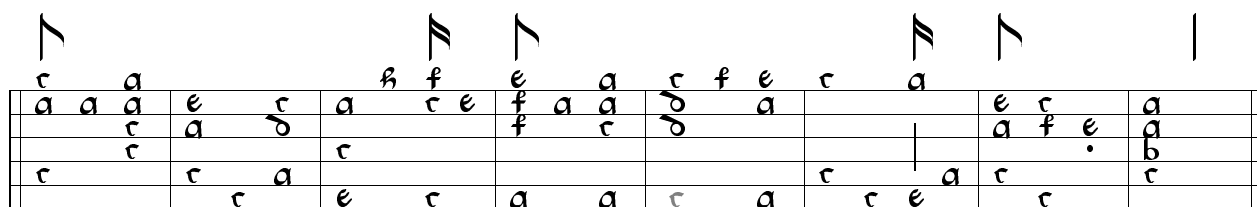
44 /a

## 43ri. Galliarda Doulandij Discant - duet - lute I in G

LT-Va 285-MF-LXXIX, f. 21r



1



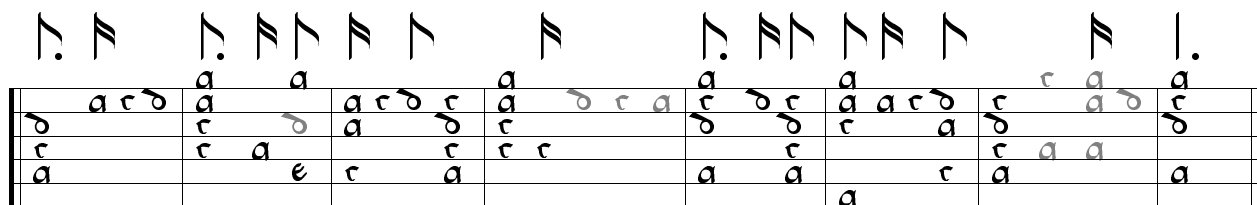
9



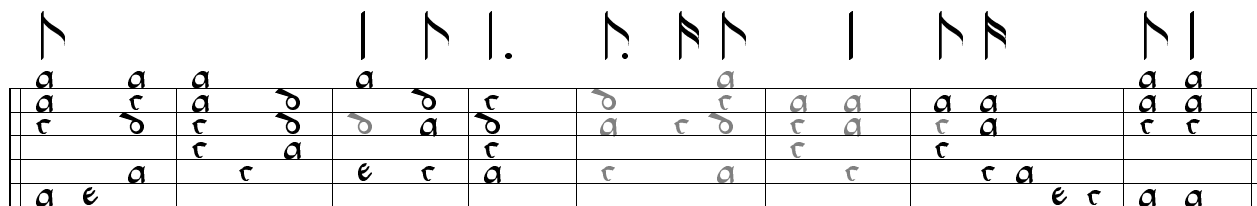
17

## 43rii. Galliarda Doulandi Bass - duet - lute II in D

LT-Va 285-MF-LXXIX, f. 21r



1



9



17

## 43s. Intrada 6 - F

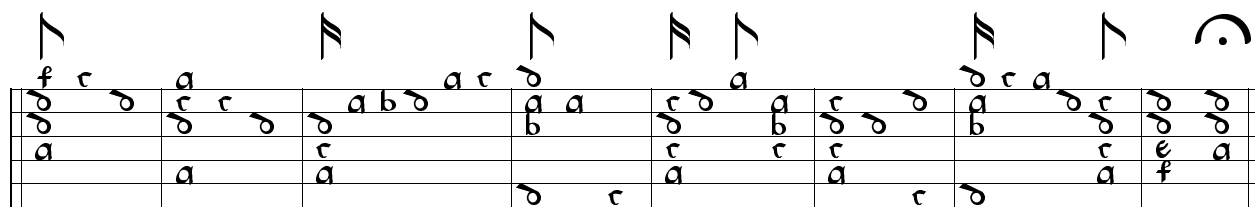
D-LEm II.6.15, p. 145



1



9

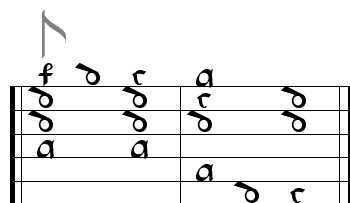


17

a

## 43t. Galliard Dolland. Alius - F - first two bars only

LT-Va 285-MF-LXXIX, f. 21v



1

# COMPLETE SETTINGS OF LUTE SOLOS BY JOHN DOWLAND PART 5: N° 43 Lady Rich's Galliard

The next in the Dowland series is tablature for the complete settings of the Galliard dedicated to Lady Rich (Dowland CLM n° 43),<sup>1</sup> probably Penelope Devereux (1562/3-1607), daughter of Walter Devereux (1541-1576) 1st Earl of Essex, and elder sister of Robert Devereux (1567-1601) 2nd Earl of Essex. In 1581 her guardians forced her to marry Lord Robert Rich (1559-1618), 1st Earl of Warwick, but the marriage ended in divorce in 1605 and she married Charles Blount (1563-1606), 8th Baron Mountjoy from 1594. She was also the 'Stella' of Sir Philip Sidney's (1554-1586) sonnet 'Astrophel and Stella'.<sup>2</sup>

Nineteen versions of Lady Rich's Galliard for lute are known, 8 in English and 11 in continental manuscripts, in addition to settings for lyra viol (n° 43l), treble and bass, and keyboard. One of the lute settings is a duet for lutes a fifth apart (n° 43r lute I in G and lute II in D).<sup>3</sup> The lute settings all have three strains of 8 bars and all but two are in the key of G major (assuming a lute in nominal G pitch), and n° 43s and the fragment n° 43t are in F major. All the versions are quite closely concordant, and largely devoid of ornaments;<sup>4</sup> only n° 43g adds right hand fingering indications in the form of dots under tablature letters to indicate off beats to strike with the index finger. Nine versions are for 6 course lute, the remainder adding one diapason, a D on either a 7th, 8th or 9th course for those in G major, and an F on the 7th course for one in F major (n° 43s) and the bass part of the duet (n° 43rii). Only five (n° 43m-q) have divisions to the strains, three closely related although differing in the extent of elaboration especially in the first strain (n° 43m, n & q), presumably by Dowland himself as this setting is included in his son Robert's *Varietie of Lute Lessons*. The two exceptions are n° 43o & p which are quite distinct from the rest and from each other, and these divisions are either not by Dowland or could possibly represent his own reworkings at different times. Diana Poulton included music for two versions (n° 43n and q) in the collected works, and suggested a progression from simpler early versions in the Marsh MS (n° 43p) and Dd.9.33 (n° 43n) to 'the full elaboration' by Dowland for his son's *Varietie of Lute Lessons* published in 1610 (n° 43q). However, all versions are quite closely concordant with relatively subtle differences in the divisions (see above), and the sources mostly date to 1600 or after.<sup>5</sup> So the Galliard may have been composed, or dedicated, nearer to Lady Rich's divorce in 1605 than to her marriage in 1581.

## Worklist<sup>6</sup>

- 43a. \*D-Dl M 297, p. 88 *Galliard* [G/9D/ABC]
- 43b. D-LEm II.6.15, p. 190 *Gallarda 2* [G/8D/ABC]
- 43c. D-Ngm 33748/I, f. 3r *Galliarda Anglica* [G/8D/ABC]
- 43d. \*IRL-Dm Z.3.2.13 (Marsh), p. 190 [untitled] [G/6c/6 bars of A]
- 43e. GB-Cu Dd.5.78.3, f. 9r *J.D.* [G/6c/ABC]
- 43f. GB-Lam 601 (Mynshall), f. 8r *Doulands Bells* [G/6c/ABC]
- 43g. GB-WPforester welde, f. 5r *Galliard M' Dowland* [G/6c/ABC]
- 43h. \*LT-Va 285-MF-LXXIX (Königsberg), f. 56v *Galliarda Dulanidi* [G/8D/ABC]
- 43i. NL-Lu 1666 (Thysius), f. 21v *The Lady Rich hir Gaillard Johy Dowland* [G/6c/ABC]
- 43j. \*NL-Lu 1666, f. 392v [untitled] [G/6c/ABC]
- 43k. S-B PB fil.172 (Per Brahes), ff. 25v-26r *Galliarda Englese* [G/9D/ABC]
- 43m. D-Hs M B/2768 (Schele), pp. 146-7 *Mj Lady Riches Galliard* [G/8D/AA'BB'CC']

- 43n. GB-Cu Dd.9.33, f. 91v untitled [G/7D/AA'BB'CC'] CLMJD43
- 43o. GB-Lbl Eg.2046 (Pickeringe), f. 18r *My Ladie Riches galyerd* [G/6c/AA'BB'CC']
- 43p. IRL-Dm Z.3.2.13, p. 381 *my ladie Riches galliard* [G/6c/AA'BB'CC']
- 43q. Dowland *Varietie* 1610, sig. N1 *The Right Honourable the Lady Rich, her Galliard* [G/8D/AA'BB'CC'] CLMJD43a
- 43ri. \*LT-Va 285-MF-LXXIX, f. 21r *Galliarda Dowlandij. Disc* [G/6c/ABC]: duet - lute I in G]
- 43rii. \*LT-Va 285-MF-LXXIX, f. 21r *Galliarda Dowlandi. Bass* [G/7F/ABC: duet - lute II in D]
- 43s. D-LEm II.6.15, p. 145 *Intrada 6* [F/7F/ABC]
- 43t. \*LT-Va 285-MF-LXXIX, f. 21v *Galliard Dolland. Alius* [F/6c/2 bars of A]

## Settings for other instruments:

- 43l. \*IRL-Dtc 408/I (Ballet), p. 37 *my Ladie richis galliard* [lyra viol tuned fhfcf]
- \*GB-Lbl Add.15118, f. 30v *Ladye Ritchis Galliard* [treble and bass]; \*PL-Kj Mus.40098 (Normiger), p. 43 *Ihrer Churf. Gnaden dritter mummerey Tantz* [keyboard]

John H. Robinson, October 2012

<sup>1</sup> Dowland/CLM - Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981), pp. 328-329 - versions marked \* not listed; Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. xiv & 157. Cognates n° 43a and the keyboard setting identified by John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), p. 68.

<sup>2</sup> For the complete text of Philip Sidney's sonnet Astrophel and Stella see: <http://www.luminarium.org/renascence-editions/stella.html>

<sup>3</sup> Thank you to Stewart McCoy for reconstructing the duet (n° 43r).

<sup>4</sup> N° 43f (11 #), g (4 #), k (2 #) and m (4 +) all but one in different places.

<sup>5</sup> The earliest sources are Mynshall (c.1597-9), Dd.5.78.3 (c.1595) and Marsh (c.1595) although copied in the latter in a section in a separate hand probably added later.

<sup>6</sup> Commentary [changes in grey]: **43a.** 6/2-3 rhythm signs absent; 22-23 bar line absent; 23/3-4 crotchet minim instead of 2 minims. **43b.** 4/3 c6 absent; 16/2 semibreve absent. **43c.** 7/2 crotchet a note to the left; 11/1 dotted minim absent; 11/2 quaver changed to crotchet; 12/1-3 crotchets changed to minims; 19/1-6 quavers changed to crotchets; 21/3 minim a note to the right; 24/2 semibreve absent; 26 rhythm signs absent. **43d.** fragment crossed out and left unfinished. **43e.** none. **43f.** 3/1 and 13/1 dotted minim instead of minim [Poulton read rhythm as dotted minim crotchet minim]; 11/1-2 2 minims changed to dotted minim crotchet; 19/1 crotchet changed to dotted crotchet; 20-21 bar line absent. **43g.** none. **43h.** none. **43i.** 6/2 semibreve c instead of dotted minim; 10/7 a4 instead of a5. **43j.** 6/1 f4c6 instead of f3c5; 7/2 c4 instead of c5; 11/3 crotchet 2 notes to the right; **43k.** 1/1 & 2/1 minims instead of dotted minims; 4/2 diapason 10C instead of 9D; 6/3 semibreve instead of minim; between 6 and 7 e1a2a6-c1a2a3c5-h1e6-f1a5 crossed out; 7/1 to 8/4 rhythm signs absent; 16/1 minim absent; 22/1 minim instead of dotted crotchet and 4 dots to left of e2 and one dot to left of c5 to indicate left hand fingering; 22/3-4 bar line inserted; between 23 and 24 e2a3c5-a2-a9 crossed out; 24/1 minim instead of dotted crotchet; 25/5 minim absent. **43l.** 11/4 crotchet absent; 23/1 minim instead of crotchet; 23-24 bar line absent; 24/1 semibreve absent; 24/2 minim instead of semibreve. **43m.** 9/4 a6 not clear; 10/4 crotchet 2 notes to the right; 24/1 a3 instead of c3; 40/1 c6 instead of a6; 42 bar repeated. **43n.** rhythms in bars 2, 5, 6 indicated in Holmes abbreviated style with no rhythm signs except for a dot over the second note; 8/1 dotted minim instead of minim; 17/2 & 18/2 a7 added probably as an alternative to c6; 47/7 a7 not clear due to damage to the manuscript. **43o.** double bar lines absent; 42/after 10 minim a2 inserted; 47/7-8 bar line inserted. **43p.** 15/1 a6 instead of e6; 42/1 minim instead of crotchet. **43q.** double bar lines absent; 4/1 f4 instead of f3; 27/6 f1 probably in error for h1; 38/3 a9 instead of a8. **43ri.** 2/3 a6 instead of e6; 7/2 d2 altered to c3; 8/after 2 a6 added; 13/1 d2 added and c6 absent; 22/1-2 dotted crotchet and quaver struck through. **43rii.** all rhythm signs absent; 2/3 a1a2c3e5; 7/2-4 a1a2c4-a6-d3; 11/1 a1-c2-c3-e5; 13/1-3 absent; 14/2 a2a3b4; 15/1 a2a3c4; 20/1 d2-d3-a4-a6-a7; 21/3 d6; 22/1 d1a2b3c4. **43s.** 4/1 minim instead of dotted minim; 6/3 c3 instead of c4; 7-8 bar line absent; 8/2 minim instead of semibreve; 11/3 c3 instead of c4; 15-16 bar line absent; 16/2 fermata instead of semibreve; 19/56 quavers instead of crotchets. **43t.** 1/1 rhythm signs absent throughout.