

FICHE DESCRIPTIVE: SPINACINO INTABULATURA 1

Author: Francesco Spinacino

Title: Intabulatura de Lauto / Libro primo

Date: 27 February 1507 (approx.)

Catalogue: RISM 1507⁵; Brown 1507 1-2; Arthur Ness, «Sources of lute music : italy», New Grove (1980), 24, p. 41.

Library: PL-Kj, Mus.ant.pract.P 680 (Kraków, Biblioteka Jagiellonska)

Format and collation: Tabulature : landscape quarto-in-eights. 56 folios : A-G⁸

Considered *unica* until recently, the two volumes bound as one were rediscovered in the late 1980s in Kraków, having previously been in the collection of the Deutsche Staatsbibliothek in Berlin, and lost after removal for safekeeping in 1941. A facsimile edited by F. Lesure (Geneve: Minkoff, 1978) was made from photos taken before 1940 by the musicologist André Pirro. A second copy has been identified by Stanley Boorman in a private collection.

Contents: 38 Lute pieces (5 duets), intabulations of motets, chansons, a Flemish song and instrumental ensemble works by: Josquin (5), Ghiselin (2), Hayne (2), Alexander Agricola (1), Brumel (1), Caron (1), Ockeghem (1), Urrede (1), Weerbecke (1), Vincenet (1) arrangements of vocal works previously published by Petrucci 1501-1505; 17 Ricercars by F. Spinacino. Each volume contains Instructions for reading the Tablature in Latin and Italian.

Table:

No	Title	Folio	Sign.
1	Ave Maria de Josquin	3	A3[r]
2	Benedictus de Isach [Caron (not Isaac)]	4	A4[r]
3	Le desproueu infortune [Caron]	5	[A5r]
4	Come feme (= Comme femme) [A. Agricola]	6v	[A6v]
5	Fortuna dun gran tempo (= Fortuna d'un gran tempo) [Josquin]	8	[A8r]
6	Vna maistres (=Une maitresse) [Brumel]	9	B[1r]
7	Vostre a jamais [Ghiselin]	10	B2[r]
8	Iuli amours + secunda pars (= Je loe amours) [Ghiselin] for two lutes	11	B3[r]
9	De tous biens [Hayne] for two lutes	16	[B8r]
10	La Bernardina de Josquin — for two lutes	19	C3[r]
11	Je ne fay + Secunda pars (= Je ne fays plus) [Busnois] for two lutes	21	[C5r]
12	Jay pris amours + Secunda pars (= J'ay pris amours) for two lutes	23v	[C7v]
13	La mora [Isaac]	26	D2[r]

No	Title	Folio	Sign.
14	O Venus banth [Weerbecke]	27	D3[r]
15	La Bernardina de Josquin	27v	[D3v]
16	Bassadans	28v	[D4v]
17	Mabucherit (= Ma bouche rit) [Ockeghem]	31	[D7r]
18	Adiu mes amours (= Adieu mes amours) [Josquin]	32v	[D8v]
19	Nunquam fuit pena maior (= Nunca fue pena mayor) [Urrede]	33v	[E1v]
20	Non souenir (= Mon souvenir) [Hayne]	35v	[E3v]
21	Fortuna per te crudele [Vincenet]	36v	[E4v]
22	Recercare de tous biens [1] Francesco Spinacino	37v	[E5v]
23	Recercare a Juli amours [2] Francesco Spinacino	38	[E6r]
24	Recercare [3] Francesco Spinacino	39	[E7r]
25	Recercare [4] [Anon. = Spinacino?]	39v	[E7v]
26	Recercare de tutti li Toni [5] [Anon. = Spinacino?]	40v	[E8v]
27	Recercare [6] [Anon. = Spinacino?]	42v	[F2v]
28	Recercare [7] [Anon. = Spinacino?]	43	F3[r]
29	Recercare [8] [Anon. = Spinacino?]	44	F4[r]
30	Recercare [9] [Anon. = Spinacino?]	44v	[F4v]
31	Recercare [10] [Anon. = Spinacino?]	46v	[F6v]
32	Recercare [11] [Anon. = Spinacino?]	47	[F7r]
33	Recercare [12] [Anon. = Spinacino?]	47v	[F7v]
34	Recercare [13] [Anon. = Spinacino?]	49	G[1r]
35	Recercare [14] [Anon. = Spinacino?]	50	G2[r]
36	Recercare [15] [Anon. = Spinacino?]	51	G3[r]
37	Recercare [16] [Anon. = Spinacino?]	52	G4[r]
38	Recercare [17] [Anon. = Spinacino?]	53v	[G5v]

Signature: A⁸-G⁸; [A¹ no signature]

Foliation: t.r.r.] [1-2], 3-17, [18], 19-23, [24], 25-41, 43 [recte 42], 43-56
No running heads • Composer's name in head-line

Fonts: Music : Petrucci's tablature font – Staves : Six-line : four per page, 175-177 mm long. 17-79-110 mm high – Text : All in Rotonda. The initial A on A3r is 93 x 73 mm.

Technical comments: Uses the A of the title page of *Odhecaton A* for the first piece • Small capital on F4r

Bibliography:

- Stanley Boorman, *Ottaviano Petrucci, A Catalogue Raisonné* (Oxford : Oxford University Press, 2006), pp. 645-654.
- H. L. Schmidt, *The First Printed Lute Books*, PhD diss (University of North Carolina, 1969)[including transcriptions];
- Benvenuto Disertori, *Le frottole per canto e liuto di Franciscus Bossinensis* (Milan: Ricordi, 1964) [12 pieces edited];
- Lyle Nordstrom, "Ornamentation of Flemish Chansons as found in the Lute Duets of Francesco Spinacino", *Journal of the American Lute Society*, II (1969), pp. 1-5;
- Ruggero Chiesa, 'Storia del liuto', *Il Fronimo*, 1(1972), 24-6; 2 (1973), 1p. 1-5; 3 (1973), pp. 22-6;
- Raymond Meylan, 'La technique de transcription au luth de Francesco Spinacino', *Schweizer Beitrage zur Musikwissenschaft*, I (1972), pp. 83-93;
- Piotr Pozniak, "Problems of Tonality in the Ricercars of Spinacino and Bossinensis", *Journal of the American Lute Society*, XXIII (1990), pp. 63-79;
- Dinko Fabris, "Lute tablatures instructions in Italy: a survey of the *Regole* from 1507 to 1759", *Performance on Lute, Guitar and Vihuela*, ed. by Victor Coelho (Cambridge: Cambridge University Press, 1997), pp.16-46;
- Dinko Fabris, "The Origin of Italian Lute Tablature: Venice circa 1500 or Naples Before Petrucci?", *Basler Jahrbuch für Historische Musikpraxis*, XXV (2001), pp.143-158 [Symposium Petrucci, Basel 2001];

Lost copies: A copy was bought by Ferdinand Columbus in Rome, c.1512 (see Anglès, "Colombina", pp. 27-28 ; Chapman, "Printed", N°22 ; Plamenac, "Exerpta", p. 679 • There was a copy in the Herwart collection (Martinez-Göllner, "Hervart", p. 47)

Commentaries:

1. The date of this volume is not entirely clear. The letter to the reader is dated III Kalends March 1507, i.e., 27 February. Since the Venetian New Year fell on 1 March, this could be interpreted either as the more habitual interpretation, third day of the kalends of March 1507, or as the third day of the kalends, but falling in 1507 (i.e., 1508 n.s.). It seems that the formulation, unusual in Petrucci's work, is a reference to March of 1507, rather than March of 1508. This may also help to explain why the date in the colophon, most unusually, gives neither day nor month, but reiterates the year 1507.
2. This is the first source to mention the important, and presumably new, playing technique of alternating the thumb and index finger in rapid passages. The practice would be a natural response to the development of the technique of plucking without a plectrum. The alternation is indicated by the use of a dot beneath the tablature symbols, as is made clear in the preface *Regula*. This technique is discussed in a number of places. Among them, and one of the first to draw attention to Petrucci's rules and their relationship to later similar rules, is Hertz, "Premières", p. 83. Binkley, "Luth", p. 27, calls it the most important new technique of the time.
3. Despite the evidence of the papers in the unique copy, there is no reason to believe that any parts of this book were printed at a different time. For one thing, the staff patterns are consistent, as is evident from an examination of the highest staff on each page. Moreover, the pattern of corrections is consistent throughout the early gatherings. (See table in Boorman, *Petrucci*, p. 650)

4. The pattern of manuscript corrections in both Spinacino books is highly significant. Except for one on fol. 4r, all appear to be done by the same hand, in the same ink and in the same manner, and all show a careful concern to correct other erroneous readings. This is not typical of Petrucci's other books which show the printer to have made corrections progressively during the printing process as they were discovered. They also contain numerous errors that were not detected by his in-house reader or others within his circle of acquaintances. In contrast, Spinacino's books show a large number of corrections that were all made at the same time. They show great attention to detail, and were executed with particular care in order to make them as unobtrusive as possible.

All these corrections seem certainly to be made early in the sixteenth-century, and must have been the work of someone from Petrucci's shop or an early user of the book. Given their uniformity and the probability that all were made at the same time, as well as the pristine condition of the volume, it seems more likely that the changes were made in the Petrucci workshop. It is also significant that the same hand was also responsible for changes in one signature in the second volume. The change in the binder's mark on folio 43r from "f3" to "ff3" did not affect the sequence of binding, and would normally not have been made either by an owner or by Petrucci. Coupled with the other changes, it argues for someone in Petrucci's circle who was familiar with the music, who was expected to proofread the whole book, but who was not particularly familiar with Petrucci's editorial practices. The most likely candidate for this, given that Petrucci was dealing with printed tablature for the first time, is Spinacino himself.