

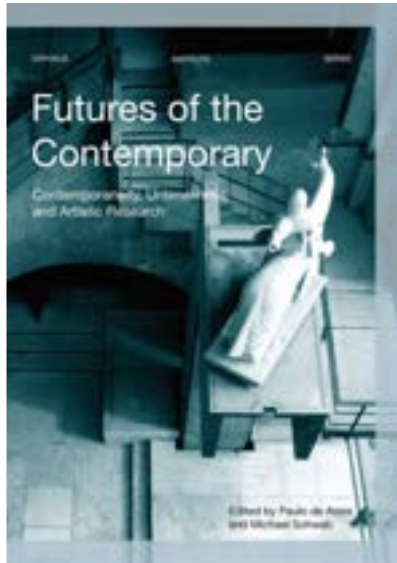
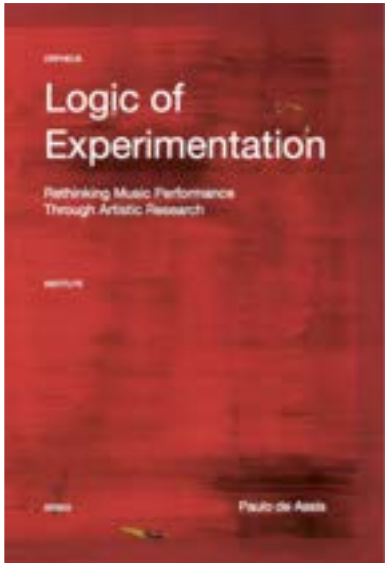
The transformation of the Ton Koopman
collection into an open, digital resource
for artistic research

BRUNO FORMENT



Koopman's first 'catch' in 1957/58:
Œuvres complètes de Molière (Paris, 1837)





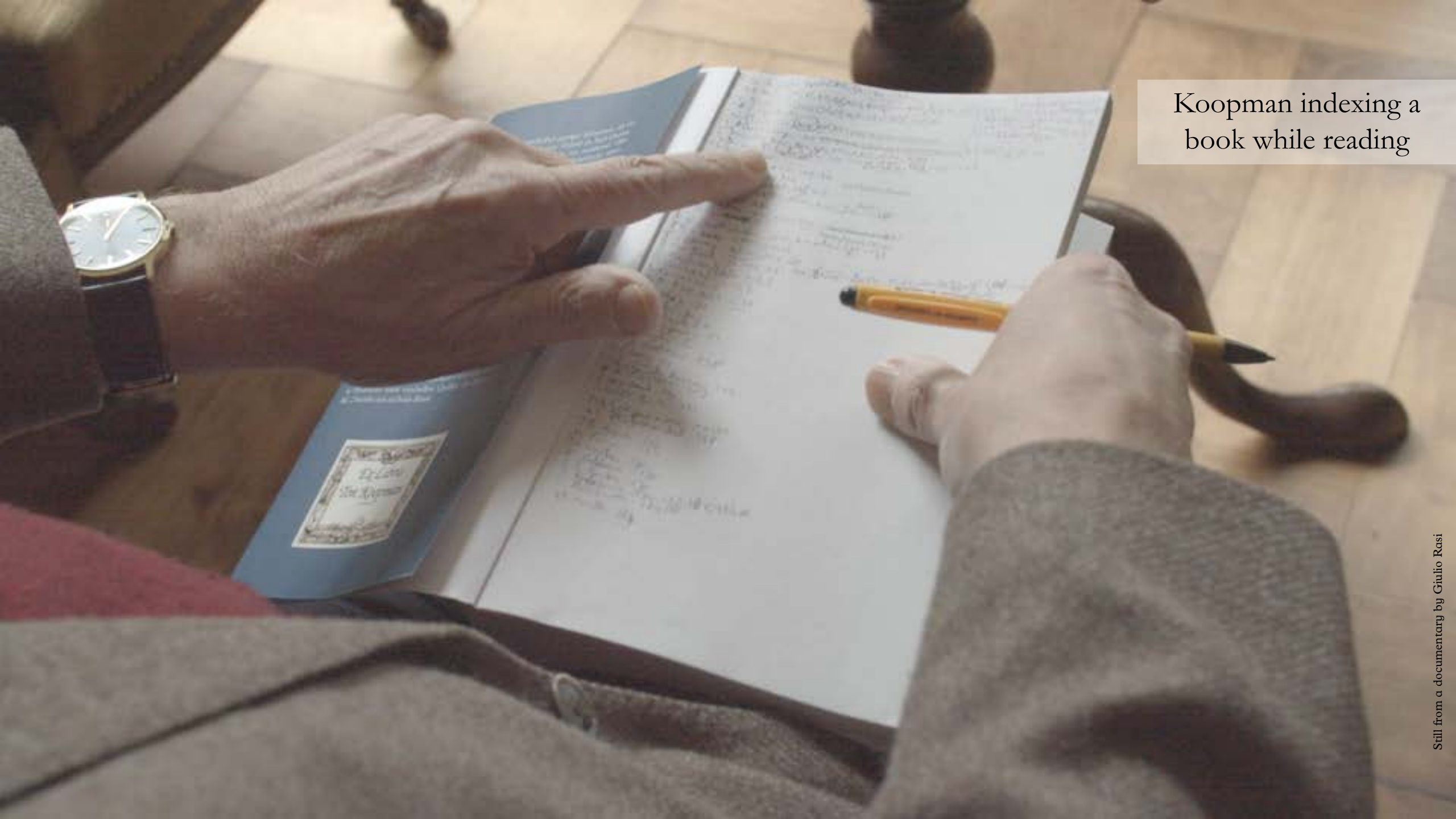
ORPHEUS



INSTITUUT



Koopman indexing a book while reading



bus (6715) arpeggiato
6c les @ antitonal
les plus abandon
un be - accentua
? st 6c a = 23, 97, 5
rol adagio. 27
le affe Humor (27)
air: 28, 29, 30, 34
alla breve - 30, 62
allegro. 30, 31
allegretto. 31
allomande 131
andante. 32
antienne. 32
assai. 36
Bambert 12, 3, 132
27, 28, 316
Fin hura. 381

Keywords for Jean-Jacques
Rousseau's *Dictionnaire de musique*
(1st ed., Paris, 1767)

7) Rousseau: hald bad (prieur. R
(539)
Rameau. 1X, 7, 9, 10, 11, 12, 14, 19, 33, 43, 44, 46
63, 65, 66, 9, 15, 156-166, 170, 173
175, 176, 177, 195, 196, 236-242, 285, 316, 339, 43
regle de l'octave. 7, 8, 9, 405-407, 490
recitativo au luth 6-10 (13), 404
Rebel 7u
reata hif. 377-405
repetevan. 411
rigandon. 419
rondan. 421
x Rameau / 453, 474, 487, 501, 502, 503
504, 517, 536, 538

de la Basse, la Regle de
parer & sauver les Dissonances
general, tout cela ne concourt qu'a
tion d'un Accord a un autre, de sorte qu'a
accord, nouvel objet, nouveau sujet de refle-
l travail continuel! Quand l'esprit sera-t-il assez
doigts ne soient plus arretés?
s sont les difficultés que M. Rameau s'est proposee
anir par ses nouveaux Chiffres, & par ses nouvelles
d'Accompagnement.
tâcherai d'exposer en peu de mots les principes sur
els la methode est fondee.
n'y a dans l'Harmonie que des Accords consonnans &
consonnances. Il n'y a donc que des Accords consonnans &
Accords dissonnans.
Chacun de ces Accords est fondamentalement divisé
par Tierces. (C'est le systéme de M. Rameau.) L'Accord
consonnant est composé de trois Notes, comme ut mi
sol; & le dissonnant de quatre, comme sol si re fa: laissant
à part la supposition & la suspension, qui, à la place des
Notes dont elles exigent le retranchement, en introdui-
sent d'autres toujours que quatre. (Voyez Supposition &
Suspension.)
Ou des Accords consonnans se succèdent, ou des Ac-
cords dissonnans sont suivis d'autres Accords dissonnans,
ou les consonnans & les dissonnans sont entrelacés.
L'Accord consonnant parfait ne convenant qu'à la To-
nique, la succession des Accords consonnans fournit au
de Toniques, & par conséquent autant de chang-
Ton. Dissonnans se succèdent ordinairement d
n'y sont point altérés. La
un Accord y fait d

Ex Libris
Ton Koopman

Ex Libris
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«Dero berühmter Chor»

Die Leipziger Thomasschule
und ihre Kantoren
(1212-1804)

Michael Maul

BACH-ARCHIV LEIPZIG

Wunderbar ist mein Bach Archiv
habe ich mit dir für die vielen
musikalischen CDs und
Kantoren Gedanken
aus Leipzig von H.

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Lehmstedt 256

Cherubs illustrating an Italian continuo group
from 1690 (harpsichord, theorbo and
violoncello)





The collection at its former home





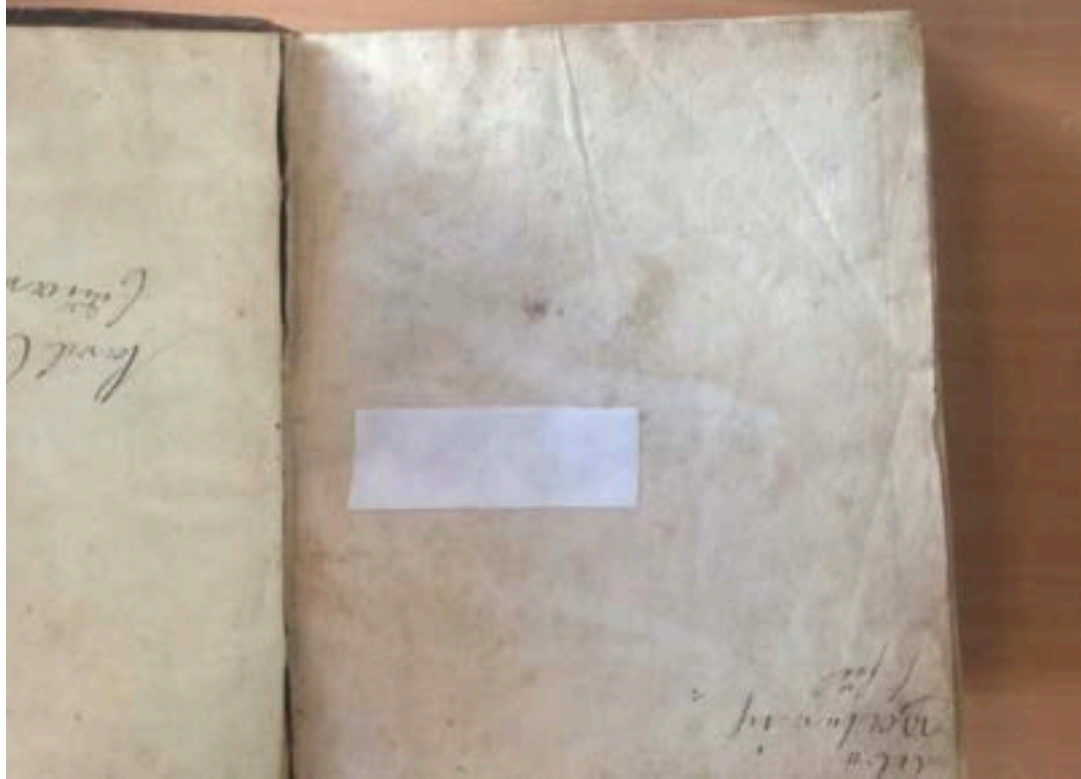
An 'old' shelf at Koopman's house in Bussum, December 2019



The 'Koetshuis' (coach house)



Hotel d'Hane-Steenhuysse
(Ghent, 1768-1773)



Reversible and visually less disturbing method for applying RFID tags in historical books



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<input type="checkbox"/> 3. Airs du Droit du Seigneur et trois romances nouvelles, avec accompagnement de harpe ou forté piano by Martini, Jean-Paul-Égide, 1741-1816 [Composer] Voltaire, 1694-1778 [Librettist] Florian, 1755-1794 [Librettist]. Language: French. Publisher: Paris Des Lauriers 1874 Description: 27 pages Two separate sheets with via, hn and basso parts. Online access: Click here to access online	1 item , 1 available: Orpheus Instituut Koetshuis, first floor: collection cell 2 [KTS1 C2.57 Map.004] (1)

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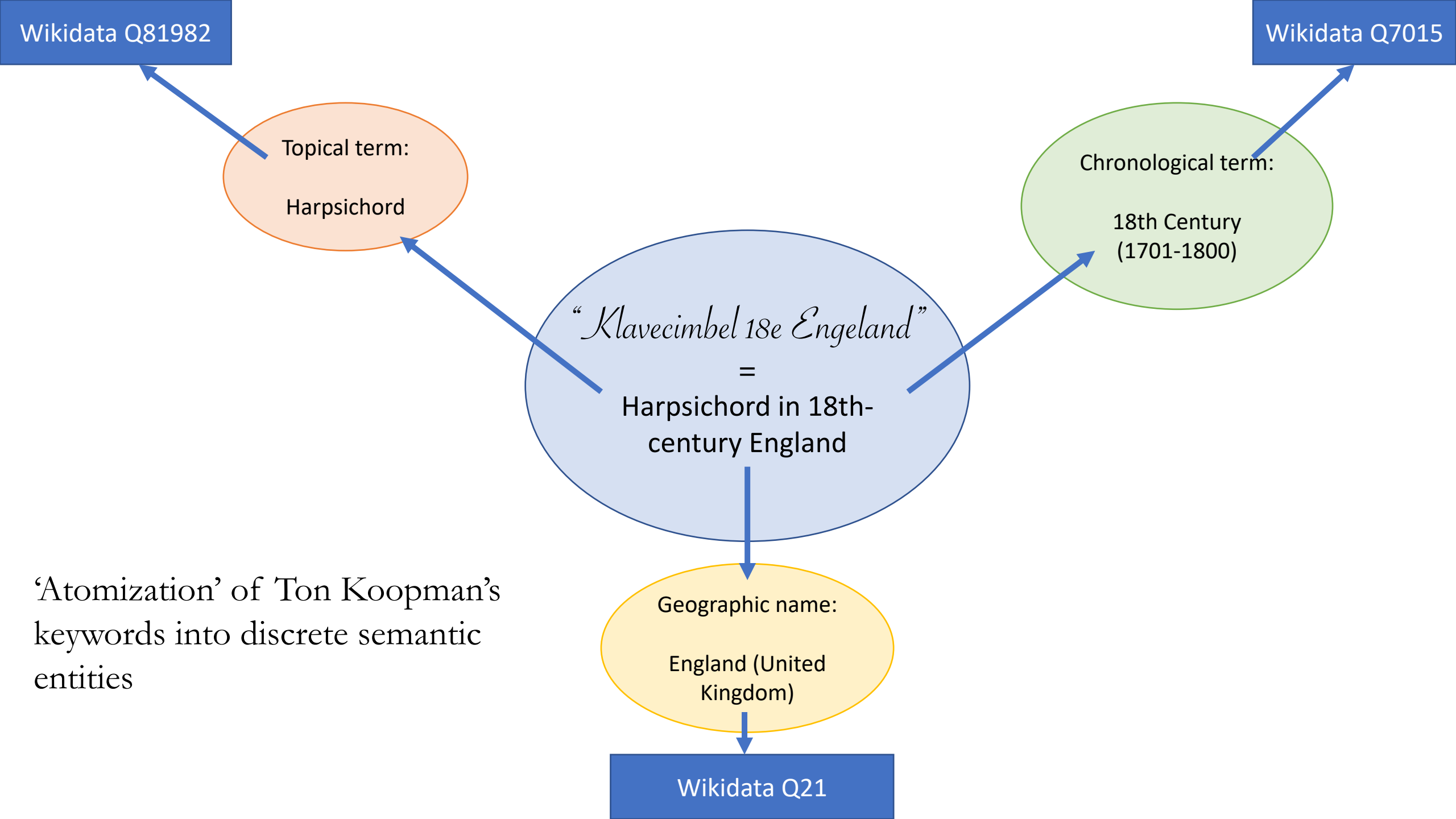
Baroque music 'epistême' at work: Fenaroli's *Scale, e partimenti* (ms., late 18th century)

The image displays five staves of handwritten musical notation. The notation is a form of figured bass, where notes are represented by circles and fingerings by numbers 3, 4, and 6. The first staff begins with a treble clef, a common time signature 'C', and a single note. The subsequent staves show more complex patterns of notes and rests, often with fingerings written above or below the notes. The notation is written in a cursive, historical style. The fifth staff ends with a double bar line and a flourish.

TABLE DE DES NOTES DE LA MUSIQUE GREQUE, SONT JONCTES QU'INSTRUMENTS DE COMBRES AUX NOTES DE LA MUSIQUE MODERNE

The table is a complex grid with multiple columns and rows. The columns are labeled with musical terms and notes. The rows are organized into sections: 'MUSIQUE MODERNE' (top), 'MUSIQUE MODERNE' (middle), and 'MUSIQUE MODERNE' (bottom). Each section contains various musical notations, including notes, rests, and clefs. The table is divided into three main vertical sections by diagonal lines, each corresponding to a different instrument or voice part. The text is in French and includes detailed annotations for each note and measure.

Jean-Benjamin de La Borde, *Essai sur la musique ancienne et moderne* (Paris, 1780)



One of the first digitized volumes, made available via Ghent University's sharedcanvas.be IIF platform

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Freytag, Johann Heinrich, ill.

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Publisher

Zürich, Deutsche Schule

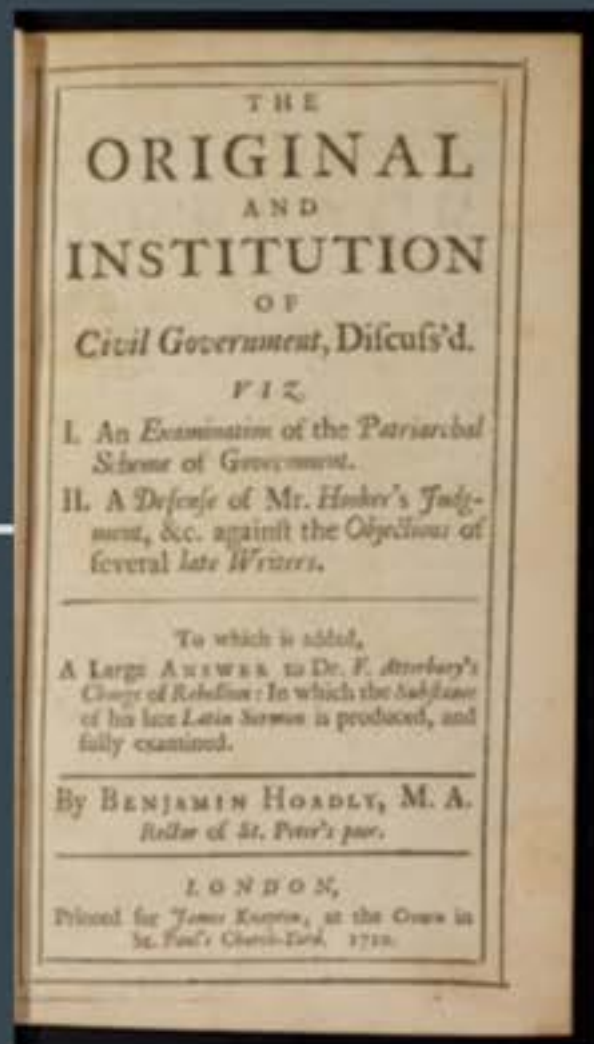
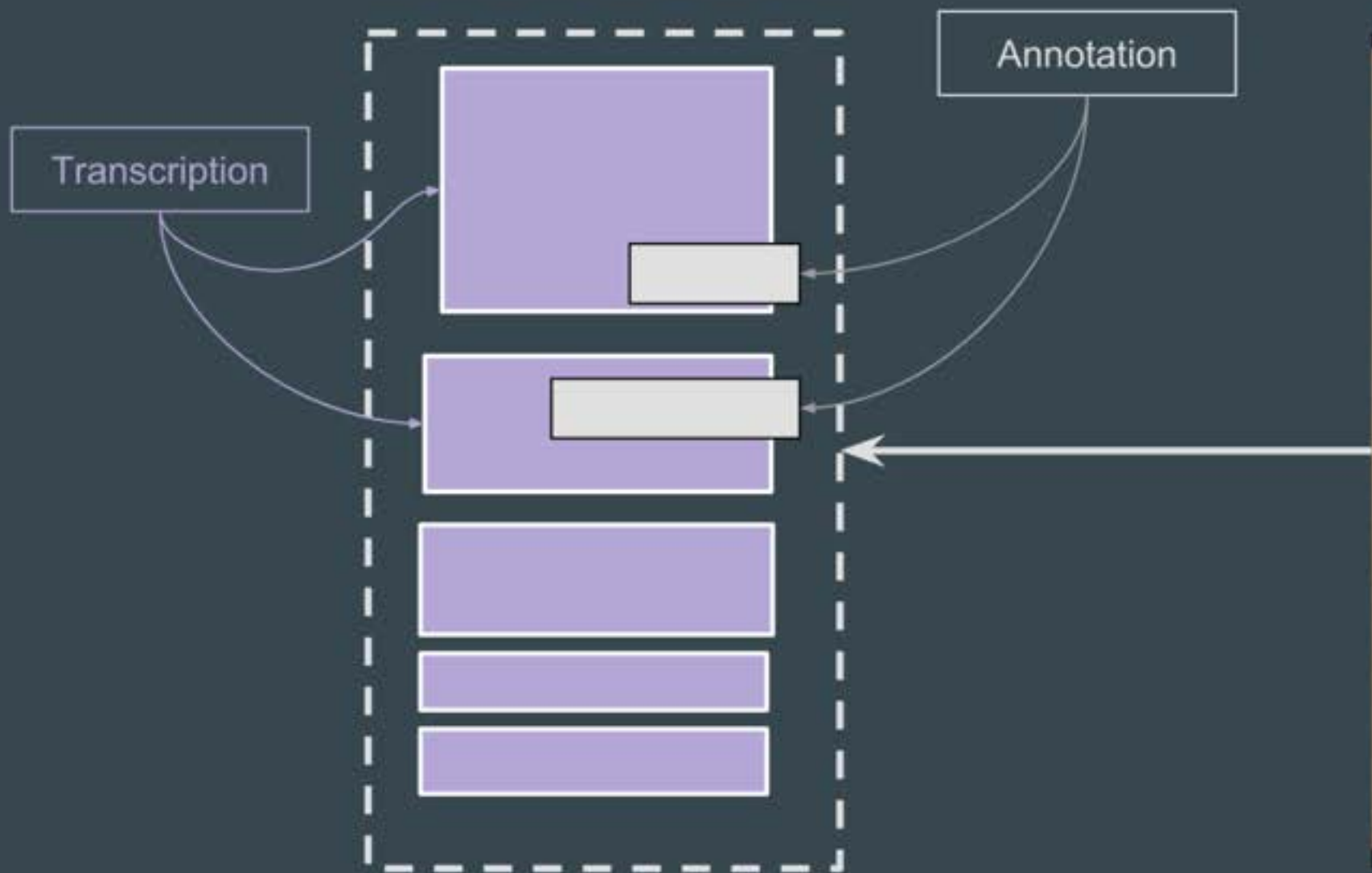
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"In the 17th century music in Zürich was dominated by three collegia musica: the first was 'zum Chorherrensaal', followed by the 'ab dem Musiksaal' (from 1613)





Pietro Castrucci

Sonate a violino e violone o cimbalò op. 2
(London: Walsh, 1734)

violin [*viola*]

violoncello [*cello*]

multiple use of same score [*meer benutten zelfde
partituur*]

viola d'amore

mute [*sordine*]

Anne, Princess Royal (1709-1759)



Example of a bibliographic record compiled by multiple colleagues at Orpheus Instituut

Histoire de la musique, et de ses effets, depuis son origine jusqu'à present

Contributor(s): [Bourdelot, Pierre, 1610-1685 \[Author\]](#) | [Bonnet, Pierre, 1638-1708 \[Author\]](#) | [Bonnet, Jacques, 1644-1724 \[Author\]](#)

Language: French.

Publisher: Paris [Cochart Ganeau Quillau](#) 1715

Description: [xiv]-487-[1] pages

Content type: text | printed

Subject(s): [18th Century \(1701-1800\)](#) | [Music history](#) | [Music criticism](#)

Online resources: [Click here to access online](#)

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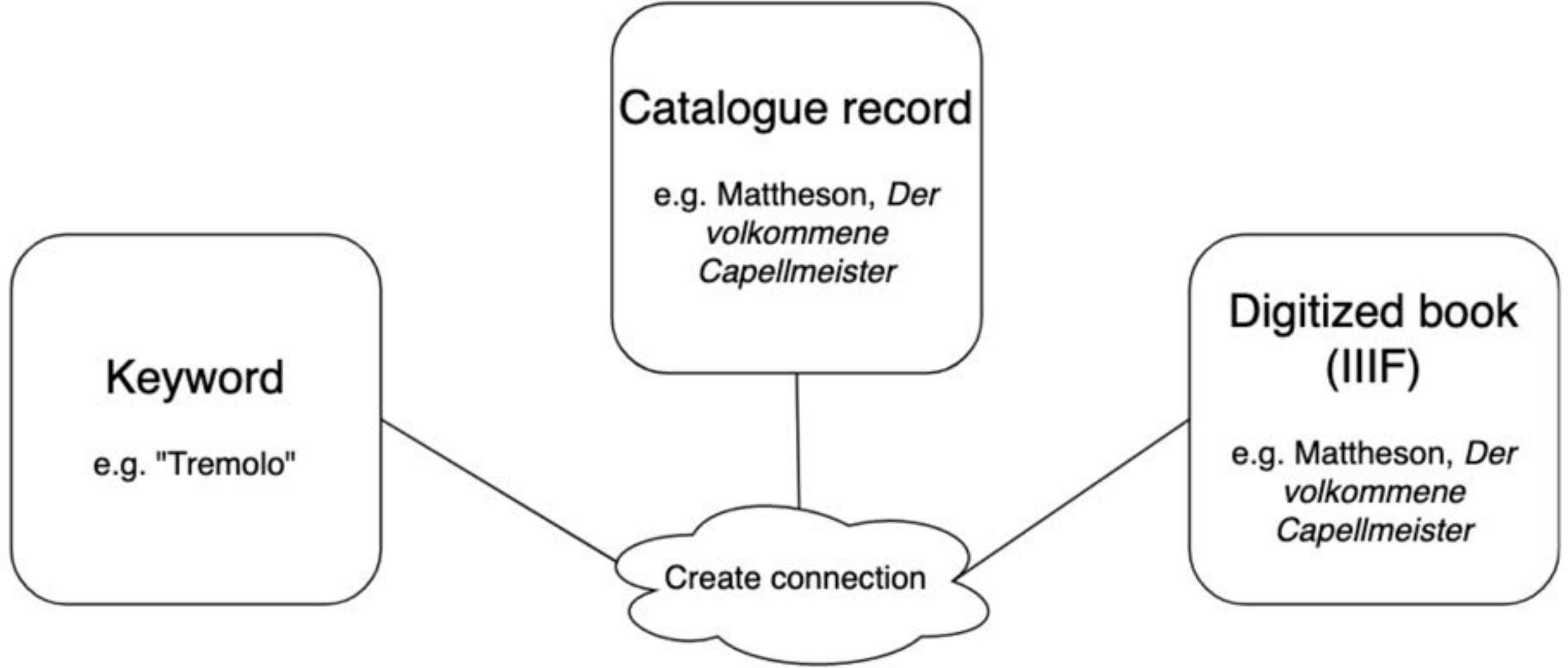
[Acquisition details](#)

The second history of music to appear in print, after Wolfgang Caspar Printz's 'Historische Beschreibung der edelen Sing- und Kling-Kunst ' (1690; see 15C03).

This work was begun by Pierre Bourdelot, continued by Bourdelot's nephew Pierre Bonnet, and completed and published by Bonnet's brother Jacques.

Manuscript note offering info on the 2nd ed. of 1724 and rev. ed. from 1743

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