

Spinacino's Twelve-tone Experiment

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This essay is about one of the most extraordinary lute *ricercars* of the sixteenth century, a sophisticated tonal experiment and a work that has passed virtually unnoticed in the revival of lute music in the last century and in the scholarship that has accompanied it. A piece of music designed to upset the apple cart through being conceived in complete contravention of accepted music theory, it is even more remarkable that such a work should be found in the first book of lute music ever printed, Francesco Spinacino's *Intabulatura de Lauto, Libro primo* (Venice: Ottaviano Petrucci, 1507).¹ Both the structural and conceptual elegance of this *ricercar* as well as its radical interrogation of the principles of tonality and the practice of modal composition obliges a reconsideration of the status of the earliest lute *ricercars* within the broader musical context, as well as a reevaluation of Francesco Spinacino as lutenist, composer, and musical thinker.

* I first became acquainted with Arthur Ness through his edition of Francesco da Milano soon after its publication, just as I was beginning my graduate studies and discovering the lute. Identifying with it at first sight, it had a profound influence on the way that I was to approach lute music, scholarship, and editing. From the very beginning, Arthur's edition made Francesco's music look as fresh on the page as if it had just been written and, moreover, instantly comprehensible. It was only after the advent of e-mail that I came to know Arthur personally through interchanges of messages and participation in various lute-based networks. During this period our scholarly exchange solidified into a more personal friendship, and I increasingly grew to witness at first hand Arthur's dedication to scholarship, the lute, and scholarly integrity. It was not until 2005 that we had the chance to meet in person, and I have very fond memories of the evening of 31 May that we shared together in Boston. We have had the fortune to be able to meet again and to remain in contact, and so it is with great pleasure that I pay homage to Arthur through this study of early Italian lute music, an area that has fascinated him for so long.

¹ The only surviving copy of this work is kept at the Biblioteka Jagiellonska in Kraków, Poland. This copy was previously in the collection of the Deutsche Staatsbibliothek in Berlin, and for many years thought to have been lost during World War II after being removed from the library for safekeeping. In 1978 a facsimile edition was published in Geneva by Editions Minkoff from photographs taken in the 1930s by André Pirro and deposited in the Bibliothèque Nationale in Paris. The survival of the former Berlin music collection was first reported in the mid 1980s, but it is only since the 500th anniversary of its publication that it has become freely available in digital format due to the generosity of the Biblioteka Jagiellonska. It is available on the *Corpus des Luthistes* website <http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/luth/pages/notice.asp?numnotice=2> (accessed December 31, 2010).

Generally of short duration, freely structured, and highly idiomatic in conception, the *ricercars* of the early sixteenth century have been characterized as the compositions of *improvisatori* whose musical practice was rooted in spontaneous creation within an unwritten tradition located at the periphery of the polyphonic domain. Some of these works were clearly intended to serve as preludes to songs, but there has been an unfounded tendency to assume that this was true of all *ricercars*, including those by Spinacino. It is absolutely clear from the *ricercar* examined here that this work was conceived as a self-contained independent work. It is a long piece of 334 measures with an estimated performance duration of between seven and nine minutes—the margin is wide given that there is no tempo marking to allow a more precise indication—and it both confirms and magnifies the opinion summarized by Lyle Nordstrom in the current edition of *New Grove* (2001) that “Spinacino’s *ricercars* are among the most elaborate of the period” and that “he must have been one of the finest lute players of the time.”² In contrast to the haphazard or impulsive image that is conjured by the notion of non-literate lutenist improvisers, the *ricercar* that Spinacino chose to use as the *pièce de resis-*

² *Grove Music Online, Oxford Music Online*, s.v. “Spinacino, Francesco” by Lyle Nordstrom. <http://www.oxfordmusiconline.com> (consulted 5 October 2010). In his article “*Ricercare*” in the same source, John Caldwell discusses Spinacino’s *ricercars* under the heading “Preludial or rhapsodic *ricercars*.” Even Nordstrom, however, reiterates the opinion that they must have been “intended to serve as preludes to other pieces.” The received view of Spinacino’s *ricercars* comes from a line of scholarship forged principally by Otto Gombosi, John Ward, H. Colin Slim, Henry L. Schmidt, and Piotr Pozniak. Gombosi, in his book *Composizione di Meser Vincenzo Capirola: Lute-book (circa 1517)* (Neuilly-sur-Seine: Publications de la Société de musique d’autrefois, 1955), describes the *ricercars* of the Petrucci lutenists as “with a few exceptions, short and rudimentary compositions without any recognizable form idea: pieces of improvisatory character and rather lightweight” (p. xxxi). In “The ‘Vihuela de mano’ and its Music, 1536-1576” (Diss., New York University, 1953), John Ward comments on them in the context of the work of Spanish composers, describing the fantasias of Luis Milán as a “bridge between the improvisatory style of the Petrucci and Attaingnant lutenists and the technically more mature style of the Francesco da Milano generation” (p. 247). In the opening chapters of “The Keyboard *Ricercar* and Fantasia in Italy, c.1500-1550, with Reference to Parallel Forms in European Lute Music of the Same Period,” (Diss. Harvard, 1960), H. Colin Slim portrays the Spinacino *ricercars* in a didactic context, largely as preludes to be paired with intabulations, although recognizing that some of the longer *ricercars*, including the work under consideration here, were free-standing independent pieces (p. 236). In the most detailed study of Spinacino’s *ricercars* to date, “The First Printed Lute Books: Francesco Spinacino’s *Intabolatura de Lauto, Libro Primo and Libro Secondo*” (Diss., University of North Carolina at Chapel Hill, 1969), Henry L. Schmidt elaborates many of the detailed procedures that occur in the works but describes them as works that “point the way towards the flowering of a Renaissance instrumental practice which develops new techniques and procedures to complement those it inherits from an older tradition” (p. 72). Of all the writings, Piotr Pozniak’s study “Problems of Tonality in the *Ricercars* of Spinacino and Bossinensis,” *JLSA* 23 (1990): 64-80, is the only one to have come close to understanding the experimental nature of the *ricercar* discussed here, concluding that “the key to the piece lies in its exploration of tonality” (p. 78).

tance at the end of his *Libro primo* is a carefully structured architectonic work that reaches into territory otherwise unexplored by any other musician of his generation.³ It is in every way its crowning jewel.

Ottaviano Petrucci, the publisher of Spinacino's music, appears to have planned his series of lute books carefully with respect both to the authors he chose and the contents of each volume. The series of six books appears to represent the variety of lute music that was in vogue at the time, and the little information that survives about their authors points to them being leading players. The series comprises three books of intabulations, one of dance music, and two of frottole, each complemented with a selection of abstract ricercars. The two books of ornamented intabulations of Franco-Flemish polyphony and ricercars by Spinacino—the *Libro primo* and *Libro secundo* of the series—were both issued in 1507. The *Libro terzo* by Gian Maria Alemani, now lost, was issued the following year. The contents of this book, described in an inventory by Ferdinand Columbus who bought a copy in Rome in 1512, indicate very similar contents to the preceding books.⁴ The *Libro quarto* by Joan Ambrosio Dalza was also issued in 1508, and comprises principally dance music together with ricercars and *tastar de corde*. Two books of frottole, entitled *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto* and arranged by Francesco Bossinensis, complete the series.⁵ Scarcely anything is known about the identity of the Petrucci lutenists. The only independent testimony that confirms their reputations is the inclusion of Spinacino, Gian Maria, and Dalza in a list of renowned lutenists in Filippo Oriolo da Bassano's poem *Monte Parnaso* (c.1520), where they are named alongside Testagrossa, Marco dall'Aquila, Francesco da Milano, and others, although it might be that Phillippo only knew of the Petrucci lutenists through their publications.⁶ Whatever the case, the scant evidence points to Petrucci having chosen his lutenists with the same acumen that he displayed in his choice of composers of vocal polyphony.

Spinacino's *Libro primo* comprises 20 intabulations of vocal polyphony, five of which are set as duos for two lutes, one *bassadans*, and

³ Spinacino, *Intabulatura de Lauto, Libro primo*, fols. 53v-56, catalogued as 1507₁, no. 38 in Howard Mayer Brown, *Instrumental Music Printed Before 1600: A Bibliography* (Cambridge, Mass.: Harvard University Press, 1967 [BrownI]). Throughout this study the work is cited as *Recercare 1/38*.

⁴ The inventory is reproduced in BrownI, 1508₁.

⁵ Inventories of the surviving books are all given in BrownI respectively as 1507₁, 1508₁, 1508₂, 1509₁, and 1511₁.

⁶ H. Colin Slim, "Musicians on Parnassus," *Studies in the Renaissance* 12 (1965): 134-63, including a translation of Bassano's poem.

17 ricercars. Most of the ricercars are simply titled *Recercare* apart from three whose titles offer a little more information. The first two are entitled *Recercare de tous bien* (no 22, fol. 37v) and *Recercare Juli amours* (no 23, fol. 38), and incorporate motives from the chansons *De tous bien playne* by Hayne van Ghiseghem and *Je loe amours* by Johannes Ghiselin, both of which are intabulated earlier in the volume. In most respects, except for their quoted material, these two ricercars closely resemble the style of the majority of the other ricercars. They alternate freely between single-voice writing, including some sequential figures, and music in two or three voices. Each is just over 60 single-tactus measures, between one and one and a half minutes in duration, consistent with what might be regarded as approximate average length of most of Spinacino's ricercars. Much of the scholarly discussion of these particular pieces has centered on whether their function is preludial, and whether they are intended to be played preceding the ornamented intabulations of the chansons after which they are named. Such a practice would be consistent with Bossinensis' ricercars, which are clearly signaled to be used as preludes to his frottola arrangements. There is nothing in Spinacino's book, however, to support this generally accepted conclusion.⁷ Despite the extensive discussions by Slim and Schmidt and the analogy with Bossinensis, the Spinacino ricercars are quite different, and there seems no reason why these short pieces should not be treated as independent works. They are not located adjacent to the intabulations in question, and they are long enough and sufficiently self-contained to be considered as valid works in their own right. Probably conceived as music for personal use or private entertainment rather than public performance repertory, there is absolutely no reason to suppose a preludial function for Spinacino's ricercars. This point is crucial as it appears to me that many scholarly judgments of this kind are unconsciously conditioned by the contemporary expectation that the concert hall is the natural performance destination of art music, whereas the music may have been composed for other contexts, locations, and functions, and should be judged in terms of its own *raison d'être*. It will no doubt illuminate the music of Spinacino and his contemporaries to take this broader view of Renaissance performance contexts in future revision of the nature and status of the early ricercar. Not only has there been little new scholarly investigation in the area, but

⁷ This assumption, drawn from research in the 1950s and 1960s, is reiterated by later writers such as Poznaniak, "Problems of Tonality" (p. 63), and in Nordstrom's *New Grove* article cited above.

also there has also not been any serious revision in the new editions of the standard reference works such as *New Grove* (2001) and *MGG* (1994-2008) of some of the now dated conjectural proposals of some older and highly esteemed scholars.

Besides the *ricercars* with titles associating them with chansons, the third *ricercar* with a special title is quite distinct in style and content, something of a counterpart to *Recercare I/38* that is the center of the present study. An exploration of how to realize modal-based tonality on the lute, the *Recercare de tutti li Toni* (no 26, fol. 40v) is a longer and more involved work. Ninety-three double-tactus bars in length, it is approximately three times the length of the preceding *ricercars* and is composed in two and three voices throughout, with no passages of single-voice writing. More important and as its title suggests, this *ricercar* is an experiment in writing a coherent, continuous piece of music using all of the eight melodic modes. It systematically progresses through each of the eight modes, in numerical order from one to eight, in the space of about four minutes. Double bars separate the sections in each of the modes, and the number of the mode is clearly indicated at the beginning of each section. Schmidt's analysis of the work is marred by the fact that he transcribed it (and all of Spinacino's music!) for a lute in G rather than in A. His descriptions are therefore cumbersome and make hard reading. Having erred in his choice of tuning, the descriptive analysis needs constant decoding so that, for example, it is understood that the initial section in mode 1 is in not in "C Aeolian" as he suggests, but a tone higher in the expected instead Dorian mode that a transcription in A-tuning would have revealed.⁸ Despite this difficulty, Schmidt does still manage to point to a number of the ways in which Spinacino's writing diverges from classical modal theory and practice. Pozniak's transcription and analysis of the work, on the other hand, are much more convincing and show each of the sections in Spinacino's work to cadence on the appropriate modal finals, albeit if some of the ways he differentiates authentic and plagal modes correspond more closely to a lutenist's interpretation than to that of a singer or to theoretical prescripts. Pozniak summarizes Spinacino's practice clearly and succinctly:

In the entire work, awareness of the relation between the authentic and plagal modes is very logical although, to be sure, atypical.

⁸ Schmidt, "The First Printed Lute Books," 63-66.

It consists of the transposition to the fifth below, which in the Hypophrygian and Hypomixolydian is realized by the final cadences, and in the Hypodorian and Hypolydian by the transposition of the scale. . . . The *Recercare de tutti li toni* of Spinacino is therefore a sort of treatise showing the method for moving from one mode to another. This ability was indispensable for the technique of improvisation, so integral to the period.⁹

The significance of this work in the context of the present study is to confirm Spinacino's knowledge of the theoretical precepts of the music of his time. This should come as no surprise given his knowledge of the refined repertory imported from France and the Low Countries, and the skill with which he crafted such exquisite solo and duet versions of polyphonic chansons by Agricola, Brumel, Caron, Ghiselin, Hayne, Isaac, Josquin, Ockeghem, and Urrede. Spinacino was thus no ordinary rank-and-file musician, but one who obviously moved in the circle of the cultural elite in northern Italy, a learned musician deeply entrenched in the polyphonic milieu of his time and quite removed from improvisatori of the oral tradition who did not necessarily possess such depth of musical knowledge. Moreover, the fact that Spinacino could even contemplate creating a *ricercar* that essays the full diversity of the modal system within a 186 *tactus* piece shows him to have been a creative musical thinker, an innovator, and an experimenter. This observation balances the impression created by the generalized characterization of his creative output as "rudimentary... improvisatory... and somewhat lightweight,"¹⁰ that his *ricercars* "are free in form and often change direction and style abruptly, from virtuosic running passages to imitative sections,"¹¹ images that are in complete contradiction to what we find in his most extensive and considered compositions. Instead, what is revealed in the *Recercare de tutti li toni* makes Spinacino more appropriately compared with some of the very same highly intellectual polyphonists and theorists whose music he intabulated, the creators of sophisticated mensuration canons and other similarly learned works, such as Ockeghem's *Missa cuiusvis toni*, which makes a comparable exploration of the possibilities of the modal system. Spinacino's composition presents a thoughtful and intelligent

⁹ Pozniak, "Problems of Tonality," 75-77.

¹⁰ Gombosi in 1955 in *Composizione di Meser Vincenzo Capirola*. See note 2 above.

¹¹ Lyle Nordstrom, "Spinacino, Francesco." <http://www.oxfordmusiconline.com>. (accessed 1 Jan. 2011).

way to treat authentic and plagal modes differently on the lute, adapting theoretical constructs to the idiom of the instrument. It thus represents a serious and considered contribution to the debate on modes and their use that was one of the key intellectual issues among musicians, composers, and theorists of the time.

Spinacino's fascination with the tonal system and the exploration of the tonal possibilities of the lute was evidently not unique to him, but was echoed by lutenists later in the sixteenth century and beyond. Half a century after Spinacino, Giacomo Gorzanis composed a set of 48 *passamezzi* and *saltarelli* in major and minor keys on the 12 semitones of the octave. Preserved in one of the carefully copied manuscripts that once belonged to German patrician Hans Heinrich Herwarth and held in the Bayerische Stadtbibliothek in Munich, Ness describes it as "a cycle of 24 *passamezzo-saltarello* pairs that, alternatively using the *antico* and *moderno* patterns, ascend through all the 'major' and 'minor' keys, causing it sensationally being dubbed as a 16th-century 'well-tempered lute book.'"¹² Vincenzo Galilei similarly provided a set of 24 *ricercars* in major and minor "keys" on each of the 12 semitones of the octave in the expanded edition of *Fronimo* that he published in 1584.¹³ At the other end of the lute's history, the eighteenth-century German lutenist Adam Falkenhagen (1691-1761) composed a "Preludio nel quale sono contenuti tutti i tuoni musicali" that moves through the complete range of major and minor keys in a way that parallels Spinacino's experiments.¹⁴ Falkenhause's teacher, the renowned Sylvius Leopold Weiss, is reputed to have composed a piece with identical title, but this has not survived.¹⁵

This rather different image of Spinacino, whether viewed directly in the context of the lute or more broadly in the milieu of music theory and practice at the beginning of the sixteenth century, helps us situate the discussion of *Recercare II/38* within a broader intellectual perspective. Without any distinctive title to distinguish it from his other

¹² Arthur J. Ness, "The Herwarth Lute Manuscripts at the Bavarian State Library, Munich: A Bibliographical Study with Emphasis on the Works of Marco dall'Aquila and Melchior Neusidler" (Diss. New York University, 1984), vi. D-Mbs, Mus. Ms. 1511a. Modern ed.: *Giacomo de Gorzanis, Ein Tanzzzyklus des 16. Jahrhunderts*, ed. Issam El-Mallah, Münchner Editionen zur Musikgeschichte, Bd. 1 (Tutzing: H. Schneider, 1979).

¹³ Vincenzo Galilei, *Fronimo dialogo* (Venice: Scotto, 1584) = Brown 1584, nos. 21-44.

¹⁴ Reprinted in Adam Falkenhagen, *Gesamtausgabe*, ed. Joachim Domning, 4 vols. (Hamburg: Trekel, 1981-85).

¹⁵ See Tim Crawford, "Editing Weiss for the *Sämtliche Werke*: The composer's contribution to the London and Dresden manuscripts." http://www.doc.gold.ac.uk/~mas01tc/web/ttc/Congress_Article.html (consulted 17 December 2010).

compositions, this *ricercar* was composed on a grand scale, occupying six full pages of the book. It is almost twice the proportion of the *Recercare de tutti li toni*, and approximately four times the length of most of the other 16 *ricercars* in the *Libro primo*. Pozniak is the only scholar to have understood the connection between *Recercare I/38* and the *Recercare de tutti li toni* as experimental essays in tonality. He points to the analogy between the two works, commenting that “the progression of modulations [in *Recercare I/38*] is not as systematic nor is the division into sections underscored by the notation” but observes, more importantly, that “the key to the piece lies in its explorations of tonality.”¹⁶ It is a fully independent composition of considerable musical weight with a more highly structured design and a significantly more elaborate experimental design than any other of Spinacino’s works. Its extended duration presents substantial performance challenges, particularly given the difficulties involved in sustaining continually engaging rhetorical discourse on the lute for considerable time. The most outstanding features of the work are its carefully planned, balanced architectonic structure—an innovation usually associated with the following generation of lutenists, especially Francesco da Milano—and its chromatic variety that results in cadences on every semitone of the octave. There is hardly another musical work, instrumental or vocal, composed during the entire sixteenth century that presents such a bold musical experiment, and that brings it to fulfillment in such a convincing fashion.

Almost as astounding as the work itself is the fact that these features have remained undetected for so long, particularly in light of the number of scholars who have focused their attention on Spinacino’s music. Slim appears not to have paid any special attention to *Recercare I/38* in the survey of this composer’s *ricercars* in his dissertation on the early keyboard *ricercar*. Henry Schmidt made a long analysis of *Recercare I/38* in his dissertation on Spinacino (pp. 67-70), but concentrated his attention on motivic devices and the succession of textures and cadences, remaining impervious to the deeper layer of design within the work. His statement that gives his overview of the work betrays this interest only in the surface layer of the music:

In spite of its great length, however, it can be readily seen that much of the piece really consists of small (usually four to eight

¹⁶ Pozniak, “Problems of Tonality,” 77-78.

measures) “block” or “cell” phrases which are related to immediate neighbors through some recurring device: a suspension, a similar melodic motion or motive, a contrasting (but often motivically-derived) pattern, or textural similarity.¹⁷

In the rather dull descriptive commentary that follows, Schmidt did observe some of the cadential behavior, commenting on the “sudden shift to ‘A major’ in m. 112 ff.” and subsequently “a change to the ‘sharp’ side of the instrument (the previous material being in flats)” but attached no special meaning or significance to it. Bearing in mind that his transcription of the work erroneously assumes the lute was tuned in G rather than in A, the A-major chord to which he alludes is actually a B-major chord that is functioning as a dominant in a cadence on E in the following measure, and that the shift “to the sharp side,” in fact, commences several measures earlier. Pozniak, while not having gone as far as identifying the systematic progression of modulations in the work, did nonetheless come quite close in observing that “the division [into sections] is enacted nonetheless by distinct cadences and by the diversity of the scales used in the *ricercar*.”¹⁸ He comments on the presence of a large number of non-diatonic notes and concludes that the work is based on a “scale of 15 degrees,” that it “is based on a more modern principle and it would be perhaps more appropriate to understand it in terms of the categories of the major-minor system.”¹⁹ He was absolutely correct both in his comment cited above concerning the exploratory nature of the *ricercar*’s tonality and this last comment on the modernity of its quasi major-minor tonal system. In trying to reduce this to some fundamental principles, Pozniak concluded that in comparison to the multi-modal *Ricercare de tutti li toni* “there are only three tonalities, major, minor, and Phrygian, which follow each other according to the relation of the dominant, the mediant changed from minor to major, or the tonic.”²⁰ To complement these insights about the *ricercar*’s essentially diatonic tonality and its use of only three modal scale types, one further observation needs to be added in order to complete the equation. Within the confines of this one work, Spinacino constructs cadences on each of the 12 semi-

¹⁷ Schmidt, “The First Printed Lute Books,” 67.

¹⁸ Pozniak, “Problems of Tonality,” 77.

¹⁹ *Ibid.*, 77-78.

²⁰ *Ibid.*, 78.

tones of the chromatic octave, and this appears to have been one of the principal aims of his musical experiment.

Before exploring the musical content of *Recercare I/38* in greater detail, it is necessary to make a short detour to consider the tablature notation itself and some of the problems presented by the notation. In general, the tablature of this ricercar is competently set, and shows no marked difference from the level of typographical accuracy of the remainder of the book. Within its six pages there are a dozen places where the notation is inaccurate or questionable. I wish to comment on these passages in detail, as they are relevant not only to the transcription provided below, but also to a closer understanding of the typical errors committed by typesetters (and tablature copyists) and that represent some kind of weak point in the execution of their work. They are not restricted to the typesetting of either Spinacino's *Libro primo* or *Libro secundo*, but to tablature copying and typography in general. The most common error in the copying or typesetting of lute tablature results from placing correct figures on the wrong line (or space) of the staff. The Spinacino books are no less exempt from this than any other source: five errors of this kind occur in *Recercare I/38*. Example 1 presents a brief passage from the opening of the work that gives four misplaced figures in close succession within a matter of four measures, perhaps the result of a momentary lapse of concentration on the part of the typographer.²¹ These occur at the end of the work's opening single-voiced phrase, mm. 8-11. In the example, the erroneous notes have been enclosed in boxes and the correct notes added in italics. In mm. 8 and 11 single figures are located incorrectly. The third note of m. 8, figure 3 on the second course (shorthand: II-3) needs to be moved onto the adjacent third course (III-3). The same applies to the IV-2 in m. 11 that should be played as V-2. Experienced lutenists would have detected and corrected such errors almost intuitively as they do not fall under the fingers naturally, and they create awkward melodic movement in places that are usually intended to move by step. In m. 9, the final two figures have been reversed, a tablature typographer's Spoonerism. As can be seen in the literal transcription and corrected reading below, the rectification of these errors converts a seemingly irrational phrase ending into a passage of two-measure melodic sequences: mm. 6-7, 8-9, 10-11. Similar errors occur in mm. 71, 128, and 323. Another example of notes in reverse order is found in m. 110 where the third and fourth

²¹ The wavy line inserted between measures 10 and 11 denotes a line break in the source.

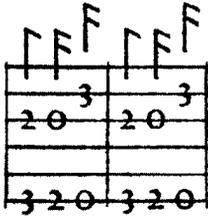
notes are reversed. In the latter case, a literal reading makes little sense and falls very awkwardly under the fingers of the left hand.

Example 1: Spinacino, *Recercare I/38*, tablature with corrections, mm. 8-12, fol. 53v

Another unusual typographical anomaly occurs only a few measures later. In a passage in which it would not be expected, two successive measures, 15 and 16, are identical. The tablature is shown in Example 2, and corresponds to the end of the second measure of the transcription given at the end of this essay. Performance experiments do not clarify the situation as the passage can be made to work satisfactorily either omitting one of the measures or playing them both. On the one hand, omission of the repeated measure assists the melodic flow of the music, but retaining the repeated measure helps the phrase maintain a sense of duple meter consistent with the two-semibreve units of the sequence that precedes it.²² While exact repetition of this kind is highly unusual and therefore possibly erroneous, the evidence is ambiguous and cannot be definitively resolved here.²³

²² Each measure of the tablature represents one semibreve of mensural notation.

²³ Two other comparable repetitions occur in Spinacino's ricercars: in close succession in *Recercare I/30*, measures 48-49 and 51-52, *Libro primo*, fol. 45, Schmidt "The First Printed Lute Books," 119. These instances appear to me to be redundancies as the work is phrased in two-measure units and these repeated measures convert the phrasing into three-measure units.



Example 2: Spinacino, *Recercare I/38*, mm. 15-16, fol. 53v.

On the second page of the source (fol. 54) there is another passage with four apparently erroneous figures within a short space. The first of the errors shown in Example 3 shows what appears to be an erroneous V-1 as the first figure of measure 65 where the indicated alternative of IV-0 gives stepwise movement that is stylistically more consistent with the passage and the work. The next two amendments, in mm. 69 and 71, are clear cases of the correct figure placed on the wrong line, while the last one in m. 76 is the simple omission of a note. This may have been intentional if the fourth course of Spinacino's lute were strung with an octave string as the octave of IV-2 would have produced the note a¹, which I have added. Only a few similar instances have been located elsewhere in Spinacino's music, and it thus seems an unlikely explanation for the absence of the highest note of the chord and a principal point of emphasis in the phrase.

Example 3: Spinacino, *Recercare I/38*, mm. 62-76, fol. 54.

A similar situation occurs in m. 92 where the lower of what might be expected to be an octave d–d₁ is omitted. To give the octave, the figure III-3 would need to be added beneath the I-5 at the beginning of the measure, as suggested in Example 4. The note may have been omitted deliberately to allow the discant pedal to be heard clearly or for some kind of textural consistency with the suspensions at the beginning of mm. 91 and 95, but these latter instances are consonances, not unre-solving dissonances of a seventh. Again, there is insufficient evidence here to be able to claim definitively that there is a typographical error: it may simply be a compositional quirk, an idiomatic effect, or a performance-related idiosyncrasy.



Example 4: Spinacino, *Recercare II/38*, mm. 90-96, fol. 54v.

For the ten-measure passage in triplets beginning at m. 279, Spinacino's tablature gives no indication of a change of time signature other than to use rhythmic signs with rounded tails to underline the change (Example 5).



Example 5: Spinacino, *Recercare II/38*, triplet notation, measures 275-282, fol. 55v.

The transcription of *Recercare II/38* at the end of this study pays homage to Arthur Ness by using editorial principles that closely follow the ones he used so effectively in his outstanding 1970 edition of *The*

Lute Music of Francesco Canova da Milano (1497-1543).²⁴ Note values have been reduced by a ratio of 4:1 to render each measure of the original tablature as one quarter note in the transcription. Barlines are inserted to separate phrases. This style of transcription has never been used widely despite its successful use for presenting Francesco da Milano's music. Especially for analytical purposes, it is one of the most effective ways of presenting polyphonic lute music. My transcription is for a lute tuned in A, and this is assumed in the following discussion. Emendations to the original tablature including those commented upon in the previous paragraphs are indicated with footnotes.

In analyzing *Recercare I/38*, I have attempted to seek out the elements that give the work coherence and that govern the unfolding of its narrative. To reduce the amount of prose required, the examples below and the annotated transcription of the work are aimed at providing a large amount of analytical data that requires only minimal explanation. The structural organization of the work is plotted in Example 6 together with its tonal plan and the deployment of thematic material. The tables given as Examples 7 and 8 complement Example 6 by providing tabulated information about cadential tones, the frequency of cadences, and their location in the *ricercar*. Examples 9, 10 and 11 provide details of the main unifying materials in the surface structure of the work, the two principal rhythmic-melodic cells that are deployed in many different ways throughout the *ricercar*, and the cadential formulae that provide further cohesion to the texture. The transcription has also been heavily annotated to show cadential points, the two principal thematic cells, unifying cadences, and pedal points.

Detailed examination of *Recercare I/38* shows it to be cast in a sophisticated structural framework of the kind that is more readily associated with lutenists such as Francesco da Milano active in the 1530s and beyond, and keyboard composers such as Girolamo Cavazzoni, Jacques Buus, and his successors. In this sense, this work blurs the distinction drawn in contemporary scholarship between the improvisers of the early sixteenth century and lutenists of Francesco's generation whose architectonic fantasias and *ricercars* show the extent to which they absorbed the voice-leading and structural techniques of polyphonists of the Josquin

²⁴ Cambridge, Mass: Harvard University Press, 1970.

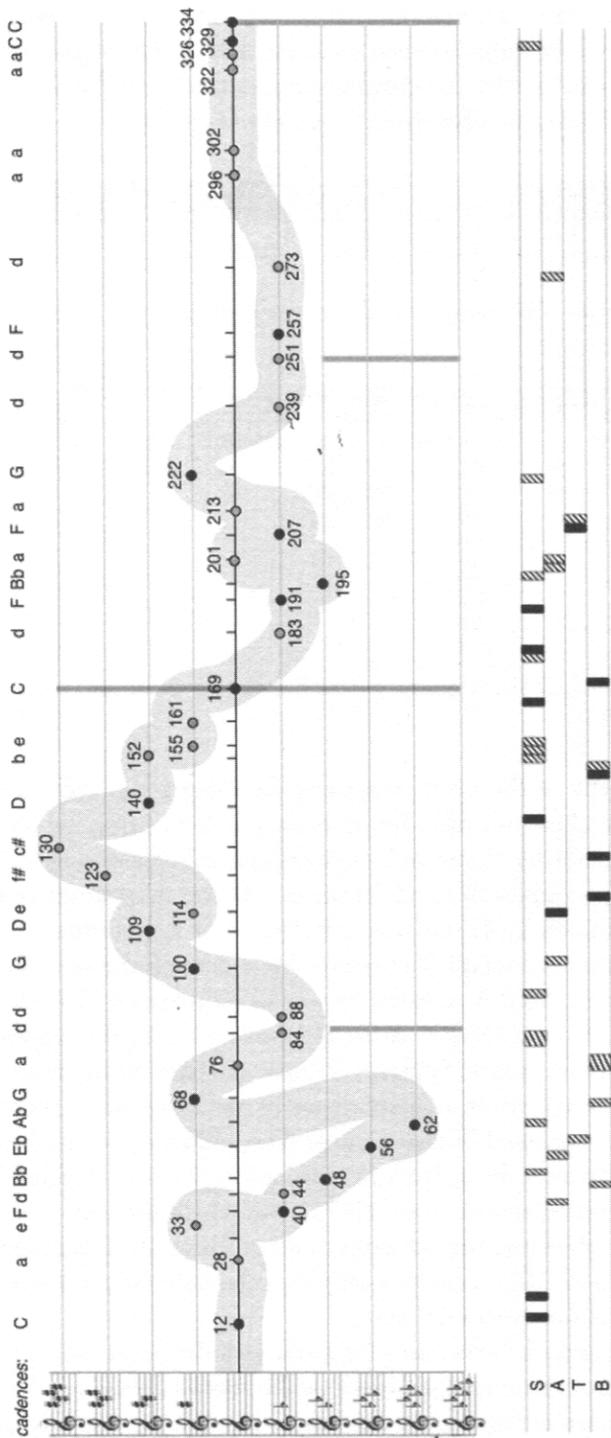
generation.²⁵ In keeping with Spinacino's other works, the textures used within this work are varied and range from unaccompanied figuration (mm. 1-12) to chordal homophony (mm. 222-232), with one passage written in triplets (mm. 279-288), other passages that employ pedals in either the treble or bass, passages in parallel tenths, some quasi-imitative writing, and an assortment of free writing in two, three, and four voices. The two rhythmic-melodic fragments mentioned in the previous paragraph and indicated in the transcription recur throughout the work and help the music maintain momentum and purpose, but their role seems to be as much to generate new ideas and textures as to provide coherence. There is also a consistency in the cadential counterpoint used to close many of the phrases of the work. This plays a particular role in articulating the work's structure and its exploration of tonality.

The unique feature of the work is the sequence of cadences on each of the 12 semitones of the octave. The complete antithesis of his *Recercare de tutti li toni*, this piece explores the entire chromatic spectrum of the lute; it ignores any potential obstacles imposed by tuning and temperament; and in a thoroughly convincing manner, it openly subverts the conventional theoretical space that music inhabited in the early sixteenth century. Conforming to none of the sixteenth-century modes as they were defined in Spinacino's time, *Recercare I/38* begins and ends in C. In its entire 334 measures there is only one other cadence on C: in measure 169, only two measures after the arithmetical mean of the piece, and arguably Spinacino's intended midpoint. This gives the work a proportionally based formal structure previously not seen in early sixteenth-century instrumental music, but more common in the "architectonic" riccercars of Francesco, Cavazzoni, and others, moreover very frequent in many polyphonic vocal works by Spinacino's contemporaries. As can be seen in the diagrammatic representation of the work in Example 6, it is possible to extend this argument further and to suggest that Spinacino may have planned the piece as four periods of approximately equal length. The dia-

²⁵ This distinction is still sharply drawn in reference works such as *Grove Music Online* (consulted 20 December 2010) and *The New Grove* (2001) where the article "Ricercare" written by John Caldwell is divided into subsections dealing with "The prelude or rhapsodic ricercare" and "The imitative ricercare," largely based on the research of the 1950s and 1960s, particularly H. Colin Slim, "The Keyboard Ricercar and Fantasia in Italy" of 1960. The article is also remarkably keyboard-centric and makes only scant reference to the sixteenth-century lute repertory, let alone seminal scholarly works including Otto Gombosi, "A la recherche de la Forme dans la Musique de la Renaissance: Francesco da Milano," in *La Musique Instrumentale de la Renaissance*, ed. Jean Jacquot (Paris: CNRS, 1955), 165-76, and Jean Michel Vaccaro's study of the fantasias and riccercars of Albert de Rippe in the preface to the collected edition: Albert de Rippe, *Fantaisies*, vol. I of *Oeuvres*, ed. Jean-Michel Vaccaro, Corpus des Luthistes Française (Paris: CNRS, 1972).

gram plots the cadences of the work and locates them according to a cycle of fifths moving each side of C. At the top of the diagram, the root notes of each cadence is annotated with upper case and lower case letters respectively showing “major” and “minor” tendencies, simply according to the gender of third used in the passage that each cadence serves to bring to a close. On the graph, the “major” cadences are black dots and the “minor” cadences are void. As pointed out by Pozniak, the harmonic and tonal behavior of the *ricercar* is very modern and the terms “major” and “minor” provide the clearest description of it. These are given, nonetheless, in inverted commas to distinguish this superimposition of modern terms on music that is usually better explained wherever possible in the language and terminology of its own time. See Example 6.

Example 6 needs to be viewed in conjunction with Examples 7 and 8 as they show more clearly the number of cadences on each pitch of the octave, and also the measures in which they occur. These tables reveal that nearly half of the total number of cadences in the piece, 17 of a total of 39, occur on A and D, and might thus better be described as the principal tonal axes of the piece, more significant than C, which merely frames the work like an allegorical alpha and omega. A and D, respectively, used eight and nine times for cadences, also correspond to the open fifth and sixth courses of a lute in A and show the strong idiomatic influence of the instrument in the way the tonal centers of the work were chosen. The progression of cadences shown in Example 6 also shows the structural logic of Spinacino's *ricercar*. The first half of the work is based on tonal excursion combined with motivic interplay, whereas the guiding principle of the second half is the exploration of textural variety within tightly restricted tonal confines. The excursions to remote and unusual keys that characterize the first half of the *ricercar* reveal an even more carefully structured proportional framework. The journey around the flat side of the circle of fifths occurs in the first quarter of the work, while cadences on the sharp side occur exclusively within the second quarter. After the initial monophonic exordium on C and an initial exposition of the two central thematic motives (mm. 13-27 and 28-40), there is a remarkably modern progression by fourths from F to B-flat, E-flat and A-flat between mm. 40 and 62. By way of G and A, the music returns to the stability of D at m. 84, quickly reinforced four measures later at m. 88 to leave no shadow of doubt. This is the midpoint of the first half. Immediately thereafter, attention is drawn to the opening of the second quarter of the piece by ten measures of a pedal on d2 in the *Superius* voice from m. 88. (The corresponding point in the second half is treated similarly with 22 measures of pedal on a1 from m. 251.) The second quarter of



Example 6: Spinacino, *Reverare I/38*, structural plan

the piece is marked by gravitation to the sharp side. Again proceeding through the circle of fifths between measures 100 and 130, except for the cadence on e in m. 113, the cadences are in a mixture of "major" and "relative minor" keys, successively on G, D, (e), f# and c#.

Pitch	C	C#	D	Eb	E	F	F#	G	Ab	A	Bb	B
No. of cadences	4	1	9	1	4	4	1	3	1	8	2	1

Example 7: *Recercare II/38*, number of cadences on each chromatic tone

76	48	152	12	44	56	33	40	123	68	62	28	130
213	195	169	84	84	114	191	100	201				
296		329	88	155	207	222						
302		334	109	161	257							
322			140									
326			183									
			239									
			251									
			273									

Example 8: *Recercare II/38*, Measures in which cadences occur on each note (pitch specific)

After each of the tonal excursions, four degrees in each direction around the circle of fifths, Spinacino was able to bring his music back towards center by clever and carefully contrived semitonal shifts using a magician's sleight of hand. From m. 28, the musical discourse is controlled through quasi-imitative reiterations of a rhythmic cell in combination with a stereotypical characteristic cadence formula to move within 34 measures from A to A-flat by way of cadences on E, F, D, B-flat, and E-flat. After arriving in A-flat at m. 62 and using an extension of the same rhythmic motive, Spinacino's music suddenly turns towards a cadence on G through clever momentary use of the note A-flat as the second degree of a transposed Phrygian mode. The pitches A-flat and E-flat are then discarded after the cadence in a melodic figure that imitates the rhythm of the preceding one (mm. 68-71), but which uses the residual B-flat in exactly the same way to make another Phrygian-style cadence on A in measure 72. The maneuver achieved, the harmonic movement rapidly returns to a conventional state.

Not very much further into the work, a similar ploy is used to return to safe territory after having moved on the sharp side and a cadence on C-sharp, as relative minor of E. Starting at m. 100, the music begins

a progression from G to D, then to cadences on F-sharp and C-sharp, both in distinctly “minor” tonalities achieved by the addition of one extra sharp to the scale in local use at that particular junctures of the piece. As this is pre-tonal music—of course it goes without saying—the manner of making these shifts does not necessarily accord with later tonal behavior. From G to D, for example, a melodic C-sharp is added in measure 100 immediately following the cadence, although the 1-5-8 “open” chord on F-sharp at measure 104 is unconventional but lacks the necessary cadential apparatus to make it into a potential resting point. The subsequent cadence on D at m. 109 is achieved through a straightforward V-I progression without suspension. Instead of relying on formulaic repetitions for a subsequent movement around the circle of fifths, Spinacino replicates the V-I progression, but this time seemingly backwards to E at m. 113. F-sharp “minor” is achieved by slipping down from G to F-sharp in the bass at m. 123, in yet another pseudo-Phrygian gesture. C-sharp is reached at m. 130 by similar means. The move back to tonal centrality comes from the use of C-sharp as a leading tone back to D (m. 142) and E (m. 155) and C at 169, the midpoint.

Spinacino uses pedals on three occasions to reinforce local tonal areas. Pedals or drones were part of the sound of the times, probably more common in unwritten instrumental music than in written polyphony, although they are in many ways similar to passages of vocal polyphony of the time involving long-note *cantus firmi*, usually in the Tenor. Unusual as they may seem in lute *ricercars*, this work uses pedal points in a total of 40 measures, nearly one-eighth of its length. As already indicated, they are used at two important structural points, to open the second and fourth quarters of the piece, also to mark the end of the journey to the sharp side and to assist in providing a link back to the D at m. 142. These three passages are marked in grey crayon in the transcription. The first two passages are remarkably similar in texture and the decorative flourishes in the lower of the two sounding voices (c.f. mm. 88-98, mm. 130-138). The third passage begins in the same way as the previous ones albeit at a lower pitch (a¹), but “harmonized” most of its 22 measures by a lower f that makes it seem as though the animated middle voice were doing nothing other than animating a static triad on F. There is no other passage like this in any of Spinacino’s other *ricercars*. The only analogous passages in his music occur in the *Bassadans* that also has some prolonged harmonies as a result of its slow moving *cantus firmus*.²⁶ It is thus tempt-

²⁶ *Intabulatura de Lauto. Libro primo*, fols. 28v-31.

ing to link these pedal passages to extemporized lute practices of the time, but this remains conjectural.

Closely linked to the tonal design of the first half of the *ricercar* are the two rhythmic-melodic motives that have already been mentioned several times in the preceding commentary. Both motives are more easily identifiable by their rhythmic identity than their melodic contour. This is interesting in itself, as it is quite different from the imitative material in contemporary vocal polyphony in which melodic identity is usually more crucial than rhythmic shape. Again, possible reasons for this can only be conjectured, but they may arise from anything from the extemporization practices of instrumentalists of the period through to the more percussive nature of the lute's sound. Whatever the case, these two motives are clearly identifiable by their rhythm and provide coherence within the *ricercar* despite the large number of melodic variants. These motives have been designated as X and Y, and are clearly indicated on the transcription. The X motive is little more than a simple dotted rhythmic cell that is identified by its three initial notes and which assumes a remarkably dramatic and recognizable role in an otherwise undotted context. It is used as a generative cell, whether at the very beginning of the *ricercar*, at the opening of the polyphony in m. 13, or to commence new motion with fresh melodic impulses at m. 100, or particularly with the sparse cadences in the "sharp" quarter of the piece at mm. 113, 123, and 152. The 14 appearances of motive X are presented in Example 9. The ascending versions of the motive are given in the left-hand column and are restricted to the first 125 measures of the work. The descending version of the motive, shown in the right-hand column, occurs between mm. 134 and 196 in approximately the second third of the work. There is little apparent significance afforded to the particular melodic direction of the motive, although the descending version makes its first appearance precisely at the point where the work reaches its sharpest extreme with the cadence on B at m. 152. After its last appearance at m. 196, the motive does not recur during the final 138 measures of the piece. See Example 9.

In contrast, the Y motive is not used merely as a structural marker and initiator of new ideas, but in a much more conventional way as an active participant in the melodic motion and contrapuntal interplay of *Recercare I/38*. Again, it is principally the rhythmic identity of the motive that is significant, and it recurs in the large number of melodic permutations shown in Example 10. Only three of these permutations are used more than once, if we make allowances for minor chromatic differences. Shown in Example 11, version a) is used four times, version b) is used three times, and version c) is used twice, but it is significant that these

Example 9: Occurrences of motive X, and variants.

only account for one-third of the 27 occurrences of the motive. The very first set of appearances of the Y motive shows typically how it is used. Whereas the opening polyphonic passage of the work employs the X motive in m. 13 to initiate 15 measures of free movement mainly in parallel tenths, the Y motive is used in a loosely imitative fashion in mm. 28-56, in which the rhythmic identity is sufficient to allow the recurrences to be identified with one another even though the melodic contours are different. When read as four-part polyphony, there are entries in the Altus in m. 28, the Bassus at m. 33, Superius at m. 36, and so forth. In the following passage from m. 56, the figure is used in modified format, both curtailed and extended. The passages described correspond to the first quarter of the work and specifically to the series of cadences on flat keys. The motive is scarcely used in the passages built on sharp keys, until after the pedal on $c\#2$, from m. 138. The motive is less prominent in the second half of the work, except close to its outset, mm. 183-191, where it is used in an analogous way to its first appearance from m. 28.

m. 28

m. 33

m. 36

m. 40

m. 44

m. 52

m. 56

m. 62

m. 68

m. 76

m. 80

m. 88

m. 111

m. 134

m. 138

m. 140

m. 142

m. 146

m. 148

m. 163

m. 183

m. 185

m. 187

m. 197

m. 207

m. 257

m. 314

Example 10: Occurrences of motive Y

a)

b)

c)

Example 11: Melodic patterns in motive Y

Cadential patterns are the further element that serve as recognizable points of articulation throughout *Recercare I/38*. Designated in the transcription with the letter K, there are sixteen variants of the essentially

the same pattern, usually in three voices but derived from the standard conventional prototype shown in Example 12. The vast majority of the cadences used by Spinacino in this work proceed by step to resolution at the octave. Stepwise contrary motion to the octave is vastly preferred to the more modern V-I style cadence with a descending fifth or ascending fourth in the lowest voice, even though this latter cadence type was already widely used by this time in both instrumental and vocal idioms. The formula is used equally in "major," "minor," and Phrygian modes, that is, on the three "modal" finals ut, re, and mi.²⁷ In the continuous flow of the music and the constant flow of new ideas, these cadences are important points of repose, particularly in such an undulating tonal landscape.



Example 12: Cadential prototype

In contrast to the highly organized first half of *Recercare I/38* with its proportional structure and tonal experimentation, the second half initially appears somewhat bland and uninteresting. It is certainly true, from a performer's viewpoint, that the music requires greater effort to maintain momentum and interest in view of the tonal stability and the resulting absence of clear signposts leading to each successive cadential goal. Given the innovative structural plan of the first half, it would seem inconsistent for Spinacino not to have had some strategic aim in mind for the second part of his *ricercar*, although it is admittedly more difficult to detect, to elucidate, or to prove beyond reasonable doubt. Equally, consistency may not have been his aim, and it could simply be that he was content to allow the *ricercar* to play itself out in a more haphazard fashion using the same language and idiom that characterizes his other *ricercars*.

²⁷ Spinacino's cadential practice provides poignant corroboration of the "ut, re, mi" model proposed by Cristle Collins Judd in "Modal Types and Ut, Re, Mi Tonalities: Tonal Coherence in Sacred Polyphony from about 1500," *Journal of the American Musicological Society* 45 (1992): 428-67.

Looking to the possibility of a conscious organizational strategy, there is some evidence to suggest that the second half of the work may have resulted from Spinacino's desire to explore textural variety within a harmonically stable setting. The evidence is not unequivocal, but merits consideration. The strongest indication that suggests conscious planning of this second half is the introduction of a sustained pedal point—a device that occurs nowhere else in Spinacino's *ricercars*—exactly at its midpoint. The harmonic stasis that accompanies the pedal, somewhat ambiguous initially, consolidates into a static F triad for ten measures and may be seen as a decisive point in the work's narrative course, providing a certain energy that presages the imminent culmination of the *ricercar*.

Other distinctive textures that contribute to the character of the second half of *Recercare I/38* include a brief passage of imitative dialogue with a two-note cell (mm. 215-220), an 11-measure passage of broken chords in a sequence of descending thirds commencing at m. 222, a group of interlocking cadential formulae in mm. 243-251, and a passage in triple time in mm. 279-288. None of these devices is unique to this *ricercar* and thus weakens any argument for this section of the piece being as innovative as the first half. Each of the devices, however, is used here in more extended form than elsewhere among Spinacino's *ricercars*. The open-textured treble-bass imitative dialogue in mm. 215-220 is similar to a brief passage in *Recercare I/28*,²⁸ and broken chord passages similar to the one here occur in at least four of his *ricercars*.²⁹ One comparable set of interlocking cadences is found in *Recercare I/34*, and passages of triplets occur in *Recercare I/25* and *Recercare I/30*.³⁰

Even if these devices cannot be seen in structural terms, they are a fundamental part of the narrative of the *ricercar*. The two-note imitative dialogue assists in strengthening the cadential resolution on G at m. 222, giving way at this point to the passage of broken chords that descends sequentially in thirds, and whose slower rhythms and languid

²⁸ *Recercare I/28*, mm. 28-31 (*Libro primo*, fol. 43v; transcription in Schmidt, "The First Printed Lute Books," 115).

²⁹ *Recercare I/25*, mm. 44-46 (*Libro primo*, fol. 43v; transcription in *ibid.*, 105); *Recercare I/26*, mm. 32-35 (*Libro primo*, fol. 41; transcription in *ibid.*, 108); *Recercare I/33*, mm. 49-60 (*Libro primo*, fol. 48; transcription in *ibid.*, 130); and two passages in *Recercare I/41*, mm. 38-48 and 72-83 (*Libro primo*, fol. 54; transcription in *ibid.*, 315-16) although the treatment of the chords in this last work is notably different.

³⁰ For interlocking cadences, see *Recercare I/34*, mm. 61-69 (*Libro primo*, fol. 49v; transcription in *ibid.*, 134). Triplet passages are in *Recercare I/25*, mm. 48-49 (*Libro primo*, fol. 43v; transcription in Schmidt, "Spinacino," 105), and *Recercare I/30*, mm. 123-128 (*Libro primo*, fol. 45v; transcription in Schmidt, "The First Printed Lute Books," 121).

predictability provide a low ebb in the narrative. At the conclusion of this passage the work builds quickly through strong reiterated cadences on D, and the group of interlocking cadences that give a sudden propulsion in mm. 243-251 whose goal appears to be the cadence at m. 251, the moment of the *ricercar* that sees the introduction of the Superius pedal on a¹. The dramatic tension of the pedal point extends and develops further from m. 273 until reaching the passage in triple meter in mm. 279-288. From the end of this passage, there is an obvious further increase in intensity until the cadence on A in m. 302. This is effected through a denser texture, more intense melodic movement, and a rapid succession of cadences on A, additionally strengthened by the strong open sixth course that gives its root note. This tension gradually unwinds in the following passage through the use of a much lighter texture with a lightly accompanied melodic line that traces an extended IV-V-i pattern to m. 322, a reaffirmation of the tonal centre of A at m. 326, and the unanticipated, more gentle conclusion on C.

This attempt to describe in succinct prose something of the musical drama of the last third of the work comes nowhere close to providing a satisfactory account. Furthermore, it is written with caution, as it represents a personal response to the stimulus of the music and cannot hope to be objective or universal. On the other hand, it is my own interpretation of the materials present in the score itself in conjunction with experience that comes from many performances of the *ricercar* in concert. This is a brief example of the much closer rapport that can be achieved through reconciling scholarship and performance, by marrying rational close readings of individual works with the intuitive responses generated by performance, to provide contemporary interpretations that will draw us closer to the ways this music was perceived in its own time. I have referred several times in the last pages to the narrative dimension of the music, the expressive result that comes from approaching musical composition from within the realm of sixteenth-century rhetoric, as a means of constructing and pronouncing discourse with a blend of logic and emotion, whether as words or as music. It is difficult to conceive that a composer of Spinacino's mettle, so well abreast of contemporary intellectual currents of music, would not also have been versed in rhetoric or have had some intuitive sense of rhetorical modeling. *Recercare I/38* is more than an exercise in structural organization and tonal experimentation, and the materials from which it is constructed clearly transcend their literal meaning to become part of a more personal mode of expression. Whether viewed more superficially as structure, or considered at the more profound level of musical discourse, clearly this music is far

too sophisticated and too self-contained to be dismissed as rudimentary, extempore, or preludial. *Recercare I/38* is an exceptional work for its time and is without peer among Spinacino's output. It is the work of an instrumentalist who, like the most avant-garde musicians of his time, was reevaluating many fundamental principles of music and musical expression. In this one piece Spinacino shows himself to be a musician in the purest Boethian sense, and this last *Recercare* of his *Libro primo* is a significant contribution to the discussion of some of the most urgent musical issues of its time: the role of the melodic modes as a workable tonal system for polyphony, temperament, structural modeling in polyphonic music, and rhetoric within the poetics of composition.

Recercare

[lib. I/ no 38]

Intabulatura de Lauto. Libro primo
fols 53v-56

Francesco Spinacino

The musical score is presented in two staves: a treble staff for the lute and a bass staff. The piece is in A major. The score is divided into six systems, each with a treble and bass staff. Various chords and intervals are marked with letters (X, Y, K, C, a, e, F, d, B \flat , E $\flat\flat$, G) and numbers (1, 2, 3, 4, 5, 6). Shaded boxes highlight specific musical passages.

(1) II/3 = g'; (2) IV/2-III/0 = a-b; (3) IV/2 = a; (4) V/1 = e-flat; (5) II/3 = g'; (6) III/1 = c'

84 **d** **K** 88 **d (pedal)**

96 100 **X** 104 **X**

109 **D (6)** **Y** 113 **e** **X+**

117 **X+** **f#** **(7)** 130 **C# (pedal)**

134 **X** **Y** 138 **Y** **(8)** 142 **Y** **D**

146 **Y** **X** **B** 152 **X** 155 **e**

(6) II/2-II/3 = $\sharp^{\flat} g$; (7) III/2 = $c\sharp$; (8) II/0 = e

161 **e** Y 165 **X** K 169 **C**

175 **X** K 179 **K** 183 **d** Y

187 **Y** K 191 **F** K 195 **B^b** X K

201 **a** K 207 **F** Y K 213 **a**

217 **G** 222

233 **d** 239 245 **K**

251 **d** (pedal) 255 **F** **Y** 263

267 273 **d** 279

284 289 296 **a** **K**

302 **a** 307 310

314 **Y** 318 322 **a** (9)

326 **a** 329 **C** 334 **C**

(9) III/2 = c#

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