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Sébastien de Brossard's *Dictionnaire* of 1701: a comparative analysis of the complete copy

It has been accepted among musicologists that the first publication of Sébastien de Brossard's complete *Dictionnaire de musique*¹ took place in Paris in 1703.² However, there is in fact an earlier edition of the *Dictionnaire*, published in 1701 in Paris and now housed in the Academic Music Library, Foreign Literature Department of the St Petersburg State Conservatory, Russia (illus.1).³

In the course of the last few years (and particularly beginning from the publication of the English translation of de Brossard's 1703 *Dictionnaire de musique* by Albion Gruber),⁴ musicologists have started to refer to this dictionary more often, and interest in its content has grown. Even when authors have referred to the 1701 edition (which happens very rarely), citations have actually been from the 1703 edition. Only since the completion of the Brossard thematic catalogue by Jean Duron in 1995⁵ has the 1701 edition been cited from directly.⁶ But there still remains a problem with the edition of 1701, because the Duron catalogue records that it has 344 pages, whereas the St Petersburg copy consists of 380 pages. (For this reason we call it a *complete* de Brossard dictionary of 1701.)

The fact that a complete de Brossard dictionary had been published two years before the better known 1703 edition raises a number of important bibliographical, textual and academic questions. First of all, which of these two editions (1701 or 1703) should authors cite? Is the edition of 1703 a more reliable source than that of 1701? Which should be considered the 'first',⁷ and so on?⁸

RISM provides some information, now outdated, on the *Dictionnaire des termes* (1701).⁹ it states that a single copy of this dictionary is in the private

collection of Albi Rosenthal in England and that it has 344 pages (Albrecht Rosenthal died in 2004).¹⁰ RISM also notes that the *Dictionnaire de musique* (1703) contains a 'Catalogue des auteurs qui ont écrit en toutes sortes de langues ... sur le musique', which is not present in the earlier *Dictionnaire des termes* (1701).¹¹ The St Petersburg *Dictionnaire des termes* has 380 pages, 36 more than the Rosenthal copy. What is the missing content of the Rosenthal copy? It might be presumed that since the Rosenthal copy and that cited by Duron both (or is it one and the same copy?) have 344 pages, their 'missing' pages contain the *Catalogue des auteurs qui ont écrit en toutes sortes de langues ... sur le musique* (see below).

After analysing the available information, Gruber came to the following conclusion: 'All of these articles [concerning the preliminaries in *Dictionnaire de musique* (1703)], combined with a table of French words as an index, a brief discussion of Italian pronunciation, and a catalogue of authors, would be published together as the *Dictionnaire de musique* in 1703,' and further notes that 'A limited, octavo edition of these terms was printed as a *Dictionnaire des termes grecs, latines et italiens* in 1701;... A copy is in the Albi Rosenthal collection in London.'¹² Thus, according to Gruber, the *Dictionnaire de musique* (1703) is the most reliable source and the Rosenthal copy is 'limited'.

But there is a third well-known and important edition of de Brossard's dictionary. Gruber cites it thus: 'After Christophe Ballard exhausted his copies of the first edition [i.e. that of 1703], he relocked the type in octavo format and published a second edition in 1705.'¹³ The changes that occur are minor: a number of simple reference entries are added, the

DICTIONNAIRE DES TERMES GRECS, LATINS ET ITALIENS,

Dont on se sert frequemment dans toutes
sortes de Musique, & particulierement
dans l'Italienne.

Par Monsieur BROSSARD, Grand Chapelain & Maître
de Musique de l'Eglise Cathédrale de Saint Etienne
de Meaux.



A PARIS,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy
pour la Musique, rue Saint Jean de Beauvais,
au Mont-Parnasse.

M. D C C I.

Avec Privilege de Sa Majesté.

¹ The title-page of Sébastien de Brossard's *Dictionnaire des termes* (1701). St Petersburg State Conservatory no.2715

dedication and *avertissement* are omitted, and the pages of text are now numbered.' So, there are, in fact, three editions of de Brossard's dictionary.

From the comparative table of all three editions of de Brossard's dictionary (1701, 1703 and 1705) below, it can be seen that in the *Dictionnaire de musique* (1705), which is designated by de Brossard himself as the 'seconde édition', the 'Dedication' is not omitted, nor did Ballard 'relock the type' of the 1703 edition and change it to an octavo format, as stated by Gruber. He simply used the type of the 1701 edition for the 1705 one. As for the *avertissement* of the 1703 edition, it was rightfully omitted in 1705, since its wording was no longer relevant.

The first sentence of the *avertissement* in the *Dictionnaire de musique* (1703) is explanatory: 'I will not repeat here the reasons which led me, *five or six years ago*, to place at the head of the motets, for which a second edition is being presented, an alphabetical explication of Italian terms found from time to time.'¹⁴ If 'five or six years ago' were to have been mentioned in the dictionary of 1705, it would have referred to 1699 or 1700. But de Brossard is speaking about his *Elevations et motets a voix seule* of 1695, which was published about ten years earlier. De Brossard also could not have written 'five or six years ago' in 1705 with reference to the 1702 edition of the *Prodromus musicalis, ou elevations et motets a voix seule...*, which were then only three years old. Thus it was logical to omit the text of this *avertissement* in the 1705 edition.

Gruber tries to solve another riddle from the *avertissement* with the following explanation: 'As the first pages of the dictionary [of 1703] were being set up an interesting error was made in the printing: an inappropriately worded *avertissement* was set forth at the start of the definitions and it was thus published in the first edition [1703]. There are several points which suggest that the published *avertissement* was actually written for the Italian-French lexicon intended for the second edition of *Prodromus musicalis* [1702].'

The *avertissement* of 1703 is indeed ambiguous. It might even be presumed that it was written for the *Dictionnaire* of 1701, because the time-span (five to six years, i.e. from 1701 to 1695) fits and because it is stated therein that the small dictionary in his

Elevations et motets would be augmented by 'des Catalogues, des Titres, & des Tables des Livres Italiens, en même temps à la bonne exécution de leur Musique'. Later in the text he states that he has written 'another work' that he hopes to publish 'with God's help' in which one will find not only Italian terms but also those which contain information on Greek, Latin and even French books. At the end of the last paragraph of the *avertissement* de Brossard writes: 'Moreover, I was not satisfied with the eight motets of the first edition; I have added a ninth one for the bass'. Since a ninth motet was added to the second edition of *Prodromus* as 'Canticum nonum', it is possible that the *avertissement* in the *Dictionnaire de musique* (1703) was intended either for the second edition of *Prodromus* (1702), as Gruber suggests, or for the *Dictionnaire des termes* (1701), as we presume.

We will begin by trying to determine the relationship between the *Dictionnaire des termes* (1701) and the *Dictionnaire de musique* (1705). Table 1 lists all the main parts of the St Petersburg copy of the *Dictionnaire des termes* (1701) as well as those of the *Dictionnaire de musique* (1705). The comparison reveals some interesting facts.

The principal conclusions to be drawn from the comparison of the two editions (1701 and 1705) are as follows:

- With the exception of the preliminary pages, the two editions are the same. Of particular note is that in the *Dictionnaire de musique* (1705) the pagination is unusual, because after 'p.Xij' comes 'p.5'; however, this allows the subsequent pagination in the *Dictionnaire de musique* (1705) to correspond with the type and pagination of the earlier *Dictionnaire des termes* (1701). This suggests that Christophe Ballard used the same printing plates for both editions.
- From this it follows that:
 - (a) Since copies of the *Dictionnaire des termes* (1701) are rare, citations can be taken from the entries defining terms in the *Dictionnaire de musique* (1705) as well as from all the other parts which coincide with the first edition (see Table 1).
 - (b) It is important to note that the last part of the *Dictionnaire des termes* (1701, pp.345–80), is titled 'CATALOGUE DES AUTEURS, qui ont écrit en toutes sortes de Langues, de Tems, de Païs &c. Soit de la Musique en general', mentions 'plus de

Table 1 A comparison of de Brossard's editions of 1701 and 1705

Page no.	<i>Dictionnaire des termes</i> (1701) [in the octavo edition]	<i>Dictionnaire de musique</i> (1705) [in the octavo edition]
No pagination	DICTIONNAIRE DE MUSIQUE. [Followed by:] AVERTISSEMENT Quoique j'aye donné le nom de Dictionnaire à cet Ouvrage...	[Dedication] A MONSEIGNEUR, MONSEIGNEUR J. BEGNIGNE BOSSUET EVESQUE DE MEAUX. CONSEILLER DU ROY EN TOUS SES CONSEILS. PREFACE. Lorsque j'interpris cet Ouvrage, je n'eus point d'abord d'autre vûe que celle d'ajouter une explication ...
[iii], iv, v ¹⁵		AVIS. Necessaire pour l'usage de ce Dictionnaire [7 items]
vi-vii		EXTRAIT DU PRIVILEGE
viii-ix		[Half-title] DICTIONNAIRE DE MUSIQUE...
X		DICTIONNAIRE DE MUSIQUE. [The part of the text explaining music terms used in the dictionary begins on p.Xij to 234 and is at exactly the same place as in the 1701 edition.]
Xi		
Xij[4]	[After the end of the aforementioned AVERTISSEMENT in the middle of p.4 there begins the part of the text explaining music terms used in the dictionary (pp.4-234)]	
5 ¹⁶	[The text on this page begins with the word] ALLEMANDA.	[The text on this page begins with the word] ALLEMANDA.
6-380	[From this point on (to the end of the dictionary) not only the texts but also all the separate parts and entries of both editions are the same. ¹⁷ Only the location of the two TABLES in the dictionary differs (as shown below).]	
[between]	TABLE DES QUINZE CHORDS	The TABLE DES QUINZE CHORDS
134-5	DIATONIQUES... [inserted between these pages]. ¹⁸	DIATONIQUES... [is located at the end of <i>Dictionnaire de musique</i> (1705)].
234	[End of the part of the text explaining musical terms in the dictionary; the last word is FLAGEOLLET in the article ZUFOLO.] FIN.	[End of the part of the text explaining music terms in the dictionary; the last word is FLAGEOLLET in the article ZUFOLO.] FIN.
235	TABLE ALPHABETIQUE, CONTENANT. 1 ^o Les Termes François...	TABLE ALPHABETIQUE, CONTENANT. 1 ^o Les Termes François... ¹⁹
321	Fin de la Table [alphabetique] du Dictionnaire.	Fin de la Table [alphabetique] du Dictionnaire.
322	[blank page] ²⁰	[blank page]
323	TRAITÉ. De la maniere de bien prononcer les Mots <i>Italiens...</i> [directly followed by:] AVERTISSEMENT. Jamais on n'a en plus de gout...	TRAITÉ. De la maniere de bien prononcer les Mots <i>Italiens...</i> [directly followed by:] AVERTISSEMENT. Jamais on n'a en plus de gout...
342	[End of the previous TRAITÉ]	[End of the previous TRAITÉ]
343	TABLE, ou <i>Recapitulation des principales Difficultez de la Prononciation Italienne...</i>	TABLE, ou <i>Recapitulation des principales Difficultez de la Prononciation Italienne...</i> ²¹

Table 1 *Continued*

Page no.	<i>Dictionnaire des termes</i> (1701) [in the octavo edition]	<i>Dictionnaire de musique</i> (1705) [in the octavo edition]
[between] pp.344-5	TABLE GENERALE DES QUATRE SYSTEMES DE LA MUSIQUE [is located between these pages]. Fin de la Table. CATALOGUE [written at the bottom of the page]	[The 'TABLE GENERALE DES QUATRE SYSTEMES DE LA MUSIQUE' is placed at the end of the dictionary]. Fin de la Table. CATALOGUE [written at the bottom of the page]
344		
345	CATALOGUE ²² DES AUTEURS, qui ont écrit en toutes sortes de Langues, de Tems, de Païs &c. Soit de la Musique en general... [directly followed by:] PRÉFACE. Il y a plus de dix ans que je travaille...	CATALOGUE DES AUTEURS, qui ont écrit en toutes sortes de Langues, de Tems, de Païs &c. Soit de la Musique en general... [directly followed by:] PRÉFACE. Il y a plus de dix ans que je travaille...
380	<i>FIN.</i> [The text of the dictionary ends with the following words: 'Au reste ceux, qui voudront bien m'honorer de leurs avis, peuvent s'assurer que je n'en seray pas ingrate en toutes manieres & que je les citeray même avec les éloges qui leur seront dûs, s'ils le souhaittent?']	<i>FIN.</i> [The text of the dictionary ends with the following words: 'Au reste ceux, qui voudront bien m'honorer de leurs avis, peuvent s'assurer que je n'en seray pas ingrate en toutes manieres & que je les citeray même avec les éloges qui leur seront dûs, s'ils le souhaittent?']
[381]		TABLE GENERALE DES QUATRE SYSTEMES DE LA MUSIQUE.

900. *Auteurs qui ont écrit sur la Musique*'. There is no mention of the catalogue of authors on the title-page of the *Dictionnaire de musique* (1705), but one can find the phrase 'Et un Catalogue de plus de 900. *Auteurs, qui ont écrit sur la Musique, en toutes sortes de Temps de Pays, & de Langues*' in one other heading (the half-title) on p.Xj of the 1705 edition.

(c) It is now clear what the words 'SECONDE EDITION' on the title-page of the *Dictionnaire de musique* (1705) mean. Given the results of the comparison in Table 1, it can be suggested that the words 'SECONDE EDITION' are used to indicate that this dictionary is the 'second edition' of the earlier published *Dictionnaire des termes* (1701)—even the same printing plates were used—not of the *Dictionnaire de musique* (1703). And as de Brossard states on the title-page of the *Dictionnaire de musique* (1705), the latter 'Conforme à celle In-Folio, faite en 1703'. Previously, when it was thought that the *Dictionnaire des termes* (1701) contained 344 pages and was only an 'avant-project publié chez Ballard: *Dictionnaire des Terms, "Extrait" in-8°*',²³ it could have been hypothesized that the *Dictionnaire de musique* (1703) was the 'first edition'. As we now know that there were three equally significant editions of de Brossard's dictionary (1701, 1703 and 1705) and only one of them (the *Dictionnaire de musique*, 1705) has the indication 'second edition', it is extremely difficult to solve this problem. In our

opinion, the *Dictionnaire de musique* (1703) 'in folio' stands apart. We shall return to this briefly below.

In the *Prodromus musicalis* (1702) there is an important passage where de Brossard states that he also published a dictionary containing all the essential parts.²⁴ It reads:

The author of these Motets at the same time presented to the public this new Edition [and] a *Dictionnaire de Musique*, containing not only *Italian terms*, but numerous *Greek* and *Latin* terms, the knowing of which is essential both for the execution of Music and for the understanding of the Authors who use them & in accordance with these terms he also explains [the matters] which are curious & necessary for the knowledge of *History, Theory, Composition & Practice* as well as in *Ancient* and as *Modern* Music both *Vocal* or *Instrumental* &c.

With an alphabet Table of *French* words or terms, which correspond with *Greek*, *Latin* and *Italian* terms mentioned above.

Together with a Table or a small Treatise on pronunciation of *Italian* terms.

In the nearest time he will also present a most abundant contemporary Catalogue of Authors who wrote either *ex Professio* or *en Passant* on Music just as *Ancient* or *Modern* alike *Vocal* or *Instrumental*.²⁵

It seems that not enough attention has been given to this crucial footnote. After the comparison in *Table 1* and de Brossard's words ('The author of these Motets ... presented to the public ... a *Dictionnaire de Musique*, containing not only *Italian terms*, but also numerous *Greek* and *Latin terms* ...') no further proof is needed that de Brossard's *Dictionnaire des termes* (1701) is the first edition of his dictionary. It can now be said with certainty that two very important music dictionaries were published in one and the same year: the complete *Dictionnaire des termes* (1701) compiled by de Brossard and the dictionary of Thomas Balthasar Janowka, *Clavis ad thesaurum magnae artis musicae*.²⁶

The complete *Dictionnaire des termes* (1701) may have become extremely rare because its copies were withdrawn from circulation, for three reasons: (1) it had no 'Dedication'; (2) the *Extrait du privilege* was missing; and (3) there were no preliminaries of the sort usually found in such publications.

We have looked through numerous early sources in an attempt to find references to de Brossard's *Dictionnaire des termes* (1701) where specific information, and in particular the number of pages, might be given. But these efforts have produced little reward, despite the fact that de Brossard's dictionary was quite well known in the first half of the 18th century. Johann Mattheson mentioned de Brossard's dictionary²⁷ in 1713 and in 1717,²⁸ and he was one of the first to cite from it copiously. In many instances (especially when discussing problems of style) he even argued against some of de Brossard's definitions. However, he does not provide any precise publication references, only the page numbers from his own work where he quotes de Brossard. In the second part of his *Criticae Musicae* (1725), Mattheson appeals to de Brossard's definitions and to his *Catalogue des auteurs*. Among his citations and notes, Mattheson mentions that the list of French authors had been printed in de Brossard's dictionary on p.360.²⁹ Thus it is possible to conclude that Mattheson possessed one of the Amsterdam editions of de Brossard's dictionary: either the so-called 'third' or 'sixth', both of which were published without date. In the Paris editions of 1701 and 1705, this list of 'Auteurs qui écrit en Françoise' is on p.352, and the folio edition of 1703 has no pagination.

Cardinal Du Bois's collection, published as *Bibliotheca Dubosiana*, only lists de Brossard's *Dictionnaire de musique* of 1703.³⁰ Titon Du Tillet wrote in his *Le parnasse françois* that de Brossard is mostly known for his *Dictionnaire de musique* volume published in folio and a second edition 'in 8°'.³¹ The remark 'in folio' points to the 1703 edition. In Johann Gottfried Walther's *Lexicon* (1732) it is written that de Brossard's dictionary was published at the beginning of the century as a 'Musicalisches Lexicon, which contains Greek, Latin, Italian and French music terms', many of which are reproduced in his *Lexicon* in German. Walther also mentions 'the Amsterdam edition, published in 8vo [which] has 2 alphabets [alphabetical orders]'.³² It can be presumed that Walther did not possess the original dictionaries of 1703 or 1705, because (1) the Amsterdam editions (see RISM), were not published in folio, and (2) because (as stated above) the page numbers given in his articles correspond to the pages of the third or sixth Amsterdam editions while the edition 'in folio' (1703) had no pagination.³³ A significant snippet of information can be found in the *Catalogus bibliothecæ Harleianæ* (London, 1744),³⁴ where in volume iv, no.15875, de Brossard's dictionary is said to have been published in Amsterdam in 1702: 'Brossard *Dictionnaire de Musique, relie en Maroquin, doree sur la tranche—Amst. 1702*'.³⁵ Charles Burney also stated that 'Brossard's *Musical Dictionary* was first published in 1702'.³⁶

In the grand *Allgemeines Gelehrten=Lexicon* (1750) by Christian Gottlieb Jöcher, the author/compiler follows the information given by Titon Du Tillet.³⁷ Mattheson, Adlung, Gerber and Choron have no definite information concerning the 1701 edition. Fétis (1835) calls the 1703 edition dedicated to Bossuet the 'première édition' and the edition of 1705 is the 'second' one.³⁸ Gustav Schilling, in corroboration with numerous eminent authors, published the *Encyclopädie der gesammten musikalischen Wissenschaften* in 1835, but only de Brossard's dictionary of 1703 is mentioned; Schilling states that de Brossard's manuscripts are held in the Paris 'Königs Bibliothek'.³⁹

The *Dictionnaire des termes* (1701) is mentioned in the catalogue of the famous French bibliographer Étienne Gabriel Peignot (1767–1849), published in 1852 (illus.2);⁴⁰ and in another private library, this

time of the well-known French composer and music historian Juste-Adrien-Lenoir de La Fage, there were as many as three different editions of de Brossard's dictionary (illus.3).⁴¹ Unfortunately no information about the number of pages in de Brossard's dictionary in Peignot's or de La Fage's collections is given; however, it is most likely that they had complete copies of the 1701 edition.

In recent literature, de Brossard's *Dictionnaire des termes* (1701) is mentioned by the organist and musicologist Denise Launay,⁴² but he gives no information on the number of pages. In the 1970s it was even stated in a 'checklist of sources—1671–1710' that instead of de Brossard's dictionary of 1701 one should have in mind the re-edited dictionary of 1703.⁴³ Many other authors have written about de Brossard's *Dictionnaire des termes* (1701) or at least referred to it in their works. Most importantly, one should mention the 'Translator's preface' to Gruber's 1982 English translation, and Jean Duron's *L'œuvre de Sébastien de Brossard, 1655–1730: catalogue thématique*.

However, there are several instances of erroneous information relating to de Brossard's dictionaries found in recent scholarly works.⁴⁴ One such statement, for example, dates from 1992: the '*Dictionnaire de musique*, [was] first published at Amsterdam in 1703; all quotations are from the third edition, n.d. [1718].'⁴⁵ Here, not only is the 1703 edition of de Brossard's dictionary cited as the 'first', but it is also said to have been published in Amsterdam.

4093. *Dictionnaire des termes grecs, latins et italiens, dont on se sert fréquemment dans toutes sortes de musique, par Brossard. Paris, 1701, avec pl., v. br. (Musique notée.)*

² Étienne Gabriel Peignot, *Catalogue d'une nombreuse collection de livres anciens rares et curieux...* (Paris, 1852), p.138, no.1093

^{449.} BROSSARD (Sébastien). *Dictionnaires des termes grecs, latins et italiens dont on se sert fréquemment dans toute sorte de Musique, et particulièrement dans l'italienne. Paris, 1701, in-8, v. m.*

^{420.} BROSSARD (Sébastien de). *Dictionnaire de Musique. Paris, 1703, in-fol., v. br.*

^{421.} BROSSARD (Sébastien de). *Dictionnaire de Musique. Amsterdam, s. d., in-8, dem.-rel, bas.*

³ Juste-Adrien-Lenoir de La Fage, *Catalogue de la Bibliothèque Musicale...* (Paris, 1862), p.33, nos.419–21

The collection of rare books in the Riemenschneider Bach Library at Baldwin Wallace University in Ohio includes de Brossard's dictionaries, and it is curious to read the following, written in 1994: 'In 1701, T. B. Janowka had such a work [i.e. a dictionary] printed in Prague. Two years later the well-known *Dictionnaire de Musique* of Sébastien de Brossard made its first appearance in Paris (Ballard, 1703). It was the Brossard *Dictionnaire* that served as a model for most of the other eighteenth-century lexicographic efforts. A second edition of the *Dictionnaire* appeared in 1705, and a third was printed in Amsterdam by Estienne Roger about 1715.' Since the library did not include de Brossard's *Dictionnaire des termes* (1701), it is evident that the *Dictionnaire de musique* of 1703 was here being considered to be the 'first' edition⁴⁶ and consequently the statement that Janowka's publication preceded de Brossard's is patently incorrect. Both music dictionaries were simultaneously (though separately) published in 1701. Similar statements are encountered in a *Rivista de Musicologia* article by Walter Kurt Kreyszig.⁴⁷

Unlike earlier authors, Peter Allsop, in 1998, was correct to state that de Brossard's first dictionary was published in 1701 ('as defined in those much-quoted over-generalizations of the Frenchman Sébastien de Brossard in his *Dictionnaire de musique*, first published in Paris in 1701'), but unfortunately, he does not provide any bibliographical evidence. The quotations in his article derive from the c.1710 edition of de Brossard's dictionary.⁴⁸

More recently, in 2005, Paul Collins concludes (following Gruber): 'An expanded version of this modest preface [in de Brossard's *Elevations et motets a voix seule*, of 1695] merited separate publication as an octavo print, appearing in 1701 as a *Dictionnaire des termes grecs, latins et italiens*. To this Brossard finally added information on music history and theory to create the final 1703 *Dictionnaire* as we know it today.' This statement reveals that Collins was acquainted only with the Rosenthal copy, because the *complete* edition of 1701 contained both 'information on music history' and on 'theory'. All of Collins's quotations are taken from the 1703 edition, and the author does not cite any page numbers, since, as noted previously, this edition was published without pagination.⁴⁹

Table 2 compares the first three editions of de Brossard's dictionary, and the following preliminary conclusions can be drawn from it:

- Table 2 proves that the *Dictionnaire des termes* (1701) was not an 'Extrait' but rather a complete edition, and that the St Petersburg copy with its 380 pages is still the only one in existence.
- Excluding the preliminary pages, the main text as a whole is the same as that in the 1703 and 1705 editions (see n.50 for the minor differences in the preliminary entries).
- This, in turn, means that (excluding the 'preliminary pages') the *Dictionnaire de musique* (1703) is not the first complete edition of de Brossard's dictionary.

Table 2 A comparison of the first three editions of de Brossard's dictionary

Page no.	<i>Dictionnaire des termes</i> (1701) [in octavo edition]	<i>Dictionnaire de musique</i> (1703) [in folio edition without pagination] ⁵⁰	<i>Dictionnaire de musique</i> (1705) [in octavo edition]
	[Title]	[Title]	[Title]
No	DICTIONNAIRE DE MUSIQUE / pagination AVERTISSEMENT. Quoyque j'aye donné le nom de Dictionnaire à cet Ouvrage;...	[Dedication] A MONSEIGNEUR, MONSEIGNEUR J. BEGNIGNE BOSSUET EVESQUE DE MEAUX. CONSEILLER DU ROY EN TOUS SES CONSEILS [across two pages].	[Dedication] A MONSEIGNEUR, MONSEIGNEUR J. BEGNIGNE BOSSUET EVESQUE DE MEAUX. CONSEILLER DU ROY EN TOUS SES CONSEILS [across three pages, iii-v].
[iii], iv, v			PREFACE. Lorsque j'interpris cet Ouvrage, je n'eus point d'abord d'autre vûe que celle d'ajouter une explication ... [in the dictionary of 1703—see below]
vi-vii			AVIS. Necessaire pour l'usage de ce Dictionnaire [7 items; in the 1703 edition the AVIS is at the end of the copy].
viii-ix			EXTRAIT DU PRIVILEGE [in the 1703 dictionary the EXTRAIT DU PRIVILEGE is at the end of the copy]
X			[Half-title] DICTIONNAIRE DE MUSIQUE...
Xi		AVERTISSEMENT. Je ne repeate point ici les raisons qui m'obligèrent il y a cinc à six ans, de mettre à la tête des Motets, don't on donne une seconde Edition... [The text of this AVERTISSEMENT is not found in other editions. See comments above.]	

Table 2 *Continued*

Page no.	<i>Dictionnaire des termes</i> (1701) [in octavo edition]	<i>Dictionnaire de musique</i> (1703) [in folio edition without pagination] ⁵⁰	<i>Dictionnaire de musique</i> (1705) [in octavo edition]
	[Title]	[Title]	[Title]
Xij[4]	[p.4] [The AVERTISSEMENT is directly followed by the text part of the dictionary with definitions of music terms (pp.4–234).]	[The 'AVERTISSEMENT' is directly followed by the text part of the dictionary with definitions of music terms.]	DICTIONNAIRE DE MUSIQUE.
5	[The first entry on p.5 is on the word ALLEMANDA.]	[No pagination; the entry on the word ALLEMANDA is missing.]	[Directly followed by the text part of the dictionary with the definitions of music terms (pp.Xij–234).]
6–380	[Further on (to the end of the dictionaries) not only all the texts but coincide with the 1701 and 1705 also all the separate parts and entries of the 1701 and 1705 editions are the same. Only the location of the two TABLES differs (see below).]	[In general the entries on music editions, but there are some minor deviations.]	[Further on (to the end of the dictionaries) not only all the texts but also all the separate parts and entries of the 1701 and 1705 editions fully coincide. Only the location of the two TABLES differs (see below).]
[between] 134–5	TABLE DES QUINZE CHORDS DIATONIQUE... [is found here].	[The TABLE DES QUINZE CHORDS DIATONIQUE is a part of the text explaining the term SYSTEMA.]	[This TABLE is located at the end of this edition.]
234	[End of the text part with definitions of music terms in this edition; the last word is FLAGEOLLET in the entry ZUFOLO.] FIN.	[End of the text part with definitions of music terms in this edition; the last word is FLAGEOLLET in the entry ZUFOLO.] FIN.	[End of the text part with definitions of music terms in this edition; the last word is FLAGEOLLET in the entry ZUFOLO.] FIN.
235	TABLE ALPHABETIQUE, CONTENANT. 1 ^o Les Termes François...	TABLE ALPHABETIQUE, CONTENANT. 1 ^o Les Termes François...	TABLE ALPHABETIQUE, CONTENANT. 1 ^o Les Termes François...
321	Fin de la Table [alphabetique] du Dictionnaire.	Fin de la Table [alphabetique] du Dictionnaire.	Fin de la Table [alphabetique] du Dictionnaire.
322	[blank page]	[blank page]	[blank page]
323	TRAITÉ. De la maniere de bien prononcer les Mots <i>Italiens</i> ... [directly followed by:] AVERTISSEMENT. Jamais on n'a en plus de gout...	TRAITÉ. De la maniere de bien prononcer les Mots <i>Italiens</i> ... [directly followed by:] AVERTISSEMENT. Jamais on n'a en plus de gout...	TRAITÉ. De la maniere de bien prononcer les Mots <i>Italiens</i> ... [directly followed by:] AVERTISSEMENT. Jamais on n'a en plus de gout...
342	[End of the previous TRAITÉ]		[End of the previous TRAITÉ]
343	TABLE, ou <i>Recapitulation des principales Difficulitez de la Prononciation Italienne</i> ...	TABLE, ou <i>Récapitulation des principales Difficulitez de la Prononciation Italienne</i> ...	TABLE, ou <i>Recapitulation des principales Difficulitez de la Prononciation Italienne</i> ... ⁵¹
[between] pp.344–5	TABLE GENERALE DES QUATRE SYSTEMES DE LA MUSIQUE [is located between these pages].	[The TABLE GENERALE DES QUATRE SYSTEMES DE LA MUSIQUE is a part of the text explaining the term SYSTEMA.]	[The TABLE GENERALE DES QUATRE SYSTEMES DE LA MUSIQUE is located at the end of this edition.]

Table 2 *Continued*

Page no.	<i>Dictionnaire des termes</i> (1701) [in octavo edition]	<i>Dictionnaire de musique</i> (1703) [in folio edition without pagination] ⁵⁰	<i>Dictionnaire de musique</i> (1705) [in octavo edition]
	[Title]	[Title]	[Title]
344	Fin de la Table. CATALOGUE [written at the end of this page]		Fin de la Table. CATALOGUE [written at the end of this page]
345	CATALOGUE DES AUTEURS, qui ont écrit en toutes sortes de Langues, de Tems, de País &c. Soit de la Musique en general... [directly followed by:] PRÉFACE. Il y a plus de dix ans que je travaille...	CATALOGUE DES AUTEURS, qui ont écrit en toutes sortes de Langues, de Tems, de País &c. Soit de la Musique en general... [directly followed by:] PRÉFACE. Il y a plus de dix ans que je travaille...	CATALOGUE DES AUTEURS, qui ont écrit en toutes sortes de Langues, de Tems, de País &c. Soit de la Musique en general... [directly followed by:] PRÉFACE. Il y a plus de dix ans que je travaille...
380	<i>FIN.</i> [The edition ends with the following sentence: 'Au reste ceux, qui voudront bien m'honorer de leurs avis, peuvent s'assurer que je n'en seray pas ingrate en toutes manieres & que je les citeray même avec les éloges qui leur seront dûs, s'ils le souhaittent.]	FIN [The text ends with the following sentence: 'Au reste ceux, qui voudront bien m'honorer de leurs avis, peuvent s'assurer que je n'en seray pas ingrate en toutes manieres & que je les citeray même avec les éloges qui leur seront dûs, s'ils le souhaittent.] PREFACE. Lorsque j'interpris cet Ouvrage, je n'eus point d'abord d'autre vûë que celle d'ajoûter une explication ... AVIS. Neccesaire pour l'usage de ce Dictionnaire... [7 items]. EXTRAIT DU PRIVILEGE.	<i>FIN.</i> [The edition ends with the following sentence: 'Au reste ceux, qui voudront bien m'honorer de leurs avis, peuvent s'assurer que je n'en seray pas ingrate en toutes manieres & que je les citeray même avec les éloges qui leur seront dûs, s'ils le souhaittent.]

- When compared with the *Dictionnaire des termes* (1701), only new preliminary pages were added to the *Dictionnaire de musique* of 1705. This means that the *Dictionnaire de musique* (1705) and the *Dictionnaire de musique* (1703) are also incomplete. They concur only in the main text. The above-mentioned 'preliminaries' do have their own value, but for the musicologist, as has been shown, the important parts are those clarifying the precise meaning of music terms, their Italian and French interpretations, and the discussion of the authors of books and music which de Brossard himself had examined and read.
- The *Dictionnaire de musique* (1703) seems to have been an exclusive edition published in folio. There were probably only a small number of copies printed, since, as has been shown, Walther in his *Musicalisches Lexicon*, Mattheson in his publications, and others refer to pages from the third or sixth (Amsterdam) editions of the dictionary (the ones without a publication date).
- Another significant conclusion concerns de Brossard's 'List of authors', which must have been published for the first time in 1701, not in 1703. The significance of this can be shown by the following example. It is generally accepted today

that the first publication of de Saint Lambert's treatise *Principes du clavecin* took place in 1702 and his *Nouveau traité de l'accompagnement du clavecin* was published in 1707. Both Rebecca Harris-Warrick and John Powell reached the same conclusion: 'The dates 1702 and 1707 should finally be recognized as the genuine publication dates of the two works' and 'there can be little doubt that les *Principes du clavecin* pre-dates the *Nouveau traité*, and that the 1702 and 1707 publications are both first editions'.⁵² But in the second column on p.352 of the *Dictionnaire des termes* (1701), in the part called 'Quatrième classe auteurs, qui ont écrit en François', the name de Saint Lambert is listed. It should be noted that de Brossard included a list of French authors whose works he had personally 'seen, read, and examined' (j'ay vus, lus & examinez; our emphasis) in the *Première partie*, where de Saint Lambert is named. This list of French authors (illus.4) is identical in all four editions discussed above.

The fact that de Saint Lambert is mentioned in the *Dictionnaire des termes* (1701) as a published author suggests that one of his treatises (or perhaps both) were published before 1701. This also explains why writers from the end of the 18th and the first half of the 19th centuries did not cite earlier dates for the publication of de Saint Lambert's treatises. For instance, it reveals that Fétis did not provide full or completely accurate information when he wrote the following in the first edition of his *Biographie universelle*:

On de Saint-Lambert: 1^o *Traité de l'accompagnement du clavecin, de l'orgue et de quelques autres instrumens*. Paris, Ballard, 1680, in-4° oblong. Une deuxième édition a paru à Paris, chez Ballard, en 1707, in-4° obl. 2^o *Principes du clavecin*; Paris, Ballard, 1697, in-4° obl., une deuxième édition a été publiée par le même imprimeur, en 1702, in- 4°obl.⁵³

It was only in his second edition (1864) that Fétis added a complete description of the contents of de Saint Lambert's *Les principes du clavecin* and recorded that this treatise had also been published without date 'in 4°' by E. Roger in Amsterdam.

QUATRIÈME CLASSE.

AUTEURS,

Qui ont écrit en François.

L'Academie Françoise dans son	Le Sr. Lancelot.
<i>Dictionnaire des Arts.</i>	Le Sr. Loulié.
Le Sr. l'Afflard.	Mich. de Mannehou.
Bern, l'Amy.	Claude Martin.
Thoinot. Arbeau.	Le Sr. C. Masson.
Denis des Auges.	Le R. P. Menefrier.
Le Sr. Benigne Bacilly.	Mercure Galand, <i>ordinaire & extraordinaire</i> .
Ant. Baïf.	Le R. P. Marin Mersenne.
Pier. & Rob. Ballard.	Angelo. Michel.
Le Sr. Basset.	Le Sr. de Lavoye Mignot.
Le Benedictin, ou le R. P.	Lokis Moreri.
Jumilhac.	Le Sr. Nivers.
Emery. Bernard.	R. Ouvrard.
P. Berthet.	Le Sr. Ozanam.
Corn. de Monfort, dit de Bloc-	Le R. P. Ant. Parran.
kland.	Claude Perrault, de l'Academie des Sciences.
Louis Bourgeois. M.	Le Sr. Perrault de l'Academie Françoise.
J. Boyvin.	Le Sr. Perrine.
Salomon de Caux.	Freilon Poncein.
Jacques Coffard.	Le Sr. Abbé Raguenet,
Le Sr. de Cousu.	J. Rousseau.
Le Sr. de la Croix.	Adr. le Roy.
Nicol. Derosier.	Etienne Saché.
Le Sr. Droüaux.	Le Sr. de Saint Lambert.
Saint Evremond,	Le Sr. de Sermes, ou le R. P. Mersenne.
Le Sr. Feuillet.	Le R. P. Souhaity.
Mademoiselle le Ferre.	J. Titelouze.
Nicol. Fleury.	Nicolas Vallet.
Ant. Francisque.	Franc. le Vayer.
Le Sieur Abbé de Furetiere.	Franc. de ou du Viviers.
Le Sr. le Gallois.	Jean. Yffandon.
Maximil. Guilliaud.	
Pierre Julien, St.	
Le R. P. Jumilhac, ou le Be-	
nédictein.	

VII

CINQUIÈME

4 The list of French authors in Brossard's *Dictionnaire des termes* (1701)

There need be no more doubt about the date of the publication of de Brossard's complete *Dictionnaire des termes* in 1701. Further research (such as a full comparison of texts in all de Brossard's editions) may bring more results. Study of de Brossard's 'Catalogue des auteurs, qui ont écrit en toutes sortes de Langues' in the *Dictionnaire des termes* (1701) may also bring new discoveries. We have, to date, mainly been concerned with specific bibliographical and textual problems.

One branch of future research may be connected with de Brossard's own manuscript

entitled 'Catalogue. Des livres de Musique Theorique et Pratique, Vocalle et instrumentalle, tant imprimée que Manuscrite, qui Sont dans Le cabinet du S^r. Sébastien de Brossard ... 1724'. A preliminary study of this catalogue reveals that de Brossard probably did not mean to create an extensive work ready for public consumption; even in the French part of this catalogue many contemporary publications are missing. For example, de Brossard does not mention the works by M. L'Affillard (1697,⁵⁴ 1705 etc.), the *Nouveau traité de l'accompagnement* by de Saint Lambert (1707) and others. It may be presumed that this was a personal catalogue designed for

de Brossard's own everyday use. It is also unclear why de Brossard listed his *Dictionnaire de musique* of 1705 in the main part of his catalogue, while his edition 'in folio' of 1703 is only found in the index. And, most importantly, why did he not include his *Dictionnaire des termes* (1701)? Our hypothesis is that he did not want to keep this edition because essential preliminaries were missing. He may even have given an order to dispose of this dictionary because the 1705 edition fully concurs with the previous one in its main text. If this was the case, then we should be grateful that one complete copy of his *Dictionnaire des termes* (1701) has survived.

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1 Throughout this article the original spelling of the editions is retained, including the distinction *Dictionnaire/Dictionnaire*.

2 The full title of this dictionary reads, 'Brossard, Sébastien de. DICTIOnaire DE MUSIQUE, contenant une explication des Termes Grecs, Latins, Italiens, & François les plus usitez dans la Musique. A l'occasion desquels on rapporte ce qu'il y a de plus curieux, & de plus necessaire à sçavoir; tant pour l'*Histoire* & la *Theorie*, que

pour la *Composition*, & la *Pratique Ancienne & Moderne De la Musique Vocal, Instrumentale, Plaine, Simple, Figurée &c.* ENSEMBLE, une Table Alphabetique des *Termes François* qui sont dans le corps de l'Ouvrage, sous les Titres *Grecs, Latins & Italiens*; pour servir de *Supplément*. Un *Traité de la maniere de bien prononcer*, sur tout en chantant, les *Termes Italiens, Latins, & François*. Et un Catalogue de plus de 900. Auteurs qui ont écrit sur la Musique, en toutes sortes de *Temps, de Pays, & de Langues*. DEDICÉ A MONSEIGNEUR L'*EVESQUE DE MEAUX*. Par M^e Sébastien

de Brossard, cy-devant *Prebendé Deputé, & Maître de Chapelle de l'Eglise Cathedrale de Strasburg; maintenant Grand Chapelain, & Maître de Musique de l'Eglise Cathedrale de Meaux*. A Paris, chez Christophe Ballard, seul Imprimeur du Roy pour la Musique, ruë S. Jean de Beauvais, au Mont-Parnasse. M. DCCIII. Avec *Privilege de Sa Majesté*.

3 See A. Panov and I. Rosanoff, 'De Saint Lambert and de Brossard: unknown and known', *Vestnik St Petersburg University*, xv/1 (2012), pp.28–44; and *Essays on problems of rhythm in Germany in the XVIIth*

century: overdotting and the so-called *taktenlehre* (a research of sources) (Heilbronn, 1996).

4 Sébastien de Brossard, *Dictionary of music*, trans. and ed. A. Gruber (Henryville, 1982).

5 J. Duron, *L'œuvre de Sébastien de Brossard, 1655–1730: catalogue thématique* (Paris, 1995).

6 See J. Duron, *Regards sur la musique au temps de Louis XIV* (Brussels, 2007), p.60.

7 'Only one exemplar of this early edition, *Dictionnaire des termes grecs, latins et italiens* (Ballard, 1701) is known to exist, and belongs to the private collection of Alfrede Cortot. Generally, the 1703 printing is known as the "first" edition.' K. O. Smith, 'The secular airs of Sébastien de Brossard (1655–1730)' (PhD diss., University of Illinois at Urbana-Champaign, 2005), p.315. De Brossard, *Dictionary of music*, trans. and ed. Gruber, p.vii, for example, concludes that the first edition of de Brossard's *Dictionnaire de musique* was published by Ballard in 1703 and states that 'this 1703 edition was printed in-folio and consisted of 111 unnumbered pages set up in two columns, excepting the preliminaries'. It is self-evident that many corrections of statements presented in contemporary works found in our article are not critical in nature, and are made solely because we are studying a previously unknown historical document, Sébastien de Brossard's complete 1701 *Dictionnaire des Termes*.

8 Throughout the remainder of this article, the 1701 edition will be referred to as *Dictionnaire des termes* and that of 1703 as *Dictionnaire de musique*.

9 *Répertoire International des Sources Musicales* (Munich, 1971), vol.BVII, p.180.

10 It should be noted that the same number of pages is mentioned in Duron, *L'œuvre de Sébastien de Brossard*, p.362, and there is no full information on the edition in Smith, 'The secular airs of Sébastien de Brossard'.

11 RISM, vol.BVII, p.180.

12 De Brossard, *Dictionary of music*, trans. and ed. Gruber, p.iv.

13 The Academic Music Library, Foreign Literature Department of the St Petersburg State Conservatory, has the original edition of de Brossard's *Dictionnaire de musique* (1705); we would like to express our gratitude for having been given permission to study this book.

14 De Brossard, *Dictionary of music*, trans. and ed. Gruber, p.5; our emphasis.

15 Roman numerals are only found in the 1705 edition.

16 Here it should be especially noted that page Xij on the left-hand side of the *Dictionnaire de musique* (1705) is directly followed by page '5' [sic] on the right-hand side.

17 If we choose any page at random, for example p.122 from the *Dictionnaire des termes* (1701), we see that it begins with the words 'nous les avons déjà tous expliquez' and ends with the word 'l'exem-'; the same words occur on p.122 of the *Dictionnaire de musique* (1705).

18 In the description of the *Dictionnaire des termes* (1701) in Duron, *L'œuvre de Sébastien de Brossard*, p.362, it is stated that this table is found at the end of the dictionary on p.[345]. In the dictionary of 1705 from St Petersburg, the *Table des quanze chords diatoniques* is at the end of the volume. Duron does not provide any information concerning the location of this table in the *Dictionnaire de musique* (1705).

19 It is unclear why the same texts on p.235 of both dictionaries are named differently in Duron, *L'œuvre de Sébastien de Brossard*, pp.362, 366; one is labelled 'Table alphabetique' and the other 'Table des terms françois'. However, in the original text of both dictionaries it is written: 'TABLE ALPHABETIQUE, CONTENANT. 1^o Les Termes François qui concernant la musique...'

20 The 'blank pages' in both editions are not indicated in Duron, *L'œuvre de Sébastien de Brossard*, pp.362, 366, while in his description of the *Dictionnaire de musique* (1703) they are (p.364).

21 The 'TABLE, ou Recapitulation des principales Difficultez de la Pronunciation Italienne' is found in both dictionaries, but in Duron, *L'œuvre de Sébastien de Brossard*, pp.362, 366, it is only shown in connection with the *Dictionnaire des termes* (1701). Any small detail is important because discrepancies in the texts of these two dictionaries would prove that they are not identical. Our Table 1 shows similarity in all the text parts with the exception that the 'TABLE DES QUINZE CHORDS DIATONIQUES' and the 'TABLE GENERALE DES QUATRE SYSTEMES DE LA MUSIQUE' have different locations as a result of being printed separately from the main body of the editions and then pasted in.

22 All sections in this part of both editions also concur in all respects.

23 Duron, *L'œuvre de Sébastien de Brossard*, p.362.

24 Sébastien de Brossard, *Prodromus musicalis. Ou Élevations Et Motets ... Seconde Edition ... Livre Premier* (Paris, 1702).

25 The 'abundant Catalogue' mentioned was not published during author's lifetime. Instead of this grand project, de Brossard included a catalogue of authors ('CATALOGUE DES AUTEURS, qui ont écrit en toutes sortes de Langues, de Tems, de Païs &c...') in the *Dictionnaire des termes* (1701) (pp.345–80). On the title-page of the *Dictionnaire de musique* (1703) de Brossard clarified that he added 'a Catalogue of more than 900 Authors, who have written on music in a variety of times, countries, and languages' (trans. Gruber). He included a similar addition to the half-title of the 1705 edition. The planned abundant Catalogue was published in 1994 by Yolande de Brossard as a part of her

magnificent project *La collection Sébastien de Brossard, 1655–1730: catalogue* (Paris, 1994).

26 Thomas Balthasar Janowka, *Clavis ad thesaurum magnae artis musicae* (Vetoro–Pragæ, 1701).

27 Johann Mattheson, *Das Neu=Eröffnete Orchestre* (Hamburg, 1713), pp.57, 101, 289, 327.

28 Johann Mattheson, *Das Beschützte Orchestre* (Hamburg, 1717), pp.115–18.

29 Johann Mattheson, *Criticæ Musicæ Tomus Secundus* (Hamburg, 1725), p.117, continuation of the footnote 'e' from p.116.

30 *Bibliotheca Dubosiana ou Catalogue de la Bibliothèque de feu son Eminence Monseigneur le Cardinal Du Bois* (A. La Haye, 1725), p.304, no.3213.

31 Évrard Titon Du Tillet, *Le parnasse françois* (Paris, 1732), p.652.

32 Johann Gottfried Walther, *Musicalisches Lexicon Oder musicalische Bibliothec* (Leipzig, 1732), pp.314–15.

33 Herbert Schneider also confirmed that Walther used the Amsterdam edition of de Brossard's dictionary published by Étienne Roger 'either in 1707 or 1708'. See H. Schneider, 'Le Dictionnaire de Musique de S. de Brossard et le Musicalisches Lexicon de J. G. Walther', *Sébastien de Brossard musicien*, ed. J. Duron (Paris, 1998), p.261.

34 *Catalogus bibliothecæ Harleianaæ, ... Vol. IV* (London, 1744).

35 It can be hypothesized that this could have been a copy of the first Paris edition of de Brossard's *Dictionnaire des termes* (1701), named differently for some reason. Instead of *Dictionnaire des termes* it had the same name as the 1703 edition: 'Dictionnaire de Musique'.

36 Charles Burney, *A General History of Music* (London, 1789), iv, p.625.

37 Christian Gottlieb Jöcher, *Allgemeines Gelehrten=Lexicon* (Leipzig, 1750), pp.1400–1.

38 François-Joseph Fétis, *Biographie Universelle des Musiciens et Bibliographie Générale de la Musique, Tome Deuxième* (Paris, 1835), p.327.

39 Gustav Schilling (ed.), *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal=Lexicon der Tonkunst. Zweiter Band* (Stuttgart, 1835), p.31.

40 *Catalogue d'une nombreuse collection de livres anciens rares et curieux provenant de la bibliothèque de feu Gabriel Peignot* (Paris, 1852), p.138, no.1093.

41 *Catalogue de la Bibliothèque Musicale de feu M. J. Adr. De La Fage* (Paris, 1862), p.33, nos.419–21.

42 D. Launay, *La Musique religieuse en France: du Concile de Trente à 1804* (Paris, 1993), p.512.

43 A. Cohen, 'Symposium on seventeenth-century music theory: France', *Journal of Music Theory*, 1/2 (1972), p.27.

44 It is not possible to list all the many other differences here.

45 C. Gianturco, 'Cantate Spirituali e Morali', with a description of the papal sacred cantata tradition for Christmas 1676–1740', *Music & Letters*, lxxiii (1992), p.1.

46 J. Winzenburger and E. Barber, 'Riemenschneider Bach Library vault holding', *Bach*, i (1972), p.31.

47 W. K. Kreyszig, 'Das Praeludium als Übergangsform vom Hochbarock zum Empfindsamen Stil', *Rivista de Musicologia*, xvi (1993), pp.71–2.

48 P. Allsop, 'Da camera e da ballo—alla francese et all'italiana: functional and national distinctions in Corelli's sonata da camera', *Early Music*, xxvi/1 (1998), p.87.

49 P. Collins, *The stylus phantasticus and free keyboard music of the North German Baroque* (Aldershot and Burlington, VT, 2005), p.20.

50 The order of parts of the *Dictionnaire de musique* (1703) in

Table 2 conforms with their order in the original publication. The page numbers given in the first column do not pertain to the 1703 edition. We must also point out that the roman numerals were written exclusively on the first twelve pages of de Brossard's edition (1705). It was not our goal to compare entries on music in the first three editions of de Brossard's dictionaries in detail; however, even at the beginning (letter A), discrepancies can easily be found. For example, if we compare the *Dictionnaire de musique* (1703) and the *Dictionnaire des Termes* (1701), there are no entries on *ALLEMANDE* and *All'ROVERSCIO* in the former. Therefore one must be very careful when citing from these editions.

51 See n.21.

52 Monsieur de Saint Lambert, *Principles of the harpsichord by Monsieur de Saint Lambert*, trans. and ed. R. Harris-Warrick (Cambridge and New York, 1984), p.ix; Monsieur de Saint Lambert, *A new treatise on accompaniment: with the harpsichord, the organ, and with other instruments by Monsieur de Saint Lambert*, trans. and ed. J. S. Powell (Bloomington, IN, 1991), p.xi; Monsieur de Saint Lambert, *Les Principes du Clavecin* (Paris, 1702) [Amsterdam edition c.1710]; Monsieur de Saint Lambert, *Nouveau Traité de L'Accompagnement du Clavecin, de L'Orgue, et des Autres Instruments* (Paris, 1707). See also Panov and Rosanoff, 'De Saint Lambert and de Brossard: unknown and known'.

53 François-Joseph Fétis, *Biographie universelle des Musiciens et Bibliographie Générale de la Musique, Tome Huitième* (Brussels, 1844), p.17.

54 However, the name L'Affillard can be found in the 'List of French authors' in de Brossard's editions.