Explanation of the Catalogue

1. Ordering and Inclusion

1.1 The Catalogue is organized by sources, beginning with the works in the order that Chambonnières created in the 1670 prints; thus, the first sixty pieces carry the same numbers as in Brunold-Tessier 1925. Then come works found only in manuscripts, beginning with those in the most important sources: Oldham (unknown to Brunold and Tessier), Bauyn, etc., continuing to those in manuscripts that are relatively distant from the Chambonnières corpus. As additional pieces are discovered, they will be added to the end of this catalogue, again following their order in the newly discovered manuscripts.

1.2 Doubles are included with letter suffixes to the number assigned to the original ("simple") pieces (e.g., "8a," "8b"), whether or not the double is by Chambonnières; when known, the composer of the double is given. Works of dubious authenticity or with conflicting attributions are assigned a number here, with the element of doubt cited in the entry. However, modern misattributions to Chambonnières are ignored.

2. The Individual Entries

Sample Entry:
116. Sarabande / Volte "O beau jardin" (F)

|:8:|:12:|

Sources

Bauyn I, f. 42ᵛ	Volte de Mʳ de Chambonnieres
Parville, p. 168	Volte Chanbonniere
Rés 89ᵗᵉʳ, f. 51ᵛ	O beau Jardin | Sarabande
Philidor 1: 139 & 141, p. 23	O beau Jardin de Mʳ de Chambonnieres [transcription for instrumental trio]
Philidor 2, p. 11	O beau Jardin [transcription for treble-bass]
Philidor 3, p. 185	O Beau jardin de Chambonniere [transcription for instrumental trio]
Cf. Parody XIII	O beau jardin, où l'art & la nature

Editions

Brunold-Tessier 1925, no. 110; Gustafson 2014 I, no. 80; Gustafson-Herlin 2017, nos. 116, 116a

2.1 The heading for each entry gives the serial number that has been assigned to the piece in this catalogue and a standardized title, ignoring variant spellings that are found in the sources. When there is more than one generic title found in the sources, both are given (e.g., "Sarabande / Volte"). If any source provides a characteristic or honorific qualification to the generic title, this is given in quotation marks. If there is a conflicting attribution of a piece to another composer, that name is given in square brackets with a question mark. In the case of doubles, the composer is given in square brackets when known, with a cautionary "[anonymous]" supplied to deter unsubstantiated assumptions about who composed a double. The tonality of the piece follows in parentheses, using the modern convention of upper-case letters for "major keys" (i.e., where the third scale step is normally a major third above the final) and lower-case letters for "minor keys."

2.2 The object of the musical incipit is to provide a clear identification of the piece in question, not to present a critical edition of the beginning of the piece. The incipits can be considered "skeletons" of the opening themes of the pieces. Each incipit is given in treble (G^2) clef no matter what clefs are used in the principal source (the first source listed). The original meter signs have been preserved; however, minor rhythmic errors, erroneous meter signs, and the like are silently corrected. The top-most part is treated as the theme of the piece and is based on the principal source; because ornamentation varies so extensively among concordant versions and obviously was not treated as integral to the theme, the melody is stripped of ornament symbols.

Stem directions perforce follow modern practice, since the theme has been extracted from the original full texture and the clef has often been changed, but beaming follows the principal source. Accidentals follow seventeenth-century conventions in which the same pitch in a measure requires a new accidental if other notes have intervened. In instances where this policy could cause ambiguity for the modern reader, editorial cautionary accidentals are supplied in parentheses. The use of sharps and flats to cancel accidentals is modernized to the use of natural signs.

2.3 The number of measures in each strain of the piece is given on the right just below the incipit, using the opening barring of the principal source. The lengths have been rationalized, ignoring up-beat measures, multiple endings, repetition signs, and irregularities in the actual barring of the principal source. Bar lines with repetition dots are used to indicate strains, no matter what the convention for such dots is in the principal source. If a piece changes meter during its course, this is indicated.

2.4 Under "Sources" is a list of each source that transmits the piece, with the location in terms of pagination or foliation, as found in the source or its principal inventory. The abbreviations for the sources are explained in the file "Musical Sources." If the piece was not written by the principal hand for the source, the later hand is noted (e.g., "hand C"). To the right of each source citation is a diplomatic transcription of the source's version of the title; capitalization and spelling have been reproduced with the exception of normalizing the use of the letters *i* and *j*, as well as *u* and *v*. Where words have been joined in the script of a source, they are tacitly separated in the transcription. Line breaks are represented by a vertical stroke (|), but punctuation has been ignored unless needed for clarity.

2.5 Under "Editions" is a run-on list of the principal modern editions, with the location by the serial number found in each edition. The abbreviations for the editions are explained in the file "Literature and Editions."

3. Supplemental Files

3.1 Library Abbreviations. An explanation of *sigla* for libraries cited anywhere in *JSCM*. It is based on the *sigla* used by RISM.

3.2 Musical Sources. A list of all of the sources cited in the Catalogue, with a summary of the contents in general, as well as which pieces by Chambonnières are transmitted in a particular source. The principal scholarly literature that deals with a source is also cited.

3.3 Exemplars of the Prints. A listing of all of the known exemplars of the 1670 engraved *Pièces de clavecin* by Chambonnières. It includes transcriptions of all of the prefatory material and a checklist of variants among the states of the individual plates.

3.4 Parodies. A transcription of poetic texts that were said to have been sung to melodies by Chambonnières, with citations of their sources.

3.5 Biographical Sources. A chronological list of documents and associated modern literature that shed light on the life of Chambonnières.

3.6 Literature and Editions. A list of writings about or editions of the music of Chambonnières. It is arranged by the abbreviations used throughout the present catalogue, consisting of the author or editor's name and the date of publication.

3.7 Index 1: Themes. A listing of all of the themes in a simple numerical coding, allowing the reader to search for a particular melody to see if it is known to be by Chambonnières. The explanation of the system is found at the beginning of the index.

3.8 Index 2: Genres, by Tonality. A listing of the generic titles of the works within each tonality that Chambonnières used. Among other things, this facilitates the creation of suites for

performance. A second list groups all of the examples of each genre to facilitate the study of dance types.

3.9 Index 3: Characteristic Titles. A list of the non-generic titles associated with the pieces in the Catalogue.