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The Music in the Finspong Collection

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Introduction

The Finspong collection (*Finspongssamlingen*), kept in the Norrköping City Library, constitutes one of the largest historical book collections in Sweden, comprising about 35,000 volumes.¹ It includes a considerable amount of music: about ninety printed publications and thirty music manuscripts, almost all collections of multiple pieces, dating from 1600 to the late nineteenth century. Many of the pieces included in the manuscript volumes are known to have survived only there and more than a fifth of the printed publications are seemingly *unica*. The manuscripts and printed publications, as well as the repertoire included in them, have varied origins, such as France, the Southern Netherlands, the Dutch Republic, northern German-speaking regions and Scandinavia. This international character of the collection can provide a point of departure for studies addressing issues related to, for example, music transfer and different ways of adaptation of the music to a local context. In addition, the music in the Finspong collection constitutes a rare example of a music collection accumulated by the same aristocratic family over a period of almost three centuries, reflecting shifting tastes and preferences over time.

Although the Finspong collection contains one of the more comprehensive historical music collections surviving in Sweden, it has been without a modern catalogue. This can be compared to contemporary Swedish music collections, such as the Gimo collection, the Leufstabruk collection, or the Düben collection, all of which have modern catalogues.² The aim of this publication is thus to present a

¹ On the Finspong book collection, see the preface in Bernhard Lundstedt, *Katalog öfver Finspongs bibliotek*, Stockholm: P. A. Norstedt & söner, 1883, Holger Frykenstedt, *Jean Jacques och Aurora Taube de Geer af Finspång och deras värld* (Svenska humanistiska förbundet, 98/99), Stockholm: Almqvist & Wiksell, 1987, Lars Hansén and Robert Grundin, *Familjen De Geers boksamling på Finspångs slott*, Solna: Sällskapet Vallonättlingar, 2017 and Ola Gustafsson, *I Bråvalla bokskog: bibliofila exkursioner*, Norrköping: Opulens förlag, 2018.

² Åke Davidsson, *The Gimo Collection of Italian Manuscript Music in the University Library of Uppsala* (Acta bibliothecae universitatis upsaliensis, 14), Uppsala: Uppsala universitet 1963 (Gimo collection), Albert Dunning, “Die De Geer’schen Musikalien in Leufsta”, *Svensk tidskrift för musikforskning* 48 (1966), pp. 187–210 (Löfstabruk collection), and Lars Berglund, Kia Hedell, Erik Kjellberg, Maria Schildt and Kerala J. Snyder (eds.), *The Düben Collection Database Catalogue* [online database] 2006/2017 (Düben collection). See also Åke Davidsson, “The

modern and detailed catalogue with a focus on the material – the printed and handwritten sources, as well as the musical repertoire they include in order to facilitate further studies of this music material.³ The book also deals with issues related to ownership of the musical items and provides an attempt to produce a chronological reconstruction of the accumulation of the music in the collection.

The introduction covers first the history of the family De Geer in Sweden at Finspång and the history of its library. Second, a chronological outline of the acquisition of the music is presented. A third part examines the musical items divided in two groups: printed publications and music manuscripts. The final part of the introduction discusses the music repertoire, focussing on issues such as geographical origin and the different repertoires of secular and sacred music.

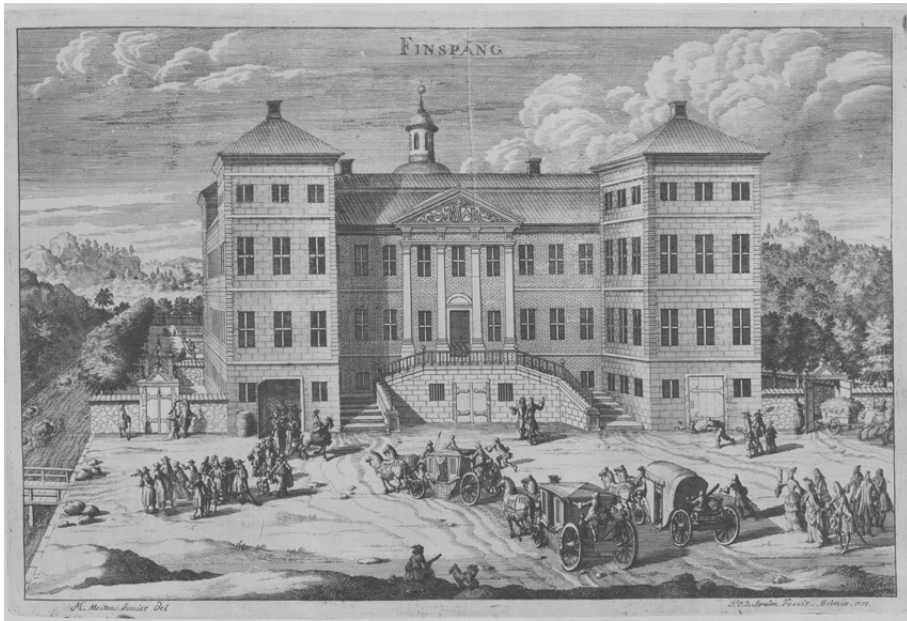


Figure 1. Finspång castle 1715. Engraving by Johannes van den Aveelen from *Suecia antiqua et hodierna*. National Library of Sweden, 289 Pr. 1 Fol.

Collections of Early Music in Swedish Libraries”, *Fontes Artis Musicae* 33:2 (1986), pp. 135–145.

³ The work on this publication has been part of a research project financed by *Riksbankens jubileumsfond* (The Swedish Foundation for Humanities and Social Sciences), and the printing had financial support from *Vilhelm Ekmans universitetsfond*. The author would like to thank Lars Berglund, Laurent Guillo, François-Pierre Goy, Marianne Gillion and the anonymous peer-reviewer for valuable comments and help, as well as Ola Gustafsson at the Norrköping City Library, for his kind and indispensable assistance.

The De Geer Family and the Library at Finspång

In 1618, the Dutch entrepreneur Louis De Geer I (1587–1652) started running the Finspång estate and industries outside Norrköping, leasing the property from the Swedish king.⁴ Twenty-three years later, in 1641, Louis De Geer purchased Finspång for a sum of over 50,000 *Riksdaler*. At this point, Finspång included a manor house, an estate of eighty-five homesteads (*hemman*) and an iron processing industrial facility. The iron processing enterprise was prosperous, not least owing to specialized workers recruited from Wallonia, and had a crucial role in Swedish warfare and Sweden's development into a powerful state in seventeenth-century Europe.

Louis De Geer I was born in Liège and was of a Brabant aristocratic merchant family. He married Adrienne Gérard (c.1590–1634) in 1612, and shortly afterwards they took up residence in Amsterdam. Louis De Geer I divided his time between Sweden and the Dutch Republic, a practice followed by several of his descendants. After Louis De Geer's I death in Amsterdam in 1652, his son Louis De Geer II (1622–1695) inherited Finspång. In 1654, Louis De Geer II married Jeanne Parmentier, a Dutch noblewoman, in Utrecht. The couple moved to Sweden after the wedding and started transforming the old manor house into a modern castle in 1668, with the help of the architect Adriaan Dortsman (1635–1682). The rebuilding of Finspång castle, however, was not finished until the eighteenth century. When Louis De Geer II died at Finspång in 1695, the estate was inherited by his second son Jean Jacques De Geer (1666–1738). The eldest of the brothers, Louis De Geer III (1655–1691), had died before his father in 1691. Jean Jacques was born in Utrecht, and married Jacqueline Cornélie van Assendelft (1682–1754) in The Hague in 1704. The bride was from a noble Dutch family and the daughter of The Hague's mayor. Their first son Louis De Geer IV (1705–1758), although born in The Hague, would later live permanently in Sweden. He married twice in Sweden, both times to Swedish noblewomen.

⁴ On the early history of the De Geer family, see *Commentarii de gente De Geeriana, auctore Ludovico De Geer*, Lorenzo Hammarsköld (ed.), Stockholm: Carl Deleen, 1816, Jan Lodewijk Willem De Geer van Jutphaas, *Lodewijk de Geer van Finspong en Leufsta (1587–1652). Eene bijdrage tot de handelsgeschiedenis van Amsterdam in de zeventiende eeuw*, Gravenhage/Amsterdam: van Cleef, 1834, Jan Lodewijk Willem De Geer van Jutphaas, *Notice historique sur la famille de De Geer, par deux de ses membres, à l'usage des autres*, Suède et Hollande: Kemink en zoon, 1843, Erik Wilhelm Dahlgren, *Louis De Geer 1587–1652. Hans lif och verk* vol. 1–2, Uppsala, 1923, [Facsimile publication with a preface by György Nováky, Stockholm: Atlantis, 2002], and Erik Wilhelm Dahlgren, "De Geer", *Svenskt biografiskt lexikon* vol. 10, Stockholm: Bonnier, 1931, pp. 453–476.

The library at Finspång castle was founded in the seventeenth century and gradually enlarged over the centuries with items acquired in the Dutch Republic and Sweden. In 1747, Louis De Geer IV completed the first handwritten catalogue of the Finspång library, “*Catalogus librorum bibliothecae Finspongensis*”, which included an outlined history of the family’s library.⁵ The first library at Finspång was founded by Louis De Geer I, who had brought from the Dutch Republic to Sweden “a collection of books, which according to the liking of the time was not to be despised”.⁶ At his death in 1652, this book collection was partly divided among his children, and after some time it “could not be known as a library any more”.⁷ Louis De Geer III (1655–1691) had a crucial role in the re-establishment of the library. He was already an erudite man and a keen book collector in his youth and in ensuing years of travelling across Europe. According to the catalogue of 1747, he returned the library to its “former esteem and value” with a “large quantity of his own acquired books”.⁸ Friends of the family also contributed to the growth of the library. The introduction to the 1747 catalogue informs that many books were left by a friend after his early death, without revealing his name. The identity of this anonymous donor was likely Anders von Drake (1682–1744), as a large number of books have his exlibris.⁹ In addition, Louis De Geer IV himself contributed books to his family’s library.

⁵ The entire introduction from the 1747 catalogue appears on pp. XVI–XVII in Lundstedt, *Katalog öfver Finspongs bibliotek*.

⁶ “med sig brackt en samling af böcker, som efter den tidens tycke ej war att förakta”, according to Lundstedt’s transcription. Lundstedt, *Katalog öfver Finspongs bibliotek*, p. XVI.

⁷ “samlingen, i så åtskilliga stycken skingrad, skiäligen förlorat namnet af en Boksal”. Lundstedt, *Katalog öfver Finspongs bibliotek*, p. XVI.

⁸ “förmedelst en rundelig myckenhet af egne tillkiöpte böcker, satt densamme [boksalen] åter i sitt förra anseende och värde”. Lundstedt, *Katalog öfver Finspongs bibliotek*, p. XVI.

⁹ Lundstedt, *Katalog öfver Finspongs bibliotek*, p. XVI.



Figure 2. Title page of the canto partbook of Giacomo Gastoldi's *Balletti a cinque voci*, printed in Rotterdam in 1628 (Finspong 9078:1–2). The eighteenth-century stamp of the Finspång library to the right. Modern library stamp to the left.

The 1747 catalogue includes 6,567 titles distributed over about 8,000 volumes. The books that were on the shelves in the eighteenth-century library at Finspång in general contain the old shelfmarks and display the old stamp mark with the arms of De Geer surrounded by “Finspongs: Bibliothec:” (Figure 2). After the completion of the catalogue in 1747, all subsequently acquired books were listed in an appendix to the catalogue, entered consecutively according to the *numerus currens* principle. Several of these books were disposed of in the late eighteenth and early nineteenth centuries, some at auctions. Titles listed in the appendix but now missing from the Finspång library are, for example, found in nineteenth-century sales catalogues: Johan Jacob's books sold in Stockholm in 1833, and Nils Gyldenstolpe's library sold in the 1880s.¹⁰

¹⁰ See *Förteckning öfver framlidne hof-marskalken m. m. friherre J. J. de Geers efterlemnade boksamling, som kommer att försäljas å Stockholms Stads Bok-Auctions-Kammare den [...] januarii 1834 och följande dagar*, Stockholm, 1833 [copy in Finspong 28], and Ludvig Looström, *Nils Gyldenstolpes Boksamling*, Stockholm: N. Gyldenstolpe, 1874.

In 1758, about a decade after completing the catalogue, Louis De Geer IV died at Finspång. The estate was inherited by his son Johan Jacob De Geer (1737–1809), and was later divided equally among Johan Jacob's four children. Eventually, the De Geer family left Finspång; in 1856 the entire estate, including the castle and its interior fittings, was bought by the entrepreneur Carl Edvard Ekman (1826–1903). During Ekman's time as the owner of Finspång, the library was enlarged considerably. He incorporated not only his own book collection but also those of his late father Gustav Henrik Ekman (1774–1847) and father-in-law Frans Adolf von Scheele (1795–1863).¹¹ He also bought books from book dealers and at auctions in Stockholm.

The seventeenth-century library was located on the top floor in the northern wing of the castle. By the early 1870s, the rooms were too small to hold the collection. Ekman then moved the library to a newly designed larger space on the ground floor, and commissioned a new catalogue in connection with the transfer. In the summers between 1876 and 1880, Bernhard Lundstedt (1846–1914), librarian at the Royal Library in Stockholm, compiled a catalogue of the entire library at Finspång, published in 1883.¹² Lundstedt confirmed that the major part of the old library remained almost intact. Only sixty-four titles included in the 1747 main catalogue (i.e. apart from the appendix) were missing from the shelves at Finspång library in 1878.¹³ In 1903, the city of Norrköping bought the entire library and it was transferred from its location in the castle to Norrköping City Library.

The present catalogue covers all items that include music notation, printed or in manuscript, belonging to the Finspång collection and currently in the Norrköping City Library. Many of the volumes containing notated music, both in printed publications and in manuscripts, were listed under the same headings in De Geer's 1747 and Lundstedt's 1883 catalogues. As the physical placement of the books in the library formed the basis for the two catalogues, the music volumes were consequently kept together at the same location in the library at the castle. Items including musical notation were, however, also listed under other headings in the catalogues such as literature and hymnology, and they were probably located in other parts of the library rooms. For the present catalogue, all items including music notation are included, regardless of the sections in which they were inserted in the catalogues and where they were actually kept in the Finspång library. In addition to items with notated music, writings

¹¹ Lundstedt, *Katalog öfver Finspångs bibliotek*, p. XVIII.

¹² "Lundstedt, Bernhard Wilhelm", *Svenskt biografiskt handlexikon*, II, Stockholm: Bonniers, 1906 2nd edition, p. 104.

¹³ Lundstedt, *Katalog öfver Finspångs bibliotek*, p. XVII.

about music in the Finspong collection have been included in the catalogue.

Accumulation of Music

Most of the music in the Finspong collection was acquired, collected and copied from the late 1630s to the 1750s. After that point, only a few music books were added to the library. The music from the De Geer period can be roughly separated into different chronological layers connected to specific individuals of the family. The division into layers, however, cannot be done with complete precision or with full certainty. Although the dating of a manuscript or the year of a printed publication can give a safe date *post quem*, it is not always clear at which point the item was actually acquired. Apart from the small number of music items added in the late eighteenth century, most of the music manuscripts and printed publications seem to have been acquired while the De Geer family were mainly resident in the Dutch Republic.¹⁴ As it has proved difficult to establish at which point(s) the music was transferred to Finspång, it is hoped that further investigations will bring more light to this issue.

Three Generations of Louis De Geer

The earliest layer covers the period from the late sixteenth century to the 1640s. Most of the editions included in this earliest layer are collections of French chansons, many printed in Paris, while a few contain Italian secular songs, or other types of secular vocal music printed in France, the Southern Netherlands and the Dutch Republic. Two early editions include sacred or spiritual repertoire: Claude Le Jeune's *Dodécacorde* (La Rochelle, 1598), twelve settings of psalms in the different modes, and the psalm collection *Souter Liedekens* (Amsterdam, 1613). These two are among the oldest music items in the Finspong collection, together with a copy of *Livre septième* (Amsterdam, 1608)¹⁵ and five editions printed by Pierre Phalèse Jr. (c.1545–1629)

¹⁴ For a general overview of early modern music and music life in the Dutch Republic, see Rudolf Rasch, *Muziek in de Republiek: muziek en maatschappij in de Republiek der Zeven Verenigde Nederlanden 1572–1795*, Utrecht: Koninklijke Vereniging voor Nederlandse Muziek-geschiedenis, 2018.

¹⁵ On the different *Livre septième*, see Henri Vanhulst, "Un succès de l'édition musicale: le Septiesme livre des chansons à quatre parties (1560–1661/63)", *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* xxxii–xxxiii (1978–1979), pp. 97–120, Rasch, Rudolf, "The Livre septième", *IMSCR XIV Bologna* (1987), pp. 306–318 and Rudolf Rasch, "The Editors of the Livre Septième", *Music fragments and manuscripts in the Low Countries*;

in Antwerp: Horatio Vecchi's *Convito musicale* (1598), a collection of chansons by Dirck Janszoon Sweelinck and Cornelis Verdonck (1608), Luca Marenzio's collection of spiritual madrigals (1610) and two volumes of chansons by Jean de Castro (1610). The five works printed by Phalèse were bound together, suggesting that they were acquired at the same point sometime after 1610. Given the early years of publication, these editions could have been acquired by Louis De Geer I and Adrienne Gérard.

Five music manuscripts and one printed publication constitute a second discrete group of items, which all include music notated in lute tablature. These six items are the only ones in the Finspong collection with tablature notation for lute, and their datings, within the short time span 1638–1640, link them together. One of the manuscripts (Finspong 9096:3) has four different handwritten dates, 25 August 1638 and 12, 13 and 22 September in the same year. A second (Finspong 9074) shows the handwritten note “Ludouicus de Geer Hic nomen meum pono Quia librum perdere nolo Si perdere voluisse Hic nomen meum non posuisssem” and was dated “Paris 8 September 1639”. A third (Finspong 9096:11) has the owner's mark, “Ludovicus de Geer est possessor”, and is dated 26 January 1640. Of the remaining two manuscripts, one (Finspong 1122) is headed “Balets, Alemandes et Sarabandes par L'Espine” and the other (Finspong 9096:1) includes seven pieces for lute. The printed anthology of lute music, also notated in lute tablature, *Tablature de Luth de différents auteurs, sur les accords nouveaux* (Paris, 1638), probably belongs to the same group. Jan Olof Rudén argued that Louis De Geer I acquired this lute music.¹⁶ The lute music could also have been acquired by Louis De Geer II, in connection with his musical training. In the late 1630s, he was about seventeen years old, and could have obtained the music in connection with a study sojourn in Paris.

Twenty printed publications probably also belong to the earliest layer. All editions were printed in Paris, mainly in the 1630s and 1640s, and contain French chansons.¹⁷ Pieces from two of these editions were copied into the the manuscript dated in Paris 1639 (Finspong 9074), linking them together. Twenty editions are all small booklets in octavo format. All but two were originally bound together in two volumes, confirmed by two surviving vellum covers. Although

Alta capella; Music printing in Antwerp and Europe in the 16th Century (Yearbook of the Alamire Foundation, 2), Leuven: Alamire, 1997, pp. 279–306.

¹⁶ Jan Olof Rudén, *Music in Tablature: a Thematic Index with Source Descriptions of Music in Tablature Notation in Sweden* (Musik i Sverige, 5), Stockholm: Svenskt musikhistoriskt arkiv, 1981, p. 37.

¹⁷ Finspong collection 9072:1–3, 9076:1–2, 8080:1–2, 9086[:1–7], 9088, 9090, 9100:1–3, 9102 and 9104.

the separate editions have been detached later, it suggests that they were acquired at the same time.

A second layer covers a period from the 1660s to the 1680s. It includes items with music for guitar, notated in tablature. Among these is the only known surviving copy of Rémy Médard's *Pièces De Guitarre*, printed in Paris by Ganière. Although the collection lacks a year of publication, it was printed in Paris probably in or soon after 1676, as the included "Extraict du priuilege" gives that year.¹⁸ A performance of the music was reported in *Mercure galant* in March 1679, providing a date *ante quem* for the publication.¹⁹ In addition to this printed collection, two manuscripts (Finspong 9096:2 and 9096:14) include music for guitar. Both volumes are seemingly of French origin, as indicated by the watermark motifs and the types of printed staves.²⁰ Both of them include pieces from stage works by Louis XIV's court composer Jean-Baptiste Lully (1632–1687). A date *post quem* can be set to 1680, as some of the pieces were drawn Lully's opera *Proserpine*, which premiered in that year. The two manuscripts are also clearly connected with Médard. In the first of the manuscripts, headings such as "mise de Médard" indicate that it was he who transcribed the Lully pieces, and the second manuscript includes pieces not only arranged but also composed by Médard.

The three Médard sources date from approximately the same time, suggesting that the three items were acquired together. On one of the guitar manuscripts (Finspong 9096:14) has a handwritten monogram "LdG" on the inside cover. Louis De Geer II – who probably acquired the older repertoire for lute – was an old man in the 1680s (he was born in 1622), making it less plausible that he would have acquired the guitar repertoire. The point of time would instead be consistent with Louis De Geer III, the erudite uncle who enlarged the library at Finspång. After some time at the University in Uppsala in the 1670s, Louis III travelled through Europe during the 1680s.²¹ He thus probably possessed both the musical knowledge and the opportunities to acquire the guitar music.

Apart from Médard's printed collection, only four music editions (Finspong 2020[1], 2020[2], 2046 and 9106:1–4) were published between the 1660s and the 1680s. The books were printed in places such as Copenhagen, Amsterdam and Antwerp. Only Finspong 2046 has a

¹⁸ Monica Hall, "Médard, Rémy", *Grove Music Online* (2001), <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0002247784> <accessed 2021-09-03>.

¹⁹ *Mercure galant dédié à Monseigneur Le Dauphin. Mars 1679. Av Paris. Av Palais, Paris 1679*, p. 282.

²⁰ The watermarks are bunch of grapes and clock face.

²¹ Lundstedt, *Katalog öfver Finspongs bibliotek*, p. XVII.

handwritten owner's mark: "L De Geer [Mp]". No ex libris inscriptions or annotations indicate a specific acquirer or give any details of the acquisition of the other editions. In addition, two comprehensive and significant books of music theory were probably acquired in the second half of the seventeenth century: Marin Mersenne's *Harmoniorum libri XII* (Paris, 1648) and Athanasius Kircher's *Musurgia universalis sive ars magna consoni et dissoni* (Rome, 1650).²² Both the music and the two books could have been acquired by Louis De Geer III during his extensive travels through Europe in the 1680s. Another possibility is that these items – although then being quite old – belonged to the next generation: that of Jean Jacques De Geer and Jacqueline Cornélie van Assendelft.

Jean Jacques De Geer and Jacqueline Cornélie van Assendelft

A large part of the music in the Finspong collection was copied and acquired from the 1690s to the mid-eighteenth century, in the lifetimes of Jean Jacques De Geer and Jacqueline Cornélie van Assendelft. A group of almost twenty music manuscripts contains many items that can be linked to one another through common features, and thus to approximately the same time and place. Two of the manuscript volumes bear the couple's names or initials: Finspong 9096:13 has "I. C. V. Assendelft" embossed in gold in a medallion on the leather covers and Finspong 1138:1 has "J: C: V. A." and "Jain Jaques" [sic] entered by hand. The type of repertoire and features in common also link them together. Frequent and similar signs of music teaching are found in several of the volumes. The type of repertoire overlaps between these manuscript volumes, and a number of the tunes and short pieces recur in more than one volume. Since nearly all of these manuscripts include music drawn from stage works or music published in an earlier printed collection, it is often possible to establish a date *post quem* when the manuscripts were put together.

Several easily distinguishable hands copied music into several of the manuscripts. Establishing the identities of the copyists is beyond the scope of the present catalogue. Three manuscripts (Finspong 1138:1, 9096:13 and 9096:16) were, at least in part, copied by the same copyist (Figure 3). This copyist has a link to Jacqueline Cornélie van Assendelft, as it copied music into the volumes (Finspong 9096:13 and 1138:1) that bear her name or monogram. The third manuscript (Finspong 9096:16) includes French airs, of which about twenty are included in *Recueil d'airs sérieux et à boire de différents*

²² As the volumes bear the old shelfmarks of the Finspong library, they were acquired before the completion of the 1747 catalogue.

auteurs (Paris: Christophe Ballard, 1714). The copyist added information about which of the monthly-issued booklets the songs were copied from, indicating that he or she most likely copied the music from the printed originals. Excerpts from Jean-Baptiste Matho's 1714 opera *Arion*, confirms a copying date after 1714, but probably not too long afterwards, since such pieces were often topical.



Figure 3. Finspong collection 9096:13 (page 80).

Two manuscript volumes containing instrumental music (Finspong 9096:10 and 9098) are closely linked together. They include the same type of printed ruled music paper and copied by the same two copyists (Figure 4 and Figure 5). Both these volumes contain headings in Dutch and well-known Dutch pieces, such as *Rommelskerken* and *Wat Zalmen op den Avond doen*, attesting to their origin in a Dutch-speaking context.

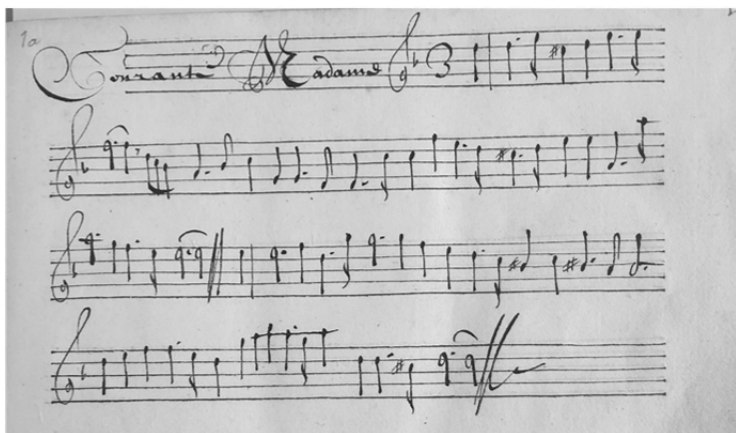


Figure 4. Finspong collection 9098 (page 1).

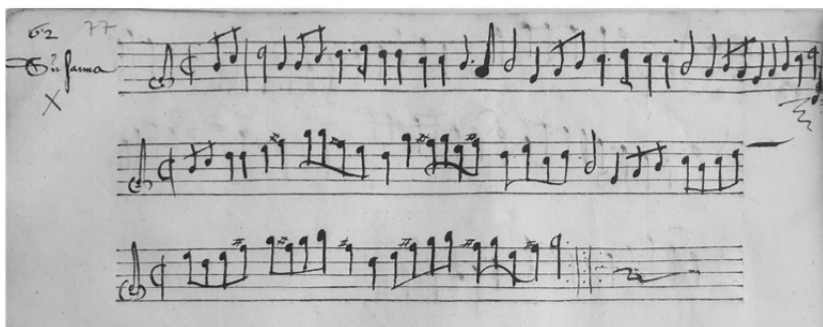


Figure 5. Finspong collection 9096:10 (page 77).

Four of the manuscript volumes (Finspong 9096:5, 9096:6, 9096:9 and 9096:7) include an engraving signed by the Dutch printer Arnold van den Eynden, and include pre-printed staves. The manuscripts were probably acquired in a relatively short time span, as the same hand copied music into two of them (Finspong 9096:5 and 9096:6).

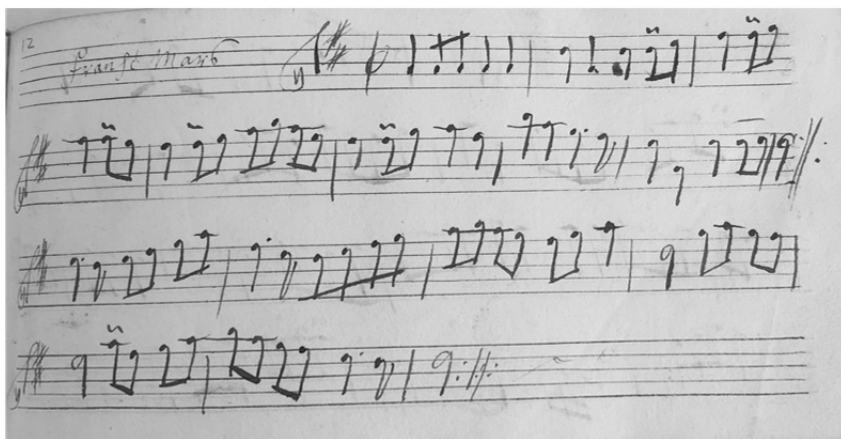


Figure 6. Finspong collection 9096:6 (page 12).

Only one music manuscript in the Finspong collection (Finspong 1136:2) includes keyboard tablature notation. This volume comprises six suites and a set of variations of the tune “Holländische Nachtigahl”, all by “J.A.R.” (Jan Adam Reincken), as well as a Canzonetta attributed to “D.B.H.” (Dieterich Buxtehude).²³ It is possible that additional suites in other keys could originally have been included in the volume, as the overdimensioned cover suggests that two thirds of the original contents are missing (Figure 7).



Figure 7. The binding and spine of the manuscript volume Finspong 1136:2, indicating that a significant part of the original contents has been detached.

²³ On Reincken’s suites and concordant manuscripts, see Robert S. Hill, “Stilanalyse und Überlieferungsproblematik des Variationssuiten-Repertoire J. A. Reinckens”, *Dieterich Buxtehude und die europäische Musik seiner Zeit: Bericht über das Lübecker Symposium 1987* (Kieler Schriften zur Musikwissenschaft, 35), Arnfried Edler and Friedhelm Krummacher (eds.), Kassel: Bärenreiter 1990, pp. 204–214.

Some of Reincken's suites and the piece by Buxtehude (BuxWV 225) appear to be *unica*. Reincken's variations over *Holländische Nachtigahl* are included in a contemporary printed Dutch publication: *VI Suites, divers airs avec leurs variations*, printed by Estienne Roger in Amsterdam around 1710.²⁴ However, as no composers' names are included, it seems unlikely that it would have served as the copytext.

The most recent music manuscript in this layer of music in the Finspong collection seems to be Finspong 9096:12, a volume containing French vocal airs. The volume was in all likelihood copied after 1724, as twelve songs are included in *Recueil d'Airs sérieux et à boire de différents auteurs. Année 1724* (Paris, 1724), although no copy is preserved within the Finspong collection. A separate sheet of music found in the volume includes one of the airs in the volume, *Les peines près de vous*. It was supplied with a new text in Swedish, "Hos er min Iris" ("With you my Iris"), confirming an otherwise rare Swedish connection in the Finspong collection.

Many of the music manuscripts from the period of Jean Jacques and Jacqueline Cornélie were apparently used in connection with music training. Nine music manuscripts (Finspong 1137, 9096:3, 9096:5, 9096:7, 9096:9, 9096:10, 9096:14, 9096:15 and 9098) include entire pages or staves with music training, such as lists of note names, note and rest values, accidentals, slurs, time signatures, clefs and simple solmisation. These annotations are more or less identical, showing that they were probably copied from one volume to another, or from a common master volume.

In addition to the music in manuscript, much of the printed music dates from the period of Jean Jacques and Jacqueline Cornélie. Almost half of the music editions in the Finspong collection have a year of publication in the 1690s or the early eighteenth century. These include music printed in Paris, for example the score of André Campra's *L'Europe galante* (Finspong 1123), two volumes of Jean-Baptiste Bousset's *Livre d'airs sérieux et à boire* (Finspong 1121:1 and 1121:2) and ten volumes of *Recueil d'airs sérieux et à boire* (Finspong 1134[1]–1134[10]). Several of the publications contain French music in editions issued in Amsterdam: Amédée Le Chevalier's reprints of French airs, *Recueil d'airs nouveaux sérieux et à boire* books 1–4 (Finspong 1125:1–4) and his collection of extracts from Lully's stage works, *Les trio des opera de monsieur de Lully* books 1–2 (Finspong 1127[1]:1–3 and 1127[2]:1–3), as well as three volumes of *Recueil*

²⁴ For more on the Amsterdam edition, see Harry Joelson-Strohbach, "Ein bisher unberücksichtigter Notendruck mit deutscher Cembalomusik um 1710", *Die Musikforschung* 40 (1987), pp. 242–249.

d'airs sérieux et à boire printed by Jean Louis de Lorme and Estienne Roger in 1696–1697 (Finspong 1134:[1]–1134:[3]).

One of the editions that is currently considered to be a *unica* in the Finspong collection is entitled *Airs pour le concert de Mercredi, le 12 Decembre. Au Doule. Composes par Jean Abell Anglois* (Finspong 9071).²⁵ The printed sheets comprise three songs by the English composer John Abell (1653–after 1716), and lack both a printer's name and year of publication. The title indicates that the music was performed in the *Doelenzaal* in Amsterdam on 12 December 1696.²⁶ The publication was printed from movable type and the music typeface is the same as that used by Le Chevalier to print *Les trio des opera de monsieur de Lully* (Amsterdam, 1690–1691). The typeface had been sold at an auction in 1695 and bought by Estienne Roger, who used it for Abell's occasional songs and for later publications.²⁷

Approximately half of the music in the Finspong collection from the period of the De Geer family can be placed in the period of Jean Jacques De Geer and Jacqueline Cornélie van Assendelft. This music most likely originated in the musical activities of the couple and their family.

Music Added to the Library after 1750

From the period following the deaths of Jean Jacques (1738) and Jacqueline Cornélie (1754) to the De Geer family's sale of the estate in 1856, relatively few music items seem to have been added to the Finspång library. Two folio manuscript scores were added in the 1750s or later. Finspong 1130 contains the reduced score of a stage work, *Syrinx*, first performed in Stockholm on 20 May 1747.²⁸ The

²⁵ Åke Davidsson, *John Abell, den musikaliske vagabonden* [including facsimile of John Abell: *Airs pour le concert de mercredi, le 12 decembre: au doule*], Norrköping: Stadsbibliotekets vänner, 1967. On Abell in relation to music in the Finspong collection, see Ester Lebedinski, "The travels of a tune: Purcell's 'If love's a sweet passion' and the cultural translation of 17th-century English music", *Early Music* 48:1 (2020), pp. 75–90.

²⁶ Rudolf Rasch, *The Music Publishing House of Estienne Roger*, part IV: catalogue (2013), Abeille–Antoniotti, p. 3, <https://roger.sites.uu.nl> <accessed 2021–03–04>.

²⁷ Rudolf Rasch (ed.), *Music Publishing in Europe 1600–1900: Concepts and Issues. Bibliography*, Berlin: BWV, 2005, p. 196.

²⁸ The printed libretto: *Syrinx, eller Then uti wasz förwandlade wattu-nymphen, före stält uti en opera comique, samt uppförd på kongl. swenska skådeplatsen i Stockholm, then 20. maji år 1747. Stockholm, tryckt uti kongl. Tryckeriet*, Stockholm: Kungl. tryckeriet, 1747. Gustav Klemming noticed similarities to a German libretto of a similar title from 1707: *Syrinx Wurde Mit Königl. Majestät in Pohlen und Churfürstl. Durchlaucht. zu Sachsen allernädigster Bewilligung Auf dem Leipziger Theatro in einer Opera An der Neu-Jahr-Messe, Anno 1707 praesentiret*, [s.l.,] 1707. Gustav Edvard Klemming, *Sveriges dramatiska litteratur till 1863*, Stockholm: Norstedt, 1863–1879, p. 85.

Finspong collection holds a copy of the second edition of this libretto from 1748, suggesting a connection between the two items.²⁹ The compiler of the work and probable composer of some of the numbers was Johan Ohl (1704–1766).³⁰ Why this manuscript score ended up in the Finspong collection is not clear; however, it could be related to Ohl's contacts with Dutch networks in Sweden, as he was the organist of the Reformed Dutch Church in Stockholm. The second manuscript score (Finspong 1133) is a reduced score for the opera comique *Raton et Rosette*, which had its first performance in Paris in 1753. It was a parody of *Titon et l'Aurore*, composed by Jean-Joseph Cassanéa de Mondonville. The Finspong music layer dating from after 1750 also includes copies of *Skaldestycken satte i musik*, issued in eighteen volumes by Olof Åhlström in Stockholm, 1795–1823.

Between the time when Ekman bought Finspång in 1856 and the completion of Lundstedt's catalogue in 1883, the entire library was considerably enlarged with newly acquired books.³¹ As mentioned above, Ekman had incorporated two entire book collections, those of his father Gustav Henrik Ekman (d. 1847) and of his stepfather Frans Adolf von Scheele (d. 1863). Books were also bought at book dealers and auctions in Stockholm. The new additions included also some notated music, such as hymn and chorale books, songs by Carl Michael Bellman (1740–1795) and collections of Swedish folk songs, the latest of which was published in 1883. There were probably additions to the library in the years after Lundstedt had finished his catalogue and before the Finspong collection was transferred to Norrköping in 1904. One such addition is the copy of *Bā'al Tefillah, oder der Practische Vorbeter* (Gothenburg, 1871), edited by Abraham Baer (1834–1894) and comprised music for the synagogue in Gothenburg. The copy was a gift from Charlotte von Scheele and it was probably incorporated in the library after 1883, since it is not included in Lundstedt's catalogue.

²⁹ Finspong 8178 Br.

³⁰ See Abraham Abrahamsson Hülphers, *Historisk afhandling om musik och instrumenter särdeles om orgwerks inrättningen i allmänhet, jemte kort beskrifning öfver orgwerken i Sverige*, Västerås: Hornn, 1773, p. 110.

³¹ Lundstedt, *Katalog öfver Finspongs bibliotek*, pp. XVII–XVIII.

Printed Publications and Music in Manuscript

The following section will deal more in detail with the music items in the Finspong collection. As the aim is to provide an outline of the music acquired and used by the De Geer family, it will only include the music from the De Geer period, from the beginning of the seventeenth century to 1856.³² Printed editions with music and music manuscripts are treated separately and the final section will discuss the music repertoire included in these items.

Printed Publications

Seventy-five editions including notated music in the Finspong collection have a year of publication before 1793, and likely belonged to De Geer's family library.

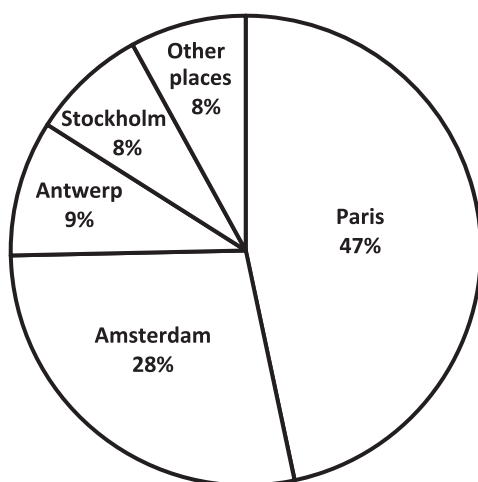


Figure 8. Printed music editions in the Finspong collection with a year of publication from before 1793 according to place of publication.

Almost half of the editions were printed in Paris. Several are collections of secular songs by single composers, such as Guillaume Michel, Jean Boyer, François de Chancy, Nicolas Chastelet, Louis Mollier, Denis Macé and André de Rosiers. Others belong to series of anthologies, for example, *Livre de chansons pour dancer et pour boire* (1635–1646), *Recueil d'airs sérieux et à boire de différents auteurs*

³² The numbers excuded in this chapter are all in the form of printed publications: Finspong 1121:3, 1992, 2072, 7270, 7322:5, 7324, 7328, 7330–31, 7574:2, 7706, 8044, 9092 and 9110:1–6. These editions are anyhow included in the subsequent catalogue.

(1697–1698) and Jean-Baptiste Bousset's *Livre d'airs sérieux et à boire* (1697–1698).

Another large group of editions were printed in the Southern Netherlands or the Dutch Republic.³³ The Antwerp editions date from early and mid-seventeenth century, while most of the Amsterdam editions date from around 1700. This change reflects the shift in location of the music printing business in the region. At the beginning of the period, Antwerp firms such as Phalèse's dominated. At the end of the seventeenth century, this position was taken over by printing firms in Amsterdam, for example Estienne Roger's. Other editions published in the region were reprints of earlier publications or anthologies of pieces issued elsewhere in Europe. Privileges did not extend beyond national borders, and printers in the Southern Netherlands and the Dutch Republic specialized in this kind of recycling.³⁴ Several of the editions issued in Amsterdam contained French music that was previously published by the Ballards, such as the three volumes of *Recueil d'airs sérieux et à boire* (Finspong 1134:1–3), the four volumes of *Recueil d'airs nouveaux* (Finspong 1125:1–4), Jacques de Gouy's psalm paraphrases (Finspong 9084:1–4), and the two volumes of Lully's trios (Finspong 1127:1–2). As mentioned earlier, although the Finspong collection includes some printed Italian music, none of the editions was printed in Italy. The editions reprinted in Antwerp and Rotterdam contain music by composers including Giacomo Gastoldi, Horatio Vecchi, Luca Marenzio and Marco Uccellini.

Some of the Finspong music was printed in places that were more peripheral. A few publications were issued in places such as Rotterdam, La Rochelle, Frankfurt am Main, Königsberg and Copenhagen. In Sweden music printing was a relatively limited enterprise, with only a few existing sets of music typeface for printing from movable

³³ On Pierre Phalèse I and II, there are, for example, several publications by Henri Vanhulst, such as his *Catalogue des éditions de musique publiées à Louvain par Pierre Phalèse et ses fils 1545–1578*, Brussels: Palais des académies, 1990. On the heirs of Phalèse, see Maria Schildt, "The Music Printers Madeleine and Marie Phalèse in Antwerp, 1629–1675", *Early Printed Music and Material Culture in Central and Western Europe*, Andrea Lindmayr-Brandl and Grantley McDonald (eds.), Abingdon, Oxon: Routledge, 2021, pp. 176–203, and on Roger and Le Cène firm, see Rudolf Rasch, *The Music Publishing House of Estienne Roger and Michel-Charles Le Cène*. <https://roger.sites.uu.nl>, an online resource with biographical details, documents and historical catalogues, as well as a general catalogue including all editions published by Roger and Le Cène or sold by their publishing house.

³⁴ On the Dutch editions of music by Jean-Baptiste Lully, see Carl B. Schmidt, "The Amsterdam Editions of Lully's Music. A Bibliographical Scrutiny with Commentary", *Lully Studies*, John Hajdu Heyer (ed.), Cambridge: Cambridge University Press, 2000, pp. 100–165.

type.³⁵ The group of editions printed in Stockholm includes one collection of psalms, two hymn books and three collections of songs with music composed by the Swedish court musicians Gustav Düben (c.1629–1690) and Peter Paul Hoppe (*fl* 1683–1705).

Music Manuscripts

The Finspong collection contains twenty-nine music manuscripts, all dating from the period when the De Geer family owned the Finspång estate. The manuscripts are of varying size and proportions. Some are small booklets, covered in paper and bound with thread, that contain only a few tunes. Others are bound in expensive leather bindings, comprising more than two hundred pieces.

The manuscript volumes have varying geographical origins, such as France, the Dutch Republic and Sweden. Their origins can be established by different features of the manuscripts taken together, such as type of paper, the existence of printed staves or engravings, and the style of the copyists' handwriting. Some main watermark motifs clearly indicate a French origin, as the case with buch of grapes.³⁶ Establishing the origin of a manuscript based solely on its main watermark motif, however, can be unreliable. Paper manufactured in France and the Dutch Republic circulated widely in Europe. Seemingly Dutch watermark motifs such as the Arms of Amsterdam can also be found in paper manufactured elsewhere in Europe. These watermarks could relate to format and paper quality rather than geographical origin. In some cases, an additional watermark can include for example initials or a name. This can reveal information of the manufacturer and are therefore of vital importance to establish the origin of the paper.

The group of music manuscripts of French origin includes two comprehensive volumes (Finspong 1128:1 and 1128:2) with music from Lully's stage works. The two volumes have printed title pages and indices. They were printed in the atelier of the music dealer and publisher Henry Foucault, who started his business in the 1680s. The existence of other very similar copies in libraries and collections outside Sweden attests to the fact that several nearly identical volumes were copied by Foucault's Parisian firm at the same time.³⁷

³⁵ Åke Davidsson, *Studier rörande svenskt musiktryck före år 1750* (Studia musicologica Upsaliensia, 5), Uppsala: Uppsala universitet, 1957, Maria Schildt, "Musiktryck och musikutövning i Sverige under 1600-talet", *Tidig Musik* 2019:2, pp. 8–11.

³⁶ This is true of many of the other French watermark types included in Raymond Gaudriault, *Filigranes et autres caractéristiques des papiers fabriqués en France aux XVIIe et XVIIIe siècles*, Paris: CNRS éditions, 1995.

³⁷ Source "Qu. 73" in Herbert Schneider, *Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully (LWV)* (Mainzer Studien zur Musikwissenschaft, 14), Tutzing: Schneider, 1981, p. 12, and source "A83" in Carl B.

Five manuscripts (Finspong 1136:1, 1137, 9096:2, 9096:4 and 9096:14) show typical French paper types, in some cases also with the family names of the paper manufacturers such as Cusson and Colombier. One of the manuscripts (Finspong 1122) has an engraving with the text “Par Pierre Ballard au mont parnasse rue s Iean de Beauvois”. This shows that the volume probably was a product by Pierre Ballard’s firm in Paris. The paper is French and contains a watermark of three open compasses under a crescent in crowned shield and the name of the paper manufacturer: “Nicolas Denise”.³⁸ A second type of a Nicolas Denise watermark is found in another manuscript (Finspong 9074), possibly linking both sources to the Pierre Ballard firm.

Finspong 9096:1 may have more complicated origins. The watermark kneeling man with cross in shield is often associated with Italian paper manufacturers. The French dance movements included in the volume are notated in lute tablature and the tuning scheme is headed “Accord par unissons et octaves”. These details suggest that this volume rather was copied in France, supposedly at the same time as the other lute tablatures.

It has been suggested elsewhere that one of the manuscripts (Finspong 9096:3) could be of English origin, probably based on the English titles of the movements included.³⁹ The watermark (horn in shield / I DURAN) indicates that the paper was manufactured in France. Several paper makers with the name Duran(d) were active in seventeenth-century France.⁴⁰ The French origin of the paper does not exclude the possibility that the music was copied in England, as much of the paper used in England was imported from France.⁴¹

Another group of manuscripts probably originates in the the Dutch Republic. Four volumes (Finspong 9096:5, 9096:6, 9096:7 and 9096:9) have an engraving depicting a band of cupids, a satyr and Minerva playing instruments and singing in a pastoral landscape with the banderole “Musae celo beat”.⁴² The engraving is signed “Tot Utrecht by Arnoldus vanden Eynden”, referring to the Dutch printer Arnold van den Eynden, who was active as music printer in Utrecht 1675–

Schmidt, “Newly Identified Manuscript Sources for the Music of Jean-Baptiste Lully”, *Notes* 44:1 (1987), pp. 7–32, at 14.

³⁸ Gaudriault, *Filigranes et autres caractéristiques des papiers*, p. 198.

³⁹ Rudén, *Music in Tablature*, p. 37.

⁴⁰ Gaudriault, *Filigranes et autres caractéristiques des papiers*, pp. 203–204.

⁴¹ Robert Thompson, “Manuscript Music in Purcell’s London”, *Early Music* 23:4 (1995), pp. 605–608, 610–618.

⁴² Horace, *Odysseus* VI:8.

1795.⁴³ Other manuscripts were copied on paper types that were frequently used in the Dutch Republic.

A few music manuscripts seemingly have other origins than France, the Southern Netherlands or the Dutch Republic. The volume of keyboard music by Reincken and Buxtehude (Finspong 1136:2) was most likely copied in Northern Germany, as suggested by the type of paper and the copyist of the tablature.⁴⁴ The manuscript score headed “Opera af Sýrins” (Finspong 1130) was in all likelihood copied in Sweden, as this stage work in Swedish had its first performance in Stockholm in 1747.

Fourteen of the music manuscripts in the Finspong collection were made up of sheaves of ruled music paper. This is a notably large portion, considering that this type of prefabricated music paper from the seventeenth century has not survived in large quantities.⁴⁵ One of these volumes (Finspong 9096:2) has engraved staves, while the other manuscripts have staves printed from movable types. Details of the different types of ruled music paper are gathered in a table in the Appendix.

Five of the manuscripts that use paper with printed staves are most likely of French origin. Two volumes display types that are contained in Laurent Guillo’s catalogue of French ruled music paper.⁴⁶ The first is of the type designated by Guillo as “PAP-3” and the second is of Guillo’s type “PAP-65”, both made of paper from the manufacturer Nicolas Denise. The two booklets were probably produced and distributed by Pierre Ballard’s firm in Paris, as suggested by Guillo.⁴⁷ The other twelve volumes that use ruled music paper are of different designs. Three of them (Finspong 1136:1, 9096:2 and 9096:14) are made of paper which is most likely also of French origin, considering the watermarks of the paper. None of them are included in Guillo’s

⁴³ *Thesaurus, 1473–1800. Nederlandse boekdrukkers en boekverkopers. Met plaatsen en jaren van werkzaamheid / Dutch Printers and Booksellers. With Places and Years of Activity*, Nieuwkoop: J. A. Gruys & C. de Wolf, 1989, p. 64 and 276.

⁴⁴ Watermarks: Fleur de lis in crowned shield/WR/AJ. The author would like to thank Peter Wollny for his expert opinion on this manuscript.

⁴⁵ Laurent Guillo, “Les papiers à musique imprimés en France au XVII^e siècle: un nouveau critère d’analyse des manuscrits musicaux”, *Revue de musicologie*, 2001/2, pp. 307–369, Fenlon, Ian and Milsom, John, “‘Ruled Paper Imprinted’: Music Paper and Patents in Sixteenth-Century England”, *Journal of the American Musicological Society* 37 (1984), pp. 139–163, Maria Schildt, *Gustav Düben at Work: Musical Repertory and Practice of Swedish Court Musicians, 1663–1690*, (PhD diss.), Uppsala: Uppsala University, 2014, p. 92 and Katherine Butler, “Printed Borders for Sixteenth-Century Music or Music Paper and the Early Career of Music Printer Thomas East”, *Library* 19:2 (2018), pp. 174–202.

⁴⁶ Guillo, “Les papiers à musique imprimés”.

⁴⁷ Guillo, “Les papiers à musique imprimés”, p. 359. Laurent Guillo, *Pierre I Ballard et Robert III Ballard. Imprimeurs du roy pour la musique (1599–1673)*, vol. II, (Centre de musique baroque de Versailles), Sprimont: Mardaga, 2003, pp. 804, 811.

catalogue. The other volumes using ruled music paper (Finspong 1133, 1138:1, 1138:2, 9096:5, 9096:6, 9096:9, 9096:10, 9096:16 and 9098) are most likely Dutch, considering the watermarks, copyists, bindings and musical repertoire. In addition, there are owner's mark of Jacqueline Cornélie van Assendelft and a number of annotations in Dutch in several of the volumes. Two manuscripts (Finspong 9096:10 and 9098) have identical ruling design, although no signs or printers' marks can reveal their more specific origin. Three (Finspong 9096:5, 9096:6 and 9096:9) of the volumes with engravings by Arnold van den Eynden have printed staves, and these were likely also printed by Eynden's printing firm in Utrecht.

The Music Repertoire

French music dominates the part of the Finspong collection that was collected during the period when the De Geer family resided at Finspång. This reflects the appetite for French music among the elites in northern Europe during the seventeenth and eighteenth centuries. Almost half of the editions were printed in Paris, and all but two of the manuscript volumes contain French repertoire.

Apart from French music, the Finspong collection includes a considerable amount of music with an origin in the Southern Netherlands and the Dutch Republic. Several of the pieces included in the manuscript volumes have titles in Dutch, attesting to their geographical origin. Several of the printed publications contain music by composers active in the region and many were published for example in Antwerp or in Amsterdam.

In addition to French and Dutch music, the collection contains a limited amount of music by composers who were active in other parts of Europe. A few titles in the manuscripts point to an English origin, among them extracts from Henry Purcell's *The Fairy Queen*. Five printed collections include music by Italian composers (Finspong 1132:1–6, 9078:1–2, 9106:1–4, 9108[1]:1–6 and 9108[3]:1–6), although all of these are contained in editions reissued by printers in the Southern Netherlands or the Dutch Republic.

A few editions and manuscripts include music by composers active in German-speaking lands or Scandinavia. Buxtehude was active in northern Germany, as was Reincken, although he was probably born in the Dutch Republic. Music by composers active in Bergen, Frankfurt/Oder and Königsberg, respectively, is included in single editions printed in these cities. Music by composers who were active in Sweden is contained in three collections of songs in Swedish by the Swedish Hofkapellmeister Gustav Düben and the court musician Peter Paul Hoppe. In addition, a manuscript score contains the stage work

Syrinx, probably compiled by Johan Ohl in the mid-eighteenth century.

The largest share of music in the Finspong collection is vocal, with settings of secular texts being most frequent. The dominant genre when it comes to both printed and manuscript music is French airs and chansons. Many pieces constitute extracts from French operas and other stage works. Pieces drawn from stage works by Lully are especially frequent, and all but two of the manuscript volumes include at least some pieces by Lully. Only one French opera is represented by a score of the entire work: André Campra's *L'Europe galante* in the second edition from 1698.

Apart from French songs and airs, the Finspong collection contains a large portion of Dutch secular songs. The *'t Amsteldams Minne-beeckie* was a popular song book that was reprinted several times, the copy at Finspång was printed in Amsterdam in 1645.⁴⁸ The music manuscripts include also songs in Dutch.

In addition to songs for one or two voices, the collection includes editions of music in more elaborate secular vocal genres in large-scale settings, such as Italian madrigals and canzonettas. The anthology *Musica Divina* consists mainly of compositions by Italian composers such as Luca Marenzio and Giovanni de Macque. It also includes a few Italian madrigals by local composers. It was first issued in Antwerp in 1583 and was later reissued at least six times, attesting to its popularity. Finspong 1132:1–6 is a copy of the latest known edition, from 1634. Pierre Phalèse Jr. was the printer of another five publications of more elaborate repertoire in the Finspong collection, with music by Marenzio, Giacomo Gastoldi, Horatio Vecchi, Cornelis Verdonck and Dirck Janszoon Sweelinck. Cornelis Thymanszoon Padbrué's settings of Latin erotic poems (Finspong 1131:1–2) were published in 1641 and they constitute a rare example of madrigals with Dutch texts. Jacob Westerbaen translated the originally Latin poems, written by Janus Secundus.

Although secular music dominates, the Finspong collection includes some sacred music. The music manuscripts contain only a few tunes for psalm paraphrases or hymns (in Finspong 1138:1, 9096:3, 9096:4 and 9096:15). The sacred repertoire is instead included in printed publications. In addition to volumes with hymns and liturgical music, there are several printed collections of psalm paraphrases, re-

⁴⁸ On a recent contribution on this publication, see, Jos Houtsma, "The Amsteldams Minne-beekje (1636–1645). Investigations into a seventeenth century Amsterdam songbook", *Studies in Baroque – Festschrift Ton Koopman*, Albert Clement (ed.), Bonn: Dr. J. Butz, 2014, pp. 103–122.

flecting the prominent role these had both in the reformed Dutch Republic and in Lutheran Sweden.

Two of the publications with Dutch psalm paraphrases were widely known and frequently re-issued. Willem van Haecht's *De CL Psalmen Davids in Nederduytschen*, was first printed in 1579 for the Lutheran congregation in Antwerp. The Finspong collection holds both parts of the publication, in editions from 1647 (Finspong 564[1–2]). *Souter Liedekens* ("Psalter songs") was the first complete collection of settings of metrical psalms in Dutch. It appeared in several editions during the second half of the sixteenth and the beginning of the seventeenth century; the copy (Finspong 2042) is the Amsterdam edition from 1613. The tunes have different origins, such as Dutch folksongs and French chansons.⁴⁹

The Finspong collection also holds a copy of Ambrosius Lobwasser's psalter in German printed in Amsterdam in 1669 (Finspong 2046). Two other collection of psalm paraphrases are in the French language. The first is Jacques de Gouy's four part settings (Finspong 9084:1–4) from 1650 of 50 of Antoine Godeau's French psalm paraphrases, published in Paris in 1648. The publication has a Dutch connection, as the copy in the Finspong collection is the reissue printed in Amsterdam in 1691. The reissue was most likely intended for the French diaspora in the Dutch Republic, caused by the revocation of the Edict of Nantes. The second collection, *Dodécacorde* (Finspong 1126:1–6), contains twelve settings by Claude Le Jeune of psalm paraphrases from the Genevan psalter, including large-scale settings of up to seven parts. *Dodécacorde* was printed in the Huguenot stronghold La Rochelle in 1598, at a time when Le Jeune had escaped from Paris due to his reformist faith.⁵⁰ In addition, there is a collection of settings of psalm paraphrases translated into Swedish: Lobwasser's psalter translated by Abraham Kempe, published in 1650 (Finspong 572). Kempe's publication was the first translation into Swedish of the complete work of Lobwasser.⁵¹

In addition to psalm paraphrases, the Finspong collection contains collections of spiritual songs and two are Dutch. Of Hieronymus Sweerts' *Innerlykke ziel-tochten Op 't H. Avondmaal* the Finspong copy (Finspong 2086) is the third edition from 1692. *Kruis gezangen*

⁴⁹ Rudolf Rasch, "Souterliedekens", *Grove Music Online* (2001), <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026309> <accessed 2021-09-03>.

⁵⁰ Frank Dobbins, Frank and Isabelle His, "Le Jeune, Claude", *Grove Music Online* (2001), <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016365> <accessed 2021-09-03>.

⁵¹ Karl-Johan Hansson, "Andreas Palmchrons psaltarparafraser från mitten av 1600-talet", *Svenskt Gudstjänstliv* 54–55 (1979–1980), pp. 3–36, at 6–7.

of *hémel weg* (Finspong 1124) was published in the 1690s (c. 1698) and was reissued several times. *Hertzliches seyten-Spiel oder Geisterreiche und Schrifftmässige Lieder* (Finspong 2058) from 1657 includes German spiritual poems by Johann Preuss. The author had drawn the tunes from collections of psalms and German songs, while only a few were possibly newly composed. The Norwegian Dorothe Engelbretsdatter's *Siaelens Sang-Offet Indeholdende Gudelige Sange* ("The soul's singing offering containing godly songs") was first issued in Copenhagen in 1678. It appeared in several reissues, the copy (Finspong 2020[1]) being from 1681. Apart from poems to be sung to well-known hymn tunes, Engelbretsdatter's collection includes more than twenty newly composed tunes. The copy of her publication in the Finspong collection is bound together with a copy of the Danish hymn writer Thomas Kingo's (1634–1703) first part of *Andelige Siunge-Koor* ("Spiritual singing choir"), in an edition from 1680 (Finspong 2020[2]). In the case of another collection of spiritual songs in Swedish, *Siälenes himla-lust på jorden* ("The heavenly joy of the soul on earth", Finspong 2096), most of the songs seem to be translations, by Carl Gustaf Österling. Peter Paul Hoppe composed twenty-one of the tunes, three were drawn from Lobwasser and an additional twelve are of unknown origin.⁵²

There is also a significant share of instrumental music, also primarily French. Many French airs in the music manuscripts seem to be intended to be played on an instrument, as they lack text apart from the title. Several appear in arrangements for lute or guitar, and then mostly in tablature notation. Apart from these arrangements, there are only two examples of more elaborate instrumental music. The first is the collection including music by Reincken and Buxtehude for keyboard (Finspong 1136:2). The second is a collection of more than thirty sinfonias for solo violin or string ensemble by the Italian composer Marco Uccellini, printed in Antwerp in 1669 (Finspong 9106:1–4). This was a reissue of an original Italian edition printed in Venice in 1660.

Many music manuscripts in the Finspong collection were apparently copied with the intention of performance and bear clear signs of use and this holds for some of the printed publications as well. Other items were most likely acquired without a primary intention of performing the music. The printed publications by the Phalèse firm in Antwerp from the beginning of the sixteenth century include elaborate secular and sacred vocal music for up to seven voices. A copy of André Campra's *L'Europe galante* contains not only the entire ballet

⁵² Gösta Morin, "Bidrag till sjuttonhundratalets koralhistoria", *Svensk tidskrift för musikforskning* 26 (1944), pp. 119–149, at pp. 138–139.

but is also bound in a French lavish binding. These copies were rather gifts or acquired as collectors' items. Musical education and the performance of music, as well as an opulent library of prestigious manuscripts and printed items, constituted both aspects of the distinguished life of the elites. The music manuscripts, the printed publications and music performed within the De Geer family circle all played a crucial part in the image of one of the most prosperous families in early modern northern Europe.

Catalogue

This catalogue contains all music in the Finspong collection ordered according to their library sigla. Rather than being a *catalogue*, i.e. ordered systematically according to composers' names and to titles, a more accurate denomination would be an *inventory*. The decision to keep the order according to the library sigla is based on the fact that the collection largely consists of composited collections, not single pieces. Many of the pieces included among the manuscripts are, moreover, unattributed, which speaks against a catalogue ordered according to composers' names and work titles. The editions and manuscripts are described one by one in the order of their shelfmarks in the Finspong collection.

The catalogue includes all music in manuscript and in printed publications in the Finspong collection, as it is preserved today. The two existing historical catalogues covering the entire historical library at Finspång, i.e. Louis De Geer's handwritten catalogue dated 1747 and Bernhard Lundstedt's catalogue printed in 1883, list most of the music items contained in the Finspong collection in Norrköping City Library today. Both catalogues contain inaccuracies when it comes to authors and titles of the musical items. Some titles are missing, such as some editions that were bound together in volumes and not always distinguished as separate titles.

A handful of modern music catalogues deal specifically with parts of the music in the Finspong collection, from different perspectives. Åke Davidsson's catalogues cover only printed music, yet neither of these includes all the printed music in the Finspong collection.⁵³ Jan Olof Rudén's catalogue includes only music in tablature.⁵⁴ The most comprehensive modern catalogue, *Répertoire International des*

⁵³ Åke Davidsson, *Catalogue critique et descriptif des imprimés de musique des XVIe et XVIIe siècles conservés dans les bibliothèques suédoises (excepté la Bibliothèque de l'Université Royale d'Upsala)* (Studia musicologica Upsaliensia, 1), Uppsala: Uppsala universitet, 1952, Davidsson, *Studier rörande svenskt musiktryck* and Åke Davidsson, *Danskt musiktryck intill 1700-talets mitt* (Studia musicologica Upsaliensia, 7), Uppsala: Uppsala universitet, 1962.

⁵⁴ Rudén, *Music in Tablature*.

Sources Musicales (RISM 2001), which includes music both in manuscript and in print, does not cover liturgical music and hymns.⁵⁵

Nineteen printed writings about music in the Finspong collection have also been included in the present catalogue. Many of them are contained in Davidsson's catalogue of printed music theory from the seventeenth and eighteenth centuries in Swedish libraries.⁵⁶ Some of the Finspong collection copies seemingly escaped Davidsson, among them the copies of Athanasius Kircher's *Musurgia universalis* (Rome, 1650) and Marin Mersenne's *Harmonicorum libri XII* (Paris, 1648).

The spellings of composers' names and titles have been normalized, first, according to dictionaries, such as *Grove Music Online*, second, according to catalogues (e.g. RISM and the general catalogue of the French *Bibliothèque Nationale*) and, third, after consulting the secondary literature. An index of the names of composers, arrangers and compilers is included at the end of the catalogue.

⁵⁵ RISM – *Répertoire International des Sources Musicales* (2001), online catalogue <https://www.rism.info> and *Handschriftlich überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts*. RISM B/VII, Wolfgang Boetticher (ed.), München: G. Henle, 1978.

⁵⁶ Åke Davidsson, *Catalogue critique et descriptif des ouvrages théoriques sur la musique imprimés au XVI. et au XVII. siècles et con-servés dans les bibliothèques suédoises* (Studia musicologica Upsaliensia, 2), Uppsala: Uppsala universitet, 1953.

1. Printed Publications with Music

The following section lists all printed publications in the Finspong collection that contain notated music. Editions with a year of publication from before 1750 are listed with full title, format and number of pages. When transcribing the titles the difference between lower- and upper-case letter and the punctuation marks are kept as in the original. The letters of ligatures are divided. The given number of pages reflects the actual number, regardless of any original pagination. Paratexts, such as dedications and prefaces, are indicated, but not reproduced in full, since these can often be found in existing catalogues. For editions with a year of publication after 1750 only basic bibliographical details are included.

List of abbreviated references

Höweler & Matter = C. A. Höweler and F. H. Matter, *Fontes Hymnodiae Neerlandicae Impressi 1539–1700/Die moelodieën van het nederlandstalig geestelijk lied 1539–1700: Een bibliografie van de gedrukte bronnen door C. A. Höweler & F. H. Matter* (Bibliotheca bibliographica neerlandica, 18), Nieuwkoop: De Graaf, 1985.

Davidsson 1952 = Åke Davidsson, *Catalogue critique et descriptif des imprimés de musique des XVIe et XVIIe siècles conservés dans les bibliothèques suédoises (excepté la Bibliothèque de l'Université Royale d'Upsala)* (Studia musicologica Upsaliensia, 1), Uppsala: Uppsala universitet, 1952.

Davidsson 1957 = Åke Davidsson, *Studier rörande svenskt musiktryck före år 1750* (Studia musicologica Upsaliensia, 5), Uppsala: Uppsala universitet, 1957.

Davidsson 1962 = Åke Davidsson, *Danskt musiktryck intill 1700-talets mitt* (Studia musicologica Upsaliensia, 7), Uppsala: Uppsala universitet, 1962.

Guillo 2003 = Laurent Guillo, *Pierre I Ballard et Robert III Ballard. Imprimeurs du roy pour la musique (1599–1673)*, vol. I–II, (Centre de musique baroque de Versailles), Sprimont: Mardaga, 2003.

RISM A/I = Single-author publications.

RISM B/I = Anthologies, sixteenth and seventeenth centuries.

RISM B/II = Anthologies, eighteenth century.

Finspong collection 564[1–2]

[1] [Missing title page: DE CL | PSALMEN DAVIDS. | in Nederduytschen | Dichte gestelt | door | WILLEM VAN HAECHT. [...], t'Amstelredam, | Bij Ian Ianßen Boeckverkooper | op't Water inde Paßkaert. | Anno 1647.]

[2] Het Tweede Deel | Deses | Sangh-Boeckx, | inhoudende de Lof-Zangen | oft Hymnen, ende Gee- | stelijcke Liederen. | Veler Treffelijcker Leeraers ende | Godsaligher Mannen: | Diemen meest inde Chri- | stelijcke Gemeynthe (de ware onveranderde | Confessie van Augsburgh inde Neder- | lande toe-ghedaen zynde) ge- | woonliyk is te singen. | Getrocken ende over-geset uyt de ver- | sche Zang-boecken, ende met sonderlinghen | vlijt ende neerstigheyt, na Ordeninghe der | laer-getyden, tot nuttigheyt, oorboor | ende bevorderinghe aller Godtlie- | vender Nederlantsche Chri- | stenen also by een | vergadert | t'AMSTELREDAM. | Door Jan Fransz: Boeck-verkooper op't Wa- | ter/ in de Pas-Caert, Anno 1647.

[1] includes preface and Bible quotations and [2] includes quotations from Book of Psalms and Tome 8 of Martin Luther's works. Index encompasses both parts.

Duodecima format. 512 pages (both parts).

Imprint: Amsterdam: Jansz, 1647.

Catalogues: Höweler & Matter 1985, Van Haecht 1647a.

Finspong collection 572

Konung | DAVIDZ | Psaltare. | Effter wanligh Melodie. [...] Cum Gratia & Privilegio | S. R. M. Sveciae. | STOCKHOLM. | Tryckt af Heinrich Keiser/ | år 1650.

Hymn book.

Including engraved title page, engraved coat of arms of Carl Gyllenhielm, a dedication to Queen Christina and preface (*Företal*).

Octavo format. 489 pages.

Imprint: Stockholm: Heinrich Keyser, 1650.

The copy contains the following handwritten owners' marks: "Alexander Johannes Aspling: Anno: 1752", "Peter Siöstedt 1757", and the De Geer stamp (monogram DG in a circle).

Catalogue: Davidsson 1957, no 46.

Finspong collection 966

Braut=Tanz/ | Auf | Tit. | Hn. David Kleinen/ | Erblassen im Heyde=Kruge ec. | Mit | Tit. | Frauen | Regina geb. Ritschin/ | Tit. Sehl. | Herrn Jacob Meyers/ | Rahtsverwandten Churfl. Stadt Tilsit/ | Nachgelassener | Frau Wittib/ | Den 19. Junii 1691. daselbst erfreulich | gehaltenen Hochzeit/ | In herzlichem Wunsch alles Wolergehens | geschrieben | und | In die Music gesezzet | von Coeliciban. | Königsberg/ | Gedruckt bey Friedrich Reusners/ Churfürstl. und Acad. | Buch=druckers Erben.

Folio format. 4 pages.

Composer: Jacob Klein.⁵⁷

Imprint: Königsberg, Friedrich Reusner, Erben, [1691].

Catalogues: RISM A/I KK 882 I,1, Davidsson 1952, no 55.

Finspong collection 1121:1

IX^{me} LIVRE D'AIRS | SERIEUX ET A BOIRE, | PAR MONSIEUR DE BOUSSET. | POUR LES MOIS D'AVRIL, MAY ET JUIN 1697. | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVII. | Avec Privilege de Sa Majesté.

Inlcuding *Table* and *Extrait du Privilege*.

Oblong quarto format, 24 pages.

Composer: Jean-Baptiste de Bousset.

Imprint: Paris: Christophe Ballard, 1697.

Catalogues: RISM A/I B 3855, Davidsson 1952, no 51.

Finspong collection 1121:2

XIV^{me} LIVRE D'AIRS | SERIEUX ET A BOIRE, | PAR MONSIEUR DE BOUSSET. | POUR LES MOIS JUILLET, AOUST ET SEPTEMBRE 1698. | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVII. | Avec Privilege de Sa Majesté.

Inlcuding *Table*, *Extrait du Privilege* and a catalogue of music sold by Foucault at *La regle d'or*.

Oblong quarto format. 26 pages.

Composer: Jean-Baptiste de Bousset.

Imprint: Paris: Christophe Ballard, 1698.

Catalogues: RISM A/I B 3860, Davidsson 1952, no 52.

⁵⁷ On Jacob Klein ("Coeliciban", 1639–1711), see Karl Goedeke (ed.), *Grundriss zur Geschichte der Deutschen Dichtung aus den Quellen. Band III. Fünftes Buch: Vom dreissigjährigen bis zum siebenjährigen Kriege*, 2nd edition, Dresden: Ls. Ehlermann, 1887, p. 137.

Finspong collection 1121:3

Bā'al Tefillah | oder | der practische Vorbeter | Vollständige Sammlung der gottesdienstlichen Gesänge und | Recitative der Israeliten nach polnischen, deutschen (aschk'nasischen) | und portugiesischen (sephardischen) Weisen nebst allen den Gottesdienst | betreffenden rituellen Vorschriften und Gebräuchen (dinim u-minhagim) | von | Abraham Baer, | Ober-Cantor und Gesanglehrer der israelitischen Gemeinde zu Gothenburg.

Liturgical music for use at the synagogue in Gothenburg, edited by Abraham Baer.

Including dedication to Ed. Magnus, J. P. Valentin, A. Philipsson and S. A. Hedlund, preface and table.

Imprint: [Gothenburg: A. Baer, 1877].

Finspong collection 1123

L'EUROPE | GALANTE, | BALLET. | EN MUSIQUE. | Seconde Edition Augmentée. | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVIII. | Avec Privilege de Sa Majesté.

Including *Extrait du Privilege* and a catalogue of music sold by Foucault at *La regle d'or*.

Oblong quarto format. 292 pages.

Composer: André Campra.

Imprint: Paris: Christophe Ballard, 1698.

The copy contains a handwritten index.

Catalogues: RISM A/I C 711, Davidsson 1952, no 69.

Finspong collection 1124

KRUIS GEZANGEN | of | HÉMEL WEG. | Vervattende | Het Leeven, Lyden en Sterven onzes Zaligmakers | JEZU CHRISTI. Tot AMSTERDAM, | Gedrukt voor den AUTHEUR, en zyn te bekoomen by verscheyde Boekverkoopers.

Hymn book.

Including engraving, music scheme (*Transporten van Kruis en Mol*), preface (*Bericht aan de Liefhebbers*) and *Register*.

Composer: [Unattributed].

Oblong quarto format. 44 pages.

Imprint: [Amsterdam: Auteur, before 1698].⁵⁸

⁵⁸ According to an advertisement in *Amsterdamsche Courant*, 11 January 1698. Höweler & Matter 1985, p. 303.

Catalogues: RISM A/I AN 1446, Höweler & Matter
1985, Kruisgezangen ←1698.

Finspong collection 1125:1

RECUEIL | D'AIRS NOUVEAUX, | SERIEUX ET A BOIRE, |, De
différents Autheurs, | A deux et trois parties, | par | AMEDEE LE
CHEVALLIER, | PREMIER LIVRE, | A AMSTERDAM, | Se vend
sur le Pype Markt, | Proche le Schilt van Vrankryk 1692.

Anthology of airs including the following composers'
names: Baussen, Bousset and La Barre.

Oblong quarto format. 42 pages; pp. 25–32 are missing.

Imprint: Amsterdam: Amédée Le Chevalier, 1692.

Catalogues: RISM B/I 1692/4, Davidsson 1952, no 415.

Finspong collection 1125:2

RECUEIL | D'AIRS NOUVEAUX, | SERIEUX ET A BOIRE, | De
différents Autheurs, | A deux et trois parties, | par | AMEDEE LE
CHEVALLIER, | SECOND LIVRE, | A AMSTERDAM, | Se vend sur
le Pype Markt, | Proche le Schilt van Vrankryk 1692.

Anthology of airs including the following composers'
names: Baussen, Carrier, Collasse, Desfontaines, Du-
parc, Fleury, La Barre, La Detteché and Labbé.

Oblong quarto format. 48 pages.

Imprint: Amsterdam: Amédée Le Chevalier, 1692.

Catalogues: RISM B/I 1692/5, Davidsson 1952, no 416.

Finspong collection 1125:3

RECUEIL | D'AIRS NOUVEAUX, | SERIEUX ET A BOIRE, | De
différents Autheurs, | A deux et trois parties, | par | AMEDEE LE
CHEVALLIER, | TROISIEME LIVRE, | A AMSTERDAM, | Se vend
sur le Pype Markt, | Proche le Schilt van Vrankryk.

Anthology of airs including the following composers'
names: Berthet, Bousset, Du Buisson, Carrier, Collasse
and Danctinis.

Oblong quarto format. 48 pages.

Imprint: Amsterdam: Amédée Le Chevalier, [1693].⁵⁹

Catalogues: RISM B/I 1692/6, Davidsson 1952, no 417.

⁵⁹ The third and fourth volumes of Le Chevalier's anthologies have no publishing year. Since several pieces were drawn from *XXXVI. livre d'airs de différents auteurs à deux et trois parties* (RISM B/I 1693/2), *XIX. recueil de ehansonnettes de différents auteurs à deux et trois parties* (RISM B/I 1693/3), both published in Paris in 1693, they were rather published in (late) 1693 or in 1694.

Finspong collection 1125:4

RECUEIL | D'AIRS NOUVEAUX, | SERIEUX ET A BOIRE, | De différents Autheurs, | A deux et trois parties, | par | AMEDEE LE CHEVALLIER, | QUATRIEME LIVRE, | A AMSTERDAM, | Se vend sur le Pipe Markt, | Proche le Schilt van Vrankryk.

Anthology of airs including the following composers' names: Berthet, Bousset, Du Buisson and Collasse.

Oblong quarto format. 42 pages.

Imprint: Amsterdam: Amédée Le Chevalier, [1693].⁶⁰

Catalogues: RISM B/I 1692/7, Davidsson 1952, no 418.

Finspong collection 1126:1–6

(6 partbooks)

DODECACORDE | CONTENANT DOVZE | PSEAUMES DE DAVID, MIS EN | MUSIQUE SELON LES DOVZE MODES, | approuuez des meilleurs Autheurs anciens & modernes. | à 2. 3. 4. 5. 6. & 7. voix. | Par CLAVD. LE IEUNE, Compositeur de la Musique de la chambre du Roy. | A LA ROCHELLE, | PAR HIEROSME HAVLTIN, | M. D. XCVIII.

Including dedication to “Monseigneur le Duc de Bouillon, Vincomte de Turenne, Mareschal de France, conseiller dv Roy en ses Conseils d’Estat & Priué, & premier gentilhomme de la chamber de sa Maiesté”, panegyric poems, engraved portrait of the composer, two *Tables* and *Priuilege*.

Complete set of partbooks.

Oblong quarto format. 86 pages (bassus).

Composer: Claude Le Jeune.

Imprint: La Rochelle: Hierosme Haultin, 1598.

Catalogues: RISM A/I L 1679, Davidsson 1952, no 305.

Finspong collection 1127[1]:1–3

(3 partbooks)

LES TRIO | DES | OPERA | DE MONSIEUR DE LULLY. | Mis en ordre pour les concerts. | Propres à chanter, & à joüer sur la Flute, le Violon, &| autres Instruments. | A AMSTERDAM, | Dans l’Imprimerie de P. & J. BLAEU, & se vendent sur le Pype-Markt, | proche le Schilt van Vrankryk. 1690.

Including dedication to “A.S.E. Moneigneur Philibert de la Tour, Baron de Bourdeaux, Conseiller d’état de S.A.R. President de ses Finances de Savoye, Intendant

⁶⁰ See previous footnote.

de sa Maison & Son Envoyé Extraordinaire auprès de leurs Hautes Pouissances Messeigneurs les Etats Generaux des Provinces Unies des Pays-Bas”, preface (*Avis au lecteur*), *Table* and *Privilegie*.

Complete set of partbooks.

Oblong quarto format. 82 pages (basse).

Composer: Jean-Baptiste Lully.

Editor: Amédée Le Chevalier.

Imprint: Amsterdam: P. & J. Blaeu, 1690.

Catalogues: RISM A/I L 3061, Davidsson 1952, no 321.

Finspong collection 1127[2]:1–3

(3 partbooks)

LES TRIO | DES | OPERA | DE MONSIEUR DE LULLY. | Mis en ordre pour les concerts. | Propres à chanter, & à joüer sur la Flute, le Violon, & | autres Instruments. | A AMSTERDAM, | Dans l’Imprimerie de P. & J. BLAEU, & se vendent sur le Pype-Markt, | proche le Schilt van Vrankryk. 1691.

Including dedication to “A.S.A.S. Madame la Princesse de Soissons” and *Table*.

Complete set of partbooks.

Oblong quarto format. 88 pages (basse).

Composer: Jean-Baptiste Lully.

Editor: Amédée Le Chevalier.

Imprint: Amsterdam: P. & J. Blaeu, 1691.

Catalogues: RISM A/I L 3062, Davidsson 1952, no 322.

Finspong collection 1129

Pièces | De Guitarre | De | Mr. Medard | Ce uandent che’ Gamere proche la fontaine St. | Seuerin auec priu. Du Roy. | [at the end:] acheué d’imprimer ca Ianuier. 1676. Des exemplaires ont esté forniz | Ca uand a paris ché Ganiere Rue du petit pont au point du Iour proche | la fontaine S Seuerin.⁶¹

Including dedication to “Madame la Marquise de Monferer &c.”, preface (*A tous les honestes gens*), instruction (*Pour la mesure*) and *Extraict du priuilege*.

Oblong quarto format. 48 pages.

Composer: Rémy Médard.

Imprint: Paris: Ganière, 1676.

⁶¹ For a modern edition, see David Jacques, *Rémy Médard: Livre de pièces de guitarre: Transcription de la tablature*, Québec: Les Productions d’OZ, 2007.

Catalogues: RISM A/I MM 1695 I,1, Davidsson 1952, no 329.

Finspong collection 1131:1–2

(2 partbooks)

KUSIES, | In 't Latijn geschreven door | IOANNES SECUNDUS, | Ende in duytsche vaersen ghesteldt door | IACOB WESTERBAEN, | Beyde Haeghsche Poëten. | Den tweeden Druck vermeerdert ende verbeteret met 5, 4, ende 3 stemmen, | Met een BASSO CONTINUO. | Door Cornelis Padbrué, Musicijn van Haarlem. | t'Amsterdam, Gedruckt by BROER JANSZ, woonende op de Nieuwe-zijds | Achterborghwal, in de Silvere Kan. Anno 1641.

Song book.

Including dedication to “edelen Heere, Heer Iacob Westerbaen” and panegyric poems.

Bassus and quintus partbooks.

Oblong quarto format. 74 pages (bassus).

Composer: Cornelis Thymanszoon Padbrué.

Imprint: Amsterdam: Broer Jansz, 1641.

Catalogues: RISM A/I P 44, Davidsson 1952, no 374.

Finspong collection 1132:1–6

(6 partbooks)

MVSICA DIVINA | A IIII. V. VI. ET VII. Voci | DI XIX AVTORI ILLUSTRI | RACCOLTA DA | PETRO PHALESIO | Nella quale si contengono i piu eccellenti Madrigali che hoggidi si cantino. | NOVAMENTE RISTAMPATA. | IN ANVERSA, | Presso i Heredi Di Pietro Phalesio Al Re Daud, | M. D. XXXIV.

Anthology of motets including the following composers' names: Conversi, Faignient, Felis, Ferrabosco, Ferretti, Gabrieli, Lassus, Hoste da Reggio, Macque, Manenti, Marenzio, Monte, Nanino, Palestrina, Pevernage, Du Pont, Rore, Striggio, Vespa, Vinci, Wert.

Title page, verso: “In commendationem Quadrigae Musicalies, à Petro Phalesio excusae [...]”.

Including *Tavola*.

Complete set of partbooks.

Oblong quarto format. 38 pages (basso).

Imprint: Antwerp: Heirs of Phalèse, 1634.

Catalogues: RISM B/I 1634/6, Davidsson 1952, no 354.

Finspong collection 1134[1]

RECUEIL | D'AIRS SERIEUX ET A BOIRE. | Tiré des Livres | De Messieurs du Bousset, la Barre, Piroye, du Buis-| son, &autres habiles Maîtres de Paris, &c. | Premier Livre | A AMSTERDAM, | Chez JEAN LOUIS de LORME; & ESTIENNE ROGER, | Marchands Libraires sur le Rokin près la Bourse. | M. DC. LXXXXVI.

Anthology of airs including the following composers' names: Bousset, La Barre, Piroye, Du Buisson.

Including *Avertissement*.

Oblong quarto format. 48 pages. Engraved.

Imprint: Amsterdam: Lorme & Roger, 1696.

Catalogues: RISM B/I 1696/3, Davidsson 1952, no 419.

Finspong collection 1134[2]

RECUEIL | D'AIRS SERIEUX ET A BOIRE. | Tiré des Livres | De Messieurs du Bousset, la Barre, Piroye, du Buis-| son, &autres habiles Maîtres de Paris, &c. | Livre second | A AMSTERDAM, | Chez JEAN LOUIS de LORME; & ESTIENNE ROGER, | Marchands Libraires sur le Rokin près la Bourse. | M. DC. LXXXXVI.

Anthology of airs including the following composers' names: Fiocco, Bousset, La Barre, Piroye, Du Buisson.

Including *On avertit le public* and *Table*.

Oblong quarto format. 48 pages.

Imprint: Amsterdam: Lorme & Roger, 1696.

Catalogues: RISM B/I 1696/4, Davidsson 1952, no 420.

Finspong collection 1134[3]

RECUEIL | D'AIRS SERIEUX ET A BOIRE. | Tiré des Livres | De Messieurs du Bousset, la Barre, Piroye, du Buis-| son, &autres habiles Maîtres de Paris, &c. | Livre troisième | A AMSTERDAM, | Chez ESTIENNE ROGER, | Marchand Libraire | M. DC. LXXXXVII.

Anthology of airs including the following composers' names: Fiocco, Bousset, La Barre, Piroye, Du Buisson.

Including *On avertit le public*.

Oblong quarto format. 48 pages.

Imprint: Amsterdam: Roger, 1697.

Catalogues: RISM B/I 1697/3, Davidsson 1952, no 421.

Finspong collection 1135:1

RECUEIL D'AIRS | SERIEUX ET A BOIRE | DE DIFFERENTS AUTEURS. | POUR LE MOIS DE FÉVRIER 1697. | A PARIS, | Chez CHRISTOPHLE [sic!] BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVII. | Avec Privilege de Sa Majesté.

Anthology of airs including the following composers' names: Berthet, La Barre, Le Camus, Montailly, Montéclair.

Including *Table* and *Extrait du Privilege*.

Oblong quarto format. 24 pages.

Imprint: Paris: Christophe Ballard, 1697.

Catalogues: RISM B/I 1697/2, Davidsson 1952, no 422.

Finspong collection 1135:2

RECUEIL D'AIRS | SERIEUX ET A BOIRE | DE DIFFERENTS AUTEURS. | POUR LE MOIS DE MARS 1697. | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVII. | Avec Privilege de Sa Majesté.

Anthology of airs including the following composers' names: Berthet, Couperin, Duparc, Hubert, Marchand, Montailly, Rebel.

Including *Table* and *Extrait du Privilege*.

Oblong quarto format. 24 pages.

Imprint: Paris: Christophe Ballard, 1697.

Catalogues: RISM B/I 1697/2, Davidsson 1952, no 423.

Finspong collection 1135:3

RECUEIL D'AIRS | SERIEUX ET A BOIRE | DE DIFFERENTS AUTEURS. | POUR LE MOIS DE D'AVRIL 1697. | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVII. | Avec Privilege de Sa Majesté.

Anthology of airs including the following composers' names: Berthet, Desfontaines, Duparc, La Barre, La Croix, Montéclair.

Including *Table* and *Extrait du Privilege*.

Oblong quarto format. 24 pages.

Imprint: Paris: Christophe Ballard, 1697.

Catalogues: RISM B/I 1697/2, Davidsson 1952, no 424.

Finspong collection 1135:4

RECUEIL D'AIRS | SERIEUX ET A BOIRE | DE DIFFERENTS AUTEURS. | POUR LE MOIS DE MAY 1697. | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVII. | Avec Privilege de Sa Majesté.

Anthology of airs including the following composers' names: Berthet, Demasse, Desvoyes, Dubreuil, La Barre, L'Affilard, Marchand, Prunier.

Including *Table* and *Extrait du Privilege*.

Oblong quarto format. 24 pages.

Imprint: Paris: Christophe Ballard, 1697.

Catalogues: RISM B/I 1697/2, Davidsson 1952, no 425.

Finspong collection 1135:5

RECUEIL D'AIRS | SERIEUX ET A BOIRE | DE DIFFERENTS AUTEURS. | POUR LE MOIS DE JUIN 1697. | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVII. | Avec Privilege de Sa Majesté.

Anthology of airs including the following composers' names: Desvoyes, La Barre, Montailly, Montéclair, Regnault, Saint Germain.

Including *Table* and *Extrait du Privilege*.

Oblong quarto format. 24 pages.

Imprint: Paris: Christophe Ballard, 1697.

Catalogues: RISM B/I 1697/2, Davidsson 1952, no 426.

Finspong collection 1135:6

RECUEIL D'AIRS | SERIEUX ET A BOIRE | DE DIFFERENTS AUTEURS. | POUR LE MOIS DE JVILLET 1697. | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVII. | Avec Privilege de Sa Majesté.

Anthology of airs including the following composers' names: Berthet, Du Buisson, Coco, Dubreuil, La Croix, Prunier, Rebel, Saint Germain.

Including *Table* and *Extrait du Privilege*.

Oblong quarto format. 24 pages.

Imprint: Paris: Christophe Ballard, 1697.

Catalogues: RISM B/I 1697/2, Davidsson 1952, no 427.

Finspong collection 1135:7

RECUEIL D'AIRS | SERIEUX ET A BOIRE | DE DIFFERENTS AUTEURS. | POUR LE MOIS DE SEPTEMBRE 1697. | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVII. | Avec Privilege de Sa Majesté.

Anthology of airs including the following composers' names: Berthet, Clérambault, Desfontaines, Dubreuil, Montéclair.

Including *Table* and *Extrait du Privilege*.

Oblong quarto format. 24 pages.

Imprint: Paris: Christophe Ballard, 1697.

Catalogues: RISM B/I 1697/2, Davidsson 1952, no 428.

Finspong collection 1135:8

RECUEIL D'AIRS | SERIEUX ET A BOIRE | DE DIFFERENTS AUTEURS. | POUR LE MOIS DE JVILLET. 1698 | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVIII. | Avec Privilege de Sa Majesté.

Anthology of airs including the following composer's name: Brossard.

Including *Avertissement*, *Table* and *Extrait du Privilege*.

Oblong quarto format. 24 pages.

Imprint: Paris: Christophe Ballard, 1698.

Catalogues: RISM B/I 1698/1, Davidsson 1952, no 429.

Finspong collection 1135:9

RECUEIL D'AIRS | SERIEUX ET A BOIRE | DE DIFFERENTS AUTEURS. | POUR LE MOIS D'AOVST. 1698 | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVIII. | Avec Privilege de Sa Majesté.

Anthology of unattributed airs.

Including *Avertissement*, *Table* and *Extrait du Privilege*.

Oblong quart format. 24 pages.

Imprint: Paris: Christophe Ballard, 1698.

Catalogues: RISM B/I 1698/1, Davidsson 1952, no 430.

Finspong collection 1135:10

RECUEIL D'AIRS | SERIEUX ET A BOIRE | DE DIFFERENTS AUTEURS. | POUR LE MOIS DE SEPTEMBRE. 1698 | A PARIS, | Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, | ruë Saint Jean de Beauvais, au Mont-Parnasse. | M. DC. XCVIII. | Avec Privilege de Sa Majesté.

Anthology of airs including the following composers' names: D'Ambruys, Berthet, Bousset, Duparc, Regnault. Including *Avertissement*, *Table* and *Extrait du Privilege*.

Oblong quarto format. 24 pages.

Imprint: Paris: Christophe Ballard, 1698.

Catalogues: RISM B/I 1698/1, Davidsson 1952, no 431.

Finspong collection 1139:1

(1 partbook)

LIVRE | SEPTIEME DES | CHANSONS VVULGAIRES. DE | DIVERSES AVTHEVRS A QVATRE PARTIES, | CONVENABLES ET VLTILES A LA IEUNESSE TOVTES | MISES EN ORDRE SELON LEVRS TONS. | A la requeste d'aucuns amateurs avons adjousté certaines chansons, comme de Maistre | Iean Pietersen Sweelinck, Organiste à Amsterdam, Maistre Iaques Vredeman, Maistre | Musicien de la ville de Leeuwerden, & Maistre Gerard Iansen | Schagen, Maistre Musicien de la ville d'Alcmar. | Avec vne Brieue & facile Instruction pour | bien apprendre la Musique. | On les trouve chez Cornille Claessen, Imprimeur | des livres à Amsterdam. M. DCVIII.

Anthology of chansons including the following composers' names: Baston, Appenzeller, Berchem, Cadéac, Clemens non Papa, Costeley, Crecquillon, Donato, Goudard, Gombert, De Latre, Pathie, Sandrin, Schagen, Sweelinck, Vredeman, Waelrant.

Including instruction in basic music theory (*Brieue & facile Instruction pour bien apprendre la Musique*) and *Table*.

Contratenor partbook.

Quarto oblong format. 37 pages (contratenor).

Imprint: Amsterdam: Cornille Claessen, 1608.

Catalogues: RISM B/I 1608/11, Davidsson 1952, no 112, Höweler & Matter 1985, Septiesme Livre 1608.

Finspong collection 1139:2–3**(2 partbooks)**

LIVRE | SEPTIEME | DES | CHANSONS VULGAIRES, | de diverses Autheurs à quatre parties, convenables & utiles à la jeunesse, toutes mises en ordre selon leurs tons. Avec une brieve facile instruction pour bien apprendre la musique. Le tout de nouveau revue & exactement corrigé & esprouvé, sans qu'il y aye resté aucune faute es Notes, | A AMSTERDAM | Chez BROER JANSZ, demeurant à l'enseigne du Pot d'argent. 1640.

Anthology with the same contents as Finspong 1139:1.

Including instruction in basic music theory (*Brieve & facile Instruction pour bien apprendre la Musique*).

Superius and contratenor partbooks.

Oblong quarto format. 30 pages (superius).

Imprint: Amsterdam: Broer Jansz, 1640.

Catalogues: RISM B/I 1640/6, Davidsson 1952, no 113, Höweler & Matter 1985, Septiesme Livre 1640.

Finspong collection 1139:4**(1 partbook)**

LIVRE | SEPTIEME, | DAT IS, | HET BOECK VANDE ZANGH-KVNST, | Vyt verscheyden auteurs by een vergaert, om met 4 stemmen te zingen: | En op nieuw verrykt, met verscheyden stukken, a. 2. 3. 4. en 5. stemmen. | door D. J. Sweelingh, Organist van d'Oude Kerk, tot Amsterdam, en andere | voornamen Autheuren, dewelke op de navolgende zyde worden aangewezen. | Oock een lichte en korte instructi, zoo met als zonder veranderingh, | bequaem om wel Musyk te leeren [...] | t' AMSTERDAM, | Voor Joost Jansen, op het Waeter, inde Sphera Mundi, 1644.

Anthology including the following composers' names: Baston, Berchem, Clemens non Papa, Crecquillon, Donato, Faignient, Godard, Gombert, De Latre, Pathie, Sandrin, Sweelinck, Waelrant.

Including instruction, *Korte instructive, / om met de veranderinge / wel Musijck te leeren. Acht Figuren van Noten, Pausen, ende Valeur der selver.*

Tenor partbook.

Oblong quarto format. 26 pages (tenor).

Imprint: Amsterdam: Joost Jansen, 1644.

Catalogues: RISM B/I 1644/3, Davidsson 1952, no 25, Höweler & Matter 1985, Septiesme Livre 1644.

Finspong collection 1140

TABLATURE | DE LVTH | DE DIFFERENTS | AVTHEVRS, | SVR
LES ACCORDS NOUVEAUX. | A PARIS, | Par PIERRE BAL-
LARD, Imprimeur | du Roy pour la Musique. | 1638. | Avec Privilège
de sa Majesté.

Anthology including the following composers' names:

Bouvier, Dubut, Dufault, Mezangeau.

Including *Table* and *Extrait du privilege*.

Oblong quarto format. 64 pages.

Imprint: Paris: Pierre I Ballard, 1638.

Catalogues: RISM B/I 1638/7, Davidsson 1952, no 504,

Guillo 2003, 1638-F.

Finspong collection 1992

Svenska messan | Utgifven | af | Johan Christian Fr. Haeffner. | Upsa-
la. | Tryckt hos Zeipel och Palmblad. | 1817. | På Em. Bruzelii förlag.
[Music appendix: Leipzig: Breitkopf & Härtel]

Liturgical music.

Imprint: Uppsala: Bruzelii, 1817; Leipzig: Breitkopf &
Härtel, 1817.

The copy bears a handwritten dedication to "Hofkanslern
m.m. Herr Baron G af Wetterstedt ödmjukligen af
Författaren och Förläggaren".

Finspong collection 2020[1]

Siaelens | Sang=Offer | Indeholdende | Gudelige Sange paa de For= |
nemste Fester | tillige med ande saer | Himmelske Sange/ saa og om
Synder= | nis Forladelse/ og Fortrøstning | paa Guds Naade/ | Mod |
Fortvilelse og U=taalmødighed/ Verdens | Omskiftelse og de
Fortraedeligis Tunger: Trost | mod Døden og Dommen/ og Gaeden for
de Ud= | valde effter dennem begge: | Afften= og Morgen-Sange | I
Talled 42. | Item | Morgen= og Afften=Sucke/ | Enfoldelig ved Guds
Naade sammensat | Aff den | Der Er Dig | Høye Himmel=Gud/ som
sin Siaelis Brudgom | all Aere og Tienste skyldig. | Nu anden Gang aff
Authore forbedret og til Trycken | Befordret aff Christian Geerson. |
Prentet i Kiöbenhaffn aff Christian Wering | Acad: Bogtr. Aar 1681.

Hymn book.

Including an engraved portrait, prefaces, panegyrical po-
ems and index (*Henviisning*).

Octavo format. 180 pages.

Composer: Dorothe Engelbretsdatte.

Imprint: Copenhagen: Christian Wering, 1681.
Manuscript list of songs inserted in the copy.
Catalogues: Davidsson 1952, no 162, Davidsson 1962,
no 97.

Finspong collection 2020[2]

Thomas Kingos | Andelige | Siunge=Koors | Første Part | Indeholdende XIV Gudelige | Morgen= og Aften= | Sange | tillage med de VII. Kong Davids | Poenitendse=Psalmes | Sangviis forfattede | efter hosføyede Melodier. | Tredie gang trykt og forbedret | med nogle trøstelige | Morgen= og Aften=suk. | Kiøbenhavn/ | Findis hos Kongl. Majest. Boghandler | Daniel Paulli. 1680. [on last page:] Kiøbenhavn | Trykt hos Conrad Hartwig Neuhoﬀ. | Aar 1680.

Hymn book.

Including engraved title page and portrait, preface, panegyric verse, dedication to Christian V and index.

Octavo format. 144 pages.

Imprint: Copenhagen: Conrad Hartwig Neuhoﬀ, 1680.

Catalogue: Davidsson 1962, nos 94–95.

Finspong collection 2042

SOVTER | LIEDEKENS, | gemaect ter eeren Gods/ op alle | die Psalmen van David/ tot stichtinge | ende een gheerstelijcke vermakinghe | van alle Christen Menschen. [...] Leert ende vermaent v selven met Psalmen ende | lofsangen ende geestelijcke Liedekens in der | gnaden, ende singhet den Heere in uwer herten. | Eerst t'Hantwerpen by Symon Kock. | Ende nu wederom herdruet tot Amsterdã | by Claes Jacobsz Paets/ woonende inde war- | moestraet/ int vergulde A.B.C. | Anno M. DC. XIII.

Hymn book including 150 Psalms, and Cantica.

Including preface (*Prologhe*) and *Register*.

Octavo format. Without pagination.

Imprint: Amsterdam: Claes Jacobsz Paets, 1613.

Catalogues: Davidsson 1952, no 490, Höweler & Matter 1985, Souterl 1613a.

Finspong collection 2046

AMBROSII Lobwassers/ D. | CL. | Psalmen Davids/ | nach
Französischer Melodey/ | in Deutsche Reimen gebracht/ und durch= |
aus mit Noten auff einen Clavis | oder Schlüssel gestellt. | Sampt an-
dern | Gebräuchlichen geistlichen Liedern und | Kirchen-gesängen/
nebenst dem Re= | formirten Catechismo/ Kirchen-ge= | bräuchen und
Gebeten. | Amsterdam/ | Dey Abraham Wolffgang/ Buchhändlern/ |
Anno 1669.

Including instruction (*Unterricht/ von wegen der Musi-
ca*, table (*Anweiser*) and *Catechismus*.

Octavo format. 344 pages.

Composer: Ambrosius Lobwasser.

Imprint: Amsterdam: Abraham Wolffgang, 1669.

Handwritten owner's mark: "L De Geer [Mp]".

Finspong collection 2058

Hertzliches | Seyten=Spiel/ | Oder | Geist=reiche und Schrifftmässige |
Lieder/ | Bey allen Christen/ so wol in of= | fentlichen Versammlung-
en/ als ausser den= | selben/ zu jeder Zeit und in allen Anlie= | gen zu
gebrauchen. Zur Ehre und Lobe Gottes/ zu Trost | und Freude seiner
Gläubigen itzo neulich geschrie= | ben und hervor gegeben | von |
Johann Preussen/ Dienern der | Gemeine Jesu Christi am Worte |
Gottes. | Im Jahr 1657. | Druckte es Erasmus Rösner | Zu Franckfurt an
der Oder.

Hymn book.

Including Bible verses, poem, preface (*An den Christ-
lichen Leser*), instructional texts and table.

Octavo format. 478 pages.

Composer: Johann Preuss.

Imprint: [Frankfurt/Oder: Erasmus Rösner], 1657.

Catalogues: RISM A/I P 5435, Davidsson 1952, no 486.

Finspong collection 2062

Then Swenska | PSALM | BOKEN | Medh the stycker som ther til
höra/ och på föl= | iande blad vpteknade finnas/ | Vppå Kongl. Maj:tz
| Nådigste befallning | Åhr M DC XCV | Öfwersedd och nödtorfteligen
förbättrad/ och Åhr | 1697 i Stockholm af trycket vthgången. | Stock-
holm/ | Vthi thet af Kongl. Maj:tz privil. Burchardi tryckerij/ | af Joh.
Jacob Genath/ F.

Hymn book.

Including tables, calender, lectionary and the liturgy of
the Mass with notated music.

Octavo format. 1195 pages.

Imprint: Stockholm: Burchardi, 1697.

Including handwritten owner's mark: "Tilhörer Fin-
spongs Kyrka d. 16 Juni 1799. J. J. de Geer [Mp] Fri-
herre til Finspong".

Catalogue: Davidsson 1957, no 86.

Finspong collection 2064

Then Swenska | Psalm | Boken | Med the Stycker som | ther til höra/
och på följande | sida uppteknade finnas | Uppå Kongl. Maj:ts | Nådig-
ste Befallning/ | Åhr MDCXCV. | Öfwersedd/ och nödtorfteligen |
förbättrad. | STOCKHOLM/ | uti thet Kongl. Tryckeriet | Hos di-
recteuren PET. MOMMA. 1739.

Hymn book.

Duodecima format. 774 pages.

Imprint: Stockholm: P. Momma, 1739.

Catalogue: Davidsson 1957, no 119.

Finspong collection 2072

Svenska | Psalmboken | med choral-noter, | samt Svenska messan, | för
fyra stämmor. Örebro, | N. M. Lindhs Boktryckeri. | 1858.

Hymn book.

Imprint: Örebro, 1858.

Finspong collection 2086

INNERLYKKE | ZIEL-TOCHTEN | Op 't | H. AVONDMAAL | en
andere voorvallende gelegentheden | Neuens eenige |
STICHTELYKKE | ZEDEZANGEN. | DOOR | HIERONYMUS
SWEERTS. | DEN DERDEN DRUK, | Omtrent de helft vermeerderd/
en doorgaans de Muziek op | byzondere veranderingen van leiflijke
toonon der Psal- | men en andere Voizen toegepast | T'AMSTERDAM
| By HIERONYMUS SWEERTS, 1692.

Hymn book.

Including engraved title page, dedication to “Hoogweerdige, Wüse, zeer Godvruchtige, D. Samuel Coop à Groen, en D. Cornelius Dankerts”, panegyric poems and table (*Bladwyzer*).

Octavo format. 312 pages.

Composer: Hieronymus Sweerts.

Imprint: Amsterdam: Hieronymus Sweerts, 1692.

Catalogues: Davidsson 1952, no 534, Höwelen & Matter 1985, Sweerts 1692.

Finspong collection 2096

Siälenes | Himla-Lust | på jorden/ | Bestående uti XXXVI | Anderike
Psalmer; | Utzirad med skiöne Melodier. | Dedicerad til | Högwälborne
FRU | Grefwinnan PIPER. | Stockholm, | Tryckt hos G. G. Burchardi
År. 1700.

Hymn book.

Including dedication to a countess Piper and preface (*Företal till läsaren*). Printed on title page verso:

“Fulländat at tryckias den 30 Octob. 1700. Och | blir
försåld oinbunden uppå Påstpapper för | 30. öre S.
Mynt.”

Octavo format. 180 pages.

Composers: Peter Paul Hoppe (21 tunes), Ambrosius Lobwasser (3 tunes) and anon (12 tunes).

Imprint: Stockholm: Burchardi, 1700.

Handwritten on fly leaf: “Af C. G. Österling”.

Catalogue: Davidsson 1957, no 90.

Finspong collection 6388

't AMSTELDAMS | MINNE-BEECKIE, | Op nieuws bestroomt | Met
verscheyde Minne-deuntjes/ | en Nieuwe Ghesanghen. | Den sevend
Druck. | t'Amsterdam, by Paulus Matthysz. gedrukt. | Voor Joost
Hartgers, inde Gasthuys-steegh/ inde | Boeck-winkel/ altijd wat
nieuws. Anno 1645.

Song book.

Including engraved title page, preface, panegyrical
poems, engravings and *Register*.

Oblong duodecima format. 450 pages.

Imprint: Amsterdam: Joost Hartgers, 1645.

Catalogue: Davidsson 1952, no 340. The Finspong copy
is not included in Höweler & Matter.

Finspong collection 7270

Afsked | af | Svenska Folksharpan, | Med bidrag till Svenska
Folksångernas | Historia. | af | Arv. Aug. Afzelius. | Melodierna har-
monierade | af | E. Drake, | Prof., Musik. Acad. Secr. | Stockholm, |
Albert Bonniers förlag. | 1848.

Anthology of folk tunes.

Arrangers: Arvid August Afzelius, Erik Drake.

Imprint: Stockholm: Bonnier, 1848.

Finspong collection 7322:5

Musik | till | Carl Michael Bellmans | samlade skrifter | efter den tradi-
tionella behandlingen | arrangerad | af | J. A. Josephson. | Stockholm |
på Adolf Bonniers förlag

Composer/arranger: Carl Michael Bellman, Jacob Axel
Josephson.

Imprint: Stockholm: Bonnier, 1861.

Finspong collection 7324

Fredmans epistlar. [...] Stockholm | Tryckt hos S. Rumstedt, 1816.
[Music appendix:] Musiken | till | Fredmans | Epistlar | Stockholm och
Kongl. Privilegierade Not tryckeriet

Composer/arranger: Carl Michael Bellman.

Imprint: Stockholm: Rumstedt/Kungl. tryckeriet, 1816.

Finspong collection 7328

Fredmans sånger. [...] Stockholm, 1814. | Tryckte hos A. Gardelius. | Regeringsgatan och Trumpetarebacken, Huset N:o 2. [Music appendix:] Musiken | till | Fredmans | Sånger | Stockholm | och Kongl. Privilegierade Not Tryckeriet.

Composer/arranger: Carl Michael Bellman.

Imprint: Stockholm: Gardelius/Kungl. tryckeriet, 1814.

Finspong collection 7330

BACCHI | TEMPEL, | ÖPNADT | VID | EN HIELTES DÖD. | Cum tam Venus – quam Bacchus protest in urbo | Cur insigne suum, non habet alma Venus. | Oven. | STOCKHOLM, | TRYKT I KONGL. TRYCKERIET. | M.DCC.LXXXIII.

Composer/arranger: Carl Michael Bellman.

Octavo format. 124 pages.

Imprint: Stockholm: Kungl. tryckeriet, 1783.

Finspong collection 7331

Bacchi tempel | öpnadt | vid en hieltes död. [...] Stockholm, | Elméns och Granbergs tryckeri, 1815. [Music appendix: S:t Petersburg och Åbo: S.H.P, 1815]

Composer/arranger: Carl Michael Bellman.

Imprint: Stockholm/S:t Petersburg/Åbo, 1815.

Finspong collection 7574:2

Svenska | Folkvisor | utgifna af | E. G. Geijer och A. A. Afzelius. | Ny, betydligt tillökad upplaga, | utgifven af | R. Bergström och L. Höijer | Stockholm | Z. Haeggström förlagsexpedition. | Ivar Haeggströms boktryckeri | 1880.

Anthology of folk tunes.

Compiler/arranger: Arvid August Afzelius, Johann Christian Friedrich Haeffner.

Imprint: Stockholm: Haeggström, 1880.

Finspong collection 7706

Sveriges | historiska och politiska visor. | Samlade och utgifna | af |
Gunnar Olof Hyltén-Cavallius | och | George Stephens. | Första delen.
| Från äldre tider intill år 1650. | Örebro, | N.M. Lindh. 1853.

Anthology of folk tunes.

Arranger/Compiler: Gunnar Olof Hyltén-Cavallius,
George Stephens.

Imprint: Örebro: Lindh, 1853.

Finspong collection 8044

Dikter | af | Shl. | Med tvänne musikbilagor. | Örebro, | Länstidningens
Tryckeri, | 1877

Composer: C. J. Lewerth.

Imprint: Örebro: Länstidningens tryckeri, 1877.

Finspong collection 8140[1]

Odae Sveticae. | Thet är/ | Någre Werlds- | Betrachtelser/ | Sång-wijs
författade | af | Samuel Columbus. | Stockholm/ tryckte af Joh. Georg
Eberdt/ förste gången | Åhr 1674/ och nu andre gången Åhr 1687.

Including dedication to Magnus Gabriel De la Gardie.

Composer: Gustav Düben.

Imprint: Stockholm: Johan Georg Eberdt, 1687.

Catalogues: RISM A/I D 3641, Davidsson 1957, no 74.

Finspong collection 8140[2]

Rådrijk | oder | Anweiser zur Tugend/ | geschreiben und vorgestellet |
von | Samuel Columbus, | STOCKHOLM/ | Gedruckt bey Joh. Georg
Eberdt/ | Im Jahr Christi | 1687.

Including dedication to Andreas Lilliehök.

Composer: Gustav Düben.

Imprint: Stockholm: Johan Georg Eberdt, 1687.

Catalogues: RISM A/I D 3643, Davidsson 1957, no 75.

Finspong collection 9071

AIRS pour le Concert de Mercredy, le 12 Decembre. Au Doule. |
Composes par | JEAN ABELL Anglois

Oblong quarto format. 8 pages.

Composer: John Abell.

Imprint: [Amsterdam: Roger, 1696⁶²].

Catalogues: RISM A/I A 146. Davidsson 1952, no 1.

⁶² According to Rudolf Rasch, *The Music Publishing House of Estienne Roger*, part IV (2013), <https://roger.sites.uu.nl> <accessed 2021-03-05>.

Finspong collection 9072:1

RECVIEL | DES | CHANSONS | DE | M. GVILL. MICHEL, | AV-DIENCIER. | A PARIS, | Par PIERRE BALLARD impri | meur de la Musique du Roy, demeu | rant ruë S. Iean de Beauvais, à l'en | seigne du mont Parnasse. | 1636. | Auec Priuilege de sa Majesté [Livre I]

Including dedication "A Messieurs Chancy, Iustice et Granion", poem, *Table* and *Extrait du priuilege*.

Octavo format. 96 pages.

Composer: Guillaume Michel.

Imprint: Paris, Pierre I Ballard, 1636.

Catalogues: RISM A/I M 2660, Davidsson 1952, no 337, Guillo 2003, 1636-J.

Finspong collection 9072:2

II. LIVRE | DES | CHANSONS | DE | M. GVILL. MICHEL, | AV-DIENCIER. | A PARIS, | Par ROBERT BALLARD impri | meur de la Musique du Roy, demeu | rant ruë S. Iean de Beauvais, à l'en | seigne du mont Parnasse. | 1641. | Auec Priuilege de sa Majesté.

Including *Au Lecteur*, *Table* and *Extrait du priuilege*.

Octavo format. 88 pages.

Composer: Guillaume Michel.

Imprint: Paris, Robert III Ballard, 1641.

Catalogues: RISM A/I M 2660, Davidsson 1952, no 338, Guillo 2003, 1641-E.

Finspong collection 9072:3

III. LIVRE | DES | CHANSONS | DE | M. GVILL. MICHEL, | AV-DIENCIER. | A PARIS, | Par ROBERT BALLARD impri | meur de la Musique du Roy, demeu | rant ruë S. Iean de Beauvais, à l'en | seigne du mont Parnasse. | 1647. | Auec Priuilege de sa Majesté.

Including *Au Lecteur*, *Table* and *Extrait du priuilege*.

Octavo format. 94 pages.

Composer: Guillaume Michel.

Imprint: Paris, Robert III Ballard, 1647.

Catalogues: RISM A/I M 2660, Davidsson 1952, no 339, Guillo 2003, 1647-D.

Finspong collection 9076:1

RECUEIL | DE | CHANSONS | A BOIRE ET DANCER, | PAR IEAN BOYER, | De la Musique de la chambre du Roy, | & de la Reyne. | A PARIS, Par PIERRE BALLARD, Impri- | meur de la Musique du Roy, demeu- | rant ruë S. Iean de Beauuais, à l'en- | seigne du mont Parnasse. | 1636. | Auec Priuilege de sa Majesté.

Including dedication “A Monsieur de Flotte, Gentil-homme ordinaire de la maison de son Altesse”, panegyric poems, *Table* and *Extrait du Priuilege*.

Octavo format. 104 pages.

Composer: Jean Boyer.

Imprint: Paris, Pierre I Ballard, 1636.

Catalogues: RISM A/I B 4183, Davidsson 1952, no 53, Guillo 2003, 1636-D.

Finspong collection 9076:2

II. LIVRE | DES | CHANSONS | A BOIRE ET DANCER | DE IEAN BOYER, | De la Musi: de la cham: du Roy. | A PARIS, | Par ROBERT BALLARD, Impri- | meur de la Musique du Roy, demeu- | rant ruë S. Iean de Beauuais, à l'en- | seigne du mont Parnasse. | 1642. | Auec Priuilege de sa | Majesté.

Including *Table* and *Extrait du priuilege*.

Octavo format. 94 pages.

Composer: Jean Boyer.

Imprint: Paris, Robert III Ballard, 1642.

Catalogues: RISM A/I B 4184, Davidsson 1952, no 54, Guillo 2003, 1642-B.

Finspong collection 9078:1–2

(2 partbooks)

BALLETTI | A CINQUE VOCI. | Con li suoi Versi per cantare, sonare, & ballare; con una Mascherata de cacciatori | a sei voci, & un concerto de Pastori a otto. | DI GIO: GIACOMO GASTOLDI DA CARAVAGGIO | Maetro di Capella del Serenissimo Signor Duca di Mantoua. | IN ROTTERODAMO, Appresso Isaaco VVaesbergio al Fama. | M. D. C. XXVIII.

Including *Tavola*.

Canto and tenore partbooks.

Oblong quarto format. 22 pages (canto).

Composer: Giovanni Giacomo Gastoldi.

Imprint: Rotterdam: Isaac van Waesberghe, 1628.

Catalogues: RISM A/I G 526, Davidsson 1952, no 192.

Finspong collection 9080:1

LES | EQVIVOQVES | DV SIEVR | DE CHANCY. | A PARIS, | Par
PIERRE BALLARD/ Impri | meur du Roy pour la Musique, demeu-
rant ruë S. Iean Beauuais, à l'en- | seigne du mont Parnasse. | 1640. |
Auec Priuilege de sa Majesté.

Including dedication “Au cher Flotte”, prefaces (*Au lecteur*, *Aux censeurs*), *Table* and *Extrait du priuilege*.

Octavo format. 42 pages.

Composer: François de Chancy.

Imprint: Paris: Pierre I Ballard, 1640.

Catalogues: RISM A/I C 1844–1845, Davidsson 1952,
no 103, Guillo 2003, 1639-A.

Finspong collection 9080:2

II. LIVRE | DES | EQVIVOQVES | DV SIEVR | DE CHANCY, |
Maistre de la Musique de la Chambre | du Roy, | A PARIS, | Par
ROBERT BALLARD/ Impri-| meur du Roy pour la Musique, demeu-
| rant ruë S. Iean de Beauuais, à l'en= | seigne du mont Parnasse. |
1648. | Auec Priuilege de| sa Majesté.

Including dedication “A Monsieur Potel, Conseiller du
Roy”, preface (*Au lecteur*), *Epigramme*, *Table* and *Ex-
trait du priuilege*.

Octavo format. 46 pages.

Composer: François de Chancy.

Imprint: Paris: Robert III Ballard, 1648.

Catalogues: RISM A/I C 1846–1847, Davidsson 1952,
no 104, Guillo 2003, 1647-B.

Finspong collection 9082:1–2

(2 partbooks)

AIRS | A III. ET IV. PARTIES, | DE N. DV CHASTELET. | A Paris, |
Par ROBERT BALLARD/ seul Imprimeur | du Roy pour la Musique |
Auec privilege de sa Majesté | 1641.

Including dedication “A Monseigneur de Cinq Mars,
Grand Escuyer de France”, sonnet, *Table* and *Extrait du
Priuilege*.

Haute-contre and basse-contre partbooks.

Oblong octavo format. 28 pages (basse-contre).

Composer: Nicolas Chastelet

Imprint: Paris, Robert III Ballard, 1641.

Catalogues: RISM A/I C 1959, Davidsson 1952, no 153,
Guillo 2003, 1641-B.

Finspong collection 9084:1–4

(4 partbooks)

AIRS | A QUATRE PARTIES, | Sur la Paraphrase des Pseaumes | DE
| MESSIRE ANTOINE GODEAU, | Composez par | MONSIEUR
JACQUES DE GOÛY. | A Amsterdam, chez Estienne Roger,
Marchand Libraire.

Complete set of partbooks.

Octavo oblong format. 56 pages (basse-contre).

Composer: Jacques de Gouy.

Imprint: Amsterdam: Roger, [1691].

Catalogues: RISM A/I G 3220, Davidsson 1952, no 216.

Finspong collection 9086[1]

IX. LIVRE | DE | CHANSONS | POVR DANCER | ET POVR
BOIRE | A PARIS, | PAR PIERRE BALLARD, Impri | meur de la
Musique du Roy, demeu- | rant ruë S. Iean de Beauuais, à l'en- |
seigne du mont Parnasse. | 1635. | Auec Priuilege de sa | Majesté.

Anthology of unattributed chansons.

Including *Table* and *Extrait du priuilege*.

Octavo format. 96 pages.

Imprint: Paris: Pierre I Ballard, 1635.

Catalogues: RISM B/I 1635/2, Davidsson 1952, no 114,
Guillo 2003, 1635-B.

Finspong collection 9086[2]

X. LIVRE | DE | CHANSONS | POVR DANCER | ET POVR BOIRE
| A PARIS, | PAR PIERRE BALLARD, Impri | meur de la Musique
du Roy, demeu- | rant ruë S. Iean de Beauuais, à l'en- | seigne du mont
Parnasse. | 1637. | Auec Priuilege de sa | Majesté.

Anthology including unattributed chansons.

Including *Table* and *Extrait du priuilege*.

Octavo format. 92 pages.

Imprint: Paris: Pierre I Ballard, 1637.

Catalogues: RISM B/I 1637/4, Davidsson 1952, no 115,
Guillo 2003, 1637-B.

Finspong collection 9086[3]

XI. LIVRE | DE | CHANSONS | POVR DANCER | ET POVR
BOIRE | A PARIS, | PAR PIERRE BALLARD, Impri | meur de la
Musique du Roy, demeu- | rant ruë S. Iean de Beauuais, à l'en- |
seigne du mont Parnasse. | 1638. | Auec Priuilege de sa | Majesté.

Anthology of unattributed chansons.

Including dedication “Au père Flotte”, *Table* and *Extrait du priuilege*.

Octavo format. 96 pages.

Imprint: Paris: Pierre I Ballard, 1638.

Catalogues: RISM B/I 1638/6, Davidsson 1952, no 116,
Guillo 2003, 1638-A.

Finspong collection 9086[4]

XII. LIVRE | DE | CHANSONS | POVR DANCER | ET POVR
BOIRE | A PARIS, | PAR PIERRE BALLARD, Impri | meur de la
Musique du Roy, demeu- | rant ruë S. Iean de Beauuais, à l'en- |
seigne du mont Parnasse. | 1639. | Auec Priuilege de sa | Majesté.

Anthology of chansons including one composer's name:
De Rosiers.

Including *Aduertissement*, *Table* and *Extrait du priuilege*.

Octavo format. 98 pages.

Imprint: Paris: Pierre I Ballard, 1639.

Catalogues: RISM B/I 1639/3, Davidsson 1952, no 117,
Guillo 2003, 1639-B.

Finspong collection 9086[5]

XIII. LIVRE | DE | CHANSONS | POVR DANCER | ET POVR
BOIRE | A PARIS, | PAR ROBERT BALLARD, Impri | meur de la
Musique du Roy, demeu- | rant ruë S. Iean de Beauuais, à l'en- |
seigne du mont Parnasse. | 1644. | Auec Priuilege de sa | Majesté.

Anthology of unattributed chansons.

Including *Table* and *Extrait du priuilege*.

Octavo format. 98 pages.

Imprint: Paris: Robert III Ballard, 1644.

Catalogues: RISM B/I 1644/4, Davidsson 1952, no 118,
Guillo 2003, 1644-D.

Finspong collection 9086[6]

XIV. LIVRE | DE | CHANSONS | POVR DANCER | ET POVR
BOIRE | A PARIS, | PAR ROBERT BALLARD, Impri | meur de la
Musique du Roy, demeu- | rant ruë S. Iean de Beauuais, à l'en- |
seigne du mont Parnasse. | 1645. | Auec Priuilege de sa | Majesté.

Anthology of unattributed chansons.

Including *Table* and *Extrait du priuilege*.

Octavo format. 96 pages.

Imprint: Paris: Robert III Ballard, 1645.

Catalogues: RISM B/I 1645/6, Davidsson 1952, no 119,
Guillo 2003, 1645-A.

Finspong collection 9086[7]

XV. LIVRE | DE | CHANSONS | POVR DANCER | ET POVR
BOIRE | A PARIS, | PAR ROBERT BALLARD, Impri | meur de la
Musique du Roy, demeu- | rant ruë S. Iean de Beauuais, à l'en- |
seigne du mont Parnasse. | 1646. | Auec Priuilege de sa | Majesté.

Anthology of unattributed chansons.

Including *Table* and *Extrait du priuilege*.

Octavo format. 98 pages.

Imprint: Paris: Robert III Ballard, 1646.

Catalogues: RISM B/I 1646/6, Davidsson 1952, no 120,
Guillo 2003, 1646-D.

Finspong collection 9088

RECVEIL | DES | CHANSONS | A DANSER ET A BOIRE | DE
DENIS MACÉ, | Maistre de Musique. | A PARIS, | Par ROBERT
BALLARD, Impri- | meur du Roy pour la Musique, demeu- | rant ruë
S. Iean de Beauuais, à l'en- | seigne du mont Parnasse. | 1643 | Auec
Priuilège de sa | Majesté.

Including dedication "A Mademoiselle Gobelin, fille de
Monsieur le President Gobelin", preface (*L'Autheur au
lecteur*), *Table* and *Extrait du Priuilege*.

Octavo format. 94 pages.

Composer: Denis Macé.

Imprint: Paris: Robert III Ballard, 1643.

Catalogues: RISM A/I M 19, Davidsson 1952, no 323,
Guillo 2003, 1643-F.

Finspong collection 9090

LES | CHANSONS | POVR DANCER | DE L. MOLLIER. | A PARIS, | Par ROBERT BALLARD, Impri- | meur du Roy pour la Musique, demeu- | rant ruë S. Iean de Beauuais, à l'en- | seigne du mont Parnasse. | 1640 | Auec Priuilege de sa | Majesté.

Including *Table* and *Extrait du priuilege*.

Octavo format. 92 pages.

Composer: Louis Mollier.

Imprint: Paris: Robert III Ballard, 1640.

Catalogues: RISM A/I M 2977, Davidsson 1952, no 342, Guillo 2003, 1640-A.

Finspong collection 9092

Hymns | ancient and modern | for use in the services of the church, | accompanying tunes | compiled and arranged | under the musical editorship of | William Henry Monk, | organist and director of the choir at King's College, London [...] London Sacred Music Warehouse: | Novello and co., | 89, Dean Street, Soho, and 35, Poultry.

Hymn book.

Imprint: London: Novello [n.d.].

Handwritten: "Mr Ap George 7 November 1868".

Finspong collection 9100:1–3

(3 partbooks)

SECOND LIVRE | DES LIBERTEZ | D'ANDRE DE ROSIERS, | SIEUR DE BEAUVLIEV. | à quatre parties. | A PARIS. | Par PIERRE BALLARD, Imprimeur | du Roy pour la Musique. | Auec priuilege de sa Maiesté. | 1638.

Including dedication "A Messire Guillaume de Bautru", sonnets, *Table* and *Extrait du Priuilege*.

Dessus, taille and basse-contre partbook.

Oblong octavo format. 48 pages (basse-contre).

Composer: André de Rosiers.

Imprint: Paris, Pierre I Ballard, 1638.

Catalogues: RISM A/I R 2632, Davidsson 1952, no 446, Guillo 2003, 1638-E.

Finspong collection 9102

L'ESLITE | DES | LIBERTEZ | D'ANDRE DE ROSIERS | SIEVR
DE BEAVLIEV. | A PARIS, | Par ROBERT BALLARD, Impri- |
meur du Roy pour la Musique, demeu- | rant ruë S. Iean de Beauuais,
a l'en- | seigne du mont Parnasse. | 1644 | Auec Priuilegé de sa |
Majesté.

Including dedication "A Monsieur De La Marre", poems, preface, *Table* and *Extrait du Priuilege*.

Octavo format. 90 pages.

Composer: André de Rosiers.

Imprint: Paris: Robert III Ballard, 1644.

Catalogues: RISM A/I R 2633–2634, Davidsson 1952, no 447, Guillo 2003, 1643-G.

Finspong collection 9104

ALPHABET | DE | CHANSONS | POUR DANSER | ET POVR
BOIRE | A PARIS, | Par ROBERT BALLARD, Impri- | meur du Roy
pour la Musique, demeu- | rant ruë S. Iean de Beauuais, à l'en- | seigne
du mont Parnasse. | 1646 | Auec priuilege de sa Maiesté.

Including dedication "A Monsieur de Tallement, Conseiller du Roy", *Table* and *Extrait du Priuilege*.

Octavo format. 112 pages.

Composer: André de Rosiers.

Imprint: Paris: Robert III Ballard, 1646.

Catalogues: RISM A/I R 2635, Davidsson 1952, no 448, Guillo 2003, 1646-H.

Finspong collection 9106:1–4

(4 partbooks)

SINFONIE | BOSCARIE | A VIOLINO SOLO, | E BASSO, | Con
l'aggiunta di due altri Violini ad libitum, per poter | sonare à due, à trè,
è à quattro, conforme piacerà. | DI D. MARCO VCCELLINI, | Capo
de gl'Instrumentisti del Serenissimo Sig.e | Duca di Modena. | OPERA
OTTAVA. | IN ANVERSA, | Presso i Heredi di Pietro Phalesio, al Rè
David. 1669.

Inlcuding *Tavola*.

Complete set of partbooks.

Quarto format. 40 pages (basso continuo).

Composer: Marco Uccellini.

Imprint: Antwerp: Heirs of Phalèse, 1669.

Catalogues: RISM A/I U 23, Davidsson 1952, no 507.

Finspong collection 9108[1]:1–6

(6 partbooks)

CONVITO MVSICALE | DI HORATIO VECCHI | DA MODONA. |
MADRIGALI ET CANZONETTI A III. IIII. | V. VI. VII. ET VIII.
voci. | Nouuamente Composto, & dato in luce. | IN ANVERSA. | Ap-
presso Pietro Phalesio & la Vedoua di Giouanni Bellerio. | M. D.
XCVIII.

Including dedication to “Sereniss. Ferdinando Secondo,
Arciduca d’Austria” and *Tavola*.

Complete set of partbooks.

Oblong quarto format. 40 pages (basso).

Composer: Horatio Vecchi.

Imprint: Antwerp: P. Phalèse & J. Bellère Vve, 1598.

Catalogues: RISM A/I V 1052, Davidsson 1952, no 511.

Finspong collection 9108[2]:1–6

(5 partbooks)

CHANSONS | de M. IEAN PIERRE | SVVELINGH ORGANISTE, |
ET CORNILLE VERDONQ | A QINQVE PARTIES. | EN ANVERS
Chez Pierre Phalese au Roy Daudid. 1608.

Including dedication to “Vertueux et Discret Seigneur,
Olphaert den Otter” and *Table*.

Complete set of partbooks.

Oblong quarto format. 22 pages (bassus).

Composers: Jan Pieterzoon Sweelinck, Cornelis Ver-
donck.

Imprint: Antwerp: Pierre Phalèse, 1608.

Catalogues: RISM B/I 1608/12, Davidsson 1952, no
501.

Finspong collection 9108[3]:1–6

(5 partbooks)

DI LUCA MARENZIO | MVSICO ECCELLENTISS. | DE’ MAD-
RIGALI | SPIRITVALI | A CINQVE VOCI | Nouamente stampati. |
IN ANVERSA | Appresso Pietro Phalesio al Re Daudid. | M. DC. X.

Inlcuding *Tavola*.

Complete set of partbooks.

Oblong quarto format. 24 pages (basso).

Composer: Luca Marenzio.

Imprint: Antwerp: Pierre Phalèse, 1610.

Catalogues: RISM A/I M 528, Davidsson 1952, no 326.

Finspong collection 9108[4]:1–6

(2 partbooks)

SONETS, CHANSONS | A DEVX PARTIES | PAR MAISTRE IEAN DE CASTRO | Liure Premier. | EN ANVERS | De l’Imprimerie de Pierre Phalese | M. DC. X.

Including *Table*.

Complete set of partbooks.

Oblong quarto format. 16 pages (superius).

Composer: Jean de Castro.

Imprint: Antwerp: Pierre Phalèse, 1610.

Catalogues: RISM A/I C 1499, Davidsson 1952, no 101.

Finspong collection 9108[5]:1–6

(2 partbooks)

CHANSONS, SONETS, | STANSES ET EPIGRAMMES | A DEVX PARTIES | PAR MAISTRE IEAN DE CASTRO | Liuvre Second. | EN ANVERS | De l’Imprimerie de Pierre Phalese | M.DC.X.

Including *Table*.

Complete set of partbooks.

Quarto oblong format. 18 pages (superius).

Composer: Jean de Castro.

Imprint: Antwerp: Pierre Phalèse, 1610.

Catalogues: RISM A/I C 1501, Davidsson 1952, no 102.

Finspong collection 9110:1–18

SKALDE- | STYCKEN | satte | i | musik | Stockholm | och Kongl. Privilegerad | Not Tryckeriet.

Periodical publication including different types of music.

Almost all copies have the owners’ name “Londicier”.

Imprint: Stockholm: Olof Åhlström, 1795–1823.

2. Music Manuscripts

The following section lists the manuscript volumes in the Finspong collection; the contents of each manuscript are presented in the order in which the pieces appear in the manuscript. The spellings of the titles, first text lines and composers' names are standardized according to modern use, in order to facilitate search. For Dutch traditional tunes, the titles have been normalized according to *Nederlandse Liederenbank*, when possible.⁶³ Additional headings, such as “Air à boire” or the title of a printed collection from which the piece was copied, have been omitted. Concordant printed publications are marked by their RISM number: RISM A/I (single-author publications), RISM B/I (anthologies, sixteenth and seventeenth centuries), and RISM B/II (anthologies, eighteenth century). Movements from the stage works by Jean-Baptiste Lully are supplied with their LWV numbers taken from Herbert Schneider's *Lully-Werke-Verzeichnis*. In general, only the first known printed concordance is given. In a few cases, subsequent editions are entered in square brackets. A composer's name in square brackets indicates that this attribution is suggested by a concordant manuscript source. All the concordant printed publications referred to in this catalogue are listed at the end of this section, where their full titles are given.

List of abbreviated references

RISM B/VII = *Handschriftlich überlieferte Lauten- und Gittarren- tabulaturen des 15. bis 18. Jahrhunderts*. RISM B/VII, Wolfgang Boetticher (ed.), München: G. Henle, 1978.

Rudén 1981 = Jan Olof Rudén, *Music in Tablature: a Thematic Index with Source Descriptions of Music in Tablature Notation in Sweden* (Musik i Sverige, 5), Stockholm: Svenskt musikhistoriskt arkiv, 1981.

Schneider 1981 = Herbert Schneider, *Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully (LWV)* (Mainzer Studien zur Musikwissenschaft, 14), Tutzing: Schneider, 1981.

Guillo 2001 = Laurent Guillo, “Les papiers à musique imprimés en France au XVIIIe siècle: un nouveau critère d'analyse des manuscrits musicaux”, *Revue de musicologie* 2001:2, pp. 307–369.

⁶³ *Nederlandse Liederenbank*, <http://www.liederenbank.nl>.

Finspong collection 1122

Twenty-eight pieces in lute tablature, all attributed to Charles de Lespine by the title of the volume and all but three by the headings of the different pieces. The manuscript is of French origin, most likely dating from the first half of the seventeenth century. Seven of the pieces are also included in Finspong collection 9096:11.

Title: "Balets, Alemandes et Sarabandes par L'Espine"

Watermark(s): Three open compasses under a crescent in crowned shield/NICOLAS DENISE in cartouche

Printed 6-line staves, design "PAP-3" (Guillo 2001). Attached engraving: Pegasus surrounded by "Par Pierre Ballard au mont parnasse rue s Jean de Beauvois".

Oblong quarto format. 41 pages.

Catalogues: RISM B/VII, p. 239, Rudén 1981, p. 36.

Sarabande

Ballet de Lespine

Courante de Lespine

Ballet de Lespine

Courante de Monsieur

Courante de la Reine d'Angleterre

Ballet de Lespine

Courante de Lespine

Sarabande de Lespine

Ballet de Lespine

Sarabande de Lespine

Courante de Lespine

Courante de Lespine

Ballet de Lespine

Allemande de Lespine

Courante de Lespine

Sarabande de Lespine

Allemande de Lespine

Allemande de Lespine

Allemande de Lespine

Courante de Lespine

Courante de Lespine

Sarabande de Lespine

Sarabande de Lespine

Gavotte de Lespine

Gavotte de Lespine

Sarabande de Lespine

La Rauissante, fantasie de Lespine

RISM A/I V 172, Lespine

Finspong collection 1128:1

The first of two bound volumes (1128:1 and 1128:2), including music from stage works of Jean-Baptiste Lully. The two volumes were copied by the atelier of Henry Foucault in Paris, according to the printed title page.

Printed title page (and index): *Recueil des plus beaux endroits des OPERA de Mr de Lully. Sçavoir; Duo Trio & Recits chantans, avec la Basse-continuë chiffrée, copies à la main. Tome I. De vend A Paris Chez le Sieur FOUCAULT [...].*

Watermark(s): Bunch of grapes – I/Heart/G in cartouche

Folio format. 244 pages.

Catalogue: Schneider 1981 (“Quelle 73”).

Ce n'est plus le temps	LWV 56 (<i>Psyché</i>)
Rendez-vous beautés cruelles	LWV 56
Est-on sage dans le bel âge	LWV 56
Ah qu'il est dangereux	LWV 56
Pleurons en de si grands malheurs	LWV 56
Deh piangeré al pianto	LWV 56
Aimable jeunesse suivez	LWV 56
Que fais-tu montre-moi	LWV 56
Unissons-nous troupe	LWV 56
Je cherche à médire	LWV 56
Le dieu qui nous engage	LWV 56
Gardez-vous beautés sévères	LWV 56
Admirons le jus de la treille	LWV 56
Bacchus veut qu'on boive	LWV 56
Folâtrons divertissons-nous	LWV 49 (<i>Cadmus et Hermione</i>)
Que chacun se ressente	LWV 49
Ce n'est point par l'éclat	LWV 49
Dans ces lieux fortunés	LWV 49
Heureux qui peut plaire	LWV 49
Cet aimable séjour	LWV 49
Suivons l'amour	LWV 49
Je vais partir belle Hermione	LWV 49
Amour vois quels maux	LWV 49
Cessez de vous plaindre	LWV 49
Que maudit soit l'amour funeste	LWV 49
Ma princesse quel bonheur	LWV 49
Belle Hermione hélas	LWV 49
Venez dieu des festins	LWV 49
Serons-nous dans le silence	LWV 49
Amants aimez vos chaînes	LWV 49
Le héros que j'attends	LWV 50 (<i>Alceste</i>)
On ne voit plus ici paraître	LWV 50
L'art d'accord avec la nature	LWV 50
Le mépris d'un cœur volage	LWV 50
Si je change d'amant	LWV 50

Essaie un peu de l'inconstance	LWV 50
Qu'aisément le dépit dégage	LWV 50
Il n'est pas sûr toujours	LWV 50
Quand on est sans espérance	LWV 50
Malgré tant d'orage	LWV 50
Jeunes cœurs laissez-vous prendre	LWV 50
Le ciel protège les héros	LWV 50
Un rival n'est pas inutile	LWV 50
Puisque je perds toute espérance	LWV 50
Est-ce aux amants qu'on	LWV 50
La mort barbare	LWV 50
Qu'on ne porte point d'autres	LWV 50
A quoi bon tant raison	LWV 50
C'est la saison d'aimer	LWV 50
Revenez amours	LWV 51 (<i>Thésée</i>)
Que rien ne trouble ici	LWV 51
Partez allez volez	LWV 51
Qu'il passe au gré de	LWV 51
Trop heureux qui moissonne	LWV 51
Inexorable Mars	LWV 51
Pour les plus fortunés	LWV 51
Il n'est rien de si beau	LWV 51
Tu m'as fait des serments cent	LWV 51
Prétends-tu que je sois	LWV 51
La valeur à mes yeux	LWV 51
Cessez charmante Aeglé	LWV 51
Faites grâce à mon âge	LWV 51
Doux repos innocente paix	LWV 51
La gloire de Thésée	LWV 51
Le dépit veut que l'on s'engage	LWV 51
Un tendre engagement	LWV 51
Mon frère et mes deux fils	LWV 51
Espérez de former	LWV 51
N'aimons jamais, ou	LWV 51
Pour le peu de bon temps	LWV 51
La gloire n'est que trop	LWV 51
Il n'est point de grandeur	LWV 51
Non je le promets	LWV 51
Sortez ombrez	LWV 51
Ma rivale m'expose à des maux	LWV 51
De quoi ne vient point à bout	LWV 51
Que nos prairies	LWV 51
Aimons tout nous	LWV 51
En vain j'ai respecté	LWV 53 (<i>Atys</i>)
La saison des frimats	LWV 53
Quand j'attends les beaux jours	LWV 53
Les plaisirs à ses yeux	LWV 53
Allons accourez tous	LWV 53
Le soleil peint nos champs	LWV 53

Amants qui vous plaignez	LWV 53
L'amour fait trop verser	LWV 53
Quand le péril est agréable	LWV 53
Peut-on être insensible	LWV 53
Atys est trop heureux	LWV 53
Venez tous dans mon temple	LWV 53
Quand on aime bien tendrement	LWV 53
Ne vous faites point violence	LWV 53
Que l'amour a d'attraits	LWV 53
Espoir si cher et si doux	LWV 53
La beauté la plus sévère	LWV 53
L'hymen seul ne saurait plaire	LWV 53
D'une constance extrême	LWV 53
C'est le dieu des eaux	LWV 54 (<i>Isis</i>)
Mon empire a servi de théâtre	LWV 54
Célébrez son grand nom	LWV 54
L'inconstante n'a plus	LWV 54
Vous juriez autrefois que cette	LWV 54
Les armes que je tiens	LWV 54
Jupiter vient sur la terre	LWV 54
L'amour, cet amour infidèle	LWV 54
Les plaisirs les plus doux	LWV 54
Aimez profitez	LWV 54
Dégagez-vous d'un amour	LWV 54
Dieux tout puissants ah	LWV 54
Quel bien devez-vous	LWV 54
Les yeux qui m'ont charmé	LWV 54
Le fil de la vie	LWV 54
Terminez mes tourments	LWV 54
Muses préparons nos concerts	LWV 57 (<i>Bellérophon</i>)
Après avoir chanté les fureurs	LWV 57
Quittez de si vaines	LWV 57
En vain quand l'amour	LWV 57
Qu'il est doux de trouver dans un	LWV 57
Un cœur qui paraît invincible	LWV 57
Un héros que la gloire élève	LWV 57
Chantons la valeur triomphante	LWV 57
Lorsque l'amour vous asservit	LWV 57
Que ce jardin se change	LWV 57
Impuissante vengeance inutile	LWV 57
Dans quel accablement cet oracle	LWV 57
Quel spectacle charmant	LWV 57
Heureuse mort tu vas	LWV 57
Pour tout vaincre il suffit qu'un	LWV 57
Enfin je vous revois princesse	LWV 57
Jouissez des douceurs que l'hymen	LWV 57
Héros dont la valeur étonne	LWV 58 (<i>Proserpine</i>)
Venez aimable paix	LWV 58
Le vainqueur est comblé	LWV 58

Il est temps que l'amour	LWV 58
On a quitté les armes	LWV 58
Goûtons dans ces aimables	LWV 58
Vaine fierté faible rigueur	LWV 58
Jupiter a dompté les géans	LWV 58
La paix dans ces beaux lieux	LWV 58
Vous changez vous quittez	LWV 58
Heureux qui peut être inconstant	LWV 58
Amants qui n'êtes point jaloux	LWV 58
Que notre vie doit faire envie	LWV 58
Ah que ces demeures sont belles	LWV 58
Dans ces beaux lieux tous nous	LWV 58
Ma chère liberté	LWV 58
Aimez qui vous aime	LWV 58
Déserts écartés sombres lieux	LWV 58

Finspong collection 1128:2

The second of two bound volumes (1128:1 and 1128:2), including music from stage works of Jean-Baptiste Lully. The two volumes were copied by the atelier of Henry Foucault in Paris, according to the printed title page.

Printed title page (and index): *Recueil des plus beaux endroits des OPERA de Mr de Lully. Sçavoir; Duo Trio & Recits chantans, avec la Basse-continuë chiffrée, écrit à la main. Tome II. De vend A Paris Chez le Sieur FOUCAULT [...].*

Watermark(s): Bunch of grapes – I/Heart/G in cartouche

Folio format. 256 pages.

Catalogue: Schneider 1981 ("Quelle 73").

Tranquilles cœurs	LWV 59 (<i>Le triomphe de l'Amour</i>)
Nymphes des eaux	LWV 59
Si quelquefois	LWV 59
Un cœur toujours en paix	LWV 59
Non il n'est pas possible	LWV 59
Cédez belle Amphidrite	LWV 59
Ah qu'un fidèle amant	LWV 59
Quoi je puis voir enfin cesser	LWV 59
Il faut aimer c'est un fatal	LWV 59
C'est en vain qu'à l'amour	LWV 59
Avant que de prendre	LWV 59
Va dangereux	LWV 59
Un cœur maître de lui-même	LWV 59
Dans ces forêts	LWV 59
Il est des nuits	LWV 59
Bacchus revient vainqueur	LWV 59
Suivons l'amour	LWV 59
Que de fleurs	LWV 59
Tout ce que j'attaque	LWV 59

Ne troublez pas	LWV 59
O vertu charmante	LWV 60 (<i>Persée</i>)
La grandeur brillante	LWV 60
Quel heureux jour	LWV 60
Les dieux ne l'ont donné	LWV 60
Mon vainqueur	LWV 60
Ah je garderai	LWV 60
Non je ne puis souffrir	LWV 60
Ah que l'amour cause	LWV 60
Infortunés qu'un monstre	LWV 60
Il ne m'aime que	LWV 60
L'amour qu'il a pour moi	LWV 60
Ah qu'il vive	LWV 60
Nous ressentons mêmes	LWV 60
Mer vaste mer profonde	LWV 60
L'amour meurt dans	LWV 60
Honorons à jamais	LWV 60
Hymen, ô doux hymen	LWV 60
Cherchons la paix	LWV 61 (<i>Phaëton</i>)
Dans cette paisible retraite	LWV 61
Dans ces lieux tout rit	LWV 61
Un héros qui mérite	LWV 61
On a vu ce héros	LWV 61
Heureuse une âme indifférente	LWV 61
Heureux qui peut voir	LWV 61
Que Protée avec nous partage	LWV 61
Il me fuit l'inconstant	LWV 61
Amour cruel vainqueur	LWV 61
Ah Phaëton est-il possible	LWV 61
Sans le dieu qui nous	LWV 61
O dieu de la clarté	LWV 61
C'est par vous ô soleil	LWV 61
Hélas une chaîne si belle	LWV 61
Ce beau jour ne perment	LWV 61
Ah j'entends un bruit	LWV 63 (<i>Amadis</i>)
Esprits empressés à nous	LWV 63
Les plaisirs nous suivent	LWV 63
Suivons l'amour	LWV 63
Ah que l'amour paraît	LWV 63
Fut-il jamais amant plus fidèle	LWV 63
Quand on est aimé	LWV 63
Juste dépit brisez ma chaîne	LWV 63
Belle princesse que vos	LWV 63
Amour que veux-tu	LWV 63
Esprits malheureux	LWV 63
Bois épais redouble ton ombre	LWV 63
Non pour être invincible	LWV 63
Vous ne devez plus attendre	LWV 63
Est-ce vous Oriane	LWV 63

Cœurs accablés de rigueurs	LWV 63
Fermez-vous pour jamais	LWV 63
Préparons-nous pour la fête	LWV 69 (<i>Le temple de la Paix</i>)
D'un Roy toujours vainqueur	LWV 69
Sans crainte dans nos	LWV 69
Charmant repos d'une vie	LWV 69
Que ce roi vainqueur	LWV 69
La gloire lui suffit	LWV 69
Pour rendre son empire	LWV 69
Entre les autres rois	LWV 69
Sans cesse combattons	LWV 69
La paix règne dans ce bocage	LWV 69
Qu'êtes-vous devenu doux	LWV 69
Nous avons traversé le vaste	LWV 69
Douce paix qui dans ces retraites	LWV 69
Quel bonheur pour la France	LWV 69
Le ciel qui m'a fait votre roi	LWV 65 (<i>Roland</i>)
On n'entend plus le bruit	LWV 65
Que la guerre est effroyable	LWV 65
C'est l'amour qui nous menace	LWV 65
Le vainqueur a contraint	LWV 65
Ah que mon cœur est agité	LWV 65
Ah quel tourment de garder	LWV 65
Je ne verrai plus ce que j'aime	LWV 65
Au généreux Roland	LWV 65
Triomphez charmante reine	LWV 65
Dans nos climants sans chagrin	LWV 65
C'est l'amour qui prend	LWV 65
Agréables retraites, l'amour	LWV 65
Ma gloire murmure en ce jour	LWV 65
Qui goûte de ces eaux	LWV 65
S'il faut que ma félicité	LWV 65
J'abandonne ma gloire	LWV 65
Roland va m'ôter l'objet que j'adore	LWV 65
Médor je tremble	LWV 65
Vous me quittez et je demeure	LWV 65
Que dans le temple de	LWV 71 (<i>Armide</i>)
Dans un jour de triomphe	LWV 71
Vous allumez une fatale flamme	LWV 71
Quel sort a plus d'appas	LWV 71
Si la guerre aujourd'hui fait	LWV 71
Les enfers s'il le faut	LWV 71
Je ne triomphe pas du plus	LWV 71
Qu'importe qu'un captif	LWV 71
Les enfers ont prédit cent	LWV 71
Un songe affreux m'inspire	LWV 71
Vous troublez-vous d'une image	LWV 71
La chaîne de l'hymen	LWV 71
Pour vous quand il vous plaît	LWV 71

Bornez-vous vos désirs	LWV 71
Armide est encore plus aimable	LWV 71
Poursuivons jusqu'au trépas	LWV 71
Esprits de haine et de rage	LWV 71
Plus j'observe ces lieux	LWV 71
Enfin il est en ma puissance	LWV 71
Venez seconder mes désirs	LWV 71
Ah si la liberté	LWV 71
Aimons-nous tous nous y convie	LWV 71
Les plaisirs ont choisi pour	LWV 71
Renaud ciel ô mortelle peine	LWV 71
Armide il est temps que j'évite	LWV 71
Non jamais de l'amour	LWV 71
Le perfide Renaud me fuit	LWV 71
Traître attends je le tiens	LWV 71
Nous avons préparé pour lui	LWV 73 (<i>Acis et Galatée</i>)
Suivez les mouvements	LWV 73
Unissons nos efforts	LWV 73
C'est en vain qu'en ces lieux	LWV 73
La charmante Scilla l'honneur	LWV 73
Serons-nous toujours	LWV 73
Tout ce que vous voyez	LWV 73
Immortels habitants des cieux	LWV 73
Qu'une injuste fierté	LWV 73
Connais puissant amour	LWV 73
Pour hâter mon bonheur	LWV 73
Vous qui dans ces lieux solitaires	LWV 73
Enfin j'ai dissipé la crainte	LWV 73
Sous ses loix l'amour	LWV 73
Tendres cœurs venez tous	LWV 73
Désormais on doit aimer sans	LWV 73

Finspong collection 1130

Reduced score of the pasticcio *Syrinx*, first performed in Stockholm in 1747, according to the printed libretto: *Syrinx, Eller Then uti Waf förwandlade Wattu-Nymphen, Förestält Uti en Opera Comique, Samt Upförd på Kongl. Swenska Skådeplatsen i Stockholm, Then 20. Maji År 1747*. "Af Ohl" written with pencil on the first page of the score, referring to Johan Ohl (1704–1766).

Title: "Opera af Sýrins".

Watermark(s): Not identified; fly leaf: Crowned oval shield with 8 – DS

Large quarto format. 68 pages.

Finspong collection 1133

Reduced score of *Raton et Rosette*, first performed in Paris in 1753 and a parody of *Titon et l'Aurore*, composed by Jean-Joseph Cassanéa de Mondonville.

Title: "Raton et Rosette".

Watermark(s): Not identified; fly leaf: Pro Patria – JIH&ZOOM

Printed 5-line staves.

Folio format. 62 pages.

Finspong collection 1136:1

Three airs. French manuscript copied after 1681.

Watermark(s): Bunch of grapes – I/heart/CVSSON in cartouche; fly leaf: Coat of arms in circle – E/heart/CHAMBON in cartouche

Printed 5-line staves.

Small oblong quarto format. 32 pages.

Tu reviens donc berger volage

Fierté sévère honneur

LWV 59/15

Ah qu'un fidèle amant

LWV 59/17

Finspong collection 1136:2

Six instrumental suites and two other pieces, by "J.A.R." (Jan Adam Reincken) and "D.B.H." (Dieterich Buxtehude). The entire volume is notated in keyboard tablature. The manuscript is likely of North German provenance and was probably copied in the beginning of the eighteenth century.

Watermark(s): Fleur de lis in crowned shield/WR/AJ

Oblong quarto format. 30 pages.

Catalogue: Rudén 1981, p. 68.

Canzonetto D.B.H. [Dieterich Buxtehude, *Canzonetta* BuxWV 225]

Allemande di Sr J.A.R. [Jan Adam Reincken, Suite in C]

Courant J.A.R.

Sarabande J.A.R.

Gigue J.A.R.

Holländische Nachtigahl di Sr J.A.R. [Jan Adam Reincken]

RISM B/II, p. 377 (c.1710)

Variatio

Allemande di Sr J.A.R. [Jan Adam Reincken, Suite in C]

Courante

Sarabande

Gigue

Allemande di Sr J.A.R. [Jan Adam Reincken, Suite in C]

Courant

Sarabande

Gigue

Allemande di Sr J.A.R. [Jan Adam Reincken, Suite in C]
 Courante
 Sarabande
 Gigue
 Allemande di Sr J.A.R. [Jan Adam Reincken, Suite in A]
 Courant
 Sarabande
 Gigue
 Allemande di Sr J.A.R. [Jan Adam Reincken, Suite in Bb]
 Courant
 Sarabande
 Gigue

Finspong collection 1137

Manuscript containing vocal airs by Jean-Baptiste Lully and other French composers.

Title and annotation: “Recueil de Aïrs, Menuets, etc.”, “Commencer a Chanter ce 10^e feburier 1679”.

Watermark(s): B/heart/C in cartouche

Small oblong quarto format. 194 pages.

Pourquoi n'avoir pas	LWV 57/7
Belle Iris votre humeur	RISM B/I 1679/4
Qu'il est doux de trouver	LWV 57/16
Belles fleurs	LWV 58/46
Est-ce pour Cloris	RISM B/I 1679/4
En vain quand l'amour	LWV 57/15
Espoir qui sédiusez	LWV 57/15
Les armes que je tiens	LWV 54/23
Montrons notre	LWV 57/45
Faisons cesser nos allarmes	LWV 57/25
Non je ne saurais plus	RISM B/I 1676/1
Malgré tous mes malheurs	LWV 57/14
Un héros que la gloire élève	LWV 57/21
Heureuse mort tu vas	LWV 57/55
Quel spectacle charmant	LWV 57/50
Muses préparons nos concerts	LWV 57/2
Le malheur qui nous accable	LWV 57/42
Les plaisirs nous préparent	LWV 57/70
Un cœur qui paraît	LWV 57/17
Vos mépris tous les jours	RISM B/I 1671/3, Le Camus
Vos mépris chaque jour	RISM B/I 1679/3, Lambert
Enfin cruelle bergère	RISM B/I 1679/5
La volage Lisette	RISM B/I 1679/5, Lambert
Vous ne sauriez guérir	LWV 57/17
Brisez une fatale	LWV 57/49
Amour mes vœux	LWV 57/26
J'ai quitté les forêts	LWV 57/5
Savez-vous chère musette	

L'art d'accord avec la nature	LWV 50/8
Malgré tant d'orage	LWV 50/30
Ami me veux-tu croire	LWV 47/32
Sous l'amoureux empire	LWV 47/33
Ah qu'il est doux	LWV 38/9
Aux amants qu'on pousse	LWV 42/14
Jeunes cœurs laissez-vous prendre	LWV 50/31
Peut-on chercher	LWV 50/47
C'est la saison d'aimer	LWV 50/85
Aimons tout nous	LWV 51/65
Que chacun se ressente	LWV 49/6
Peut-on mieux faire	LWV 49/15
Heureux qui peut plaire	LWV 49/14
La peine d'aimer	LWV 49/21
Amants aimez vos chaînes	LWV 49/56
Amour vois quels maux	LWV 49/32
Cet aimable séjour	LWV 49/19
Cessez de vous plaindre	LWV 49/35
Gardez-nous bien	LWV 49/38
Serons-nous dans le silence	LWV 49/55
Suivons l'amour	LWV 49/23
Belle Hermione hélas	LWV 49/50
Je vais partir belle Hermione	LWV 49/31
En vain j'ai respecté	LWV 53/2
La saison des frimats	LWV 53/5
Le printemps quelquefois	LWV 53/10
Le soleil peint nos champs	LWV 53/17
Amants qui vous plaignez	LWV 53/21
L'amour fait trop verser	LWV 53/24
Quand le péril est agréable	LWV 53/25
Que l'on chante que l'on danse	LWV 53/74
La beauté la plus sévère	LWV 53/75
D'une constance extrême	LWV 53/78
C'est le commun	LWV 53/28
Cessons d'aimer	LWV 54/14
L'inconstance n'a plus	LWV 54/16
Jaloux sombre et chagrin	LWV 54/18
Non il ne tient	LWV 54/18
Gardez pour quelqu'autre	LWV 54/28
Les plaisirs les plus doux	LWV 54/32
Aimez profitez	LWV 54/34
Que ces lieux ont	LWV 54/36
L'empire de l'amour	LWV 54/43
Les yeux qui m'ont charmé	LWV 54/49
Terminez mes tourments	LWV 54/59
Pour les plus fortunés	LWV 51/15
Prétends-tu que je sois	LWV 51/18
Il faut profiter	LWV 51/28
Doux repos innocente paix	LWV 51/33

Un tendre engagement	LWV 51/35
Dépit mortel	LWV 51/43
Amour plaît malgré	LWV 51/67
Ah faut-il me venger	LWV 51/68
Le plus sage	LWV 51/80
Que nos prairies	LWV 51/64
Ah que mes peines	LWV 56/38
Folâtrons divertissons-nous	LWV 56/57
Que fais-tu montre-moi	LWV 56/32
Le dieu qui nous engage	LWV 56/48
Quel changement dans la nature	RISM B/I 1683/2
Fierté sévère honneur	LWV 59/15
Ah qu'un fidèle amant	LWV 59/17
Tu reviens donc berger volage	
Que l'absence	LWV 58/51
Croyez-moi mon cœur	RISM B/I 1679/4
Que l'amour est doux	LWV 58/14
Que ce jardin se change	LWV 57/33
Vaine fierté faible rigueur	LWV 58/21
Ombre de mon amant	RISM A/I L 386, Lambert
Déserts écartés sombres lieux	LWV 58/78

Finspong collection 1138:1

Manuscript volume containing seventy-one vocal pieces by Jean-Baptiste Lully and other French composers.

Annotations: "J: C: V. A", "Jain Jaques", "Land Charte van Europa".

Watermark(s): Arms of Amsterdam – PVL

Printed 5-line staves.

Folio format. 192 pages.

Évitons le compère Blaise	
Philis n'est point assez badine	RISM B/I 1692/3, Duparc
Au milieu des douceurs d'un paisible	
J'ai su vous déplaire	RISM A/I B 3853, Bousset
Mon humeur est inconstante	RISM A/I B 3846, Bousset
Avec le vin on fait merveille	RISM B/I 1695/3, La Barre
À boire à Catin	RISM B/I 1695/3, M***
Viens Bacchus viens guérir	RISM B/I 1695/3, Duparc
Boute var la tass en main	RISM B/I 1695/3, Montéclair
Le glouglou de la bouteille	RISM A/I P 2441, Piroye
Il faut partir tous nos guerriers	RISM A/I B 4602, Brossard
Qu'il passe au gré de ses désirs	LWV 51/10
Avant que ma femme fût morte	RISM A/I S 3387, Sicard
Hodie Christus natus est	
Vous que l'amour fait languir	RISM B/I 1695/3, La Barre
Taisez-vous rossignols votre tendre	
Que vois-je ô spectacle	LWV 63/53
Grégoire au cabaret	RISM B/I 1692/3, Desfontaines

Entre les verres et les pots	RISM B/I 1692/3, Duparc
Goûtons dans ces aimables	LWV 58/15
Printemps que dans nos tendres cœurs	RISM B/I 1690/1
Que faites-vous berger sur ce (Tircis et Climène. Dialogue)	
Je veux épouser Silvie	RISM B/I 1696/4
Que ton retour printemps	
Si j'étais volage et léger	RISM B/I 1696/2, Hubert
Amis buvons sans cesse	RISM B/I 1696/2, Morel
Belle princesse enfin vous souffrez	LWV 60/42
Quand je suis auprès de Climène	RISM B/I 1696/2, Rebel
C'est assez de Bacchus respecter	RISM B/I 1695/3, Desfontaines
Depuis que j'ai brisé ma chaîne	RISM B/I 1694/2
Quand tous vos vœux	Collasse, <i>Ballet des Saisons</i>
Votre naissante ardeur	Collasse, <i>Ballet des Saisons</i>
Philis avait raison de me faire	RISM B/I 1696/2, Rebel
D'une paix éternelle	RISM B/I 1697/2
Languissante douleur	RISM B/I 1696/2, Mr D**
Lorsque Philis m'aimait	RISM B/I 1696/2, La Barre
Affreux rochers	RISM A/I B 3855, Bousset
Amis le verre en main	LWV 61/40
Mercure quel dessin	LWV 58/16
Vaine fierté faible rigueur	LWV 58/21
Arretez nymphe trop sévère	LWV 58/22
Amants qui n'êtes point jaloux	LWV 58/36
Ingrate écoutez-moi	LWV 58/37
Quel malheur	LWV 61/36
Fermez-vous pour jamais	LWV 63/61
Impitoyable Celimène	RISM B/I 1697/2, Marchand
Quoi pauvre amant tu languis	RISM B/I 1697/2, Marchand
Infortunés qu'un monster	LWV 60/37
Amis à m'enivrer	RISM B/I 1698/1
J'aime Tircis et je n'ose lui dire	RISM B/I 1699/2, Collet
Tout s'enivre ici-bas	RISM A/I B 3861, Bousset
Voyez à vos genoux cet amant	Campra, <i>L'Europe galante</i>
Quel funeste coup	Campra, <i>L'Europe galante</i>
Que vois-je c'est Issé	Destouches, <i>Issé</i>
Doux transports	RISM B/I 1699/2
Croyez-moi cessez de craindre	LWV 60/21
Doux calme de la solitude	Lalande, <i>L'amour fléchi</i>
Tristes déserts retraites sombres	
Vos yeux m'ont assez dit	RISM A/I B 3862, Bousset
Le berger que j'adore	RISM B/I 1696/2, Roy
Un berger qui m'a su plaire	
Amis que chacun boive	RISM A/I B 3861, Bousset
Vous vous plaignez Iris	RISM A/I B 3862, Bousset
Après mille serments de m'aimer	
Quand Tircis de ses feux me fait	
Le bruit funeste de la guerre	RISM B/I 1698/1
Ah si la liberté	LWV 71/42

Plus j'observe ces lieux
 Tircis sous un épais feuillage
 Per vendicarmi so ben qual'armi
 Spera che la speranza conforto

LWV 71/35
 RISM B/II, p. 311 (1701)
Penelope la casta (Noris)
Massimo Puppieno (Aureli)

Finspong collection 1138:2

Vocal and instrumental pieces by Jean-Baptiste Lully, Jean-Baptiste de Bousset and other French composers. Annotation: "MVSICA ARTIVM NVTRIMENTUM" and a sketch of an organ façade. Manuscript probably copied in the beginning of the eighteenth century. Including a separate folio with one song: "Si vous m'avez aimé".

Watermark(s): Arms of Amsterdam – IV

Printed 5-line staves.

Folio format. 138 pages.

[pp. 1–56, extracts]
 Hélas rien n'adoucit
 [pp. 60–86, extracts]
 Idylle en musique
 La Musette
 Cruelle et rigoureuse absence
 C'est ainsi que Mirtil
 Vous qui craignez une ardeur
 Mais que dis-je
 Chantez résonnez ma musette
 [2 Polonaises]
 Menuet
 Sorge l'alba e torna il di
 La vigne n'est plus en danger
 Ne me reprochez point Iris
 Versez tout plein
 Celia you in vain deceive me
 Amis chez les voisins
 Vos yeux charmants
 Buvons à petits coups
 Il seno è piagato da dolce
 Ricordati ben mio
 Vedrò sciolto da catene
 Frappez ne vous laissez jamais

LWV 51
 Destouches, *Amadis de Grèce*
 Campra, *Trancrède*
 RISM B/II, p. 312 (1704), Lacoste
 RISM A/I C 3168, Clérambault

[Giovanni Bononcini]
 RISM A/I B 3862, Bousset
 RISM A/I B 3881, Bousset

RISM B/I 1697/2

RISM A/I B 3858, Bousset

Campra, *L'Europe galante*

Finspong collection 9074

Twenty-three unattributed vocal pieces and dances, three of which are notated in lute tablature. “De Mr Aymé” on the first page may refer to Jean Aymé (fl. 1638–1645), *maitre joueur de luth* and citizen of Paris.⁶⁴ Signed: “Ludouicus de Geer Hic nomen meum pono Quia librum perdere nolo Si perdere voluisse Hic nomen meum non posuissem A Paris le 8. Septem Ao 1639” and “le treiziesme Juillet a Paris”.

Watermark(s): Three open compasses in crowned shield/NICOLAS DENISE in cartouche

Printed 5-line staves “PAP-65” (Guillo 2001).

Quarto format. 50 pages.

Catalogues: RISM B/VII, p. 240, Rudén 1981, p. 37.

Enfin nature a mis au jour	RISM A/I M 3945, Moulinié
Ceux qui voudrons jouir	RISM B/I 1639/3, Rosiers
Ami la plaisante aventure	RISM B/I 1639/3, Rosiers
Notre joie sera parfaite	RISM A/I R 2632, Rosiers
Buvons le temps nous y convie	RISM A/I R 2632, Rosiers
Vive le vin	RISM A/I R 2632, Rosiers
L'autre jour un vilain	RISM A/I R 2632, Rosiers
À la fin c'est trop me contraindre	RISM A/I M 3945, Moulinié
Pour élever des autels	RISM A/I M 3945, Moulinié
C'est à ce coup qu'il faut marcher	RISM A/I R 2632, Rosiers
Fear not dear love	[Henry Lawes]
Guillot est mon ami	RISM A/I M 3950, Moulinié
Ma raison est donc la maîtresse	RISM A/I M 3950, Moulinié
[No title, lute tablature]	
[No title]	
Prelude	
Allemande	
[No title, lute tablature]	
Allemande	
[No title, lute tablature]	
[3 sarabandes]	

⁶⁴ Yolande de Brossard, *Musiciens de Paris 1535–1792: actes d'état civil d'après le Fichier Laborde de la Bibliothèque nationale* (La vie musicale en France sous les rois Bourbons. Série 1, Études, 11), Paris: Picard, 1965, p. 14.

Finspong collection 9094

Manuscript containing instrumental pieces, twenty-one of which were drawn from *The Fairy Queen* by Henry Purcell, and other pieces by French composers, among them Jean-Baptiste Lully.

Watermark(s): Arms of Amsterdam

Oblong quarto format. 114 pages.

“Musick By Mr Henry Purcel In the Opera Call’d the Fairÿ Queen” [21 pieces]

[24 pieces without titles]

Les folies d’Espagne [29 pieces]

Nymphes des eaux LWV 59/4

Si quelquefois LWV 59/7

Un cœur toujours LWV 59/9

Fierté sévère LWV 59/15

Air LWV 51/39

Air LWV 51/27

Le vent LWV 49/8

Marche LWV 49/42

Rondeau LWV 50/4

Marche LWV 51/5

Battaglia

Savez-vous bien

Rigaudon [1]

[Rigaudon 2]

Marche

Air pour l’hautbois

Idem [Air pour l’hautbois] LWV 65/67

Idem [Air pour l’hautbois]

Gigue

[No title]

[No title] LWV 65, 2nd version

[No title] LWV 65, 2nd version

Marche

[No title]

Courante

[2 Menuets]

Passepied

Air de Lier

1^{er} partÿ

2^{ème} partÿ

Air

La mariée LWV 65, 2nd version

Menuet suite

Je sais les maux

La Marche du Roi

La nouvelle figure

Isak maget

La Valentine

[3 pieces without titles]

Grand Bal
 Branle gay – Branle amener
 Gavotte
 Courante
 Air trio
 Le printemps m'offre en vain RISM B/I 1679/3, La Tour
 La Bourgogne (courante/bourrée/courante/bourrée/sarabande/passepied)
 Menuet
 Idem [Menuet]
 Menuet de Monseigneur
 Idem [Menuet de Monseigneur]
 [2 Passepieds]
 Menuet
 Non printemps tu n'es plus RISM B/I 1678/2, D'Ambrus
 Passepied Marais, *Alcide*
 Autre [Passepied] Marais, *Alcide*
 Menuet Marais, *Alcide*
 Passepied de Didon Desmarests, *Didon*
 Menuet Desmarests, *Didon*
 Menuet Desmarests, *Didon*
 Menuet
 Menuet
 Air prelude
 Air
 Branle – Branle gay – Branle amener – Gavotte RISM B/I 1665/6, Bruslard
 Courante RISM B/I 1665/6
 Trompetstück
 Autre [Trumpet tune]
 Vous ne devez plus attendre LWV 63/36
 Amour que veux-tu de moi LWV 63/26
 [4 Menuets]
 Daldans 2
 Daldans 1
 L'Anjou
 Passepied
 [3 Menuets]

Finspong collection 9096:1

Seven pieces copied in lute tablature.

Watermark(s): Kneeling man with cross in shield

Oblong octavo format. 34 pages.

Catalogues: RISM B/VII, p. 240, Rudén 1981, p. 38.

[2 Sarabandes]

Courante

[4 pieces without titles]

Finspong collection 9096:2

Thirty-seven pieces by Francesco Corbetta, Rémy Médard, Jean-Baptiste Lully and other French composers, notated in guitar tablature.

Watermark(s): Clock face – letters in cartouche; fly leaf: Pro patria

Engraved 5-line staves.

Oblong octavo format. 62 pages.

Catalogues: RISM B/VII, p. 240, Rudén 1981, p. 38.

Chaconne

Suite

Suite

Prelude

Menuet

Menuet

Gigue

Menuet de Bonard

[Étienne Bonard?]

Menuet

Gigue Medard

[Rémy Médard]

Sarabande Medard

[Rémy Médard]

Allemande Medard

[Rémy Médard]

Sarabande Francisq

[Francesco Corbetta]

Menuet

Pourquoi n'avoir pas le cœur tender

LWV 57/7

Le boulanger de bonesse

Menuet Medard

[Rémy Médard]

Menuet

Menuet de Proserpine

LWV 58/13

De Proserpine Menuet

LWV 58/14

Gigue Francisq

[Francesco Corbetta]

Menuet Francisq

[Francesco Corbetta]

Folies Espagnoles

Suite de Medard

[Rémy Médard]

Suite de Francisq

[Francesco Corbetta]

Suite de Francisque

[Francesco Corbetta]

Suite Medard

[Rémy Médard]

Suite de Francisq

[Francesco Corbetta]

Suite de Francisq:

[Francesco Corbetta]

Menuet de l'Academie No 10

RISM A/I MM 1695 I,1, Médard

Sarabande Espagnolle No 11

RISM A/I MM 1695 I,1, Médard

La Monferer Sarabande No 24

RISM A/I MM 1695 I,1, Médard

Folies No 14

RISM A/I MM 1695 I,1, Médard

Allemande No 27

RISM A/I MM 1695 I,1, Médard

Gigue No 29

RISM A/I MM 1695 I,1, Médard

Chaconne No 2

RISM A/I MM 1695 I,1, Médard

Suite de chaconne

[Rémy Médard?]

Finspong collection 9096:3

Twenty-nine vocal and instrumental pieces, four of which are for a plucked instrument, notated in tablature. Four different dates are written in the manuscript: 25 August and 12, 13 and 22 September 1638.

Watermark(s): Horn in shield / I DURAN

Oblong quarto format. 58 pages.

Catalogues: RISM B/VII, p. 241, Rudén 1981, p. 37.

Ladies of the court [lute tablature]

John come kiss me [lute tablature]

Walsingham [lute tablature]

The Temple galliard

Now I see thy looks

RISM A/I F 1503

There is a lady sweet and kind

RISM A/I F 1503

Monsieurs Allemande

O God that art my righteousness

[3 pieces without titles]

All in a garden green

Skitir witt

[4 pieces without titles]

Qui en la garde du haut Dieu

Les psaumes (Genève, 1562)

[no title]

[no title, lute tablature]

A Psalm

Have mercy on us Lord

[2 pieces without titles]

Lève le cœur ouvre l'oreille

Les psaumes (Genève, 1562)

Du fonds de ma pensée

Les psaumes (Genève, 1562)

Vous tous qui la terre habitez

Les psaumes (Genève, 1562)

Out upon thee I have

Fear not dear love

Finspong collection 9096:4

Seven two-part settings of psalms.

WM: Bunch of grapes

Oblong octavo format. 58 pages.

Psalmus 8

Psalmus 23

Psalmus 128

Psalmus 62

Psalmus 1

Psalmus 2

Psalmus 69

Finspong collection 9096:5

Forty-nine instrumental melodies, including airs by Jean-Baptiste Lully as well as traditional Dutch and French tunes. The manuscript volumes Finspong collection 9096:5, 9096:6, 9096:9, 9096:10, 9096:15 and 9098 have several pieces in common.

Watermark(s): WM: Arms of Amsterdam

Printed 5-line staves and attached engraving with Minerva, cupids and satyr signed “Tot Utrecht by Arnoldus vanden Eynden”.

Small oblong quarto format. 51 pages.

Rozemond

La Cardinal

Courant simple

Trompet marin

[No title]

Petite contesse

Menuet

[No title]

La Cecilia

Bourrée d’Artus

[No title]

Courante Lorynen

La petite bergère

Franse mars

Menuet

Menuet

LWV 53/48

Menuet

Courante

Le branle – Branle guy – Branle amener

Le gavotte

La courante

Bourrée La sasce [La chasse]

Courante Lorynen

La Duchesse royal

Courante Mons: Nobelle

La bourrée

La galliarde

De bruýt van Maastricht

Menuet

Marienetten

La galliarde

Menuet

Menuet

Gecke ballet

Sarabande

Menuet

Courante Montri

Trackenack
 Courante
 Ballet
 Menuet
 Ballet
 Menuet
 Menuet
 Ballet
 Ballet du Roÿ
 Bourrée [de Nobel]
 Ballet
 [No title]

Finspong collection 9096:6

Forty-nine instrumental melodies, including airs by Jean-Baptiste Lully as well as traditional Dutch and French tunes. The manuscript volumes Finspong collection 9096:5, 9096:6, 9096:9, 9096:10, 9096:15 and 9098 have several pieces in common.

Watermark(s): Foolscap/7 – IV

Printed 5-line staves and attached engraving with Minerva, cupids and satyr signed “Tot Utrecht by Arnoldus vanden Eynden”.

Small oblong quarto format. 52 pages.

Rozemond
 De Stockedans
 La Trompet
 La [petit] contes
 Trompet marin
 Menuet
 Courante simple
 [No title]
 [La petite bergère]
 Bourrée d’Artus
 Franse mars
 [No title]
 [La Cecilia]
 Bourrée de Nobel
 Trackenack
 [No title]
 Menuet
 Menuet
 [2 menuets]
 [No title]
 Bourrée la chasse
 Bourrée de Nobel
 Menuet
 Courante Loryen

LWV 53/48

[4 pieces without titles]	
[No title]	LWV 57/1
[No title]	LWV 57/4
Que n'aimes vous cœurs insensibles	LWV 60/73
[Menuet]	
[De moele]	
[No title]	
Bourrée	
[No title]	LWV 58/1
[No title]	
[Menuet]	
La Marche	LWV 51/30
Ouverture van Isis	LWV 54/1
Courante	
Menuet	
[No title]	LWV 61/6
[No title]	LWV 61/7
Menuet	
Rigaudon	
Suite	
Autre rigadon	

Finspong collection 9096:7

Manuscript containing more than a hundred vocal melodies, by composers such as Henry Purcell, André Campra and Jean-Baptiste de Bousset.

Watermark(s): Seven provinces – HIC [monogram]

Attached engraving with Minerva, cupids and a satyr signed "Tot Utrecht by Arnoldus vanden Eynden".

Small oblong quarto format. 180 pages.

Si vous m'aviez aimé

Me plaindrai-je toujours

Collasse, *Ballet des saisons*

Dialogue Tircis et Climène / Que faites-vous berger

Dialogue Climène et la Bohémienne / Le plaisir d'être aimé

Non je ne veux plus voir

Tircis s'étant raccommode

Pourquoi sortir de table

Charmant objet de ma secrète

Louis Lully, *Zéphire et Flore*

Une amour nouvelle me tient

Forêts solitaires et sombres

Cher souvenir douce tendresse

Louis Lully, *Zéphire et Flore*

Fierté sévère honneur

LWV 59/15

Vous savez tous chanter

Mon empressement est extrême

RISM A/I BB 3853a, Bousset

Que j'étais autrefois un volage

RISM B/I 1693/3, Du Buisson

Berger prend soin de mon troupeau

RISM A/I B 3846, Bousset

Hélas ma résistance est vaine

Depuis huit jours

RISM A/I B 3846, Bousset

Que cet hiver sera pour moi	RISM A/I B 3846, Bousset
Peut-on vous voir	RISM A/I BB 3853a, Bousset
Ma Philis laisse-moi boire	RISM B/I 1693/3, Danctinis
Non vous avez beau faire	
Jeune beauté	RISM B/I 1695/3, Mr L.
Loin de nous tout buveur	
Pourquoi petites fleurs	RISM B/I 1696/2, Berthet
De mes tristes accents	RISM B/I 1697/3
Buveurs que je plains	RISM A/I BB 3851a, Bousset
Aux armes camarades	
Célébrons la victoire	
Inutile raison	RISM B/I 1696/2
Des pleurs que je répand	
Je t'abandonne amour	RISM B/I 1696/2
L'amour est un dieu commode	
Vos yeux de moment en moment	RISM B/I 1696/2
Ma chère liberté	LWV 58/65
O le bon pays	RISM A/I G 2064, Gillier
S'il ne fallait que passer la mer	RISM A/I G 2064, Gillier
Un berger constant	RISM B/I 1696/2, Monsieur...
Pour vaincre la raison	
Je veux t'aimer Iris	RISM A/I BB 3851b, Bousset
If love's a sweet passion	Purcell, <i>The Fairy Queen</i>
Take not a woman's anger ill	Purcell, <i>The Rival Sisters</i>
Un jour un vieux hibou	RISM B/II, p. 305 (1706)
Ah si c'est un délice extrême	Chilliat, <i>Les souffleurs</i>
Point d'argent [point de Suisse]	
Tout est fragile dans ce monde	
Pourquoi petites fleurs	RISM B/I 1664/2
Comme une hirondelle	RISM A/I D 3835, Duparc
Tout parle en ces lieux	RISM B/I 1697/2, Rog**
Versez-moi chers amis	RISM B/I 1695/3, M.
Amour mon aimable vainqueur	RISM B/I 1697/2, La Barre
J'avais enfin brisé ma chaîne	RISM B/I 1696/2, Montéclair
Quelle fortune	RISM B/I 1697/2, Dubreuil
Peut-on s'empêcher d'aimer	RISM B/I 1697/2, Montéclair
Amants qui vous plaignez	LWV 53/21
Jamais Iris ne me parut si belle	RISM B/I 1697/2, Saint Germain
Lassé des rigueurs de Climène	RISM B/II, p. 311 (1701)
Qu'on est heureux	RISM B/I 1697/2
Au retour de printemps	RISM B/I 1697/2, Du Buisson
La petite comédie Je vous prends sans	RISM B/II, p. 305 (1706)
Pour dénicher une fauvette	
Pour jouer secourement	
Avant que d'aimer Lisette	RISM B/I 1697/2, Marchand
Dialogue de la tragédie de Proserpine	LWV 58/41
Non je n'aime plus Bacchus	RISM B/I 1697/2, Montéclair
Je veux me faire un cabinet	
Tu m'as promis mon Isabeau	RISM B/I 1697/2, Montailly

Avoir tous les appas	RISM B/I 1697/2, Le Camus
J'ai fait un choix	
Persécuté du sort	RISM B/I 1697/2, L'Affilard
1697. Decembre. Air par Monsr Abel Anglois, sur le Concert a Utrecht	
/ Que je chéris	[John Abell]
Que votre injustice est extrême	RISM A/I B 3859, Bousset
Un jour le berger Silvandre	RISM B/I 1698/1
Rien ne touche Climène	RISM A/I B 3846, Bousset
Amis à m'enivrer	RISM B/I 1698/1
Une fille veut être sage	RISM B/I 1698/1, Desfontaines
Ma liberté m'enchanté	RISM B/I 1697/2, Berthet
Non je n'aime que mon berger	RISM B/I 1697/2, Dubreuil
Puisque vous méritez le sort	
Jeune Iris chaque jour	RISM A/I B 3859, Bousset
Entre une brune entre une blonde	RISM A/I B 3859, Bousset
Non ce n'est point la grandeur	Desmarests, <i>Vénus et Adonis</i>
Ne doutez plus de mon amour	
Quel courroux quelle rage	RISM A/I B 4604, Brossard
Je suis un marinier d'amour	
Airs [...] Du Marÿ retrouve	RISM B/I 1698/1
Les maris qui sont parmi nous	
Tu croyais en aimant Colette	
Monsieur Clitandre a bon génie	
Je ne suis qu'une meunière	
Que vous goûtez un sort tranquille	
Cédez à la douce tendresse	
Paisibles lieux	Campra, <i>L'Europe galante</i>
Non l'on ne veut point de beaux	RISM B/I 1699/2, Gautier
Dans le bel âge chacun s'engage	RISM A/I B 3862, Bousset
Enfin j'ai dissipé la crainte	LWV 73/44
Un berger fidèle	
Vous vous plaînez Iris	RISM A/I B 3862, Bousset
D'une flamme éternelle	RISM B/I 1699/2, Duparc
De tes rigueurs	Campra, <i>Le Carnaval de Venise</i>
Tu te plains Tircis	RISM A/I B 3862, Bousset
On vous rabat vos superbes coiffures	RISM B/I 1699/2, Dubuisson
Je viens de briser ma chaîne	RISM B/I 1699/2, La Barre
Je ne suis point touché	RISM A/I B 3862, Bousset
Atys est trop heureux	LWV 53/27
Dialogue de l'opéra de Phaëton	LWV 61/64
Amants qui vous plaînez	LWV 53/21
Qu'une injuste fierté	LWV 73/33
Doux transports	RISM B/I 1699/2, Colette
L'hirondelle tous les ans	RISM B/I 1699/2
Comment voulez-vous que je chante	RISM B/II, p. 311 (1701), Du Buisson
Iris chantait à haute voix	
Malgré tout mon dépit	
De l'opera de Cadmus	LWV 49

Voici le temps ma chère Iris
Aimable vainqueur

Campra, *Hésione*

Finspong collection 9096:8

Thirty-six vocal pieces, all included in *XXI. livre d'airs de différents auteurs à deux parties* printed by Christophe Ballard in Paris 1678.⁶⁵

WM: Narr/7 – Crown/GR

Samll oblong quarto format. 76 pages.

Sortez petits oiseaux	RISM B/I 1678/2, Bacilly
Les rossignols cachés	RISM B/I 1678/2
Ah plutôt qu'être infidèle	RISM B/I 1678/2
Voici les beaux jours	RISM B/I 1678/2
Zéphirs ne troublez pas	RISM B/I 1678/2
Chantez petits oiseaux	RISM B/I 1678/2
Tous les oiseaux de ce bocage	RISM B/I 1678/2
Mon cœur abîmez-vous	RISM B/I 1678/2
Je fais ce que je puis	RISM B/I 1678/2
Ne parlez plus de mes malheurs	RISM B/I 1678/2
Que Tircis et sa bergère	RISM B/I 1678/2
Enfin le doux printemps	RISM B/I 1678/2, D'Ambruys
Amour quels sont les maux	RISM B/I 1678/2
Pendant que loin de vous	RISM B/I 1678/2
N'espérons plus de voir Tircis	RISM B/I 1678/2
Non printemps tu n'es plus	RISM B/I 1678/2, D'Ambruys
Ah que j'ai du plaisir	RISM B/I 1678/2
Iris est de retour	RISM B/I 1678/2
Ah que j'aime vos chansonnettes	RISM B/I 1678/2
Quoi tu me veux quitter	RISM B/I 1678/2
Iris vous m'ordonnez	RISM B/I 1678/2
Dans ce bocage où brille	RISM B/I 1678/2, Bacilly[?]
Revenez jeune Iris	RISM B/I 1678/2
Paisibles bois murmurante	RISM B/I 1678/2
Arbres rochers déserts affreux	RISM B/I 1678/2
Loin du berger que j'aime	RISM B/I 1678/2, D'Ambruys
Tout rit tout plait	RISM B/I 1678/2
Ah qu'il est malaisé	RISM B/I 1678/2
Tandis que nos moutons	RISM B/I 1678/2
Vous soupirez et je soupire	RISM B/I 1678/2
Si vous chantez vos feux	RISM B/I 1678/2
Départ moment fatal	RISM B/I 1678/2
Vous avez mille appas	RISM B/I 1678/2
Rien n'est si charmant que Lisette	RISM B/I 1678/2
Mon cœur est tout prêt	RISM B/I 1678/2
C'est en vain gazouillants ruisseaux	RISM B/I 1678/2

⁶⁵ Attributions according to Anne-Madeleine Goulet, *Paroles de musique (1658–1694): catalogue des "Livres d'airs de différents auteurs publiés chez Ballard* (Études du Centre de Musique Baroque de Versailles), Paris: Mardaga, 2007.

Finspong collection 9096:9

Manuscript containing instrumental melodies, including airs by Jean-Baptiste Lully as well as traditional Dutch and French tunes. The manuscript volumes Finspong collection 9096:5, 9096:6, 9096:9, 9096:10, 9096:15 and 9098 have several pieces in common.

WM: Foolscap/7

Printed 5-line staves and attached engraving with Minerva, cupids and satyr signed “Tot Utrecht by Arnoldus vanden Eynden”.

Oblong quarto format. 140 pages.

Rozemond

Stockendans

La Cardinal

Galliard

Ballet

Bourrée

Gavotte

La Quoquille

Gavotte

Courante simple

Menuet

Menuet

Ballet

Menuet

Ballet

Sarabande

Courante

Gavotte

Menuet

Hansje sneed het koren

Ballet Vouci la sesoen [Voici la saison?]

La Mars

Trompet marin

Menuet

Contredanse

Air

Spansche dragoners marsch

Frans air

LWV 51/78

Rommelskerken

Ballet

Montespan

[No title]

Ballet du Roi

Franse mars

La Monstarde [réformé]

Gavotte

Ballet

La Galaert	
[Marienetten]	
Courante	
Trackenack	
Rondo	
[La Cecilia]	
[No title]	
Courante	
Ballet	
Gavotte de la Fronte	
Bourrée	
Air	
Bourrée	
[No title]	
Menuet	
Bourrée	
Les Marins	
Malle Sijmen	
Ouverture Bellérophon	LWV 57/1
De moele	
Menuet	LWV 61/2
Menuet rondeau	
Air	
Air	
[No title]	
Menuet	
[No title]	
Overture de Phaëton	LWV 61/1
Air	
[7 Menuets]	
[No title]	
[3 Menuets]	
[No title]	
[6 Menuets]	
Sarabande	
Courante	
Courante	
Menuet	LWV 61/7
Menuet	
Ouverture Triomphe de l'amour	LWV 59/1
[3 menuets]	
[No title]	
Courante	
[No title]	
Passepiéd	
Sarabande	
Ballet	
[No title]	
Gigue	

Suivons l'amour	LWV 63/12
J'ai vu le danger	
Vous ne devez plus attendre	LWV 63/36
Belle princesse que vous	LWV 63/25
Amour que veux-tu de moi	LWV 63/26
Menuet	LWV 35/4
Air	
Esculape	
Air	
Menuet	LWV 63/57
Bourrée	
[No title]	LWV 63/35
Grand bal	
Branle gay	
Branle amener	
Gavotte	
Courante	
Courante	
Allemande Baptiste	
Rondeau	LWV 57/19
On a quitté les armes	LWV 58/12
Je ne sois	
[No title]	LWV 53/47
Tranquilles cœurs	LWV 59/3
Comus	LWV 49/54
Rondeau	LWV 61/27
Pourquoi m'avoir pas	LWV 57/7
Un cœur maître de lui-même	LWV 59/31
Aimable solitude	
[No title]	
Sarabande	

Finspong collection 9096:10

More than one hundred instrumental melodies, mostly unattributed traditional Dutch and French tunes. The manuscript volumes Finspong collection 9096:5, 9096:6, 9096:9, 9096:10, 9096:15 and 9098 have several pieces in common. Handwritten annotation on the first page: "NB. Alle die stucken die met het X. met geteeckent seyn, die sijn in een ander boeck daer meer stucken instonde overgedragen en uijtgeschreven. Soo hat dit boeck van nul en geen waerde is."

Watermark(s): Arms of Amsterdam/IG; fly leaf: Foolscape/7

Printed 5-line staves (same design as 9098).

Oblong quarto format. 98 pages.

La Cardinal
La Cocquette
La Grédeline
Courante

Bourrée de Langerak
 La Reine du pré
 [3 Gavottes]
 S:t Heyste kercke
 La Cardinale nouvelle
 Couragie
 La Moutarde
 La Trompet marine
 La Chiasse [La Chasse]
 La Liniene
 Air
 La Coquille
 Gavotte de Lavimene
 Gavotte a la Fronte
 La Bourrée de Battista
 Gavotte
 La Moutarde troisième
 La Moutarde nouvelle
 La Royale nouvelle
 Bourrée
 Musquetaires 1–3
 Bourrée pour les basques LWV 12/2
 Bourrée Royale
 Gavotte Bredero
 La Mariane
 La Fratremis [Fairenis]
 Petite maîtresse
 La Valiere
 Petite altesse
 La Galliarde
 Bourrée
 La belle Iris
 La Vincene
 La Isabelle
 Gavotte du Roi
 Gavotte à la cou
 Grande Bourrée
 Menuet
 Trackenack
 Courante
 Bourrée d'Artus
 La Gelderlant
 Courante
 Courante La Reyne
 De hooch Oodt
 La Sudovite [Suédoise] Royale
 La Petite Royale
 Ballet
 La Royale

La Fronde
 Bourrée
 Passepied de Madame
 Bourrée
 La Bourrée française
 [2 pieces without titles]
 Ballet
 La Gavotte ou Thisbe
 Bonjour madame Elisabeth
 La Cecilia
 Sarabande
 Air
 [3 pieces without titles]
 La Constance
 La petite bergère
 [2 pieces without titles]
 La Fronde
 Susanna
 Pirelala
 Ach Belinde
 Schimmeline wit
 [No title]
 Lavione [La Vignonne]
 Les Canaries
 La Modène
 La Ferellis
 Bourrée de Olivet
 La Manchinÿ
 Lavione nouvelle [La Vignonne nouvelle]
 [4 pieces without titles]
 Sarabande
 [No title]
 Naghtigael
 [No title]
 Air
 Rozemond
 Loex de mie alma
 Wilhelmus van Nassouwe
 La Princelle
 Prins Robert[‘s marsch]
 Bourrée
 Sarabande
 Rommelskerken
 Wat Zalmen op den Avond doen
 [2 Courantes]
 La Reyne
 Courante
 [7 Gavottes]

Finspong collection 9096:11

Seven pieces notated in lute tablature, including pieces by Charles de Lespine. All are included in Finspong collection 1122. The manuscript is dated 1640. Annotations: “Ludovicus de Geer est possessor”, “Ay[?] le 26 Jan: 1640”, “Chi lascia la strada Vecchia per la nouva sounente ingannato si ritrouva [sign] Signor di Sennor”.

Watermark(s): Horn in crowned shield/IR

Oblong quarto format. 50 pages.

Catalogues: RISM B/VII, p. 241, Rudén 1981, p. 37.

Sarabande

[Ballet]

[Courante]

[Ballet]

[Sarabande]

Courante de Monsieur

[Courante de la Reine d'Angleterre]

Finspong collection 9096:12

Manuscript containing vocal pieces by Jean-Baptiste de Bousset and other French composers. Includes a separate folio with one song: *Hos er min Iris* (same music as *Les peines près de vous*).

Watermark(s): Pro patria; Seven provinces – LB

Oblong quarto format. 162 pages.

Potpourri

Lorsque Tarquin prit par force Lucrèce

J'ai fait

Quand Guillaume crie

Aux armes camarades

Charmante Gabrielle

Cinq ou six soupirs

Le Musicien à jeun / Lorsque je suis

Le Souffleur / Ridicule cabale

Daphnis profitons “Menuet d'Endel”

Le beau Philène

N'êtes-vous point cette Armide

En vain charmante Iris

C'est en vain qu'aux tendres cœurs

L'hiver armé de vents

Les peines près de vous

Puis-je Iris sans vous déplaire

Cher amant pour pleurer ton absence

La cruelle absence

Un chaton gros et gras

Je ne vois plus Iris

Et vous songes charmants

Sur cette charmante rive

RISM A/I F 154, Fedeli

RISM B/II, p. 314 (1716)

RISM B/II, p. 314 (1714), Courbois

RISM B/II, p. 280 (1730)

Rebel & Francœur, *Tarsis et Zélie*

RISM A/I S 3387, Sicard

RISM B/II, p. 312 (1705)

RISM B/II, p. 315 (1724)

RISM B/II, p. 315 (1724)

RISM B/II, p. 315 (1724)

Que ferons-nous pour avoir
 Belle Iris quand vous prenez
 Quand le courroux du ciel
 C'est dans ces lieux où règne
 Tous les vents
 Iris est sensible à mes feux
 L'Ouvrage / À ne plus aimer
 Au dieu d'amour nuit et jour
 Pour goûter du plaisir
 Tandis que l'onde errante coule
 Des grandeurs la suite importune
 Sans songer au fatal moment
 Grands dieux qu'ils sont heureux
 Je me pâme mon cher Tircis
 Veux-tu me voir mourir
 Venez tous venez faire emplette
 Hier Catin me demanda
 Vaste mer dont le calme perfide
 Un petit doigt de ce bon vin
 Pardonnez chers amis
 L'autre jour un carme gaillard
 Importuns habitants d'un bois
 Non jamais de liberté
 En vous disant adieu
 Tendre amour chacun te fait
 Longue et fâcheuse nuit
 Ciel qu'est-ce que je vois
 Pourquoi vous mettre
 Grégoire revenant de boire
 Plainte / Hélas c'est trop chanter
 Sans Bacchus dans la vie
 Ah que le sort des morts
 Vous êtes satisfait
 Volez charmantes fleurs
 Quel spectacle enchanteur
 Êtes-vous l'aimable reine
 Chantez ma musette
 Être à table près d'un objet
 Quel caprice quelle injustice
 En vain pour oublier
 Jus aimable tu guéris
 Ruisseau combien de fois
 Non volage me plus
 Coulez brillez charmant vin
 Doux charme de la vie bouteille
 Quand frère Nicolas revenant
 Après le malheur effroyable
 O temps heureux où la terre

[RISM B/II, p. 260–263 (1726–43)]
 RISM B/I 1700/2, Bousset
 RISM B/II, p. 118 (1703)
 RISM A/I B 3905, Bousset

RISM A/I Q 100, Quinault

[RISM B/II, p. 260–263 (1726–43)]
 RISM A/I M 3982, Mouret

RISM B/II, p. 314 (1718)
 Campra, *Les Fêtes Vénitiennes*

[RISM B/II, p. 260–263 (1726–43)]
 RISM B/II, p. 315 (1724)
 [RISM B/II, p. 260–263 (1726–43)]

Campra, *Idoménée*
 RISM B/II, p. 315 (1724), Bousset
 RISM B/II, p. 315 (1724)
 RISM B/II, p. 315 (1724)
 [RISM B/II, p. 260–263 (1726–43)]
 RISM B/II, p. 315 (1724)

RISM B/II, p. 315 (1724), De Brie
 RISM B/II, p. 315 (1724)
 [RISM B/II, p. 260–263 (1726–43)]

RISM B/II, p. 315 (1724)
 [RISM B/II, p. 260–263 (1726–43)]

[RISM B/II, p. 260–263 (1726–43)]
 [RISM B/II, p. 260–263 (1726–43)]
 [RISM B/II, p. 260–263 (1726–43)]

[RISM B/II, p. 260–263 (1726–43)]

RISM B/II, p. 314 1717
 Collin de Blamont, *Fêtes grecques
 et romaines*

Quel fracas quel orage affreux	
L’Rhume / Comment voulez-vous	[RISM B/II, p. 260–263 (1726–43)]
Le Docteur ivrogne / Je suis un docteur	
Si j’aime Coridon	
Ah Thérèse qu’on est aise	RISM B/II, p. 161 [s.d.]
C’est le divin Bacchus	RISM B/II, p. 315 1724
Aimons-nous belle Sylvie	RISM B/II, p. 315 1724
Doux sommeil endormez les amants	[RISM B/II, p. 260–263 (1726–43)]
Souffrirez-vous Bacchus	
La Coquette / Qu’on me donne	[RISM B/II, p. 260–263 (1726–43)]
L’Heureuse ignorance / Lucas nouveau	[RISM B/II, p. 260–263 (1726–43)]
La Précaution / Pour ne jamais	[RISM B/II, p. 260–263 (1726–43)]
Le Tire-bouchon / Charmant Bacchus	[RISM B/II, p. 260–263 (1726–43)]
L’Hôtesse scrupuleuse / L’hôtesse	[RISM B/II, p. 260–263 (1726–43)]
L’Homme prudent / Lucas	[RISM B/II, p. 260–263 (1726–43)]
La Ressource / Grégoire	[RISM B/II, p. 260–263 (1726–43)]
La Bagatelle / Au près d’un vieil époux	[RISM B/II, p. 260–263 (1726–43)]
La Fantasque / Comment voulez-vous	[RISM B/II, p. 260–263 (1726–43)]
L’Éloge des femmes / Thibaut collecteur	[RISM B/II, p. 260–263 (1726–43)]
Maudit laquais point d’eau	[RISM B/II, p. 260–263 (1726–43)]
L’amour veut devenir vainqueur	[RISM B/II, p. 260–263 (1726–43)]
D’où vient que dans la belle âge	[RISM B/II, p. 260–263 (1726–43)]

Finspong collection 9096:13

Fifty vocal pieces by Lully et al. The manuscript has the title “Recueil Des pieces de Musique”. The name “I. C. V. Assendelft” is embossed in gold in a medallion on the leather covers.

Watermark(s): Seven provinces – IM [?]

Oblong quarto format. 192 pages.

O rigoureux martyr	LWV 61/64
C’est la mod’en notre village	
Doux nœuds qu’avaient formé	
Le plaisir d’être aimé (“La bergère”, “L’Égyptienne”)	
Voici le beau temps de retour	
Autrefois l’amour	
Amis goûtons le doux repos	Desmarets <i>Didon</i> , RISM B/I 1696/1
Allons amis ça mettons-nous en train	Desmarets <i>Didon</i> , RISM B/I 1696/1
Les plaisirs à ses yeux	LWV 53/7
Mes yeux vous trahissez le repos	RISM B/I 1694/2
Depuis que la vendange	
Que ces prés ces ruisseaux	
Mon espoir est séduit	RISM B/I 1694/2
Dans ce beau jour	LWV 50/21
Que votre éloignement	RISM B/I 1694/2
Ah j’entends un bruit	LWV 63/2
Les plaisirs nous suivent	LWV 63/6
Lorsque Amadis périt	LWV 63/7
Chers amis à Bacchus	[RISM B/I 1692/5, La Barre]

Sangaride ce jour	LWV 53/30
Aimables habitants	RISM B/I 1692/2, [Lambert]
Que j'étais autrefois un volage	RISM B/I 1693/3, Du Buisson
Comment faire pour vous apprendre	RISM B/I 1693/3
Ah vous ne voulez pas entendre	RISM B/I 1695/3, M.L.
Tircis je le connais	RISM B/I 1695/3, M.L.
Je vais partir belle Hermione	LWV 49/31[a]
Pour vous je ne saurais avoir	RISM B/I 1695/3, M.C.
Souffrons c'est l'amour	
Le plus froid des hivers	
Pour vaincre la raison	RISM B/I 1695/3, Duparc
Dans les plus doux transports	RISM B/I 1695/3, Le Camus
Aimez sans plus attendre	RISM A/I B 3846, Bousset
Non printemps tu n'es point	RISM B/I 1692/2
Plus je brûle pour vous	RISM A/I B 3846, Bousset
Lassé des rigueurs de Climène	RISM B/II, p. 311 (1701)
Aux armes camarades	RISM A/I BB 3851a, Bousset
Agréables bocages	RISM B/I 1696/3
Beau séjour aimables bois	RISM B/I 1695/3, Le Camus
En vain pour dissiper l'ennui	RISM A/I P 2441, Piroye
Cher écho qui répond	RISM A/I P 2441, Piroye
J'ai quitté Philis	RISM B/I 1696/3
N'espérez pas que la nouvelle automne	RISM B/I 1695/3, M.
Un berger une bergère	
Sombre séjour aimable solitude	RISM A/I P 2441, Piroye
Ah que votre tranquillité	RISM B/I 1695/3, Lambert
Entre le vin et ma maîtresse	RISM B/I 1695/3, Gillier
Sortez méchants buveurs	
Amour tu m'as soumis	
Je veux t'aimer Iris	RISM A/I BB 3851b, Bousset
Puisque l'amour vend si cher	

Finspong collection 9096:14

Four pieces notated in guitar tablature, all arrangements of stage music by Jean-Baptiste Lully by Rémy Médard. Copied in or after 1680. Signed "LdG" on inside cover.

Watermark(s): Grapes – [unidentified letters]

Printed 5-line staves.

Oblong quarto format. 46 pages.

Catalogues: RISM B/VII, p. 241, Rudén 1981, p. 39.

Ouverture d'Isis mise par Médard	LWV 54/1
Un berger charmant Suite d'Isis	LWV 54/10
Ouverture de Bellerophon mise par Médard	LWV 57/1
Ouverture de Proserpine mise par Médard	LWV 58/1

Finspong collection 9096:15

Manuscript containing instrumental pieces, all unattributed, with titles in Dutch, French and Swedish. The manuscript volumes Finspong collection 9096:5, 9096:6, 9096:9, 9096:10, 9096:15 and 9098 have several pieces in common.

Watermark(s): Arms of Amsterdam, Foolscap/5
Oblong quarto format. 43 pages.

[Wat Zalmen op den Avont doen]

Rozemond

Courante simple

La Grédeline

La Valancienne

Psalm 6

Les Musketiers 1–3

La petite bergère

La belle Iris

La Galliard

Spits la boere

Enfarine

Psalm 8

[Bourrée royal]

[No title]

Courante

Psalm 15

La Cecilia

[5 Branles]

Amarillis

[La Cardinal]

Onse Vater

Psalm 42

La Siandelle

[No title]

Psalm 51

[4 pieces without titles]

[Don Francisco de Melo]

Psalm 23

Psalm 68

Psalm 103

Psalm 116

Psalm 145

Ist dann der Himmel zu wider

Was sind das für grosse Schlösser

La Gavotte de Avieu

[No title]

More palatino

Marion nouveau

[2 pieces without titles]

Canarie

[2 pieces without titles]
 Kennst du nicht Herzog Christian von Braunschweig
 Hansje sneed het koren
 Kaas en brood
 Wol joosjo
 Skönhet älsken er min sed
 Er hat sein Sack schon recht getan
 Lustig mein bauerlein
 [3 pieces without titles]
 Sprängdans
 [2 pieces without titles]
 Réveillez-vous belle endormie
 [No title]
 Dans
 Son het in de Hagh geen
 Gångdans
 Polish dance
 [No title]

Finspong collection 9096:16

Manuscript containing vocal pieces by French composers, a majority drawn from *Recueil d'Airs sérieux et à boire de différents auteurs pour l'année 1714* printed by Christophe Ballard in Paris 1714. Handwritten title on inside cover: "Recueil Des Pieces des Musique".

Watermark(s): Seven provinces – IVG [?]

Printed 5-line staves.

Oblong quarto format. 192 pages.

L'hiver par ses frimas	RISM B/II, p. 314 (1714), Dauphin
Un éternel silence cachera	RISM B/II, p. 314 (1714), Courbois
Charmant Bacchus	RISM B/II, p. 314 (1714), Mathieu
Espoir des cœurs	RISM B/II, p. 314 (1714), Lemaire
Philis m'aime	RISM B/II, p. 314 (1714)
Il faut aimable Iris	RISM B/II, p. 314 (1714)
Amour fais-moi revoir	RISM B/II, p. 314 (1714), Dauphin
En vain pour oublier	RISM B/II, p. 314 (1714), Le Guay
Douce paix	RISM B/II, p. 314 (1714), Mathieu
Echappé mille fois	RISM B/II, p. 314 (1714), Duplessis
Si le nom de l'amour belle Iris	RISM B/II, p. 314 (1714)
Depuis huit jours	RISM B/II, p. 314 (1714), Le Guay
Ah que le doux printemps	RISM B/II, p. 314 (1714), La Tour
Jeune Iris profitez	RISM B/II, p. 314 (1714)), Derochet
Ennuyé de son esclavage	RISM B/II, p. 314 (1714), Mr...
C'est dans ces lieux où règne	RISM B/II, p. 118 (1703)
Charmant Bacchus	RISM B/II, p. 314 (1714), Mathieu
Sans vous déplaire	RISM B/II, p. 314 (1714), Guinard
Non jamais un amant	RISM B/II, p. 314 (1714), Prunier

Pourquoi se défendre	RISM B/II, p. 314 (1714), Duplessis
Réveillez-vous amants	RISM B/II, p. 314 (1714)
Mon père m'a mariée	RISM B/II, p. 118 (1703)
Un papillon lassé de voler	RISM B/II, p. 314 (1714), Mlle H.
Iris c'est vous que mon cœur	RISM B/II, p. 314 (1714)
Voltige papillon inconstant	RISM B/II, p. 314 (1714), Hiron
[Excerpts from <i>Arion</i>]	Matho, <i>Arion</i>
Ruisseau qui suivez dans la plaine	
Si vous saviez Iris	RISM B/I 1693/2
Quel doux penchant	RISM B/II, p. 313 (1711), Renier
Le dieu qui répand la lumière	
Vous venez seule en ce bocage	RISM B/II, p. 315 (1708), Bousset
Cette nuit que vous	
Ruisseau qui dans la plaine	RISM B/II, p. 118 (1703)
L'autre nuit j'aperçus en songe	
Nous ressentons mêmes	LWV 60/60

Finspong collection 9098

Manuscript volume containing over two hundred instrumental pieces, mostly unattributed traditional Dutch and French tunes.⁶⁶ The manuscript volumes 9096:5, 9096:6, 9096:9, 9096:10, 9096:15 and 9098 have several pieces in common and eighty-four pieces in this volume were seemingly copied from Finspong 9096:10. Contains movements from at least two ballets. Two separate folios, including a “Gavotte la Vincene” and an untitled piece in c minor, were inserted in the volume.

Watermark(s): Arms of Amsterdam/IG

Printed 5-line staves (same design as Finspong collection 9096:10).

Oblong quarto format. 184 pages.

La Grédeline

Courante

La Reine du pré

Gavotte d'Anjou

Gavotte

La Moutarde

La [Trompet] marine

La Chiasse [La chasse]

La Liniene

Air

La Coquille

Gavotte de la Vincene

⁶⁶ On the intradas and the branle suites incuded in the manuscript, see Michael Robertson, *The Courtly Consort Suite in German-Speaking Europe, 1650–1706*, Farnham: Ashgate, 2009, p. 88.

Gavotte de la Fronte	
La Bourrée de Battista	
La Moutarde troisième	
La Moutarde nouvelle	
La Royale nouvelle	
Bourrée	
[3 Le Musquetaire]	
Bourrée pour les basques	LWV 12/2
Gavotte Bredero	
La Mariane	
La Fratremis [Fairenis]	
La Valiere	
Petite altesse	
Galliard	
La belle Iris	
La Isabelle	
Gavotte à la cour	
Grand bourrée	
Menuet	
Trackenack	
Courante	
Bourrée d'Artus	
La Gelderlandt	
Courante	
Courante la Reine	
De hoogh oodt	
La Sudovite [Suédoise] royale	
La petite royale	
Ballet	
La Royale	
[2 La Fronde]	
Bourrée	
Passepied de Madame	
Bourrée	
Ballet	
Gavotte ou Thisbe	
Bonjour madame Elisabeth	
La Cecilia	
Sarabande	
Air	
[No title]	
La Constance	
La petite bergère	
[No title]	
Pirelala	
Ach Belinde	
Lavione [La Vignonne]	
Schimmeliride Witt	
O schepper fier	

Canaries
 La Ferellis
 Bourrée d'Olivet
 La Modène
 [No title]
 Lavione nouvelle [La Vignonne nouvelle]
 [Marienetten]
 Sarabande
 Knackenack
 Nachtegaal
 Twee bruine oogjes
 [No title]
 Air
 Wilhelmus van Nassouwe
 La Princesse
 Prins Robert['s march]
 Bourrée
 Sarabande
 Rommelskerken
 Wat Zalmen op den Avond doen
 Courante Madame
 Courante
 Bourrée royal
 Sarabande
 [No title]
 La Duchesse Royale
 Ballet de Dames
 Intrada di tutti [Johann Heinrich Schmelzer]
 [No title]
 Intrada di Pollicinelle [Johann Heinrich Schmelzer]
 La Caressene
 Branle – Branle gay – Branle amener
 Gavotte
 Ballet de Jack
 Courante de Jack
 Ballet du Roi
 Courante Madame
 Courante
 Ballet
 Branle – Branle gay – Branle amener – Gavotte RISM B/I 1665/6, Bruslard
 [3 Courantes] RISM B/I 1665/6
 Sarabande
 Bourrée
 La Baume
 La Duchesse
 Air nouvelle
 De dood van de koning van Engeland
 Sarabande
 [Ballet]

Entré des mores 1
 Ballet des mores 2
 Sarabande 3
 Entré devant la grand ballet 4
 Grand ballet 5
 Sarabande 6
 Keÿsers Balet
 1 [No title]
 2 [No title]
 3 Sarabande
 4 Courante
 5 Courante
 6 Gavotte
 [3 pieces without titles, two headed “Trumpet”]
 Allemande
 [11 pieces, some headed “Trumpet”]
 De Boesenade
 [3 pieces without titles]
 Branle – Branle gay – Branle amener
 Gavotte
 Ballet d’Agricola
 Ballet d[e] Schultz
 [No title]
 [2 Aria de ballets]
 [2 Ballets]
 Rondo
 Dance
 Ballet
 Polish dance
 Sarabande
 Courante
 [No title]
 Allemande
 Courante
 Sarabande
 Polish dance
 Gavotte
 Sarabande
 Dorinthe weijne nicht
 Menuet
 Ballet
 [2 Preludes]
 Allemande
 Intrada
 1 Mascharada
 2 Bourrée
 3 Mascharada
 4 Ballet
 5 Mascharada

Polish dance
Sarabande
Allemande
Courante
[2 Sarabandes]
Allemande
Polish dance
Daal dantz
Balet Viol: nattstycke
Gavotte
Ballet
Gavotte
Polish dance
Oost och brödt
Polish dance
La Boucann
[No title]
Gigue
Polish dance
Air
Sarabande
Philis lag ins bedt allein
Saraband de Monsr. Lanei
[No title]
Gigue de Mercure
Gigue
Courante
Sarabande
[4 Giges]
Sarabande

Music Manuscripts – List of Concordances

I. Stage Works (year of first performance)

- Collin de Blamont, François, *Fêtes grecques et romaines* (1723)
Campra, André, *Les fêtes vénétiennes* (1710)
Campra, André, *Idoménée* (1712)
Campra, André, *Le carnaval de Venise* (1699)
Campra, André, *Tancrede* (1702)
Campra, André, *L'Europe galante* (1697)
Campra, André, *Hésione* (1700)
Chilliat, Michel, *Les souffleurs* (1694)
Collasse, Pascal, *Ballet des saisons* (1695)
Desmarets, Henry, *Didon* (1693)
Desmarets, Henry, *Vénus et Adonis* (1697)
Destouches, André Cardinal, *Issé* (1697)
Lalande, Michel-Richard de, *L'Amour fléchi par la Constance* (1697)
Lully, Jean-Baptiste, *Cadmus et Hermione* (1673), LWV 49
Lully, Jean-Baptiste, *Alceste* (1674), LWV 50
Lully, Jean-Baptiste, *Thésée* (1675), LWV 51
Lully, Jean-Baptiste, *Atys* (1676), LWV 53
Lully, Jean-Baptiste, *Isis* (1677), LWV 54
Lully, Jean-Baptiste, *Psyché* (1678), LWV 56
Lully, Jean-Baptiste, *Bellérophon* (1679), LWV 57
Lully, Jean-Baptiste, *Proserpine* (1680), LWV 58
Lully, Jean-Baptiste, *Le triomphe de l'amour* (1680), LWV 59
Lully, Jean-Baptiste, *Persée* (1682), LWV 60
Lully, Jean-Baptiste, *Phaëton* (1683), LWV 61
Lully, Jean-Baptiste, *Amadis* (1684), LWV 63
Lully, Jean-Baptiste, *Roland* (1685), LWV 65
Lully, Jean-Baptiste, *Le temple de la paix* (1685), LWV 69
Lully, Jean-Baptiste, *Armide* (1686), LWV 71
Lully, Jean-Baptiste, *Acis et Galatée* (1686), LWV 73
Lully, Jean-Baptiste, *Achille et Polixène* (1687), LWV 74
Lully, Louis, *Zéphire et Flore* (1688)
Marais, Marin, *Alcide* (1693)
Matho, Jean-Baptiste, *Arion* (1714)
Purcell, Henry, *The Fairy Queen* (1692)
Purcell, Henry, *The Rival Sisters or The Violence of Love* (1695)
Rebel & Francoeur, *Tarsis et Zélie* (1728)

2. RISM A/I

RISM A/I B 3846

[Jean-Baptiste de Bousset] *Premier (–XVIIIe) livre d'airs sérieux et à boire*, [Paris: Christophe Ballard], 1694

RISM A/I BB 3851a

[Jean-Baptiste de Bousset] *Recueil d'airs sérieux et à boire [...] pour les mois de janvier, février et mars 1695*, [Paris: Christophe Ballard], 1695

RISM A/I BB 3851b

[Jean-Baptiste de Bousset] *Recueil d'airs sérieux et à boire [...] pour les mois d'avril, may et juin 1695*, [Paris: Christophe Ballard], 1695

RISM A/I B 3853

[Jean-Baptiste de Bousset] *VII^{me} Livre d'airs sérieux et à boire [...] pour les mois de juillet, aoust et septembre 1696*, [Paris: Christophe Ballard], 1696

RISM A/I BB 3853a

[Jean-Baptiste de Bousset] *VIII^{me} Livre d'airs sérieux et à boire [...] pour les mois de d'octobre, novembre et décembre 1696*, [Paris: Christophe Ballard], 1696

RISM A/I B 3855

[Copy in Finspong collection]

[Jean-Baptiste de Bousset] *IX^{me} livre d'airs sérieux et à boire, par Monsieur de Bousset. Pour les mois d'avril, may et juin 1697*, [Paris: Christophe Ballard], 1697

RISM A/I B 3858

[Jean-Baptiste de Bousset] *XII^{me} Livre d'airs sérieux et à boire [...] pour les mois de janvier, février et mars 1698*, [Paris: Christophe Ballard], 1698

RISM A/I B 3859

[Jean-Baptiste de Bousset] *XIII^{me} Livre d'airs sérieux et à boire [...] pour les mois d'avril, may et juin, 1698*, [Paris: Christophe Ballard], 1698

RISM A/I B 3861

[Jean-Baptiste de Bousset] *XV^{me} Livre d'airs sérieux et à boire [...] pour les mois d'octobre, novembre et décembre 1698*, [Paris: Christophe Ballard], 1698

RISM A/I B 3862

[Jean-Baptiste Bousset] *XVI^{me} (–XIX^{me}) Livre d'airs sérieux et à boire [...] pour le premier (–dernier) quartier de l'année 1699*, [Paris: Christophe Ballard], 1699

RISM A/I B 3881

[Jean-Baptiste de Bousset] *V^e recueil d'airs nouveaux sérieux et à boire*, [Paris: Christophe Ballard], 1705

RISM A/I B 3905

[Jean-Baptiste de Bousset] *XII^e Recueil d'airs nouveaux sérieux et à boire* [...], Paris: Henri Foucault, 1713

RISM A/I B 4602

[Sébastien de Brossard] *Recueil d'Airs sérieux et à boire, par M. BR. VP. E. MDC. D. L. C. D. STR*, Paris: Christophe Ballard, 1691

RISM A/I B 4604

[Sébastien de Brossard] *Second livre d'Airs sérieux et à boire, par M. BR. VP. E. MDC. D. L. C. D. STR*, Paris: Christophe Ballard, 1694

RISM A/I C 3168

[Louis-Nicolas Clérambault] *Cantates françoises mellées de symphonies* [...] *livre II^{ème}*, [Paris: Henri Foucault], 1713

RISM A/I D 3835

[Duparc] *Second livre d'airs sérieux et à boire par Monsieur Du Parc*, Paris: Christophe Ballard, 1694

RISM A/I F 154

[Giuseppe Fedeli] *Recueil d'airs françois dans le goût italien, sérieux et à boire à une, II et III voix*, [Paris, auteur; Boivin; Le Clerc:] 1728

RISM A/I F 1503

[Thomas Ford] *Musicke of sundrie kindes, set forth in two books. The first whereof are, aries for 4 voices to the lute, orphorion, or basse-viol, with a dialogue for two voices, and two basse viols in parts tuned the lute way. The second are pavens, galiards, almaines, toies, jiggses, thumpes and such like, for two basse-viols, the liera way*, London: John Browne, 1607

RISM A/I G 2064

[Jean-Claude Gilllier] *Airs de la comédie du Mary sans femme*, [s.l., s.d.]

RISM A/I L 386

[Michel Lambert] *Ombre de mon amant. Air* [...], [s.l., s.d.]

RISM A/I MM 1695 I,1 [Copy in Finspong collection]

[Rémy Medard] *Pièces de guitarre*, [Paris: Ganière, 1676]

RISM A/I M 3945

[Étienne Moulinié] *Airs de cour avec la tablature de luth de Estienne Moulinié, chef de la musique de Monseigneur le Duc d'Orléans, frere unique du Roy. Quatriesme livre*, Paris: Pierre I Ballard, 1633

RISM A/I M 3950

[Étienne Moulinié] *Cinquième livre d'airs de cour à quatre et cinq parties*, Paris: Pierre I Ballard, 1639

RISM A/I M 3982

[Jean-Joseph Mouret] *Quatrieme recueil des Divertissemens du nouveau Theatre italien augmenté de toutes les simphonies, accompagnemens, airs de violons de flûtes de hautbois, de musettes, airs italiens, et de plusieurs divertissemens qui n'ont jamais paru [...]*, [Paris: auteur, Boivin, Le Clerc, 1722]

RISM A/I P 2441

Nouveau livre d'airs par Monsieur Piroye. Organiste des Jacobins de la ruë Saint Honoré, Paris, Christophe Ballard, 1695

RISM A/I Q 100

[Jean-Baptiste-Maurice Quinault] *Divertissement de L'ouvrage d'un moment*, [s.l., s.n.]

RISM A/I R 2632

[Copy in Finspong collection]

[André de Rosiers] *Second livre des libertez d'André de Rosiers, Sieur de Baeulieu, à qutre parties*, Paris: Pierre I Ballard, 1638

RISM A/I S 3387 (RISM B/I: 1682/4)

[Jean Sicard] *Seizième Livre d'airs sérieux et à boire, à 2. et à 3. parties. Par M. Sicard*, Paris: Christophe Ballard, 1682

RISM A/I V 172

[Nicolas Vallet] *Het tweede boeck van de luyt-tablatuer ghenoeemt Het gheheymenisse der sangh-goddinnen ettelijcke andere stukken op tablatuer ghestelt [...] om te spelen op vier luyten van verscheyden accord*, [Amsterdam: Author, 1616]

3. RISM B/I

RISM B/I 1639/3

[Copy in Finspong collection]

XII. livre de chansons pour dancer et pour boire, Paris: Pierre I Ballard, 1639

RISM B/I 1664/2

VII. livre d'airs de différents autheurs à deux parties, Paris: Robert III Ballard, 1664

RISM B/I 1665/6

Pièces pour le violon à quatre parties de différents auteurs, Paris: Robert III Ballard, 1665

RISM B/I 1671/3

XIV. livre d'airs de différents auteurs à deux parties, Paris: Robert III Ballard, 1671

RISM B/I 1676/1

XIX. livre d'airs de différents auteurs à deux parties, Paris: Christoph Ballard, 1676

RISM B/I 1678/2

XXI. livre d'airs de différents auteurs à deux parties, Paris: Christophe Ballard, 1678

RISM B/I 1679/3

XXII. livre d'airs de différents auteurs à deux et trois parties, Paris: Christophe Ballard, 1679

RISM B/I 1679/4

Premier recueil d'airs sérieux et à boire de différents auteurs à deux et trois parties, Paris: Christophe Ballard, 1679

RISM B/I 1679/5

V. Recueil de chansonnettes de différents auteurs à deux et trois parties, Paris: Christophe Ballard, 1679

RISM B/I 1683/2

XXVI. livre d'airs de différents auteurs à deux et trois parties, Paris: Christophe Ballard, 1683

RISM B/I 1690/1

XXXIII. livre d'airs de différents auteurs à deux et trois parties, Paris: Christophe Ballard, 1690

RISM B/I 1692/2

XXXV. livre d'airs de différents auteurs à deux et trois parties, Paris: Christophe Ballard, 1692

RISM B/I 1692/3

XVIII. recueil de chansonnettes de différents auteurs à deux et trois parties, Paris: Christophe Ballard, 1692

RISM B/I 1693/2

XXXVI. livre d'airs de différents auteurs à deux et trois parties, Paris: Christophe Ballard, 1693

RISM B/I 1693/3

XIX. recueil de chansonnettes de différents authenrs à deux et trois parties, Paris, Christophe Ballard, 1693

RISM B/I 1694/2

XXXVII. livre d'airs de différents auteurs à deux et trois parties, Paris: Christophe Ballard, 1694

RISM B/I 1695/3

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1695, Paris: Christophe Ballard, 1695

RISM B/I 1696/1

Parodies bachiques sur les airs et symphonies des opéras. Recueillies et mises en ordre par monsieur Ribon. Seconde édition, revûe et augmentée, Paris: Christophe Ballard, 1696 [2nd and augmented edition of RISM B/I 1695/4]

RISM B/I 1696/2

Recueil d'airs sérieux et à boire de différents auteurs. Pour l'année 1696, Paris: Christophe Ballard, 1696

RISM B/I 1696/3

[Copy in Finspong collection]

Recueil d'airs sérieux et à boire, tire des livres de Messieurs du Bousset, la Barre, Piroye, du Buisson, et autres habiles Maîtres de Paris etc., premier livre, Amsterdam: Lorme & Roger, 1696

RISM B/I 1696/4

[Copy in Finspong collection]

Recueil d'airs sérieux et à boire, tire des livres de Messieurs du Bousset, la Barre, Piroye, du Buisson, et autres habiles Maîtres de Paris etc., livre second, Amsterdam: Lorme & Roger, 1696

RISM B/I 1697/2

[February-July, and September in Finspong collection]

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1697, Paris: Christophe Ballard, 1697

RISM B/I 1697/3

[Copy in Finspong collection]

Recueil d'airs sérieux et à boire. Tiré des livres de Messieurs du Bousset, la Barre, Piroy, du Buisson, & autre habiles Maîtres de Paris, &c., Amsterdam: Estienne Roger, 1697

RISM B/I 1698/1

[July-September in Finspong collection]

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1698, Paris: Christophe Ballard, 1698

RISM B/I 1699/2

Recueil d'Airs sérieux et à boire de différents auteurs pour l'année 1699, Paris: Christophe Ballard, 1699

RISM B/I 1700/2

Recueil d'airs sérieux et à boire, de différents auteurs. Pour l'année 1700, Paris: Christophe Ballard, 1700

4. RISM B/II

RISM B/II, p. 326 (Roger)

Recueil de duo sérieux et à boire, dessus et basse, et à voix égales, tirés des meilleurs auteurs anciens et modernes. Par M... Livre premier, Amsterdam[: Roger], [s.d.]

RISM B/II, p. 161 (Le Cène)

Les duos à la mode, petits et grands. Anciens et nouveaux qui serviront de suite au recueil qui a paru précédemment, Amsterdam: Le Cène, [s.d.]

RISM B/II, p. 311 (1701)

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1701, Paris: Christophe Ballard, 1701

RISM B/II, p. 118 (1703)

Brunettes ou Petits airs tendres avec les doubles et la basse continue, meslées de chansons à danser, recueillies et mises en ordre par Christophe Ballard [...] Tome premier, Paris: Christophe Ballard, 1703

RISM B/II, p. 312 (1704)

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1704, Paris: Christophe Ballard, 1704

RISM B/II, p. 312 (1705)

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1705, Paris: Christophe Ballard, 1705

RISM B/II, p. 305 (1706)

Recueil d'airs des comédies modernes. Livre premier, Paris: Christophe Ballard, 1706

RISM B/II, p. 315 (1708)

Recueil d'airs sérieux et à boire de différents auteurs pour le mois de janvier de l'année 1708, Amsterdam: Estienne Roger, 1708

RISM B/II, p. 377 (c. 1710)

VI Suites, divers airs avec leurs variations et fugues, Amsterdam: Estienne Roger, [c. 1710]

RISM B/II, p. 313 (1711)

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1711, Paris: Christophe Ballard, 1711

RISM B/II, p. 314 (1714)

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1714, Paris: Christophe Ballard, 1714

RISM B/II, p. 314 (1716)

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1716, Paris: Jean-Baptiste-Christophe Ballard, 1716

RISM B/II, p. 314 (1717)

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1717, Paris: Jean-Baptiste-Christophe Ballard, 1717

RISM B/II, p. 314 (1718)

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1718, Paris: Jean-Baptiste-Christophe Ballard, 1718

RISM B/II, p. 315 (1724)

Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1724, Paris: Jean-Baptiste-Christophe Ballard, 1724

RISM B/II, p. 260–263 (1726–43)

Nouveau recueil de chansons choisies. Tome 1–8, La Haye: J. Neaulme, 1726–1743

RISM B/II, p. 280 (1730)

Les Parodies nouvelles et les vaudevilles inconnus Livre premier, Paris: Jean-Baptiste-Christophe Ballard, 1730

5. Other Printed Music

Les psaumes mise en rime françoise, Genève: Jean de Laon, 1562

3. Printed Writings about Music

List of abbreviated references

Davidsson 1953 = Åke Davidsson, *Catalogue critique et descriptif des ouvrages théoriques sur la musique imprimés au XVI. et au XVII. siècles et conservés dans les bibliothèques suédoises* (Studia musicologica Upsaliensia, 2), Uppsala: Uppsala universitet, 1953.

RISM B/VI = *Écrits imprimés concernant la musique* (Printed Writings about Music), François Lesure (ed.), München: Henle, 1971.

Finspong collection 38

D. D. | De | Fatis Musices | In | Svecia | Dissertatio. | Cujus Partem Priorem | Cons. Ampliss. Fac. Phil. Upsal. | Præsiede | Mag. Eric. M. Fant, | Hist. Prof. Reg. et ord. Reg. Scient. Ups. et acad. | Reg. Litt. Rum. Antiqu. et hist. Stockh. membro. | Pro Gradu | P. P. | Sveno Yckenberg, | Ostro-Gothus. In Audit. Gust. maj. d. VIII Mart. MDCCXCVII. | Horis a. m. solitis. | Upsaliae, | Apud Joh. Fred. Edman, Reg. Acad. Typogr.

Author(s): Eric Michael Fant / Sven Yckenberg.

Imprint: Uppsala: Edman, 1797.

Finspong collection 39

Q. F. F. Q. J. D. | ORCHESTRA | SIVE | DE | SALTATIONIBUS | VETERUM | DISSERTATIO, | QVAM | Consentiente & adprobante Ampliss. | Facult. Phil. Upsal. | PRAESIDE | VIRO CELEBERRIMO | DN. JOANNE Bilbergh | Math. Profess. Ordinario, | Publico examini subicit | Isacus I. Mackey | Gestr. | In auditorio Gustav. Majori | ad. d. 2 Maji. An. 1685. | Excudit HENRICUS CURIO S. R. M. & Acad. | Upsal. Bibliopola.

Author(s): Johan Bilberg / Isacus I. Mackey.

Imprint: Uppsala: Curio, 1685.

Finspong collection 48

D. D. | Disputatio Physico-Musica | De | SONO | Quam | Cum Consensu Amplissimae Facultatis Philosophicae | Sub Praesidio | Amplissimi Celeberrimique, Viri | DN. ANDRAE NORCOPENSIS | Eloquenciae, Professoris Ordinarii | In Regiae Upsaliensis Academiae Auditorio Gustaviano | Majori ad d. [4] Novembr. Anni 1674. horis ante | meridiem consvetis, | Publico examini subiciet | Harald Vallerius, O-Gothus | S.^{ae} R.^{iae} M.^{tis} Alumnis. | HOLMIAE, | Excudebat Nicolaus Wankijff, Reg. Typogr.

Author(s): Andreas Nordenhielm / Harald Vallerius.

Imprint: Stockholm: Wankiff, 1674.

Finspong collection 2076 Fol.

Ioannis Keppleri | Harmonices mvndi | libri V. Quorum | Primus Geometricvs, De Figurarum Regularium, quæ Proportiones | Harmonicas constituunt, ortu & demonstrationibus. | Secundus Architectonicvs, seu ex Geometria Figvrata, De Figurarum Regularium Congruentia in plano vel solido: | Tertius propriè Harmonicvs, De Proportionum Harmonicarum ortu ex Figuris; deque Naturâ & Differentiis rerum ad cantum pertinentium, contra Veteres: | Quartus Metaphysicvs, Psychologicvs & Astrologicvs, De Harmoniarum mentali essentiâ earumque generibus in mundo; præsertim de Harmonia radorum, ex corporibus coelestibus in Terram descendentibus, eiusque effectum in Natura seu Anima sublunari & humana: | Quintus Astronomicvs & Metaphysicvs, De Harmoniis absolutissimis motuum coelestium, ortuque Eccentricitatum ex proportionibus Harmonicis. | Appendix habet comparationem huius Operis cum Harmonices Cl. Ptolemæi libro III. cumque Roberti de Fluctibus, dicti Flud. Medici Oxoniensis speculationibus Harmonicis, operi de Macrocosmo & Microcosmo insertis [...] Lincii Austriae: Sumptibus Godofredi Tampachii Bibl. Francof. | Excudebat Ioannes Plancus, anno M.DC.XIX.

Author: Johannes Kepler.

Imprint: Linz: Tambach & Plancus, 1619.

Bound together with other publications by the same author, in a volume with the annotation: "E. Biblioth. Dan. Mögling W. Ph: ac Med. D. Illustriss. Princeps Philippi Landgrav. Hessiae et in Aula Butisbachiana p. t. Medici et Mathematici. Compar: Francof:ti ad Mœen. Nund: autumnalib. 162."

Catalogues: RISM B VI (Finspong copy not included).

Finspong collection 2120 Fol.

ATHANASII KIRCHERI | FVL DENSIS E SOC IESV PRESBYTERI | MVSVRGIA | VNIVERSALIS | SIVE | ARS MAGNA | CONSONI ET DISSONI | IN X. LIBROS DIGESTA | Quâ Vniuersa Sonorum doctrina, & Philosophia, Musicaeque tam Theoricae, quam practicae | scientia, summa varietate traditur; admirandae Consoni, & Dissoni in mundo, adeoque Vniuersâ Naturâ vires effectusque, vti noua, ita peregrina variorum speciminum | exhibitione ad singulares vsus, tum in omnipoenè facultate, tum potissimum | in Philologiâ. Mathematicâ, Physicâ, Mechanicâ, Medicinâ, Politicâ, | Metaphysicâ, Theologiâ, aperiuntur & demonstrantur [...] ROMAE, Ex Typographia Haeredum Francisci Corbelletti. Anno Iubilaei. MDCL. | SVPERIORVM PERMISSV.

Author: Athanasius Kircher.

Imprint: Rome: Corbelletti/Ludovico Grignani, 1650.
Catalogues: RISM B VI (Finspong copy not included).

Finspong collection 2124 Fol.

HARMONICORVM | LIBRI XII | IN QVIBVS AGITUR | DE
SONORVM NATVRA, | CAVSIS, ET EFFECTIBVS: DE CONSO-
NANTIIS, | Dissonantiis, Rationibus, Generibus, Modis, Cantibus,
Com- | positione, orbisque totius Harmonicis Instrumentis. | Authore
F. M. MERSENNO Minimo. | Ad Illustr. V. HENRICVM LVDO-
VICVM HABERTVM | DE MONTMOR: [...] LVTETIAE PARIS-
IORVM, | Sumptibus GVILLELMI BAVDRY, viâ Iacobaeâ, | prope
Collegium Plessaeum. | M. DC. XLVIII. | Cum Priuilegio Regis Chris-
tianiss. & Approbatione Superiorum.

Author: Marin Mersenne.

Imprint: Paris: Baudry, 1648.

Catalogues: RISM B VI (Finspong copy not included).

Finspong collection 6163

ARISTOXENVS. | NICOMAQVS. | ALYPIVS. | Auctores | Musices
antiquissimi, hactenus | non editi. | IOANNES MEVRSIVS | Nunc
primus vulgavit, & | NOTAS addidit. | LVGDVNI BATAVORVM, |
Ex Officina LVDOVICI ELZEVIRI | Typis GODEFRIDI BASSON, |
Anno clō. Ioc. XVI.

Author: Johannes Meursius.

Imprint: Leiden: Elzevier, 1616.

Catalogues: RISM B VI, Davidsson 1953, no 5.

Finspong collection 9048

I.N.J. | DISSERTATIO GRADUALIS | DE | Antiqua & Medii Aevi |
MUSICA, | Quam | Suffragante Ampliss. Senatu Philos. | &
moderante | CELEBERRIMO VIRO | Dno. JOHANNE A. | BELL-
MAN, | Eloq. Profess. Reg. & Ordin. | Publico Examini decenter
Subjicit | GEORGIUS I. VALLERIUS | SUDERMANNUS, | a.d. 21.
Novemb. A:o 1706. | in Audit. Gust. Major. | UPSALIAE, | Typis
Wernerianis

Including a dedication to crown prince Karl Fredrik.

Author: Johan Arndt Bellman / Georg Vallerius.

Imprint: Uppsala: Werner, 1706.

Catalogue: RISM B VI (Finspong copy not included).

Finspong collection 9050

Een korte en klare Instructie | ofte onderwysinghe der | MVSYCKE, | tot ghebruyck van de Jonckheyt, | ende alle Liefhebbers derselven | Beschreven door | PETRUM DOMSELIUM. | t'AMSTERDAM, | Gedruckt by NICOLAES van RAVE- | STEIN, op S. Anthonis Marckt, 1648.

Author: Petrus Domselius.

Imprint: Amsterdam: Nicolaes van Ravestein, 1648.

Catalogues: RISM B VI, Davidsson 1953, no 28.

Finspong collection 9052

Några ord | om | de sköna konsternas betydelse | med egentligt afseende på | musiken | och dess vård inom fäderneslandet | af | Johan Fröberg. | Upsala. | J. Sundvallsson. | 1855.

Author: Johan Fröberg.

Imprint: Uppsala: J. Sundvallsson, 1855.

Finspong collection 9054

Om tonkonstens betydelse | såsom | allmänt bildningsämne. Af | Joh. Fröberg. | Stockholm. | Tryckt hos Eric Westrell. 1867.

Author: Johan Fröberg.

Imprint: Stockholm: Westrell, 1867.

Finspong collection 9056

Kort och lättfattlig | harmonilära för diletanter, | utarbetad med hufvudsakligt afseende på teorien | om accompagnementet. En handbok | för dem, som önska att till melodi kunna sätta | ett enkelt och regelmässigt accompagnement. | Af J. Leonard Höijer | Stockholm, 1846 | Abr. Hirsch.

Author: Johan Leonard Höijer.

Imprint: Stockholm: Hirsch, 1846.

Finspong collection 9058

MUSIK-LEXIKON. | Omfattande den theoretiska och praktiska Tonkonsten, Biographier | öfver de förnämste In- och Utländske Musikförfattare, Tonkonstnärer och Diletanter, som med utmärkelse idkat eller befordrat denna konst, beskrifningar öfver äldre och nyare | Instrumenter m. m. beträffande musik samt af | natur att kunna lexikaliskt behandlas. | efter de nyaste och tillförlitligaste källor | utarbetadt | af | J. Leonard Höijer. | Stockholm, | Abr. Lundquist, | Musikhandeln, Malmorgsgatan N:o 8.

Author: Johan Leonard Höijer.

Imprint: Stockholm: Abraham Lundquist, 1864.

Finspong collection 9060

Kurtzgefasstes | Musicalisches | LEXICON, | Worinnen | Eine nützliche Anleitung und gründlicher | Begriff von der Music enthalten, die Termini | technici erklärt, die Instrumente erläutert und die | vornehmsten Musici beschrieben sind, | Nebst einer | Historischen Beschreibung | Von der Music Nahmen, Eintheilung, | Ursprung, Erfindung, Vermehrung und Ver- | besserung, biß sie zu itziger Vortrefflichkeit gelanget, auch | wunderbaren Würckung und Gebrauch, ingleichen ihren | vornehmsten Cultoribus, so von der Welt Anfang biß | auf unsere Zeit gelebet, | Alles aus derer besten und berühmten Musi- | corum ihren Schrifften mit Fleiß zusammen gesucht, in | Alphabetischer Wissenschaften zu fernen Nachdencken | wohlmeynend vorgestellt. | Chemnitz 1737, bey Johann Christoph und Johann David Stöbelsn.

Imprint: Chemnitz: Stössel, 1737.

Catalogue: RISM B VI (Finspong copy not included).

Finspong collection 9062

Musikens historia, | i korta berättelser lättfattligt framställd | af | Abraham Mankell | tre delar, med i texter | musikalier och teckningar. [...] Örebro | N. M. Lindh. 1864

Author: Abraham Mankell.

Imprint: Örebro: N. M. Lindh, 1864.

Finspong collection 9064

Om violinens ursprung, | jemte | biografiska anteckningar | öfver | Correlli, Tartini, Gaviniés, | Pugnani och Viotti. | Med Porträtter. | Stockholm, | Tryckt hos Carl Delén, 1811.

Author: Ulrik Emanuel Mannerhjerta.

Imprint: Stockholm: Carl Delén, 1811.

Finspong collection 9066

Die Gesangkunst | physiologisch, psychologisch, ästhetisch und pädagogisch | dargestellt. Anleitung | zur vollendeten Ausbildung im Gesange, | so wie zur | Behandlung und Erhaltung des Stimmorgans | und zur | Wiederbelebung einer verloren gelaubten Stimme. | Mit Berücksichtigung der Theorien | der | grössten italienischen und deutschen Gesangmeister | und nach eigenen Erfahrungen | systematisch bearbeitet | und | durch eine rationelle Basis zur Wissenschaft erhoben | von | C. G. Nehrlich, | Directo des Conservatoriums für Gesang zu Berlin, Inhaber der K. K. österreichischen | grossen goldenen Gelehrten-Medaille, der Königl. Sächsischen goldenen | Medaille: virtuti et ingenio, etc. | Zweite durchaus umarbeitete und sehr ver-

mehrte Auflage. | Mit anatomischen Abbildungen. | Leipzig, | Druck
und Verlag von B. G. Teubner. | 1853.

Author: Christian Gottfried Nehrlich.

Imprint: Leipzig: Teubner, 1853.

Finspong collection 9068

Musicalisches | LEXICON | Oder | Musicalische Bibliothec, | Darin-
nen nicht allein | Die Musici, welche so wol in alten als | neuern Zeit-
en, ingleichen bey verschiedenen Natio- | nen, durch Theorie und
Praxin sich hervor gethan, und was | von jedem bekannt worden, oder
er in Schrifften hinter- | lassen, mit allem Fleisse und nach den
vornehmsten | Umständen angeführet, | Sondern auch | Die in
Griechischer, Lateinischer, Italiänischer und | Frantzösischer Sprache
gebräuchliche Musicalische Kunst- | oder sonst dahin gehörige
Wörter, | nach Alphabetischer Ordnung | vorgetragen und erkläret, |
Und zugleich | die meisten vorkommende Signaturen | erläutert
werden | von | Johann Gottfried Walthern, | Fürstl. Sächs. Hof-Musico
und Organisten an der Haupt- Pfarr-Kirche | zu St. Petri und Pauli in
Weimar. | Leipzig, | verlegts Wolffgang Deer, 1732.

Author: Johann Gottfried Walther.

Imprint: Leipzig: Wolfgang Deer, 1732.

Catalogue: RISM B VI (Finspong copy not included).

Finspong collection 9070

MUSICAE MATEMATHICAE | Hodegus Curiosus. | oder | Richtiger
Musicalischer | Weg-Weiser/ | das ist | Wie man nicht alleine die na-
türlichen Eigen- | schafften der Musicalischen Proportionen/ | durch
das | monochordum, und Ausrechnung | Erlangen/ | Sondern auch
vermittels derselben/ natürliche und richti- | ge rationes über eine Mu-
sicalische Composition | vorbringen könne. Benebenst einem allegor-
moralischem/ von der Music entsorin- | gendem Anhange. | Gott zu
Ehren/ einiger curidsen Music-Liebenden/ so wol Theo- | reticis, als
practicis zu sonderbahrem Nutzen und Gefallen/ | dann | Zu mehrer
Aufnahme der Music kürzlich/ jedoch gründlig vorge- | stellt/ und
dem Drucke übergeben. | von | ANDREA Werckmeistern/ itziger Zeit
Hoff-Organisten | zu Quedlingburg. | Franckfurt und Leipzig | In Ver-
legung THEODORI PHILIPPI CALVISI'. | Merseburg/ getruckt bey
Christian Gottschicken/ F. S. Hoff-Buchdr. | Im Jahre 1687.

Author: Andreas Werckmeister.

Imprint: Frankfurt and Leipzig: Calvisius, 1687.

Catalogues: RISM B VI, Davidsson 1953, no 101.

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Appendix: Types of Ruled Music Paper in the Finspong Collection

Measures according to Laurent Guillo, “Les papiers à musique imprimés en France au XVIIIe siècle: un nouveau critère d’analyse des manuscrits musicaux”, *Revue de musicologie*, 2001/2, pp. 307–369.

- A Height of staff
- G Space between staves
- C Length between top staff and bottom staff on one page
- B Length between beginning and end of staves
- E Measure of page (width)
- D Measure of page (length)
- Ind. Indentation of first staff

Shelf no	Format	Sta ves	Lines	A	G	C	B	E	D	Ind.	Comment
1122	4o obl.	5	6	18	11–12	140	165	170	215	Yes	French, “PAP-3” (Guillo 2001) “Par Pierre Ballard au mont parnasse rue s Jean de Beauvois” on engraving.
9074	4o	4	5	12–13	12–12,5	91	130	215	172	Yes	French, “PAP-65” (Guillo 2001)
9096:2	8o obl.	4	5	8–10	9–10	67-69	105	97	158	Yes	
9096:14	4o obl.	6	5	13–14	13–14	151–152	173–174	183	233	Yes	

1136:1	4o obl.	4	5	10-11	9-11	73-75	172-174	112	235	No	
1133	2o	12	5	8-9	13-15	270	186	312	240	No	
9096:5	4o obl.	4	5	12-13	10-11	85	180	105	205	No	“Tot Utrecht by Amoldus vanden Eynden” on engraving.
9096:6	4o obl.	4	5	11-12	10-12	81	180	102	205	No	“Tot Utrecht by Amoldus vanden Eynden” on engraving.
9096:9	4o obl.	6	5	11-12	11-12	127-29	180	153	204	No	“Tot Utrecht by Amoldus vanden Eynden” on engraving.
9096:10 9098	4o obl.	6	5	12-13	12-13	140-41	151-153	156 155	210 197	Yes	
9096:16	4o obl.	6	5	11-12	12-13	131-32	172-174	156	198	No	
1138:1	2o	12	5	10-11	13-13,5	293	172-173	317	204	No	
1138:2	2o	12	5	12-13	13-14	284	175	315	200	No	
1138:2	2o	12	5	12-13	11-12	272	180-182	330	213	No	Separate sheet with “Si vous m’aymez”

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