

A Question of Instrumentation:

Adapting Wind Music Recorded at the Court of King Louis XIV for Modern Performance

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MUS 528A

March 14, 2018

## Introduction

The musical establishment of Louis XIV was unparalleled in size and scope.<sup>1</sup> Musicians were divided into several classes among the *Maison Militaire*, the *Chambre*, the *Chapelle*, and *L'Écurie*. *L'Écurie* alone was divided into five main performing groups of wind instruments: *Les Grands Hautbois*, *Musettes et Hautbois de Poitou*, *Les Cromornes*, *Les Fifres et Tambours*, and *Les Trompettes*. David Whitwell argues that *Les Grands Hautbois* in particular served as an important link from the consort music characteristic of the Renaissance to the Harmoniemusik characteristic of the Classical period (which remains in the canon today).<sup>2</sup>

In addition to the frequent performance of music, King Louis XIV also established the Royal Library of Music in 1665, to serve as a repository both for music currently being performed and any and all older manuscripts that could be acquired. He appointed François Fossard and André Danican Philidor to serve as librarians and copyists, tasking them to “recover[... all] ancient music”.<sup>3</sup>

Despite the wealth of wind music performed and archived and the historical significance of this music to the development of the wind ensemble and its repertoire, it is rarely if ever performed today. A significant barrier to modern performance is that much of this music remains in manuscript, in collections where many pieces are for unspecified instrumentation. By examining the instrumentation of contemporary ensembles for which the music was written and comparing the ranges of individual parts to those of contemporary instruments, we can begin the process of producing performance editions of these works for modern performance.

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<sup>1</sup> Material for this paragraph is taken from:

David Whitwell, “Court Wind Bands in France,” Part 2, Chap. 1 of *The Baroque Wind Band and Wind Ensemble*, The History and Literature of the Wind Band and Wind Ensemble, Volume 3 (Austin, TX: Whitwell Publishing, 2011), 25-56.

<sup>2</sup> David Whitwell, “The Hautboisten Tradition and the Birth of Harmoniemusik,” Part 1 of *The Baroque Wind Band and Wind Ensemble*, The History and Literature of the Wind Band and Wind Ensemble, Volume 3 (Austin, TX: Whitwell Publishing, 2011), 3-21.

<sup>3</sup> Orlan E. Thomas, “Music for Double-Reed Ensembles from the Seventeenth and Eighteenth Centuries: ‘Collection Philidor’” (DMA dissertation, Eastman School of Music, 1973).

## The Transcription Process

For this study, I selected the manuscript entitled *Collection of Many Old Airs Composed for the Rites, Coronations, Weddings, and Other Solemnities under the Reigns of Francois I, Henry III, Henry IV, and Louis IX, along with Many Concerts Performed for their Entertainment* from the *Collection Philidor*.<sup>4</sup> Guided by David Whitwell<sup>5</sup>, I selected eight collections of pieces that appear to be specifically designated for winds from this manuscript. Although it was common practice in France at this time for pieces with unspecified instrumentation to be also performed by winds at various occasions,<sup>6</sup> these pieces have not been considered for the purposes of this study. These transcriptions may be found in Appendix A.

The initial transcription process into modern notation was relatively straightforward. For the purposes of reading by modern ensembles, all clefs were changed to treble or bass clef, although the original contained soprano, mezzo-soprano, alto, baritone (bass), and bass clefs. Additional commentary on issues that arose during transcription is noted with footnotes in Appendix A. There were no significant legibility issues that affected the process. Each title is followed by a number in brackets indicating the manuscript pages where it may be found.

Each collection of pieces under consideration has both a date (1610-1660)<sup>7</sup> and an ensemble designation (*les hautbois*, *Les Cromornes*, or *les hautbois et Cornets*) associated with it. However, in no cases were individual lines given a designated instrument to be performed on. Thus, we must make

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<sup>4</sup> André Philidor, "Recueil de Plusieurs Vieux Airs faits aux Sacres, Couronnements, Mariages, et autres Solennitez faits sous les Regnes de Francois 1er, Henry 3, Henry 4, et Louis 13 avec Plusiers Concerts faits pour leurs Divertissement," *Collection Philidor* (Bibliothèque Nationale de France, Paris), <http://gallica.bnf.fr/ark:/12148/bpt6k103658m>.

<sup>5</sup> David Whitwell, "France," Chap. 4 of *Baroque Wind Band and Wind Ensemble Repertoire*, The History and Literature of the Wind Band and Wind Ensemble, Volume 7 (Austin, TX: Whitwell Publishing, 2012), 81-91; at 81-82.

<sup>6</sup> Stephanie Morgan Henke, "A Study of the Early 18<sup>th</sup>-Century French Baroque Musical Style: An Oboist's Performance Practice Guide to Jacques-Martin Hotteterre Le Romain's *Troisième Suite de Pièces À Deux Dessus, pour les Flûtes Traversières, Flûtes à Bec, Hautbois, et Muzettes*, Op. 8" (DMA Dissertation, University of Georgia, 2012), 1-3.

<sup>7</sup> Except one set designated "*pour les chevaliers faits par Henry III*" ("for the knights appointed by Henry III"). Henry III reigned France from 1574-1589, so an approximate era can be thereby obtained.

use of these historical clues in order to first determine a plausible period instrumentation and then to make informed judgments about instrumentation for modern performance.

### Historical Ensembles and Instruments

At the time of Louis XIV, it appears that *Les Grands Hautbois* was an entirely double-reed ensemble, featuring *dessus de hautbois*, *haute-contre de hautbois*, *taille de hautbois*, and *basse de hautbois*,<sup>8</sup> that frequently if not always performed in four parts.<sup>9</sup> However, none of the music selected for transcription is in four parts, so clearly this is not the ensemble specified by the term *pour les hautbois*. Echorcheville cites primary sources that list an earlier formation of *Les Grands Hautbois* as containing “2 *dessus*, 2 *tailles*, 2 *haute-contre*, 2 *basses de hautbois*, 2 *cornets* et 2 *saqueboutes*” in addition to each performer doubling on a string instrument.<sup>10</sup> This matches well with the six parts in the first collection of pieces and can be adapted more easily to the five-part writing in most of the remaining. Thus, in addition to the *hautbois*, we have *cornets* and *saqueboutes*.

The cornett of the time is unrelated to the modern cornet. Instead, it was a conical brass instrument with open holes fingered like a woodwind instrument.<sup>11</sup> Historically, the lowest available note is an E4.<sup>1213</sup> No fingered or keyed brass instruments are in common use nowadays (although the ophicleide does pop up occasionally). Thus, for a reasonable modern equivalent we’ll have to forego this criterion, instead looking for a conical brass instrument in the treble range. The most plausible substitution seems to be the actual modern cornet (as the other choice, the flugelhorn, has an exceptionally flared bell, unlike the bell-less cornett).

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<sup>8</sup> Whitwell, “Court Wind Bands in France”, 36.

<sup>9</sup> Geoffrey Burgess, “Review: The ‘Louisquatorzien’ Oboe Band,” *Early Music* 23, no. 4 (1995): 714-716; at 715-716.

<sup>10</sup> J. Echorcheville, “Quelques Documents sur la Musique de la Grande Ecurie du Roi,” *Sammelbände der Internationalen Musikgesellschaft* 2, no. 4 (1901): 608-42; at 625.

<sup>11</sup> Douglas Kirk, “Cornett,” in *A Performer’s Guide to Renaissance Music*, ed. Jeffery Kite-Powell (Bloomington, IN: Indiana University Press, 2007), 106-125; at 106.

<sup>12</sup> In this paper, scientific pitch notation will be used (C4 is middle C; octave numbers switch at each C)

<sup>13</sup> Kirk, 110.

The sackbut is relatively similar in construction to the modern trombone, although with a narrower bore, somewhat different bore shape, and less flare at the bell.<sup>14</sup> The ranges of sackbuts are also similar to modern trombones: the alto has a range from B2-D5 or E5; the tenor, E2-F4; the bass, A1 or G1-C4; and the contrabass, E1-A3.<sup>15</sup> Thus, the trombone serves as a reasonable modern equivalent.

Finally, the nature of the *hautbois* themselves has been the discussion of much scholarly literature, since the word *hautbois* was used to refer to both shawms and modern oboes, as well as any intermediary forms. Bruce Haynes argues that this development occurred in three distinct periods: “the evolving shawm (c. 1620-c. 1660)”, “the protomorphic oboe (c. 1660-c. 1680)”, and “the definitive oboe (c. 1680)”.<sup>16</sup> Specifically, he cites the years 1664-1670 as the likely transition from shawm-like instruments to oboe-like instruments.<sup>17</sup> Since all the music considered in this manuscript is pre-1664, we will consider the shawm family as the meaning of *hautbois* in the manuscript.

Shawms are conical double-reed instruments, and like most instruments of the time come in a variety of sizes. Mersenne cites three sizes: the *dessus* (with a range of C4-C6), the *taille* (G3-G5), and the *basse* (C2-C4).<sup>18</sup> However, Duffin cites treble (*dessus*) a step higher (D4-D6) and describes the *basse* as an extended bass (C2-F3) or tenor (F2-C4), while mentioning that shawm players would often read music up a step in order to accommodate issues of range.<sup>19</sup> There is also some evidence that another size existed between the *dessus* and *taille*, the *haute-contre* (proposed in A), although there

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<sup>14</sup> Stewart Carter, “Sackbut,” in *A Performer’s Guide to Renaissance Music*, ed. Jeffery Kite-Powell (Bloomington, IN: Indiana University Press, 2007), 126-138; at 126.

<sup>15</sup> Carter, 127-130.

<sup>16</sup> Bruce Haynes, “Lully and the Rise of the Oboe as Seen in Works of Art,” *Early Music* 16, No. 3 (1988): 324-338.

<sup>17</sup> Bruce Haynes, “Baptiste’s *Hautbois*: The Metamorphosis from Shawm to Hautboy in France, 1620-1670,” in *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*, ed. Jonathan Wainwright & Peter Holman (Aldershot, England: Ashgate, 2005), 23-46; at 34-38.

<sup>18</sup> Anthony C. Baines and Martin Kirnbauer, “Shawm,” in *Grove Music Online*, ed. Deanne Root, <https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.43658> (accessed March 11, 2018).

<sup>19</sup> Ross Duffin, “Shawm and Curtal,” in *A Performer’s Guide to Renaissance Music*, ed. Jeffery Kite-Powell (Bloomington, IN: Indiana University Press, 2007), 85-92; at

is as of yet no extant physical evidence to support this.<sup>20</sup> Regardless, members of the shawm family map neatly onto extant double-reed instruments: *dessus* to oboe, *taille* to English horn, and *basse* to bassoon.<sup>22</sup>

*Les Cromornes* consisted of, as one might expect, primarily *cromornes* (although they also sometimes performed with *trompettes marines*).<sup>23</sup> However, the identity of the *cromorne* is somewhat more problematic. By virtue of similarity in name, it was for many years identified with the Renaissance crumhorn,<sup>24</sup> but Boydell convincingly argues that this is unlikely. He provides several primary sources that identify the *basse de cromorne* with the bassoon, which, being cylindrical and lacking a windcap, is quite a different instrument than the crumhorn.<sup>25</sup> Whitwell supports this interpretation, suggesting that it may have been a unique instrument related to the bassoon created by Jean Hotteterre and confirming that it existed in a consort of sizes (*dessus*, *quinte*, *taille*, and *basse*).<sup>26</sup> Unfortunately, we only have two extant families of double-reed instruments today (to wit, oboes and bassoons), so the *cromornes* will also map to these instruments by range.

### Instrumentation of the Transcriptions

Appendix B contains tables showing the original clefs and ranges of parts for each set of pieces.

The first Pavane and two airs *en suite* were written for performance on October 17, 1610. Given the six-part writing and date, we can assume the six-part ensemble for *Les Grands Hautbois* discussed above. The top two lines, both notated in soprano clef, must go to treble shawm and

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<sup>20</sup> Baines & Kirnbauer

<sup>21</sup> Rebecca Harris-Warrick, "A Few Thoughts on Lully's Hautbois," *Early Music* 18, No. 1 (1990): 97-106; at 101-104.

<sup>22</sup> While varieties of bass double-reed instruments abounded at this time, the exact nature is at this point irrelevant, since in any case the only extant bass double-reed instrument is the bassoon. For more information, see:

James B. Kopp, "Precursors of the Bassoon in France before Louis XIV," *Journal of the American Musical Instrument Society* 28 (2002): 63-117.

<sup>23</sup> Echorcheville, 42.

<sup>24</sup> A cylindrical double-reed instrument with a windcap curved at the end to form a J.

<sup>25</sup> Barra Boydell, "The French *Cromorne* in the Early Baroque Period," Chap. 5 of *The Crumhorn and Other Renaissance Windcap Instruments* (Buren, The Netherlands: Frits Knuf Buren, 1982), 183-197.

<sup>26</sup> Whitwell, "Court Wind Bands in France", 39-40.

cornett. Given the range of line 2 (descending only to E4), I have chosen to assign line 2 to cornet, since it matches the cornett's historical range. Additionally, this allows the treble shawm/oboe to take the top line, which contains much of the main melodic material. The third and fourth lines, although written in different clefs (mezzo-soprano/alto) both descend to F3,<sup>27</sup> suggesting performance on the *taille* shawm, which maps to English horn. Lines 5 and 6 must then be assigned to sackbut/trombone and bass shawm/bassoon. The baritone clef only appears in pieces written definitively for *Les Grands Hautbois* (i.e., official performances *pour les hautbois*), while it does not appear in the pieces written for the Paris Civic Wind Band.<sup>28</sup> Additionally, the range of the lowest line typically goes below that of the (most common) tenor sackbut. Thus, I have chosen to assign tenor trombone to line 5, with baritone clef, and the bassoon to line 6.

The next set of pieces comes from a concert for Louis XIII put on in 1627. The first Charivary and Gavotte *en Suite* have oboe on line 1, English horn on line 3, trombone on line 4, and bassoon on line 5 for the reasons described above. Line 2 has a narrow range from C4-G4 and is once again in mezzo-soprano clef. This range could be played on *dessus* or *taille de hautbois*, or even on a hypothetical *haute-contre* in A. Oboe seems a poor choice in order to differentiate the active melody from the very chordal accompaniment parts. Oboe d'amore, while possible and tempting with the different clef, seems a bold step to hypothesize. The shawm still made use of a number of cross-fingerings,<sup>29</sup> and an instrument in A seems unlikely simply for purposes of intonation outside the key of the instrument (since all the other shawms were constructed in closely-related keys). Additionally, the use of mezzo-soprano clef with range to F3 in the first set of pieces suggests the explanation that mezzo-soprano (i.e., *haute-contre*) parts were played by an instrument that could descend to low F

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<sup>27</sup> It is worth noting that in the initial Pavane, the range is just A3-A4, which would sit well on a hypothetical *haute-contre* shawm in A. However, the subsequent airs *en suite* are written down to F3.

<sup>28</sup> Per Whitwell, "France", 82.

<sup>29</sup> Carl Willetts, "First Steps on the Shawm," *Early Music* 5, No. 3 (1977): 342-351; at 351.

(i.e., the *taille*), but were differentiated in the range of the instrument often used, making the higher clef convenient. Therefore, I have also assigned line 2 to English horn.

The next Charivaris and air *en suite* contain no baritone clef and were written for the Paris Civic Wind Band. I have therefore given an all-double-reed instrumentation, assigning the top two lines to oboes (as they often trade off melodic material and have similar part-writing, in addition to range considerations), the next two to English horn (for the reasons discussed above, despite differing clefs), and the lowest to bassoon.

The final Galliarde transcribed from this 1627 concert has some clef anomalies. Line 2, written in soprano clef, descends to G3, which would only be playable on a *taille* – thus, despite the soprano clef, the line has been assigned to English horn. Similarly, line 4 has a narrow range from D3-A3, which is too low for *dessus* or *taille*. While one could take it to be another bass shawm, this seems extremely unlikely given the clef. A modern baritone oboe could be an interesting choice, although not particularly useful given its rarity. I have chosen to assign the line to alto trombone, since sackbut is still likely to be present in the original ensemble, but the higher clef suggests a higher instrument. (A tenor trombone can of course be substituted to ease modern performance given the extremely limited range.)

The next suite, *pour Les Cromornes*, features large ranges (the top voice covers an octave and a fifth while the bottom covers a full two octaves), definitively showing that *cromornes* could not have been crumhorns (which have a narrow functional range of no more than a ninth or so).<sup>30</sup> Given the widely varying range of each part, I have elected to assign each to a different modern double-reed instrument, allowing the oboe d'amore to differentiate the timbre of line 2 as it would likely have been differentiated by a different size *cromorne*.

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<sup>30</sup> Boydell, 4.



The *Passe mize* from 1615 is designated *pour les hautbois et Cornets* and is unique in that only two lines are provided. Without additional context, it is difficult to say whether it was designed to be played in two parts or whether inner voices are missing or were improvised. Regardless, line 2 can be safely assigned to the bass shawm/bassoon, since no cornets descended that low (due to issues of finger span). The top line, then, was likely played by cornetts, possibly in addition to treble shawms – the option is left in the transcription.

The next Concert for the knights of Henry III (reigned 1574-1589) and the final Ballet for Louis XIII's marriage (1615) warrant no special notes, save that line 2 in each case only descends to A3, slightly strengthening the case for a *haute-contre* in A.

### Conclusions

By considering the range and acoustical properties of historical instruments, we can arrive at plausible instrumentation of works from the *Collection Philidor* for modern performance, as demonstrated in Appendix A. However, this is only the first step in the creation of modern performance editions to disseminate these works. A very basic barrier is access to the manuscripts – only a few are available online, so there may be many more works for winds hiding in other untapped manuscripts. Additionally, matters of pitch center<sup>31</sup> and performance practice<sup>32</sup> should be taken into account, under the assumption that modern performers are unfamiliar with these topics. That said, these transcriptions may serve as a starting point to accustom performers and audiences to this forgotten repertoire.

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<sup>31</sup> See, e.g., Kopp, 63-64.

<sup>32</sup> Note that all ornamentation is denoted simply by + in the manuscript and the transcriptions. For a primer on French Baroque ornamentation and performance practice for winds, see, e.g.: Henke, 33-68.

Bruce Haynes, *The Eloquent Oboe* (New York: Oxford University Press, 2001), 175-274.

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*Suite de Pièces À Deux Dessus, pour les Flûtes Traversières, Flûtes à Bec, Hautbois, et Muzettes*, Op. 8.” DMA Dissertation, University of Georgia, 2012.

### **Tertiary Source**

Whitwell, David. “France.” Chap. 4 of *Baroque Wind Band and Wind Ensemble Repertoire*, 81-96. *The History and Literature of the Wind Band and Wind Ensemble*, Volume 7. Austin, TX: Whitwell Publishing, 2012.

**Appendix A:**

Transcriptions of Pieces Specifically Designated for Winds from the Manuscript

*Recüeil de Plusieurs Vieux Airs faits aux Sacres, Couronnements, Mariages, et autres Solennitez faits sous les*

*Regnes de Francois 1er, Henry 3, Henry 4, et Louis 13 avec Plusiers Concerts faits pour leurs Divertissement*

for Modern Performance

Pavane pour les hautbois fait au Sacre du Roy le 17 Octobre 1610 [XVIII]

1  
2  
3  
4  
5 +  
6 +  
7 2.  
8

Oboe  
Cornet in Bb  
English Horn 1  
English Horn 2  
Tenor Trombone  
Bassoon

9  
10  
11  
12  
13 +  
14  
15  
16

Ob.  
Cor.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

17  
18  
19 +  
20  
21  
22 +  
23  
24

Ob.  
Cor.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

1. The 5th part erroneously has a tenor clef in the first line of manuscript. This is corrected to the baritone (bass) clef on the second and subsequent lines.

2. In the manuscript at here and similar phrase endings, two whole notes are tied together in a single bar. I have interpreted this as two separate bars in order to create 8-bar phrases.

3. No tie in manuscript.

2e Air en Suite [XIX]

1 2 3 4 5 6 + 7 8

Ob.  
Cor.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This block contains the first system of the musical score, covering measures 1 through 8. The score is written for six instruments: Oboe (Ob.), Cor Anglais (Cor.), English Horn 1 (Eng. Hn. 1), English Horn 2 (Eng. Hn. 2), Trombone (T. Tbn.), and Bassoon (Bsn.). The music is in a key with one flat (B-flat) and common time (C). The notation includes various note values, rests, and articulation marks such as '+' above measure 6. The measures are numbered 1 through 8 at the top of the system.

9 10 11 12 13 + 14 15 16

Ob.  
Cor.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This block contains the second system of the musical score, covering measures 9 through 16. The instrumentation remains the same as in the first system. The notation continues with various note values and rests. A '+' mark is placed above measure 13. The measures are numbered 9 through 16 at the top of the system.

25 26 27 28 29 30 + 31 32

Ob.  
Cor.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This block contains the third system of the musical score, covering measures 25 through 32. The instrumentation remains the same. The notation includes various note values, rests, and articulation marks. A '+' mark is placed above measure 30. The measures are numbered 25 through 32 at the top of the system.

3e Air en Suite [XIX]

1 2 3 + 4 5 6 7 8

Ob.  
Cor.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This block contains the first system of a musical score for six instruments: Oboe (Ob.), Cor Anglais (Cor.), English Horn 1 (Eng. Hn. 1), English Horn 2 (Eng. Hn. 2), Trombone (T. Tbn.), and Bassoon (Bsn.). The music is in 3/4 time with a key signature of one flat (B-flat). The score is divided into measures 1 through 8. Measure 3 includes a '+' sign above it. The notation features various note values including quarter, eighth, and half notes, with some notes beamed together. The instruments play in a homophonic texture, with the woodwinds often carrying the melodic line. The system concludes with a double bar line and repeat dots.

9 10 11 12 13 14 15 16

Ob.  
Cor.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This block contains the second system of the musical score, covering measures 9 through 16. The instrumentation remains the same as in the first system. The music continues with similar rhythmic and melodic patterns. Measure 11 features a '+' sign above it. The notation includes various note values and rests. The system concludes with a double bar line and repeat dots.



Concert donne a Louis 13 en 1627 par les vingt quatre Violons et par les 12 Auois de plusieurs Airts  
choisis de Differants Ballets.

Charivary pour les hautbois [4-5]

1 2 3 4 4. 5 6 7 + 8

9 10 11 12 + 13 14 15 5. 16

17 18 19 20 21 + 22 23 + 24

25 26 27 28 29 30 31 + 32

Ob.

Eng. Hn. 1

Eng. Hn. 2

T. Tbn.

Bsn.

4. Here and elsewhere, sharps in front of notes flatted by the key signature have been replaced by naturals without comment.  
5. Octaves here and elsewhere are present in manuscript.

Gavotte en Suite. [6]

1 2 3 4 5 6 7 8

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

9 10 11 12 13 14 15 16

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

17 18 19 20 21 22 23 24

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

**Autre charivaris de la St. Julien. [7-8]**

Musical score for 'Autre charivaris de la St. Julien. [7-8]'. The score is arranged in five systems, each containing five staves: Ob. 1, Ob. 2, Eng. Hn. 1, Eng. Hn. 2, and Bsn. The first system covers measures 1-8, the second 9-16, the third 17-24, and the fourth 25-32. A double bar line with repeat dots appears at the start of measure 13. A plus sign (+) is placed above the first staff in measure 18. The score concludes with a double bar line and repeat dots at the end of measure 32.

**2e Air en suite. [8]**

Musical score for '2e Air en suite. [8]'. The score is arranged in five systems, each containing five staves: Ob. 1, Ob. 2, Eng. Hn. 1, Eng. Hn. 2, and Bsn. The first system covers measures 1-8. The score concludes with a double bar line and repeat dots at the end of measure 8.

6. Here and elsewhere, the segno in the manuscript has been interpreted as a forward repeat sign.

9 10 11 12 13 14 15 16

Ob. 1  
Ob. 2  
Eng. Hn. 1  
Eng. Hn. 2  
Bsn.

Detailed description: This block contains the musical notation for measures 9 through 16. It features five staves: Ob. 1, Ob. 2, Eng. Hn. 1, Eng. Hn. 2, and Bsn. The music is in common time. Measure 11 includes a '+' symbol above the second oboe staff. The score concludes with a double bar line and repeat dots.

**Galliarde Pour les hautbois. [21]**

1 2 3 4 5 6 7 8

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
A. Tbn.  
Bsn.

Detailed description: This block contains the musical notation for measures 1 through 8 of the piece 'Galliarde Pour les hautbois'. It features five staves: Ob., Eng. Hn. 1, Eng. Hn. 2, A. Tbn., and Bsn. The music is in common time with a key signature of one sharp (F#). The score concludes with a double bar line and repeat dots.

9 10 11 12 13 14 15 + 16

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
A. Tbn.  
Bsn.

Detailed description: This block contains the musical notation for measures 9 through 16 of the piece 'Galliarde Pour les hautbois'. It features five staves: Ob., Eng. Hn. 1, Eng. Hn. 2, A. Tbn., and Bsn. The music is in common time with a key signature of one sharp (F#). Measure 15 includes a '+' symbol above the oboe staff. The score concludes with a double bar line and repeat dots.

**Autre Suite faite pour Mr. Le Compte Darcours**  
**Par Mr. Degrignis pour Les Cromornes - Jan 1660**  
**Petit Bransle [39]**

Musical score for measures 1-6 of the first system. The score is for four instruments: Ob. (Oboe), Ob. d'A. (Oboe da caccia), Eng. Hn. (English Horn), and Bsn. (Bassoon). The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be 3/4. Measure numbers 1 through 6 are indicated above the staves. The first measure has a '1' above it, and measures 2-6 have '2', '3', '4', '5', and '6' respectively. There are repeat signs at the end of measure 4 and the beginning of measure 5.

Musical score for measures 7-12 of the first system. The instruments and key signature remain the same. Measure numbers 7 through 12 are indicated above the staves. Measure 7 has a '7' above it, and measures 8-12 have '8', '9', '10', '11', and '12' respectively. There are repeat signs at the end of measure 10 and the beginning of measure 11.

Musical score for the second system, starting with a 7-measure rest. The key signature changes to two flats (B-flat and E-flat). The time signature is 3/4. The section is titled "[2e Air.] [40]" above measure 1. Measure numbers 1 through 6 are indicated above the staves. Measure 1 has a '1' above it, and measures 2-6 have '2', '3', '4', '5', and '6' respectively. There are repeat signs at the end of measure 4 and the beginning of measure 5.

Musical score for measures 7-12 of the second system. The instruments and key signature remain the same. Measure numbers 7 through 12 are indicated above the staves. Measure 7 has a '7' above it, and measures 8-12 have '8', '9', '10', '11', and '12' respectively. There are repeat signs at the end of measure 10 and the beginning of measure 11.

7. While there is no title, there is a restatement of the time signature, which elsewhere in the manuscript indicates a new piece.

Gavotte en Suite. [41]

Musical score for Gavotte en Suite, measures 1-6. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: Ob. (Oboe), Ob. d'A. (Oboe da caccia), Eng. Hn. (English Horn), and Bsn. (Bassoon). Measures 1-4 are the first ending, and measures 5-6 are the second ending. Measure 6 contains a plus sign (+) above the staff.

Musical score for Gavotte en Suite, measures 7-12. The score continues with the same four staves. Measures 7-12 are the final ending. Measure 10 contains a plus sign (+) above the staff.

Passé mizé, fait pour les hautbois et Cornets en 1615 [99]

Musical score for Passé mizé, fait pour les hautbois et Cornets en 1615, measures 1-8. The score is in 3/4 time with a key signature of one flat. It features two staves: Ob./Cnt. (Oboe/Cor Anglais) and Bsn. (Bassoon). Measures 1-8 are the first ending. Measure 1 contains a plus sign (+) above the staff.

Musical score for Passé mizé, fait pour les hautbois et Cornets en 1615, measures 9-15. The score continues with the same two staves. Measures 9-15 are the second ending. Measure 10 contains a plus sign (+) above the staff.

Musical score for Passé mizé, fait pour les hautbois et Cornets en 1615, measures 16-23. The score continues with the same two staves. Measures 16-23 are the third ending. Measure 14 contains a plus sign (+) above the staff.

Musical score for Passé mizé, fait pour les hautbois et Cornets en 1615, measures 24-31. The score continues with the same two staves. Measures 24-31 are the final ending.

8. There are two extra beats at the beginning of this measure in the manuscript that do not match up with the harmony. They are omitted here.

Concert des grands hautbois (pour les chevaliers faits par Henry III) [100-101]

1 2 3 4 5 6 7

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This block contains the first seven measures of the musical score. The instruments are Oboe (Ob.), English Horn 1 (Eng. Hn. 1), English Horn 2 (Eng. Hn. 2), Trombone (T. Tbn.), and Bassoon (Bsn.). The Oboe part features a melodic line with eighth and quarter notes, including a grace note in measure 6. The English Horns provide harmonic support with chords and single notes. The Trombone and Bassoon parts consist of sustained notes and simple rhythmic patterns.

8 9 10 11 12 13 14 15 16

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This block contains measures 8 through 16. The Oboe part continues its melodic line, featuring a long note in measure 11. The English Horn 1 part has a long note in measure 11. The English Horn 2 part has a long note in measure 11. The Trombone and Bassoon parts continue with sustained notes and simple rhythmic patterns.

17 18 19 20 21 22 23 24 25

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This block contains measures 17 through 25. The Oboe part features a melodic line with eighth and quarter notes, including a long note in measure 24. The English Horn 1 part has a long note in measure 24. The English Horn 2 part has a long note in measure 24. The Trombone and Bassoon parts continue with sustained notes and simple rhythmic patterns. The score ends with a double bar line and repeat signs in the final measure.

2me air des Chevaliers [101-102]

1 2 + 3 4 5 + 6 7 8 9 10 11 + 12

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This block contains the first system of a musical score for measures 1 through 12. The score is written for five instruments: Oboe (Ob.), English Horn 1 (Eng. Hn. 1), English Horn 2 (Eng. Hn. 2), Trombone (T. Tbn.), and Bassoon (Bsn.). The music is in a common time signature (C) and a key signature of one flat (B-flat). The Oboe part features a melodic line with some grace notes. The English Horns provide harmonic support with sustained notes and moving lines. The Trombone and Bassoon parts are primarily rhythmic and harmonic, with the Bassoon often playing lower notes. Measure numbers 1 through 12 are indicated above the staves, with plus signs (+) above measures 2, 5, and 11.

13 14 15 16 17 18 19 20 21 22

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This block contains the second system of a musical score for measures 13 through 22. The instrumentation remains the same as in the first system. The Oboe part continues its melodic development. The English Horns and Trombone parts provide a steady harmonic accompaniment. The Bassoon part continues with its rhythmic and harmonic role. Measure numbers 13 through 22 are indicated above the staves.

23 24 + 25 26 + 27 28 29 30 31 32 + 33

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This block contains the third system of a musical score for measures 23 through 33. The instrumentation remains the same. The Oboe part has a more active role in this section. The English Horns and Trombone parts continue to provide harmonic support. The Bassoon part maintains its rhythmic and harmonic presence. Measure numbers 23 through 33 are indicated above the staves, with plus signs (+) above measures 24, 26, and 32.



**Ballet a cheval pour le grand Carousel a la Place royale  
au Mariage de Louis XIII (Joue par les grands hautbois).  
1er air. [106]**

1 2 3 4 5 6 7 8 9 10 11 12

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 1 through 12. The music is in common time (C). The Oboe part features a melodic line with a repeat sign at measure 5. The English Horns 1 and 2 provide harmonic support with various rhythmic patterns. The Trombone and Bassoon parts play a steady accompaniment of quarter and eighth notes.

1 2e Air [106-108] 2 3 4 5 6 7 8

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 1 through 8 of the second air. The key signature changes to three flats (B-flat major/D-flat minor) and the time signature changes to 3/2. The Oboe part has a melodic line with a fermata and a trill-like flourish at the end of measure 8. The English Horns 1 and 2 have similar melodic lines. The Trombone and Bassoon parts play a steady accompaniment of quarter notes.

9 10 11 12 13 14 15 16

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 9 through 16. The music continues in 3/2 time. The Oboe part has a melodic line with a fermata at the end of measure 16. The English Horns 1 and 2 have similar melodic lines. The Trombone and Bassoon parts play a steady accompaniment of quarter notes.

17 18 19 20 21 22 23 24 25 26 27+

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 17 through 27. The music continues in 3/2 time. The Oboe part has a melodic line with a fermata and a trill-like flourish at the end of measure 27. The English Horns 1 and 2 have similar melodic lines. The Trombone and Bassoon parts play a steady accompaniment of quarter notes.

28 29 30 31 32 33 34 35 36 37 38 39 40

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 28 through 40. The instruments are Oboe (Ob.), English Horn 1 (Eng. Hn. 1), English Horn 2 (Eng. Hn. 2), Trombone (T. Tbn.), and Bassoon (Bsn.). The music consists of whole notes and half notes. A sharp sign (#) is present on the staff for Eng. Hn. 1 in measure 35.

41 42 43 44 45 46 47 + 48

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 41 through 48. The instruments are Oboe (Ob.), English Horn 1 (Eng. Hn. 1), English Horn 2 (Eng. Hn. 2), Trombone (T. Tbn.), and Bassoon (Bsn.). A double bar line with repeat dots is placed at the end of measure 44. A plus sign (+) is located above measure 47.

**3me air [108-109]**

1 2 3 4 5 6 7 8

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 1 through 8 of the '3me air [108-109]'. The instruments are Oboe (Ob.), English Horn 1 (Eng. Hn. 1), English Horn 2 (Eng. Hn. 2), Trombone (T. Tbn.), and Bassoon (Bsn.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a mix of quarter and eighth notes.

9 10 11 12 13 14 15 16

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 9 through 16 of the '3me air [108-109]'. The instruments are Oboe (Ob.), English Horn 1 (Eng. Hn. 1), English Horn 2 (Eng. Hn. 2), Trombone (T. Tbn.), and Bassoon (Bsn.). A double bar line with repeat dots is placed at the end of measure 12.

4me air [109-110]

1 2 3 + 4 5 6 7 + 8

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 1 through 8. The music is in 3/4 time with a key signature of one sharp (F#). The Oboe part starts with a half note G4, followed by quarter notes A4, B4, and C5. The English Horn 1 part has a half note G4, followed by quarter notes A4, B4, and C5. The English Horn 2 part has a half note G4, followed by quarter notes A4, B4, and C5. The Trombone part has a half note G3, followed by quarter notes A3, B3, and C4. The Bassoon part has a half note G3, followed by quarter notes A3, B3, and C4. There are plus signs above measures 3 and 7.

9 10 11 12 13 14 15 16 17

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 9 through 17. The Oboe part continues with quarter notes D5, E5, F#5, and G5. The English Horn 1 part has a half note G4, followed by quarter notes A4, B4, and C5. The English Horn 2 part has a half note G4, followed by quarter notes A4, B4, and C5. The Trombone part has a half note G3, followed by quarter notes A3, B3, and C4. The Bassoon part has a half note G3, followed by quarter notes A3, B3, and C4.

18 19 20 21 22 23 24 25

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 18 through 25. The Oboe part has quarter notes G4, A4, B4, and C5, followed by a half note G5. The English Horn 1 part has a half note G4, followed by quarter notes A4, B4, and C5. The English Horn 2 part has a half note G4, followed by quarter notes A4, B4, and C5. The Trombone part has a half note G3, followed by quarter notes A3, B3, and C4. The Bassoon part has a half note G3, followed by quarter notes A3, B3, and C4. There are slurs under the Oboe and Trombone parts in measure 25.

26 27 28 29 30 31 32 33 34 35 36

Ob.  
Eng. Hn. 1  
Eng. Hn. 2  
T. Tbn.  
Bsn.

Detailed description: This system contains measures 26 through 36. The Oboe part has quarter notes G4, A4, B4, and C5, followed by a half note G5. The English Horn 1 part has a half note G4, followed by quarter notes A4, B4, and C5. The English Horn 2 part has a half note G4, followed by quarter notes A4, B4, and C5. The Trombone part has a half note G3, followed by quarter notes A3, B3, and C4. The Bassoon part has a half note G3, followed by quarter notes A3, B3, and C4. The system ends with repeat signs.

### Appendix B:

#### Manuscript Ranges and Clefs for the Transcribed Works

##### Pavane pour les hautbois fait au Sacre du Roy le 17 Octobre 1610

Line	Clef	Range
1	Soprano (C)	C4-D5
2	Soprano (C)	E4-D5
3	Mezzo-Soprano (C)	F3-A4
4	Alto (C)	F3-D4
5	Baritone (F)	Bb2-C4
6	Bass (F)	F2-F3

Concert donne a Louis 13 en 1627 par les vint quatre Viollons et par les 12 Auboys de plusieurs Airs choisis de Differants Ballets:  
Charivary pour les hautbois

Line	Clef	Range
1	Soprano (C)	C4-G5
2	Mezzo-Soprano (C)	C4-G4
3	Alto (C)	F3-D4
4	Baritone (F)	C3-G3
5	Bass (F)	C2-F3

Concert donne a Louis 13 en 1627 par les vint quatre Viollons et par les 12 Auboys de plusieurs Airs choisis de Differants Ballets:  
Autre charivaris de la St. Julien<sup>33</sup>

Line	Clef	Range
1	Soprano (C)	G4-F5
2	Soprano (C)	G4-E5
3	Mezzo-Soprano (C)	B3-G4
4	Alto (C)	G3-E4
5	Bass (F)	C2-G3

Concert donne a Louis 13 en 1627 par les vint quatre Viollons et par les 12 Auboys de plusieurs Airs choisis de Differants Ballets:  
Galliarde Pour les hautbois

Line	Clef	Range
1	Soprano (C)	D4-B4
2	Soprano (C)	G3-A4
3	Mezzo-Soprano (C)	F#3-D4
4	Alto (C)	D3-A3
5	Bass (F)	D2-E3

<sup>33</sup> According to Whitwell, "France", 82, these pieces were for the Paris Civic Wind Band.

Autre Suite faite pour Mr. Le Comte Darours Par Mr. Degrignis pour Les Cromornes - Jan 1660

Line	Clef	Range
1	French violin (G)	F4-C6
2	Soprano (C)	D4-D5
3	Mezzo-Soprano (C)	G3-A4
4	Bass (F)	C2-C4

Passé mize, fait pour les hautbois et Cornets en 1615

Line	Clef	Range
1	Soprano (C)	C4-Eb5
2	Bass (F)	F2-F3

Concert des grands hautbois (pour les chevaliers faits par Henry III)

Line	Clef	Range
1	Soprano (C)	C4-D5
2	Mezzo-Soprano (C)	A3-G4
3	Alto (C)	F3-D4
4	Baritone (F)	Bb2-A3
5	Bass (F)	F2-F3

Ballet a cheval pour le grand Carousel a la Place royale au Mariage de Louis XIII (Joue par les grands hautbois)

Line	Clef	Range
1	Soprano (C)	C4-F5
2	Mezzo-Soprano (C)	A3-A4
3	Alto (C)	G3-A4
4	Baritone (F)	C3-A3
5	Bass (F)	E2-G3