**Music supplement to Lute News 104 (December 2012): Recercars from Libro Secondo of Francesco Spinacino and the Thibault 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.[[1]](#footnote-1) 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 Philippo Oriolo da Bassano,[[2]](#footnote-2) but interestingly both Spinacino and Petrucci were from Fossombrone in the Province of Pesaro and Urbino, about 200 km south of Venezia.[[3]](#footnote-3) 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,[[4]](#footnote-4) which include three recercars in libro secondo transposed to different keys and one to a different tuning in *D’Intabulatura da Leuto* of Antonio Becchi Parmegiano, published by Girolamo Scotto in 1568 [no 5b a tone higher, 7b a tone lower & 11b a tone lower][[5]](#footnote-5). 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 Jagielloñska in Kraków, now accessible in colour online.[[6]](#footnote-6)

Spinacino’s music, particularly from libro secondo, is not well represented in modern editions,[[7]](#footnote-7) or recordings,[[8]](#footnote-8) 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.[[9]](#footnote-9) 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 nazionale, 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 unplayabe 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 rececars 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[[10]](#footnote-10)**

1. *Recercare* [20] *- Francesco Spinacino* Spinacino II, ff. 48r-49r

2. *Recercare* [21] *- Francesco Spinacino* Spinacino II, ff. 49v-50r

3. *Recerchar* F-Pn Rés.Vmd.27, ff. 12r-13r

4. *Recerchar* F-Pn Rés.Vmd.27, ff. 19r-19v

I-PESo 1144 (Pesaro MS), pp. 71-74 *a recercar* [[11]](#footnote-11)

5a. *Recercare* [26] *- Francesco Spinacino* Spinacino II, ff. 54v-55r

5b. *Recercare* Becchi 1568, pp. 82-83

6. *Recerchar* 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* [[12]](#footnote-12) Becchi 1568, p. 87

8. *Recerchar* 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. *Recerchar* 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. *Recerchar d*[i] *bendictus* F-Pn Rés.Vmd.27, ff. 20v-21r

Jones I,[[13]](#footnote-13) no. 4

*John H Robinson, August 2012*

**Complete settings of lute solos by John Dowland Part 5: No 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 no 43),[[14]](#endnote-1) 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’.[[15]](#endnote-2)

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 (no 43l), treble and bass, and keyboard. One of the lute settings is a duet for lutes a fifth apart (no 43r lute I in G and lute II in D).[[16]](#endnote-3) 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 no 43s and the fragment no 43t are in F major. All the versions are quite closely concordant, and largely devoid of ornaments;[[17]](#endnote-4) only no 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 (no 43s) and the bass part of the duet (no 43rii). Only five (no 43m-q) have divisions to the strains, three closely related although differing in the extent of elaboration especially in the first strain (no 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 no 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 (no 43n and q) in the collected works, and suggested a progression from simpler early versions in the Marsh MS (no 43p) and Dd.9.33 (no 43n) to ‘the full elaboration’ by Dowland for his son’s *Varietie of Lute Lessons* published in 1610 (no 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.[[18]](#endnote-5) So the Galliard may have been composed, or dedicated, nearer to Lady Rich’s divorce in 1605 than to her marriage in 1581.

**Worklist[[19]](#endnote-6)**

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 Mr Dowland* [G/6c/ABC]

43h. \*LT-Va 285-MF-LXXIX (Königsberg), f. 56v *Galliarda Dulandi* [G/8D/ABC]

43i. NL-Lu 1666 (Thysius), f. 21v *The Lady Rich hir Gaillard Johy Douland* [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 ND VI 3238 (Schele), pp. 146-7 *Mÿ Ladÿ 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 Doulandij. Disc* [G/6c/ABC]: duet - lute I in G]

43rii. \*LT-Va 285-MF-LXXIX, f. 21r *Galliarda Doulandi. 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*

1. Four volumes of lute tablature were published by Octaviano Petrucci: *Intabolatura 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], *Intabolatura de lauto libro tertio, et opera quae continet sunt Joannis marie alemani cuius ... Imp. nenetiis anno 1508* [lost] and *Intabulatura de Lauto Libro Quarto ... Joanambrosio* [*dalza milanese*] ... *Decembris 1508*. [↑](#footnote-ref-1)
2. 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. [↑](#footnote-ref-2)
3. The printers marks in libro primo f. 56r and libro secondo f. 56r read *Impressum Venetijs: Per Octauianus / Petruttum Forosemproniensem*. [↑](#footnote-ref-3)
4. An exact concordance for no 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 [↑](#footnote-ref-4)
5. Becchi’s have been edited to match my reconstructions of Spinacino. [↑](#footnote-ref-5)
6. Shelf mark [PL-Kj] Mus.ant.pract. P 680, colour facsimile: [http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/luth/pages/ notice.asp?numnotice=2](http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/luth/pages/notice.asp?numnotice=2) for book I and =1 for book II. [↑](#footnote-ref-6)
7. 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 Français 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: Ricercars* (Fort Worth: Lyre Music, 1997), recercars 6-9, 11, 13, 15 & 16 from libro primo, and 25 & 27 (my no 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/ [↑](#footnote-ref-7)
8. Of the 27 recercars, 16 have been recorded from recercars no 1-17 in libro primo, and 5 from recercars no 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. [↑](#footnote-ref-8)
9. The stave ends often make no musical sense - not the work of a musician. [↑](#footnote-ref-9)
10. 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. [↑](#footnote-ref-10)
11. Edited in the tablature supplement to *Lute News* 68, no 16. [↑](#footnote-ref-11)
12. Tuned in intervals of ffedh starting at the first course, i.e. 5th course up a tone, but transposed for vieil ton tuning here. [↑](#footnote-ref-12)
13. 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]. [↑](#footnote-ref-13)
14. DowlandCLM - 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 no 43a and the keyboard setting identified by John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), p. 68. [↑](#endnote-ref-1)
15. For the complete text of Philip Sidney’s sonnet Astrophel and Stella see:

    http://www.luminarium.org/renascence-editions/stella.html [↑](#endnote-ref-2)
16. Thank you to Stewart McCoy for reconstructing the duet (no 43r). [↑](#endnote-ref-3)
17. No 43f (11 #), g (4 #), k (2 #) and m (4 +) all but one in different places. [↑](#endnote-ref-4)
18. 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. [↑](#endnote-ref-5)
19. 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 crotchet12/1-3 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 cinstead 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. 43**rii.** 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 criochets. **43t**. 1/1 rhythm signs absent throughout. [↑](#endnote-ref-6)