

Charles de Lespine

All versions of the Lute solos in vieil ton tuning

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Charles de Lespine: Lute solos in vieil ton tuning - John H. Robinson - February 2013/April 2021

FANTASIAS [1]

1a. S-N Finspong 1122, ff. 33v-34v *La rauissante Fantasia de Lespine*

- 11/1 - crotchet instead of dotted crotchet
- 32/2 - b2 instead of d2
- 49/1 and 51/1 - a2a3 instead of d2d3
- 49/2 - c5 instead of e5
- 51/3 - a1 instead of b1
- 54/3 - c2 instead of e2
- 56/1 - dotted crotchet instead of quaver

1b. Vallet 1616, p. 19 *Fantasia de maistre Lespine*

- 4 - 2 quavers crotchet instead of 2 crotchets minim
- 7/4 - i2 instead of h2
- 22/2 - h6 instead of g6
- 32/2 - b1 instead of b2
- 37/1 - b3 instead of d3

PRELUDES [2]

2. S-S S 253, ff. 106v-107r *Prelude Lespine*

- left hand fingering as in original but incorrect in places
- 2/1 - crotchet a note to the left
- 4/4-5 - e5-c1 instead of c1-e5
- 5/1 - a8 absent
- 7 - minim instead of semibreve
- 8/4 - e2 instead of i3
- 16/5 - crotchet a note to the right

3. S-S S 253, ff. 107r-108r *Prelude Lespine*

- 1/1, 26/1 and 27/1 - e3f4f5 instead of d3e4e5
- 12 - minim instead of semibreve
- 26/2 - f4 instead of e4
- 27/1 - rhythm sign absent

BALLETS/BALLETTOS [7]

4. S-S S 253, ff. 109r-109v *Ballet Lespin*

- 1/1 & 3/1 - crotchet instead of dotted crotchet
- 4/1 - c1 instead of c2
- 7/1-2 - 2 crotchets instead of minim crotchet
- 15/1 - c3 added
- 17 - rhythm signs absent

5. S-S S 253, ff. 110r-110v *Ballet Lespine*

- double bar lines absent
- 3/3 - e5 instead of e6

6. S-S S 253, ff. 109v-110r *Ballet Lespine*

- double bar lines absent
- 10/8 - d2 added
- 13/7-8 - a4-c4 added
- 15/5 - c5 under f2 one note to the right
- 18/3 - crotchet instead of dotted crotchet
- 24/2 - //a [a9] instead of //a [a10]

7a. CZ-Pnm IV.G.18, ff. 130v-131r *Ballet Lespin*

- double bar lines absent

7b. D-B N 479, ff. 48v-49r *Ballet*

- double bar lines absent

7c. D-LEm II.6.15, p. 310 *Ballet*

- Diapasons confused by ciphers for both 9c and 10c lutes [standardised as for 10c here, a = 7F, /a = 8E, //a = 9D, ///a = 10C]: a7 instead of a6 at 6/3; a8 instead of a7 at 5/1, 6/4, 7/5, 13/1, 14/4, 15/5, 23/5 and 31/5; a9 instead of a8 at 6/5, 7/3, 14/5, 15/3 and 31/3; a9 instead of a10 at 2/2, 16/2 and 32/2
- 2/4 - quaver a note to the left
- 3/3 and 7/7 - crotchet a note to the right
- 3/4 - quaver absent

4/2 - e5 instead of c5

4/4 - quaver a note to the left

5/1 and 11/1 - crotchet absent

8/5 - c4 instead of c3

15-16 bar line absent

29/2 - crotchet a note to the right

7d. D-Dl M 297, pp. 140-141 *Balletto*

double bar lines absent

3/3 and 11/3 - e5 instead of e6

6/4 - c2 not clear

6/5 - a6 instead of a7

8/3 - minim absent

22/2-2 - e5-a4 added

7e. D-Mbs 21646, ff. 74v-75r *Ballet del Espina*

double bar lines absent

14/7 - a2 absent

7f. D-Mbs 21646, f. 90v *Palletto del Espina*

14/7 - a2 absent

32 - rhythm signs absent

7g. GB-Cu Nn.6.36, f. 27r ii *Ballet*

2/1 and 5/1 - crotchets absent

6/4 - a7 instead of a8

8/3 - minim instead of crotchet

12/between 2-3 - a1a2c3 added

12-13 - bar line 2 notes to the left

13-14 - bar line 4 notes to the left

14-15 & 15-16 bar lines absent

7h. GB-HAdolmetsch II.B.1, ff. 34v-35v *Ballet de Lepin*

double bar lines absent

20/1 - crotchet absent

7i. PL-Kj Mus.40153, ff. 34v-35v untitled

16/3-4 - double bar line absent

19/3 - crotchet 3 notes to the right

24/3 - minim instead of crotchet

28-29 bar line absent

7j. RUS-Span O N° 124, ff. 44v-45r *Ballet*

8/3, 16/3 and 24/3 - minims instead of crotchets

20/3 - a4 added

24/3 - minim instead of crotchet

31/7 - a3 added

7k. S-S 253, ff. 110v-111v *Ballet Lespin*

double bar lines absent

3/5 - crotchet 2 notes to the left

4/4 - d3 instead of d2

7/6 - d2 absent

11/1 - a// instead of ///a

11/6 to 14/3 this stave drawn with only 5 lines some notes are on the wrong line as follows:

12/1-5 - a5-e5-a4-c4-a5 instead of a6-e6-a5-c5-a6

13/1-5 - a6-e4-a3-c3-e3 instead of a6-e5-a4-c4-e4

14/1-3 - a4-c5-a5 instead of a5-c6-a6

15/3 - a8-d3 instead of d3a8

15/5 - c2-a7 instead of c2a7

18/1 - crotchet absent

19/2 - d3 instead of d2

20/3 - a4 absent

21/1 - c5 absent

21/6 - d2-c5 instead of d2c5

25/4 - d3 added

27/5 - f2 instead of e2

cf. GB-Och Ms. 437, f. 12r *Allmayne Gottier* - keyboard

8. CZ-Pnm IV.G.18, f. 213v *Ballet de Lespine*

6/1 - dotted crotchet instead of minim

7/7 - crotchet absent

- 8/3 - minim d3 unclear
 9/1 and 10/1 - crotchet instead of semibreve
 14/7 - crotchet absent
 15/1 - minim absent and d2d3d4a5 instead of c2d3c4a5
- 9. CZ-Pnm IV.G.18, f. 213v-214r** *Bal[l]et nouveau de Lespine*
 bar lines absent [except double bar line]
 2/1-2 - minim and crotchet absent
 4/3 - crotchet absent
 5/4 - d3 added
 6/1 - crotchet unclear, e5 instead of e6
 6/3 - minim and c6 absent
 7/5 to 17/2 - rhythm signs absent
 9-10, 11-13 - interpreted as 3 crotchets to a bar
- 10. GB-HAdolmetsch II.B.1, ff. 31v-32r** *Ballet Lepin*
 double bar lines absent
 3/2 - a7 unclear
 9/1 - a7 instead of a8
 15/before 1 - d3-c3-a3-c3 crossed out
- COURANTES [16]**
- 11. Moy 1631, f. 21r** *Courante par Lespine*
 double bar lines absent
 3/1 - a7 instead of a6
 15/1 - crotchet absent
 19/1 - dotted crotchet instead of dotted minim
 32/1 - minim absent
- 12. US-R M.140.V186S, p. 10** *Courante Le Espine*
 5/2 - c6 instead of c5
 6/3, 10/3 and 22/3 - quavers instead of semiquavers
 10/1 - c5 instead of c6
 20/2 - a4 instead of c5
- 13a. US-R M.140.V186S, pp. 46-47** *Courante de l'Espine*
 2/3 - crotchet a note to the right
 12/1-2 and 24/1-2 - double bar lines a note to the right
 36/2 - dotted quaver instead of crotchet
 40/1-2 double bar line absent
 44-45 - double instead of single bar line
- 13b. CZ-Pnm IV.G.18, ff. 166v-167r** *Courante Lepin*
 double bar lines absent
 6/4 - crotchet absent
- 13c. GB-HAdolmetsch II.B.1, ff. 275v-276v** *Courante*
 double bar lines absent
 13/2 - a2 crossed out
 28/1 - minim absent
 28/2 to 29/1 - crotchet b2 bar line b2b3d5 absent
 49-50 - bar line absent and 'suite' written before a page turn
- 14. S-S S 253, ff. 103r-105r** *Courante Lespine*
 double bar lines absent and left hand fingering as in original but incorrect in places
 20/3, 22/3, 49/1 and 73/1 - crotchet instead of dotted crotchet
 66/1 - quaver absent
- 15a. S-S S 253, f. 112v** *Courante Lespin*
 2/1, 13/1 - crotchets instead of dotted crotchets
 5/1 - crotchet instead of minim
 5-6 - bar line absent
 8/1 - //a instead of ///a
 10 and 11 - minims instead of dotted minims
- 15b. Francisque 1600, f. 27v ii** *Courante*
 double bar lines absent
- 16a. S-S S 253, ff. 112v-113r** *Courante Lespin*
 1/1, 20/1 - crotchets instead of dotted crotchets
 13/1 - a6 instead of a5
- 15/1 - crotchet instead of minim
 15-16 - bar line absent
 30/4 - quaver instead of semiquaver
 30-31 - bar line absent
 31/1 - crotchet absent
- 16b. D-BAU 13.4^o.85, pp. 12-13** *Courant*
 14-16 - rhythm signs unclear
- 16c. D-Hs ND VI 3238, p. 43** *Courante Ballard a Paris A[nn]os 1615*
 15-16 - single instead of double bar line
 17 - b2-a3-c3 instead of b3-a4-c5
 20/2-3 - b2-a2 instead of a2-b3
 27/1 - d1 instead of a1
- 16d. GB-HAdolmetsch II.B.1, ff. 50v-51r** *Courante*
 7/2 - ///a unclear
 8/2 - semiquaver instead of quaver
- 16e. LT-Va 285 MF LXXIX, ff. 7v-8r** *Courant*
 7-8, 15-16 and 19-20 - bar lines absent
 13/1 - a6 instead of a5
 16/1 - minim absent
 31/1 - crotchet absent
- 16f. D-B 4022, p. 41 i** *Corente*
 16/2 - minim added
- 16g. GB-Ctc O.16.2, pp. 125-124** *Corranto*
 5-6, 33-34, 36-37, 38-39, 40-41 and 47-48 - bar lines absent
- 17. S-S S 253, f. 114r** *Courante Lespin*
 1/1, 5/1, 13/1 and 18/1 - crotchets instead of dotted crotchets
 12/1 - minim instead of crotchet
 21-22 - preceded by the same 2 bars scratched out
 27/1 - crotchet instead of minim
- 18. S-S S 253, ff. 114v-115r** *Courante nouvelle Lespin*
 9/1-2 - 2 crotchets instead of minim crotchet
 10/1 - minim instead of dotted minim
 11/1, 13/1, 15/1 - crotchet instead of dotted crotchet
- 19a. CZ-Pnm IV.G.18, f. 23r** *Courante Lepin*
 17/1 - blot obscuring a2
- 19b. GB-HAdolmetsch II.B.1, ff. 32v-33r** *Courante*
 no changes
- 20a. CZ-Pnm IV.G.18, f. 81r** *Courante Lepin*
 13/1 - a7 absent
 17/1 - a7 instead of a6
- 20b. GB-HAdolmetsch II.B.1, f. 277v** *Cour[ante] Lepin*
 13/1 - a7 absent
 33/1 - minim absent
- 21a. CZ-Pnm IV.G.18, ff. 124v-125r** *Courante Lepin*
 double bar lines absent
 29/6 - a1 not clear
 44/1 - //a not clear
- 21b. D-Mbs 21646, f. 74v i** *Courante del Espine*
 double bar lines absent
 29 - bar absent
 44/2 - bb instead of c3
 69/4 - semiquaver absent
- 21c. GB-Cu Nn.6.36, f. 36v** *Courante Confes[se]*
 1/3, 3/2, 16/2 and 30/2 - ///a instead of ///a
 5/1 - c5 absent
 10/1 - a7 instead of c6
 between 15-16 - bar absent compared to other versions
 19/1 - a4 instead of a5
 19/2 - a7 instead of a10
 21/5 - e3 instead of a3
 22/1 - a9 instead of a8

- between 25-26 - bar absent compared to other versions
 31/1 dotted minim instead of minim
 33/3 - quaver absent
 33-34 - bar line a note to the left
 34/1 - minim absent
 36/1 - a8 absent
 42/2 - d2 instead of d3
 43/1 - a9 instead of a8
 54/1 - c5 crossed out
 54/2 - a9 instead of a7
 54/between 2-3 - bar line added
 54/3 - a8 instead of a9
 55/1 - a7 instead of a8
 56 - bar repeated
 62/2 - a4 instead of c3
- 21d. GB-Lam 603, ff. 43v-44r** untitled
 5/1 - dotted crotchet absent
 5-6 - double instead of single bar line
 6/1 - crotchet instead of dotted crotchet
 12-13, 53-54, 65-66 and 66-67 - bar lines absent
 17/1, 35 to 37 and 54/1 - minims instead of dotted minims
 23/1 - crotchet 3 notes to the right
 32/1-2 - single instead of double bar line
 36/2 - d6 absent
 50/before 1 - a2 crossed out
 51/1-2 - double bar line absent
 52/2 - crotchet absent
 65/between 3-4 - d3-a1-d3-c1-a1-bar line-a9-a3-d2-c3-a1-d2-bar line crossed out
 68/1 - a7 crossed out
- 21e. GB-HAdolmetsch II.B.1, ff. 36r-37r** *Courante de Lepin*
 double bar lines absent
 39/1 - c6 overwritten with a6
- 21f. GB-Lbl Eg.2046, ff. 37v-38r** untitled
 52/between 1-2 - first 8 bars of the repeat of strain 3 absent
 62/6 - quaver instead of semiquaver
- 21g. RUS-Span O N° 124, f. 40v** *Corante*
 33/1 - minim absent
- 21h. GB-Lam 603, f. 37r** *Corant*
 8/1 - f1f2 instead of a1a2
 11-12 - bar line absent
 12/1 and 28/1 - crotchets instead of dotted crotchets
 36/1 - minim absent
 29/between 2-3 - bar line added
 36 and 37 - rhythm signs absent
 GB-Ob Don.c.57 f. 100r untitled [see The Lute 33 p. 54]
- 22a. CZ-Pnm IV.G.18, ff. 153v-154r** *Courante*
 double bar lines absent
- 22b. GB-HAdolmetsch II.B.1, ff. 274v-275r** *Courante*
 28/1 - minim absent
- 22c. GB-Cfm Mus.689, f. 51r** untitled
 5-bar fragment, no changes.
- 22d. GB-Cfm Mus.689, f. 50v** *Courante L'Espine*
 double bar lines absent and all 8th course [/a] notated as 9th course [/a]
 7/1 and 47/1 - crotchets absent
- 22e. Moy 1631, f. 11v** *Courante par Goutie*
 28/1-2 - double bar line absent
 35/1 - d5 instead of d6
 39 - bar absent
- 23a. CZ-Pnm IV.G.18, ff. 155v-156r** *Courante Lepin*
 7/3 - h3 scratched out
- 23b. GB-HAdolmetsch II.B.1, ff. 276v-277r** *Courante Lepin*
 no changes
- 23c. US-R M.140.V186S, pp. 44-45** *Courante d'l Espine*
 16/1-2, 32/1-2 and 50/1-2 - double bar lines a note to the right
 22/1 - quaver absent
 33 - bar absent
 41/1 - c5 added
 49/1 - crotchet absent
 63/1 - a5 crossed out
 64/1 - d6 crossed out
- 24a. Moy 1631, f. 22r** *L'orangier par Lespine*
 1/1 - a2c3d4a6 instead of a1c2d3a5
 4/2 - crotchet a note to the right
 6/1 - c5 instead of c6
 35/1 - minim absent
- 24b. Besard 1617, p. 42** *Courante*
 23/1 - a3 absent
- 24c. CZ-Pnm Ms. IV. G. 18, ff. 123v-124r** *Courante IBB[esard]*
 no changes
- 24d. GB-HAdolmetsch II.B.1, ff. 68v-69r** *Courante*
 1/2 and 3/3 - //a instead of ///a
 2/3-4 - semiquaver absent and b3 instead of d3-a2
 3/2 - a2 crossed out
 15/before 1 - a8 crossed out
 22/2-3 - d2-c2 instead of d3-c3
 23/1 - a3 absent
 35/1 - minim absent
- 25a. S-S S 253, f. 114v** *L'espagnol Lespin*
 3/1 - crotchet instead of dotted crotchet
 11/1 - minim instead of dotted minim
- 25b. Moy 1631, f. 25v** *La Spagnolet*
 no changes
- 25c. Ballard II 1614, p. 28** *L'Espagnolle Huitiesme*
 1/2 - a4 instead of a5
- 25d. D-Hs ND VI 3238, p. 77** *Volte*
 8/1 - crotchet instead of dotted minim
 9/2-3 - 2 quavers changed 2 crotchets
 12 - bar repeated
 13/1 - 2 quavers f1-b1a4 instead of crotchet b1a4
- 25e. D-Kl 4o Mus. 108.1, f. 99v** *Spangeola*
 no changes
- 25f. Vallet 1615, p. 80** *Courante L'espagnolle*
 7-8 and 16-17 - double instead of single bar lines
- 26a. CH-SO DA 111, f. 41v** *Courante L'Espine*
 4/2-3 - b4-b3 instead of b3-b2
 14/3 - e5 instead of e6
 15/3 - b2 added
 between 15-16 - 2 bars crossed out b2d5-b4-b3 bar line b2b3a8-a1b2b3d5
 25-26 - one bar of 3 crotchets d3c4-a10-a5 instead of 2 bars of 3 crotchets d3-a10-a5-bar line-minim d3c4
- 26b. D-Dl M 297, p. 82** *Courante*
 10 - rhythm signs absent
- 26c. D-B N 479, ff. 59v-60r** *Bellevil[]e*
 double bar lines absent
 31/1 and 35/1 - obscured by ink blot
 36/1 - a7 crossed out
- 26d. RUS-Span O N° 124, f. 35r** *Cor[ant]*
 no changes
- 26e. Valerius 1626, pp. 270-271** *Courante Francoise / O Angenietje*
 9/5 - d1 absent
 10/2 and 21/1 - d4 instead of e4
- 26f. CZ-Pnm G.IV.18, ff. 20v-21r** *Courante Gothier*

- double bar lines absent
- 26g. GB-Lbl Sloane 1021, ff. 49v-50r** *Ich habe mein Liebchen zum Tanze gefuret Curant*
- 8 - bar absent
 - 12/1-2 - double bar line absent
 - 19/1 - crotchet absent
 - 24/1-2 and 38/1-2 - double bar line a note to the right
 - 34 - bar absent
 - 39/2-3 - g2d6-f1 instead of f1-g2d6
 - 42 - crotchet 2 semiquavers crotchet 2 semiquavers instead of crotchet 3 quavers 2 semiquavers
 - 44/2 - dotted crotchet instead of crotchet
 - 48/1 - a6 instead of a5
 - 49/1 - d6 instead of a5
 - 49/2 to 52/1 - rhythm signs absent
- 26h. CH-SO DA 111, f. 42r** *Allo modo*
- 9/4 - rhythm sign absent due to damaged manuscript
 - 16/2 - a6 instead of a5
 - 23/1 - d4a5 instead of d3a4
 - 24/6 - d2 added
 - 26/1-2 - single instead of double bar line
 - 29/1-4 - a5-c5-d5-b4 instead of b5-d5-a4-c4
 - 40/2-4 - 2 quavers crotchet instead of crotchet 2 quavers
 - 50/6 - d2 instead of d3
- 26i. CH-Bu F.IX.53, ff. 13v-14r** *Courante*
- 29/1-2 - c2/c6 instead of c2-c6
 - 30/2 - c5 instead of c6
 - 36/2-3 - bar line crossed out
- 26j. D-LEm II.6.15, p. 264** *Courante Con[fesse?]*:
- 3/1 - crotchet instead of dotted crotchet
 - 10-11, 13-14, 16-17, 20-21, 24-25 - bar lines absent
 - 12/2 - minim instead of crotchet
 - 13/1 - crotchet instead of dotted crotchet
 - 13/3 - crotchet absent
 - 14/1 - crotchet instead of dotted crotchet
 - 17/2 - quaver absent
 - 21/1 - a9 instead of a10
 - 21/3 - a2 instead of a1
- 26k. I-Tn IV.23.2, ff. 12v-13r** *Courante*
- no changes

VOLTES [3]

- 27a. S-S S 253, ff. 115v-116r** *Volte Lepine*
- 2/1 - crotchet instead of minim
 - 3/3, 9/3, 18/1 and 32/3 - crotches instead of dotted crotchets
 - 9/1 - crotchet instead of quaver
 - 19/2 - crotchet d6-a2-f1 instead of dotted crotchet a2d6
 - 20/1 - minim absent
 - 23/3 and 30/1 - quavers a note to the right
 - 33-34 - bar line absent
 - 34/1 - minim absent
- 27b. CZ-Pnm IV.G.18, ff. 95v-96r** *Volte Lepin*
- no changes
- 27c. GB-HAdolmetsch II.B.1, ff. 126v-127r** *Ballet*
- 14/3 - a6 instead of a7
 - 33-34 - one bar of 3 crotchets instead of 2 bars of minim crotchet bar line minim
- 27d. Moy 1631, f. 7r** *Volte par Le Pine*
- 24/2 - quaver instead of crotchet
- 28a. CH-Bu F.IX.53, ff. 3v-4v** *Courante*
- double bar lines absent
 - 2/1 - crotchet instead of quaver
 - 3/1 - e4 instead of e5
 - 31/4 - quaver absent
 - 35/1 - quaver 6 notes to the right

- 28b. GB-HAdolmetsch II.B.1, ff. 124v-125r** *Volte*
- 12-13 and 40-41 - single instead of double bar lines
 - 24 - 2 bars of minim crotchet bar line dotted minim instead of one bar of 3 crotchets
 - 29/3 - a7 instead of a8
 - 49/1 - 2 semiquavers c2-a2 instead of quaver a2
 - 51/1 - 2 semiquavers a2-c2 instead of quaver c2
- 28c. CZ-Pnm IV.G.18, ff. 57v-58r** *Volte Lepin*
- double bar lines absent
- 28d. A-KR L81, f. 144r** *Volte Francese AB*
- 8/2 - quaver a note to the right
 - 10/1 - minim instead of dotted minim
 - 12/1 and 23/2 - crotchets absent
 - 14/1 - minim absent
 - 14-15, 15-16, 17-18 and 23-24 - bar lines absent
 - 18/1 - crotchet instead of minim
 - 20/1-2 - dotted crotchet quaver instead of dotted quaver semiquaver
 - 24/6 - crotchet instead of quaver
 - 27/1 - minim instead of crotchet
 - 27-28 - bar line 2 notes to right
 - 30/1 - dotted minim absent
- 28e. RUS-Span O N° 124, f. 81r** untitled
- 25/6 - e1 instead of c1
 - 27/3 - e5 and following bar line absent
 - 28/1 - dotted minim absent
- 28f. S-B PB fil.172, f. 41v** *Volta*
- 13/1 - minim instead of dotted minim
 - 15/3 - quaver absent
- 28g. US-R M.140.V186.S, p. 2** untitled
- no changes
- 28h. Moy 1631, f. 8v** *Volte par Lancloe*
- 16/2 - c2 instead of c3
- 29a. S-S S 253, ff. 111v-112r** *Volte nouvelle Lespin*
- left hand fingering as in original but incorrect in places
 - 3/1 - minim instead of dotted minim
 - 4/2 and 24/3 - crotchet absent
 - 6/1 - a3 instead of a1
 - 7/3, 9/2, 15/1, 24/1 and 25/1 - crotchets instead of dotted crotchets
 - 11/between 1-2 - bar line added
 - 20/1 and 23/5 - c5 instead of e5
 - 26 - rhythm signs absent
 - 27/5-6 - i1-i4 instead of h1-i3
- 29b. US-R M.140.V186S, p. 1** *Volte d'Lespine*
- 28/2-3 - e5-a4 instead of e6-a5

EXTRAS [3]

- 30. S-S S 253, ff. 108r-109r** *Bergamasces de Lespin*
- double bar lines absent
 - 8/1, 16/1, 24/1 - crotchets instead of minims
 - 26/1 - a7 absent
 - 26/between 4-5 and 45/between 4-5 - bar line added
 - 31/1 - c4 absent
 - 43/2 - a7 instead of a6
 - 48/1 - minim absent
- 31. GB-Lbl Sloane 1021, ff. 16r-16v** untitled (courante) - lute tuned (efdeh)
- corrections?
- 31. GB-Lam pauer, f. 177v** *Corrente della Lapin* - lute tuned (fedef) and transcribed to vt
- corrections?

NOTES

Music numbered here in sequence by genre with letters for different versions, similar versions adjacent or occasionally ordered to avoid page turns on a double page spread. Corresponding numbers from the Sparr index follow #. Tablature is reproduced in French tablature (transcribed where necessary) as in the original and obvious wrong or missing notes reconstructed and shown in grey. All editorial changes listed in the above commentary. Playing indications are reproduced as in the original tablature as far as possible using Wayne Cripps's TAB programme: dots under tablature letters, one for off beats to be plucked with the index finger and two for middle finger, 'x', '#' or 'v' for ornaments, horizontal lines for tenuto/hold signs and vertical lines to show rhythmic simultaneity of chords. Left hand fingering is found in no 2, 7i, 14, 18, 21f, 25f, 27a and 29a, not always accurately but not reconstructed, as dots above tablature letters, one for index, two for middle, 3 for ring and 4 for little fingers, and standardised here as numbers 1-4, respectively. Diapasons abbreviated in the titles to the tablature as follows: 7F - seventh course tuned to F assuming lute in nominal G pitch, 8E 8Ef 8D - eighth course tuned E, E flat or D, 9D - ninth course tuned to D, 10C/Bf - tenth course tuned to C or B flat, 11Bf - eleventh course tuned B flat. Diapasons regularised to read a = 7F, /a = 8E, E flat or D, //a = 9D, ///a = 10C or B flat and 5 = 11B flat. Source abbreviations are expanded below.

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Listing music in vieil ton ffeff (tuning A); as well as edeff (B); dedff (C); and ddeff (D).

10

19

27

36

45

53

2. Prelude Lespine - 7F8Ef9D10C

S-S S 253, ff. 106v-107r

1

5

10

15

19

3. Prelude Lespine - 7F8Ef10C

S-S S 253, ff. 107r-108r

1

6

11

17

22

4. Ballet Lespin - 7F10C A7BB5

S-S S253, ff. 109r-109v

13

5. Ballet Lespine - 7F8E10C AAB4

S-S S 253, ff. 110r-110v

7

6. Ballet Lespine - 7F8Ef9D10C AAB8

S-S S 253, ff. 109v-110r

1

8

14

20

1

7

12

17

23

28

7

12

17

24

29

1

7

12

17

23

28

7d. Balletto - 7F8E9D10C AA8B9

D-D1 M 297, pp. 140-141

[illegible]

The first system of musical notation for 'The Rose Tree' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note A4. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand plays a series of chords: G4-A4-B-flat4, G4-A4-B-flat4, G4-A4-B-flat4, and G4-A4-B-flat4. The left hand plays a series of chords: G3-A3-B-flat3, G3-A3-B-flat3, G3-A3-B-flat3, and G3-A3-B-flat3. The system ends with a double bar line.

a a c a a c c c a a c a c

| b c | a a c e | a a a | a a | a a

a a a a a a/a a a/a//a ///a

12

Example 10. *Allegretto* (1990), *Concerto for Piano and Orchestra*, 1st movement, measures 1–4.

Handwritten musical notation for the Balletto del Espina, system 7e. The notation consists of five systems of staves, each with a corresponding line of rhythmic symbols above. The notation is written in a medieval style, using square notes on a four-line staff. The rhythmic symbols are placed above the staves, often with letters (a, c, e, f) indicating pitch or rhythm. The notation is organized into measures, with some measures containing multiple staves. The notation is written in a medieval style, using square notes on a four-line staff. The rhythmic symbols are placed above the staves, often with letters (a, c, e, f) indicating pitch or rhythm. The notation is organized into measures, with some measures containing multiple staves. The notation is written in a medieval style, using square notes on a four-line staff. The rhythmic symbols are placed above the staves, often with letters (a, c, e, f) indicating pitch or rhythm. The notation is organized into measures, with some measures containing multiple staves.

1

7

12

17

23

28

1

7

12

17

23

28

The musical score is presented in three systems, each consisting of a rhythmic staff and a letter-based notation staff. The notation uses letters (a, e, c, r) and rhythmic symbols (vertical lines, flags, beams) to represent musical notation. The systems are numbered 1, 7, and 12.

System 1: The rhythmic staff shows a sequence of notes with flags and beams. The letter-based staff contains notes labeled 'a', 'e', 'c', and 'r'. The system is numbered 1.

System 7: The rhythmic staff shows a sequence of notes with flags and beams. The letter-based staff contains notes labeled 'a', 'e', 'c', and 'r'. The system is numbered 7.

System 12: The rhythmic staff shows a sequence of notes with flags and beams. The letter-based staff contains notes labeled 'a', 'e', 'c', and 'r'. The system is numbered 12.

1

7

12

17

23

28

1

7

12

17

23

28

7j. Ballet - 7F8E10C AAB8

RUS-Span O No 124, ff. 44v-45r

7

12

17

23

28

1

7

12

17

23

28

8. Ballet de Lespene - 10C AB8

CZ-Pnm IV.G.18, f. 213v

Measures 1-11 of the musical score for Ballet de Lespene - 10C AB8. The score is written in a single system with three staves. The notation includes various rhythmic values (c, a, e, f) and dynamic markings (f). The first staff contains a series of rhythmic patterns, including a sequence of sixteenth notes (f f e c a c c a) in measure 5. The second and third staves contain corresponding rhythmic patterns. The score is divided into measures 1, 6, and 11, with repeat signs (//a) indicating the end of each measure.

9. Ballet nouveau de Lespine - 10C A8B9

CZ-Pnm IV.G.18, f. 213v-214r

Measures 9-18 of the musical score for Ballet nouveau de Lespine - 10C A8B9. The score is written in a single system with three staves. The notation includes various rhythmic values (c, a, e, f) and dynamic markings (f). The first staff contains a series of rhythmic patterns, including a sequence of sixteenth notes (f e f c a c) in measure 13. The second and third staves contain corresponding rhythmic patterns. The score is divided into measures 9, 14, and 18, with repeat signs (//a) indicating the end of each measure.

1

7

12

19

11. Courante par Lepine - 7F8EF10C

Moy 1631, f. 21r

The musical score is written for a Courante in 3/4 time, featuring a treble and bass staff. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into four systems, each with a treble staff and a bass staff. The first system begins with a treble staff containing a series of eighth and sixteenth notes, followed by a bass staff with a 3/4 time signature and a key signature of one flat. The second system continues the melody in the treble staff, with the bass staff providing a harmonic accompaniment. The third system shows a more complex rhythmic pattern in the treble staff, with the bass staff following. The fourth system concludes the piece with a final cadence in the treble staff and a bass staff. The score is marked with various musical notations, including notes, rests, and bar lines, and is labeled with the number 9 in the first system.

9

12. Courante Le Espine - 8E9D

US-R M.140.V186S, p. 10

9

17

13a. Curante de l'Espine - 7F8Ef9D11Bf

US-R M.140.V186S, pp. 46-47

3

5

9

17

33

41

49

3
 9
 17
 25
 33
 41
 49

13c. Courante - 7F8Ef9D10Bf

GB-HAdolmetsch II.B.1, ff. 275v-276v

3

9

17

25

33

41

49

14. Courante Lespine - 7F8EC10

S-S S 253, ff. 103r-105r

Handwritten musical notation on a five-line staff, featuring various rhythmic values (c, d, e, f, g, a, b) and accidentals (sharps, flats, naturals). The notation is organized into measures, with some measures containing multiple notes or rests. The piece is divided into sections marked by measure numbers 53, 62, 69, and 76.

Section 1 (Measures 53-61): This section begins with a series of rhythmic patterns. Measure 53 starts with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals, with some notes marked with 'a' or 'e'. The section concludes with a double bar line and a repeat sign.

Section 2 (Measures 62-68): This section continues the musical development. It features more complex rhythmic patterns, including some with multiple notes beamed together. The notation includes various rhythmic values and accidentals, with some notes marked with 'a' or 'e'. The section concludes with a double bar line and a repeat sign.

Section 3 (Measures 69-75): This section introduces new rhythmic patterns. It features more complex rhythmic patterns, including some with multiple notes beamed together. The notation includes various rhythmic values and accidentals, with some notes marked with 'a' or 'e'. The section concludes with a double bar line and a repeat sign.

Section 4 (Measures 76-82): This section continues the musical development. It features more complex rhythmic patterns, including some with multiple notes beamed together. The notation includes various rhythmic values and accidentals, with some notes marked with 'a' or 'e'. The section concludes with a double bar line and a repeat sign.

15a. Courante Lespin - 7F10C

S-S S 253, f. 112v

7 **///a** **a** **///a**

15b. Courante - 7F9C

Francisque 1600, f. 27v ii

9 **///a**

17 **a**

25 **a**

16a. Courante Lespin - 7F8E10C

S-S S 253, ff. 112v-113r

12

22

16b. Courant - 7F

D-BAU 13. 4o 85, pp. 12-13

12

22

16c. Courante Ballard - 7F

D-Hs ND VI 3238, p. 43

12

22

16d. Courante - 7F10C

GB-HAdolmetsch II.B.1, ff. 50v-51r

12

23

16e. Coranto - 7F

LT-Va 285 MF LXXIX, ff. 7v-8r

3

a e

12

a

23

a a a a

16f. Corente - 7F

D-B 4022, p. 41

3

a e

12

a a

23

a a a

3

10

20

29

38

47

56

17. Courante Lespin - 7F8E10C

S-S S 253, f. 114r

Measures 1-10 of Courante Lespin. The notation is in 3/4 time. The first system contains measures 1-6, and the second system contains measures 7-10. The notation includes various accidentals (sharps, flats, naturals) and rests.

10

Measures 11-19 of Courante Lespin. The notation continues with eighth and sixteenth notes and accidentals. Measure 19 ends with a double bar line and repeat signs.

19

18. Courante nouvelle Lespin - 9D

S-S S 253, ff. 114v-115r

Measures 1-8 of Courante nouvelle Lespin. The notation is in 3/4 time. The first system contains measures 1-4, and the second system contains measures 5-8. The notation includes various accidentals (sharps, flats, naturals) and rests.

8

Measures 9-15 of Courante nouvelle Lespin. The notation continues with eighth and sixteenth notes and accidentals. Measure 15 ends with a double bar line and repeat signs.

15

19a. Courante Lepin - 9D10C

CZ-Pnm IV.G.18, f. 23r

3

13

22

22

19b. Courante - 9D10C

GB-HAdolmetsch II.B.1, ff. 32v-33r

3

13

22

22

20a. Courante Lepin - 8E9D

CZ-Pnm IV.G.18, f. 81r

12 //a/a a //a /a //a //a

23 //a //a //a

20b. Courante Lepin - 7F8E9D

GB-HAdolmetsch II.B.1, f. 277v

12 //a/a a //a /a //a //a

23 //a a

11 //a /a //a a //a

21 /a a a /a

30 //a /a a

41 a /a //a //a e r a /a a //a

50 /a

60 a /a //a //a e r a /a a //a

21b. Couranta del Espine - 7F8E10C

D-Mbs 21646, f. 74v i

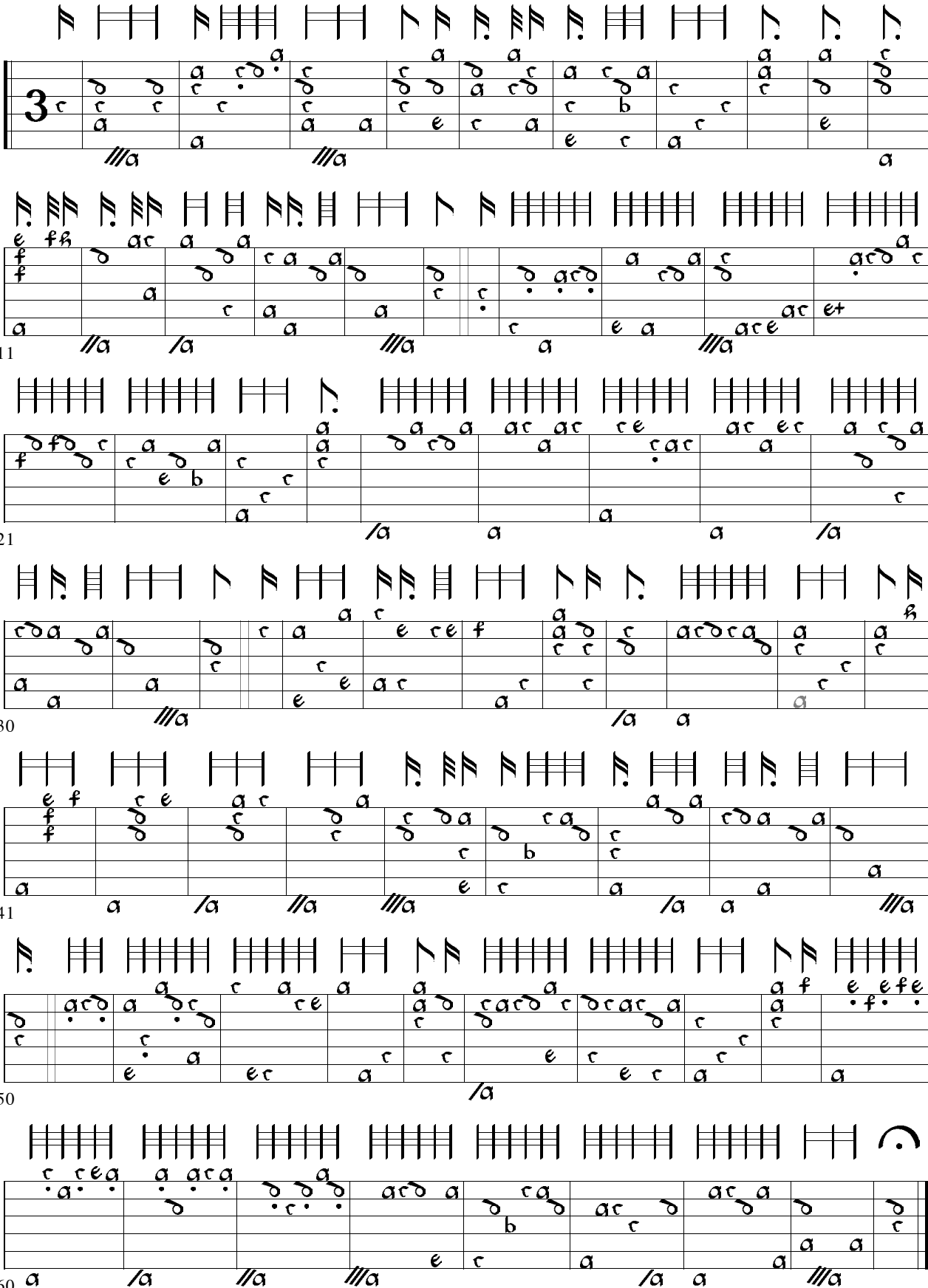
11
 21
 30
 41
 51
 61

[illegible]

Handwritten musical notation on a page, featuring a series of staves with notes and a large number '3' indicating a measure or section. The notation includes various symbols such as 'a', 'c', 'f', 'e', and 'r' above the notes, and a large '3' in the first measure. The page is numbered 39 in the top right corner.

The notation is organized into systems, each consisting of a staff with notes and a corresponding line of text below it. The text includes various symbols and letters, such as 'a', 'c', 'f', 'e', 'r', and '3'. The first system starts with a large '3' in the first measure, followed by a series of notes and text. The second system begins with a large '11' in the first measure. The third system begins with a large '21' in the first measure. The fourth system begins with a large '30' in the first measure. The fifth system begins with a large '41' in the first measure. The sixth system begins with a large '51' in the first measure. The seventh system begins with a large '60' in the first measure.

The notation is written in a style that is characteristic of medieval manuscripts, with a focus on the visual representation of musical rhythm and pitch. The use of letters and symbols above the notes suggests a form of shorthand or a specific notation system used in the manuscript.



The musical score is written for a treble and bass staff in 3/4 time. It consists of 60 measures, divided into six systems of 10 measures each. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat). The score is labeled with measure numbers 11, 21, 30, 41, 50, and 60.

The score is divided into six systems, each containing 10 measures. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat). The score is labeled with measure numbers 11, 21, 30, 41, 50, and 60.

The score is divided into six systems, each containing 10 measures. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat). The score is labeled with measure numbers 11, 21, 30, 41, 50, and 60.

The score is divided into six systems, each containing 10 measures. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat). The score is labeled with measure numbers 11, 21, 30, 41, 50, and 60.

The score is divided into six systems, each containing 10 measures. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat). The score is labeled with measure numbers 11, 21, 30, 41, 50, and 60.

The score is divided into six systems, each containing 10 measures. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat). The score is labeled with measure numbers 11, 21, 30, 41, 50, and 60.

21g. Corante - 7F8E10C

RUS-Span O No 124, f. 40v

First system of musical notation for the Corante. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with 'a' and 'f'. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. It continues the piece with similar rhythmic patterns and includes a measure with a '3' time signature. The system ends with a double bar line and a repeat sign.

9

Third system of musical notation. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values and rests, with some notes marked with 'a' and 'f'. The system concludes with a double bar line and a repeat sign.

17

Fourth system of musical notation. It continues the piece with similar rhythmic patterns and includes a measure with a '3' time signature. The system ends with a double bar line and a repeat sign.

25

52

59

21h. Corant - 7F8E9D10C

GB-Lam 603, f. 37r

10

19

28

3
 9
 17
 25
 32
 41
 49

22b. Courante - 7F8Ef10Bf

GB-HAdolmetsch II.B.1, ff. 274v-275r

3

9

17

25

22c. Untitled fragment - 10Bf

GB-Cfm Mus.689, f. 51r

3

3

9

17

25

32

41

49

22e. Courante par Goutie - 7F8Ef10Bf

Moy 1631, f. 11v

The musical notation is presented in a system of three staves. The first staff contains a series of rhythmic patterns, including a 3/4 time signature. The second and third staves contain the main melody and accompaniment, with various notes and rests. The notation is written in a style that is characteristic of early 17th-century French lute tablature.

The piece is divided into measures, with measure numbers 3, 9, 17, 25, and 33 indicated. The notation includes various symbols for notes, rests, and accidentals, as well as a series of vertical lines representing the fretboard.

The piece concludes with a final cadence, marked by a double bar line and a fermata.

23a. Courante Lepin - 7F8Ef10Bf

CZ-Pnm IV.G.18, ff. 155v-156r

Measures 1-8 of the piece. The notation is in a 3/4 time signature, indicated by a '3' in a circle. The melody is written on a single staff with various note values (minims, crotchets, quavers) and rests. The bass line is written on a single staff with note values and rests. The piece is in a key with one flat (B-flat). The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, i, b). The piece ends with a repeat sign.

Measures 9-17 of the piece. The notation continues with various note values and rests. The piece is in a key with one flat (B-flat). The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, i, b). The piece ends with a repeat sign.

9

Measures 18-25 of the piece. The notation continues with various note values and rests. The piece is in a key with one flat (B-flat). The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, i, b). The piece ends with a repeat sign.

18

Measures 26-33 of the piece. The notation continues with various note values and rests. The piece is in a key with one flat (B-flat). The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, i, b). The piece ends with a repeat sign.

26

23b. Courante Lepin - 7F8Ef9D10Bf

GB-HAdolmetsch II.B.1, ff. 276v-277r

First system of musical notation for 'Courante Lepin'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat). The system concludes with a double bar line and a repeat sign.

Second system of musical notation for 'Courante Lepin'. It continues the piece with similar rhythmic patterns and a key signature of one flat. The system ends with a double bar line and a repeat sign.

9

Third system of musical notation for 'Courante Lepin'. The notation continues with various rhythmic values and a key signature of one flat. The system concludes with a double bar line and a repeat sign.

18

Fourth system of musical notation for 'Courante Lepin'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values and rests. The key signature is one flat. The system concludes with a double bar line and a repeat sign.

26

3

5 /a a

11 a 5 5

21 a a

30 5 5 /a a

40 a /a //a a a 5

51 5 /a a

60 a /a //a ///a 5 a a 5

24a. Lòrangier par Lespine - 7F8E10C

Moy 1631, f. 22r

First system of musical notation. The staff is a three-part setting. The top part has a treble clef and a key signature of one flat (B-flat). The bottom part has a bass clef. The middle part is a three-part setting. The first measure is marked with a large '3' and a '3' below it, indicating a triplet. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The system ends with a double bar line and a repeat sign.

Second system of musical notation. The staff is a three-part setting. The top part has a treble clef and a key signature of one flat (B-flat). The bottom part has a bass clef. The middle part is a three-part setting. The system starts with a measure marked with a '3' and a '3' below it, indicating a triplet. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

10

Third system of musical notation. The staff is a three-part setting. The top part has a treble clef and a key signature of one flat (B-flat). The bottom part has a bass clef. The middle part is a three-part setting. The system starts with a measure marked with a '3' and a '3' below it, indicating a triplet. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

19

Fourth system of musical notation. The staff is a three-part setting. The top part has a treble clef and a key signature of one flat (B-flat). The bottom part has a bass clef. The middle part is a three-part setting. The system starts with a measure marked with a '3' and a '3' below it, indicating a triplet. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

27

3

10

19

28

24c. Courante Besard - 7F8Ef9D10C

CZ-Pnm Ms. IV. G. 18. ff. 123v-124r

3

10

19

28

3

///a

///a

10

/a

a

//a

///a

19

a

/a

//a

28

///a//a

/a a

///a

25a. L'espagnol L'espain - 7F10C

S-S S 253, f. 114v

8

25b. La Spagnolet - 7F8Ef10C

Moy 1631, f. 25v

9

25c. Courante L'Espagnolle - 7F8Ef10C

Ballard II 1614, p. 28

First system of musical notation for 'Courante L'Espagnolle'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with various notes and rests. The bass line is indicated by letters 'a', 'b', 'c', 'e' and rests. The system ends with a double bar line and a repeat sign.

Second system of musical notation for 'Courante L'Espagnolle'. It continues the melody and bass line from the first system. The system ends with a double bar line and a repeat sign.

9

Third system of musical notation for 'Courante L'Espagnolle'. It continues the melody and bass line. The system ends with a double bar line and a repeat sign.

16

Fourth system of musical notation for 'Courante L'Espagnolle'. It continues the melody and bass line. The system ends with a double bar line and a repeat sign.

24

25d. Volte - 7F10C

D-Hs ND VI 3238, p. 77

First system of musical notation for 'Volte'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with various notes and rests. The bass line is indicated by letters 'a', 'b', 'c', 'e' and rests. The system ends with a double bar line and a repeat sign.

Second system of musical notation for 'Volte'. It continues the melody and bass line from the first system. The system ends with a double bar line and a repeat sign.

9

25e. Spangeola 7F9C

D-Kl 4o Mus. 108.1, f. 99v

9

25f. Léspagnolle - 7F9C

Vallet 1615, p. 80

9

26a. Courante LÉspine - 7F8Ef10C

CH-SO DA 111, f. 41v

9

18

26b. Courante - 7F8Ef10C

D-DI M 297, p. 82

9

18

9

18

26

36

44

26d. Corant - 7F8Ef10C

RUS-SPan O No 124, f. 35r

9

18

26e. Courante Francoyse - 7F

Valerius 1626, pp. 270-271

9

18

26f. Courante Gothier - 7F8Ef10C

CZ-Pnm G.IV.18, ff. 20v-21r

3

9

18

26

36

44

3

9

18

26

36

44

26h. Alio modo - 7F8Ef10C

CH-SO DA 111, f. 42r

3

9

18

27

36

44

9

18

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36

44

26j. Current Con: - 7F8E9D10C

D-LEm II.6.15, p. 264

8

16

24

26k. Courente - 7F8D

I-Tn IV.23.2, ff. 12v-13r

9

18

27

Handwritten musical notation for a piece titled "27a. Volte Lepine - 7F8Ef10C". The notation is written on a three-staff system, with a treble clef and a 3/4 time signature. The notation is in a medieval style, using square neumes on a four-line staff. The piece is divided into measures by vertical bar lines. The notation includes various accidentals (sharps, flats, naturals) and ligatures. The piece is marked with a large "3" in the first measure, indicating a triple meter. The notation is written in a medieval script, with some letters (a, b, c, d, e, f, g) used as text within the notation. The piece is divided into measures by vertical bar lines. The notation includes various accidentals (sharps, flats, naturals) and ligatures. The piece is marked with a large "3" in the first measure, indicating a triple meter. The notation is written in a medieval script, with some letters (a, b, c, d, e, f, g) used as text within the notation.

1

10

19

27

27b. Volte Lepin - 7F8Ef10C

CZ-Pnm IV.G.18, ff. 95v-96r

1

11

20

28

Handwritten musical notation for a piece titled "27c. Ballet - 7F8Ef10C". The notation is written on a five-line staff with a treble clef and a 3/4 time signature. The music is in G major (one sharp, F#). The notation is a form of shorthand or tablature, using letters (a, b, c, d, e, f, g) and symbols (dots, slurs, and a large '3' in a circle) to represent notes and rests. The piece is divided into measures by vertical bar lines. The notation is written in a single system, with measures numbered 1, 10, 19, and 27. The notation is a form of shorthand or tablature, using letters (a, b, c, d, e, f, g) and symbols (dots, slurs, and a large '3' in a circle) to represent notes and rests. The piece is divided into measures by vertical bar lines. The notation is written in a single system, with measures numbered 1, 10, 19, and 27.

1

10

19

27

Handwritten musical notation for a Courante, system 1 to 48. The notation is written on a five-line staff with a 3/4 time signature. The notes are written in a stylized, historical script. The system numbers are 1, 10, 18, 26, 33, 41, and 48. The notation includes various rhythmic values and accidentals, and is divided into measures by vertical bar lines. The system numbers are placed at the beginning of each system.

System 1: *c e f e f h f e h g h x a a c d d c x d c d a c e a c e f h e*

System 10: *k h f e f h f e h g h x c e f e f h f e h g h e g h x a a a c d a*

System 18: *c a c d a c d c a a d a c e a c e f h e k h f e h g h e g h x c d e*

System 26: *a c e f c a d c f h k x h f e f h c e f e c g h x*

System 33: *a d c a c a c e a c e f c a c e f c h f e f h e k x h f e f h e h g h x*

System 41: *c a c e f c c a d c a c d a f h k h f e f h c e f c e c*

System 48: *g h x a d c a c a c e a c e f c a c e f c h f e f h e k x h f e h g h e g h*

Handwritten musical notation on a three-line staff. The notation consists of vertical strokes (neumes) and some letters (c, e, f, h, g, a, d, r, e, a, c, e, f, h, e). A large '3' is written in the first measure, indicating a triplet. The staff is divided into measures by vertical bar lines.

1

Handwritten musical notation on a three-line staff. The notation consists of vertical strokes (neumes) and some letters (k, h, f, h, f, e, h, e, h, c, r, e, f, e, f, h, f, e, h, g, h, g, c, e, a, r, d). The staff is divided into measures by vertical bar lines.

10

Handwritten musical notation on a three-line staff. The notation consists of vertical strokes (neumes) and some letters (c, a, d, r, a, c, e, a, c, e, f, h, e, k, k, h, f, h, f, e, h, f, h, c, r). The staff is divided into measures by vertical bar lines.

18

Handwritten musical notation on a three-line staff. The notation consists of vertical strokes (neumes) and some letters (a, c, e, f, e, c, a, r, d, a, f, h, k, e, f, h, c, e, f, e, c, e, g, h). The staff is divided into measures by vertical bar lines.

25

Handwritten musical notation on a three-line staff. The notation consists of vertical strokes (neumes) and some letters (a, c, e, f, c, a, c, e, f, c, h, f, e, f, h, e, k, h, f, e, f, h, f, e, h, e, h, c, r). The staff is divided into measures by vertical bar lines.

33

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and beams, with some notes having flags. Below the staff, there are several groups of letters: *c e f e f h f e e c* and *a c e f h e*. A large number **3** is written on the left side of the staff. The staff is divided into measures by vertical lines.

1

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and beams, with some notes having flags. Below the staff, there are several groups of letters: *k h f e f h f e e h c a c e f c a a c f h k h f e f h*. A large number **10** is written on the left side of the staff. The staff is divided into measures by vertical lines.

10

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and beams, with some notes having flags. Below the staff, there are several groups of letters: *c e f e f g e g h f d c a c a e c e f c a c e f c*. A large number **18** is written on the left side of the staff. The staff is divided into measures by vertical lines.

18

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and beams, with some notes having flags. Below the staff, there are several groups of letters: *h f e f h e k h f e f h f e e h c*. A large number **24** is written on the left side of the staff. The staff is divided into measures by vertical lines.

24

28f. Volta - 8E9D10C

S-B PB fil.172, f. 41v

Handwritten musical notation for measures 1-9. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notes are written in a stylized, medieval-style script. The notes are: c, e, f, h, f, e, g, a, a, c, d, a, c, a, c, e, a, c, e, f, h, e.

1

Handwritten musical notation for measures 10-17. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notes are written in a stylized, medieval-style script. The notes are: k, h, f, e, f, h, f, e, g, a, c, d, a, c, e, f, c, a, d, c, f, h, k, h, f.

10

Handwritten musical notation for measures 18-24. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notes are written in a stylized, medieval-style script. The notes are: e, f, h, c, e, f, e, c, g, h, a, d, c, a, c, a, e, c, e, f, c, a, c, e, f, c.

18

Handwritten musical notation for measures 25-28. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notes are written in a stylized, medieval-style script. The notes are: h, f, e, f, h, e, k, h, f, e, f, h, f, e, g, a.

25

Handwritten musical notation on a three-staff system. The notation consists of vertical strokes and beams, with some notes having stems. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef. The third staff has a bass clef. The notation is written in a stylized, handwritten manner. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef. The third staff has a bass clef. The notation is written in a stylized, handwritten manner.

1

Handwritten musical notation on a three-staff system. The notation consists of vertical strokes and beams, with some notes having stems. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef. The third staff has a bass clef. The notation is written in a stylized, handwritten manner.

10

Handwritten musical notation on a three-staff system. The notation consists of vertical strokes and beams, with some notes having stems. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef. The third staff has a bass clef. The notation is written in a stylized, handwritten manner.

18

Handwritten musical notation on a three-staff system. The notation consists of vertical strokes and beams, with some notes having stems. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef. The third staff has a bass clef. The notation is written in a stylized, handwritten manner.

25

28h. Volte par Lancloe - 7F8E10C

Moy 1631, f. 8v

Handwritten musical notation for measures 1-9. The notation is in a medieval style, featuring a three-part setting (treble, alto, and bass staves) and a large '3' indicating a triplet. The notes are decorated with various ligatures and accidentals. The letters 'c', 'e', 'f', 'h', 'e' are written above the notes, indicating the pitch or the letter of the note.

1

Handwritten musical notation for measures 10-18. The notation continues the three-part setting. The letters 'f', 'h', 'e', 'c', 'a', 'r', 'e', 'f', 'a', 'c', 'e', 'f', 'h', 'e' are written above the notes, indicating the pitch or the letter of the note.

10

Handwritten musical notation for measures 19-25. The notation continues the three-part setting. The letters 'e', 'c', 'e', 'f', 'e', 'c', 'g', 'a', 'd', 'c', 'a', 'd', 'b', 'e', 'a', 'c', 'e', 'f', 'c' are written above the notes, indicating the pitch or the letter of the note.

19

Handwritten musical notation for measures 26-30. The notation continues the three-part setting. The letters 'c', 'e', 'f', 'h', 'f', 'h', 'c', 'h', 'f', 'e', 'h', 'e', 'h', 'c' are written above the notes, indicating the pitch or the letter of the note.

26

US-R M.140.V186S, p. 1

Handwritten musical notation for a piece in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation is written on a five-line staff. The piece is divided into measures by vertical bar lines. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The piece concludes with a double bar line and a repeat sign.

30. Bargamasces de Lespín - 7F8E10C

S-S S 253, ff. 108r-109r

31i. Untitled - (efdeh) 7=a4 8=c5 9=a5 10=g6 AA14BB17 GB-Lbl Sloane 1021, ff. 16r-16v

3

9 9 7 8 9

10

10 10 9 9

18

9 7 8 9

24

10 10 9 9 10 7

33

7 8 9 10 7 8

41

9 8 9 10 10 9 9 10

48

7 7 8 9 10

55 7 8 9 8 9 10 10 9

55 7 8 9 8 9 10 10 9

32i. Corrente della Lapin - (fedef) A22B20
7=b4 8=e5 9=d5 10=a5

GB-Lam pauer, f. 177v

3

3

9

16

25

33

3

10 10 8 9 10

10 11 11 10 10

18 10 8 9 10

24 11 11 10 10 11 8 7

33 8 9 10 11 10 11 7 8 9 10

41 9 10 11 11 10 10 11

48 8 7 8 9 10 11

55 7 8 9 10 9 10 11 11 10

32ii. Corrente della Lapin - transcribed to viel ton

GB-Lam pauer, f. 177v

3

///a //a /a a

9

16

a /a a ///a

25

///a

33

///a //a /a a ///a