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 Élizabeth Jacquet de La Guerre.

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

Babell


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 Suittes 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.


Brussels-13878

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

Two Lully arrangements entered by one unidentified hand. Nine pieces toward the end of the book are concordant with Charles Dieupart’s *Six suittes*, 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.

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.


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).

Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

List of Sources, p. iv


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

**D’Anglebert-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.


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.


**Gen-2354**

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*.

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*.


*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.


*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.

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

**LaBarre-11**


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.


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

**LaPierre**


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


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.


Menetou


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
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 Menetou, 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.


Paignon

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.


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


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.


Regensburg


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).


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

Rés-89ter


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 *Pieces 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.


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

**Rés-476**


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.


**Rés-F-933**


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.

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

**Rés-F-1091**


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).


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

**Schwerin-619**

[D-SWI] Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musikalien sammlung, 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).


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

**Tenbury**


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 *Babel*:

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


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

**Troyes**


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.


**Vitré**


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*.

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

*Vm7-6307-1*  

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.


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.


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 repertories, but their relevance to the French repertory is rather limited. In most cases, there is little evidence to link these scribes or repertories 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  

Bod-576  

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  

Cecilia  
[I-Rsc] Roma, Conservatorio di Santa Cecilia, Biblioteca Musicale Governativa, MS A/400 (Italy, ca. 1700?). One arrangement.

Copenhagen-396  

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).

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.


Inglis


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


Möller


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-Cr] 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.

**Skara**  

**Stockholm-176**  

**Stockholm-228**  
[S-SK] Stockholm, Kungl. biblioteket, S. 228 (Sweden, post 1685). One arrangement.

**Stoos**  

**Terburg**  
Unlocated. 17th-century ms. One arrangement.

**Thott**  


**Van-Eijl**  