

## Musical Sources

The following list presents all of the sources from before 1800 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 (“GusC”). 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”).

<b>Amalie</b>	<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> 7 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 • Gustafson 2018, 24–25 • Bruce Gustafson, “Wilhelmine Amalie: An Empress of the Holy Roman Empire as Parisian Harpsichordist,” in <i>The Worlds of the Harpsichord and Organ: Liber Amicorum David Fuller</i> (Stuyvesant, New York: Pendragon Press [in press])	GusC 8, 59
<b>Amiens 1</b>	<i>F</i> private collection <i>Provenance</i> France (Paris?), ca.1700 <i>Scribe</i> 1 unidentified hand <i>Contents</i> 156 dance movements, unmeasured preludes, and transcriptions by Chambonnières, Collasse (Pascal, arr.), Couperin (Louis), D’Anglebert, Desmarest (arr.), Hardel, Jacquet de la Guerre, Lebègue, Lully Jean-Louis and Louis, arr.), Lully (Jean-Baptiste, arr.), Marchand (?), Monnard, Philidor (arr.), Saint-Lambert, Thomelin	GusC 7, 8, 8a, 13, 35, 150, 161
<b>Amiens 2</b>	<i>F</i> private collection <i>Provenance</i> France (Paris?), ca. 1687–1700, with later additions <i>Scribe</i> 1 unidentified principal hand, with later additions <i>Contents</i> Approximately 77 dance movements, unmeasured preludes, transcriptions, and pieces in lute tablature by Albanese, D’Anglebert, Chambonnières, Couperin (François), Couperin (Louis), Dandrieu, Fleury (Blancrocher?), Gautier (Pierre “de Marseille”), Gaultier (Ennemond, arr.), Hardel, Hotman, Le Roux, Lully (arr.), Pinel (arr.), Visée (arr.),	GusC 67
<b>Babel Hogwood 1091</b>	<i>GB-Lbl</i> not yet catalogued; <i>olim</i> collection of Christopher Hogwood, M 1091; previously in the collection of Franklin B. Zimmerman <i>Provenance</i> London, ca. 1700 <i>Scribes</i>	GusC 59, 116

Charles Babel (ca.1636–1716); a second anonymous hand

*Contents*

Treble part book, probably the surviving member of a set of at least treble-bass part books, containing approximately 250 melodies including dance movements or other genres, many transcriptions, by Lully, Maynon (unidentified), Purcell (Henry), and Valoix (Stephen)

*Literature*

- *49 Preludes, Fantaisies, and Caprices for Solo Alto Recorder, Collected by Charles Babel (ca. 1700)*, ed. David Lasocki. Instant Harmony Music 26 (n.p., Edition Walhall, n.d. [2016])

**Babell**

*GB-Lbl* Add. 39569

*Provenance*

London, 1702

*Scribe*

Charles Babel (ca.1636–1716)

*Contents*

273 harpsichord pieces in 29 suites and 20 additional pieces by Anglebert (Jean Henry D'), Barrett (John), Blankenburgh (Quirijn van), Blow (John), Bruinincks (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), Tressure (Jonas), Valois, Ziani (Pietro Andrea); and later additions

*Literature*

- Cooper 1974, 459
- Gustafson 1979, 1:68–73, 2:187–221
- *London, British Library MS Add. 39569, 17th-Century Keyboard Music 19*, facsimile ed., introduction by Bruce Gustafson (New York: Garland, 1987)
- Gustafson-Fuller 1990, 355, 372–3

GusC 8, 11,  
11a, 14, 51,  
56, 67, 67a,  
74, 92, 150

**Batt**

*GB-Lbl* Add. 52363

*Provenance*

England, 1704–ca.1707

*Scribe*

Elizabeth Batt (?)

*Contents*

173 pieces by Barrett, Blow, Byron, Chambonnières, Clarke, Croft, Courteville, Dieupart, Baptist [?Draghi], Forcer, King, Mancini, Monnard (?), Piggott, H. Purcell, Weldon, [?W.] White

*Literature*

- J. Brian Hodge, "English Harpsichord Repertoire: 1660–1714" (Ph.D. thesis, University of Manchester, 1989).
- Andrew Lawrence Woolley, "English Keyboard Sources and Their Contexts, c.1660–1720" (Ph.D. thesis, University of Leeds, 2008), esp. 244–5.
- Gustafson 2018, 19–20

GusC 8, 150

**Bauyn I**

*F-Pn* Rés. Vm<sup>7</sup> 674–675

*Provenance*

**Bauyn II**

Paris, after 1676 (ca.1690?)

**Bauyn III**

*Scribe*

1 unidentified professional hand

GusC 1–3,  
5–24, 26,  
28–31, 33–  
36, 40, 43–  
48, 50, 52,

*Contents*

- 56–59, 61,  
67–68a, 70–  
144, 150–  
151
- Vol. 1: 127 dance movements by Chambonnières grouped by tonality
  - Vol. 2: 123 dance movements and unmeasured preludes by Chambonnières?, Couperin (Louis), grouped by preludes and then dance movements by tonality
  - Vol. 3: 94 miscellaneous pieces by Anglebert (Jean Henry D’), Couperin (Louis), Du Mont (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

*Literature*

- Gustafson 1979, 1:96–105, 2:314–428
- Gustafson-Fuller 1990, 356, 382–3
- Bruce Gustafson, *MGG*, s.v. “Bauyn,” Sachteil 1, 1994
- *Manuscrit Bauyn*, 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<sup>e</sup> et XVIII<sup>e</sup> siècles.” *Revue française d’héraldique et de sigillographie* 71–2 (2001–2002): 39–53.
- Gustafson 2014 (critical ed.), vol. 4.

**BnF 115**

*F-Pn* Rés Vmd Ms 115

GusC 8, 150,  
162

*Provenance*

France (Paris?), 1686–1689

*Scribe*

One principal anonymous, professional hand with additions in a less secure hand

*Contents*

99 dance movements, unmeasured preludes, and transcriptions by D’Anglebert, Chambonnières, Collasse (Pascal, arr.), Du Buisson, Favier (Jean?, arr.), Lebègue, Lully (J.-B., arr.), Lully & Philidor, Lully (L & J.-L., arr.) Monnard (?), Purcell (?), Thomelin

**Borel**

*US-BEm* Ms. 1365

GusC 8, 11,  
31, 67, 81,  
87, 91, 151–  
153a

*Provenance*

France (Paris?), ca.1660–1680

*Scribe*

Borel (unidentified)

*Contents*

97 dance movements by Anglebert (Jean Henry D’), Bieule (comtesse de La), Bouat, Bremon, Brochard, Chambonnières, Couperin (Louis), Dumanoir, Du Mont (Henry), La Barre, La Pierre, Pins, Thomelin

*Literature*

- Davitt Moroney, “The Borel Manuscript: a New Source of Seventeenth-Century French Harpsichord Music at Berkeley,” *Notes* 62, no. 1 (Sept., 2005): 18–47
- Gustafson 2018, 25–26

**Branner**

*US-NH* Misc. Ms. 154 (*olim* Cat. 32 No. 454)

GusC 8

*Provenance*

France, ca.1710

*Scribes*

Unidentified principal hand, with additions by four other hands

*Contents*

47 pieces, mostly for harpsichord, including works by Chambonnières, Clarke, Corelli, Couperin (François), Keller, Lebègue, Lully (Jean-Baptiste, arr.), Lully (Louis, arr.), Marais (arr.), Mascitti (arr.)

*Literature*

- Gustafson-Herlin 2017

<b>Brussels 27220</b>	<i>B-Bc</i> Ms. 27220		GusC 5, 8–9, 23, 29–31, 54, 56, 59– 60, 82, 107, 122, 150
		<i>Provenance</i>	
	Paris, after 1678		
		<i>Scribes</i>	
	1 principal hand (unidentified), with later additions		
		<i>Contents</i>	
	115 dance movements and unmeasured preludes by Artus, Chambonnières, Couperin (Louis), Lully (arr.), Monnard, Pinel (Germain, arr.), Richard (Étienne)		
		<i>Literature</i>	
	<ul style="list-style-type: none"> <li>• Gustafson-Fuller 1990, 378–82</li> <li>• <i>Pièces de clavecin ca. 1670–1685</i>, facsimile ed., introduction by David Fuller (Geneva: Minkoff, 2003)</li> <li>• Gustafson 2018, 26</li> </ul>		
<b>Cambridge 9285</b>	<i>GB-Cu</i> MS Add. 9285		GusC 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		
		<i>Literature</i>	
	<ul style="list-style-type: none"> <li>• Gustafson 2018, 26</li> </ul>		
<b>Cambridge 9565</b>	<i>GB-Cu</i> MS Add. 9565		GusC 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.)		
		<i>Literature</i>	
	<ul style="list-style-type: none"> <li>• Gustafson 2018, 26–28</li> </ul>		
<b>Ch Ch 1236</b>	<i>GB-Och</i> Mus. Ms. 1236		GusC 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"> <li>• Barry A.R. Cooper, “The Keyboard Suite in England Before the Restoration,” <i>Music and Letters</i> 53:3 (1972): 317.</li> <li>• Caldwell 1973, 152, 248</li> <li>• Cooper 1974, 464</li> <li>• Gustafson 1979, 1:62–3, 2:123–32</li> <li>• Klakowich 1985, 74–103</li> <li>• Gustafson-Fuller 1990, 370</li> <li>• Brookes 1996, 98–100</li> <li>• Gustafson 1999, 79</li> <li>• Bailey 2003, 108–16</li> </ul>		

<b>Chambonnières I</b>	Jacques Champion de Chambonnières. <i>Les Pièces de clavessin ... livre premier ... livre second</i> . Paris: Jollain, 1670.	GusC 1–60
<b>Chambonnières II</b>	<p style="text-align: center;"><i>Engravers</i></p> <ul style="list-style-type: none"> <li>• Gérard (i) Jollain (d. 1683), signed on both title pages</li> <li>• Jean Lepautre (1618–1682): first title page; see Introduction for commentary on Lepautre’s role</li> </ul> <p style="text-align: center;"><i>Contents</i></p> <p>60 dance movements by Chambonnières in 11 suites</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> <li>• <i>Jacques Champion de Chambonnières: Les Pièces de clavessin</i>, facsimile ed. (New York: Broude Brothers, 1967); based on exemplar 10 in the listings in “Exemplars of the Prints”</li> <li>• Gustafson 1979, 1:131–3, 3:264–92</li> <li>• Gustafson-Fuller 1990, 400</li> <li>• <i>Jacques Champion de Chambonnières: Les Pièces de clavessin</i>, critical facsimile ed. 2 vols. (New York: Performers’ Editions [Broude], 1990, 1991); based on exemplar 10 in the listings in “Exemplars of the Prints”</li> <li>• Florence Gétreau and Denis Herlin, “Portraits de clavecinistes et de clavecinistes français,” <i>Musique, images, instruments</i> 2 (1996): 88–114</li> <li>• “Exemplars of the Prints” and “Introduction” in the present thematic catalogue</li> <li>• Gallica (<a href="http://gallica.bnf.fr">http://gallica.bnf.fr</a>): online facsimile editions of exemplars 1 and 6 of <i>Livre premier</i> and 1 and 5 of <i>Livre second</i></li> <li>• Gustafson-Herlin 2017, Introduction</li> </ul>	
<b>Chigi</b>	<p><i>I-Rvat</i> Chigi Q IV 24</p> <p style="text-align: center;"><i>Provenance</i></p> <p>Rome (?), ca.1640–1650</p> <p style="text-align: center;"><i>Scribe</i></p> <p>1 hand, perhaps that of Leonardi Castellani</p> <p style="text-align: center;"><i>Contents</i></p> <p>35 keyboard pieces by Chambonnières? (or La Barre, Trespasse, or Gibbons), Ferrini? (Giovanni Battista), Frescobaldi (Girolamo), La Barre</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> <li>• Harry B. Lincoln, “I manoscritti Chigiani di musica organo-cembalistica della Biblioteca Apostolica Vaticana,” <i>L’organo</i> 5 (1967): 63–82</li> <li>• Gustafson 1979, 1:86, 2:251–5</li> <li>• Silbiger, 1980, 121–3</li> <li>• <i>Vatican, Biblioteca Apostolica, MSS Chigi Q.IV.24, 26–29, and Q.VII.205–207, 17th-Century Keyboard Music 15-1</i>, facsimile ed., introduction by Alexander Silbiger (New York: Garland, 1989)</li> <li>• Gustafson-Fuller 1990, 382</li> </ul>	GusC 153, 153a
<b>Cosyn</b>	<p><i>F-Pn</i> Rés. 1185</p> <p style="text-align: center;"><i>Provenance</i></p> <p>London, ca.1613–1652</p> <p style="text-align: center;"><i>Scribes</i></p> <p>2 principal hands: the earlier perhaps that of John Bull, the later that of Benjamin Cosyn; a third unidentified hand</p> <p style="text-align: center;"><i>Contents</i></p> <p>122 harpsichord pieces by Bull, Chambonnières? (or La Barre, Trespasse, or Gibbons), Cosyn, Formiloe, Gibbons (Orlando), Ives (Simon), La Barre, Lawes (William), Richardson, Trespasse (Jonas), Young</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> <li>• <i>John Bull: Keyboard Music I</i>, Musica Britannica 14, ed. Thurston Dart, John Steele, and Francis Cameron (London: Stainer and Bell, 1960), 159</li> <li>• Martha Christine Maas, “Seventeenth-Century English Keyboard Music: A Study of MSS Rés 1185, 1186, and 1186<sup>bis</sup> of the Paris Conservatory Library,” Ph.D. diss., Columbia University, 1968</li> <li>• Cooper 1974, 472</li> <li>• Gustafson 1979, 1:57–60, 2:97–111</li> <li>• Gustafson-Fuller 1990, 370</li> </ul>	GusC 153, 153a

- 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

<b>Couperin de Turin</b>	<i>US-BEm</i> Ms. 1371		GusC 35,
	Turin, ca.1695	<i>Provenance</i>	59, 67, 67a,
		<i>Scribe</i>	119, 129,
	Marc Roger Normand (“Couperin de Turin”) (1663–1734)		150
		<i>Contents</i>	
	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”)		
		<i>Literature</i>	
	<ul style="list-style-type: none"> <li>• <i>Livre de tablature de clavecin de Monsieur de Druent, écrit par Couperin</i>, facsimile ed., introduction by Davitt Moroney (Geneva: Minkoff, 1998)</li> <li>• “Observations on Couperin de Turin,” <i>Journal of Seventeenth-Century Music</i> 6, no. 2 (2000); <a href="http://www.sscm-jscm.org/v6/no2/fuller.html">http://www.sscm-jscm.org/v6/no2/fuller.html</a></li> <li>• Gustafson 2018, 29–30</li> </ul>		
<b>Dart</b>	<i>US-BEm</i> , Ms. 1372		GusC 59,
	France, after 1687	<i>Provenance</i>	146–147
		<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>	
	<ul style="list-style-type: none"> <li>• Gustafson 1979, 1:113–4, 3:117–36</li> <li>• Gustafson-Fuller 1990, 117</li> </ul>		
<b>Cecilia</b>	<i>I-Rsc</i> Ms A/400		GusC 150,
	Italy, ca.1700	<i>Provenance</i>	150a
		<i>Scribe</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"> <li>• Apel 1972, 747</li> <li>• Gustafson 1979, 1:87, 2:251–255</li> <li>• Silbiger 1980, 140–1</li> <li>• <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)</li> <li>• Gustafson-Fuller 1990, 382</li> </ul>		
<b>Gen 2348/53</b>	<i>F-Psg</i> Ms. 2348, Ms. 2353		GusC 3–4,
		<i>Provenance</i>	22, 29–30,

	Paris, after ca.1660?		36, 42–43, 47–49, 52, 57–58, 97, 99, 101, 103, 107, 110, 112, 117, 120–122, 126, 139– 140, 150, 154–160
		<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		
<b>Gen 2356</b>	<i>F-Psg</i> Ms. 2356		GusC 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		
<b>Girard</b>	<i>US</i> private collection of Karen Flint; <i>olim F</i> private collection of Frédérick Haas		GusC 8, 8b
		<i>Provenance</i>	
	France, 1710–1712		
		<i>Scribe</i>	
	Girard (unidentified), with marginalia probably by the owner, Mlle de Beaufile		
		<i>Contents</i>	
	36 harpsichord pieces by D'Anglebert, Campra (arr.), Chambonnières, Couperin (François), Couperin (Louis), Gautier (Pierre), Gautier (Ennemond), Girard (unidentified), Hardel, Lully (arr.), Marais (arr.), Marchand		
<b>Göttweig 2</b>	<i>D-GO</i> Lautentabulatur Nr. 2		GusC 8, 59
		<i>Provenance</i>	
	Göttweig, ca. 1715–1725		
		<i>Scribes</i>	
	2 unidentified hands		
		<i>Contents</i>	
	139 pieces for lute by 22 identified composers.		
		<i>Literature</i>	
	• <i>Sources manuscrites en tablature: Luth et Théorbe (c.1500–c.1800)</i> , ed. Christian Meyer et al. (Baden-Baden: Valentin Koerner, 1997), 3.1:35–40		
<b>Gresse</b>	<i>NL-Uim</i> Ms q-1		GusC 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

US-NYp Drexel 5611

GusC 153,  
153a

### *Provenance*

England, ca.1650–1670

### *Scribes*

3 hands, the first and principal perhaps that of Thomas Heardson

### *Contents*

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)

### *Literature*

- Hendrie 1962, 92
- Barry A. R. Cooper, “Albertus Bryne’s Keyboard Music,” *The Musical Times* 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,” *Fontes artis musicae* 47:1 (January–March 2000): 51–67
- Bailey 2003, 74–9

## Hintze

US-NHHub MA 21 H 59

GusC 8

### *Provenance*

Dresden or Hamburg, ca. 1653

### *Scribes*

Mathias Weckmann, with annotations by an unidentified Pohlman

### *Contents*

28 harpsichord pieces by Artus (arr.), Chambonnières, Erben (Johann Balthasar), Froberger (Johann Jacob), Kerll (Johann Kaspar), La Barre, Tresure (Jonas)

### *Literature*

- Friedrich Riedel, *Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts (vornehmlich in Deutschland)* (Kassel: Bärenreiter, 1960; reprinted with additions as *Musikwissenschaftliche Schriften* 22, Munich: Katzschler, 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,” *Schütz Jahrbuch* 19 (1997), 71–111
- *Matthias Weckmann: Sämtliche freie Orgel- und Clavierwerke*, ed. Siegbert Rampe (Kassel: Bärenreiter, 1991), xi–xiv, 66–90
- Gustafson 2018, 17

## Humeau

Barbastre, France, private collection of Philippe Humeau.

GusC 59,  
150, 150a

### *Provenance*

France (Toulouse?), ca.1690–1725

### *Scribes*

1 principal hand, with later additions

### *Contents*

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



*Literature*

- Gustafson 2018, 31–33

**Kassel**

*D-Kl* Ms. 4° Mus. 108.3, 108.4

GusC 59

*Provenance*

Kassel, ca. 1680

*Scribes*

Several

*Contents*

108.3: 145 viola da gamba pieces by Chambonnières (arr.), Coleman (Ch.), Deutekom (Willem), Du Buisson, Dubut (Pierre), Dufaut (François), Eberlin (Daniel), Hotman (Nicolas), Ives (Simon), Lully (arr.), Mercure (Jean), Steffkens (D.), Taylor (Robert)

108.4: 153 viola da gamba pieces, providing bass parts for many of the pieces in 108.3, including GusC 59

*Literature*

- Richard Carter, “D-Kl Ms. 4° Mus. 108.3.” In *Viola da Gamba Society: Thematic Index* ([http://www.vdgs.org.uk/files/thematicIndex/D-Kl\\_Ms4Mus108\\_3contents24.pdf](http://www.vdgs.org.uk/files/thematicIndex/D-Kl_Ms4Mus108_3contents24.pdf)), 2008, 2011; item 6271
- Clytus Gottwald, *Manuscripta musica*. Die Handschriften der Gesamthochschulbibliothek Kassel, Landesbibliothek & Murhardsche Bibliothek der Stadt Kassel 6 (Wiesbaden: Harrassowitz, 1997), 643–54

**La Pierre**

*F-Pn* Rés. Vmd. ms. 18 (*olim F-Pthibault*)

GusC 8, 8a,  
59, 150

*Provenance*

France, 1687 and later

*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
- Gustafson 2018, 33

**Lynar**

*D-B* Lynar A-1

GusC 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, Tressure, 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 GusC 150
- Provenance*
- Spain, 1709
- Scribe*
- Antonio Martín y Coll
- Contents*
- 48 groups of pieces by Aguilera de Heredia (Sebastián), Cabanilles (Juan), Chambonnières?, Corelli (Arcangelo, arr.), Couperin (Louis), Frescobaldi (Ghirolamo), Gaultier (Pierre?), Hardel (Jacques), La Barre, Lully (Jean-Baptiste, arr.), Monnard
- Literature*
- Online facsimile edition at the Biblioteca digital hispánica (<http://bibliotecadigitalhispanica.bne.es>).
  - *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/ GusC 59
- Provenance*
- Germany or France, ca.1660?
- Scribes*
- 1? unidentified French hand
- Contents*
- 15 dance movements by Artus (arr.), Chambonnières, Du Mont (Henry), Froberger (Johann Jacob), Pinel (Germain, arr.)
- Literature*
- Maier 1879, item 266
  - Epstein 1940, 65–71
  - Gustafson 1979, 1:34–8, 2:24–30
- 
- Munich 1511e** *D-Mbs* Mus. Ms. 1511e GusC 150
- Provenance*
- Germany or France, ca.1660?
- Scribes*
- 2–4 unidentified hands
- Contents*
- 15 dance movements by Chambonnières?, Lully (Jean-Baptiste, arr.), Monnard
- Literature*
- Maier 1879, item 267
  - Epstein 1940, 65–71
  - Gustafson 1979, 1:34–8, 2:31–7
  - Gustafson-Fuller 1990, 369
- 
- Oldham** *GB* private collection of Guy Oldham GusC 1–3,  
8a, 11–14,  
26, 56–59,  
61–70
- Provenance*
- Paris (and Meudon, Toulouse?), ca. 1650–1661
- Scribes*
- 6 hands, seemingly including autographs of Jean Henry D’Anglebert (hand B), Chambonnières (hand D), and Louis Couperin (hand F, the principal scribe)
- Contents*
- 36 harpsichord pieces, 75 pieces for organ or instrumental ensemble, by

D'Anglebert, Chambonnières, Couperin, Frescobaldi (Girolamo), Hardel (Jacques), Monnard, and Richard (Étienne)

*Literature*

- Guy Oldham, “Louis Couperin: A New Source of French Keyboard Music of the Mid Seventeenth Century,” *Recherches sur la musique française classique* 1 (1960), 51–60.
- Gustafson 1979, 1:92–4, 2:267–84
- Gustafson-Fuller 1990, 382
- Gustafson 2018, 33

**Oldham 2**

GB private collection of Guy Oldham

GusC 8

*Provenance*

France, after 1752

*Scribe*

1 principal hand, with some additions at the end of the manuscript

*Contents*

Primarily eighteenth-century French harpsichord music, but also including transcriptions of music by Lully, and the famous Courante “Iris” by Chambonnières

*Literature*

- Gustafson 1979, 1:119–20, 3:214–5

**Oxford IB**

Unlocated

GusC 153

*Provenance*

England, 16--

*Contents*

English keyboard music, including the Courante variously attributed to Chambonnières, Gibbons, La Barre, Tressure

*Literature*

- Hendrie 1962, 92
- Cooper 1974, 477–8
- Gustafson 1979, 1:60–1
- Bailey 2003, 127

**Parville**

US-BEm Ms. 778

GusC 8–9,

*Provenance*

France (Paris?), after 1686

*Scribes*

1 principal hand with additions by up to 8 later hands

*Contents*

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.?)

11–13, 23,  
30, 56–59,  
62, 67, 67a,  
74, 106, 111,  
116, 119,  
127, 128,  
131, 145,  
151

*Literature*

- Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64
- Gustafson 1979, 1:105–7, 2:429–88
- Gustafson-Fuller 1990, 356, 383–4

**Philidor 1**

F-V Ms. Mus. 139–143

GusC 59,

*Provenance*

Paris/Versailles, ca.1718–1720

*Scribe*

André Danican Philidor, “l’aîné”

*Contents*

Pieces for instrumental trio from the reign of Louis XIV, largely by Jean-Baptiste Lully

116

*Literature*

- Schneider 1981, p. 11 (“Qu. 60”)
- Denis Herlin, *Catalogue du fonds musical de la Bibliothèque de Versailles* (Paris: Klincksieck, 1995), 444–66

<b>Philidor 2</b>	<p><i>B-Bc Ms. 24106 (olim Fa VI 17)</i></p> <p style="text-align: center;"><i>Provenance</i></p> <p>Paris/Versailles, ca.1725–1728</p> <p style="text-align: center;"><i>Scribe</i></p> <p>Primarily André Danican Philidor, “l’aîné”</p> <p style="text-align: center;"><i>Contents</i></p> <p>Instrumental pieces in short score, largely by Jean-Baptiste Lully</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> <li>• Schneider 1981, p. 11 (“Qu. 69”)</li> </ul>	GusC 8, 59, 116
<b>Philidor 3</b>	<p><i>AUS-Mhansondyer Ms. 239</i></p> <p style="text-align: center;"><i>Provenance</i></p> <p>Paris/Versailles, ca.1687–1702</p> <p style="text-align: center;"><i>Scribe</i></p> <p>Primarily André Danican Philidor, “l’aîné”</p> <p style="text-align: center;"><i>Contents</i></p> <p>508 pieces for instrumental trio, grouped by tonality, largely by Jean-Baptiste Lully</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> <li>• Denis Herlin, <i>Catalogue de la collection musicale Hanson-Dyer, Université de Melbourne</i> (Melbourne: Lyrebird Press, 2006), 83–97, 138–41</li> </ul>	GusC 59, 116
<b>Playford</b>	<p>John Playford, <i>Musick’s Delight on the Cithren</i> (London: John Playford, 1666).</p> <p style="text-align: center;"><i>Contents</i></p> <p>111 pieces arranged for cittern or voice with cittern accompaniment, by Chambonnières, Coleman (Charles), Ives (Simon), Lawes (William), Locke (Matthew)</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> <li>• Gustafson 1979, 1:131–2, 3:259–60</li> <li>• Ward 1983, 89–92</li> </ul>	GusC 149
<b>Redon</b>	<p><i>F-CFad 2 E 976 (57)</i></p> <p style="text-align: center;"><i>Provenance</i></p> <p>Clermont-Ferrand, ca.1661</p> <p style="text-align: center;"><i>Scribes</i></p> <p>4–6 inexperienced hands, except for the last, which notated the one piece by Chambonnières</p> <p style="text-align: center;"><i>Contents</i></p> <p>23 pieces for harpsichord by Artus (arr.), Chambonnières, Gaultier, La Pierre (?)</p> <p style="text-align: center;"><i>Literature</i></p> <ul style="list-style-type: none"> <li>• P.F. Fournier, “Le Piédstal de croix de Nébouzat et les bourrés d’Auvergne,” <i>Auvergne et Méditerranée</i> 121 (1947): 5–30</li> <li>• Gustafson 1979, 1:121–2, 3:226–34</li> </ul>	GusC 8
<b>Regensburg</b>	<p><i>D-Rtt Inc. IIIc/4</i></p> <p style="text-align: center;"><i>Provenance</i></p> <p>Brussels, ca.1688–1710</p> <p style="text-align: center;"><i>Scribes</i></p> <p>As many as 16 hands</p> <p style="text-align: center;"><i>Contents</i></p> <p>56 dance movements and unmeasured preludes by Anglebert (Jean Henry D’), Chambonnières, Corelli (Arcangelo, arr.), Couperin (François), Couperin (Louis), Destouches (André Cardinal, arr.), Francise, Gautier</p>	GusC 8–9, 11, 11a, 56– 57, 148

(Pierre, arr.), 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

*Literature*

- Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: Thematischer Katalog* (Munich: Henle, 1981), s.v. “Tänze, 55”
- Bruce Gustafson, “Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis,” in *Fiori musicali: Liber amicorum Alexander Silbiger*, ed. Claire Fontijn with Susan Parisi (Warren, Michigan: Harmonie Park Press, 2010), 303–22
- Gustafson 2018, 23–24

**Rés 89<sup>ter</sup>**

*F-Pn* Rés. 89<sup>ter</sup>

*Provenance*

Paris, ca.1677–1680

*Scribes*

Jean Henry D’Anglebert, with much later additions

*Contents*

44 pieces (with later additions) by Anglebert (Jean Henry d’), Chambonnières, Couperin (Louis), Gaultier (Denis, arr.), Gaultier (Ennemond, arr.), Lully (arr.), Marais (arr.), Mesangeau (arr.), Pinel (arr.), Richard

*Literature*

- *Jean-Henry D’Anglebert: Pièces de clavecin*, critical edition, ed. Kenneth Gilbert, Le Pupitre 54 (Paris: Heugel, 1975)
- Douglas Maple, “D’Anglebert’s Autograph Manuscript, Paris, B.N. Rés. 89<sup>TER</sup>: an Examination of the Compositional, Editorial, and Notational Processes in 17th-Century French Harpsichord Music” (Ph.D. diss., University of Chicago, 1988)
- *Jean-Henry D’Anglebert: Pièces de clavecin, Édition originale 1689 et Pièces manuscrites (Rés 89<sup>er</sup>) (manuscrit intégral)*, intro. by Jean Saint-Aroman and Philippe Lescat, 2 vols, facsimile edition, La Musique française classique de 1650 à 1800 (Courlay: Fuzeau, 1999)
- *Jean Henry D’Anglebert: the Collected Works*, ed. C. David Harris, 2 vols., The Art of the Keyboard 7 (New York: Broude, 2009)

GusC 8, 8b,  
9–9a, 35–  
35a, 56–56a,  
58–58a, 59–  
59a, 116–  
116a

**Rés 2671**

*F-Pn* Rés. 2671

*Provenance*

France, after 1742

*Scribes*

3–4 unidentified hands

*Contents*

25 harpsichord pieces grouped by tonality, by Chambonnières, Couperin (François), Marchand, Rameau (Jean-Philippe), Scarlatti (Domenico)

*Literature*

- Gustafson 1979, 1:119–20, 3:210–13
- Gustafson-Fuller 1990, 397
- Gustafson 2018, 33

GusC 16

**Rogers**

*GB-Lbl* Add. 10337

*Provenance*

England, ca. 1656

*Scribes*

2–4 unidentified hands

*Contents*

80 pieces for harpsichord, 21 vocal pieces, by Bales (Alfonso), Brewer (Thomas), Byrd, Campion (Thomas), Chambonnières, Gibbons (Orlando), Johnson (Robert, La Barre, Lanier (Nicolas), Lawes (Henry), Mercure (John), Porter (Philip), Strengthfield (Thomas), Wilson (John)

*Literature*

GusC 92

- *Elizabeth Roger's Virginal Book, 1656*, Corpus of Early Keyboard Music 19, ed. George Sargent (n.p., American Institute of Musicology, 1971)
- *Elizabeth Rogers Hir Virginall Booke*, 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

## Roper

US-Cn Case Ms VM 2.3 E58r

### *Provenance*

England, ca.1691-1705

### *Scribes*

8–11 hands

### *Contents*

70 pieces by 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.)

### *Literature*

- Gustafson 1979, 1:67–8, 2:155–73
- Richard Charteris, "Some Manuscript Discoveries of Henry Purcell and His Contemporaries in the Newberry Library, Chicago," *Notes* 37 (1980–1981): 7–13
- Gustafson-Fuller 1990, 371
- Bailey 2003, 48–9
- Gustafson 2018, 21–22
- Andrew Woolley, "The Mary and Elizabeth Roper Manuscript Revisited," in *The Worlds of the Harpsichord and Organ: Liber Amicorum David Fuller* (Stuyvesant, New York: Pendragon Press [in press])

GusC 8, 8a,  
9, 9b

## Tenbury

GB-Ob 1508

### *Provenance*

London, 1701

### *Scribe*

Charles Babel (ca.1636–1716)

### *Contents*

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

### *Literature*

- Cooper 1974, 476, 485–7
- Gustafson 1979, 1:68–73, 2:174–86
- Gustafson-Fuller 1990, 355, 371

GusC 8, 56,  
150

<b>Troyes</b>	<i>F-T</i> S. 11. 2454		GusC 32–34,
		<i>Provenance</i>	39, 51–54,
	Troyes, ca. 1680–1690		57, 60
		<i>Scribe</i>	
	Claude Herluison (1658–1736)		
		<i>Contents</i>	
	28 harpsichord and organ pieces, most copied from printed sources, by Chambonnières, de Buisson (Jean?), Lebègue (Nicolas-Antoine), Lully (Jean-Baptiste, arr.)		
		<i>Literature</i>	
	<ul style="list-style-type: none"> <li>• Goy 2000, item 756</li> <li>• Vaisse 2005</li> <li>• Gustafson 2018, 39</li> </ul>		
<b>Witzendorff</b>	<i>D-Lr</i> Mus. Ant. Pract. KN 148		GusC 4
		<i>Provenance</i>	
	Lüneburg, 1655–1659		
		<i>Scribe</i>	
	Franciscus Witzendorff (Franz Witzendorf)		
		<i>Contents</i>	
	64 dance movements, 25 chorales, 14 songs; harpsichord pieces by Chambonnières, Mesangeau (René, arr.)		
		<i>Literature</i>	
	<ul style="list-style-type: none"> <li>• Gustafson 1979, 1:21, 2:8–14</li> <li>• <i>Autori Diversi: Witzendorf Tabulatur 1655, Lüneburg Ratsbücherei KN 148 für Clavier</i>, ed. Jörg Jacobi, 2 vols. (Bremen: Edition Baroque, 2006)</li> </ul>		