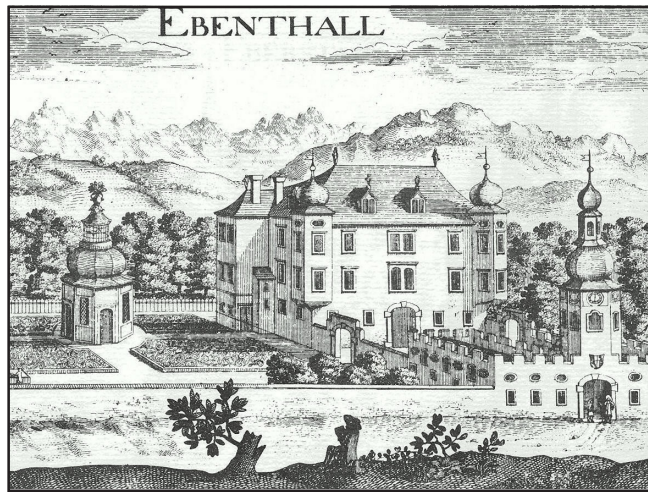


The Ebenthal Manuscripts

GOËSS V



TREE EDITION

The Ebenthal Manuscripts

GOËSS V
ca 1680 - 1700

Pieces for Baroque Lute
Pieces for two Baroque Lutes

Introduction and concordances by
Tim Crawford

Third Printing ©2014
TREE EDITION
Albert Reyerma

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

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Albert Reyerman

TREE EDITION

LUTE SOLOS

1	1v-2	Courante, 'L 'Immortelle'	Vieux Gautier
2	2v-3	Gigue, 'La poste'	VieuxGautier
3	3v-4	Courante	Pinel
4	5v-6	Courante	Dubut
5	6v-8	Courante and double, 'La mignonne'	Denis Gautier
6	8v-9	Sarabande or Chaconne, 'La villanelle'	arr. Jeune Gallot
7	9v-11	Courante and double, 'La champre'	Denis Gautier
8	11 v-12	Courante, 'La confidente'	Denis Gautier
9	12v-14	Courante and double	Denis Gautier
10	16v-17	Courante, 'L' Adieu de Mademoiselle LeBrun'	Denis Gautier
11	17v-18	Canaries	Denis Gautier
12	18v-20	Courante and double	Denis Gautier
13	20v-21	Allemande	?Losy
14	21v-22	Courante	Losy
15	22v-23	Gavotte	Losy
16	23v-24	Gigue	Losy
17	24v-25	Menuet	Losy
18	25v-26	Bourree	?Losy
19	26v-27	Menuet	Losy
20	28v-30	Rondeaux	Losy
21	30v-31	Menuet	Losy
22	31v-32	Allemande	Ginter
23	32v-33	Courante	Ginter
24	33v-34	Gigue	Ginter
25	34v	Gavotte	Ginter
26	35	Menuet	Ginter
27	35v-36	Sarabande	?Ginter or Bohr
28	36v-37	Piece without title	?Ginter
29	37v	Menuet	Ginter
30	38v-39	Sarabande, 'Les larmes de Gallot pour M. Dufaut'	Jacques Gallot
31	39v-40	Gigue	?Ginter or Bohr
32	40v-41	Courante	Gautier
33	41v-42	Sarabande	Pinel
34	42v	Ballet	Anon.
35	43	Gavotte	Anon.
36	43v-44	Prelude	Anon.
37	44v	Rondeau	Ginter
38	45	Sarabande	Ginter

LUTE DUETS - *Reversing the Volume*

39	79-77v	Allemande	Dufaut
40	77-75v	Courante	Dufaut
41	75-73v	Sarabande	Dufaut
42	73-71v	Gigue	Dufaut
43	71-70v	Menuet	?Dufaut
44	70-68v	Allemande, 'La triste'	Dupre
45	68-66v	Courante	Dupre
46	66-65v	Sarabande	Dupre
47	64-61v	Allemande	Mercure
48	62-60v	Courante	Mercure
49	60-58v	Gigue	Mercure
50	58-57v	Sarabande	?Mercure

THE GOËSS MANUSCRIPTS

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

1. Five MSS from the mid-to late-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 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 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 was clearly the owner of the books and a lute and viol pupil of the several masters who contributed pieces to them. The viol manuscripts contain many items by musicians in English royal service before the execution of Charles I and the Commonwealth (1648-1660).

The four lute books in group 2, from the next musical generation, although sharing some 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 the second week of October 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.'² So the allemande must have been copied sometime before mid-October 1693 (although it could have been composed earlier such 'rededications' of existing lute pieces are not unknown), and the original owner was from the Sinzendorff family. The fact that one scribe copied pieces into manuscripts from both groups of MSS could suggest that group 1, as well, was originally of Sinzendorff rather than Goëss provenance, although there is no reason why both families should not get music from the same source at different times. Both families were highly distinguished in the Imperial diplomatic service, giving similar opportunities both for travel and for contact with the finest musicians. 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, and in one at the Benedictine monastery of Seitenstetten in Austria.

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 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.

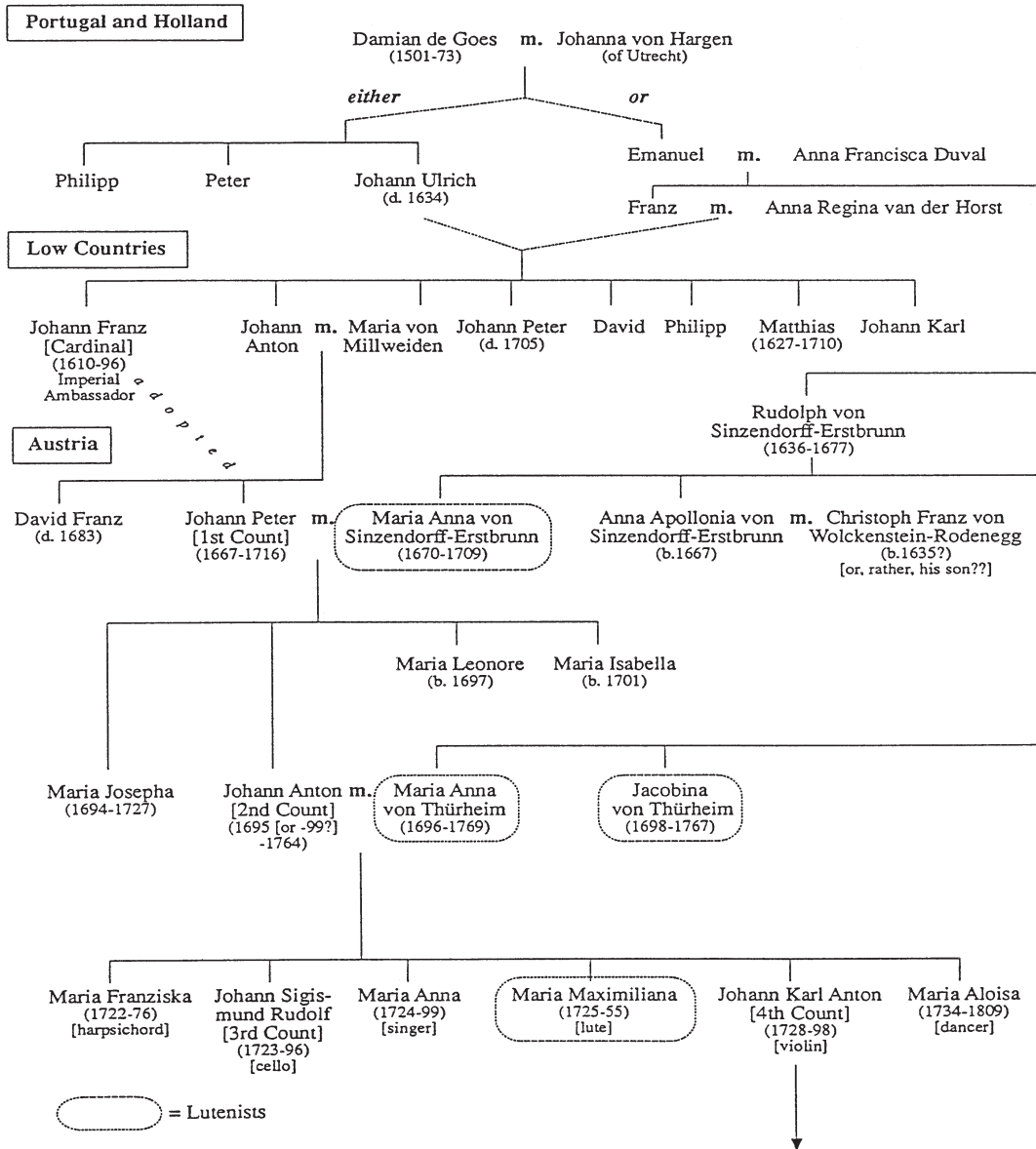
The single lutebook in group 4 has an elaborate title-page in calligraphic style (impossible to identify with any of the tablature scribes) which states that it was compiled in 1740 by one 'Antoni Josseph Hueber' for his pupil Maximiliana von Goëss (1725-1755), daughter of the last-mentioned Maria Anna.³ However, the opening group of four suites⁴ (written for the 11-course lute, which was more or less obsolescent in Austria by 1740) is in the hand of the lute teacher and principal copyist of Group 2 who had rededicated Gallot's *L' Amant Malheureux* to his Sinzendorff pupil in 1693. Furthermore, the same suites appear in the same sequence in a lute manuscript (c 1717-22) from the Lobkowitz collection now at the Austrian National Library in Vienna.⁵

Although not impossible, it seems unlikely that Maria Anna von Sinzendorff's lute teacher in 1693 (and possibly before) was still teaching her granddaughter in 1740; there is no perceptible deterioration in handwriting in the '1740' MS. Hueber's title-page is certainly misleading when it implies that he copied out the whole MS in the same year, since several hands and styles of music are represented within it; quite possibly he added an elegant title-page and a section of pieces in his own hand to an existing lute book containing only the four suites copied by his predecessor and otherwise empty. Some pieces at the end of the book are in the same hand as the ensemble part-books in group 3, and Douglas Smith has suggested that they might have been 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 Mandor-Laute, the simplified form of lute from which she may have graduated to the 'true' lute in the following year.

The Goëss Family 1501-1798

(Alternatives are due to disagreements in the literature)



The manuscript published in this facsimile edition (Goëss MS V) measures approximately 208mm x 122mm (paper size), and is here reproduced at the original size. It is bound in brown calf with gilt ornaments on the spine only. The endpapers bear no watermarks and those in the music-paper (possibly based on a *fleur-de-lis* motif) are obscured by the binding in such a way that it is 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-turns in this edition are as in the MS, but the following leaves just containing empty staves are omitted: ff.4v-5, 14v-16, 27v-28, 45v- 57, 64v-65, 79v).

Four scribes, probably all professional lutenists and teachers, contributed music:

A, a fluent copyist with a very regular, well-formed and legible rounded script, copied what is probably the earliest layer, 16 solos and 12 duets by French composers of the mid-17th century (ff. 1 v-20; 57v-79);

B, a highly competent copyist with a contrasting, less regular, yet equally clear and decisive angular script, added 19 pieces, including several of a later generation by Austro-Bohemian composers (ff. 20v-40);

C, contributed five French pieces in a very idiosyncratic hand (the shapes of the rhythm signs, the tablature letter *f* and the use of a horizontal line after a letter rather than vertical line under it to indicate the use of the right-hand thumb are particularly distinctive), clearly and regularly copied with detailed right-hand fingerings (ff. 40v-44);

D, with a highly practised and regular hand, copied two pieces on facing pages (ff. 44v-5).

Copyist A can be identified as an important French lute teacher, Julien Blovin (c. 1650?-1715), who was active in Rome between 1672 and his death.⁶ He copied music for pupils in his elegant hand in at least four other extant lute MSS:

a) some pieces in an MS tablature for baroque guitar and angclique in the private collection of Prof. Hellmuth Federhofer, Mainz, signed on f.18v: ' Julien Blouin A Rome le II^{me} Auril 1673';⁷

b) Prague, University Library, MS. II.Kk84 [Blovin; see 'Sources', below], entirely in this hand, signed on flyleaf: 'Julien Blouin A Rome 1676', formerly in the private library of the Lobkowitz family at Roudnice (Raudnitz) Castle in Bohemia and bearing the bookplate of Prince Philip Hyacinth vonLobkowitz (1680-1735), an enthusiastic lutenist and a patron and collector of lute music;⁸

c) six pieces in Lublin, Biblioteka Publiczna Im. H. Lopacinskiego, MS 1985 [Lublin], written for the original owner and compiler, Count Kazimierz [Casimir] Wodzicki (d. 1742), who dates the MS on a flyleaf: ' . . . par moy A Rome ce 5. Oct. 1694', and at the end of the book records hiring a lute and receiving lessons, presumably in Paris, from 'Mr Gallot' [Pierre Gallot, le jeune, c.1660-after 1715];⁹

d) a single strain of the popular ' F olies d 'Espagne' copied into Paris, Bibliotheque Nationale, Res. Vmc. ms. 61 (formerly in the possession of the Polish musicologistAleksander Polinski), dated on a flyleaf ' Venetiis 7. 7br. 1712', a lute manuscript in several different hands and originally owned by a Polish (probably aristocratic) lutenist possibly connected with the Sobieski family-patrons of Silvius Leopold Weiss-who were in Italy, based in Rome, at that time.¹⁰

Copyist B was also a popular lute teacher, and it is probable that he was Austrian rather than French since some of his musical repertory seems to emanate from Viennese court circles. His hand appears in at least nine other MSS as follows:

a) Schloss Ebenthal, Goëss MSS III (entirely in the same hand), IV (partially) and VI (partially,) which were probably compiled c. 1693 for Maria Anna von Sinzendorff (see above);

b) the opening section (43 pieces, ff. 2v-32r) of Schloss Eben thai, Goëss MS '1740', a lute book which, according to the calligraphic title-page, was written out by Antoni Joseph Hueber in 1740 but more likely 'assembled' by Hueber who seems to have added new music (for 13-course lute and typical of the repertorycurrent in 1740) to that previously entered in the hand of copyist B at the beginning of the volume (including a sequence of unascribed pieces identifiable by concordances as

by Count Bergen and Prince Lobkowitz, for 11-course lute, and probably dating from the first third of the 18th century);¹¹

c) most of Prague, University Library, MS IIKk73 [Prague 73], formerly in the private library of the Lobkowitz family at Roudnice (Raudnitz) Castle in Bohemia, pieces copied into a lute book containing some arrangements (in another, approximately contemporary, hand) of music from Andre Campra's *L'Europe Galante* (1697);¹²

d) Prague, University Library, MS II Kk 78 [Prague 78], a lute MS formerly in the private library of the Lobkowitz family at Roudnice (Raudnitz) Castle in Bohemia, c.1700-20?, containing pieces by, *inter alia*, 'C: Q:' (referring to Comte Johann Adam von Questenberg, 1678-1752) and 'C: W:' (possibly Comtesse Wilhelmina, who married Prince Lobkowitz in 1727, and would have thenceforth been referred to as 'Princesse');¹³

e) Prague, Narodni Museum, MS II Kk 36, formerly in the private library of the Lobkowitz family at Roudnice (Raudnitz) Castle in Bohemia, an MS of music for mandolin (written in French tablature on a four-line stave) and continuo (figured bass in the same hand) by Francesco 'Contini' (probably Francesco Conti, 1681-1732, from 1701 a theorbist and from 1713 court composer and orchestra director at Vienna) and Filippo Sauli (a Viennese theorbist 1708-9);¹⁴

f) three pieces in guitar tablature in Prague, Narodni Museum, MS X Lb 211, formerly in the private library of the Lobkowitz family at Roudnice (Raudnitz) Castle in Bohemia, containing guitar music and a few lute pieces by Corbetta, Ginter and others copied by various hands;¹⁵

g) Seitenstetten, Austria, Monastery Library, MS without signature [Seitenstetten], a total of 17 pieces (ff.4v-13, 34v-8; some with detailed lefthand fingerings), and one or two corrections to other pieces in the earliest layer(c.1710-25?) of the MS.¹⁶

It is possible that the monogrammatic form of ascription 'AB ', which identifies a few pieces in Prague 73 as by Andreas Bohr von Bohrenfels (died 1728) instead of the scribe's habitual separated initials ('C: L:', 'F: G:', etc. in Prague 73 and Prague 78 as well as in this MS) might indicate that Bohr himself was the writer, but this conjecture, first put forward by Jiri Tichota, needs further support from other documents. Bohr was appointed to the Imperial Hofmusikkapelle in 1696; between August 1704 and March 1705 he was employed by the Lobkowitz family; in 1712 he became the official guitar and lute teacher to the Hapsburg Princesses. At his death, his possessions included five lutes, two each made by 'Lauchsmahler' and 'Marx Unterdom', three guitars and a mandolin.¹⁷

Copyist C's distinctive hand is also to be found in other lute MSS of the second half of the 17th century:

a) Schloss Ebenthal, Theorbo MS (without number), theorbo music and lute music (including 16 pieces copied from Denis Gaultier, *Pieces de luth* (Paris, c.1669), apparently copied for the original owner of the earliest group of Goëss manuscripts who has added several more pieces to the MS;

b) Fürstlich Bentheimsche Bibliothek, Burgsteinfurt, on deposit at Münster, University Library, MS C-ha 60 (owned by 'Amelie Louise Comtesse de Nassau née Comtesse de Homes' in 1699); a miscellany of opera extracts (in normal notation) and other vocal music together with lute arrangements of several of the vocal items and several lute solos.

The music throughout Goëss MS V is for 11-course lute, the normal instrument from the mid-17th century until after about 1720. 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'), is used except for an unasccribed suite of four pieces for two lutes in B flat major, in which the 6th course must be raised by a semitone (reversing the volume, ff. 64-57v: pieces 47 -50). The resultant special tuning, often used in the 17th century for pieces in this key, was known as 'ton Mercure' after the celebrated lutenist Jean Mercure who frequently used it; concordances confirm that this suite is in fact by him.


ORNAMENT AND TECHNICAL SIGNS

The four 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 four. Unlike MS I, the manuscript is generously supplied with dots to indicate right-hand fingering.



Copyist C has an unusual sign for the use of the right-hand thumb: a short horizontal line below and often to the right of the relevant tablature letter. Left-hand fingering numbers are entirely absent.

Left Hand




1. *Tremblement* or ‘backfall’

 (all scribes)


2. *Chute* or ‘forefall’

 (all scribes)  (C)

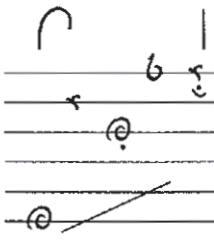
3. *Martellement* or *pincé*; Mordent

 (A)  (B, D)  (C)

4. Slur

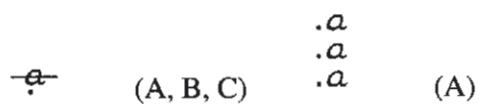
 (all scribes)

5. *Tenue*

 (A)

Right Hand

1. First finger



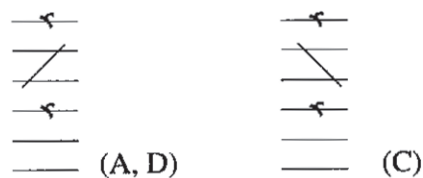
2. Second finger



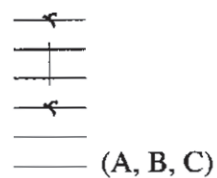
3. Thumb



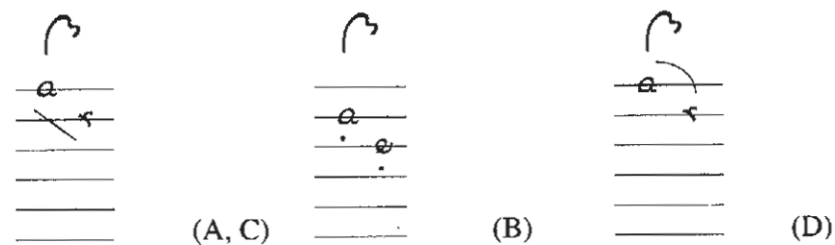
4. *Separée*



5. *Ensemble*



6. *Cadence* ; both notes to be played with the same right-hand finger



NOTES

1. 'The Ebenthal Lute and Viol Tablatures,' in *Early Music* (October 1982), pp. 462-7
2. *Oeuvres des Gallot*, No. 98
3. The full text of the title page appears in Smith, 'The Ebenthal Lute and Viol Tablatures'.
4. Goëss '1740', ff. 1 v-20
5. Vienna, Österreichisches Nationalbibliothek. Musiksammlung, MS S. m. 1078, ff. 15v-30
6. See *Oeuvres des Gallot*, introduction, pp. X XII and XLI-XLII.
7. H. Federhofer, 'Eine Angelica- und Gitarrentabulatur aus der zweiten Hälfte des 17. Jahrhunderts', in L. Finscher and C.- H. Mahling, eds., *Festschrift Walter Wiora* (Cassel, 1967), pp. 313-6; some pieces from the MS and a few facsimile pages are published in H. Radke, ed., *Ausgewählte Stücke aus einer Angelica- und Gitarrentabulatur der 2. Hälfte des 17. Jahrhunderts*, Musik alter Meister, vol.17 (Graz, 1967).
8. See J. Tichota, 'Francouzská loutnová hudba Cechách', *Miscellanea Musicologica* 25-6 (Prague, 1973), pp. 7-77; a full list of the contents of the MS appears on p. 56.
9. The MS is described with a full inventory of contents and tablature incipits in Z. Stoeszewska, 'Tabulatura lutniowa nr. 1985 z Biblioteki Publicznej Im. H. Lopacinskiego w Lublinie', in *Muzyka* (Warsaw, 1980, No. 3), pp. 85-113.
10. Until recently in the collection of Mme. Genevieve Thibault, Comtesse de Chambure; see W. Boetticher, *Handschriftlich Überlieferte Lauten- und Gitarrentabulaturen*, RISM B/VII (Munich, 1978), pp. 230-1.
11. See footnotes 4 and 5; see also E. Meier, *Die Lautentabulaturhandschriften der Österreichischen Nationalbibliothek* (Vienna, 1974), pp. 10-13 and 33-38.
12. Contents listed in Tichota, op. cit., p. 54.
13. See Tichota, op. cit., pp. 39-40; the contents of the MS are listed on pp. 54-55.
14. See J. Tyler and P. Sparks, *The Early Mandolin* (Oxford, 1989), pp. 26-27.
15. Briefly mentioned in Tichota, op. cit.
16. Boetticher, op. cit., pp. 319-320
17. A. Koczirz, 'Österreichische Lautenmusik zwischen 1650 und 1720', in *Studien zur Musikwissenschaft*, V (Vienna, 1918), pp. 72-74; A. Koczirz, ed., *Wiener Lautenmusik im 18. Jahrhundert*, Das Erbe deutscher Musik, Landschaftsdenkmale der Musik Alpen- und Donau-Reichsgaue, Band I (Vienna, 1942), 'Vorwort'; Tichota, op. cit, pp. 37-38

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 1v-2 Courante L'Immortelle [Vieux Gautier]
Oeuvres du Vieux Gautier, No. 66; Balcarres, p.87: *Courante. by monsieur Mouton [sic]*; Berlin 40068, f. 24: n.t. (incomplete); Brussels 1037, f.74v: n.t.; Harvard, p.2: *Courante du vieux Gautier*; Kalmar 21068. f.8: *Courante Immortelle*; Lublin, f.23v (?): *M. de Nesues V. Gautier* (first strain only); Lund G34, ff.41-41v: Gavotte [sic]; Lund G37, ff.1 8v-19: *Courante de M Goutier*; Paris 5 l, f.74v: n.t.; Robarts, No. 50: *Courante. 1*; Schwerin 640, No. 97 (for angelique); Stockholm 3, f. 76-75v: *Covrant immortelle* (for solo viol); Ottobeuren, f. 14 1v : *L'Immortelle/Courante de suite du mesme* [i.e. ‚MrGautier‘] (for keyboard); [six further Swedish keyboardsources listed in Ruden: No. 4398]
- 2 2v-3 Gigue [Vieux Gautier, ‚LaPoste‘ or ‚L'estourdie‘]
Oeuvres du Vieux Gautier, No. 63; Amsterdam, f.27v-8: *Gigue*; Harvard, p.6: *Gigue*; Leningrad, f.73: *Gigue*; Ottobeuren, p. 143: *L'estourdie Gigue*; Oxford 573, f.27v: *Alm. by Chas Coleman* (for solo violin)
- 3 3v-4 Courante [Pinel]
Oeuvres du Pinel, No. 41
- 4 5v-6 Courante[Dubutl
Oeuvres des Dubut, No. 43; Lublin, f.63v (?): n.t. (same hand as in this MS); Paris 6265, p.86: n.t.
- 5 6v-8 Courante [Denis Gautier, ‚La mignonne‘]
Gautier/Tessier, No. 78; Gautier *Pieces*, pp.70-73: *Courante (with double)*; Blovin, pp. 108- 111: *Courante (with double)*, same hand as in this MS); Leipzig 24, ff. 139v-140: n.t.; Lublin, f. 59v: *Courante*; Monin, ff.32v-33: n.t. (incomplete); Paris 6214, f.69: *Autre* [courante de Gautier']; Perrine, pp.53-56: *Courante duj[eune]. G[autier]*; Vienna 17706, p.20: *Courante D[e] G[autier] la mignonne*
- 6 8v-9 Sarabande [or chaconne, ‚La Villanelle‘, arr. Pierre Gallot, le jeune]
Oeuvres de Gallot, Gallot le jeune No. I, p.219: *Chaconne*; Lublin, f.29v: *chacconne de Gallot* (in Gallot's hand?); Prague 83, p.10: n.t. (in Gallot's hand)
- 7 9v-11 Courante [DenisGautier, ‚LaChampre‘]
Gautier/Tessier, No.48; Oeuvres de Vieux Gautier, No. 36; Blovin, pp.12-15: *Courante* (same hand as in this MS); Oxford 617, pp.36-37: *La Champré Courante de gautier de P[aris]* (with *double*); Rhétorique, pp.232-235: n. t. (with *double*); Stockholm Nydahl, ff.2v-3: n.t.
- 8 11v-12 Courante [DenisGautier, ‚LaConfidente‘]
Brussels 1037, f.4v: *Courante de gautier* (with *double*); Leipzig 24, ff. 145v-6; Oxford 617: *La Confidente. Courantede Gautier de P[aris]* (with *double*)
- 9 12v-14 Courante[DenisGautier]
Gautier/Tessier, No. 79; Gautier *Pieces*, pp.74-77: *Courante* (with *double*); Blovin, pp. 112-115: *Courante* (with *double*) (same hand as in this MS); Stockholm Nydahl, ff.3v-4: n.t.; Paris 6214, ff. 68v: *Autre* [‚courante de Gautier‘]; *ibid.*, ff.76v-77: *Courante de M^r. Gautier*; see also Vienna Schwan berg, ff.58v-59: *Courante de Gautier Contrepart [ie]* (second lute part only)

- 10 16v-17 Courante [Denis Gautier, ‚L’ Adieu de Mademoiselle Le Brun’]
Gautier/Tessier, No. 67; Gautier *Pieces*, p.45: *Courante*; Barbe. pp.80-81: *Courante*;
Blovin, pp.80-81: *Courante* (same hand as in this MS); Paris 6211, f. 10v: *Courante*
A[dieu] d[e] m[ademoiselle] L(e) b[run] p[ar] m[onsieur] g[autier]
- 11 17v-18 Canaris[DenisGautier]
Gautier/Tessier, No. 66; Gautier *Pieces*, p.42-4: *Courante*; Blovin, pp.76-78: *Canaris*
(same hand as in thisMS); Paris 6211, f. 12v-13: *Canaries de Gamier*; Milleran,
ff.74v-75: *Canaris de Gautier*
- 12 18v-20 Courante [Denis Gautier]
Gautier/Tessier, No. 26; Rhétorique, p p.127-130: n.t. (with double); Gautier *Pieces*,
p.16-19: *Courante* (with *double*); Blovin, p p.50-53: *Courante* (with *double*, same hand
as in this MS); Brussels 276, ff.106v-107: n.t. (with *double*); Milleran, ff.76v-77:
Courante de Gautier
- 15 22v-23 Gavotte C[omte]L[osy]
Vienna 18761, f.10: *Gavotte*
- 17 24v-52 Menuet C[omte]L[osy]
Vienna 18761, f.10v: *Menuette*
- 20 28v-30 [Rondeau, Losy]
Bmo 189, p.189 (for mandora); Göttingen, f.40: *Rondeaux*; Haslemere, p. 181 : *Rondeau*
par Weiss [sic]; Kalmar 4a, ff.4v-5: *Rondeaux d’Comte Logie* (for keyboard); Kalmar 21072,
f.77v: *Rondeaux du meme* [i.e. Losy]; Lund G37, f.21 : *Rondeau*; Saiz I, p. 23: *Rondeau du*
Comte de Logis; Warsaw Kniebandl, f.10: *Rondeau*; Washington Leeds, f.36: n.t.
(forarchlute)
- 21 30v-31 [Menuet, Losy]
Göttweig, f.106: *Menuet du C Logy*; Krakow/Berlin 40620, f. II; New York, f.5:
Menue; Haslemere, p.186: *Menuet.Logi*
- 22 31 v-32 Allemande [Adam] F[ranz] G[inter]
Seitenstetten, ff.8v-9: *Allemande* (same hand as in this MS); Prague 73, pp.30-1:
Allemande F: G: (same hand as in thisMS)
- 23 32v-33 Courente [Adam] F[ranz] G[inter]
Seitenstetten, ff.9v-10: *Courante* (same hand as in thisMS)
- 24 33v-34 Guigue [Adam] F[ranz] G[inter]
Seitenstetten, ff. 11v-12: *Gigue* (same hand as in this MS); Prague 73, p.34: *La Noble*
Paysane Gigue A: F: G: (samehand as in this MS)
- 25 34v Gauotte [Adam]F[ranz]G[inter]
Seitenstetten, f. 12: *Gavotte* (same hand as in this MS); Prague 73, p.40:
Gavotte A: F: G: (same hand as in this MS)
- 26 35 Menuet [Adam] F[ranz] G[inter]
Seitenstetten, f.12v: *Menuet* (same hand as in this MS)
- 27 35v-36 Sarabande [?Ginter or? Bohr]
Prague 73, p.36: *Sarabande* (same hand as in this MS; immediately follows a prelude
by ‚A[ndreas] B[ohr]’)
- 30 38v-39 Larmes de Gallot p[o]ur M: du Faut Sarabande
Oeuvres des Gallot, No. 81; Krakow/Berlin 40620, ff.95v-6: *Les larmes de Gallotte*
de Monsr Faut

- 31 39v-40 [Gigue]
Prague 73, p.48: Gigue (same hand as in this MS); Prague 78, pp.8-9: *Gigue* (same hand as in this MS)
- 32 40v-41 Courante [Gautier]
Paris 6211, f.5: *Courante de Gautier*; Berlin 40600, ff.9v-10: n.t.
- 33 41 v-42 Sarabande [Pinel]
Oeuvres de Pinel, No. 60; Krakow/Berlin 40626, f.17: Sarabande de Gauttié; Darmstadt17, f.19: *Sarabande Strobel*

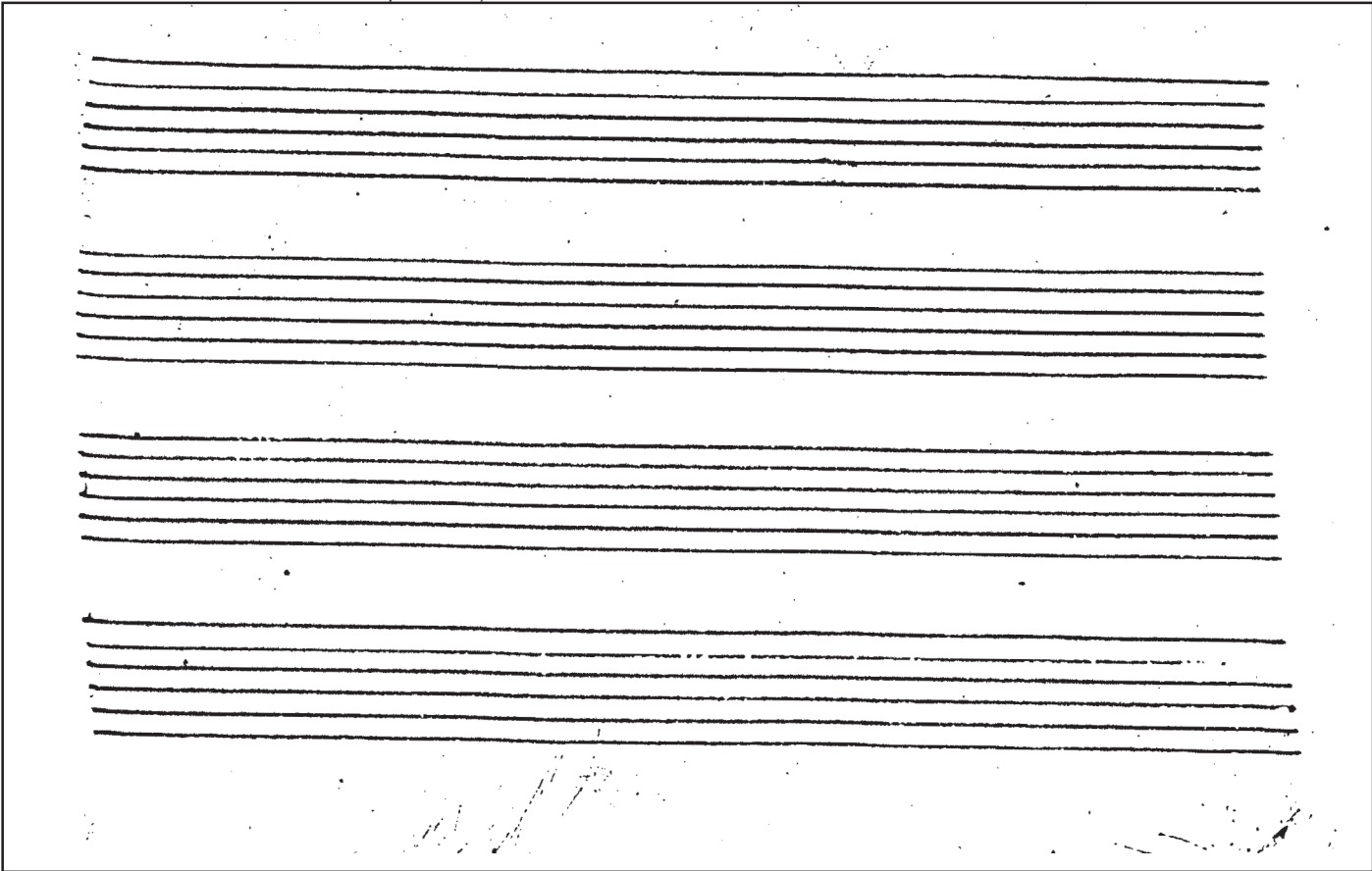
REVERSING THE VOLUME

- 39 79-78 Allemande[?Dufaut]
Oeuvres de Dufaut, No. 16; Goëss IV, ff.12v-13: n.t.
- 40 77-76 Courante [Dufaut]
Oeuvres de Dufaut, No. 37; Goëss III, ff.29v-30: *Courente duFaut*
- 41 75-74 Sarabande[Dufaut]
Oeuvres de Dufaut, No. 57; Goëss III, ff.30v-31: *Sarabande*
42 73-72 Gigue [Dufaut] Oeuvres de Dufaut, No. 75; Goëss TII, ff.31 v-32: n.t.
- 43 71 Menuet
Goëss III, f.33: n.t.
- 44 70-69 Allemande [,Latriste', Dupre]
Goëss IV, ff.3v-4: *Allemande Du Prés*; Paris 6211, f.13v: *Allemande de Du Pré*; Vienna 17706, p.37: *Allemande de dupré. la triste*
- 45 68-67 Courante [Dupré]
Goëss IV, ff.4v-5: *Courente*; Paris 6211, f.14v: *Courante De du Pré*
- 46 66 Sarabande [Dupn!]
Kremsmünster 79, f.205v: *Sarab.* (in a group of pieces by Dupre); Paris 6211, f.14: *Sarabande de dupré*
- 47 64-63 Allemande [Jean Mercure]
Oeuvres des Mercure, No.4; Keller, ff.76v-77: *Allemande Mons. Mercure*; Krakow/Berlin 40637, p.2: *Allemande de Mercure. la 1. partie* (fortwo 12-course lutes); Rieck, No. XX: *Allemande, Mons.Mercure, Fr. à 3* (arranged for two violins and b.c.)
63v-62v Allemande C[ontre] P[artie, Jean Mercure]
Goëss I, ff.107v-108: *All[emane] Merc[ure]*; Krakow/Berlin 40637, p.3: *Allemande de Mercure la 2. partie*
- 48 62-61 Courante [JeanMercure]
Oeuvres des Mercure, No. 12; Goëss I, ff.108v-109: *Cour[ante] de Merc[ure]*; Keller, ff.78v-79: *Courante Mercüre*; Rieck, No. XXII: *Courante, Mons. Mercure, a 3* (arr. for two violins and b.c.)
- 49 60-59 Gigue [JeanMercure]
Oeuvres des Mercure, No. 26; Keller, ff.77v-78: *Gigue Mons. Mercüre*; Krakow/Berlin 40637, p. 4: *Gigue de Mercure. la 1. partie* (for two 12-course lutes); Stockholm 228, ff.37v-38: *Gigve de Mercüre* (for keyboard); Skara 493, ff.31 v-32: *Gigue* (for keyboard); Rieck, No. XXI: *Gigue, Mons. Mercüre, Fr. a 3.* (arr. for two violins and b. c.)

SOURCES

Amsterdam	Amsterdam, Toonkunst-Bibliotheek, Ms. 205-B-32
Balcarres	Manchester, John Rylands Library, on deposit from the private library of the Earl of Crawford and Balcarres (Scotland c 1700-1710)
Barbe	Paris, Bibl. Nationale ms. Rés. Vmb. 75 (c 1685 -95)
Berlin 40600	Berlin, Preuss. Kulturbesitz, ms. 40600 (c 1700)
Berlin 40068	Berlin, Preuss. Kulturbesitz, ms. 40068 (c 1655-65)
Blovin	Prague, University Library, MS. II. Kk 84 (Rome 1676)
Brno189	Oddeleni Hudebne Historické Moravského Musca, Ms.D 189 (for mandora; c 1700)
Brussels 1037	Brussels, Bibl. Royale, ms. III. 1037 (1669-80)
Brussels276	Brussels, Bibl. Royale, ms. II. 276 (c 1670-80)
Darmstadt 17	Darmstadt, Hessisches Landesbibl., Ms. Mus. 17 (keyboard transcriptions of lute music, 1672)
Gautier/Tessier	Denis Gautier, <i>La Rhétorique des dieux et autres pieces de luth</i> , ed. André Tessier, vol. 2 (Paris, 1932-3)
Gautier Pieces	Denis Gautier, <i>Pièces de Luth sur trois differents modes nouveaux</i> (Paris, c 1670)
Göttingen	Göttingen University Library, Ms. philos. 84 k (c 1710-20)
Göttweig	Göttweig monastery, Ms. Lautentabulatur Nr. 2 (c 1710-25)
Harvard	Harvard Univ., Houghton Lib., Ms. Mus. 174 (c 1650-80?)
Haslemere	Haslemere, private collection of the Dolmetsch family, Ms. II. B. 2 (c1750-60)
Kalmar4a	Kalmar, Stagneliusskolan, Musikhandskrift 4a (keyboard tablature, 1721)
Kalmar 21068	Kalmar, Lans Museum, Ms. 21.068 (c 1715)
Kalmar 21072	Kalmar, Lans Museum, Ms. 21.072 (Austrian?, c 1715)
Keller	Paris, Bibl. Nationale, ms. Rés. Vmf.48 (c 1660-70)
Krakow/Berlin 40620	Krakow, Biblioteka Jagiellonska (formerly Berlin, Preuss. Staats-Bibl.) Mus. ms.40620 (1701)
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. 40637 (lute duets, c 1660-70?)
Kremsmünster 79	Kremsmünster Abbey, ms. L 79 (c 1690)
Leipzig24	Leipzig University Library, ms. 11.6.24 (c 1700- IO)
Leningrad	Leningrad, Academy of Sciences, Ms. 0 nr 124 (c 1614-70)
Lublin	Lublin, Biblioteka Publiczna Im. H. Lopacinski-ego, MS 1985(c 1694)
Lund G3 4 and G 37	Lund, University Library, Ms. Wenster G34 (c 1712)
Milleran	Paris, Bibl. Nationale, Fonds Cons. National Res. 823 (c 1680-1700)
Monin	Paris, Bibl.Nationalems. Vm7 . 6212 (c 1664-80)
New York	New York, Public Library, Ms. *MYO (Music Reserve) (c1720)
Oeuvres des Dubut	<i>Oeuvres des Dubut</i> , ed. M. Rollin and J.-M. Vaccaro (Paris: CNRS, 1979)
Oeuvres de Dufaut	<i>Oeuvres de Dufaut</i> , ed. A. Souris and M. Rollin (Paris: CNRS, 2nd ed. 1988)

Oeuvres des Gallot	<i>Oeuvres des Gallot</i> , ed. M. Rollin (Paris: CNRS, 1987)
Oeuvres des Mercure	<i>Oeuvres des Mercure</i> , ed. M. Rollin and J.-M. Vaccaro (Paris: CNRS, 1977)
Oeuvres de Pinel	<i>Oeuvres de Pinel</i> , ed. M. Rollin and J.-M. Vaccaro (Paris: CNRS, 1982)
Oeuvres du Vieux Gautier	<i>Oeuvres du Vieux Gautier</i> , ed. A. Souris and M. Rollin (Paris: CNRS, 1966)
Ottobeuren	Ottobeuren Monastery Library, Ms. MO 1037 (keyboard MS, 1695)
Oxford 573	Oxford, Bodleian Library., Ms. Mus. Sch. F .573 (late 17th-cent.)
Oxford617	Oxford, Bodleian Library. , Ms. Mus. Sch. G.617 (c 1690-1700)
Paris 51	Paris, Bibliothèque Nationale, ms. Rés. Vm7 . Rés. Vmf.51 (c 1653)
Paris6211	Paris, Bibliothèque Nationale, ms. Rés. V m 7. 6211
Paris6214	Paris, Bibliothèque Nationale,ms. Rés. Vm7.6214
Paris6265	Paris, Bibliothèque Nationale, ms. Rés. Vm7 . 6265 (c 1700)
Perrine	Perrine, <i>Pieces de luth en musique</i> (Paris, 1680)
Prague 73 & 78	Prague, University Library, MSS II Kk 73 & II Kk78 (Austro-Bohemian, c 1704)
Prague83	Prague, University Library, MSS II Kk 83 (French, c 1700)
Rhetorique	Berlin, Kupferstichkabinett, Hamilton Collection, no. 142 (Signatur 78 C 12), 'La rhetorique des dieux' (c 1652)
Rieck	Johann Ernst Rieck, <i>Neuer Allemanden, Giques, Balletten, Couranten, Sarabanden, und Cavotten</i> (sic) (Strasbourg, 1658) ,
Robarts	Llanhydtock House, Cornwall, Lutebook of Hender Robarts (c 1654-68)
Saizl	Besancon, Bibl. Municipale Ms. 279152 Rés. (1699)
Schwerin 640	Schwerin, Mecklenburgische Landesbibl., Ms. Mus. 640 (for Angelica, late 17th-cent.)
Seitenstetten	Seitenstetten Monastery Library, Ms. without number (Austrian, c 1710-30)
Skara493	Skara, Stifts- och Landsbiblioteket, Katedralskolans musiksamling 493a (keyboard tablature, c1 690- 1700)
Stockholm228	Stockholm, Royal Library, Ms. S 228 (keyboard tablature, early 18 th- cent.)
Stockholm3	Stockholm, Musikaliska Akademiens Bibliotek, Tabulatur nr3 (for viol in tablature, c 1693)
Stockholm Nydahl	Stockholm, Stiftelsen Musikkulturens Främjande, Ms without signature (French, c 1670?)
Vienna17706	Vienna, Österreichische Nationalbibliothek, Musikabteilung Ms. 17706 (c 1680-1700)
Vienna8761	Vienna, Gesellschaft der Musikfreunde, Ms. 7793/ 92 (from Schloss Schwanberg, c 1690-1700)
ViennaSchwanberg	Vienna, Gesellschaft der Musikfreunde, Ms. 7793/ 92 (from Schloss Schwanberg, c 1690-1700)
Warsaw Kniebandl	Warsaw, Biblioteka Narodowa BN Muz. Rekopis 396 (copied for Fr Hermien Kniebandl at Grüssau monastery, c. 1737)
WashingtonLeeds	Washington, Library of Congress, Music Division, Ms. M.2.I. T2 . 18B.Case (c 1706- 11)



Quarteto de Amortecedores

Figure

Handwritten musical score for a piece titled "Figure". The score is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style that appears to be a transcription of a vocal or instrumental melody. The notation includes various note values, rests, and dynamic markings. The word "Figure" is written vertically in a cursive script to the left of the first staff. The score is divided into two systems, each containing three staves. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign.

Handwritten musical score on six staves. The notation is dense and includes various note values, rests, and dynamic markings. The score is divided into two systems, each containing three staves. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The notation is written in a style that appears to be a transcription of a vocal or instrumental melody.

Handwritten musical score on page 3v. The page contains five staves of music. The notation is in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of various note values, including quarter notes, eighth notes, and rests. There are several dynamic markings, including 'f' (forte) and 'p' (piano). A large, ornate flourish is written on the left side of the page, partially overlapping the first staff. The word 'Cavatina' is written vertically in a cursive script next to the flourish.

Handwritten musical score on page 4. The page contains five staves of music. The notation is in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of various note values, including quarter notes, eighth notes, and rests. There are several dynamic markings, including 'f' (forte) and 'p' (piano). The notation is dense and includes many slurs and ties. The page ends with a large, ornate flourish on the right side.

Coranto

Handwritten musical score for Coranto, page 5v. The score is written on ten staves in a single system. It features a variety of note values including minims, crotchets, and quavers, along with rests and bar lines. The notation is in a historical style, with some notes beamed together and others written as single notes. The word 'Coranto' is written vertically on the left side of the page.

Handwritten musical score for Coranto, page 6. The score is written on ten staves in a single system. It continues the musical piece from the previous page, featuring similar note values and notation. The piece concludes with a double bar line and a final flourish on the bottom staff.

Corrente

Handwritten musical score for "Corrente" on page 6v. The score consists of five staves. The first staff has a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The word "Corrente" is written vertically on the left side of the first staff. The score includes various musical notations such as notes, rests, and bar lines. There are some markings like "1." and "4" below the staves.

Handwritten musical score on page 7. The score consists of five staves. The first staff has a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and bar lines. There are some markings like "1." and "4" below the staves.

Adagio

Handwritten musical score for page 7v. The score is written on five staves. A large, stylized 'Adagio' marking is written vertically on the left side of the first staff. The music consists of various note values, including minims, crotchets, and quavers, with some rests and bar lines. The notation is in a cursive, handwritten style.

Handwritten musical score for page 8. The score is written on five staves. The notation continues from the previous page, featuring various note values and rests. The handwriting is consistent with the previous page, showing a cursive style. The score concludes with a double bar line and a final flourish on the bottom staff.

Aradando

Handwritten musical score on page 9v, featuring five staves of music. The notation includes various note values, rests, and bar lines. A large, stylized label "Corvante" is written vertically on the left side of the page. The music is written in a single system across five staves.

Handwritten musical score on page 10, continuing the piece from page 9v. The notation includes various note values, rests, and bar lines. The music is written in a single system across five staves, with some staves showing multiple measures of music.

Handwritten musical score on page 10v. The score consists of five staves. The first staff begins with a large, stylized 'C' time signature. The music is written in a cursive, handwritten style, featuring various note values, rests, and bar lines. The notation is dense and fills the staves.

Handwritten musical score on page 11. The score consists of five staves. The music is written in a cursive, handwritten style, featuring various note values, rests, and bar lines. The notation is dense and fills the staves. The first staff begins with a large, stylized 'C' time signature.

Handwritten musical score on page 11v, featuring five staves of music. The tempo marking "Corrente" is written vertically on the left side. The notation includes various note values, rests, and bar lines, with some measures containing multiple notes beamed together. The manuscript is written in a cursive style.

Handwritten musical score on page 12, continuing the piece from page 11v. The notation includes various note values, rests, and bar lines, with some measures containing multiple notes beamed together. The manuscript is written in a cursive style.

romante

Handwritten musical score for page 12v. The score consists of five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a romantic style, featuring various note values, rests, and dynamic markings. The word "romante" is written vertically on the left side of the page.

Handwritten musical score for page 13. The score consists of five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a romantic style, featuring various note values, rests, and dynamic markings. The score continues from the previous page.



Coranto

Handwritten musical score for a piece titled "Coranto". The score is written on five staves. The notation includes various musical symbols such as notes, rests, and bar lines. The word "Coranto" is written vertically on the left side of the page.

Handwritten musical score on page 17, continuing the piece from page 16v. The score is written on five staves. The notation includes various musical symbols such as notes, rests, and bar lines. The piece concludes with a double bar line and a final flourish.

Canaris

Soprano

Handwritten musical score for Soprano on page 18v. The score is written on five staves. The first staff contains a series of whole notes with the lyrics "1. 1. 1. 1. 1." written above them. The subsequent staves contain more complex musical notation, including eighth and sixteenth notes, and rests. The word "Soprano" is written vertically on the left side of the page.

Handwritten musical score on page 19. The score is written on five staves. The first staff contains a series of whole notes with the lyrics "1. 1. 1. 1. 1." written above them. The subsequent staves contain more complex musical notation, including eighth and sixteenth notes, and rests. The word "Soprano" is written vertically on the left side of the page.

Dumfries

Handwritten musical score for a piece titled "Dumfries". The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat. The notation is cursive and includes various note values, rests, and bar lines. The piece concludes with a double bar line on the fifth staff.

Handwritten musical score on page 20, continuing from the previous page. The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat. The notation is cursive and includes various note values, rests, and bar lines. The piece concludes with a double bar line on the fifth staff.

Handwritten musical score on page 20v, featuring five staves of music. The notation includes various notes, rests, and clefs, with some text written below the staves.

Handwritten musical score on page 21, featuring five staves of music. The notation includes various notes, rests, and clefs, with some text written below the staves.

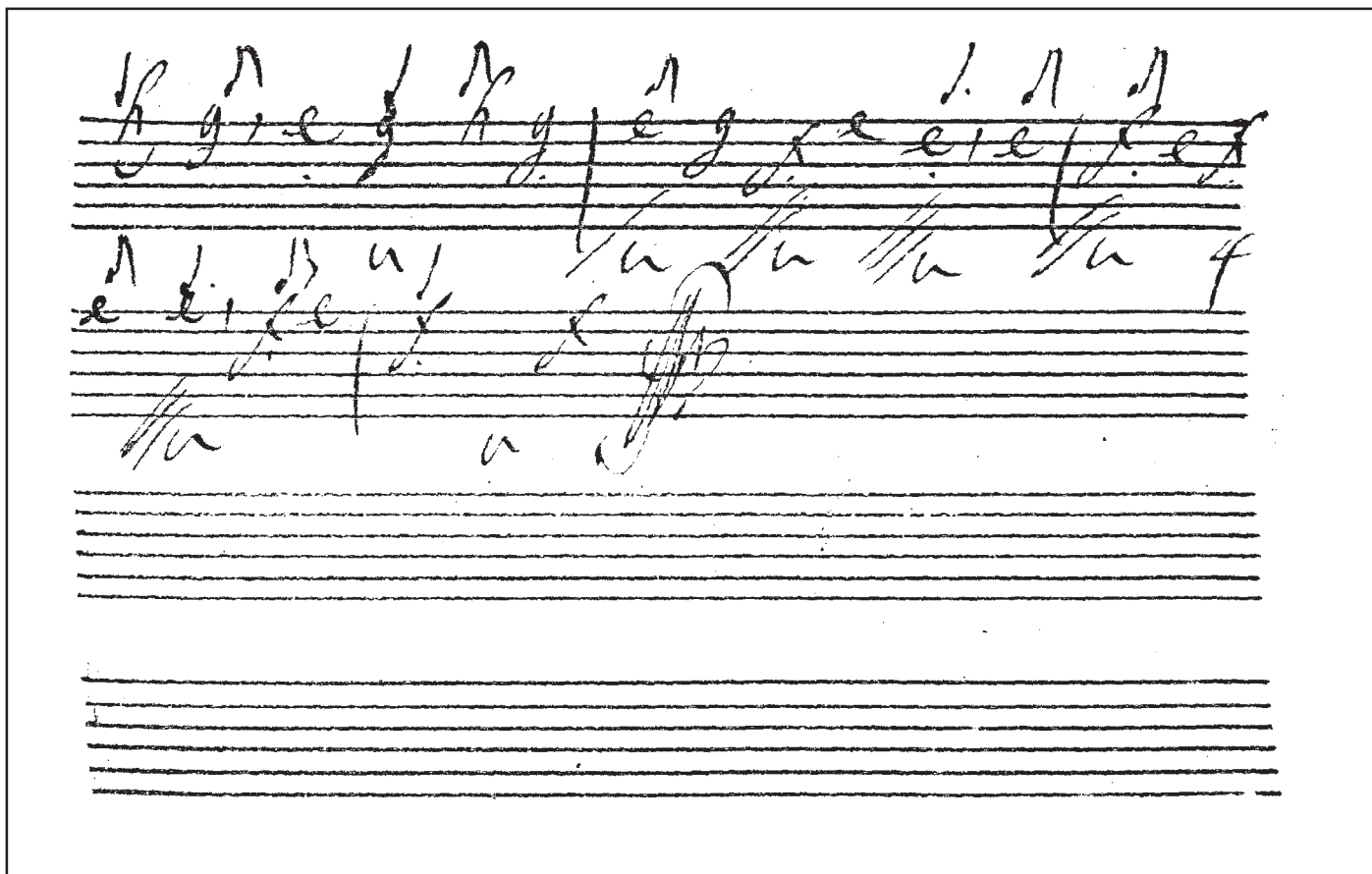
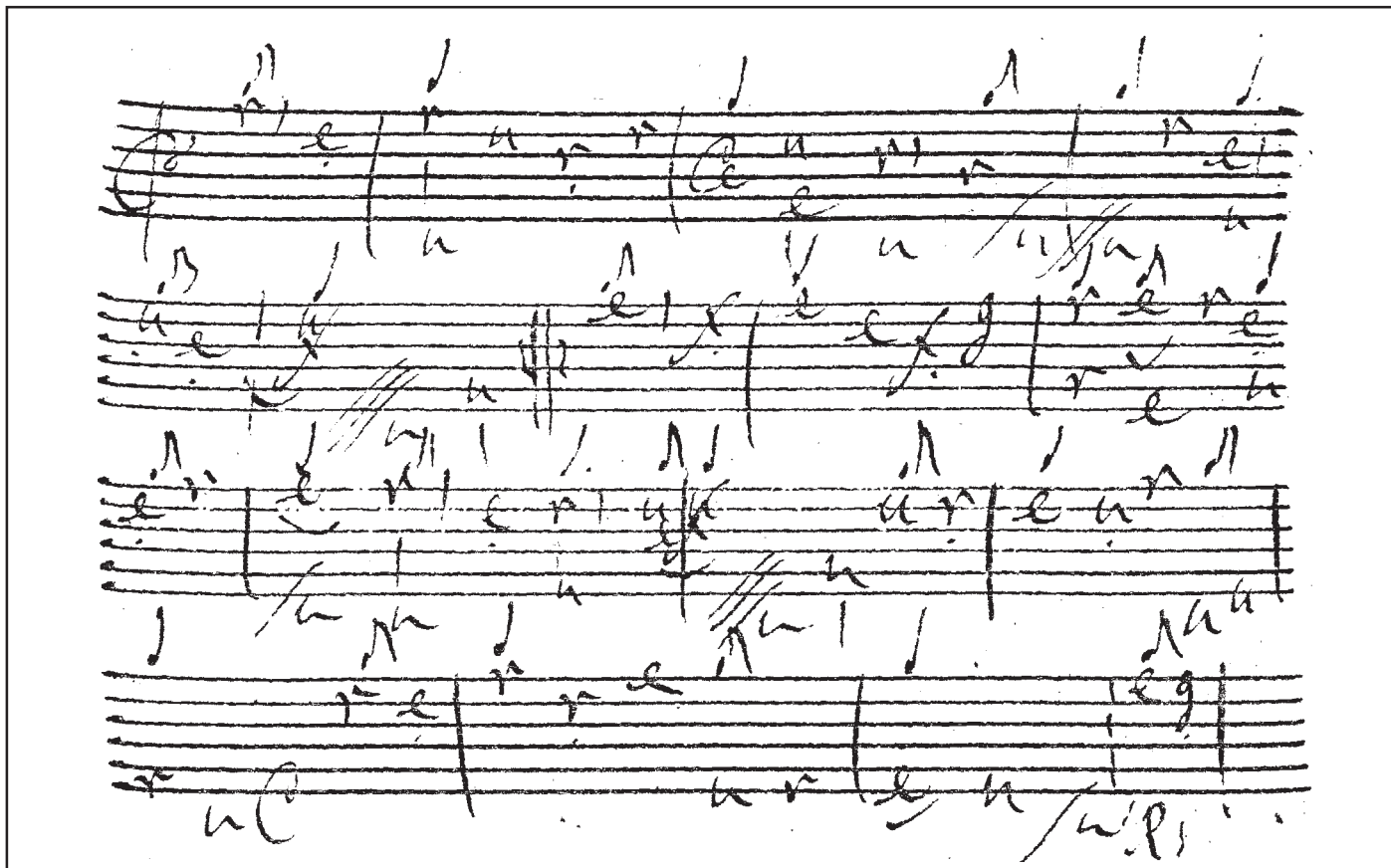
Handwritten musical score on page 21v, featuring six staves of music. The notation includes various notes, rests, and clefs, with some staves showing complex rhythmic patterns and accidentals. The handwriting is in a historical style, likely from a 16th or 17th-century manuscript.

Handwritten musical score on page 22, featuring six staves of music. The notation includes various notes, rests, and clefs, with some staves showing complex rhythmic patterns and accidentals. The handwriting is in a historical style, likely from a 16th or 17th-century manuscript. The score concludes with a signature and the date "1590".

Handwritten musical score on page 22v, featuring six staves. The notation includes various notes (quarter, eighth, sixteenth), rests, and other musical symbols. The handwriting is in a historical style, possibly from a 16th or 17th-century manuscript. The staves are arranged in a single system, with some staves having a treble clef and others a different clef. The music appears to be a single melodic line with some accompaniment.

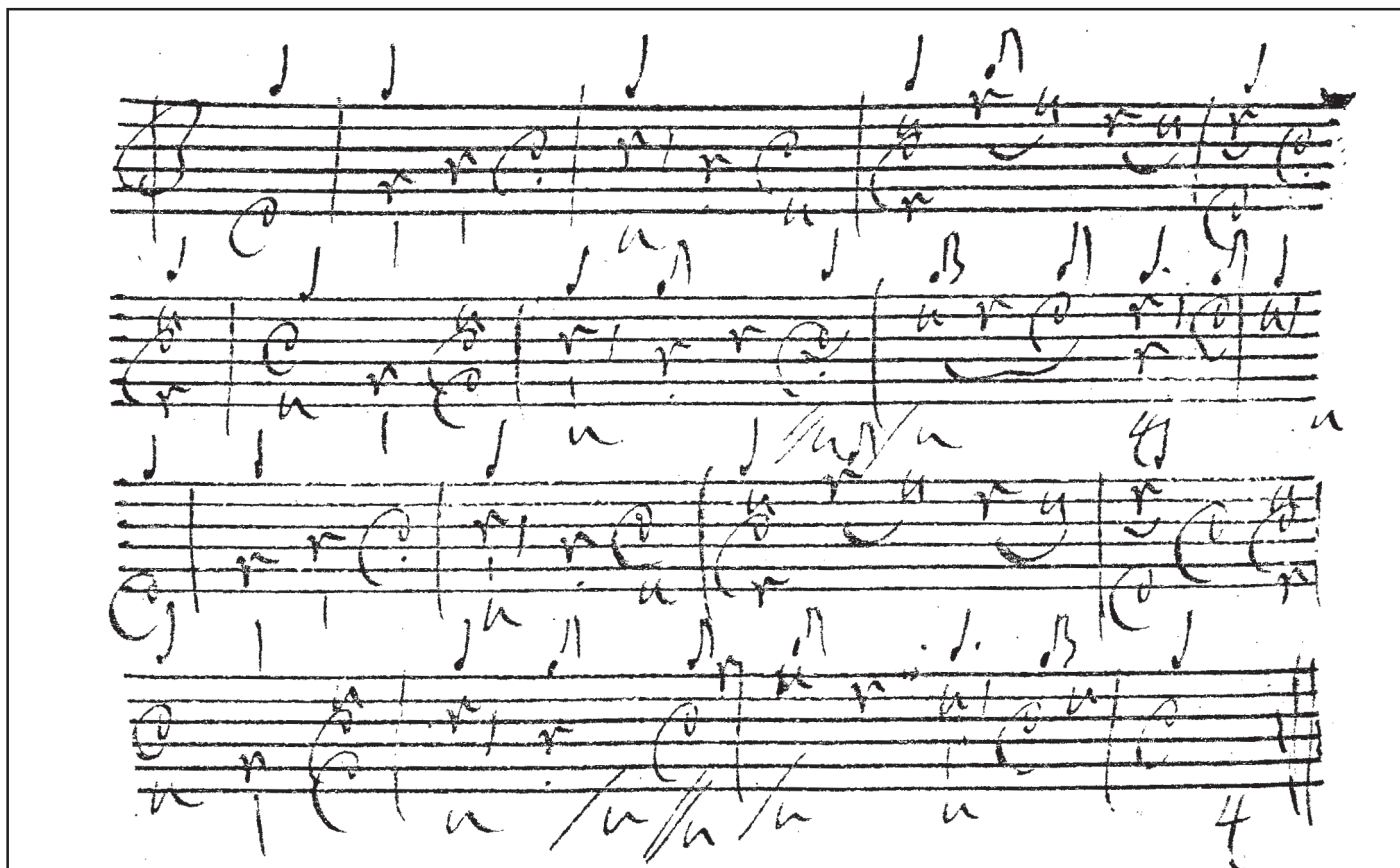
Handwritten musical score on page 23, featuring five staves. The notation includes various notes (quarter, eighth, sixteenth), rests, and other musical symbols. The handwriting is in a historical style, possibly from a 16th or 17th-century manuscript. The staves are arranged in a single system, with some staves having a treble clef and others a different clef. The music appears to be a single melodic line with some accompaniment. The word "Gawds" is written in a large, stylized script across the bottom of the staves.

Gurjine
C: L1



Handwritten musical score on page 26v, featuring six staves with notes and lyrics. The notation is in a historical style, likely from a 16th-century manuscript. The lyrics are written in a Gothic script. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The lyrics are written below the staves, with some words appearing above the notes. The score is enclosed in a rectangular box.

Handwritten musical score on page 27, featuring three staves with notes and lyrics. The notation is in a historical style, likely from a 16th-century manuscript. The lyrics are written in a Gothic script. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The lyrics are written below the staves, with some words appearing above the notes. The score is enclosed in a rectangular box.



Handwritten musical score on page 29, featuring five staves of music in a single system. The notation includes various note values, rests, and bar lines, with some notes written in a shorthand style.

Handwritten musical score on page 29v, featuring six staves. The notation includes various musical symbols such as notes, rests, and clefs, arranged in a complex, multi-measure structure. The staves are connected by vertical lines, and the notation is dense and expressive.

Handwritten musical score on page 30, featuring three staves with musical notations. The notation includes various musical symbols such as notes, rests, and clefs, arranged in a complex, multi-measure structure. Below the three staves, there are several empty staves, suggesting a continuation of the piece or a section for improvisation.

Allegretto - 2/4

Allegretto - 2/4

Handwritten musical score for page 31v, featuring a single system of six staves. The notation includes various musical symbols such as notes, rests, and clefs, with a tempo marking of *Allegretto - 2/4* written vertically on the left side.

Handwritten musical score for page 32, featuring a single system of six staves. The notation includes various musical symbols such as notes, rests, and clefs, continuing the musical composition from the previous page.

Handwritten musical score on page 32v, featuring six staves of music. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and clefs (treble and bass). The music is written in a historical style, with some notes having flags or beams. The staves are arranged in a single system.

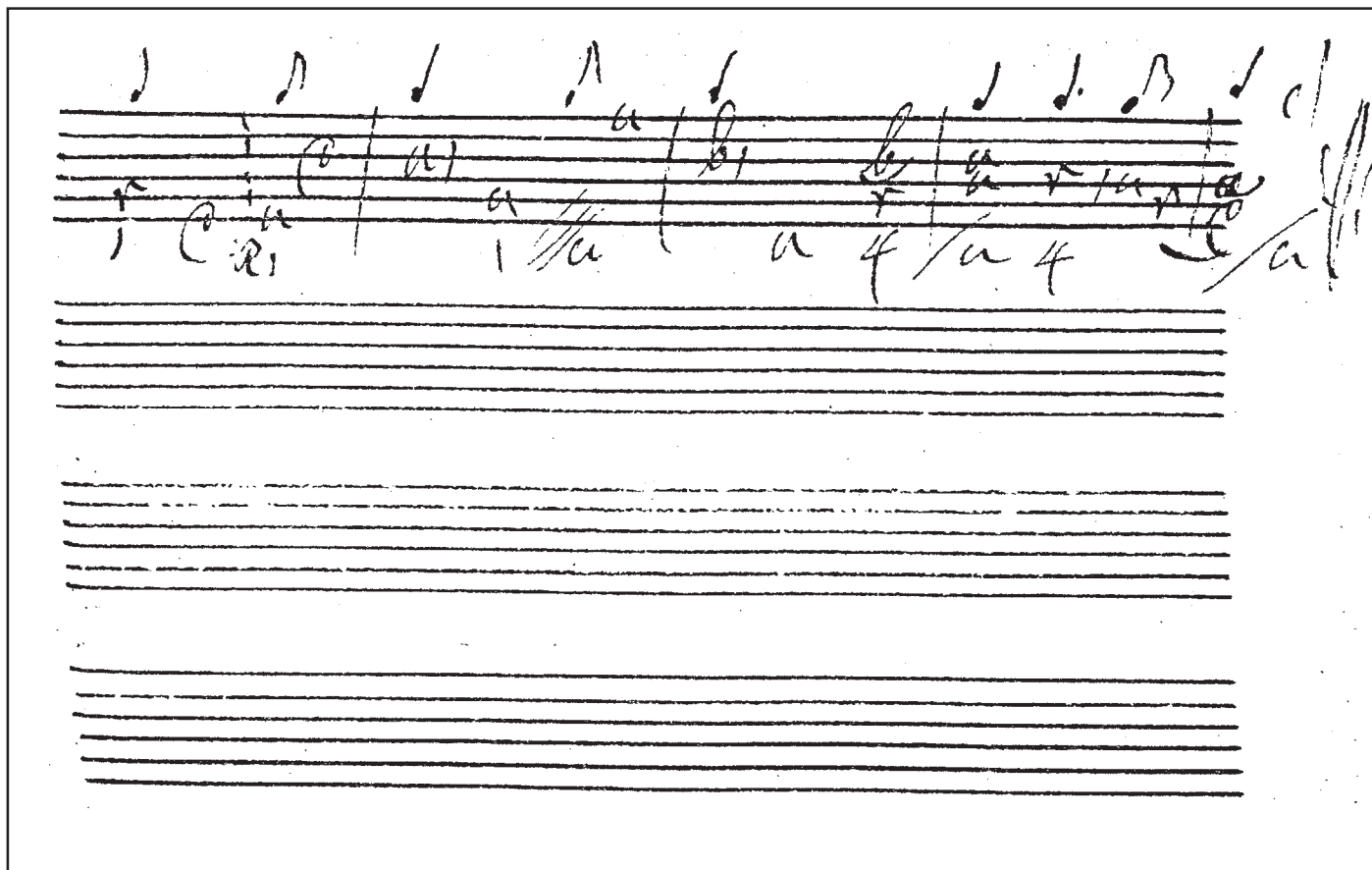
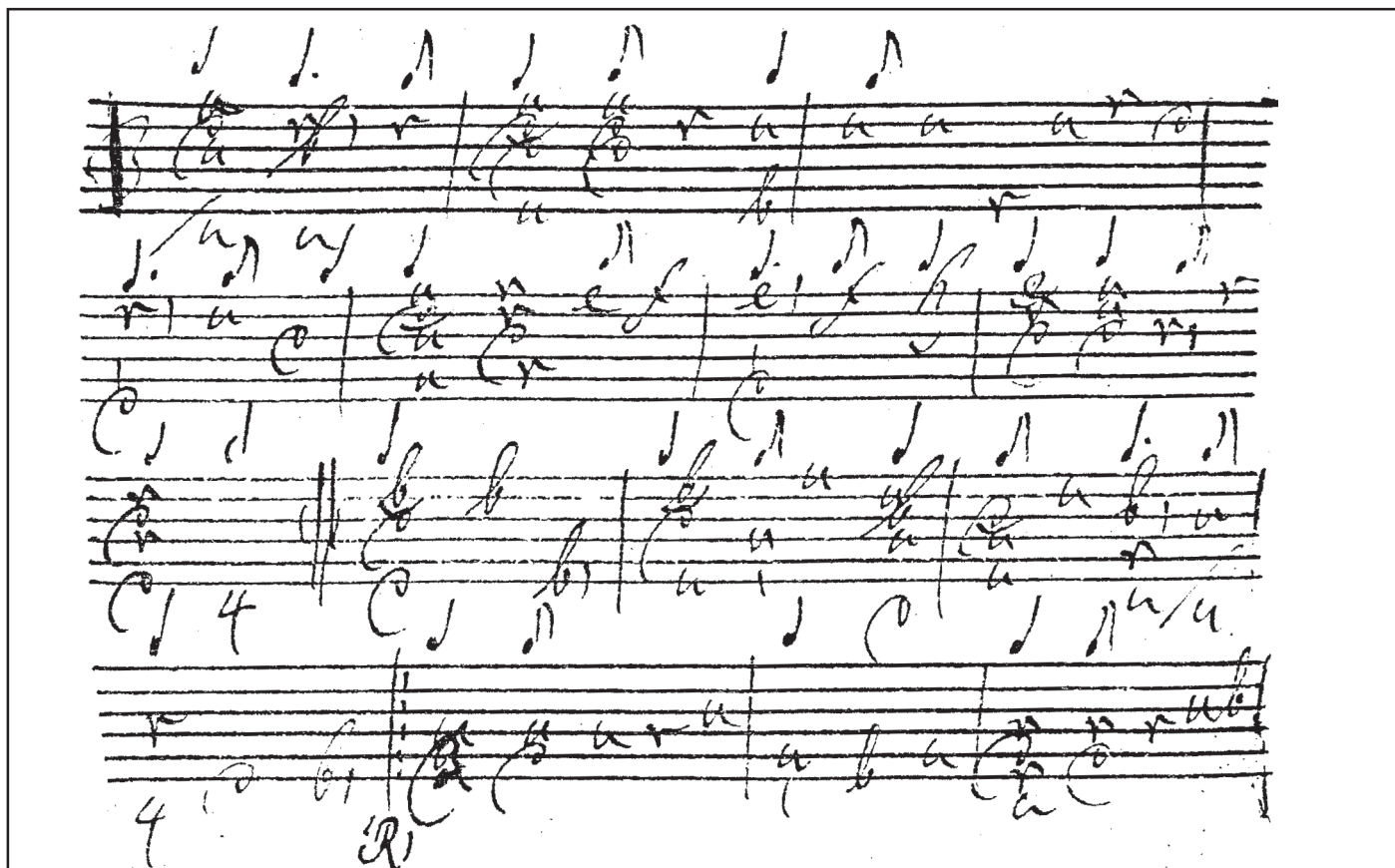
Handwritten musical score on page 33, featuring six staves of music. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and clefs (treble and bass). The music is written in a historical style, with some notes having flags or beams. The staves are arranged in a single system. The piece concludes with a large, stylized signature that appears to read "G. G." or similar, followed by a flourish.

Handwritten musical score on page 33v, featuring five staves. The notation includes various musical symbols such as notes, rests, and clefs, written in a historical style. The staves are arranged vertically, with the first staff at the top and the fifth at the bottom. The handwriting is fluid and characteristic of early modern musical notation.

Handwritten musical score on page 34, featuring three staves. The notation includes various musical symbols such as notes, rests, and clefs, written in a historical style. The staves are arranged vertically, with the first staff at the top and the third at the bottom. A large signature, "J. G.", is visible at the end of the third staff. Below the third staff, there are two additional empty staves.

grande fig.

Stemmed. Fig.



Handwritten musical score on page 36v, featuring five staves. The notation includes various note values (minims, crotchets, quavers), rests, and clefs (treble and bass). There are several bar lines and some markings above the staves, possibly indicating repeat signs or dynamics. The ink is dark and the handwriting is somewhat stylized.

Handwritten musical score on page 37, featuring five staves. The notation includes various note values (minims, crotchets, quavers), rests, and clefs (treble and bass). There are several bar lines and some markings above the staves, possibly indicating repeat signs or dynamics. The ink is dark and the handwriting is somewhat stylized.

Memor. - 1. gi

Handwritten musical score on six staves. The notation is in a medieval style, featuring square neumes on red four-line staves. The music is written in a single system. The first staff begins with a C-clef and a key signature of one flat. The notation includes various note values, rests, and ligatures. There are some annotations in the left margin, including 'Memor. - 1. gi' written vertically. The score ends with a double bar line and a final cadence.

Four empty musical staves, each consisting of four horizontal lines, arranged vertically.

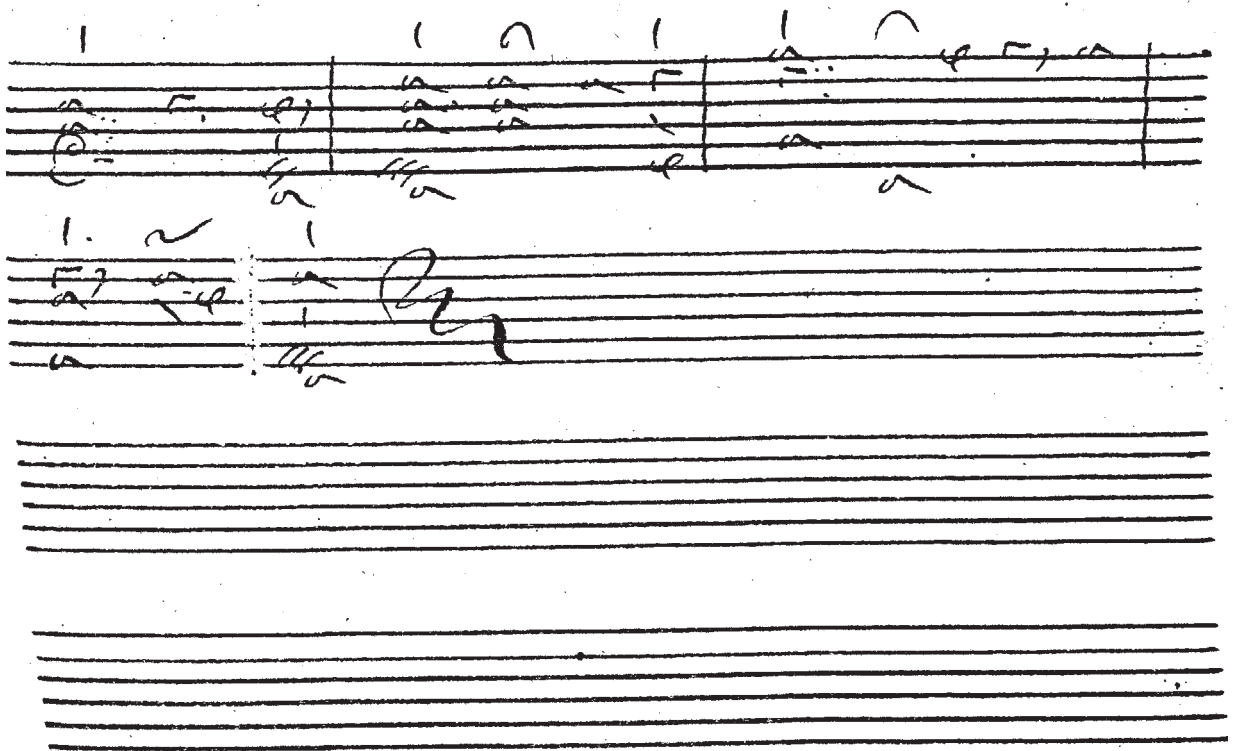
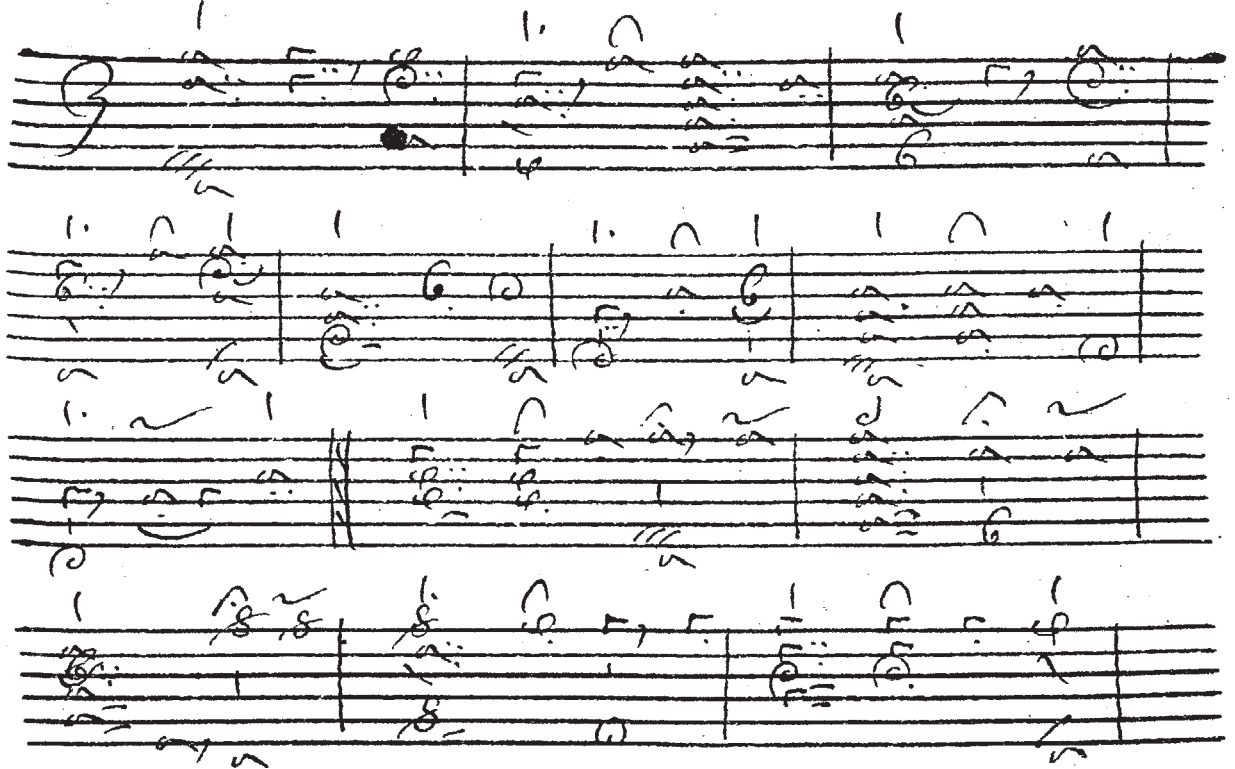
Handwritten musical score on page 38v, featuring six staves of music. The notation includes various notes, rests, and clefs, with some staves showing complex rhythmic patterns and accidentals. The handwriting is in a historical style, likely from the 16th or 17th century.

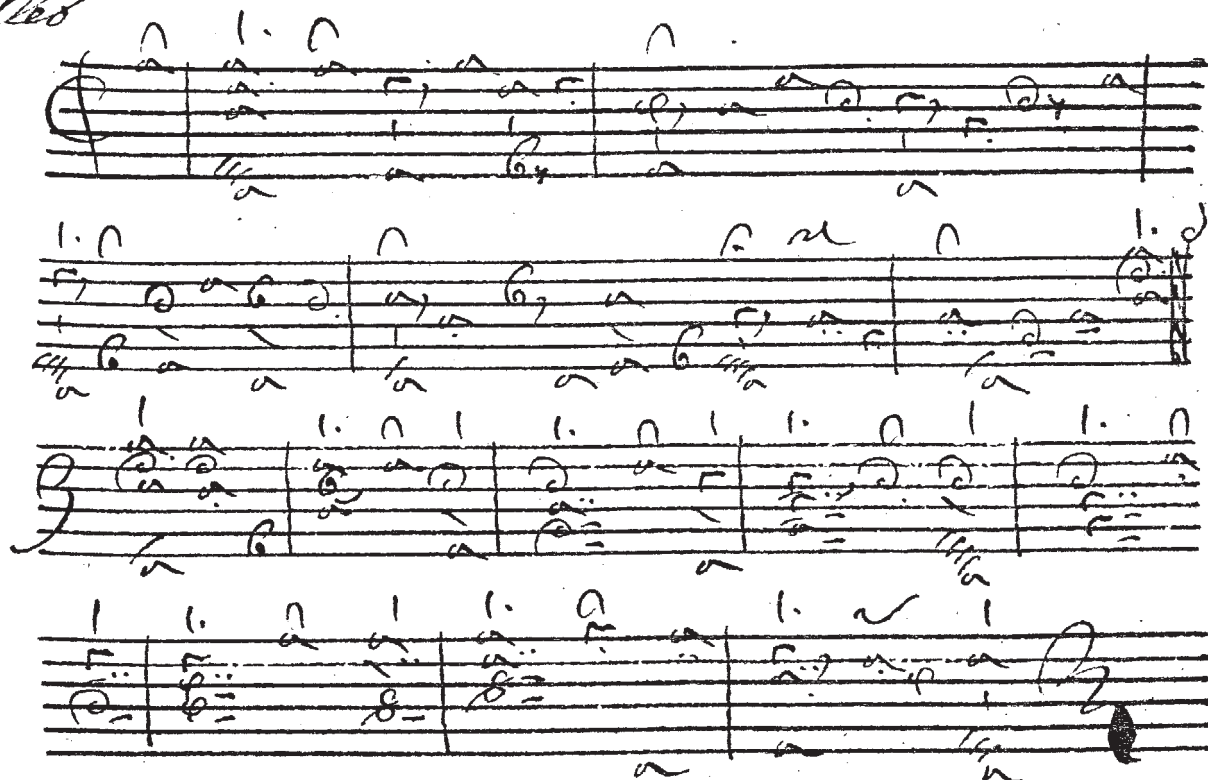
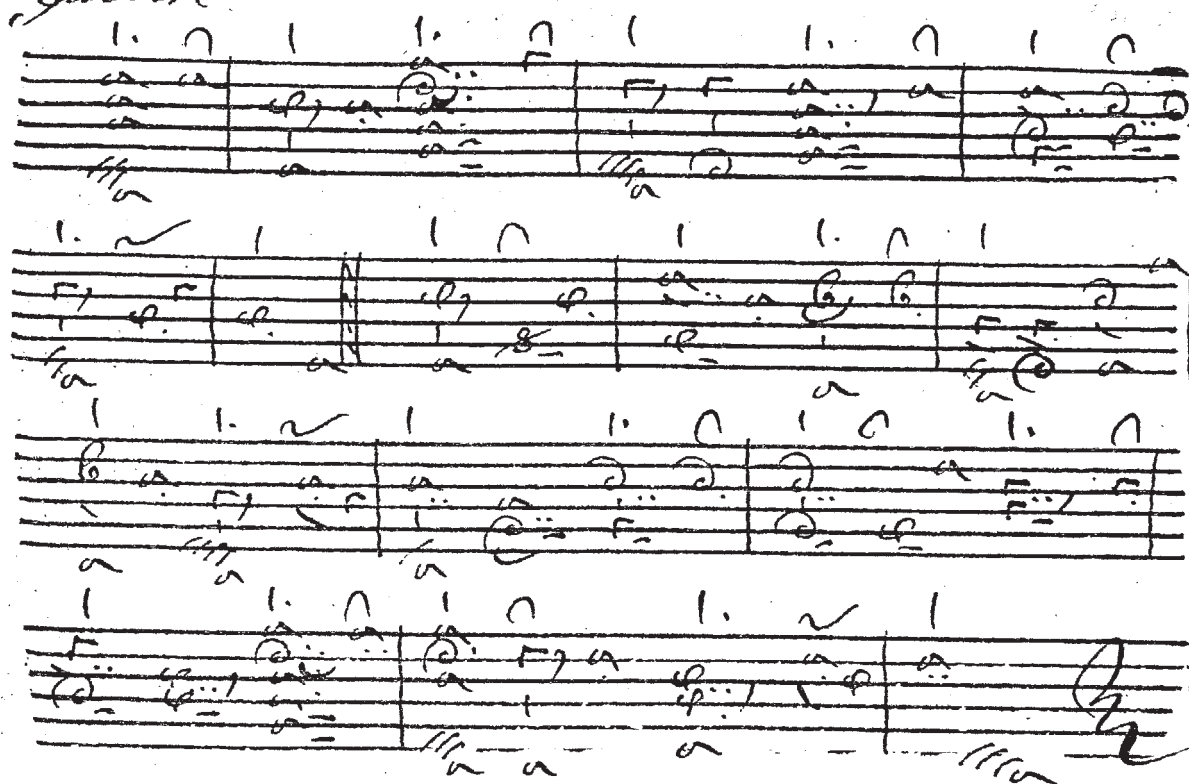
Handwritten musical score on page 39, featuring three staves of music. The notation includes various notes, rests, and clefs. The title of the piece is written in French: *Carmines de Gallot*, *pour Michel de Saint*, and *Loraband C*. Below the title, there are several empty staves.

Handwritten musical score on page 39v, featuring six staves of music. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and clefs (treble and bass). The music is written in a historical style, with some notes and rests marked with 'a' or 'r'. The staves are connected by a single line, and the notation is dense and expressive.

Handwritten musical score on page 40, featuring six staves of music. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and clefs (treble and bass). The music is written in a historical style, with some notes and rests marked with 'a' or 'r'. The staves are connected by a single line, and the notation is dense and expressive. The page ends with a double bar line and a final note.

Pourante C 2 1 2 1 2

Sarabande

Ballet*Garrotte*

Prelude

Rondeau
A.F.G.

Sarab.
H.F.G.
g.

Sarabanda

A handwritten musical score for a piece titled "Sarabanda" for two lutes. The score is written on six staves, arranged in three pairs. Each pair of staves represents one lute. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values. The handwriting is in a historical style, likely from the 16th or 17th century. The piece is marked with a "4" at the beginning of the first staff, indicating a 4/4 time signature. The score is enclosed in a rectangular border.



A handwritten musical score for a piece titled "Sarabande". The score is written on four systems of two staves each. The notation is in a cursive, handwritten style. The first system begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, including eighth and sixteenth notes, and rests. The second system continues the melody and accompaniment. The third system features a double bar line and a repeat sign. The fourth system concludes the piece. The word "Sarabande" is written vertically in a large, elegant cursive script to the right of the staves. Below the staves, there are several small, handwritten notes and symbols, possibly indicating fingerings or performance instructions.

Figure 6.2

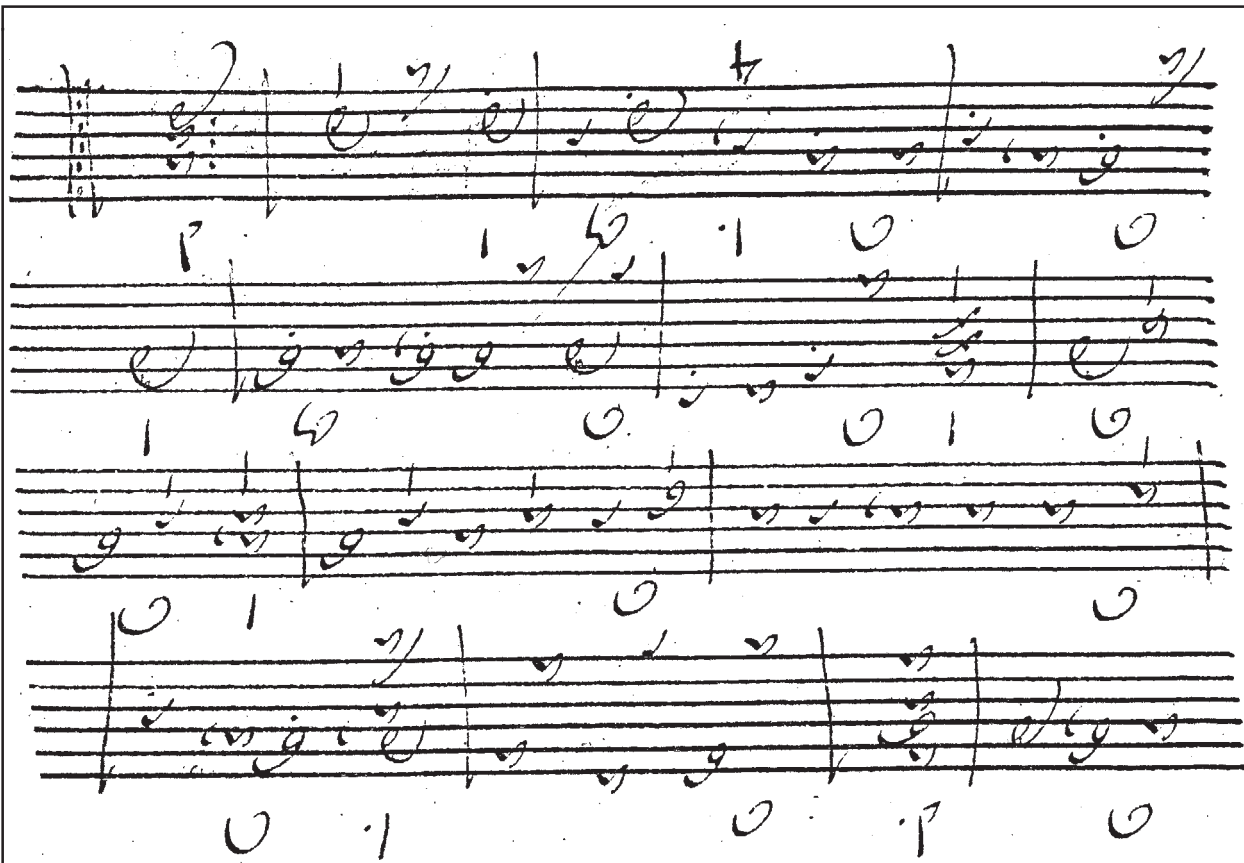
Handwritten musical score on page 59v, labeled Figure 6.2. The score consists of six staves of music. The notation is dense, featuring many beamed notes and rests. Above the staves, there are several measures of music written in a shorthand notation, possibly representing a vocal line or a specific rhythmic pattern. The handwriting is in ink on aged paper.

Handwritten musical score on page 58v. The score consists of six staves of music. The notation is dense, featuring many beamed notes and rests. Above the staves, there are several measures of music written in a shorthand notation, possibly representing a vocal line or a specific rhythmic pattern. The handwriting is in ink on aged paper.

Handwritten musical score on page 65, featuring six staves of music. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The music is written in a style characteristic of 19th-century manuscript notation.

Handwritten musical score on page 09, featuring five staves of music. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). A signature, "Gigue", is visible on the right side of the page.

Corrante



Cowaitc

Mernando f. d.

Handwritten musical score on page 63, featuring five staves of music. The notation includes various notes, rests, and clefs, with some parts written in a shorthand style below the staves.

Handwritten musical score on page 64, featuring five staves of music. The notation includes various notes, rests, and clefs, with some parts written in a shorthand style below the staves. The word "Mendel" is written vertically on the right side of the page.

Sarabande f. 2.

Handwritten musical score for a Sarabande in F major, 3/4 time. The score is written on six staves. The first staff contains a single line of notes. The second staff contains a single line of notes. The third staff contains a single line of notes. The fourth staff contains a single line of notes. The fifth staff contains a single line of notes. The sixth staff contains a single line of notes. The score is written in a cursive style with many accidentals and ornaments.

Sarabande

Corriante

Handwritten musical score for page 67v, featuring a Corriante movement. The score is written on five staves with various musical notations including notes, rests, and bar lines. The word "Corriante" is written vertically on the left side of the page.

Handwritten musical score for page 66v, featuring a Corriante movement. The score is written on five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for page 79. The score consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, handwritten style, featuring various note values including eighth and sixteenth notes, as well as rests. The notation includes many slurs and ties, suggesting a continuous melodic line. The bottom of the page shows a series of whole notes on a single staff, likely a bass line or a simplified accompaniment.

Handwritten musical score for page 89. The score consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, handwritten style, featuring various note values including eighth and sixteenth notes, as well as rests. The notation includes many slurs and ties, suggesting a continuous melodic line. The bottom of the page shows a series of whole notes on a single staff, likely a bass line or a simplified accompaniment. The word "Corrente" is written vertically in a cursive script on the right side of the page.

Allegretto

Handwritten musical score for page 69v. The score is written on a single system of six staves. The notation includes various musical symbols such as notes, rests, and clefs. The tempo marking "Allegretto" is written vertically on the left side of the page.

Handwritten musical score for page 68v. The score is written on a single system of six staves. The notation includes various musical symbols such as notes, rests, and clefs. The page number "68v" is located at the bottom left of the page.

Handwritten musical score for page 69. The score consists of five staves. The first staff begins with a treble clef and a key signature of one flat. The music is written in a fluid, handwritten style, featuring various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The notation includes many slurs and ties, indicating a continuous melodic line. The bottom of the page shows a series of notes and rests, likely a continuation of the piece.

Handwritten musical score for page 70. The score consists of five staves. The notation is similar to the previous page, with a treble clef and a key signature of one flat. The music is written in a fluid, handwritten style, featuring various note values, rests, and dynamic markings. The bottom of the page shows a series of notes and rests. To the right of the staves, there is a large, stylized flourish or signature that reads "L. Mendels" (likely Ludwig Mendels).

Mennet

Handwritten musical score for a piece titled "Mennet". The score is written on six staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The music is written in a historical style with many accidentals and ligatures. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for a string quartet, featuring four staves with notes and rests. The notation is in a cursive style, typical of handwritten musical manuscripts. The score is enclosed in a rectangular box. To the right of the staves, there is a large, stylized 'C' marking the end of the section.

Handwritten musical score on page 72, featuring five staves of music. The notation includes various notes, rests, and a 4/4 time signature. The score is written in a cursive style.

Handwritten musical score on page 73, featuring five staves of music. The notation includes various notes, rests, and a 4/4 time signature. The score is written in a cursive style. The word "Finis" is written vertically on the right side of the page.

Varaänder

Handwritten musical score for page 74. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many notes, rests, and accidentals. The second staff continues the melody. The third staff has a double bar line and then continues. The fourth and fifth staves show more complex rhythmic patterns and accidentals. Below the staves, there are some additional notes and rests.

Handwritten musical score for page 75. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. The second staff continues the melody. The third staff has a double bar line and then continues. The fourth and fifth staves show more complex rhythmic patterns and accidentals. Below the staves, there are some additional notes and rests. The title "Sarabande" is written vertically on the right side of the page.

Coranto
Partie

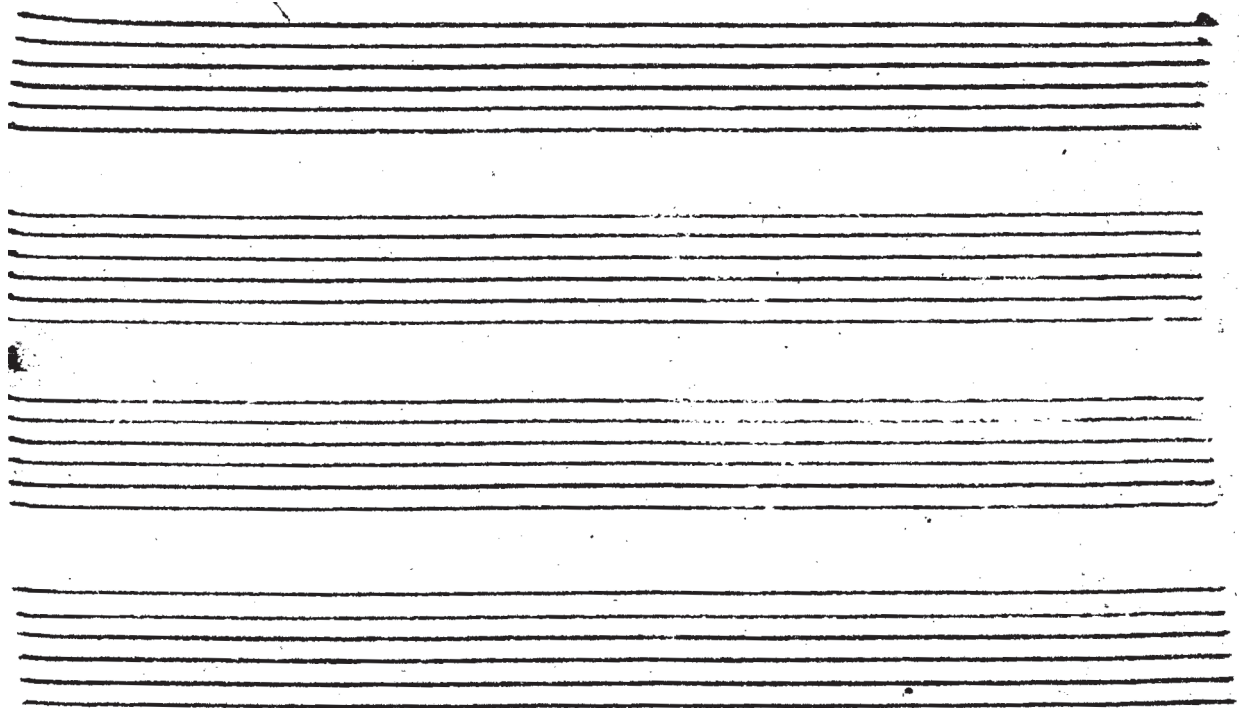
Handwritten musical score for page 96. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, handwritten style, featuring various note values including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. The notation is dense and expressive, typical of a composer's sketch or a personal manuscript.

Handwritten musical score for page 97. The score consists of five staves. The notation continues from the previous page, maintaining the same musical style. A prominent feature is the word "courante" written vertically in a cursive script on the right side of the page, indicating the tempo or character of the piece. The music includes various rhythmic patterns and dynamic markings, with some staves showing more complex rhythmic figures. The overall impression is one of a carefully composed but personally written musical work.

Remando e Parlas

2. partie de l'Allemande

Allemande





TREE EDITION