**Charles de Lespine**

**All versions of the Lute solos in vieil ton tuning**

**John H. Robinson**

**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 rauissannte 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 No 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** *Bal*[l]*et 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-OchMs. 437, f. 12r *Allmayne Gottier* - keyboard

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

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 Lepine*

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 13.4o.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 No 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** *Lespagnol 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*[l]*e*

double bar lines absent

31/1 and 35/1 - obscured by ink blot

36/1 - a7 crossed out

**26d. RUS-SPan O No 124, f. 35r** *Cor*[ant]

no changes

**26e. Valerius 1626, pp. 270-271** *Courante Francoyse / 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 Tantze 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** *Alio 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

CH-BEsa 123, p. 123 untitled - transitional tuning *efdeh*

cf. Boyer 1619, f. 9v *Sa beauté extreme*

**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 No 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 ‘,’ 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.

**BIBLIOGRAPHY**

**Prints**

**Ballard II 1614** – *Diverses Pieces Mises sur le Luth Par R*[obert] *Ballard* (Paris, Pierre Ballard, 1614).

**Besard 1617** – Jean-Baptiste Besard, *Novus Partus* (Augsburg, 1617). Facsimile: Genève, Éditions Minkoff, 1983.

**Francisque 1600** – Antoine Francisque, *Le Trésor D’Orphée* (Paris, 1600). Facsimile: Genève, Éditions Minkoff, 1975.

**Moy 1631** –

**Valerius 1626** – Adriaen Valerius, *Neder-landtsche gedenck-clanck* (Haarlem, 1626). Facsimile: New York, Broude Brothers, 1974.

**Vallet 1615** – Nicolas Vallet, *Secretum Musarum / Het gheheymenisse der Zang-Godinnen* (Amsterdam, 1615) / *Paradisus Musicus Testudinis* (Amsterdam, 1618). Facsimile: Utrecht, STIMU & Dutch Lute Society, 1986.

**Vallet 1616** – Nicolas Vallet, *Secretum Musarum / Het tweede Boeck* *van de Luyt-Tablatuer, ghenoemt het Gheheymenisse der Sangh- Godinnen* (Amsterdam, 1616). Facsimile: Utrecht, STIMU & Dutch Lute Society, 1992.

**Manuscripts**

French tablature unless otherewise stated.

**A-KR L81** – Kremsmünster, Benediktinerstift, Ms. L 81 *c.*1640-50.

**CH-Bu F.IX.53** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, Ms. F.IX.53, *c.1620-45.* Facsimile: Genève, Minkoff, 1990.

**CH-SO DA 111** – Solothurn Zentralbibliothek Musik-abteilung, MS DA 111: manuscript additions bound together with copies of Nicolas Vallet's *Secretum Musarum*, Band 1 (Amsterdam 1615), *Secretum Musarum*, Band 2 (Amsterdam 1616) and *Een en twintich Psalmen Davids* (Amsterdam 1615).

**CZ-Pnm IV.G.18** – Praha, Národní Muzeum, Hudební oddelení, MS G.IV.18: Joannes Aegidius Rettenwert lute book, *c.*1623-7.

**D-B 4022** – Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz (formerly Danzig/Gdansk), MS 4022, *c.*1615-20.

**D-B N 479** – Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, N. Mus. MS 479: Wolfgang Hoffmann von Grünbühel lute book, dated 1619.

**D-BAU 13.4o.85** – Bautzen, Stadt- und Kreisbibliothek, Druck 13.4°85: manuscript additions to a copy of Jean-Baptiste Besard, *Thesaurus Harmonicus,* 1603-*c.*1620.

**D-Dl M 297** – Dresden, Sächsische Landesbibliothek, Hand-schriftenabteilung, Ms. M 297: Jena student B.K.S.S. lute book, dated 1603. Modern edition: John H. Robinson (ed.), *Early to Intermediate Pieces for Renaissance Lute edited from Sächsische Landesbibliothek Dresden M 297, a Student Lute Book copied 1603- 1620, and other manuscripts* (Albury, The Lute Society, 2010).

**D-Hs ND VI 3238** – Hamburg, Stadt- und Universitäts-bibliothek, Ms. ND VI 3238 (formerly M B /2768): Ernst Schele lute book, *c.1615.* Facsimile: Stuttgart, Jarchow, 2004.

**D-Kl 4o Mus. 108.1** – Kassel, Murhard'sche Landes-bibliothek, Ms.4°Mus.108(1): Montbuysson lute book, *c.*1611*.* Facsimile: Kassel, Barenreiter, 2006.

**D-LEm II.6.15** – Leipzig, Musikbibliothek der Stadt, Ms. II.6.15, copied in German lute tablature by a German Protestant student in Leipzig and dated 1619. Facsimile: Lübeck, Tree Edition, 2001.

**D-Mbs 21646** – München, Bayerisches Staats-bibliothek, Mus. MS 21646, Albrecht Werl’s lute book (formerly in private library of Robert Spencer), copied in München *c.*1625-1655. Facsimile: Genève, Éditions Minkoff, 1990.

**GB-Cfm Mus.689** – Cambridge, Fitzwilliam Museum, Mus. MS. 689: Lord Herbert of Cherbury lute book, *c.*1624-40.

**GB-Ctc O.16.2** – Cambridge, Trinity College, Ms O.16.2, *c*.1630.

**GB-Cu Nn.6.36** – Cambridge University Library, Ms. Nn.6.36, *c.*1610-16.

**GB-HAdolmetsch II.B.1** – Haslemere, Dolmetsch Library, MS II.B.1, Bavarian provenance, *c.*1620.

**GB-Lam 603** – London, Royal Academy of Music, MS 603: Margaret Board lute book, *c.*1620-30.Facsimile: Leeds, Boethius Press, 1976.

**GB-Lam pauer** – London, Royal Academy of Music, manuscript additions inscribed *Wolff: Engel: Com: ab Auersp: et Gottschee Sup: in Car: Capitan: 1649* in a copy of Besard's *Thesaurus Harmonicus* with the title page annotated *Peter Paulus Pauer von Eijstett 1627*.

**GB-Lbl Eg.2046** – London, British Library, Egerton MS. 2046: Jane Pickeringe lute book, *c.*1616-50*.* Facsimile: Clarabricken, Boethius Press, 1985.

**GB-Lbl Sloane 1021** – London, British Library, MS Sloane 1021, *c.*1640,previously known as the Johann Stobaeus lute book, into which the latter made an album amicorum entry.

**I-Tn IV.23.2** – Torino, Biblitoteca Nazionale, MS Ris. Mus. IV 23/2, probably copied by René Mesangeau, *c.* 1620.

**LT-Va 285 MF LXXIX** – Vilnius, Central Library of the Lithuanian Academy of Sciences, Ms. 285-MF-LXXIX (formerly Preussisches Staatsarchiv, Königsberg, Msc. A116. fol.): the Königsberg manuscript, *c.*1605-25. Facsimile: Columbus, Editions Orphée, 1989.

**RUS-Span O No 124** – St. Petersburg, Library of the Academy of Sciences, Ms. O No. 124, *c*.1600-50.Facsimile: Columbus, Editions Orphée, 1994.

**S-B PB fil.172** – Skokloster, Slottsbiblioteket, PB fil. 172: Per Brahe visbok / lutbok, *c*.1620.

**S-N Finspong 1122** – Norrköping, Stadsbiblioteket, Finspång 1122, *Balets, Alemandes et Sarabandes par L’Espine* copied *c.*1600-1650.

**S-S S 253** – Stockholm, Kungliga Biblioteket, Handskriftav-delningen, MS S 253, choreographic tables and ballet programmes with lute tablature, copied *c.*1614-1620.

**US-R M.140.V186S** – Rochester, University Library, Sibley Music Library, MS Vault M140 V186S, manuscript additions to a copy of Nicolas Vallet’s *Secret des Muses* (Amsterdam, 1615), *c.*1635.

**Literature**

Lachèvre, Frédéric ‘Un joueur de luth et compositeur des cours princières auteur dramatique et poète Charles de Lespine parisien et sa "Brève description de plusieurs royaumes et provinces étrangères et de quelle façon l'on a accoutumé de vivre dans tous les pays (1612-1621)" précédée de l'Historie du Luth et d'une notice bio-bibliographique de Lespine suivie de ses vers de ballet, chansons et pièces diverses, de la Dispute du Dieu Phoebus et du Dieu Pan touchant la musique, etc, etc., extraits de la rarissime édition de ses Oeuvres, 1627’ (with 9 facsimilés) (Paris 1935).

Sparr, Kenneth Charles de Lespine - Sverigeresenär, poet, dramatiker, lutenist och kompositör’ *Bokvännen* XXXXII (1987) pp. 107-112; *Gitarr och Luta* 21/1988 No. 1 pp. 53-58.

Sparr, Kenneth ‘Charles de Lespine Lutenist and Composer. *Die Laute* 3 (2001) pp. 42-63.

Sparr, Kenneth ‘Charles de Lespine Lutenist and Composer’

<http://www.tabulatura.com/Lespine.htm>

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