

## FICHE DESCRIPTIVE: SPINACINO INTABULATURA 2

**Author:** Francesco Spinacino

**Title:** Intabulatura de Lauto / Libro secondo

**Date:** after: 31 March 1507

**Catalogue:** RISM 1507<sup>6</sup>

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

**Format and collation:** Tabulature: landscape quarto-in-eights. 56 folios: AA-GG<sup>8</sup>

**Contents :** 38 lute pieces including one (no 29) for two lutes. Intabulations of Mass movements, motets chansons and instrumental ensemble works by: Agricola (7), Isaac (3?), Josquin (3), Brumel (2), Busnois (2?), Caron (2?), Obrecht (2?), Ockeghem (2), Congiet (1?), Ghiselin (1), Hayne (1), Martini (1?), Morton (1), Stockhem (1), Tadinghem (1), Weerbeke (1), mainly arrangements of vocal works previously published by Petrucci 1501-1505; 10 Ricercars by F. Spinacino. The volume contains Instructions in Latin and Italian for reading tablature.

**Table:**

No	Title	Folio	Signature
1	Bergirette sauoyene (= Bergerette savoyenne)	2	AA2
2	Je ne cuide [Congiet?]	3	AA3
3	Christe de si dedero (= Christe, Missa Si dedero) [Obrecht]	4v	AA4v
4	Agnus de vt re mi fa sol la (= Agnus Dei, Missa Ut re mi fa sol la) [Brumel]	5v	AA5v
5	Tandernaken [A. Agricola]	7	AA7r
6	Je ne demande [Busnois]	9	BB1r
7	Leure et venue (= L'heure est venue de me plaindre) [A. Agricola]	10v	BB2v
8	Jay pris amours (= J'ai pris amours)	13	[BB5r]
9	Le souenir (= Le souvenir de vous me tue) [Morton]	14v	[BB6r]
10	Haray tre amours (= Ha traitre amours) [Stockhem]	15v	[BB7v]
11	Palle de ysach (= Palle, palle) Isaac	16	[BB8r]
12	Cent mil escus (= Cent mille escus quant je voudraie) [Busnois or Caron?]	17v	[CC1v]
13	Malor mebat (Malheur me bat) [Ockeghem?]	18v	[CC2v]

No	Title	Folio	Signature
14	Coment peult auoir Joye (= Comment peut avoir joye) [Josquin]	19v	[CC3v]
15	Dung autramer (= D'ung aultre amer) [Ockeghem]	20v	[CC4v]
16	Aleregretz (= Allez regretz) [A. Agricola]	21v	[CC5v]
17	Amours amours [Hayne van Ghiseghem]	22v	[CC6v]
18	Mo mari ma defame (= Mon mari m'a diffamée) [Josquin]	23v	[CC7v]
19	Helogeron nous [Isaac]	24v	[CC8v]
20	Kyrie de' ez armes (= Kyrie, Missa De les armes) [Ghiselin]	25	DD1r
21	Marguerit	26	DD2r
22	Motetto o dulcis Jesu de sopra el pater nostro	27v	[DD3v]
23	Si dederò [A. Agricola]	29v	[DD5v]
24	Bassadanza	31	[DD7r]
25	Mater patris et filia [Brumel]	33v	[EE1v]
26	Lom e bani Bordon descordato (= L'homme banni) [A. Agricola]	35	EE3r
27	Pensi che mai (= Pensif mari) [Tadinghem]	36v	[EE4v]
28	La stanghetta (= La Stangetta) [Weerbeke or Obrecht?]	37v	[EE5v]
29	Fortuna desperata [Martini or Isaac?] for two lutes	38v	[EE6v]
30	Si fays vey (= Si je fais bien) [A. Agricola]	41v	[FF1v]
31	Jene fay cont damer	42v	[FF2v]
32	La Mignonne con lo bordon descordato [A. Agricola]	43v	[FF3v]
33	In pace in idipsum [Josquin]	45v	[FF5v]
34	Recercare [1]	47	[FF7r]
35	Recercare [2]	48	[FF8r]
36	Recercare [3]	48	[FF8r]
37	Recercare [4]	49v	[GG1v]
38	Recercare [5]	50v	[GG2v]
39	Recercare [6]	51v	[GG3v]
40	Recercare [7]	52v	[GG4v]

No	Title	Folio	Signature
41	Recercare [8]	53v	[GG5v]
42	Recercare [9]	54v	[GG6v]
43	Recercare [10]	55v	[GG7v]

**Signature:** AA<sup>8</sup>-GG<sup>8</sup>

**Foliation:** t.r.r.] [1], 2-56

No running heads • Composer's name in head-line

**Fonts:** Music : Petrucci's tablature font – Staves : Six-line : 175-177 mm long. 17-79-110 mm high – Text: Rotonda throughout – The initial B on A2r is 77 x 54 mm, and is the initial found on the title pages of *Canti B* and *Motetti B*

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

**Bibliography:**

- Sartori, *Petrucci*, No.31 • Brown, *Instrumental*, 1507<sub>2</sub>
- Brunet, *Manuel*, iii, col.446
- Spinacino, *Intabulatura*
- Buetens, *Lute*
- Renaissance, Sartori, "Little-know" • Sartori, "Nuove" p. 193 • Schmidt, *First* • Underwood, 6-87

**Lost copies:** A copy was bought by Colón in Rome, c.1512 (see Anglès, "Colombina", p. 28; Chapman, "Printed", N°23; Plamelac, "Exerpta", p. 679)

**Commentary:**

1. The choice of *Bergerette savoyenne* as the first piece is deliberate. It allows Petrucci to use the capital letter B which had graced the opening of *Canti B*, thus following the pattern of using the A of *Odhecaton A* for the first piece of Spinacino's first volume.
2. The pattern of corrections suggests, as it did for Spinacino's first book, that the lutenist himself was responsible for reading and correcting the musical text.
3. In contrast with the practice in the first book, all the recercars have attributions to Spinacino himself. This seems more likely to reflect the presence of Spinacino in the shop than it does the possibility of a different lutenist composing works in Book 1.