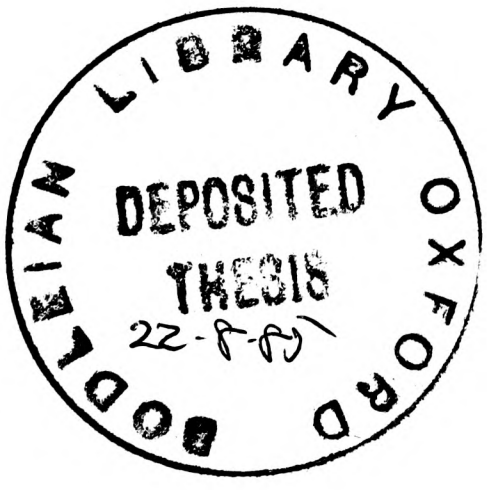
HARPSICHORD AND LUTE MUSIC IN SEVENTEENTH-CENTURY FRANCE

An Assessment of the Influence of Lute on Keyboard Repertoire

by

David John Ledbetter

The Queen's College



VOLUME II

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B. CHECKLIST OF PIECES IN VERSIONS FOR KEYBOARD AND LUTE

This list provides the basis for the discussions in Chapter III and is in two sections: 1) keyboard versions of lute pieces, and 2) lute versions of keyboard pieces. As outlined in Chapter III, some of the pieces in the first section may be parallel settings of popular melodies rather than arrangements from lute pieces, but it would be cumbersome to separate these from the main list. Similarly in the second section it is not certain in some cases to which repertoire they originally belonged, but they are included here on the grounds that they have normally been considered keyboard pieces. Pieces are categorised under the normally accepted attribution. Problems of attribution are mostly unresolvable and it is hoped that this arrangement will be found the most convenient for users. Thus the inclusion of a piece under a particular heading does not necessarily imply an attribution. Users may decide for themselves on the basis of the source attributions.

For lute pieces I have given in full all known concordances. The CNRS concordance lists are not in all cases complete and, apart from the inconvenience to users of having to consult a variety of different works of reference, it is of value to have a panorama of titles and attributions for individual pieces. Exact titles as they appear in sources are given. When the entry is blank, the piece is without title or attribution in the source. In the few cases where it has not been possible to check the ascription in the source, the sign (~) has been used. This applies mainly to concordances in non-French sources given by Rave. I have in general limited myself to the consideration of French sources. In the second section the user is referred to Gustafson's catalogue for pieces with many keyboard concordances.

Lists of some very widely circulated melodies are not intended to be comprehensive. Sources for a melody such as "La Vignonne" may fairly be described as innumerable (see B.Gustafson, French Harpsichord Music, I p7).

In cases where a version is similar, but may or may not be related, to the main versions the siglum is preceded by "cf.". Where a version is edited, (ed.) appears after the source. K is used for keyboard sources, L for lute ones, O for other sources. The commonest dances are abbreviated as follows: A - allemande; C - courante; S - sarabande; G - gigue. To avoid confusion with source sigla, works by Denis Gautier and Vieux Gautier have been abbreviated as DG and VG. These are treated alphabetically as beginning with G in order to keep all Gautier works together.

Sources are normally given with page or folio numbers except in the case of keyboard sources listed by Gustafson where his numbering is used. Abbreviated source names are explained in the list of abbreviations in Volume I. I have generally adopted those of Gustafson and Rave.

1. Keyboard versions of lute pieces

Anon.

A1

K.	Cromwell No.7 (ed.)	A French Balletto
	Ch.Ch.437 f12	Allmayne Gottier
L.	Werl ff74'-75	Balletto L'Espine
	Werl f90'	Balletto del Espina
	Haslemere ff34'-35'	Ballet de Lepin
	Nn.6.36 f27	Ballet
	Stockholm S.253 ff110'-111'	balet lespin

(K) ed.FERGUSON No.7

A2

K.	Copenhagen 376 No.53 (ed.)	Allamande
	Campbell ff5'-6	Allmayne
L.	Board No.129	an alman
	Werl f78'(a)	Gottier
O.	'T Uitnement Kabinet I f47' (ed.)	Almande

(K) ed.DICKINSON No.53
(O) ed.DICKINSON I p99

A3

K.	Campbell ff4'-5	Almayne
L.	CNRS f16'	
	Dalhousie 5 f11	

A4 (Fortune, hélas, pourquoi)

K.	Eÿsbock No.3	Alamande fortune helas pourquoy
L.	Vallet 1615 No.37 (ed.)	Allemande fortune helas pourquoy
	Adriaensen 1584 f87	Almande Fortune helas
	Thysius f477	Almande Fortuÿn helaes pourquoÿ

(L) ed.VALLET pp49-50

C1

K.	Rés.1185 p124 (ed.)	Coranto
L.	Board No.159	
	Pickering f39	
	C.57 f100	

(K) ed.MAAS No.87

Anon. (2)

C2 (La Vignonne)

K.	Witzendorff No.33	Curant Lavion
	Lüneburg 1198	Courant Lavion
	Drallius No.34 (ed.a)	Courant
	Vat.mus.569 No.28	Courante Auignone (with double)
	Ihre No.95 (ed.b)	La Viona. InTavolat d' J.L. (with double)
	Lynar No.69 (ed.c)	Courante la vigon (with double)
	Copenhagen 376 No.35 (ed.d)	Courrante Lavigon (with double)
	Gen.2350/57 No.7	Vignonne
L.	Berlin 40264 pp126-127	Lavion Courant
	Sloane 1021 f54	La Vignon
	Sloane 2923 f21'	lavingon
	Basle 53 ff1'-2'	L'Avignon (with double)
	Basle 53 ff28'-29	Courante La vignonione
	Haslemere f183	Courante la Vignone
	R.Ballard 1614 (ed.a)	Courantes. septiesme La Vignonne
	Vallet 1615 p80 (ed.b)	L'avignonne
	De Moy f26'	La Vigone
O.	La Cauchie (ed.a)(vocal)	
	Valerius (ed.a)(vocal)	

(K) ed.a DICKINSON I p84
ed.b LUNDGREN No.41
ed.c BONFILS 58/59 No.8
ed.d DICKINSON No.35; BONFILS 58/59 pp22-23
(L) ed.a R.BALLARD 2 pp23-25
ed.b VALLET pp171-172
(O) ed.a BONFILS 58/59 (n.p.)

C3 (La Bourbon)

K.	Copenhagen 376 No.47 (ed.a)	Courrante La Bourbono (with double)
	Copenhagen 376 No.61 (ed.b)	Courante. La Bourbon
L.	Rostock 54 p49	Courante Bourbon
O.	'T Uitnement Kabinet I f51'	~

(K) ed.a DICKINSON No.47
ed.b DICKINSON No.61

C4 (de Delphin)

K.	Copenhagen 376 No.55 (ed.)	Courãte de Delphin
L.	Rostock 54 pp82-83	Courante (with double)
	Berlin 40264 p193	Couranta
	Vm7 6211 f33-33'	Ton arumay Courante (with double)

(K) ed.DICKINSON No.55

C5 (La Suèdoise)

K.	Munich 1511e No.6 (ed.)	Suedoise Courante
L.	Rostock 54 p349	La Suedoise

(K) ed.EPSTEIN No.13a

Anon. (3)

C6 (La Royale)

K. Munich 1503ℓ No.2	Courante royalle Darthus
L. Reynaud f112'(a)	Courant la Royale

C7

K. Nuremberg No.22	Couranta aus der Lauten gesetzt
L. -	

C8 (La Boudate)

K. Copenhagen 376 No.42 (ed.)	Courante La Boudate
L. Sibley p67	
(K) ed.DICKINSON No.42	

C9 (La Reine)

K. Copenhagen 376 No.37 (ed.)	Courrante La Reÿn
L. Sibley p48	Courante de la Reyne
(K) ed.DICKINSON No.37	

C10 (La Dauphine)

K. Aberdeen No.15	La daufine
L. cf. Vallet 1615 No.76 (ed.)	La daulphine
(L) ed.VALLET p84 (q.v. for other, non-lute, concordances)	

C11 (La Chabotte)

K. Copenhagen 376 No.49 (ed.) Gen.2350/57 No.13	Courante La Chabotte
L. Werl f4(b)	2/Double
(K) ed.DICKINSON No.49	

S1

K. Leningrad L5 f8'	Sarbande
L. M.L. No.47	A Volte

Anon. (4)

G1

K.	La Barre 6 No.38	Gigue
	La Pierre p10	Gigue d'angleterre
	La Pierre p16A	Gigue
L.	Ruthven f60'-61	
	Saizenay 1 p14(b)	Gigue dangleterre
	Berlin 40068 f31	Gigue
	Vienna 17706 p3(a)	Gigue
	Lund G34 No.7	Air
	Lund G37 No.18	Air

G2

K.	Darmstadt 18 ff9'-10	Gique
L.	Robarts fD3'	Canarie

Pavane 1

K.	Bauyn III No.37 (ed.)	Pauanne
L.	Saizenay 2 pp76-77	Pavane. F ut fa dieze.
	(K) ed.KITCHEN p.xlix	

Air 1 (La Princesse)

K.	Munich 1511f No.18	La princesse
	Berlin 40147	~
	Ihre No.51	La Princes DhB
	Madrid 1560 No.24/10	Otro (Minuet)
	Skara No.26	La Princesse
L.	Reynaud f112'(b)	Borée
0.	Cassel "A" (ed.)	La Princesse. Bourée
	(0) ed.ECORCHEVILLE "A"	

Air 2 (Les Tricotins/Les Tricotets)

K.	Hintze No.9 (ed.)	Tricottes de Blois
	Gresse No.3	Tricoté
	Munich 1511f No.2	Tricotes Nouuaux
L.	Milleran f29'	Les Tricotins
	Saizenay 2 p5	Tricotets
0.	Veron f21' (violin)	tricotes
	(K) ed.MGG 13:661 (facsimile)	

Air 3 (Les Tricotets nouveaux)

K.	Redon No.5	Les Tricotte Nouueau
L.	Reynaud f106'(c)	Tricotte nouueau

Anon. (5)

Air 4 ("C'est trop courir les eaux" - Guédron)

K. Gen.2350/57 No.21	"Cest trop courir ces eaux" (text underlaid)
L. Basle 53 ff8'-9	C'est trop courir les eaux
O. (original) Battaille 6 ff4'-5	Air des Tritonides de Guédron (Ballet de Madame)

Air 5 ("Quelle heure est-il?")

K. Redon No.1	La bourée de guelheur esty
L. Reynaud f110'(b)	Boree, quelle hure est il

Air 6 (Rocantins/The Healths)

K. Cromwell No.28 (ed.)	The healthes
L. P.Ballard 1631 p8 (ed.a)	Rocantins (R.Ballard)
P.Ballard 1631 p46 (ed.b)	Rocantins Bouvier
Longleat f3	
O. cf.Terpsichore (ed.Oberst) p41	XXXII.1.La Bourrée
Chancy 1629 f21 (mandore)	Les Rocantins

(K) ed.FERGUSON No.28
(L) ed.a R.BALLARD 2 pp64-65
ed.b CHANCY p87(4)(incipit only)

Air 7

K. Gen.2350/57 No.12	ballet
L. Sibley p36(a)	(title erased and illegible)

Ballard

Cl (de la Reine)

K. Lynar No.68 (ed.)	Corant de Ballard
L. R.Ballard 1611 (ed.a)	Courante de la Reyne. Première Courante
Fuhrmann p164 (ed.b)	Courante 5.
Herbert f64(a)	Courante Ballard
Herbert f71(c)(ed.c)	Ballard Premier couple(t) Polonois 1:2[d]:
Dd.9.33 f43	
Dd.9.33 f87 (fragment)	~
Schele p57	

(K) ed.BONFILS 58/59 No.7
(L) ed.a R.BALLARD 1 pp40-41
ed.b R.BALLARD 1 p96
ed.c R.BALLARD 1 p97

Dubut

A1

K.	Stockholm 176 ff15'-16	Allemande de du Butt
L.	Monin ff34'-35	
	Polinsky f45'(a)	Alemande Dubut
	Barbe p88	Allemande Dubut
	Schwanberg No.54 ff68'-69	Allemande du But
	Oxford 616 pp10-11	Allemande de Dubut
	Vienna 17706 p22	Alamande
	Saizenay 1 p27 (ed.)	Allemande de Dubut
	(L) ed.DUBUT No.10	

A2

K.	Stockholm 228 ff28'-29	Allamand DB
L.	Polinsky f1(a)(ed.)	Allemande
	Lund G34 pp39-41	Allemande
	Dalhousie 4 ff2'-3	Almande Vinsan
	Kalywoda p2(a)	Allemande
	Lyons p15	Allemande de Pinel
	Vallas ff40'-41	A. Pinel
	(L) ed.DUBUT No.25	

C1

K.	Stockholm 176 ff17'-18	Courante de Du Butt
L.	Polinsky f45(b)	Courante de dubut
	Barbe p90	Courante Dubut
	Lyons p9	Courante de Dubut le fils
	Saizenay 1 p21(b)(ed.)	Courante de du But le fils
	(L) ed.DUBUT No.41	

C2

K.	Stockholm 228 ff11'-12(a)	Courant du but
	Lund A3 ff11'-12	Courante de Butte
	Ihre 286 ff18'-19	Aria Elisandra
	Kalmar 4a ff12'-13	Courante de Luth, I fran then dag jag Elisandra
	Kalmar 8 ff20'-21	Aria Elisandra
	Oestersund 174 ff26'-27	Courant De bute
	Darmstadt 17 f3'	Courante

Dubut (2)

L.	Monin ff44'-45	Courante de dubut (with double)
	Vm7 6214 ff2'-3	Courante
	Oxford 576 ff22'-23	Courante de Dubut
	Oxford 618 pp42-43	Courante de Dubut
	Berlin 40068 f73'	
	Polinsky f1(b)	Courant
	Kalywoda p5 No.7	Courante
	Burwell f17'	Corant Mr du But (11 bars only)
	Lund G37 ff19'-20	Courante de Büth
	Leipzig 24 ff42'-44	Courant
	Bensbergh No.16	Courante
	Schleittheim ff14'-15	
	Vienna 17706 f1'	Courante
	Kalmar 21068 f5	Courante de But
	Saizenay 1 p4 (ed.)	Courante de du But le Pére
	Viée ff8'-9	
	cf.Leipzig 24 ff211'-213	Cour: Le Double Cour:
O.	Rés.1106 f75 (theorbo)	Courante Dubut le Pere

(L) ed.DUBUT No.8 (q.v. for other instrumental and vocal versions)

Sl

K.	Stockholm 176 ff18'-20	Sarabande de du Butt
L.	Polinsky f46(c)(ed.)	Sarabande du meme (du But)
	Amsterdam 205.B.32 No.12	Chaconne

(L) ed.DUBUT No.109

Dufaut

Cl

K.	Ch.Ch.1236 ff42'-43	Corant Dufault
L.	-	

Gl (La Poésie)

K.	Ottobeuren p152(b)	La Poesie Guiq' de suitte de Msr̃ du faut
L.	Schwerin 641 pp66-67 (ed.)	Gigue
	Vienna 17706 ff17'-18	Gigue de Dufeaux
	Berlin 40601 No.43	Gigue de Du Fau
	Berlin 40068 f76'	Gygue Par
	Rostock 54 pp236-237	Gigue de du Faut

(L) ed.DUFAUT No.77

Dufaut (2)

G2 (L'Inclination)

K. Ottobeuren pl58(b) — L'Inclination Gique de suitte de Mr du faut

L. -

Pavane 1 (La Charmante)

K. Ottobeuren pl64 — La Charmante Pavane de Mr du faut (lacks third strain)

L. Rostock 54 pp105–107 — Paduana de Mons. du Faut

Gallot

A1 (L'Amant malheureux)

K. Kalmar 4b — L'Amant Malheureux Allemande de Gallot L.V.

L. Rostock 52 pp29–30 — ~

Saizenay 1 p60 — L'Amant Malheureux allemande de V.Gallot

Barbe pp36–37 — L'Amant Malheureux de Gallot

Saizenay 2 pp120–121 — L'Amant Malheureux, Allem. du V.Gallot

Kalmar 21068 f6' — Le Malheureux Amant: Allemand de Gaillot

Oxford 617 pp25–27 — L'Amant Malheureux Allemande

Gautier (unspecified)

A1

K. Skara ff23'–24 — Allamande Monsr Gautier

L. -

A2

K. Ihre No.98 — Allem Goutier

L. -

A3 (L'Industrie)

K. Ottobeuren pp152–153 — L'Industrie Allde de Mr̃ Gautier

L. -

Gautier (2)

A4 (La Bergère)

K. Ottobeuren pp158–159 — La bergere Allemande de Mr Gautier

L. –

C1

K. Lynar No.66 (ed.) — Courant de Gautier

L. R.Ballard 1614 (ed.) — Courantes. dixiesme
Fuhrmann pl68 — Courante 11
Herbert ff62'–63 — Courante Heart
Haslemere ff58'–59 — Courante

(K) ed.BONFILS 58/59 No.5
(L) ed.R.BALLARD 2 pp28–29

C2

K. Skara ff24'–25 — Courant Monsr Gautier
cf.Darmstadt 17 ff15'–16 — Courante

L. Dalhousie 4 ff3'–4 — Courant Vinsan
Vm7 6211 ff44'–45 — Courante
Barbe pl2 — Courante de Vincent
Werl fl1(b) — Aleman

S1

K. Leningrad L5 f4' — Sarpande Gautiers

L. Dalhousie 5 f14'
Kremsmünster L81 f46'

S2

K. Skara ff22'–23 — Saraband Monsr Gautier

L. cf.Burwell f62' — Sarabande...M.Vincent

S3

K. Bauyn III No.64 (ed.) — Sarabande de M^{r}. Gautier

L. cf.Gautier Livre pp50–51 (ed.) — Sarabande de M^{r}. G.

(K) ed.KITCHEN p.xxxiv
(L) ed.D.GAUTIER No.6 (q.v. for other lute concordances)

G1

K. Redon No.4 — Gigue de Monsieur gaultier

L. –

Gautier (3)

Air 1 (Bessy Bell)

K. Cromwell No.4 (ed.)	Bess A Bell
L. Pickering f51'(b)	Besse Bell Gau:
(K) ed. FERGUSON No.4	

Denis Gautier (DG)

A1 (Tombeau de L'Enclos)

K. Darmstadt 18 ff8'-9	Allemande Von der Lauten abgesetzt Allemande Gautier
(Perrine 2 No.24	Allemande ou Tombeau de Lenclos du J.G.)
L. Milleran ff88'-89	Tonbeau de Lenclos: Alemande du v. Gautier
RhD pp250-251	Tombeau de Mons.r de Lenclos
Gautier Pieces pp80-81	Allemande
Barbe p27	Tombeau de Lanclos Allemande Gautier
Prague 84 pp118-119	Allemande
Vienna 17706 f15	Allemande de Gautier de P.
Berlin 40593 pp34-35	allemande Gautier
Du Fresneau f43'	courante de Gautier
Saizenay 1 p41 (ed.)	Le Tombeau de L'Enclos, Allemande de M.r Gaultier
Suittes faciles p2	Tombeau de M.r L.
(L) ed.V.GAUTIER No.11 (see also D.GAUTIER No.54)	

C1 (Le Canon)

K. Stockholm 2 p34	Le Canon Courante de Gautier
Stockholm 176 ff5'-6	Le Canon Courante du Gautier
Kalmar 4b ff15'-16	Le Canon de Gautier
(Perrine 1 pp51-52	Le Canon où Courante de M.r Gaultier)
(Perrine 2 pp41-42	Le Canon du jeune Gaultier)
L. Reynaud f103'(a)(ed.)	Courante de Gaut. ton Com.
Milleran ff21'-22	Le Canon de Gautier Courante
Vm7 6214 f23	Courante du V.G.
Schwerin 641 p145	Capr. du Gautier
Sloane 2923 ff103'-104	Courante de Gauttier
Göttweig 1 f185'	La Canon Courante du V. Gautier
Barbe p1	Canon de gautier (poor version)
Monin f39'	Le Canon/ecrit par Monsieur Mouton
Monin f40	Courante de Gautier. le canon
Vienna 17706 f11	Le Canon Courante de gautier
Oxford 576 ff11'-12	Le Canon Courante de Gaultier
Saizenay 1 p2	Le Canon De gautier de Paris Courante
Vm7 6211 f2'	Canon de mr Gautier
Leipzig 24 ff46'-47	

DG (2)

Oxford 618 pp14-15	Le Canon Courante de Gautier. de P.
Rostock 54 pp210-211	Courante V.G
Lund 34A f2-2'	
Lund G37 No.12	Le canon.
Amsterdam 205.B.32	Caprice
Balcarres No.138	le Canon Courante de Gautier
O. Vm7 675 p115 (guitar)	Canon De Gautier Courante
(L) ed.V.GAUTIER No.20 (see also D.GAUTIER No.80)	

C2 (La belle homicide)

K. Stockholm 2 p30	Courant Si Appelle le Bell Hommicide
Stockholm 176 ff10'-11	La Belle Homicide Courant de Gautier
Babell No.162	2me Courante
Kalmar 4b ff5'-6	Courand Le bell Homicid de Mons Gautie
L. Reynaud f100 (ed.)	Courante, commun
Oxford 617 pp10-13	La Belle homicide Courante de Gautier. P. (with Mouton double; Dubut double pp30-31)
Augsburg 52 ff5-6	Sr. Gautier (with Mouton double)
Milleran ff91'-93	La Belle homicide Courante de Gautier (with Mouton double)
Göttweig 1 ff82'-83	L'Homicide Courante de Gautier
Saizenay 1 p37	La belle Homicide, Courante du V.Gault. (with Mouton double)
Oxford 576 ff15'-16	Lhomicide Courante de gautier (with Mouton double ff56'-57)
Saizenay 2 p14	La Belle Homicide Courante de Mr Gautier
Monin ff65'-66	
Barbe p26	L'Homicide de Gautier
Vm7 6265 p85	
Leipzig 24 ff143'-144	Cour: Linsmortelle
Leipzig 24 ff146'-147	Cour: Gautier
Vienna 17706 ff3'-4	Courante d:g:l'homicide
Prague 84 pp6-7	Courante L'Homicide
RhD pp226-227	l'Homicide
Kalmar 21068 f7'	Courante La belle homicide
Suittes faciles p3	Courante la belle Homicide
Vm7 6214 ff46'-47	Courante de G.
Mouton 1 pp14-15	La belle homicide - Courante de Mr Gautier (with Mouton double)
Lund G37 No.20	Denis Gautier: Courante la belle homicide
Kremsmünster L79 ff196'-197	L homicide de Mr Gauttier
Rostock 54 p348	Courante de Gautier
Lund G34 ff46'-47	Courante la belle Homicide
Lund G34 ff47-48'	La belle Homicide. Courante de M: Goutier - Double de la belle homicide
Lund G34 ff28'-29	Courante Gautier La belle homicide
Kremsmünster L78 ff37'-38	
Prague 36 pp151-152	(with Mouton double)
Berlin 40633 f29'	courante de MT Gautier
O. Vm7 675 p87 (guitar)	La Belle homicide De Gautier Courante

DG (3)

(L) ed.V.GAUTIER No.19
(see also D.GAUTIER No.45)

C3 (La Grace/Le Dépit amoureux/L'Incomparable)

K. Ottobeuren pl59	L'Incomparable Courrante de suitte du mesme (Mr Gautier)
L. Gautier Pieces pp12–15	Courante (with double)
Milleran ff71'–72	Courante de Gautier
Vm7 6211 f12	Courante de Mr gautier
Bal.II f64', ff65'–67	Courante Gautier
Prague 84 pp46–49	Courante. G.
Barbe pp100–101	Grace de Gautier ou depit amoureux (with double)

(L) ed.D.GAUTIER No.59

S1

K. Rés.89ter No.30 (ed.)	Sarabande. Gautier le Jeune
(Perrine 2 No.16	Sarabande du J.G.)
L. Robarts fF3	Sarabande
Gautier Livre pp30–31	Sarabande de M^{r} G.
Barbe p3	Sarabande Gautier
Du Fresneau pp70–71	Sarabande Mr Gaultier/contrepartie

(K) ed.GILBERT pl84
(L) ed.D.GAUTIER No.83

S2 (La Délicate)

K. Ottobeuren pp159–160	La delicate Sarabande du Mesme de suitte (Mr Gautier - follows C3 q.v.)
L. -	

G1 (La Vive)

K. Ottobeuren pl60	La Vive Guique
L. Gautier Pieces pp38–39	Gigue
Milleran ff73'–74	Gigue de Gautier
Prague 84	Gigue

(L) ed.D.GAUTIER No.64

Ennemond Gautier (VG)

A1 (La Vestemponade)

K. Rés.89ter No.16 (ed.)	Allemande de Vieux Gautier. (in a modern hand:) La Vestemponade
L. Robarts fC5	Gigue/La Vistanpenarde du vieux Gaultier de lion
(K) ed.GILBERT p166 V.GAUTIER No.74	

A2 (La Brave)

K. Ottobeuren pp141-142	La Brave Allemande de Mr Gautier (same attribution as VG.C7 q.v.)
L. -	

C1 (La Pleureuse)

K. Rés.89ter No.12 (ed.)	Courante du Vieux Gautier
L. Barbe p152 (ed.)	La Pleureuse V. Gautier
Oxford 617 pp110-113	Courante de Gautier La V. (with double)
Brussels 10 ff44'-45	
Schwerin 641 p121	
Reynaud f109(b)	Courante, en Becarre ou ton universel
Prague 80 pp80-83	V. Gautier (with double)
Robarts fB1'	Courante
(K) ed.GILBERT p169 V.GAUTIER No.75	
(L) ed.V.GAUTIER No.39 D.GAUTIER No.9	

C2 (La Superbe)

K. Rés.89ter No.13 (ed.)	Courante du Vieux Gautier
L. Reynaud f116'	La Superbe au ton des Archanges
Brossard ff206'-207	
Rostock 54 pp277-278	Courante de Gautier
Vm7 6213 p11	Courante
Robarts fC3'	Courante. 2/La Supperbe
Vm7 6216 f9 (ed.)	La Superbe
Vallas f186	Courante de Gaultier Levieux
(K) ed.GILBERT p167 V.GAUTIER No.79	
(L) ed.V.GAUTIER No.40	

C3

K. Rés.89ter No.15 (ed.)	Courante du Vieux Gautier
L. -	
(K) ed.GILBERT p168 V.GAUTIER No.76	

VG (2)

C4

K. Rés.89ter No.17 (ed.) — Courante du Vieux Gautier

L. -

(K) ed.GILBERT p170
V.GAUTIER No.77

C5 (Les Larmes/Les Larmes de Boisset/Les Larmes de la Reine/La Volte/ La Juste)

K. Rés.89ter (ed.)	Courante du Vieux Gautier
Parville No.17	Courante du Vieux Gautier
Ottobeuren p158(a)	La Juste Sarabande
(Perrine 2 No.20	Courante du V.G. ou les Larmes)
L. Vm7 6211 f4–4' (ed.a)	uolte du vieux gautier
Saizenay 1 p39 (ed.b)	Les Larmes de Boisset, Courante du Vieux Gaultier
Reynaud ff97'–98	Courante de Gautier, commun
Milleran ff96'–97	Les Larmes de Boset, ou La Volte, Courante du v. Gautier
Barbe p24	Volte du V. Gautier
Brossard ff21'–22	Courante de gaultier
Monin ff66'–67	Simphonie Courante gaultier Le vieux
Schwanberg No.34	Courante de Gautier
Saizenay 2 p18	Les larmes de Boisset Courante du V.G.
Oxford 617 pp14–15	Les Larmes de Boisset Courante de Gautier le V.
Kremsmünster L79 ff199'–200	
Leipzig 24 ff140'–141	Cour: Kinsamf
Brussels II.276 ff24'–25	Volte ou les larmes de la Reyne du Vieux Gautier
Robarts fD2	Courante. i.
Reynaud f100(a) (ed.b)	Contrepartie de la Courante du fuillet precedent 97 verso

(K) ed.GILBERT p180
V.GAUTIER No.78
(L) ed.a V.GAUTIER No.51
b V.GAUTIER No.65
(see also D.GAUTIER No.98)

C6 (La petite bergère)

K. Rés.89ter No.26 (ed.)	Courante du Vieux Gautier
(Perrine 2 No.28	Courante du V.G.)
L. Barbe p25 (ed.)	La petite bergere du V.Gautier
Schwanberg No.39	
Reynaud f112	Courante du vieux Gautier, ton commun
Milleran ff97'–98	Courante de Gautier
Vienna 17706 f15'	Courante du vieux Gautier
Brussels 10 ff6'–7	
Oxford 617 pp16–17	Courante de Gautier Le V. (with double)
Leipzig 24 ff141'–142	Courant:
Berlin 40601 No.58	
Robarts fD2'	Courante. 2

VG (3)

(K) ed.GILBERT p181
V.GAUTIER No.80
(L) ed.V.GAUTIER No.33

C7 (L'Immortelle)

K.	Rés.89ter No.29	Courante du Vieux Gautier. L'Immortelle
	Babell No.226	Courante i L'Immortelle
	Dart No.40	LimmorteLé
	Stockholm 2 pp32-33	Courant immorteel de mons: Gautie
	Stockholm 176 ff4'-5	L'Inmortelle Courante d. V: Gautier
	Skara ff21'-22	Courant Monsr: Gautier
	Ottobeuren p142	L'Immortelle Courrante de Suitte du Mesme (Mr Gautier)
	Kalmar 4b ff13'-14	LJmortelle Courante de Gautier
	(Perrine 2 No.1	L'jmmortelle du vieux Gaultier Courante.)
L.	Ruthven ff26'-27 (ed.)	Courante vieux Gaultier
	Oxford 618 pp10-11	L'Immortelle Courante de Gautier Le V.
	Oxford 618 pp12-13 (ed.)	(contrepartie)
	Vm7 6214 ff45'-46	L'Immortelle du V.G.
	Vm7 6214 ff78'-79	Courante de Mr Gautier (piece crossed out in MS)
	Barbe p2	L'Immortelle du V.Gautier
	Vm7 6211 f2	L'immortelle du vieux gautier
	Schwerin 641 pp140-141	Courante de gaultier Limmortelle
	Oxford 576 ff12'-13	L'immortelle du vieux gautier
	Göttweig 1 ff84'-85	Courante l'Immortelle
	Lund G37 No.25	L'immortelle. Courante de Mr Goutier
	Vienna 17706 ff18'-19	Courente du vieux Gautier L'immortelle
	Kremsmünster L77 ff14'-15	Courrante
	Monin ff41'-42	Courante du Gaultier
	Monin ff61'-62	(double)
	Robarts fF1'	Courante 1
	Rostock 54 pp26-27	Courante de Gautier
	Basle 53 f30'	
	Lund G34 f41-41'	Gavotte
	Balcarres No.141	Courante, by monsieur Mouton
	Kalmar 21068 f8	Courant imortelle
O.	Rés.1106 ff80'-81 (theorbo)	L'immortelle

(K) ed.GILBERT p182
V.GAUTIER No.81
(L) ed.V.GAUTIER No.66

C8 (Le Sommeil/L'Importune de Soitses (?))

K.	Ottobeuren p155	L'Importunes de Soitses Courrent
L.	Vm7 6216 f8' (ed.)	~
	Schwerin 641 pp168-169	courante de gaultier
	Rostock 54 pp276-277	Courant Gautier
	Brossard ff202'-203	Courante du Sommeil
	Berlin 40601 No.167	~ (anon.)

(L) ed.V.GAUTIER No.32

VG (4)

S1

K. Rés.89ter No.27 (ed.)	Sarabande du Vieux Gautier
L. Oxford 617 pp88–89 (ed.a)	Sarabande de Gautier de Lyon
Berlin 40068 f20 (ed.b)	Sarab. Du faut
Brussels 10 ff66'–67	
Oxford 617 pp46–47	Sarabande
Robarts fD3	Sarabande
(K) ed.GILBERT p183	
V.GAUTIER No.82	
(L) ed.a V.GAUTIER No.45	
b DUFAUT No.51	

S2 (La Curieuse)

K. Ottobeuren pp142–143	La Courieuse Sarabande de suitte du mesme (Mr Gautier, as in A2 and C7 q.v.)(with double)
L. cf.Ruthven ff62'–63	

S3 (La Divertissante)

K. Ottobeuren p155	La divertissante Sarabande
L. Vallas f187'	Sarabande de Gaultier le vieux

G1 (La Cloche)

K. Rés.89ter No.11 (ed.)	Gigue du Vieux Gautier
Ottobeuren pp154–155	La Cloche All(eman)de
L. Schwerin 641 p171	Gigue
Brossard ff205'–206	gigue
cf.Vallas f185'	Gigue de Gaultier Le vieux
(K)ed.GILBERT p172	
V.GAUTIER No.84	

G2 (La Poste/L'Étourdie)

K. Rés.89ter No.28 (ed.)	Gigue du vieux Gautier
Ottobeuren p143	L'estourdie Guique
(Perrine 2 No.7	Allemande du V.G./cette piece se joüe enocre en gigue)
(Perrine 2 No.7a	Gigue du v.G.)
L. Barbe p4 (ed.)	La Poste du V.Gautier
Vm7 6211 f3	Allemande giguée de gautier De lion
Vm7 6211 f8	gigue du vieux gautier (incomplete)
Brossard ff5'–6	gigue du Vieux gautier
Schwanberg No.18	Gigue de Gautier
Hilleran ff20'–21	Gigue du v.Gautier
Saizenay 1 p15	La Poste, Gigue du Vieux Gautier
Monin ff46'–47	gigue de gaultier Le vieux
Oxford 618 pp8–9	Gigue de Gautier Le Vieux

VG (5)

Göttweig 1 f26'	Gigue en Allemande du V.Gautier
Vm7 6213 p8	gigue
Berlin 40601 No.36	~ (anon.)
Amsterdam 205.B.32 No.18	Gigue
Vallas ff43'-44	Gigue de Gautier le vieux

(K) ed.GILBERT p185
V.GAUTIER No.85
(L) ed.V.GAUTIER No.63

G3 (Le Testament de Mesangeau/Les dernières paroles)

K. Kalmar 4b ff49'-50	Le Testament ou Dernier paroles de vieux Gaut: faite pour la Suite de L'Immortelle.
(Perrine 2 pp5-6	Allemande ou Testament du V.G./Cette pièce se joüe encore en gigue.)
(Perrine 2 pp7-8	Gigue de V.G.)
L. Gautier Livre pp10-11 (ed.)	Gigue/Du vieux G.
Brossard ff2'-3	Allemande du vieux Gautier
Vm7 6211 ff8'-9	Allemande du vieux gautier
Saizenay 1 p3	Gigue du vieux Gaut. cette pièce sappelle Le testament du vieux Gaultier
Göttweig 1 f23'	Allemande du V.Gautier
Du Fresneau f40'	Le Testament de Gauttier de Lion
Oxford 618 pp18-19	Les derniers paroles. ou Testament de Mezangeau Allemande de Gautier Le V.
Amsterdam 205.B.32 ff25'-26	Tombeau allemande

(L) ed.V.GAUTIER No.57

Canarie 1 (Le Chevreau)

K. Bauyn III No.65 (ed.)	Canaries de Mr. Gautier
L. Barbe pp154-155 (ed.)	Cheureau V.Gautier

(K) ed.KITCHEN p.xxxv
(L) ed.V.GAUTIER No.56

Chaconne 1

K. Rés.89terNo.19 (ed.)	Chaconne du Vieux Gautier
L. Robarts ffC1-2	Chacone du vieux Gaultier

(K) ed.GILBERT p173
V.GAUTIER No.83 (incomplete)

La Barre

A1

K.	Copenhagen 376 No.39 (ed.a)	Allamande
	Gresse No.21 (ed.b)	Almande LB
	Berlin 40623 No.72 (ed.c)	Allemande
	cf.Celle p94 (ed.d)	Alemande de chapelle
L.	Sibley p22	Alemande
	CNRS f40	
	Dalhousie 5 f27'	
	Dalhousie 8 ff10'-11	
	Rostock 54 p141	Allemande. G.
	Werl f77(a)	Allemand
O.	Bod.410 No.10 (consort: treble (G clef), lyra, lute, bass)	

(K) ed.a DICKINSON No.39
b CURTIS-MMN No.68
c EPSTEIN No.22a
d GUSTAFSON I p25

C1

K.	Hintze No.11	Courant
L.	Saizenay 1 p5 (ed.)	Courante de M^{r}. de Labarre

(L) ed.VAUMESNIL
BONFILS 31 p5

S1

K.	Copenhagen 376 No.40 (ed.a)	Sarabande
	Chigi No.32 (ed.b)	Sarabanda del mS (medesimo, i.e. La Barre)
L.	CNRS f16(b)	
	Rostock 54 p150	Saraband Merville
O.	Eyck II f22'	Lossy

(K) ed.a DICKINSON No.40, HALBURGER p138
ed.b LINCOLN II p41

Mesangeau

A1

K.	Copenhagen 376 No.50 (ed.)	Allamande de Mr: Meschanson
L.	-	

(K) ed.DICKINSON No.50
EPSTEIN No.17
PIRRO No.1
MESANGEAU pp57-58 (reprint of PIRRO)

Mesangeau (2)

C1

K. Witzendorff No.99 — Curant Messaugea

L. -

S1

K. Bauyn III No.52 (ed.) — Sarabande de Mr Mezangeau

L. -

(K) ed.MESANGEAU p57

S2

K. Rés.89ter No.14 (ed.) — Sarabande. Mezengeot
Bauyn III No.51 — Sarabande de Mr Mezangeau

L. P.Ballard 1631 p15 (ed.) — Sarabande Mesangeau
CNRS f42
Dalhousie 5 f37 — Sarabande

(K) ed.GILBERT p171
MESANGEAU p56
(L) ed.MESANGEAU No.12

Mouton

C1 (de Madame)

K. Ihre No.111 — Courant Madam
Redon No.21 — Courante de Madame menuetz

L. Balcarres No.131 — Courante Madame, by monsieur Mouton

Pinel

A1

K. Copenhagen 376 No.51 (ed.) — Allamande. de: Mr: Pinell:
Innsbruck f29 — Allemande Pinelle

L. Longleat ff10'-12
Dalhousie 5 f33
L.de Geer p47
Berlin 40264 p12 — Allmend
Basle 53 f55' (ed.) — A. Pinel
Kremsmünster L81 f34' — Allemande
Rostock 54 p133

O. Innsbruck f7' (guitar) — Allemande Pinelle

Pinel (2)

(K) ed.DICKINSON No.51
PIRRO
PINEL p194 (reprint of PIRRO)
(L) ed.PINEL No.9

A2 (Le musicien amoureux/La Philosophie/La Théologie/La Belle)

K.	Skara ff26'-27	Allamand Monsr Pinell
	Ottobeuren pp150-151	La Theologie Allemande du Mnsr pinel
L.	Barbe pp58-59	Le Musicien Amoureux de Pinel
	Saizenay 2 pp50-51	Le Musicien Amoureux, autrement La Philosophie Allemande de Pinel
	Schwerin 641 pp48-49 (ed.a)	La Belle Allemande. P.
	Bal.III	~
	Tessier ff54'-55 (ed.b)	~
	Berlin 40068 f55	
	Berlin 40601 No.38	Allemande Pinel
	Göttweig 1 ff47'-49	
	Rostock 54 pp232-233	Allemand de Mons. Pinelle
	Ruthven ff65'-66	
	Leipzig 24 ff84'-85	Allem: de pinel
	Add.16889 ff72'-73	
	Bensbergh No.55	Allemande

(L) ed.a PINEL No.13
b cf.D.GAUTIER No.33

A3 (L'Agréable)

K.	Ottobeuren pl46(b)	La Greable All(eman)da
L.	Berlin 40264 pl92 (ed.)	Allmanda Pinel
	Berlin 40068 f79'	
	Vienna 17706 f24(b)	Allemande
	Kalywoda p6	Allemande
	Wodzicki f79	

(L) ed.PINEL No.20

C1

K.	Skara ff34'-35	Courant Mr Pinell
L.	Reynaud f98'(a)	Courante
	Saizenay 2 p52 (ed.a)	Courante de Pinel
	Roberts fC6	Courante
	Polinsky f2(a)	Courant
	Lund G34 ff8'-9	Courant
	Sloane 2923 ff101' and 103 (ed.b)	~

(L) ed.a PINEL No.47
b BOCQUET p85

Pinel (3)

S1

K.	Copenhagen 376 No.48 (ed.a)	Sarabande (with double)
	Drallius No.128 (ed.b)	Saraband
	Leningrad 204 No.22	Serbande
	Van Eijl No.13 (ed.c)	Serbande Gisbert Steenwick
	Van Eijl No.16 (ed.d)	Saraband Barand Broeckhuisen
	Faille f121' (ed.e)	Sarabande Pinel (with double)
	Vat.mus.569 pp98–101 (ed.f)	Sarabande (with double)
	Ch.Ch.1236 No.38	Sarabande Mr. Ben: Rogers
	Ryge No.15 (ed.g)	Aria de D.B.H. (Buxtehude)(with variations)
L.	Pickering f46'(a)	La Sarabande
	Rostock 54 pp146–147	Sarabande Merville (with double)

(K) ed.a DICKINSON No.48, HAMBURGER p139, PINEL p195
b DICKINSON I p94
c NOSKE No.13
d NOSKE No.16
e BORREN
f JOHNSSON pp59–60
g BANGERT p84

S2

K.	Bauyn III No.90 (ed.a)	Sarabande de M^{r}. Pinel
	Parville No.64 (ed.a)	Sarabande de Mr Pignel
	Gen.2356 No.4	Sarabande
	Rés.89ter No.4 (ed.b)	Sarabande Pinel (with D'Anglebert double)
L.	Saizenay 2 p23 (ed.)	Sarabande

(K) ed.a KITCHEN p.xlvi
b GILBERT p152, PINEL pp196–197
(L) ed.PINEL No.72

S3

K.	Michel 1645 p40	Saraband
L.	Schwerin 641 p23 (ed.)	Sarabande de P.
	Reynaud f102	Sarabande
	Saizenay 1 p6	Sarabande
	Dalhousie 4 f20'	Sara. Pinell
	Kalywoda No.16	Sarab.
	cf.Werl f19(b)	Sarabanda
	Vm7 6213 p1(a)	Sarabande
	Leipzig 24 f8'	Sarab. Double
	Vienna 17706 f7	Sarabande
	Viée ff17'–18	
	Nettl	Clorys lass dich nit verdriessen

(L) ed.PINEL No.60 (q.v. for other instrumental and vocal versions)

Pinel (4)

Gl

K.	Munich 1503c No.4	Gigues po. L'Espinette
	Munich 1511f No.17	Gigue
L.	Berlin 40068 f68' (ed.)	Gigue Pinel
	(L) ed.DANCKERT p160	
	PINEL No.83	

Air 1 (Les Frondeurs/Les Barantins)

K.	Kalmar 4b ff28'-29	Gavotte
	Kalmar 8 f6	Luth Gavott
	Gen.2350/57 No.36	Courante
	Munich 1511f No.11	Les Barantins
	Redon No.8	
	Kalmar 4a ff15'-16	Gavotte de luth
	Wasbohm ff77'-78	Gavotte
	Lund A3 ff32'-33	Gavotte
	Torn ff50'-51	Gavotta
	Ihre 286 ff2'-3	Gavotte
	Oestersund 174 ff1'-2	Gavotte
L.	Schwerin 641 pp6-7 (ed.)	Bransle des frondeurs.P.
	Milleran f28	La Gavote Royalle, ou Frondeure
	Balcarres No.132	La Gavott Frondeuse de monsieur mouton
	Oxford 576 f23'	Gavotte
	Vm7 6214 f3	
	Add.16889 f97'	
	Vienna 17706 f12	Air
	Bensbergh No.23	Air
	cf.Werl f8'(c)	Cour.
	Lund G37 ff2'-3	Gavotte
	Seitenstetten f3	Aria
	Kalmar 21068 f3	Gavotte
	(L) ed.PINEL No.86	

Air 2 (La petite altesse/L'Altesse)

K.	Munich 1511f No.10	Laltesse Sarabande
	Hintze No.16	La Altesse
L.	Schwerin 641 pp50-51 (ed.)	La Petitte Altesse
	Berlin 40600 ff17'-18	
	Rostock 54 p226	La Petite Altesse
	Keller ff126'-127	La petite Altesse
	(L) ed.PINEL No.63	

Vincent

Pavane 1

K. Bauyn III No.93 (ed.) Pauanne de M^r. Vincent

L. -

(K) ed.KITCHEN p.xli

2. Lute versions of keyboard pieces

Chambonnières

C1 (Iris)

K. Chamb.I No.8 — Courante Iris
(for other keyboard concordances and editions see Gustafson III p269)

L. Göttweig 1 ff16'-17 — Courante de Chambonier

Hardel

C1

K. -

L. Saizenay 1 p24(a) — Courante d'Ardelle

Gavotte 1

K. Bauyn III No.50 — Gauotte de Mr Hardel
(for other keyboard concordances and editions see Gustafson II pp413-414)

L. Saizenay 1 p61(a) — Gavotte d'Ardelle
Saizenay 2 p17 — Gavotte d'hardelle
Barbe p42 — Gauotte

Monnard

C2

K. Bauyn III No.72 (ed.) — Courante de M^r. Monnard
Oldham No.3 — Courante

L. Vm7 6214 f77' — Courante de M^r. Gautier
Saizenay 1 p2(a) — Courante
Saizenay 2 p4 — Courante
cf.Rostock 54 p74 — Courant de Gautier
Balcarres No.139 — Courante de gautier

(K) ed.BONFILS 18 p7

Montelan

Cl

K. La Barre 11 p209	Courante du même (Mr de montalant)
L. Saizenay 1 pp28–29	Courante du même (M^{r}. Le Moyne), transposée du théorbe

Gavotte 1

K. La Barre 11 p210	Gauotte du mesme (Mr. de montalant)
L. Saizenay 1 pl52(c)	Gavotte
Barbe pl19	Gauotte Emond

C. LIST OF LUTE TUNINGS

This is based on Rave's list, with some additions and alterations

T		
1	g' d' a f c G	vieil ton
2	g' d' b♭ f B♭ G	Francisque
3	g' d' b♭ f B♭ F	
4	g' d' a g c G	
5	e' b' g e c G	
6	f' c' a f c G	
7	f' c' a♭ f c G	
7a	e' b g e c G	Melius
8	e' c' a f c G	nouveau bécarre (Mersenne)
8a	e' c' a e c G	
8b	e' d' c' g c G	
9	e♭' c' a f c G	nouveau bémol
10	e♭' c a♭ f c G	
11	e♭' c' a♭ f c G♭	
11a	e♭' c' a♭ f c A♭	
11b	e♭' c' g e♭ B♭ G	
12	f' d' a f d A♭	
13	f' d' a f d B♭	goat (Burwell)
14	f' d' b♭ f d B♭	trumpet (Burwell)
15	f' d♭' b♭ f d♭ B♭	
16	f' d' a f♯ d A	
17	f' d' a f♯ d B	
18	f♯' d' a f♯ d A	
19	f♯' d' a f♯ d G	
20	e' c' a f d A	
21	e' c♯' a f♯ d A	
22	e' c♯' a e c♯ A	
S	f' d' a f d A	standard d minor tuning
theorbo	g d a f c G	

D. INVENTORY OF JACQUET 1 (1687)

No concordances with other keyboard sources or with lute sources have been identified.

(f.i) Les/ Piéces de Claueßin / De Mad.elle de La Guerre/
Se Vendent à Paris/ Chez l'Auteur, ruë Guillme Isle Nre Dame/
Et/ Chez le Sr. de Baußen, ruë Simon le franc./
Premier Liure/ Auec Priuil./ du Roy.

(i') (blank)

(ii) (missing)

(iii) (continuation of dedication)

(iii') (end of dedication)

(iv) Madrigal

(iv') Epigramme

(v) Extrait du Priuilege du Roy (privilege dated January 1687)

p.	title	clefs	key
1–4	Prelude	C1/F3	d
5–6	Allemande	"	"
7–8	Courante	"	"
9–10	Courante	"	"
11–12	Sarabande	"	"
13–14	Gigue	"	"
15–17	Cannaris	G2/F3,C3	"
18–21	Chaconne/ L'Inconstante	C1,G2/F3,C3	d/D
22	Menuet	G2/F3	d
23–25	Prelude	C1,G2/F3	g
26–27	Allemande	G2/F3	"
28–29	Courante	"	"
30–31	2e Courante	"	"
32–33	Sarabande	"	"
34–35	Gigue	"	"
36–37	Gigue	"	"
38–39	Menuet/ double	"	"
40–43	Prelude	G2/F3	a
44–45	Allemande	C1/F3	"
46–47	Courante	"	"
48–49	Courante	G2/F3	"
50–51	Sarabande	C1/F3	"
52–53	Gigue	G2,C1/F3	"
54–56	Chaconne	C3,C1/F3	"
57	Gauotte	G2/F3	"
58	Menuet	"	"

59-63	Tocade	C1,G2/F3,C3	F
64-65	Allemande	G2/F3	"
66-67	Courante	"	"
68-69	Courante	"	"
70-71	Sarabande	C1/F3	"
72-73	Gigue	G2/F3	"
74-76	Cannaris	"	"
77	Menuet/	"	"
	Graué par H de Baussen.		

E X A M P L E S

CHAPTER II

Exx. 1–4

Ex. 1.

RIPPE: Fantaisie I p6. (after Vaccaro)

Ex. 2.

RIPPE: Fantaisie XXI p147

Ex. 3

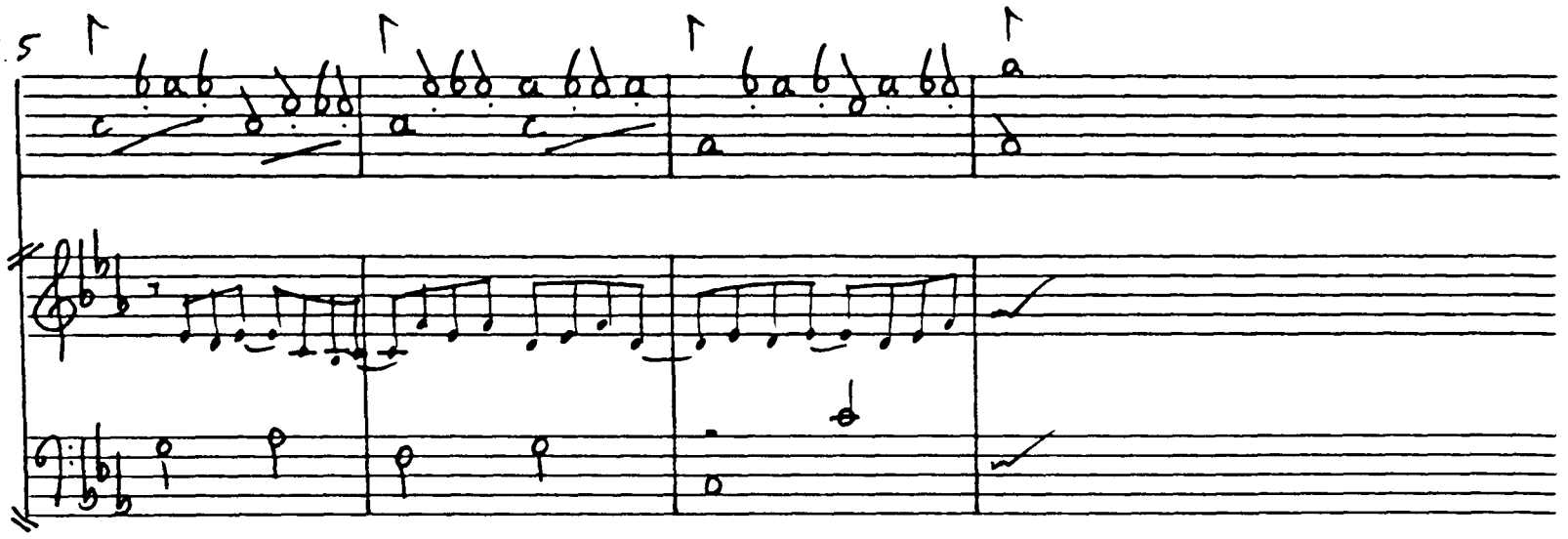
RIPPE: Fantaisie XI p75

Ex. 4.

RIPPE: Fantaisie VIII p54

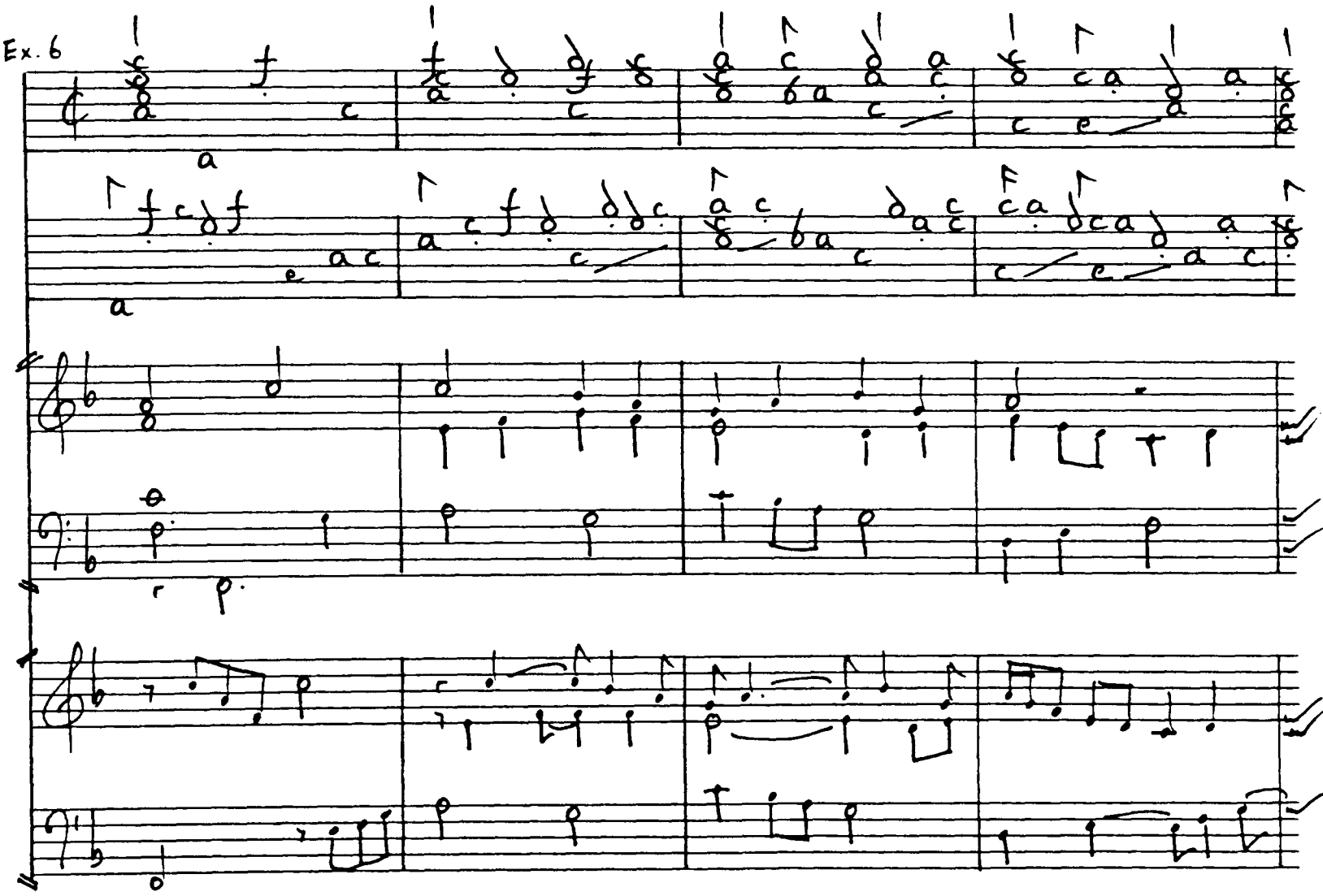
Exx. 5–6

Ex. 5



Antoine Francisque: Le Trésor d'Orphée f 17

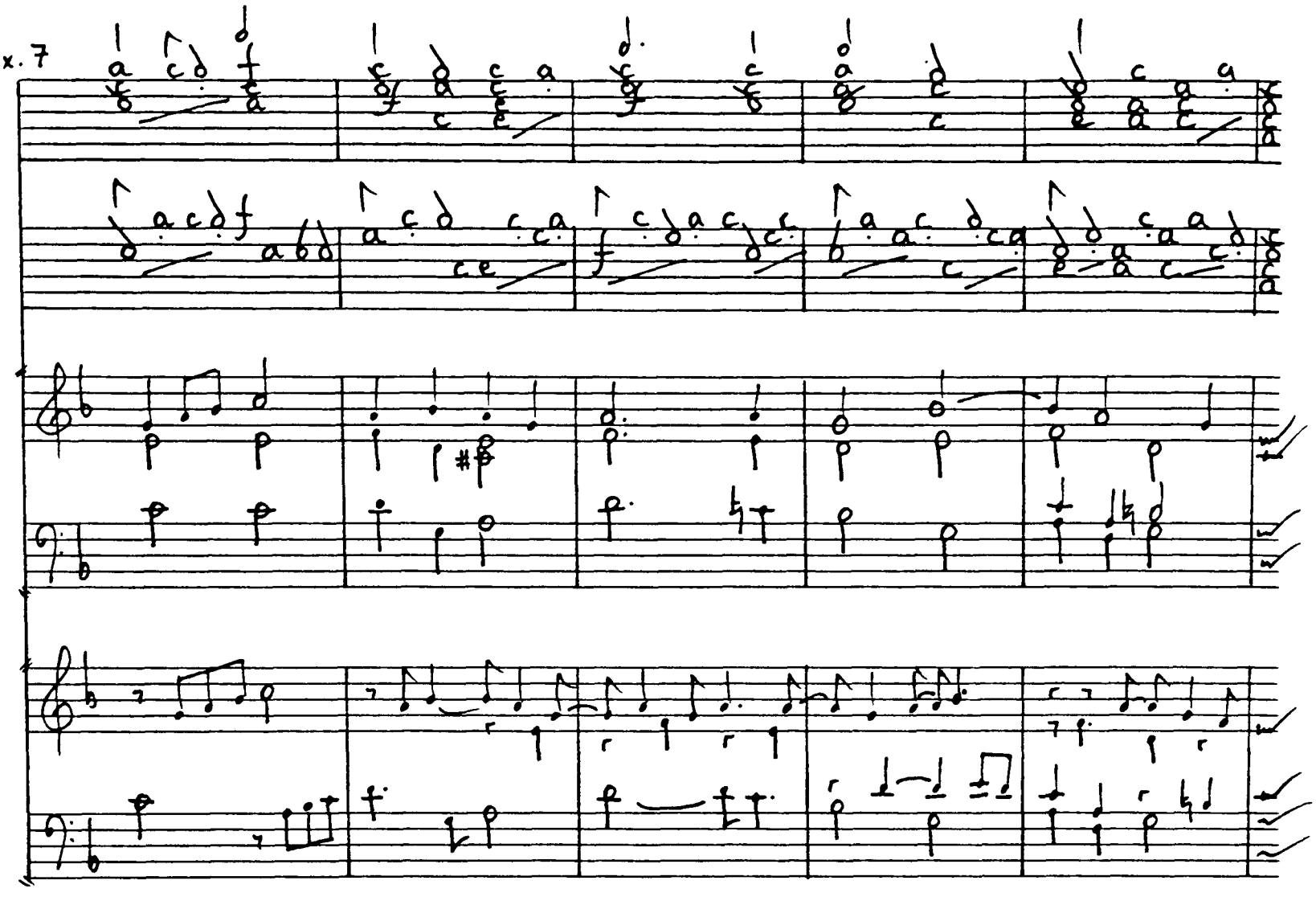
Ex. 6



Francisque: Pavane d'Angle [terre]. f 10

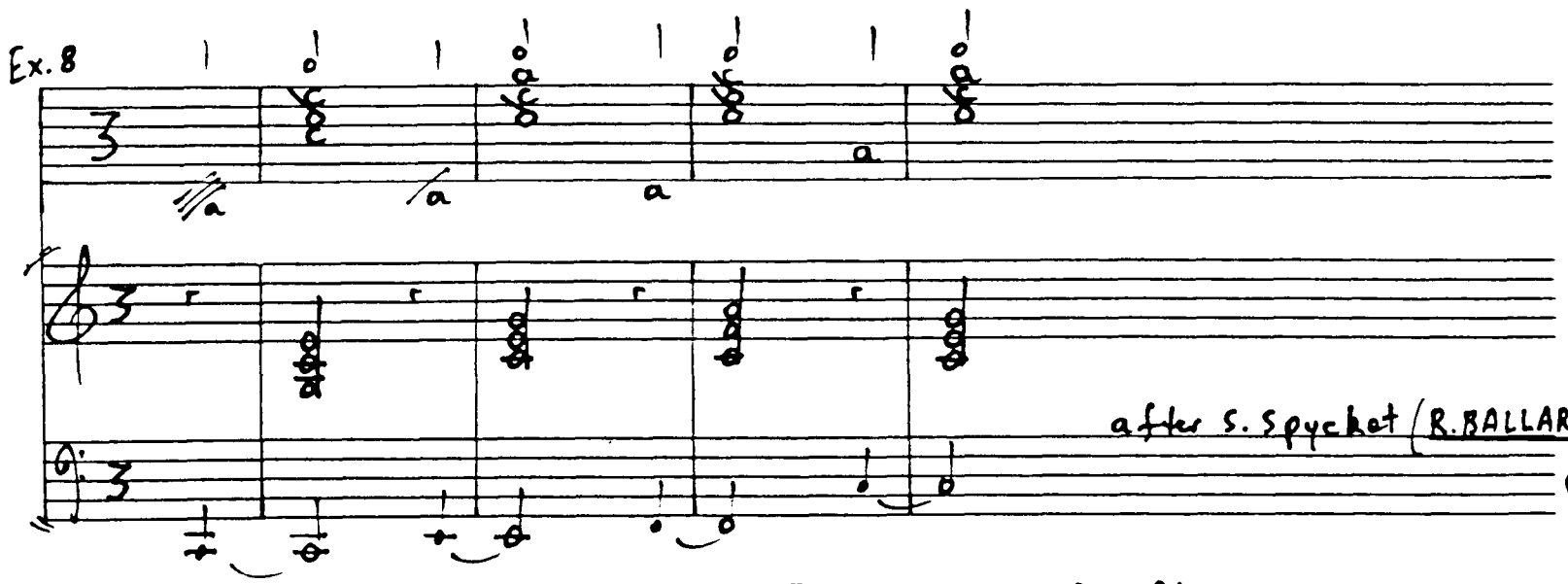
Exx. 7–8

Ex. 7



Francisque : Pavane d'Angle[terre] f 10 – 10'.

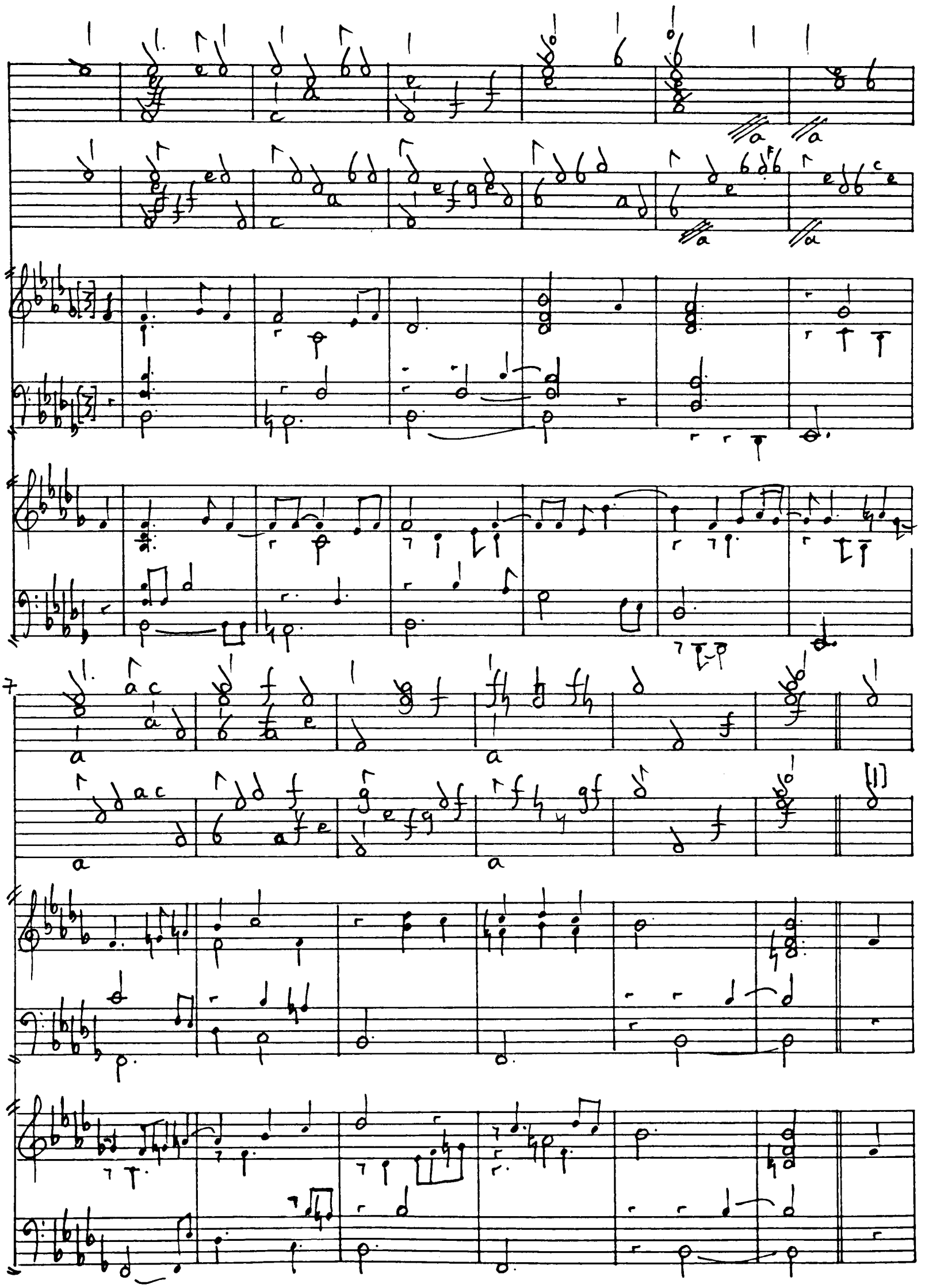
Ex. 8



after S. Spychot (R. BALLARD. I, p 19).

R. Ballard 1611 : Ballet de M. le Dauphin ; Troisiesme.

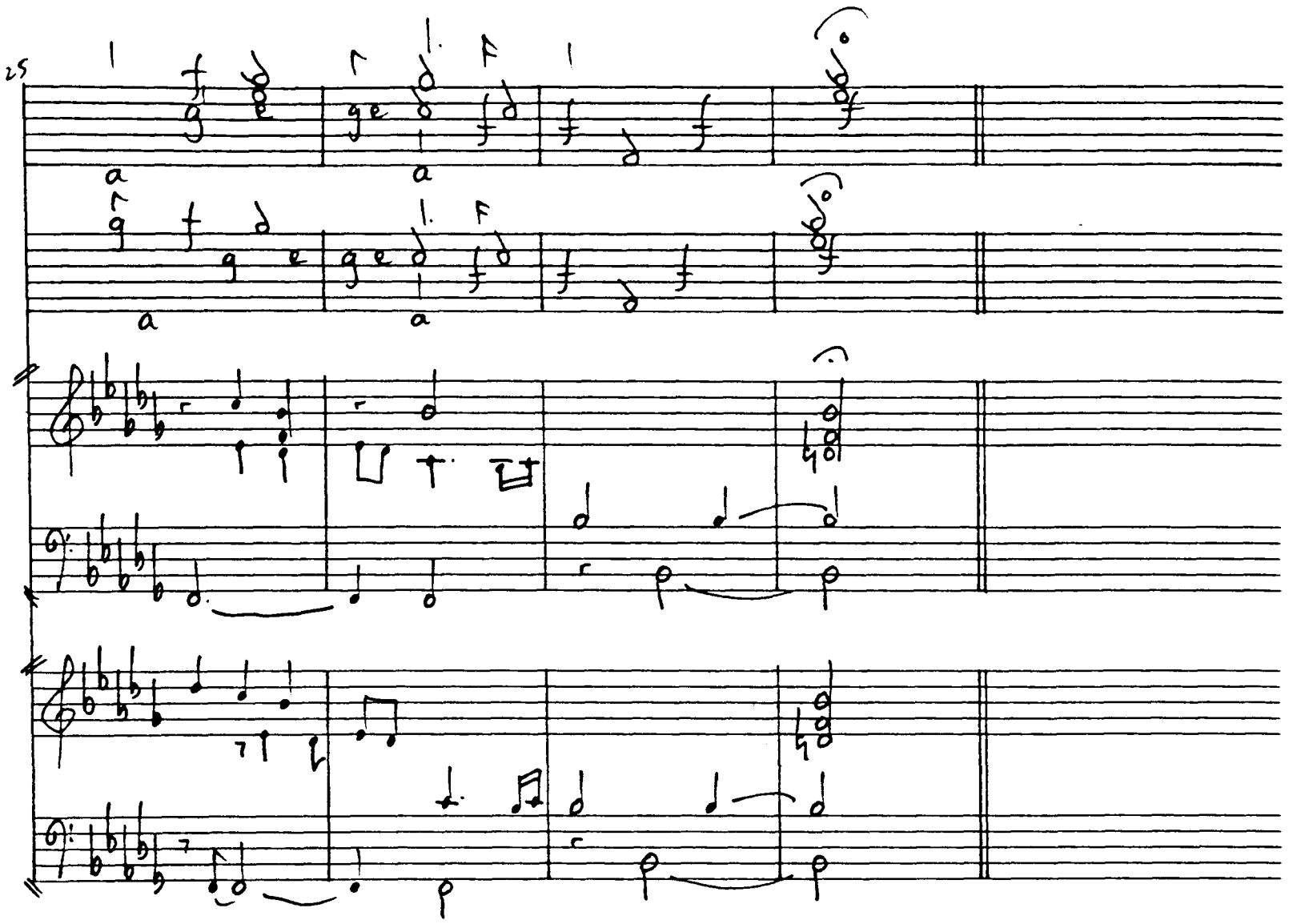
Ex.9 Herbert ff49'-50. Courante Gauthier son adieu. La double.



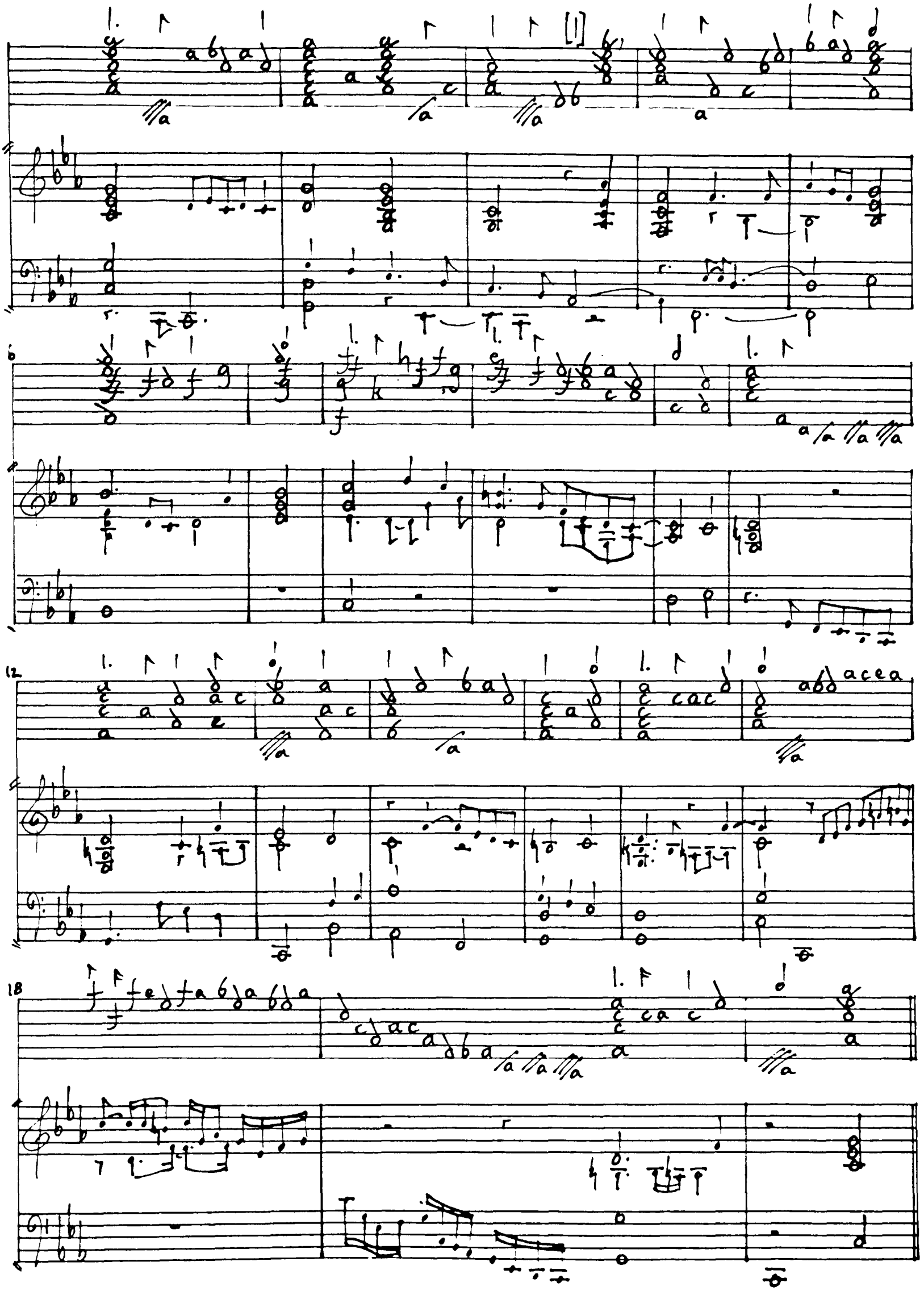
13

[2 bb not in double]

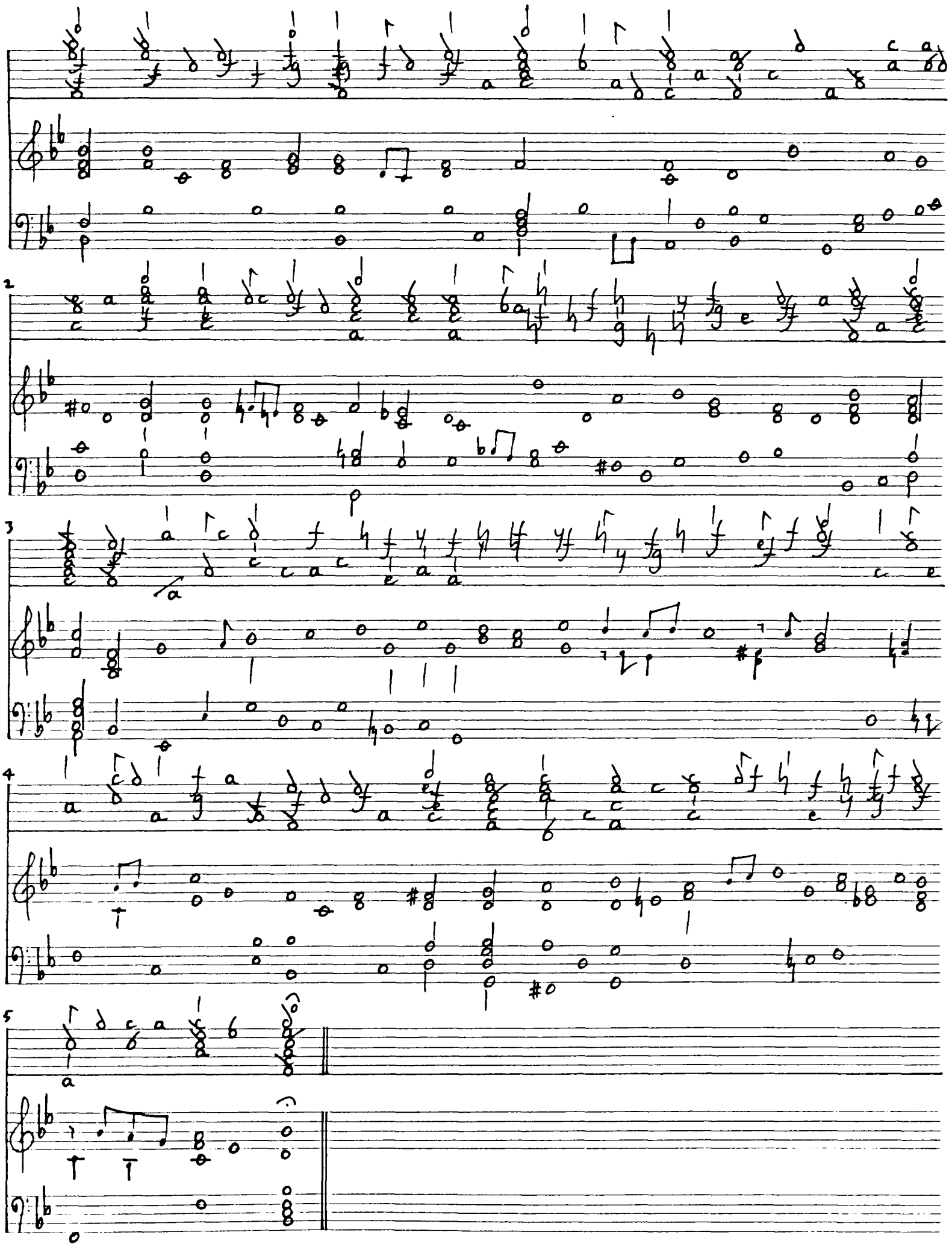
19


25

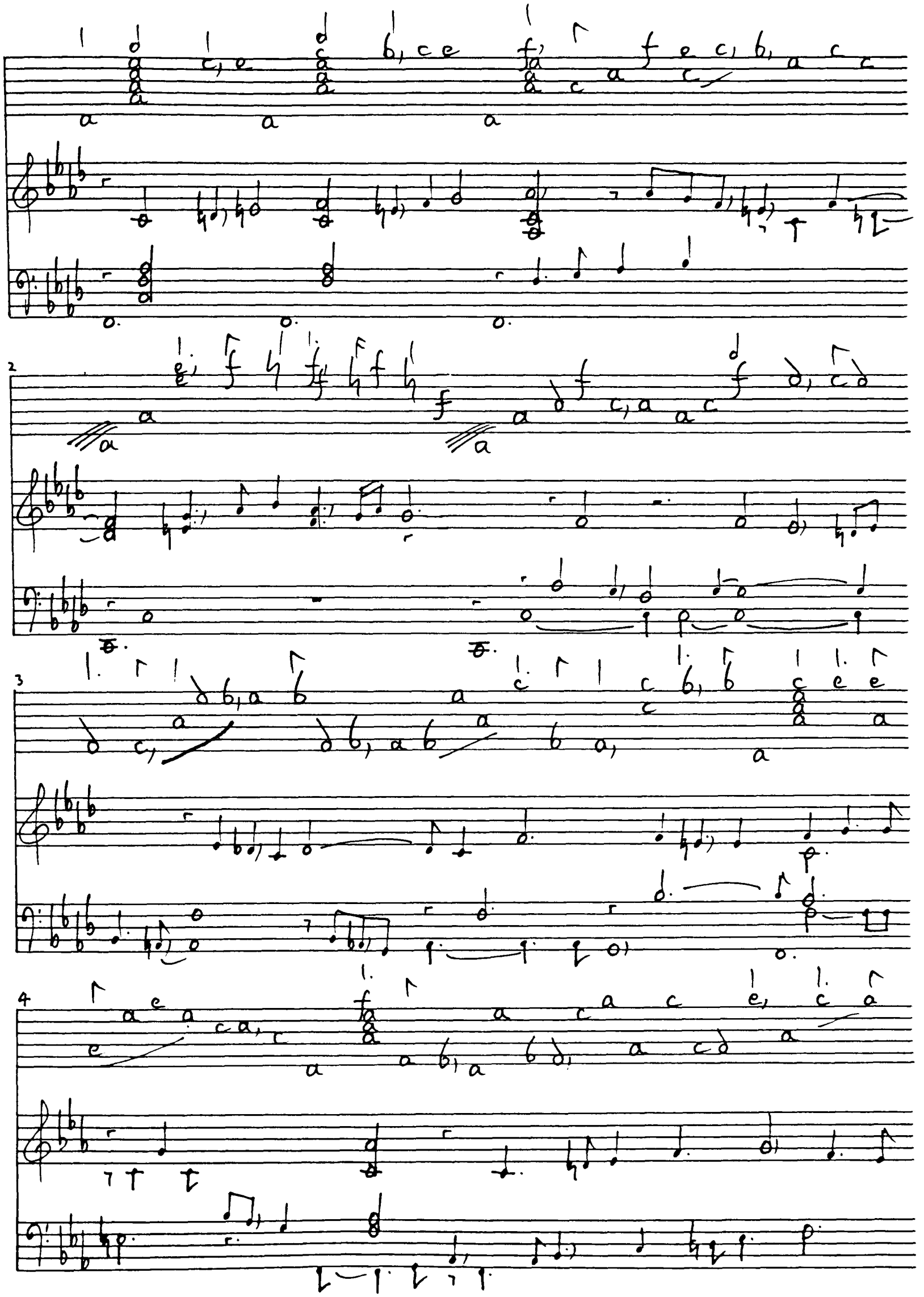
Ex.10 <u>Stockholm S.253</u> ff106'-107. Prelude Lespine.

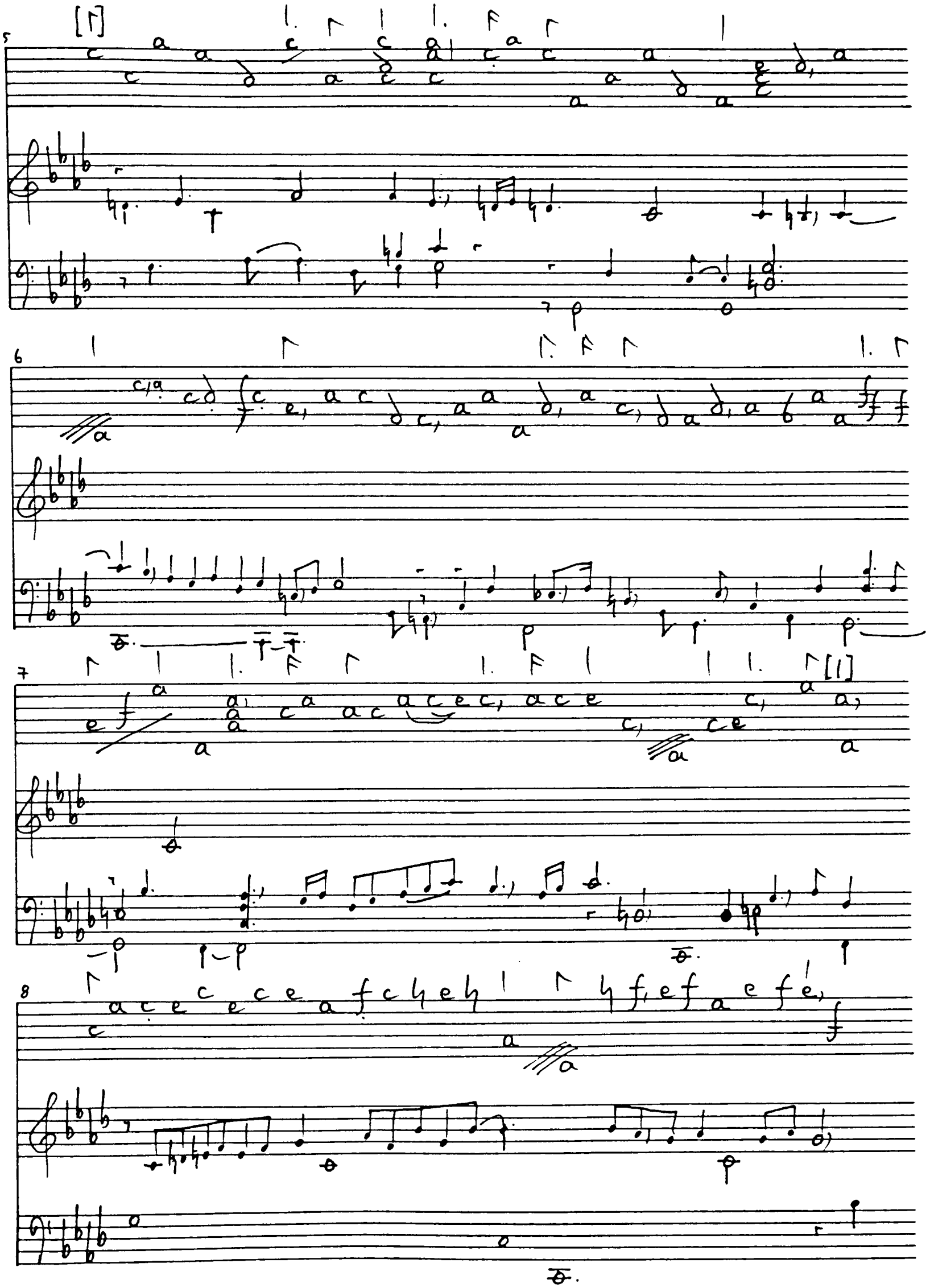


Ex.11 Herbert f44. Prelude Desponde.



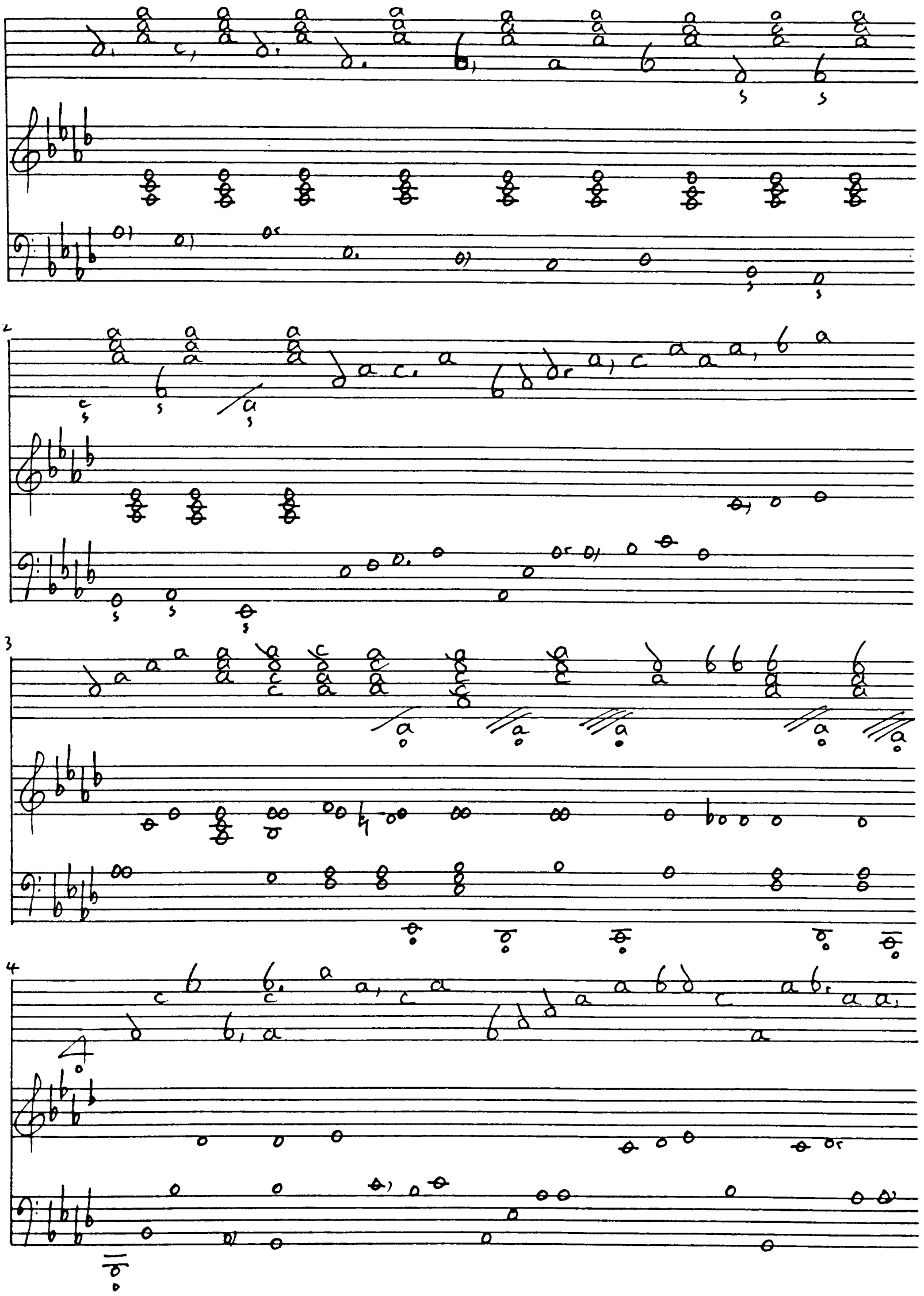
Ex.12 CNRS ff21'-22. Prelude (anon.).

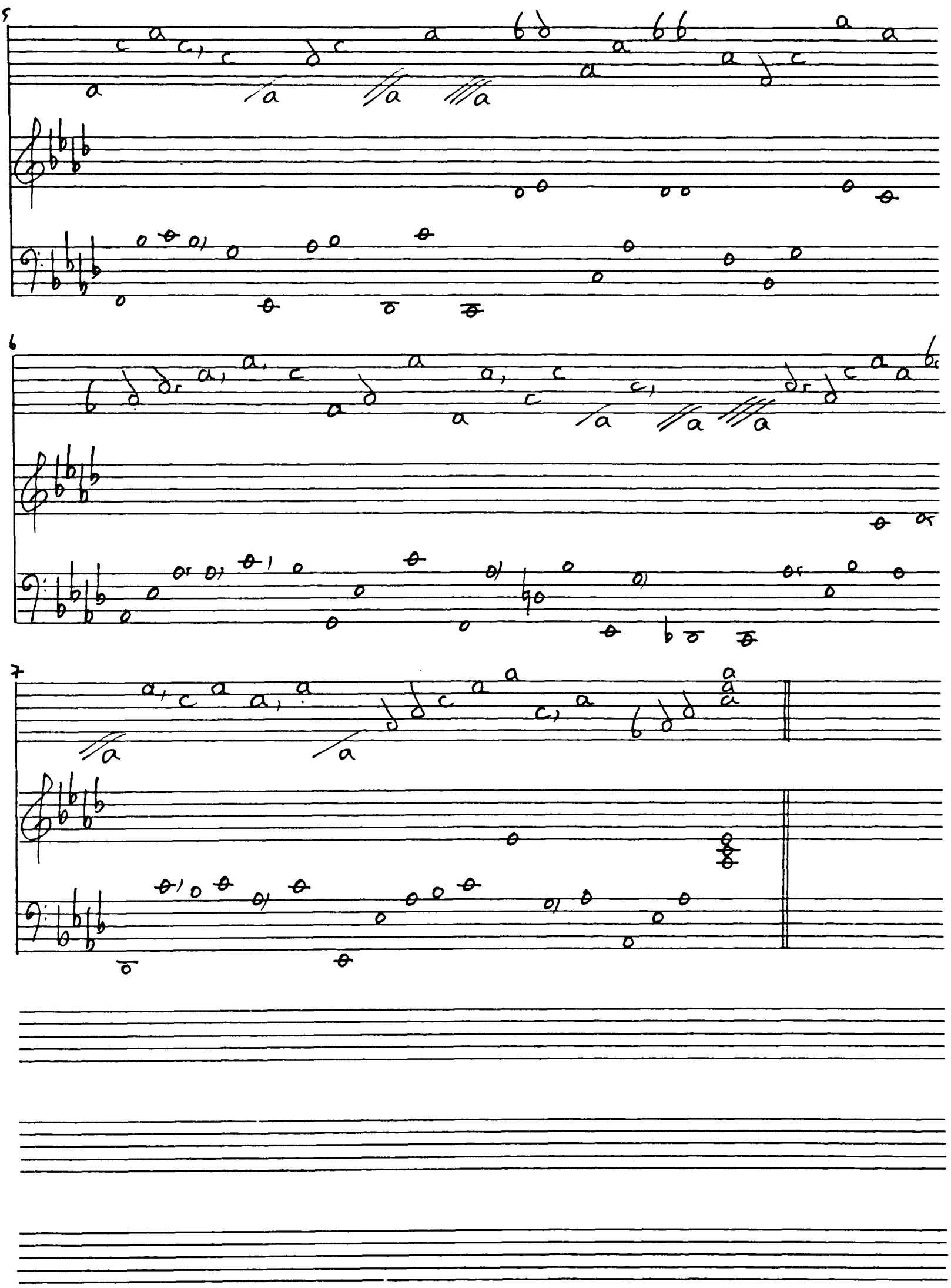




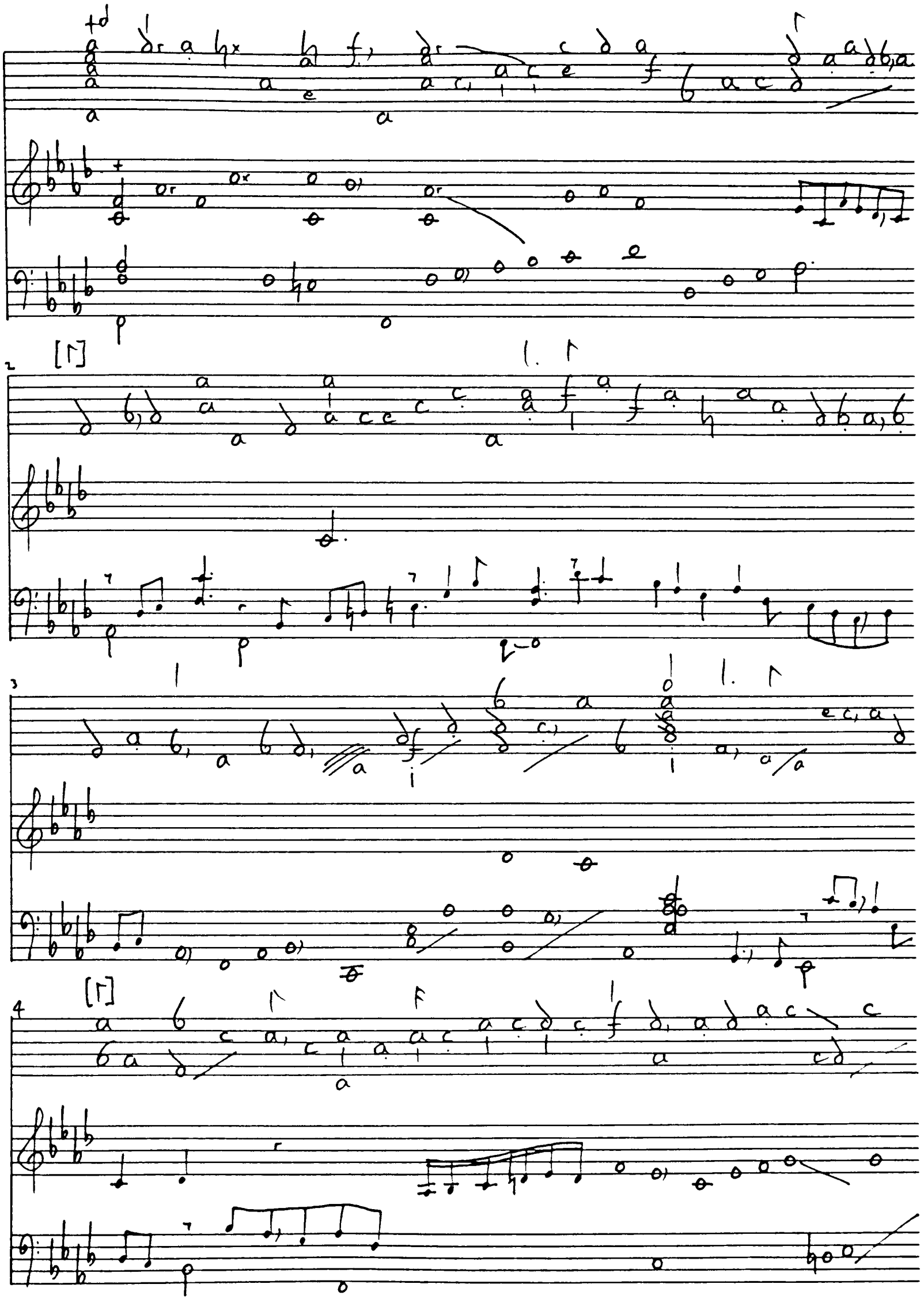
1. c in source

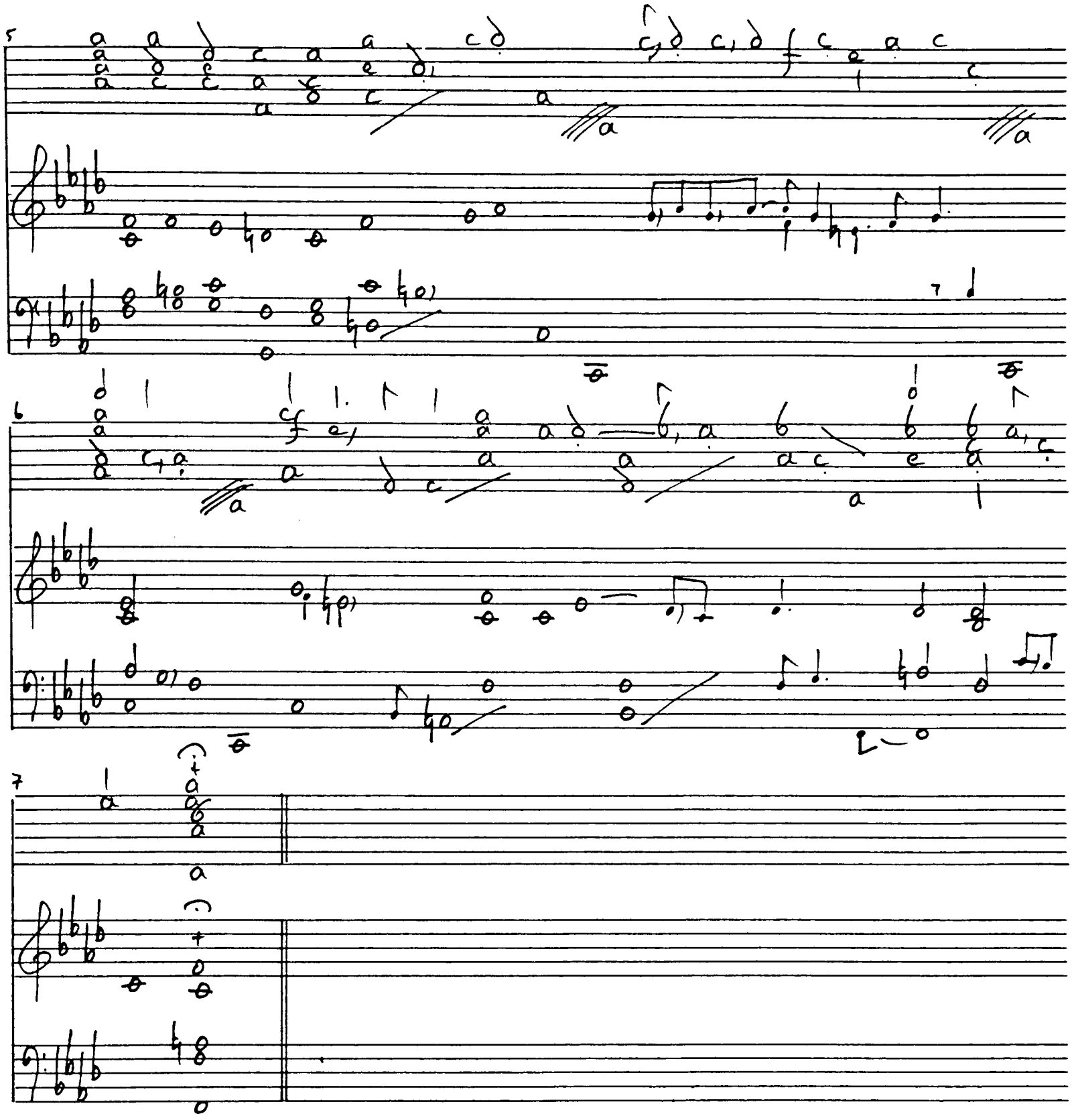
Ex.13 CNRS f39. (Prelude, anon.).



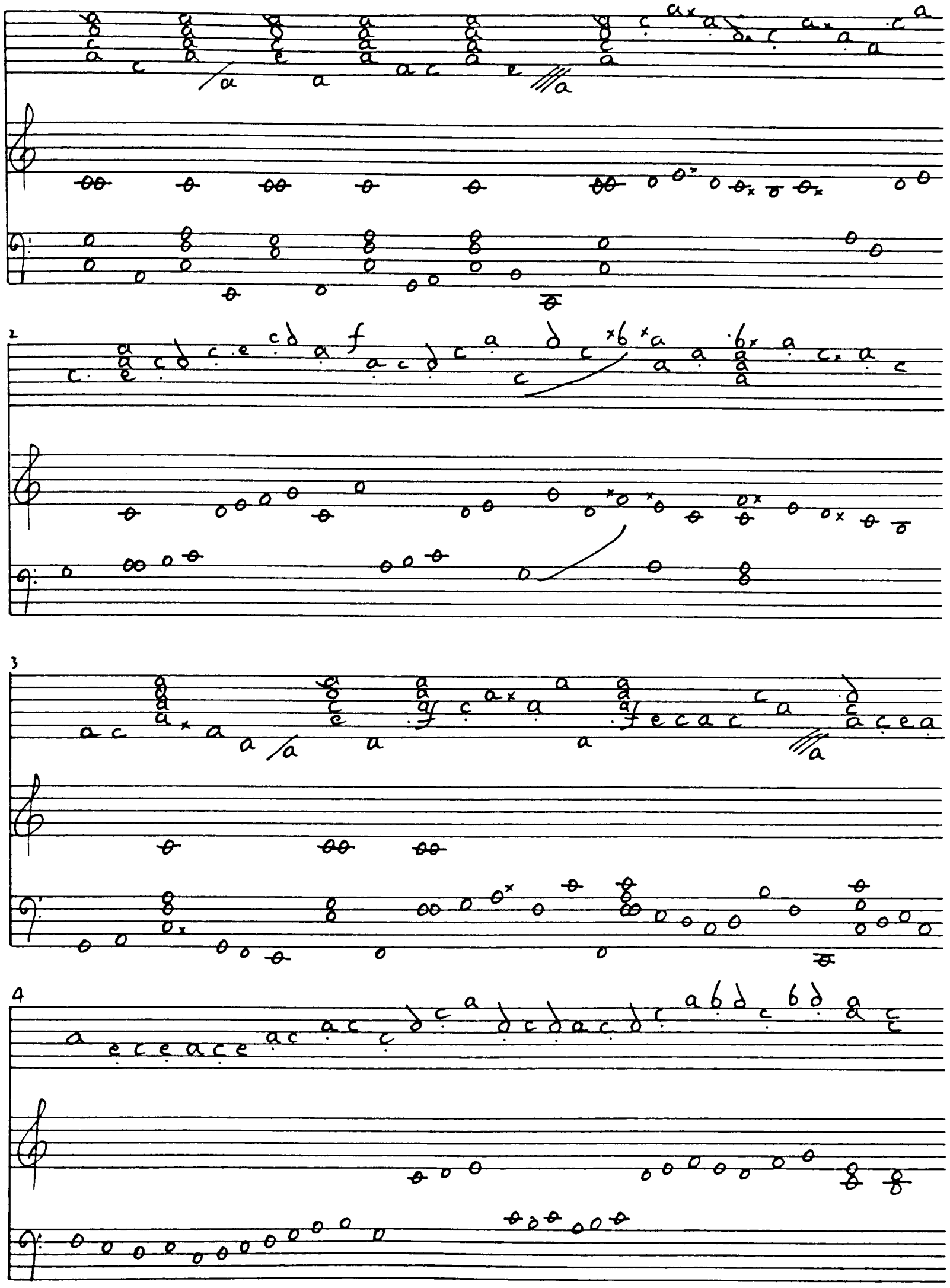


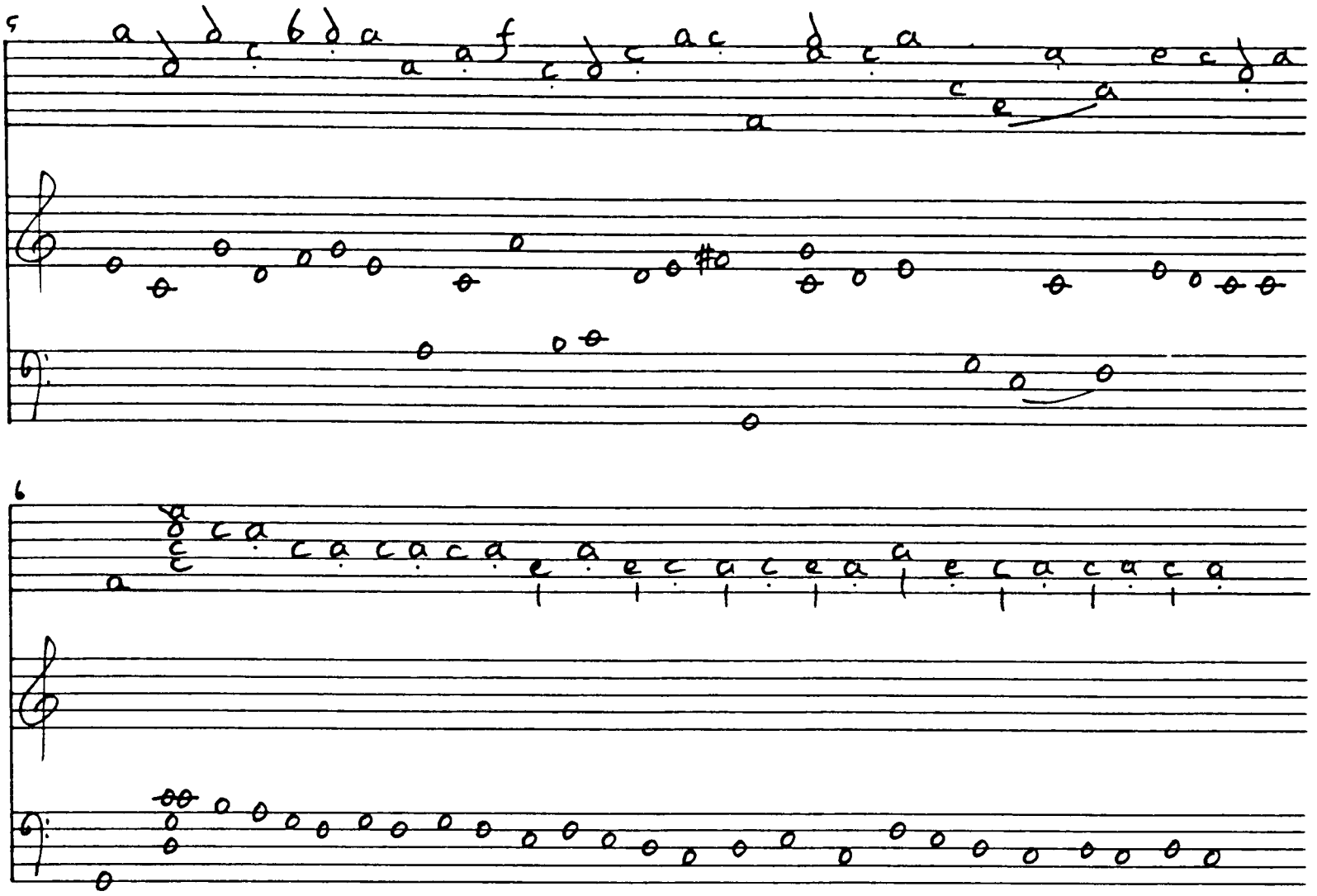
Ex.14 CNRS ff45'-46. (Prelude) M.





Ex.15 Dalhousie 5 ff23'-24. (Prelude, anon.).

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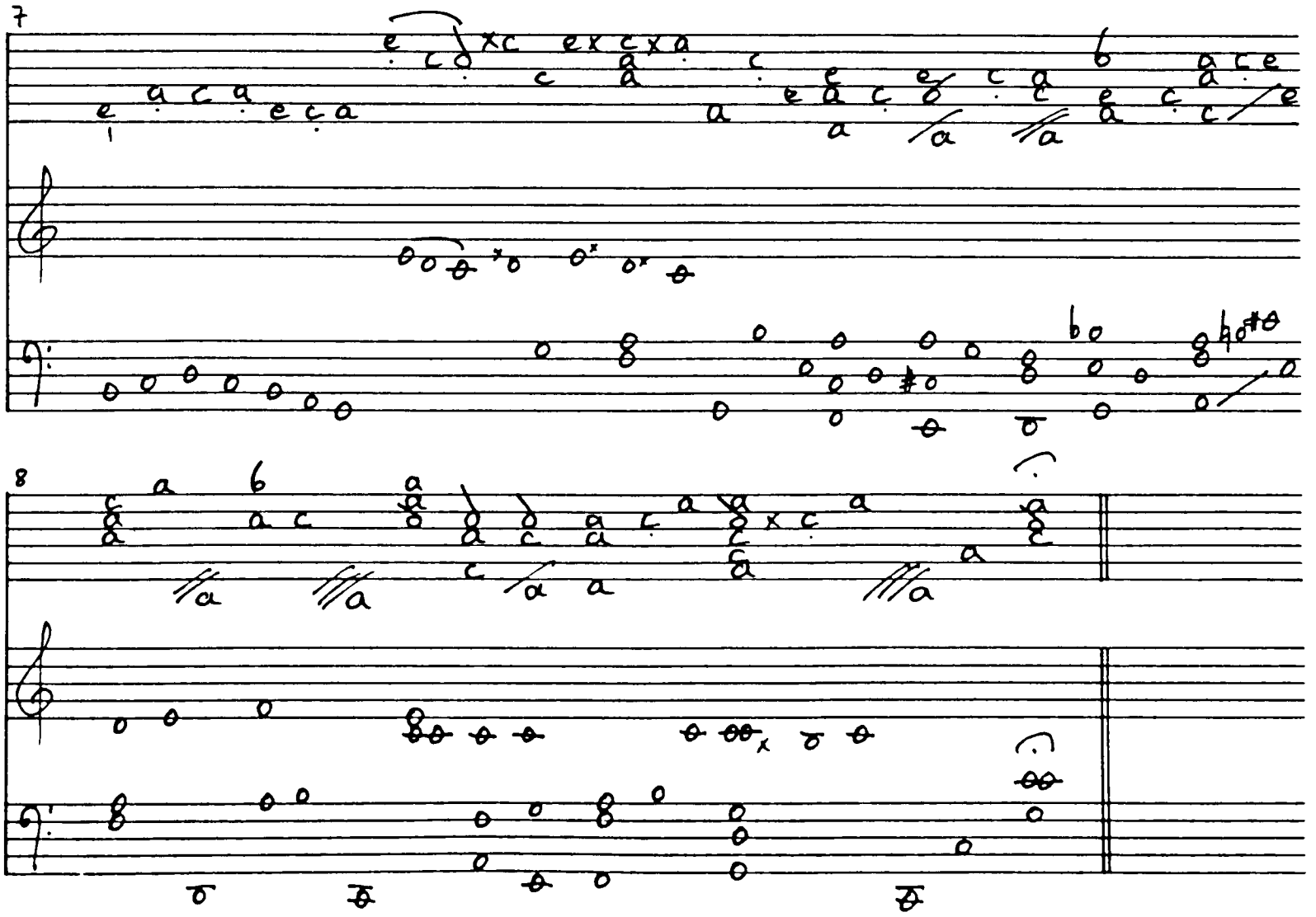
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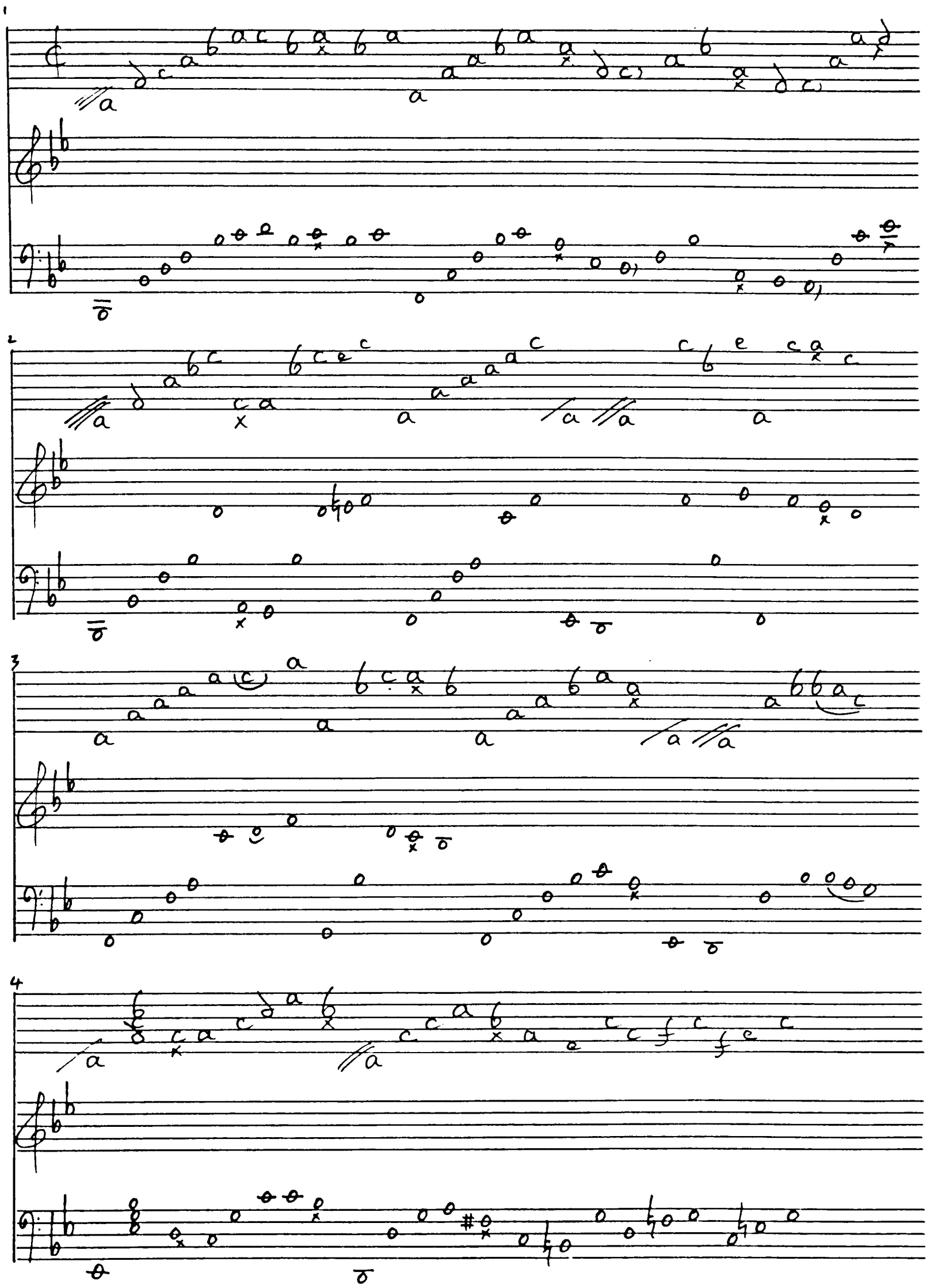
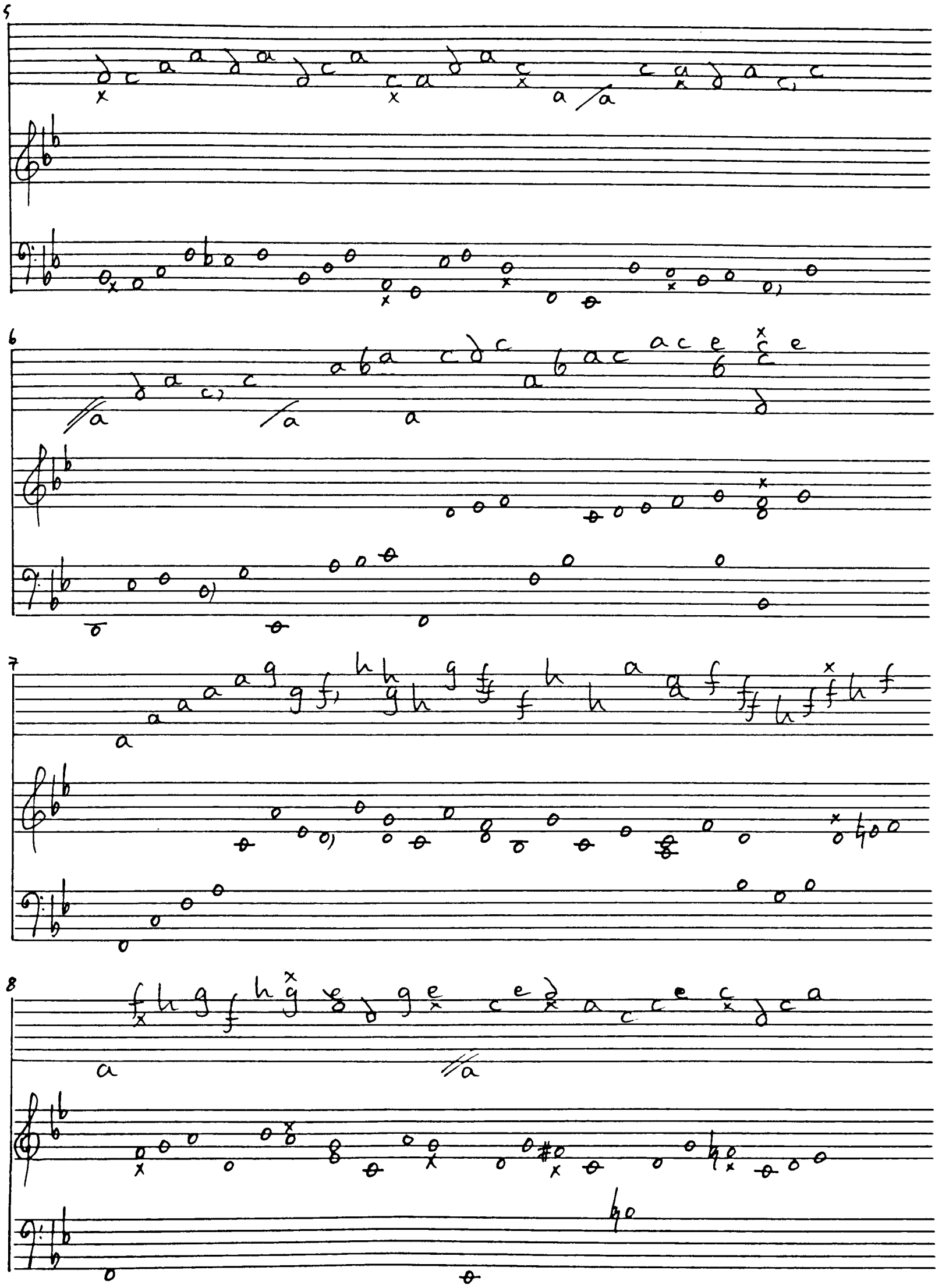
Ex.16 P.Gautier p70. Prelude.

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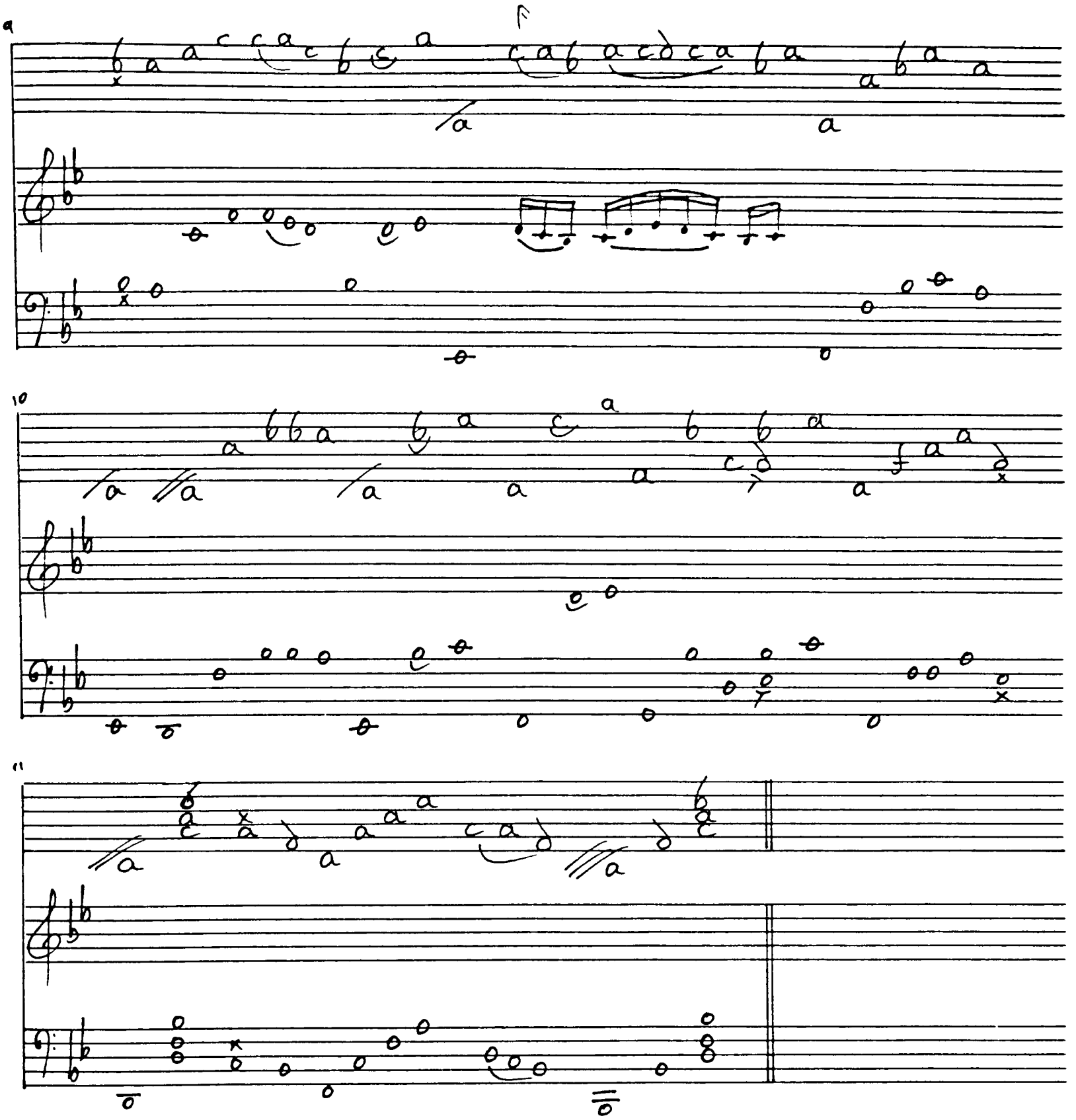
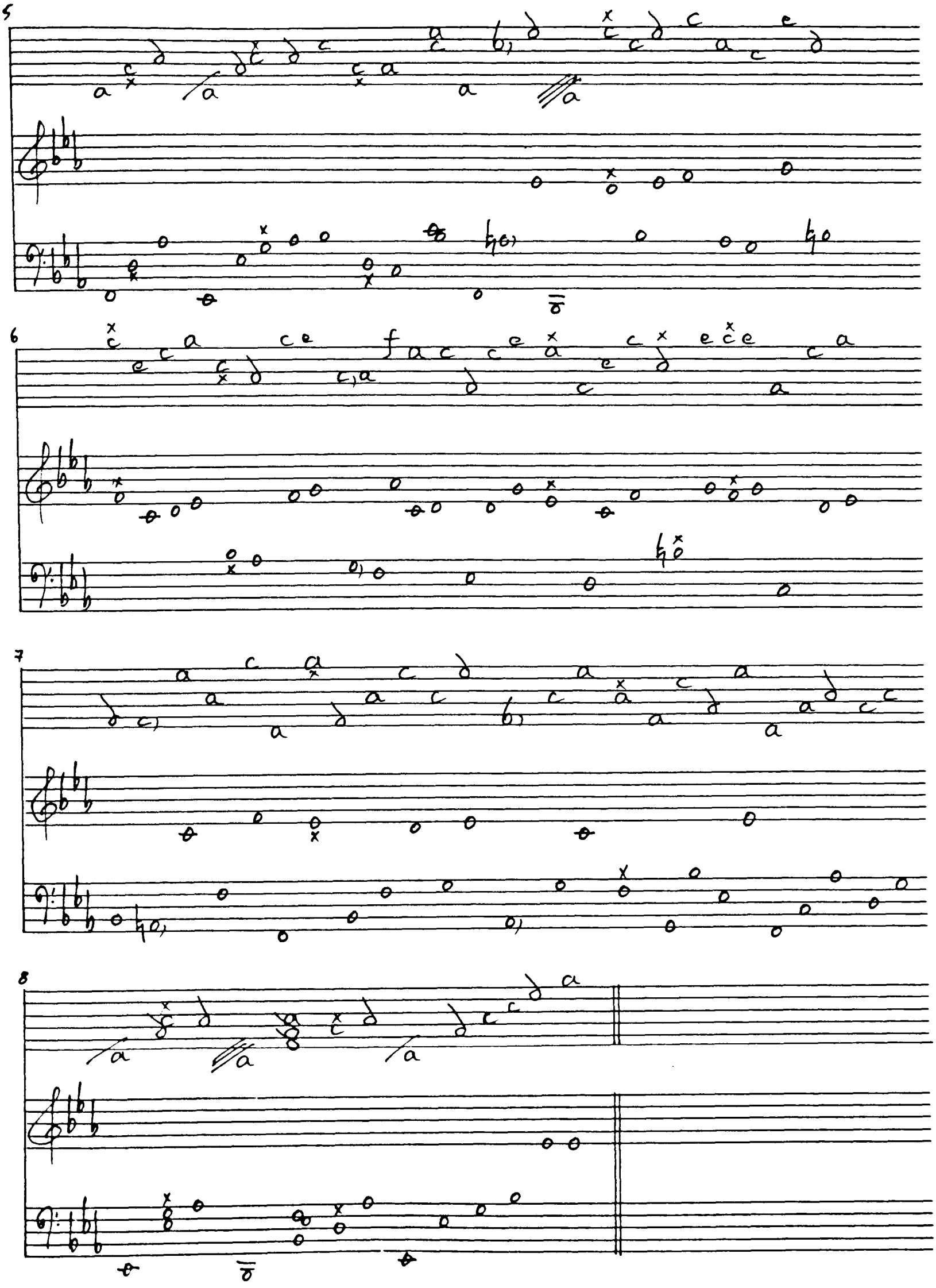


Ex.17 P.Gautier p40. Prelude.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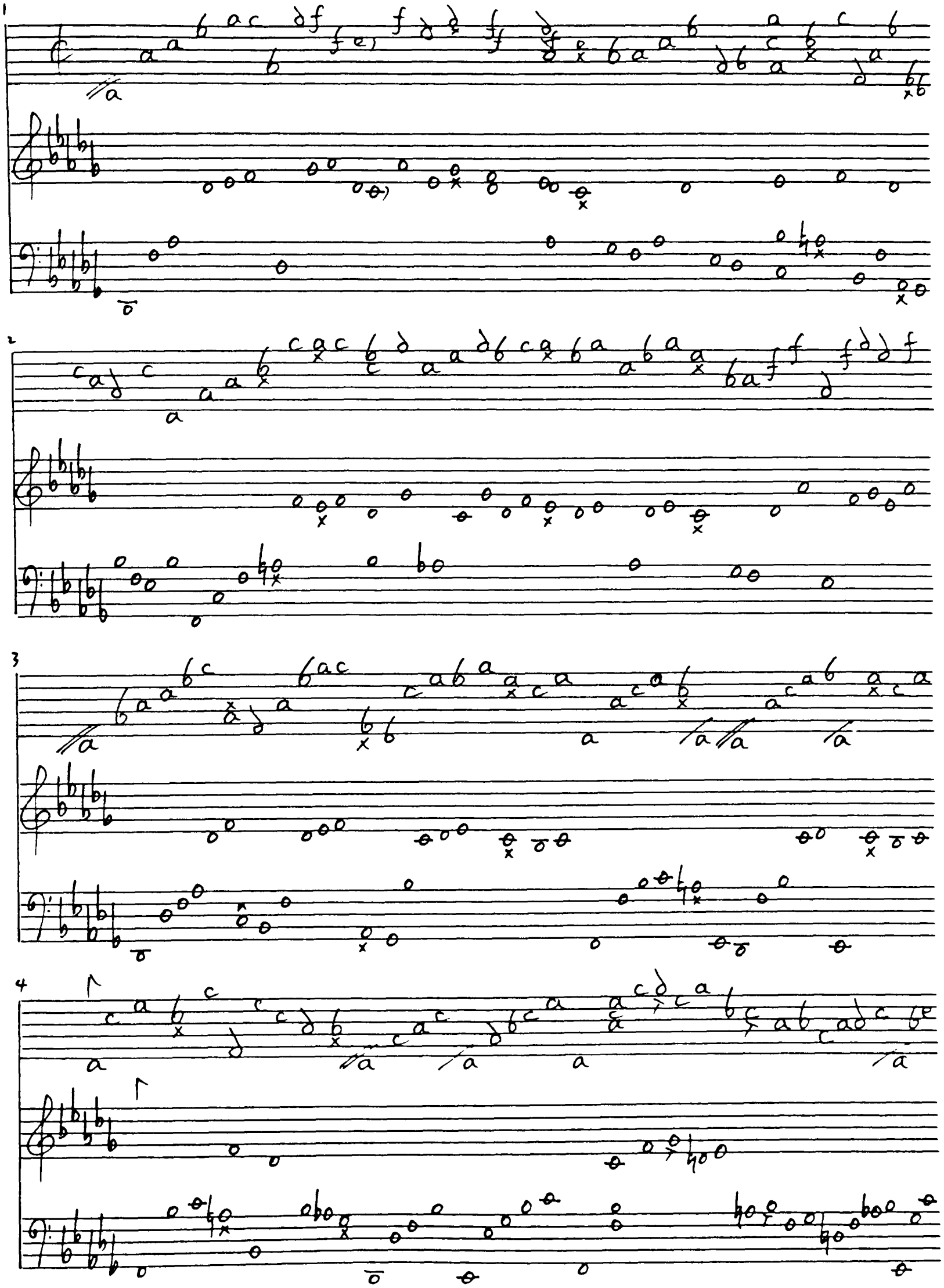
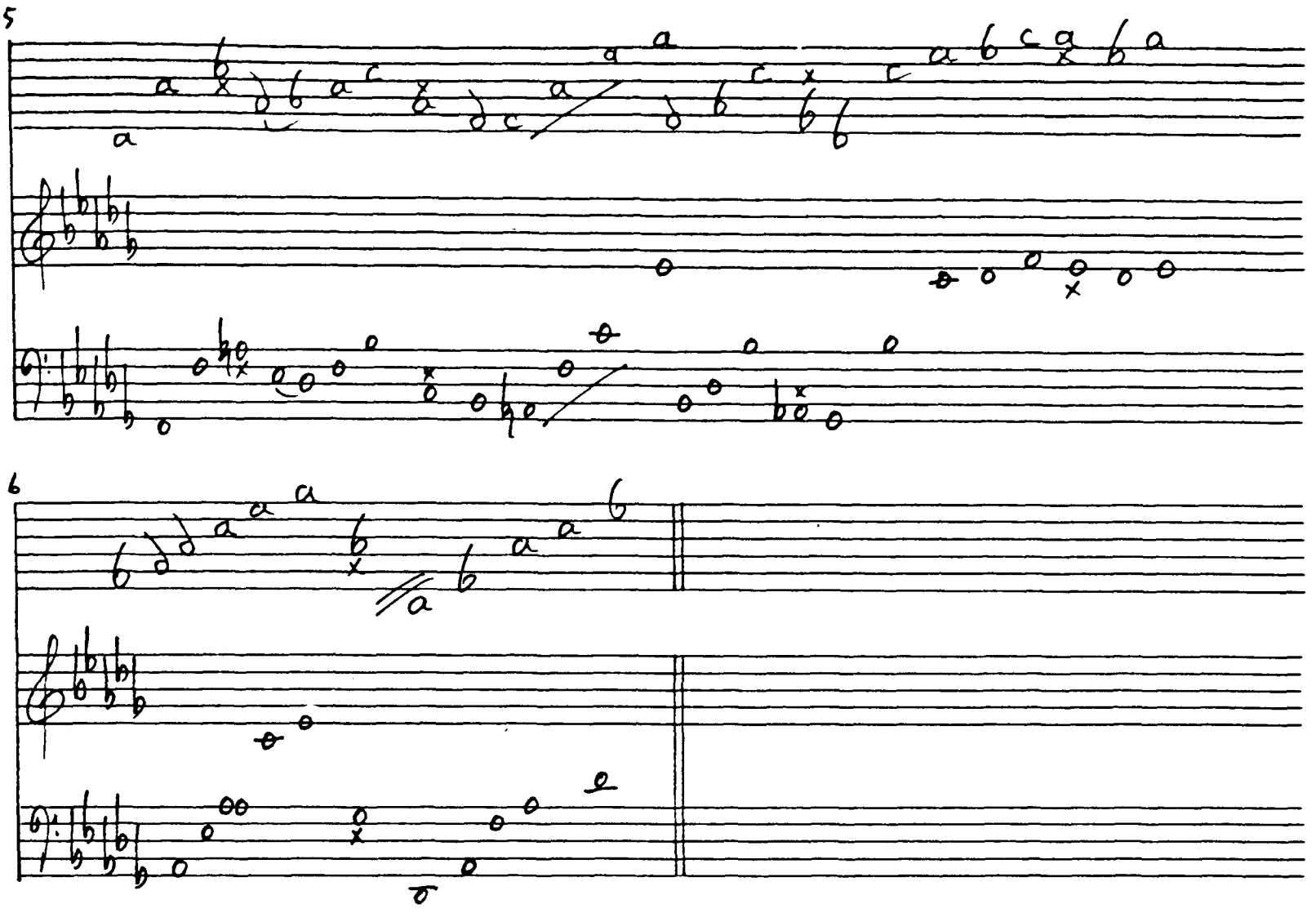
Ex.18 P.Gautier p25. Prelude.

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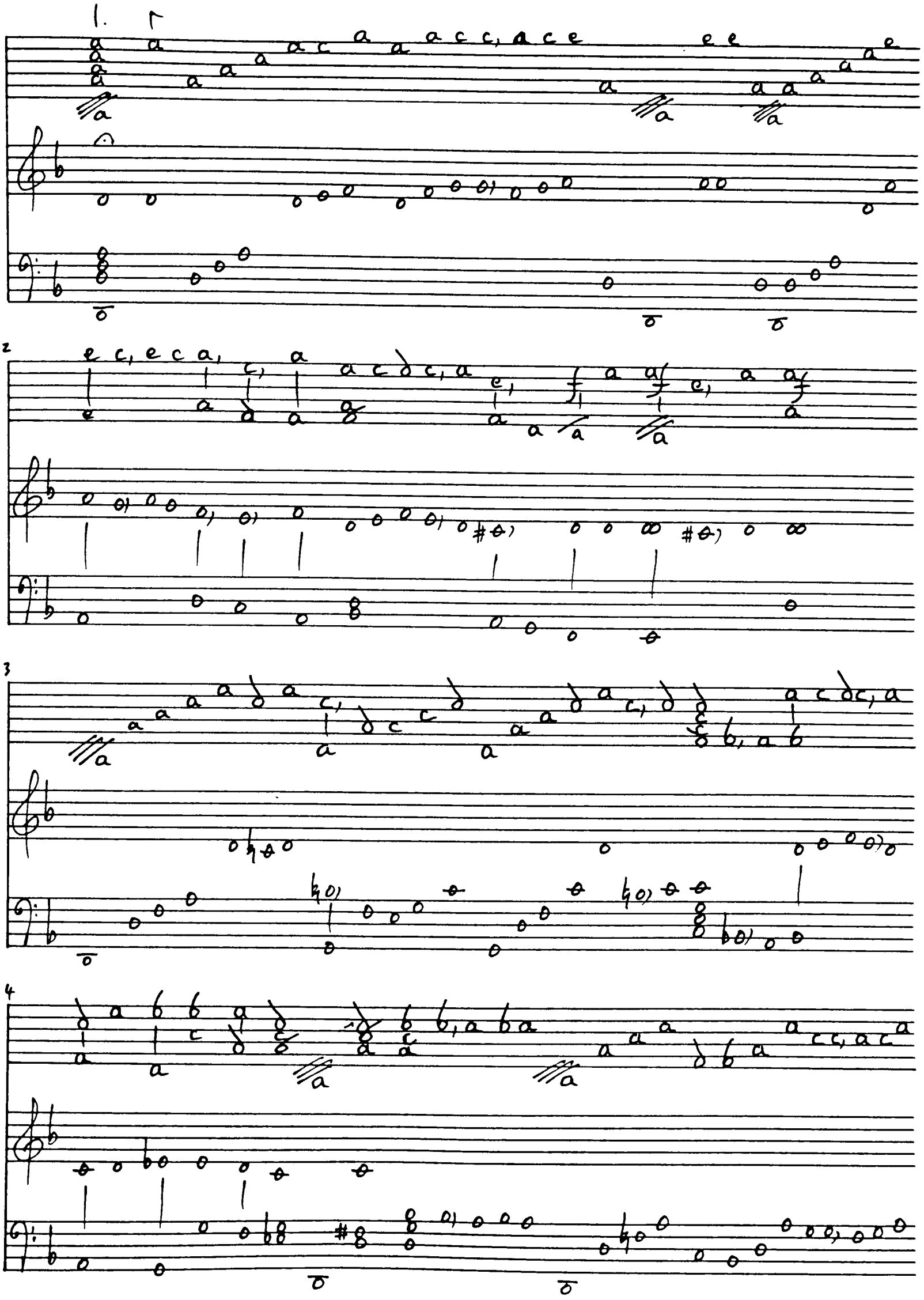
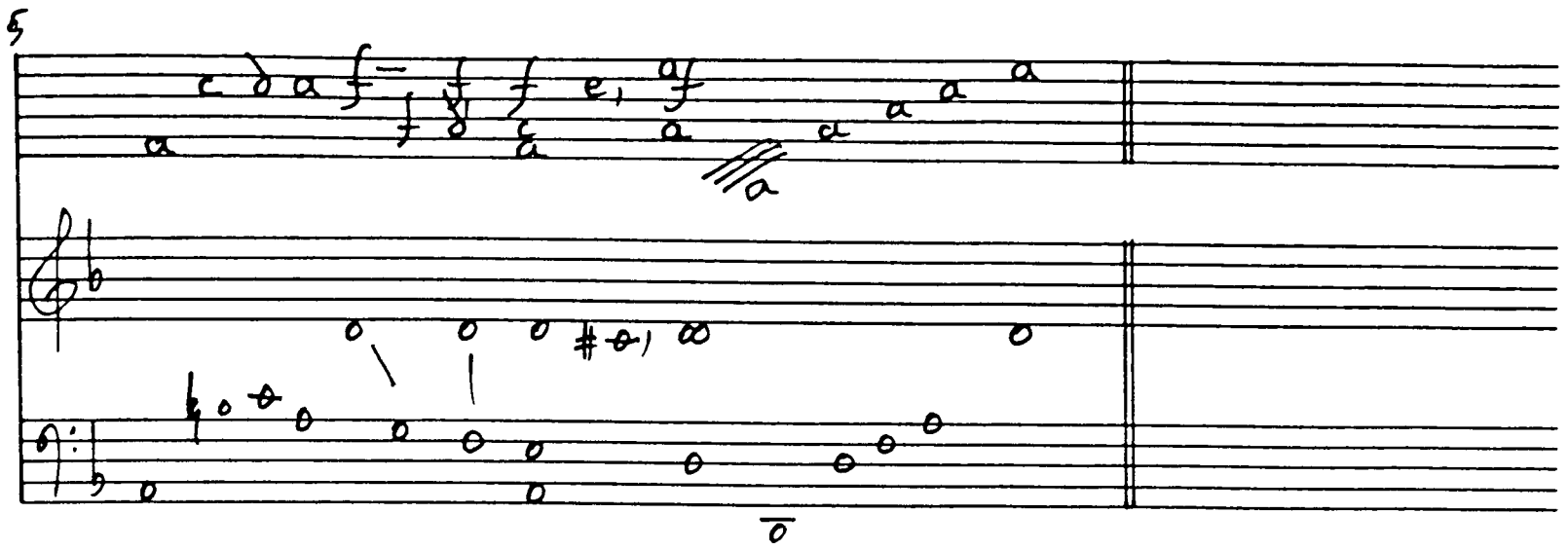
Ex.19 Dalhousie 4 f2. Prelude Vincent.

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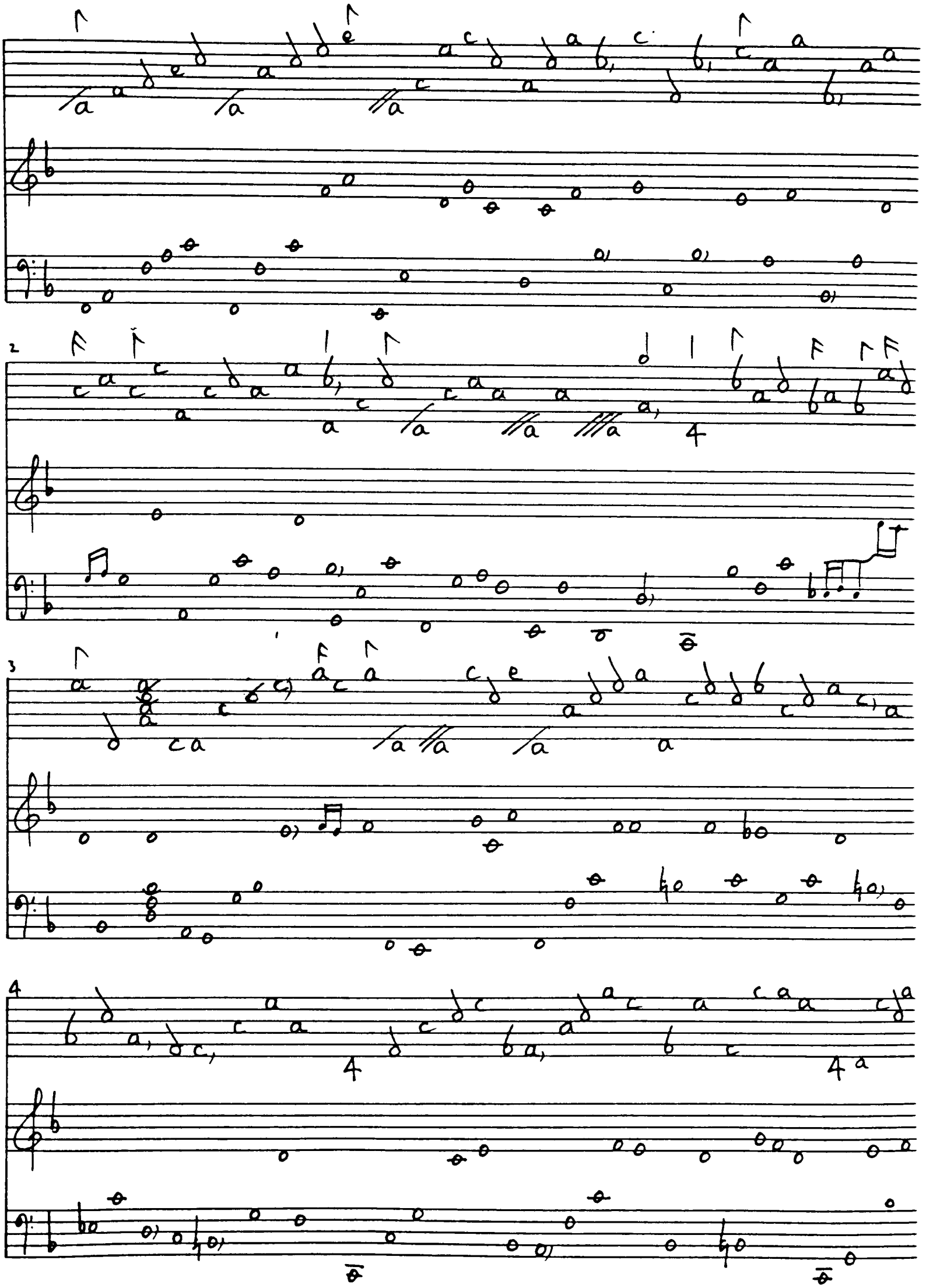
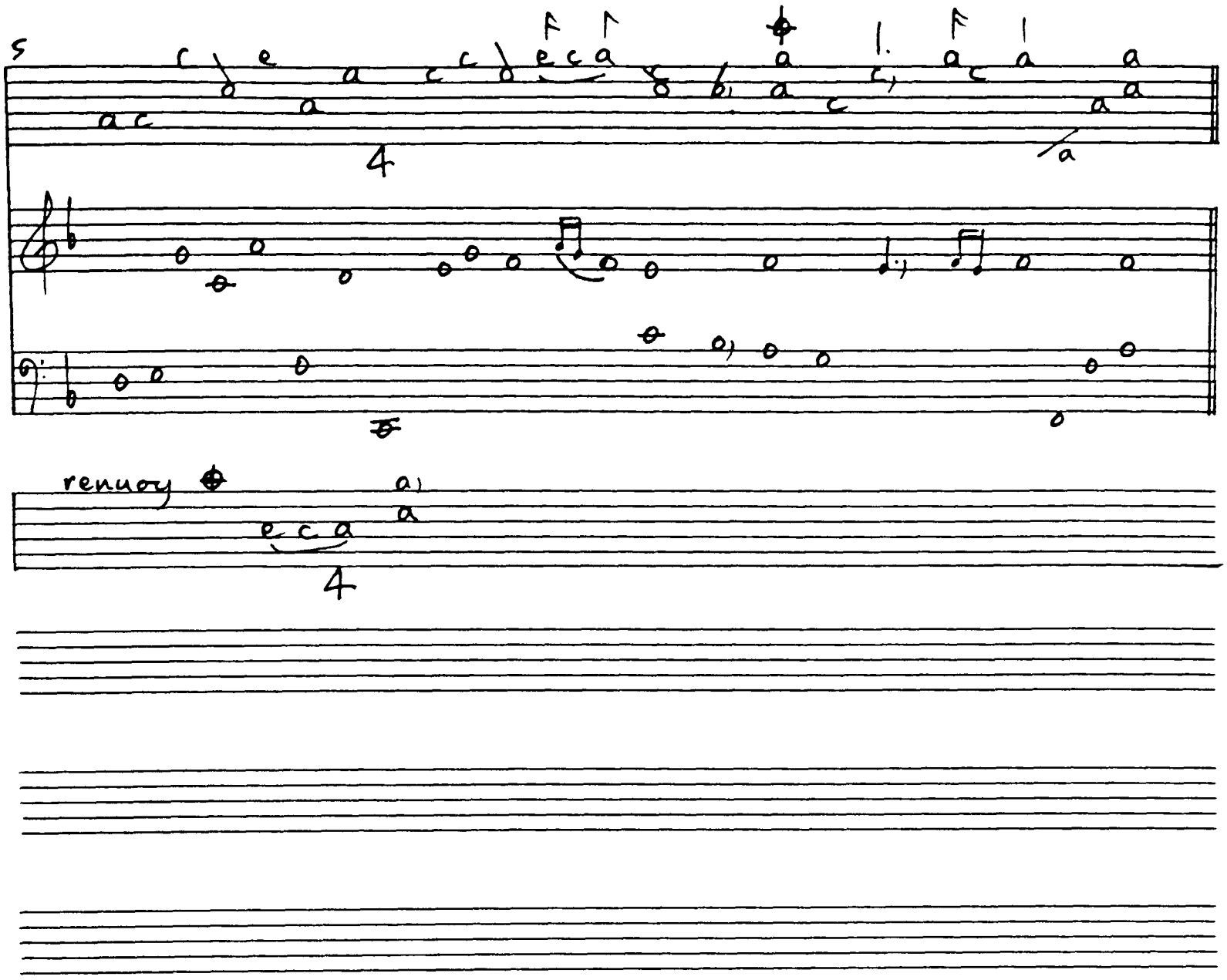
Ex.20 Reynaud f111(b). Prelude (anon.).

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renuoy
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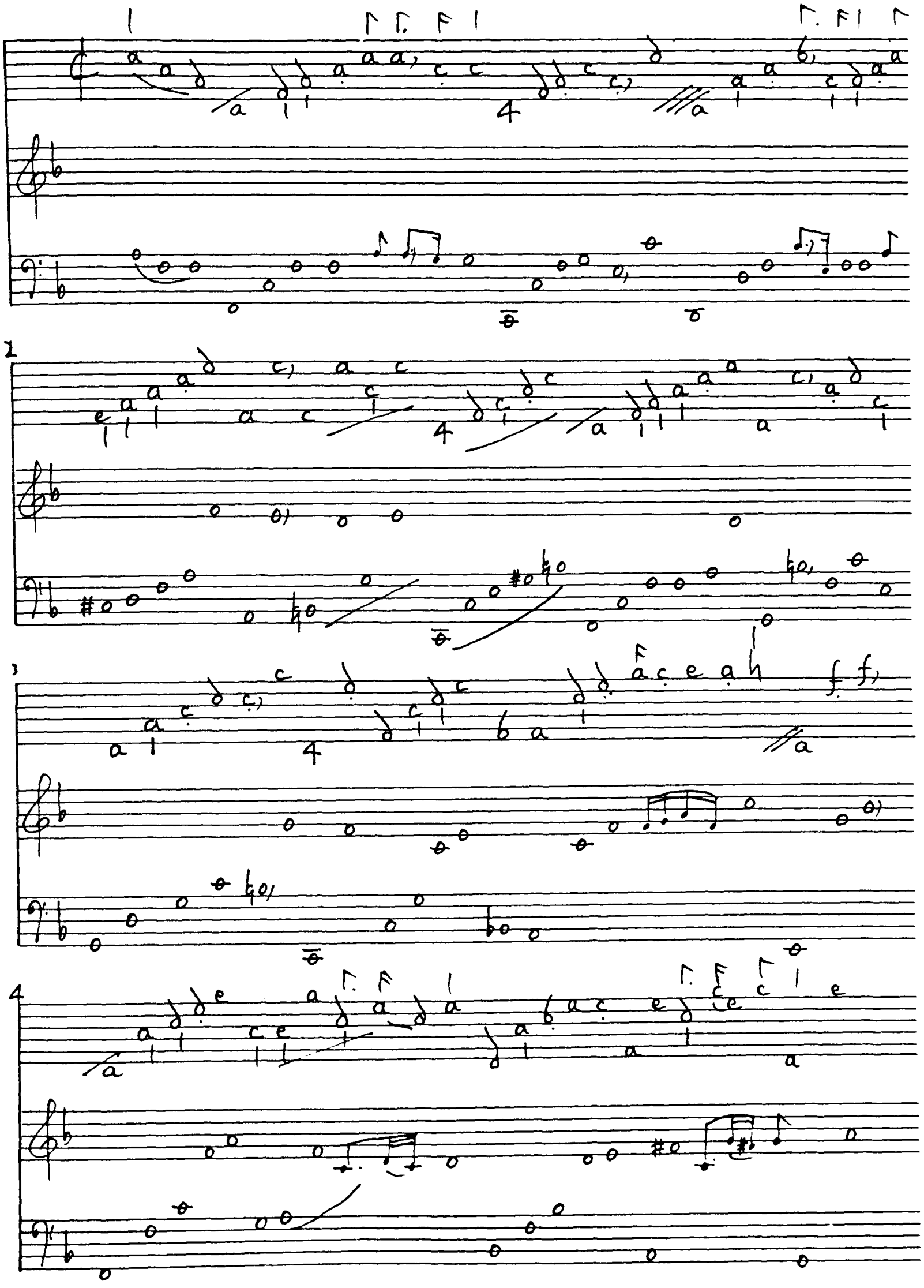
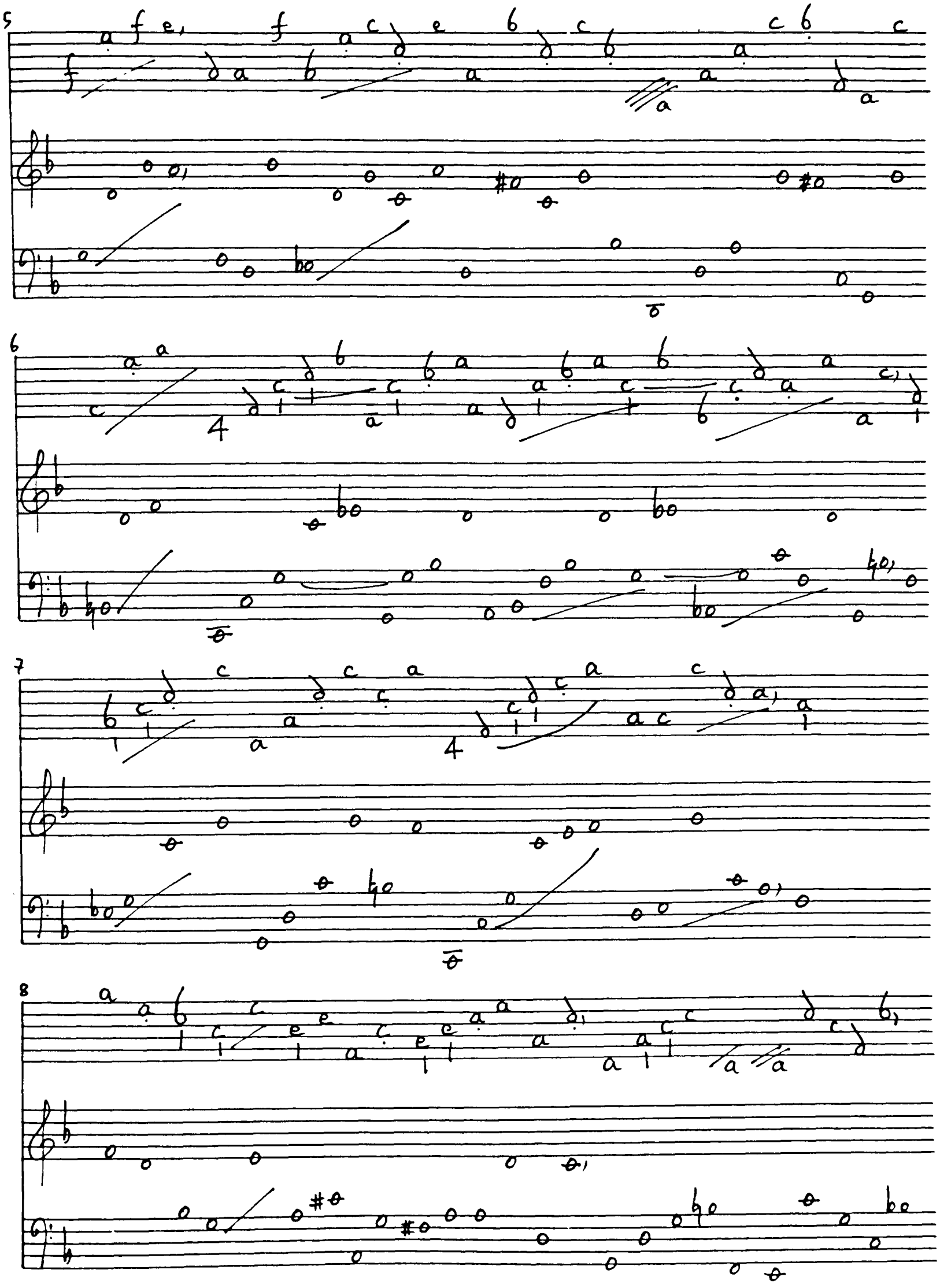
Ex.21 Schwerin 641 pp46–47. Prelude. P(inel).

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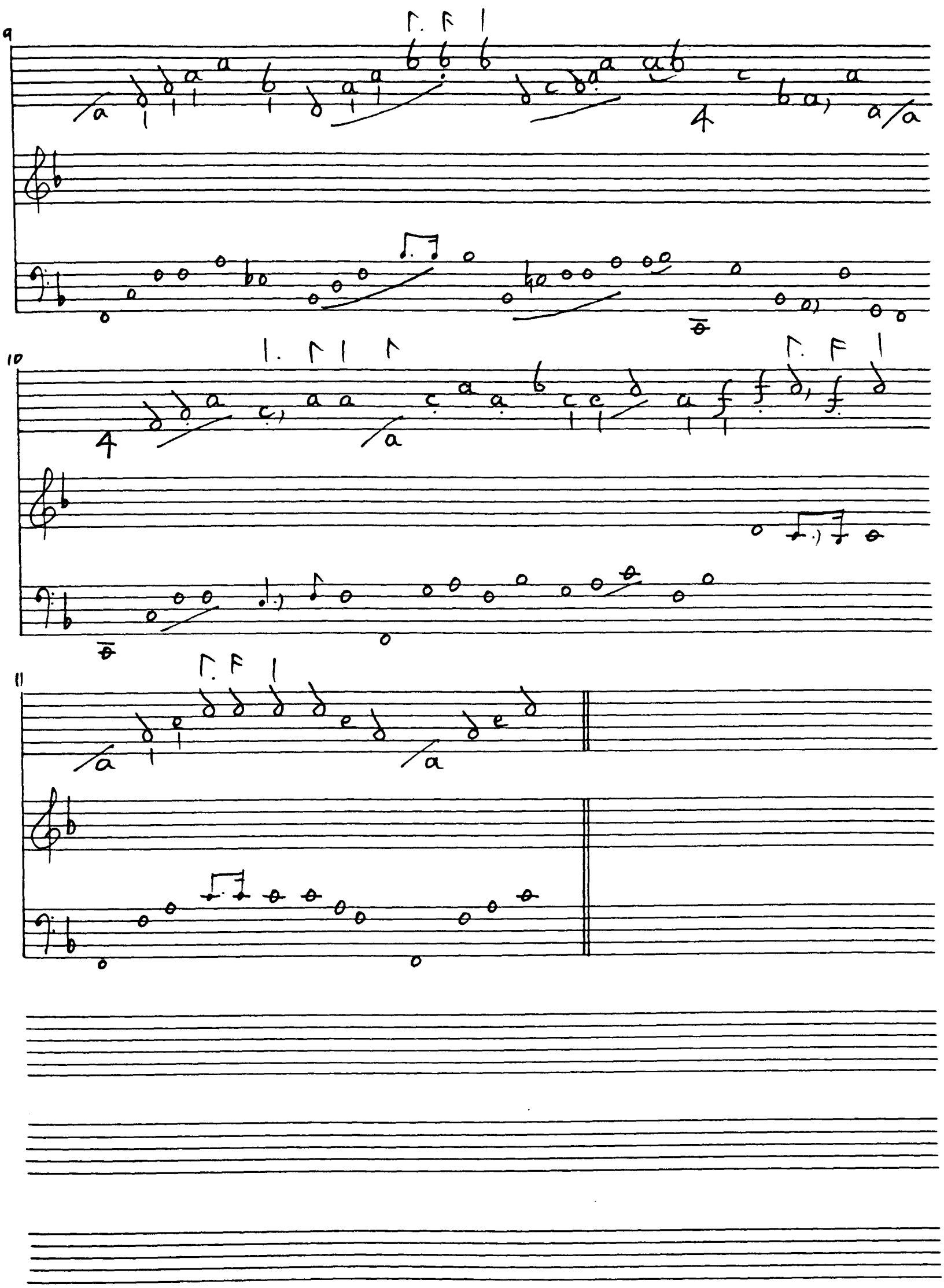
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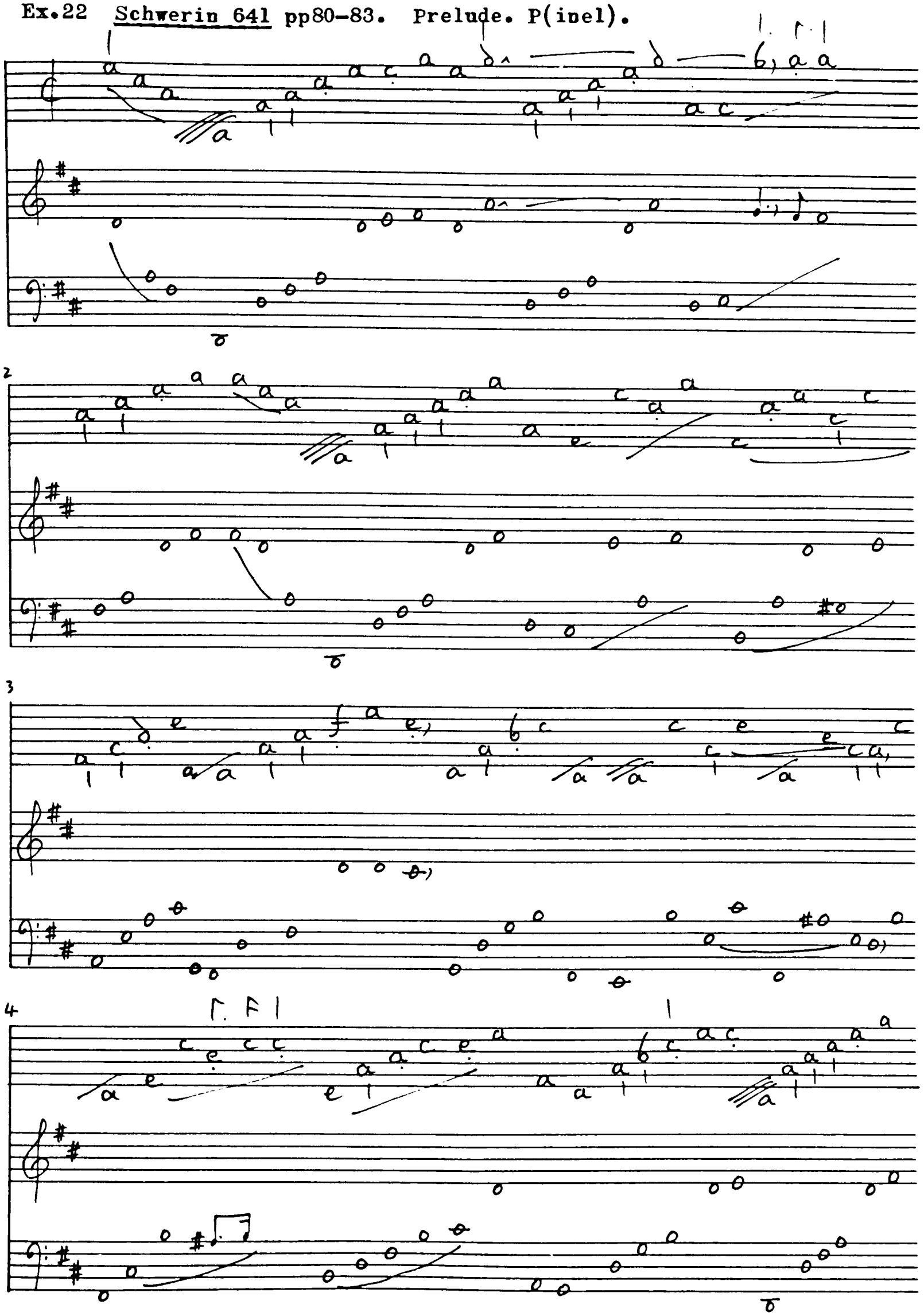
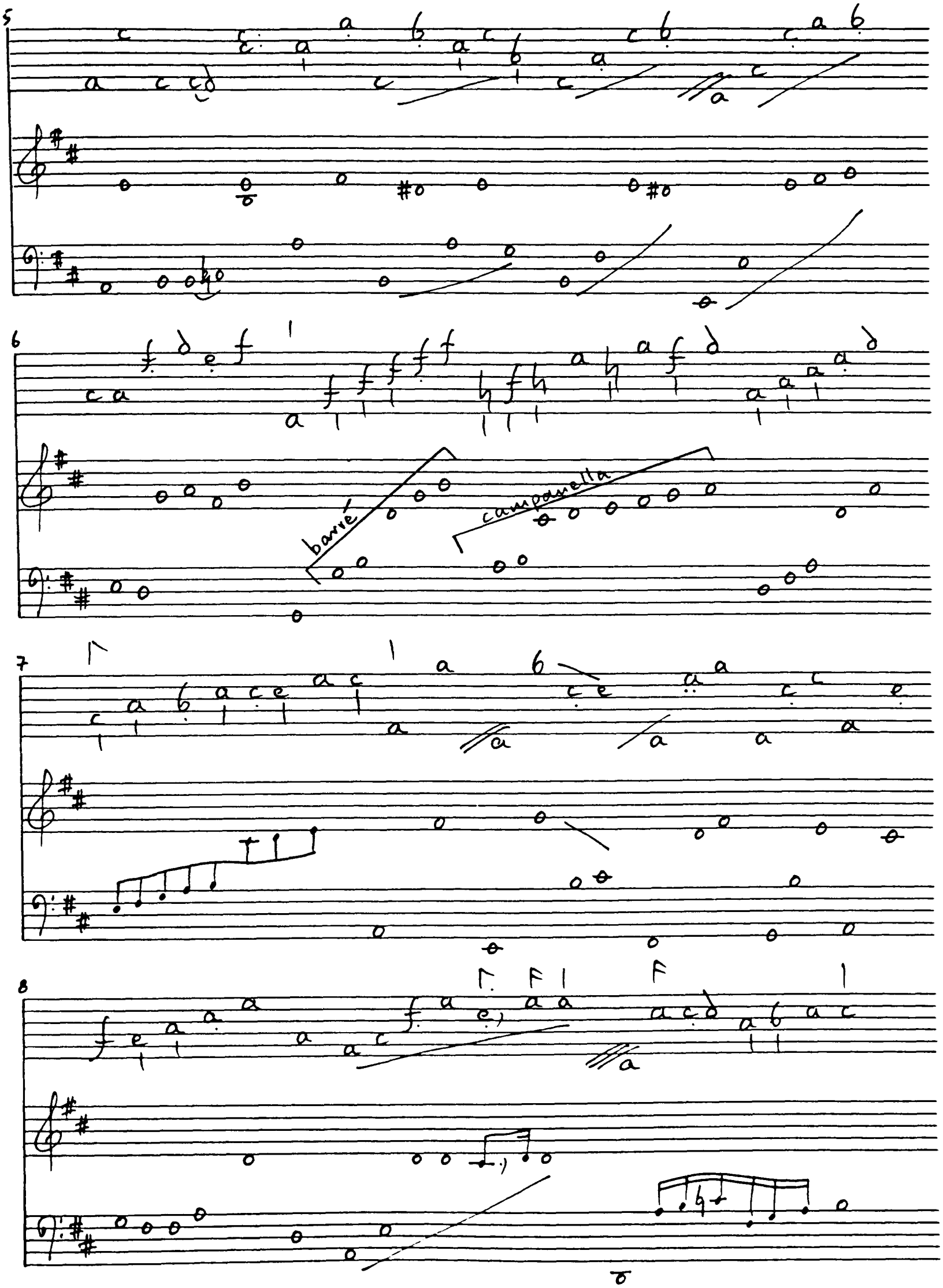
Ex.22 Schwerin 641 pp80-83. Prelude. P(inel).

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barre
campanella
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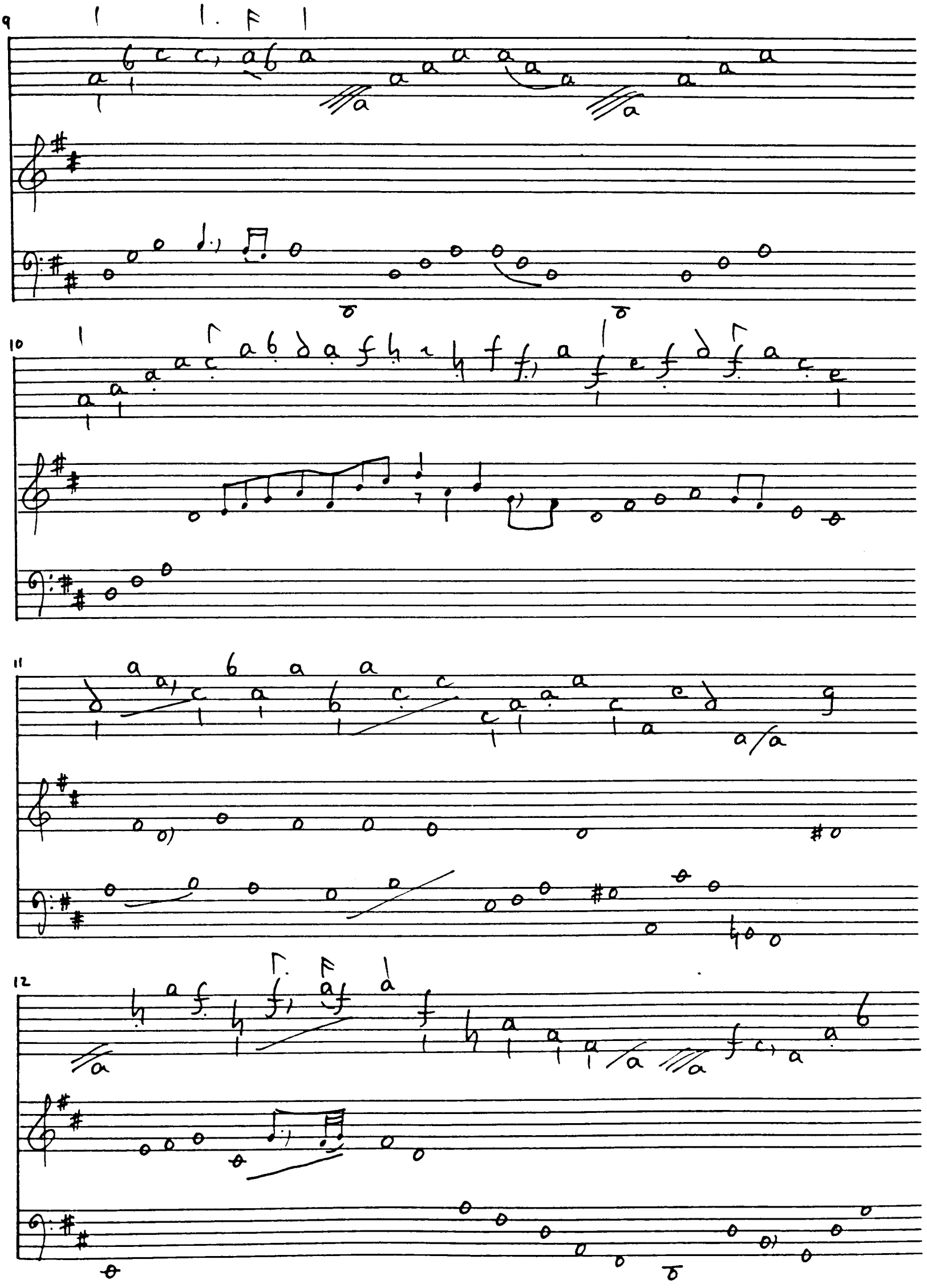
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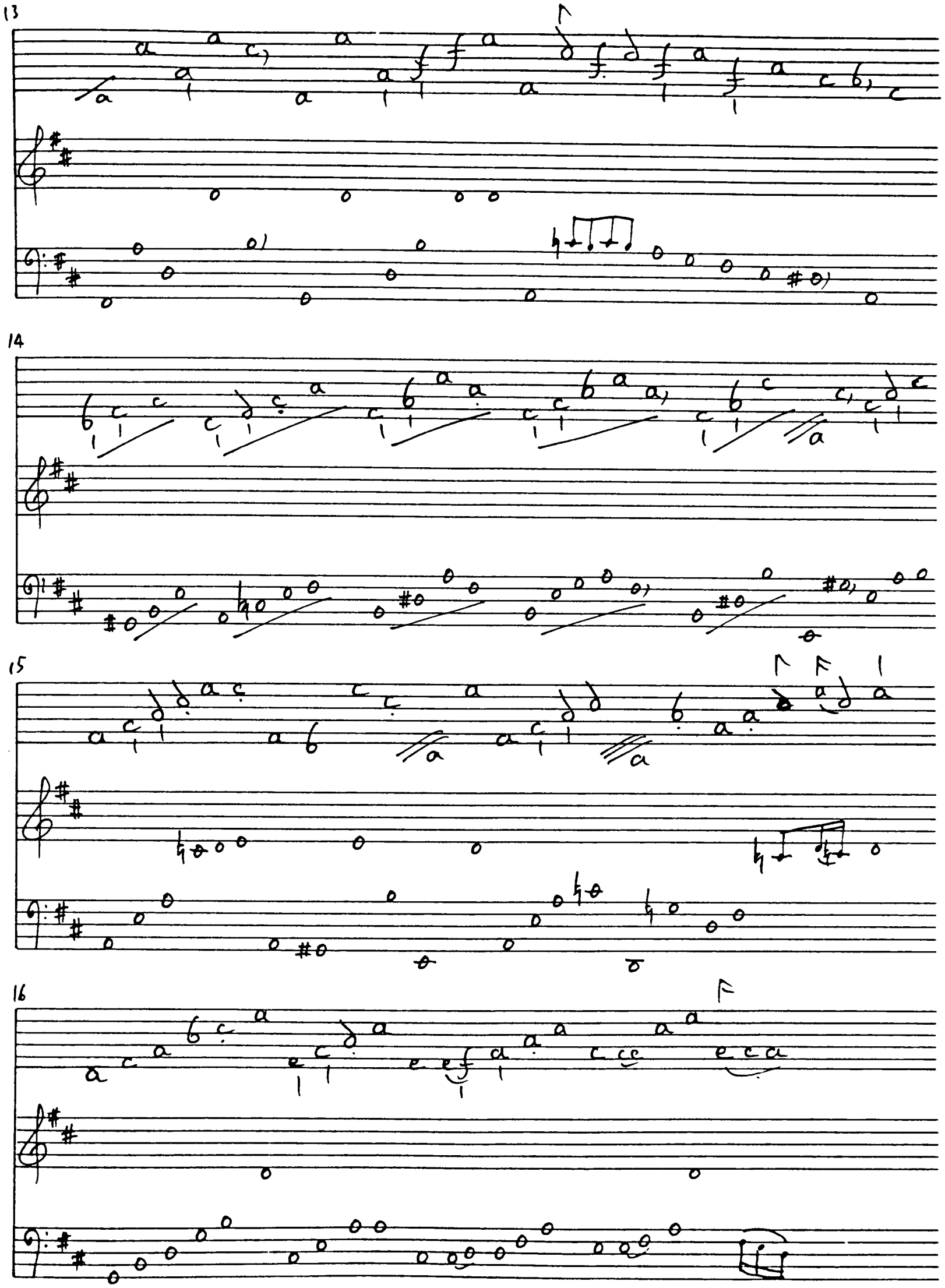
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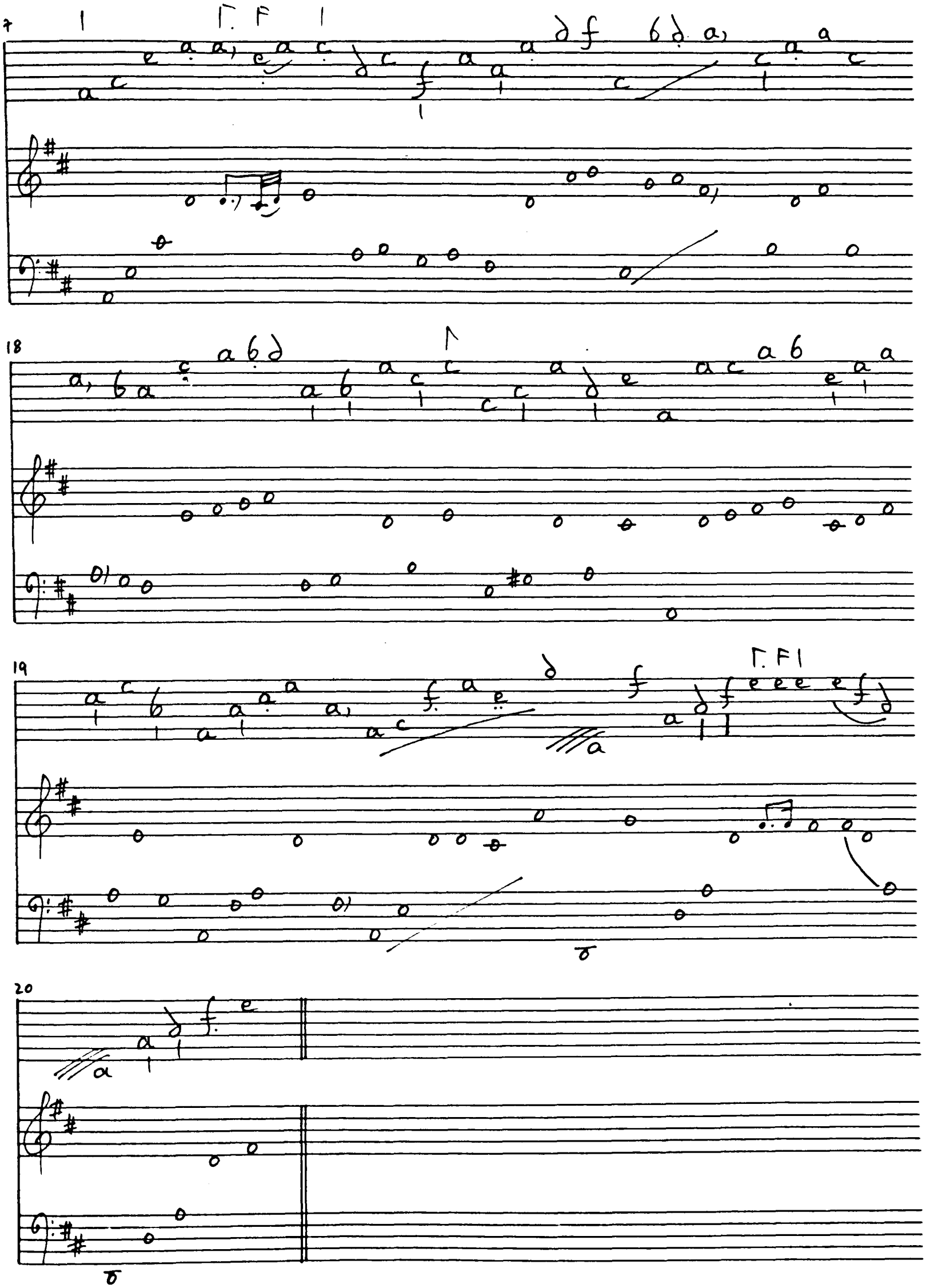
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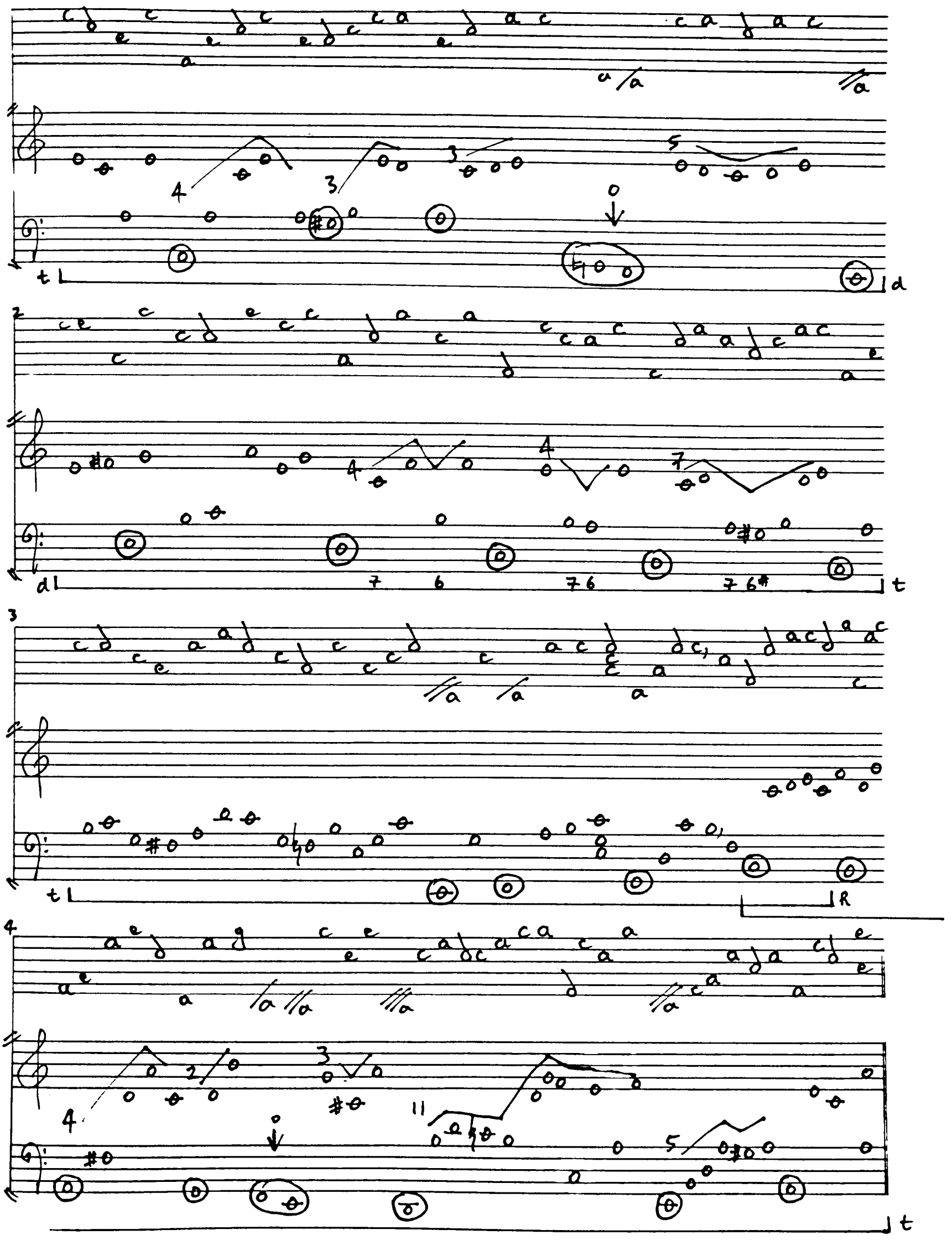
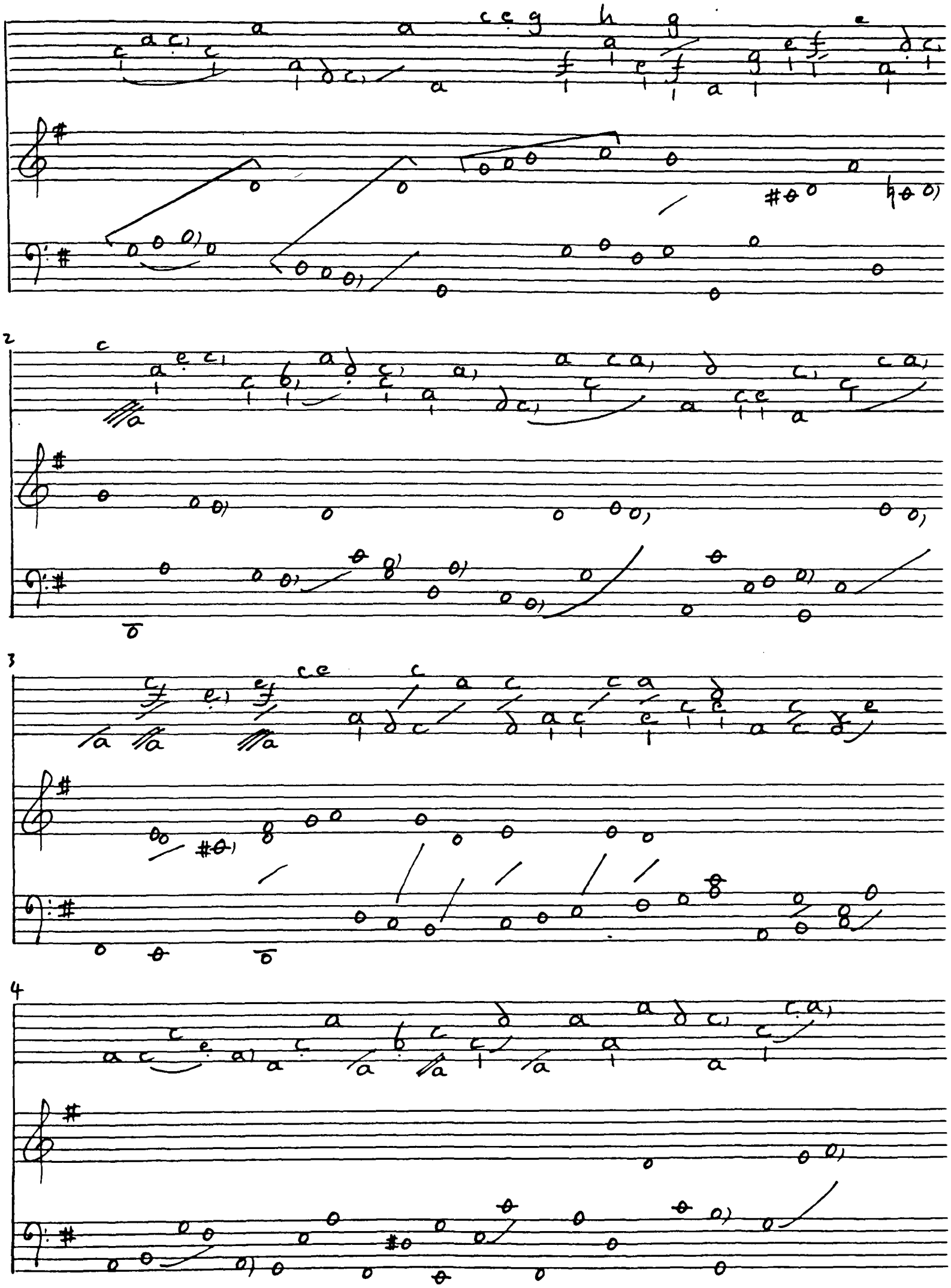
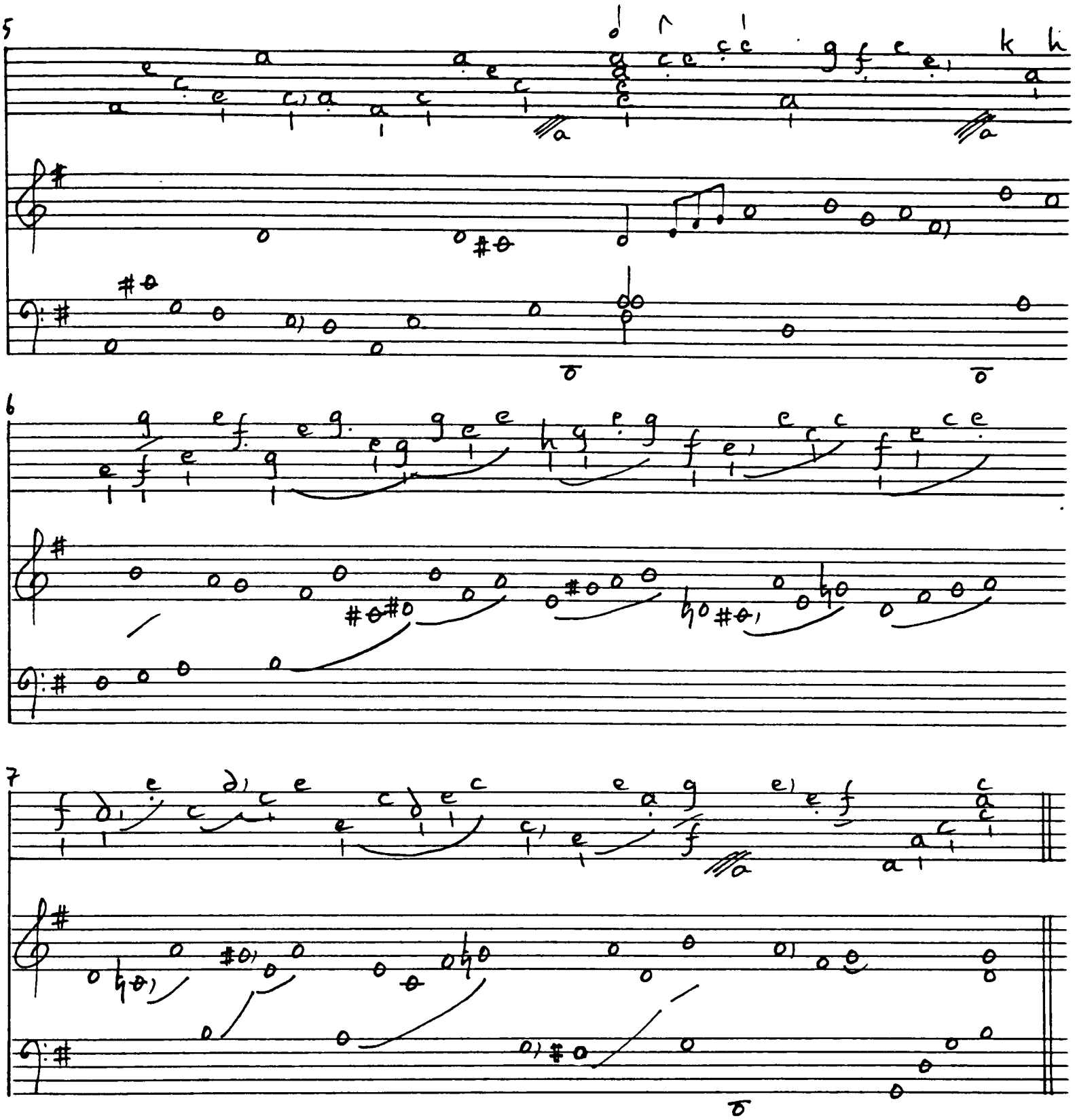
Ex.23 Monin ff63'-64. prelude de dufaut Amila.



Ex.24 Gautier Pieces pp6–7. Prelude.

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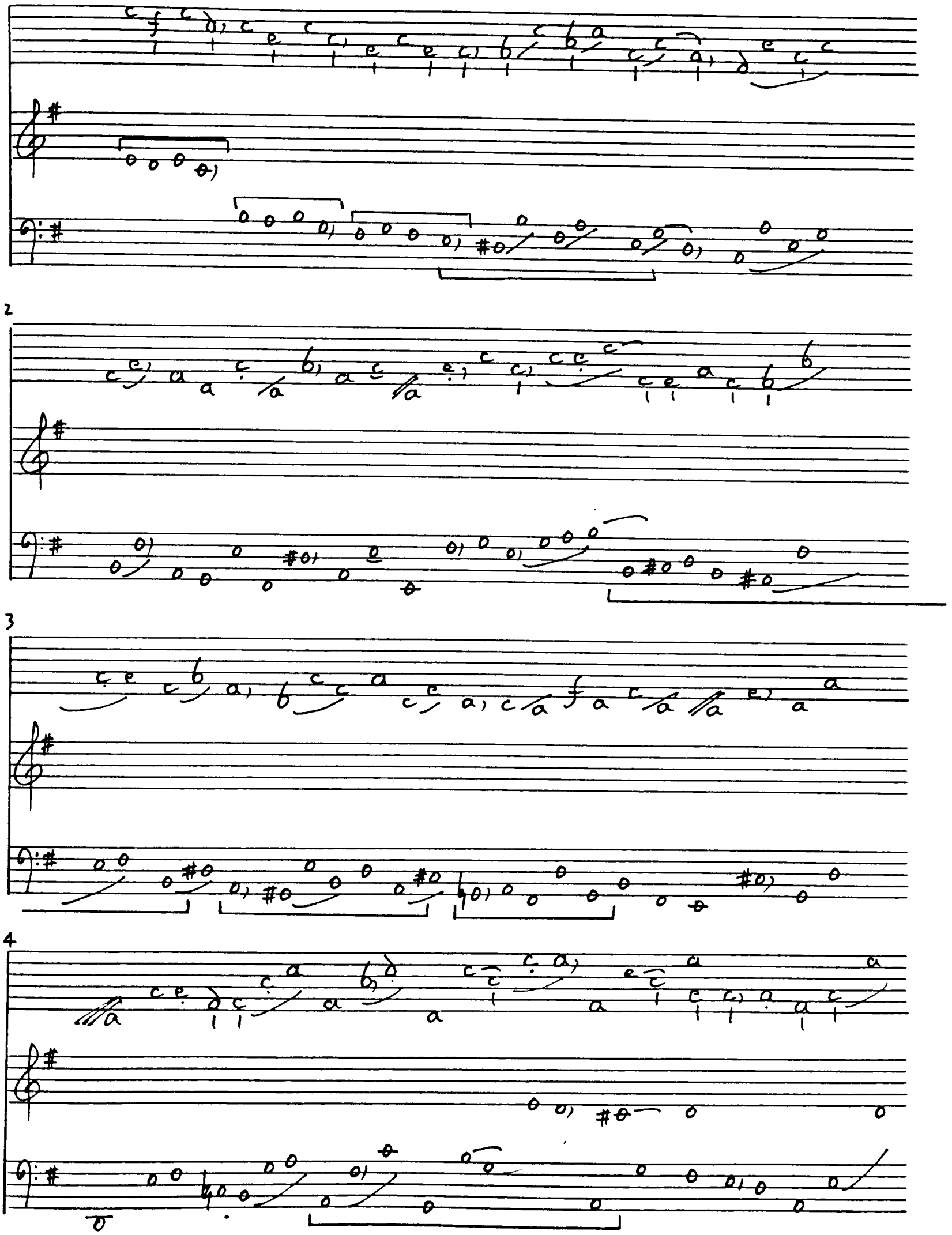
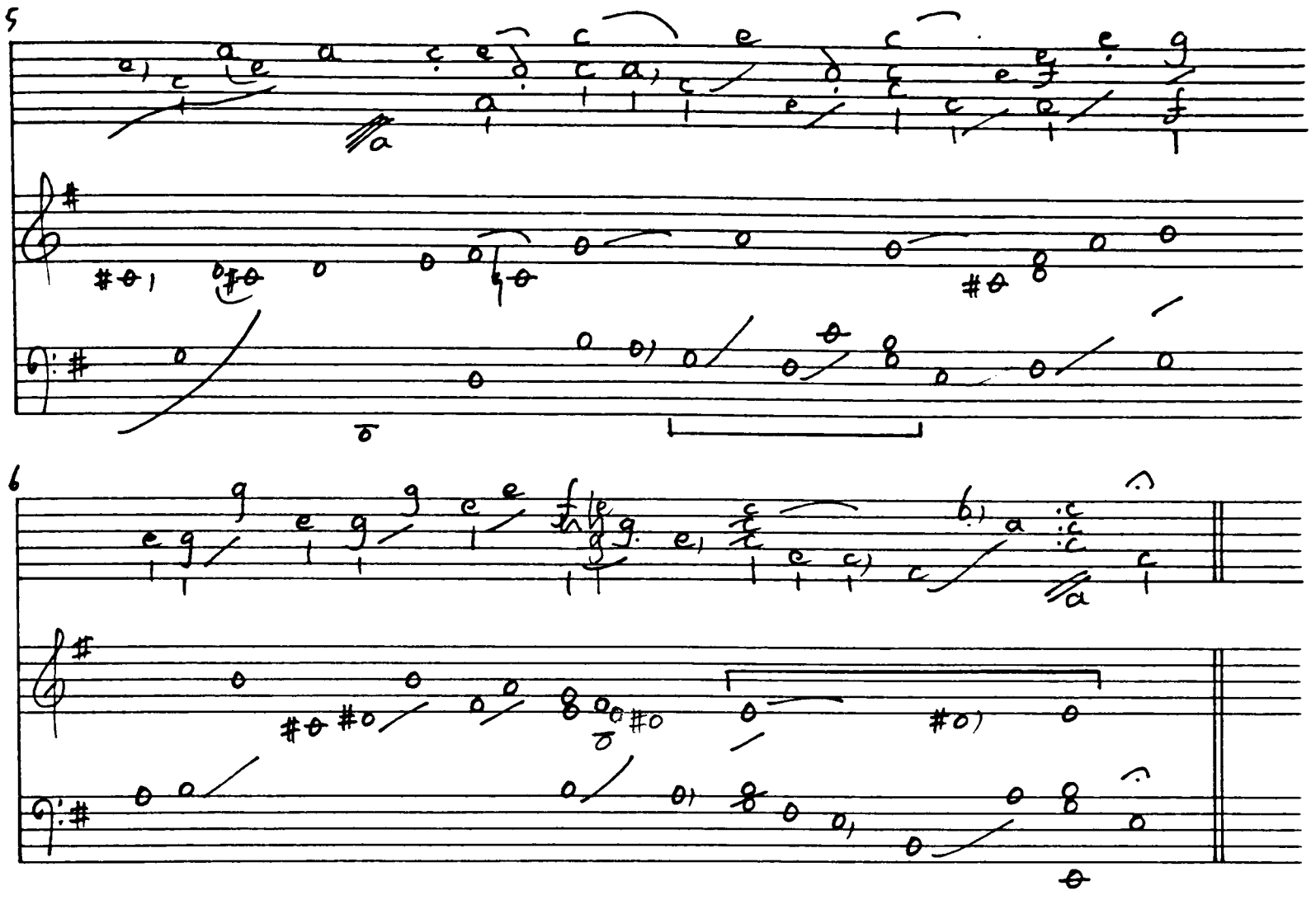
Ex.25 Gautier Pieces pp50-51. Prelude.

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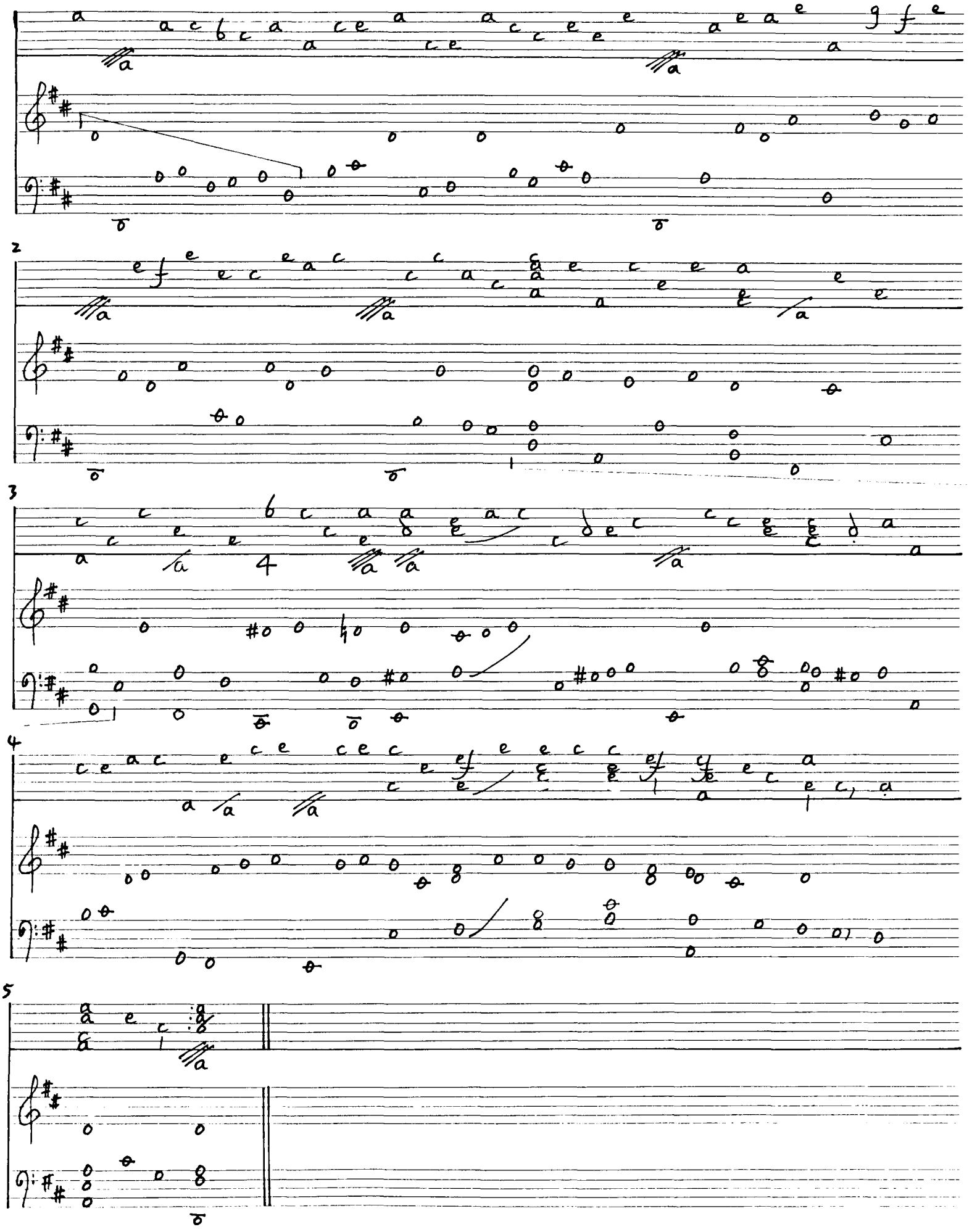
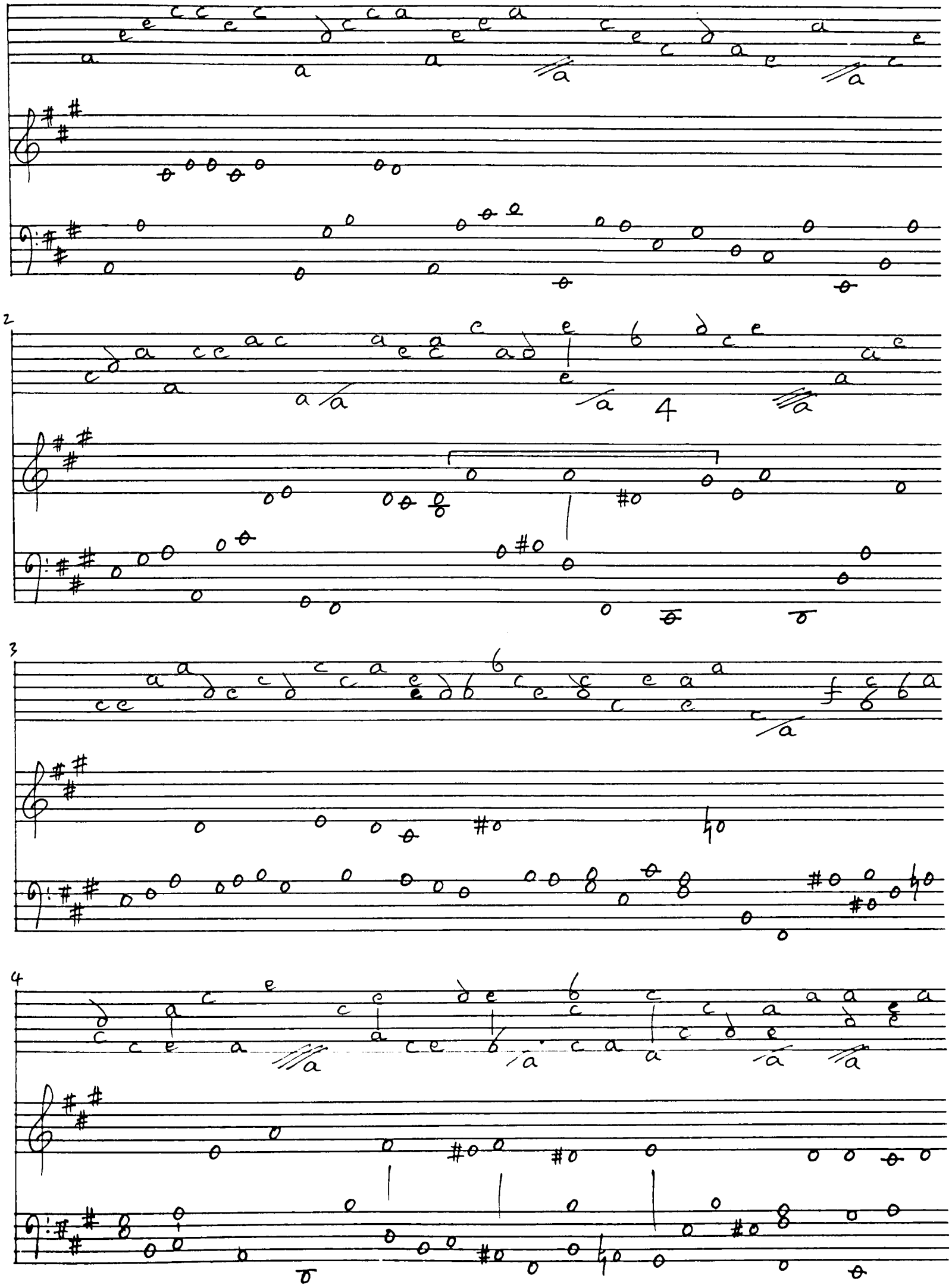
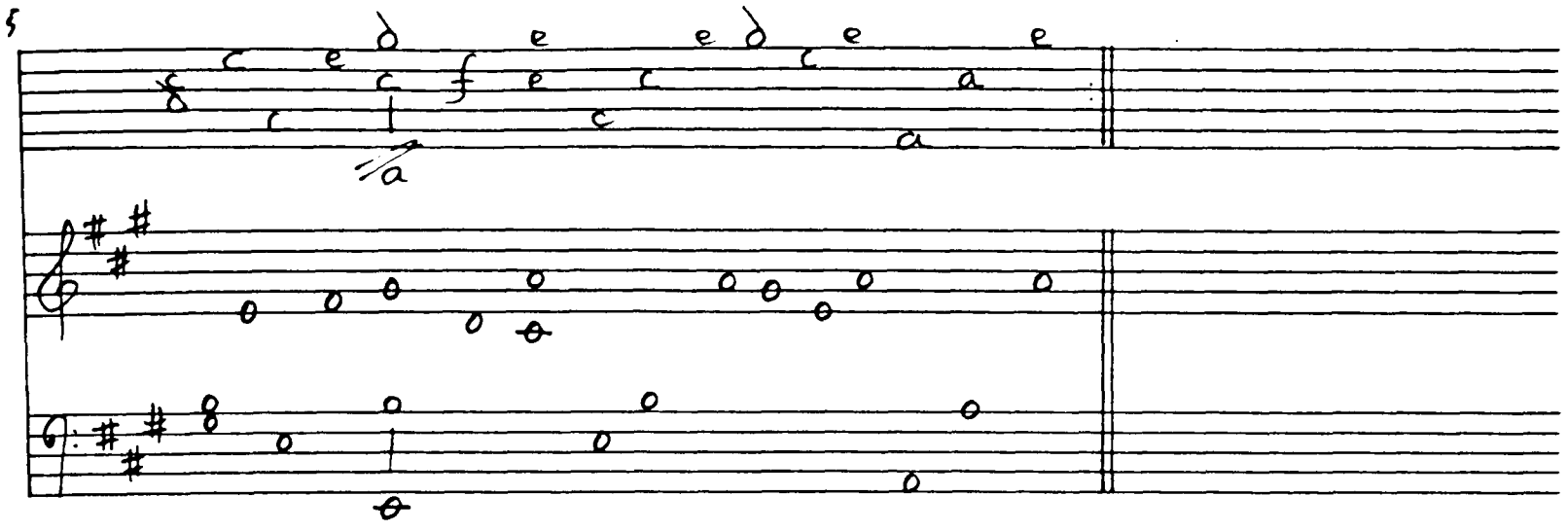
6

Ex.26 Gautier Livre pp32-33. Prelude.



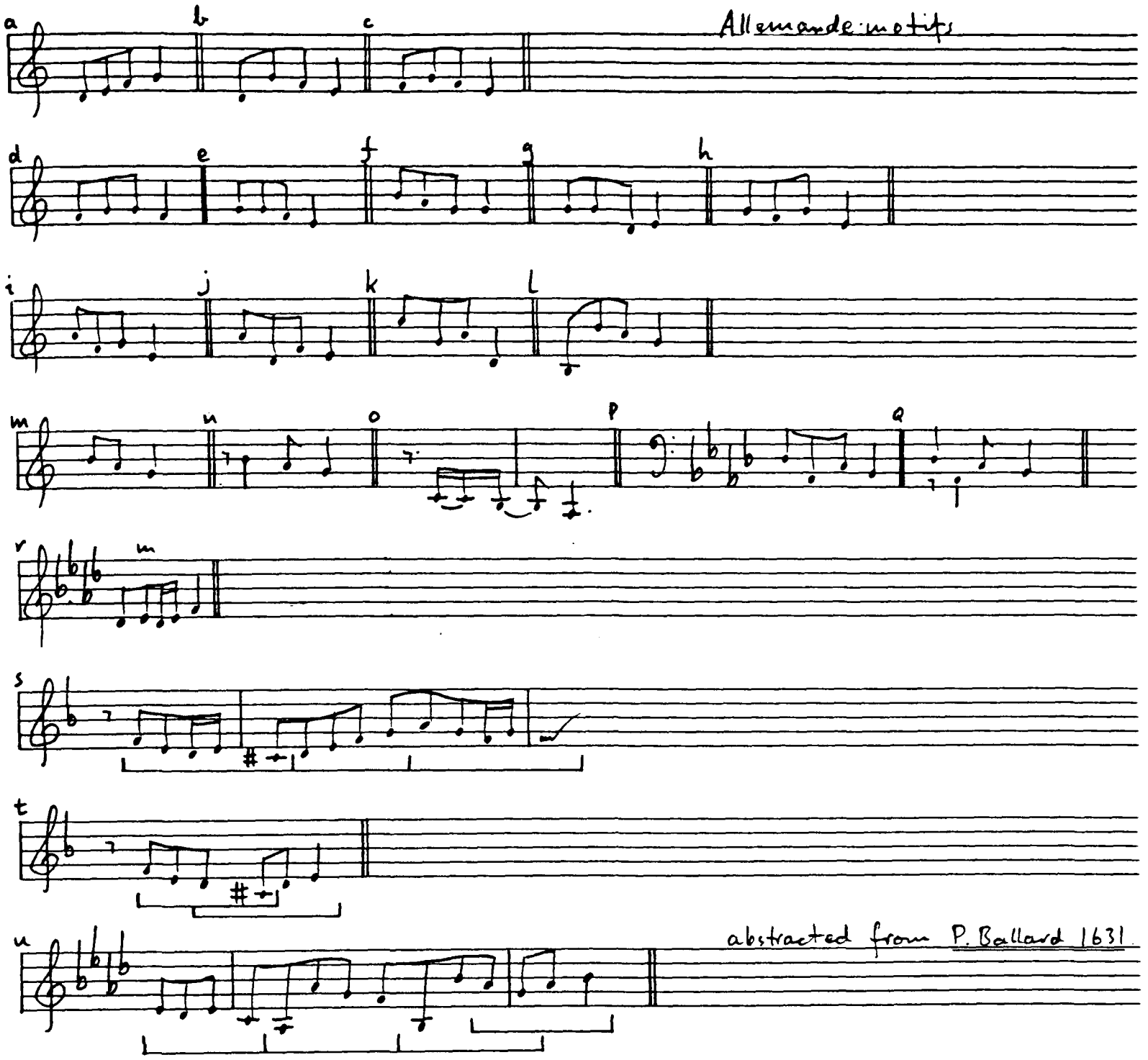
Ex.27 RhD p43. (Prelude, Denis Gautier).



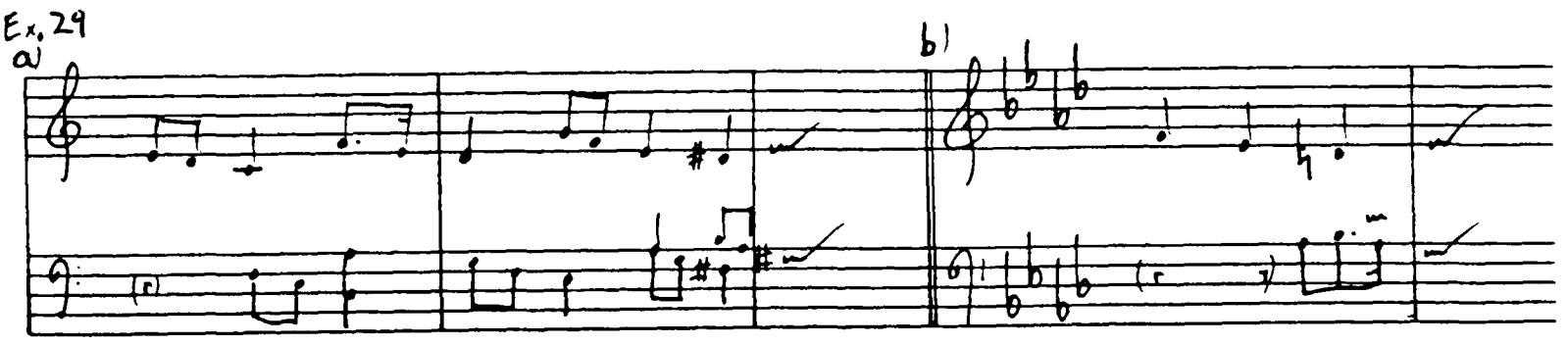


Exx. 28–29

Ex. 28



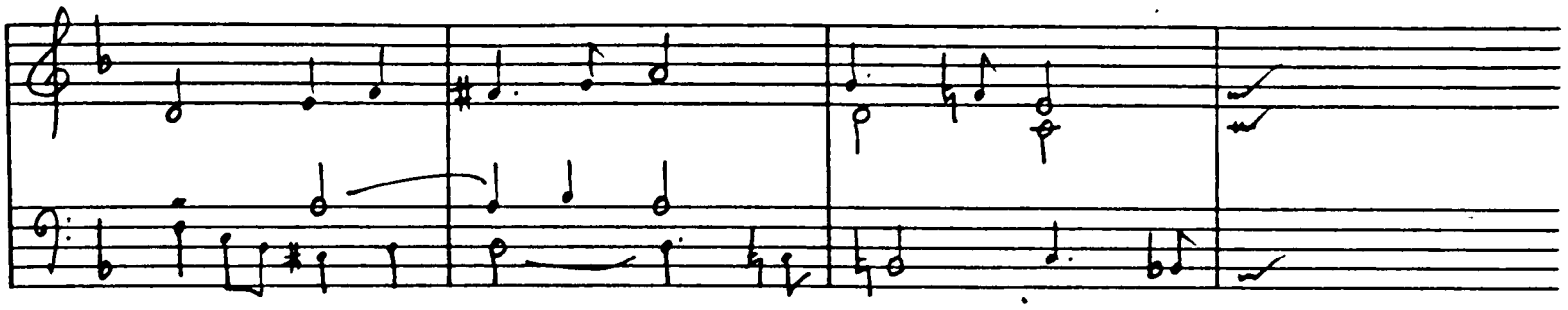
Ex. 29



a) Dubuisson No. 3 line 3 (CHANCY) b) Bourier No. 7 line 1 (CHANCY)

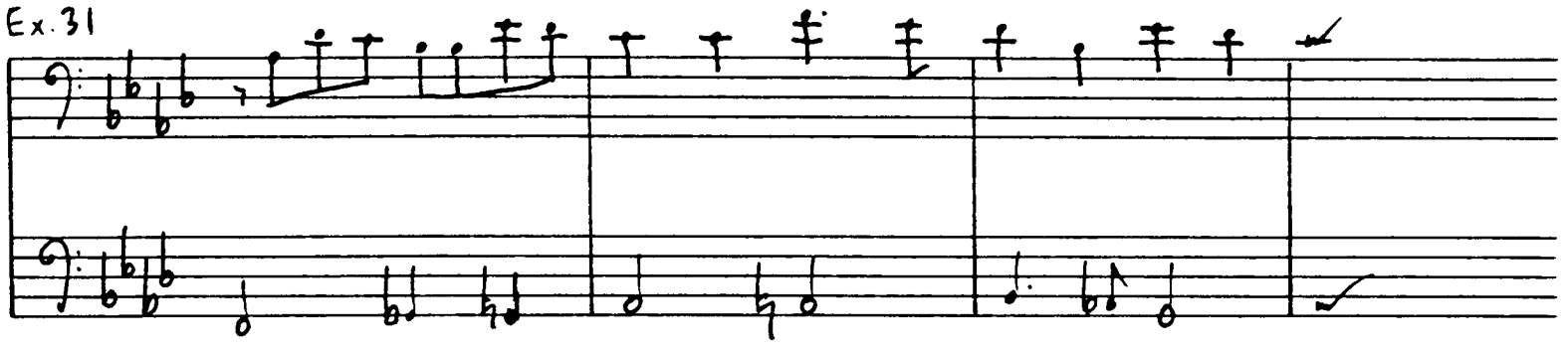
Exx.30–32

Ex.30



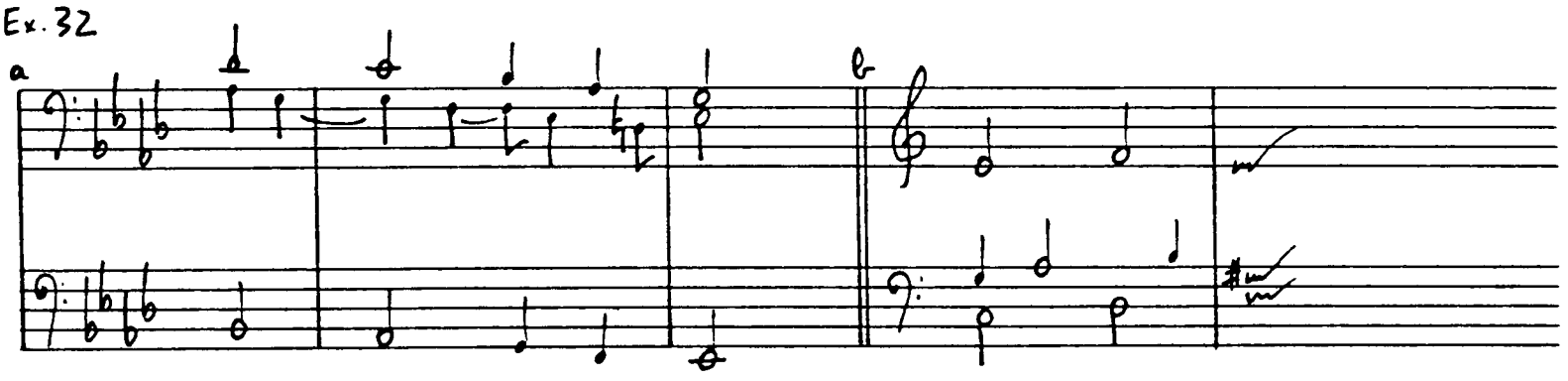
abstracted from Chevalier No.6 l.4 (CHANCY)

Ex.31

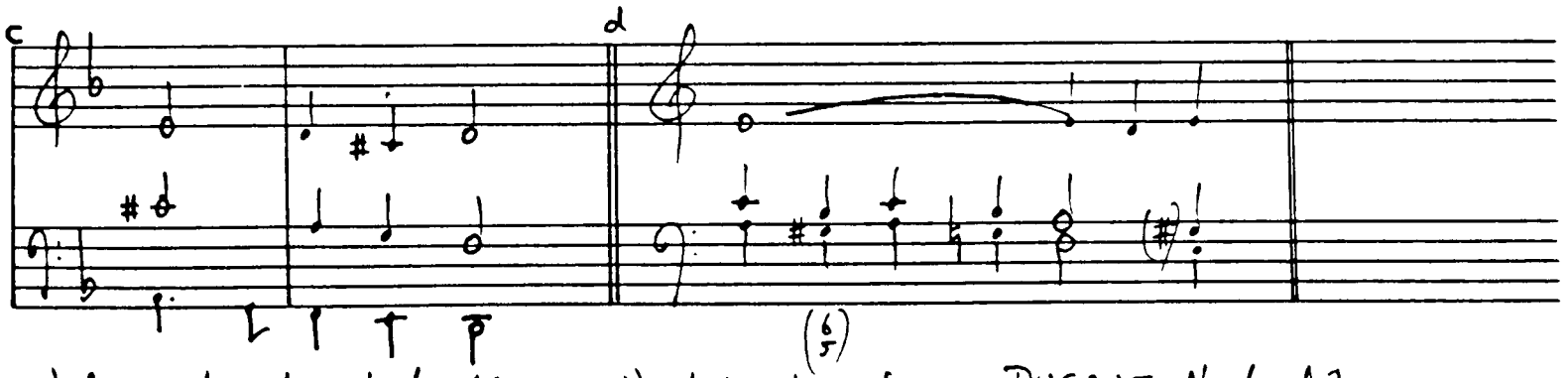


abstracted from DUFAUT No.11 l 4

Ex.32



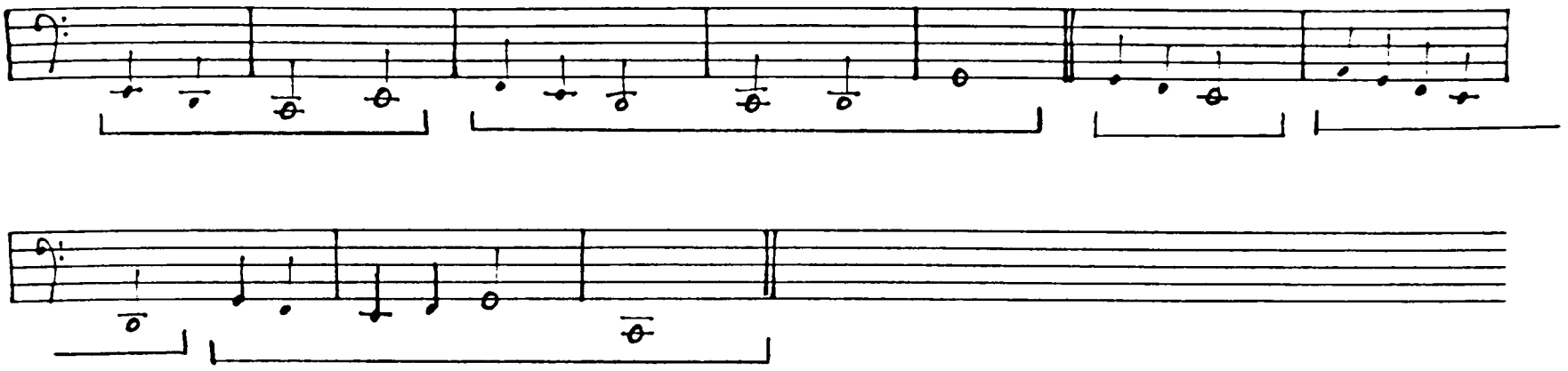
a) abstracted from DUFAUT No.9 l.2 b) from Chancy No.8 l5 (CHANCY)



c) from Chevalier No.6 l1. (CHANCY) d) abstracted from DUFAUT No.6 l1

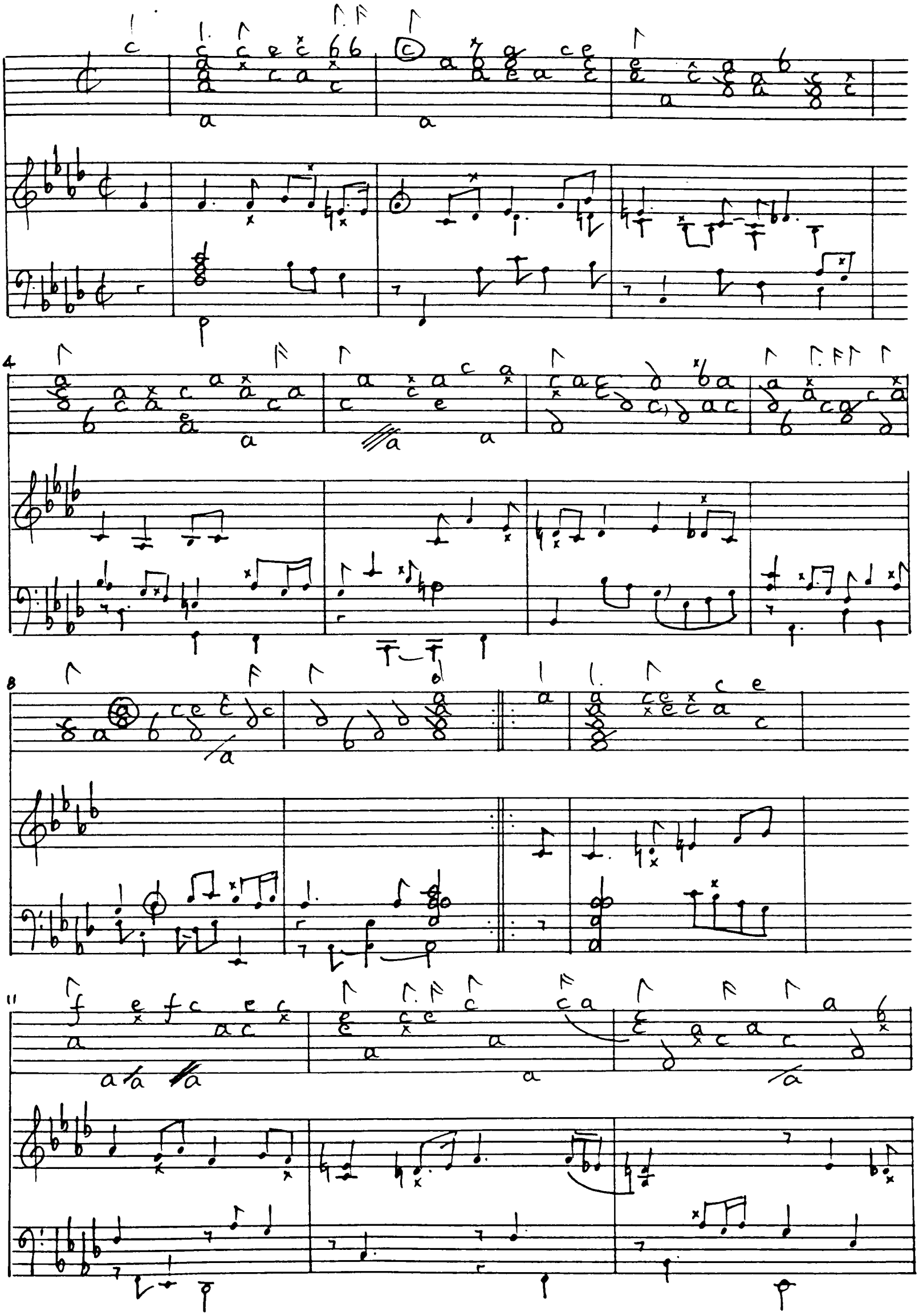
Ex.33

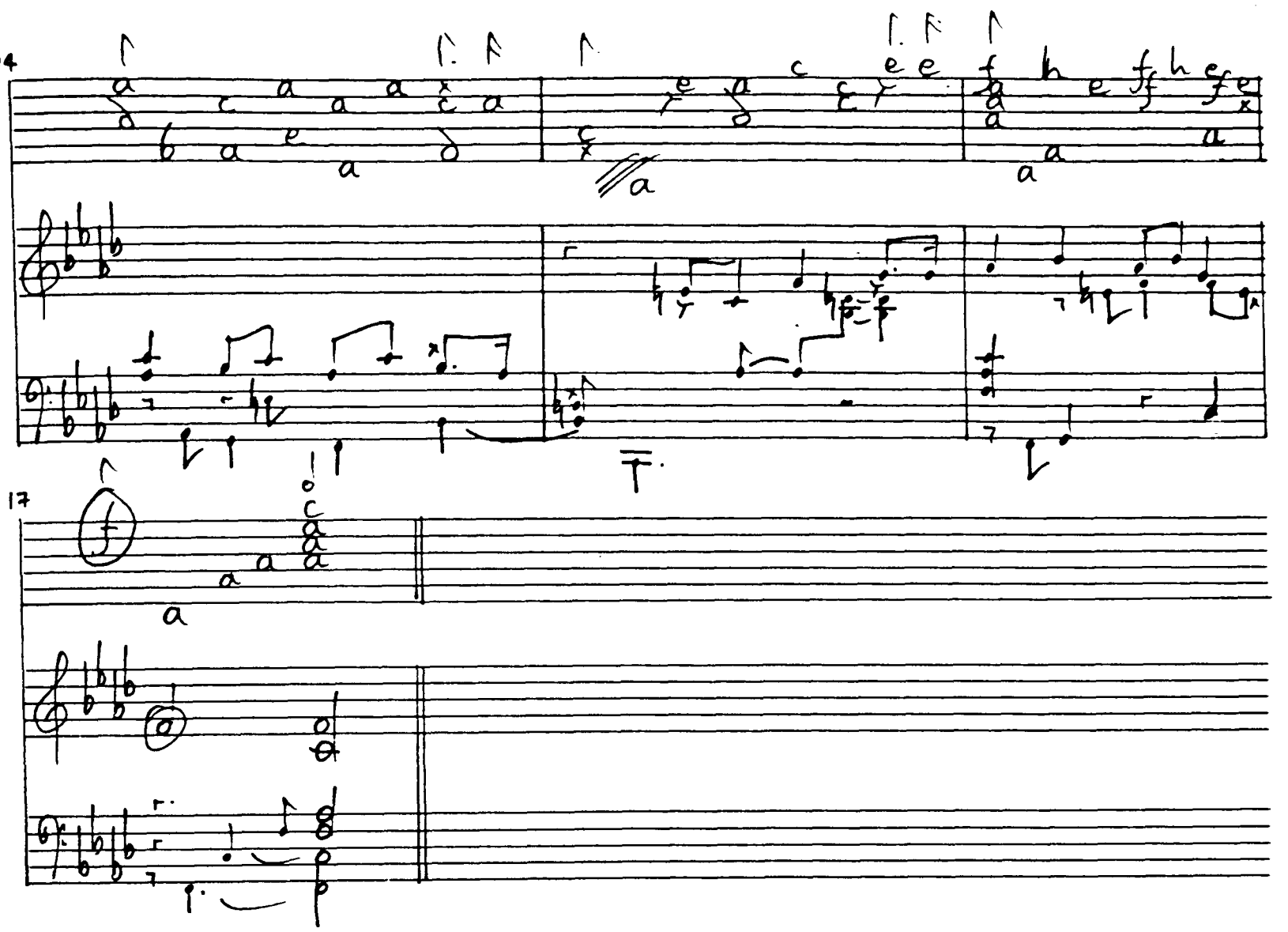
Ex.33



abstracted from Chevalier No.2 'CHANCY'

Ex.34 P.Gautier p5. Allemande.

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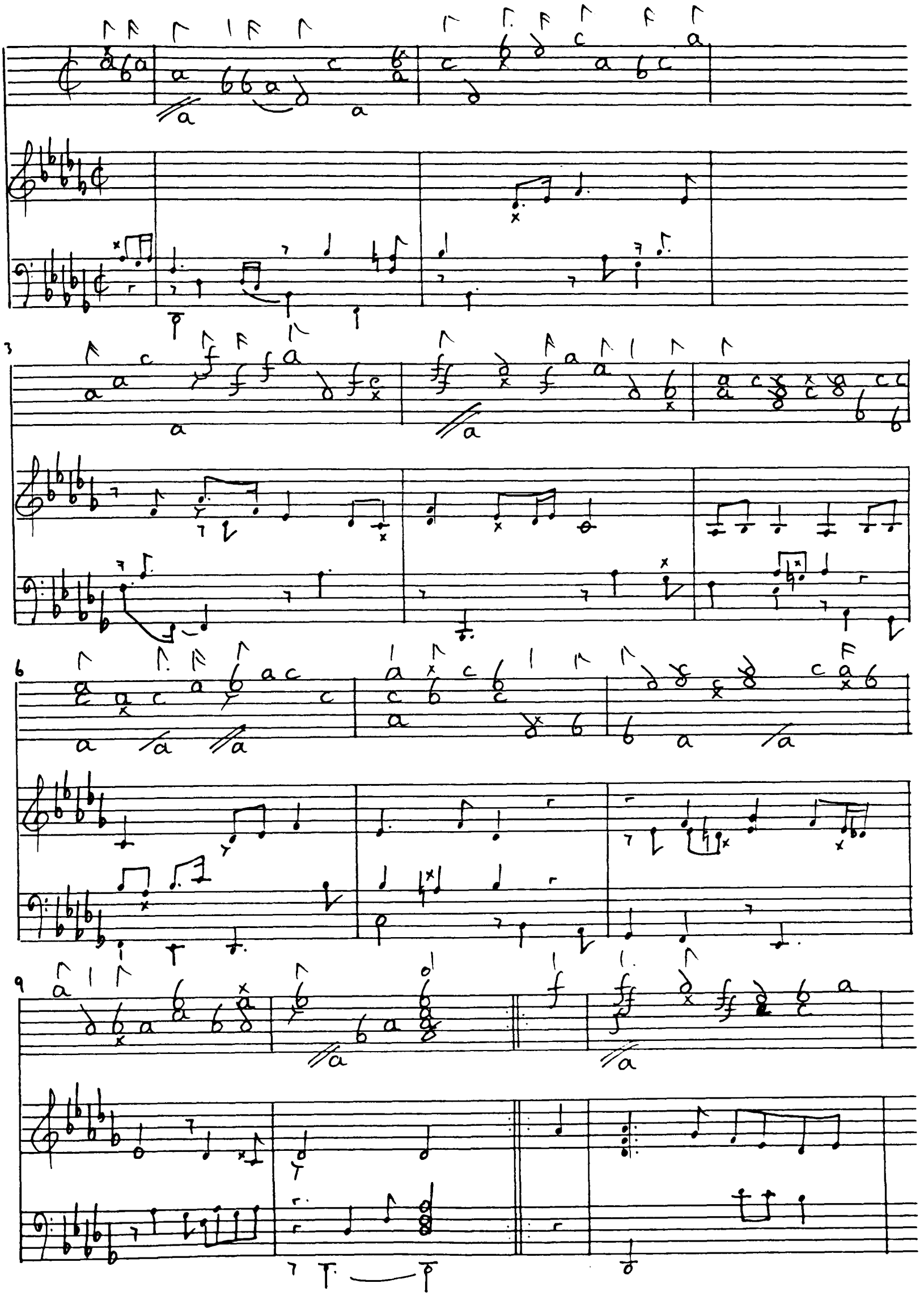
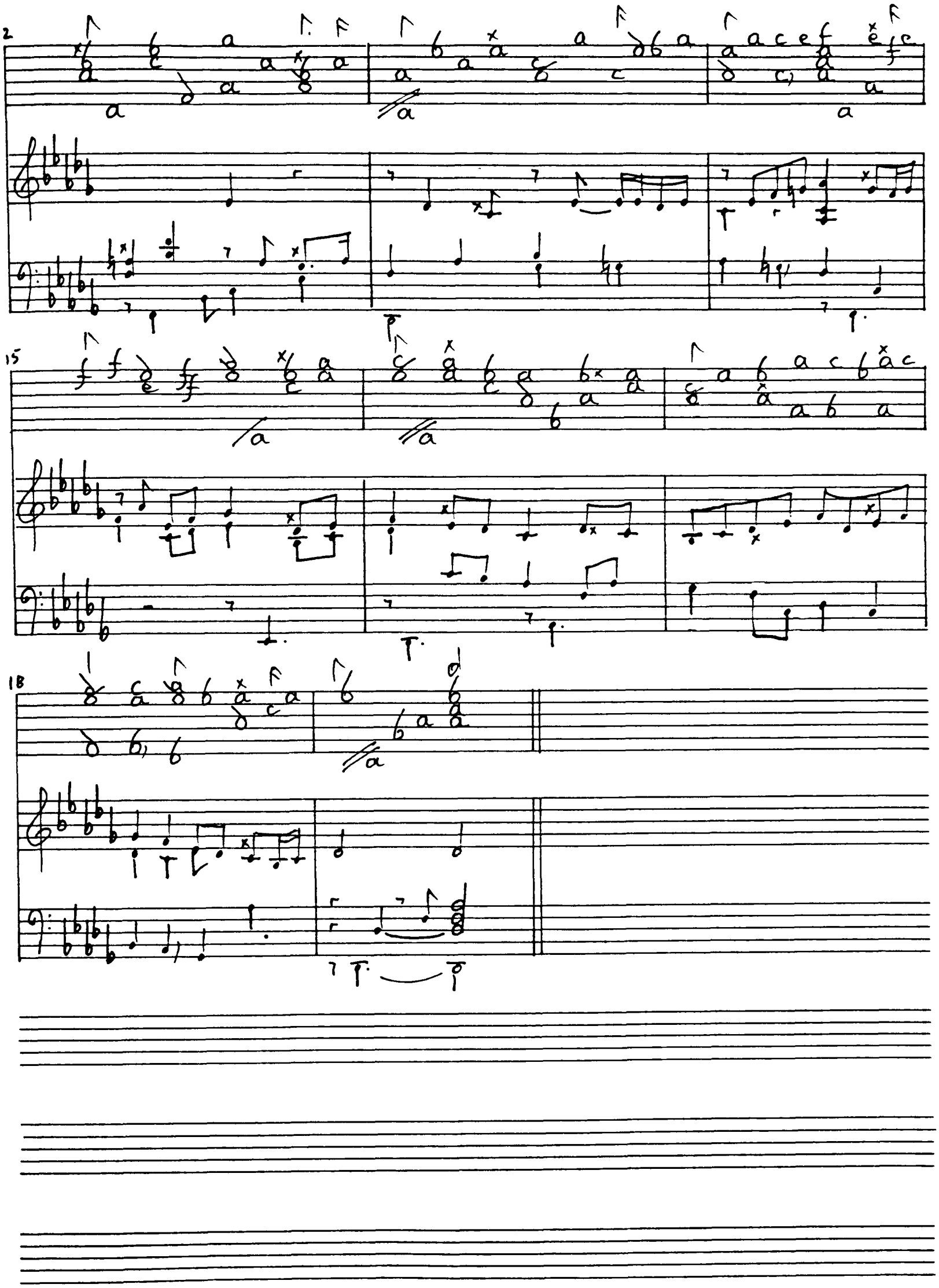
Ex.35 P.Gautier p26. Allemande.

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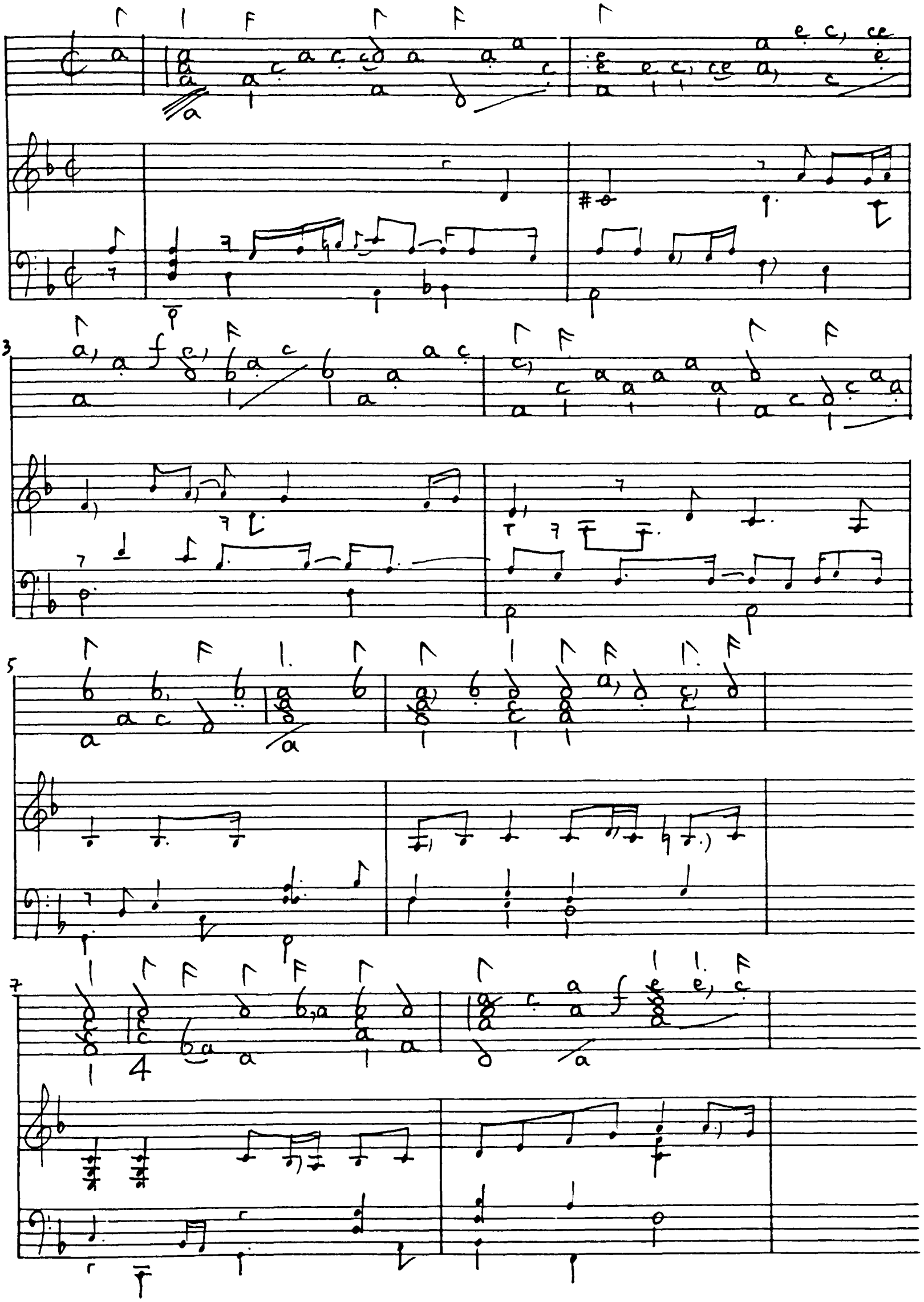
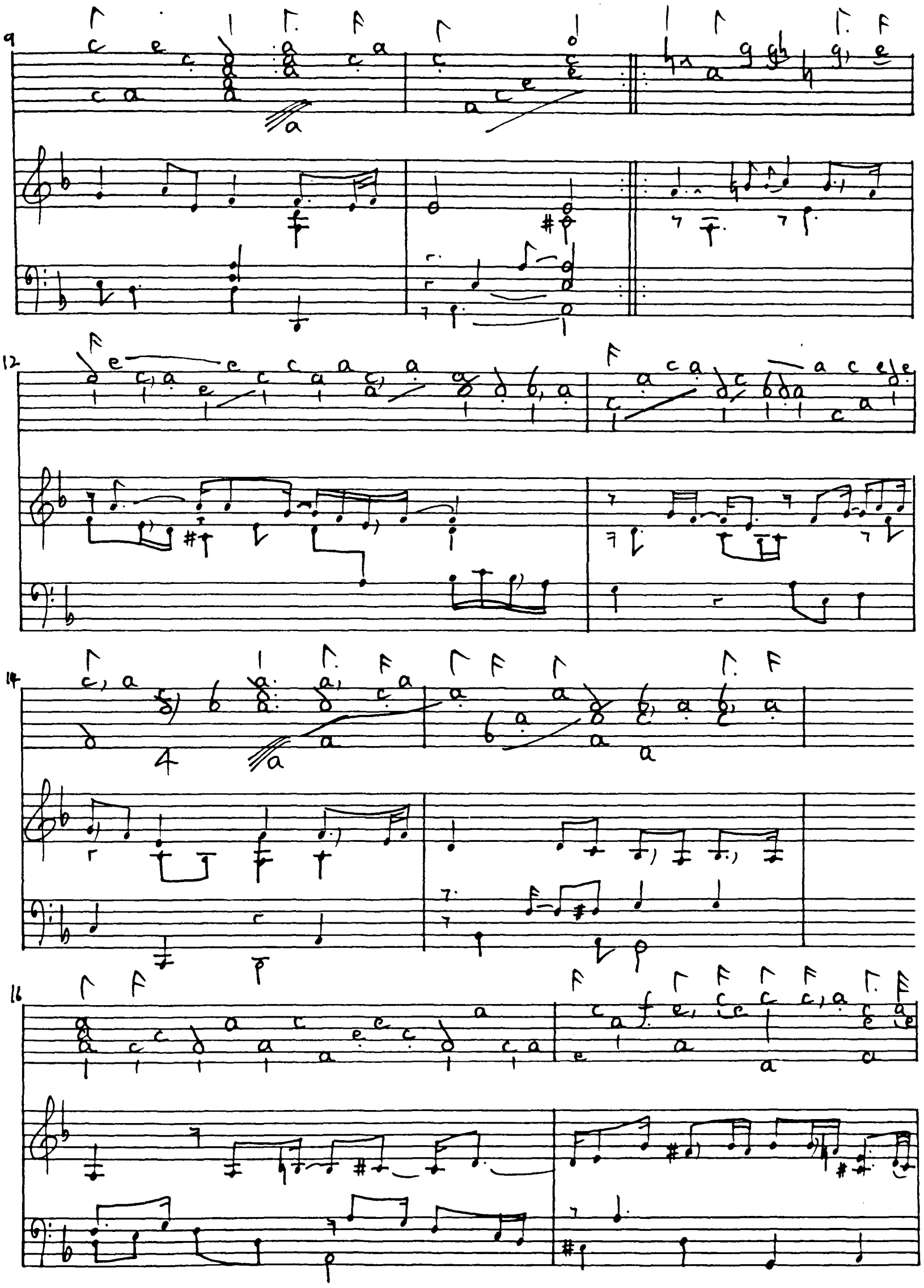
Ex.36 Schwerin 641 pp16–17. Allemande P(inel).

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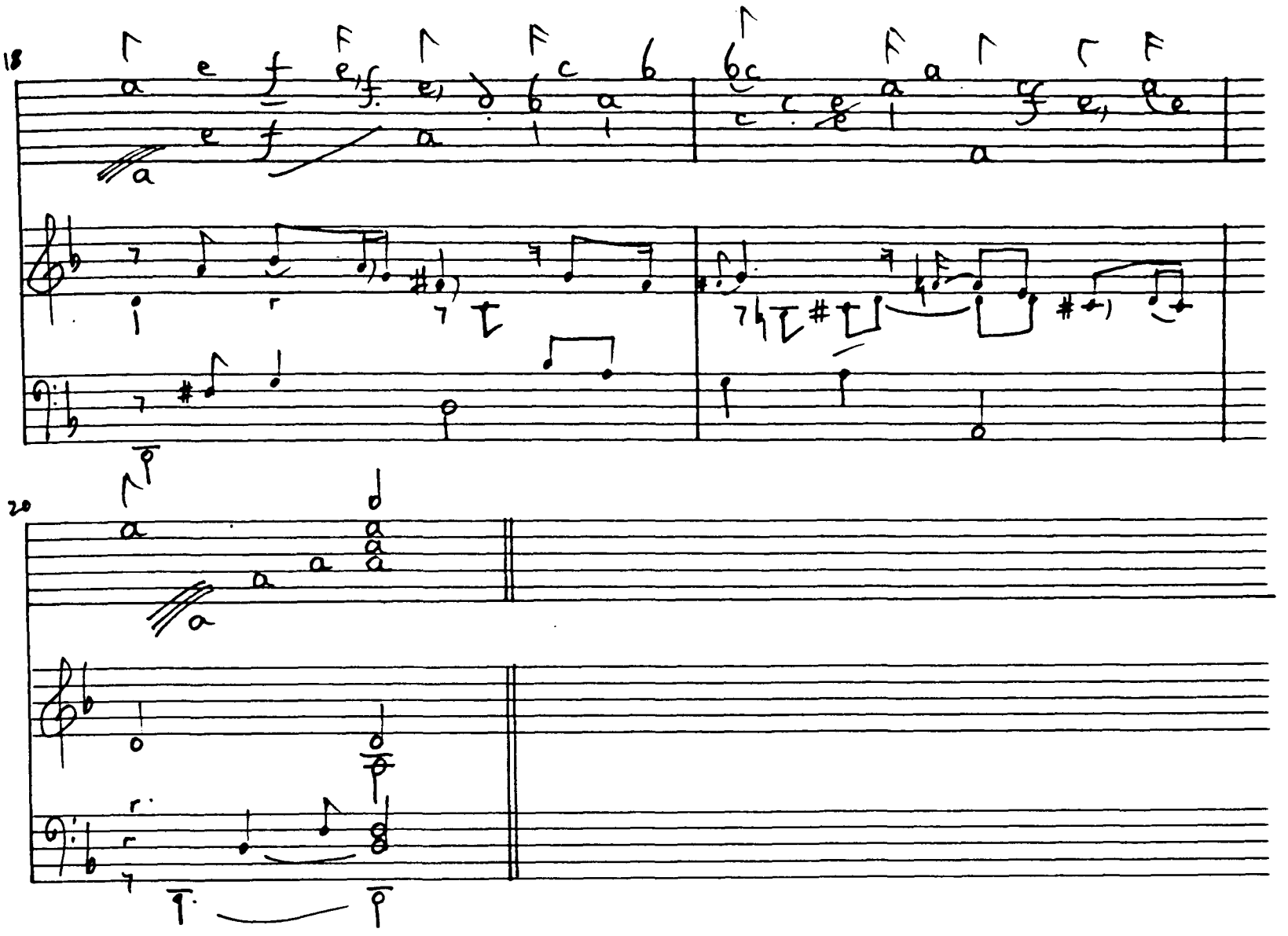
14
16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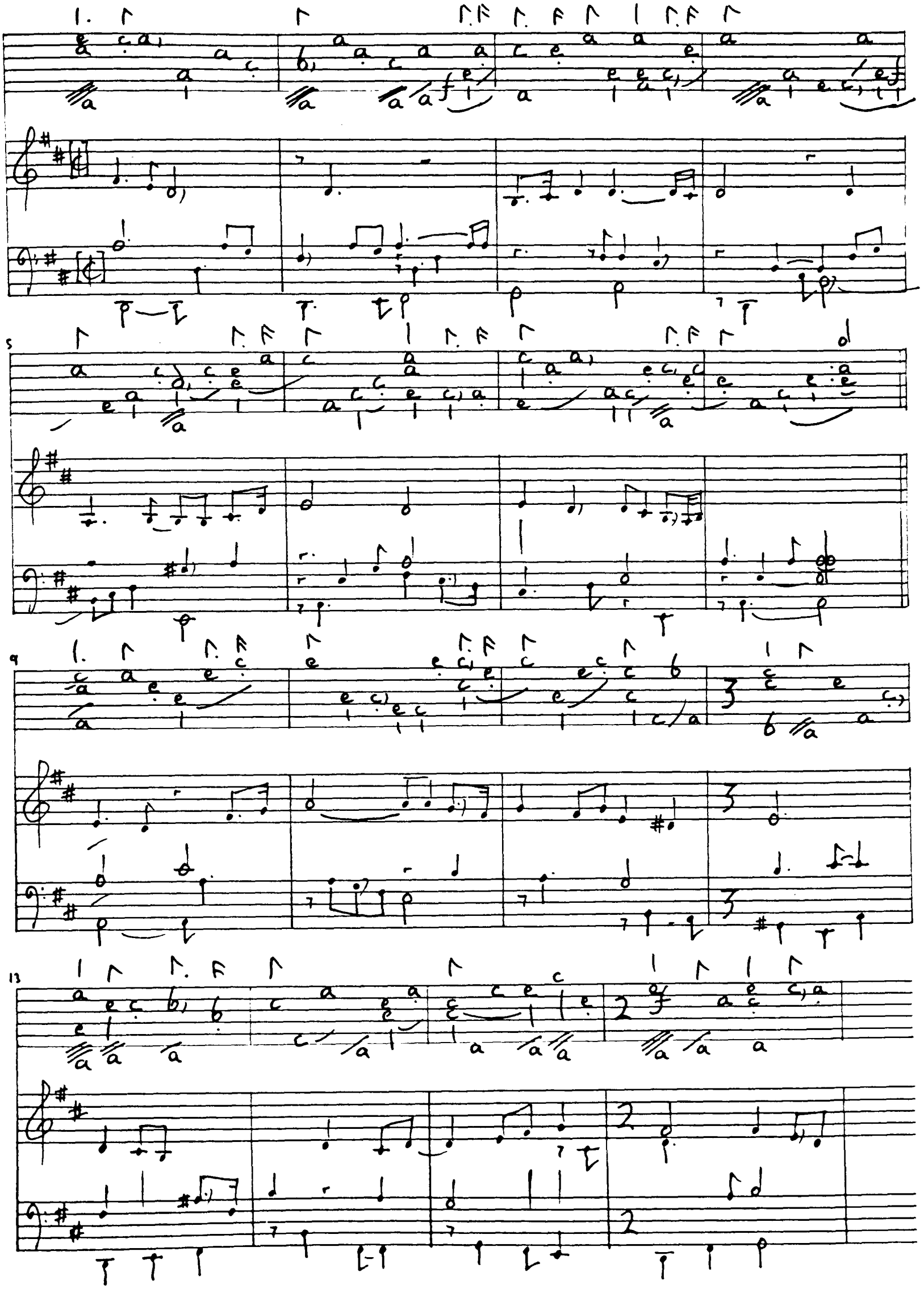
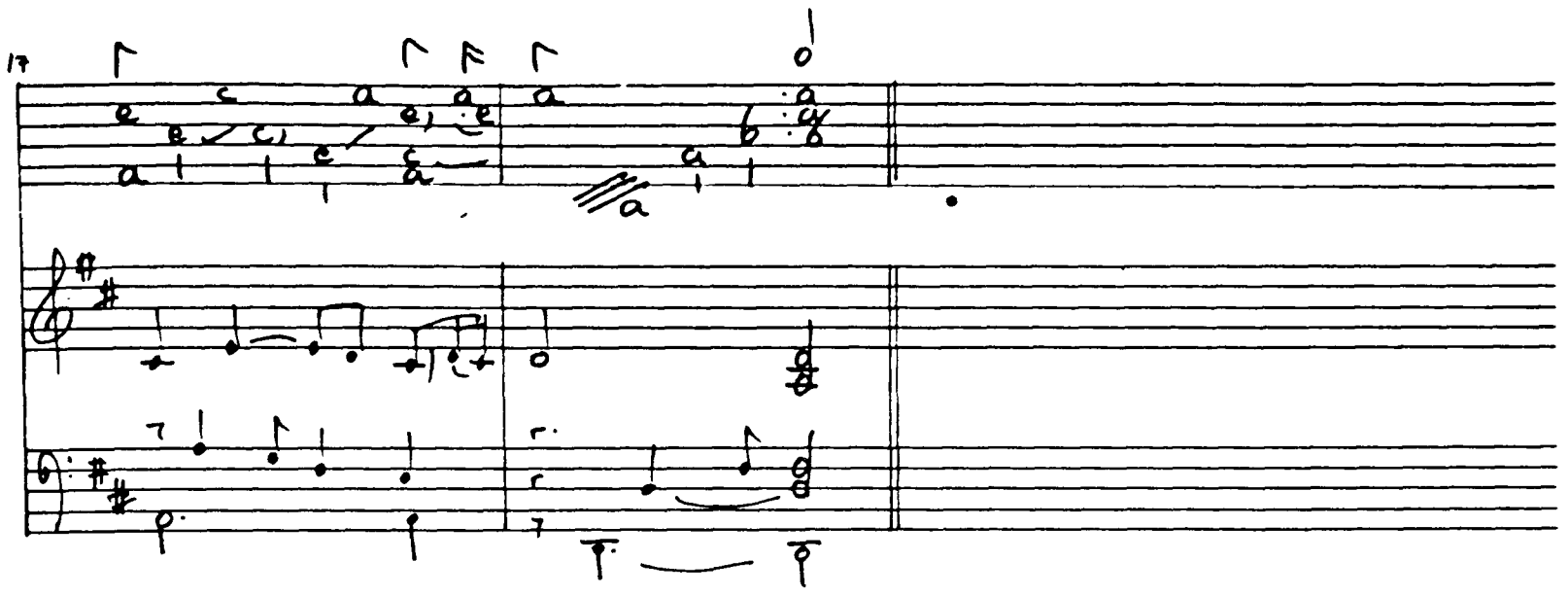
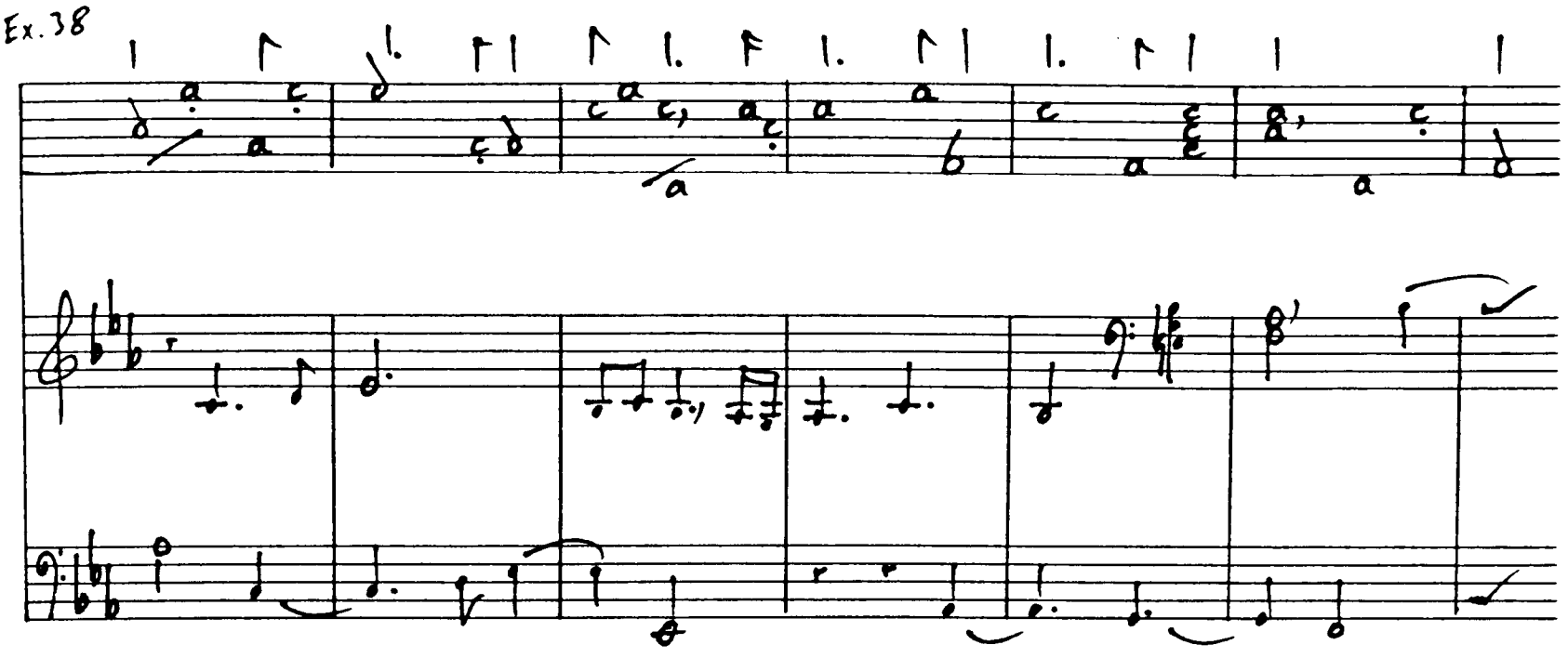
Ex.37 Gautier Livre pp44–45. Allemande.




17

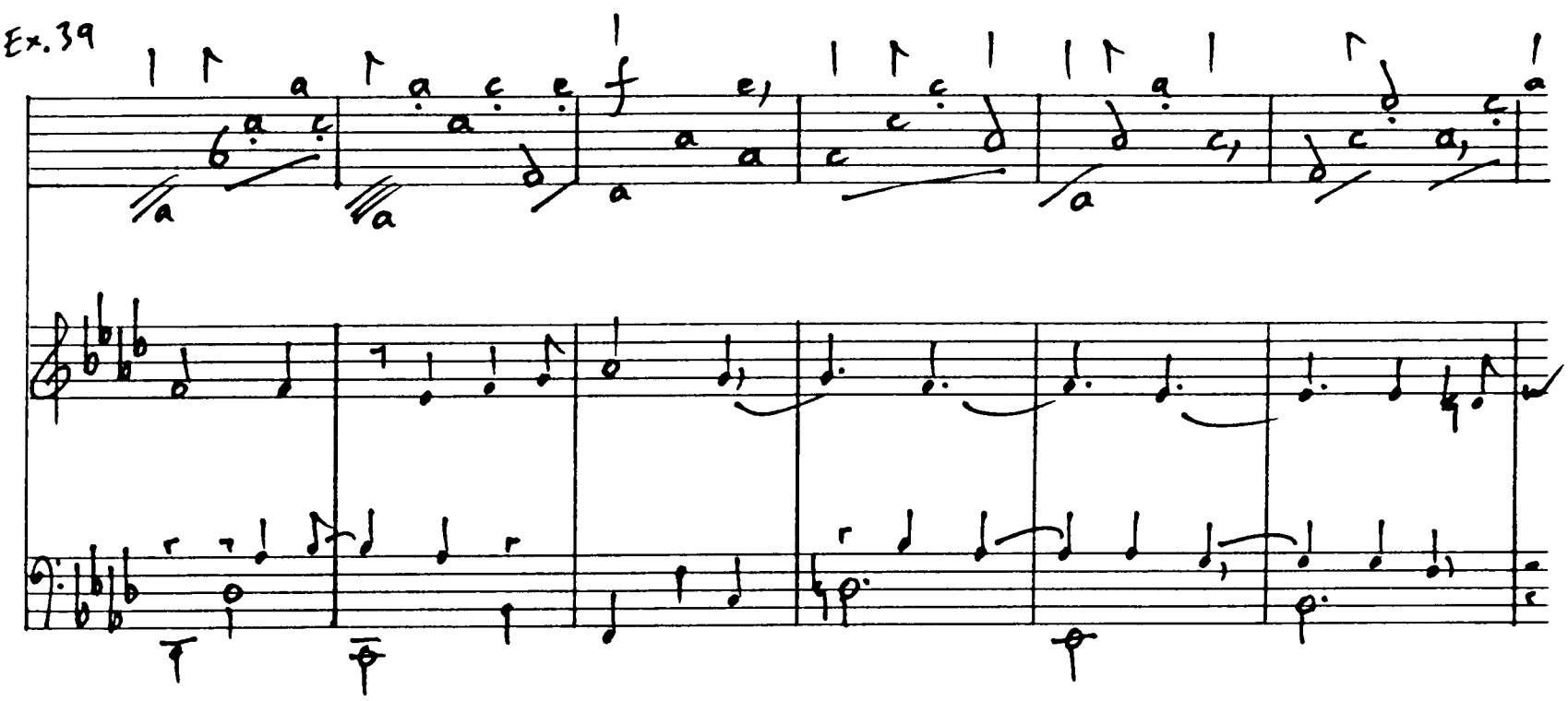
Exx.38–39

Ex.38



MESANGEAU No.9 lines 1-2 (after Souris)

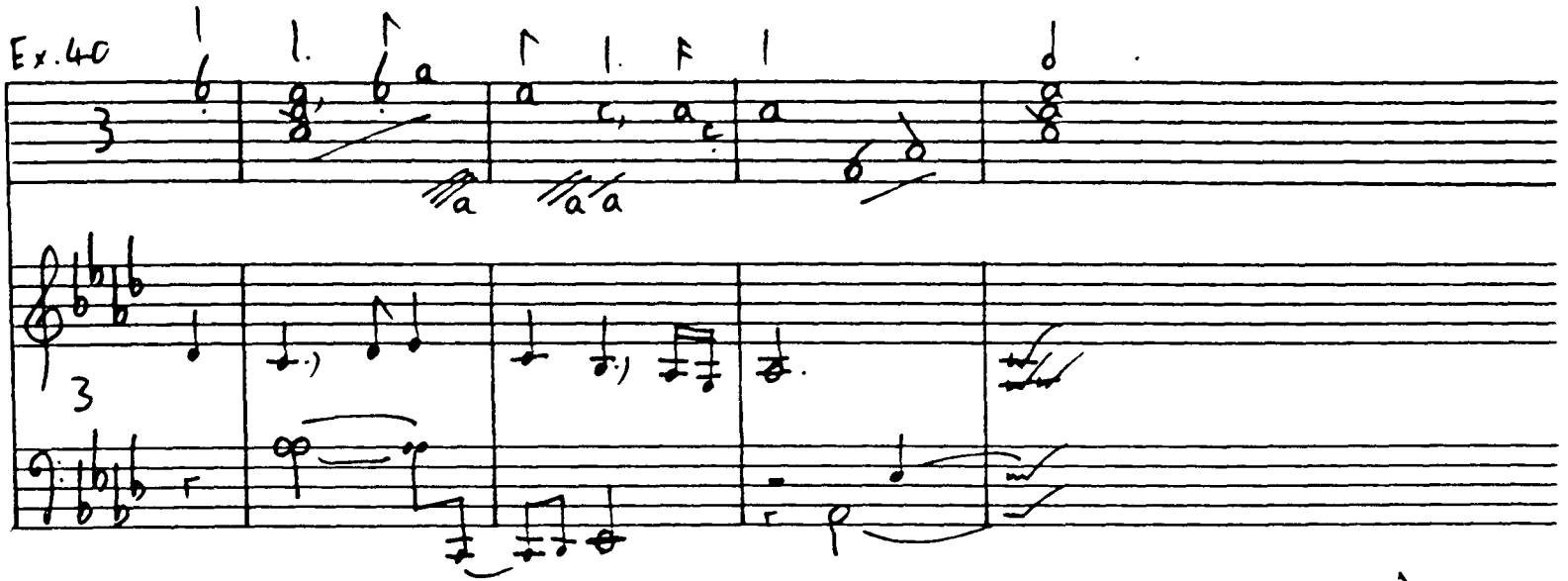
Ex.39



DUFAUT No.22 lines 1-2 (adapted from Souris)

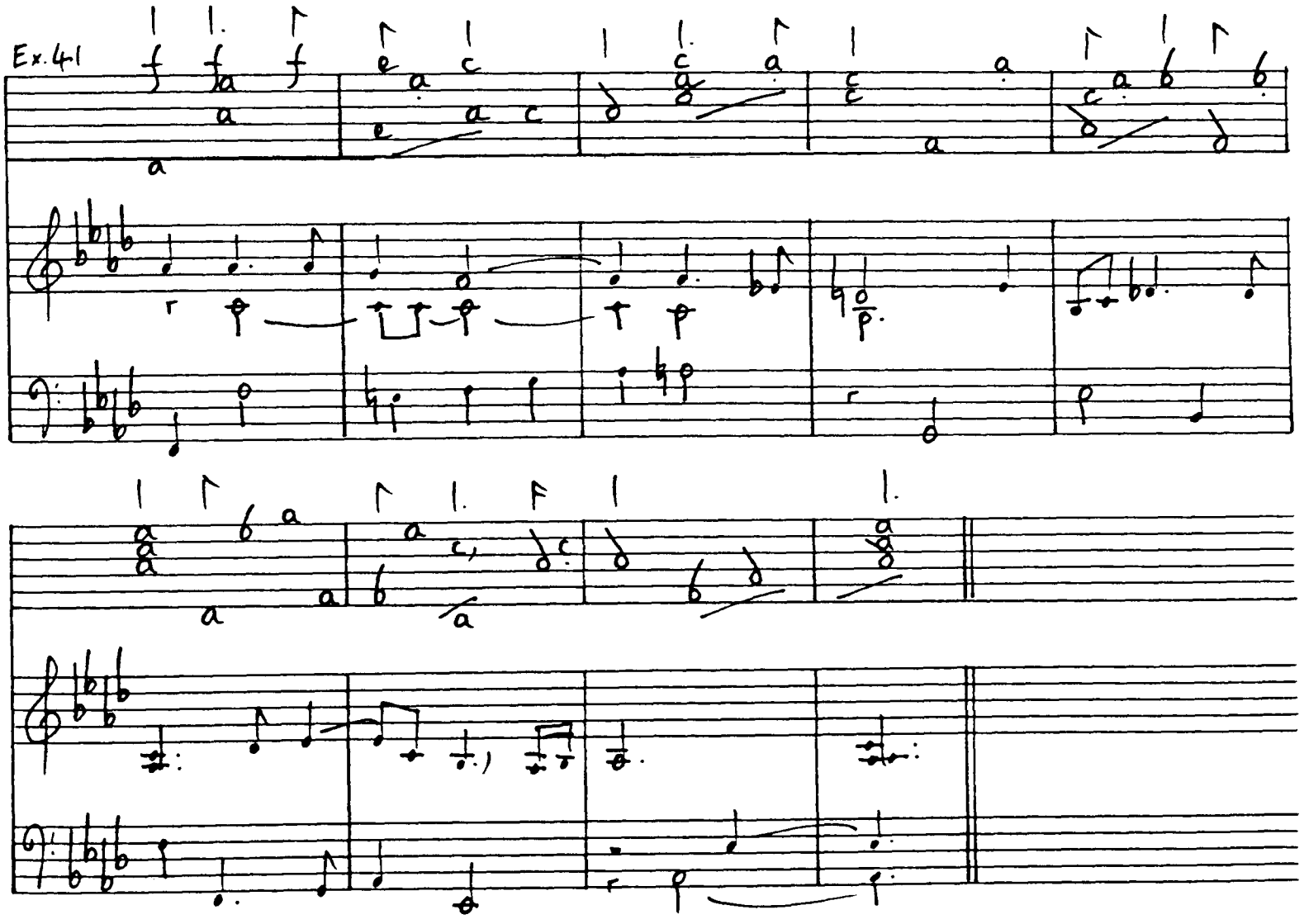
Exx.40–41

Ex.40



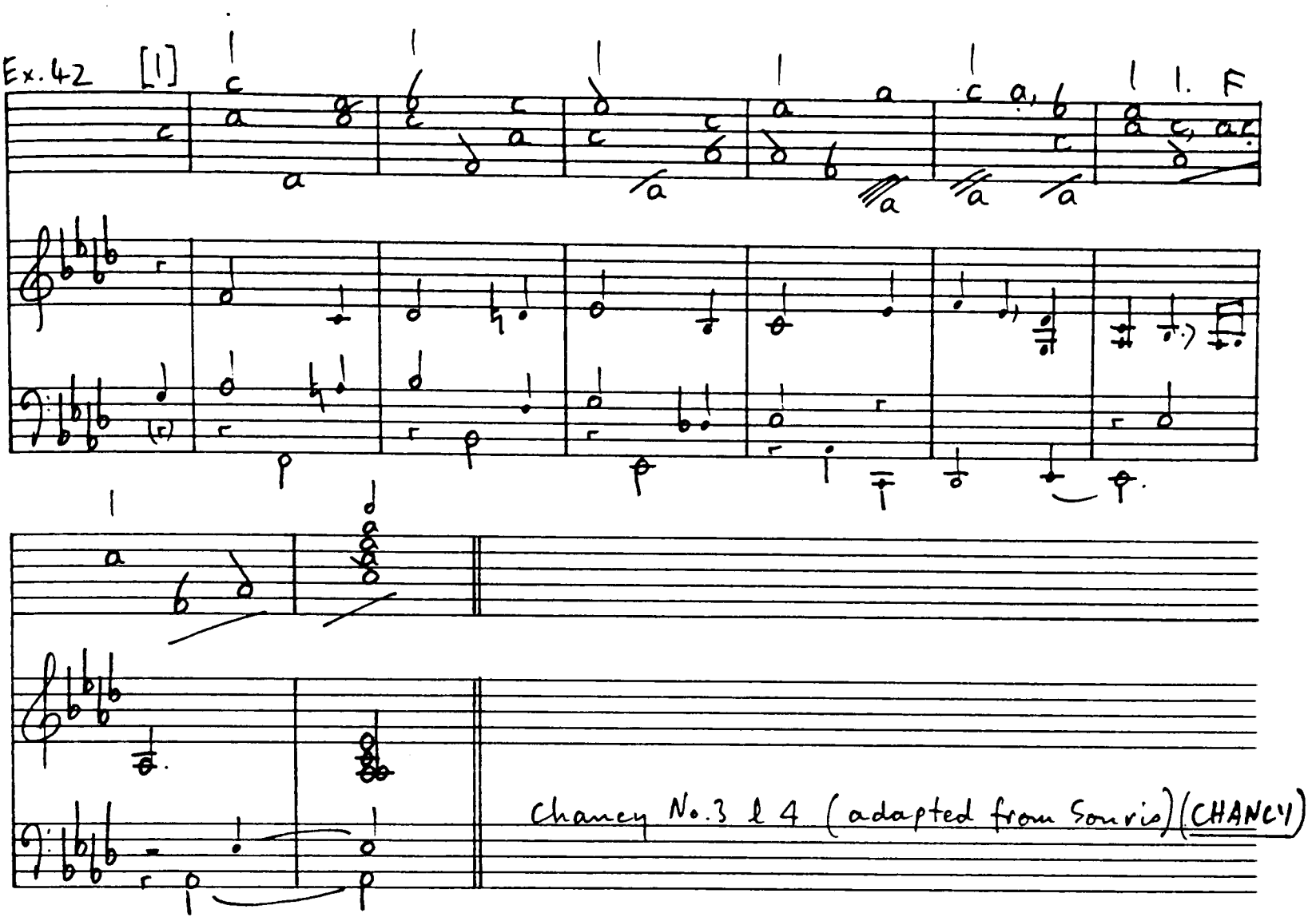
MESANGEAU No 11 ll.1 (after Souris)

Ex.41

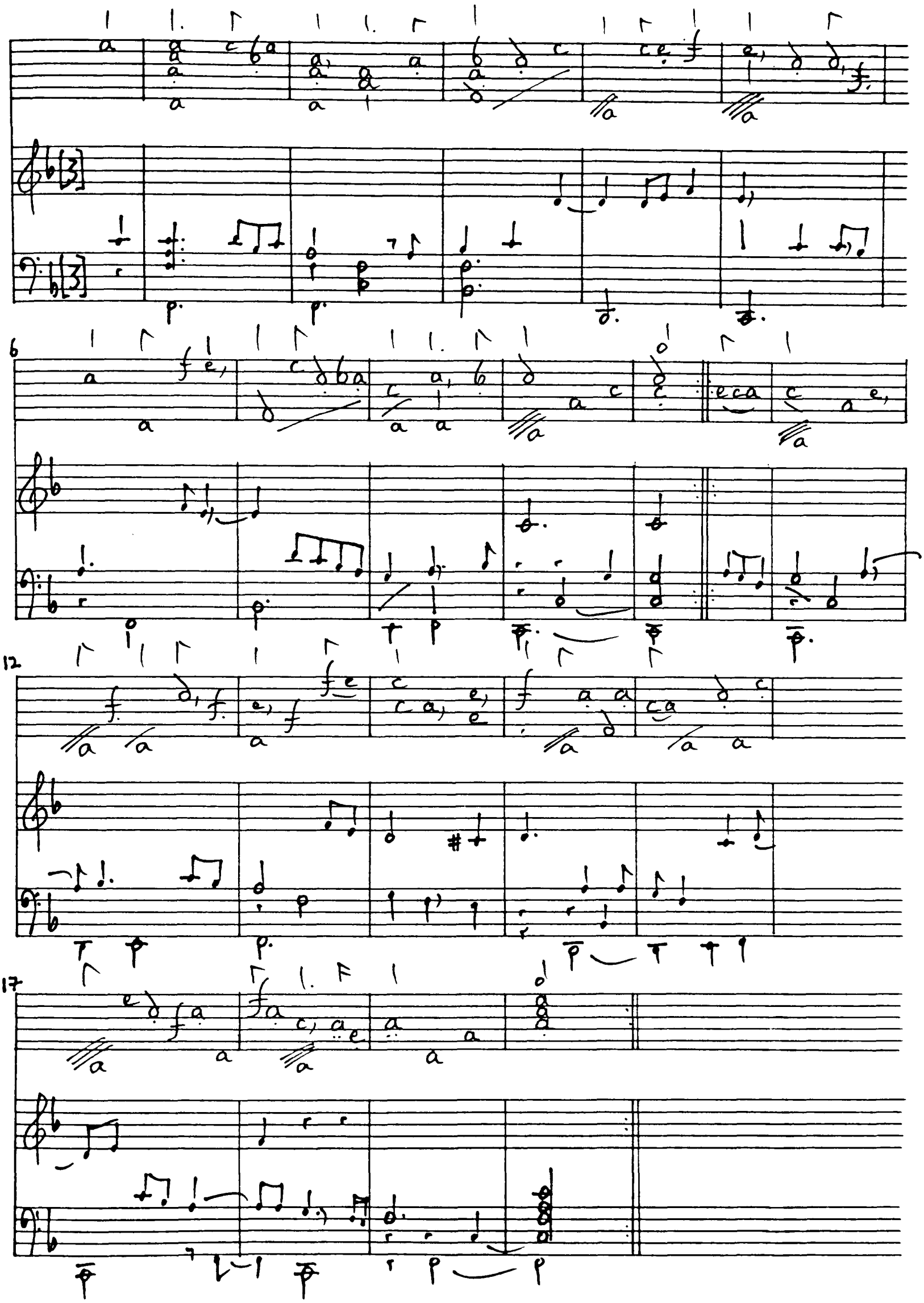


Belleville No.1 ll3-4 (adapted from Souris) (CHANCY)

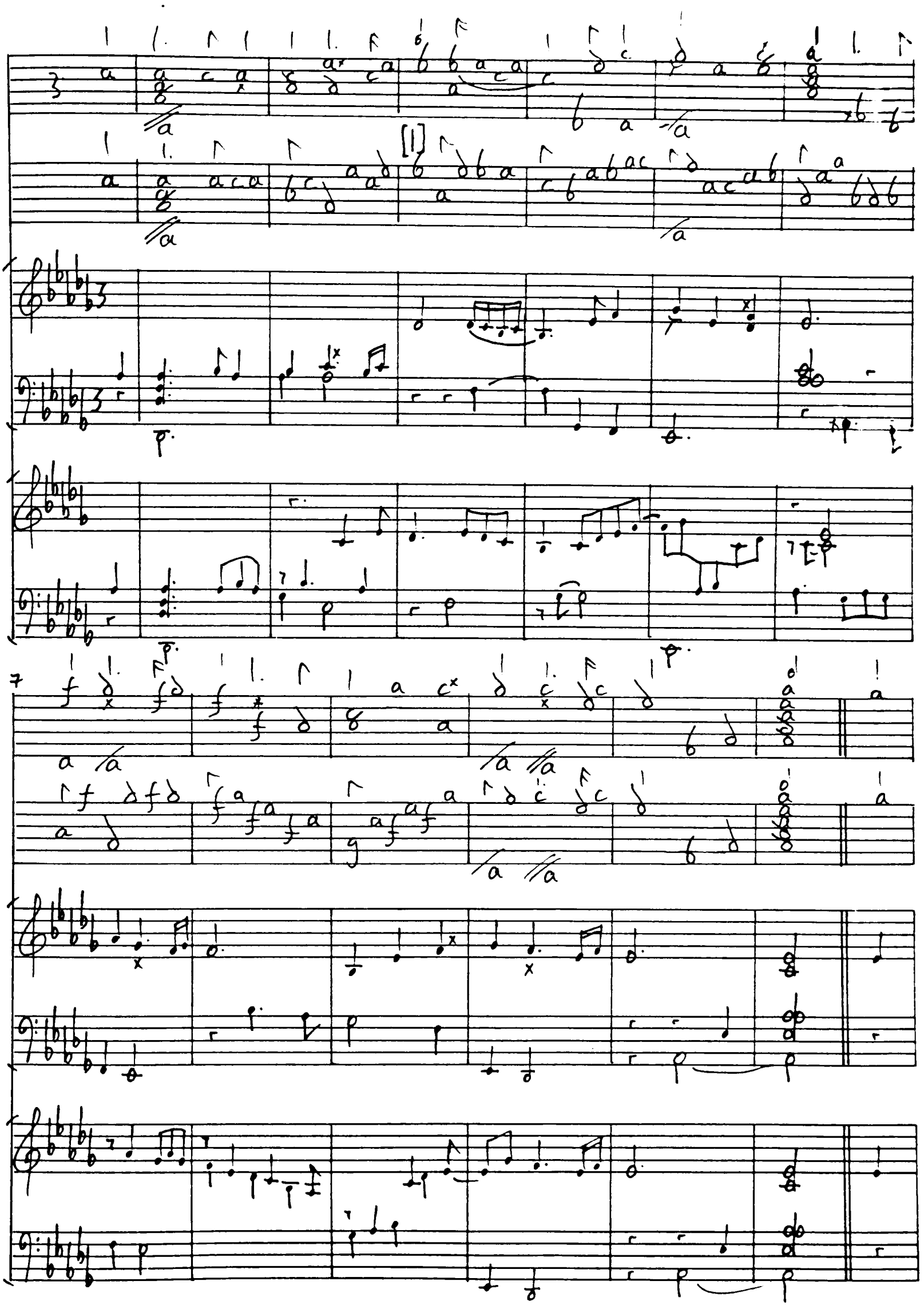
Ex.42



Ex.43 CNRS f5'. (Courante, anon.).



Ex.44 P.Gautier pp28–29. Courante (and double).



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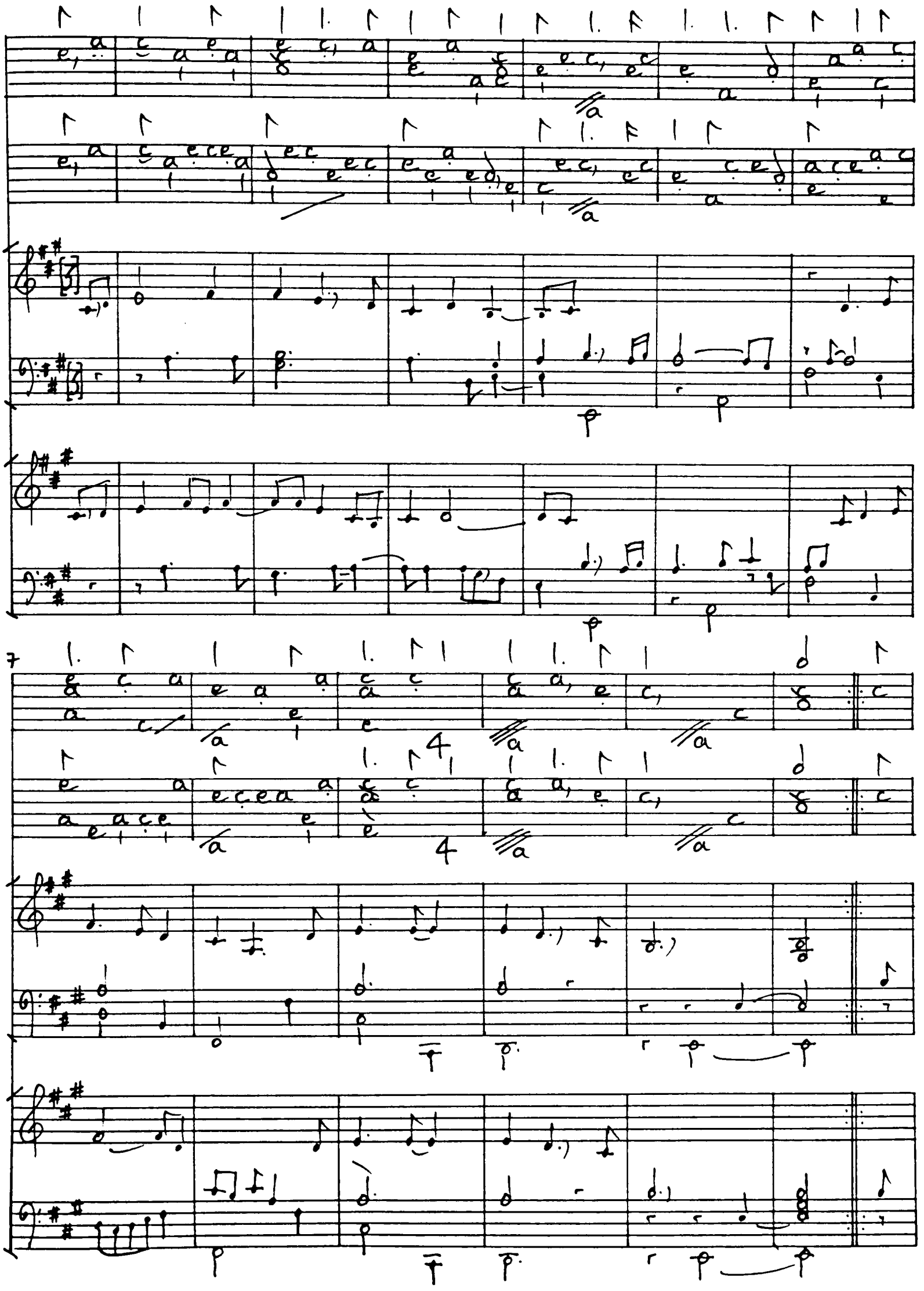
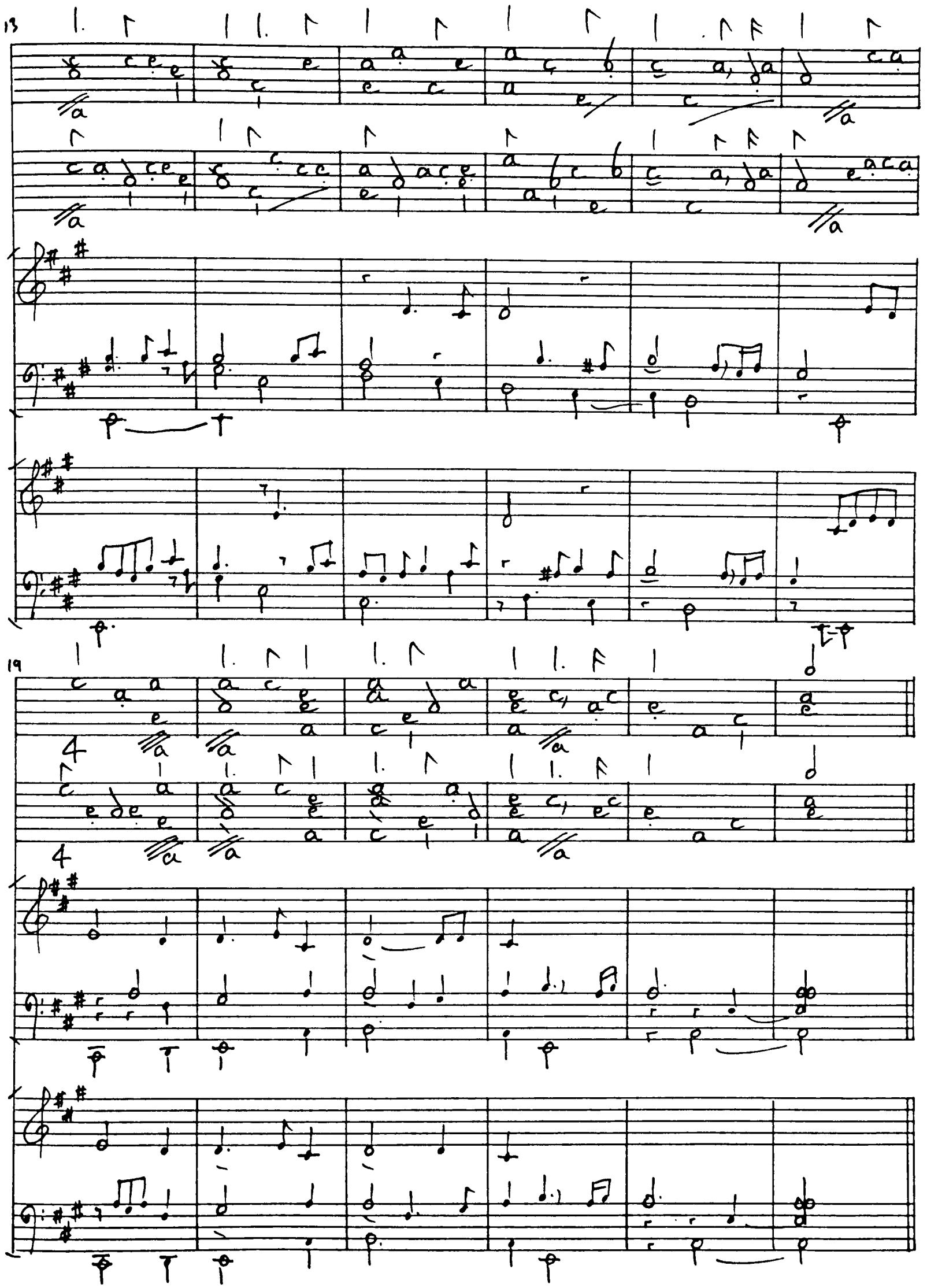
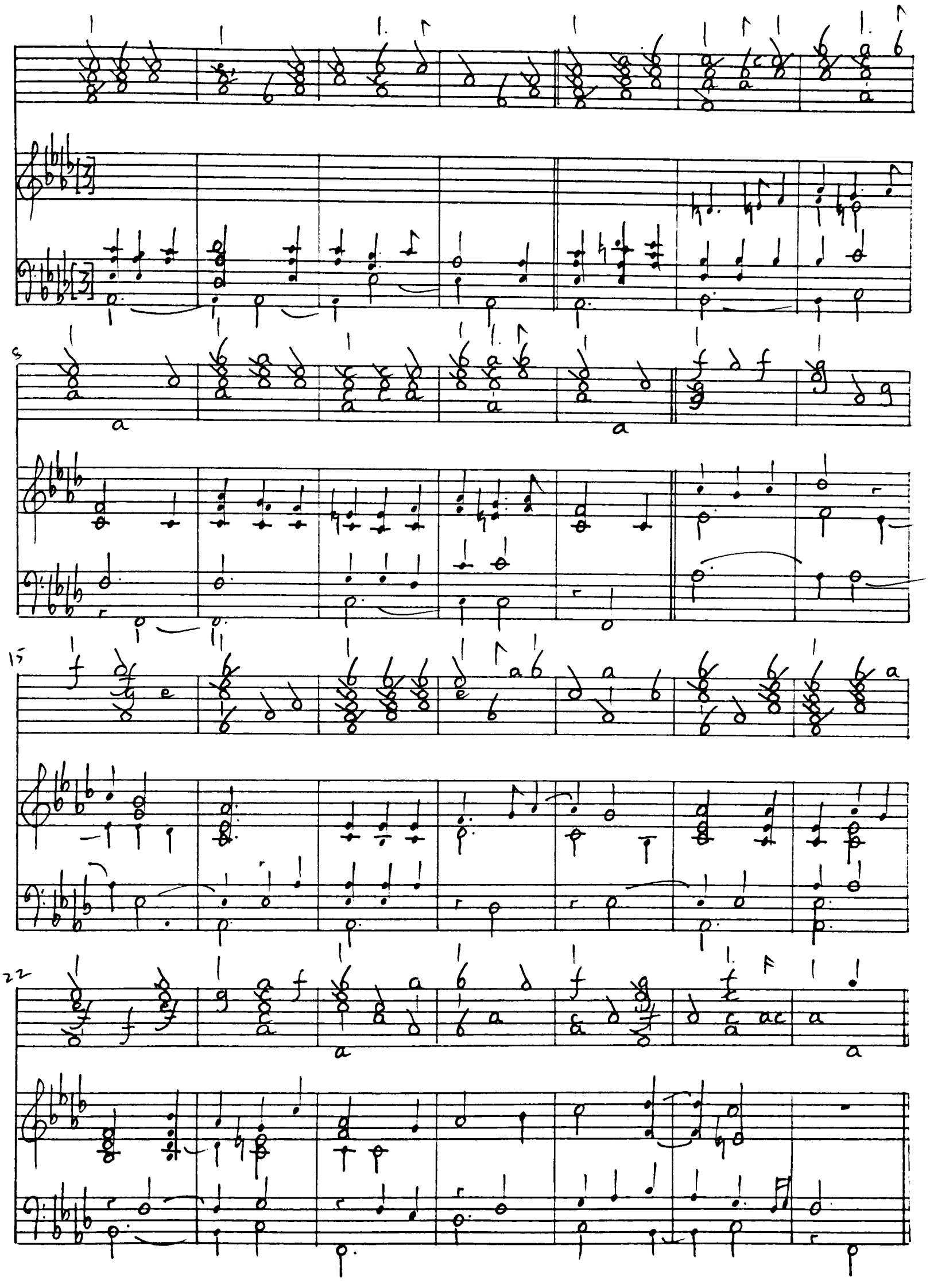
Ex.45 Reynaud f104. Courante de Gautier (and double).

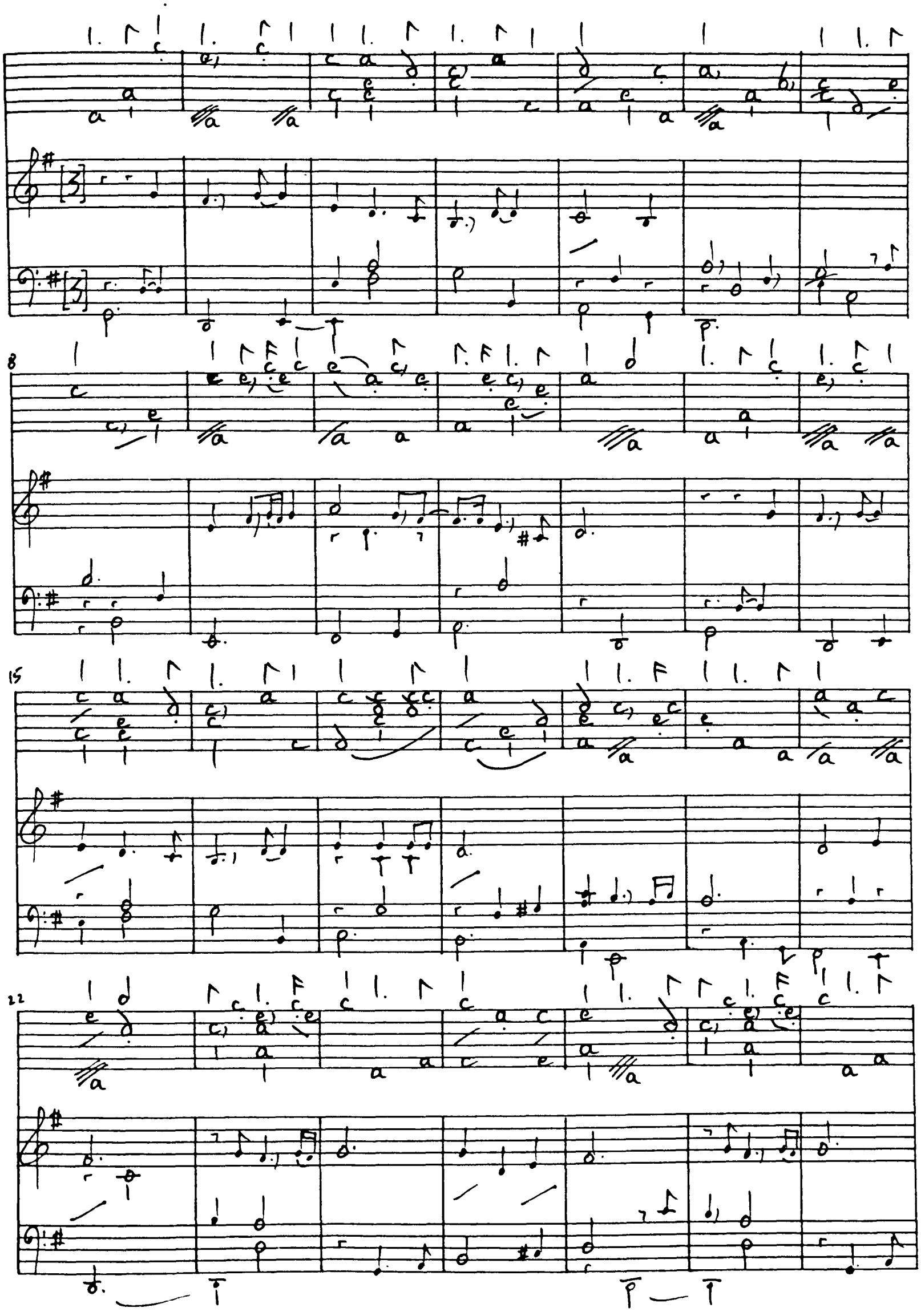


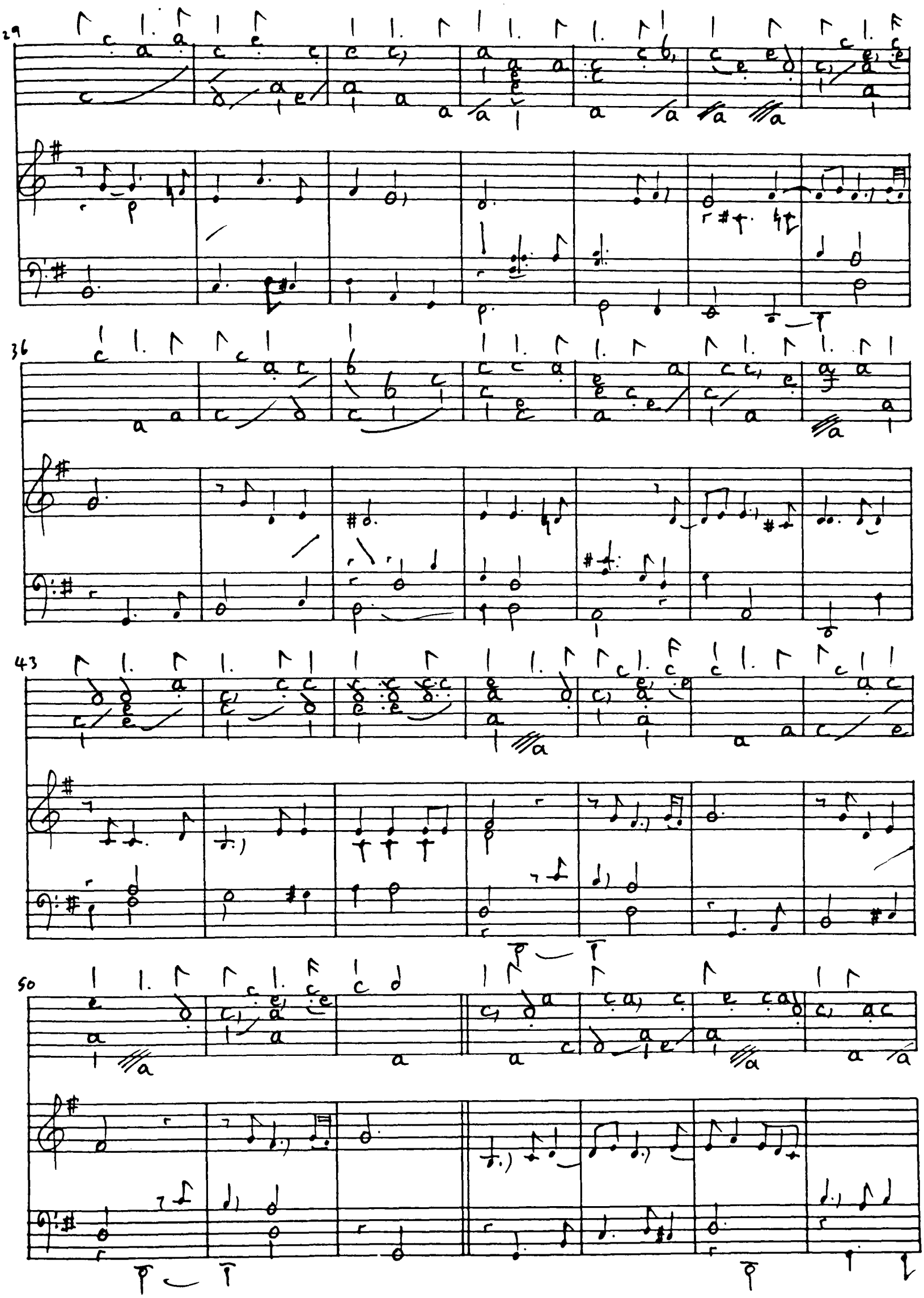


Ex.46 Herbert ff84'-85. Sarabande Jacob (Reys)(first three strains only).



Ex.47 Gautier Pieces pp32-35. Sarabande.

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36
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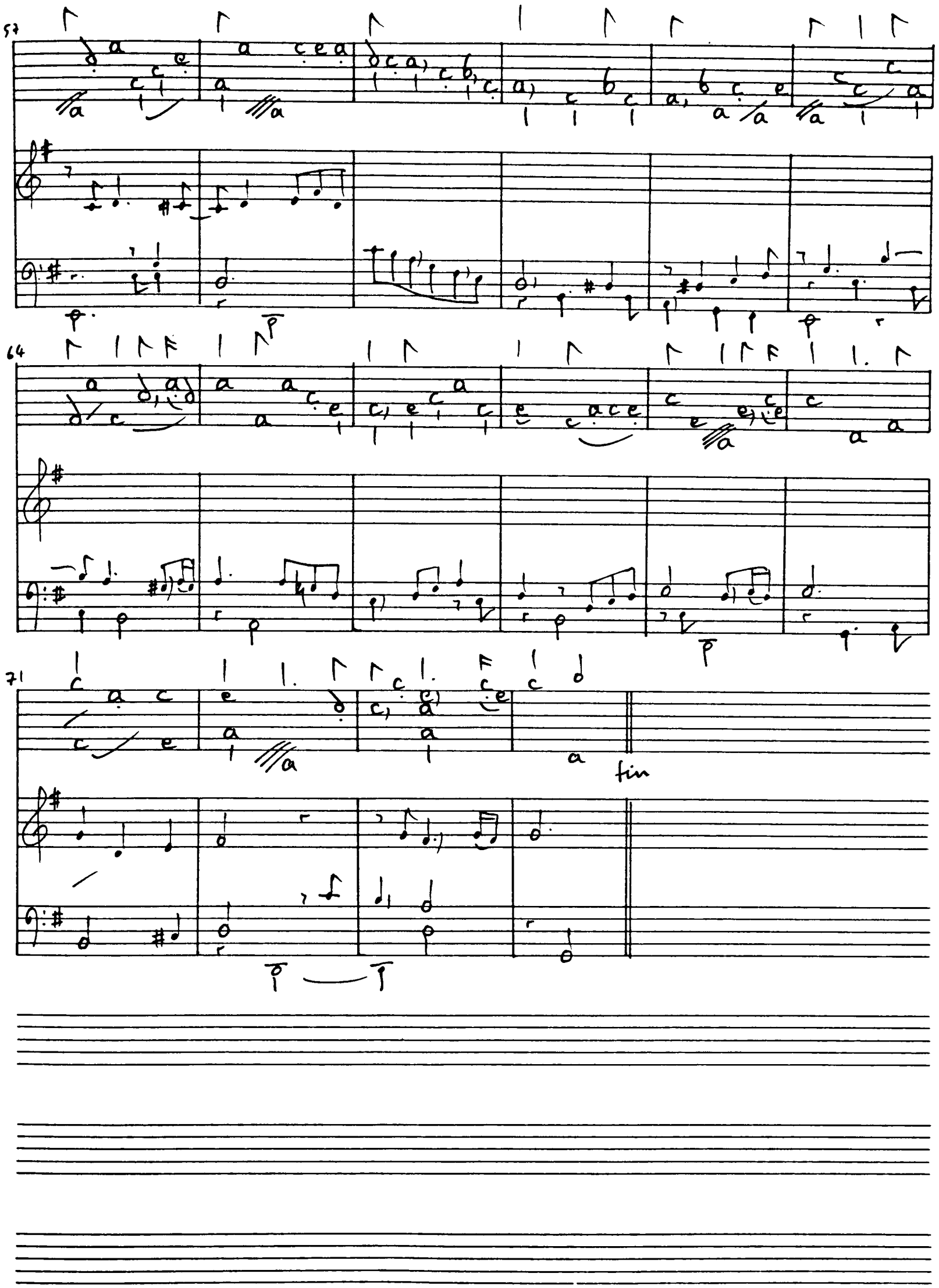
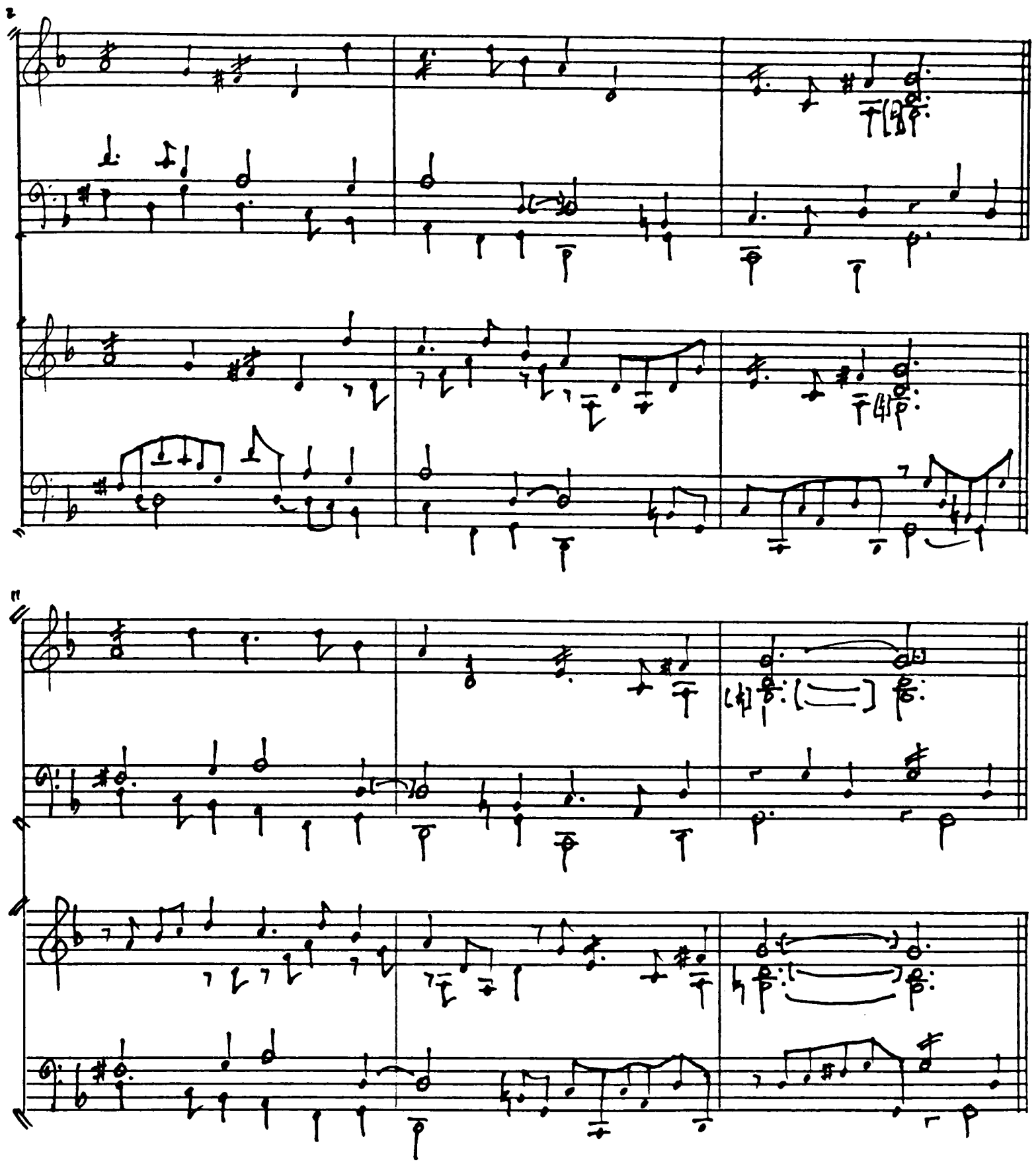

57
64
71
fin

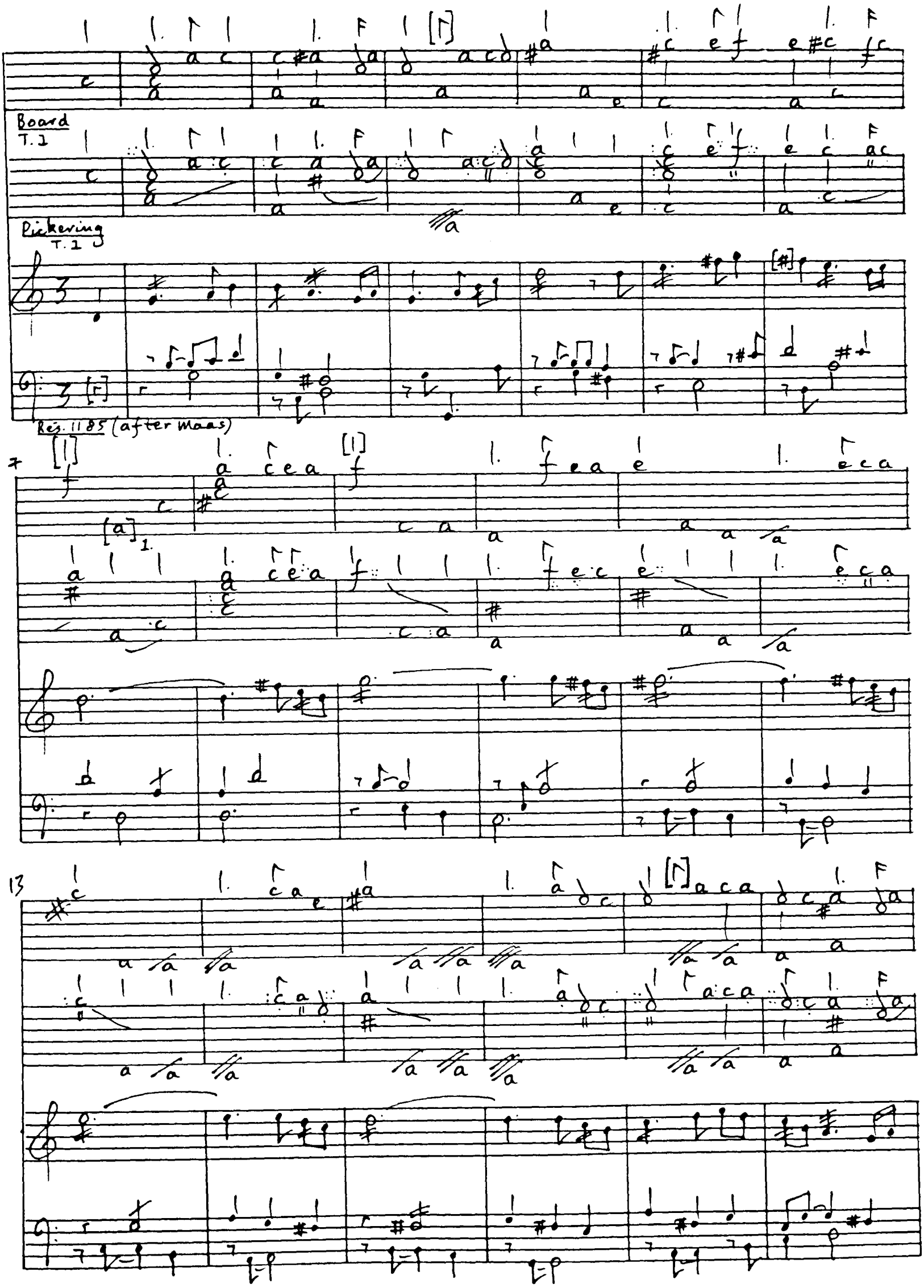
CHAPTER III

Ex.48

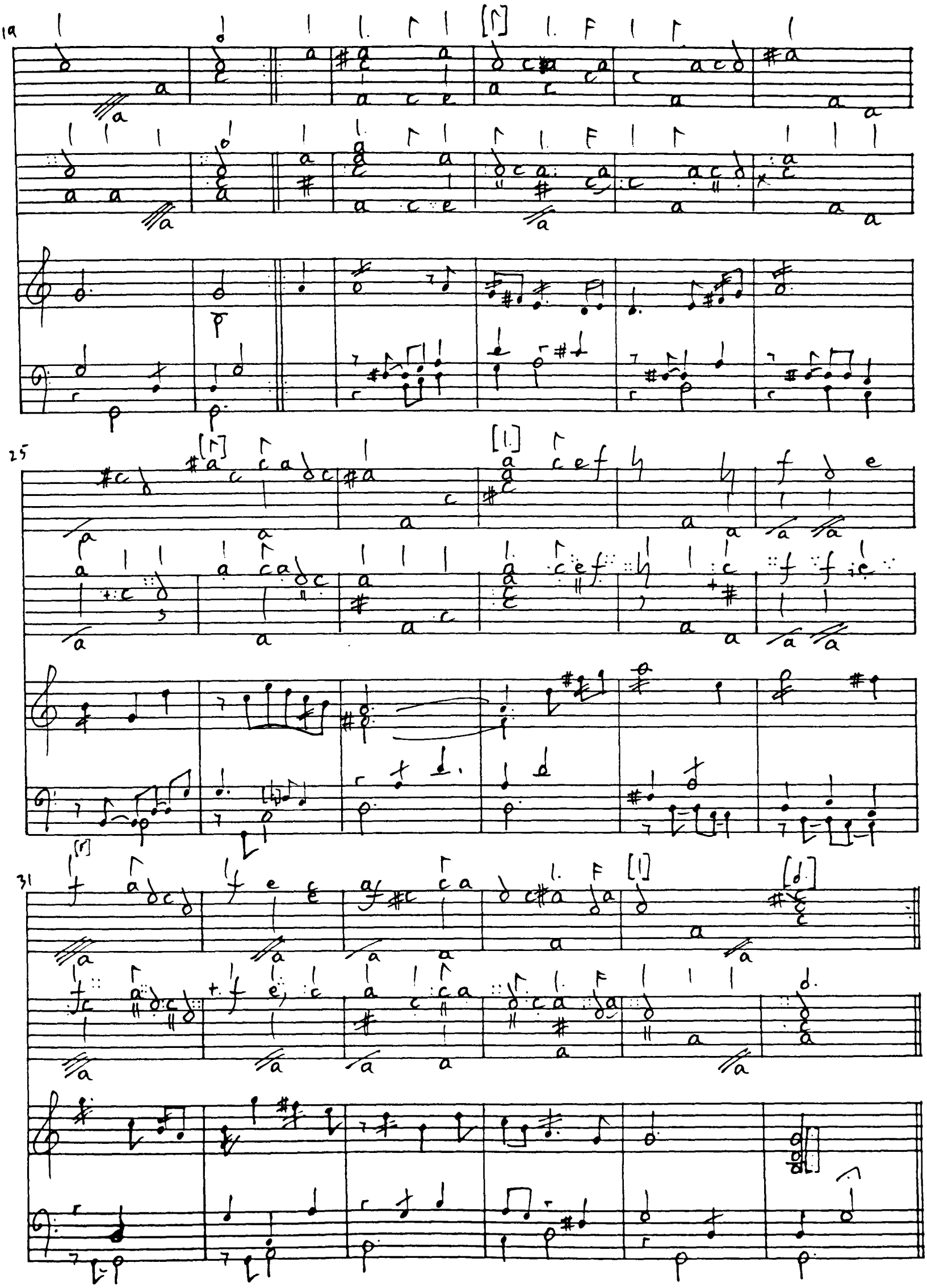


from John Bull: Coranto (Parthenia In-Violata No.14; after Dart)

Ex.49 Anon.Cl.



1. Board has a on 7th course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25
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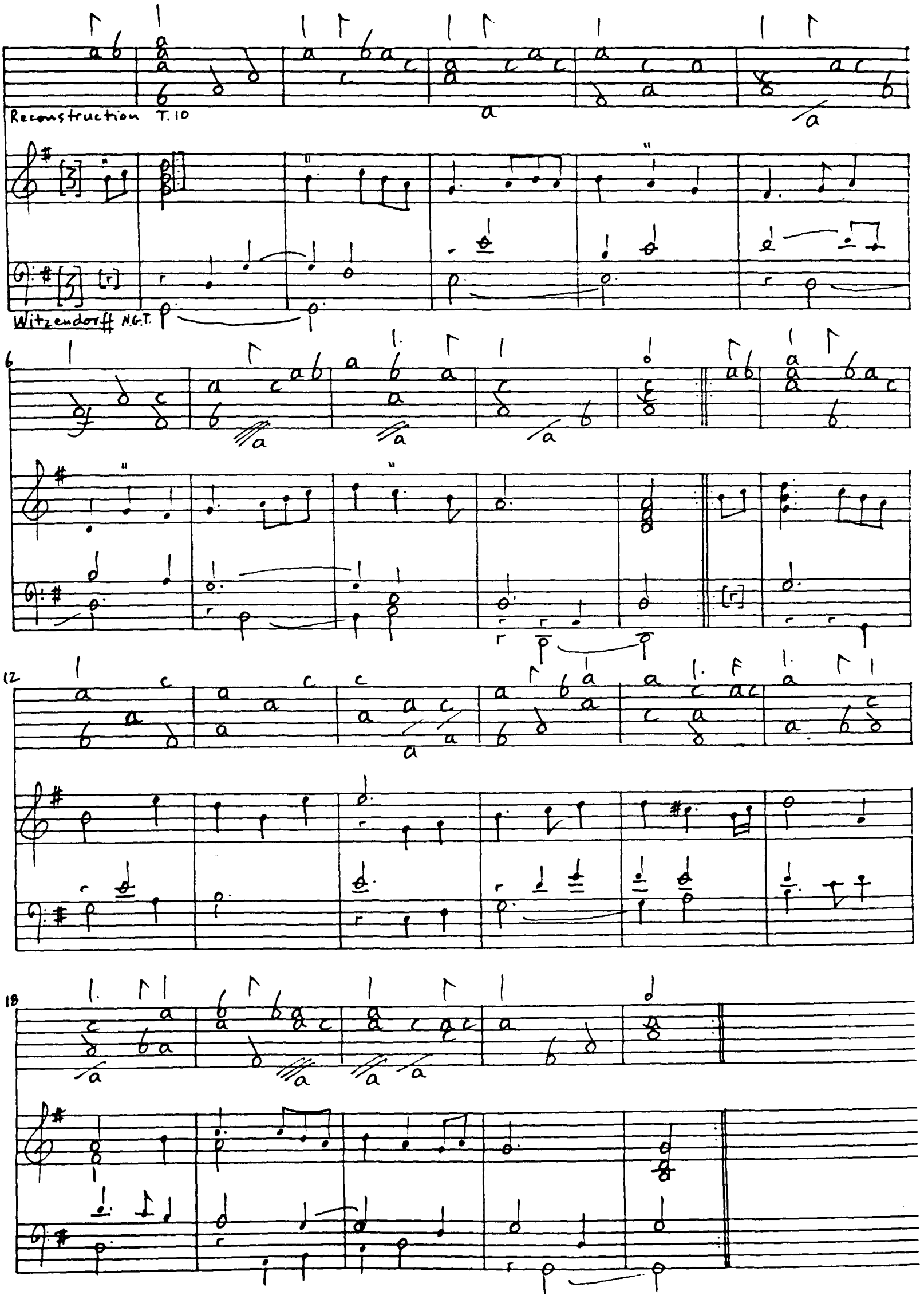
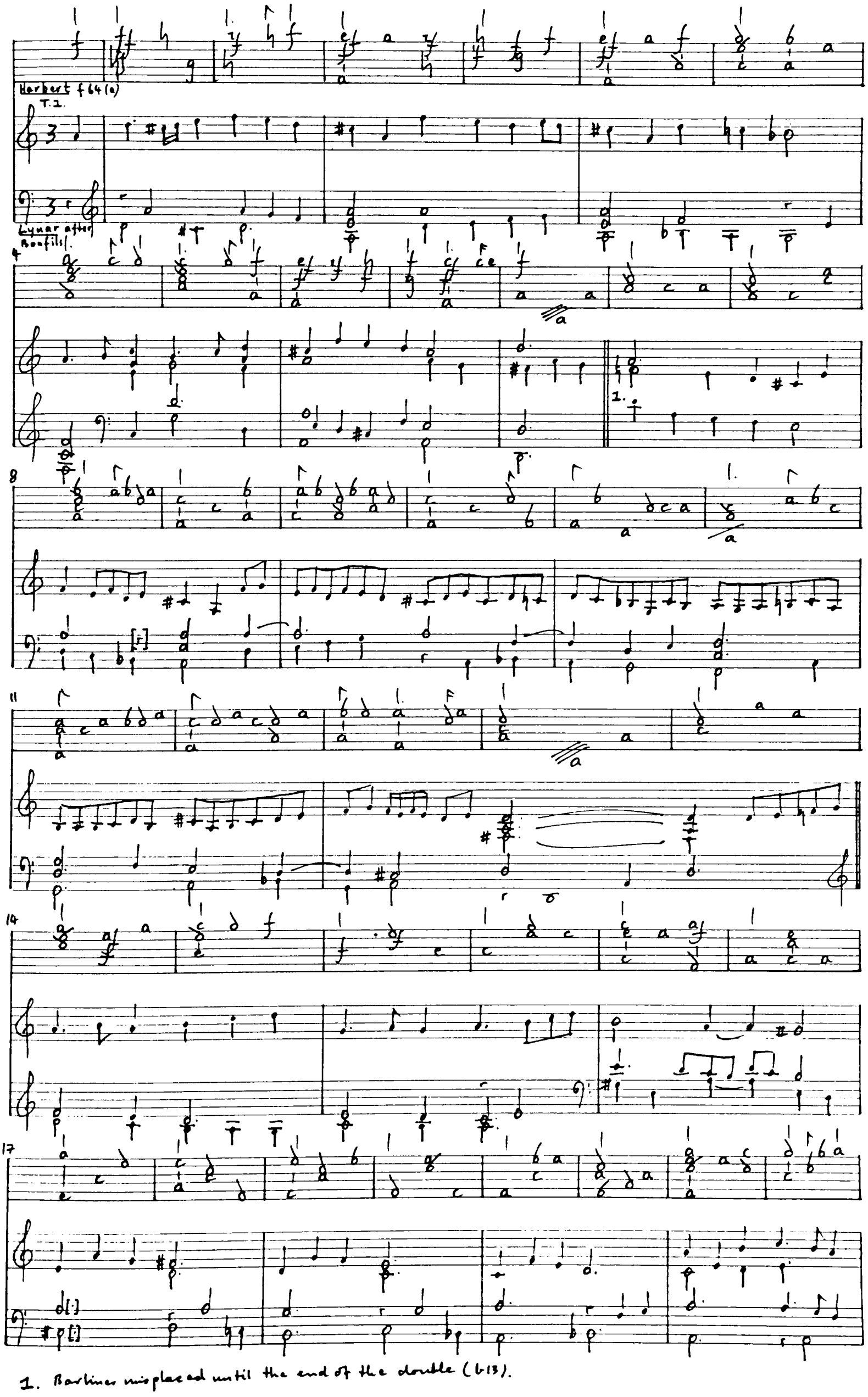
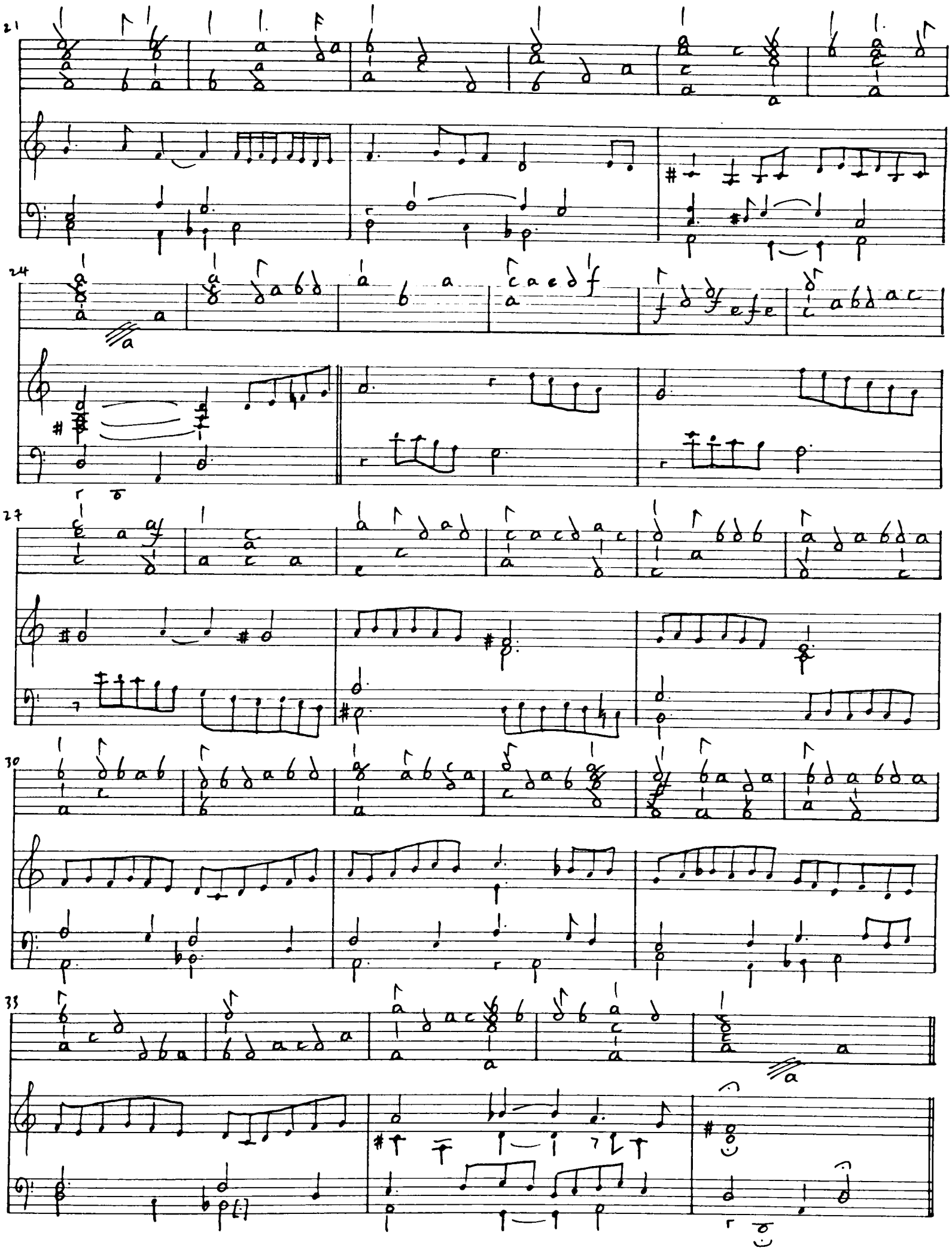
Ex.50 Mesangeau Cl.



Ex.51 Ballard Cl.



1. Barlines misplaced until the end of the double (b13).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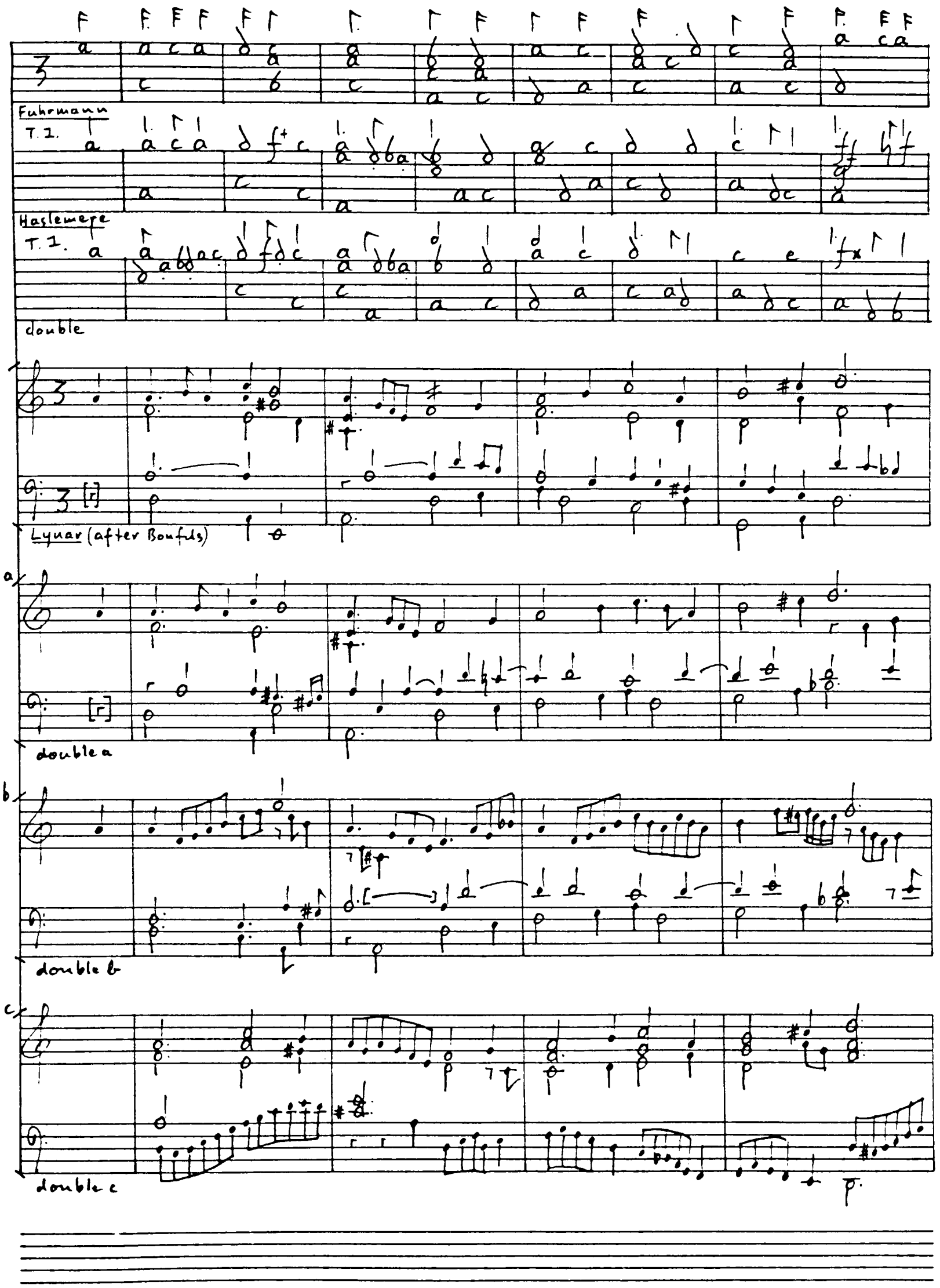
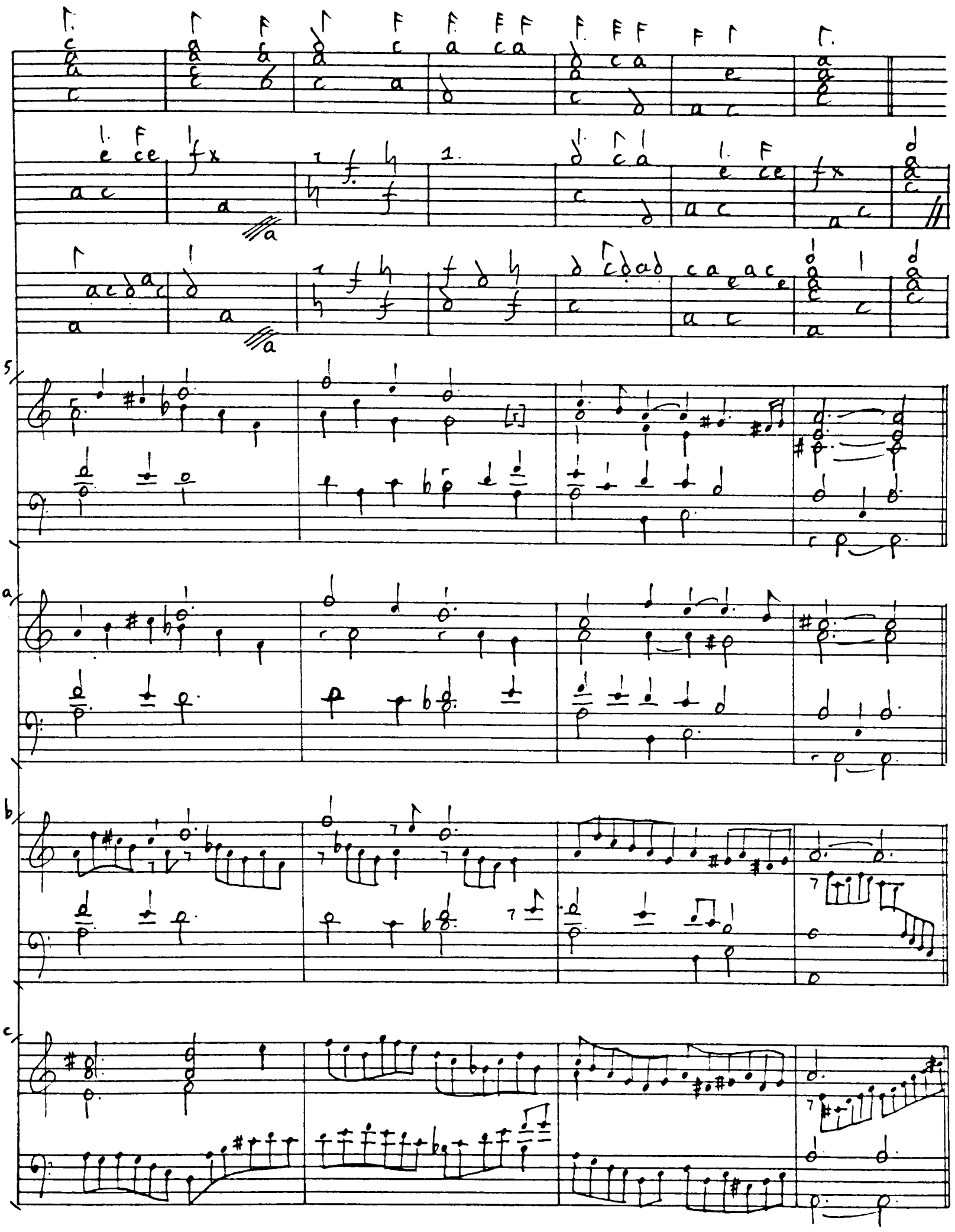
33

Ex.52 Gautier Cl.





1. Bar lacking in source.

Fuhrmann

double

Haslemeyer

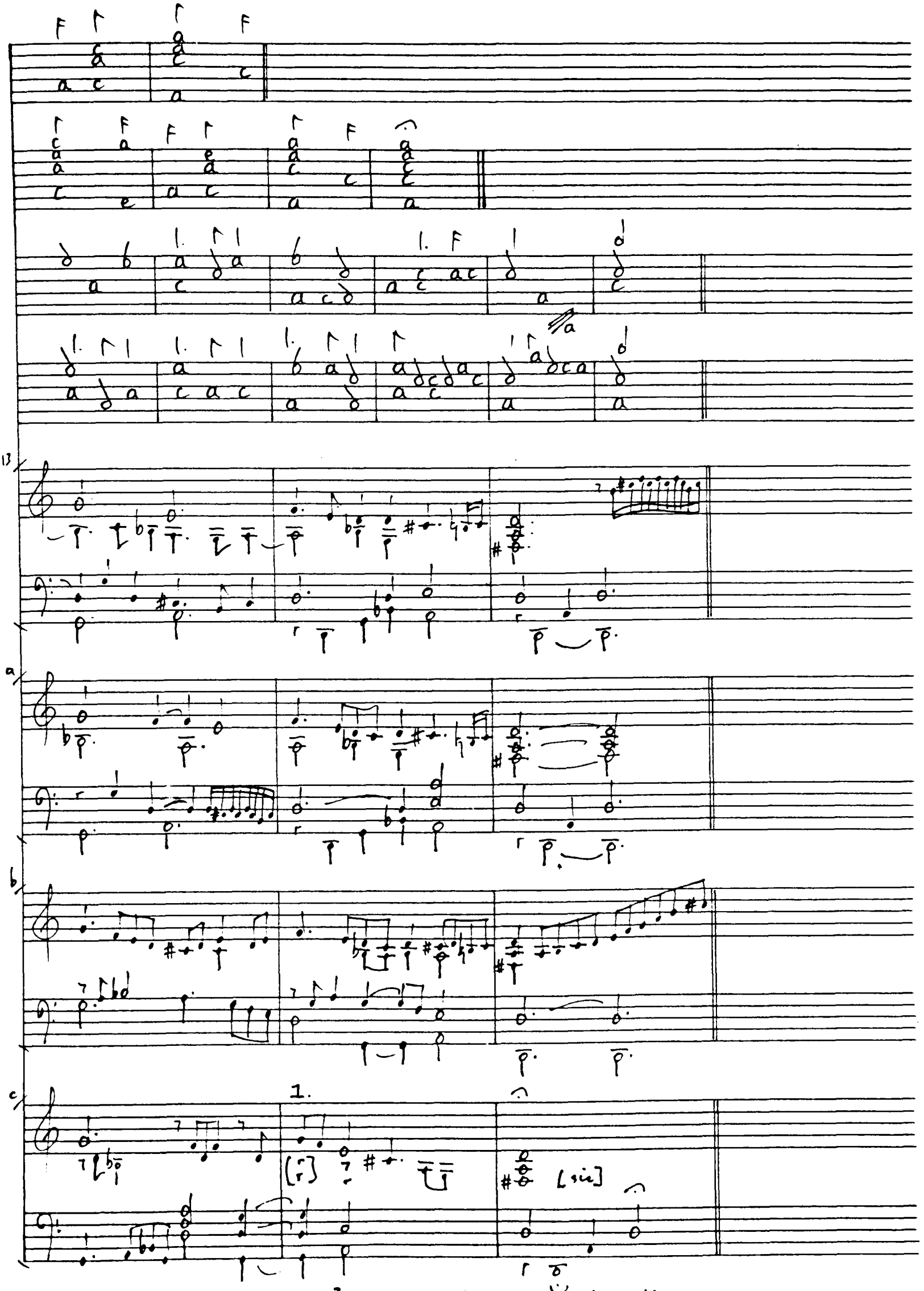
double

a

a

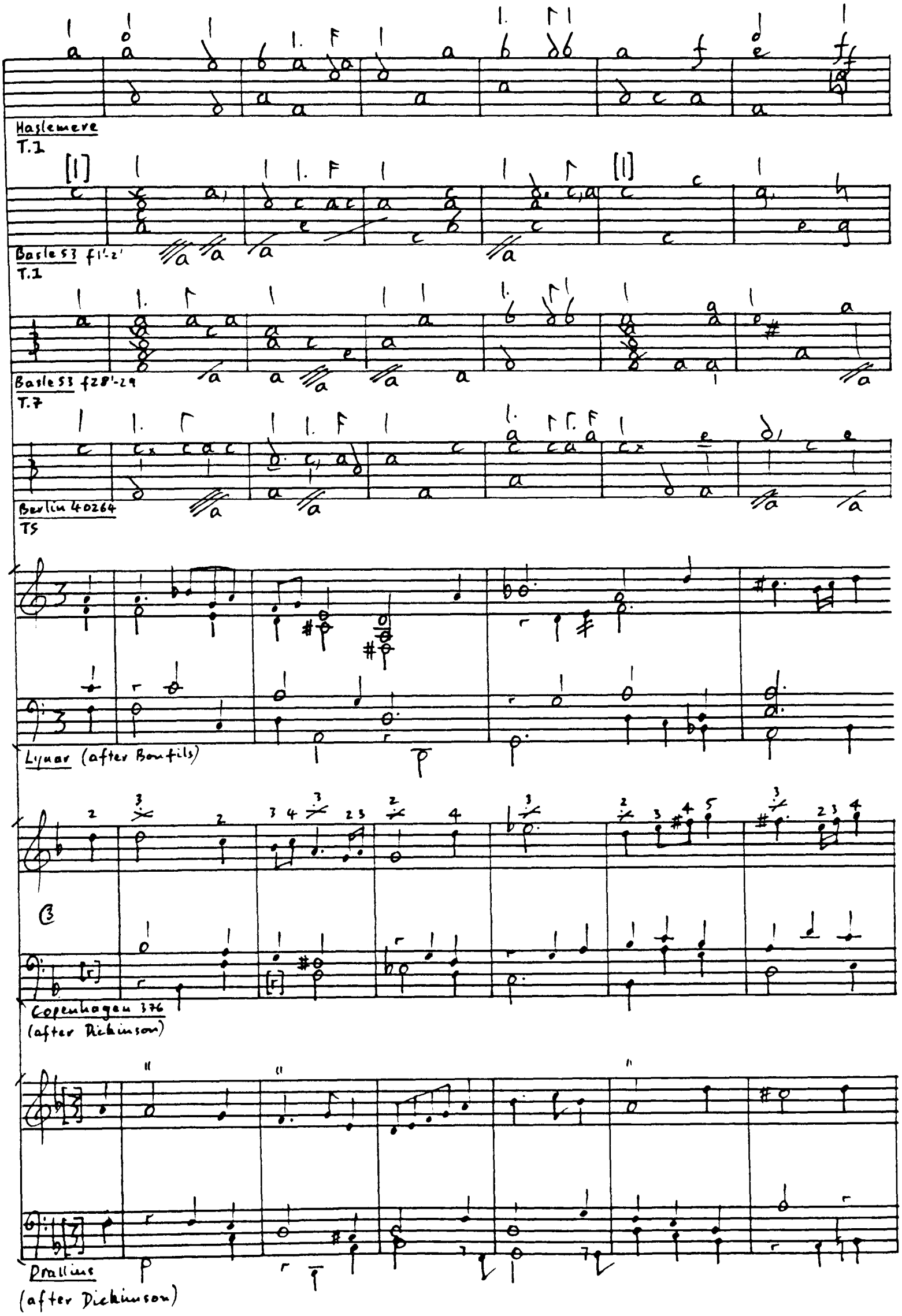
b

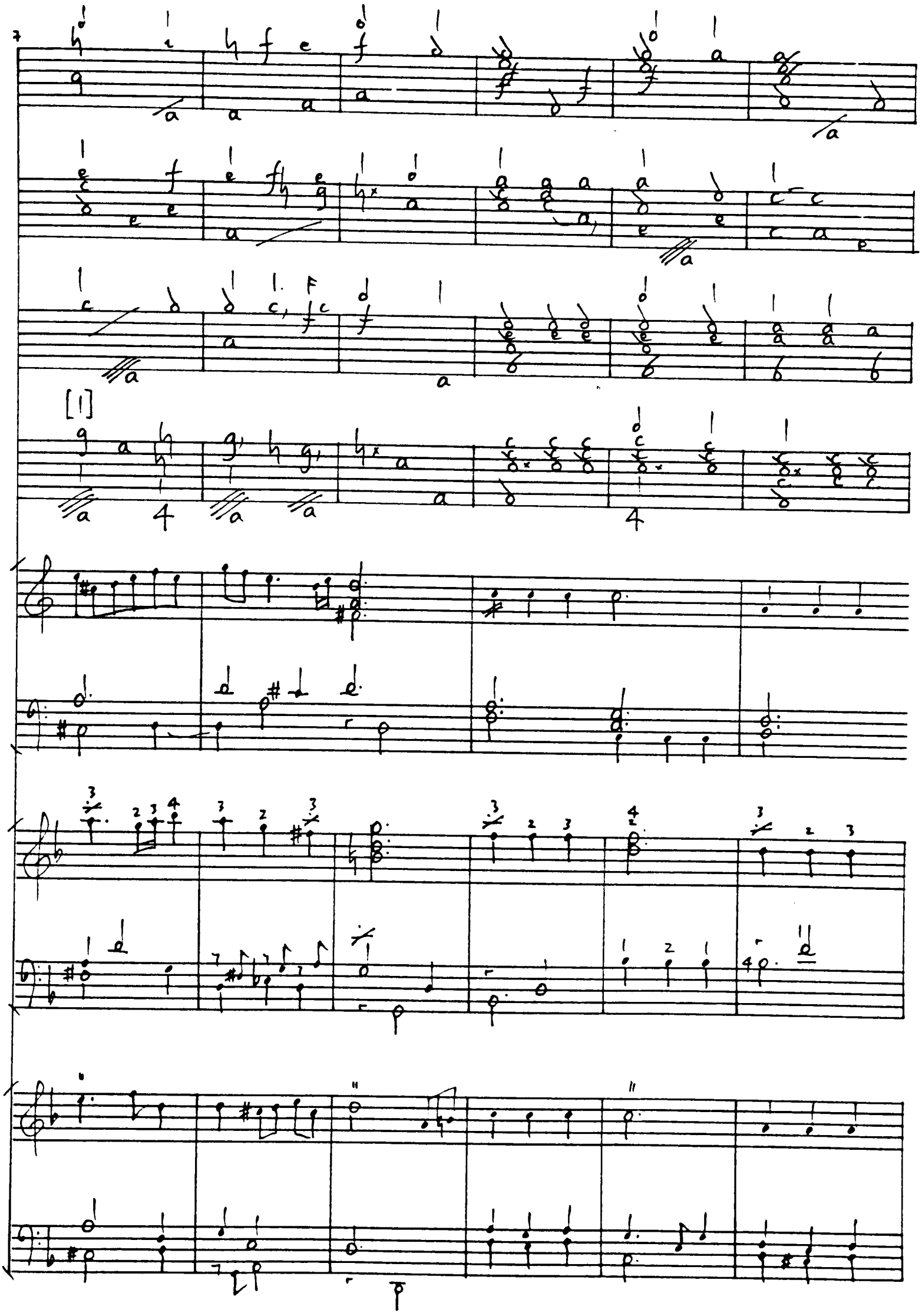
c

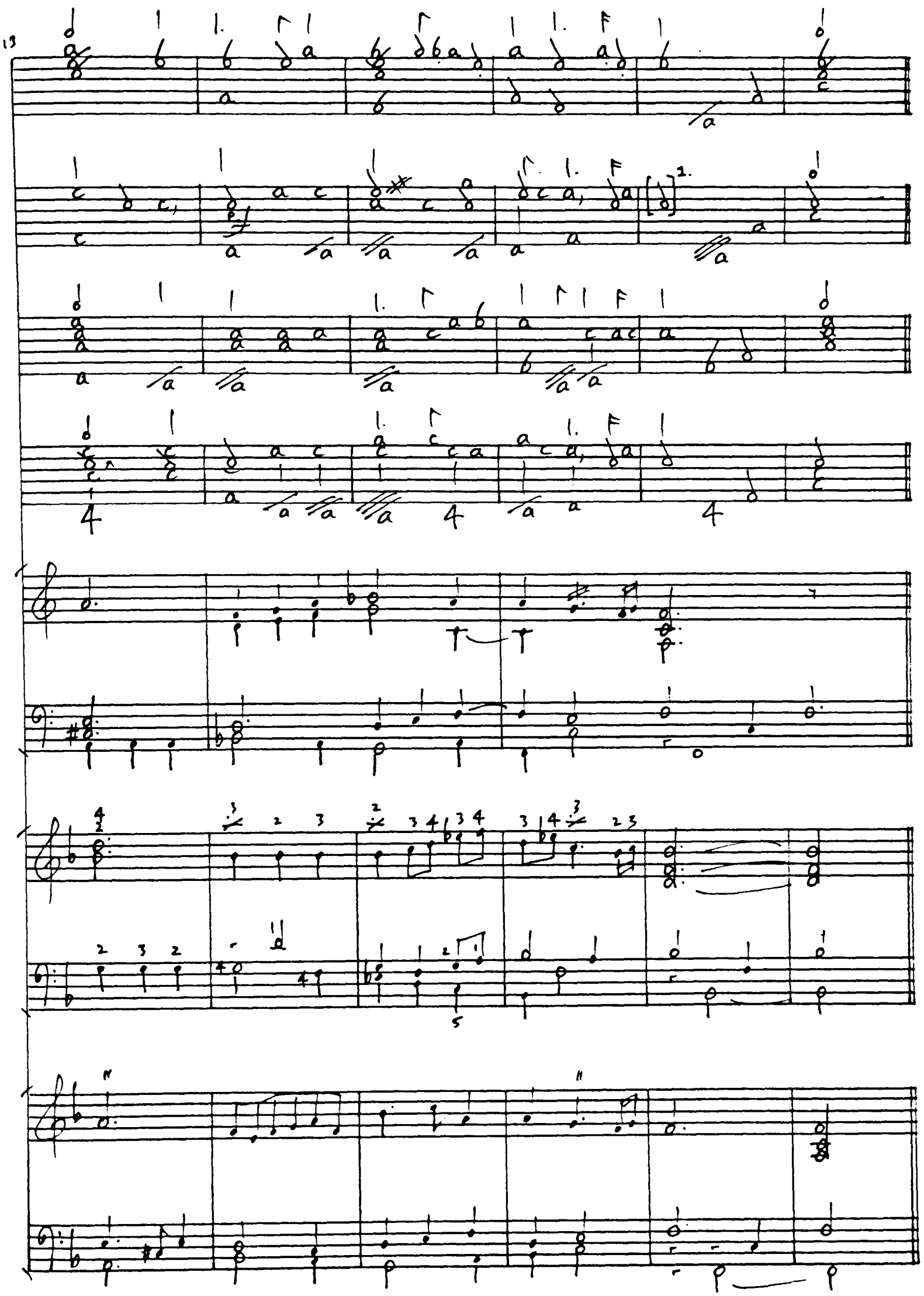


1. Third double is one $\frac{3}{4}$ bar shorter than the others.

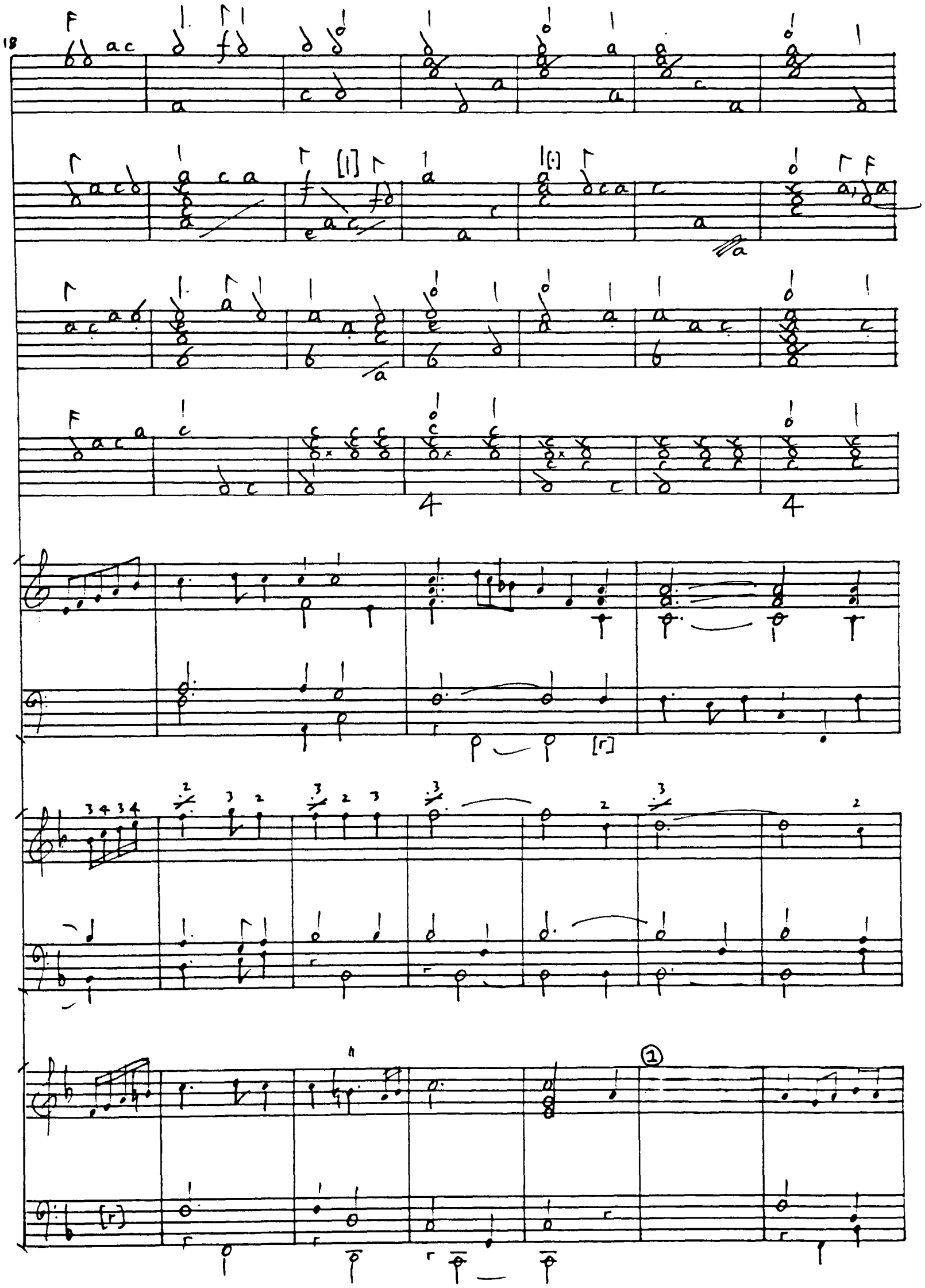
Ex.53 Anon.C2 La Vignonne.



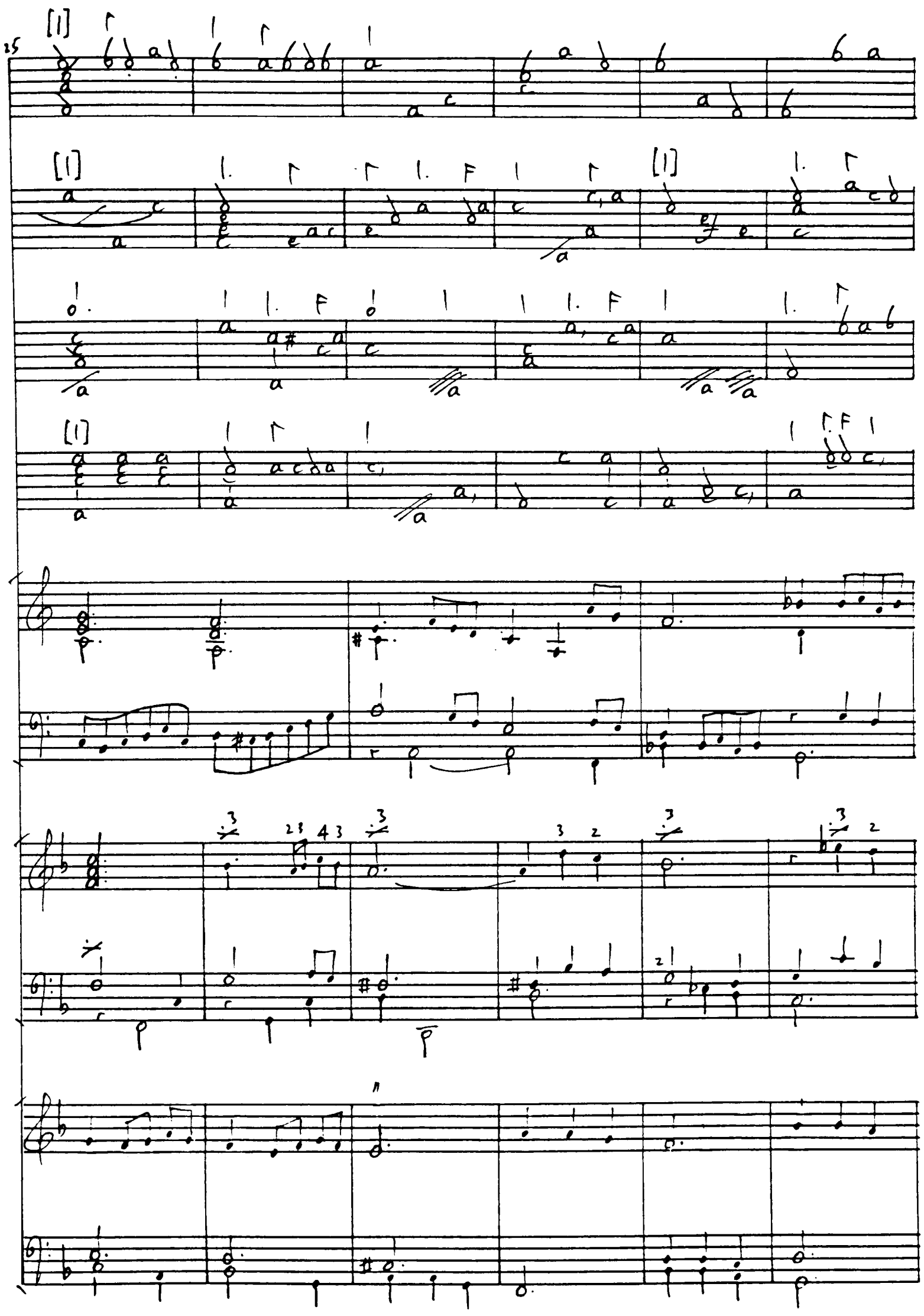


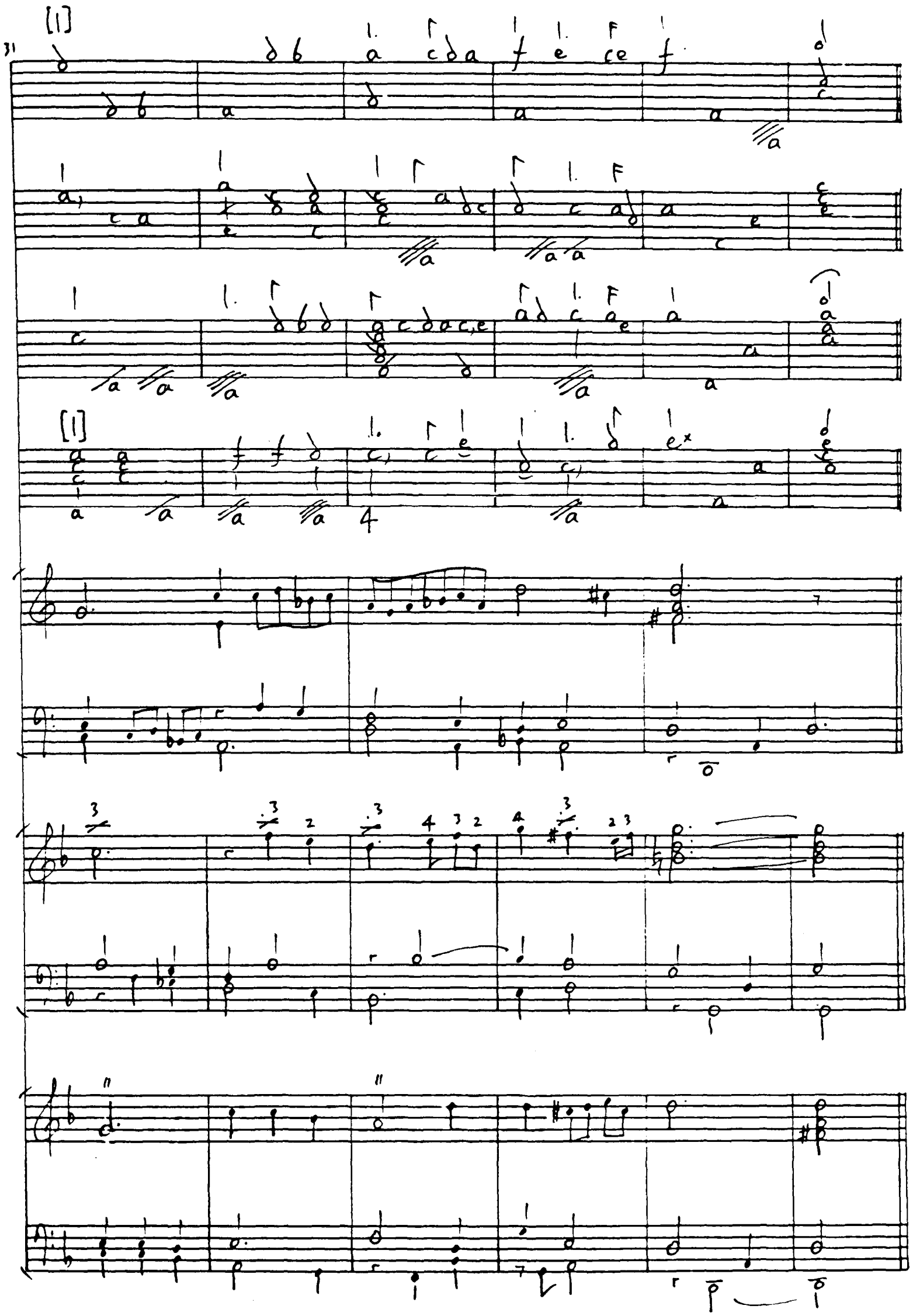


1. Source has d on second course.

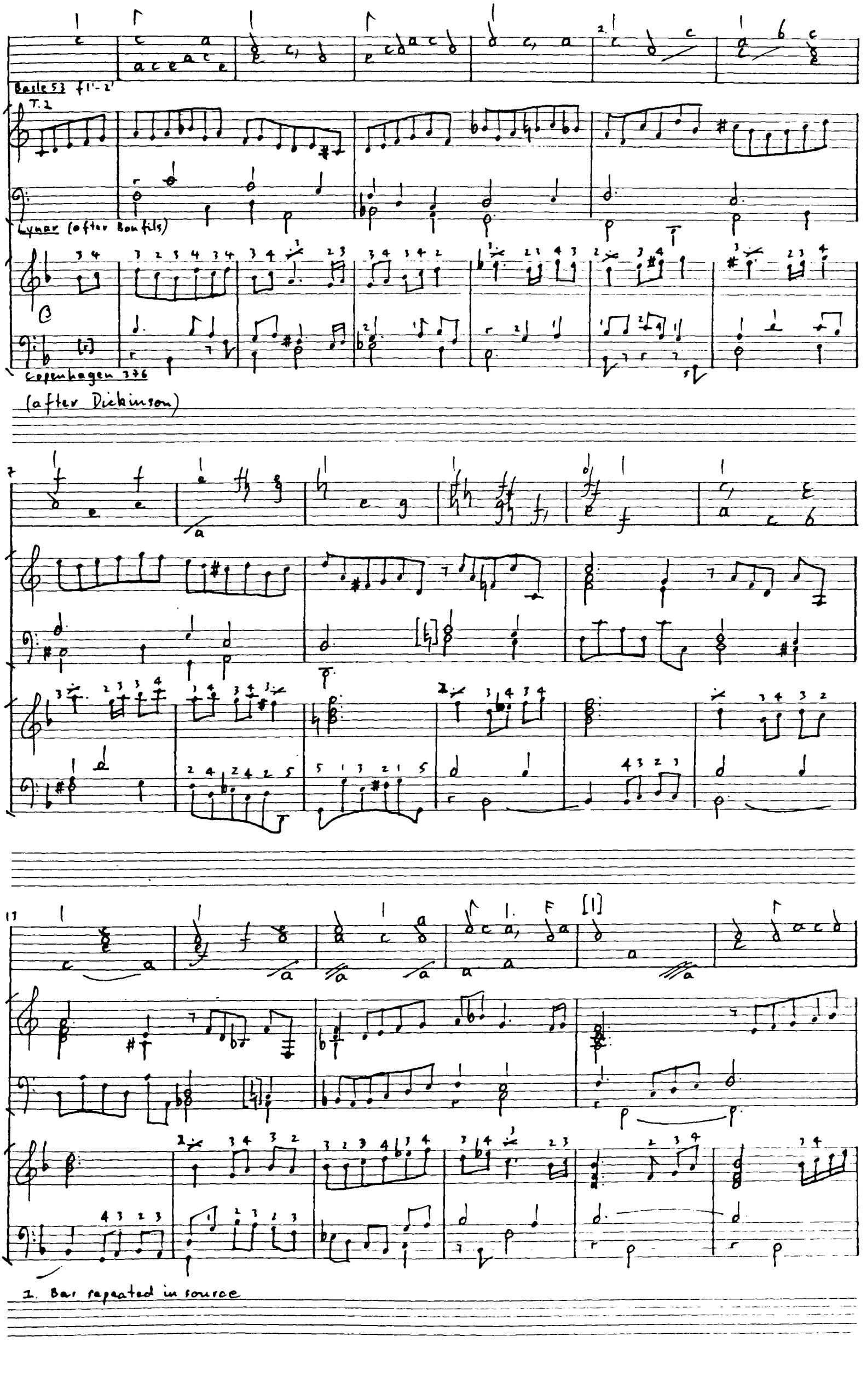


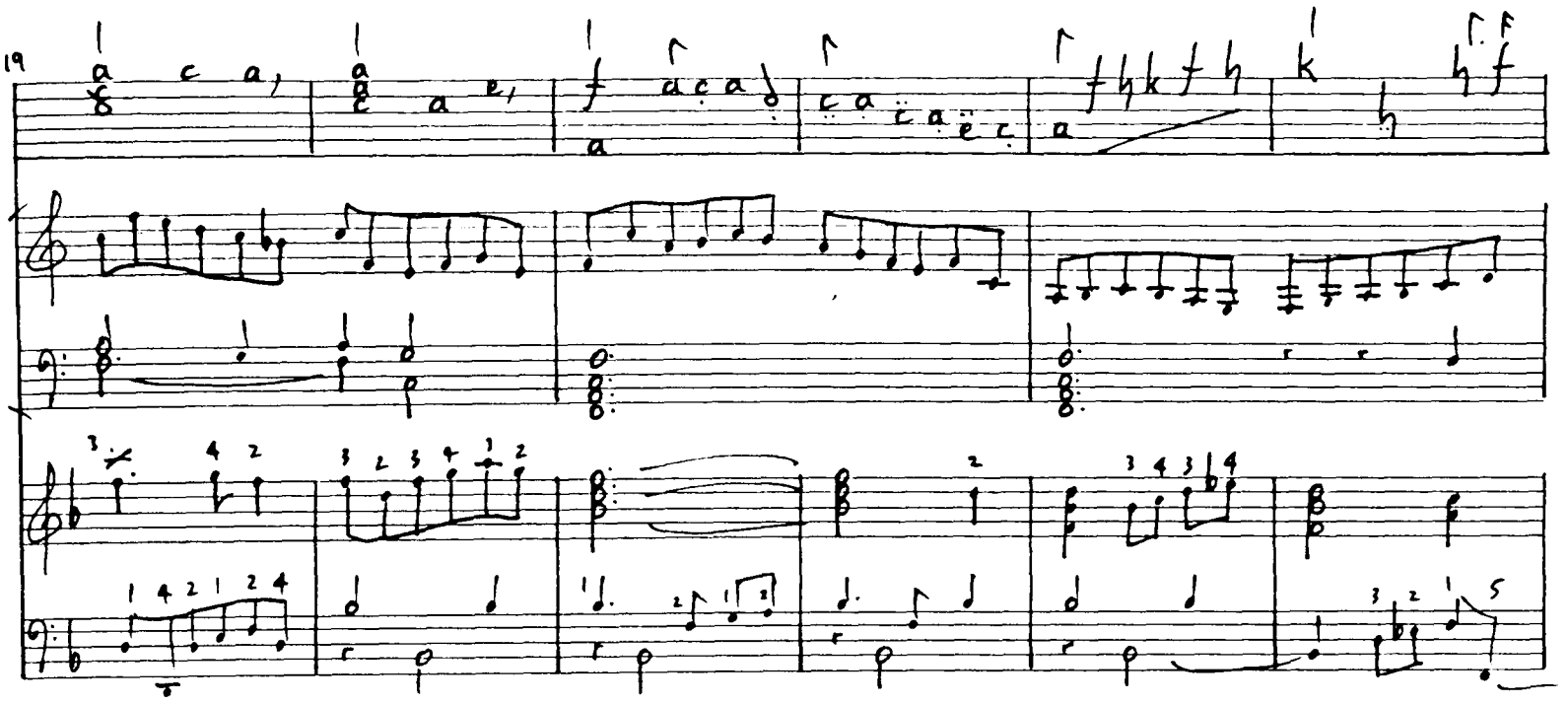
1. Melody 1b. shorter in Pralline

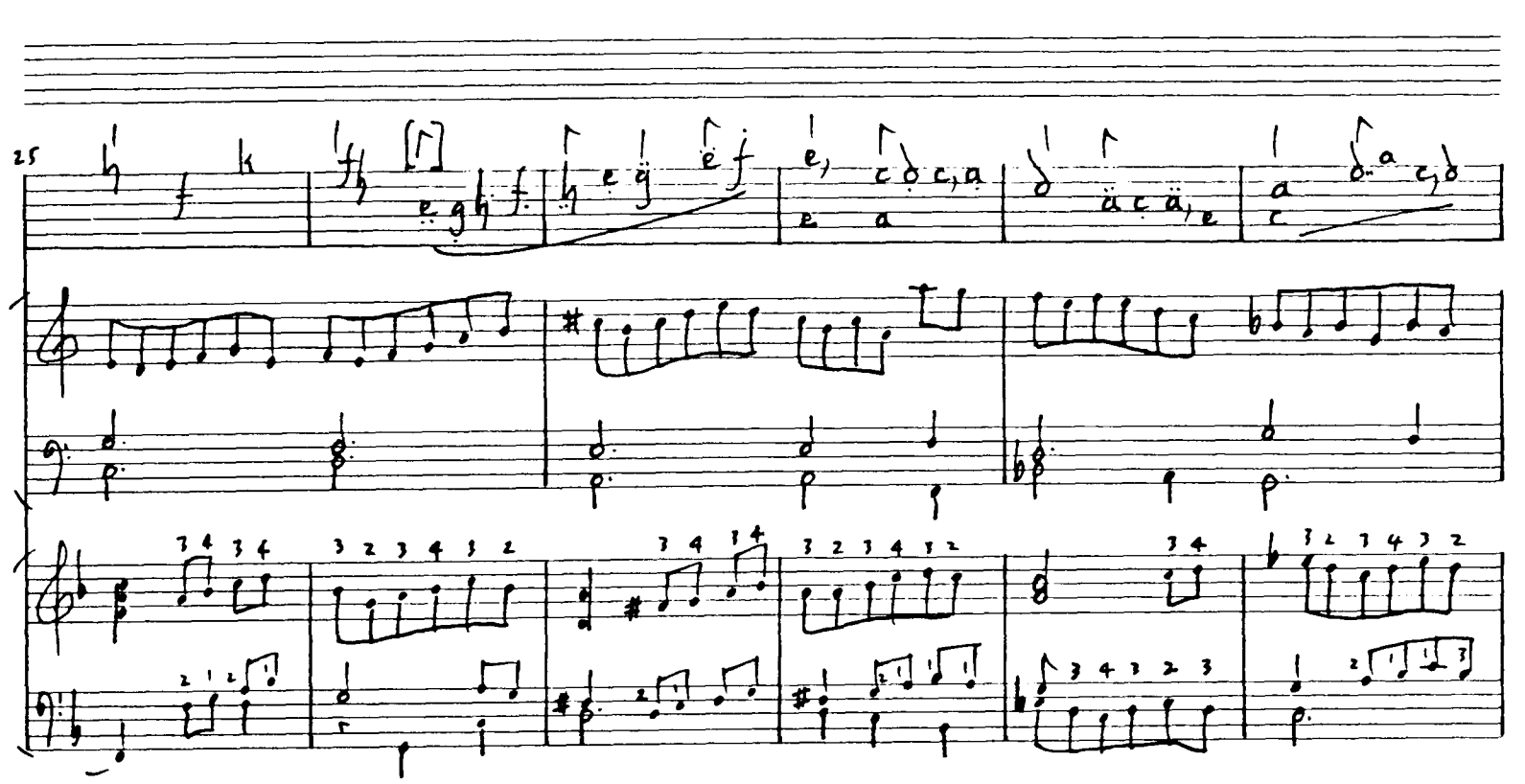


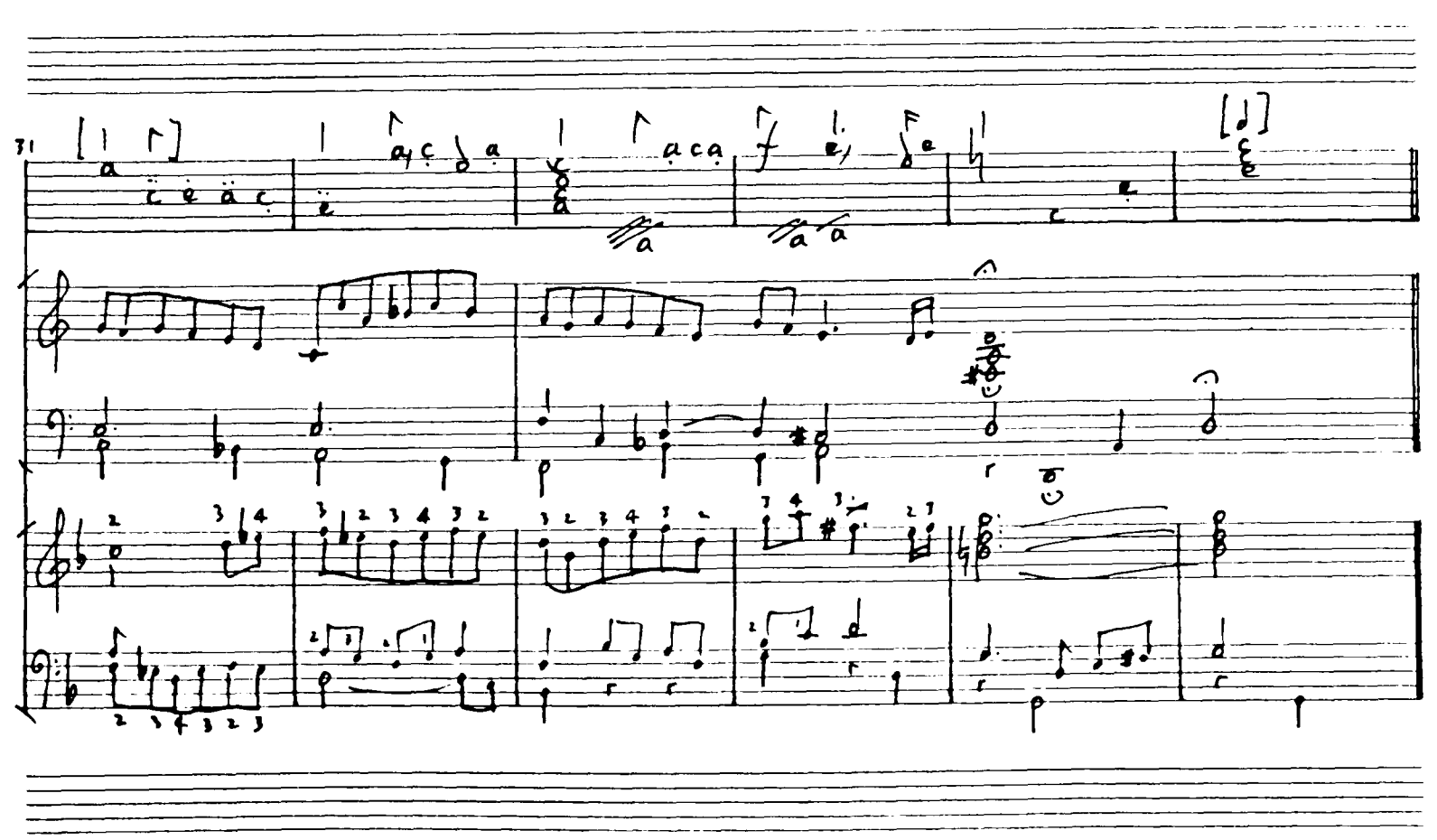


Ex.53a doubles.

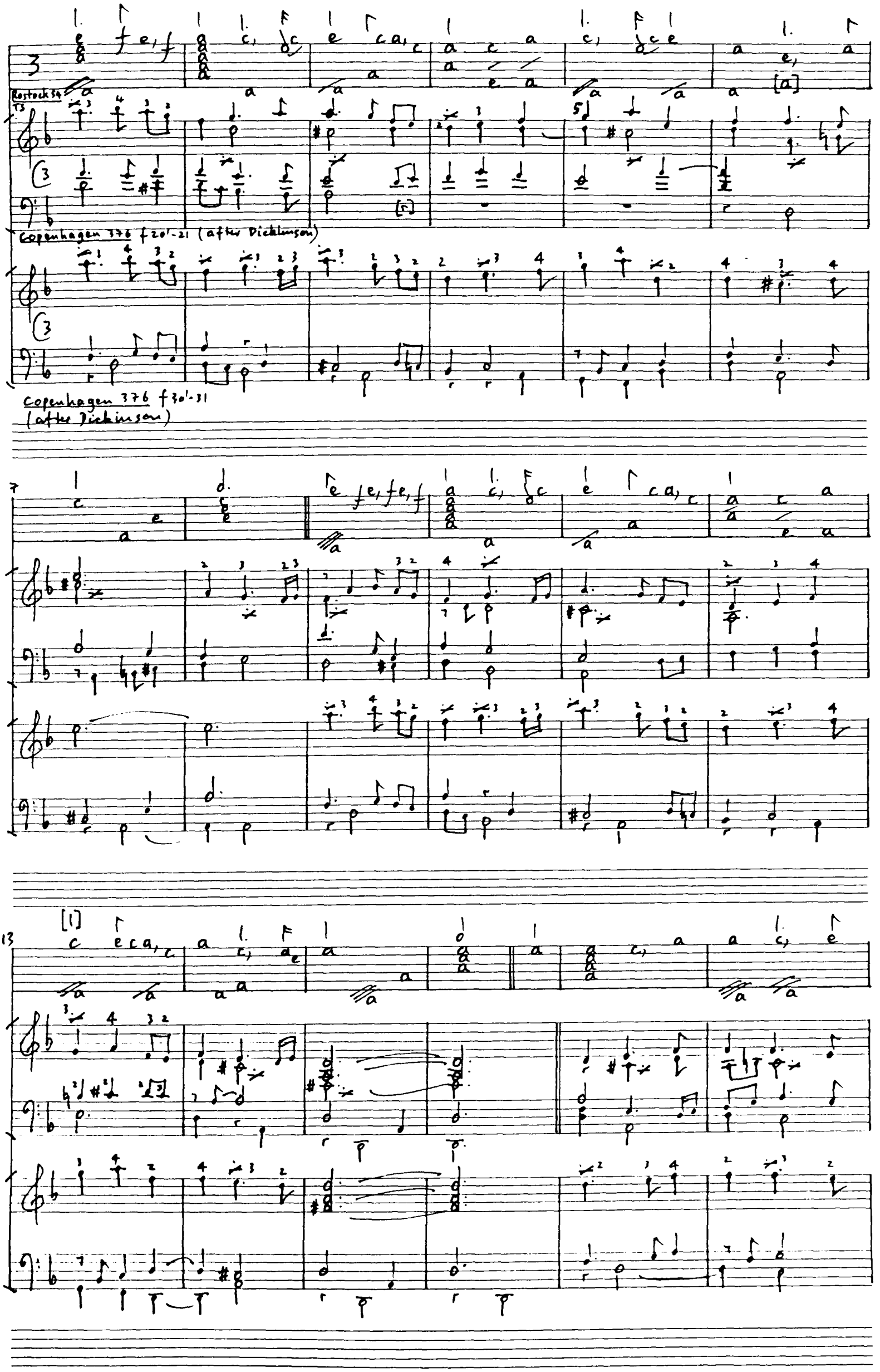


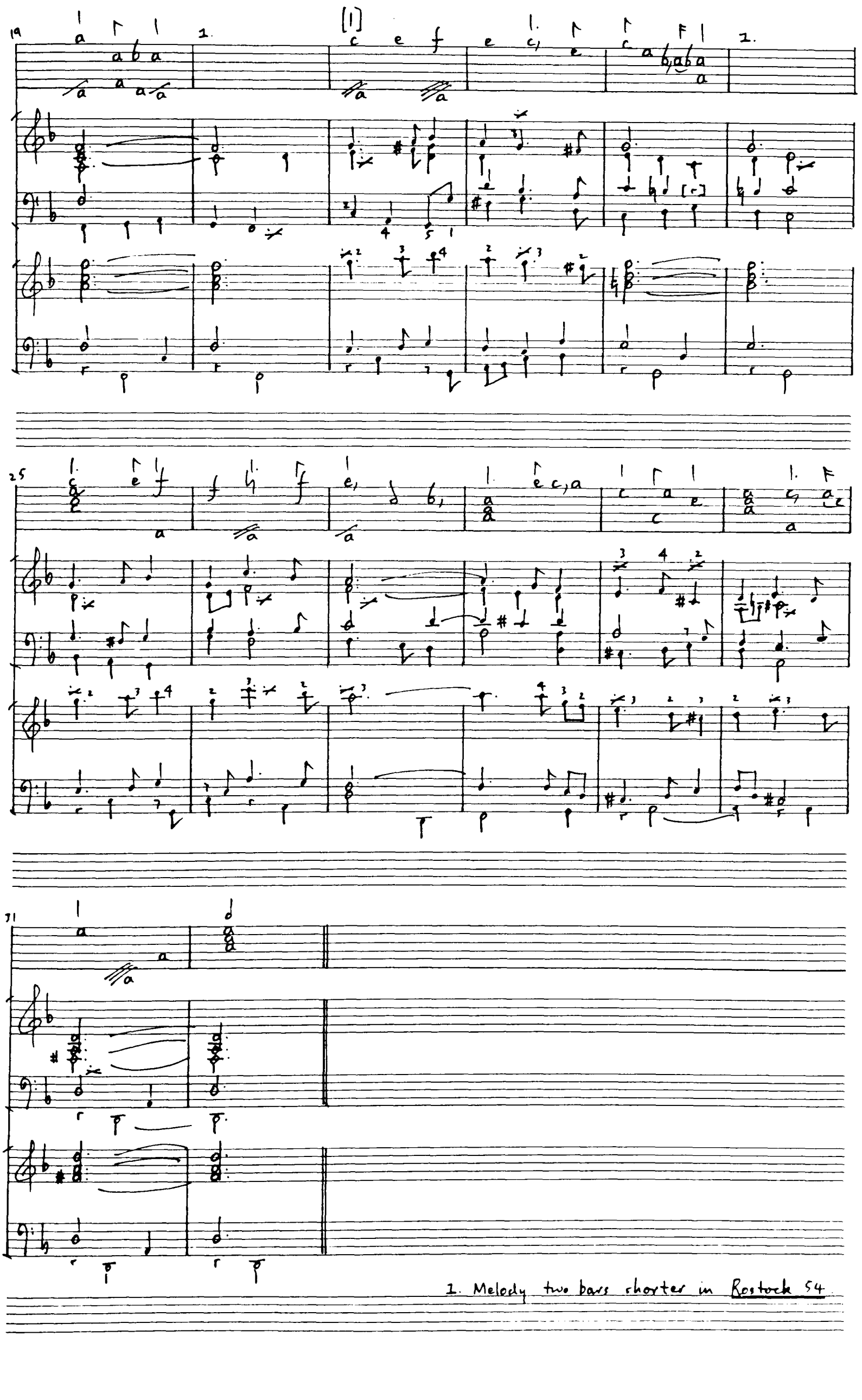

19


25


31

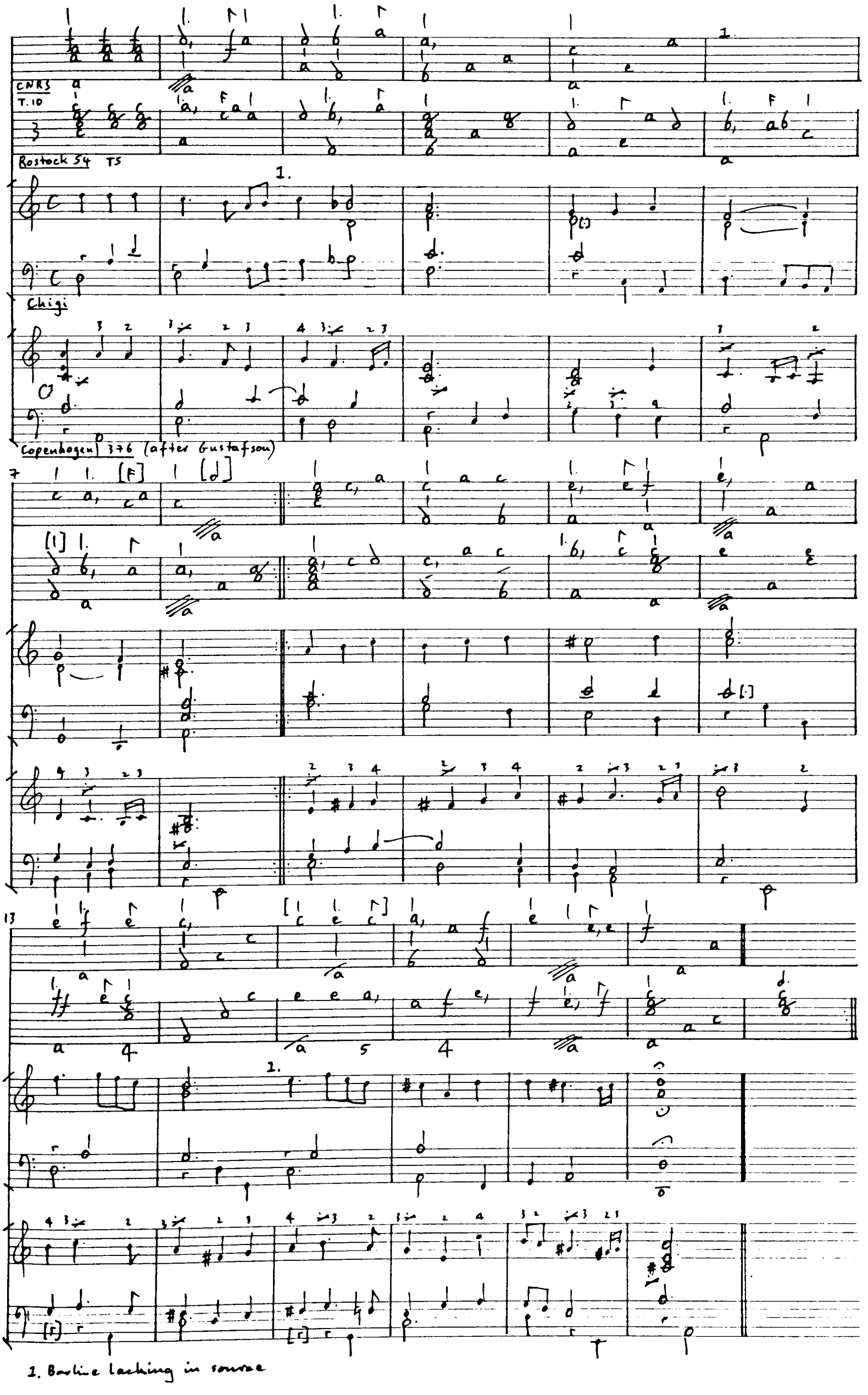
Ex.54 Anon.C3 La Bourbon.





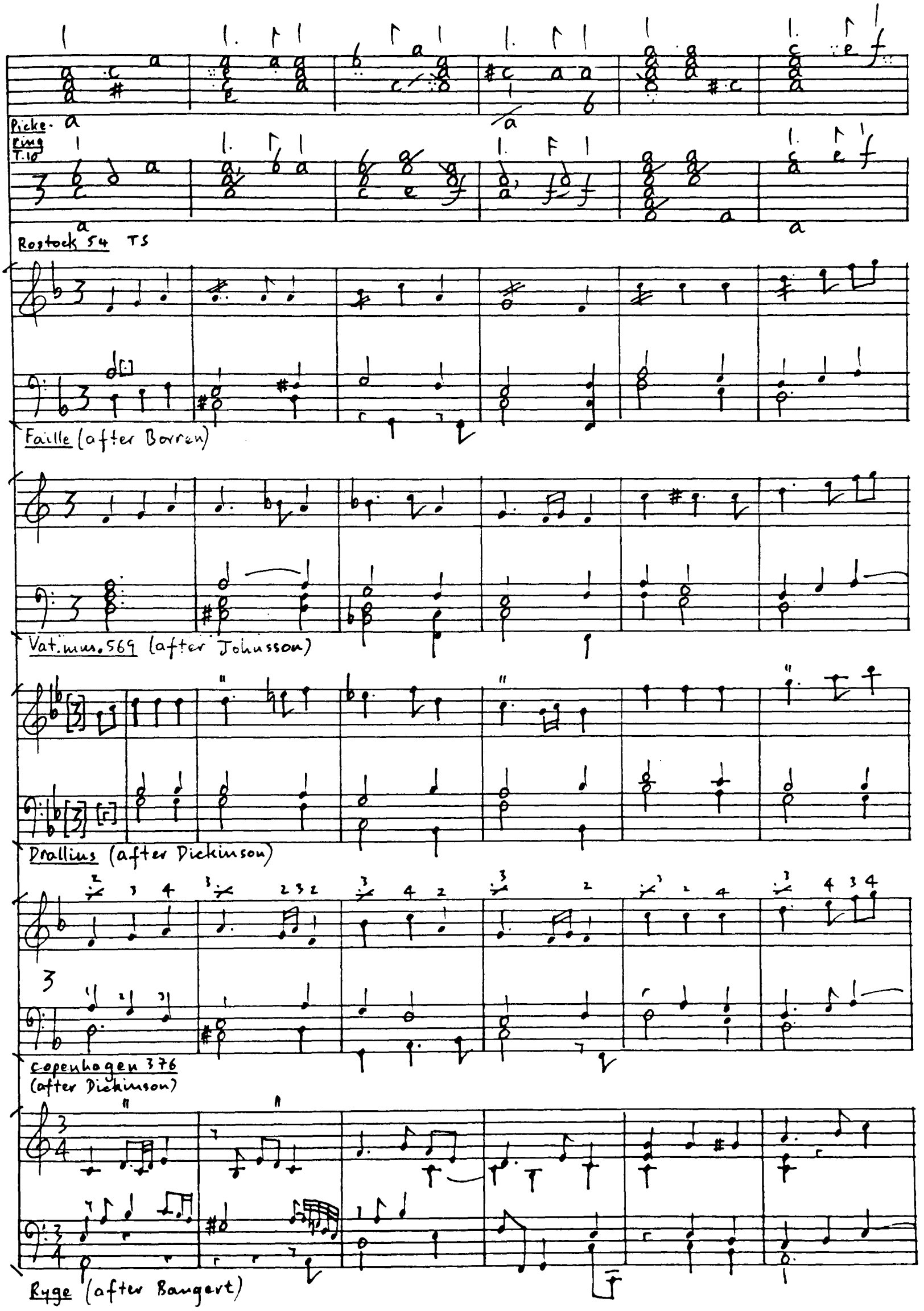
1. Melody two bars shorter in Rostock 54

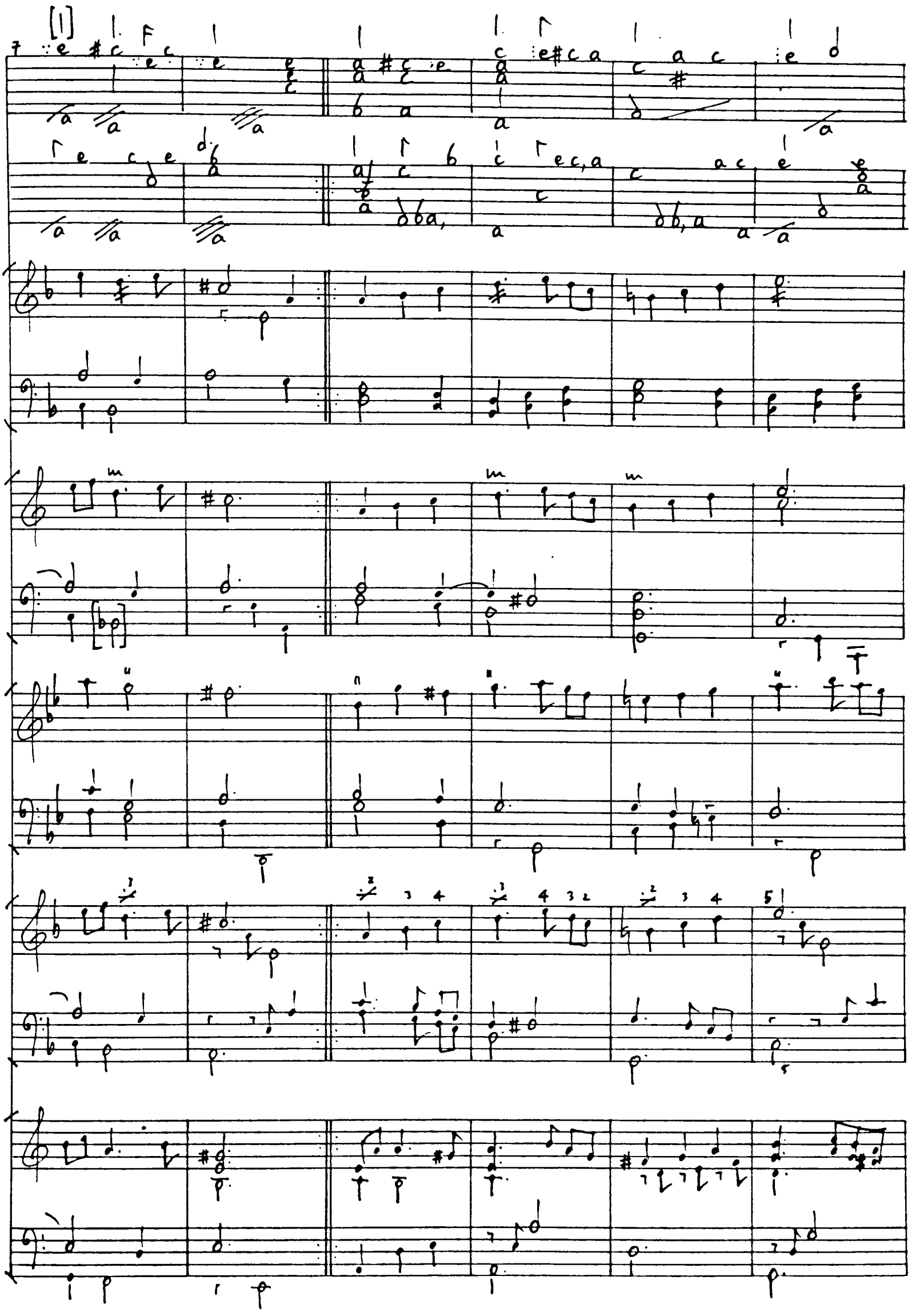
Ex.55 La Barre Sl.

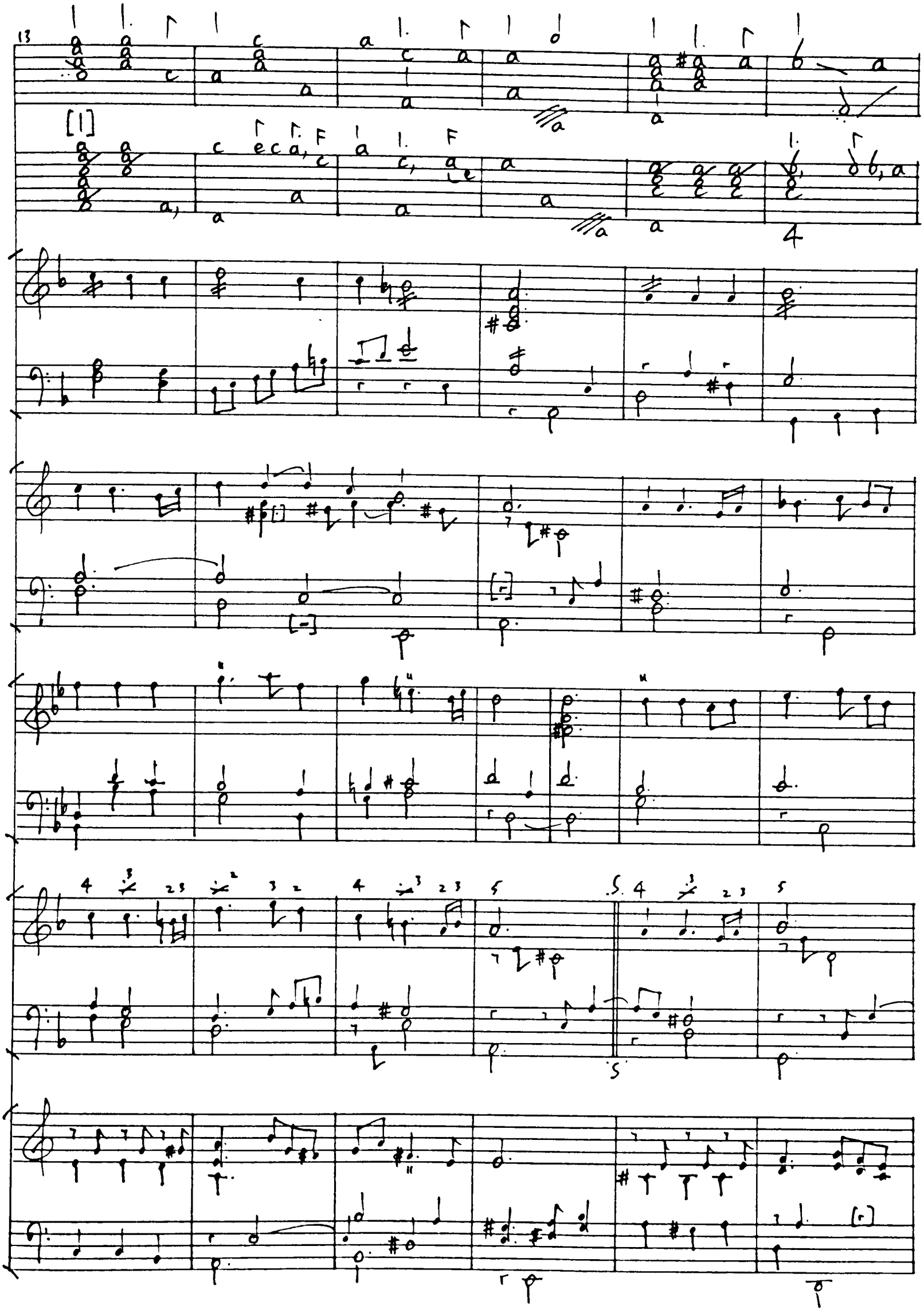


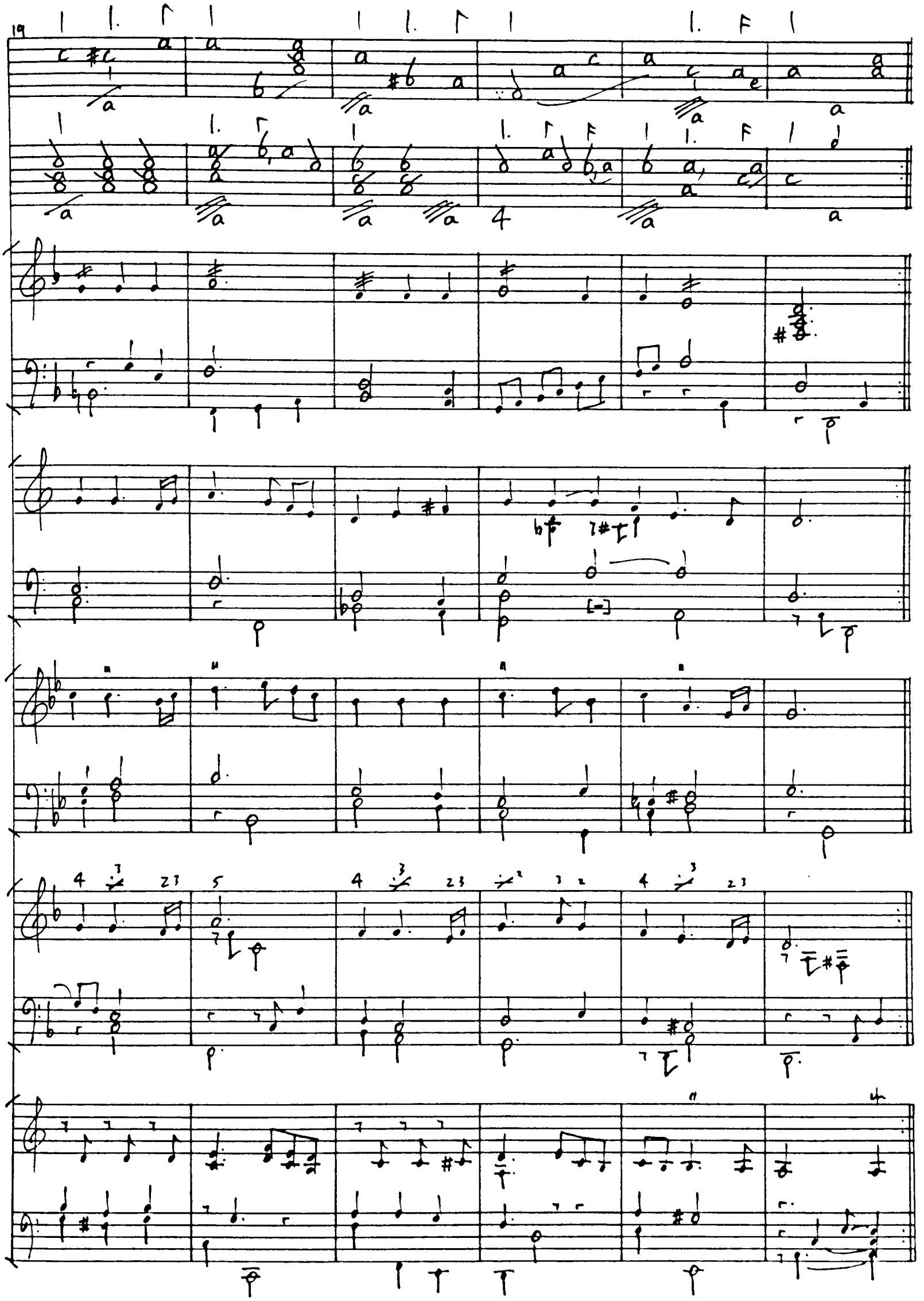
1. Barline lacking in source

Ex.56 **Pinel Sl.**

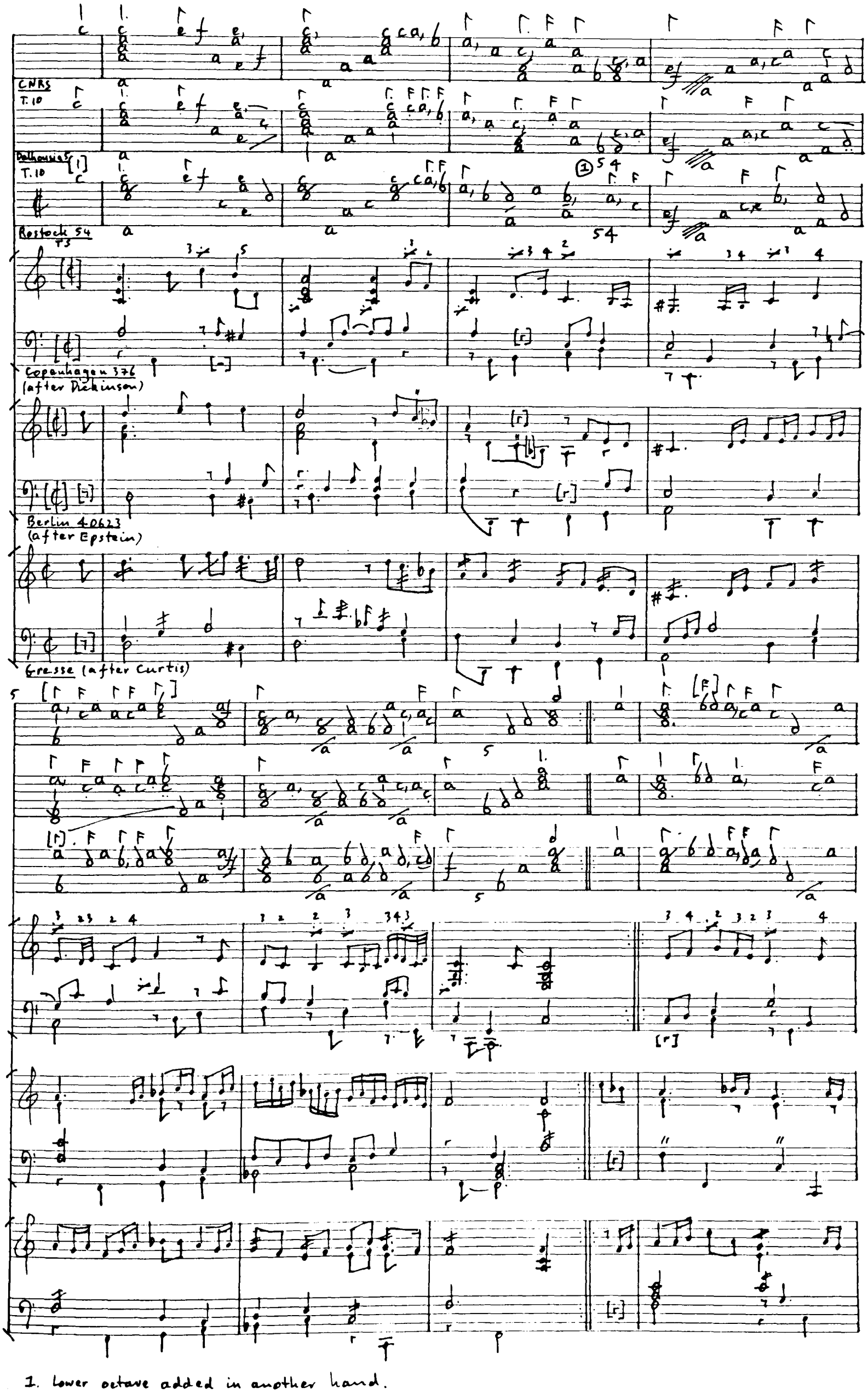








Ex.57 La Barre Al.

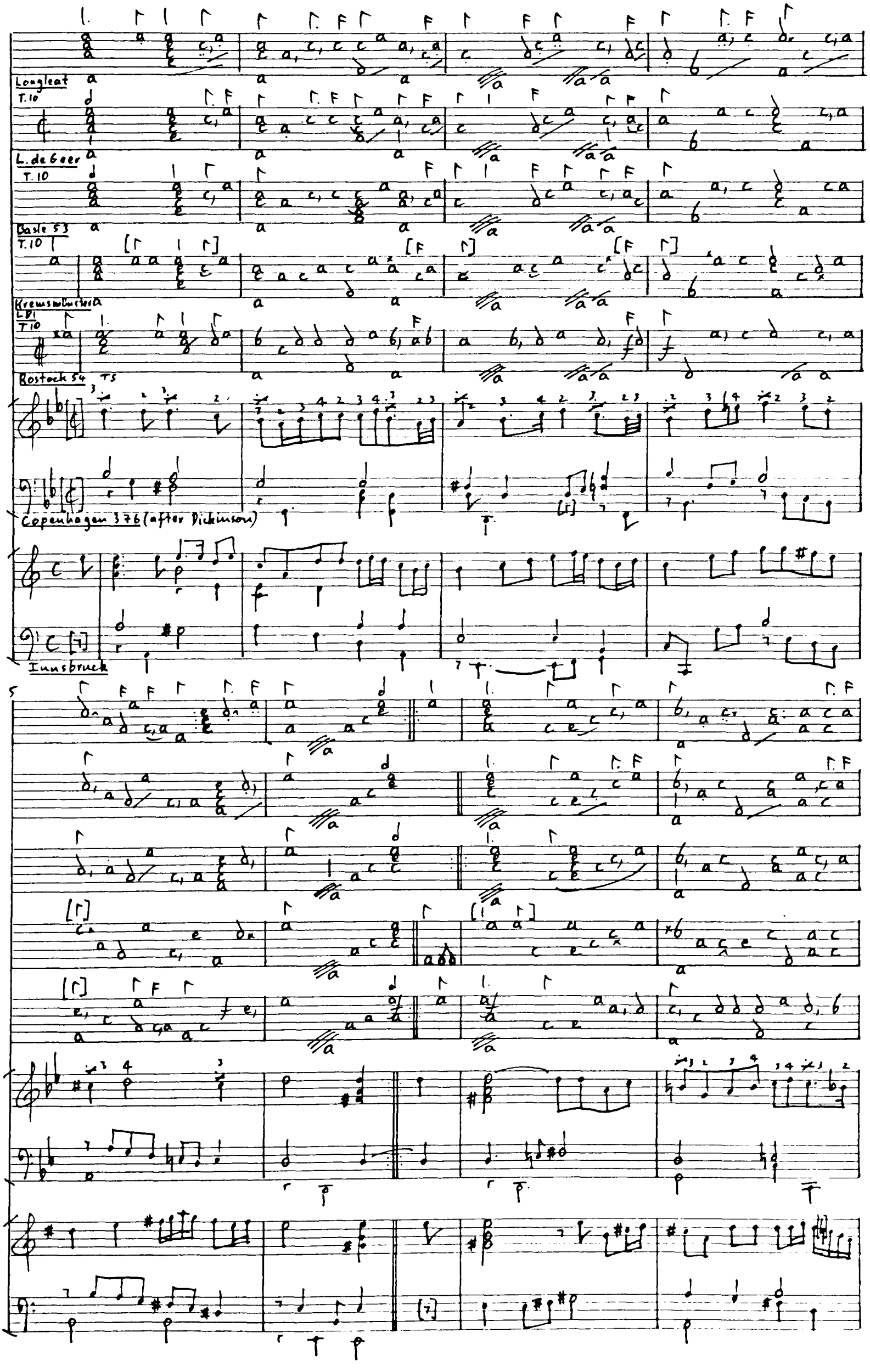


1. Lower octave added in another hand.

1. Lower octave added in another hand.

2. Source has 4

Ex.58 Pinel A1.

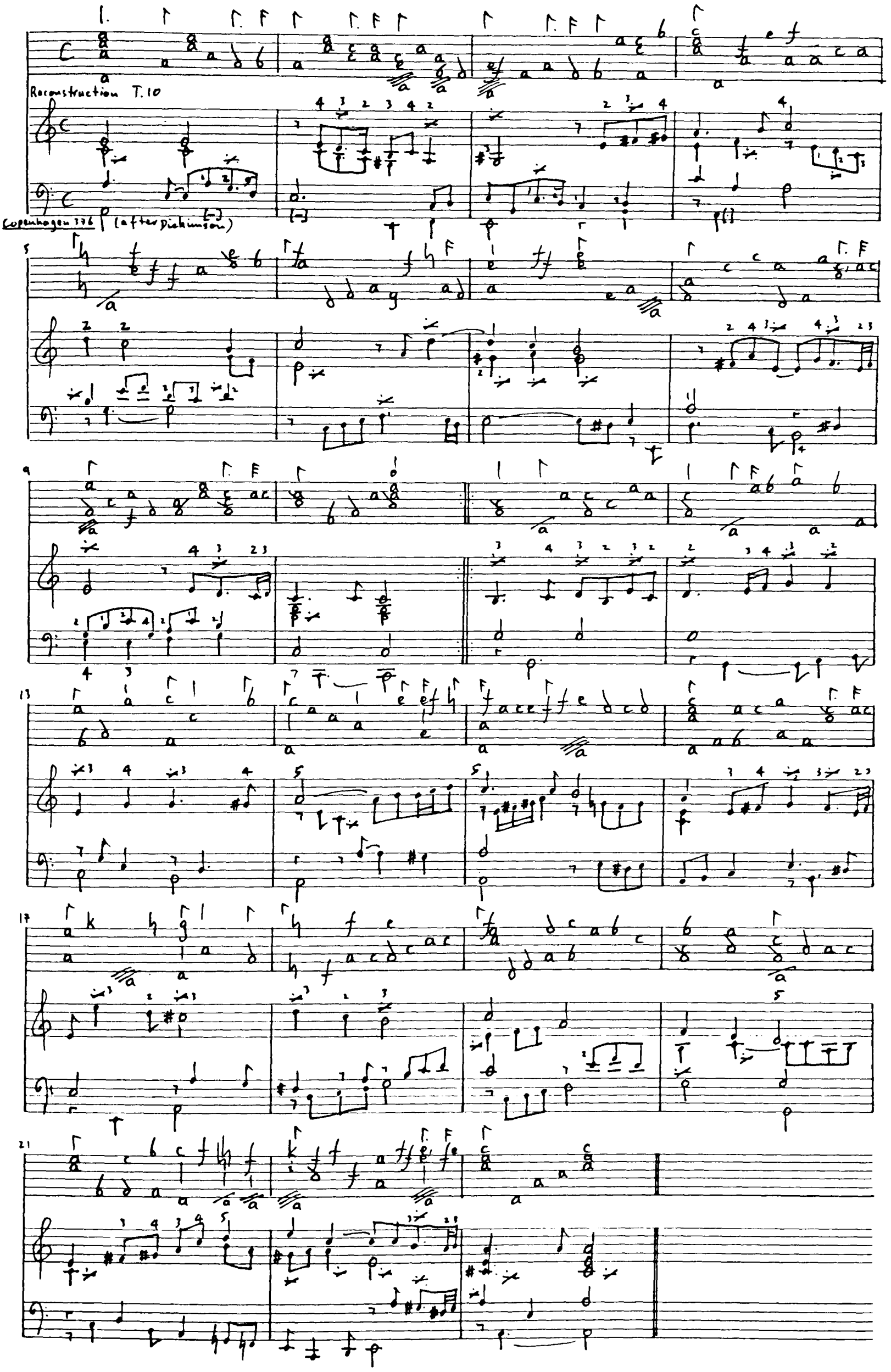


9

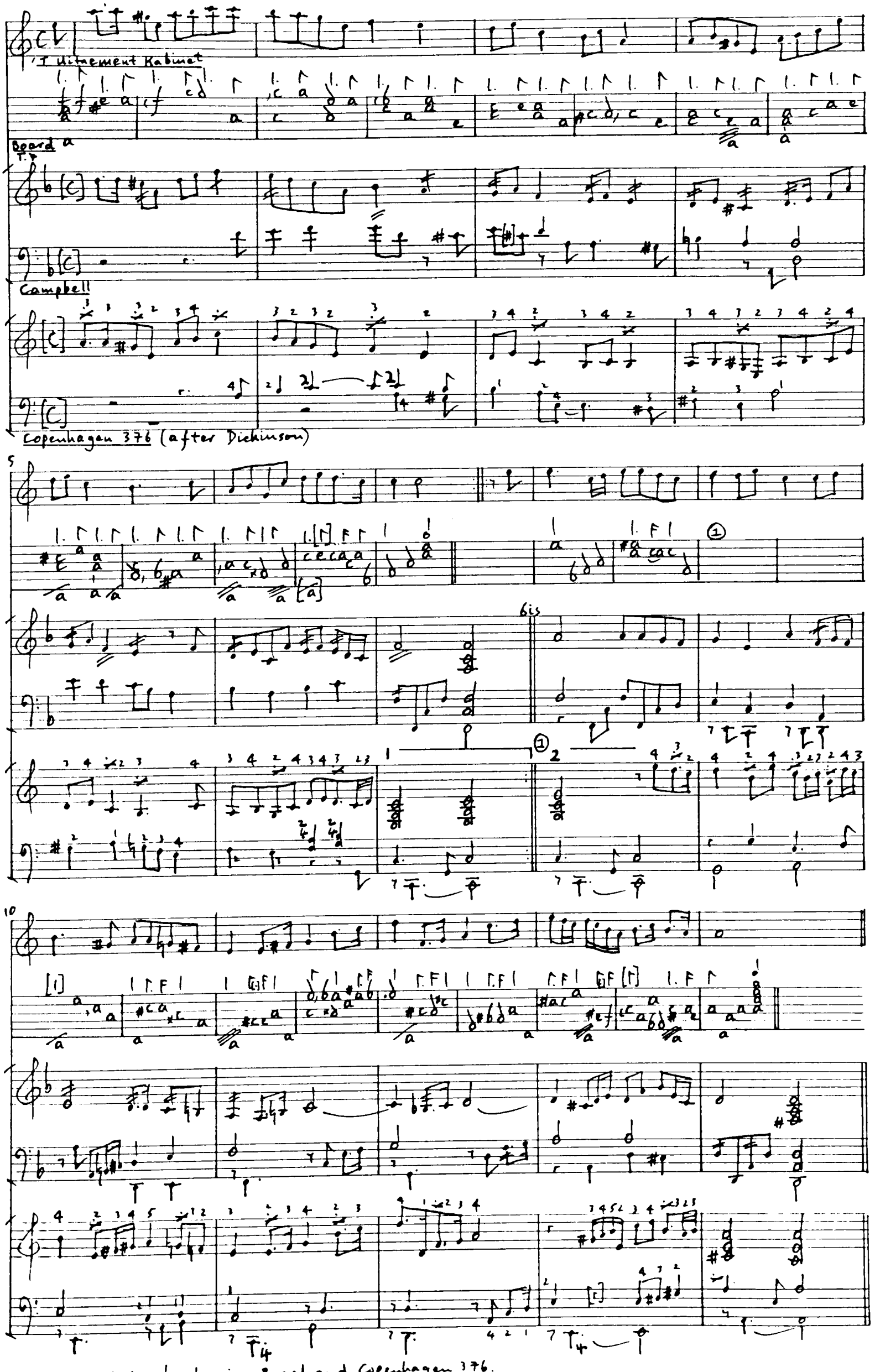
13

1 source has these notes one course higher.

Ex.59 Mesangeau Al.

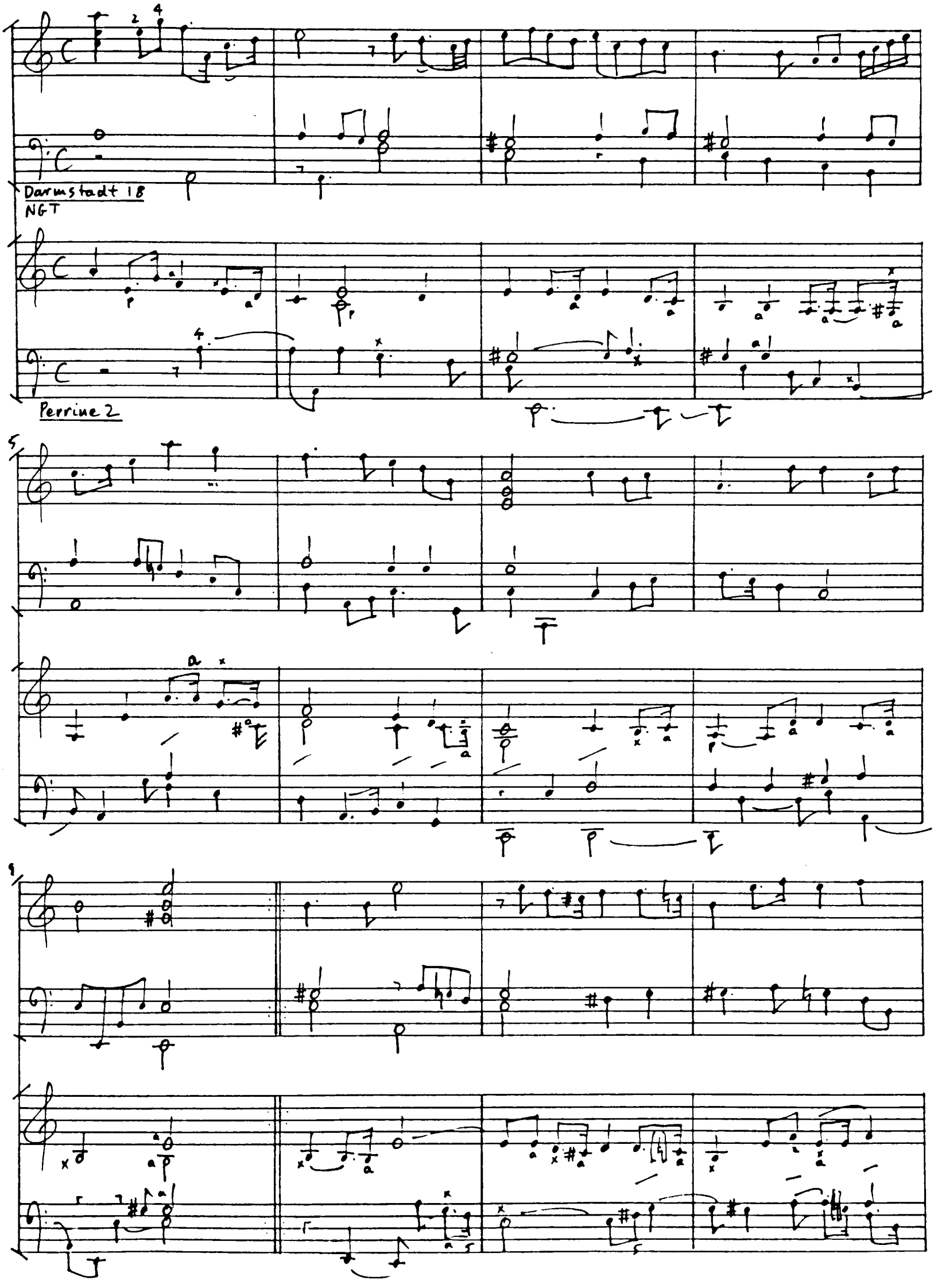


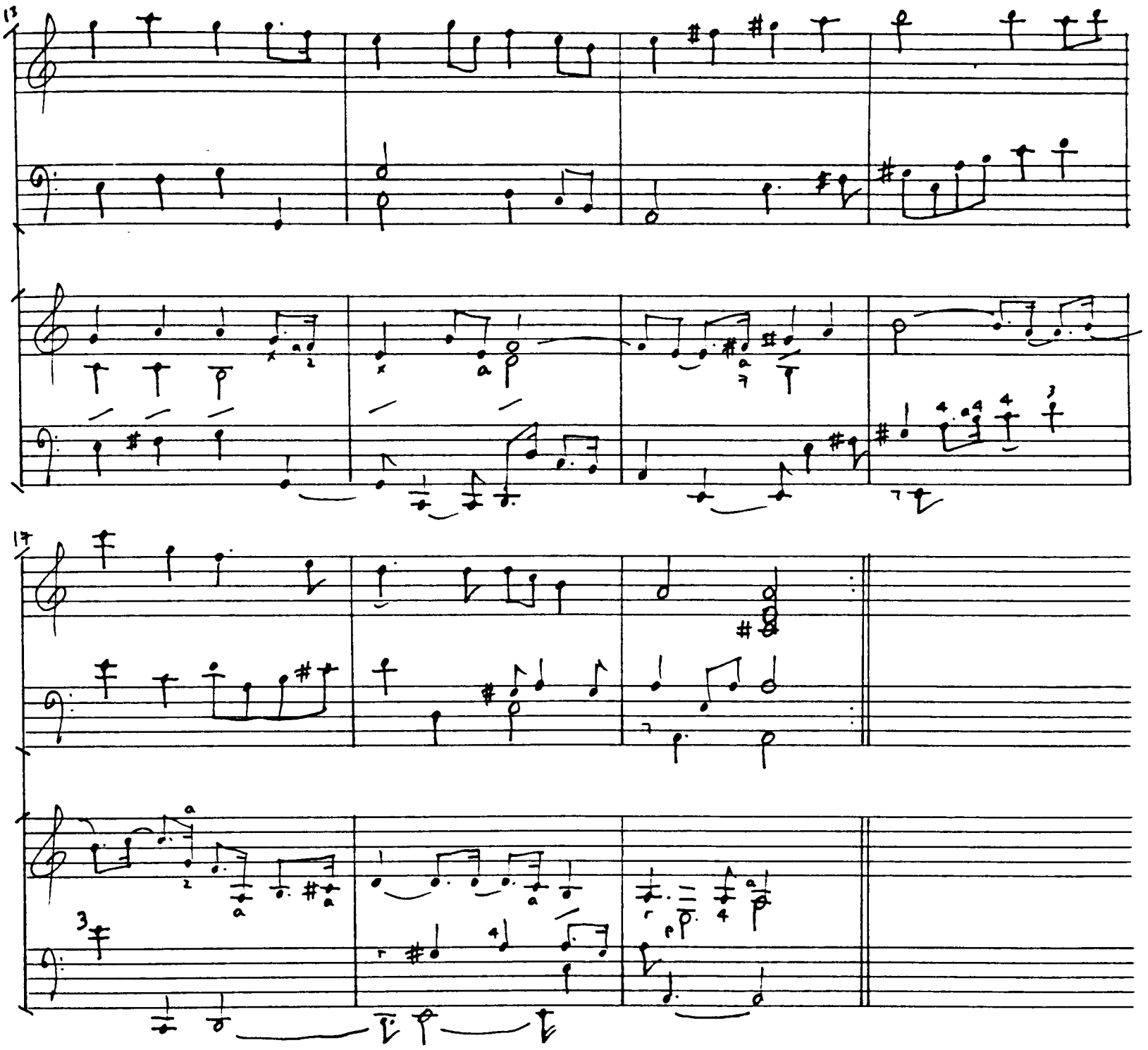
Ex.60 Anon.A2.



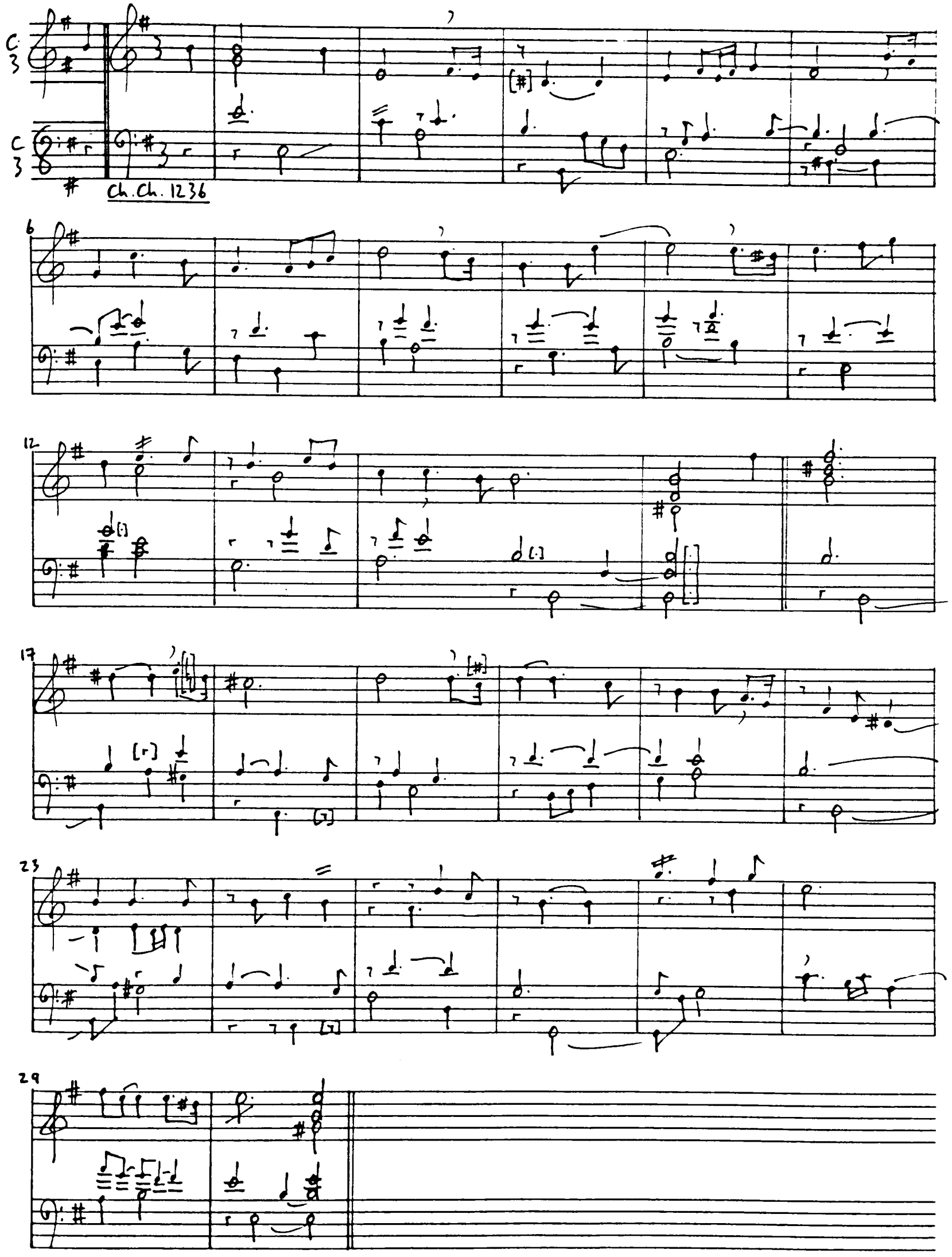
1. Second strain shorter in Beard and Copenhagen 376.

Ex.61 DG.Al.

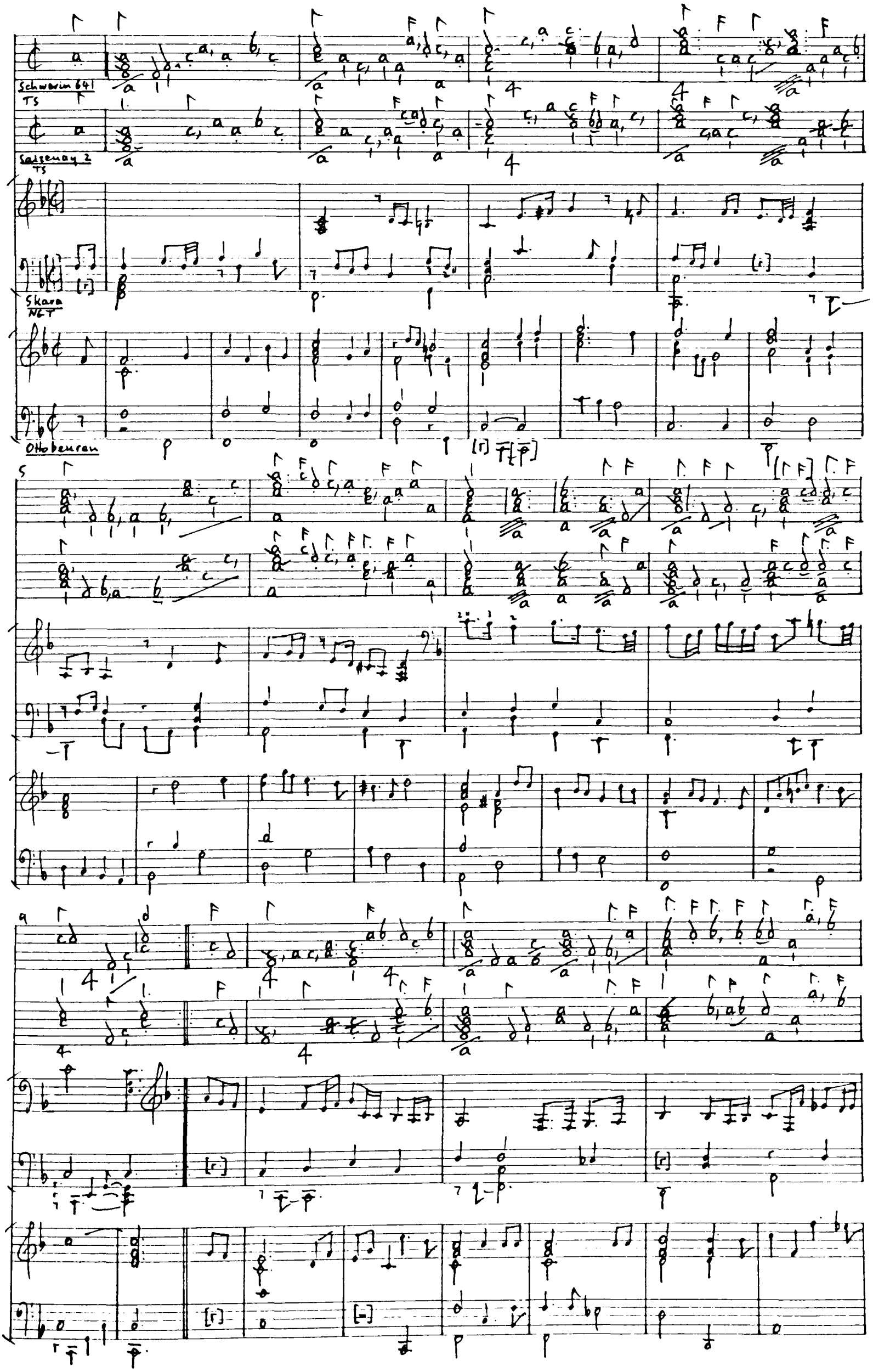


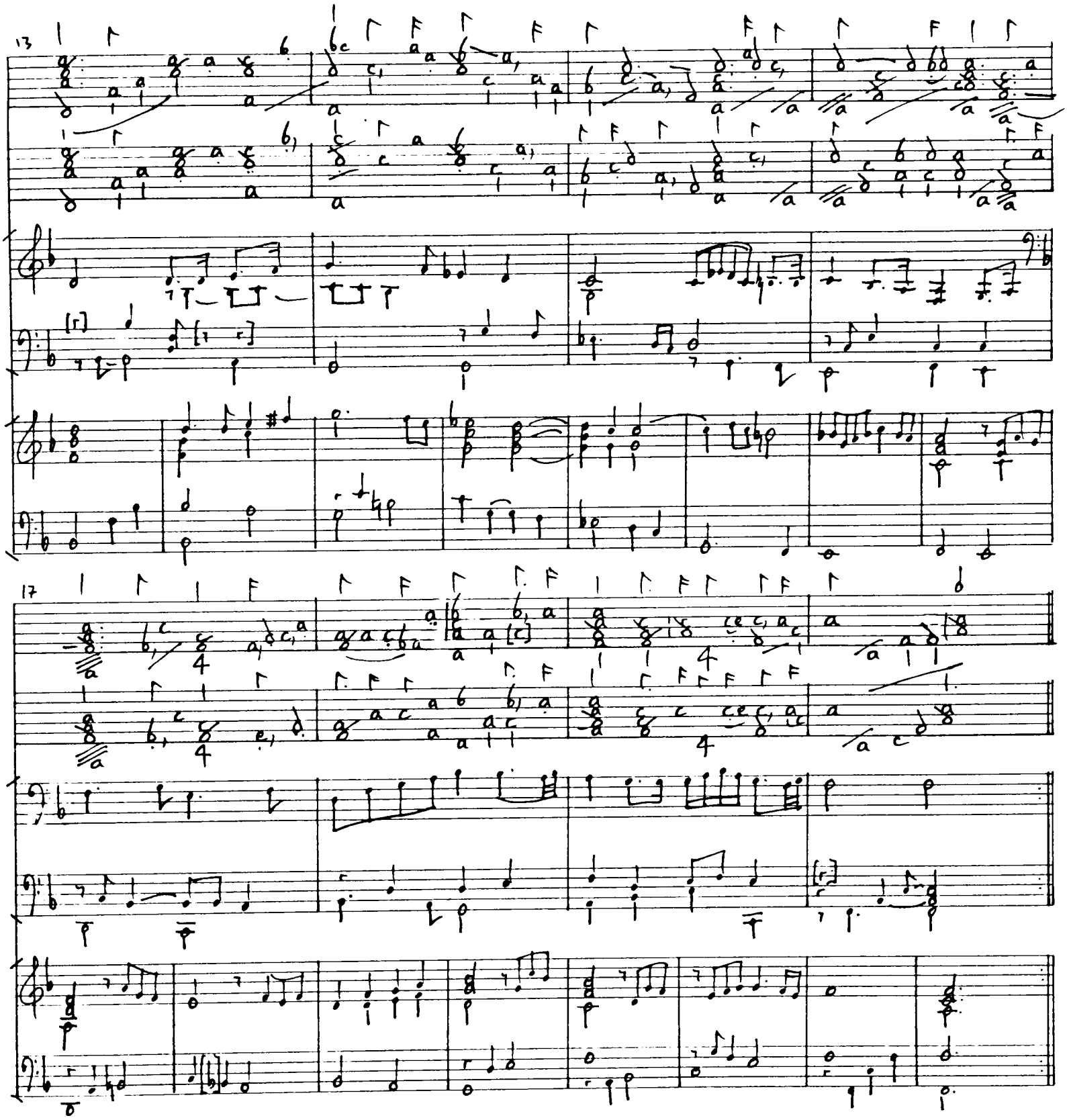


Ex.62 Dufaut Cl.

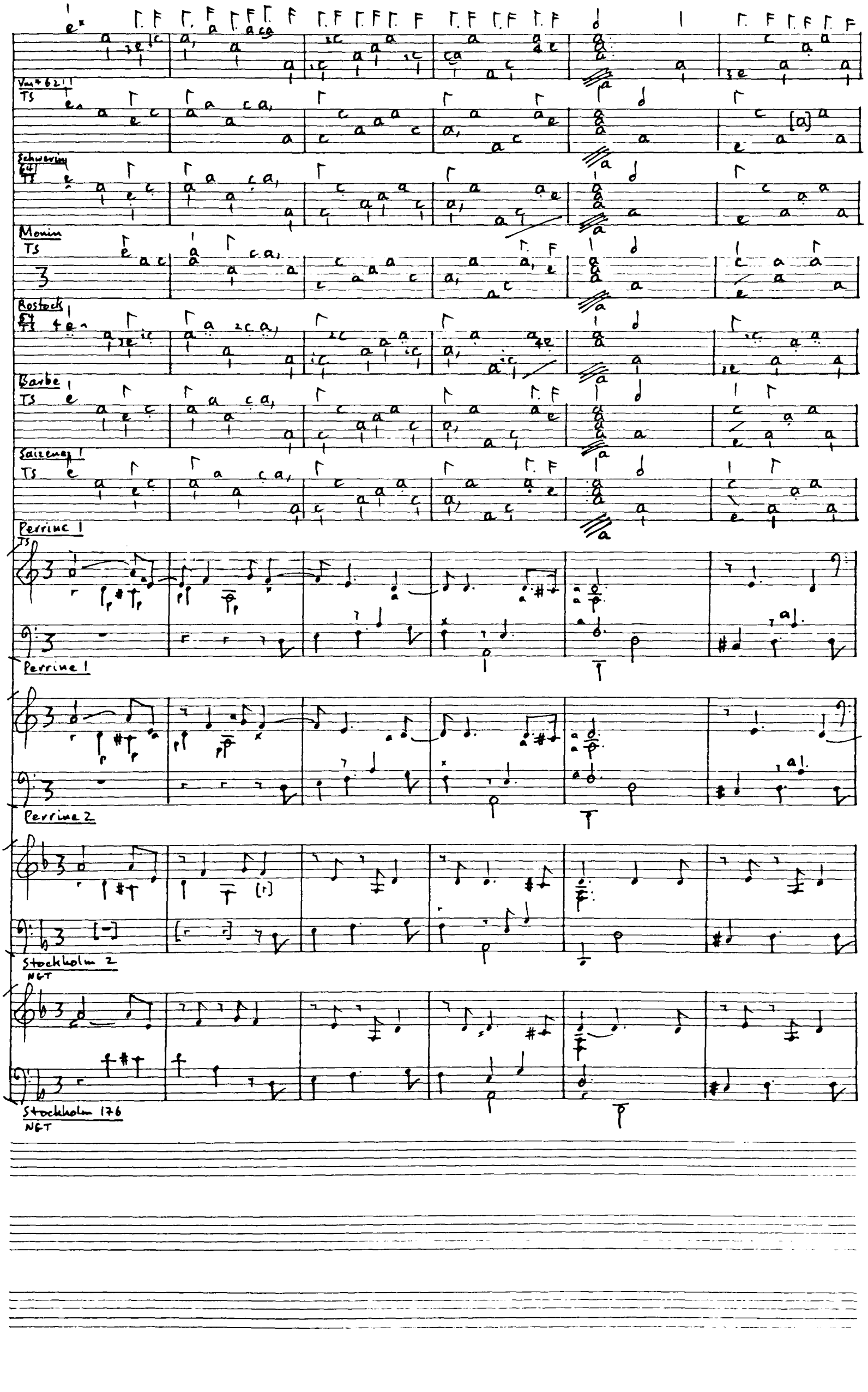


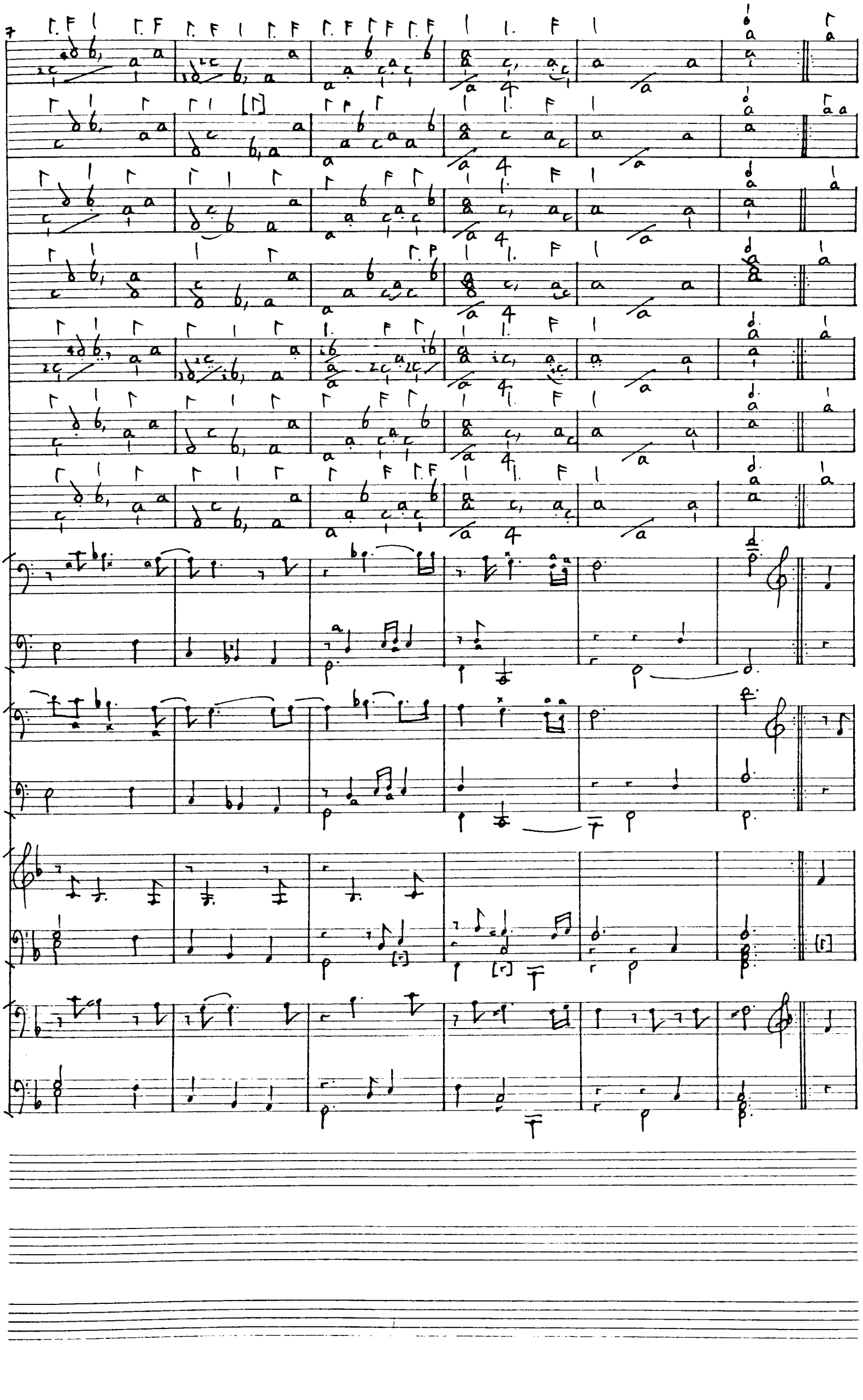
Ex.63 Pinel A2.

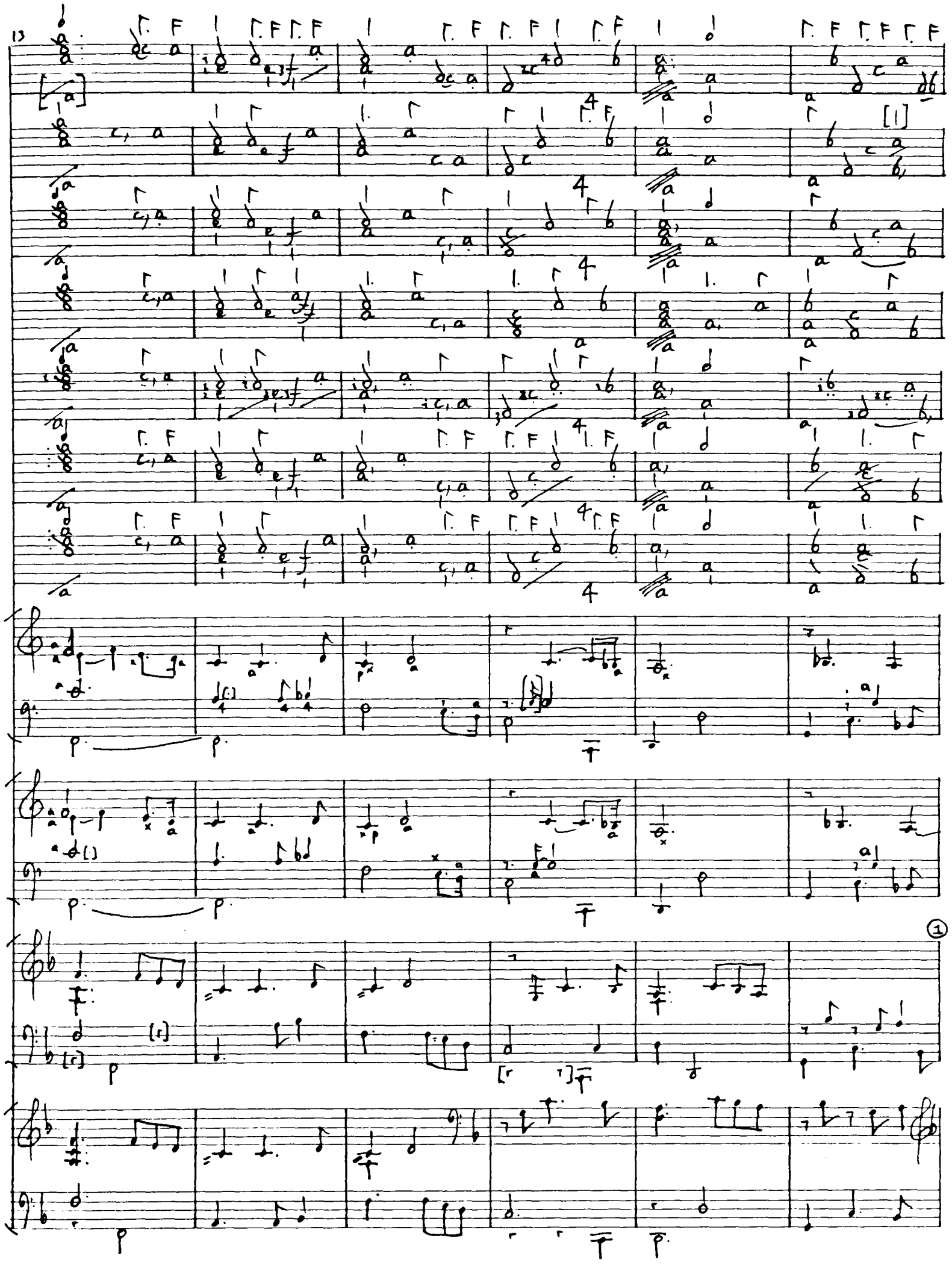




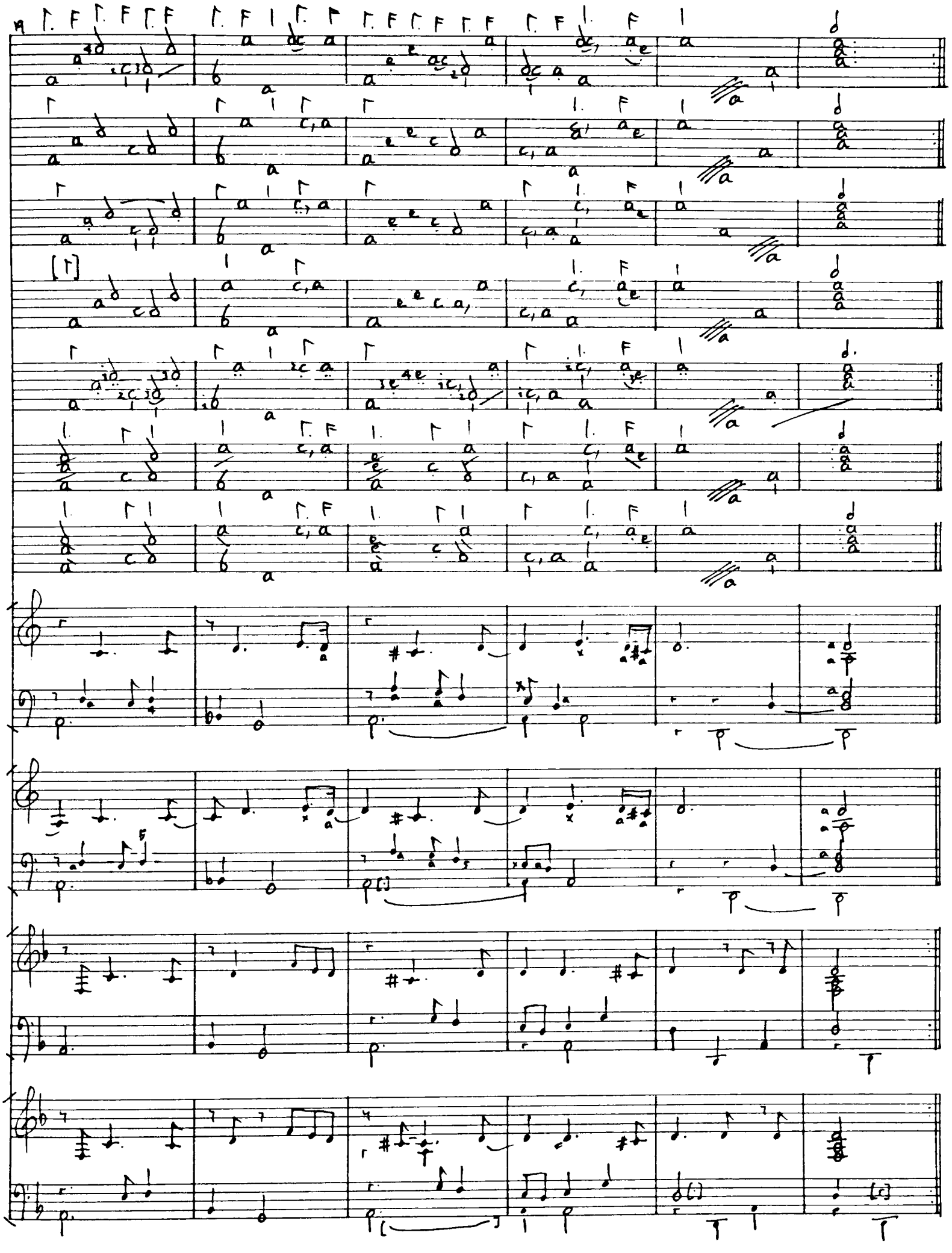
Ex.64 DG.Cl Le Canon.



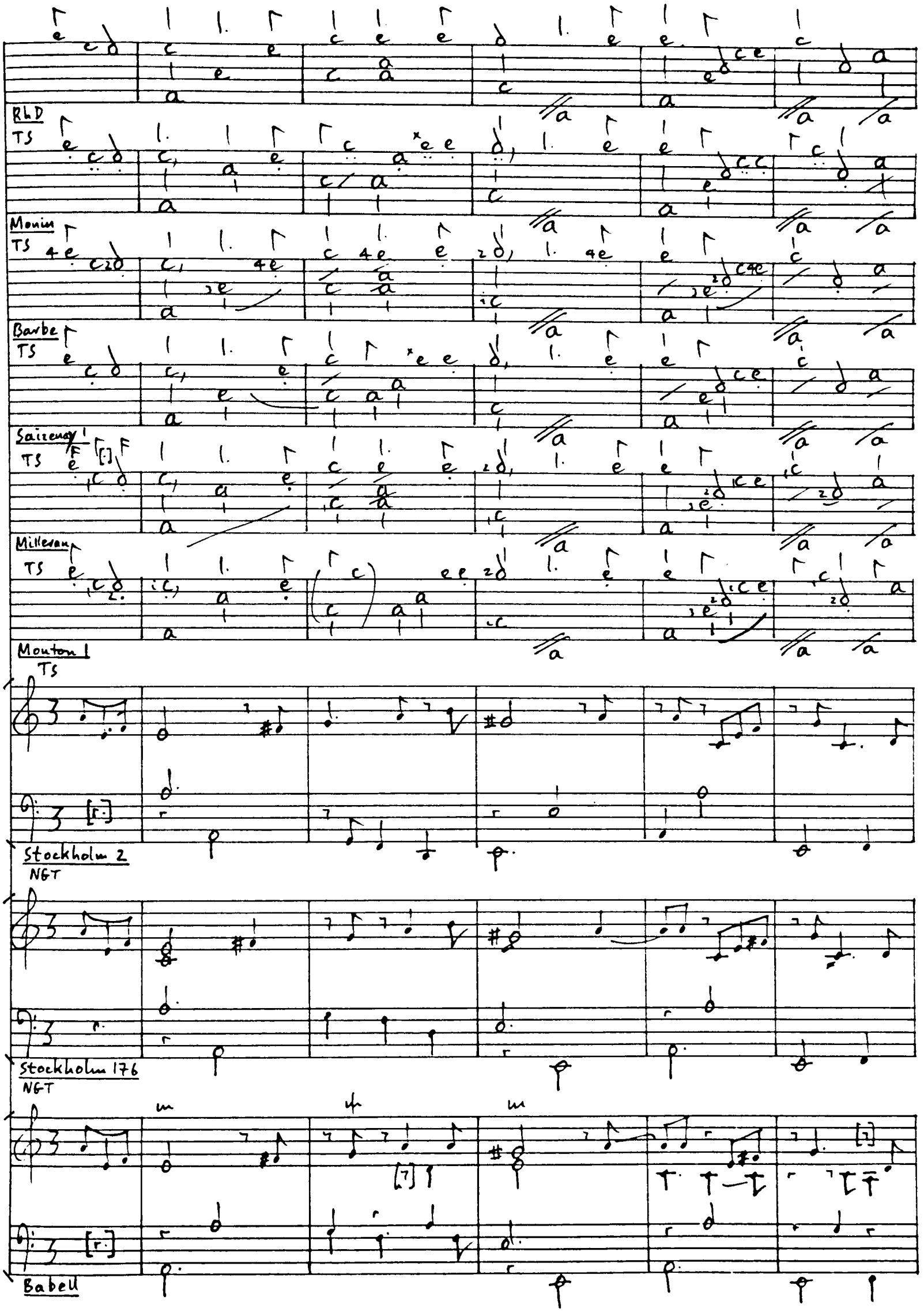


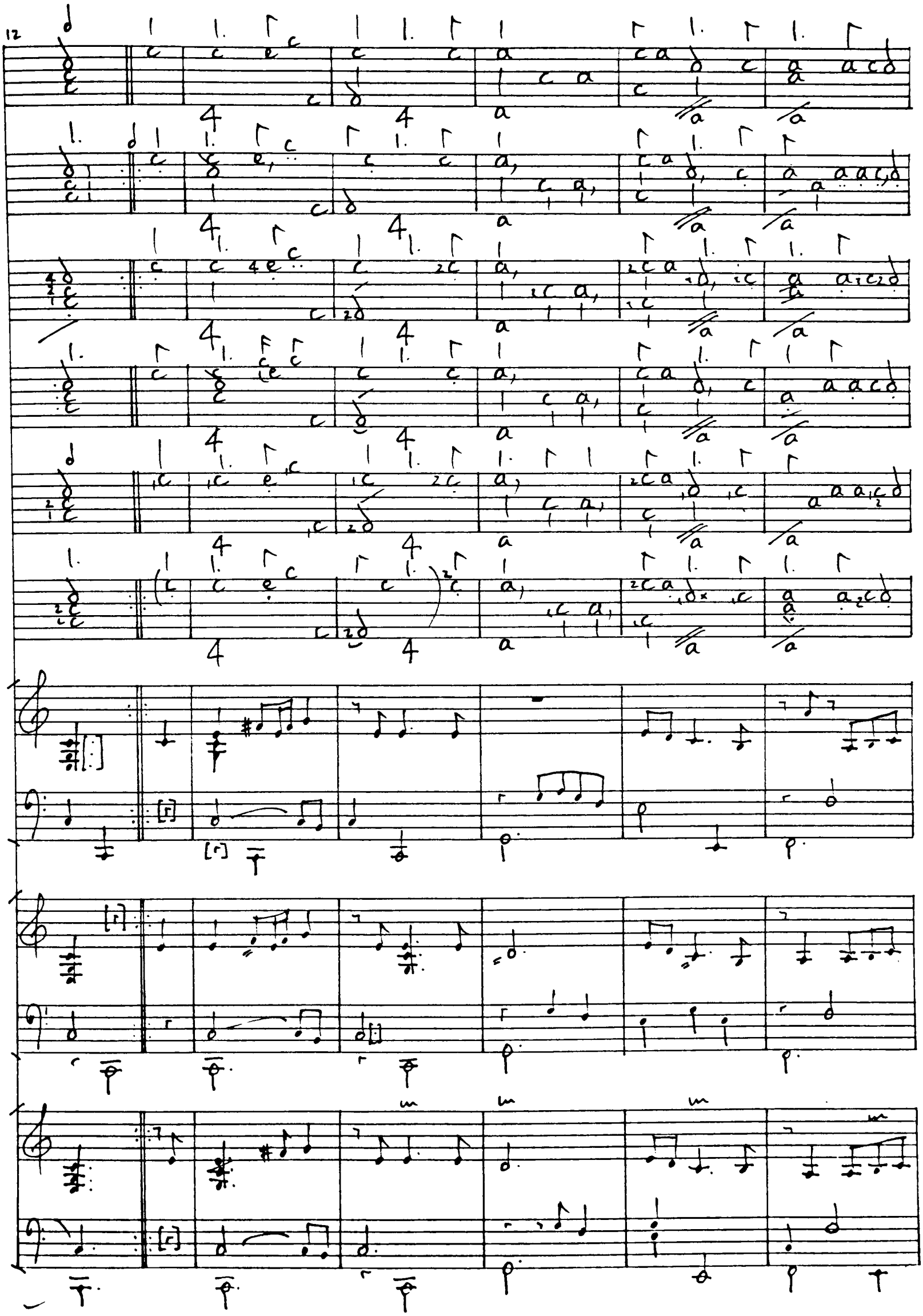


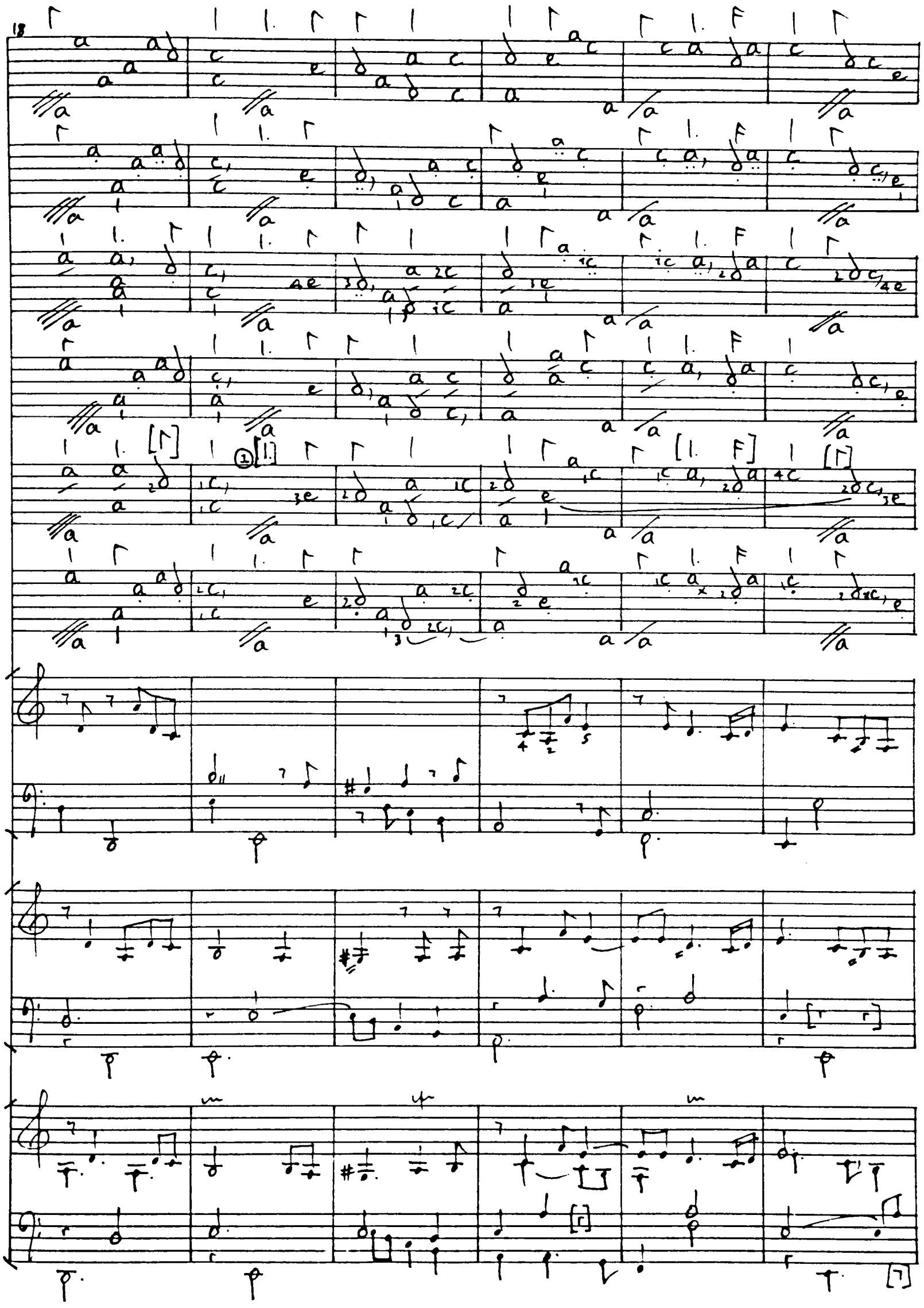
1. b17 is repeated in Stockholm 2.



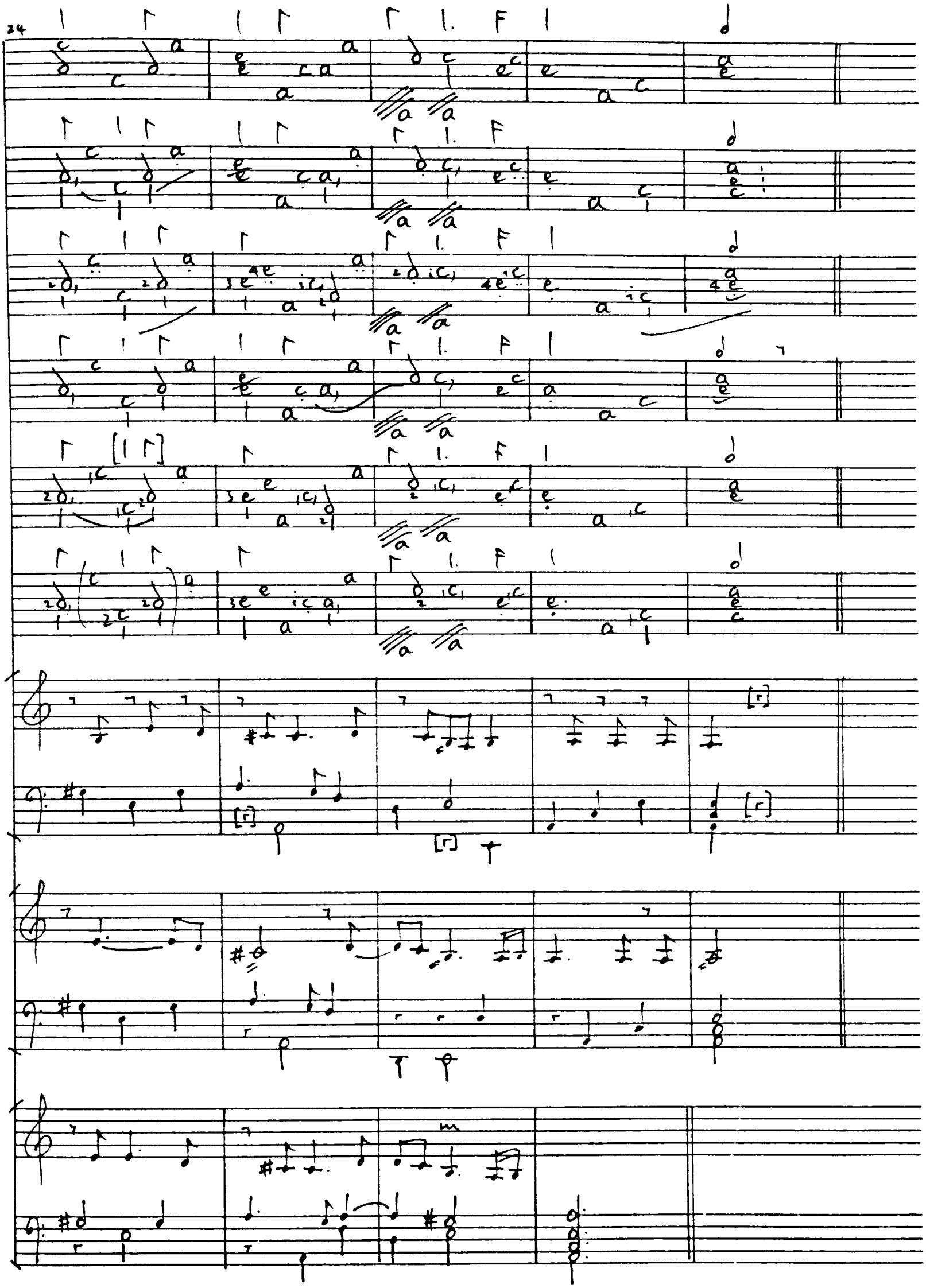
Ex.65 DG.C2 La belle homicide.



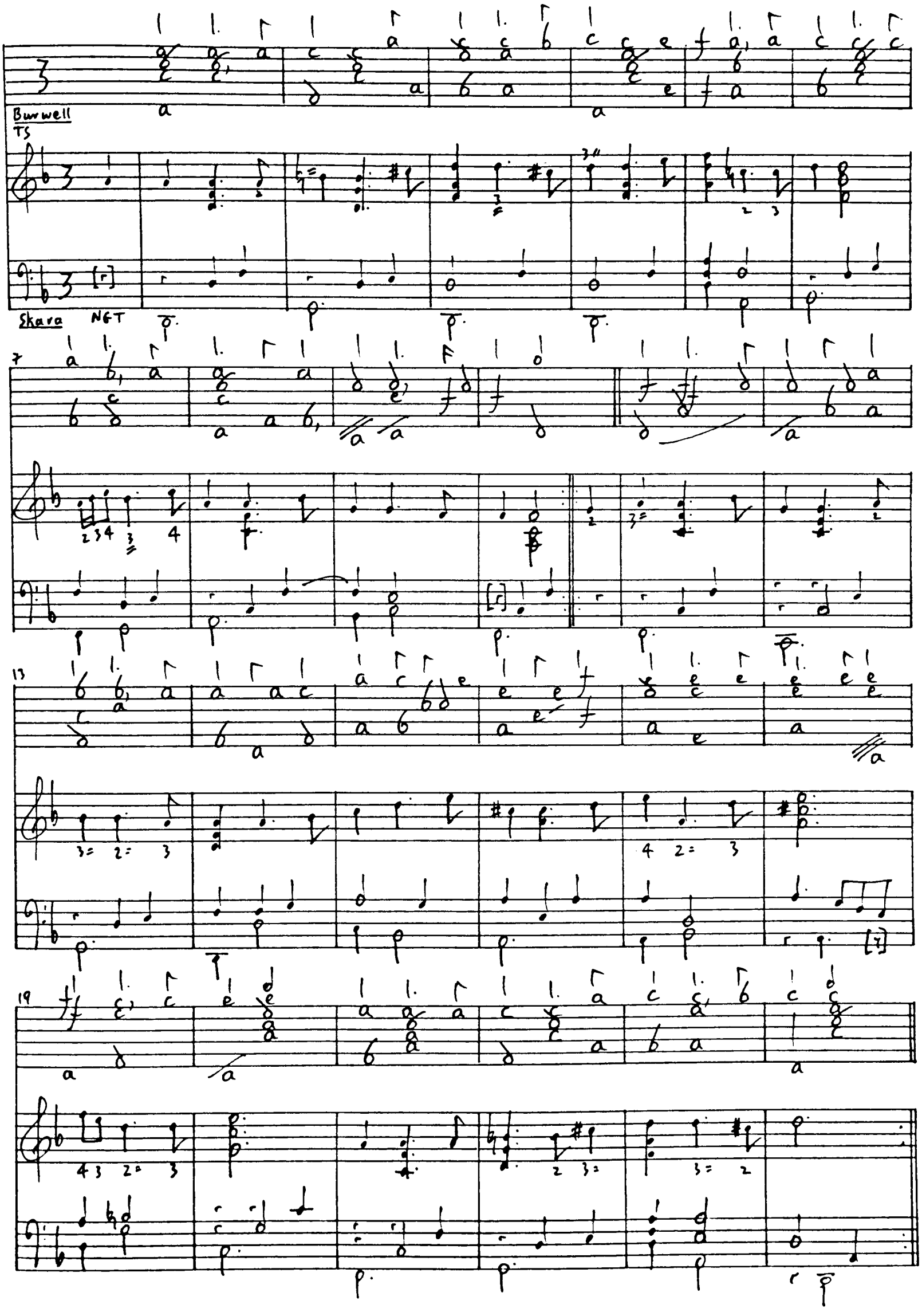




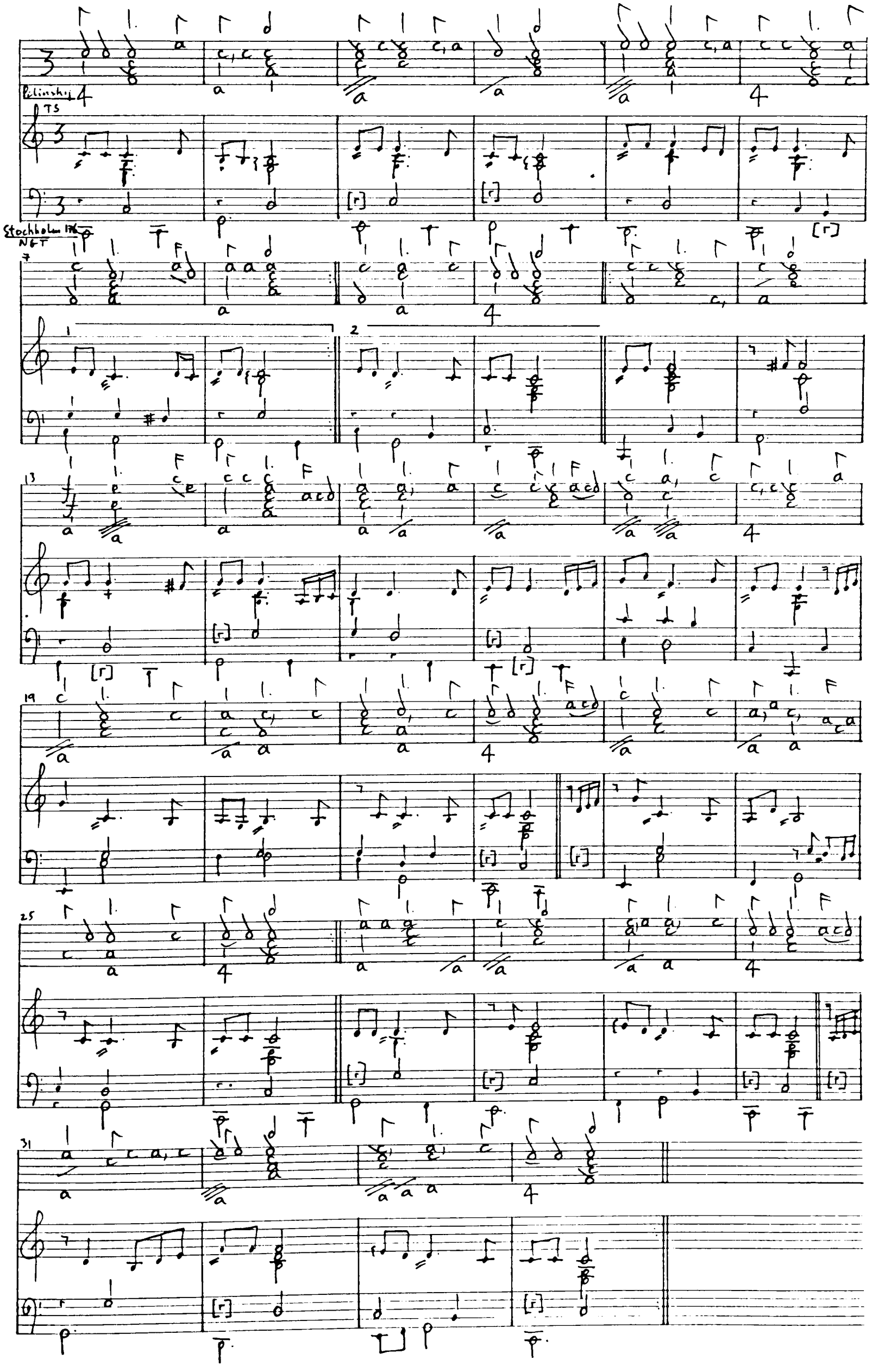
1. Minim in Milleram.


24

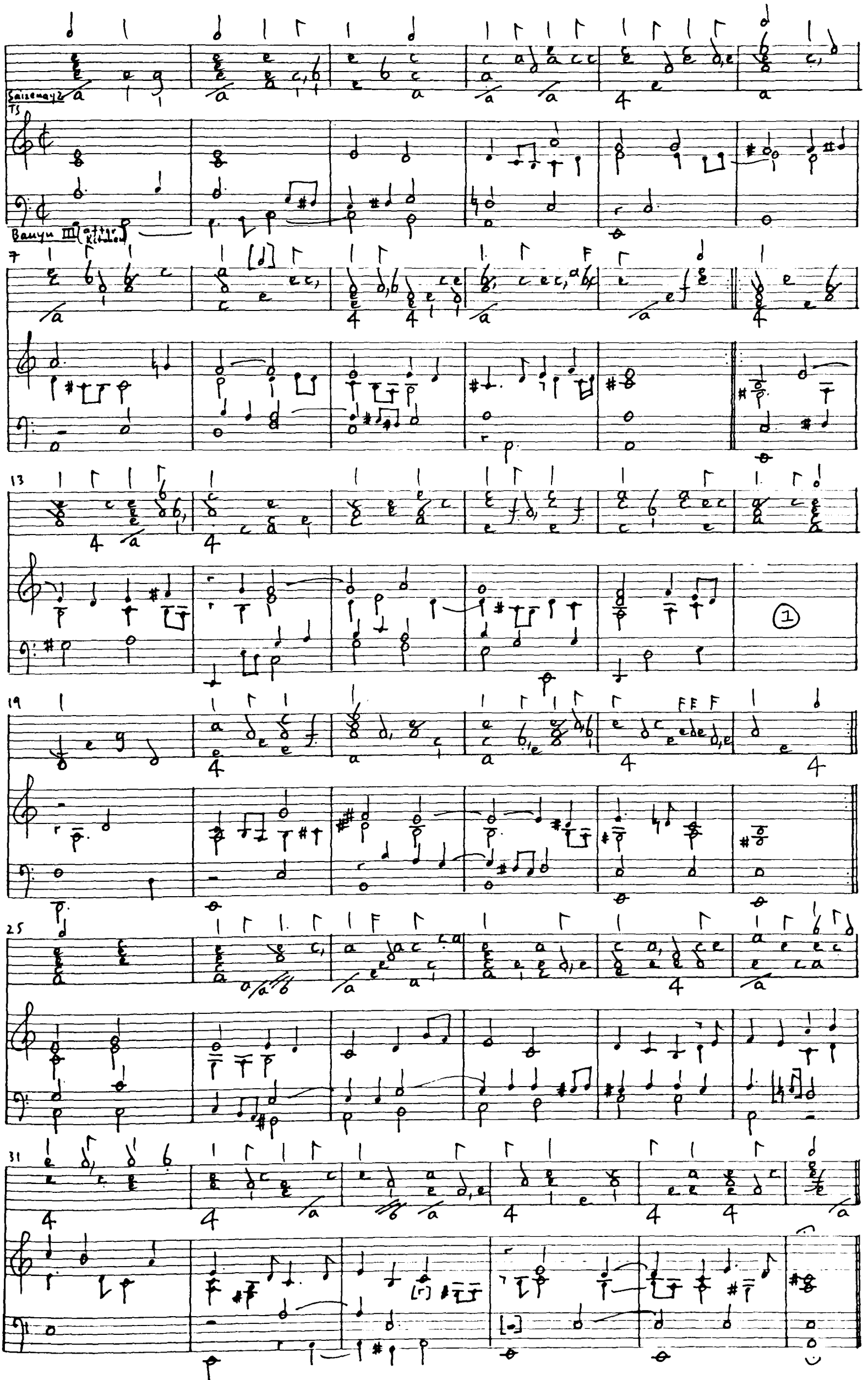
Ex.66 Gautier S2.



Ex.67 **Dubut S1.**

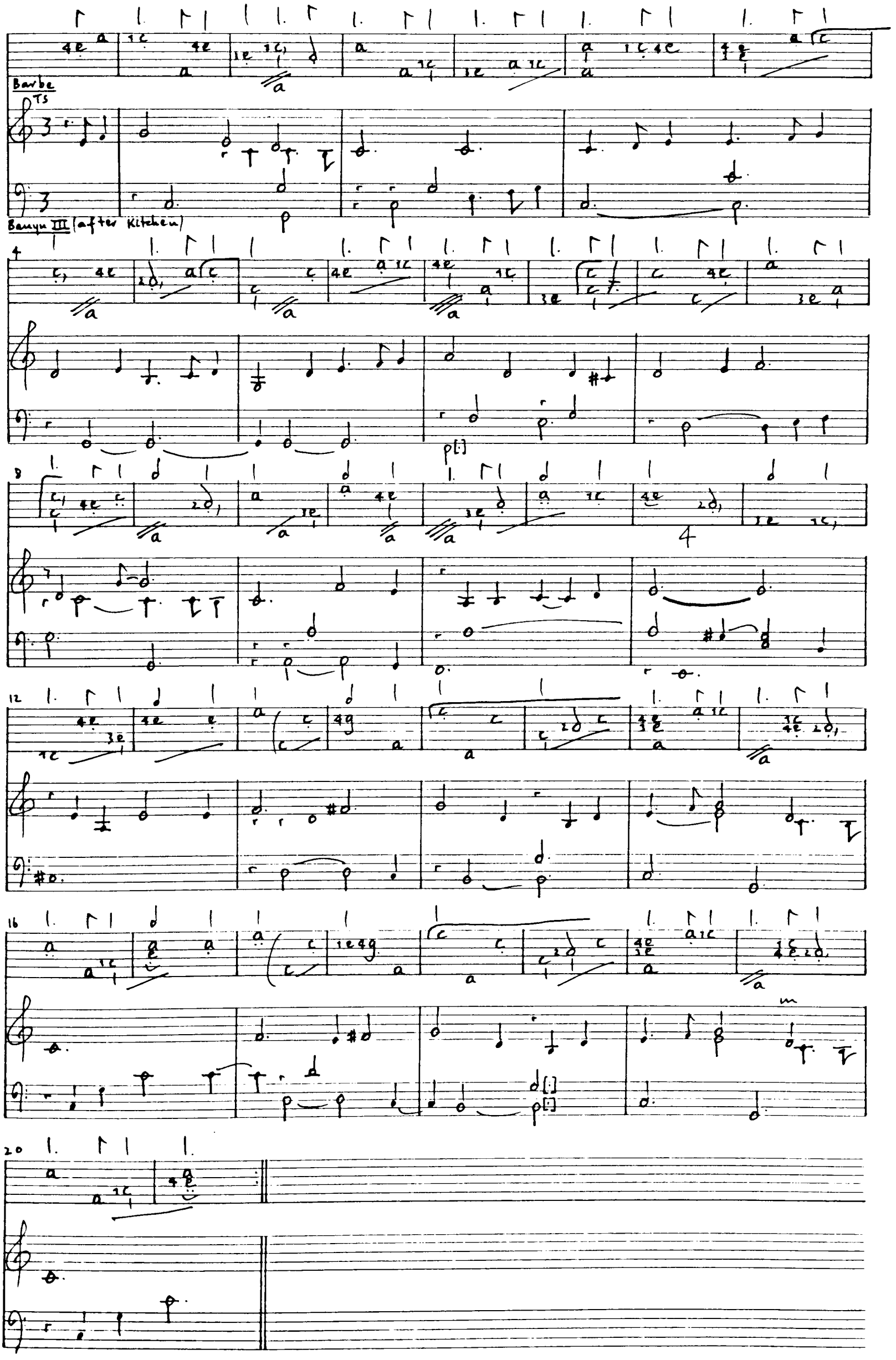


Ex.68 Anon.Pavane 1.

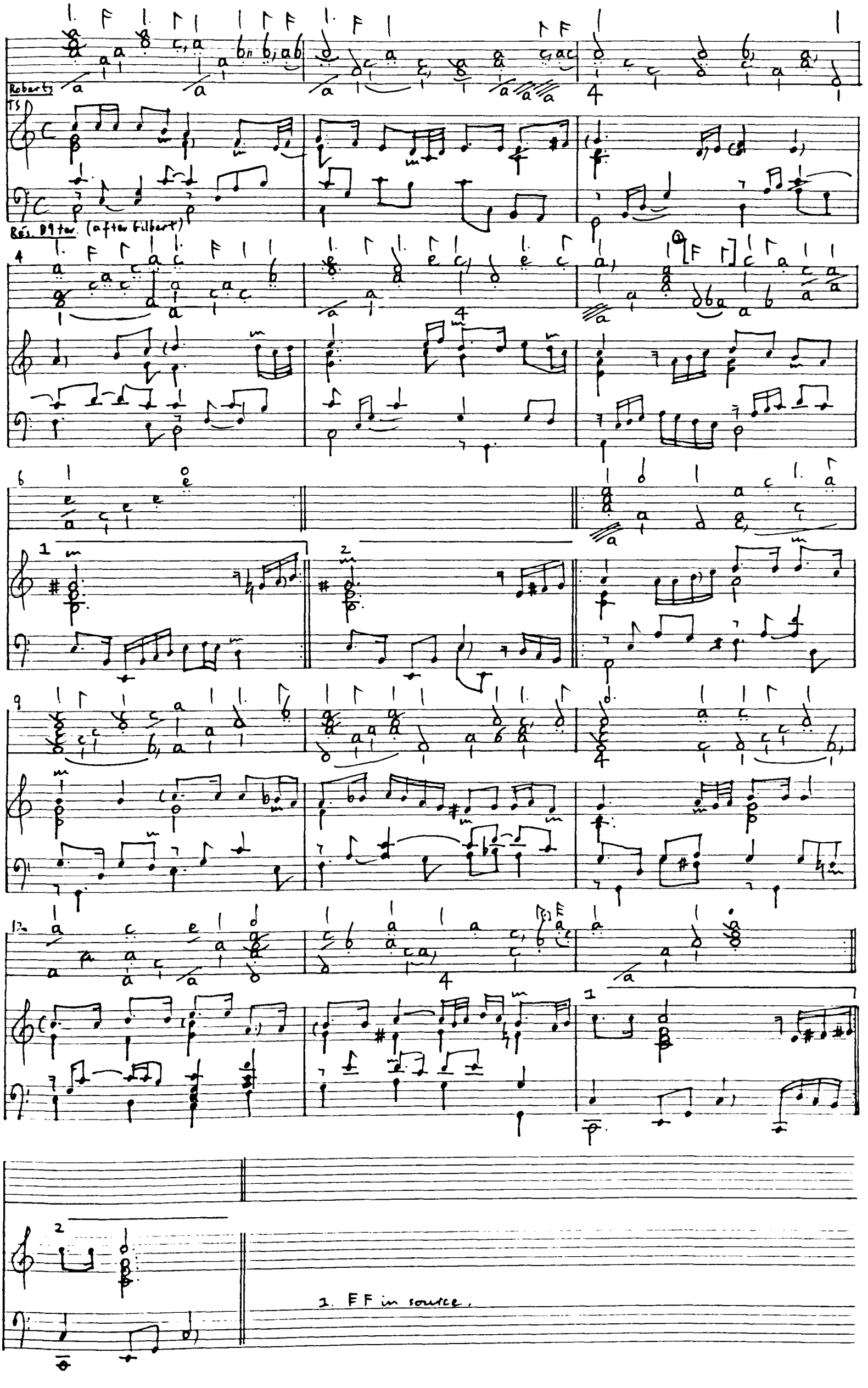


1. Bar lacking in Bamyn III

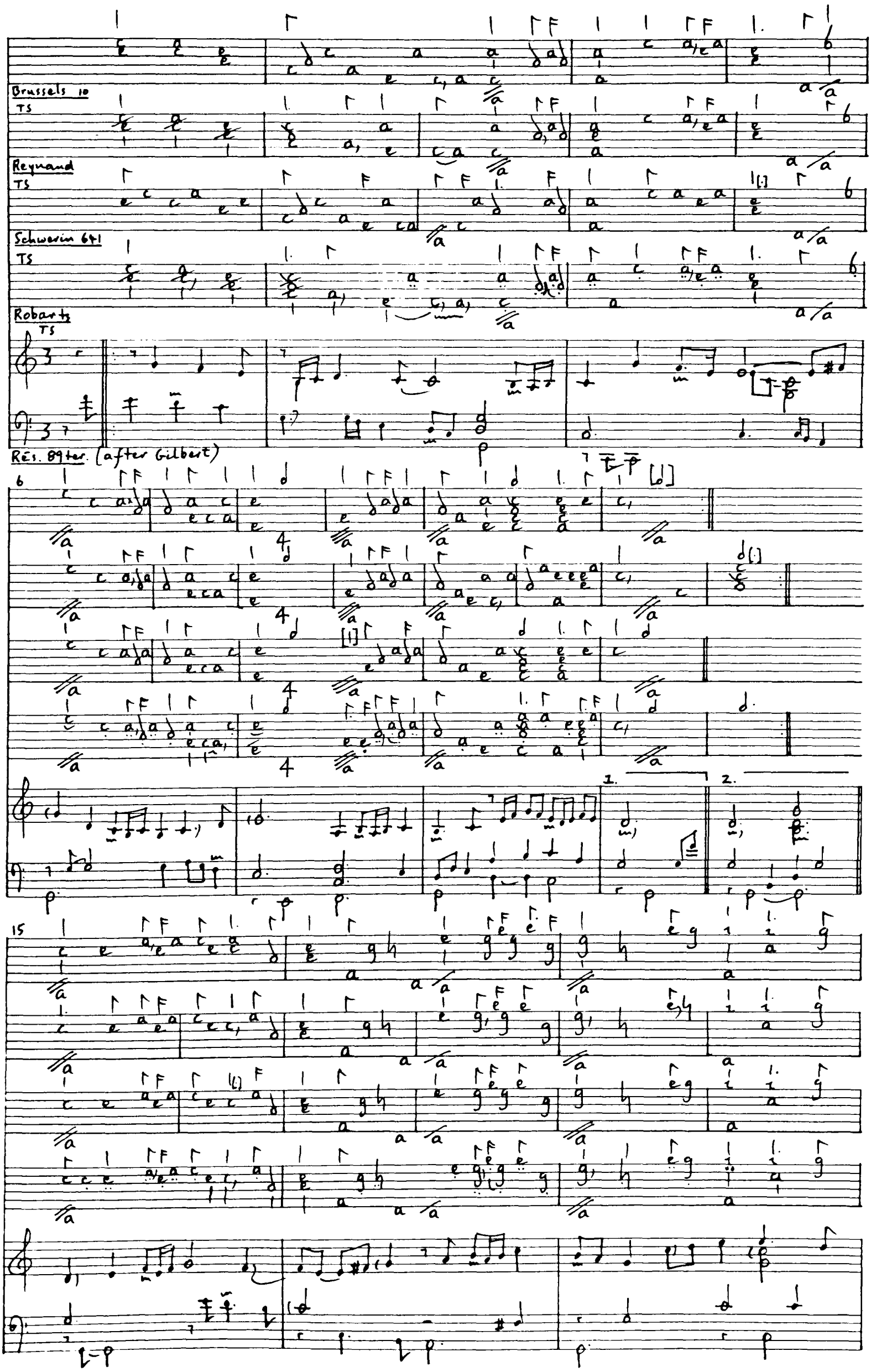
Ex.69 VG.Canarie 1.

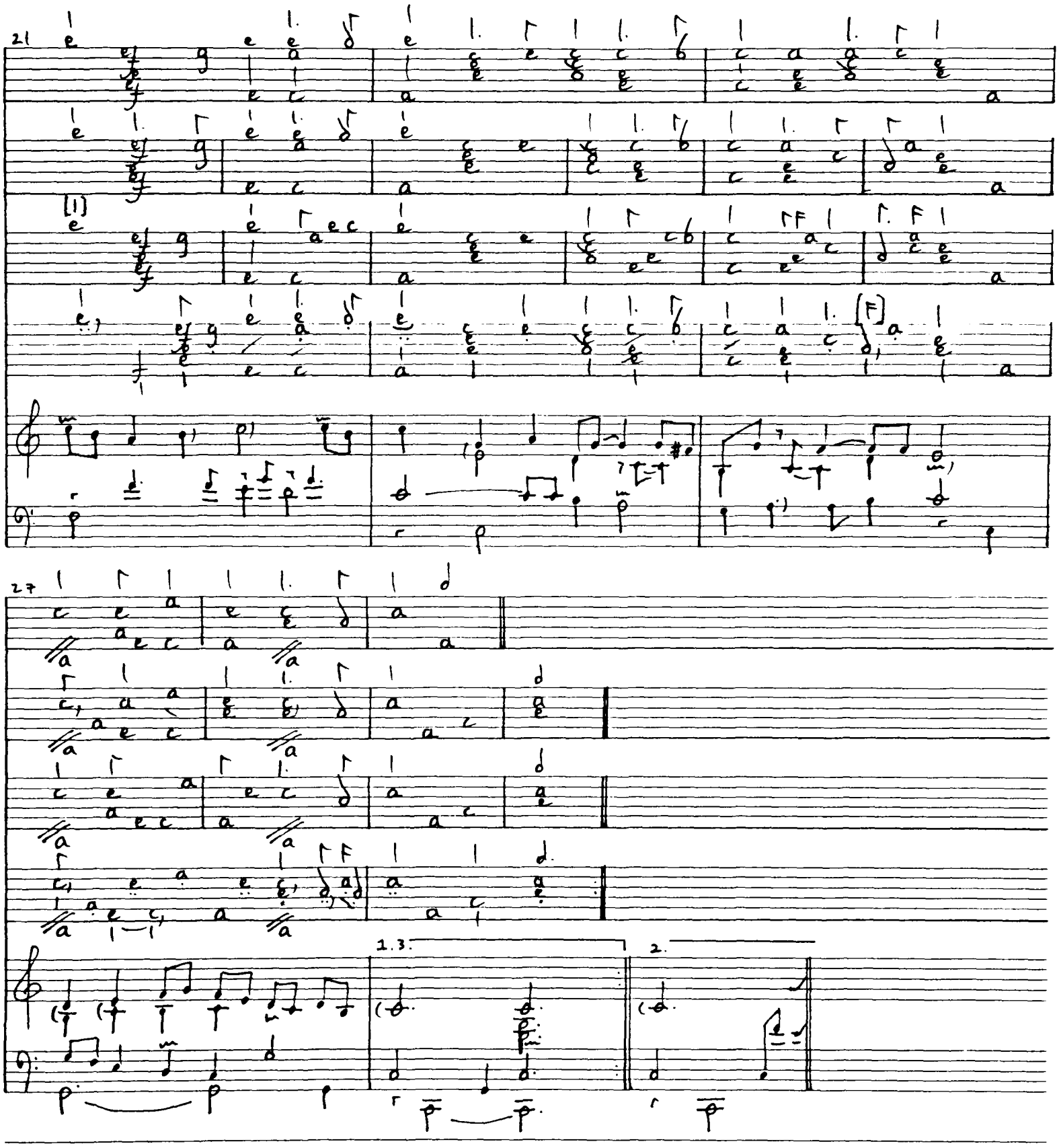


Ex.70 VG.A1 La Vestemponade.

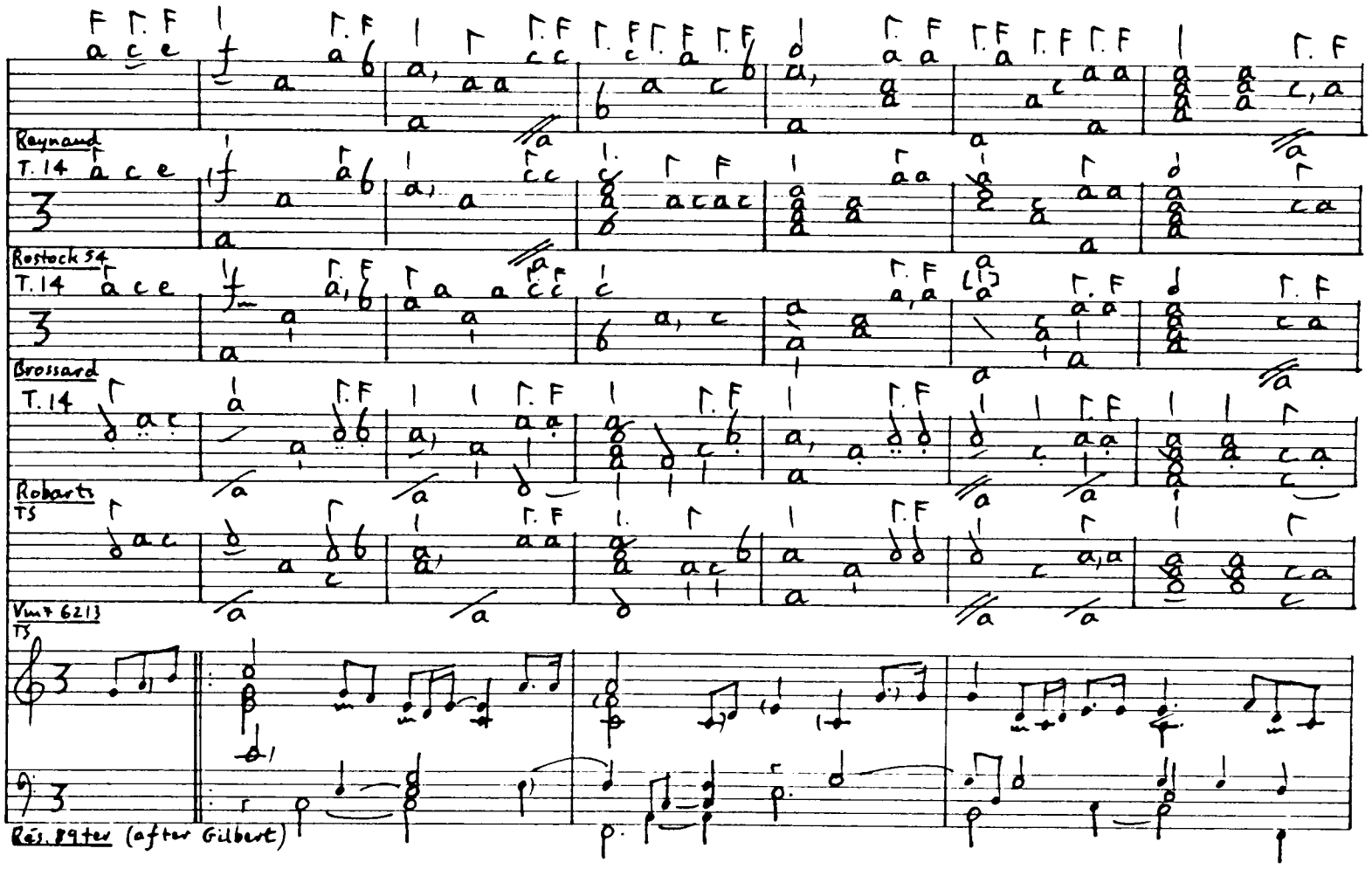


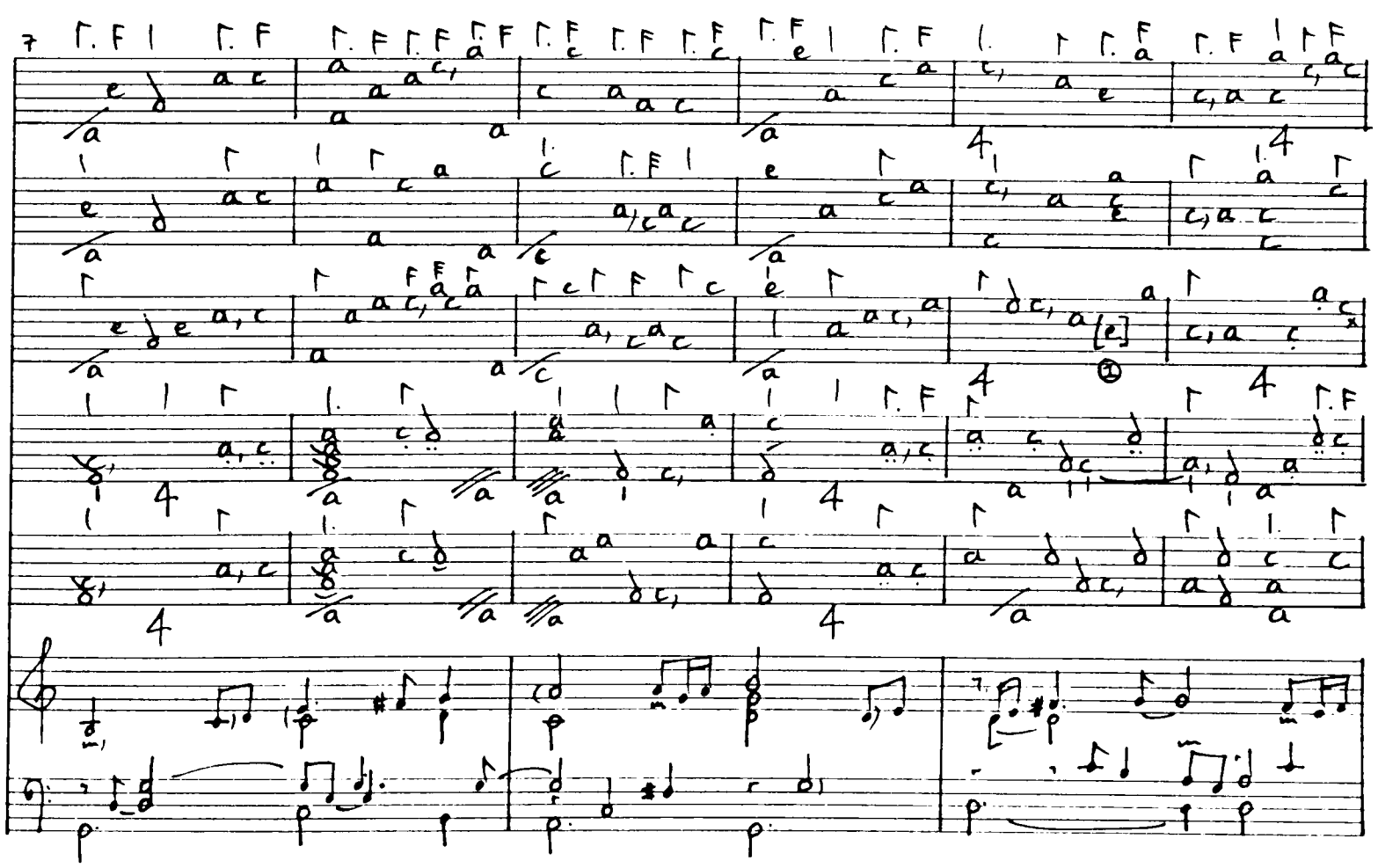
Ex.71 VG.Cl **La Pleureuse.**



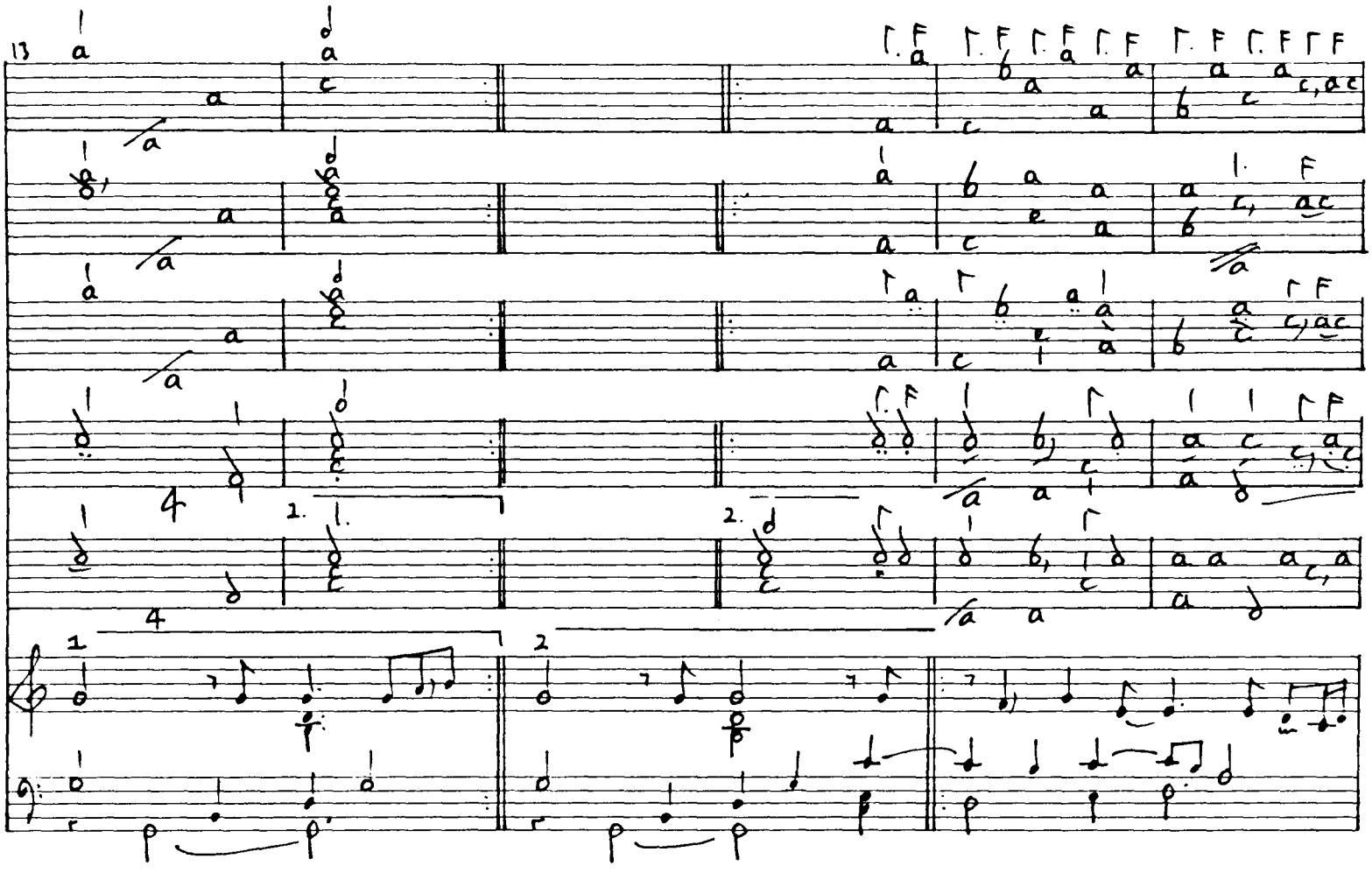

21
[1]
[F]
27
1.3.
2.

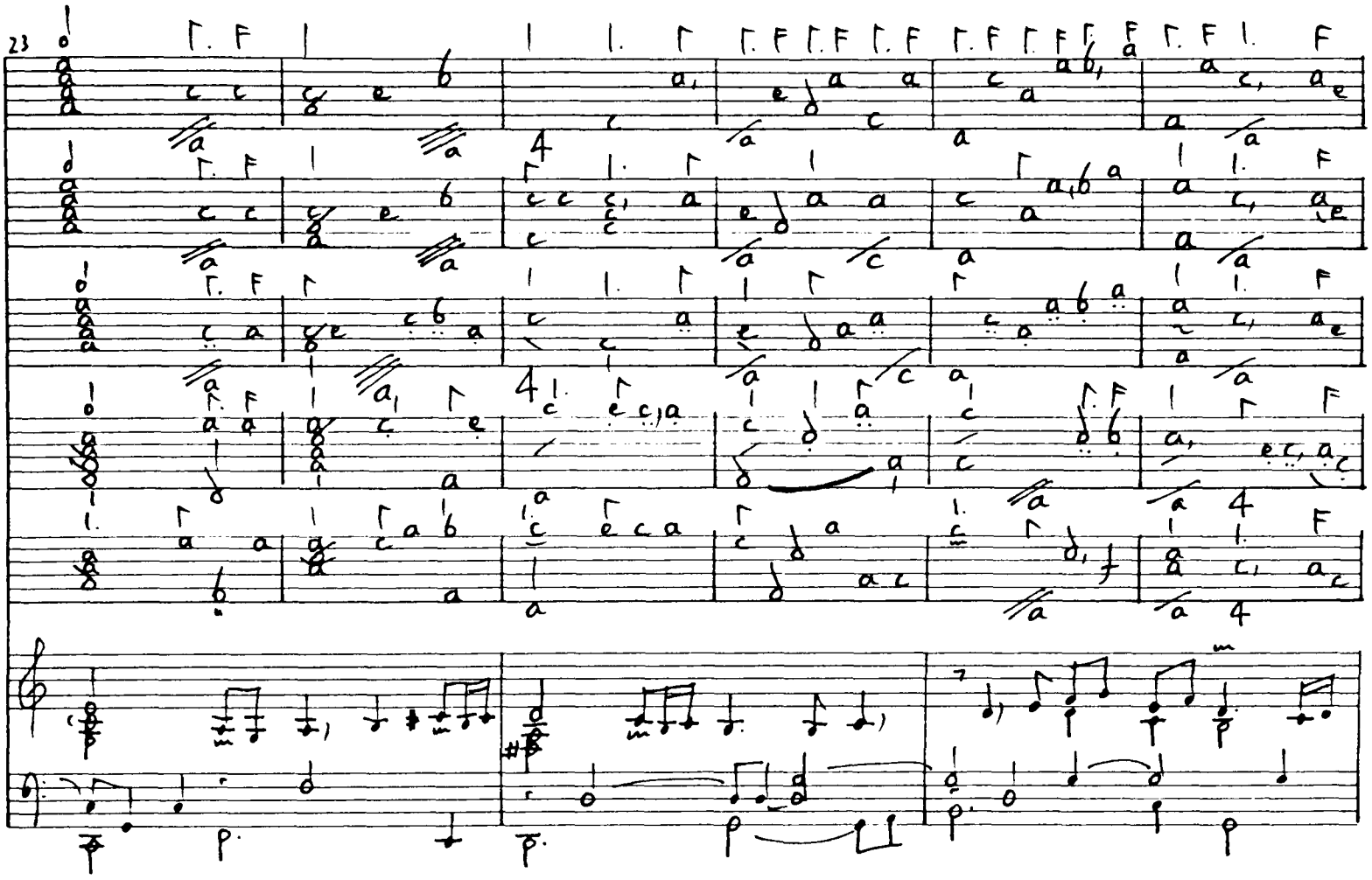
Ex.72 VG.C2 La Superbe.



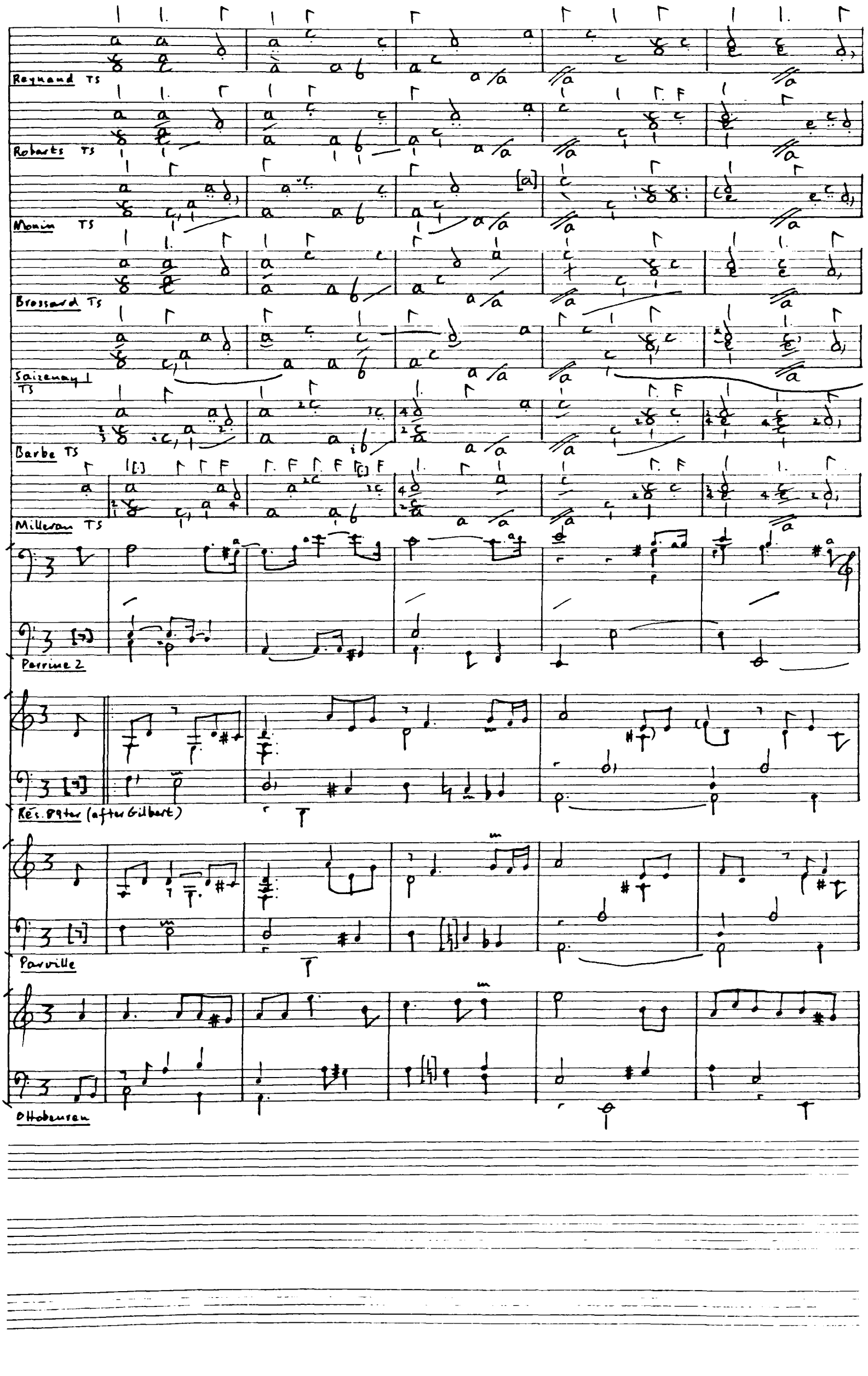


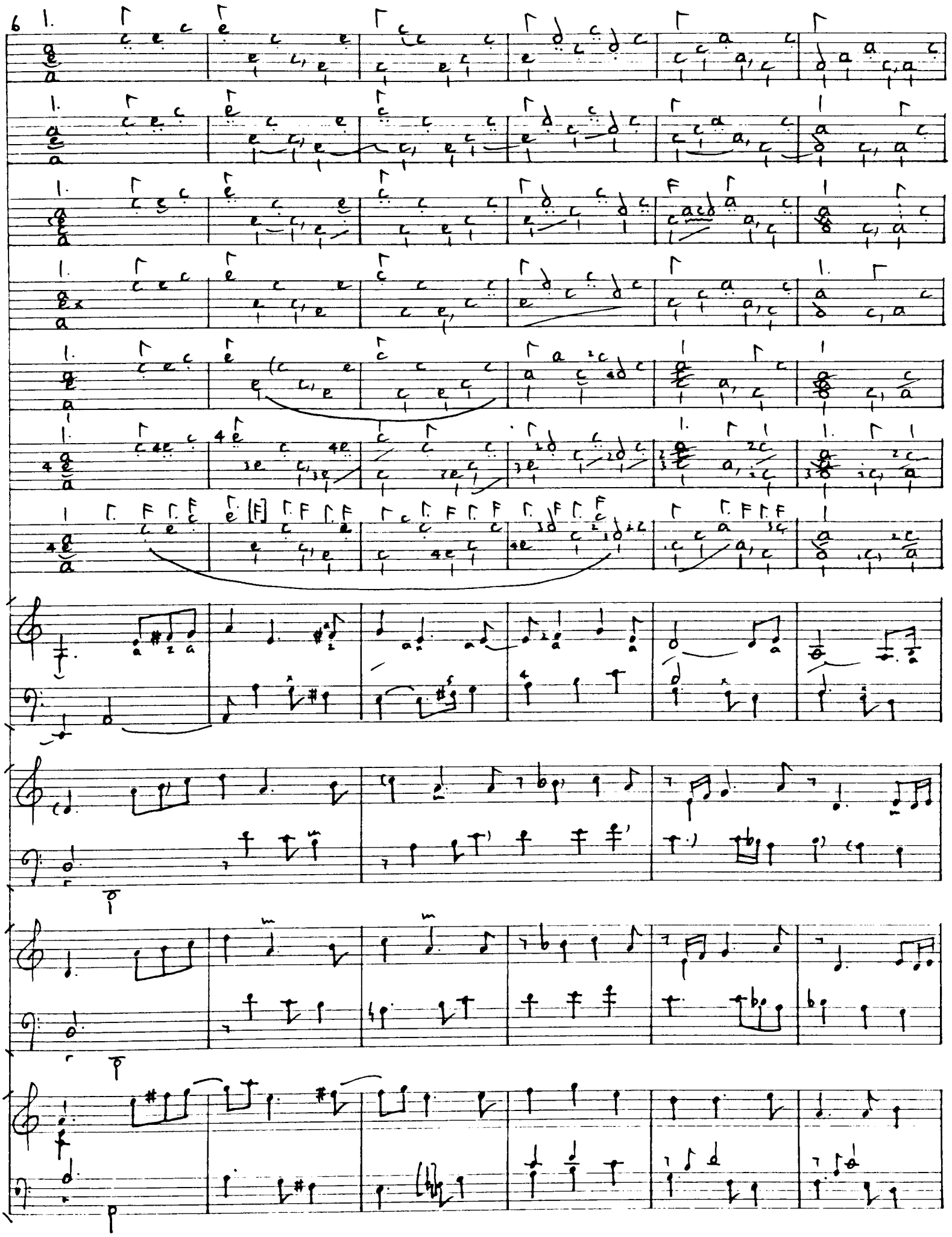
1. ♭ in source.

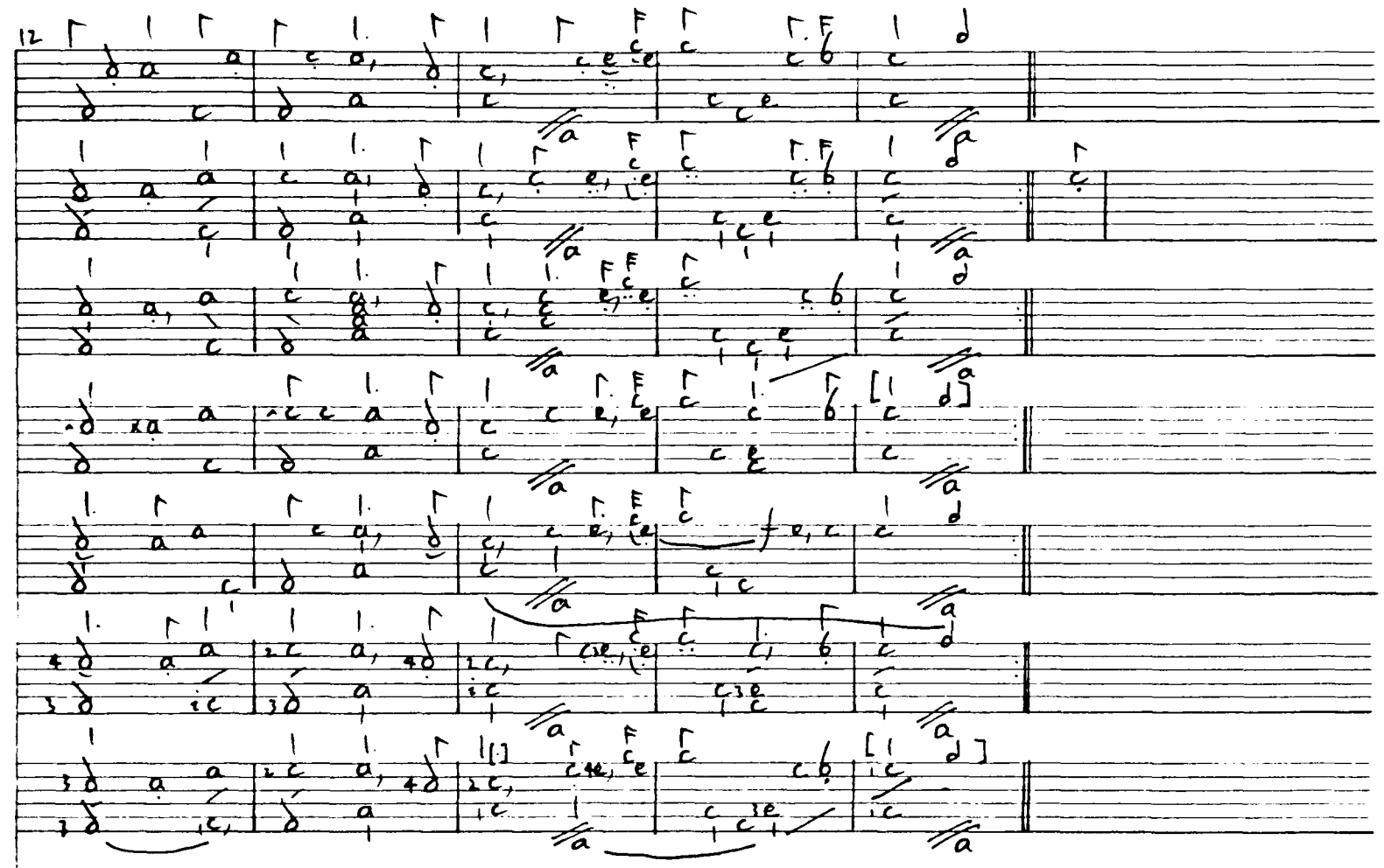

13
17

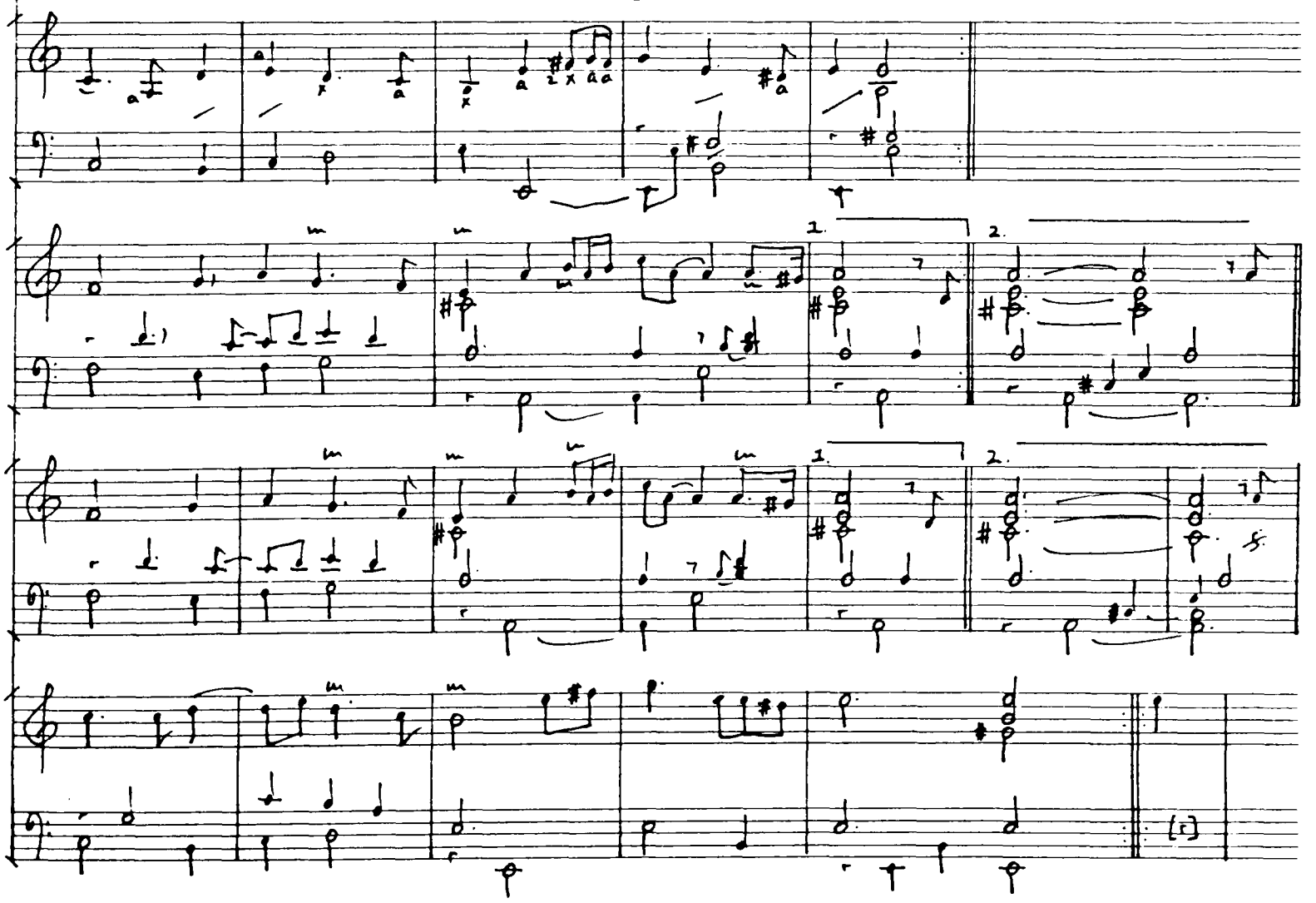

23
29
1.3.
2.

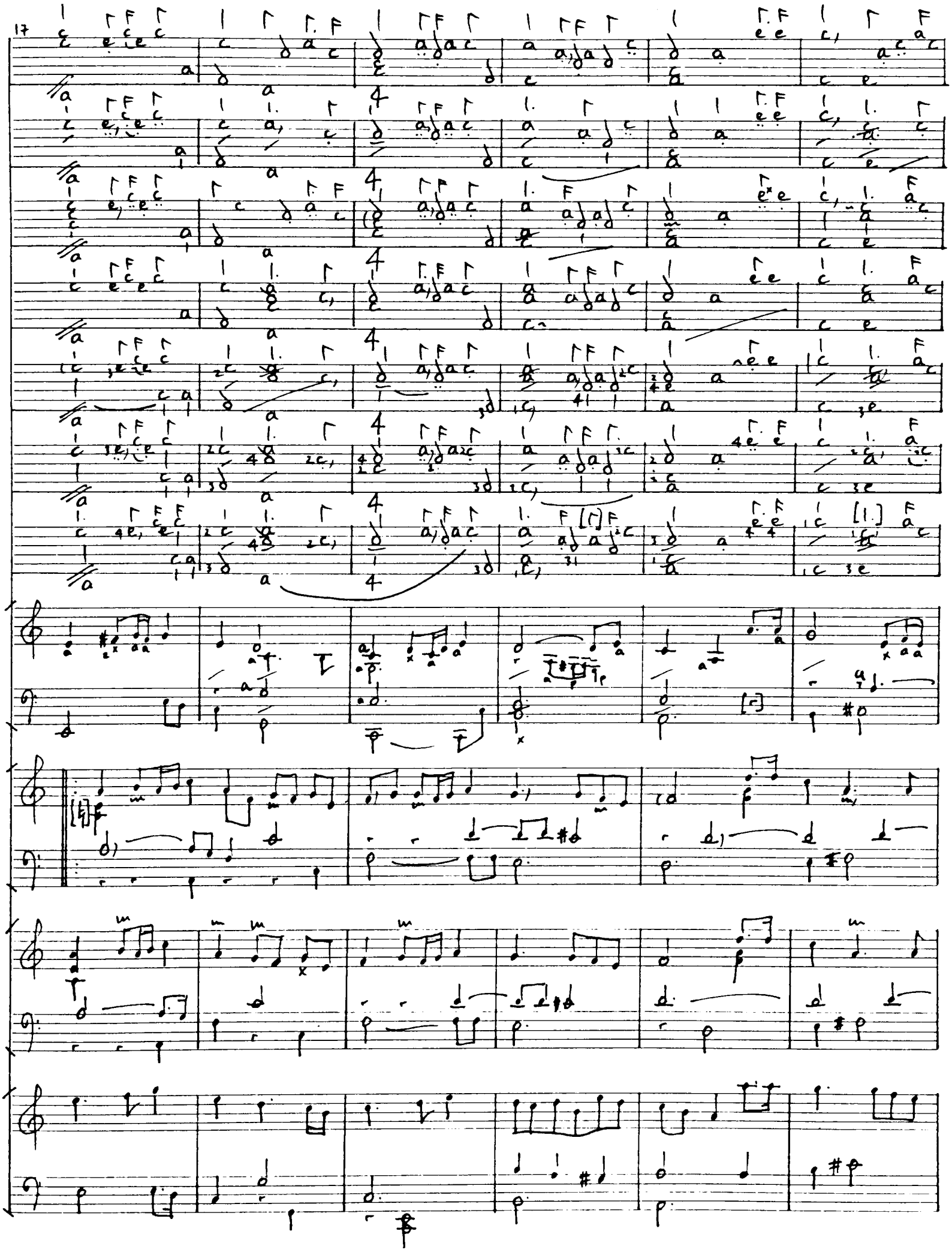
Ex.73 VG.C5 Les Larmes.

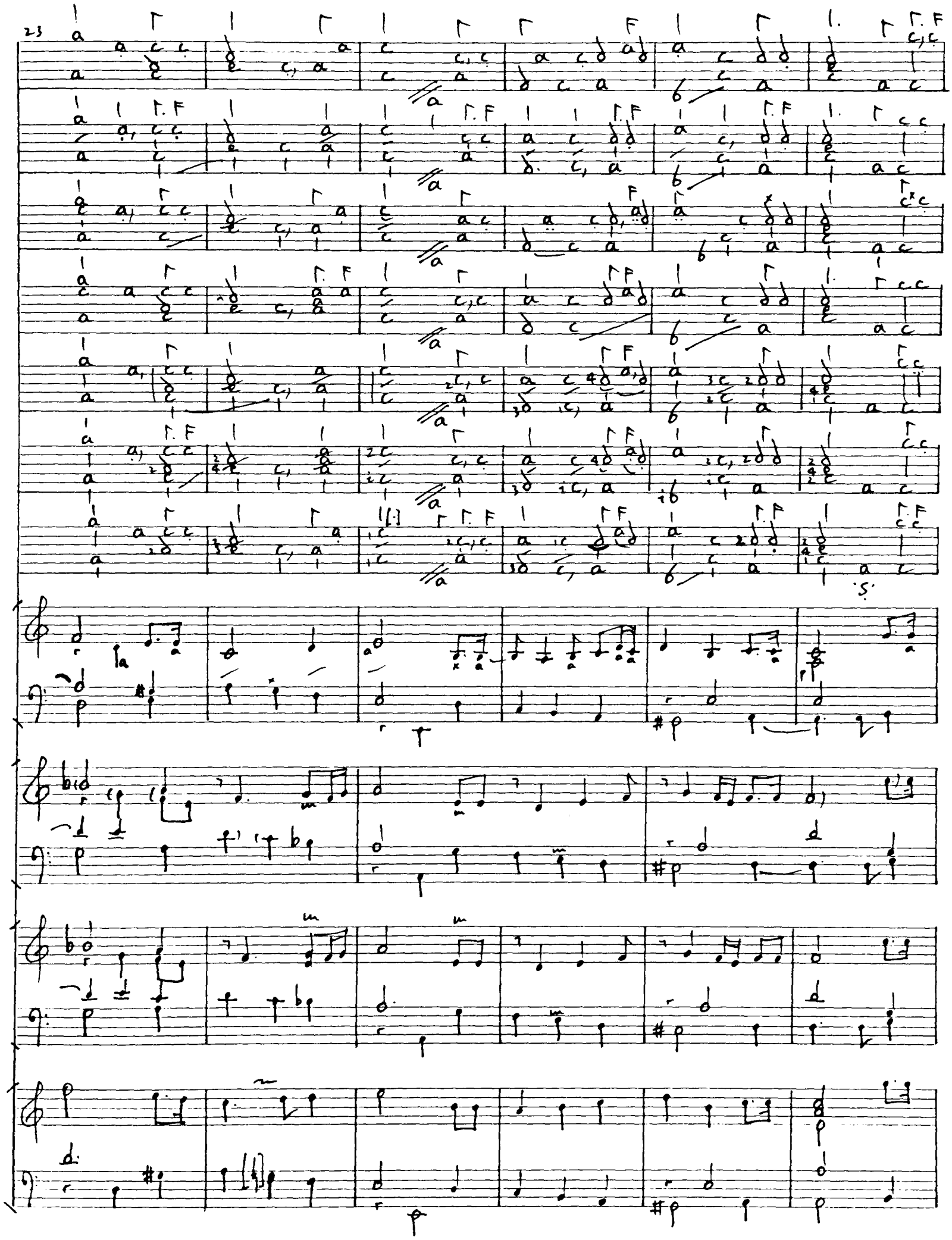


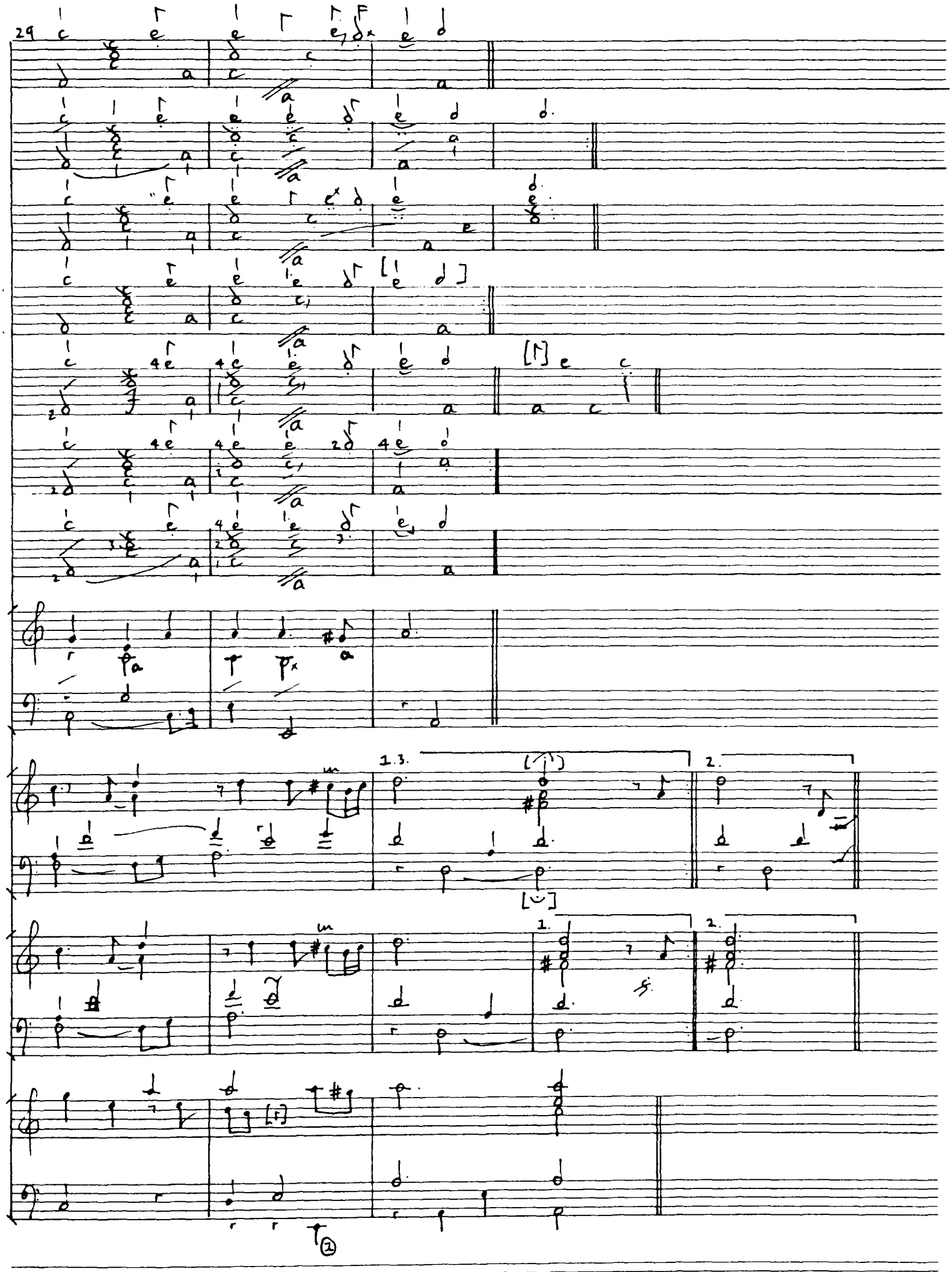






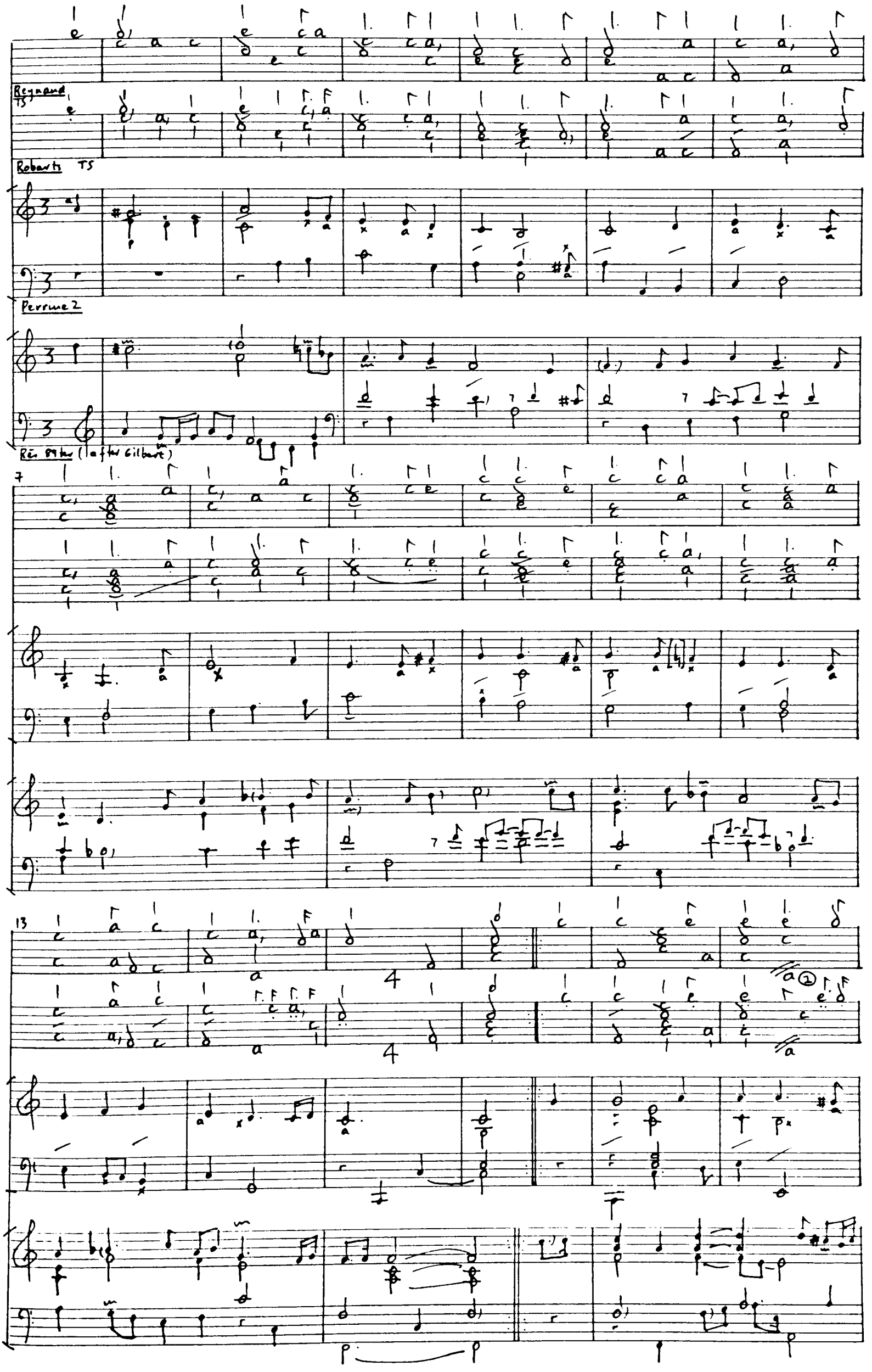

17



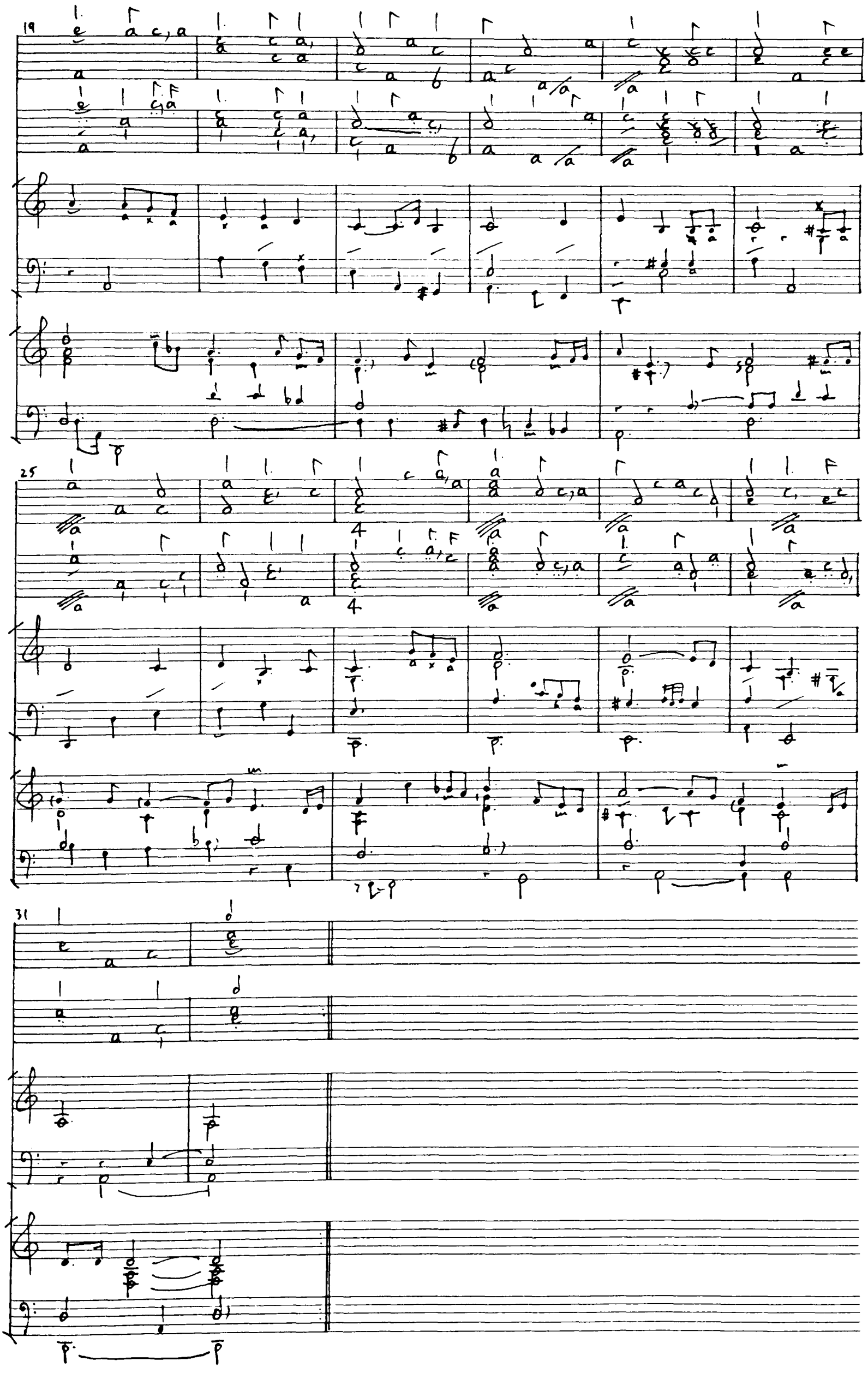


1. C in source

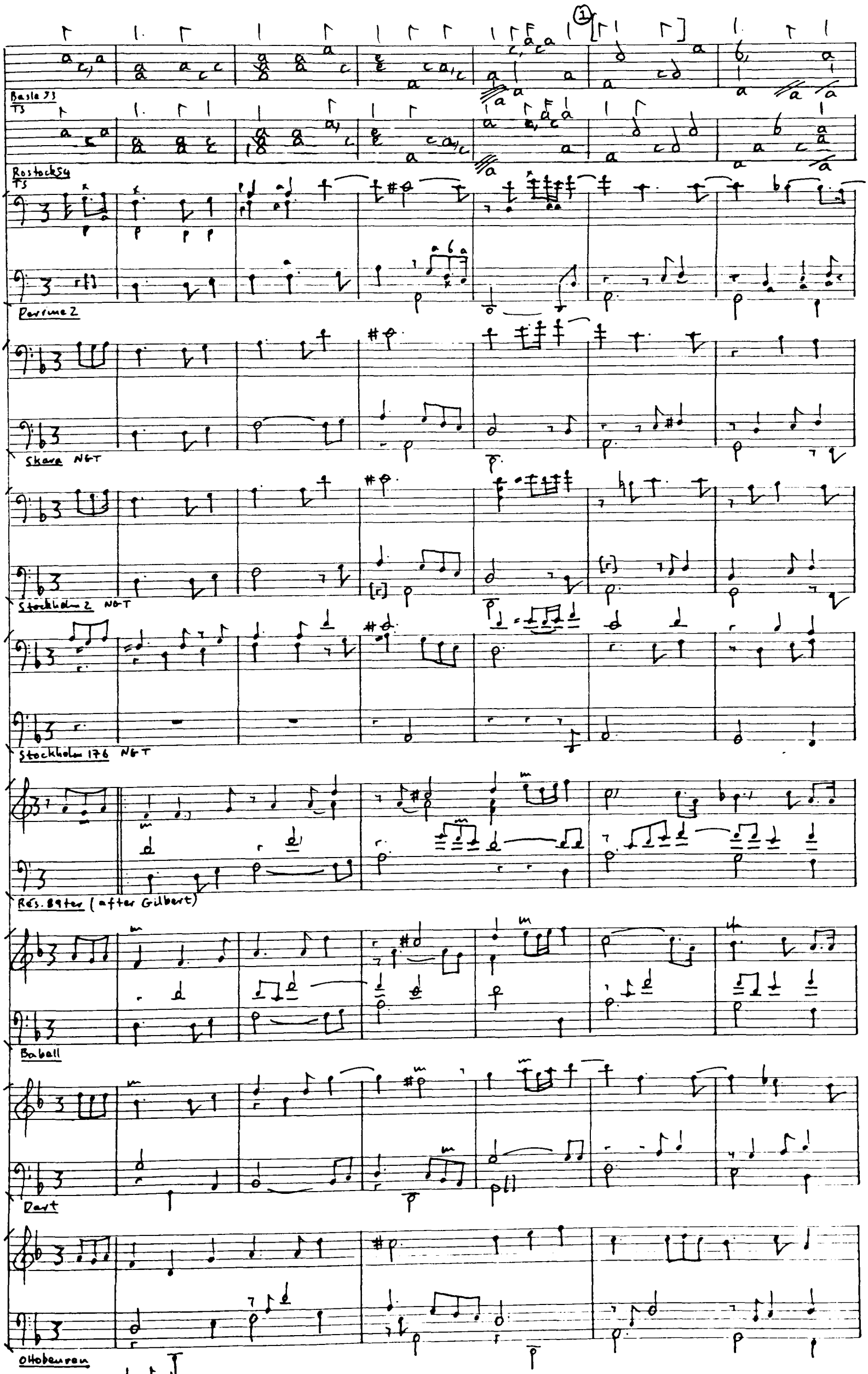
Ex.74 VG.C6 La petite bergère.



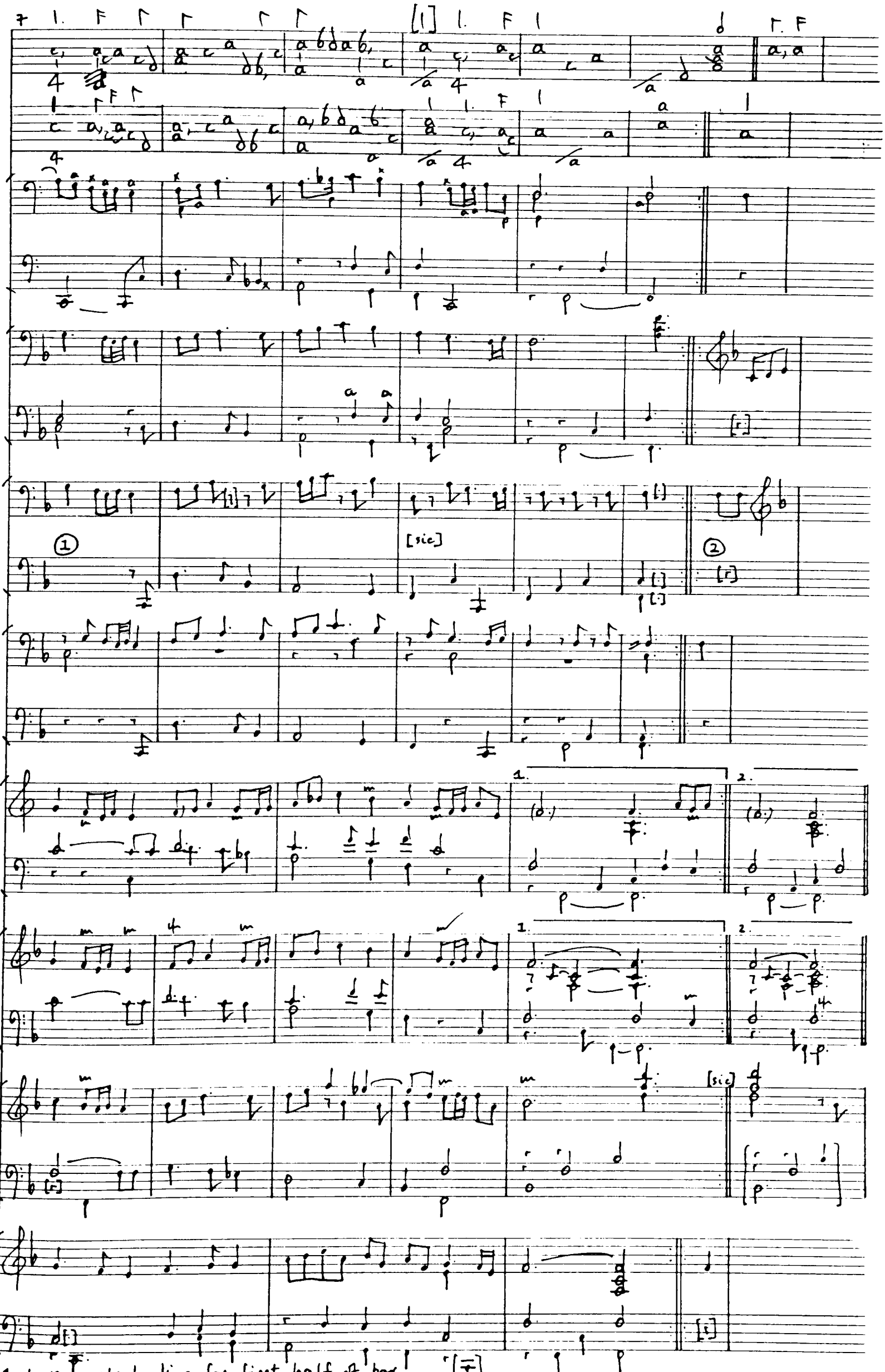
1. /a in Reynaud


19
25
31

Ex.75 VG.C7 L'Immortelle.



1. Source has adcda.



1. Lower parts lacking for first half of bar.
2. Octave lines evidently omitted.

13

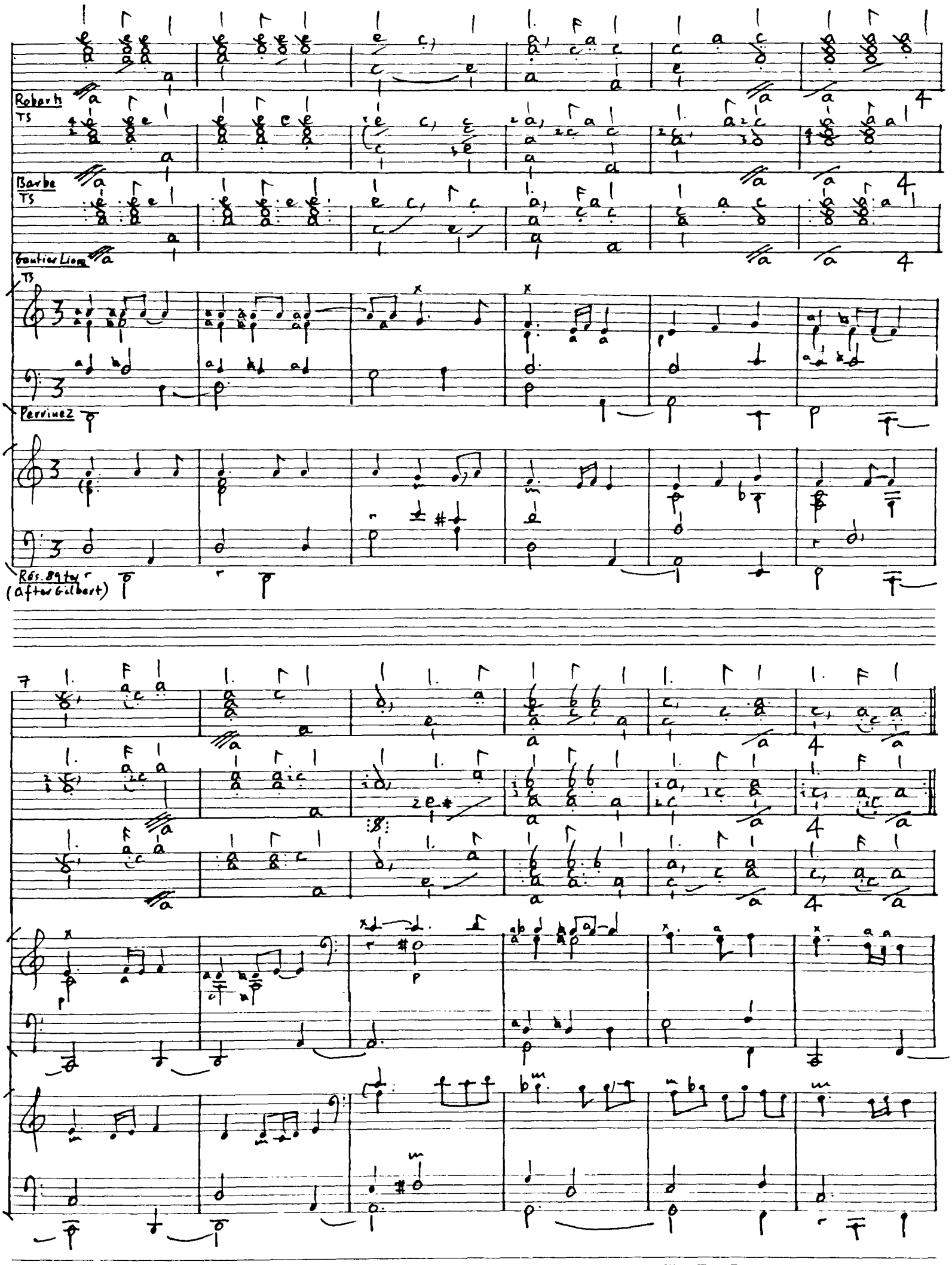
1. Source has crotchets in this bar.

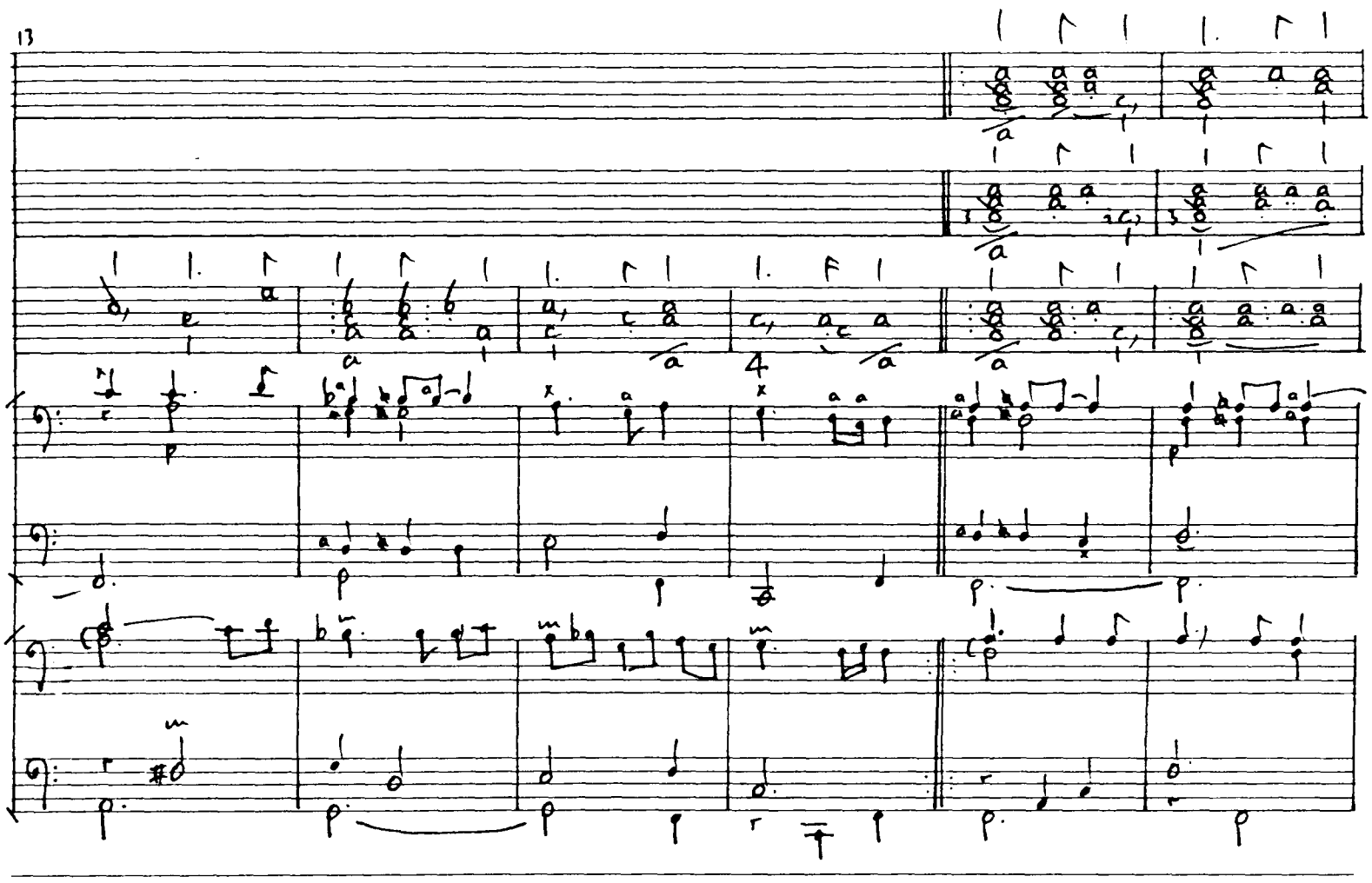
1. Octave lines evidently omitted in source.

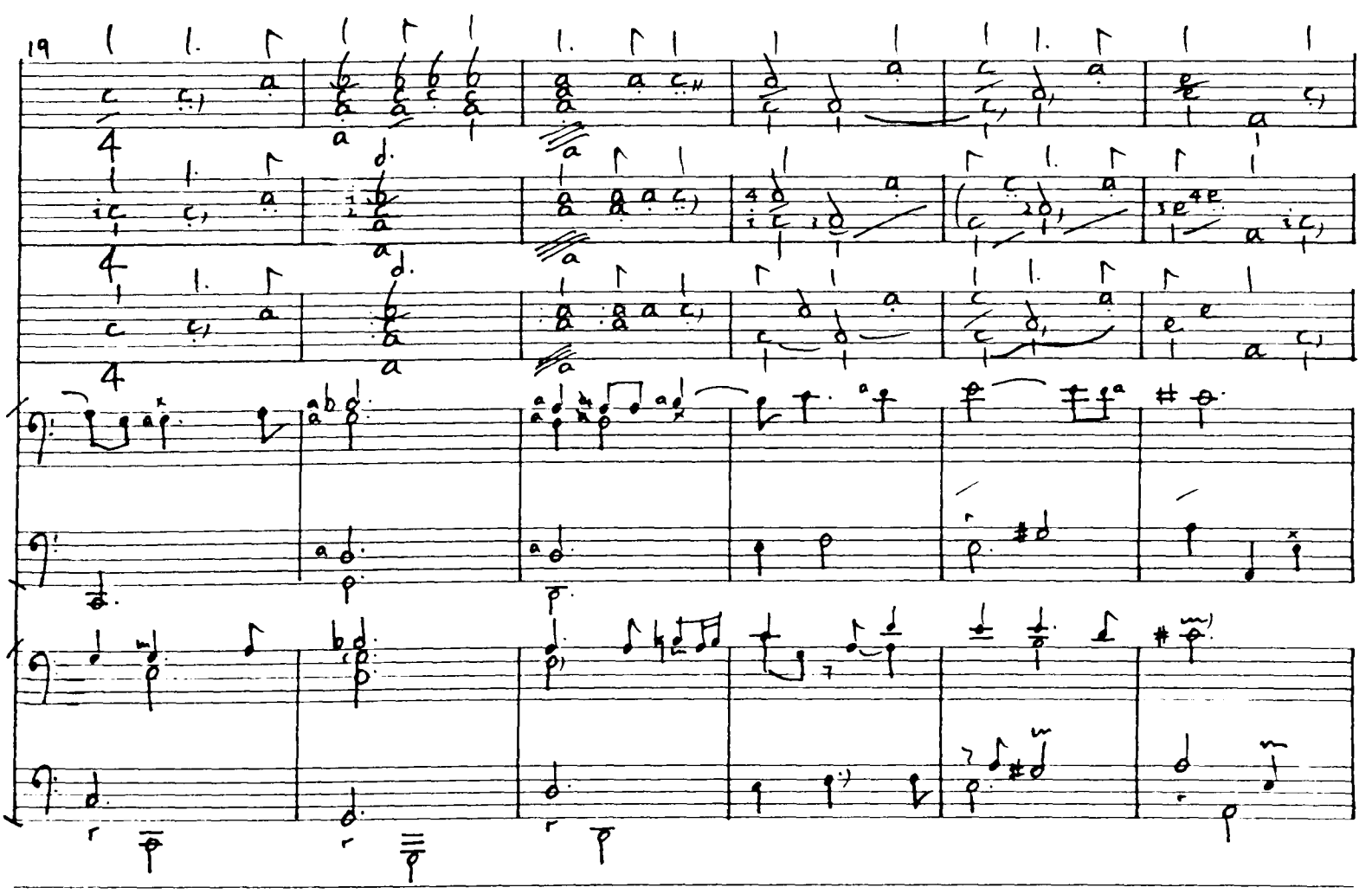
25

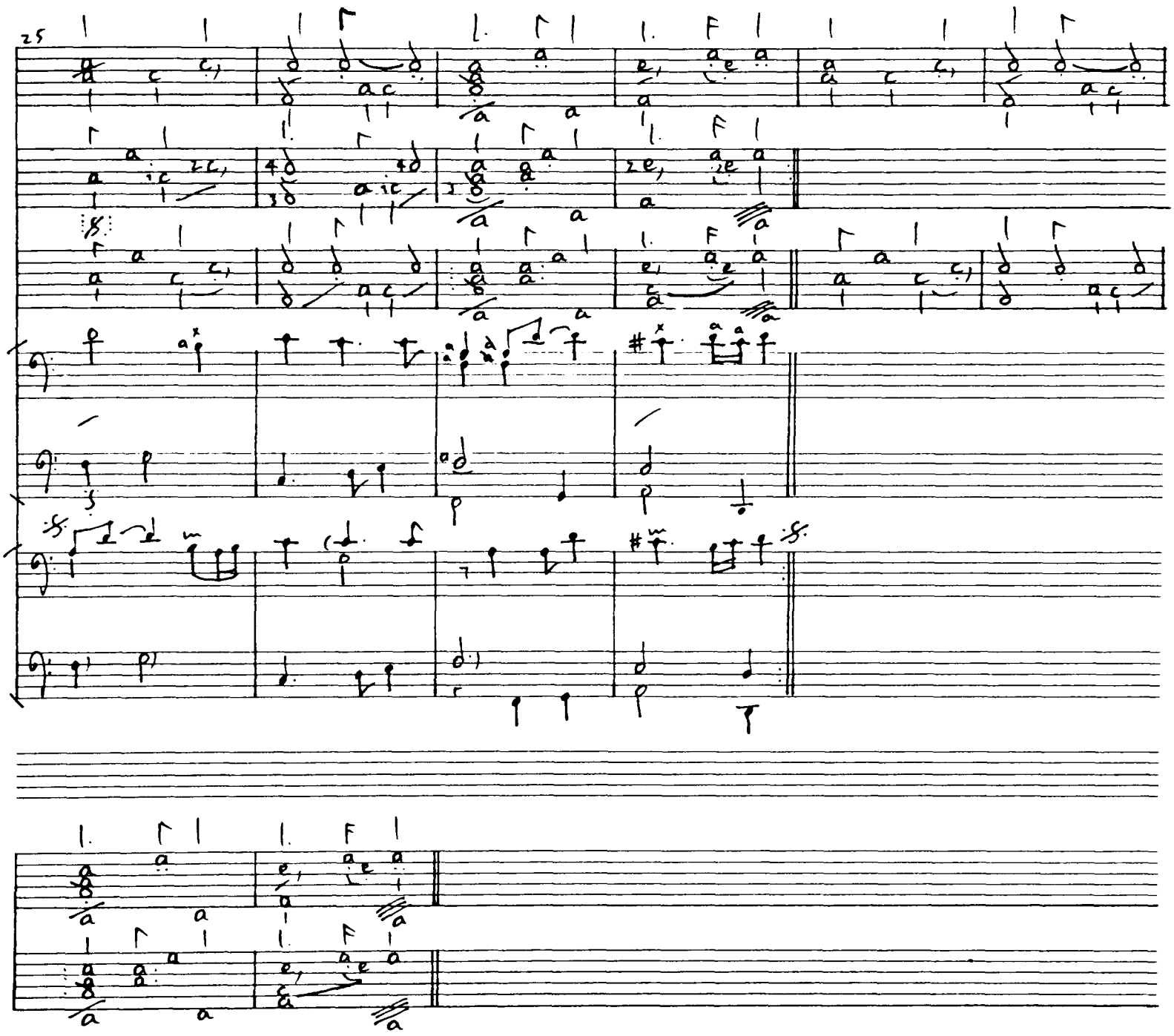
1. Source has c♯

Ex.76 DG.S1.

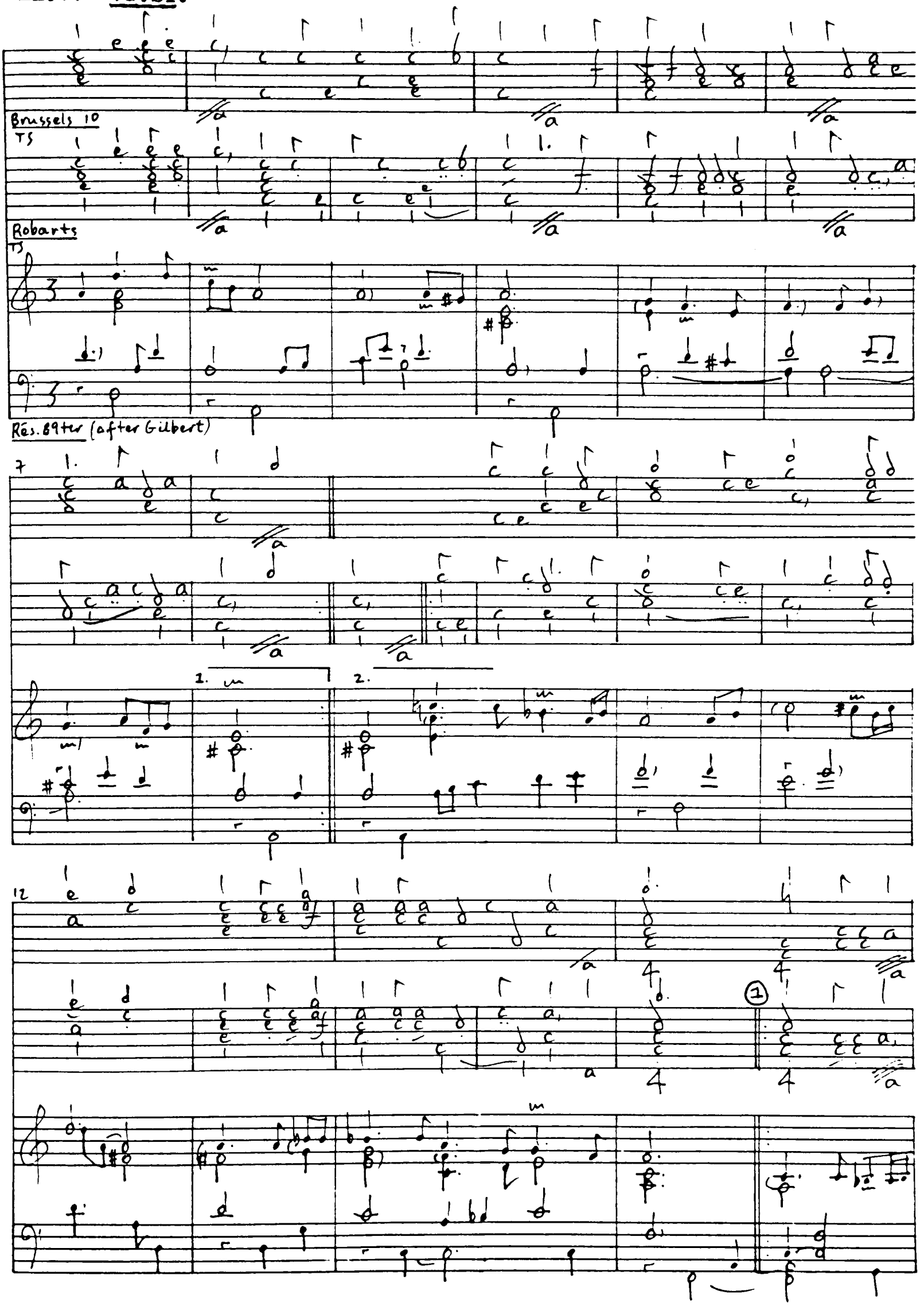

Roberts
TS
Barbe
TS
Gautier Lion
TS
Perrinez
Rés. 89 tuyaux
(after Gilbert)
7


13


19

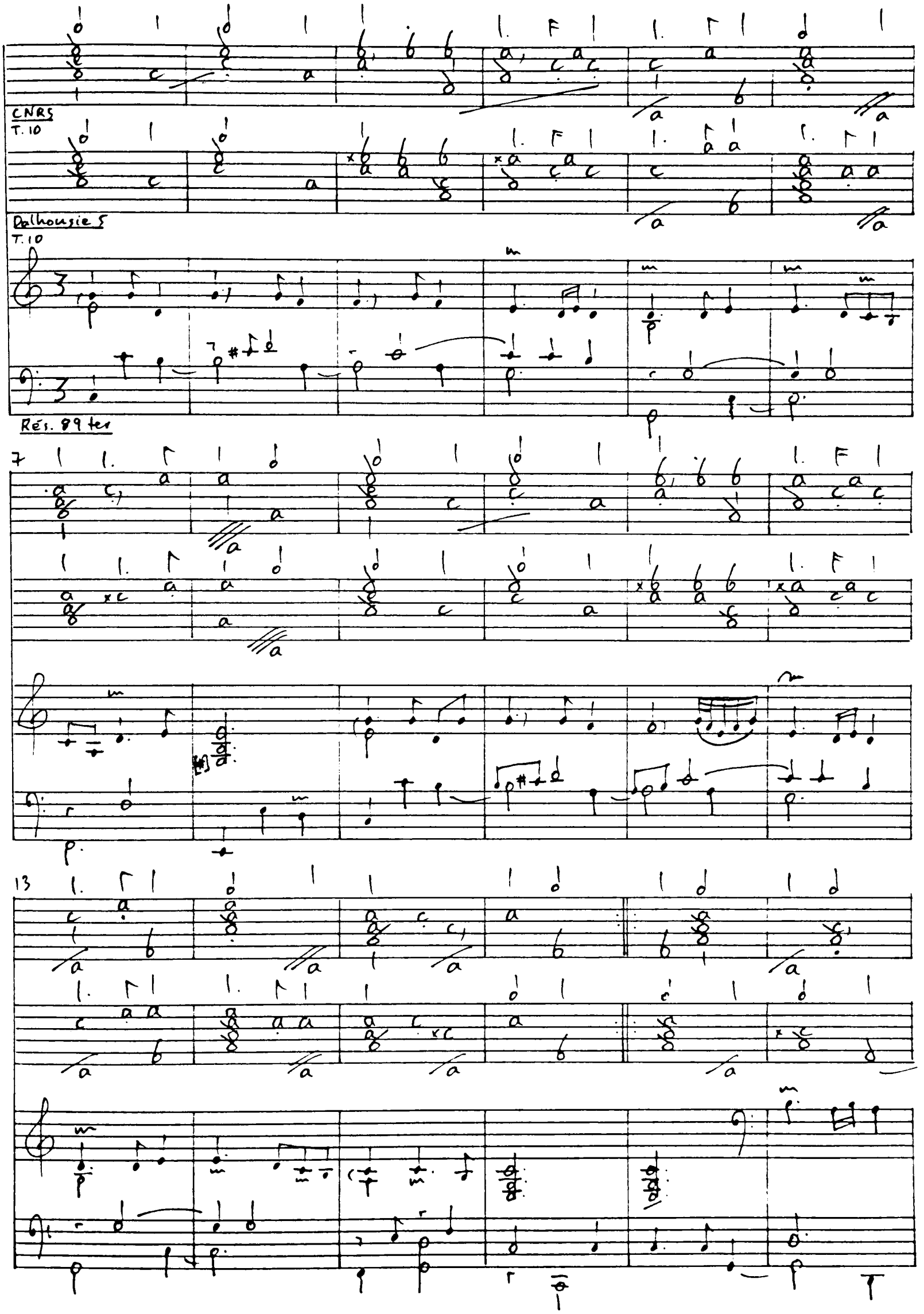

25

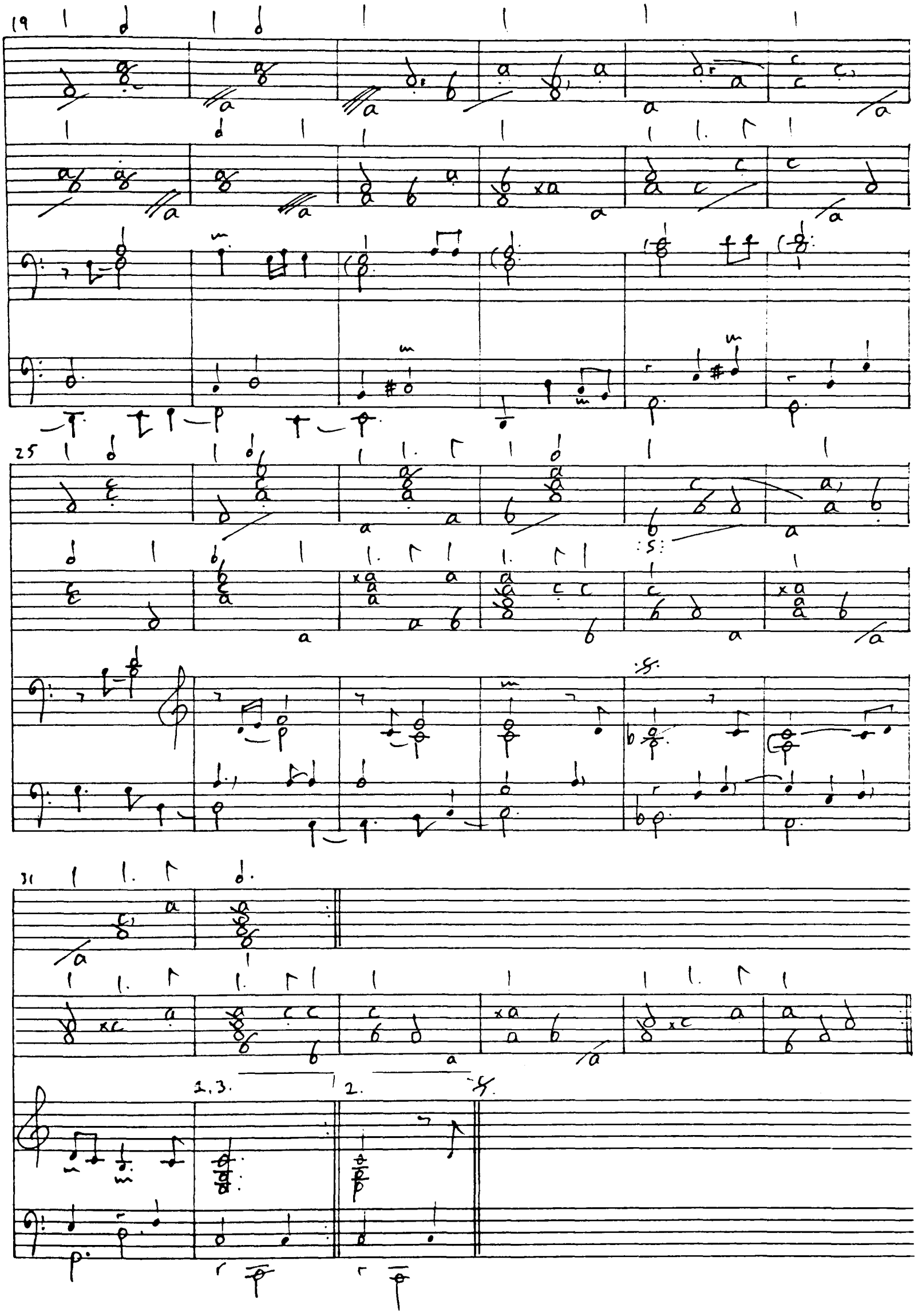
Ex.77 VG.Sl.



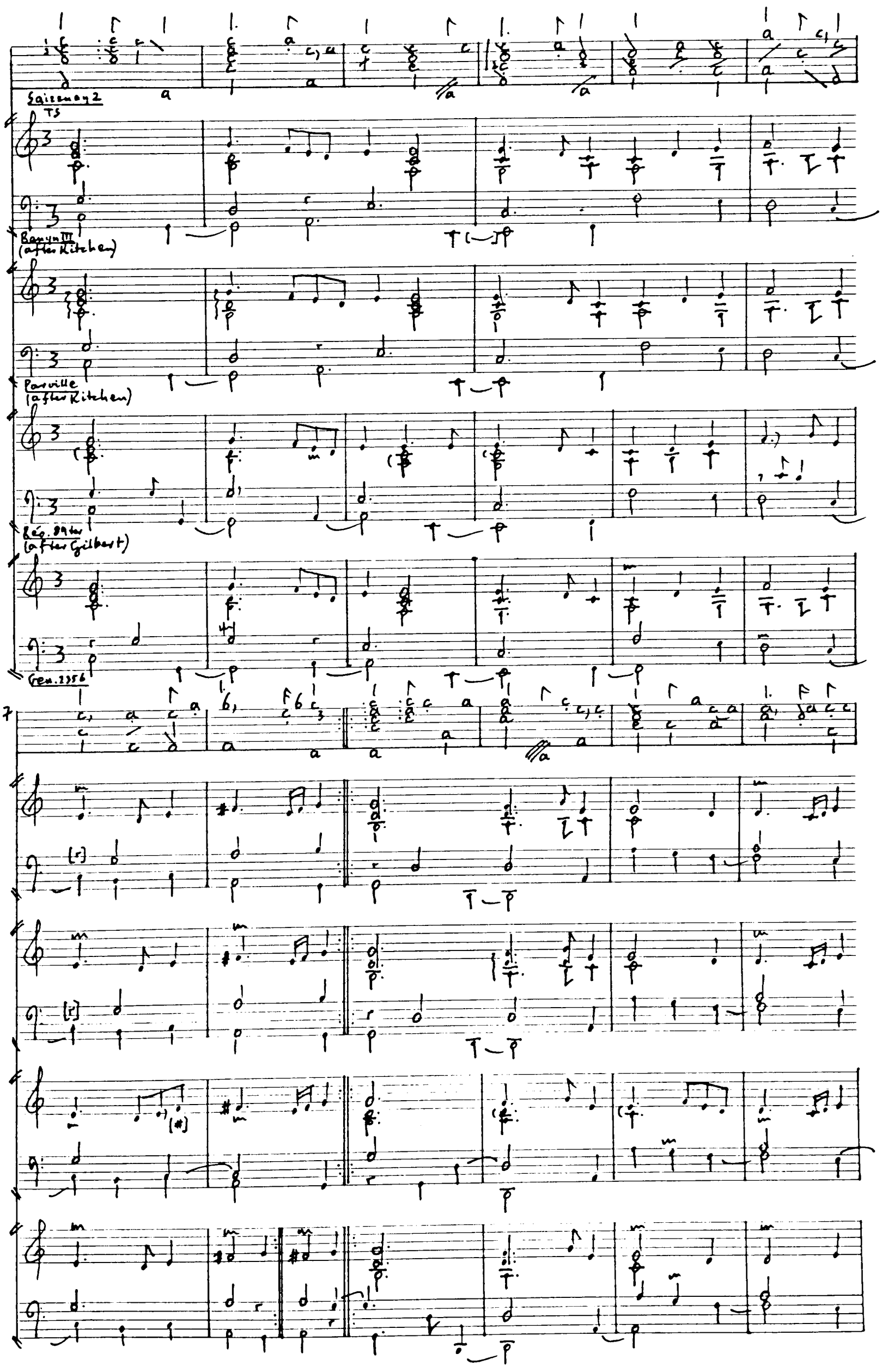
1. Repeats are written out in Robarts, but without alteration.

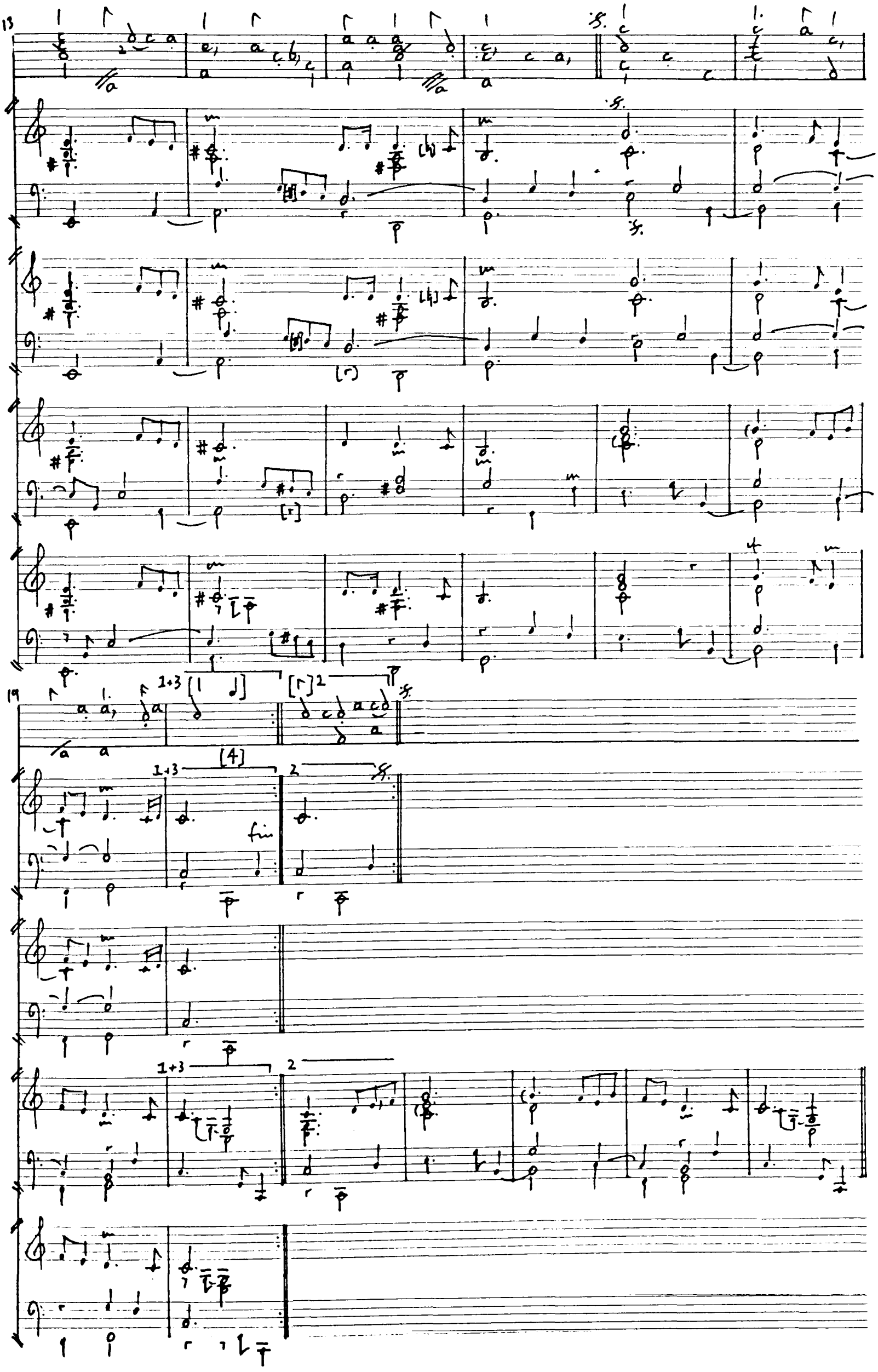
Ex.78 **Mesangeau S2.**



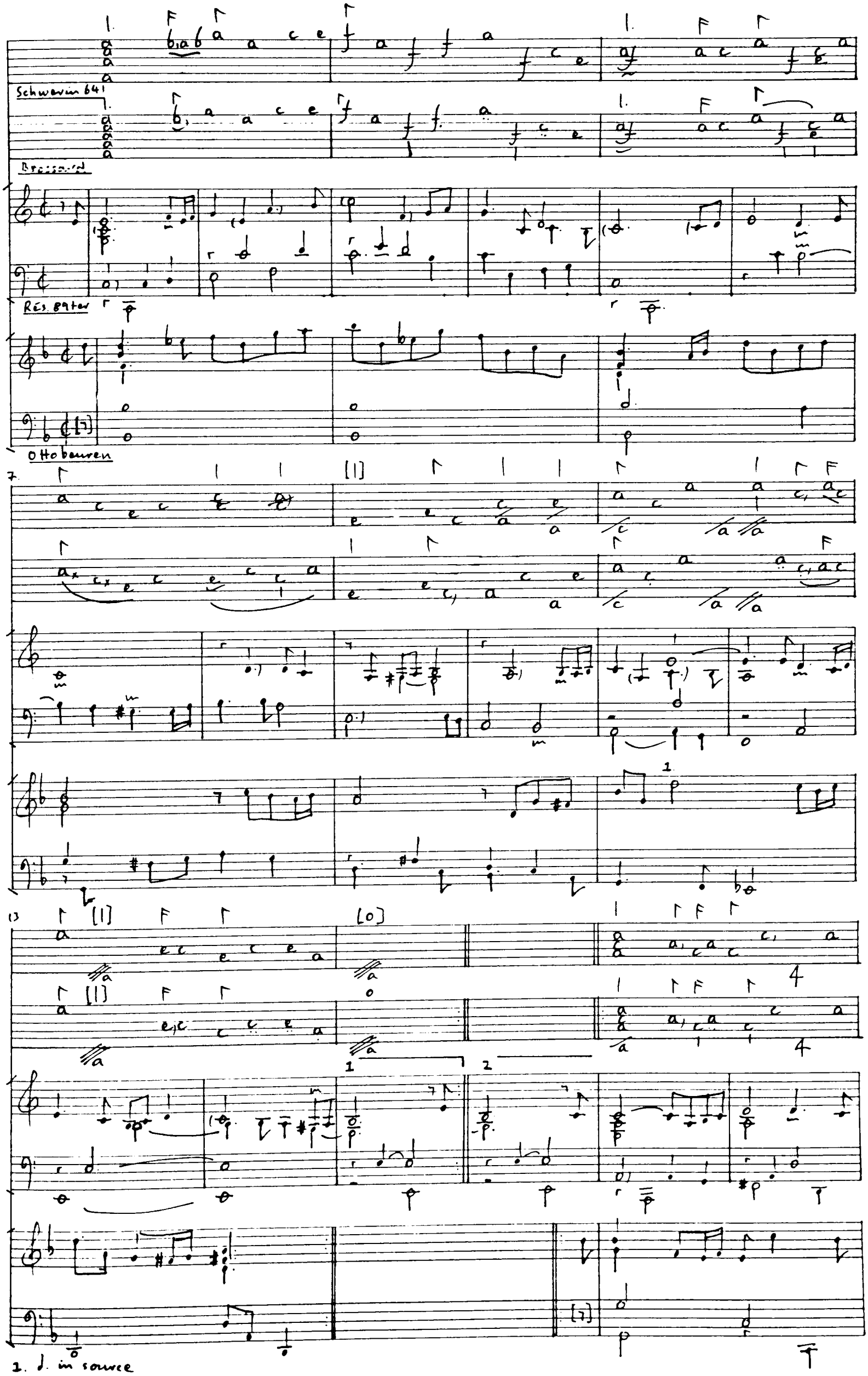

19
25
31
2.3.
2.
4.

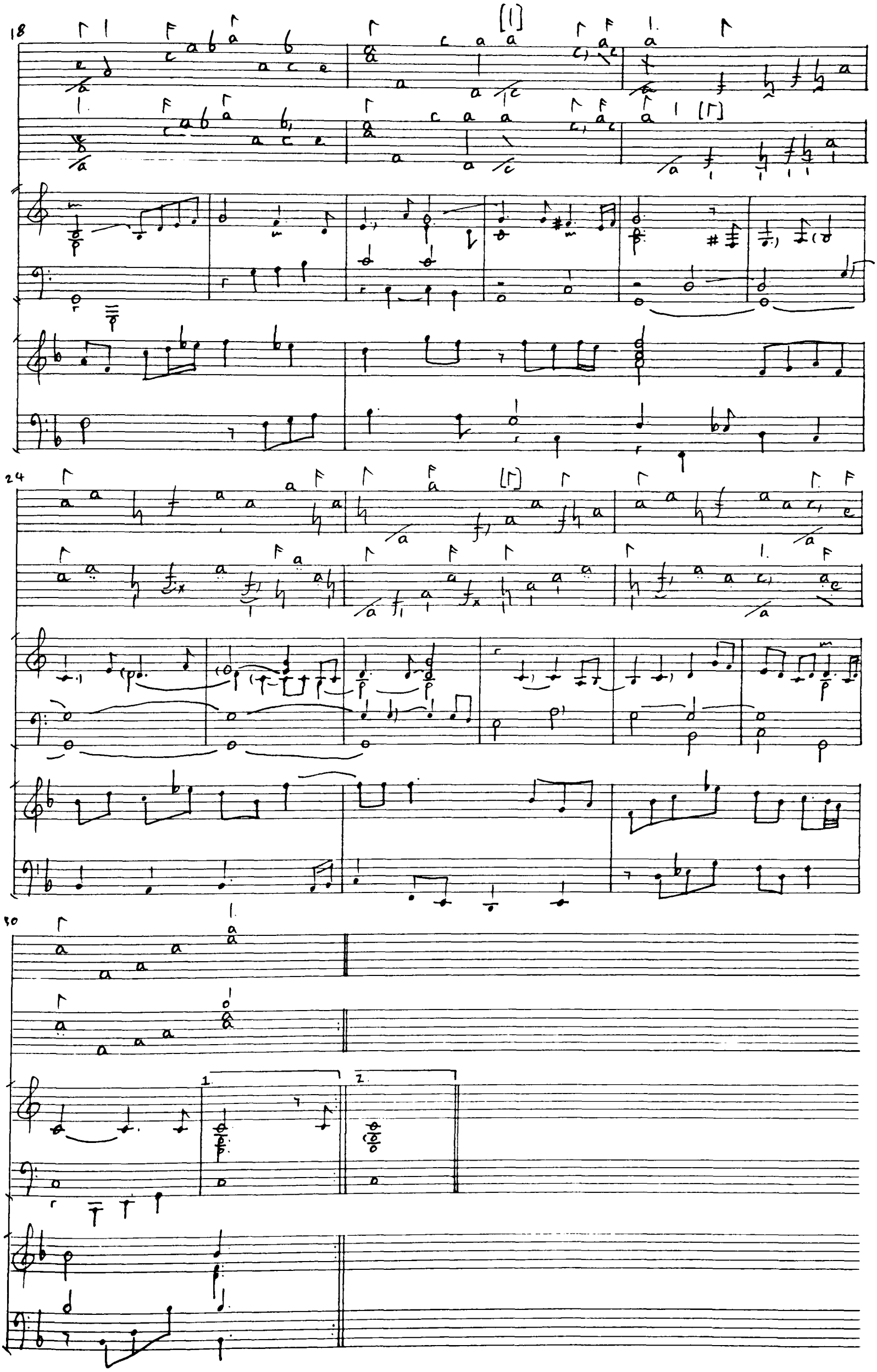
Ex.79 Pinel S2.



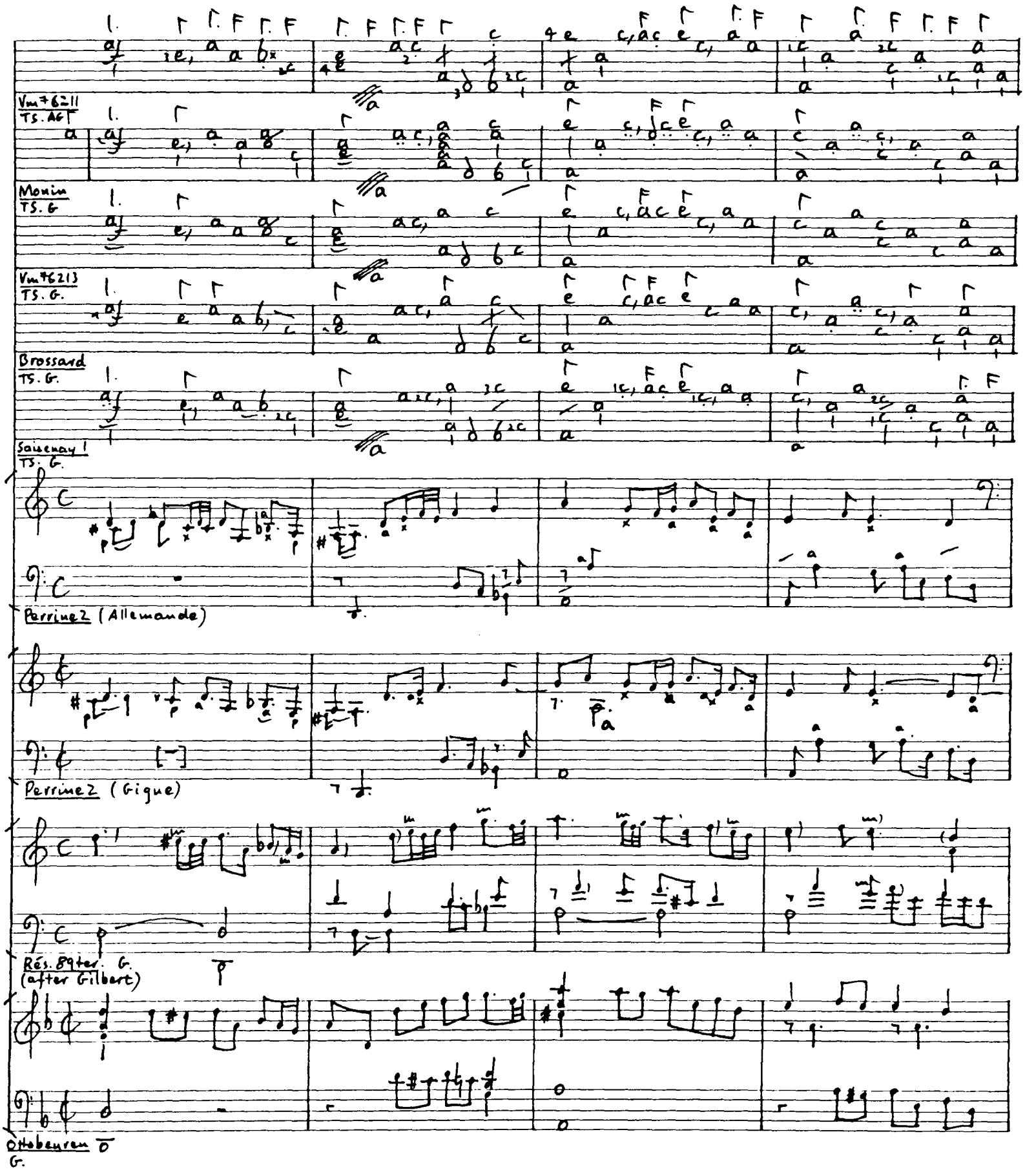

13
19
1+3
2
[4]
fin

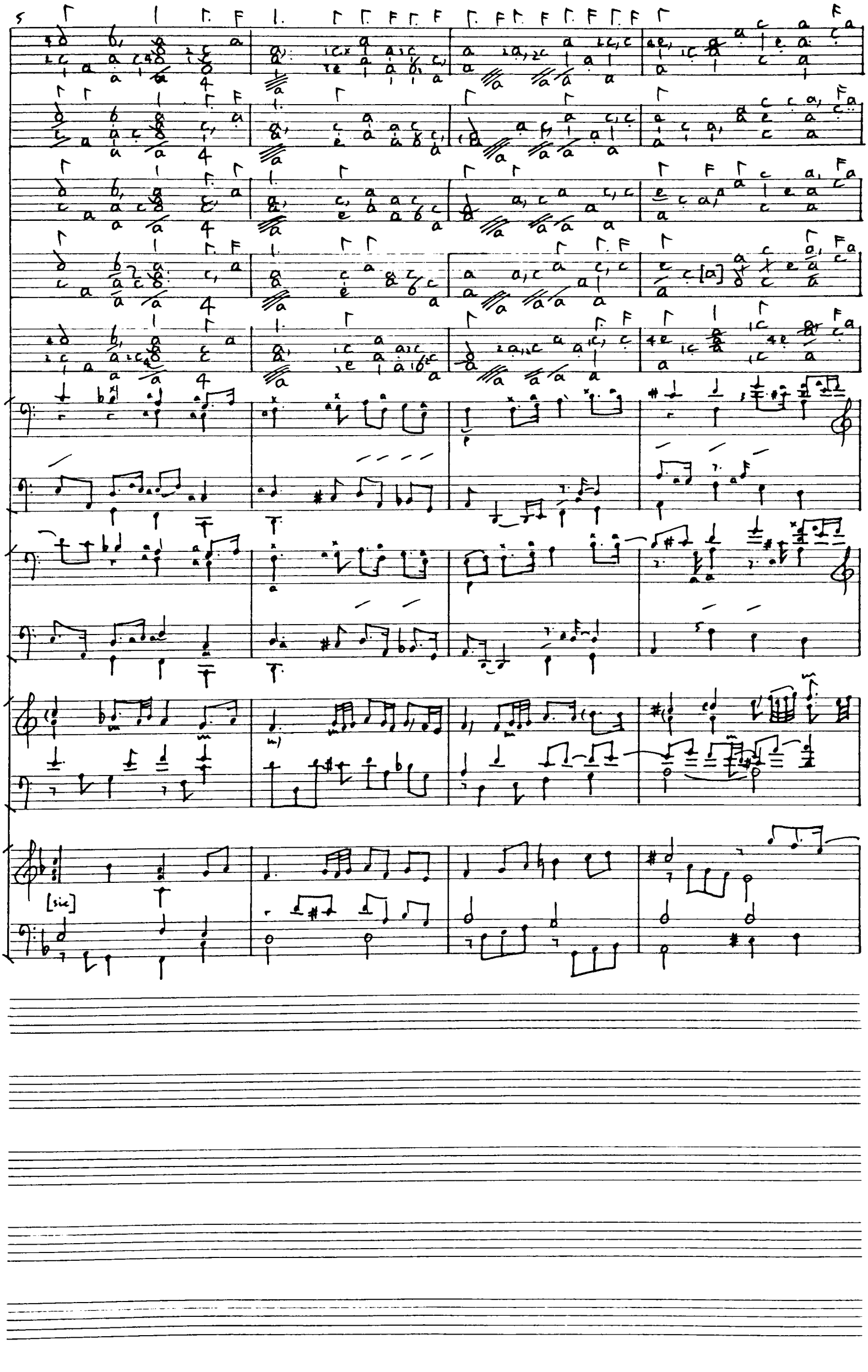
Ex.80 VG.Gl La Cloche.

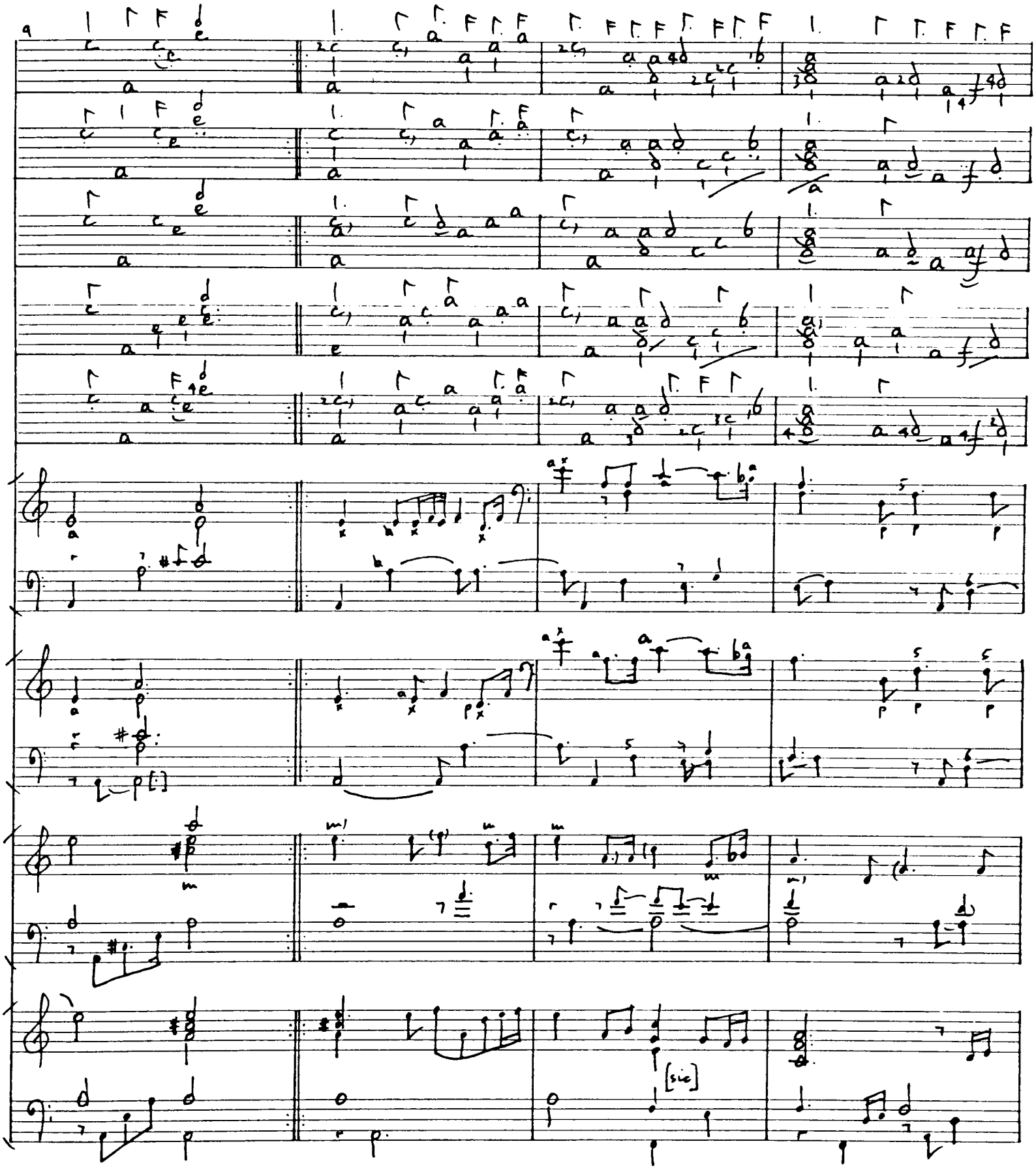


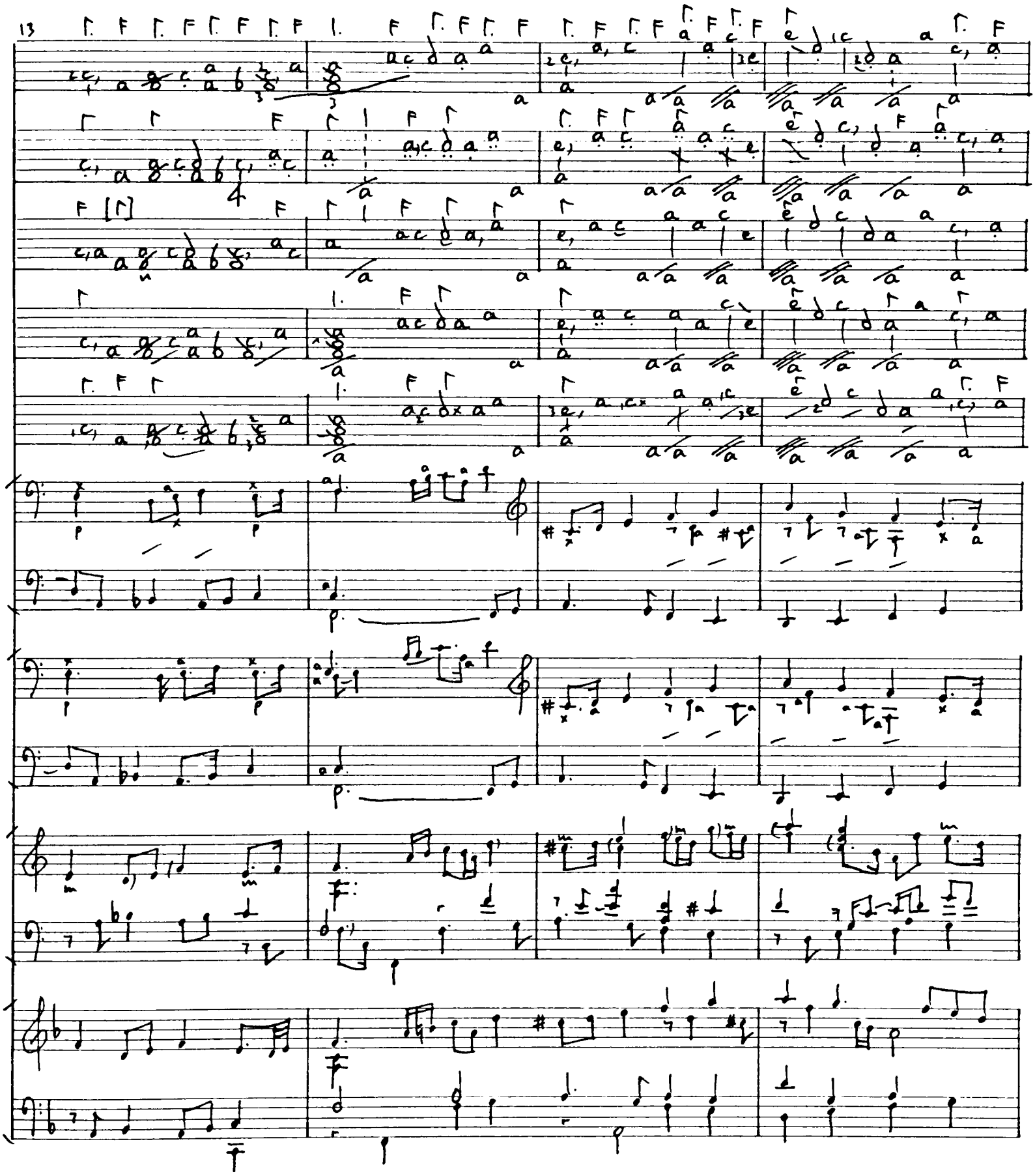

18
24
30
1
2

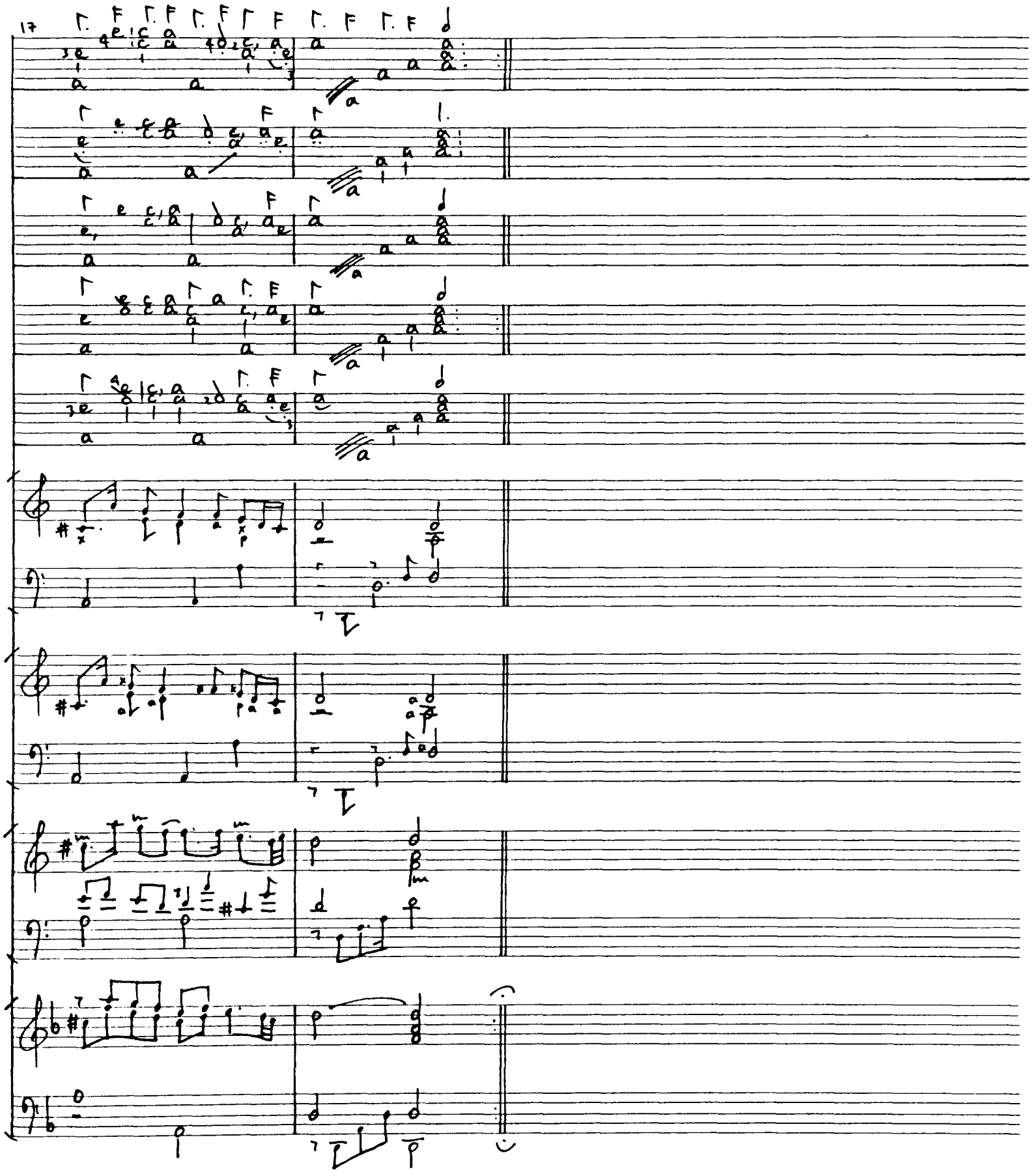
Ex.81 VG.G2 La Poste.



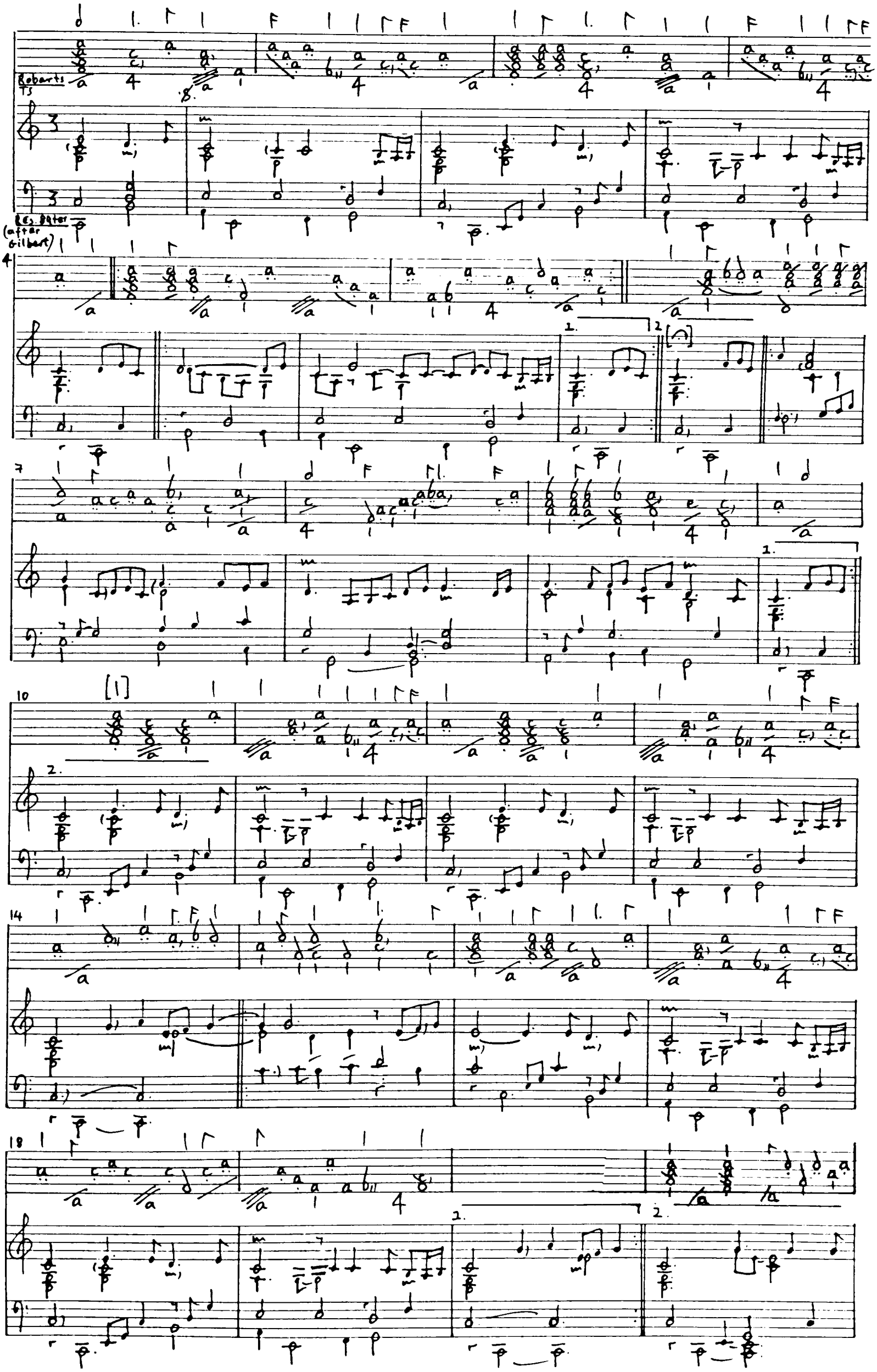

[sic]

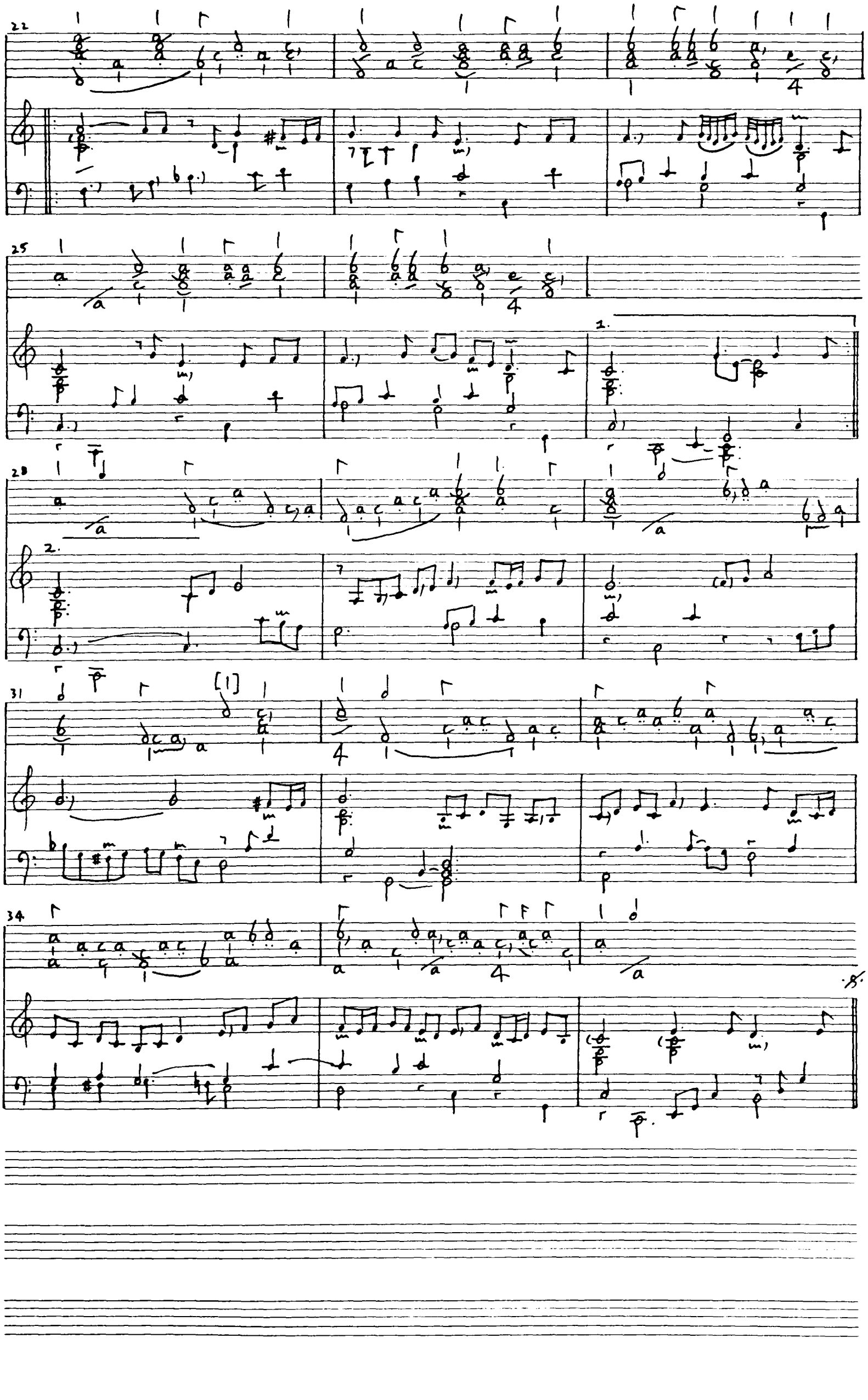

[sic]



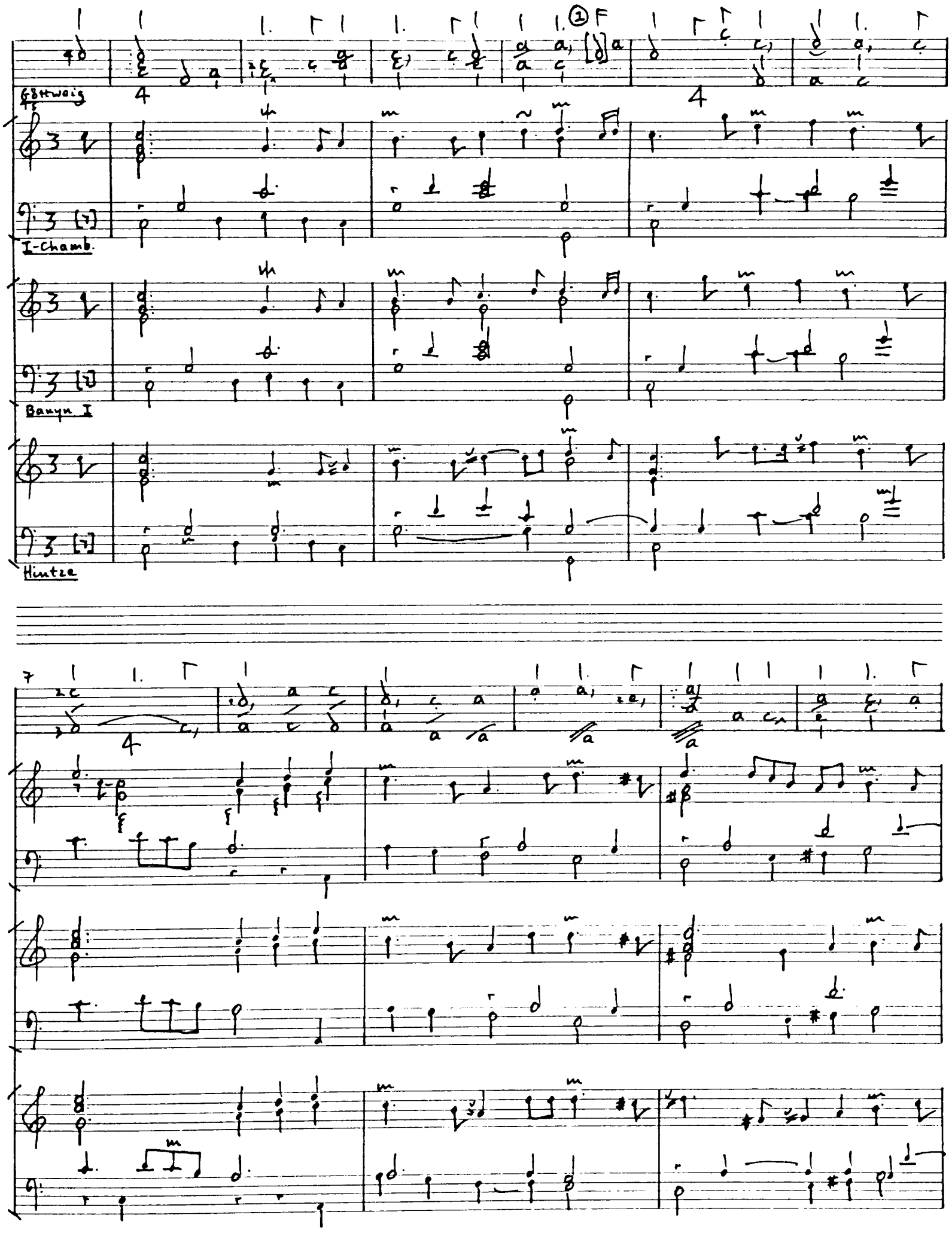

17

Ex.82 VG.Chaconne 1.

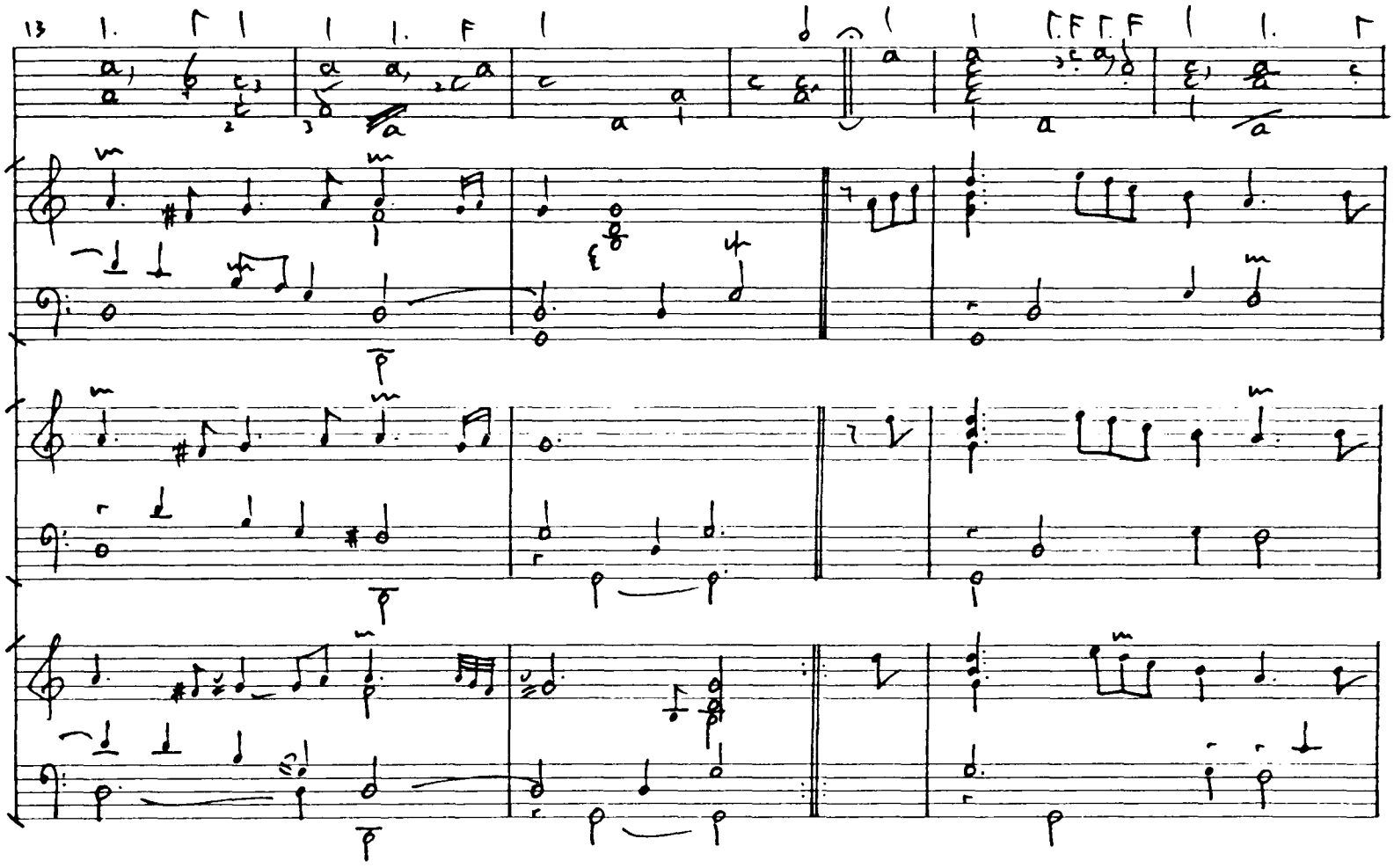


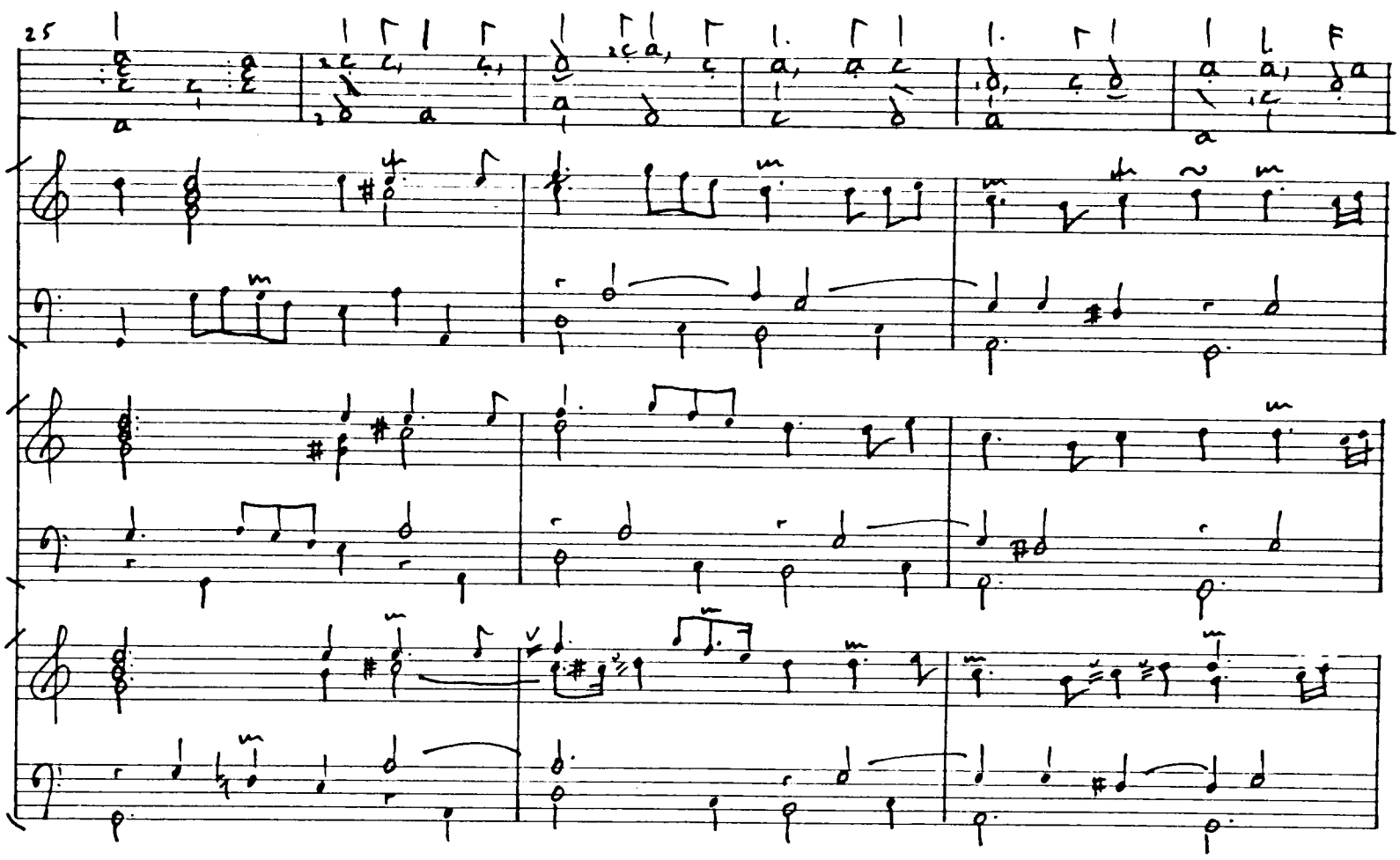

22
25
1.
28
2.
31
[1]
34

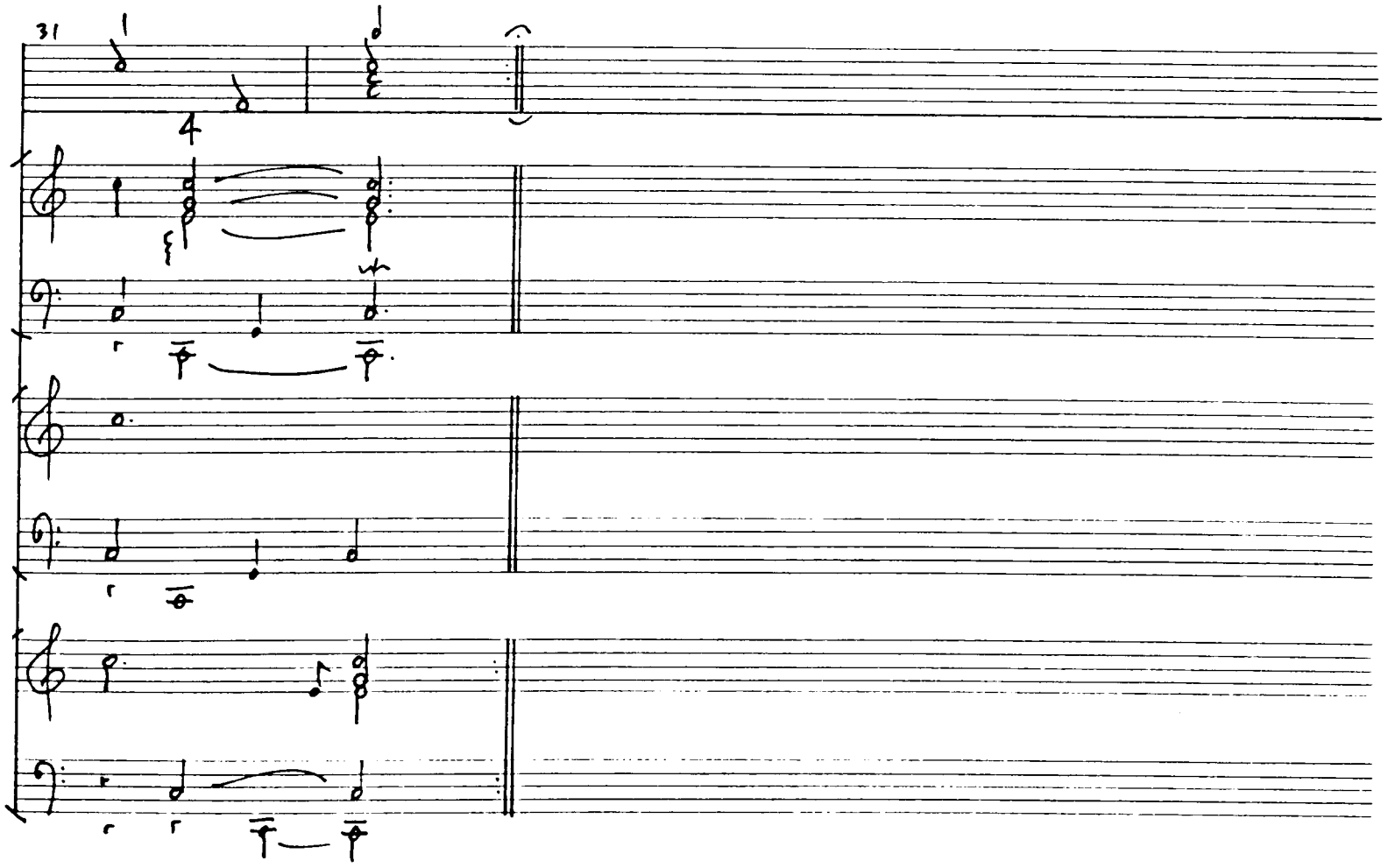
Ex.83 Chambonnières Cl Iris.



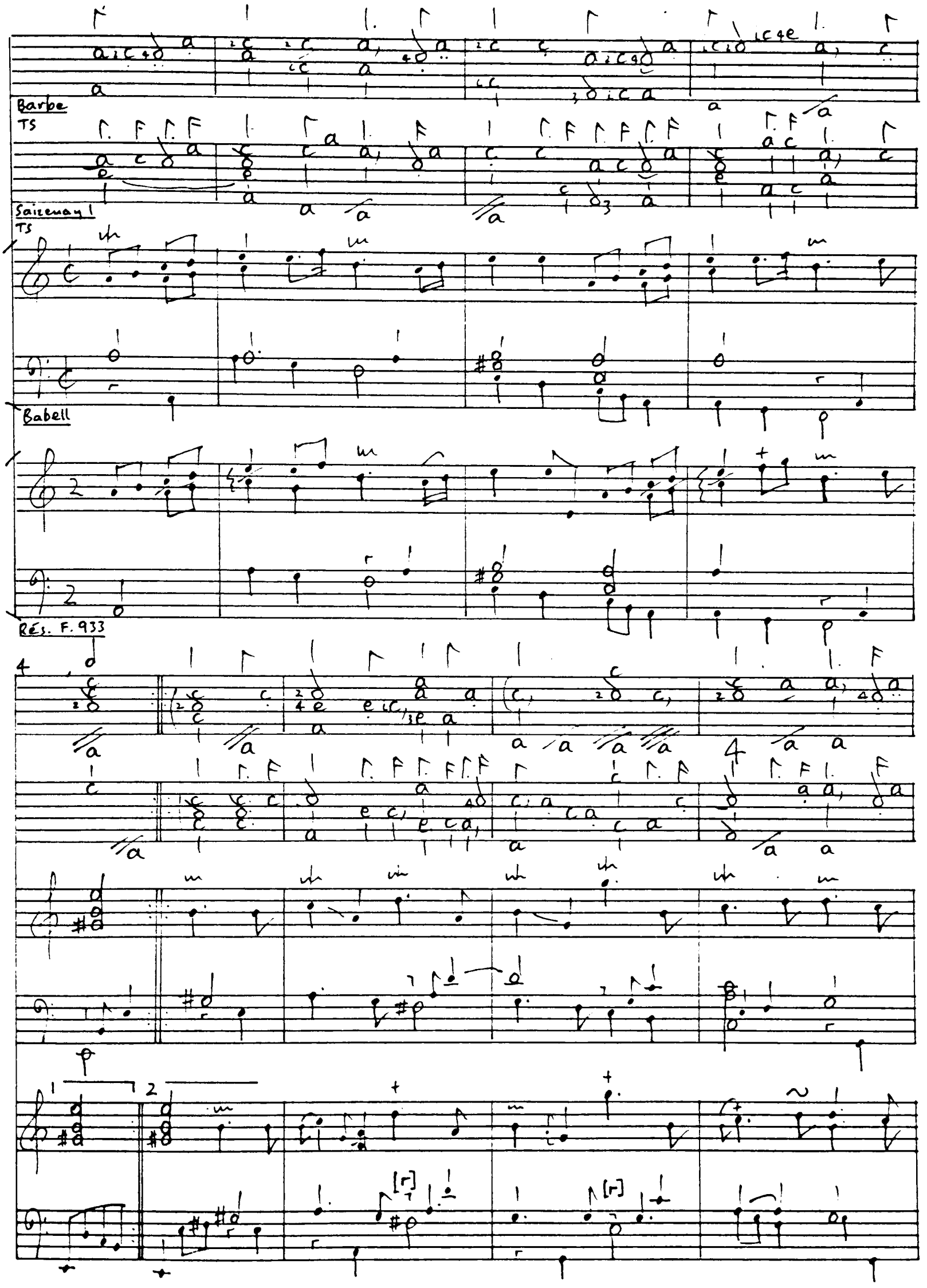
1. Source has d on fourth course.

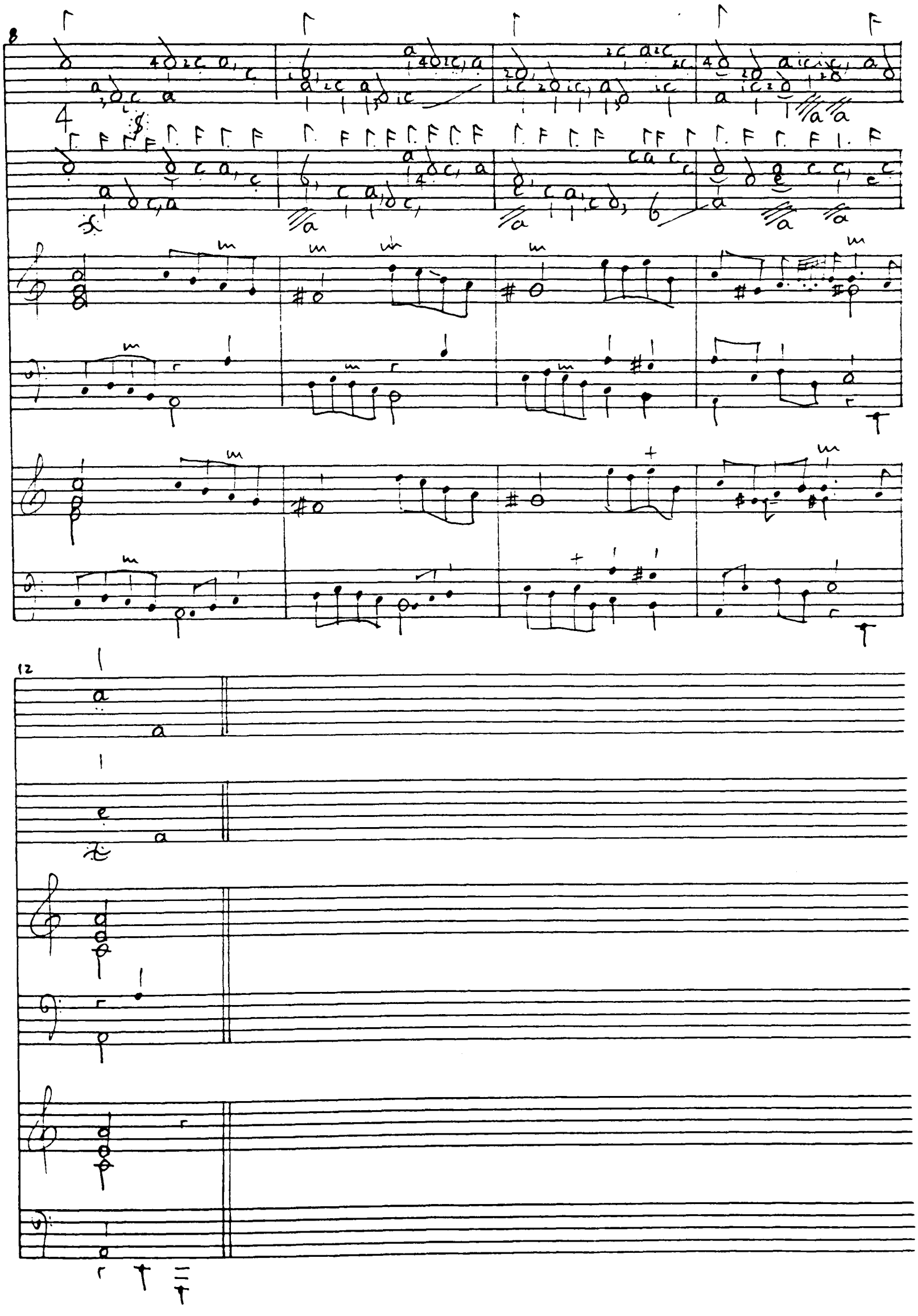

13
19
4


25
F

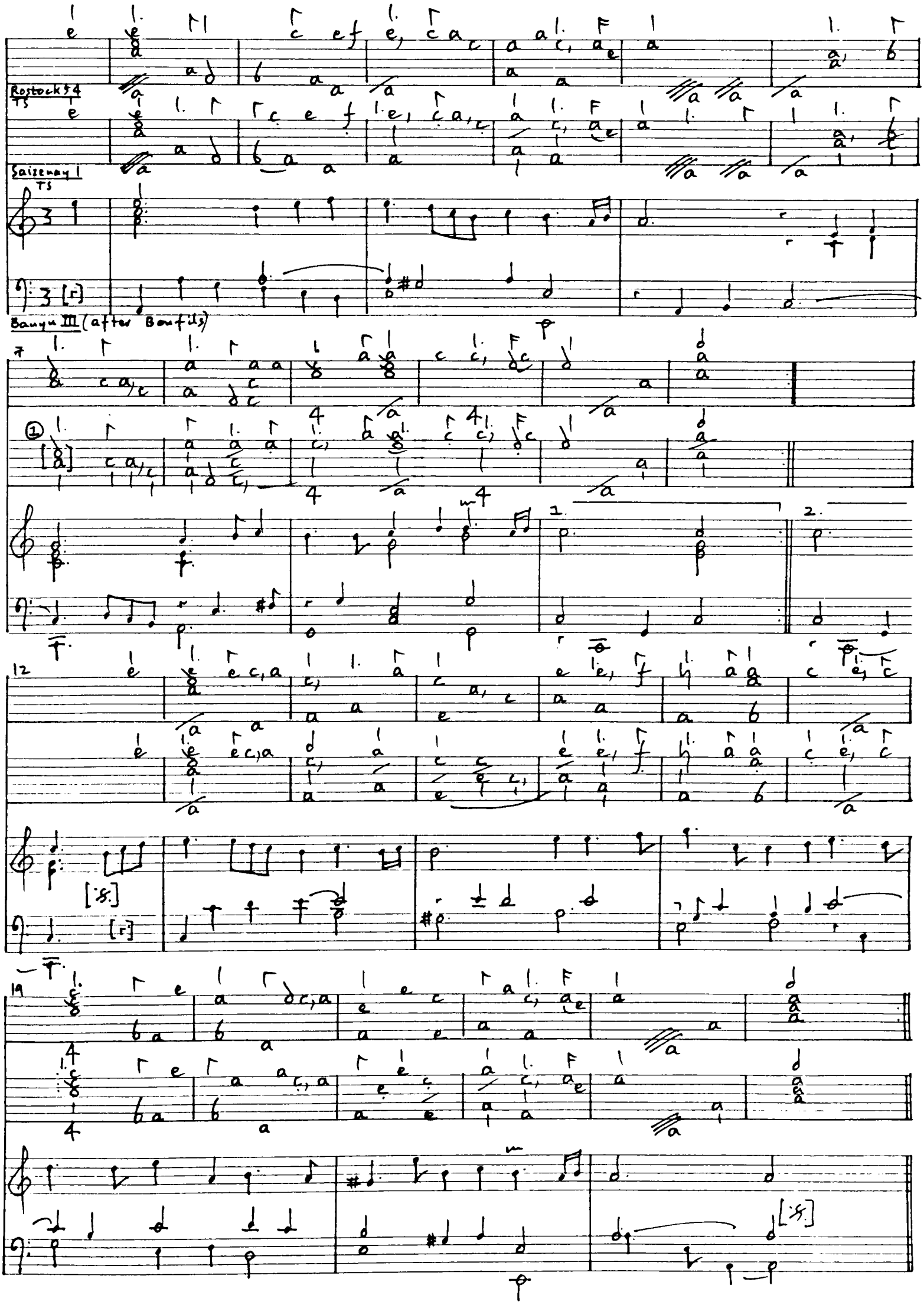

31
4

Ex.84 Hardel Gavotte 1.



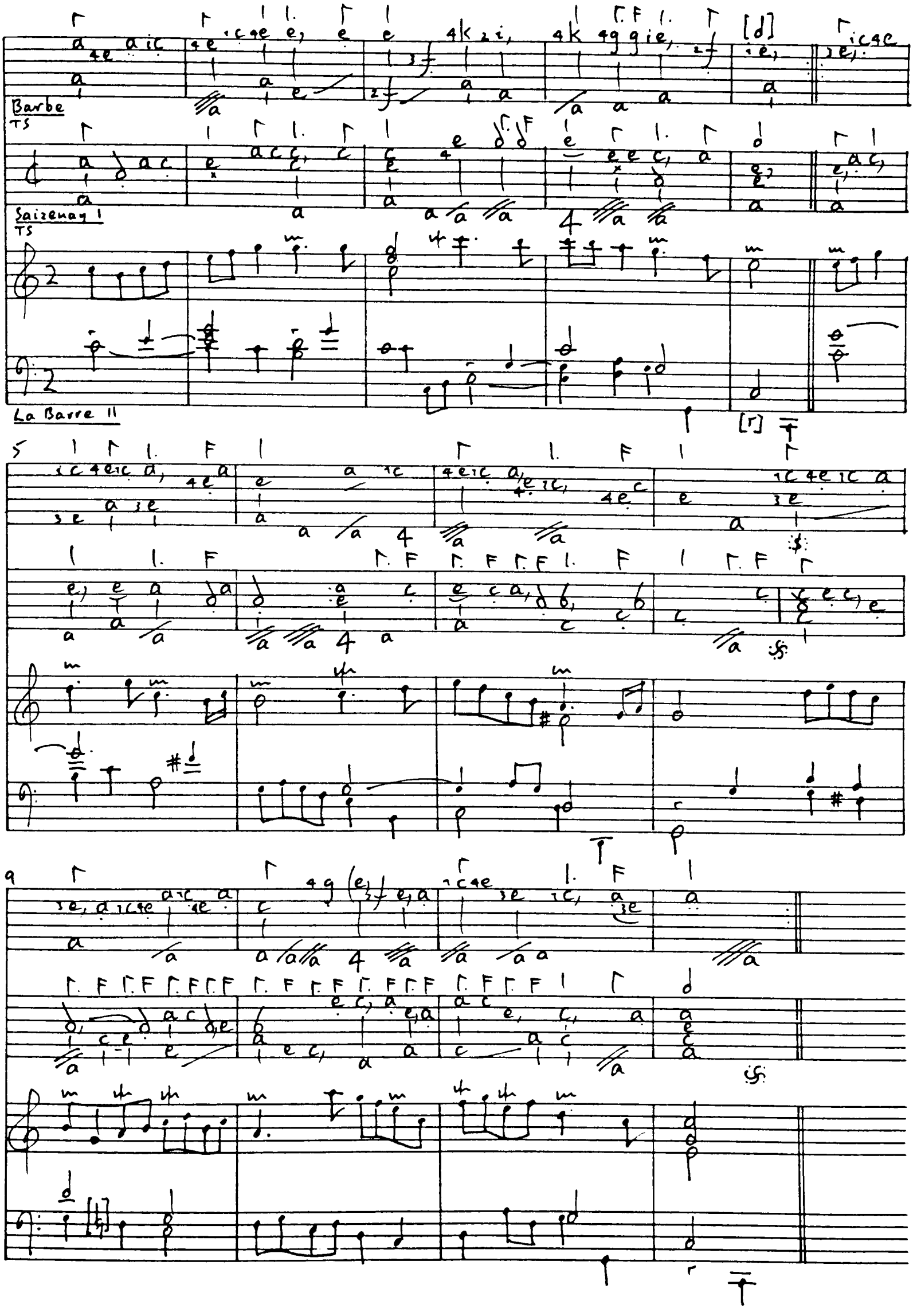


Ex.85 **Monnard Cl.**

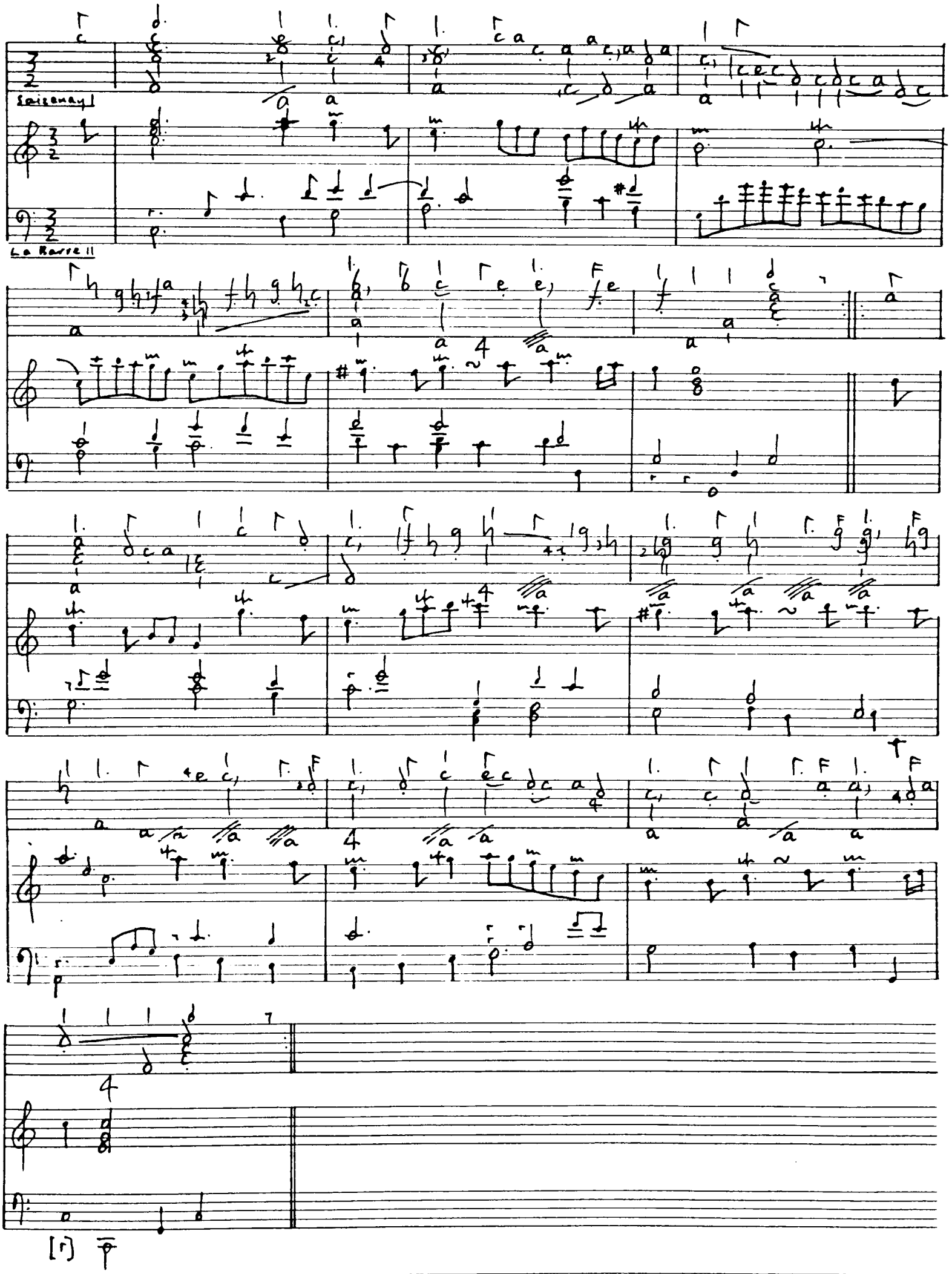


1. Saizenay I has ♭a on 4th and 5th courses

Ex.86 **Montelan Gavotte 1.**

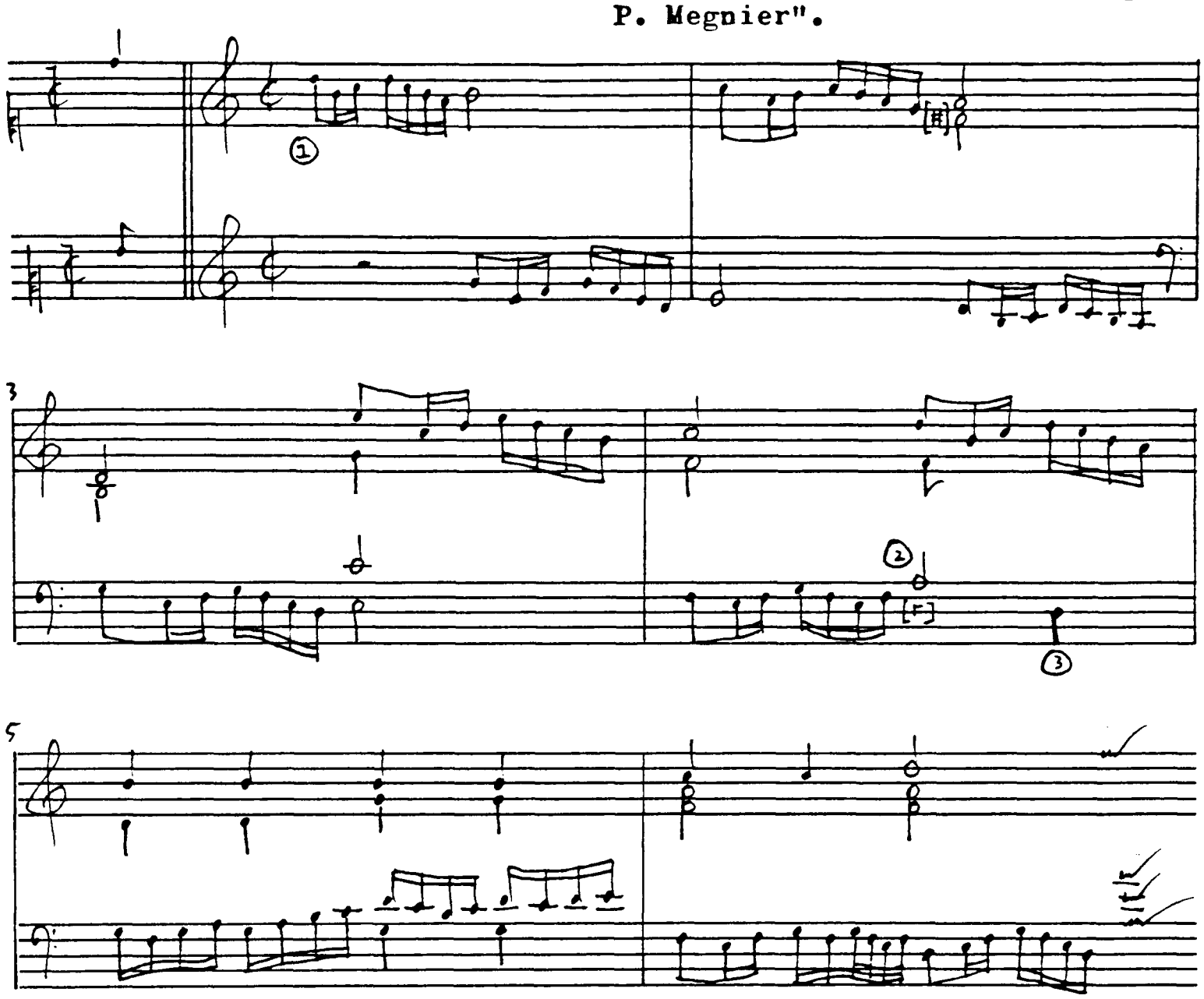


Ex.87 Montelan Cl.



CHAPTER IV

Ex.88 F-Pn ms. f.fr. 9152, f165: "Tabulature Despinette ou D'orgue. P. Megnier".

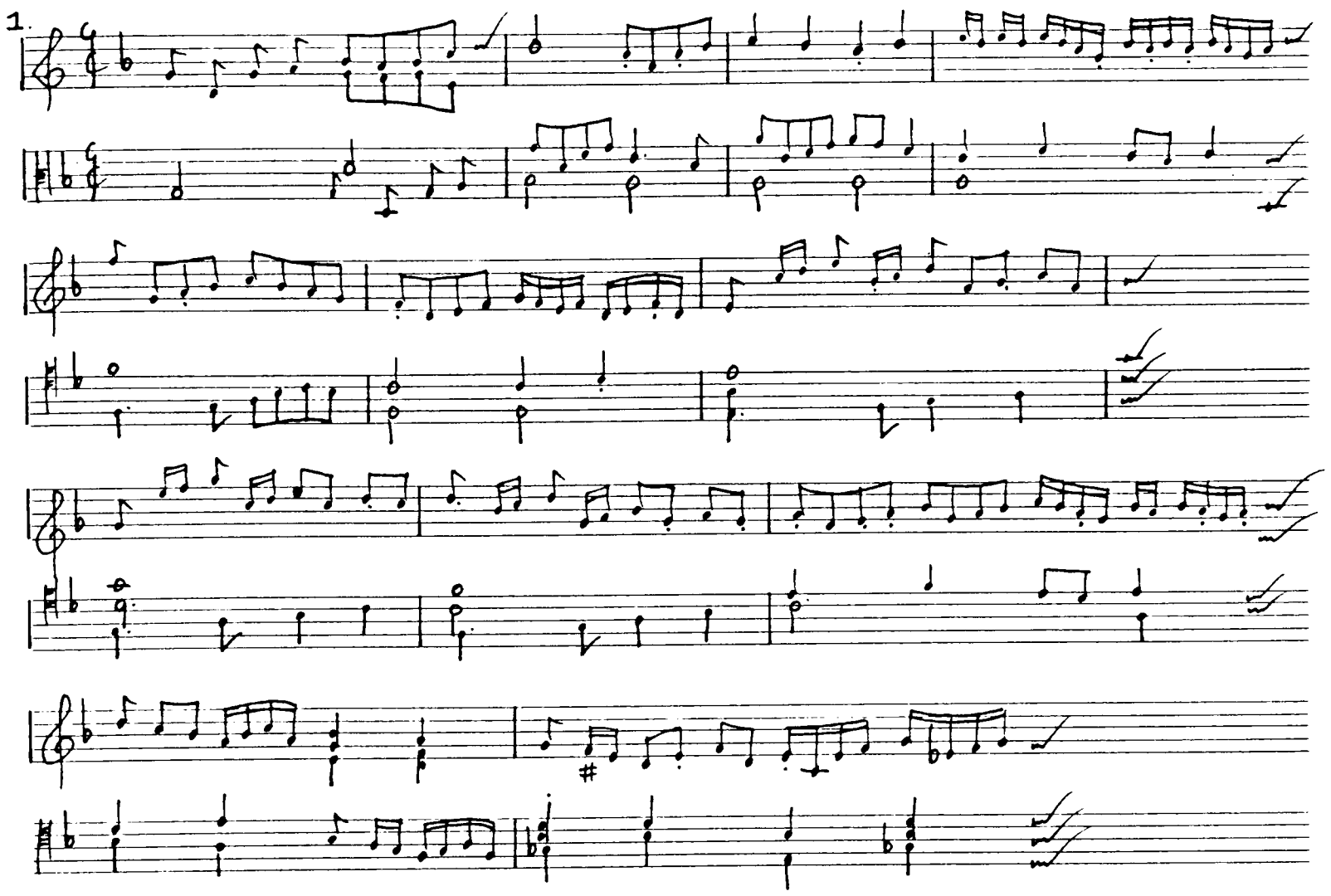


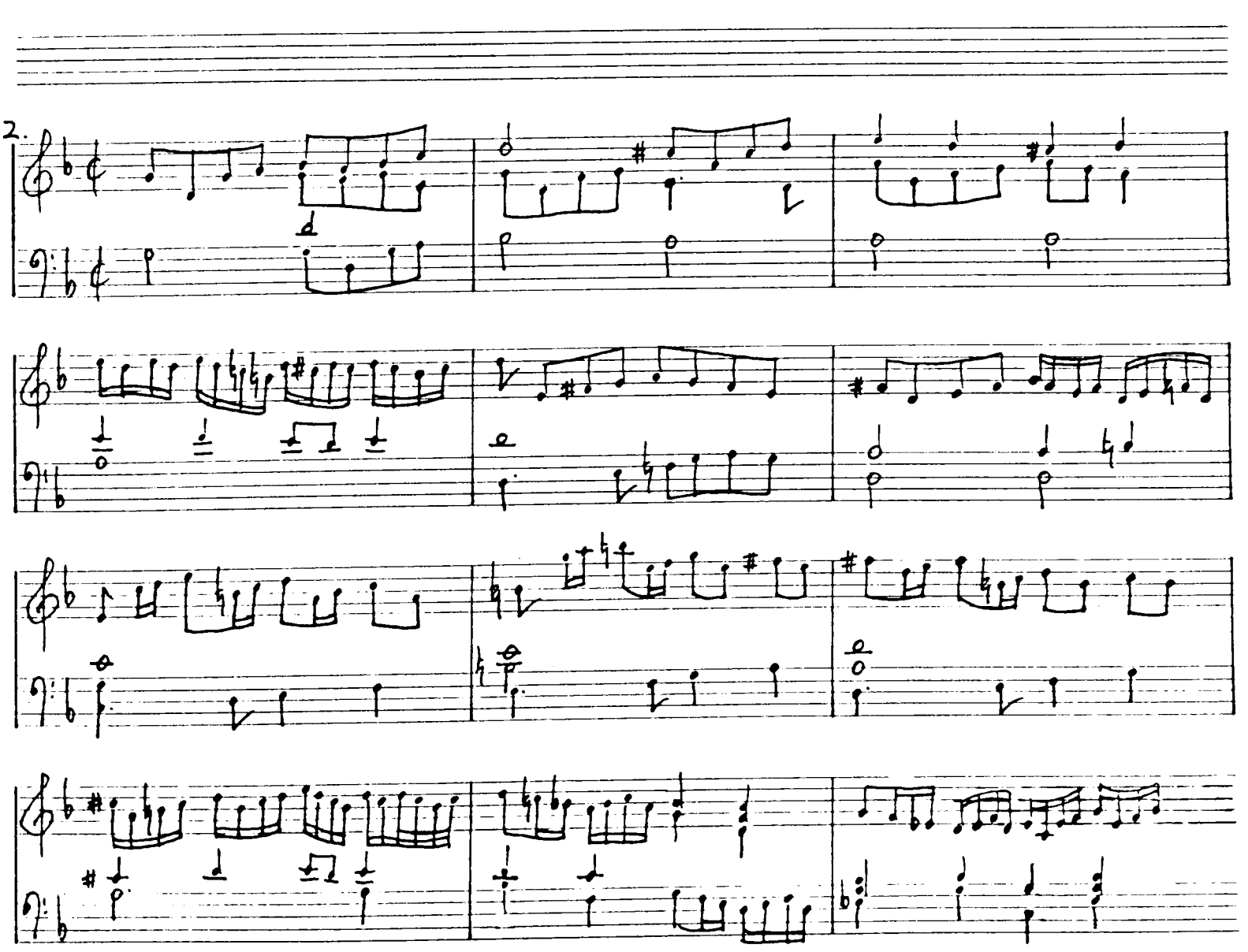
1. crotchet in source.
2. semibreve in source.
3. minim in source.

Ex.89 F-Pn ms. f.fr. 9152, f189: "fantazie sus orgue ou Espinette faicte par monsieur Cotelay me de la Chapelle dy Roy".

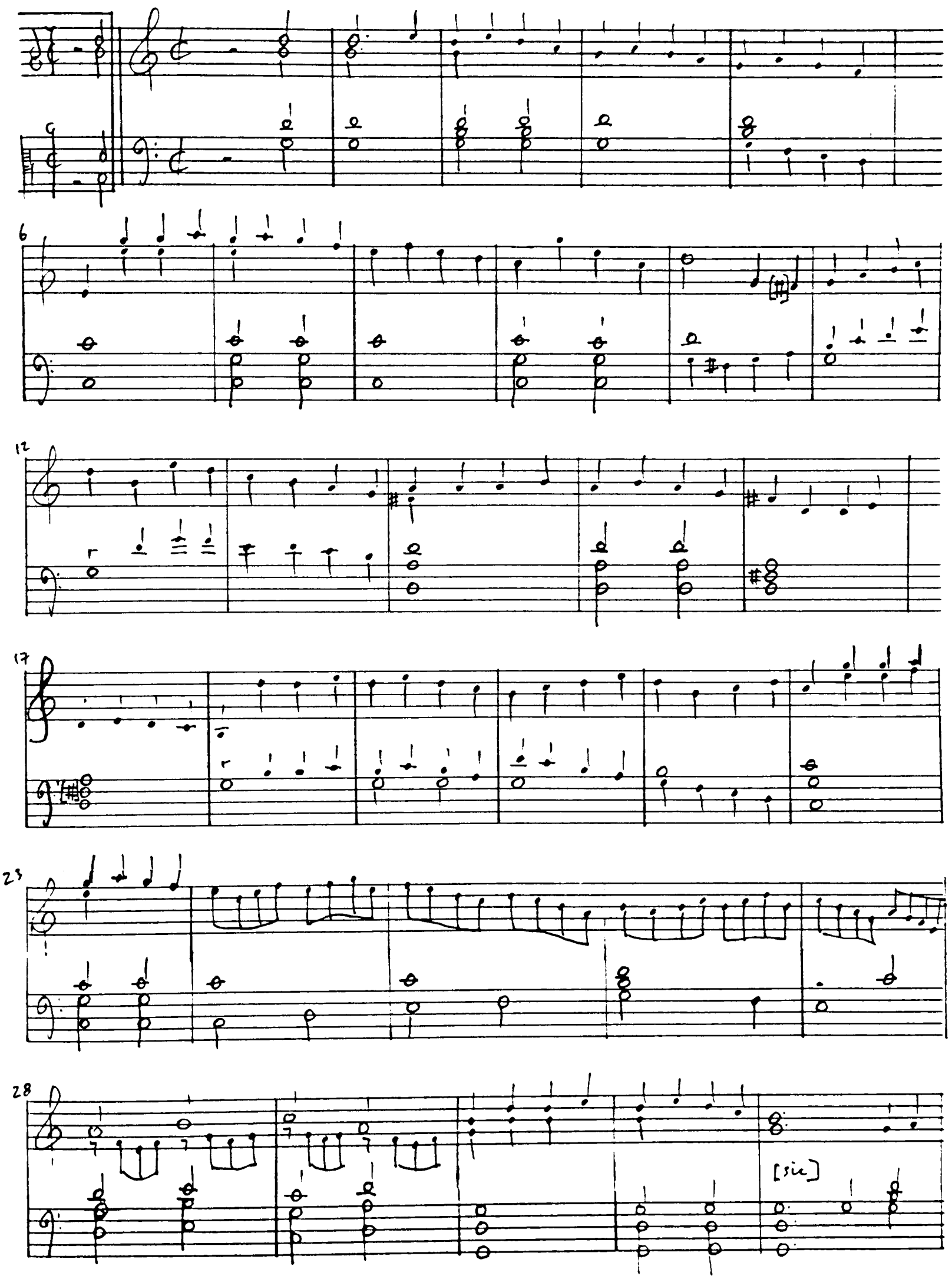
1. Literal copy

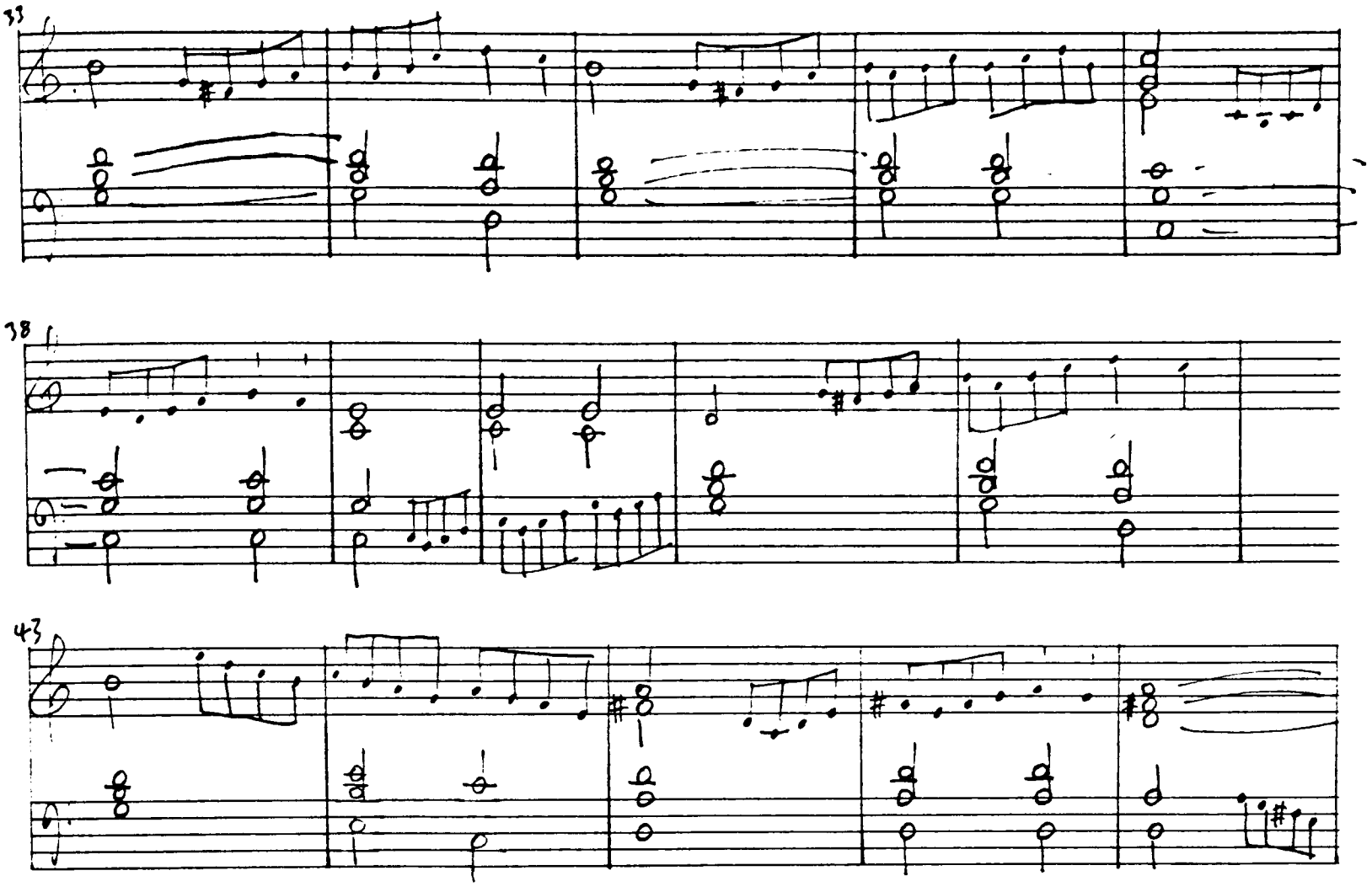
2. Reconstruction

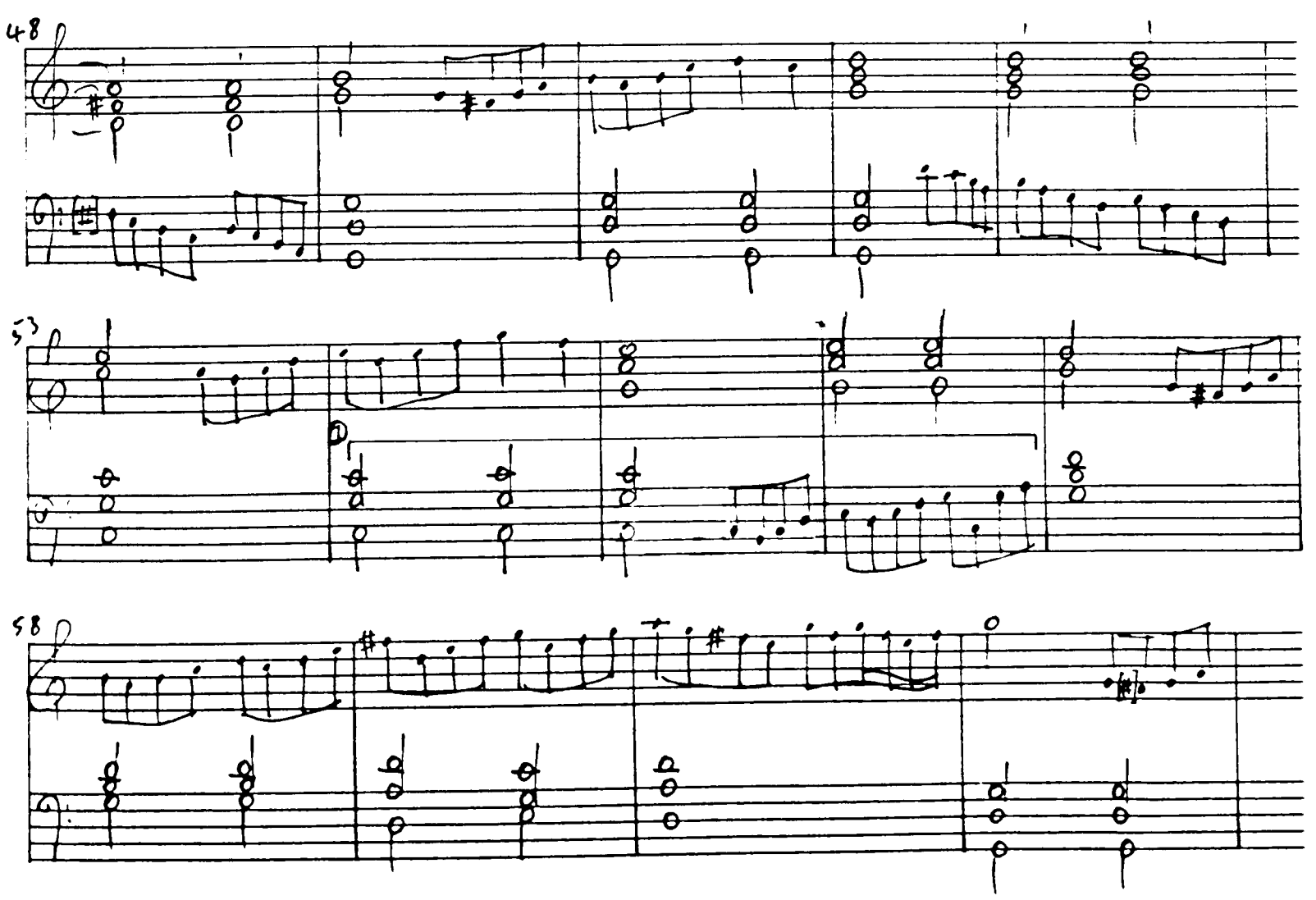




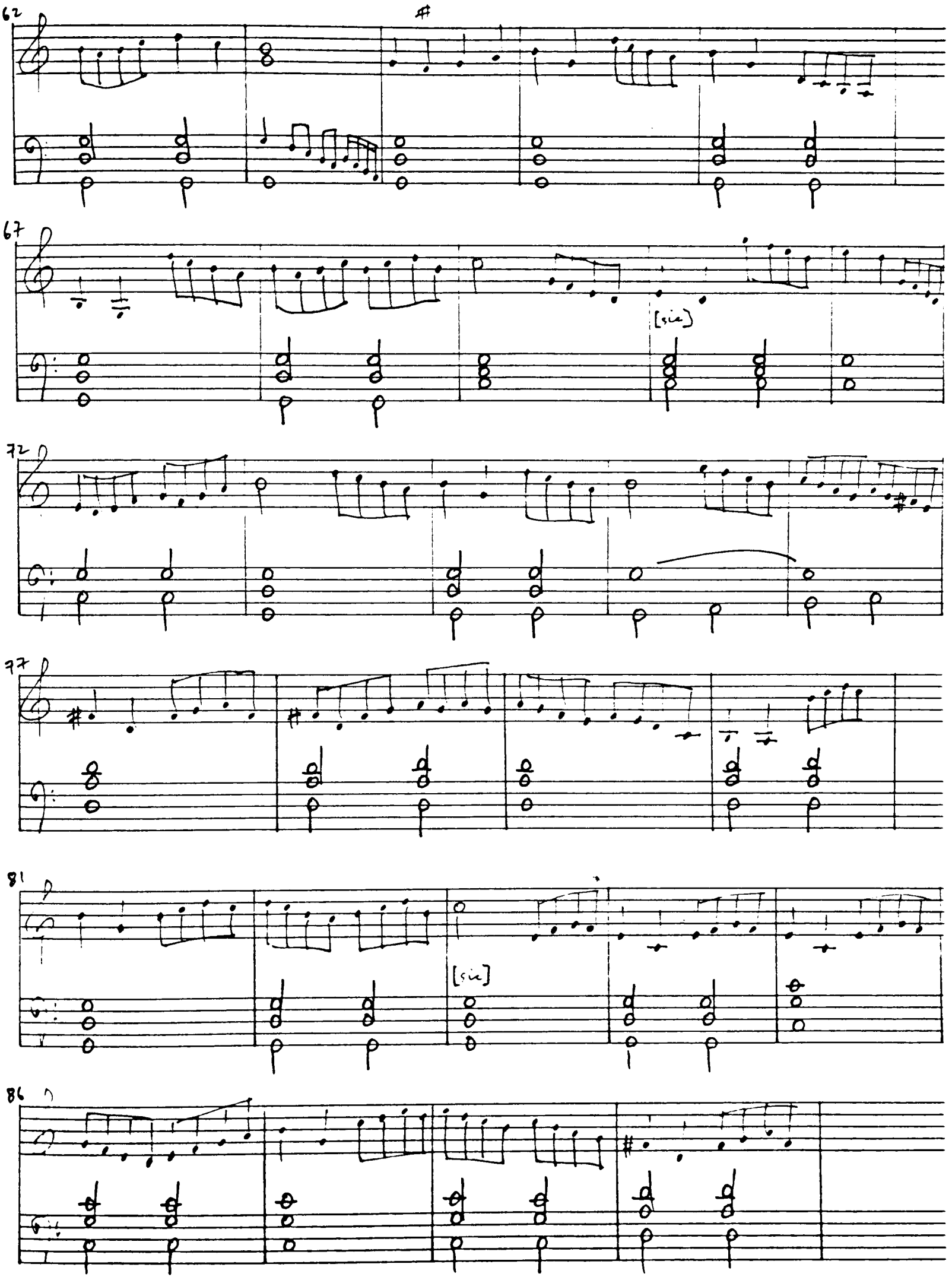
Ex.90 F-RS ms.971, pp34–36. Pauanne (Cellier).

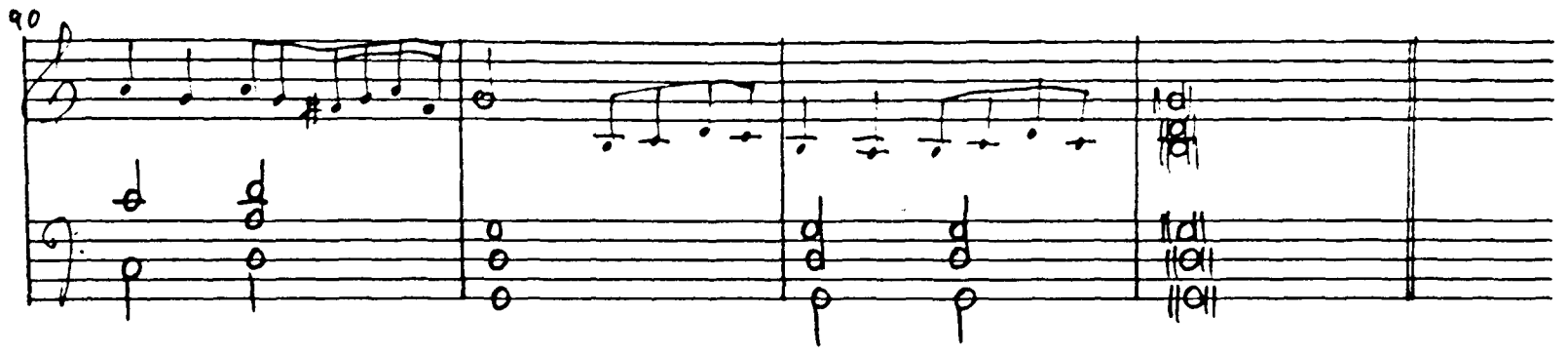






1. Left hand a third lower in source

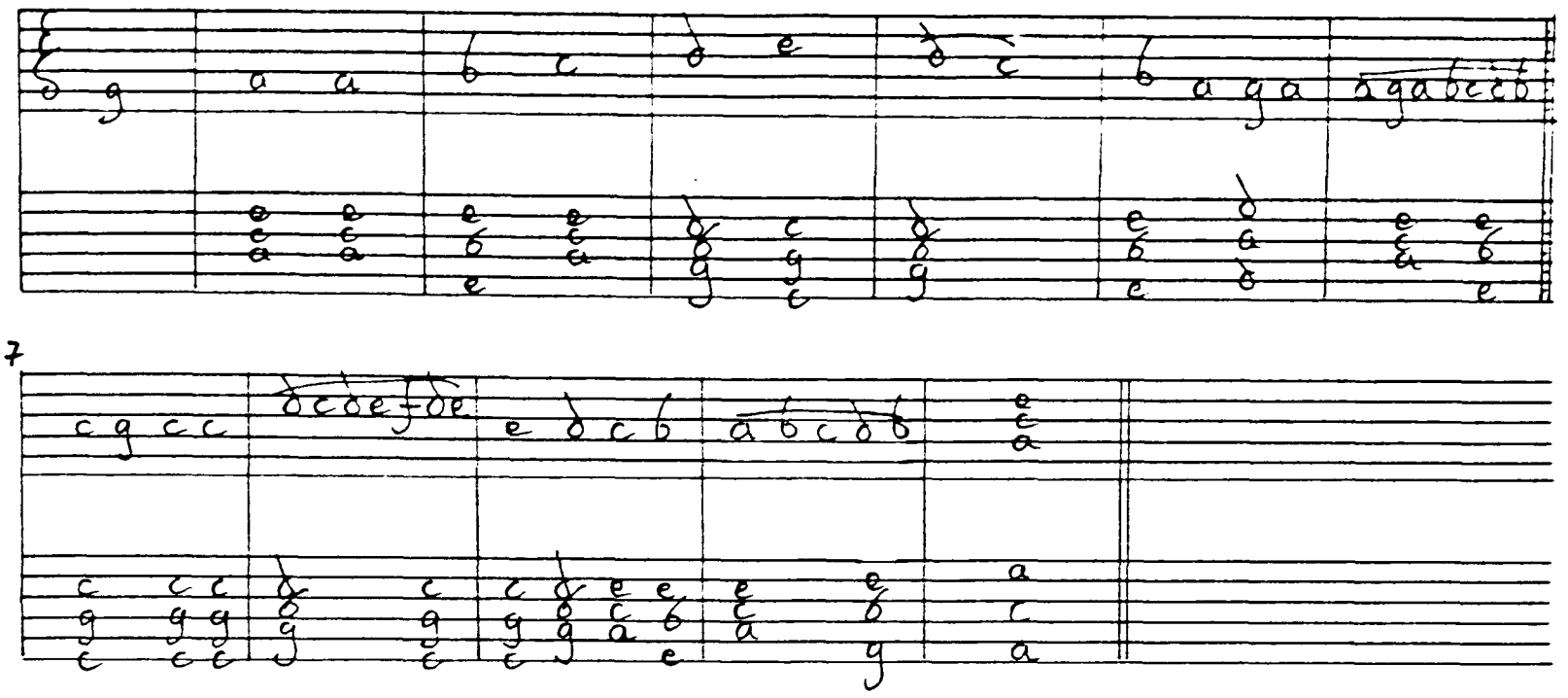

62
67
[sic]
72
77
81
[sic]
86


90

Ex.91 Aberdeen f36'. (Untitled piece, anon.).

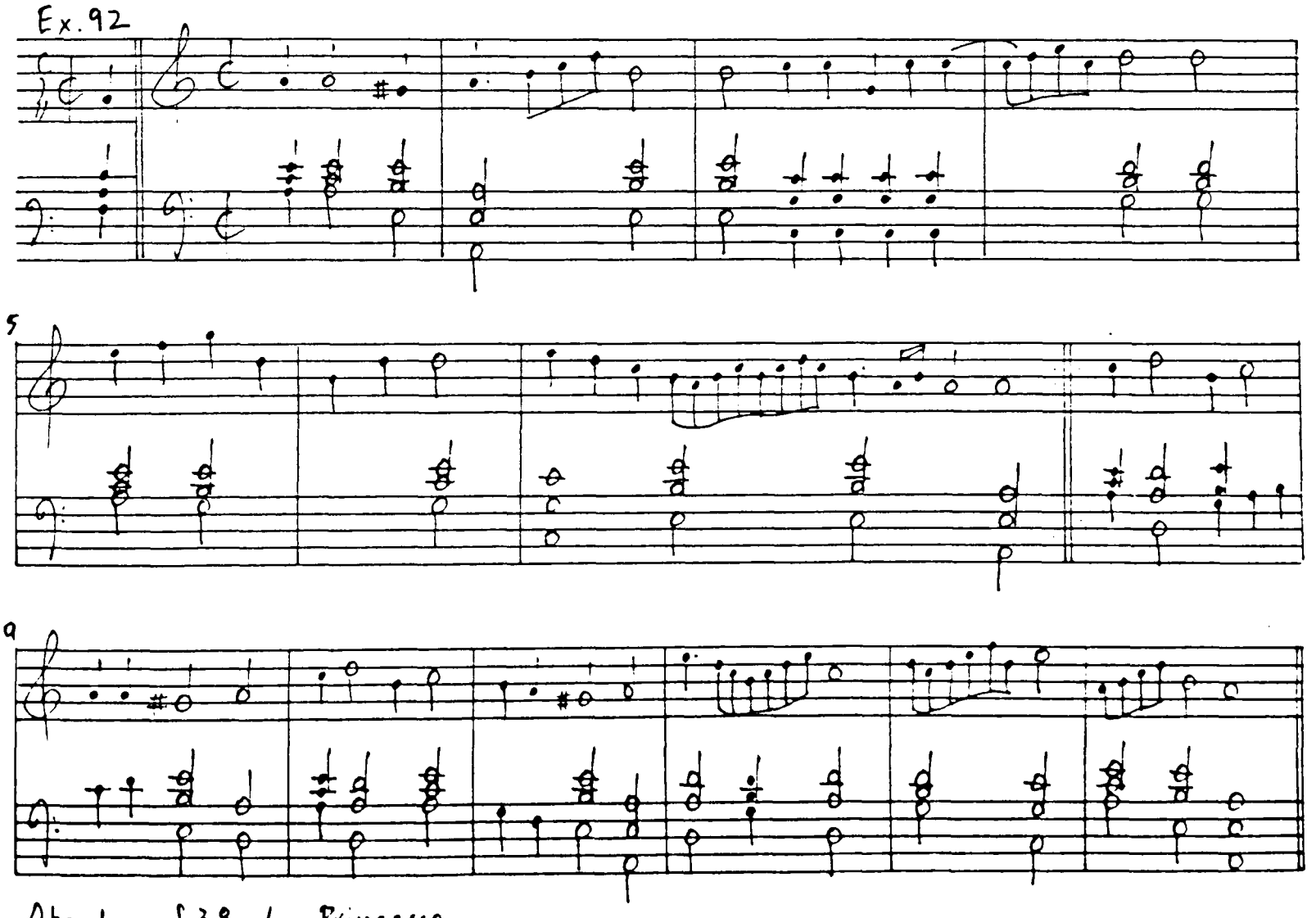
Ex.92 Aberdeen f38. La Princesse, (anon.).

Ex.91



Aberdeen f36'. (untitled piece, anon)

Ex.92

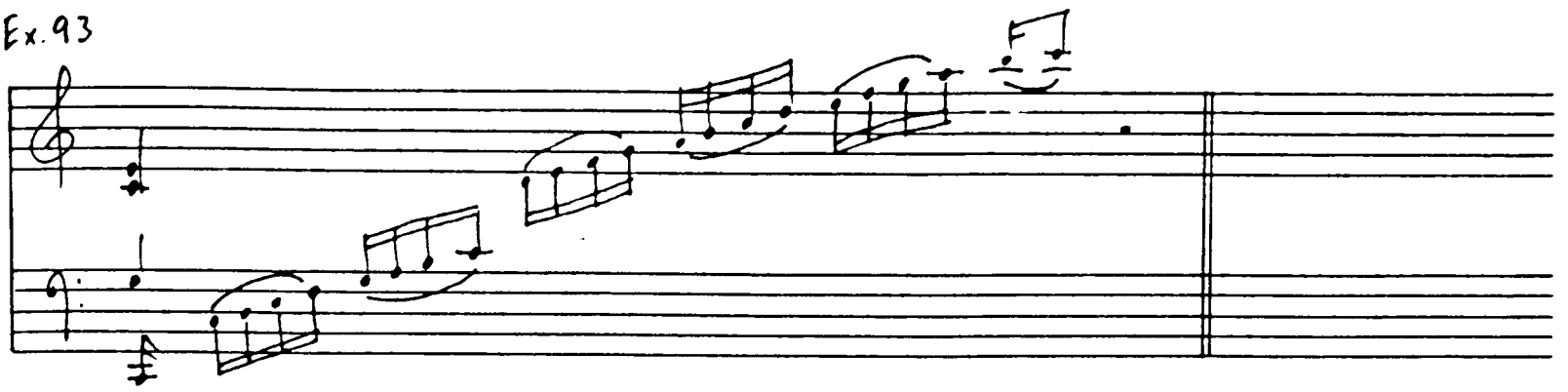


Aberdeen f38. La Princesse

Ex.93 Froberger: keyboard campanella equivalent.

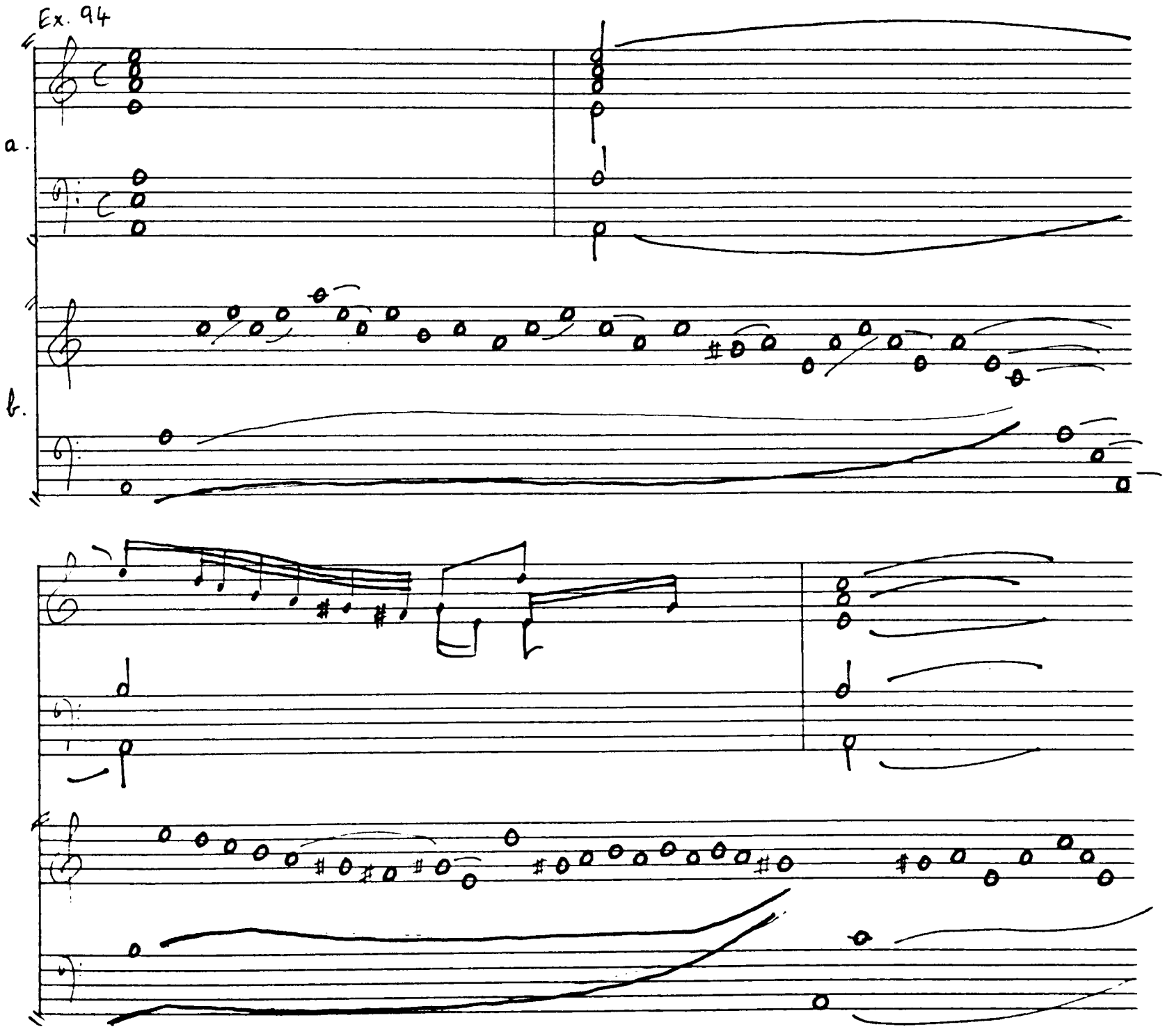
Ex.94 Froberger and L.Couperin: toccata/prelude opening patterns.

Ex.93



Froberger: Lamento for Ferdinand IV (conclusion) (see ADLER II, p XII)

Ex. 94

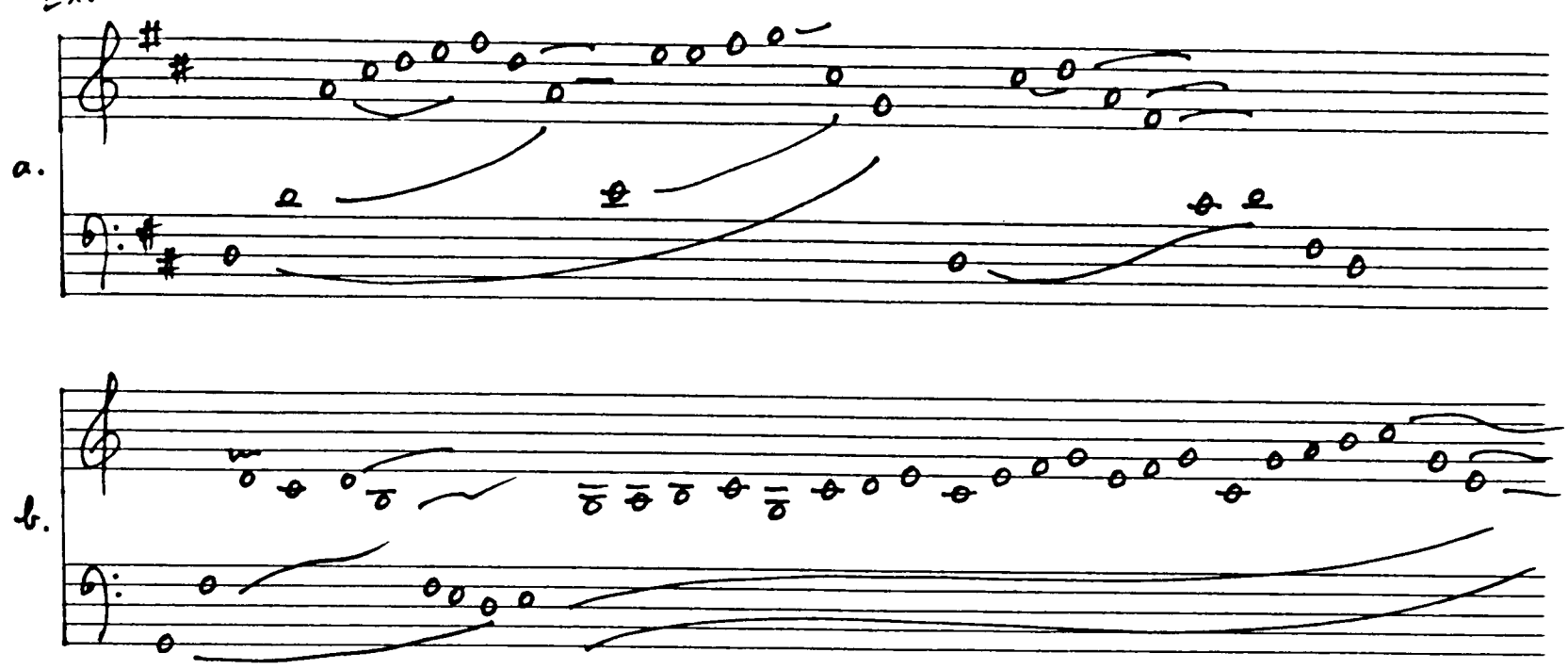


a) Toccata I (1649) (SCHOTT p2); b) L. Couperin Prelude (CURTIS-CO p1)

Ex.95 Lute-type chord spreads (L.Couperin).

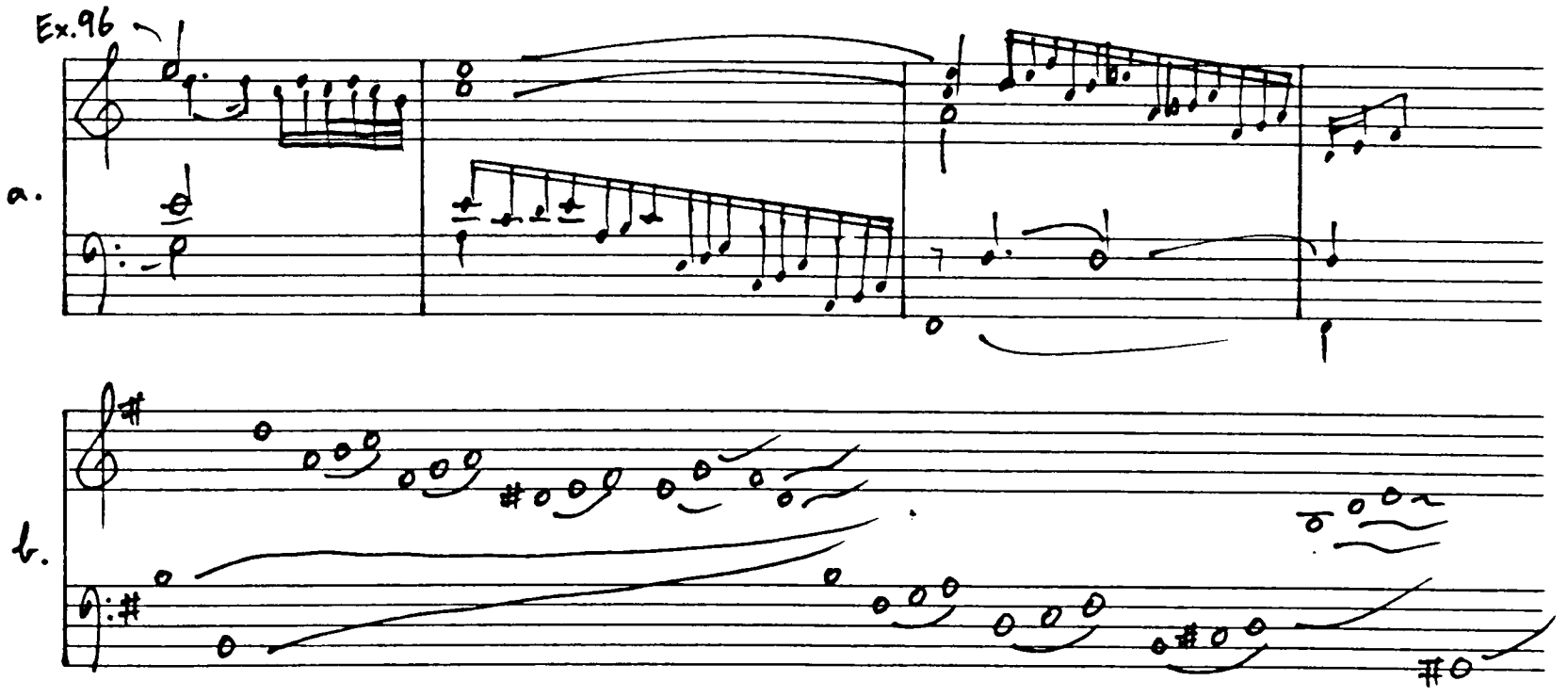
Ex.96 Keyboard figurations (Froberger, L.Couperin).

Ex.95



a) L. Couperin: No. 39, opening (after CURTIS-CO p63 line 1); b) No. 22 (p37 line 3).

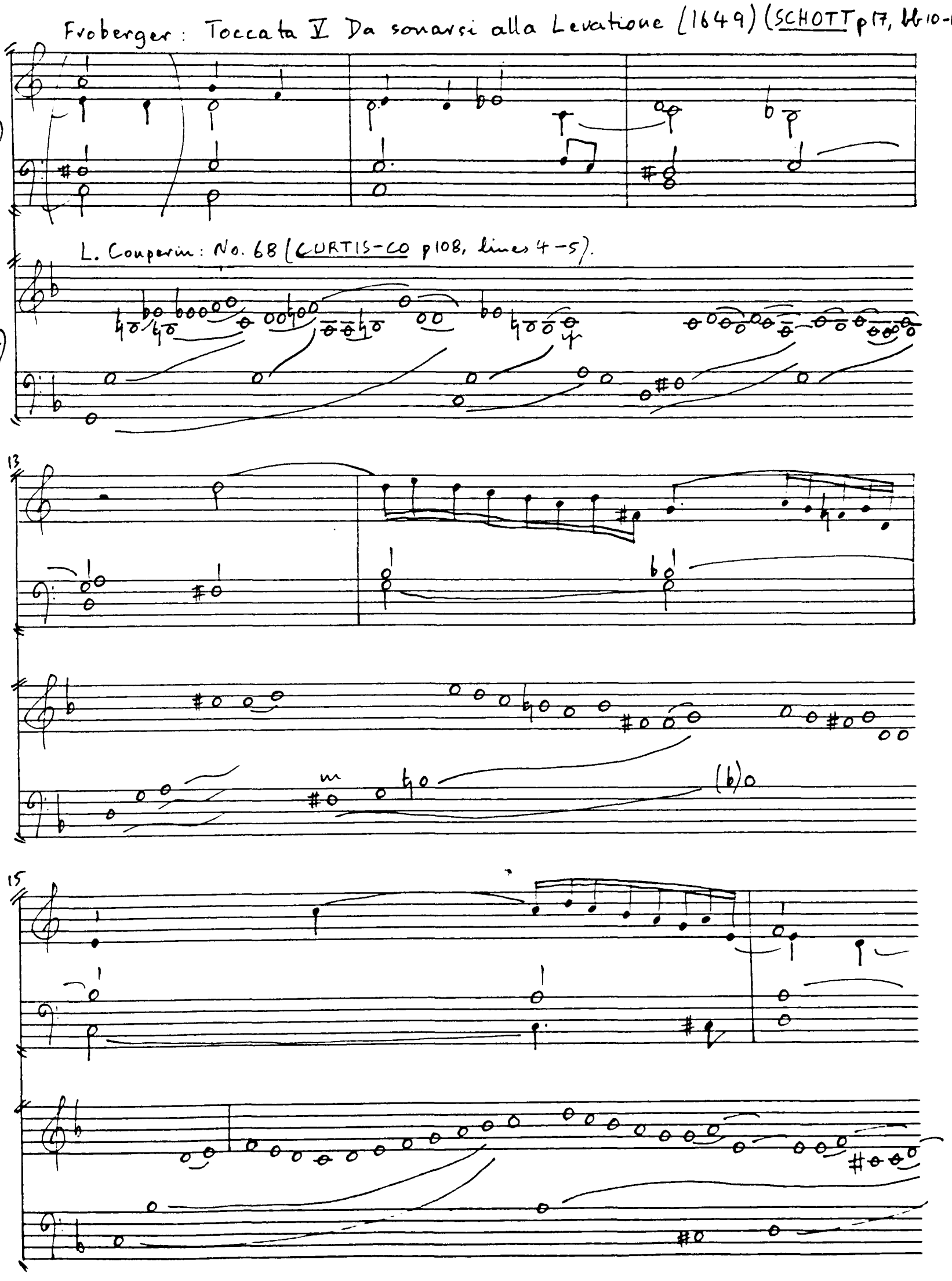
Ex.96



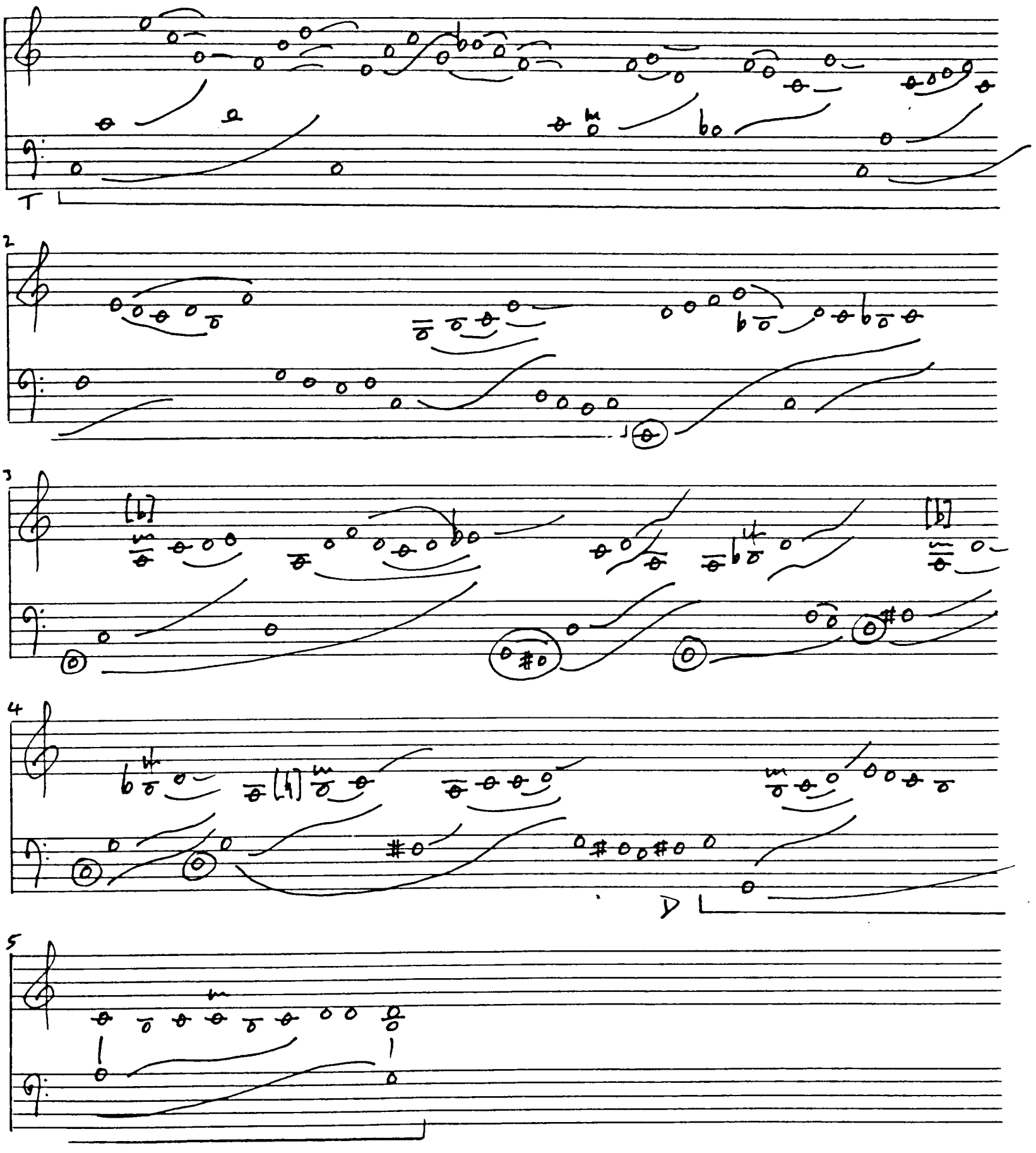
a) Froberger: Toccata I (1656) (SCHOTT p107, bb 8-10);

b) L. Couperin: No. 64 (CURTIS-CO p102, lines 5-6).

Ex.97 L.Couperin and Froberger correspondences.



Ex.98 L.Couperin: Prelude No.28, opening section.

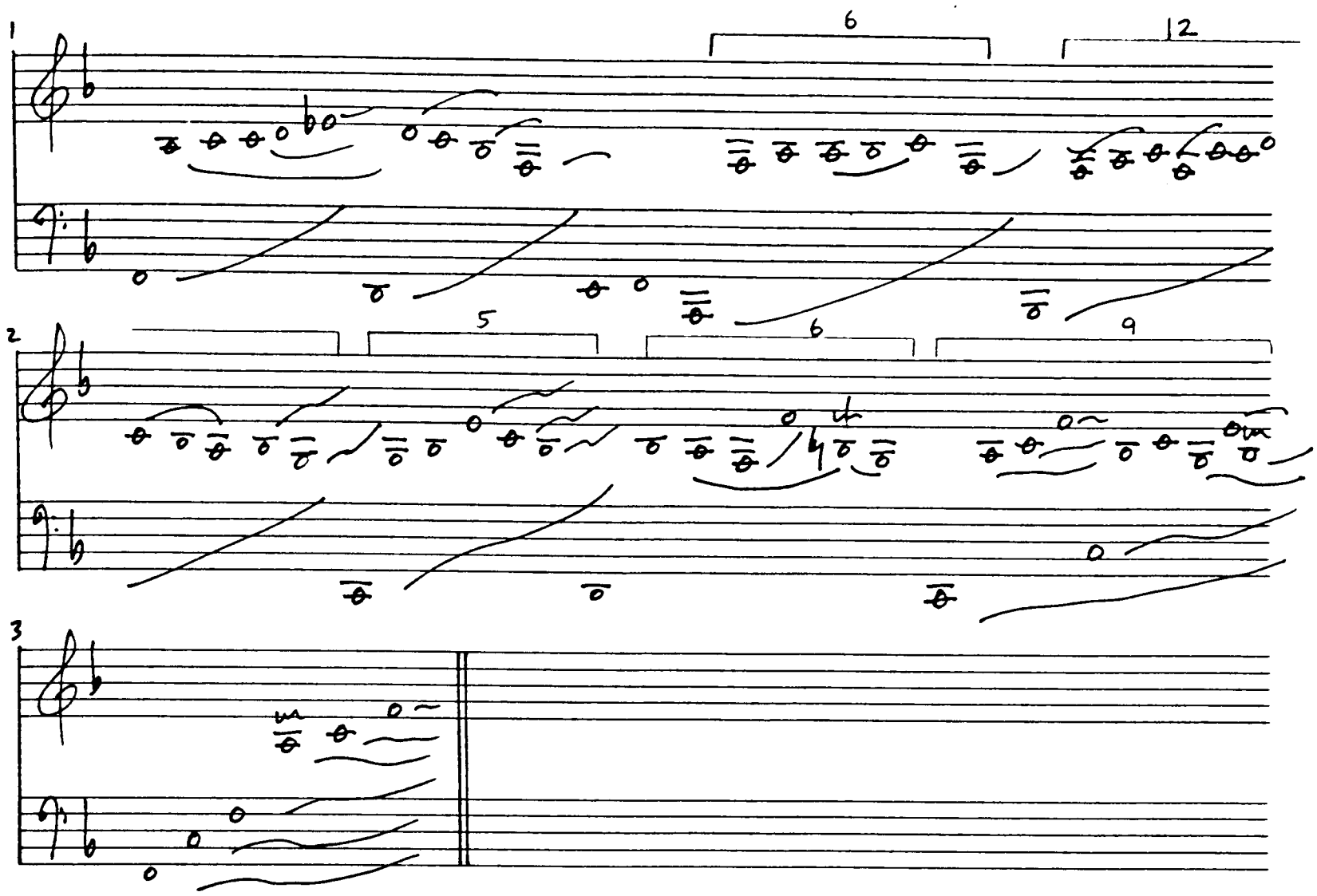


L. Couperin: No.28 (CURTIS-CO p46, lines 1-4).

Ex.99 L.Couperin: Prelude No.68, closing section.

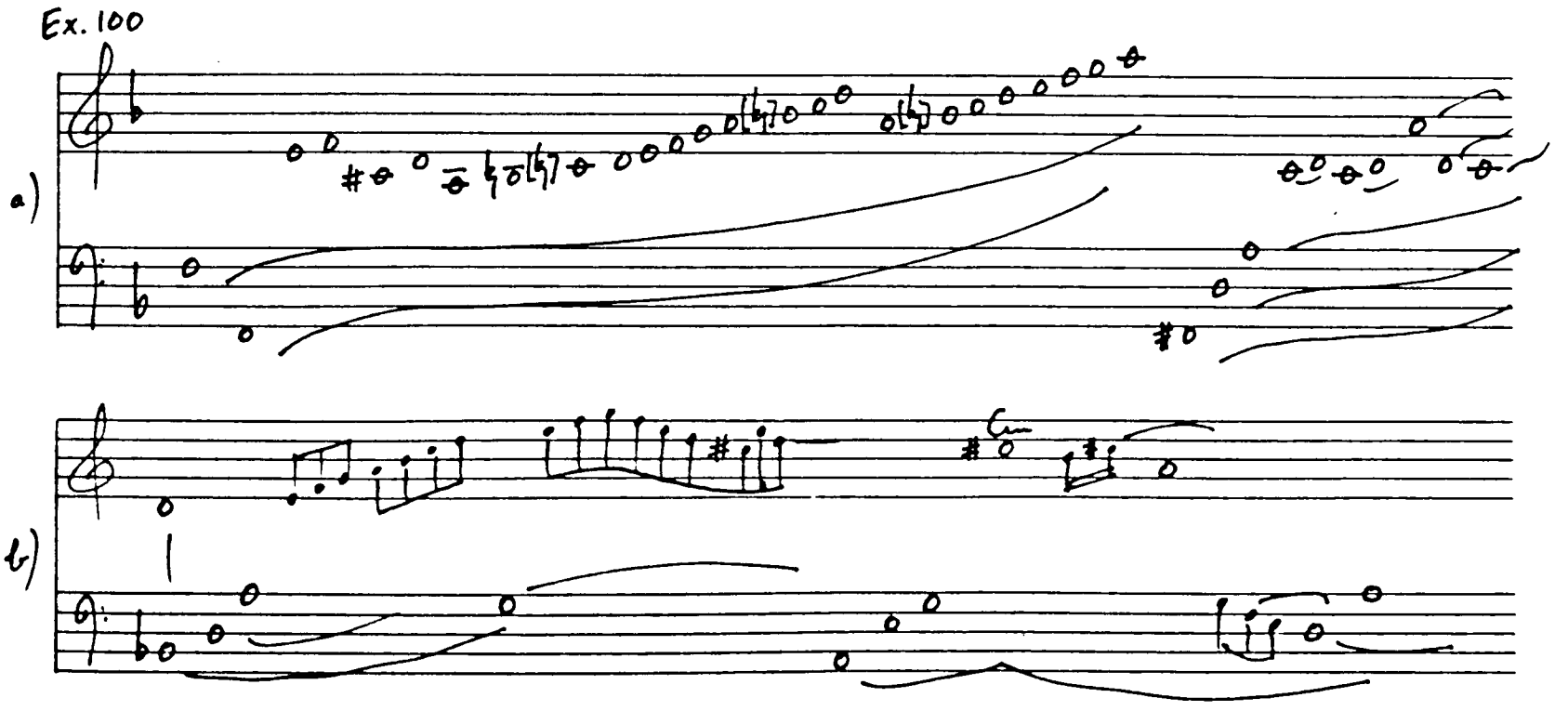
Ex.100 Keyboard tirata patterns (L.Couperin, D'Anglebert).

Ex.99



L. Couperin: No. 68 (CURTIS-CO p109, lines 4-5).

Ex.100



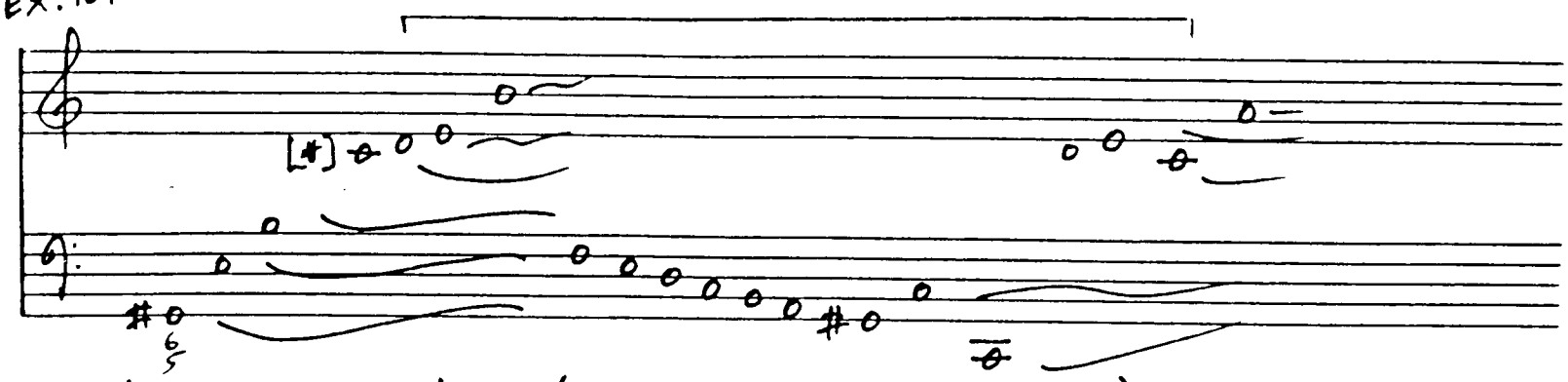
a) L. Couperin: No 68 (CURTIS-CO p108, lines 3-4); D'Anglebert (GILBERT p46, lines 2-3).

Ex.101 Delayed resolution of dissonance (L.Couperin).

Ex.102 Opening formula (L.Couperin, prelude and allemande).

Ex.103 Repeated spread chords (P.Gautier).

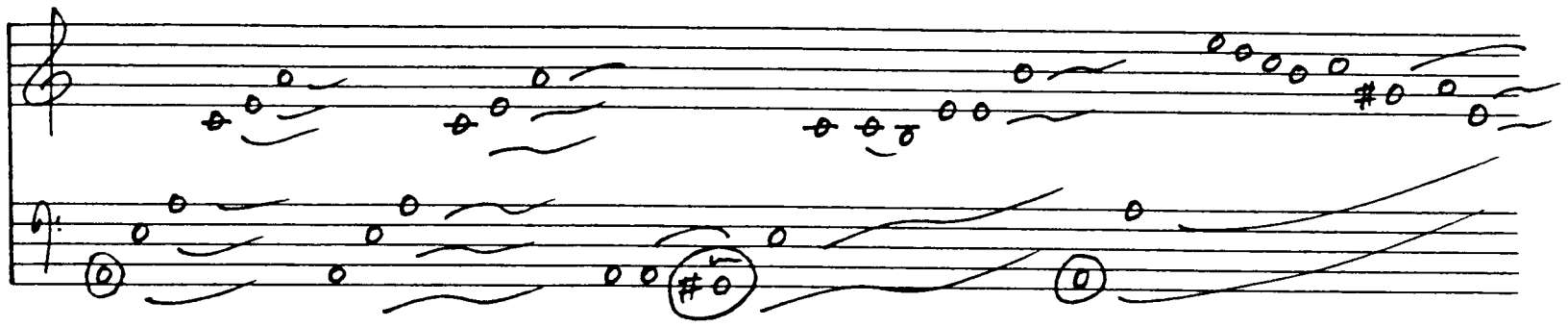
Ex.101

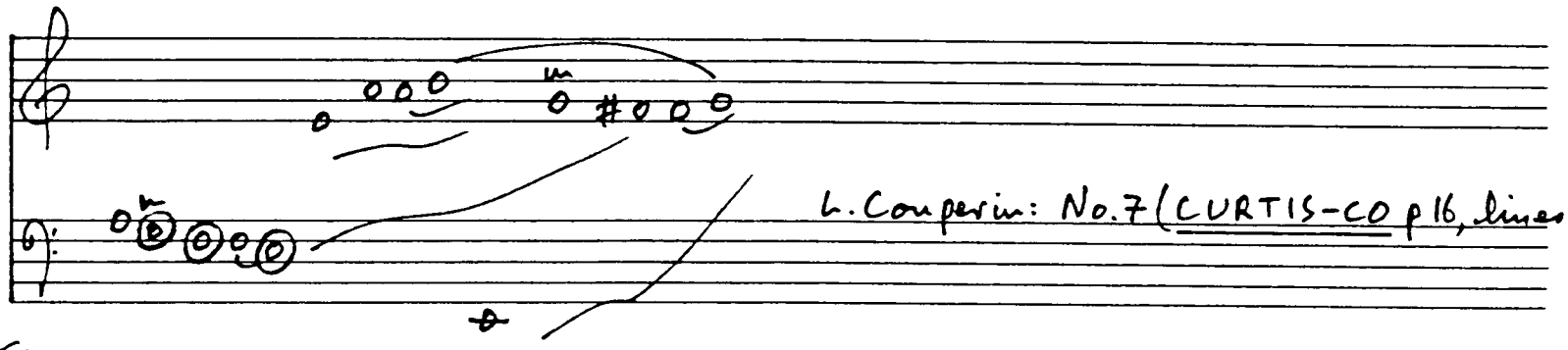


L. Couperin: No.45 (CURTIS-CO p77, line 3).

Ex.102

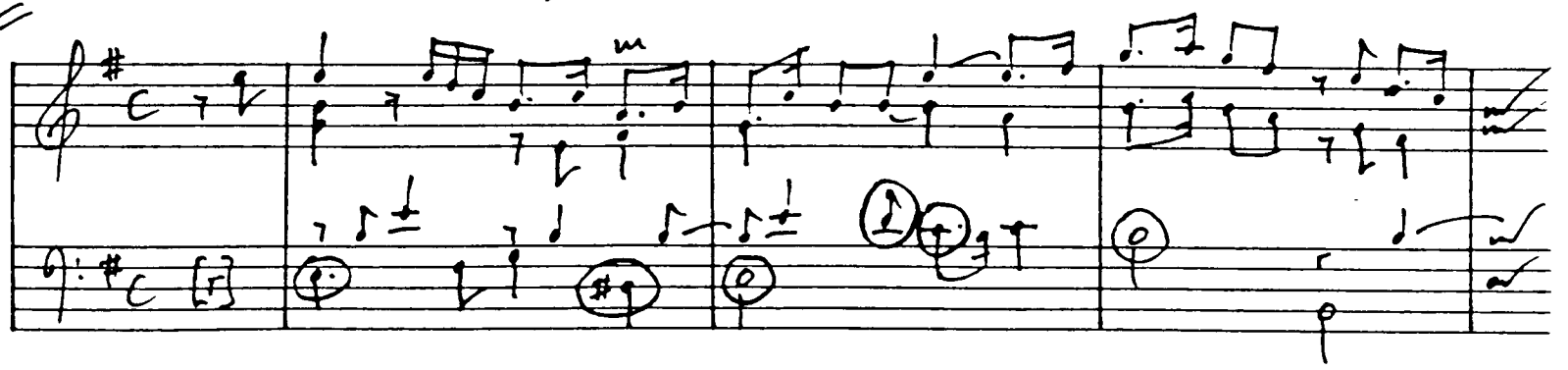
a)





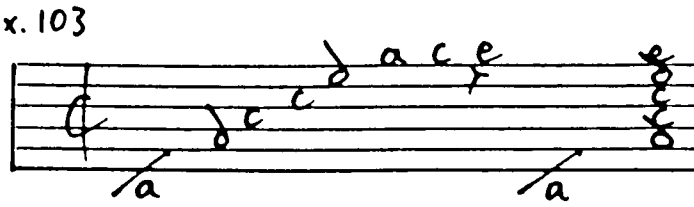
L. Couperin: No.7 (CURTIS-CO p16, lines 1-2).

b)



L. Couperin: No.65, Allemande de la paix (CURTIS-CO p103, bb 1-4).

Ex.103



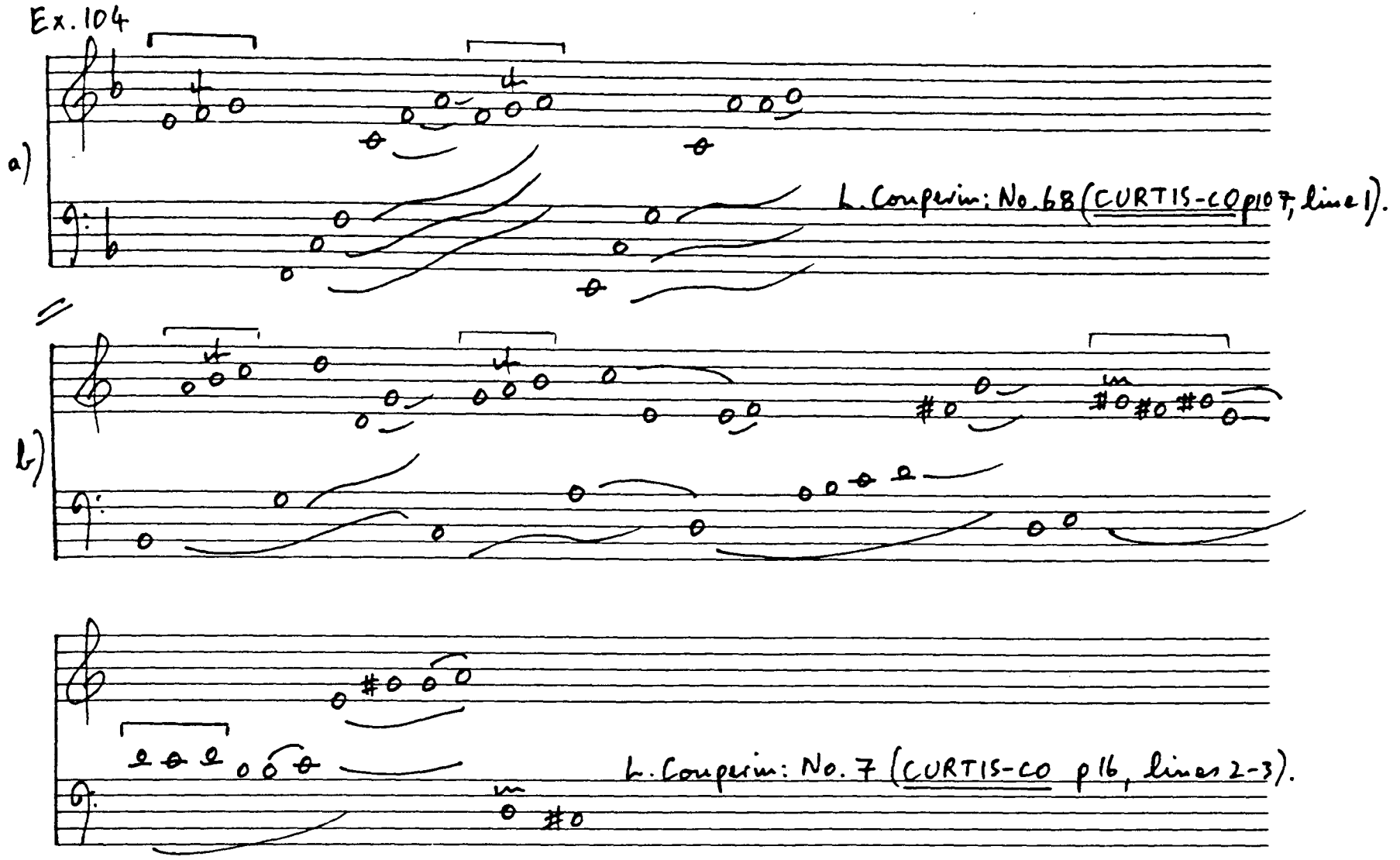
P. Gautier: Prelude, p39 (opening, Tuning 10).

cf. Ex.16, line 11 (P. Gautier) and Ex.21, line 11 (Pinol); also CURTIS-CO No.33.

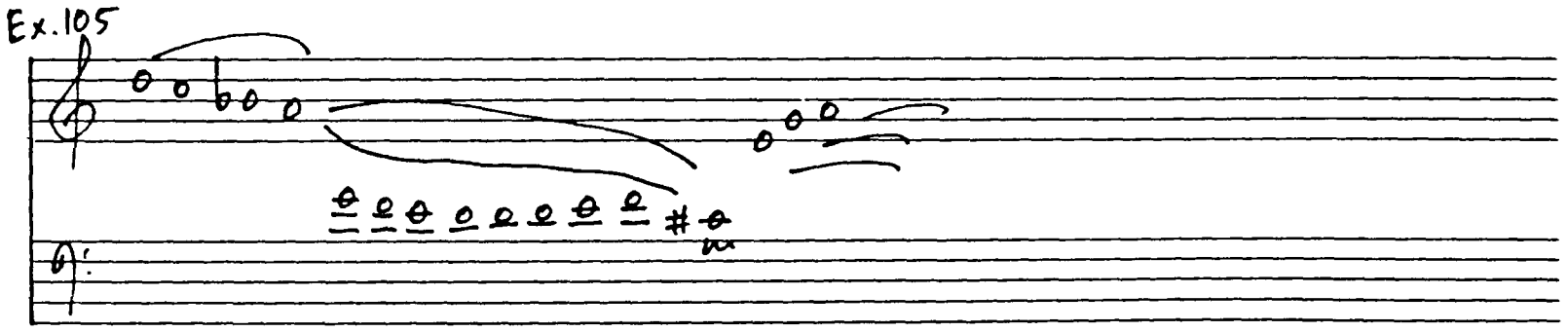
Ex.104 Three-note cells in preludes (L.Couperin).

Ex.105 Keyboard campanella and repeated notes (L.Couperin).

Ex.104

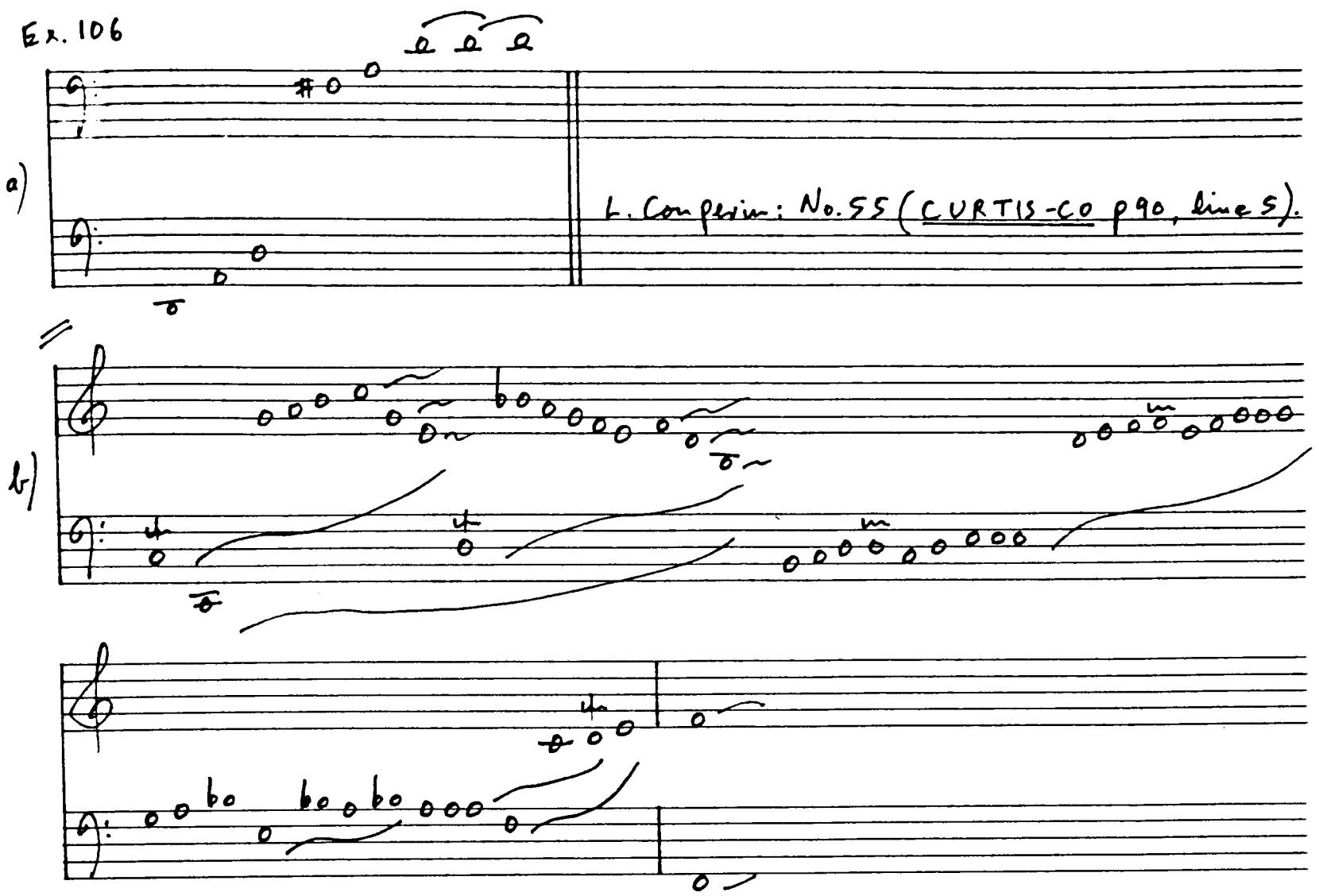


Ex.105



L. Couperin: No. 55 (CURTIS-CO p88, line 1).

Ex.106 Repeated note patterns (L.Couperin).

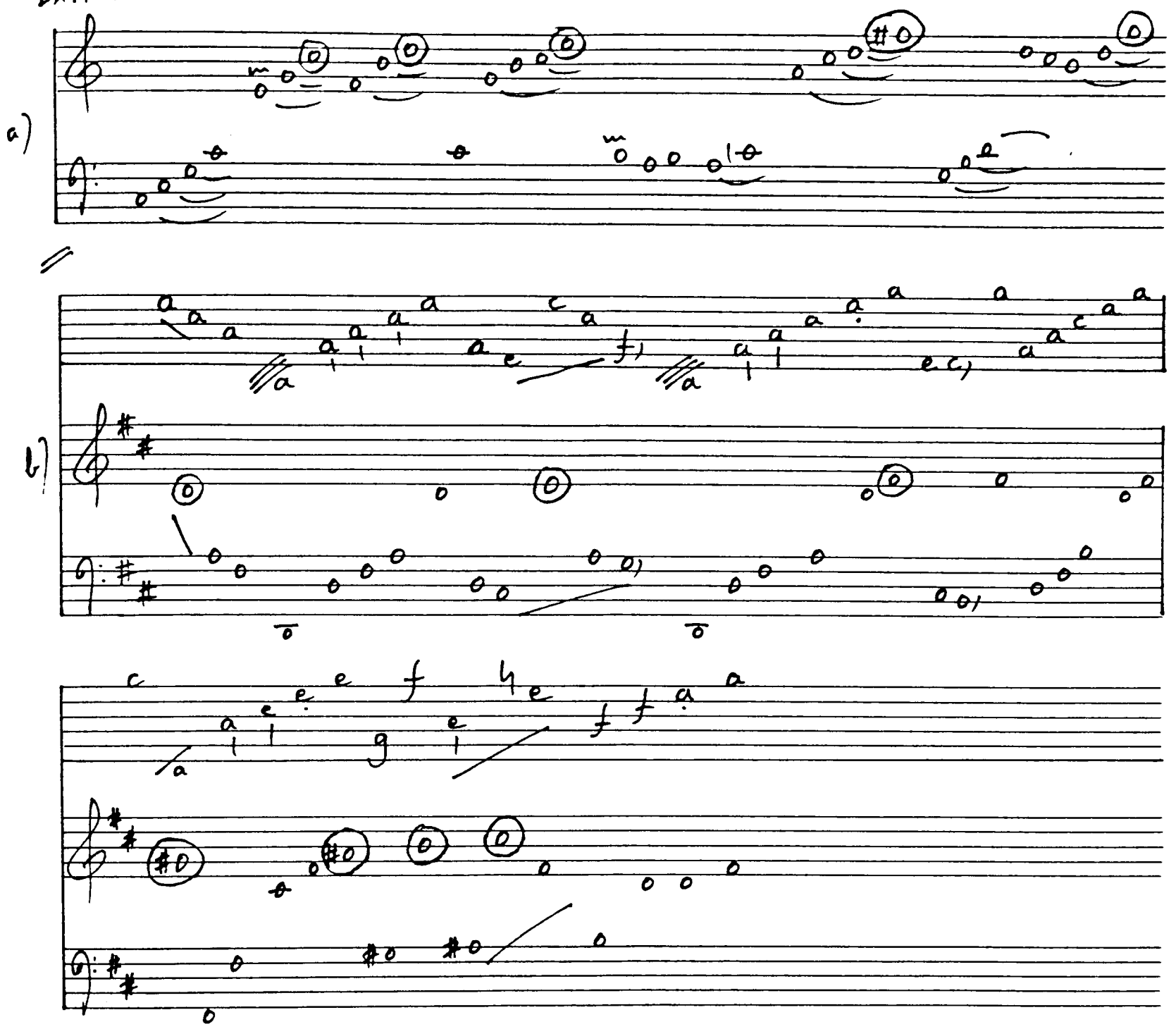


L. Couperin: No. 22 (CURTIS-CO p 36, lines 1-2).

Ex.107 Prelude opening formulae (D'Anglebert, Pinel).

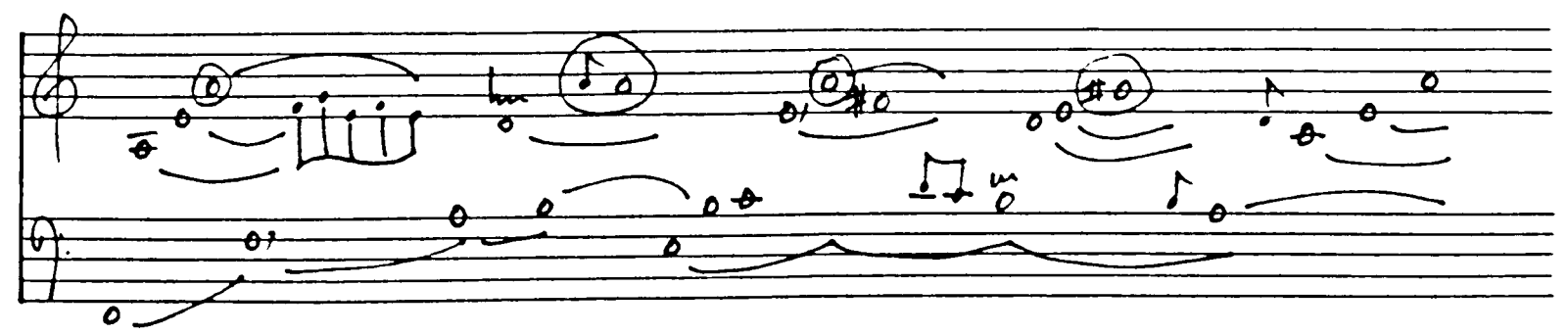
Ex.108 Brisé delay of dissonance resolution (D'Anglebert).

Ex.107



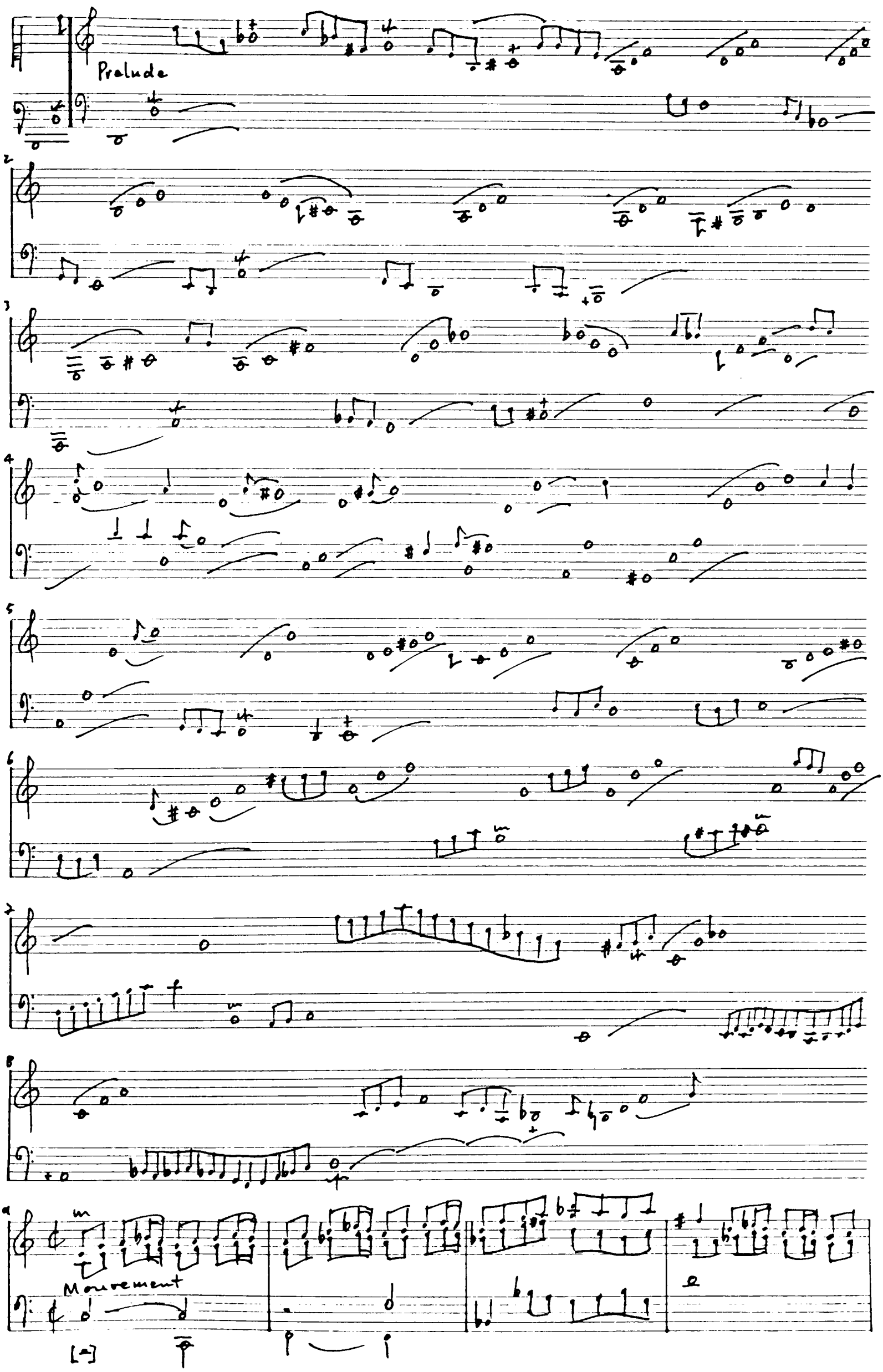
a) D'Anglebert (GILBERT p146, lines 1-2); b) Pinel (PINEL No.7, lines 1-2).

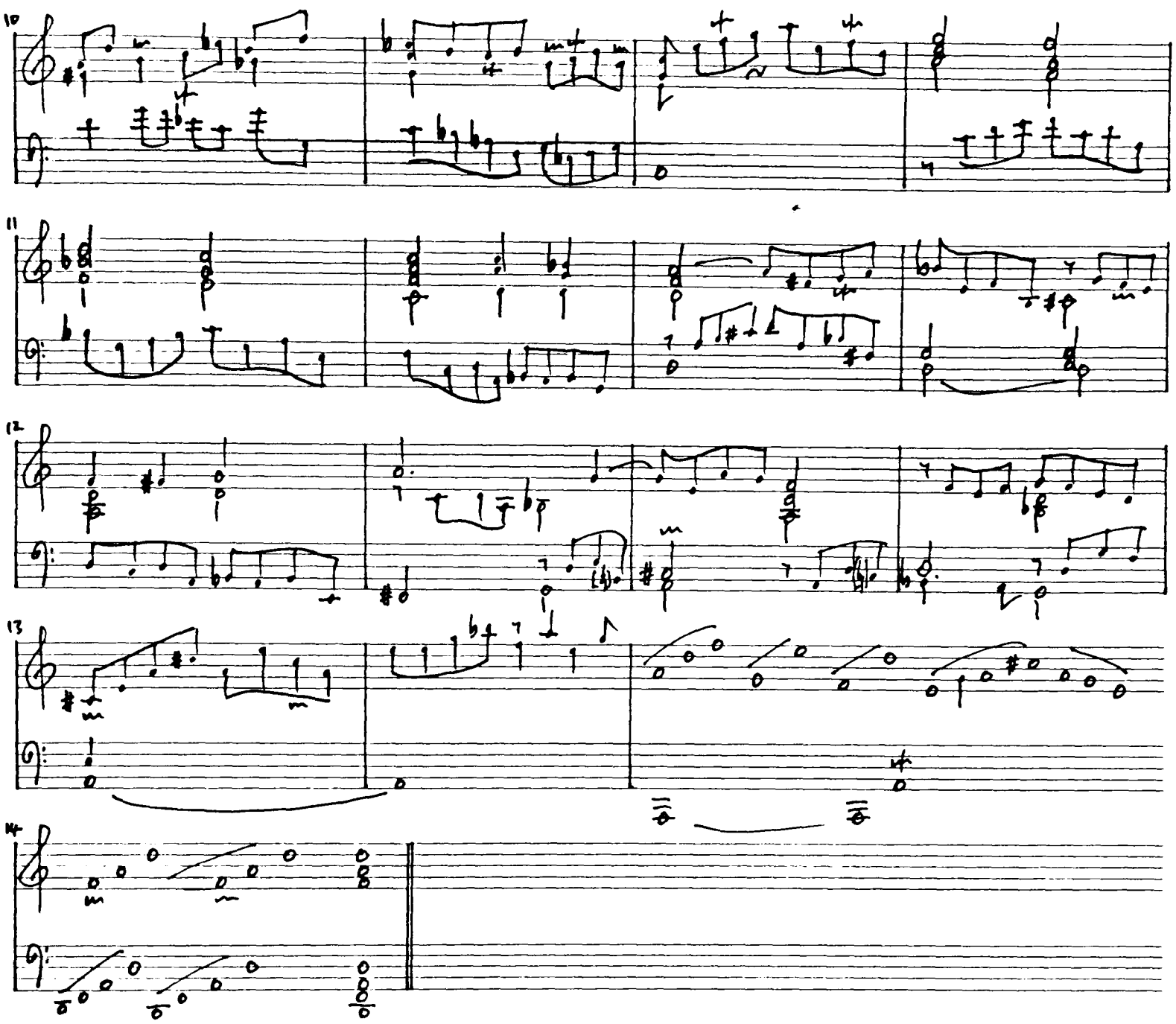
Ex. 108



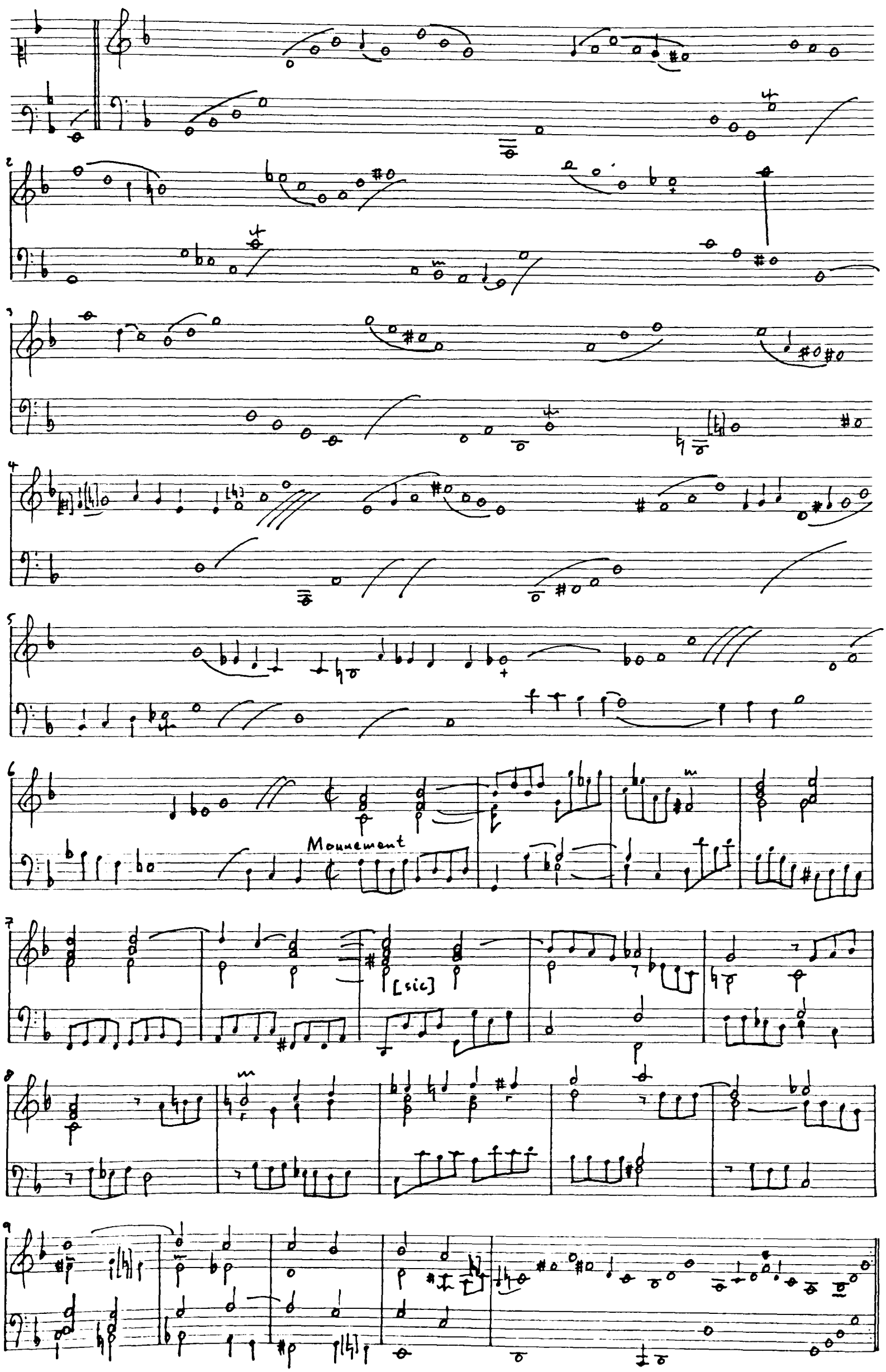
D'Anglebert (GILBERT p47, lines 2-3).

Ex.109 Jacquet 1, ppl-4. Prelude.

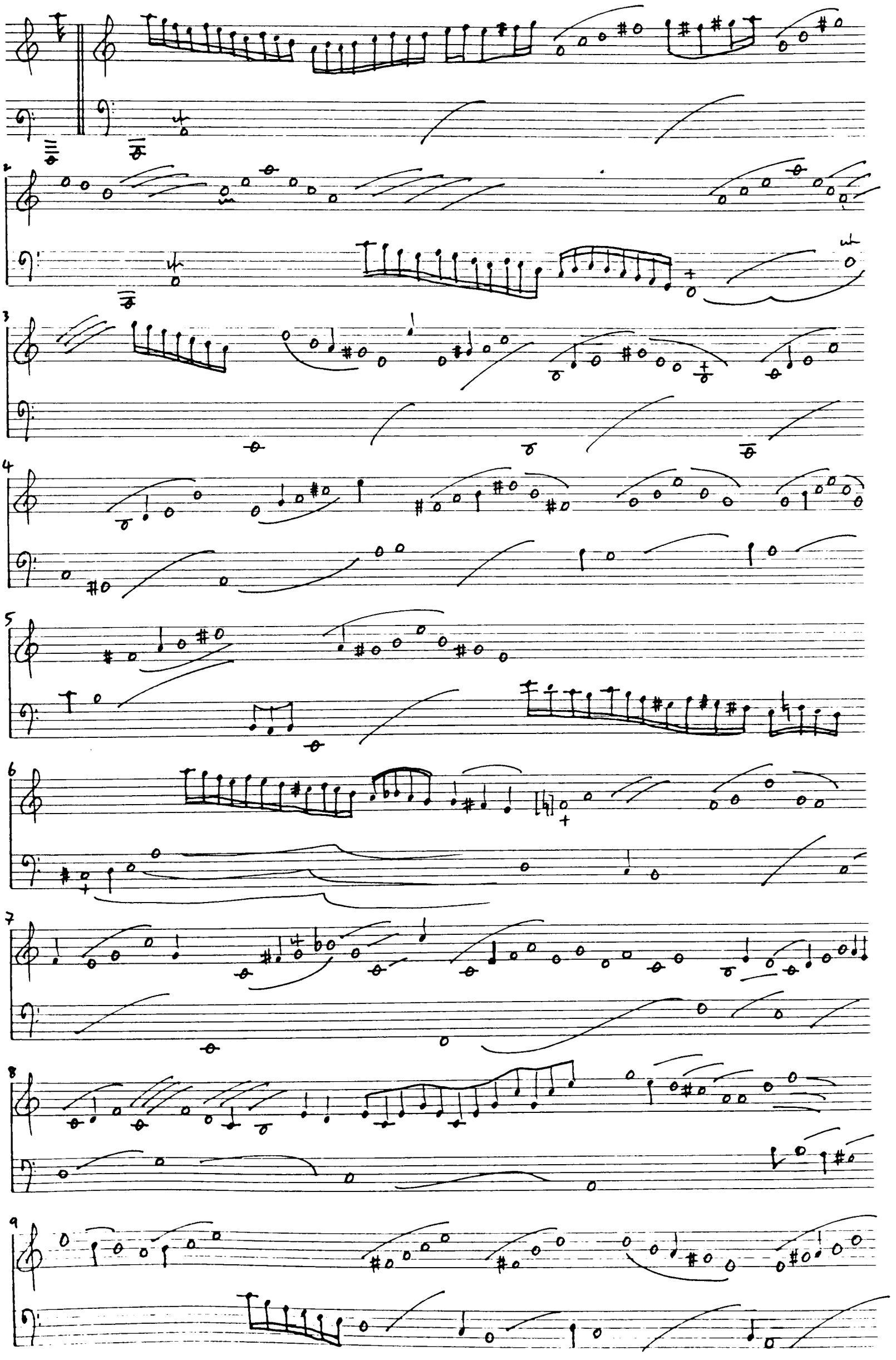


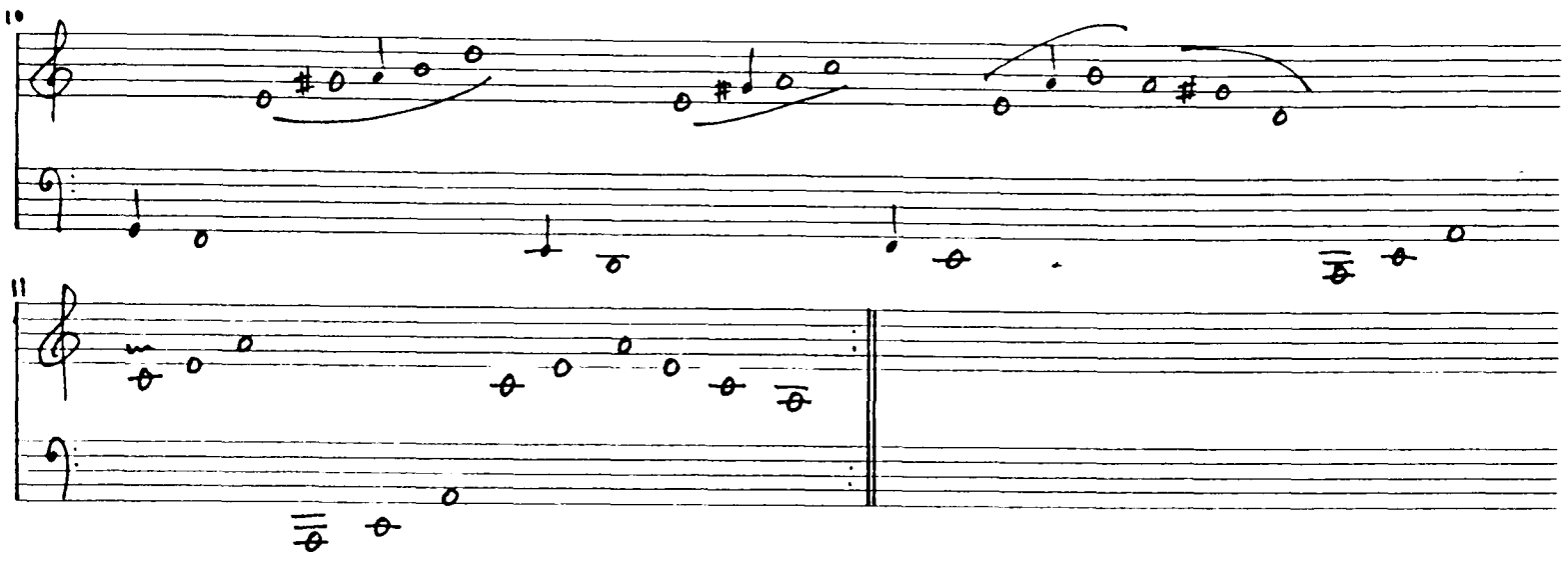

10
11
12
13
14

Ex.110 Jacquet 1, pp23–25. Prelude.

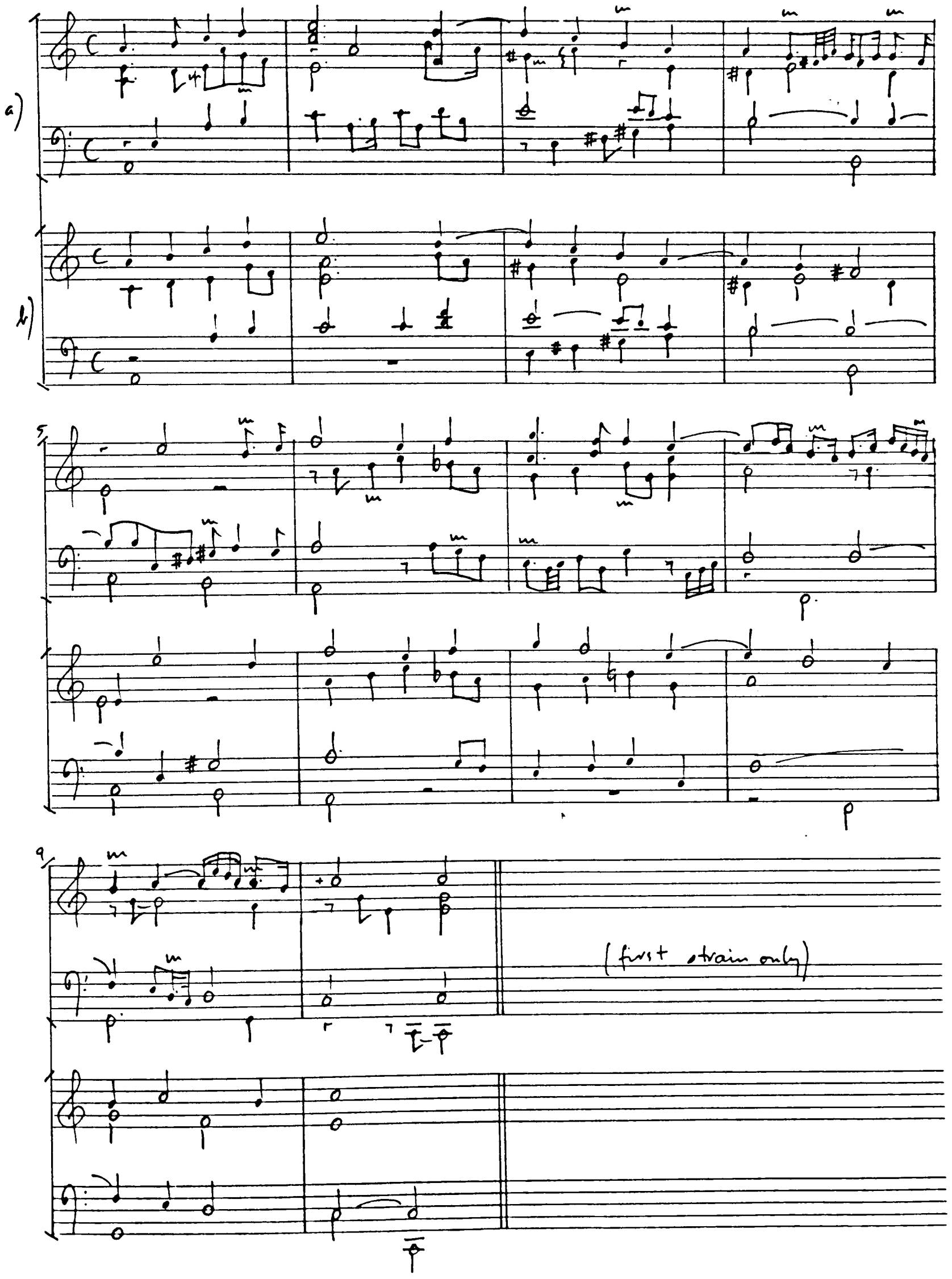


Ex.111 Jacquet 1, pp40–43. Prelude.

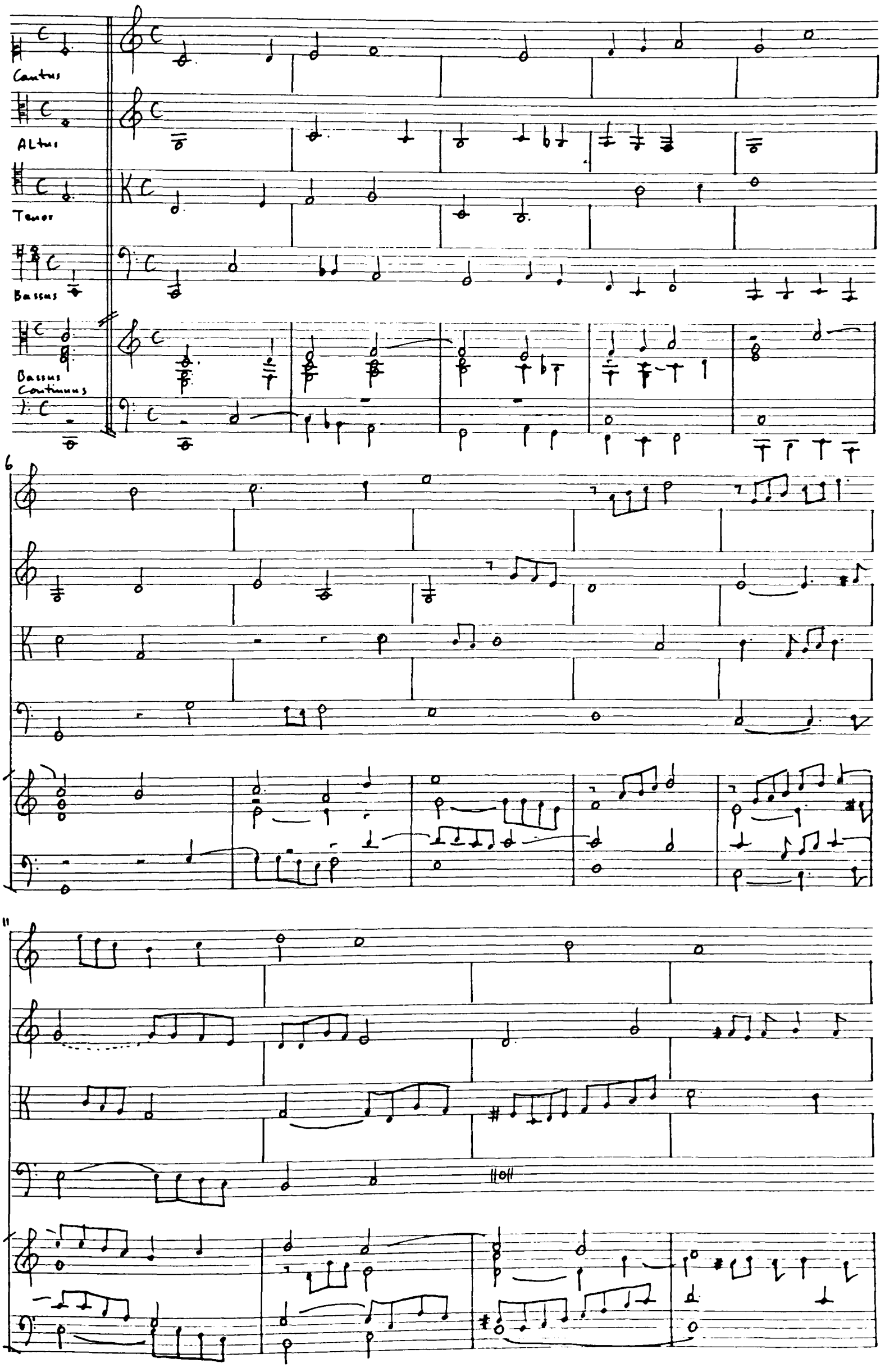


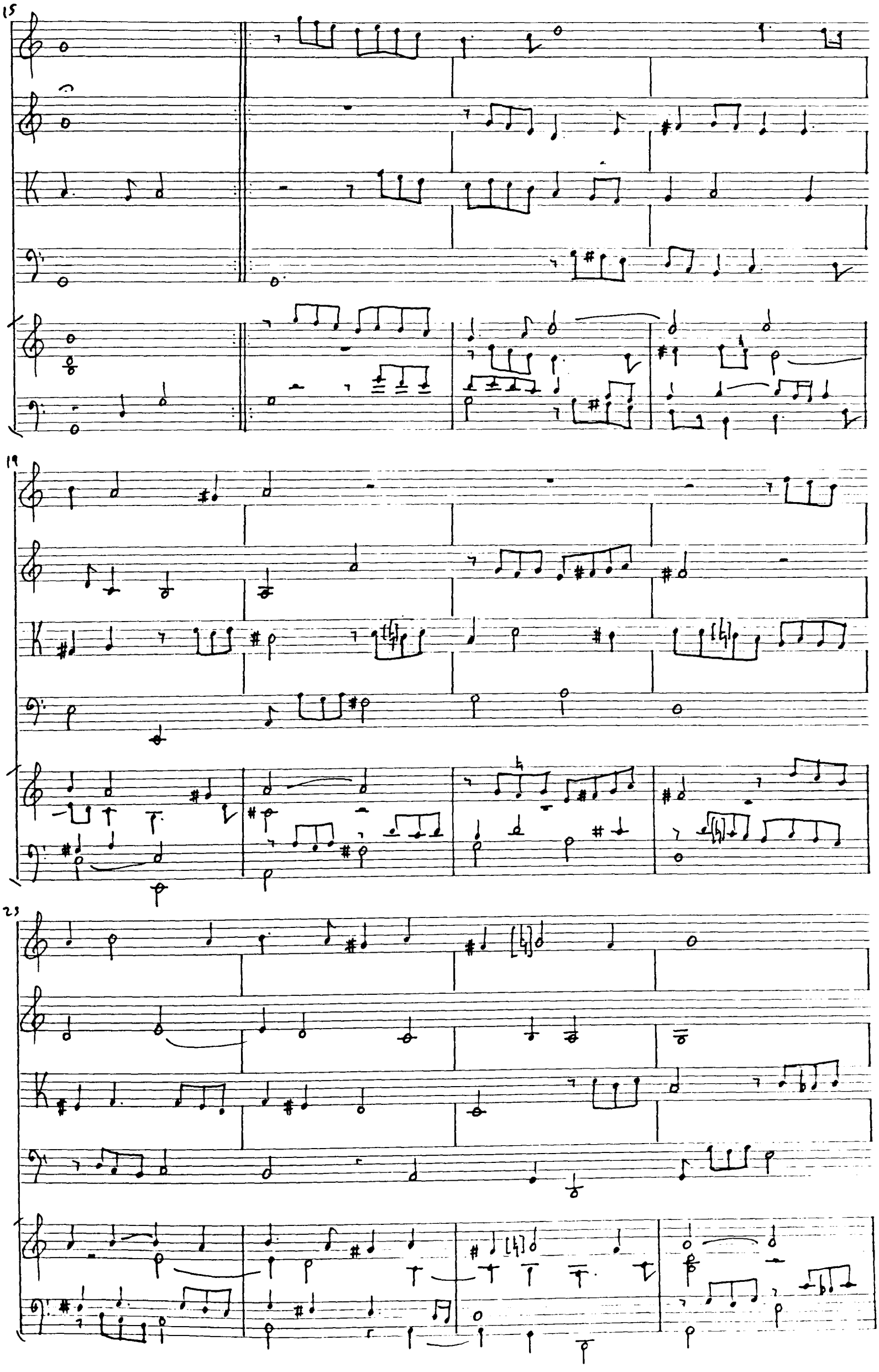

10
11

Ex.112 Chambonnières: Allemande La Rare. a) Chamb.I No.1;
b) polyphonic framework.



Ex.113 Dumont 1652, ff24'-25. Allemanda Gravis.

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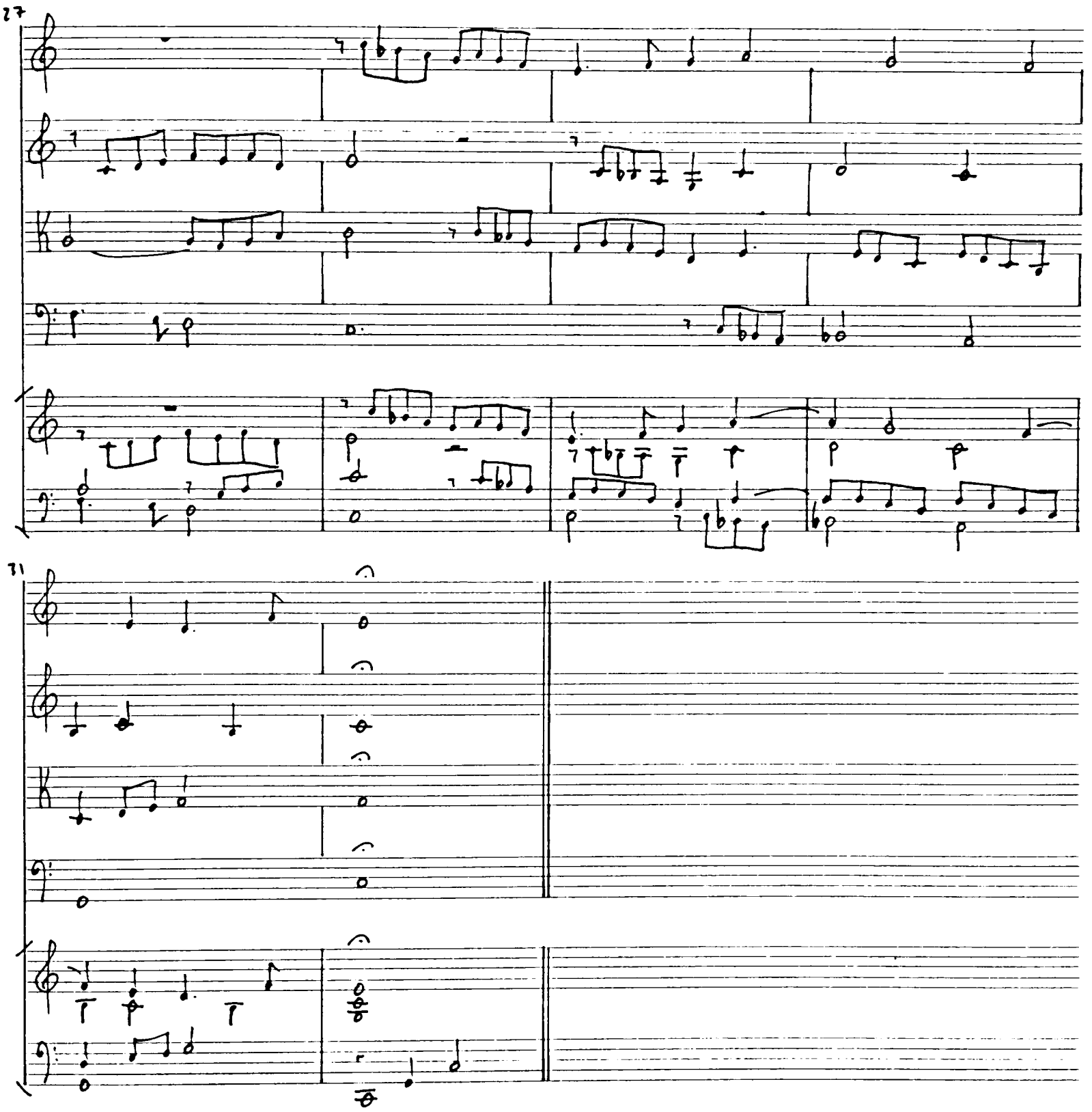
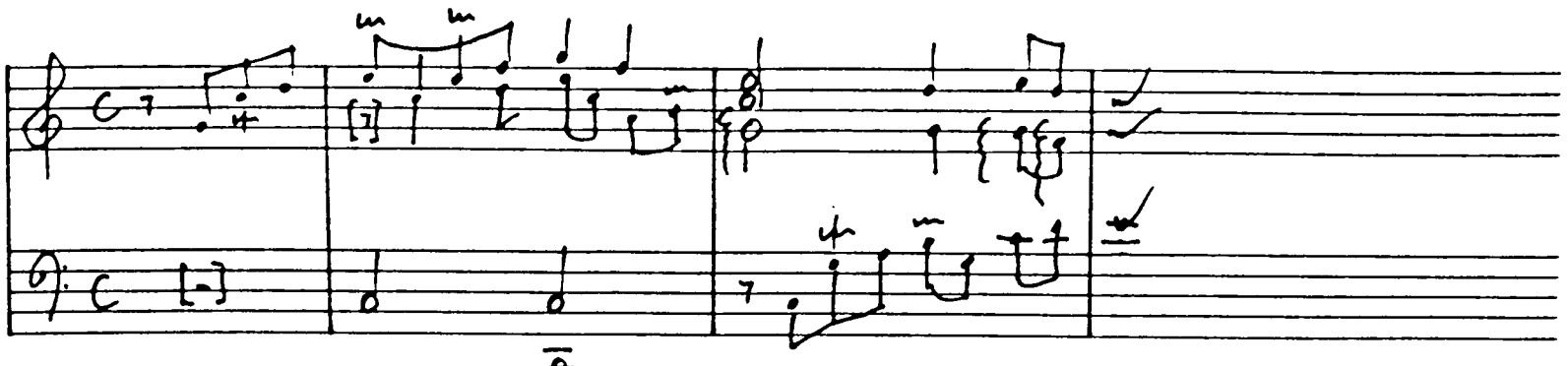
19
23



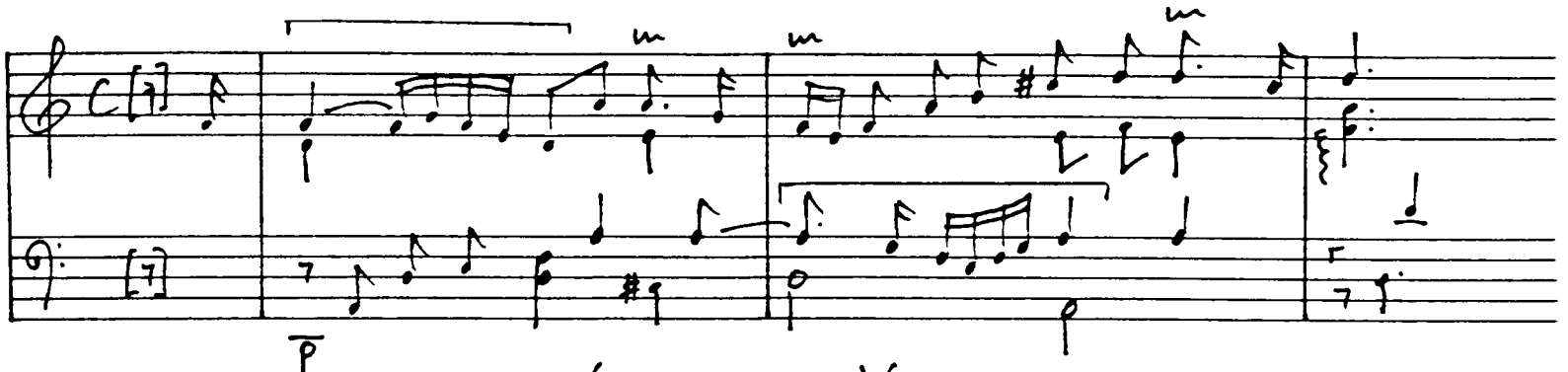
Ex.114 Allemande opening formulae (Chambonnières).

a)



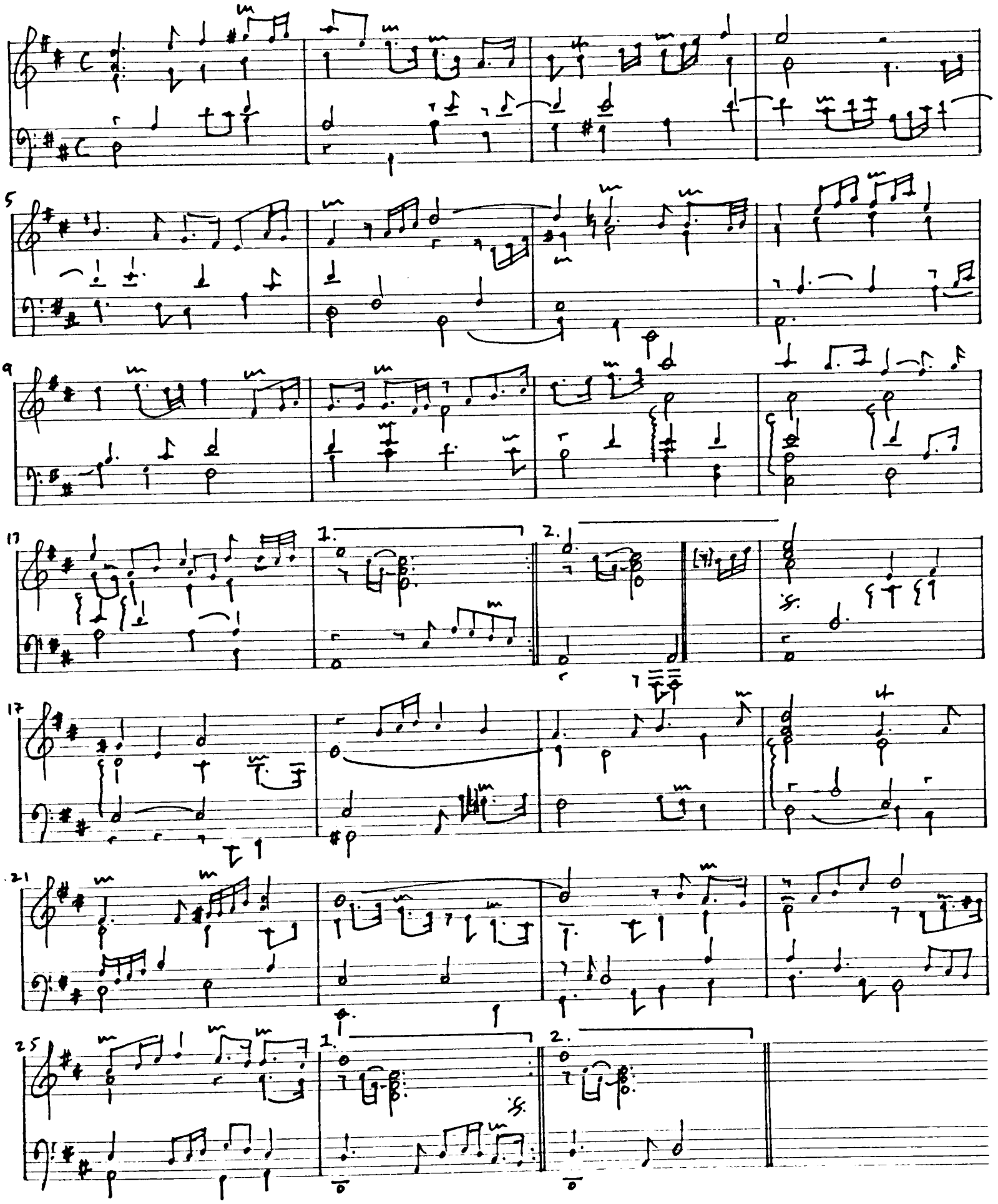
Chambonnières: No.7 (La Dunquerque) (BRUNOLD-TESSIER p 6, bb 1-2).

b)



Chambonnières: No. 11 (La Louvresse) (BRUNOLD-TESSIER p 10, bb 1-2).

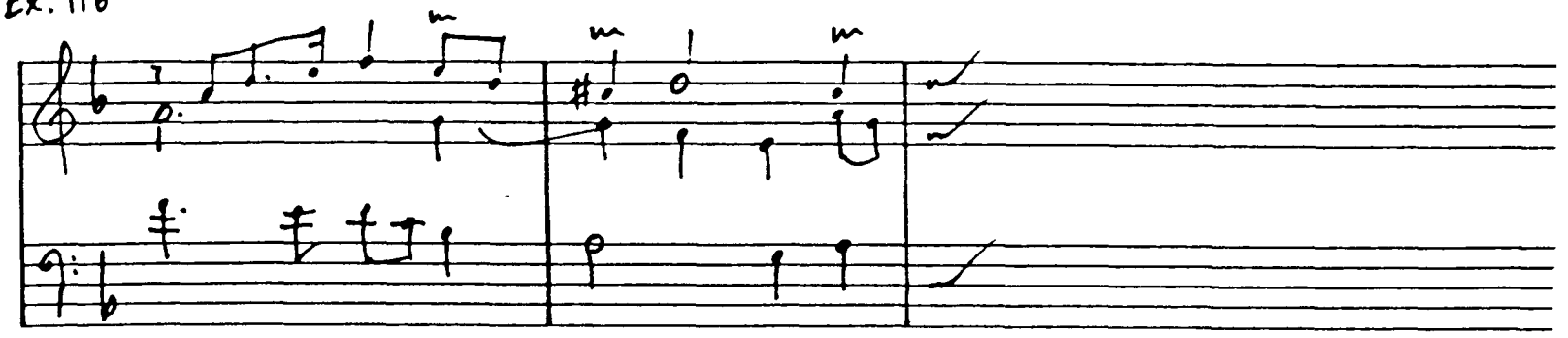
Ex.115 Chambonnières: Allemande No.41.



(BRUNOLD-TESSIER pp 36-37).

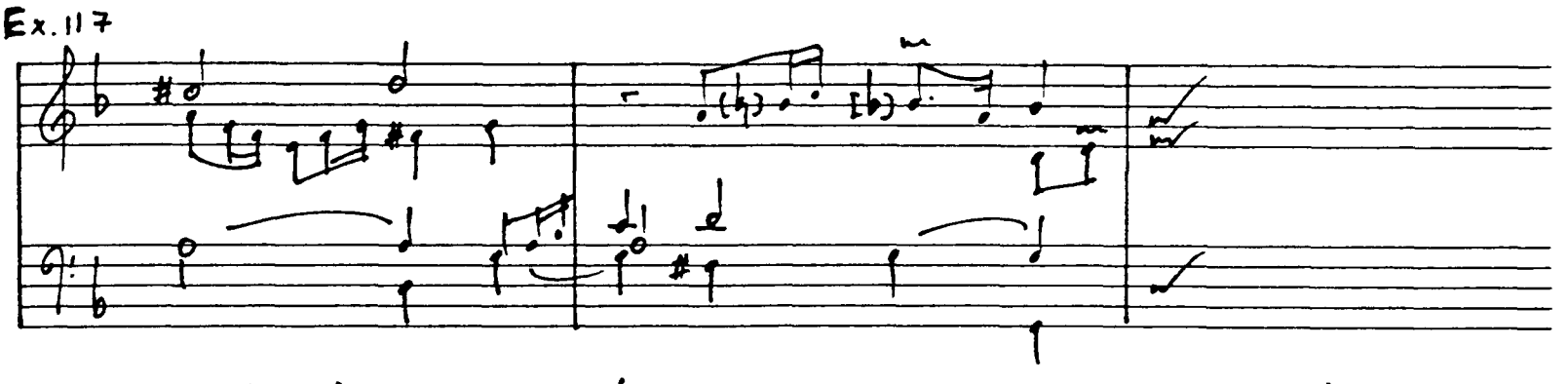
Ex.116 Chordal movement in allemandes (Chambonnières).
Ex.117 Textural contrast (Chambonnières).
Ex.118 Brisé features (Chambonnières).

Ex. 116



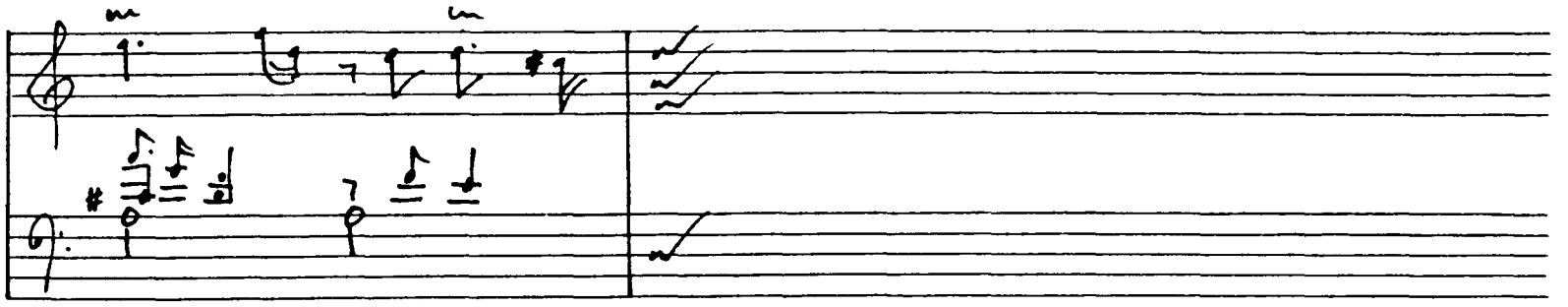
Chambonnières: No. 19 (BRUNOLD-TESSIER p17, bb 12-13).

Ex. 117



Chambonnières: No. 46 (BRUNOLD-TESSIER p41, bb 14-15).

Ex. 118

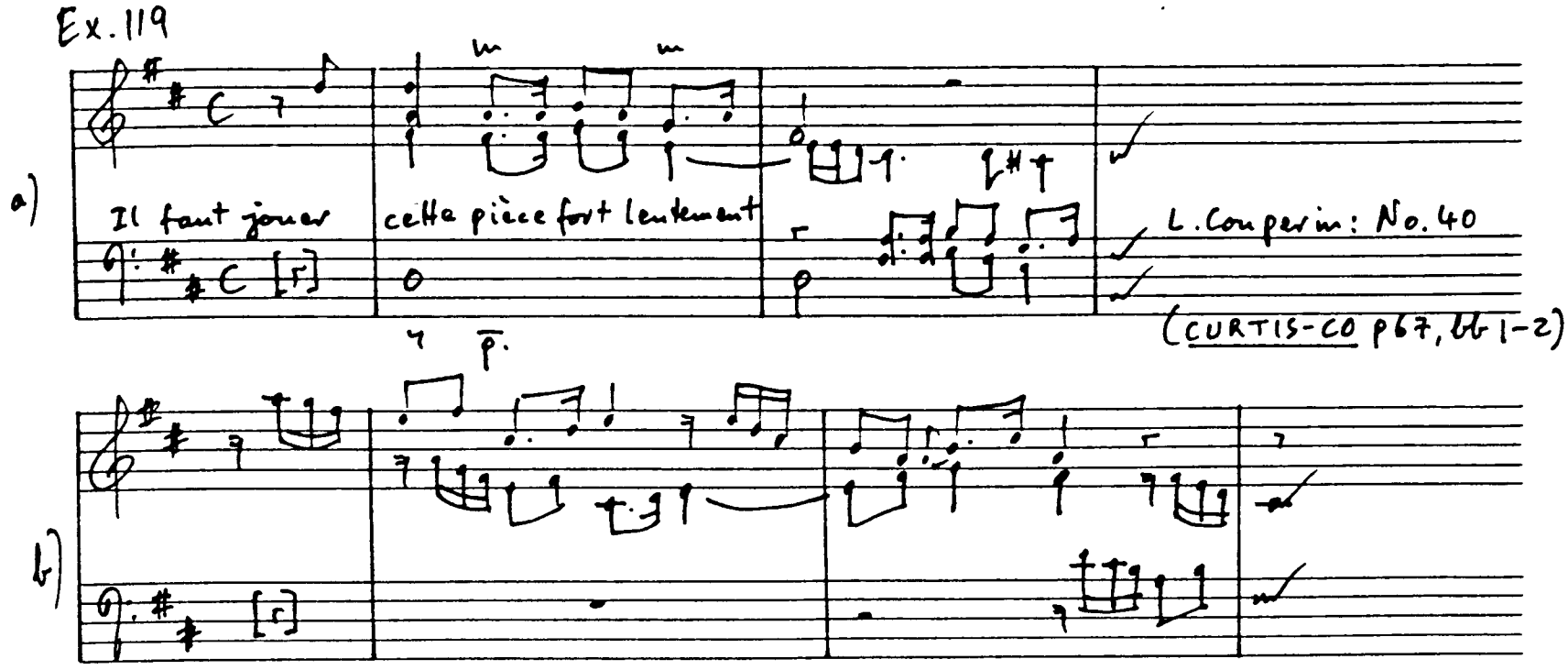


Chambonnières: No. 7 (La Dunquerque) (BRUNOLD-TESSIER p6, b 16).

Ex.119 Allemande imitations (L.Couperin).

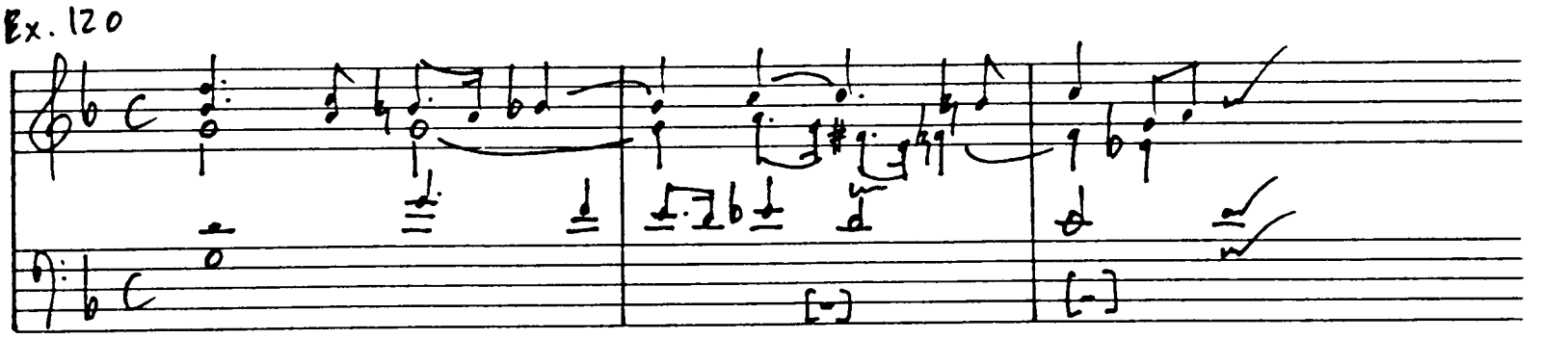
Ex.120 Canzona-type chromaticism (L.Couperin).

Ex.119



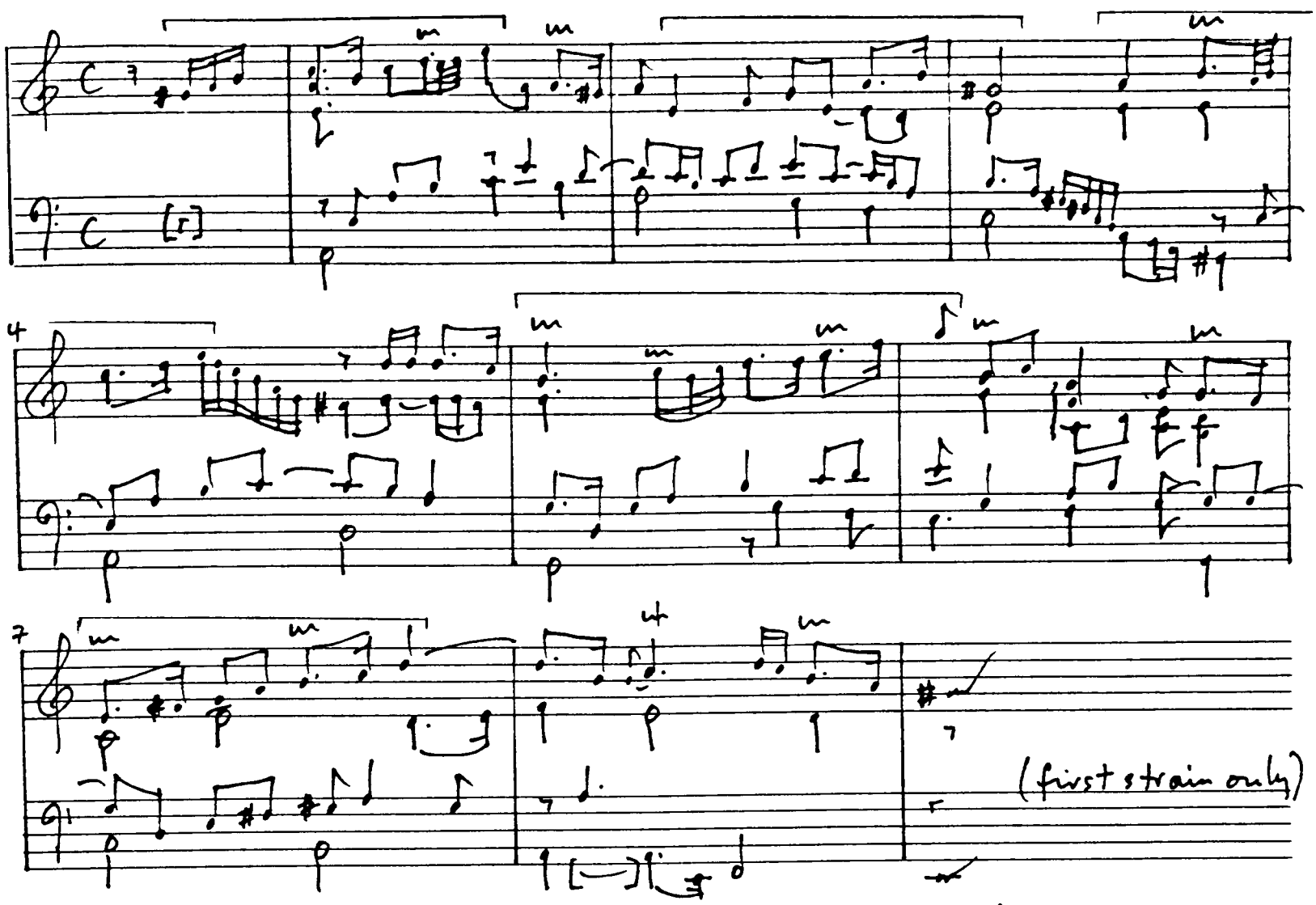
L.Couperin: No.40 (CURTIS-CO p67, bb 10-12).

Ex.120



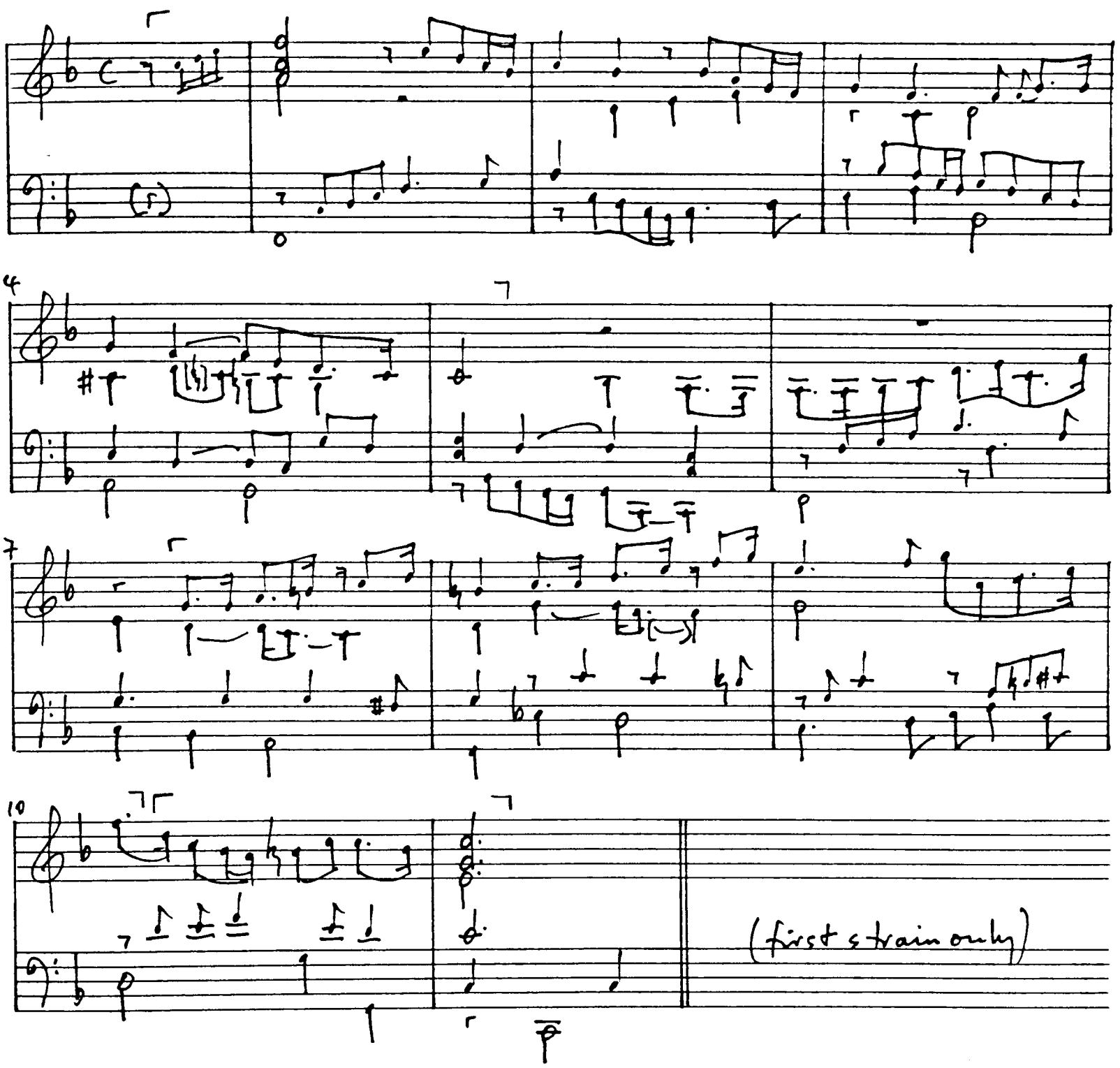
L. Couperin: No.93 (CURTIS-CO p152, bb 1-2).

Ex.121 Melodic structure in allemandes (L.Couperin).



L. Couperin: No. 2 (L'Aimable) (CURTIS-CO pp 8-9).

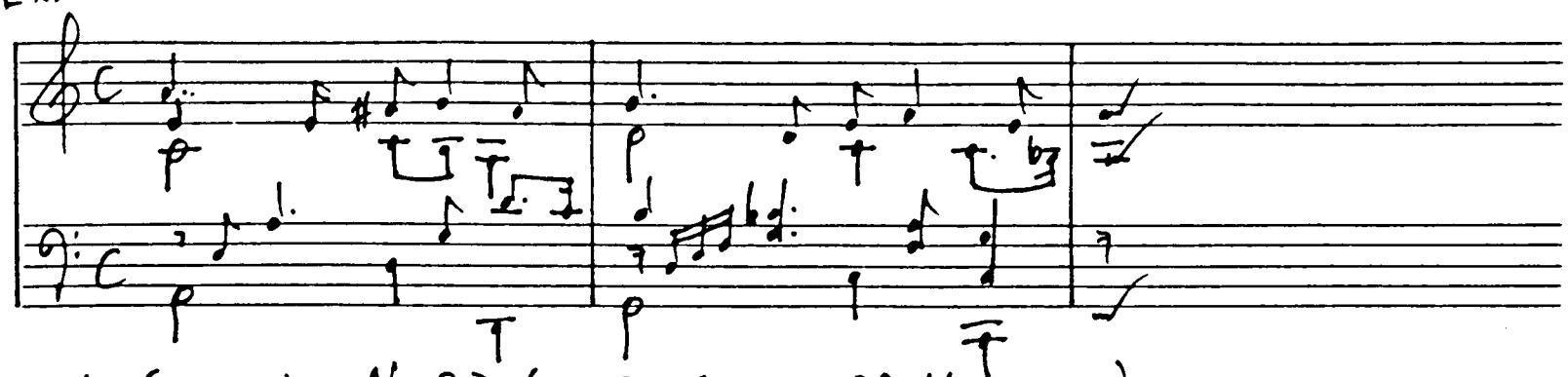
Ex.122 Phrase structure (L.Couperin).



L. Couperin : No. 77 (CURTIS-CO p122).

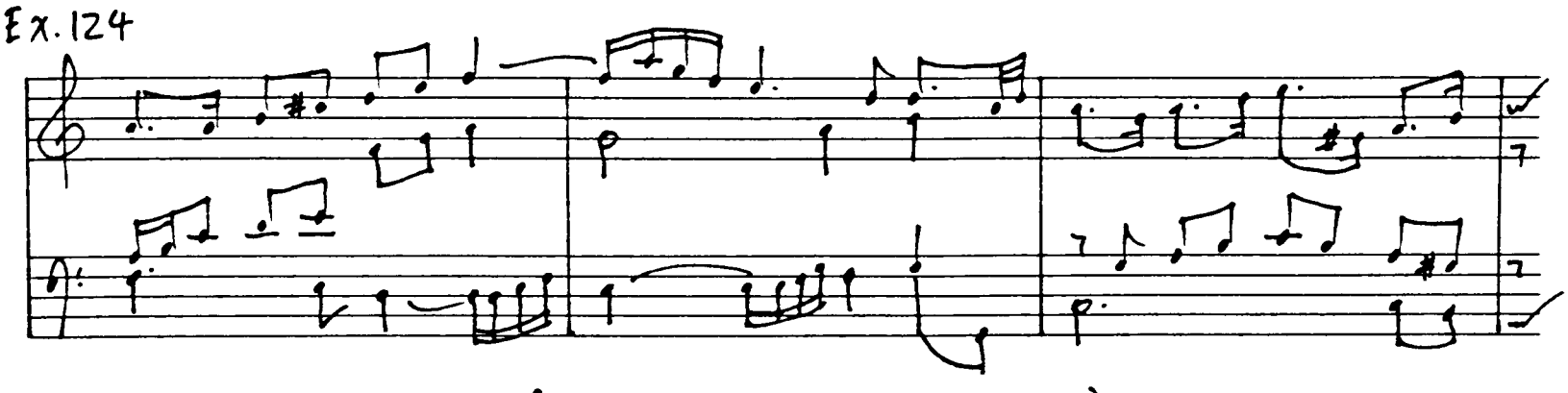
Ex.123 Sequence formations (L.Couperin).
Ex.124 Tenor/alto lines (L.Couperin).
Ex.125 Decoration of chordal passages (L.Couperin).

Ex. 123



L. Couperin: No. 23 (CURTIS-CO p38, bb 18-19).

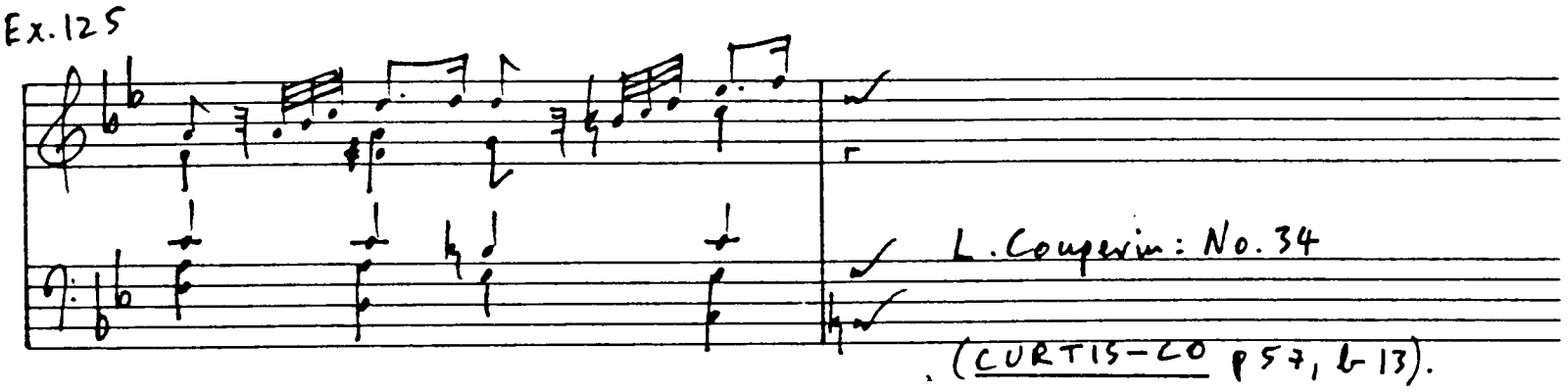
Ex. 124



L. Couperin: No. 14 (CURTIS-CO p27, bb 5-7).

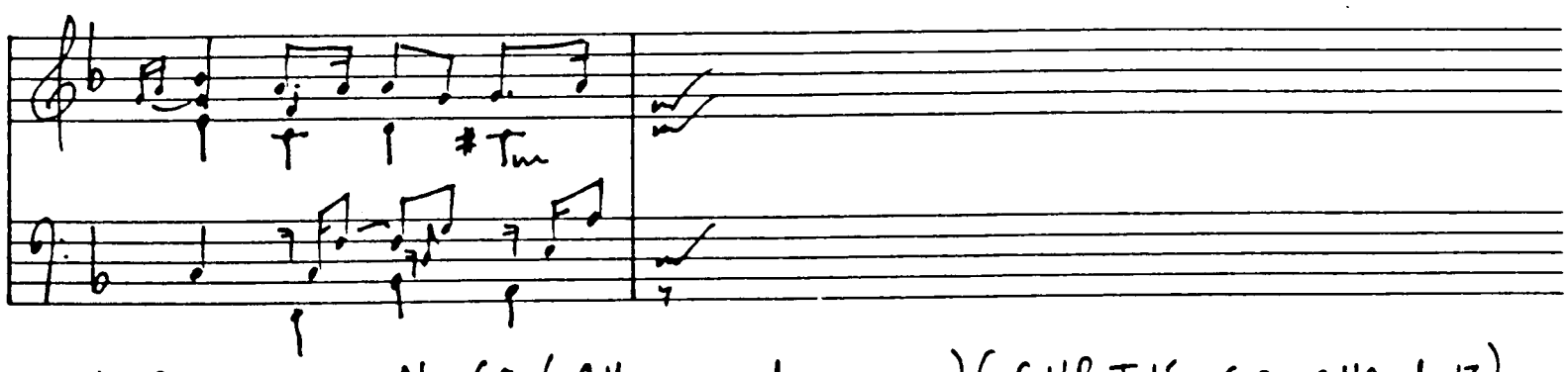
Ex. 125

a)



L. Couperin: No. 34
(CURTIS-CO p57, b 13).

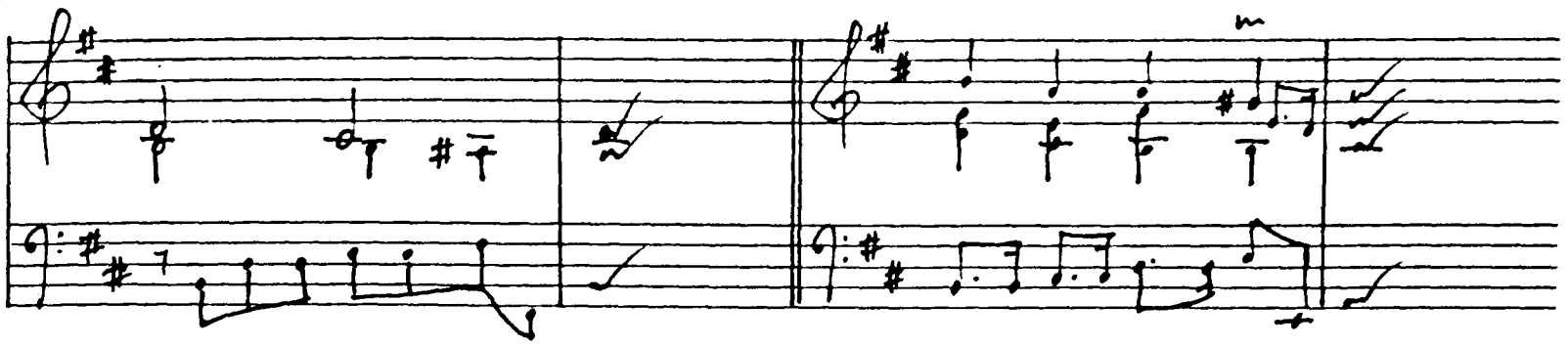
b)



L. Couperin: No. 69 (Allemande grave) (CURTIS-CO p110, b 13).

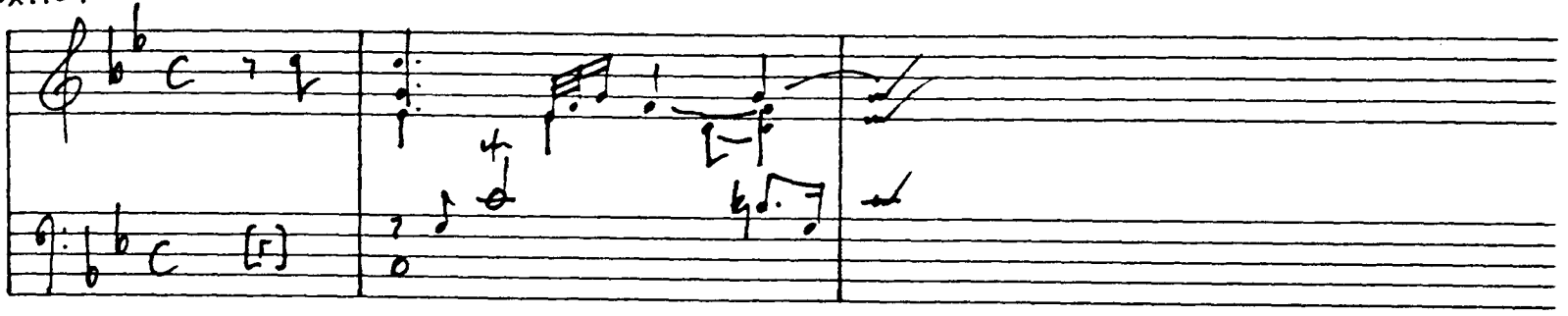
Ex.126 Continuo-type patterns (L.Couperin).
Ex.127 Brisé clusters (L.Couperin).
Ex.128 Sensitive brisure (L.Couperin).

Ex.126



L. Couperin: No. 19 (CURTIS-CO p33, bb 2, b 13).

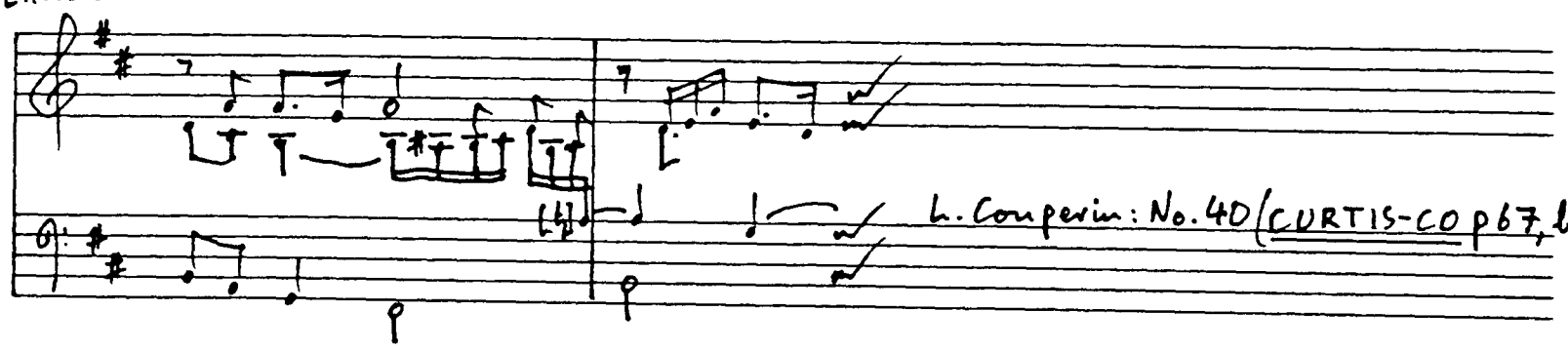
Ex.127



L. Couperin: No. 34 (CURTIS-CO p57, b1).

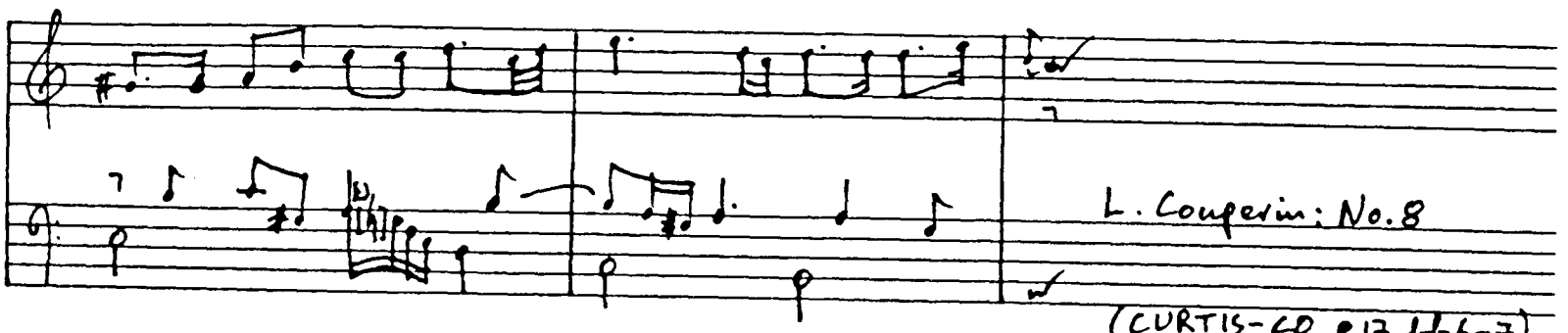
Ex.128

a)



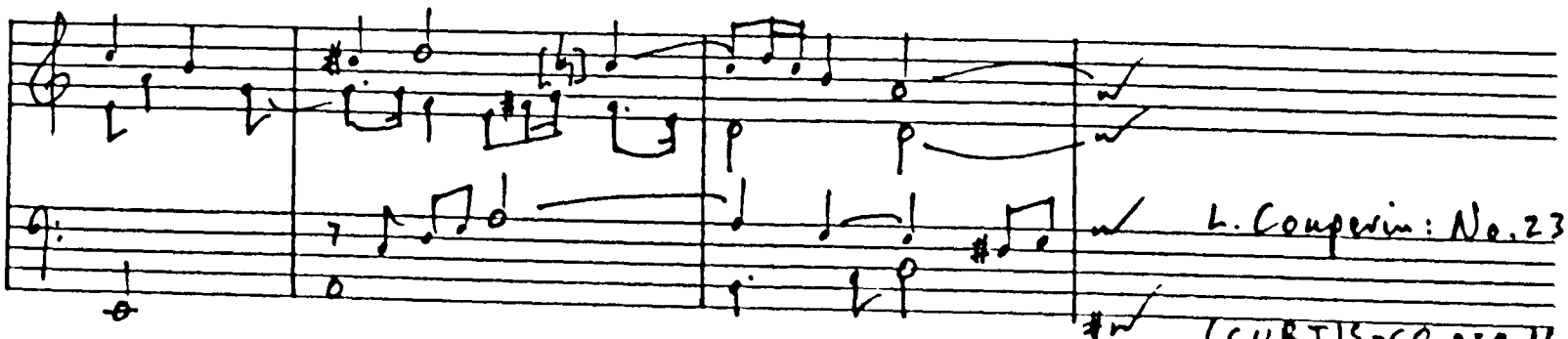
L. Couperin: No. 40 (CURTIS-CO p67, bb 14-15)

b)



L. Couperin: No. 8
(CURTIS-CO p17, bb 6-7).

c)

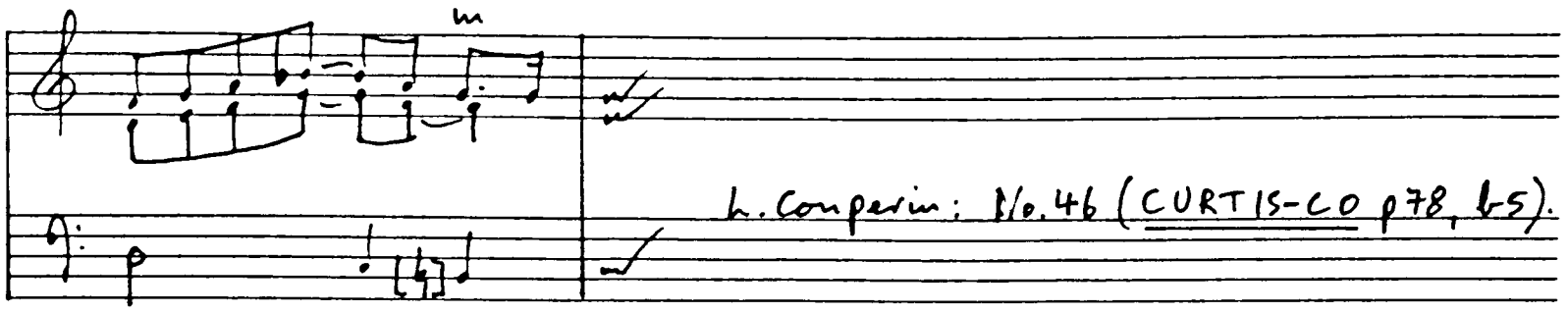


L. Couperin: No. 23
(CURTIS-CO p38, bb 6-8).

Ex.129 Broken thirds and sixths (L.Couperin).
Ex.130 Lute-type brisé devices (L.Couperin).
Ex.131 Brisure (L.Couperin).

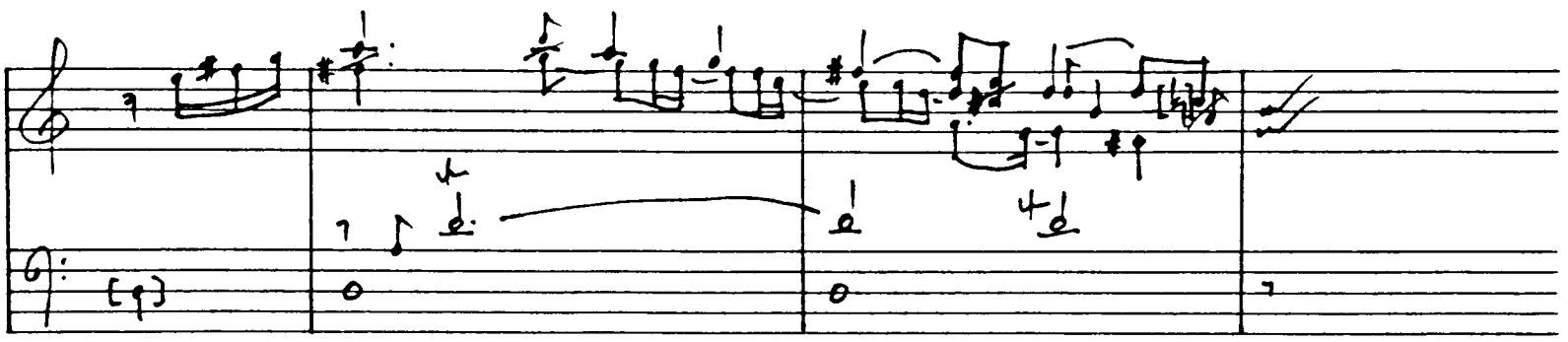
Ex.129

a)



L. Couperin: No. 46 (CURTIS-CO p 78, bb 5).

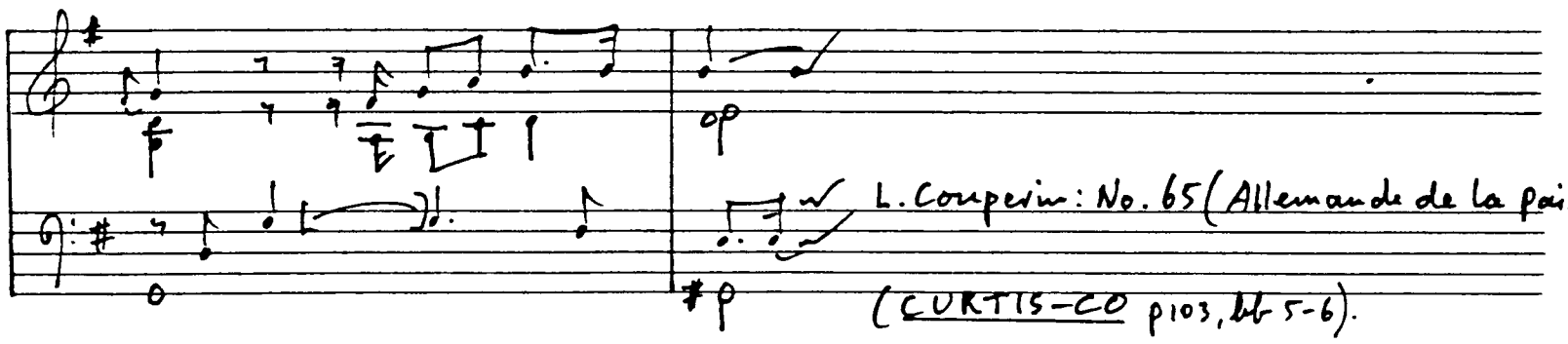
b)



L. Couperin: No. 86 (CURTIS-CO p 137, bb 10-12).

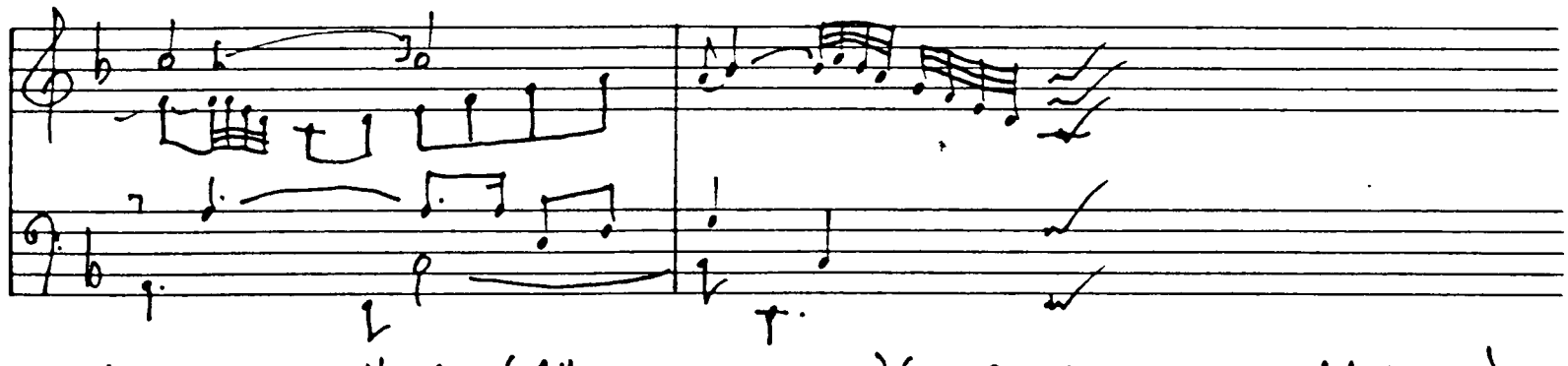
Ex.130

a)



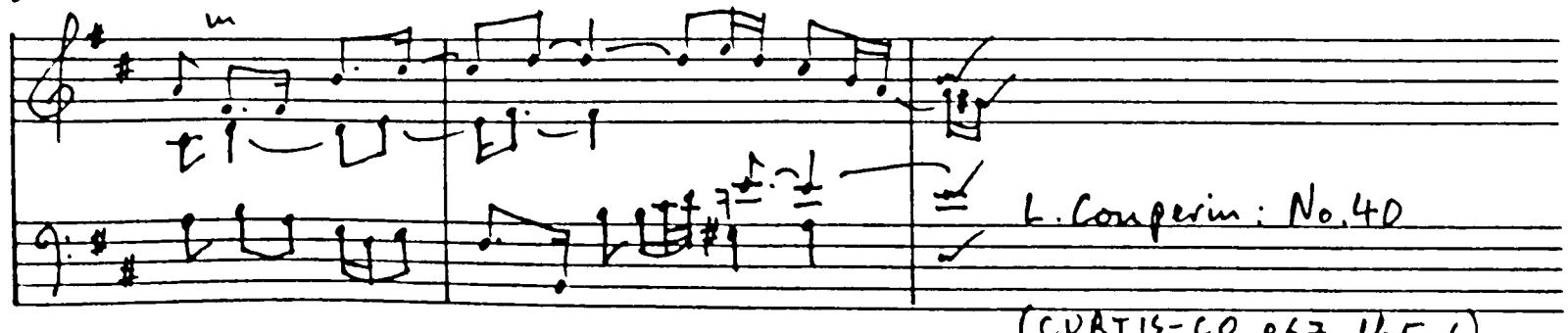
L. Couperin: No. 65 (Allemande de la paix)
(CURTIS-CO p 103, bb 5-6).

b)



L. Couperin: No. 69 (Allemande grave) (CURTIS-CO p 110, bb 17-18).

Ex.131

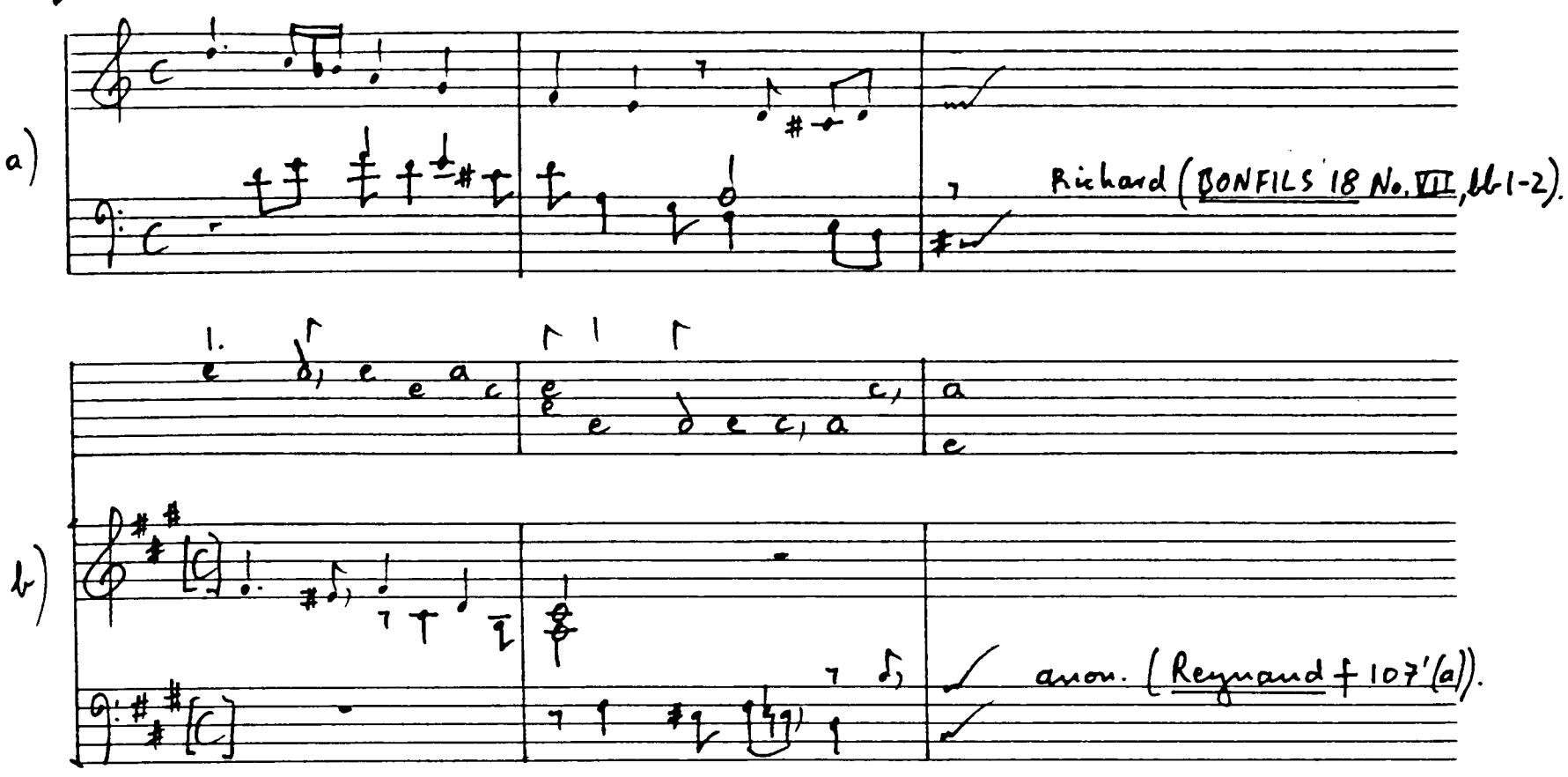


L. Couperin: No. 40
(CURTIS-CO p 67, bb 5-6).

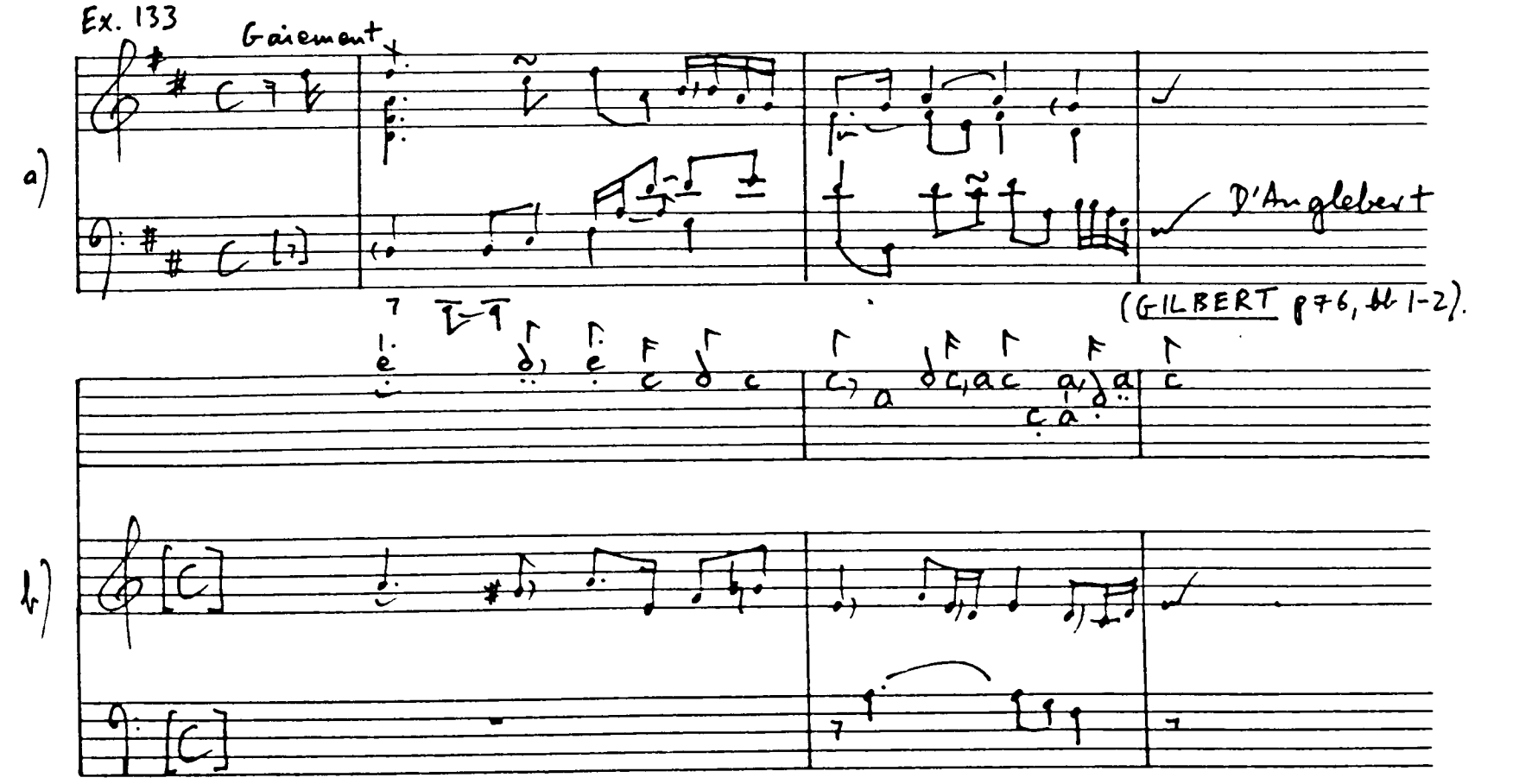
Ex.132 Keyboard and lute allemande opening patterns (Richard, anon.).

Ex.133 Keyboard and lute textures (D'Anglebert, V.Gautier).

Ex. 132



Ex. 133

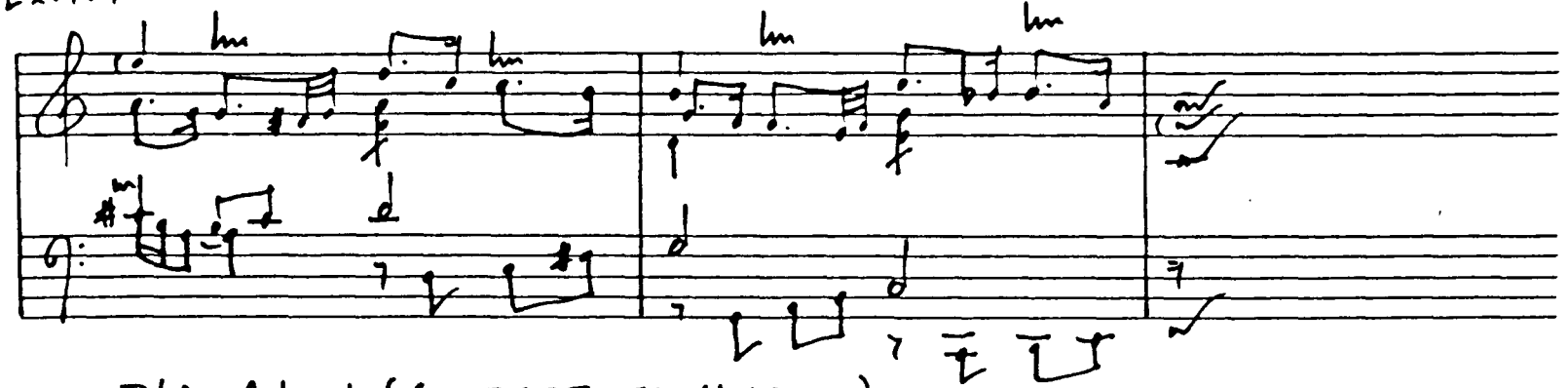


V. Gautier No. 6 (V. GAUTIER p 7, bb 1-2).

Ex.134 Sequence formations (D'Anglebert).

Ex.135 Brisure patterns (D'Anglebert).

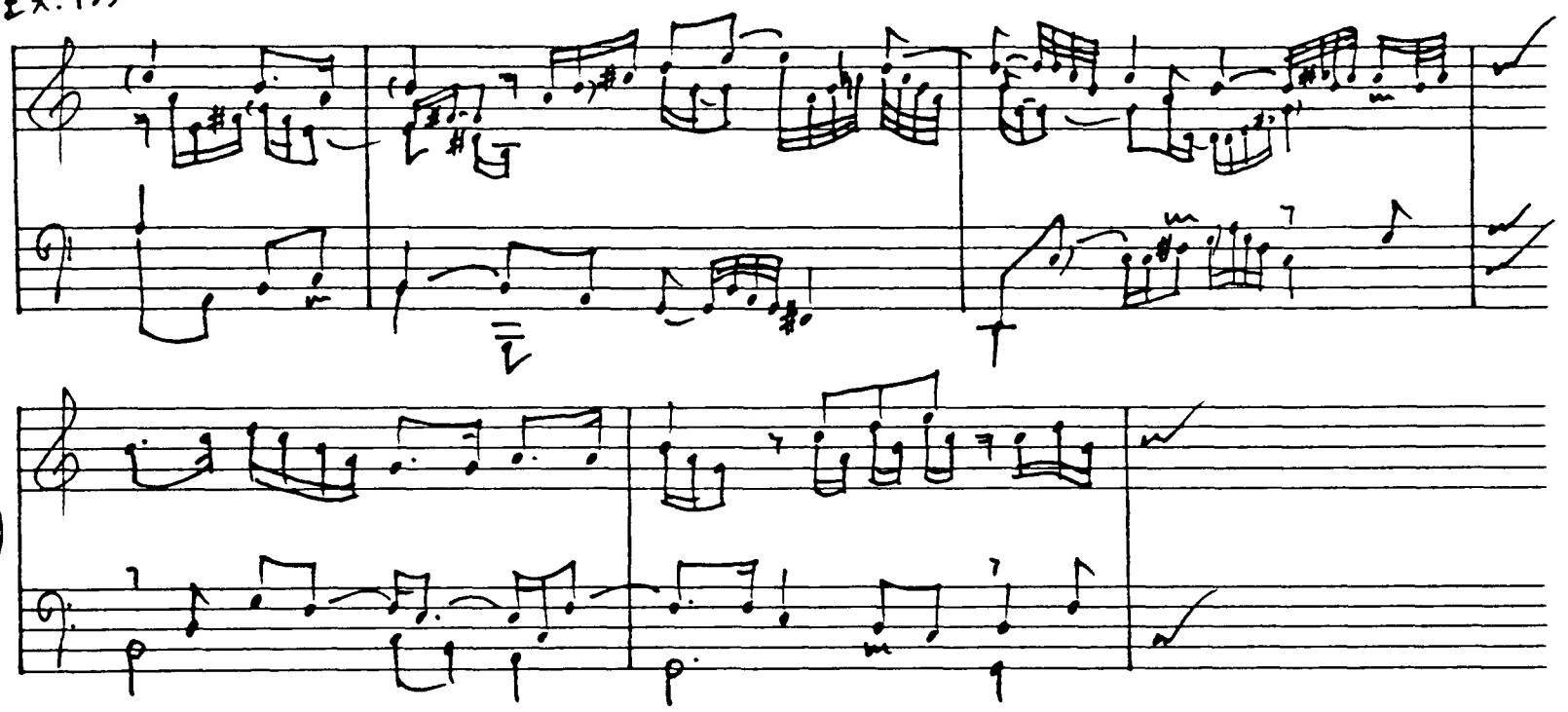
Ex.134



D'Anglebert (GILBERT p51, bb 18-19).

Ex.135

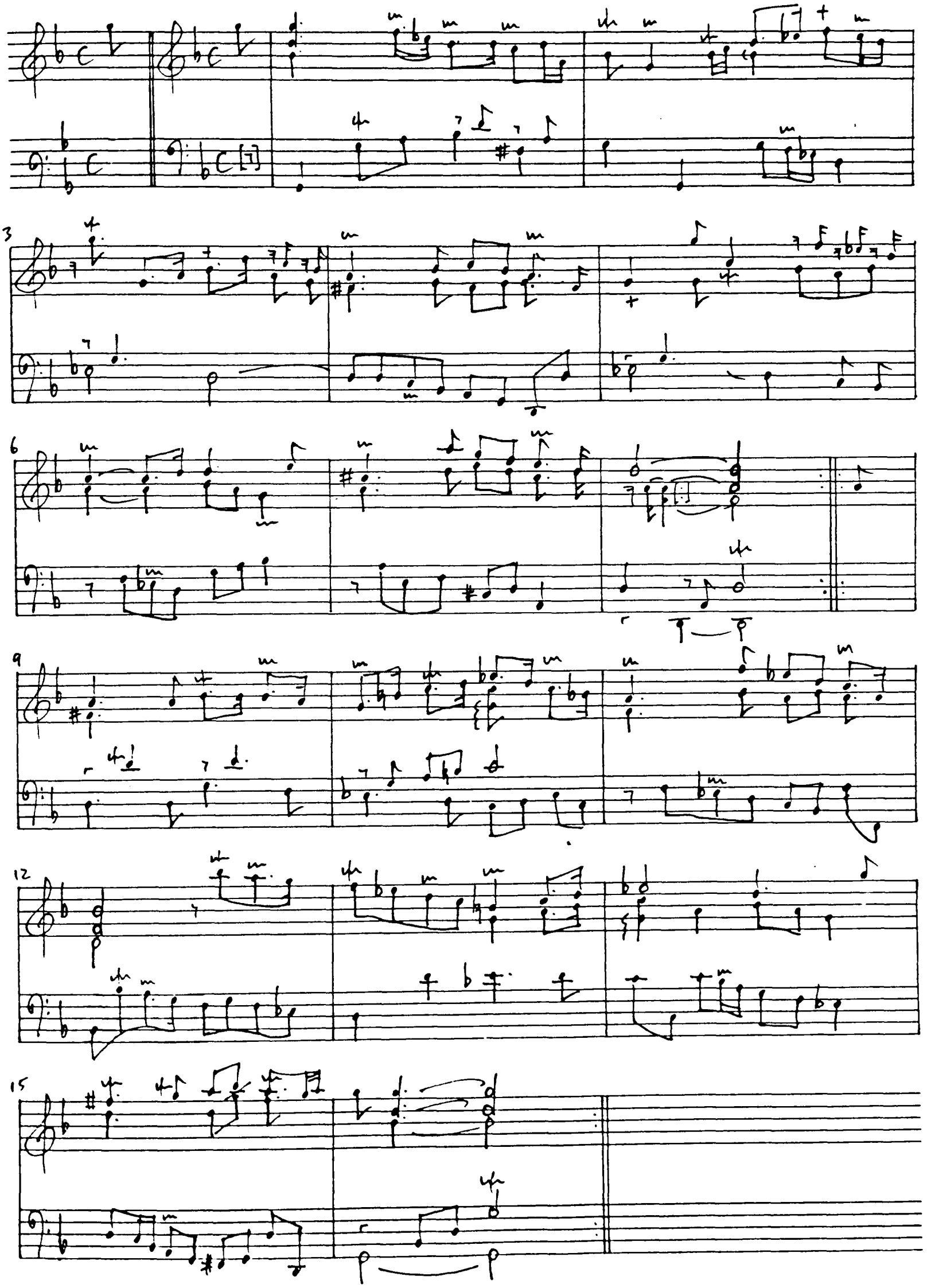
a)



b)

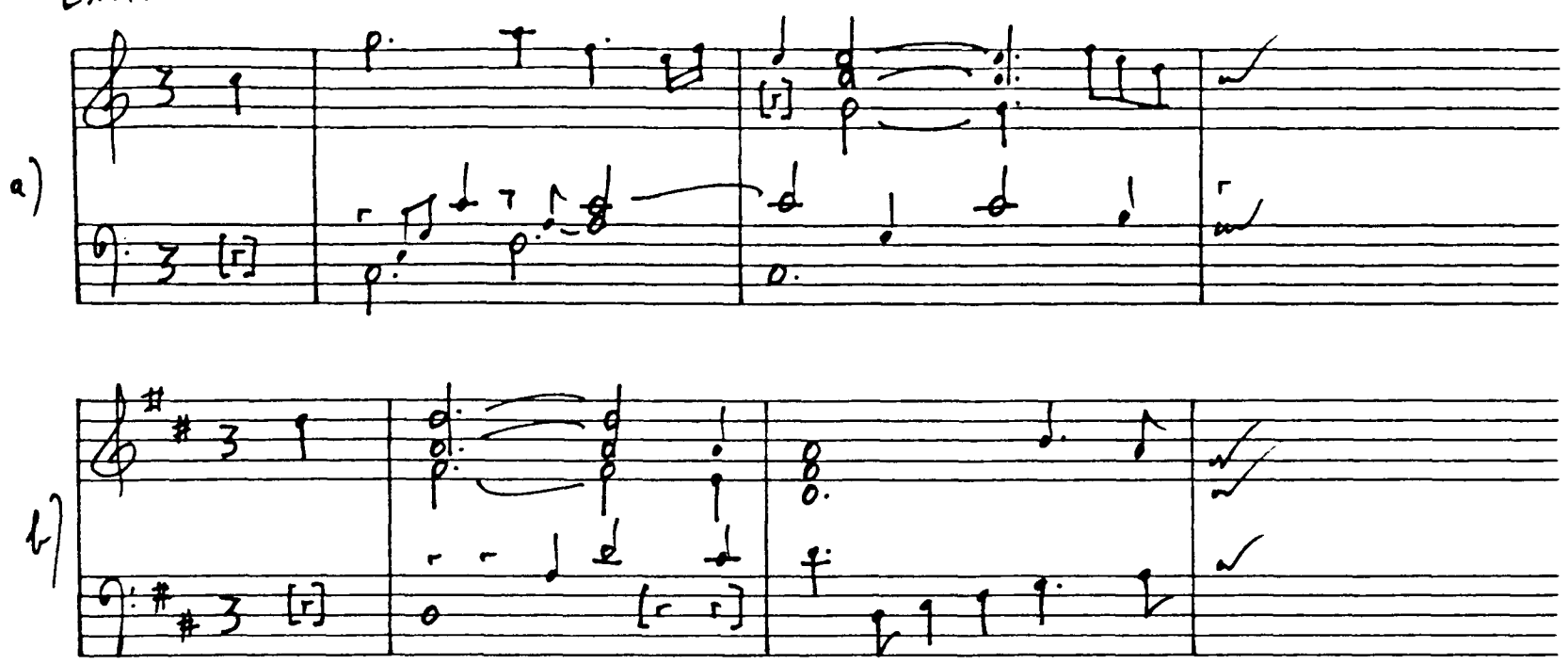
a) D'Anglebert (GILBERT p4, bb 6-8); b) D'Anglebert (GILBERT p147, bb 12-13).

Ex.136 Jacquet 1, p26. Allemande.



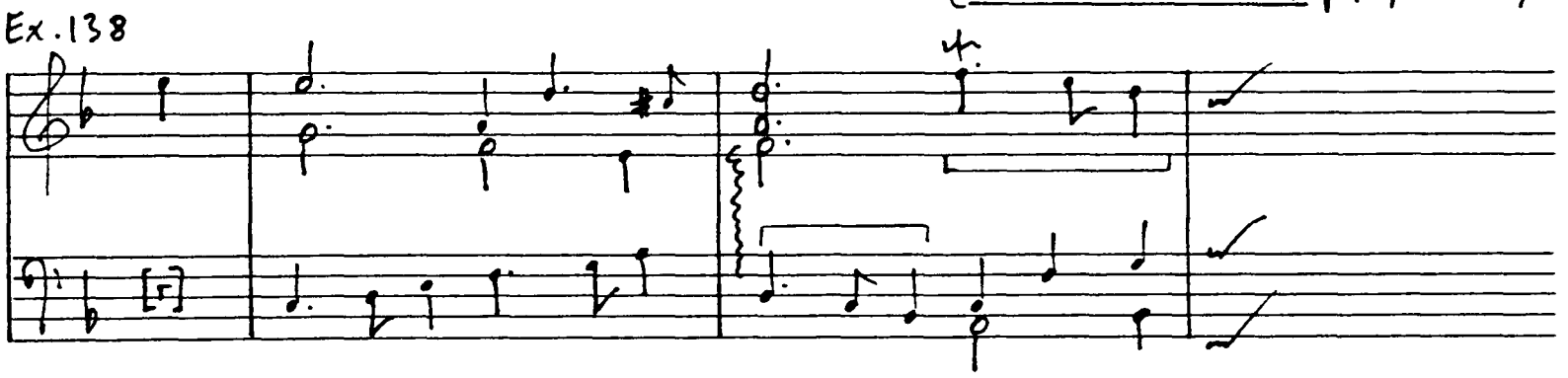
Ex.137 Courante opening formulae (Chambonnières).
Ex.138 Motivic links (Chambonnières).
Ex,139 Motivic development (Chambonnières).

Ex.137



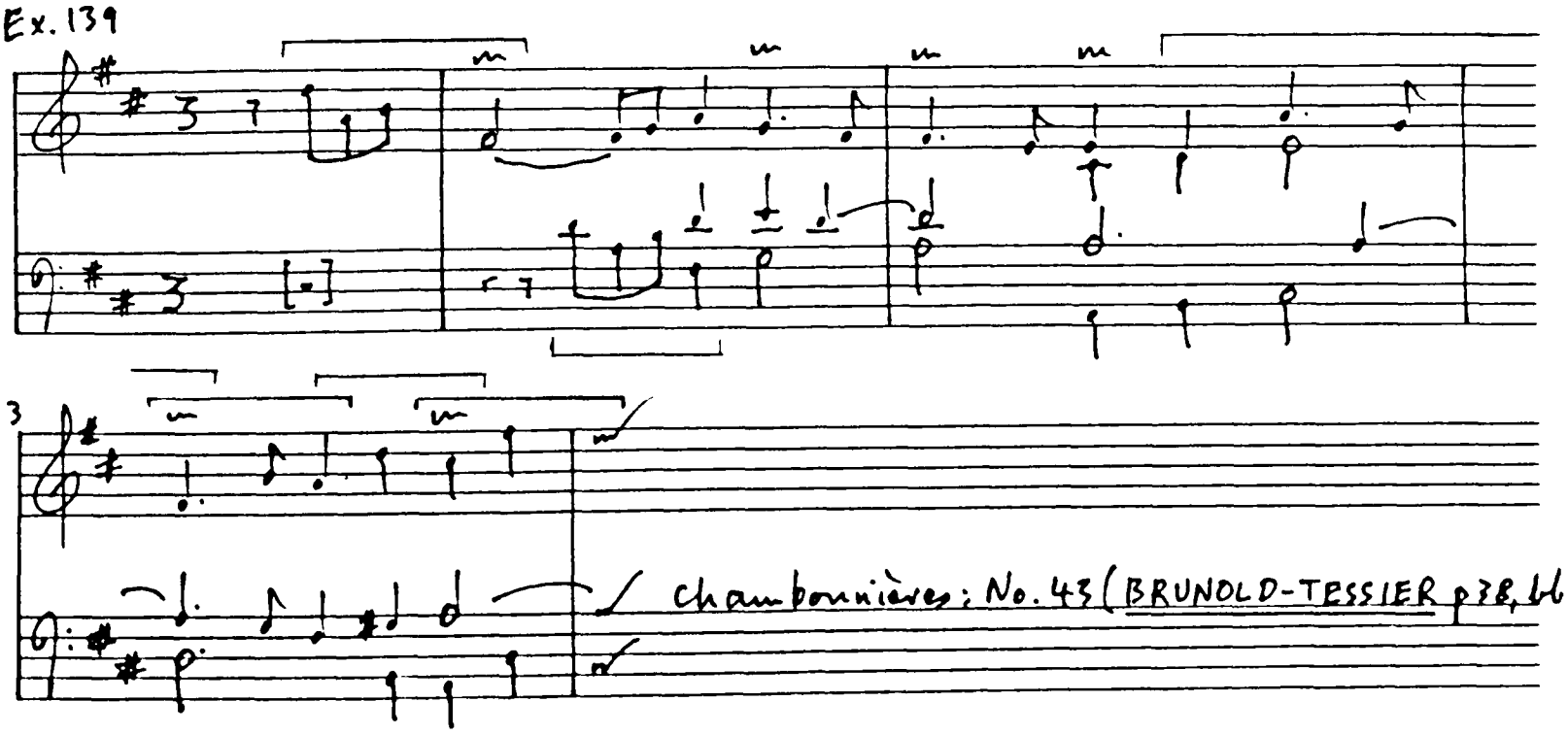
a) Chambonnières: No. 71 (BRUNOLD-TESSIER p62, bb 1-2); b) No.91 (BRUNOLD-TESSIER p76, bb 1-2).

Ex.138



Chambonnières: No. 21 (BRUNOLD-TESSIER p19, bb 8-9).

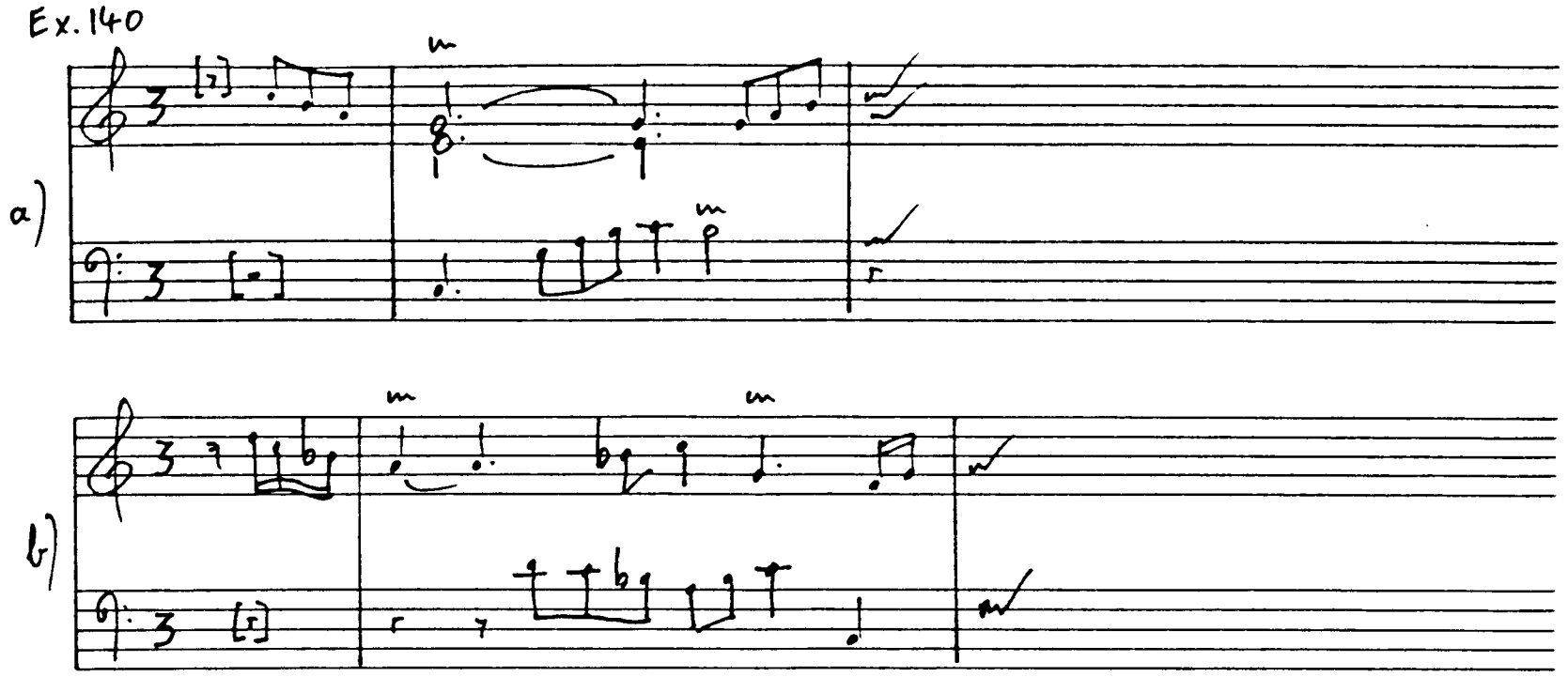
Ex.139



Chambonnières: No. 43 (BRUNOLD-TESSIER p38, bb 1-3).

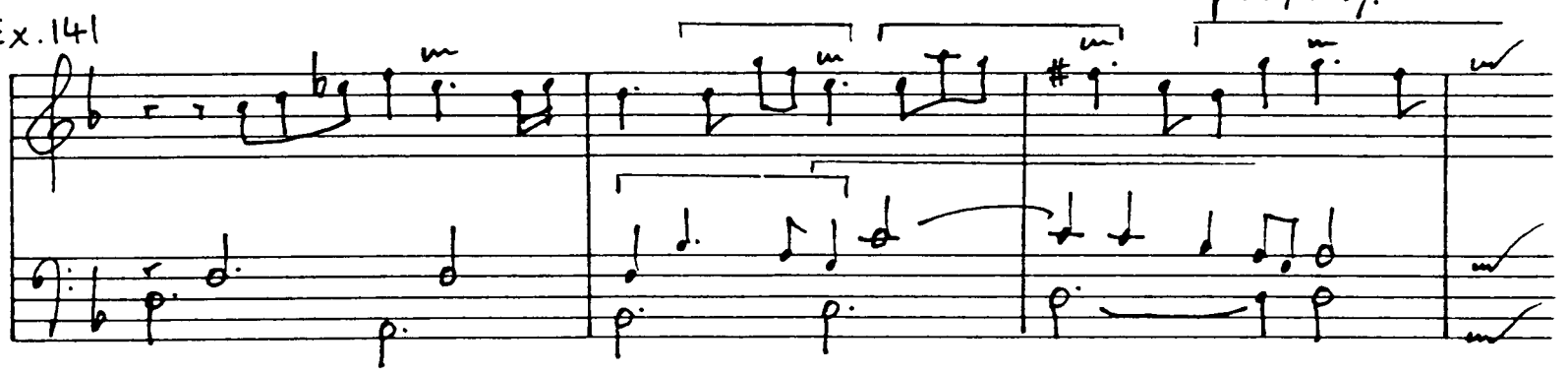
Ex.140 Use of motifs (Chambonnières).
Ex.141 Integrated use of canzona motifs (Chambonnières).
Ex.142 Melodic extension (Chambonnières).

Ex.140



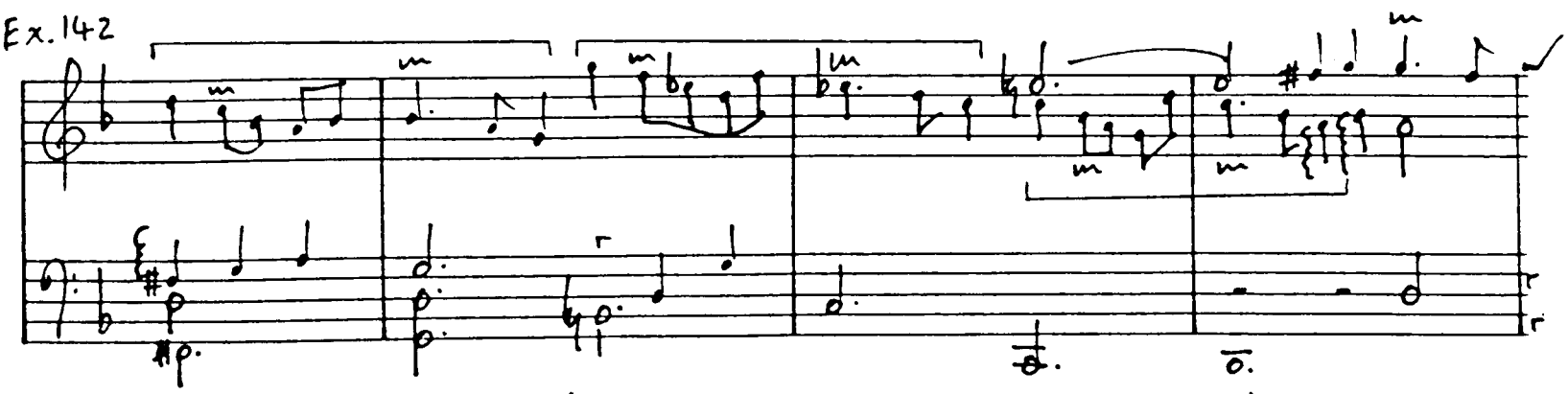
a) Chambonnières: No. 9 (BRUNOLD-TESSIER p8, bl); b) No. 39 (BRUNOLD-TESSIER p35, bl).

Ex.141



Chambonnières: No. 52 (BRUNOLD-TESSIER p46, bb 13-15).

Ex.142



Chambonnières: No. 25 (BRUNOLD-TESSIER p22, bb 13-16).

Ex.143 Brisé features (Chambonnières).

a)

Chambonnières: No. 93 (BRUNOLD-TESSIER p 77, bb 1-2);

b)

Chambonnières: No. 108 (BRUNOLD-TESSIER p 87, bb 10-12);

c)

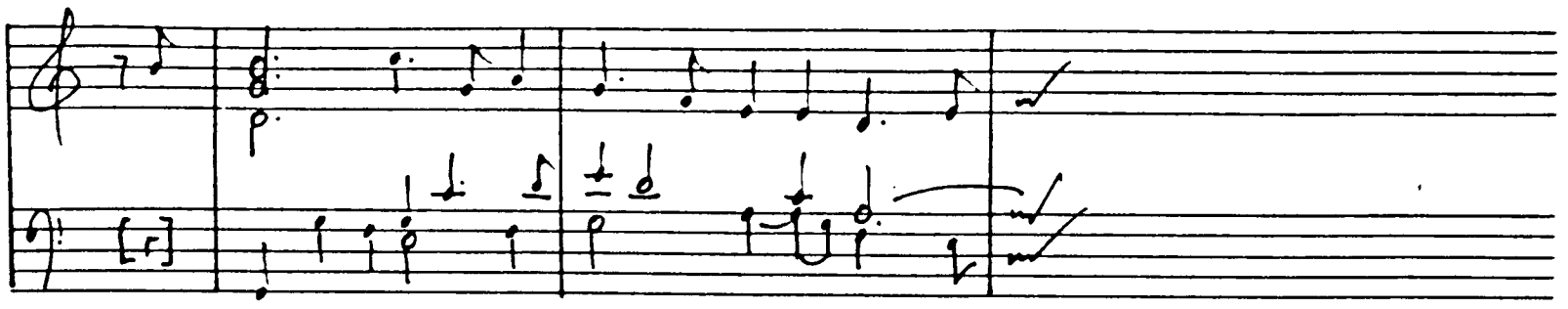
Chambonnières: No. 102 (BRUNOLD-TESSIER p 83, bb 6-7);

d)

Chambonnières: No. 102 (BRUNOLD-TESSIER p 83, bb 16-17).

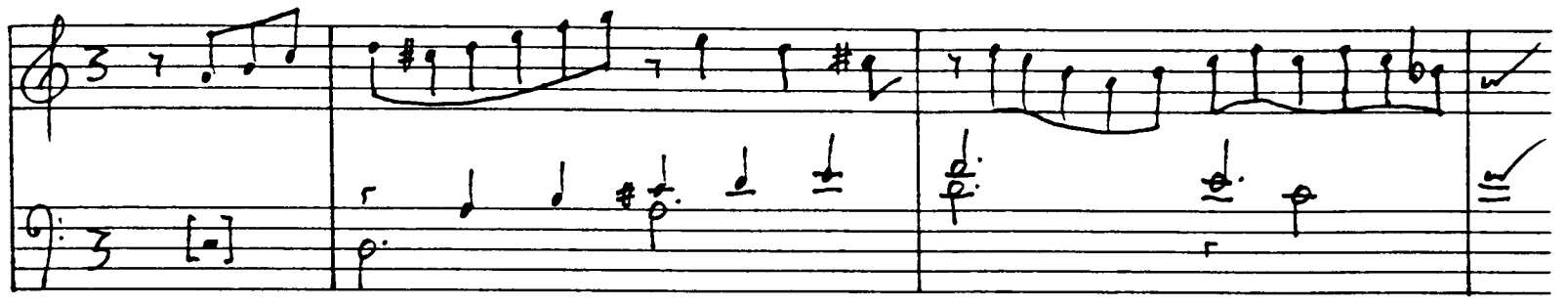
Ex.144 Interlocking imitations (Chambonnières).
Ex.145 Superius interruption (Chambonnières).
Ex.146 Features in common with lute style (Chambonnières).

Ex. 144



Chambonnières: No. 64 (BRUNOLD-TESSIER p 57, bb 7-8).

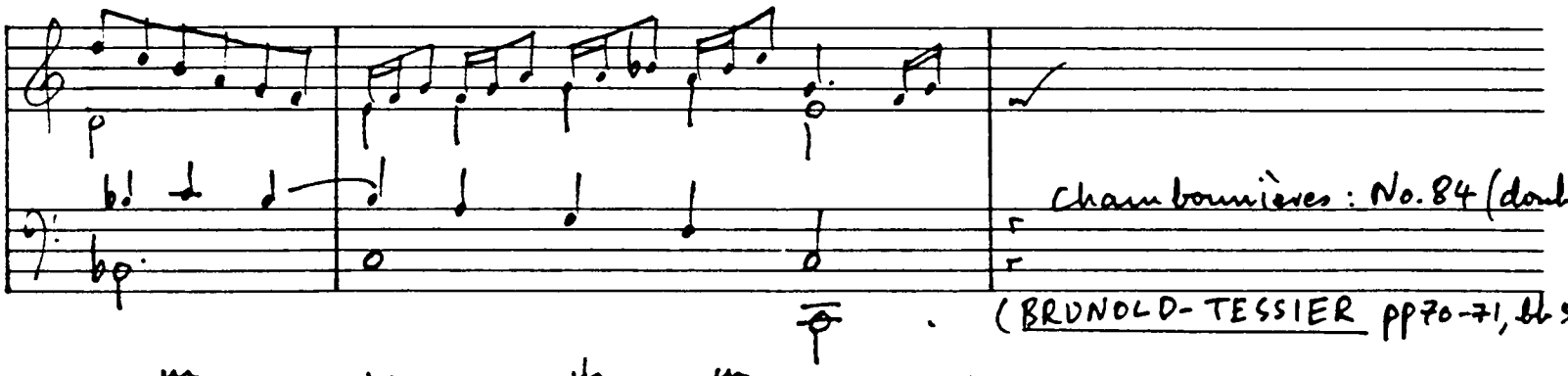
Ex. 145



Chambonnières: No. 84 (BRUNOLD-TESSIER p 70, bb 1-2 of double).

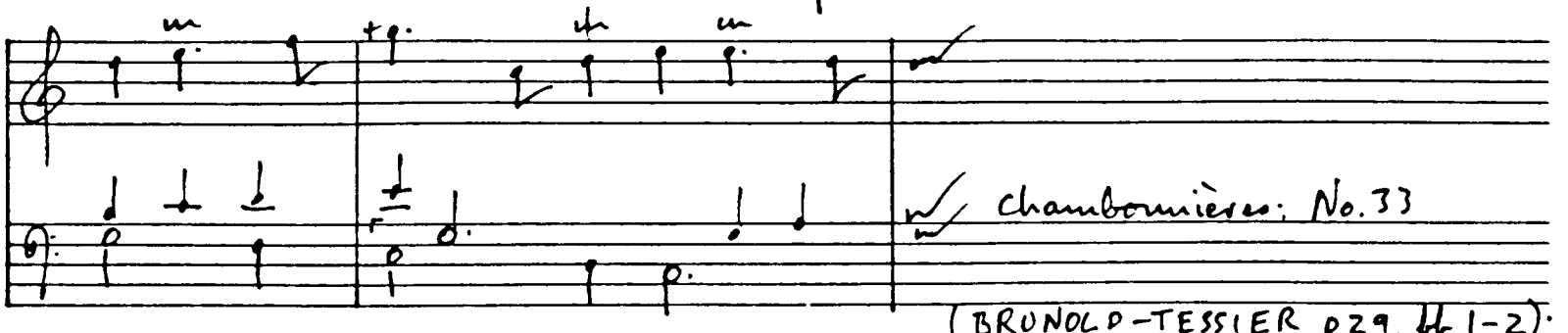
Ex. 146

a)



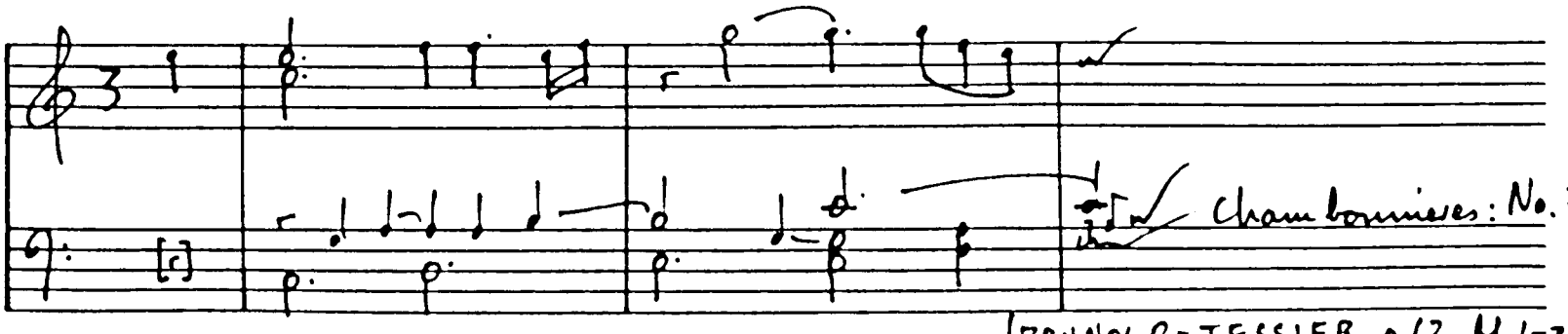
Chambonnières: No. 84 (double)
(BRUNOLD-TESSIER pp 70-71, bb 5-6);

b)



Chambonnières: No. 33
(BRUNOLD-TESSIER p 29, bb 1-2);

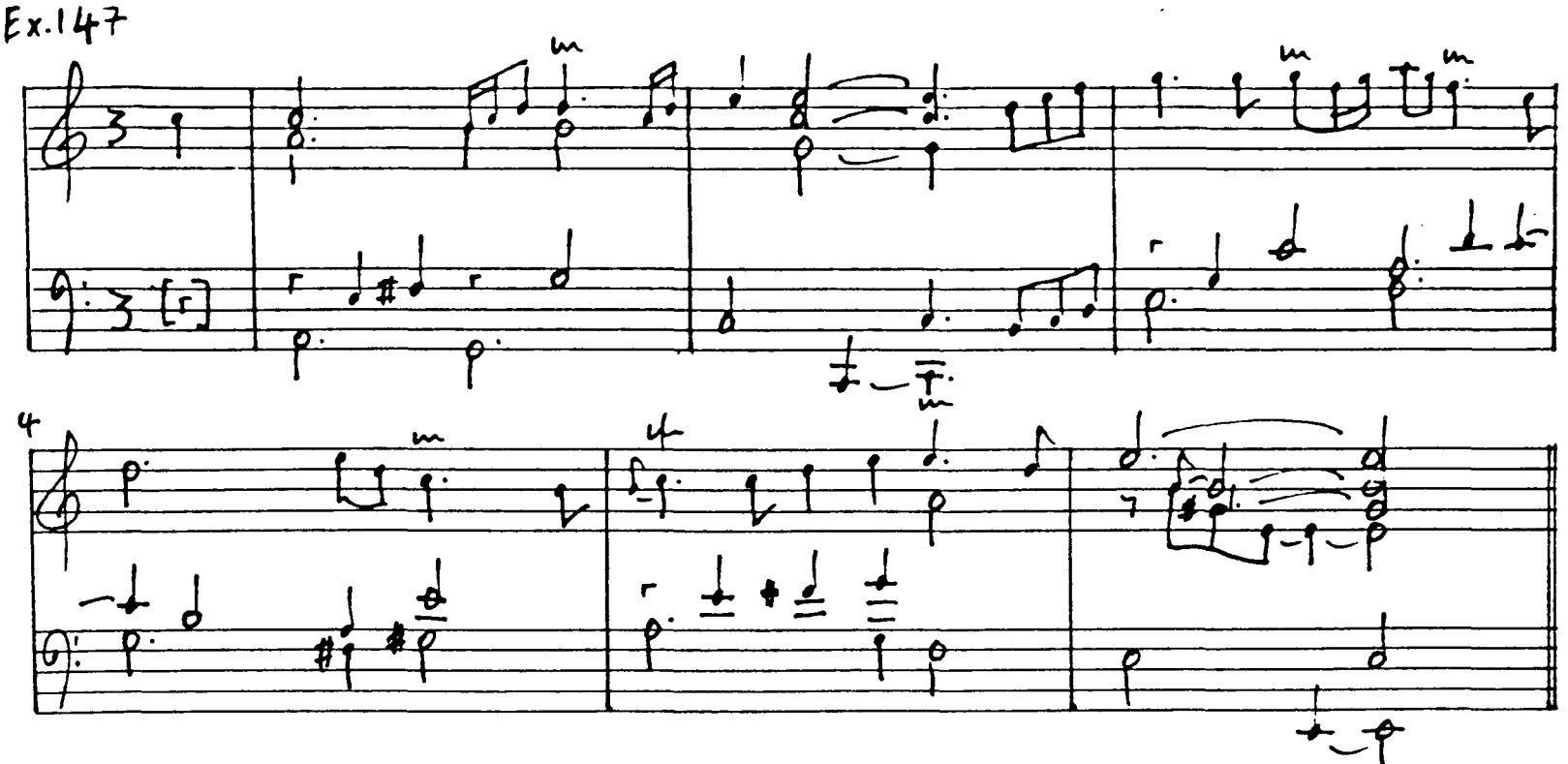
c)



Chambonnières: No. 72
(BRUNOLD-TESSIER p 62, bb 1-2).

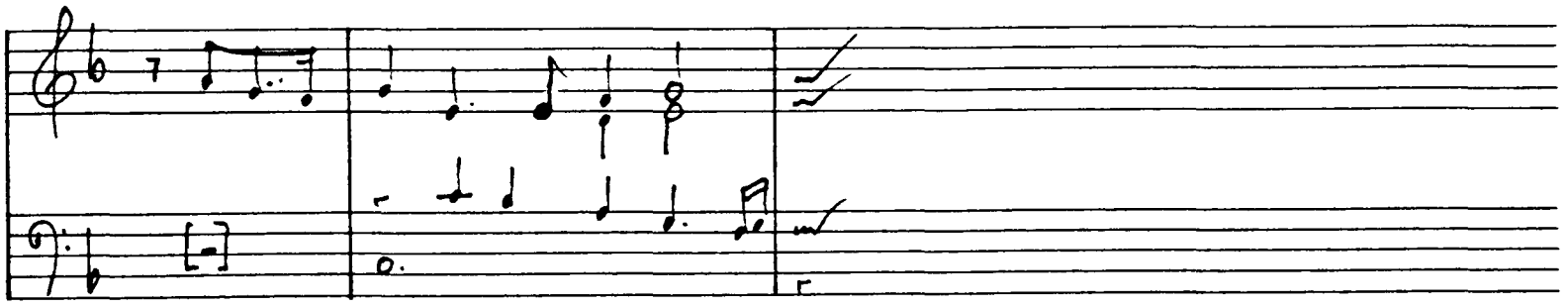
Ex.147 Courante structure (L.Couperin).
Ex.148 Contrapuntal balance (L.Couperin).
Ex.149 Use of motifs (L.Couperin).

Ex.147



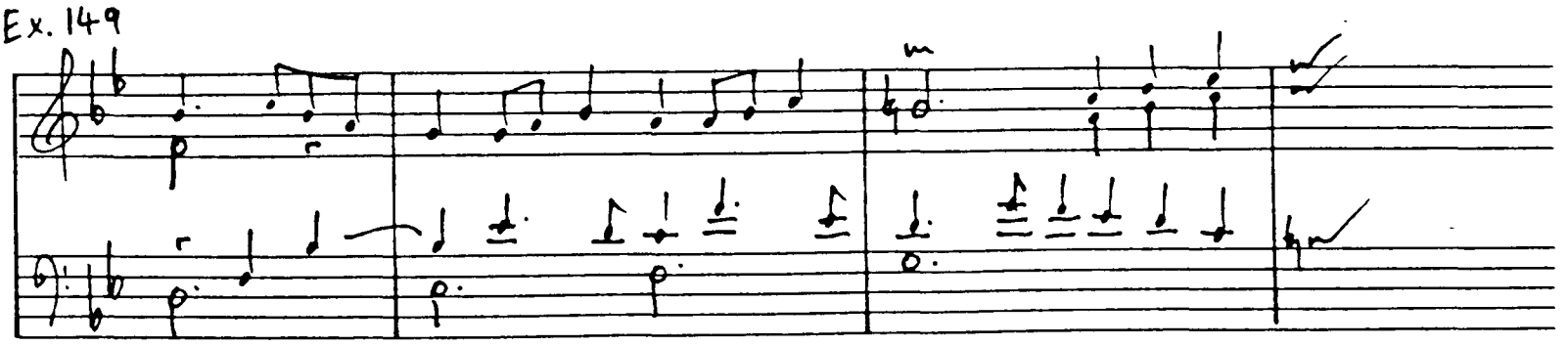
L. Couperin: No. 3 (La Mignonne) (CURTIS-CO p10, first strain).

Ex. 148



L. Couperin: No. 79 (CURTIS-CO p124, b 9).

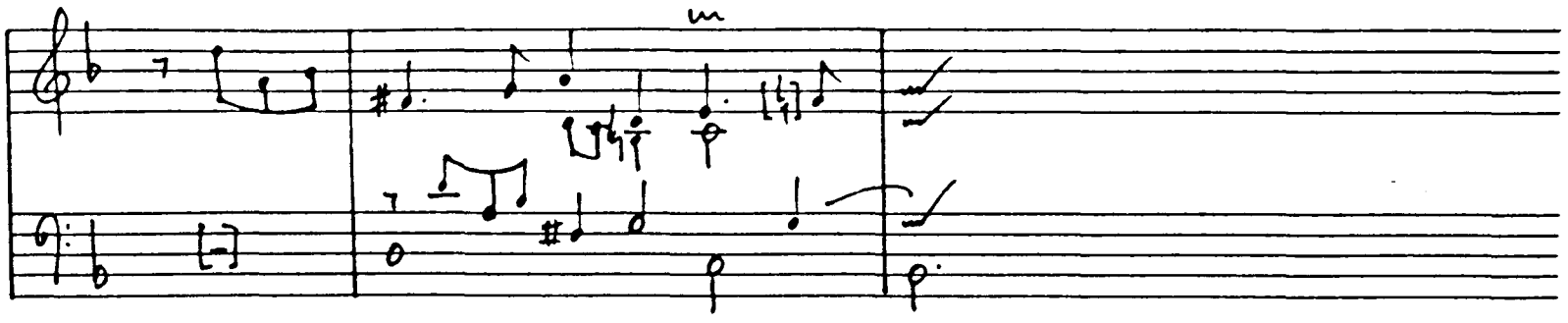
Ex. 149



L. Couperin: No. 35 (CURTIS-CO p58, bb 14-16).

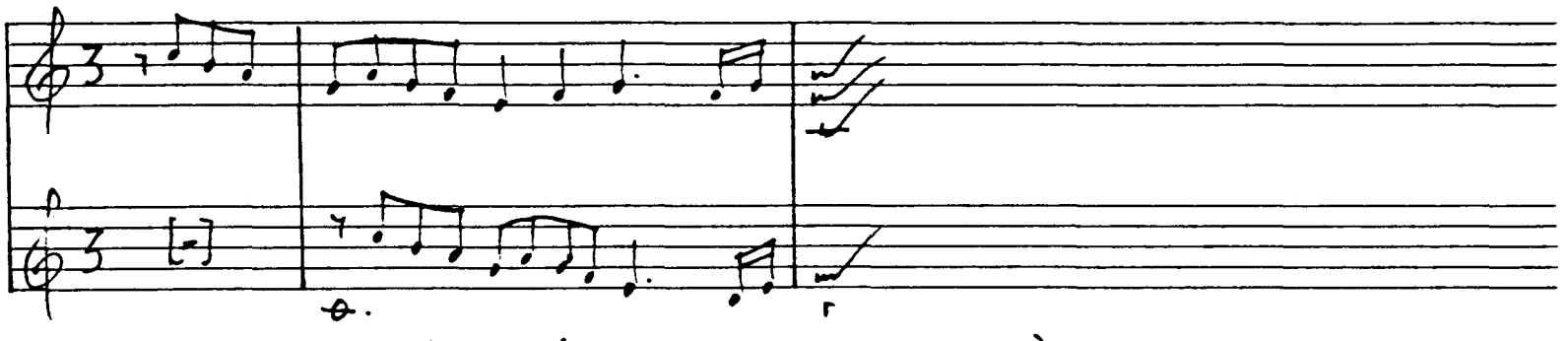
Ex.150 Motivic imitation (L.Couperin).
Ex.151 Standard figures of imitation (L.Couperin).
Ex.152 Rhythmic contrasts (L.Couperin).

Ex.150



L. Couperin: No. 94 (CURTIS-CO p154, bb 9).

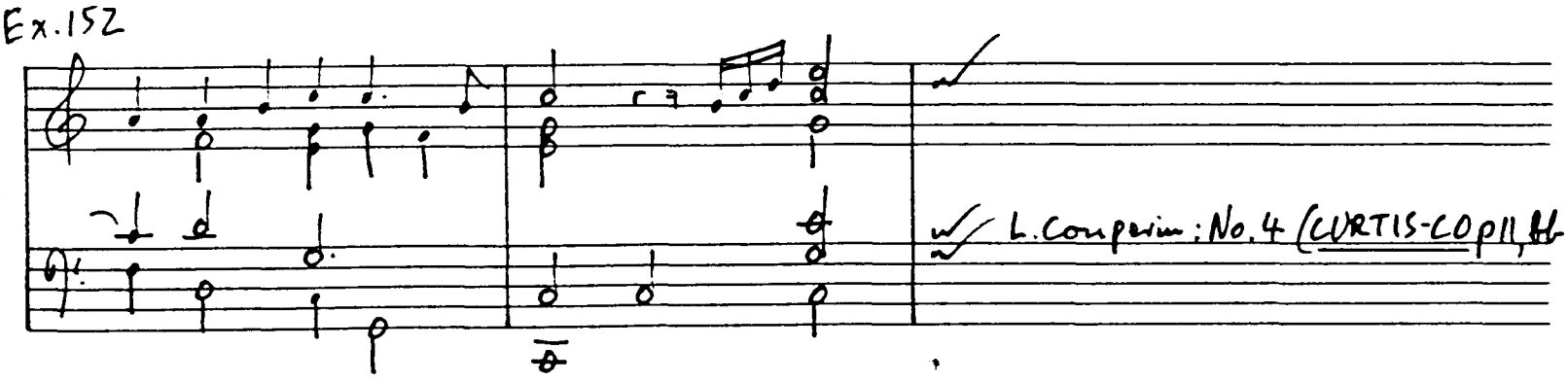
Ex.151



L. Couperin: No. 24 (CURTIS-CO p39, bb 1).

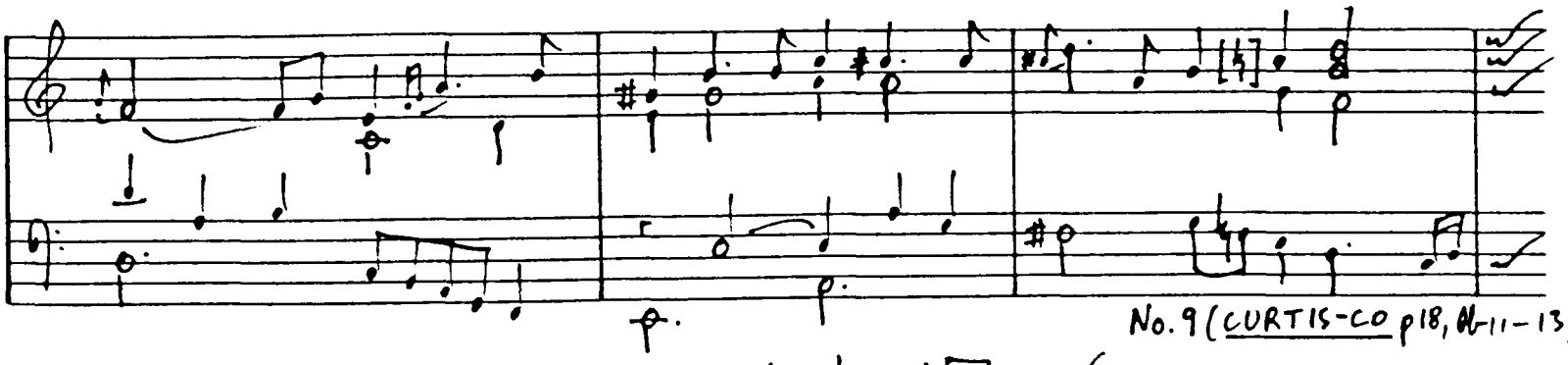
Ex.152

a)



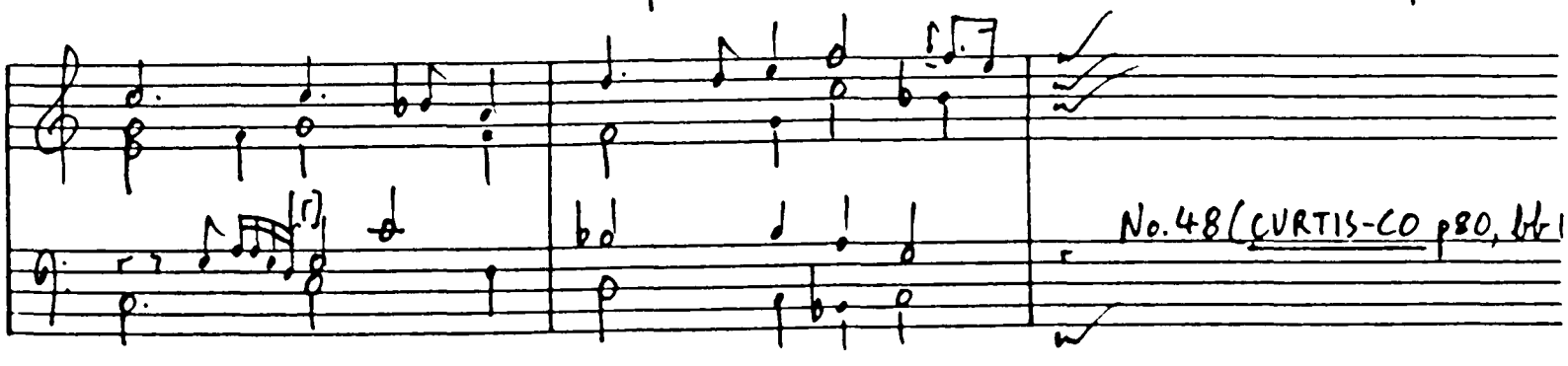
L. Couperin: No. 4 (CURTIS-CO p11, bb 3-4);

b)



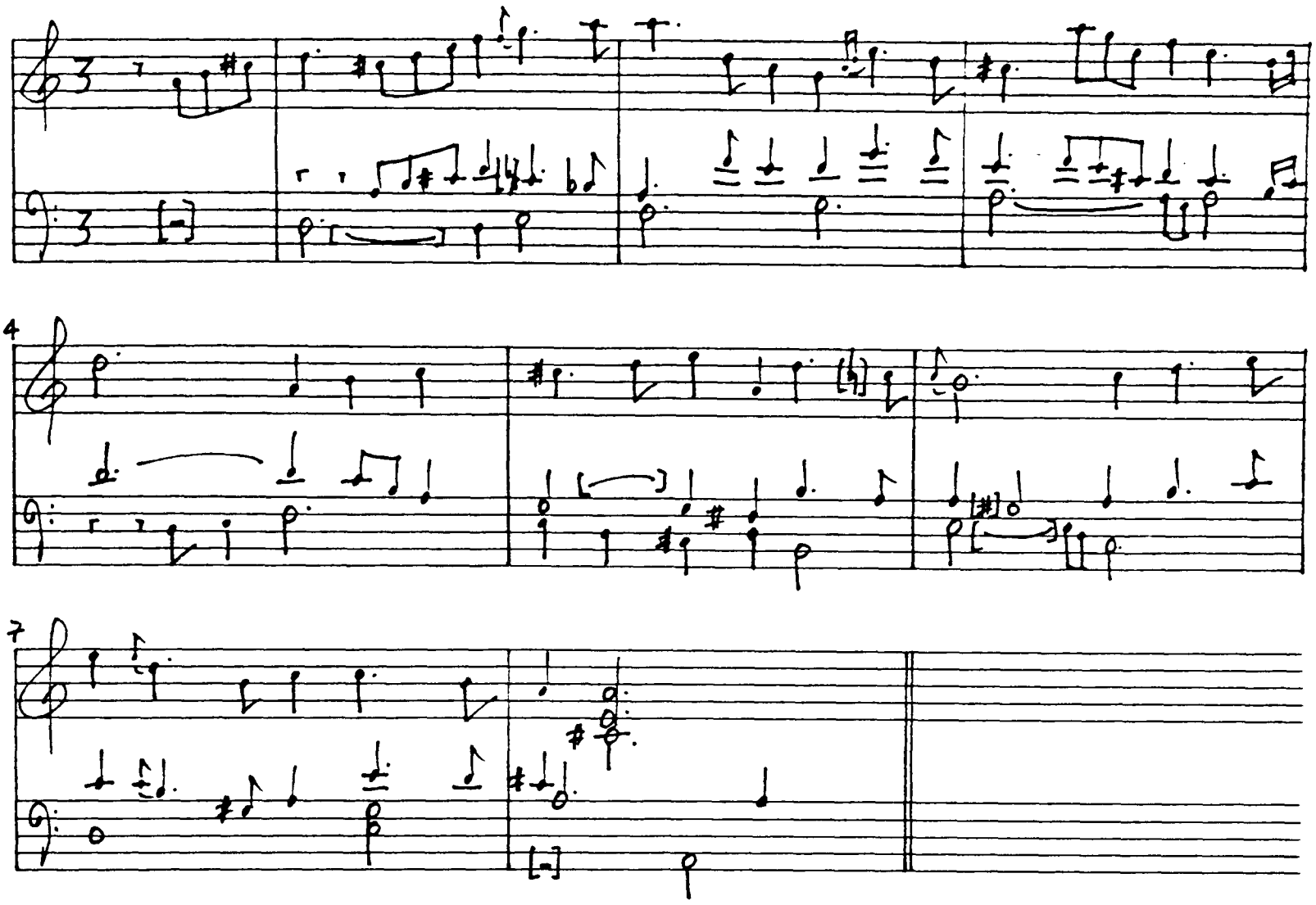
No. 9 (CURTIS-CO p18, bb 11-13);

c)



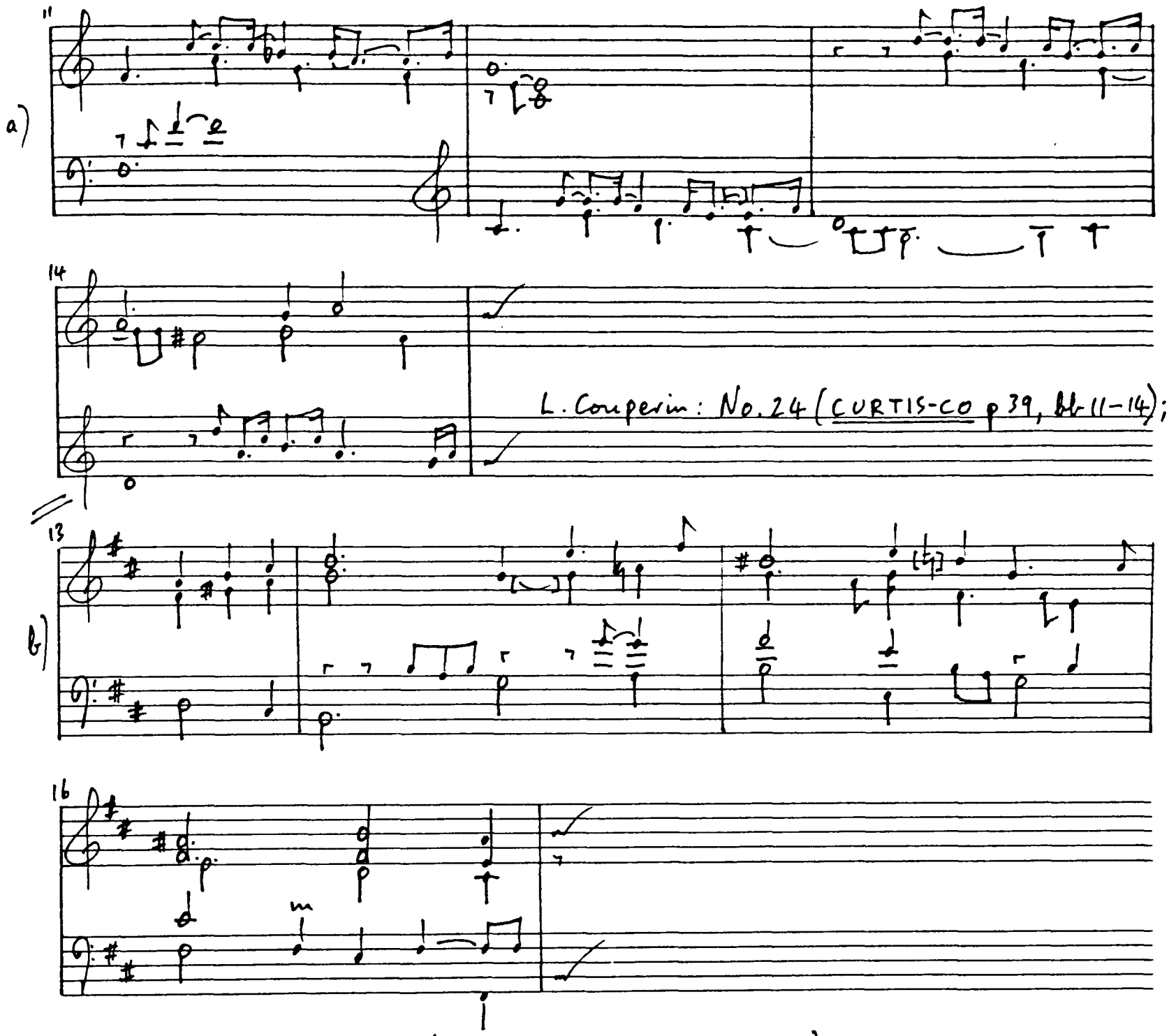
No. 48 (CURTIS-CO p80, bb 12-13).

Ex.153 Formation of tenor lines (L.Couperin).



L. Couperin: No. 48 (CURTIS-CO p80, first strain).

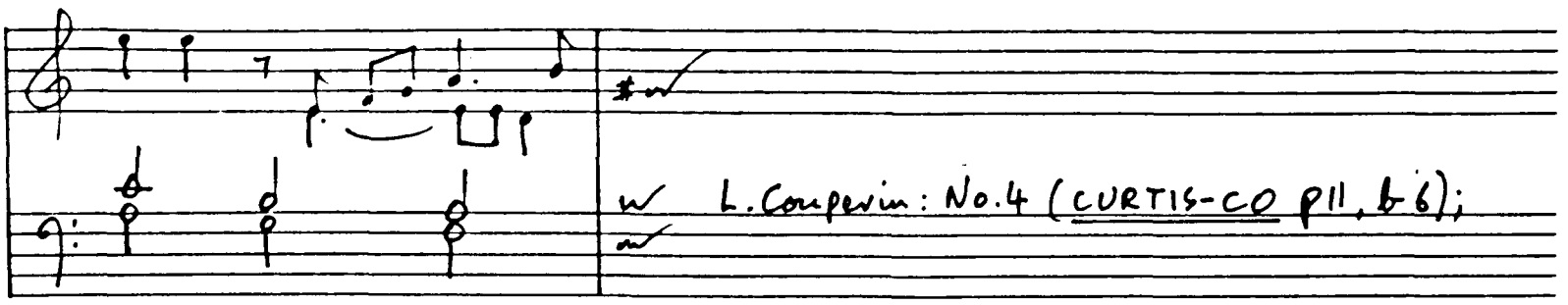
Ex.154 Brisé features (L.Couperin).



L. Couperin: No. 20 (CURTIS-CO p 34, bb 13-16).

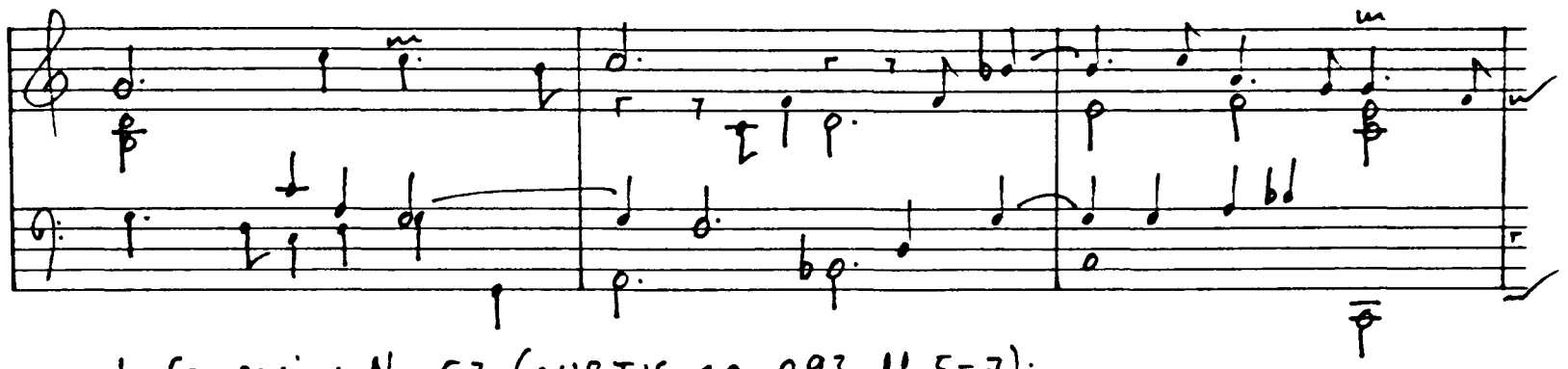
Ex.155 Lute analogies (L.Couperin).

a)



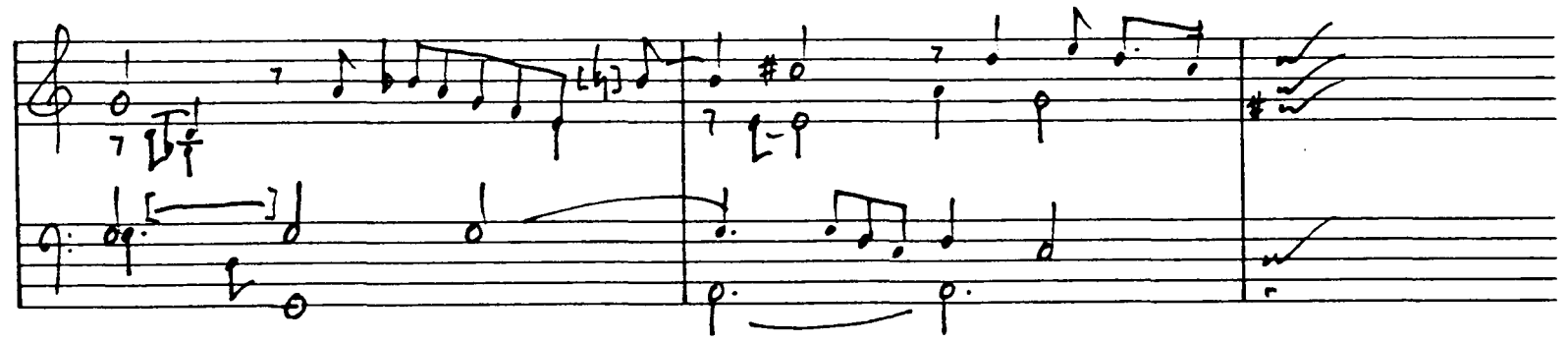
L. Couperin: No.4 (CURTIS-CO p11, b 6);

b)



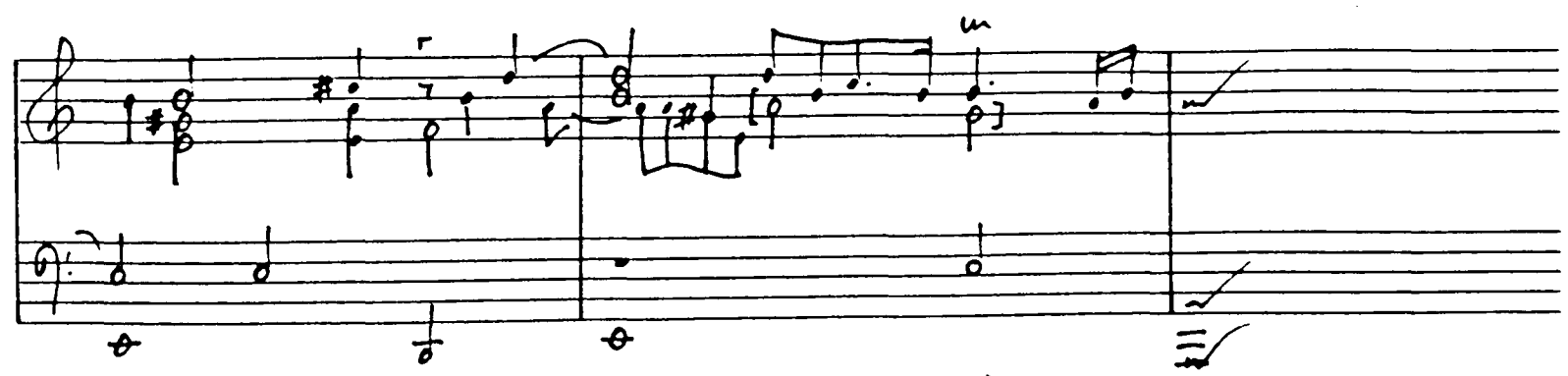
L. Couperin: No. 57 (CURTIS-CO p93, bb 5-7);

c)



L. Couperin: No. 47 (CURTIS-CO p79, bb 13-14);

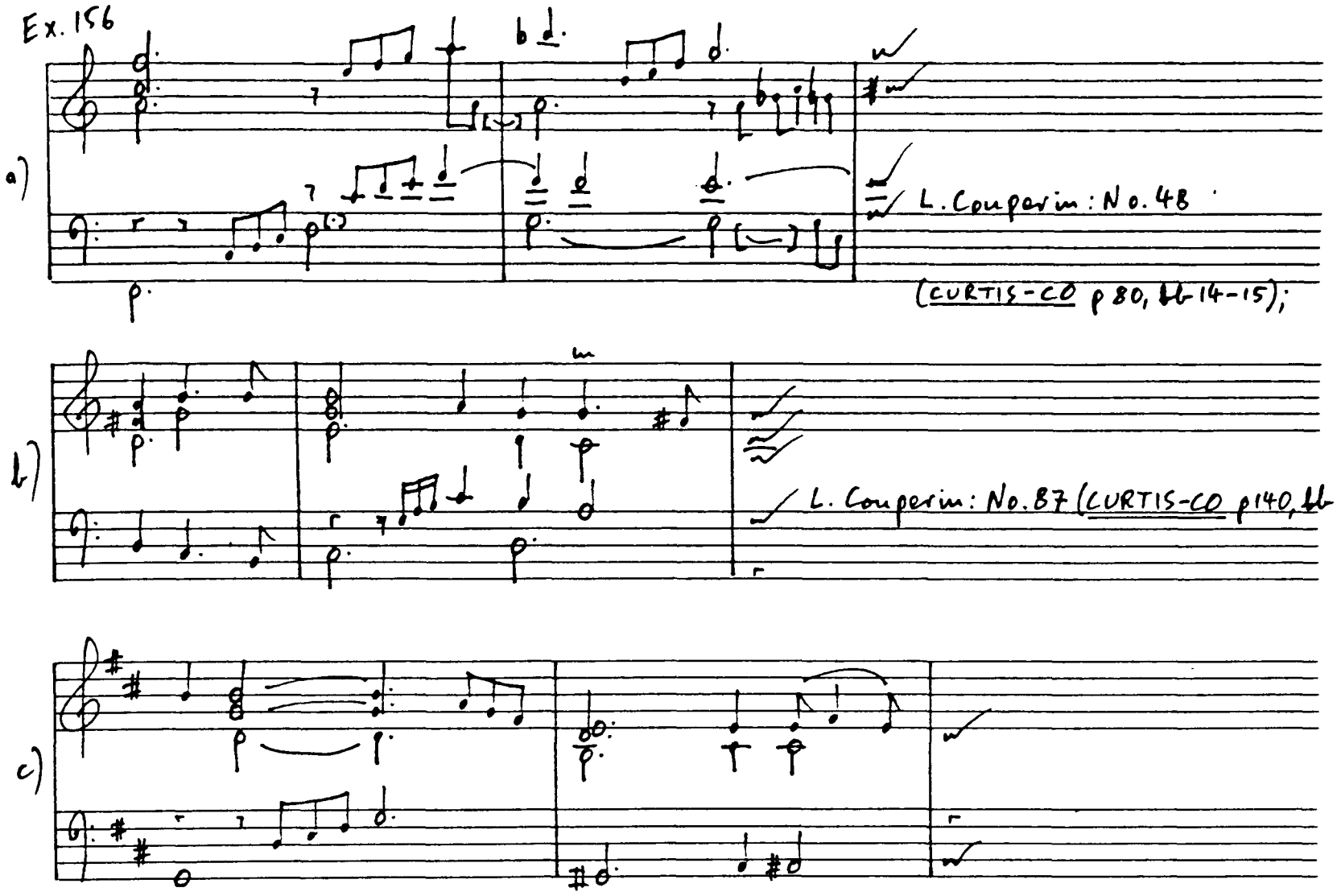
d)



L. Couperin: No. 4 (CURTIS-CO p11, bb 8-9).

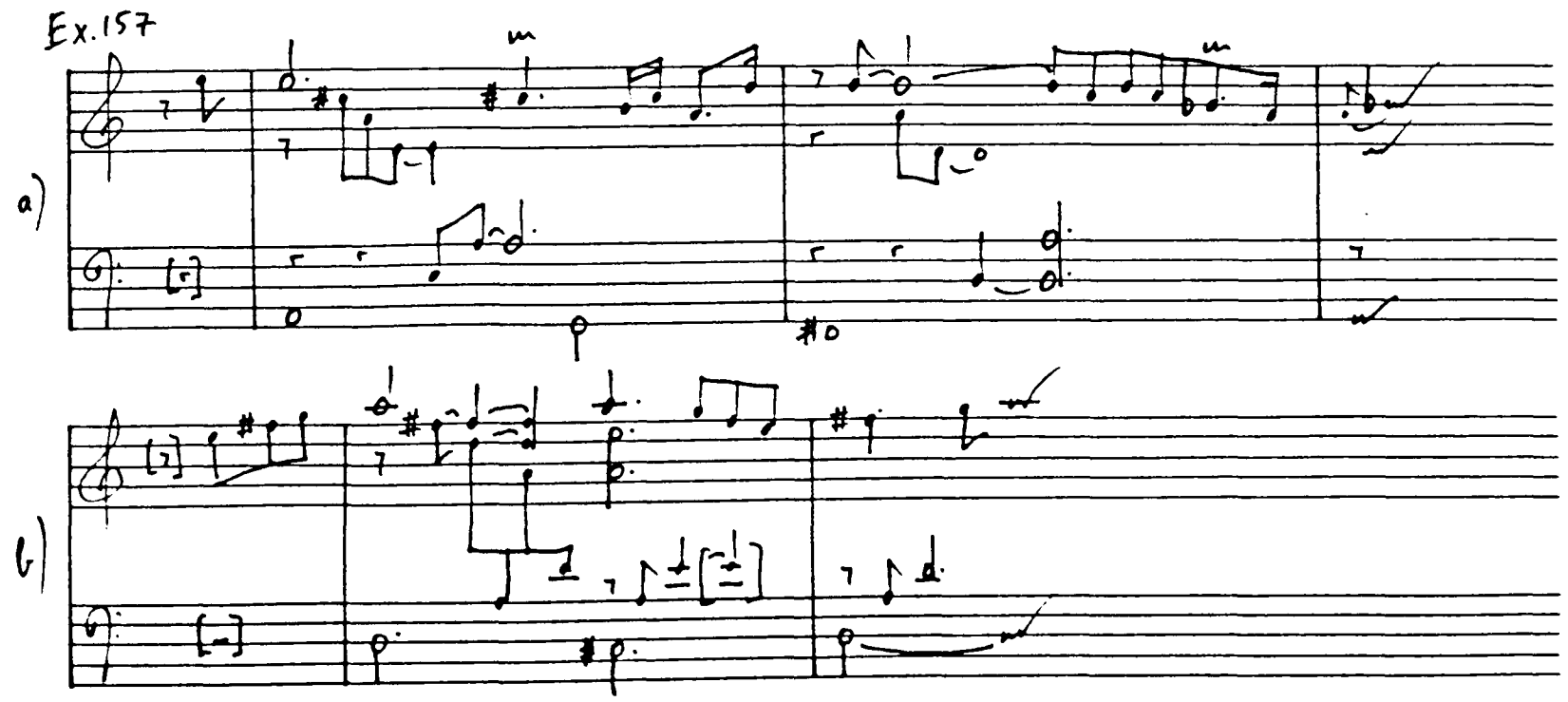
Ex.156 Lute-type features (L.Couperin).
Ex.157 Spread chord patterns (L.Couperin).

Ex.156



L. Couperin: No. 20 (CURTIS-CO p 34, bb 2-3).

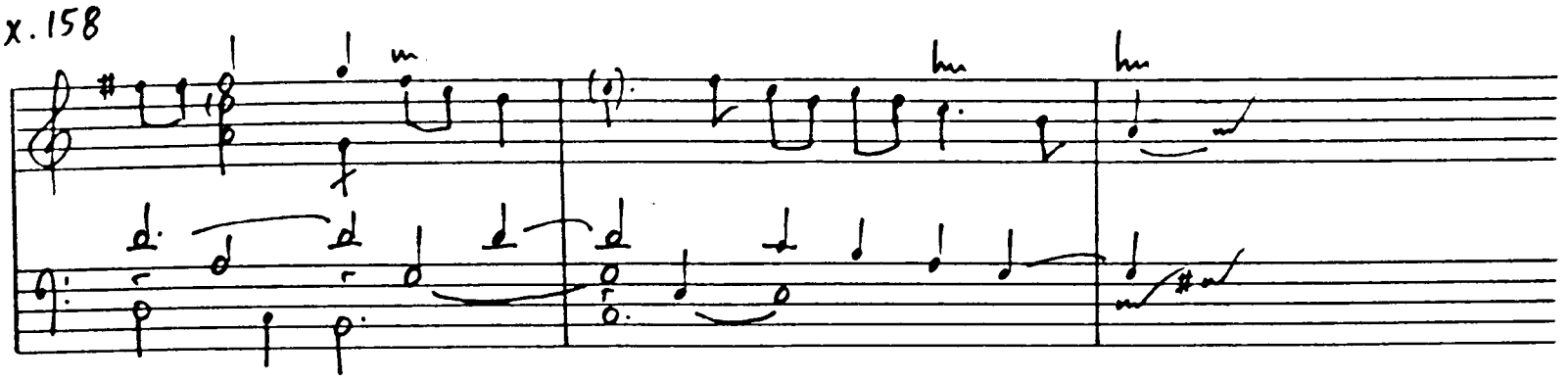
Ex.157



a) L. Couperin: No. 58 (CURTIS-CO p 94, bb 9-10); b) No. 88 (CURTIS-CO p 144, bb 8-9).

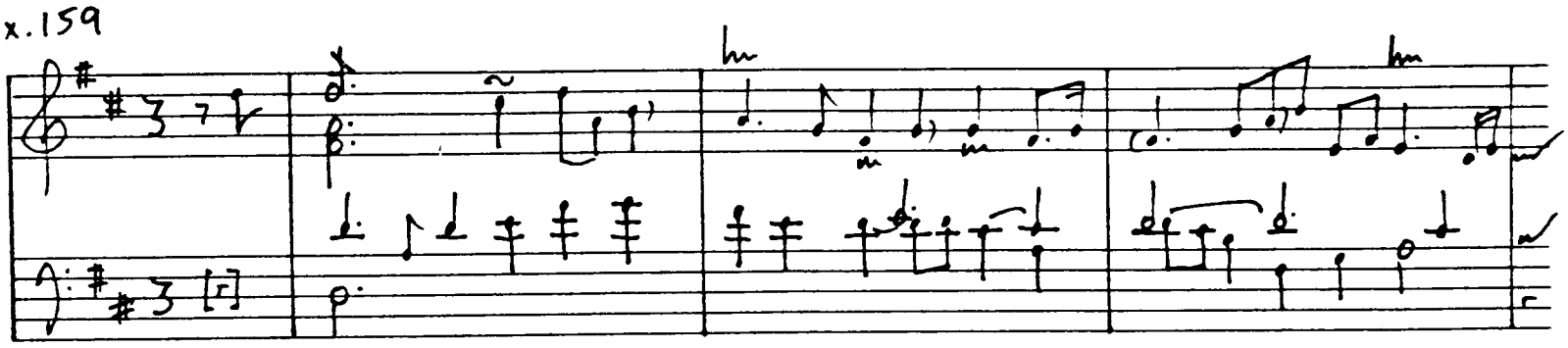
Ex.158 Lute-type pedalisations (D'Anglebert).
Ex.159 Keyboard texture (D'Anglebert).
Ex.160 Brisé features (D'Anglebert).

Ex.158



D'Anglebert: (GILBERT p11, bb 15-16).

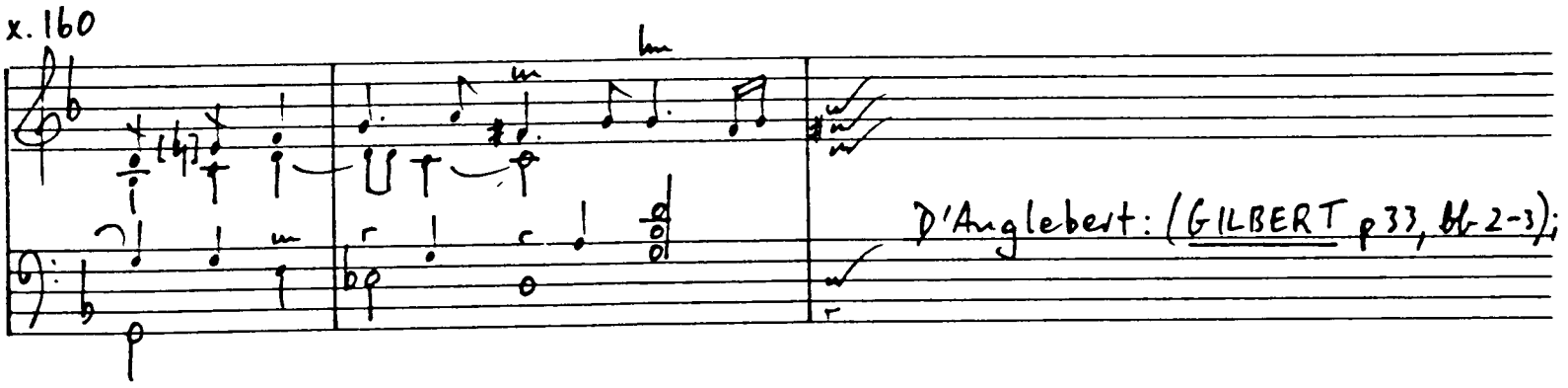
Ex.159



D'Anglebert: (GILBERT p78, bb 1-3).

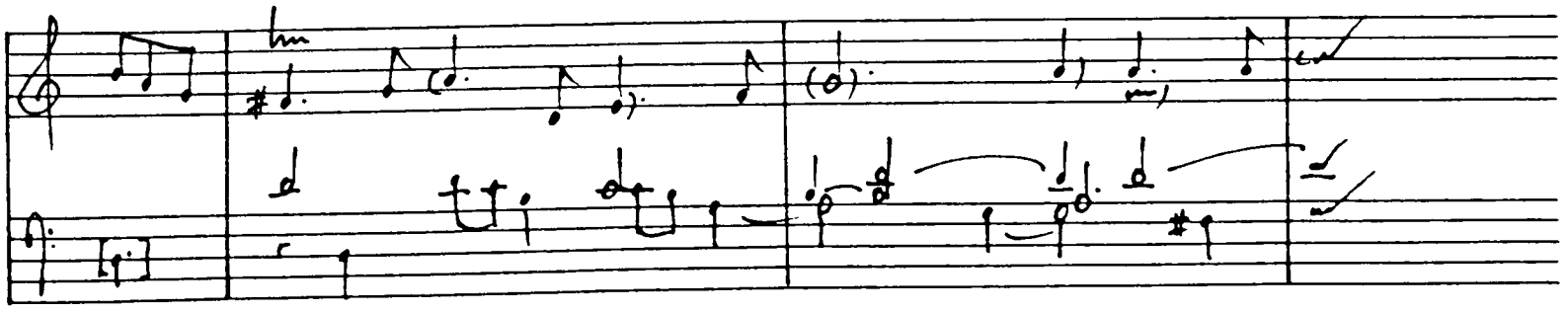
Ex.160

a)



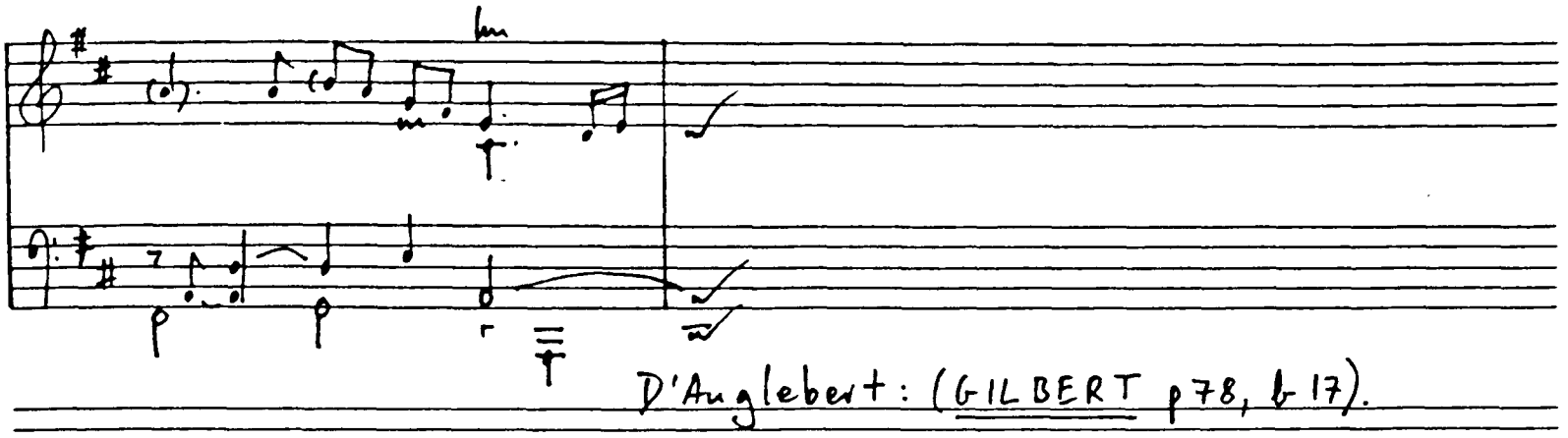
D'Anglebert: (GILBERT p33, bb 2-3);

b)

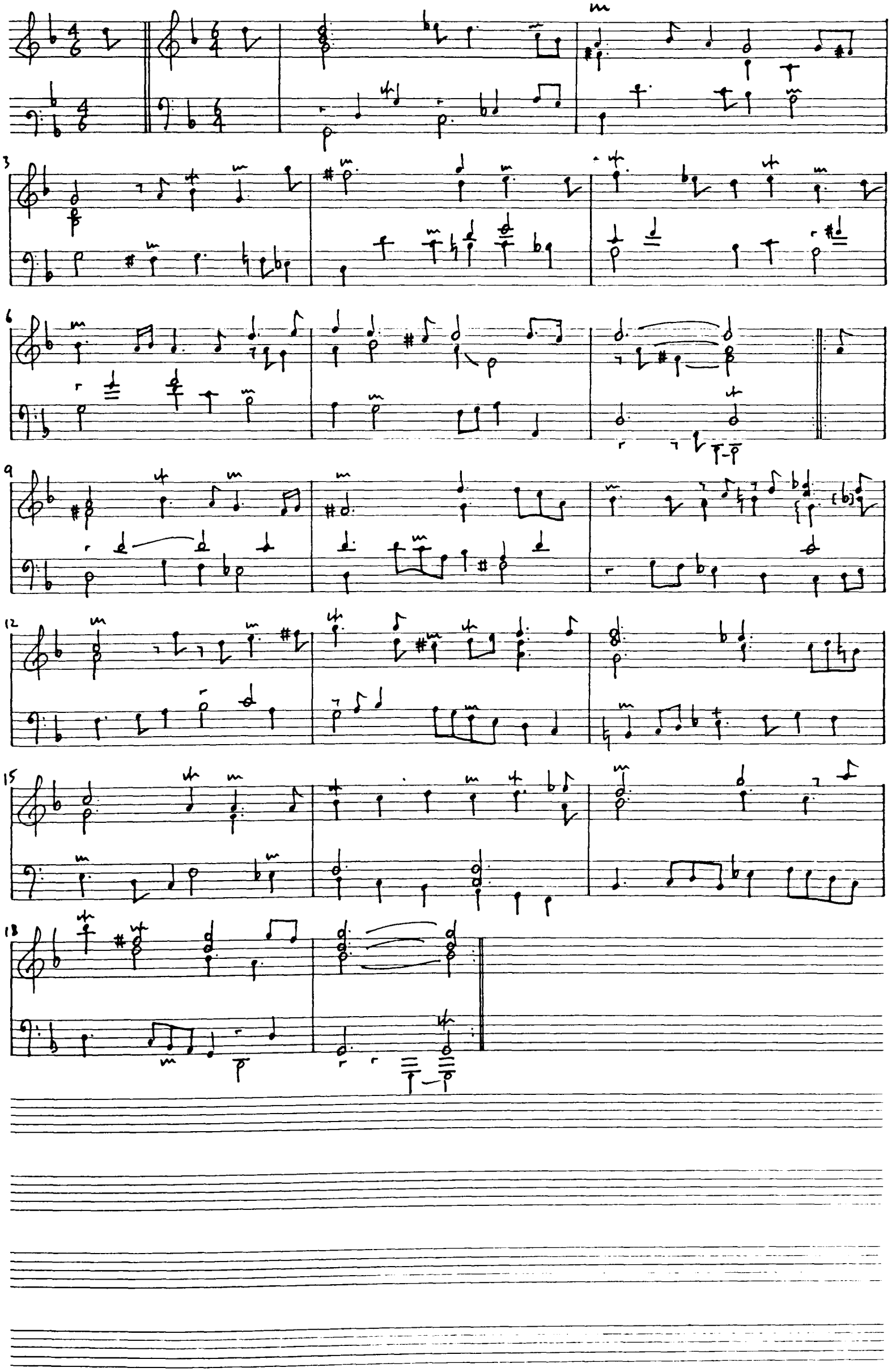


D'Anglebert: (GILBERT p6, bb 10-11).

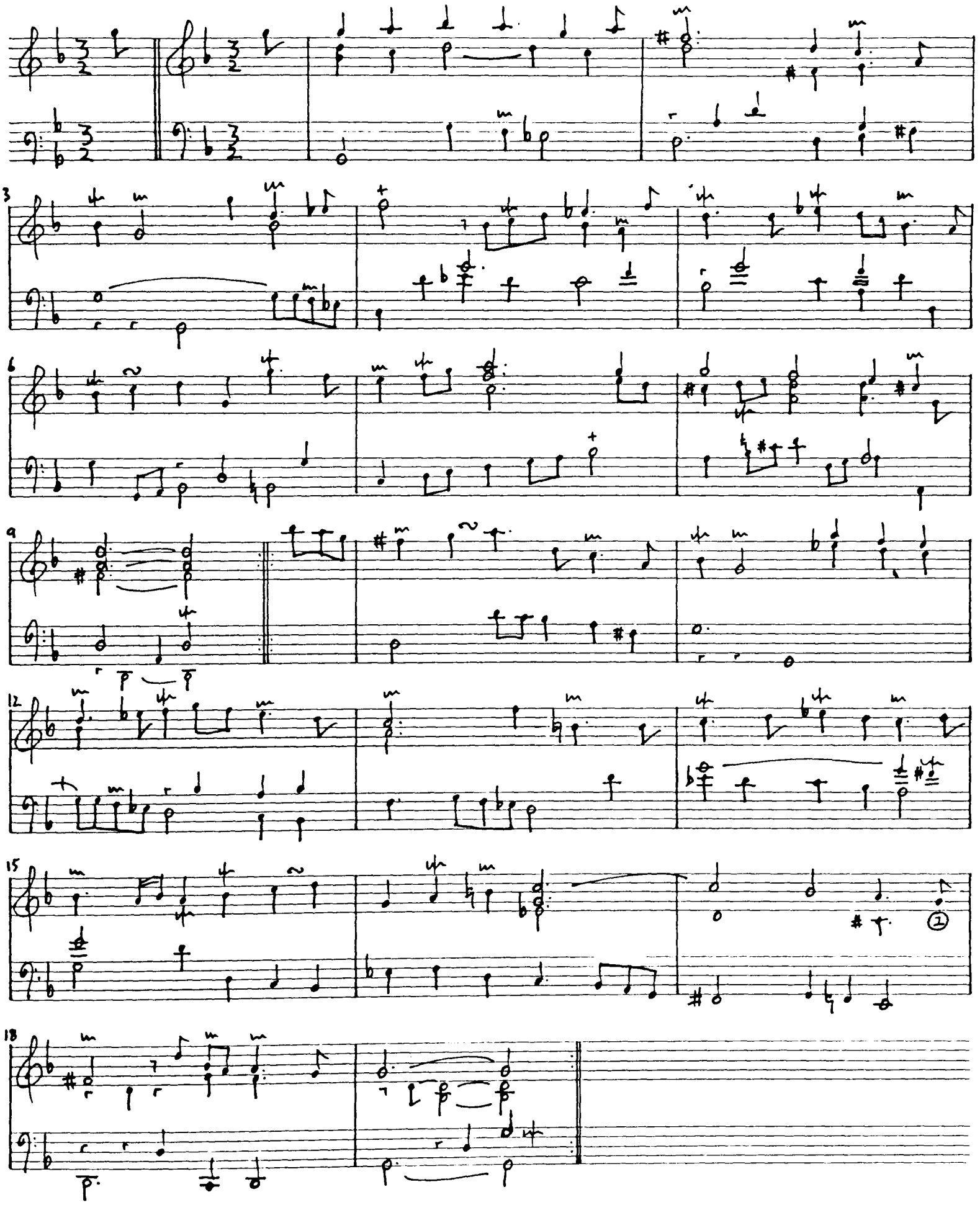
Ex.161 Melody emerging from brisure (D'Anglebert).



Ex.162 Jacquet 1, pp28–29. Courante.

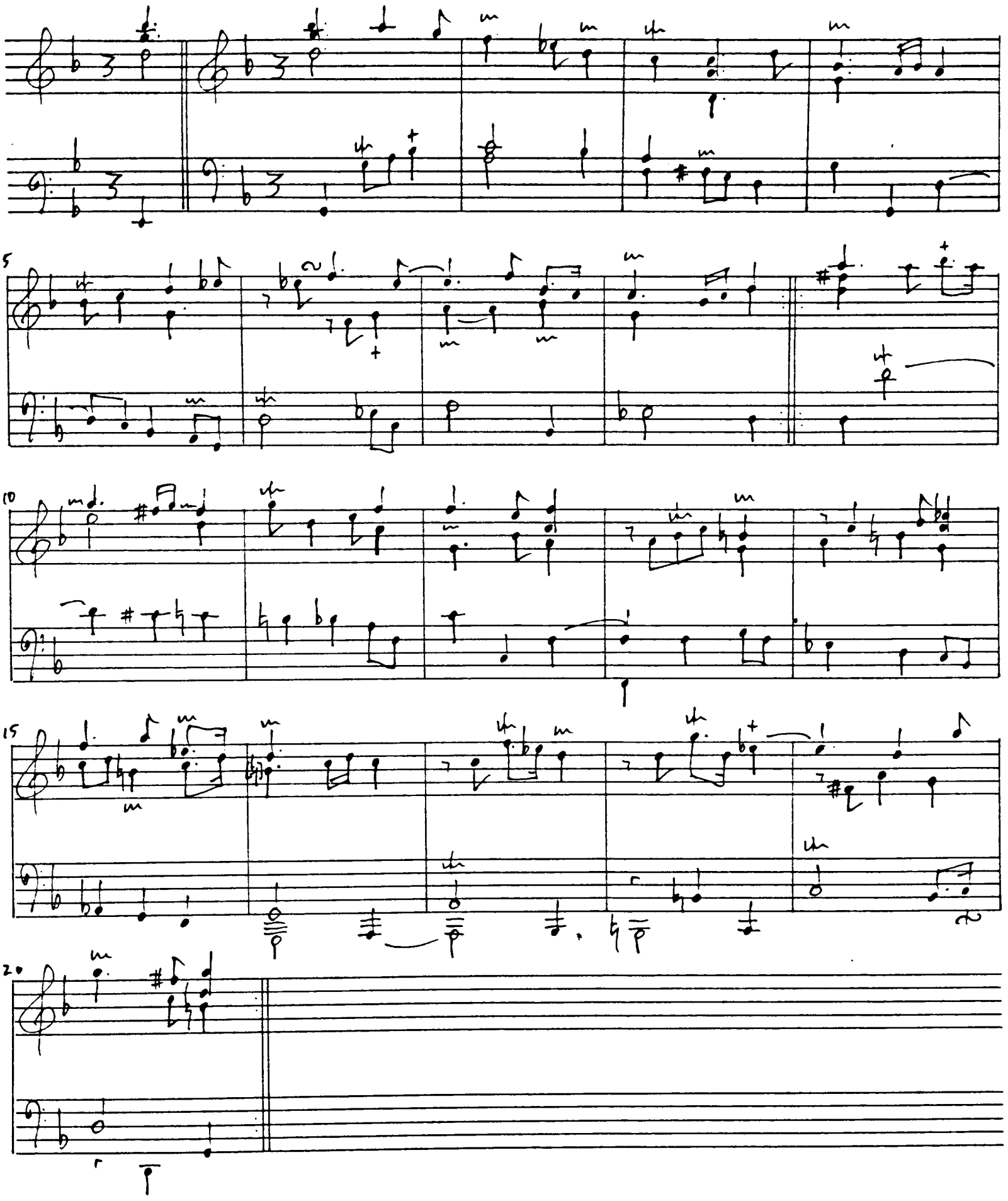


Ex.163 Jacquet 1, pp30-31. 2e Courante.



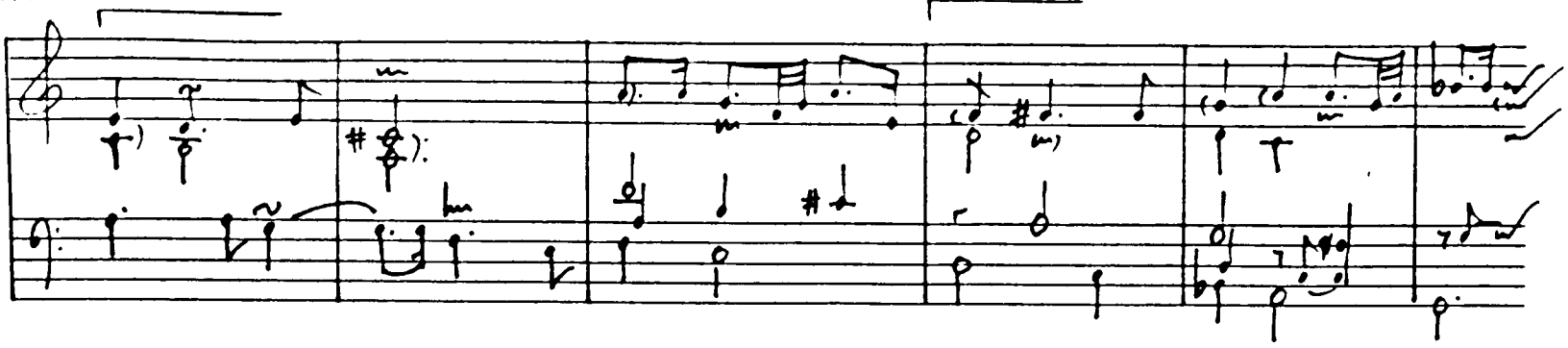
1. c'' in source.

Ex.164 Jacquet 1, pp32-33. Sarabande.



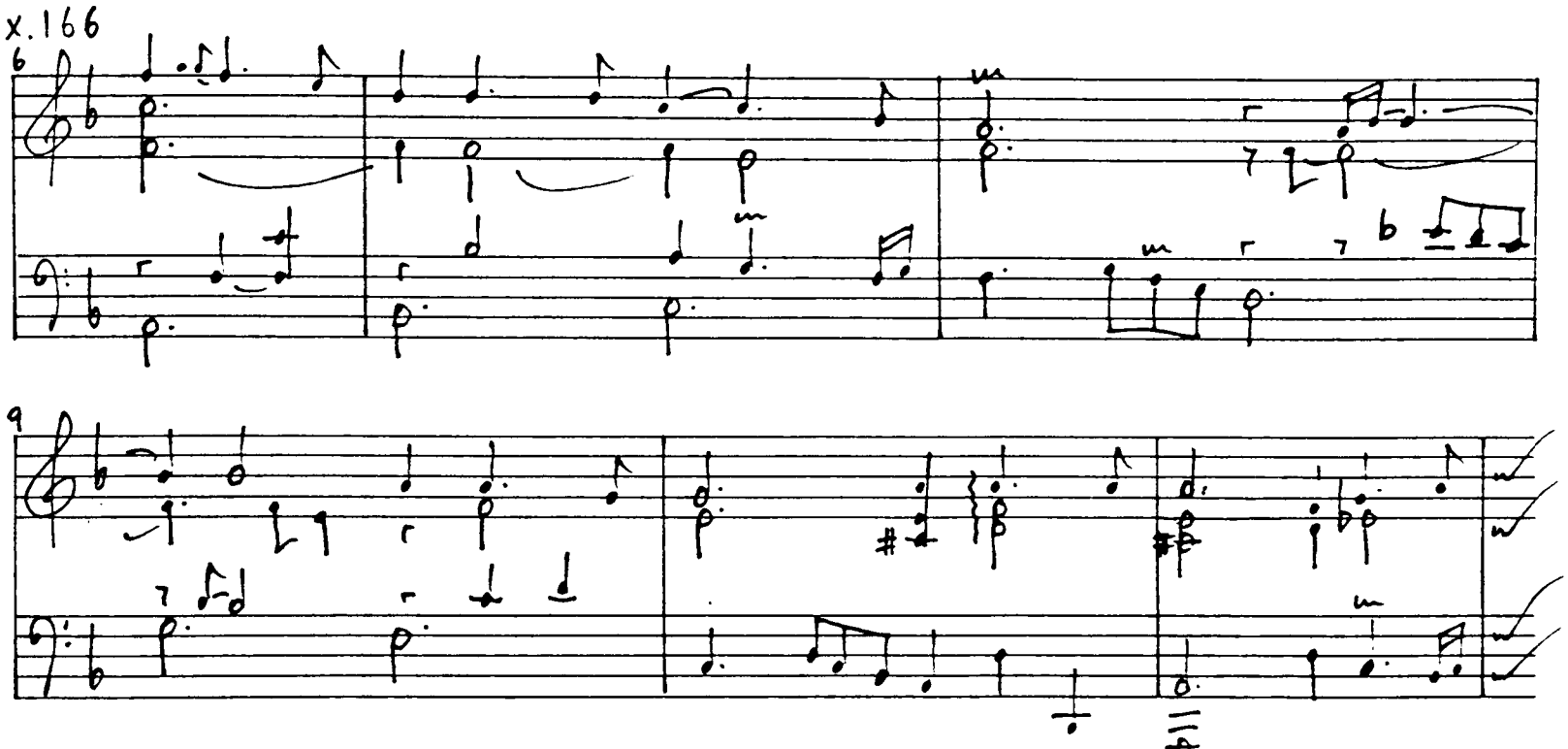
Ex.165 Use of head-motifs in sarabandes (D'Anglebert).
Ex.166 Keyboard textures (L.Couperin).
Ex.167 Imitation in keyboard sarabandes (Chambonnières).

Ex.165



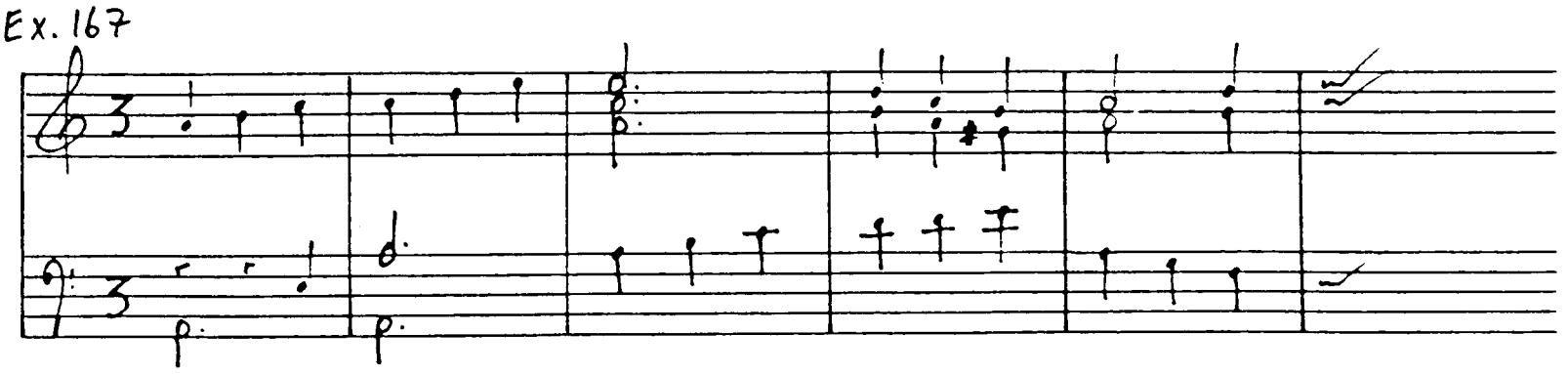
D'Anglebert: (GILBERT p57, bb 14-19).

Ex.166



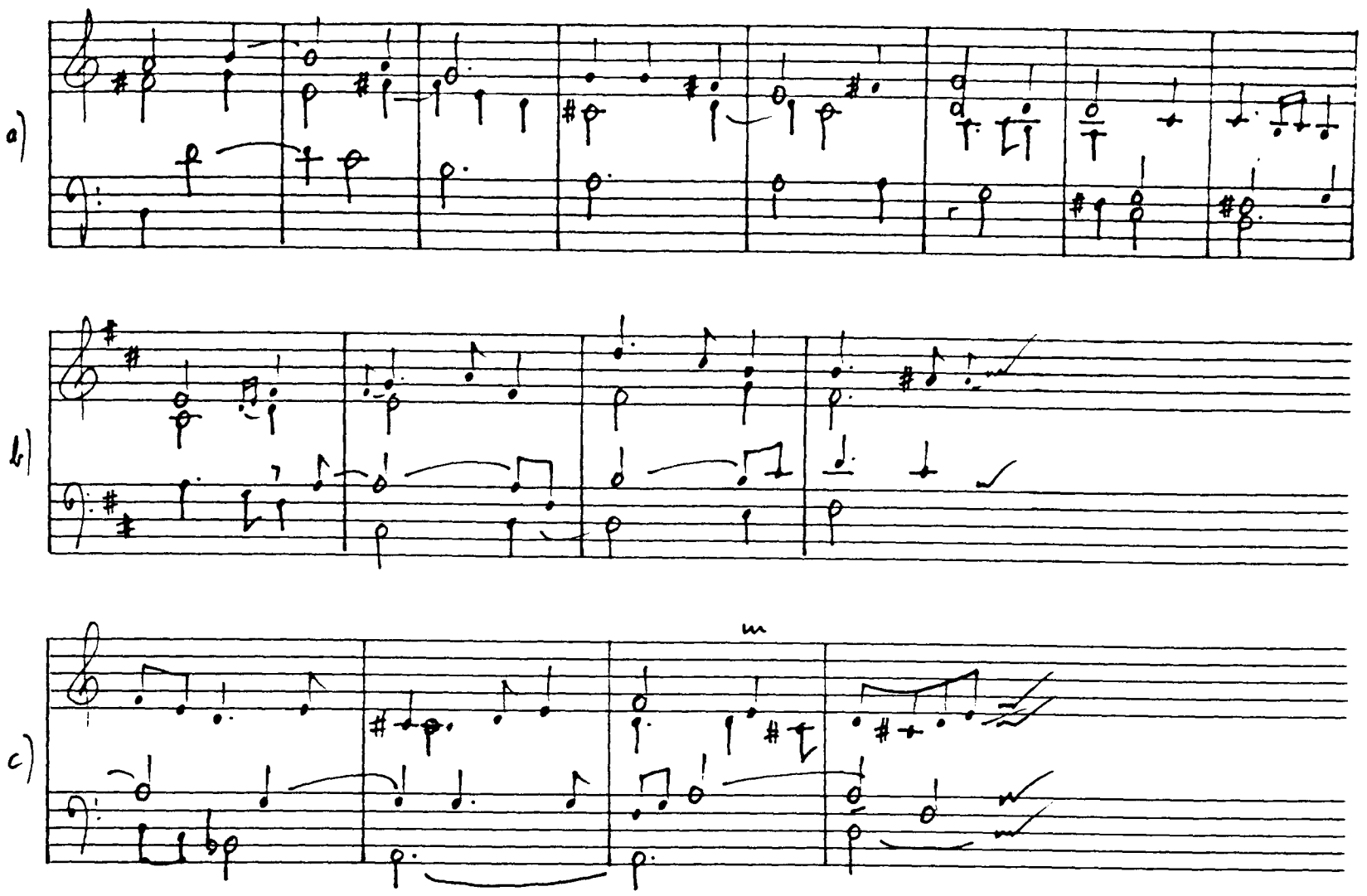
L. Couperin: No. 71 (CURTIS-CO p112, bb 6-11).

Ex.167



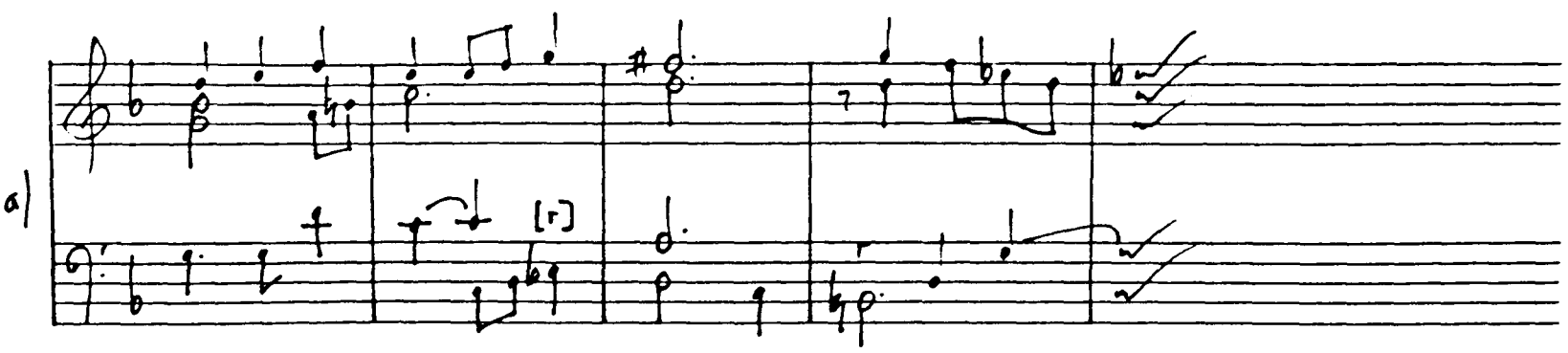
Chambonnières: No. 135 (BRUNOLD-TESSIER p108, bb 1-5).

Ex.168 Brisé features (Chambonnières, L.Couperin).

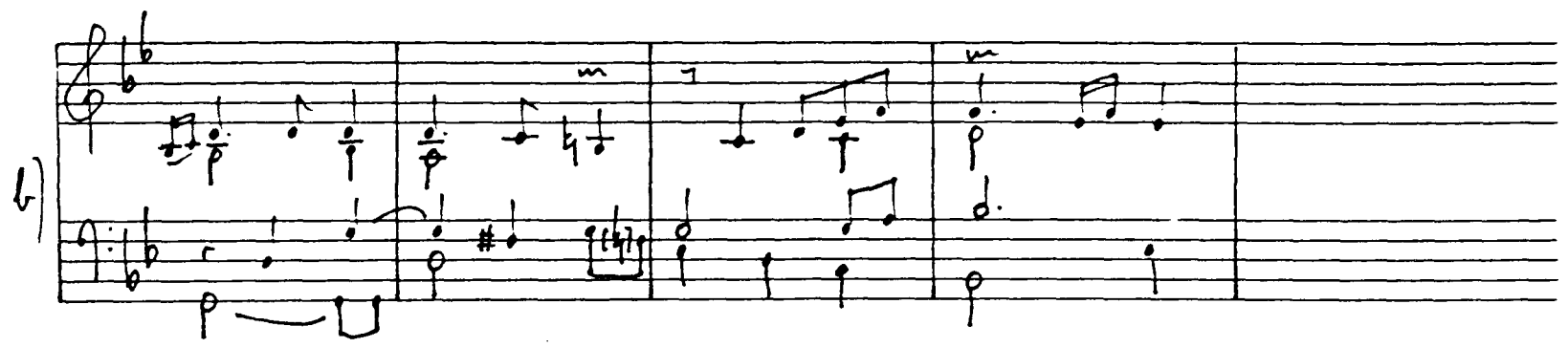


a) Chambonnières: No. 121 (BRUNOLD-TESSIER p96, bb 9-16); b) L. Couperin: No. 42 (CURTIS-CO p69, bb 9-12); c) No. 49 (CURTIS-CO p81, bb 25-28); d) No. 59 (CURTIS-CO p 95, bb 9-13); e) No. 5 (CURTIS-CO p13, bb 9-12).

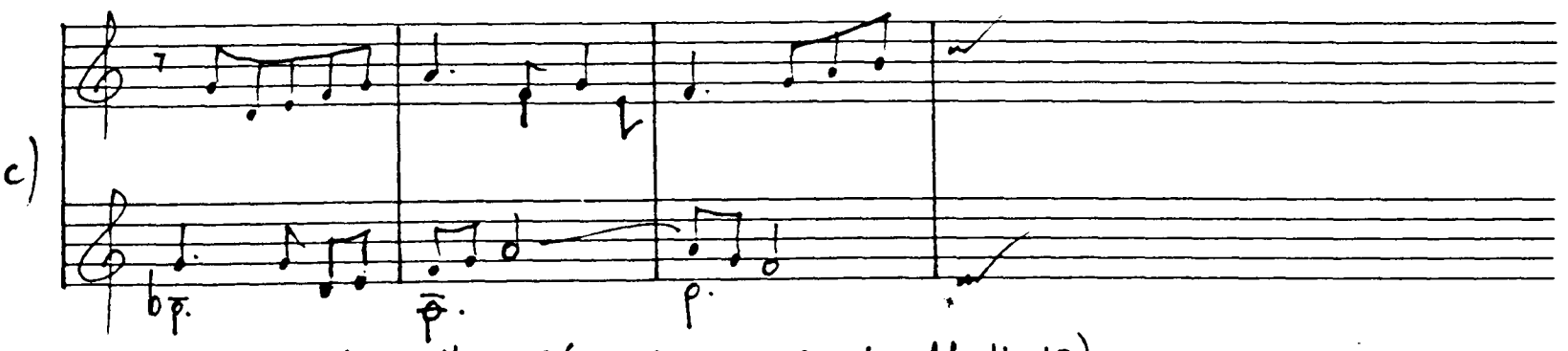
Ex.169 Expressive <u>brisure</u> (Chambonnières, L.Couperin).



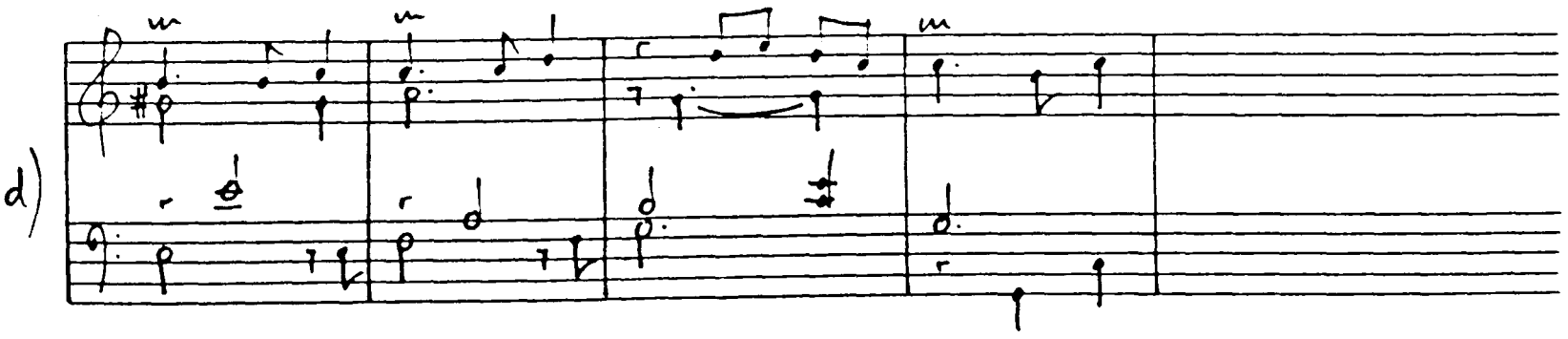
Chambonnières: No. 125 (BRUNOLD-TESSIER p 100, bb 14-17);



L. Couperin: No. 36 (CURTIS-CO p 59, bb 5-8);



L. Couperin: No. 25 (CURTIS-CO p 40, bb 11-13);

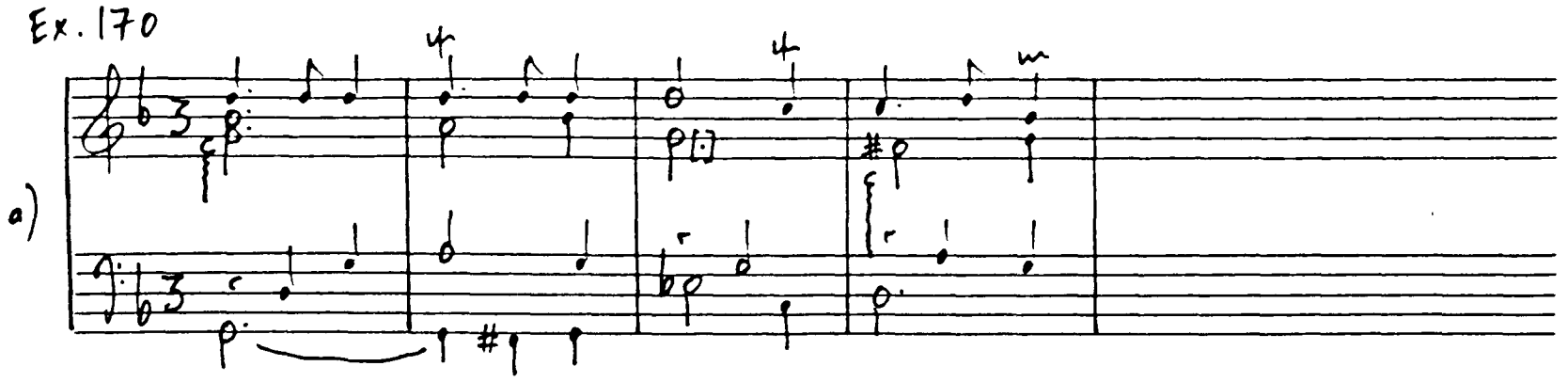


Chambonnières: No. 133 (BRUNOLD-TESSIER p 107, bb 9-12).

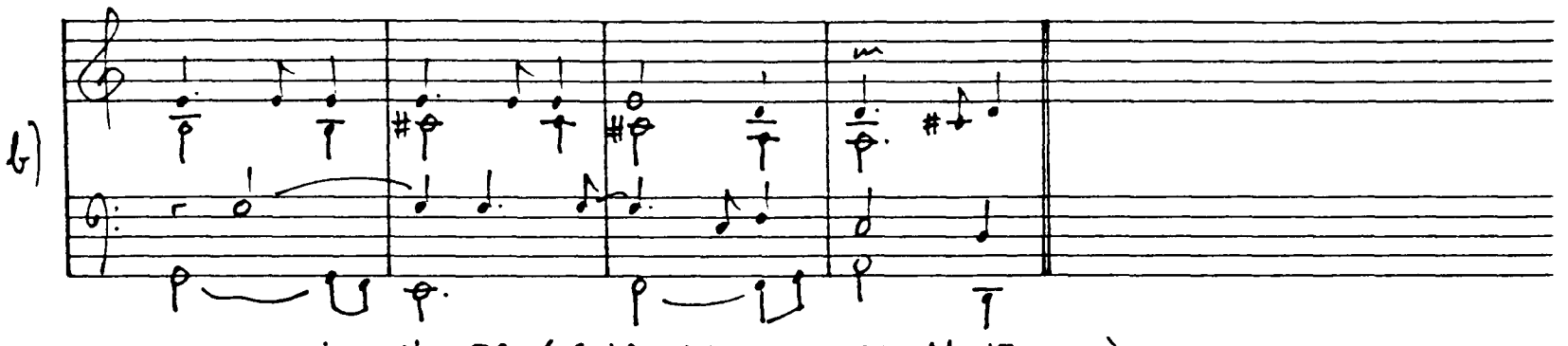
Ex.170 Rhythmicised repeated notes (Chambonnières, L.Couperin).

Ex.171 Keyboard spread chord patterns (Chambonnières).

Ex. 170

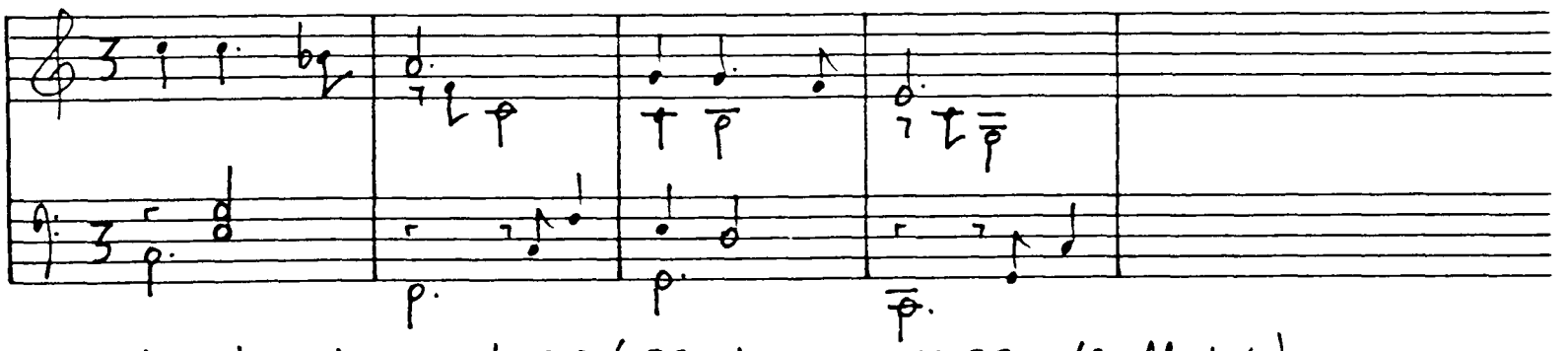


Chambonnières: No. 26 (BRUNOLD-TESSIER p 22, bb 1-4).



L. Couperin: No. 59 (CURTIS-CO p 95, bb 17-20).

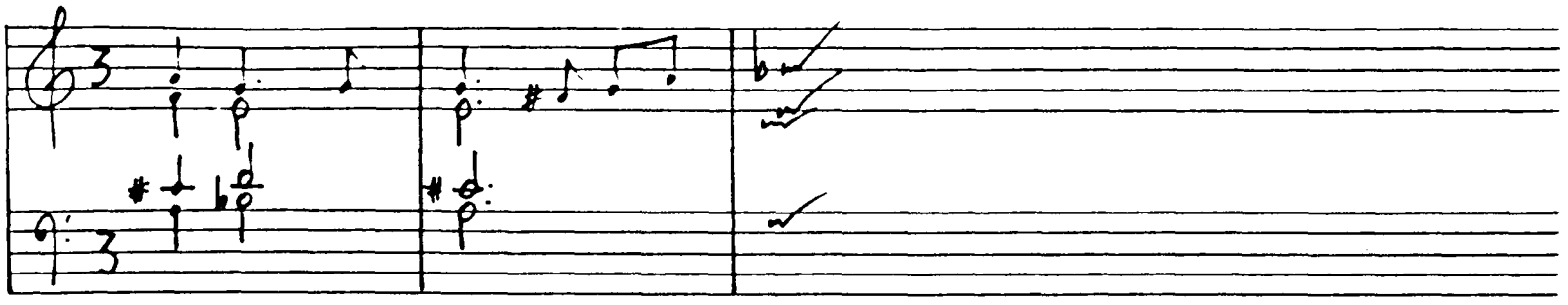
Ex. 171



Chambonnieres: No. 73 (BRUNOLD-TESSIER p 63, bb 1-4).

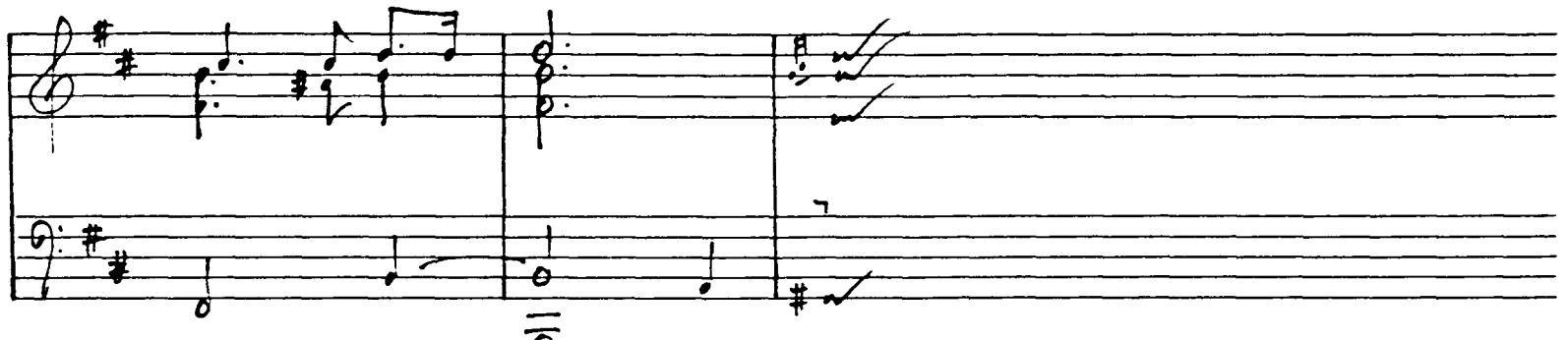
Ex.172 Harmonic features in keyboard sarabandes (L.Couperin).

a)



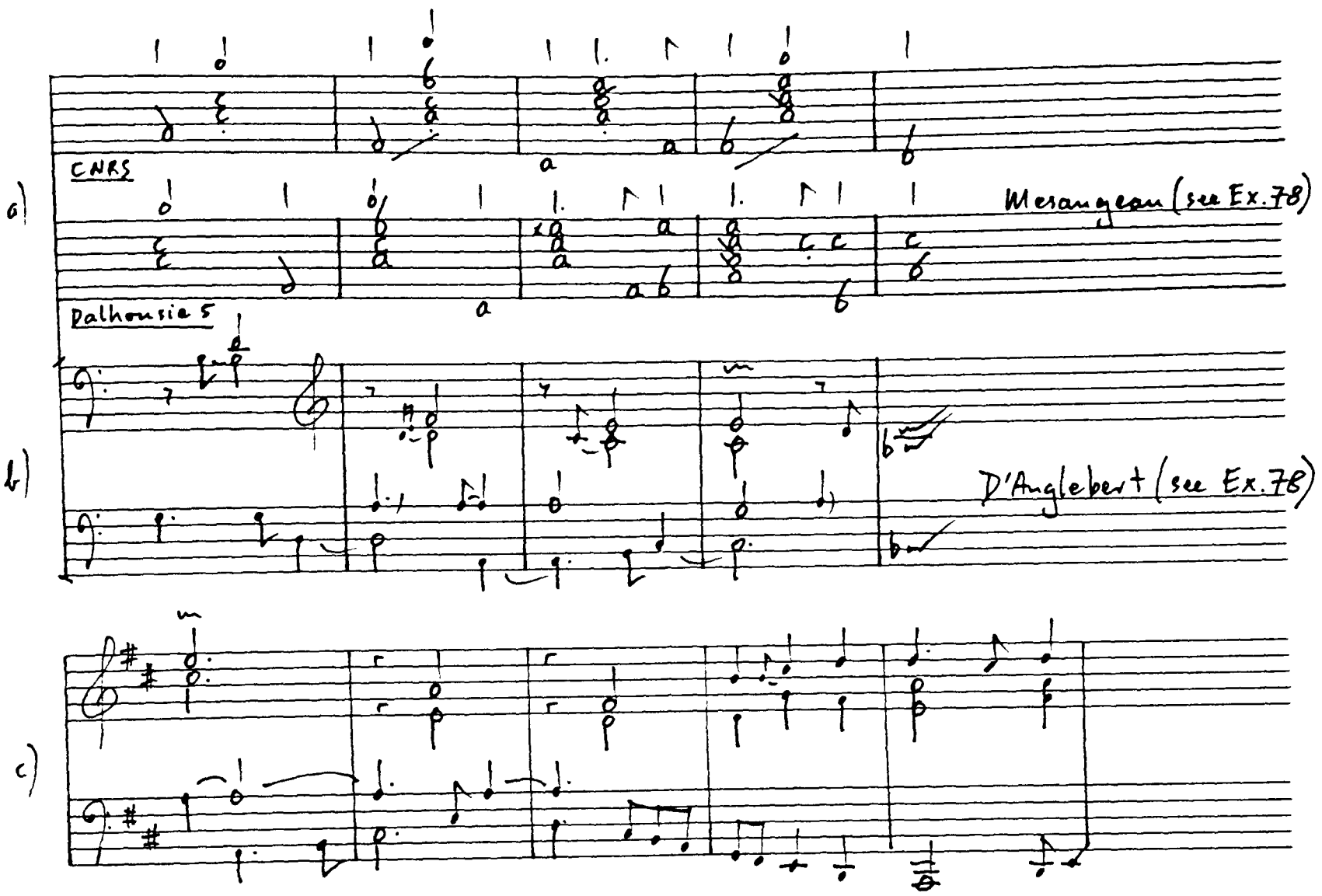
L. Couperin: No. 49 (CURTIS-CO p 81, bb 1-2);

b)

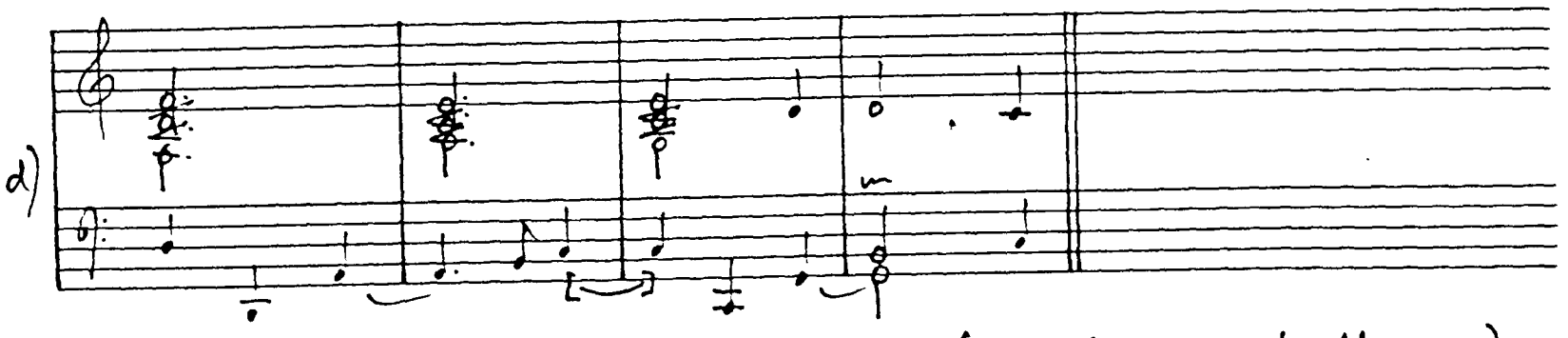


L. Couperin: No. 21 (opening of second strain).

Ex.173 Type 1 sarabande movement (Mesangeau, D'Anglebert, L.Couperin, Monnard).



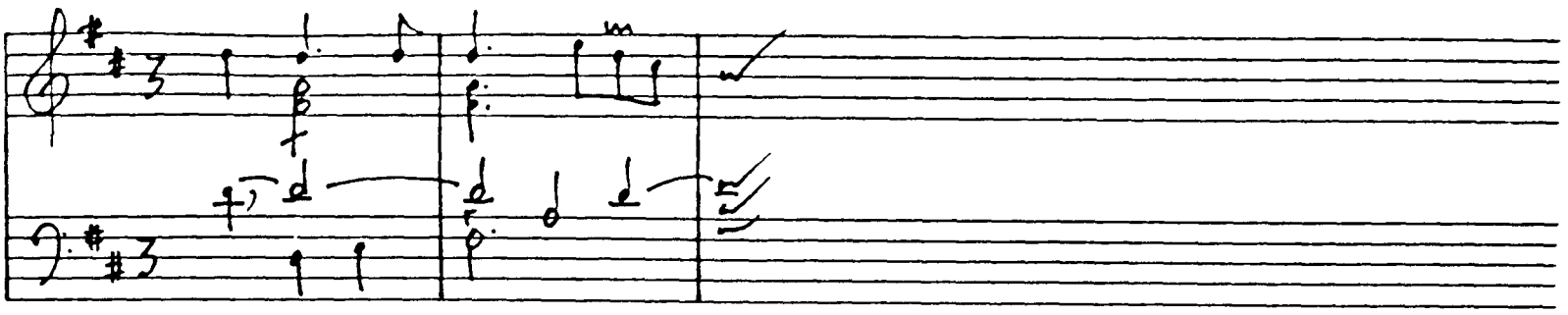
L. Couperin: No.42 [CURTIS-CO p69, bb 16-20];



Monnard: (BONFILS 18, No. III; version from Gen. 2348/53, bb 9-12).

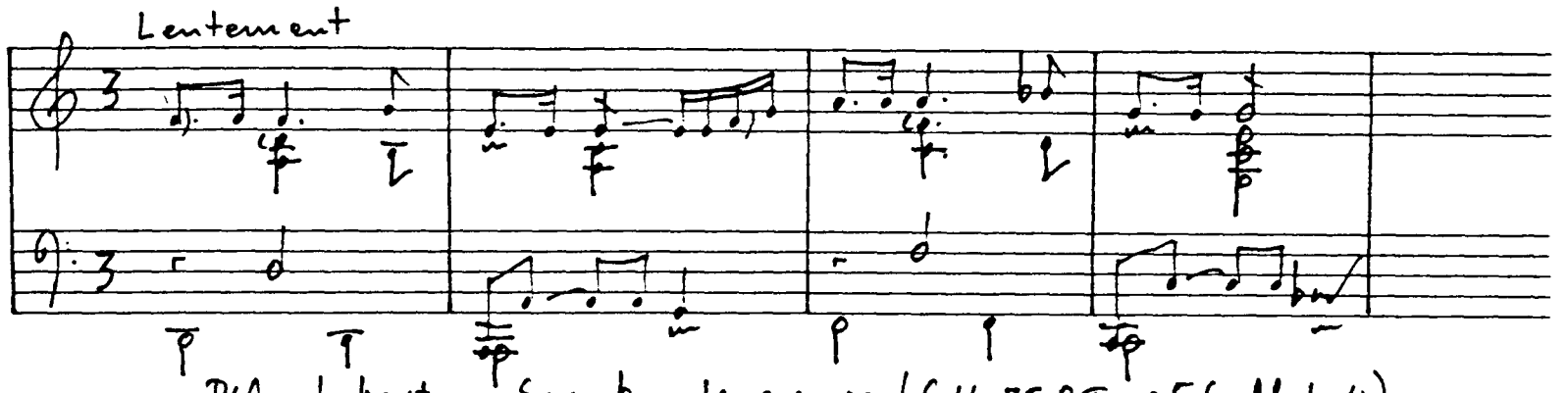
Ex.174 Type 2 sarabande movement (D'Anglebert, L.Couperin).

a)



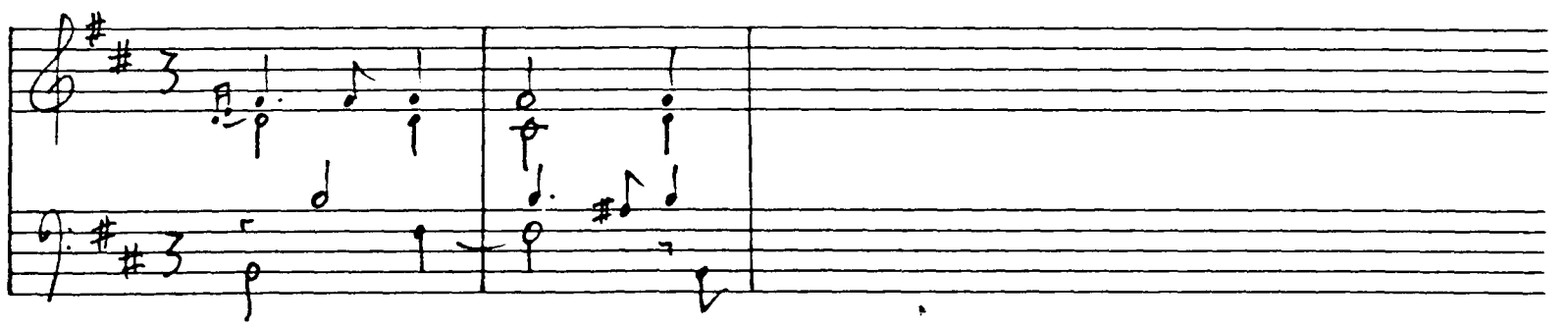
D'Anglebert: (GILBERT p80, bb 1-2);

b)



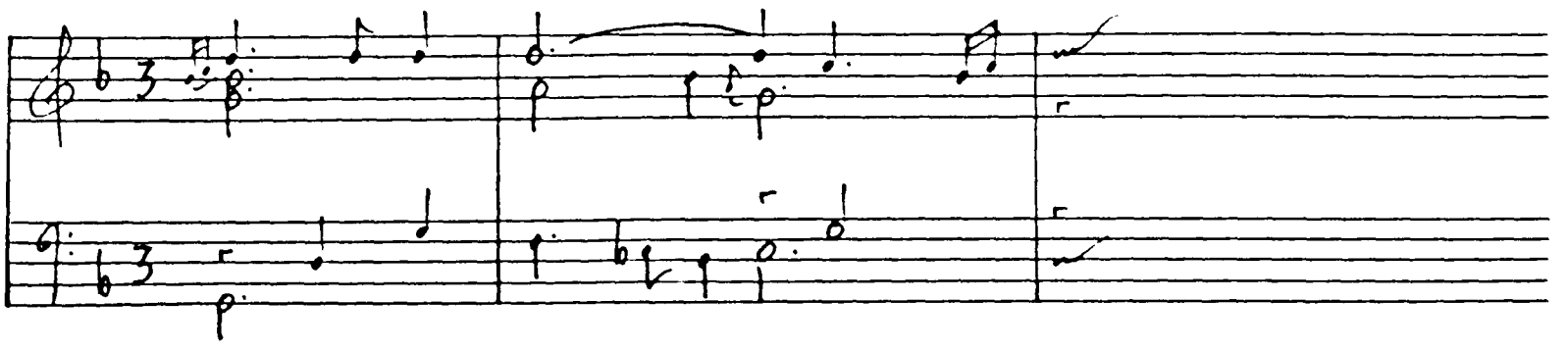
D'Anglebert: Sarabande grave (GILBERT p56, bb 1-4);

c)



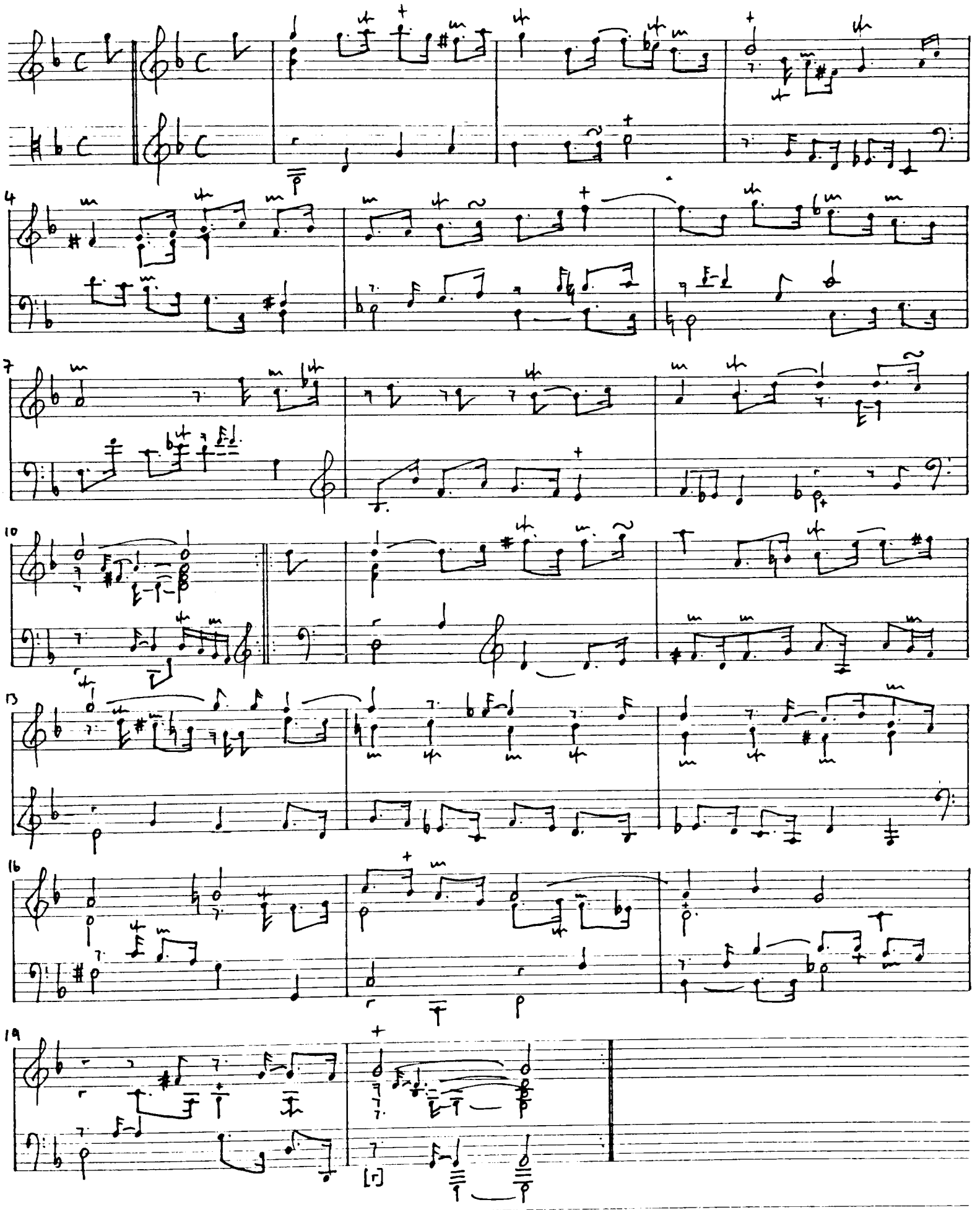
L. Couperin: No. 21 (CURTIS-CO p35, bb 1-2);

d)



L. Couperin: No. 95 (CURTIS-CO p155, bb 1-2).

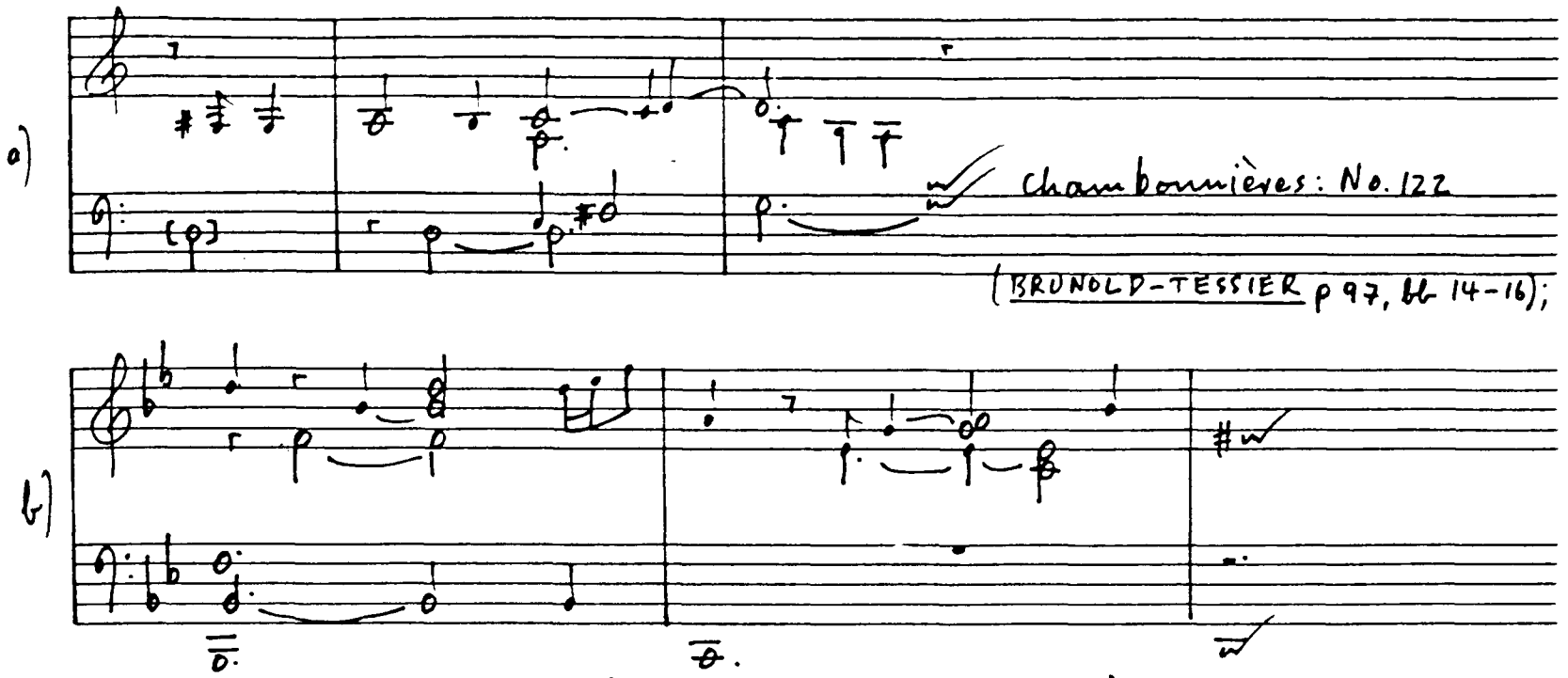
Ex.175 Jacquet 1, pp36-37. Gigue.



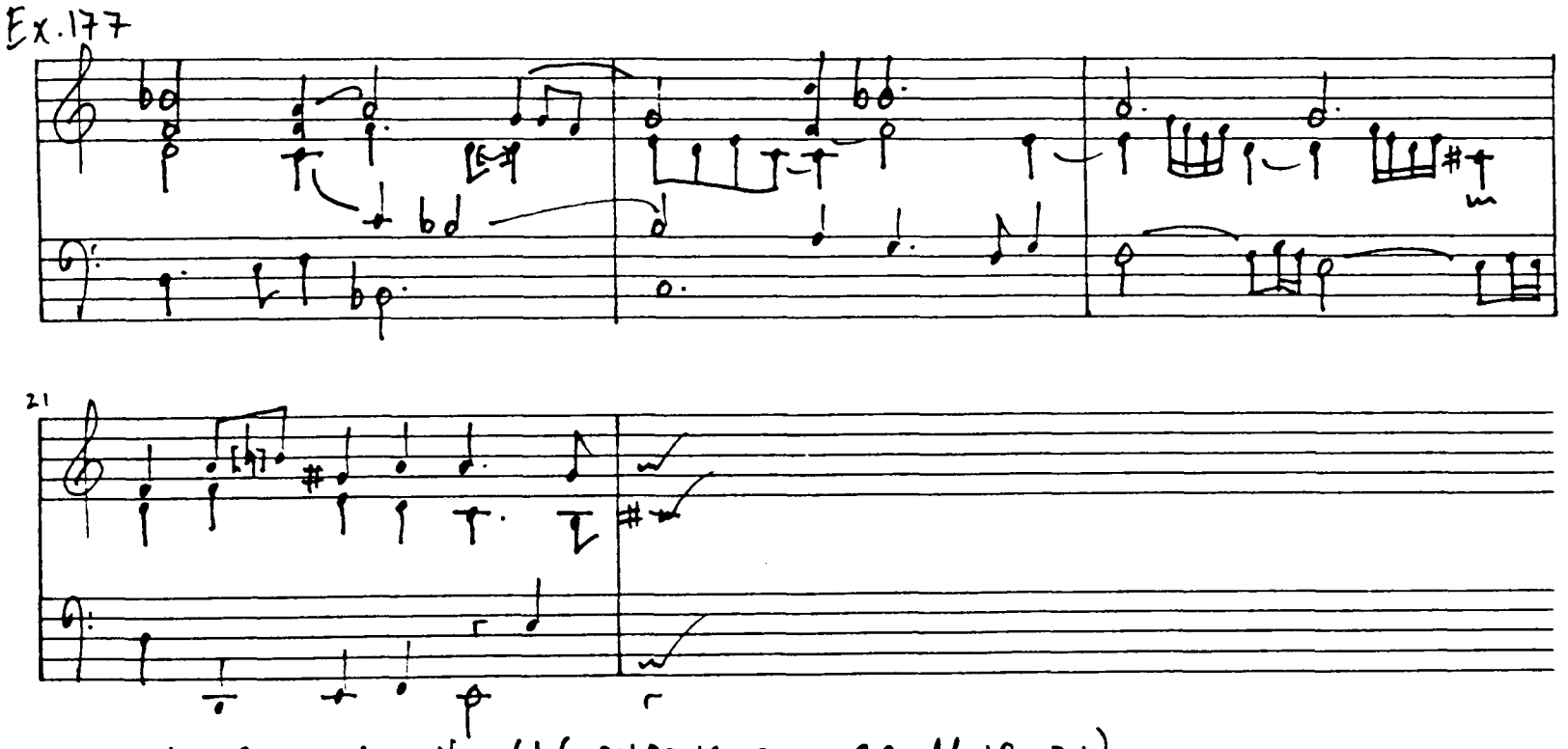
Ex.176 Brisé clusters in gigues (Chambonnières, L.Couperin).

Ex.177 Contrasts of keyboard texture (L.Couperin).

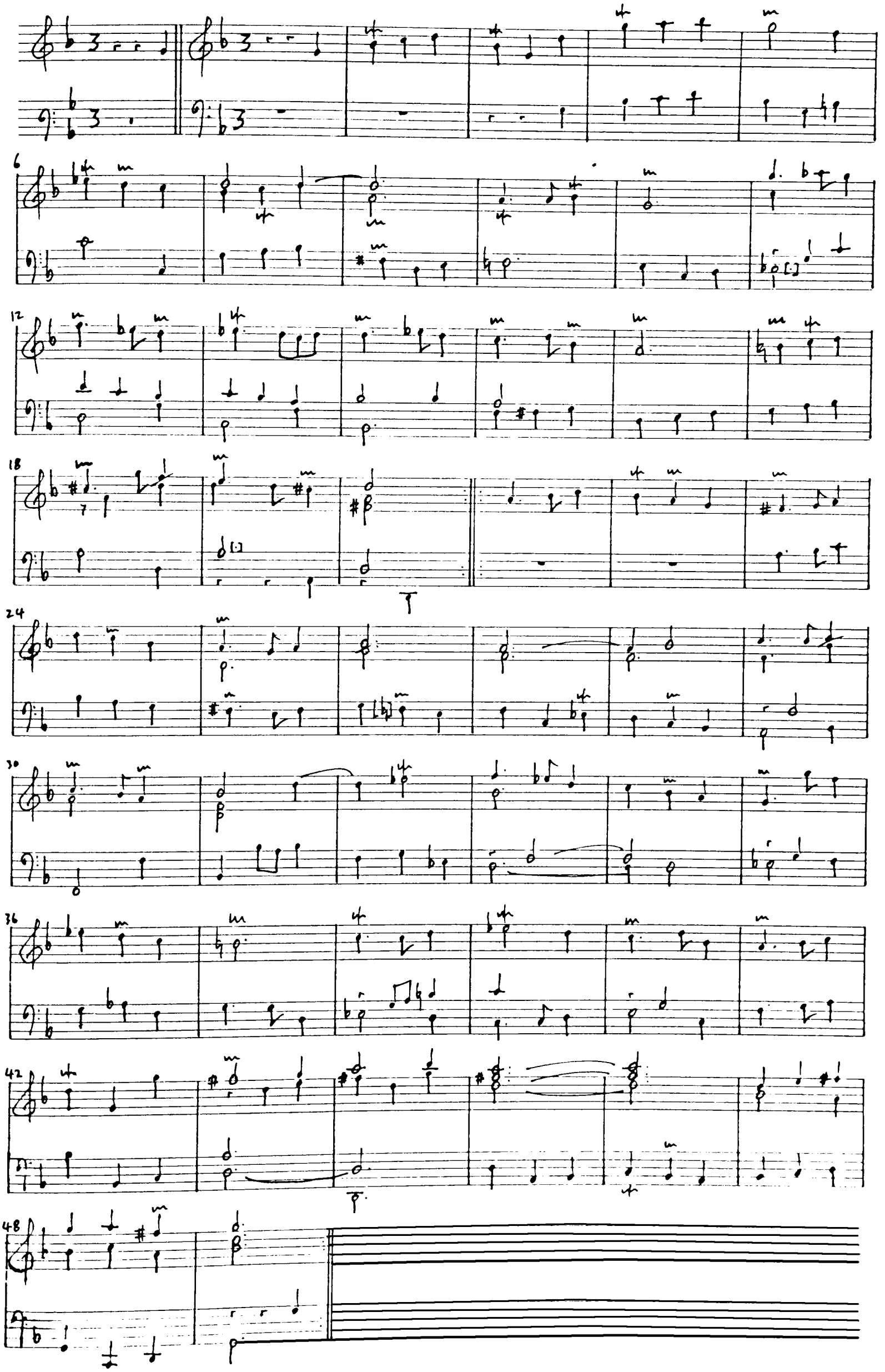
Ex. 176



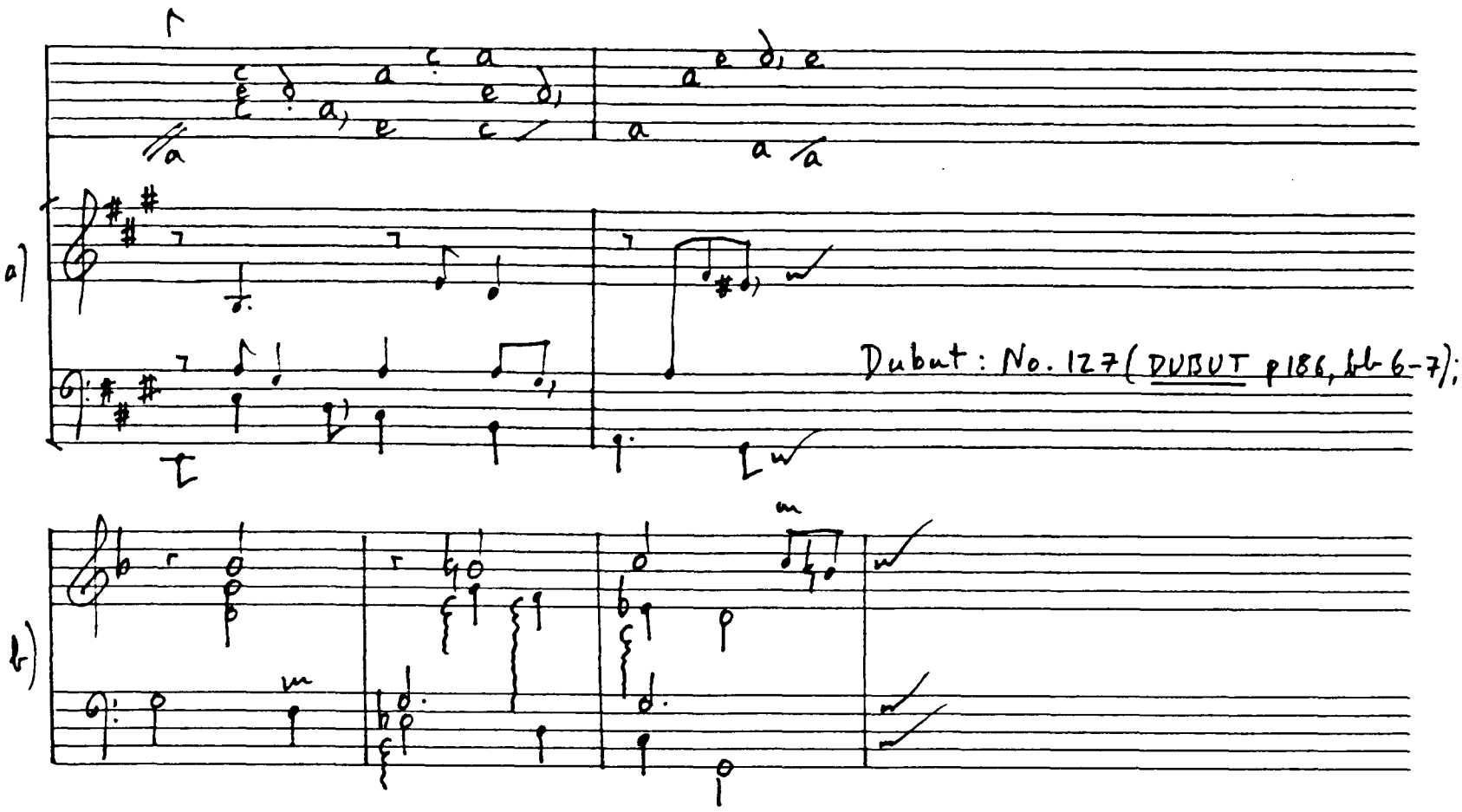
Ex. 177



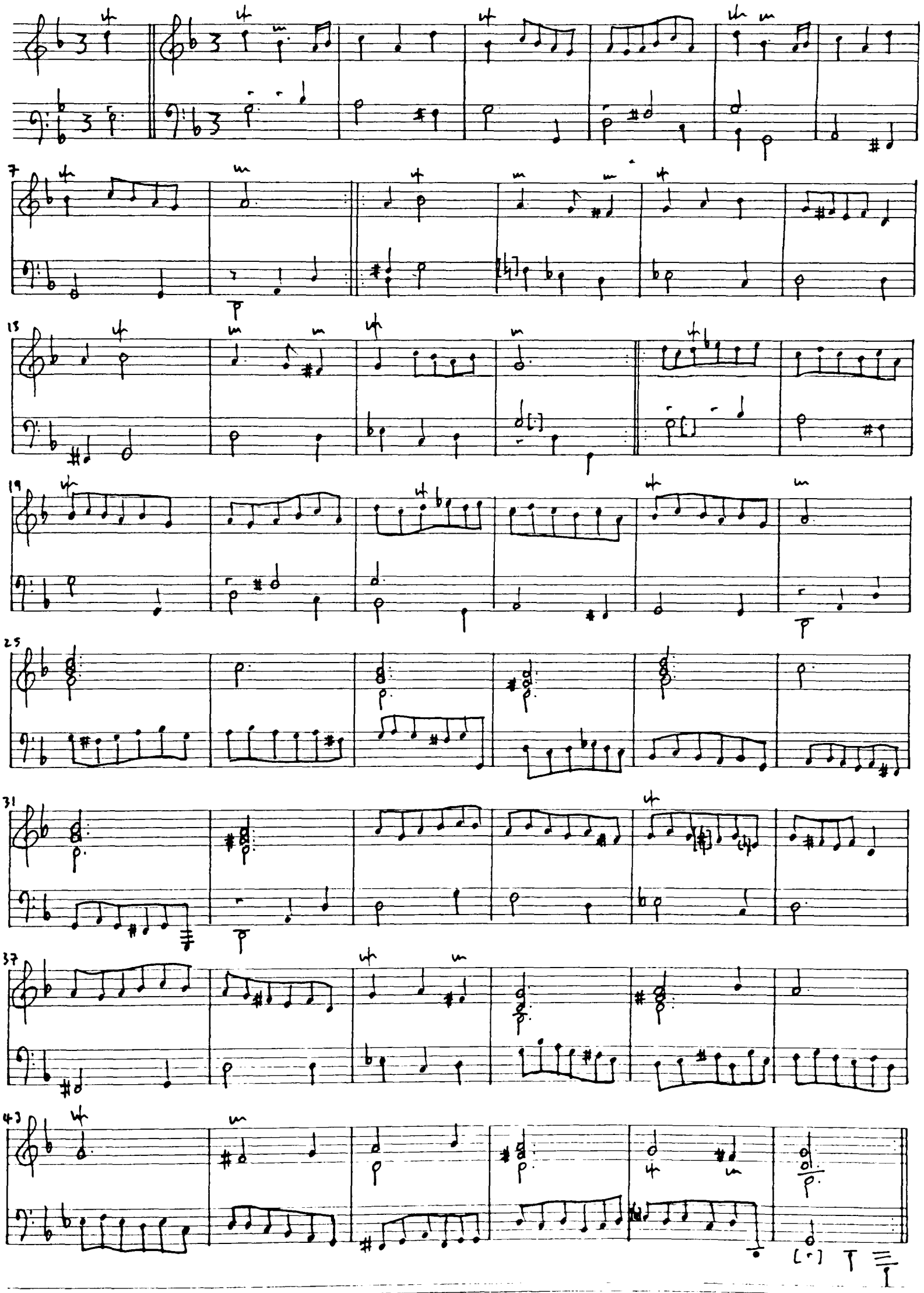
Ex.178 Jacquet 1, pp34-35. Gigue.



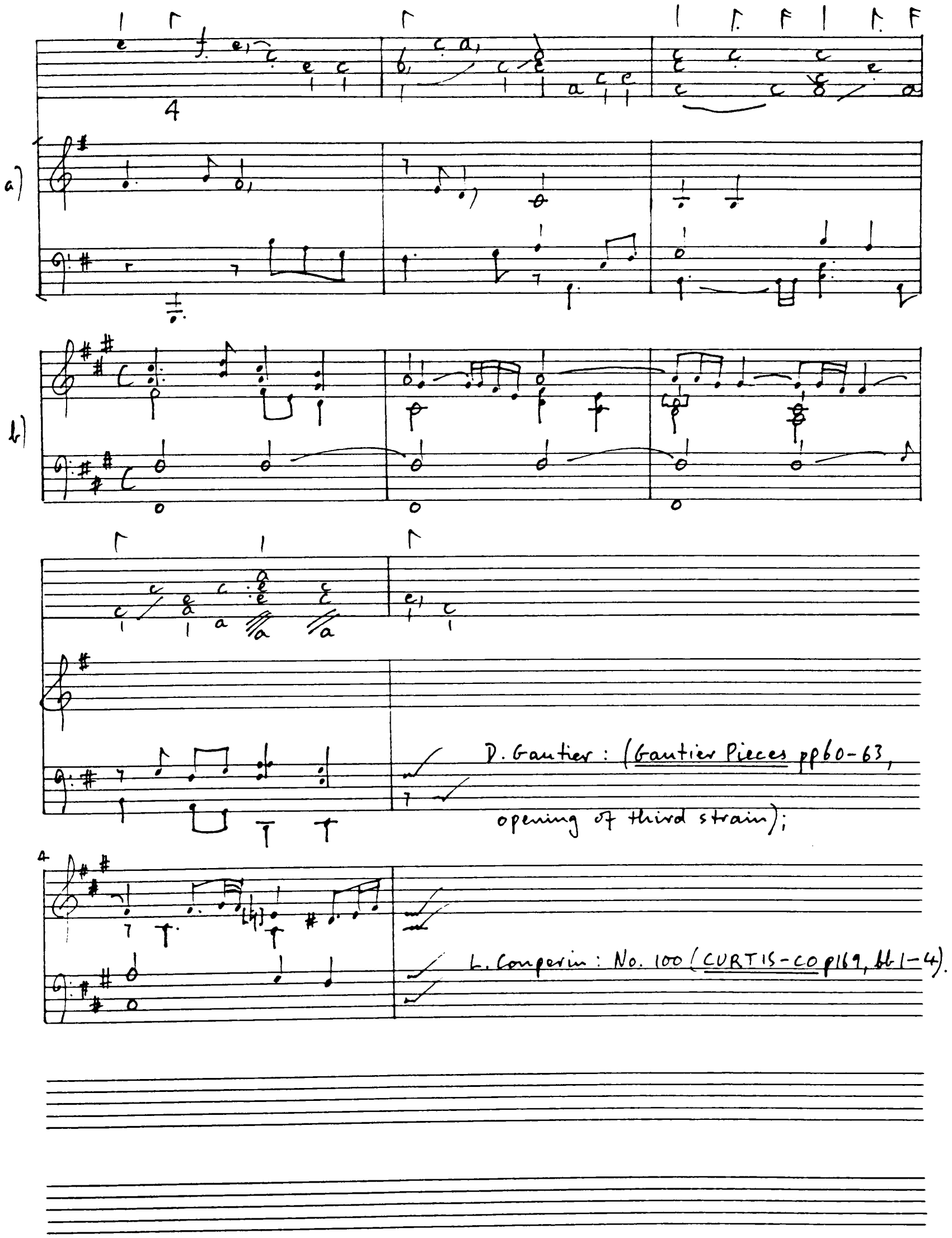
Ex.179 Brisé chordal patterns.



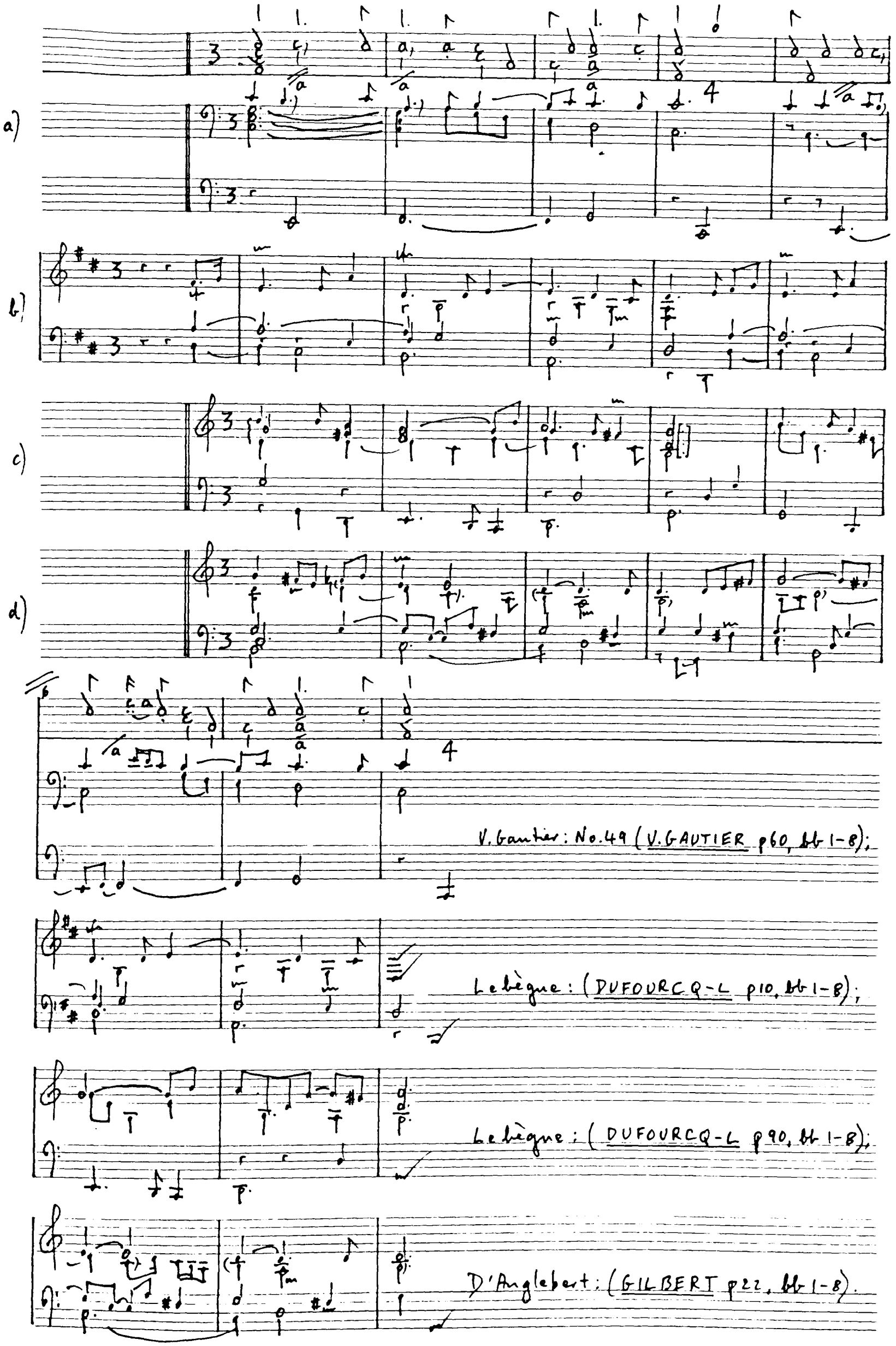
Ex.180 Jacquet 1, pp28-29. Menuet/double.



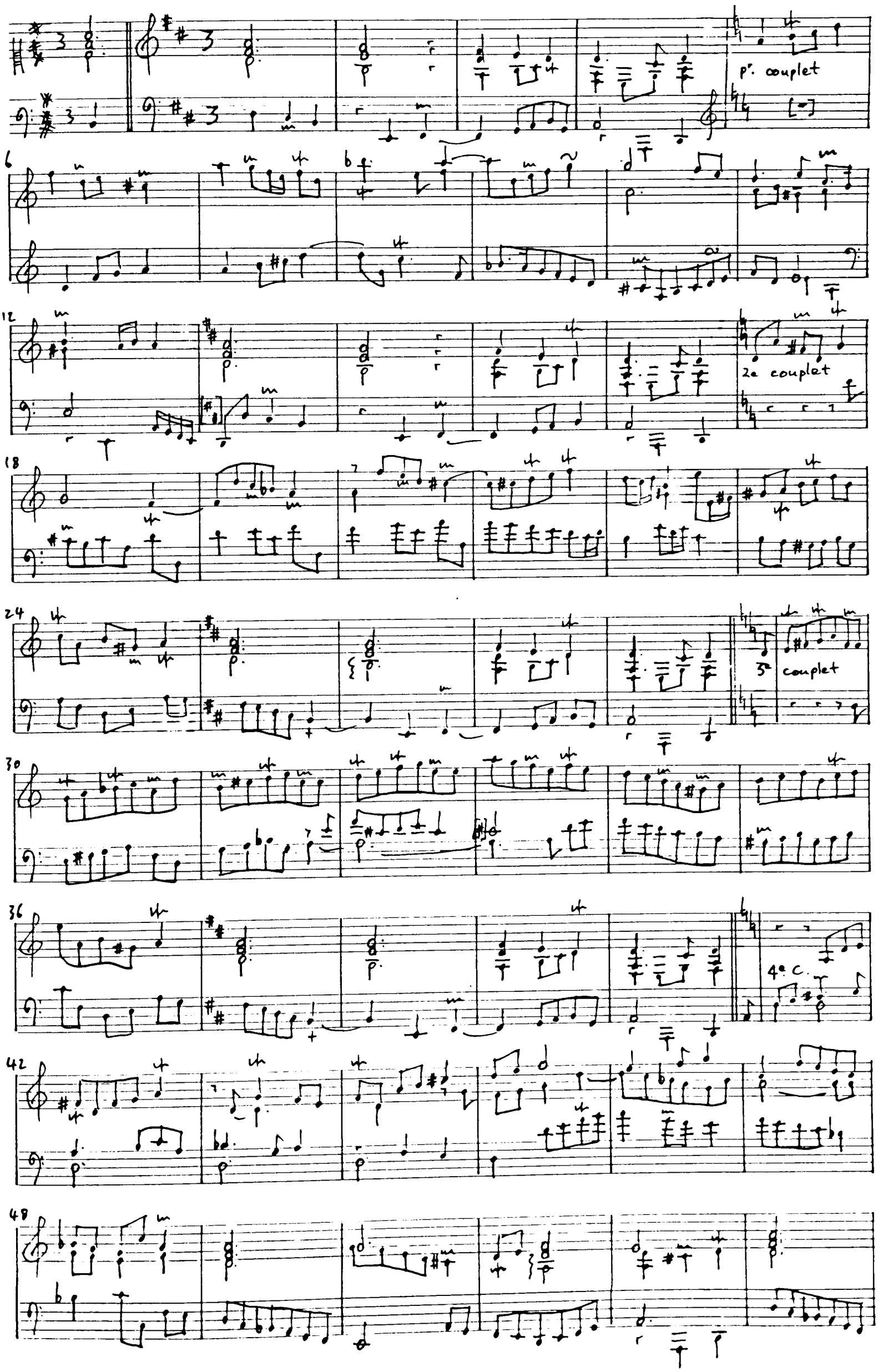
Ex.181 Pavane figures (D.Gautier, L.Couperin).

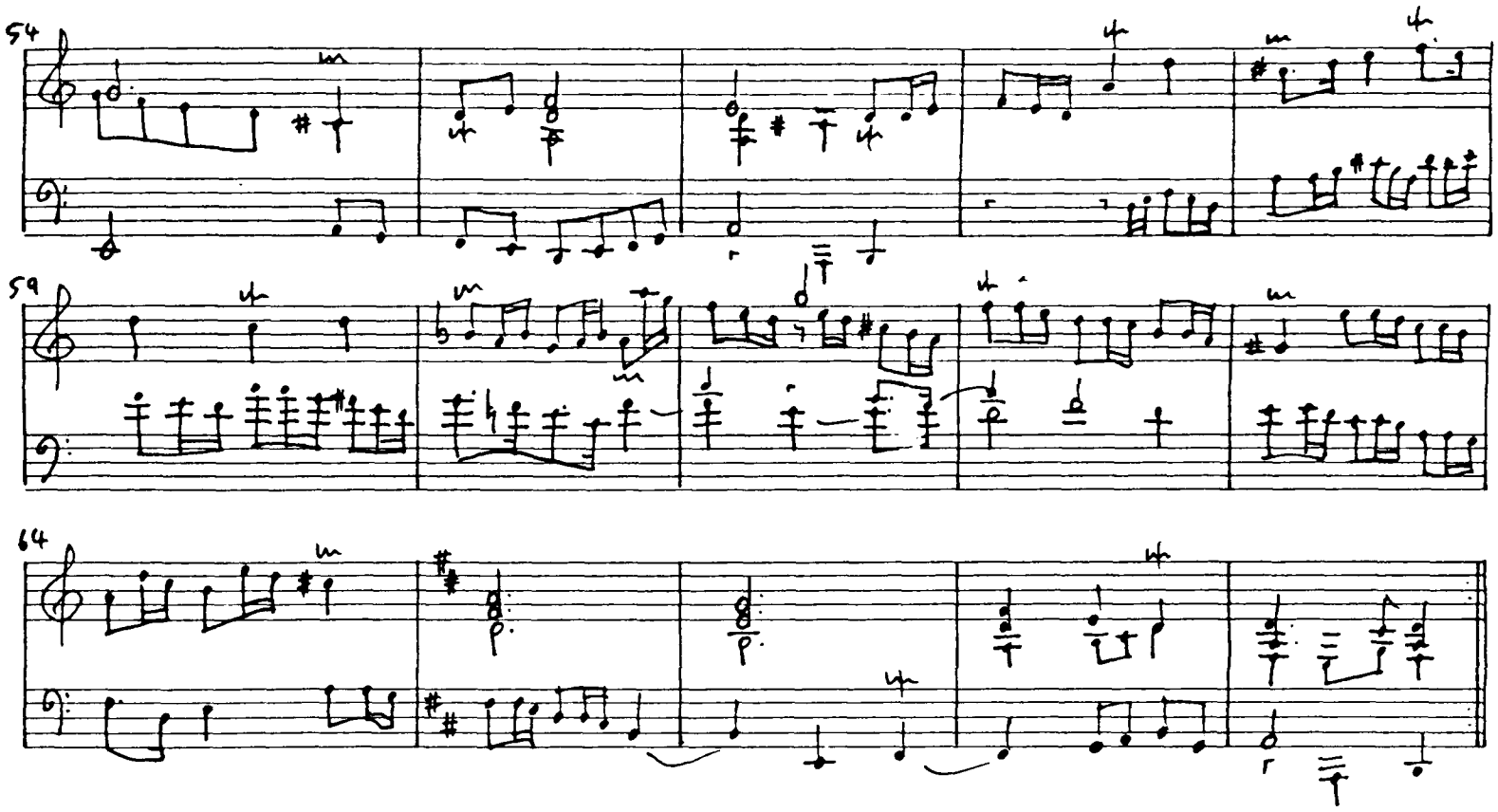


Ex.182 Brisure in chaconne refrains (V.Gautier, Lebègue, D'Anglebert).

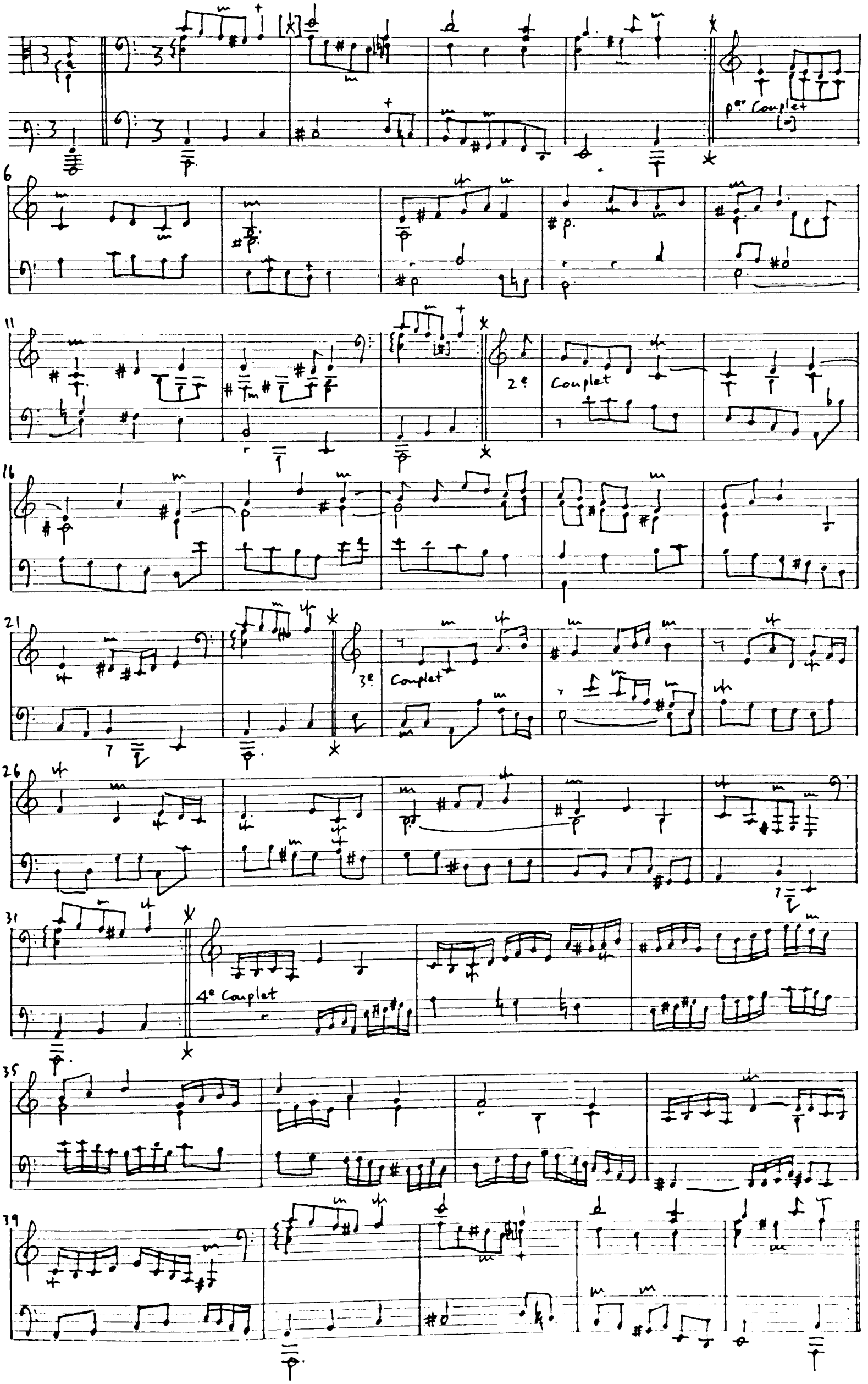


Ex.183 Jacquet 1, pp18–21. Chaconne L'Inconstante.



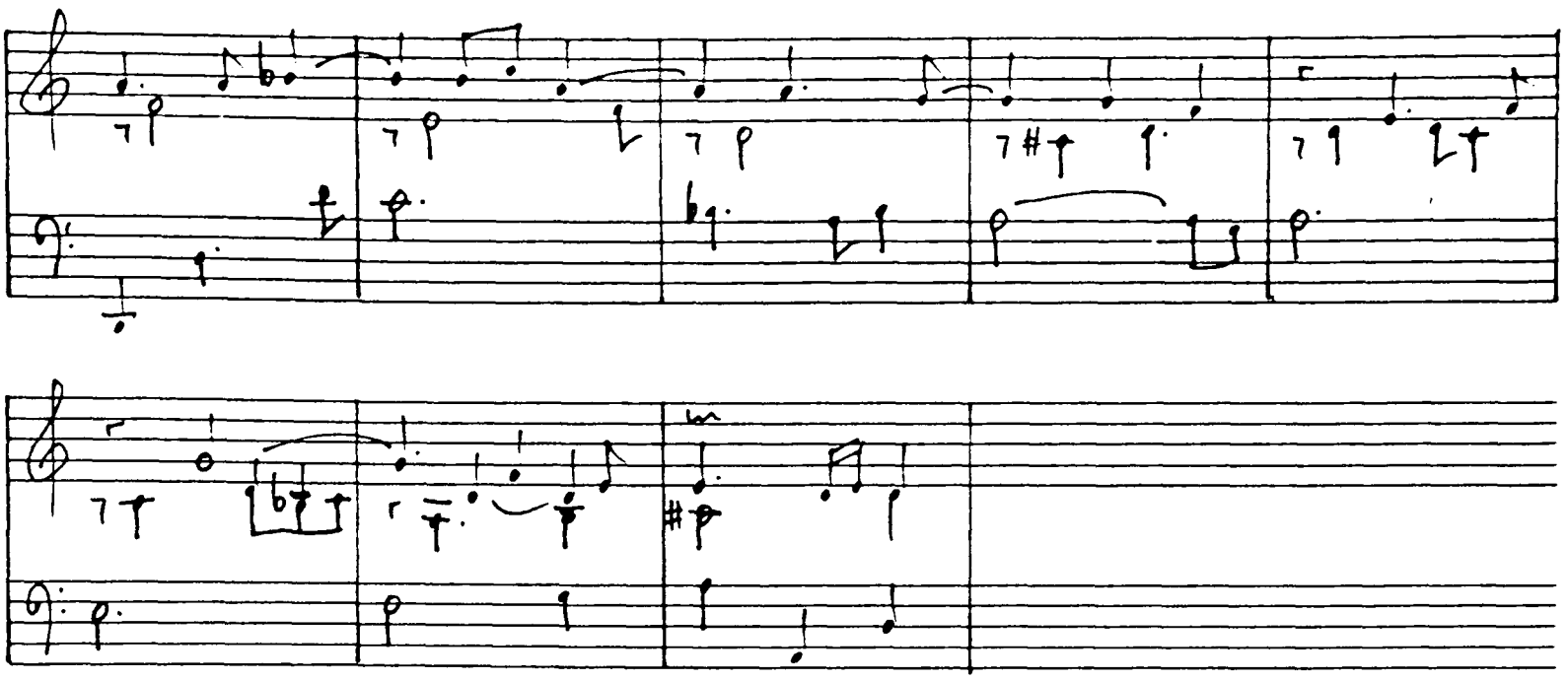

54
59
64

Ex.184 Jacquet 1, pp54–56. Chaconne.



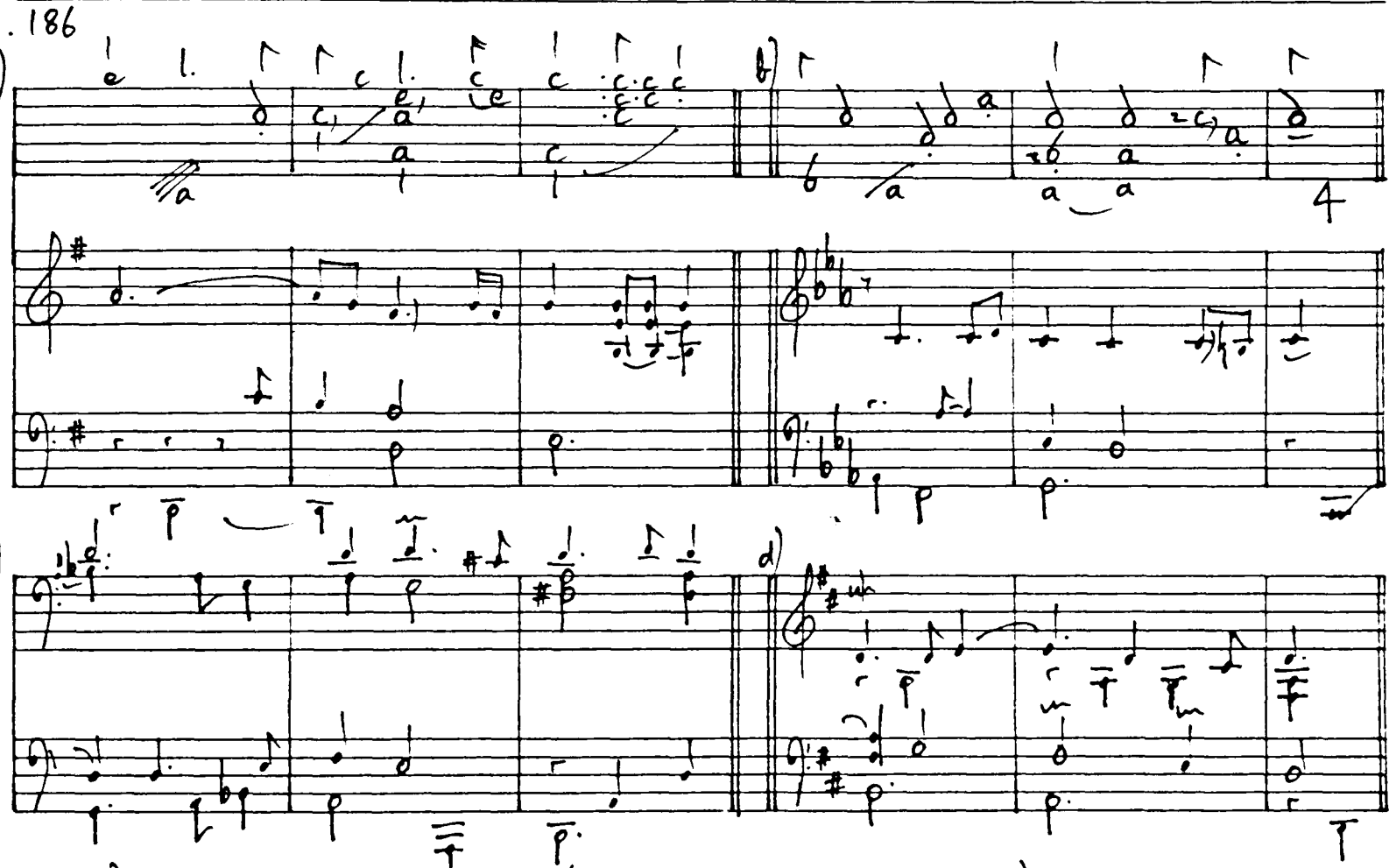
Ex.185 Lute-type brisure in keyboard chaconnes (L.Couperin).
Ex.186 Chaconne refrain cadence patterns (D.Gautier, Mouton, L.Couperin, Lebègue).

Ex.185



L. Couperin: No. 54 (CURTIS-CO p85, bb 9-16).

Ex.186



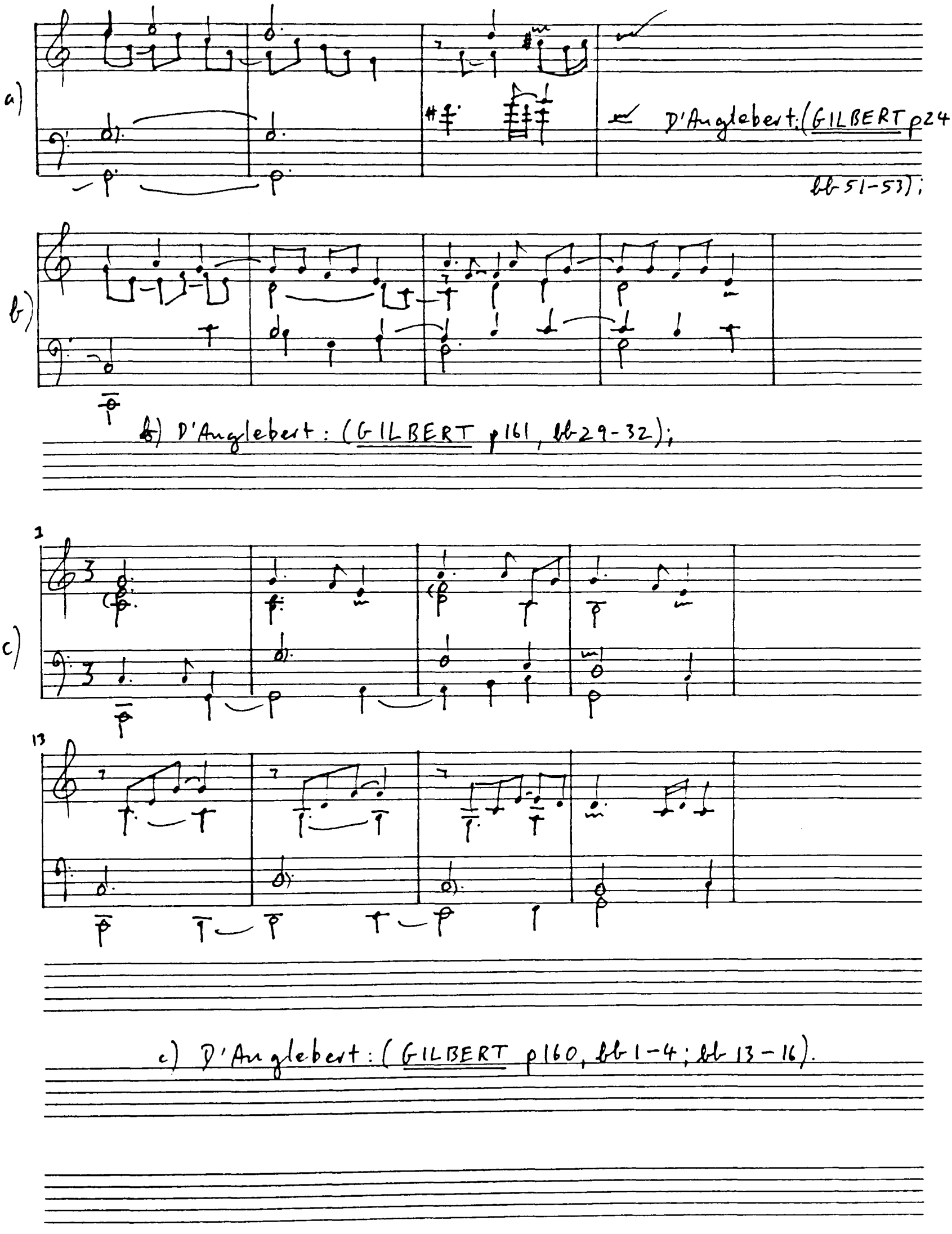
a) D. Gautier: Sarabande (Gautier Pieces p47, bb 24-26);

b) Mouton: La belle Espagnolle Chaconne (Mouton1 p62, bb 6-7);

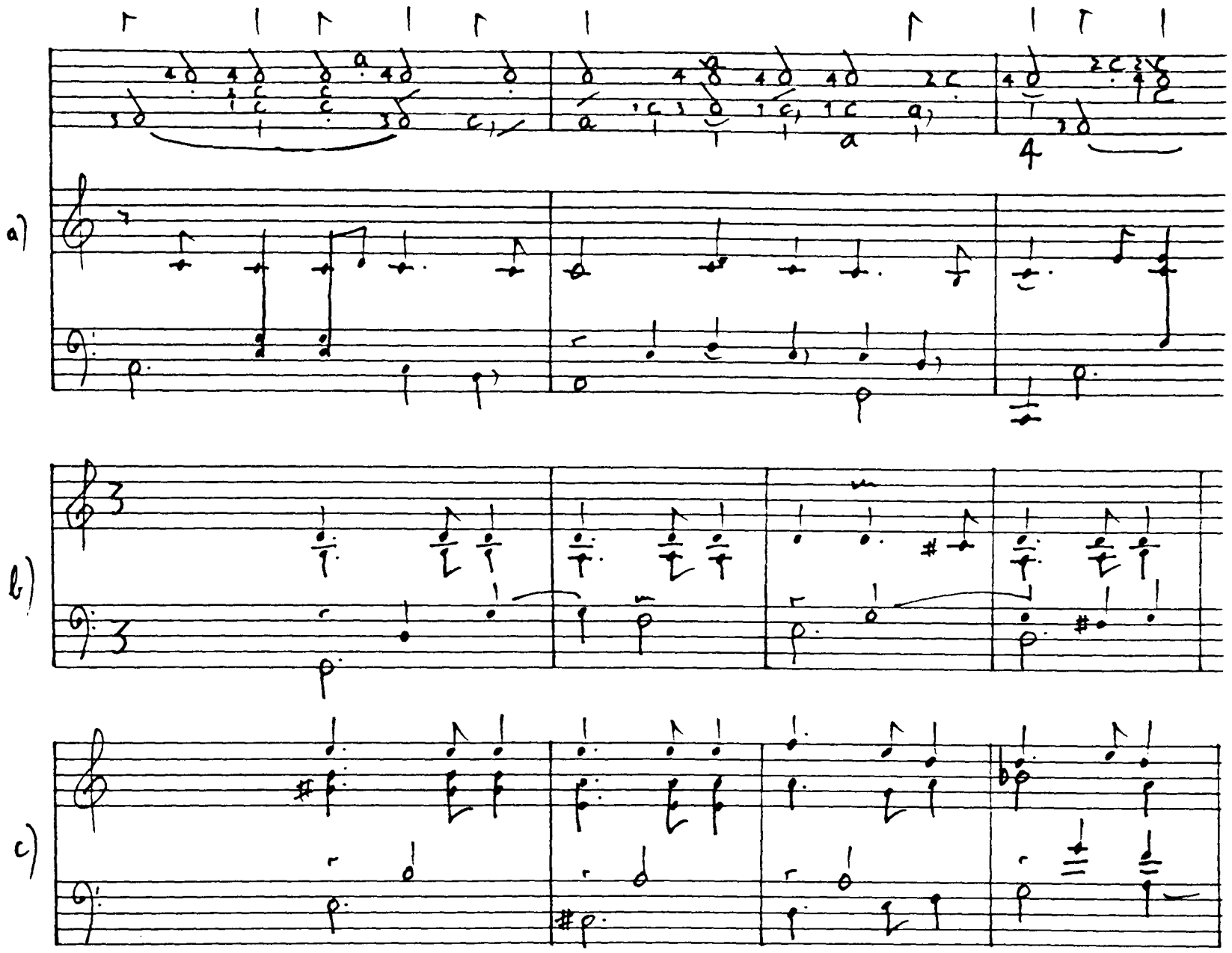
c) L. Couperin: No. 54 (CURTIS-CO p85, bb 6-8);

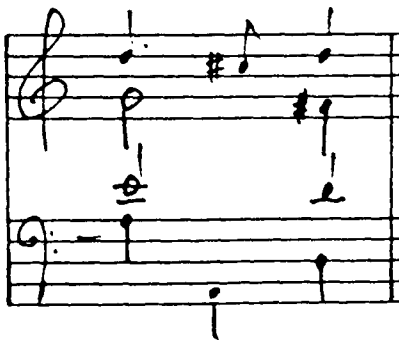
d) Lebègue: (DUFOURCQ-L p10, bb -).

Ex.187 Campanella equivalents in keyboard chaconnes; type 1 sarabande movement (D'Anglebert).



Ex.188 Tirer et rabattre equivalents (Dubut, L.Couperin).





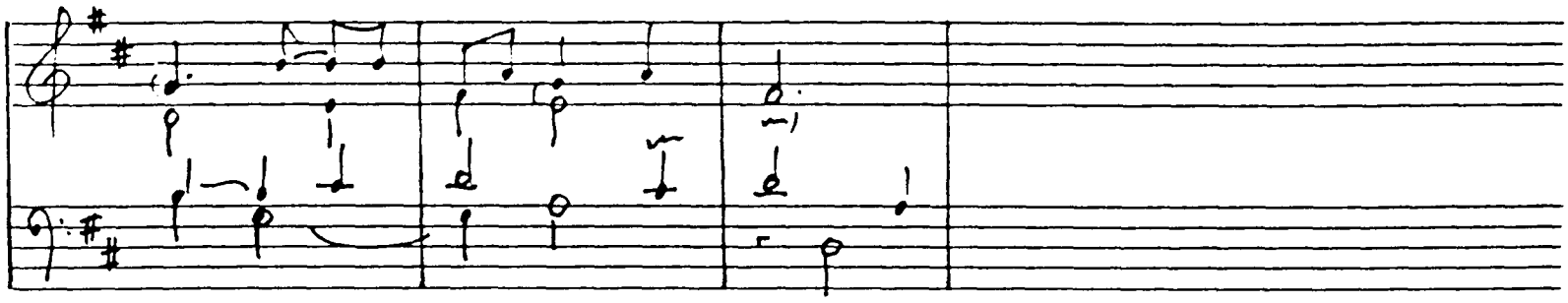
a) Dubut : No. 112 (DUBUT p 167, bb 1-2);

b) L. Couperin : No 91 (CURTIS-CO p 144, bb 1-4);

c) No. 91 (CURTIS-CO p 147, 10th complet).

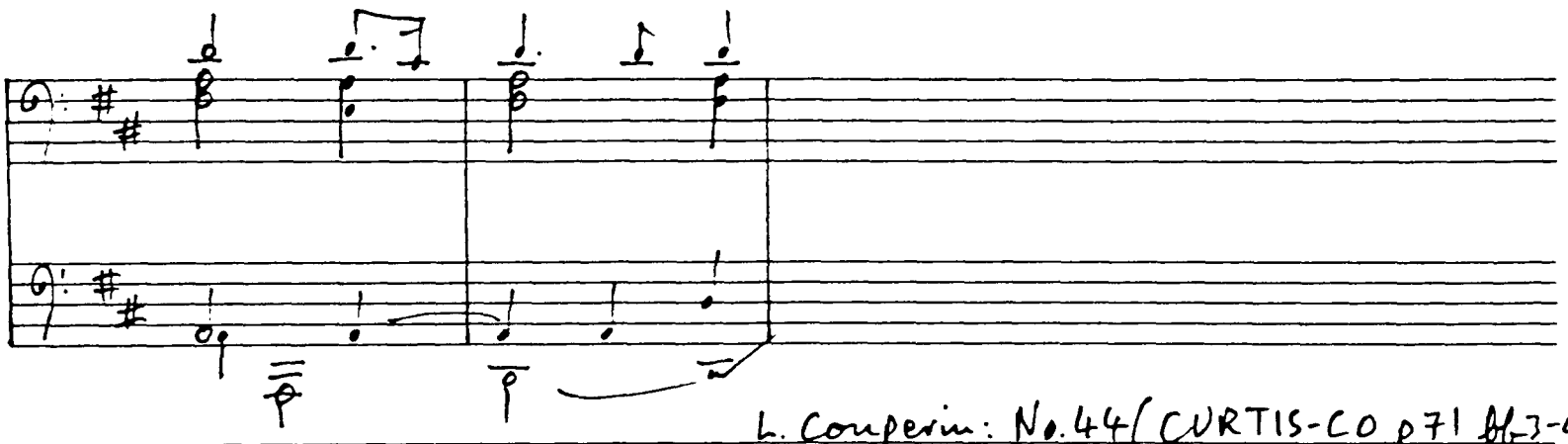
Ex.189 Tirer et rabattre equivalents (D'Anglebert, L.Couperin).

a)



D'Anglebert: (GILBERT p82, bb 6-8);

b)



L. Couperin: No.44 (CURTIS-CO p71, bb 3-4).