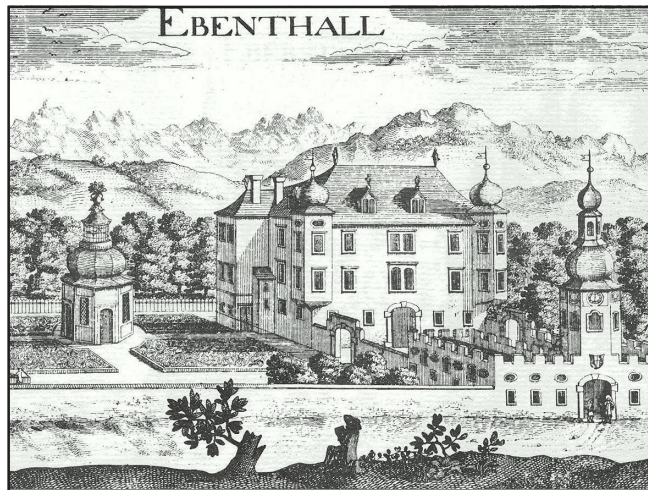


# The Ebenthal Manuscripts

## GOËSS IV



TREE EDITION



# The Ebenthal Manuscripts

GOËSS IV  
(ca 1670 - 1685)

Pieces for Lute

Third Printing © 2012  
TREE EDITION  
Albert Reyerman



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

I am extremely grateful to Count von Goëss for his help and hospitality in visits to Ebenthal and for his gracious permission to reproduce the manuscripts. Also I have to thank a number of people for their invaluable help:

Dr. Douglas Alton Smith, Menlo Park, California, USA

Dr. Josef Klima, Vienna, Austria

Dr. Georg Christoph Dauer, Kelheim, Germany

Dr. Ernst Robert Langlotz, Munich, Germany

Dr. Josef Höck, Klagenfurt, Austria

Tim Crawford, London, England

Francois-Pierre Goy, Paris, France

Albert Reyerman

TREE EDITION

General preface by Tim Crawford, London, 1993

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

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

The 13 Goëss manuscripts fall into four groups (although there is some overlap between them):

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

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

Each of the manuscripts in group 1 has a substantial contribution (totally over 220 pieces) from one particular unidentified scribe (named Q in Smith's article), who also wrote the dates 'A Utrecht le 19 de[cem]bre 1664' and 'A Utrecht le 6 de May 1688' in the viol Mss A and B, respectively. However, a few pieces in Q's hand are dated before this, the earliest given date being '11 Feb [16]55' (Ms B, f.15). The Utrecht dates are therefore more likely to refer to the time of binding rather than the purchase or copying. There are a number of lute pieces by 'Du Fresneau' in Ms I which have concordances with Krakow/Berlin 40626, a manuscript bearing the date 'Le 17 Juin 1658' which suggests a similar date (See W. Boetticher, *Handschriftlich überlieferte Lauten- und Gitarrentablaturen* RISM B/VII (Munich, 1978, pp. 36-7). This and Goëss I seem to be the only sources of Dufresneau's music. If the possible Dutch associations have of the group 1 Goëss manuscripts have any foundation, there may be a connection with the 'Carolus Margonne Dufresnoy Gallus natione, Parisiensis nativitate,' who entered the University of Utrecht in 1646. (See *Album Studiosorum Rheno-Trajectinae MDCXXXVI-MDCLXXXVI* [Utrecht, 1886] ).

The viol manuscripts contain many items by musicians in English royal service before the execution of Charles I and the Commonwealth (1648-1660); one of these, Ditrich Stöeffken (often 'Stephkins' or 'Steffkins' in non autograph sources), entered a group of six pieces in his own hand in Ms B. Stöeffken is one of several composers whose music appears in the Goëss manuscripts and whose names are also encountered in the correspondence of Constantijn Huygens (1596-1687), the Dutch diplomat, poet, scholar and expert amateur musician and composer (see Constantijn Huygens, *Musique and musiciens du XVII siècle; correspondance et oeuvre musicales*, ed. W.J.A. Jonckbloet and J.P.N. Land [Leyden, 1882]; see also *De Briefwisseling van Constantijn Huygens*, ed. J.A.Worp [The Hague, 1991-17]).

Stöeffken in particular was in very close and regular contact with Huygens in Holland during 1647-8, and they continued to correspond some years after the violist had returned to England at the Restoration of Charles II in 1660. Some of the names of these musicians are hardly encountered at all outside Huygens' letters. The lutenist Jaques de Saint Luc was well known, although no music survives outside the Goëss theorbo Ms, and a viol player called Betkovski, too, seems have no works surviving in other sources. Just a few pieces for theorbo by the Italian guitarist Michel Angelo Bartolomi (or Bartolotti), who worked in Paris and met Huygens in the early 1660s, have been found elsewhere. Two French acquaintances of Huygens, the lutenist François Dufaut and the viol-player Nicolas Hotman, were among the best known musicians of their day; the Goëss manuscripts add substantially to their surviving works. The likelihood that Q had a connection with Huygens is significantly increased by the appearance in Ms A of the only instrumental piece by Huygens known to have survived to the present day, an allemande for solo viol in Q's hand by 'Mr Zuilekom' (f.73); Huygens had purchased the manor and title of Zuilechem in 1630.

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

The four lute books in group 2, from the next musical generation, although sharing some common repertory with group 1, were probably compiled from Maria Anna von Sinzendorff-Erstbrunn (1670-1709) who married the first Count von Goëss, Johann Peter (1667-1716), at Rome in 1633. In Ms III appears 'Allemande les plaintes

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

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

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

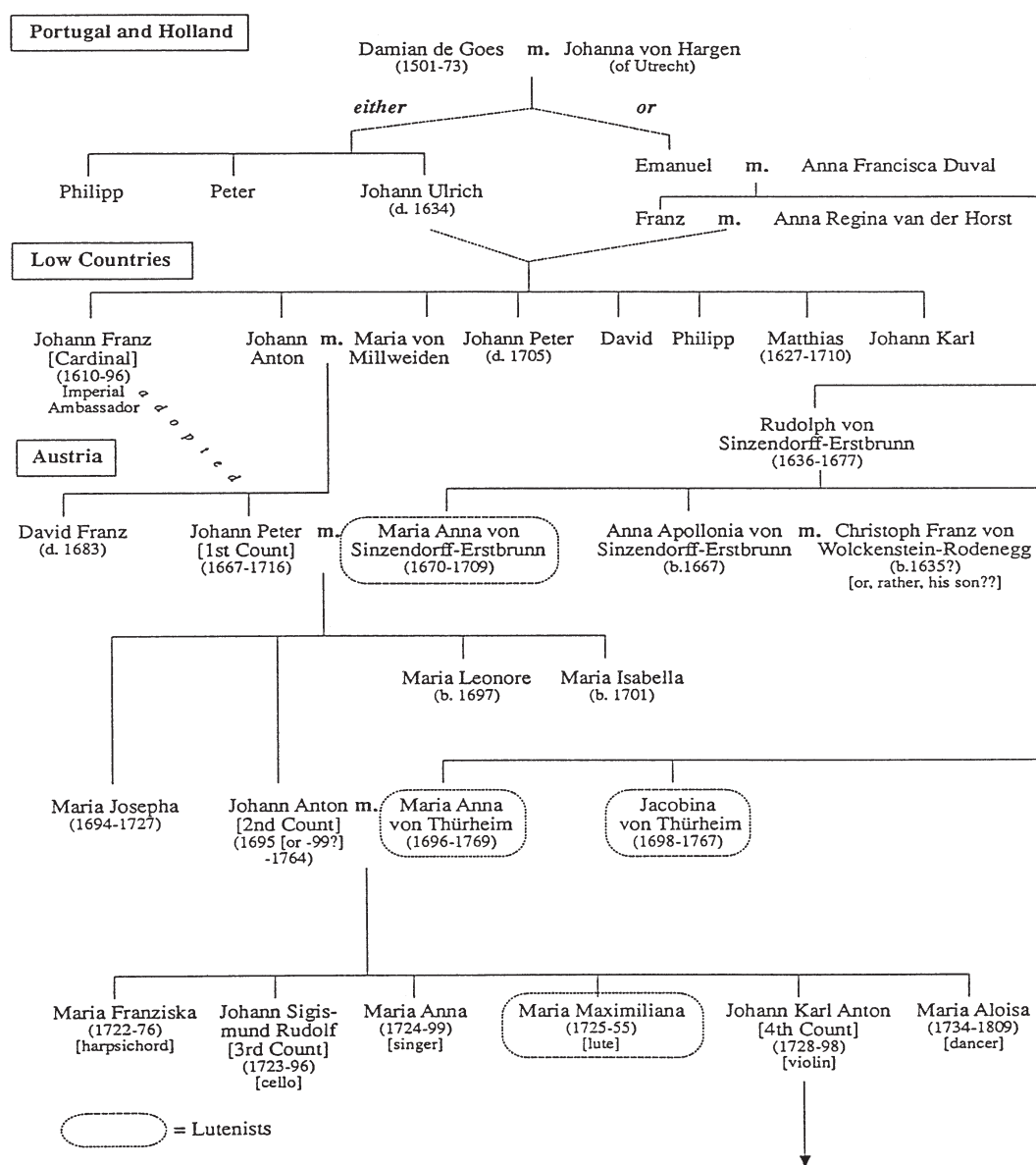
The single lute book in group 4 has a decorated calligraphic title-page stating that it was compiled in 1740 by one 'Antoni Josseph Hueber' for his pupil Maximiliana von Goëss (1725-1755), daughter of the last-mentioned Maria Anna (See C. von Würzbach, *Biografisches Lexikon des Kaiserthums Oesterreich*, vol. 35 [Vienna, 1877], p. 16 and J. F. Zedler, *Grosses vollständiges Universal Lexicon*, vol. 37 [Leipzig/Halle, 1743], cols 1720, 1723. Maria Anna's elder sister, Anna Apollonia



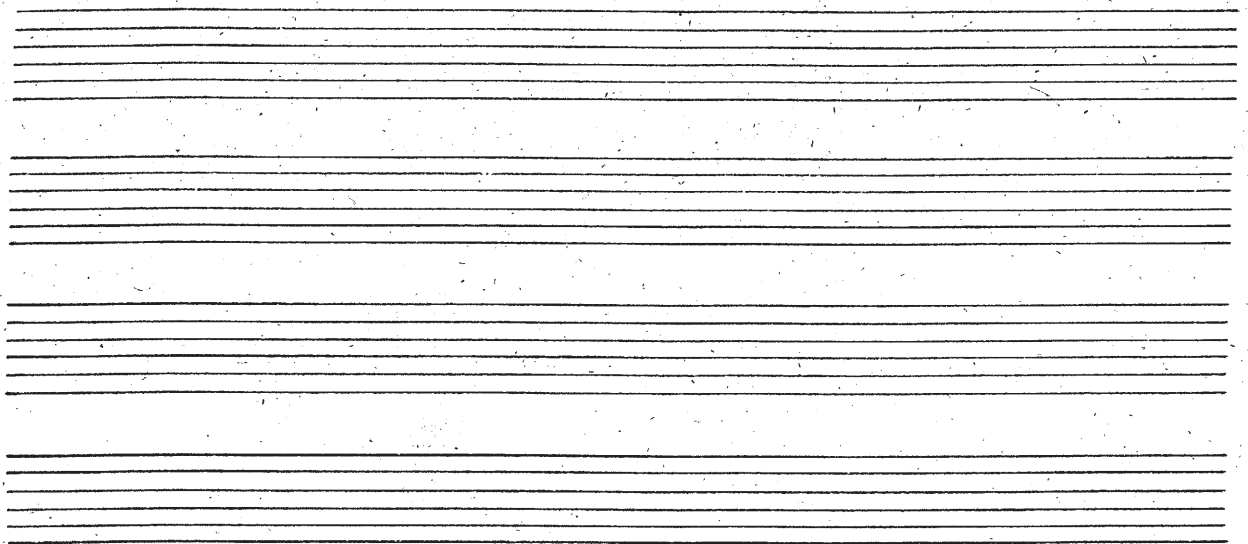
[b.1667], married Christoph Franz von Wolckenstein/Rodenegg, a Tyrolean courtier, who himself compiled an series of lute manuscripts currently dispersed among several German music libraries). Since some pieces at the end of the book are in the same hand as the ensemble part-books in group 3, Douglas Smith has suggested that they were copied in by Maria Anna for her daughter's use. A mural, dated 1739, in a room at Schloss Ebenthal depicts the family making music together, with Maximiliana apparently playing a *mandora*, the simplified form of lute from which she may have graduated to the more *galant* 'true' lute in the following year when her manuscript were copied.

## The Goëss Family 1501-1798

(Alternatives are due to disagreements in the literature)

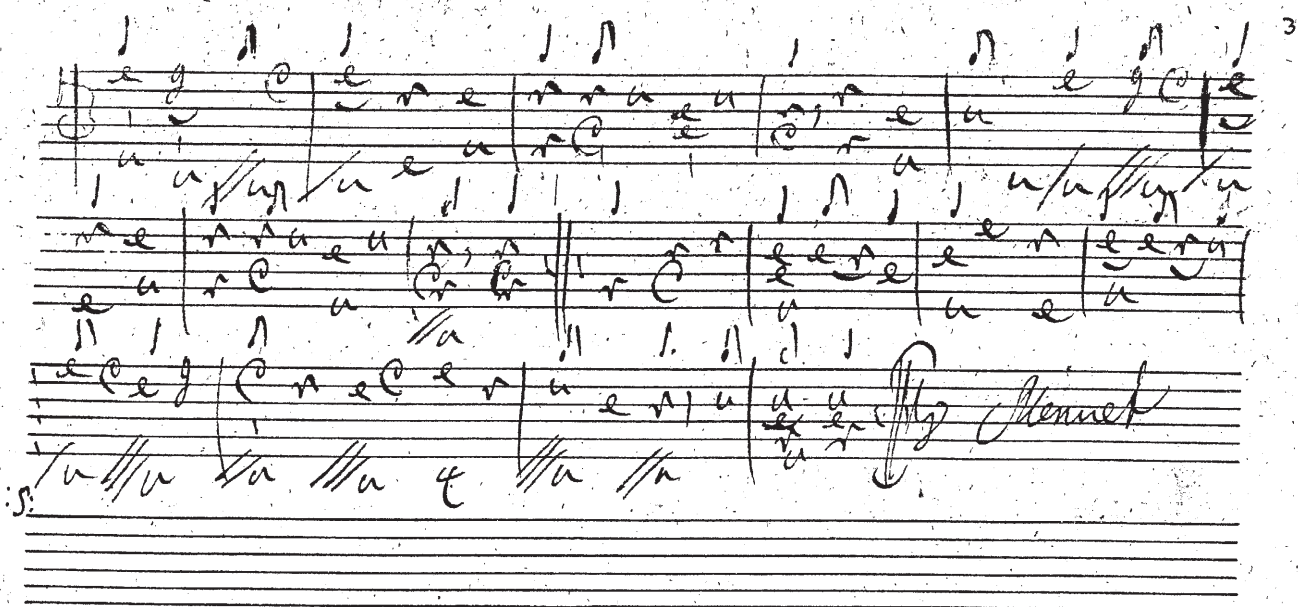
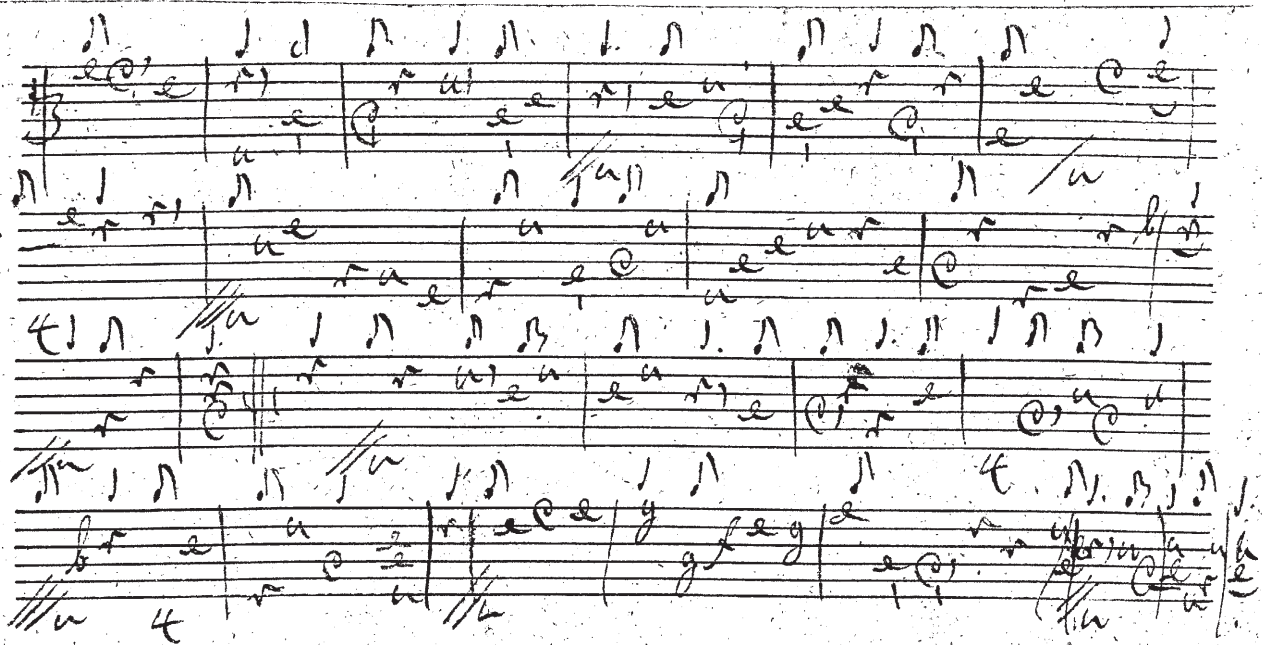


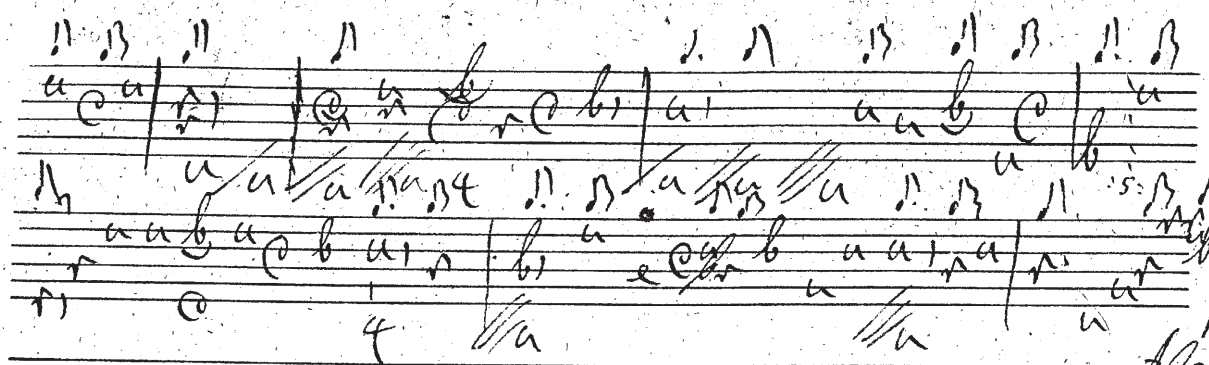
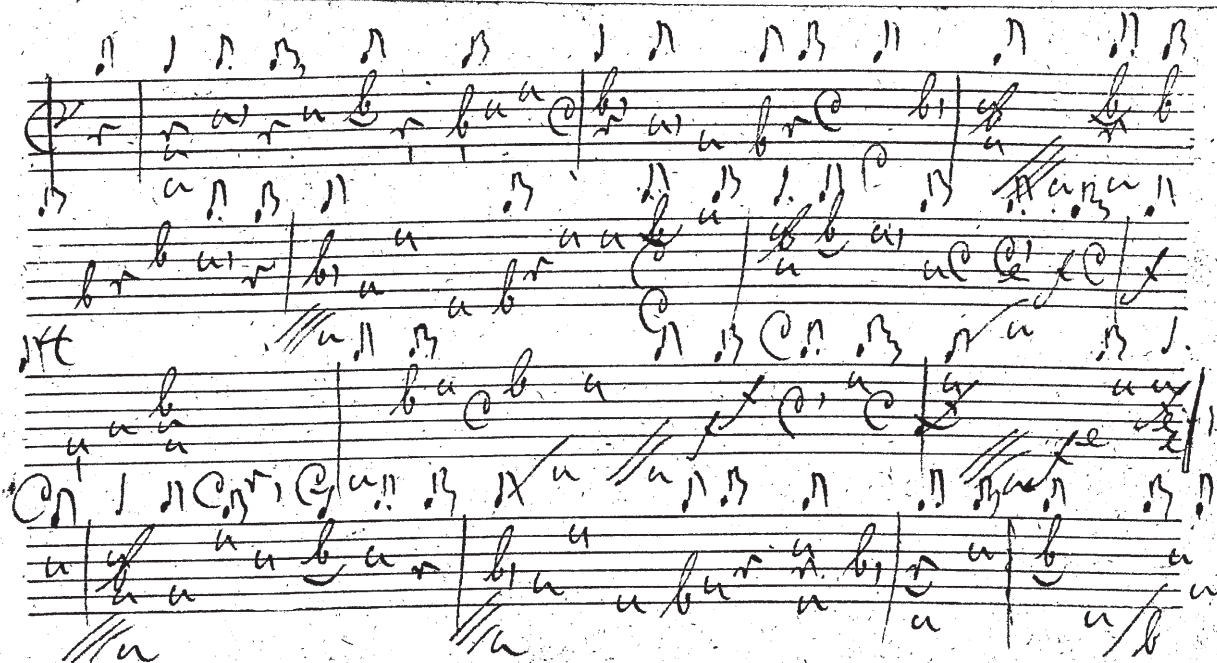




Handwritten musical score on a single page, featuring six staves. The notation is in a historical style, likely 18th or 19th century, with various note values, rests, and bar lines. The music is written in a single system across the staves. The paper shows signs of age and wear.

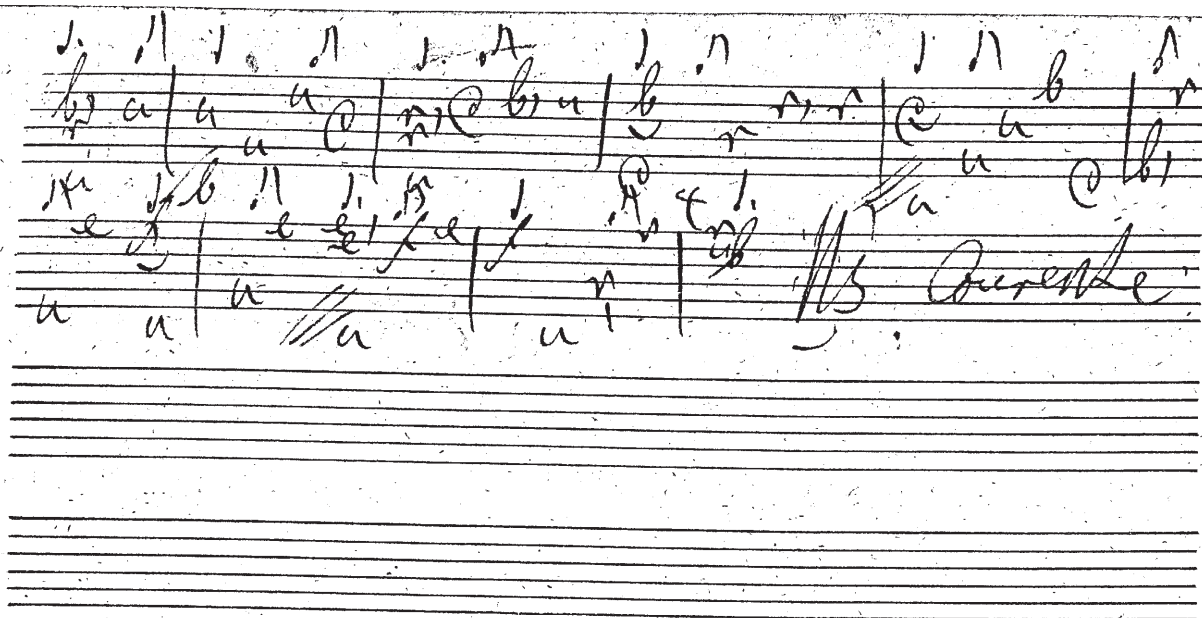
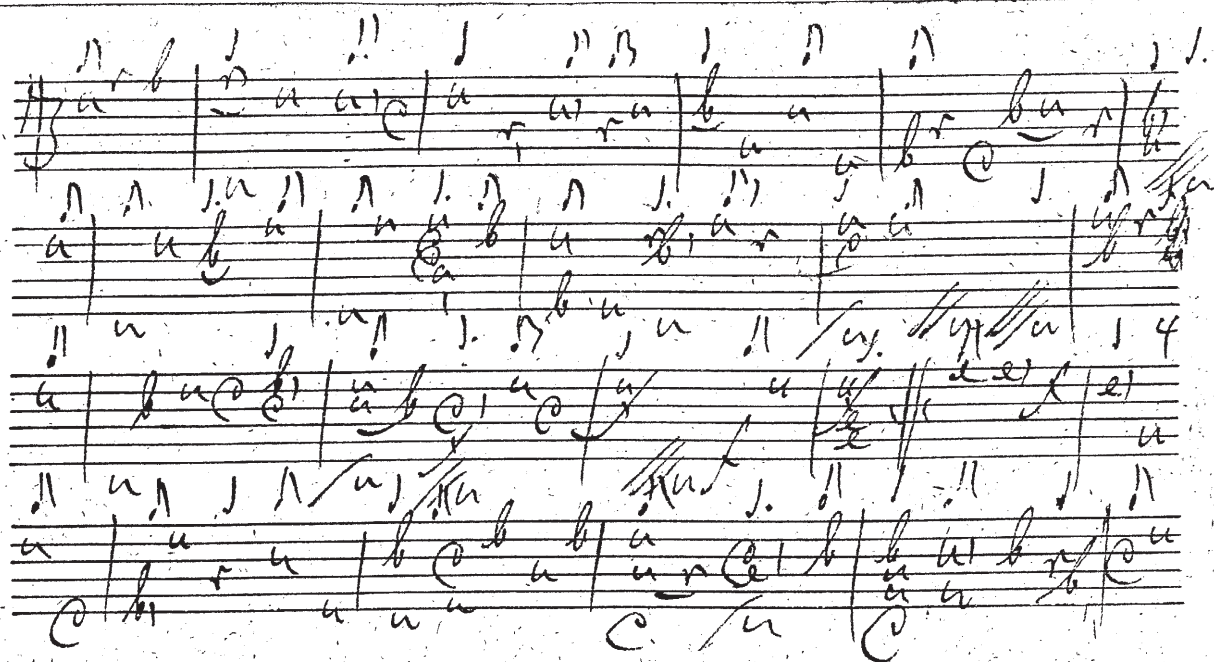
Handwritten musical score on a single page, featuring three staves. The notation is in a historical style, likely 18th or 19th century, with various note values, rests, and bar lines. The music is written in a single system across the staves. The paper shows signs of age and wear. The page is numbered "2" in the top right corner. The notation includes a variety of note values, rests, and bar lines, with some notes marked with "f" (forte) and "p" (piano). The music is written in a single system across the staves. The paper shows signs of age and wear.

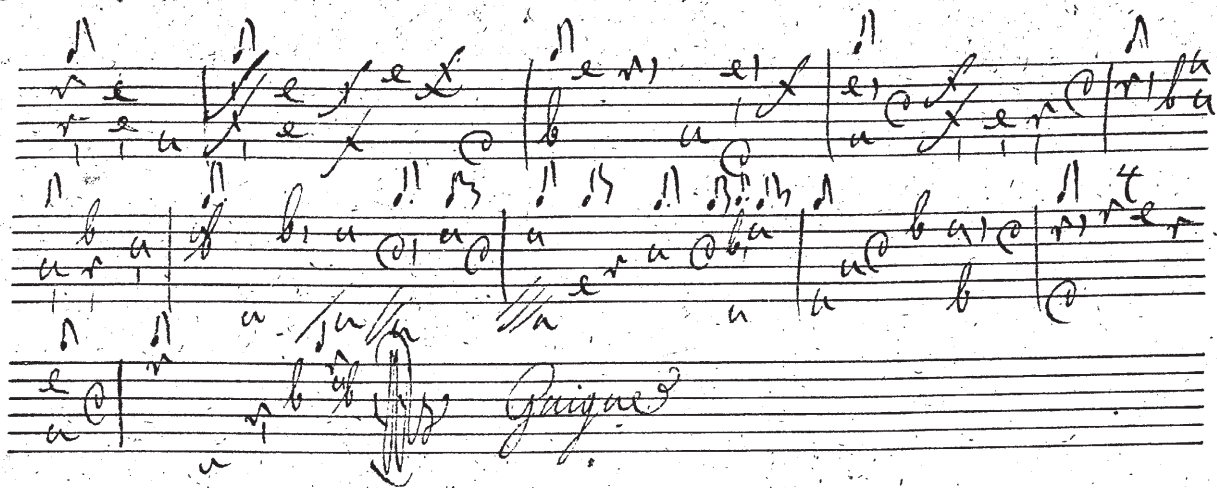
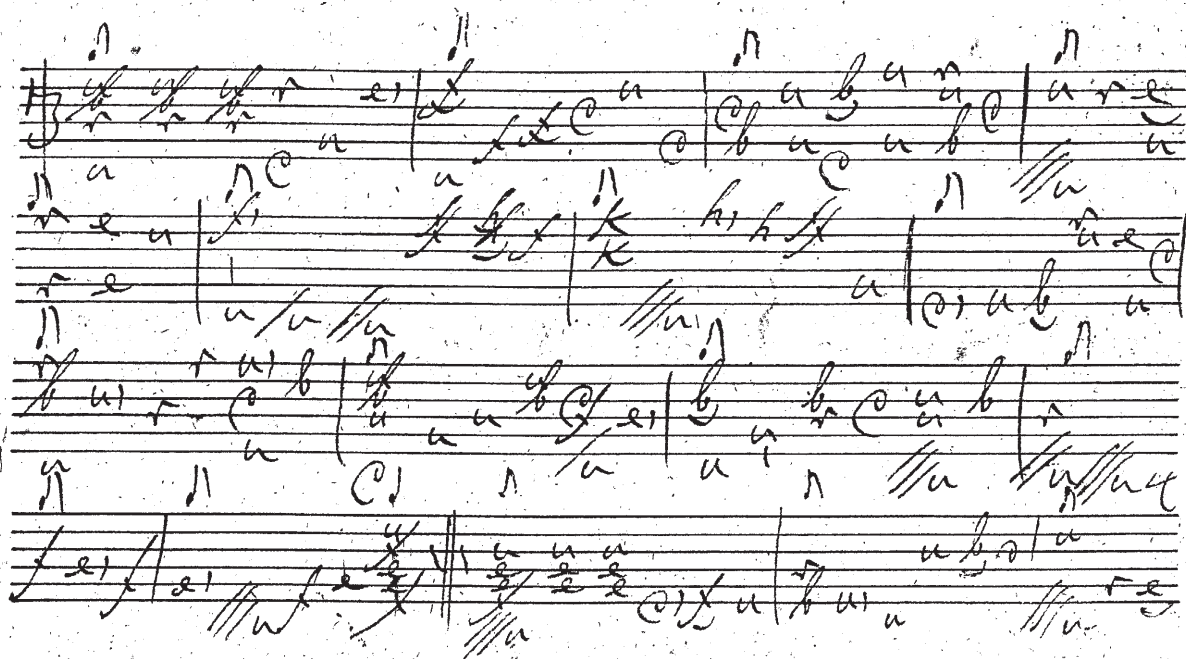




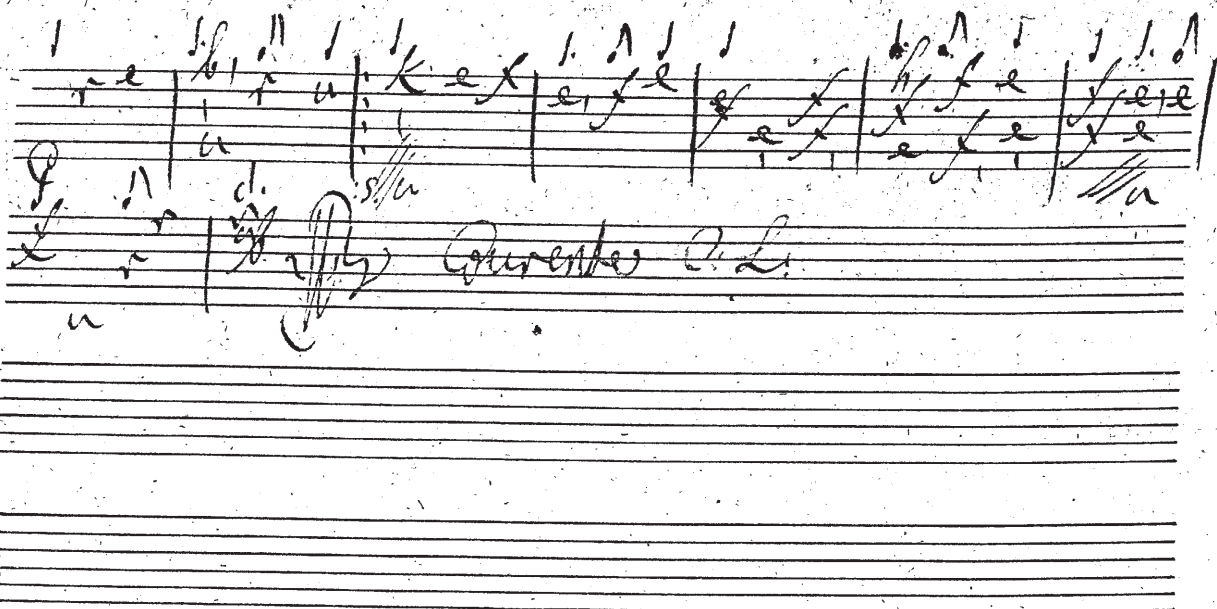
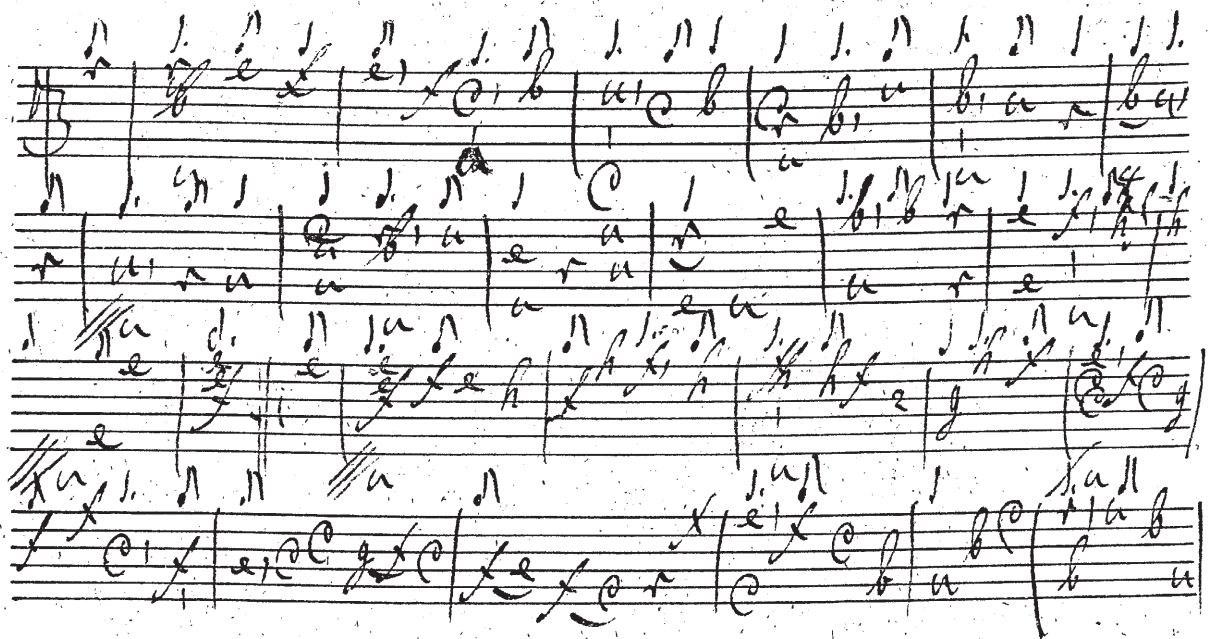
Almonde  
Du Pres

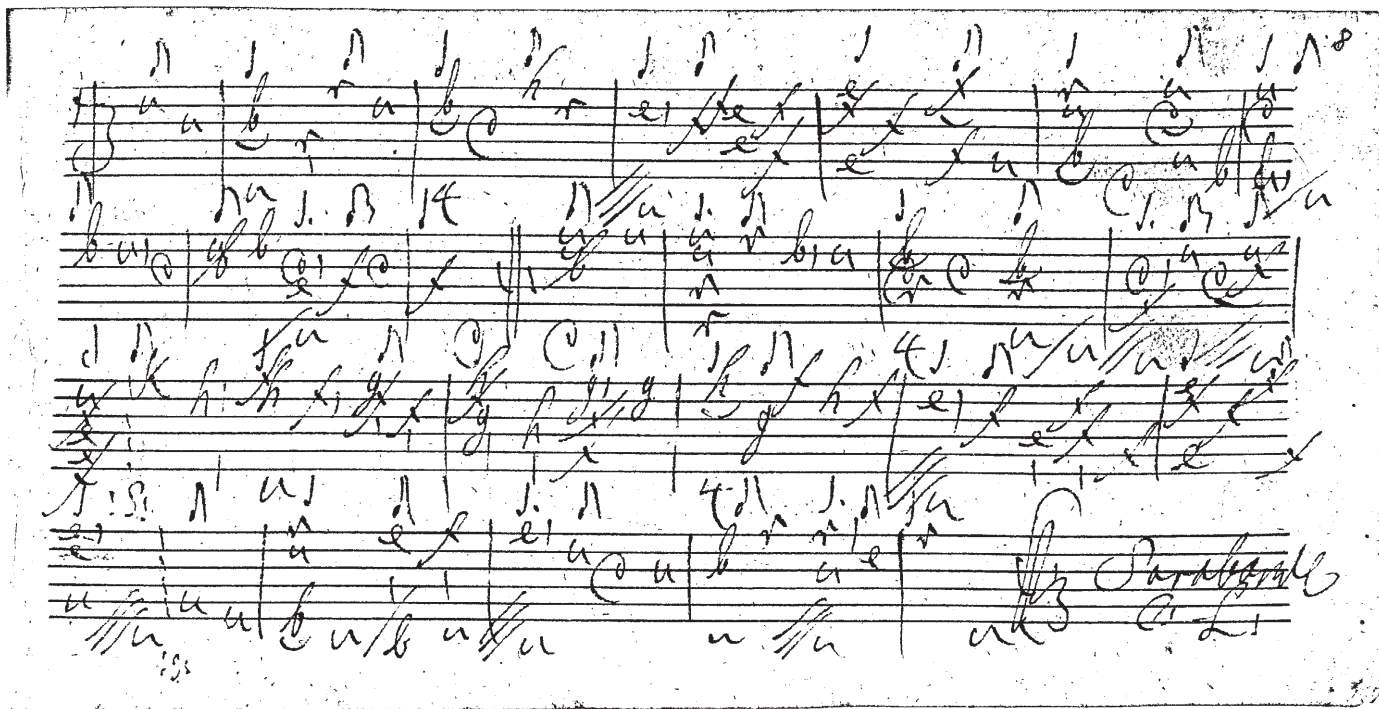
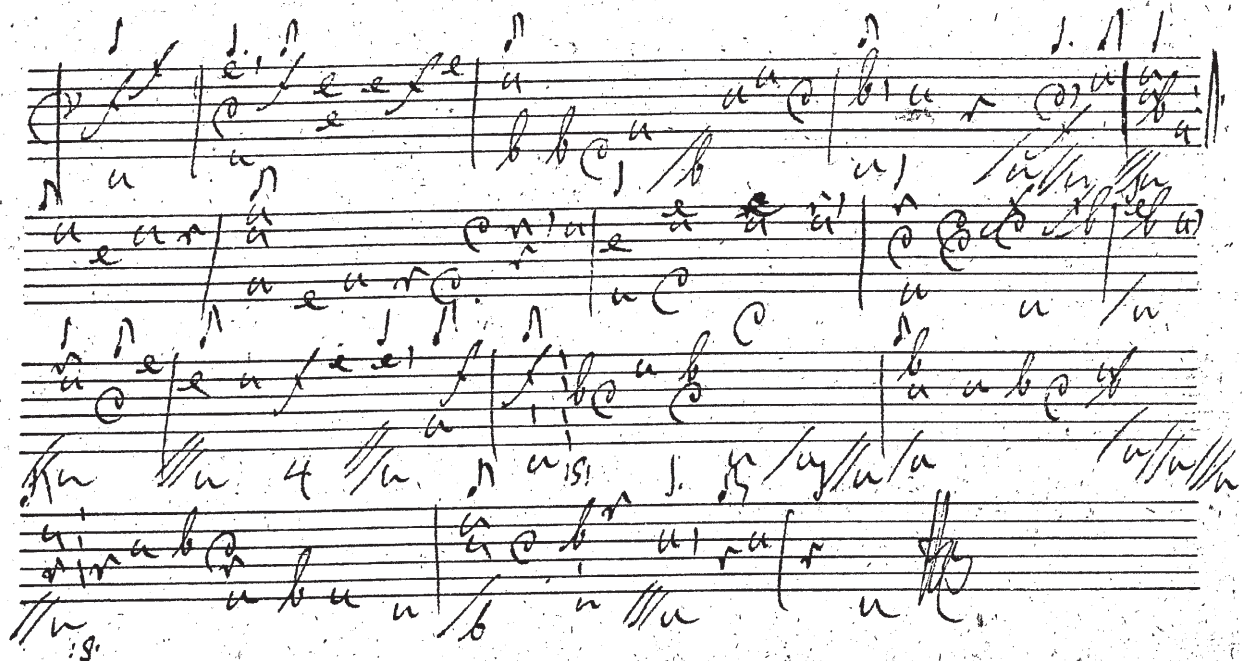


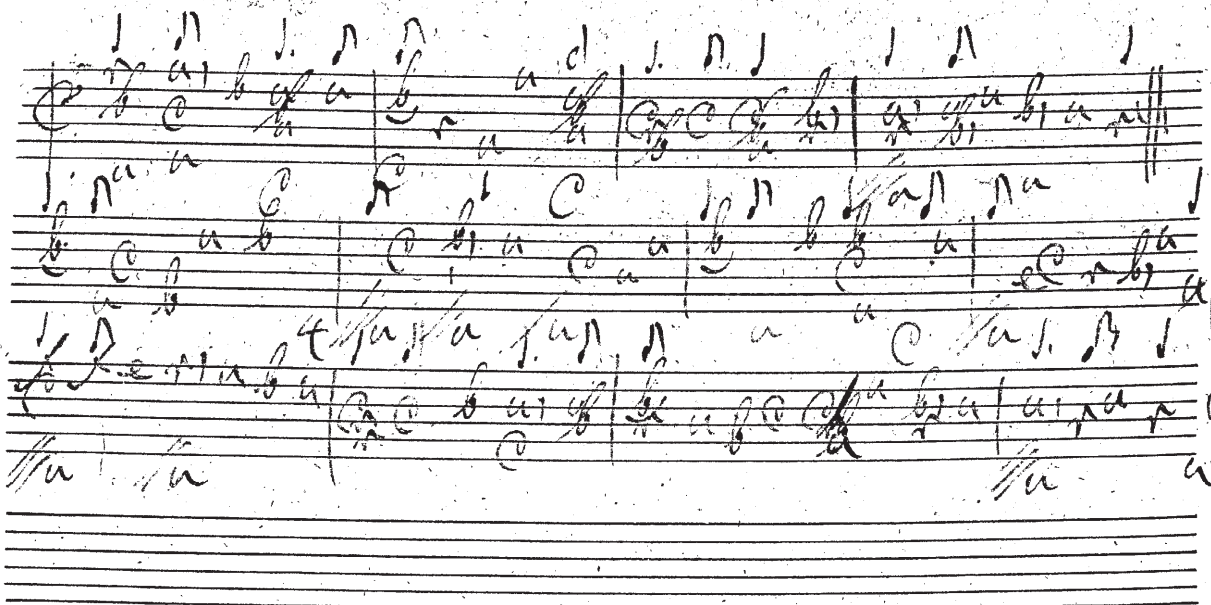
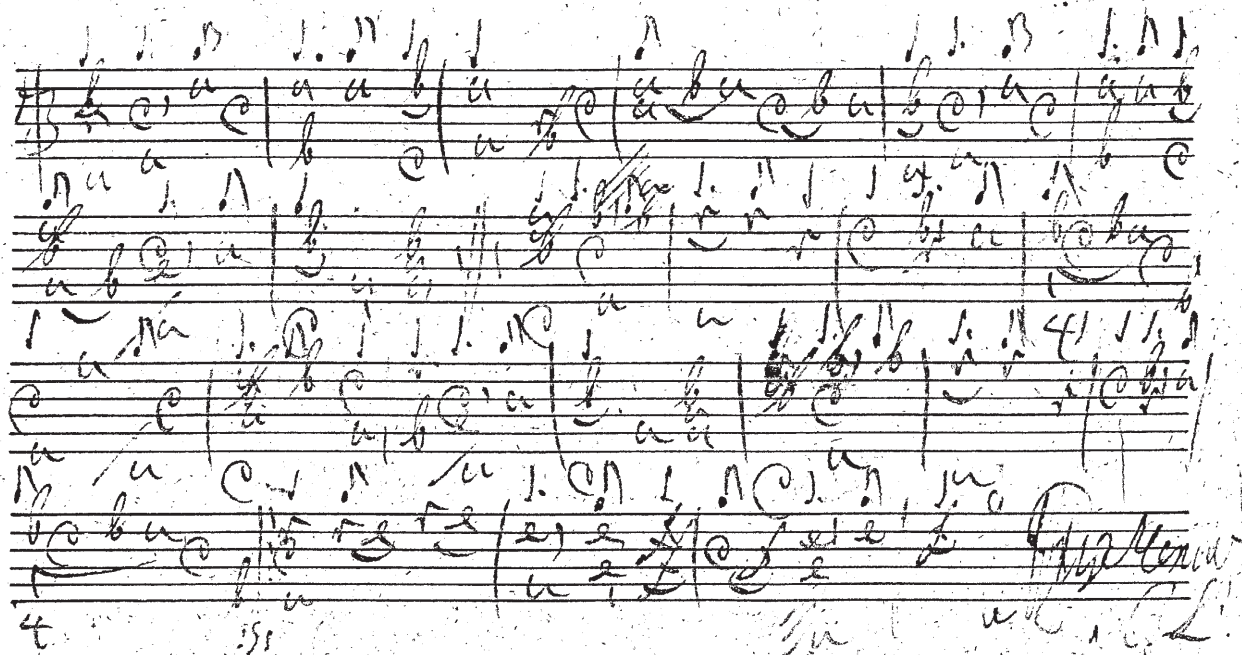










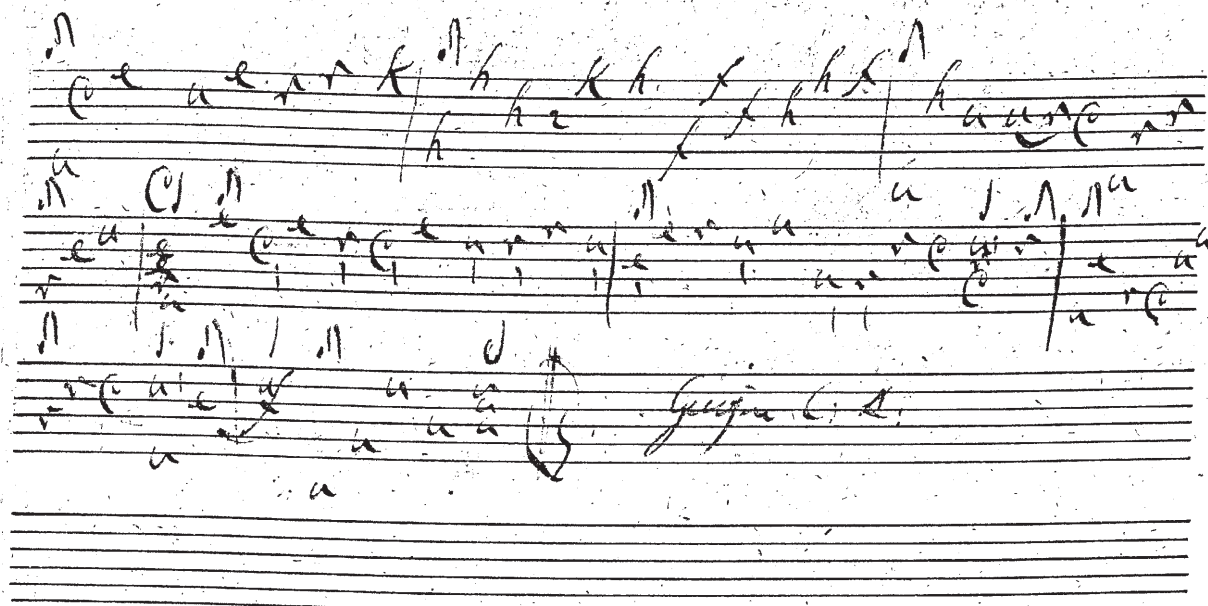
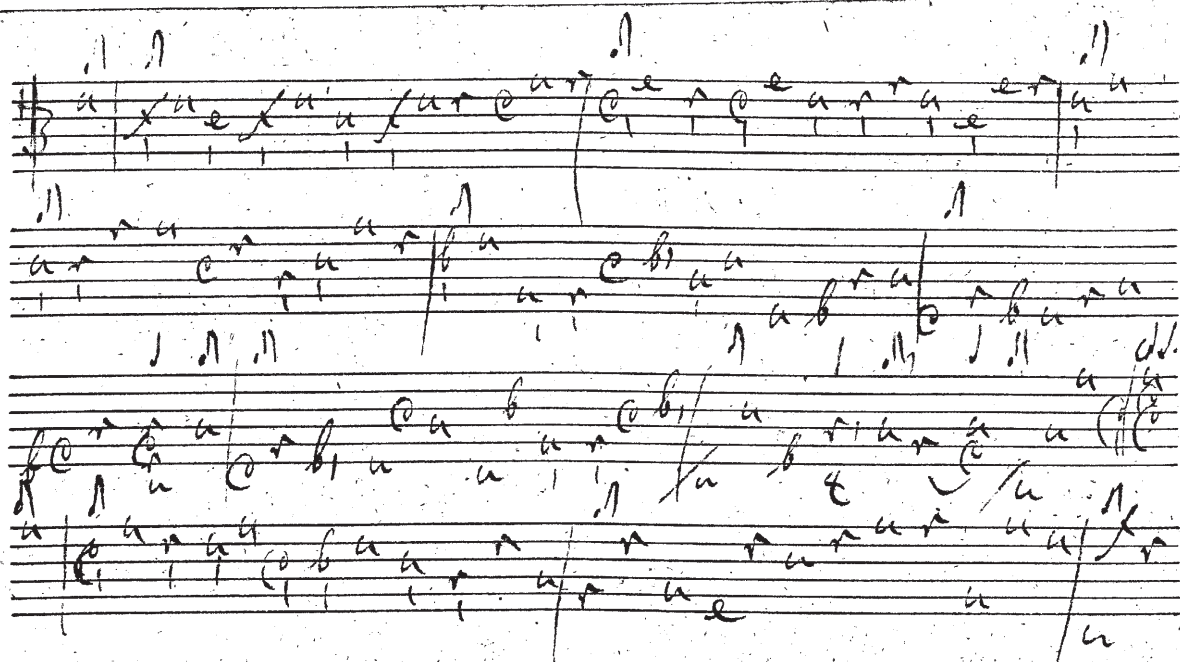


9

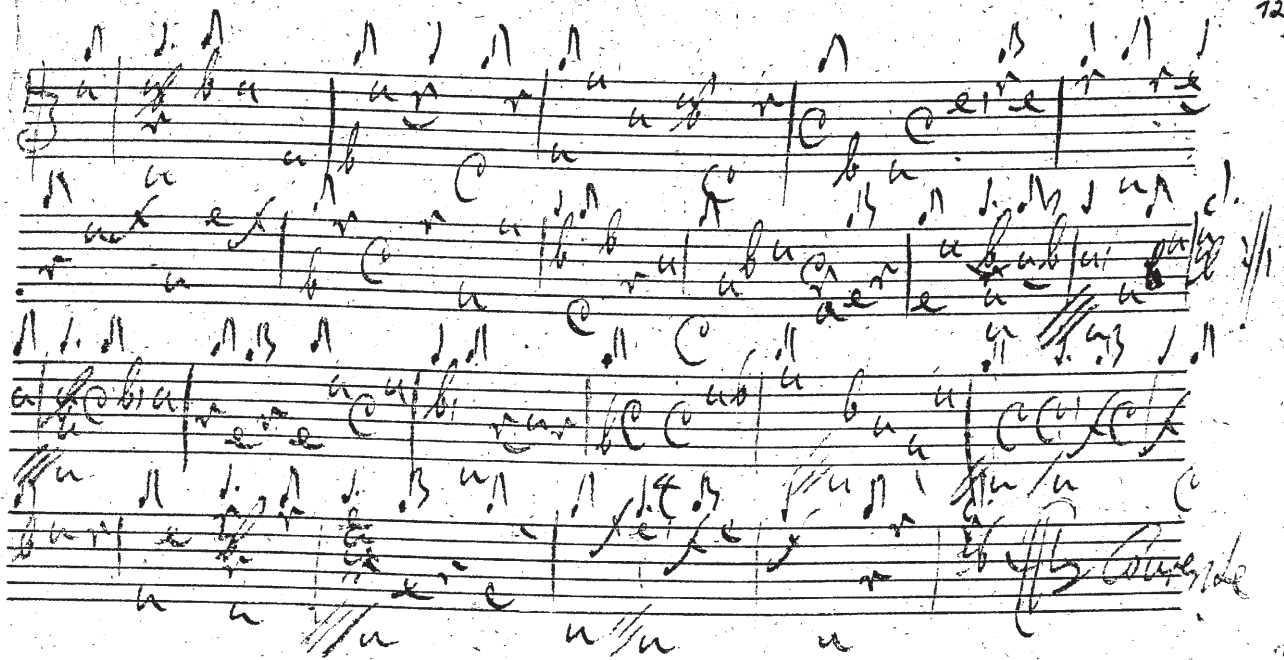
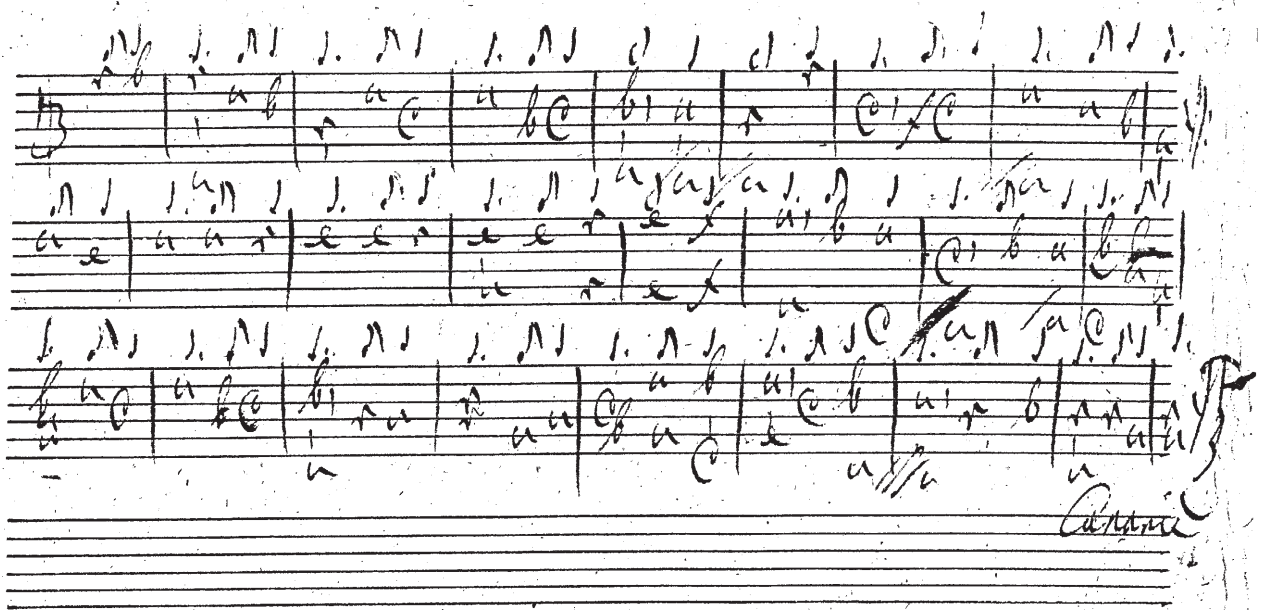
Handwritten musical score on page 9. The page contains five staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The signature 'Roussau' is written at the bottom right of the page.

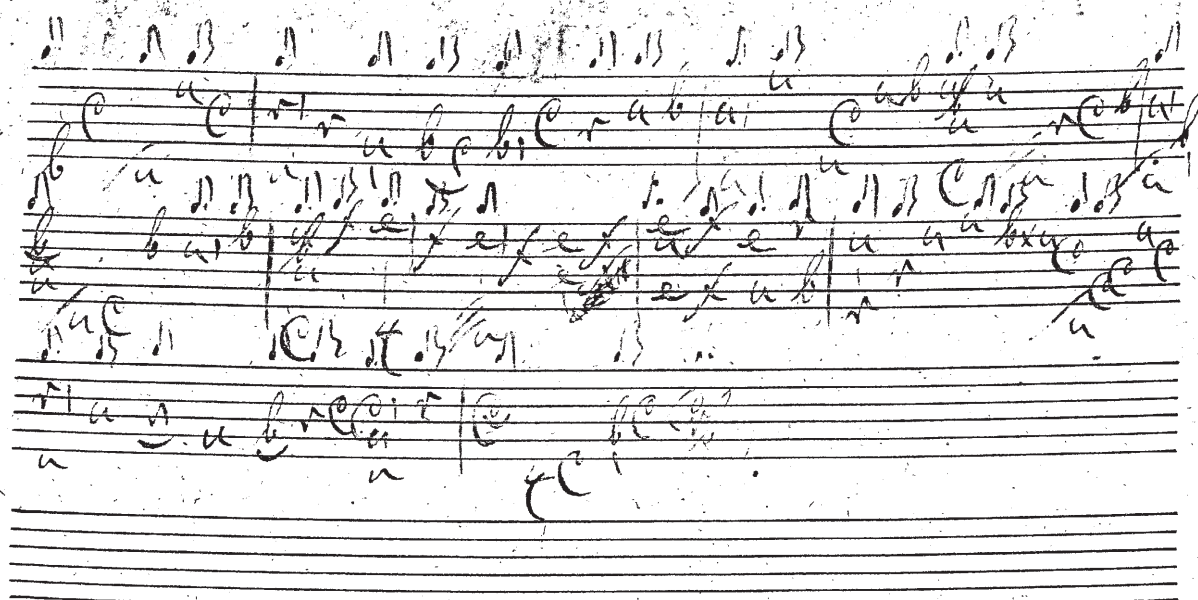
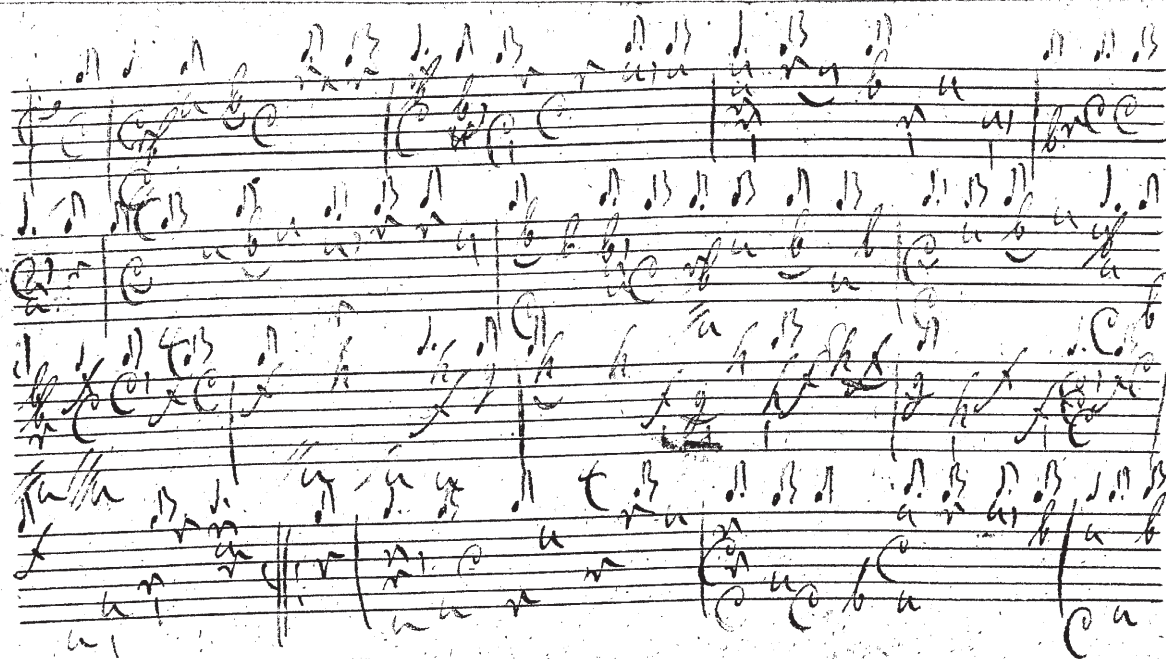
10

Blank musical score on page 10. The page contains five empty staves, ready for notation.

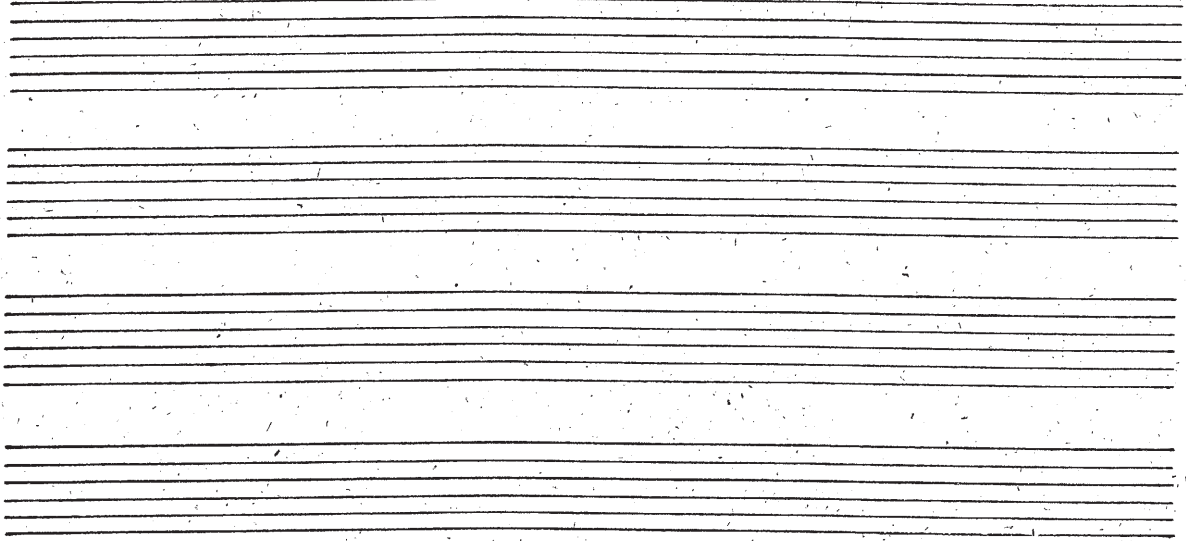






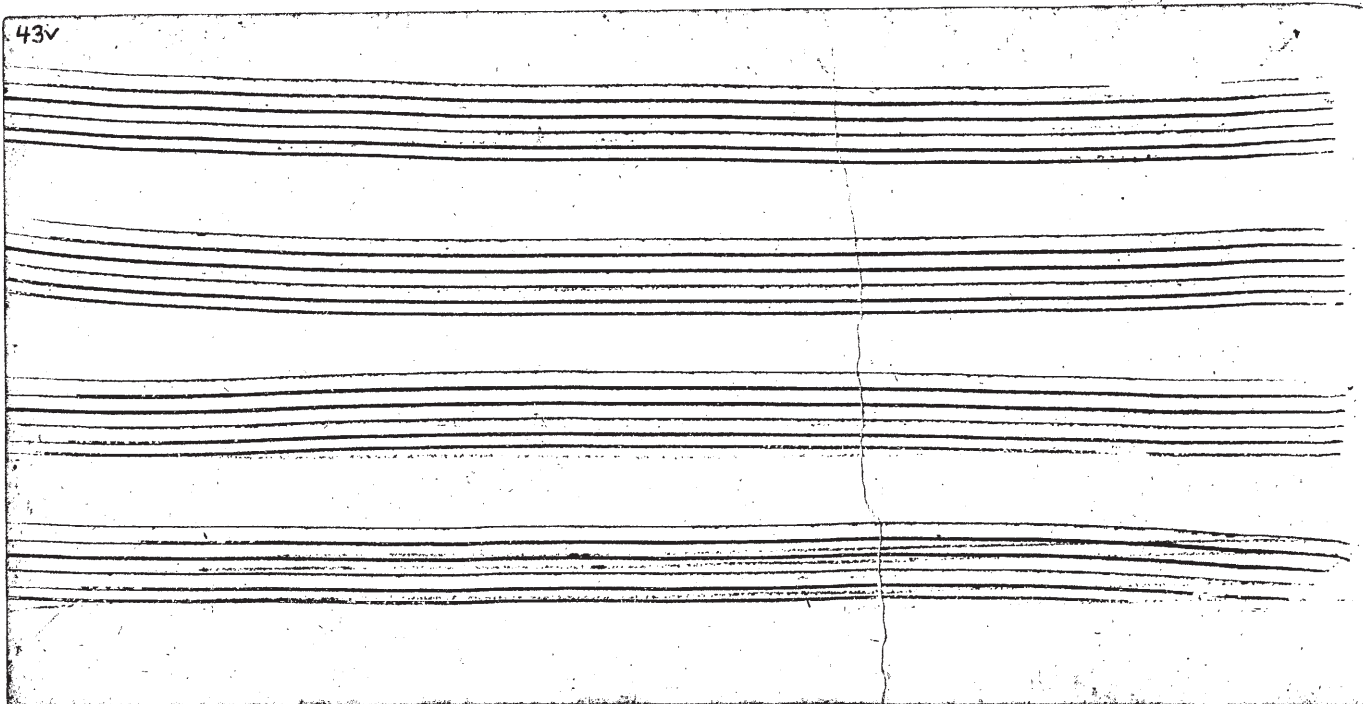


13v

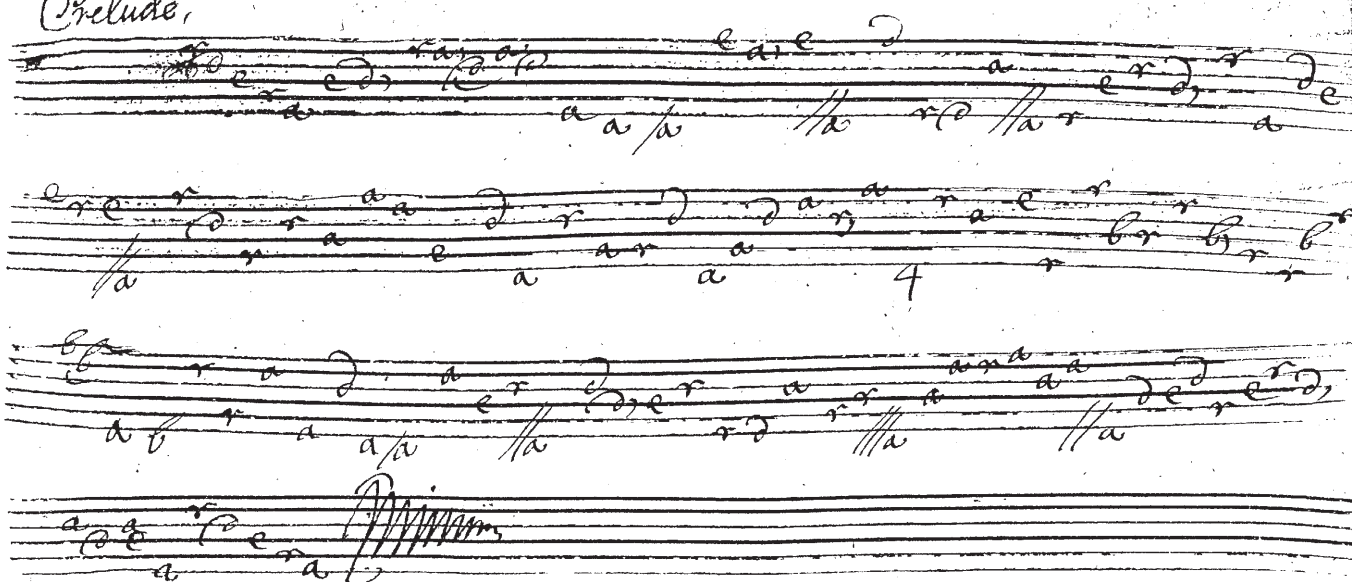


fol. 14 - 43 bear no music





## Prelude,



44v *Allemande*  $\text{D} \text{ D} \text{ B}$   $\text{B} \text{ D} \text{ D} \text{ B}$   $\text{D} \text{ D} \text{ D} \text{ D}$

Handwritten musical score for *Allemande*. The page contains four staves of music. The first staff begins with a treble clef and a common time signature. The notation includes various note values, rests, and bar lines. Above the staves, there are handwritten rhythmic patterns and letter sequences:  $\text{D} \text{ D} \text{ B}$ ,  $\text{B} \text{ D} \text{ D} \text{ B}$ , and  $\text{D} \text{ D} \text{ D} \text{ D}$ .

45

Handwritten musical score on page 45. The page contains three staves of music. The notation continues from the previous page, featuring similar note values, rests, and bar lines. Above the staves, there are handwritten rhythmic patterns and letter sequences:  $\text{D} \text{ D} \text{ D} \text{ D}$ ,  $\text{D} \text{ D} \text{ D} \text{ D}$ , and  $\text{D} \text{ D} \text{ D} \text{ D}$ .

45v *Quarenta*

Handwritten musical score for page 45v, titled "Quarenta". The score consists of four staves of music. The notation includes various notes, rests, and accidentals, with many slurs and dynamic markings such as "a" and "f". The music appears to be in a single system, with the title "Quarenta" written at the top left.

46 *Quarenta*

Handwritten musical score for page 46, titled "Quarenta". The score consists of four staves of music. The notation includes various notes, rests, and accidentals, with many slurs and dynamic markings such as "a" and "f". The music appears to be in a single system, with the title "Quarenta" written at the top left.

46v

*Menique*

*Gigue*

47

Handwritten musical score on page 47, continuing the piece. The notation includes various note values and rests, typical of early modern manuscript notation.



47 *Menuet*

Handwritten musical score for page 47, titled "Menuet". The score consists of five staves of music. The notation includes various notes, rests, and dynamic markings. The key signature has one flat (B-flat). The music is written in a cursive, handwritten style.

48

Handwritten musical score for page 48. The score continues the musical piece from page 47. The notation includes various notes, rests, and dynamic markings. The key signature has one flat (B-flat). The music is written in a cursive, handwritten style.

Handwritten musical score for 'Gaucho' by Manuel Mendive. The score is written on five staves. The first staff is labeled 'Gaucho' and the second staff is labeled 'Manuel'. The music is in 4/4 time and features a melody with various notes, rests, and accidentals. The score is handwritten and includes a key signature of one sharp (F#) and a time signature of 4/4. The notation includes notes, rests, and accidentals, with some notes marked with 'a' or 'r'.

Handwritten musical notation on a single staff, featuring various notes, rests, and a key signature change to one flat. The notation includes the letters 'a', 'r', 'e', 'a' written below the staff, and a large, stylized 'a' at the end. The page number '49' is written in the top right corner.

*Gigue d'Angleterre*

Handwritten musical score for "Gigue d'Angleterre". The score is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). The music is characterized by a rhythmic, dance-like quality, featuring many eighth and sixteenth notes. There are several measures with repeat signs (double dots) and some measures with a "4" time signature. The handwriting is in ink on aged paper.

Handwritten musical score on page 50. The score continues from page 49. It consists of two staves. The top staff continues the melody from the previous page, and the bottom staff continues the bass line. The music is written in the same style as the previous page, with many eighth and sixteenth notes. There are several measures with repeat signs (double dots) and some measures with a "4" time signature. The handwriting is in ink on aged paper.

*Carrie*

Handwritten musical score for page 50v. The page contains five staves of music. The notation is a mix of standard musical symbols (notes, rests, bar lines) and shorthand letters (e, a, r, x, d, t, b) placed above and below the staves. There are also some numbers like '4' and '1. M'. The word 'Carrie' is written in a decorative script at the top left.

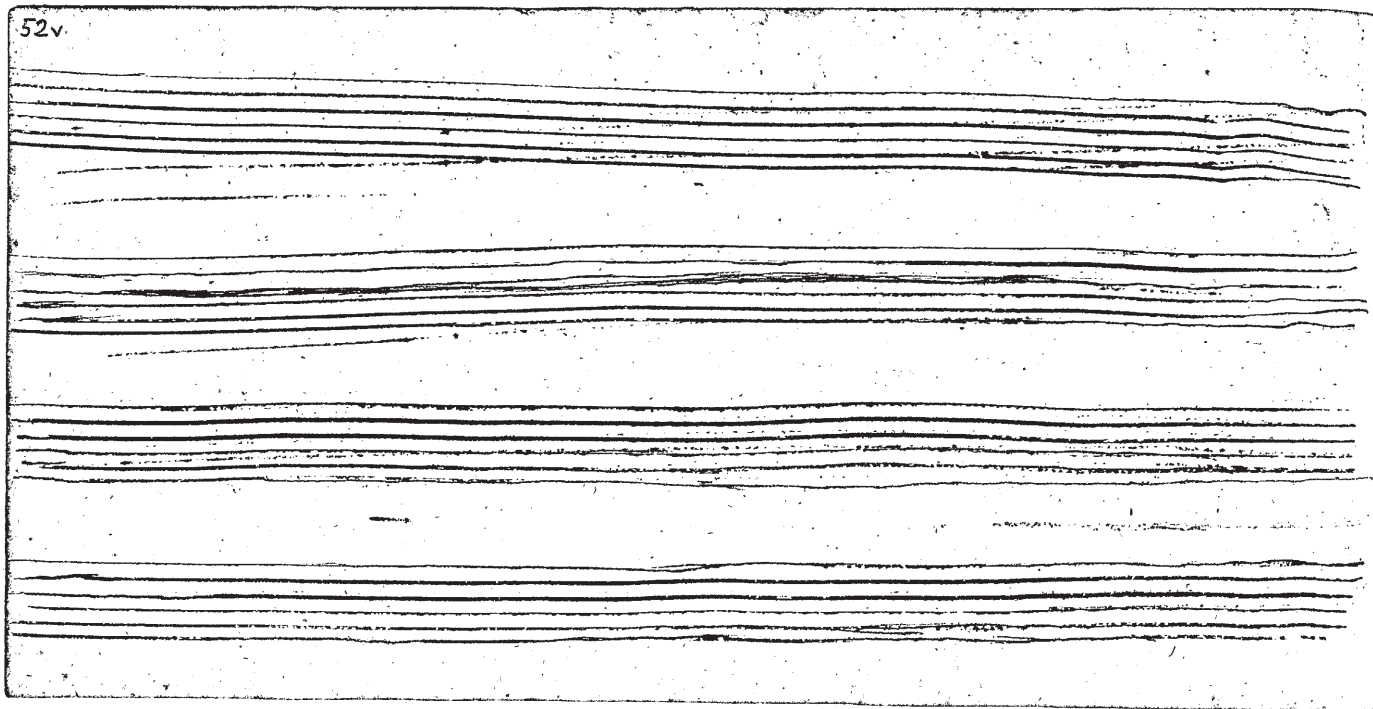
Handwritten musical score for page 51. The page contains five staves of music. The notation continues with the same mix of standard musical symbols and shorthand letters as page 50. The word 'Carrie' is not repeated on this page.



## Menuet!

Handwritten musical score for a Minuet. The score is written on three staves. The first staff begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. Above the staff, there are several vertical lines and slanted lines, possibly indicating fingerings or breath marks. The second staff continues the melody, with some notes beamed together. The third staff shows a continuation of the piece, ending with a double bar line and a final note. The handwriting is in ink on aged paper.

Five empty musical staves on page 52, arranged vertically. The staves are blank, with no notes or markings.



53

Excludes

A page from a manuscript, labeled 53 in the top right corner. The word "Excludes" is written in the top left. The page contains ten horizontal musical staves with handwritten notation. The notation consists of various letters (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) and symbols (e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) written in a cursive, handwritten style. Some letters are written above the staves, while others are written below. There are also some symbols like "a", "b", "c", "d", "e", "f", "g", "h", "i", "j", "k", "l", "m", "n", "o", "p", "q", "r", "s", "t", "u", "v", "w", "x", "y", "z" written below the staves. The notation appears to be a form of shorthand or a specific musical notation system. The page ends with a large, stylized flourish or signature at the bottom left.

53v

Allemaide

Handwritten musical score for "Allemaide" on page 53v. The score consists of five staves of music. The first staff begins with a treble clef and a common time signature. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. Above the notes, there are handwritten letters and symbols, possibly indicating fingerings or specific notes. The music is written in a historical style, with some ink bleed-through visible from the reverse side of the page.

54

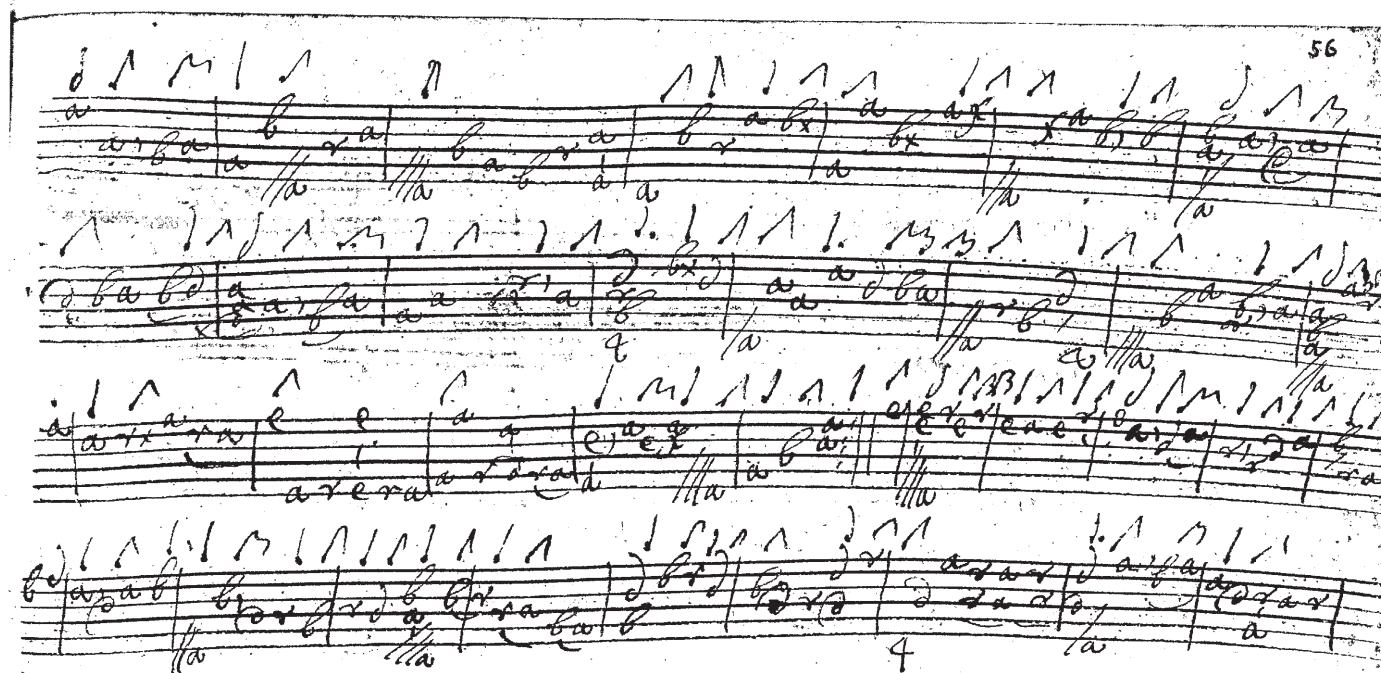
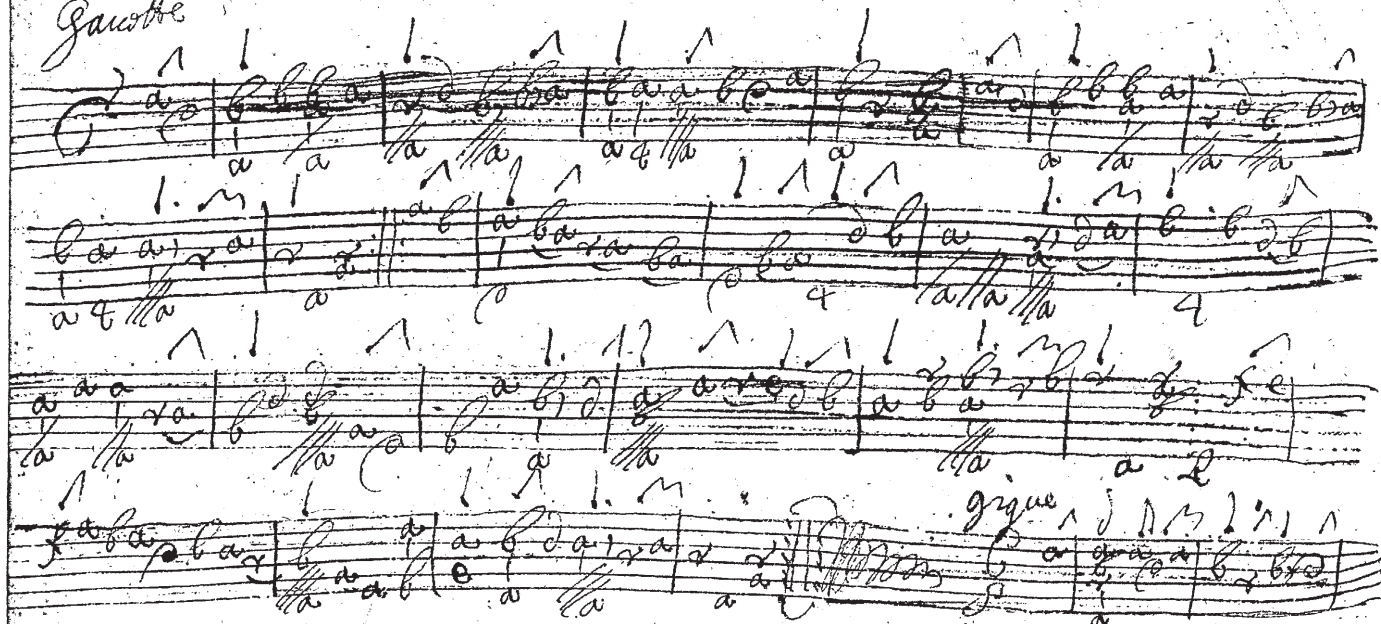
Handwritten musical score on page 54. The score consists of three staves of music. The notation continues from the previous page, featuring similar note values and bar lines. The handwriting is consistent with the previous page. The third staff ends with a double bar line and a final note. There is some ink bleed-through from the reverse side of the page.

Handwritten musical score on page 54v, featuring four staves of music. The notation includes various notes, rests, and accidentals, with some notes marked with 'a' or 'b'. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of early printed music, with some notes and accidentals written in a shorthand or abbreviated form. The staves are numbered 1, 2, 3, and 4 at the bottom.

Handwritten musical score on page 55, featuring four staves of music. The notation includes various notes, rests, and accidentals, with some notes marked with 'a' or 'b'. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of early printed music, with some notes and accidentals written in a shorthand or abbreviated form. The staves are numbered 1, 2, 3, and 4 at the bottom.



Jacotte



Handwritten musical score on five staves. The notation includes rhythmic markings (vertical lines with flags) and various notes. The lyrics are written below the staves, including "Pere", "Munche", and "a ba". There are also some numerical markings like "4" and "11".

Handwritten musical score on five staves. The notation includes rhythmic markings (vertical lines with flags) and various notes. The lyrics are written below the staves, including "Rondeau" and "a ba". There are also some numerical markings like "4" and "57".

57v

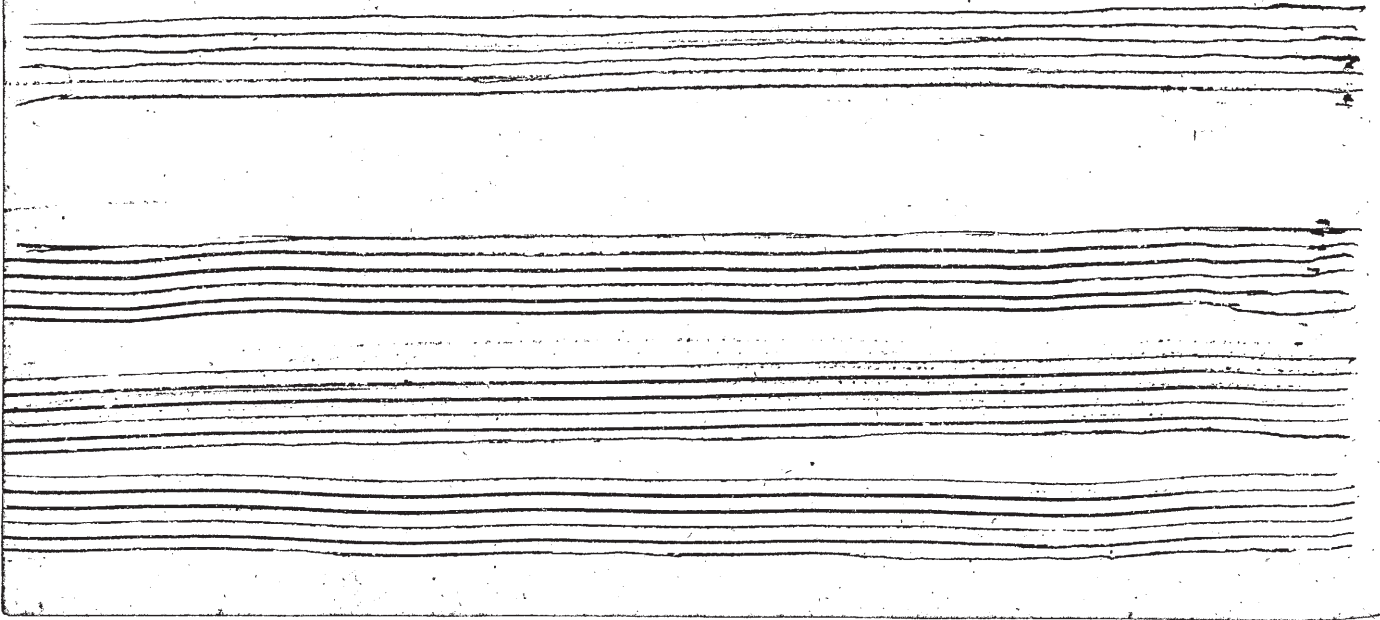
*Chenute*

Handwritten musical notation on five staves. The notation includes letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines with flags, some with 'r' or 'l' above them). The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across five staves. There are some corrections and erasures visible, particularly in the third and fourth staves.

58

Handwritten musical notation on five staves. The top staff has handwritten musical notation, including letters and rhythmic symbols. The remaining four staves are empty, showing only the five-line staff structure.

60v



Handwritten musical score for "Allegretto" by J. S. Bach. The score is written on four staves, with the first two staves in treble clef and the last two in bass clef. The music is in 3/4 time and features a mix of eighth and sixteenth notes, along with rests and figured bass notation. The title "Allegretto" is written at the top left, and the number "67" is in the top right corner. The score is a single system, with the music continuing across the staves.



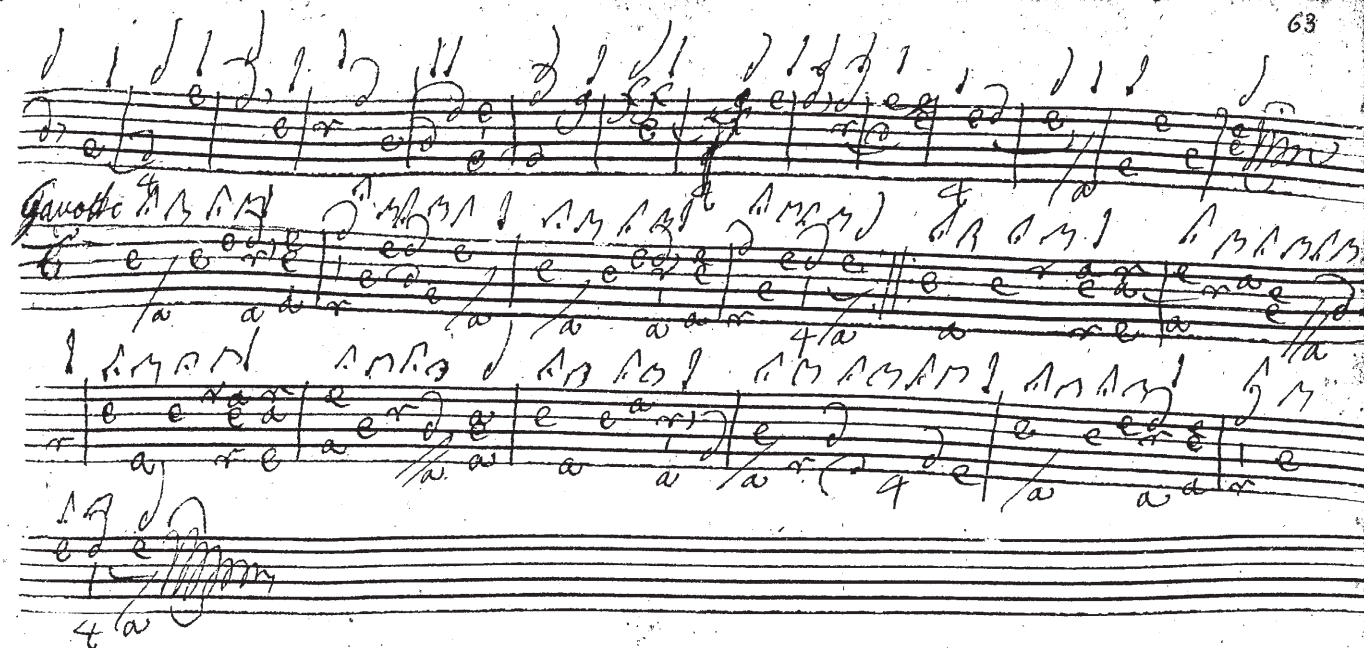
61v

*Corrente*

62

*Sarabande*

## Gigue



63. *Menuetto*

Handwritten musical score for a Minuet (Menuetto) in 3/4 time. The score consists of five staves. The first staff is the treble clef melody, and the second is the bass clef accompaniment. The third and fourth staves are vocal lines with lyrics. The fifth staff is a basso continuo line. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests and accidentals.

64

Handwritten musical score for a Minuet (Menuetto) in 3/4 time. The score consists of five staves. The first staff is the treble clef melody, and the second is the bass clef accompaniment. The third and fourth staves are vocal lines with lyrics. The fifth staff is a basso continuo line. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests and accidentals.

*Menuetto*

Handwritten musical score for a Minuet (Menuetto). The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The third and fourth staves begin with treble clefs. The music is written in a cursive, handwritten style with many slurs and ties. There are some markings above the staves, possibly indicating fingerings or breath marks. The word "Menuetto" is written at the top left.

*Sarabande*

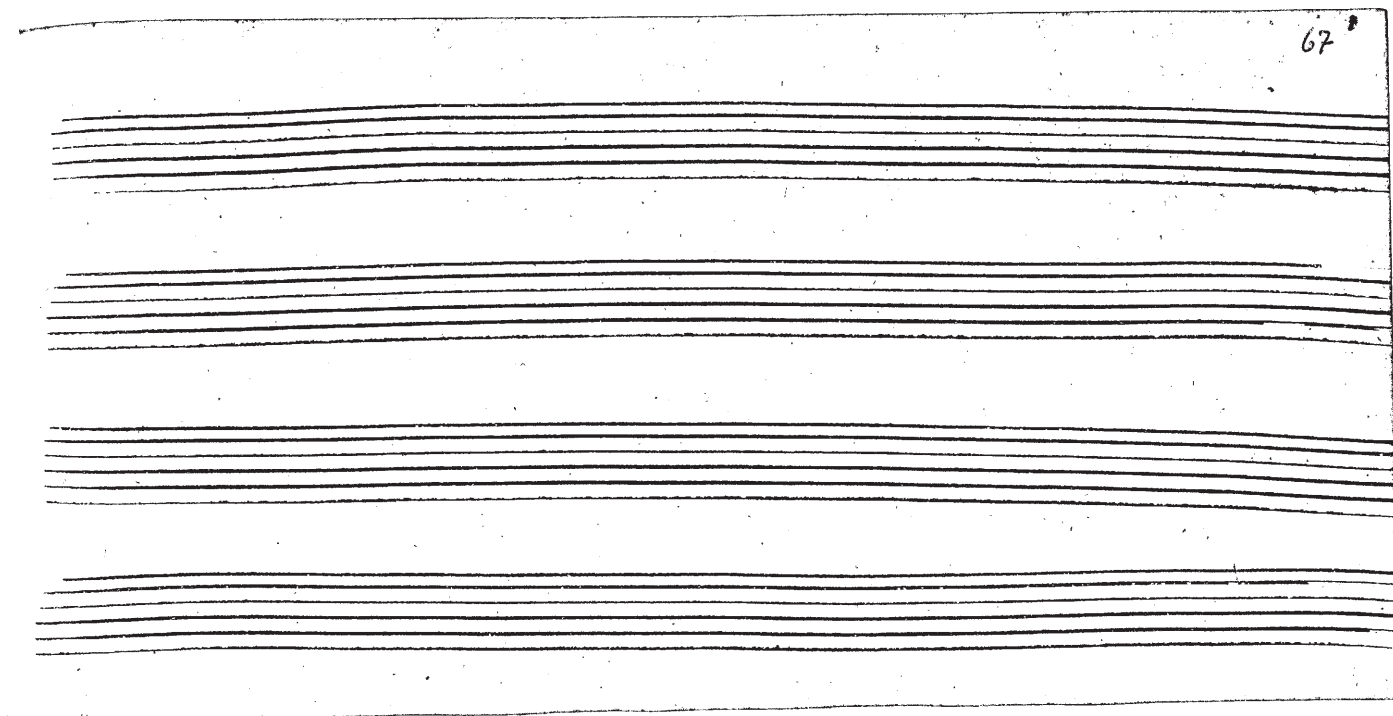
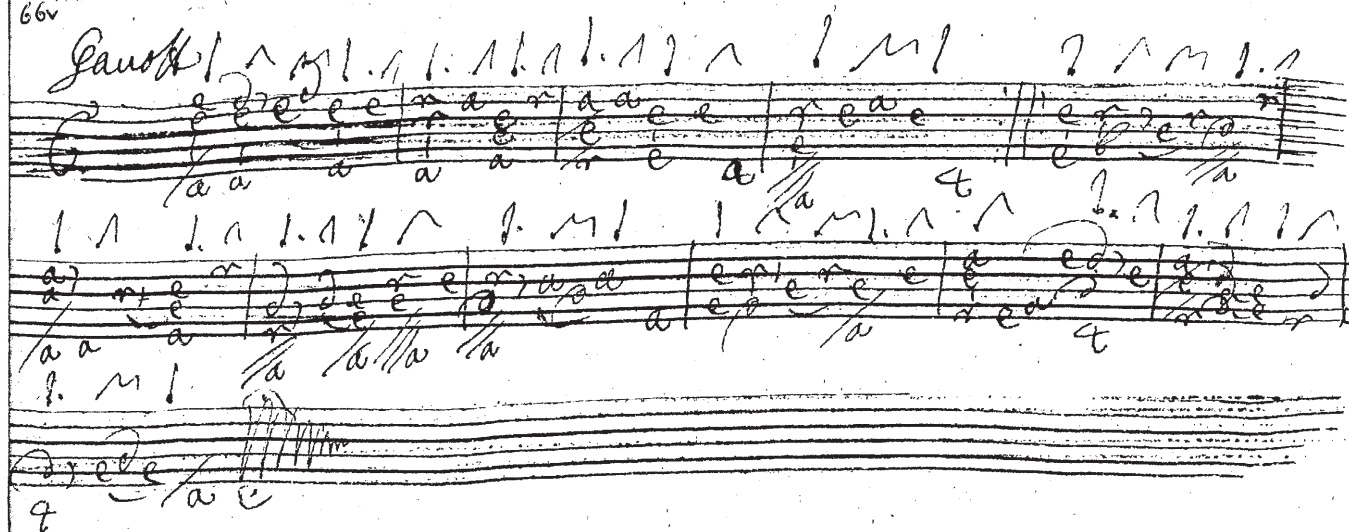
Handwritten musical score for a Sarabande. The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The third staff begins with a treble clef. The music is written in a cursive, handwritten style with many slurs and ties. There are some markings above the staves, possibly indicating fingerings or breath marks. The word "Sarabande" is written at the top left.



## Doubles

Handwritten musical score for page 65v, titled "Doubles". The score consists of five staves of music. The notation includes treble and bass clefs, and the music is written in a historical style with many accidentals and slurs. The word "Doubles" is written above the third staff. The music appears to be a vocal or instrumental setting, possibly for a church service.

Handwritten musical score for page 66. The score consists of five staves of music. The notation includes treble and bass clefs, and the music is written in a historical style with many accidentals and slurs. The word "Prizone" is written above the second staff. The music appears to be a vocal or instrumental setting, possibly for a church service.









TREE EDITION