

The Ebenthal Manuscripts

GOËSS B

1668

Pieces for Viol



TREE EDITION

The Ebenthal Tablature Mss.

GOËSS B

Utrecht

1668

Pieces for Viol

Third Printing © 2008

TREE EDITION

Albert Reyerma

The GOËSS TABLATURE COLLECTION is 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 preface by Tim Crawford, London, 1993

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 Goëss 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 scribe (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 1688' in the viol Mss A and B, respectively. However, a few pieces in Q's hand are dated before this, the earliest given date being '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 Gitarrentablaturen* 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 manuscripts 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; correspondance et 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, 1991-17]).

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 acquaintances 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 scribe 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 1633. In Ms III appears 'Allemande les plaintes

de Gallot pour le depart de Mademoiselle MariAnne de Sinzendorff' (f.46v), a version of the well known piece usually entitled 'L'Amant malheureux'. This fixes the date of copying sometime 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 being 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 Goëss (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 alone 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 Emperor'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).

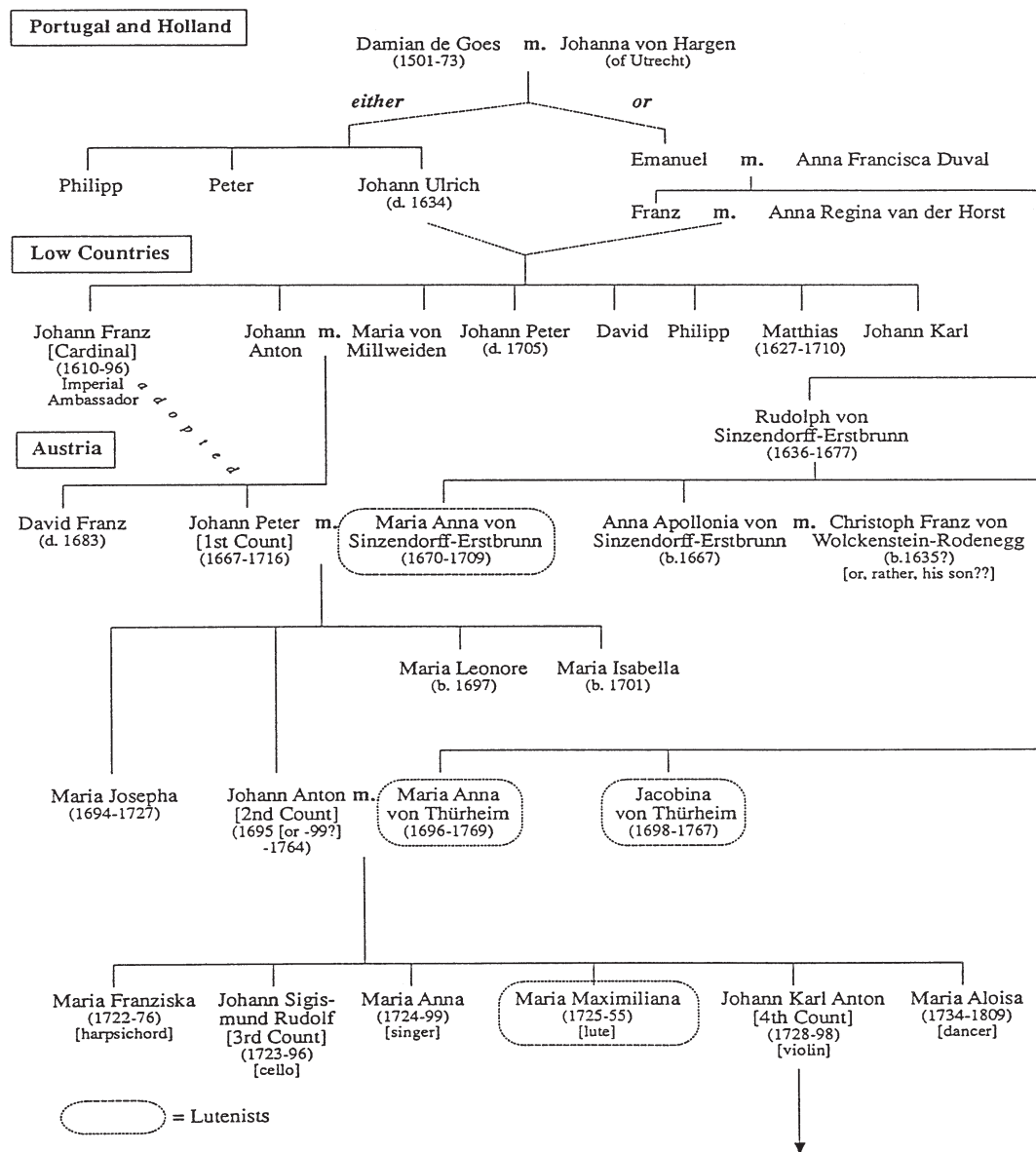
Johann Peter and Anna Maria's son, Johann Anton von Goëss (1695-1764), married Maria Anna von Thürheim (1695-1769) in 1720. This Maria Anna and her sister Jacobina were lutenists, too; their names are stamped on the spines of two of the three ensemble lute part-books in group 3. It is possible, but not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

The Goëss Family 1501-1798

(Alternatives are due to disagreements in the literature)



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 -).

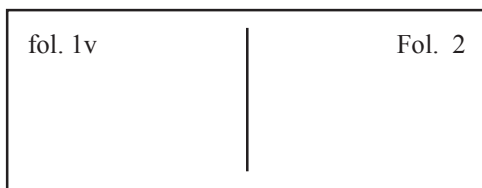
The numbering of William Young's work is that of his
Airs for solo bass viol and for solo lyra viol,
except where otherwise indicated.

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

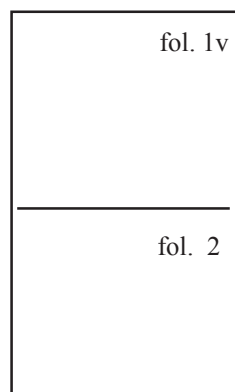
<i>Folio</i>	<i>Title/ Musical form</i>	<i>Composer</i>	<i>Editorial note</i>	<i>Staff tuning</i>	<i>Tablature tuning</i>
1r	Prelude	Scherle, Ambrosius ?	VdGS A.S. 1	edfhf	D G d g bb d'
1v	Allemande	Coleman, Charles or John Jenkins, or John Lillie	VdGS Coleman 472, Lillie 8	edfhf	D G d g bb d'
2r	Courante	Coleman, Charles	VdGS Coleman 474	edfhf	D G d g bb d'
2v	Sarabande	Coleman, Charles	VdGS Coleman 475	edfhf	D G d g bb d'
3r	Allemande	Jenkins, John	VdGS Jenkins, John 232	edfhf	D G d g bb d'
3v	Allemande	Jenkins, John	VdGS Jenkins, John 234	edfhf	D G d g bb d'
4v	Courante	Scherle, Ambrosius ?	VdGS A.S. 2	edfhf	D G d g bb d'
5r	Sarabande	Scherle, Ambrosius ?	VdGS A.S. 3	edfhf	D G d g bb d'
5v	Sarabande	Coleman, Charles	VdGS Coleman 478	edfhf	D G d g bb d'
6r	Prelude	Scherle, Ambrosius ?	VdGS A.S. 4	edfhf	D G d g bb d'
6v	Courante	Scherle, Ambrosius ?	VdGS A.S. 5	edfhf	D G d g bb d'
7v	Courante	Anonymous	VdGS Anon 7941 and 8039	edfhf	D G d g bb d'
7v	Prelude	Herwich, Christian	VdGS Herwich 3	edfhf	D G d g bb d'
7v	Allemande	Lillie	VdGS Lillie 7	edfhf	D G d g bb d'
8v	Allemande	Young, William	VdGS Young 72	edfhf	D G d g bb d'
9r	Sarabande	Ives, Simon	VdGS Ives 83	edfhf	D G d g bb d'
9v	Allemande	Lawes, William	VdGS Lawes 461	edfhf	D G d g bb d'

10v	Allemande	Anonymous	VdGS Anon 6005	ffeff	D G c e a d'
11r - 13r	Courante with Double	Hotman, Nicolas	VdGS Hotman 2	ffeff	D G c e a d'
13v	Sarabande with Double	Merville, Nicolas de	VdGS Merville 1	ffeff	D G c e a d'
14v	Prelude	Anonymous	VdGS Anon 6008	ffeff	D G c e a d'
15v	Allemande	Merville, Nicolas de	VdGS Merville 2	ffeff	D G c e a d'
16v	Sarabande with Double	Dufaut, Fr.	VdGS Dufaut 8, CLF Dufaut 55	ffeff	D G c e a d'
17v	Prelude	Young, William	VdGS Young 51	ffeff	D G c e a d'
18v	Ballet with Double	Hotman, Nicolas	VdGS Hotman 11	ffeff	D G c e a d'
19v	Allemande	Anonymous	VdGS Anon 6011	ffeff	D G c e a d'
20r	Courante	Herwich, Christian	VdGS Herwich 1	ffeff	D G c e a d'
20v	Allemande	Anonymous	VdGS Anon 6012	ffeff	D G c e a d'
21v	Gigue	Anonymous	VdGS Anon 6013	ffeff	D G c e a d'
22v	Prelude	Anonymous	VdGS Anon 6014	ffeff	D G c e a d'
23v	Allemande	Hotman, Nicolas	VdGS Hotman 3	ffeff	D G c e a d'
24v	Courante	Dubuisson (Jean Lacquemant)	VdGS Dubuisson 99	ffeff	D G c e a d'
25r	Sarabande	Hotman, Nicolas	VdGS Hotman 5	ffeff	D G c e a d'
25v	Gigue	Hotman, Nicolas	VdGS Hotman 6	ffeff	D G c e a d'
26v	Allemande	Hotman, Nicolas	VdGS Hotman 7	ffeff	D G c e a d'
27v - 32v	Aria variata	Price, John	VdGS Price 1	ffeff	D G c e a d'
33r	Prelude	Anonymous	VdGS Anon 6015	ffeff	D G c e a d'
34v	Gigue	Dufaut, Fr.	VdGS Dufaut 1 CLF Dufaut 158	ffeff	D G c e a d'
35v	Allemande with Double	Young, William	VdGS Young 53	ffeff	D G c e a d'
37r	Gigue	Young, William	VdGS Young 53	ffeff	D G c e a d'
37v	Prelude	Hotman, Nicolas ?	VdGS Hotman 37	ffeff	D G c e a d'
38v	Allemande	Herwich, Christian	VdGS Herwich 2	ffeff	D G c e a d'
39v	Sarabande with Double	Hotman, Nicolas	VdGS Hotman 8	ffeff	D G c e a d'
40v	Courante (? du Dauphin) with Double	Anonymous	VdGS Anon 6017	ffeff	D G c e a d'
42r	Sarabande with Double	Dufaut, Fr.	VdGS Dufaut 9 CLF Dufaut 67	ffeff	D G c e a d'
43v	Gigue	Mercure, Jean	VdGS Mercure 1 CLF J.Mercure 25	ffeff	D G c e a d'
44v	Sarabande	Mercure, Jean	VdGS Mercure 2 CLF J.Mercure 18	ffeff	D G c e a d'
45r	Sarabande	Gautier or Bocquet	VdGS Gautier 4 CLF Bocquet 21	ffeff	D G c e a d'
45v	Gigue	Dufaut, Fr.	VdGS Dufaut 2 CLF Dufaut 77	ffeff	D G c e a d'
46v	Courante „Narcisse“	Gautier, Denis	VdGS Gautier 5 CLF D.Gautier 92	ffeff	D G c e a d'
47v	Gigue „La Pastorale“	Gautier, Denis	VdGS Gautier 6 CLF D. Gautier 92	ffeff	D G c e a d'
48v	Courante	Gautier, Denis	VdGS Gautier 7	ffeff	D G c e a d'
49v	Courante „La Lyonnais“	Gautier, Ennemond; le Vieux; or Denis	VdGS Gautier 8 CLF Vieux Gautier 27 D.Gautier 99	ffeff	D G c e a d'
50v	Gigue	Gautier, Denis	VdGS Gautier 9	ffeff	D G c e a d'
51v - 53	Courante with Double	Anonymous	VdGS Anon 6028	ffeff	D G c e a d'
53v	Allemande	Anonymous	VdGS Anon 6030	ffeff	D G c e a d'
54v	Sarabande	Anonymous	VdGS Anon 6031	ffeff	D G c e a d'
55r	Sarabande	Anonymous	VdGS Anon 6032	ffeff	D G c e a d'
55v	Courante	Anonymous	VdGS Anon 6033	ffeff	D G c e a d'
56v - 58r	Courante with Double	Anonymous	VdGS Anon 6032	ffeff	D G c e a d'
58v	Courante with Double	Hotman, Nicolas	VdGS Hotman 9	ffeff	D G c e a d'

60v	Courante with Double	Stöeffken, Ditrich	VdGS Steffkens 55	fdefh	D A d f# a d'
61r	Sarabande	Stöeffken, Ditrich	VdGS Steffkens 58	fdefh	D A d f# a d'
61v	Courante	Jenkins, John	VdGS Jenkins, John 334	fdefh	D A d f# a d'
62v	Prelude	Stöeffken, Ditrich ?	VdGS Steffkens 67	fdefh	D A d f# a d'
63v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 56	fdefh	D A d f# a d'
64v	Allemande	Jenkins, John	VdGS Jenkins, John 321	fdefh	D A d f# a d'
65v	Allemande	Stöeffken or Young or Herwich	VdGS Steffkens 54	fdefh	D A d f# a d'
66v	Allemande	Herwich, Christian	VdGS Herwich 11	fdefh	D A d f# a d'
67v	Prelude	Stöeffken, Ditrich	VdGS Steffkens 106	fedfh	D A d f a d'
68v	Courante	Stöeffken, Ditrich	VdGS Steffkens 104	fedfh	D A d f a d'
69v	Courante	Stöeffken, Ditrich	VdGS Steffkens 103	fedfh	D A d f a d'
70r	Sarabande	Stöeffken, Ditrich	VdGS Steffkens 102	fedfh	D A d f a d'
70v	Allemande	Stöeffken, Ditrich	VdGS Steffkens 91	fedfh	D A d f a d'
71v	Courante	Stöeffken, Ditrich	VdGS Steffkens 92	fedfh	D A d f a d'
72r	Sarabande	Anonymous	VdGS Anon 8708	fedfh	D A d f a d'
72v	Prelude	Anonymous	VdGS Anon 8709	fedfh	D A d f a d'
73v	Courante	Stöeffken, Ditrich ?	VdGS Steffkens 101	fedfh	D A d f a d'
74r	Sarabande	Herwich, Christian	VdGS Herwich 16	fedfh	D A d f a d'
74v	Courante	Stöeffken, Ditrich	VdGS Steffkens 97	fedfh	D A d f a d'
75v	Sarabande	Stöeffken, Ditrich	VdGS Steffkens 93	fedfh	D A d f a d'
76r	Sarabande	Anonymous	VdGS Anon 8701	fedfh	D A d f a d'
76v - 77v	Allemande	Anonymous	VdGS Anon 8710	fedfh	D A d f a d'
77v	Allemande	Stöeffken or Herwich	VdGS Steffkens 107	fedfh	D A d f a d'
78r	Allemande	Stöeffken, Ditrich	VdGS Steffkens 107	fedfh	D A d f a d'
78v	Sarabande	Jenkins, John	VdGS Jenkins, John 392	fedfh	D A d f a d'
80v	Allemande	Scherle, Amb. ?		fedfh	D A d f a d'
81v	Allemande	Young, William	VdGS Young 65	fedfh	D A d f a d'
82v	Courante	Young, William	VdGS Young 66	fedfh	D A d f a d'
83v	Sarabande	Young, William	VdGS Young 66	fedfh	D A d f a d'
84r	Sarabande	Lawes, William	VdGS Lawes 433	fedfh	D A d f a d'
84v - 85v	Allemande	Ives, Simon	VdGS Ives 61	fedfh	D A d f a d'
85v	Courante with Double	Anonymous	VdGS Anon 7082	fedfh	D A d f a d'



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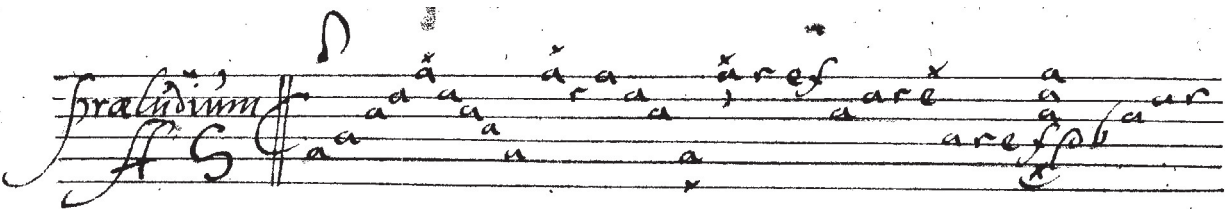


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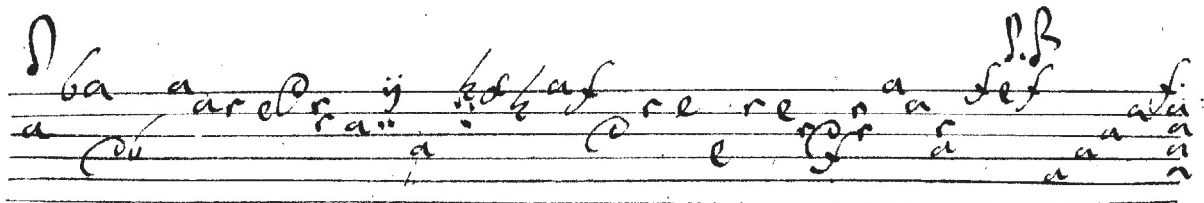
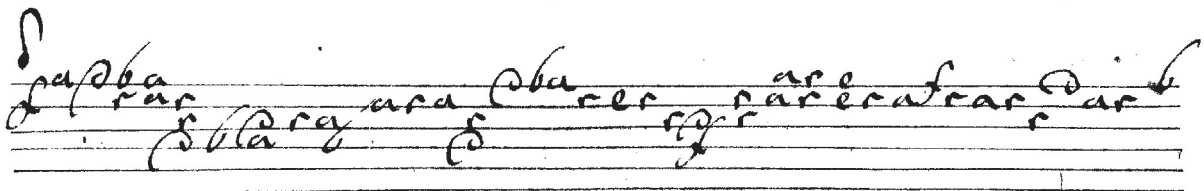
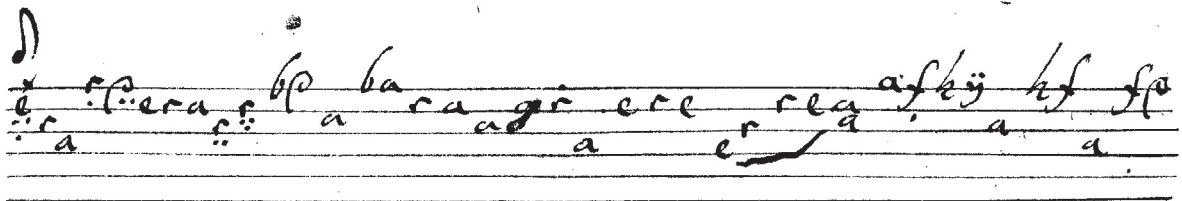
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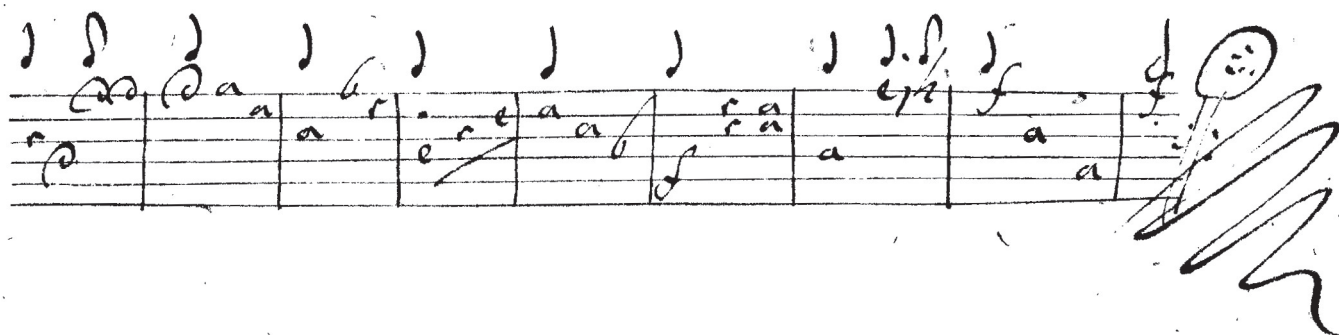
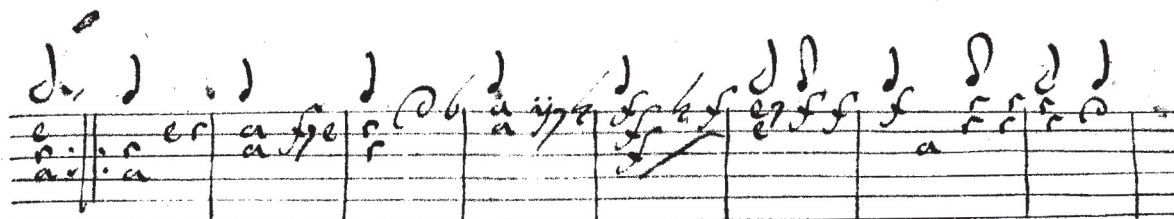
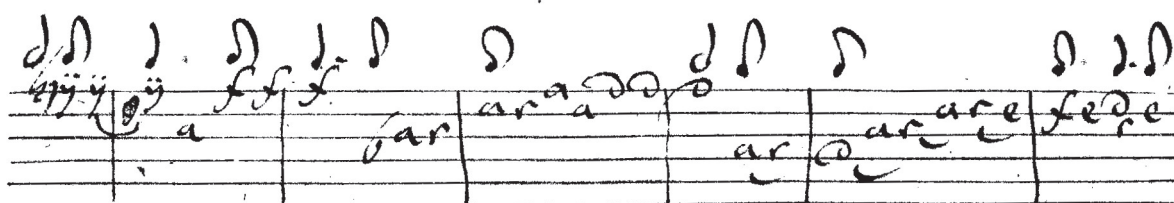
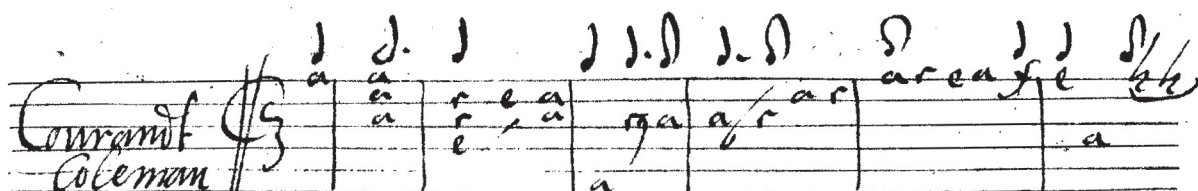
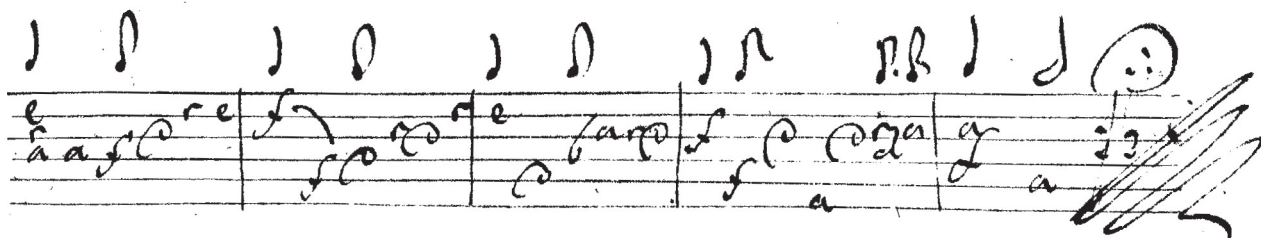
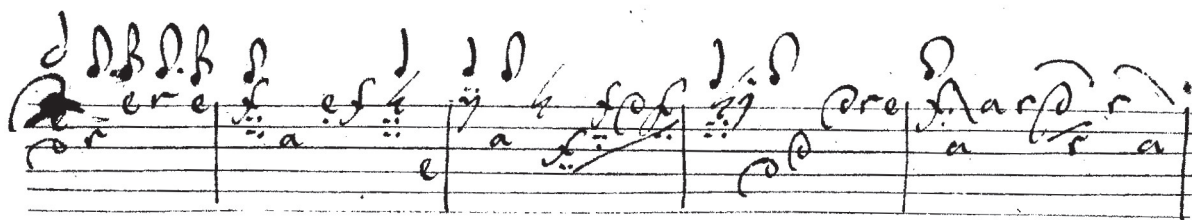
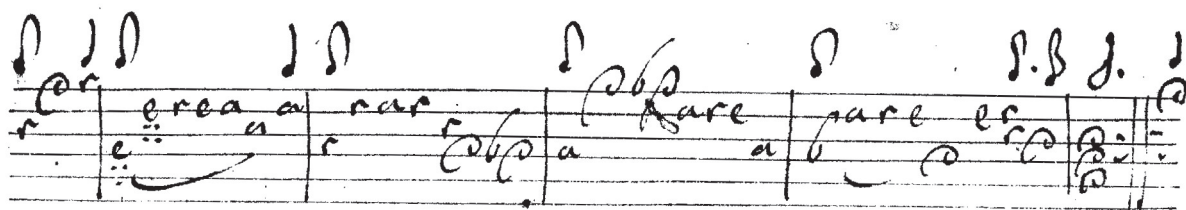
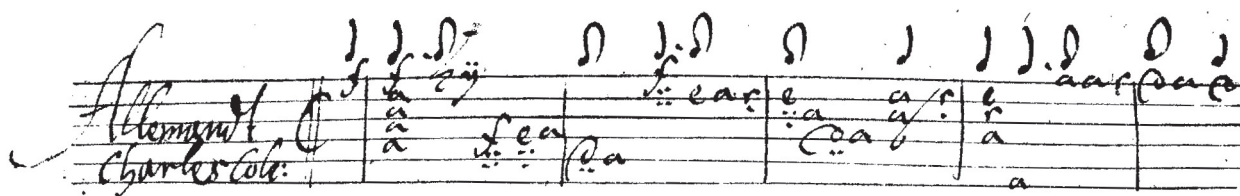
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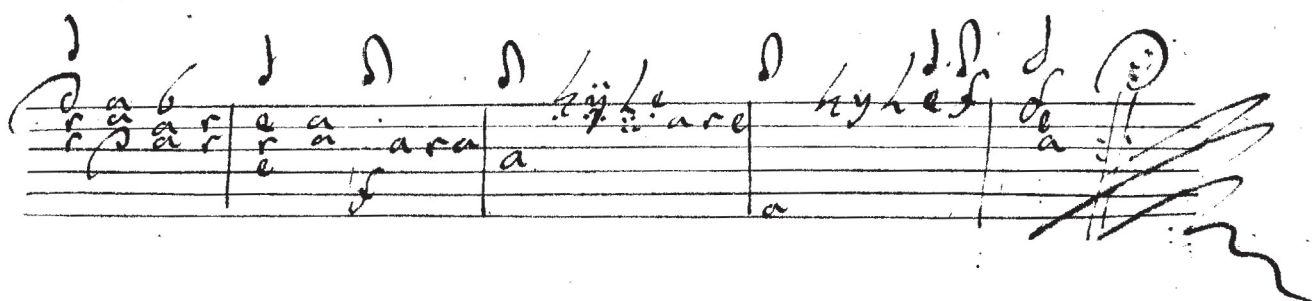
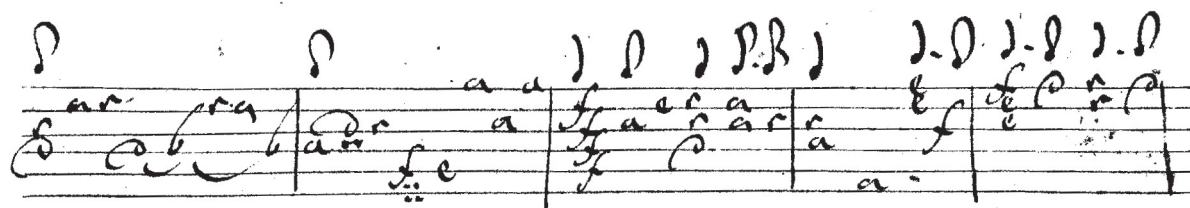
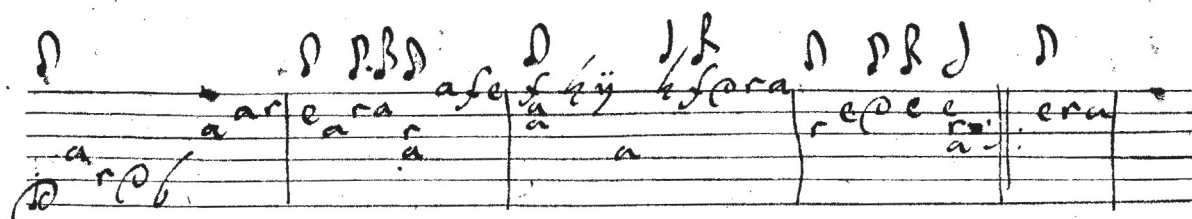
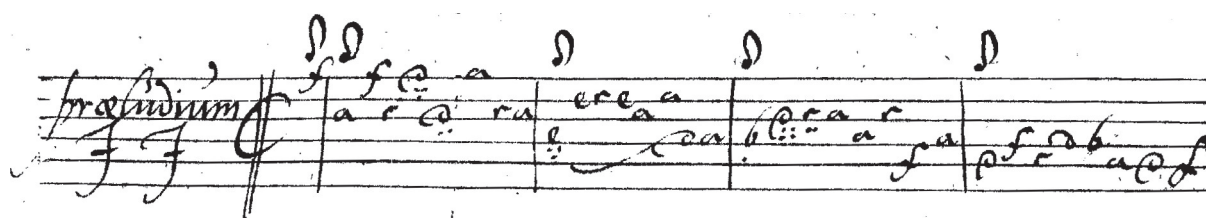
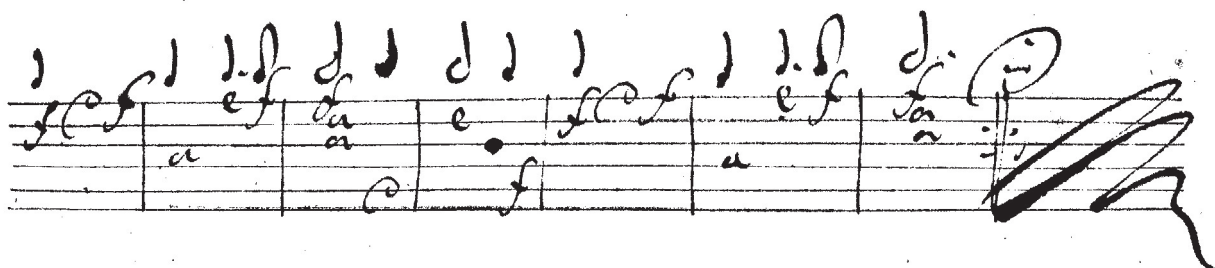
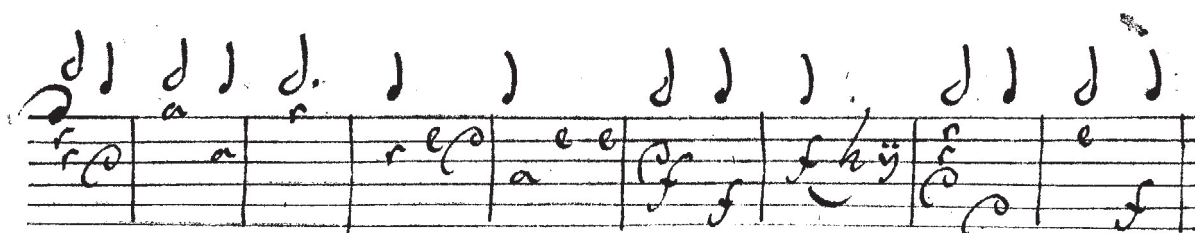
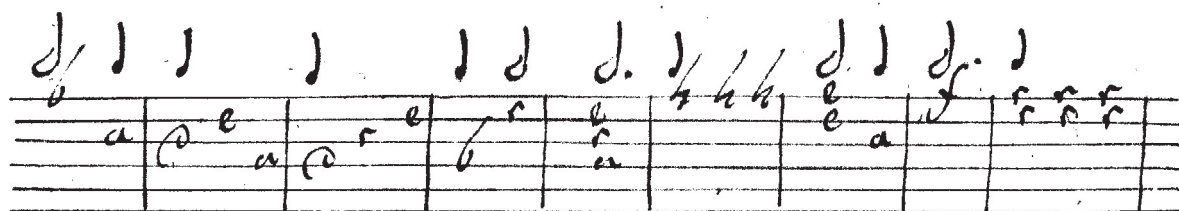
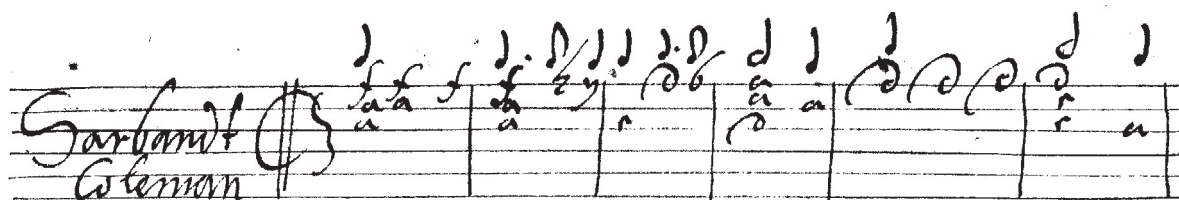


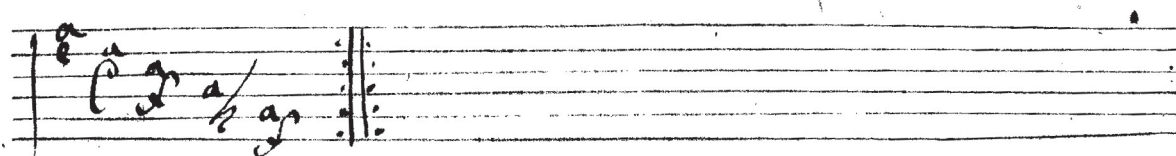
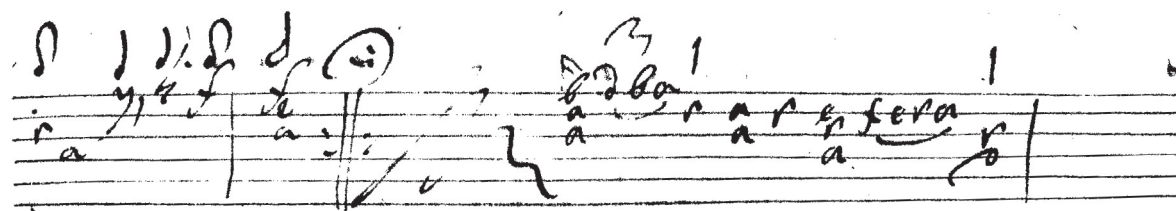
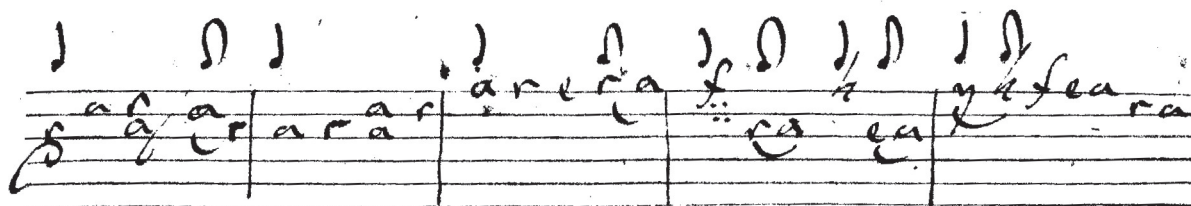
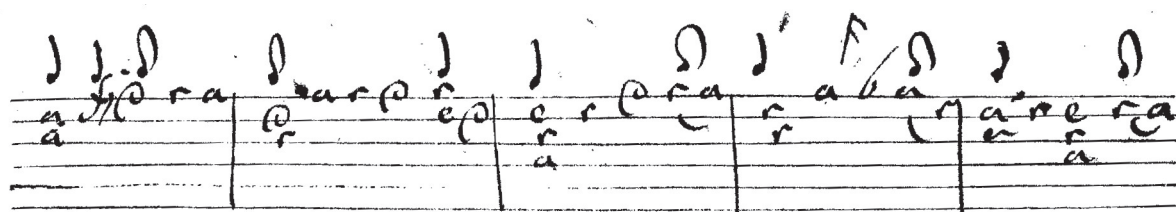
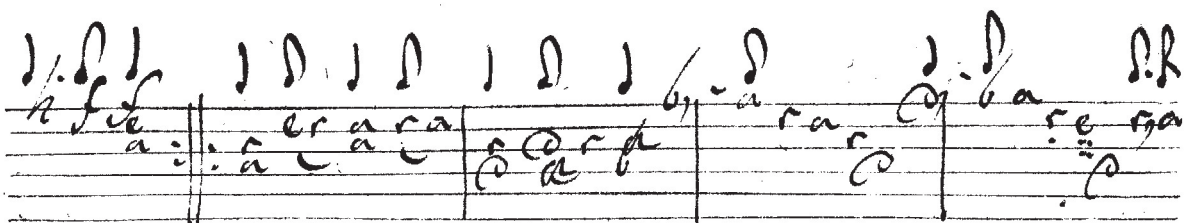
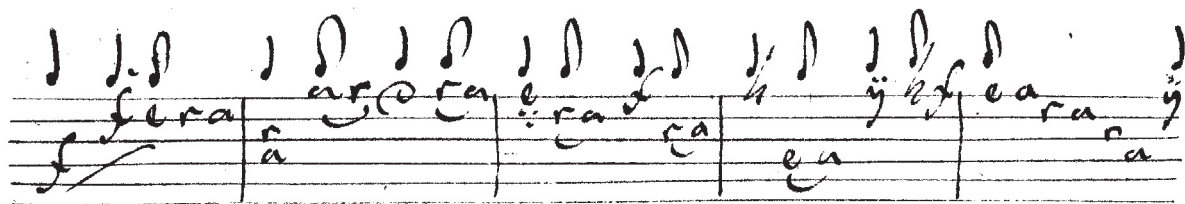
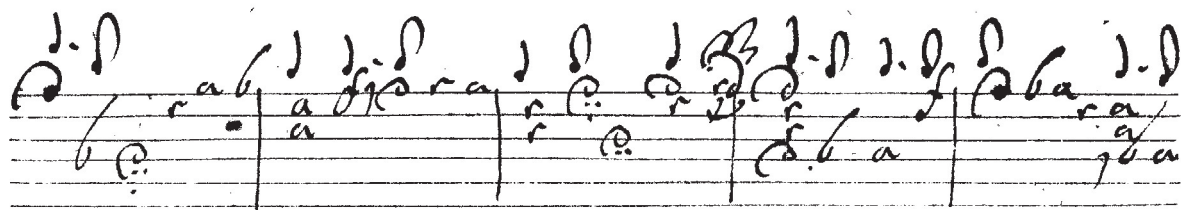
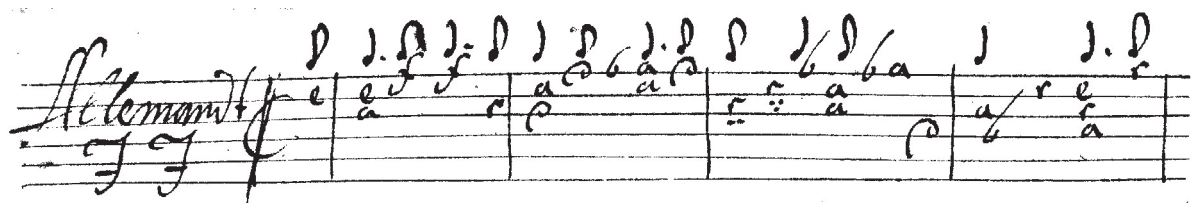
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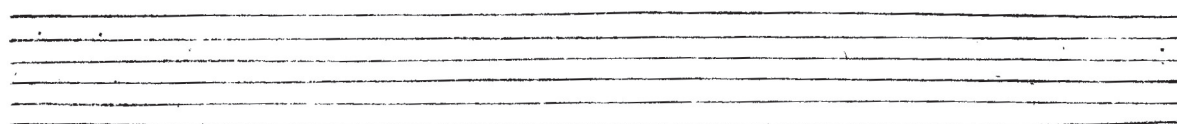
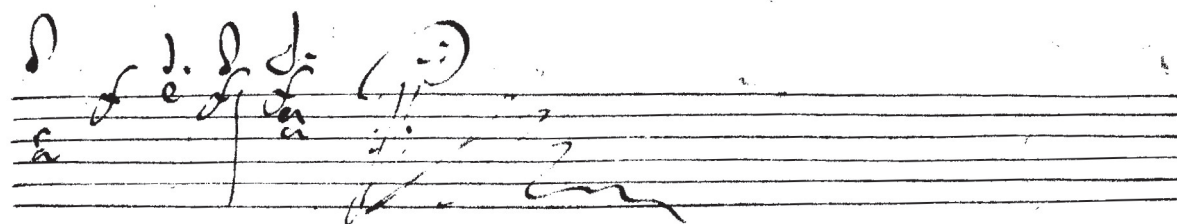
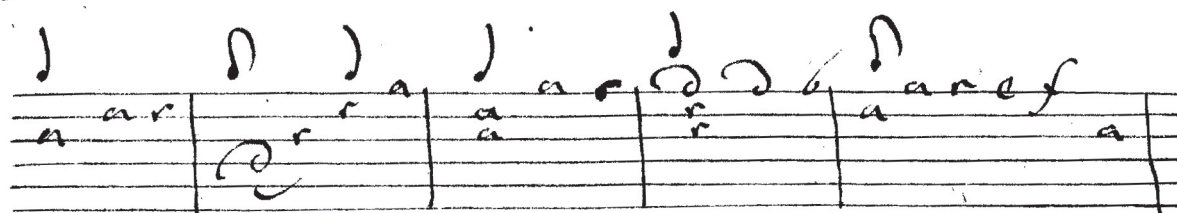
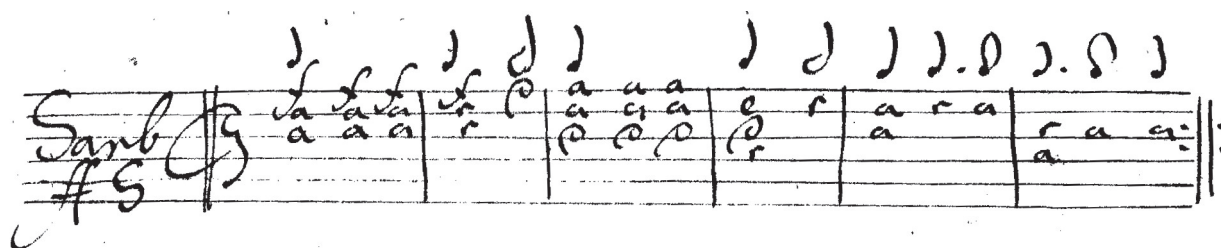
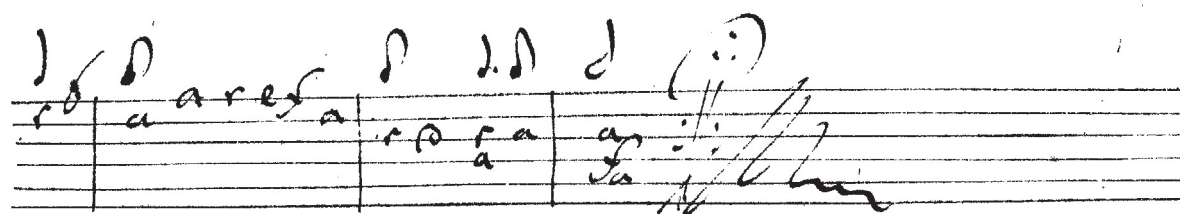
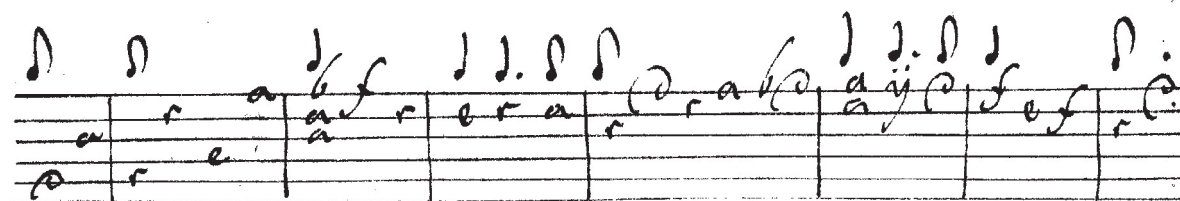
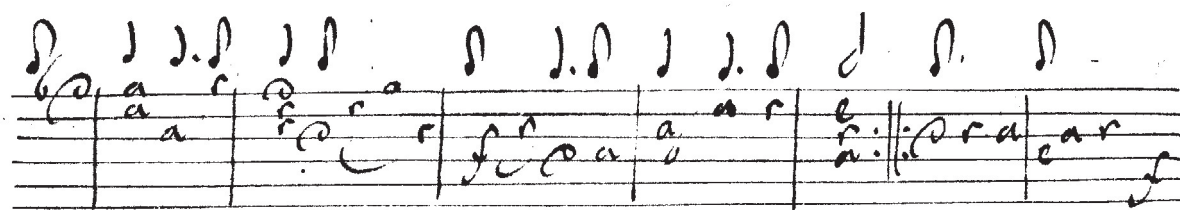
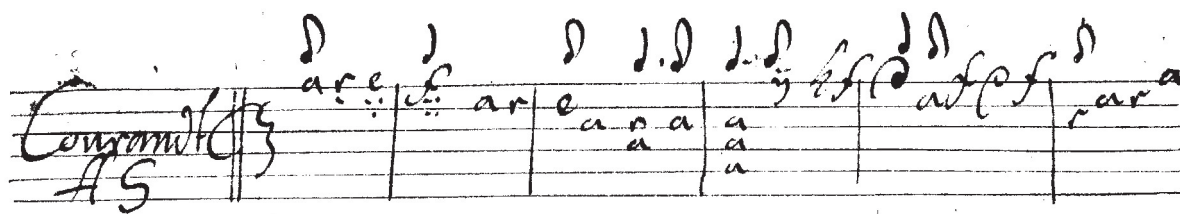


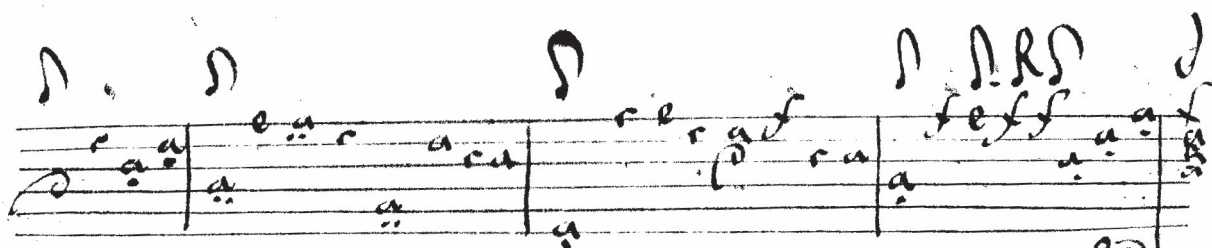
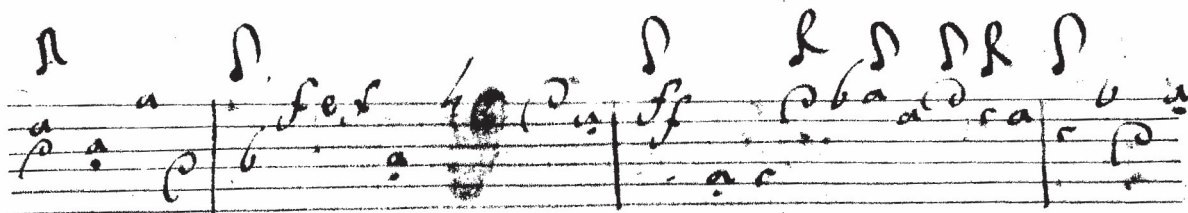
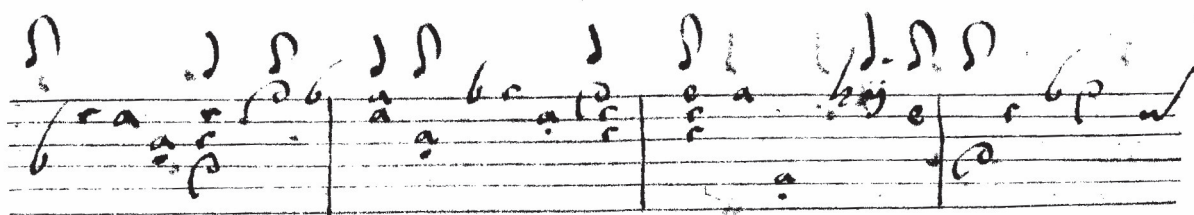
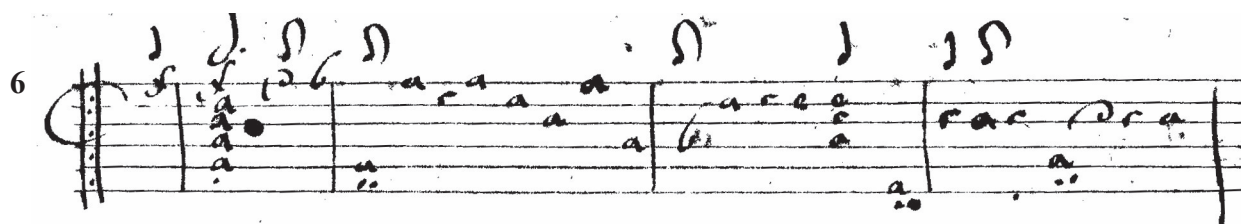
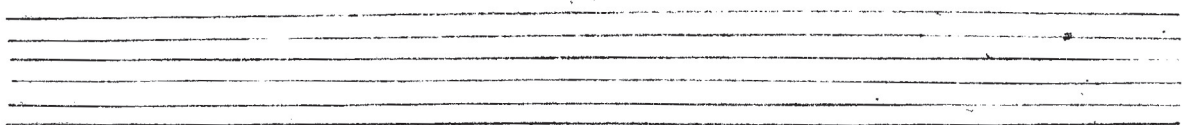
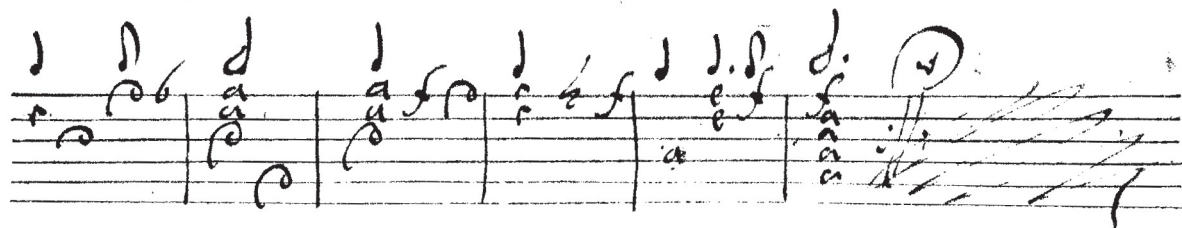
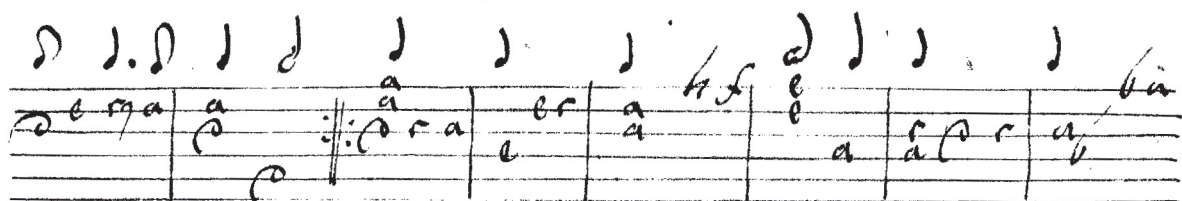
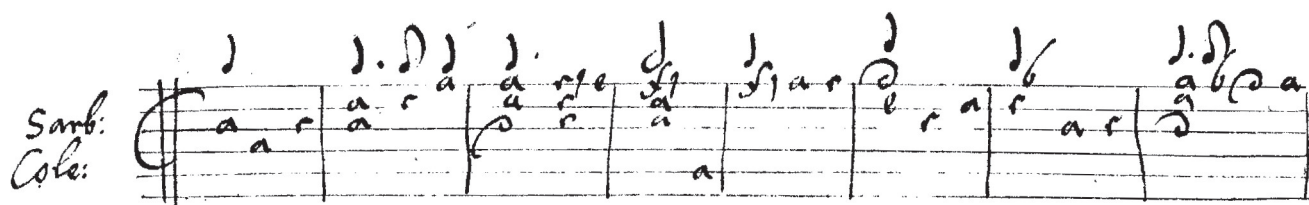
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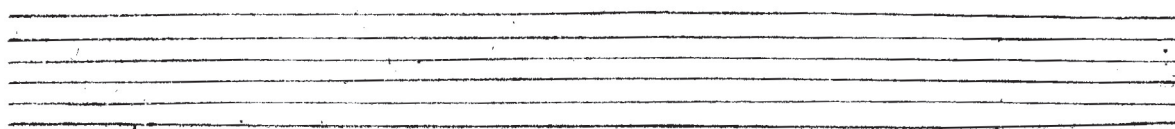
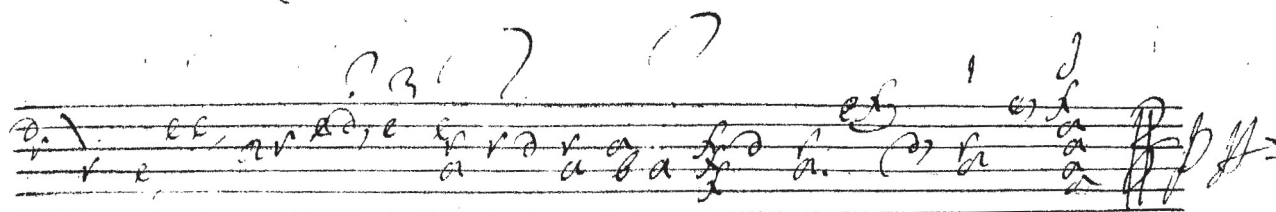
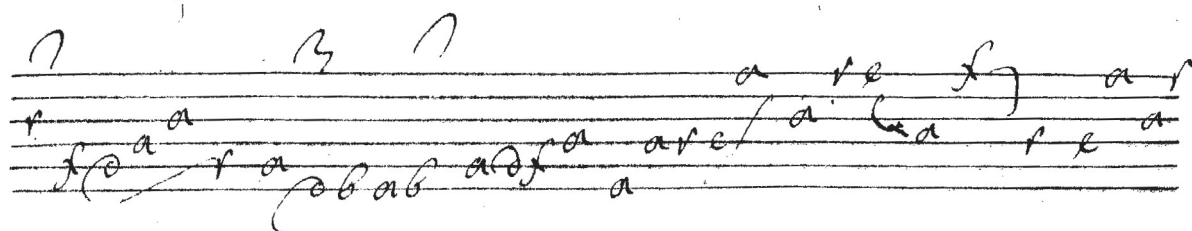
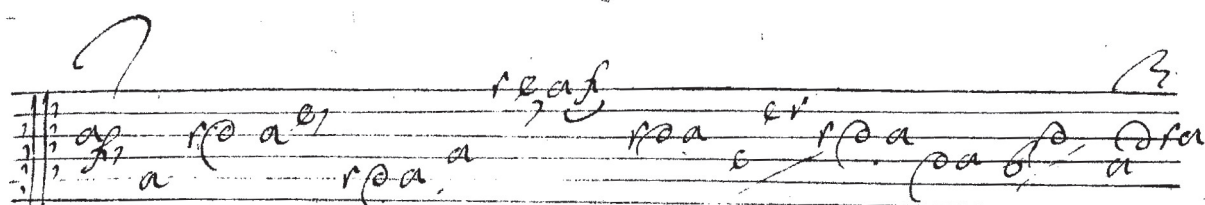
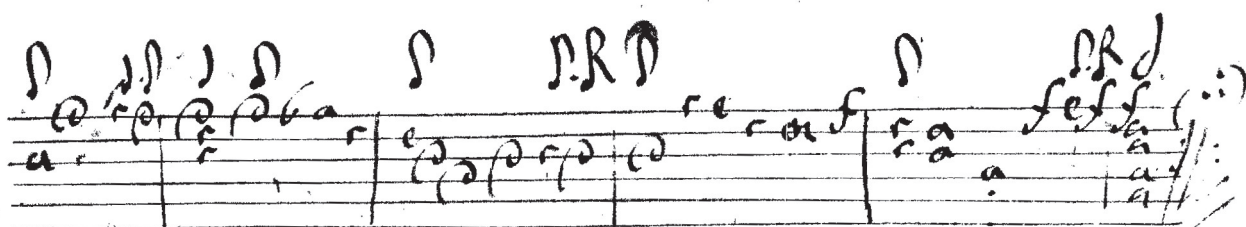
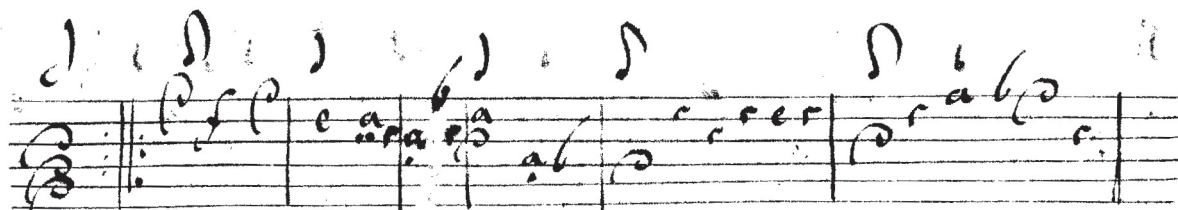
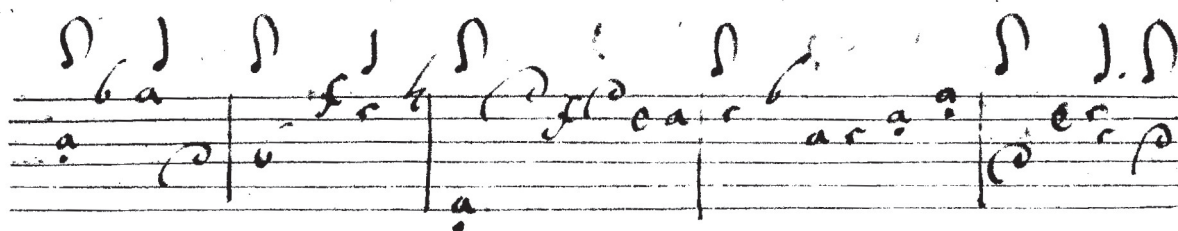
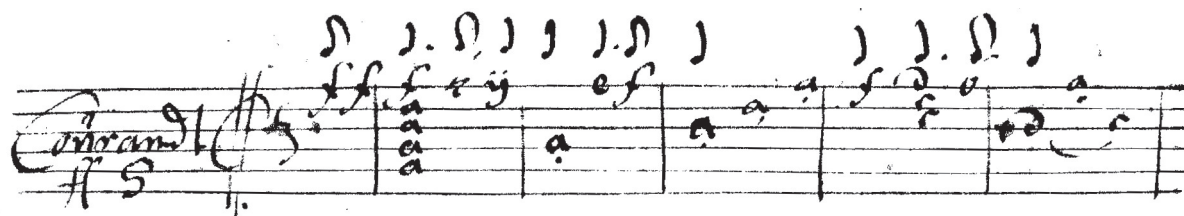


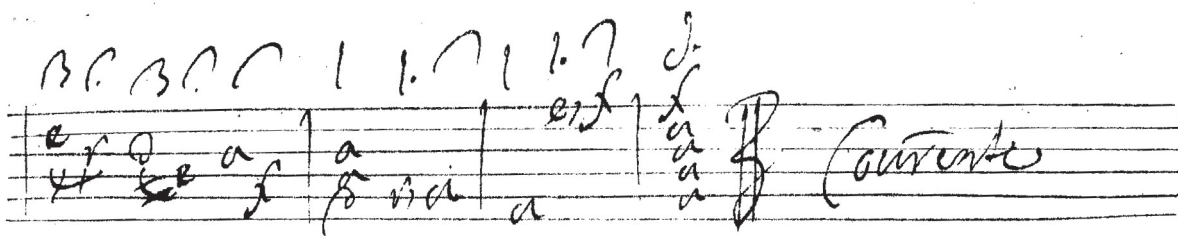
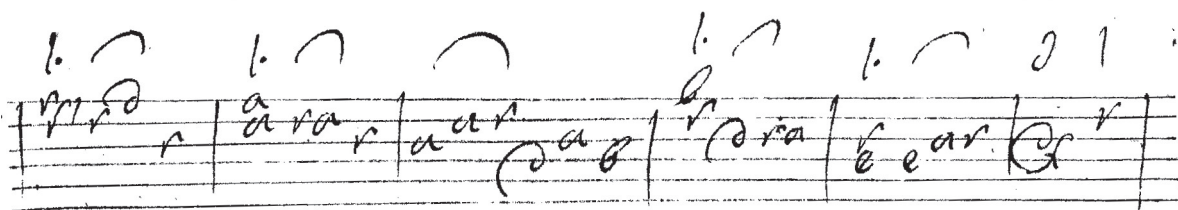
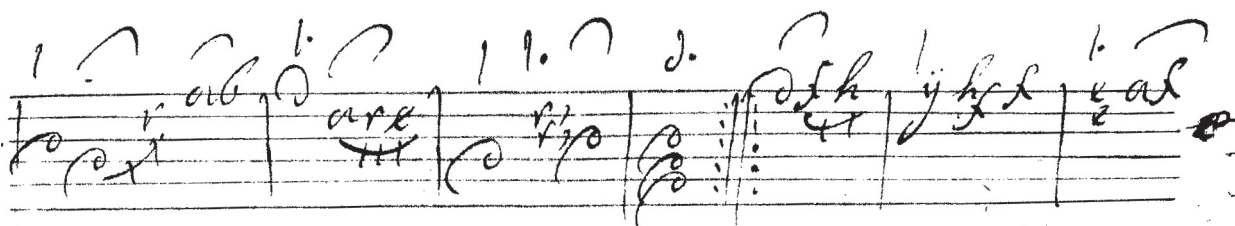
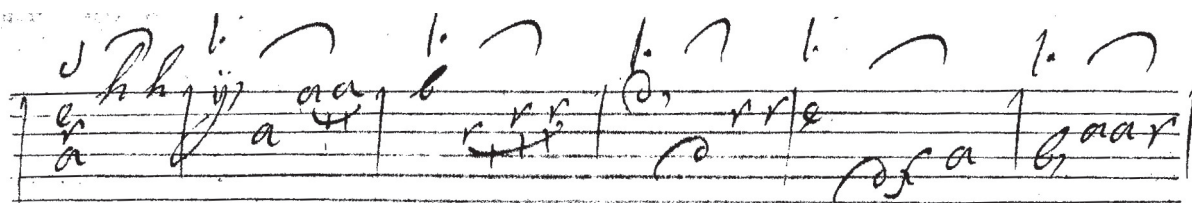
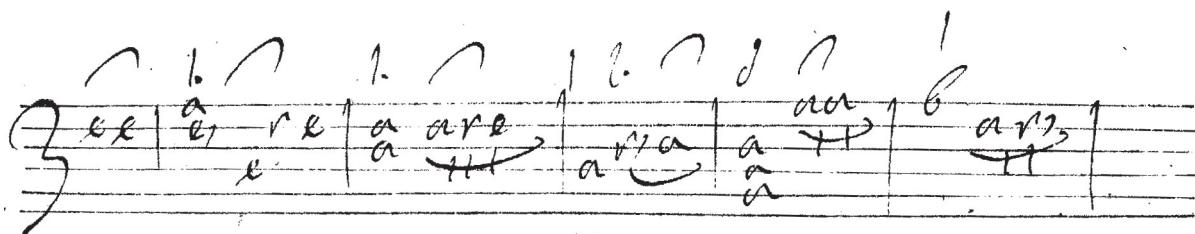
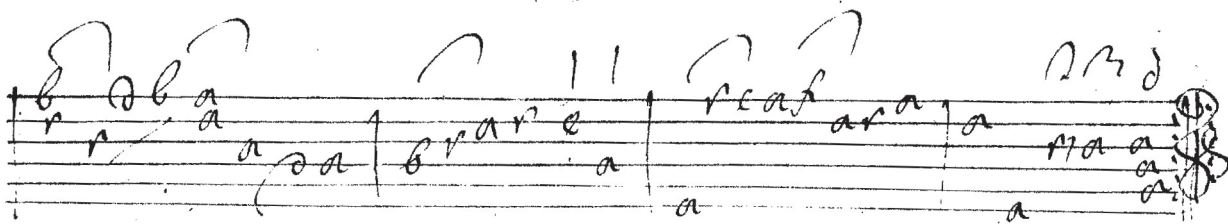
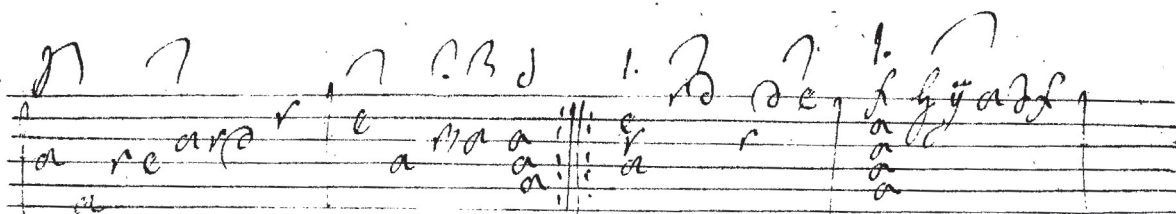
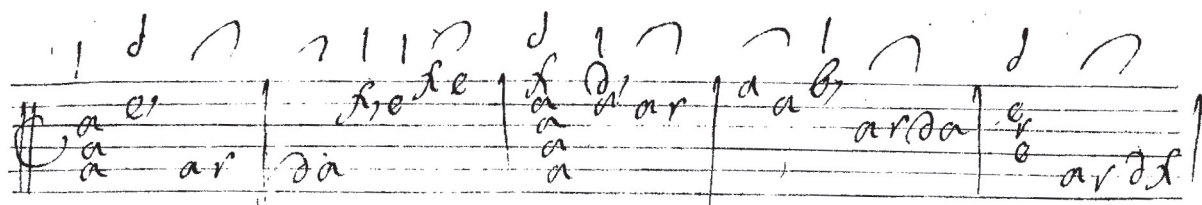


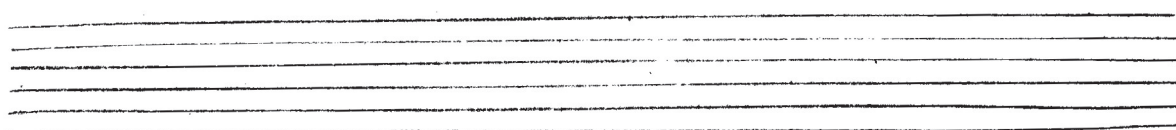
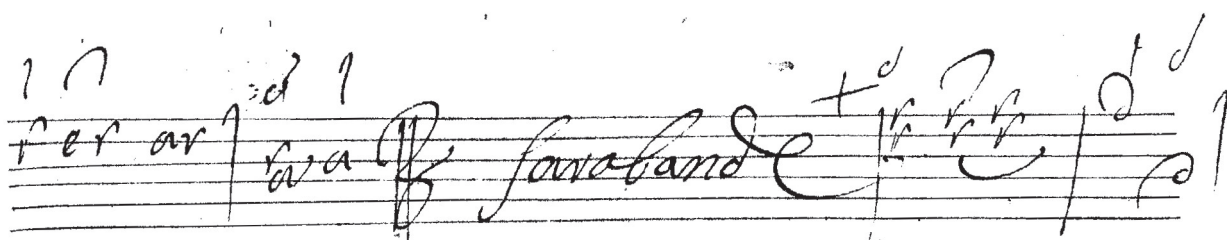
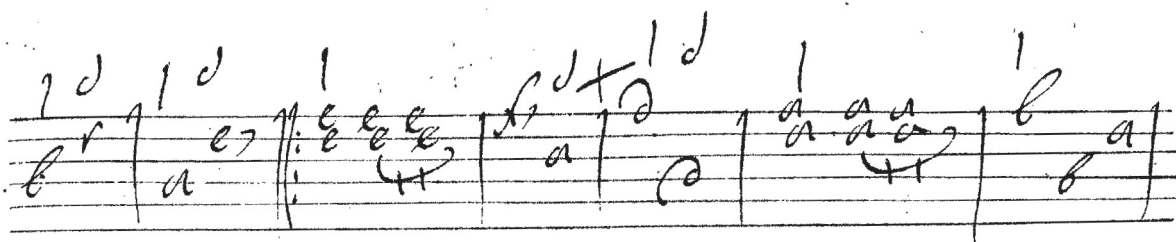
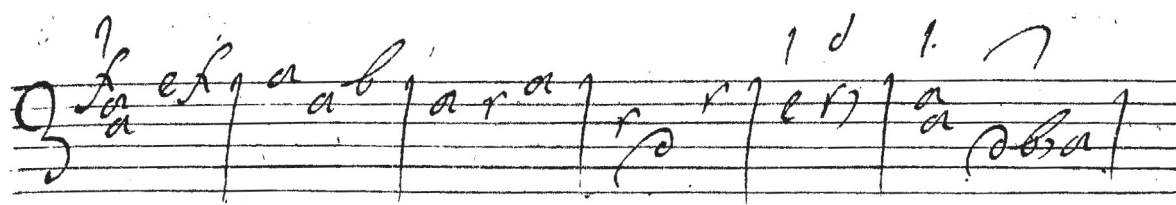
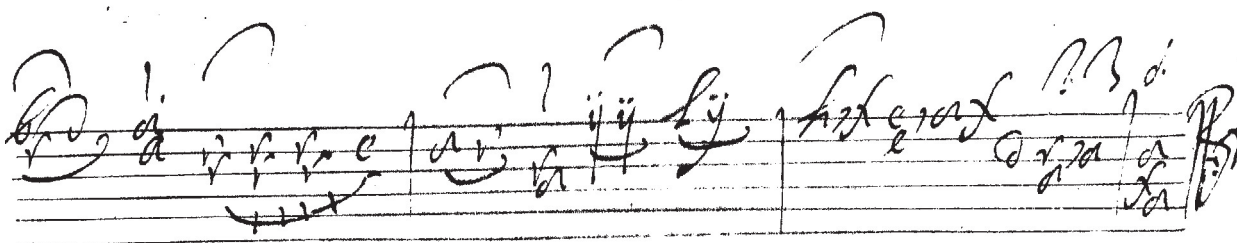
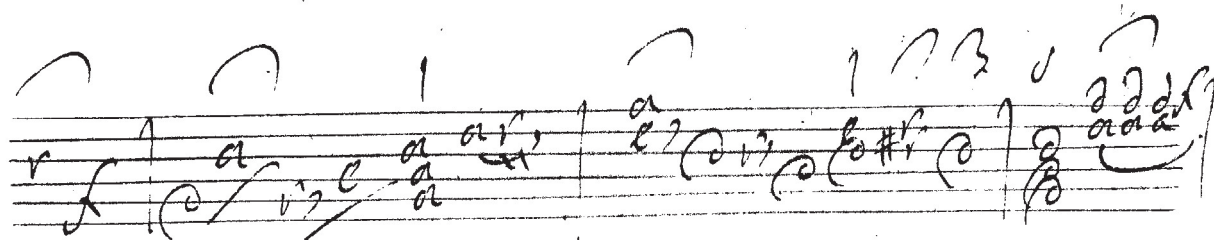
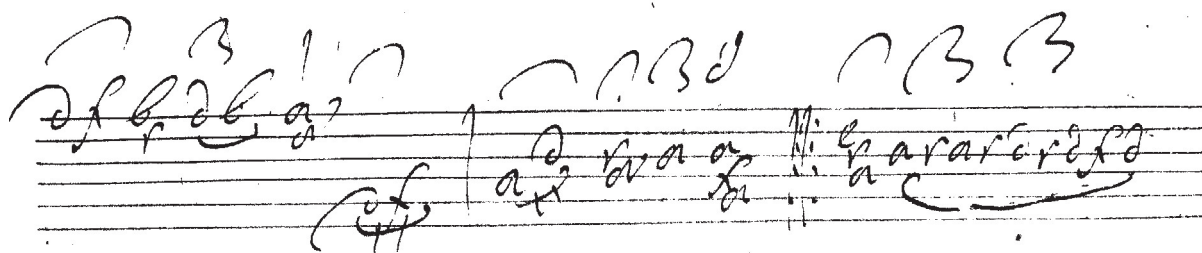
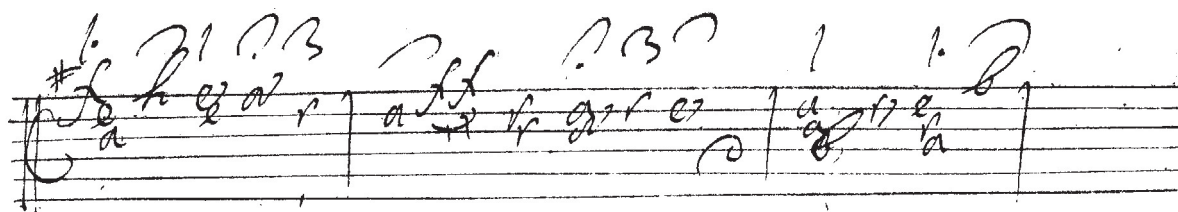


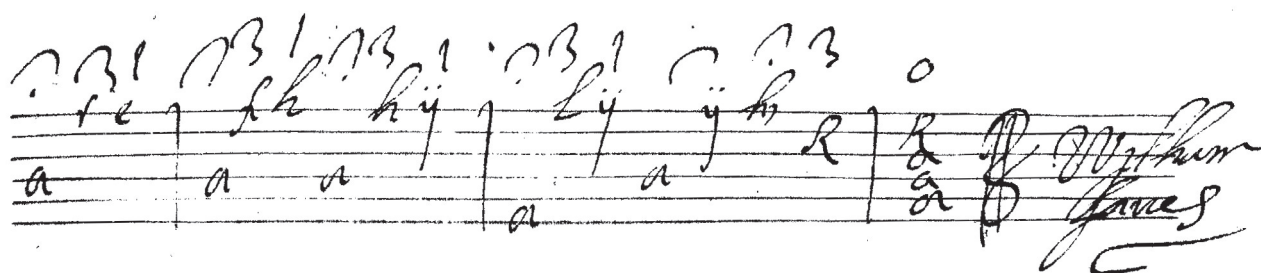
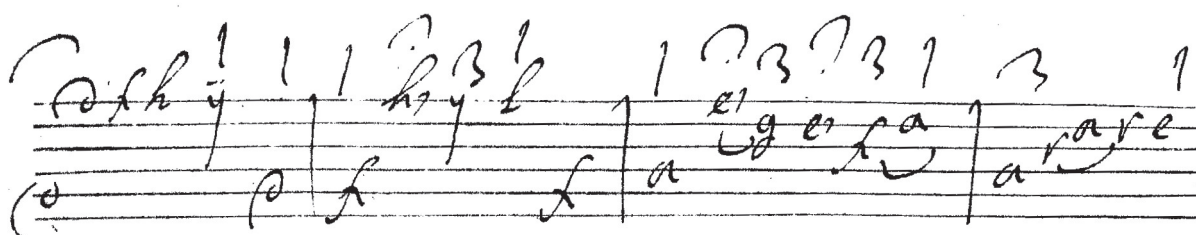
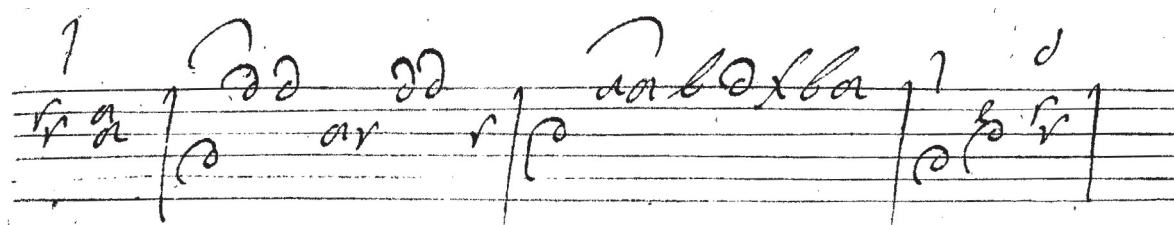
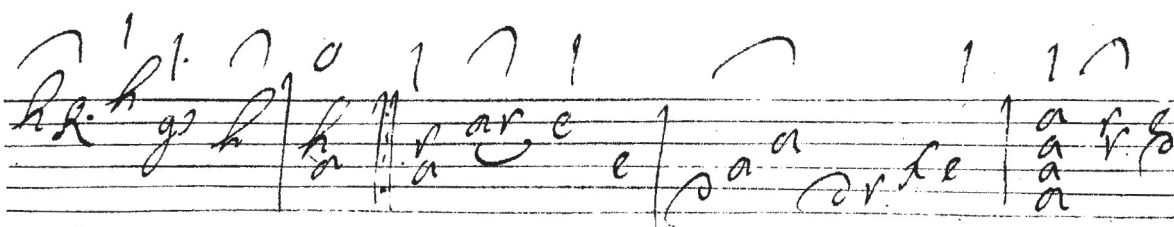
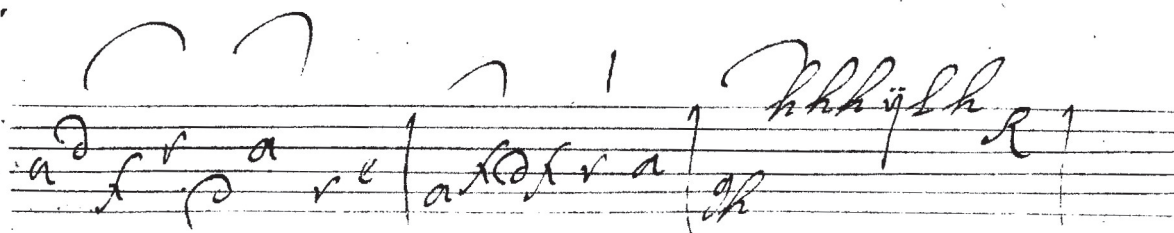
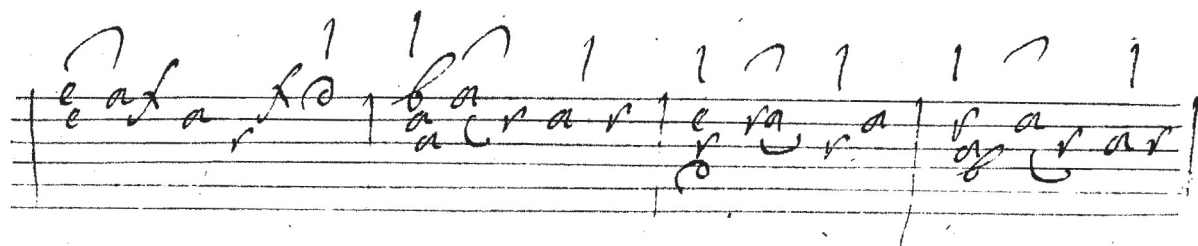
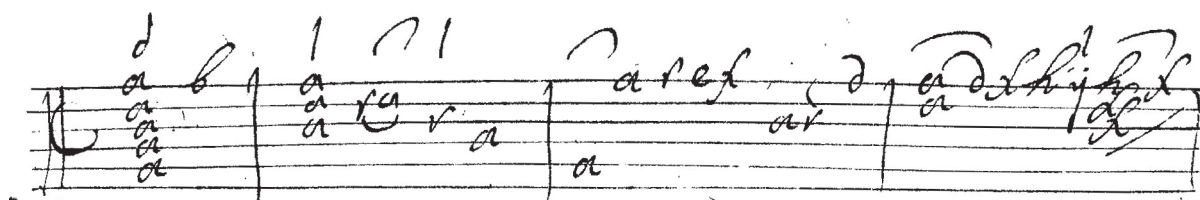
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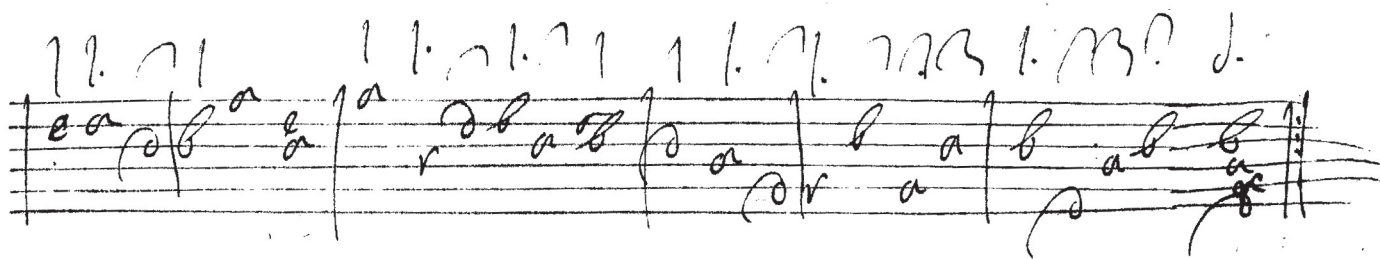
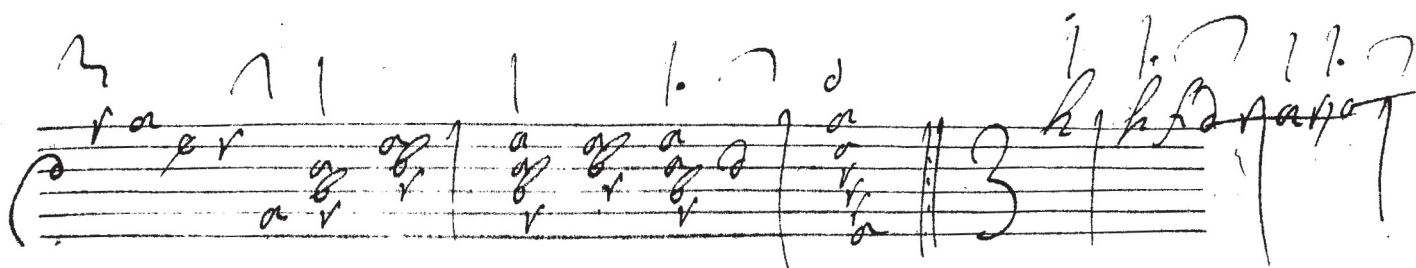
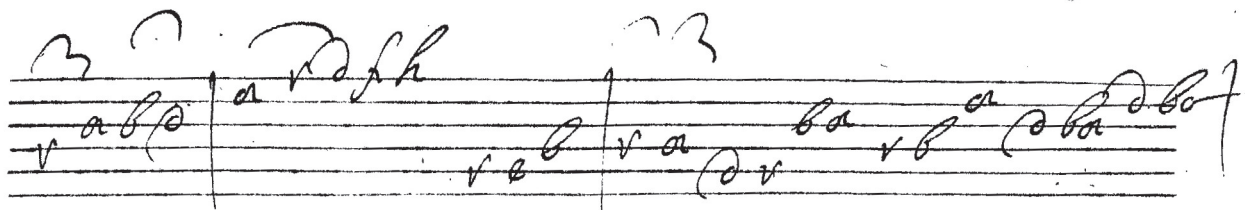
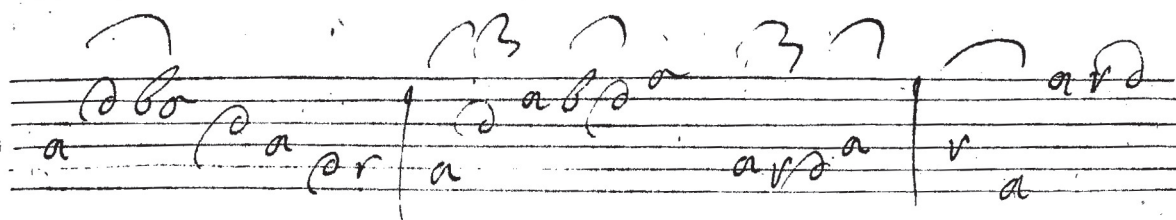
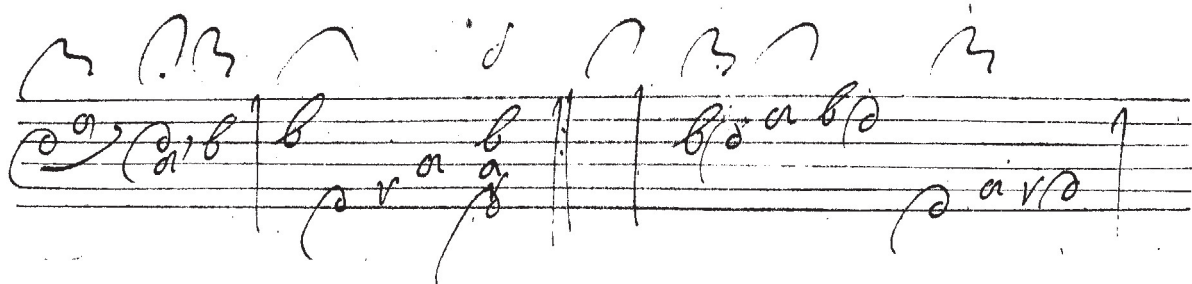
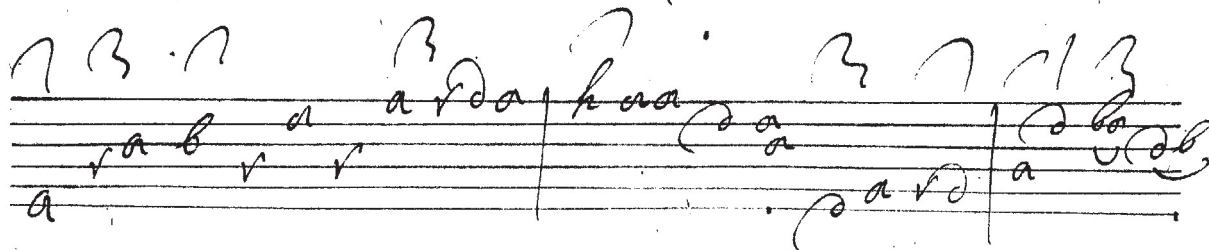
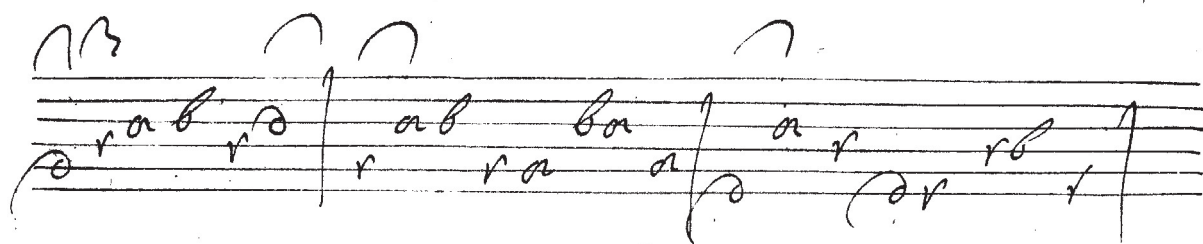
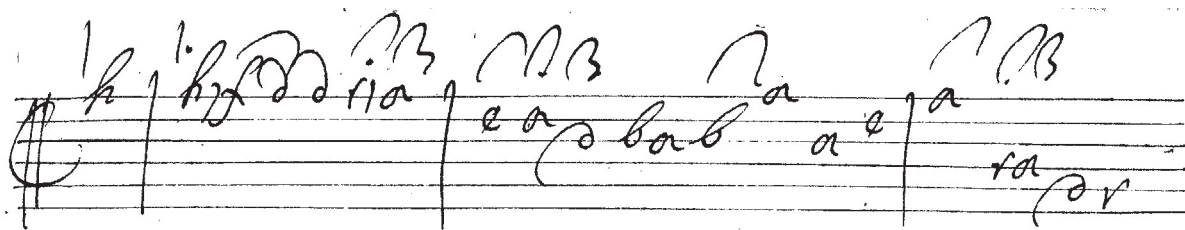
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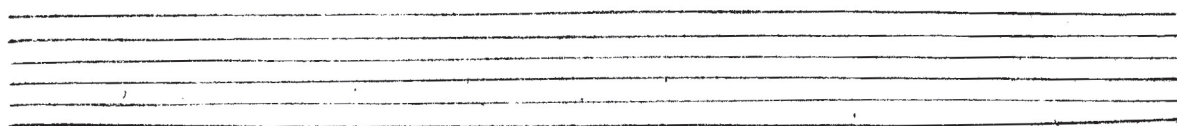
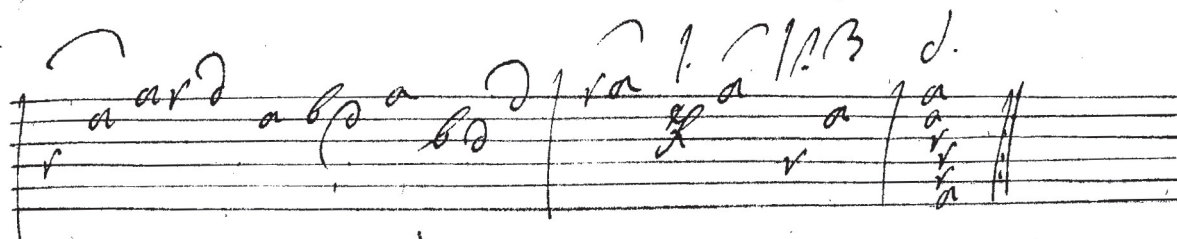
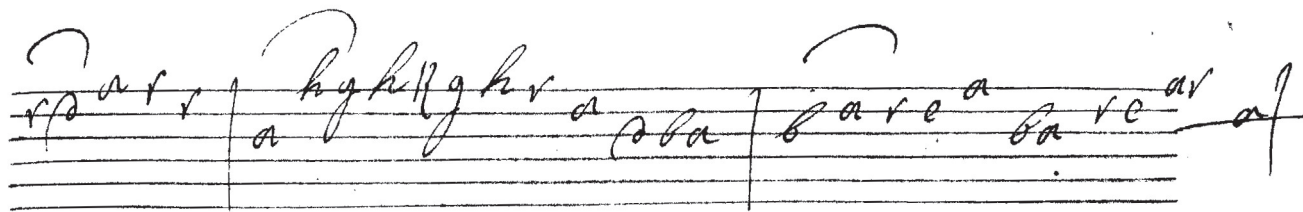
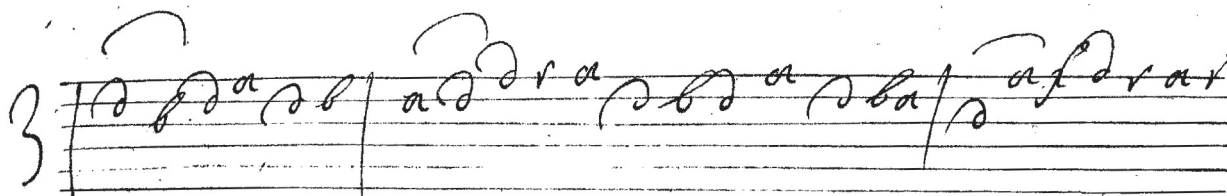
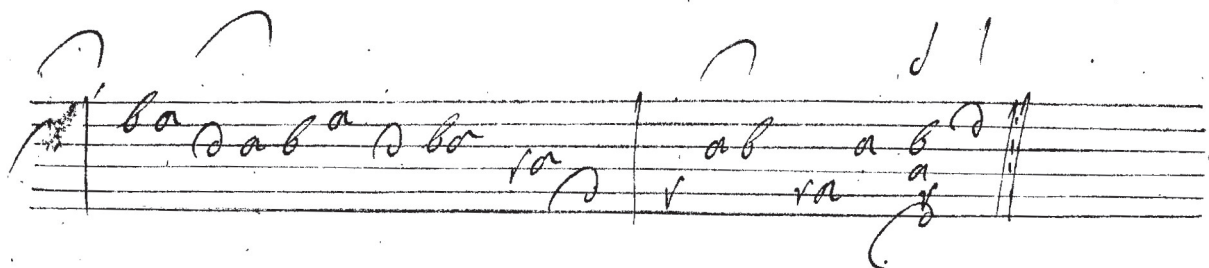
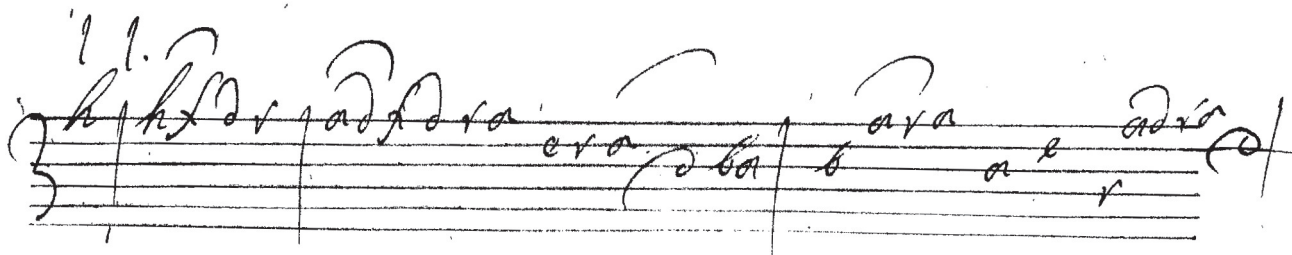
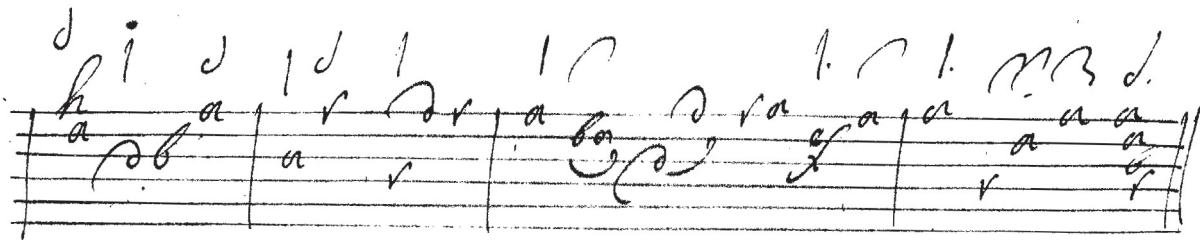
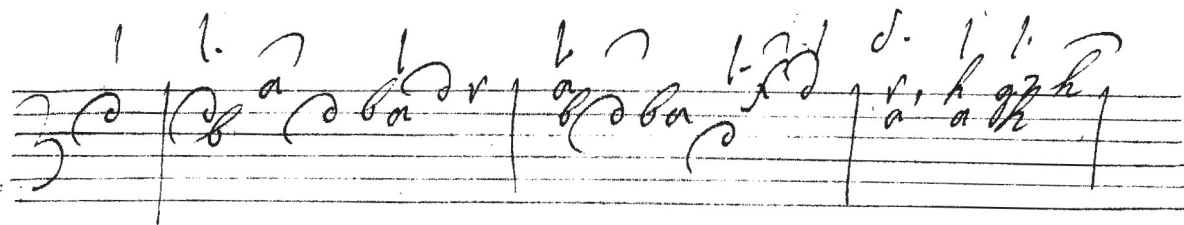


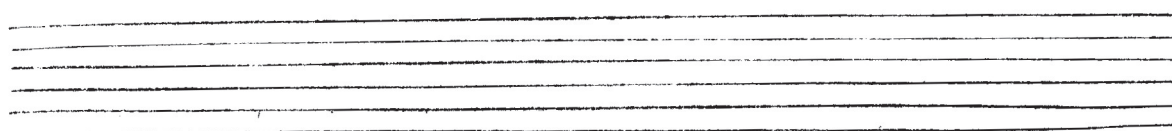
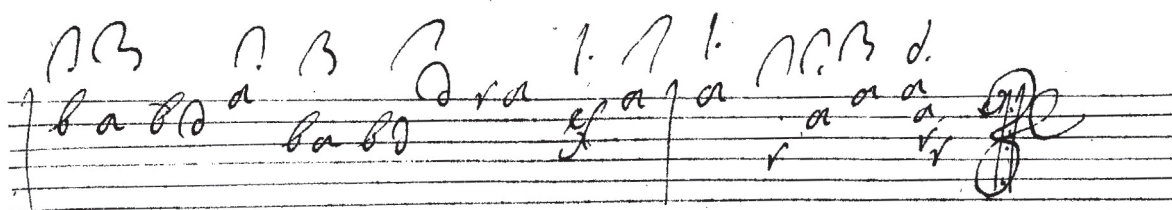
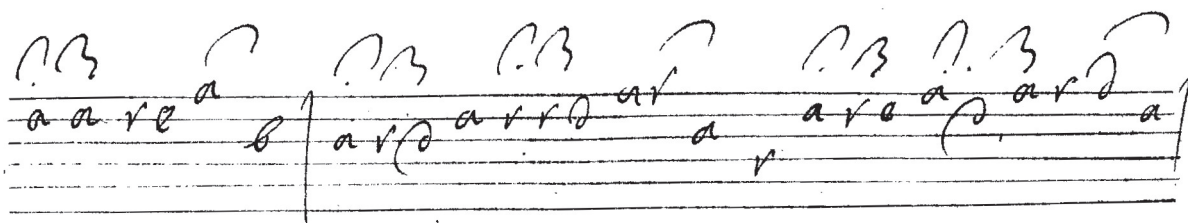
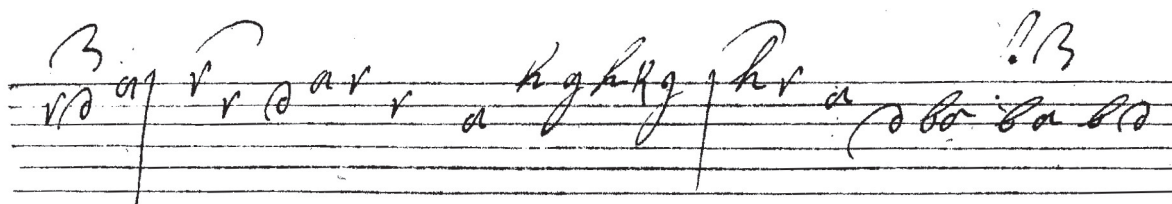
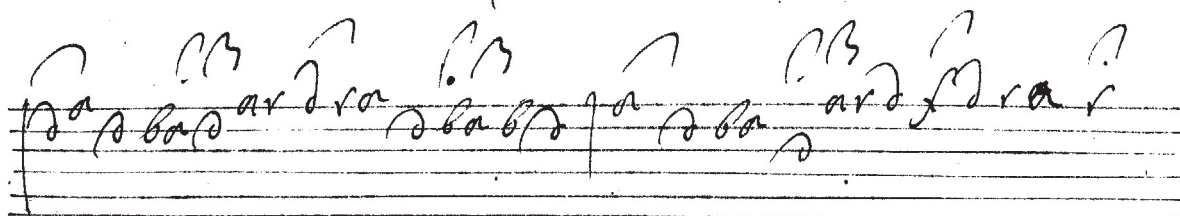
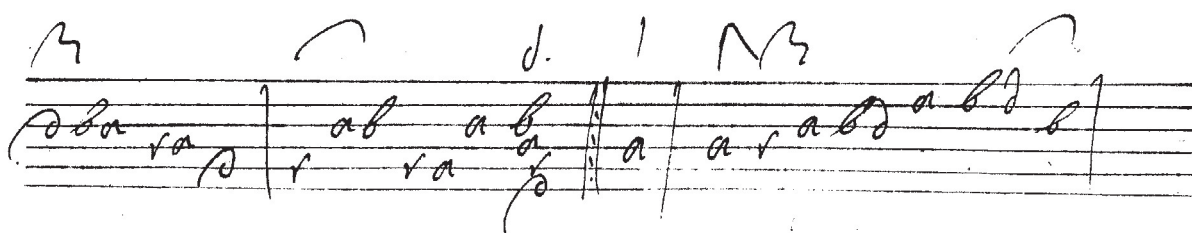
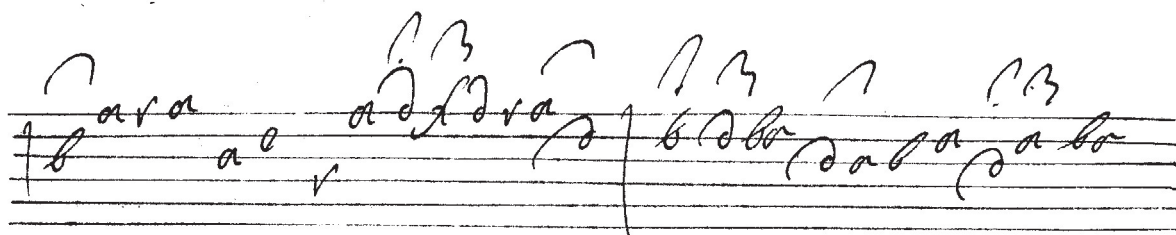
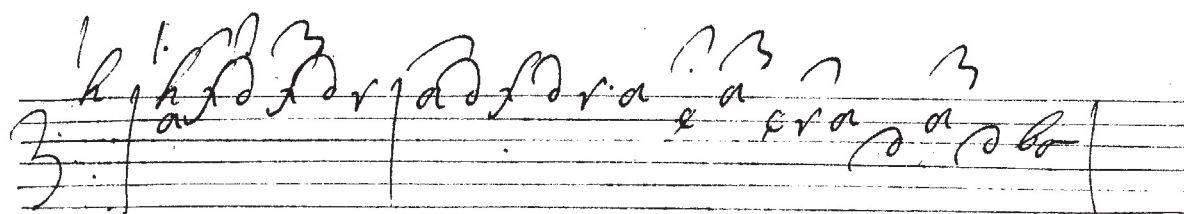


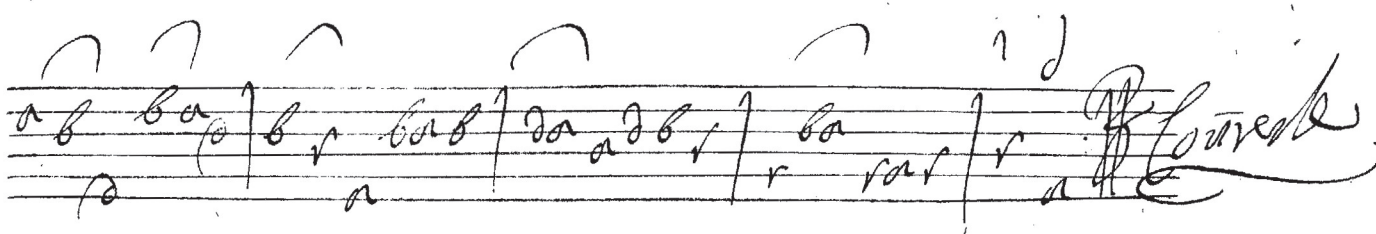
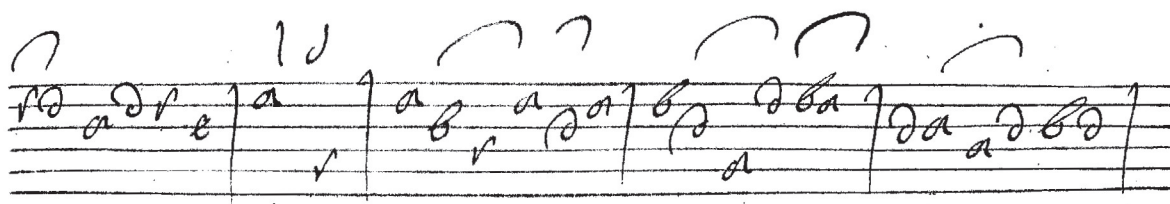
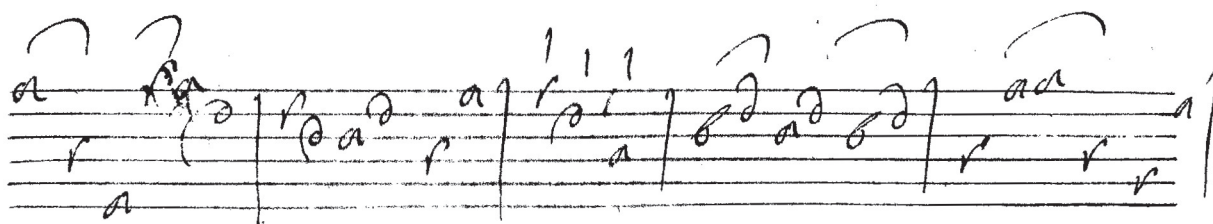
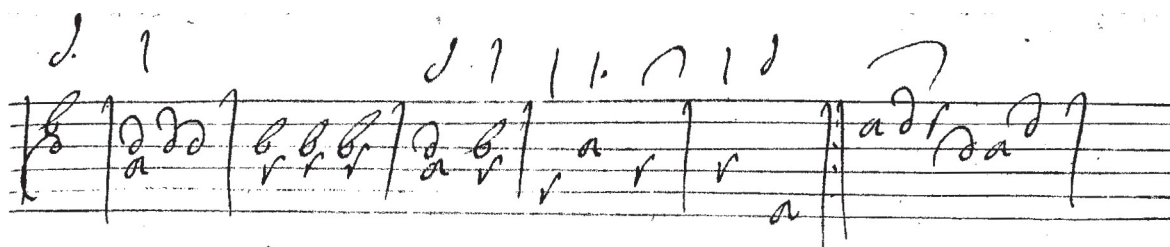
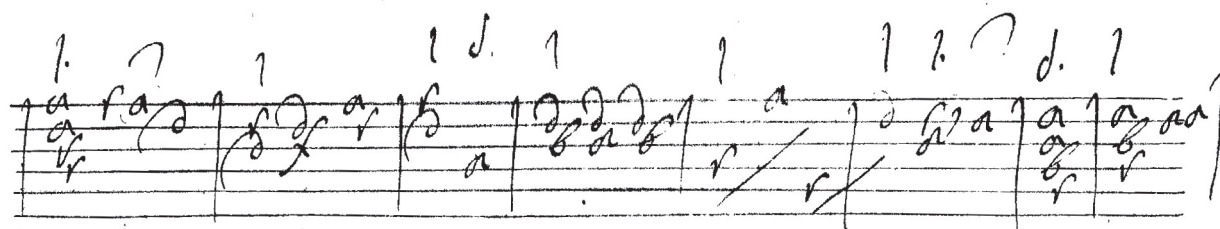
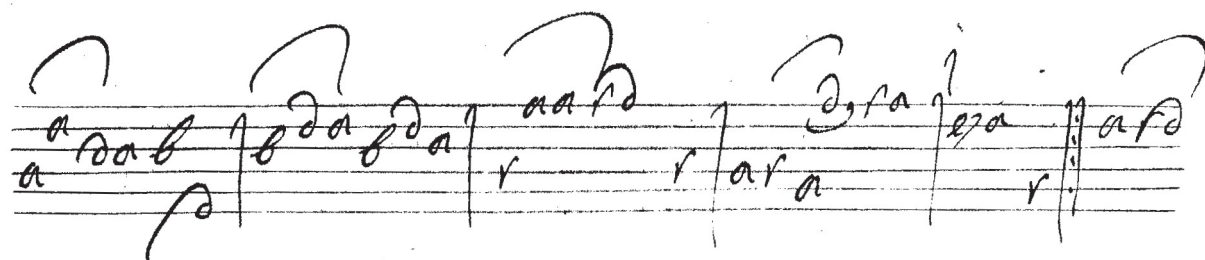
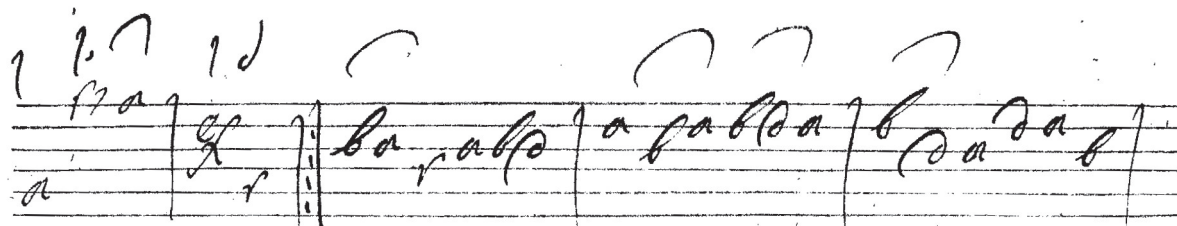
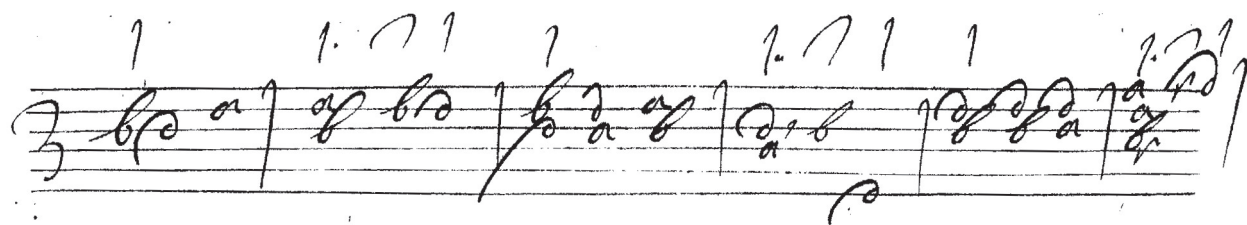


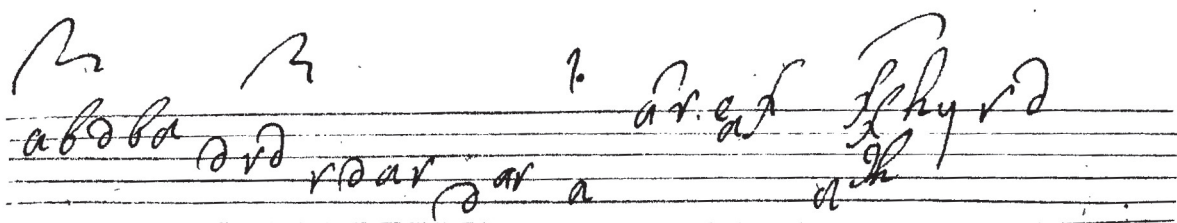
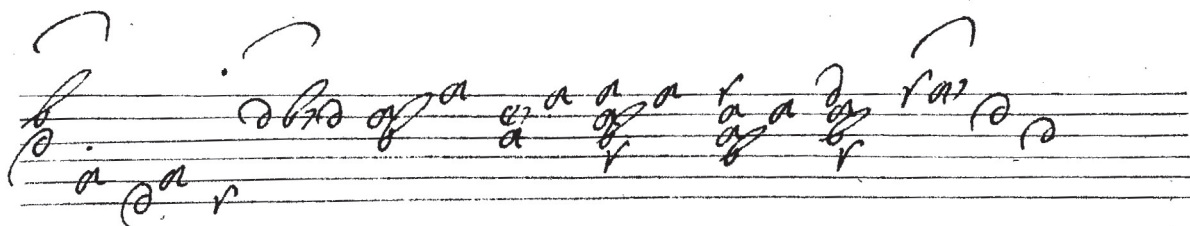
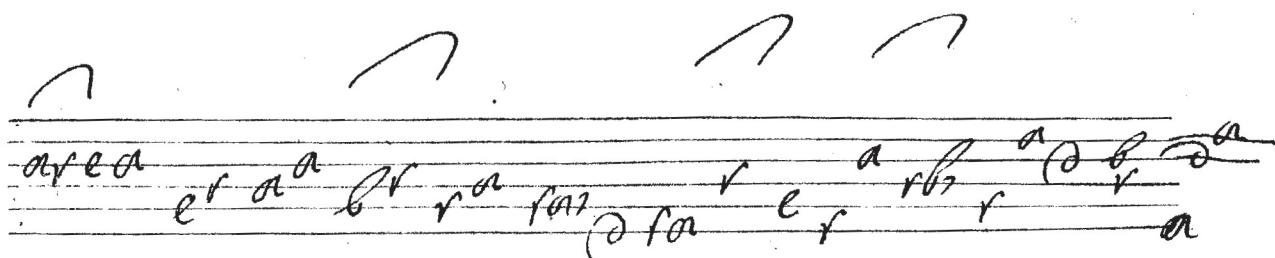
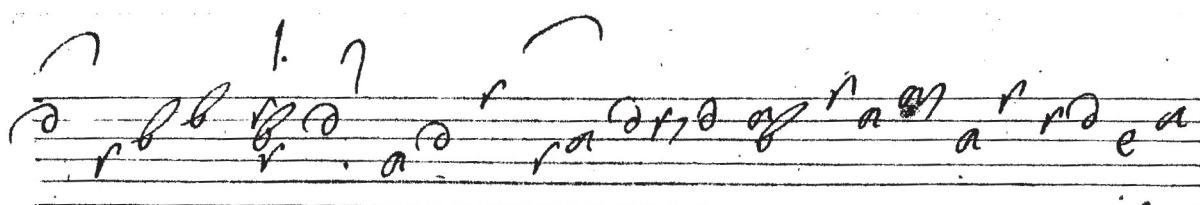
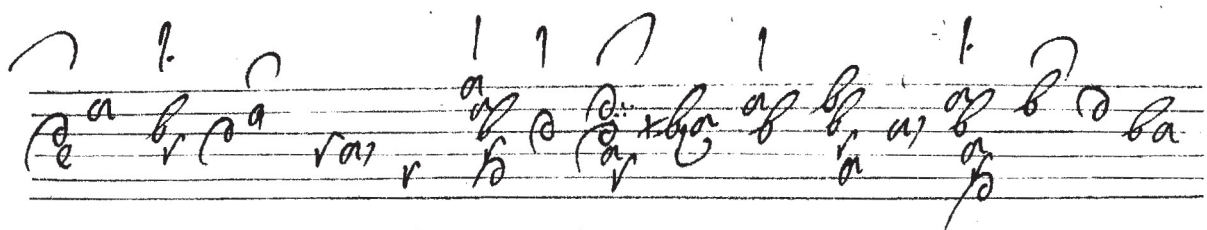
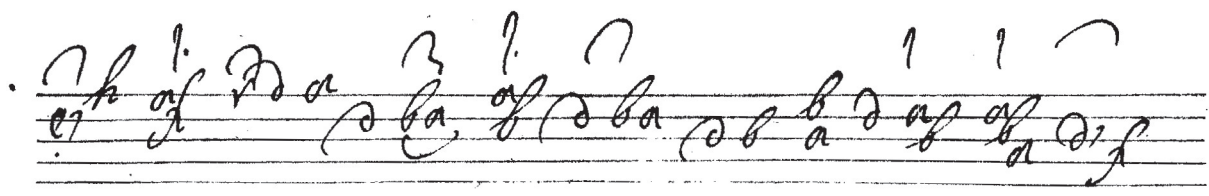
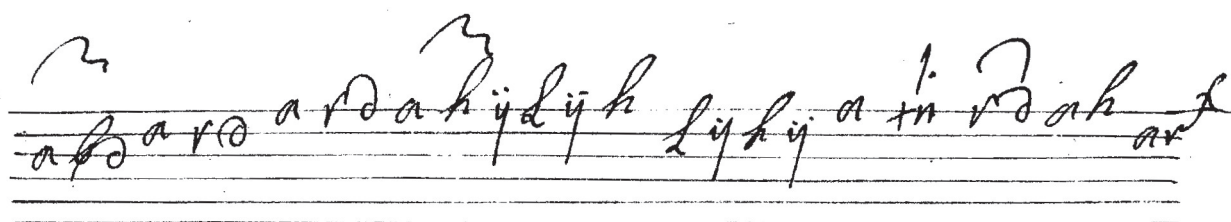
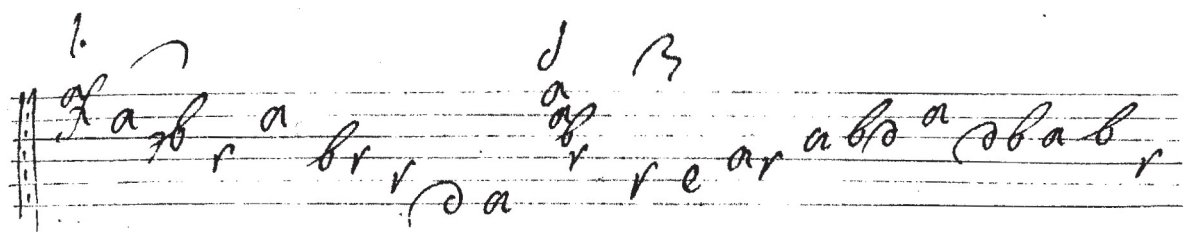


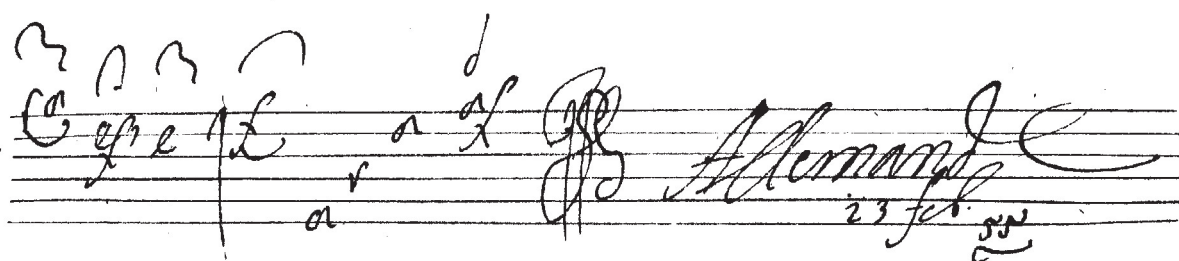
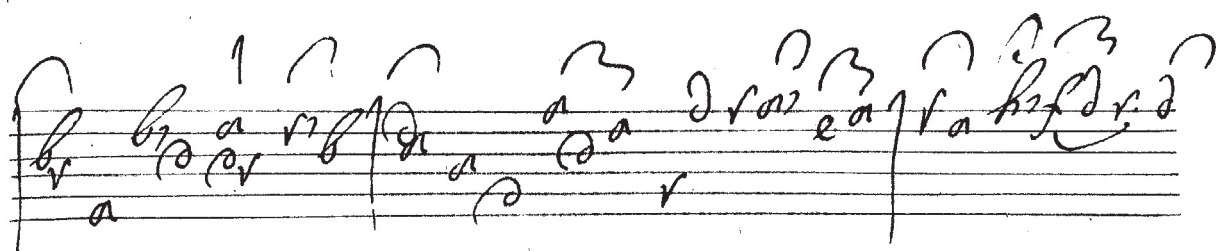
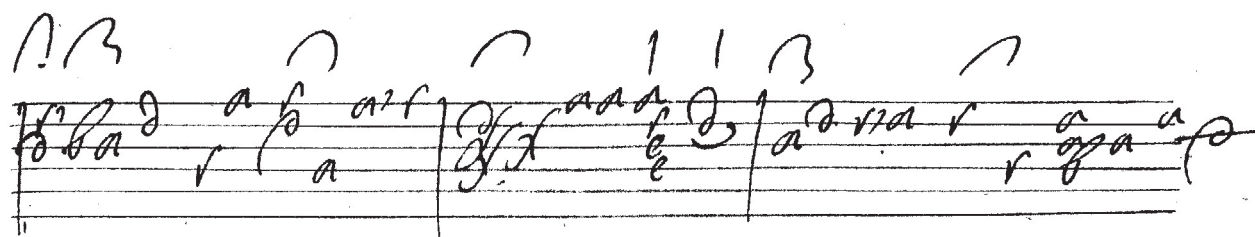
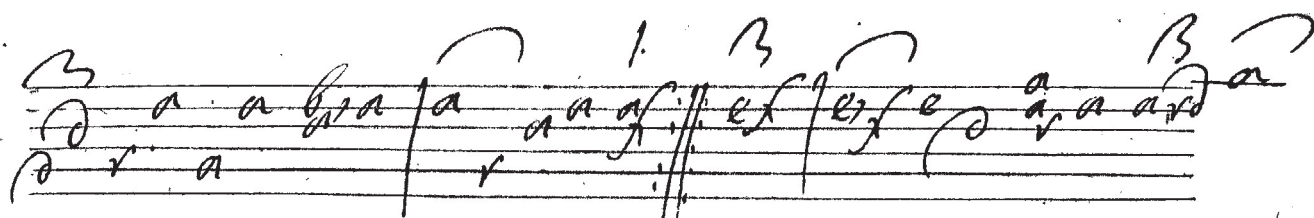
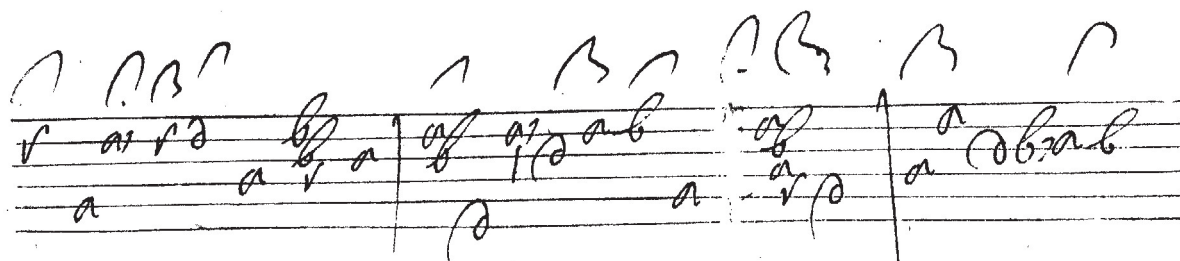
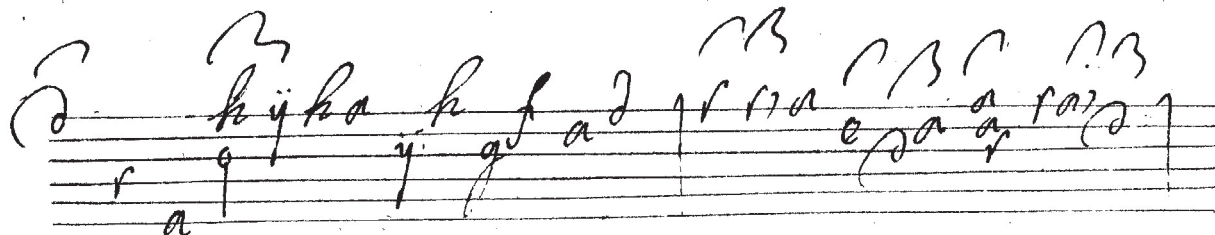
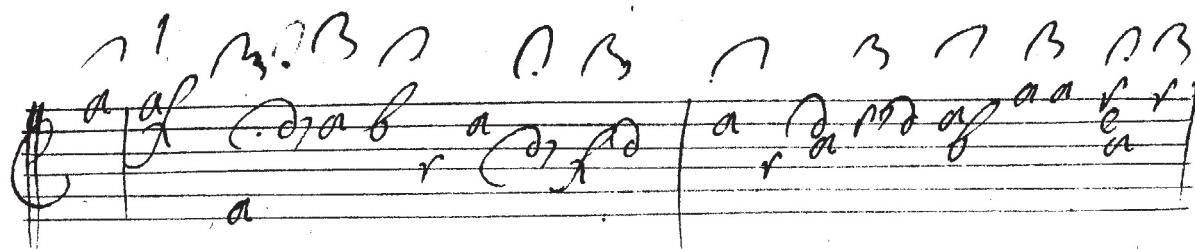
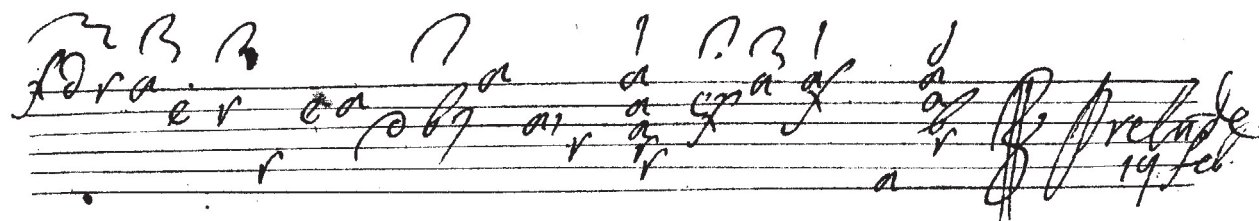


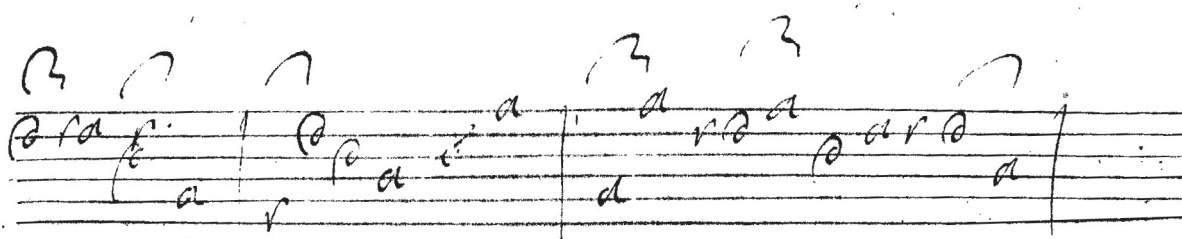
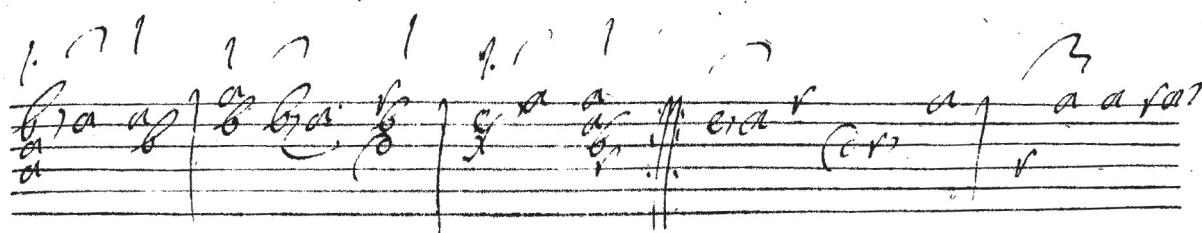
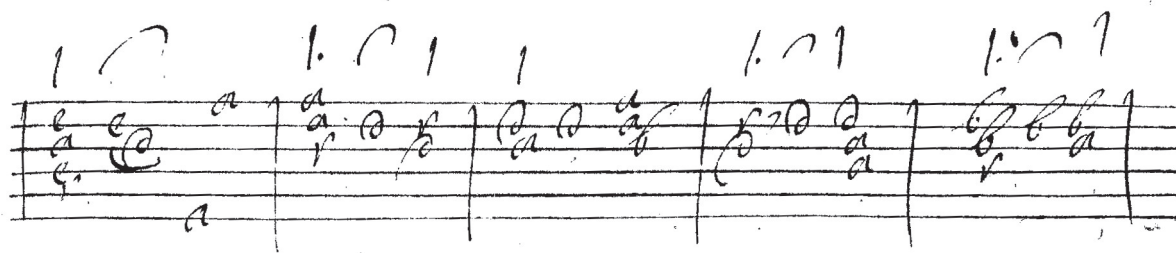
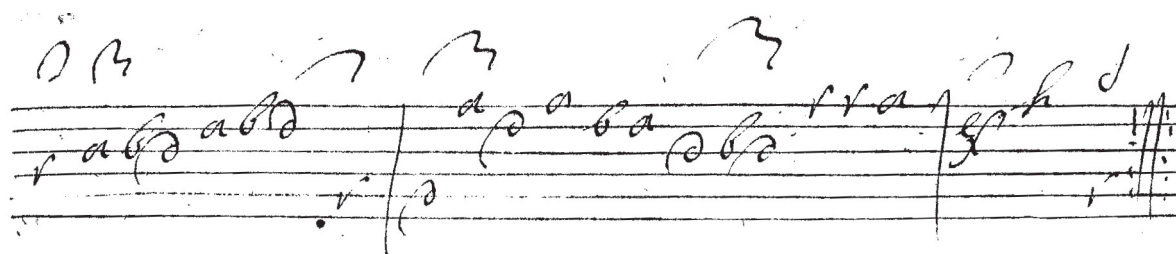
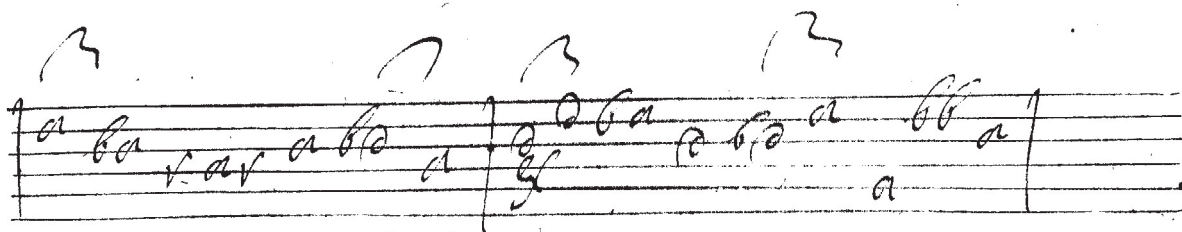
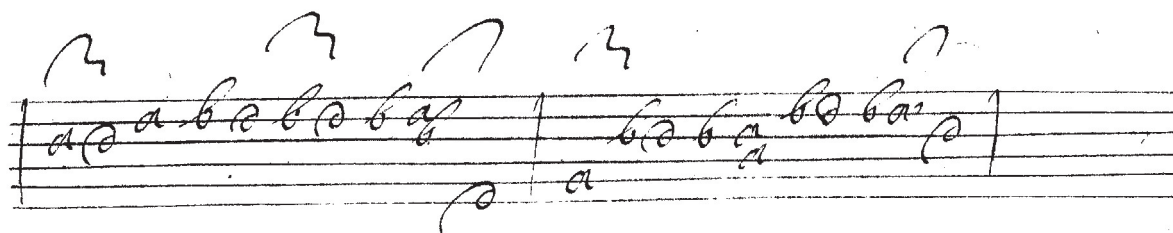
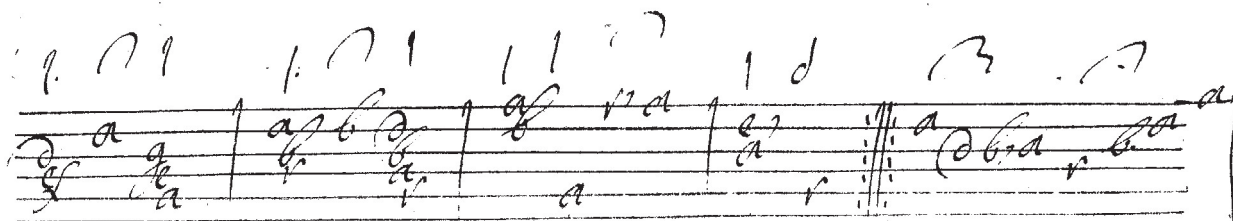
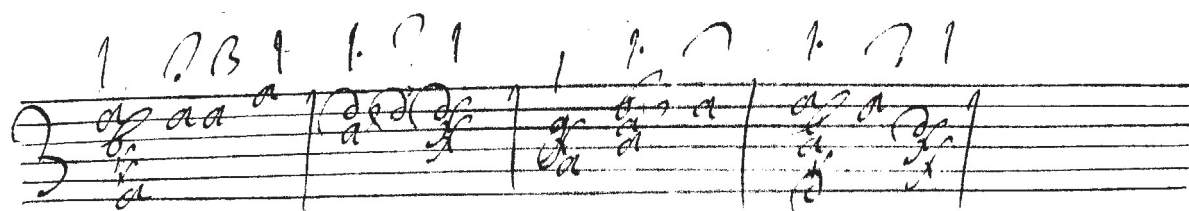


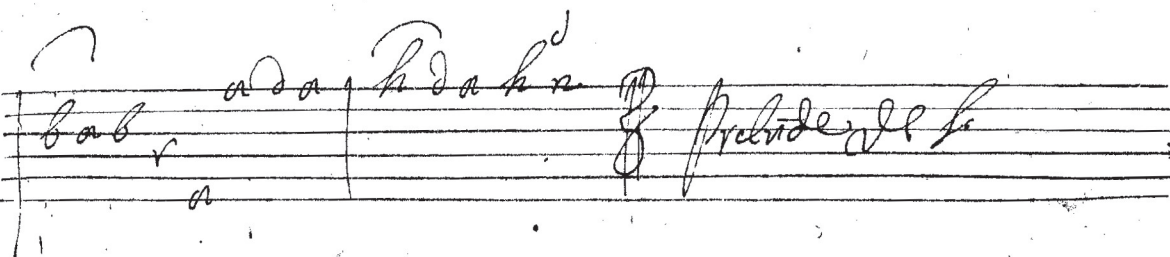
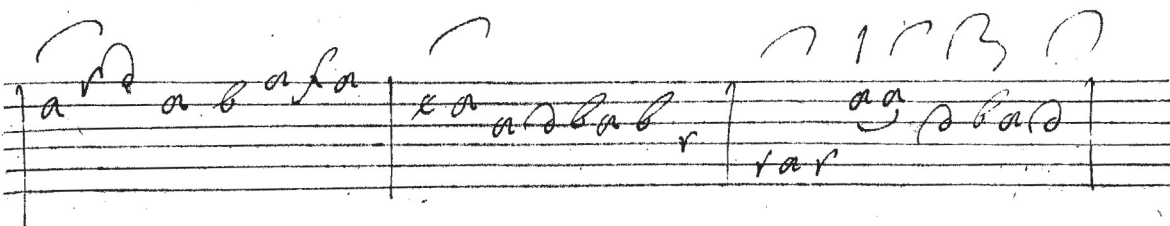
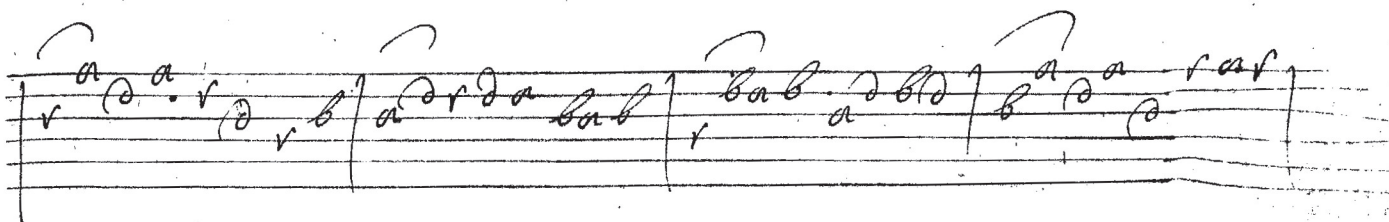
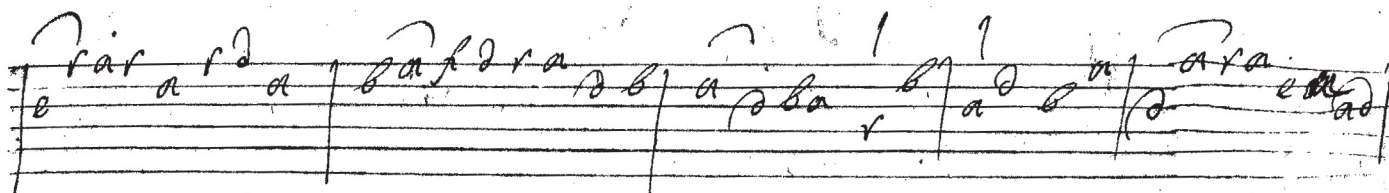
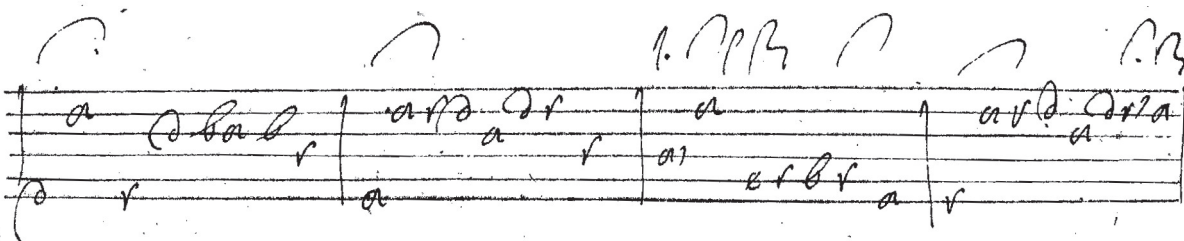
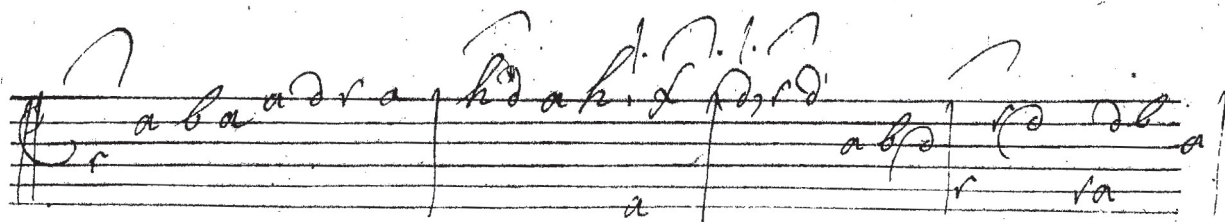
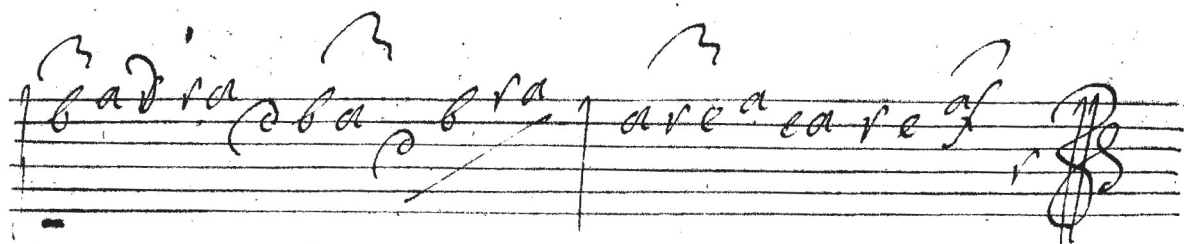
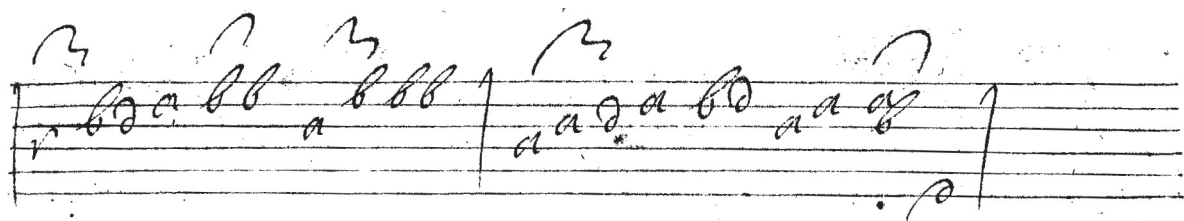


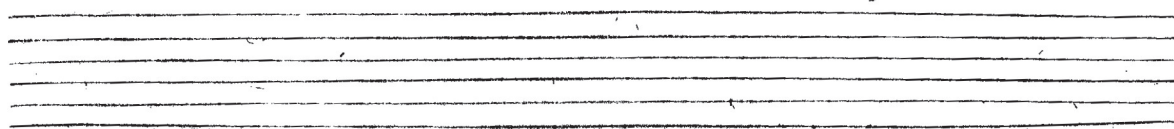
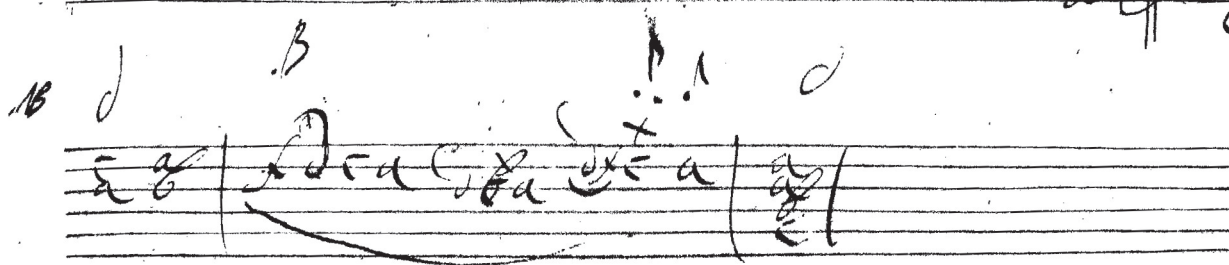
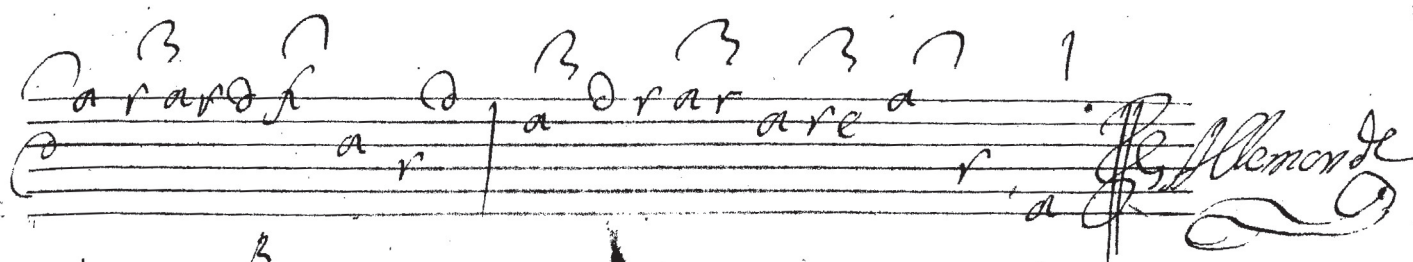
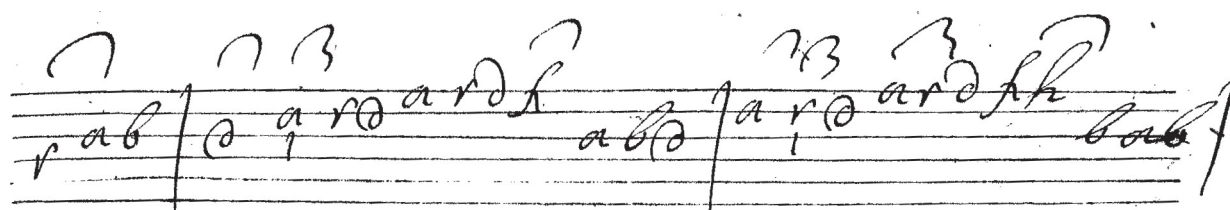
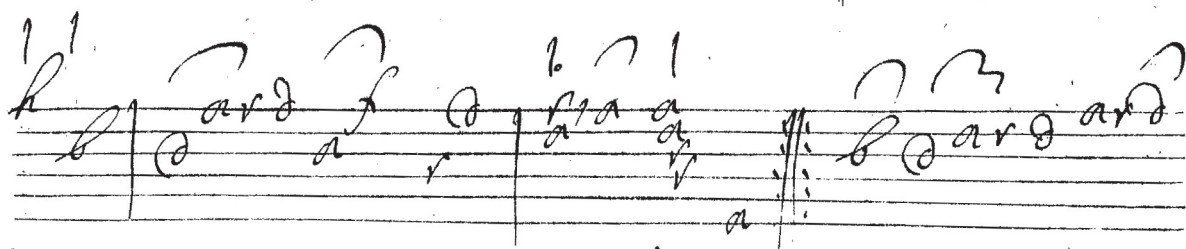
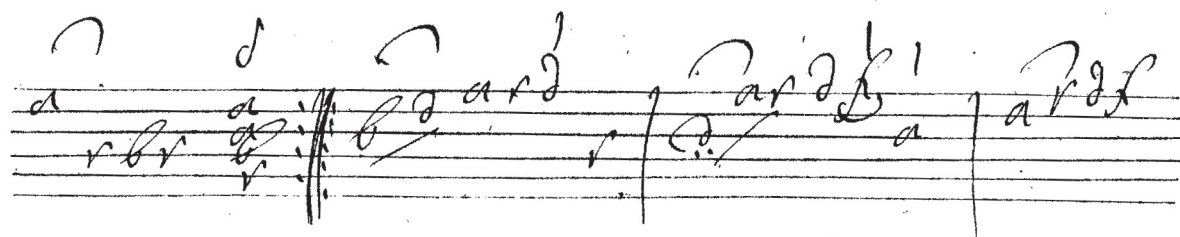
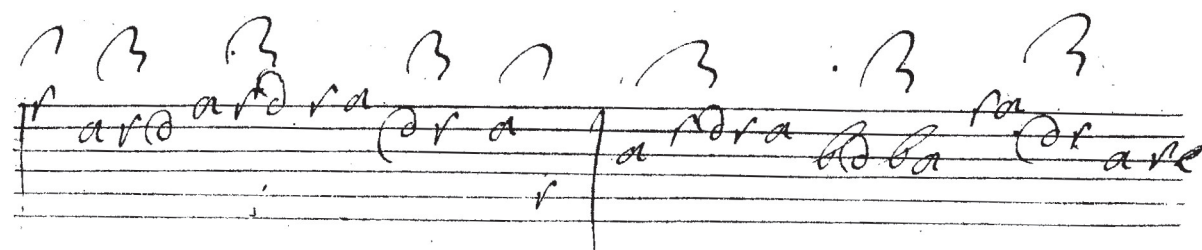
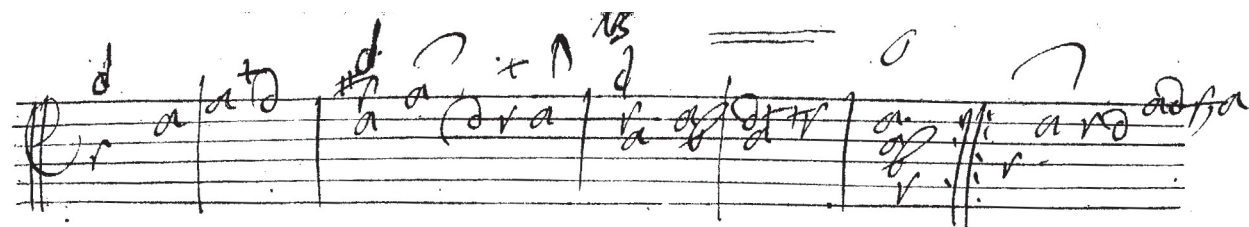


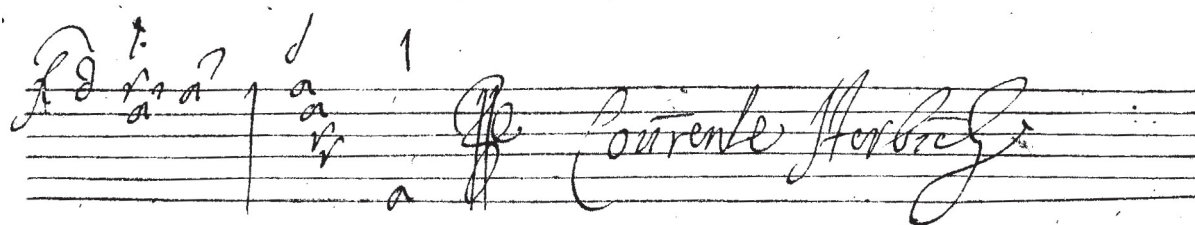
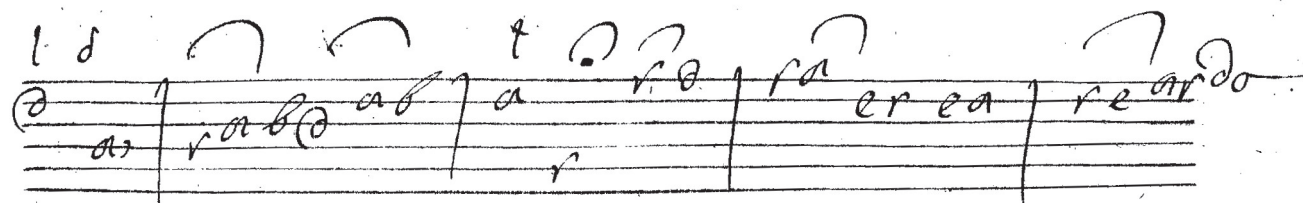
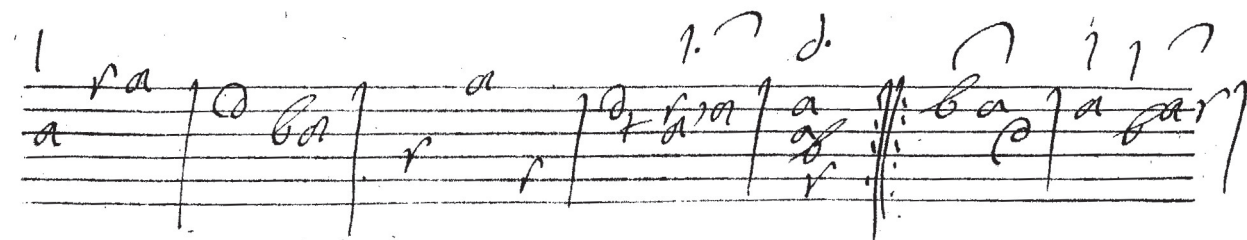
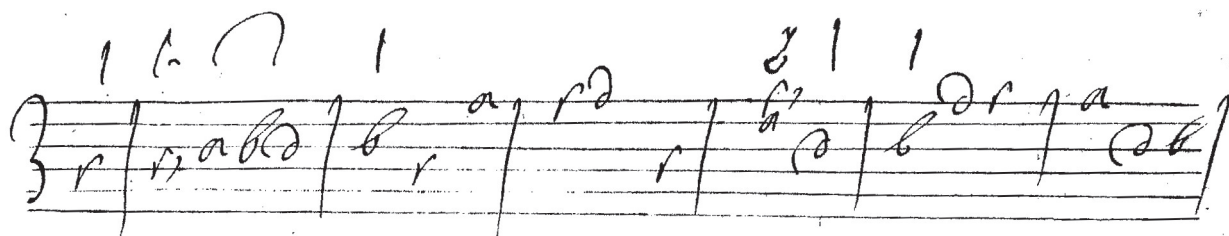
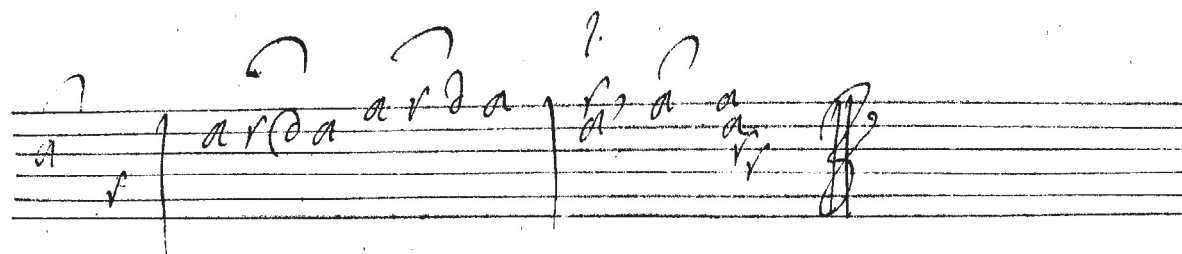
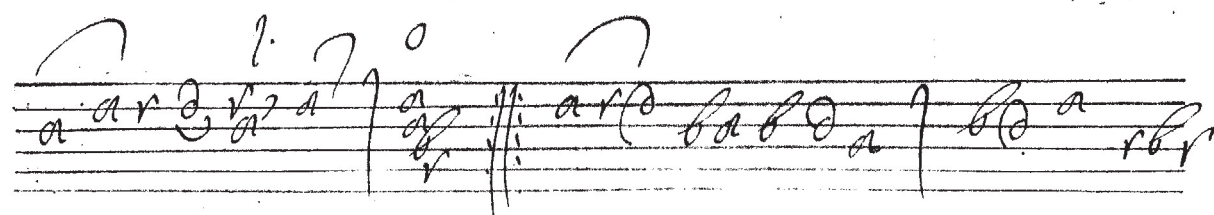
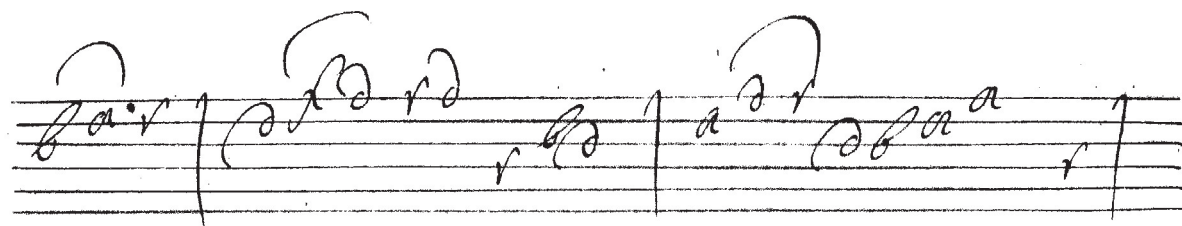
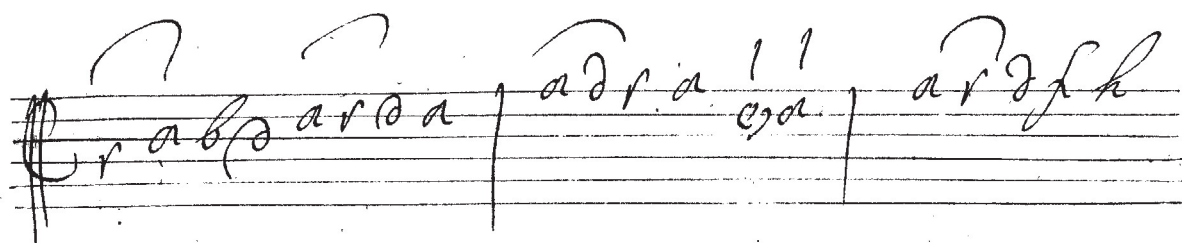


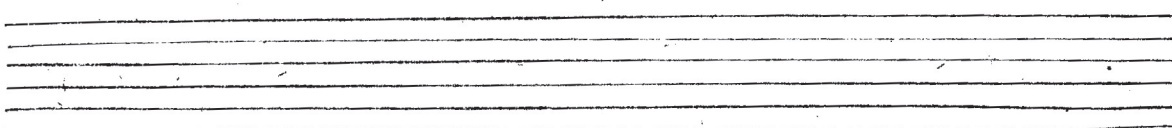
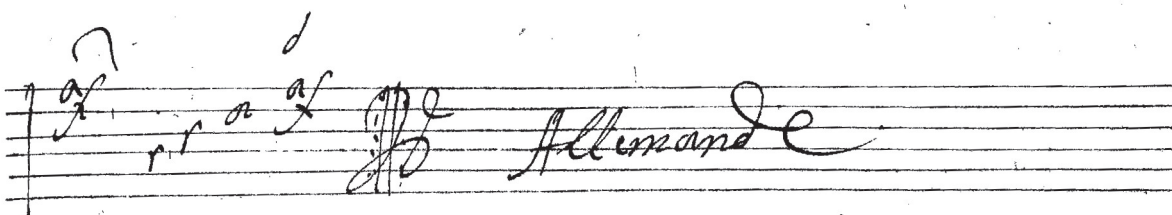
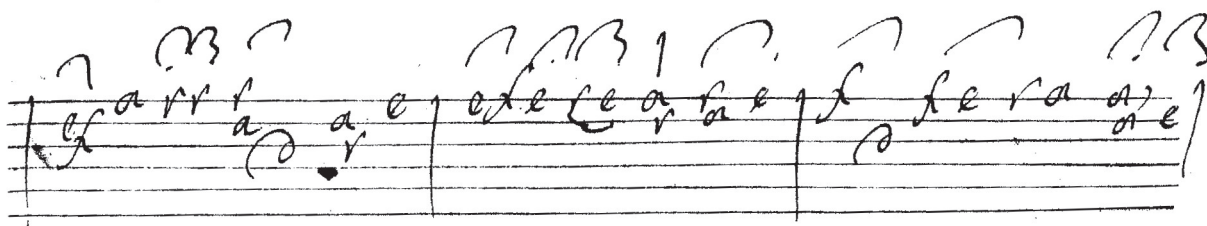
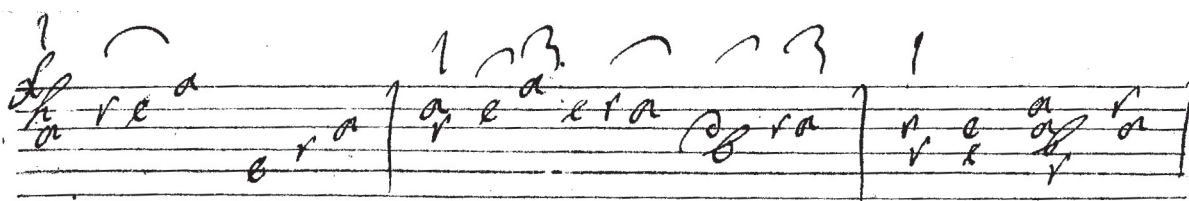
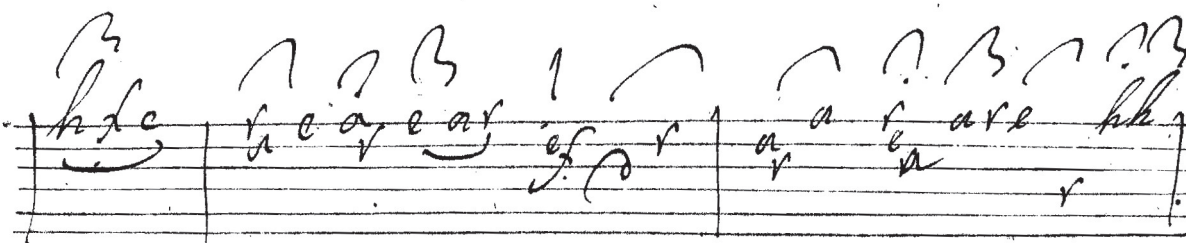
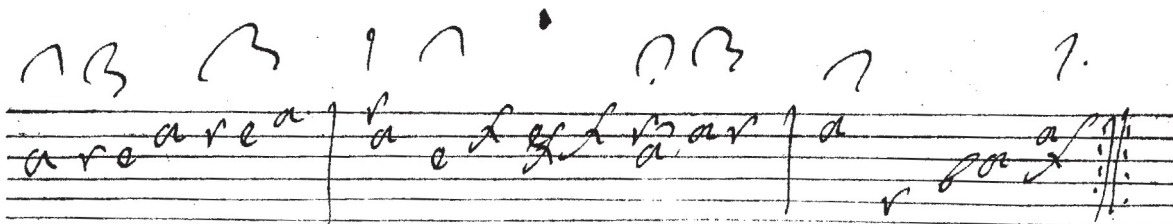
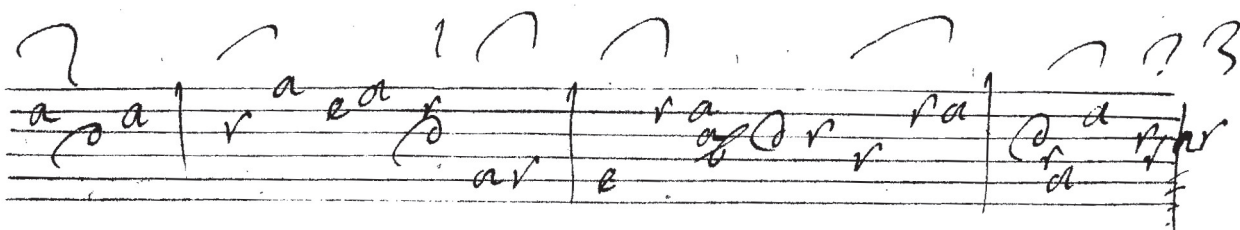
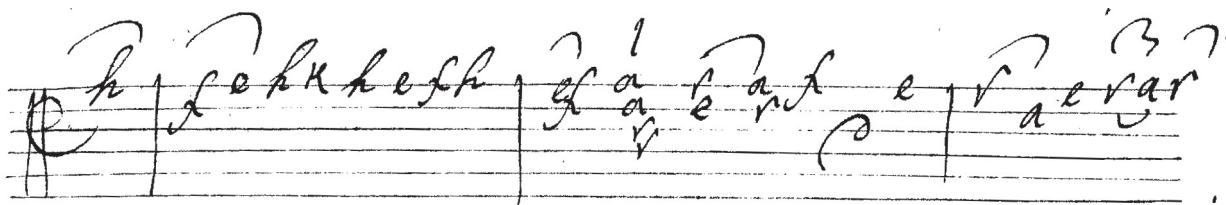


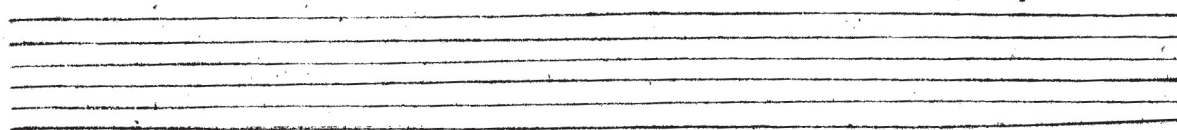
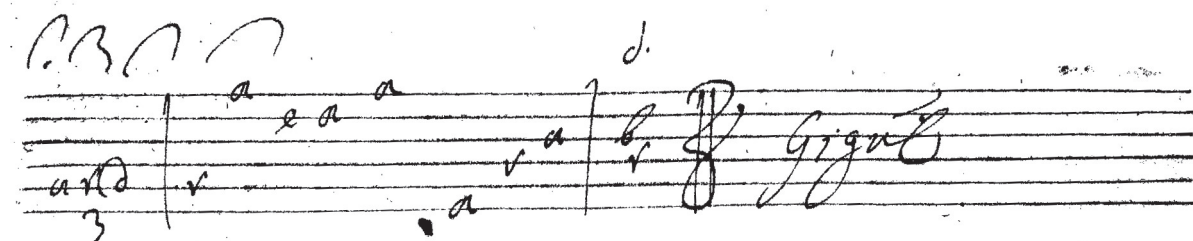
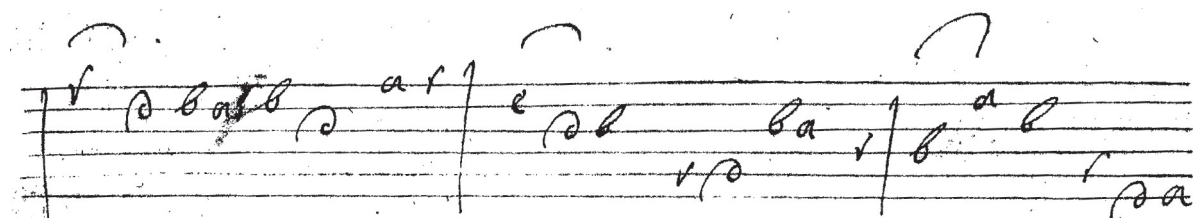
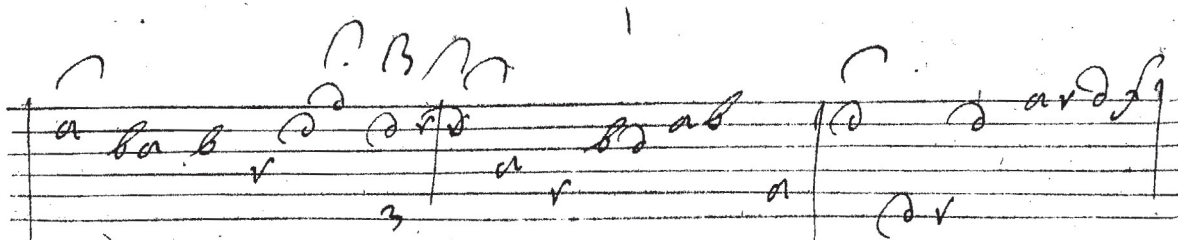
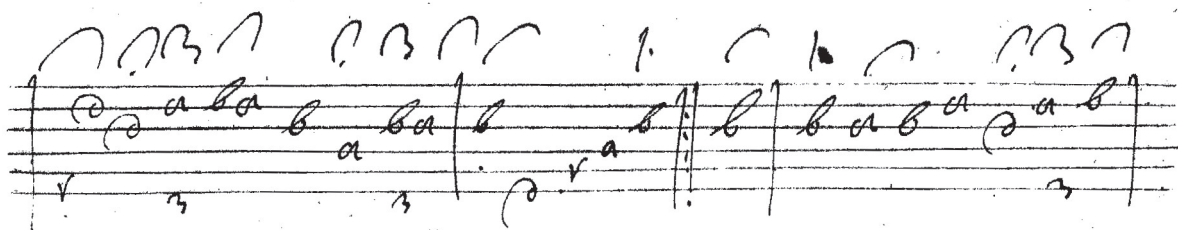
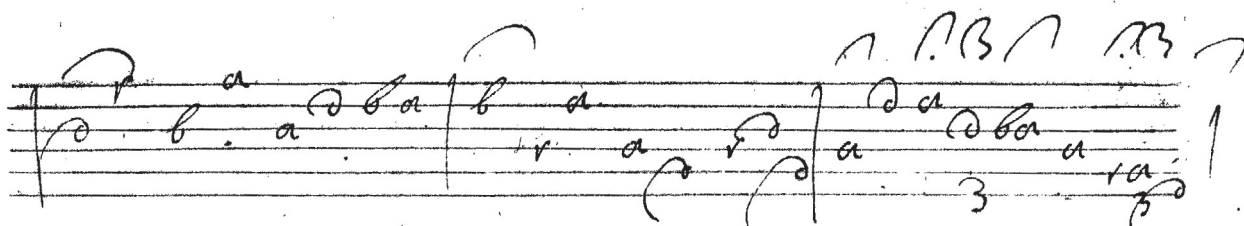
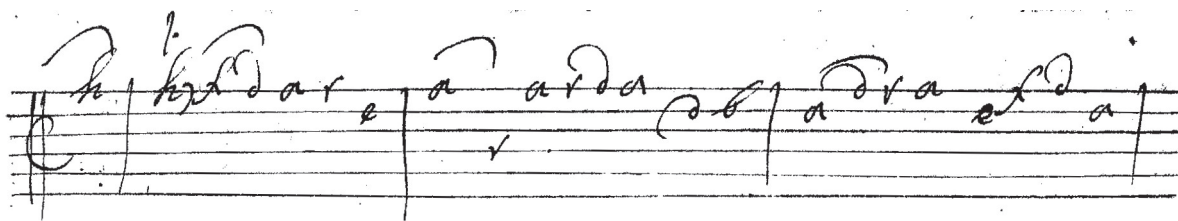


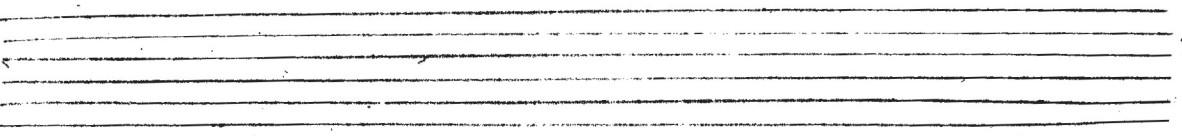
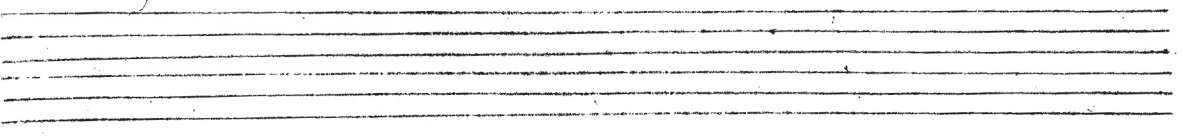
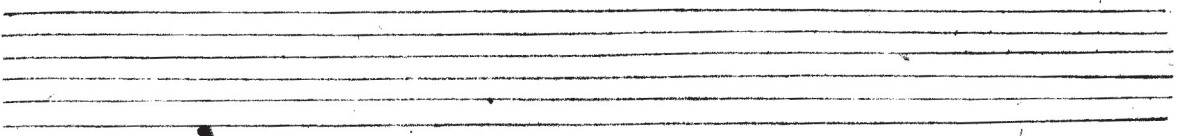
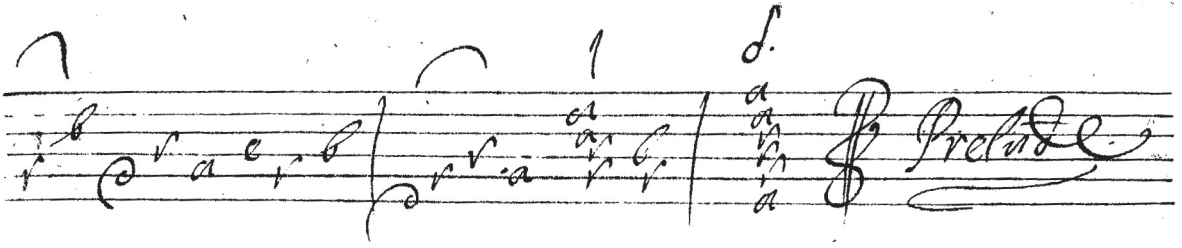
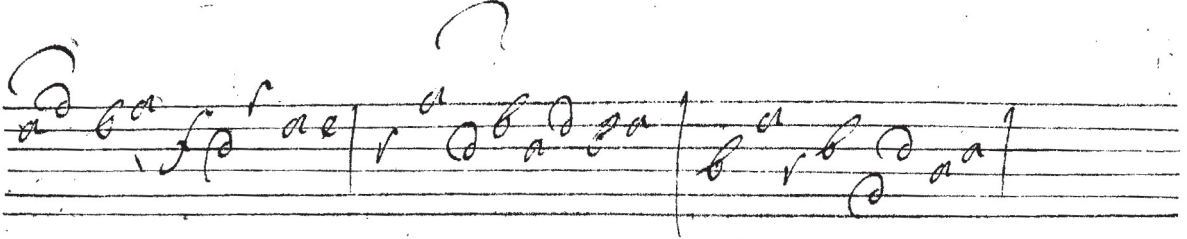
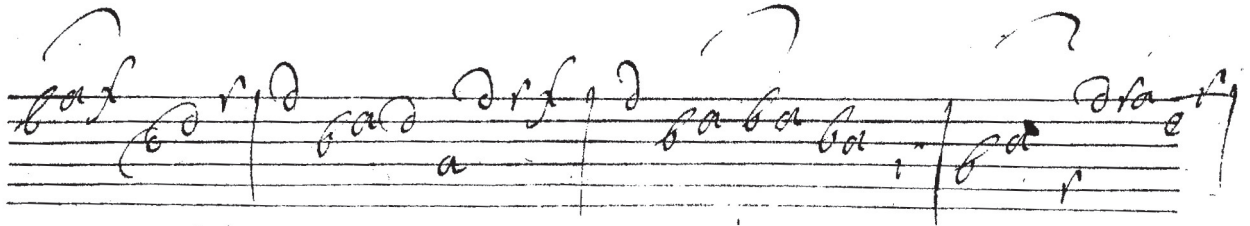
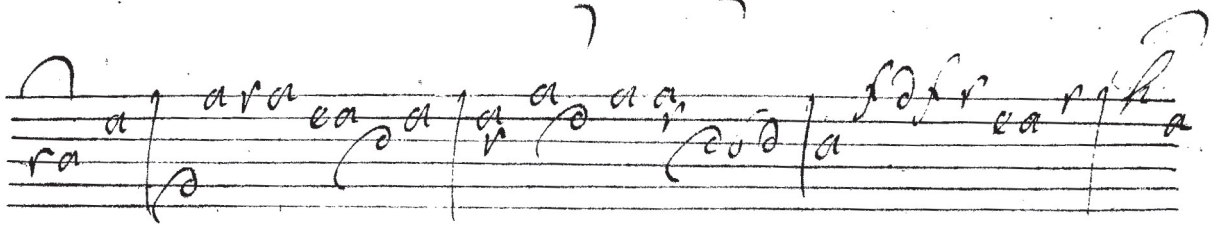
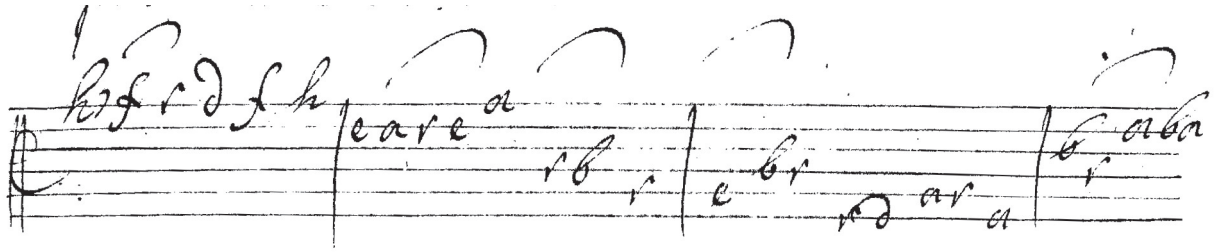


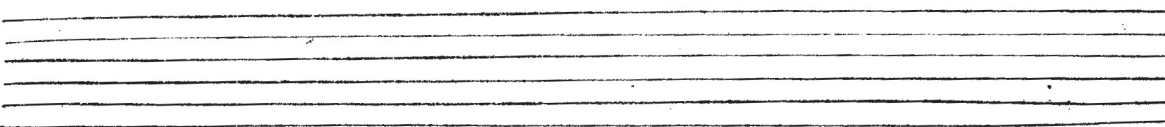
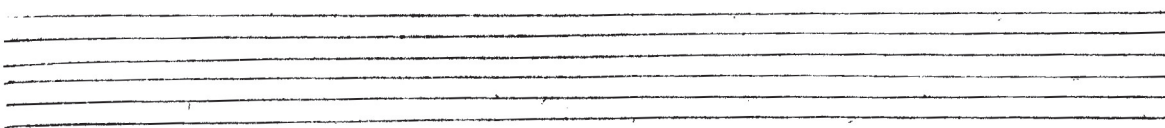
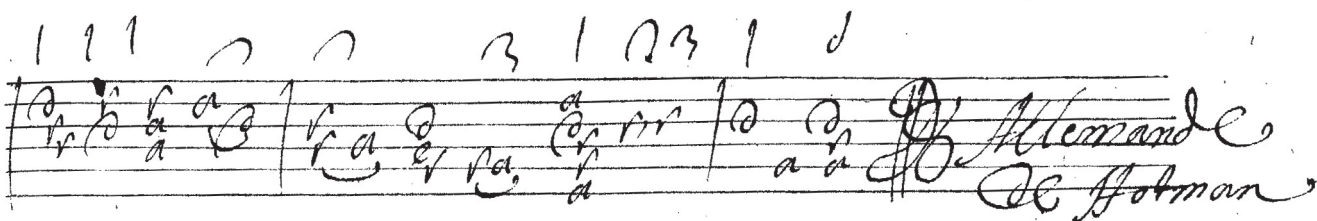
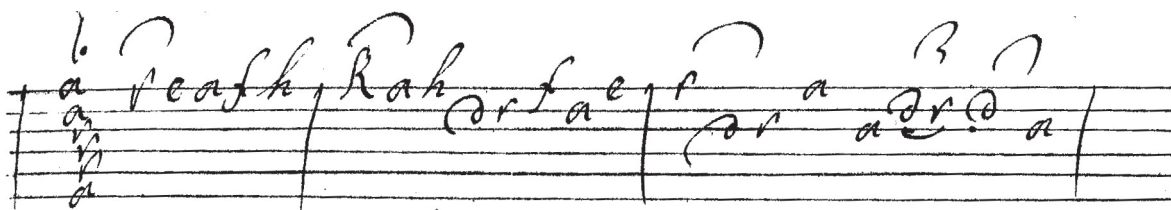
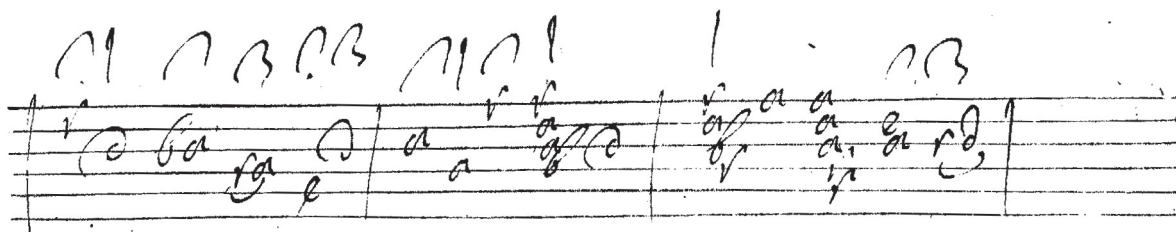
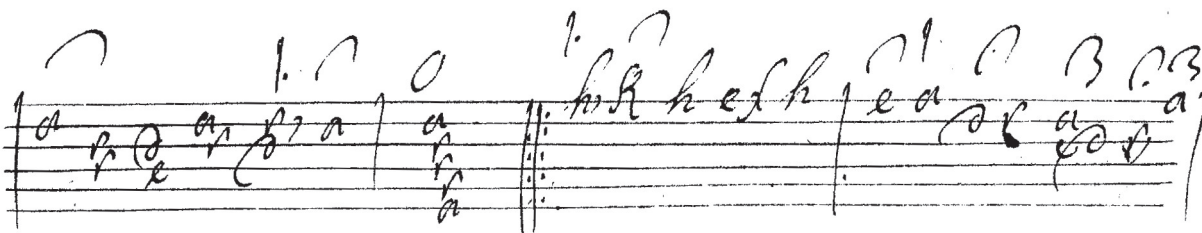
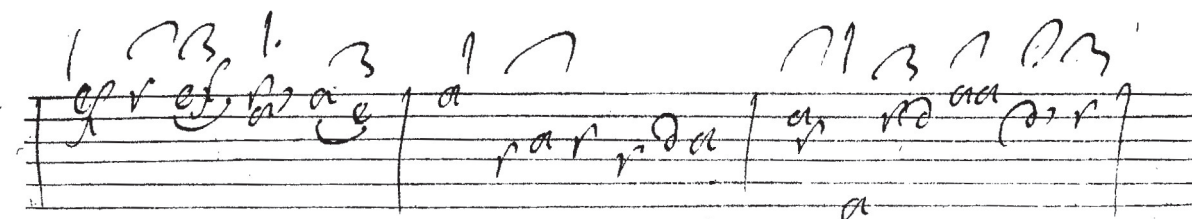
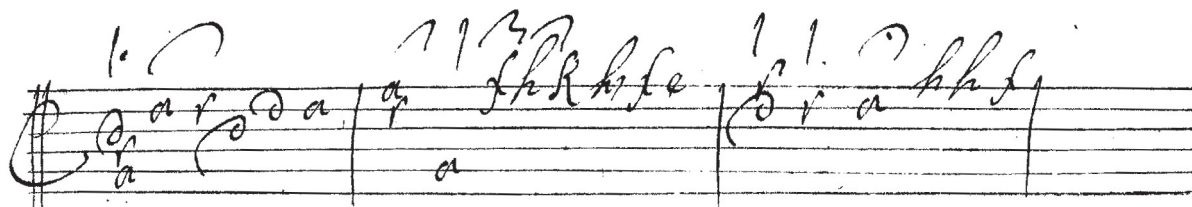


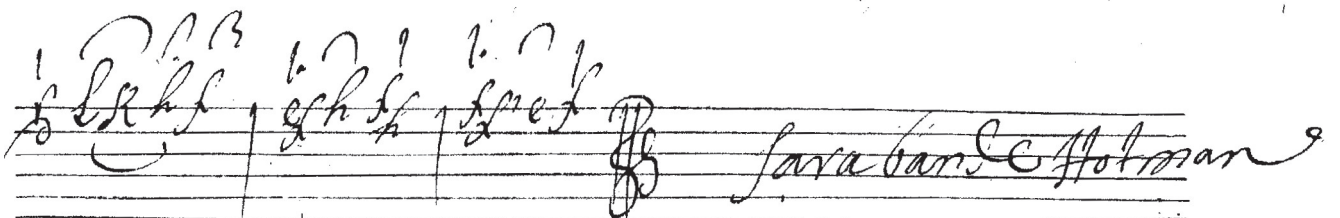
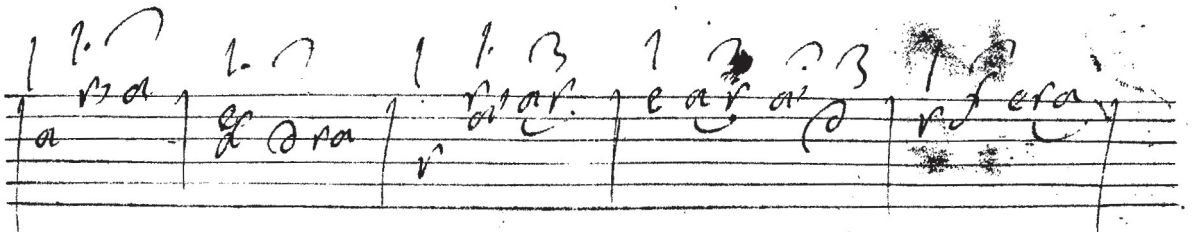
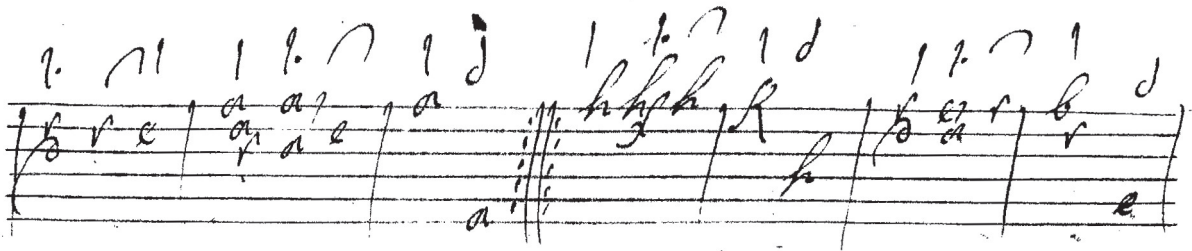
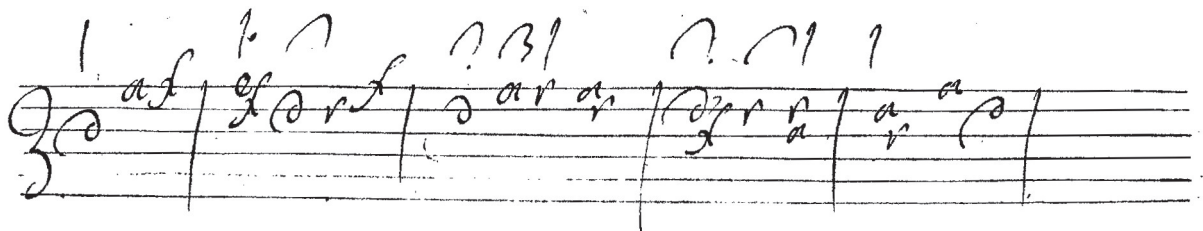
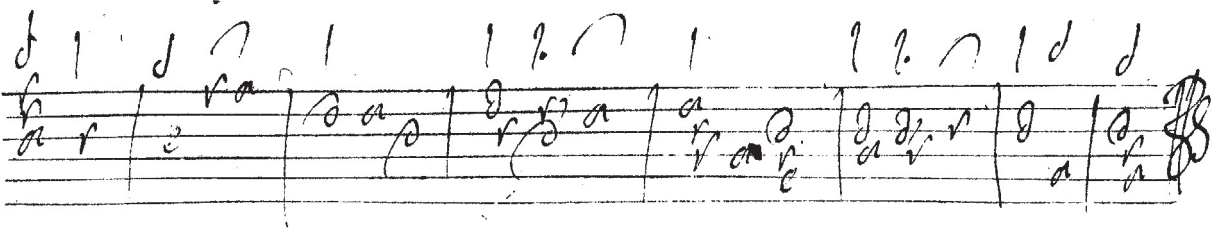
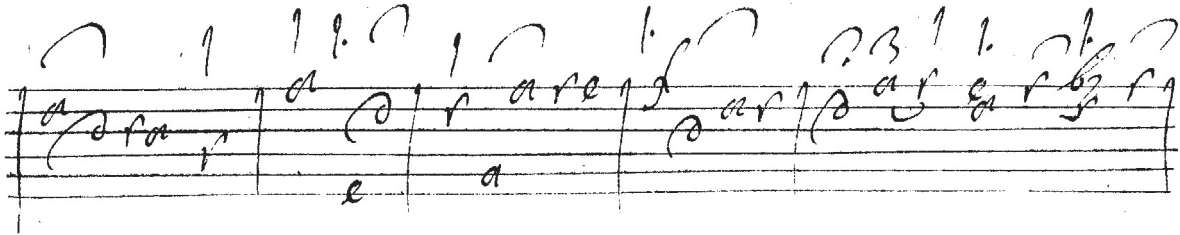
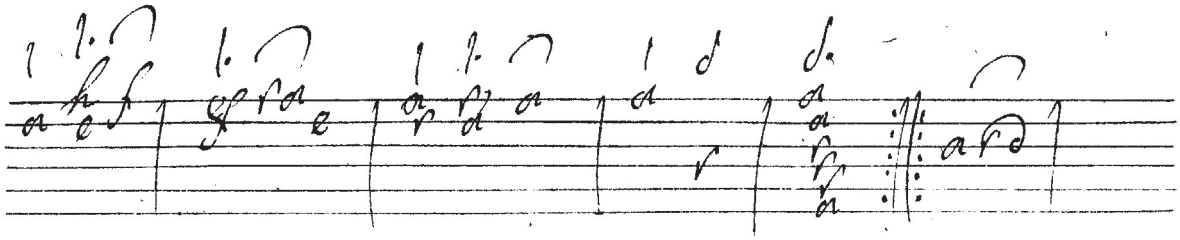
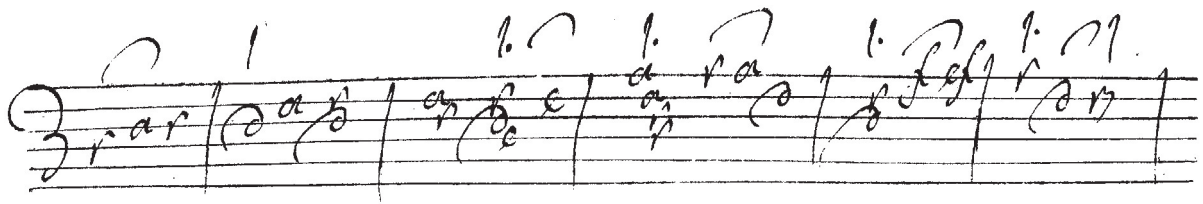


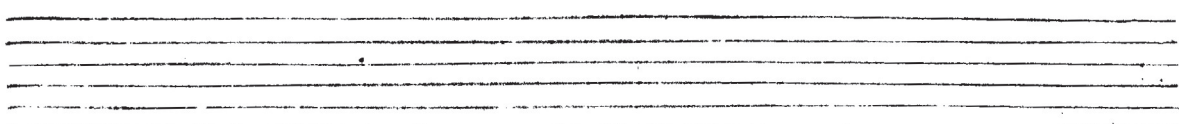
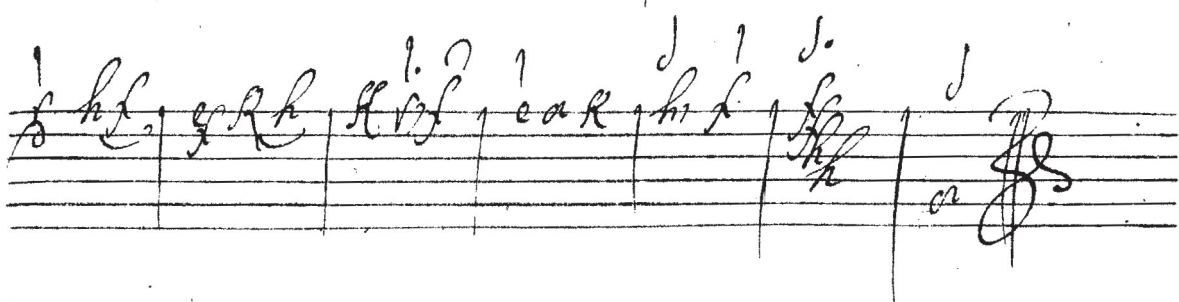
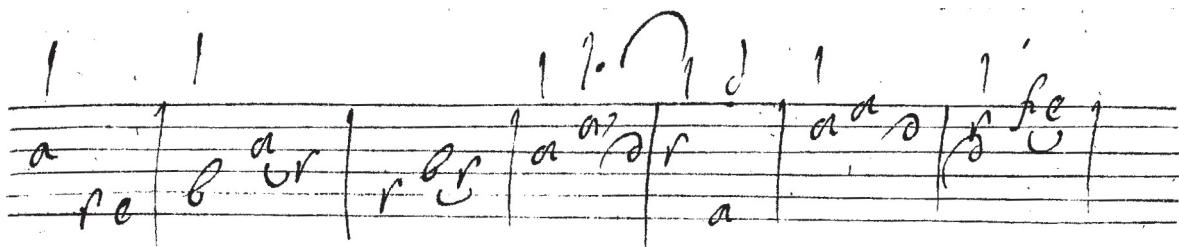
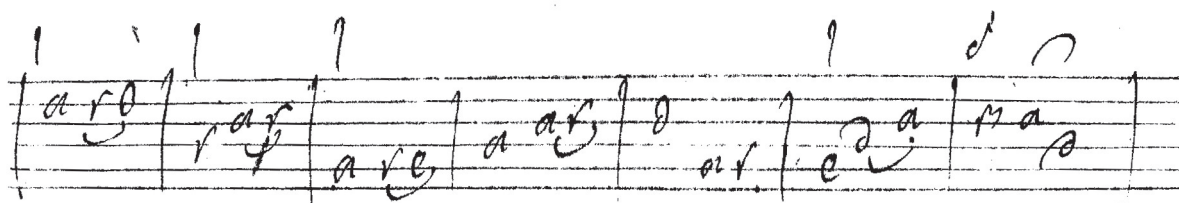
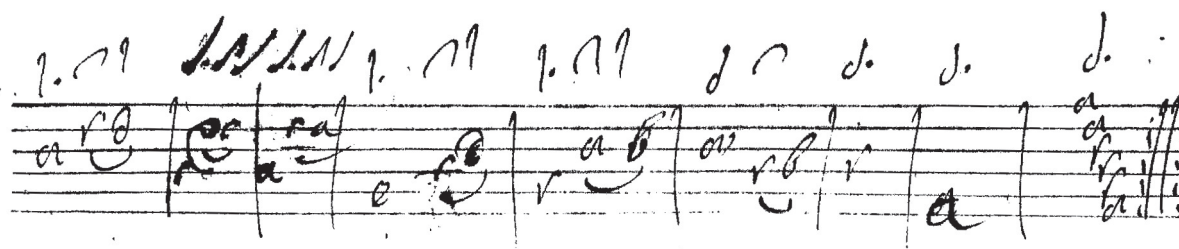
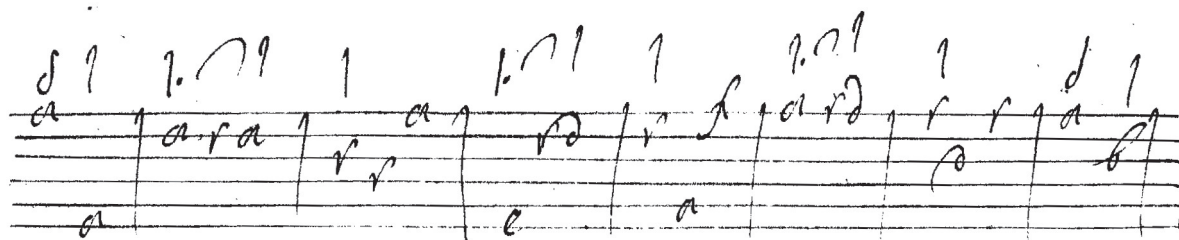
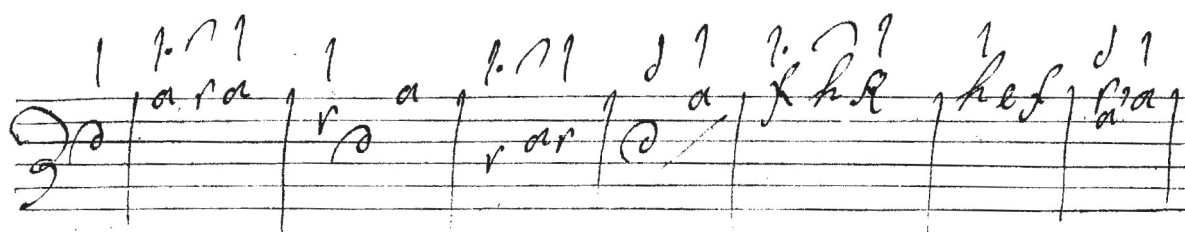


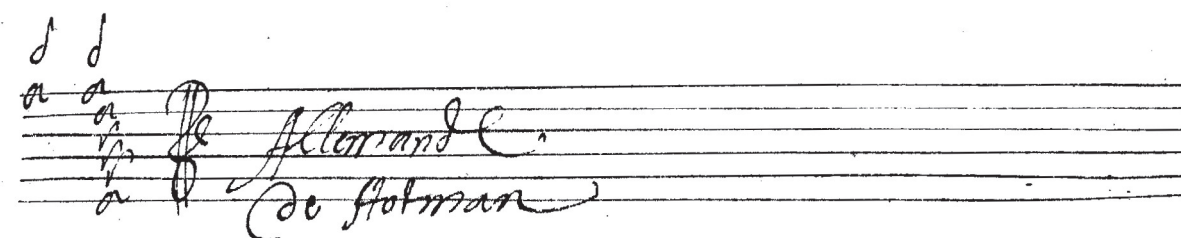
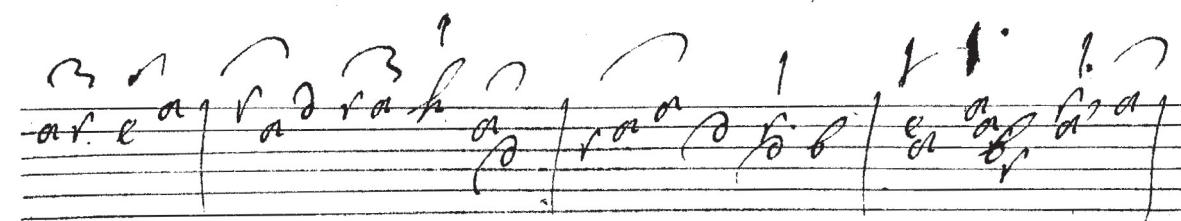
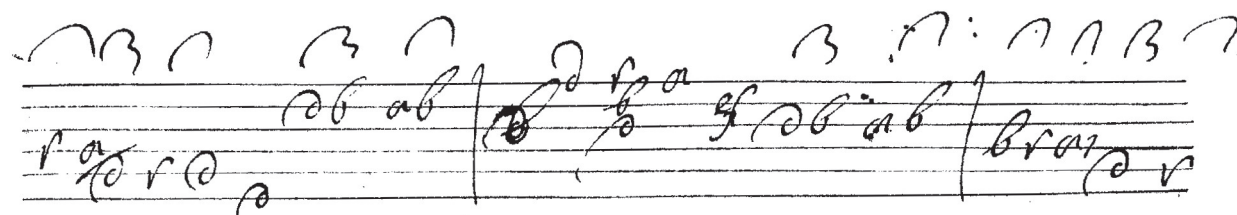
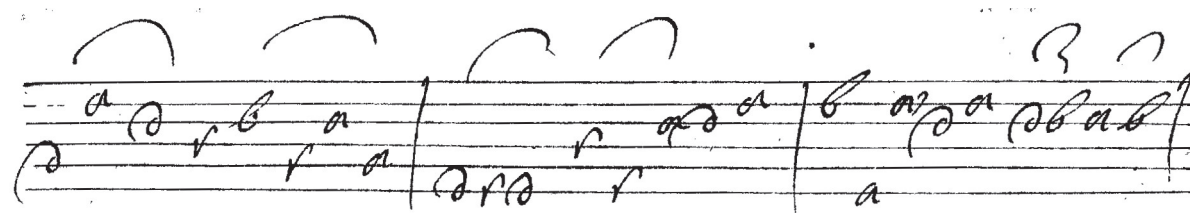
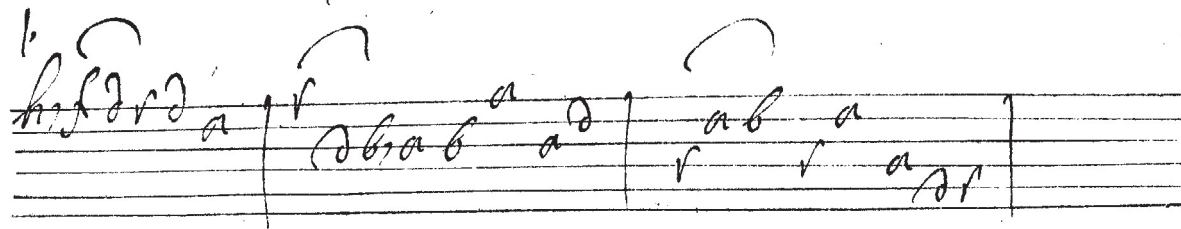
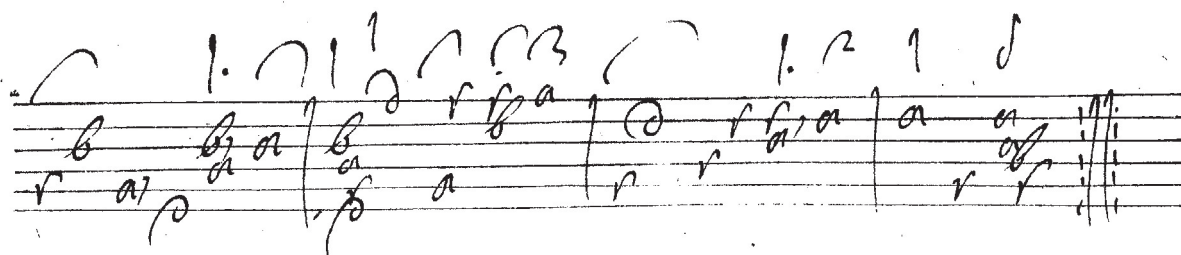
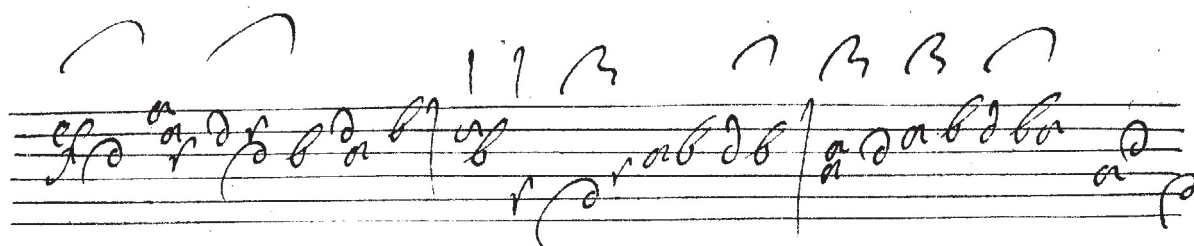
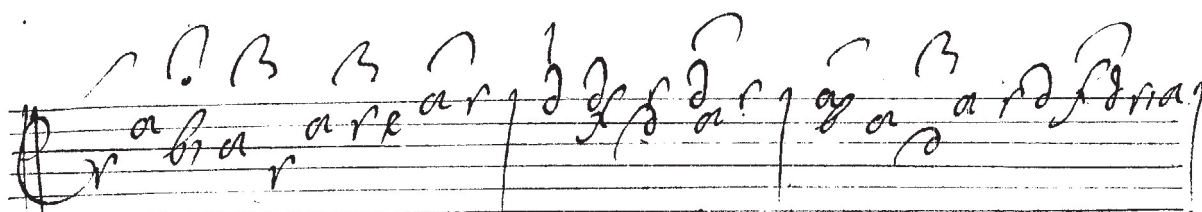








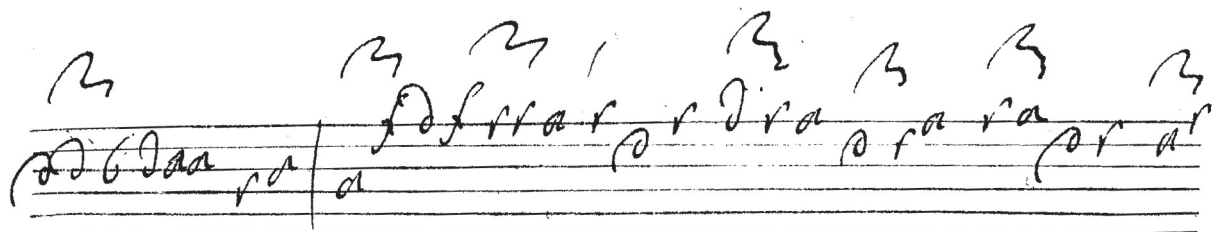
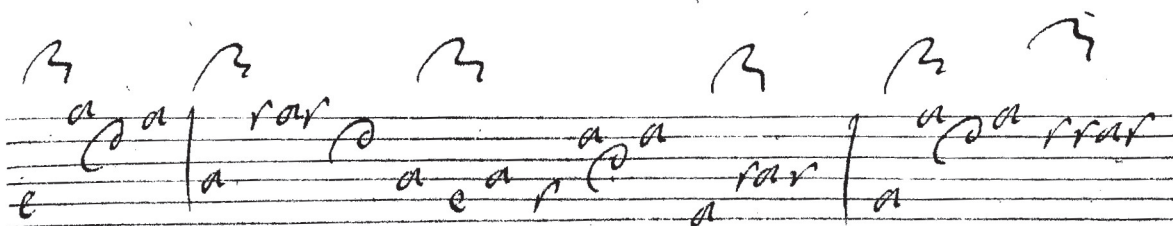
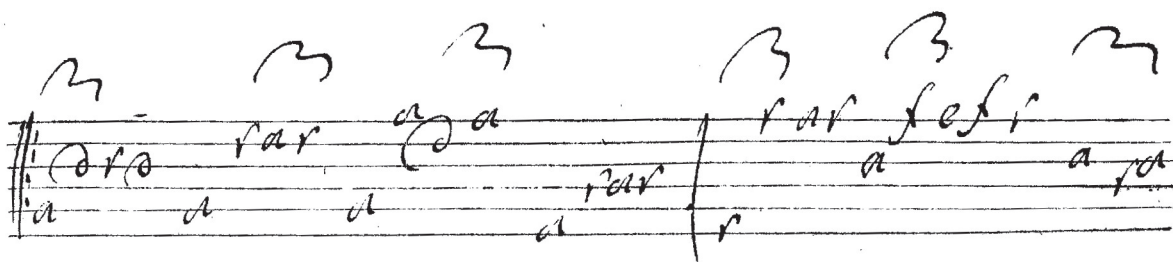
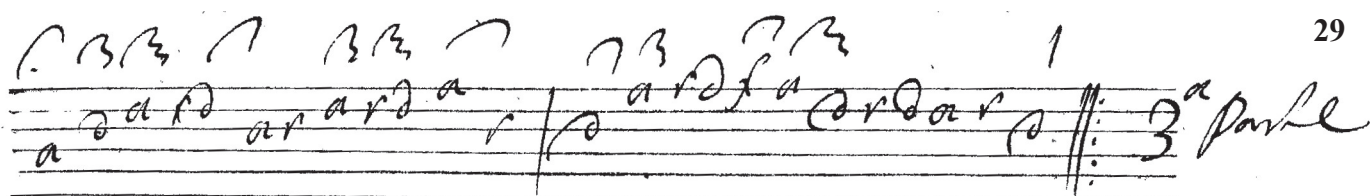
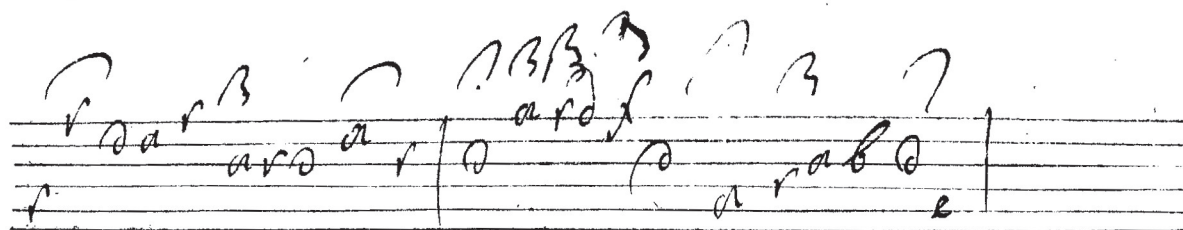
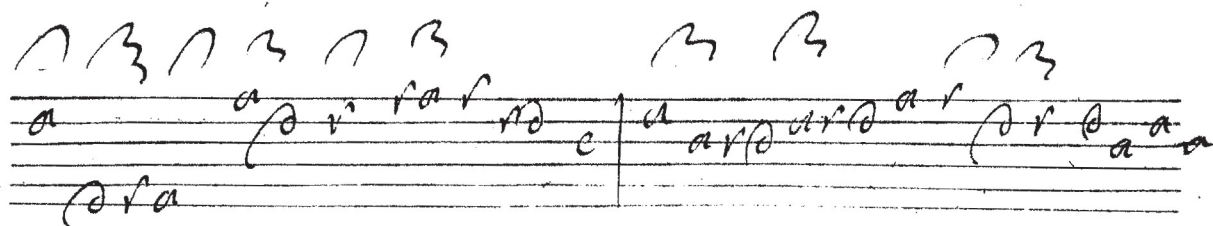
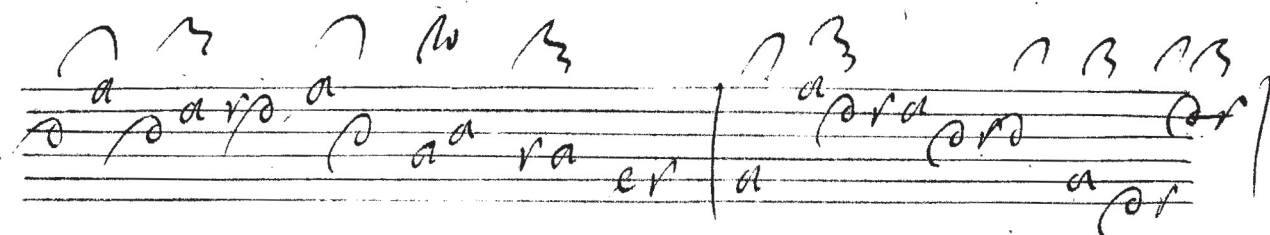
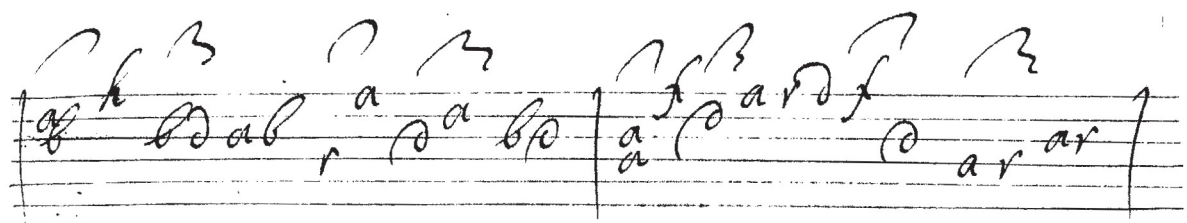


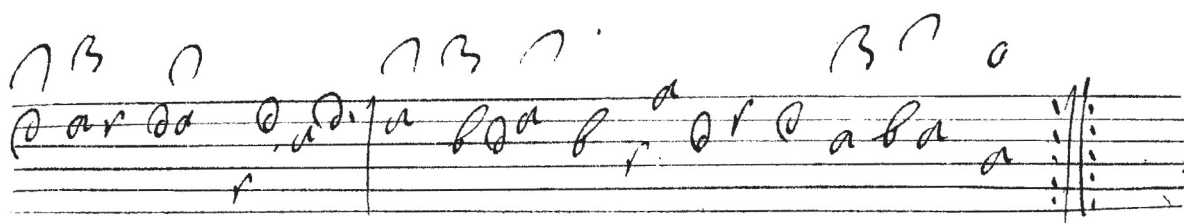
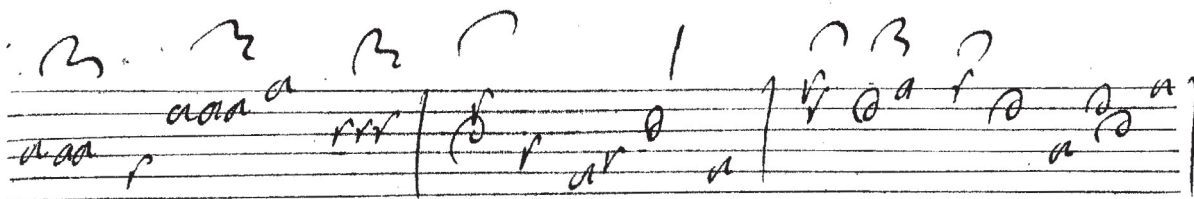
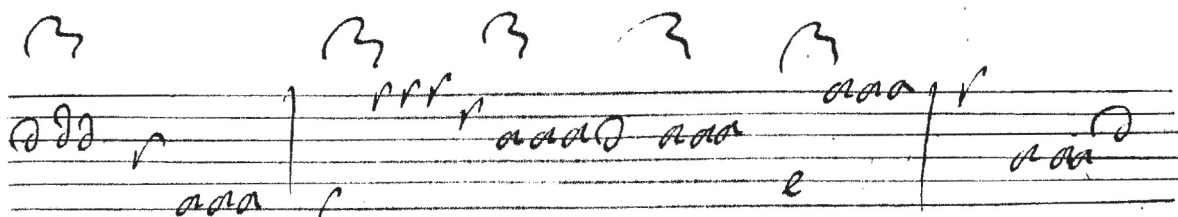
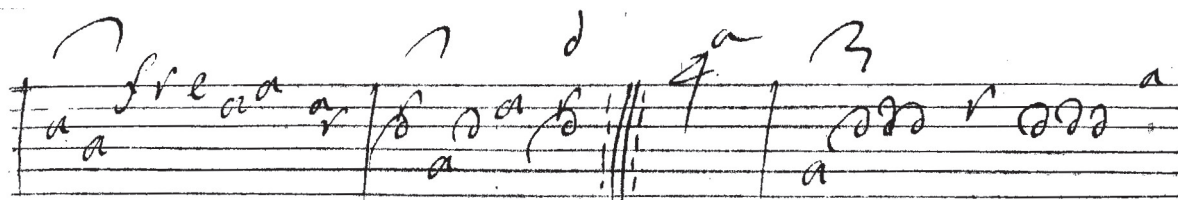
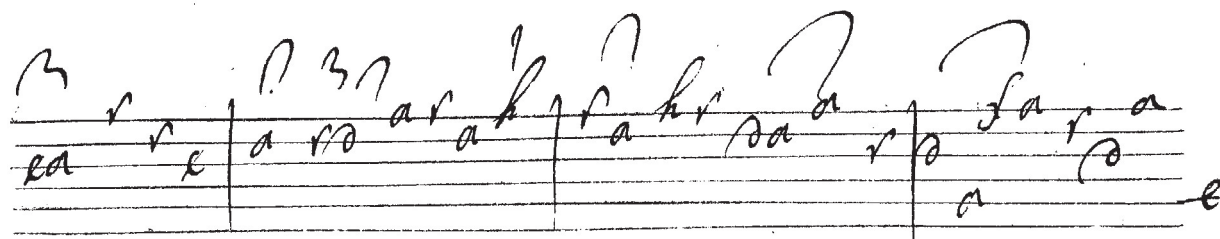
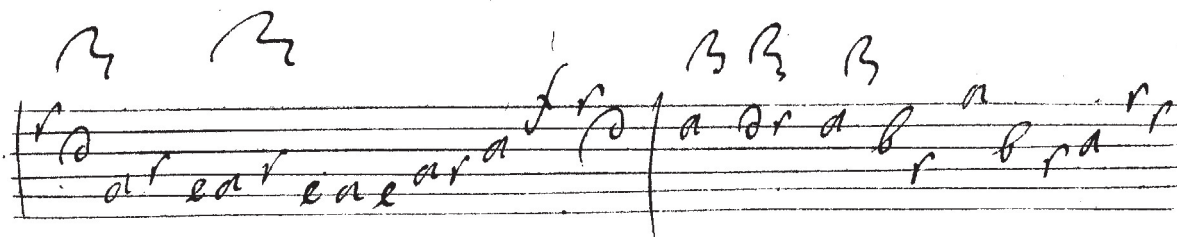
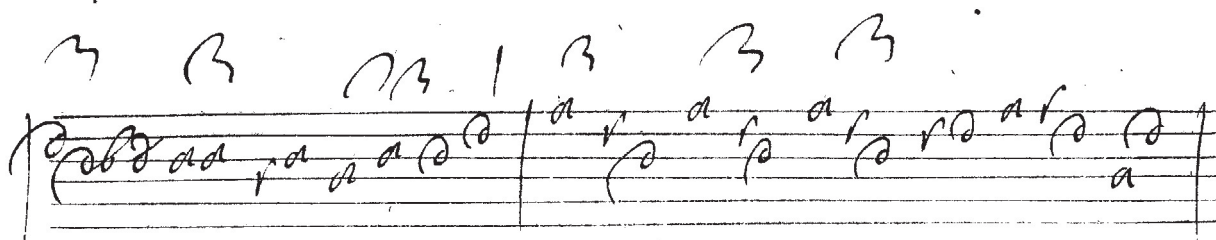
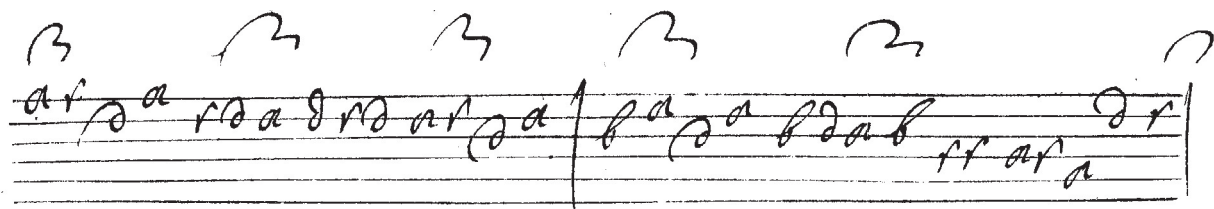


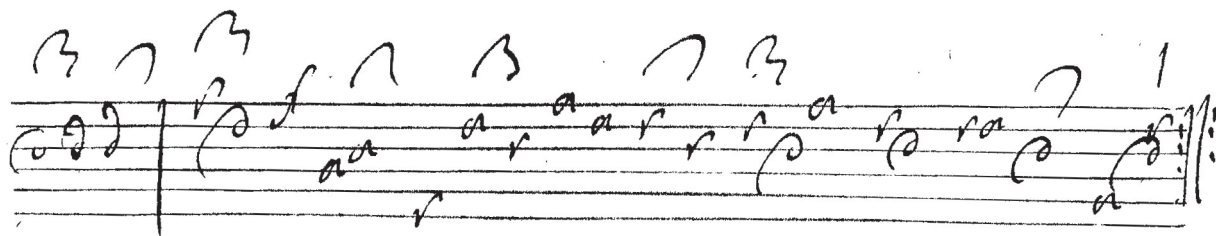
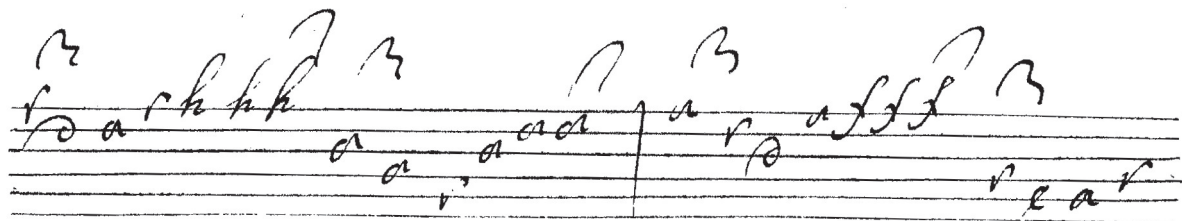
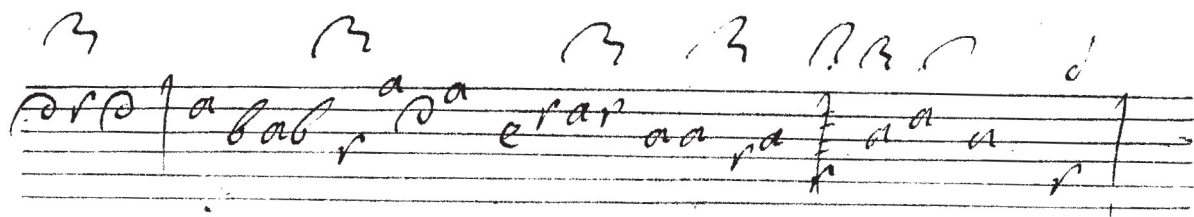
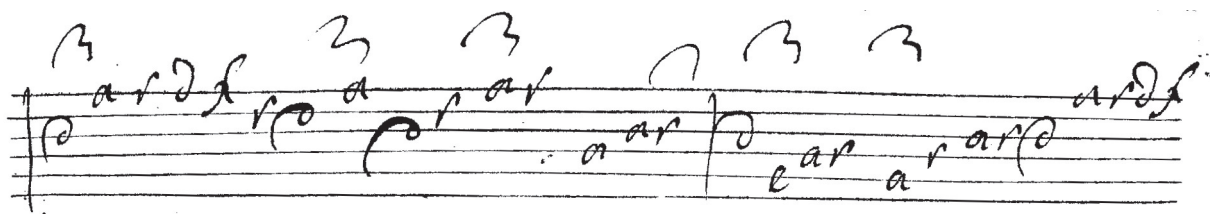
Aria Violata
Do M. H. H. H.

Handwritten musical notation on four staves, featuring various note values, rests, and accidentals. The lyrics are written below the notes.

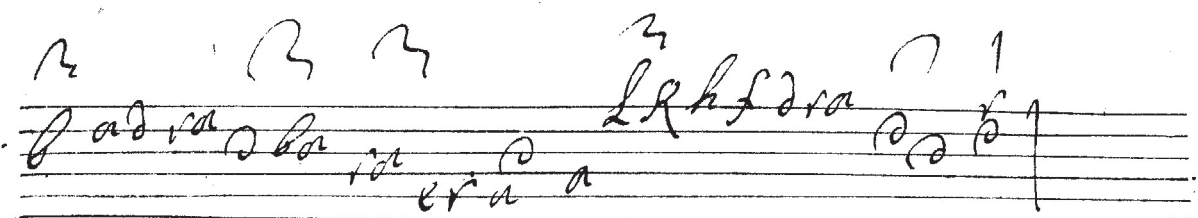
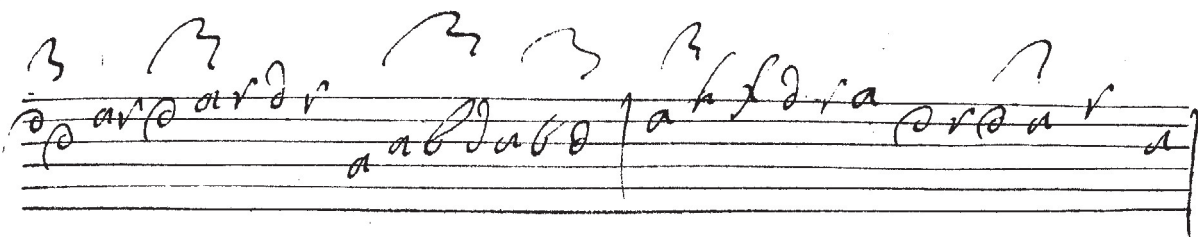
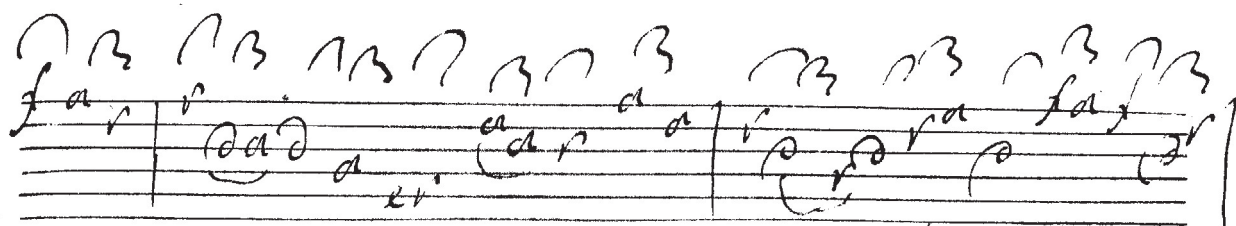
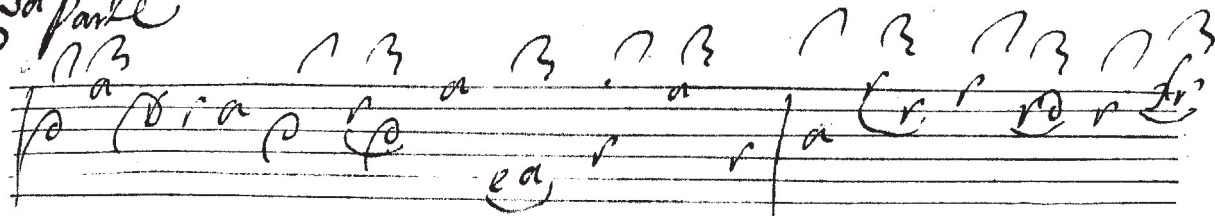
Handwritten musical notation on four staves, featuring various note values, rests, and accidentals. The lyrics are written below the notes.

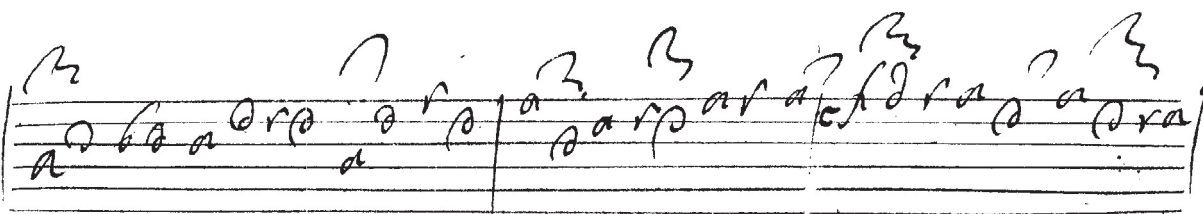
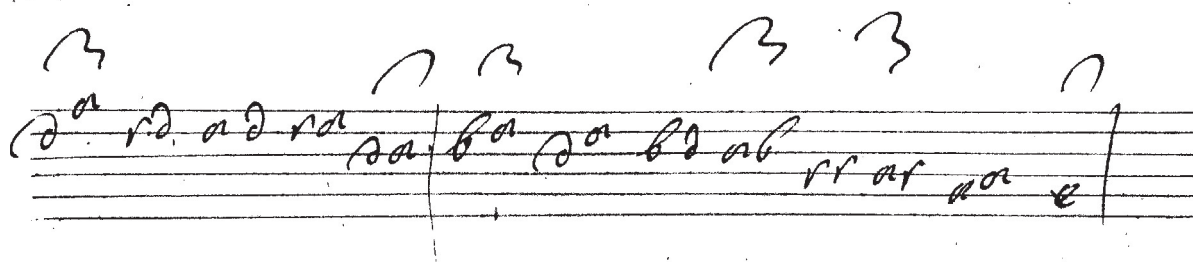
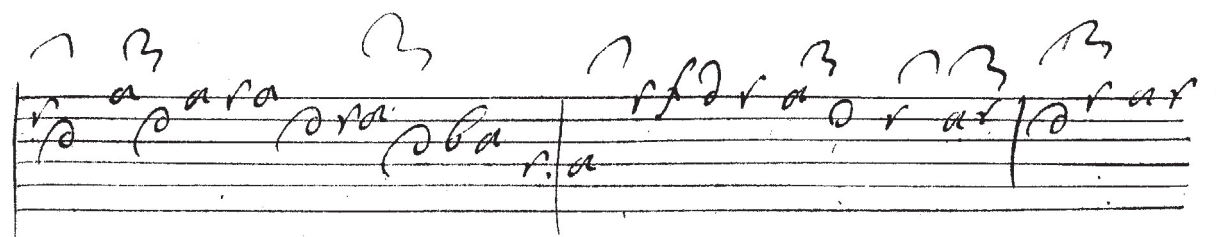
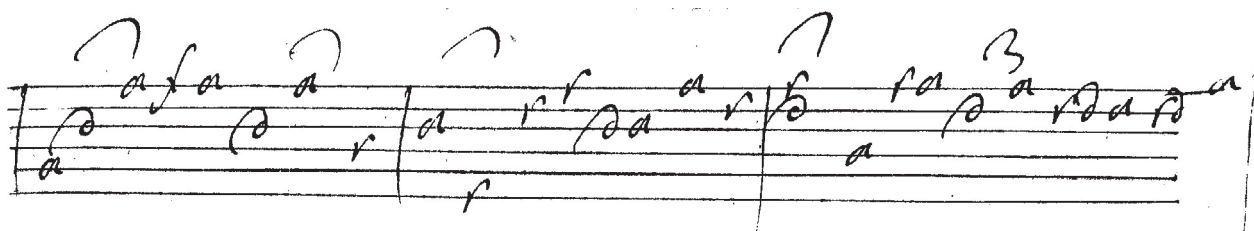
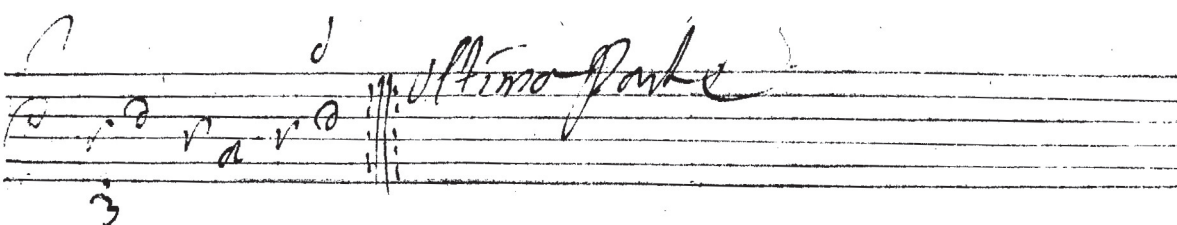
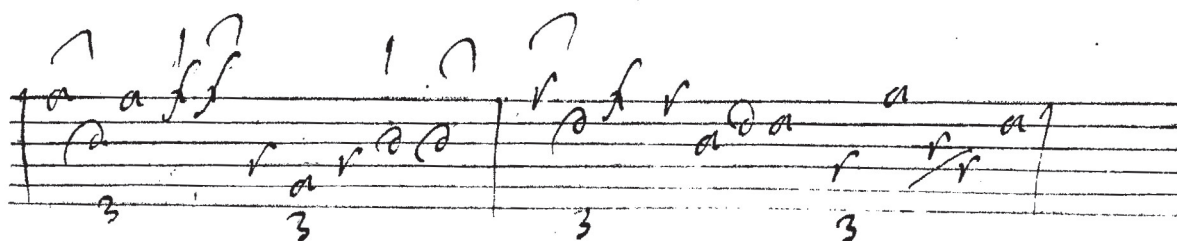
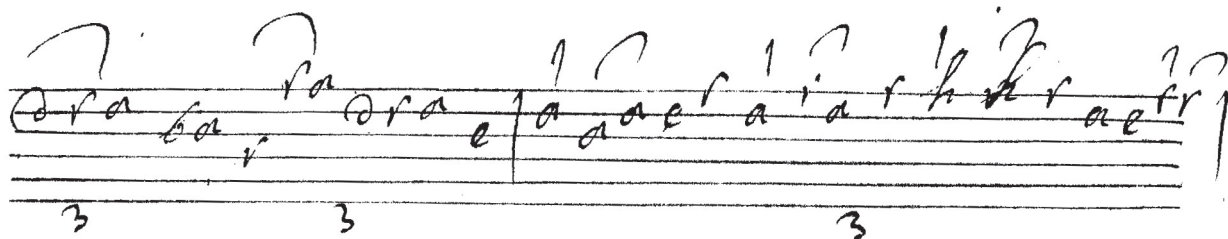
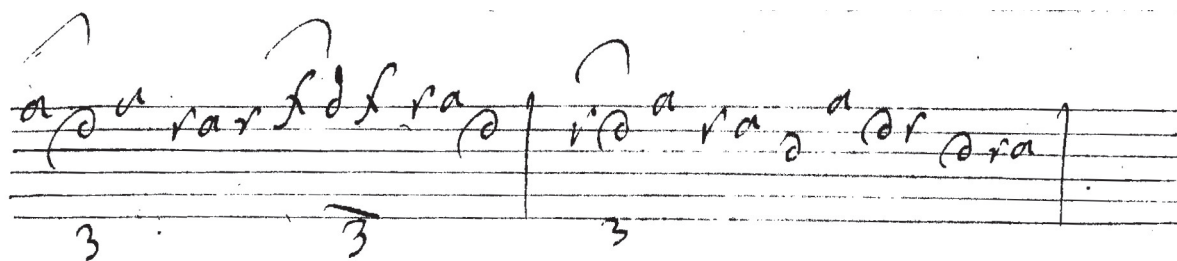






Saparte





Handwritten musical notation on a five-line staff. The notation consists of various rhythmic symbols (vertical lines with flags) and letters (a, r, b, g, e) placed above and below the staff. Above the staff, there are several '3' symbols, likely indicating triplets.

Handwritten musical notation on a five-line staff. It continues with rhythmic symbols and letters. Above the staff, there are several '3' symbols.

Handwritten musical notation on a five-line staff. It continues with rhythmic symbols and letters. Above the staff, there are several '3' symbols.

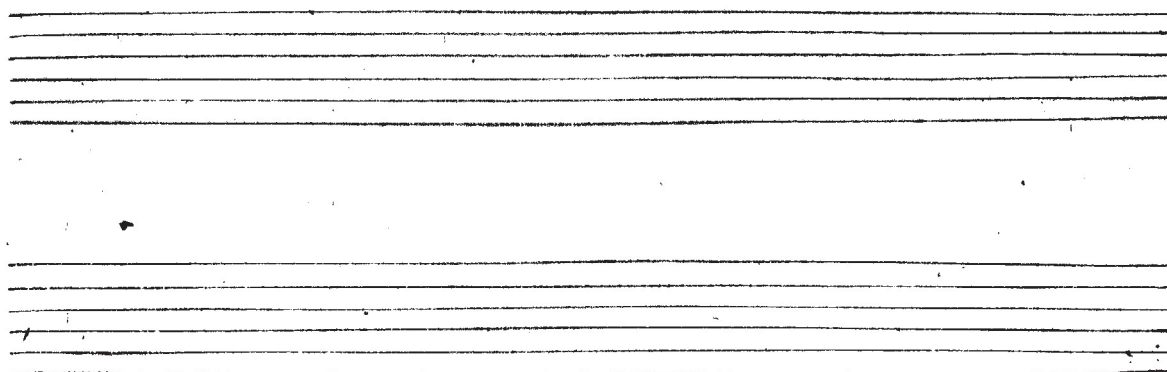
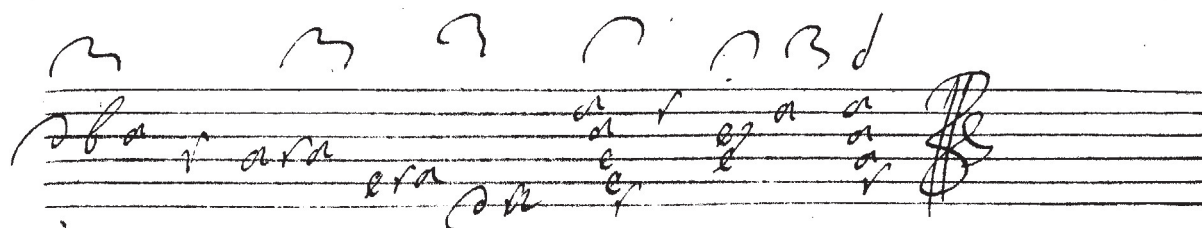
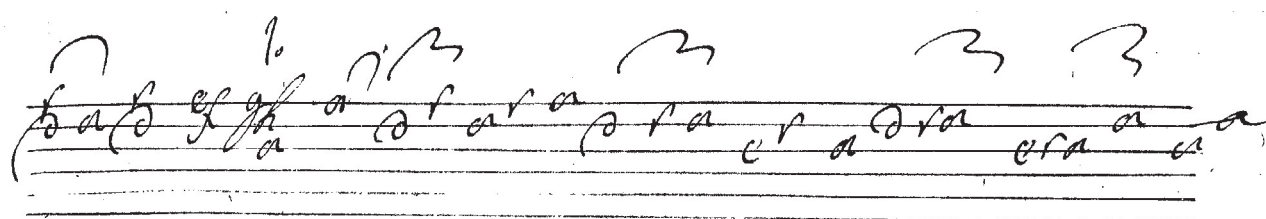
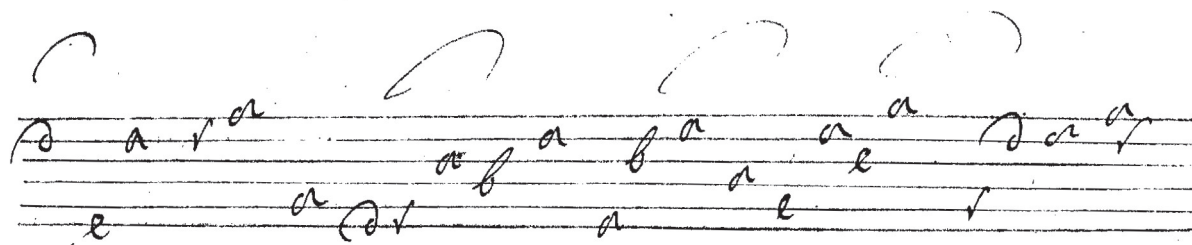
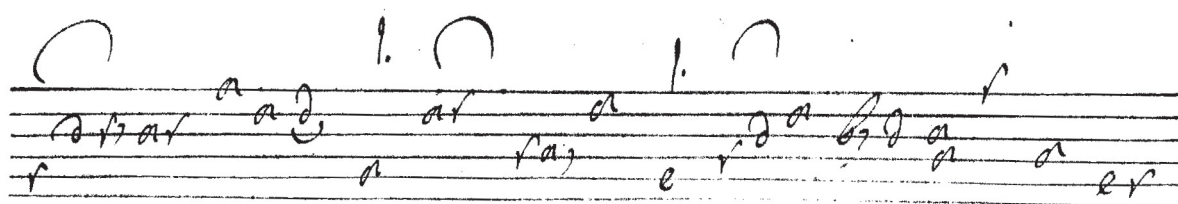
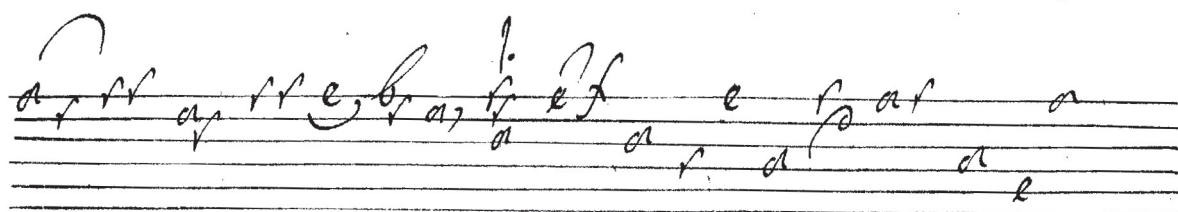
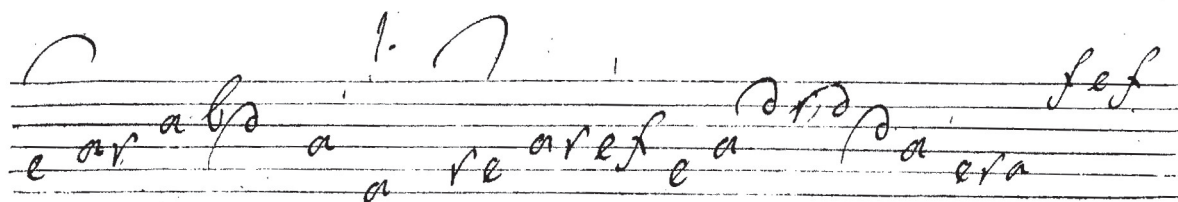
Handwritten musical notation on a five-line staff. It continues with rhythmic symbols and letters. Above the staff, there are several '3' symbols. The notation ends with a double bar line and a repeat sign.

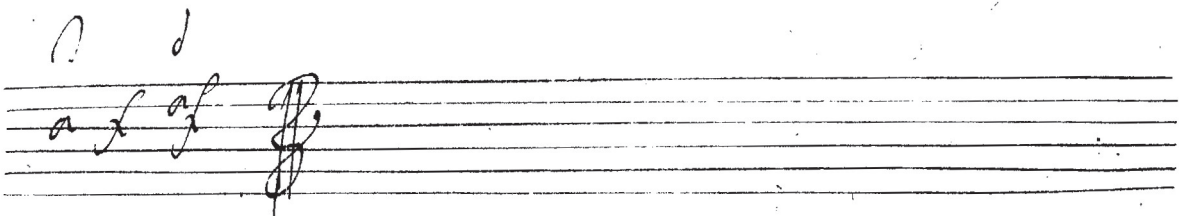
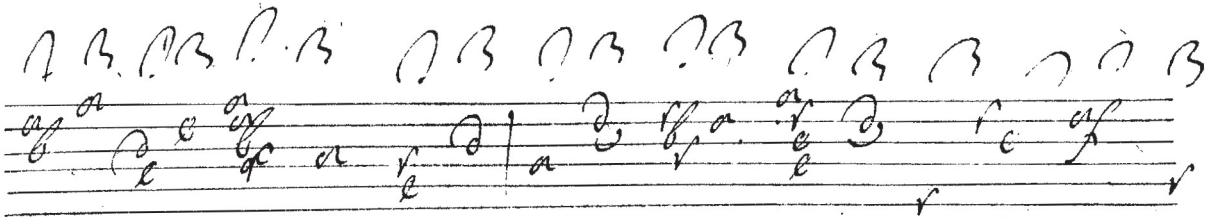
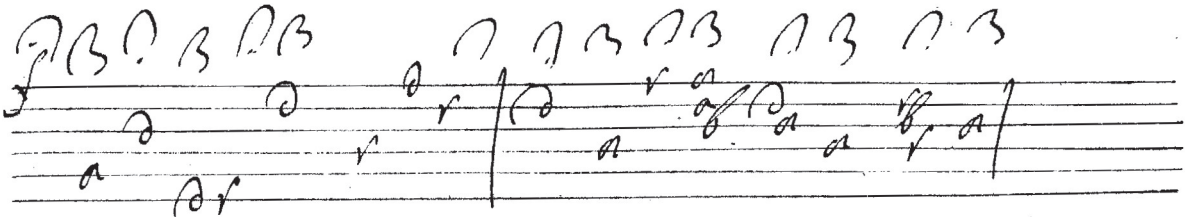
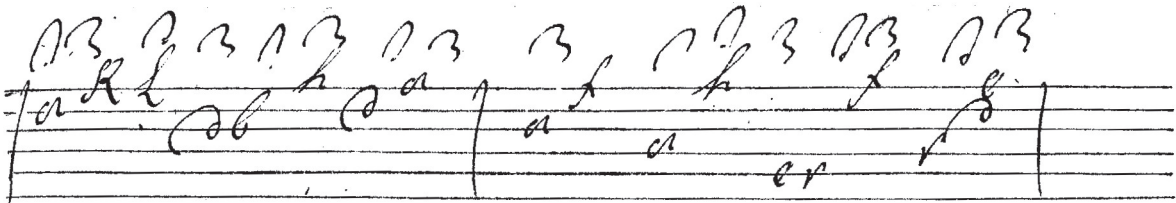
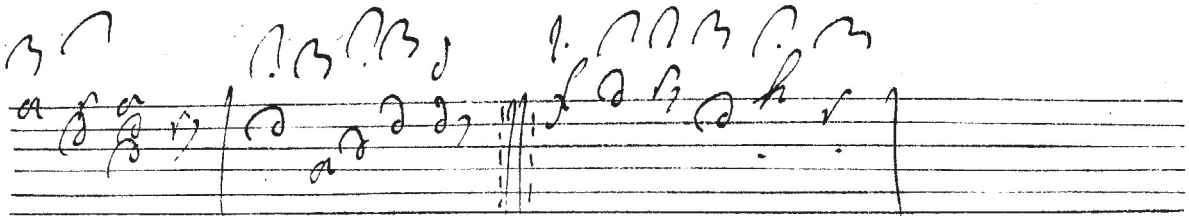
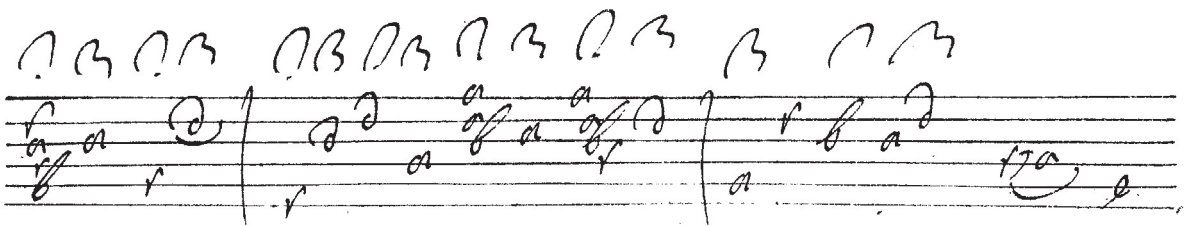
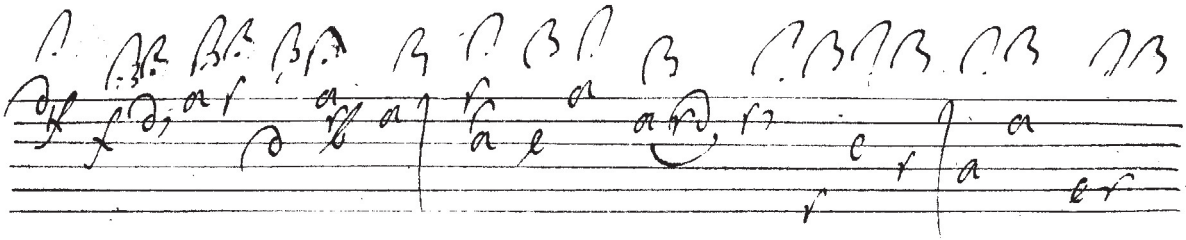
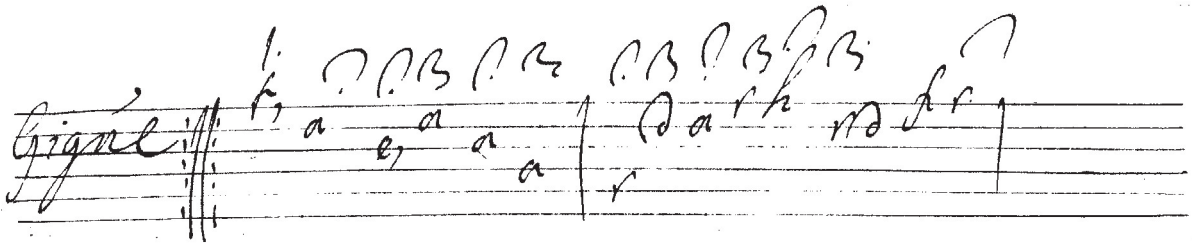
Handwritten musical notation on a five-line staff. The word "Prelude" is written in a decorative script at the beginning. The notation consists of rhythmic symbols and letters. Above the staff, there are several '3' symbols.

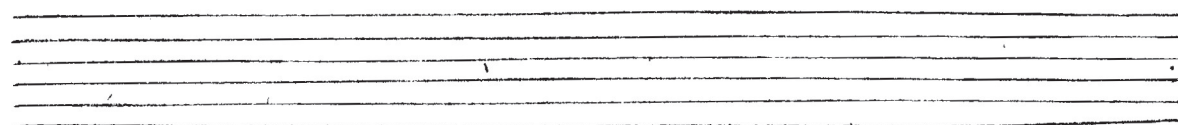
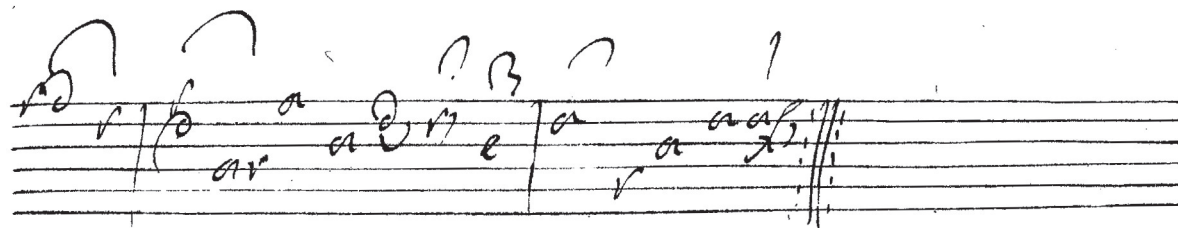
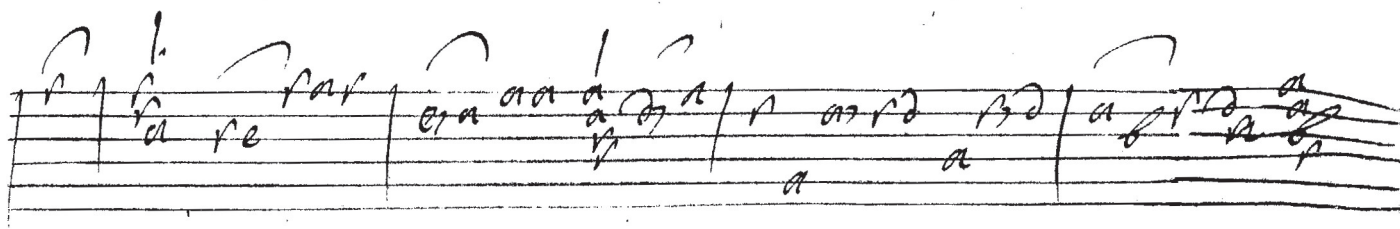
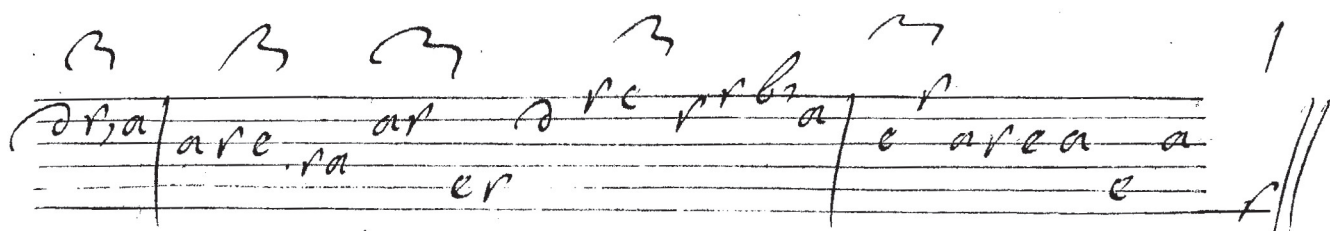
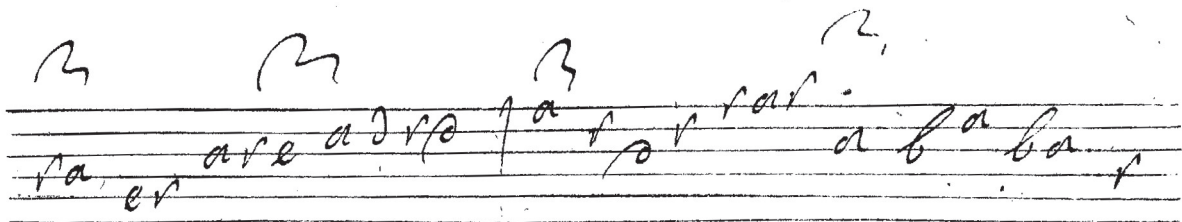
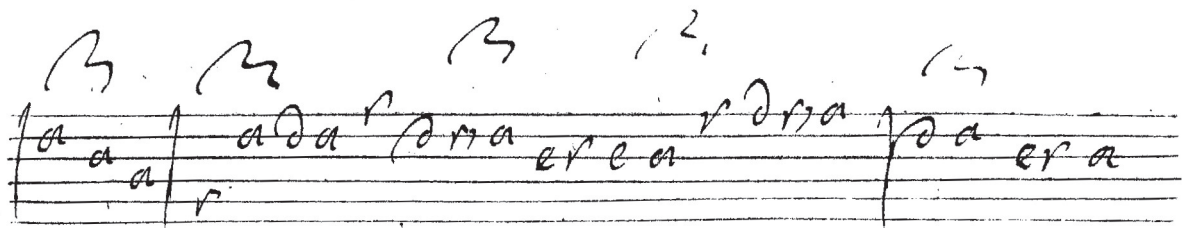
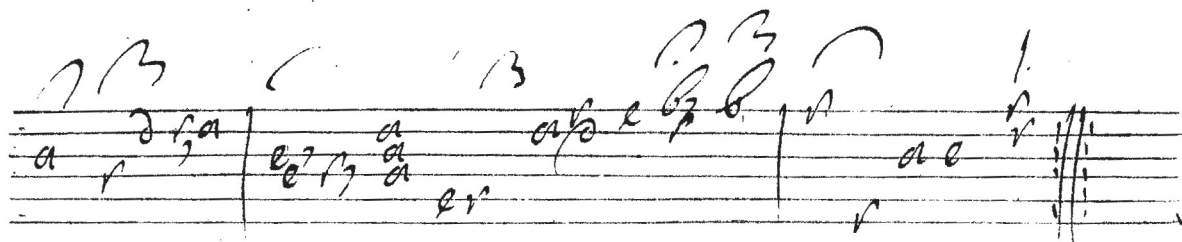
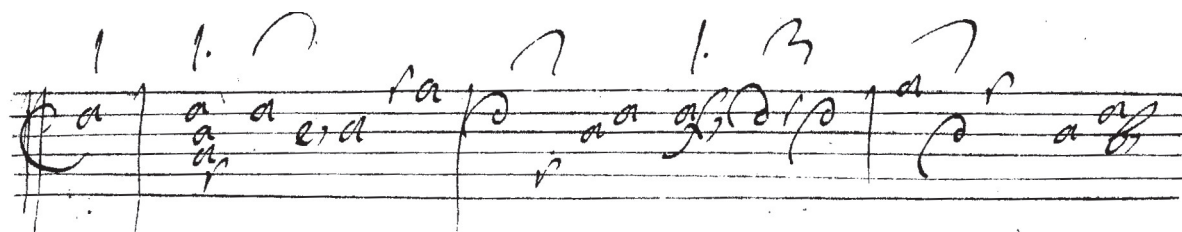
Handwritten musical notation on a five-line staff. It continues with rhythmic symbols and letters. Above the staff, there are several '3' symbols.

Handwritten musical notation on a five-line staff. It continues with rhythmic symbols and letters. Above the staff, there are several '3' symbols.

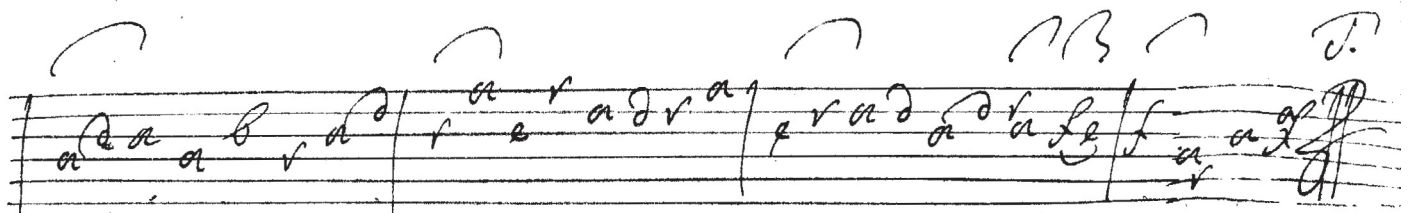
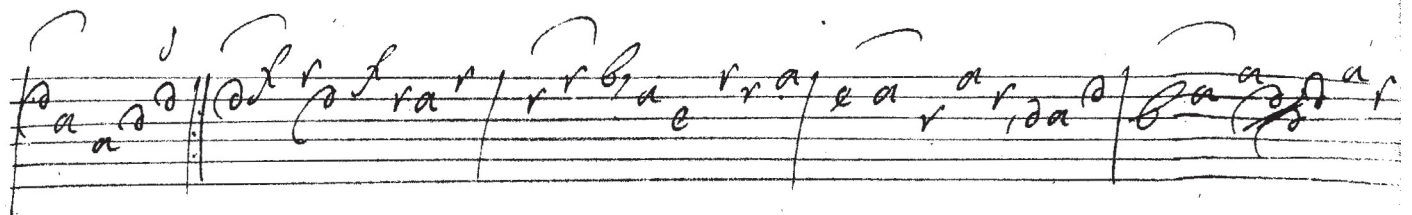
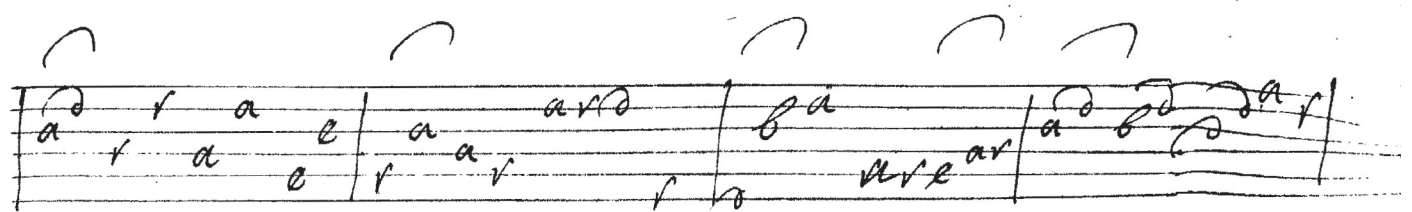
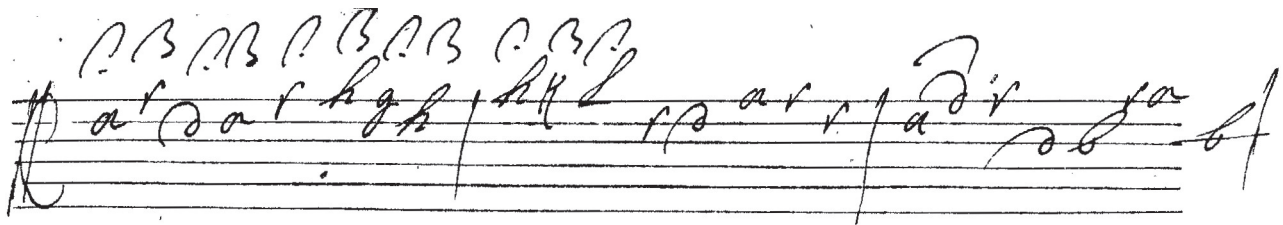
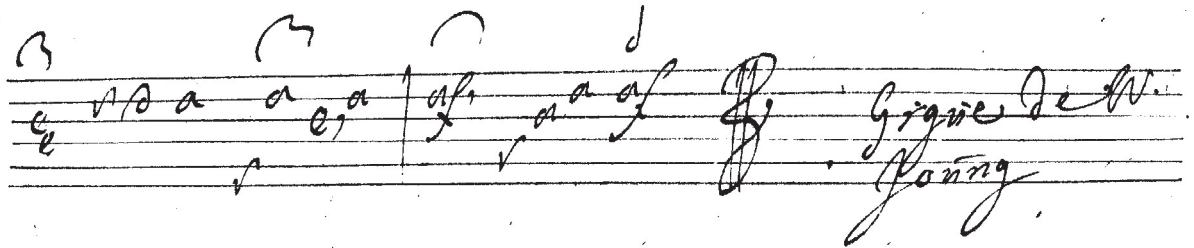
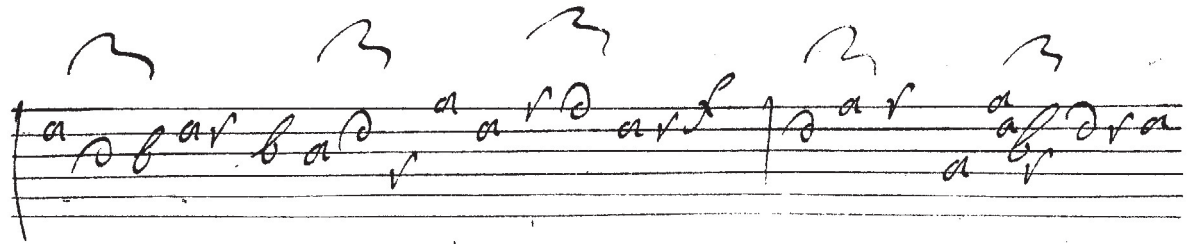
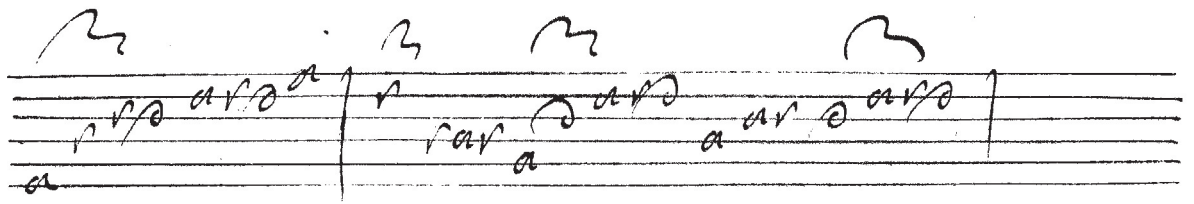
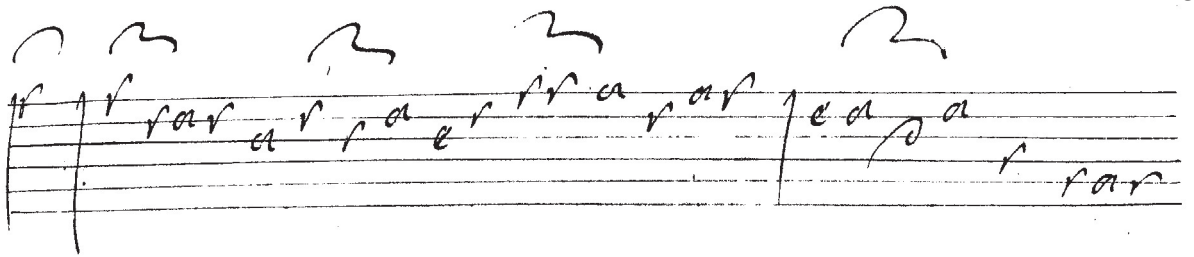
Handwritten musical notation on a five-line staff. It continues with rhythmic symbols and letters. Above the staff, there are several '3' symbols. The notation ends with a double bar line and a repeat sign.

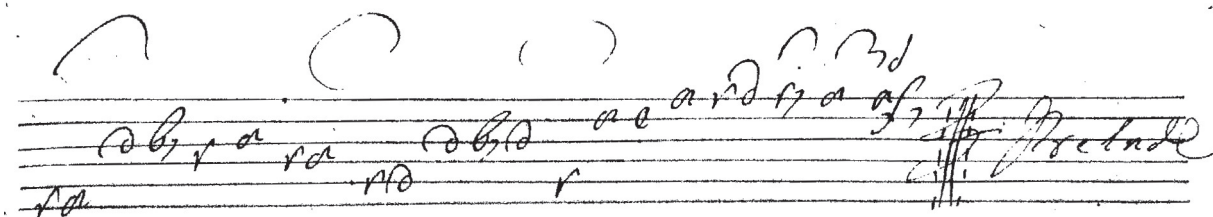
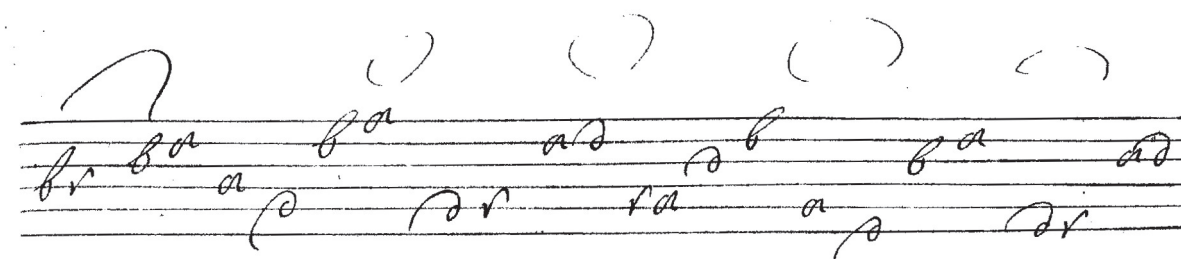
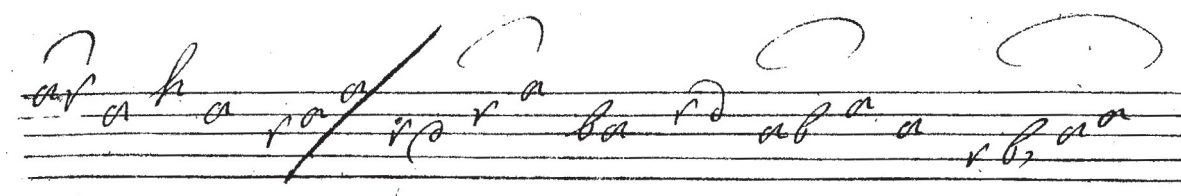
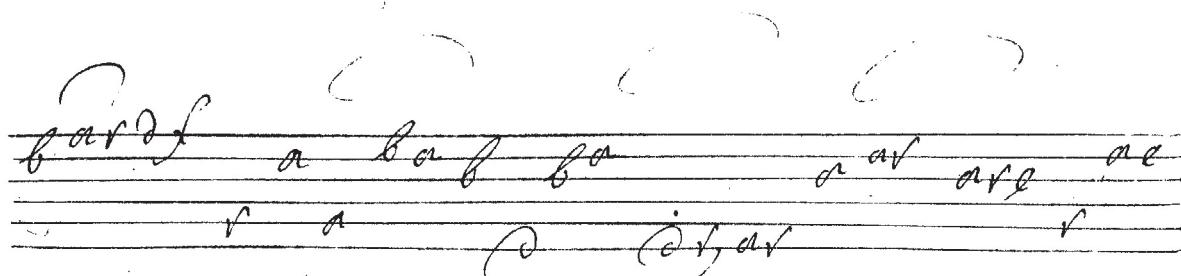
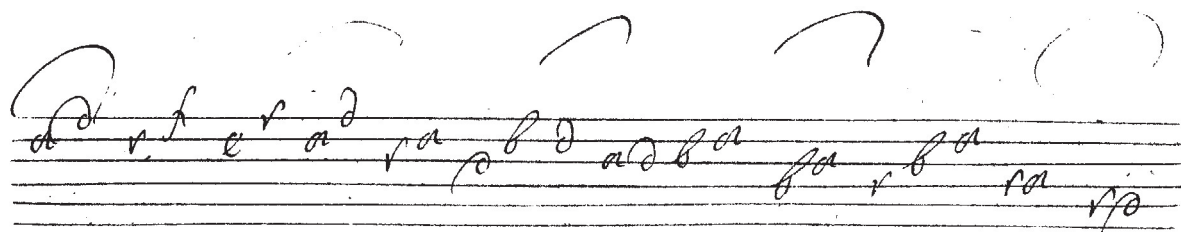
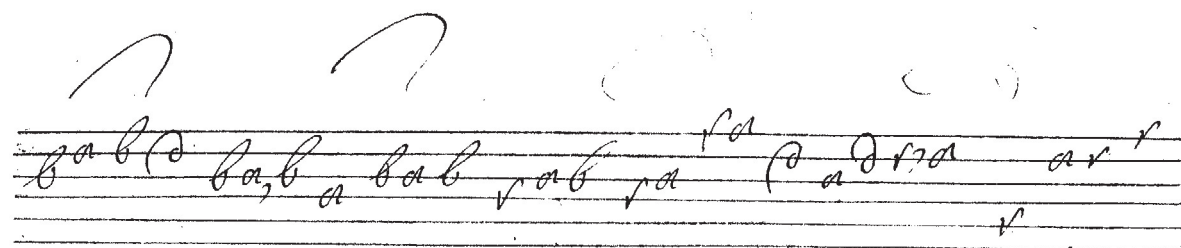
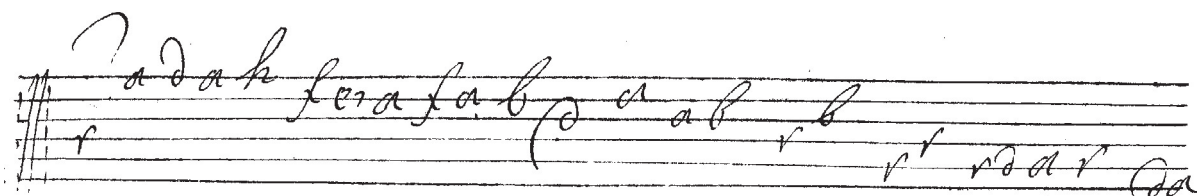


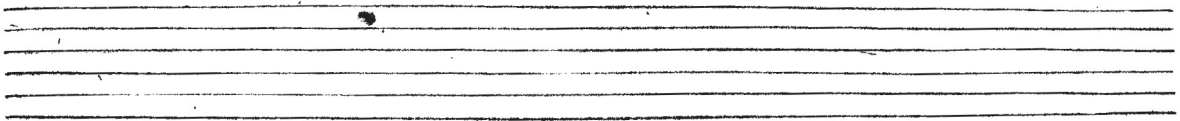
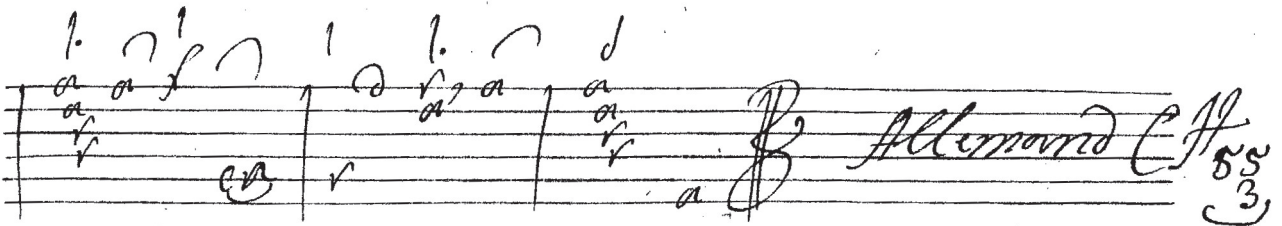
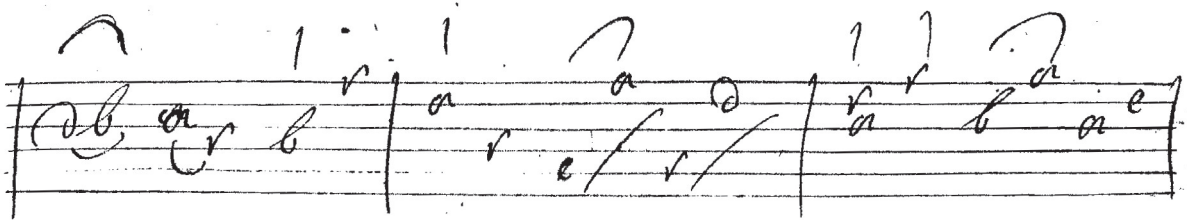
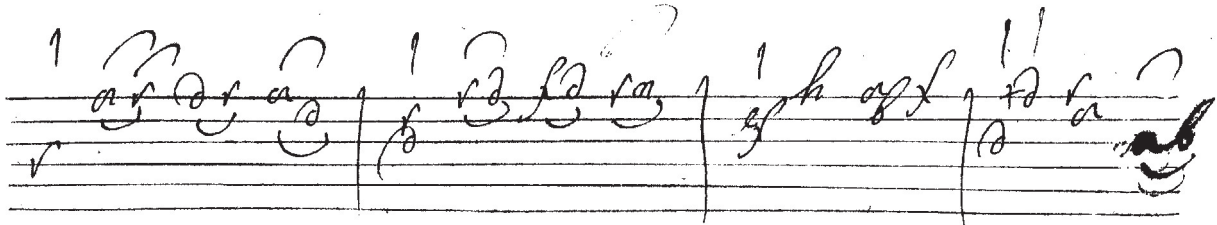
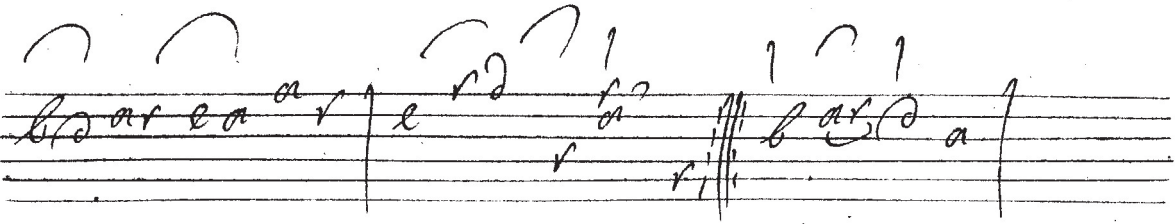
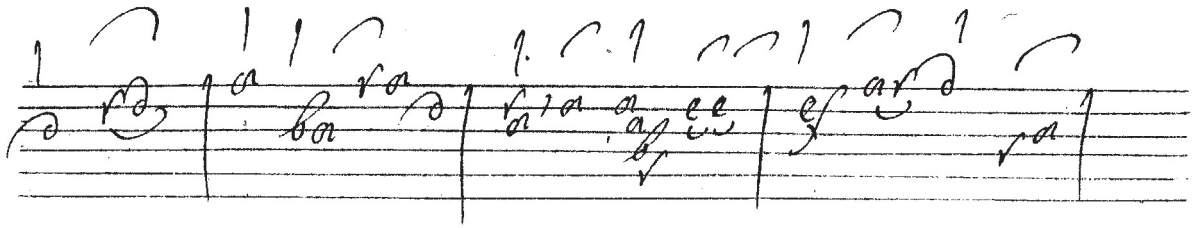
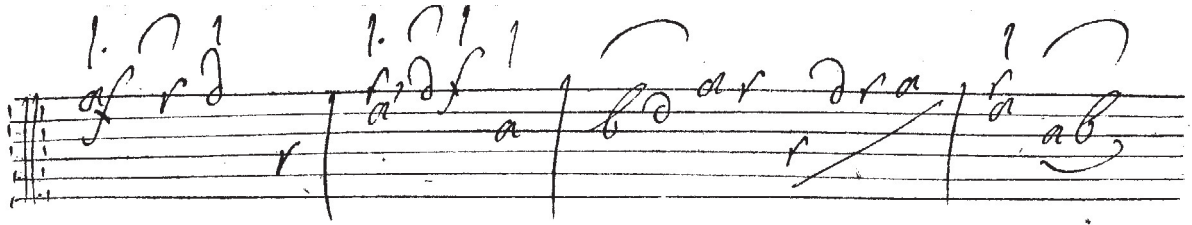


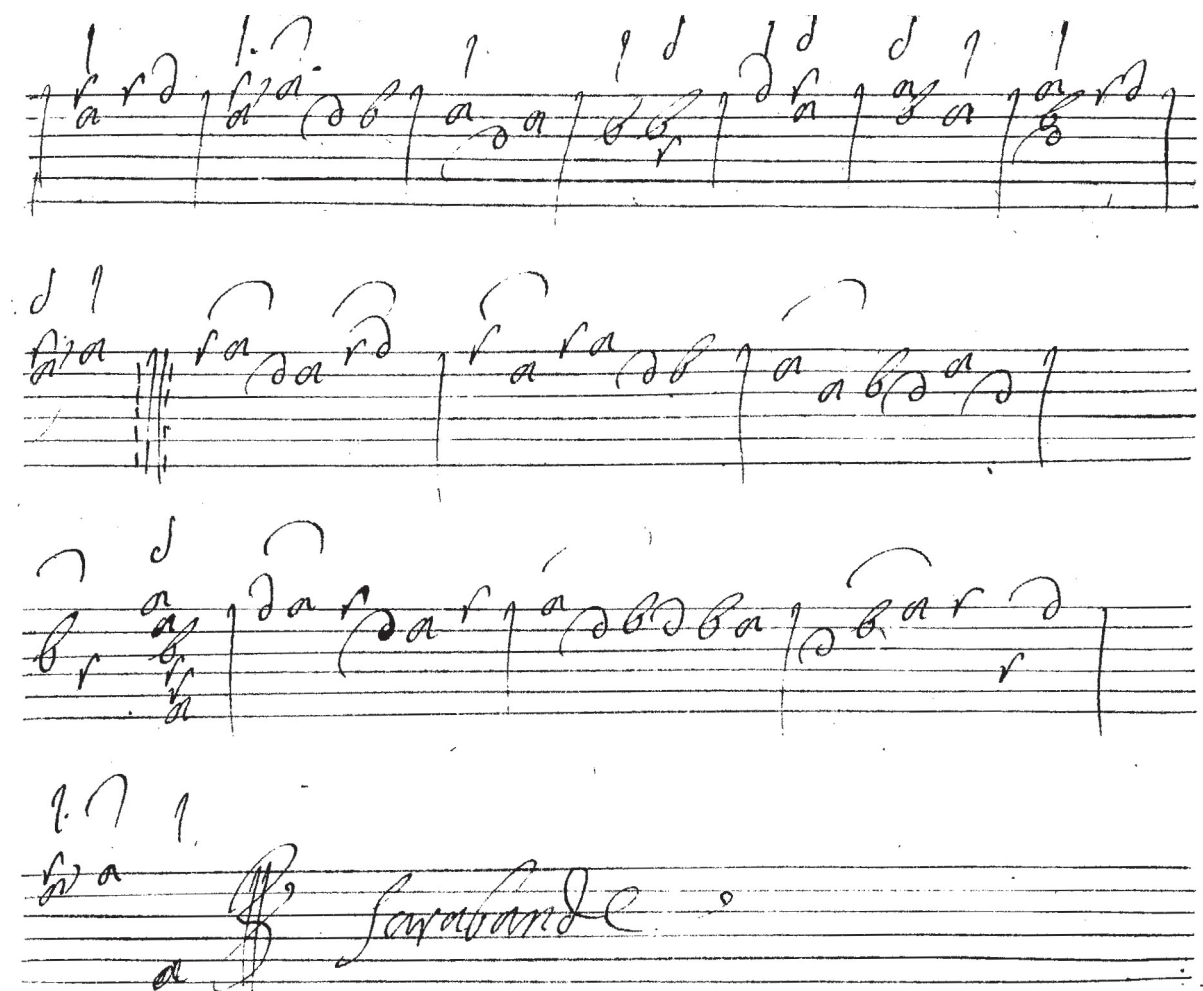
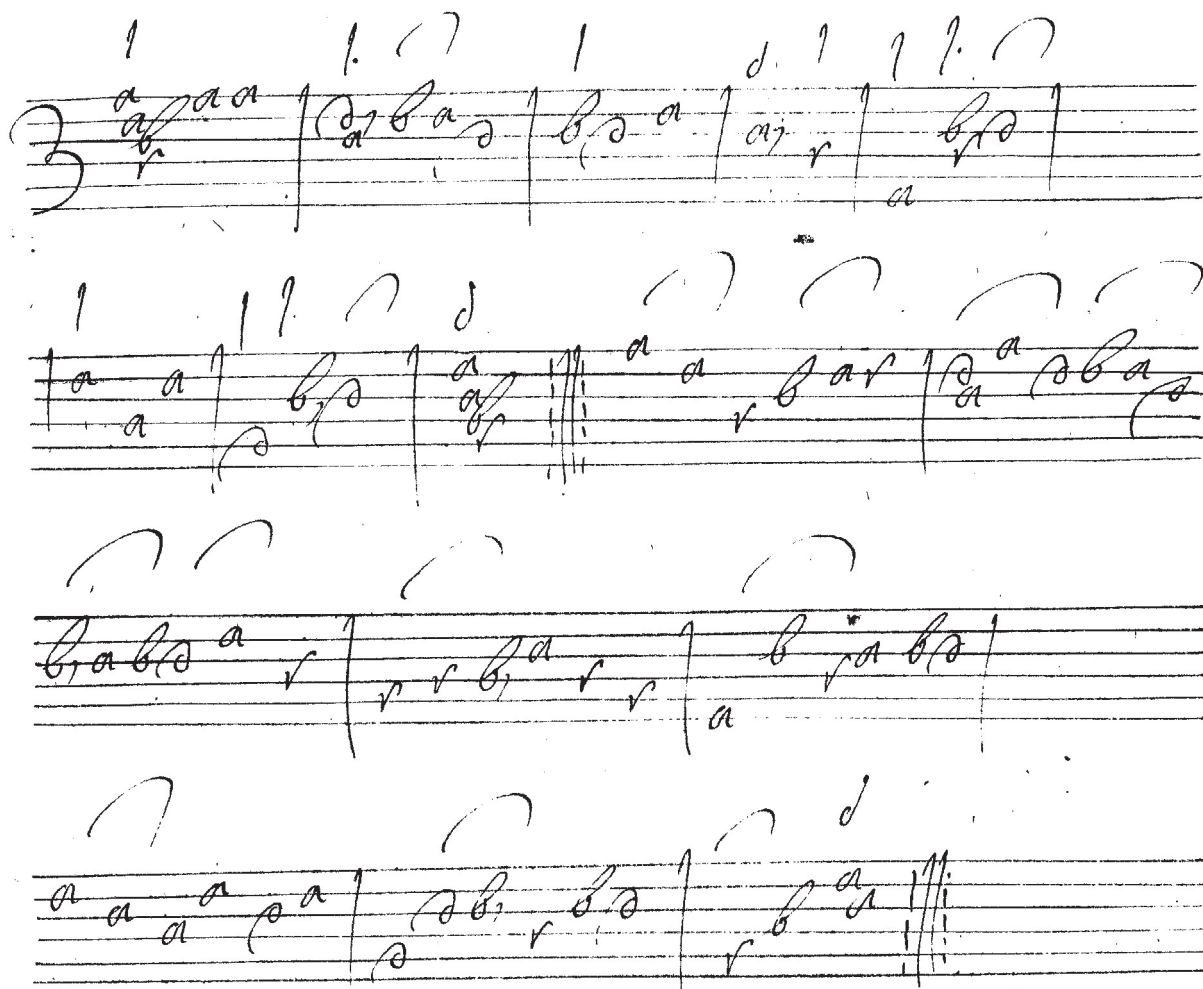


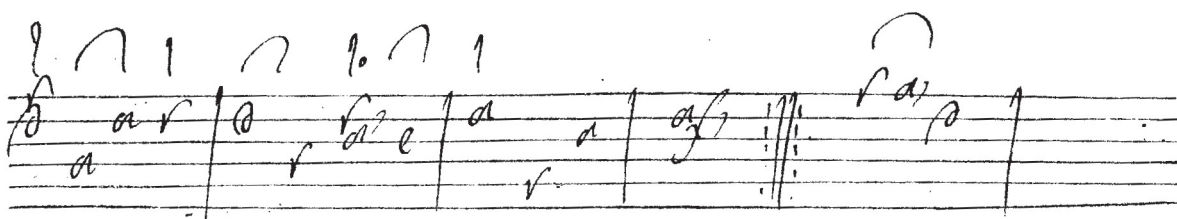
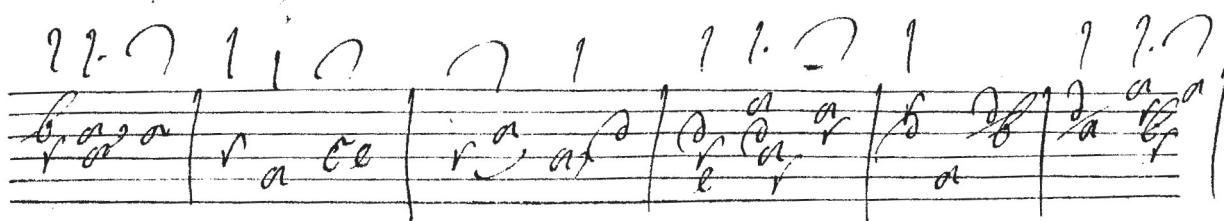
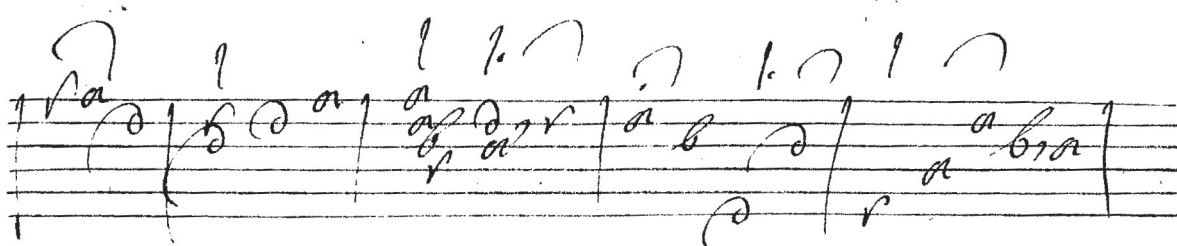
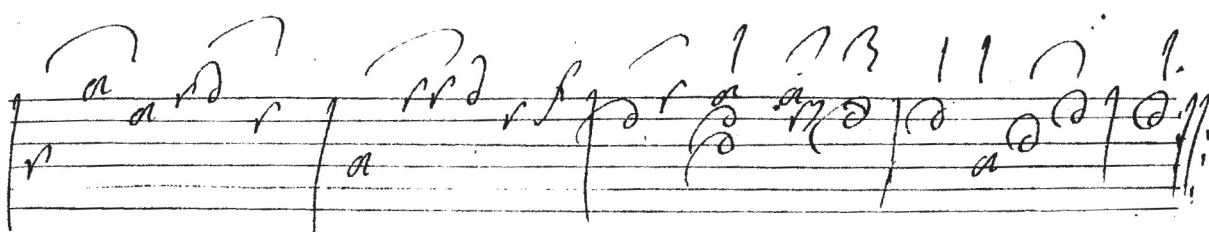
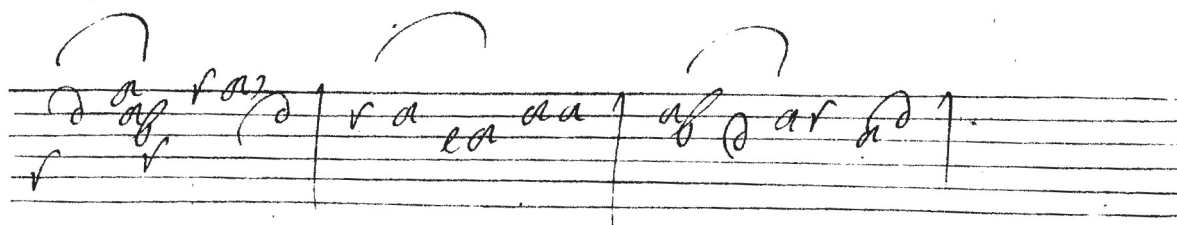
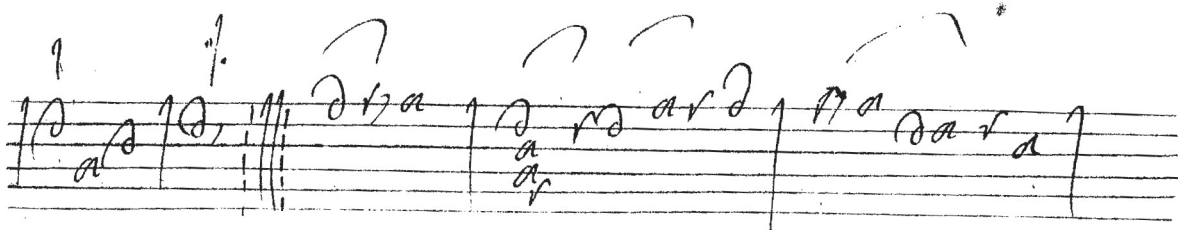
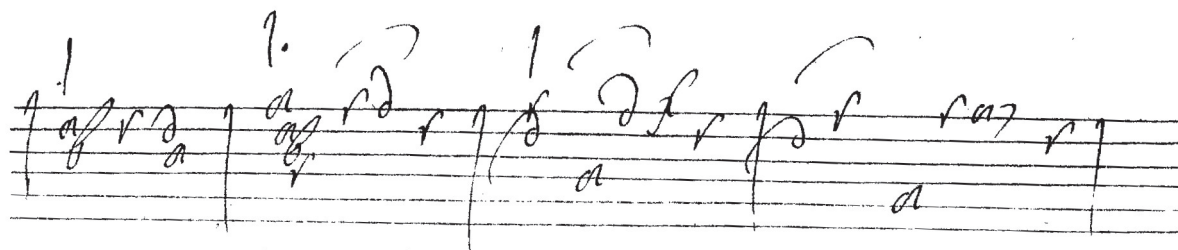
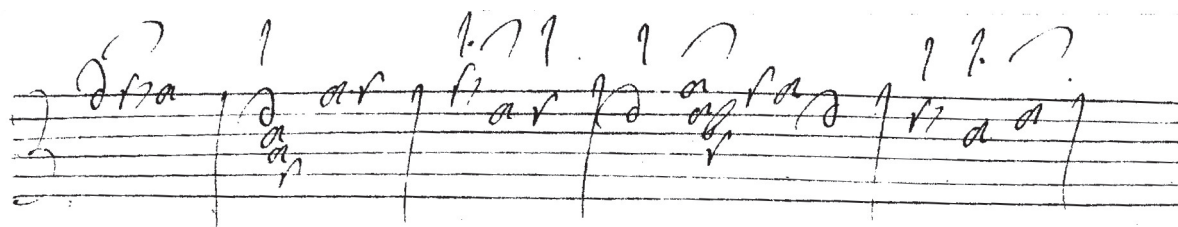
Saitke

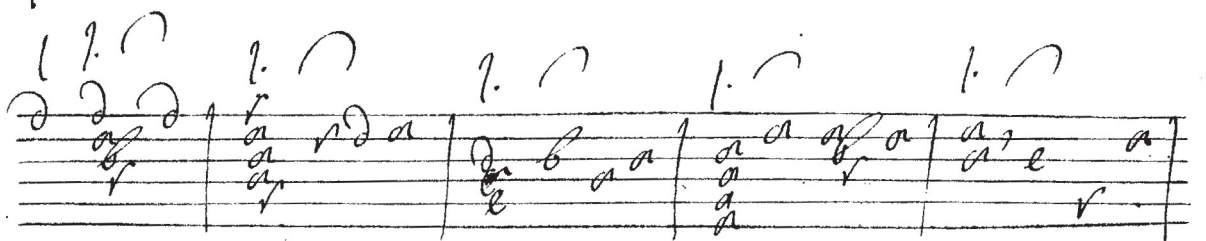
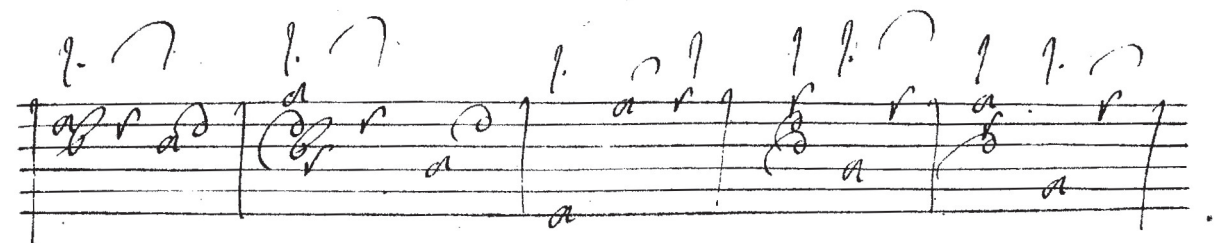
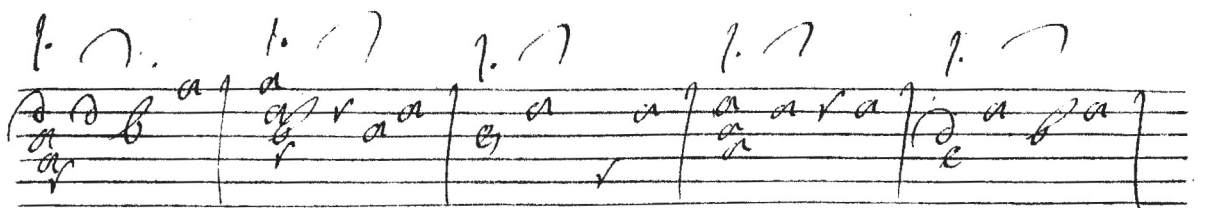
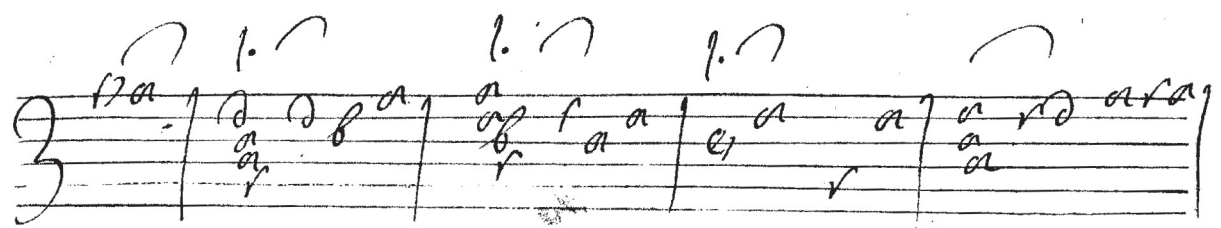
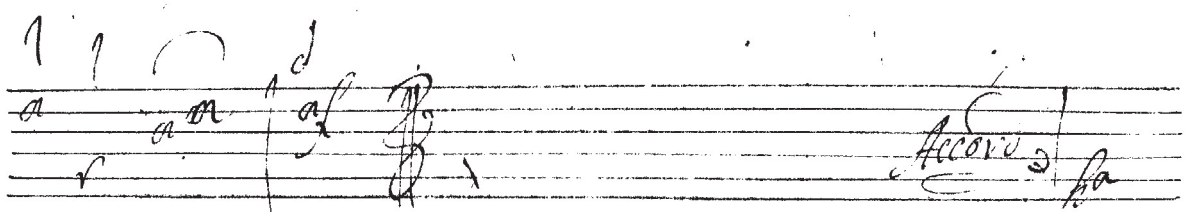
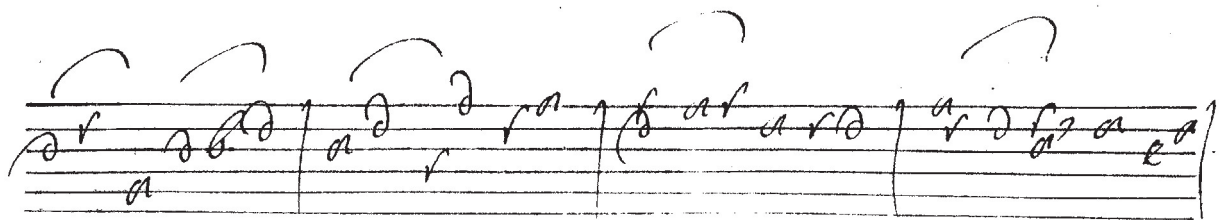
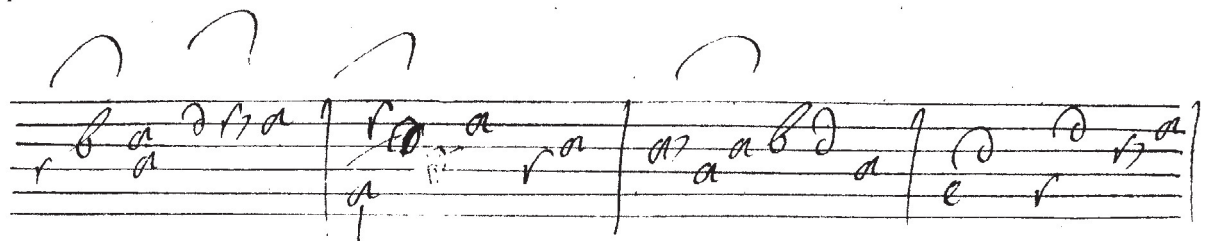
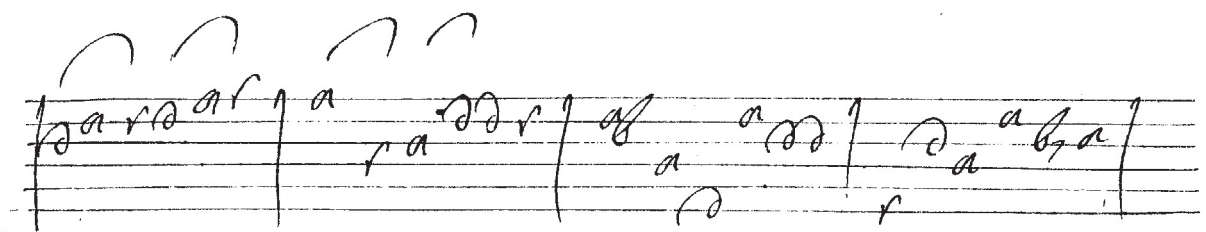






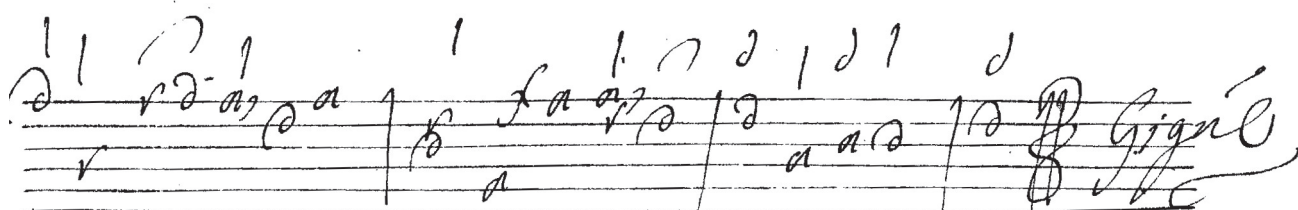
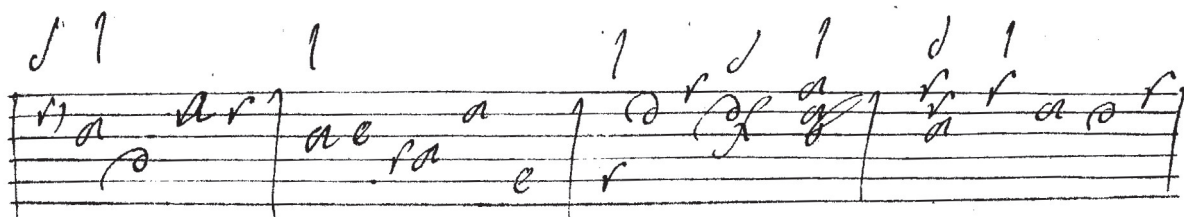
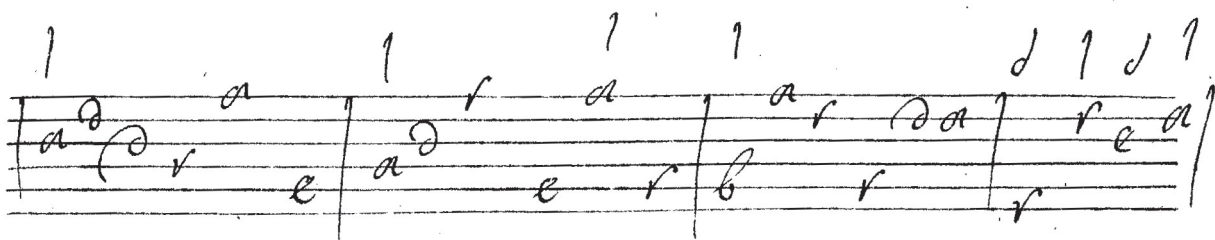
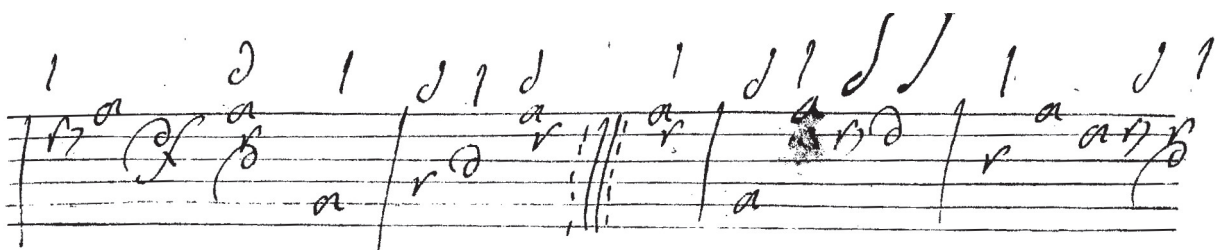
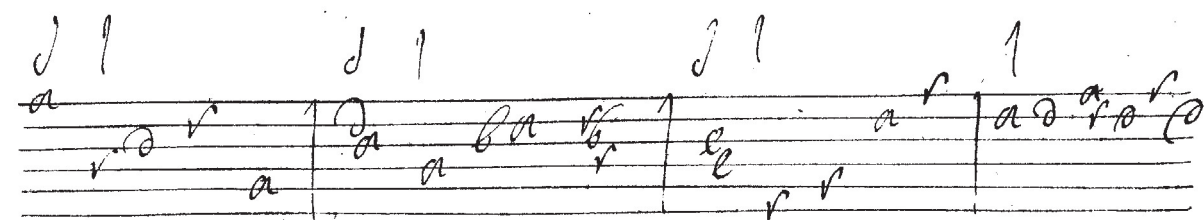
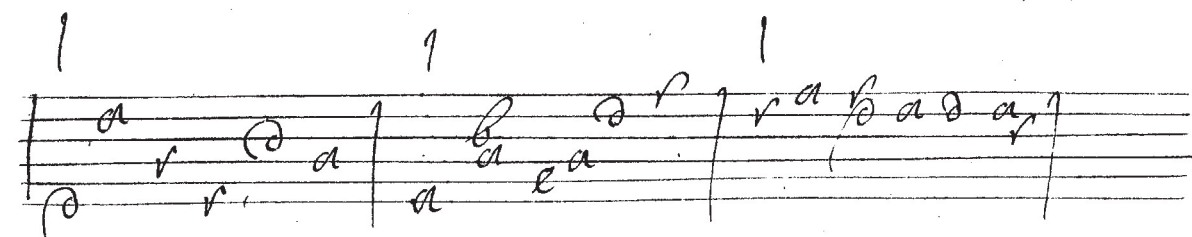
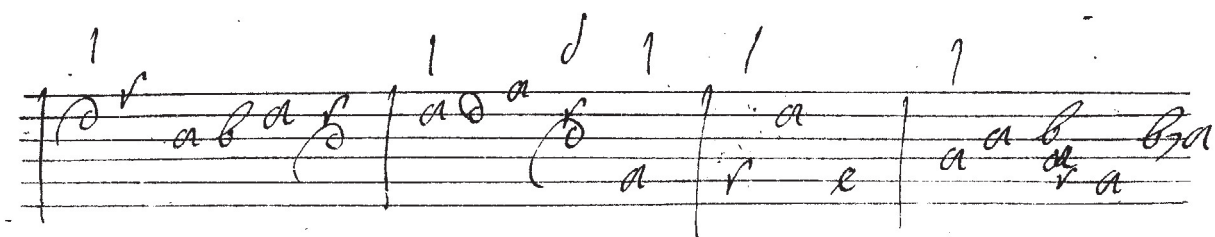
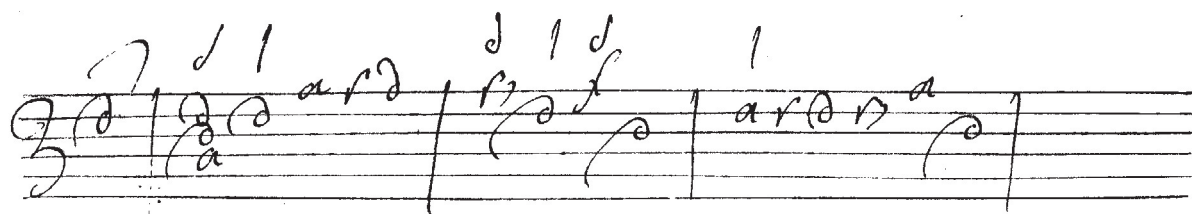


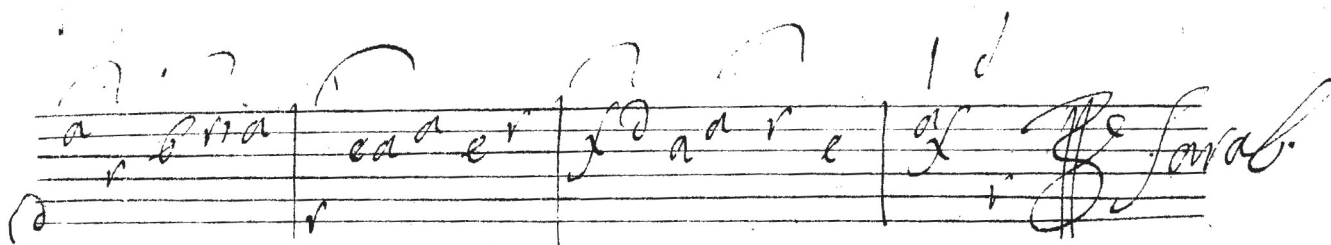
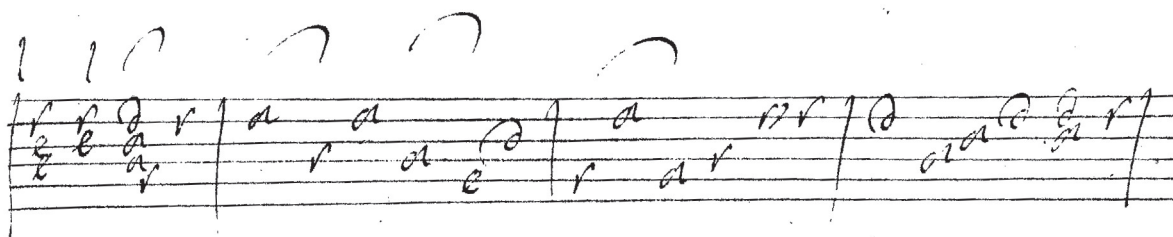
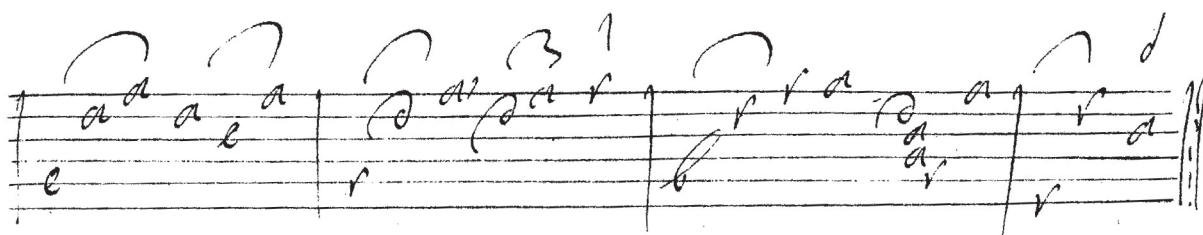
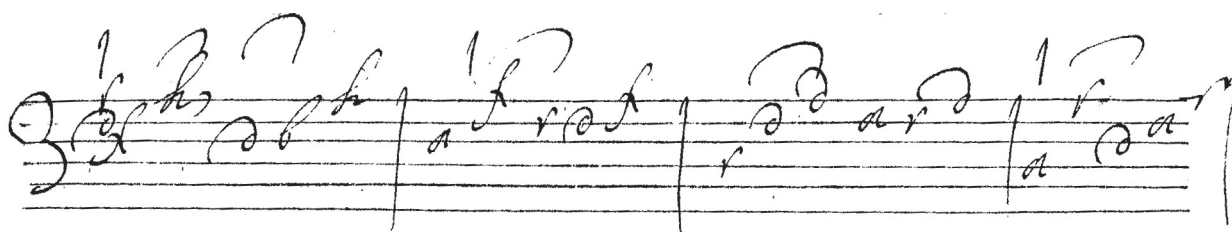
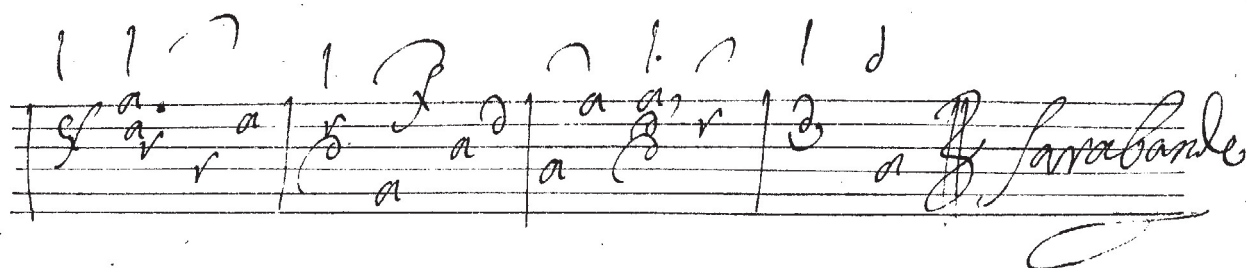
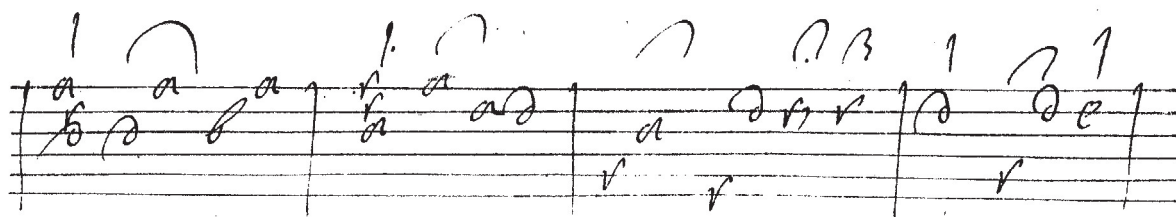
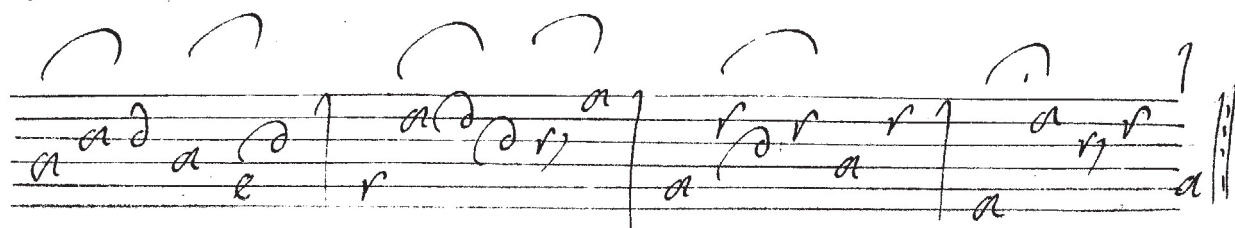
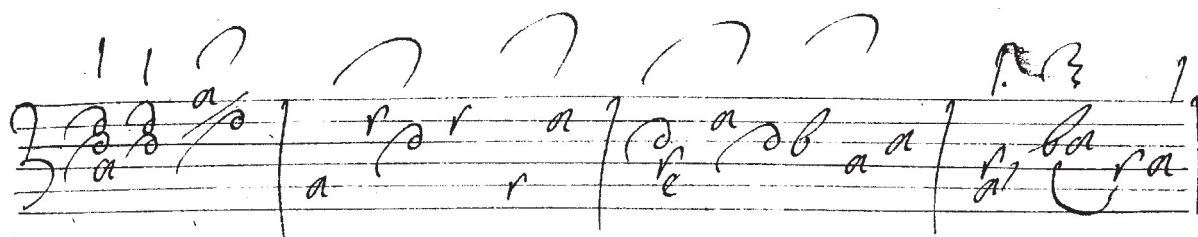


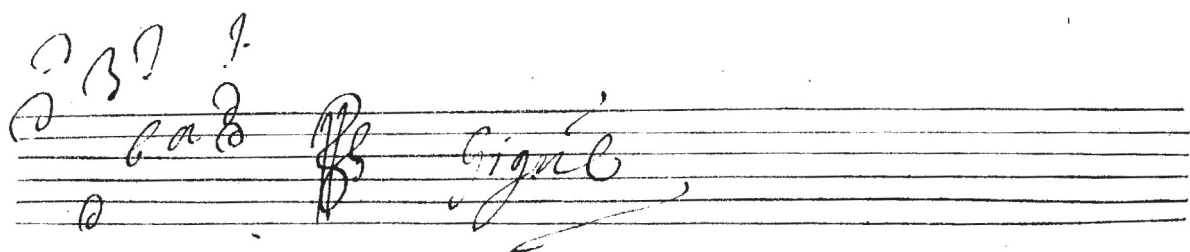
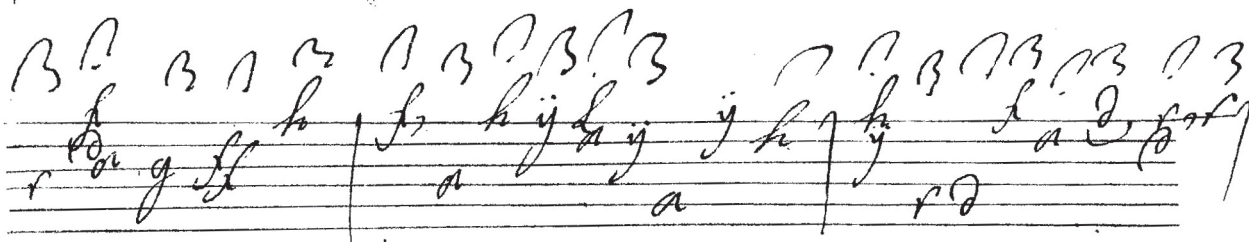
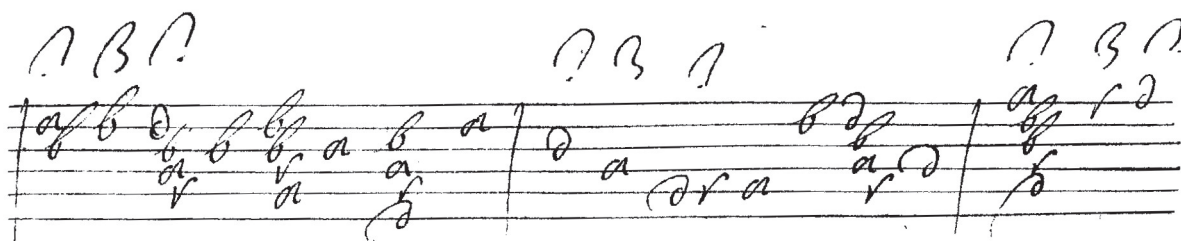
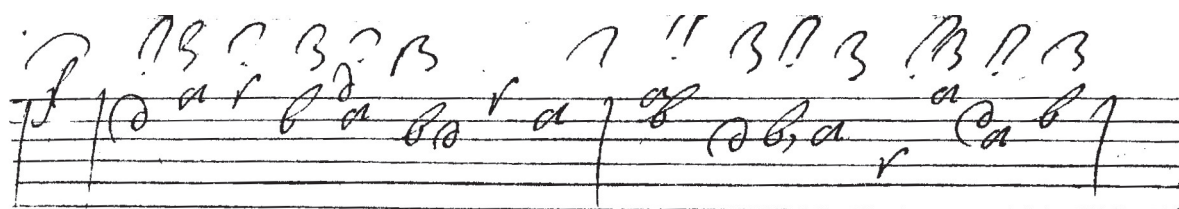
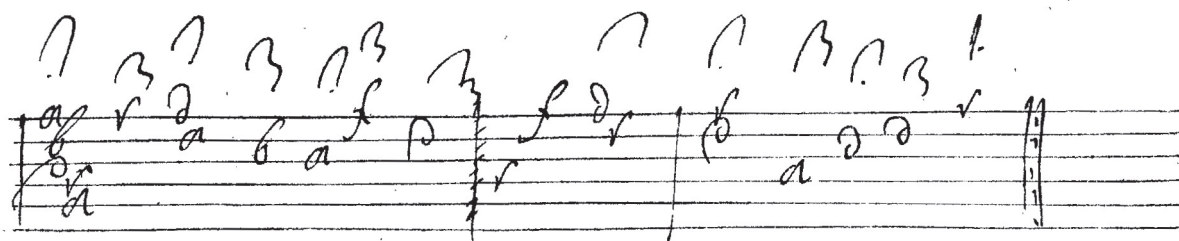
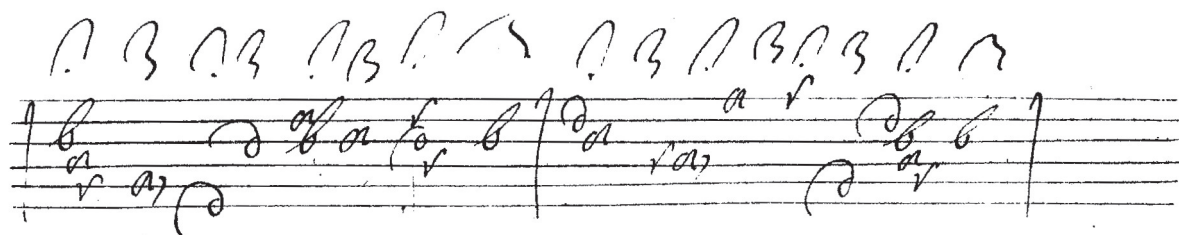
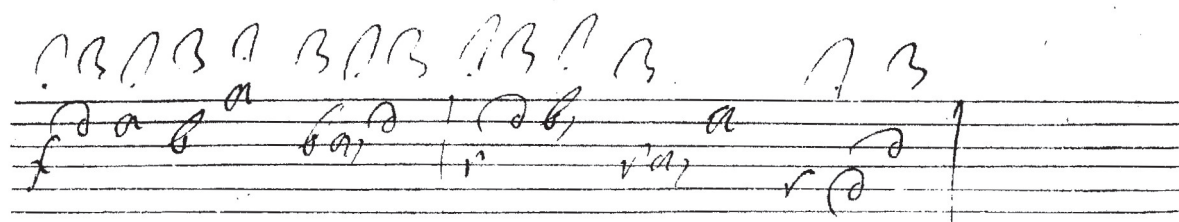
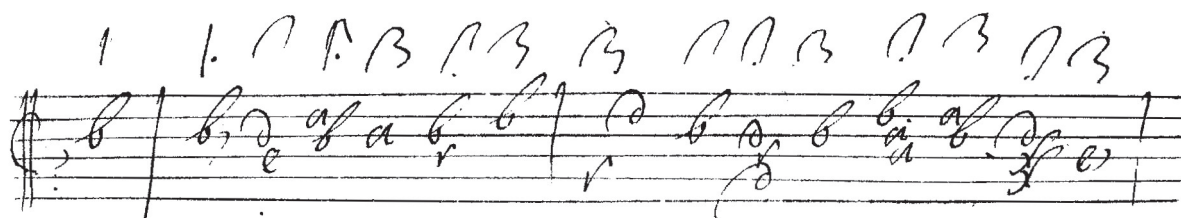


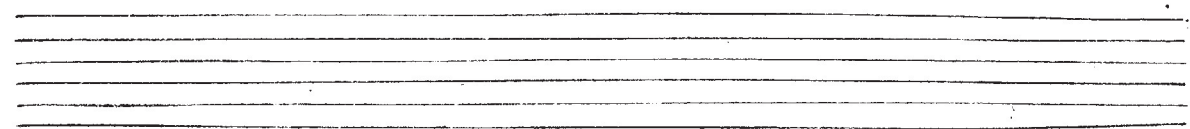
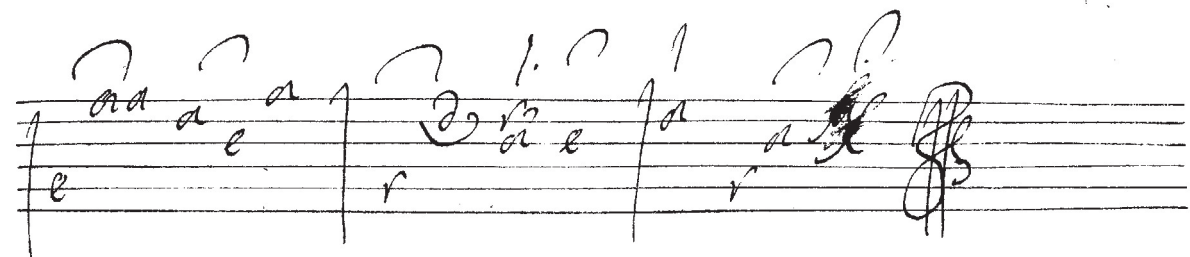
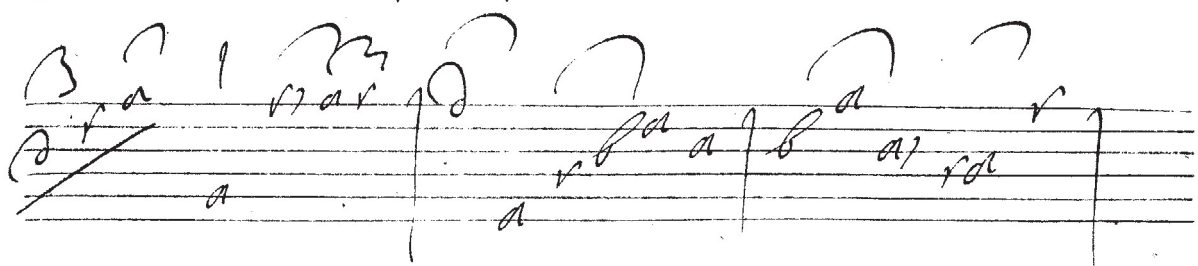
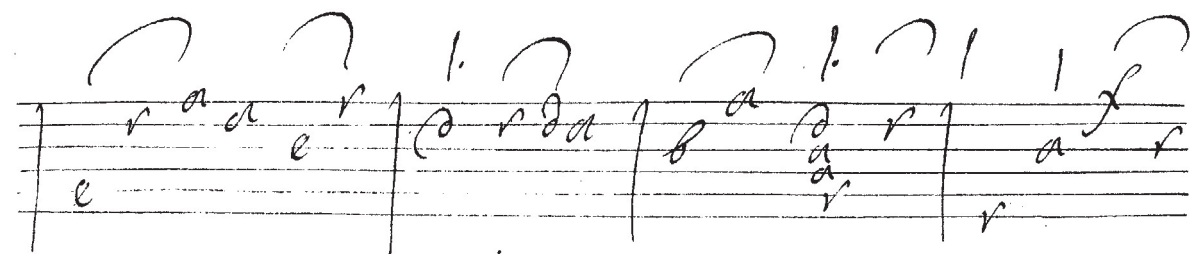
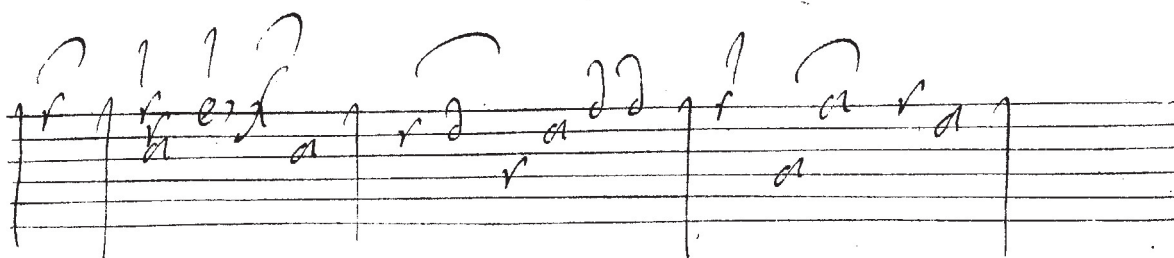
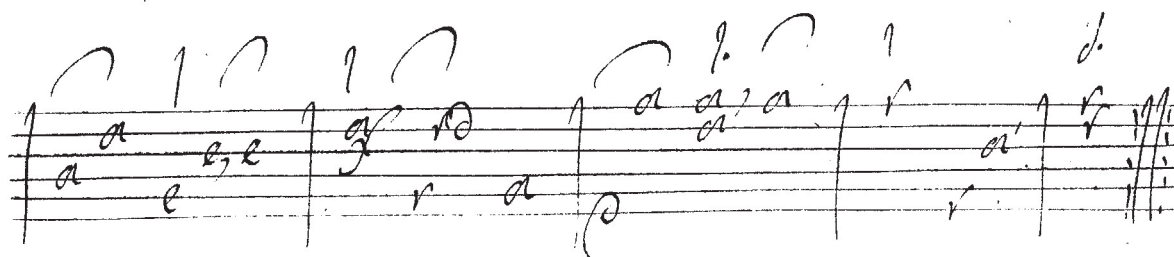
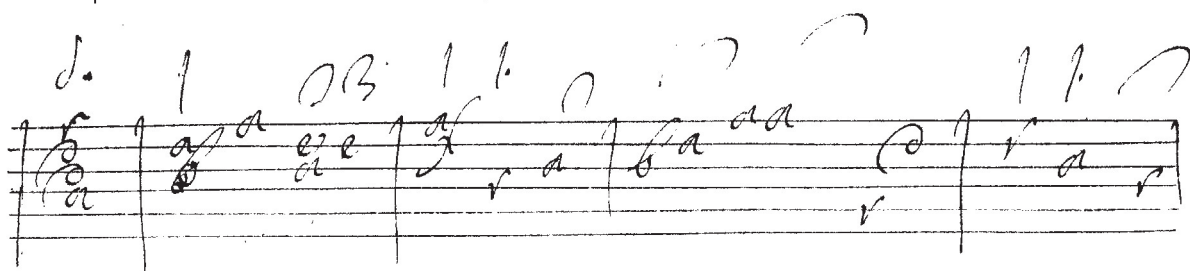
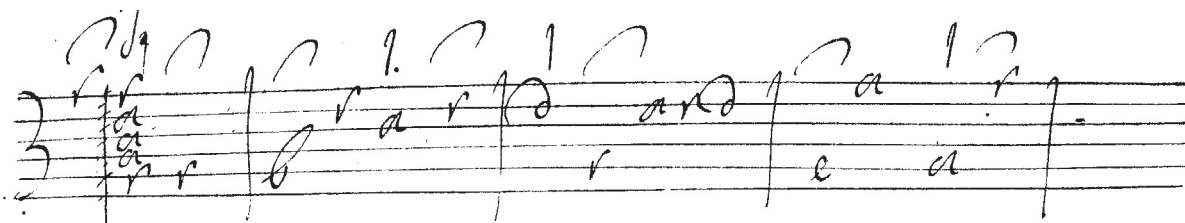
Handwritten musical notation on five staves. The notation includes various notes, rests, and slurs, with some notes marked with 'a' or 'e'. The first staff ends with a double bar line and the word "Double".

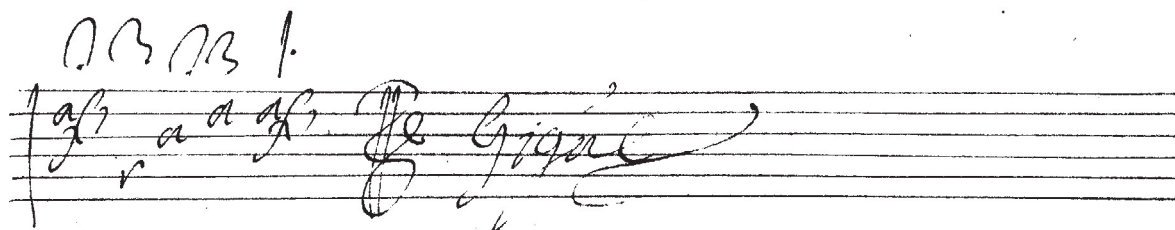
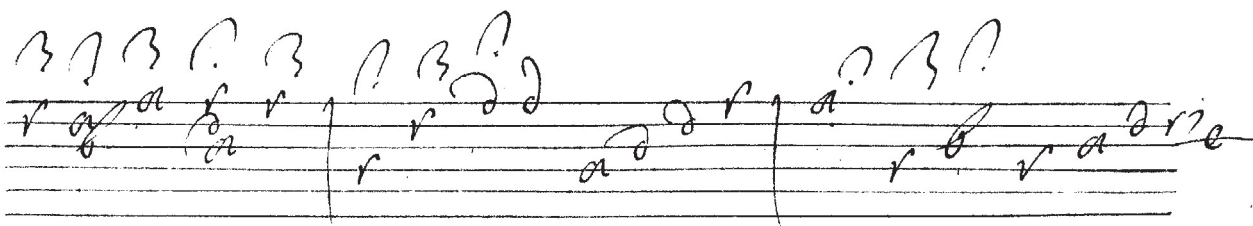
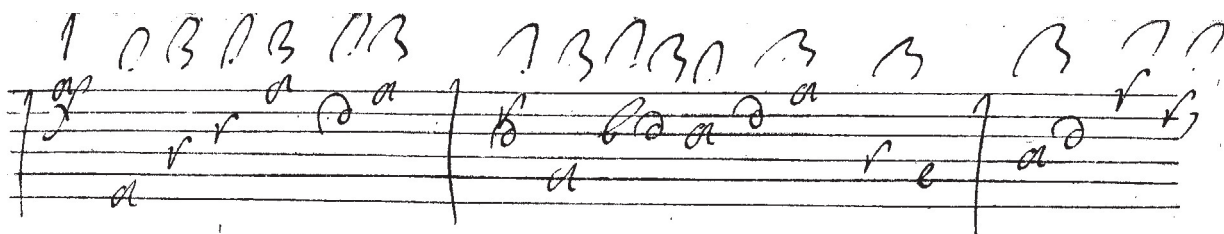
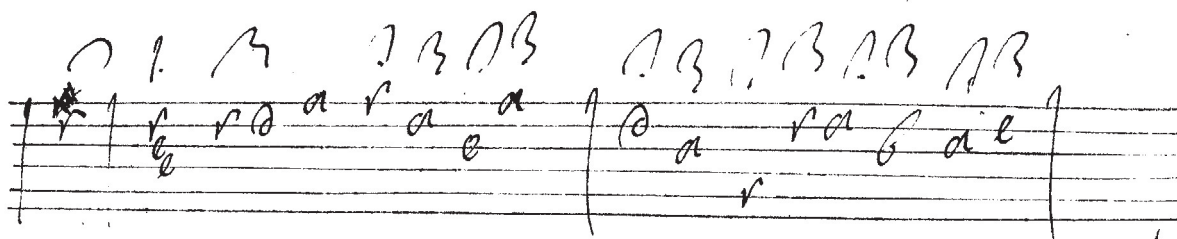
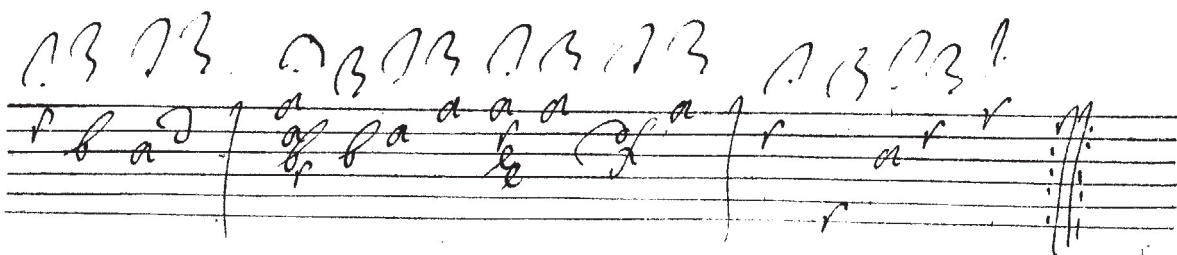
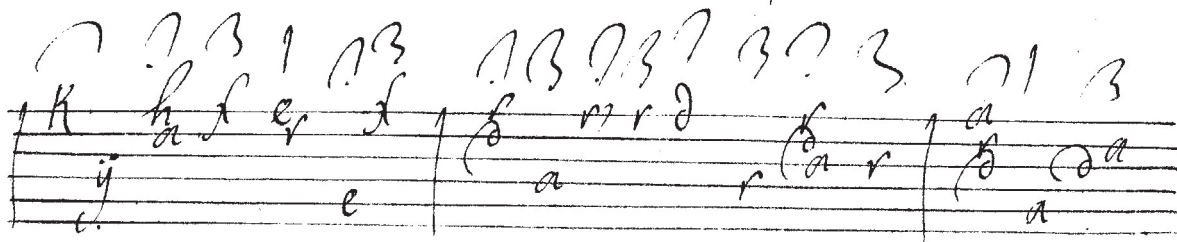
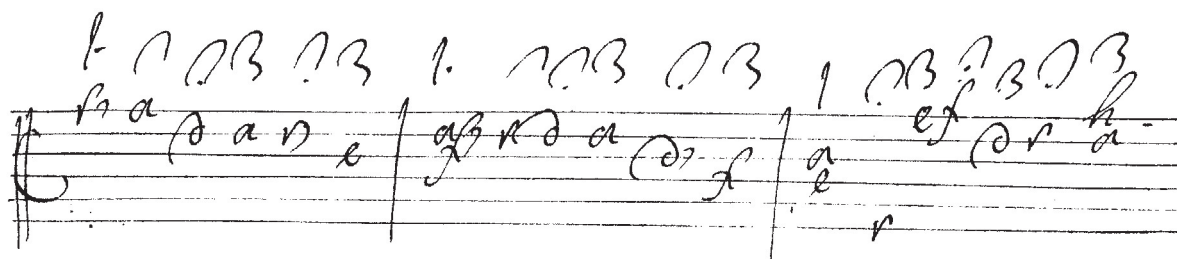
Handwritten musical notation on five staves. The notation includes various notes, rests, and slurs, with some notes marked with 'a' or 'e'. The first staff begins with a large 'F' time signature. The notation is written in a cursive style.

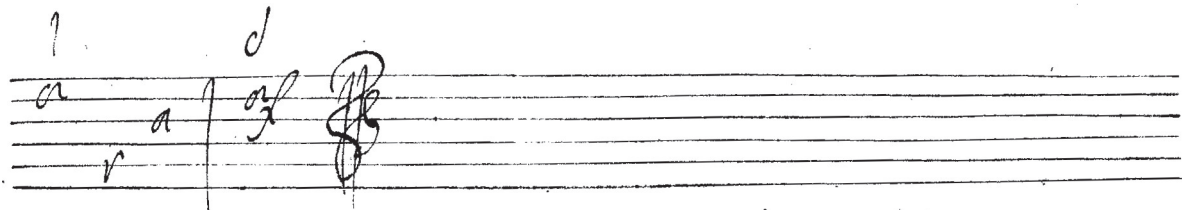
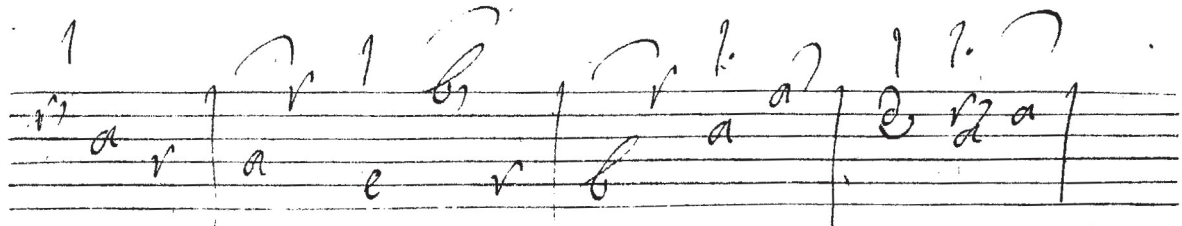
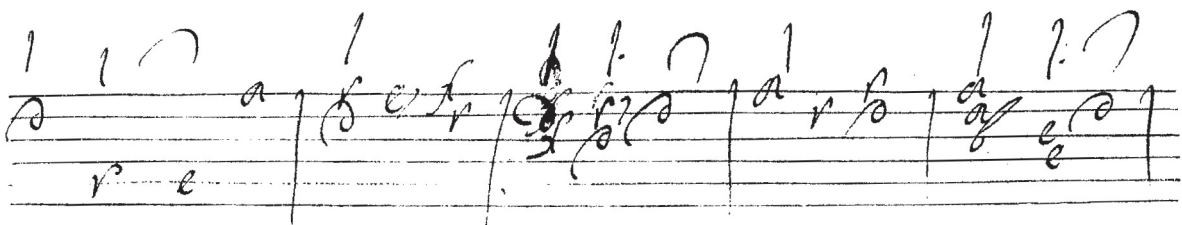
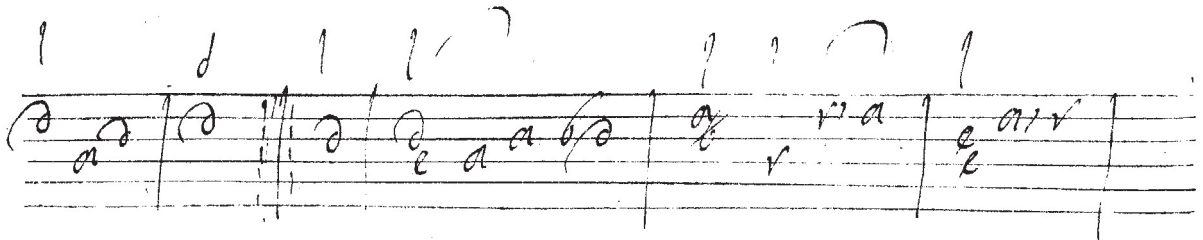
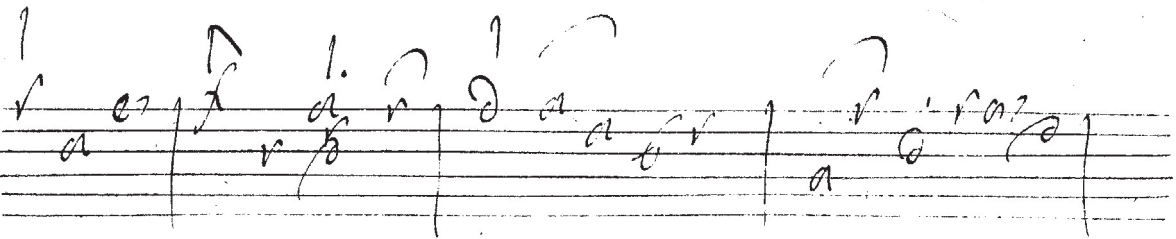
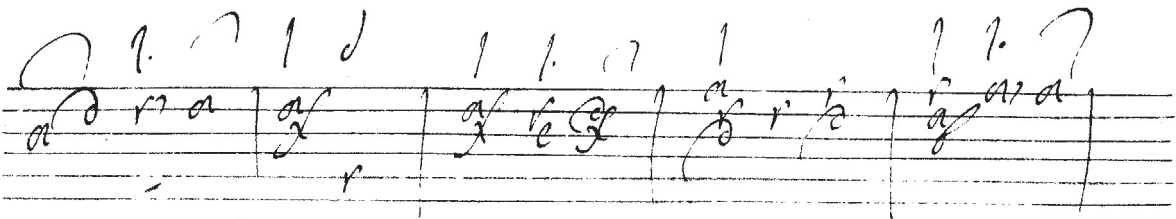
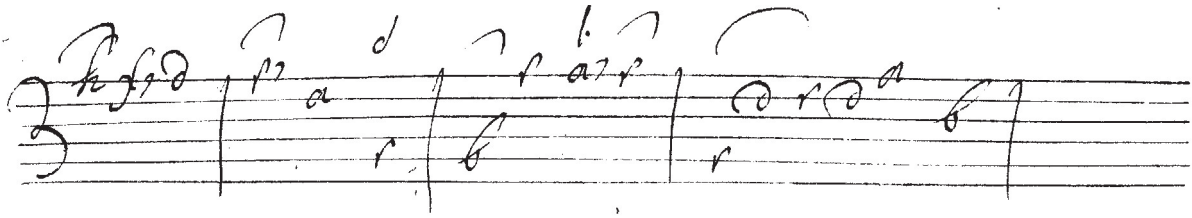


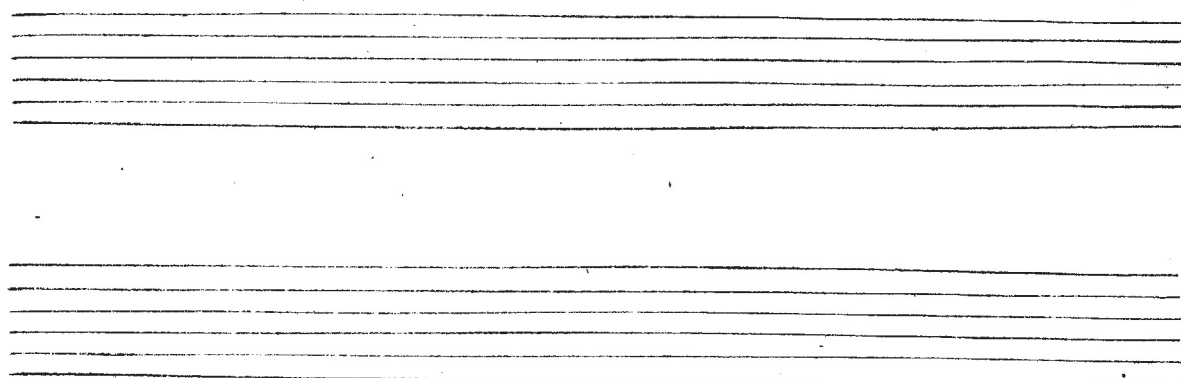
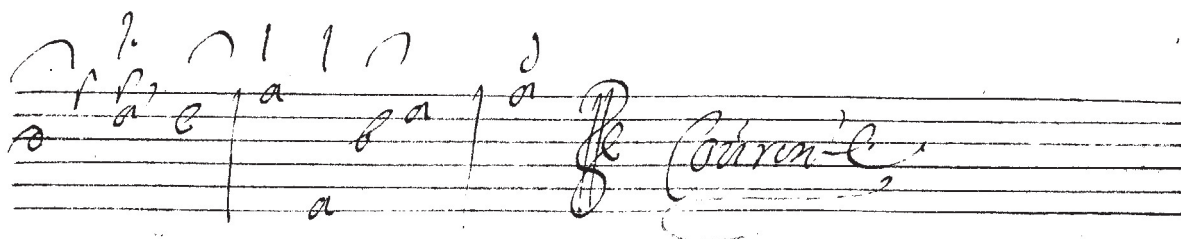
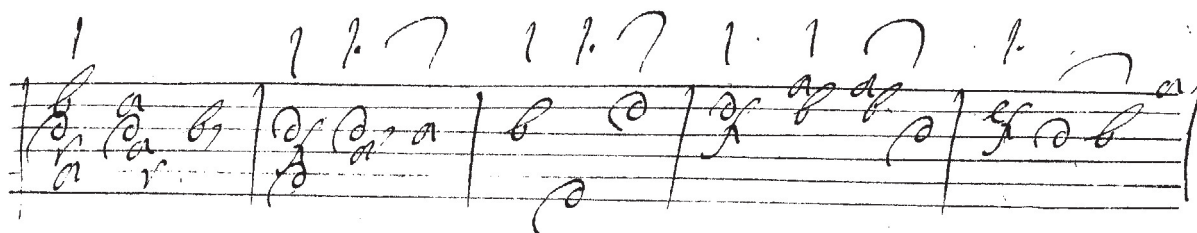
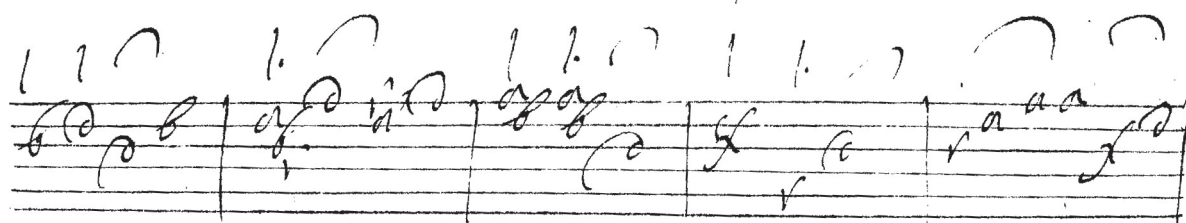
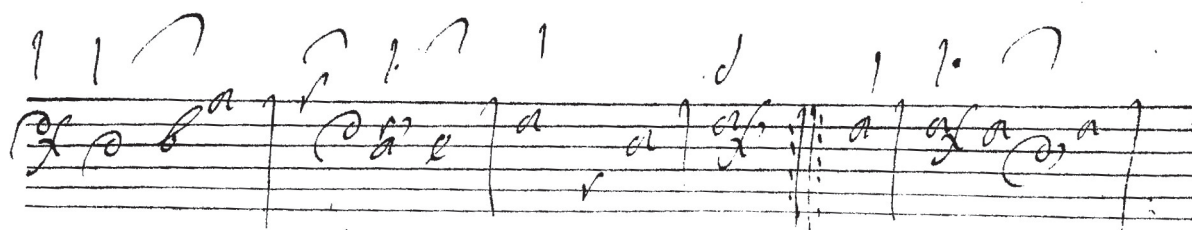
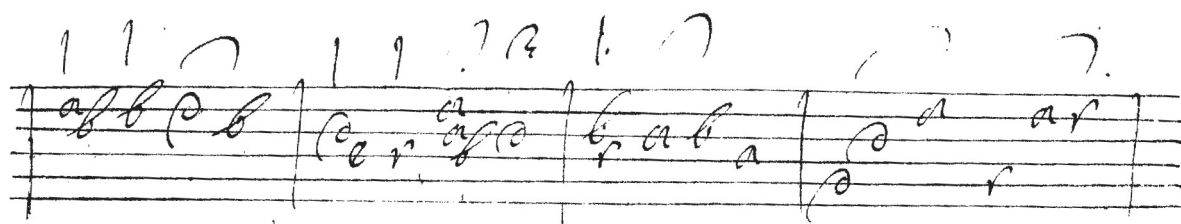
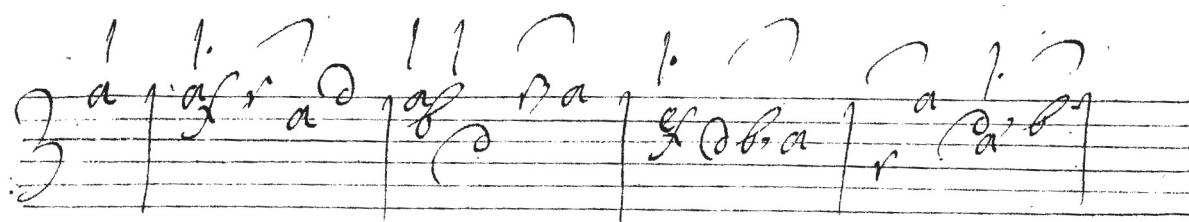


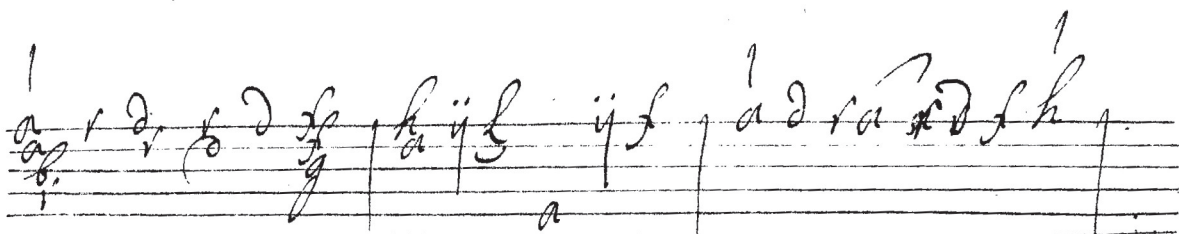
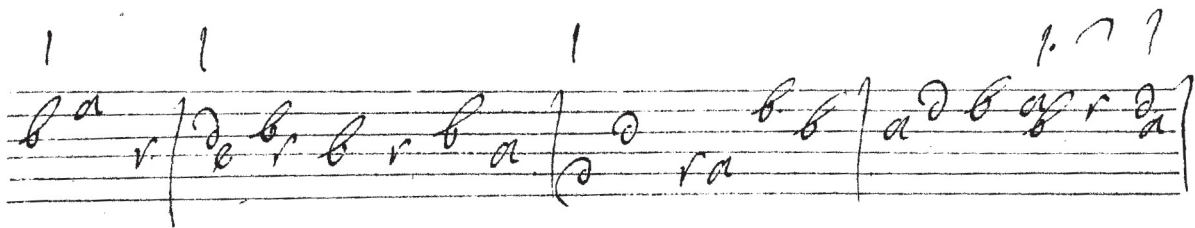
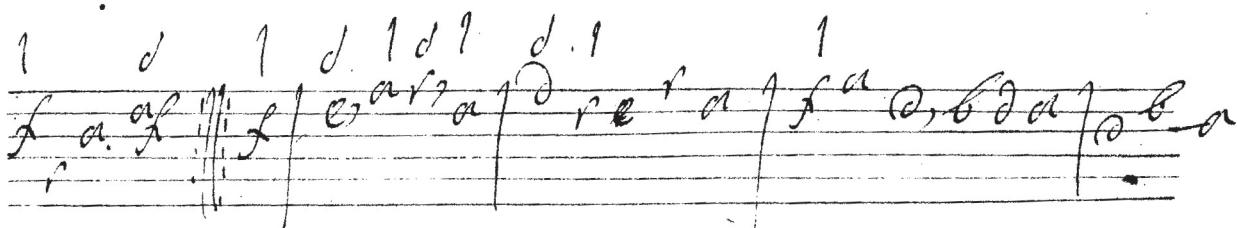
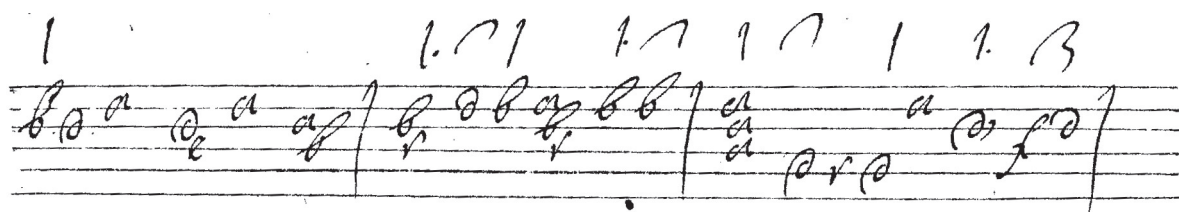
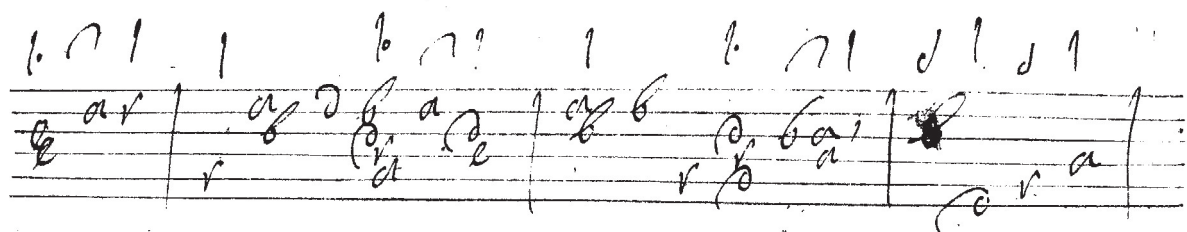
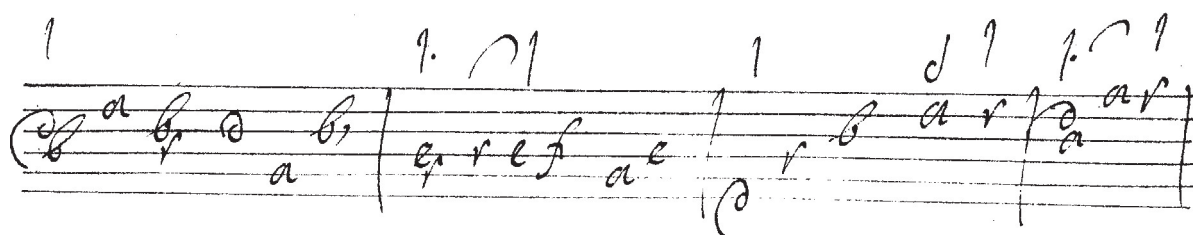
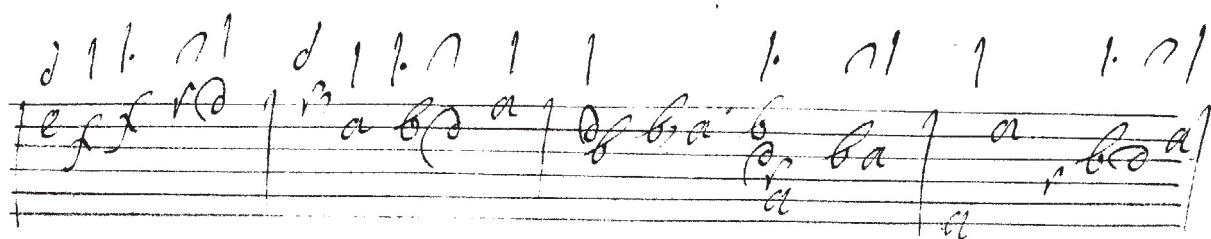
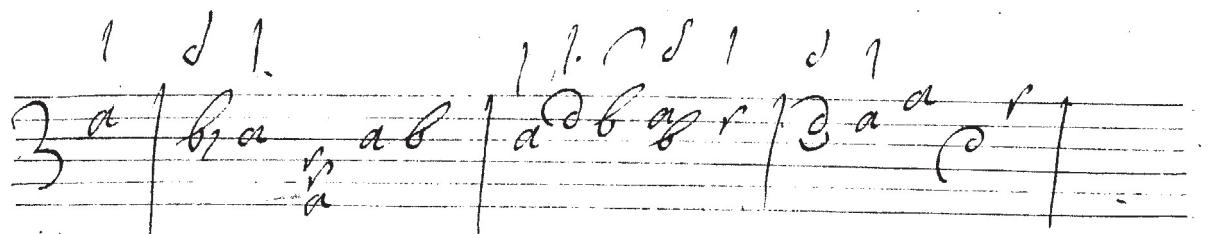


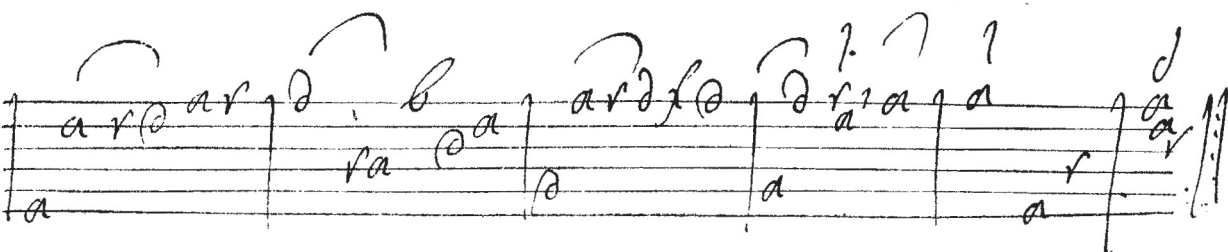
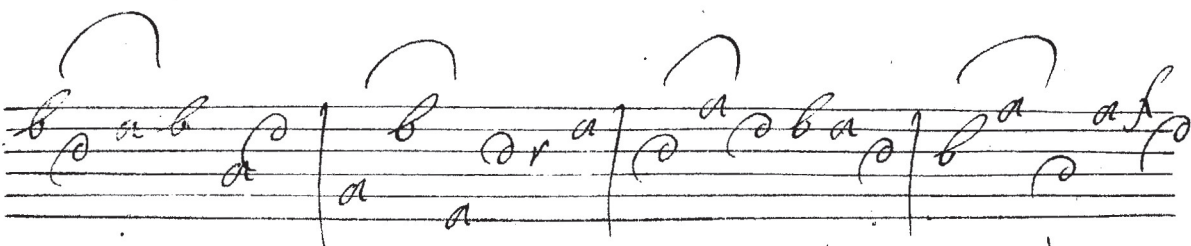
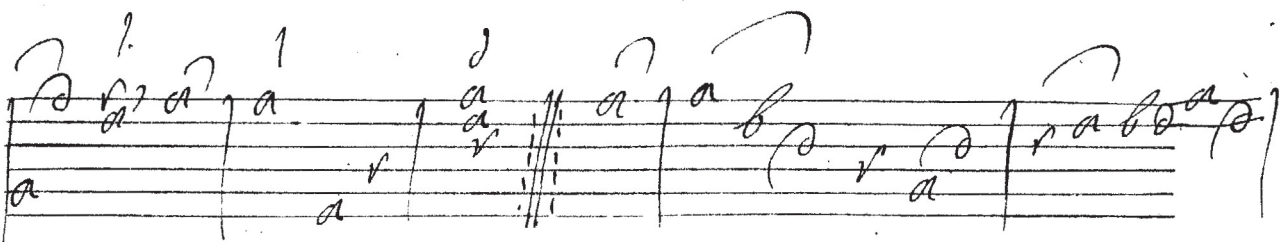
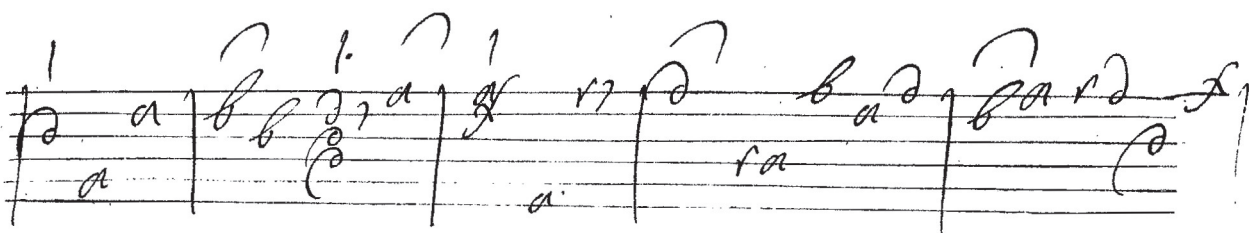
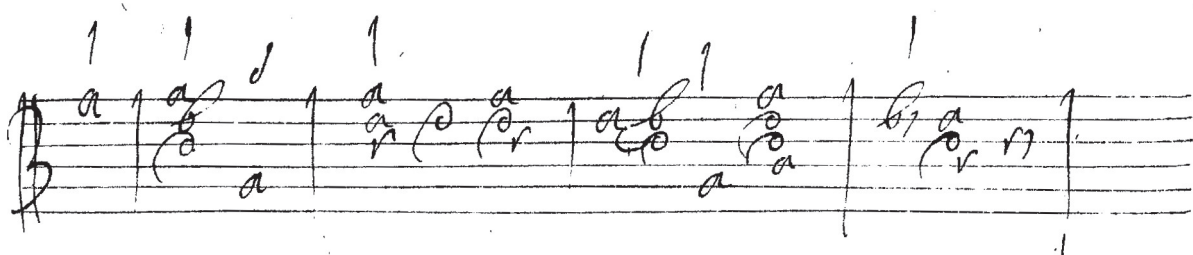
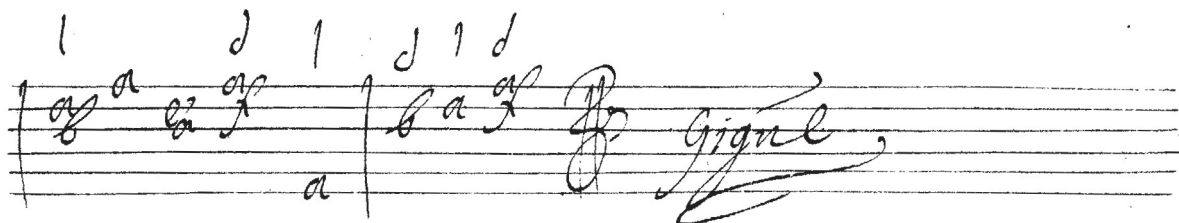
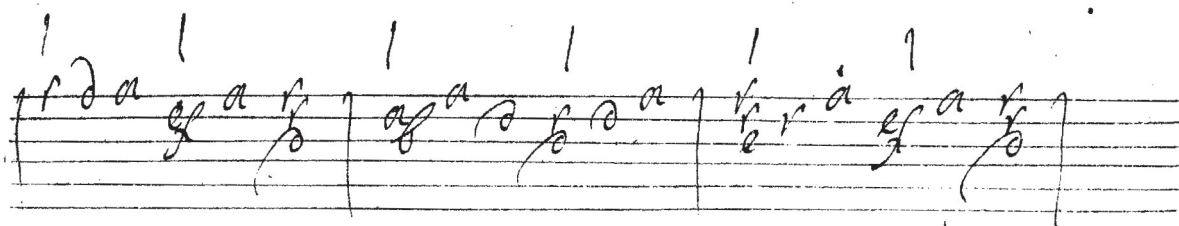
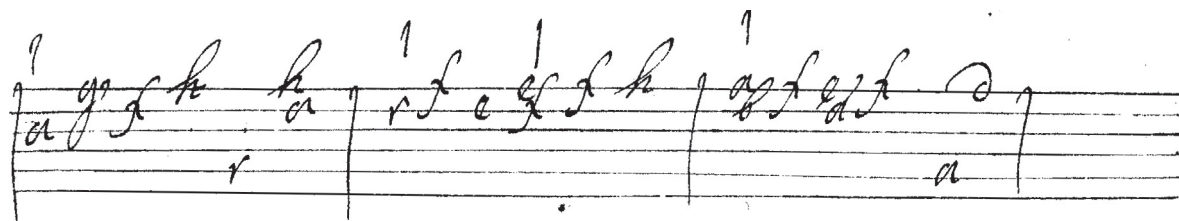


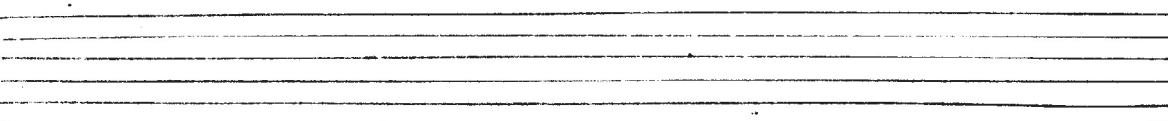
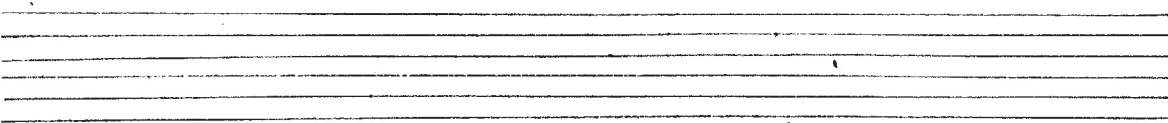
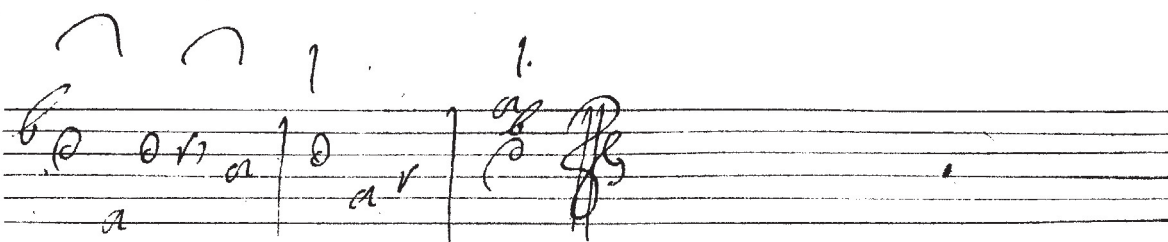
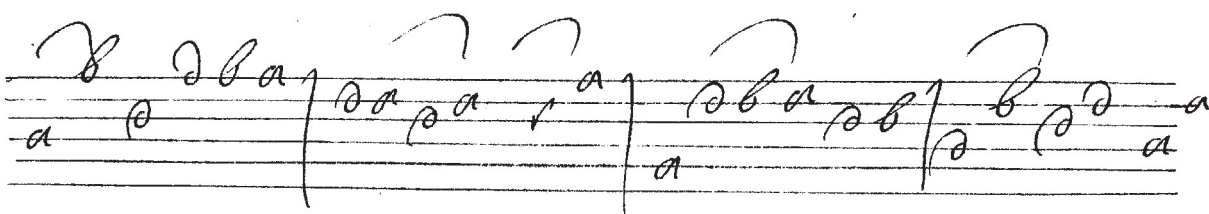
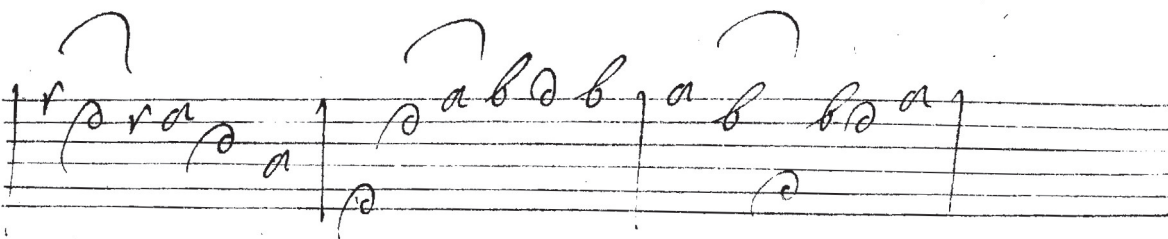
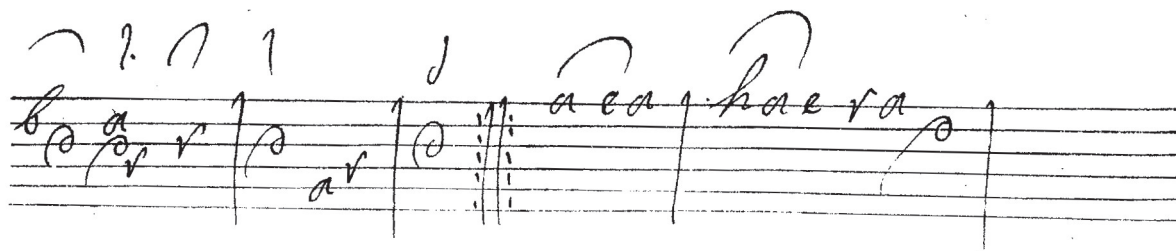
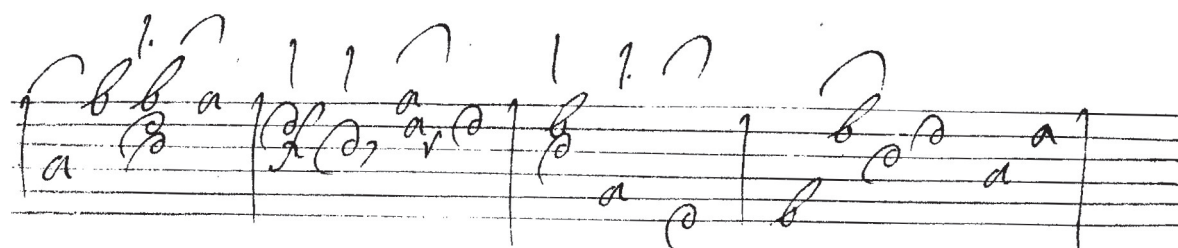
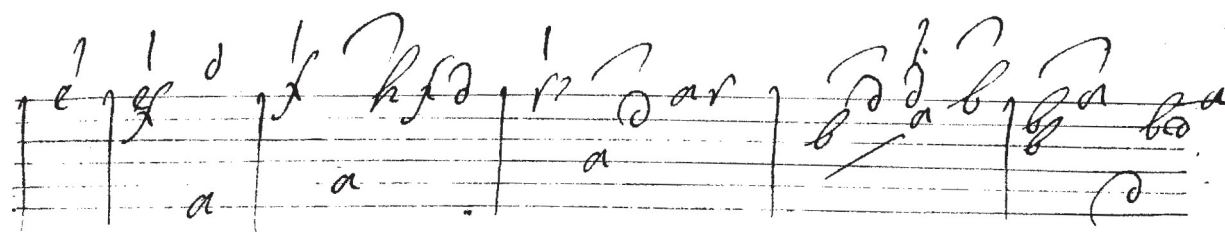


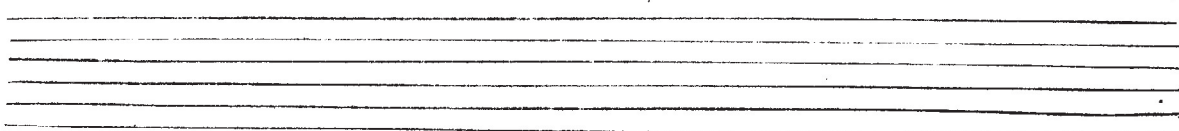
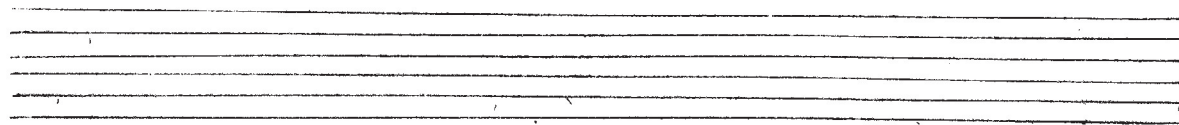
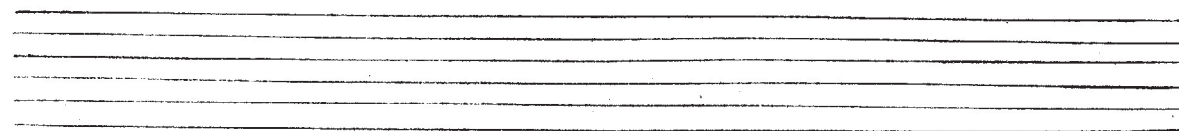
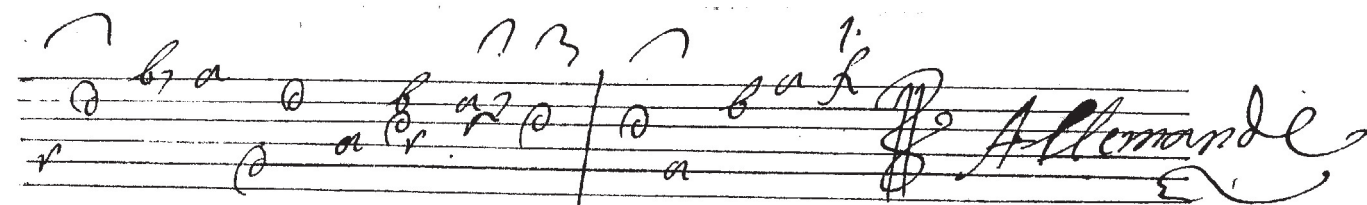
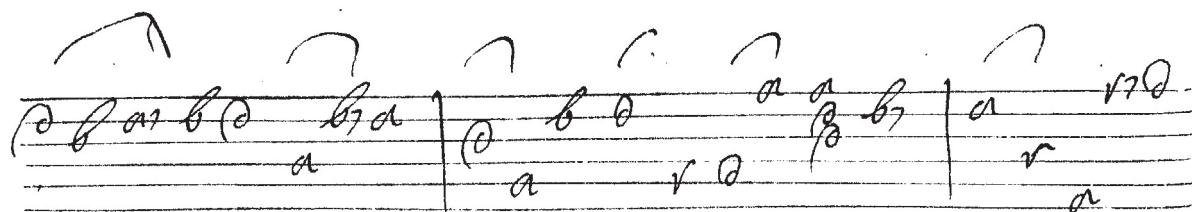
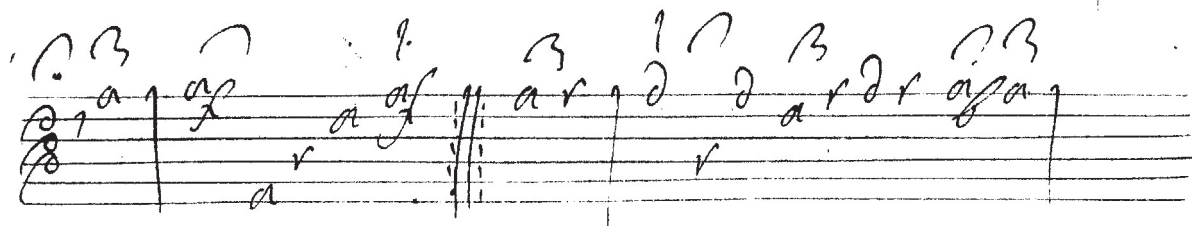
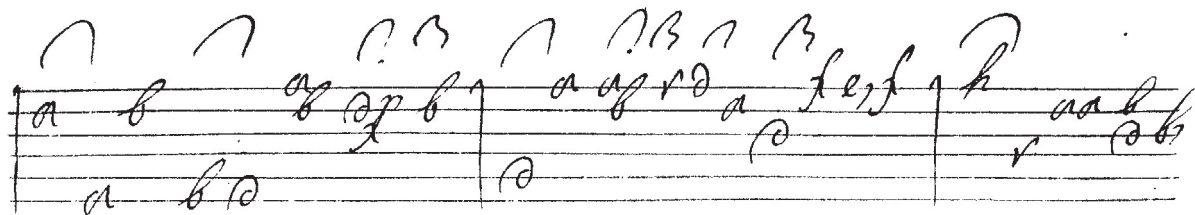
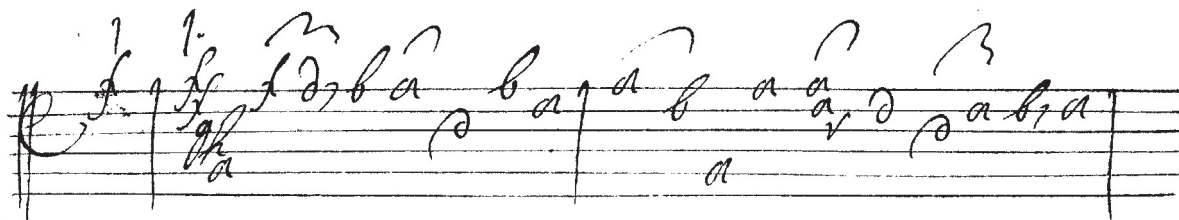


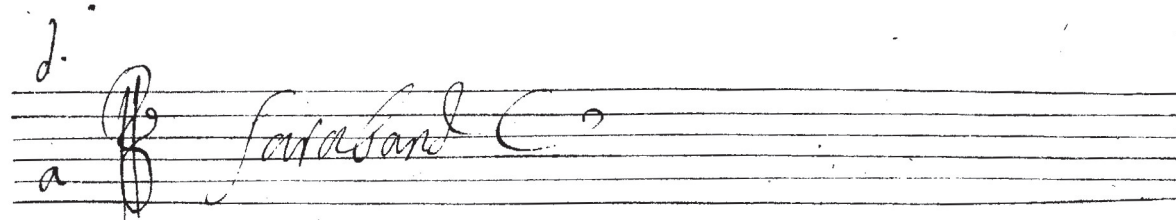
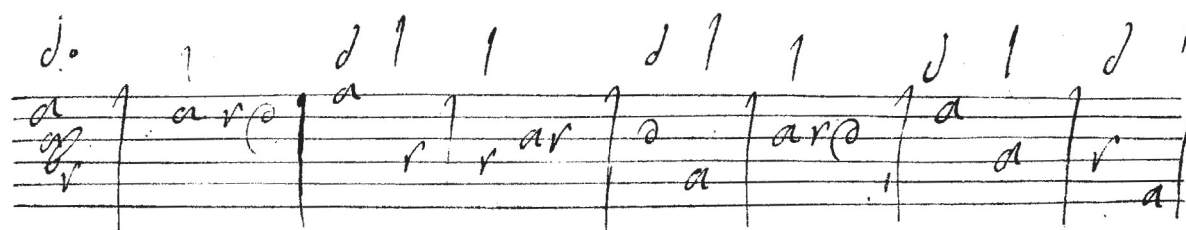
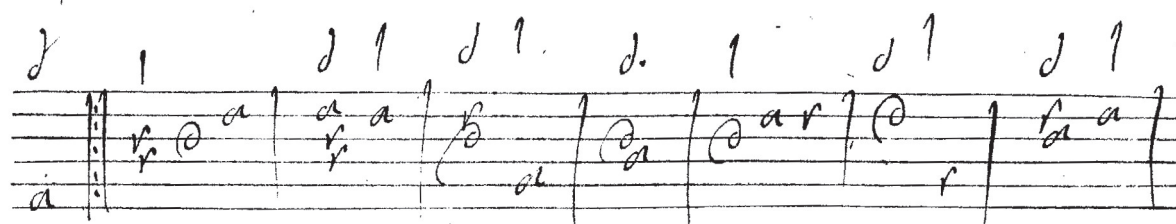
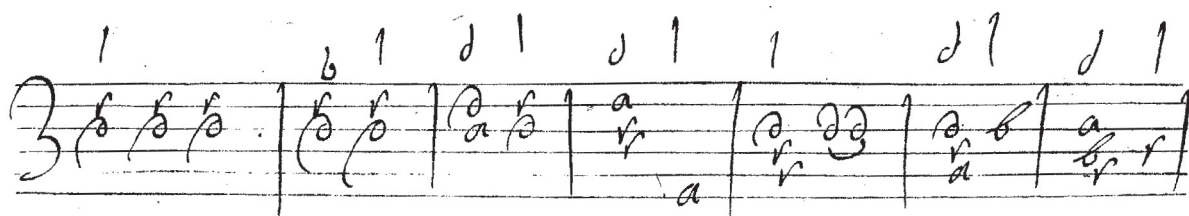
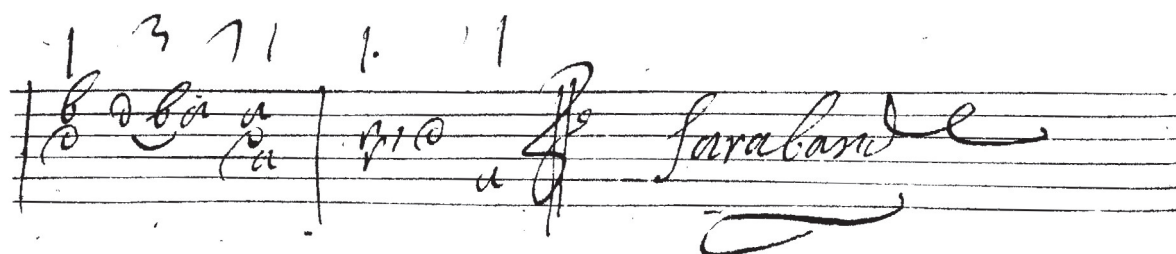
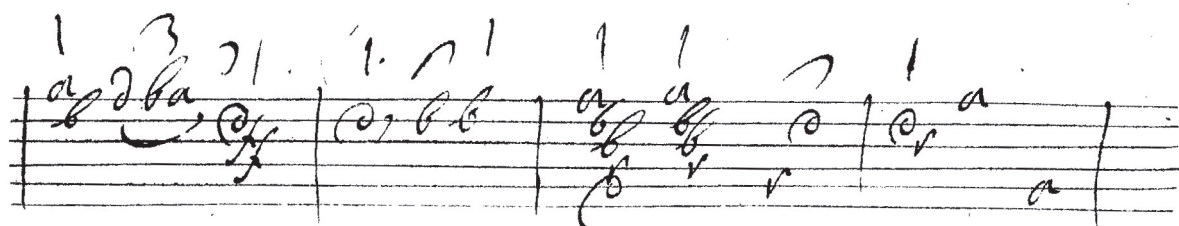
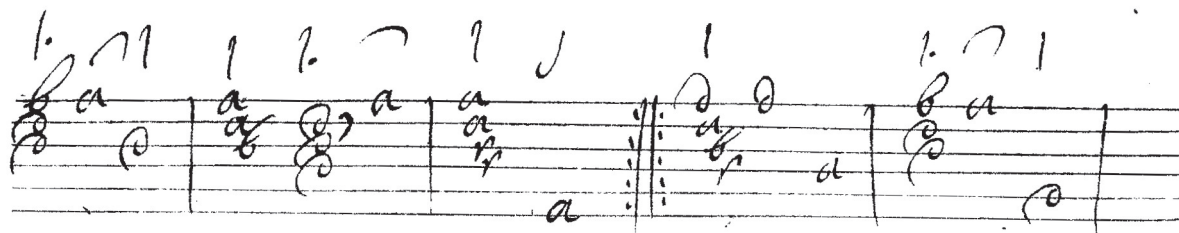
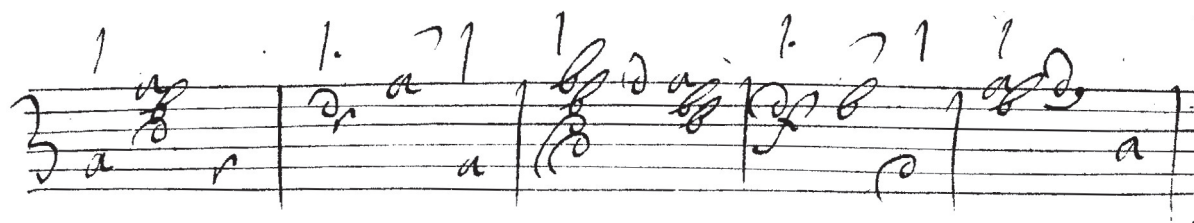


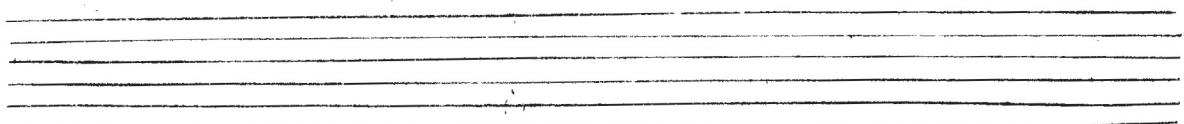
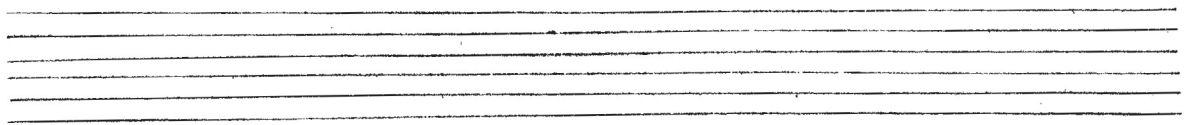
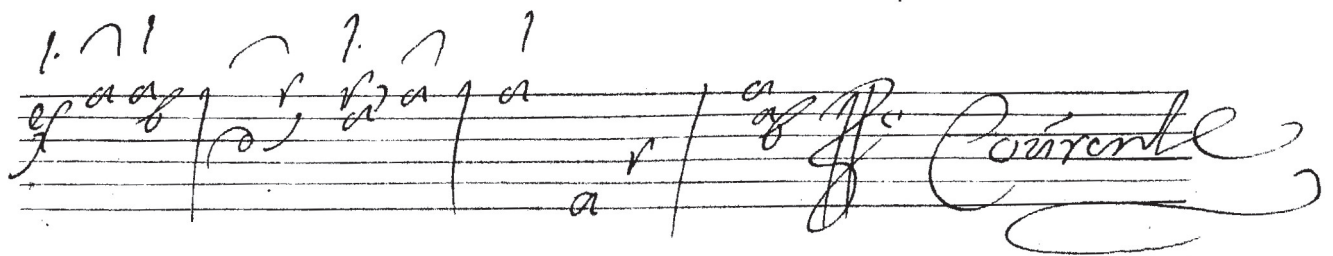
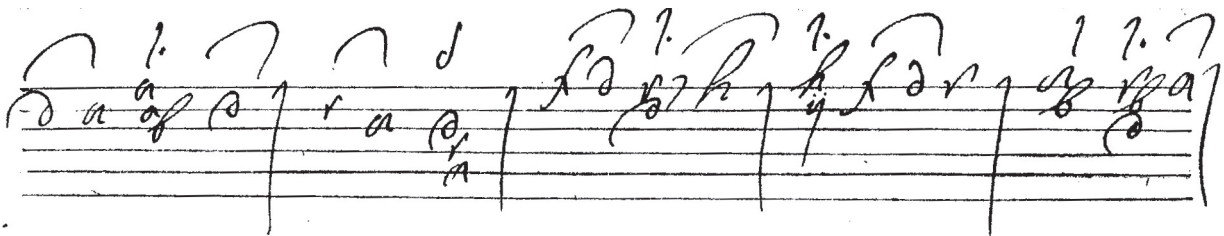
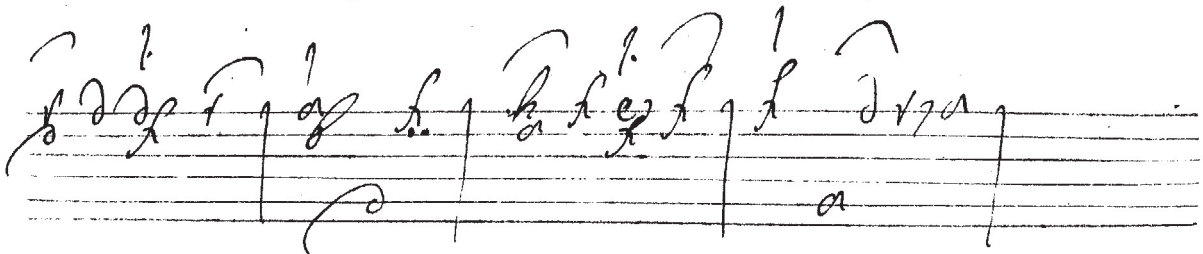
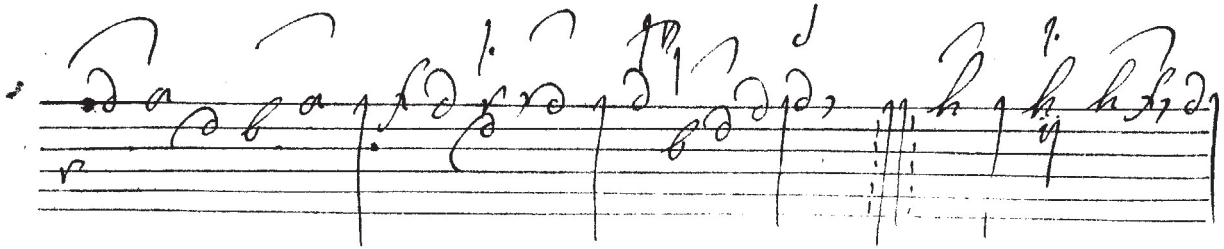
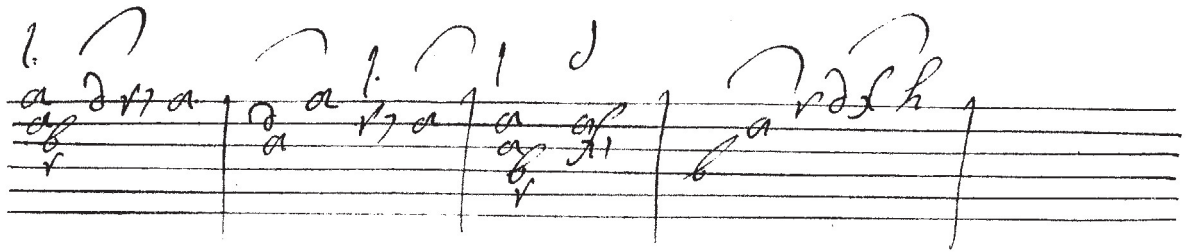
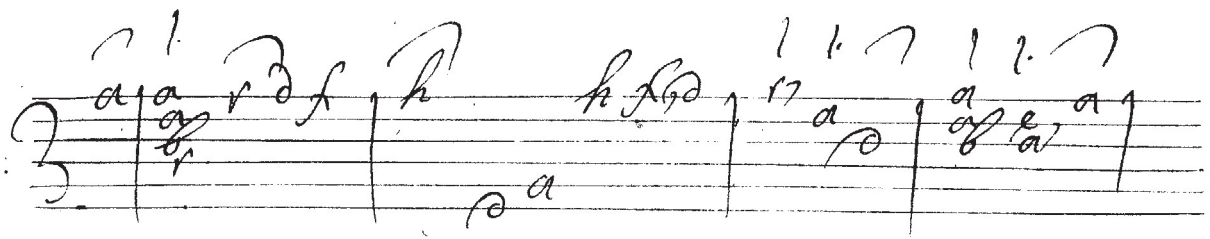


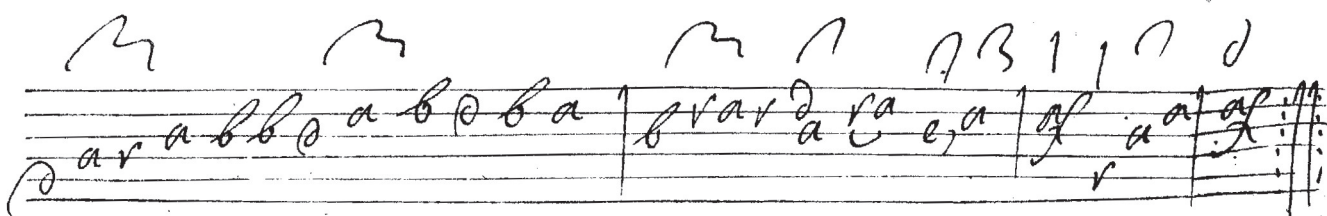
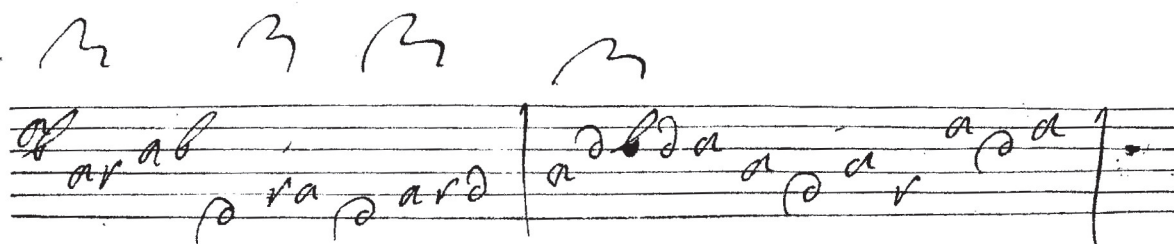
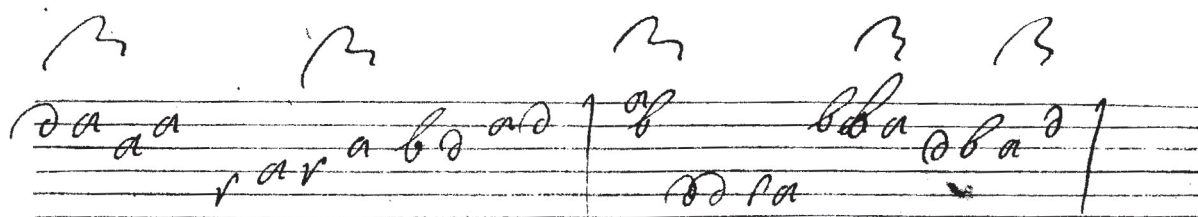
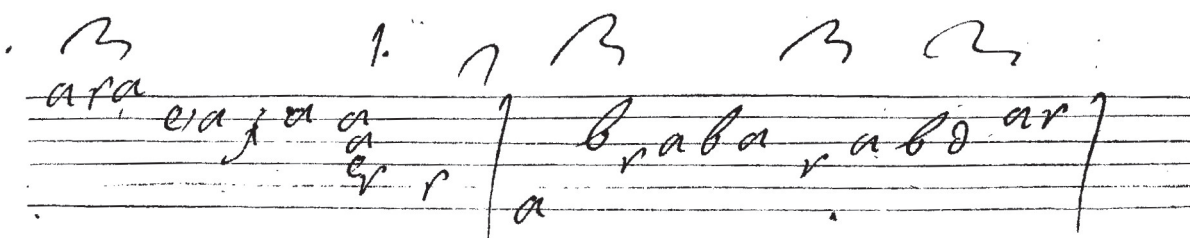
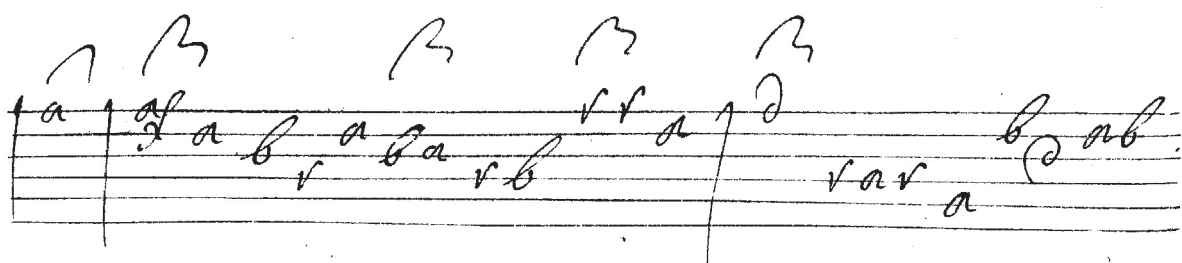
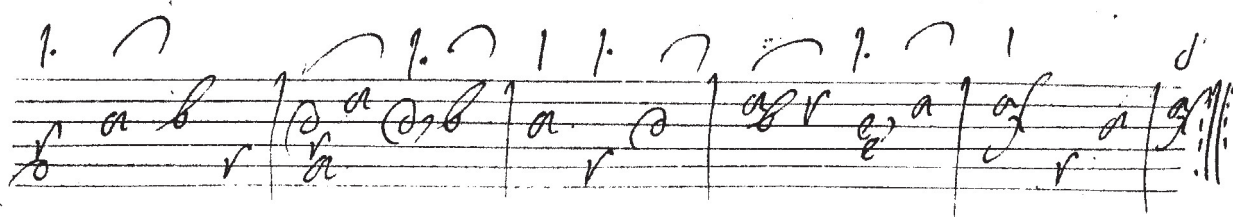
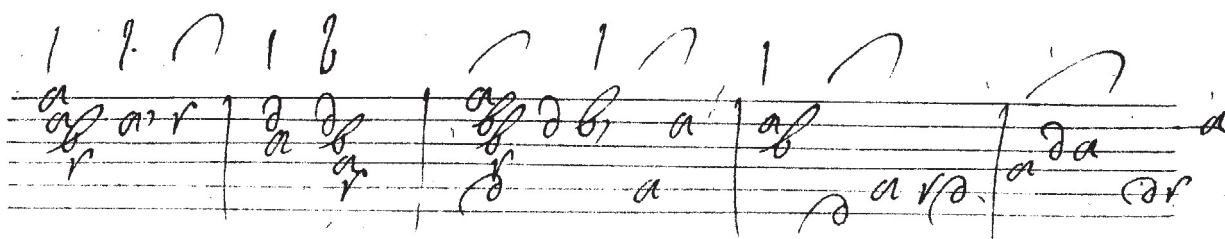
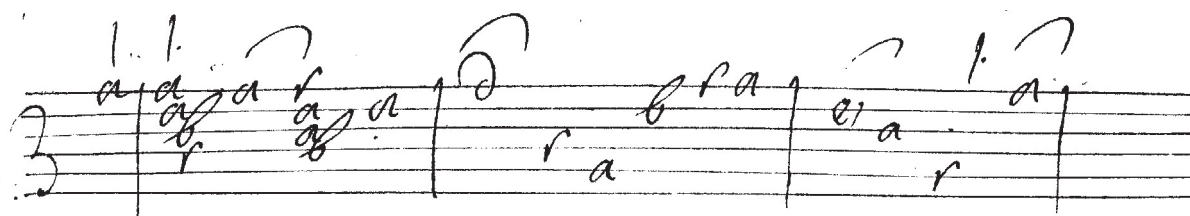


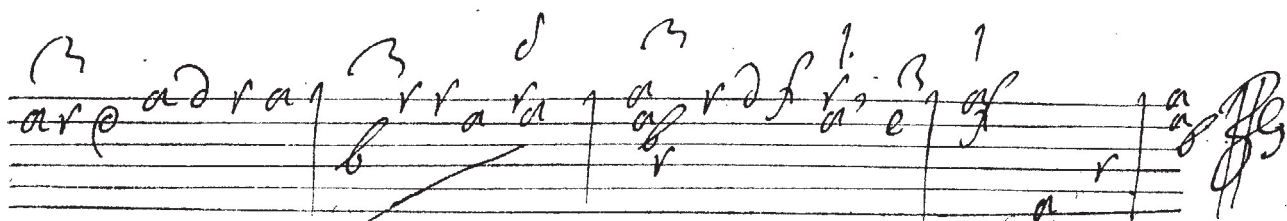
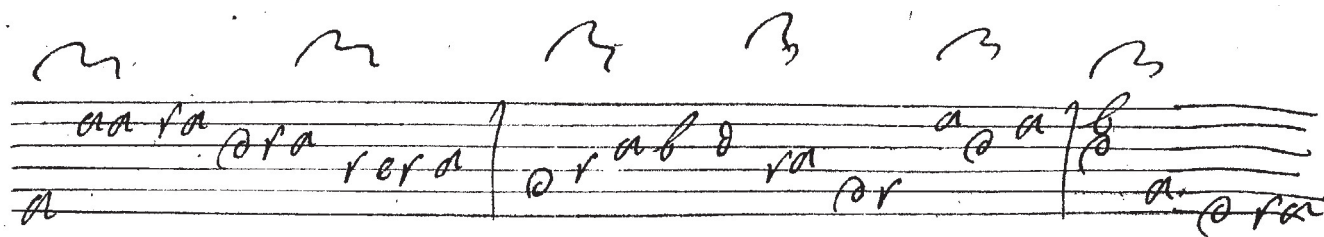
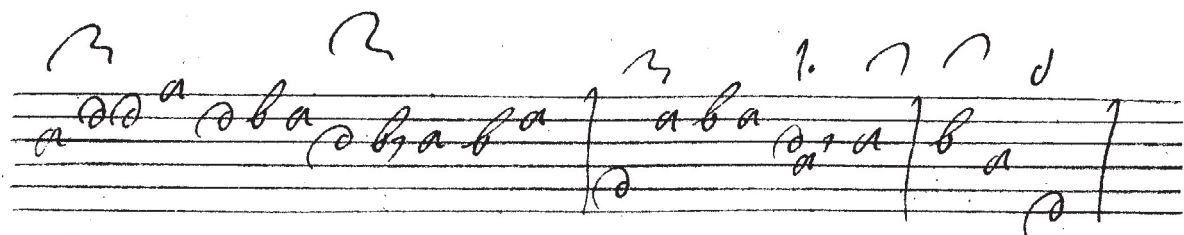
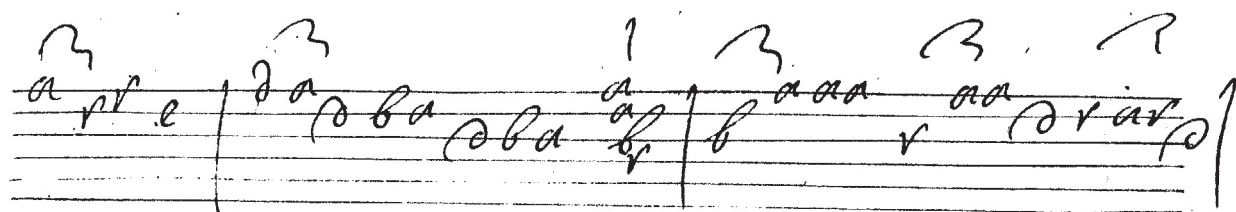
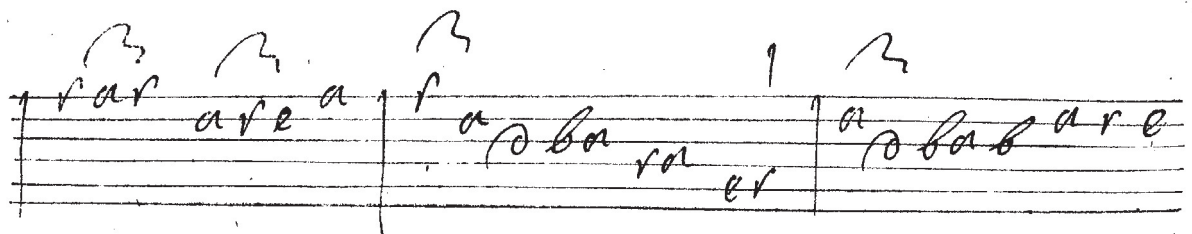
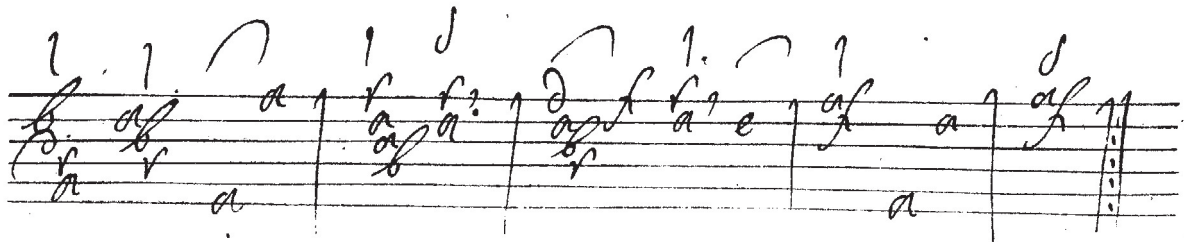
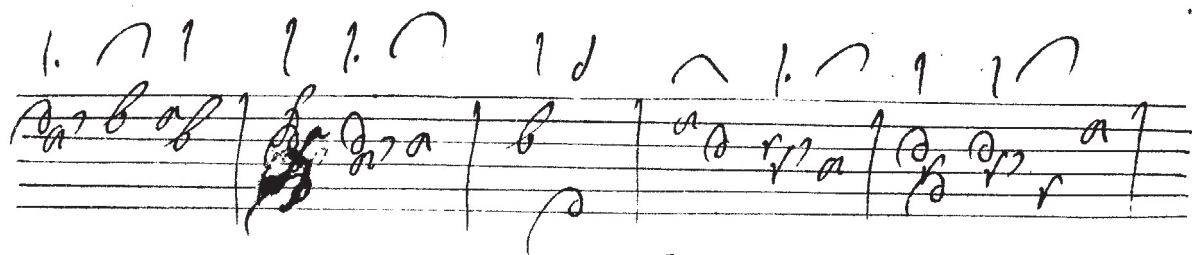
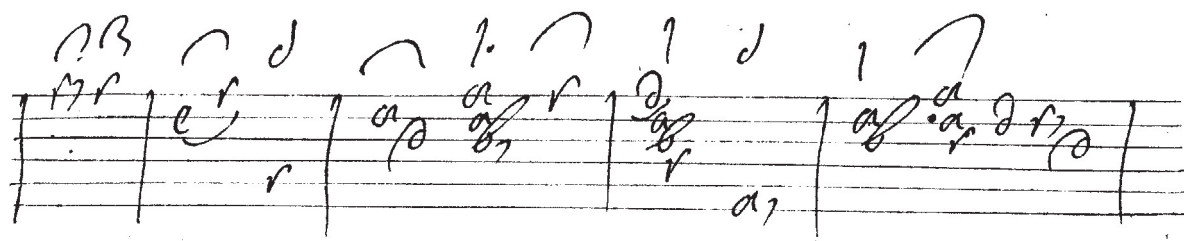


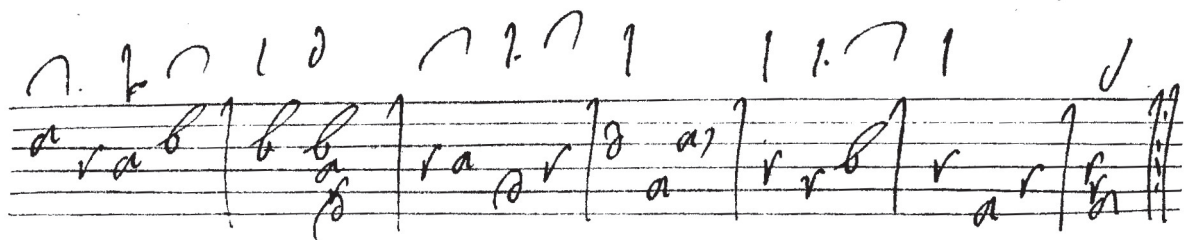
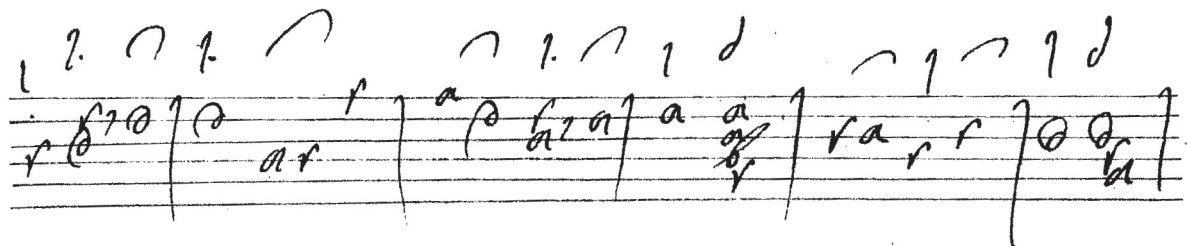
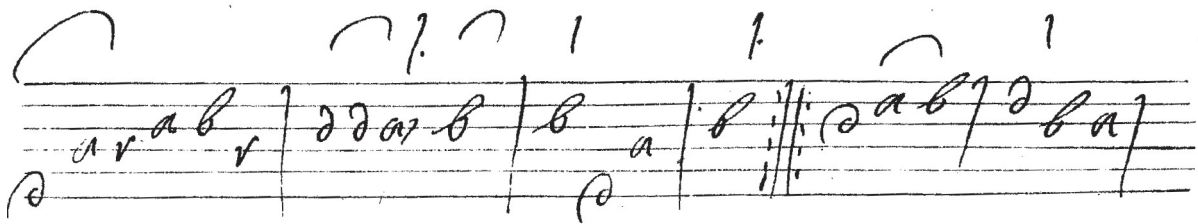
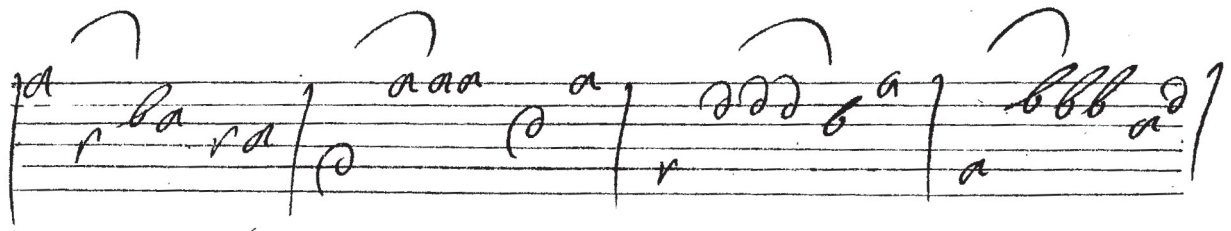
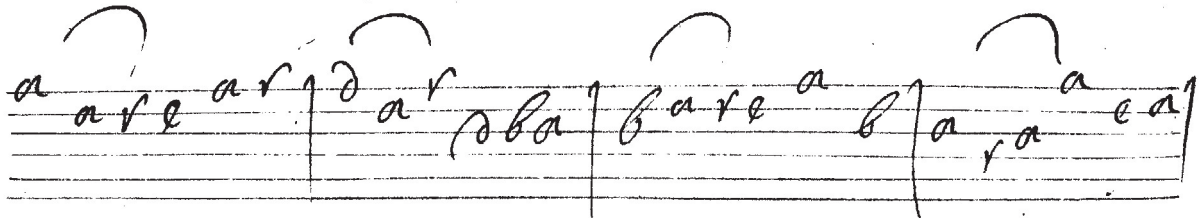
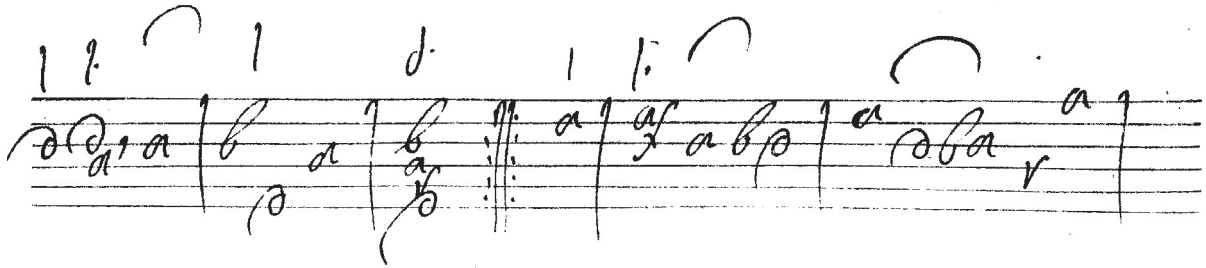
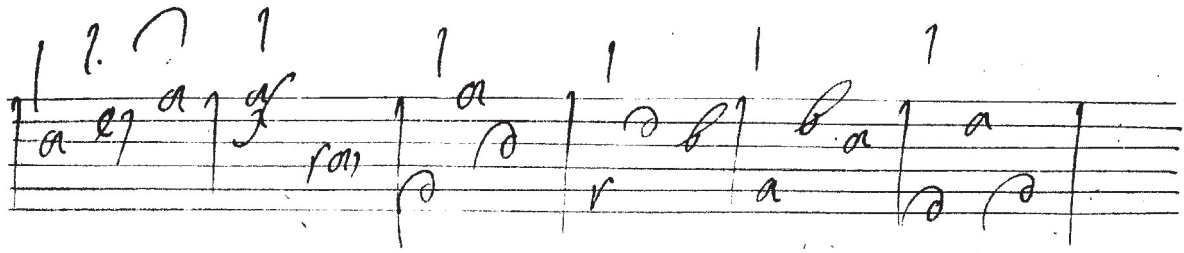
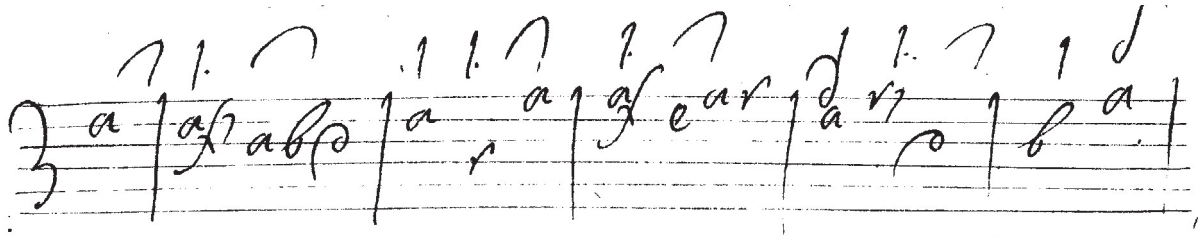


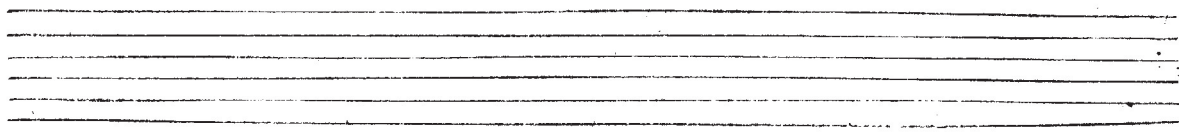
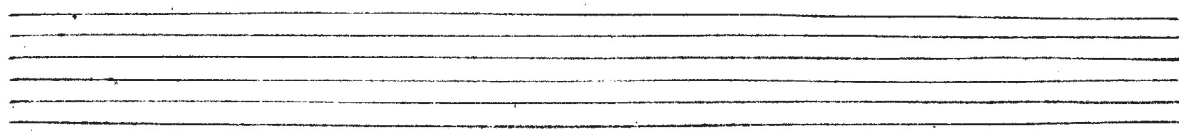
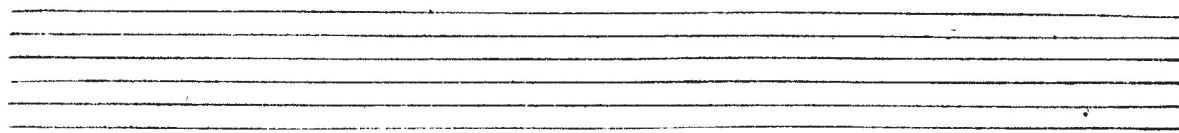
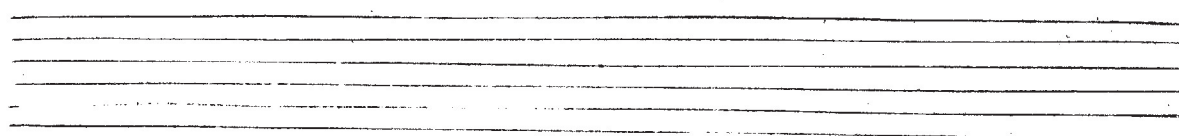
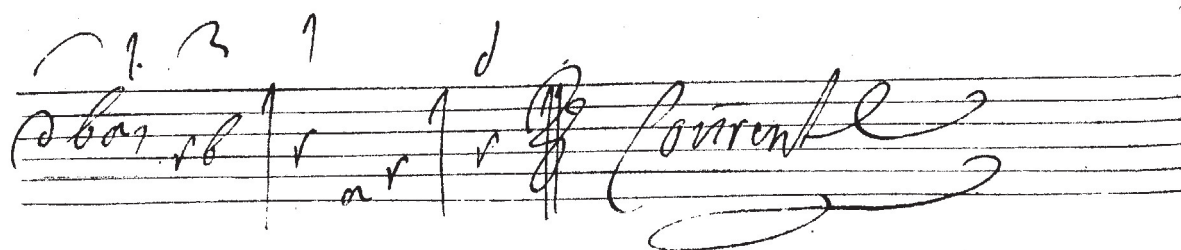
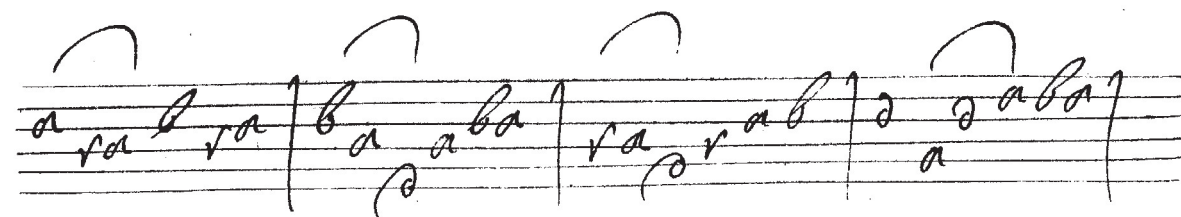
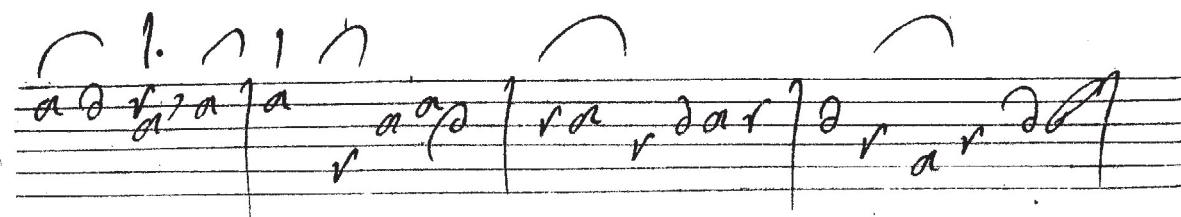
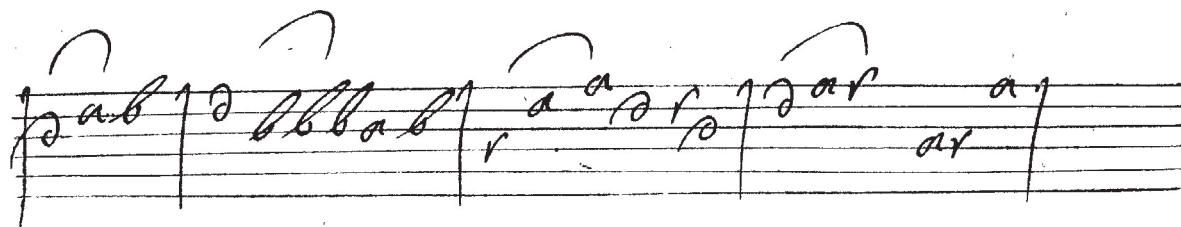


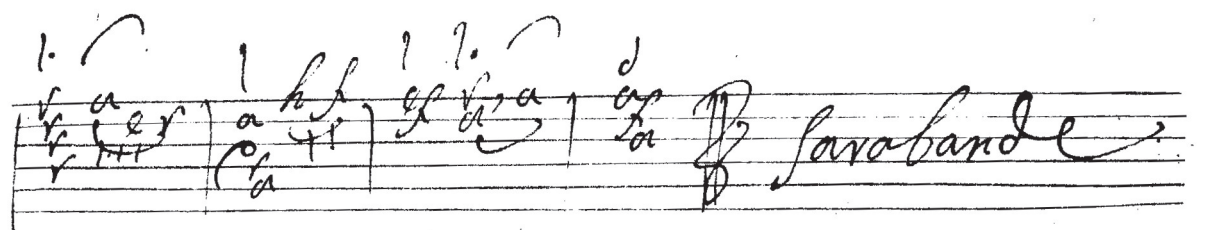
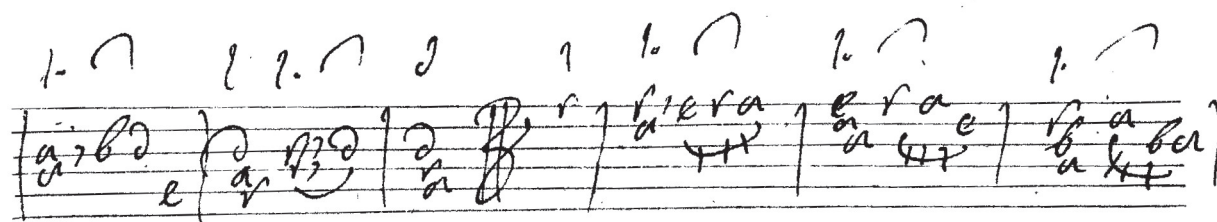
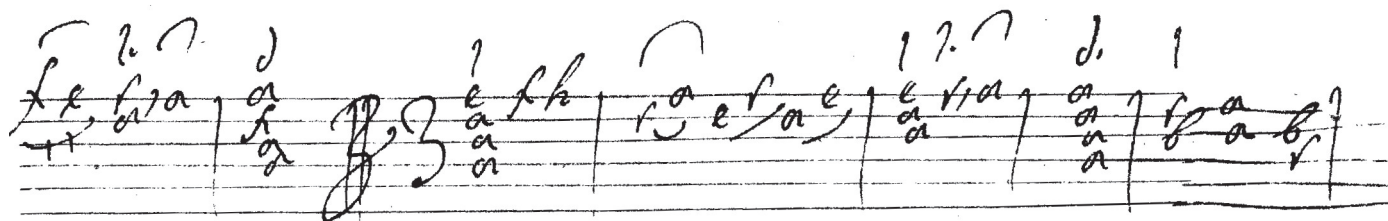
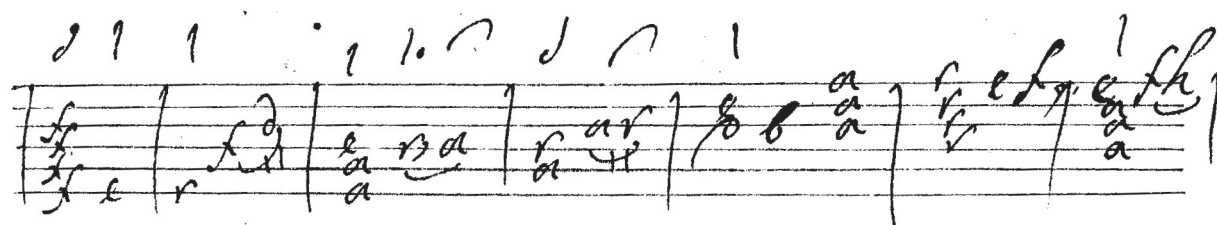
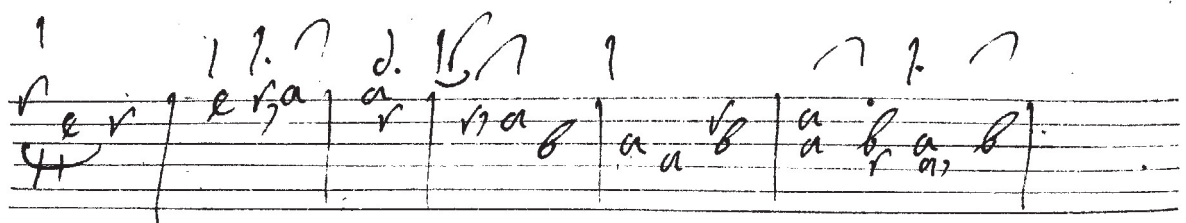
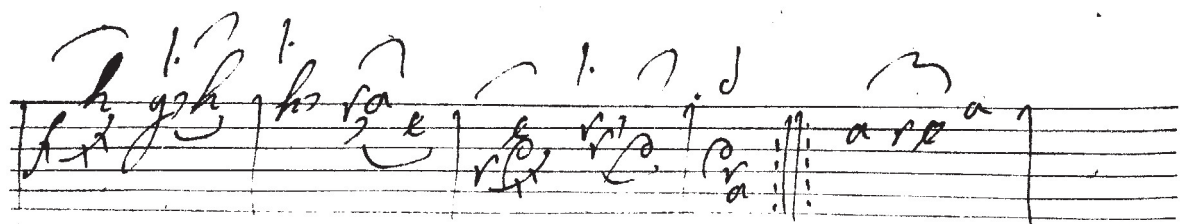
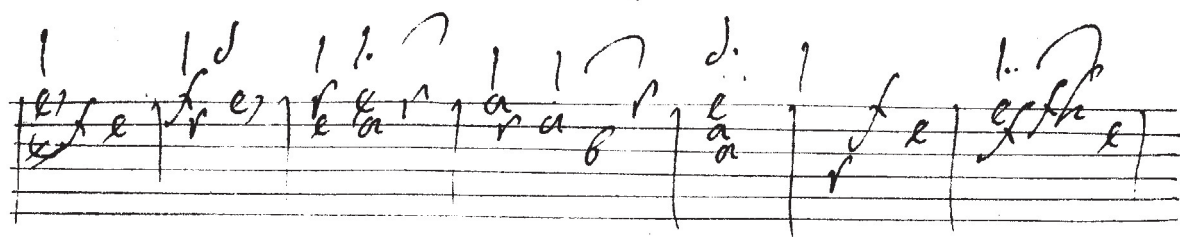
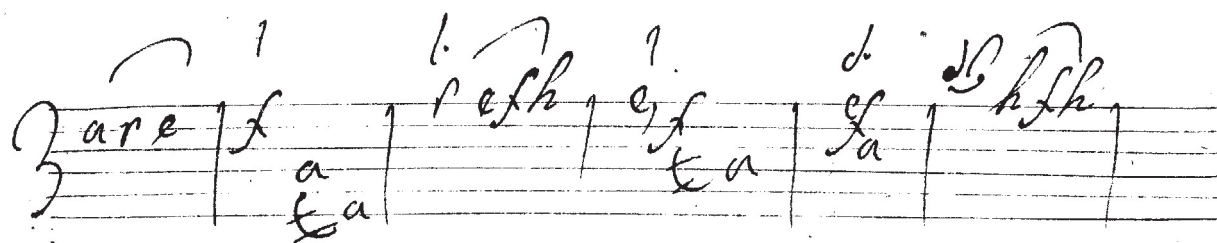


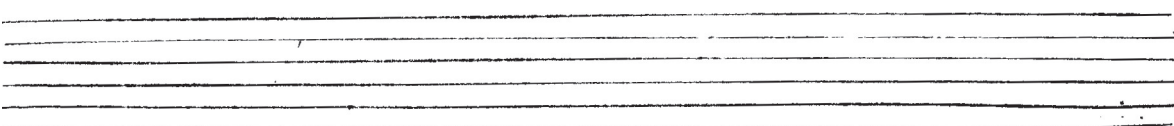
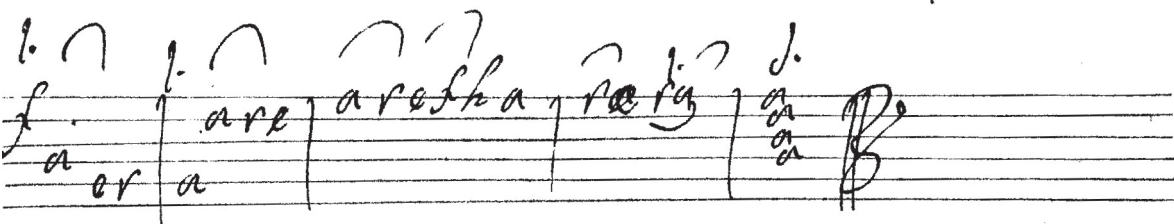
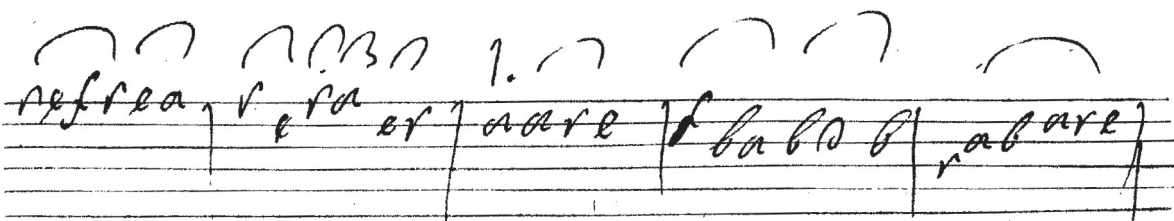
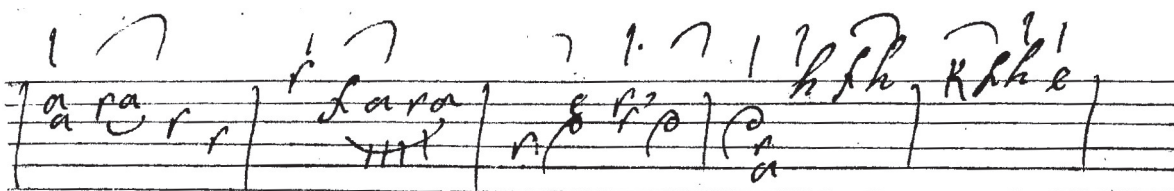
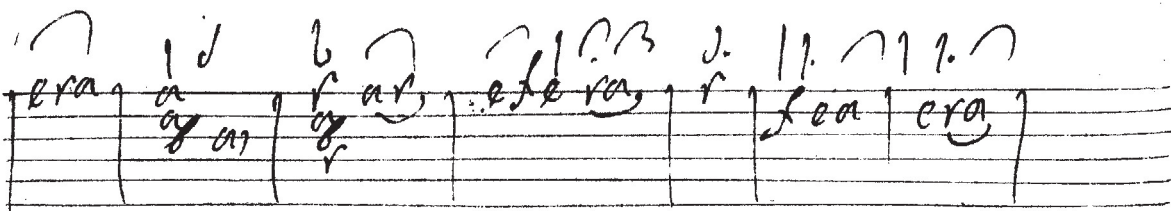
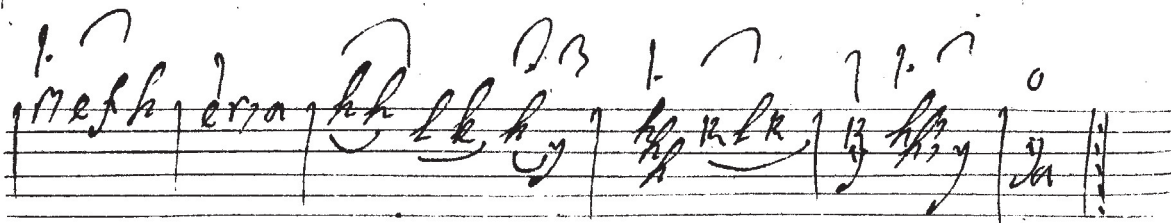
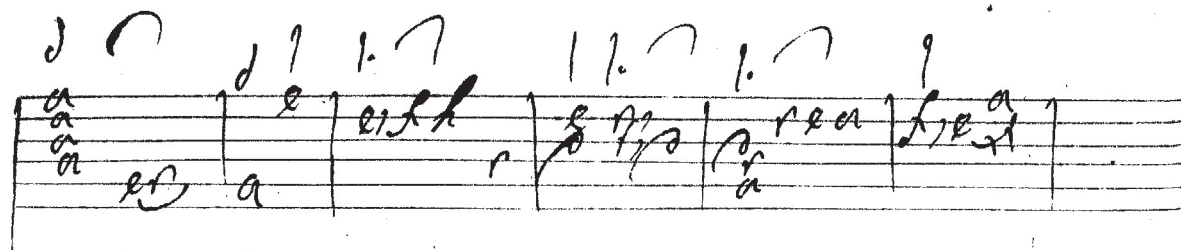
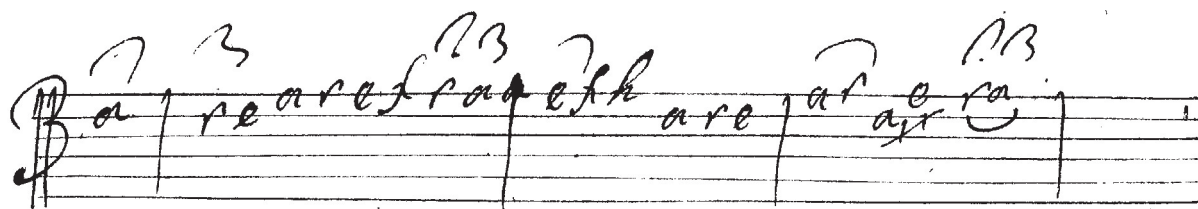


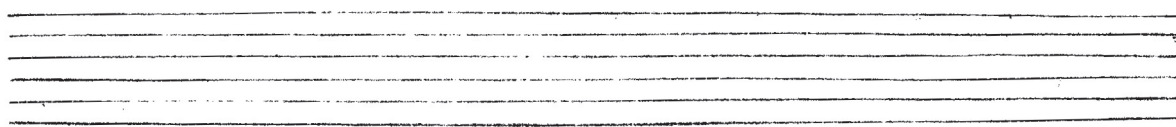
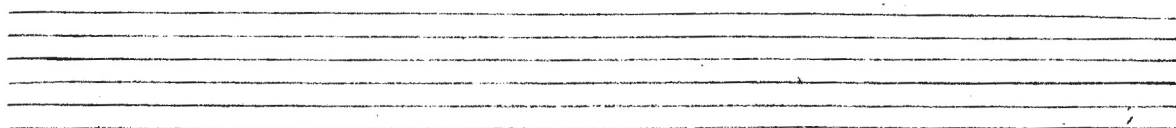
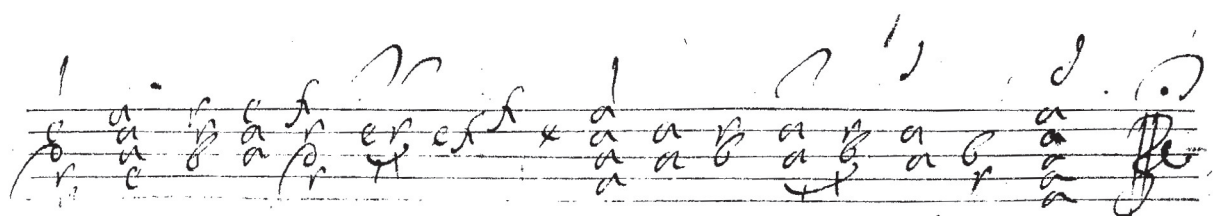
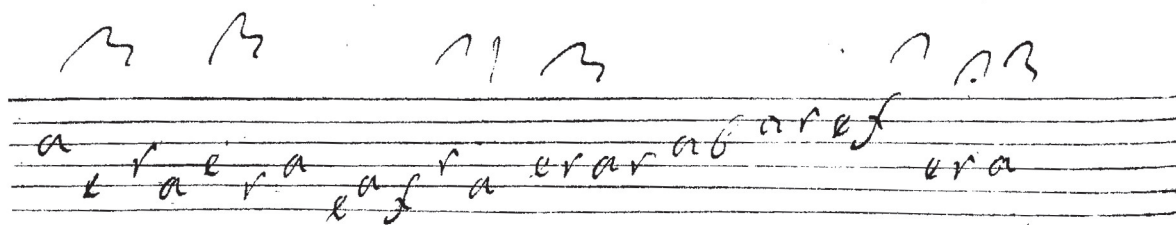
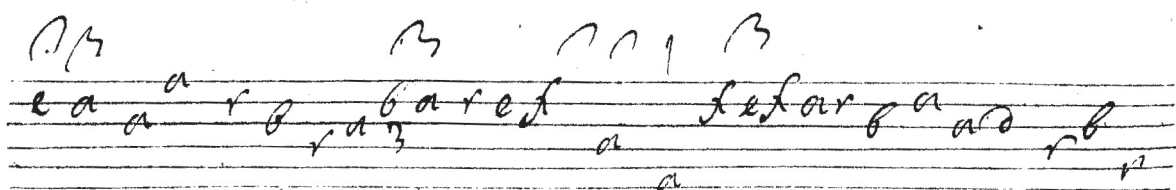
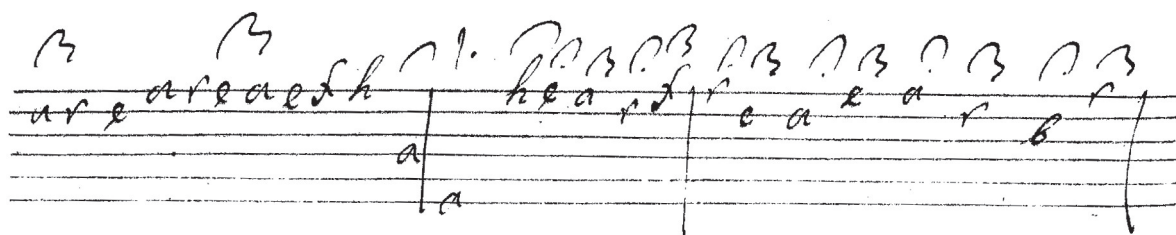
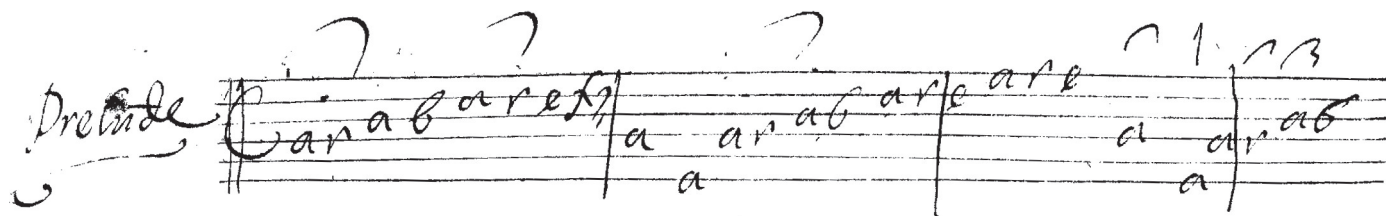




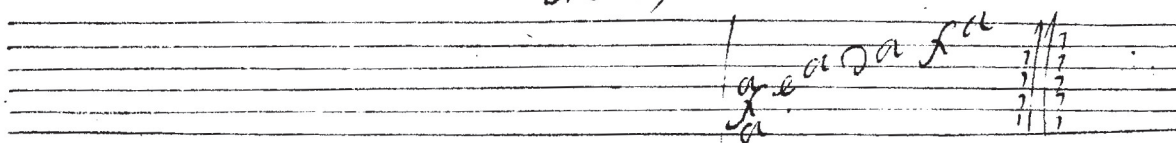


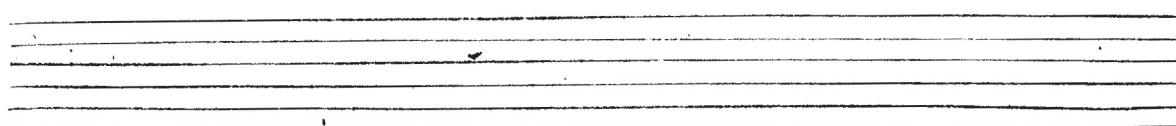
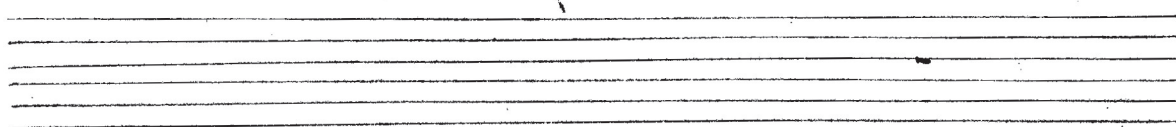
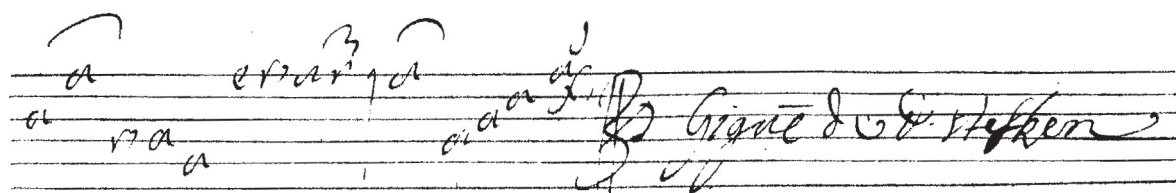
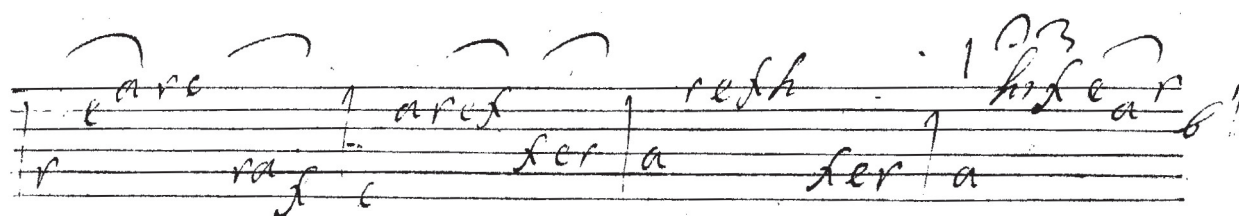
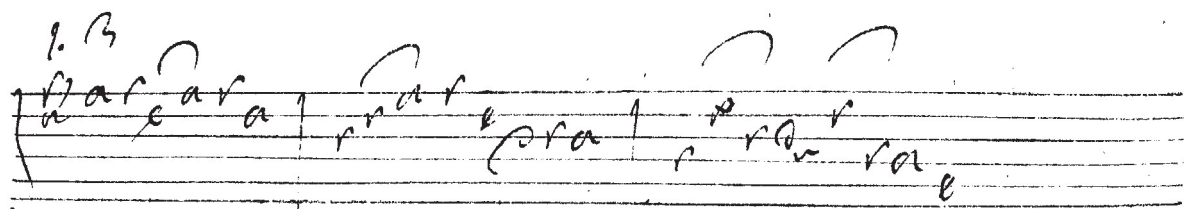
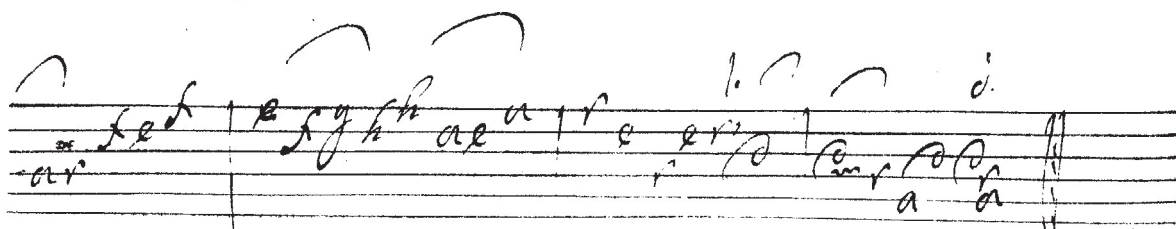
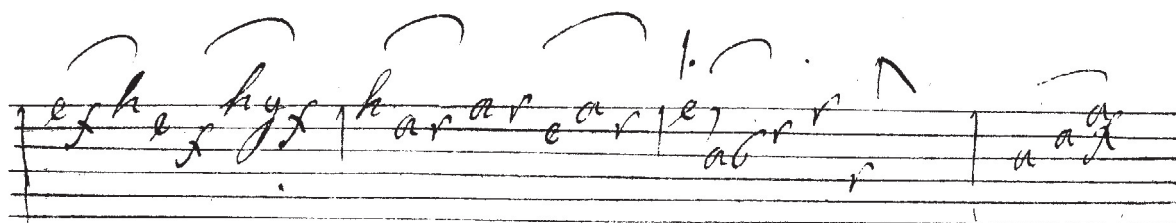
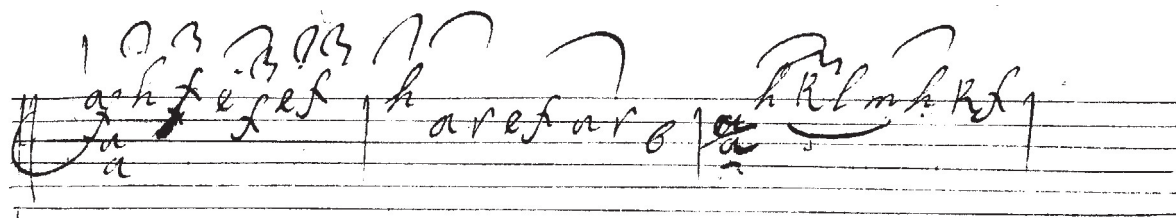


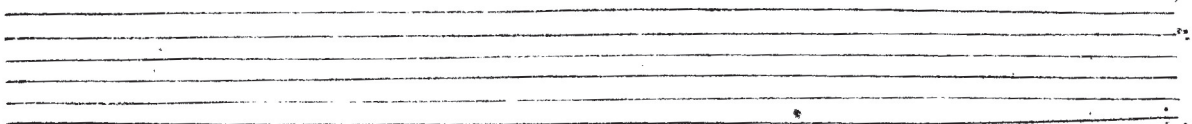
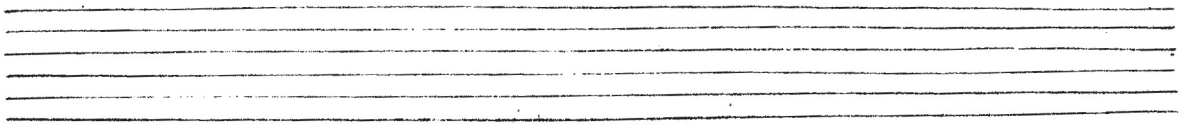
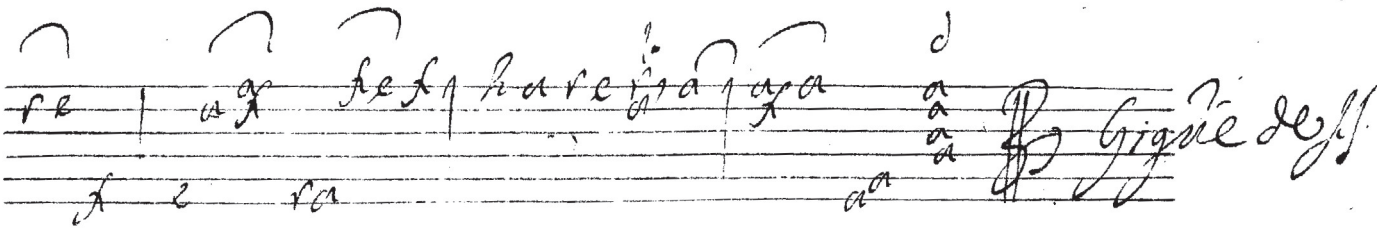
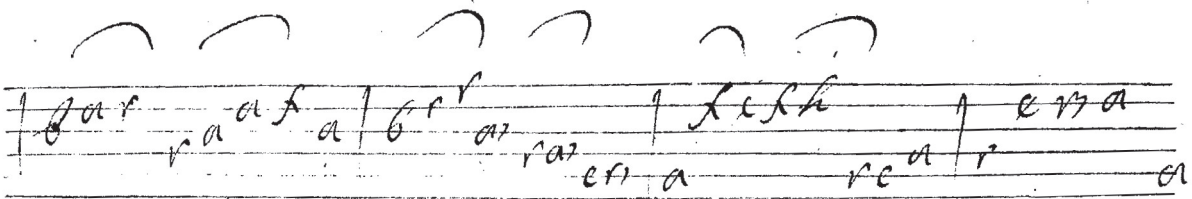
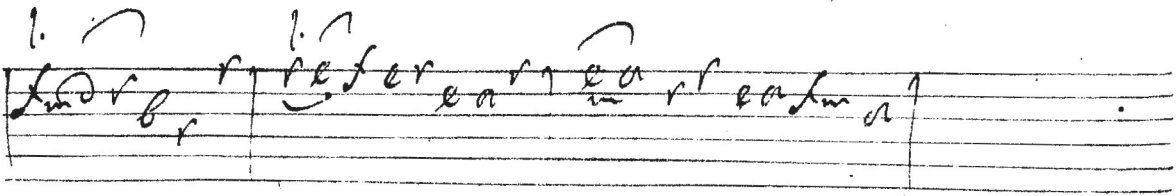
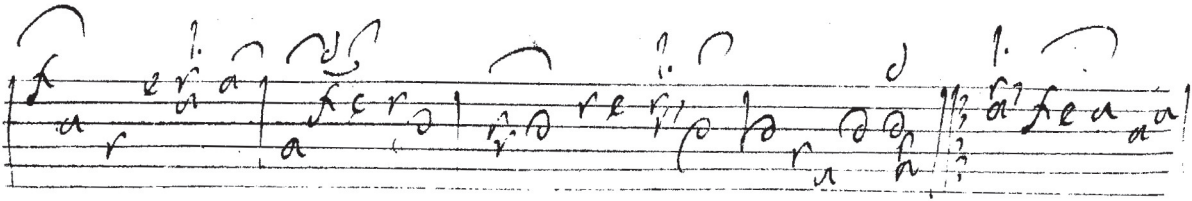
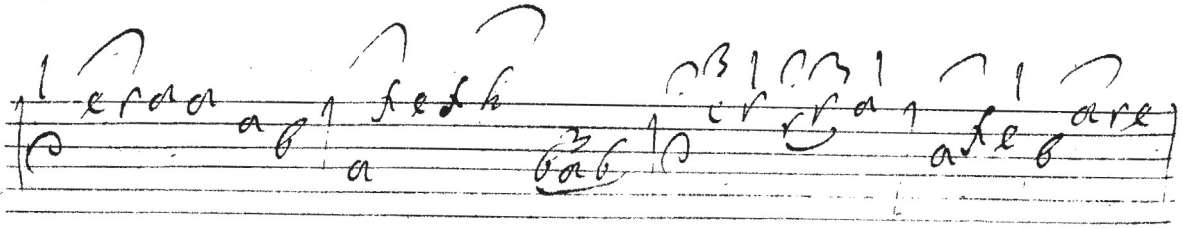
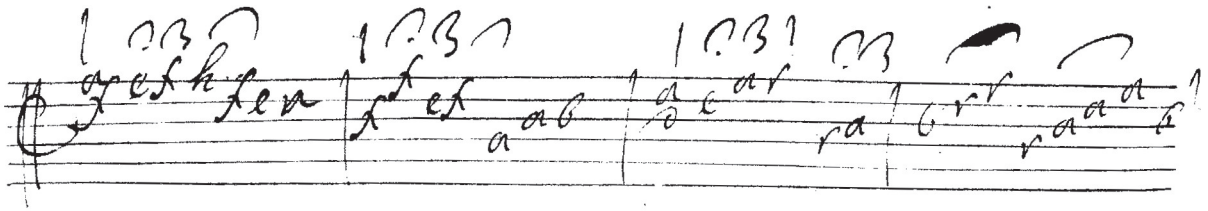


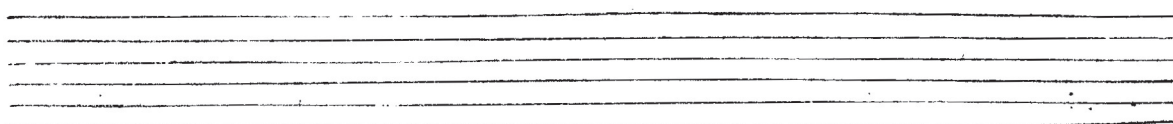
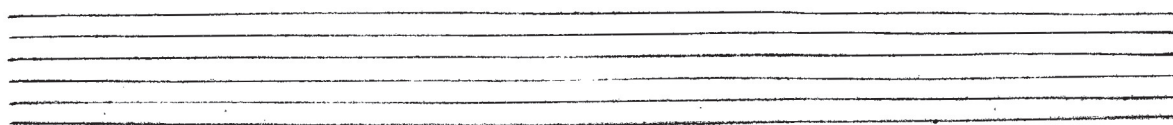
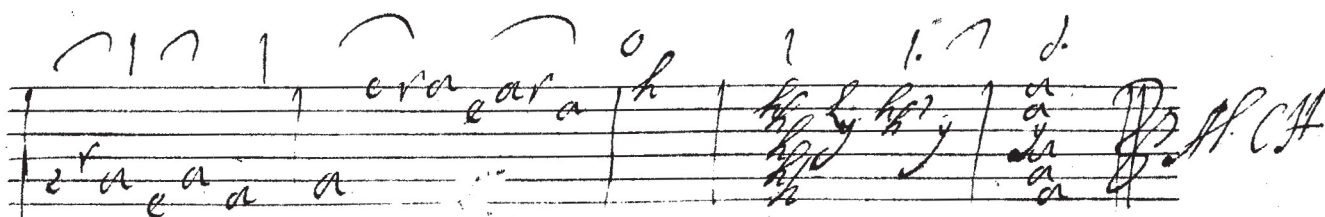
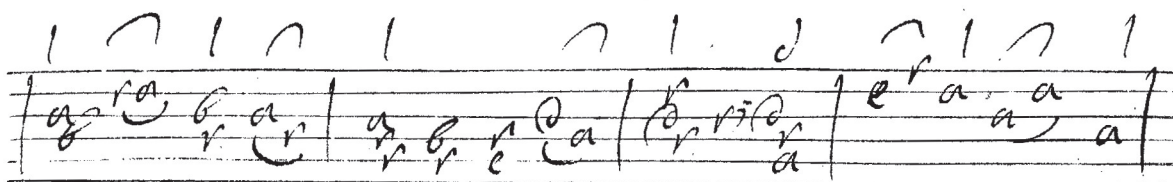
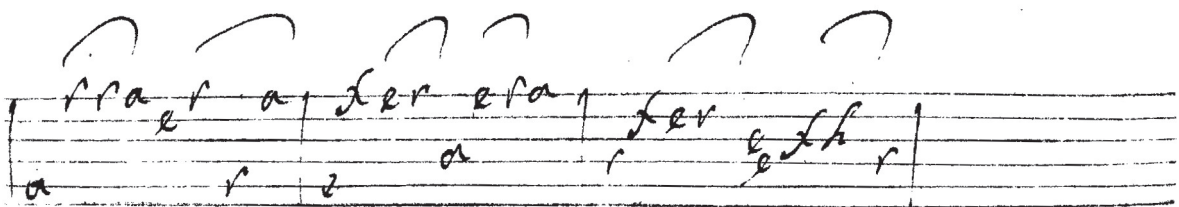
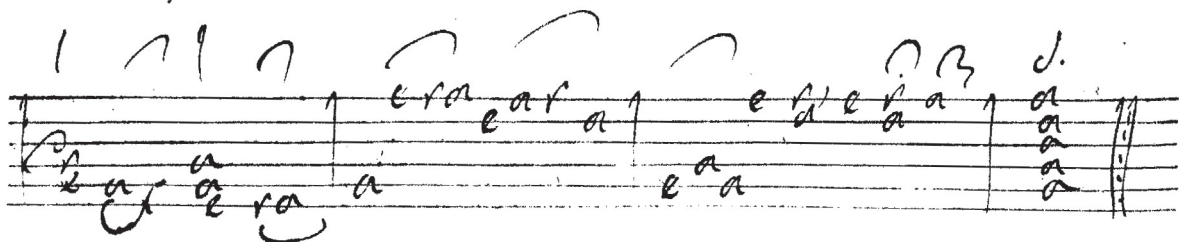
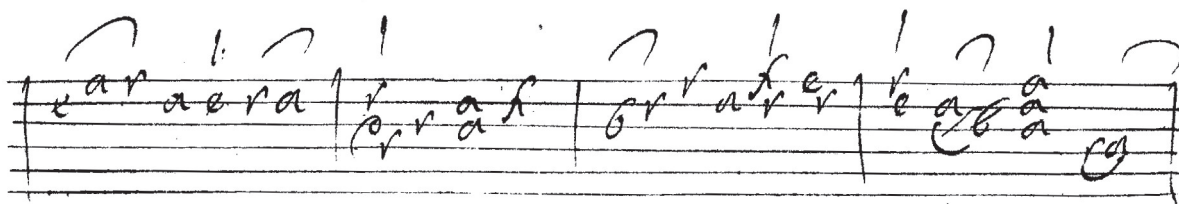
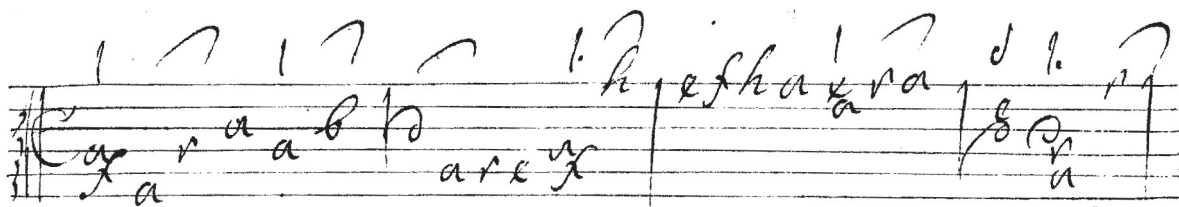


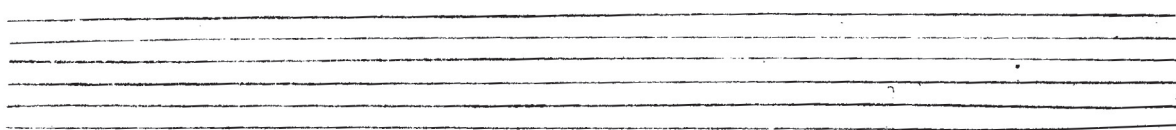
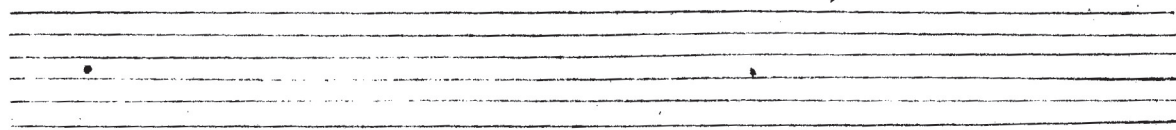
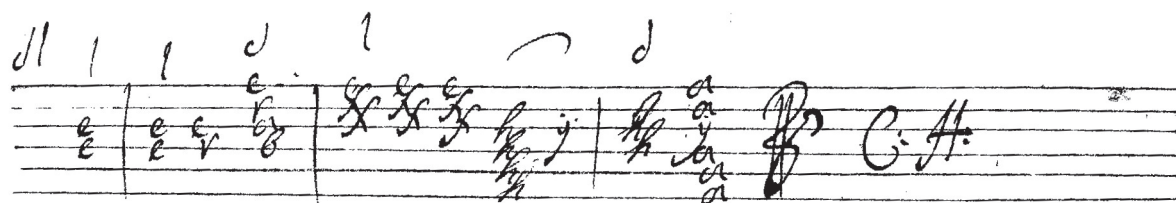
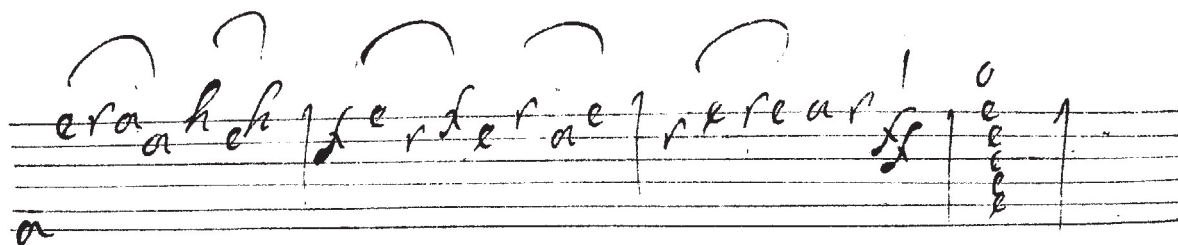
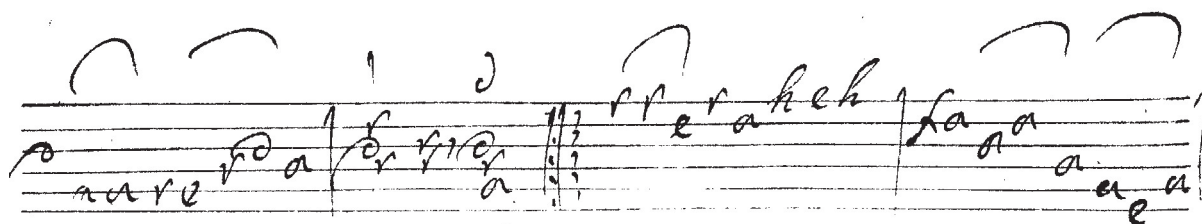
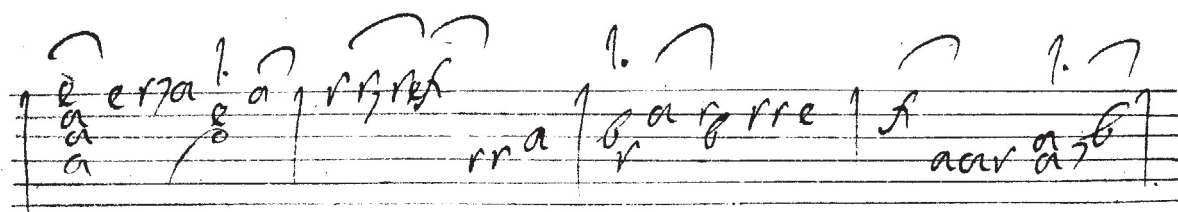
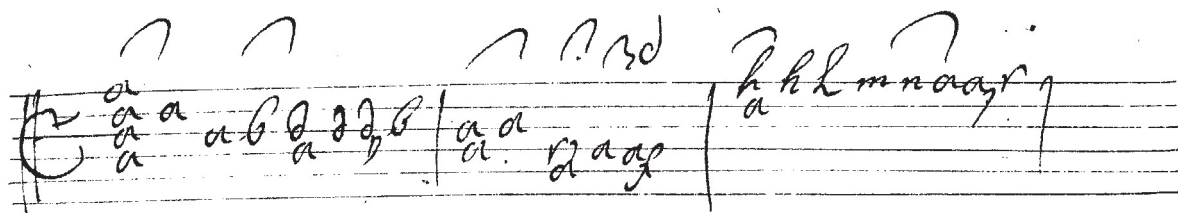
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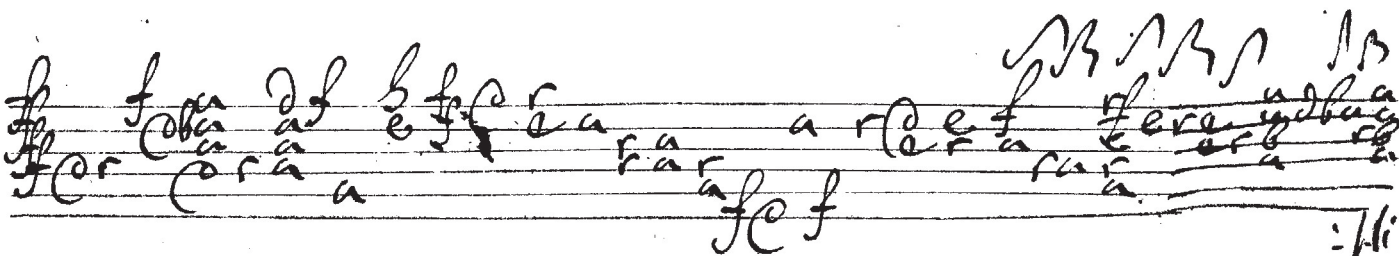
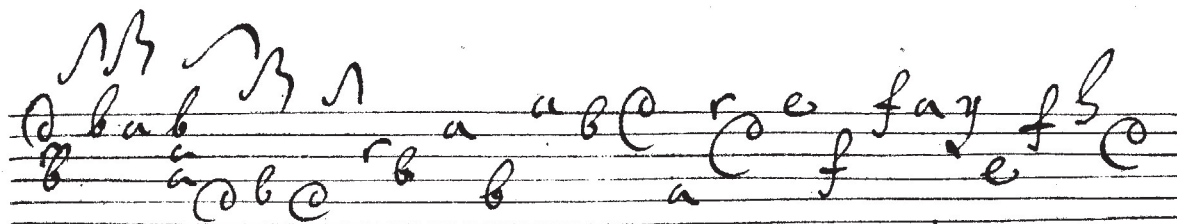
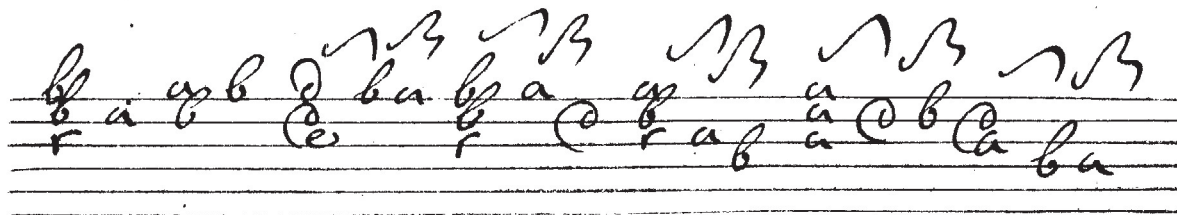
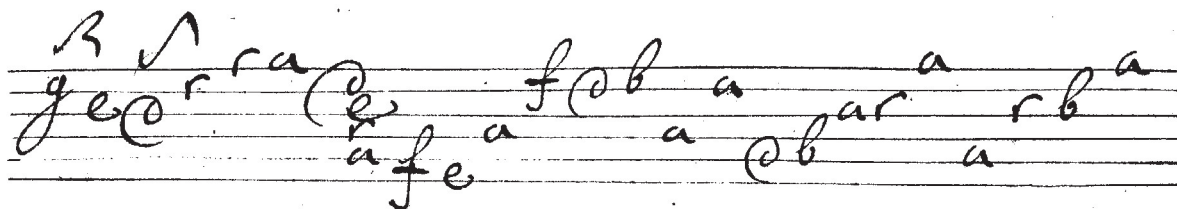
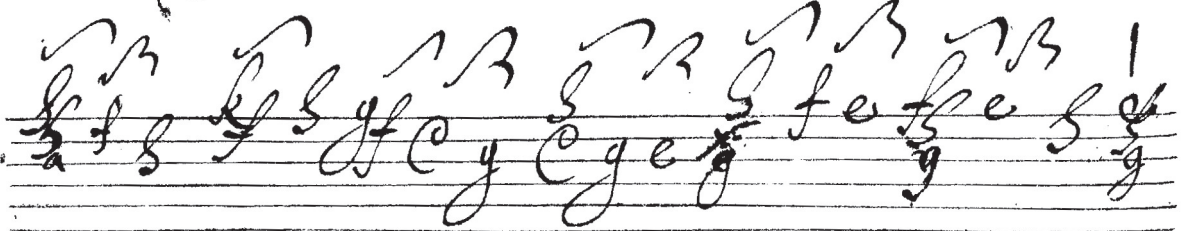
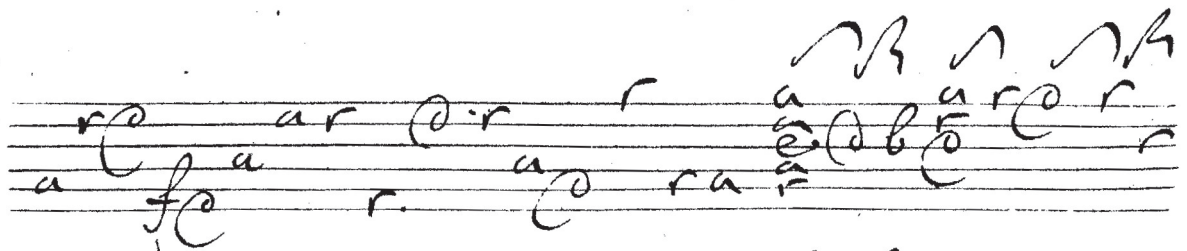
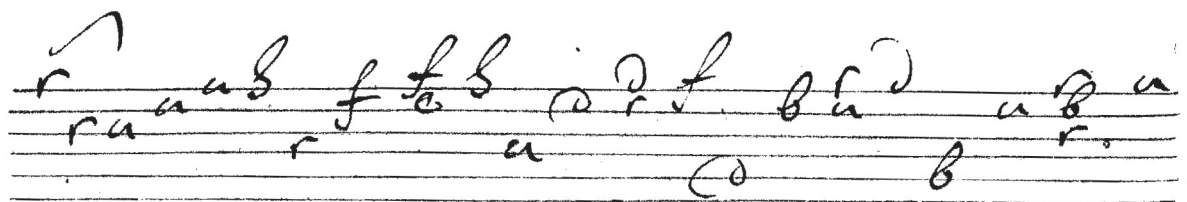
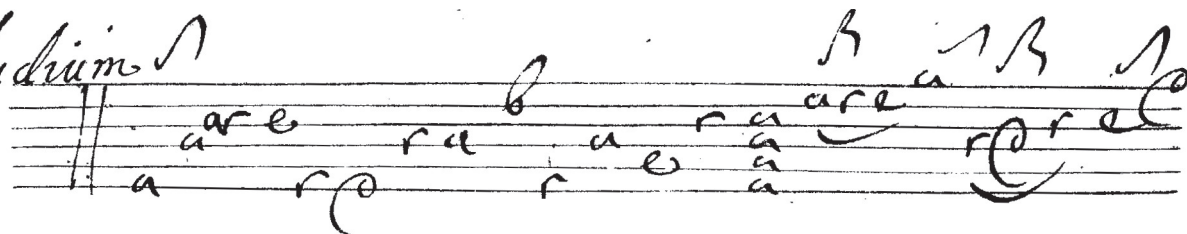


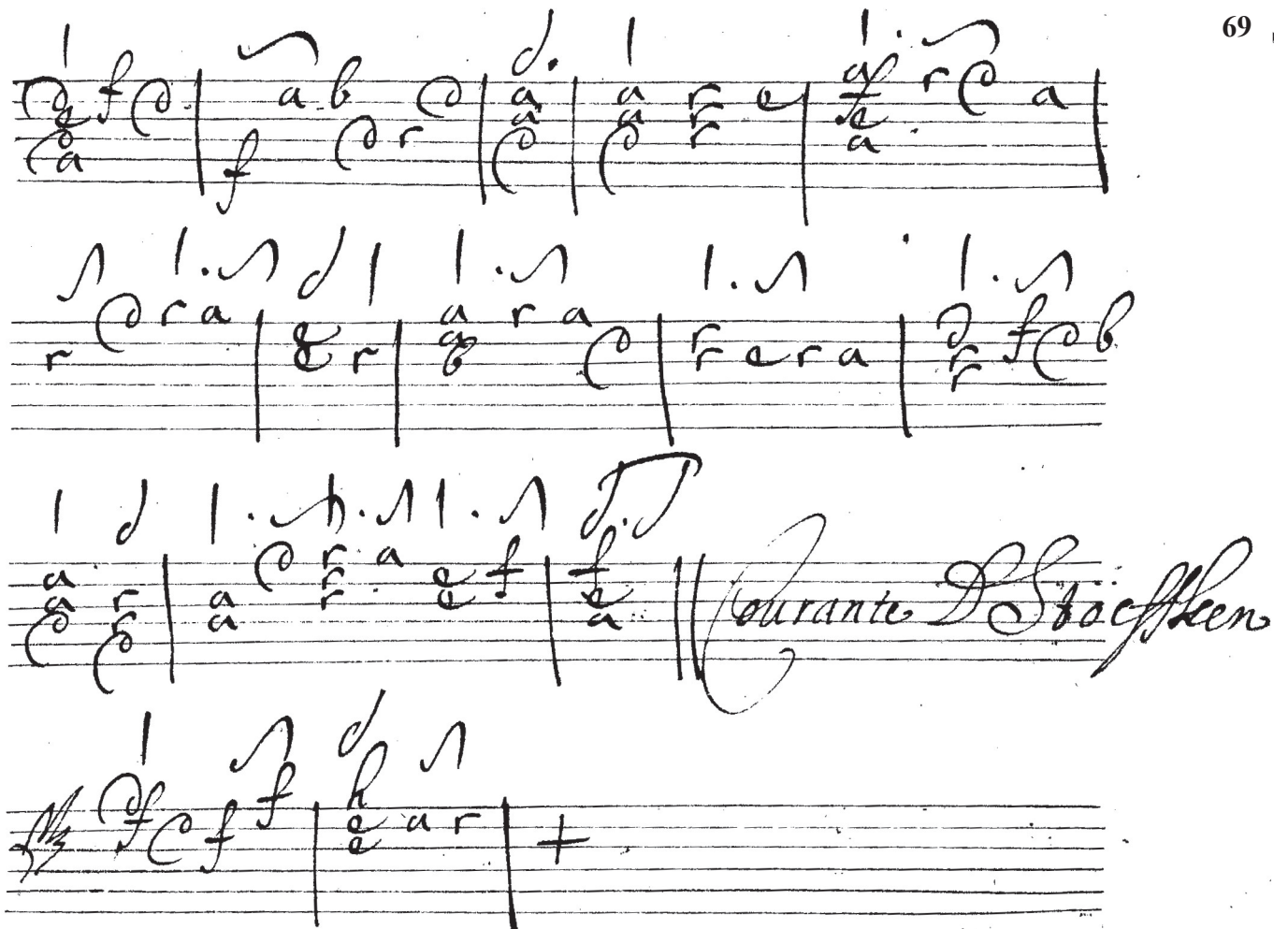
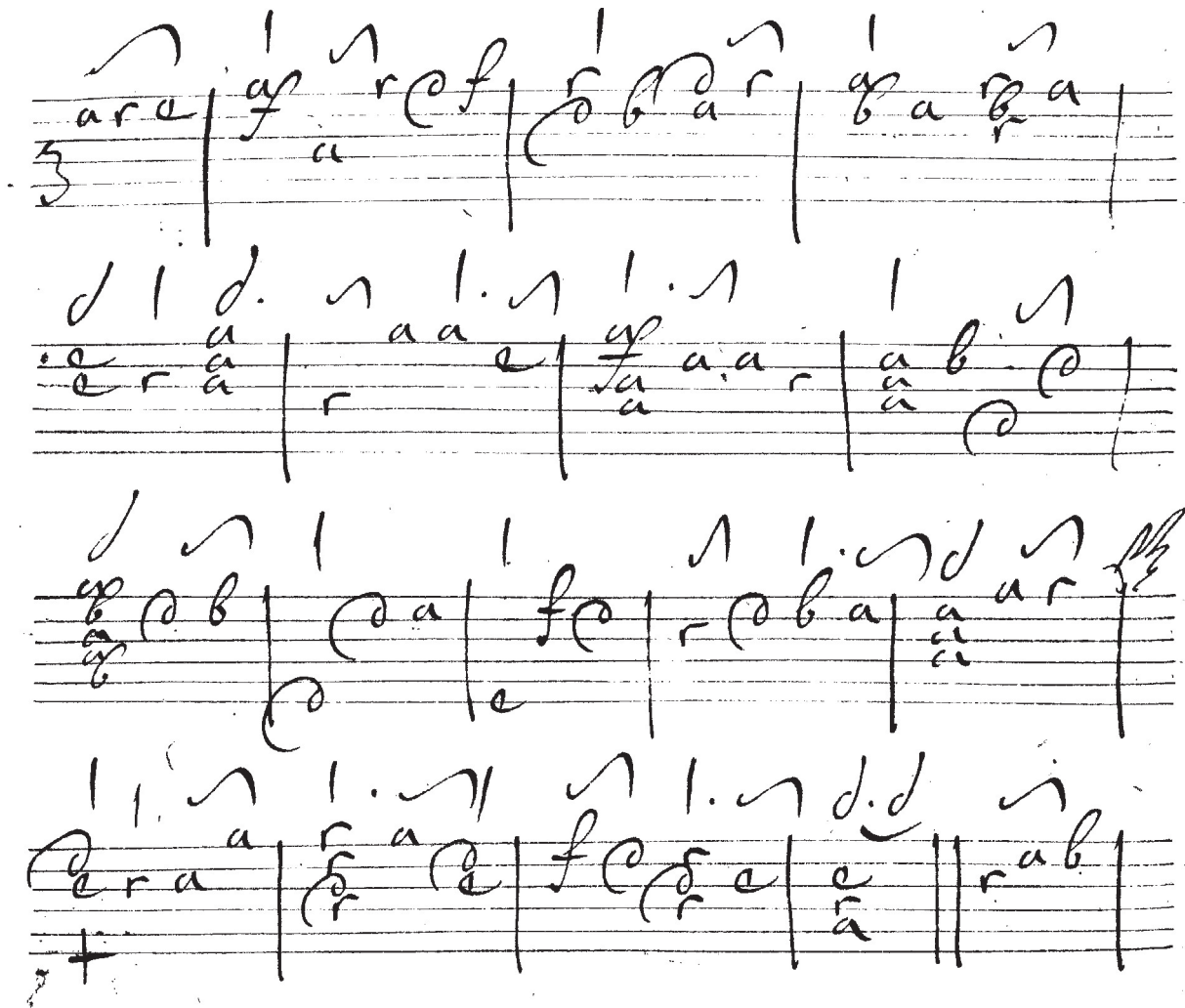


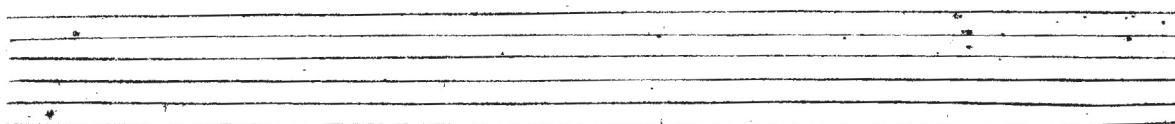
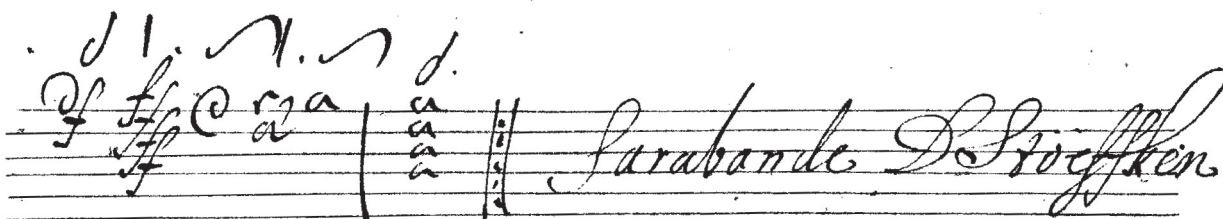
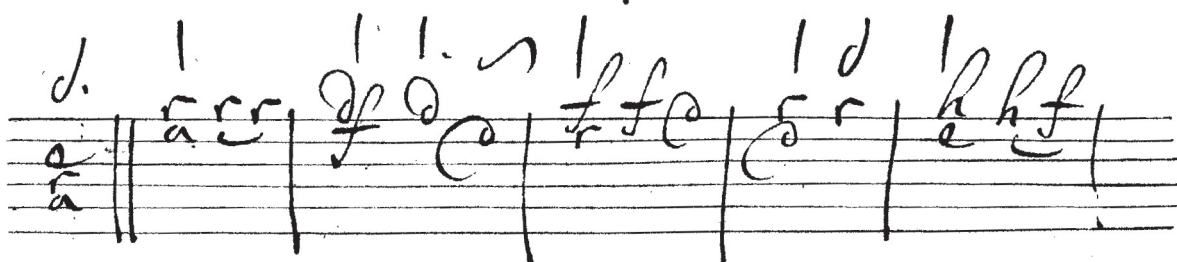
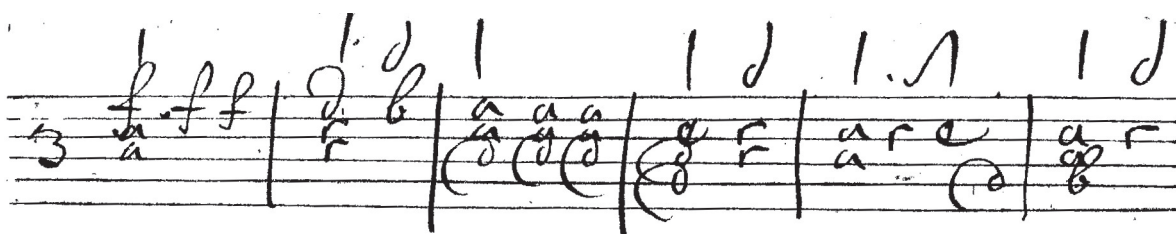
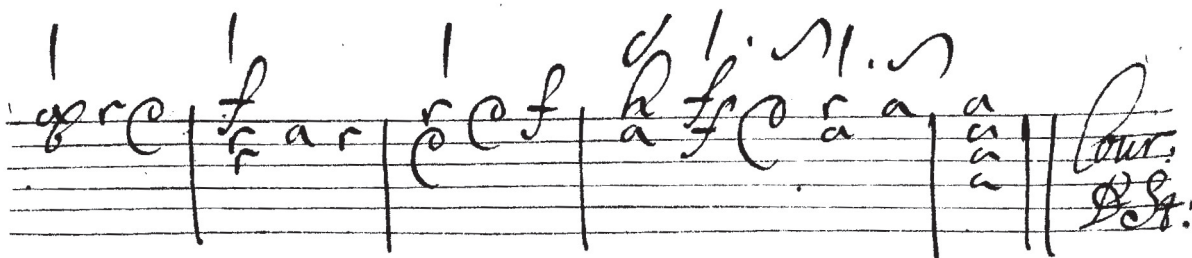
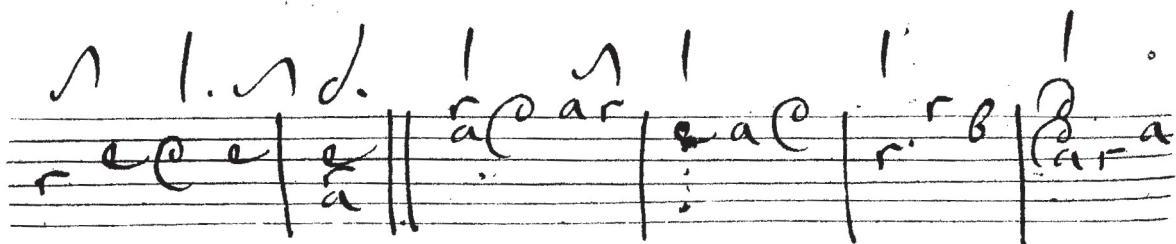
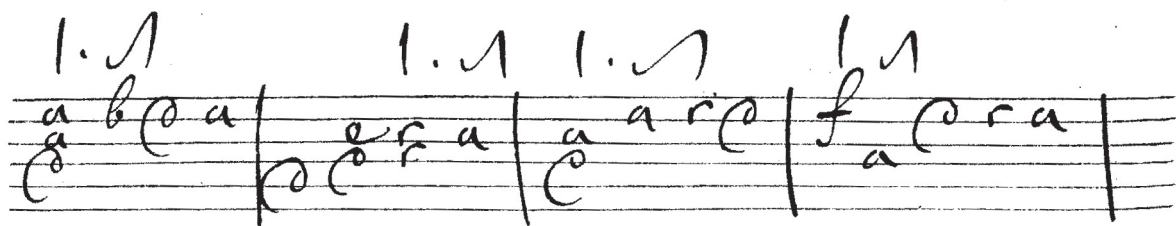
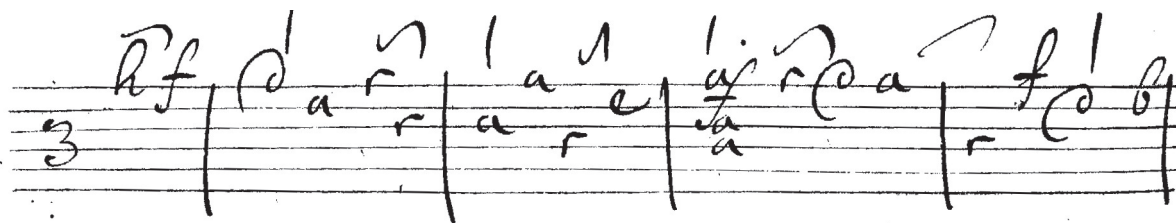


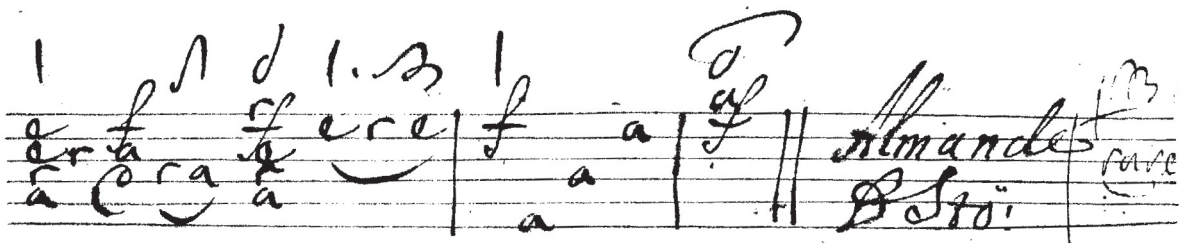
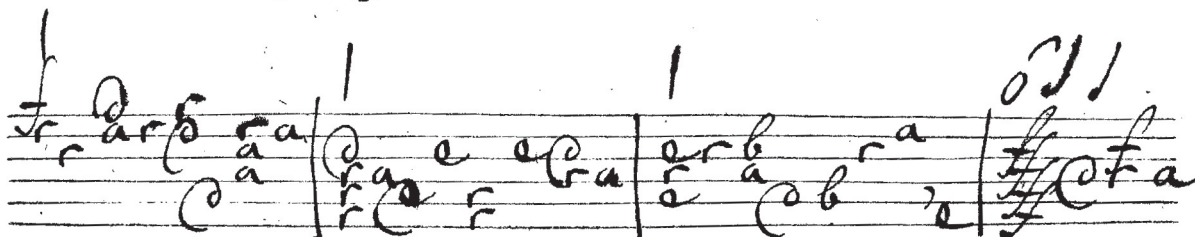
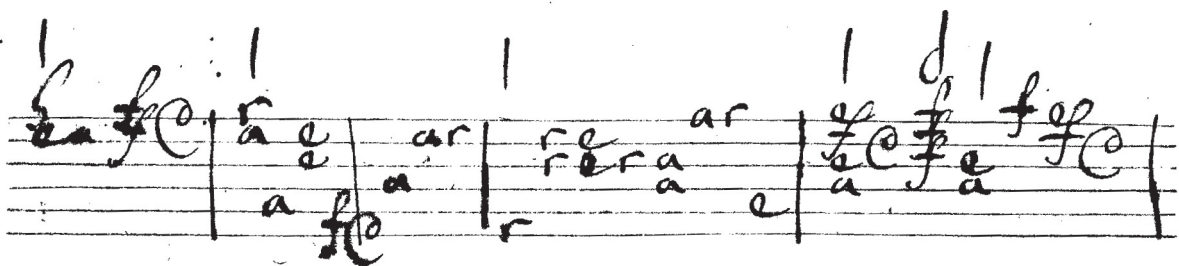
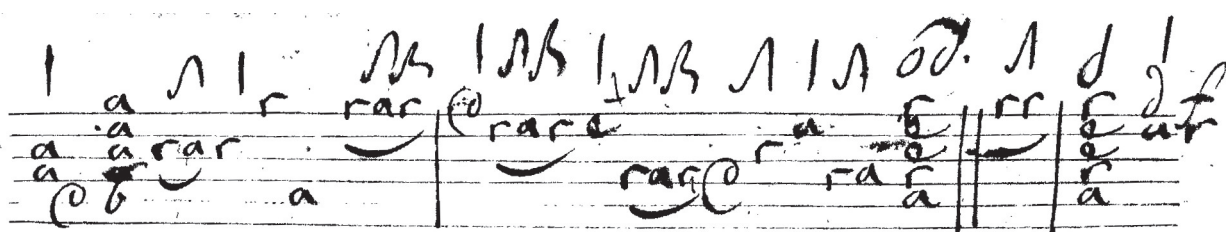
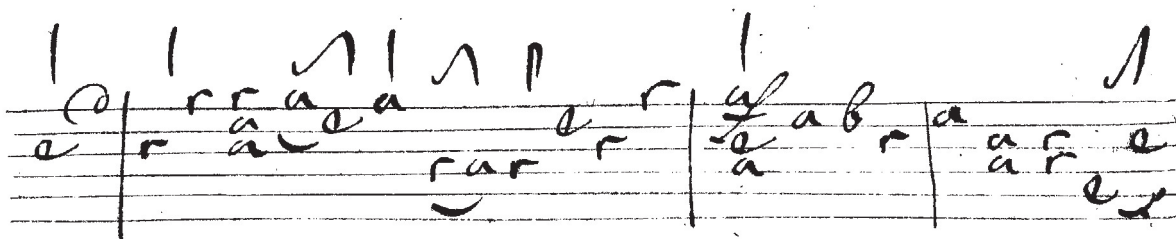
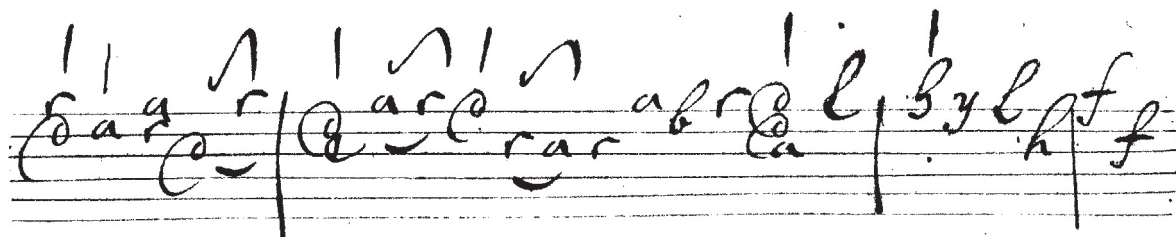
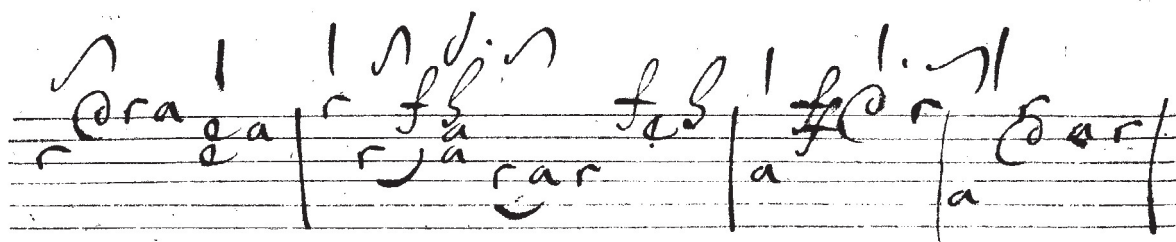
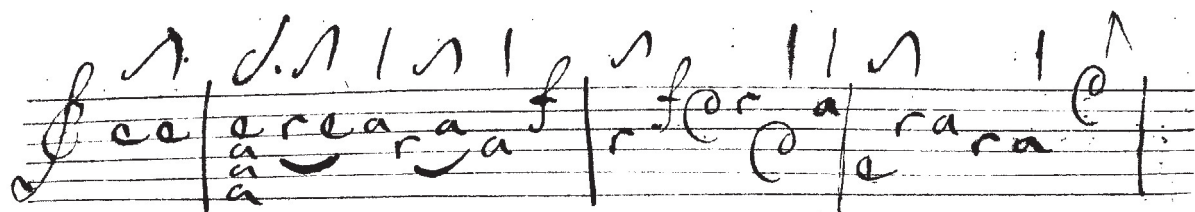
Preludium

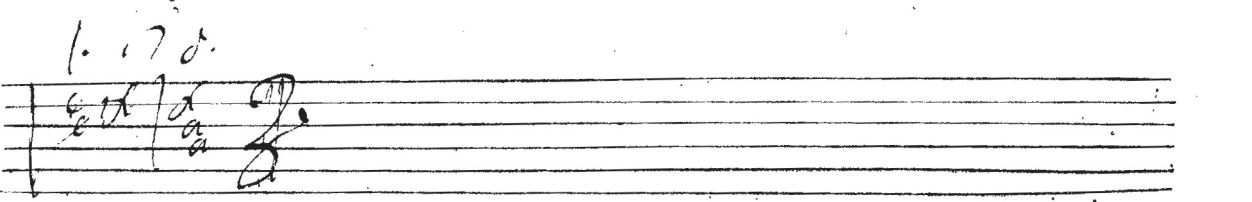
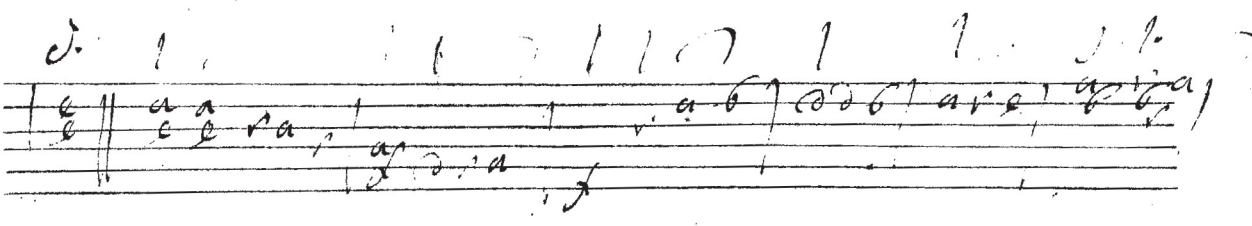
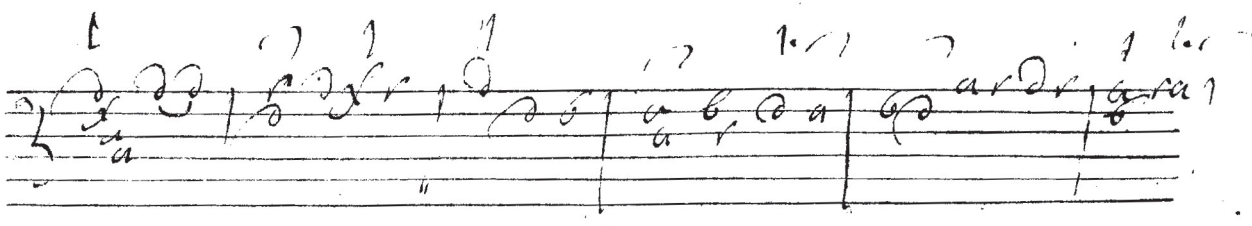
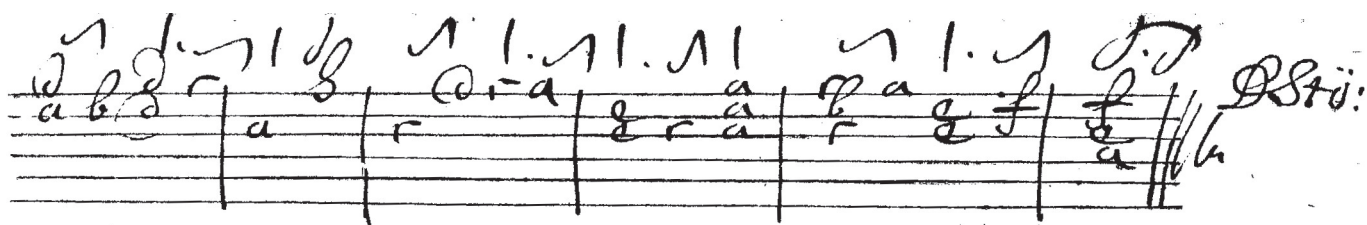
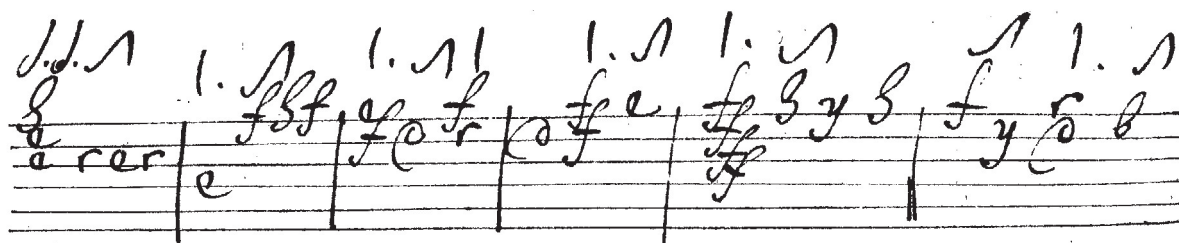
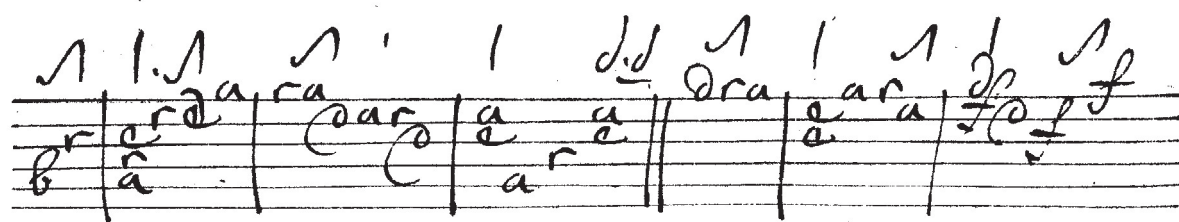
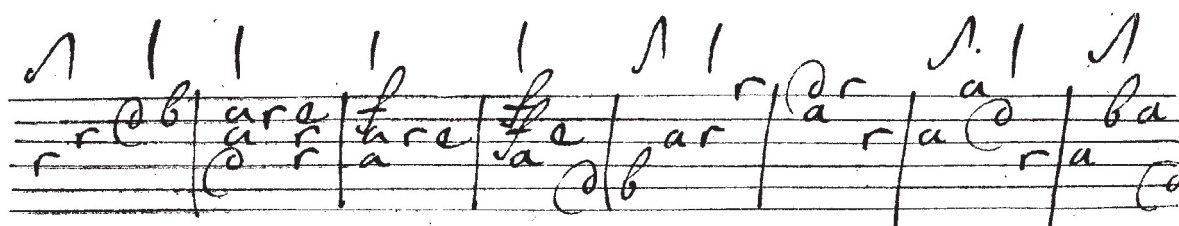
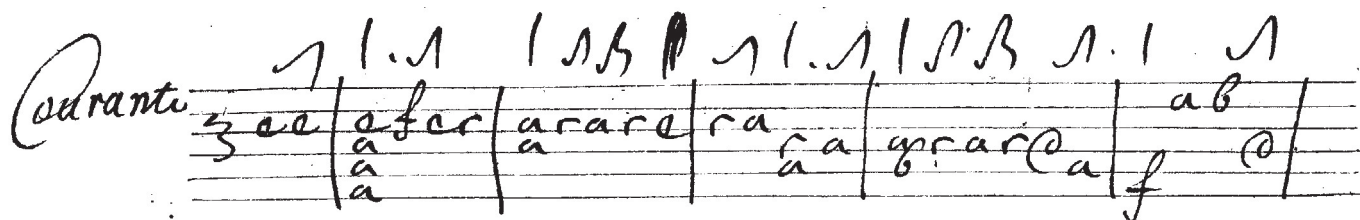
D.S.

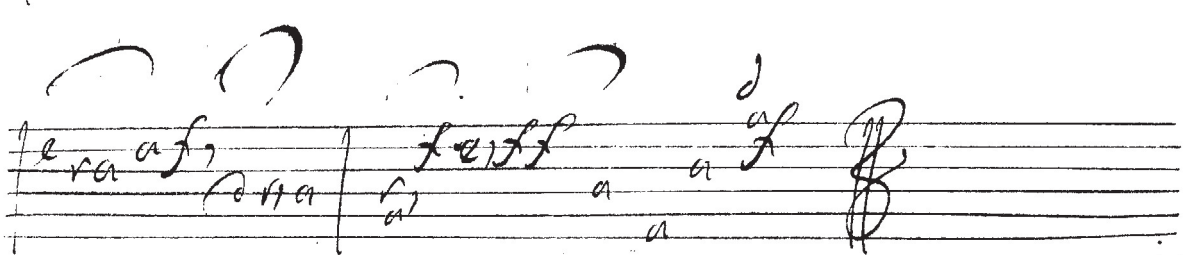
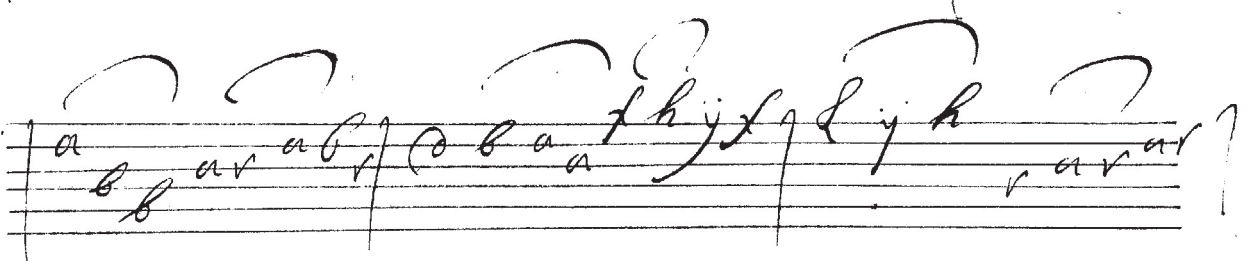
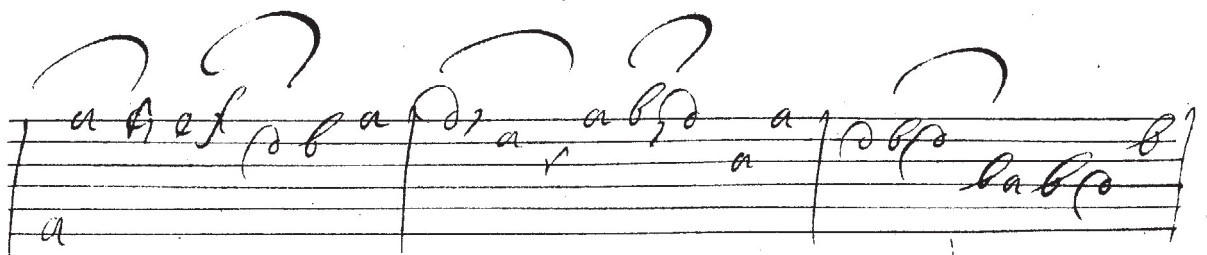
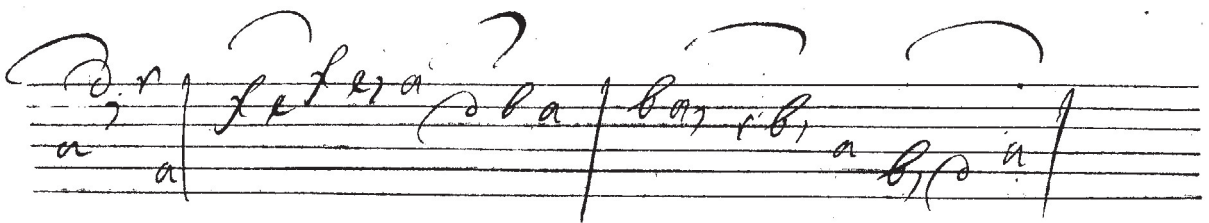
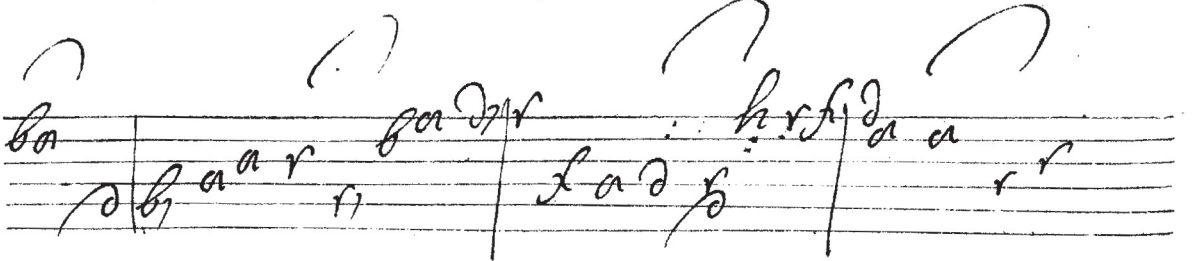
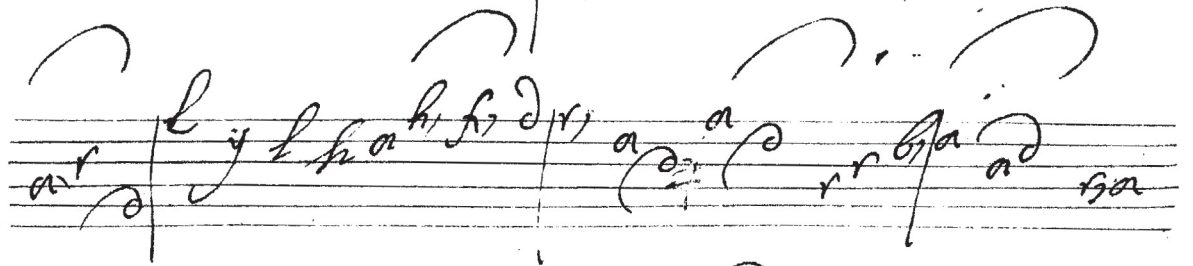
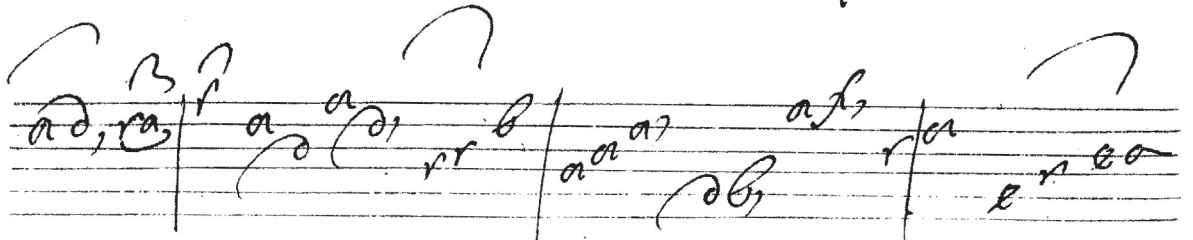
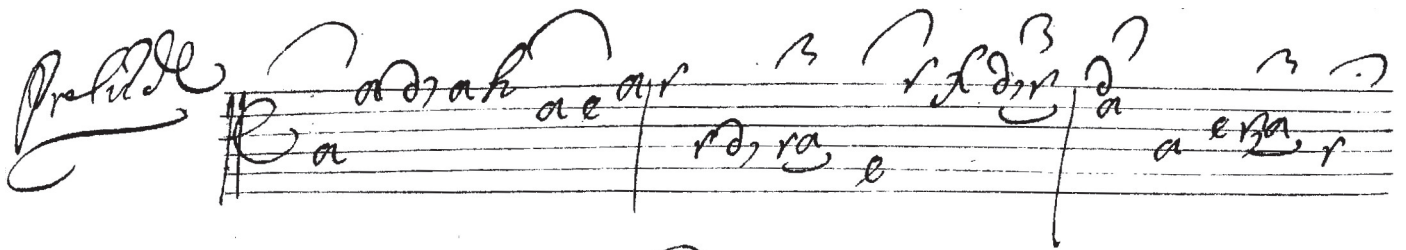


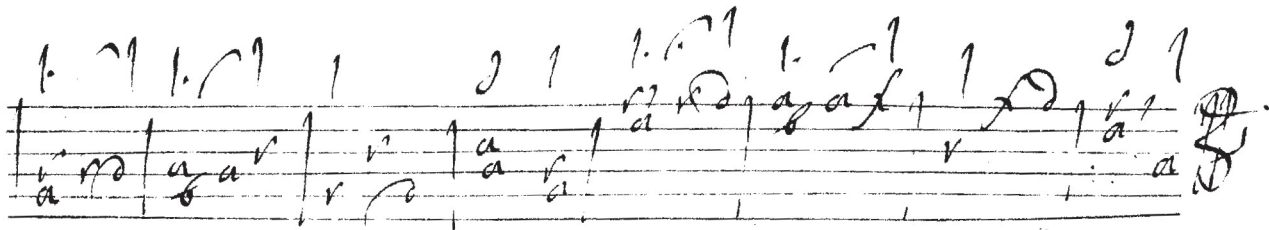
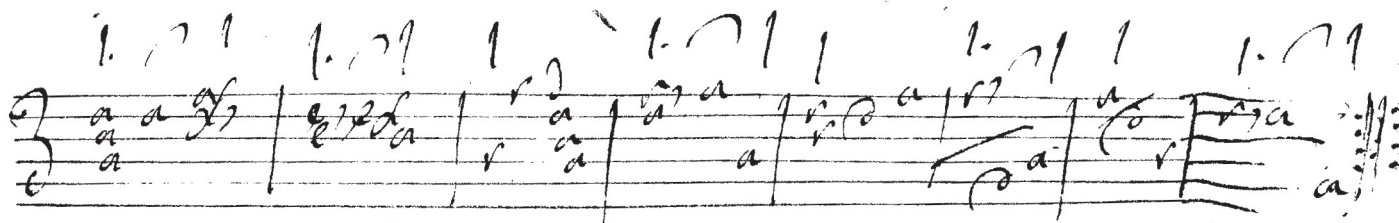
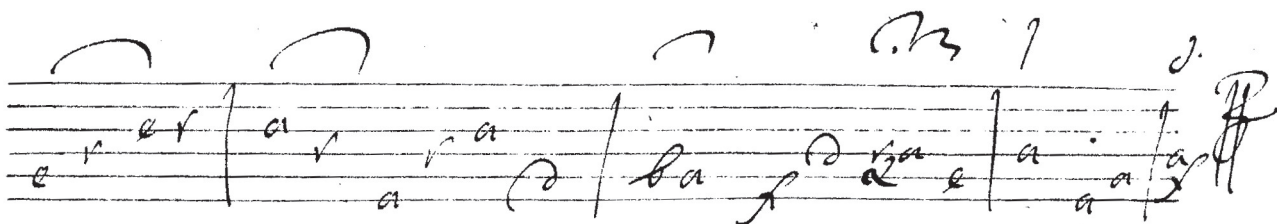
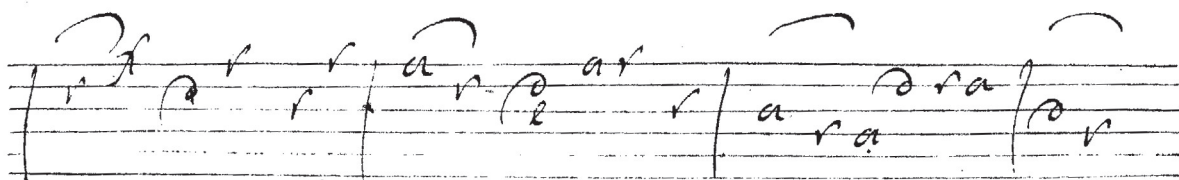
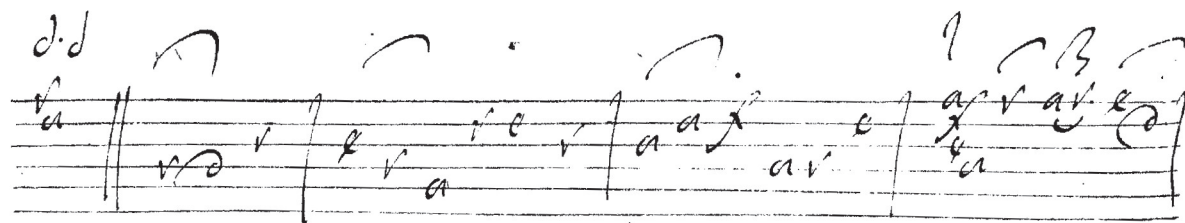
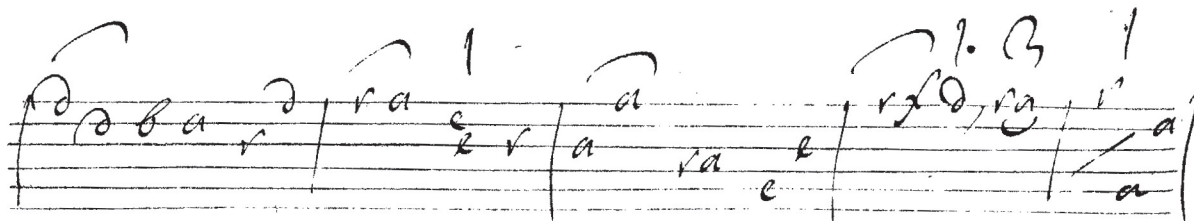
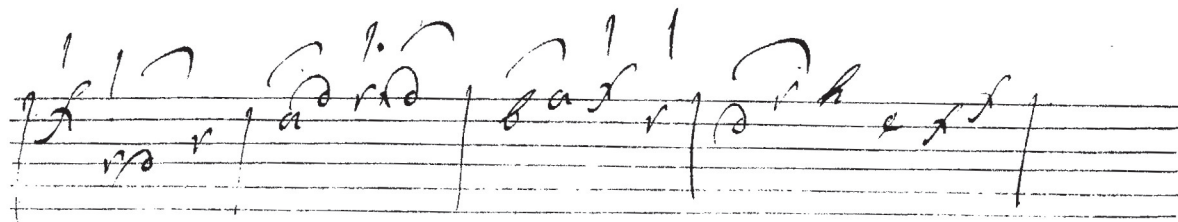
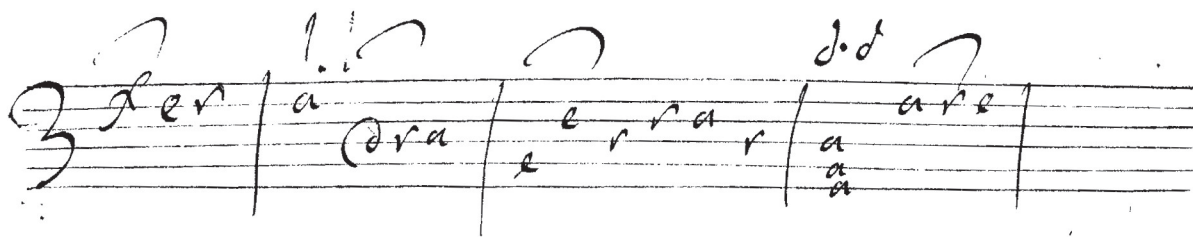


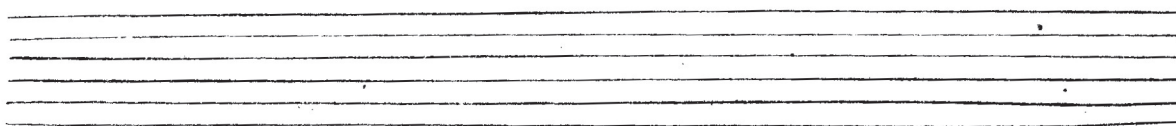
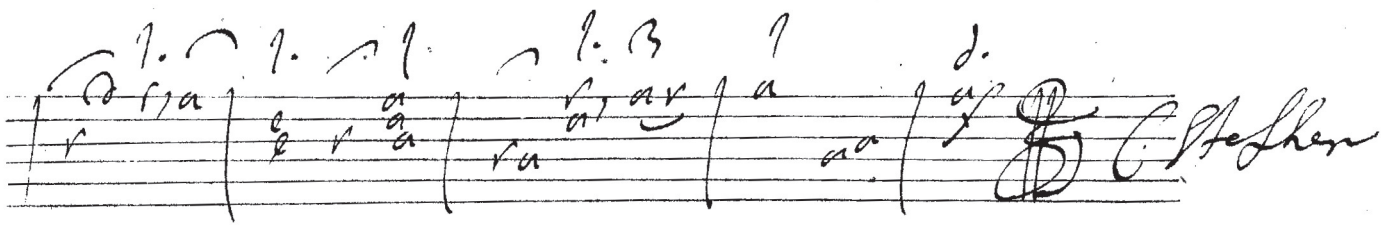
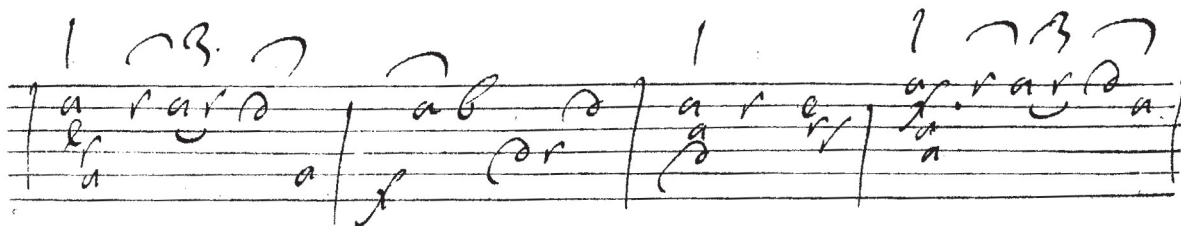
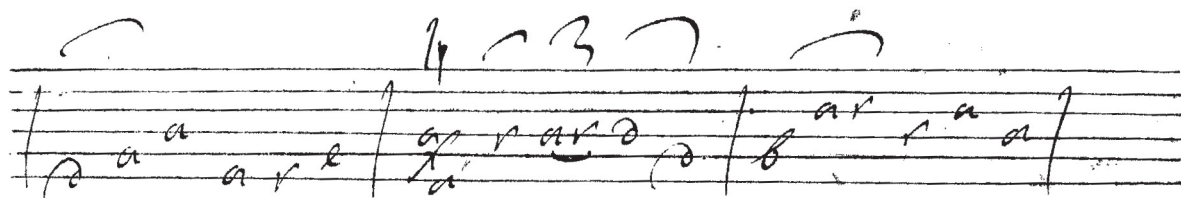
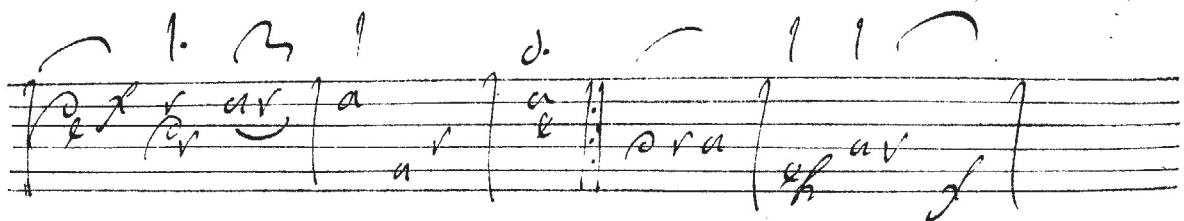
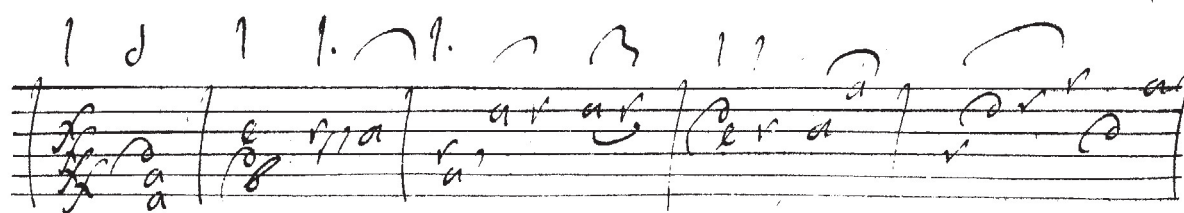
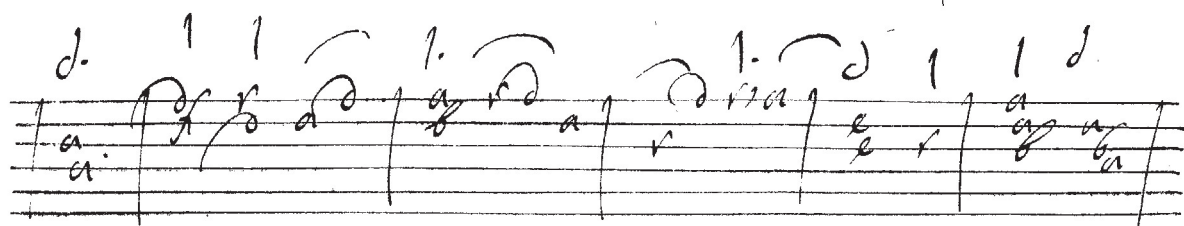
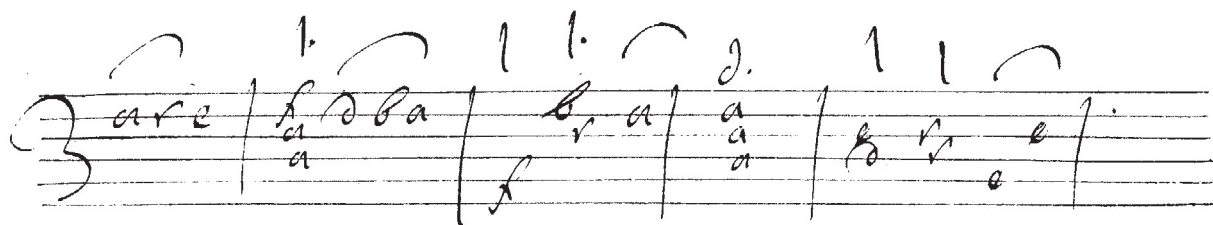








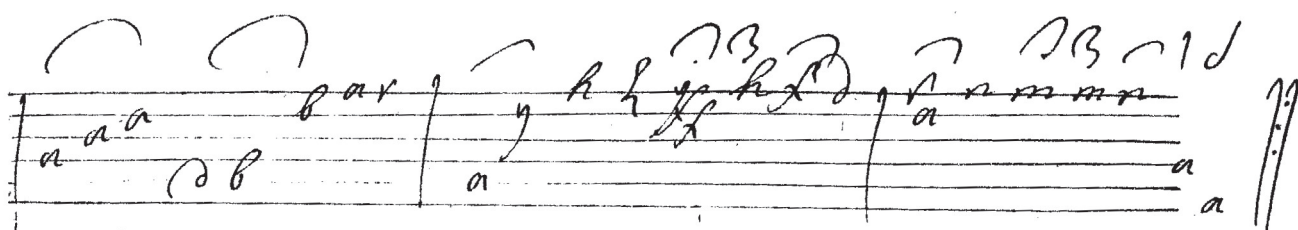
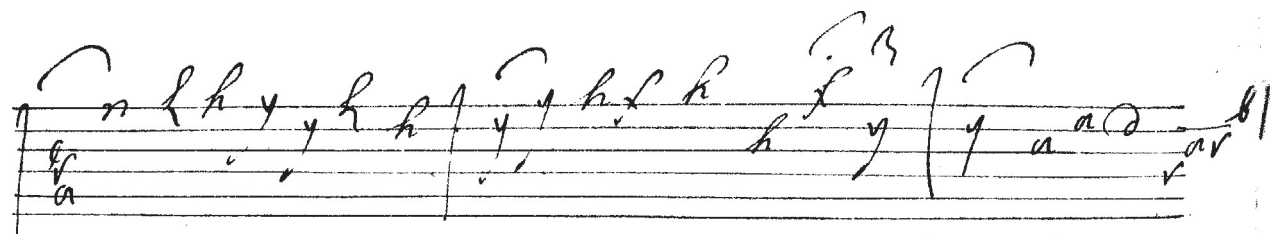
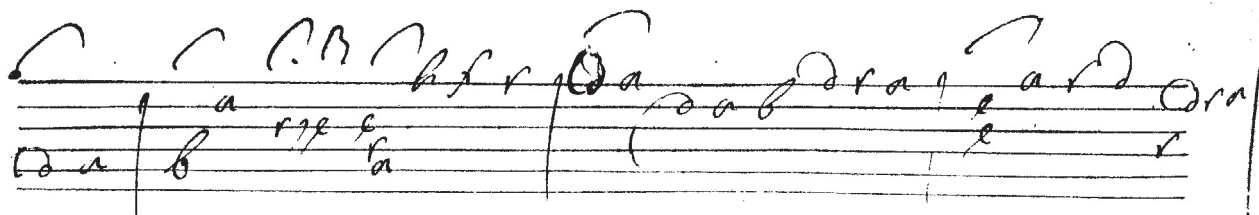
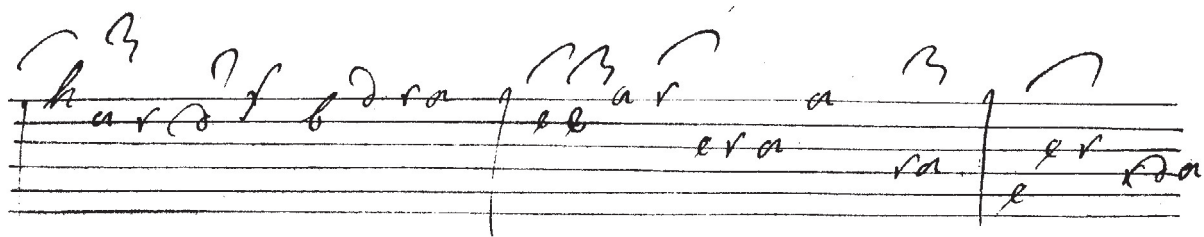
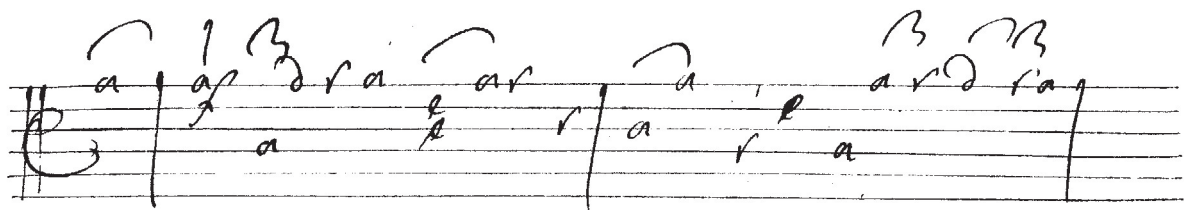




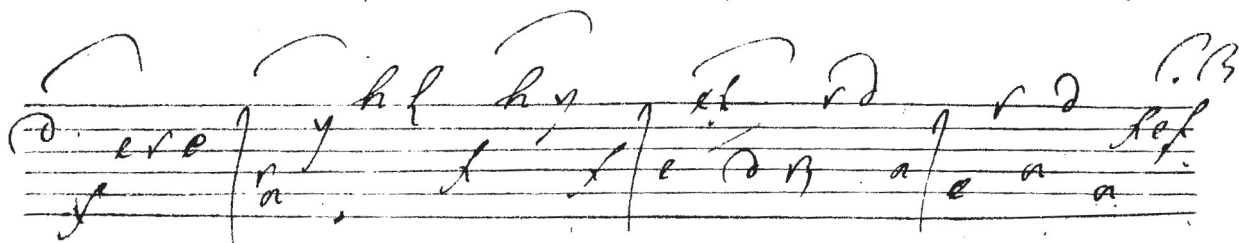
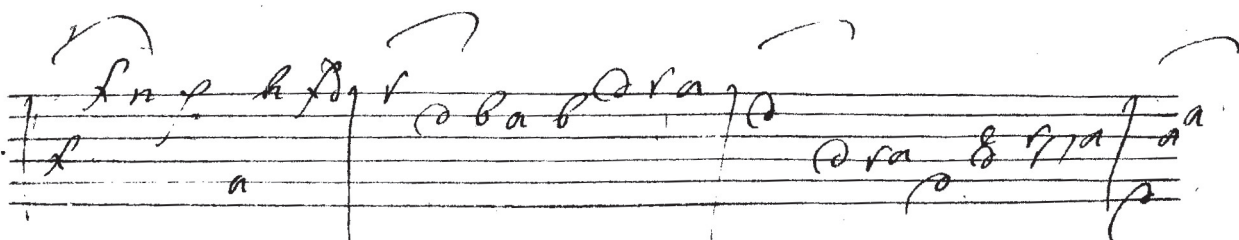
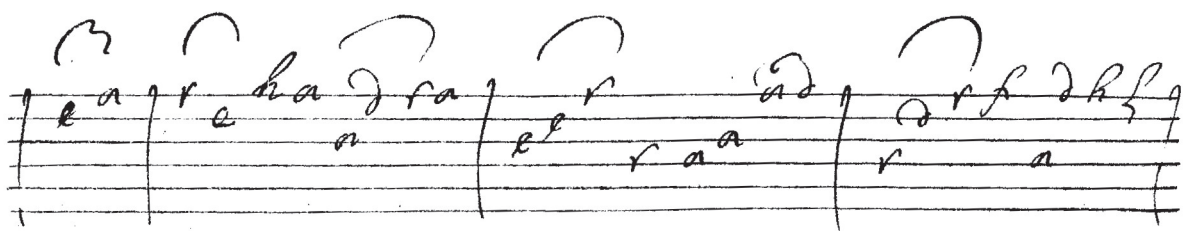
Sarabande

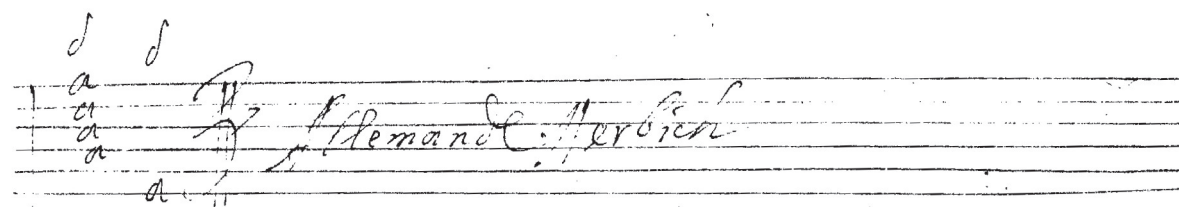
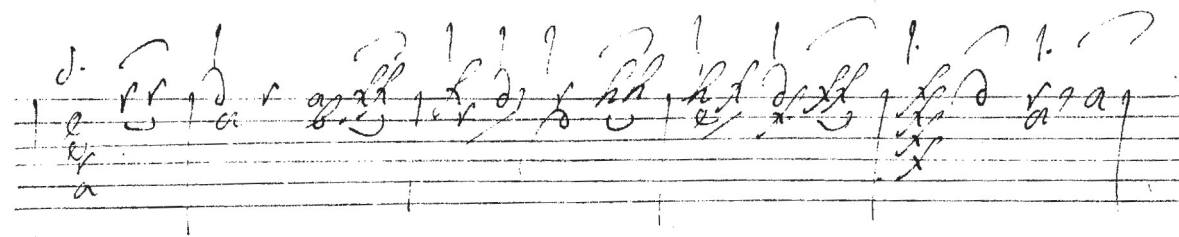
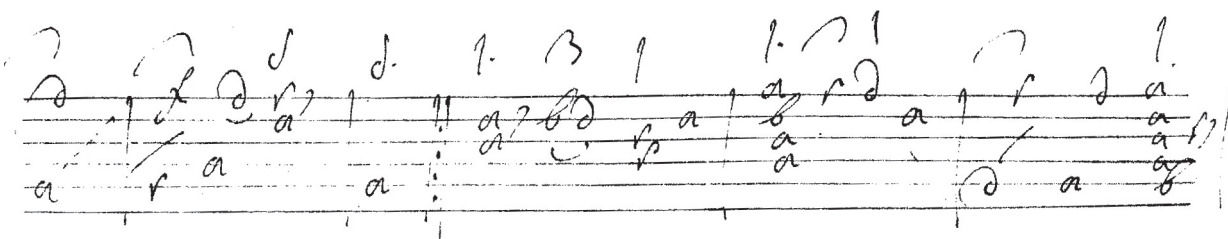
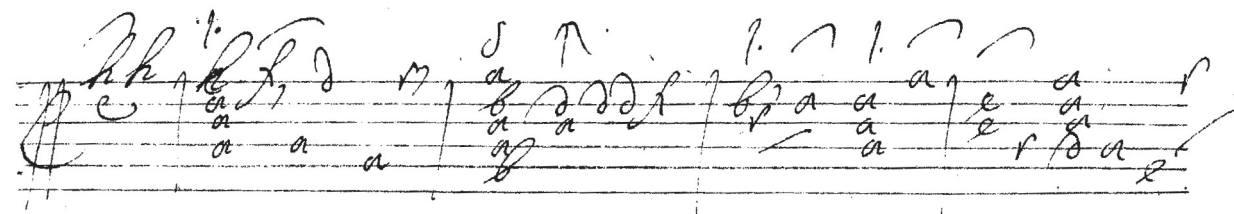
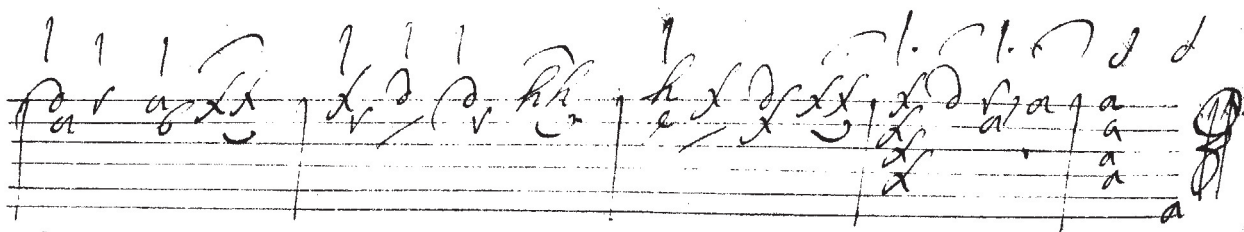
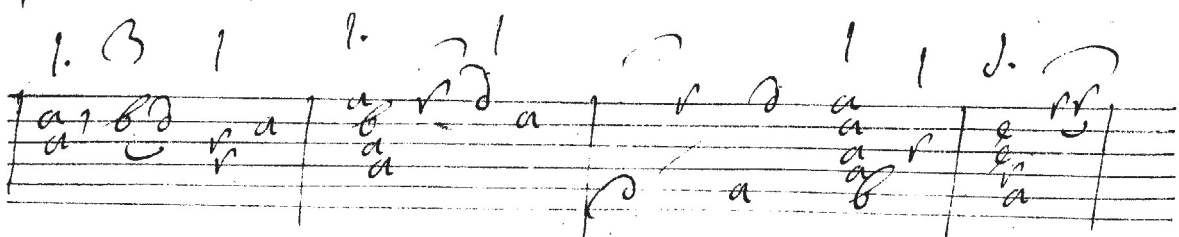
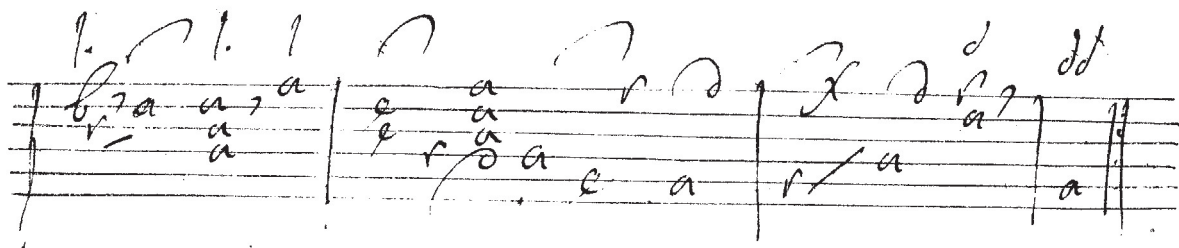
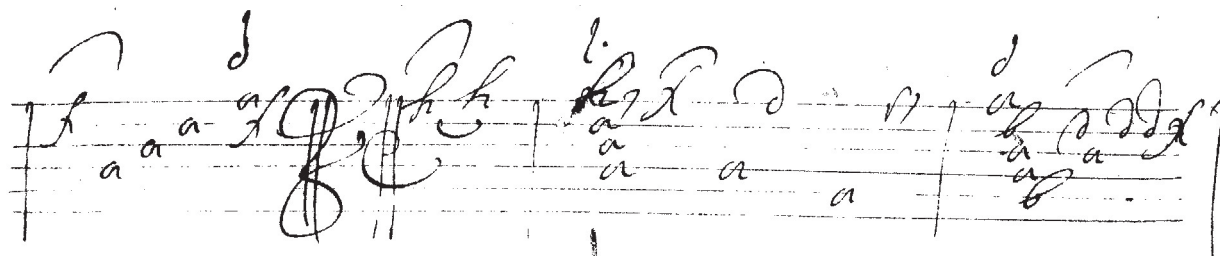
Handwritten musical score for Sarabande, page 75v. The score is written on four staves in 3/4 time. It features a series of notes with various accidentals (sharps, flats, naturals) and rests. The notation is in a historical style, with some notes having multiple stems or flags. The piece concludes with a double bar line and a fermata.

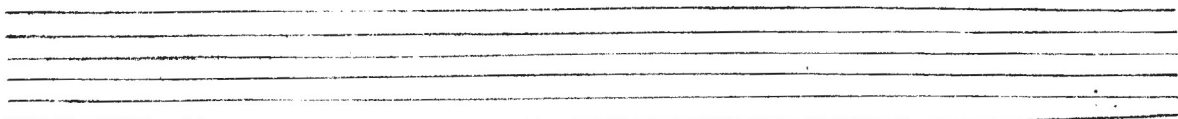
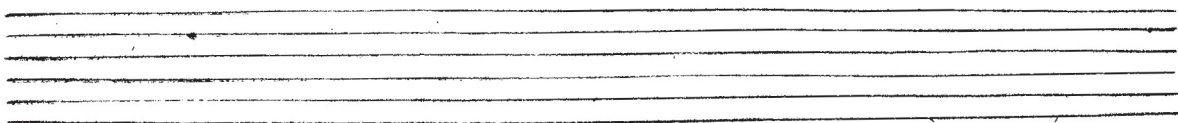
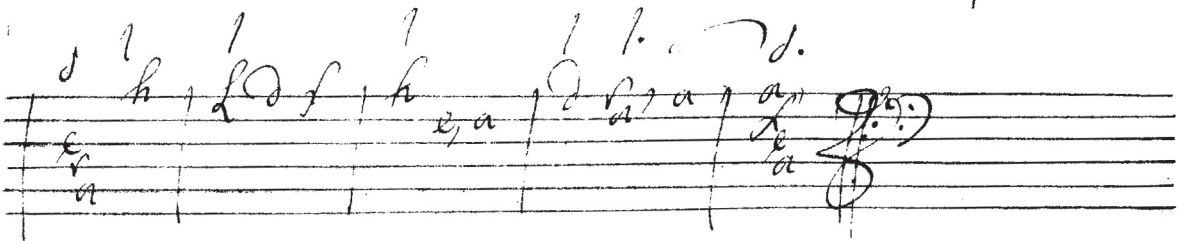
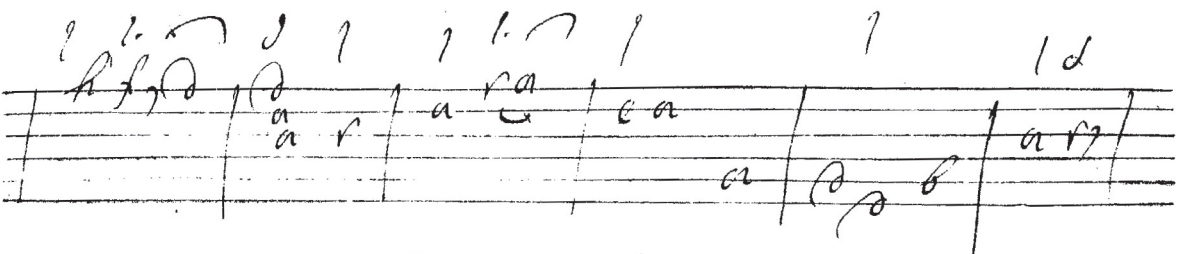
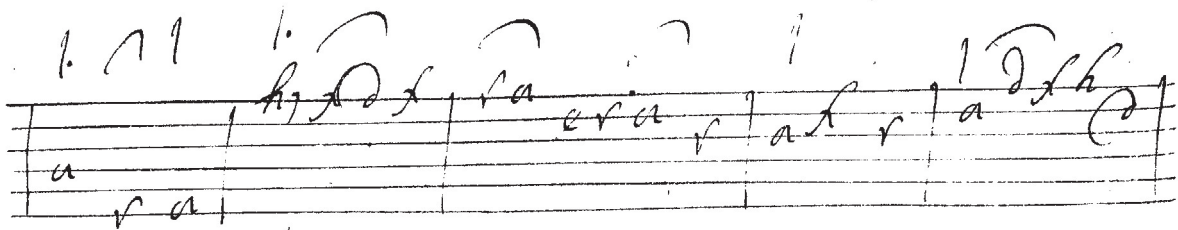
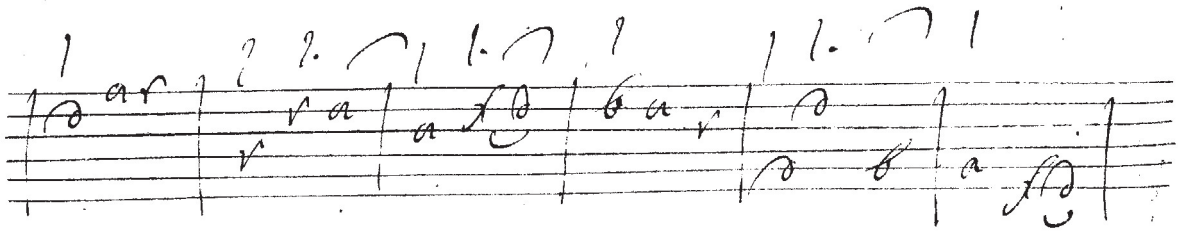
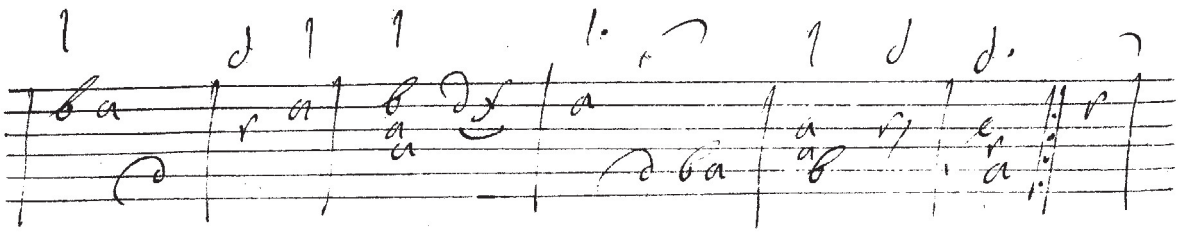
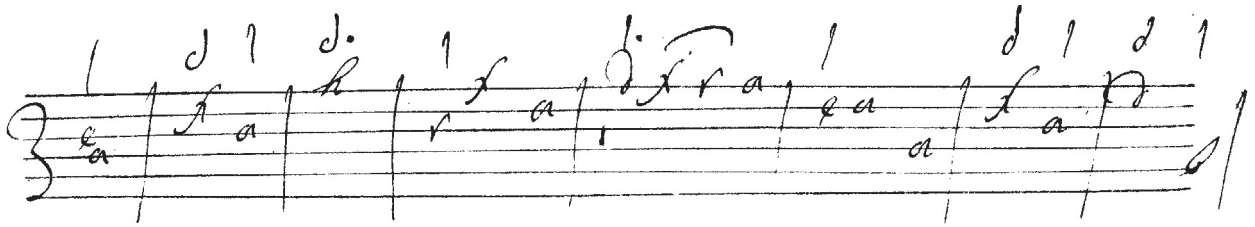
Handwritten musical score for Sarabande, page 76. The score is written on four staves in 3/4 time. It continues the piece from the previous page, featuring similar notation with notes, accidentals, and rests. The piece ends with a double bar line and a fermata.

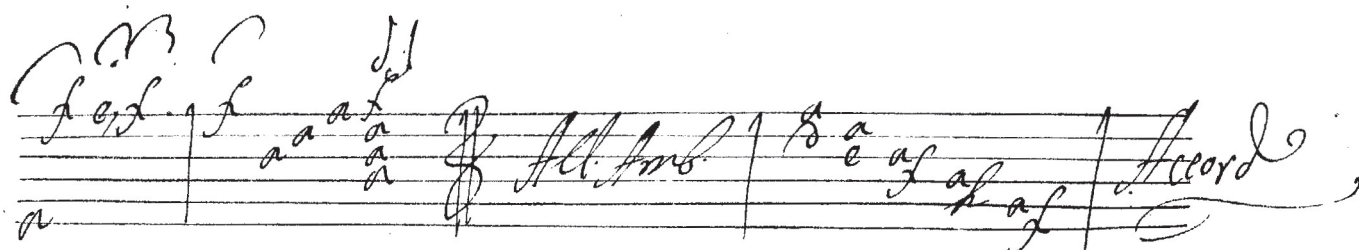
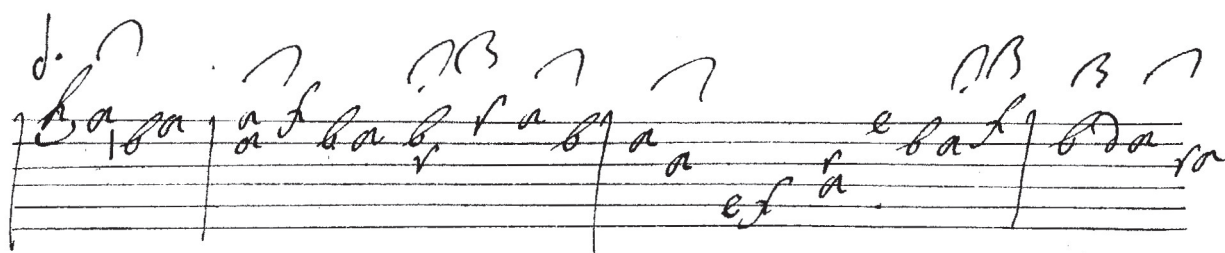
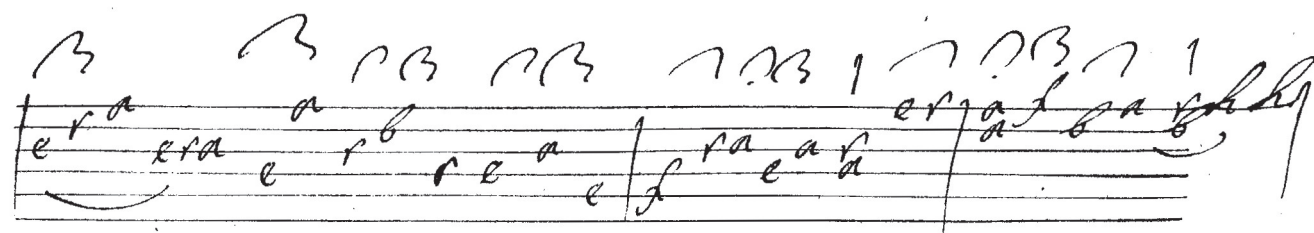
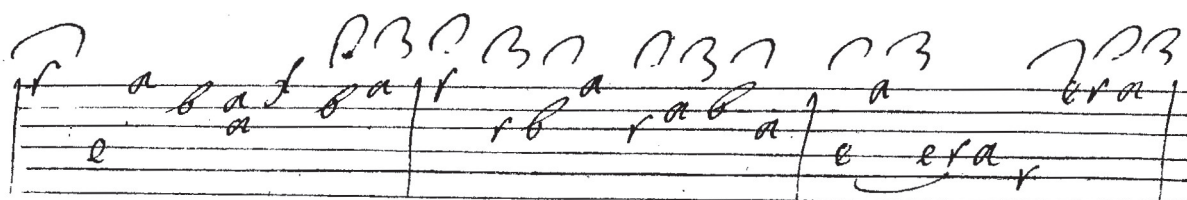
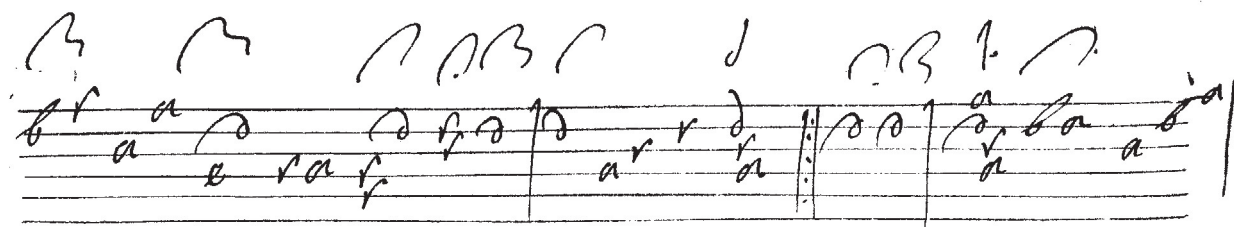
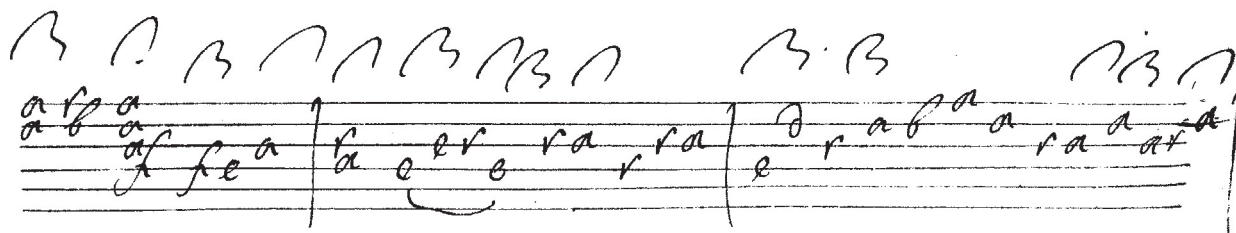
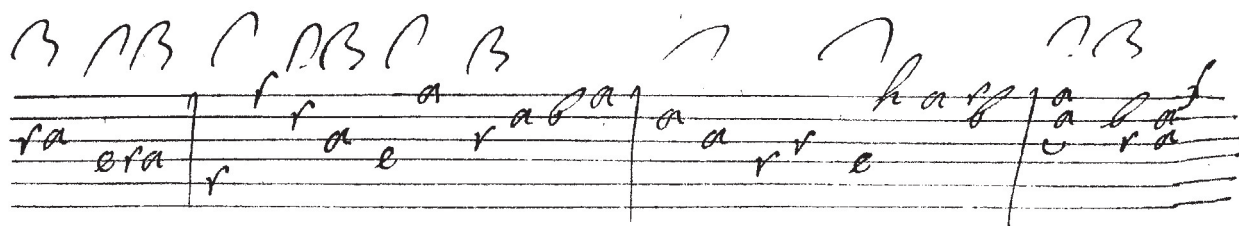
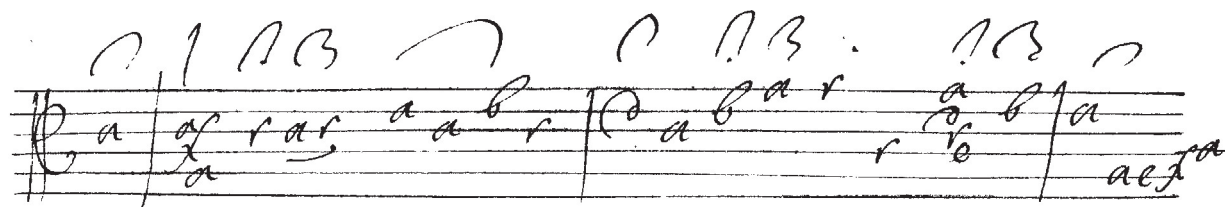


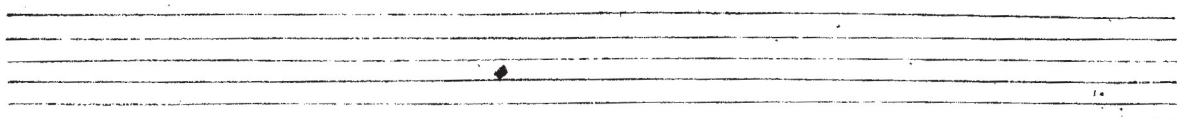
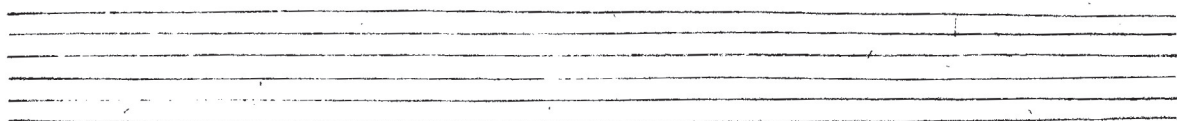
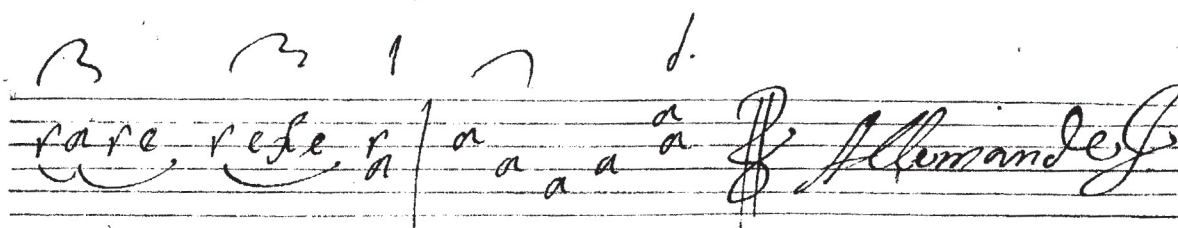
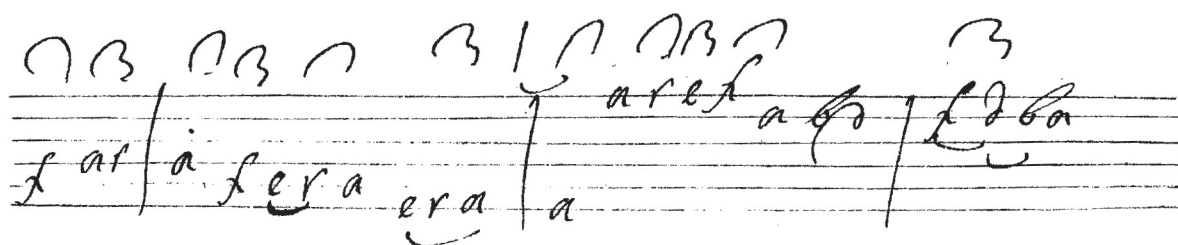
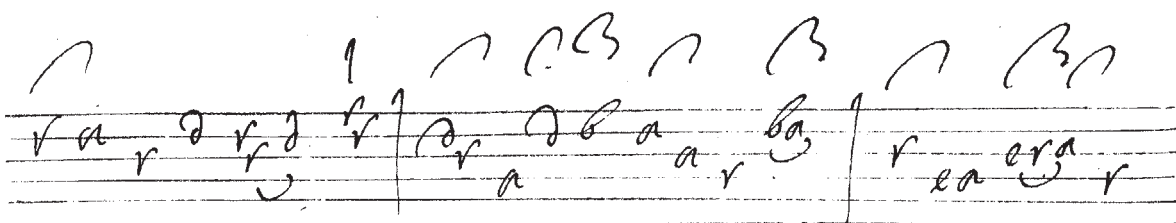
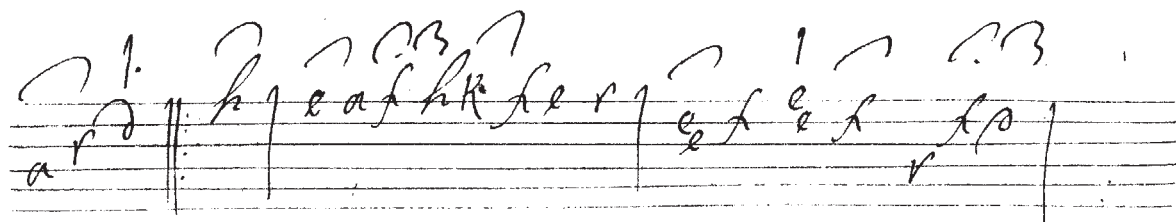
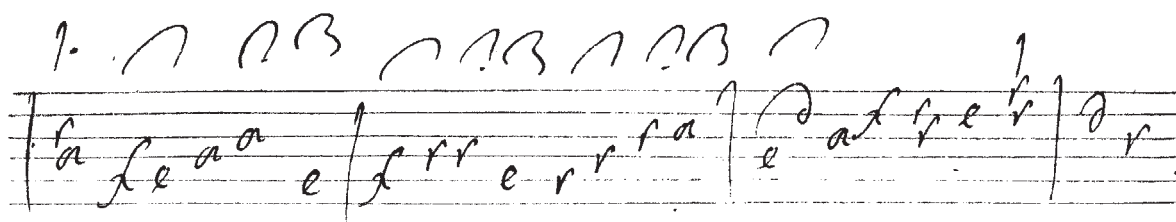
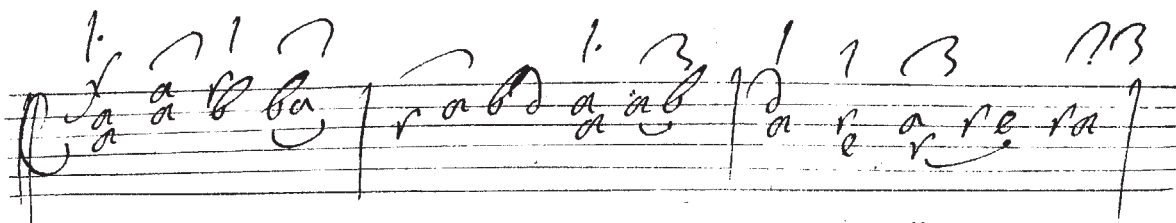
77

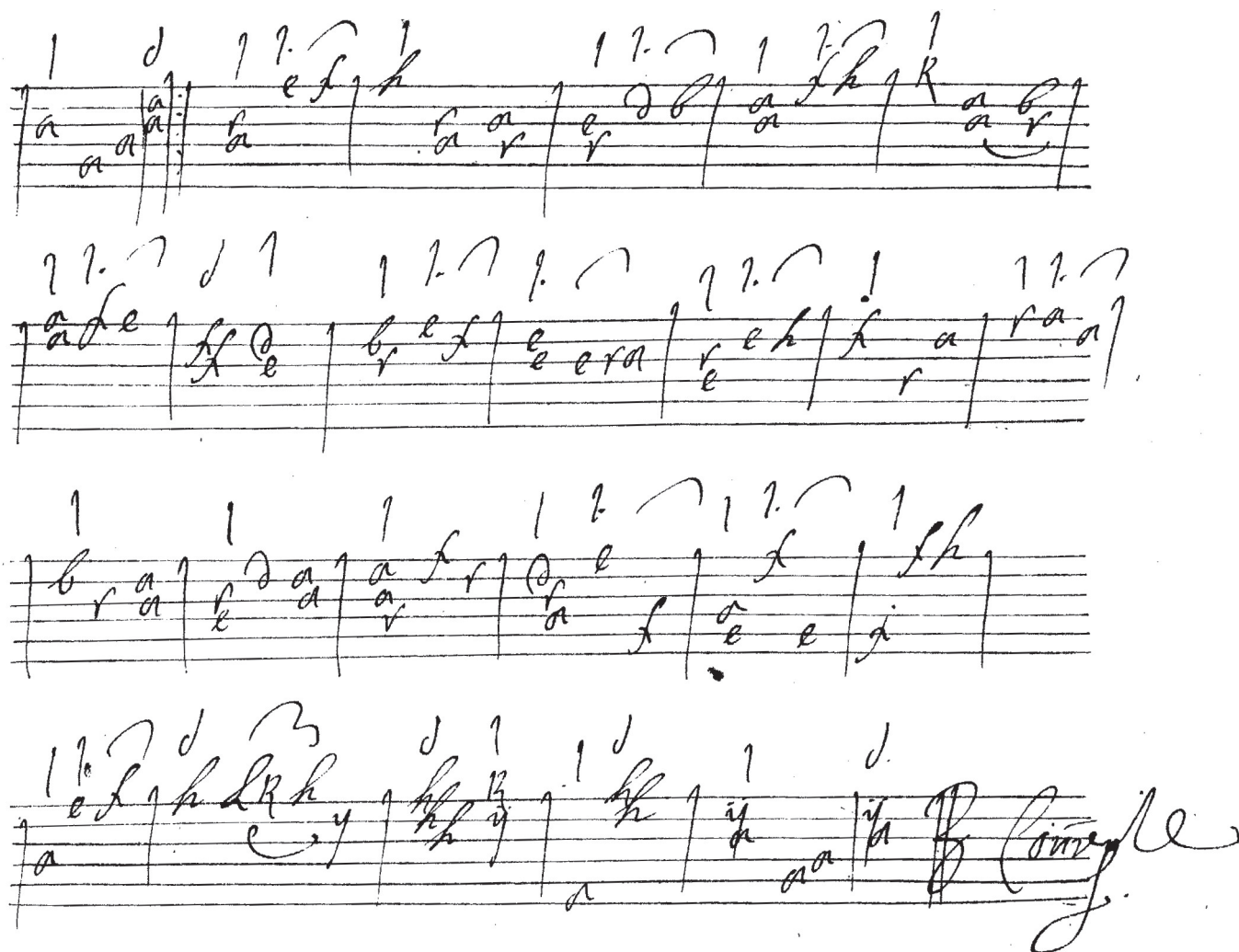
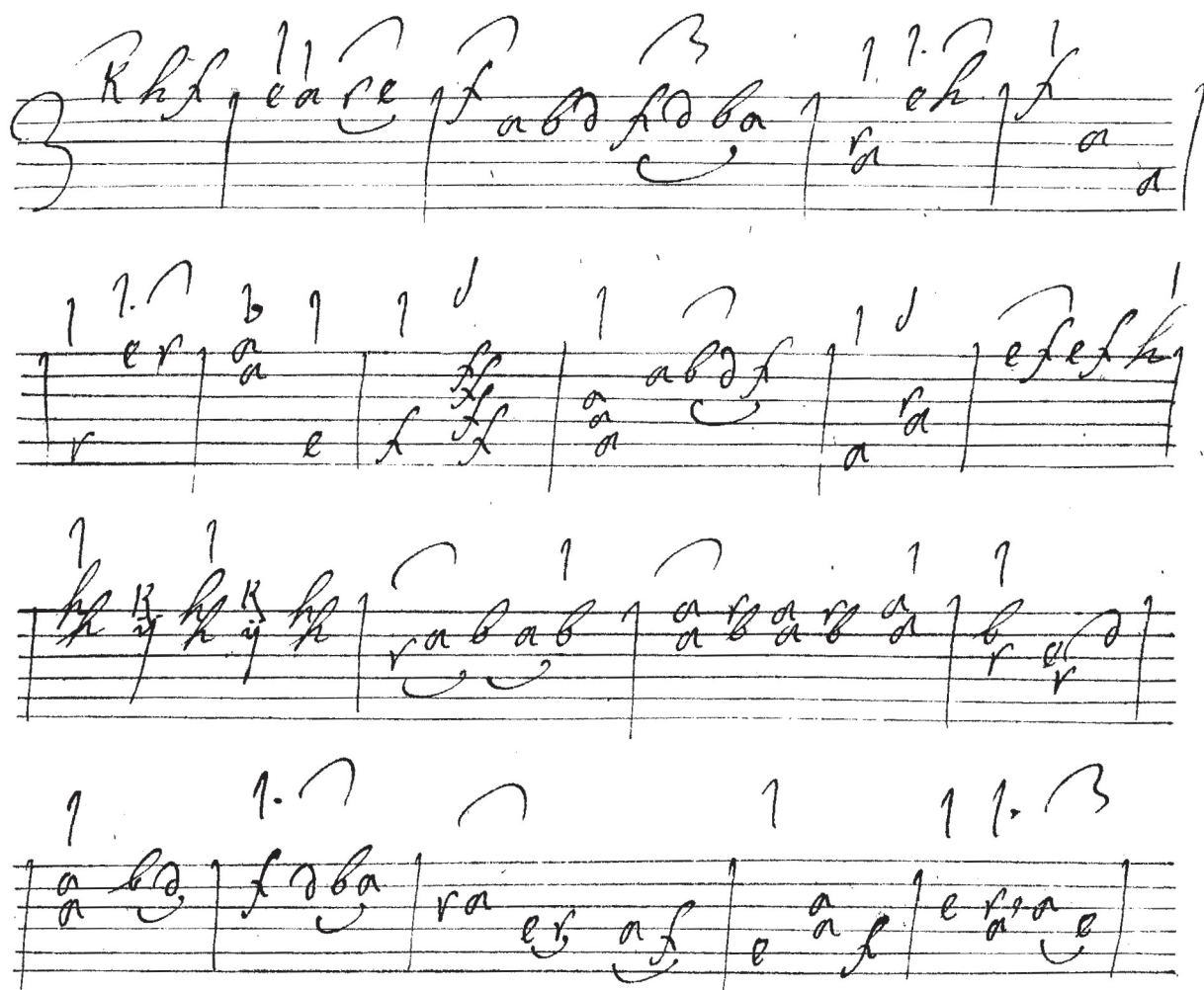


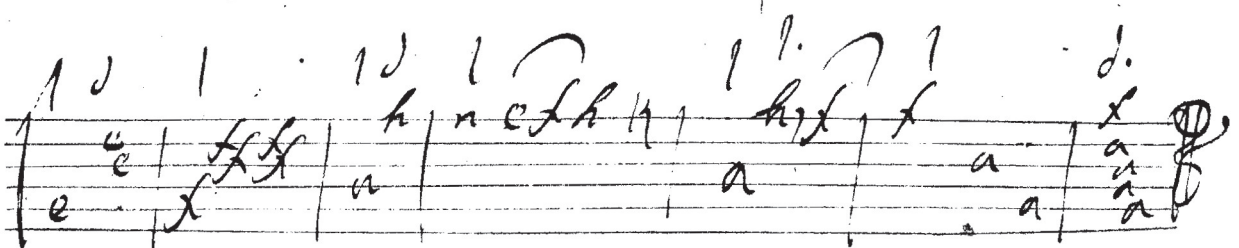
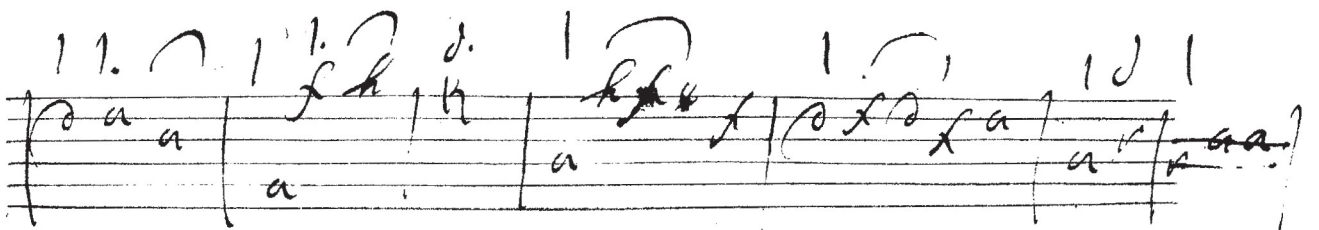
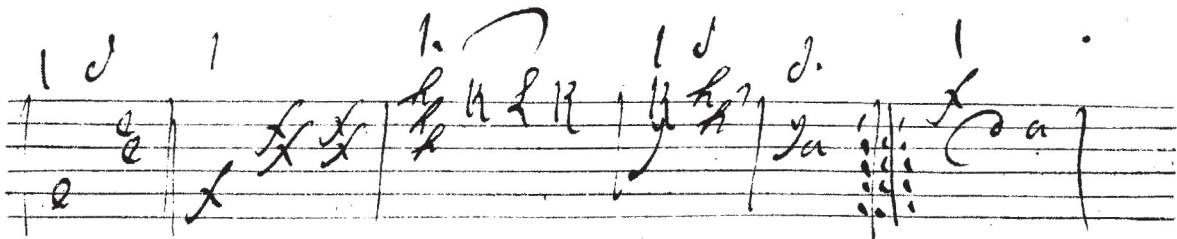
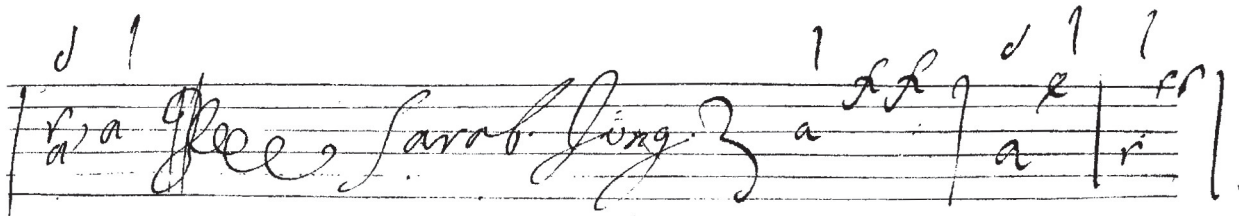
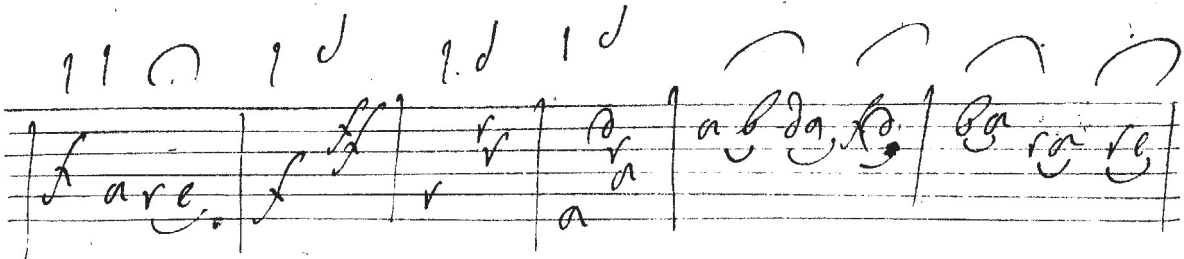
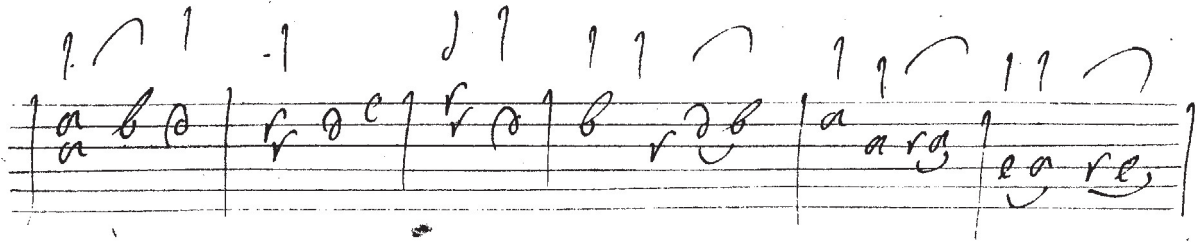
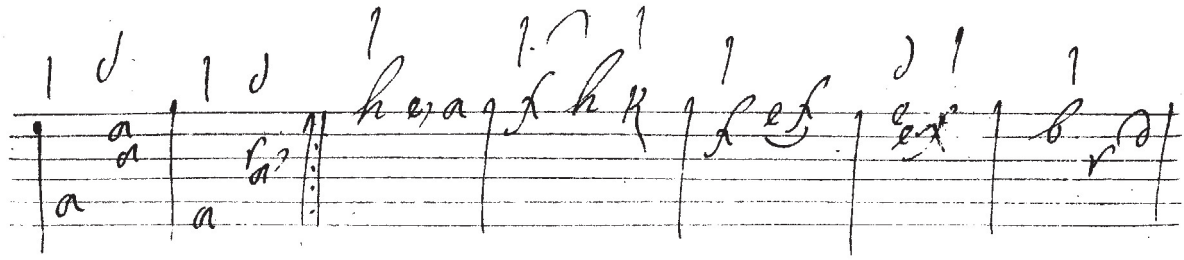
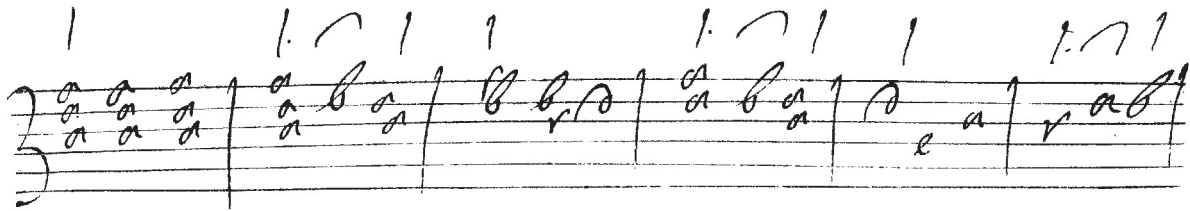


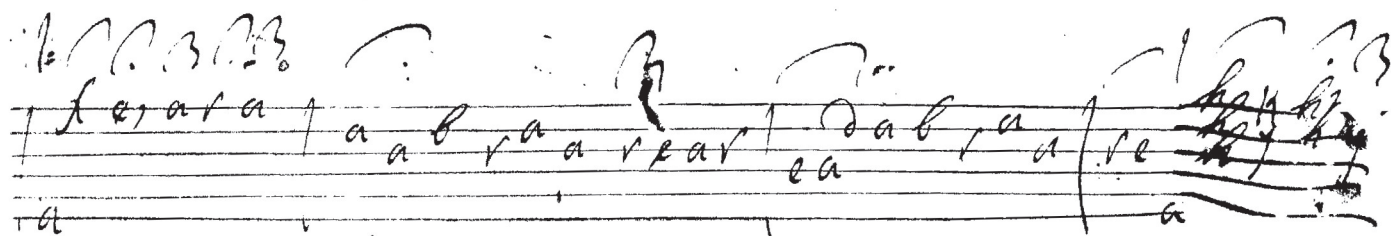
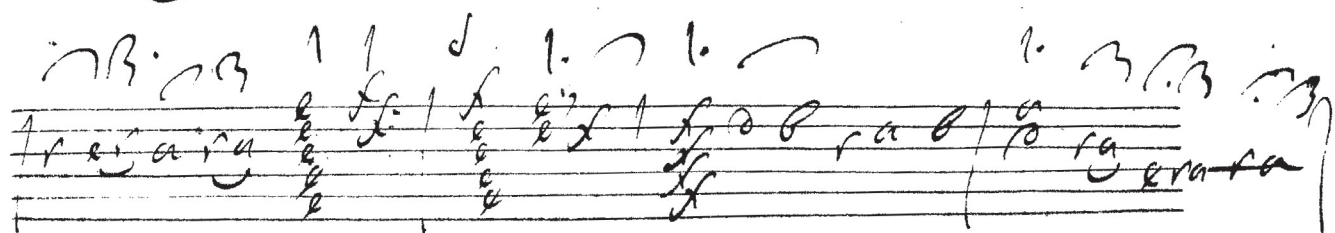
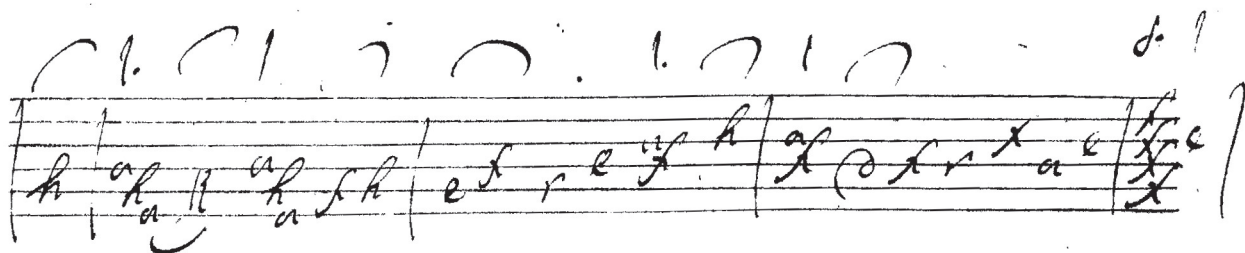
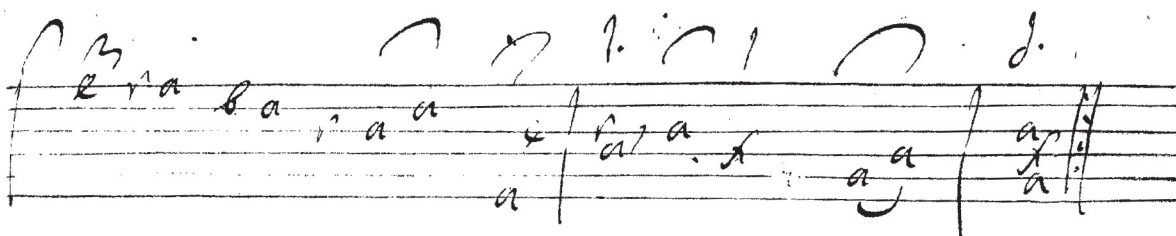
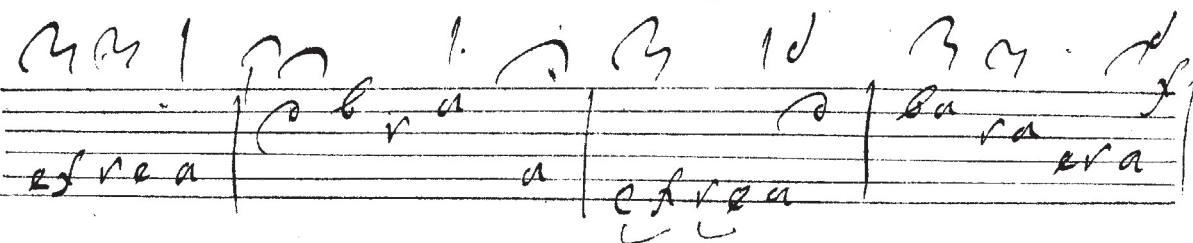
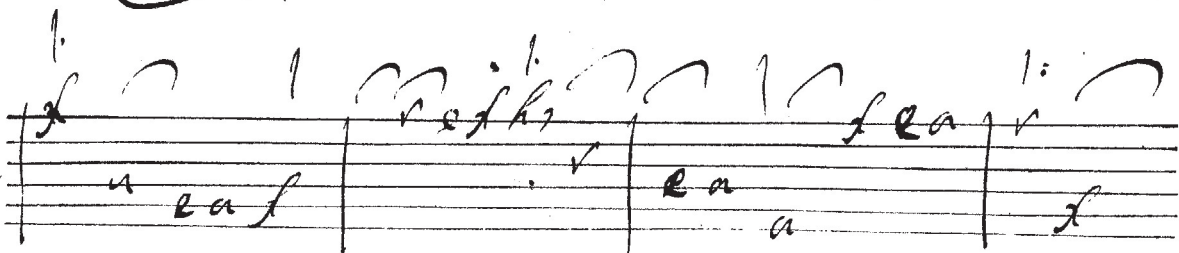
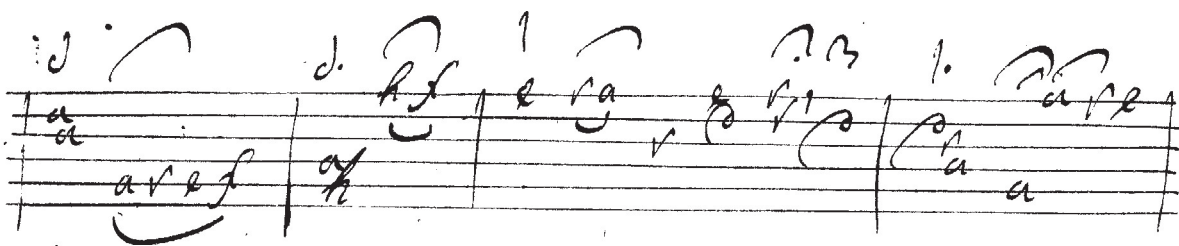
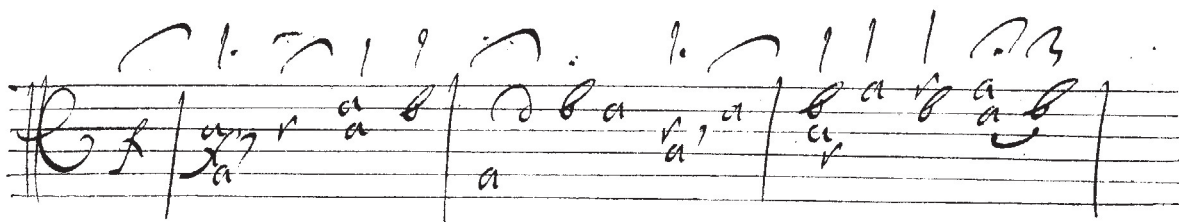


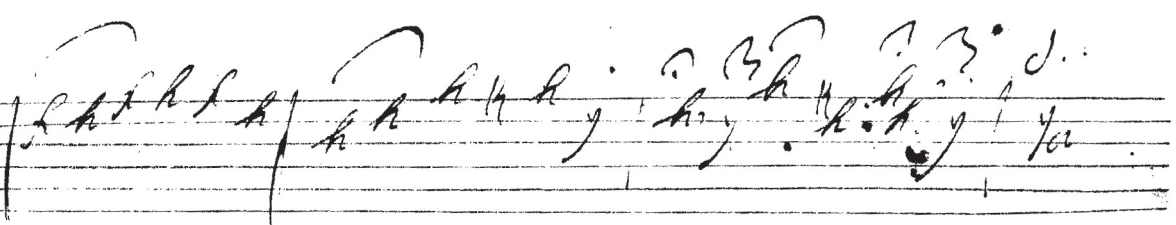
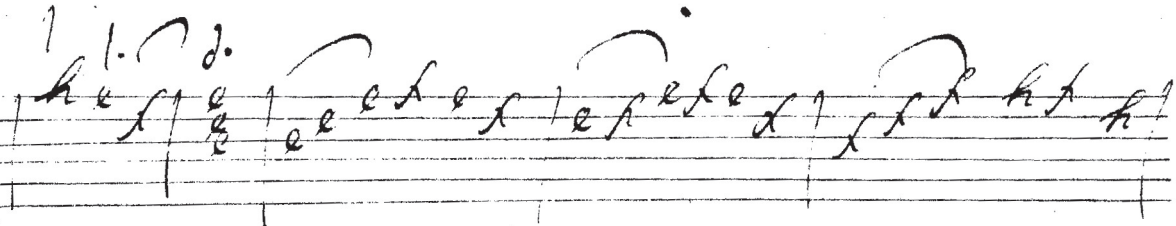
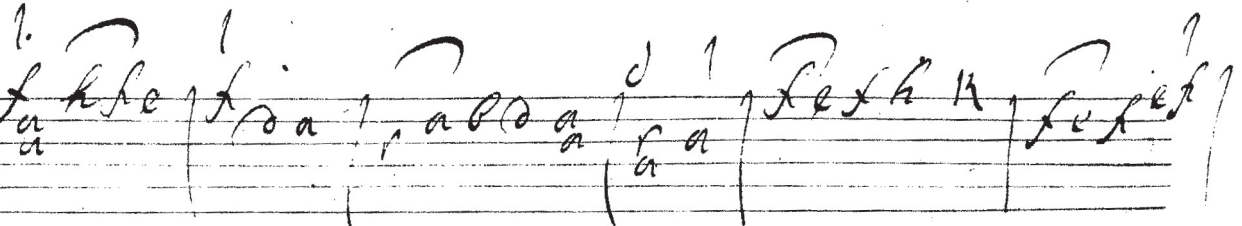
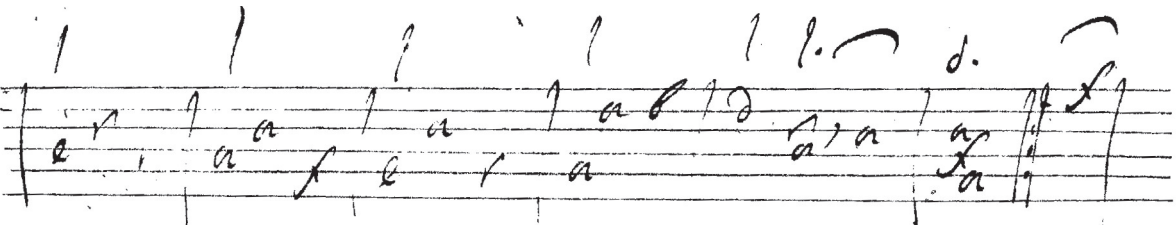
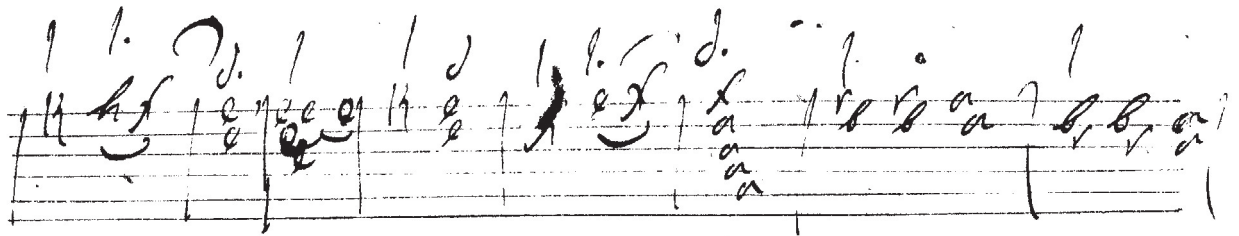
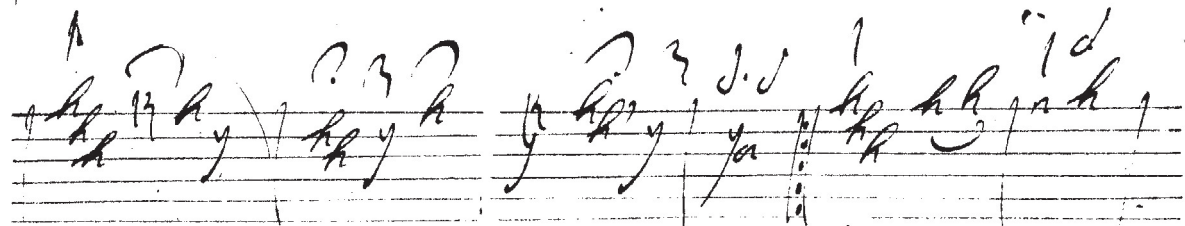
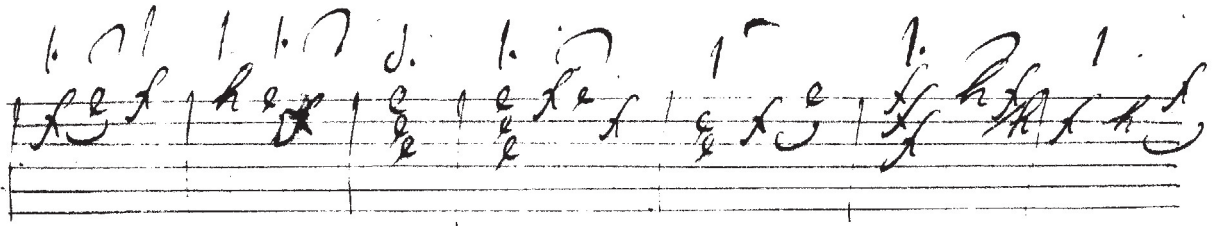
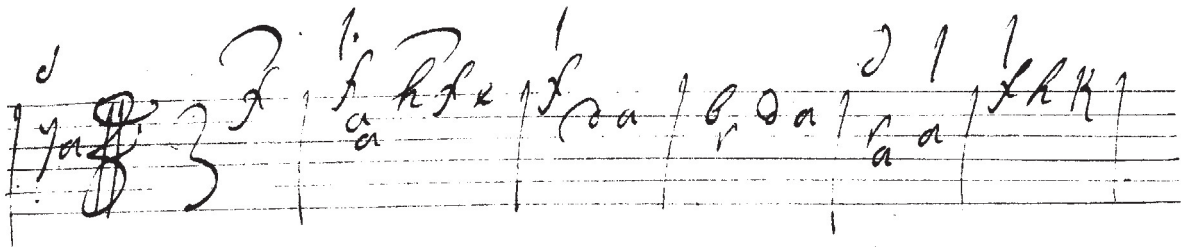


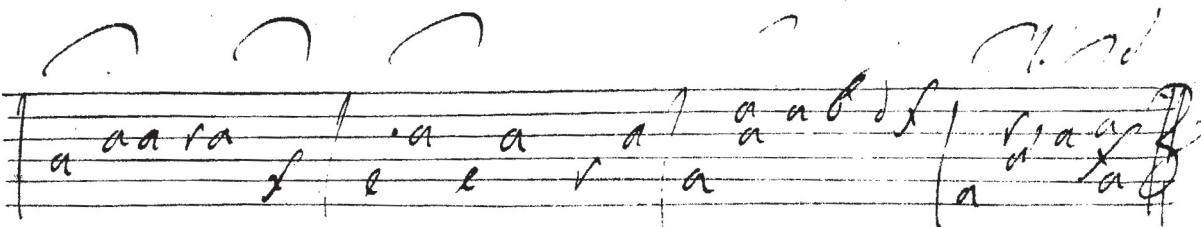
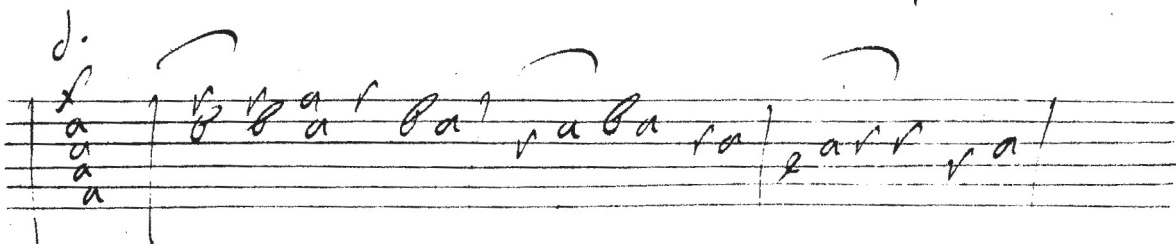
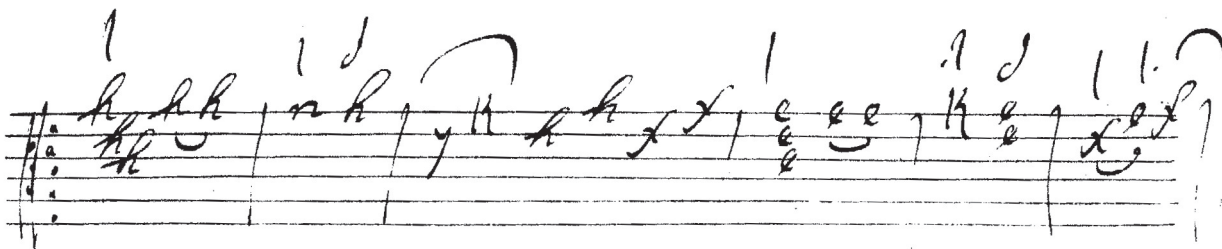
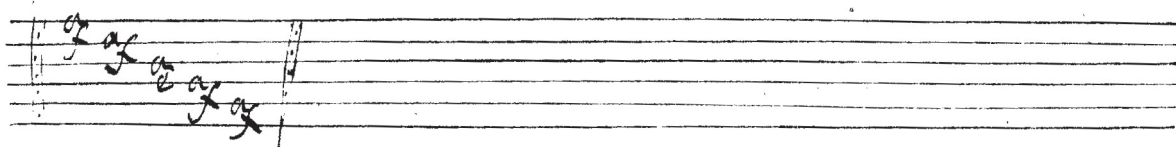














TREE EDITION