



Journal of Seventeenth-Century Music

JSCM Instrumenta

<http://www.sscm-jscm.org/instrumenta.html>

ISSN: 1089-747X

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UNIVERSITY OF **ILLINOIS** PRESS

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Volume 1

Chambonnières A Thematic Catalogue

The Complete Works of
Jacques Champion de Chambonnières (1601/02–1672)

Bruce Gustafson

Musical Sources

The following list presents all of the sources cited in the Catalogue, alphabetized by the abbreviations adopted there. The location is cited by the siglum for the library in italics (explained in Library Abbreviations) and shelf number. The pieces by Chambonnières found in each source are listed by their catalogue numbers (“G”). Then follows a summary of what is known or deduced about the place and date of the origin of the source (“Provenance”), the person or persons who notated it (“Scribes”), the quantity of music and the identifiable composers in the source (“Contents”), and the principal modern writings about the source (“Literature”; for an explanation of the abbreviations, see the file entitled “Literature”).

- | | | |
|---------------|--|--|
| Amalie | <i>A-Wn</i> Mus. Hs. 19455 [<i>olim</i> MS 3336]
<i>Provenance</i>
Braunschweig-Lüneburg court, ca. 1690: “Livre de son altesse Serenissime Madame La princesse ámalie de Brunsvic et Lunebourg” (Amalie Wilhemine von Braunschweig-Lüneburg [1673–1742], future empress of the Holy Roman Empire)
<i>Scribes</i>
5 unidentified hands
<i>Contents</i>
43 dance movements, unmeasured preludes, and transcriptions by Amelie (princesse), Chambonnières, Collasse (Pascal, arr.), Favier (Jean?, arr.), Jacquet de La Guerre (Élisabeth-Claude, arr.), Lully (Jean-Baptiste, arr.), Richard (Étienne)
<i>Literature</i>
• <i>Tabulae codicum manu scriptorum</i> (Vienna: Akademische Verlag, 1864–1912; reprint ed., Graz: Akademische Druck- und Verlagsanstalt, 1965), 10:399 | G. 8, 59 |
| Babell | <i>GB-Lbl</i> Add. 39569
<i>Provenance</i>
London, 1702
<i>Scribe</i>
Charles Babel (ca.1636–1716)
<i>Contents</i>
273 harpsichord pieces in 29 suites and 20 additional pieces by Anglebert (Jean Henry D’), Barrett (John), Blankenburgh (Quirijn van), Blow (John), Bruininks (Hamel), Byron (William Lord, arr.), Chambonnières, Charpentier (Marc-Antoine, arr.), Clarke (Jeremiah), Collasse (Pascal, arr.), Couperin (Louis), Croft (William), Dieupart (Charles or François or both), Draghi (Giovanni Battista), Eccles (John), Fiocco (Pietro Antonio), Forcer (Francis), Froberger (Johann Jacob), Gaultier (Ennemond, arr.), Gillier (Pierre l’aîné), Hardel (Jacques), King (Robert), La Barre, Lacroix, Lalande (Richard de La, arr.), Lebègue (Nicolas-Antoine), Lully (Jean-Baptiste, arr.), Marais (Marin, arr.), Monnard, Morgan, Muffat (Georg), Paisible (James), Purcell (Daniel), Purcell (Henry), Rossi (Luigi, arr.), Snow (Moses), Tollet (Thomas), Trespasse (Jonas), Valois, Ziani (Pietro Andrea); and later additions
<i>Literature</i>
• Cooper 1974, 459
• Gustafson 1979, 1:68–73, 2:187–221
• <i>London, British Library MS Add. 39569, 17th-Century Keyboard Music</i> 19, facsimile ed., introduction by Bruce Gustafson (New York: Garland, 1987)
• Gustafson-Fuller 1990, 355, 372–3 | G. 8, 11,
11a, 14, 51,
56, 67, 67a,
74, 92, 150 |
| Batt | <i>GB-Lbl</i> Add. 52363
<i>Provenance</i>
England, 1704–ca.1707
<i>Scribe</i>
Elizabeth Batt (?)
<i>Contents</i>
173 pieces by Barrett, Blow, Byron, Chambonnières, Clarke, Croft, Courteville, Dieupart, Baptist [?Draghi], Forcer, King, Mancini, Monnard (?), Piggott, H. Purcell, Weldon, [?W.] White | G. 8, 150 |

Literature

- J. Brian Hodge, “English Harpsichord Repertoire: 1660–1714” (unpublished Ph.D. thesis, University of Manchester, 1989).
- Andrew Woolley, “English Keyboard Sources and Their Context, c.1660–c.1720” (Ph.D. thesis, University of Leeds, forthcoming).

Bauyn I	<i>F-Pn</i> Rés. Vm ⁷ 674–675		G. 1–3, 5–
Bauyn II		<i>Provenance</i>	24, 26, 28–
Bauyn III	Paris, after 1676 (ca.1690?)	<i>Scribe</i>	31, 33–36,
	1 unidentified professional hand	<i>Contents</i>	40, 43–48,
	• Vol. 1: 127 dance movements by Chambonnières grouped by tonality		50, 52, 56–
	• Vol. 2: 123 dance movements and unmeasured preludes by Chambonnières?, Couperin (Louis), grouped by preludes and then dance movements by tonality		59, 61, 67–
	• Vol. 3: 94 miscellaneous pieces by Anglebert (Jean Henry D’), Couperin (Louis), Dumont (Henry), Frescobaldi (Girolamo), Froberger (Johann Jacob), Gaultier (Ennemond, arr.), Hardel (Jacques), La Barre (Joseph and unidentified), Lebègue (Nicolas-Antoine), Lorency, Mesangeau (René, arr.), Mico (Richard, arr.), Monnard, Pinel (Germain, arr.), Richard (Etienne), Rossi (Luigi, arr.), Vincent		68a, 70–
		<i>Literature</i>	144, 150–
	• Gustafson 1979, 1:96–105, 2:314–428		151
	• Gustafson-Fuller 1990, 356, 382–3		
	• Bruce Gustafson, <i>MGG</i> , s.v. “Bauyn,” Sachteil 1, 1994		
	• <i>Manuscrit Bauyn</i> , 2nd facsimile ed., preface by Davitt Moroney (Geneva: Minkoff, 1998)		
	• Damien Vaisse, “Du Nouveau sur le manuscrit Bauyn: une famille parisienne et le clavecin aux XVII ^e et XVIII ^e siècles.” <i>Revue française d’héraldique et de sigillographie</i> 71–2 (2001–2002): 39–53.		
	• <i>The Bauyn Manuscript</i> , 4 vols., ed. Bruce Gustafson (New York: The Broude Trust, forthcoming)		
Borel	<i>US-BEm</i> Ms. 1356	<i>Provenance</i>	G. 8, 11, 31,
	France (Paris?), ca.1660–1680	<i>Scribe</i>	67, 81, 87,
	Borel (unidentified)	<i>Contents</i>	91, 151–
	97 dance movements by Anglebert (Jean Henry D’), Bieule (comtesse de La), Bouat, Bremon, Brochard, Chambonnières, Couperin (Louis), Dumanoir, Dumont (Henri), La Barre, La Pierre, Pins, Thomelin		153a
		<i>Literature</i>	
	• Davitt Moroney, “The Borel Manuscript: a New Source of Seventeenth-Century French Harpsichord Music at Berkeley,” <i>Notes</i> 62, no. 1 (Sept., 2005): 18–47		
Brussels 27220	<i>B-Bc</i> Ms. 27220	<i>Provenance</i>	G. 5, 8–9,
	Paris, after 1678	<i>Scribes</i>	23, 29–31,
	1 principal hand (unidentified), with later additions	<i>Contents</i>	54, 56, 59–
	115 dance movements and unmeasured preludes by Artus, Chambonnières, Couperin (Louis), Lully (arr.), Monnard, Pinel (Germain, arr.), Richard (Étienne)		60, 82, 107,
		<i>Literature</i>	122, 150
	• Gustafson-Fuller 1990, 378–82		
	• <i>Pièces de clavecin ca.1670–1685</i> , facsimile ed., introduction by David Fuller (Geneva: Minkoff, 2003)		

Cambridge 9285	<i>GB-Cu</i> MS Add. 9285	G. 8, 59
	<i>Provenance</i>	
	Paris, 1734, with later additions	
	<i>Contents</i>	
	Miscellaneous printed and manuscript vocal and instrumental airs bound together, in 5 sections; the Chambonnières pieces are transcriptions for treble and bass	
Cambridge 9565	<i>GB-Cu</i> MS Add. 9565	G. 35, 35a, 58
	<i>Provenance</i>	
	Lyons, after 1693	
	<i>Scribes</i>	
	1 principal unidentified hand	
	<i>Contents</i>	
	21 miscellaneous dance movements and transcriptions by Anglebert (Jean Henry D'), Chambonnières, Desmarest (arr.), Jacquet de La Guerre (Élisabeth-Claude), Lebègue (Nicolas-Antoine), Lully (Jean-Baptiste, arr.), Lully (Louis, arr.), Marais (Marin, arr.)	
Cecilia	<i>I-Rsc</i> Ms A/400	G. 150, 150a
	<i>Provenance</i>	
	Italy, ca.1700	
	<i>Scribes</i>	
	1 unidentified hand	
	<i>Contents</i>	
	136 pieces for harpsichord and/or organ by Couperin (François), Frescobaldi (Giralomo), Greco? (Rocco), Jacquet de La Guerre (Élisabeth-Claude), La Barre, Lebègue (Nicolas-Antoine), Monnard, Pasquino (Ercole), Stradella (Alessandro)	
	<i>Literature</i>	
	<ul style="list-style-type: none"> • Apel 1972, 747 • Gustafson 1979, 1:87, 2:251–255 • Silbiger, 1980, 140–1 • <i>Rome, Biblioteca del Conservatorio di Musica Santa Cecilia, MS A/400</i>, 17th-Century Keyboard Music 13, facsimile ed., introduction by Alexander Silbiger (New York: Garland, 1987) • Gustafson-Fuller 1990, 382 	
Ch Ch 1236	<i>GB-Och</i> Mus. Ms. 1236	G. 92, 153, 153a
	<i>Provenance</i>	
	Oxford, ca.1650–1674	
	<i>Scribes</i>	
	William Ellis (ca.1620–1674) and perhaps John Ferrabosco (1626–1682)	
	<i>Contents</i>	
	85 pieces by Bryne (Albertus), Chambonnières, Coleman (Mark), Dufaut, Ellis, Ferrabosco, La Barre, Lawes (William), Loosemore (Henry?), Mercure (John), Price (Robert), Roberts (John), Rogers (Benjamin), Tressure (Jonas)	
	<i>Literature</i>	
	<ul style="list-style-type: none"> • Barry A.R. Cooper, “The Keyboard Suite in England Before the Restoration,” <i>Music and Letters</i> 53:3 (1972): 317. • Caldwell 1973, 152, 248 • Cooper 1974, 464 • Gustafson 1979, 1:62–3, 2:123–32 • Klakowich 1985, 74–103 • Gustafson-Fuller 1990, 370 • Brookes 1996, 98–100 • Gustafson 1999, 79 • Bailey 2003, 108–16 	
Chambonnières I Chambonnières II	Jacques Champion de Chambonnières. <i>Les Pieces de clavessin ... livre premier ... livre second</i> . Paris: Jollain, 1670.	G. 1–60
	<i>Engravers</i>	
	<ul style="list-style-type: none"> • Gérard (i) Jollain (d. 1683), signed on both title pages 	

- Jean Lepautre (1618–1682): first title page; see Introduction for commentary on Lepautre’s role

Contents

60 dance movements by Chambonnières in 11 suites

Literature

Jacques Champion de Chambonnières: Les Pièces de clavessin, facsimile ed. (New York: Broude Brothers, 1967); based on exemplar 10 in the listings in “Exemplars of the Prints”

- Gustafson 1979, 1:131–3, 3:264–92
- Gustafson-Fuller 1990, 400
- Florence Gétreau and Denis Herlin, “Portraits de clavecins et de clavecinistes français,” *Musique, Images, Instruments* 2 (1996): 88–114
- “Exemplars of the Prints” and “Introduction” in the present thematic catalogue

Chigi

I-Rvat Chigi Q IV 24

G. 153,
153a

Provenance

Rome (?), ca.1640–1650

Scribe

1 hand, perhaps that of Leonardi Castellani

Contents

35 keyboard pieces by Chambonnières? (or La Barre, Tresure, or Gibbons), Ferrini? (Giovanni Battista), Frescobaldi (Girolamo), La Barre

Literature

- Harry B. Licoln, “I manoscritti Chigiani di musica organo-cembalistica della Biblioteca Apoltolica Vaticana,” *L’organo* 5 (1967): 63–82
- Gustafson 1979, 1:86, 2:251–5
- Silbiger, 1980, 121–3
- *Vatican, Biblioteca Apostolica, MSS Chigi Q.IV.24, 26–29, and Q.VII.205–207, 17th-Century Keyboard Music* 15-1, facsimile ed., introduction by Alexander Silbiger (New York: Garland, 1989)
- Gustafson-Fuller 1990, 382

Cosyn

F-Pn Rés. 1185

G. 153,
153a

Provenance

London, ca.1613–1652

Scribes

2 principal hands: the earlier perhaps that of John Bull, the later that of Benjamin Cosyn; a third unidentified hand

Contents

122 harpsichord pieces by Bull, Chambonnières? (or La Barre, Tresure, or Gibbons), Cosyn, Formiloe, Gibbons (Orlando), Ives (Simon), La Barre, Lawes (William), Richardson, Tresure (Jonas), Young

Literature

- *John Bull: Keyboard Music I*, *Musica Britannica* 14, ed. Thurston Dart, John Steele, and Francis Cameron (London: Stainer and Bell, 1960), 159
- Martha Christine Maas, “Seventeenth-Century English Keyboard Music: A Study of MSS Rés 1185, 1186, and 1186bis of the Paris Conservatory Library,” Ph.D. diss., Columbia University, 1968
- Cooper 1974, 472
- Gustafson 1979, 1:57–60, 2:97–111
- Gustafson-Fuller 1990, 370
- Orhan Memed, *Seventeenth-Century English Keyboard Music: Benjamin Cosyn* (New York: Garland, 1993)
- Pamela Willetts, “Benjamin Cosyn: Sources and Circumstance” in *Sundry Sorts of Music Books* (London: British Library, 1993), 129–45
- Brookes 1996, 103–6
- Gustafson 1999, 80
- Bailey 2003, 117–9

Couperin de Turin

US-BEm Ms. 1371

G. 35, 59,
67, 67a,
119, 129,
150

Provenance

Turin, ca.1695

Scribe

Marc Roger Normand (“Couperin de Turin”) (1663–1734)

Contents

51 dance movements and transcriptions by Anglebert (Jean Henry D'), Chambonnières, Couperin (Louis), Hardel (Jacques), La Pierre (Paul de), La Pierre ("l'aîné), Lebègue (Nicolas-Antoine), Lully (Jean-Baptiste, arr.), Milton, Monnard?, Normand (Marc Roger, "Couperin de Turin")

Literature

Livre de tablature de clavecin de Monsieur de Druent, écrit par Couperin, facsimile ed., introduction by Davitt Moroney (Geneva: Minoff, 1998)

Dart	<i>US-BEm</i> , Ms. 1372		G. 59, 146–147
		<i>Provenance</i>	
	France, after 1687		
		<i>Scribes</i>	
	2–4 unidentified hands		
		<i>Contents</i>	
	66 dance movements and transcriptions by Anglebert (Jean Henry D'), Campra (André, arr.), Chambonnières, Couperin (Louis), Farinel (Michael, arr.), Gaultier (Ennemond, arr.), Gaultier (Pierre, arr.), Hardel (Jacques), Jacquet de La Guerre (Élisabeth-Claude), Lebègue (Nicolas-Antoine), Lully (Jean-Baptiste, arr.), Marchand (Louis?), Verdier		
		<i>Literature</i>	
	• Gustafson 1979, 1:113–4, 3:117–36		
	• Gustafson-Fuller 1990, 117		
Gen 2348/53	<i>F-Psg</i> Ms. 2348, Ms. 2353		G. 3–4, 22, 29–30, 36, 42–43, 47–49, 52, 57–58, 97, 99, 101, 103, 107, 110, 112, 117, 120–122, 126, 139–140, 150
		<i>Provenance</i>	
	Paris, after ca.1660?		
		<i>Scribes</i>	
	4 unidentified hands		
		<i>Contents</i>	
	39 dance movements and 14 organ pieces; by Chambonnières, Couperin (Louis), Monnard		
		<i>Literature</i>	
	• Gustafson 1979, 1:109, 3:70–85		
	• Gustafson-Fuller 1990, 370		
Gen 2356	<i>F-Psg</i> Ms. 2356		G. 8, 62, 70
		<i>Provenance</i>	
	Paris, ca.1690?		
		<i>Scribes</i>	
	2–5 unidentified hands		
		<i>Contents</i>	
	Mixture of plain chants, dance movements for harpsichord, a carillon, and an organ piece by Burette (Claude?), Chambonnières, Couperin (Louis), Froberger (Johann Jacob), Lully (Jean-Baptiste, arr.), Pinel (Germain, arr.), Richard (Étienne)		
		<i>Literature</i>	
	• Gustafson 1979, 1:115, 3:174–181		
	• Gustafson-Fuller 1990, 395		
Gresse	<i>NL-Uim</i> Ms q-1		G. 153
		<i>Provenance</i>	
	Amsterdam; section 1 after 1669; section 2 ca.1680–1690		
		<i>Scribes</i>	
	3 hands, the second associated with Jan Barent Gresse		
		<i>Contents</i>	
	53 dance movements and transcriptions by Artus (arr.), Chambonnières? (or La Barre, Tresure, or Gibbons), Froberger (Johann Jacob), Gresse, La Barre, Lully (Jean-Baptiste, arr.), Sandley (Benjamin), Tresure (Jonas)		
		<i>Literature</i>	
	• Curtis 1961, xix–xxiii		
	• Gustafson 1979, 1:80–1, 2:239–45		
	• Gustafson-Fuller 1990, 374		

Heardson	<p><i>US-NYp</i> Drexel 5611</p> <p style="text-align: center;"><i>Provenance</i></p> <p>England, ca.1650–1670</p> <p style="text-align: center;"><i>Scribes</i></p> <p>3 hands, the first and principal perhas that of Thomas Heardson</p> <p style="text-align: center;"><i>Contents</i></p> <p>90 harpsichord pieces, grouped by tonality, by Bryne (Albertus, Bull (spurious), Chambonnières? (or La Barre, Tresure, or Gibbons), Cobb (John), Cosyn (Benjamin), Facy (Hugh), Gibbons (Christopher), Gibbons (Orlando), Gibbs (Richard), Heardson, La Barre, Lawes (Henry), Locke (Matthew), Mercure, Philips (Peter), Roberts (John), Rogers (Benjamin), Tomkins (Thomas), Tresure (Jonas)</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> • Hendrie 1962, 92 • Barry A. R. Cooper, “Albertus Bryne’s Keyboard Music,” <i>The Musical Times</i> 113 (1972): 143 • Cooper 1974, 464, 481–3 • Gustafson 1979, 1:63–5, 2:133–43 • Klakowich 1985, 13–73 • Gustafson-Fuller 1990, 371 • Brookes 1996, 65–7 • Candace Bailey, “New York Public Library Drexel MS 5611,” <i>Fontes artis musicae</i> 47:1 (January–March 2000), 51–67 • Bailey 2003, 74–9 	G. 153, 153a
Hintze	<p><i>US-NHHub</i> MA 21 H 59</p> <p style="text-align: center;"><i>Provenance</i></p> <p>Dresden or Hamburg, ca. 1653</p> <p style="text-align: center;"><i>Scribes</i></p> <p>Mathias Weckmann, with annotations by an unidentified Pohlman</p> <p style="text-align: center;"><i>Contents</i></p> <p>28 harpsichord pieces by Artus (arr.), Chambonnières, Erben (Johann Balthasar), Froberger (Johann Jacob), Kerll (Johann Kaspar), La Barre, Tresure (Jonas)</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> • Friedrich Riedel, <i>Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts (vornehmlich in Deutschland)</i> (Kassel: Bärenreiter, 1960; reprinted with additions as <i>Musikwissenschaftliche Schriften</i> 22, Munich: Katzschlichler, 1990), 93–8 • Gustafson 1979, 1:39–41, 2:49–53 • Gustafson-Fuller 1990, 354 • Siegbert Rampe, “Das ‘Hinze-Manuskript’: Ein Dokument zu Biographie und Werk von Matthias Weckmann und Johann Jacob Froberger,” <i>Schütz Jahrbuch</i> 19 (1997), 71–111 • <i>Matthias Weckmann: Sämtliche freie Orgel- und Clavierwerke</i>, ed. Siegbert Rampe (Kassel: Bärenreiter. 1991), xi–xiv, 66–90 	G. 8
Humeau	<p>Barbastre, France, private collection of Philippe Humeau.</p> <p style="text-align: center;"><i>Provenance</i></p> <p>France (Toulouse?), ca.1690–1725</p> <p style="text-align: center;"><i>Scribes</i></p> <p>1 principal hand, with later additions</p> <p style="text-align: center;"><i>Contents</i></p> <p>41 dance movements, unmeasured preludes, and transcriptions by Campra (André, arr.), Chambonnières, Couperin (François), Gaultier (Pierre, arr.), Hardel (Jacques), Lannes (Matthieu?), Lebègue (Nicolas-Antoine), Lemaigre, Lully (Jean-Baptiste, arr.), Monnard; later non-keyboard additions</p>	G. 59, 150, 150a
La Pierre	<p><i>F-Pn</i> Rés. Vmd. ms. 18 (<i>olim F-Pthibault</i>)</p> <p style="text-align: center;"><i>Provenance</i></p> <p>France, 1687 and later</p>	G. 8, 8a, 59, 150

Scribes

2 unidentified hands

Contents

69 dance movements, unmeasured preludes, and transcriptions (many duplicated) by Chambonnières, Favier (Jean?, arr.), Hardel (Jacques), La barre, Lully (Jean-Baptiste, arr.), Monnard, Montalant (Claude-Rachel de), Purcell? (Henry)

Literature

- *Manuscrit de Mademoiselle La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983)
- Gustafson-Fuller 1990, 387–94
- Gustafson 1999, 82

Lynar

D-B Lynar A-1

G. 152–
153a

Provenance

Germany (Dresden?) ca.1615–1650

Scribes

1 unidentified hand

Contents

81 harpsichord pieces by Ballard (Robert II), Bull (John), Chambonnières? (or La Barre, Tresure, or Gibbons), Cornet (Pierre), Erbach (Christian), Farnaby (Giles), Farnaby (Richard), Gabrieli (Giovanni), Gaultier, Gibbons (Orlando), La Barre, Lasso (Orlando, arr.), Marenzio (Luca, arr.), Philips (Peter), Striggio (Alessandro), Sweelinck (Jan Pieterszoon), Woodson (Leonard)

Literature

- Werner Breig, “Die Lübbenauer Tabulaturen Lynar A1 und A2,” *Archiv für Musikwissenschaft* 25 (1968): 96–117, 223–36
- Apel 1972, 507
- Gustafson 1979, 1:30–2, 2:19–23
- Gustafson-Fuller 1990, 369
- *Matthias Weckmann: Sämtliche freie Orgel- und Clavierwerke*, ed. Siegbert Rampe (Kassel: Bärenreiter, 1991), x–xi
- Brookes 1996, 3–4
- Pieter Dirksen, “New Perspectives on Lynar A1,” in *The Keyboard in Baroque Europe*, ed. Christopher Hogwood (New York: Cambridge University Press, 2003), 36–66.

Madrid 1360

E-Mn M 1360

G. 150

Provenance

Spain, 1709

Scribe

Antonio Martin y Coll

Contents

48 groups of pieces by Aguilera de Heredia (Sebastián), Cabanilles (Juan), Chambonnières?, Corelli (Arcangelo, arr.), Couperin (Louis), Frescobaldi (Girolamo), Gaultier (Pierre?), Hardel (Jacques), La Barre, Lully (Jean-Baptiste, arr.), Monnard

Literature

- *Musica organici Iohannis Cabanilles*, ed. Higiní Anglès (Barcelona: Biblioteca de Catalunya, 1927), 1:lvii–lxii
- *Catálogo musical de la Biblioteca nacional de Madrid*, ed. Higiní Anglès and José Subirá (Barcelona: Consejo superior de investigaciones científicas, 1946), 1:295–309
- Gustafson 1979, 1:87–9, 2:260–66
- Gustafson-Fuller 1990, 356, 382

Munich 1503/

D-Mbs Mus. Ms. 1503/

G. 59

Provenance

Germany or France, ca.1660?

Scribes

1? unidentified French hand

Contents

15 dance movements by Artus (arr.), Chambonnières, Dumont (Henri),

	Froberger (Johann Jacob), Pinel (Germain, arr.) <i>Literature</i>	
	<ul style="list-style-type: none"> • Maier 1879, item 266 • Epstein 1940, 65–71 • Gustafson 1979, 1:34–8, 2:24–30 • Gustafson-Fuller 1990, 369 	
Munich 1511e	<i>D-Mbs Mus. Ms. 1511e</i>	G. 150
	<i>Provenance</i>	
	Germany or France, ca.1660?	
	<i>Scribes</i>	
	2–4 unidentified hands	
	<i>Contents</i>	
	15 dance movements by Chambonnières?, Lully (Jean-Baptiste, arr.), Monnard	
	<i>Literature</i>	
	<ul style="list-style-type: none"> • Maier 1879, item 267 • Epstein 1940, 65–71 • Gustafson 1979, 1:34–8, 2:31–7 • Gustafson-Fuller 1990, 369 	
Oldham	England, private collection of Guy Oldham <i>Provenance</i>	G. 1–3, 8a, 11–14, 26, 56–59, 61– 70
	Paris (and Meudon, Toulouse?), ca. 1650–1661	
	<i>Scribes</i>	
	6 hands, seemingly including autographs of Jean Henry D’Anglebert, Chambonnières, and Louis Couperin; Couperin was the primary hand	
	<i>Contents</i>	
	36 harpsichord pieces, 75 pieces for organ or instrumental ensemble, by D’Anglebert, Chambonnières, Couperin, Frescobaldi (Girolamo), Hardel (Jacques), Monnard, and Richard (Étienne)	
	<i>Literature</i>	
	<ul style="list-style-type: none"> • Guy Oldham, “Louis Couperin: A New Source of French Keyboard Music of the Mid Seventeenth Century,” <i>Recherches sur la musique française classique</i> 1 (1960), 51–60. • Gustafson 1979, 1:92–4, 2:267–84 • Gustafson-Fuller 1990, 382 	
Oldham 2	England, private collection of Guy Oldham <i>Provenance</i>	G. 8
	France, after 1752	
	<i>Scribe</i>	
	1 principal hand, with some additions at the end of the manuscript	
	<i>Contents</i>	
	Primarily eighteenth-century French harpsichord music, but also including transcriptions of music by Lully, and the famous Courante “Iris” by Chambonnières	
	<i>Literature</i>	
	<ul style="list-style-type: none"> • Gustafson 1979, 1:119–20, 3:214–5 	
Oxford IB	Unlocated <i>Provenance</i>	G. 153
	England, 16--	
	<i>Contents</i>	
	English keyboard music, including the Courante variously attributed to Chambonnières, Gibbons, La Barre, Treasure	
	<i>Literature</i>	
	<ul style="list-style-type: none"> • Hendrie 1962, 92 • Cooper 1974, 477–8 • Gustafson 1979, 1:60–1 • Bailey 2003, 127 	

Parville	<i>US-BEm</i> Ms. 778	G. 8–9, 11–13, 23, 30, 56–59, 62, 67, 67a, 74, 106, 111, 116, 119, 128, 131, 145, 151
		<i>Provenance</i>
	France (Paris?), after 1686	
		<i>Scribes</i>
	1 principal hand with additions by up to 8 later hands	
		<i>Contents</i>
	104 pieces grouped in suites, followed by 45 additional harpsichord pieces that are largely transcriptions from stage music, by Anglebert (Jean Henry D'), Chambonnières, Collasse (Pascal, arr.) Couperin (Louis), Froberger (Johann Jacob), Gaultier (Ennemond, arr.), Gaultier (Pierre, arr.), Hardel (Jacques), La Barre, Lebègue (Nicolas-Antoine), Lully (Jean-Baptiste, arr.), Pinel (Germain, arr.), Richard (Étienne), Rossi (Luigi, arr.?)	
		<i>Literature</i>
	<ul style="list-style-type: none"> • Alan Curtis, “Musique française classique à Berkeley,” <i>Revue de musicologie</i> 56:2 (1970), 123–64 • Gustafson 1979, 1:105–7, 2:429–88 • Gustafson-Fuller 1990, 356, 383–4 	
	Philidor 1	<i>F-V</i> Ms. Mus. 139–143
		<i>Provenance</i>
Paris/Versailles, ca.1718–1720		
		<i>Scribe</i>
André Danican Philidor, “l’aîné”		
		<i>Contents</i>
Pieces for instrumental trio from the reign of Louis XIV, largely by Jean-Baptiste Lully		
	<i>Literature</i>	
<ul style="list-style-type: none"> • Schneider 1981, p. 11 (“Qu. 60”) • Denis Herlin, <i>Catalogue du fonds musical de la Bibliothèque de Versailles</i> (Paris: Klincksieck, 1995), 444–6 		
Philidor 2	<i>B-Bc</i> Ms. 24106 (<i>olim</i> Fa VI 17)	G. 8
		<i>Provenance</i>
	Paris/Versailles, ca.1725–1728	
		<i>Scribe</i>
	Primarily André Danican Philidor, “l’aîné”	
		<i>Contents</i>
Instrumental pieces in short score, largely by Jean-Baptiste Lully		
	<i>Literature</i>	
<ul style="list-style-type: none"> • Schneider 1981, p. 11 (“Qu. 69”) 		
Philidor 3	<i>AUS-Mhansondyer</i> Ms. 239	G. 59, 116
		<i>Provenance</i>
	Paris/Versailles, ca.1687–1702	
		<i>Scribe</i>
	Primarily André Danican Philidor, “l’aîné”	
		<i>Contents</i>
508 pieces for instrumental trio, grouped by tonality, largely by Jean-Baptiste Lully		
	<i>Literature</i>	
<ul style="list-style-type: none"> • Denis Herlin, <i>Catalogue de la collection musicale Hanson-Dyer, Université de Melbourne</i> (Melbourne: Lyrebird Press, 2006), 83–97, 138–41 		
Playford	John Playford, <i>Musick’s Delight on the Cithren</i> (London: John Playford, 1666).	G. 149
		<i>Contents</i>
	111 pieces arranged for cittern or voice with cittern accompaniment, by Chambonnières, Coleman (Charles), Ives (Simon), Lawes (William), Locke (Matthew)	
		<i>Literature</i>
	<ul style="list-style-type: none"> • Gustafson 1979, 1:131–2, 3:259–60 • Ward 1983, 89–92 	

Redon	<i>F-CF 2 E 976 (57)</i>	G. 8
	<i>Provenance</i>	
	Clermont-Ferrand, ca.1661	
	<i>Scribes</i>	
	4–6 inexperienced hands, except for the last, which notated the one piece by Chambonnières	
	<i>Contents</i>	
	23 pieces for harpsichord by Artus (arr.), Chambonnières, Gaultier, La Pierre (?)	
	<i>Literature</i>	
	<ul style="list-style-type: none"> • P.F. Fournier, “Le Piédstal de croix de Nébouzat et les bourrés d’Auvergne,” <i>Auvergne et Méditerranée</i> 121 (1947): 5–30 • Gustafson 1979, 1:121–2, 3:226–34 	
Regensburg	<i>D-Rtt Inc. IIIc/4</i>	G. 8–9, 11, 11a, 56–57, 148
	<i>Provenance</i>	
	Brussels, ca.1688–1710	
	<i>Scribes</i>	
	As many as 16 hands	
	<i>Contents</i>	
	56 dance movements and unmeasured preludes by Anglebert (Jean Henry D’), Chambonnières, Corelli (Arcangelo, arr.), Couperin (François), Couperin (Louis), Destouches (André Cardinal, arr.), Francise, Hardel (Jacques), Lebègue (Nicolas-Antoine), Lully (Jean-Baptiste, arr.), Lully (Louis and Jean-Louis, arr.), Marais (Marin, arr.), Martin, Miannes, Visée (Robert de, arr.); followed by 23 figured bass exercises	
	<i>Literature</i>	
	<ul style="list-style-type: none"> • Gertraut Haberkamp, <i>Die Musikhandschriften der Furst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog</i> (Munich: Henle, 1981), s.v. “Tänze, 55” • Bruce Gustafson, “Seventeenth-Century Harpsichord Music from the Thurn and Taxis House,” in <i>Fiori musicali: Liber amicorum Alexander Silbiger</i> (Warren, Michigan: Harmonie Park Press, in press) 	
Rés 89^{ter}	<i>F-Pn Rés. 89^{ter}</i>	G. 8, 8b, 9, 9a, 35, 35a, 56, 56a, 58, 58a, 59, 59a, 116, 116a
	<i>Provenance</i>	
	Paris, ca.1677–1680	
	<i>Scribes</i>	
	Jean Henry D’Anglebert, with much later unrelated additions	
	<i>Contents</i>	
	49 dance movements, unmeasured preludes, and transcriptions by D’Anglebert, Chambonnières, Couperin (Louis), Gaultier (Denis, arr.), Gaultier (Ennemond, arr.), Lully (Jean-Baptiste, arr.), Marais (Maris, arr.), Mesangeau (René, arr.), Pinel (Germain, arr.), Richard (Étienne); and later additions	
	<i>Literature</i>	
	<ul style="list-style-type: none"> • Gilbert 1975, vii–viii • Gustafson 1979, 1:94–5, 2:285–311 • Douglas Maple, “D’Anglebert’s Autograph Manuscript, Paris, BN Rés. 89^{ter},” Ph.D. diss., University of Chicago, 1988 • Gustafson-Fuller 1990, 382 	
Rés 2671	<i>F-Pn Rés. 2671</i>	G. 16
	<i>Provenance</i>	
	France, after 1742	
	<i>Scribes</i>	
	3–4 unidentified hands	
	<i>Contents</i>	
	25 harpsichord pieces grouped by tonality, by Chambonnières, Couperin (François), Marchand, Rameau (Jean-Philippe), Scarlatti (Domenico)	
	<i>Literature</i>	
	<ul style="list-style-type: none"> • Gustafson 1979, 1:119–20, 3:210–13 • Gustafson-Fuller 1990, 397 	

Rogers	<p><i>GB-Lbl</i> Add. 10337</p> <p style="text-align: center;"><i>Provenance</i></p> <p>England, ca. 1656</p> <p style="text-align: center;"><i>Scribes</i></p> <p>2–4 unidentified hands</p> <p style="text-align: center;"><i>Contents</i></p> <p>80 pieces for harpsichord, 21 vocal pieces, by Bales (Alfonso), Brewer (Thomas), Byrd, Campian (Thomas), Chambonnières, Gibbons (Orlando), Johnson (Robert, La Barre, Lanier (Nicolas), Lawes (Henry), Mercure (John), Porter (Philip), Strengthfield (Thomas), Wilson (John)</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> • <i>Elizabeth Roger's Virginal Book, 1656</i>, Corpus of Early Keyboard Music 19, ed. George Sargent (n.p., American Institute of Musicology, 1971 • <i>Elizabeth Rogers Hir Virginnall Booke</i>, ed. Charles J.F. Cofone (New York: Dover, 1975 • Cooper 1974, 454 • Gustafson 1979, 1:61–2, 2:112–22 • Gustafson-Fuller 1990, 355, 370 • Brookes 1996, 21–3 • Gustafson 1999, 83–4 • Bailey 2003, 53–5 	<p>G. 92</p>
Roper	<p><i>US-Cn</i> Case Ms VM 2.3 E58r</p> <p style="text-align: center;"><i>Provenance</i></p> <p>England, ca.1691-1705</p> <p style="text-align: center;"><i>Scribes</i></p> <p>8–11 hands</p> <p style="text-align: center;"><i>Contents</i></p> <p>Anglebert? (Jean Henry D'), Byron (William Lord, arr.), Caecile, Chambonnières, Clarke (Jeremiah), Eccles (John), Lebègue (Nicolas-Antoine), Leghi, Lully (Jean-Baptiste, arr.), Purcell (Henry), Shore (John, arr.)</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> • Gustafson 1979, 1:67–8, 2:155–73 • Richard Charteris, "Some Manuscript Discoveries of Henry Purcell and His Contemporaries in the Newberry Library, Chicago," <i>Notes</i> 37 (1980–1981): 7–13 • Gustafson-Fuller 1990, 371 • Bailey 2003, 48–9 	<p>G. 8, 8a, 9, 9b</p>
Tenbury	<p><i>GB-Ob</i> 1508</p> <p style="text-align: center;"><i>Provenance</i></p> <p>London, 1701</p> <p style="text-align: center;"><i>Scribe</i></p> <p>Charles Babel (ca.1636–1716)</p> <p style="text-align: center;"><i>Contents</i></p> <p>92 harpsichord pieces, grouped in 12 suites, by Barrett (John), Bruinincks (Hamel), Byron (William Lord, arr.), Chambonnières, Clarke (Jeremiah), Collasse (Pascal, arr.), Couperin (Louis), Dieupart (Charles or François or both), Draghi (Giovanni Battista), Eccles (John), Finger (Gottfried), Forcer (Francis), Hardel (Jacques), Keller (Godfrey), King (Robert), Lacroix, Lebègue (Nicolas-Antoine), Lully (Jean-Baptiste, arr.), Monnard, Morgan, Ossu, Purcell (Daniel), Purcell (Henry), Rossi (Luigi, arr.), Shore (John, arr.), Steffani (Agostini), Valois</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> • Cooper 1974, 476, 485–7 • Gustafson 1979, 1:68–73, 2:174–186 • Gustafson-Fuller 1990, 355, 371 	<p>G. 8, 56, 150</p>
Witzendorff	<p><i>D-Lr</i> Mus. Ant. Pract. KN 148</p> <p style="text-align: center;"><i>Provenance</i></p> <p>Lüneburg, 1655–1659</p>	<p>G. 4</p>

Scribe

Franciscus Witzendorff

Contents

64 dance movements, 25 chorales, 14 songs; harpsichord pieces by
Chambonnières, Mesangeau (René, arr.)

Literature

- Gustafson 1979, 1:21, 2:8–14