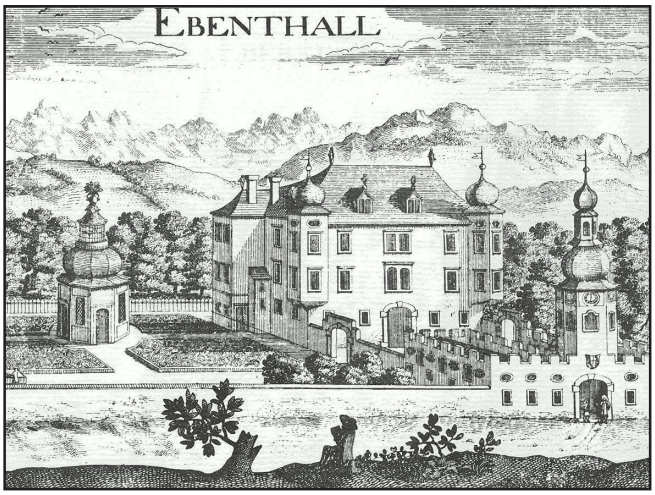
The Ebenthal Manuscripts

GOËSS I



TREE EDITION

The Ebenthal Manuscripts

GOËSS I

(ca 1655 - 1670)

Pieces for Lute

Introduction and concordances

by

Tim Crawford

Third printing ©2014

TREE EDITION

Albert Reyerman

This is one of a series of facsimile editions of music manuscripts from the family library of Count Leopold von Goëss published by TREE EDITION. The manuscripts have been kept together at the family home Ebenthal Castle in Carinthia, Austria for over 200 years and remained unknown to the musical world until 1979. Their publication will be welcomed by musicians and scholars, since much of thismusic 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 toreproduce 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
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Dr. Josef Höck, Klagenfurt, Austria
Tim Crawford, London, England
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Albert Reyerman
TREE EDITION

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No	Folio	Title	Composer
1	lv-2	Prelude	Dufaut
2	2v-3	Prelude	Dufaut
3	3v-4	Prelude	Dufaut
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5	5v-6	Prelude	Dufaut
6	9v-10	Prelude	Dufaut
7	10v-11	Prelude	Dufaut
8	11v-12	Prelude	Dufaut
9	12v-13	Prelude	Dufaut
10	13v-14	Prelude	Dufaut
11	14v-15	Courante	Gautier
12	15v-16	Courante ‚La belle homicide'	Vieux Gautier
13	16v-17	Courante ‚Les larmes de Boisset'	VieuxGautier
14	17v-18	Allemande	Anon.
15	18v-19	Gigue	Gautier
16	19v-20	Allemande ‚Favorite'	Dubut
17	20v-21	Allemande ‚Le Tombeau'	DuFresneau
18	21v-22	Allemande	DuFresneau
19	22v-23	Courante	DuFresneau
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21	24v-25	Allemande ‚Les larmes'	DuFresneau
22	25v-26	Prelude	Dubut
23	26v-27	Allemande	Anon.
24	27v-28	Courante ‚Le Beuf'	Aymon
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26	29v-30	Sarabande	Anon.
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28	31v-32	Pavane	Anon.
29	32v-33	Courante	Anon.
30	33v-34	Sarabande	Gautier
31	34v-35	Gigue	Anon.
32	35v-36	Allemande	Anon.
33	36v-38	Courante and *double*	Gautier
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35	39v-40	Courante	DuFresneau
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37	41v-42	Courante	Vieux Gautier
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42	46v-47	Allemande	Gautier
43	47v-48	Courante	DuFresneau
44	48v	Sarabande	DuFresneau
45	48v-49	Courante ‚Cleopatre Amante' or ‚pour la Reine de Suede'	Vieux Gautier
46	49v-50	Gigue	Gautier
47	50v-51	Allemande	Dubut
48	51v-52	Courante	Anon.
49	52v-53	Sarabande	Dubut
50	53v-54	Allemande	DuFresneau
51	54v-55	Courante	Dubut
52	55v-56	Courante	Dubut
53	56v-57	Courante	Gautier
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56	59v-60	Allemande	Gautier
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58	61v-62	Courante	Gautier
59	62v-63	Sarabande	Anon.
60	63v-64	Prelude Anon.	
61	64v-65	Allemande	Anon.
62	65v-66	Courante	Denis Gautier
63	66v-67	Courante	Gautier
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71	74v-75	Allemande	Anon.
72	75v-76	Courante	Anon.
73	76v-77	Sarabande	Anon.
74	77v-78	Prelude	Anon.
75	78v-79	Allemande ‚Le Tombeau de Blancrocher'	Denis Gautier
76	79v-80	Courante and *double*	Gautier (or Dubut?)
77	80v-81	Courante	Dubut
78	81v-82	Courante	Emond
79	82v-83	Sarabande	Gautier
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81	84v-85	Allemande	Gautier
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103	106v-107	Prelude	Anon.
104	107v-108	Allemande	Mercure
105	108v-109	Courante	Mercure
106	109v-110	Sarabande	Anon.
107	113v-114	Gigue	DuBut
108	114v	Sarabande	LeMoyne
109	120v-121	Courante	Gautier
110	121v-122	Allemande ‚LeTombeau de L ´Enclos‘	Vieux Gautier
111	122v-123	Courante	Gautier
112	123v-124	Courante ‚Les larmes de Boisset'	Vieux Gautier

TIIE GOËSS MANUSCRIPTS

In 1979 the American scholar, Douglas Alton Smith, visited the Goëss family seat, Schloss Ebenthal, near Klagenfurt in the southem 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 on the shelves.

They had apparently all belonged to the family from 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 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.[1]

The three viol tablatures 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 and David Ledbetter has since been invaluable in preparing concordance lists.

The 13 Goess manuscripts fall into four groups:

1. Five MSS from the mid-17th century: one for lute (MS I), one for theorbo with lute pieces, two for viol (MSS ‚A' and ‚B ‚), another (MS II) including music for lute and for viol;

2. A group offour 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 MS for solo lute, dated 1740.

Each of the manuscripts in group 1 has a substantial contribution (totalling over 220 pieces) from one particular unidentified scribe (named Q in Smith's article), who also wrote the dates ‚A Utrecht le 19de[cem]bre1664' and ‚A Utrecht le 6 de May 1668' 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.15v). The Utrecht dates are therefore more likely to refer to the time of binding rather than purchase or copying. There are a number of 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.[2]

The viol manuscripts contain many items by musicians in English royal service before the execution of Charles I and the Commonwealth (1648-1660); one ofthese, 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 Goess manuscripts and whose names are also encountered in the correspondence of Constantijn Huygens (1596-1687), the Dutch diplomat, poet, scholar and expert amateur m usician and composer. [3] 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 retumed to England at the Restoration of Charles II in 1660. Some of the names of these musicians are hardly encountered at all outside Huygens's letters.

The lutenist Jacques de St. Luc was well-known, although no music survives outside the Goëss theorbo MS, and a viol player called Betkofski, too, seems to 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 Francois 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 personal connection with Huygens is substantially increased by the appearance in MS A of the only instrumental piece by Huygens known to have survived to the present day, an allemande in Q's hand by ‚Mr Zuilekom' (f.73); Huygens had purchased the manor and title of Zuilichem in 1630.[4] While 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).[5]

19 viol pieces are ascribed to William Young (or ‚Jung' or ‚J' - although the latter may be intended to refer to ‚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 also contains the first violin part only of his extremely rare printed collection *Sonate 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 6 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 for Maria Anna von Sinzendorff-Erstbrunn (1670-1709) who married the first Count von Goëss, Johann Peter (1667-1716), at Rome in 1693. In MS III appears ‚Allemande les plaintes de Gallot pour le depart de Mademoiselle MariAnne de Sinzendorff.' (f.46v), a version of the well-known piece usually entitled ‚L' Amant malheureux.' This neatly establishes the date of copying as 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. (Itis possible, of course, that group 1, as well, was originally of Sinzendorff rather than Goëss provenance. Both families were highly distinguished in the Imperial diplomatic service, giving opportunities both for travel and for contact with the finest musicians, professional, like Stöeffken and Young, and amateur, like Huygens.)

The principal hand in this group of manuscripts, probably that of a professional lute teacher, also appears in lute tablatures from the library of the Lobkowitz family, now in Prague. Johann Peter and Maria Anna'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 Jute part-books in group 3. lt is possible, but not certain, that these were copied before their owners entered the Goëss household in 1720.

The single lutebook 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 Goess (1725- 1755), daughter of the last-mentioned Maria Anna.[6] Since some pieces at the end of the book are in the same band 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.[7] A mural, dated 1739, in a room at Schloss Ebenthal depicts the family making music together, with Maximiliana apparently playing a *Mandorlaute,* the simplified form of lute from which she may have graduated to the more *galant* ‚true' lute in the following year when her manuscript was copied.

Like group 2, this manuscript has a connection with the highly musical Lobkowitz family; the opening group of four suites appears in the same sequence in a lute manuscript from the Lobkowitz collection now at the Austrian National Library in Vienna. In the latter source, these four excellent suites are ascribed to noble dilettantes, three to ‚comte bergen' [Johann Ferdinand Wilhelm von Pergen (1684-1766)] and one to the ‚Prince de lobkowitz' [Philip Hyacinth von Lobkowitz (1680-1735)]. [8]

MANUSCRIPT I

The manuscript published in this facsimile edition (Goess MS I) was probably completed during the 1650s or 1660s, like the others in group 1, as we have seen. It is unusually small for a lute book, approximately 162mm x 102mm, and is here reproduced at 120% of the original size to improve legibility for the player. lt is bound in contemporary calf with gold-stamped omaments; fragments of two green ties remain. The endpapers bear watermarks depicting the arms of Amsterdam and the music-paper the equally ubiquitous ‚dunce‘s cap'. Owing to the small size of the volume, it has proved impossible to trace sufficiently complete watermarks for use as a means of dating.

The music paper is neatly ruled with four staves to the page using the same 6-line rastrum throughout. Page-tums in this edition are as in the MS, but the leaves just containing empty staves-originally left by scribe A to separate sections in different keys-are omitted (ff.6v-9r,94v-95r, 110v-113r, 115r-120r, 124v-128v).

Three scribes contributed music:

A copied the bulk of the music (and two pieces in MS II); a highly skilled, probably professional, copyist (see ff.lv- 14r; 15v-17r; 25v-39r; 40v-48v; 49v-50r; 51v-56r;63v-84r; 87v-114v);

Q the original owner of this group of manuscripts (see above), added pieces to each of them (26 in MS I); at times somewhat careless in rhythm-signs (see ff.14v-15r; 17v- 25r; 39v-40r; 48v-49r; 50v-51r; 56v-63r; 84v-87r; 120v- 121r);

B another highly practised scribe, added just three pieces (see 121v-124r).

Apart from a single piece, the prelude by Strobel (piece 57, ff. 60v-61), all the music is for 11-course lute, the preferred instrument of the French *luthistes* of the mid-17th century, whose work is well-represented here. Strobel's prelude requires a 12-course instrument, as do one or two other pieces by him. As usual for lute manuscripts of this period, the music is grouped into keys to avoid retuning between pieces. For the lute' s upper strings, the ‚normal‘ D minor tuning (‚ton ordinaire‘), established by Ennemond Gautier ‚le vieux‘ during the 1630s, is used except for a group of five pieces in F minor, in which the 6th course must be raised by a semitone (pieces 84-88; see the note on f.92r).

The resultant special tuning, usually used for pieces in the key of B flat, was known as ‚ton Mercure‘ after the celebrated lutenist Jean Mercure who frequently used it. Some pieces in B flat later in MS I, including some by Mercure himself, were clearly transcribed from ‚ton Mercure‘ into the normal D minor tuning (see the errors and corrections on ff.96v, 99v and 100). Most of MS I requires the retuning of the bass strings known as ‚ton de la chevre‘, used for pieces in either F# minor (pieces 11, 14-59, 81-3) or A major (pieces 60-80, 109).

ORNAMENT AND TECHNICAL SIGNS

Left Hand

1.

(all scribes)

Tremblement
Trill from the upper note, 'backfall' (or on short notes simply an appoggiatura?

2.

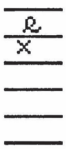
(all scribes)

Chute
Appoggiatura from the lower note, 'forefall'

3.

(scribes A and Q; see f.22v, 50r)

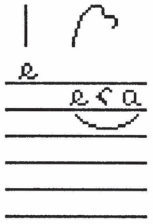
(scribe A; see f.91v)



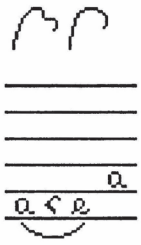
(scribe A; see f.54r)

Martellement or *pincé* Mordent

4.



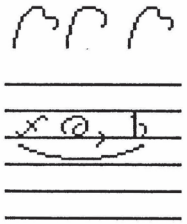
(scribe Q; see f.17v etc.)



(scribe A; see f.80v etc.)

Left-hand slur

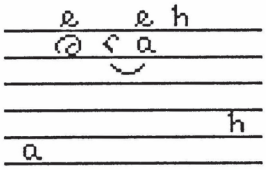
The slur sign is sometimes used by scribe A in conjunction with the *tremblement* sign; how this was executed is not altogether clear:



(f.103v)

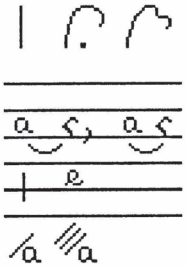
(f.93v)

The same sign was also used by the same scribe apparently to indicate an ornament, probably a *tremblement*, in contexts where a slur is not technically idiomatic:



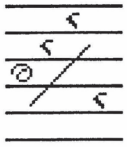
(f.9v)

or as part of a compound ornament:



(f.26v)

5.

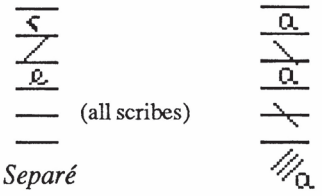


(scribes Q and A; see ff.22v and 54.)

Tenue Left-hand fingers to be held down

Right Hand

6.



(all scribes)

(scribes A and B; see f.15v, line 2, etc.)

Separé

7.

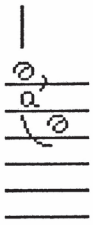
or

(all scribes)

Cadence Both notes to be played with the same right-hand finger, 'slip-stroke'

Scribe A occasionally uses a similar sign in combination with a *tremblement,* presumably to mean the same single-finger stroke:

(f.14)



(f.14)

The three scribes vary slightly in their use of ornament and technical signs - in general in lute manuscripts this seems to have been a personal matter apart from a few standard signs as used here by all three.

An unusual feature of this manuscript is the virtual absence of dots to indicate right-hand fingering.

As was more-or-less universal practice, the use of the thumb is frequently indicated by Q and A, but not in every piece. This suggests that this is not a book of ‚lessons' in the didactic sense, but a collection compiled for a player known by the scribes to have sufficient expertise not to require such guidance. As in similar ‚anthology' manuscripts, differing patterns of use of particular ornament signs can be shown to reflect the variety of sources from which the music was originally copied.

CONCORDANCES

Pieces with known concordances in other manuscripts only are listed here. Where a concordance exists with a piece in a standard edition, it is listed first, but the additional concordances listed in that edition are not provided here unless they require special comment. Otherwise unexplained editorial titles come from concordant versions listed in the standard edition. This list was compiled with the kind help of Claude Chauvel and David Ledbetter.

1 lv-2 Prel[ude] p[ar] duFaut
Rostock54,pp.156-7: *Praelude.D.F. inGmoll*

11 14v-5 [Vieux Gautier, Courante]
Oeuvres du Vieux Gautier, No. 76 (arranged for harpsichord by D'Anglebert);
Goëss I,ff.120v-1: *C.Gautier(seethisMS* No.109)

12 15v-6 [Vieux Gautier, Courante ,La belle homicide']
Oeuvres du Vieux Gautier, No.19; Goëss III, f.15v-16:Cour: *Gault;* Harvard, pp.22-3: *Courante;* Paris 51, ff.46v-7: n.t.; Paris 6265, p.85: n.t.; Poznan, f.22v: *Courante du meme* [Gaultier]

13 16v-7 Cour[ante] du V[ieu]x Gault[ier ,Les larmes de Boisset']
Oeuvres du Vieux Gautier, Nos. 51 and 65; Brussels 10, f.5
(last 14 bars only); Brussels 276, ff.24v-5: *Volte ou [es larmesde la Reyne du vieux Gautier;*
Brussels 1037, ff.13v-14: n.t.; Goess I,
ff.123v-4 (no. 112, below); Harvard, p.78: n.t. (lst strain only);
Kremsmünster 79, ff.199v-200: n.t.; Paris 15, ff.146v-7: *La Simphonie, courante de Gautier le vieux;* Robarts, f. D2: *Courante]*

15 18v-9 Gigue Gotey[?] [ie Gautier]
Reynaud, *f.107v:Allemande;* Goëss 11, f.36 G.G.

17 20v-1 T[ombeau de Du] F[resneau]
Krakow/Berlin 40626, ff.66v-7: *Le Tombeau de Du Fresneau*

19 22v-3 C[ourante Du] Fren[eau]
Krakow/Berlin40626, ff.52v-3: *C. DuFresneau*

21 24v-5 Les larmes de Fresneaux
Cf Krakow/Berlin 40626, ff.24v-5: *Lais [arme* (sic) *de Du Fresneau* (a different piece)

22 25v-6 Prelude par du But
Kremsmünster L 79, f.92v: *Prelude*

24 27v-8 Cour[ante] d' Aymon
Blovin, pp.24-5: *Le Beuf;* Robarts, f.A3: *Courante* 2

26 29v-30 Sarab[ande]
Goëss 1, f.62v-3: n.t., (no. 59, below)

27 30v-1 La Chevre du V[ieu]x Gaut[ier]
Canaries
Oeuvres du Vieux Gautier, No. 54; Brussels 276, f.98v: n.t.;
Robarts, f.A2: *La Cheure du vieux Gaultier de Zion*

30 33v-4 Sarab[ande, Gautier]
Rhetorique, pp.74-5: n.t.; Blovin, pp.160-1: *Sarabande* ;Brossard,
ff.188v-9: *Sarabande de gautier*

31 34v-5 Gigue
Robarts, f.A6: *Gigue*

33 36v-7 Cour[ante, Gautier]
Brossard, ff.184-5v: *2de Courante de gautier* (with *double)*

36 40v-1 Allem[ande] du But [or Dufaut?]
GoëssIV, f.lv-2: *GuigueduFaut*

37 41 v-2 Cour[ante] du V[ieu]x Gault[ier]
Robarts, f.A3: *Courante 1*

38 42v-3 Sarab[ande] du V[ieu]x Gault[ier]
Robarts, f.A4: *Sarabande*

40 44v-5 Cour[ante, Du Fresneau]
Krakow/Berlin 40626, ff.45v-6: *Courante de Dufresneau*

42 46v-7 Allem[ande, Gautier?]
Rhetorique, pp.90-1: n.t.

45 48v-9 [Gautier, Courante]
Oeuvres du Vieux Gautier, No.21[titles given: *Cleopatre Amante* (Rhetorique); *pour la Reine de Suede* (Milleran)]

46 49v-50 Gig[ue, Gautier?]
Rhetorique, pp.92-3: n. t.

50 53v-4 Allem[ande] de Mr Fresneau
Goëss III, f. 72v-3: n.t.

52 55v-6 C[ourante] du But
Leipzig 24, f.80v: *Gautier;* Saiz II, p.88: *Courante*

53 56v-7 C[ourante]G[autierorDubut?]
Oeuvres des Dubut, No. 50 (with *double)*

56 59v-60 [Gautier, Allemande]
Berlin40068, *f.73:AllemandedeGauJier;* Brussels 10, ff.28v- 9: n.t.;
Krakow/Berlin 40626, ff.54v-5: *Le Tombeau de GauJier;*
Reynaud, f.110: *Tombeau de la famme de Mr. Gautier,* Rhetorique,
pp.64-5: *Tombeau de Mademoiselle Gaultier;* Saiz Il, *pp.18-9:Allemande*

58 61 v-2 [Gautier, Courante]
Brossard, ff.187v-8: *4e Courante de gautier;* Goess Il, f.22v:
C.G. *sur lentree de la Reine de suede dans Paris;* Reynaud, f.110:
Caprice de Gautier; Rhetorique, pp.84-5: *Artemise ou l'Oraison funebre*

59 62v-3 [Sarabande]
Goëss 1, ff.29v-30: *Sarab:* (no.26, above, with an extra final strain)

62 65v-6 Cour[ante, Denis Gautier]
Barbe, p.149: *Courante Gautier;* Blovin, *pp.152-3:Courante;*
Brossard, ff.153v-4: *1 re Courante de Gautier;* Brussels 10,ff. 70v-1: n.t.;
Monin, f.51v: *Courante de Gaultier;* Oxford 617, ff.51 v-2:
Courante de Gautier; Reynaud, f.105: *Coura[n]te de Gautier;*
Rhetorique, pp.48-9: *La Coquette virtuosa*

63 66v-7 Cour[ante, Gautier?]
Krakow/Berlin 40626, ff.57v-8: *Courante de Gaultier*

66 69v-70 Gig[ue] dEmond Barbe, p.160: *Gigue Edmon;* Saiz 1, p.155: *Gigue*

67 70v-1 Cour[ante] du V[ieux] Gault[ier or Dubut?] Oeuvres des Dubut, No. 48

68 71v-2 C[ourante] deGault[ier]
Oeuvres du Vieux Gautier, No. 31; Rostock 54, p.362: *Courante de Gautier*

69 72v S[arabande] G[autier]
Barbe, p.150: *Sarabande Gautier;* Brossard, ff.158v-9: *Sarabande de gautier;*
Oxford 617, pp.126-7: *Sarabande;* Prague 80, pp.70-1: *Sarabande De Gautier;*
Reynaud, f.106v: *Sarabande;* Schwerin 641, p.120: n.t 16

75 78v-9 Allem[ande, Denis Gautier ‚Tombeau de Blanrocher']
Barbe, p.148: *Tombeau de Blanrocher par Gautier;* Brossard, ff.152v-3:
Allemande de Gautier; BrusselslO, ff.65v-6: n.t.; Harvard, p.52: *Allemande;*
Harvard, p.66: *Allemande;* Keller, ff.92v- *3:Allemande;* Krakow/Berlin40626, ff.55v-6:
Les larmesde Gauttier; Monin, f.52v: n.t. (first strain only); Prague 80, pp.56-7:
Tombeau de Blancrocher, AIIemande De Gautier; Reynaud, f.108v

76 79v-80 C[ourante] de Gault[ier]
Barbe, p.158: *Courante Gautier* (with *double);* Blovin, pp. 28-9: *Courante. G;*
Krakow/Berlin 40626, f.53v: *Courante de Mr DuBut;* Leipzig 24, f.133v (with *double);*
Oxford 617, pp.106-7: *Courante (withdouble*); Prague80, pp.58-9: *CouranteDeGautier*
(with *double);* Reynaud, f.104: *Courante de Gautier* (with *Diminution);*
Schwerin 641, p.119: n.t. 80 83v-4 L Espagnolette [Vieux Gautier]
Oeuvres du Vieux Gautier, No. 47: *Sarabande de Gautier de Lyon*

82 85v-6 Cour[ante] G[autier]
Brossard, ff.186v-7: *Jme Courante de gautier;* Rhetorique, pp.86-7: *Le Triomphe*

83 86v-7 S[arabande or Volte?] G[autier] Rhetorique, p.88: *Volte;* Saiz 1, p.209: *Volte*

90 93v-4 Cour[ante] de Bouq[et] Oeuvres des Bocquet, part 2, no. 13 (with *double)*

91 95v-6 Prel[ude, Mercure?] Darmstadt 1655, ff.70v-l: n.t.; Keller, *ff.75v-6:Prelude*

93 97v-8 Allem[ande] Brossard, ff.201 v-2: *Allemande*

94 98v-9 Cour[ante, Gautier]
Oeuvres du Vieux Gautier, No.32; Amsterdam, ff.39v-40: *Courante;* Brossard, ff.202v-3:
Courante du sommeil (sie); Paris 15, f.187: *Courante de gaultier le vieux;* Paris 51,
ff.30v-1: n.t.; Rostock 54, P!J.276-7: *Courante Gautier;* Stockmans, No.167: *Courante*

95 99v Sar[abande, Mercure]
Oeuvres des Mercure, No.21; Bensbergh, No.62: n.t.;
Darmstadt 1655, f.53: n.t.; Krakow/Berlin 40626, f.60: *Sarabande Merqure*

104 107v-8 All[emande] Merc[ure]
Goëss V, ff.63v -62v(sic): *Allemande* C[ontre] P[artie]; *Krakow Berlin 40637, p.3:*
Allemande de Mercure la 2. partie. (For principal lute part, see Oeuvres des Mercure, No.4.)

105 108v-9 Cour[ante] deMerc[ure]
Oeuvres des Mercure, No.12; Goëss V, ff.62-61(sic):Courante *(withcontrepartie)*

107 113v-4 Gig[ue] du But
Oeuvres des Dubut, No.135

108 114v Sar[abande,LeMoyne]
Saiz 1, p.29: *Sarabande de Mr Le M oyne transposee du theorbe,* Saizl, p.287 (for theorbo)
109 120v-1 C[ourante] Gautier
Goëss I, f.14v-15 (no.11, above)
110 121 v-2 Alle[mande, Gautier, ‚Le Tombeau de L'Enclos']
Oeuvres· du Vieux Gautier, No.11; Krakow/Berlin 40593, pp.34-5: *Allemande Gautier;*
Darmstadt 18,ff.8v-9: *Allemande von der Lauten abgesetzt. Gautier* (keyboard);
Poman, *f.22:Allemande de Gaultier Tombeau de L'Enclos*
111 122v-3 [Courante, Gautier]
Schwerin 641, p.134: *Courante Gauttier;* Stockmans, ff.73v-4: *Courante*
112 123v-4 [Courante, Vieux Gautier, ‚Les lannes de Boisset')
Goëss 1, ff.16v-17: *Cour: du Vx: Gault* (no 13, above)

SOURCES

Amsterdam	Amsterdam, Toonkunst-Bibliotheek, Ms. 205-B-32
Barbe	Paris, Bibi. Nationale ms. Res. Vmb.75 (c1685-95)
Bensbergh	Lost? MS, modern ed.: F.J. Giesbert, *Godfredus Bensbergh Tabulaturbuchfür Laute,* 1676 (Neuwied, 1970)
Berlin 40068	Berlin, Preuss. Kulturbesitz, ms. 40068 (c1655-65)
Blovin	Prague,NarodniMuzeum,MS.Il.Kk84 (Rome 1676)
Brossard	Paris, Bibi. Nationale, ms. Rés. Vm 7370 (c1672-82)
Brussels 10	Brussels, Cons. deMusique, ms. FA. VI. 10 (c1660)
Brussels 1037	Brussels, Bibi. Royale, ms. III. 1037 (1669-80)
ßrussels 276	Brussels, Bibi. Royale, ms. II. 276 (c1670-80)
Darmstadt 1655	Darmstadt, Hessisches Landesbibl., Ms. Mus. 1655 (1653; photocopy of a lute MS destroyed in 1944)
Darmstadt 18	Darmstadt, Hessisches Landesbibl., Ms. Mus. 18 (keyboard transcriptions of lute music, 1674)
Harvard	Harvard Univ., Houghton Lib., Ms. Mus. 174 (cl650-80?)
Keller	Paris, Bibl. Nationale, ms. Rés. Vmf.48 (c1660-70)
Krakow/Berlin 40626	Krakow, Biblioteka Jagiellonska (formerly Berlin, Preuss. Staats-Bibl.) Mus. ms. 40626 (1658)
Krakow/Berlin 40637	Krakow, Biblioteka Jagiellonska (formerly Berlin, Preuss. Staats-Bibl.) Mus. ms. 4063 7 (lute duets, c 1660-70?)
Kremsmünster 79	Kremsmünster Abbey, ms. L79 (cl690)
Leipzig	24 Leipzig University Library, ms. II.6.24 (cl 700-10)
Milleran	Paris, Bibl. Nationale, Fonds Cons. National Rés. 823 (cl680-l700)
Monin	Paris, Bibl. Nationalems. Vm7. 6212 (cl664-80)
Oeuvres de Bocquet	*Oeuvres de Bocquet,* ed. A. Souris and M. Rollin (Paris: CNRS, 1972)
Oeuvres des Dubut	*Oeuvres des Dubut,* ed. M. Rollin and J.-M. Vaccaro (Paris: CNRS, 1979)
Oeuvres des Mercure	*OeuvresdesMercure,* ed. M.RollinandJ.-M. Vaccaro (Paris: CNRS, 1977)
Oeuvres du Vieux Gautier	*Oeuvres du Vieux Gautier,* ed. A. Souris and M. Rollin (Paris: CNRS, 1966)
Oxford 617	Oxford, Bodleian Library., Ms. Mus. Sch. G.617 (c1690-1700)
Paris 15	Paris, Bibl. Nationale, ms. Rés. Vmd. 15 (cl670-80)
Paris 51	Paris, Bibi. Nationale, ms. Rés. Vmf. 51 (cl653)
Paris 6265	Paris, Bibliotheque Nationale, ms. Rés. Vm7. 6265 (cl700)
Poznan	Poznan, University Library, Rkp. 7033 (c1700)
Prague 80	Prague, Narodni Muzeum, MS. II. Kk 80 (cl 700)
Reynaud	Aix-en-Provence, Bibl. Municipale, ms. 147 (203)-R312 (cl650-60)
Rhetorlque	Berlin, Kupferstichkabinett, Hamilton Collection, no.142 (Signatur 78 C 12), La rhetorique des dieux, (c1652)
Robarts	Llanhydrock House, Cornwall, Lutebook of Hender Robarts (cl 654-68); facsimile edition, ed. R. Spencer (Kilkenny: Boethius, 1978)
Rostock 54 Rostock,	Univ. Lib., Mus. saec. ms. XVIll 18, 54 (c1670)
Saiz 1	Besancon, Bibl. Municipale Ms. 279152 Res. (1699)
Saizll	Besancon, Bibl. Municipale Ms. 279153 Res. (1699)
Schwerin 641	Schwerin, Mecklenburgische Landesbibl., Ms. Mus. 641 (1651)
Stockmans Berlin,	Preuss. Kulturbesitz, ms.40601 (cl675-90)

NOTES

1. ‚The Ebenthal Lute and Viol Tablatures,' in *Early Music* (October 1982), pp.462-7

2. See W. Boetticher, *Handschriftlich Überlieferte Lauten- und Gitarrentabulaturen,* RISM BNII (Munich, 1978), pp.36-7. This and Goess I seem to be the only sources of Dufresneau' s music. If the possible Dutch associations 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 Academiae Rheno-Traiectinae MDCXXXVI-MDCCCIXXXVI* (Utrecht, 1886).

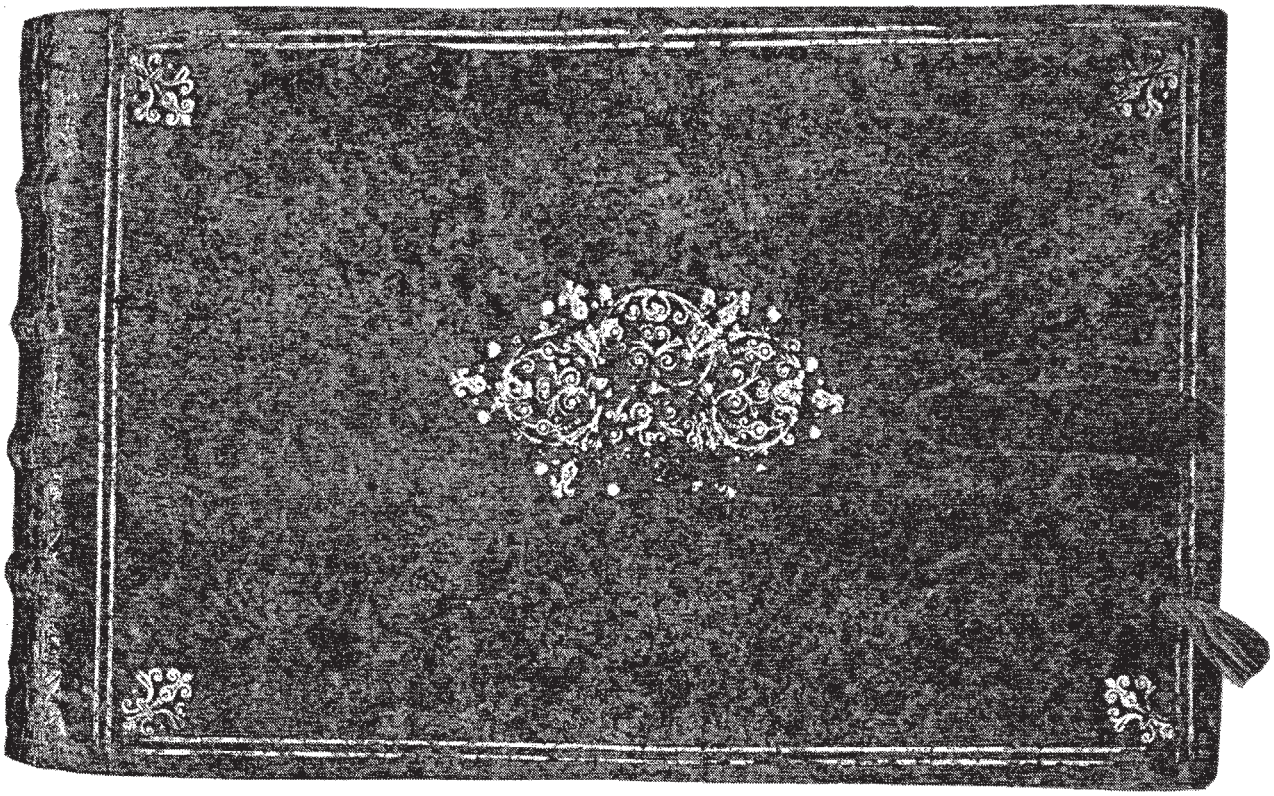
3. See Constantijn Huygens, *Musique et musiciens du XVJie siecle; correspondence et oeuvre musicales,* ed. W. J. A. Jonckbloet and J.P. N. Land (Leyden, 1882); see also *De Briefwisseling van Constantijn Huygens,* ed. J. A. Worp (The Hague, 1911-17).

4. See T. Crawford, ‚Allemande Mr. Zuilekom: Constantijn Huygens ‚s sole surviving instrumental composition,' in *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis,* XXXVII (1987), pp.175-181.

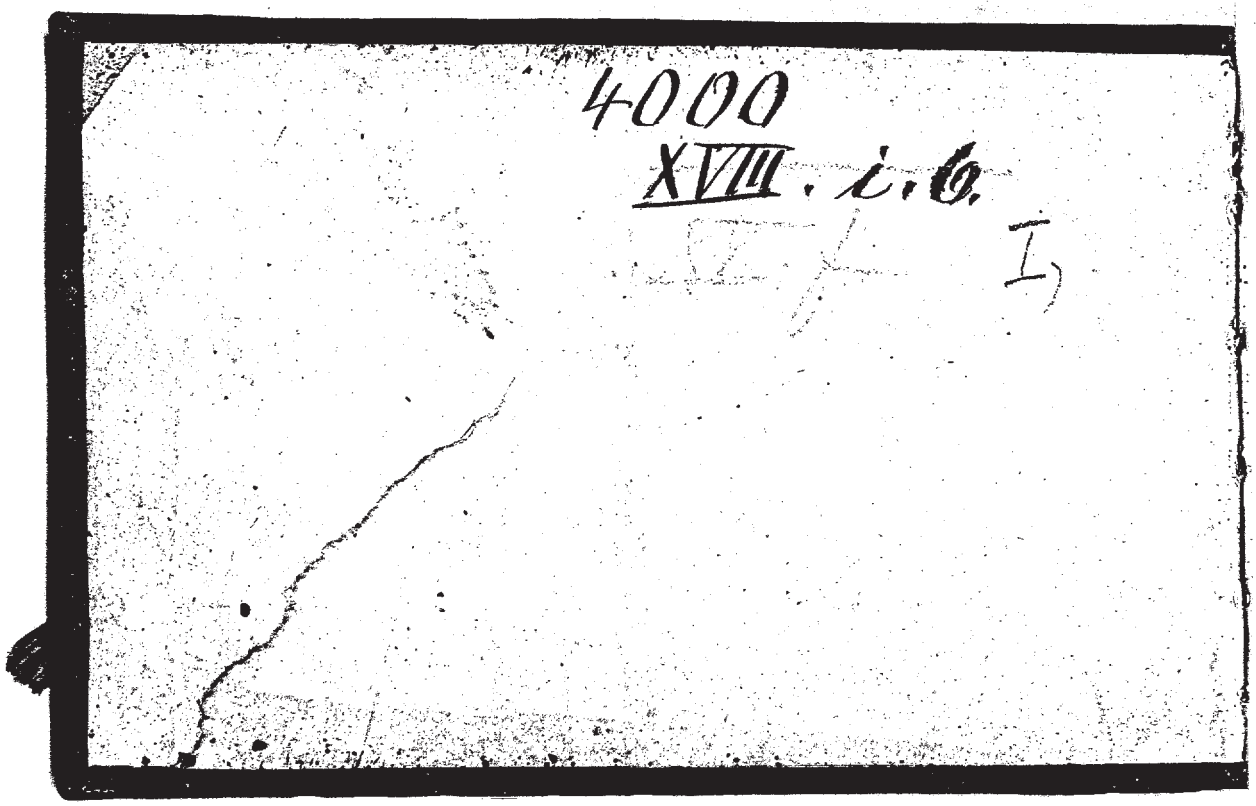
5. In the article mentioned in footnote 4, andin ‚A composition for viola da garnba by Constantijn Huygens,' in *Veelzijdigheid als Levensvorm: Facetten van Constantijn Huygens' leven en werk* (Deventer, 1987), pp.79-88, I suggest that Q may have been the uncle and guardian of the first Count von Goëss, the distinguished Imperial diplomat, later Prince-Bishop of Gurk in Carinthia and subsequently Cardinal, Johann von Goes (1611-96), who was involvedin 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 thathe 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 a similar outlook to Huygens himself.
6. The full text of the title-page appears in Smith, ‚The Ebenthal Lute and Viol Tablatures.'

7. *Loc. cit.*

8. Goëss ‚1740', ff.1 v-20r; Vienna, Österreichisches Nationalbibliothek MS S.m. 1078, ff.15v-30r



GOËSS I / original size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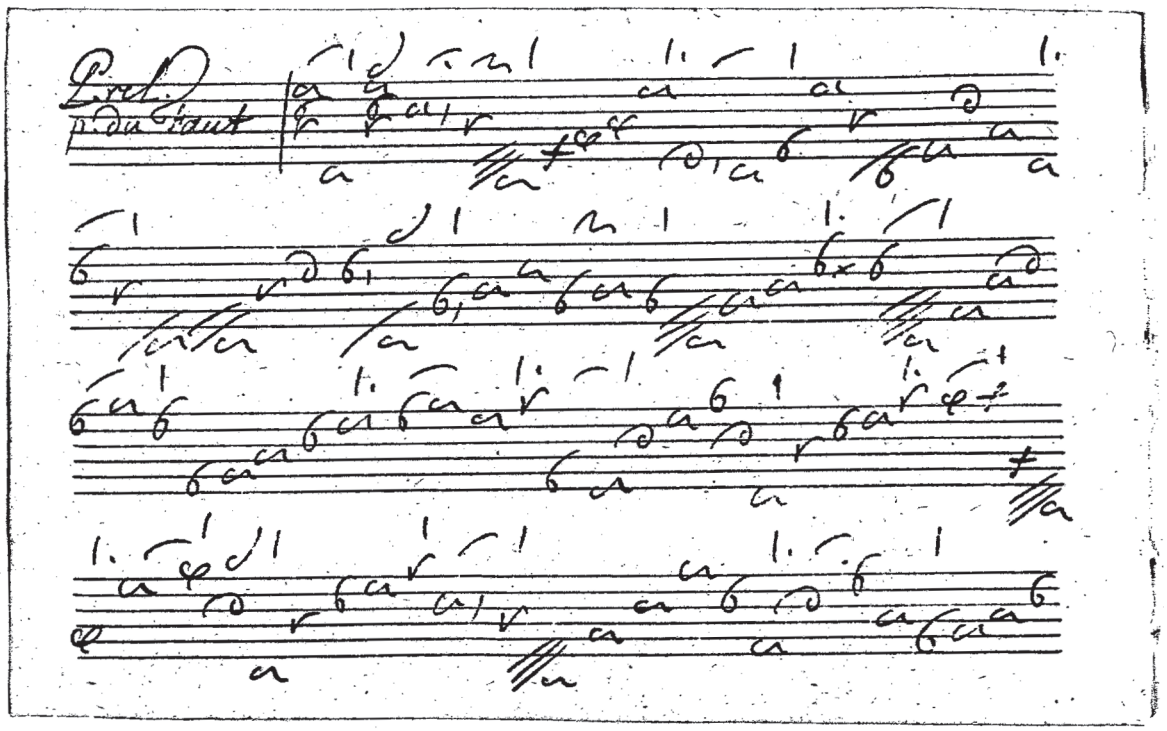
XVIII. i. 6.

1v



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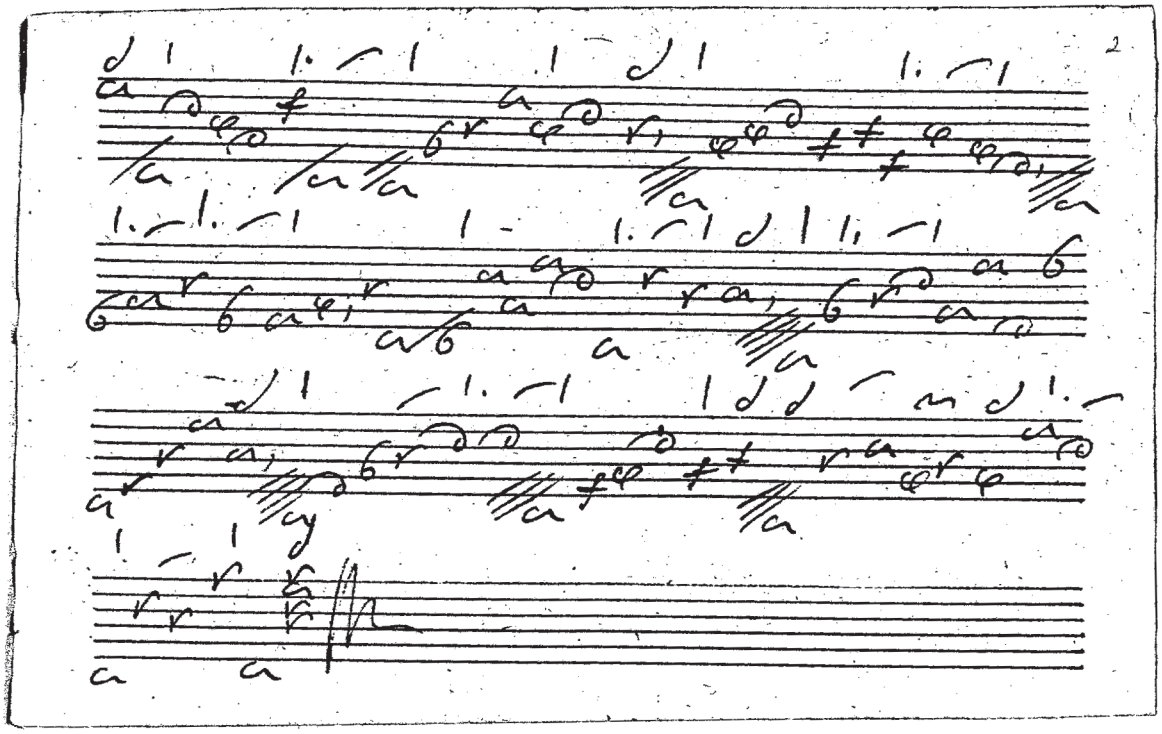
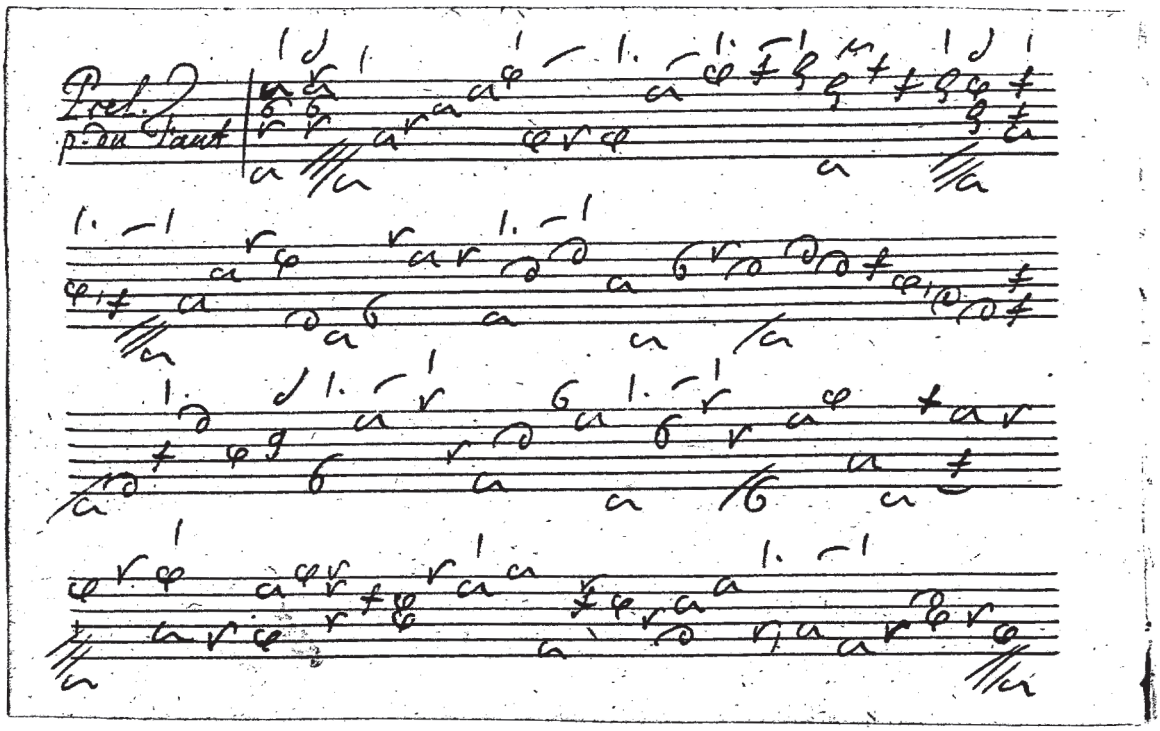


2v



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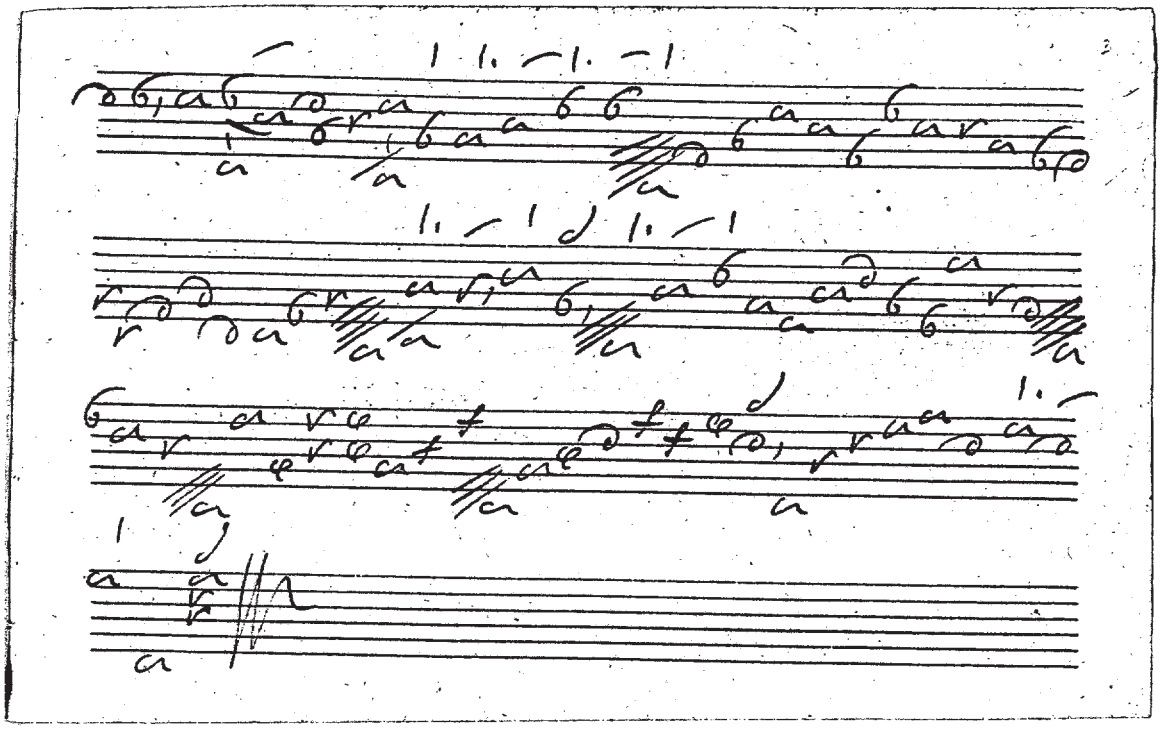

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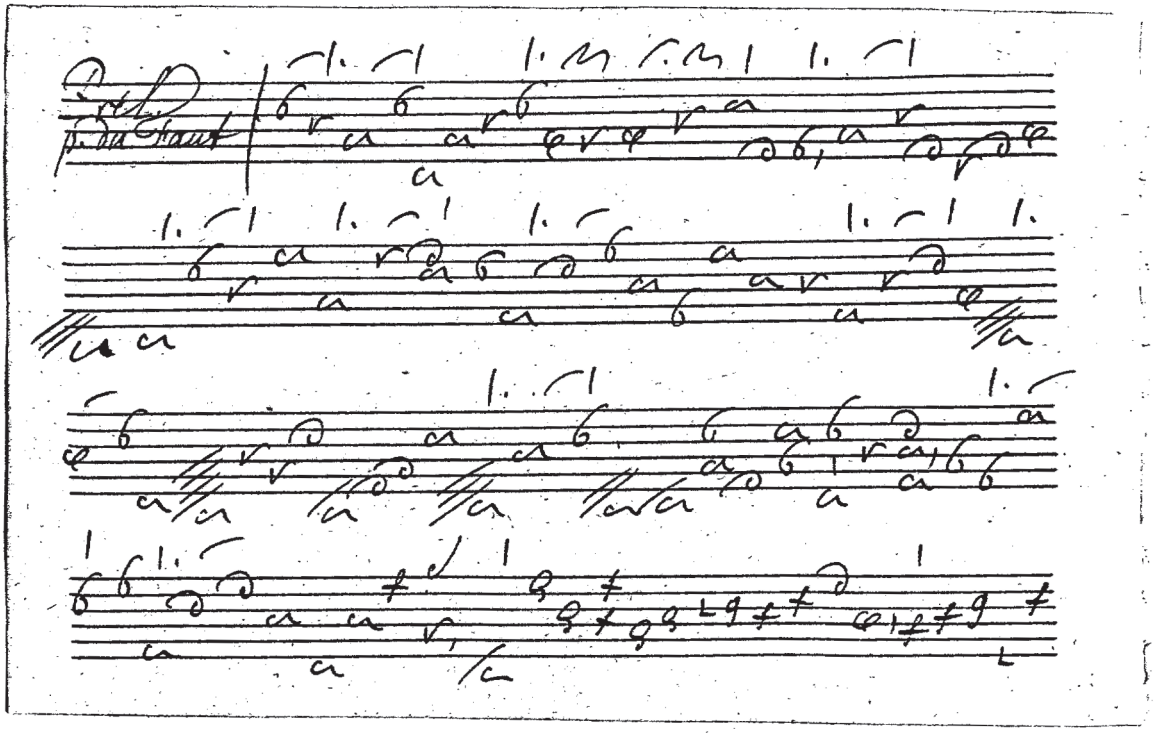

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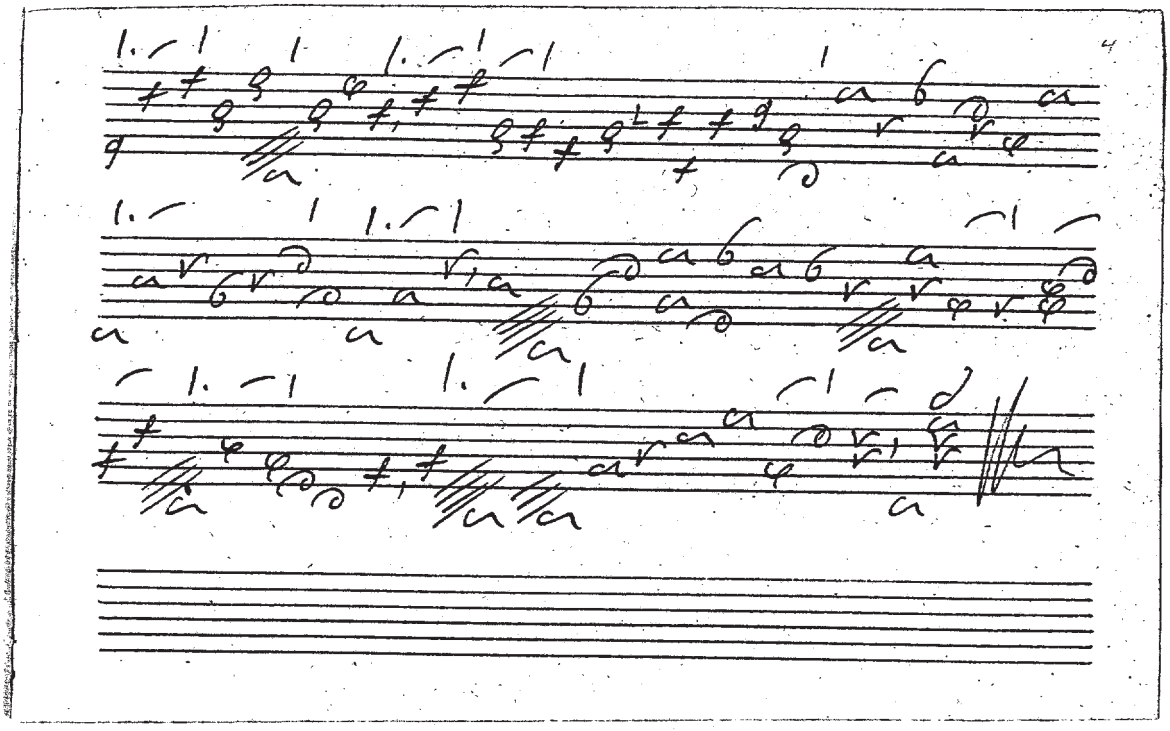

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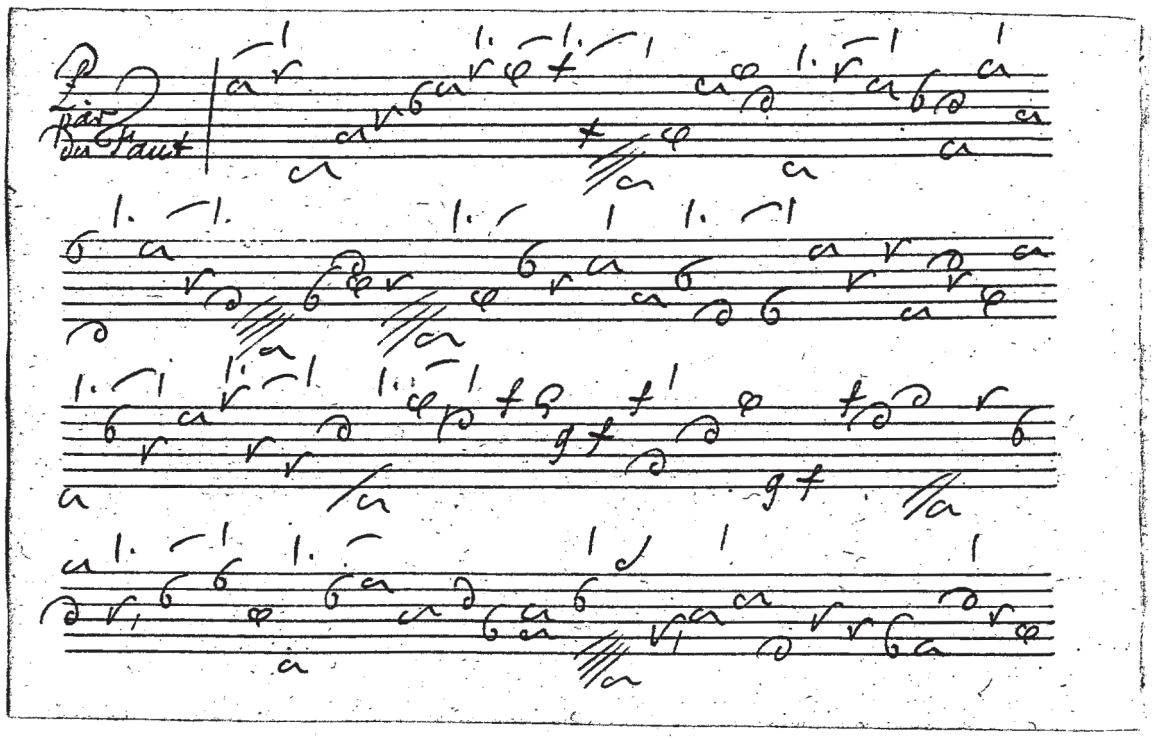

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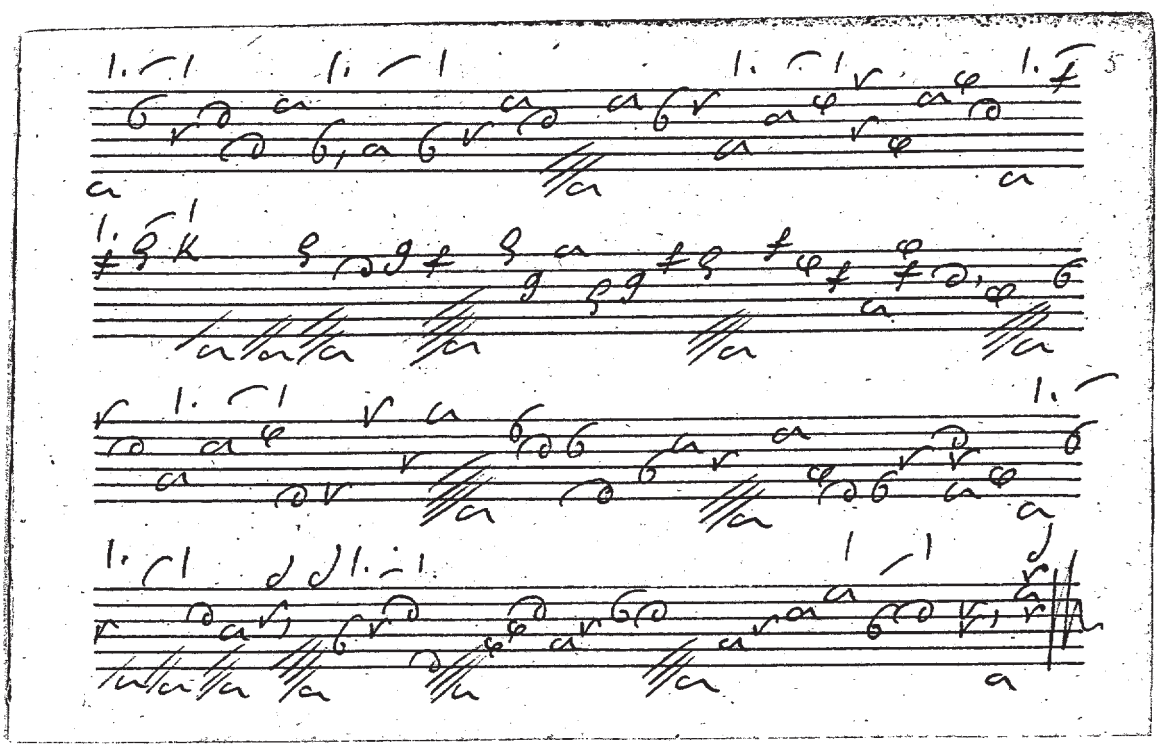
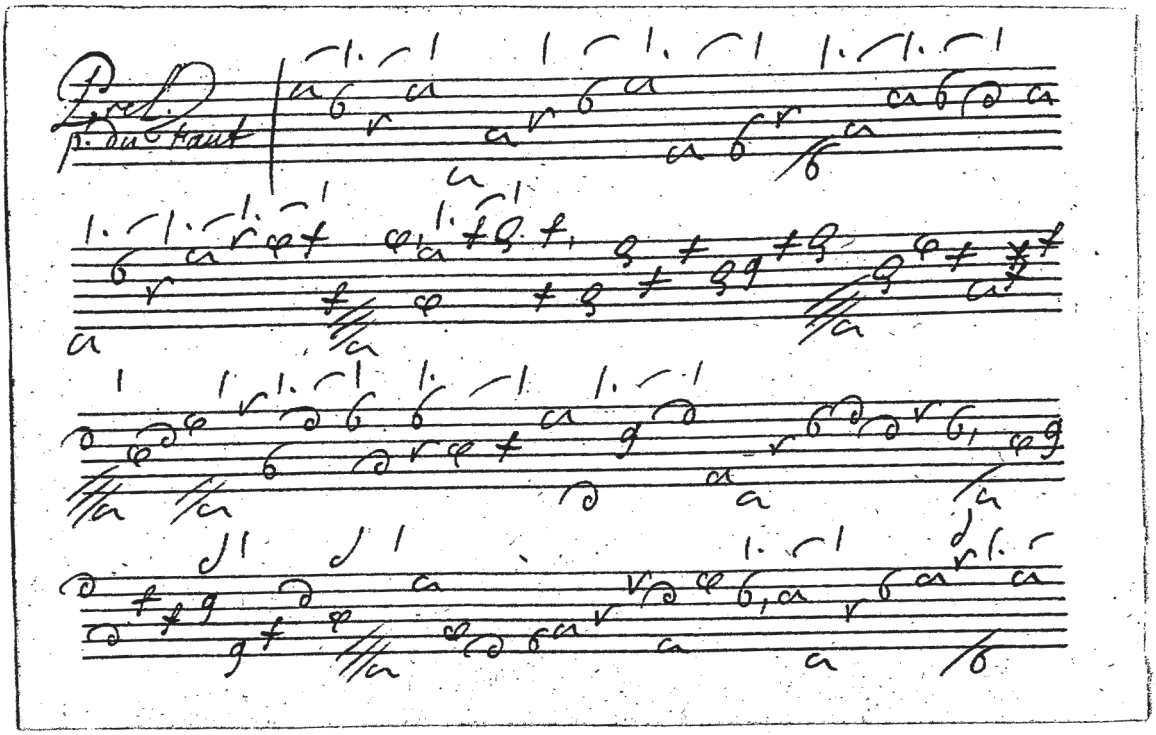
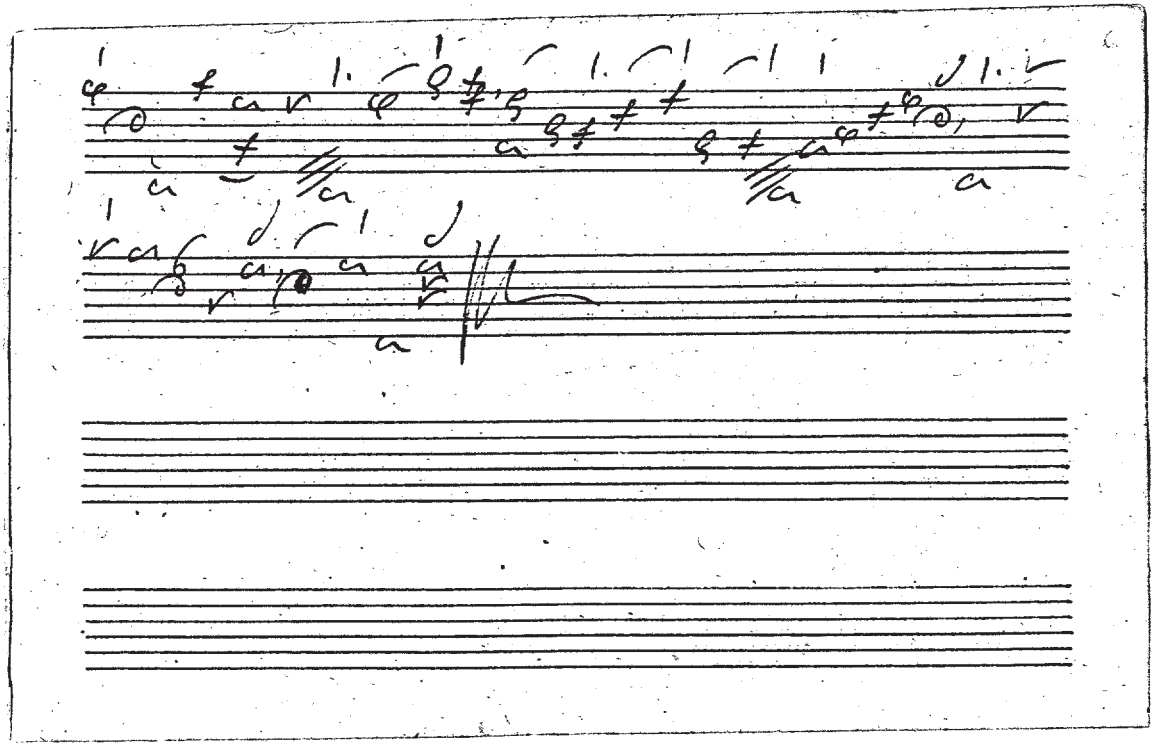
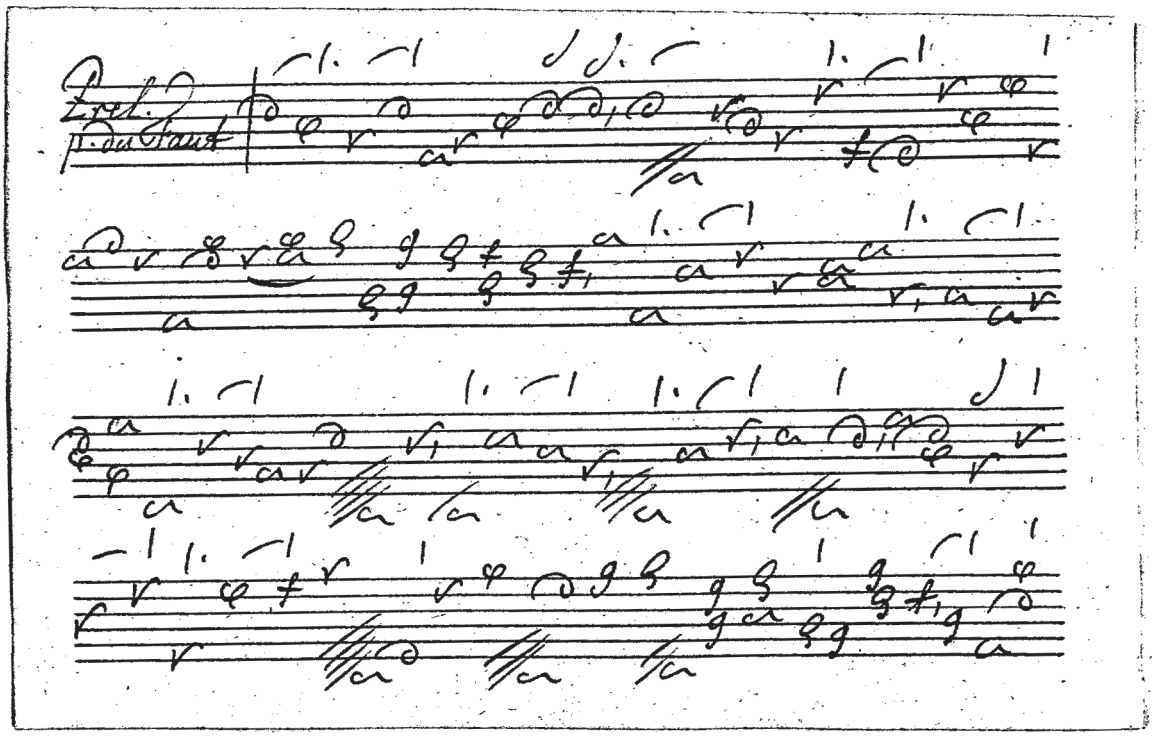






fol. 6v - 9 bear no music

9v



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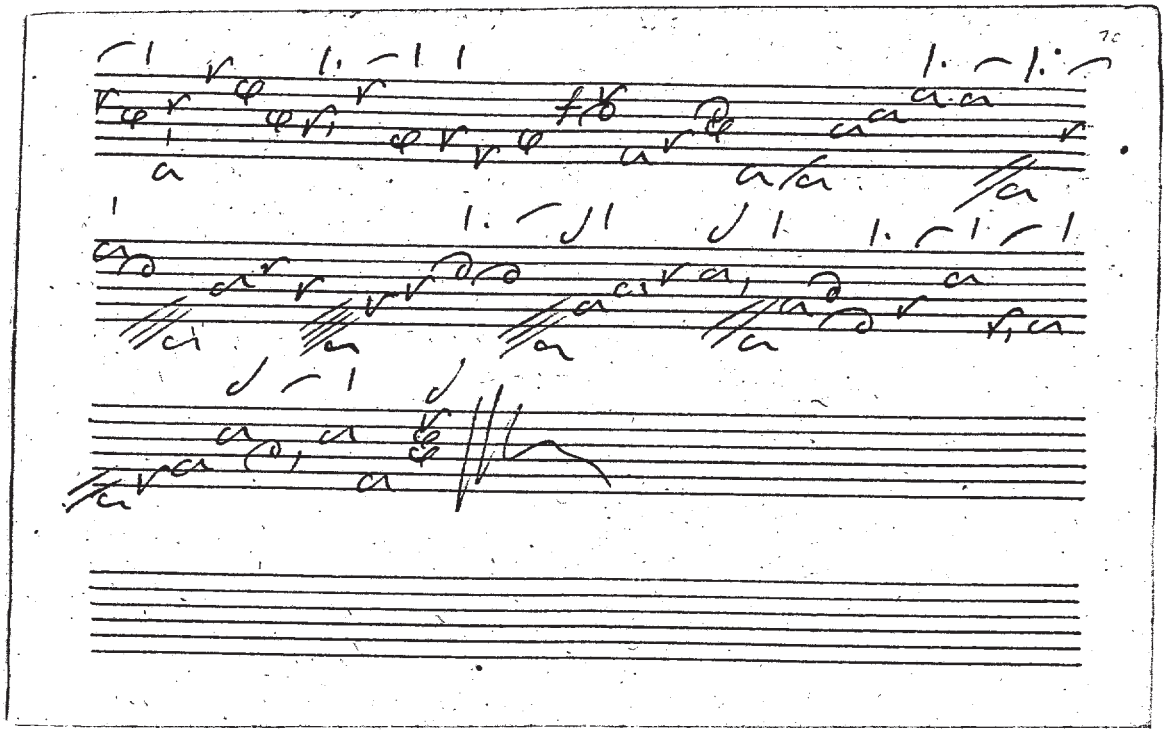

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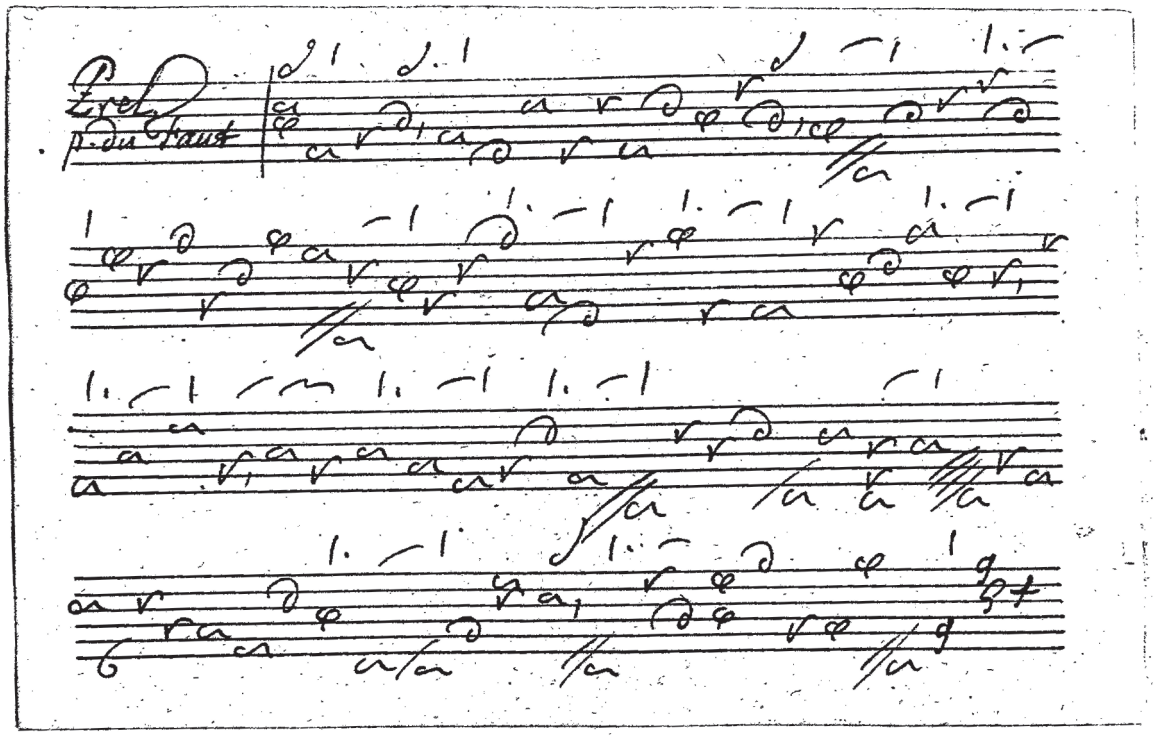

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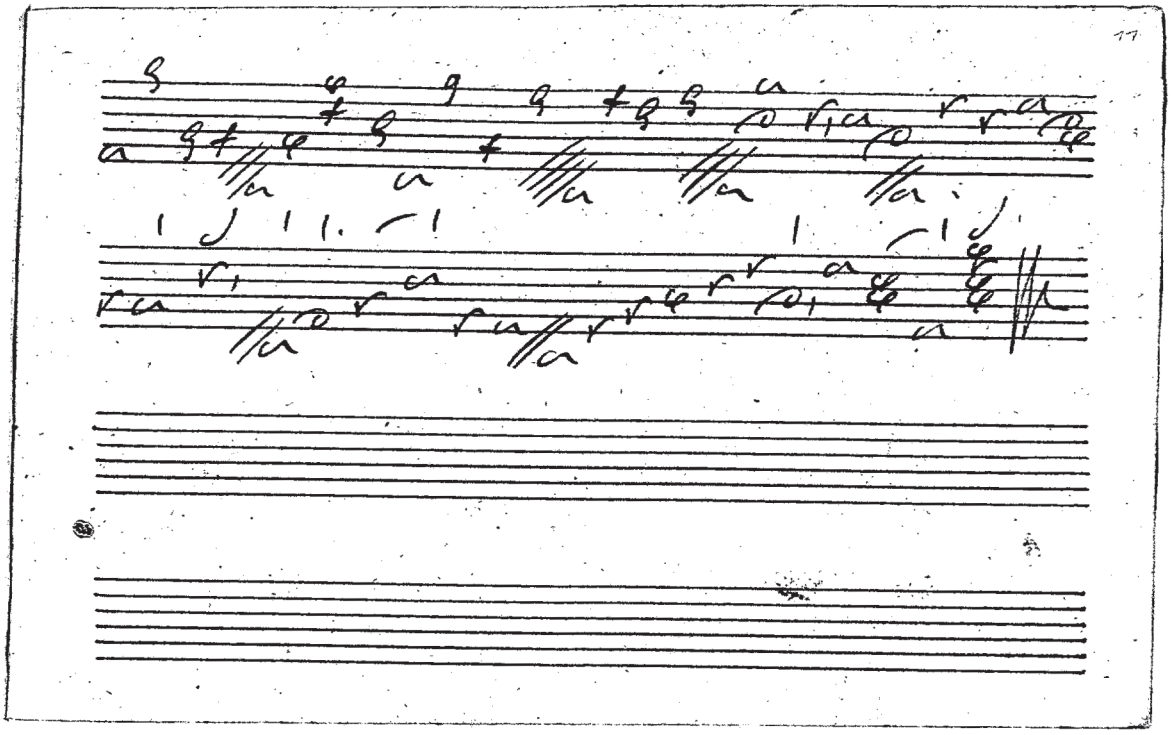

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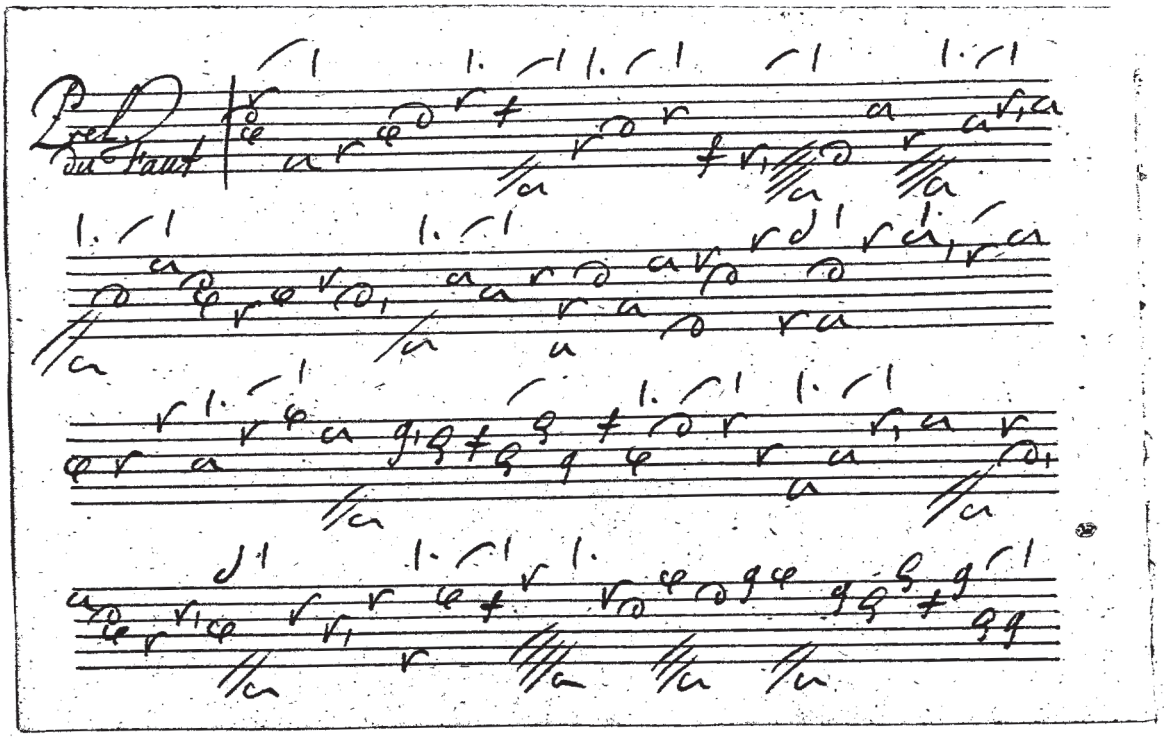

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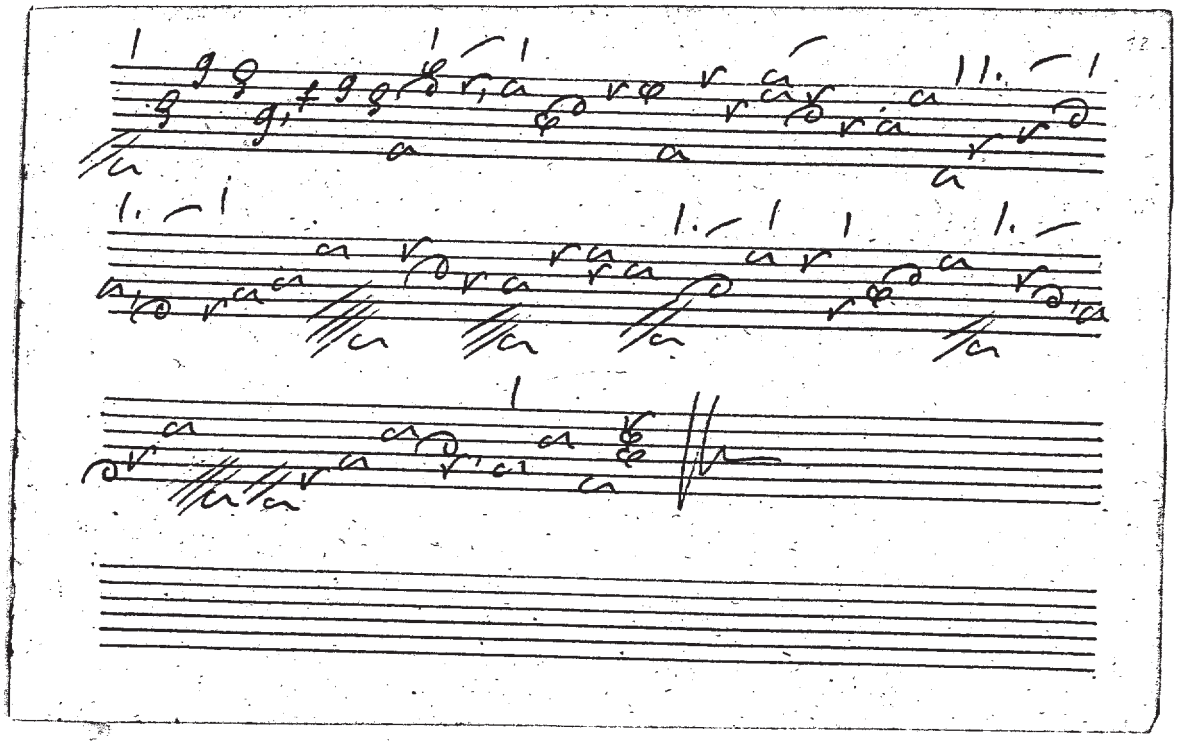

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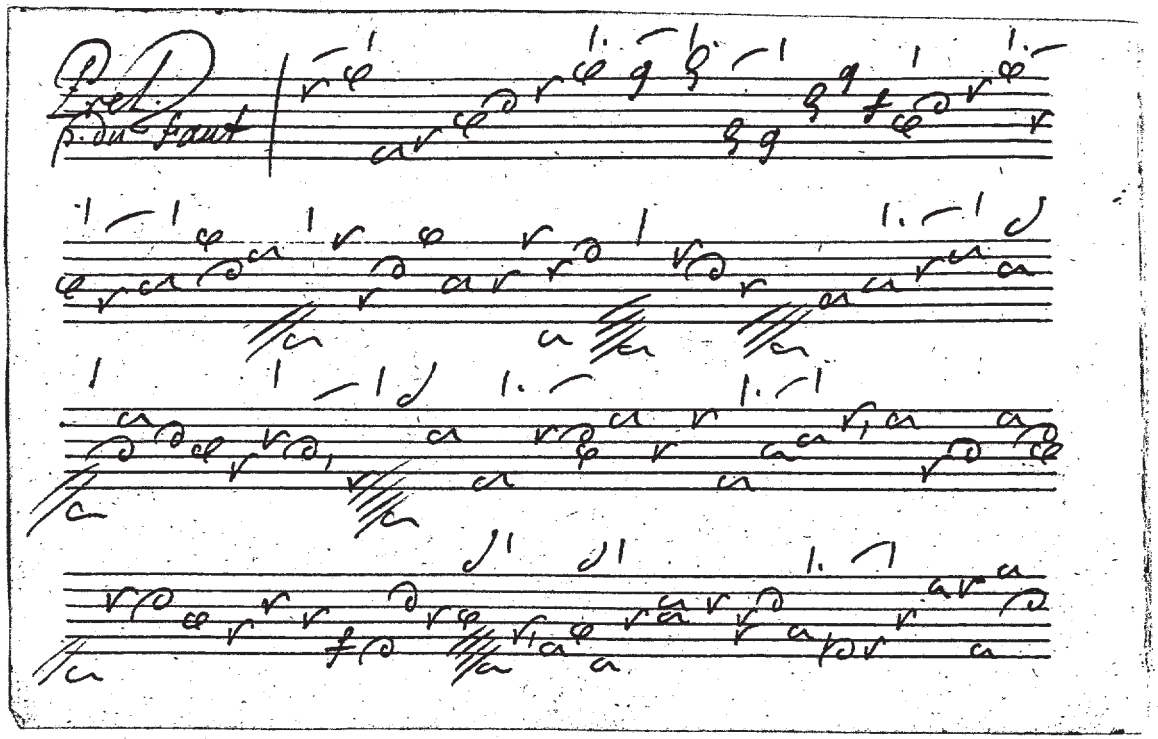

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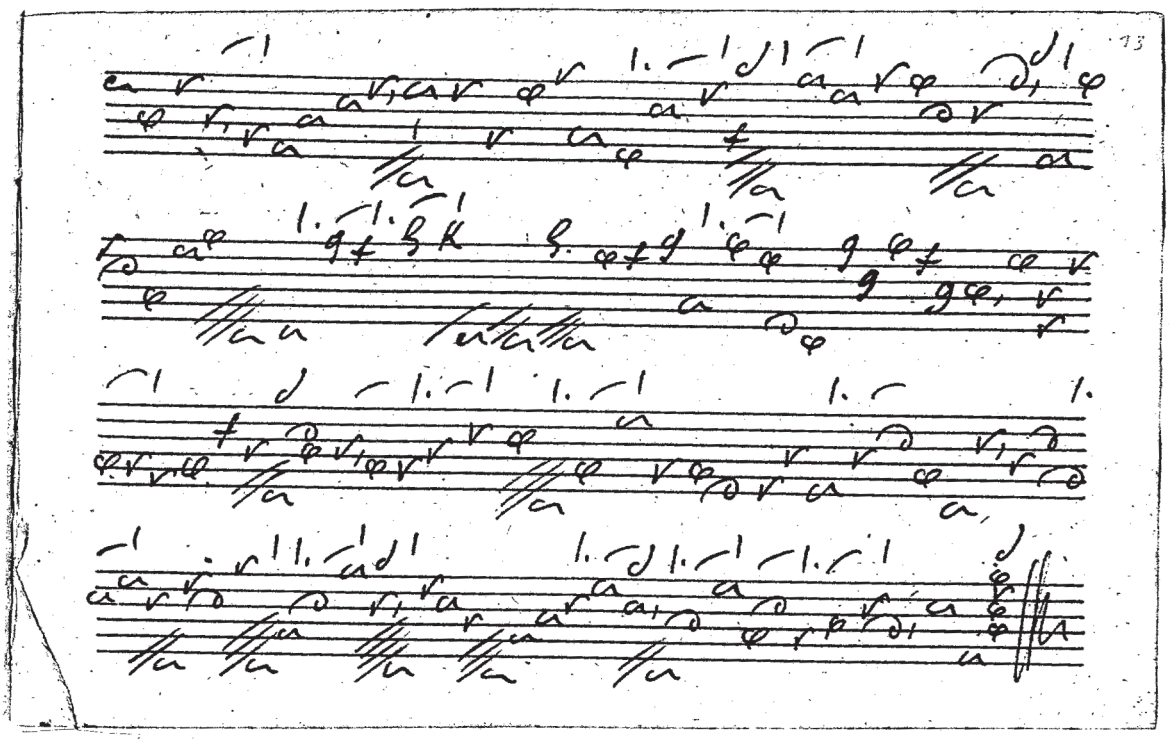

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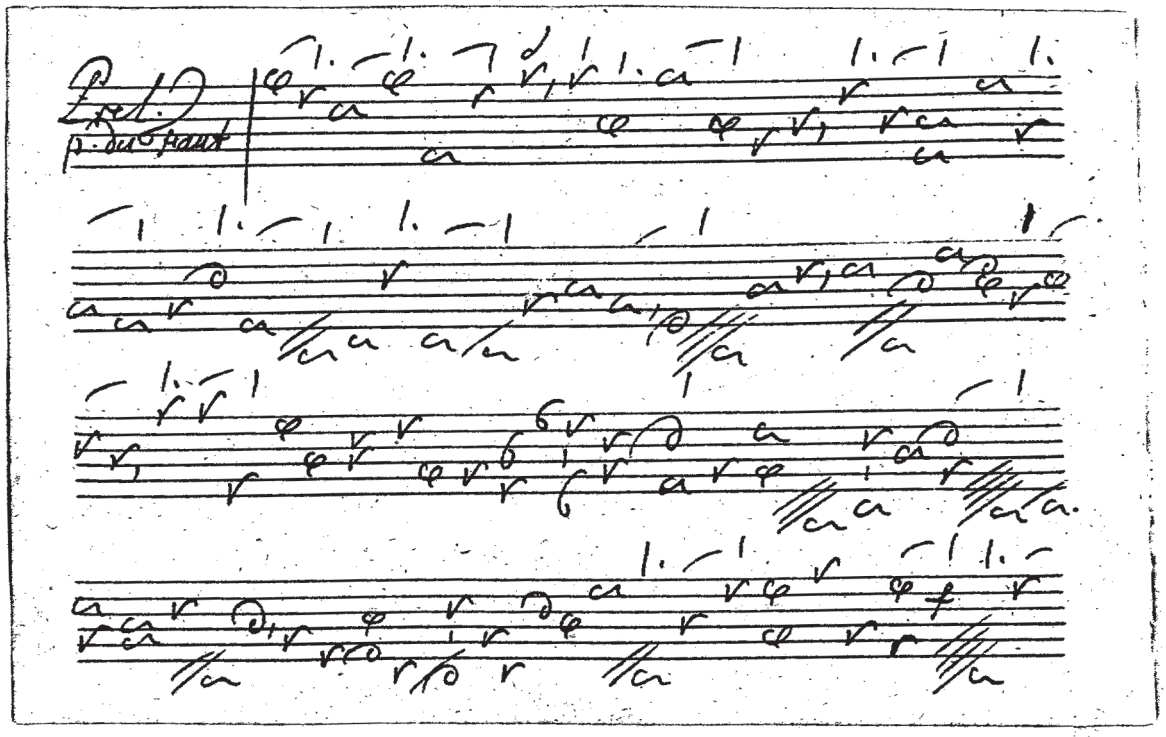

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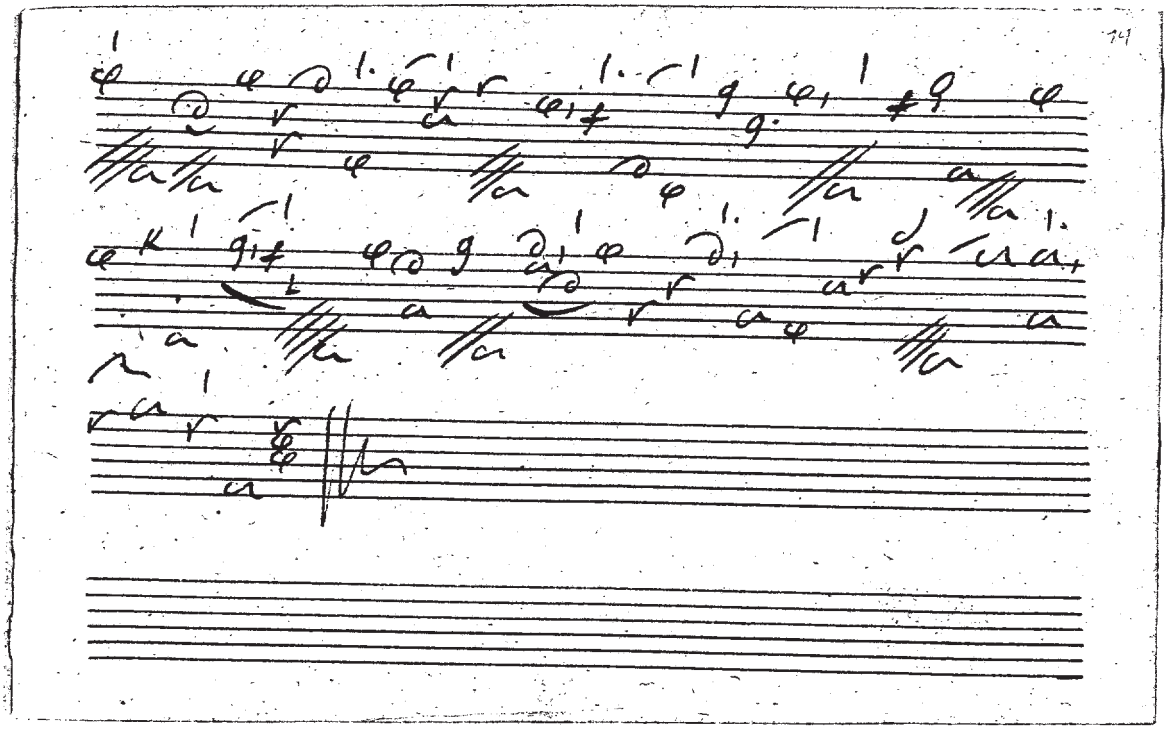

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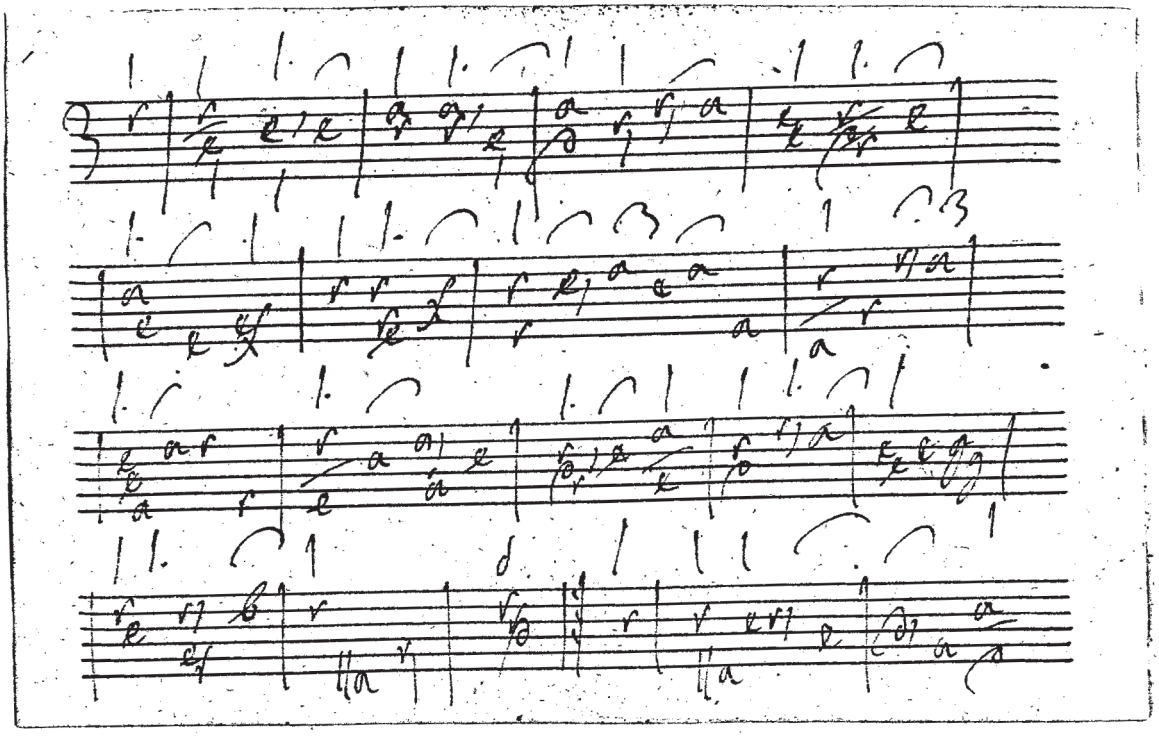

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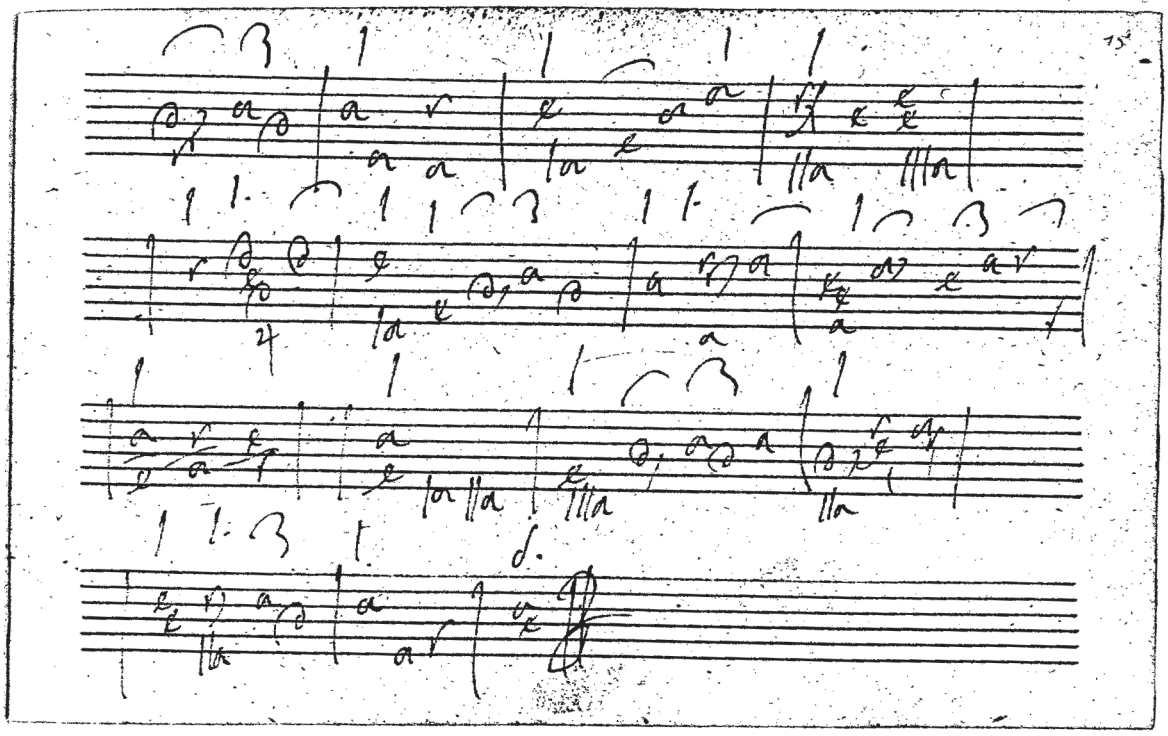

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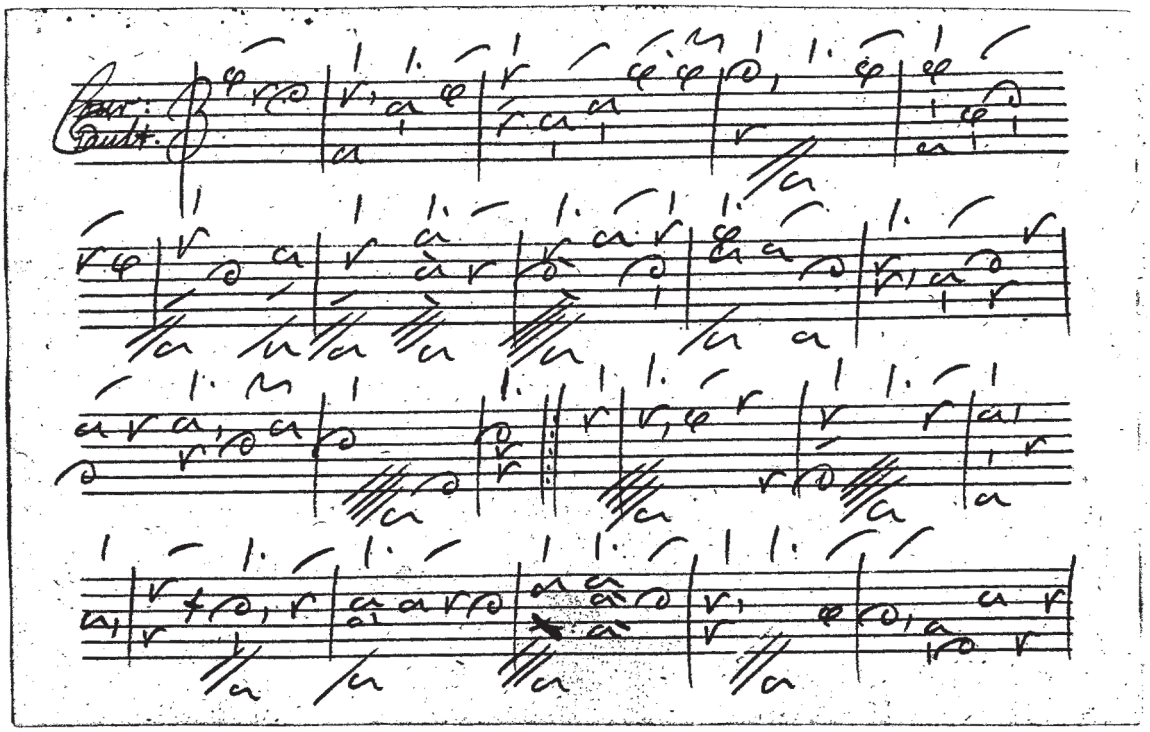

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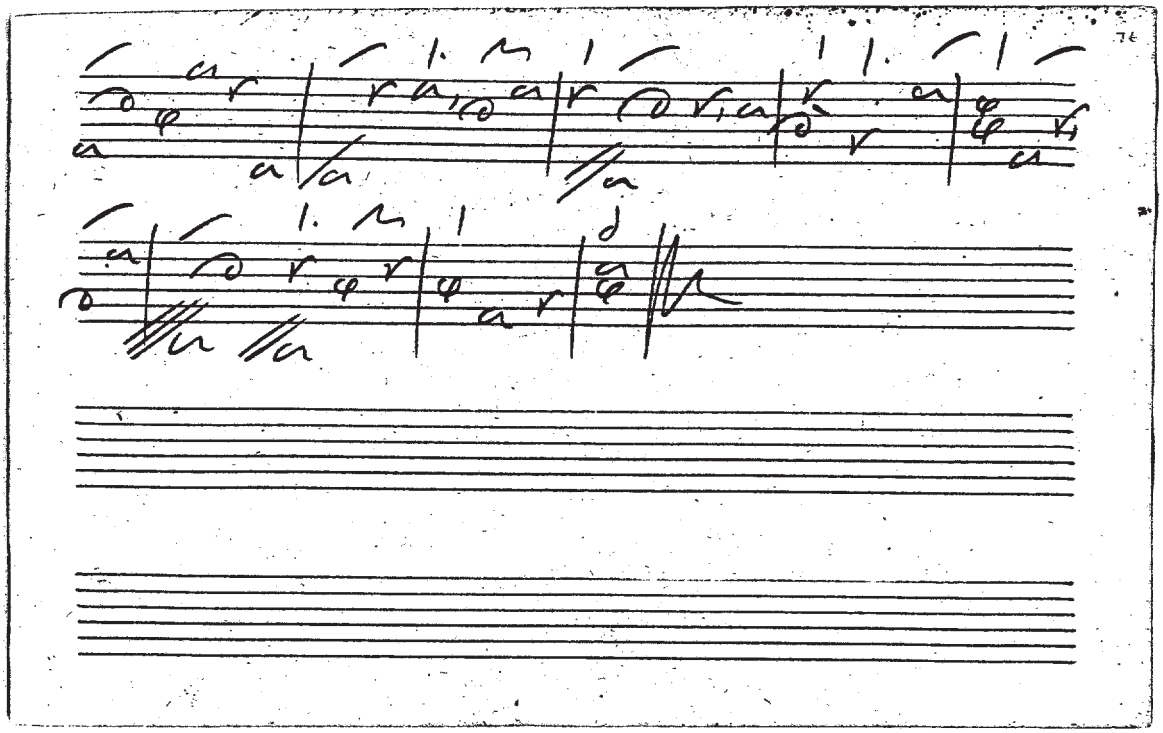

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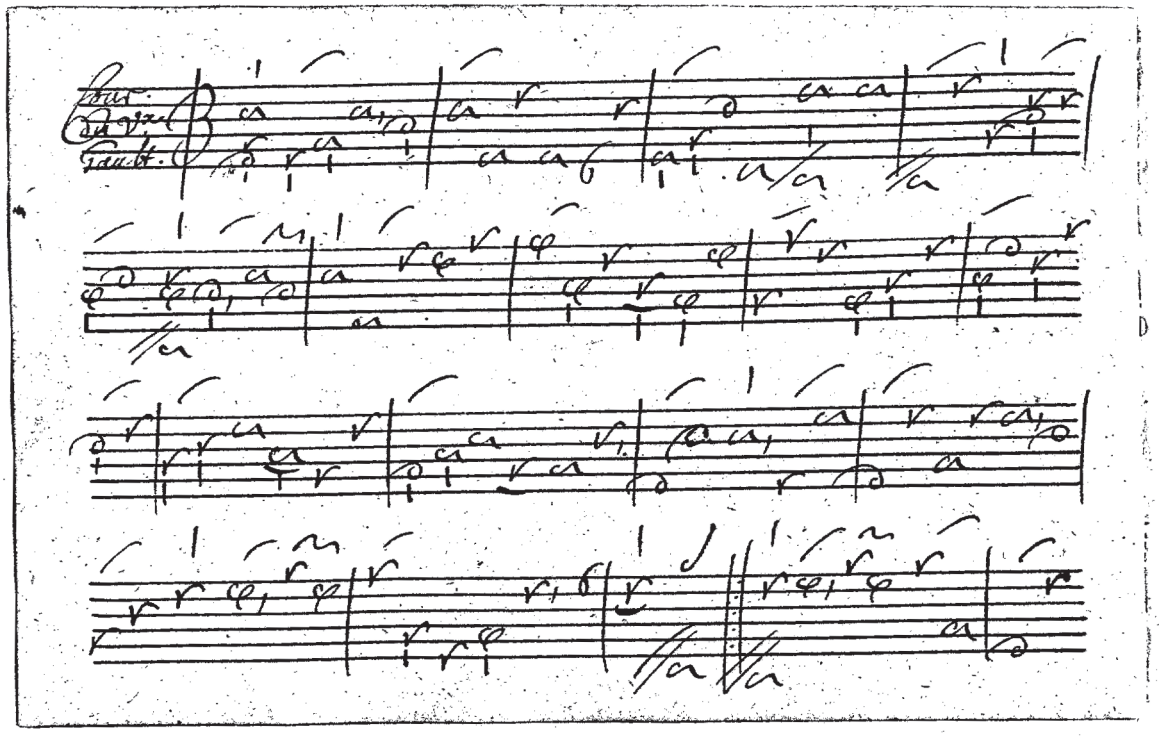

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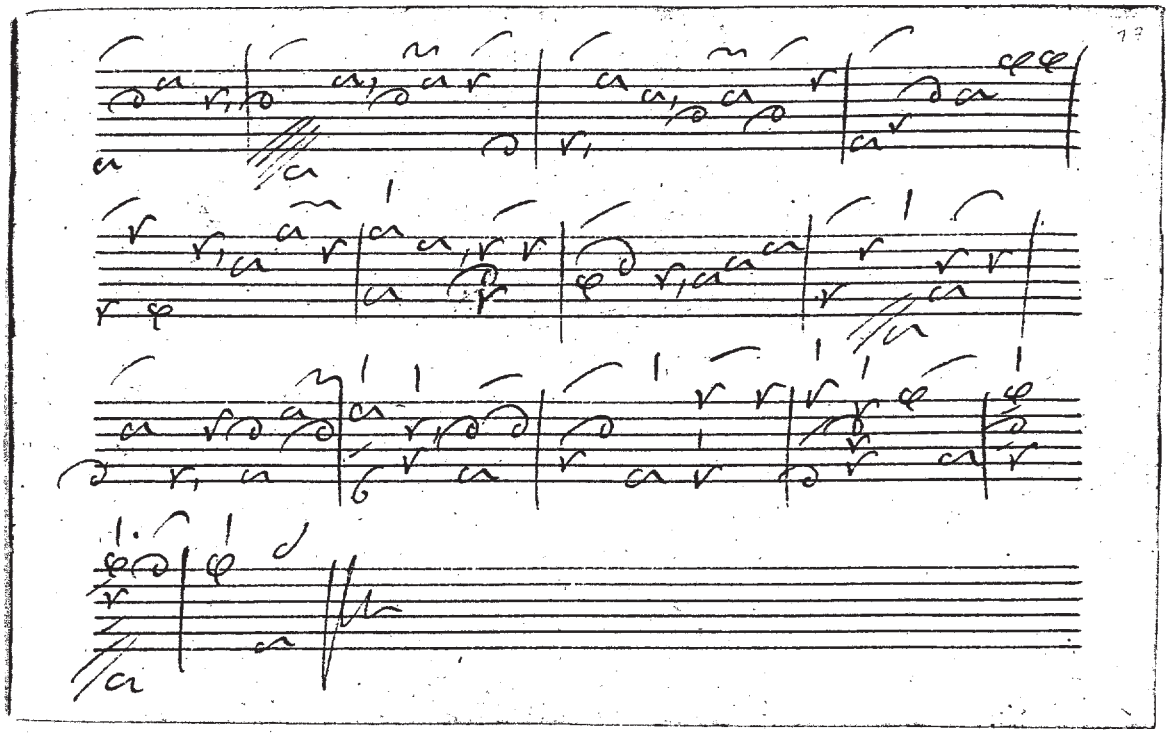

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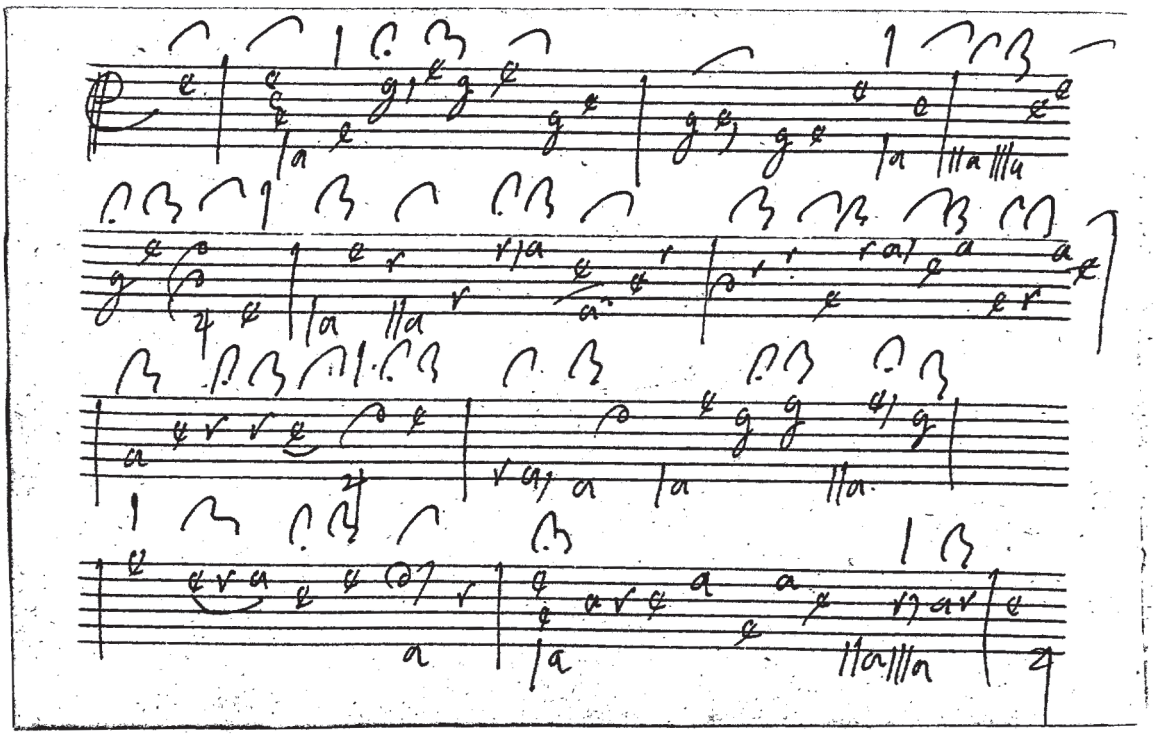

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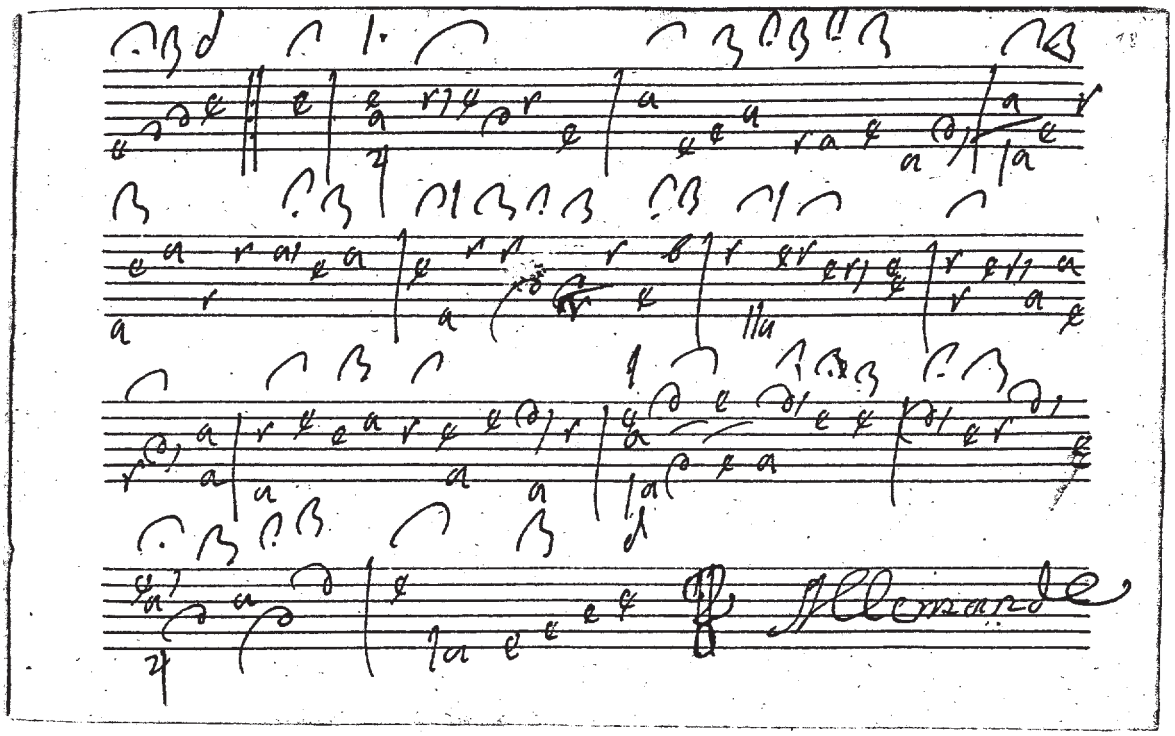

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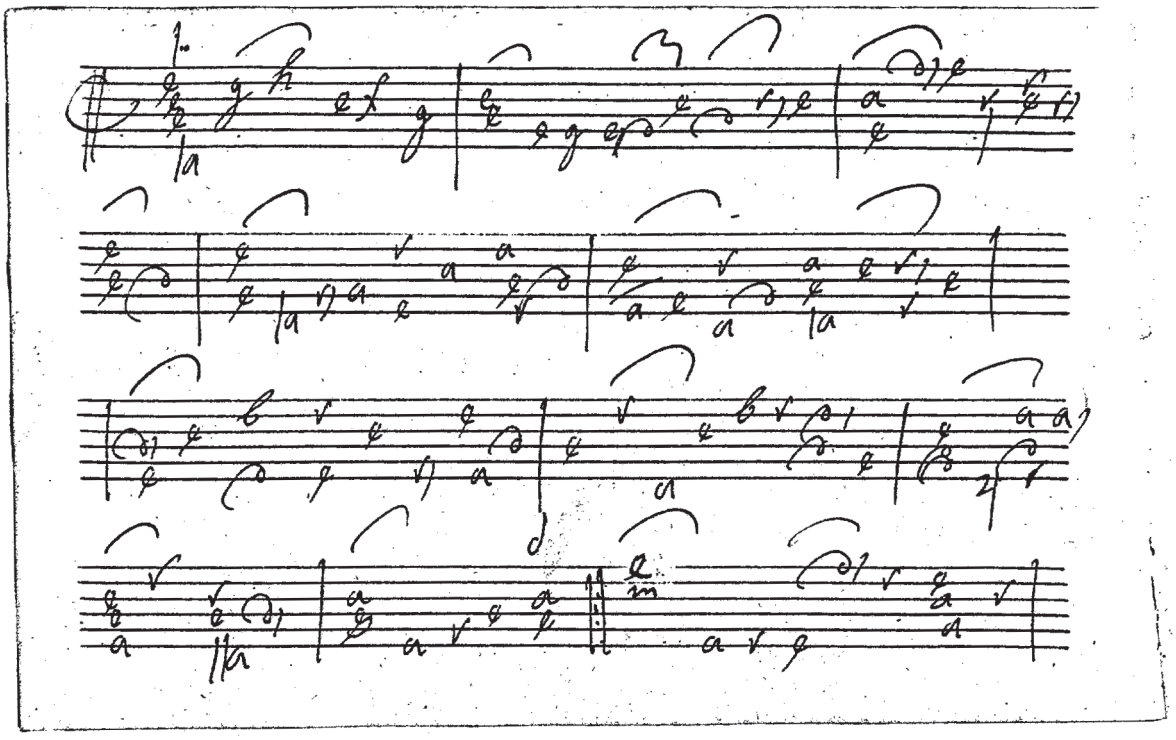

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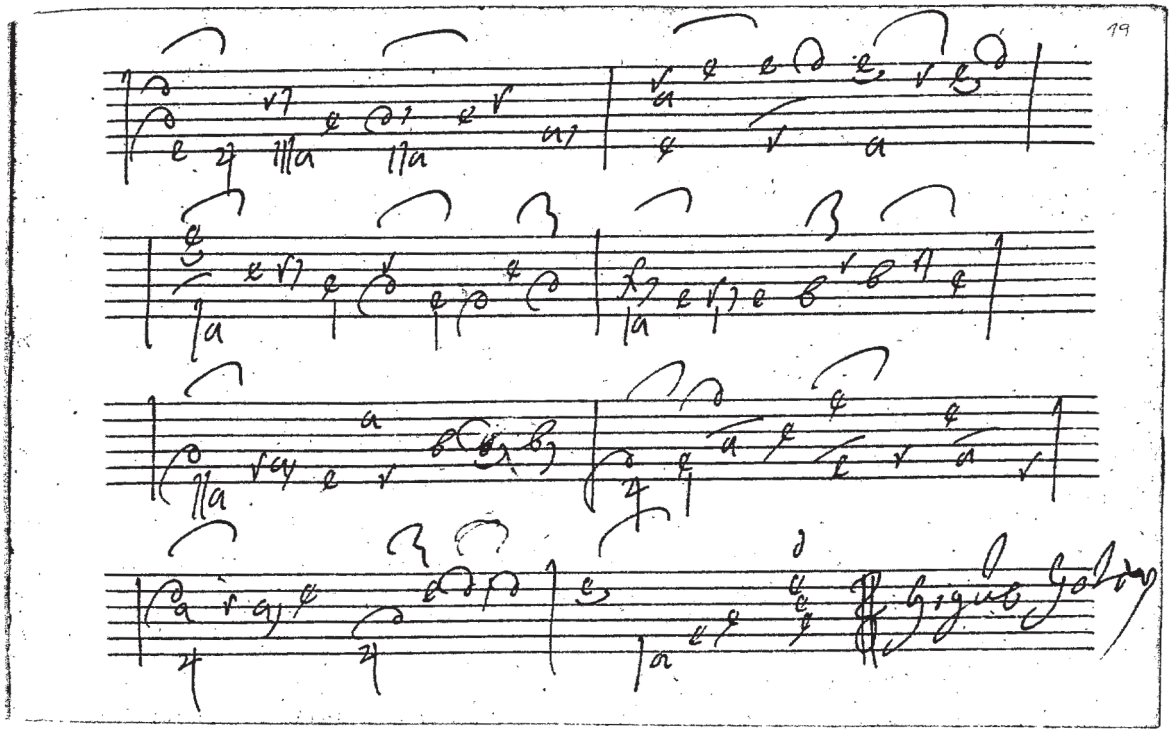

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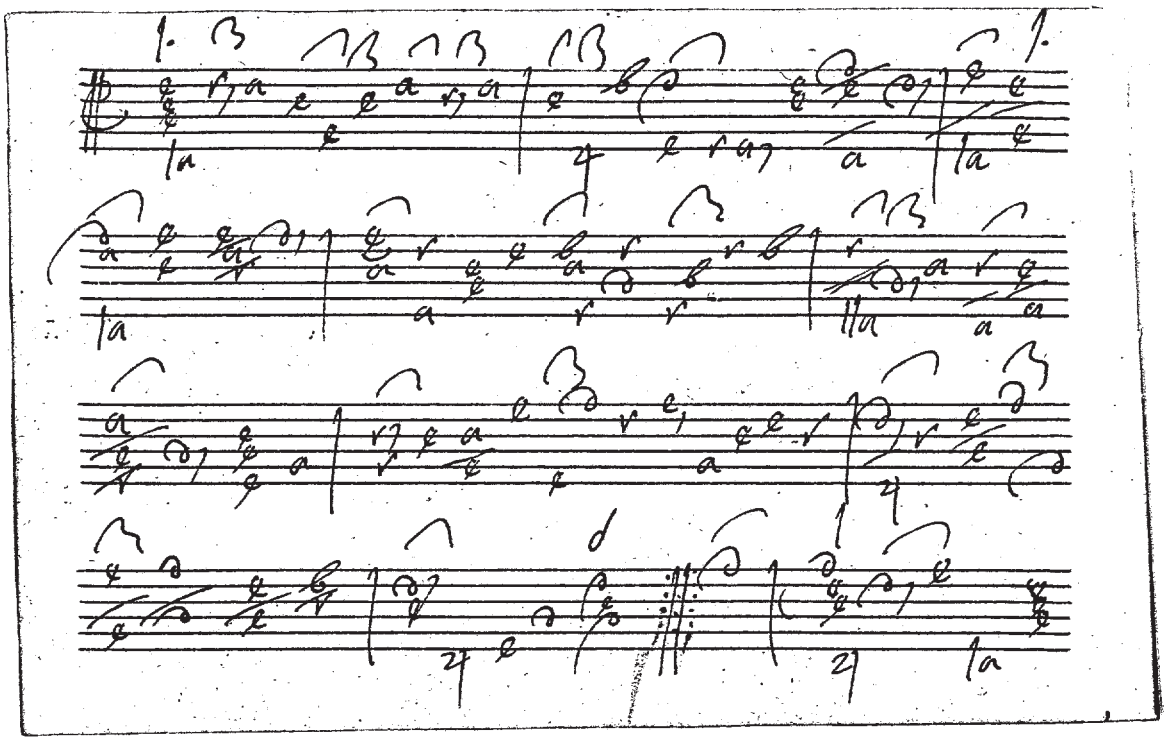

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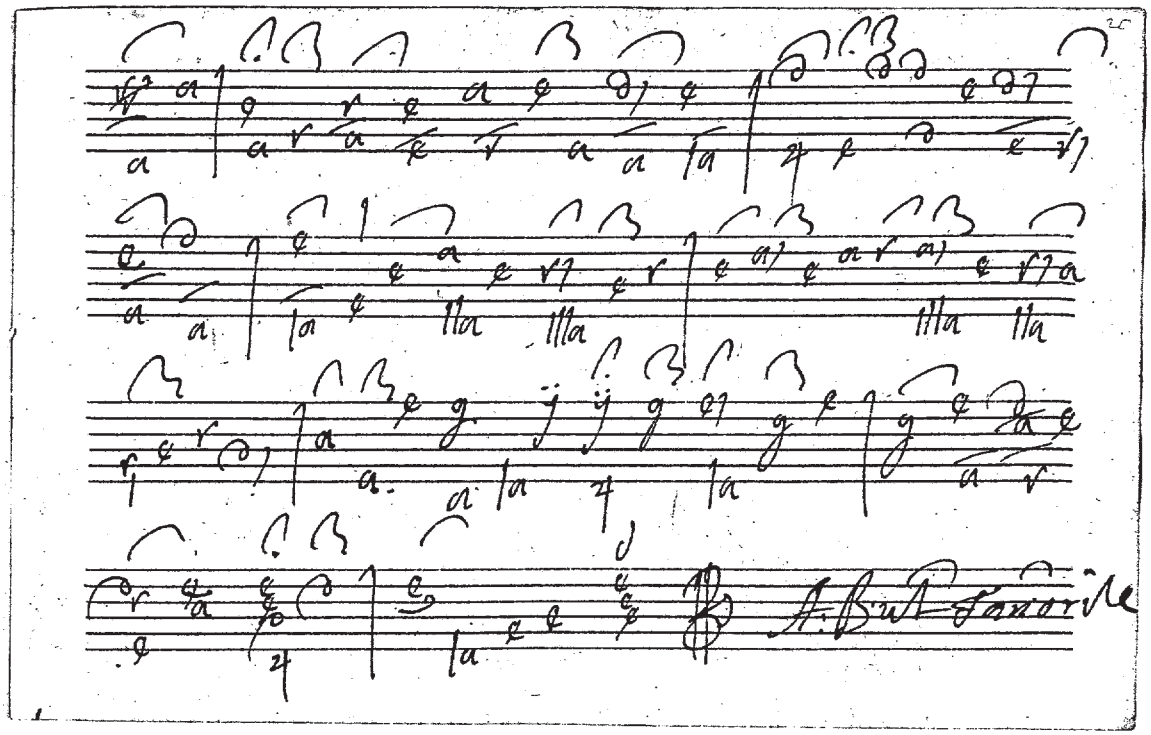

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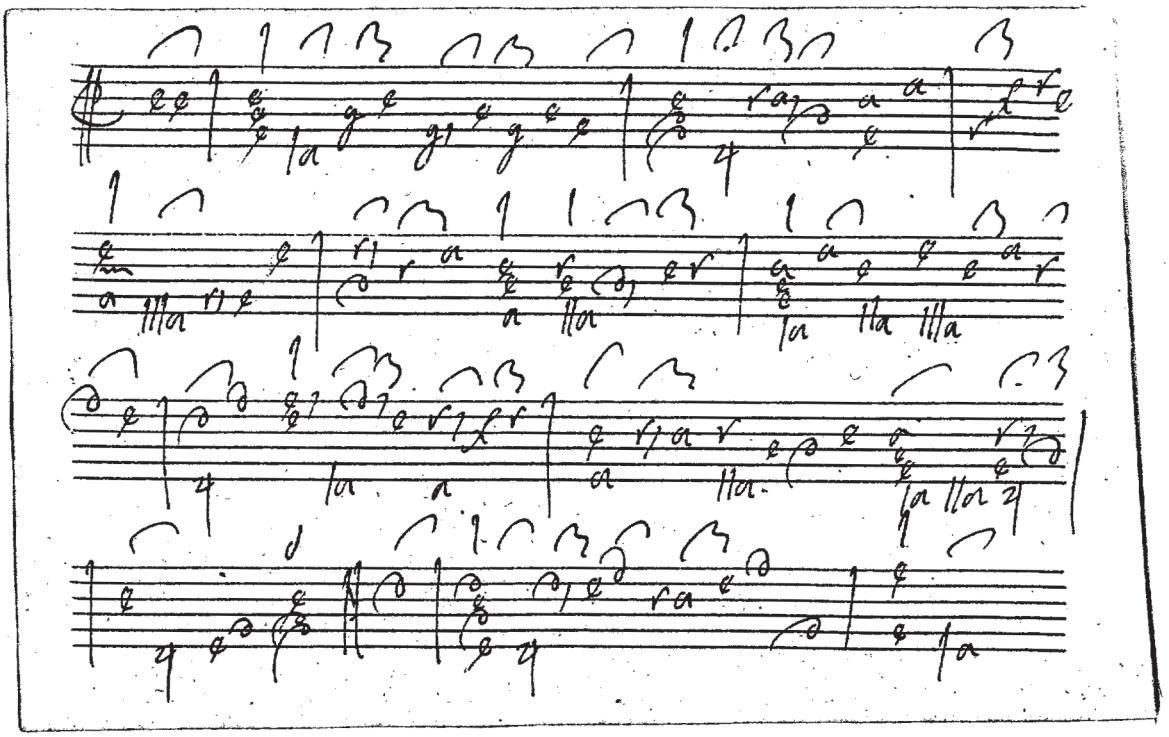

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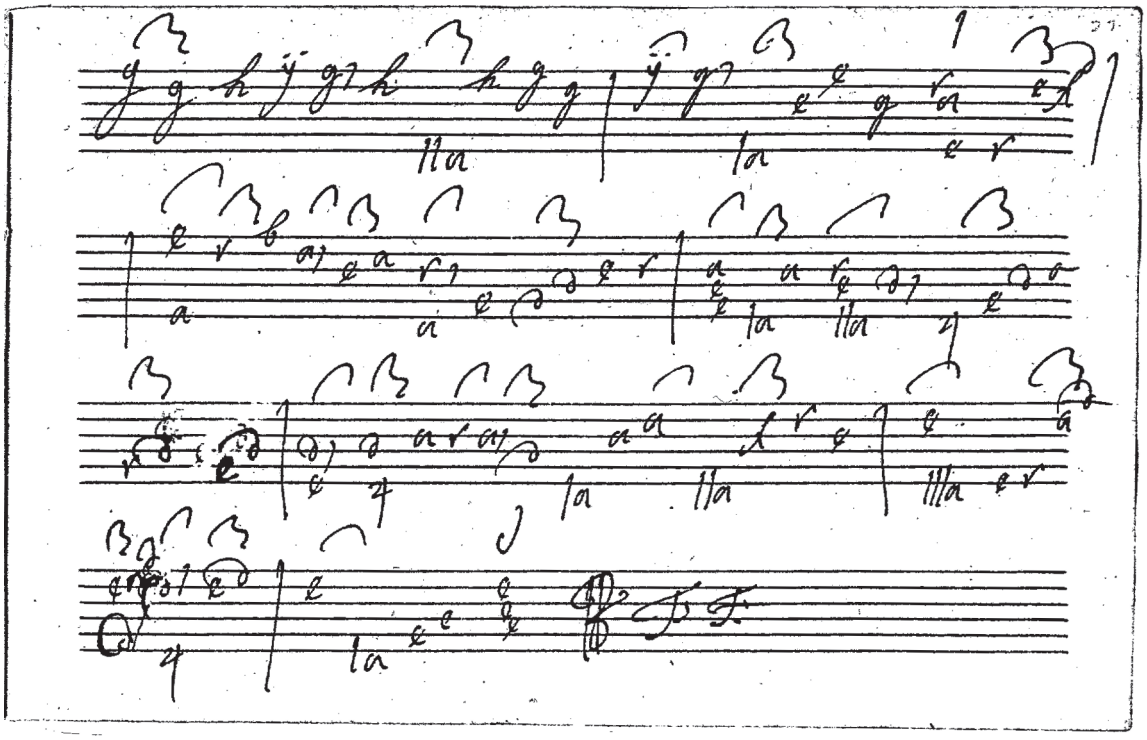

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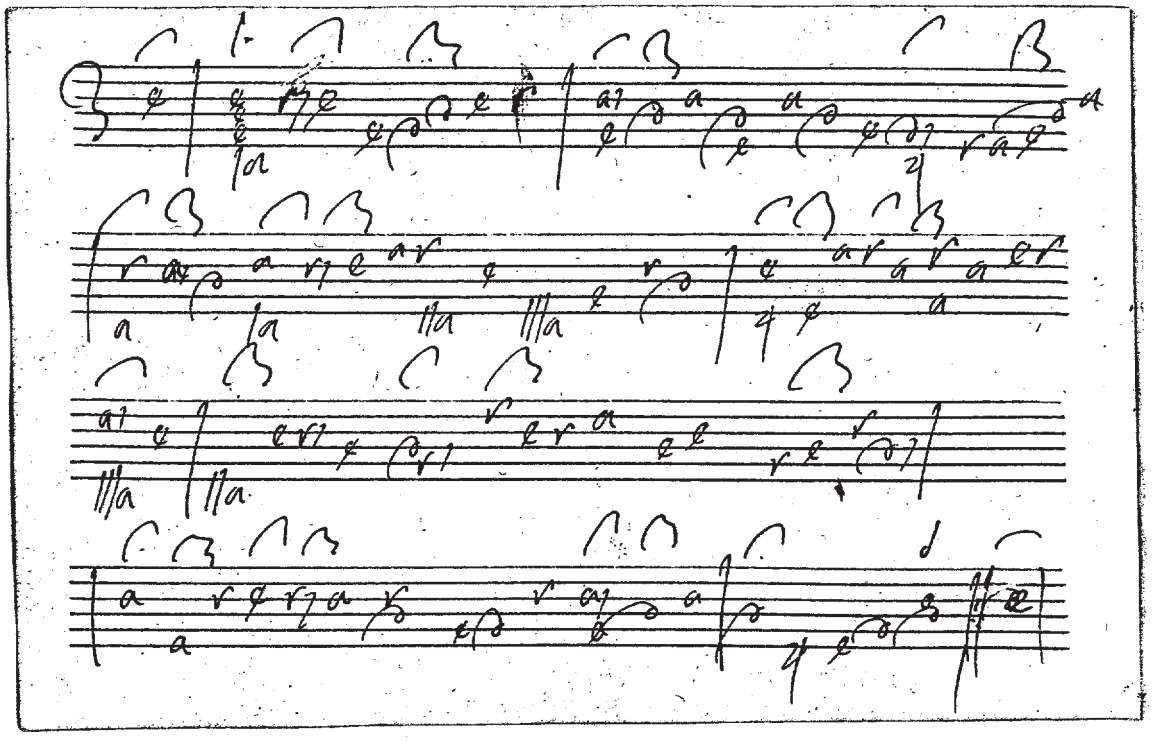

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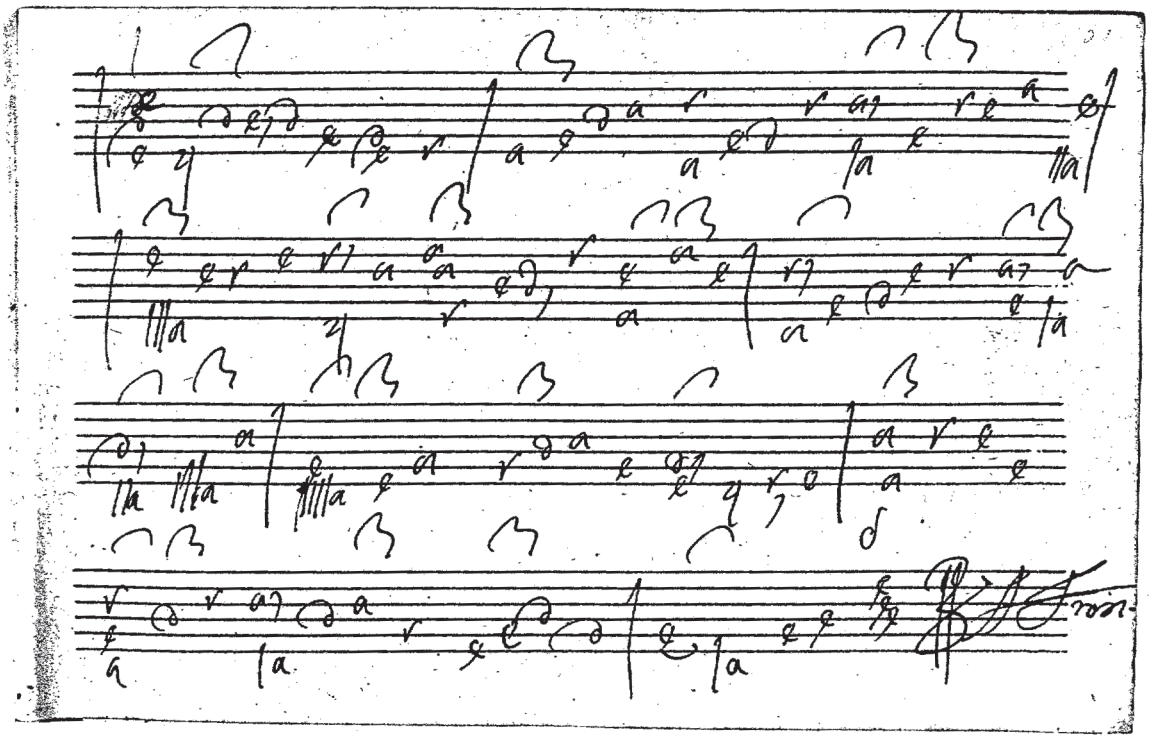

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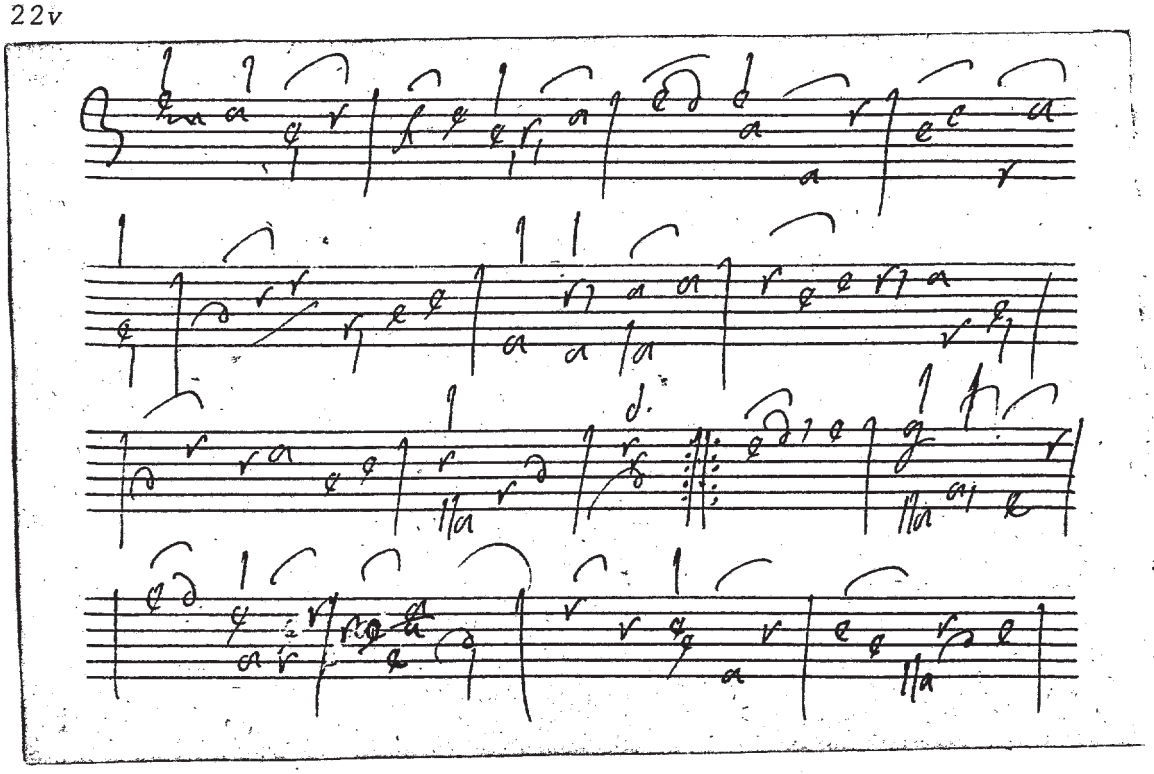

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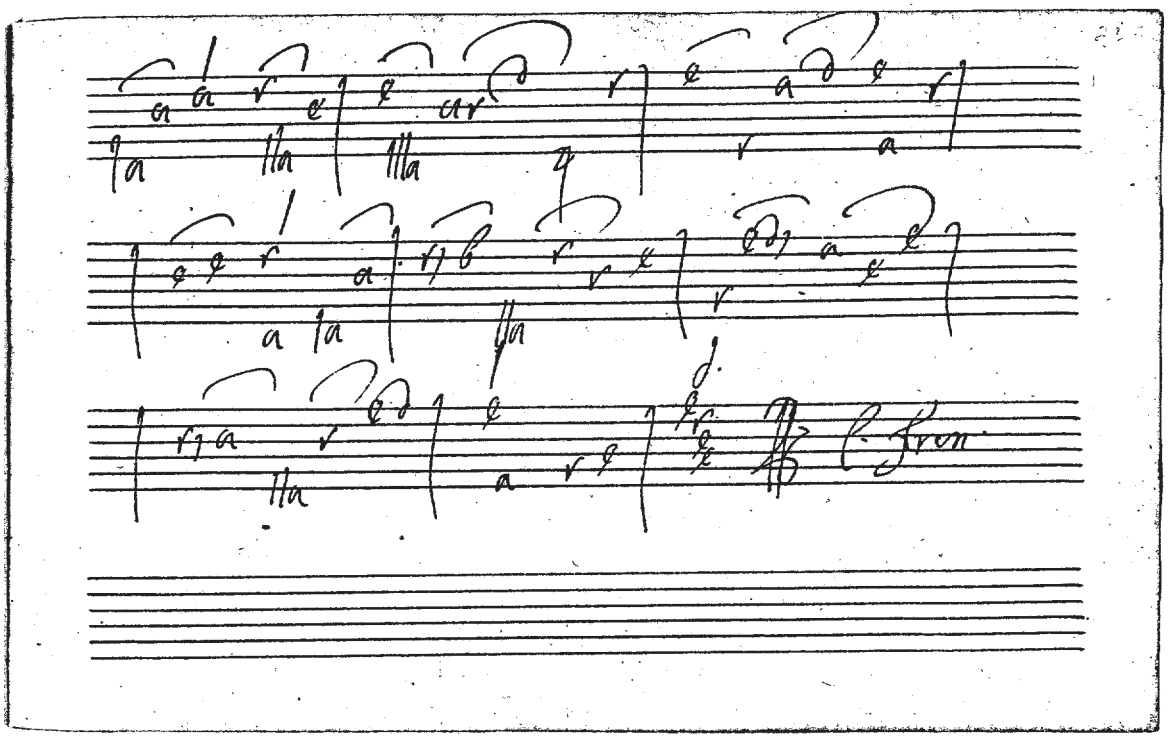

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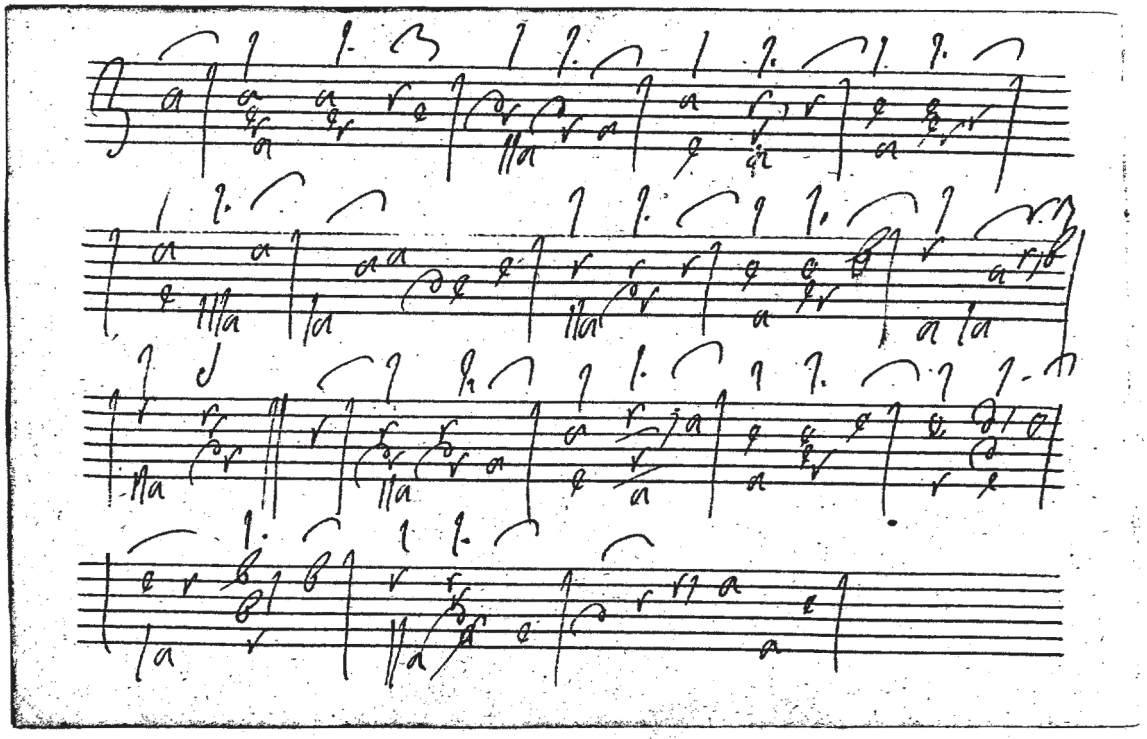

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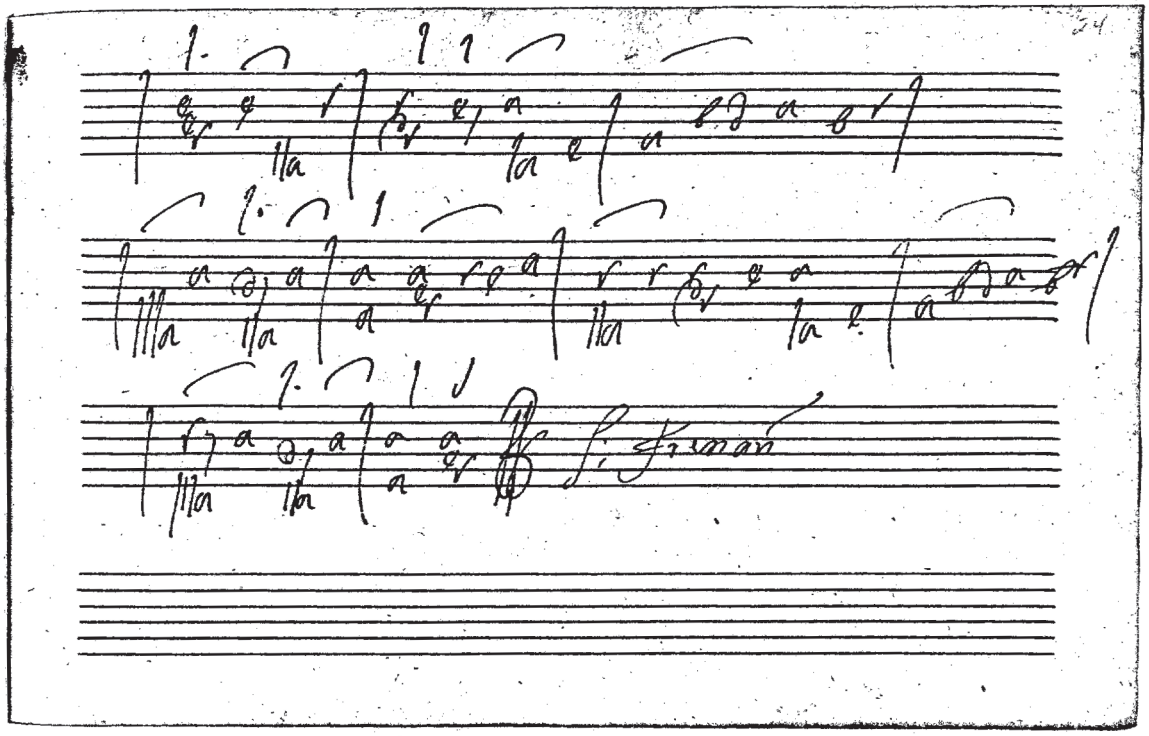

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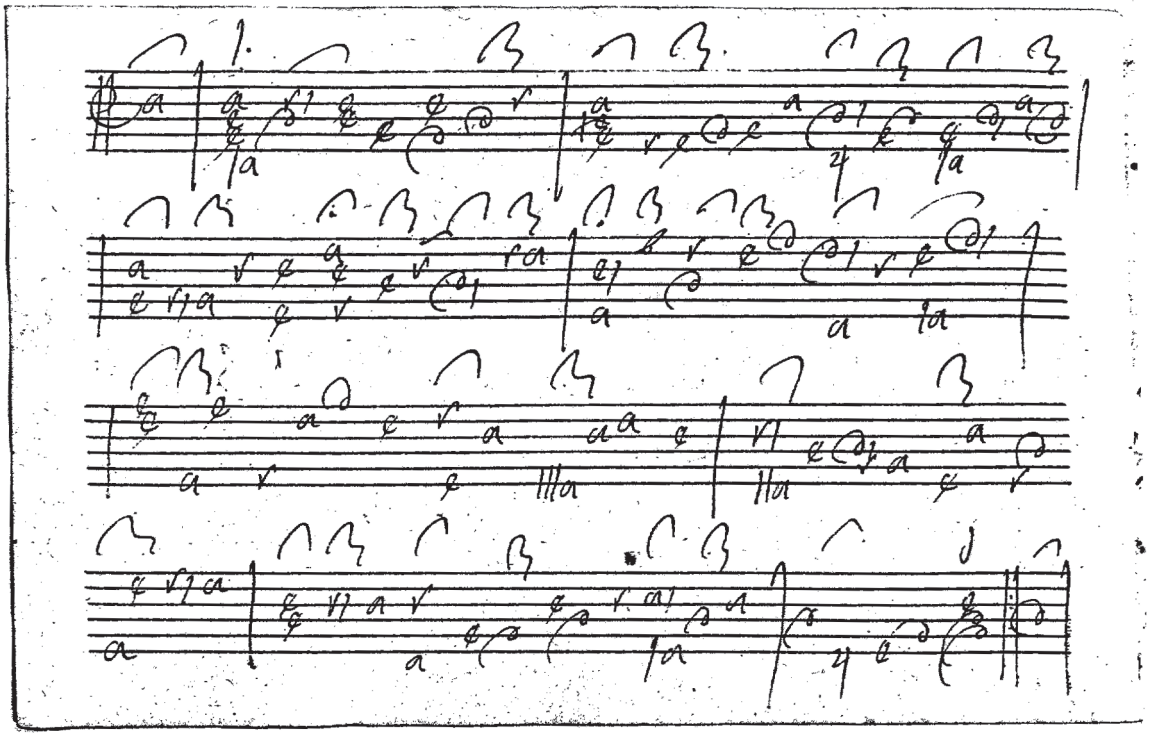

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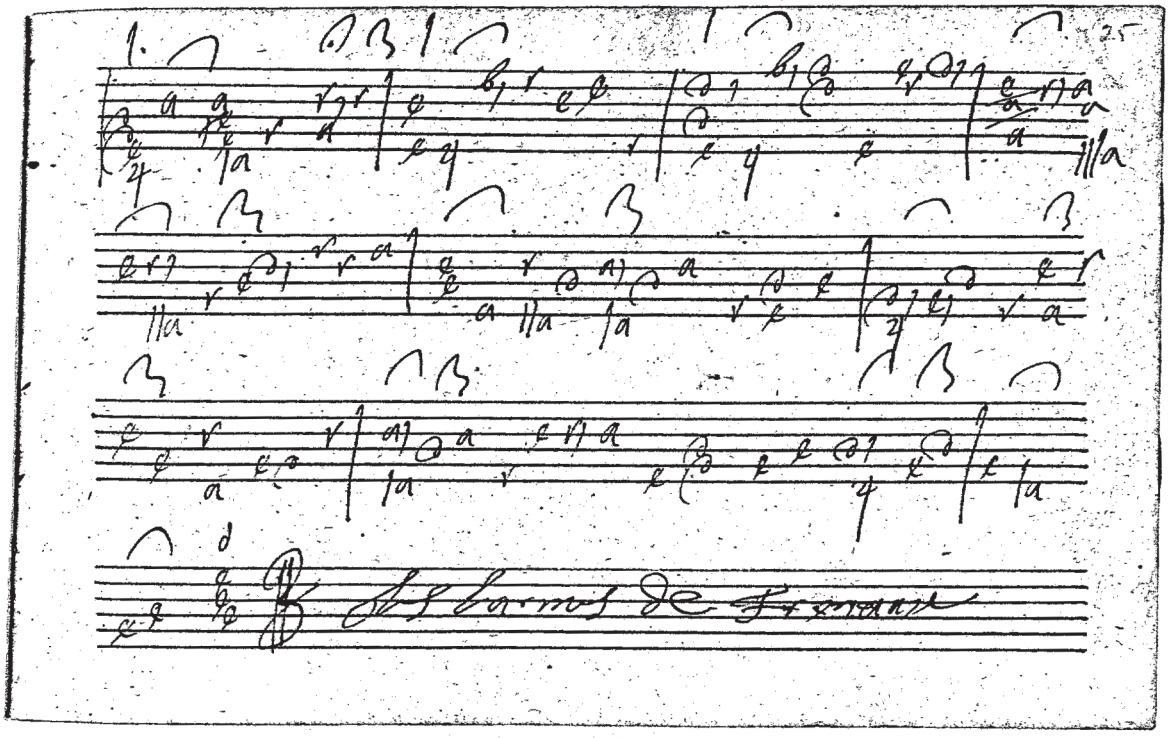

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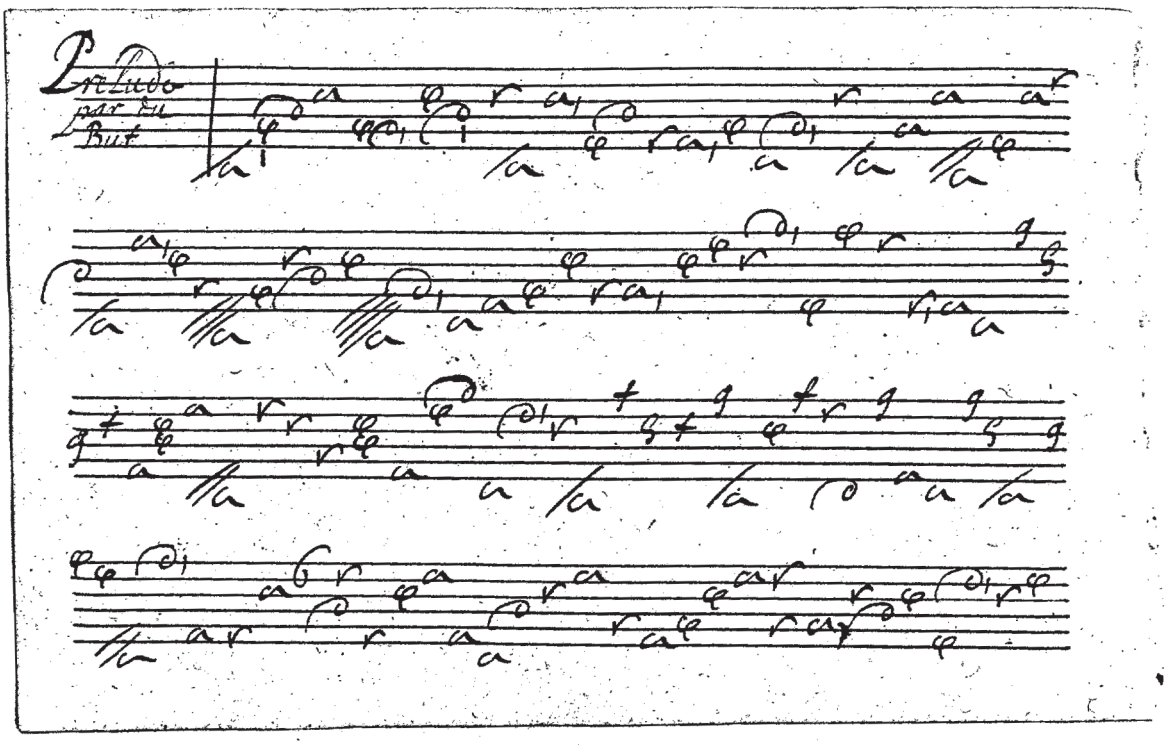

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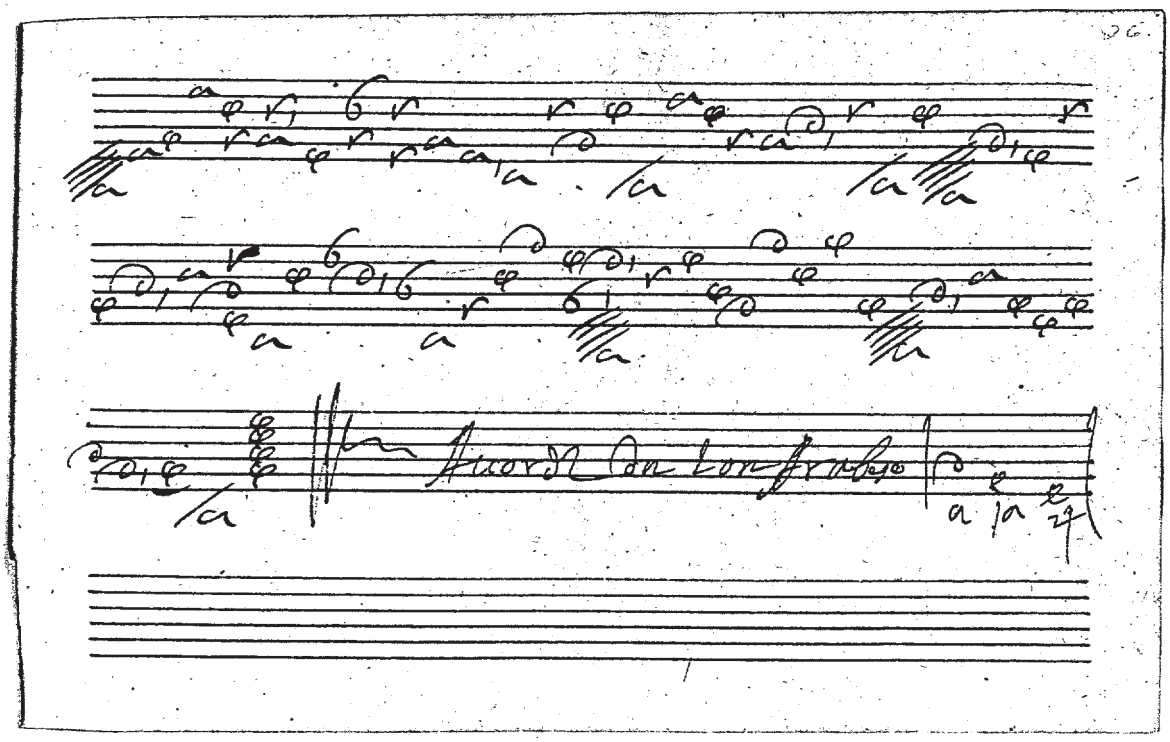

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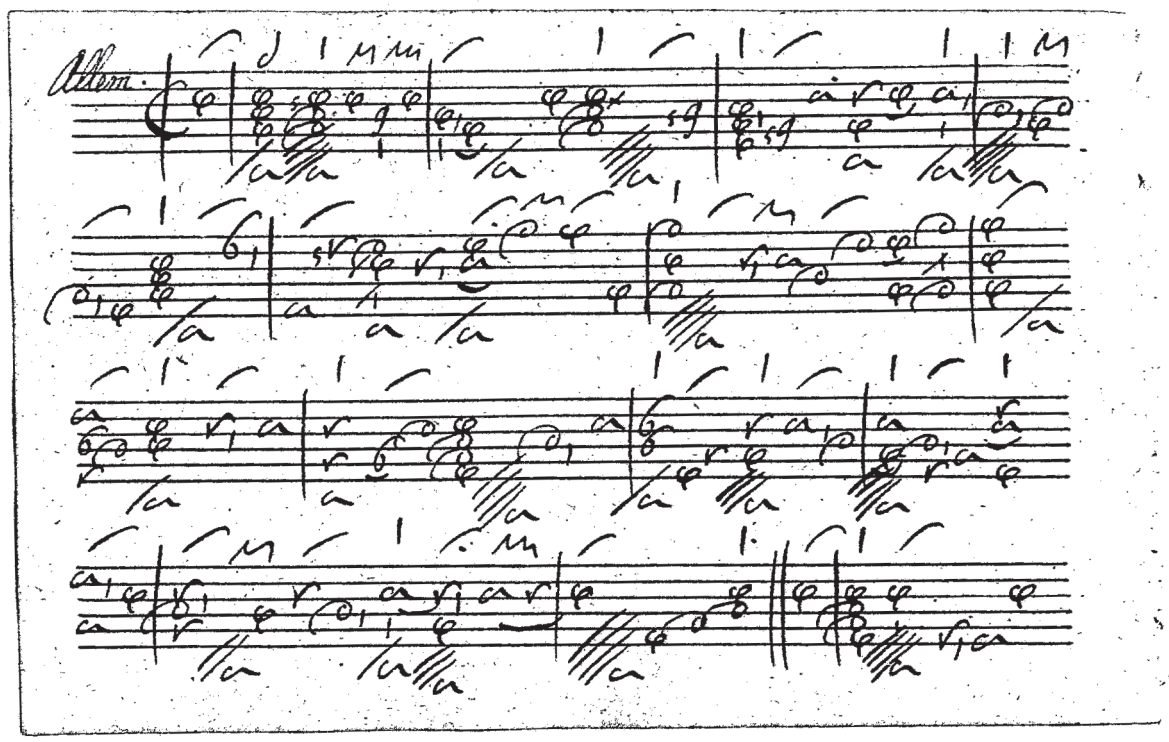

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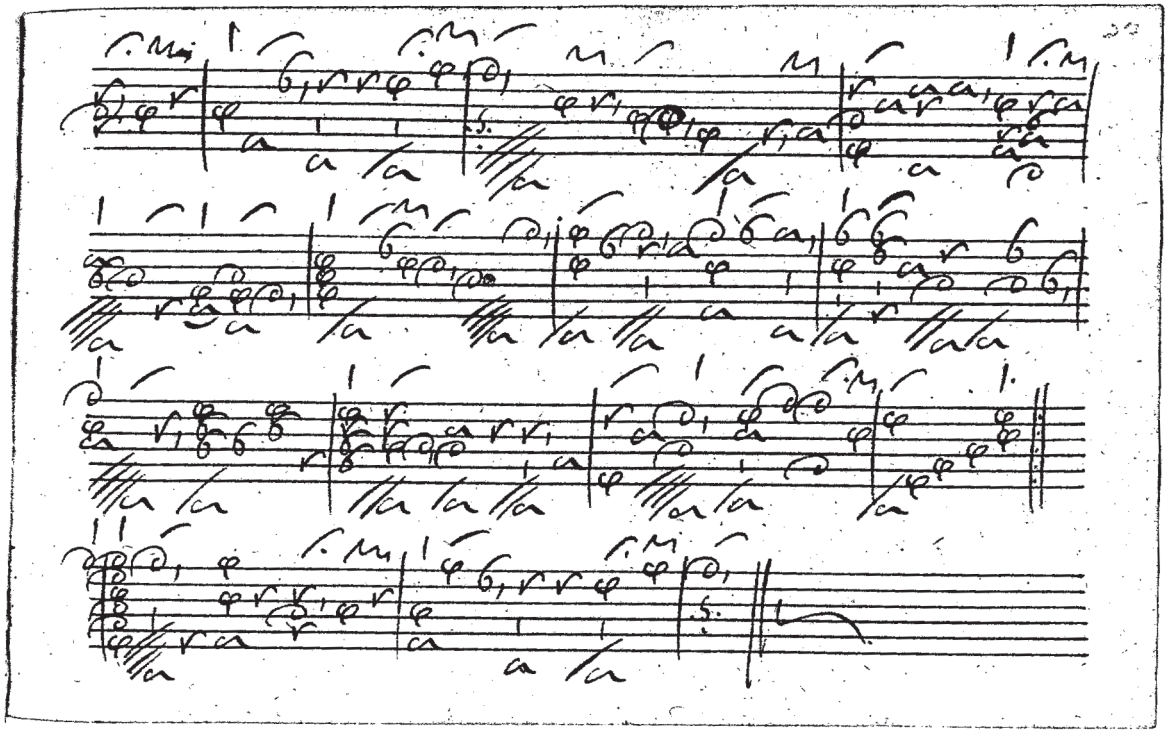

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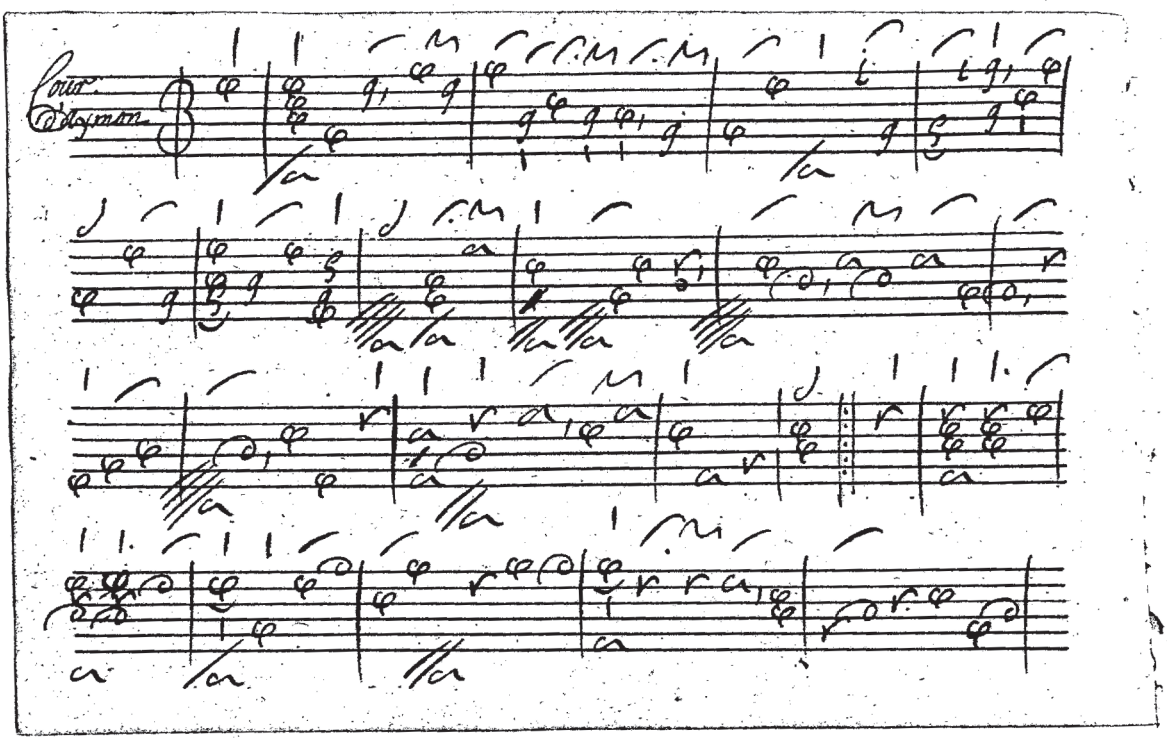

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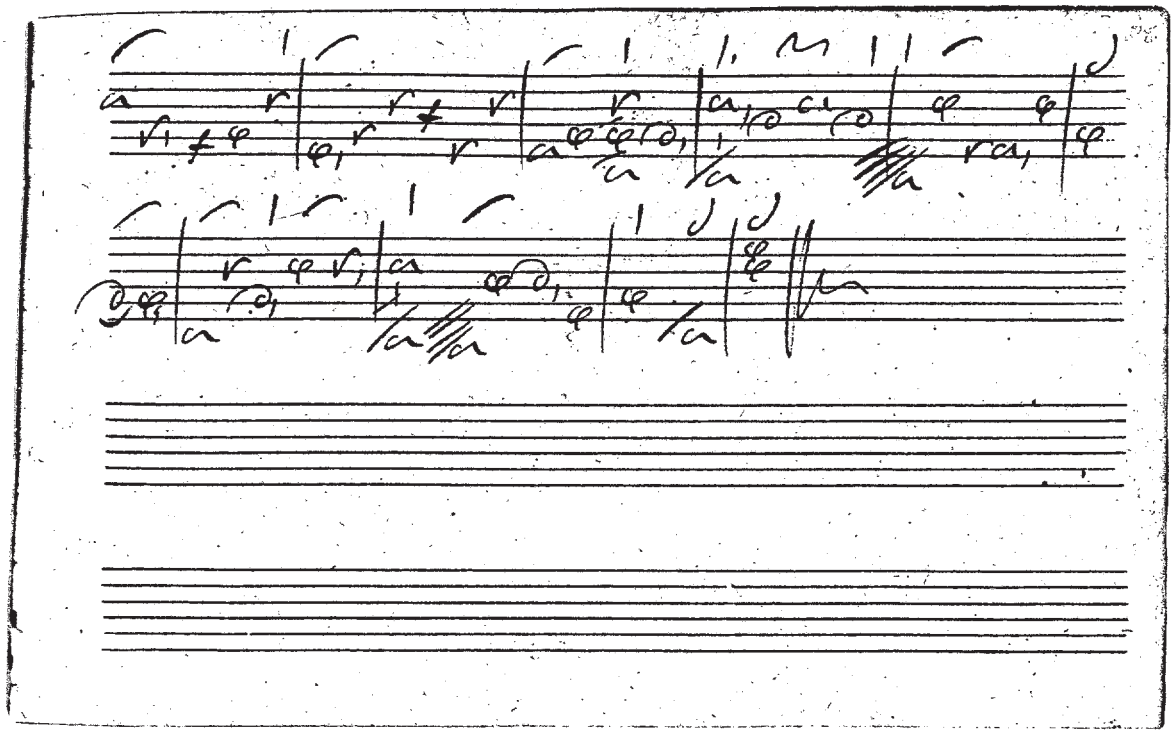

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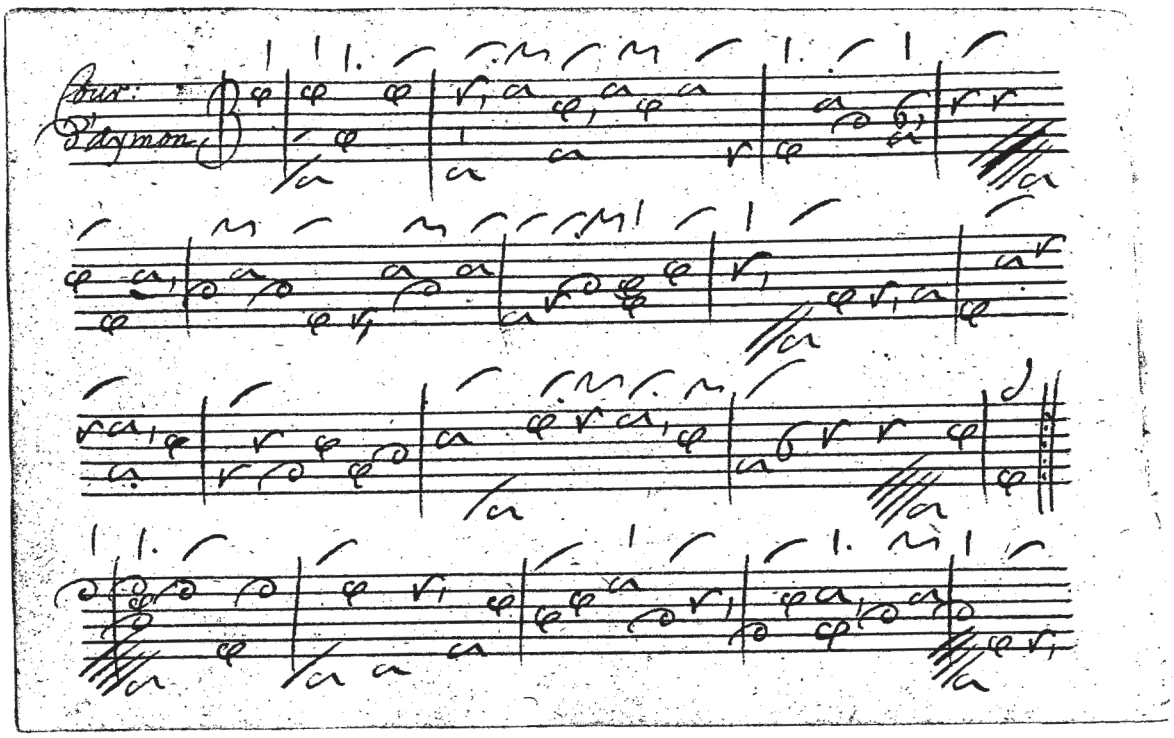

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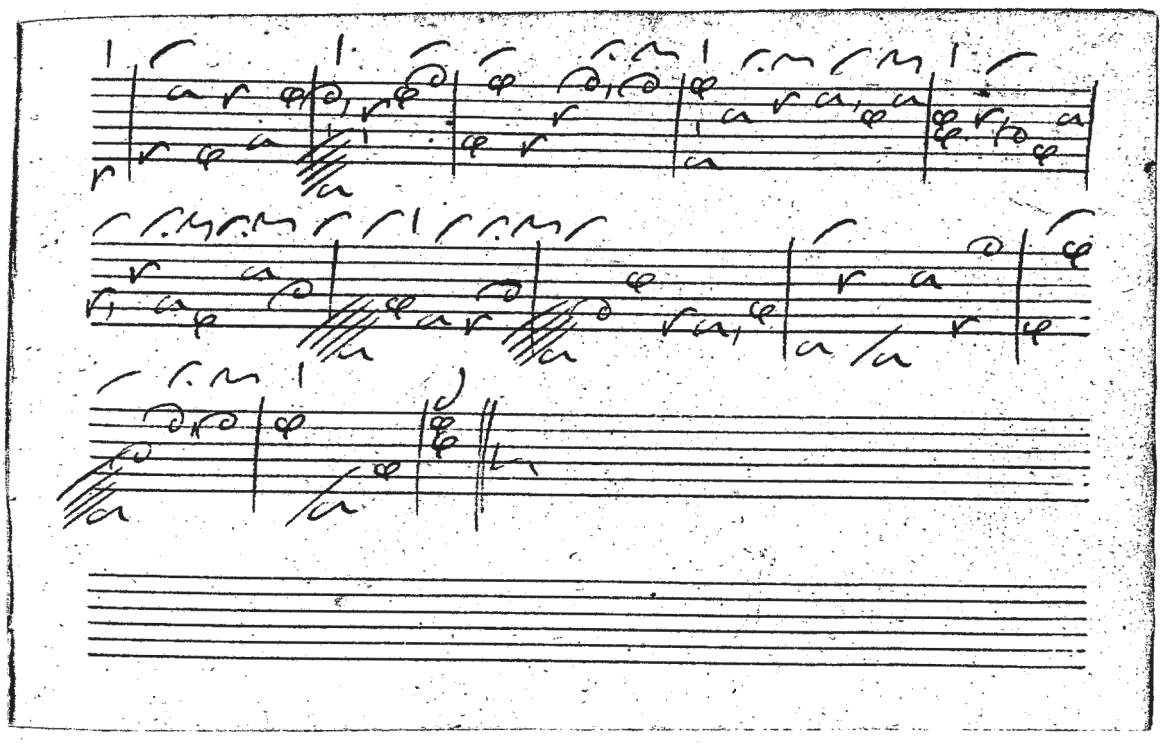

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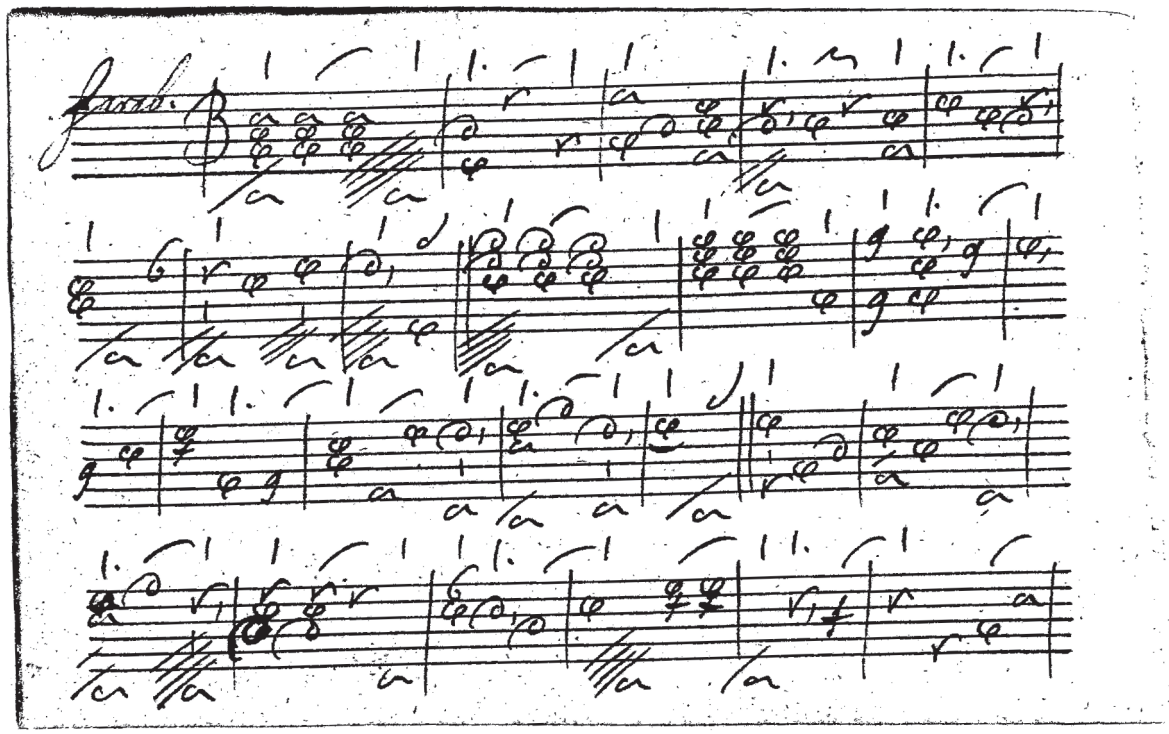

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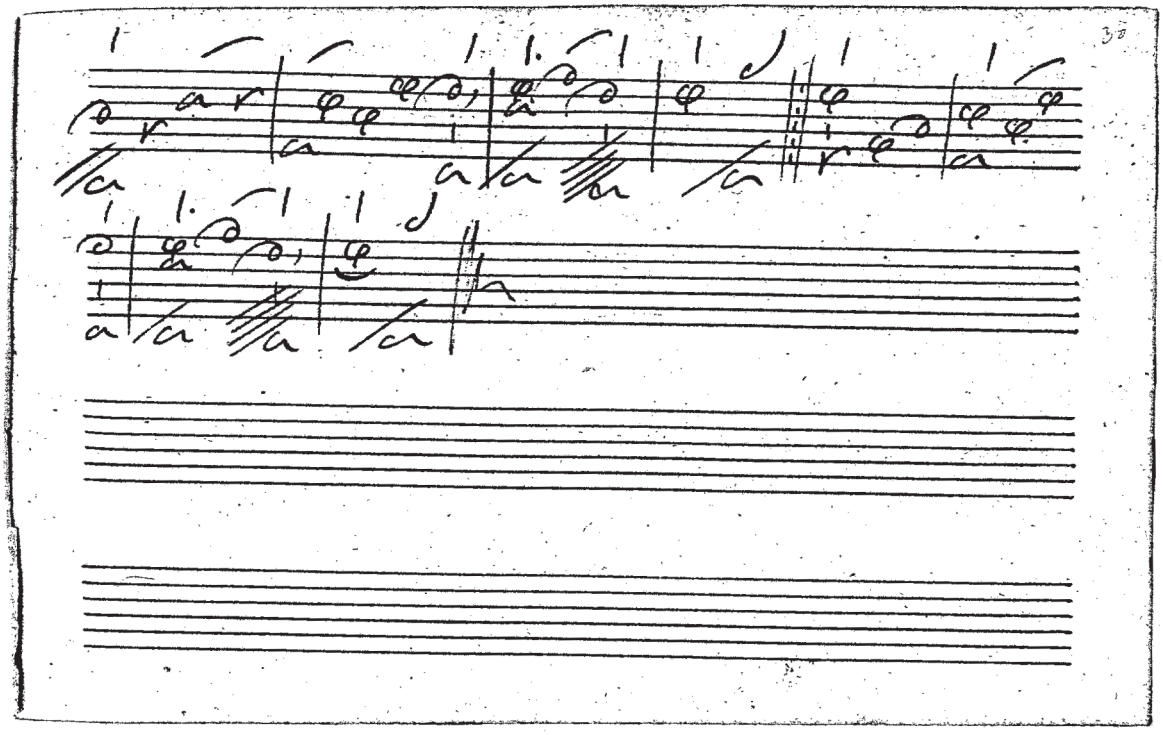

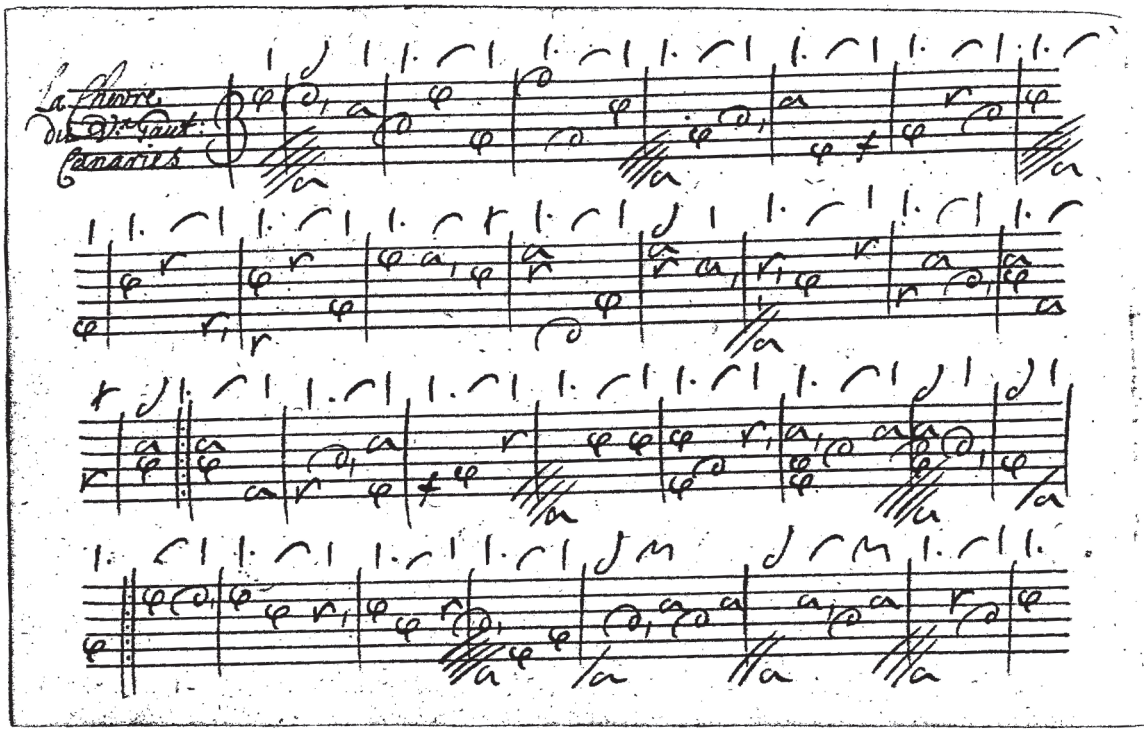
La Chevre
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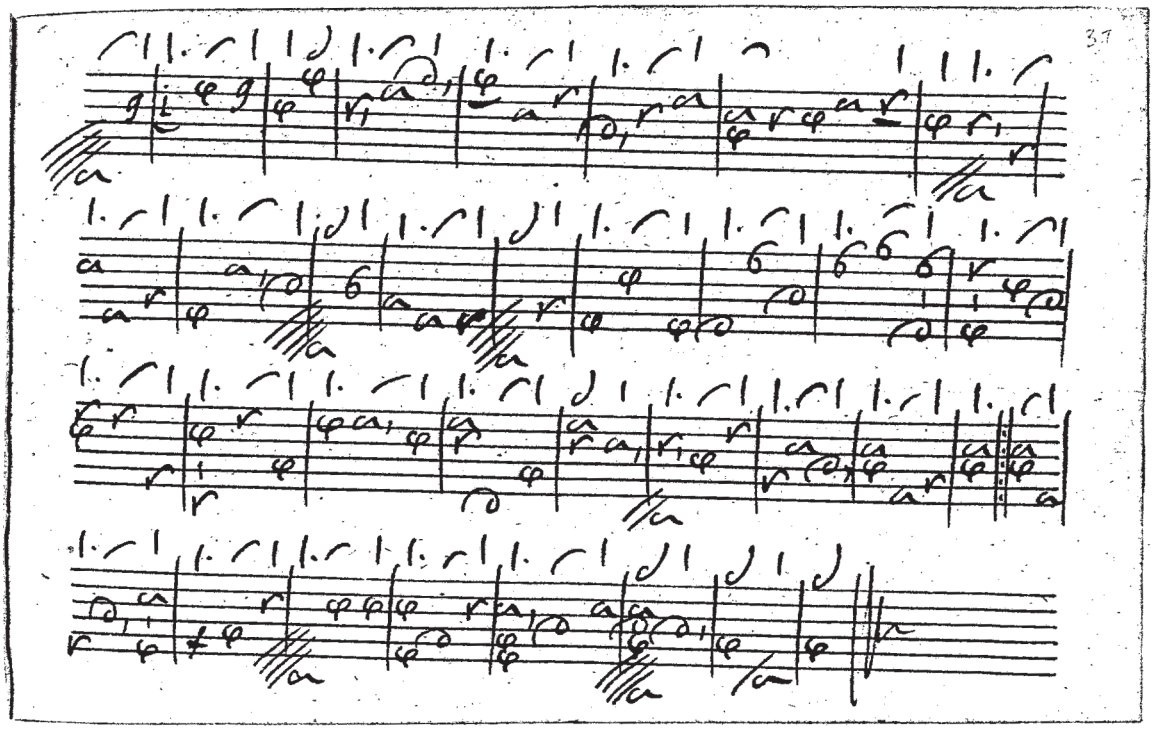
Canaries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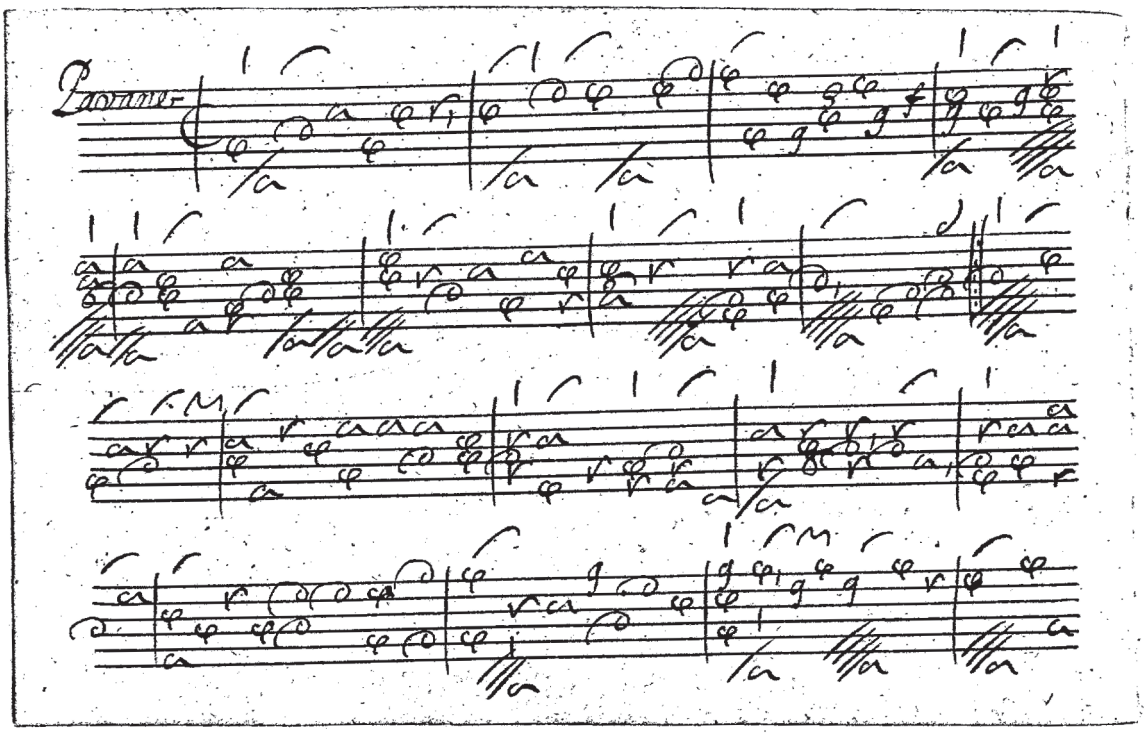

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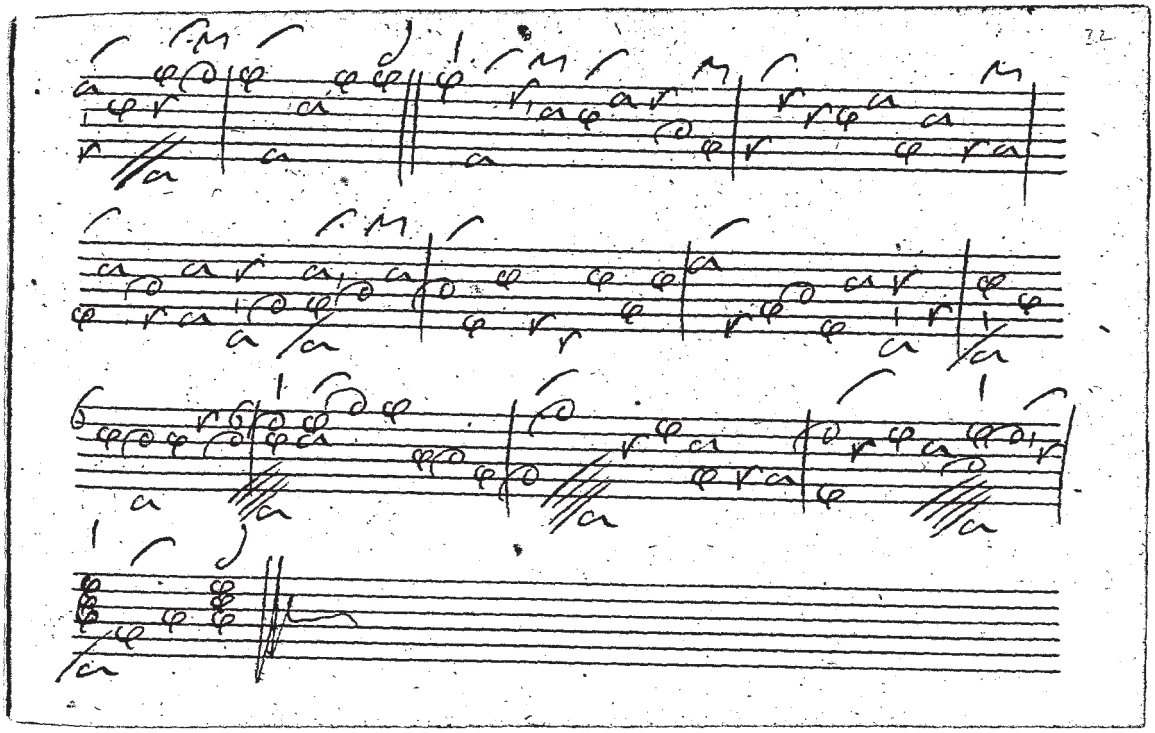

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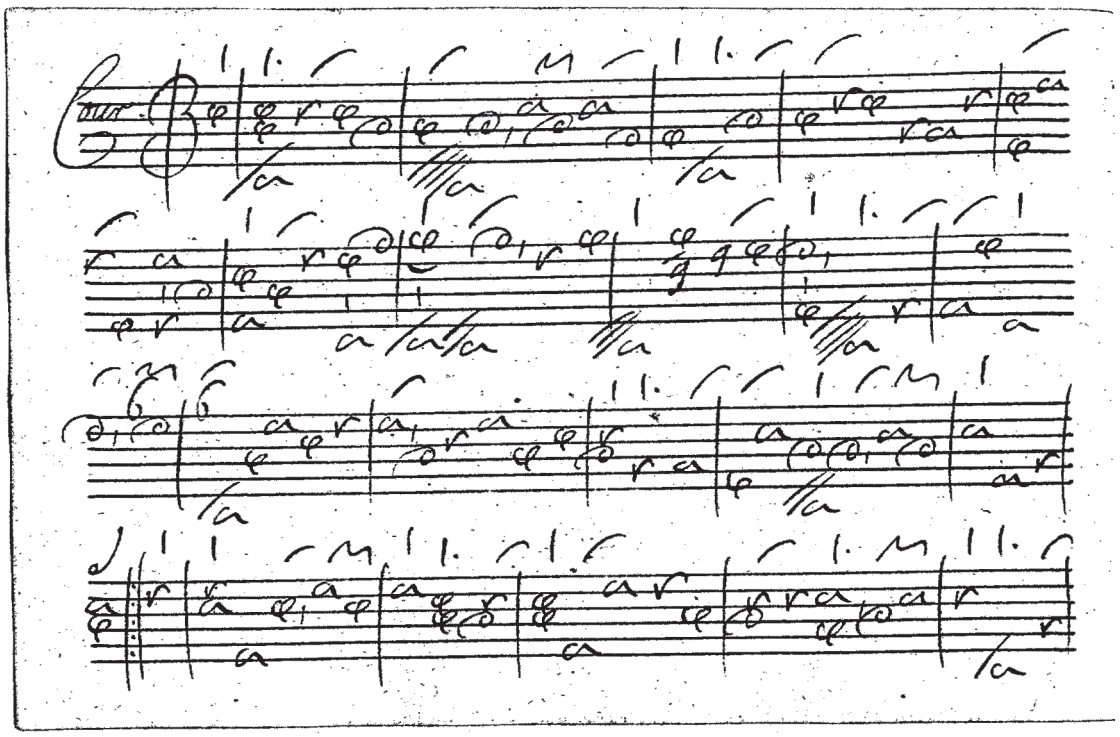

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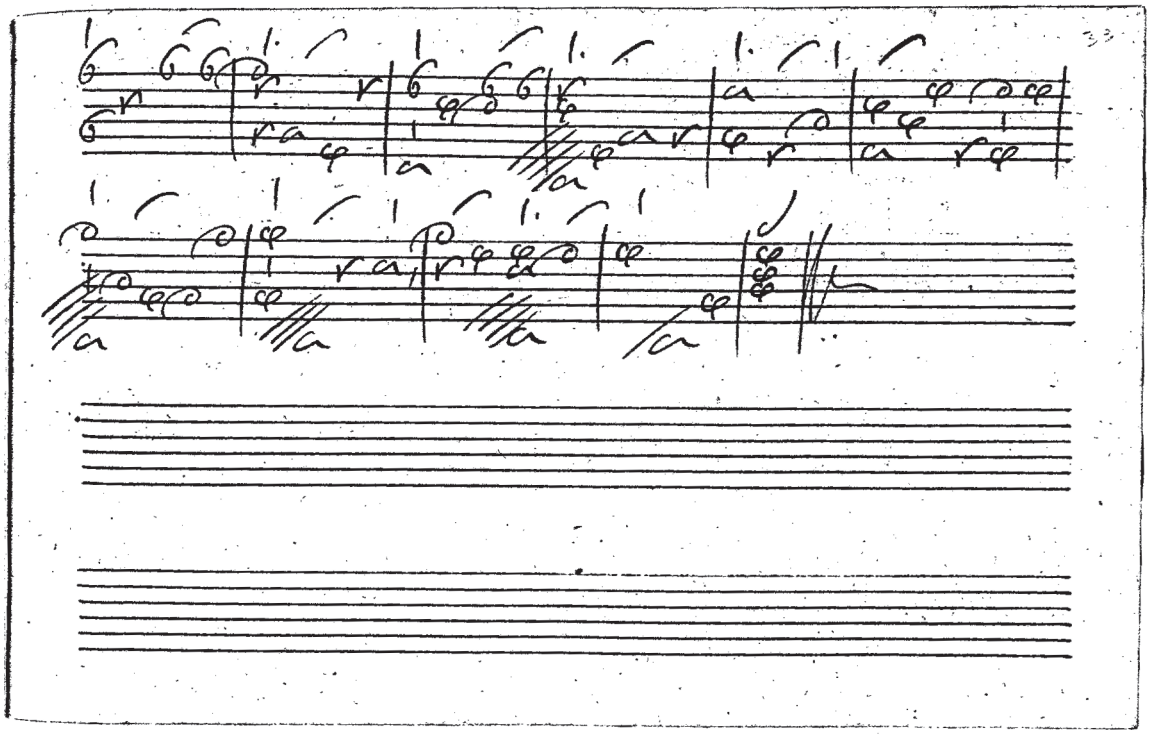

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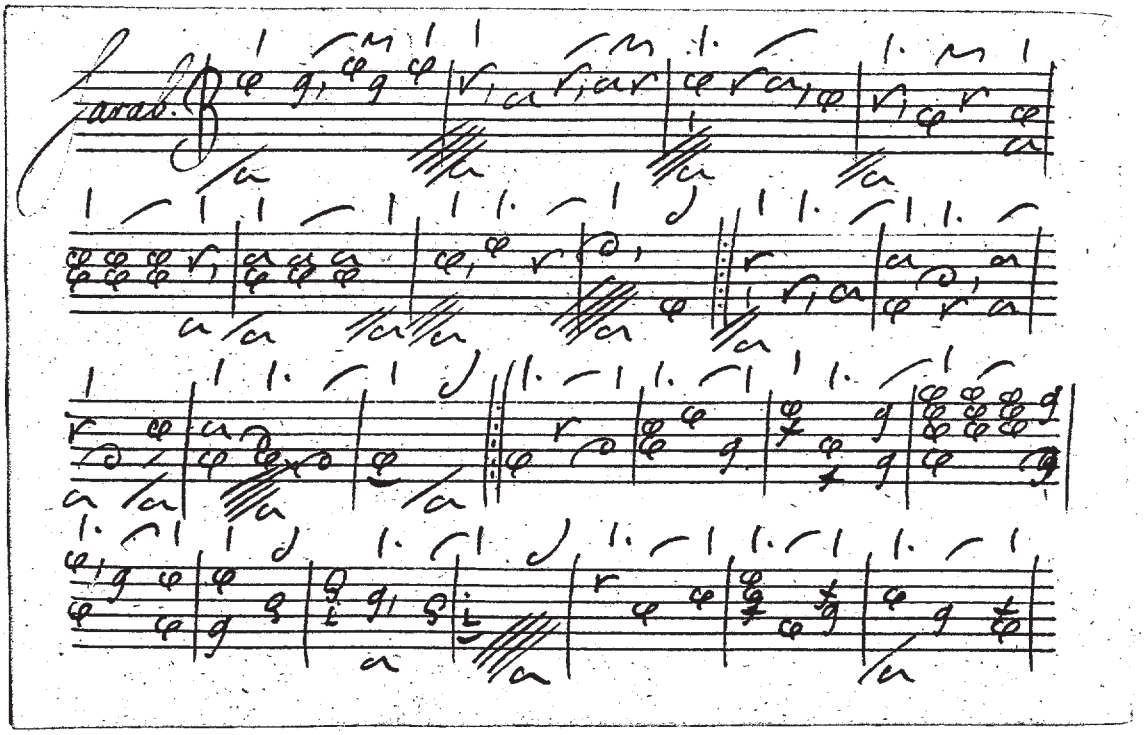

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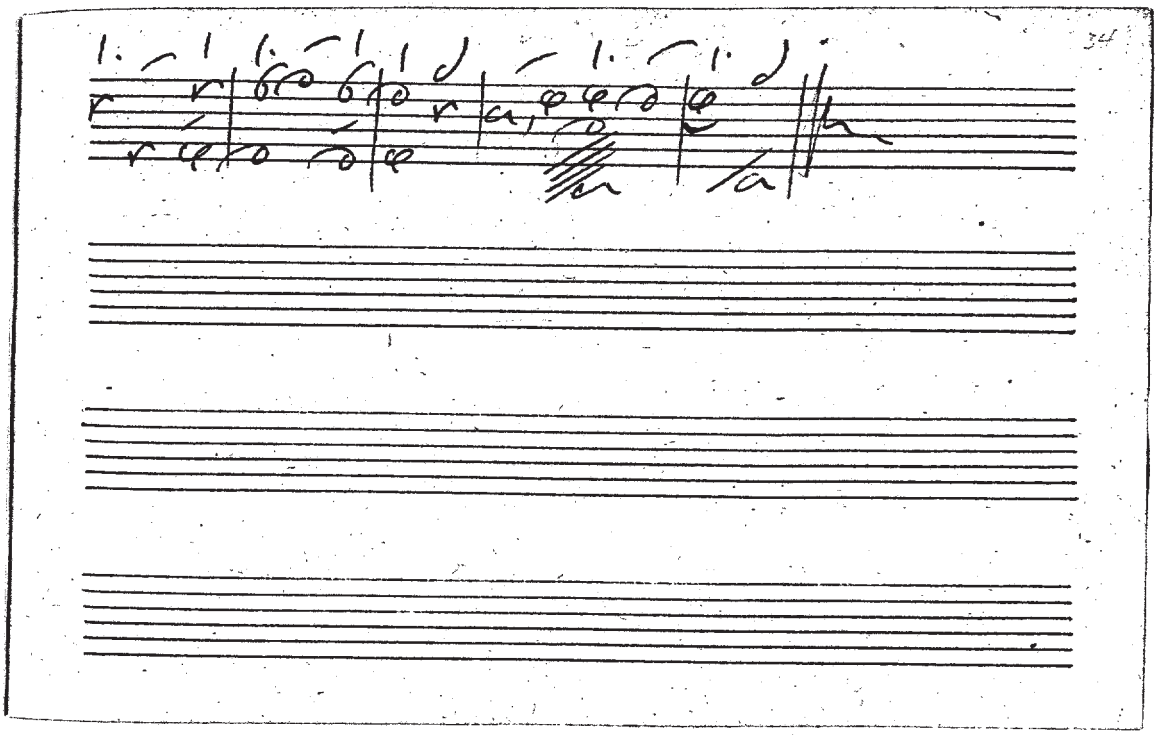

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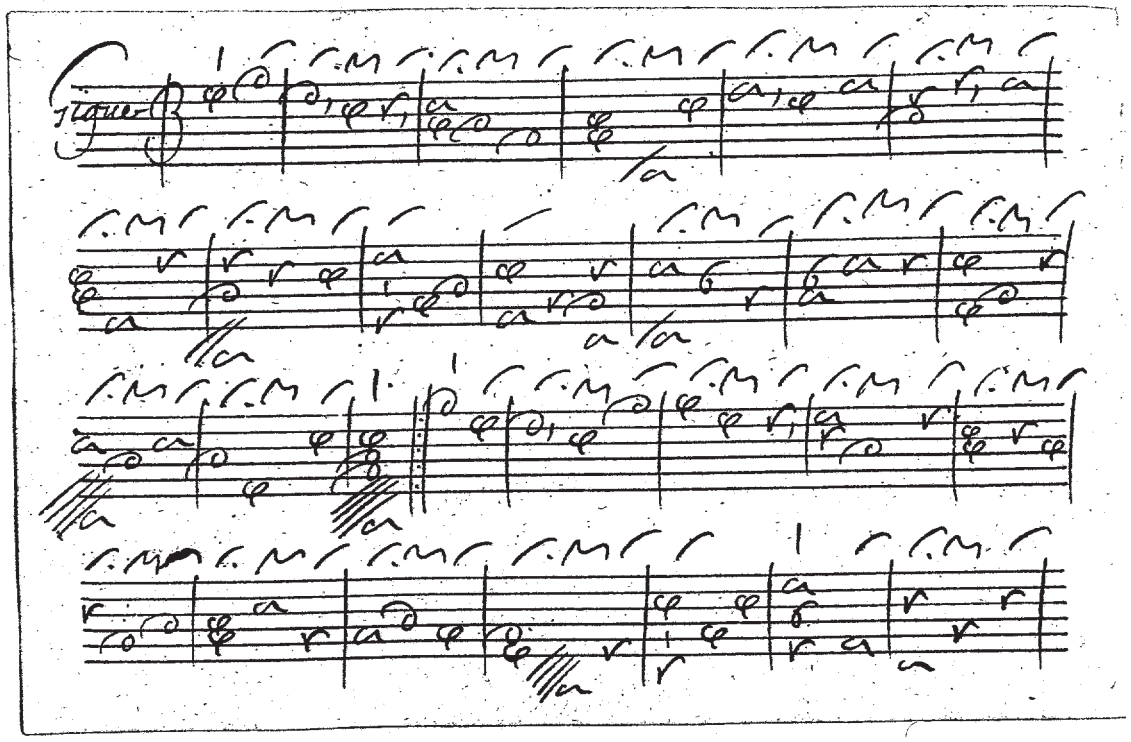

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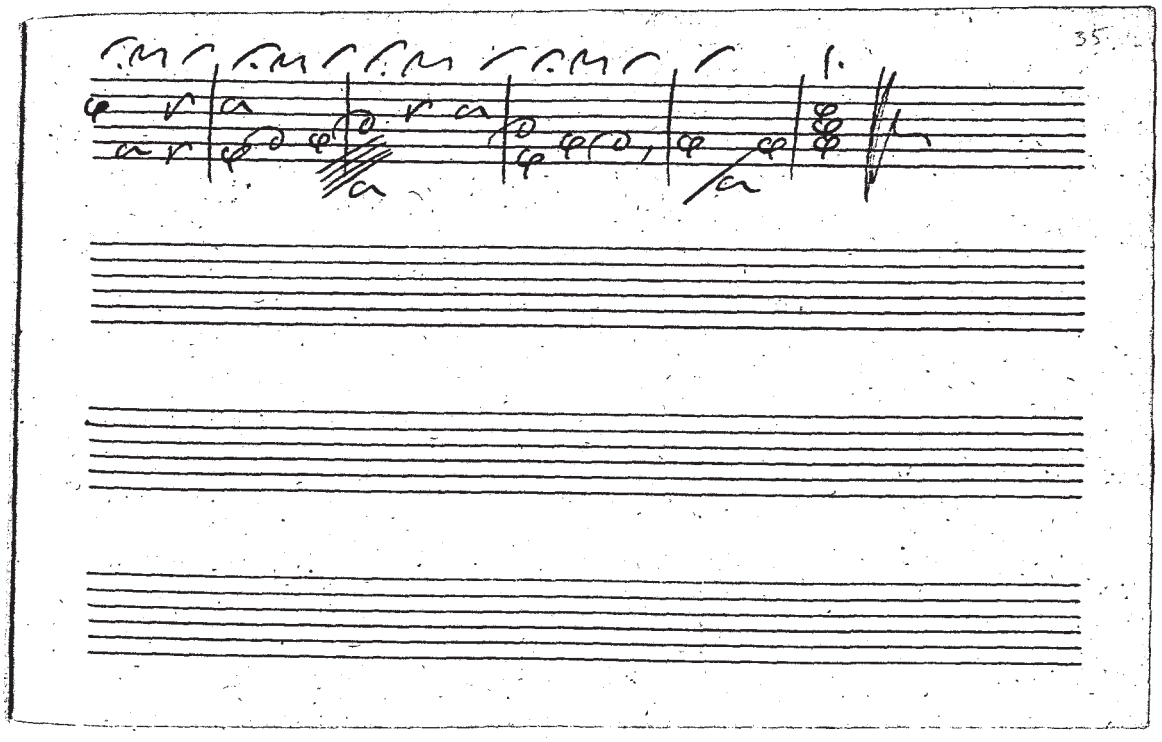

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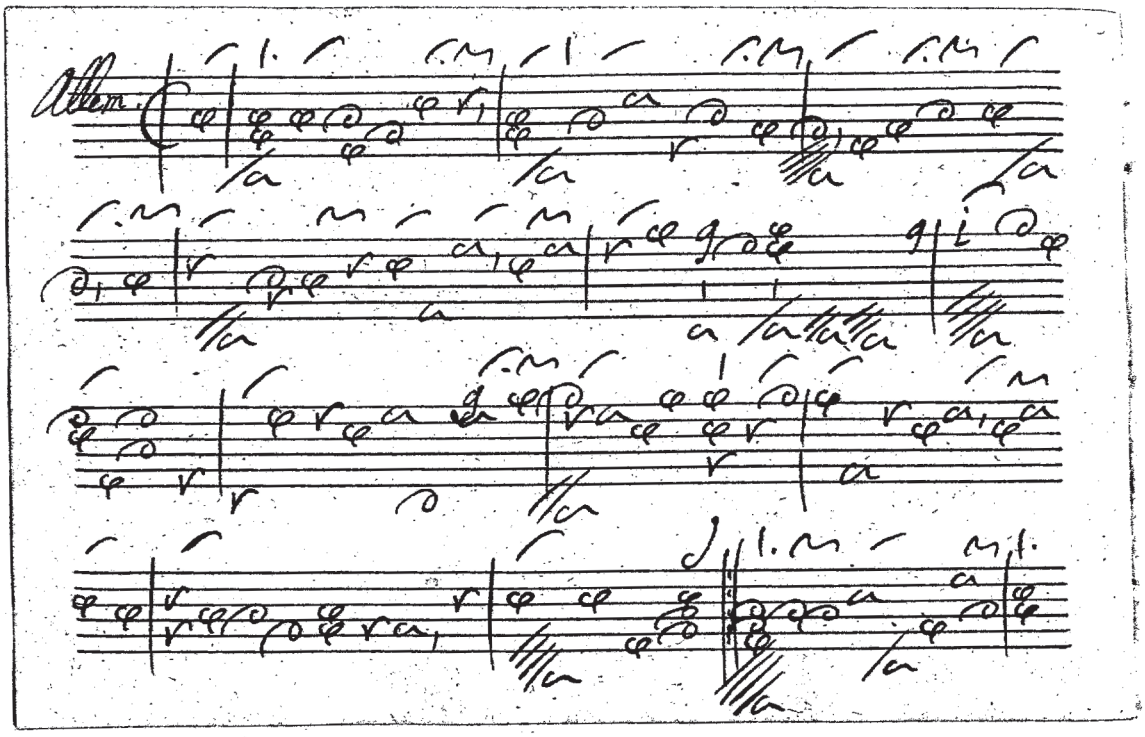

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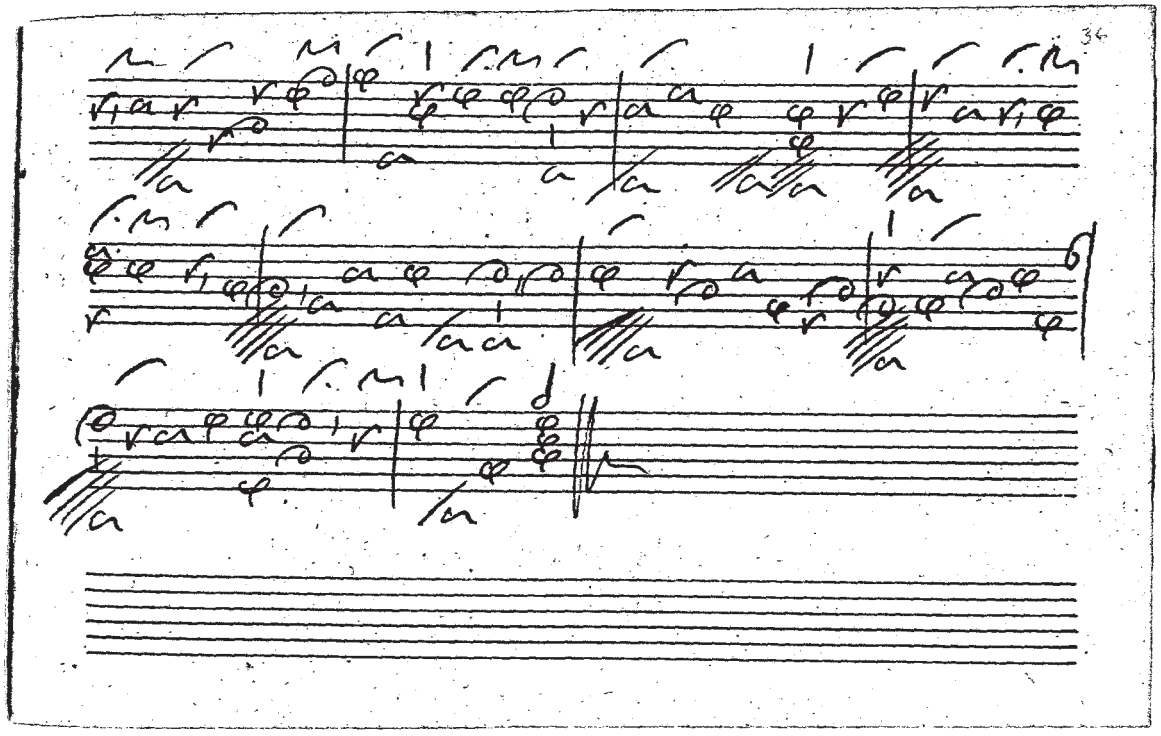

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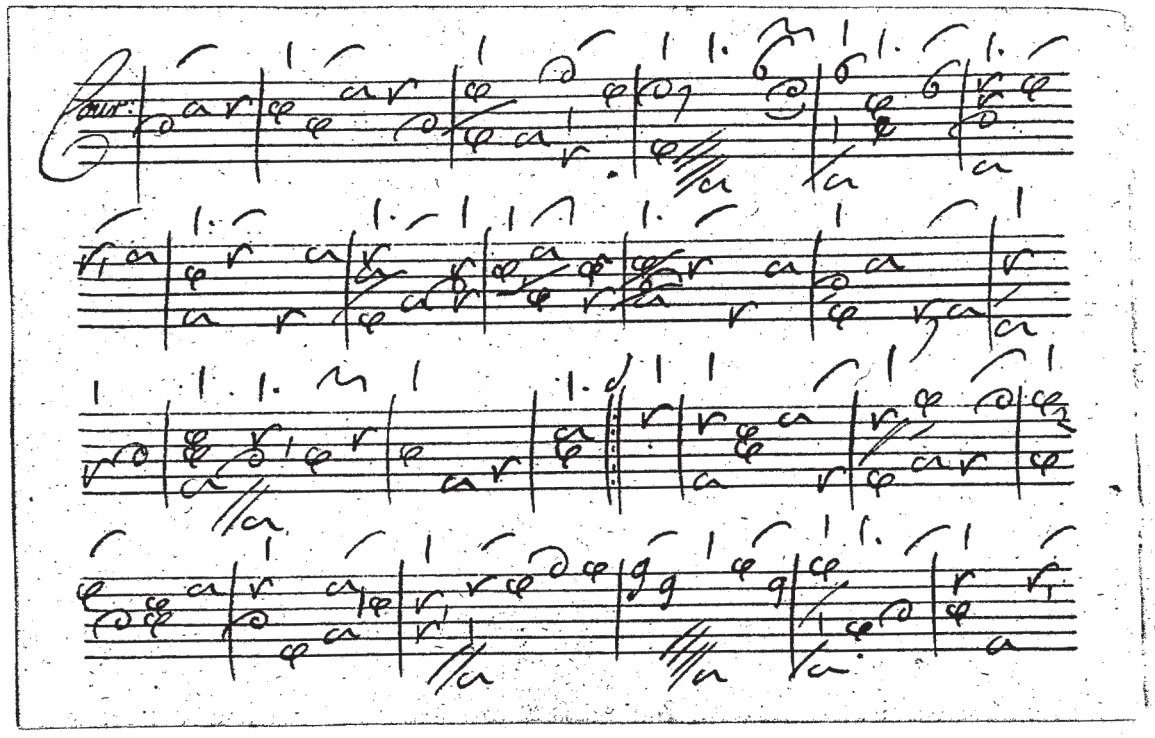

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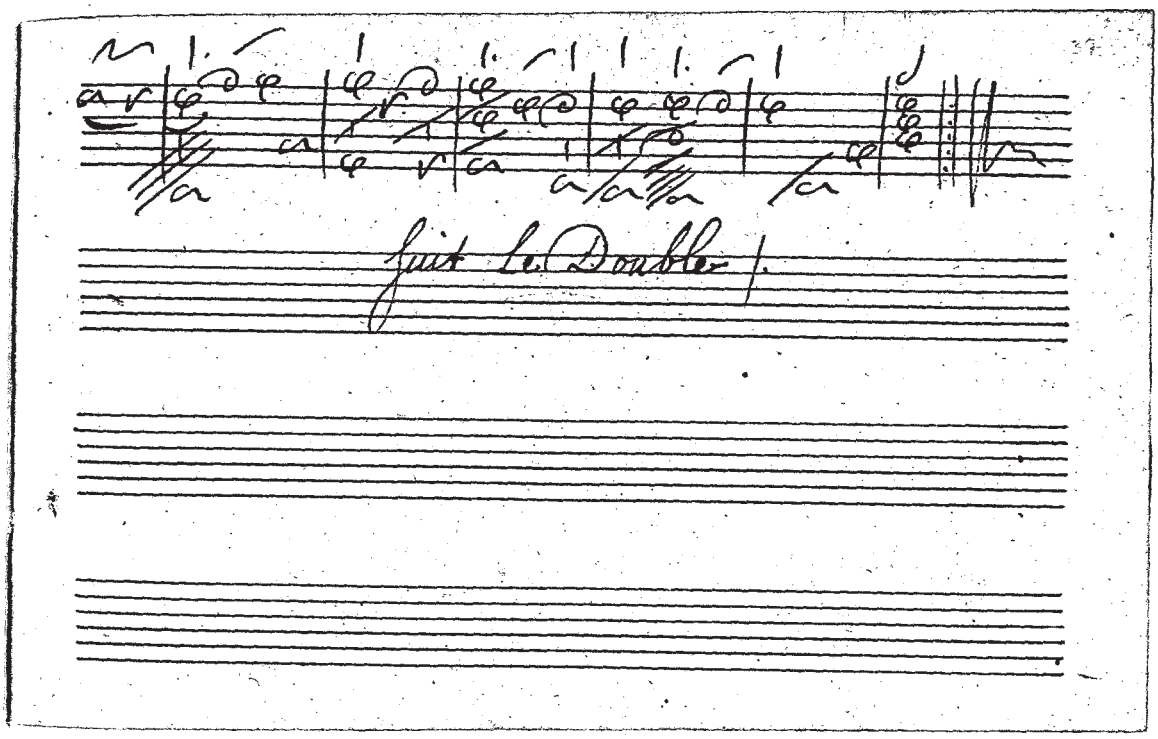

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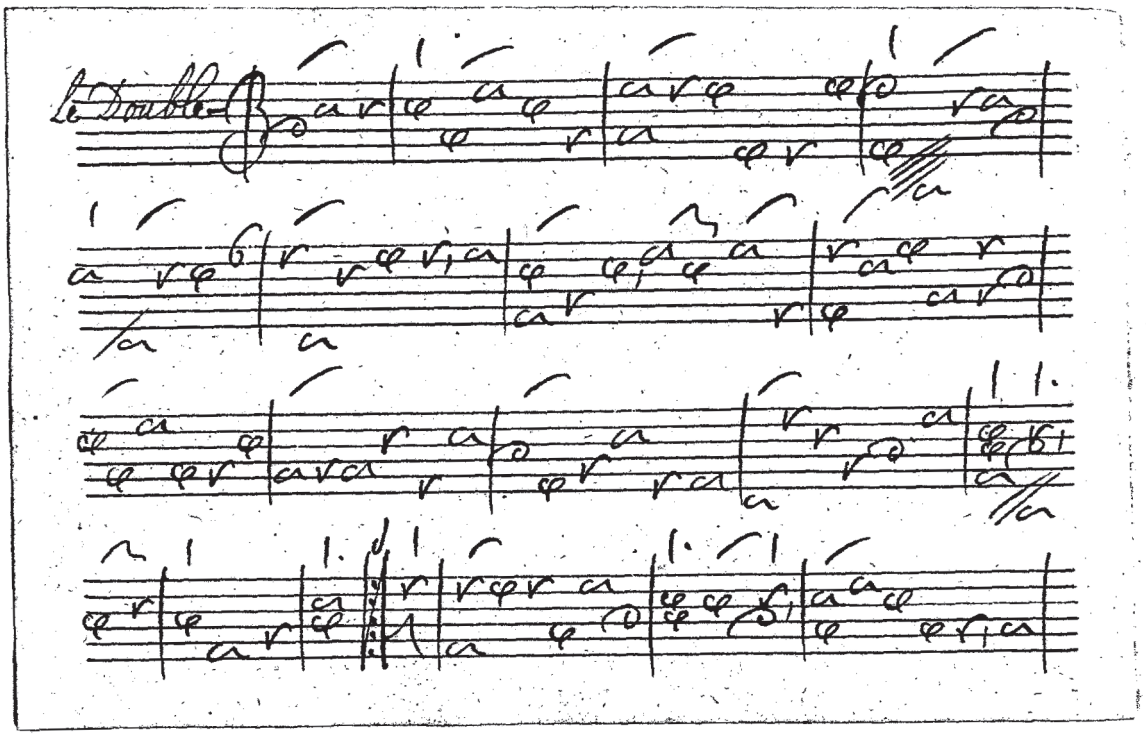

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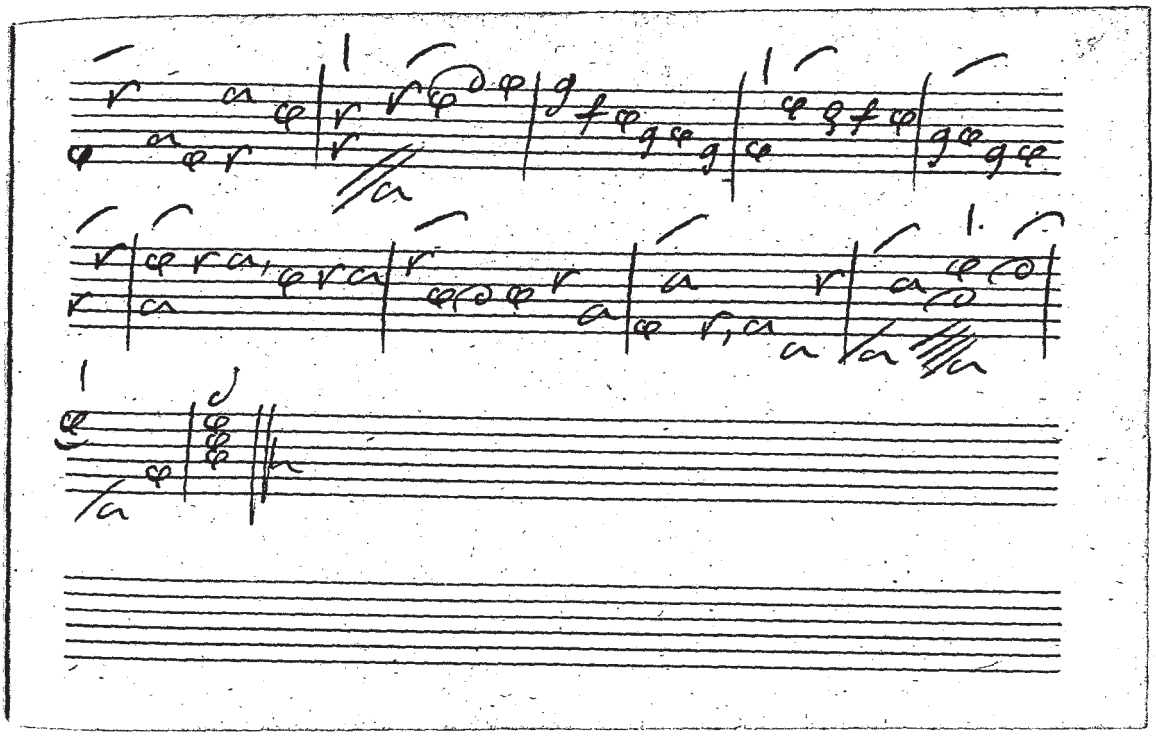

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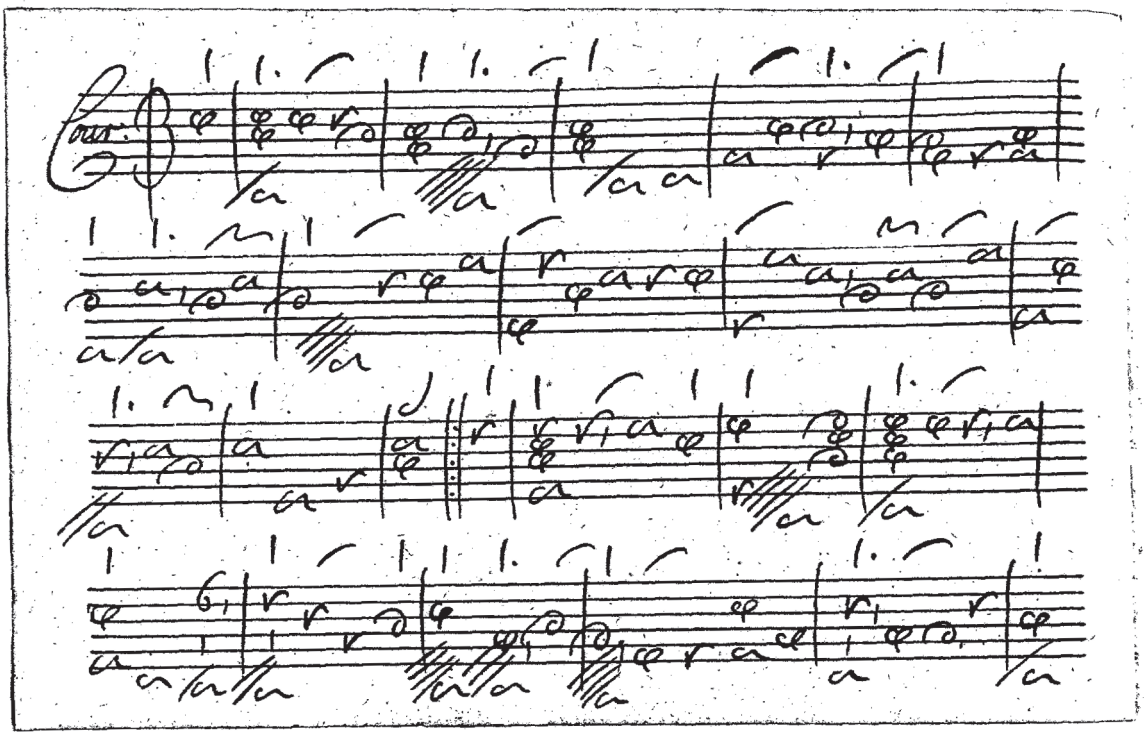

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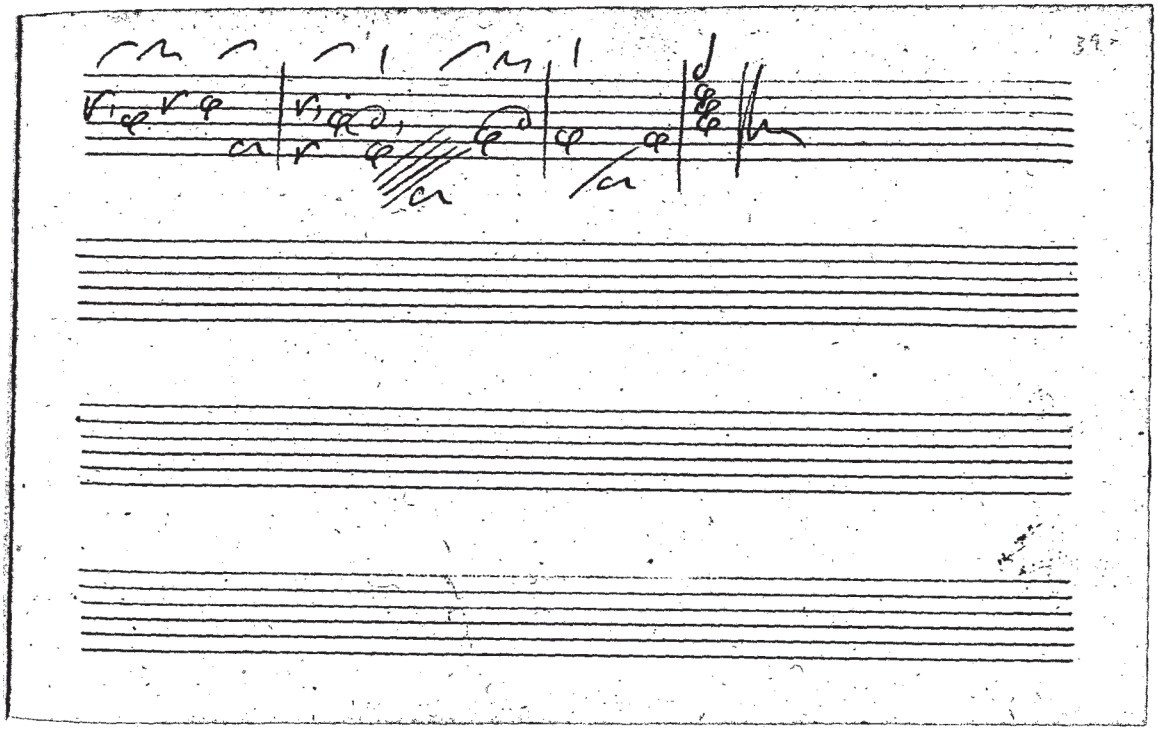

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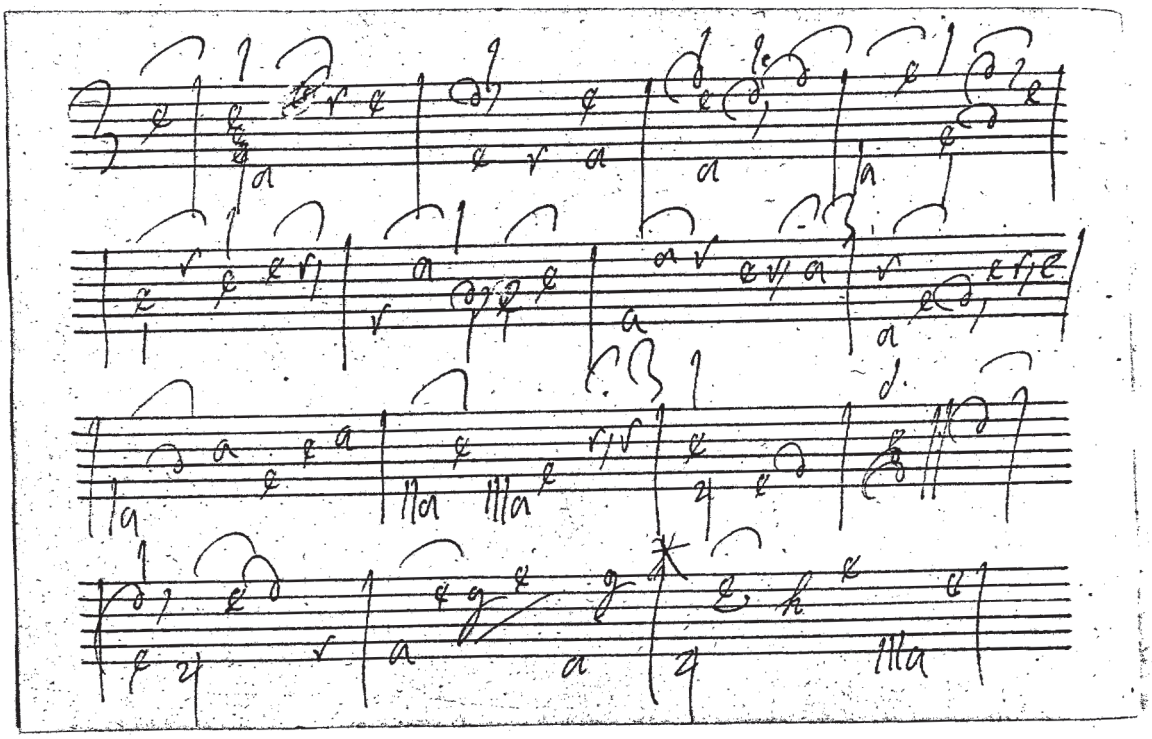

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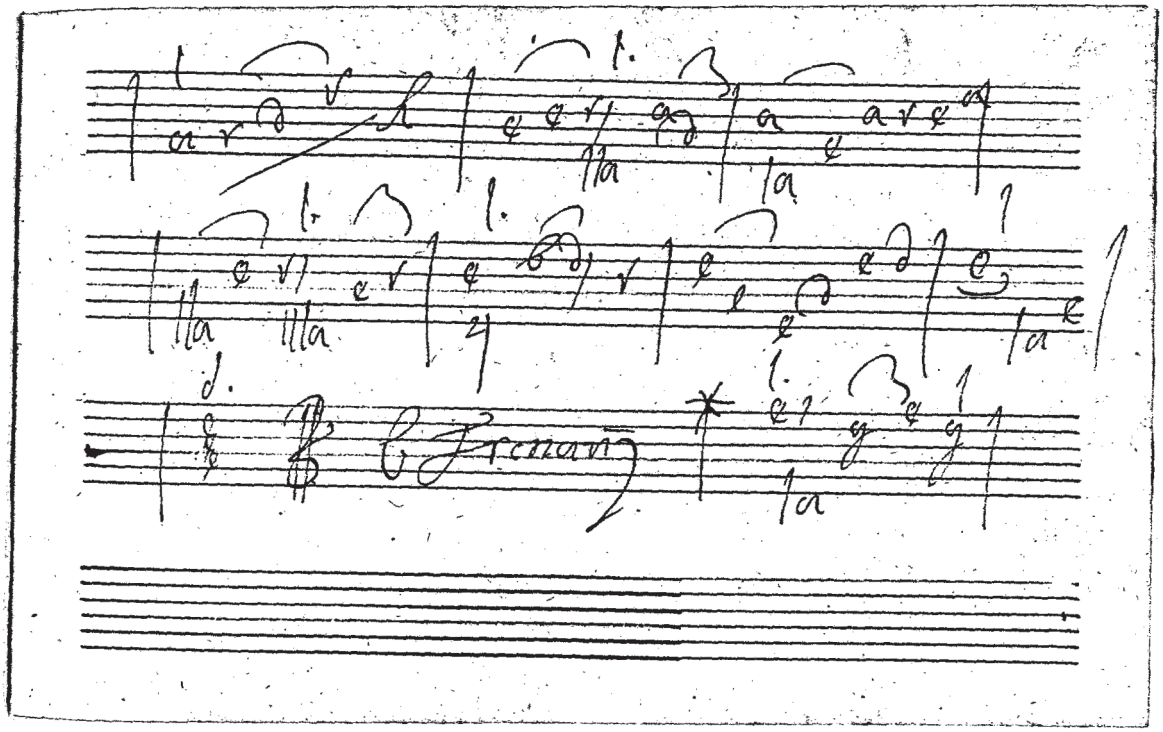

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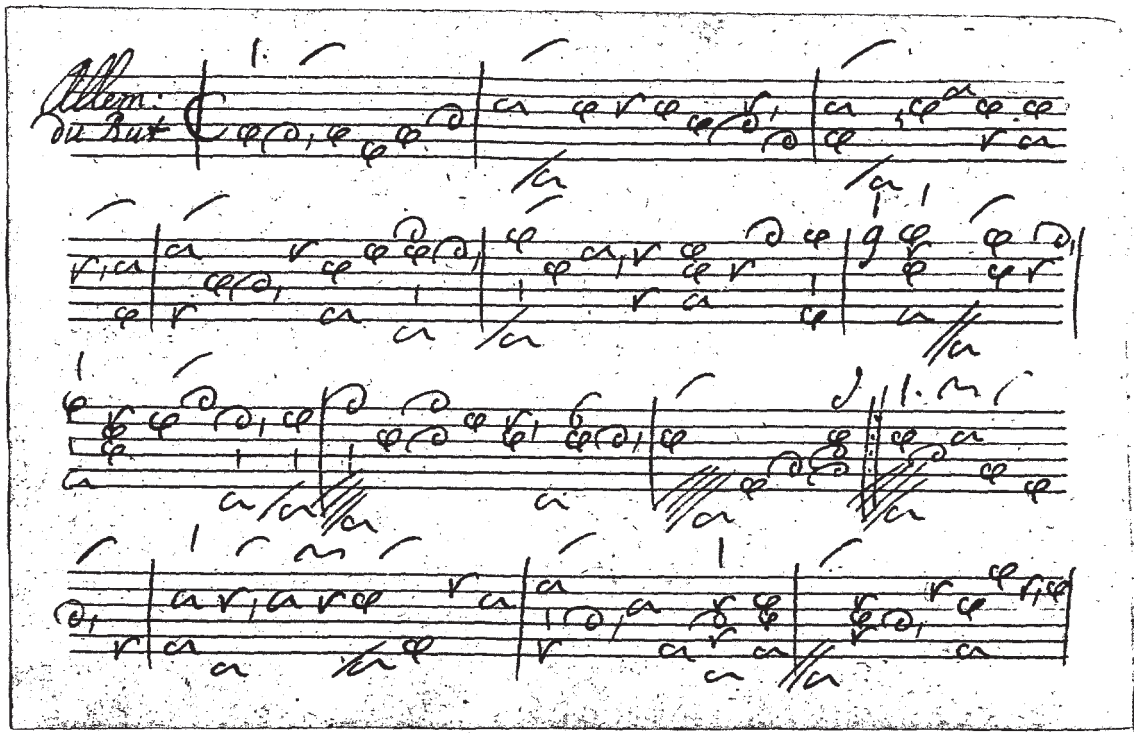

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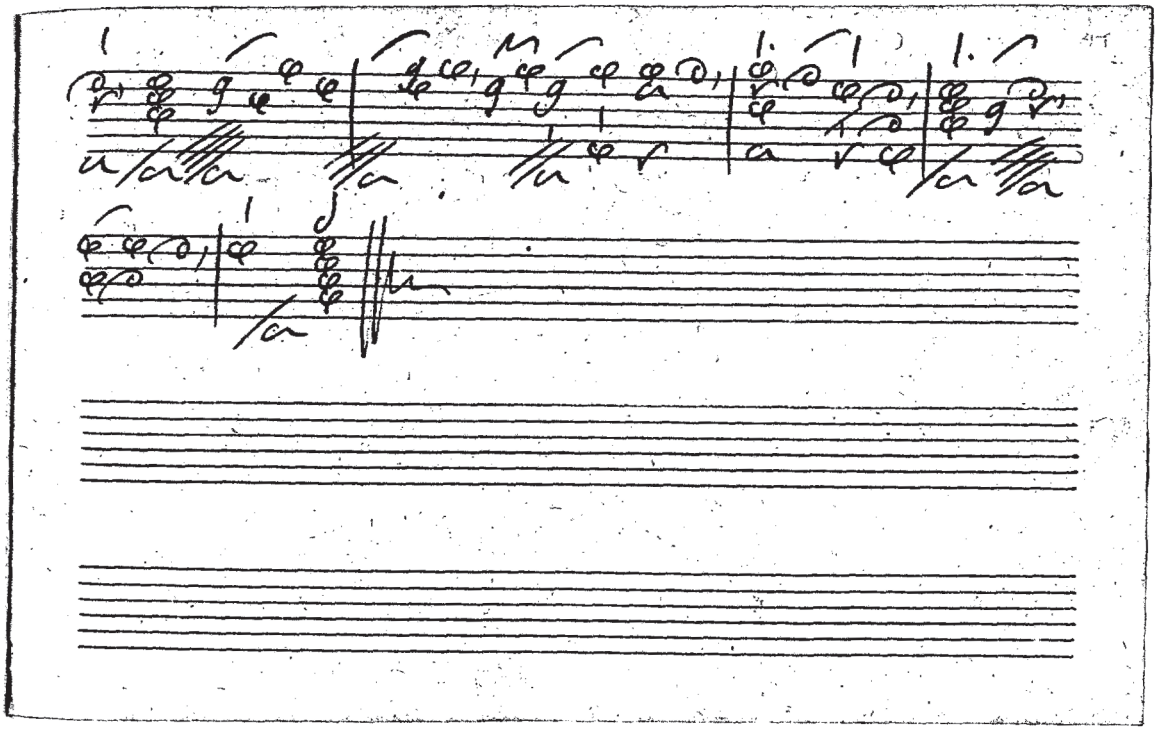

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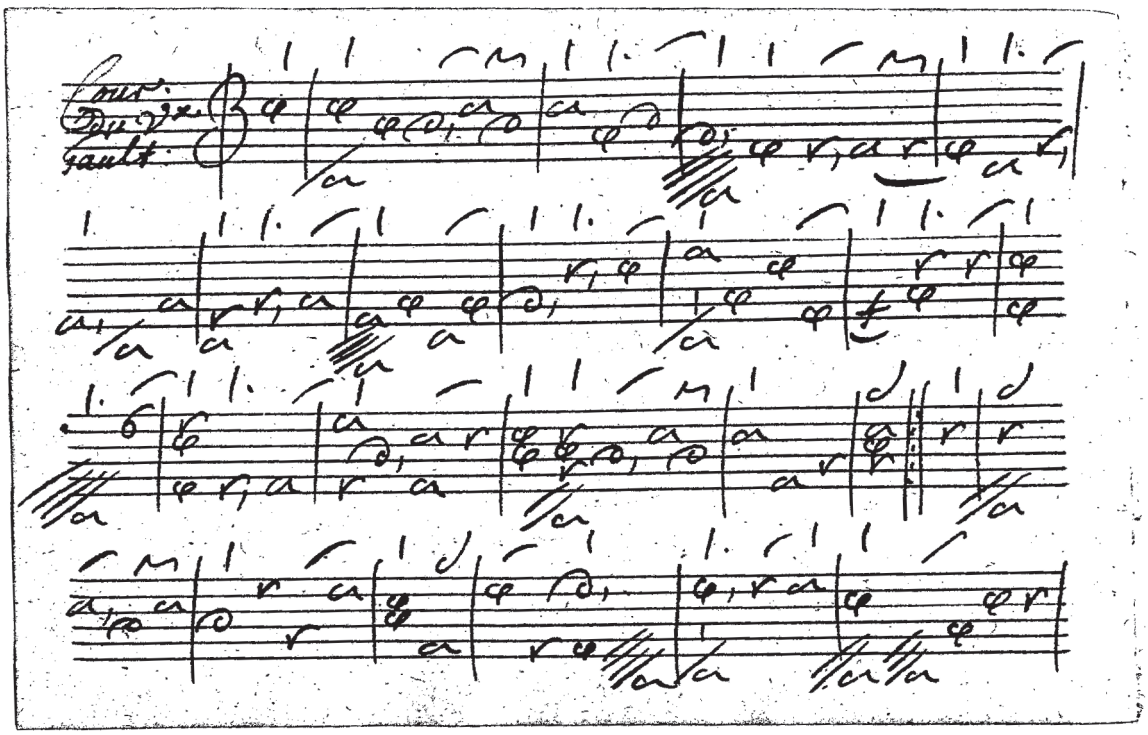

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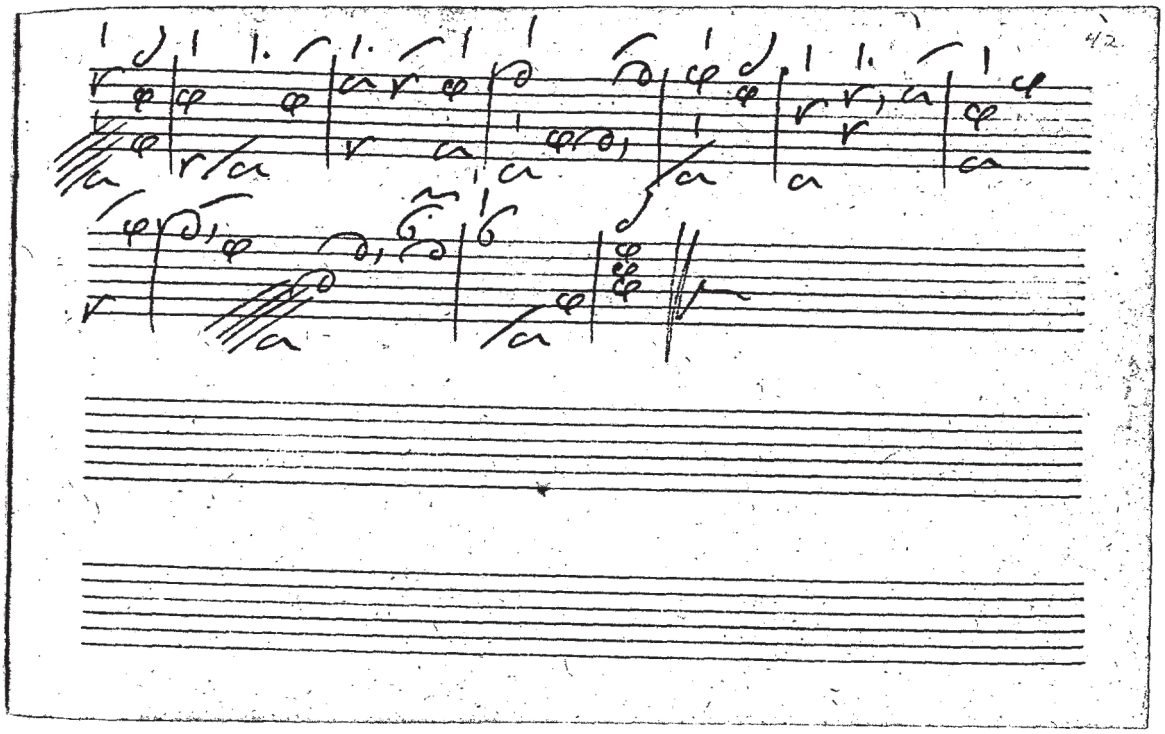

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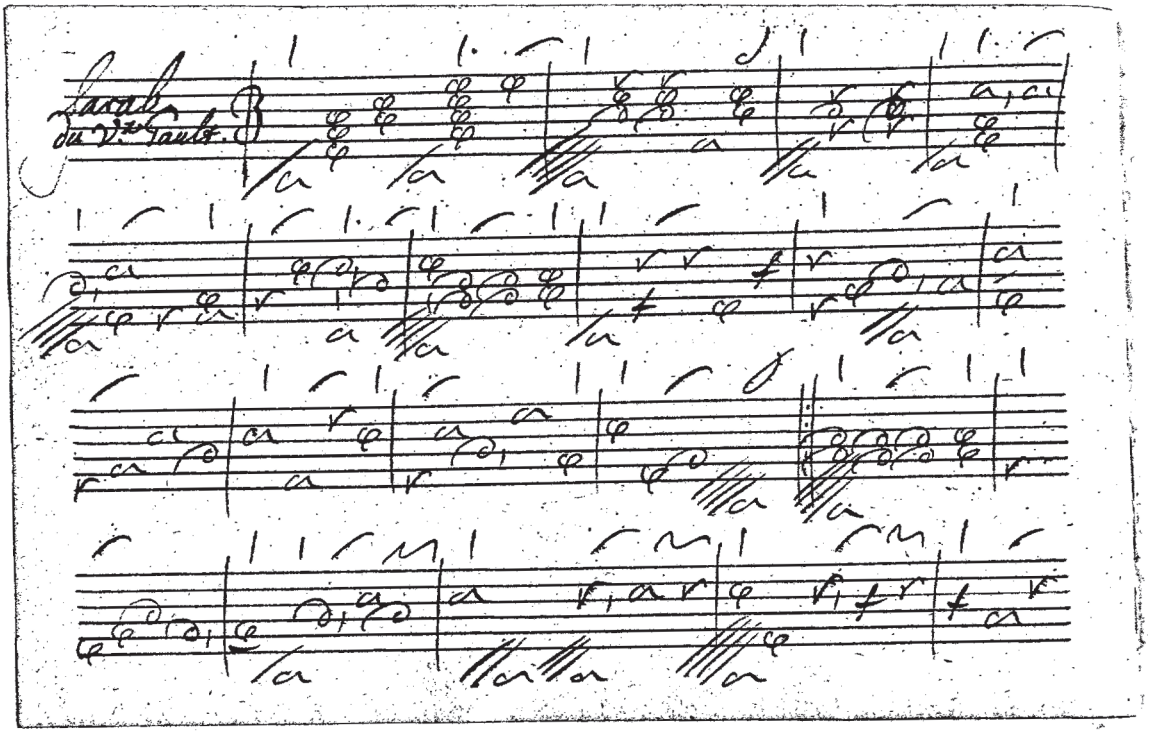

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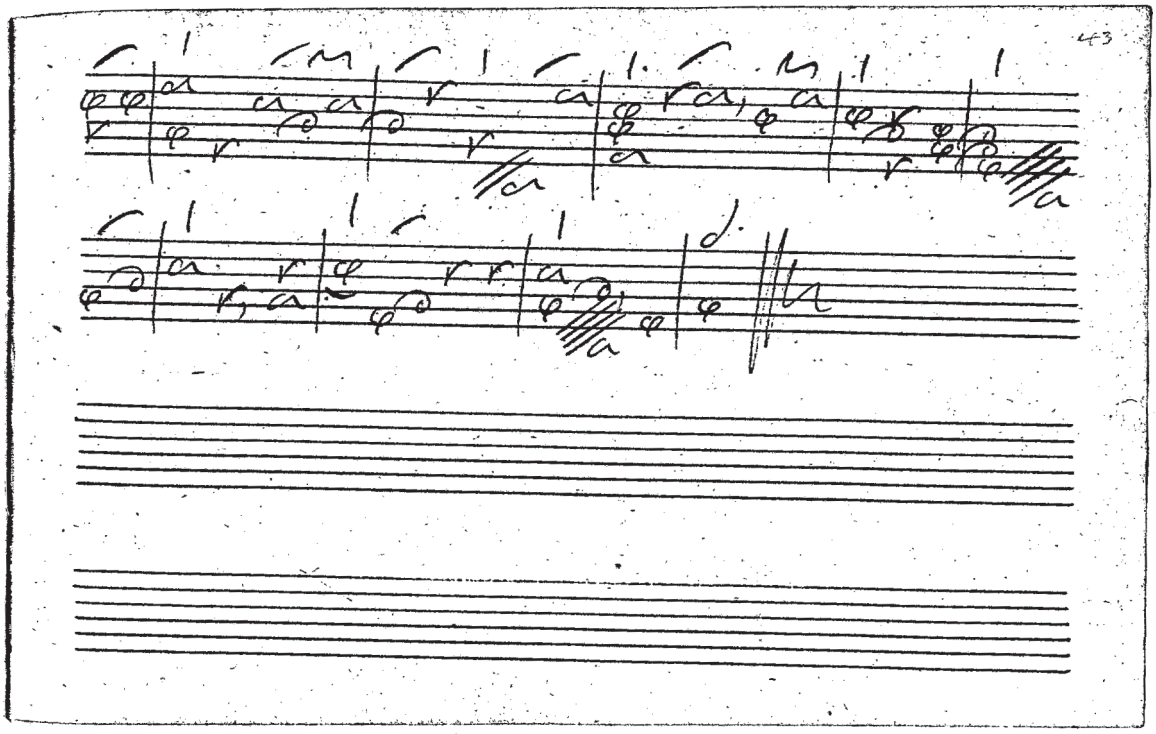

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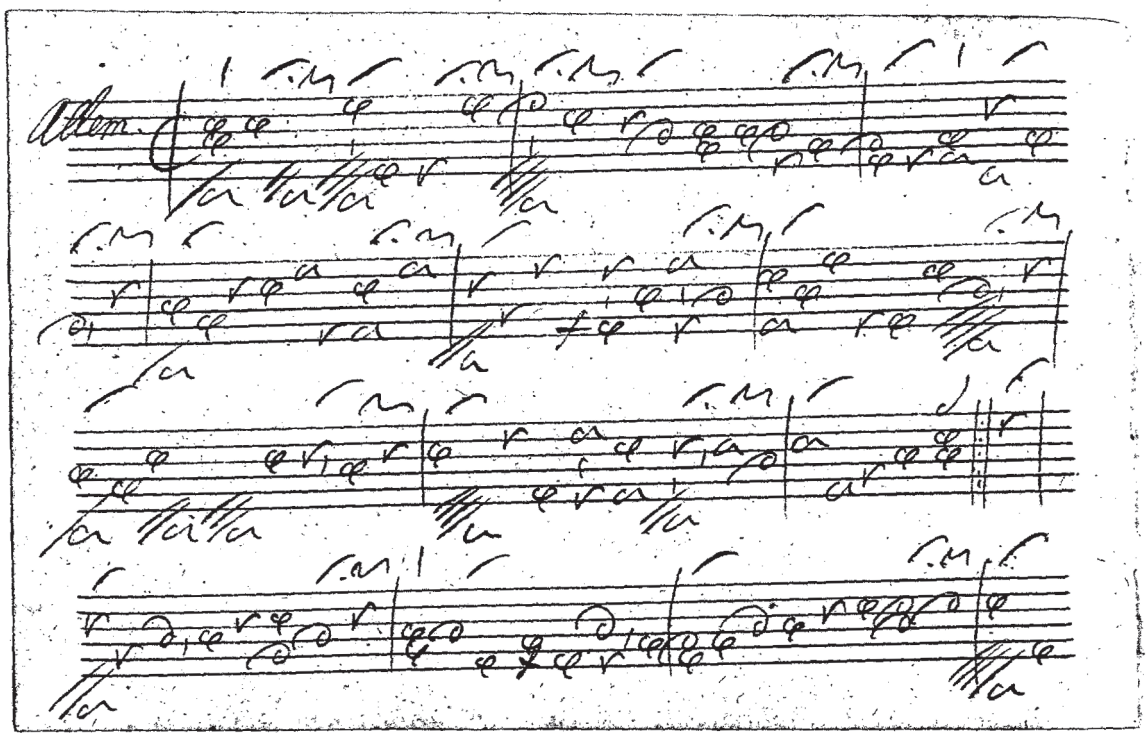

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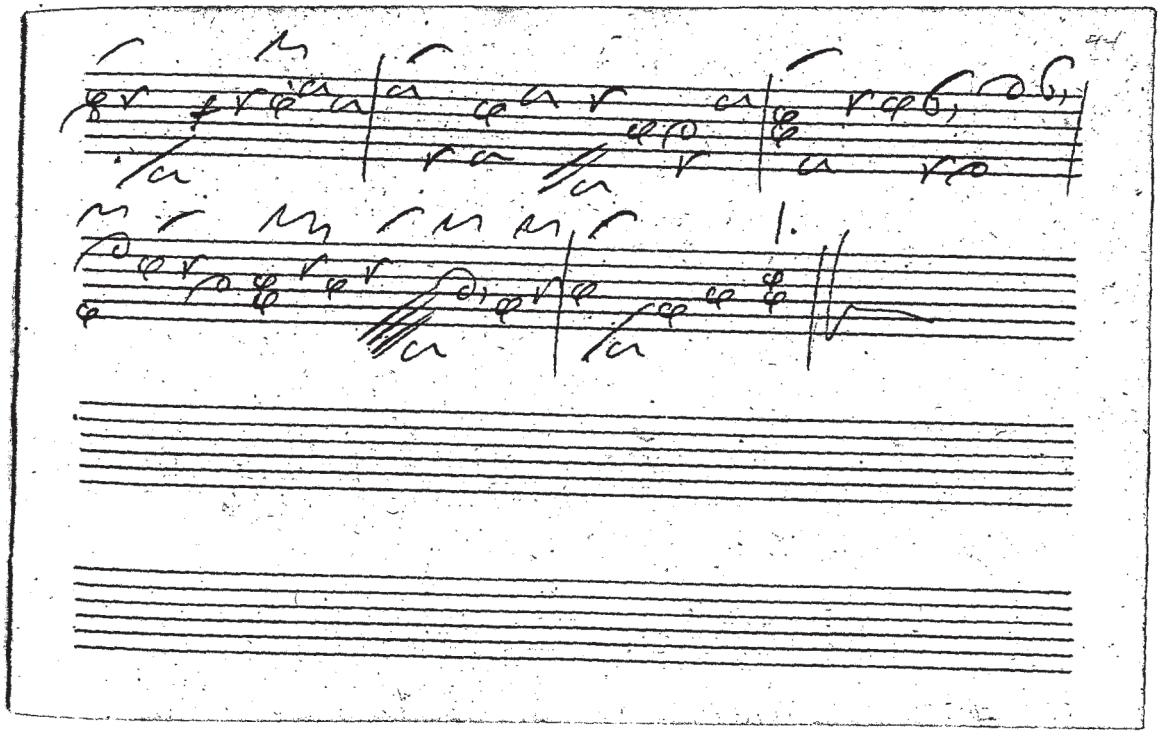

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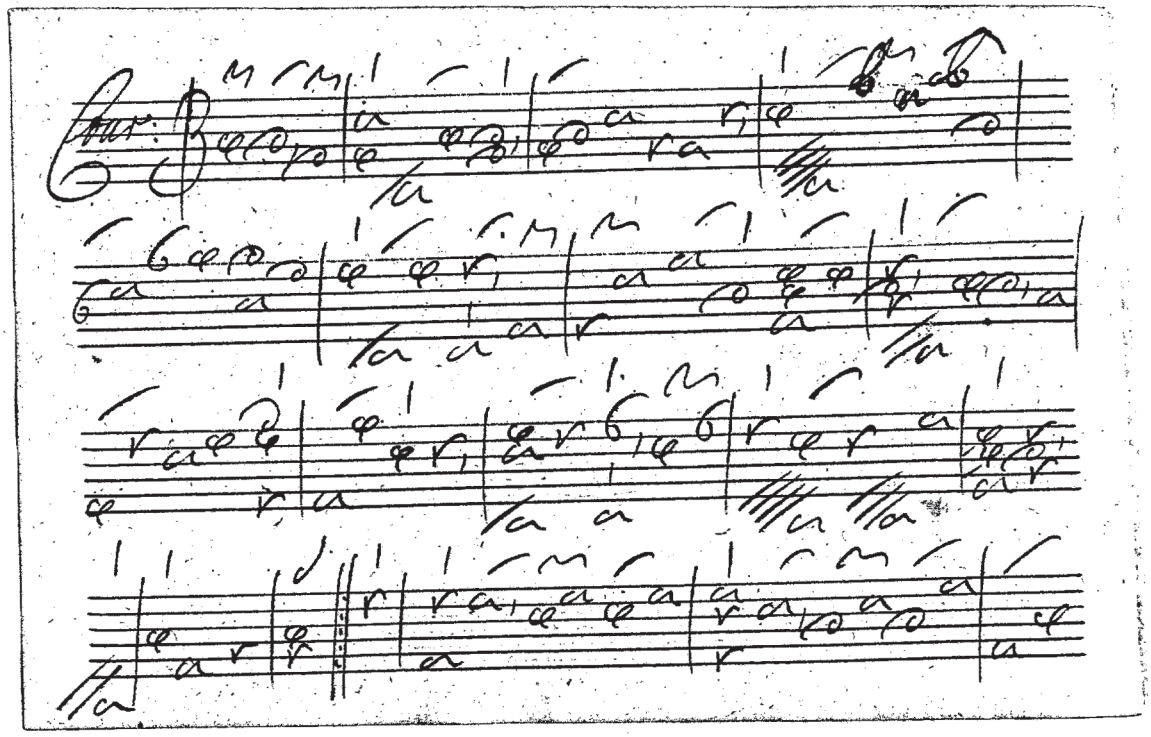

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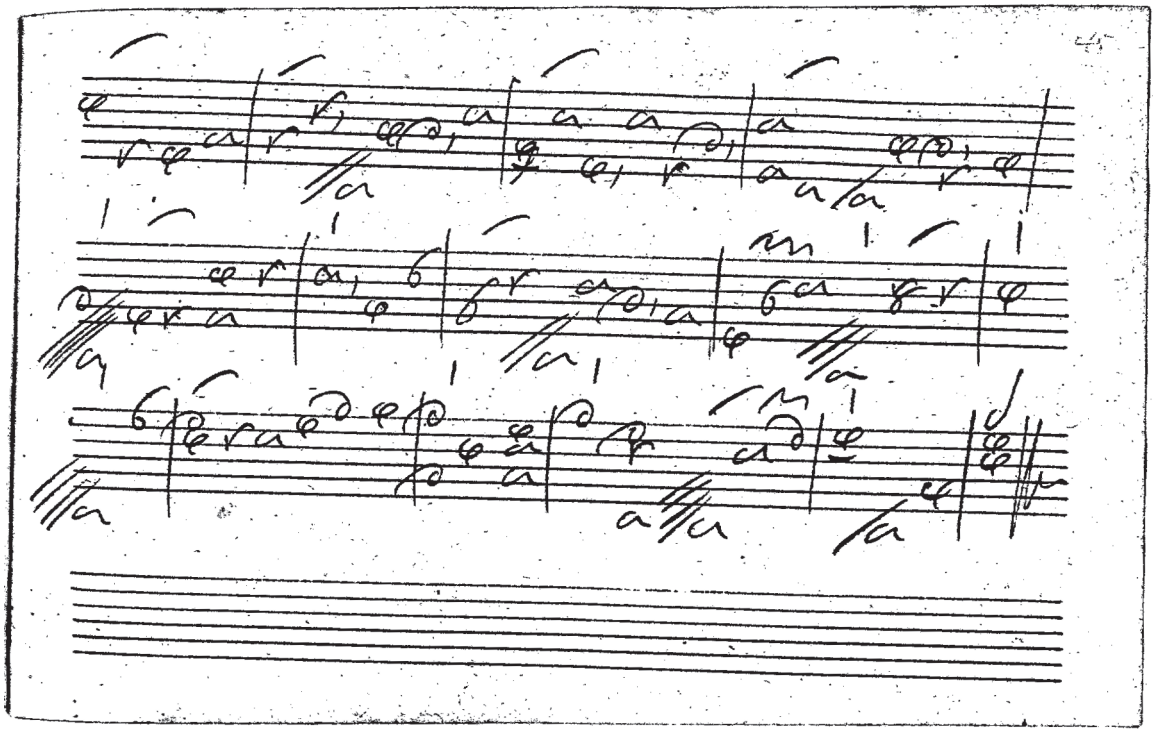

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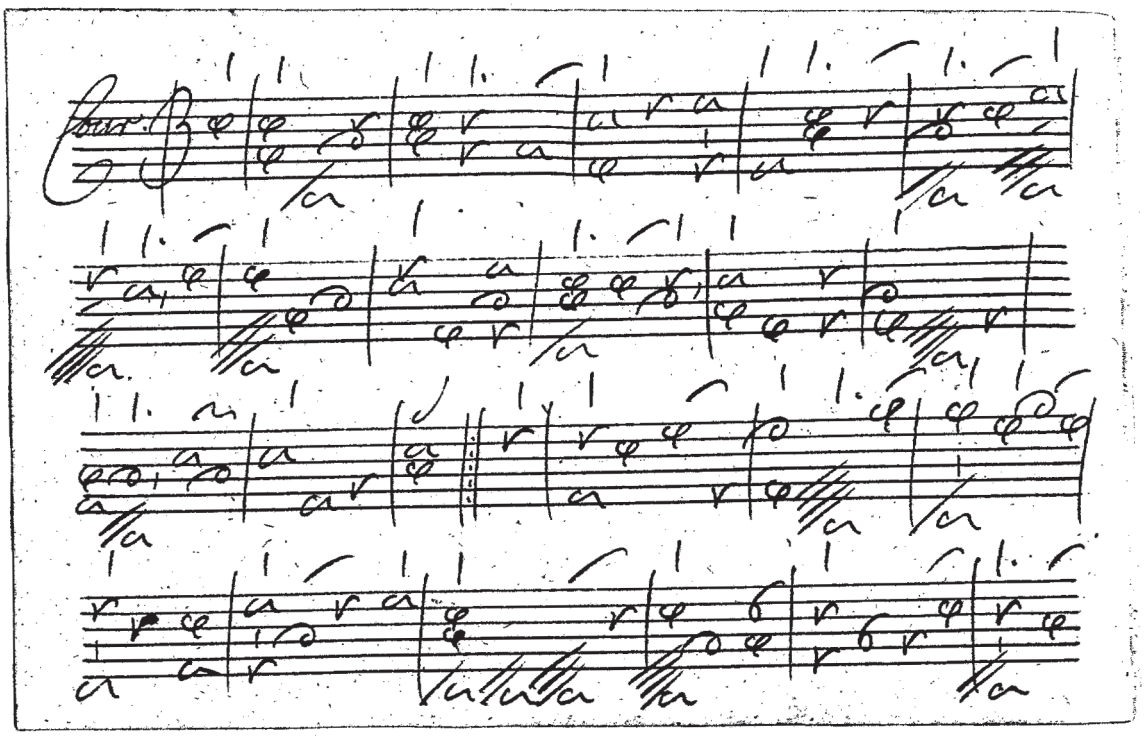

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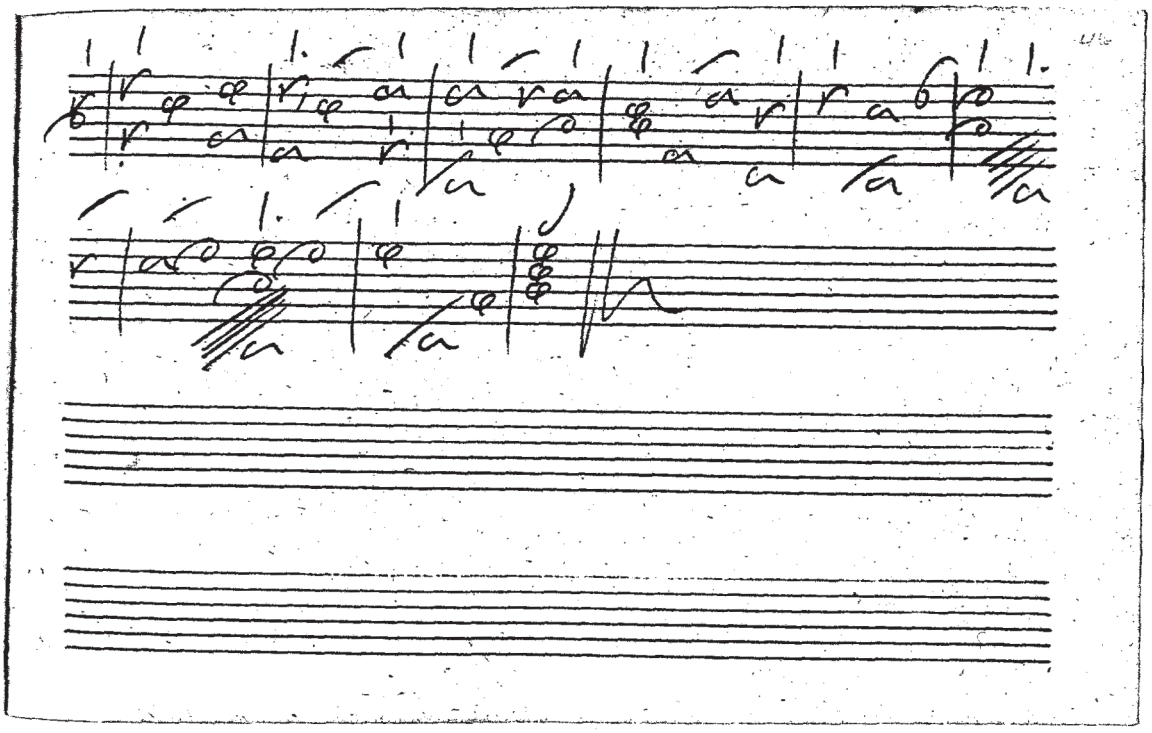

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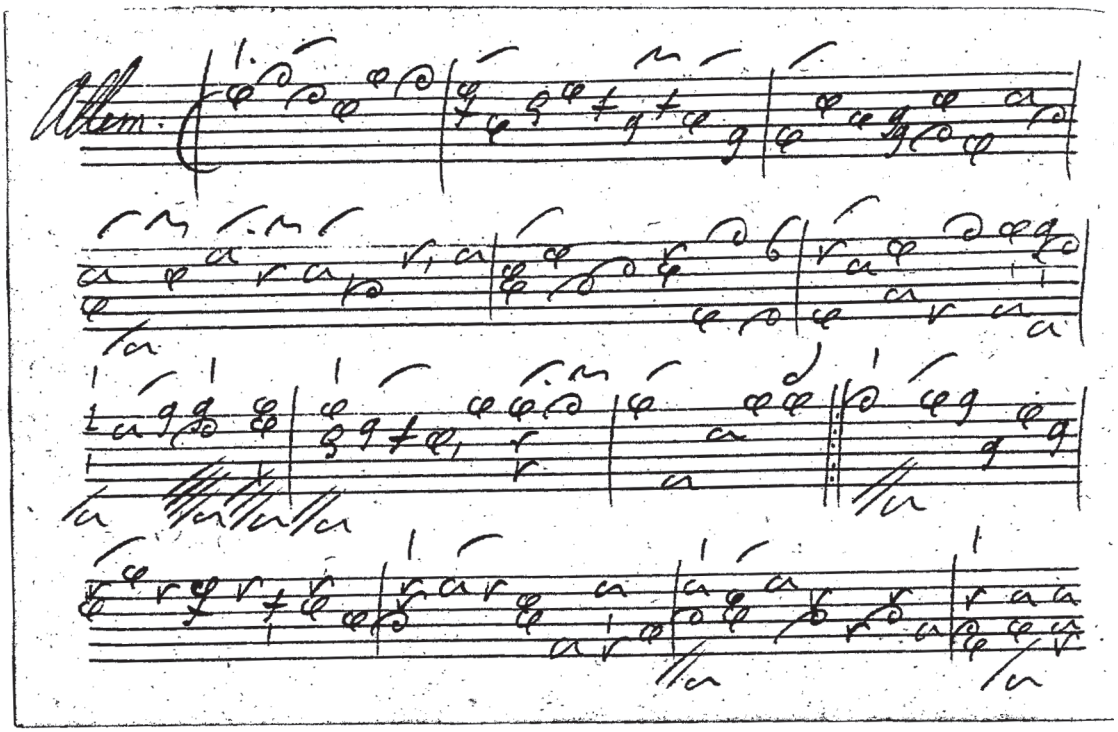

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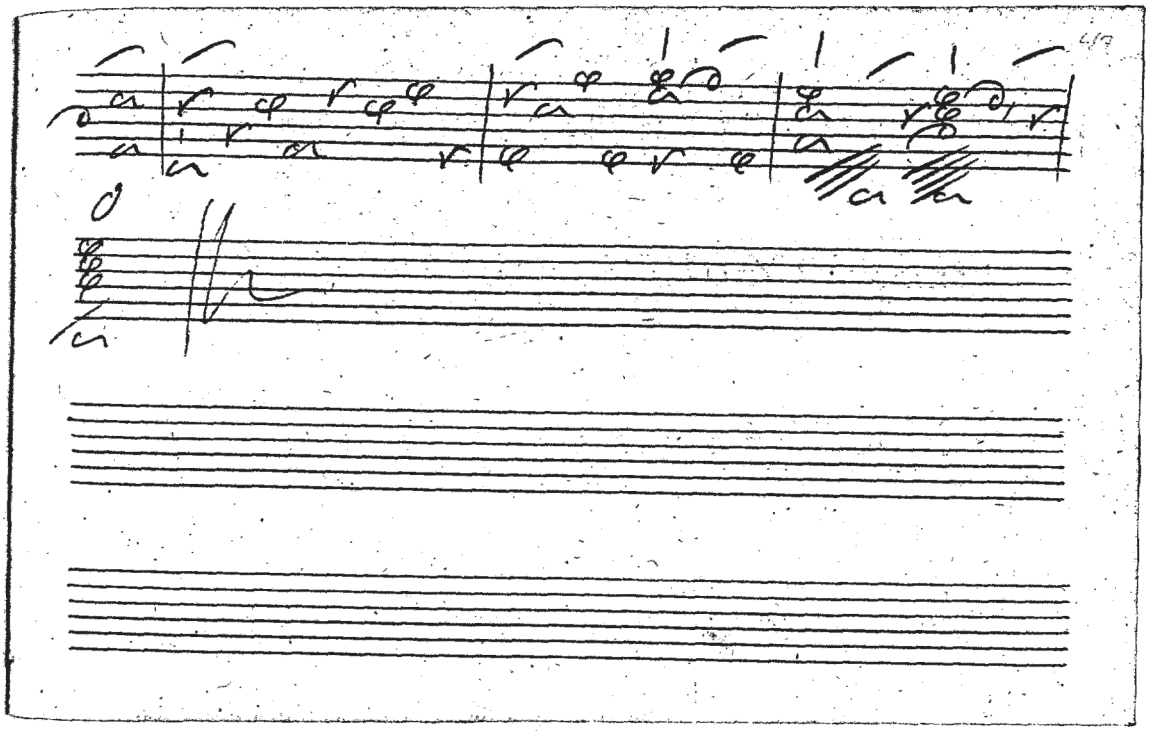

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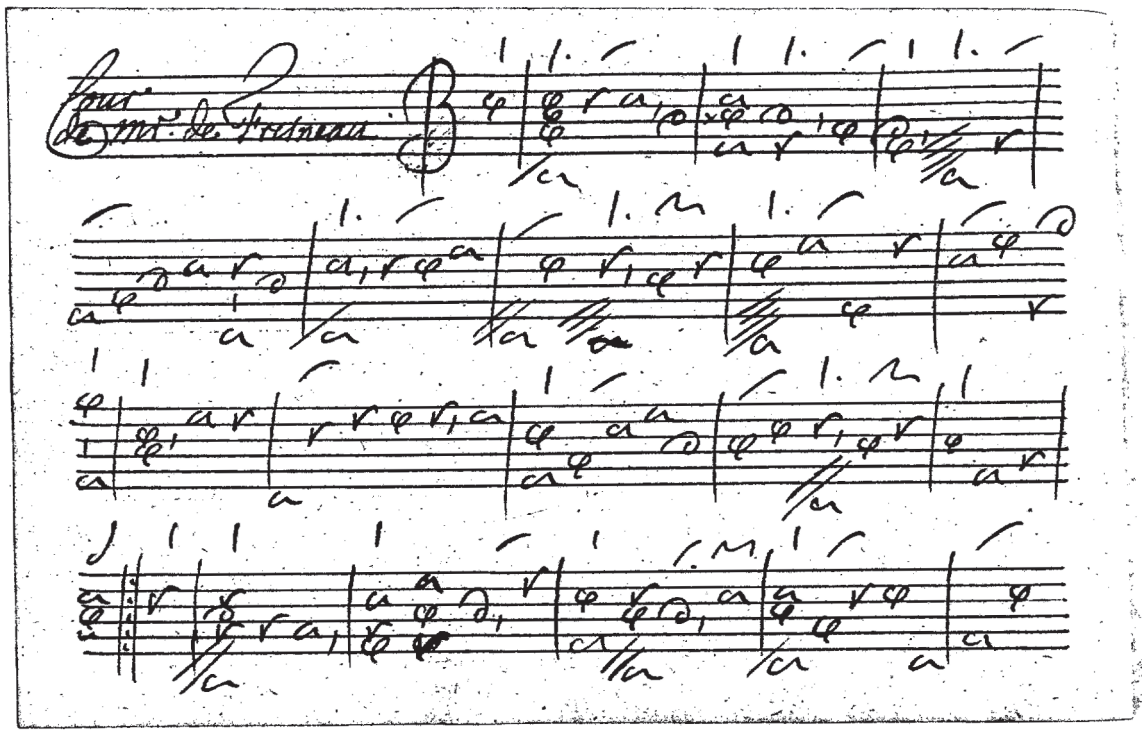

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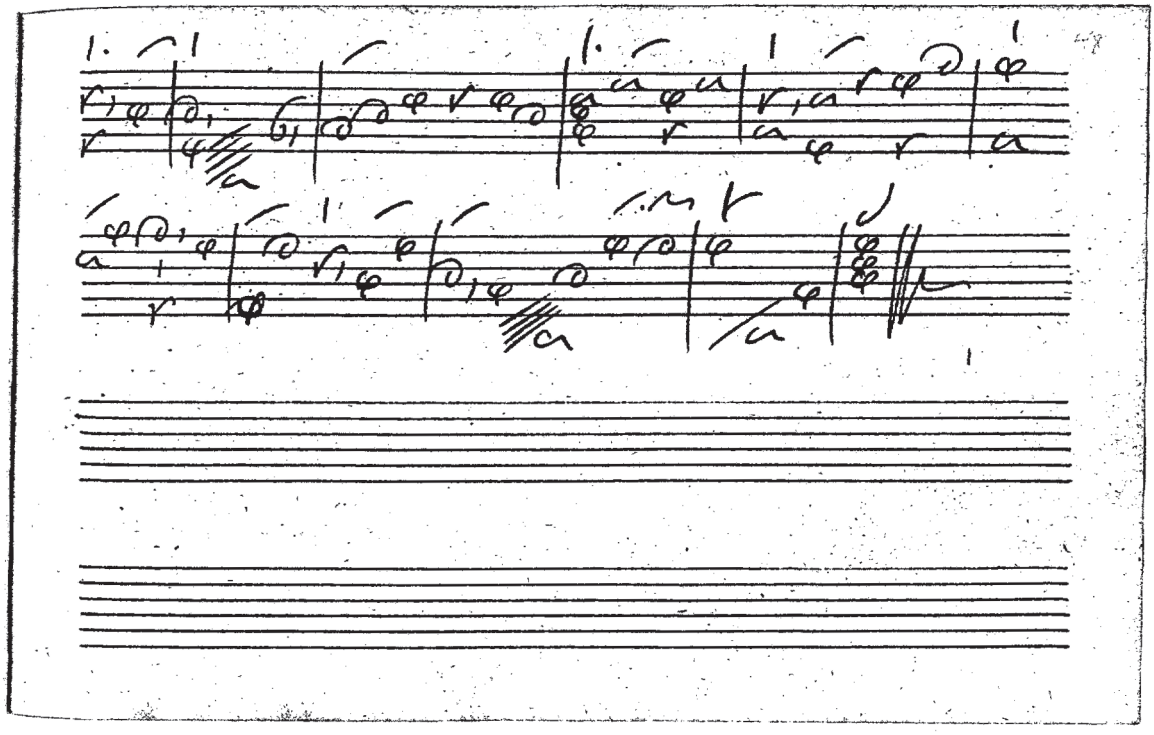

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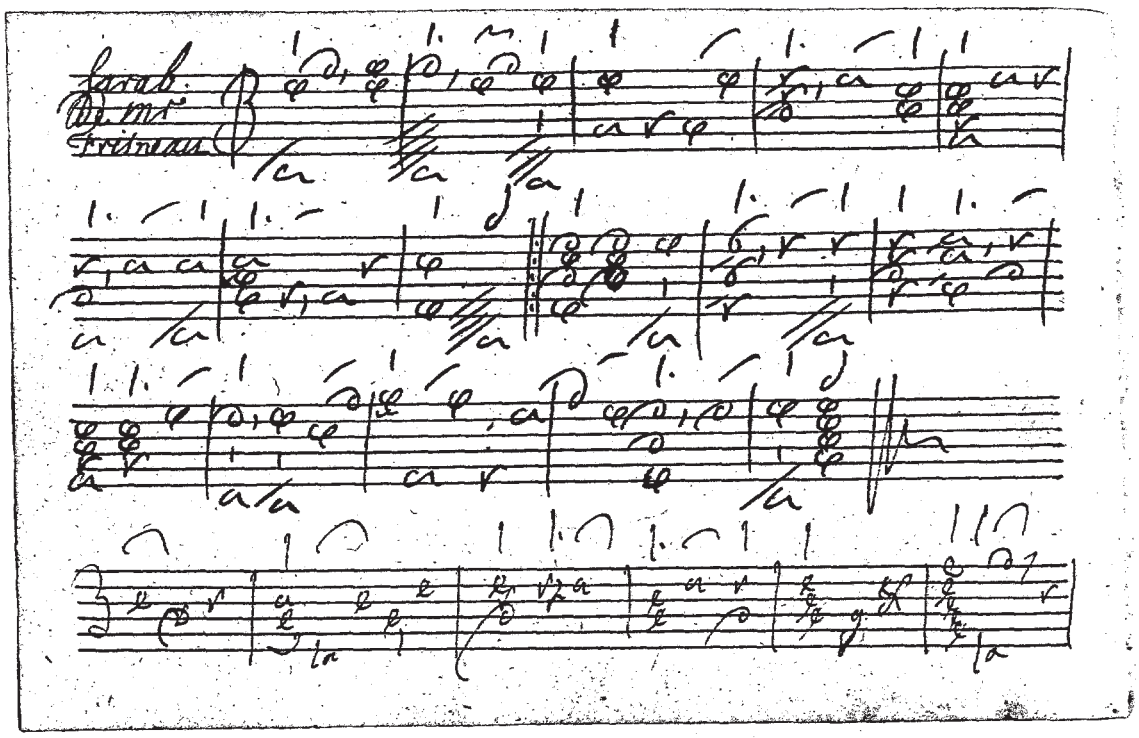

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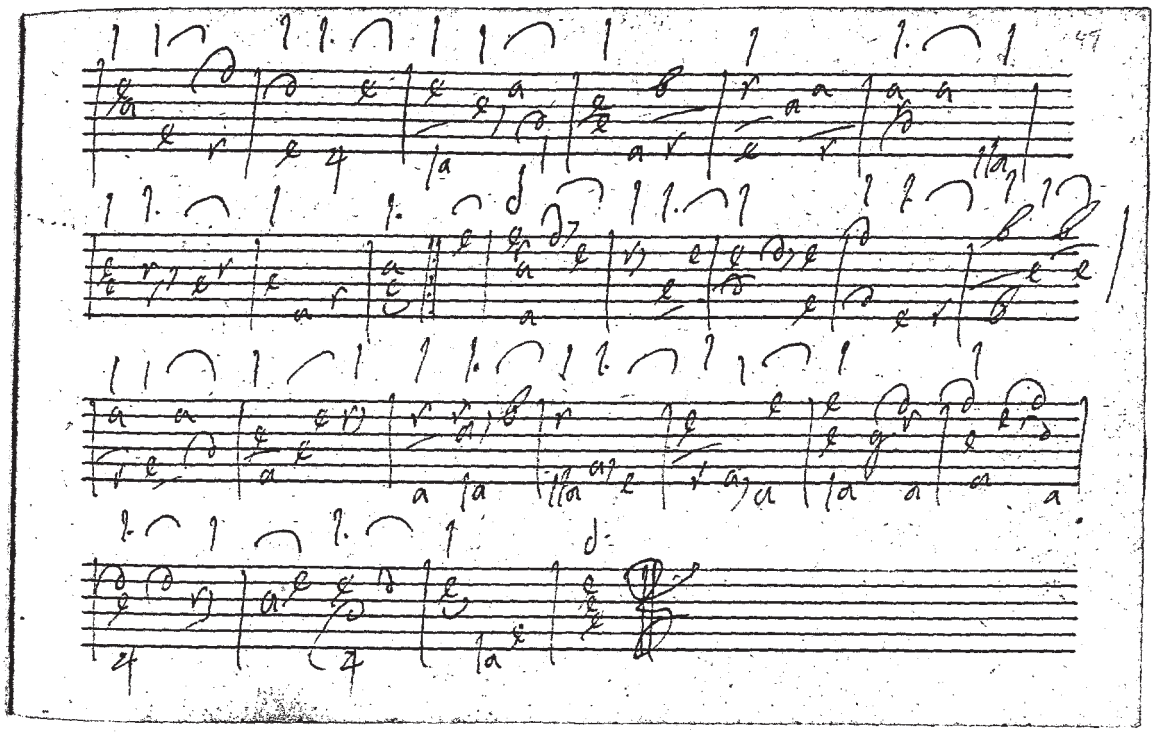

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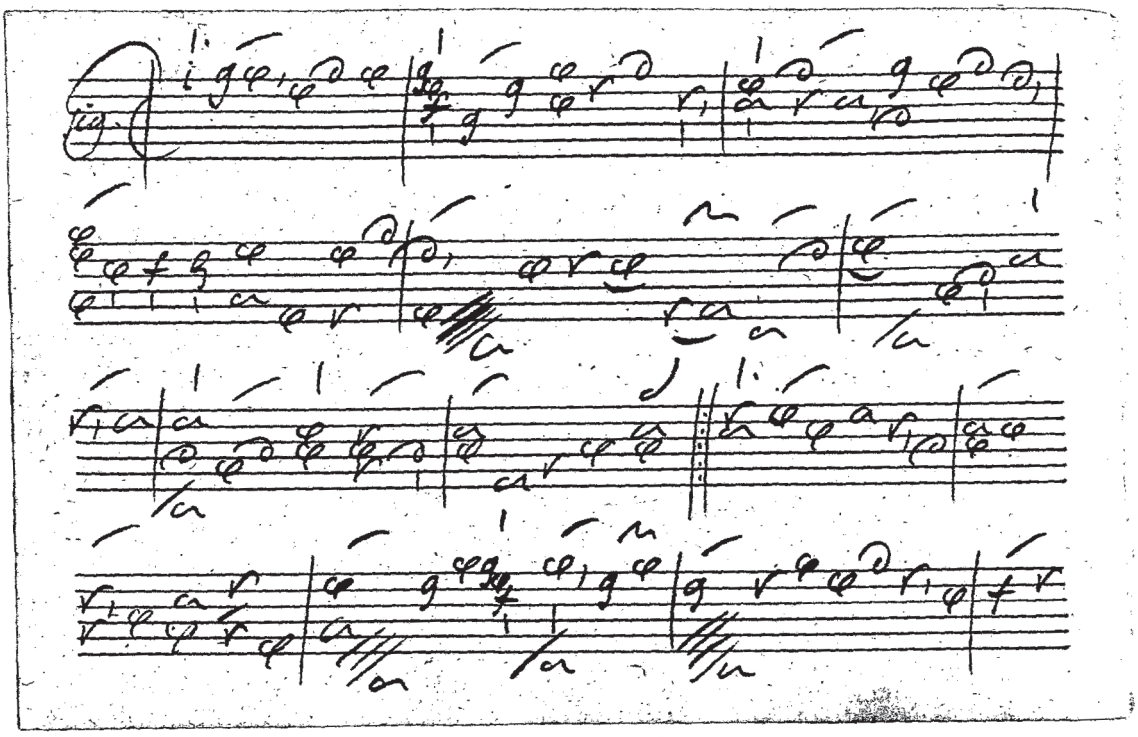

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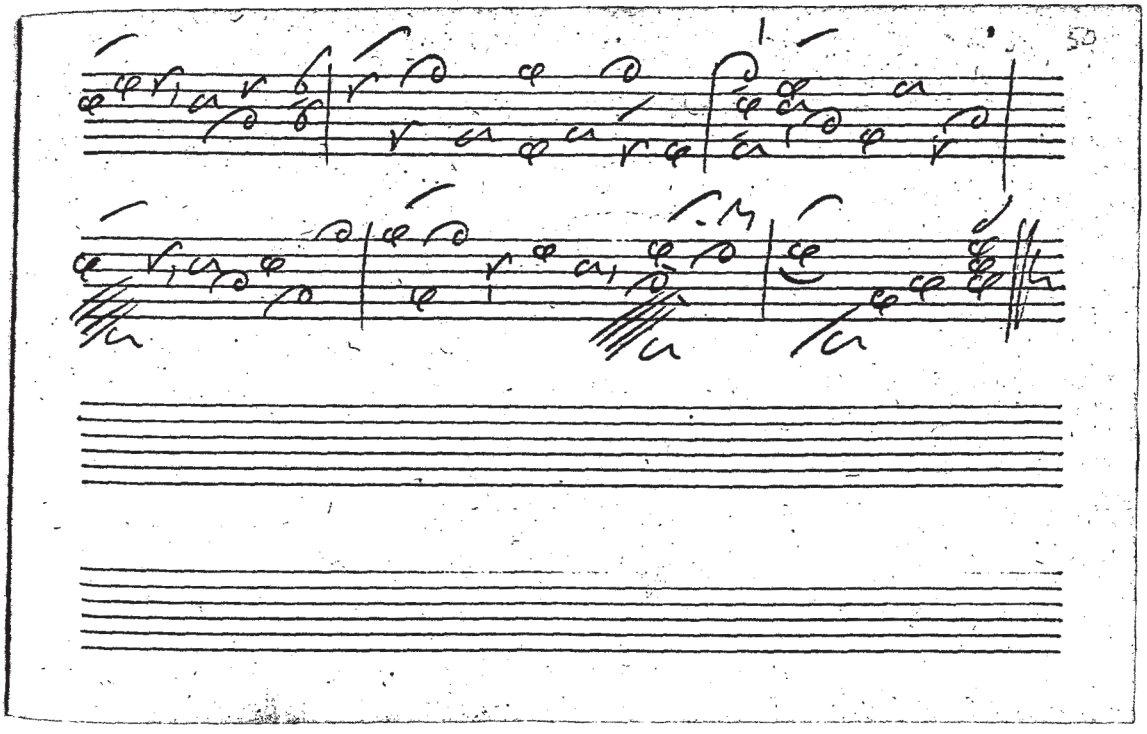

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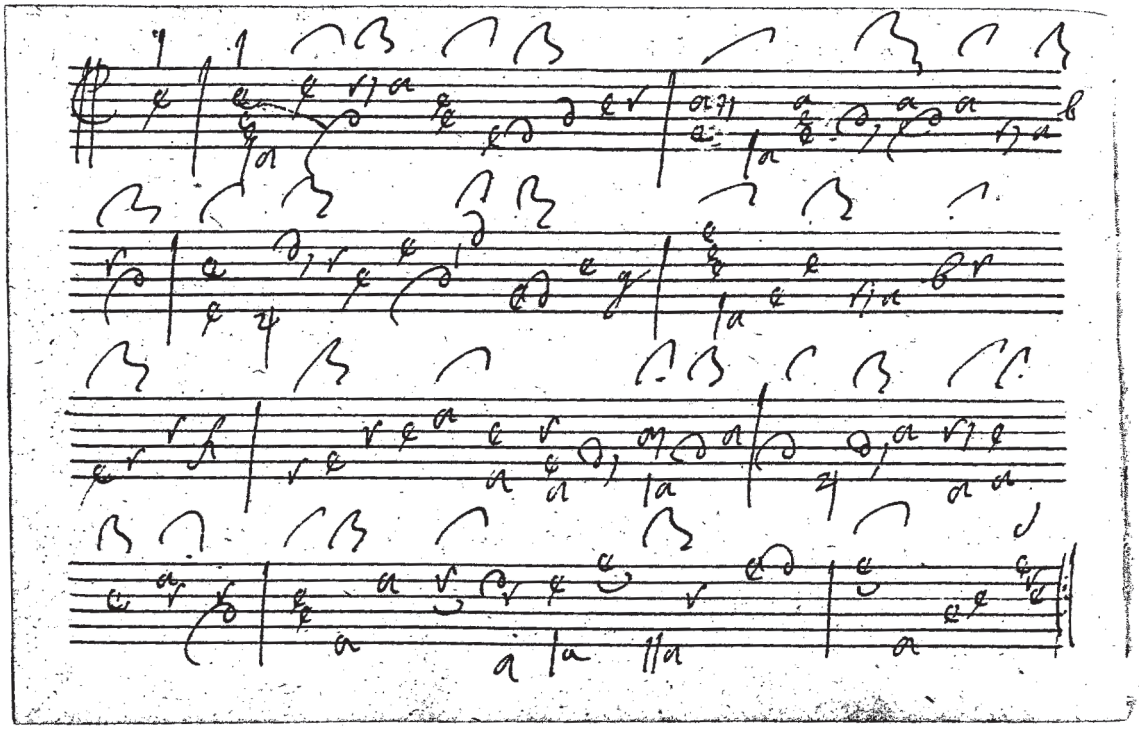

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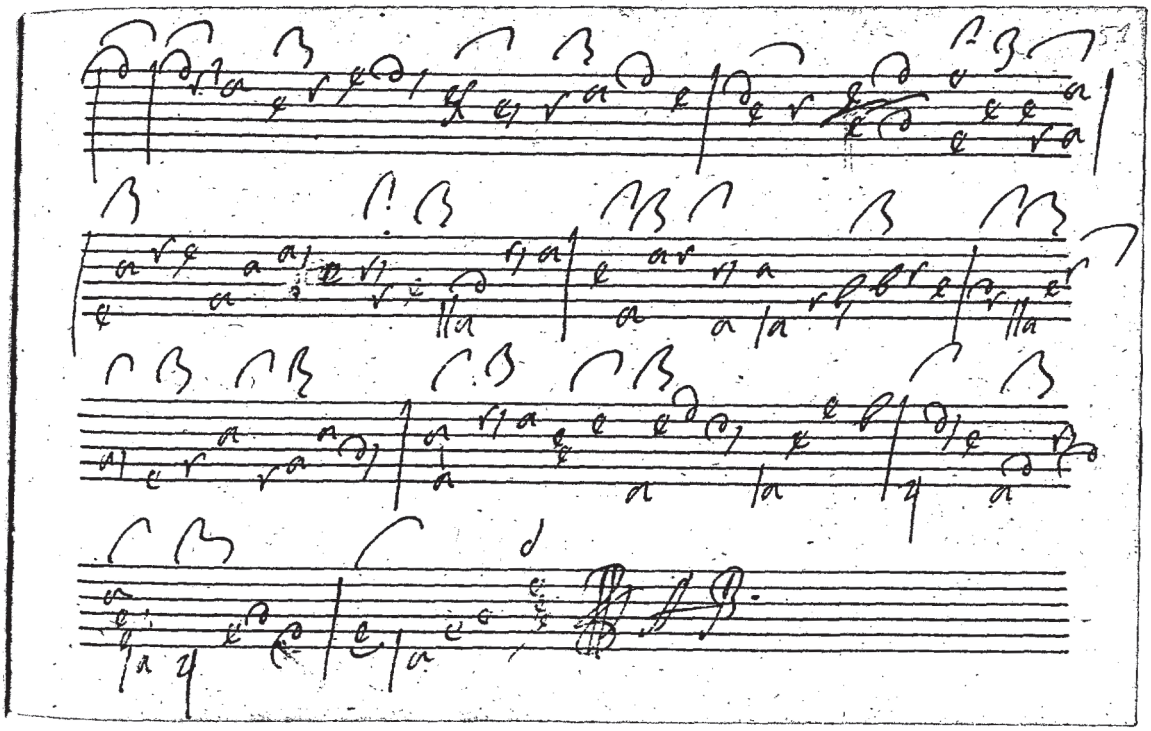

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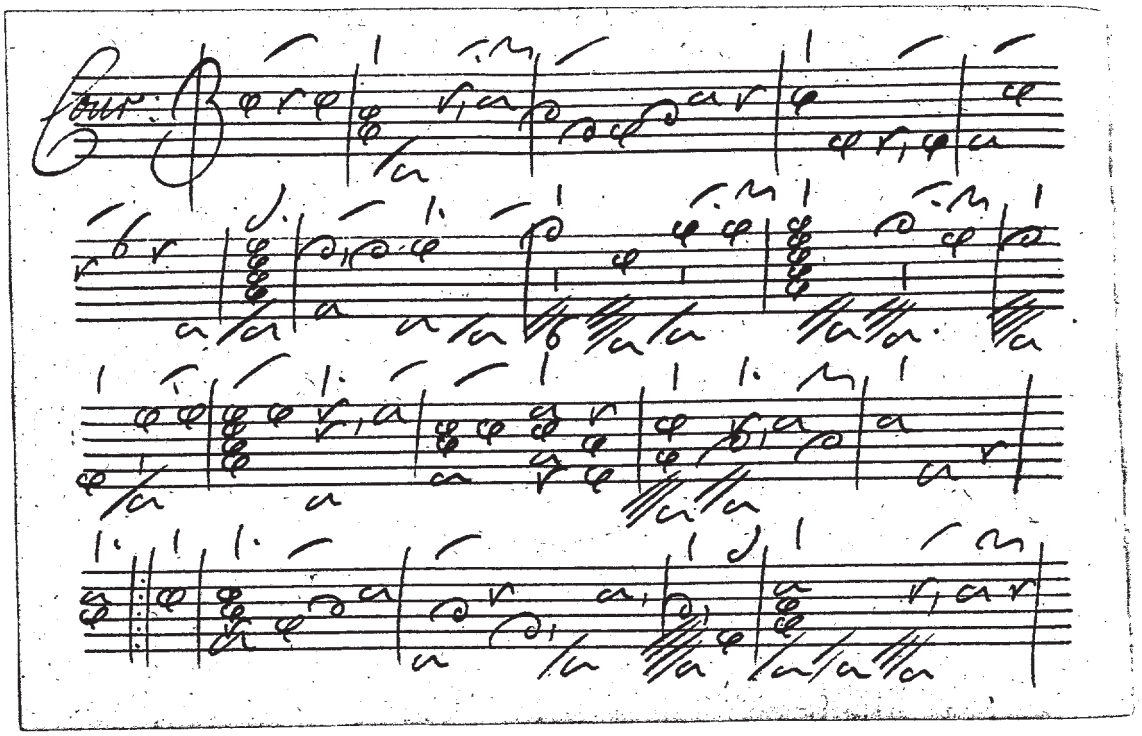

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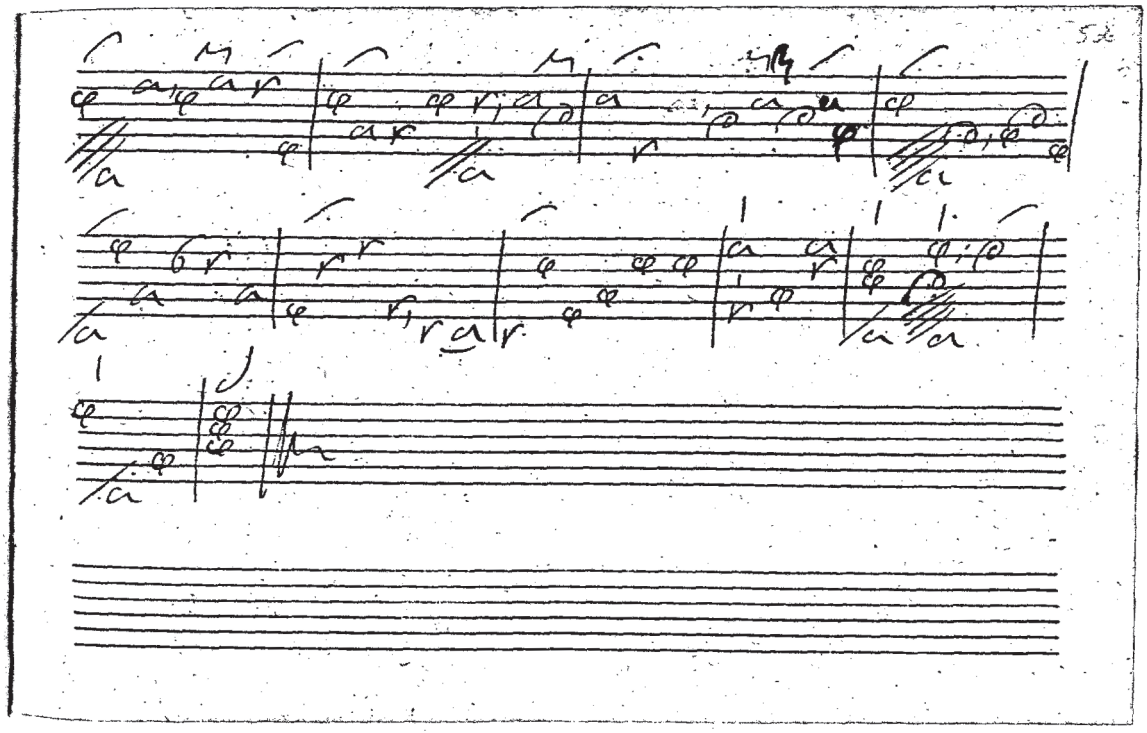

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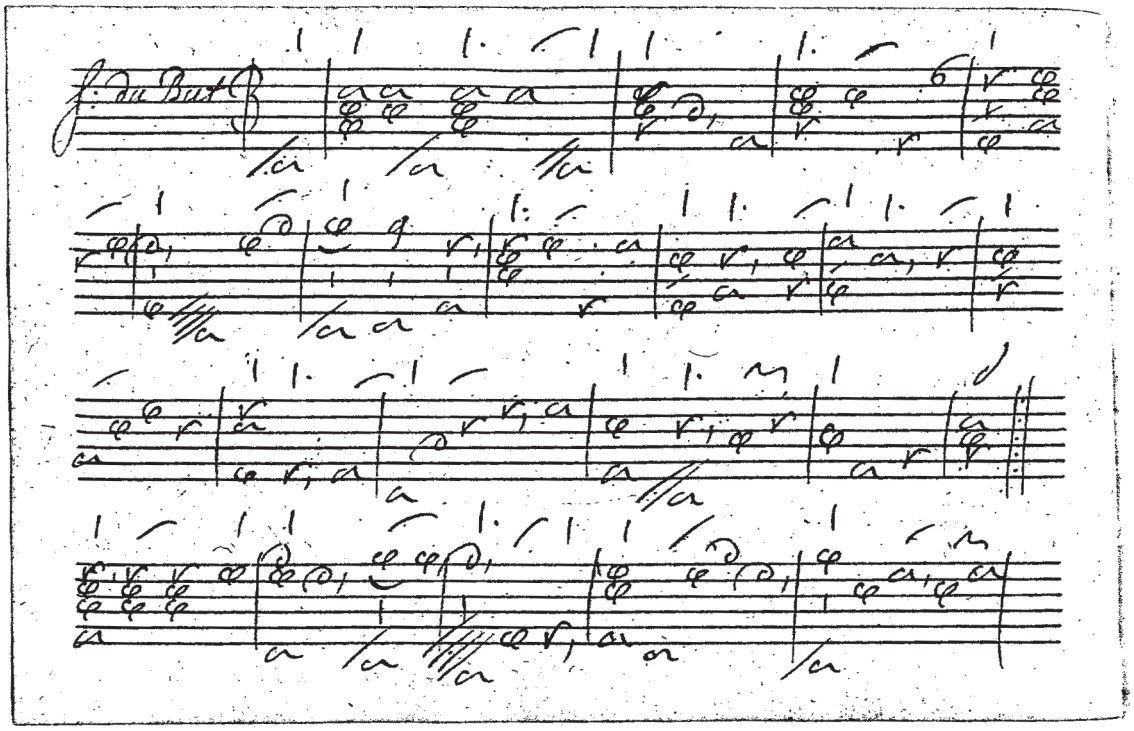

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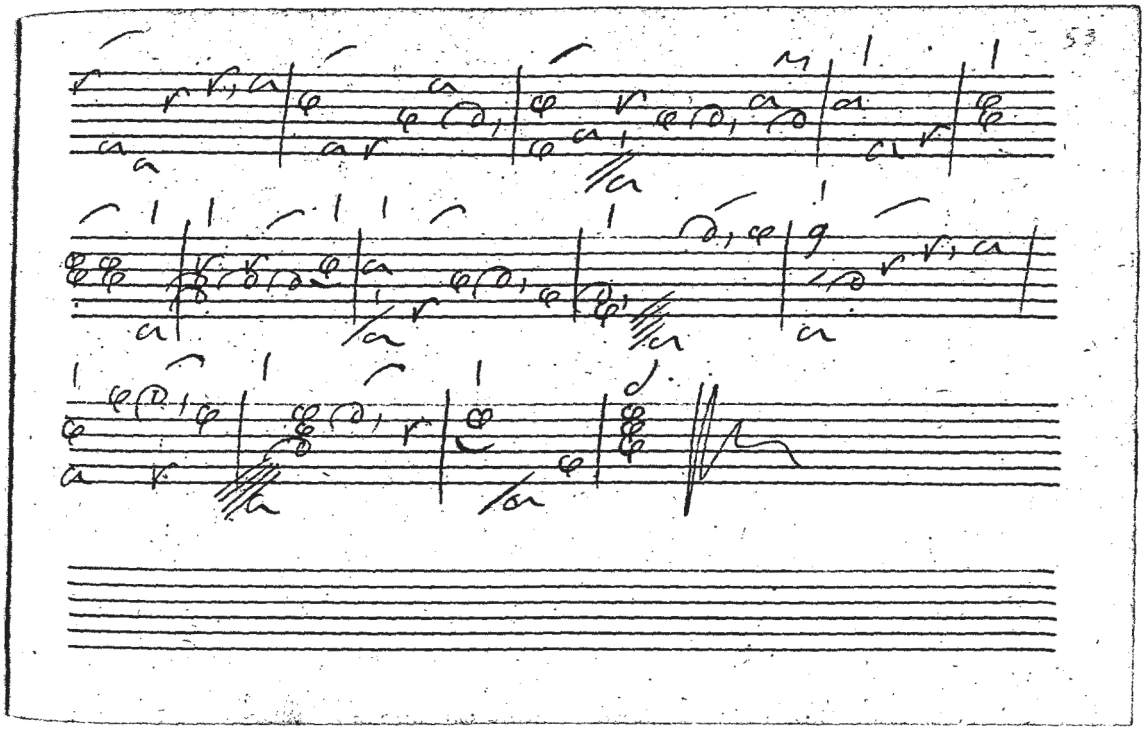

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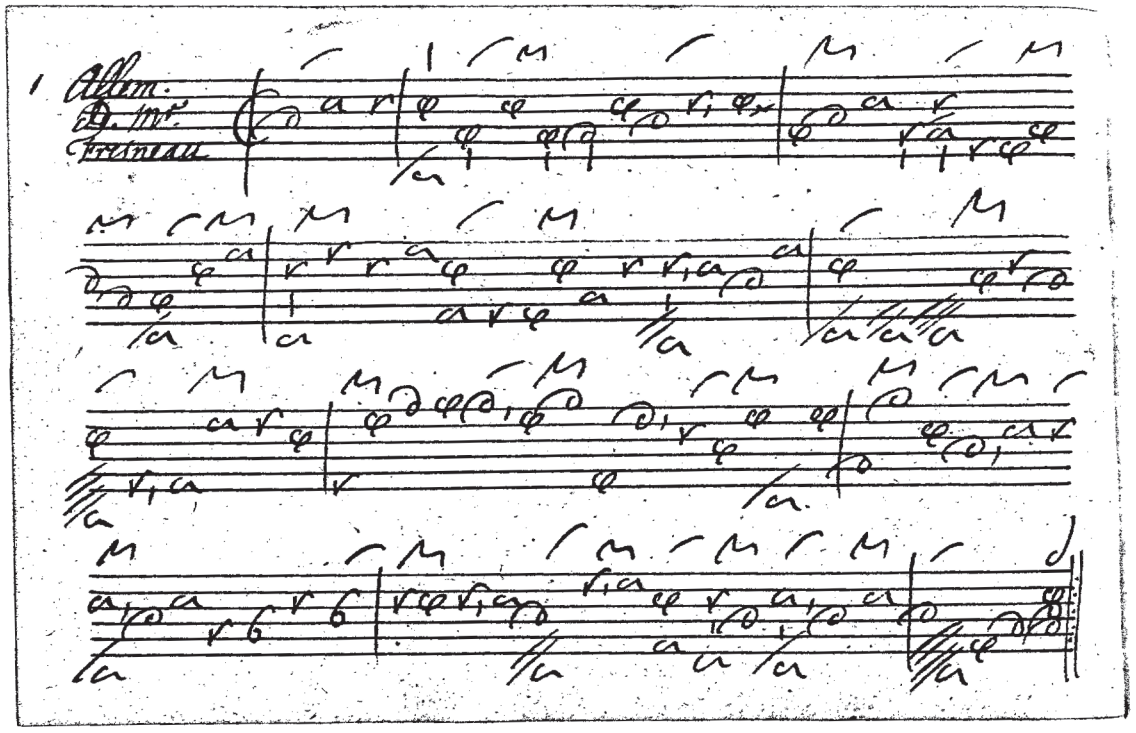

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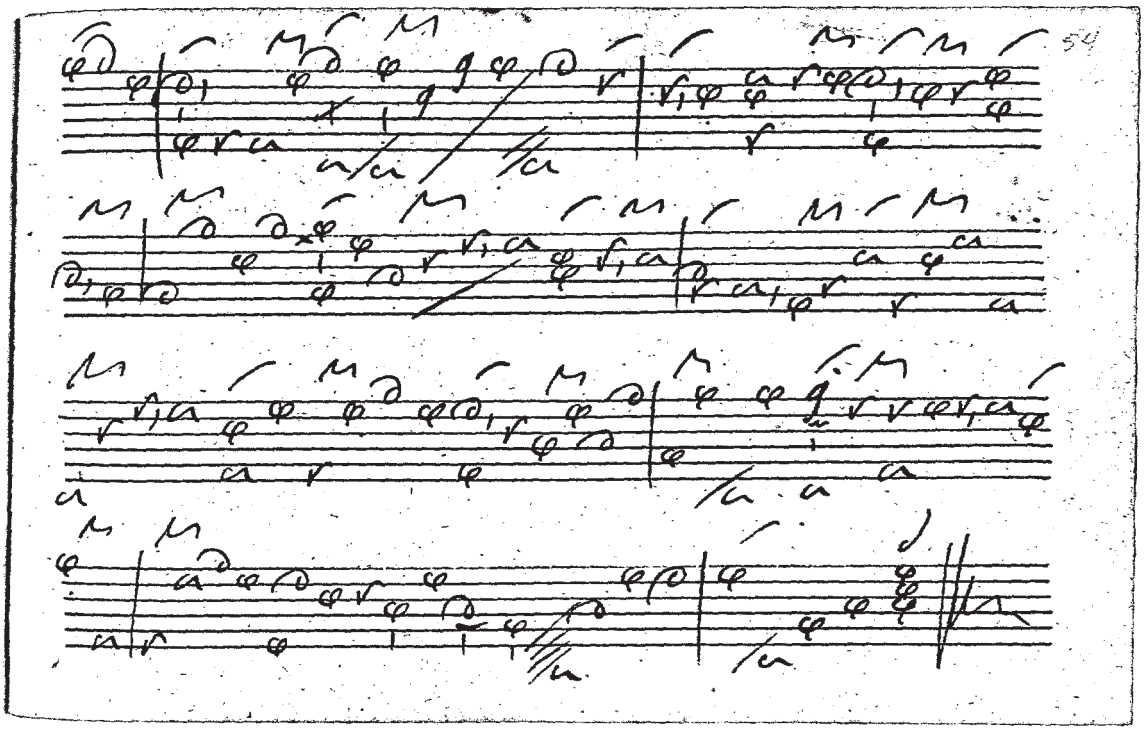

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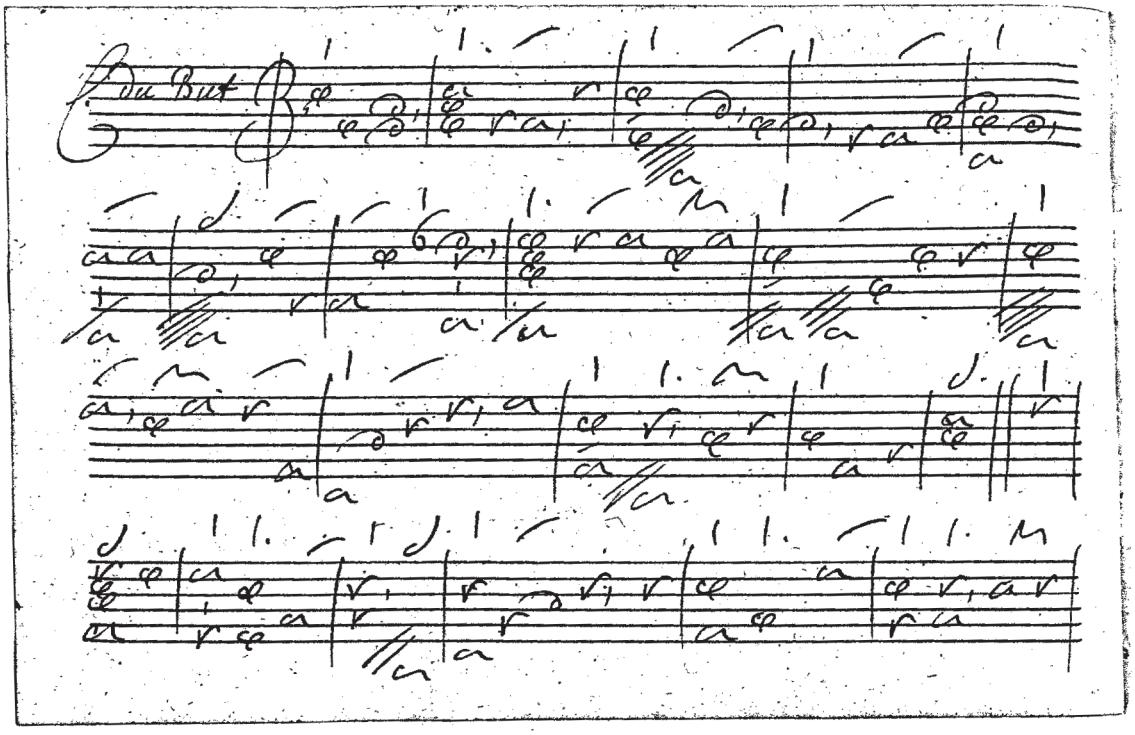

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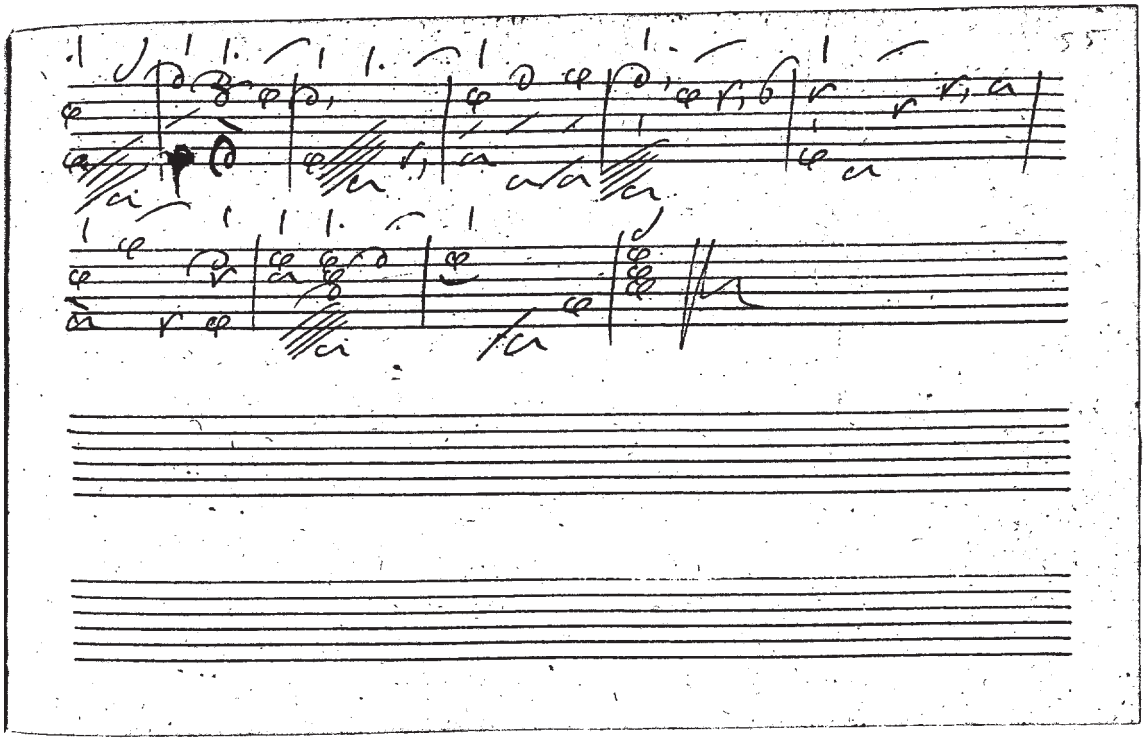

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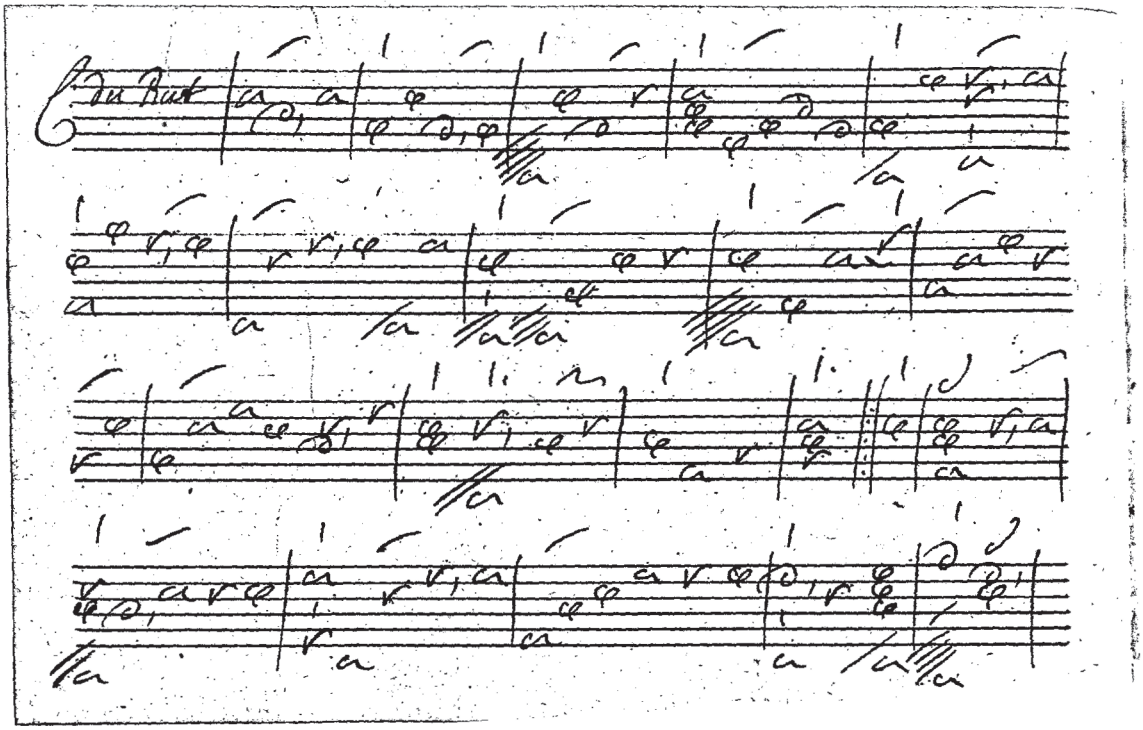

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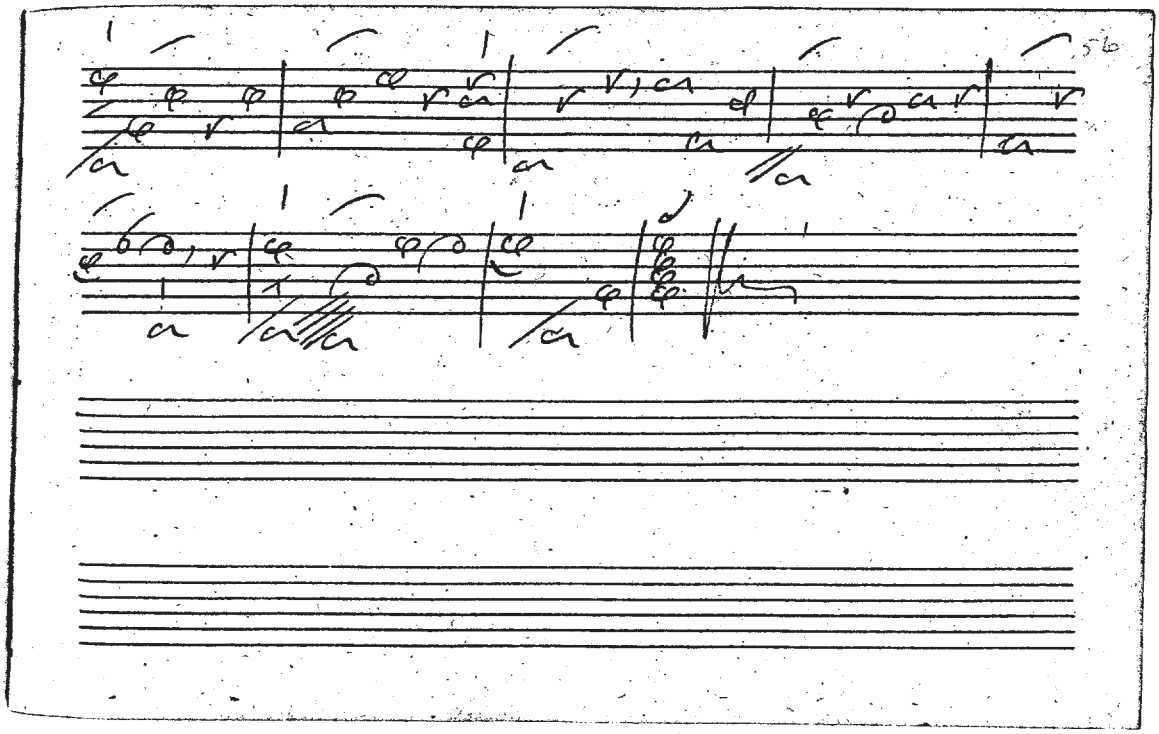

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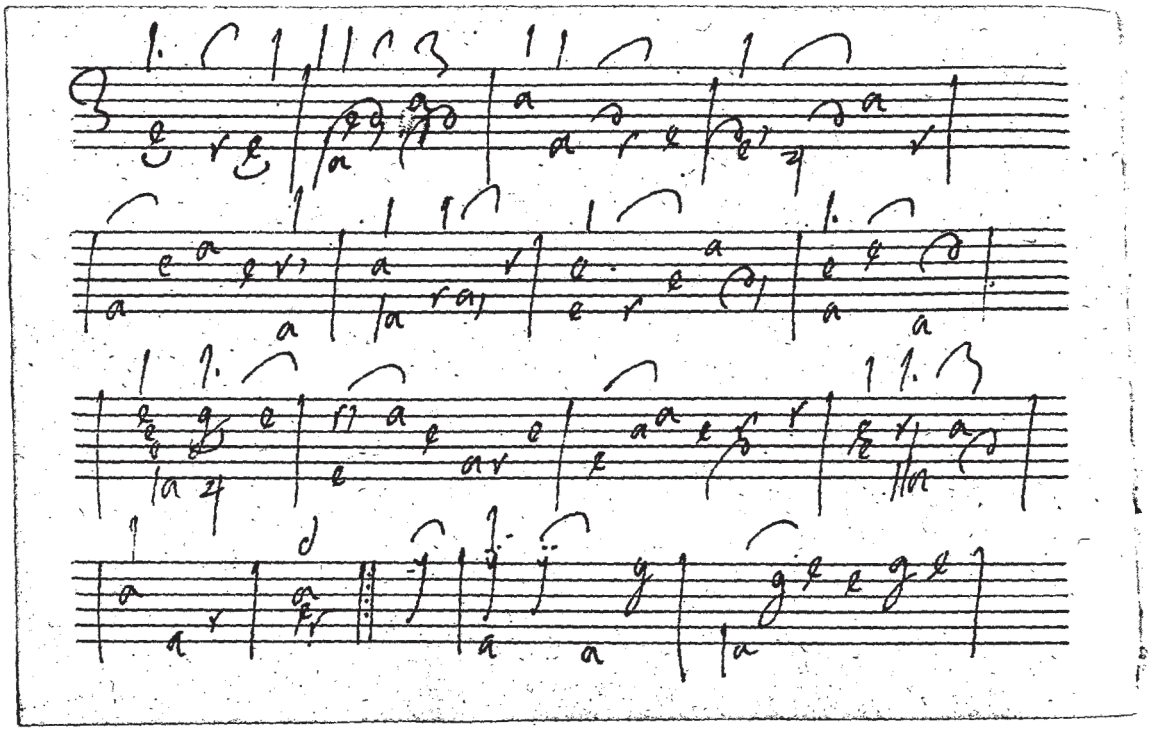

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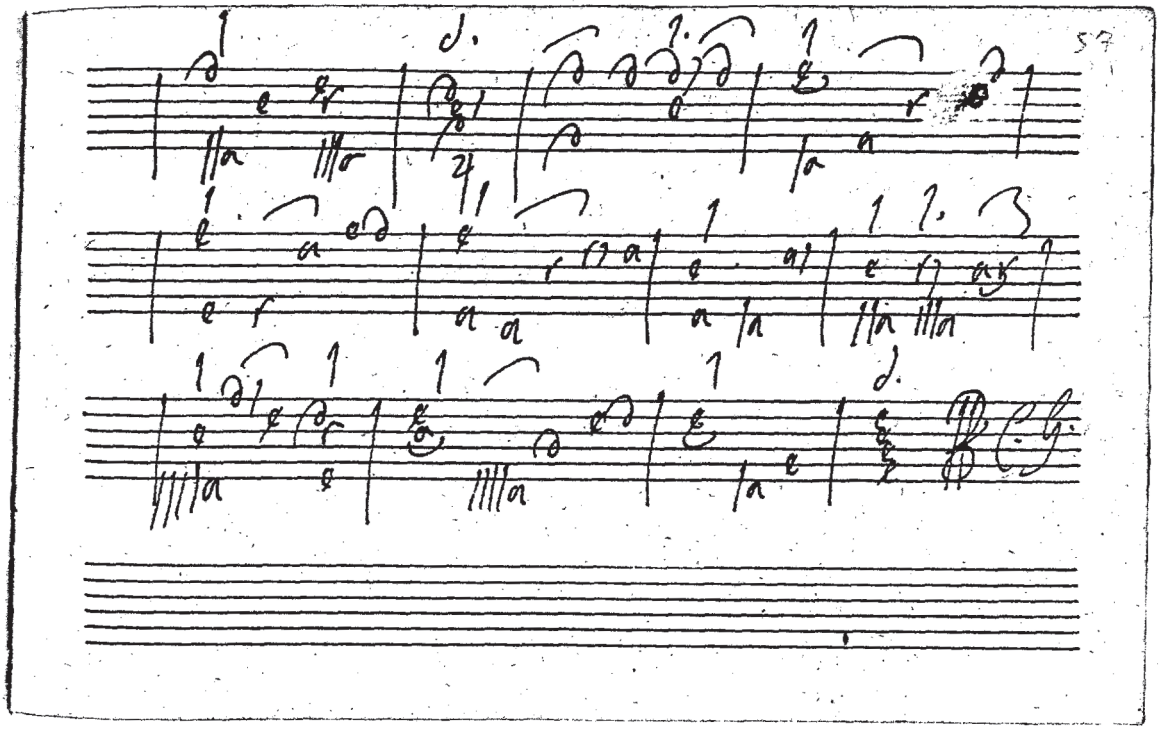

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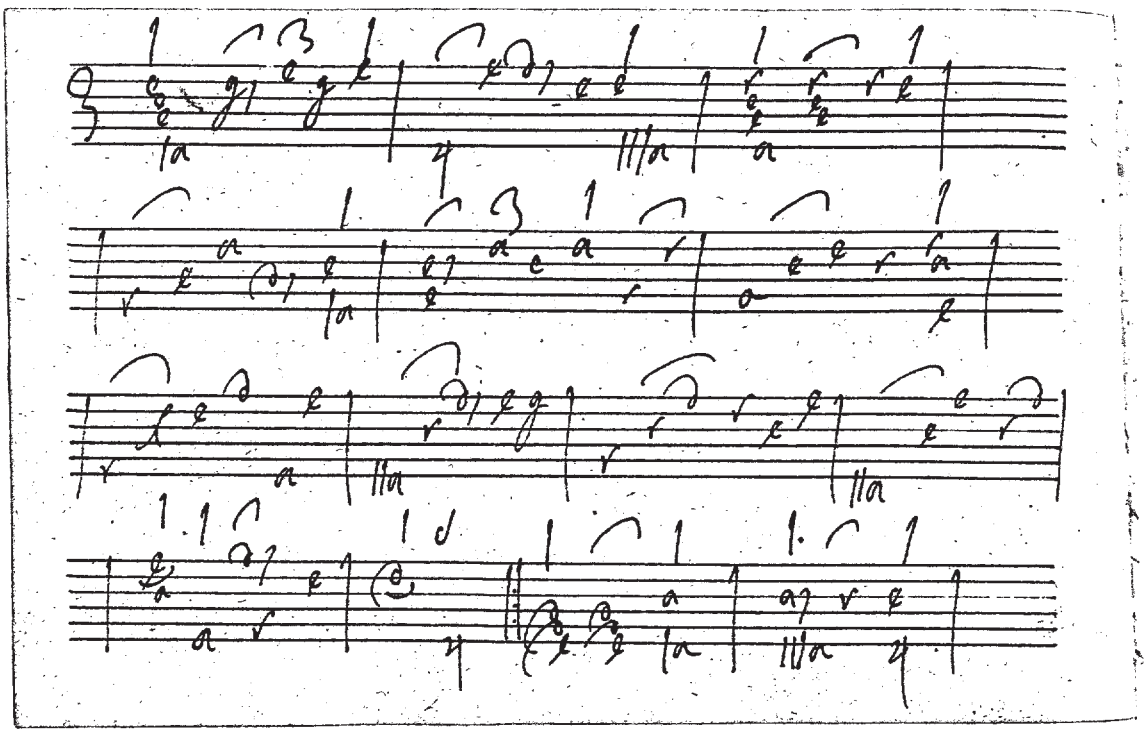

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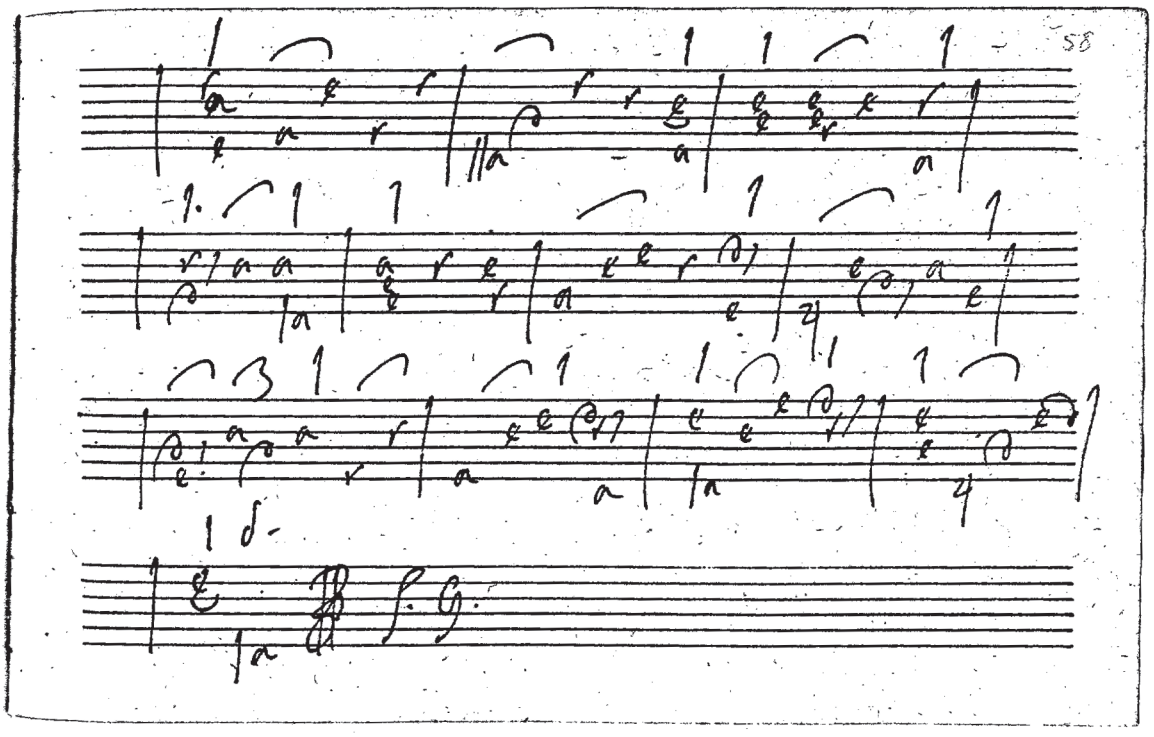

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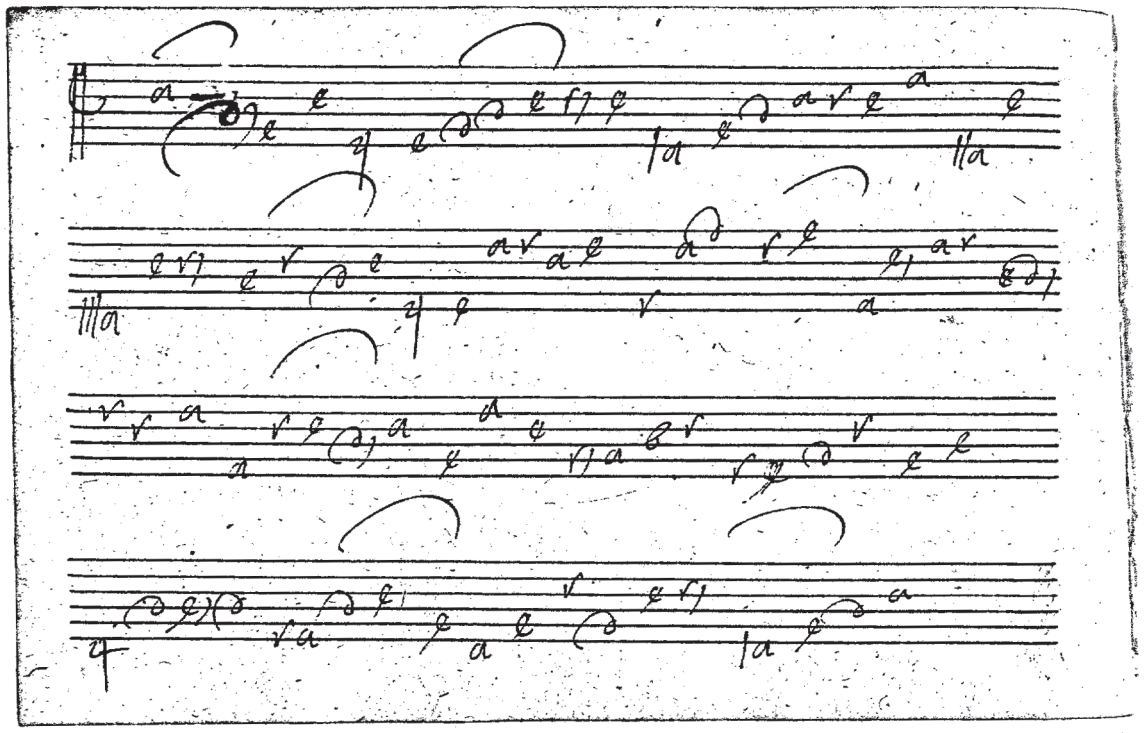

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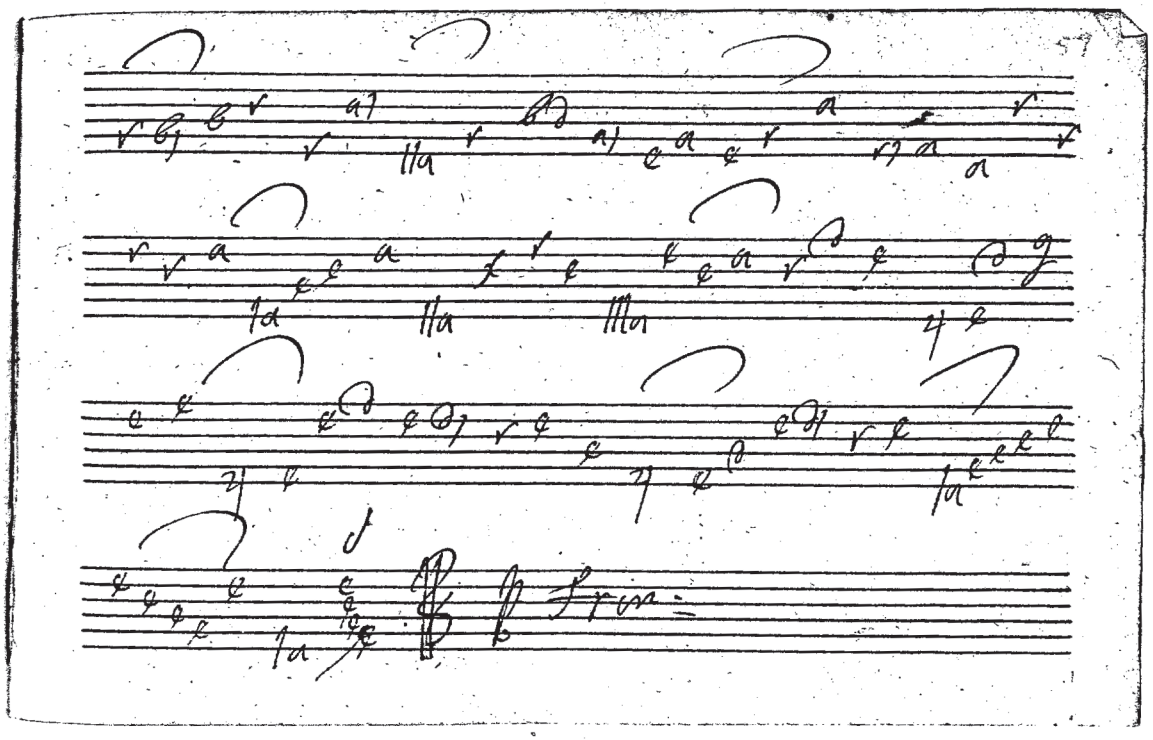

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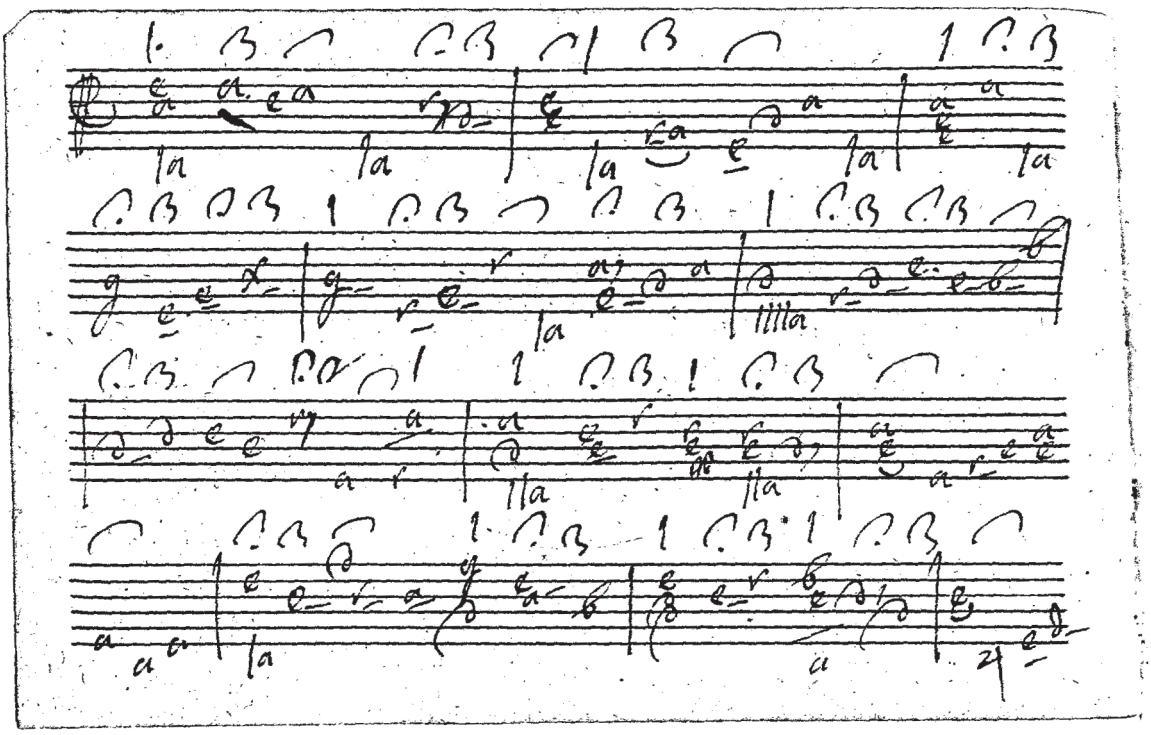

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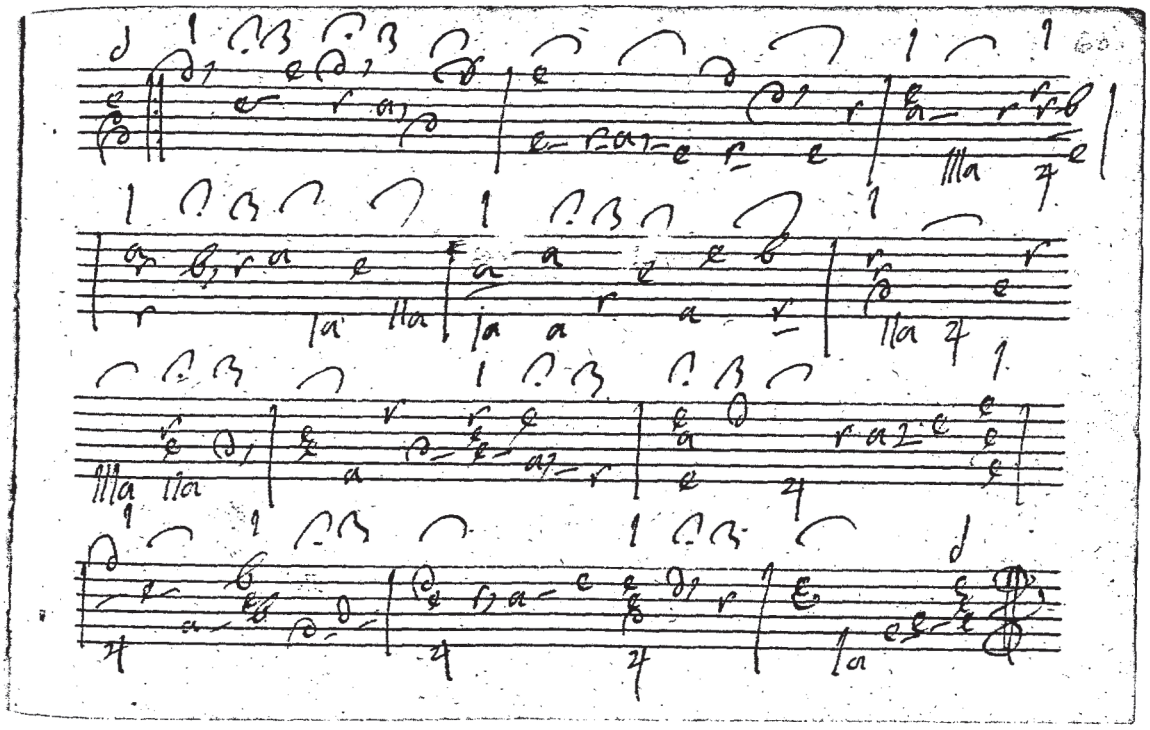

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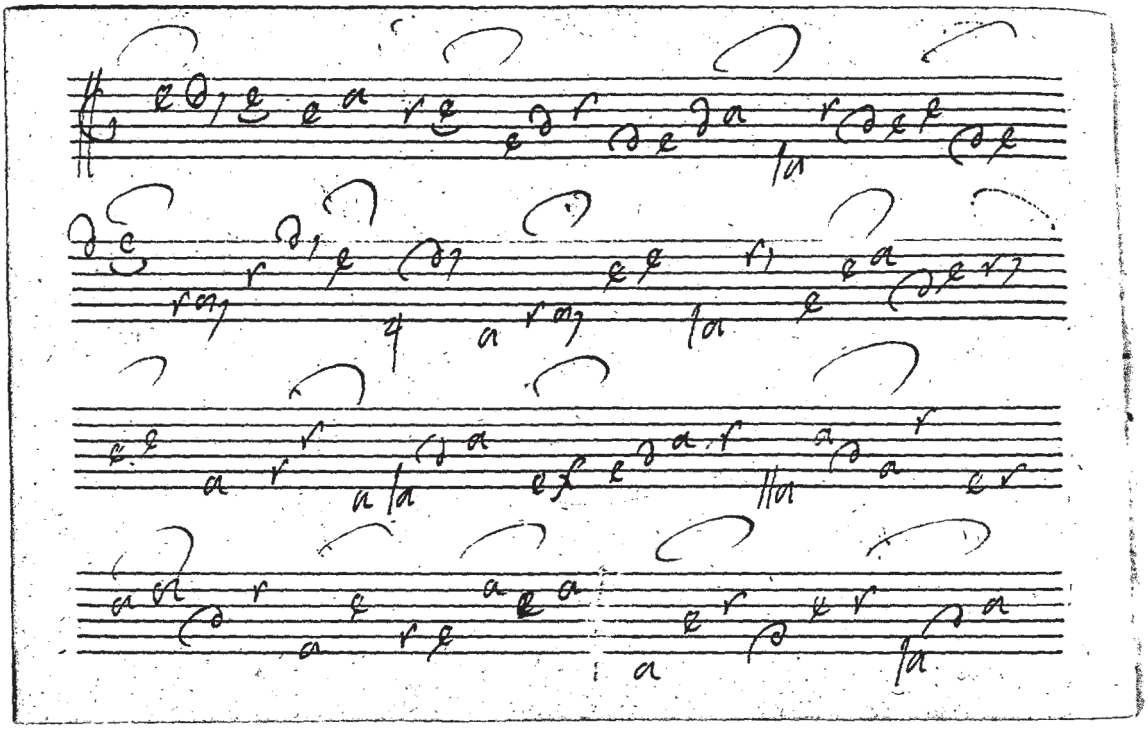

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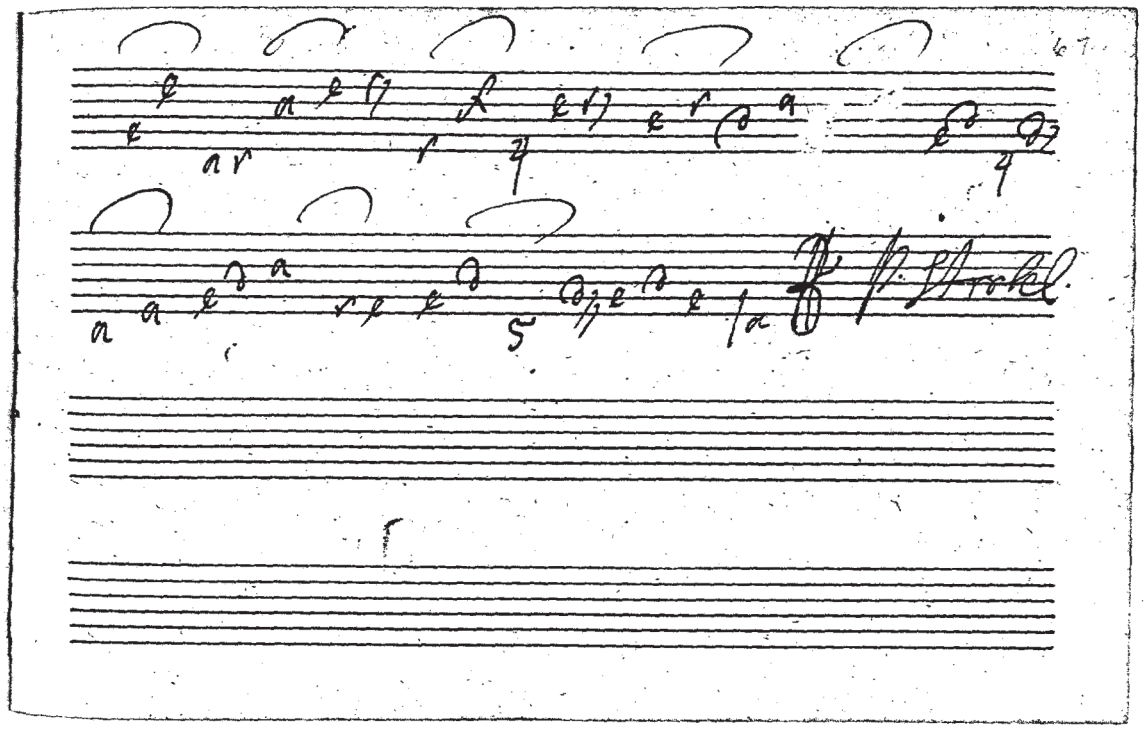

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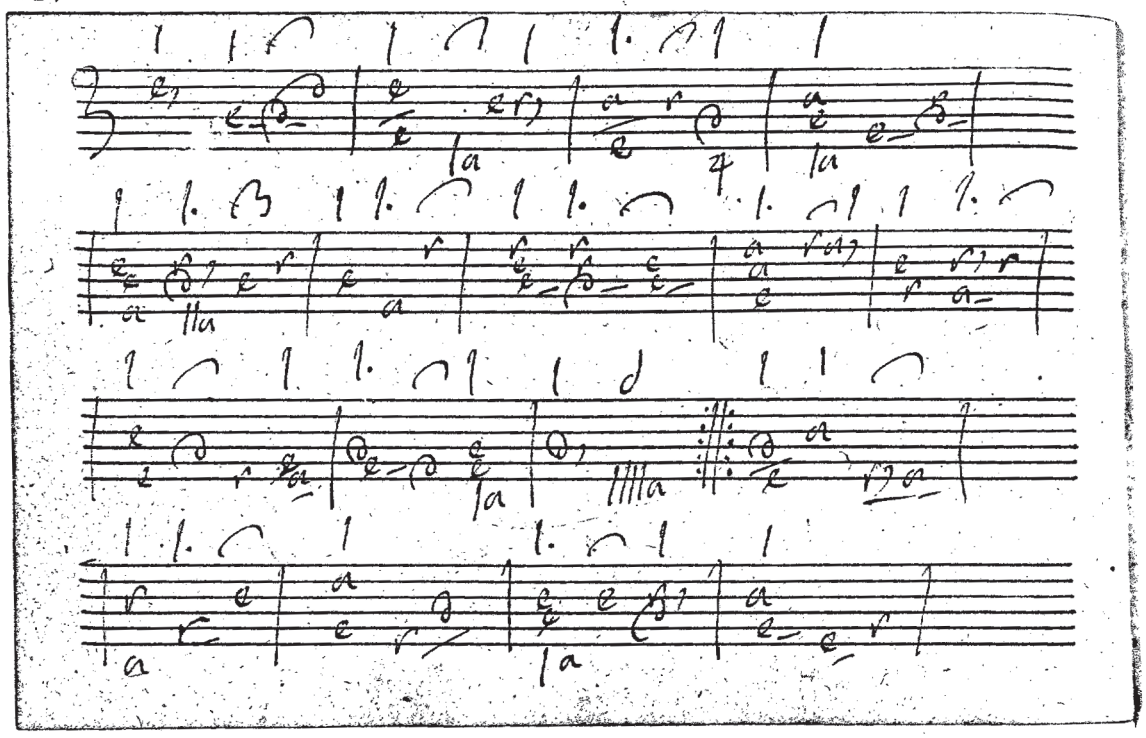

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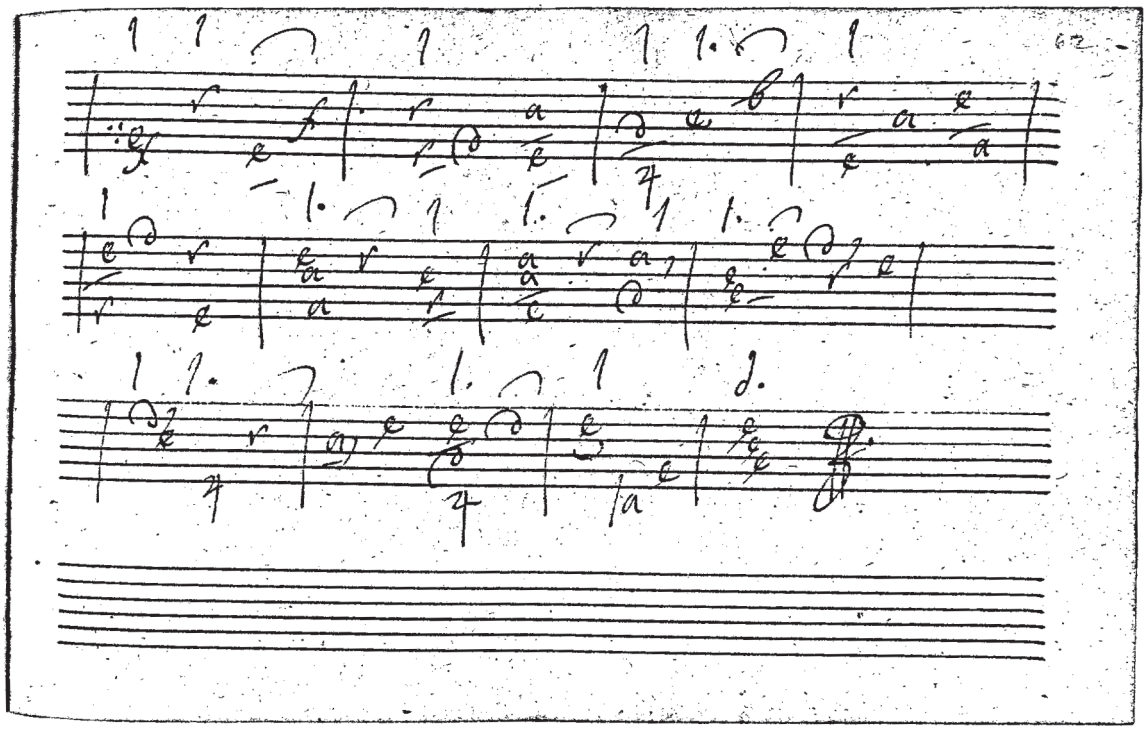

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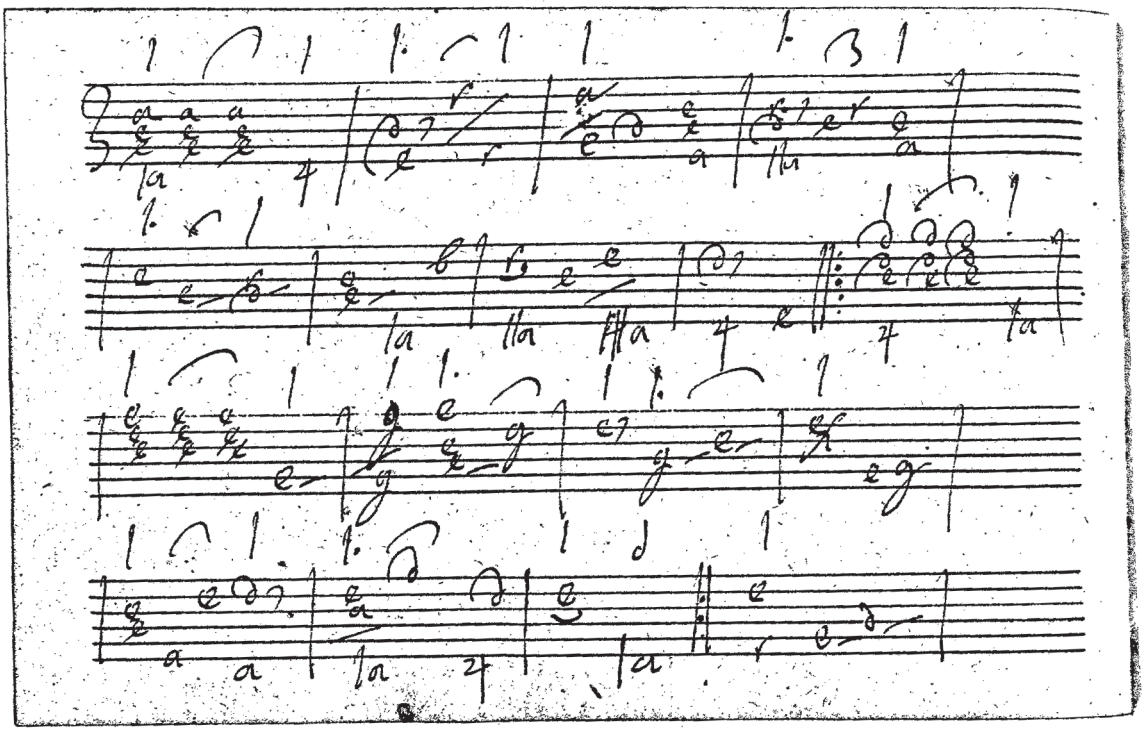

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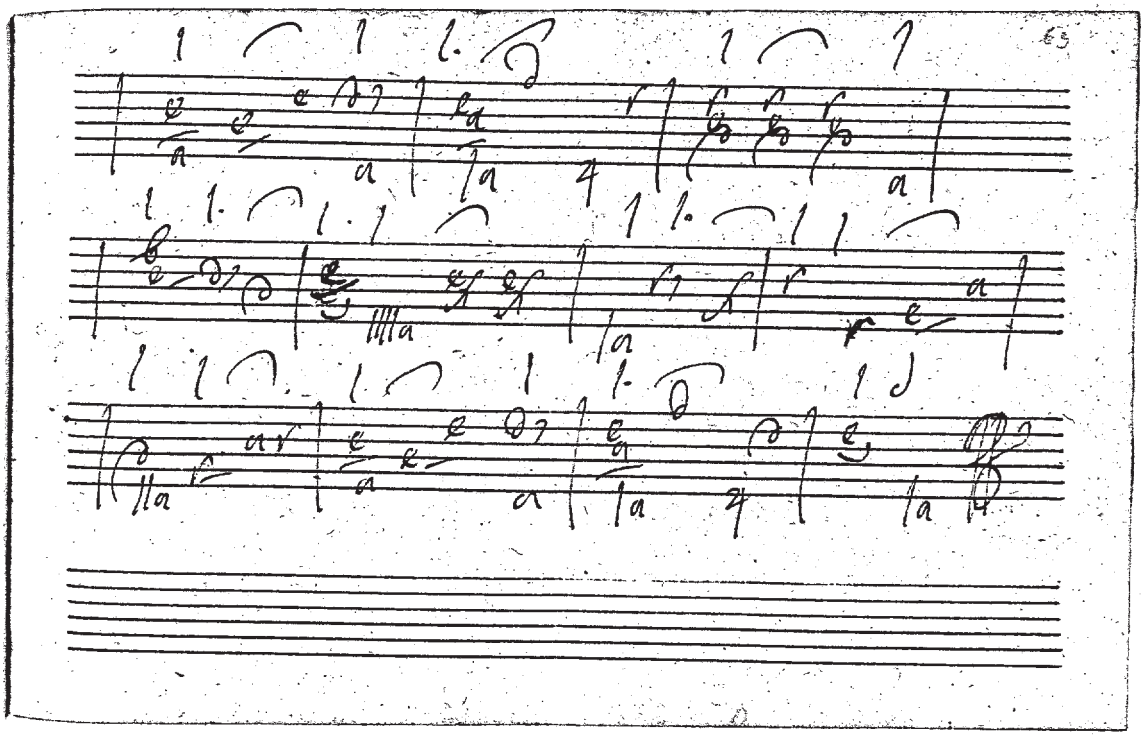

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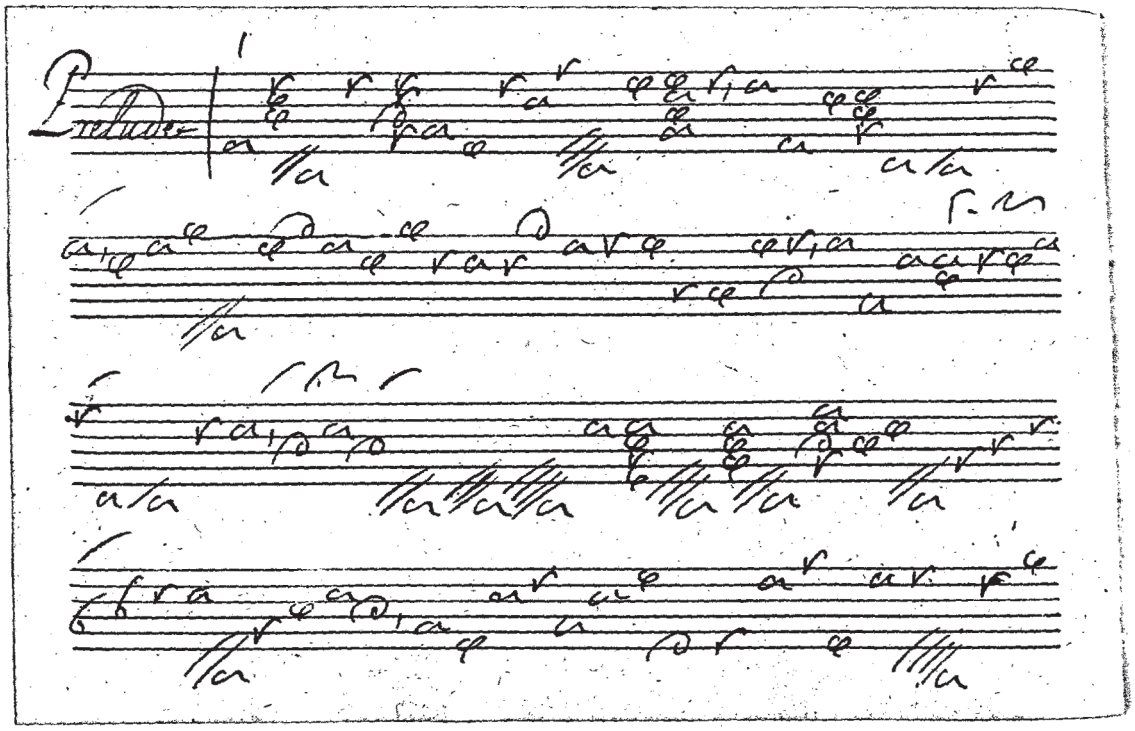

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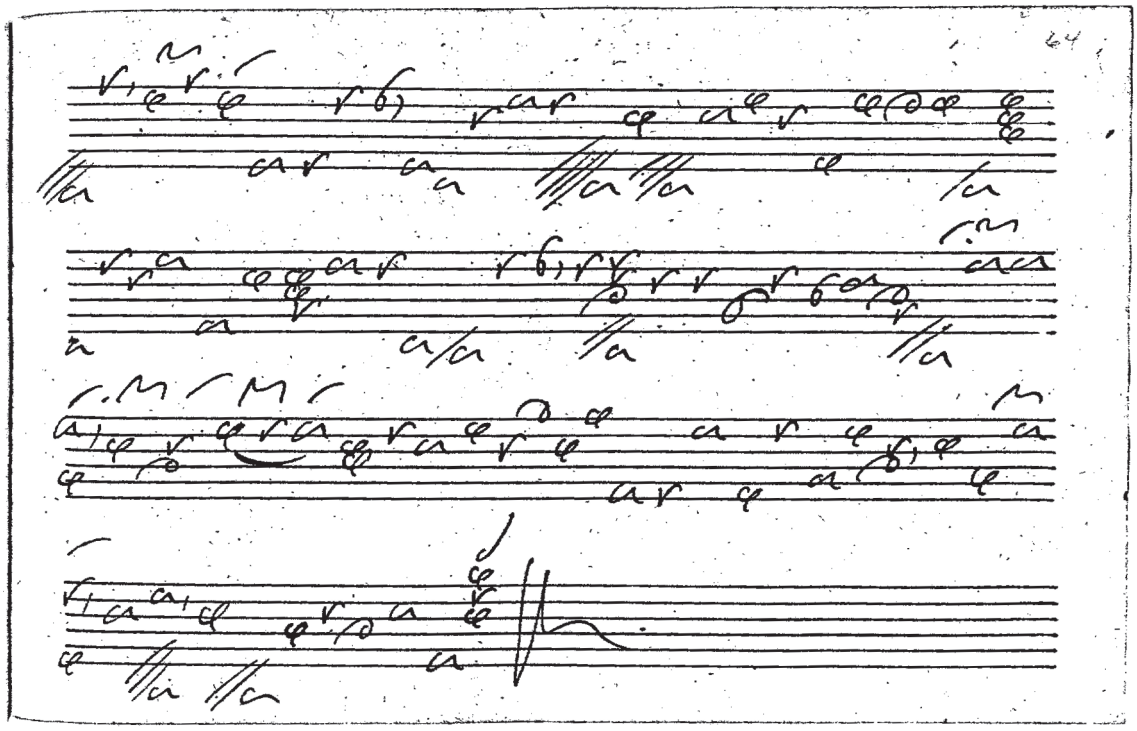

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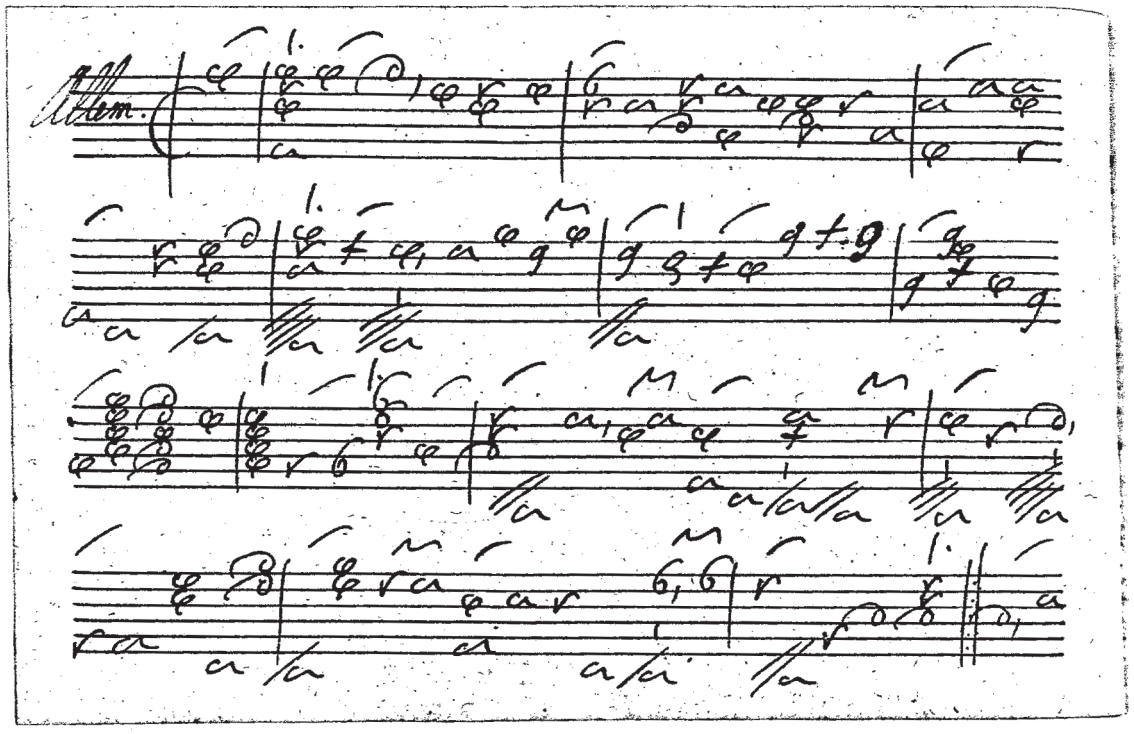

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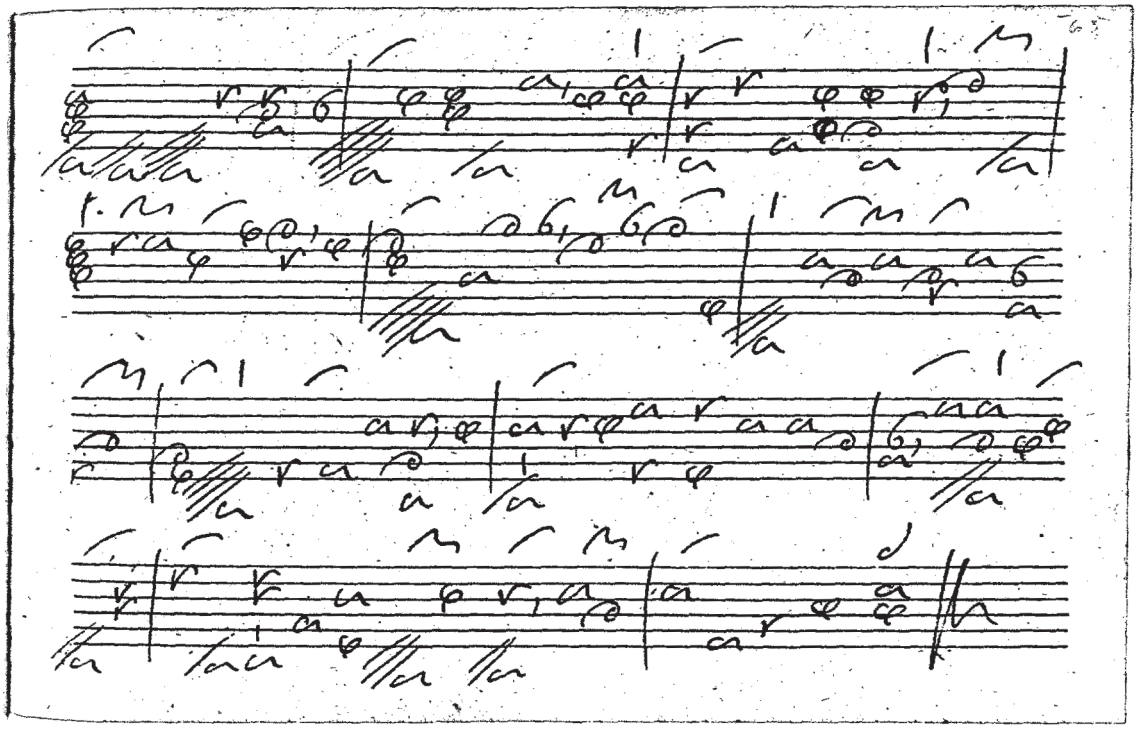

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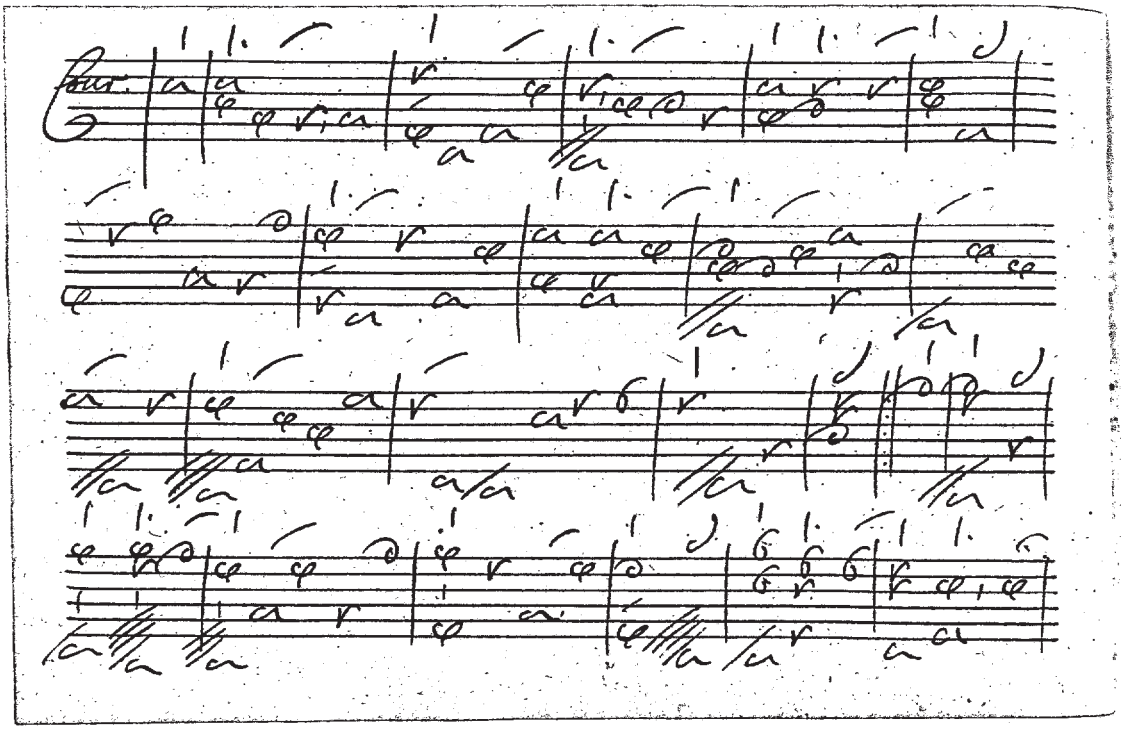

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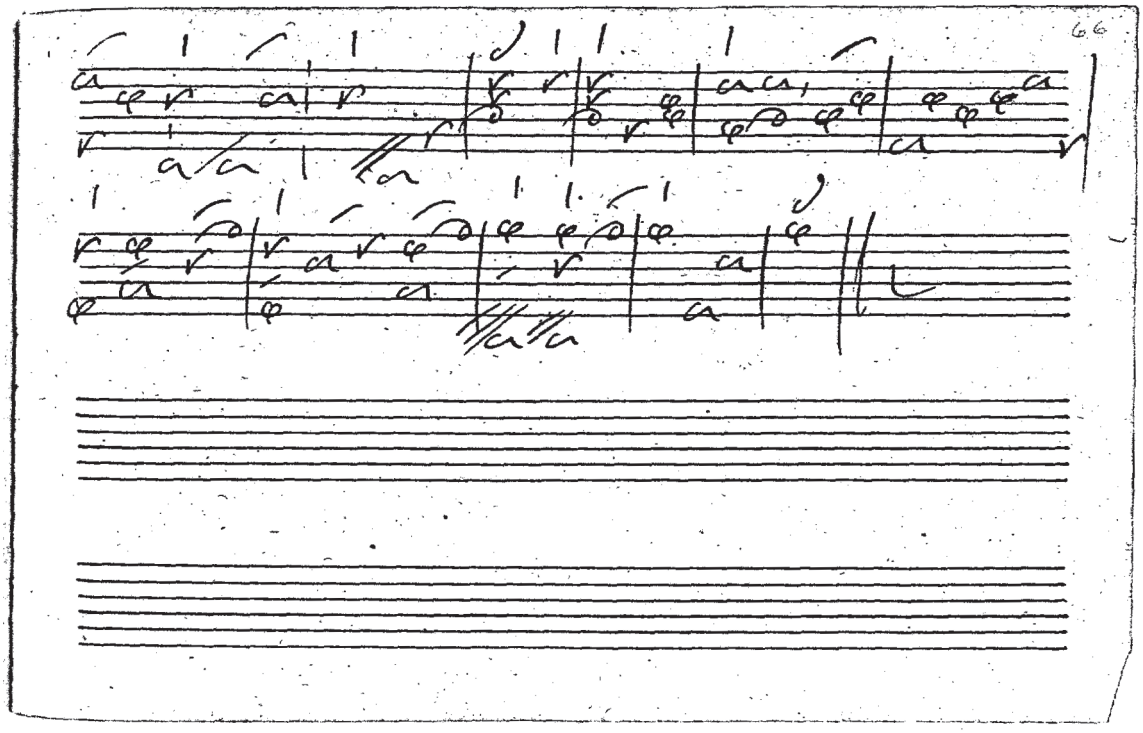

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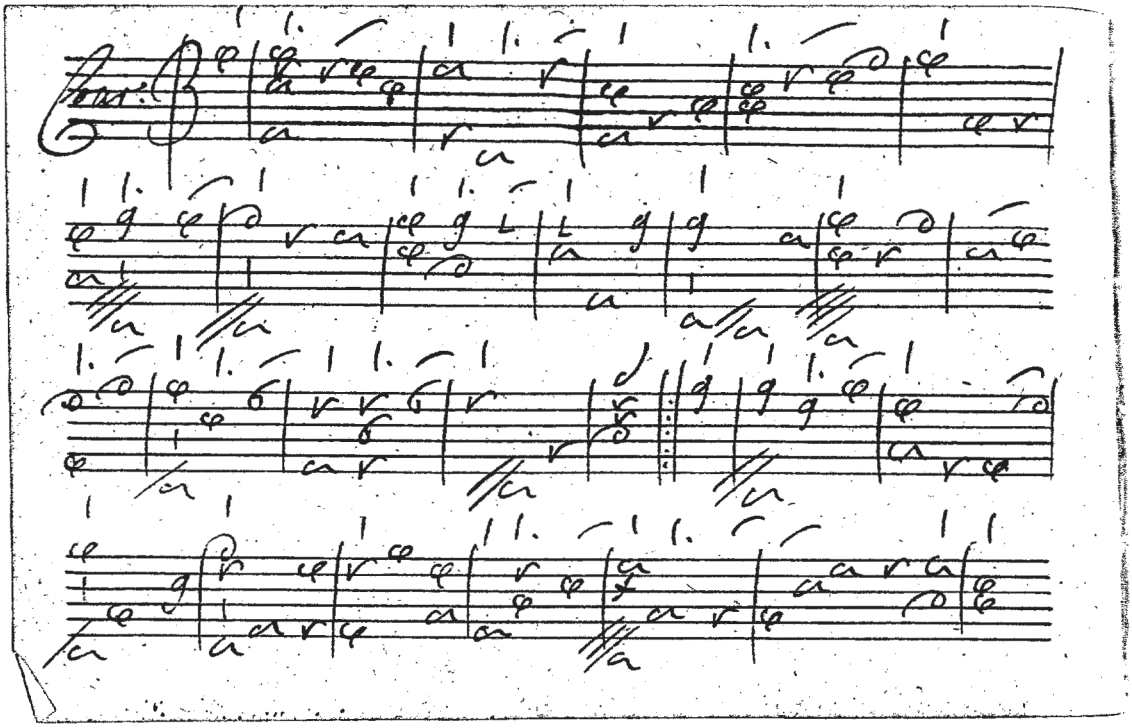

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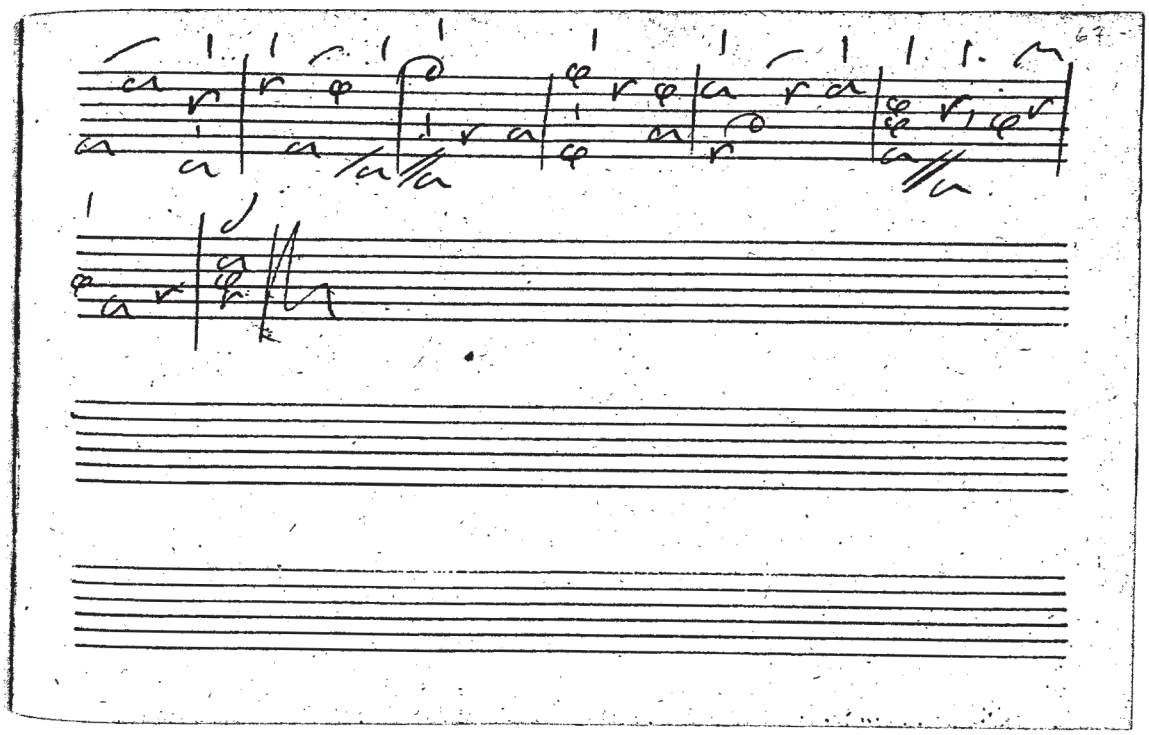

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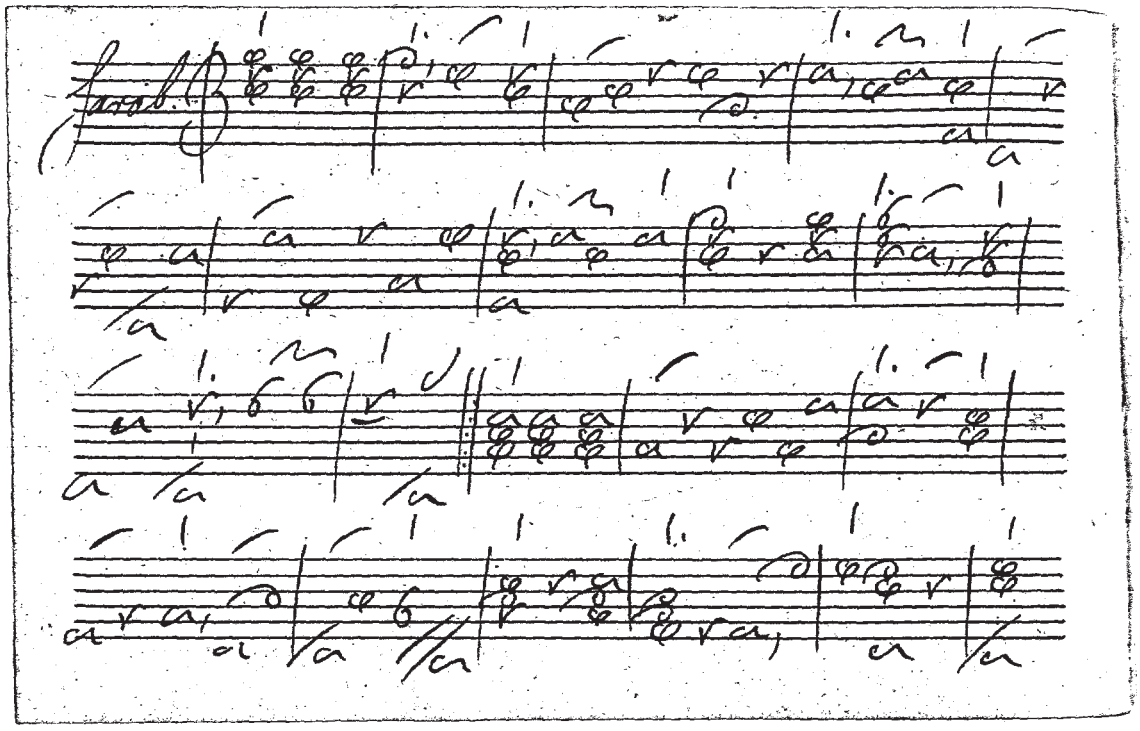

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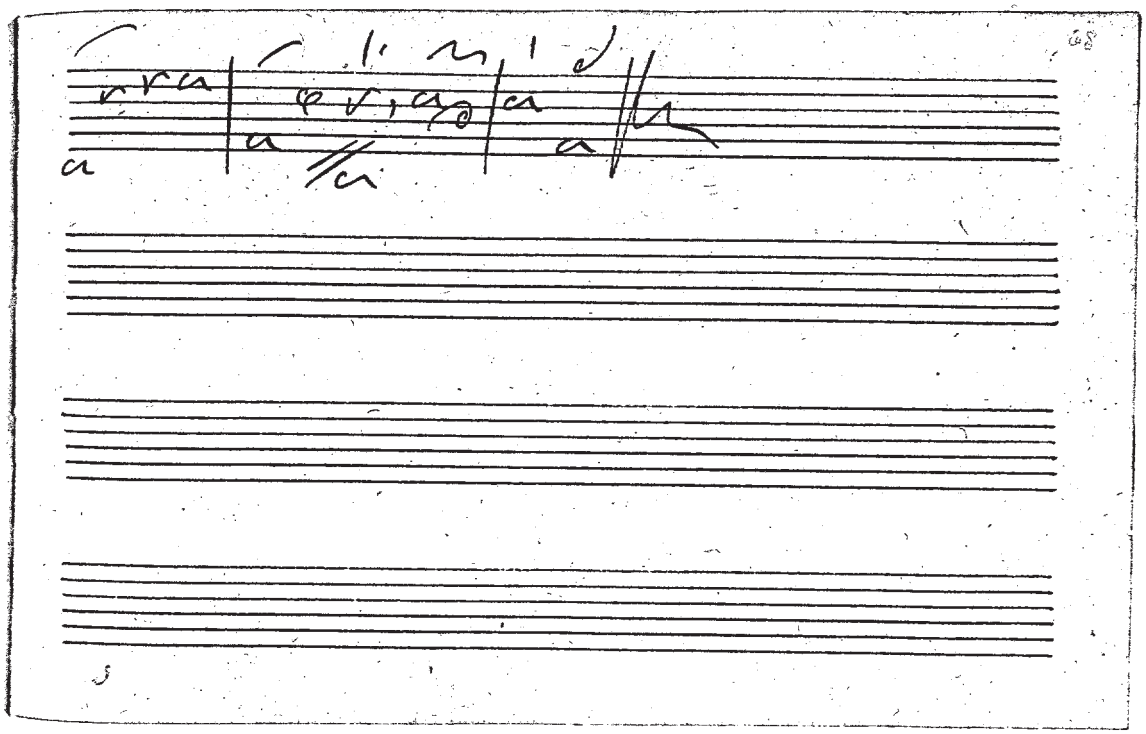

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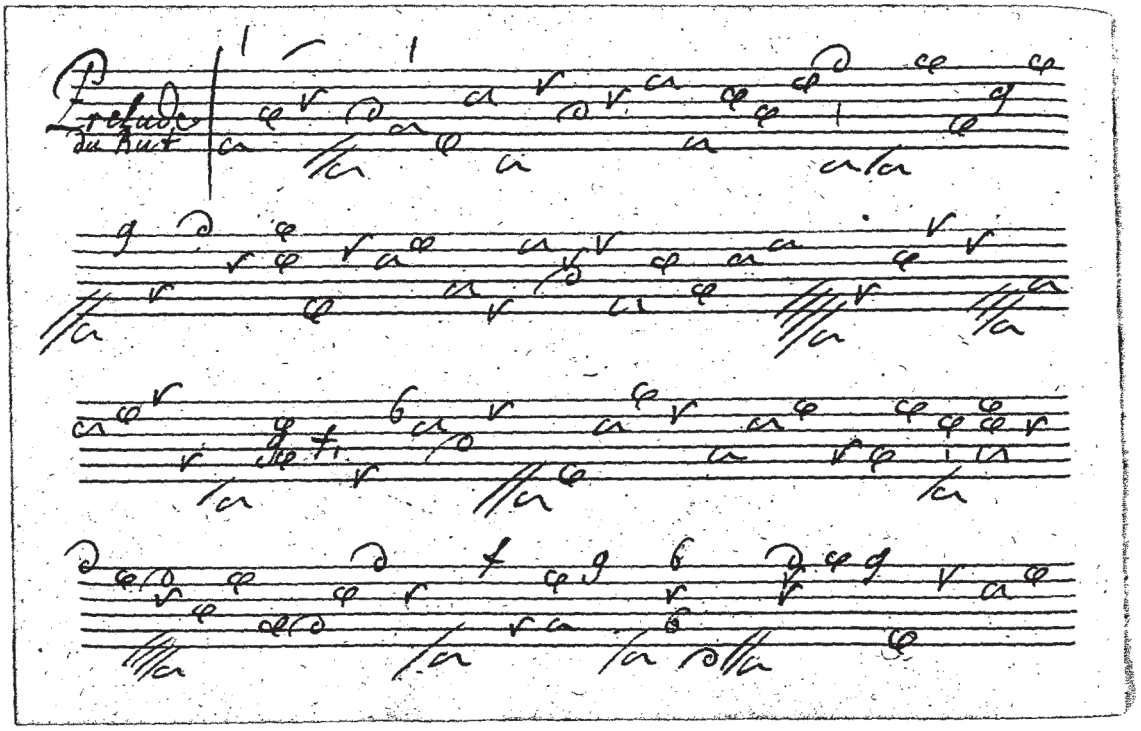

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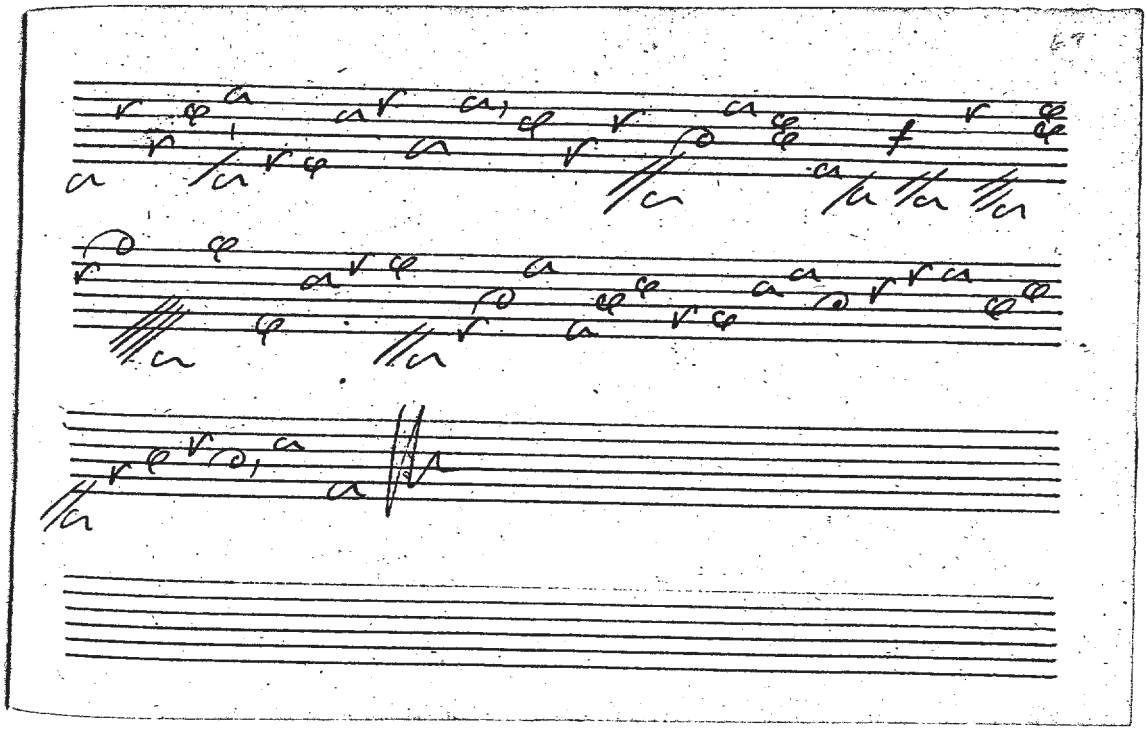

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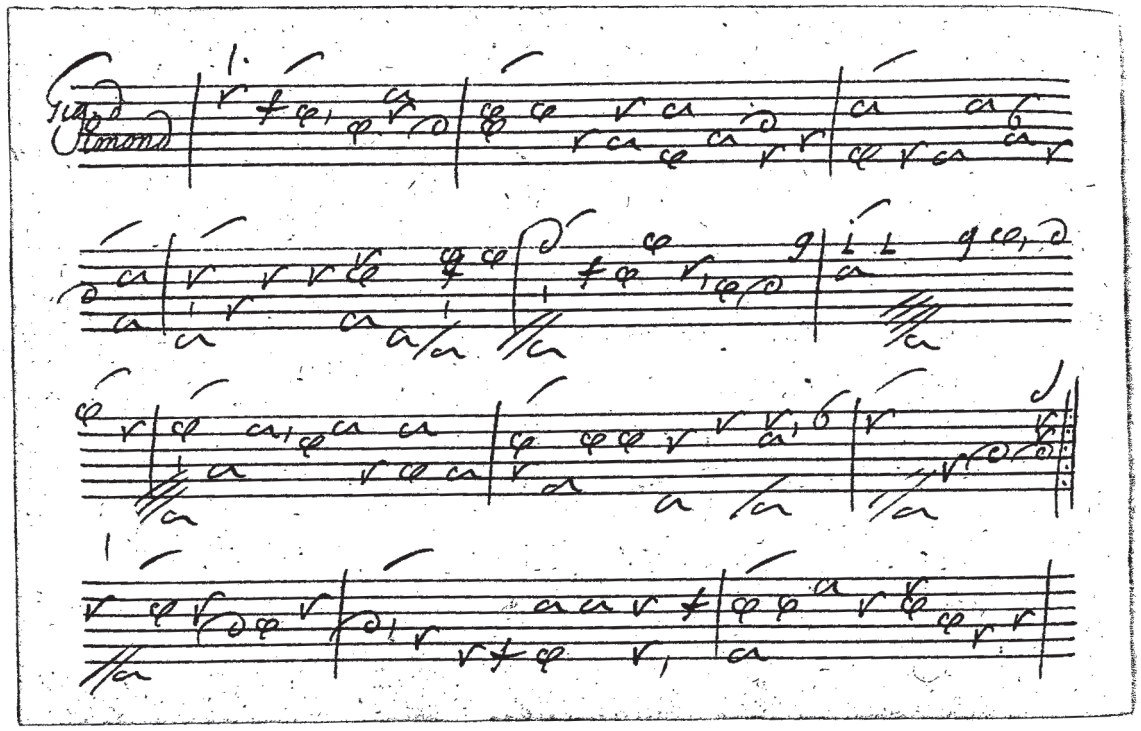

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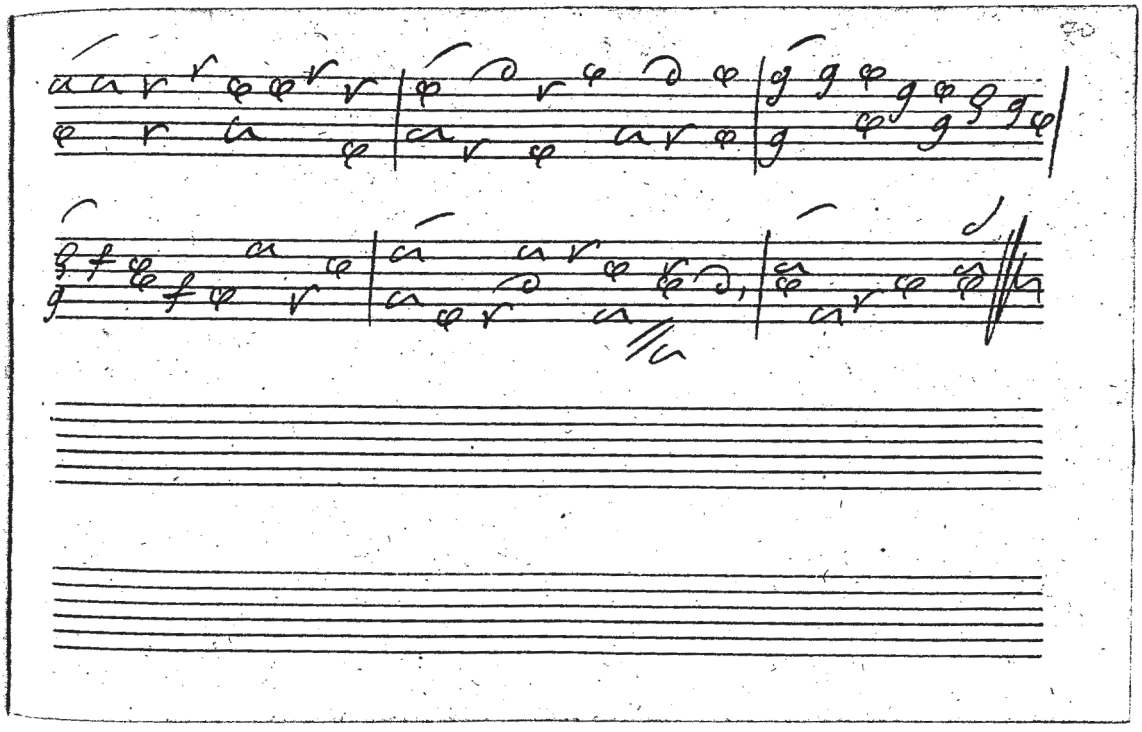

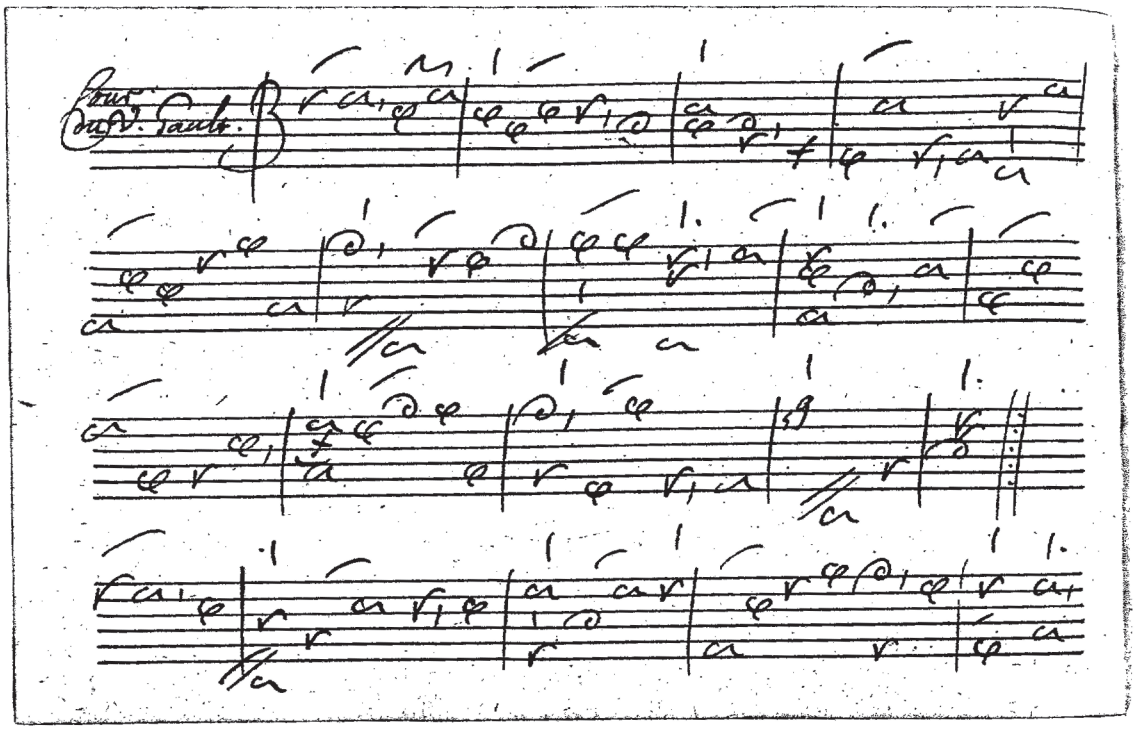

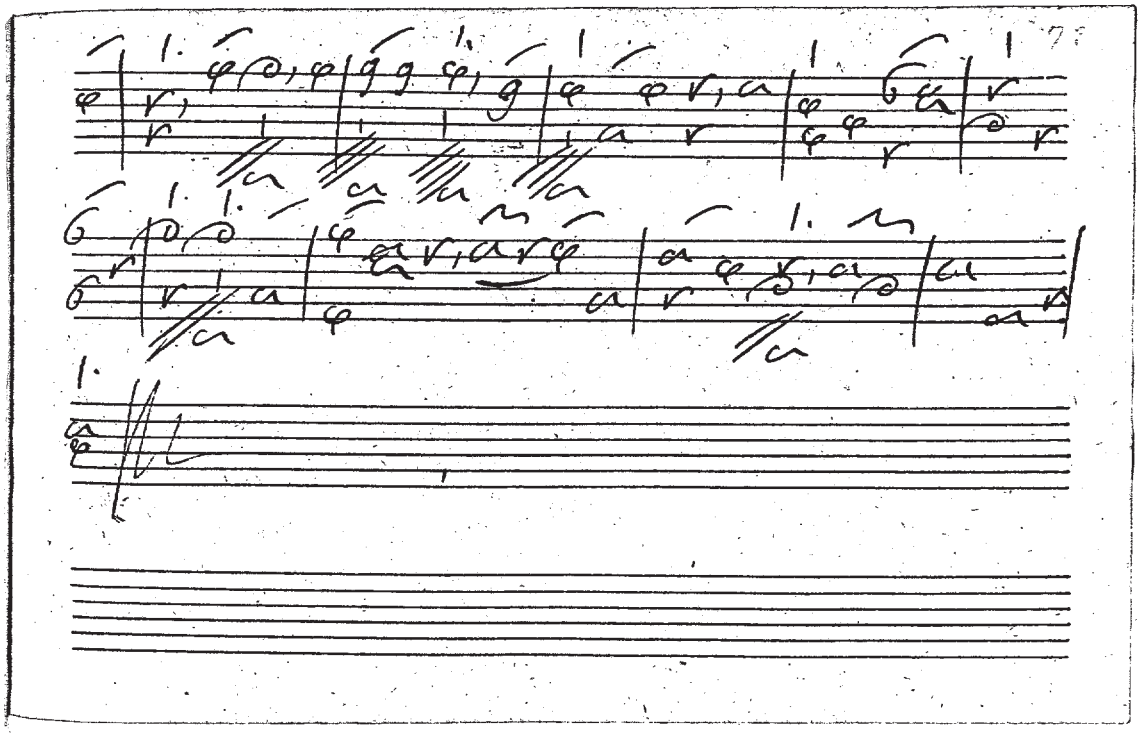

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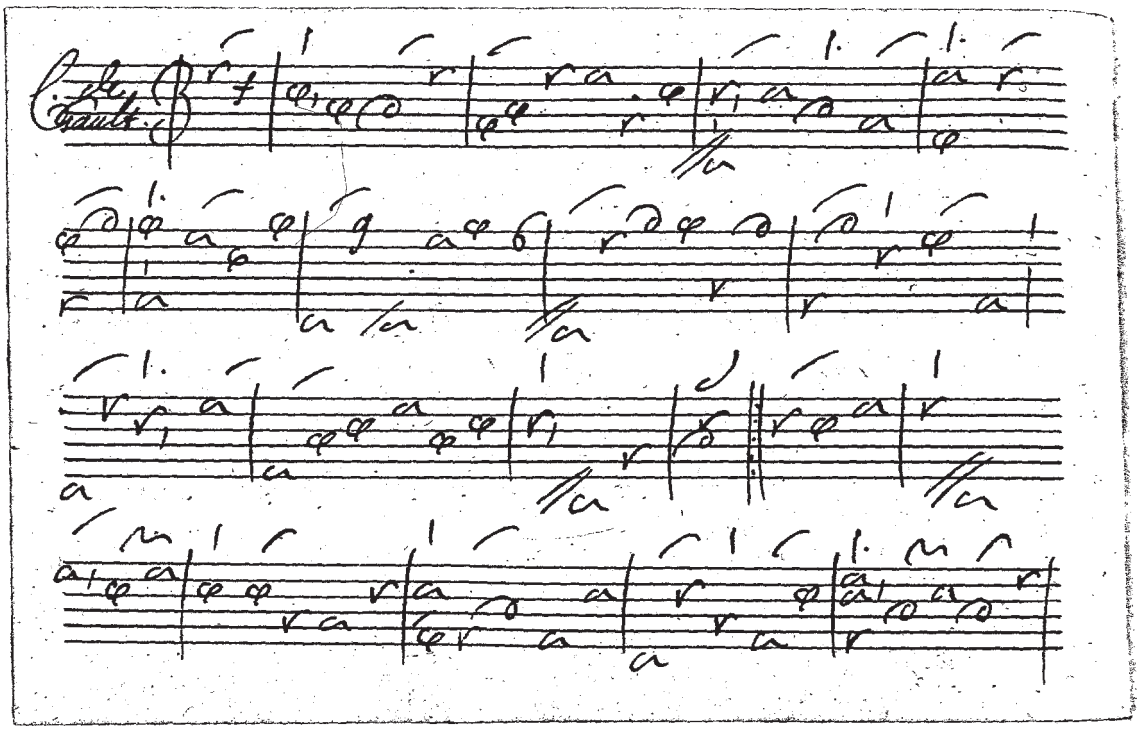

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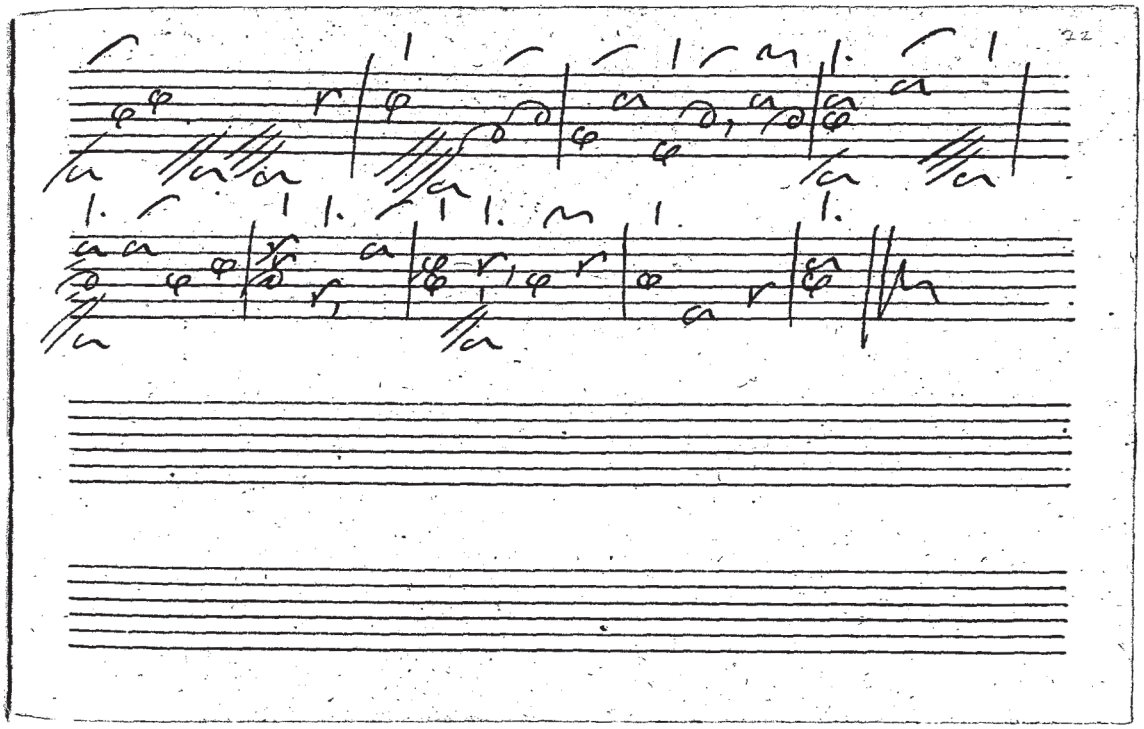

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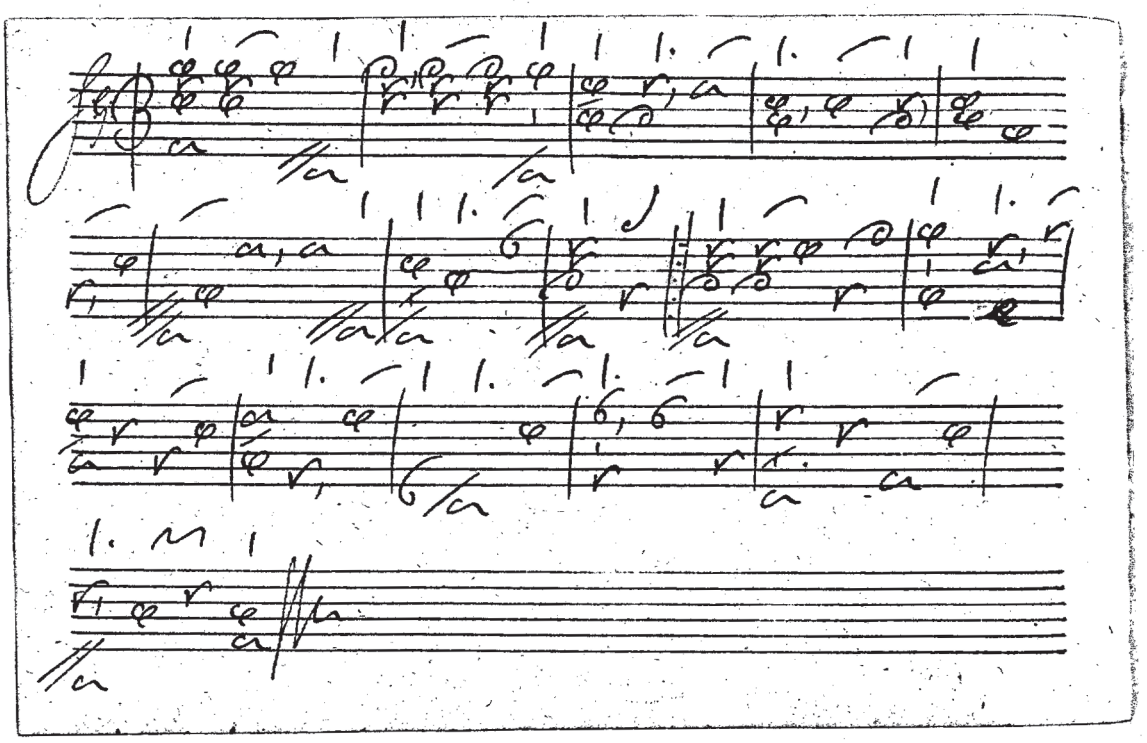

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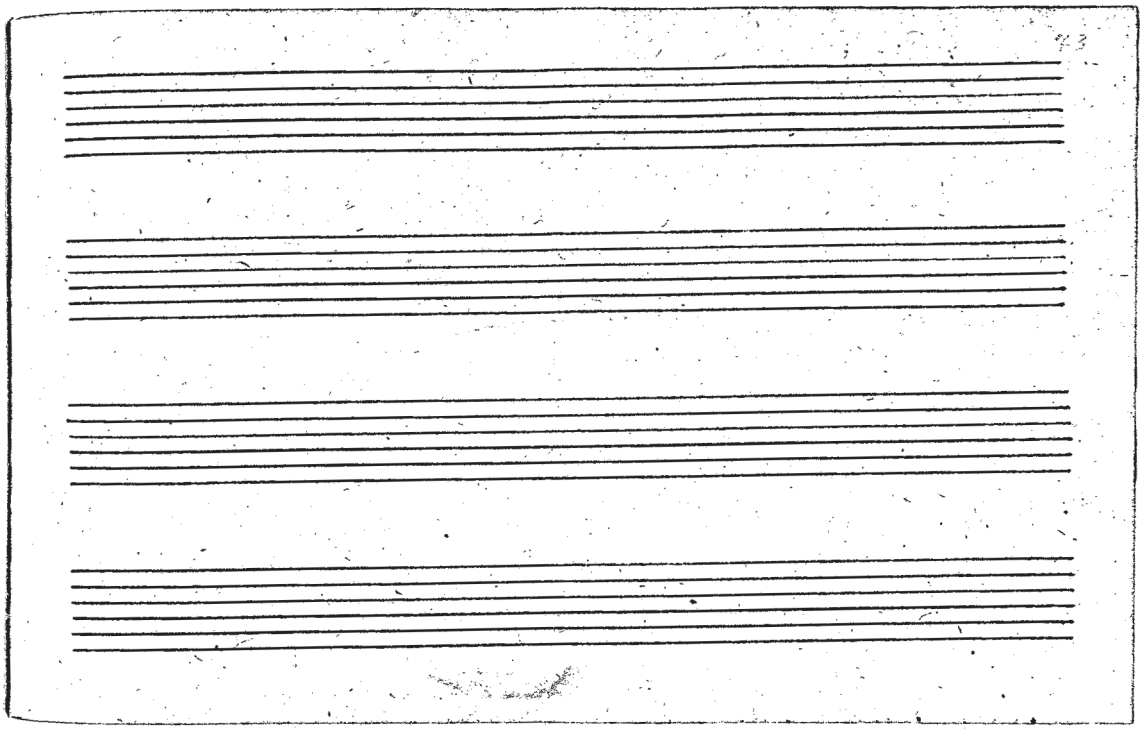

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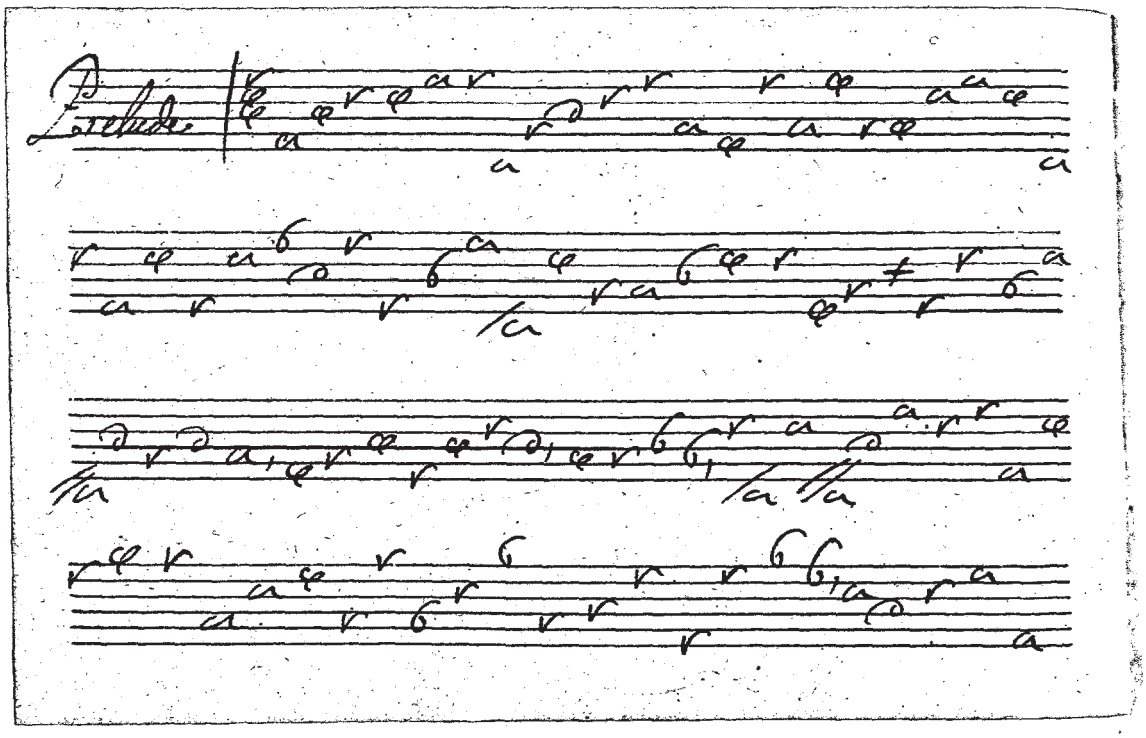

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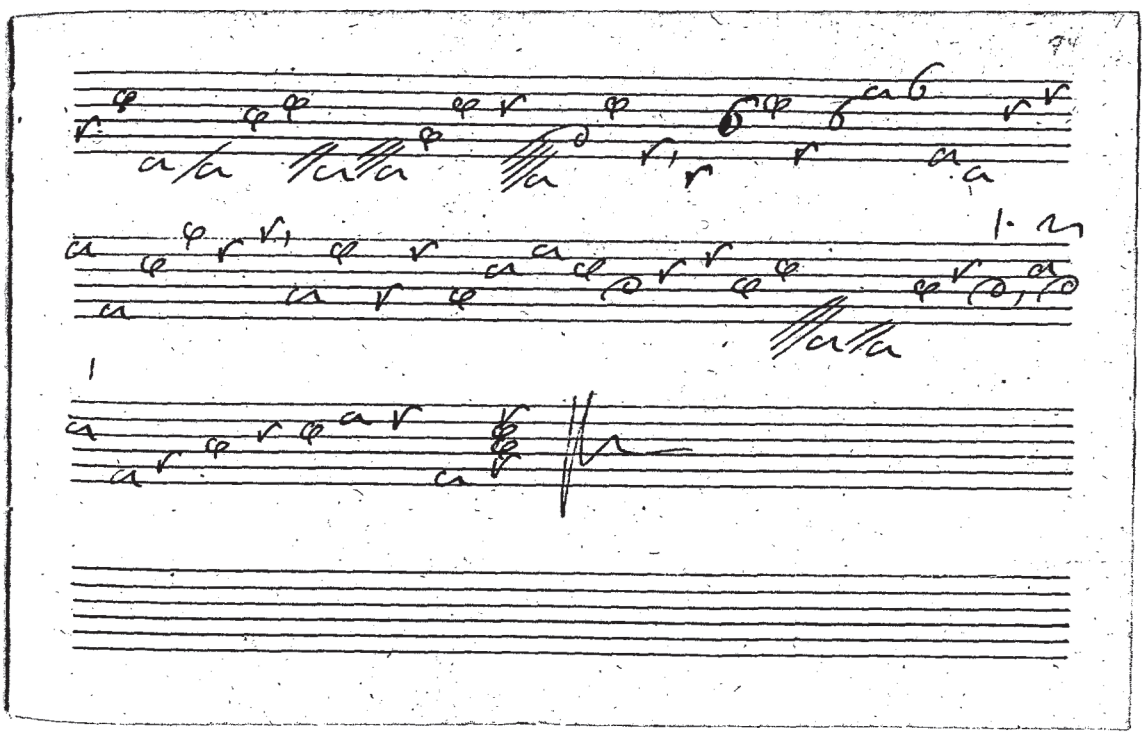

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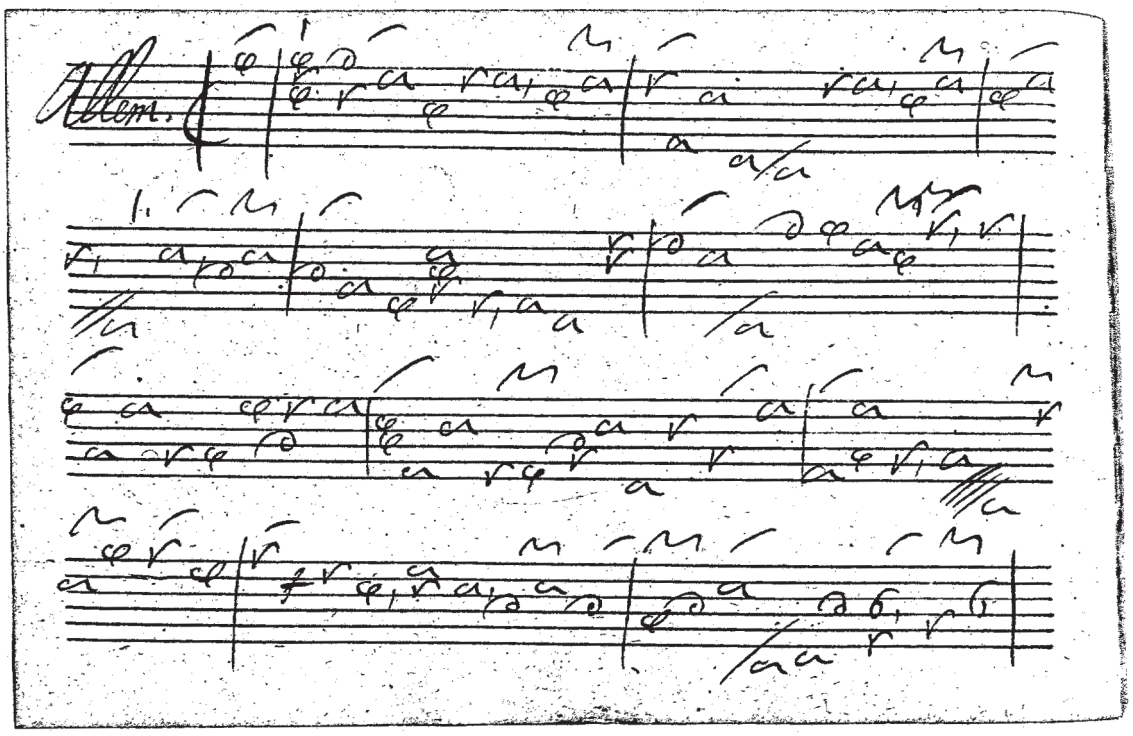

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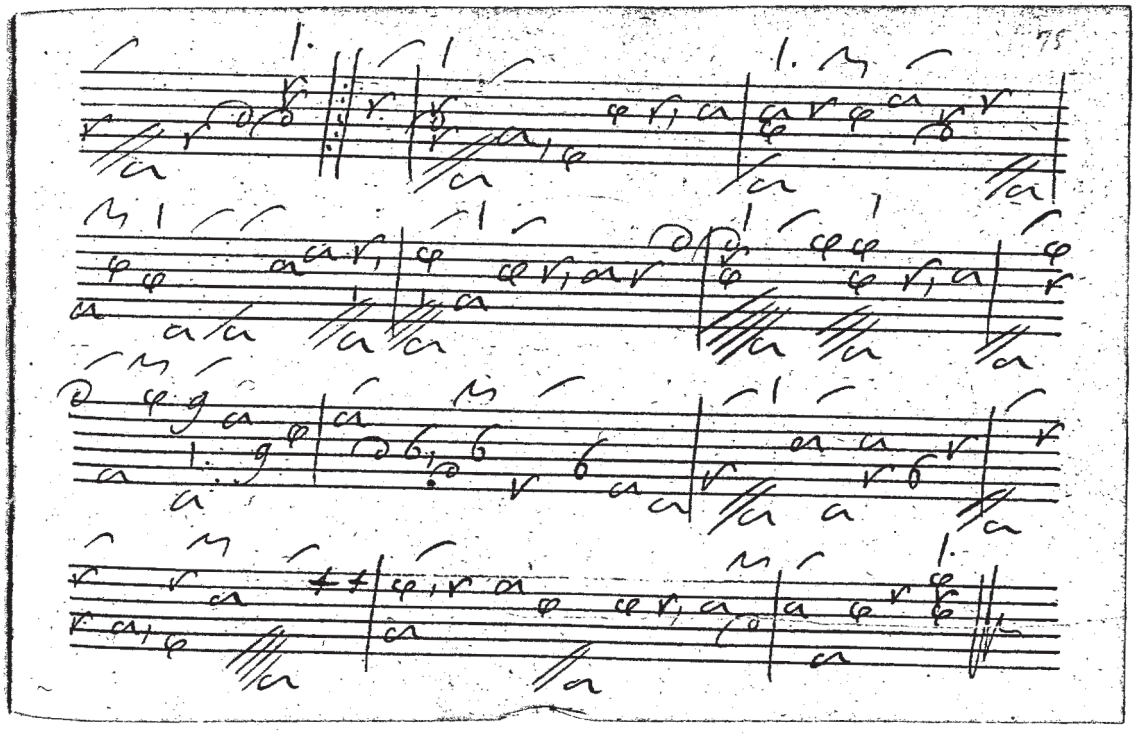

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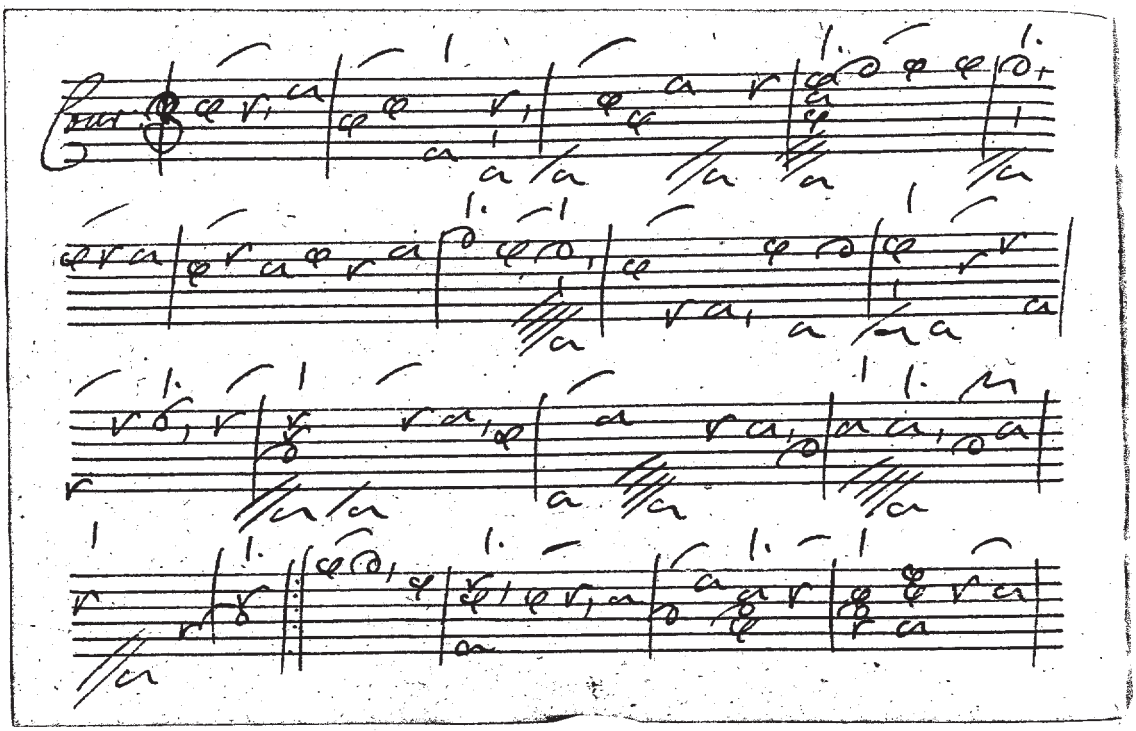

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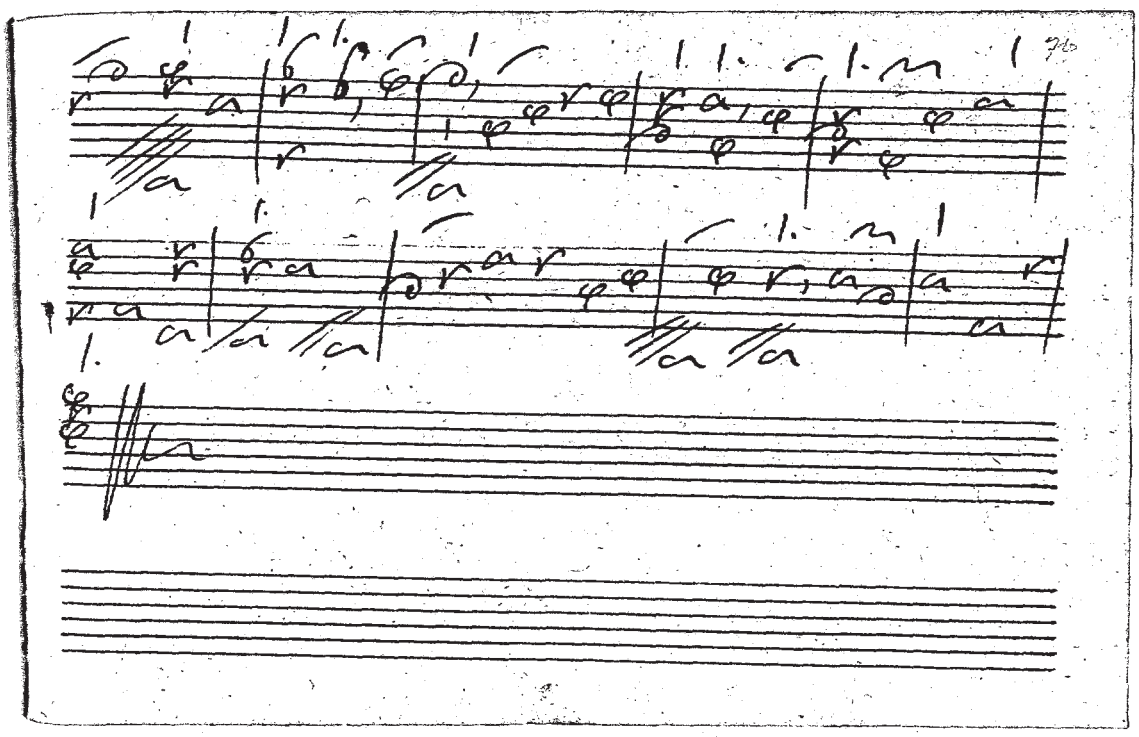

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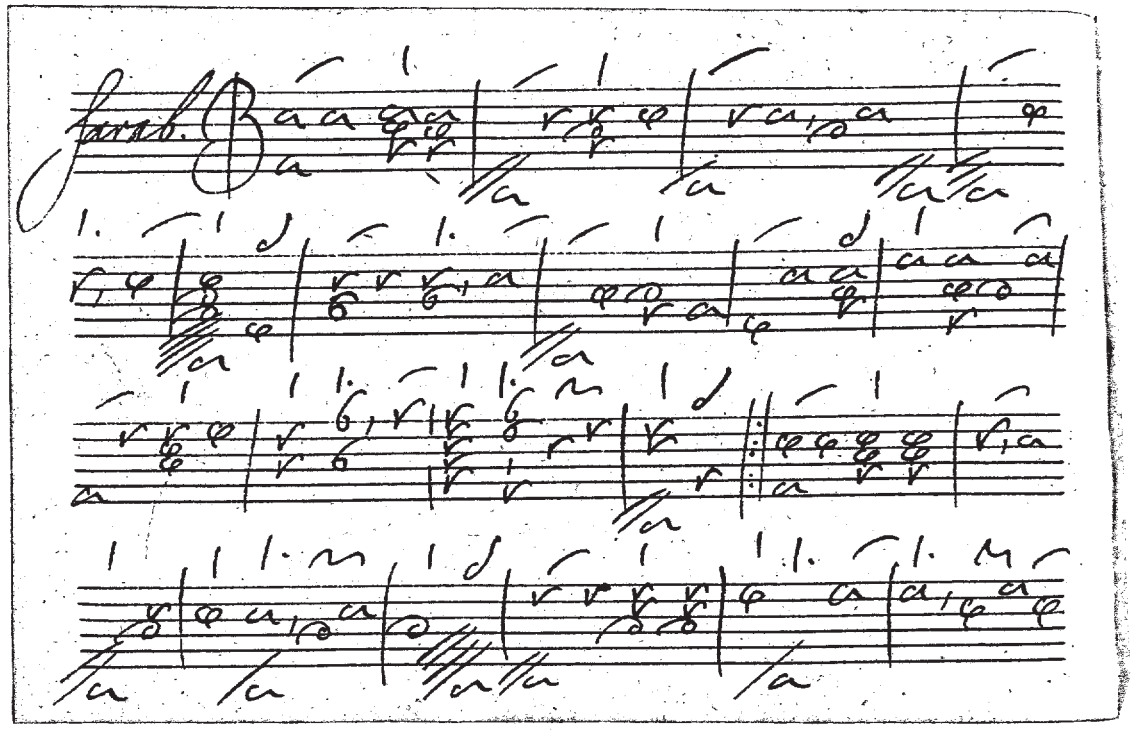

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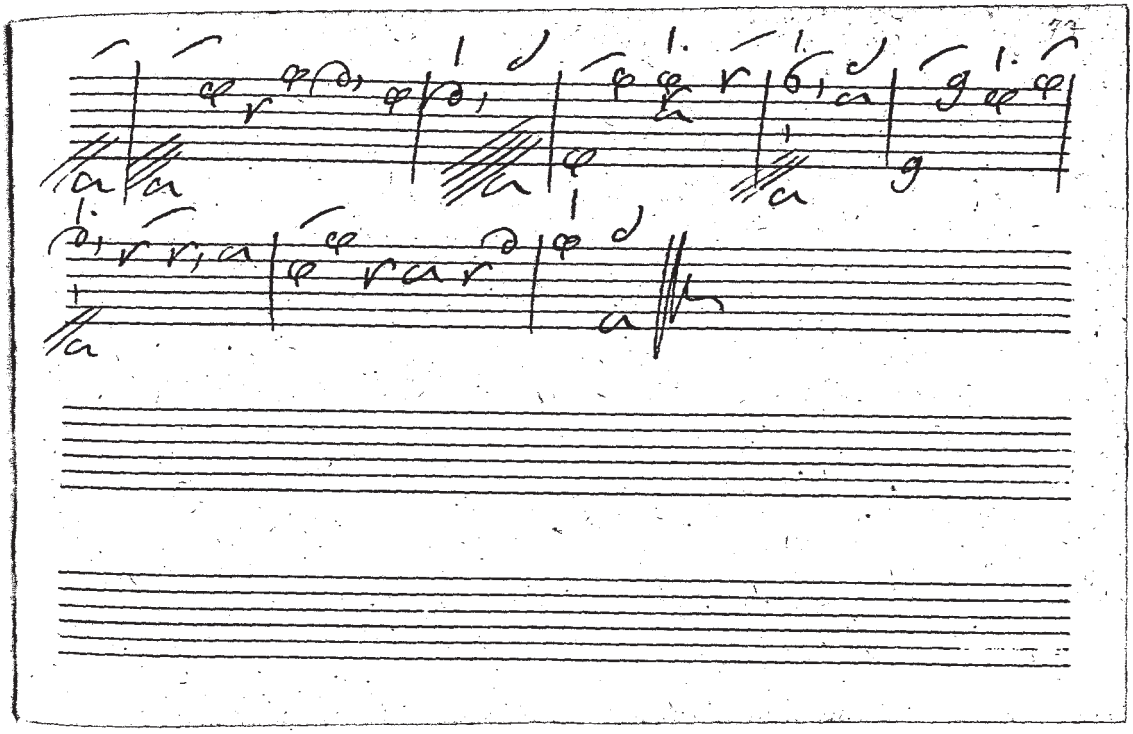

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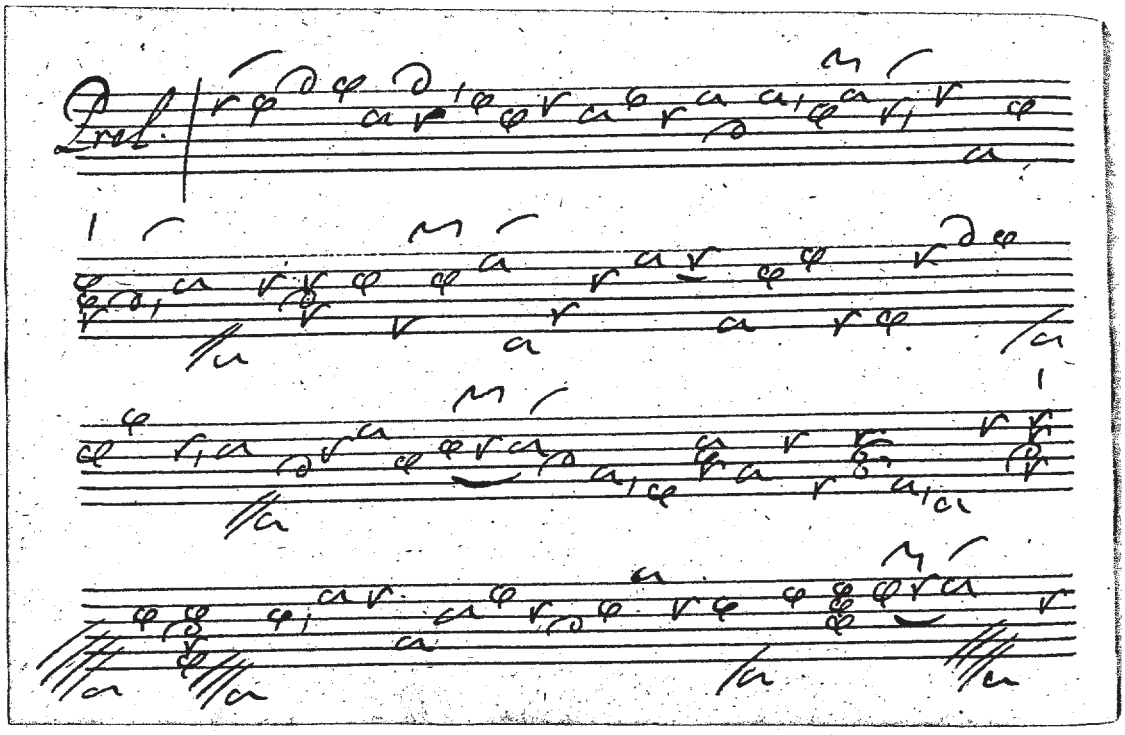

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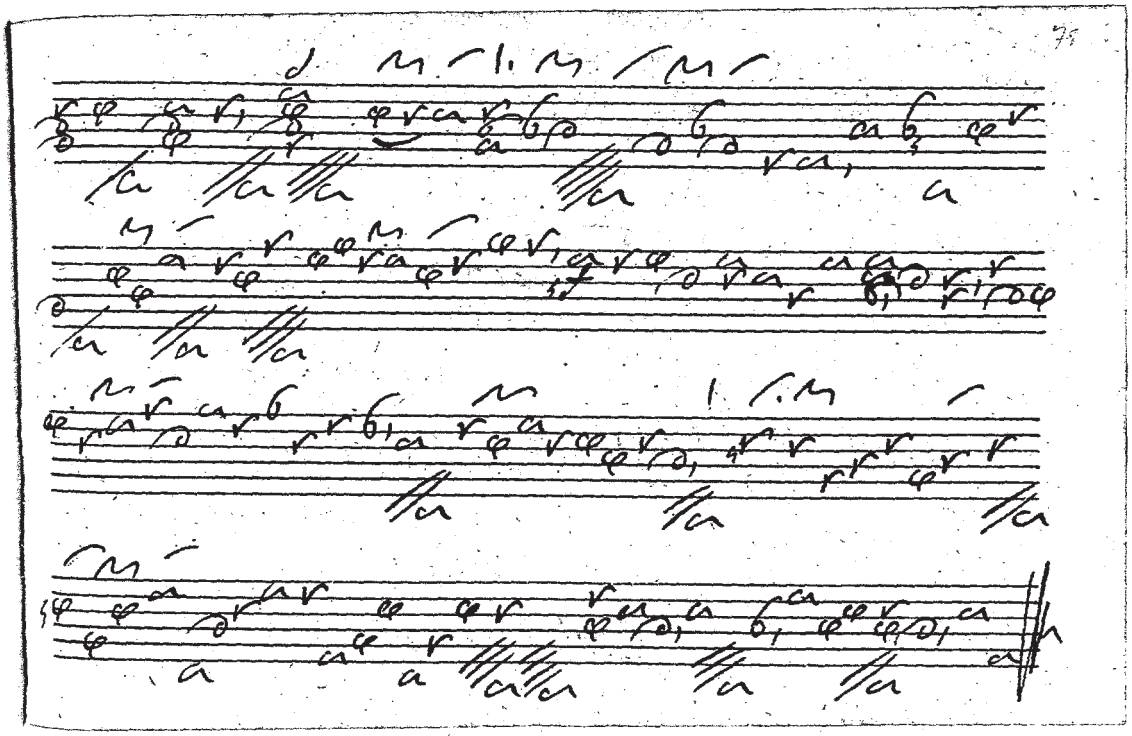

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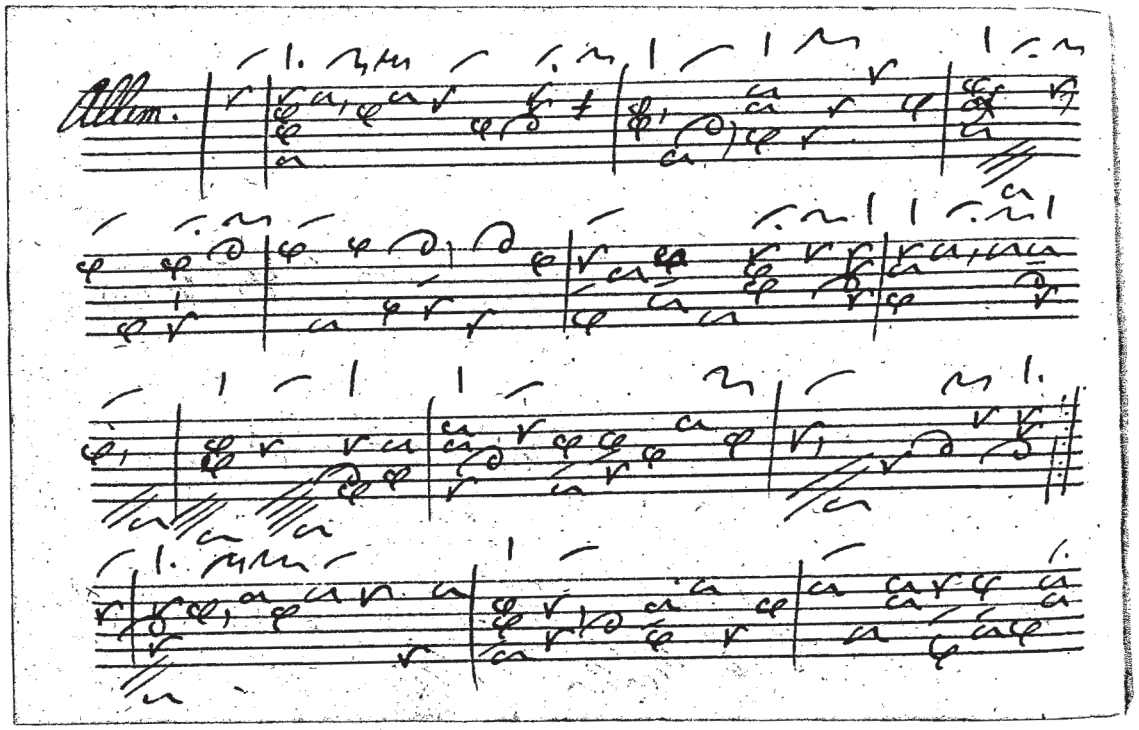

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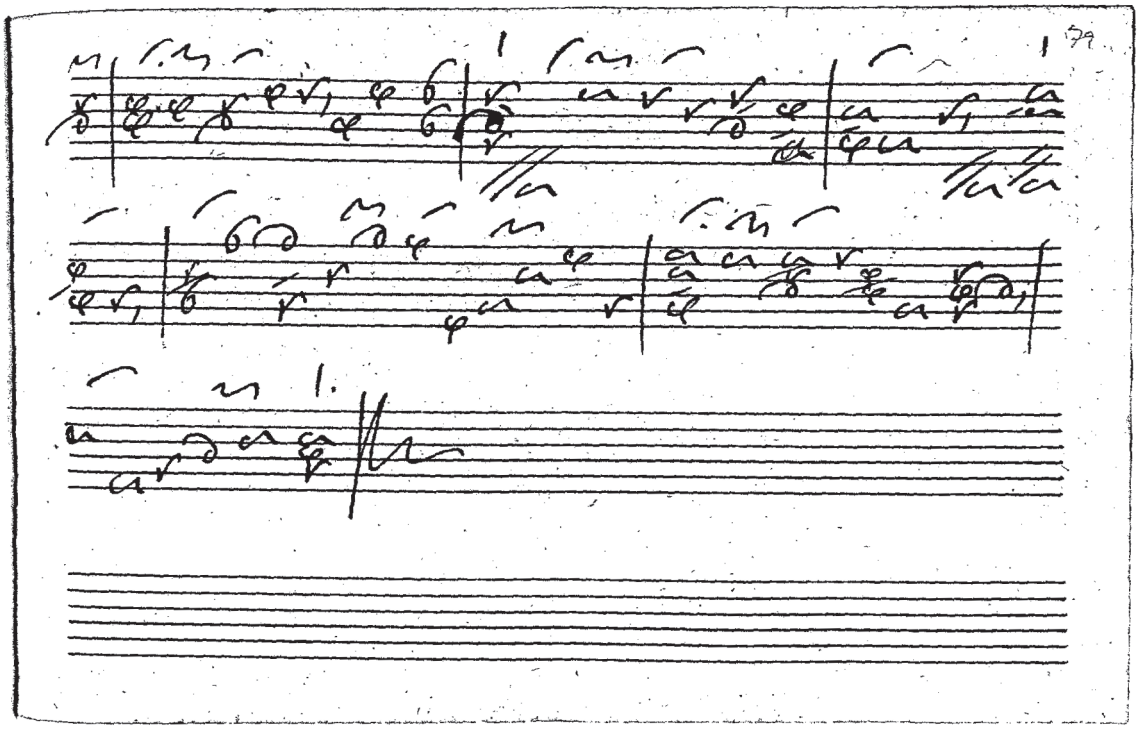

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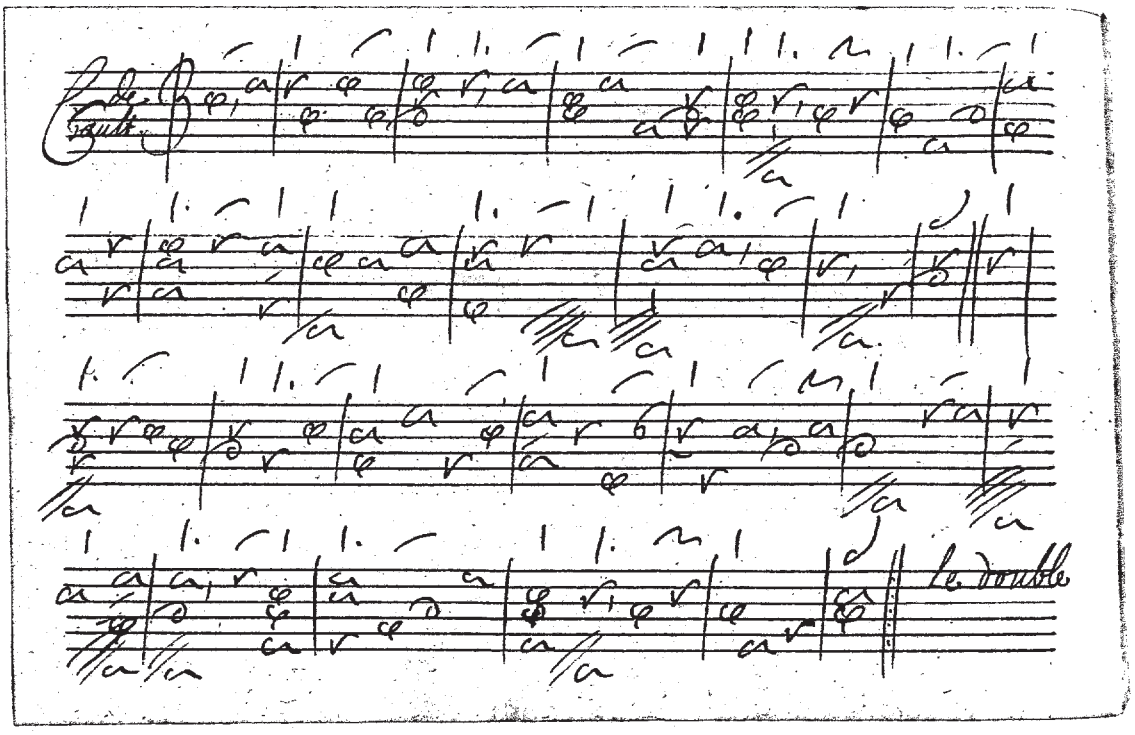

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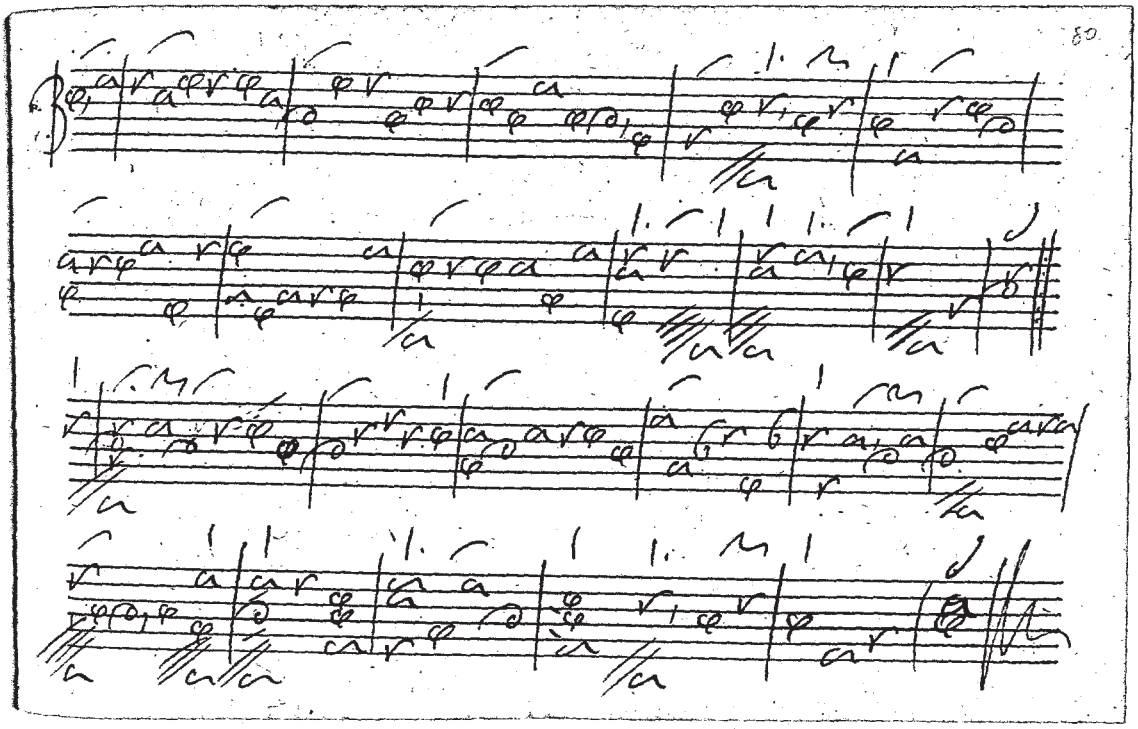

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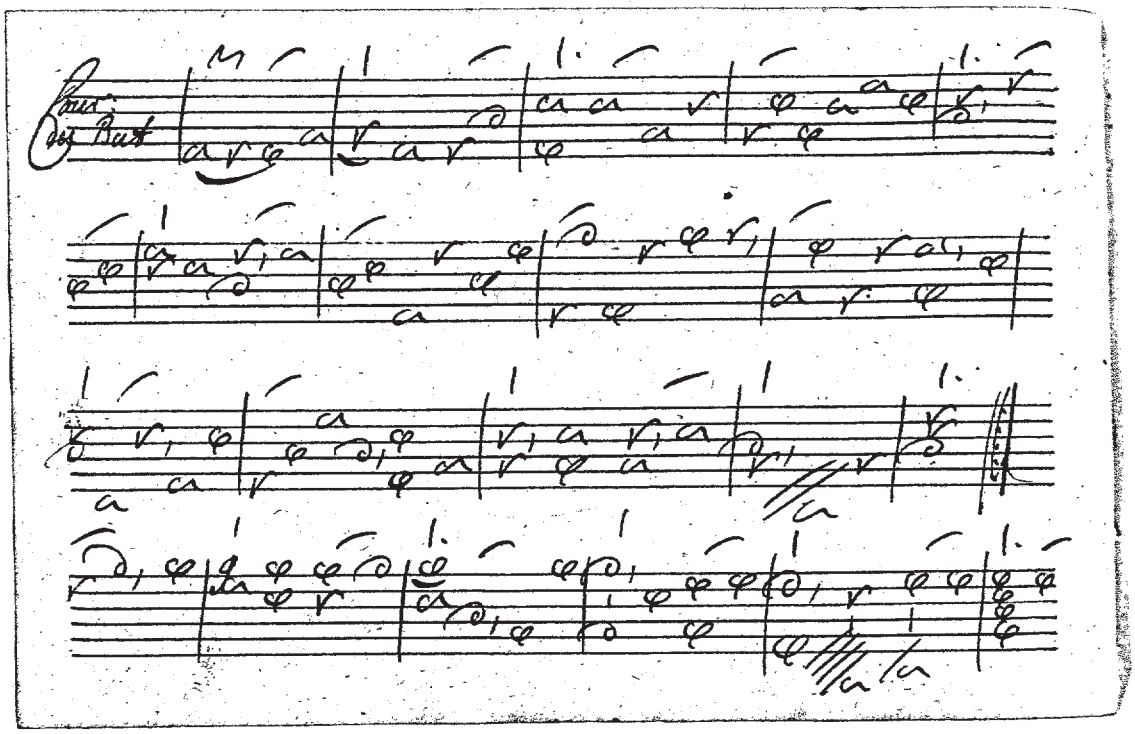

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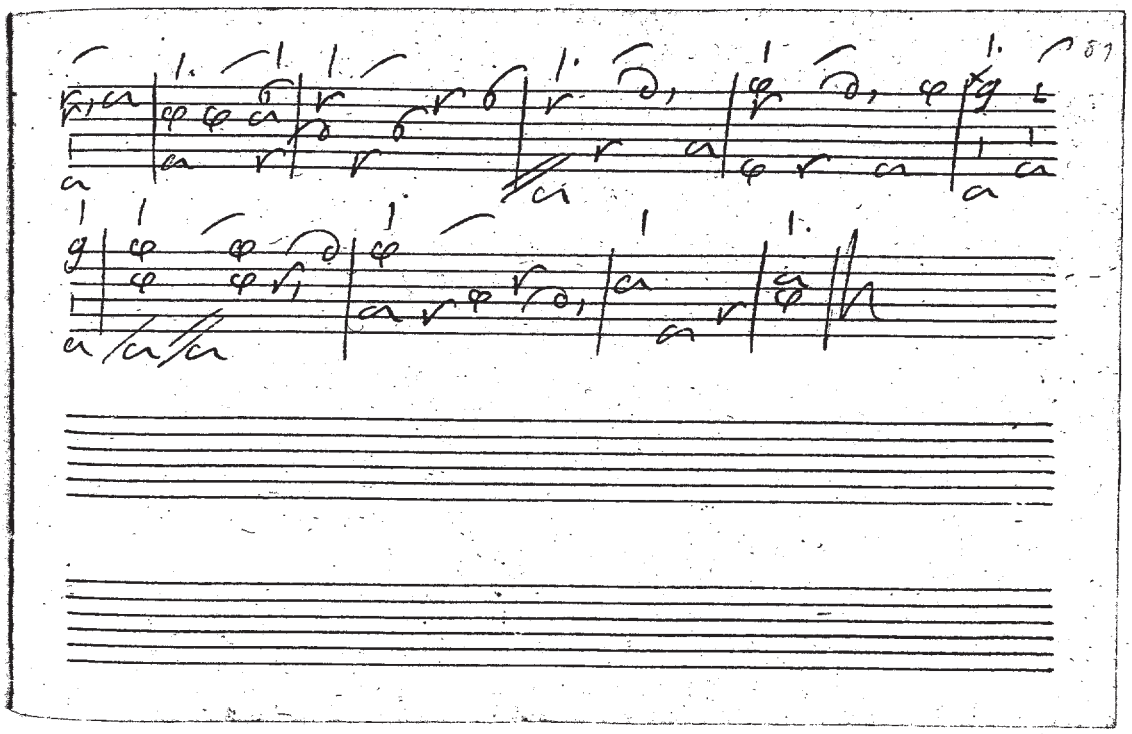

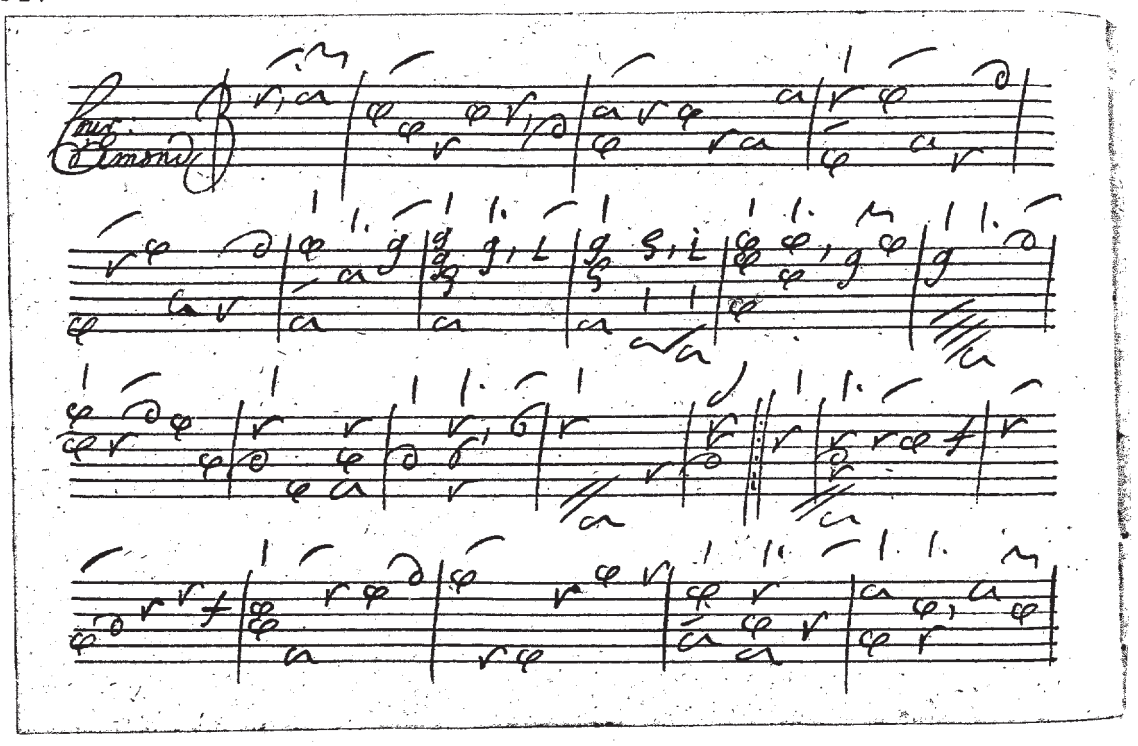

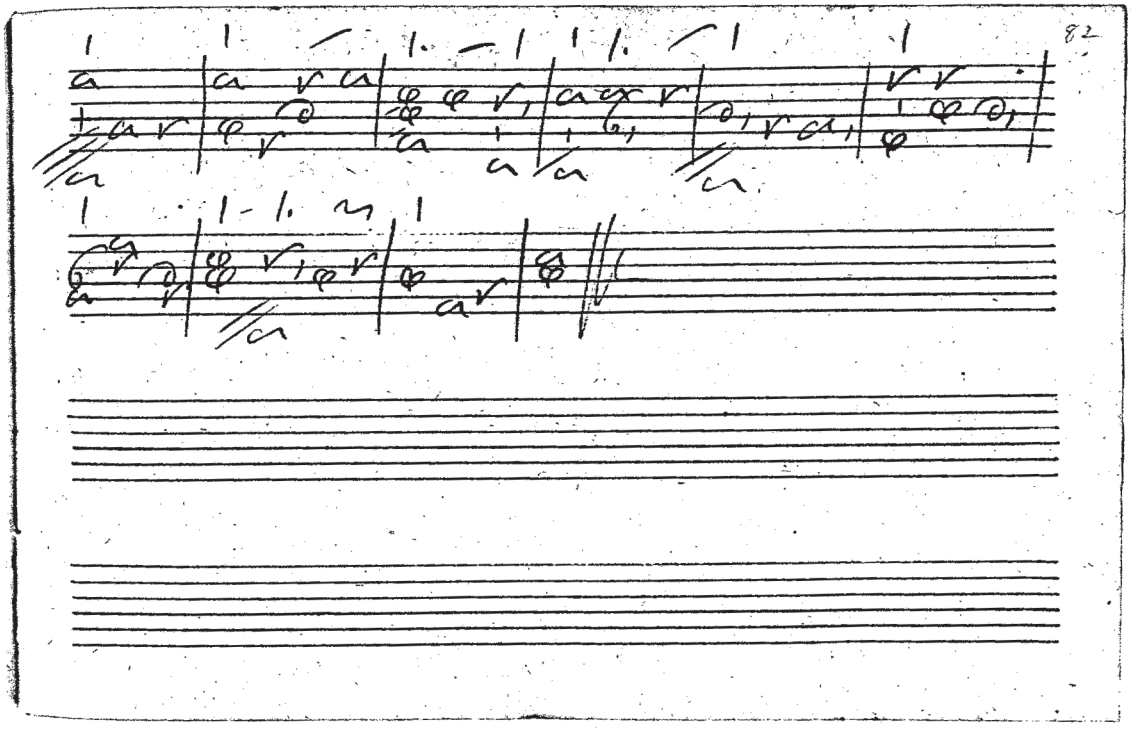
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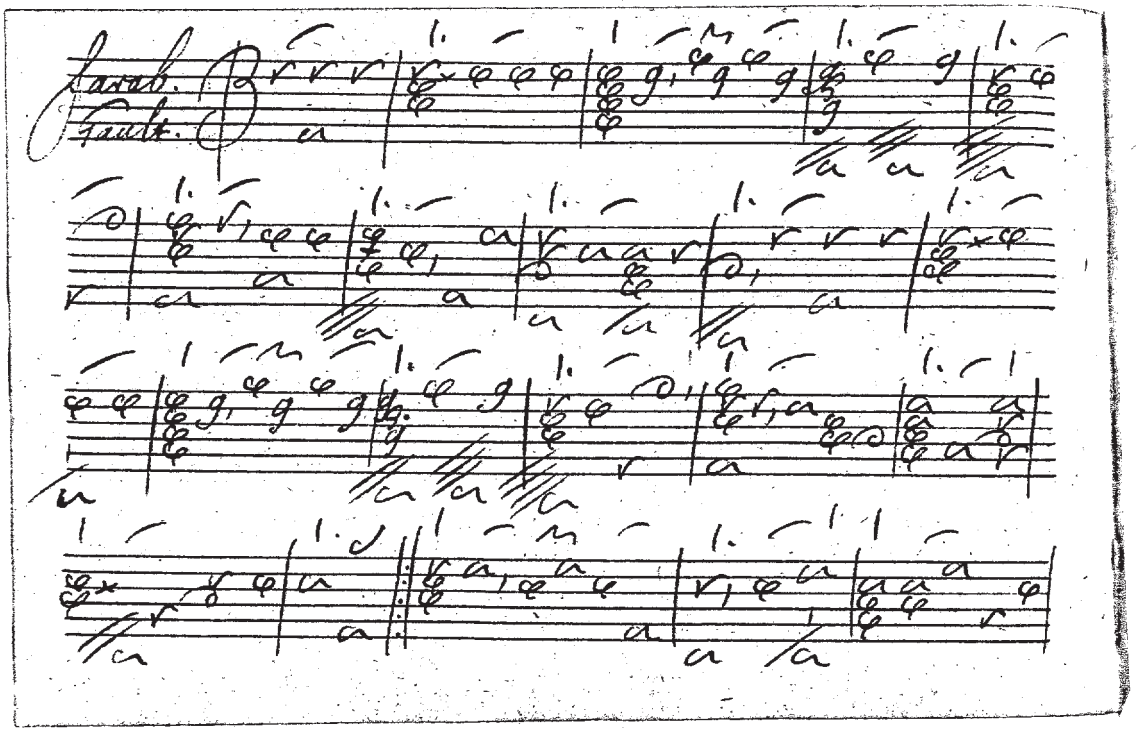

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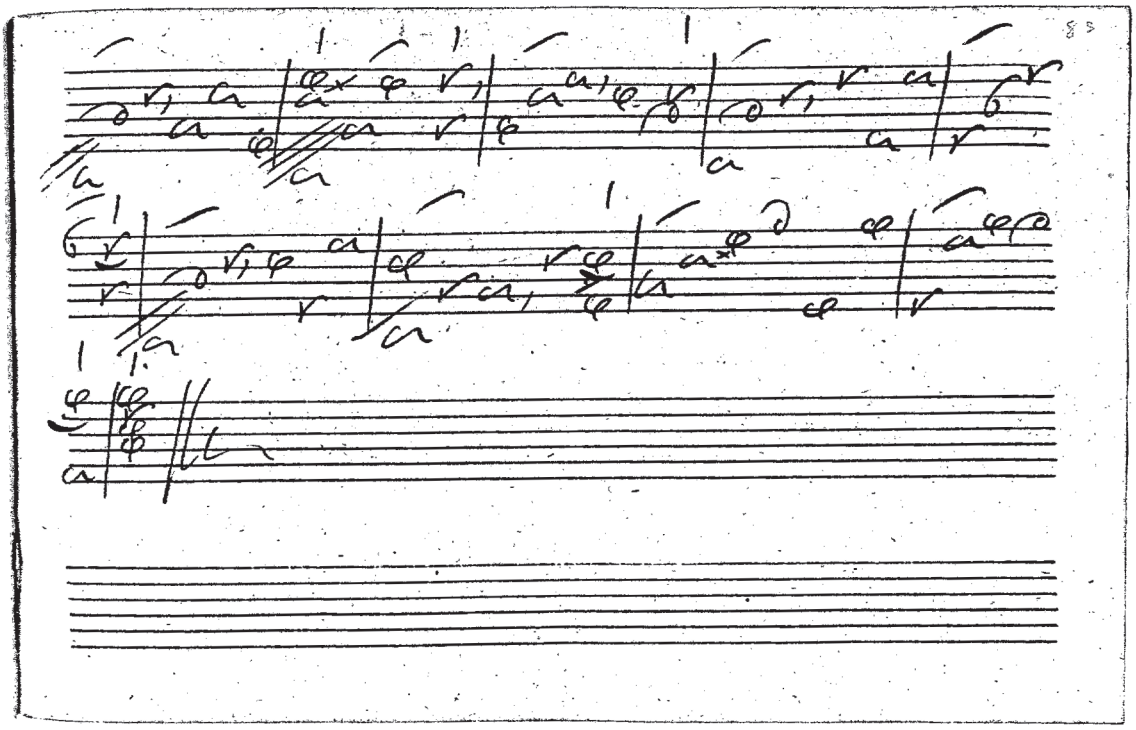

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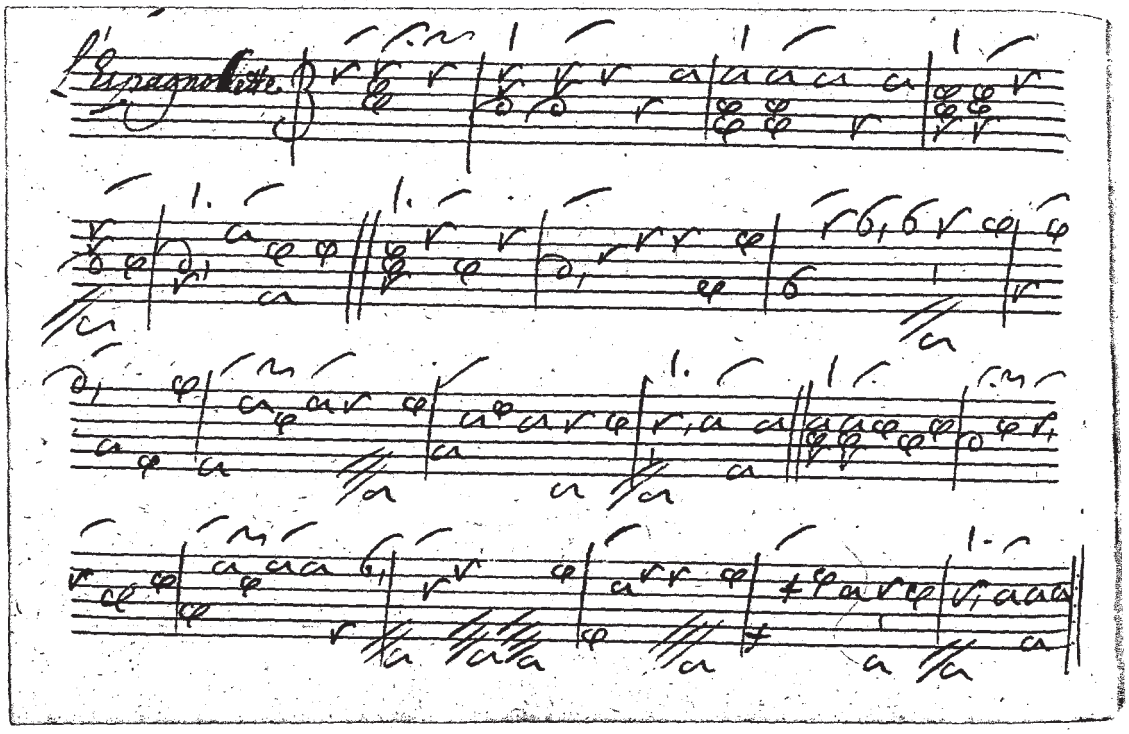

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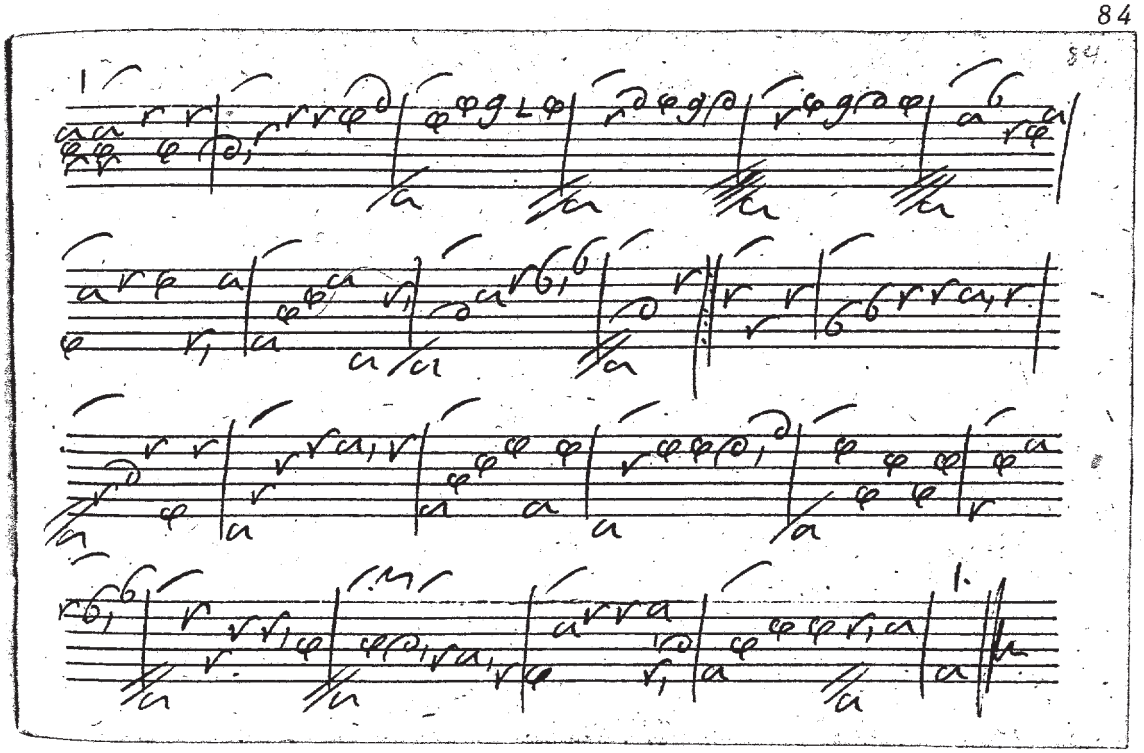

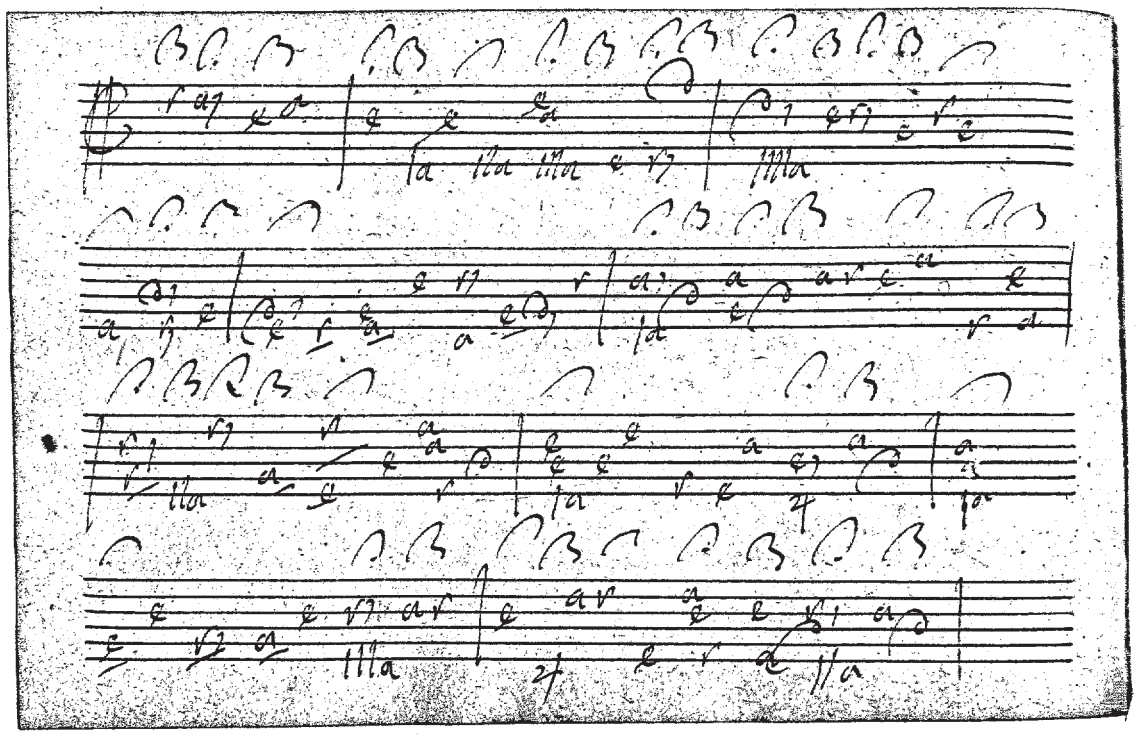

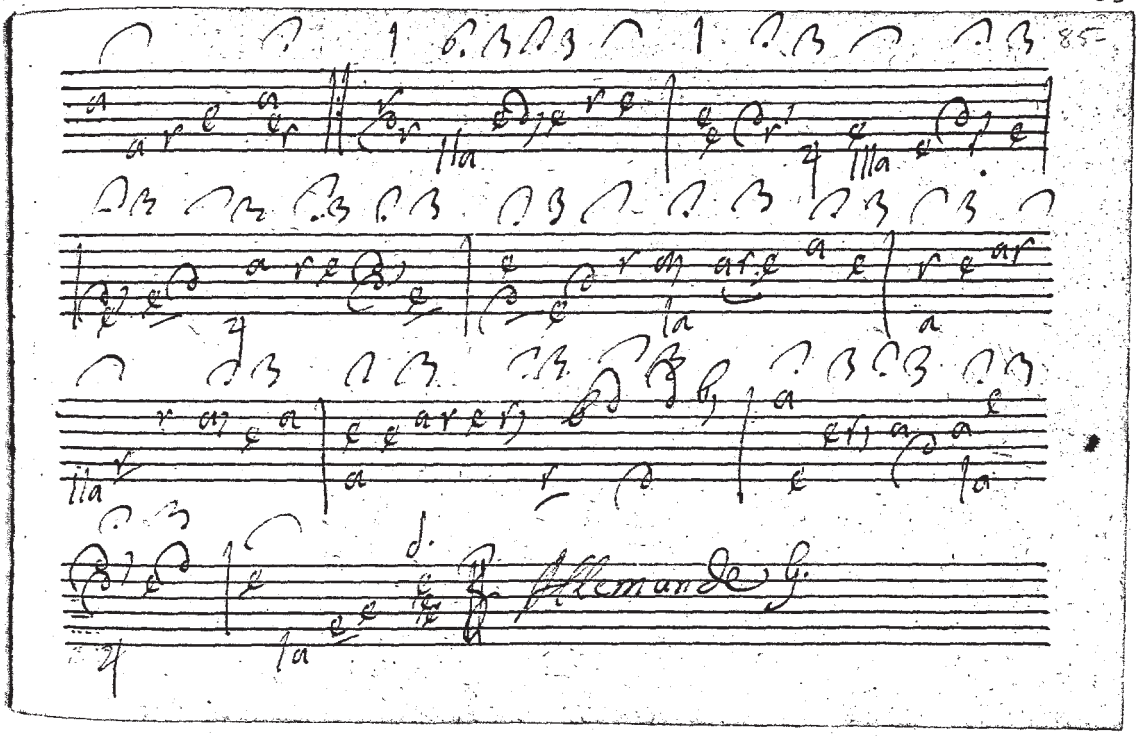
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Allemande

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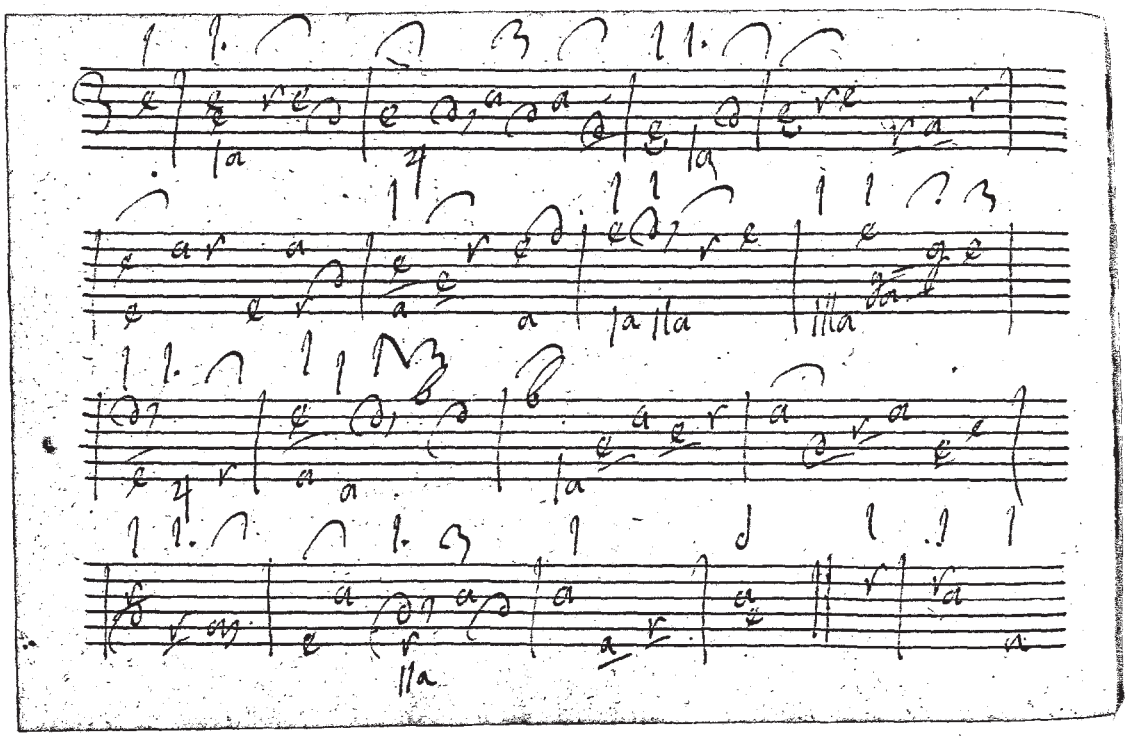

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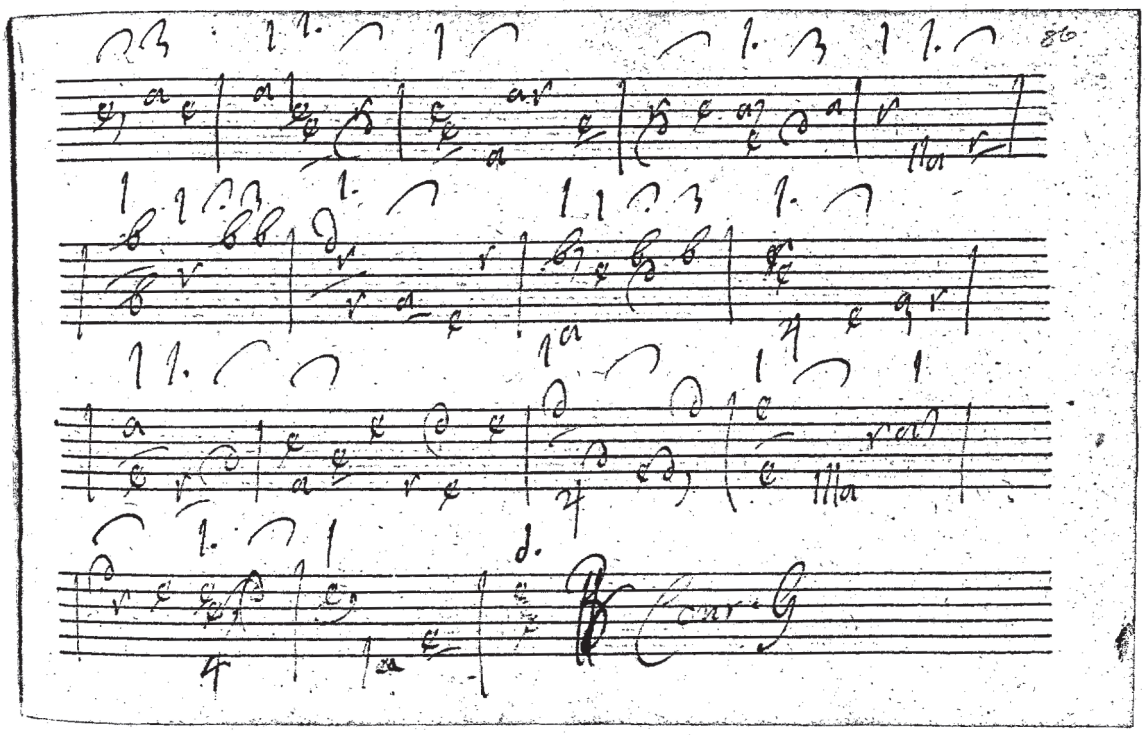

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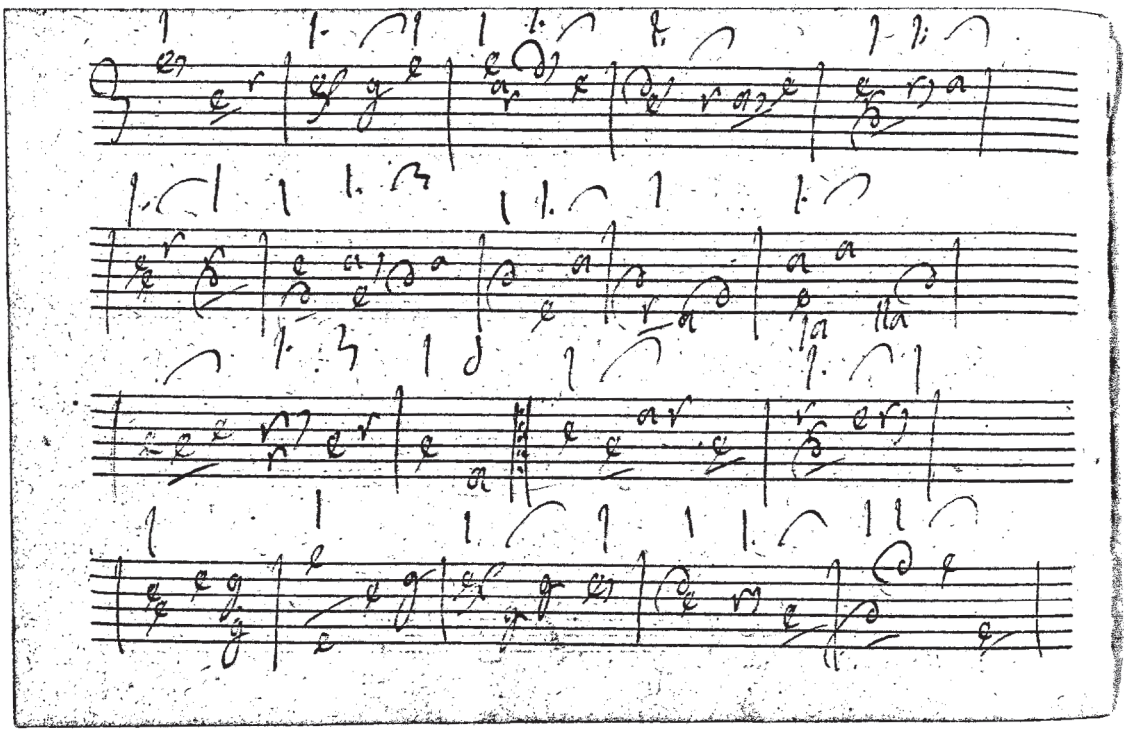

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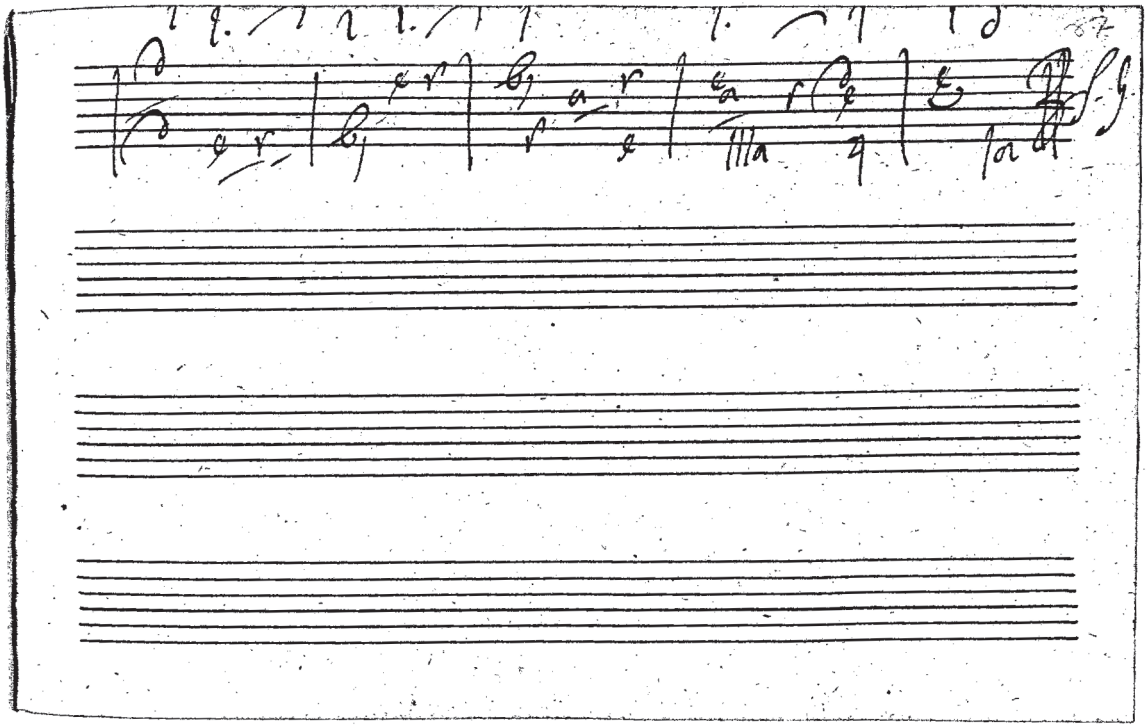

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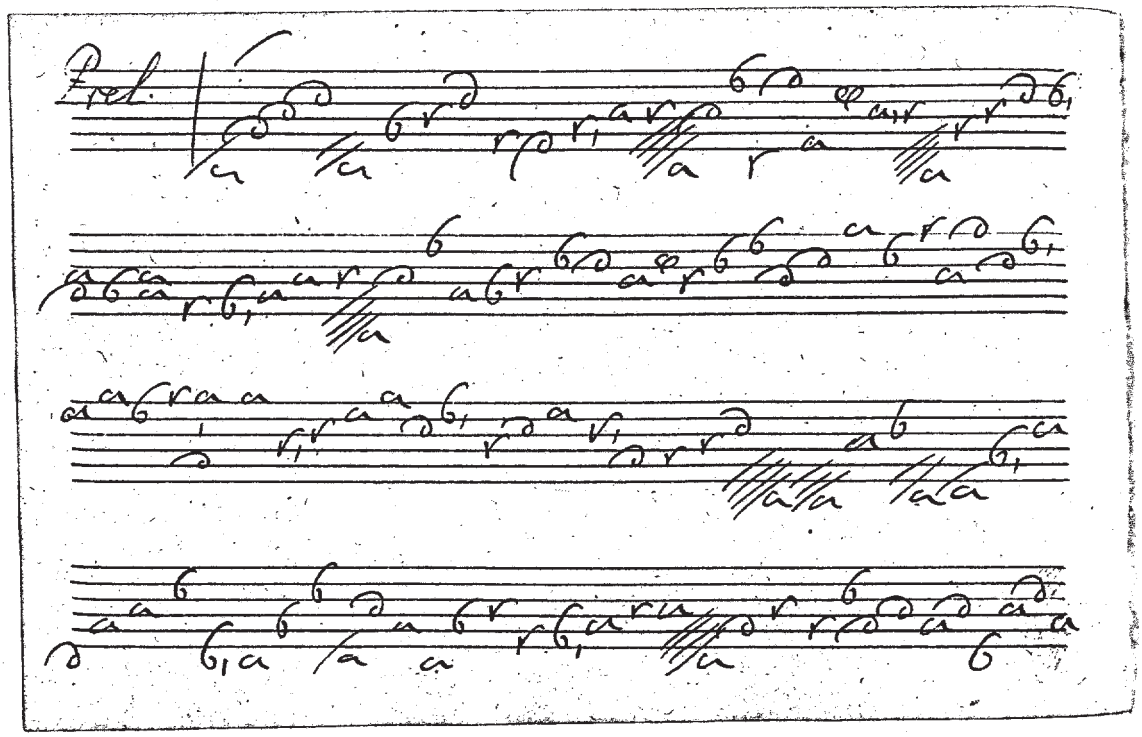

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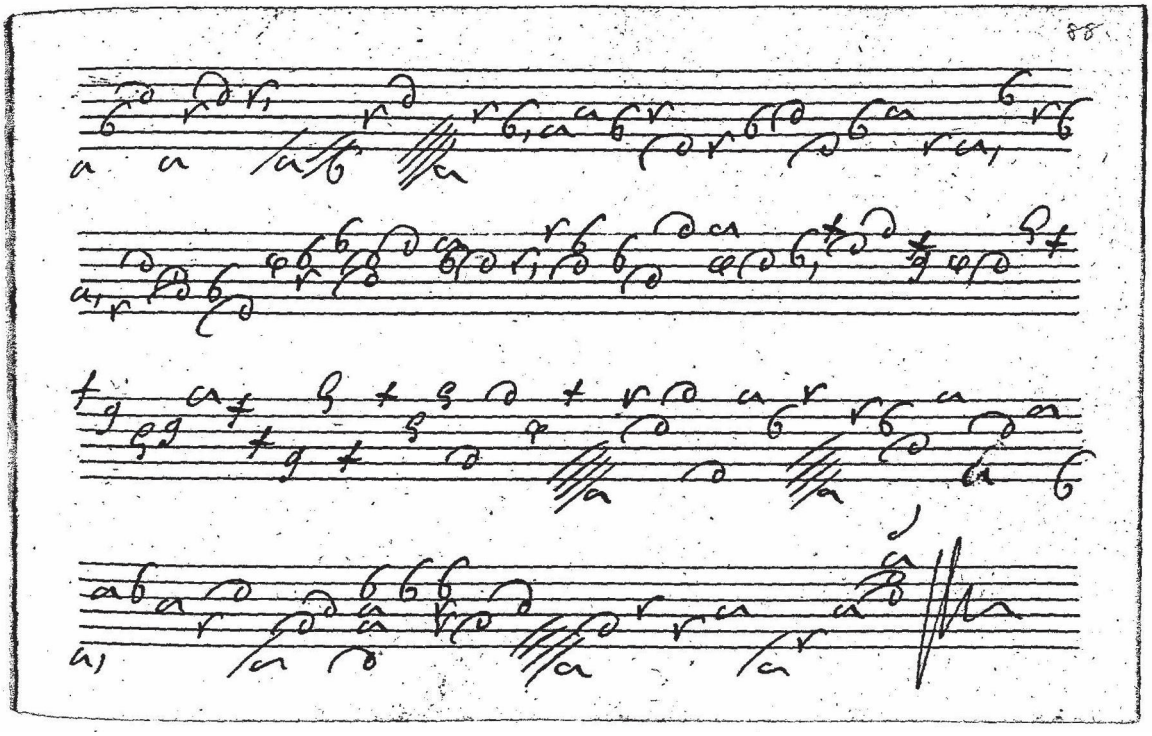

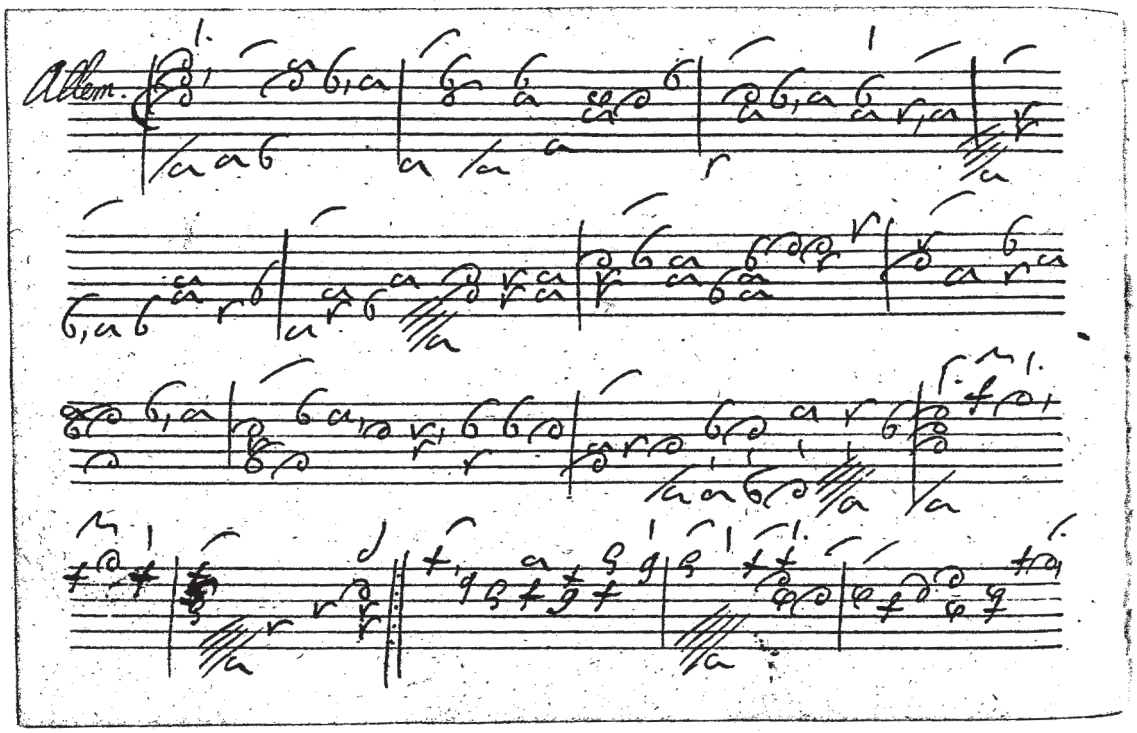
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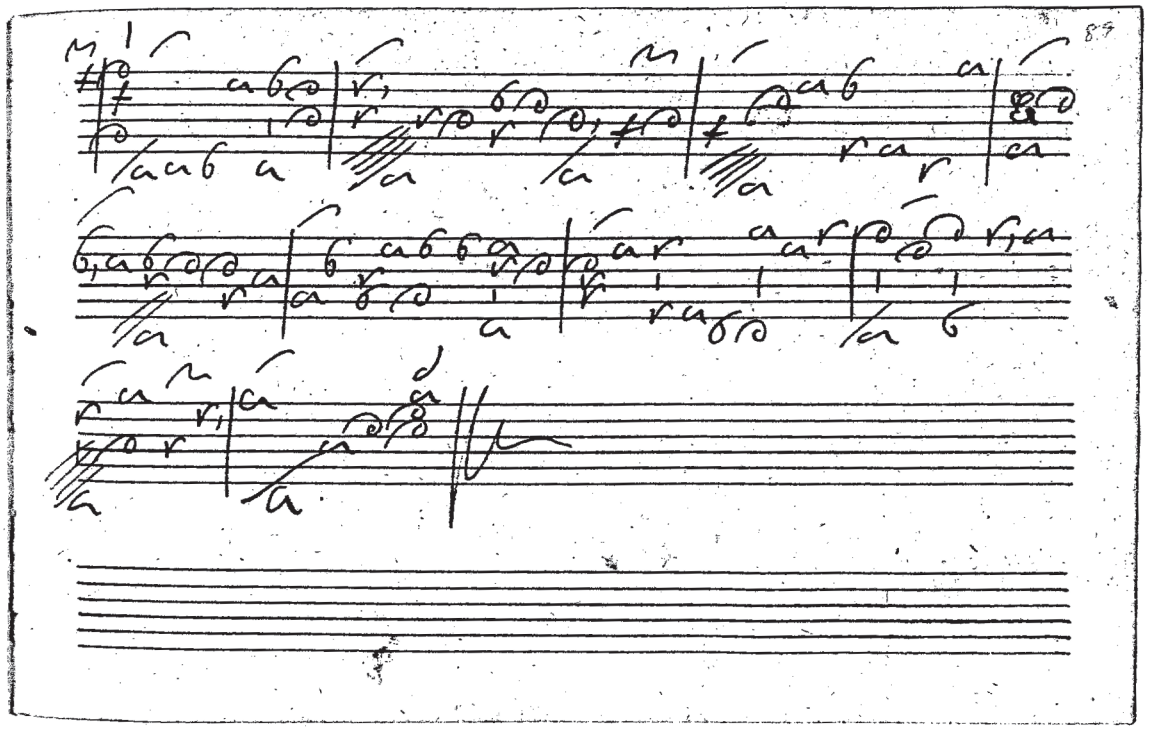
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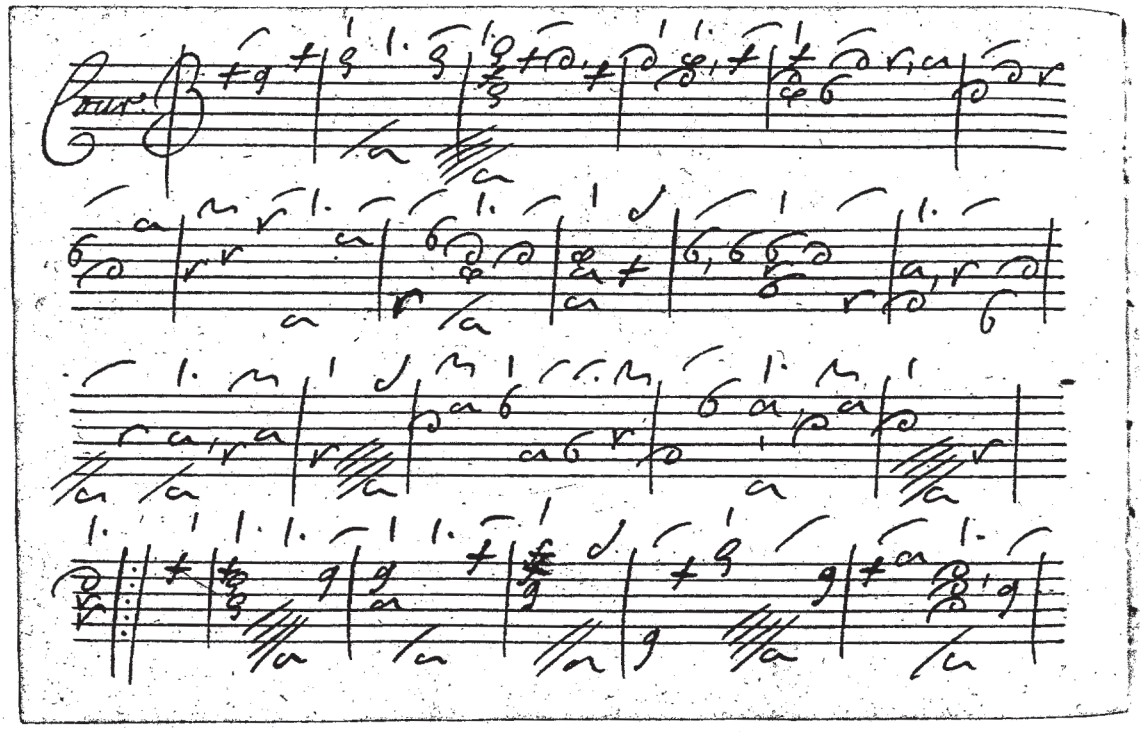

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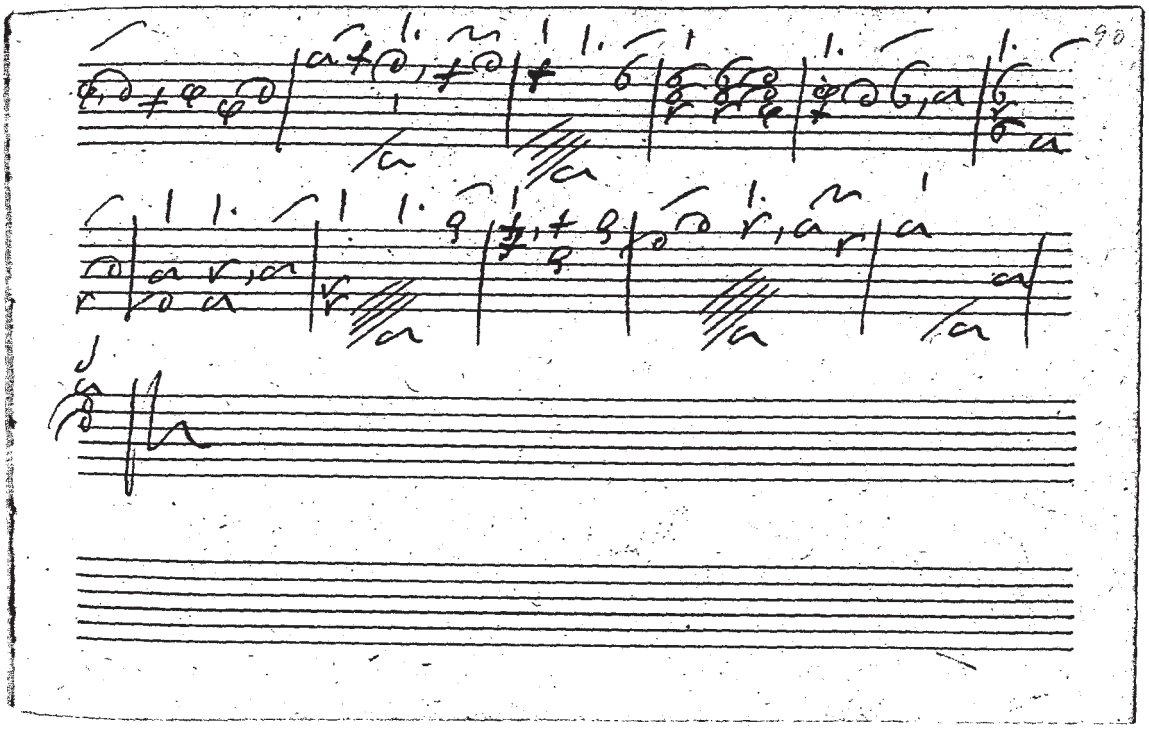

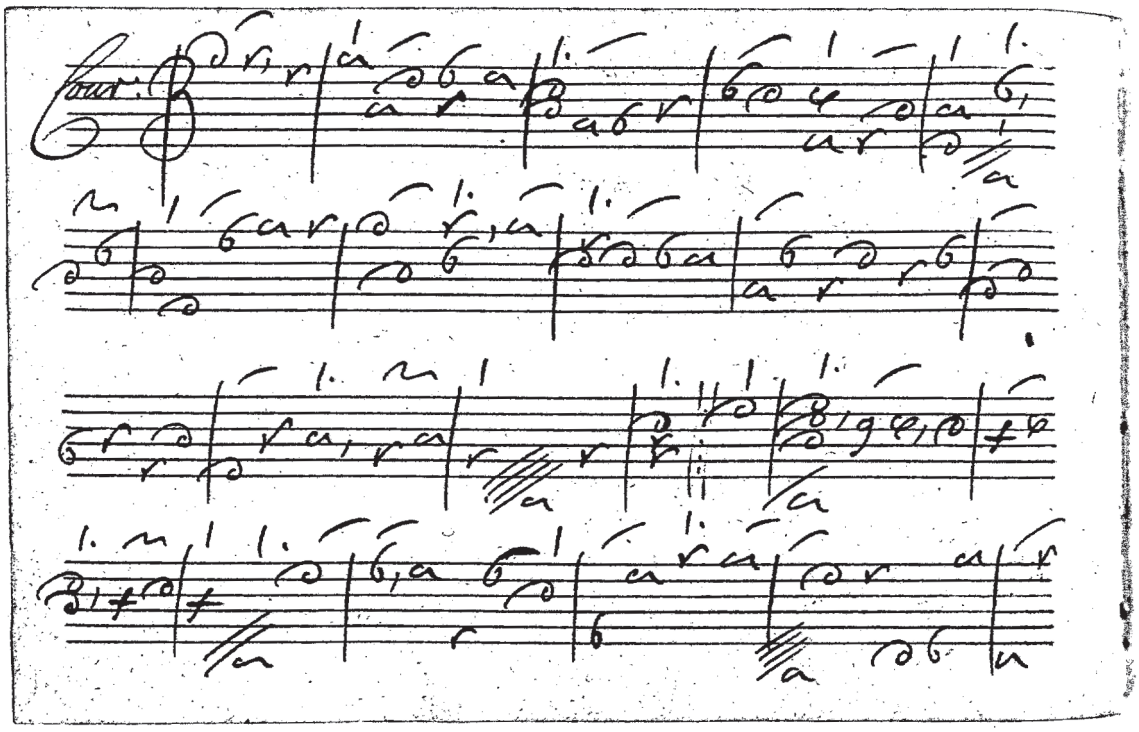

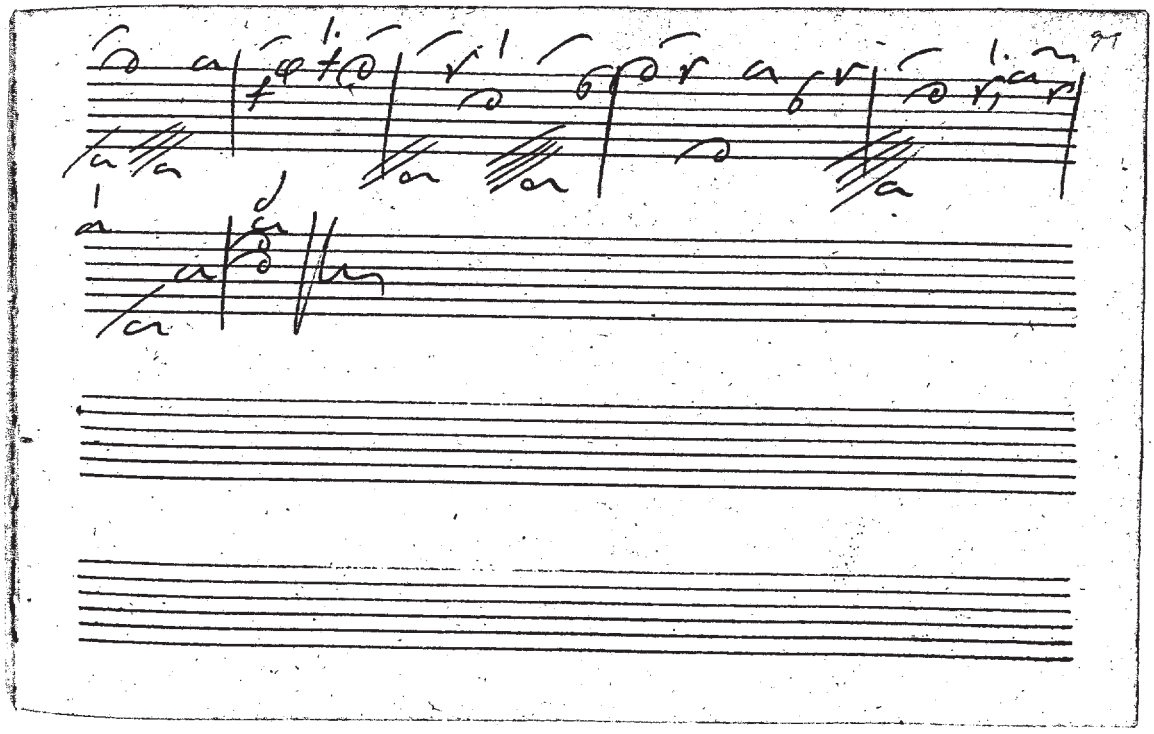

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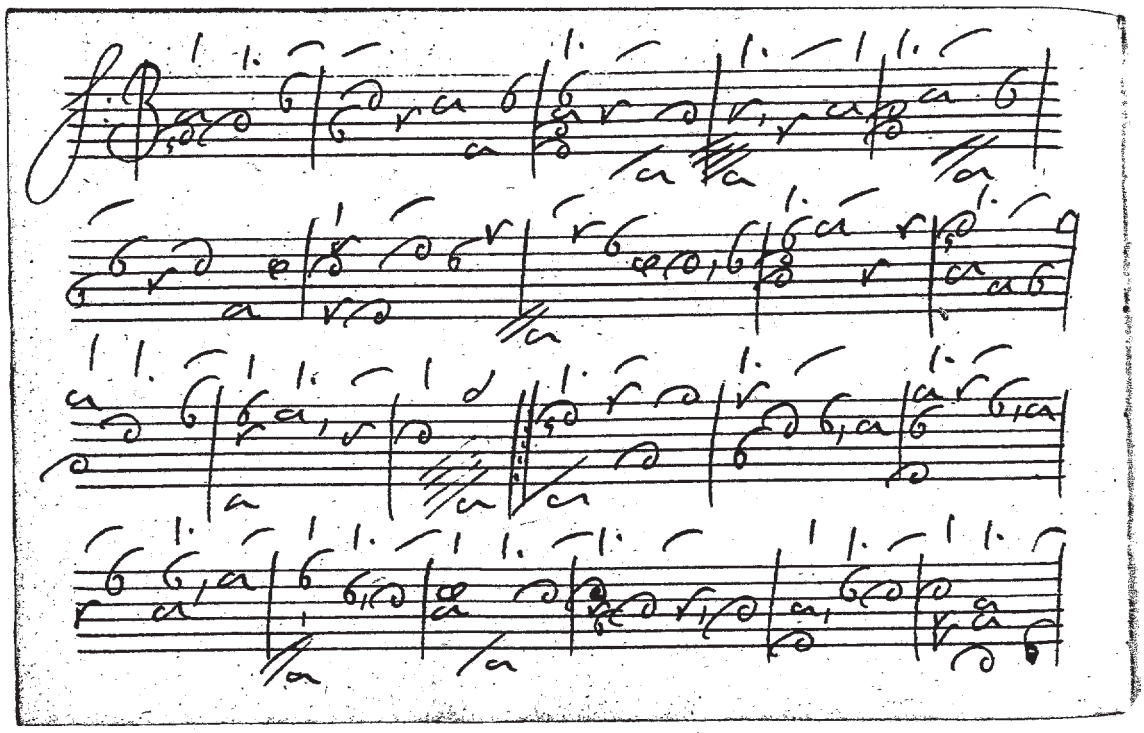

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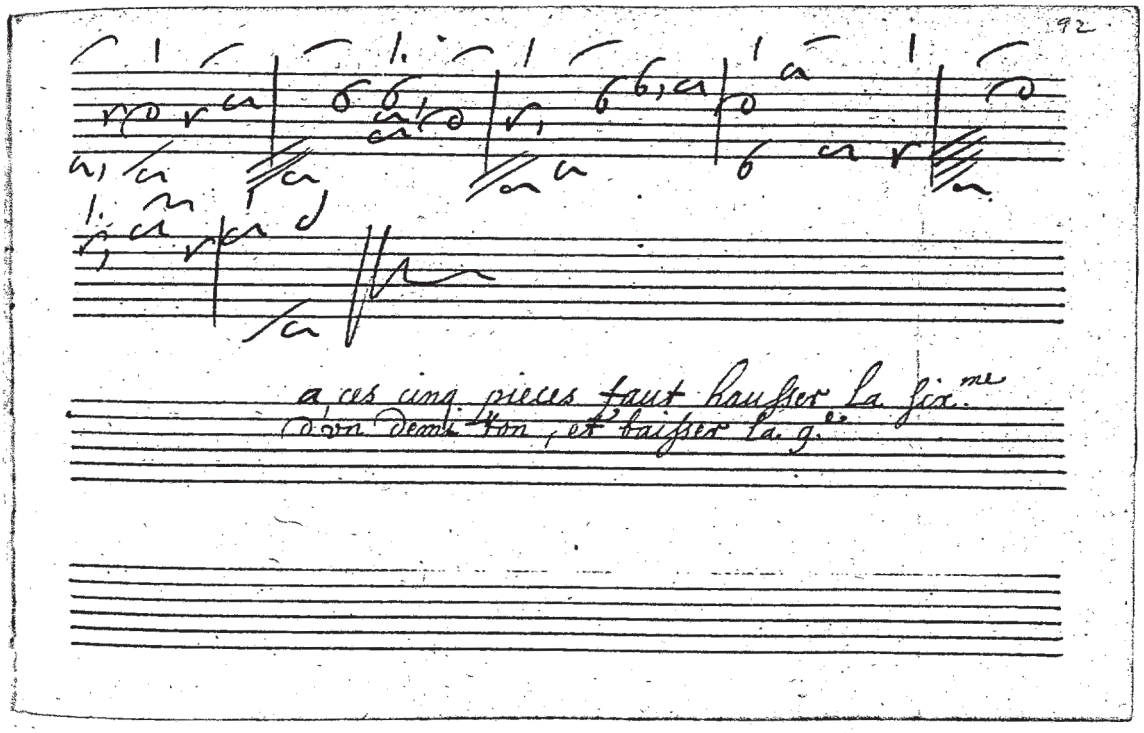
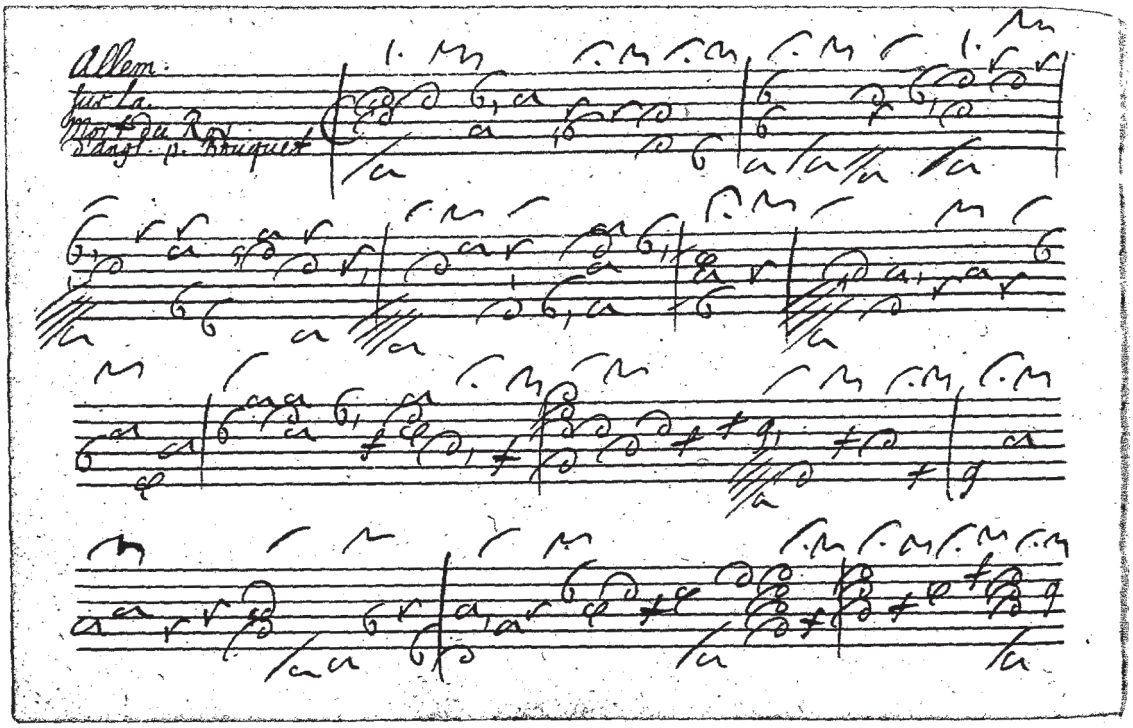

a ces cinq pieces faut hausser la six.me
d'vn demi ton, et baisser la 9.e

92v



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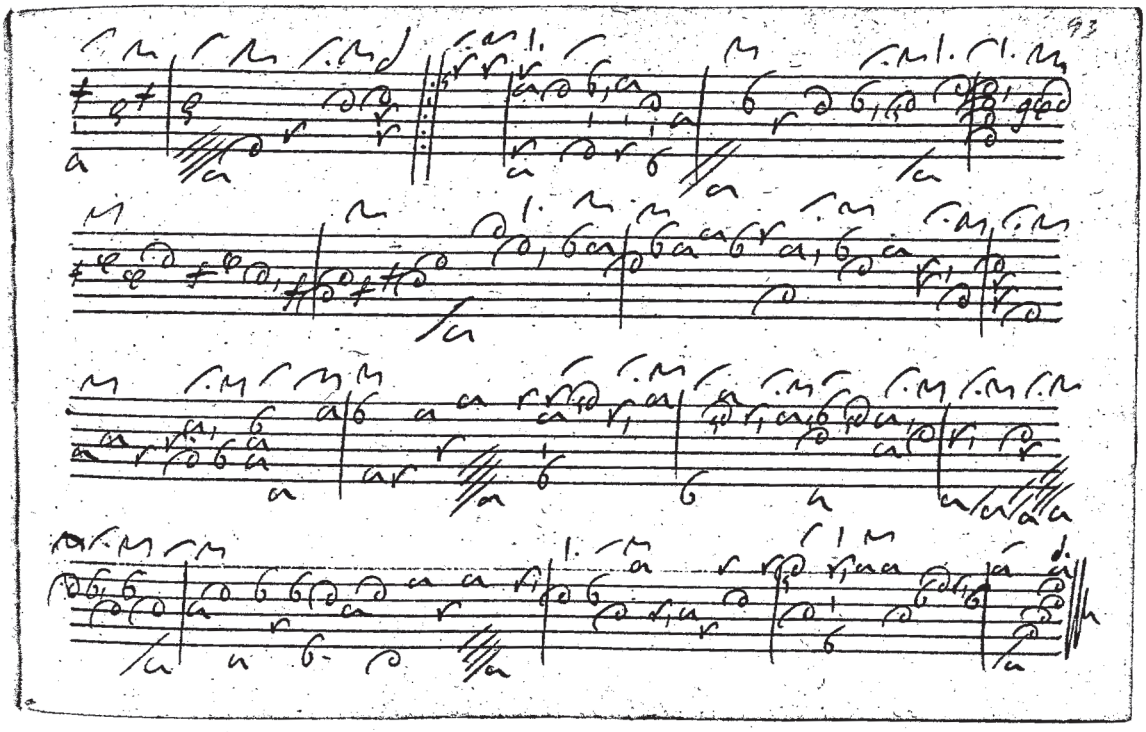

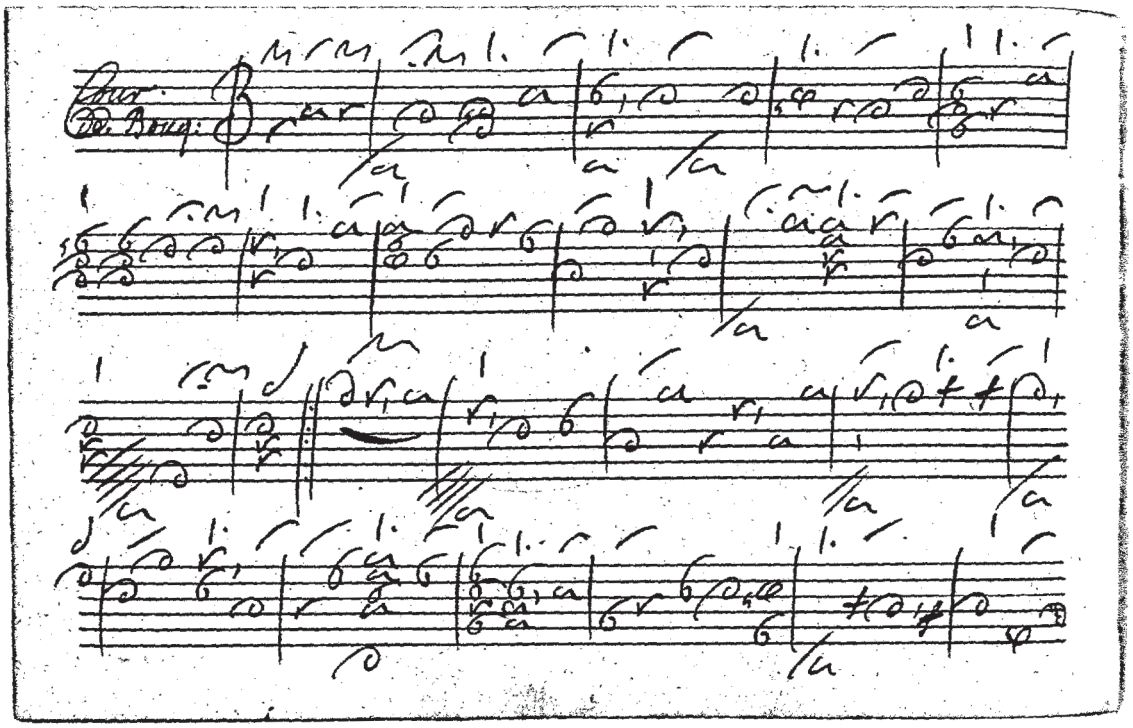

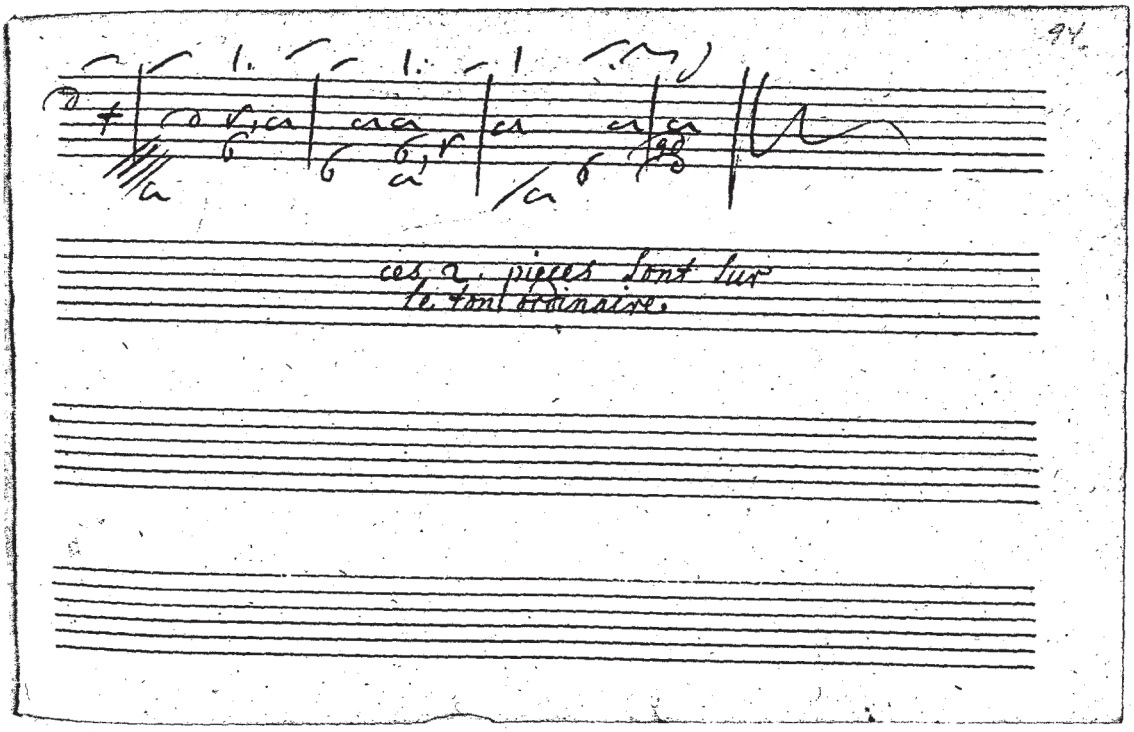
94.
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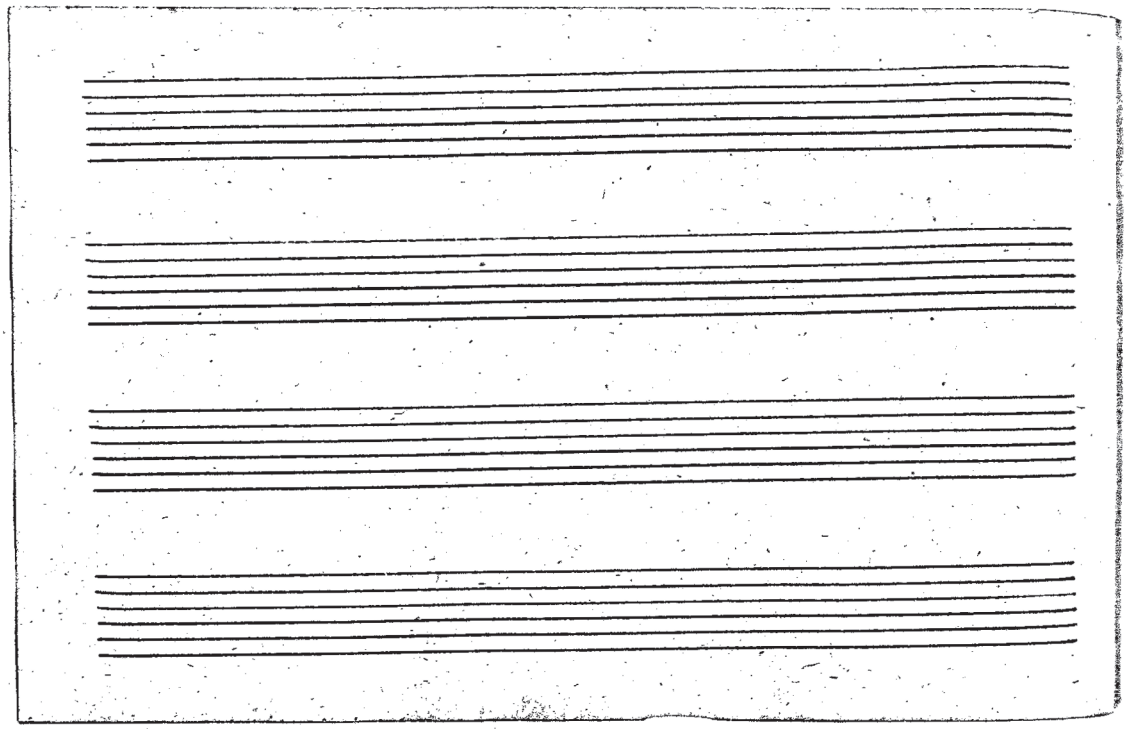
94v



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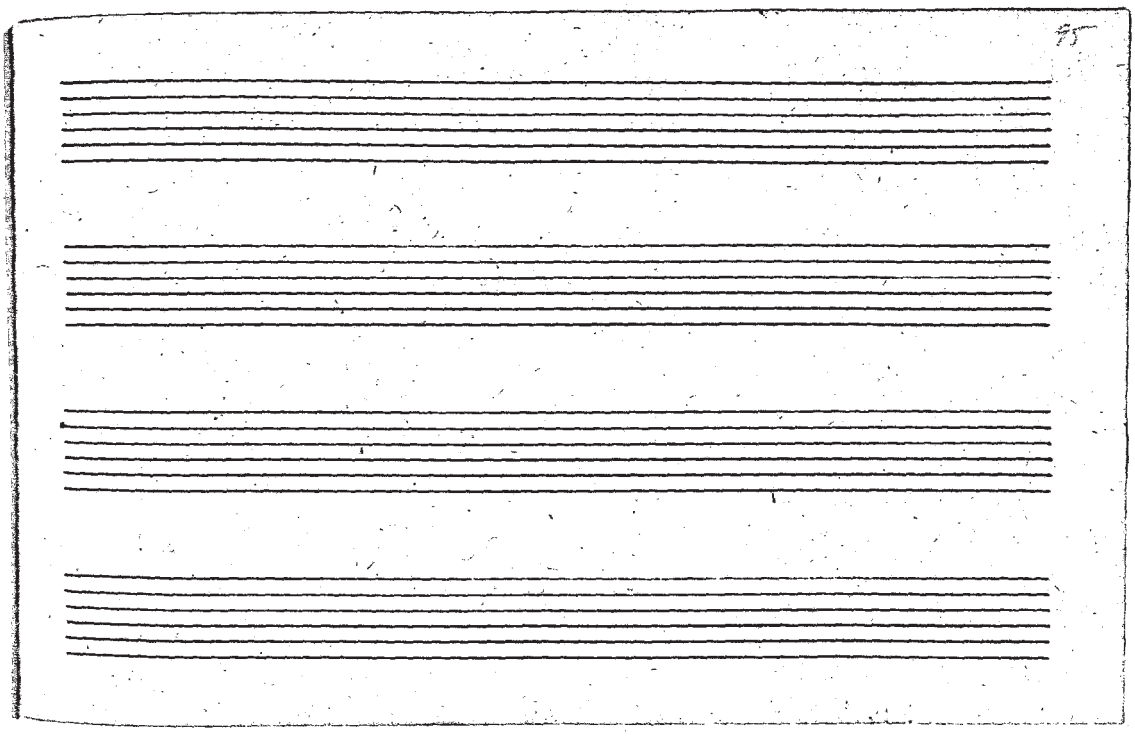

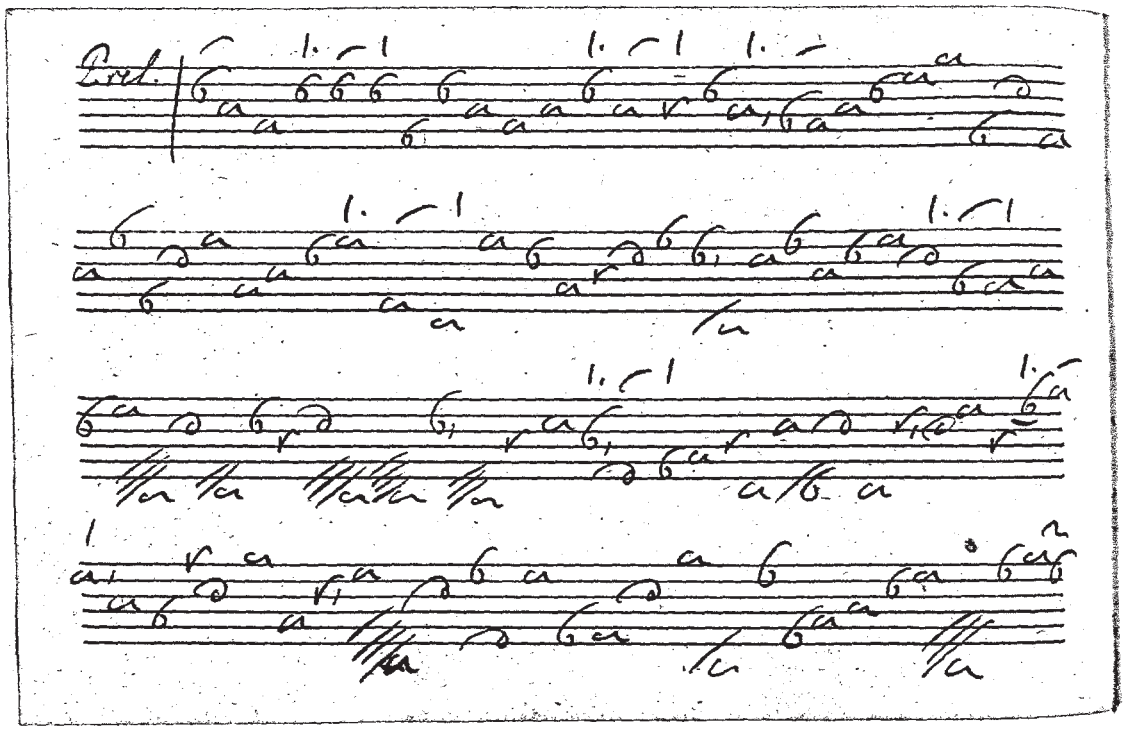

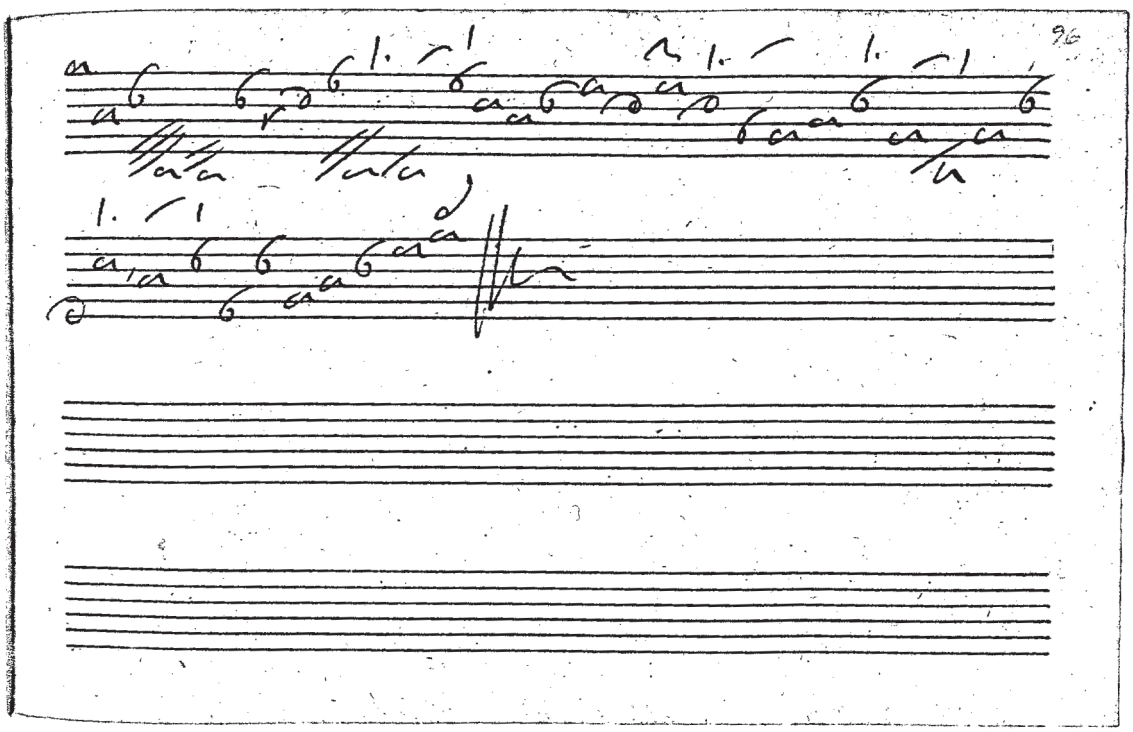

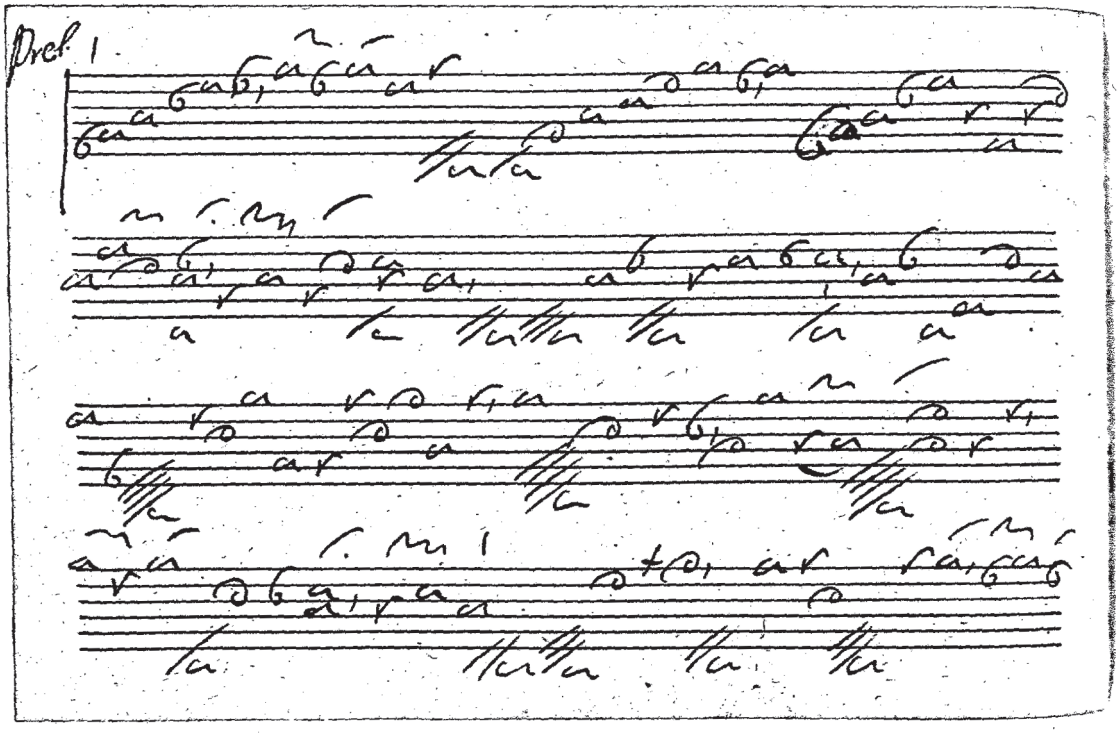
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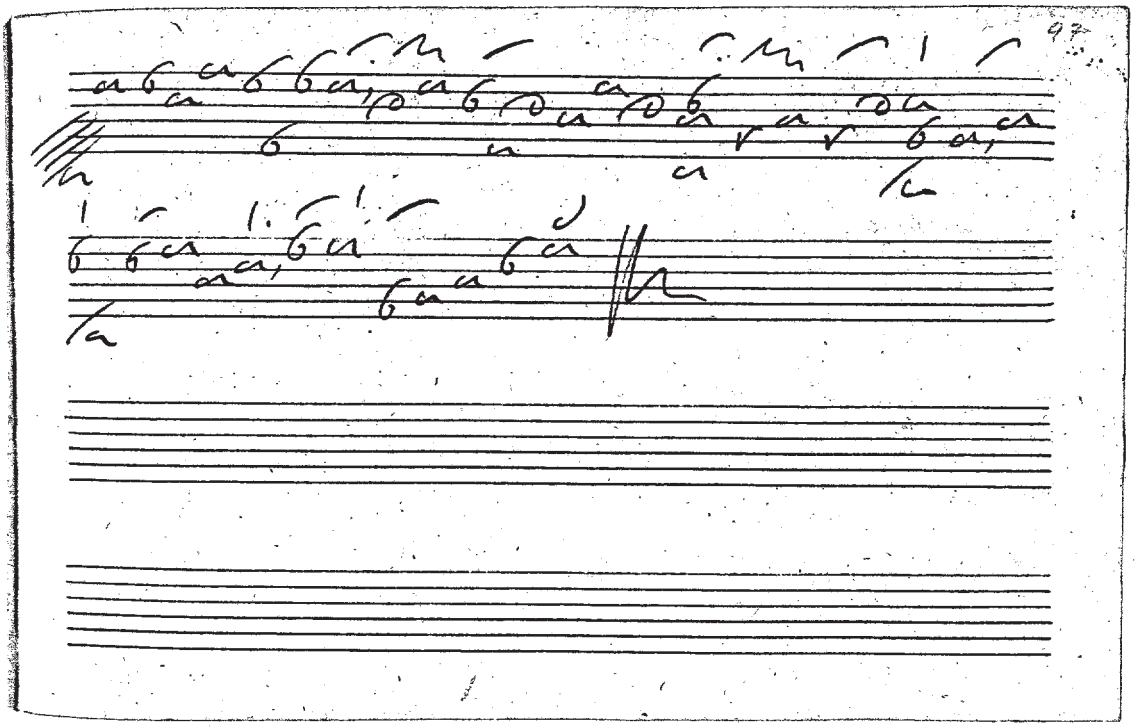

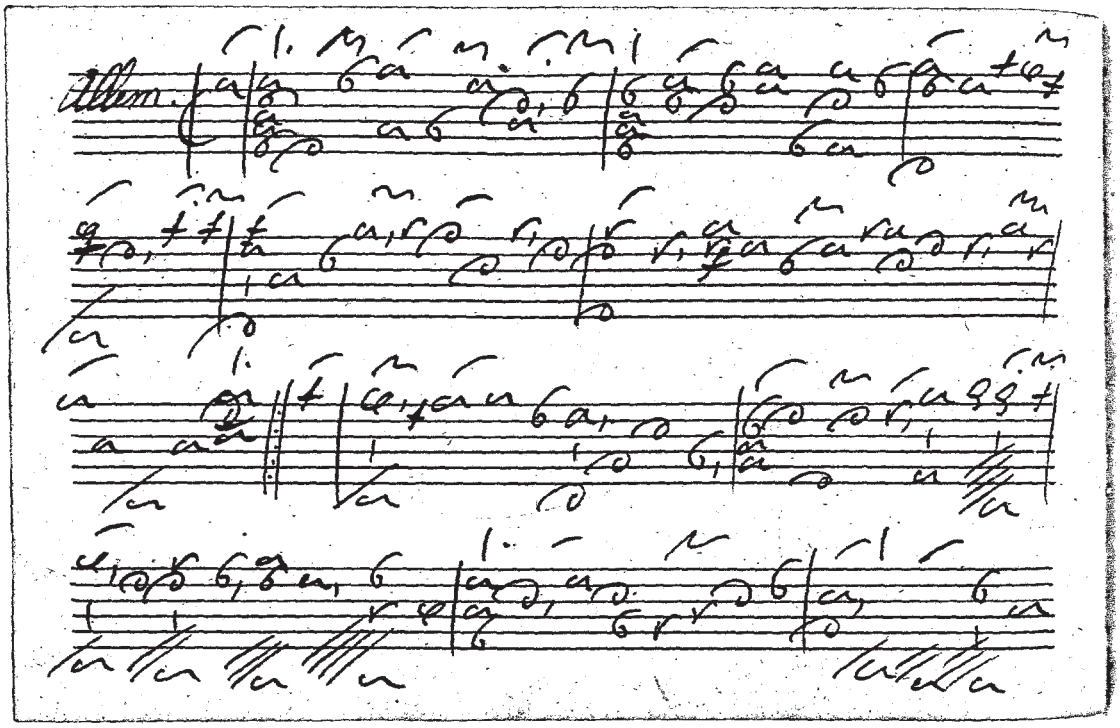
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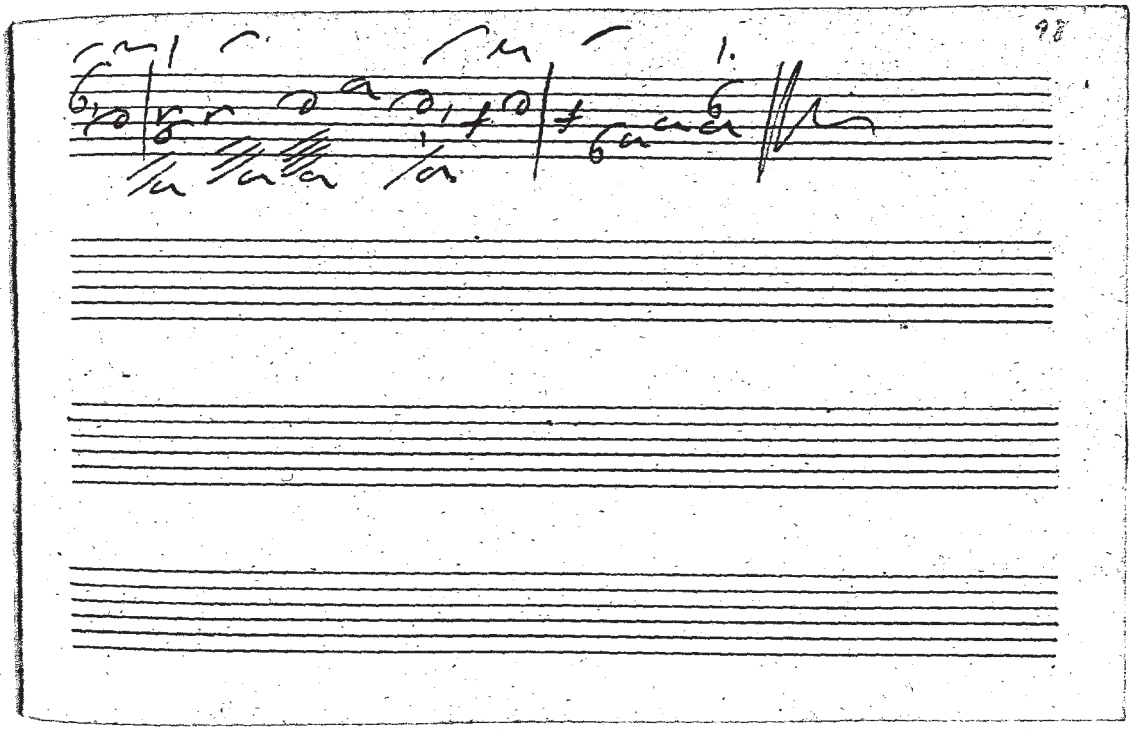
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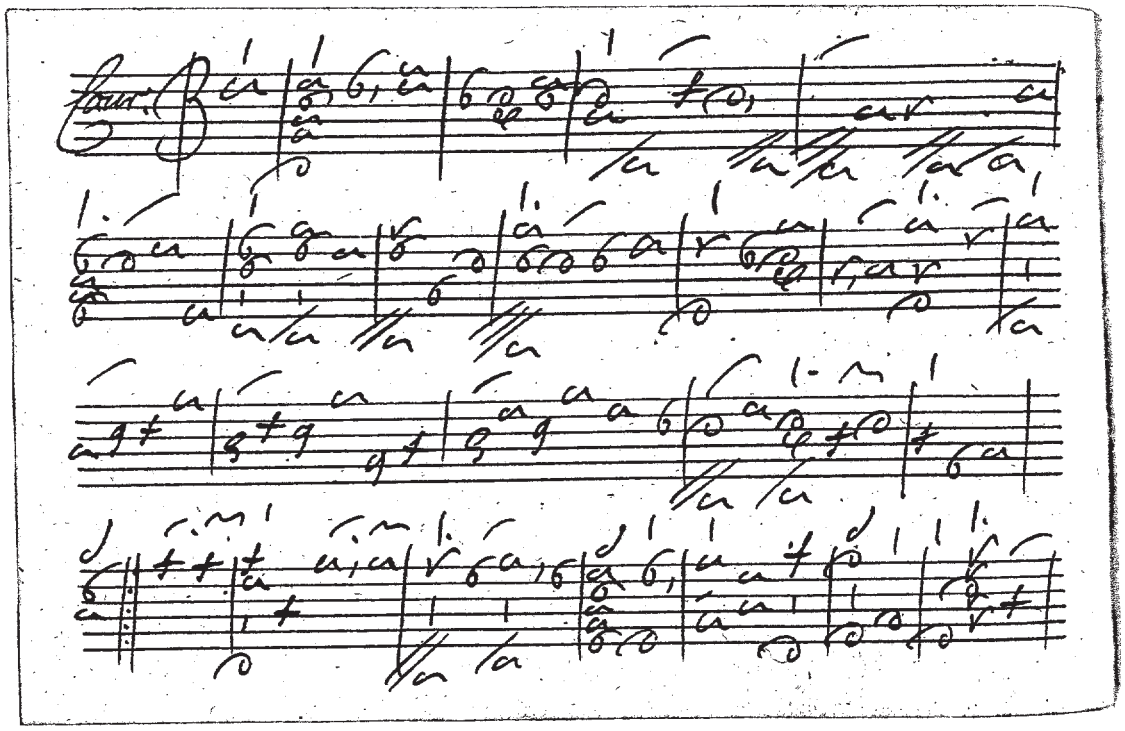
98v



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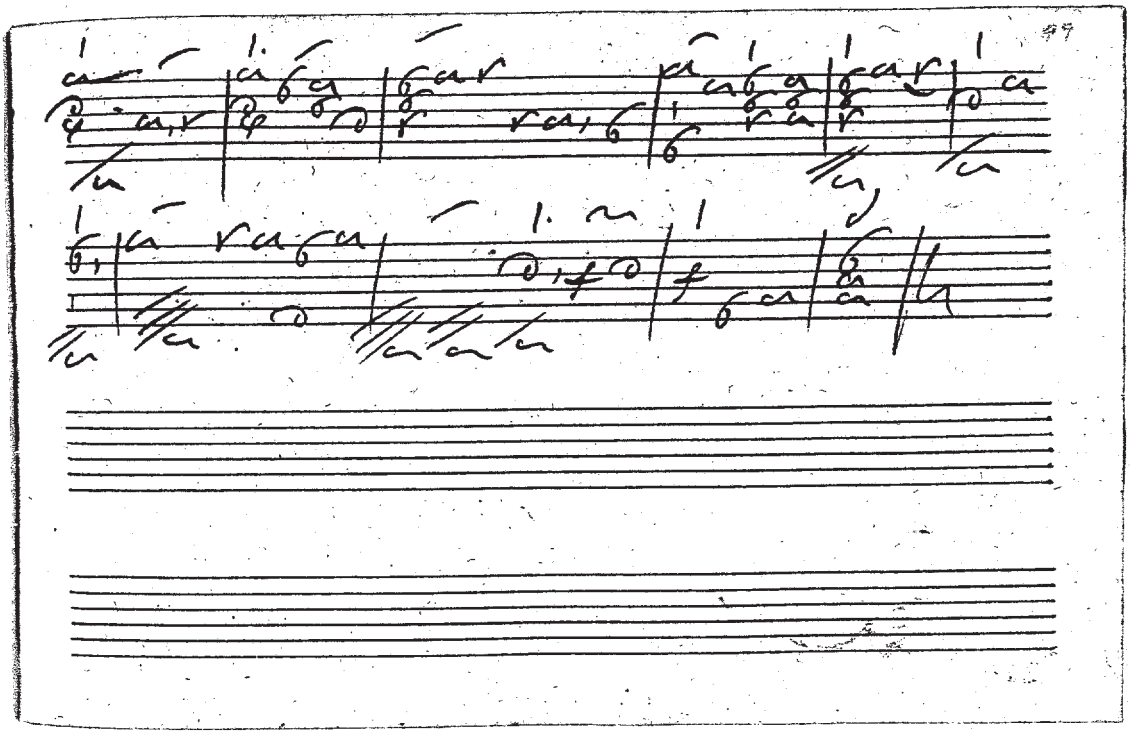

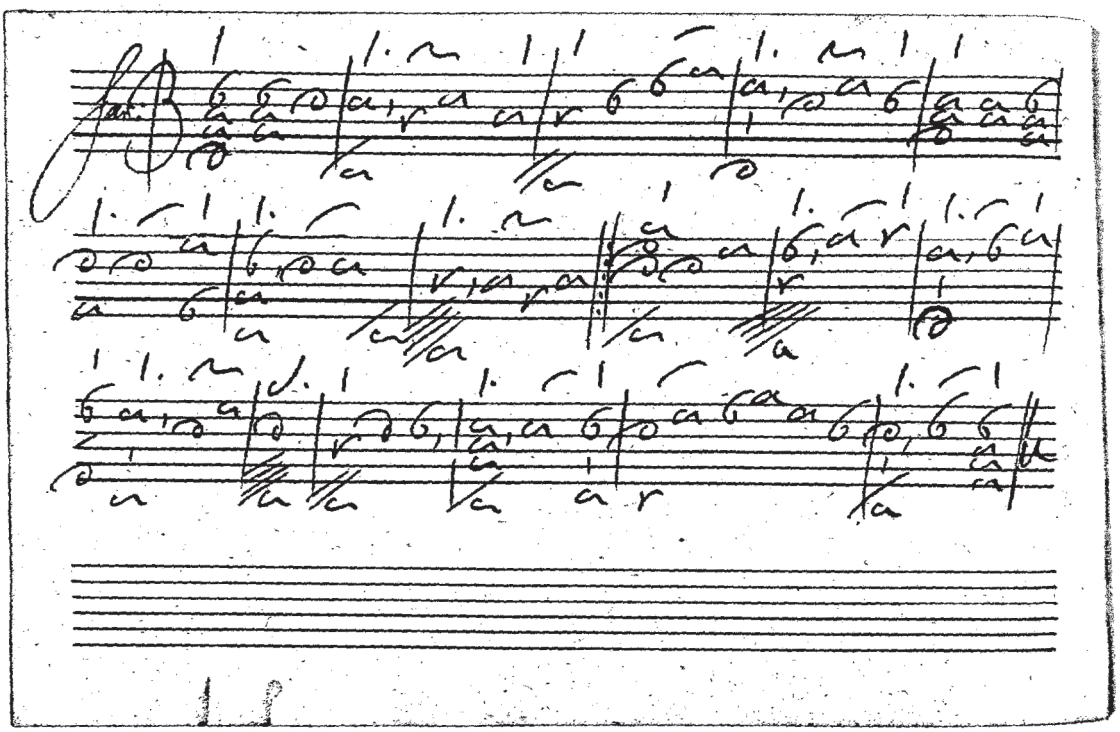

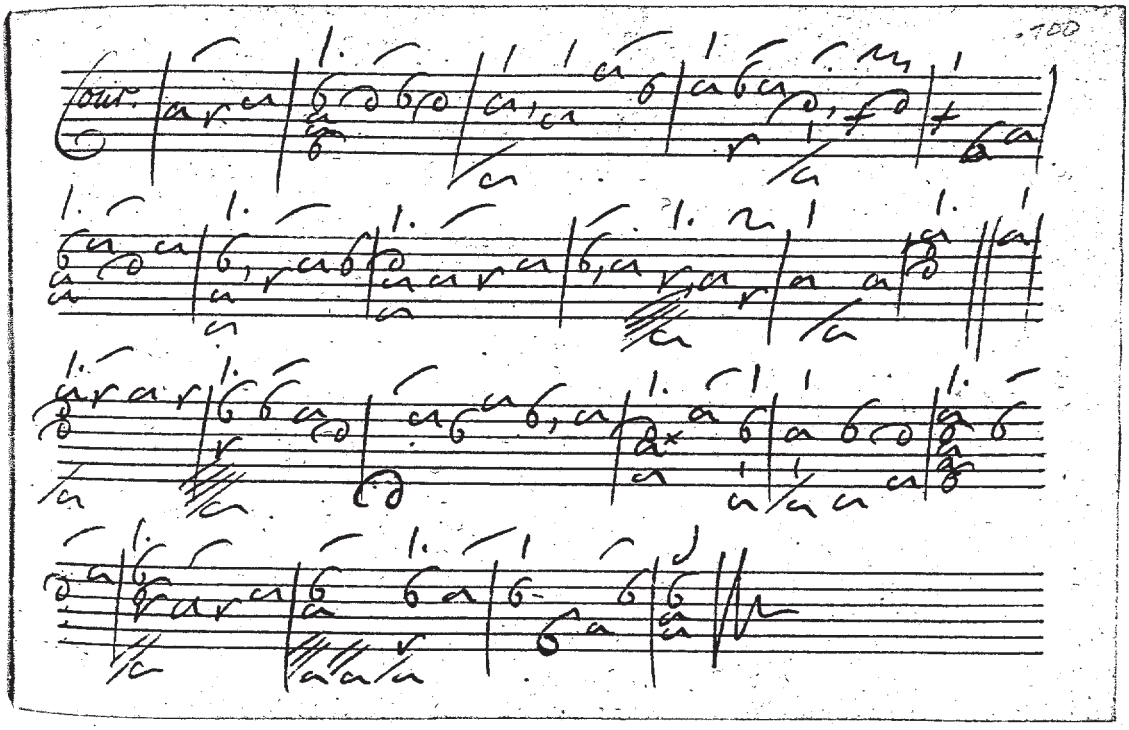

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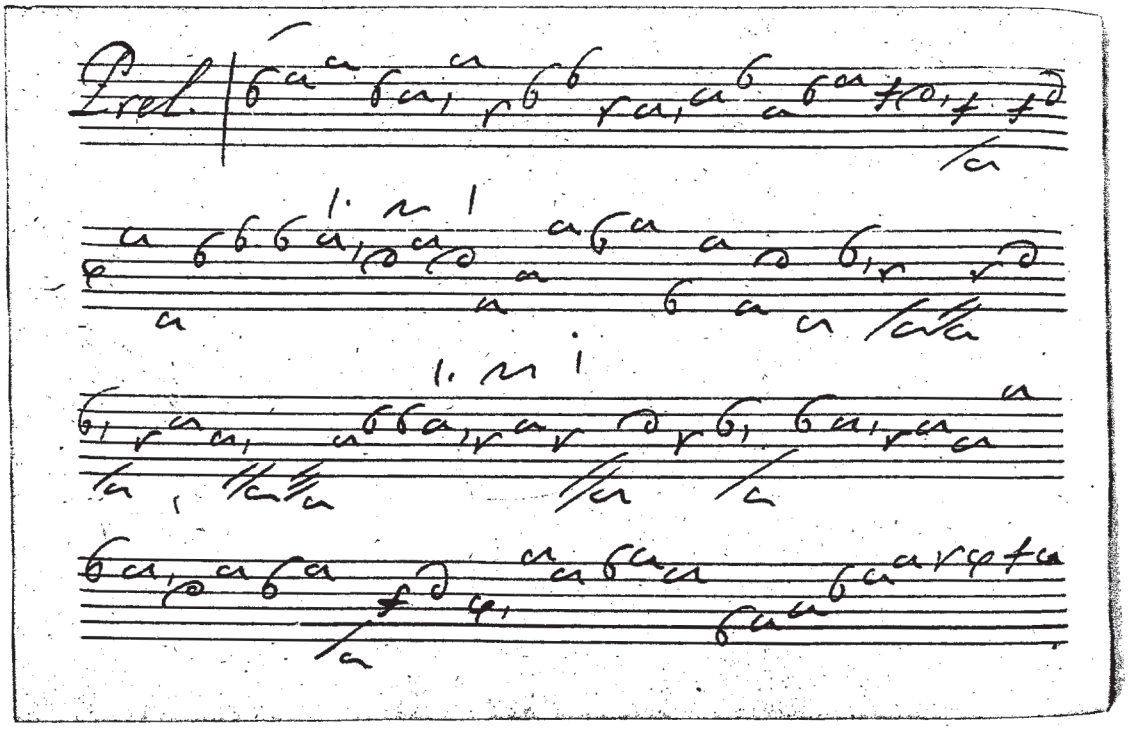

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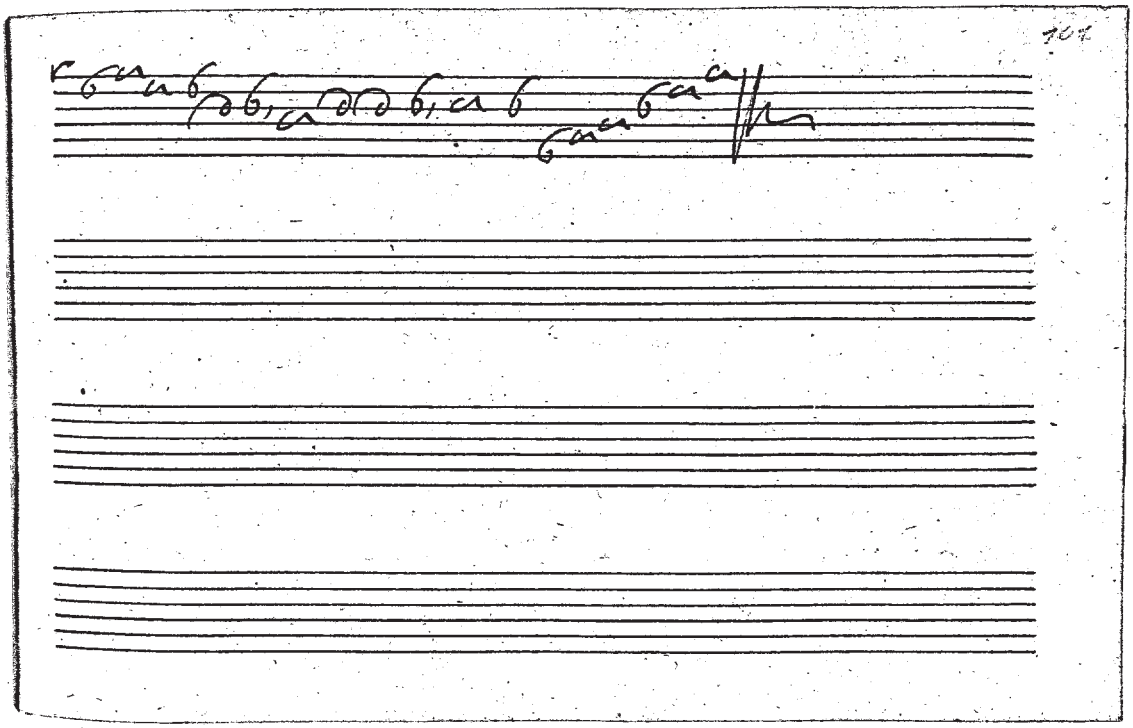

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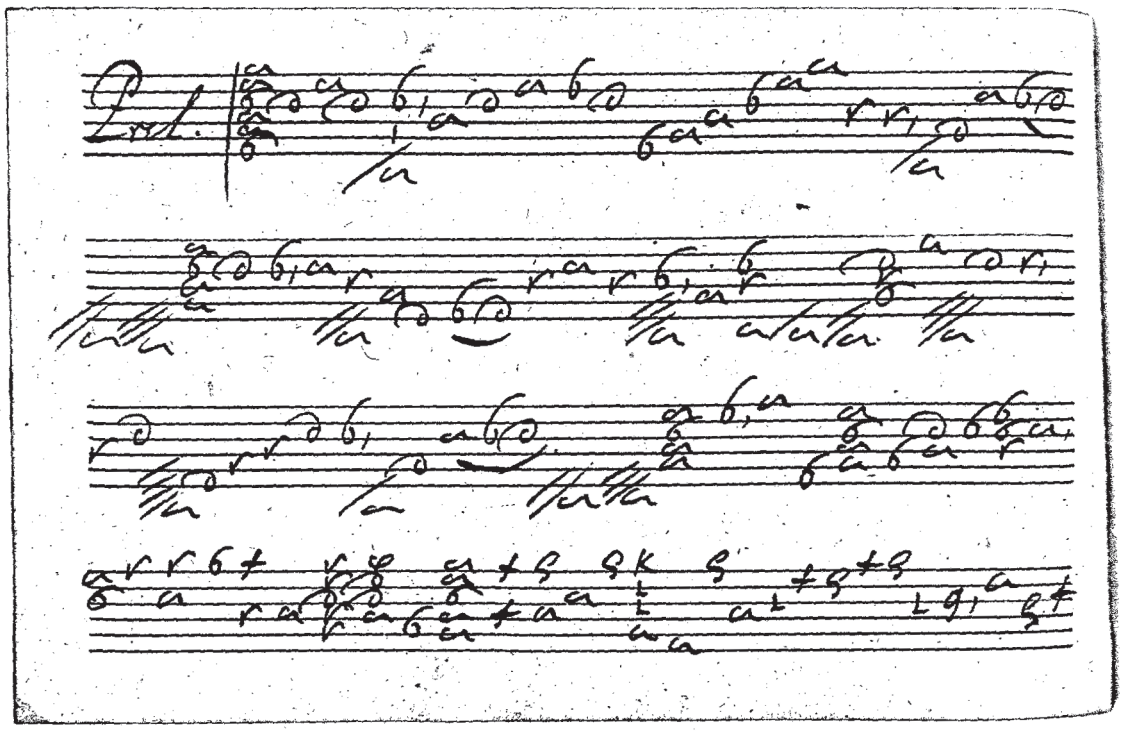

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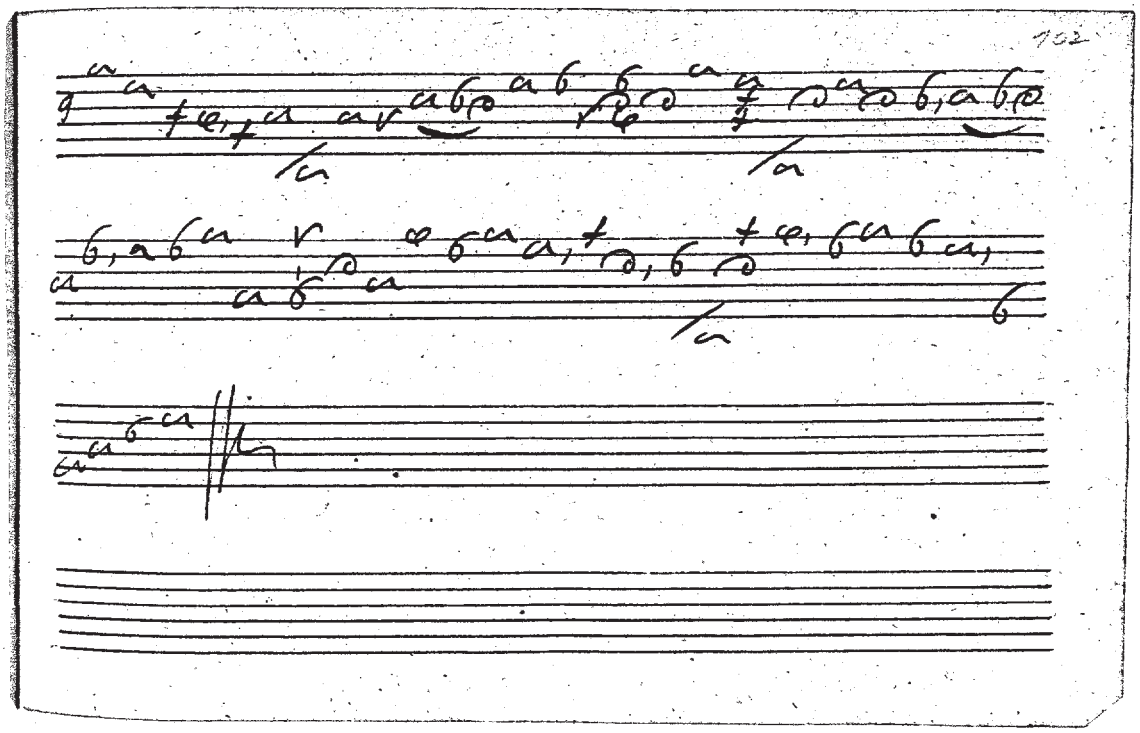

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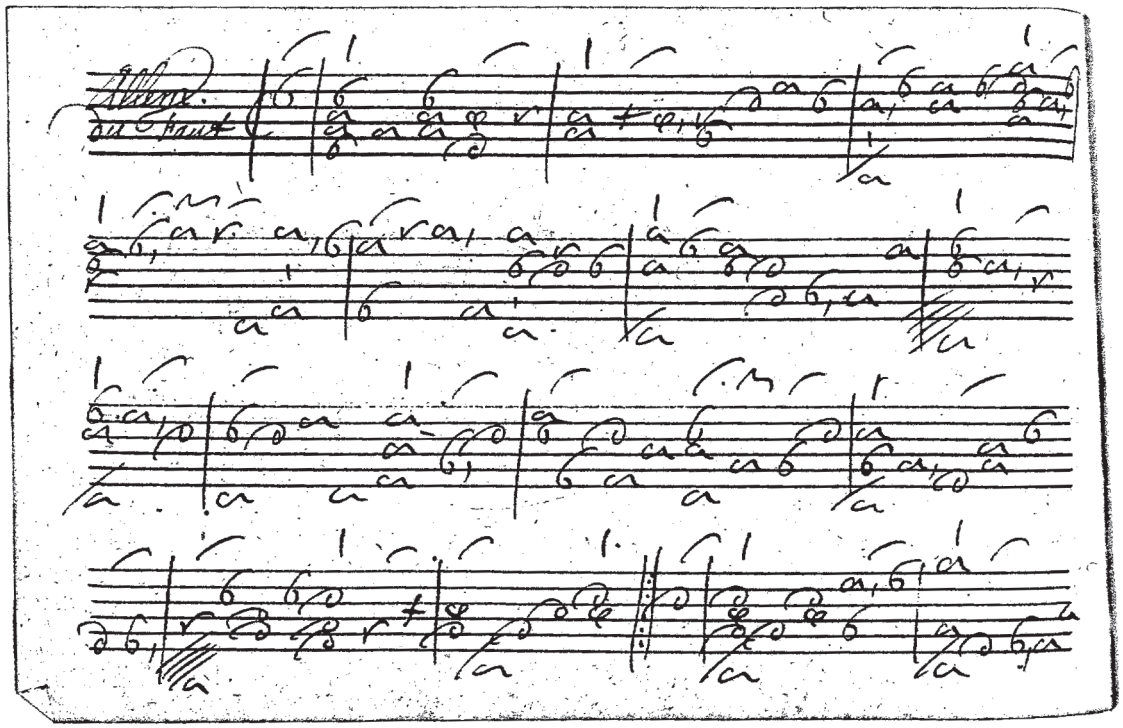

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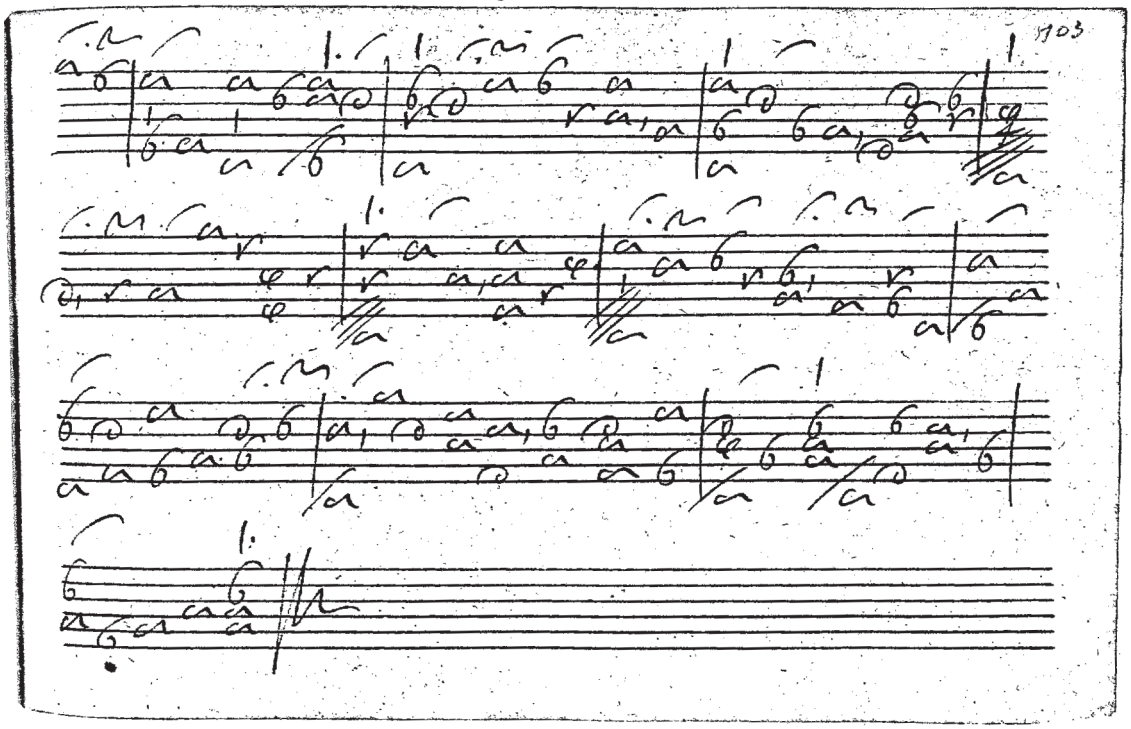

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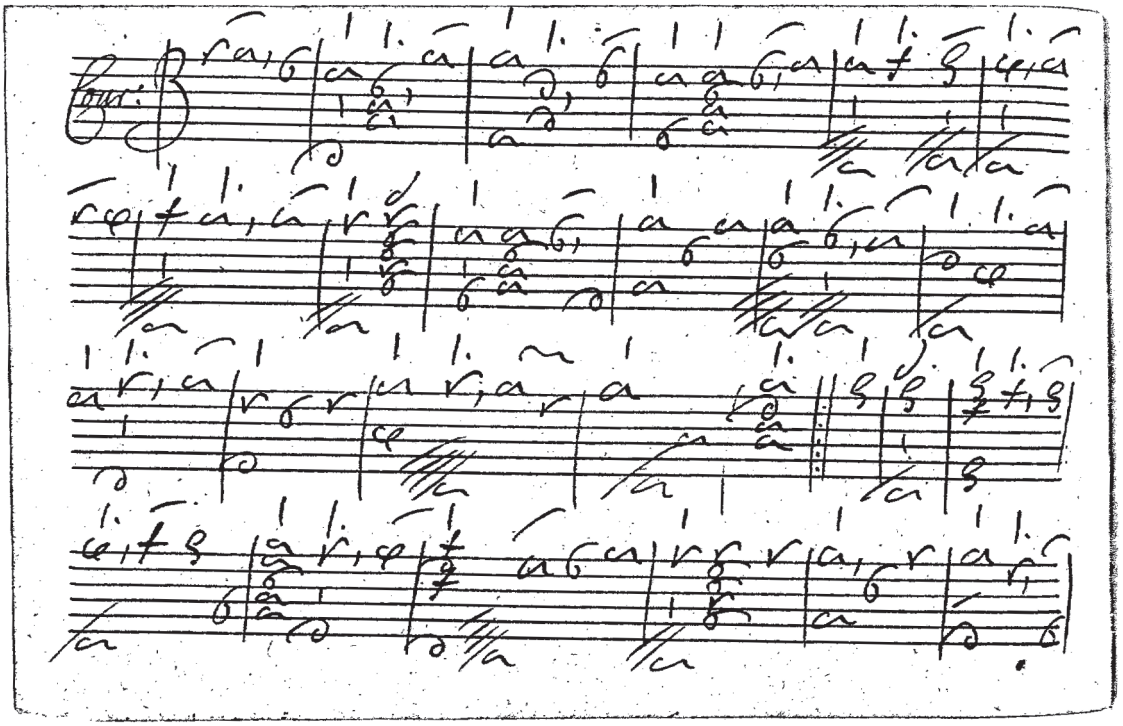

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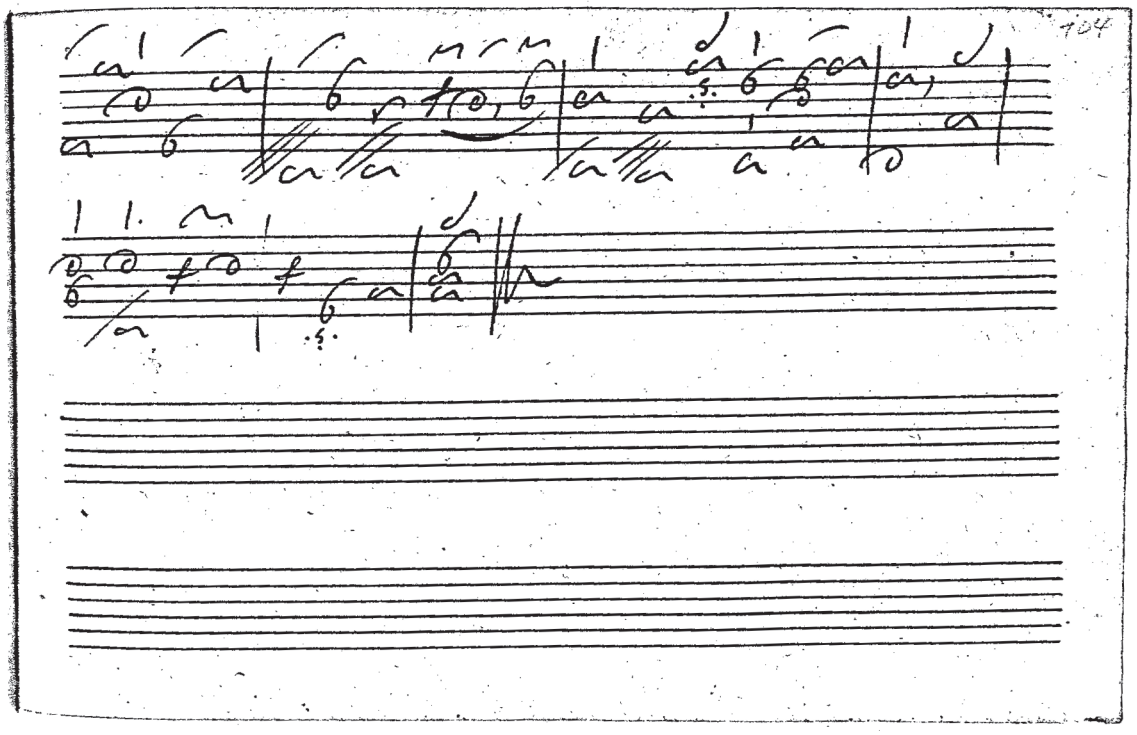

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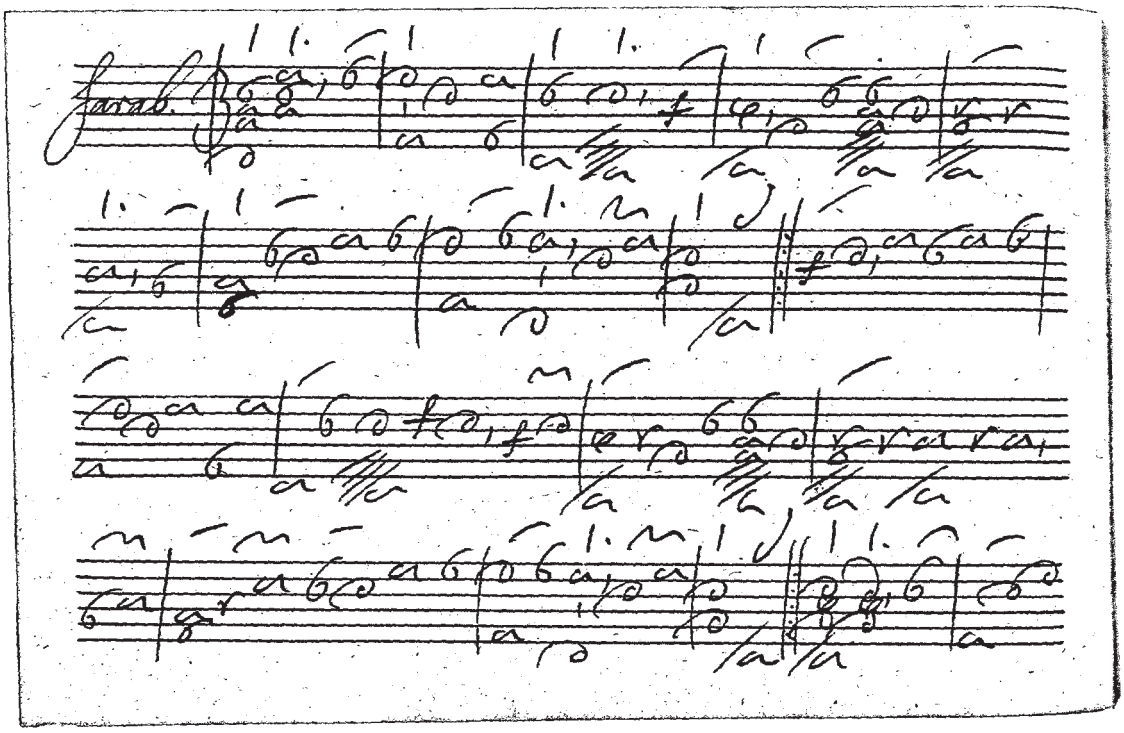

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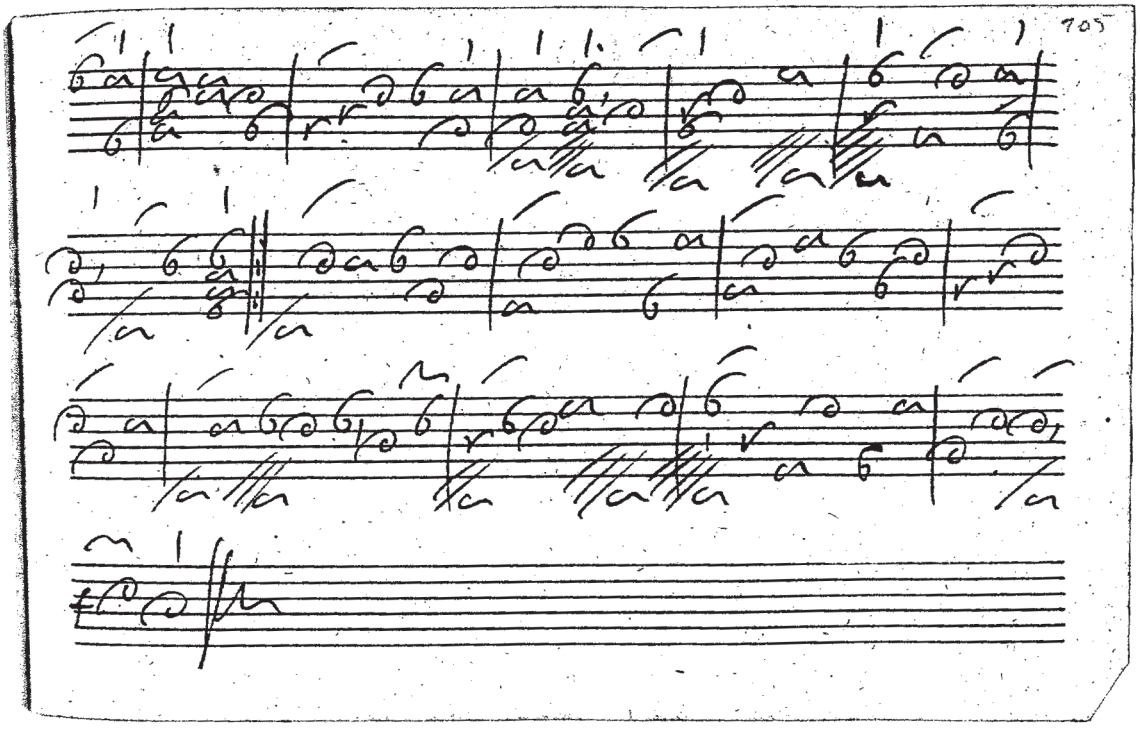

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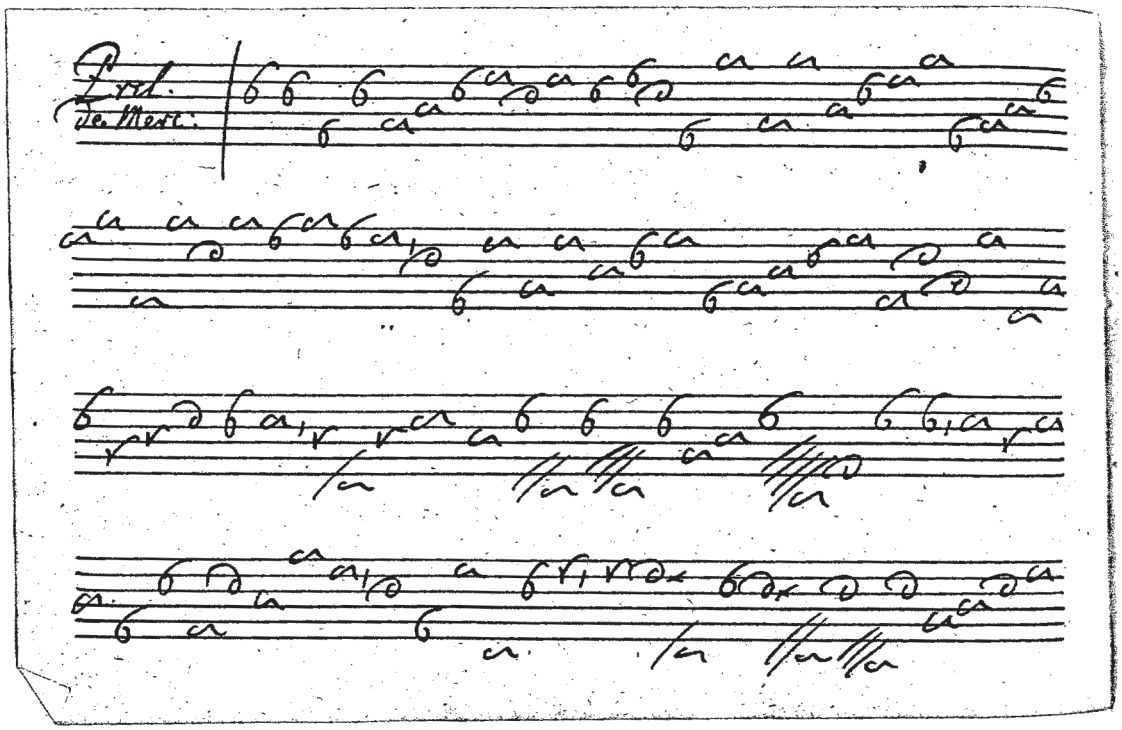

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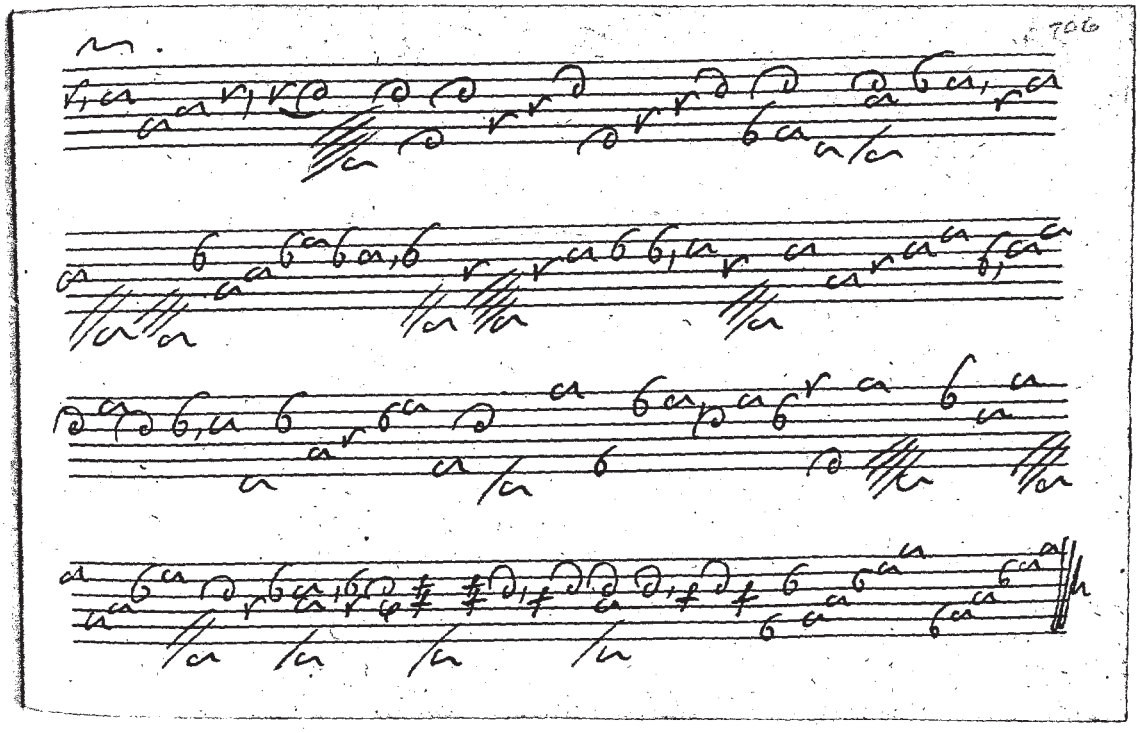

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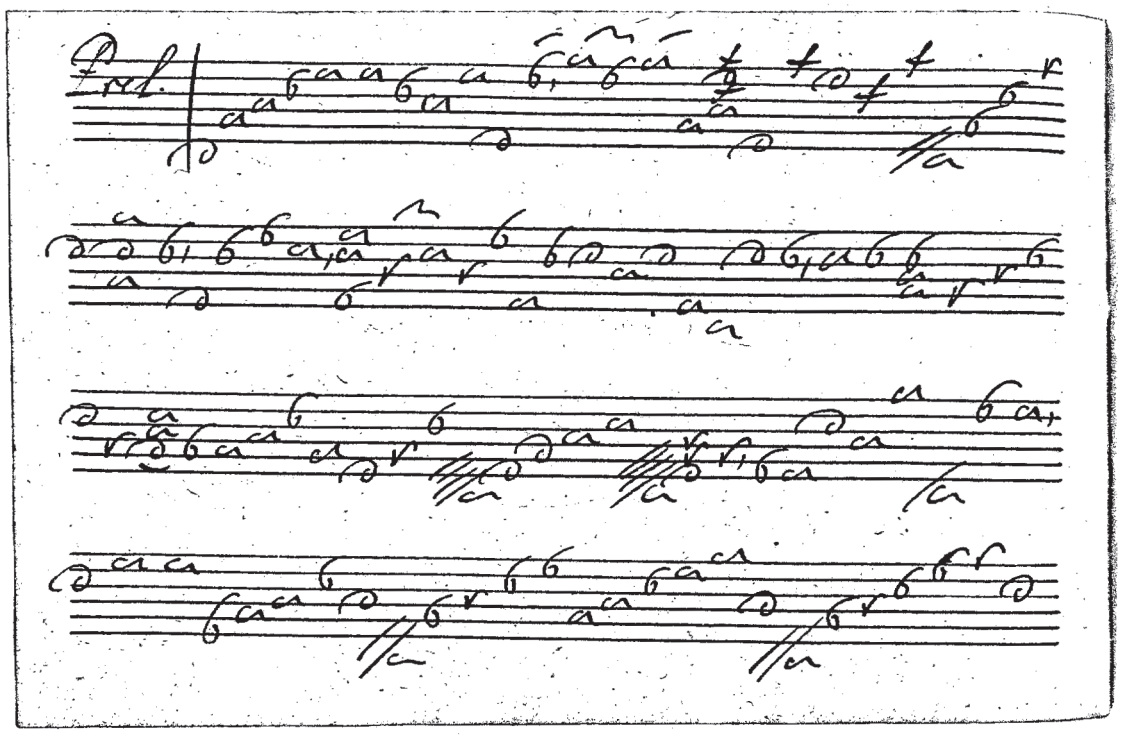

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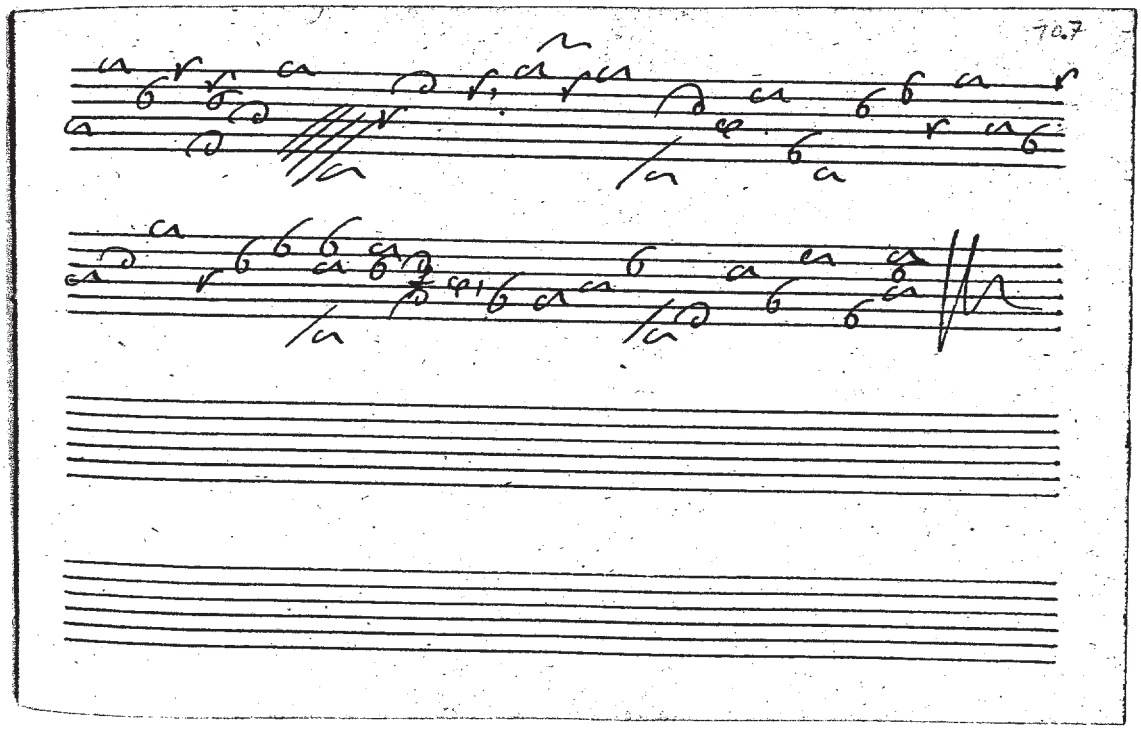

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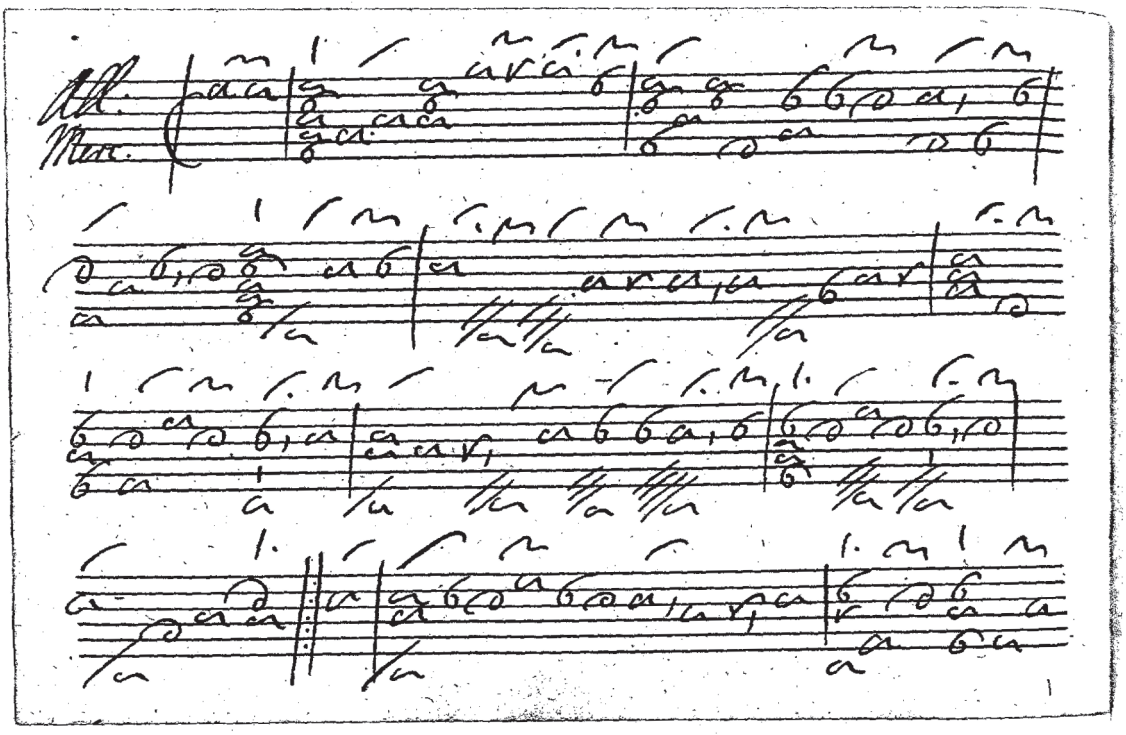

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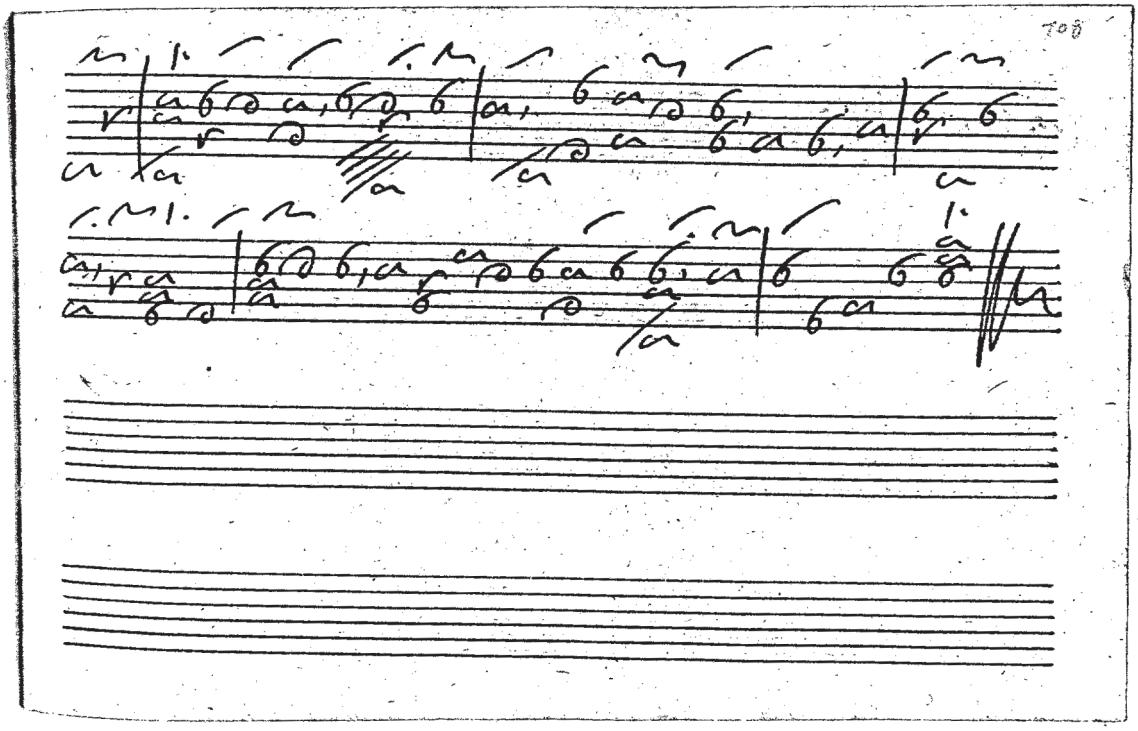

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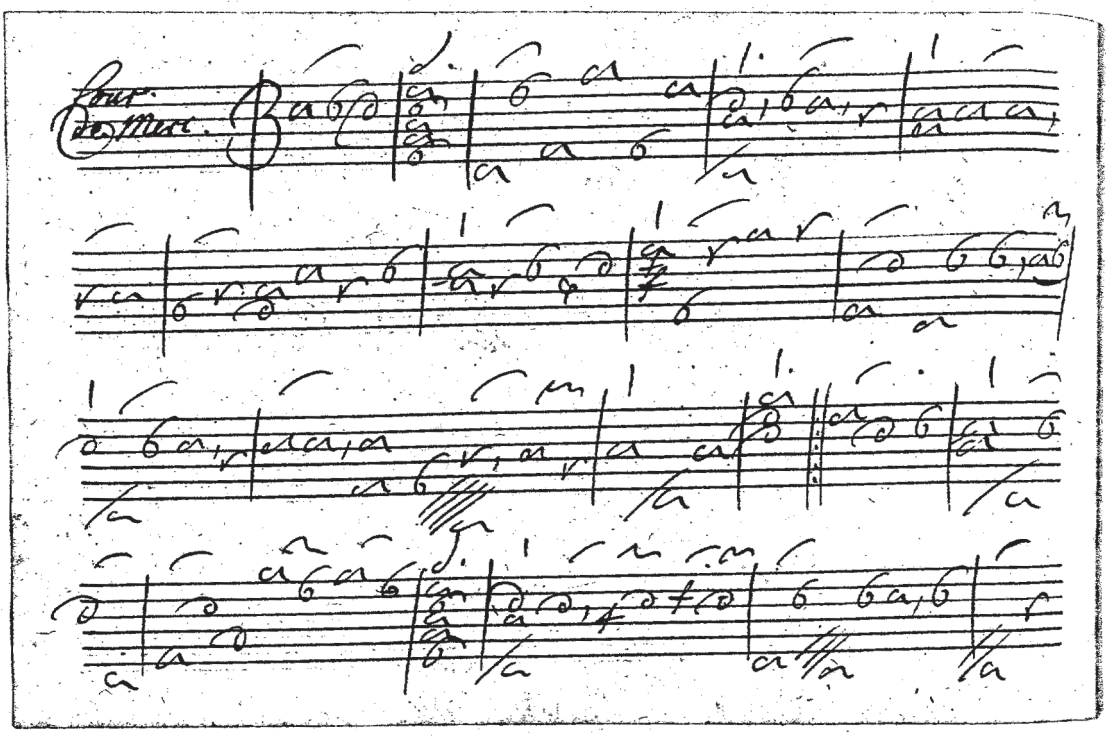

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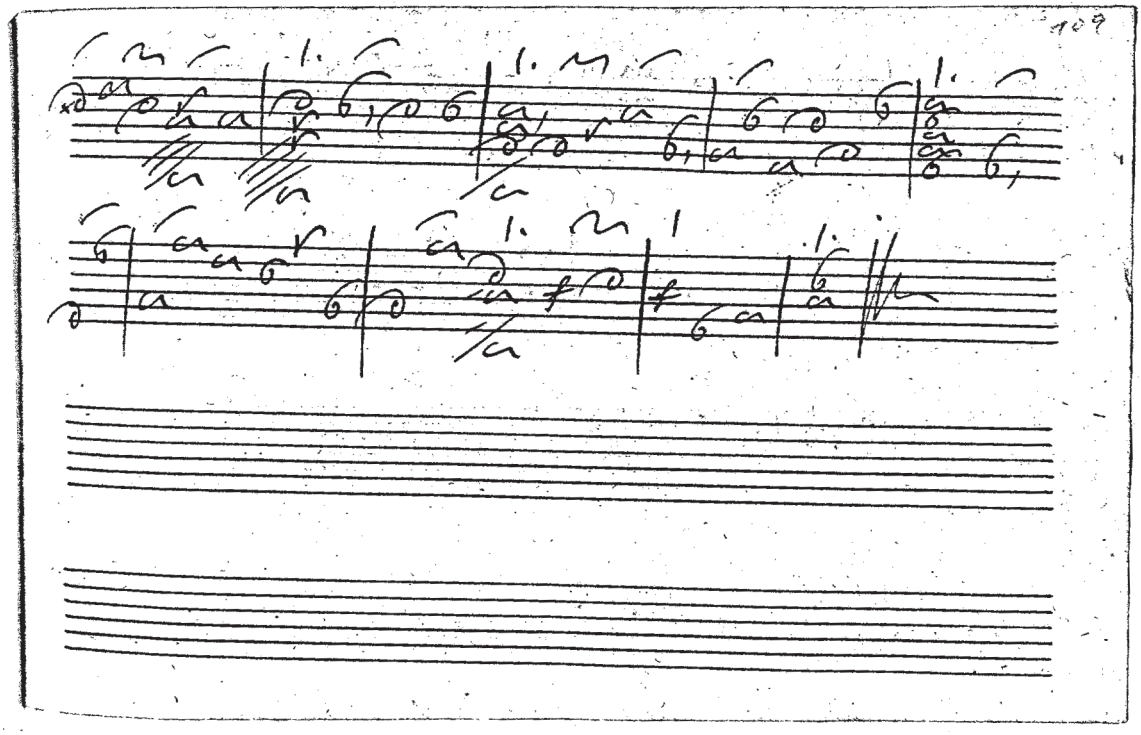

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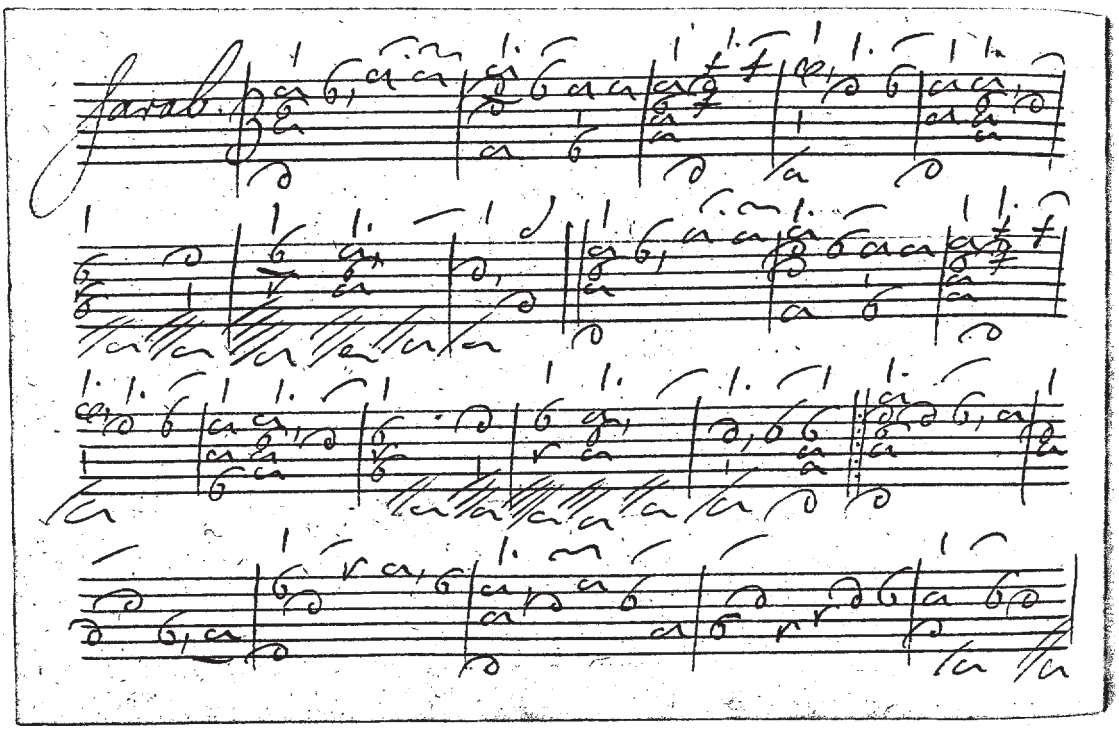

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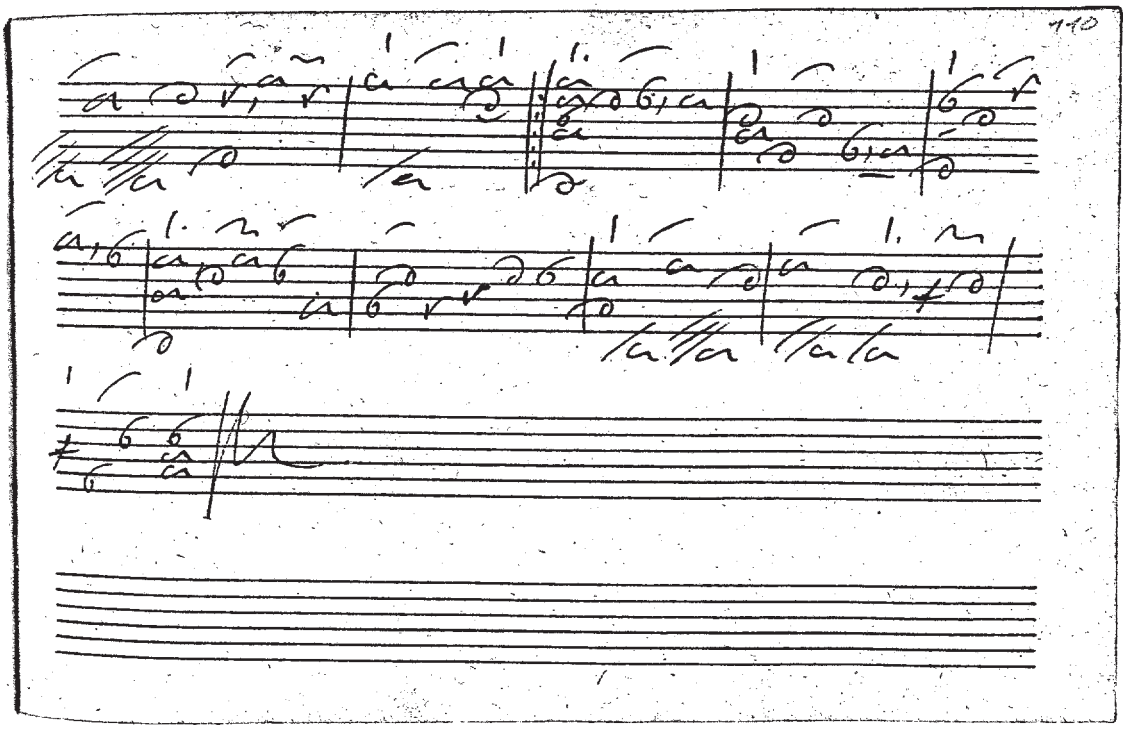
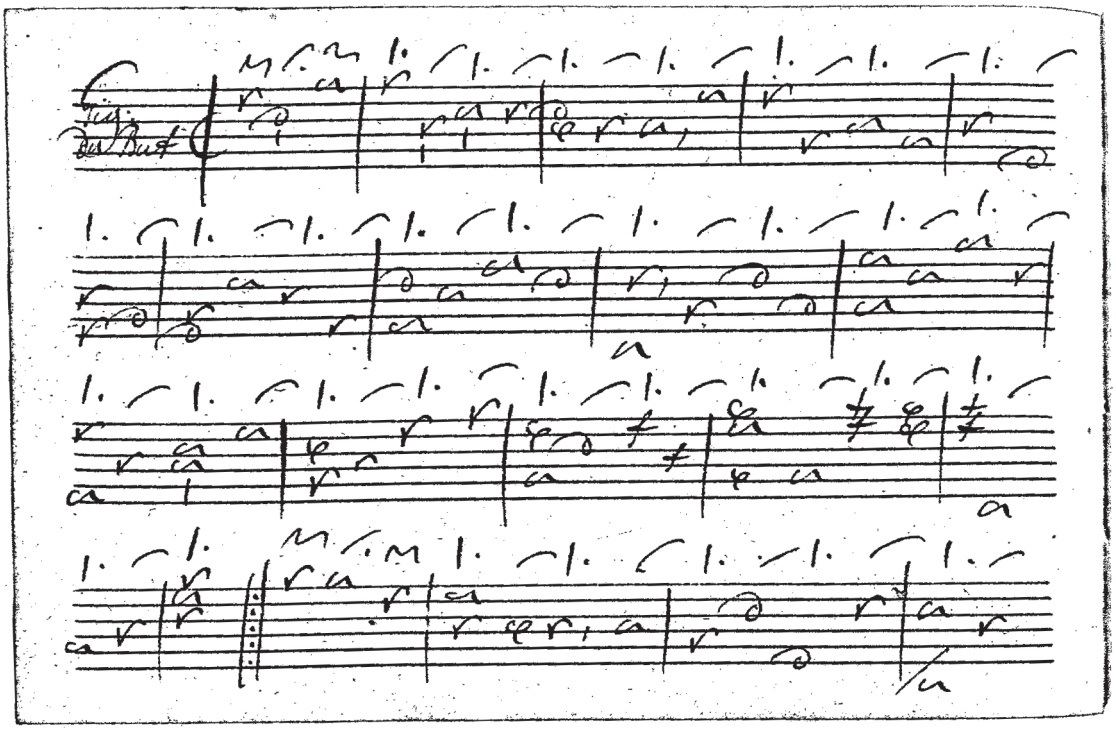


fol. 110v - 113 bear no music

113v



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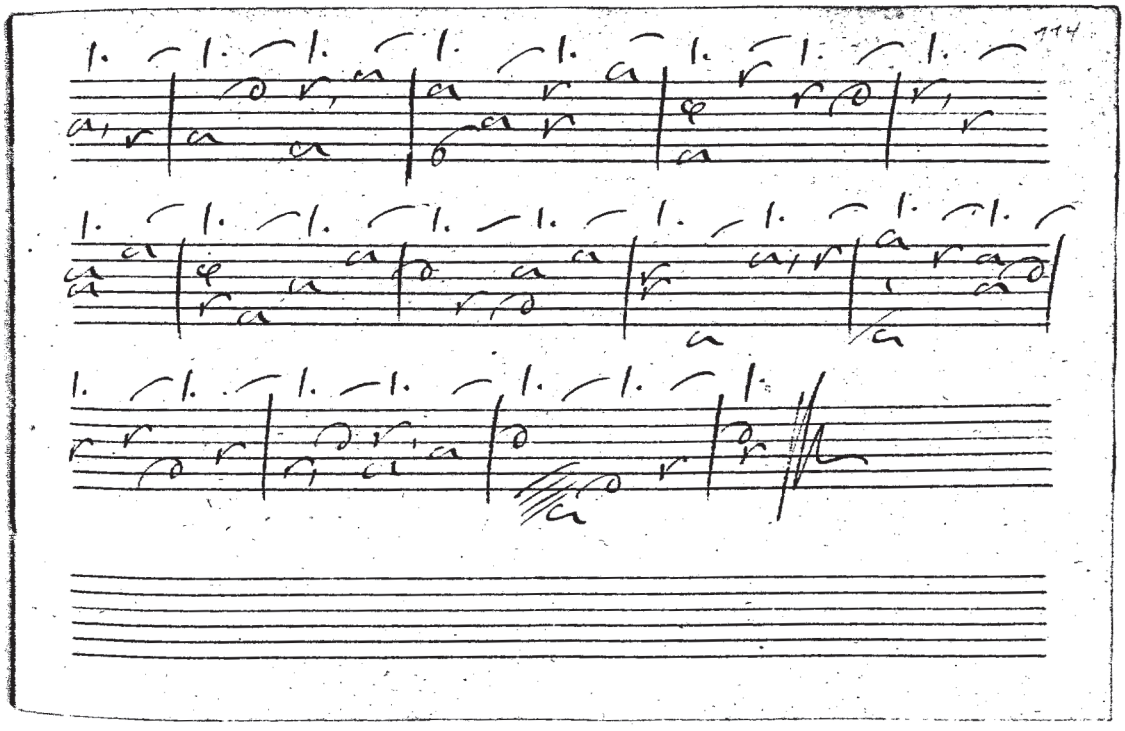
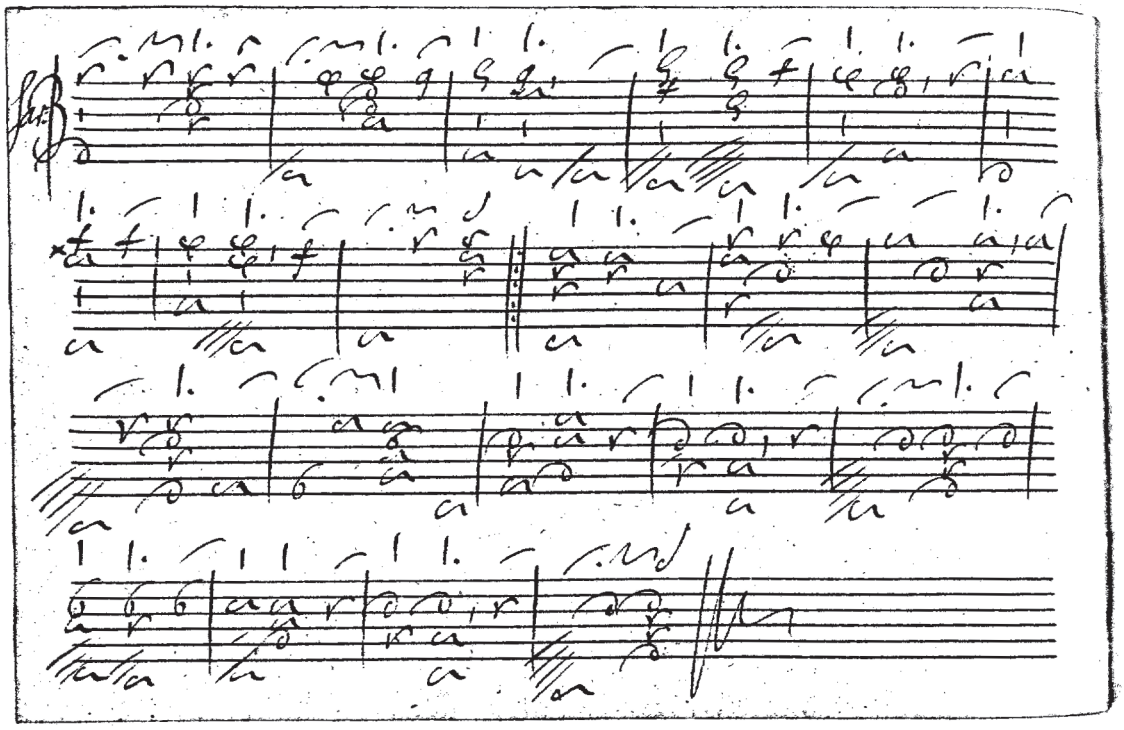


114v



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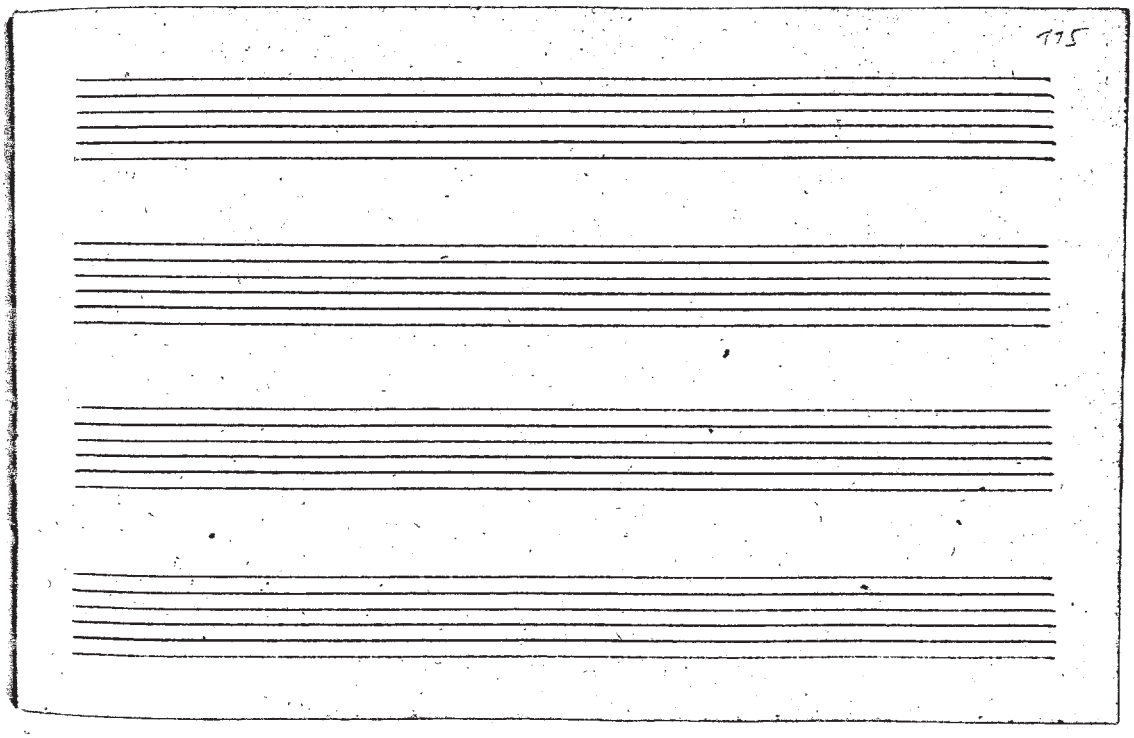
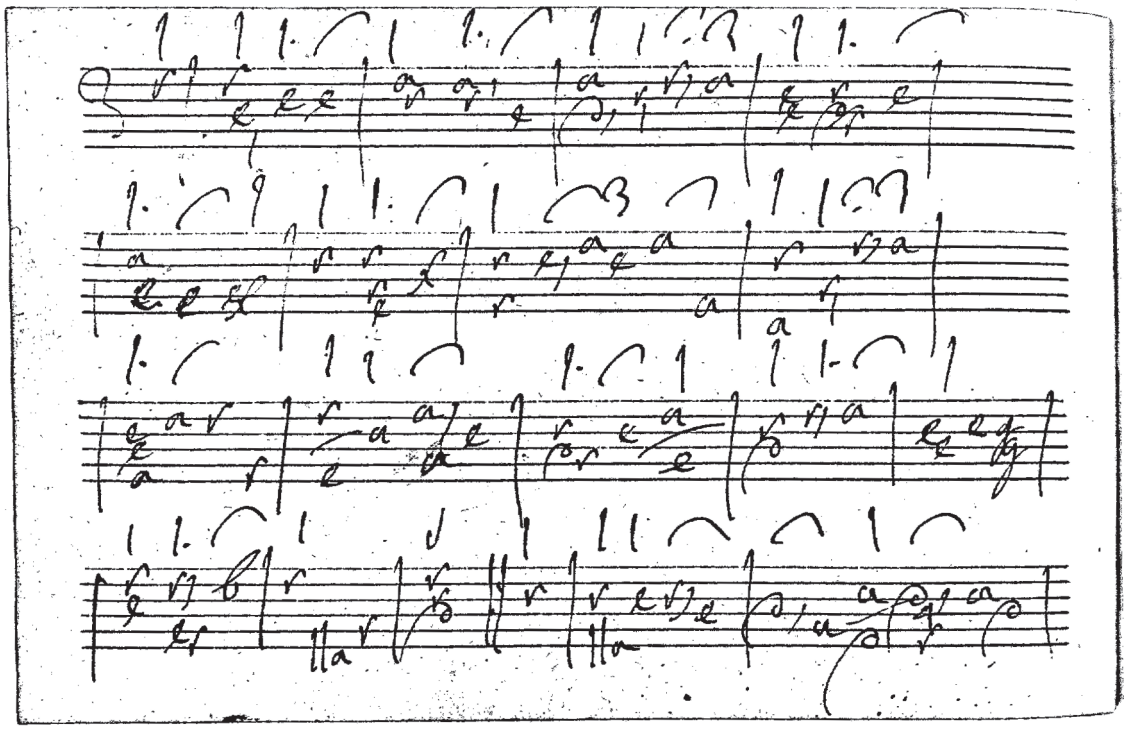


fol. 115v - 120 bear no music

120v



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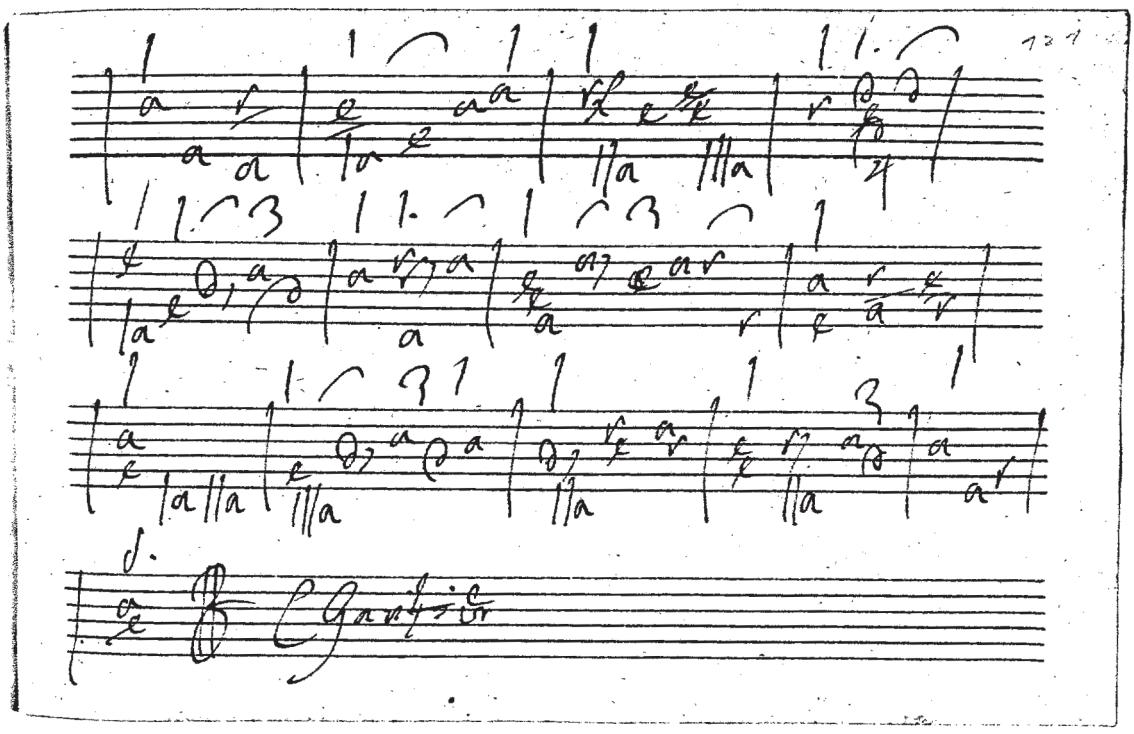
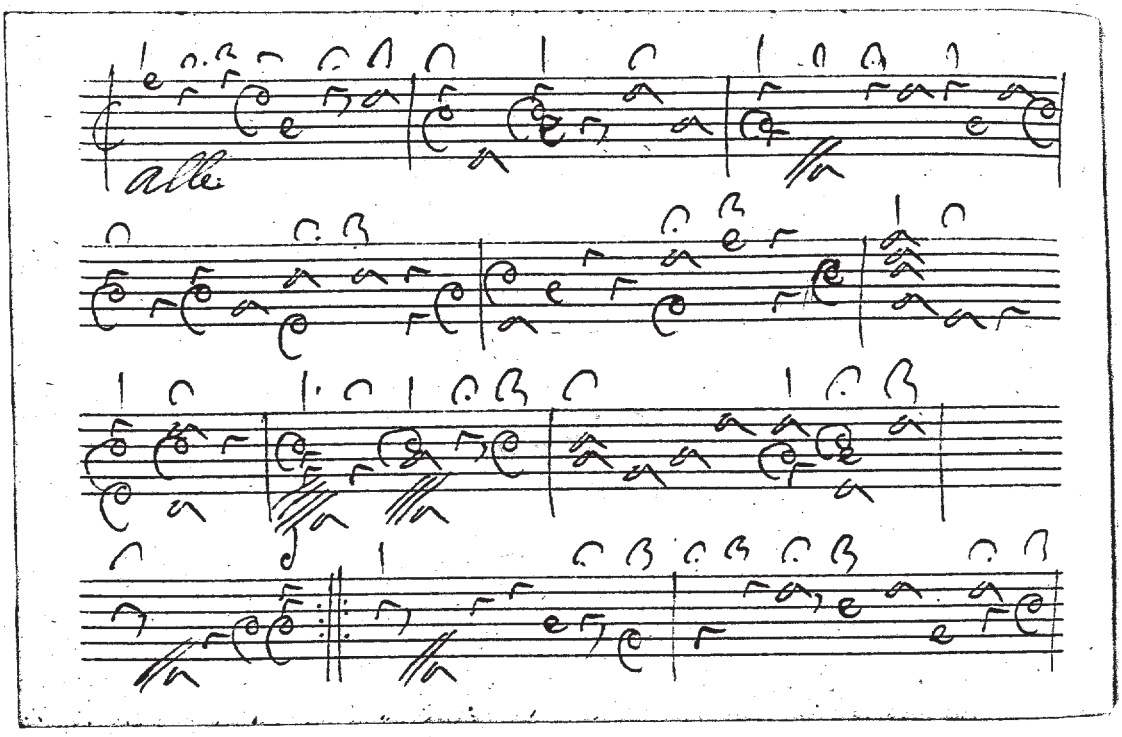


121v



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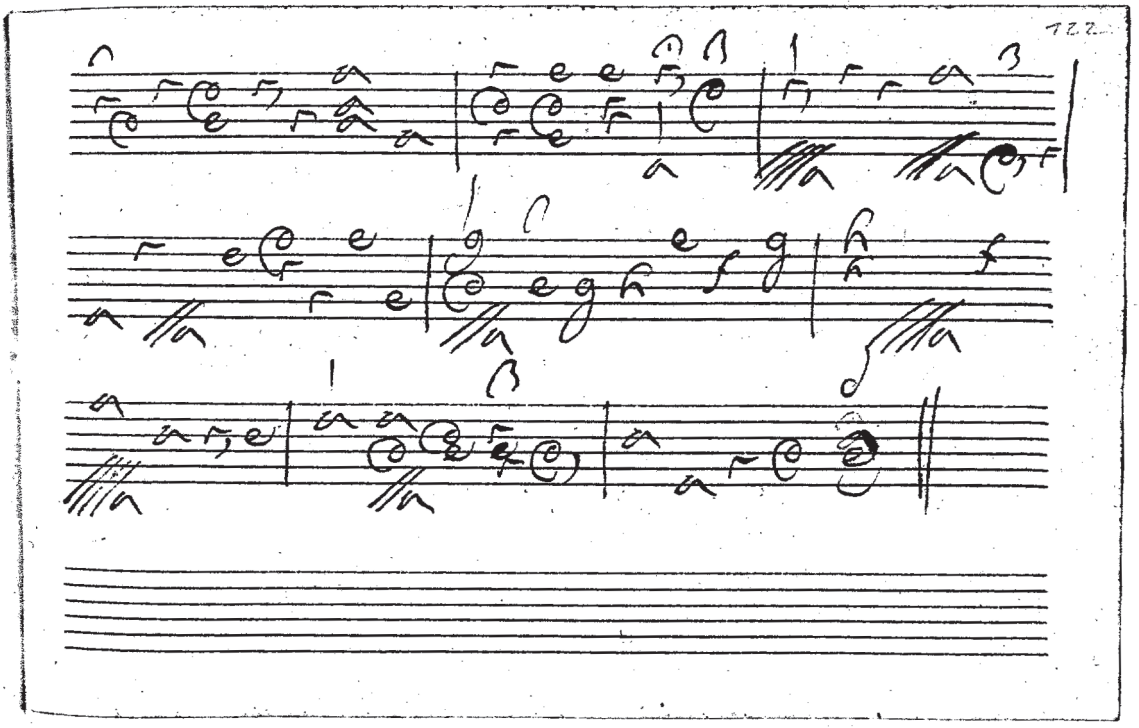

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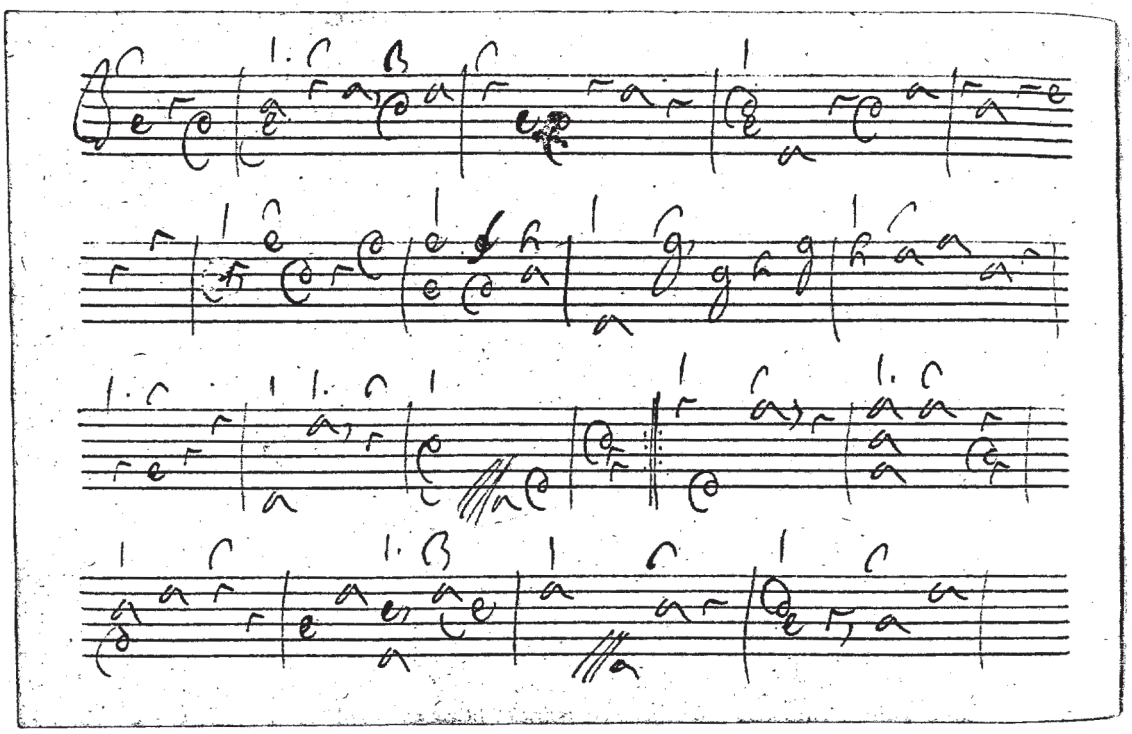

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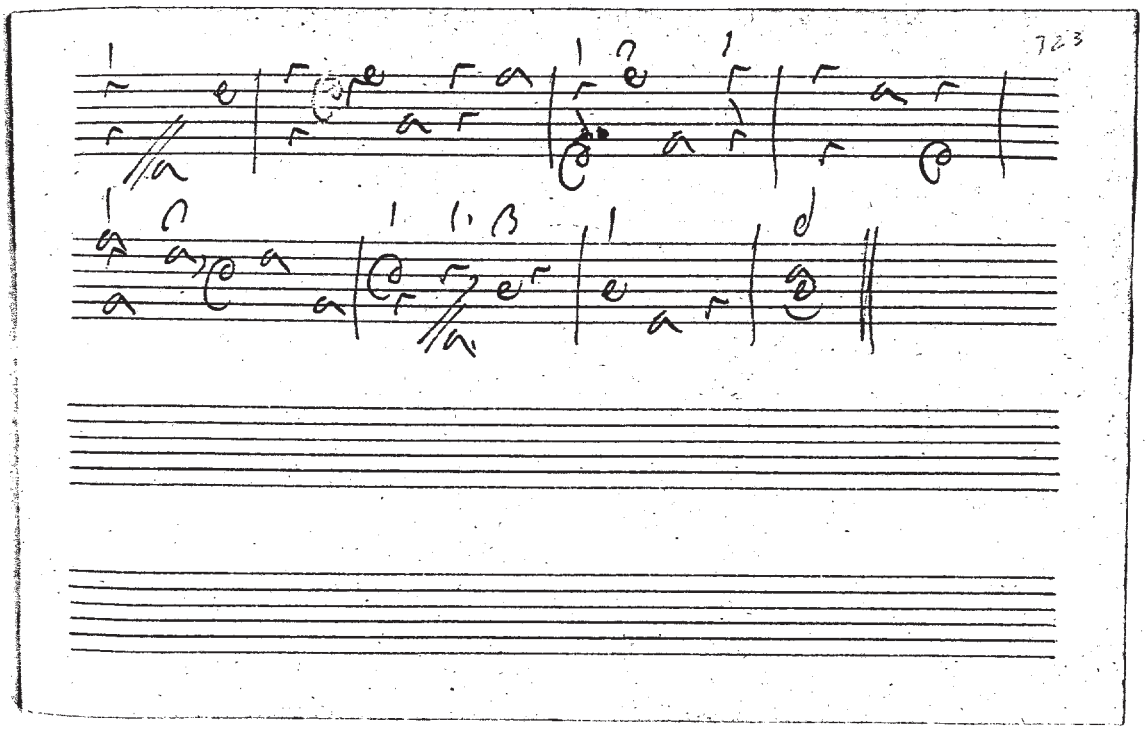

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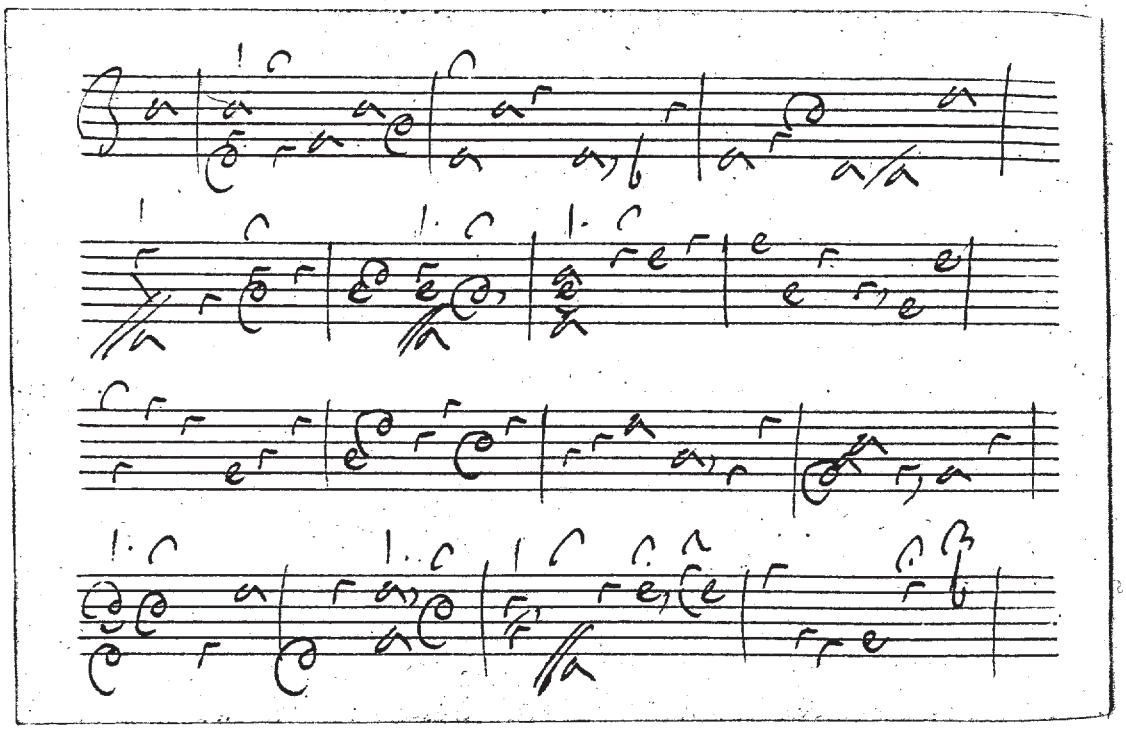

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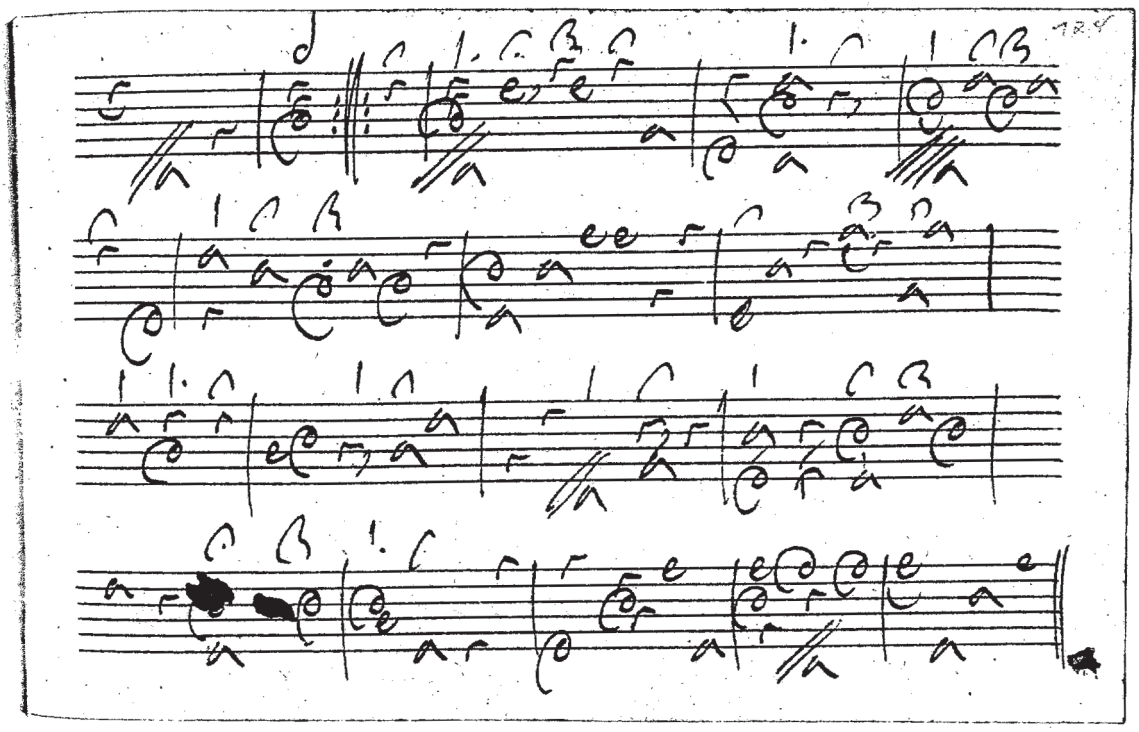

TREE EDITION