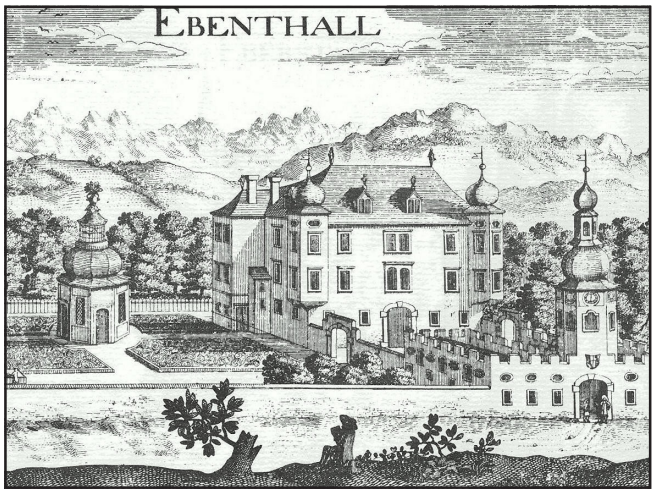
The Ebenthal Manuscripts

GOËSS A
1664

Pieces for Viol



Part I

TREE EDITION

The Ebenthal Manuscripts

GOËSS A
1664

Pieces for Viol

Part I

Third Printing © 2008
TREE EDITION
Albert Reyerman

This is one of a series of facsimile editions of music manuscripts from the family library of Count Leopold von Goëss published by TREE EDITION. The manuscripts have been kept together at the family home Ebenthal Castle in Carinthia, Austria for over 200 years and remained unknown to the musical world until 1979. Their publication will be welcomed by musicians and scholars, since much of this music is unique, and many pieces which appear in other sources are transmitted here in reliable versions, sometimes with useful new attributions.

I am extremely grateful to Count von Goëss for his help and hospitality in visits to Ebenthal and for his gracious permission to reproduce the manuscripts.

Also I have to thank a number of people for their invaluable help:

Dr. Douglas Alton Smith, Menlo Park, California, USA
Dr Josef Klima, Vienna, Austria
Dr. Georg Christoph Dauer, Kelheim, Germany
Dr. Ernst Robert Langlotz, Munich, Germany
Tim Crawford, London, England
Francois-Pierre Goy, Paris, France

Albert Reyerman
TREE EDITION

General prefac

In 1979 the American scholar, Douglas Alton Smith, visited the Goëss family seat, Schloss Ebenthal, near Klagenfurt in the southern Austrian province of Carinthia, expecting to find a single lute book; eventually no fewer than 13 tablature manuscripts from the 17th and early 18th centuries were discovered from the shelves. They had apparently all belonged to the family from the time of their compilation, and thus constitute a unique and priceless record of several generations of musical activity over nearly a century in a distinguished Austrian noble household.

Douglas Alton Smith arranged for the photographing of the manuscripts by Albert Reyerman and others and reported the discovery in an article discussing the manuscripts and their family background („The Ebenthal Lute and Viol Tablatures", in *Early Music* [October 1982], pp.462-7). The three viol manuscripts were catalogued from microfilm by Gordon Dodd in England, and in 1986 the present writer visited Schloss Ebenthal with Albert Reyerman in order to carry out a more detailed examination of the manuscripts; the assistance of Claude Chauvel, Gordon Dodd and David Ledbetter has since been invaluable in preparing concordance lists.

The 13 Goëss manuscripts fall into four groups (although there is some overlap between them):
1. Five manuscripts from the mid- to late- 17th century; one for lute (Ms I), one for theorbo with lute pieces (MS Theorbo), two for viol (Ms 'A' and 'B'), another (Ms II) including music for lute and viol;
2. A group of four lute books (Mss III, IV, V and VI) from the end of the 17th century:
3. Three Mss (VII, VIII and IX) from the early 18th century: lute parts for chamber music;
4. A single lute book Ms for solo lute, dated 1740 (Ms Hueber)

A further lute and guitar manuscript (MS Vogl) from the Goess family archive in the „Landesmuseum für Kärnten" in Klagenfurt (Hs I 38) has been discovered in 1993. Its significance will be discussed below.

Each of the manuscripts in group 1 has a substantial contribution (totally over 220 pieces) from one particular unidentified sribe (named Q in Smith´s article), who also wrote the dates 'a Utrecht le 19 de[cem]bre 1664' and 'A Utrecht le 6 de May 1668' in the viol Mss A and B, repectively. However, a few pieces in Q´s hand are dated before this, the earliest given date beeing '11 Feb [16]55' (Ms B, f.15). The Utrecht dates are therefore more likely to refer to the time of binding rather than the purchase or copying. There are a number of lute pieces by 'Du Fresneau' in Ms I which have concordances with Krakow/Berlin 40626, a manuscript bearing the date 'Le 17 Juin 1658' which suggests a similar date (See W. Boetticher, *Handschriftlich überlieferte Lauten- und Gitarrentabulaturen* RISM B/VII (Munich,1978), pp. 36-7. This and Goëss I seem to be the only sources of Dufresneau´s music. If the possible Dutch associations have of the group 1 Goëss manuscripts have any foundation, there may be a connection with the 'Carolus Margonne Dufresnoy Gallus natione, Parisiensis nativitate,' who entered the University of Utrecht in 1646. (See *Album Studiosorum Rheno-Trajectinae MDCXXXVI-MDCLXXXVI* [Utrecht, 1886]).

The viol manusripts contain many items by musicians in English royal service before the execution of Charles I and the Commonwealth (1648-1660); one of these, Ditrich Stöeffken (often 'Stephkins' or 'Steffkins' in non autograph sources), entered a group of six pieces in his own hand in Ms B. Stöeffken is one of several composers whose music appears in the Goëss manuscripts and whose names are also encountered in the correspondence of Constantijn Huygens (1596-1687), the Dutch diplomat, poet, scholar and expert amateur musician and composer (see Constantijn Huygens, *Musique and musiciens du XVII siècle; correspondence ot oeuvre musicales*, ed. W.J.A. Jonckbloet and J.P.N. Land [Leyden, 1882]; see also *De Briefwisseling van Constantijn Huygens*, ed. J.A.Worp [The Hague, 19911-17]).

Stöeffken in particular was in very close and regular contact with Huygens in Holland during 1647-8, and they continued to correspond some years after the violist had returned to England at the Restoration of Charles II in 1660. Some of the names of these musicians are hardly encountered at all outside Huygens` letters. The lutenist Jaques de Saint Luc was well known, although no music survives outside the Goëss theorbo Ms, and a viol player called Betkovski, too, seems have no works surviving in other sources. Just a few pieces for theorbo by the Italian guitarist Michel Angelo Bartolomi (or Bartolotti), who worked in Paris

and met Huygens in the early 1660s, have been found elsewhere. Two French aquaintances of Huygens, the lutenist François Dufaut and the viol-player Nicolas Hotman, were among the best known musicians of their day; the Goëss manuscripts add substantially to their surviving works. The likelihood that Q had a connection with Huygens is significantly increased by the appearance in Ms A of the only instrumental piece by Huygens known to have survived to the present day, an allemande for solo viol in Q´s hand by 'Mr Zuilekom' (f.73); Huygens had purchased the manor and title of Zuilechem in 1630.

With the identity of sribe Q remains unknown for the present, it is probable that he was active as a collector of music during the 1650s and 1660s and travelled widely: one piece by Stöeffken is annotated 'Rome 1659' (Ms A, f.42v) (See Tim Crawford, 'Allemande Mr. Zuilekom: Constantijn Huygen´s sole surviving instrumental composition, in *Tijdschrift van de Vereeniging van Nederlandse Muziekgeschiedenis*, XXXVII [1987], pp. 175-181). 19 viol pieces are ascribed to William Young (or 'Jung' or 'J' - although the latter abbreviation may be intended to refer to John Jenkins in certain contexts), an English virtuoso violist who served the Archduke Karl at Innsbruck from before 1652 until his death in 1662; the Goëss library at Schloß Ebenthal also contains an unrecorded copy of the first violin part of his extremely rare printed collection *Sonata a 3, 4, e 5* (Innsbruck, 1653). One viol piece by Young bears the date '17 May 68' (Ms A, f.76v); since the composer had died six years before, this must be the date of copying.

The four lute books in group 2, from the next musical generation, although sharing some common repertory with group 1, were probably compiled from Maria Anna von Sinzendorff-Erstbrunn (1670-1709) who married the first Count von Goëss, Johann Peter (1667-1716), at Rome in 1693. In Ms III appears 'Allemande les plaintes de Gallot pour le depart de Madamoiselle MariAnne de Sinzendorff' (f.46v), a version of the well known piece usually entitled 'L´Amant malheureux'. This fixes the date of copying somtime before 1693 (although the allemande could have been composed by Gallot when Maria Anna was in her infancy - such 'rededications' of existing lute pieces are not unknown), and the original owner as beeing from the Sinzendorff family. A further manuscript has recently been discovered in the Goëss family Archive which should be provisionally counted as an annex to group 2 : this is a collection of guitar and lute music in tablature written out by one Joannes Jacobus Conradus Vogl for 'Marianna Freyle Gräffin von Sinzendorff' in 1686 (In the article mentioned in note 4, and in 'A composition for viola da gamba by Constantijn Huygens, in *'Veelzijdigheid als Levensform: Facetten van Constantijn Huygens´ leven en werk* [Deventer 1978], pp. 79-88, I suggest that Q may have been the uncle and guardian of the first Count von Goëss, the distinguished Imperial diplomat, later prince-Bishop of Gurk in Carinthia and subsequently Cardinal, Johan von Goes (1611-1696), who was involved in diplomatic activity in Holland and even owned property in The Hague and elsewhere. Thus he had the opportunity to collect the music in group 1, but there is no evidence he had any special interest in music, let lone skill in its execution. Q was clearly an expert musician who cultivated the company of professional musicians and played with them; in other words, a person with similar outlook to Huygens himself).

At the time of writing, neither the manuscript nor its contents have been examined, so its precise biographical and musical connection with the Ebenthal manuscripts cannot be established, but it does seem to support the possibility that all the Goëss manuscripts were actually brought into the family from the Sinzendorff family on Anna Maria´s marriage in 1693. Her grandfather (August, b.1590) and father (Rudolph, 1636-1677) were important officials, the latter serving as the Emporer´s Envoy in Sweden, Denmark, Holland and other courts. Further investigations into the Sinzendorff family history might reveal musical interests which are not yet apparent (Klagenfurt, Landesmuseum für Kärnten, Bibliothek, Hs I 38. My thanks are due to Albert Reyerman for bringing the discovery of this manuscript to my attention).

Johann Peter and Anna Maria´s son, Johann Anton von Goëss (1695-1764), married Maria Anna von Thürheim (1695-1769) in 1720. This Maria Anna and her sister Jacobina were lutenists, too; their names are stamped on the spines of two of the three ensemble lute part-books in group 3. It is possible, but not certain, that these were copied before their owners entered the Goëss household in 1720.

The single lute book in group 4 has a decorated calligraphic title-page stating that it was compiled in 1740 by one 'Antoni Josseph Hueber' for his pupil Maximiliana von Goëss (1725-1755), daughter of the last-mentioned Maria Anna 8See C. von Würzbach, *Biografisches Lexikon des Kaiserthums Oesterreich*, vol. 35 [Vienna, 1877], p. 16 and J. F. Zedler, *Grosses vollständiges Universal Lexicon*, vol. 37 [Leipzig/Halle, 1743], cols 1720, 1723. Maria Anna´s elder sister, Anna Apollonia [b.1667], married Christoph Franz von Wolckenstein.Rodenegg, a Tyroliean courtier, who himself compiled an series of lute manuscripts currently dispersed among several German music libraries). Since some pieces at the end of the book are in the same hand as the ensemble part-books in group 3, Douglas Smith has suggested that they were copied in by Maria Anna for her daughter´s use. A mural, dated 1739, in a room at Schloss Ebenthal depicts the family making music together, with Maximiliana apparently playing a *Mandora*, the simplified form of lute from which she may have graduated to the more *galant* 'true' lute in the following year when her manuscript were copied.

London, September 1993
Tim Crawford

Index
by
Francois-Pierre Goy, Paris

VdGS numbers refer to the sixth instalment (1992) of the *Thematic Index of music for viola da gamba,* edited by Gordon Dodd (1980 -).

The numbering of William Young´s work is that of his Airs for solo bass viol and for solo lyra viol, except where otherwise indicated.

Tuning codes have been translated into pitches for a viol with the top string tuned to d´.

PART I

Volume	Folio	Title / Musical Form	Composer	Editorial notes	Instrument	Tablature tuning	Staff tuning
Goess A	1r	Prelude	Stöeffken, Ditrich	VdGS Steffkens 51	Viol	fdefh	D A d f# a’
Goess A	1v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 52	Viol	fdefh	D A d f# a’
Goess A	2r	Gigue angloise	Stöeffken, Ditrich?	VdGS Steffkens 53	Viol	fdefh	D A d f# a’
Goess A	2v	Allemande	Stöeffken, Ditrich or Willam Young or Christian Herwich	VdGS Steffkens 54	Viol	fdefh	D A d f# a’
Goess A	3r	Courante	Stöeffken, Ditrich	VdGS Steffkens 55	Viol	fdefh	D A d f# a’
Goess A	3v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 56	Viol	fdefh	D A d f# a’
Goess A	4r	Sarabande	Stöeffken, Ditrich	VdGS Steffkens 58	Viol	fdefh	D A d f# a’
Goess A	4r	Courante	Stöeffken, Ditrich or William Drew or Stephen Gooddall	VdGS Steffkens 57 Goodall 6	Viol	fdefh	D A d f# a’
Goess A	4v	Courante	Stöeffken, Ditrich	VdGS Steffkens 60	Viol	fdefh	D A d f# a’
Goess A	5r	Courante	Young, William	VdGS Young 77	Viol	edefh	D A d f# c#’
Goess A	5v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 62	Viol	edefh	D A d f# c#’
Goess A	6r	Allemande	Stöeffken, Ditrich	VdGS Steffkens 63	Viol	edefh	D A d f# c#’
Goess A	6r	Allemande	Stöeffken, Ditrich	VdGS Steffkens 64	Viol	edefh	D A d f# c#’
Goess A	6v	Sarabande	Stöeffken, Ditrich	VdGS Steffkens 65	Viol	edefh	D A d f# c#’
Goess A	6v	Sarabande	Stöeffken, Ditrich	VdGS Steffkens 66	Viol	edefh	D A d f# c#’
Goess A	7r	Prelude	Stöeffken, Ditrich ?	VdGS Steffkens 67	Viol	edefh	D A d f# c#’
Goess A	7r	Gigue	Stöeffken, Ditrich ?	VdGS Steffkens 68	Viol	edefh	D A d f# c#’
Goess A	7v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 52	Viol	edefh	D A d f# c#’
Goess A	8r	Courante	Young, William	VdGS Young 77	Viol	edefh	D A d f# c#’
Goess A	8v	Gigue (with Double)	Stöeffken, Ditrich	VdGS Steffkens 71	Viol	edefh	D A d f# c#’
Goess A	9r	Sarabande (with Double)	Stöeffken, Ditrich	VdGS Steffkens 58	Viol	edefh	D A d f# c#’
Goess A	9v	Allemande	Stöeffken, Ditrich ?	VdGS Steffkens 62	Viol	edefh	D A d f# c#’
Goess A	10r	Prelude	Jenkins, John	VdGS Jenkins, John 491	Viol	fedef	F Bb d f a d’
Goess A	10v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 121	Viol	fedef	F Bb d f a d’
Goess A	11r	Courante	Stöeffken, Ditrich	VdGS Steffkens 122	Viol	fedef	F Bb d f a d’
Goess A	11v	Courante	Stöeffken, Ditrich	VdGS Steffkens 123	Viol	fedef	F Bb d f a d’
Goess A	12r	Allemande	Jenkins, John	VdGS Jenkins, John 492	Viol	fedef	F Bb d f a d’
Goess A	12v	Allemande	Jenkins, John	VdGS Jenkins, John 483	Viol	fedef	F Bb d f a d’
Goess A	13r	Courante	Anonymous	VdGS Anon 9681	Viol	fedef	F Bb d f a d’
Goess A	13v	Courante	Jenkins, John	VdGS Jenkins, John 484	Viol	fedef	F Bb d f a d’
Goess A	14r	Sarabande	Anonymous	VdGS Anon 9682	Viol	fedef	F Bb d f a d’
Goess A	14r	Courante (?Double of no.25)	Stöeffken, Ditrich	VdGS Steffkens 122	Viol	fedef	F Bb d f a d’
Goess A	14v	Allemande	Jenkins, John	VdGS Jenkins, John 322	Viol	fdefh	D A d f# a d’
Goess A	14v	Courante	Stöeffken, Ditrich	VdGS Steffkens 55	Viol	fdefh	D A d f# a d’
Goess A	15r	Sarabande	Stöeffken, Ditrich ?	VdGS Steffkens 73	Viol	fdefh	D A d f# a d’

Goess A	15v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 91	Viol	fedfh	D A d f a d'
Goess A	16r	Sarabande	Jenkins, John	VdGS Jenkins, John 392	Viol	fedfh	D A d f a d'
Goess A	16r	Courante	Stöeffken, Ditrich	VdGS Steffkens 92	Viol	fedfh	D A d f a d'
Goess A	16v	Sarabande (with Double)	Anonymous	VsGS Anon 8701	Viol	fedfh	D A d f a d'
Goess A	17r	Sarabande (with Double)	Stöeffken, Ditrich	VdGS Steffkens 93	Viol	fedfh	D A d f a d'
Goess A	17v	Courante	Anonymous	VsGS Anon 8702	Viol	fedfh	D A d f a d'
Goess A	18r	Allemande	Stöeffken, Ditrich	VdGS Steffkens 94	Viol	fedfh	D A d f a d'
Goess A	18v	Prelude	Ives, Simon	VsGS Ives 32	Viol	defhf	D G d g b d'
Goess A	19r	Allemande	Stöeffken, Ditrich	VdGS Steffkens 31	Viol	defhf	D G d g b d'
Goess A	19v	Allemande	Anonymous	VsGS Anon 7081	Viol	defhf	D G d g b d'
Goess A	20r	Allemande	Stöeffken, Ditrich	VdGS Steffkens 32	Viol	defhf	D G d g b d'
Goess A	20v	Allemande	Ives, Simon	VsGS Ives 61	Viol	defhf	D G d g b d'
Goess A	21r	Courante	Stöeffken, Ditrich	VdGS Steffkens 33	Viol	defhf	D G d g b d'
Goess A	21r	Sarabande	Stöeffken, Ditrich	VdGS Steffkens 34	Viol	defhf	D G d g b d'
Goess A	21v	Sarabande (with Double)	Stöeffken, Ditrich ?	VdGS Steffkens 95	Viol	fedfh	D A d f a d'
Goess A	22v	Courante	Young, William	VdGS Young 20	Viol	ffeff	D G c e a d'
Goess A	23r	Gigue	Anonymous	VsGS Anon 6001	Viol	ffeff	D G c e a d'
Goess A	23v	Gigue	Hotman, Nicolas	VdGS Hotman 1	Viol	ffeff	D G c e a d'
Goess A	24r	Courante	Anonymous		Viol	fedfh	D A d f a d'
Goess A	24r	Sarabande	Stöeffken, Ditrich		Viol	fedfh	D A d f a d'
Goess A	24v	Courante	Stöeffken, Ditrich	VdGS Steffkens 97	Viol	fedfh	D A d f a d'
Goess A	25v	Allemande	Jenkins, John	VdGS Jenkins, John 451	Viol	fedfh	D A d f a d'
Goess A	26 - 25v	The wit wanton	Jenkins, John	VdGS Jenkins, John 452	Viol	fedfh	D A d f a d'
Goess A	27v	Prelude	Herwich, Christian	VdGS Herwich 21	Viol	efdef	E A c# e a c#'
Goess A	28r	Courante	Anonymous	VsGS Anon 9751	Viol	efdef	E A c# e a c#'
Goess A	28v	Allemande	Jenkins, John	VdGS Jenkins, John 506	Viol	efdef	E A c# e a c#'
Goess A	29r	Courante	Jenkins, John	VdGS Jenkins, John 505	Viol	efdef	E A c# e a c#'
Goess A	29v	Sarabande	Jenkins, John	VdGS Jenkins, John 508	Viol	efdef	E A c# e a c#'
Goess A	29v	Courante de Monsier (with Double)	Jenkins, John, set by ?	VdGS Jenkins, John 509	Viol	efdef	E A c# e a c#'
Goess A	30v	Sarabande	Jenkins, John	VdGS Jenkins, John 509	Viol	efdef	E A c# e a c#'
Goess A	31r	Sarabande	Anonymous	VdGS Anon 9752	Viol	efdef	E A c# e a c#'
Goess A	31r	Sarabande	Anonymous	VdGS Anon 9753	Viol	efdef	E A c# e a c#'
Goess A	31v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 1	Viol	ffeff	D G c e a d'
Goess A	32r	Courante	Stöeffken, Ditrich	VdGS Steffkens 2	Viol	ffeff	D G c e a d'
Goess A	32v	Courante	Stöeffken, Ditrich	VdGS Steffkens 3	Viol	ffeff	D G c e a d'
Goess A	32v	Courante	Stöeffken, Ditrich	VdGS Steffkens 4	Viol	ffeff	D G c e a d'
Goess A	33r	Gigue	Stöeffken, Ditrich	VdGS Steffkens 5	Viol	ffeff	D G c e a d'
Goess A	33v	Sarabande	Stöeffken, Ditrich	VdGS Steffkens 6	Viol	ffeff	D G c e a d'
Goess A	33v	Gigue-Allemande	Stöeffken, Ditrich	VdGS Steffkens 7	Viol	ffeff	D G c e a d'
Goess A	34v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 8	Viol	ffeff	D G c e a d'
Goess A	35r	Courante	Stöeffken, Ditrich	VdGS Steffkens 9	Viol	ffeff	D G c e a d'
Goess A	35v	Courante	Stöeffken, Ditrich	VdGS Steffkens 10	Viol	ffeff	D G c e a d'
Goess A	35v	Sarabande	Stöeffken, Ditrich	VdGS Steffkens 11	Viol	ffeff	D G c e a d'
Goess A	36r	Gigue	Stöeffken, Ditrich	VdGS Steffkens 12	Viol	ffeff	D G c e a d'
Goess A	36v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 13	Viol	ffeff	D G c e a d'
Goess A	37r	Courante	Stöeffken, Ditrich	VdGS Steffkens 14	Viol	ffeff	D G c e a d'
Goess A	37v	Courante	Stöeffken, Ditrich	VdGS Steffkens 15	Viol	ffeff	D G c e a d'

Part II

Goess A	38r	Allemande	Anonymous	VdGS Anon 8411	Viol	fdefh	D A d f# a d'
Goess A	38r	Courante	Anonymous	VdGS Anon 8412	Viol	fdefh	D A d f# a d'
Goess A	38v	Gigue	Stöeffken, Ditrich	VdGS Steffkens 98	Viol	fedfh	D A d f a d'
Goess A	39r	Allemande	Stöeffken, Friedrich	VdGS F. Stepkins 8, Steffkens 20	Viol	fedfh	D A d f a d'
Goess A	39v	Prelude	Anonymous	VdGS Anon 8875	Viol	fedfh	D A d f a d'
Goess A	40r/41r	Courante	Anonymous	VdGS Anon 8704	Viol	fedfh	D A d f a d'
Goess A	40v	Courante	Stöeffken, Ditrich	VdGS Steffkens 99	Viol	fedfh	D A d f a d'
Goess A	41r	Sarabande	Anonymous	VdGS Anon 8701	Viol	fedfh	D A d f a d'
Goess A	41r	second strain of Courante from f. 40	Anonymous	VdGS Anon 8704	Viol	fedfh	D A d f a d'
Goess A	41r	Sarabande	Stöeffken, Ditrich	VdGS Steffkens 95	Viol	fedfh	D A d f a d'
Goess A	41v	Sarabande	Stöeffken, Ditrich	VdGS Steffkens 93	Viol	fedfh	D A d f a d'
Goess A	41v	Allemande	Stöeffken, Ditrich or Herwich	VdGS Steffkens 107	Viol	fedfh	D A d f a d'
Goess A	42r	Allemande	Anonymous	VdGS Anon 8749	Viol	fedfh	D A d f a d'
Goess A	42r - 41v	Sarabande with Double	Herwich, Christian	VdGS Herwich 16	Viol	fedfh	D A d f a d'
Goess A	42v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 100	Viol	fedfh	D A d f a d'
Goess A	43r	Sarabande with Double	Stöeffken, Ditrich	VdGS Steffkens 102	Viol	fedfh	D A d f a d'
Goess A	43r	Courante	Stöeffken, Ditrich ?	VdGS Steffkens 101	Viol	fedfh	D A d f a d'
Goess A	43v	Courante	Stöeffken, Ditrich	VdGS Steffkens 97	Viol	fedfh	D A d f a d'
Goess A	43v	Courante	Stöeffken, Ditrich	VdGS Steffkens 103	Viol	fedfh	D A d f a d'
Goess A	44r	Courante	Stöeffken, Ditrich	VdGS Steffkens 104	Viol	fedfh	D A d f a d'
Goess A	44r	Double of Sarabande f.43/44	Stöeffken, Ditrich	VdGS Steffkens 102	Viol	fedfh	D A d f a d'
Goess A	44v	Courante with Double	Young, William	VdGS Young 20	Viol	ffeff	D G c e a d'
Goess A	45r	Gigue	Stöeffken, Ditrich	VdGS Steffkens 105	Viol	fedfh	D A d f a d'
Goess A	45v - 47r	Divisions	Anonymous	VdGS Anon 50	Viol	ffeff	D G c e a d'
Goess A	47v - 49r	Divisions	Polewheele	VdGS Polewheel 4	Viol	ffeff	D G c e a d'
Goess A	49v	Allemande	Anonymous	VdGS Anon 7701	Viol	defde	G B d g b d'
Goess A	50r	(Sarabande)	Anonymous	VdGS Anon 7702	Viol	defde	G B d g b d'
Goess A	50v	Sarabande	Anonymous	VdGS Anon 7703	Viol	defde	G B d g b d'
Goess A	51v - 54r	Divisions	Anonymous	VdGS Anon 51	Viol	ffeff	D G c e a d'
Goess A	54r - 56r	Divisions	Stöeffken, Ditrich	VdGS Steffkens 17	Viol	ffeff	D G c e a d'
Goess A	56v - 57v	Divisions	Anonymous	VdGS Anon 51	Viol	fedfh	D A d f a d'
Goess A	57v - 60r	Divisions	Switoni	VdGS Switoni 1	Viol	fedfh	D A d f a d'
Goess A	76v	Courante	Young, William	VdGS Young, Airs for 2 Viols, 20 (viol 1 only)	Viol	ffeff	D G c e a d'
Goess A	77r - 79v	Aria variata	Price, John	VdGS Price 1	Viol	ffeff	D G c e a d'

Goess A	60v - 62v Divisions	Anonymous	VdGS Anon 53	Viol	ffeff	D G c e a d'
Goess A	63r Aria	Anonymous	VdGS Anon 6002	Viol	ffeff	D G c e a d'
Goess A	63r Gigue	Hotman, Nicolas	VdGS Hotman 30	Viol	ffeff	D G c e a d'
Goess A	63v - 65r Divisions	Poole, Anthony	VdGS Poli 1	Viol	ffeff	D G c e a d'
Goess A	65v - 67v Divisions	Young, William	VdGS Young, Divisions 2	Viol	ffeff	D G c e a d'
Goess A	67v Prelude	Wolf, (Johann Christoph?)	VdGS Wolf 3	Viol	ffeff	D G c e a d'
Goess A	68v Allemande	Wolf	VdGS Wolff 4	Viol	ffeff	D G c e a d'
Goess A	68v Gigue	Young, William	VdGS Young 53	Viol	ffeff	D G c e a d'
Goess A	69v Courante	Wolf	VdGS Wolff 5	Viol	ffeff	D G c e a d'
Goess A	69v Sarabande (with Double)	Wolf	VdGS Wolff 6	Viol	ffeff	D G c e a d'
Goess A	70v Allemande	Wolf	VdGS Wolff 7	Viol	ffeff	D G c e a d'
Goess A	71r Prelude	Anonymous	VdGS Anon 6042	Viol	ffeff	D G c e a d'
Goess A	71r Allemande	Anonymous	VdGS Anon 6043	Viol	ffeff	D G c e a d'
Goess A	71v Allemande	Young, William	VdGS Young 54	Viol	ffeff	D G c e a d'
Goess A	72r Sarabande (with Double)	Young, William	VdGS Young 55	Viol	ffeff	D G c e a d'
Goess A	73r Allemande	Huygens, Constantijn	VdGS Zuilekom 1	Viol	ffeff	D G c e a d'
Goess A	73v - 75r, 76v Divisions	Anonymous	VdGS Anon 6004	Viol	ffeff	D G c e a d'
Goess A	75v Aria	Young, William	VdGS Young 60	Viol	ffeff	D G c e a d'
Goess A	76v End of divisions from f. 76v	Anonymous	VdGS Anon 6004	Viol	ffeff	D G c e a d'

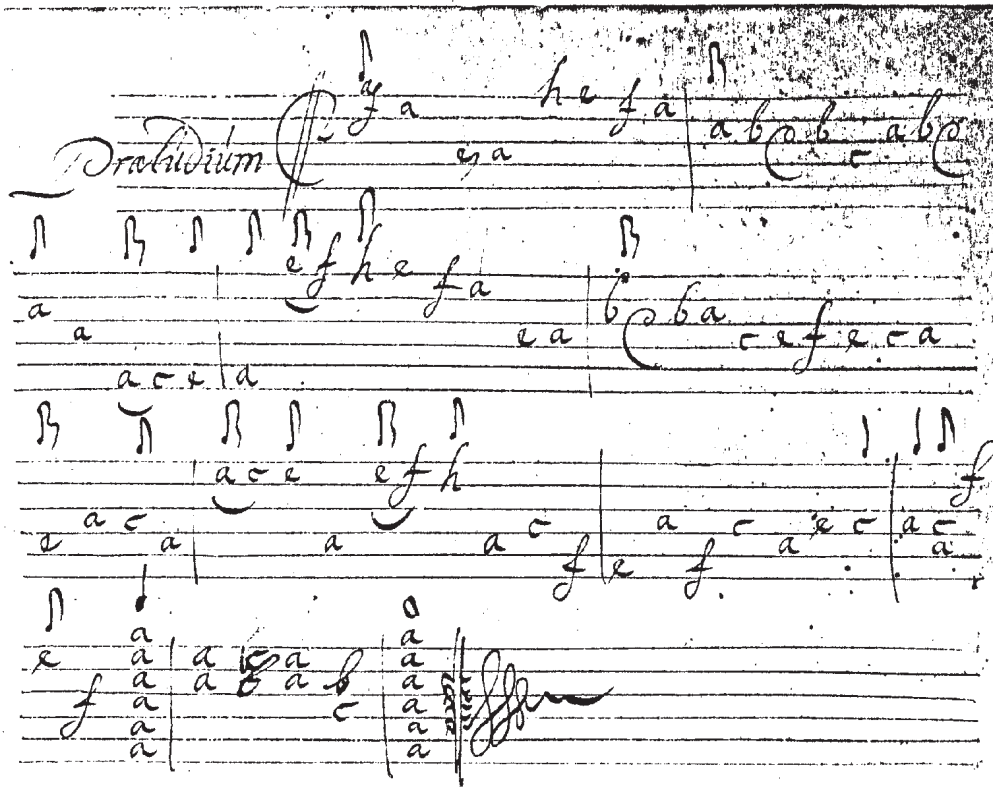
Goëss A

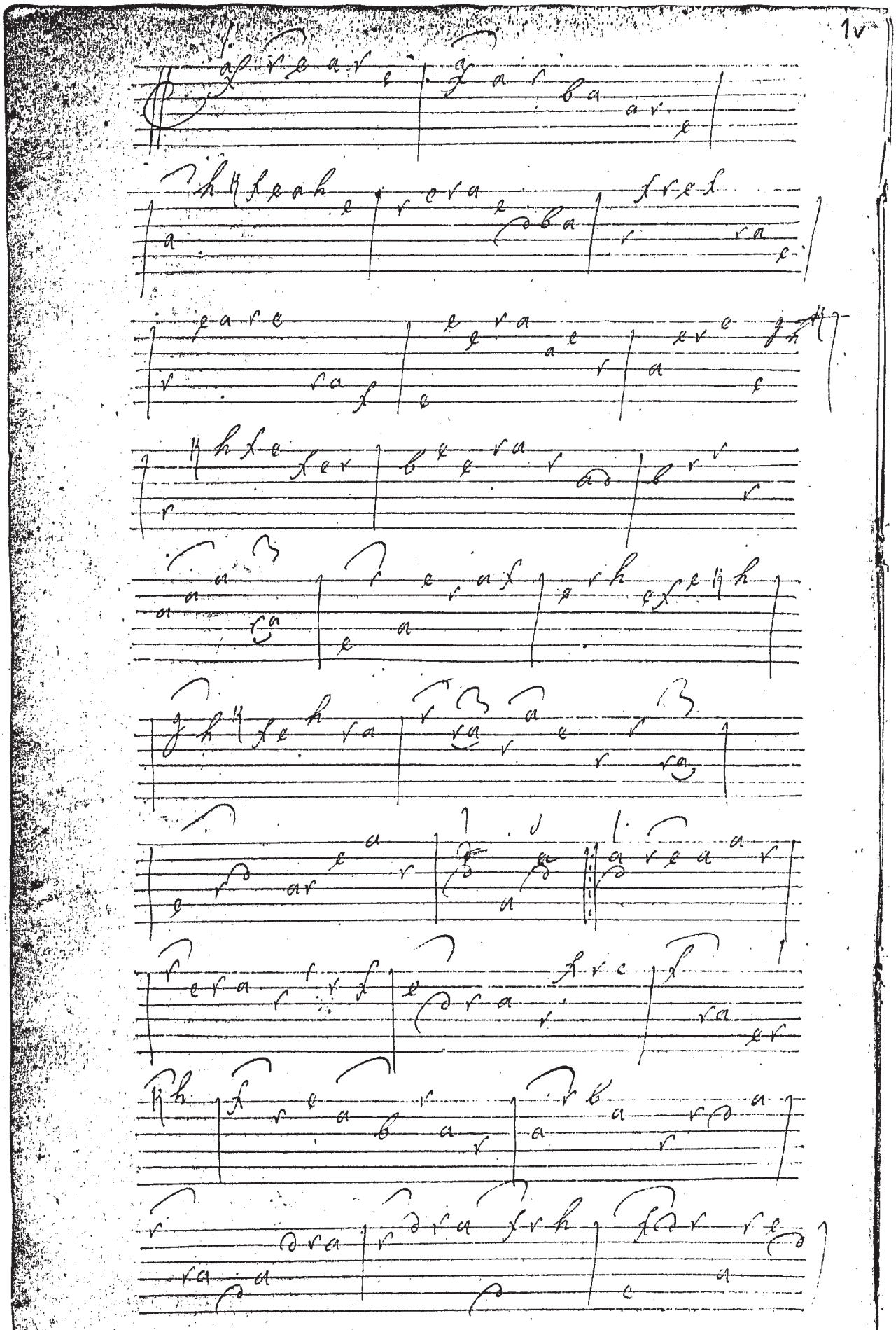
(reduced to 80% of original size)

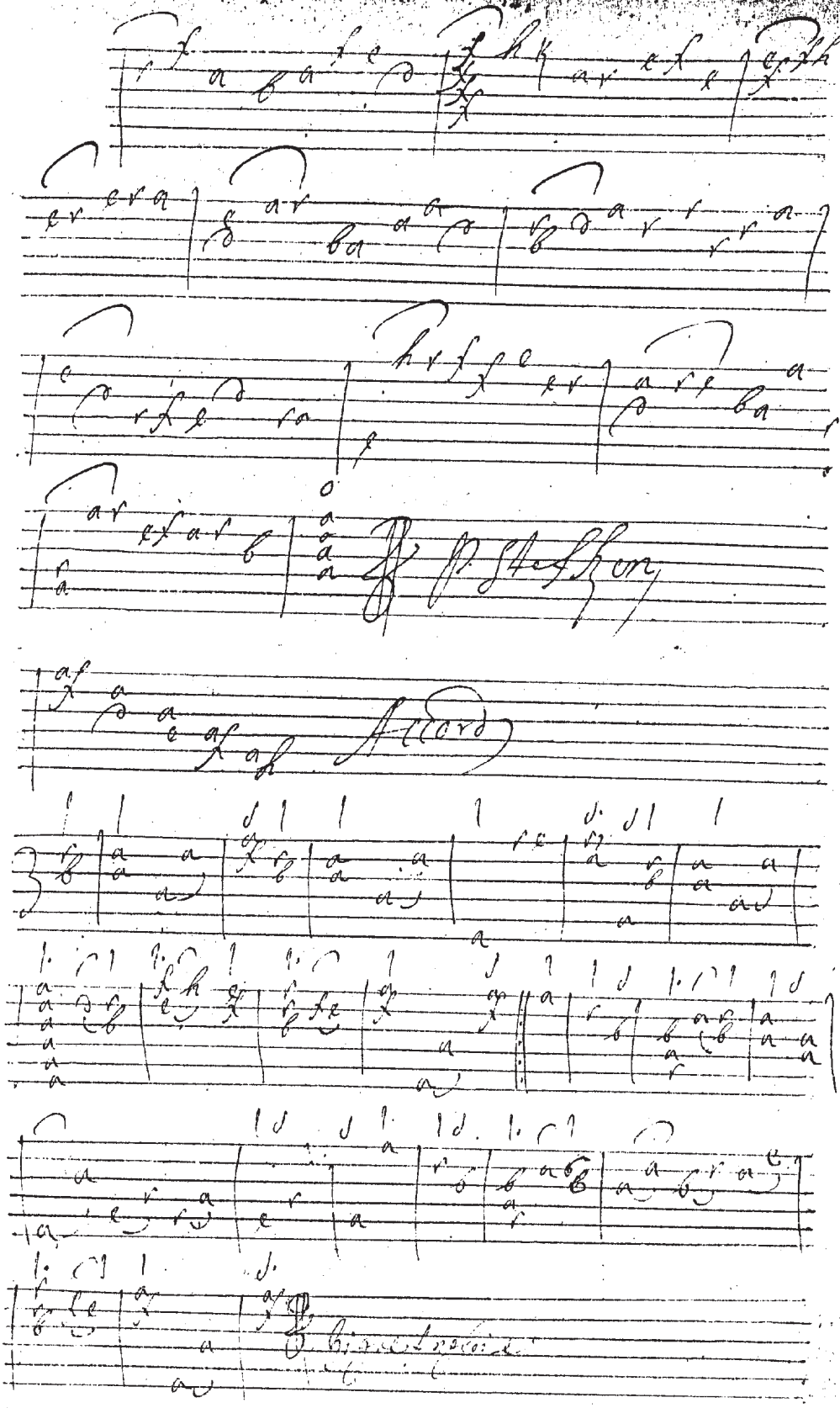
Part I

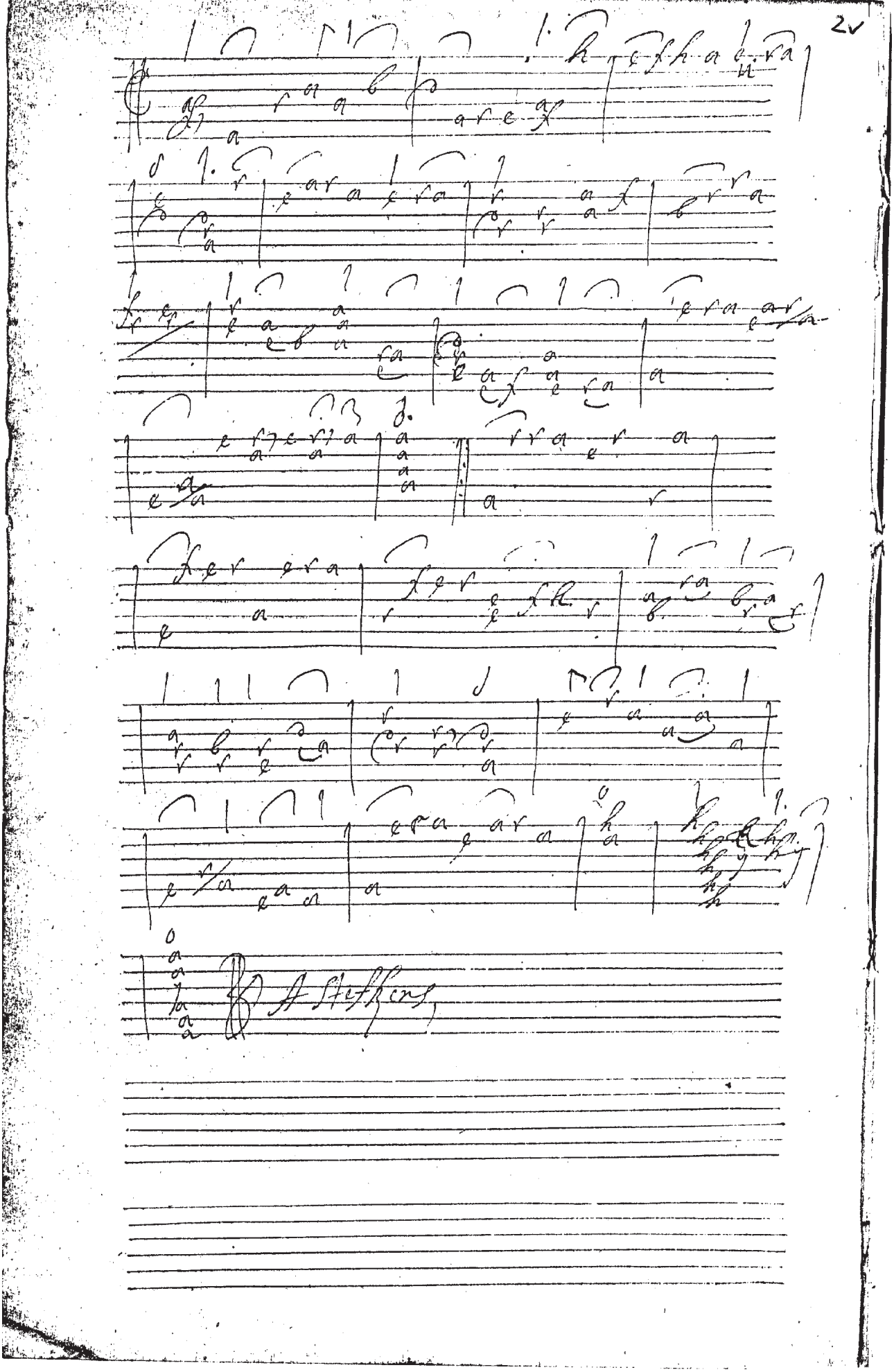
18 Jan

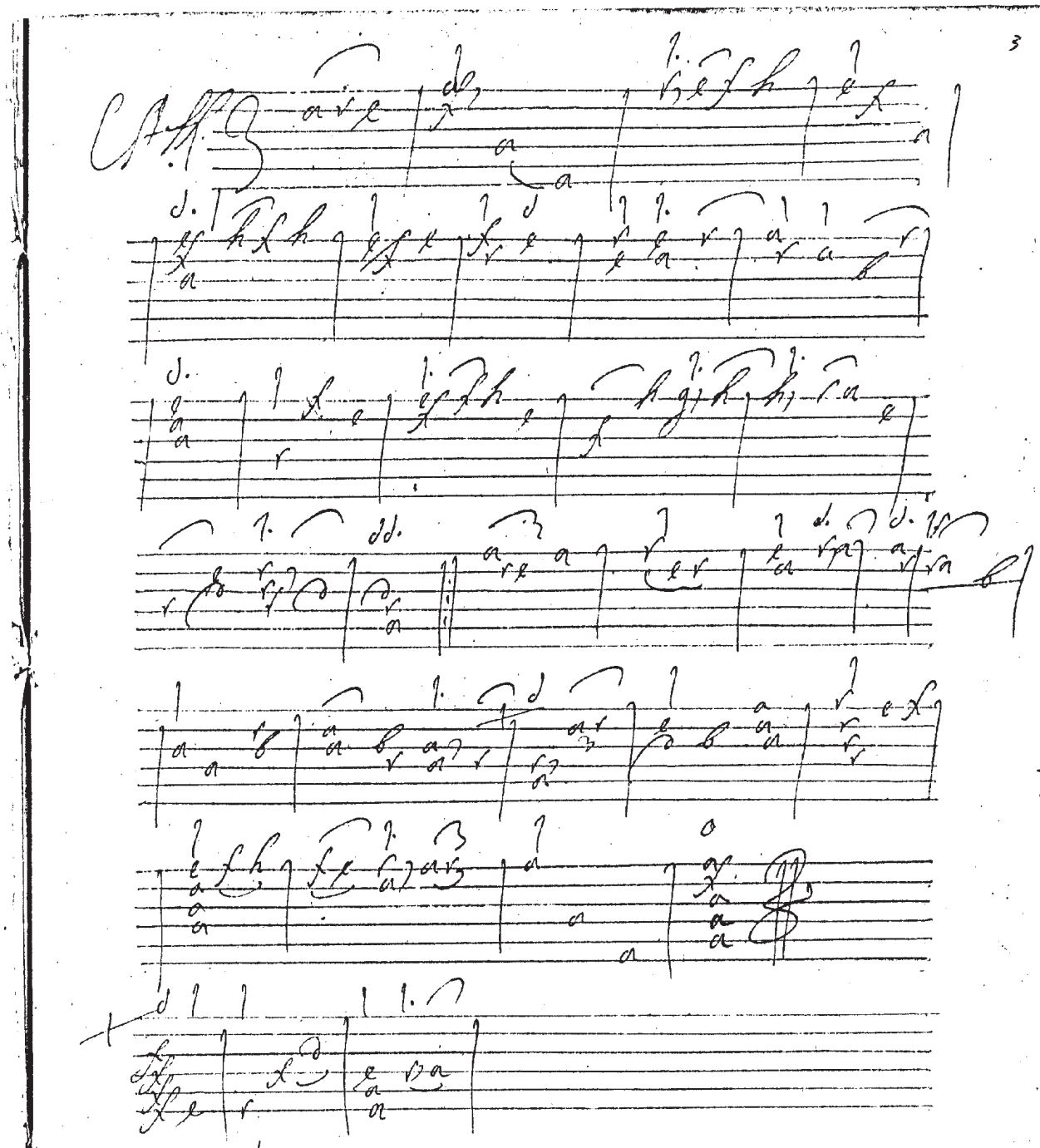
A Utrecht do 19 de 4bre
1664

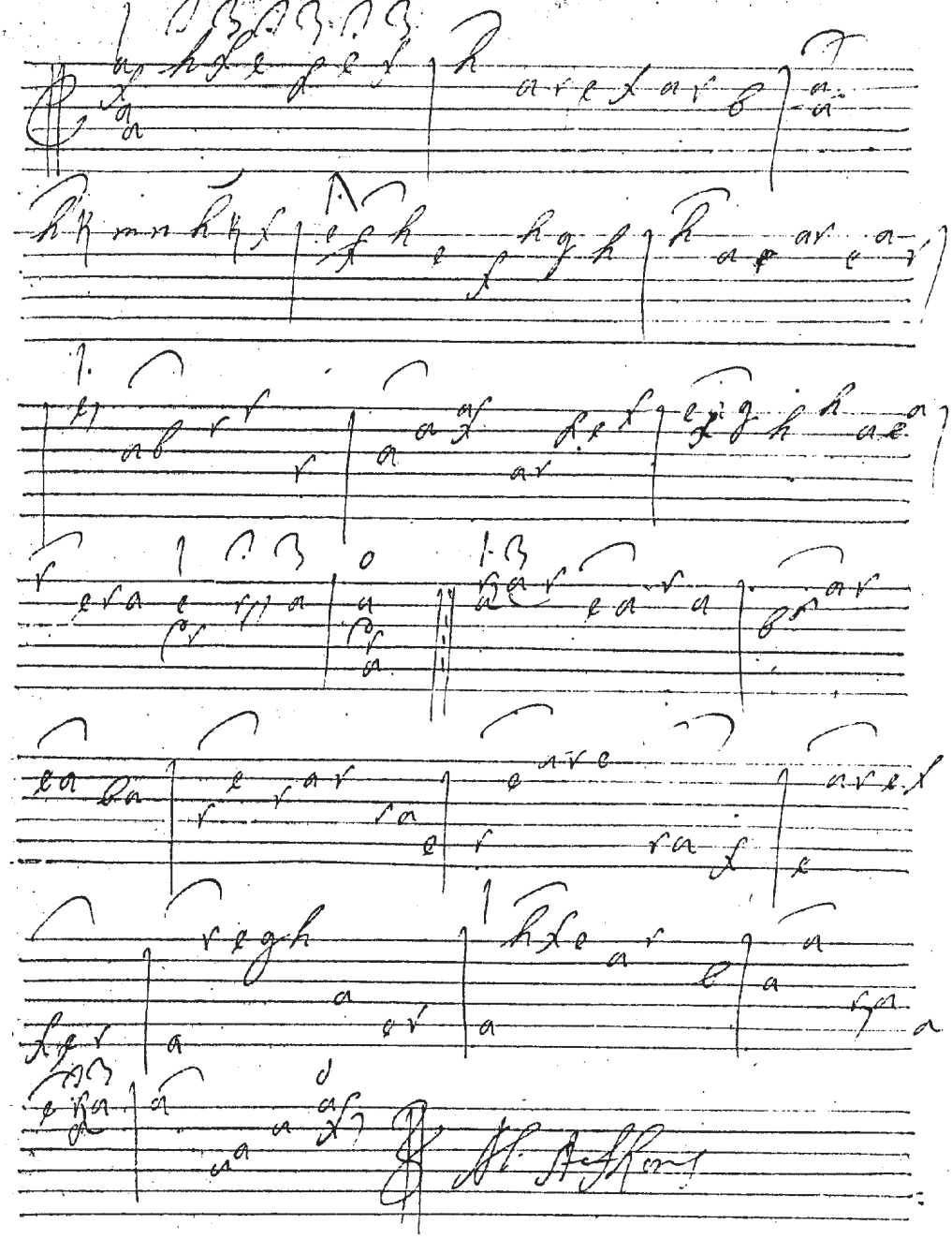

Praeludium

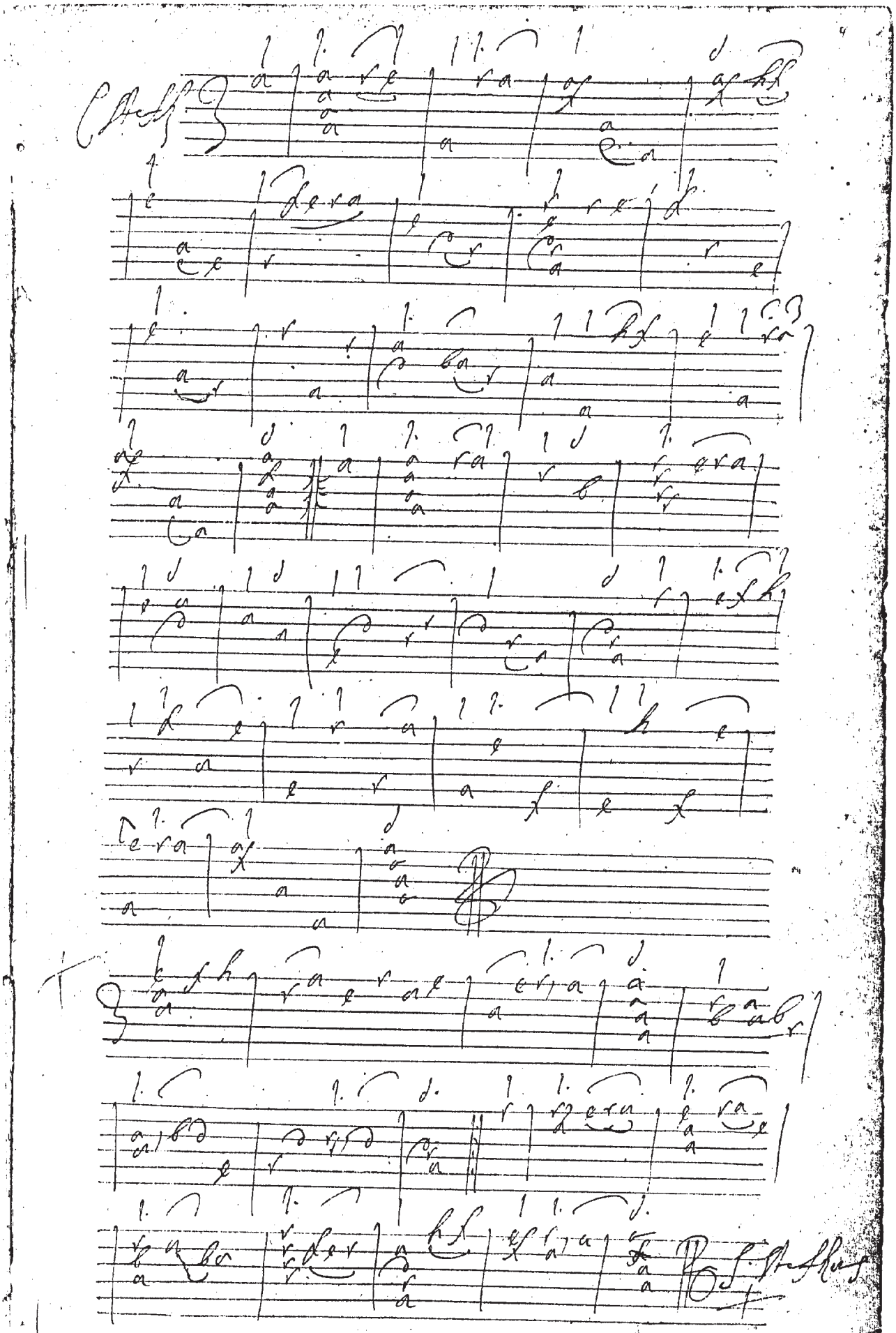


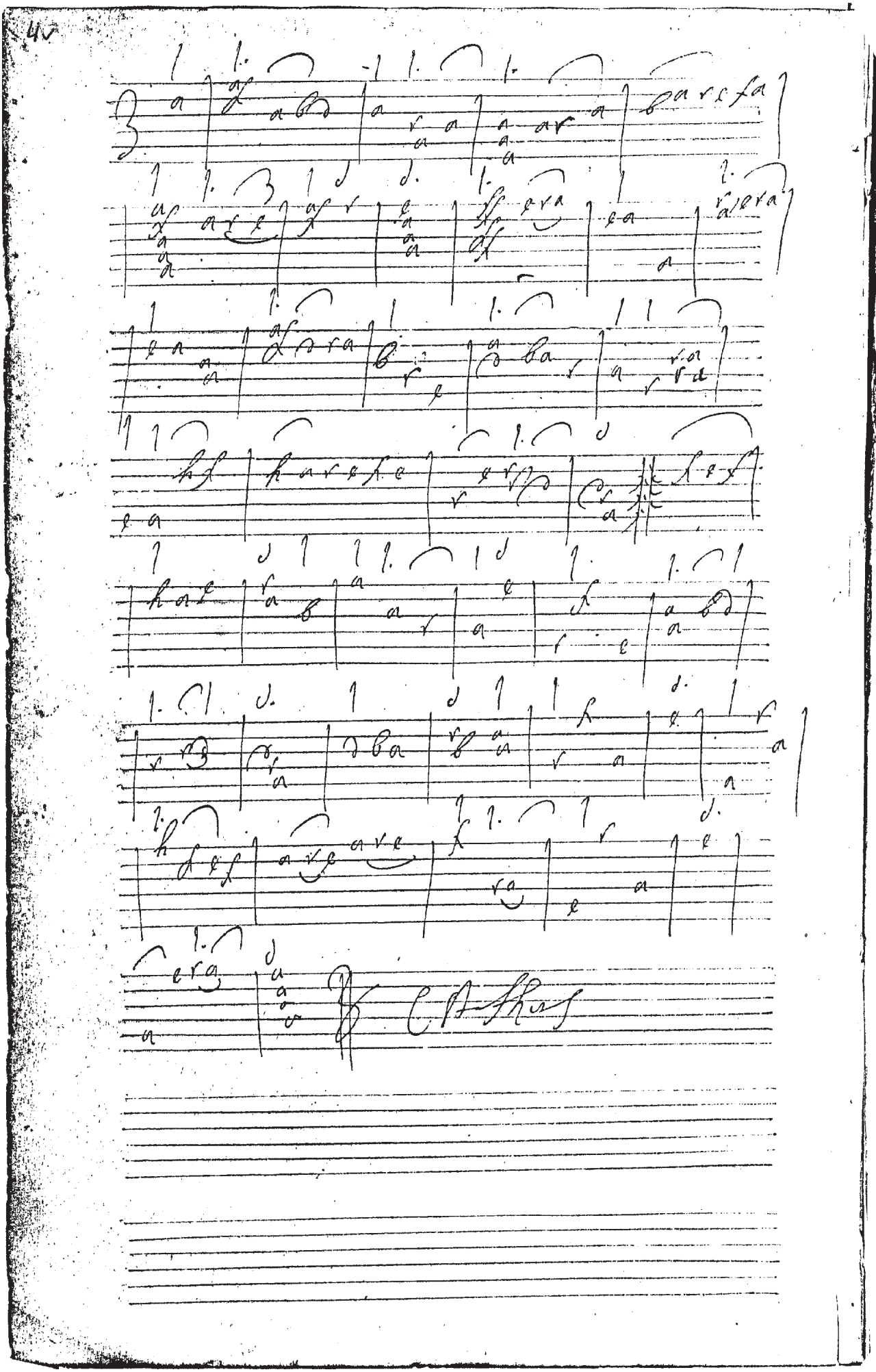


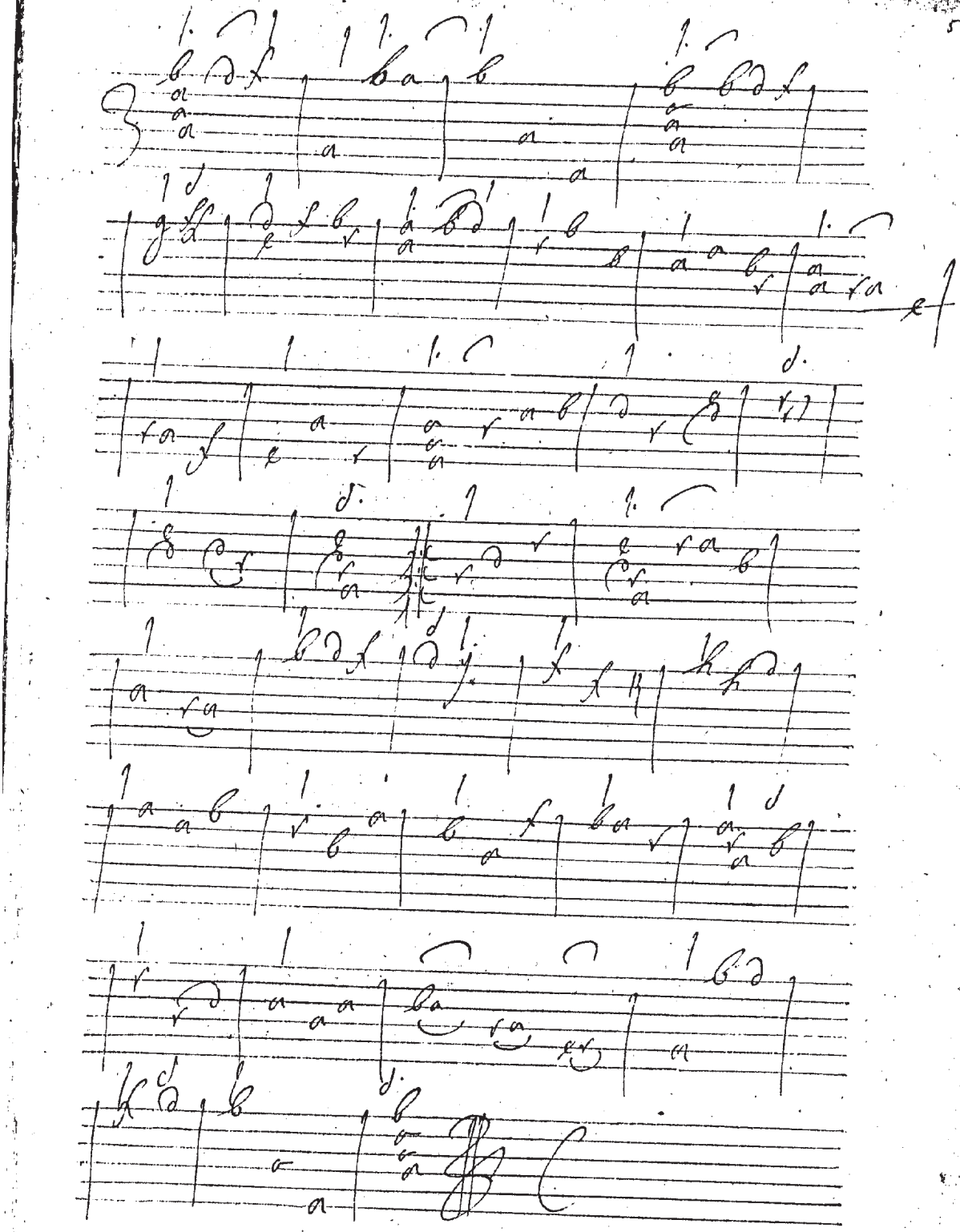




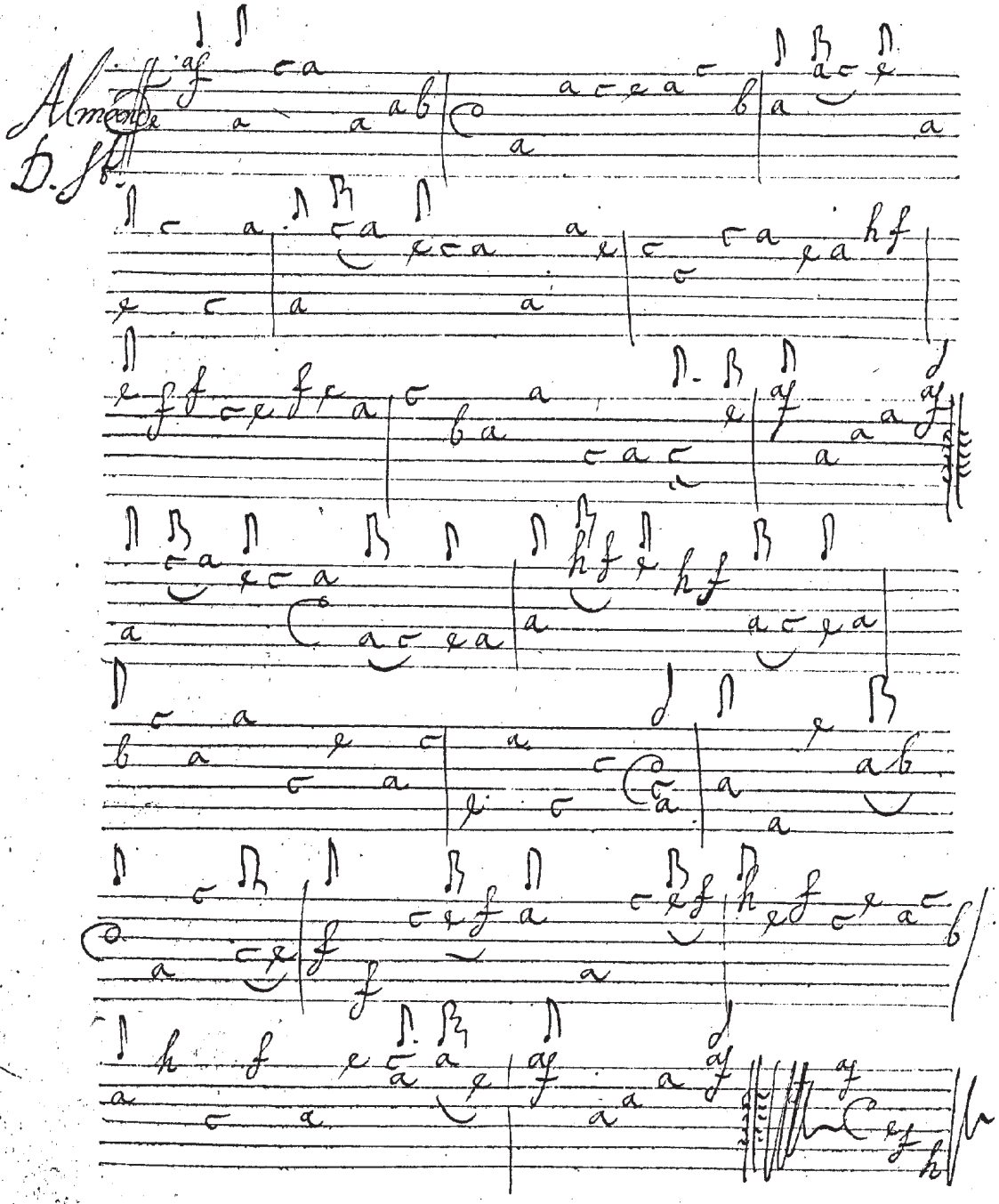


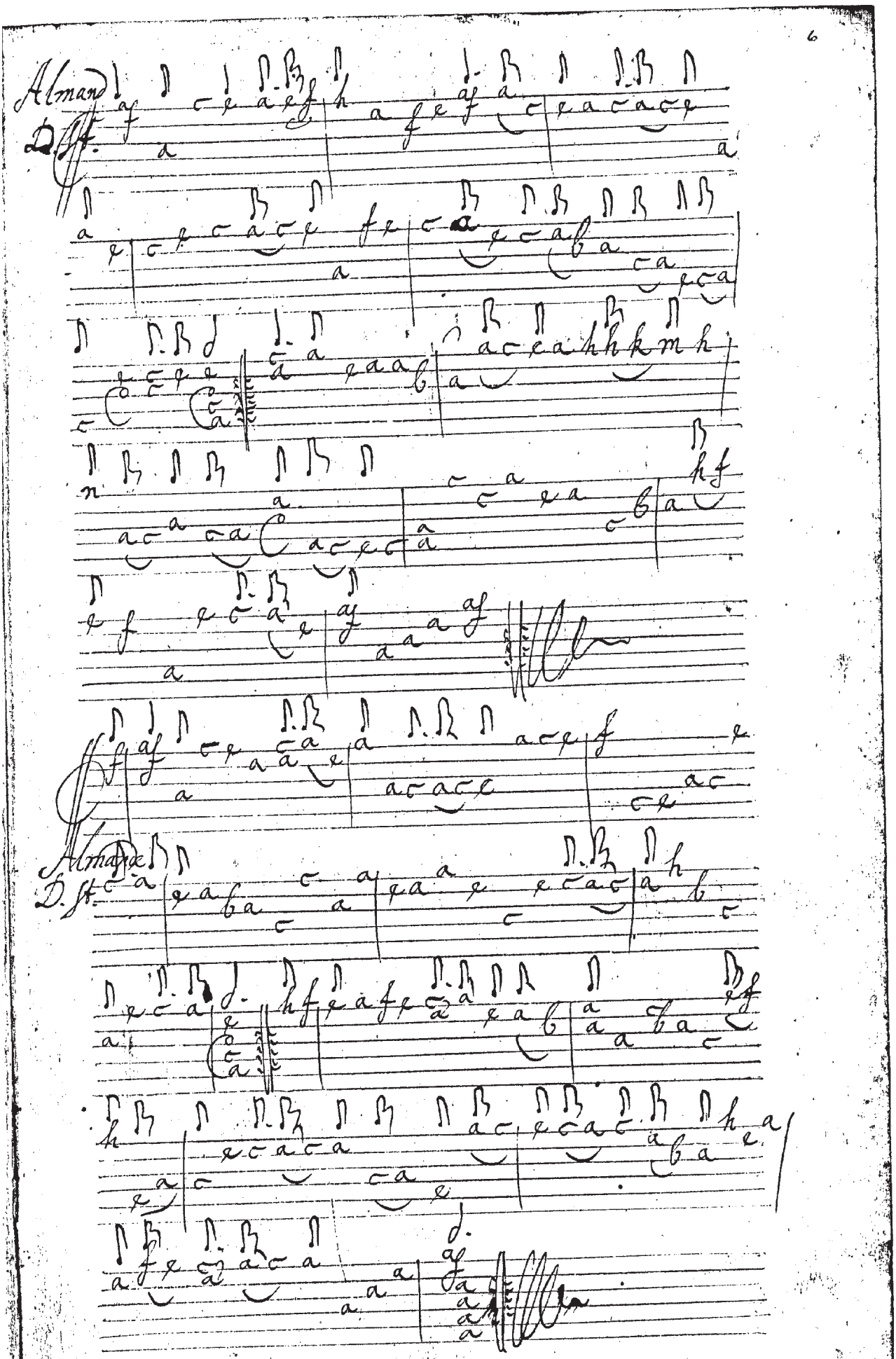


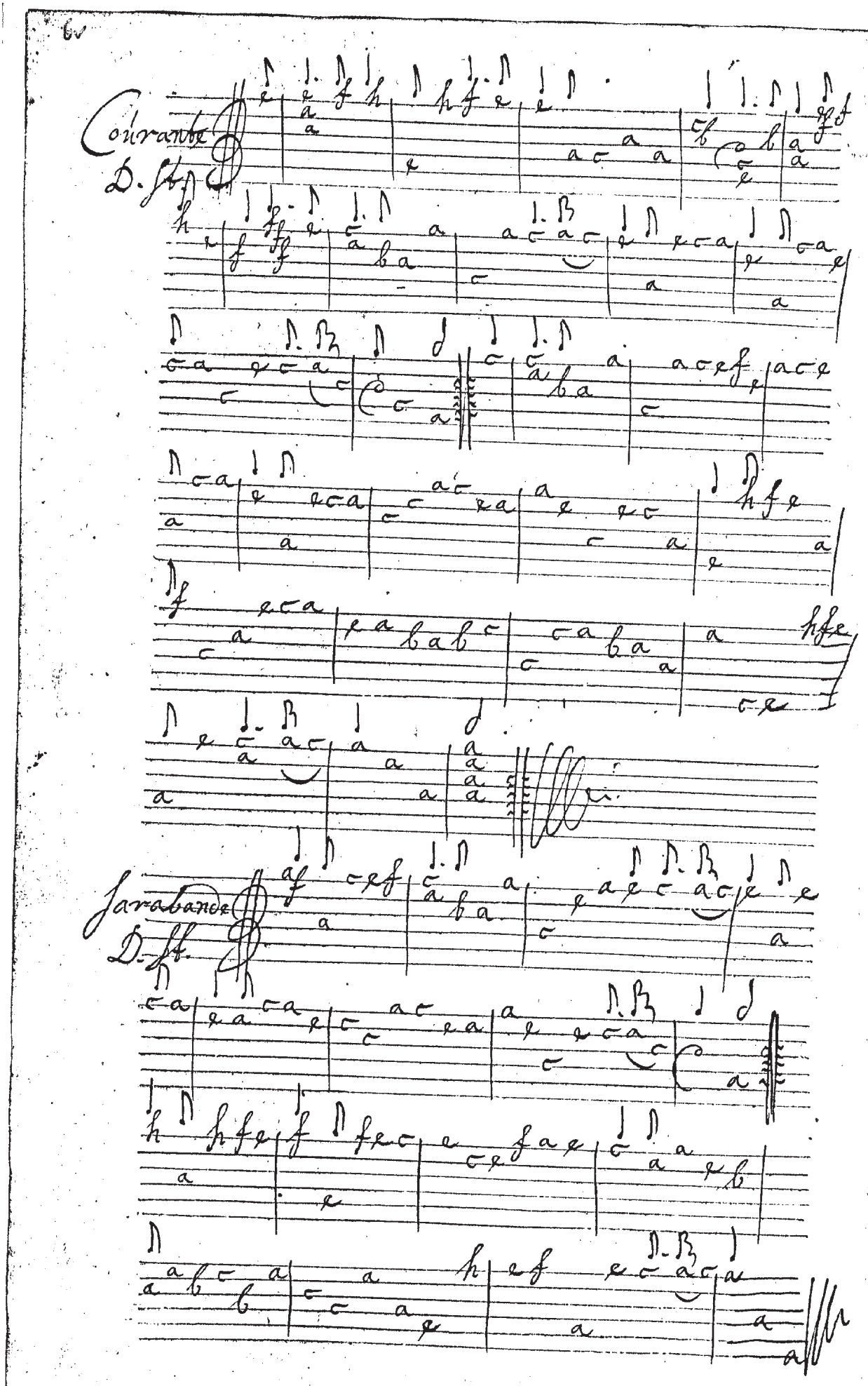


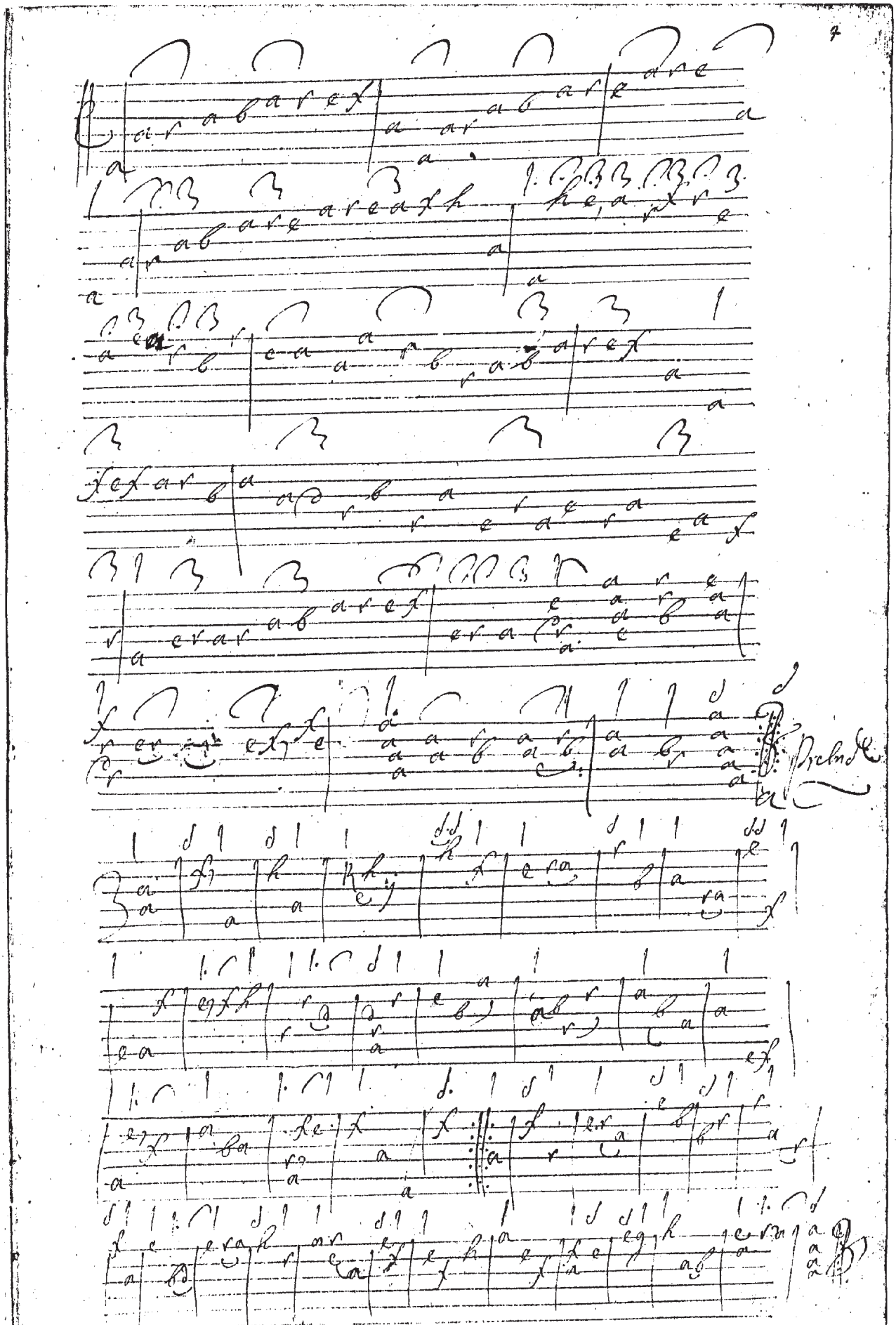


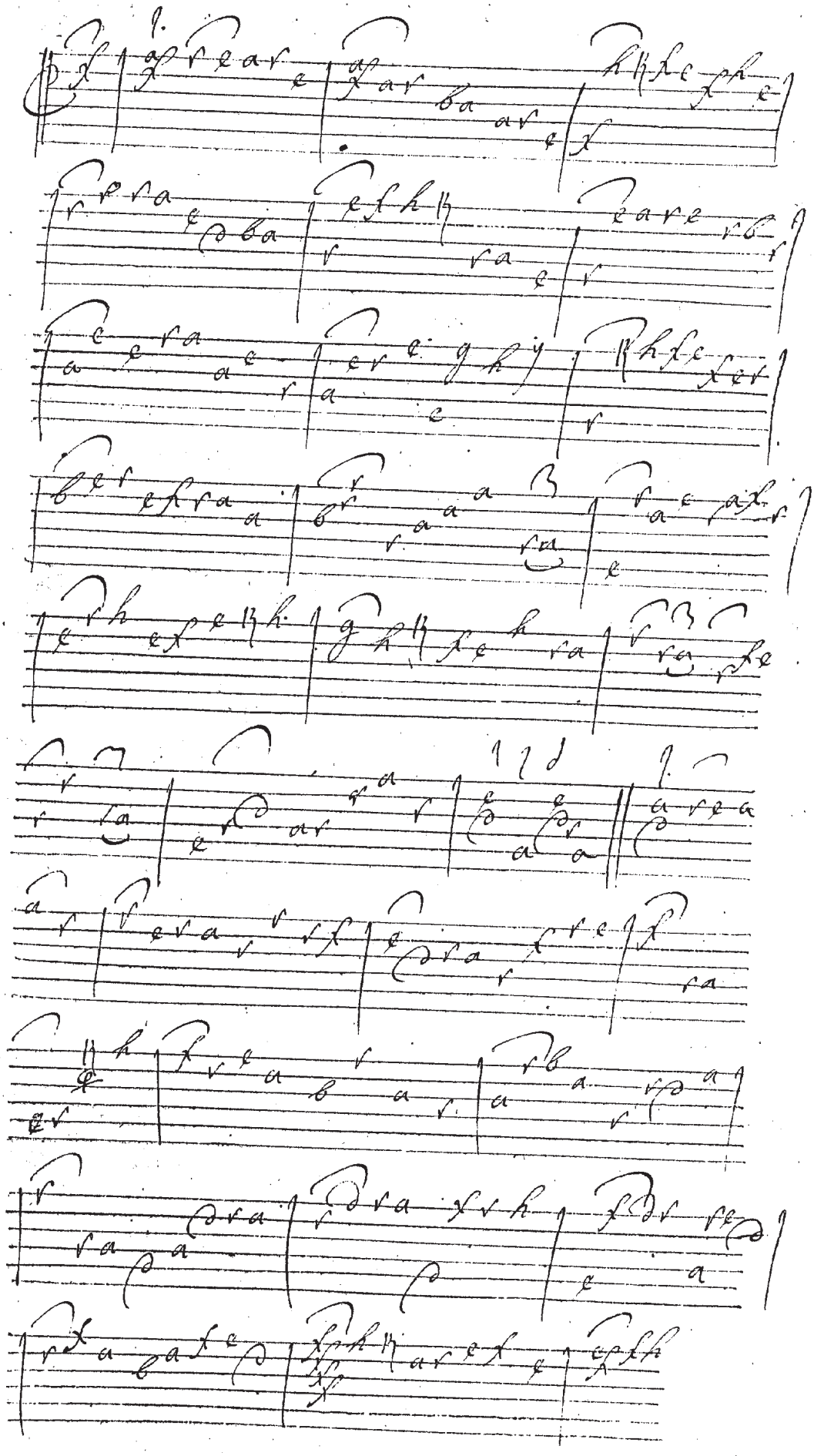
Almande
D. S.

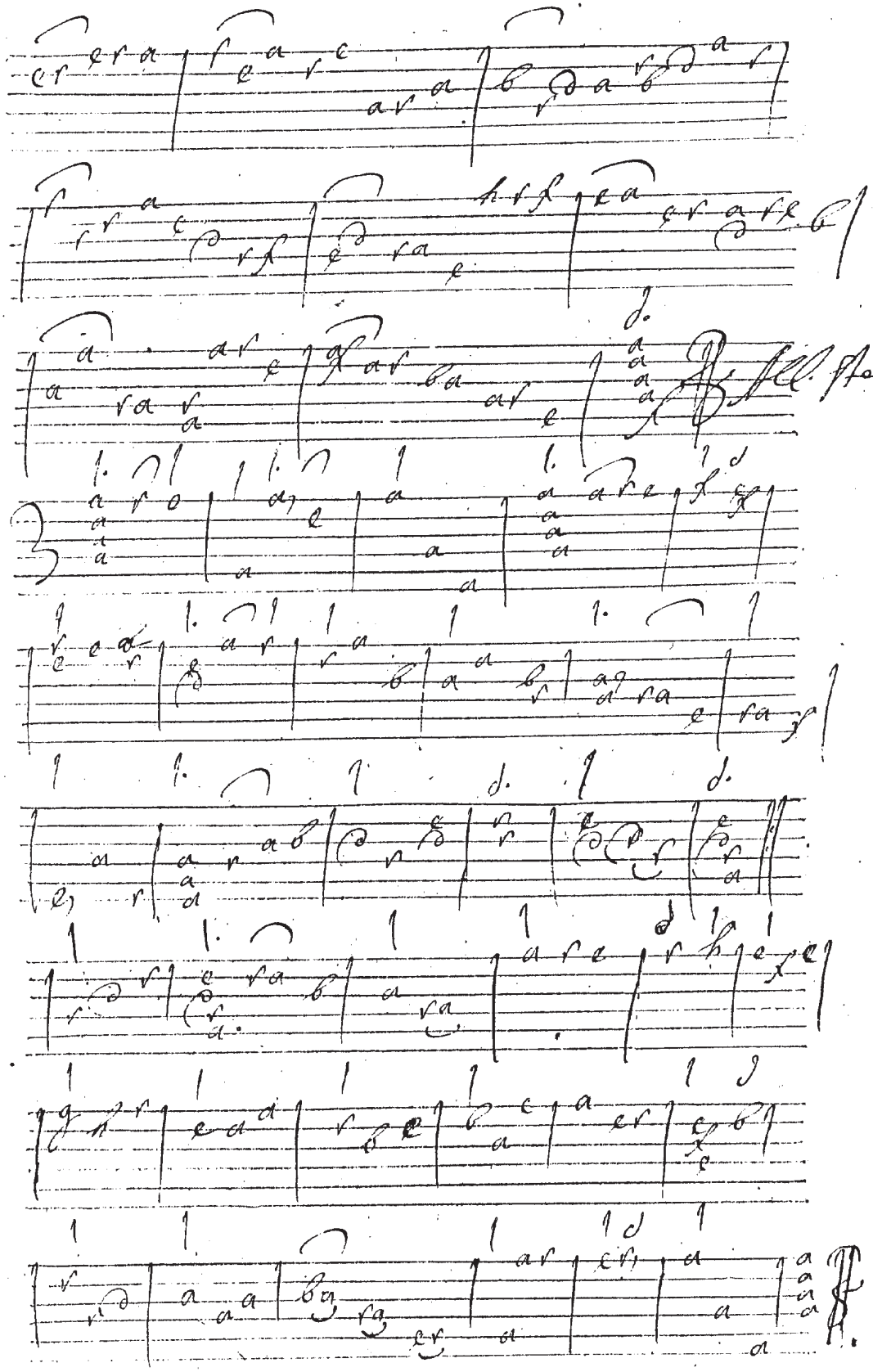


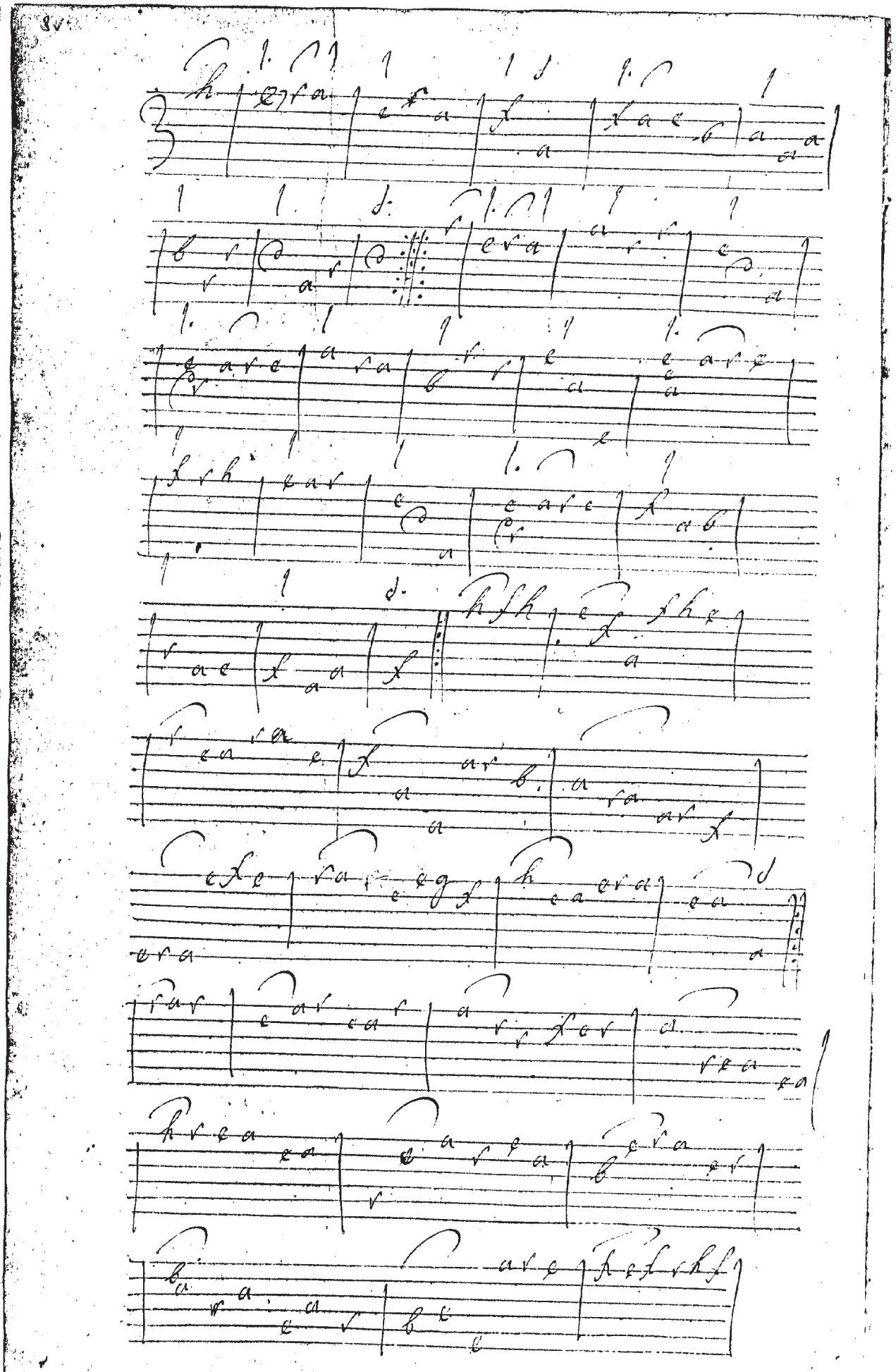

Almand
D. St.
Almande
D. St.

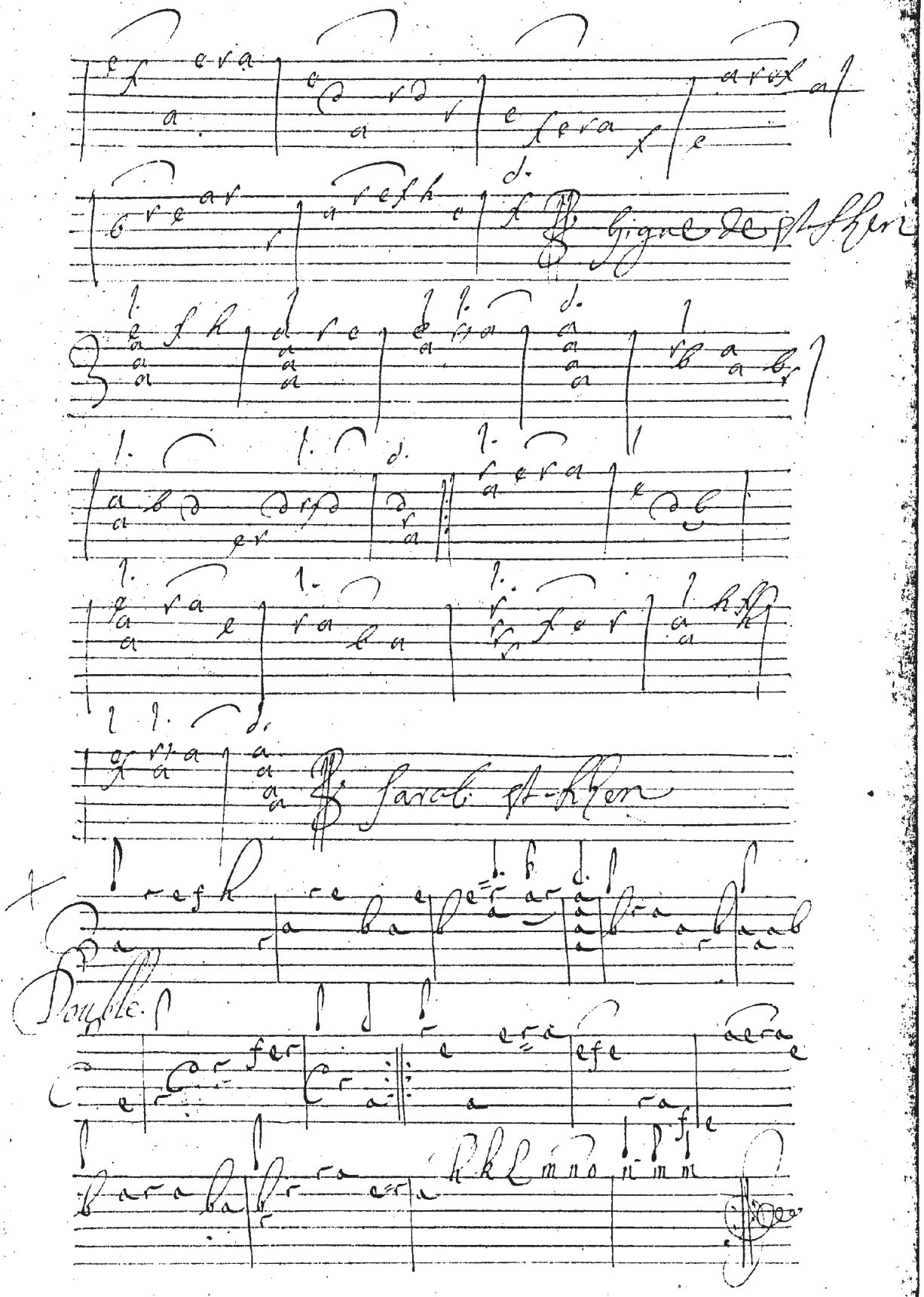

Courante
D. sf
Sarabande
D. ff

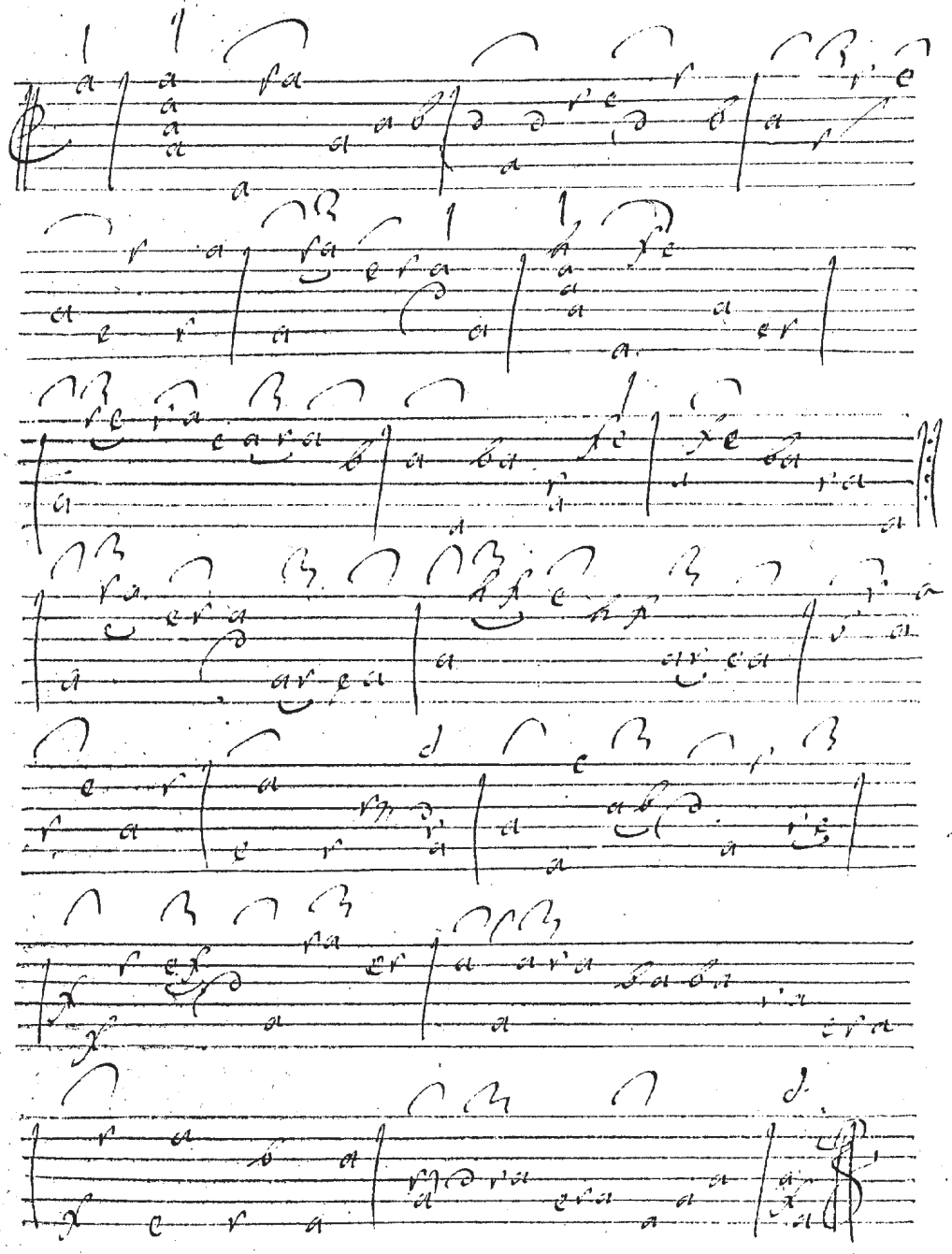

Prelude

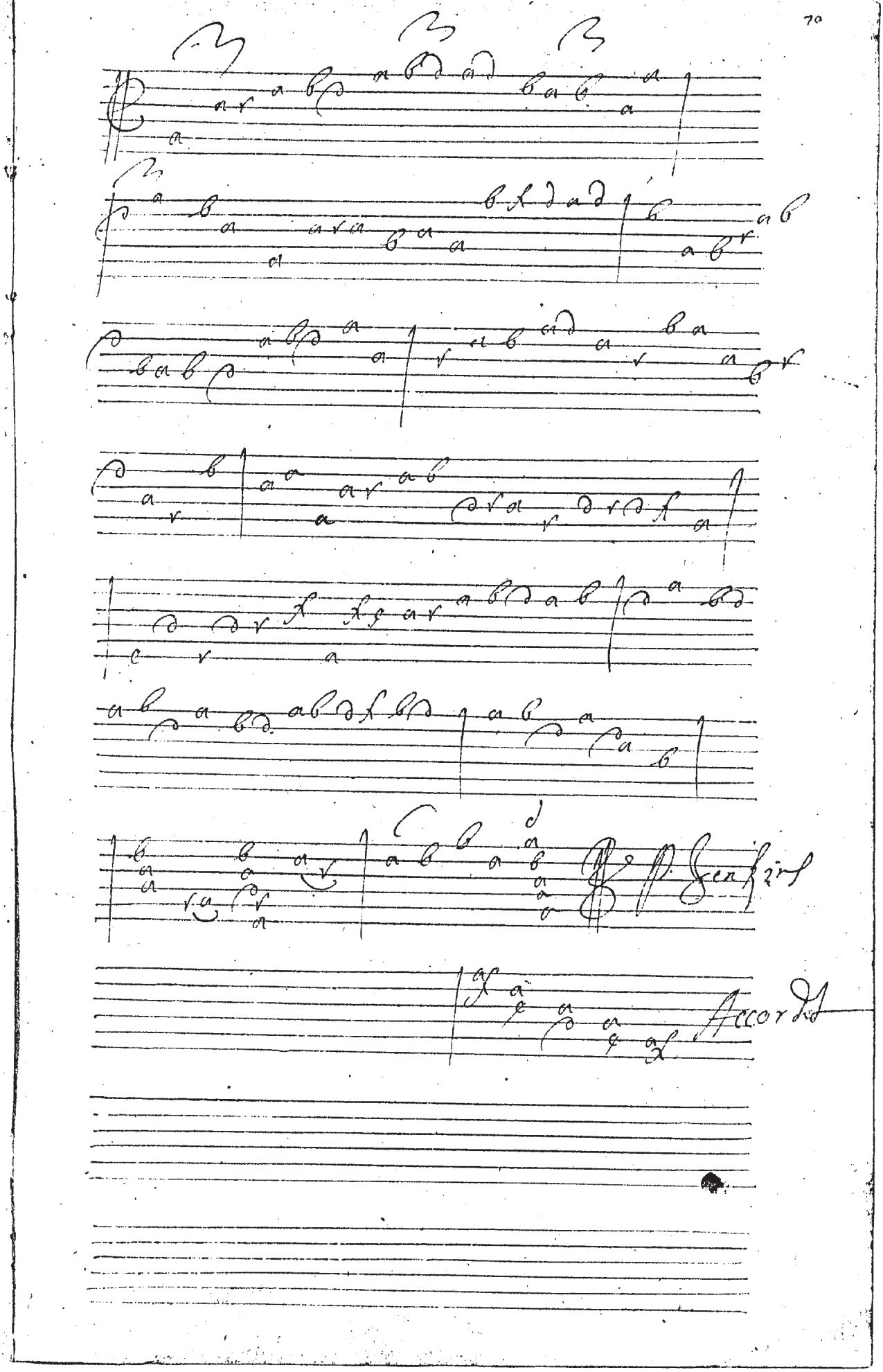


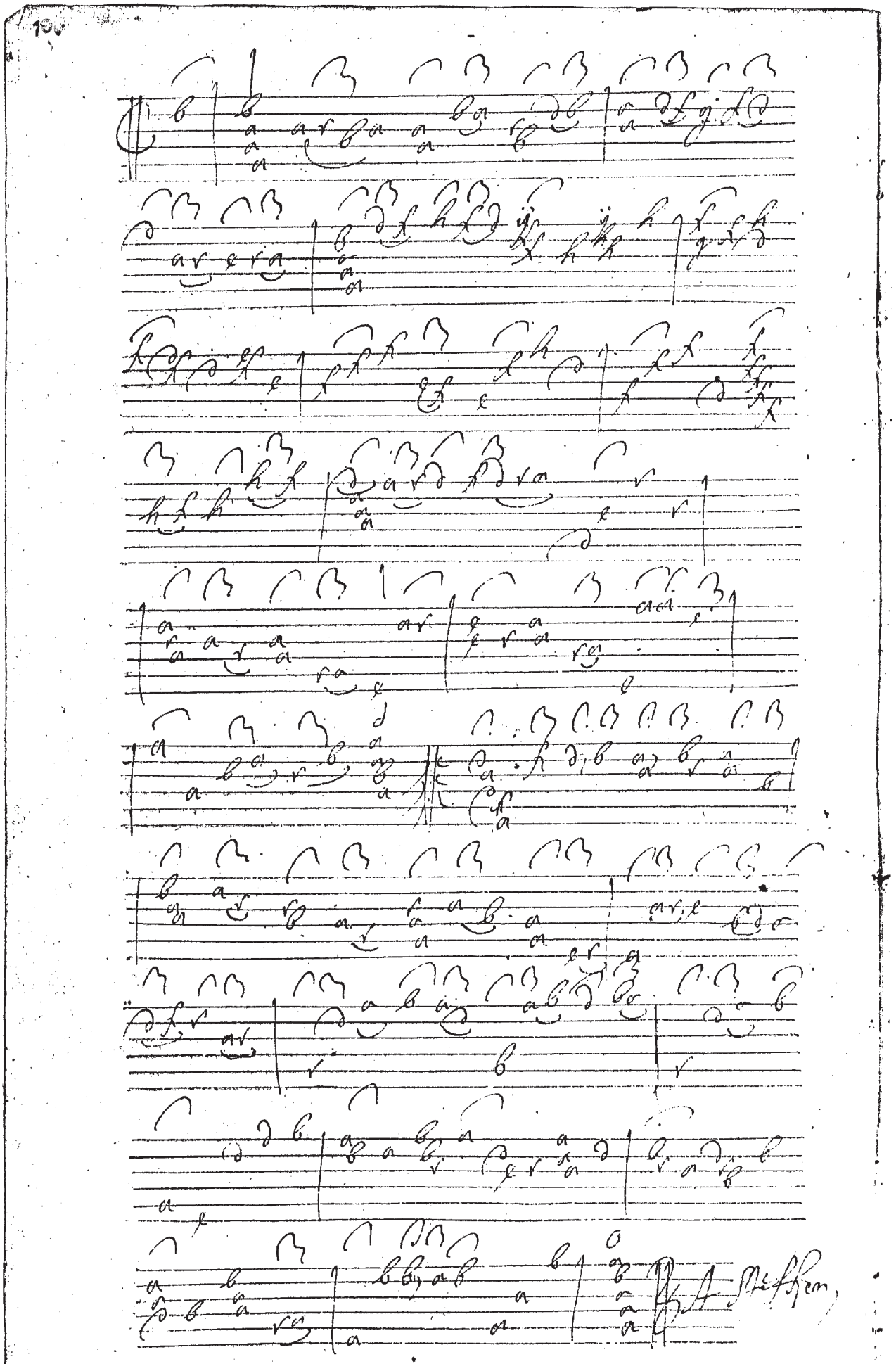


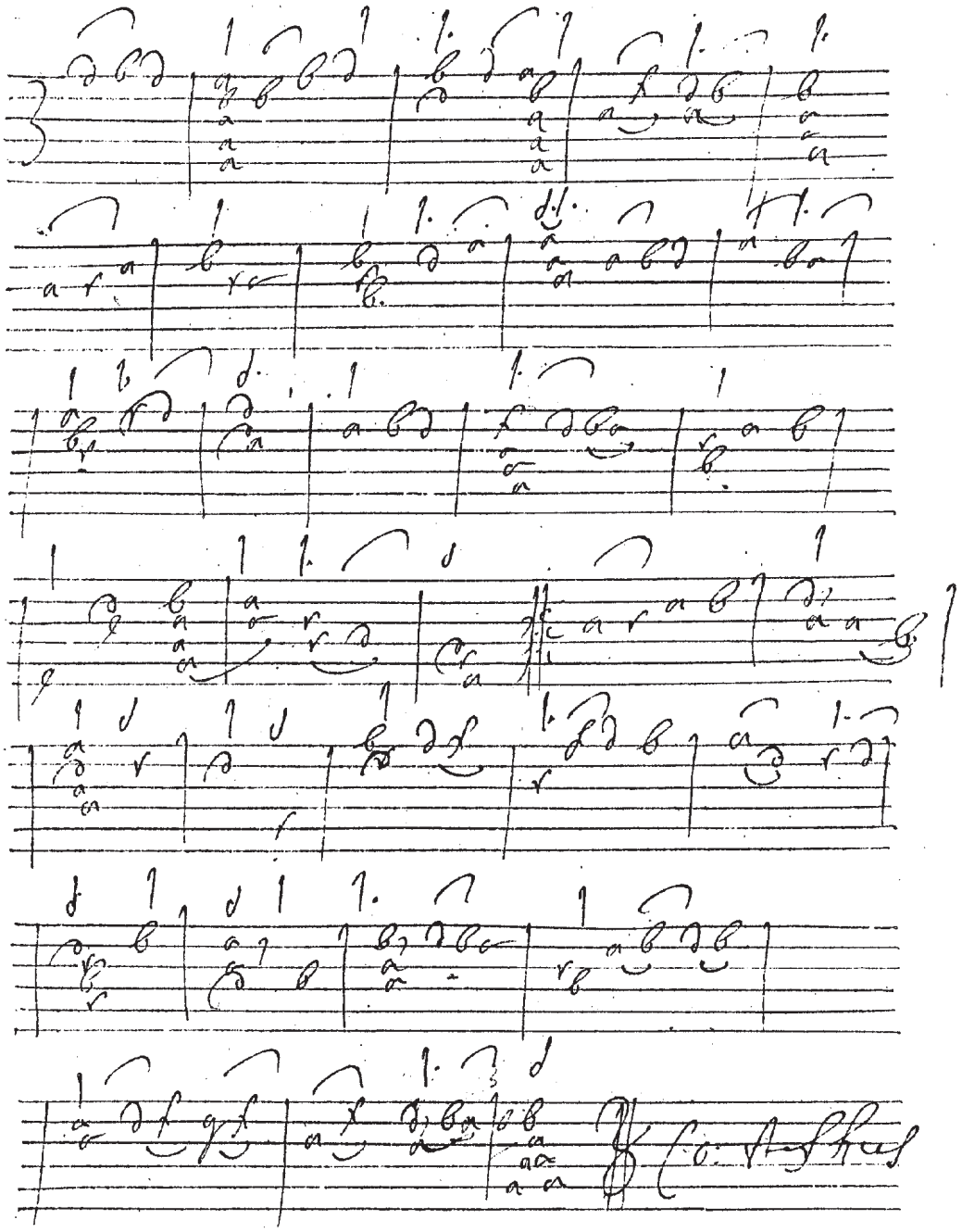


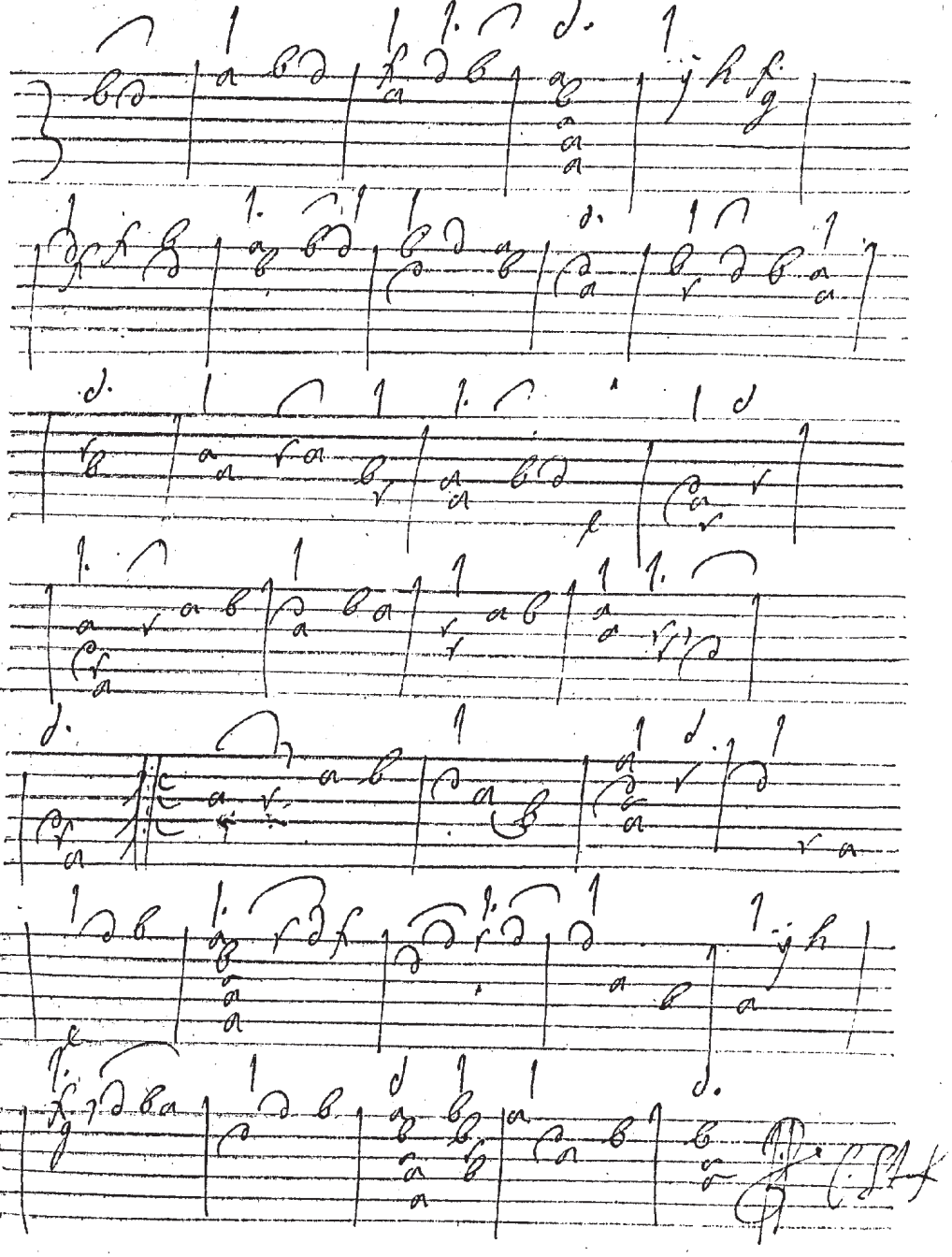

Gigue de St-Hen
Sarab. St-Hen
Double

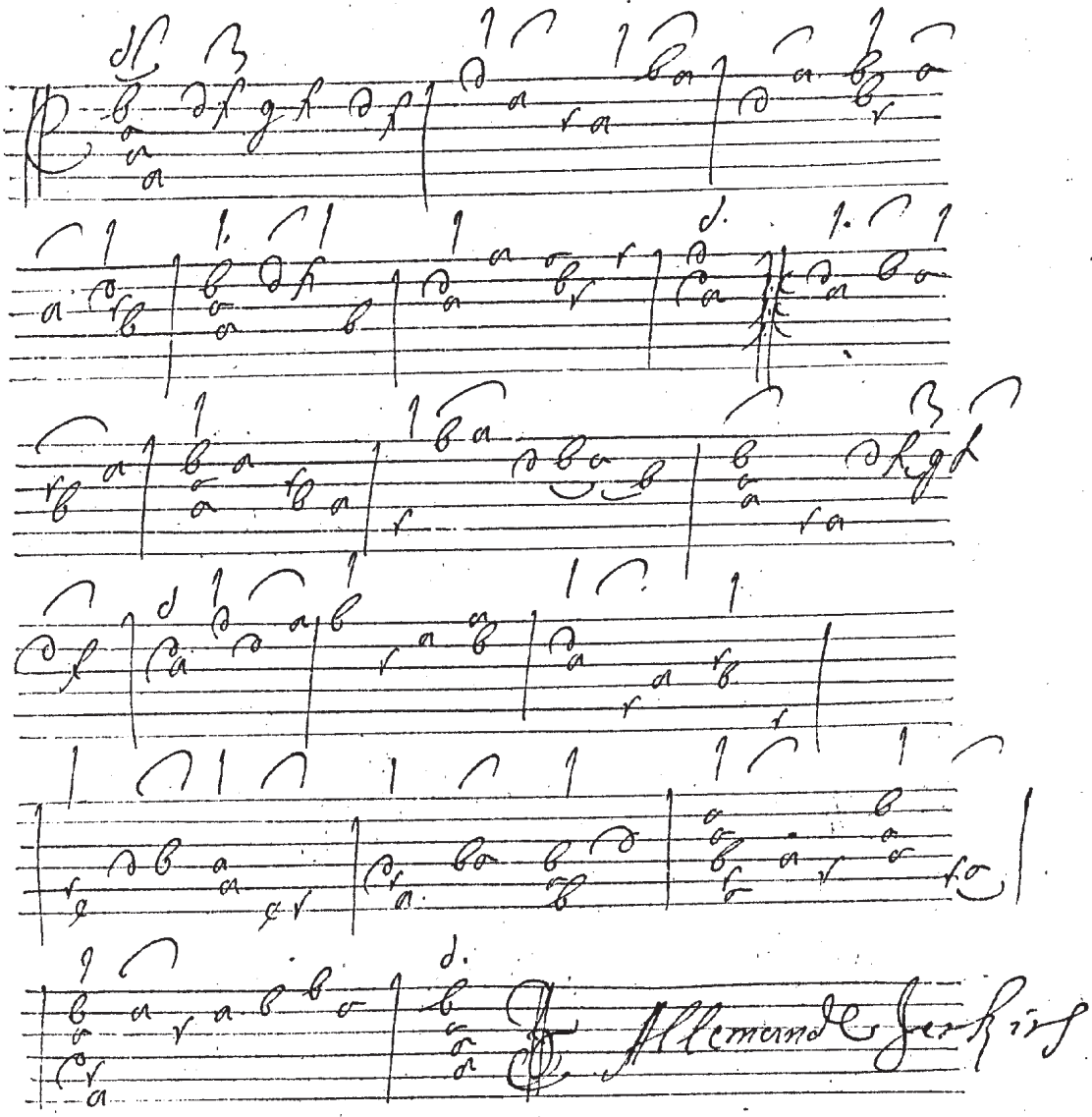



Accord

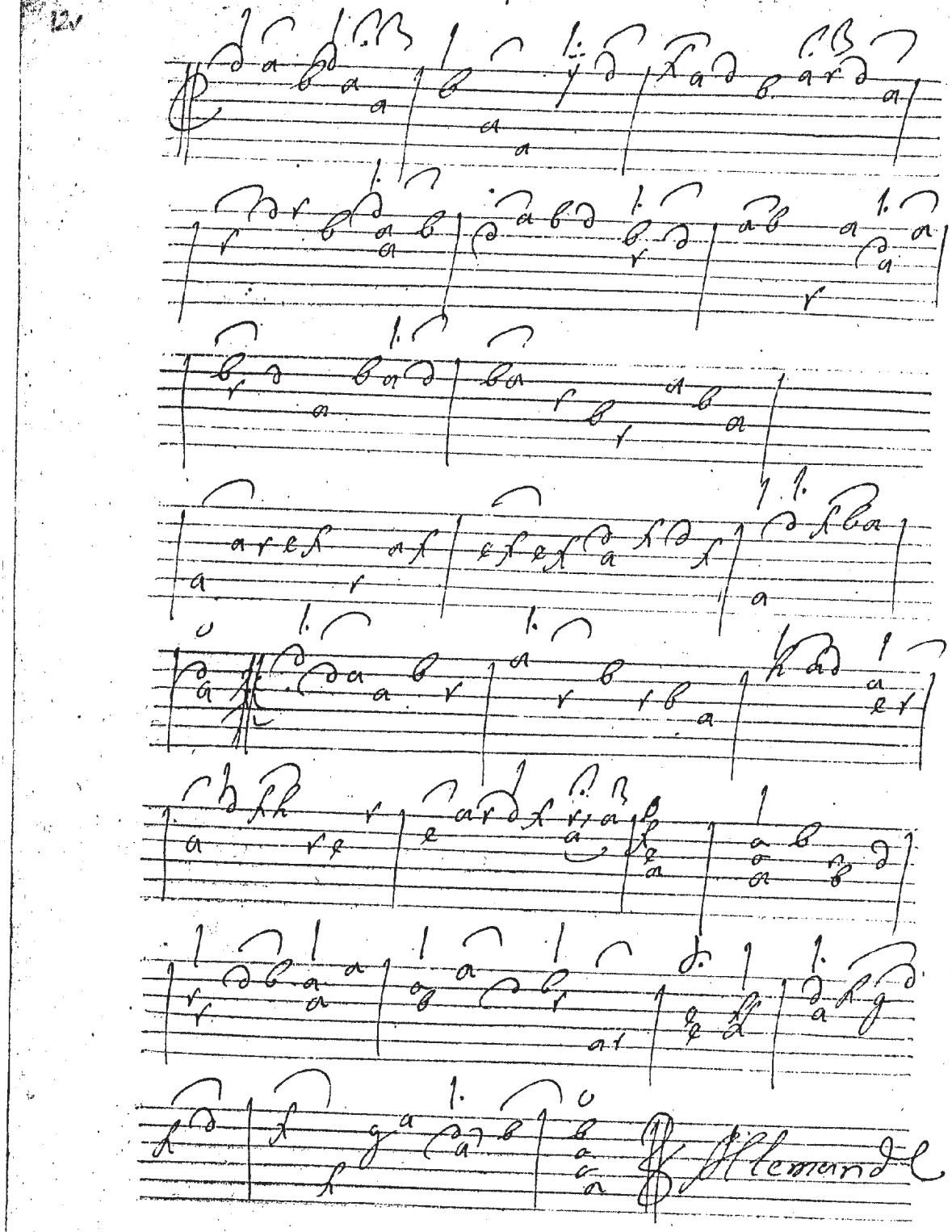


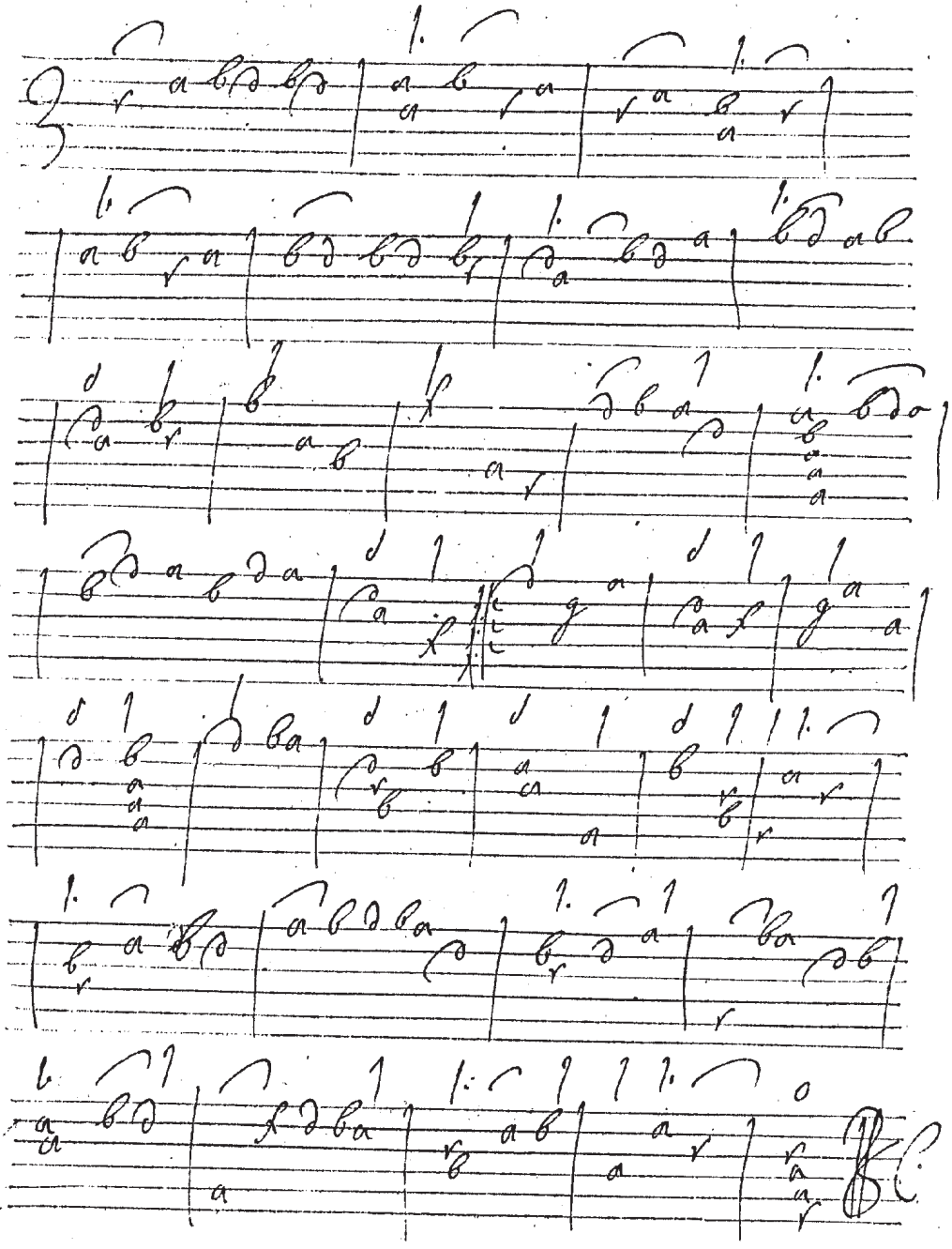


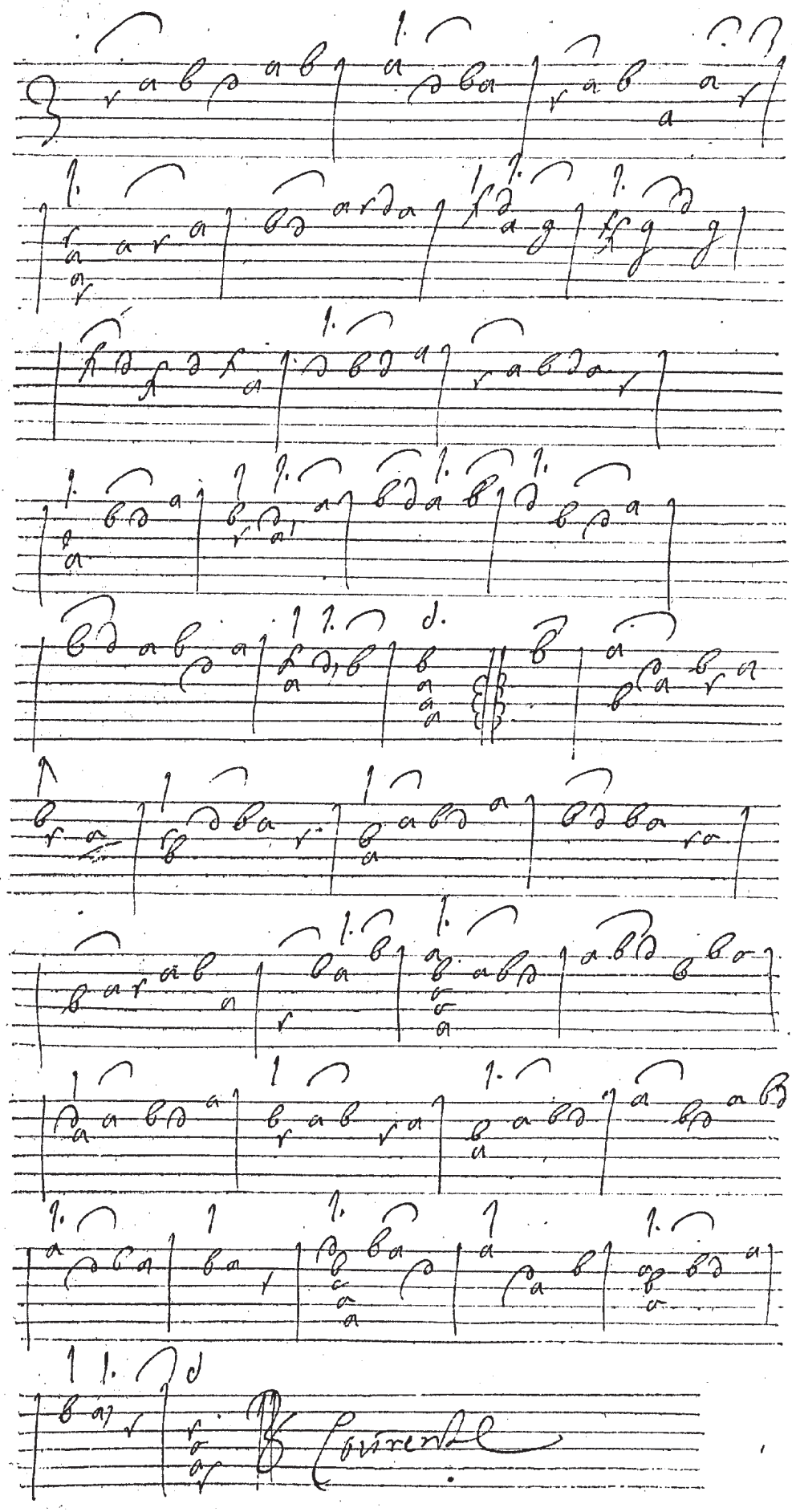


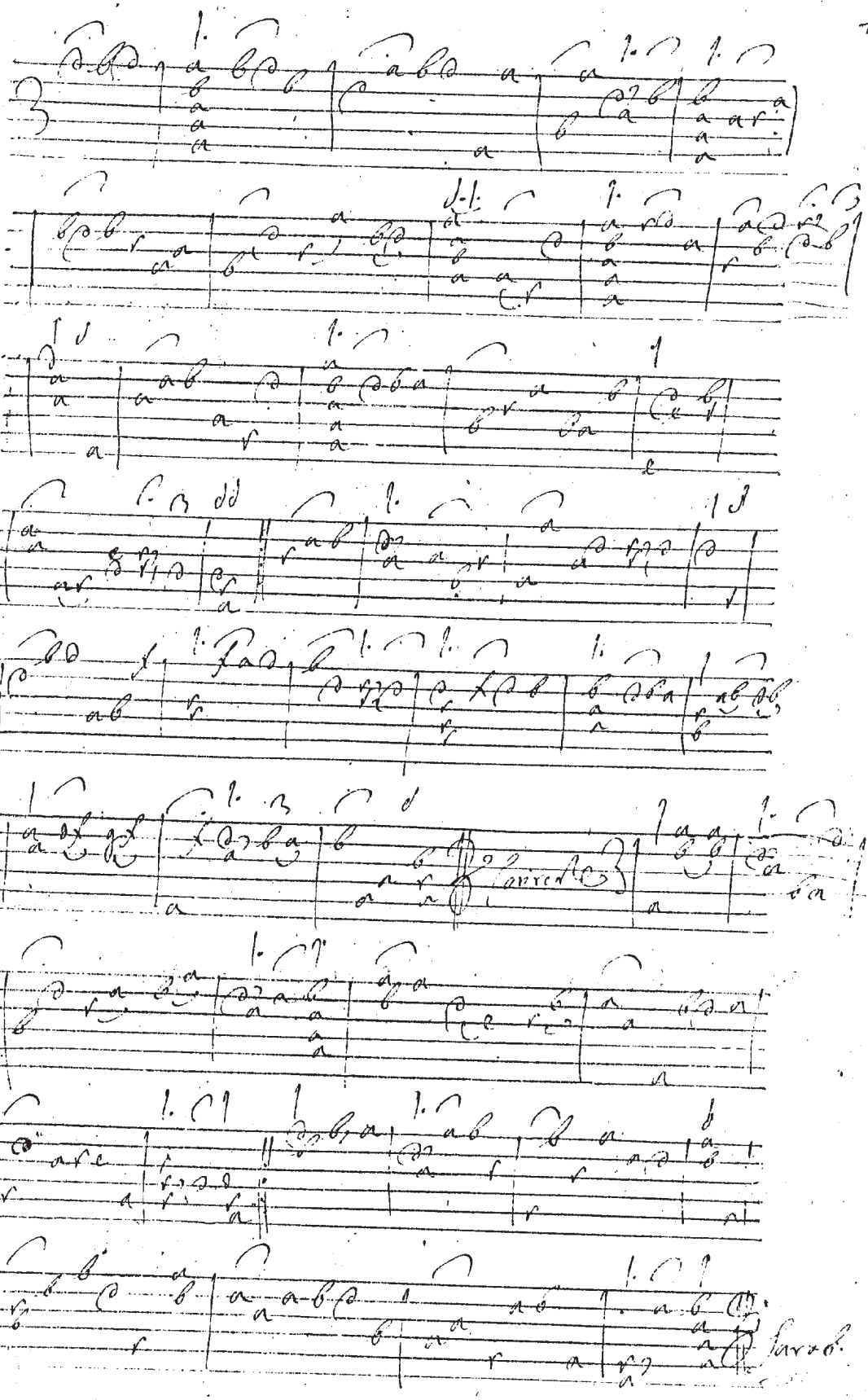

Allemande

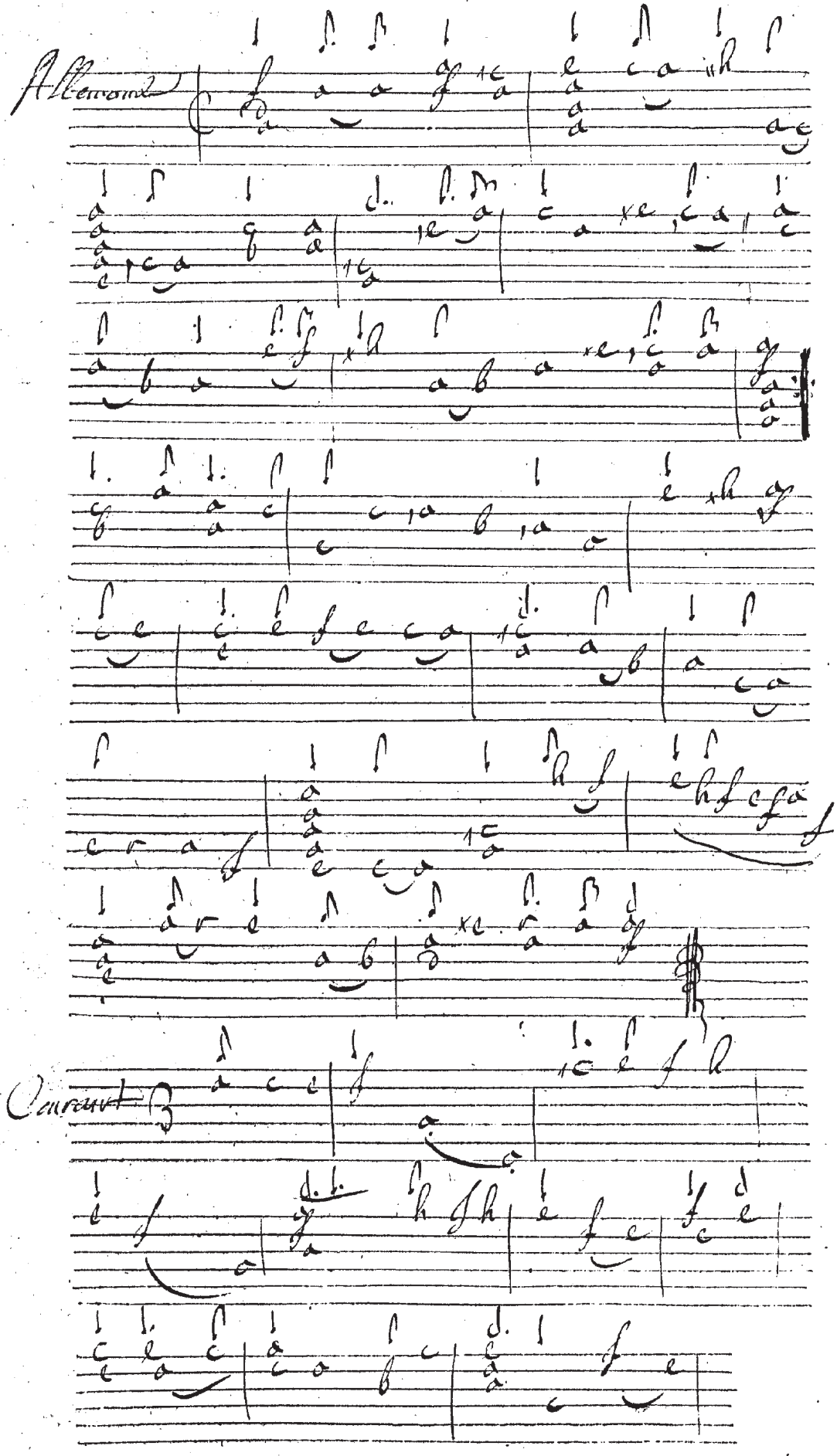
12v

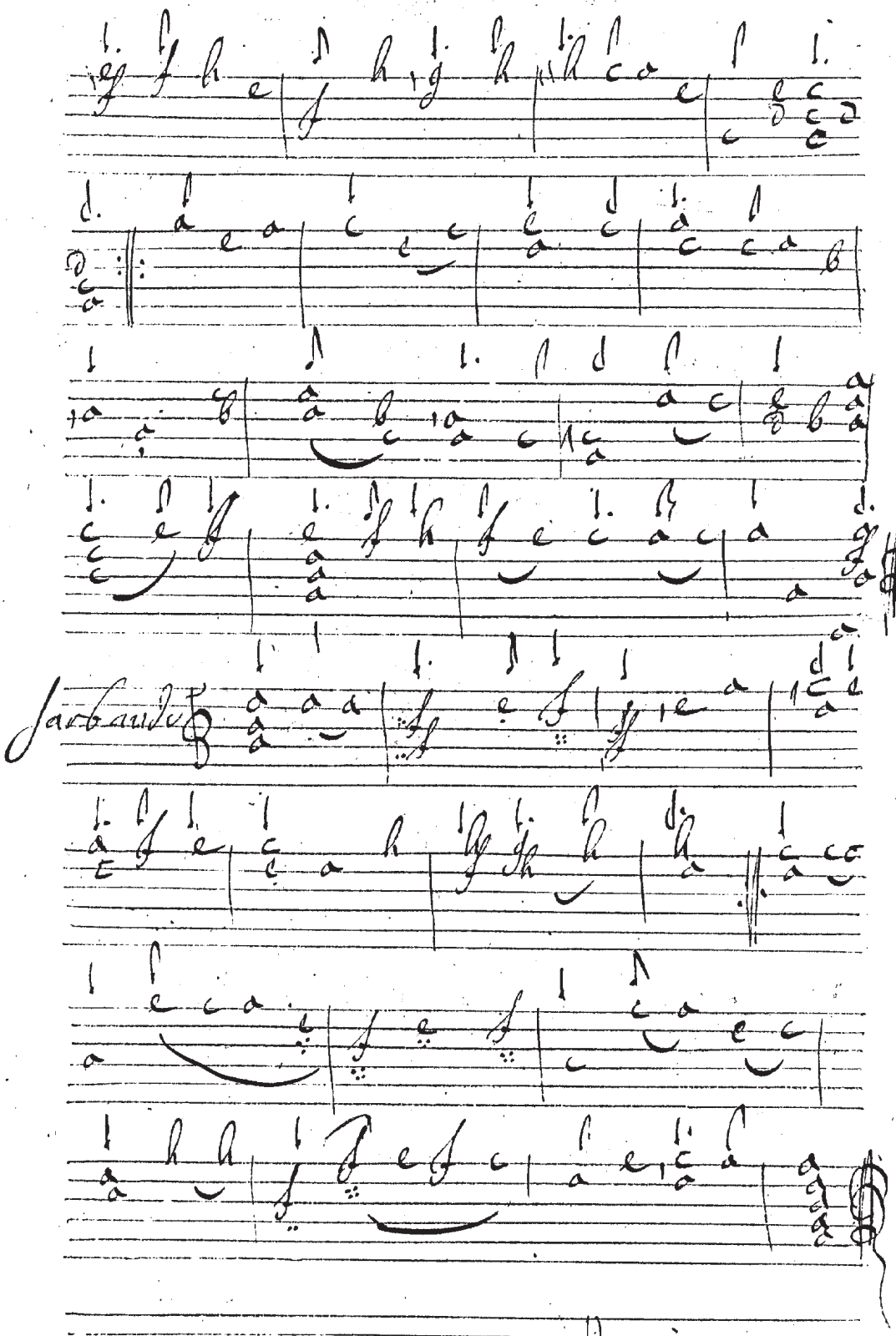




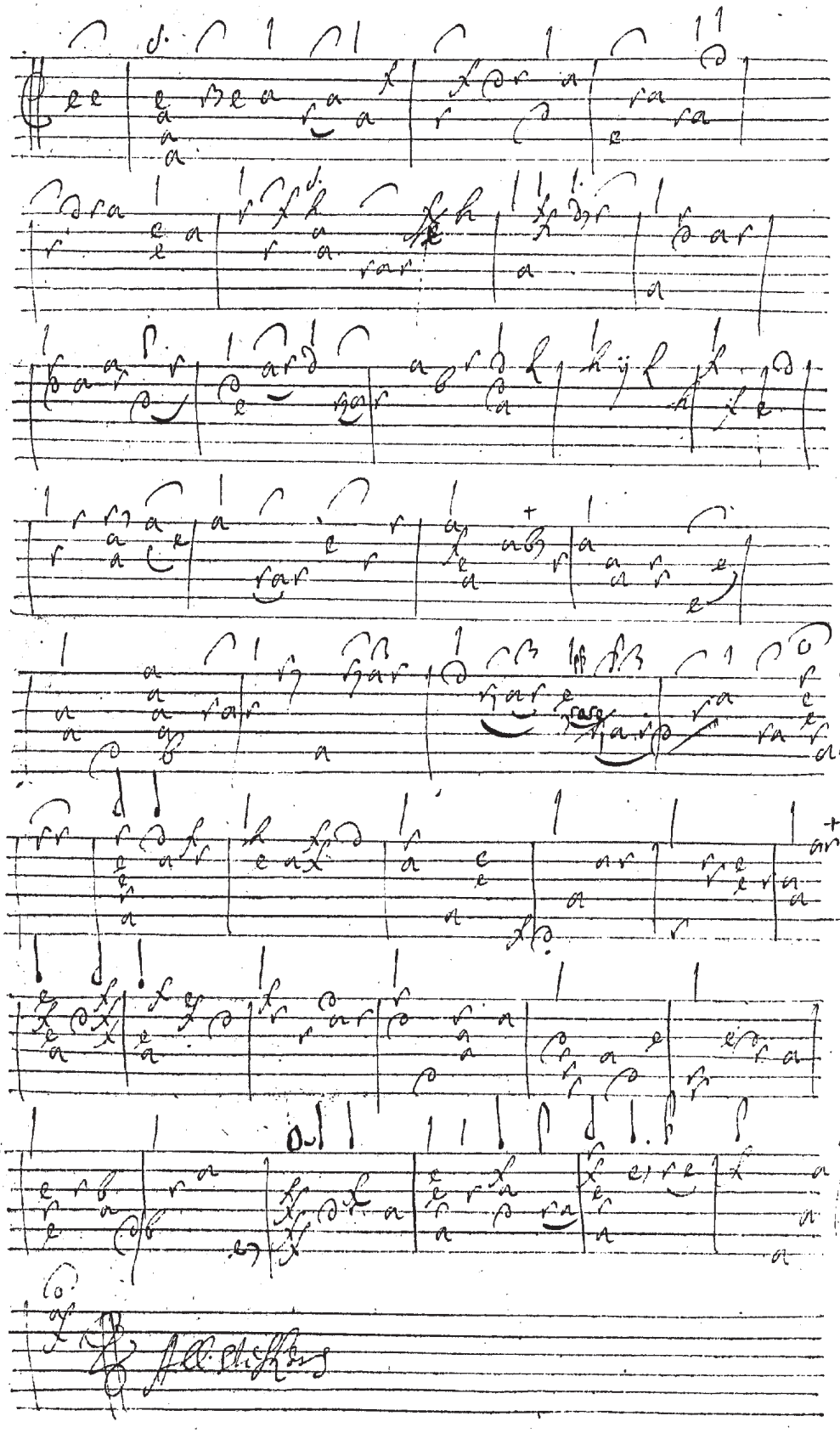

Courante

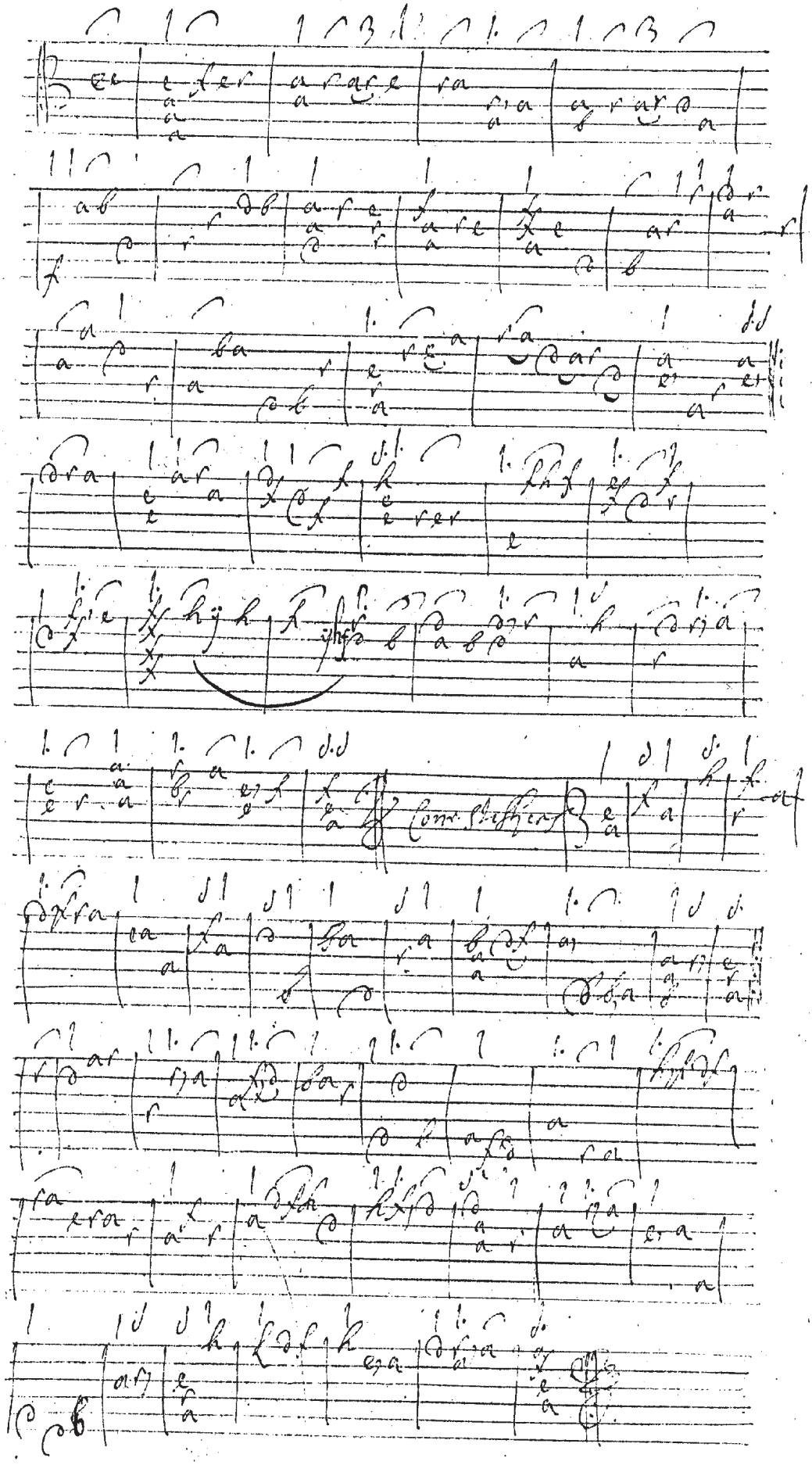


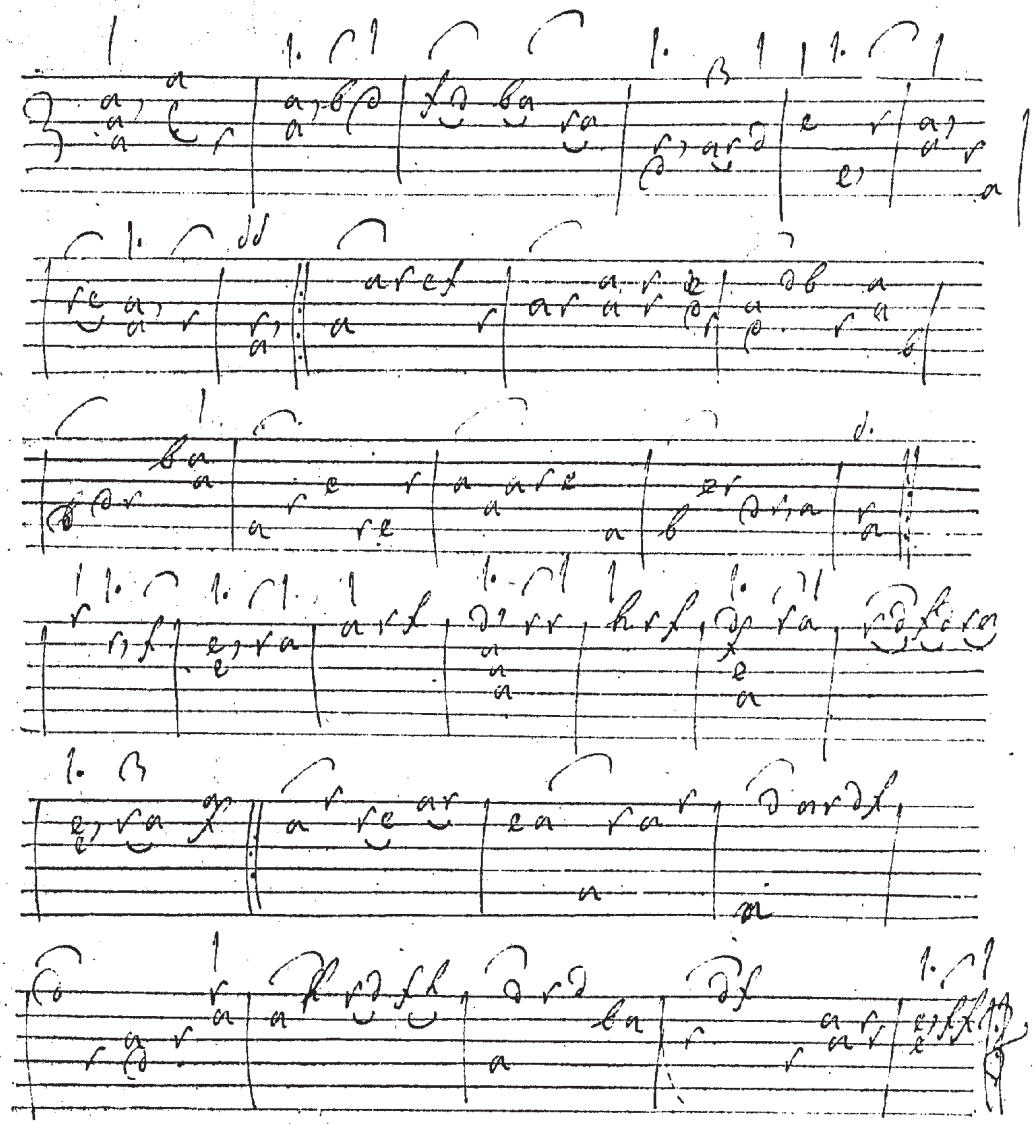

Allemande
Courant

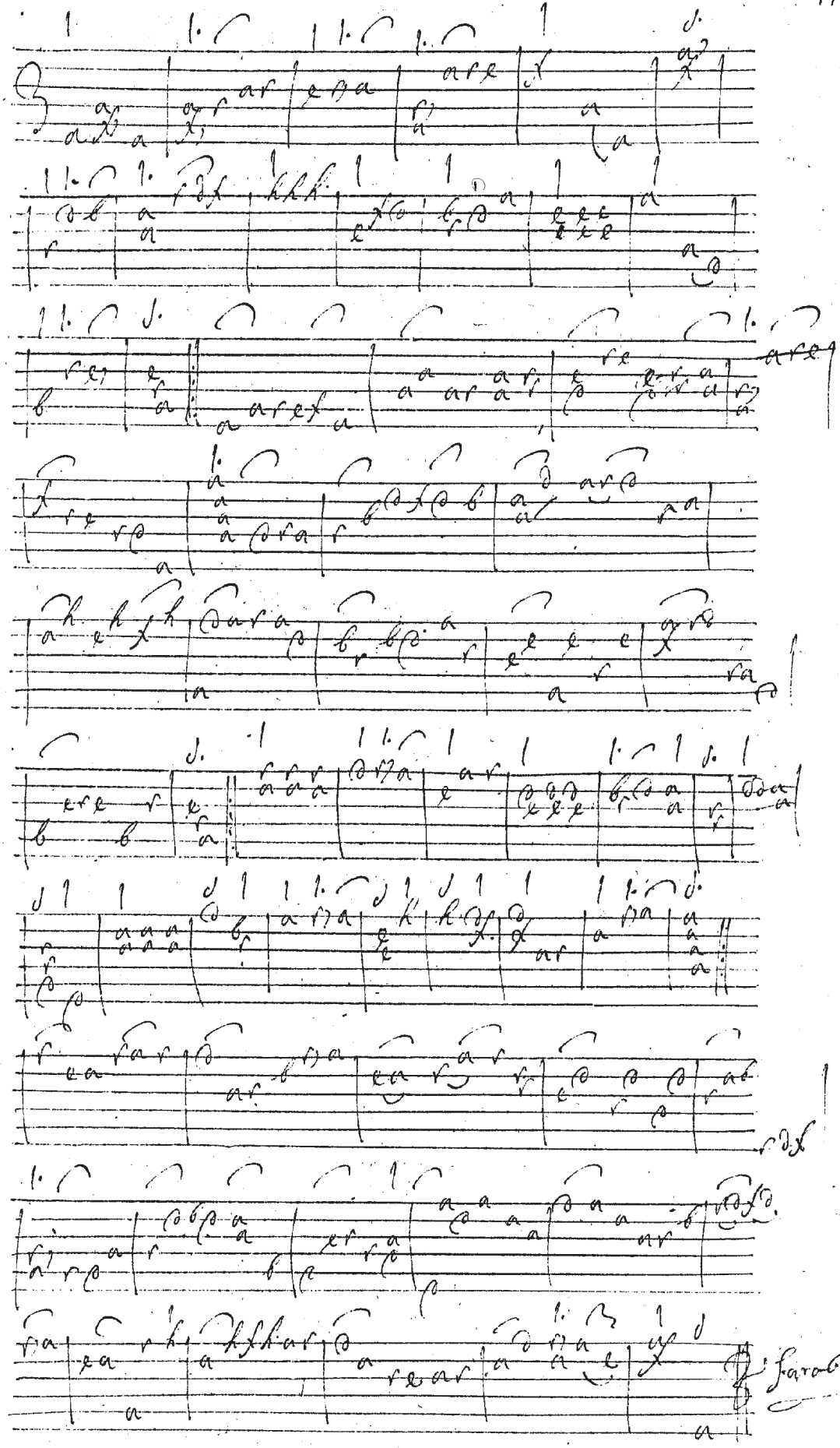


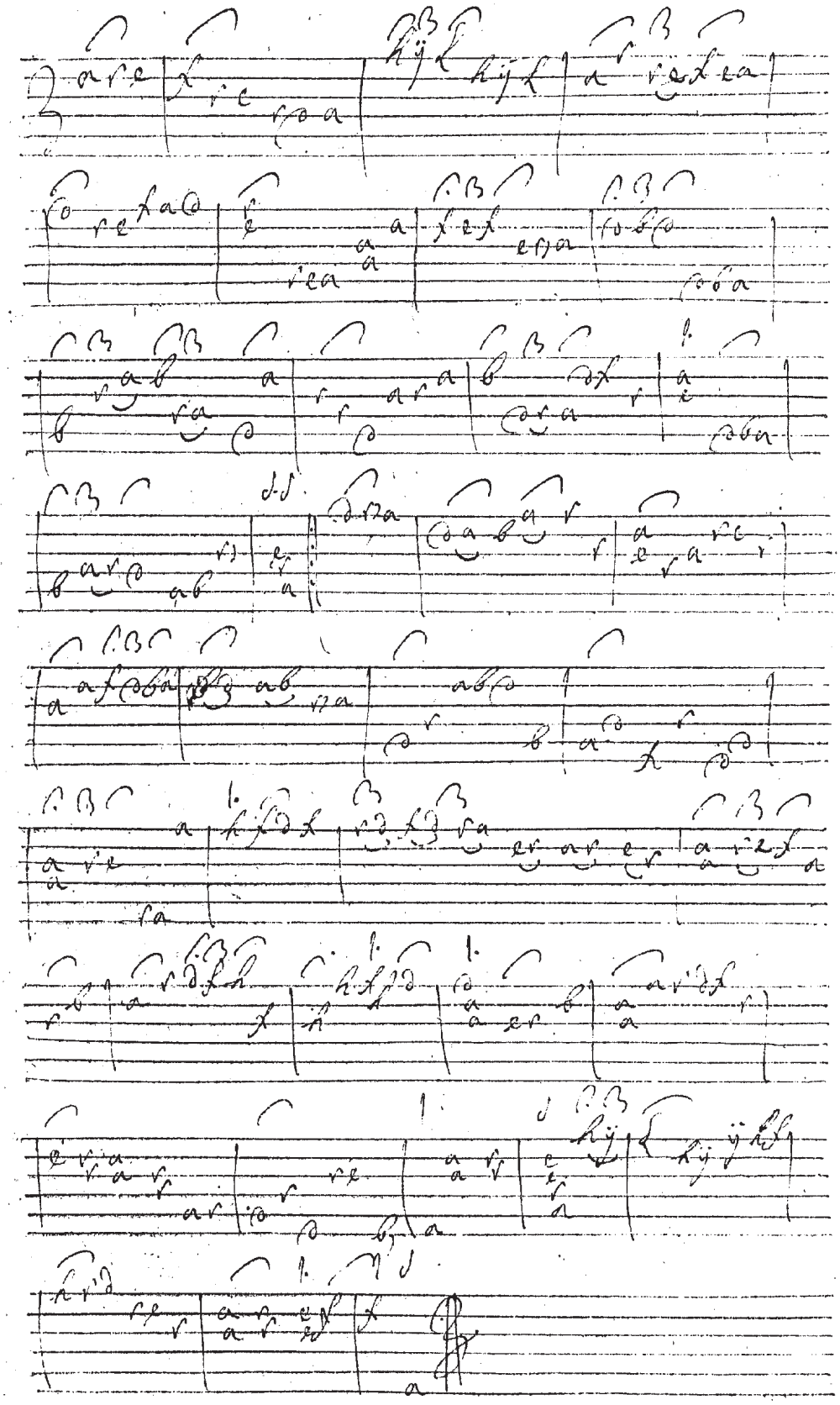
Ce que sont
ton de stephen,



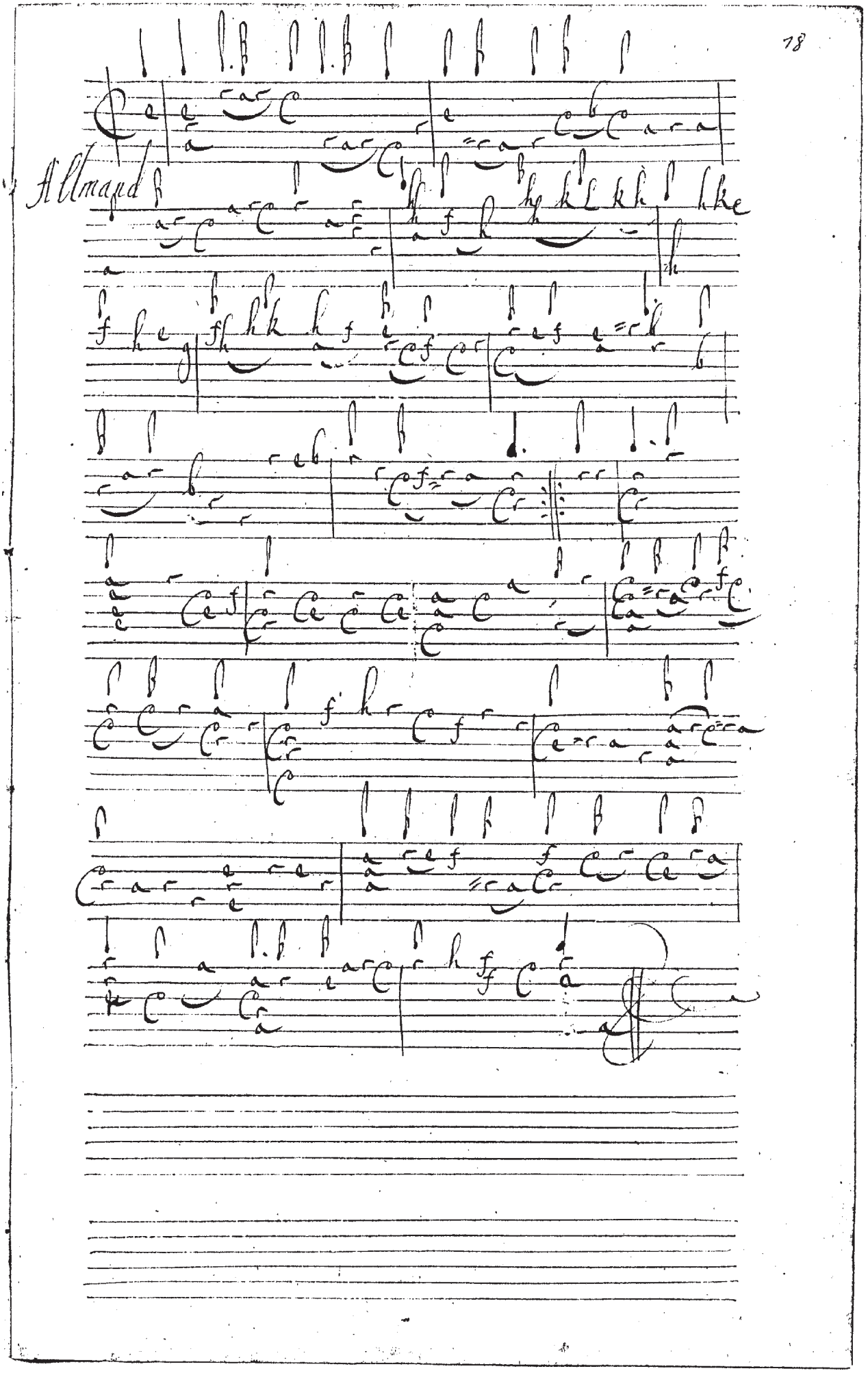


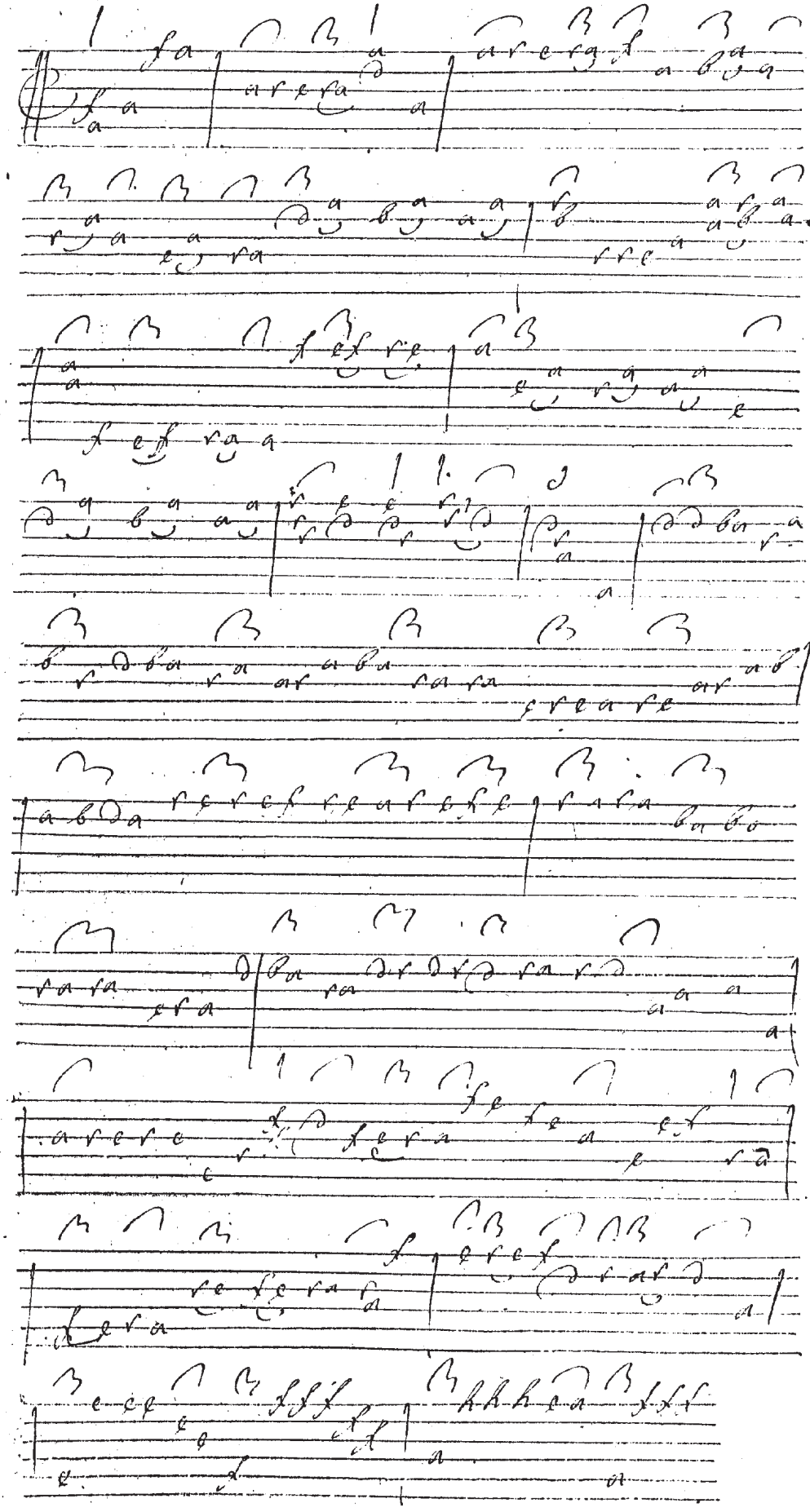


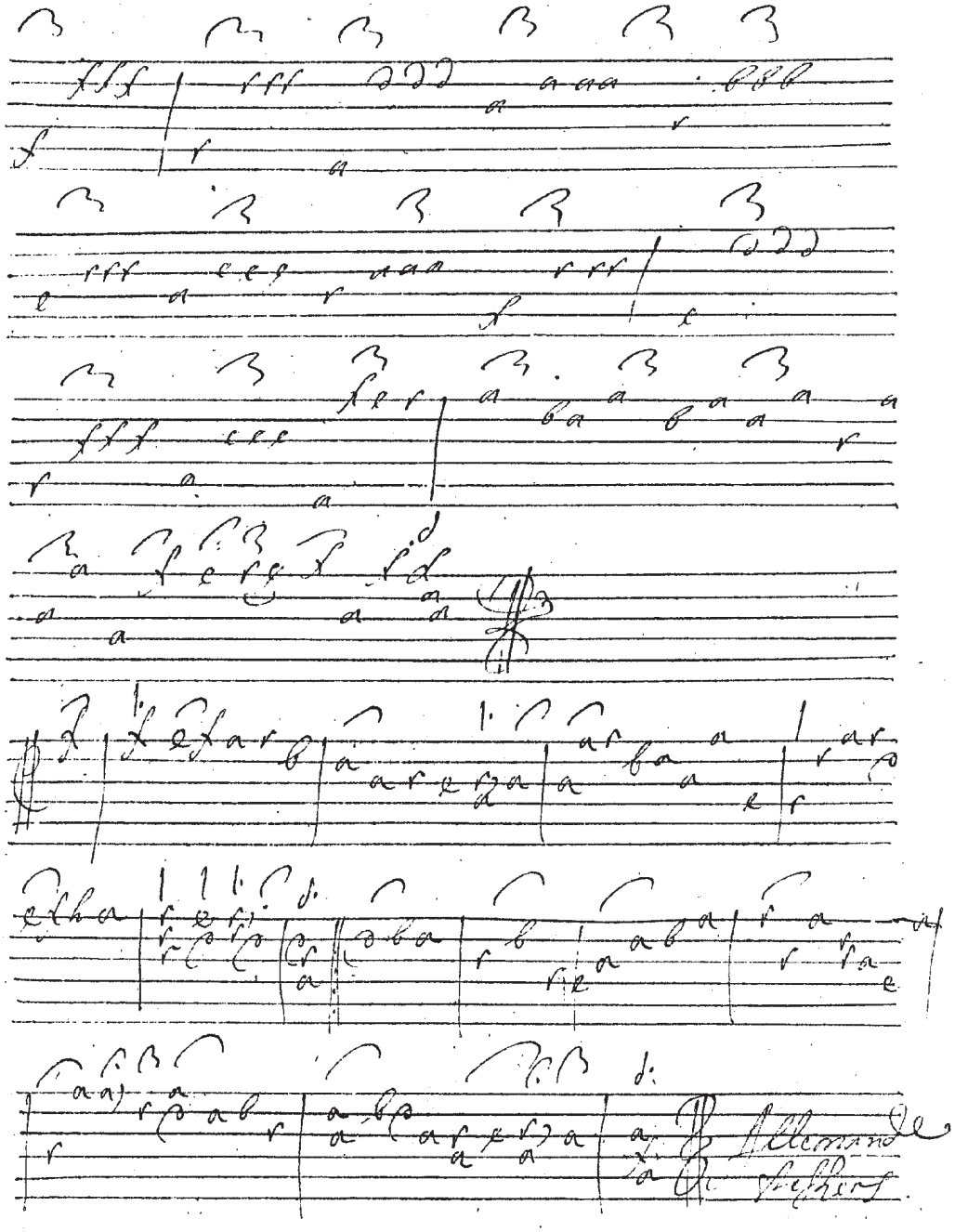


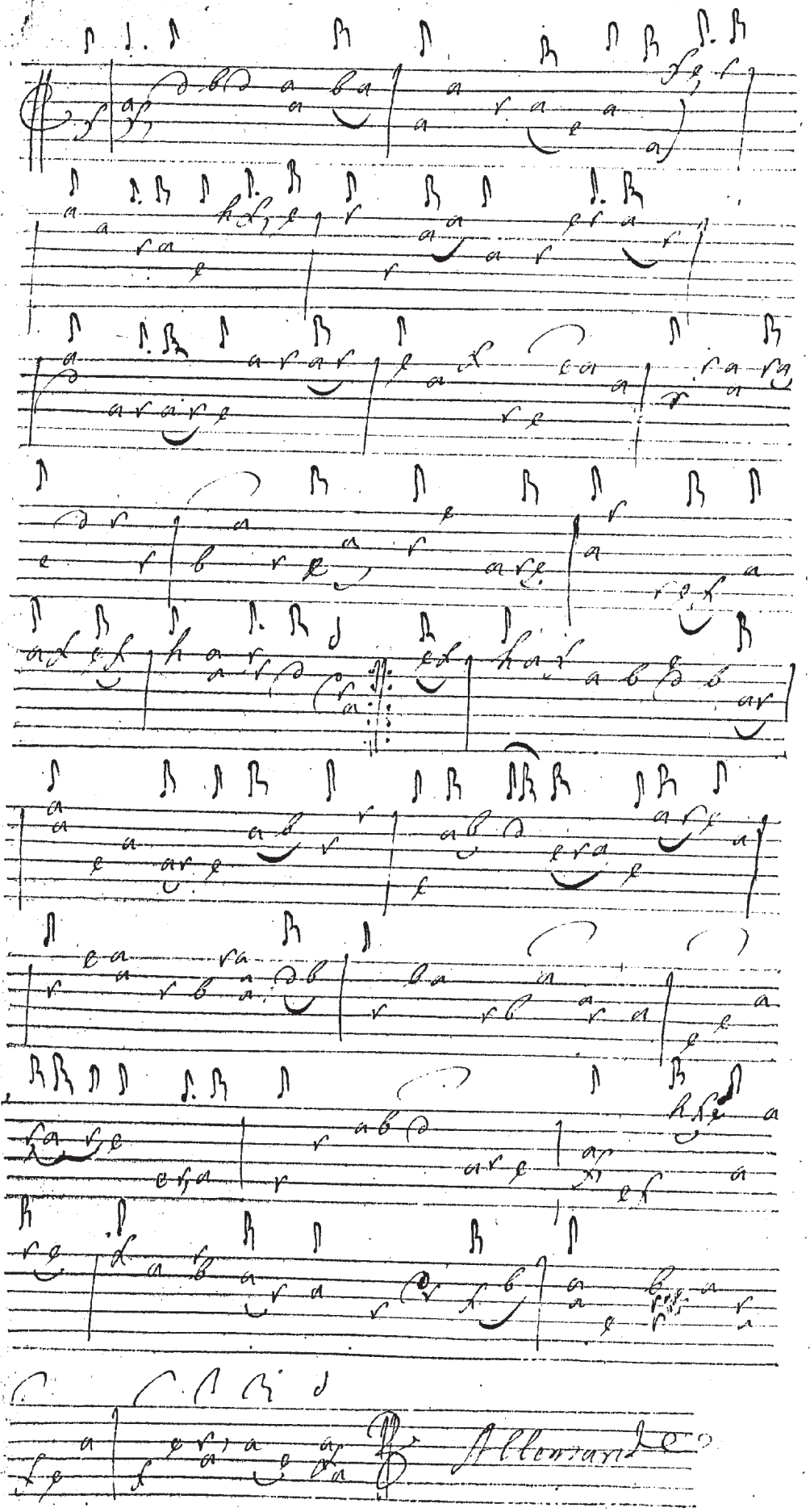


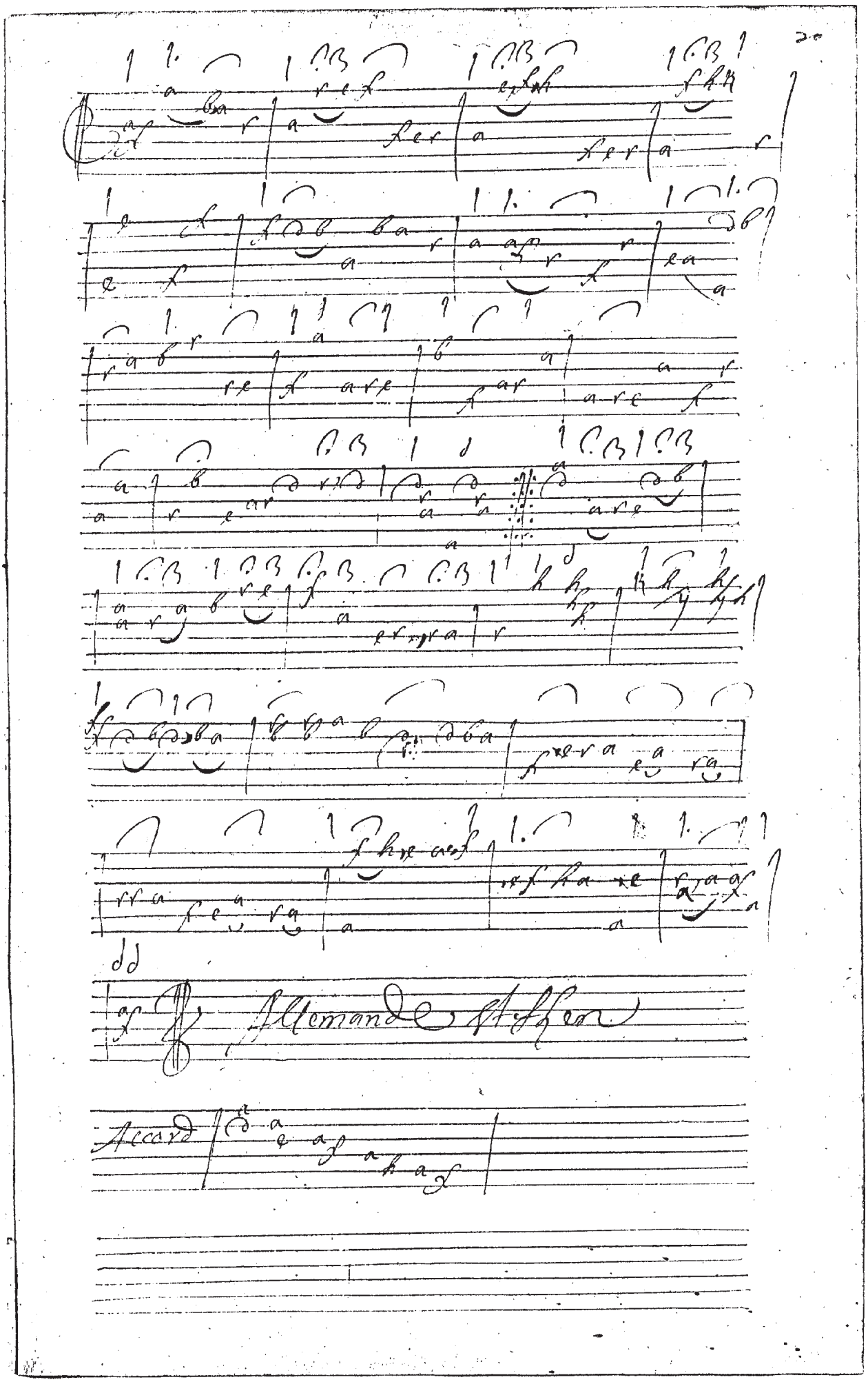
Allmand

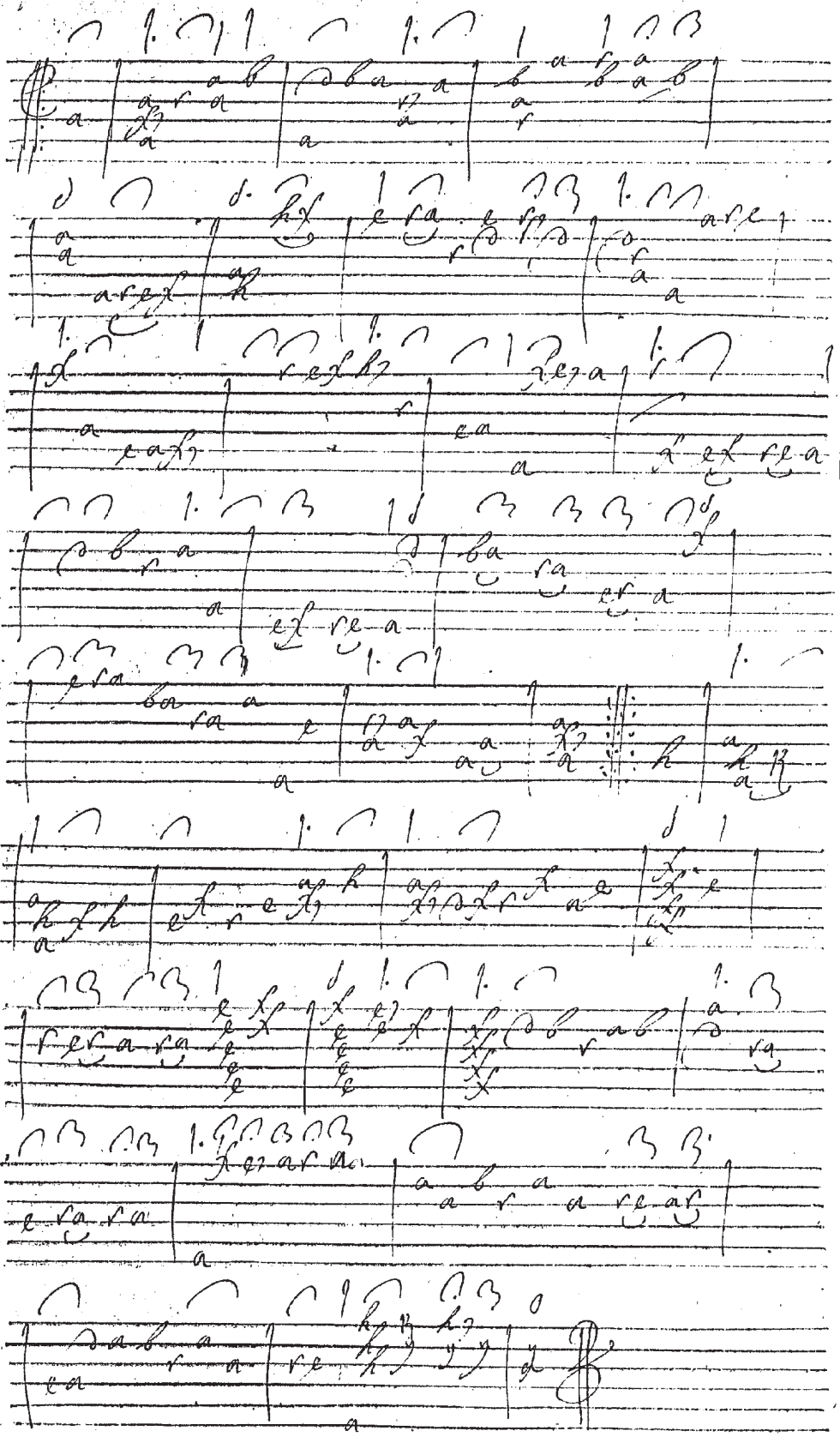


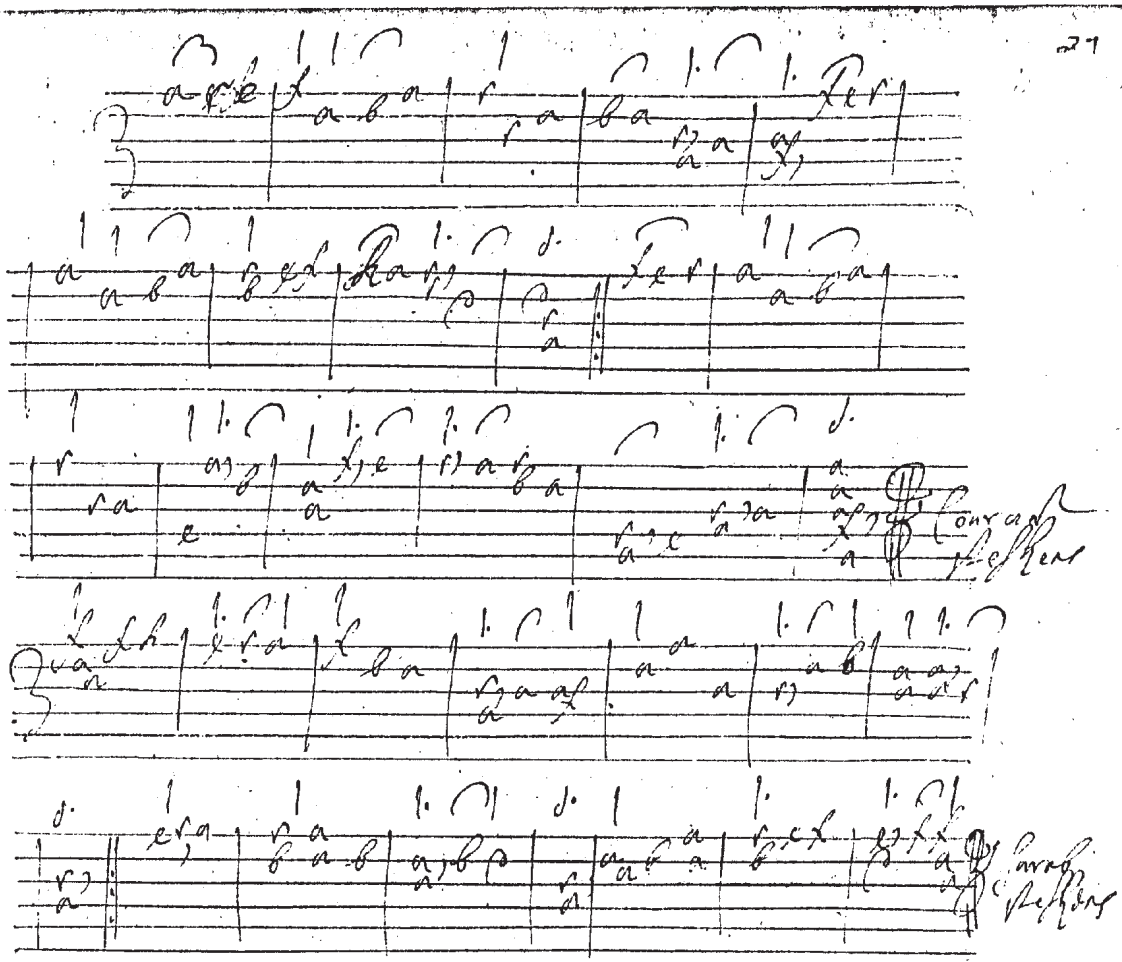


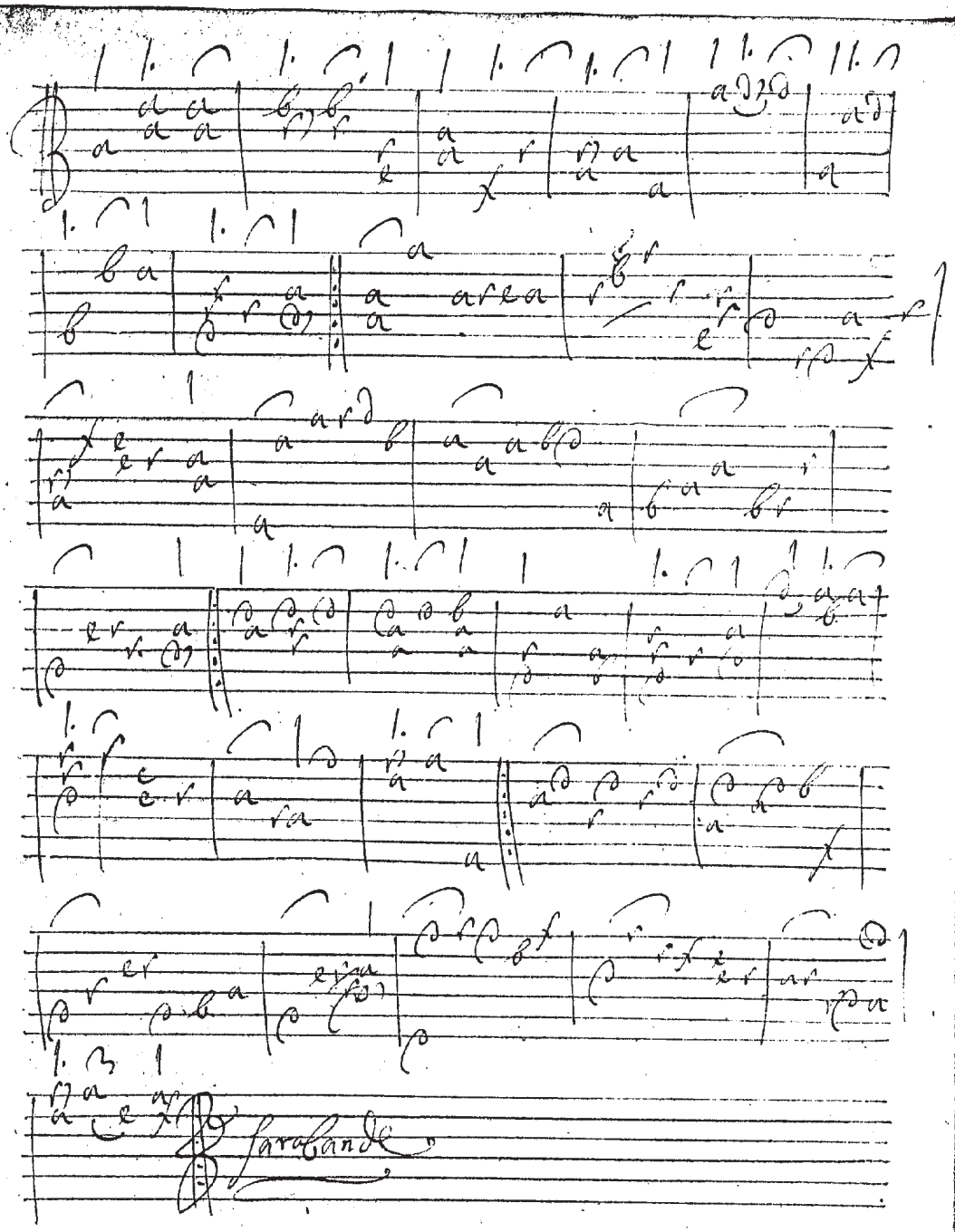

Allemande

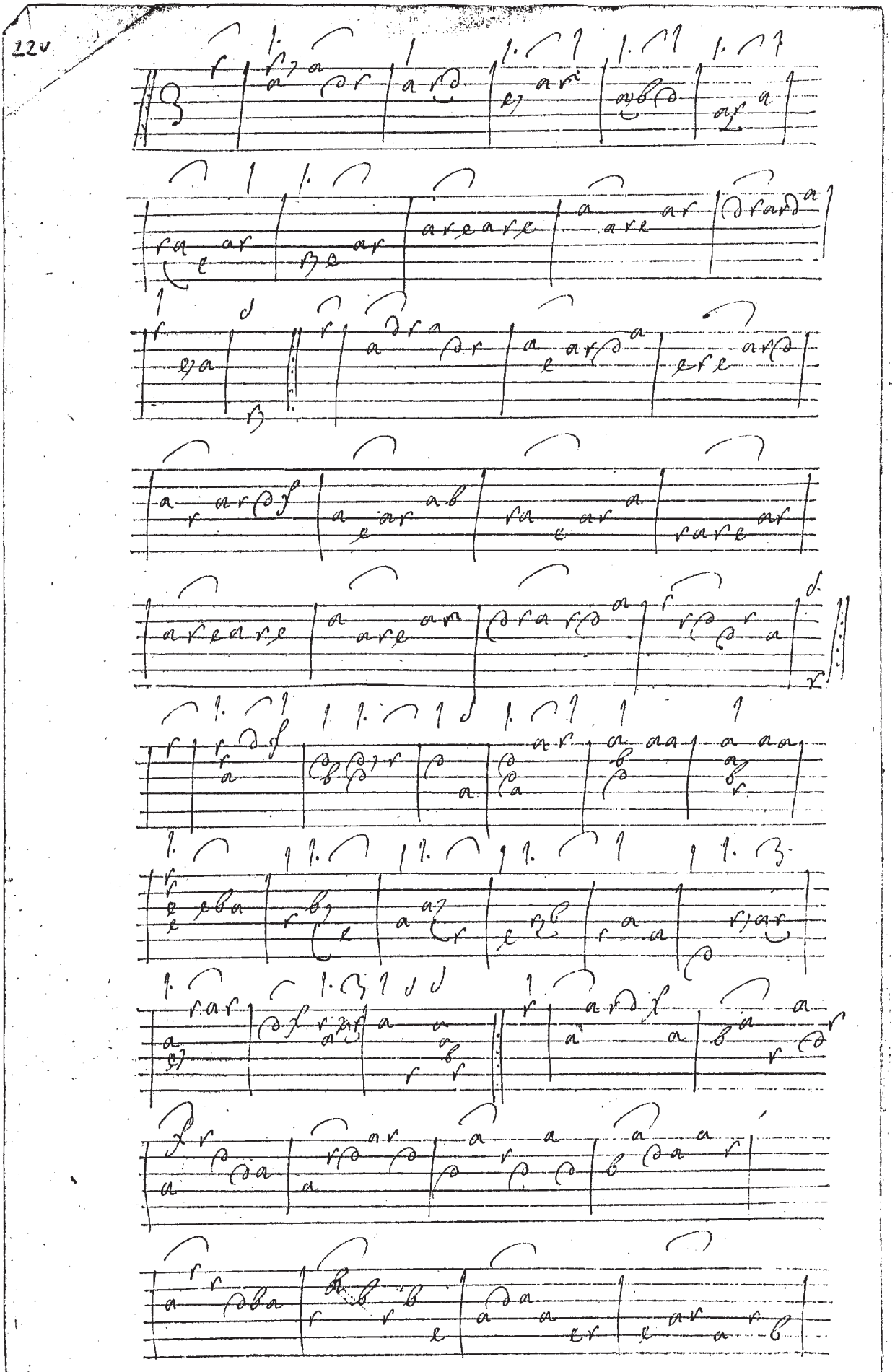

Allemande

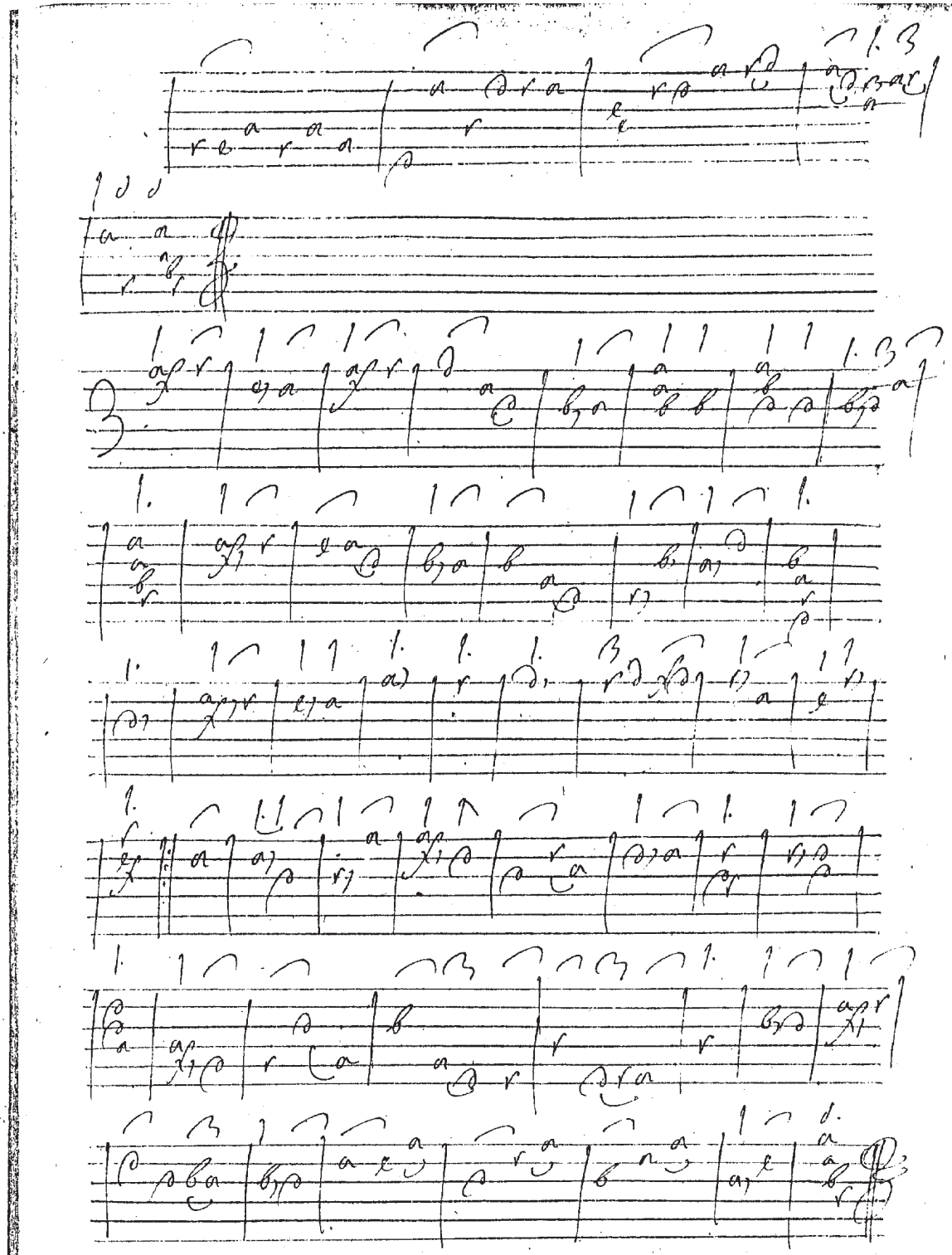

Allemande
Accord

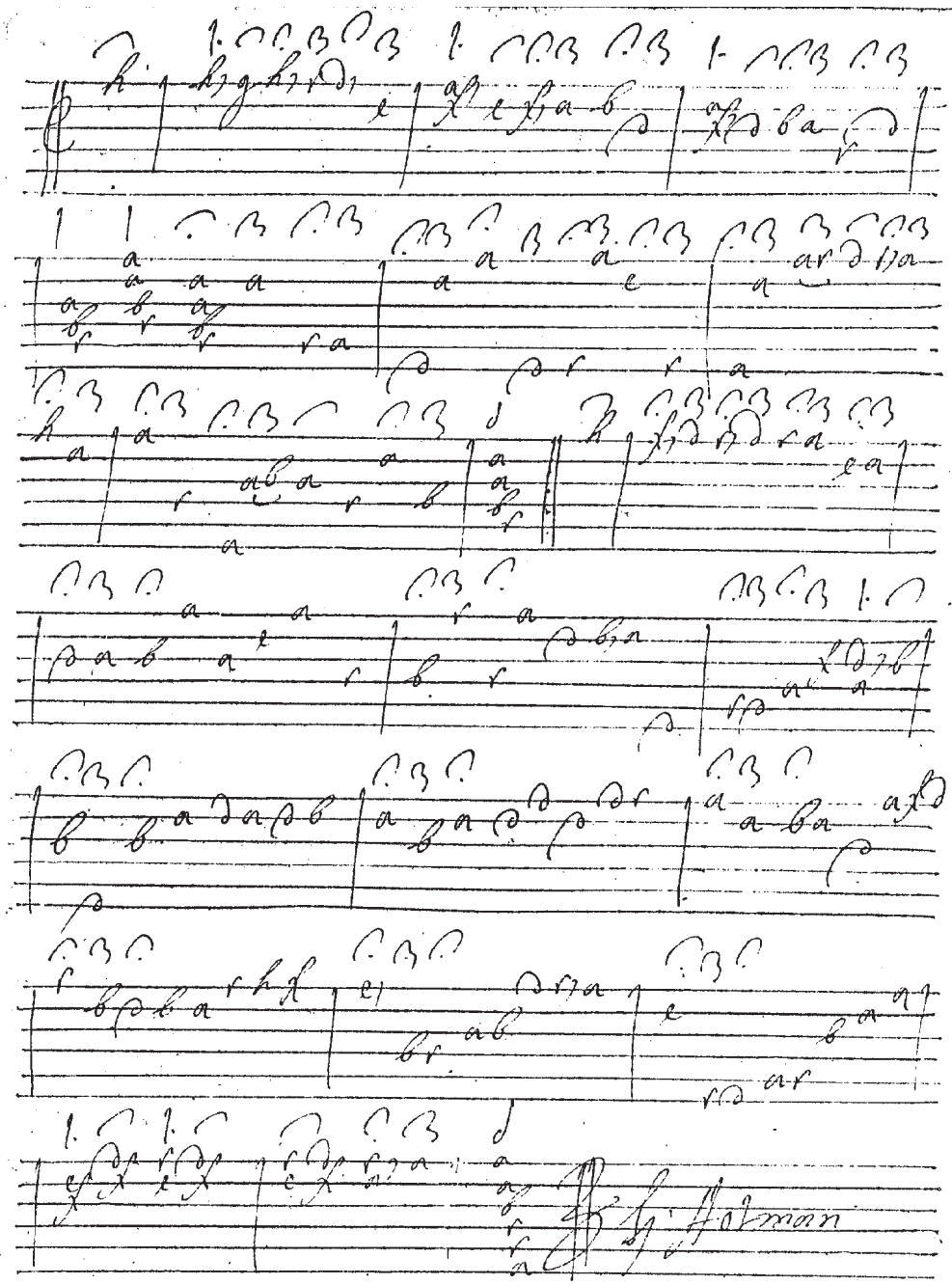


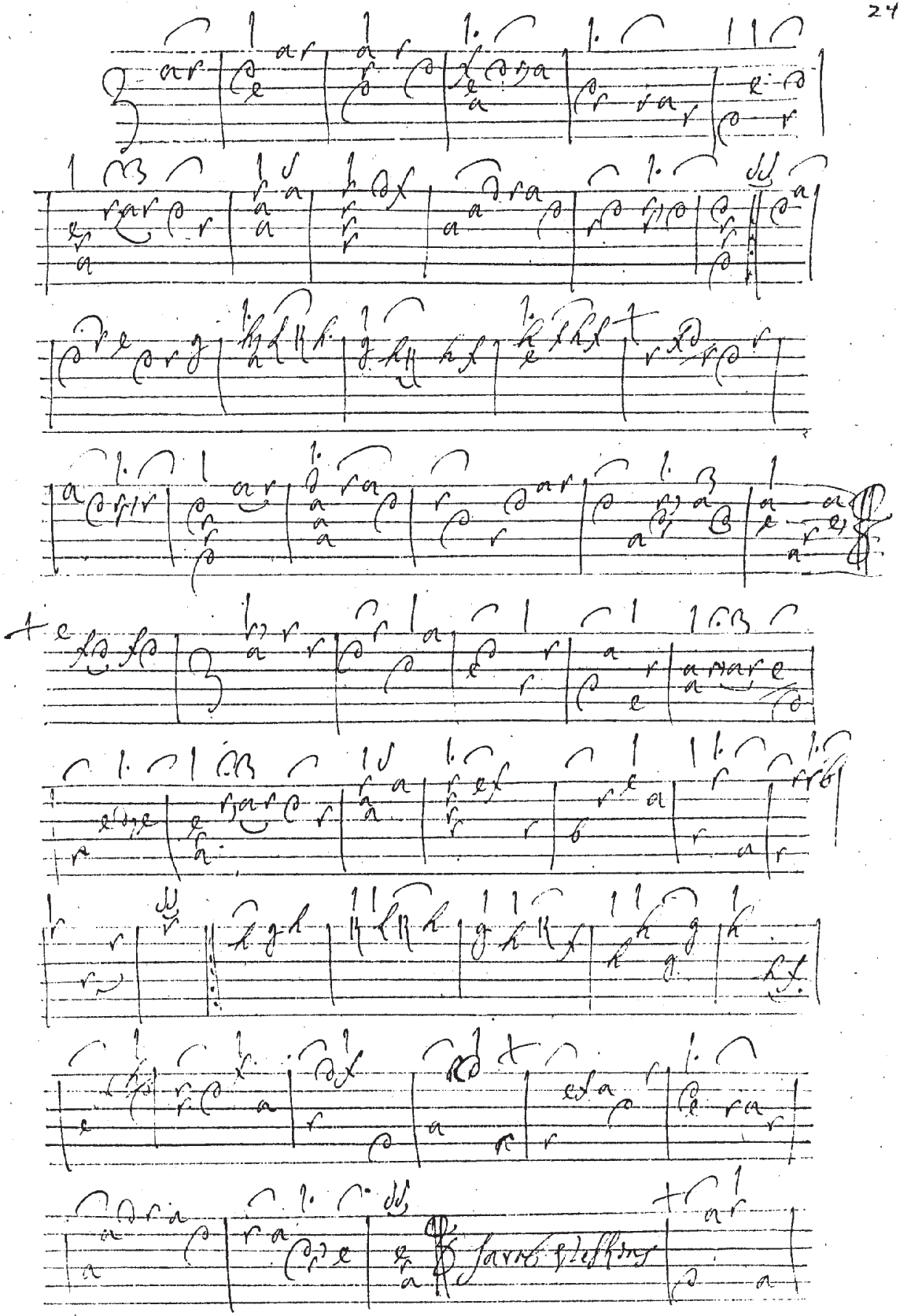


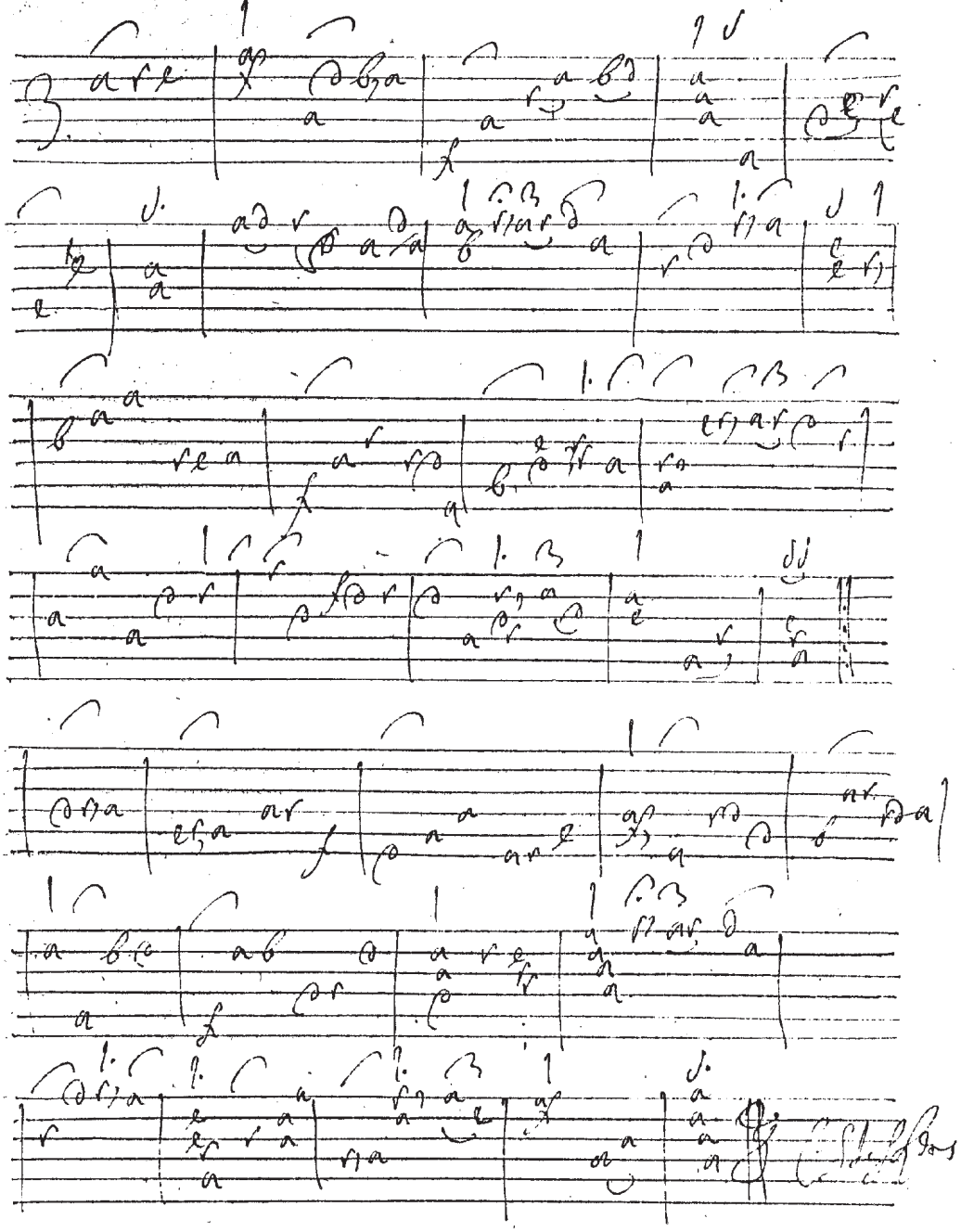

Sarabande

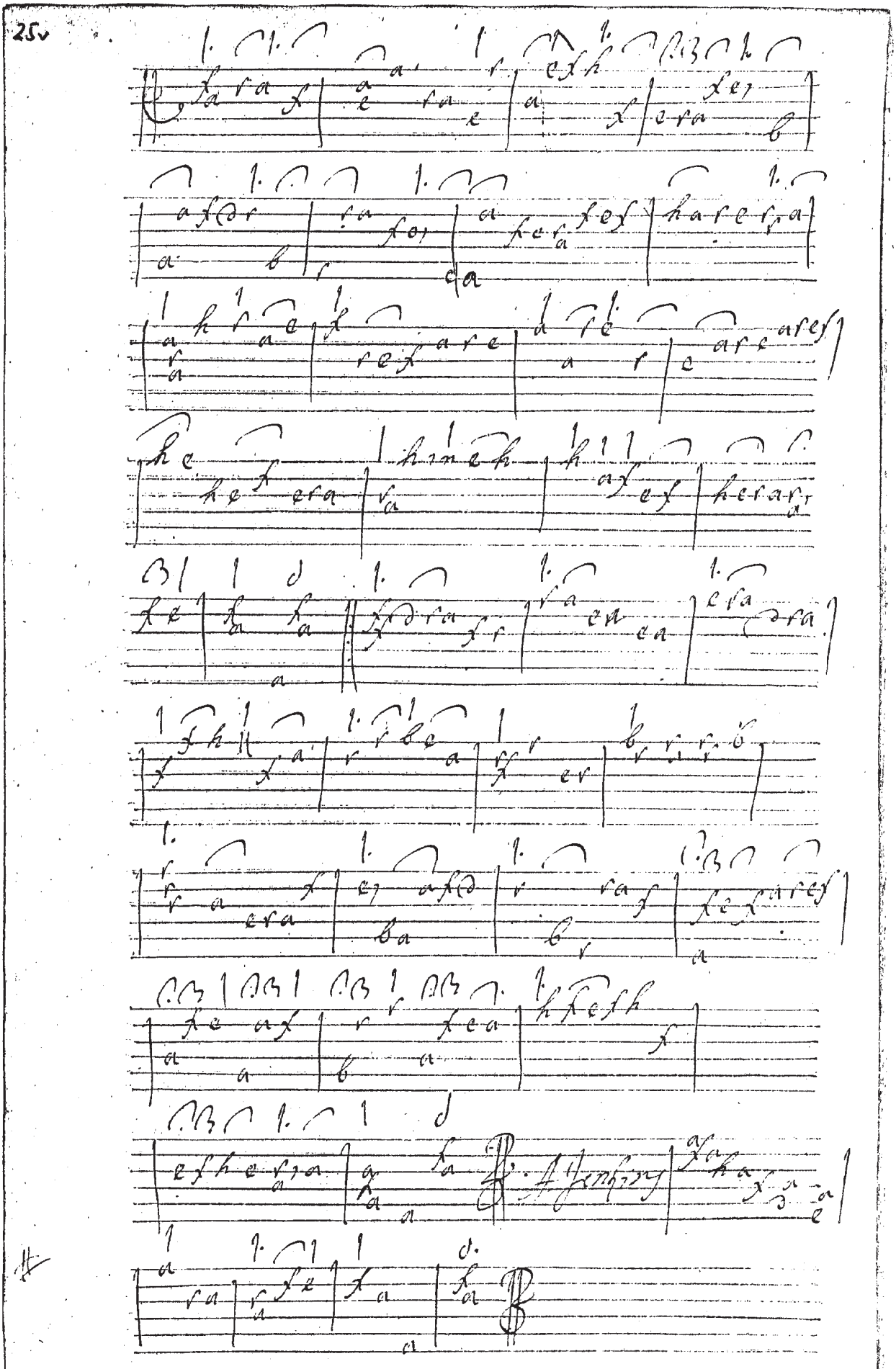


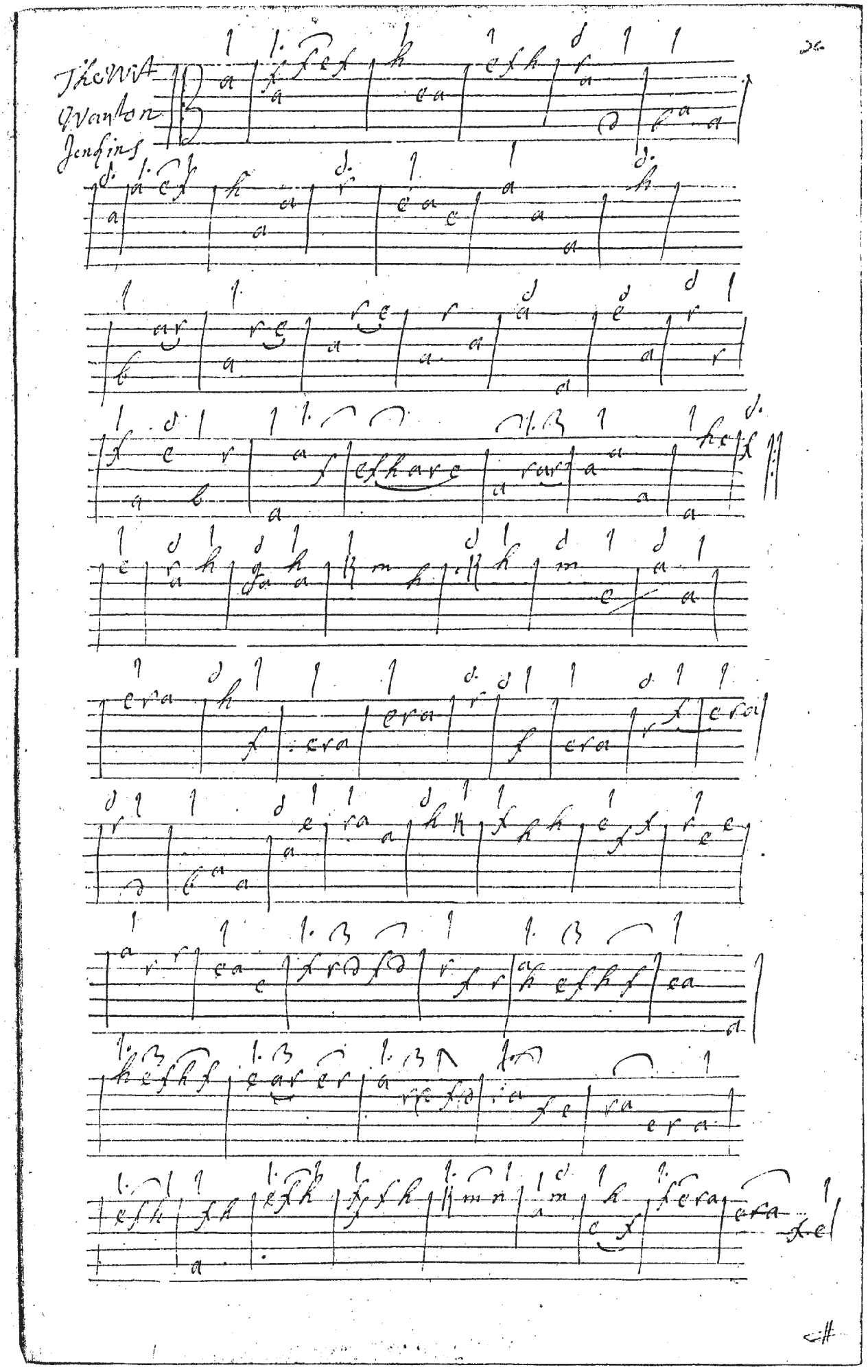


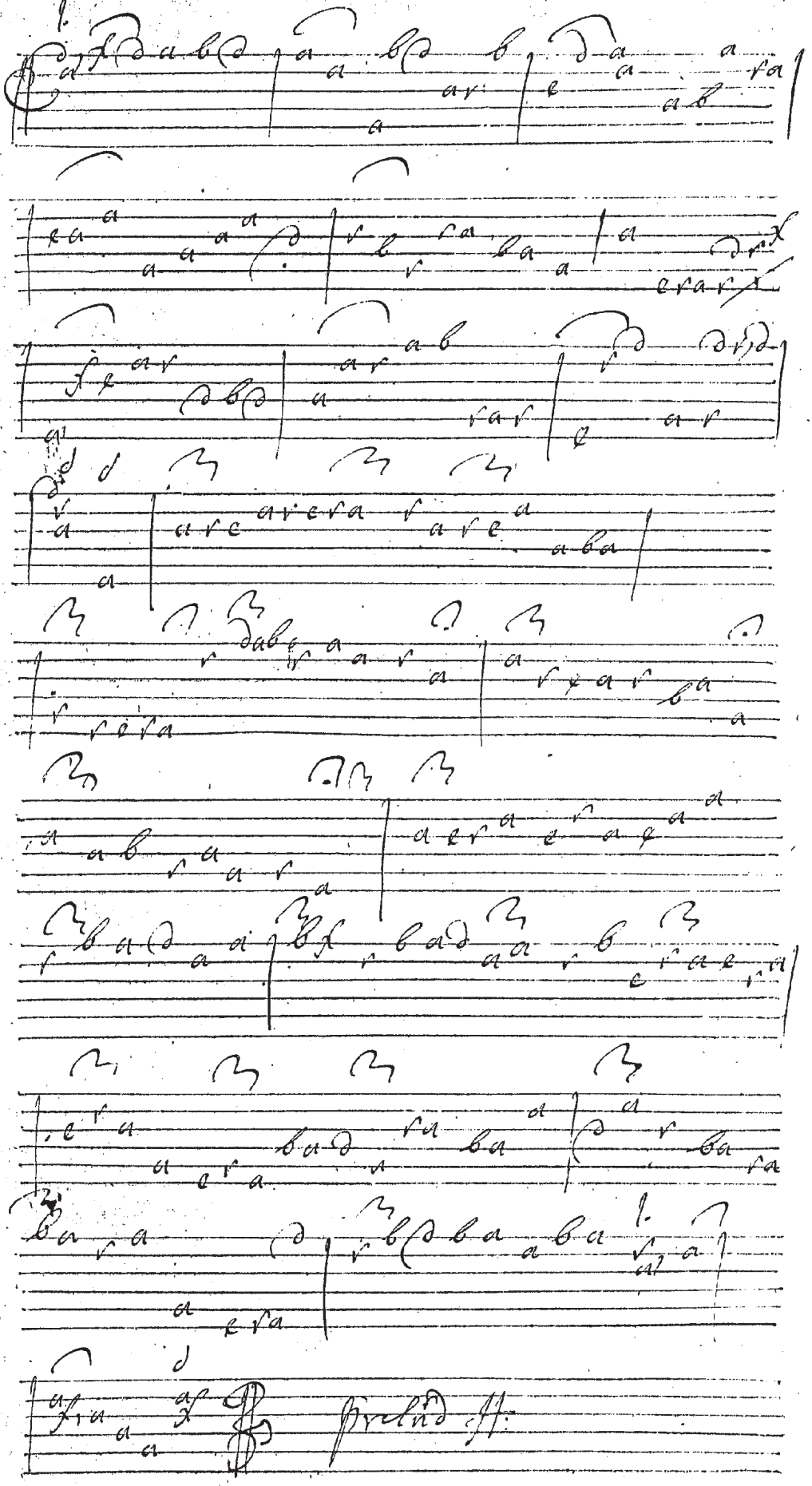


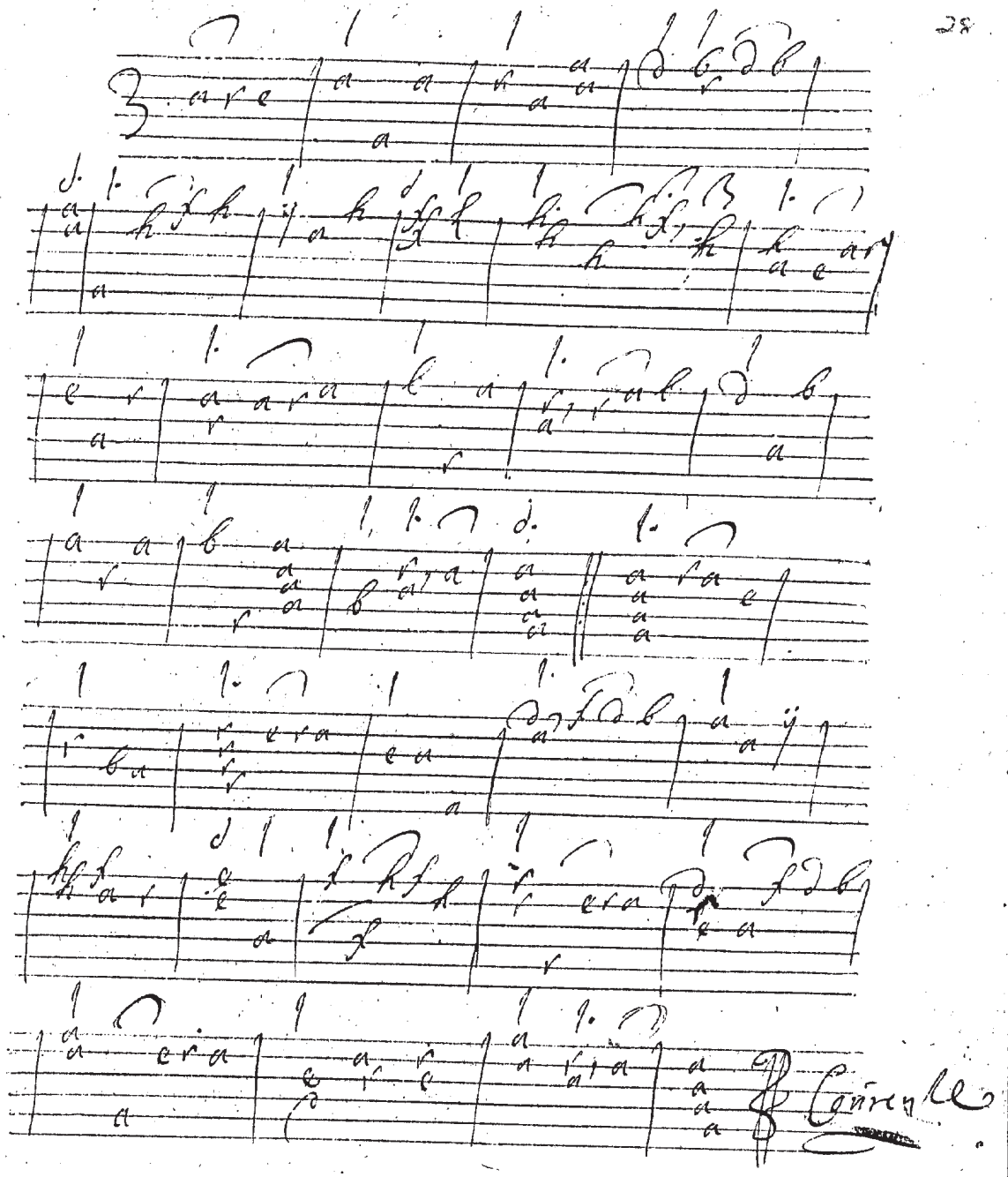


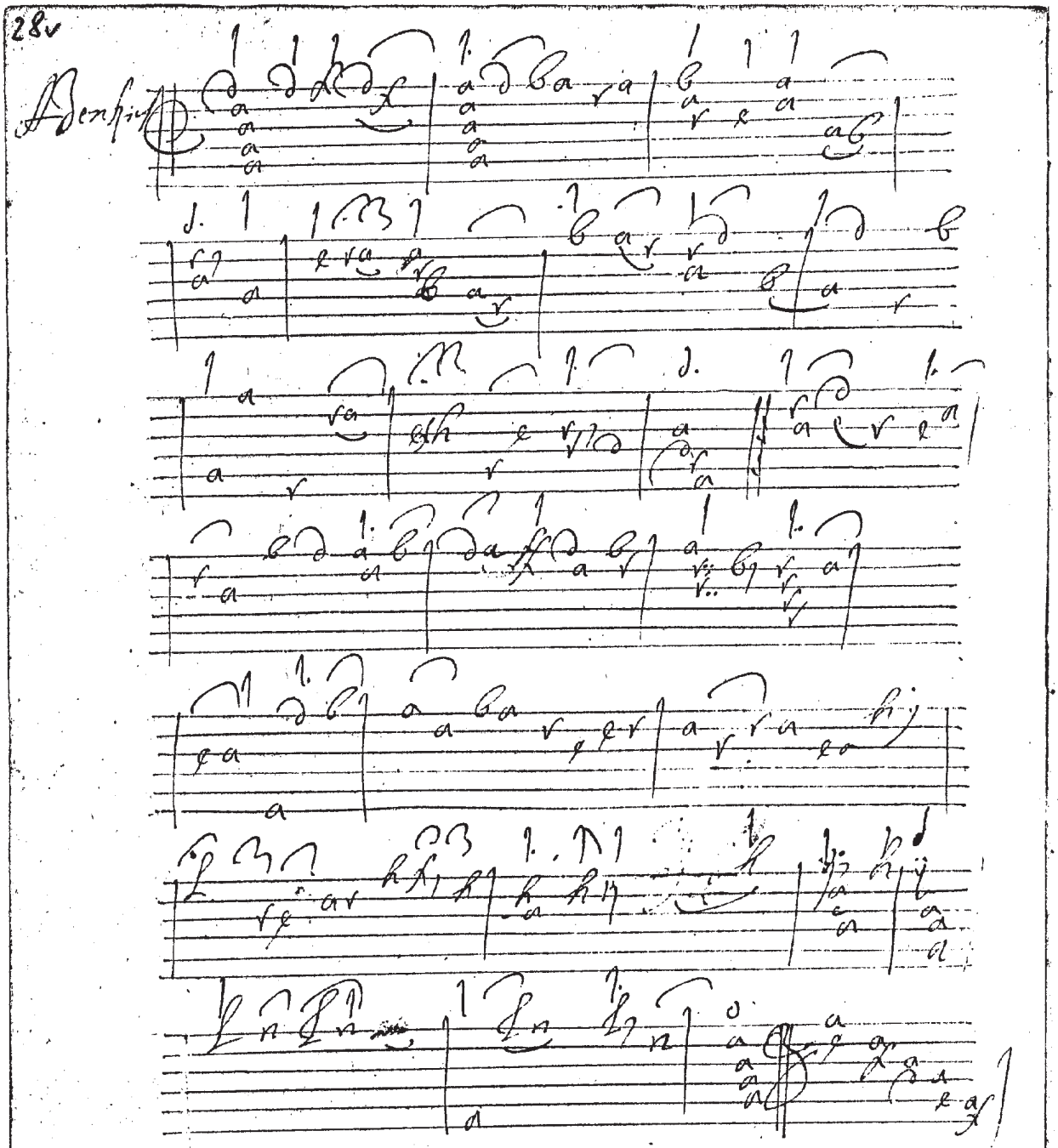


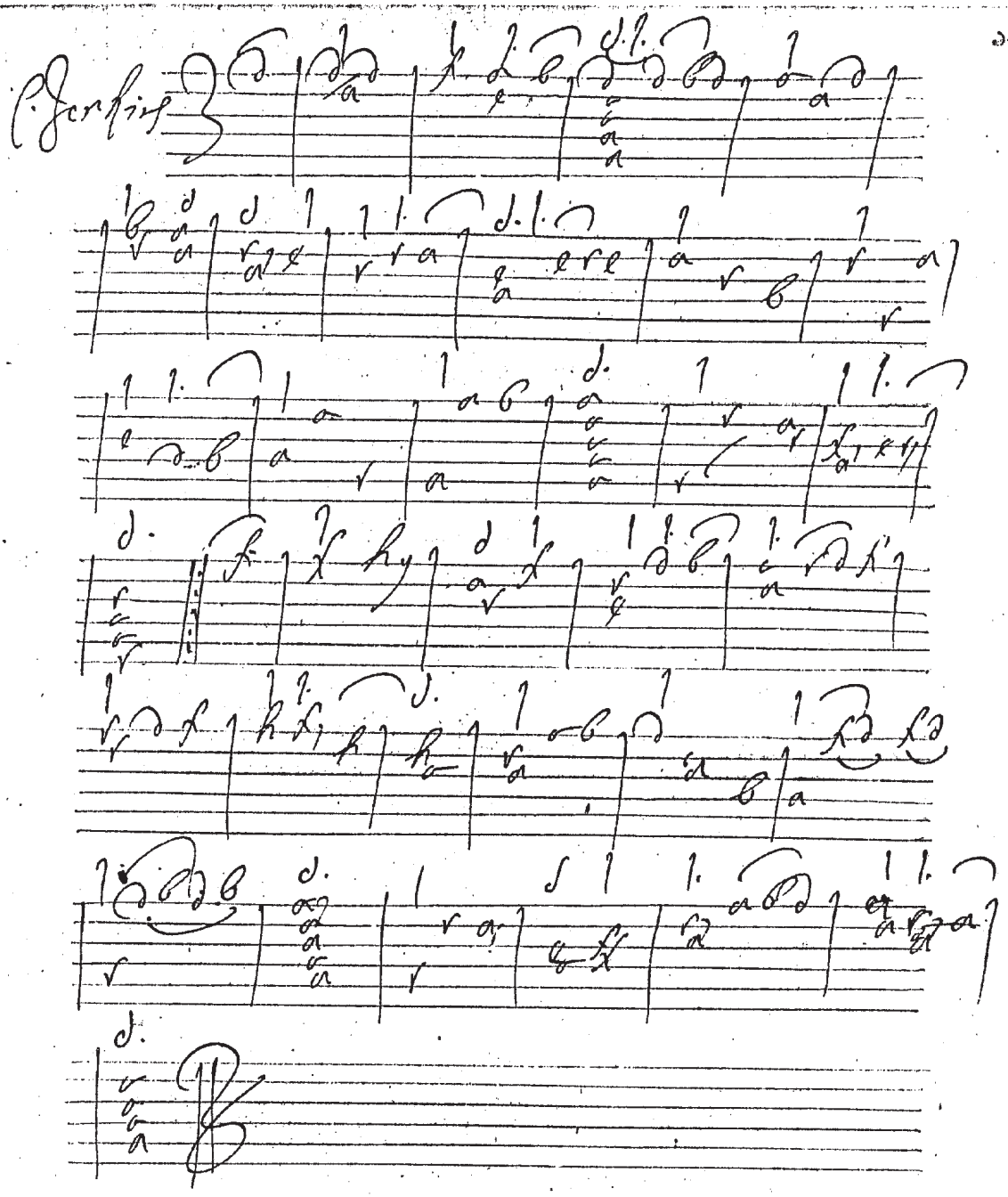


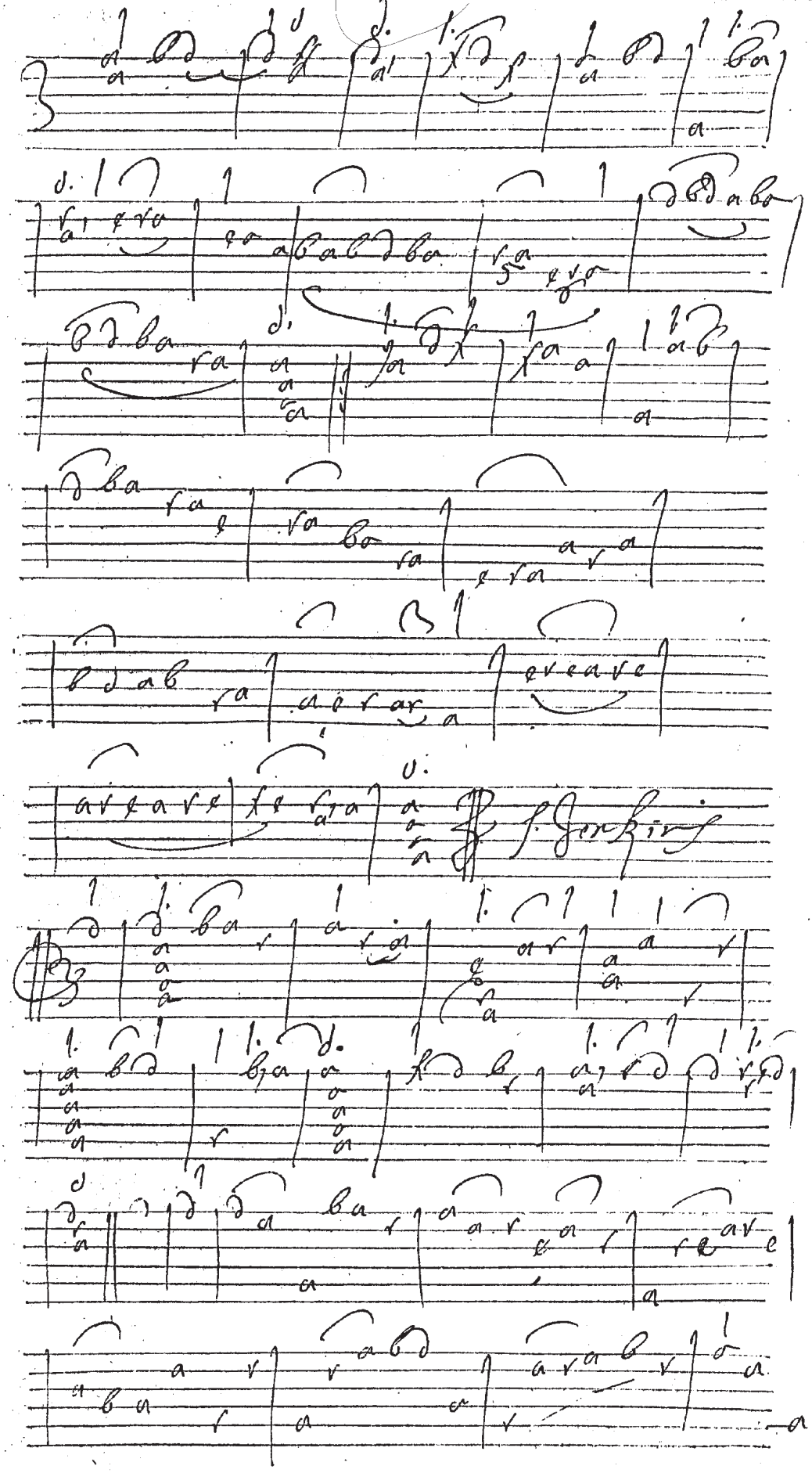


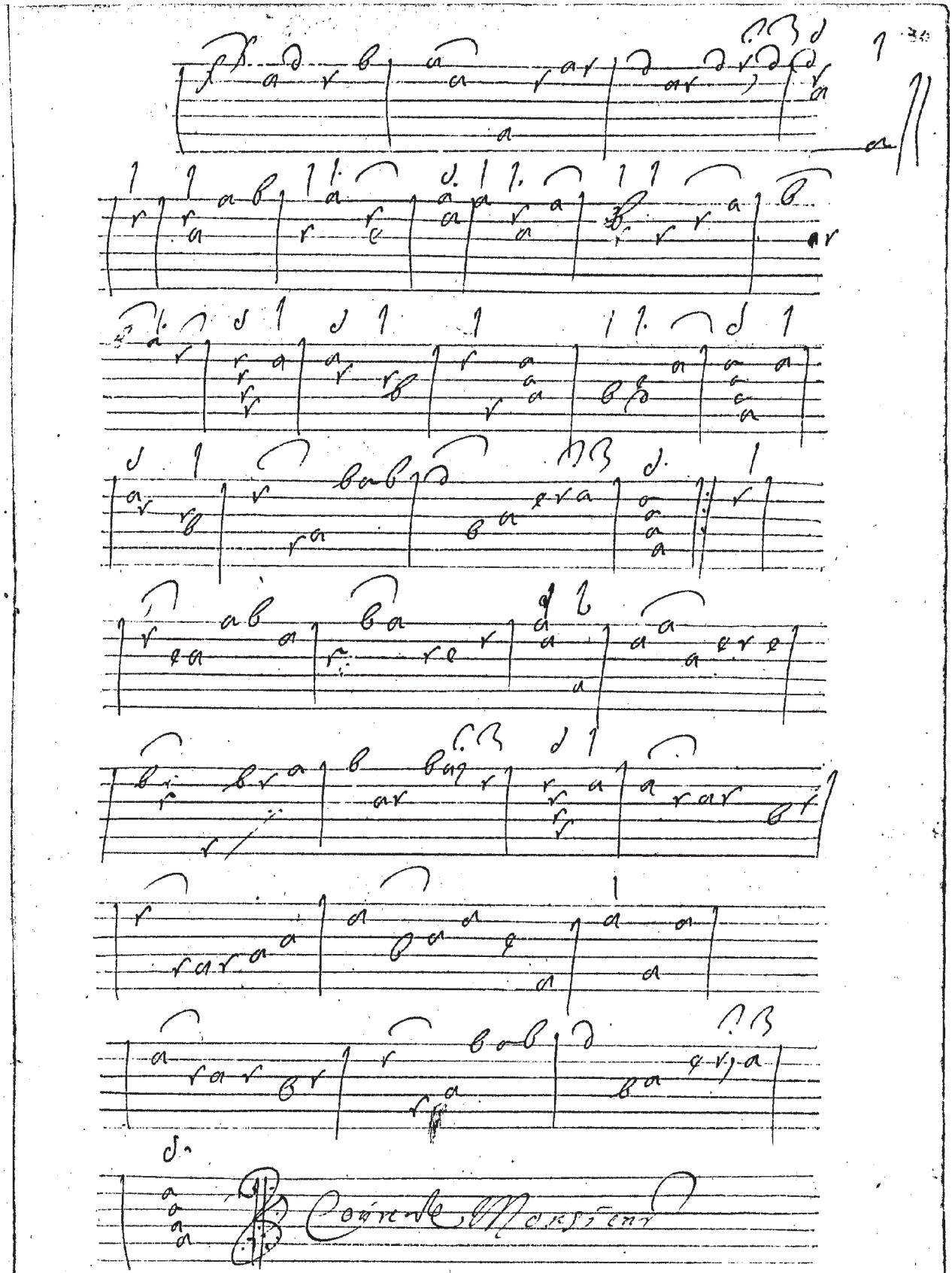


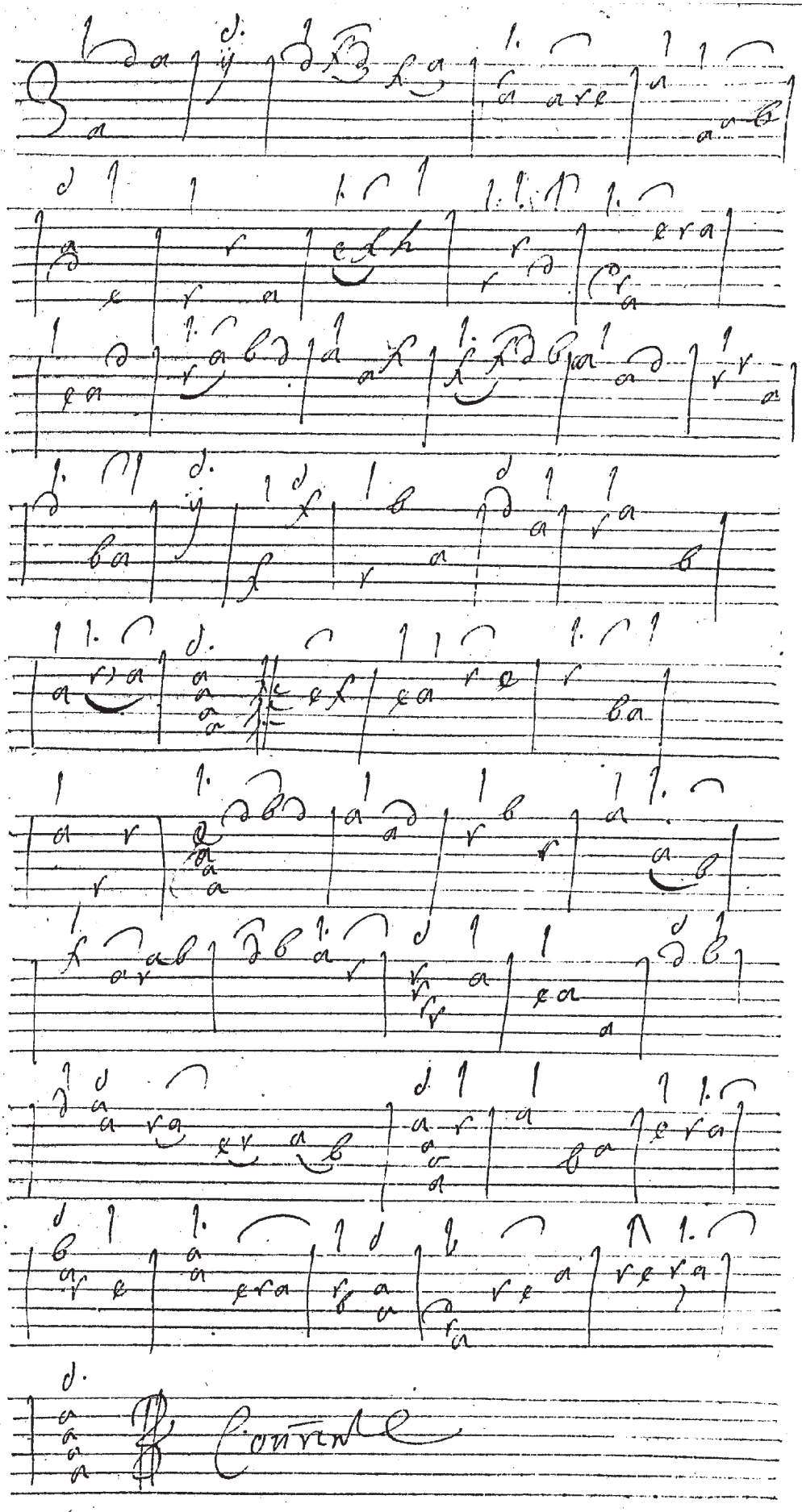

Courante

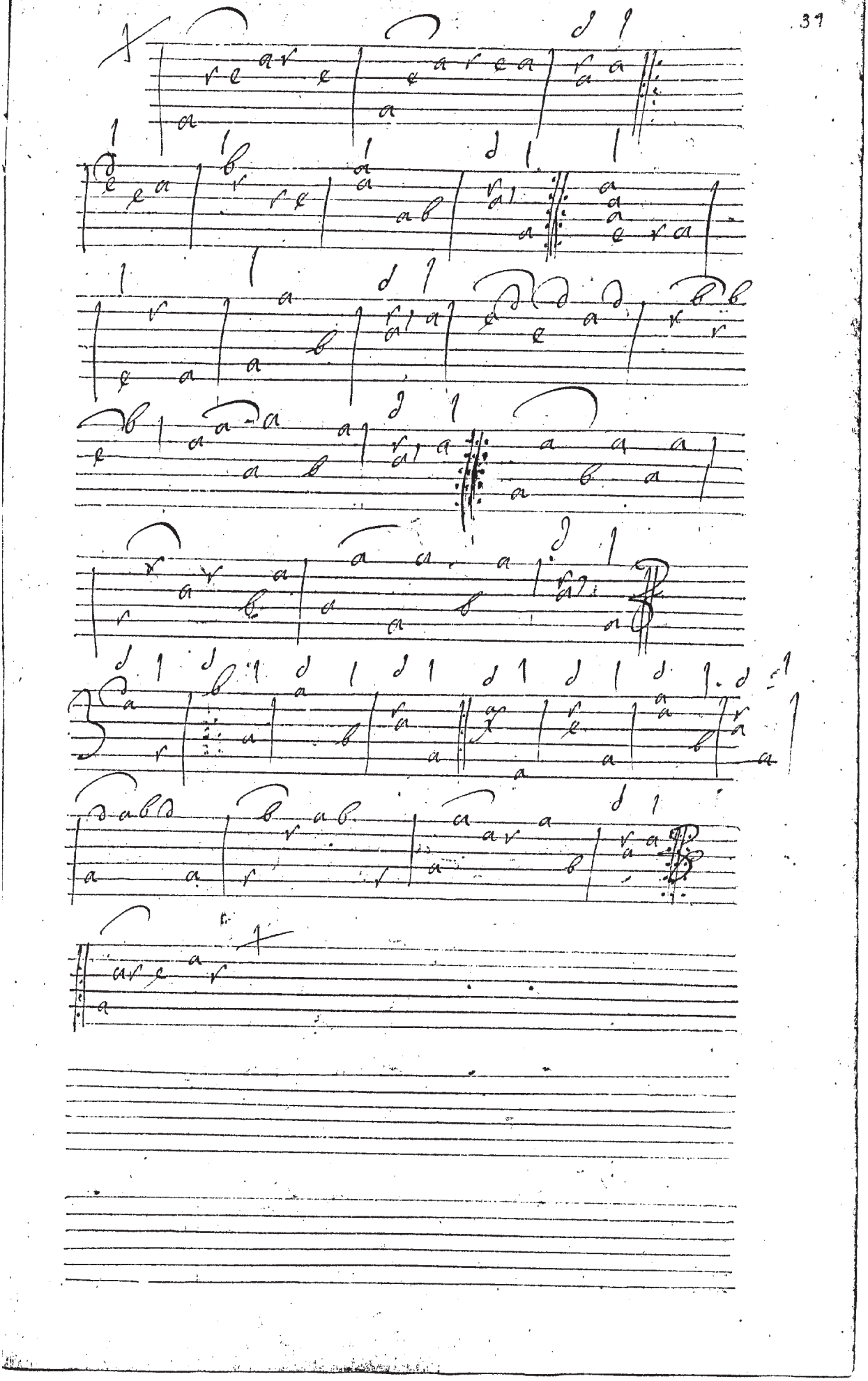


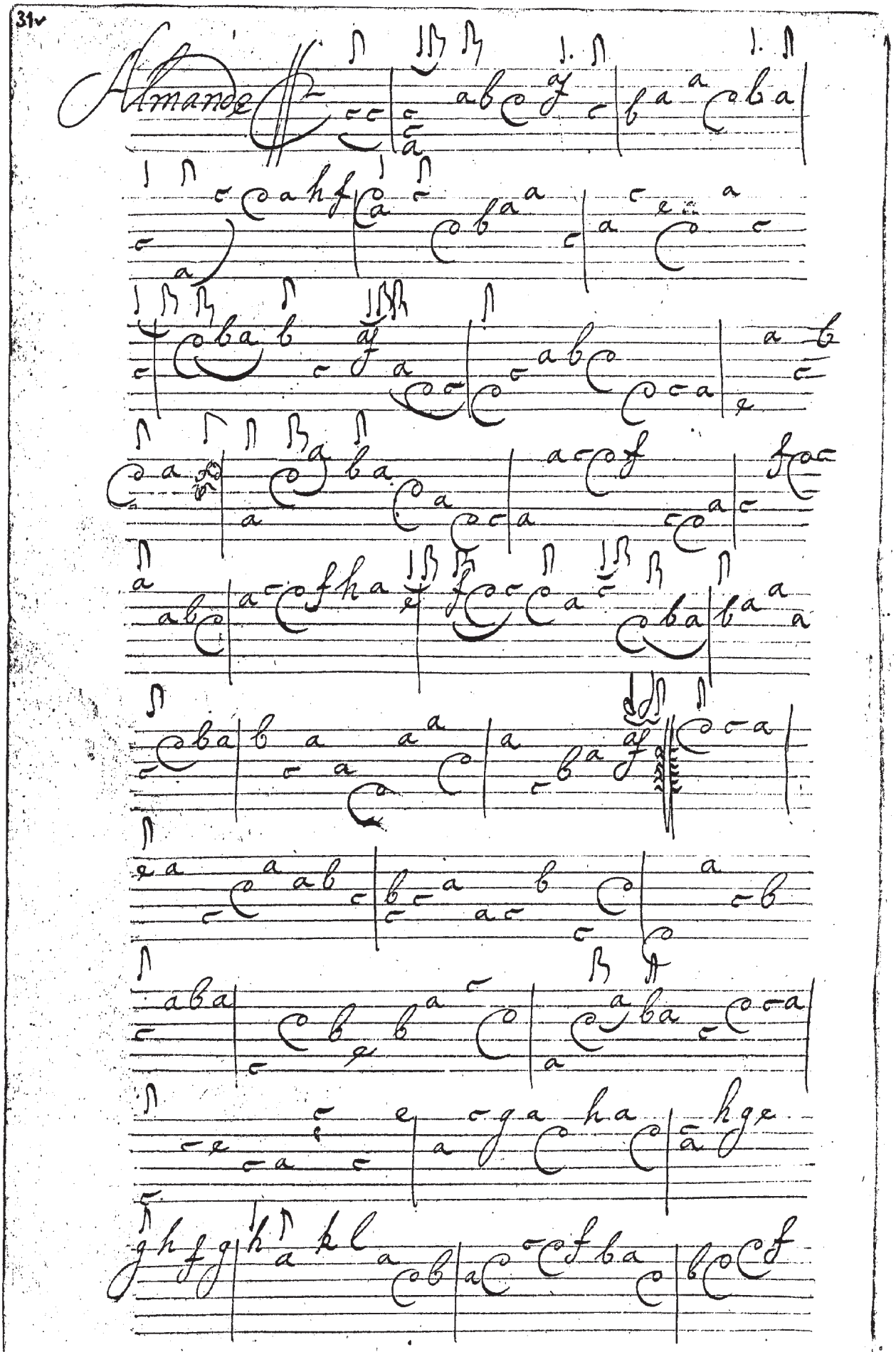


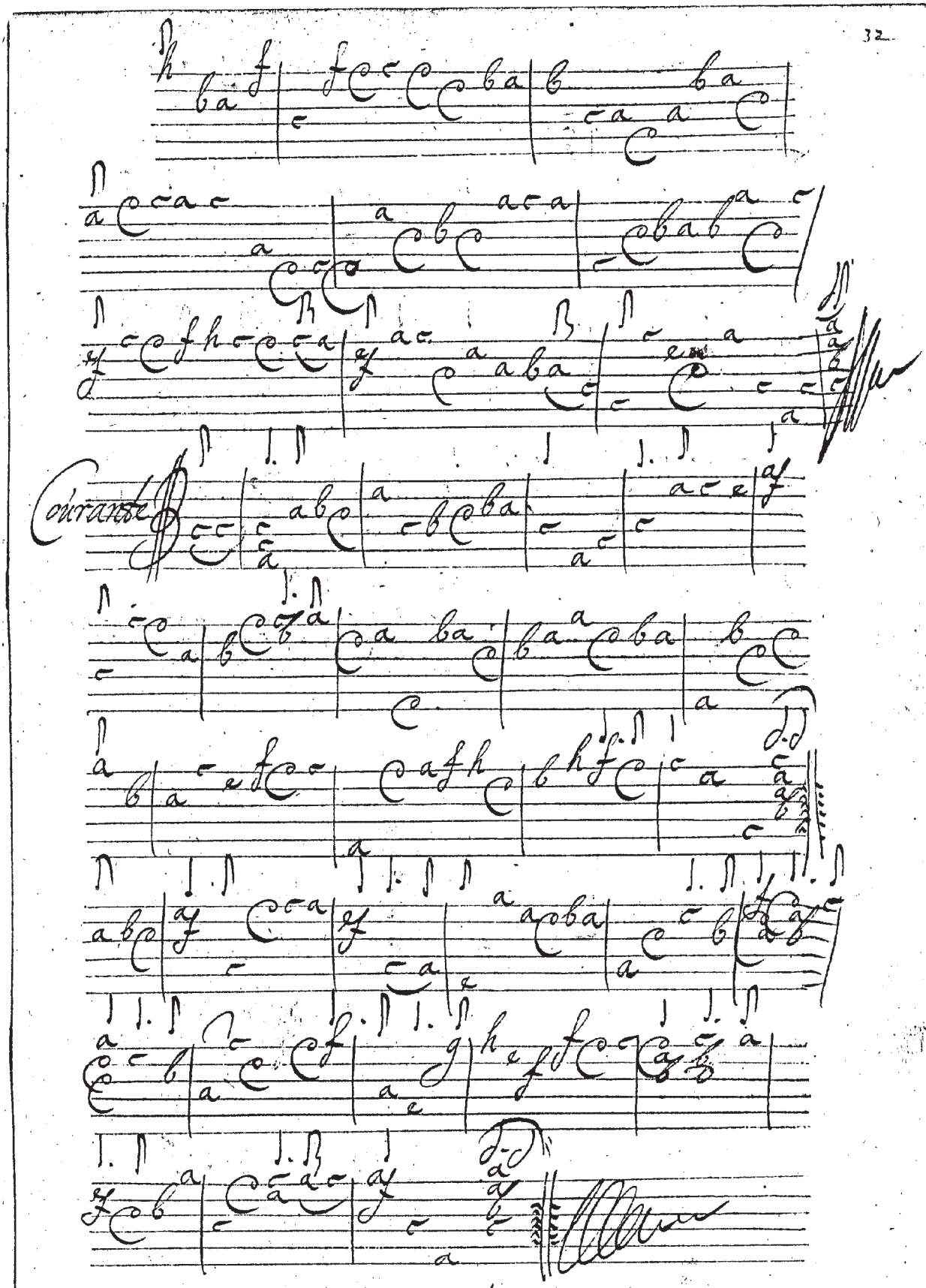




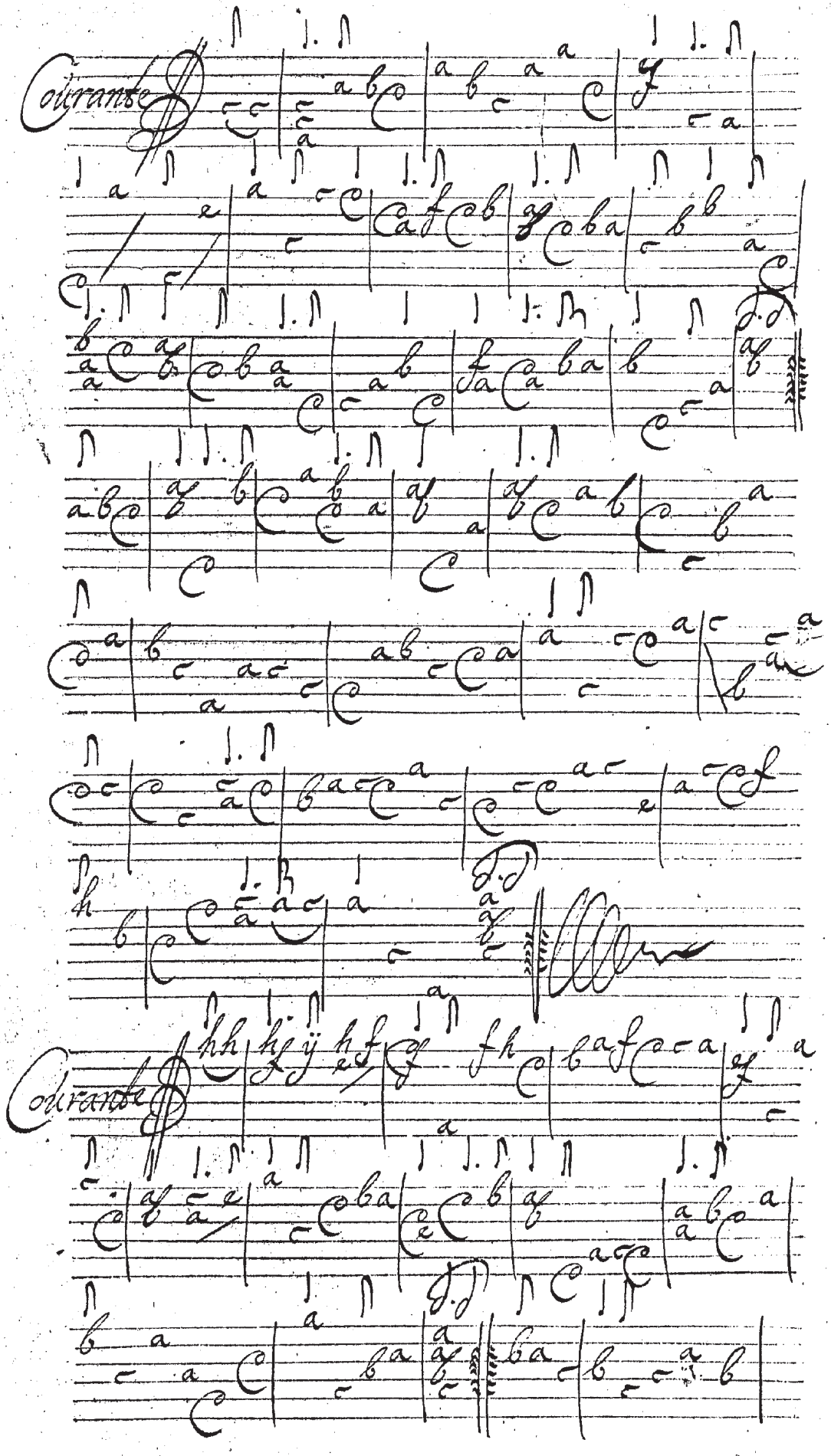




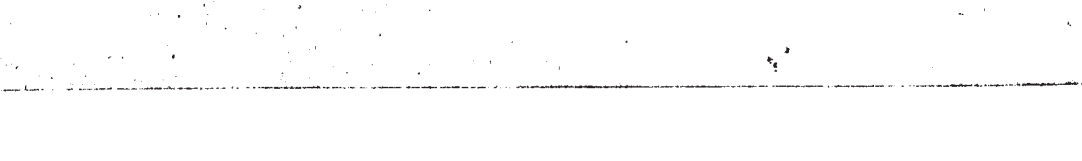

Allemande

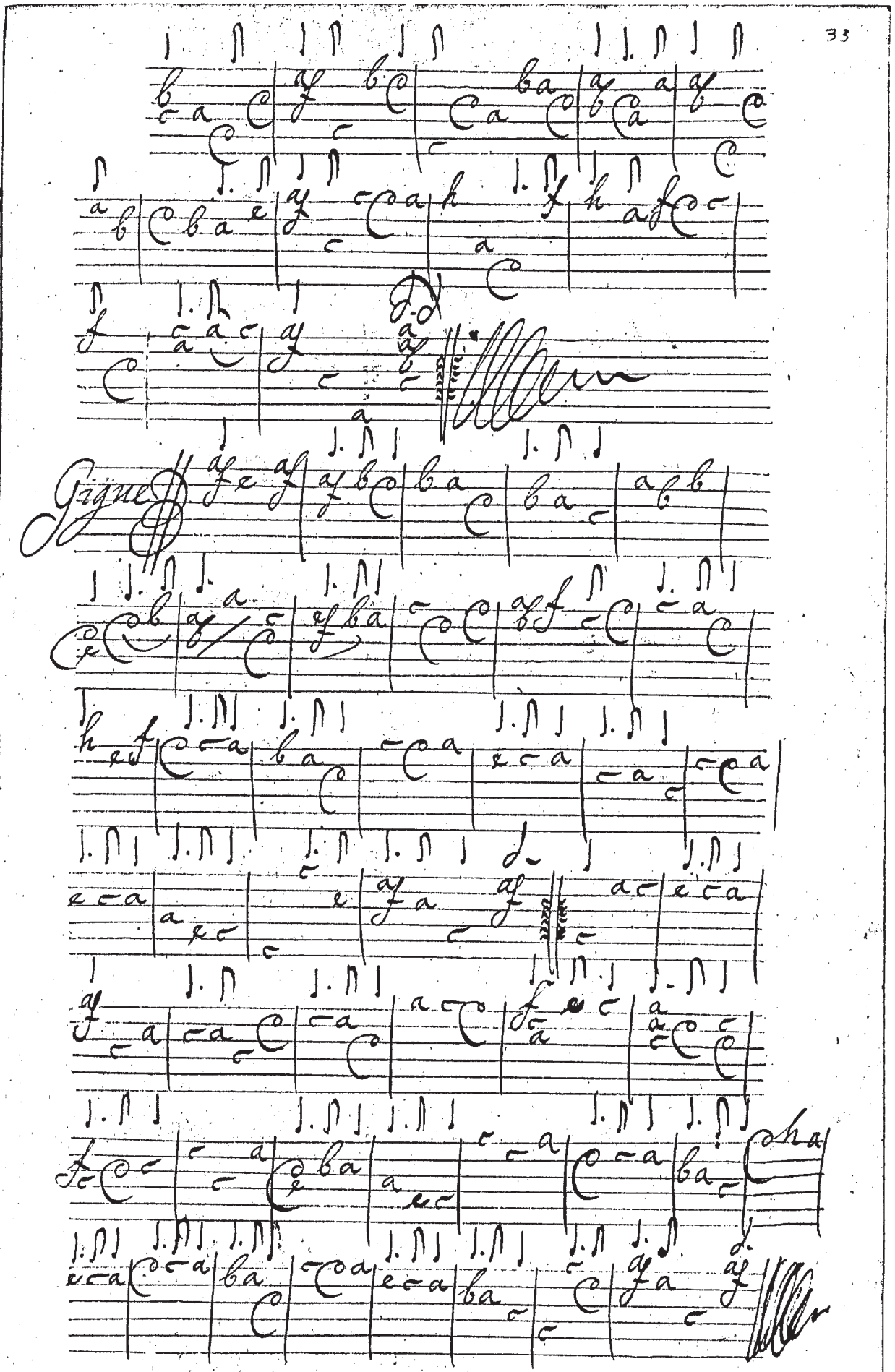

Courante

Courante

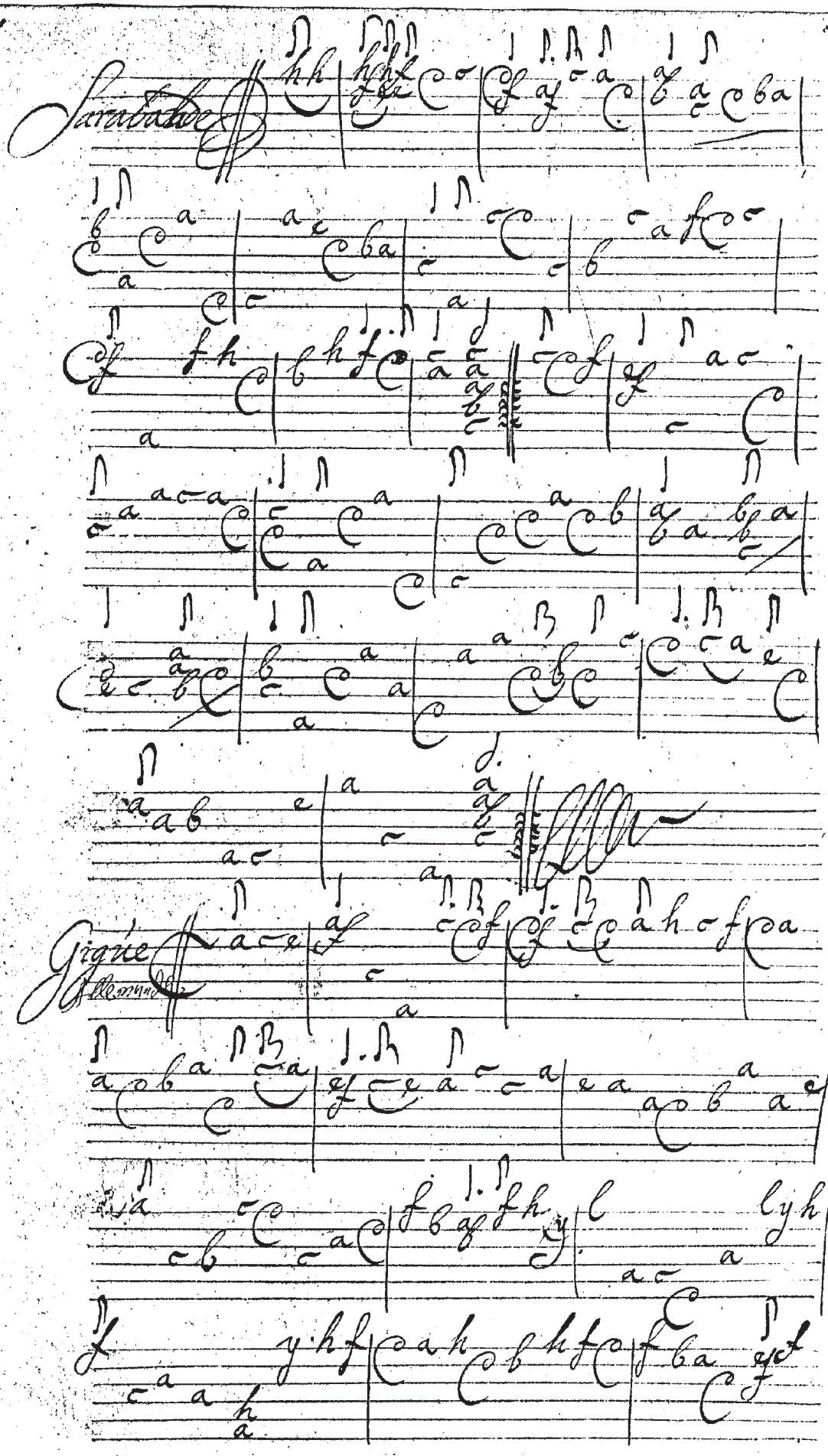


Courante

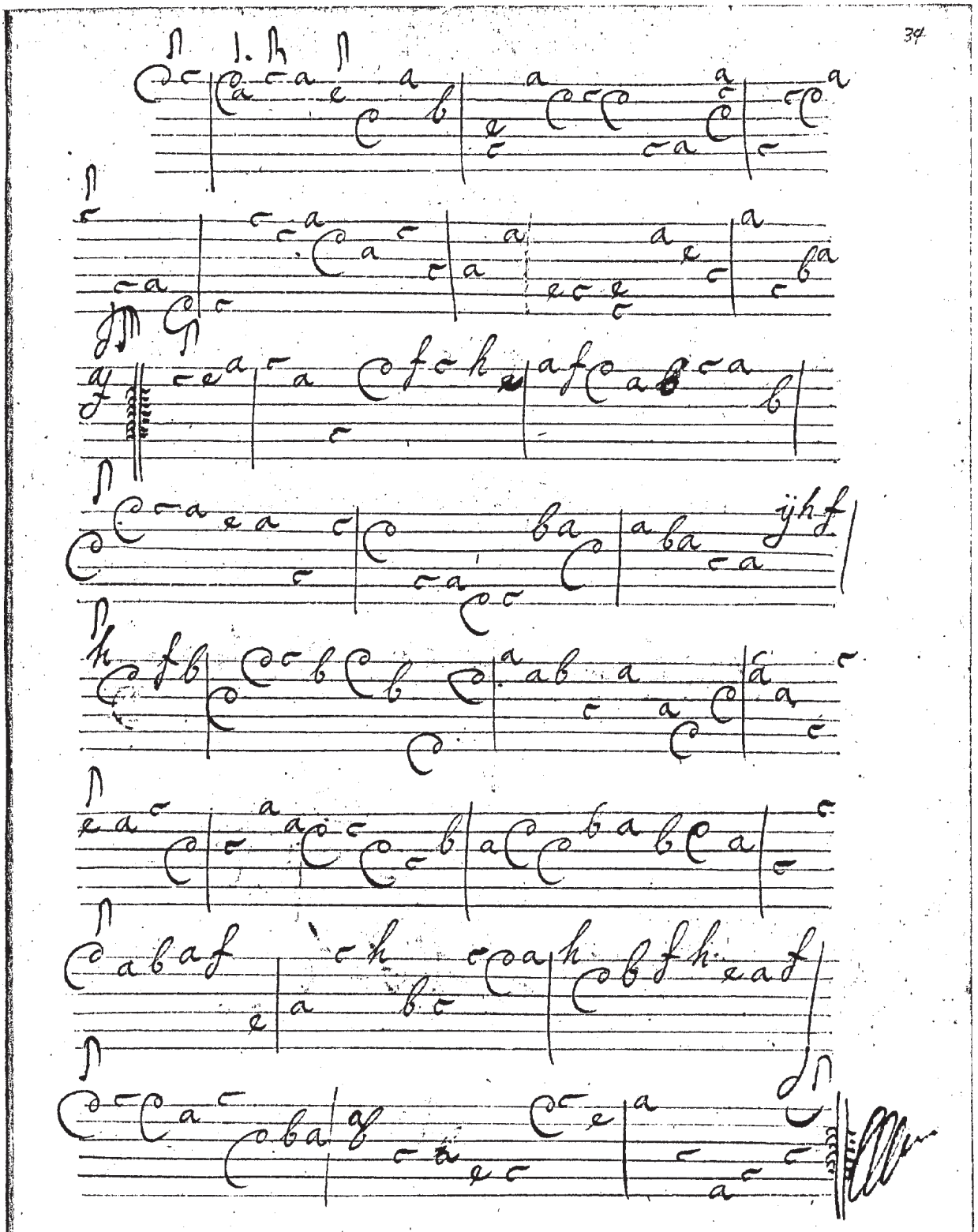


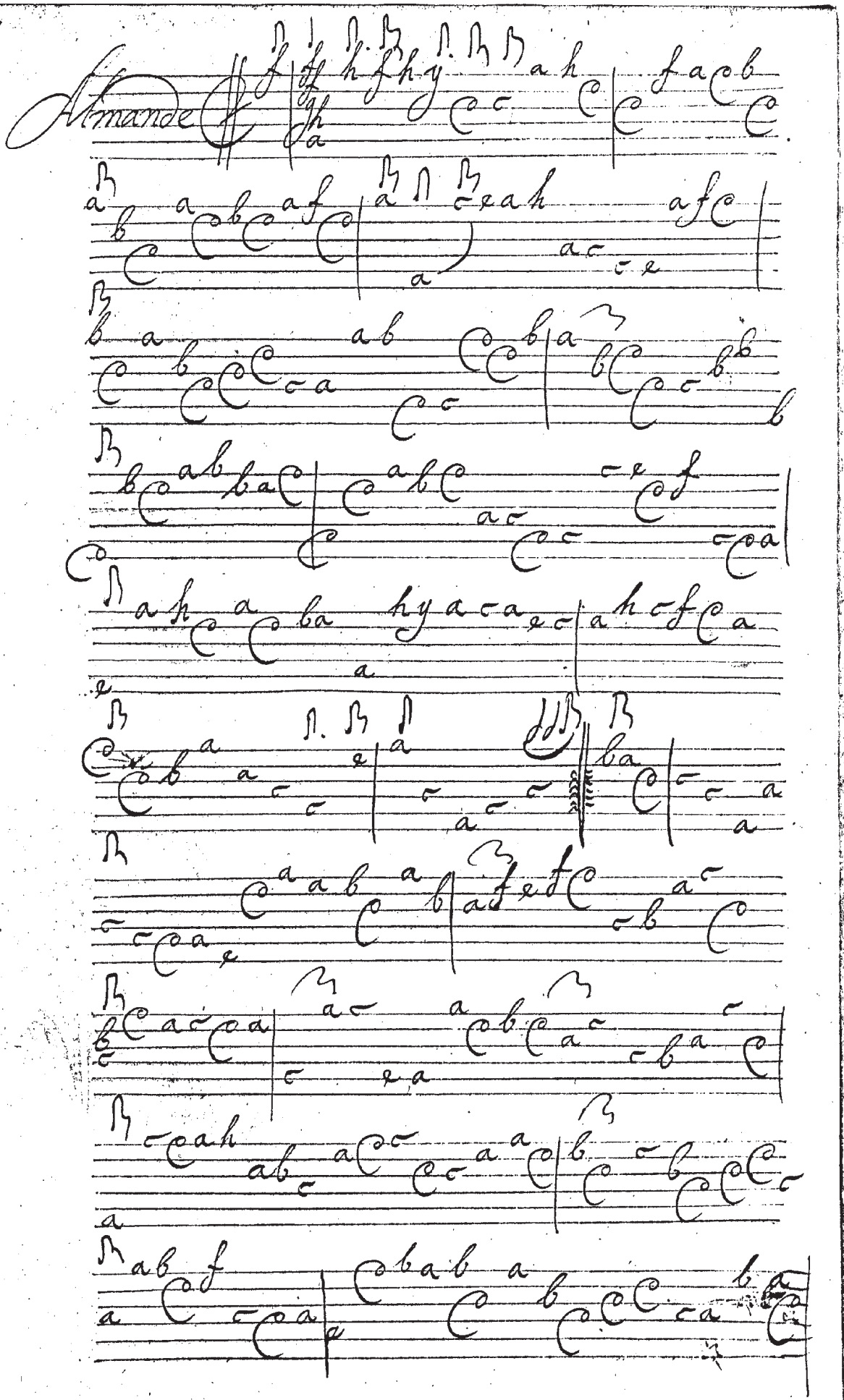

Gigue

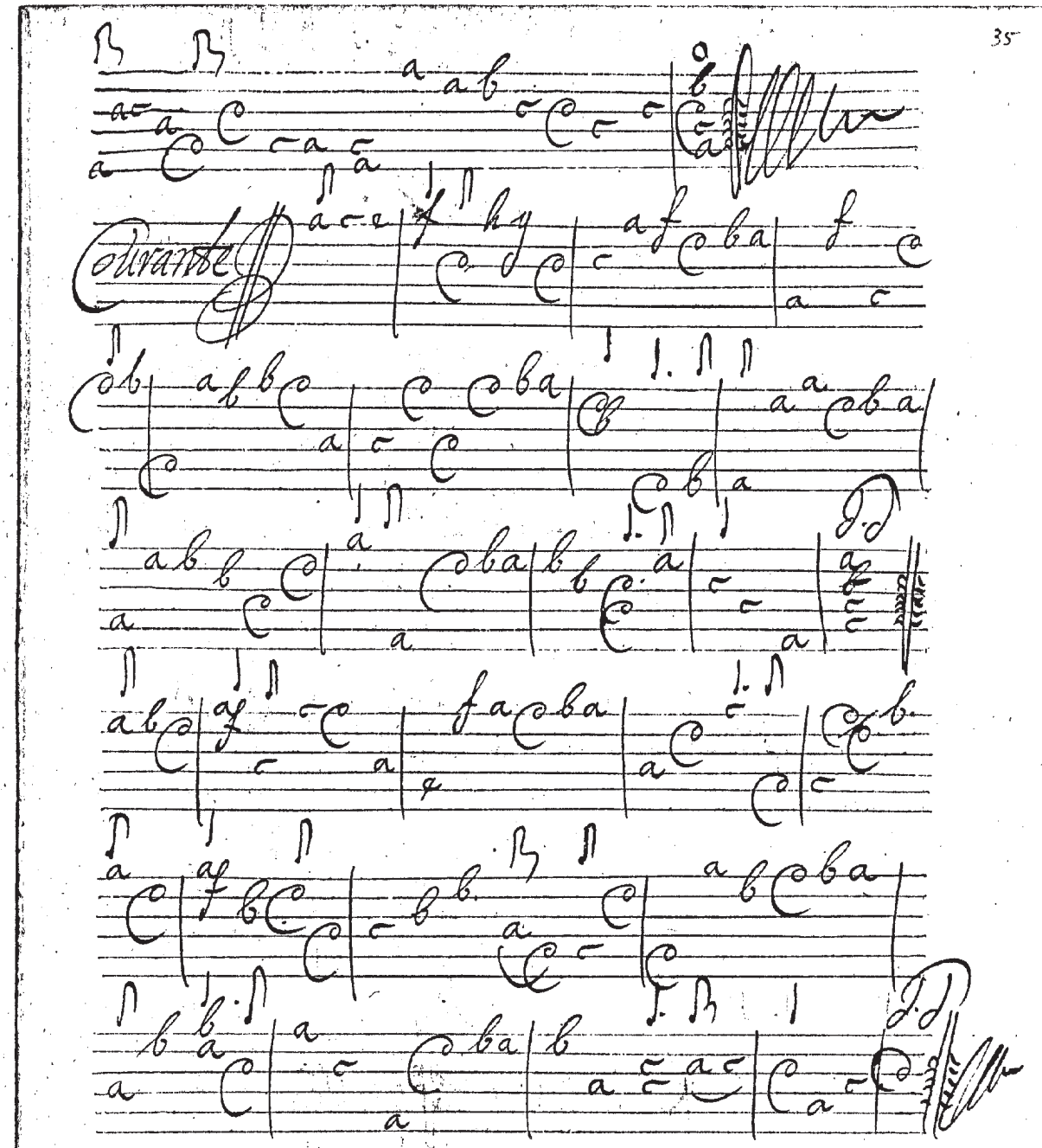
Sarabande

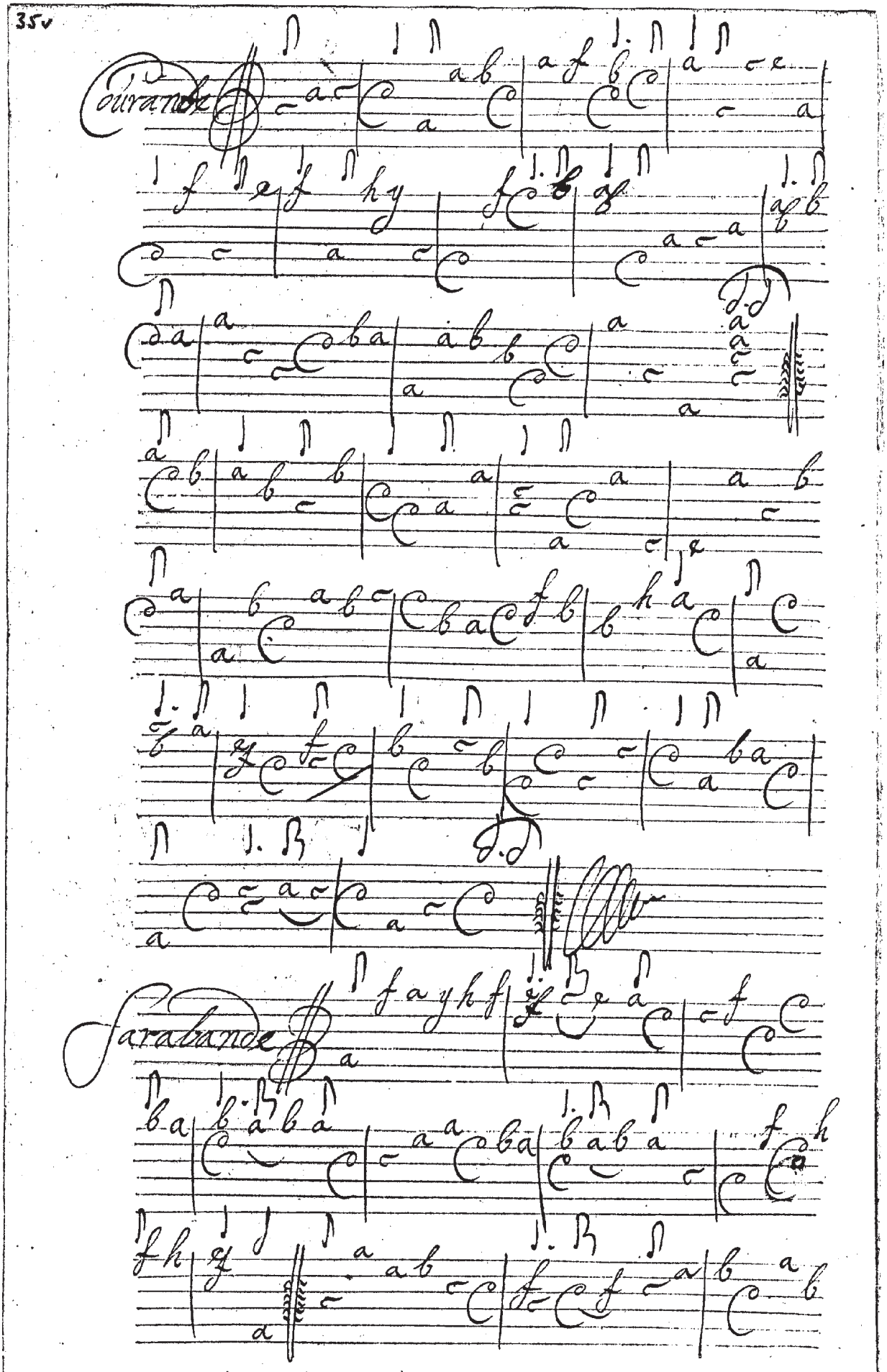


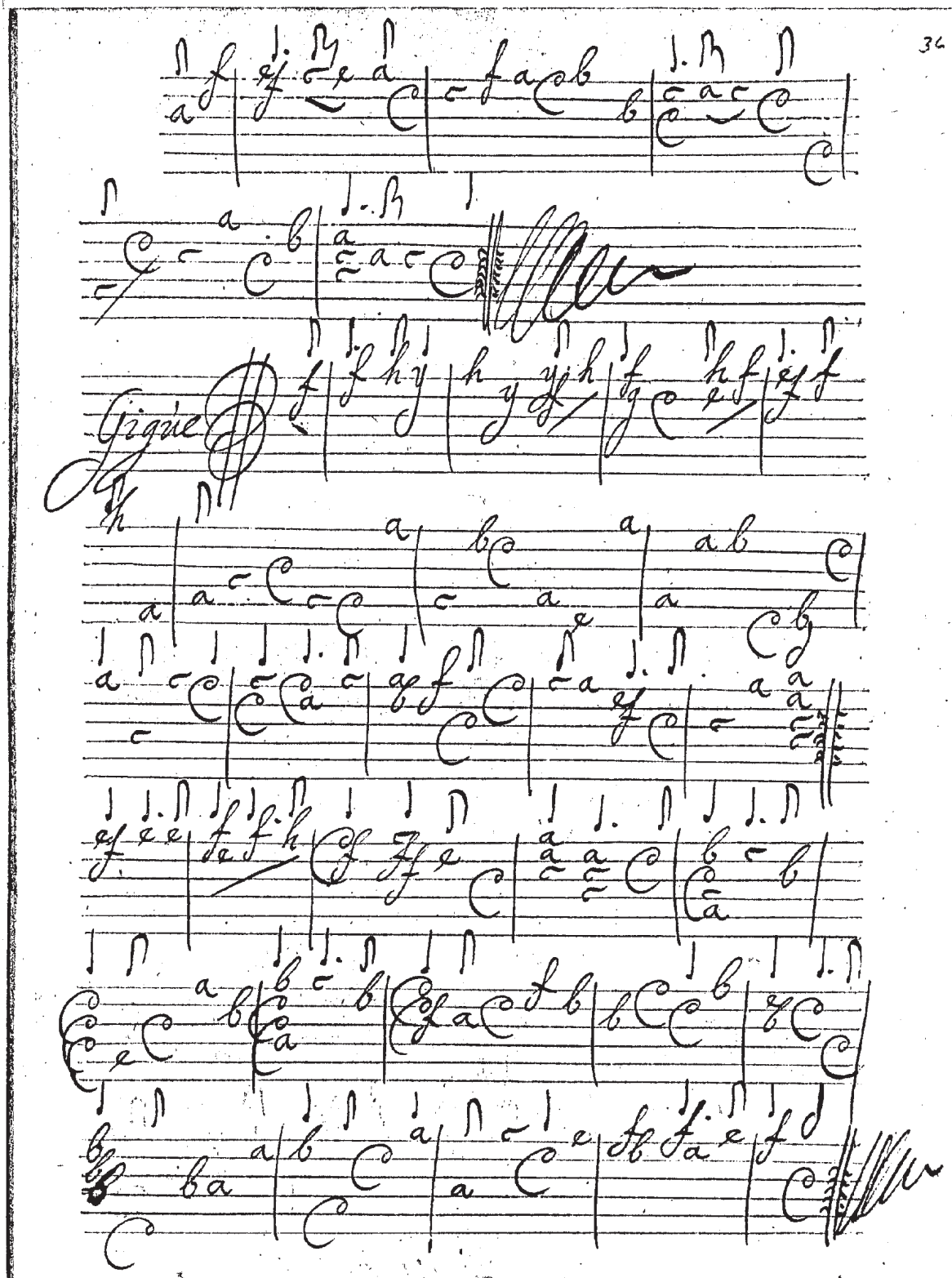
Gigue
Allemande

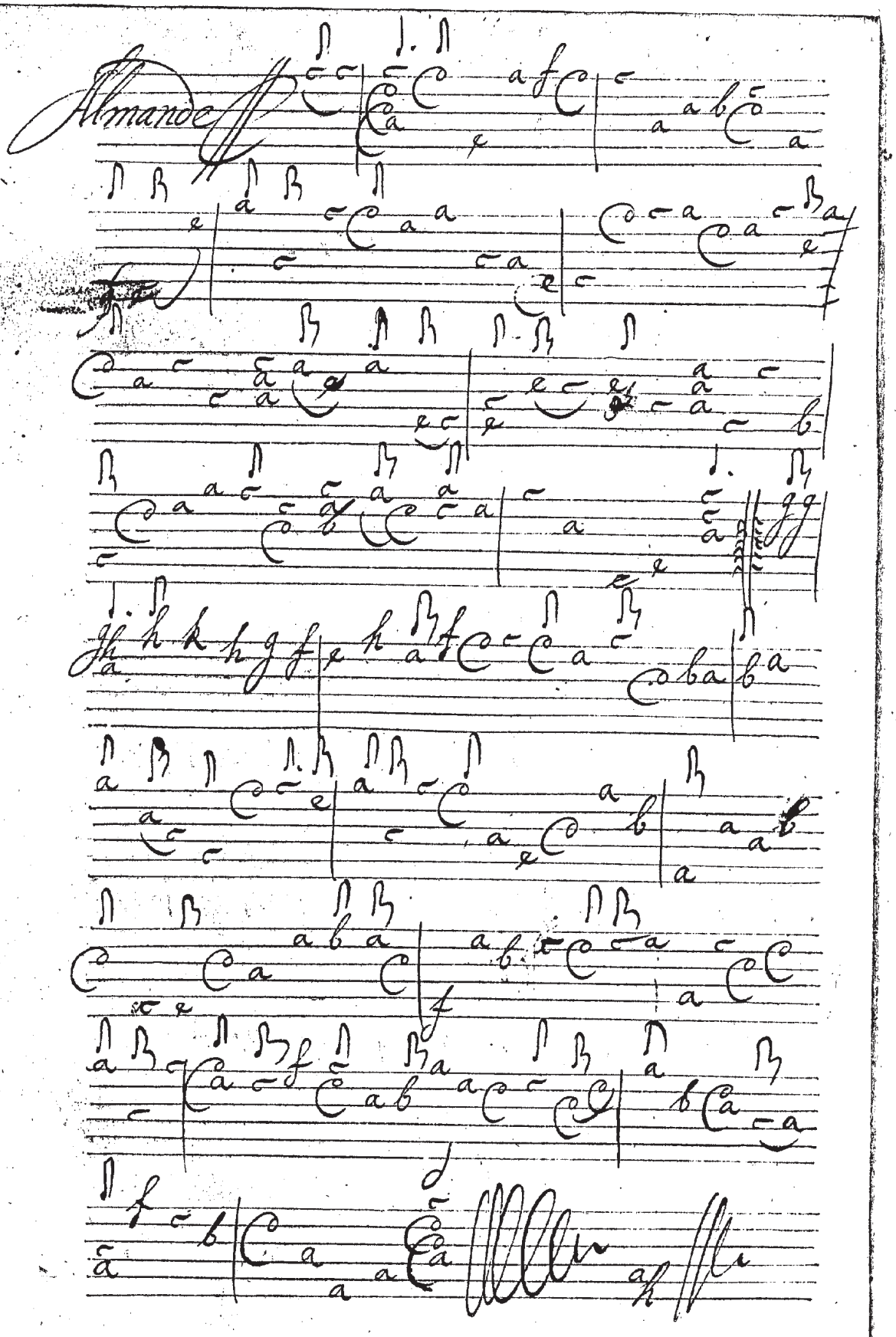


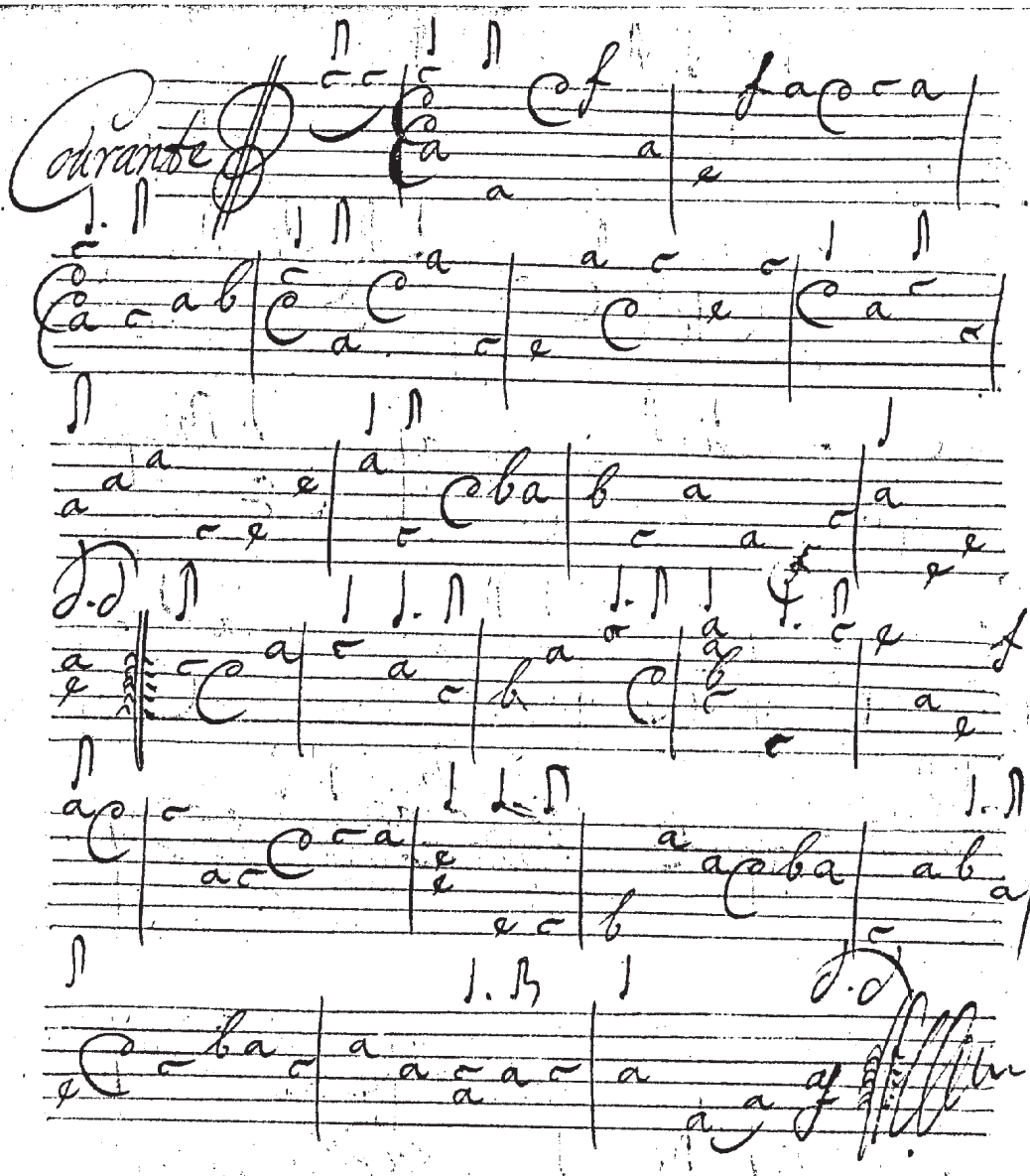

Allemande

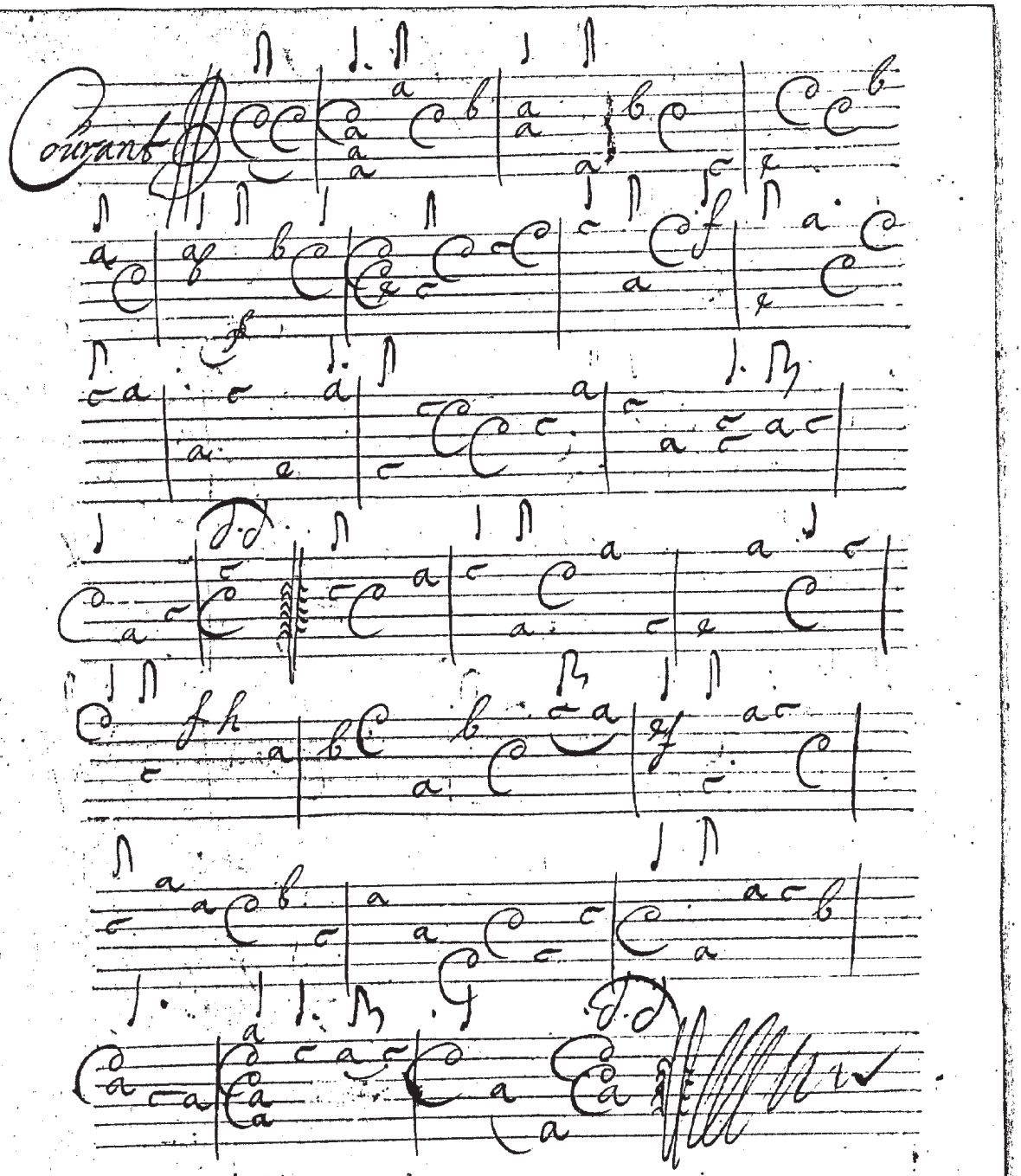

Adagio


Courante
Sarabande


Gigue


Almande


Courante


Courant

follows: Part II

TREE EDITION