

List of Sources

List A: Major Sources

List A covers the major sources consulted for this edition. It includes all sources of French provenance and sources with strong French features, such as in language, notation, repertory, and scribal hand. Sources are listed alphabetically by codes (in *italics*) derived from Gustafson 1979 or Gustafson-Fuller 1990, with the exception of those that have come to light since the publication of these catalogues. The following information is provided with each source: present location preceded by its RISM library siglum (if relevant), provenance (in brackets), number of Lully pieces, the scribe(s) responsible, a brief discussion of how the arrangements fit into the source, a list of the major literature, including facsimile editions, and information on pieces published in this and other modern editions. The nomenclature for the scribal hands and the ordering of the pieces follows the system established in the catalogues of Gustafson and other scholars. In the few cases where serial numbers are lacking, page or folio numbers are used instead.

Add. 9565 [GB-Cu] Cambridge, University Library, MS Add. 9565 (Lyons, post-1693).

Six Lully arrangements, one of which (LWV 61/40, pp. 60–63) is incomplete (and is hence omitted from this edition), entered by an unidentified hand. The hand is hasty and makes careless mistakes, such as the omission of notes and barlines. It is possible that the scribe was working from memory. In one piece (LWV 39/1), the scribe aborted the copying after five bars of music (p. 52) and, probably on realizing the erroneous rhythms, started afresh on the next page (p. 53). In another piece (LWV 73/32, pp. 38–40), four bars of music halfway through the piece were copied a second time.

The six arrangements by Jean-Baptiste Lully and two by Louis de Lully are grouped toward the end of this miscellaneous collection of 21 pieces. Identified harpsichord composers include Jacques Champion Chambonnières, Nicolas Lebègue, and Élisabeth Jacquet de La Guerre.

Literature: See the Cambridge University Library Catalogue for an inventory of this source.

Edition: WLSCM: 5 pieces (nos. 13–14, 16–18).

Babell [GB-Lbl] London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suites de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "suite" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

Literature: Barry A.R. Cooper, *English Solo Keyboard Music of the Middle and Late Baroque*. D.Phil. diss. (Oxford University, 1974; reprinted, New York: Garland, 1989), 459; Gustafson 1979, 1:68–73, 2:187–221; *London, British Library MS Add. 39569, 17th-Century Keyboard Music* 19, facsimile edition, introduction by Bruce Gustafson (New York: Garland, 1987); Gustafson-Fuller 1990, 355, 372–73; Bruce Gustafson, "The Legacy of Instrumental Music of Charles Babel, Prolific Transcriber of Lully's Music," in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 495–516; Bruce Gustafson, *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finsher (Kassel: Bärenreiter, 2000), s.v. "Babel, Charles (1)"; Peter Holman, "Did Handel Invent the English Keyboard Concerto?" *The Musical Times* 144, no. 1883 (Summer 2003): 13–22.

Edition: Harris 2009, one piece (no. 131); Chung 2004, six pieces (nos. 128, 130, 131, 152, 243, 263); WLSCM, twenty-seven pieces (nos. 57, 97, 120, 123–24, 129, 132–36, 138, 143, 154, 182, 199, 209, 217–18, 231, 233–35, 258, 268–69, 280).

Brussels-13878 [B-Bc] Brussels, Bibliothèque du Conservatoire Royal: MS 13878 (Brussels, post 1701, after Dieupart's *Six suites*).

Two Lully arrangements entered by one unidentified hand. Nine pieces toward the end of the book are concordant with Charles Dieupart's *Six suites*, published in Amsterdam in 1701. The readings are not identical with the print, suggesting that the scribe could have been copying from earlier manuscript versions. The Lully Chaconne (no. 4) is followed by another arrangement, an overture from Agostino Stefanni's *Orlando generoso* (1691). The other Lully piece is an isolated entry that appears after an unidentified piece titled "De puis que tes faveurs," which is probably also an arrangement.

Brussels-27220 [B-Bc] Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–27, 41, 45, 47–48, 53, 60–69, 71–73, 76, 81–82, 87–93a, 97, 98, 102–5, 111–15).

Couperin-Turin [US-BEm] Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

Except for the Chaconne de Galatée (LWV 73/32), which is almost an exact copy of D'Anglebert's print (1689) but transposed down a second to C major, it is likely that, as Moroney suggests, Couperin might have been responsible for all of the arrangements, and the two *doubles*. The arrangements are dispersed between two key groups (A minor and C major). Of special interest is the *double* with the embellished bass in the *basse roulante* version of no. 29 (LWV 53/58).

Literature: *Livre de tablature de clavecin de Monsieur de Druent, écrit par Couperin*, facsimile edition, introduction by Davitt Moroney (Geneva: Minkoff, 1998); David Fuller, "Observations on Couperin De

Turin,” *Journal of Seventeenth-Century Music* 6, no. 2 (2000), <http://sscm-jscm.org/v6/no2/fuller.html>.

Edition: WLSCM, six pieces, two with *doubles* (nos. 29, 38, 43, 45, 46, 48).

D’Anglebert-1689 D’Anglebert, Jean-Henry. *Pieces de clavecin*. Paris: author, 1689.

Fifteen arrangements, entered by D’Anglebert (1629–1691).

D’Anglebert is the only composer who provides us with both an autograph (*Rés-89ter*) and a printed source. Fourteen of the pieces in *Rés-89ter* appear in slightly different versions in the 1689 publication, including four out of eight of the Lully arrangements. The arrangements in D’Anglebert either form a self-contained orchestral suite, beginning with an overture and closing with a chaconne/passacaille, or are sequenced into D’Anglebert’s suites. The Chaconne de Galatée (no. 55), for example, is inserted between D’Anglebert’s own Gigue (no. 54) and Chaconne Rondeau (no. 56) in the D major suite. One could argue equally that the Lully’s chaconne could either form a contrasting pair with or serve as an alternative to D’Anglebert’s own.

Literature: Gustafson 1979, 1:137, 3:354–80; David Fuller, “Les arrangements pour clavier des œuvres de Lully,” in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 471–81; David Chung, “Lully, D’Anglebert and the Transmission of 17th-Century French Harpsichord Music,” *Early Music* 31, 4 (2003): 582–604; Harris 2009, 2:59–144; *Jean-Henri D’Anglebert, Pieces de clavecin*, facsimile edition (New York: Broude Brothers, 1965); *Jean-Henri D’Anglebert, Pièces de clavecin*, facsimile edition, introduction by Denis Herlin (Geneva: Minkoff, 2001).

Editions: Gilbert, all fifteen pieces; Harris 2009, all fifteen pieces; Chung 2004, one piece (no. 34).

Dart [US-BEm] Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1372 (France, post-1687).

Four arrangements by two unidentified hands (Hands B and C).

Source previously owned by Thurston Dart. The arrangements, from a rather random mixture of hands and pieces, are isolated movements within a miscellaneous collection.

Literature: Gustafson 1979, 1:113–14; 3:117–36; Harris 2009, 2:168.

Gen-2354 [F-Psg] Paris, Bibliothèque Saint-Geneviève, MS 2354 (Paris, post 1685).

Three arrangements (nos. 1, 2, 4) entered by two unidentified French hands (Hands A and B).

Gen-2354 is small collection of five miscellaneous pieces. The first hand is crude, and the Lully pieces (nos. 1–2) are of slight musical value. The remaining pieces (nos. 3–5), by the second hand, are found in virtually identical versions and in the same order in *Gen-2356*.

Literature: Gustafson 1979, 1:95, 3:106–8.

Edition: Chung 2004, one piece (no. 4).

Gen-2356 [F-Psg] Paris, Bibliothèque Saint-Geneviève, MS 2356 (Paris, ca. 1690?).

Two arrangements (nos. 15 and 17) from Lully by one unidentified hand.

A diverse collection of pieces by (?Claude) Burette, Jacques Champion Chambonnières, Louis Couperin, Étienne Richard, Germain Pinel (arr.) and Jean-Baptiste Lully (arr.). No. 15 is identical to no. 4 of *Gen-2356*.

Literature: Gustafson 1979, 1:115, 3:174–81; Gustafson-Fuller 1990, 395.

Edition: Chung 2004, two pieces (nos. 15, 17).

Humeau Barbastre, France, private collection of Philippe Humeau (Toulouse?, ca. 1690–1725).

Eleven arrangements entered by one primary French hand.

Some of the arrangements are among the most popular pieces from Lully, on the basis of concordances. The Lully pieces could, together with other arrangements (from André Campra and Pierre Gaultier) and compositions (including those by Jacques Champion Chambonnières, Nicolas Lebègue and Monnard), make a collection of teaching materials. Traces of pedagogical activity include Chambonnières's table of ornaments, taken directly from the 1670 print, and a tuning chart.

Literature: Gustafson 2007.

LaBarre-6 [US-BEm] Berkeley, University of California, Jean Gray Hargrove Music Library, MS 770 (Paris, post 1697).

Two arrangements entered by the Berkeley La Barre. The hand is the same as Hand I of *Parville*, Hand A of *LaBarre-11*, and Hand B of *Menetou*. The hand is professional and uniformly elegant, showing special care for the precise placement of notes and ornaments.

The two Lully pieces are later editions in what is primarily a collection of vocal scores of Lully's operas.

Literature: Gustafson 1979, 1:116–18; 3:182–91; Alan Curtis, “Musique française classique à Berkeley,” *Revue de Musicologie* 56:2 (1970), 123–64; *Harpsichord Music Associated with the Name LA BARRE*, introduction by Bruce Gustafson and Peter Wolf (New York: The Broude Trust, 1999).

Editions: Chung 2004, one piece (no. 32); WLSCM, one piece (no. 33).

LaBarre-11

[US-BEm] Berkeley, University of California, Jean Gray Hargrove Music Library, MS 775 (Paris, post 1724).

Three arrangements entered by the Berkeley La Barre (see *LaBarre-6* above).

Two of the three arrangements in *LaBarre-11* are drawn directly from *D’Anglebert-1689*.

Literature: Gustafson 1979, 1:119, 3:203–9.

Edition: WLSCM, two pieces (pp. 205, 206).

LaPierre

[F-Pn] Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18.

France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<i>First</i>	<i>Second</i>	<i>Third</i>	Title	LWV	key
8	36	51	Rigaudon	73/6	C
9	37	52	Second Rigaudon	73/7	C
14		66	Menuet	63/12	G
15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–13, 3:109–16; Gustafson-Fuller 1990, 387–94).

Edition: WLSCM, eighteen pieces (nos. 8–9, 14–15, 20, 23–25, 36–37, 48–52, 59, 63, 66).

Lüneburg-1198 [D-Lr] Lüneburg, Ratsbücherei, Mus. ant. pract. 1198 (Germany, 1687).

Twelve pieces from Lully, entered by two scribes. Six pieces were competently entered by the German composer and organist Christian Flor (1626–1697), Gustafson’s Hand A. By contrast, Hand B is hesitant and crude.

The six Lully pieces by Flor (Hand A) are found amid a large group of small dances (nos. 34–59), mostly minuets, between the composed suites. The remaining six, by Hand B, were entered later in the source. Of these, four are dance melodies.

Literature: Gustafson 1979: 1:27–28; *Lüneburg, Ratsbücherei, Mus. ant. pract. 1198*, facsimile edition, introduction by Bruce Gustafson (New York and London: Garland Publishing, 1987); Arndt Schnoor, “Christian Flor und das Lüneburger Musikleben seiner Zeit,” in *Christian Flor (1626–1697), Johann Abraham Peter Schulz (1747–1800): Texte und Dokumente zur Musikgeschichte Lüneburgs*, ed. Friedrich Jekutsch, Joachim Kremer, and Arndt Schnoor (Hamburg: von Bockel Verlag, 1997), 11–26.

Edition: WLSCM, six pieces by Hand A (nos. 38, 43, 53, 56, 58–9).

Menetou [US-BEm] Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

Eighty-seven arrangements entered by two or three unidentified French hands (Hand A, A', and B). Hands A and A' (which could be same as Hand

A) are competent. Hand B is the same as Hand I of *Parville*, Hand A of *LaBarre-6*, and Hand A of *LaBarre-11*.

Menetou is not only the largest source of keyboard arrangements of Lully, but is also unique in that the pieces are by and large ordered in chronological sequence. The manuscript's connection with Françoise-Charlotte de Senneterre de Mennetoud, daughter of Henry-François, Duc de La Ferté (1657–1703) and Marie-Gabrielle-Angélique de La Motte (1654–1726), through the six “airs sérieux de mademoiselle de menetou” (fols. 48v–52r) suggests that the Lully pieces might have originated as a suitable repertory for the growing number of aristocratic female harpsichordists, of which *Menetou* is a fine example. Alongside the Lully transcriptions are original harpsichord pieces by Lebègue and D'Anglebert, vocal extracts from Lully's operas, and airs by Michel Lambert and Mademoiselle de Menetou.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:114–15, 3:137–73; Gustafson-Fuller 1990, 394–95; David Fuller, “Les arrangements pour clavier des œuvres de Lully,” in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 472–73; Harris 2009, 2:160–61.

Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–15, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–22, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–85, 87, 89, 90–94, 96, 100, 103–4, 112–14, 116–18).

Paignon

[F-Psg] Paris, Bibliothèque Saint-Geneviève, MS 2374 (France, Paris?), 1716).

One arrangement entered by an unidentified French hand, possibly the teacher of Mademoiselle Paignon.

As in *LaPierre*, pedagogical activity is very visible in this source, which was compiled for Mademoiselle Paignon. The first section (nos. 1–14) was entered by the primary hand, which is possibly that of the teacher. In this section, only two pieces have been identified, and both belong to the seventeenth century: Lebègue's widely-circulated Gavotte (no. 11) with the *double* by Louis Couperin and the Chaconne des Magitions from Lully's *Ballet des Muses* (1666) (no. 12). The manuscript is linked to Clérambault through his “Regles D'accompagnement” at the end of the book (fols. 1Ar–8Ar), but any possible involvement of Clérambault in copying or making the arrangement cannot be proven at this stage.

Literature: Gustafson 1979, 1:118, 3:198–202.

Edition: WLSCM, one piece (no. 12).

Parville [US-BEm] Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. “Dans nos bois” (Hand B, no. 109) and “Dieu des enfers” (Hand E, no. 141) are copies of *D’Anglebert-1689*, but with simplified ornaments.

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.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–43, 51, 66–67, 108–12, 115–25, 127–28, 130–33, 135–37, 141, 149).

Regensburg [D-Rtt] Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson’s Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of D’Anglebert’s 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, “Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis,” in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Edition: Harris 2009, one piece (no. 30); WLSCM, twelve pieces (nos. 2, 6, 11, 17–19, 23, 27–28, 30, 33, 44).

Rés-89ter [F-Pn] Paris, Bibliothèque Nationale de France, Rés. 89ter (Paris, post 1677).

Eight arrangements entered by Jean-Henry D’Anglebert (1629–1691).

Four of the eight arrangements were revised by the composer when he published them in 1689 (see *D'Anglebert-1689*). As in his printed *Pièces de clavecin*, D'Anglebert uses Lully arrangements to form self-contained groups with a series of contrasting movements that share a common key, but are drawn from different works. For example, Lully's overtures to *La Mascarade* and *Isis* (nos. 42b–c) could serve as an alternative to D'Anglebert's own prelude (42a) in the G minor group.

Literature: Gilbert 1975, vii–viii; Gustafson 1979, 1:94–95, 2:285–311; Douglas Maple, *D'Anglebert's Autograph Manuscript, Paris, BN Rés. 89ter*, Ph.D. diss. (University of Chicago, 1988); Gustafson-Fuller 1990, 382; David Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," *Early Music* 31, 4 (2003): 582–604; *Jean-Henri d'Anglebert, Pièces de clavecin*, facsimile edition (Courlay: Fuzeau, 1999); Harris 2009, 2:153–56.

Edition: Gilbert 1975, eight pieces (nos. 8, 9, 9a, 10, 42b–d, 43); Harris 2009, eight pieces.

Rés-476 [F-Pn] Paris, Bibliothèque Nationale de France, Rés. 476 (Paris? post 1679).

Nine pieces from Lully entered by one hand, which is the same as Hand A of *Brussels-27220* (see above).

The nine Lully pieces form an isolated group at the end of this organ book.

Literature: Gustafson 1979: 1:110–11, 3:91–98.

Editions: Howell, Almonte Charles Jr., ed. *Nine Seventeenth-Century Organ Transcriptions from the Operas of Lully*. Lexington: University of Kentucky Press, 1963; Bonfils, Jean, ed. *Livre d'orgue attribué à J.N. Geoffroy*, Le Pupitre: no. 53. Paris: Heugel, 1974.

Rés-F-933 [F-Pn] Paris, Bibliothèque Nationale de France, Rés. F. 933 (Paris? post ca. 1715).

Seven arrangements entered by one primary unidentified French hand.

Rés-F-933 demonstrates the continuing influence of Lully among harpsichordists into the eighteenth century. With the exception of the Lully arrangements, the only seventeenth-century harpsichordists are represented by the oft-copied gavotte by Hardel, with Louis Couperin's *double*. Arrangements from Campra and Destouches equal those from Lully in number. Nos. 1–4 form a small Lully section in this otherwise miscellaneous collection.

Literature: Gustafson 1979, 1:118, 3:192–97, Gustafson-Fuller 1990, 397.

Editions: Chung 2004, two pieces (nos. 1, 2); WLSCM, five pieces (nos. 3, 4, 7, 23–24).

Rés-F-1091

[F-Pn] Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

The short Lully keyboard pieces were drawn from two operas: *Cadmus* (1673) and *Alceste* (1674). They form a harpsichord section in a manuscript that otherwise contains Italian and French vocal music (including airs by Lully).

Literature: Gustafson-Fuller 1990, 386–87.

Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

Schwerin-619

[D-SWI] Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musikaliensammlung, Musik Hs. 619 (Schwerin? ca. 1720?).

Thirty-eight arrangements by two unidentified hands (Hands A and B). Both scribes are competent, but suffer from occasional lapses of attention that result in missing notes or accidentals.

Schwerin-619 is the largest single source of Lully arrangements in German sources. The 38 pieces are located in two parts of the manuscript. The first consists of an anthology of arrangements of Lully and Pierre Gaultier grouped by key and entered by the first hand (Hand A). The second contains miscellaneous pieces by Dandrieu, Rameau and Lully as well as other unidentified items, entered by a later hand (Hand B).

Literature: Gustafson 1979, 1:51–52, 2:82–95; Gustafson-Fuller 1990, 355, 370.

Editions: Chung 2004, two pieces (nos. 55, 66).

Tenbury

[GB-Ob] Oxford, Bodleian Library, MS Tenbury 1508 (London, 1701).

Seven arrangements entered by Charles Babel (ca. 1634–1712). This is the same hand as that in *Babell* (see *Babell* above for details.)

Many pieces in *Tenbury* (dated 1701) were recopied virtually verbatim into *Babell* (dated 1702), including six out of seven of the Lully arrangements and the majority of the French contents, although the ordering of pieces in the two manuscripts is unrelated. The main difference lies in the use of different symbols to represent the trill. In *Tenbury*, the French *tremblement* sign was apparently anglicized under

the guise of the double-stroke. The following list shows the relationship of the Lully arrangements between *Tenbury* and *Babell*:

<i>Tenbury</i>	<i>Babell</i>	Title	Work of Lully	LWV	key
49	124	Air d'Armide	<i>Armide</i> (1686)	71/39	g
56	143	Ouverture	<i>Flore</i> (1669)	40/1	d
67	234	Les Lutins	<i>Thésée</i> (1675)	51/53	F
75	97	Chaconne de Galatée	<i>Acis</i> (1686)	73/32	D
79	268	Les mariez	<i>Flore</i> (1669)	40/18	B,
80	269	Les Espagnols	<i>Bourgeois</i> (1670)	43/27	B,

Literature: Barry A.R Cooper, *English Solo Keyboard Music of the Middle and Late Baroque*. D.Phil. diss. (Oxford University, 1974 reprinted, New York: Garland, 1989), 476, 485–87; Gustafson 1979, 1:68–73, 2:174–86; Gustafson-Fuller 1990, 355, 371.

Edition: WLSCM, one piece (no. 46). The remaining six virtually duplicate versions already included in *Babell*.

Troyes [F-T] Troyes, Bibliothèque municipale, MS 2682 (Troyes?, post 1689/90).

Two pieces from Lully by an unidentified French hand.

The Lully pieces, both with vocal texts between staves, appear to be odd entries in this book, which consists primarily of organ pieces from diverse sources.

Literature: Gustafson 1990, 396–97.

Vitré [F-Pn] Paris, Bibliothèque Nationale de France, Rés. Vma ms. 1071(1) (1735–50).

One overture by Lully, entered by an unidentified French hand (Bédard's Hand C).

This book, which contains 204 pieces of mostly organ music, provides some evidence for the view that Lullian overtures were played on the organ during the *ancien régime*.

Literature: Pierre-Michel Bédard, “Une nouvelle source pour la musique française de clavier des XVII^e Et XVIII^e siècles: les manuscrits de Vitré,” *Revue de musicologie* 72, no. 2 (1986): 201–35; David Fuller, “Les arrangements pour clavier des œuvres de Lully,” in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 473–74; Pierre-Michel Bédard, *Pièces d’orgue des Augustines de Vitré* (Paris: Heugel, 1993).

Edition: WLSCM, one piece (Bédard no. 171, pp. 154–55).

Vm7-6307-1

[F-Pn] Paris, Bibliothèque Nationale de France, Vm7-6307(1) (France, post 1687).

Two arrangements entered by two unidentified French hands (Hands B and E). Hand B (no. 10) is more competent and is possibly the teacher of the other hands.

The Lully pieces form part of this miscellaneous collection of viol, vocal and harpsichord music.

Literature: Gustafson 1979, 1:110, 3:86–90.

Edition: WLSCM, two pieces (nos. 10, 12).

Vm7-6307-2

[F-Pn] Paris, Bibliothèque Nationale de France, Vm7-6307(2) (France, post 1724?).

Seven arrangements entered by one unidentified French hand. Some traces of the arranger’s working method can be detected. Stems of the (right-hand) melody point upwards, not downwards (see pp. 14–15), suggesting that the arranger worked by laying out the outer voices before filling in the other parts. Notes with leger lines between staves sometimes run into each other’s orbit, which would have been avoided by a careful copyist, but is not untypical of an arranger working from scratch.

The Lully arrangements are the only pieces identified in this small collection of twelve pieces. No. 11 is an allemande that is attributed to Lully in *Schwerin-619* (no. 48) but its origin cannot be traced.

Literature: Gustafson 1979, 1:111; 3:100–105.

Editions: Chung 2004, two pieces (nos. 8, 10); WLSCM, five pieces (nos. 5, 6, 7, 9, 11).

List B: Other Sources

List B covers all remaining sources known to contain keyboard pieces from Lully. Some are important for certain repertoires, but their relevance to the French repertory is rather limited. In most cases, there is little evidence to link these scribes or repertoires to the essential French keyboard tradition. The following information is included with each entry: present location preceded by its RISM library siglum (if relevant), provenance, number of arrangements, scribal hand (if known), and list of modern editions. Unless otherwise indicated, the arrangements in each source were entered by one unidentified hand.

- Berlin-30363* [D-B] Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung, Mus. Ms. 30363 (Germany, post 1723). One arrangement.
- Berlin-40623* [D-B] Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung, Mus. Ms. 40623 (North Germany, 1678) [unlocated]. One arrangement.
- Bod-426* [GB-Ob] Oxford, Bodleian Library, Ms. Mus. Sch. E. 426 (England, post 1708). One arrangement.
- Bod-576* [GB-OB] Oxford, Bodleian Library, Ms. Mus. Sch. E. 576 (England, post 1679). One arrangement.
- Brussels-926* [B-Br] Brussels, Bibliothèque Royale Albert 1^{er}, MS III 926 (Belgium, post 1670). Ten arrangements entered by two unidentified hands (Hands A and B).
- Brussels-50775* [B-Bc] Brussels, Bibliothèque du Conservatoire Royal: MS 50775 (Brussels, 1697). One arrangement.
- Cecilia* [I-Rsc] Roma, Conservatorio di Santa Cecilia, Biblioteca Musicale Governativa, MS A/400 (Italy, ca. 1700?). One arrangement.
- Copenhagen-396* [DK-Kk] København, Det Kongelige Bibliotek Slotsholmen, Additamenta 396 4^o (Denmark?, post 1684). One arrangement.
- Edition: Bo Lundgren and Johann Lorentz, eds., *Klavierwerke* (Lund: n.p., 1960).
- Gresse* [NL-Uim] Utrecht, Instituut voor Muziekwetenschap der Rijksuniversiteit, MS q-1 (The Netherlands, post 1669). Eight arrangements entered by three unidentified hands (Hands A, B, and C).

- Edition: Alan Curtis, ed. *Nederlandse Klaviermuziek uit de 16e en 17e eeuw*, Monumenta Musica Neerlandica: no. 3 (Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, 1961).
- Grimm* [A-Wn] Wien, Österreichische Nationalbibliothek, Musiksammlung, MS 16798 (Demmin (Germany), 1699). Seven arrangements entered by Christian Grimm (fl. 1699).
- Hogwood* Cambridge, private collection of Christopher Hogwood, M 1471 (England, ca. 1680). One arrangement.
- Ihre-284* [S-Uu] Uppsala, Universitetsbiblioteket, Ihre 284 (Visby, Sweden; ca. 1679). One arrangement.
- Edition: Bo Lundgren and Johann Lorentz eds., *Klavierwerke* (Lund: n.p., 1960).
- Inglis* [GB-En] Edinburgh, National Library of Scotland, Inglis 94 MS 3343 (England, 1695). Three arrangements.
- Madrid-1357* [E-Mn] Madrid, Biblioteca Nacional, Ms 1357 (Spain, 1706). One arrangement entered by Martin y Coll (fl. 1706-34).
- Madrid-1360* [E-Mn] Madrid, Biblioteca Nacional, Ms 1360 (Spain, 1709). Eight arrangements entered by Martin y Coll (fl. 1706-34).
- Minorite* [A-Wm] Wien, Minoritenkonvent, Klosterbibliothek und Archiv, MS 743 (Vienna?, post 1708). Twenty-one arrangements.
- Möller* [D-B] Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung, Mus. Ms. 40644. (Köthen, 1703-07). One arrangement.
- Edition: *Keyboard Music from the Andreas Bach Book and the Möller Manuscript*, introduction by Robert Hill (Cambridge, Massachusetts: Harvard University Press, 1991).
- Munich-1511e* [D-Mbs] München, Bayerische Staatsbibliothek, Musikabteilung, Mus. Ms. 1511e (Germany?, ca. 1660?). One arrangement.
- Rés-819-2* [F-Pn] Paris, Bibliothèque Nationale de France, Département de la Musique, Rés. 819(2) (Germany, post 1661). One arrangement.
- Roper* [US-Cn] Chicago, IL, Newberry Library, Case MS VM2.3 E58r (England, ca. 1691). Five arrangements entered by three (possibly French) hands (Hand A, F, and G).
- Ryge* [DK-Kk] København, Det Kongelige Bibliotek Slotsholmen, Musikafdelingen: Mu 6806.1399 (Denmark, ca. 1700?). One arrangement.

- Edition: *Dietrich Buxtehude: Sämtliche Suiten und Variationen*, introduction by Klaus Beckmann (Wiesbaden: Breitkopf & Härtel, 1980).
- Skara* [S-SK] Skara, Stifts- och landsbiblioteket, Skara 493b (nr 31) (Sweden, 1659–post 1661). One arrangement entered by Gustaf Düben (1624–1690).
- Stockholm-176* [S-Sk] Stockholm, Kungl. biblioteket, S. 176 (Sweden?, post 1681). Two arrangements.
- Stockholm-228* [S-Sk] Stockholm, Kungl. biblioteket, S. 228 (Sweden, post 1685). One arrangement.
- Stoos* [F-Pn] Paris, Bibliothèque Nationale de France, Département de la Musique, Vm7 1818 (Strasbourg region, post 1684). Two arrangements.
- Terburg* Unlocated. 17th-century ms. One arrangement.
- Thott* [DK-Kk] København, Det Kongelige Bibliotek Slotsholmen, Haandskrift Afd.: Thott 292 8o (Preetz, 1699–1702). Two arrangements.
- Edition: Uwe Haensel, ed. *Das Klavierbuch der Christiana Charlotte Amalia Trolle, 1702* (Neumünster: Wachholtz, 1974).
- Van-Eijl* [NL-At] Amsterdam, Toonkunst-Bibliotheek, 208 A 4 (Arnhem, The Netherlands, 1671). One arrangement.
- Edition: Frits Noske, ed. *Klavierboeck Anna Maria van Eijl*. Monumenta Musica Neerlandica: no. 2 (Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, 1959).