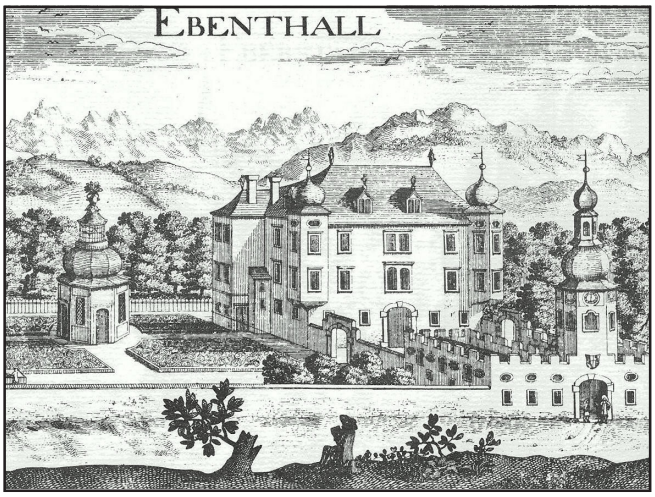
The Ebenthal Manuscripts

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

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TREE EDITION
Albert Reyerman

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

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

Dr. Douglas Alton Smith, Menlo Park, California, USA
Dr. Josef Klima, Vienna, Austria
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

LUTE SOLOS

1	lv-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-ll	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	3lv-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	64-6lv	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 1), 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.

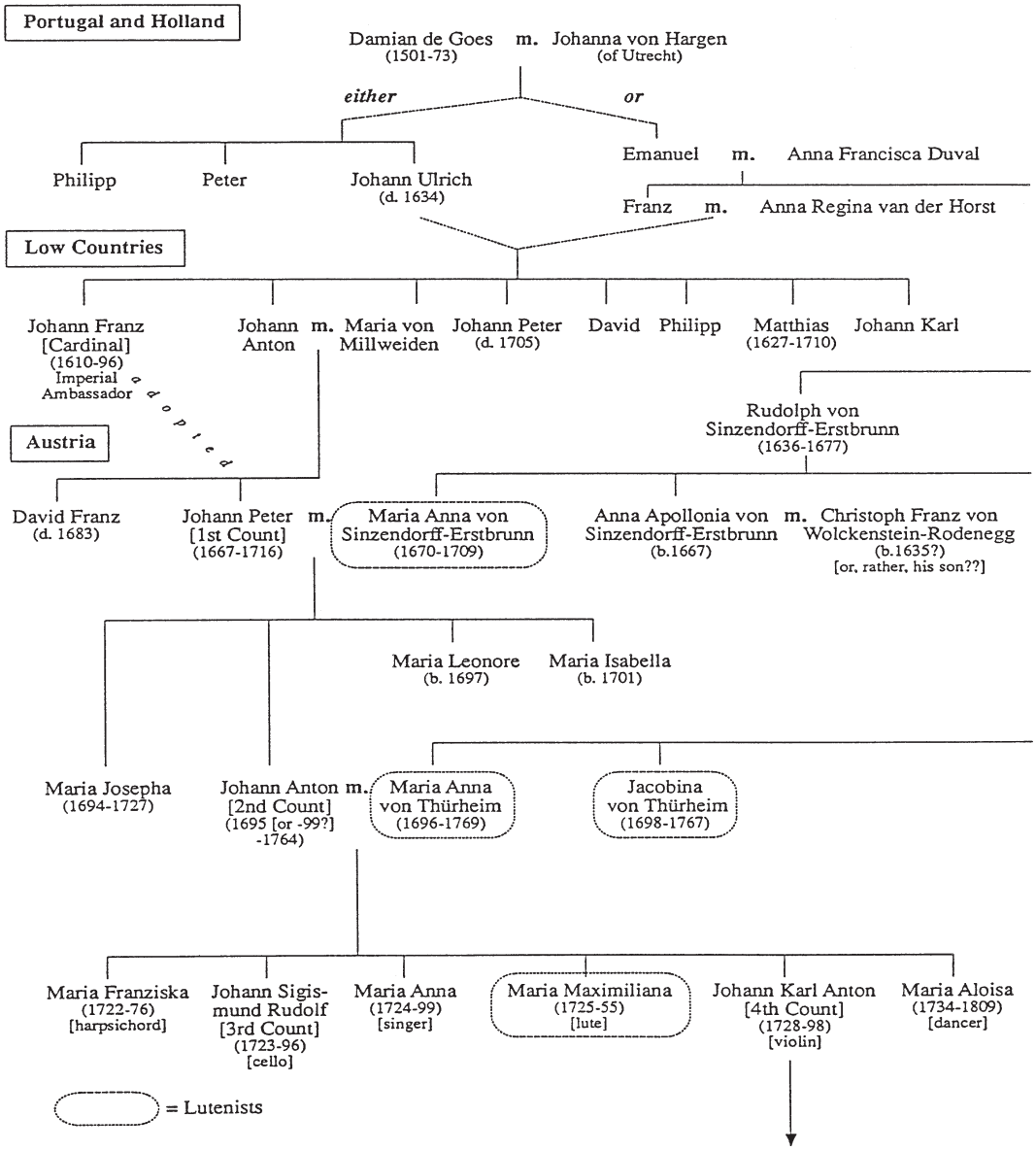
Johann Peter and Maria Anna's son, Johann Anton von Goëss (1695 1764), married Maria Anna von Thürheim (1695-1769) in 1720. This Maria Anna and her sister Jacobina were lutenists, too; their names are stamped on the spines of two of the three ensemble lute part-books in group 3. I tis possible, but not 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 suites[4] (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 inlikely 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)



MANUSCRIPT V

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. l650?-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.l8v: ' Julien Blouin A Rome le IIme Auril l673';[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. l 693 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.l700-20?, 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.l710-25?) 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.l669), apparently copied for the original owner of the earliest group of Goëss manuscripts who has added several more pieces to the MS;

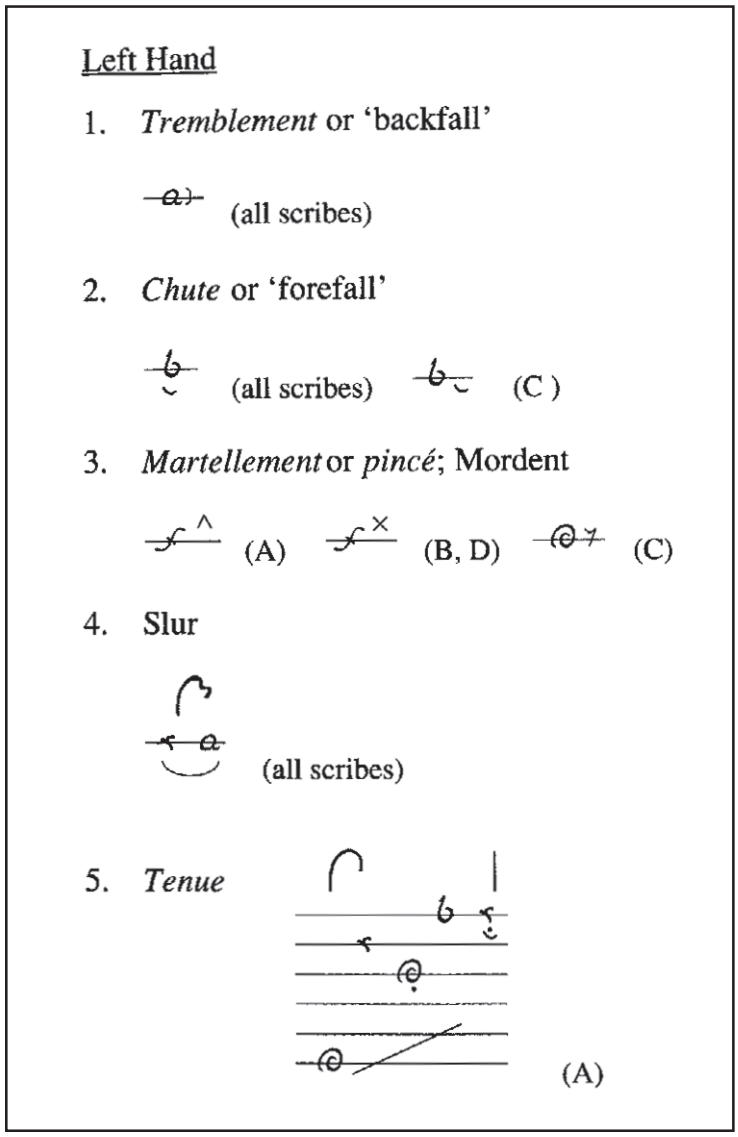
b) Fürstlich Bentheimsche Bibliothek, Burgsteinfurt, on deposit at Münster, University Library, MS C-ha 60 (owned by 'Amelie Louise Comtesse de Nassau née Comtesse de Homes' in 1699); a miscellany of opera extracts (in normal notation) and other vocal music together with lute arrangements of several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



Right Hand

1. First finger

(A, B, C)

(A)

2. Second finger

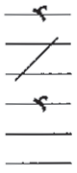
(C)

3. Thumb

(A, B)

(C)

4. *Separée*

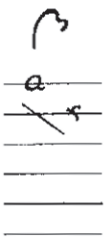
 (A, D)

(C)

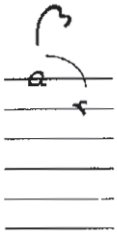
5. *Ensemble*

(A, B, C)

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

 (A, C)

(B)

 (D)

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 derzweiten 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 1 7.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. l985 z Biblioteki Publicznej Im. H. Lopacinskiego w Lublinie', in *Muzyka* (Warsaw, J980,No. 3), pp. 85-113.
10. Until recently in the collection of Mme. Genevieve Thibault, Comtesse de Chambure; see W. Boetticher,Handschriftlich *Überlieferte Lauten- undGitarrentabulaturen*, RISM B/Vll (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, Landsschaftsdenkmale 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'Inmortelle [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 Jmmortelle*; Lublin, f.23v (?): *M· de Nesues V. Gautier* (first strain only); Lund G34, ff.41-41v: Gavotte [sic]; Lund G37, ff.l 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); Ottobeurcn,f .l4 1v : *L'Immortelle/Courrante de suitte 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: *A1m. 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. l08- 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.l2-15: *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.l06v-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 l8761, f.10v: *Menuette*

20 28v-30 [Rondeau, Losy]
Bmo 189, p.l89 (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.l86: *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 Gaultier*; Berlin 40600, ff.9v-10: n.t.

33 41 v-42 Sarabande [Pinel]
Oeuvres de Pinel, No. 60; Krakow/Berlin 40626, f.l7: 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 JII, 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.l4: *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*[emande] *Merc*[ure]; Krakow/Berlin 40637, p.3: *Allemande de Mercure la 2. partie*

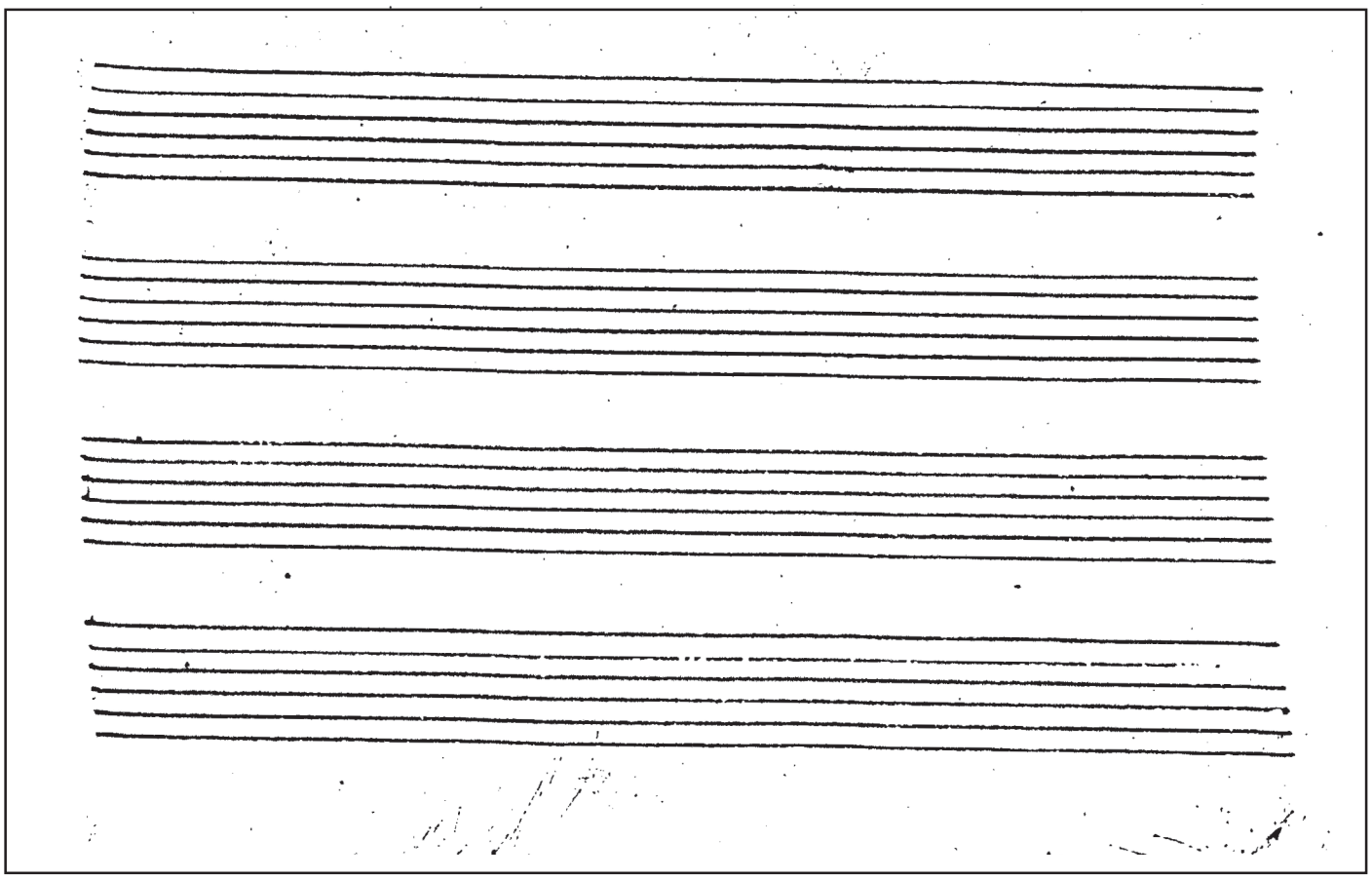
48 62-61 Courante [JeanMercure]
Oeuvres des Mercure,No. l2; Goëss 1, ff.108v-109: *Cour*[ante] *de Merc*[ure]; Keller, ff.78v-79: *Courante Mercüre*; Rieck, No. XXII: *Courante, Mons. Mercure*, a 3 (arr. for two violins and b.c.)

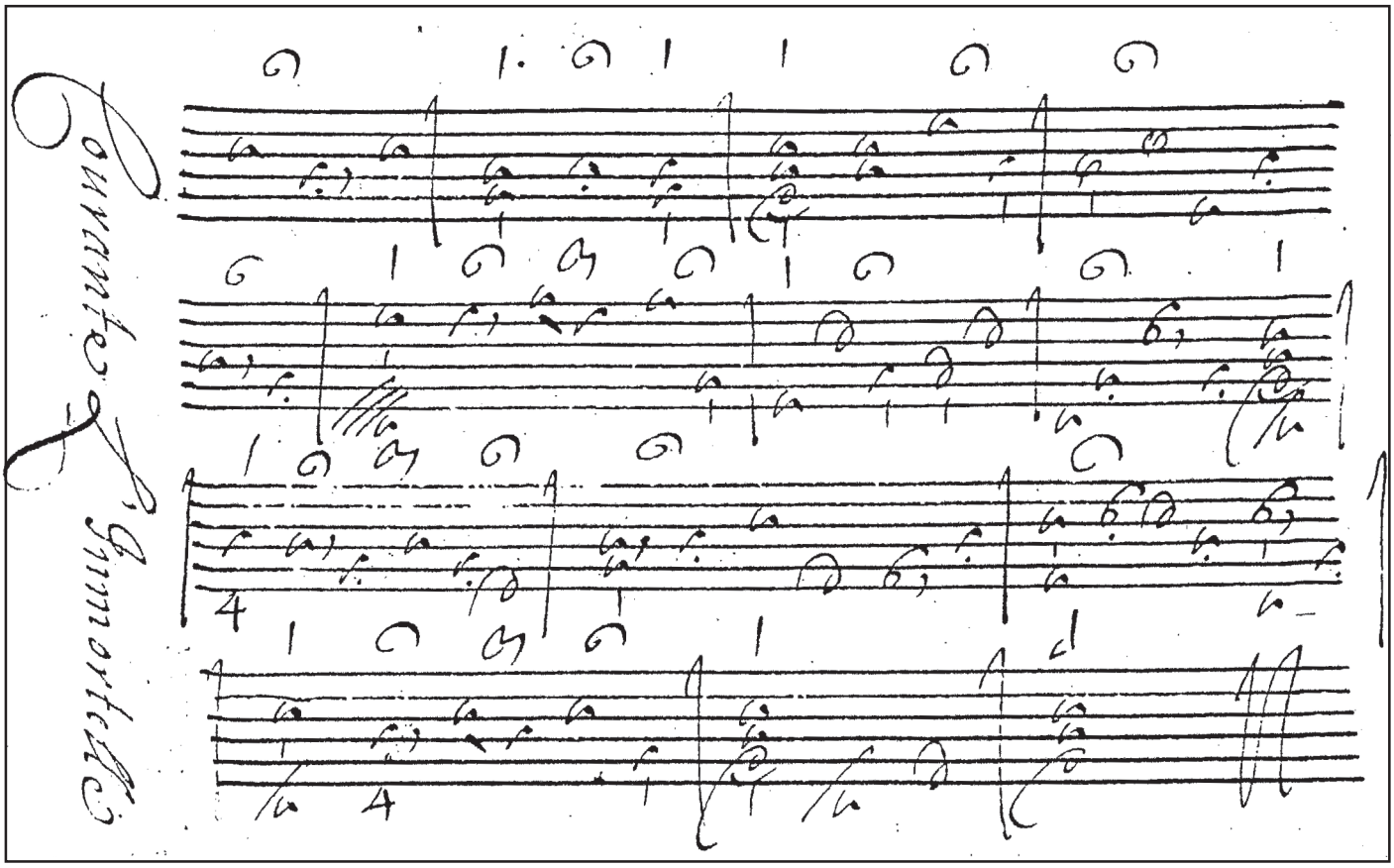
49 60-59 Gigue [JeanMercure]
Oeuvres des Mercure, No. 26; Keller, ff.77v-78: *Gique Mons. Mercüre*; Krakow/Berlin 40637, p. 4: *Gique de Mercure. la 1. partie* (for two 12-course lutes); Stockholm 228, ff.37v-38: *Gigve de Mercüre* (for keyboard); Skara 493, ff.31 v-32: *Gigue* (for keyboard); Rieck, No. XXI: *Gique, 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 l685 -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 l700)
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, *La Rhétorique des dieux et autres pieces de luth*, ed. André Tessier, vol. 2 (Paris, 1932-3)
Gautier Pieces	Denis Gautier, *Pièces de Luth sur trois differents modes nouveaux* (Paris, c 1670)
Göttingen	Göttingen University Library, Ms. philos. 84 k (c l710-20)
Göttweig	Göttweig monastery, Ms. Lautentabulatur Nr. 2 (c l710-25)
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 l715)
Kalmar 21072	Kalmar, Lans Museum, Ms. 21.072 (Austrian?, c l715)
Keller	Paris, Bibl. N ationale, 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 l660-70?)
Kremsmünster 79	Kremsmünster Abbey, ms. L 79 (c 1690)
Leipzig24	Leipzig University Library, ms. 11.6.24 (c l700- IO)
Leningrad	Leningrad, Academy of Sciences, Ms. 0 nr 124 (c l614-70)
Lublin	Lublin, Biblioteka Publiczna Im. H. Lopacinski-ego, MS 1985(c l694)
Lund G3 4 and G 37	Lund, University Library, Ms. Wenster G34 (c l712)
Milleran	Paris, Bibl. Nationale, Fonds Cons. National Res. 823 (c l680-1700)
Monin	Paris, Bibl.Nationalems. Vm7 . 6212 (c 1664-80)
New York	New York, Public Library, Ms. *MYO (Music Reserve) (c1720)
Oeuvres des Dubut	*Oeuvres des Dubut*, ed. M. Rollin and J.-M. Vaccaro (Paris: CNRS, 1979)
Oeuvres de Dufaut	*Oeuvres de Dufaut*, ed. A. Souris and M. Rollin (Paris: CNRS, 2nd ed. l988)

Oeuvres des Gallot	*Oeuvres des Gallot*, ed. M. Rollin (Paris: CNRS, 1987)
Oeuvres des Mercure	*Oeuvres des Mercure*, ed. M. Rollin and J .-M. Vaccaro (Paris: CNRS, 1977)
Oeuvres de Pinel	*Oeuvres de Pinel,* ed. M. Rollin and J.-M. Vaccaro (Paris: CNRS, 1982)
Oeuvres du Vieux Gautier	*Oeuvres du Vieux Gautier*, 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 l690-1700)
Paris 51	Paris, Bibliotheque Nationale, ms. Rés. Vm7 . Rés. Vmf.51 (c l653)
Paris6211	Paris, Biliothèque Nationale, ms. Rés. V m 7. 6211
Paris6214	Paris, Bibliothèque Nationale,ms. Rés. Vm7.6214
Paris6265	Paris, Bibliothèque Nationale, ms. Rés. Vm7 . 6265 (c l700)
Perrine	Perrine, *Pieces de luth en musique* (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. l42 (Signatur 78 C 12),La rhetorique des dieux' (c l652)
Rieck	Johann Ernst Rieck, *Neuer Allemanden, Giques, Balletten, Couranten, Sarabanden, und Cavotten* (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,
Vienna17706	Ms without signature (French, c 1670?) Vienna, Österreichische Nationalbibliothek, Musikabteilung
Viennal8761	Ms. l7706 (c l680-1700)
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. l737)
WashingtonLeeds	Washington, Library of Congress, Music Division, Ms. M.2.l. T2 . 18B.Case (c l706- ll)

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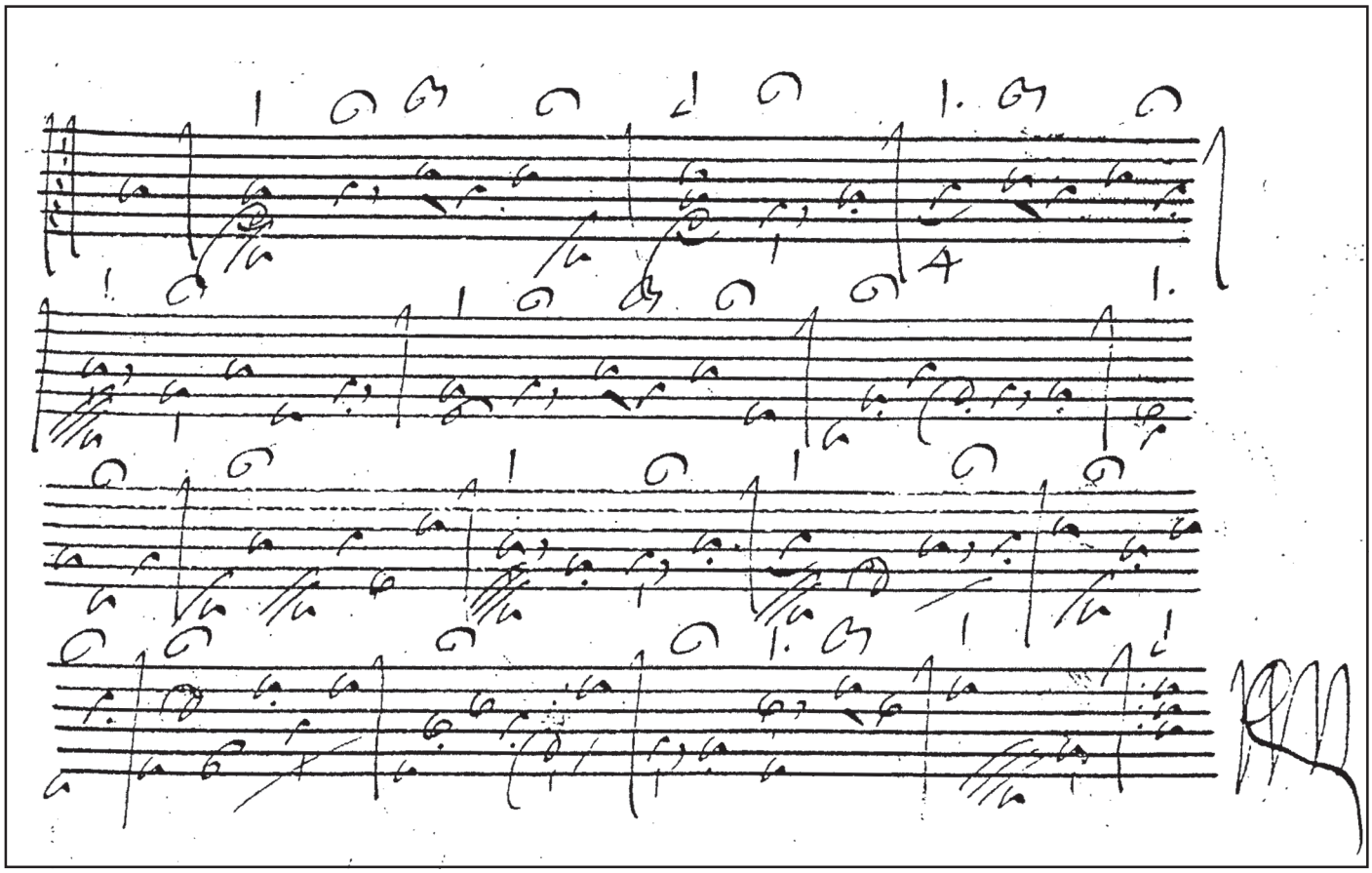

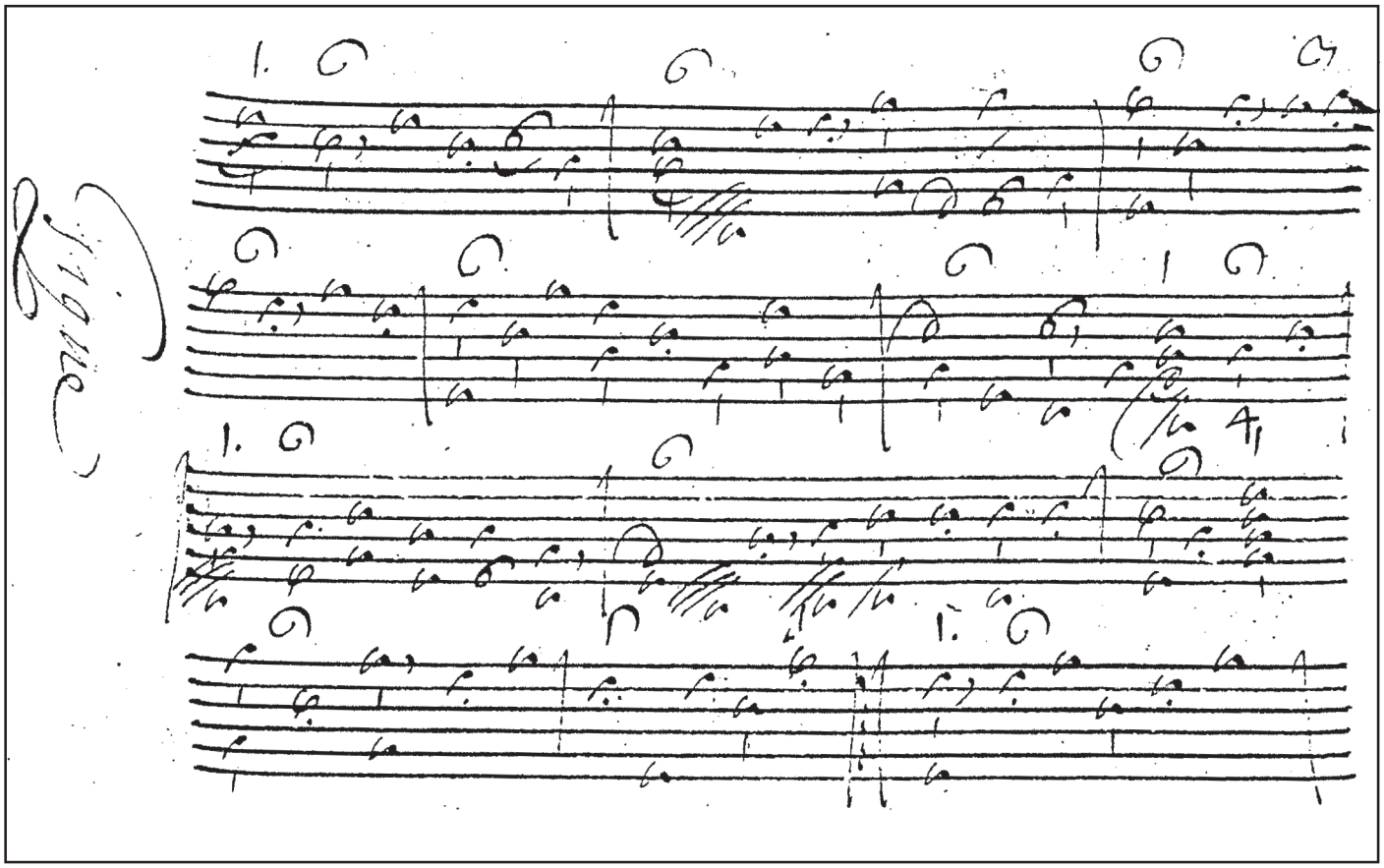

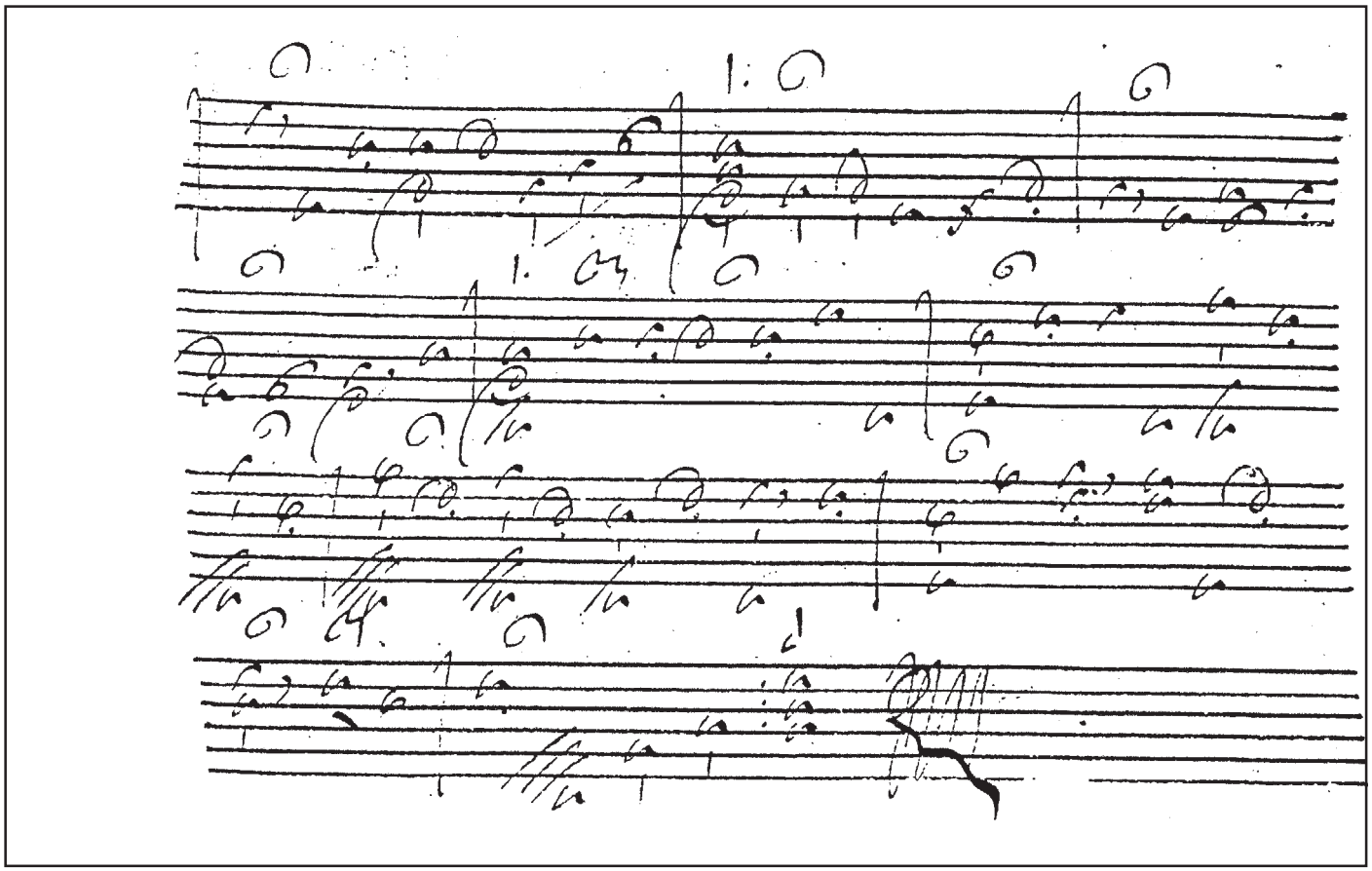

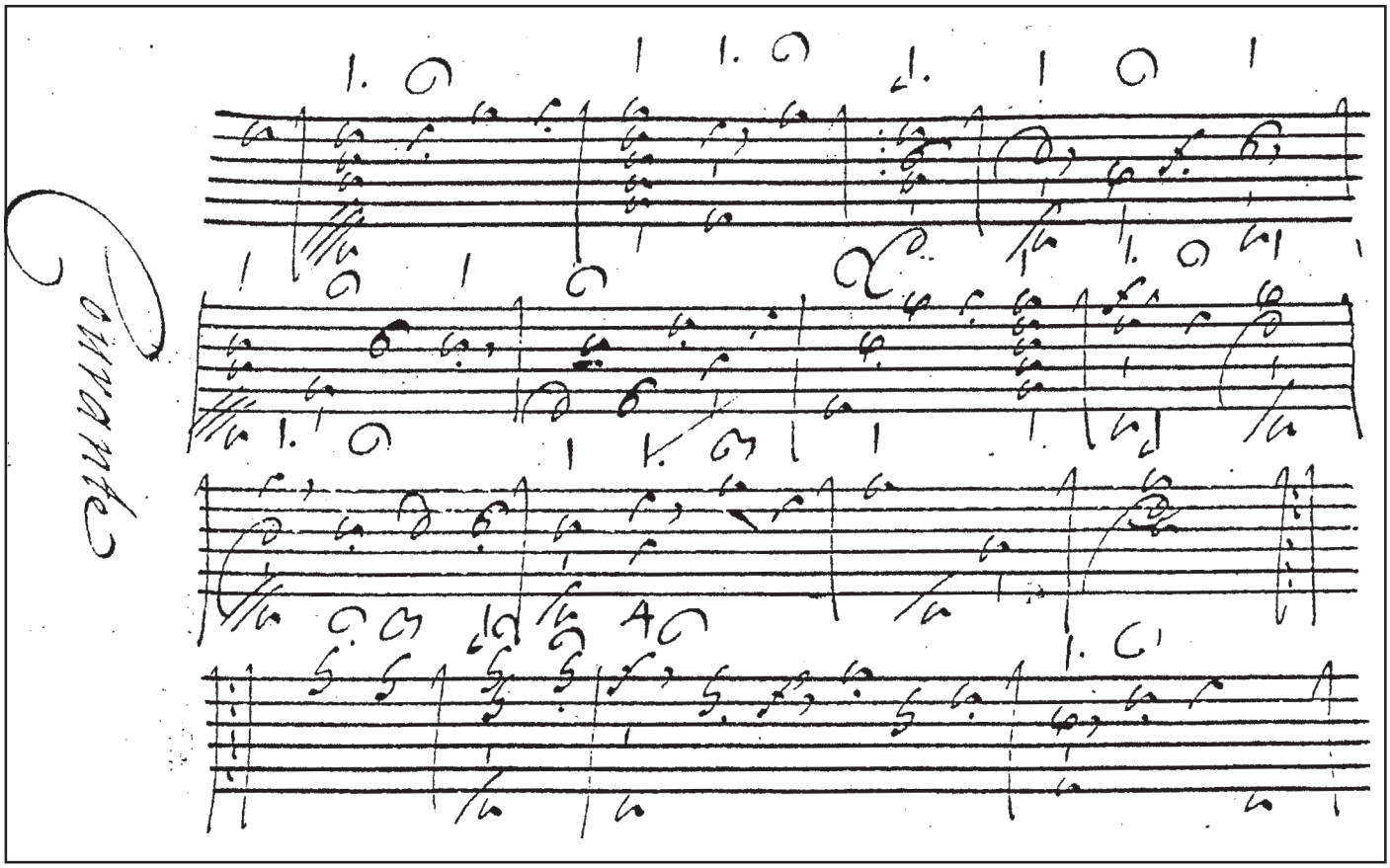

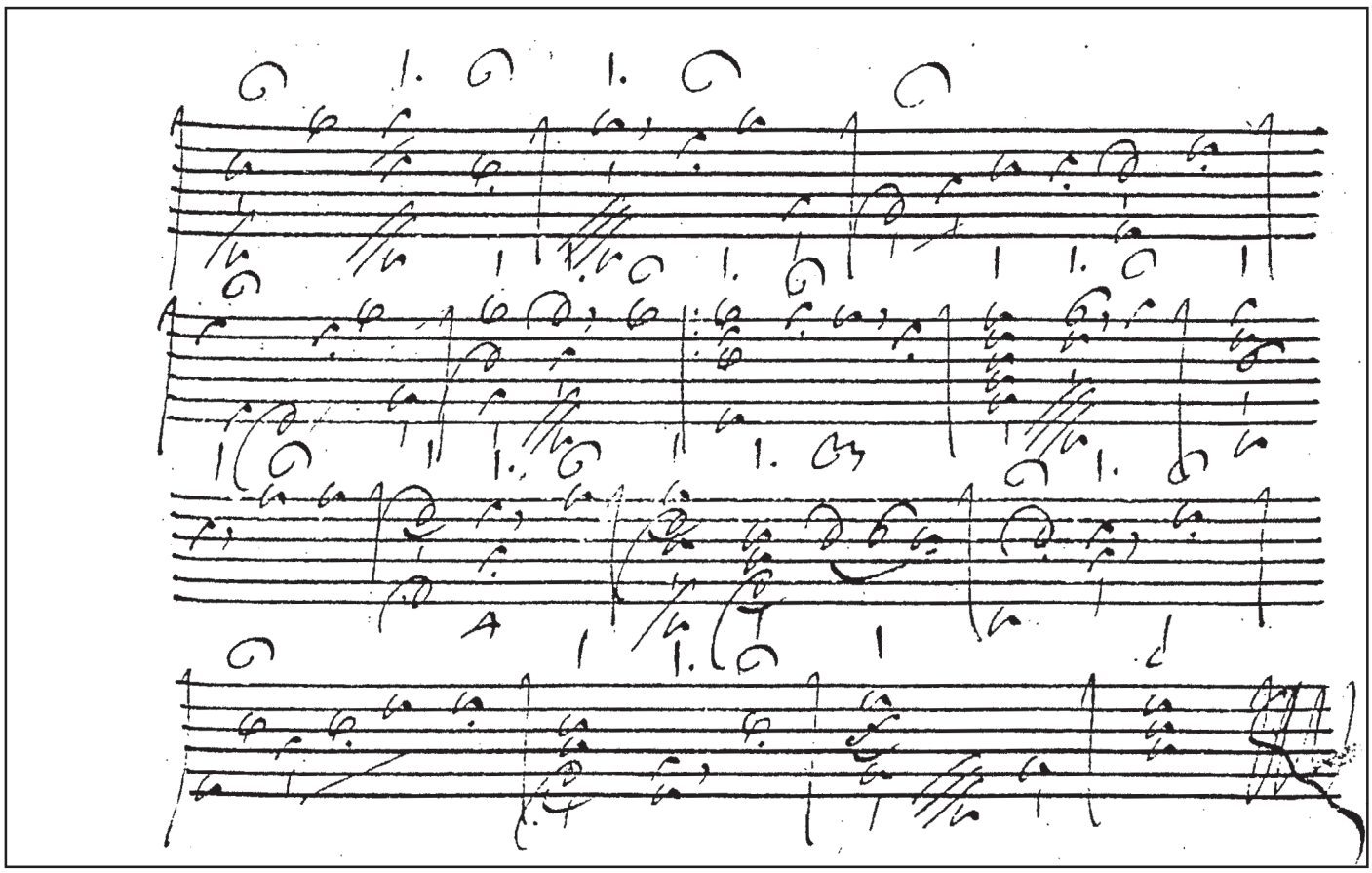

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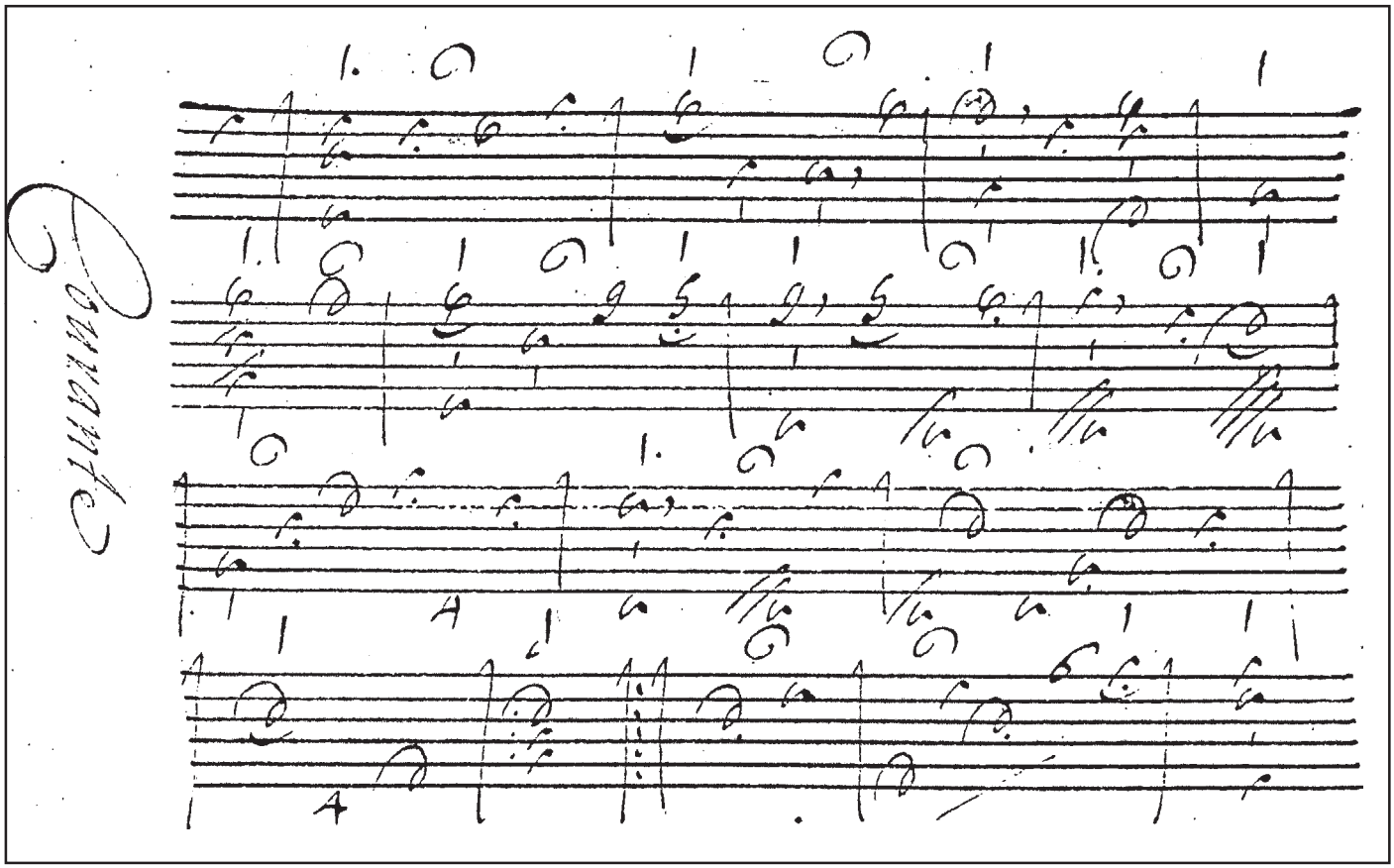
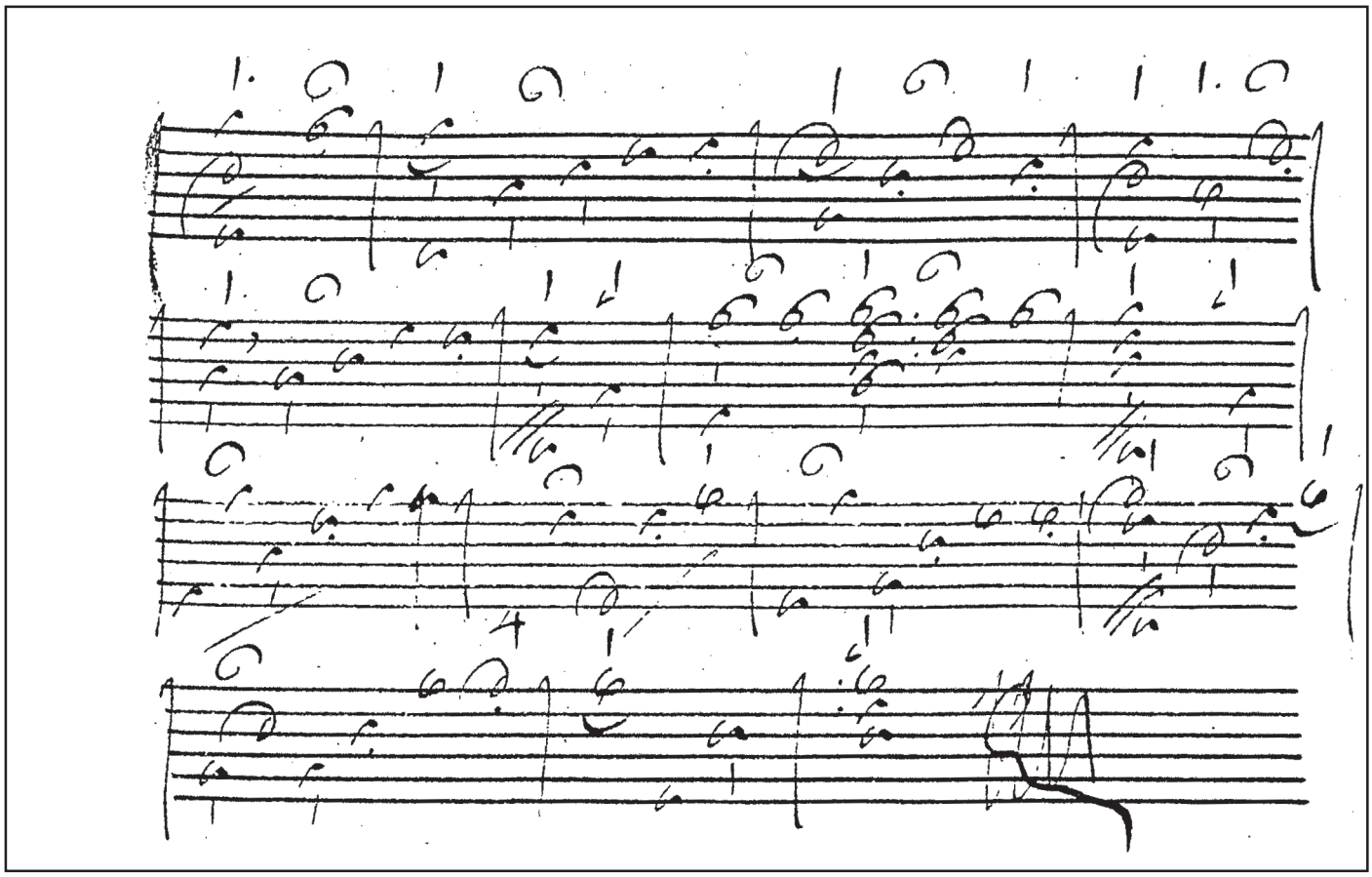
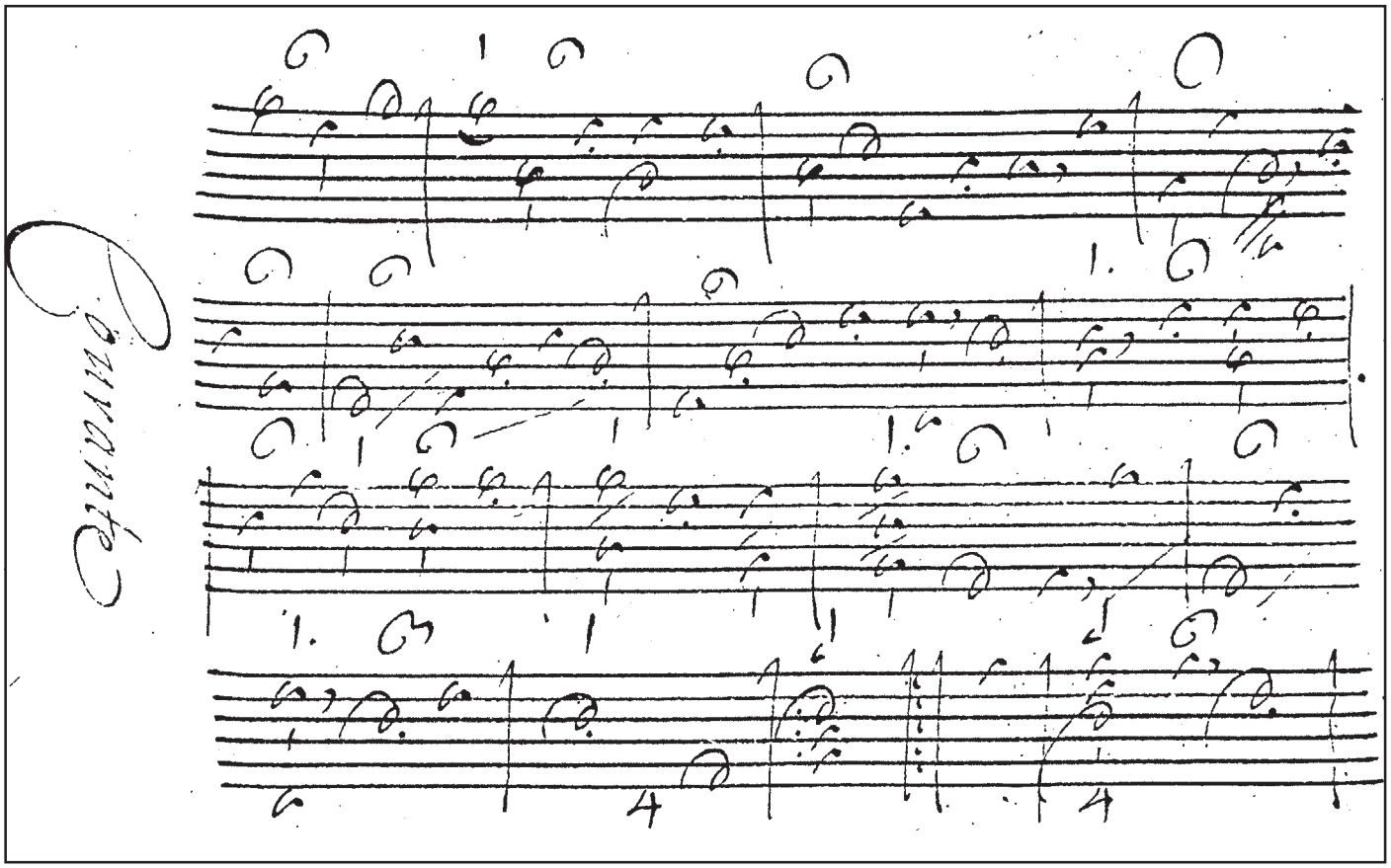
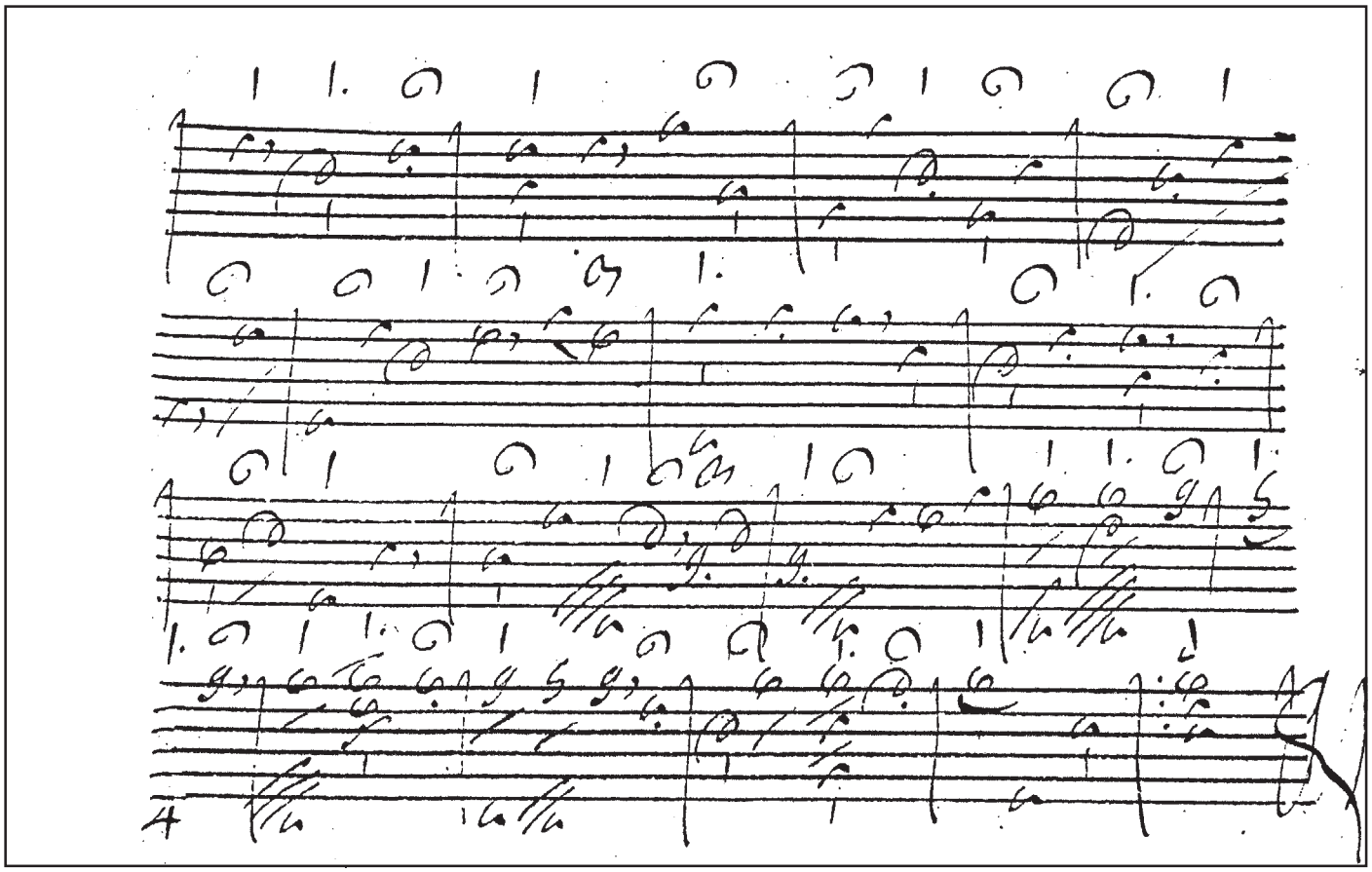
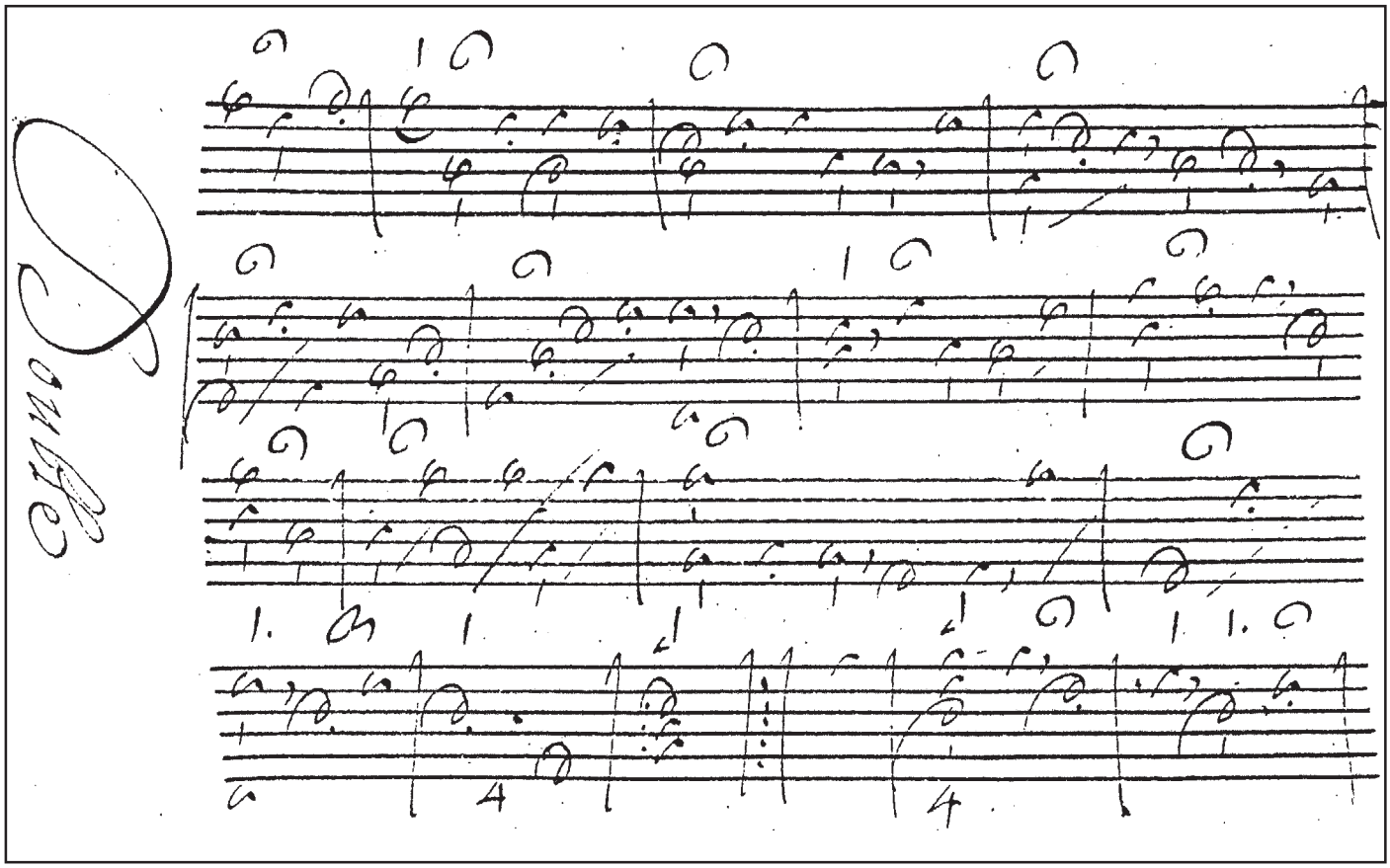
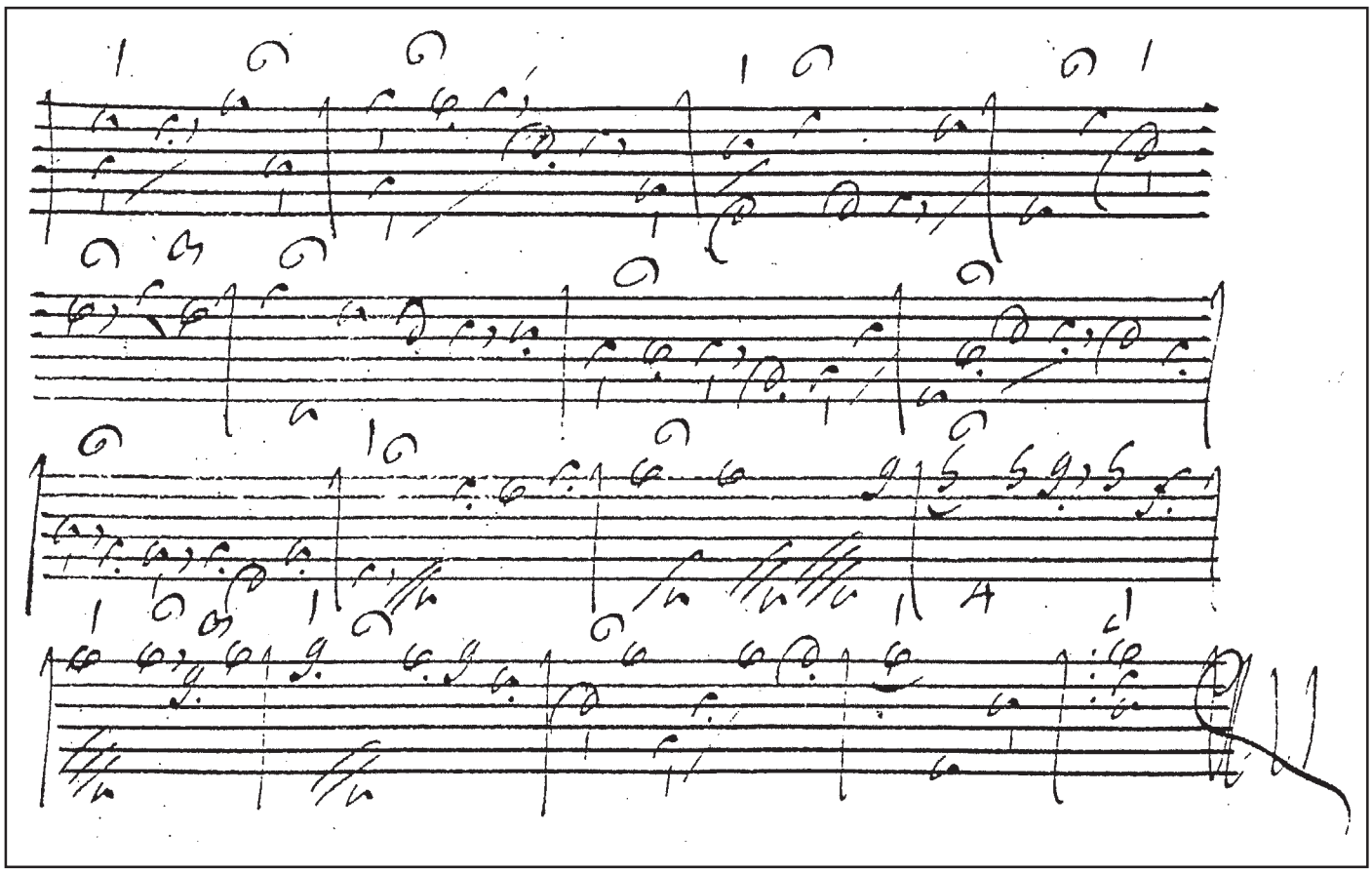


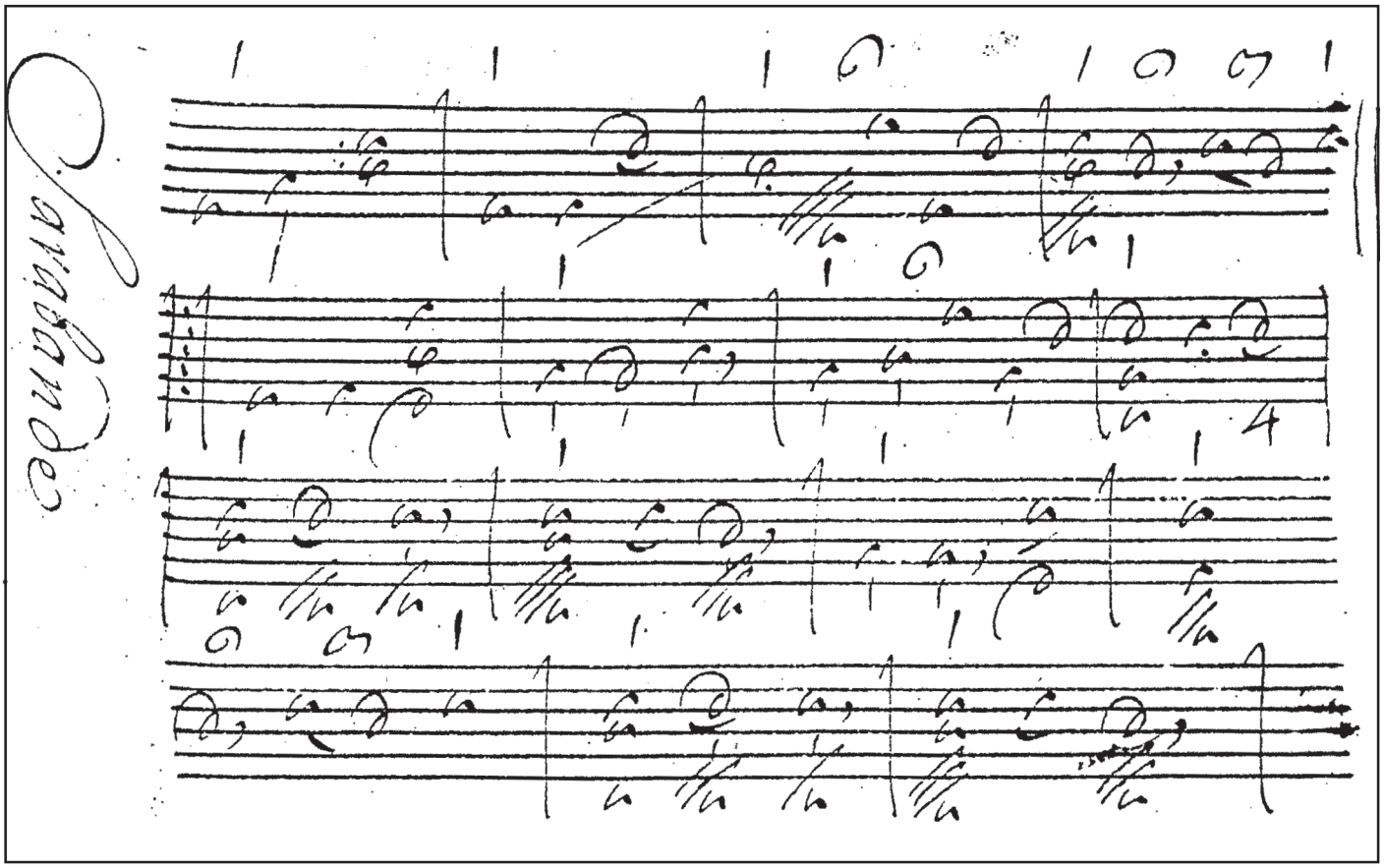


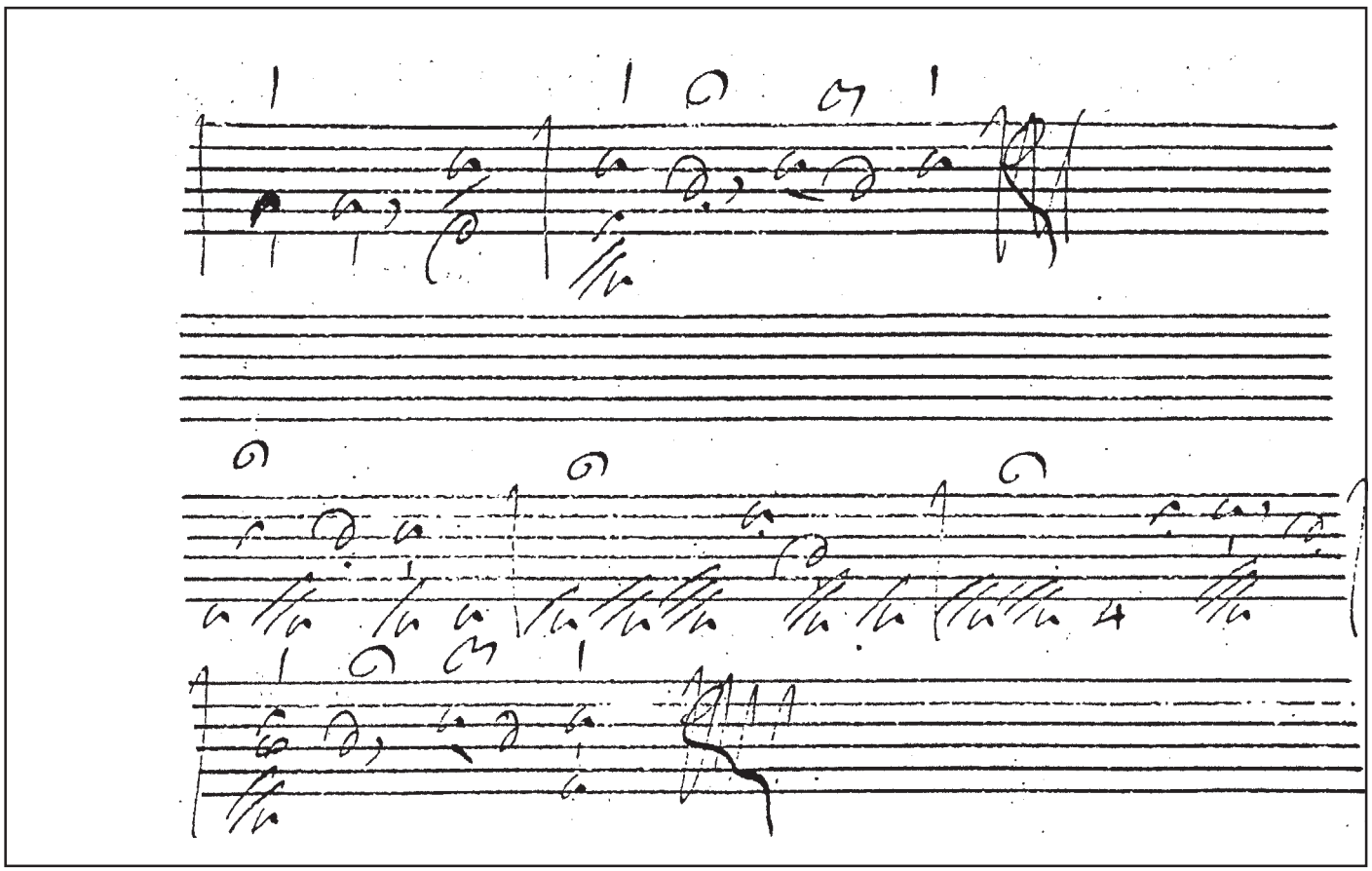


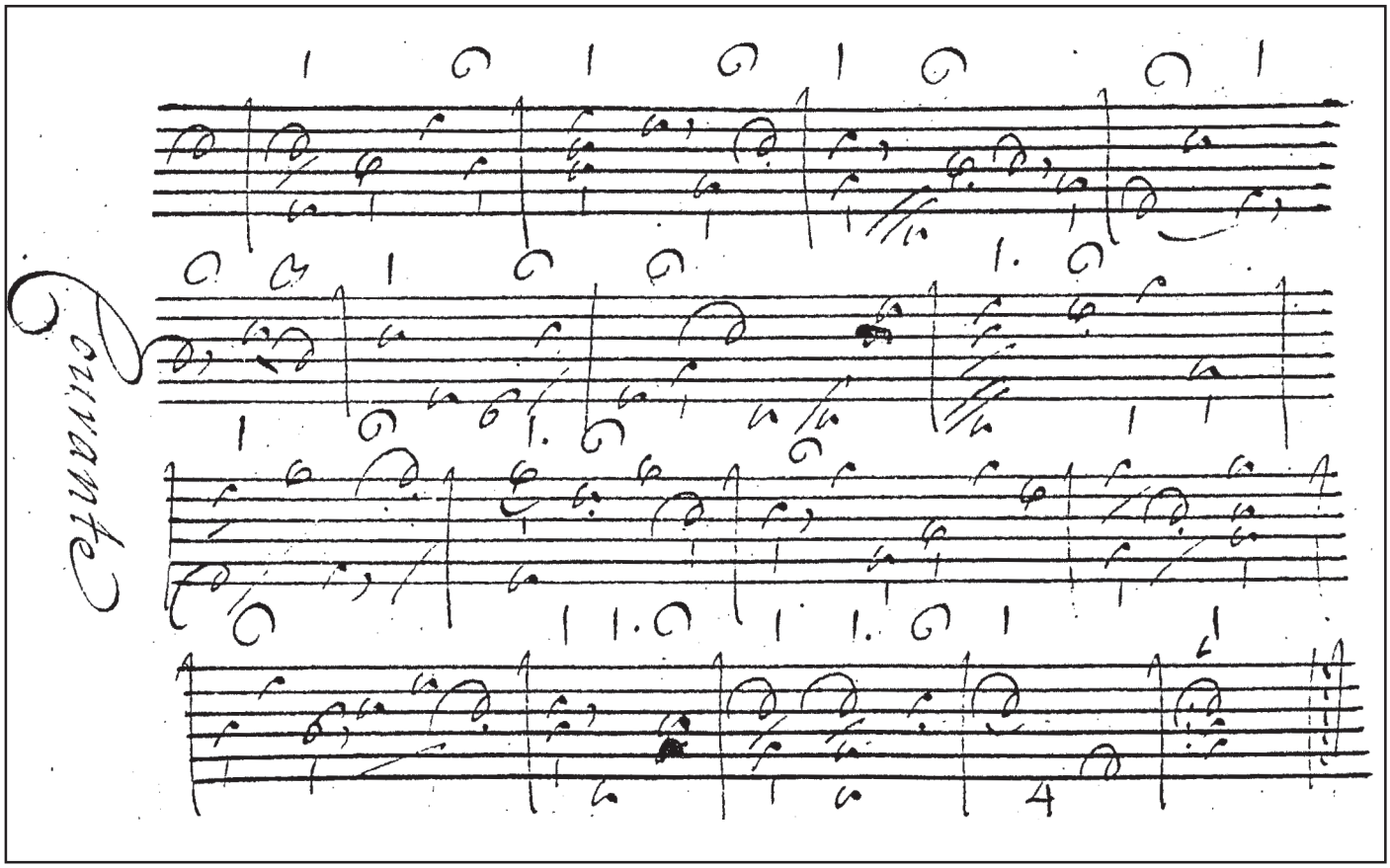


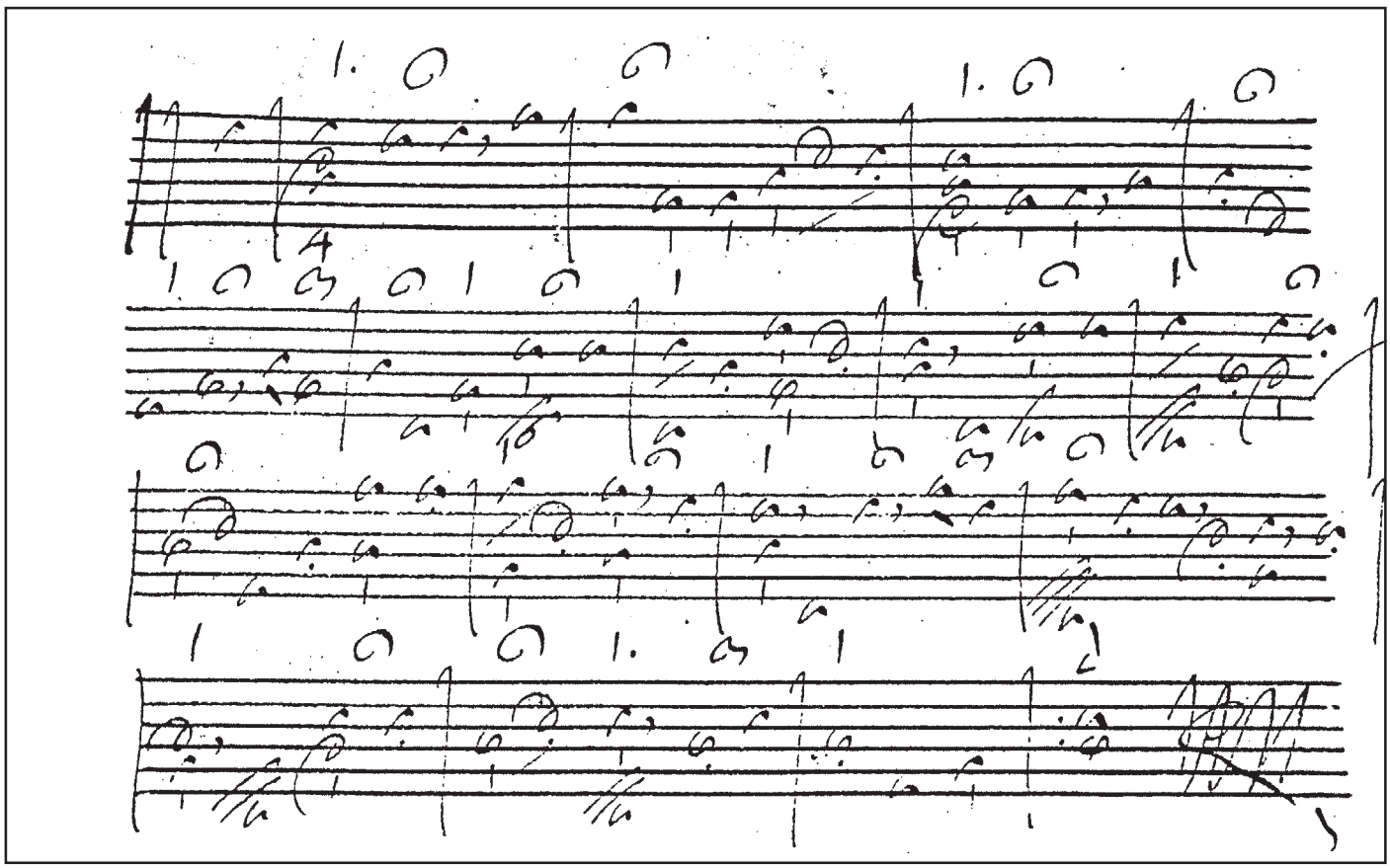


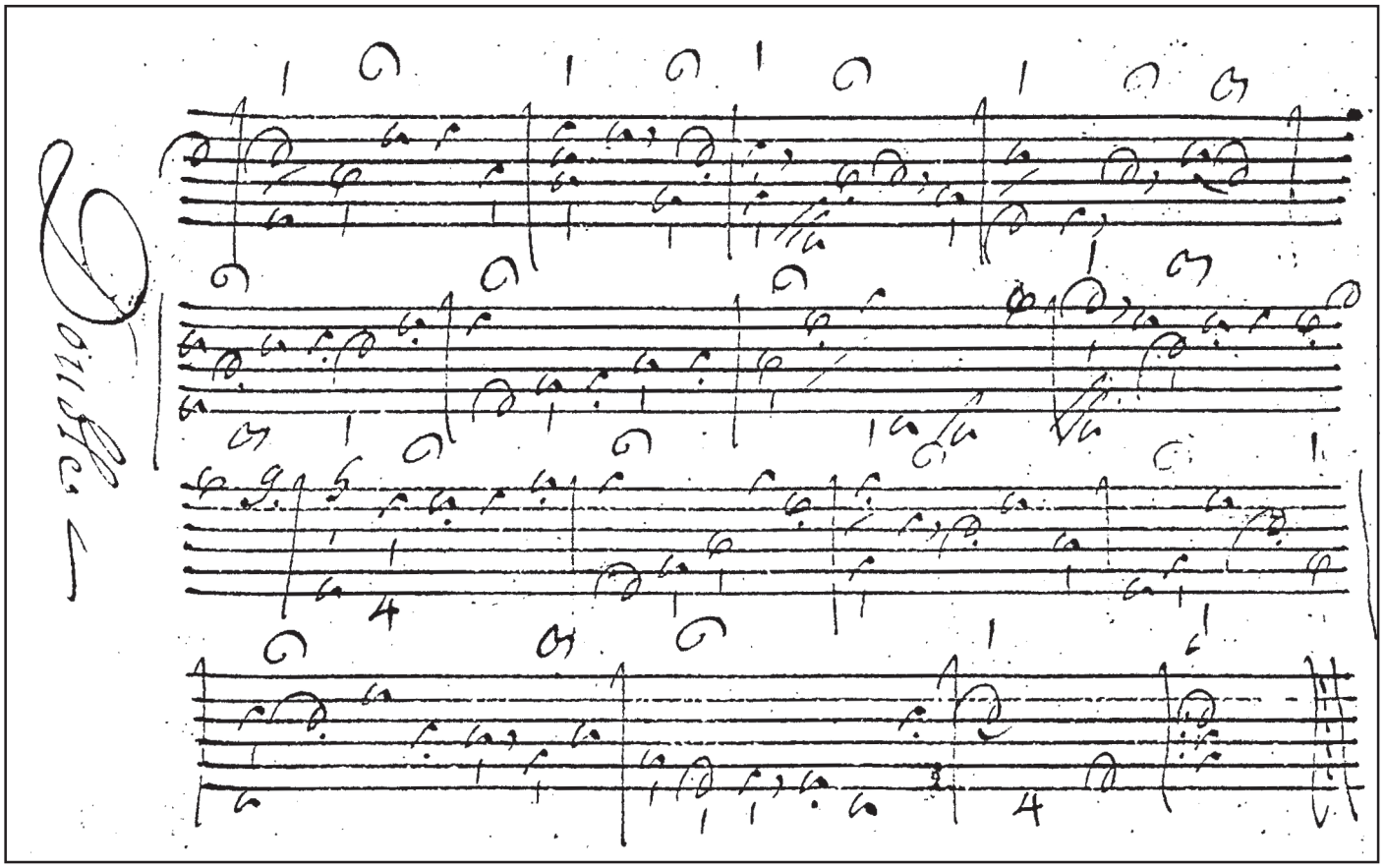


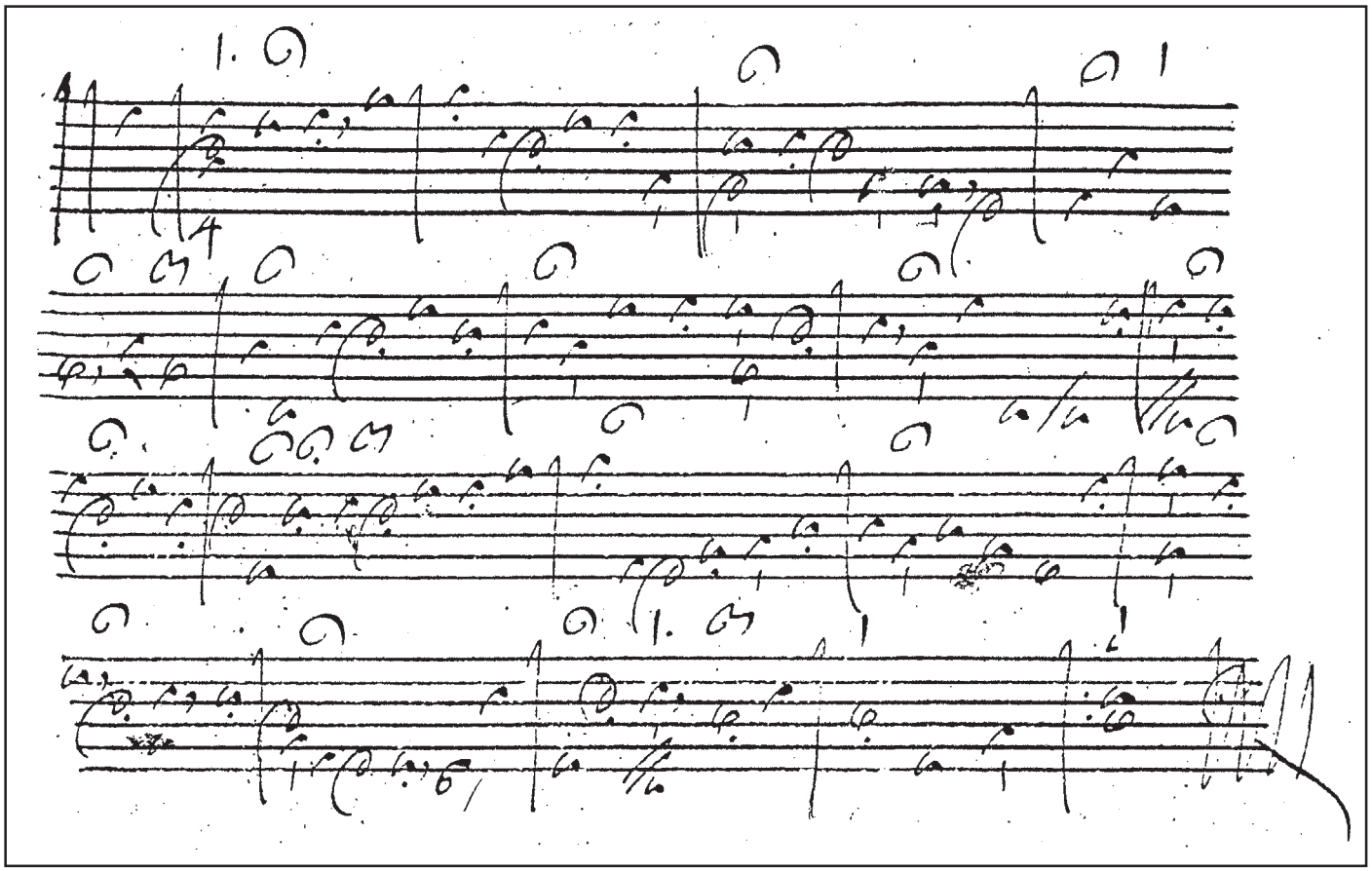

Saraband



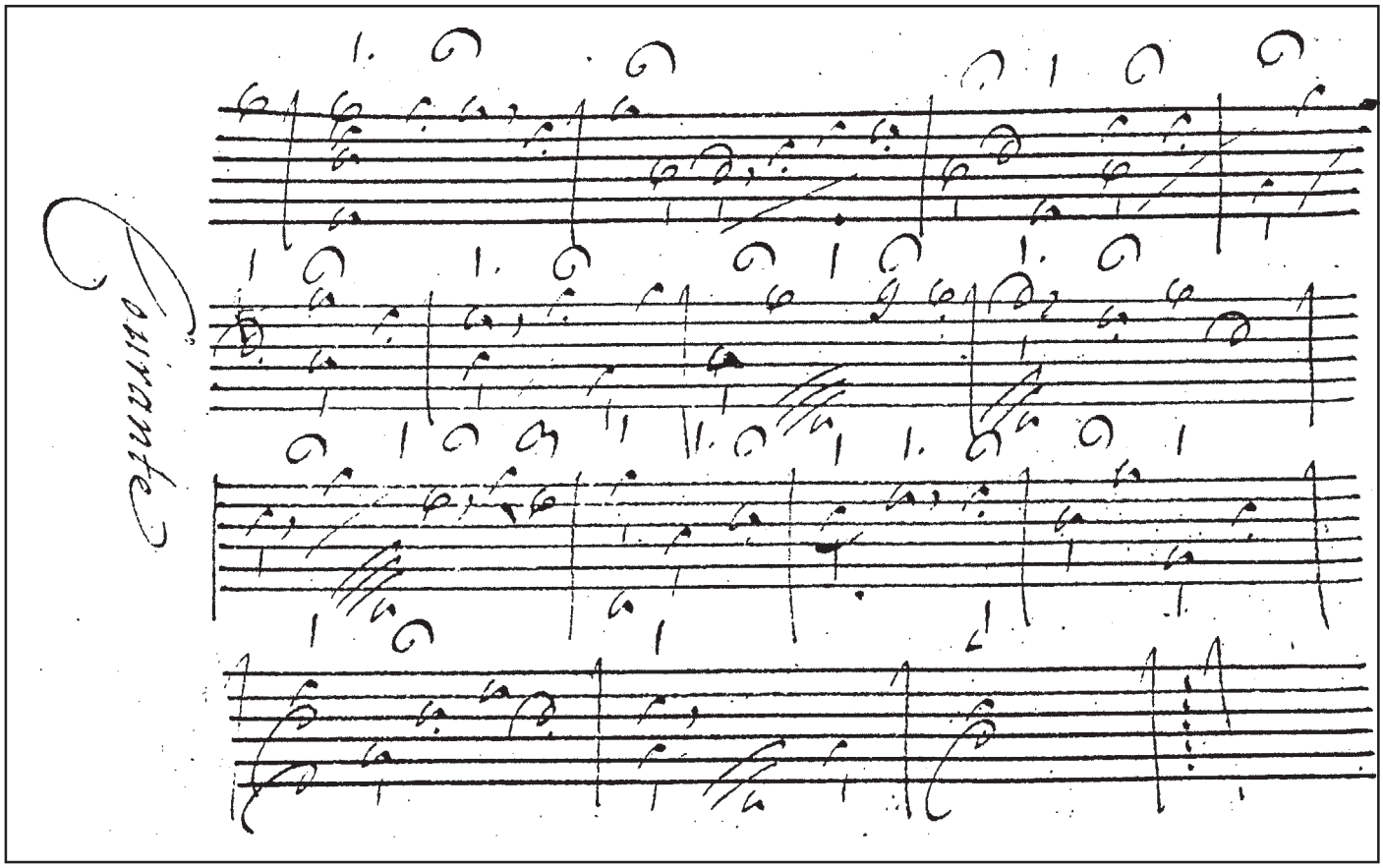


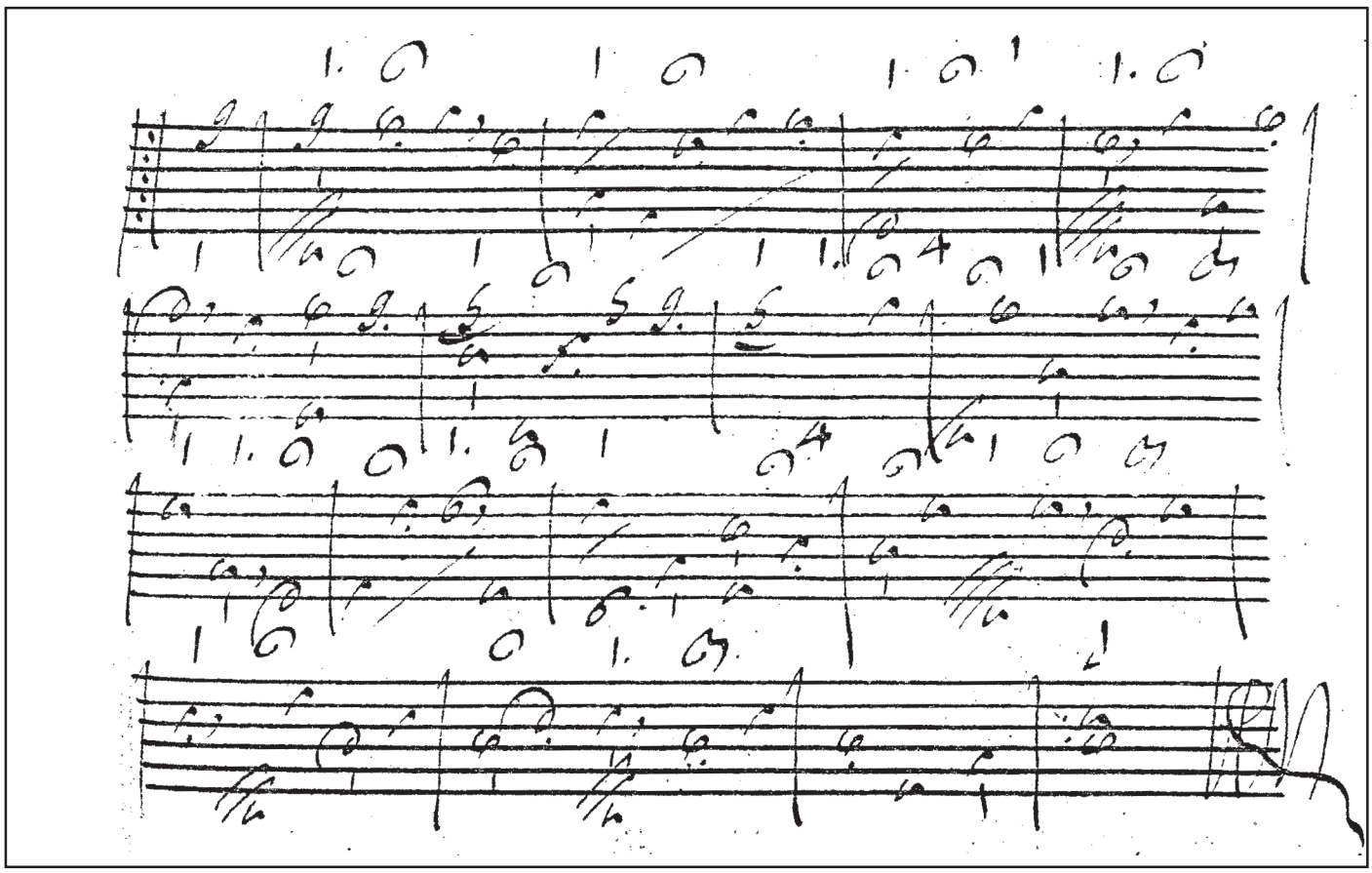




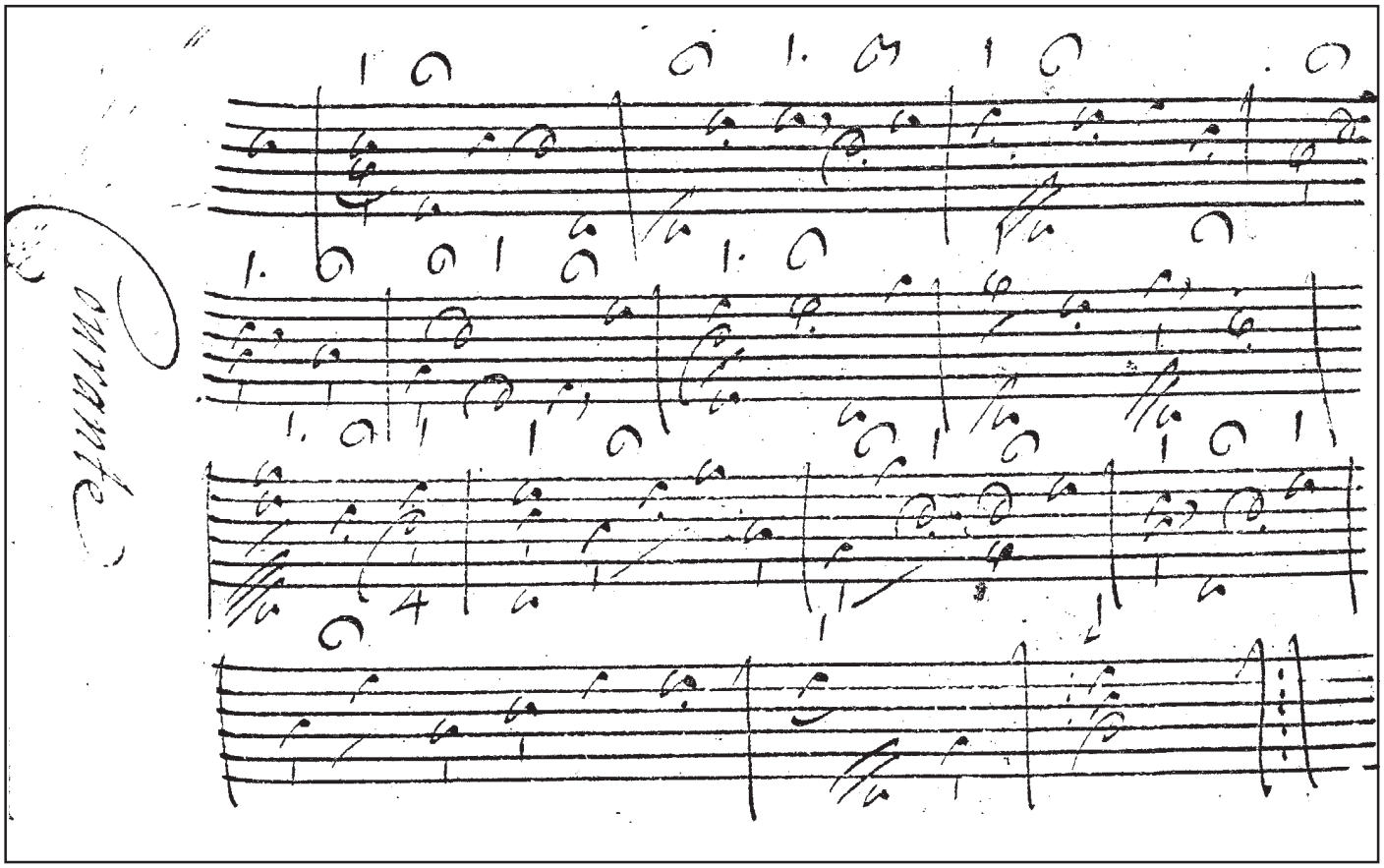


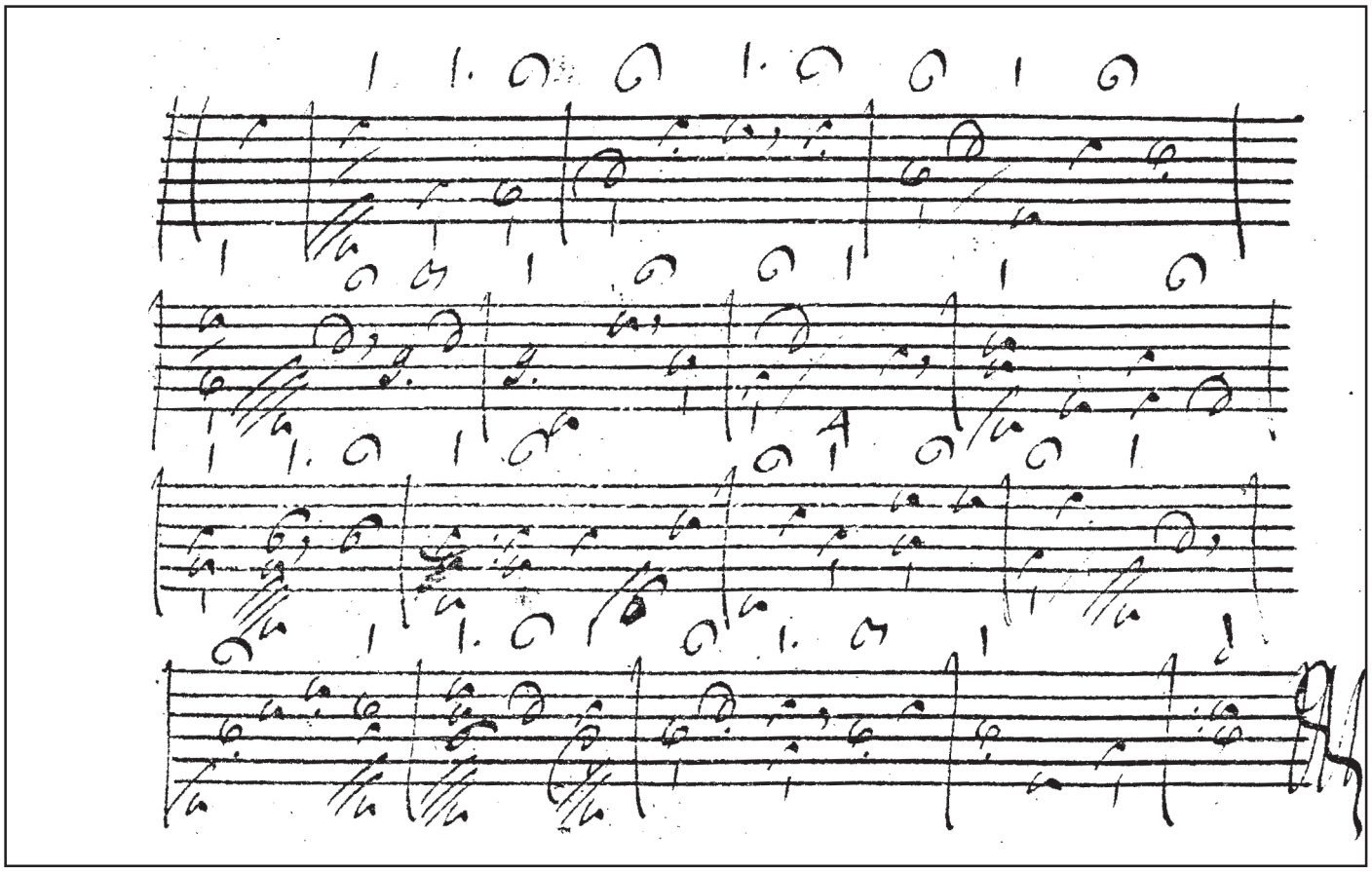
11v



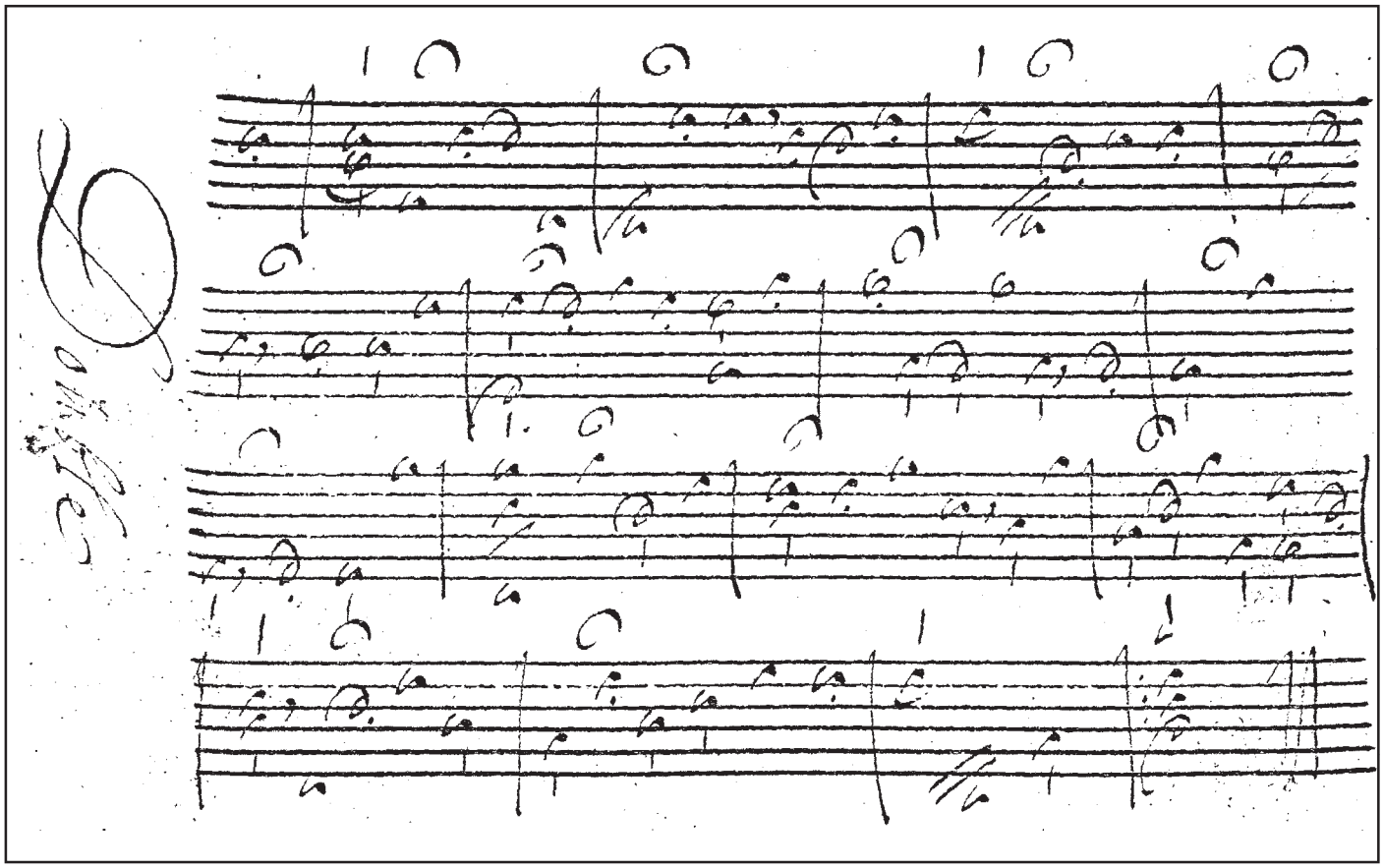


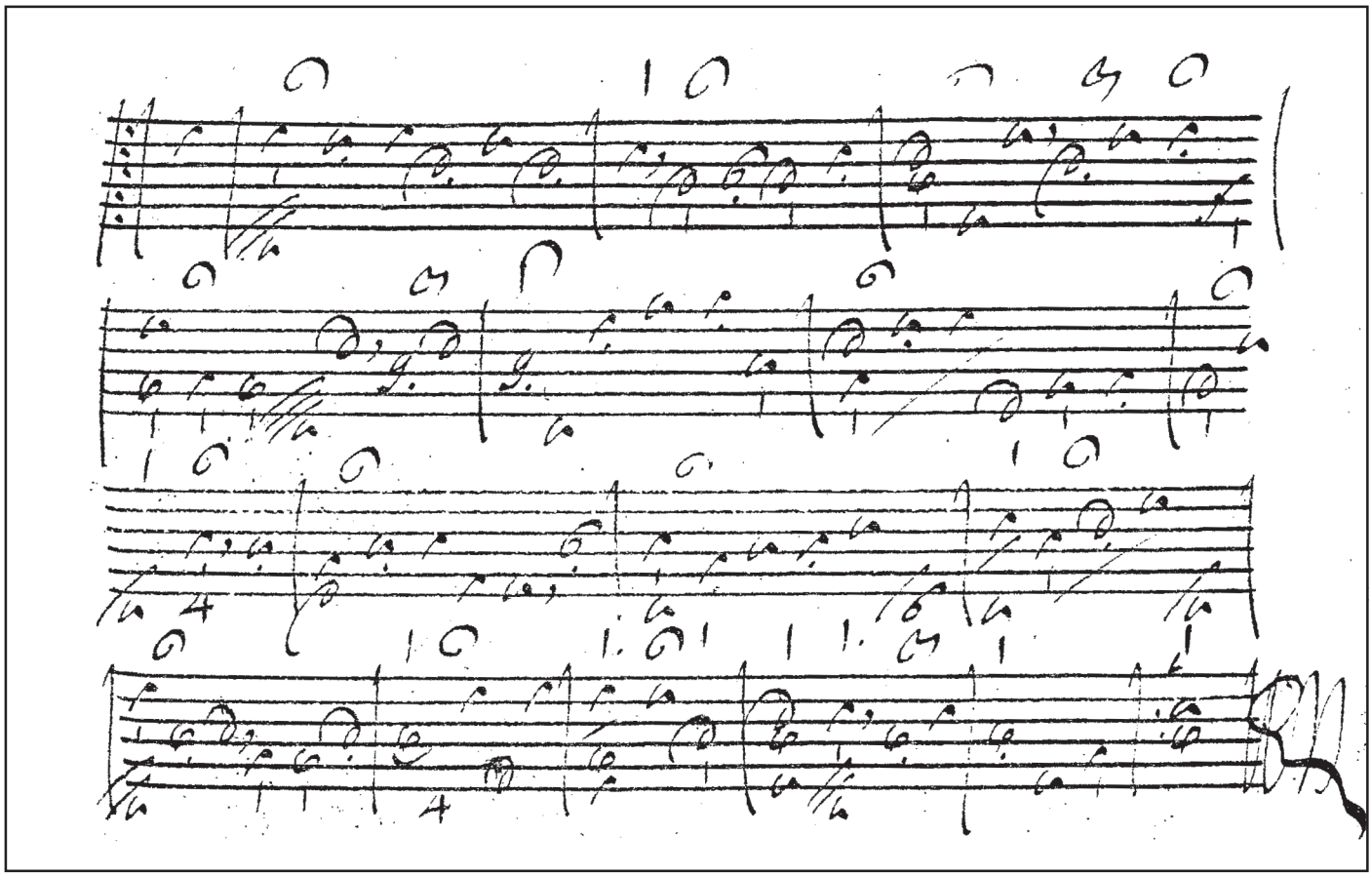
12


Courante



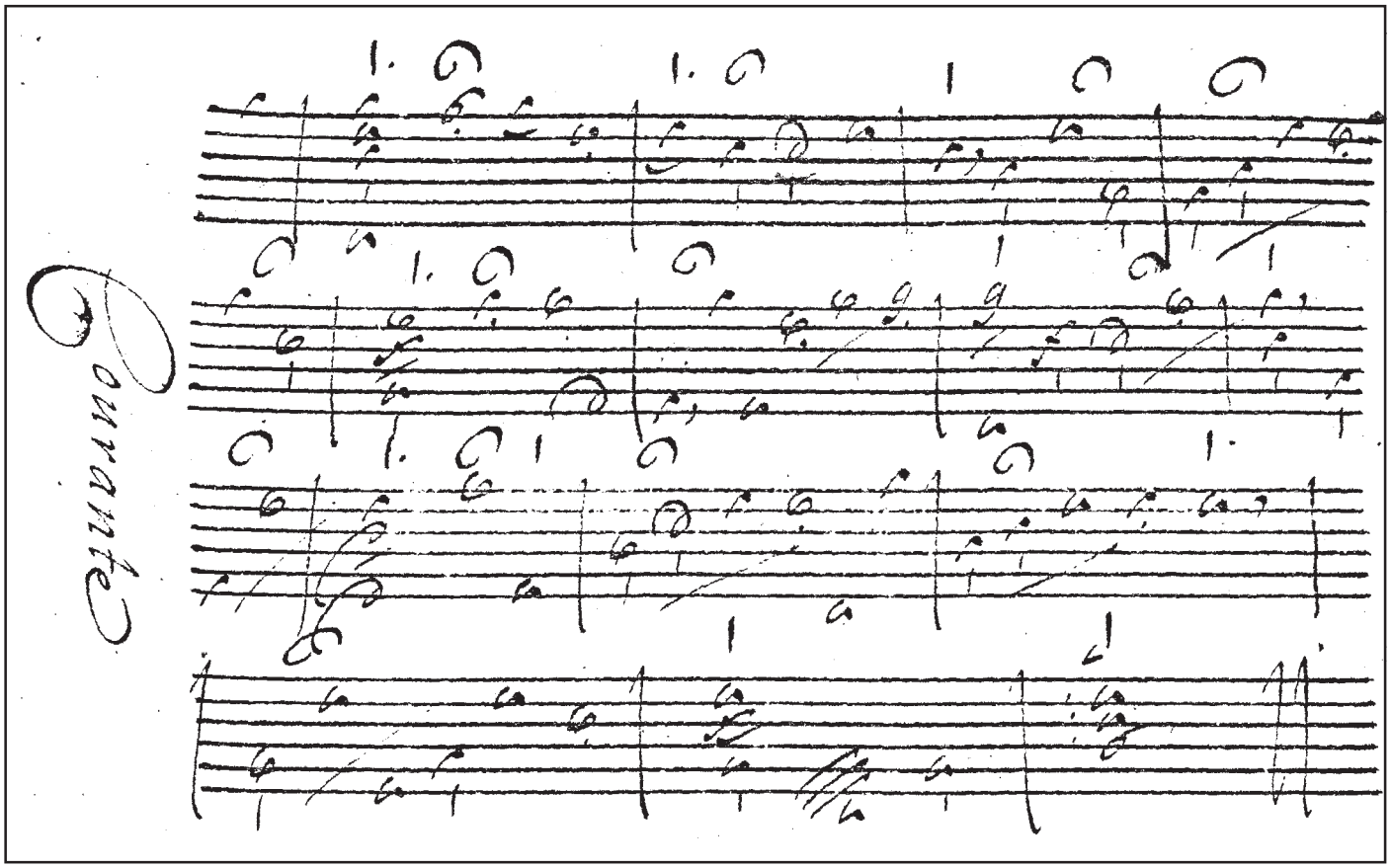
13v

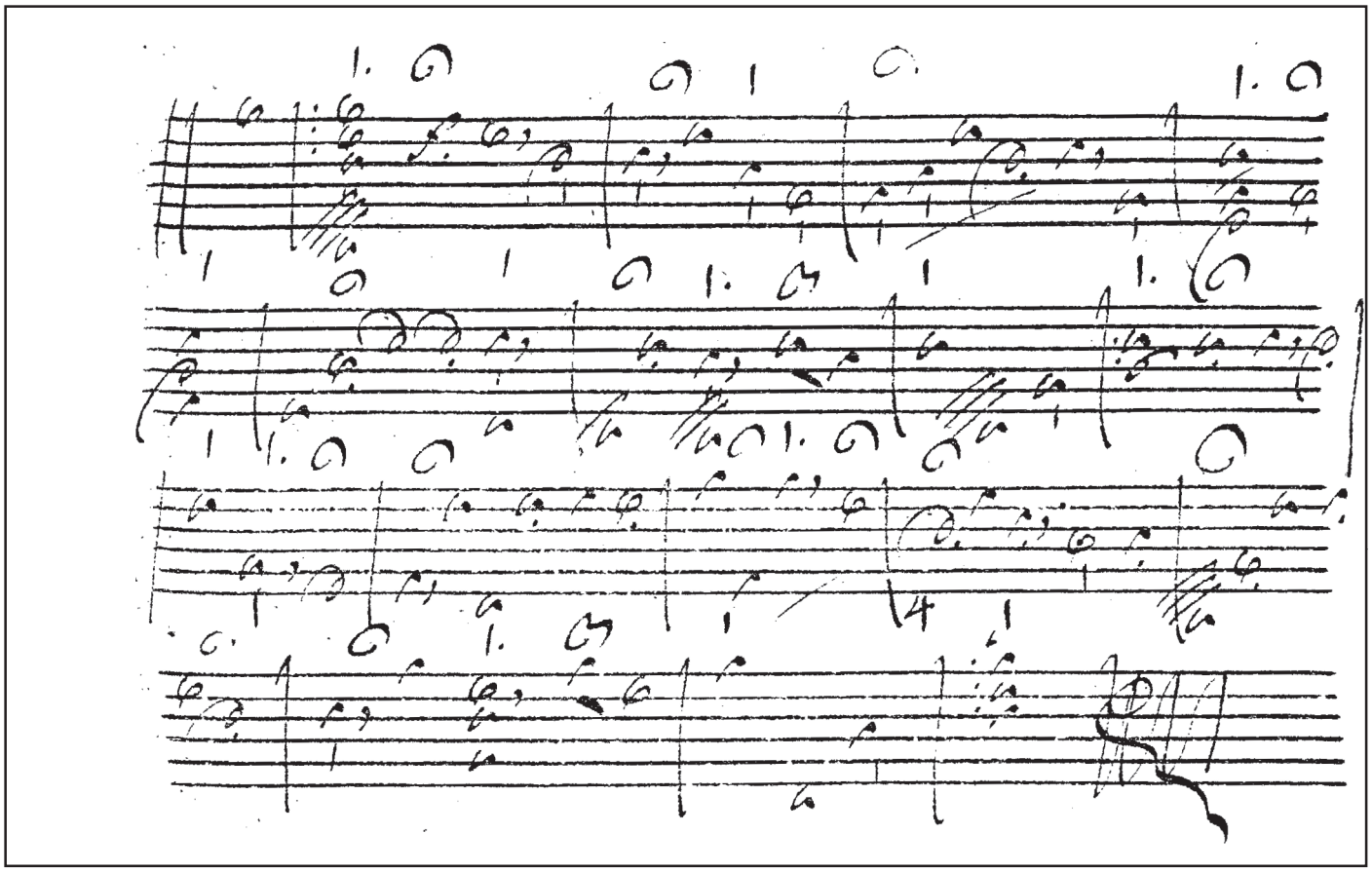


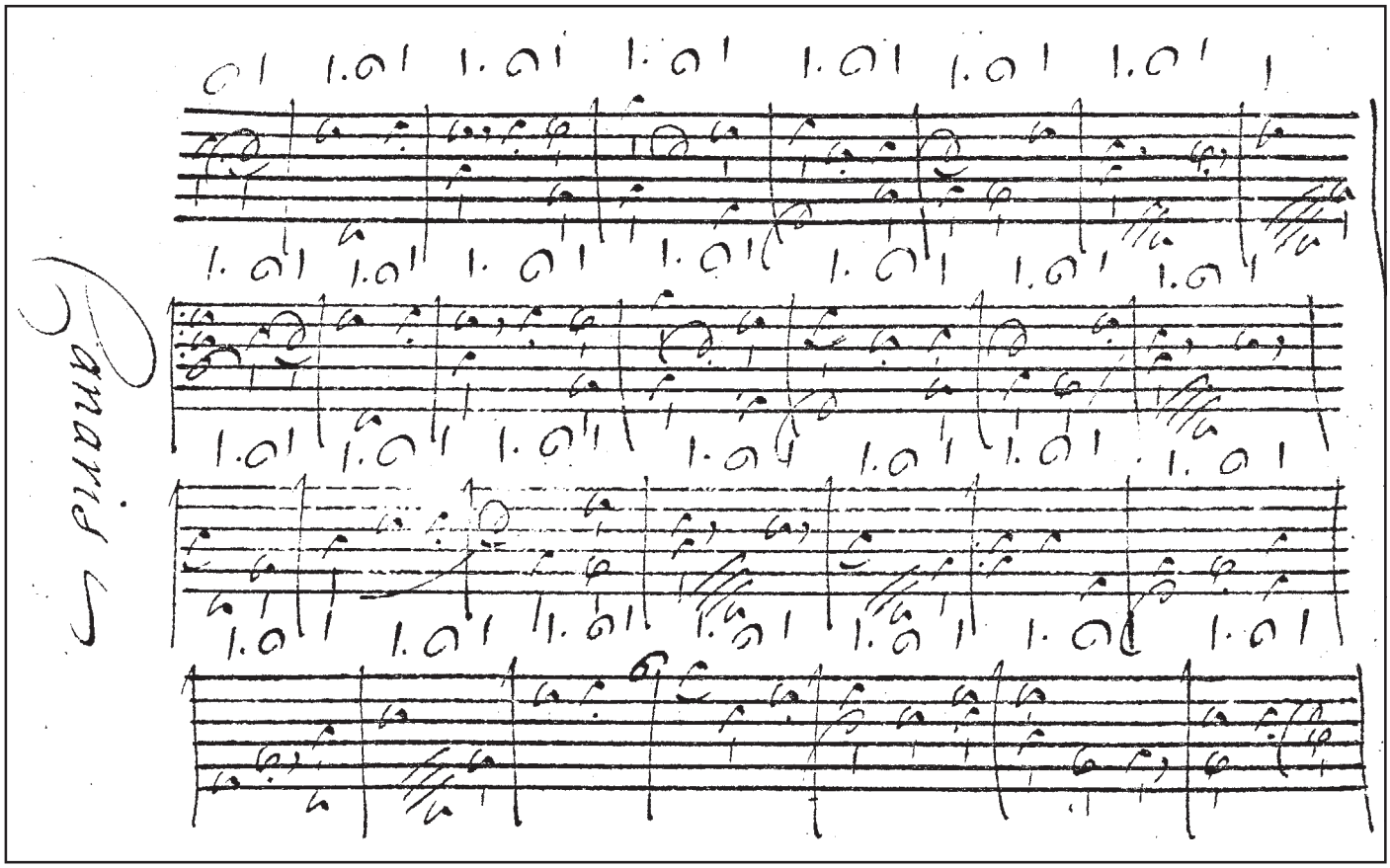


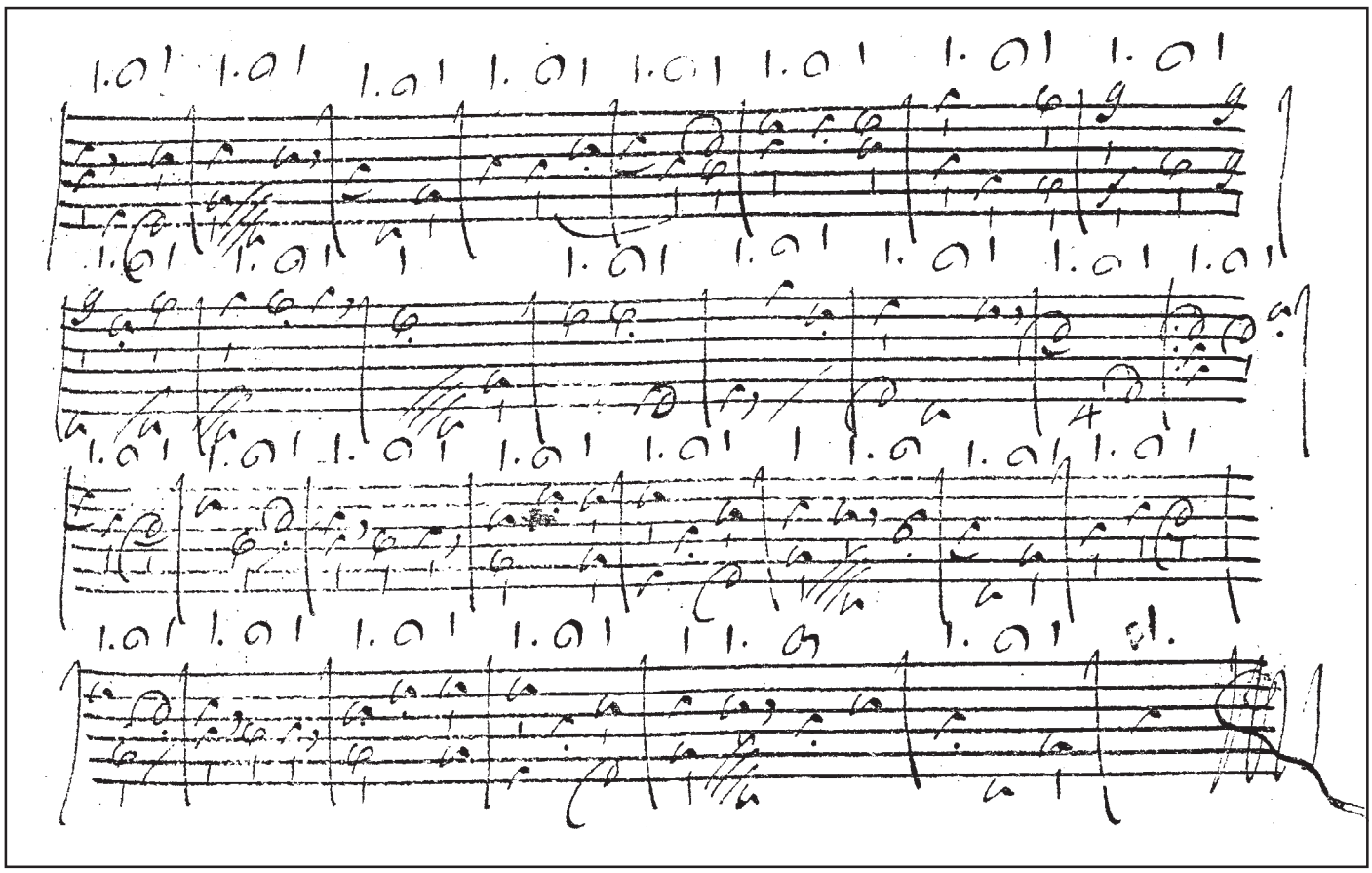
14

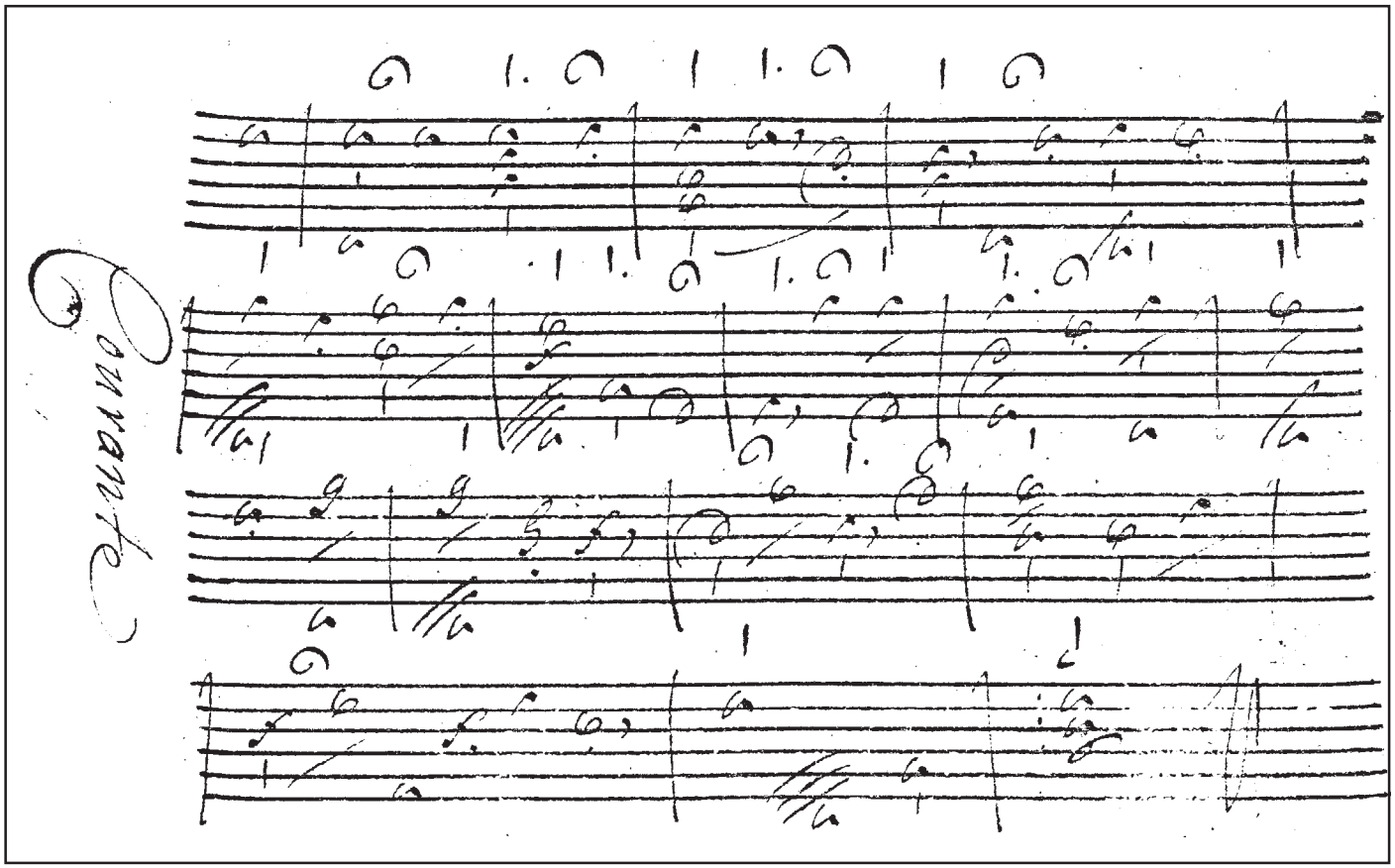
fol. 14v - 16 bears no music

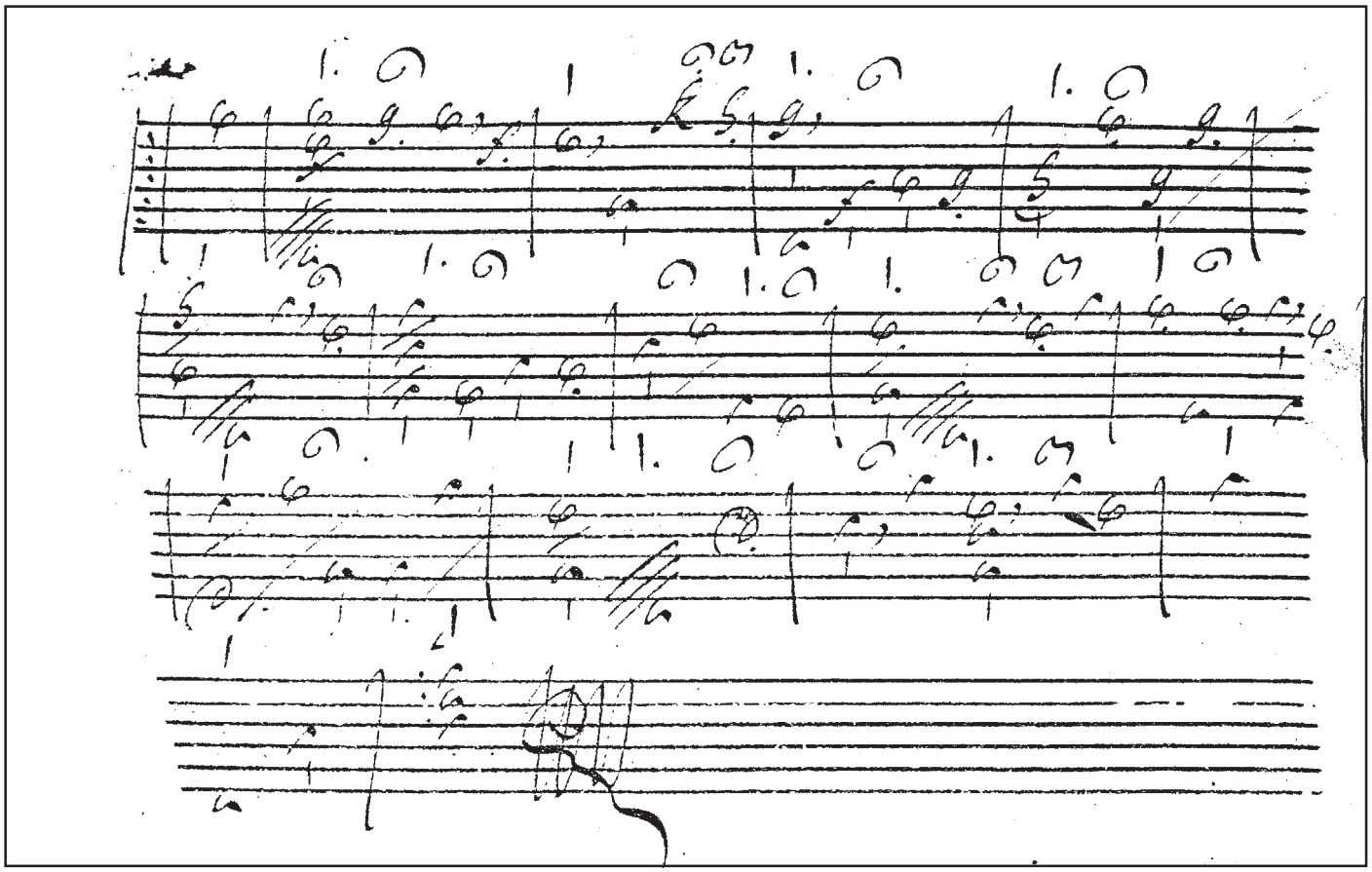

Quinta

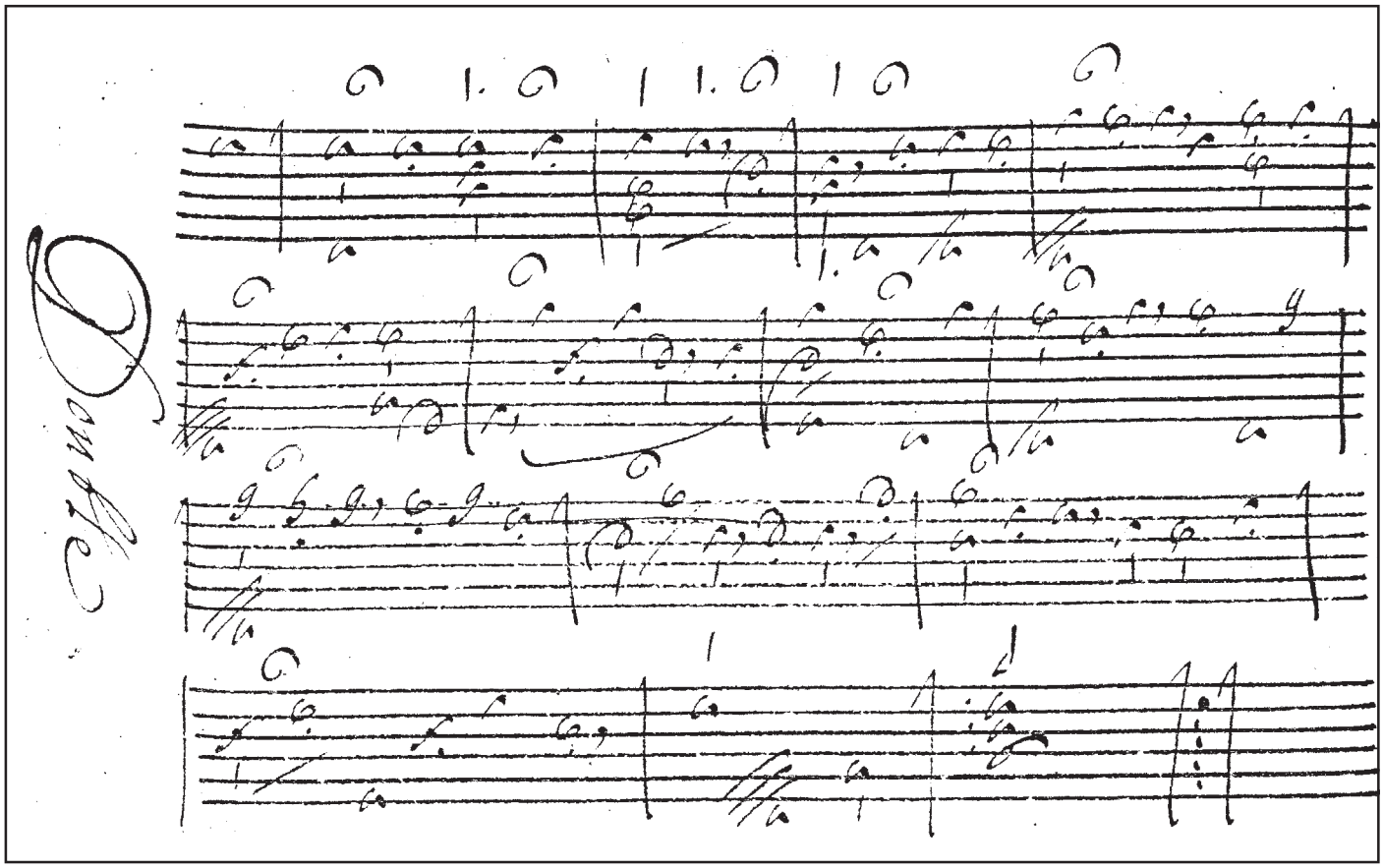


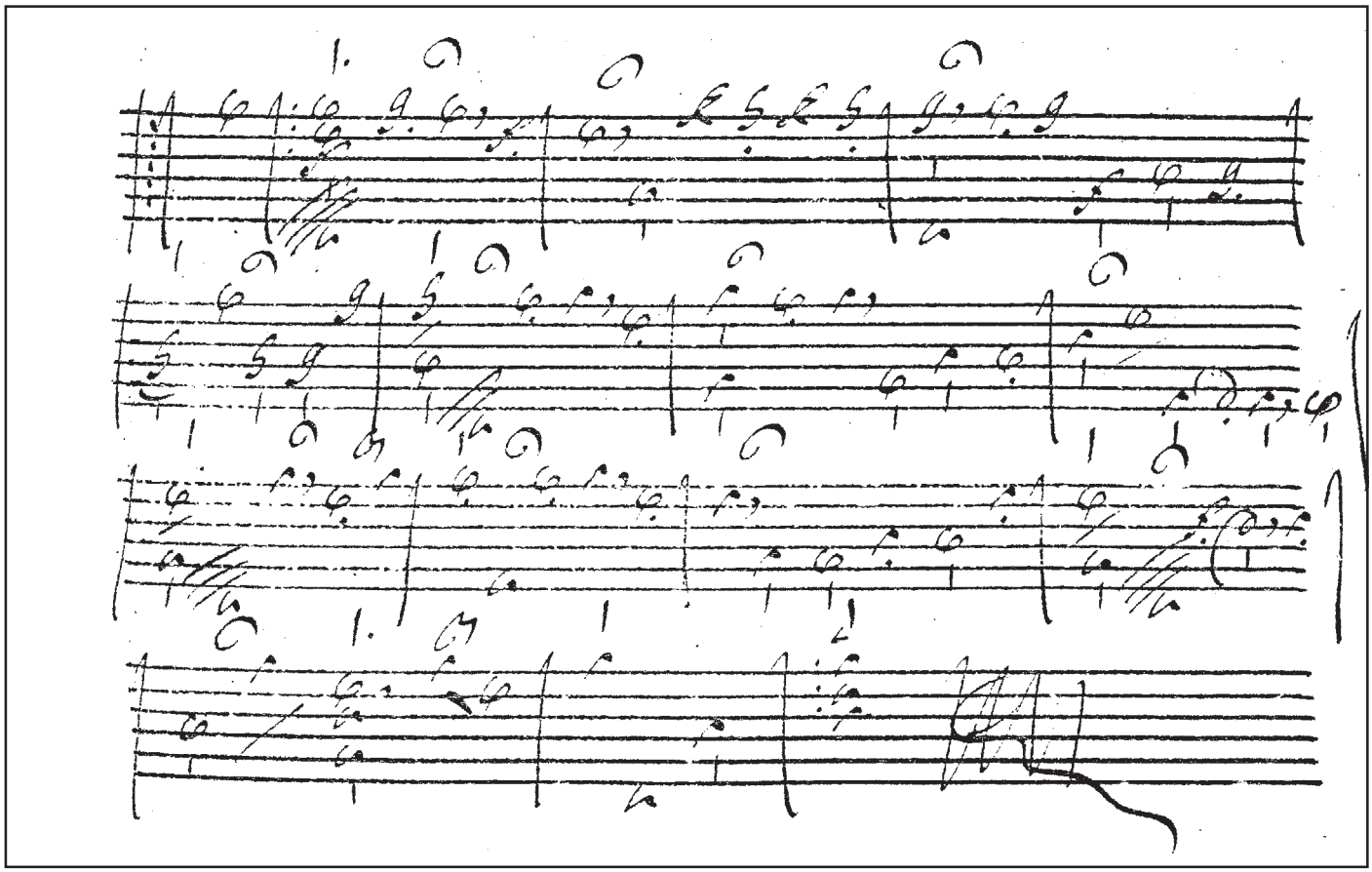


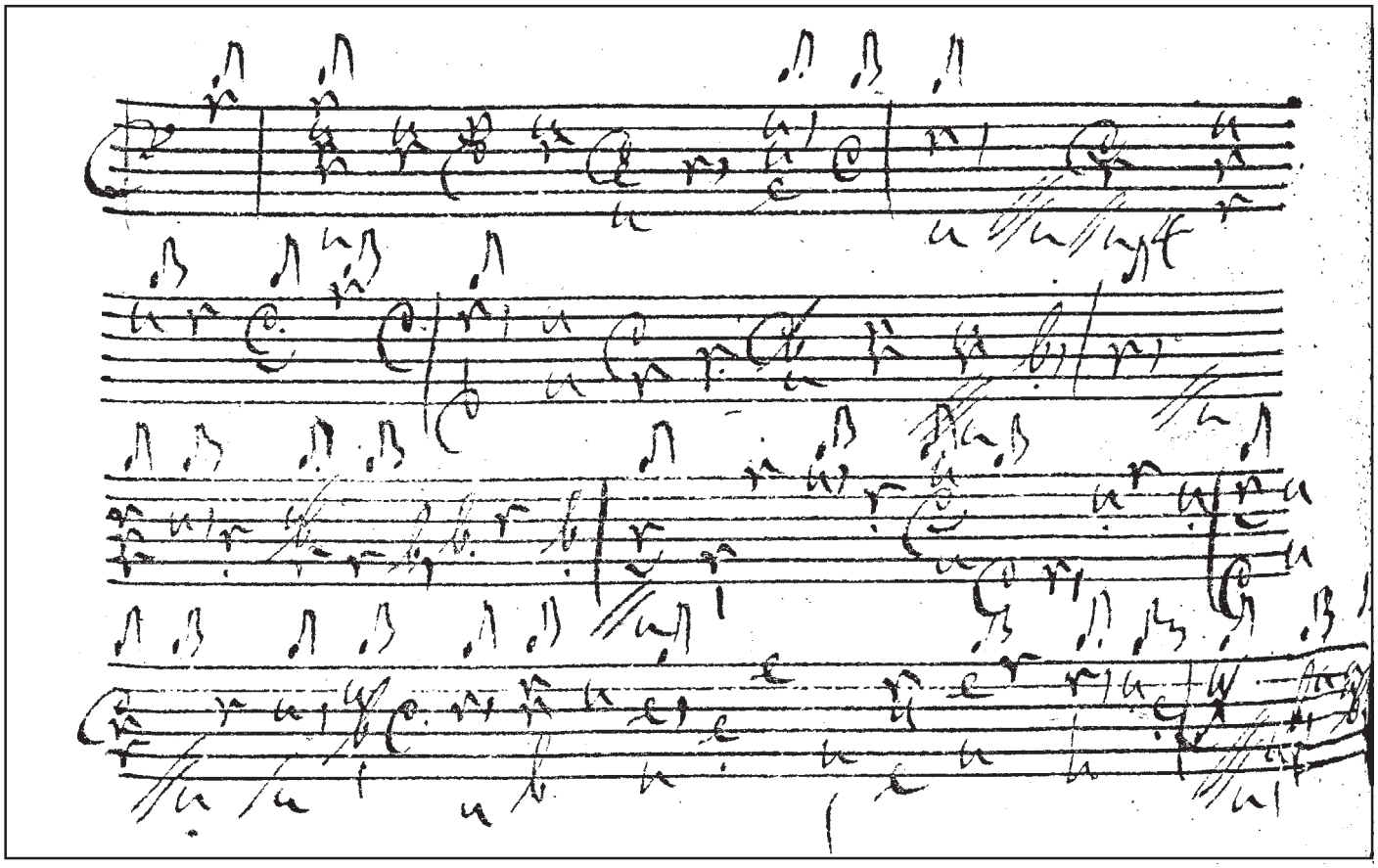


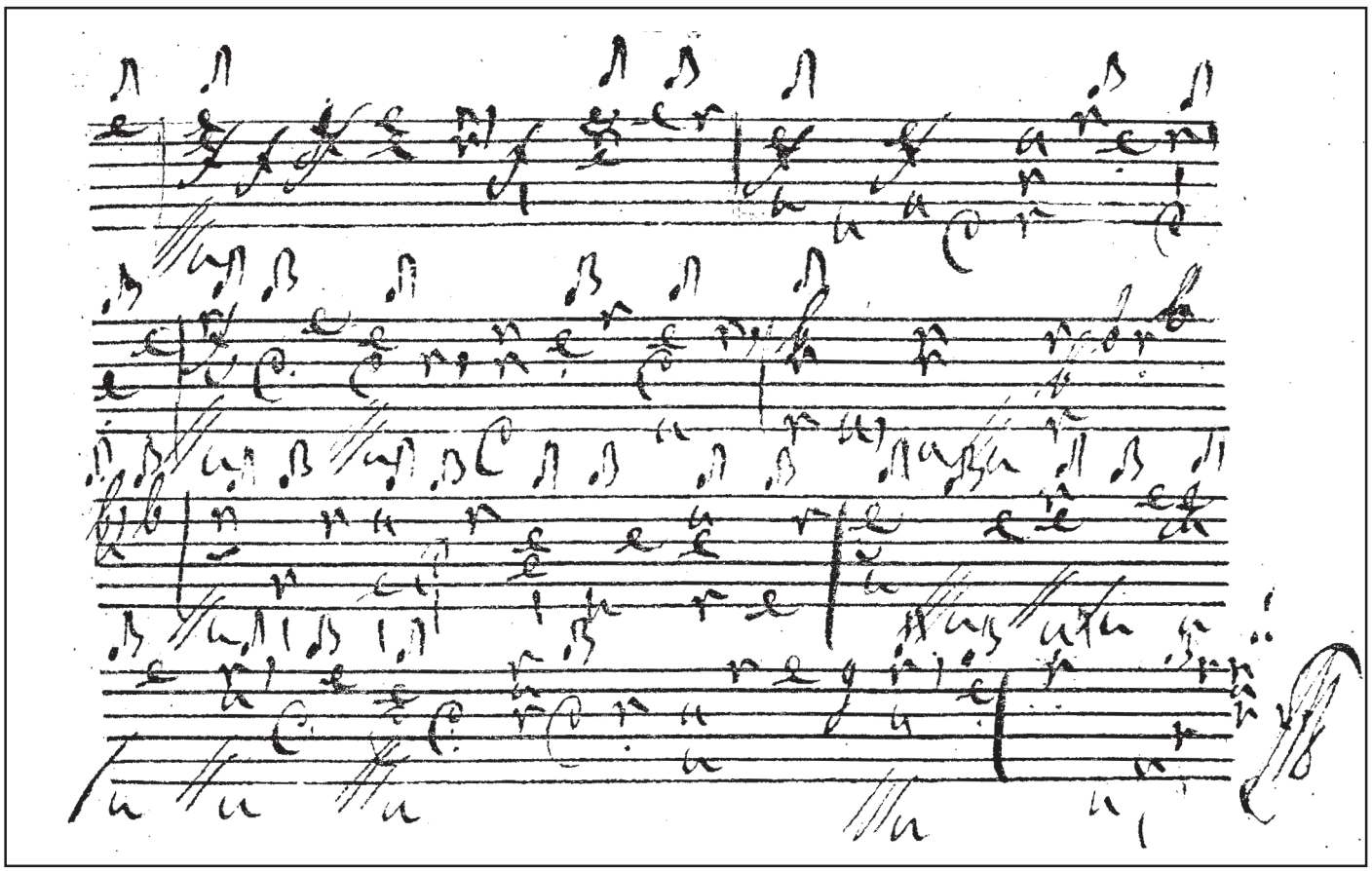

Courante

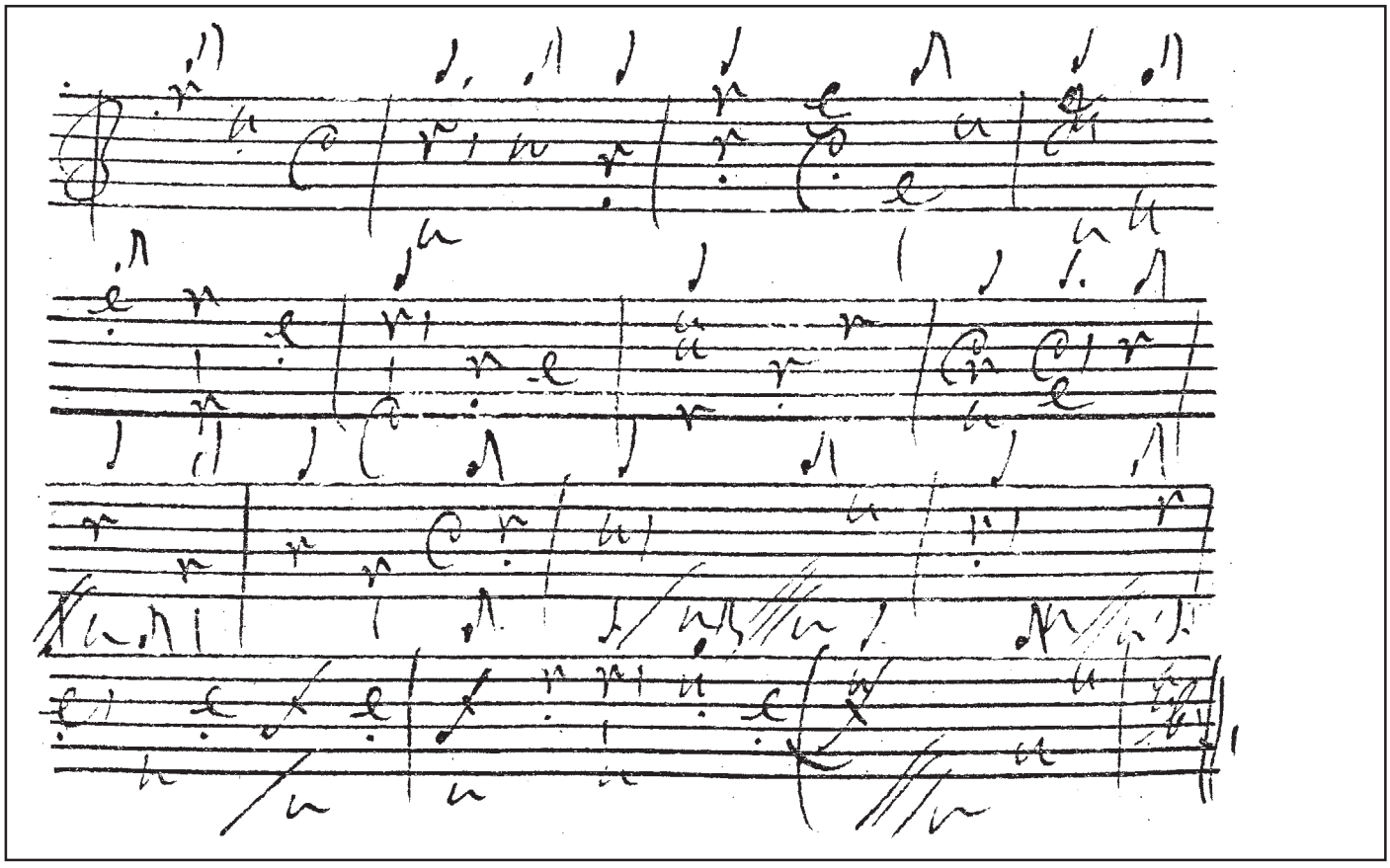


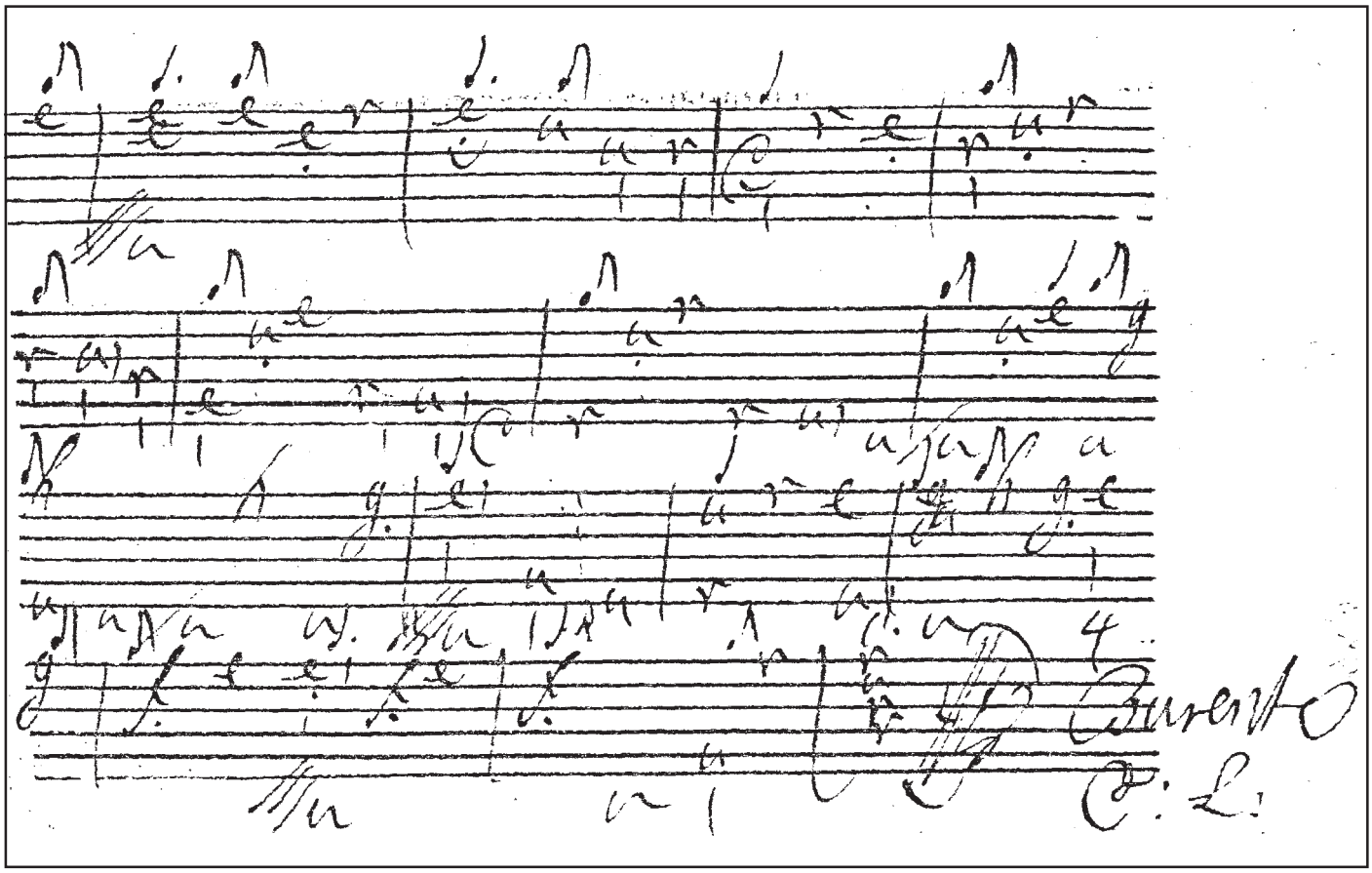


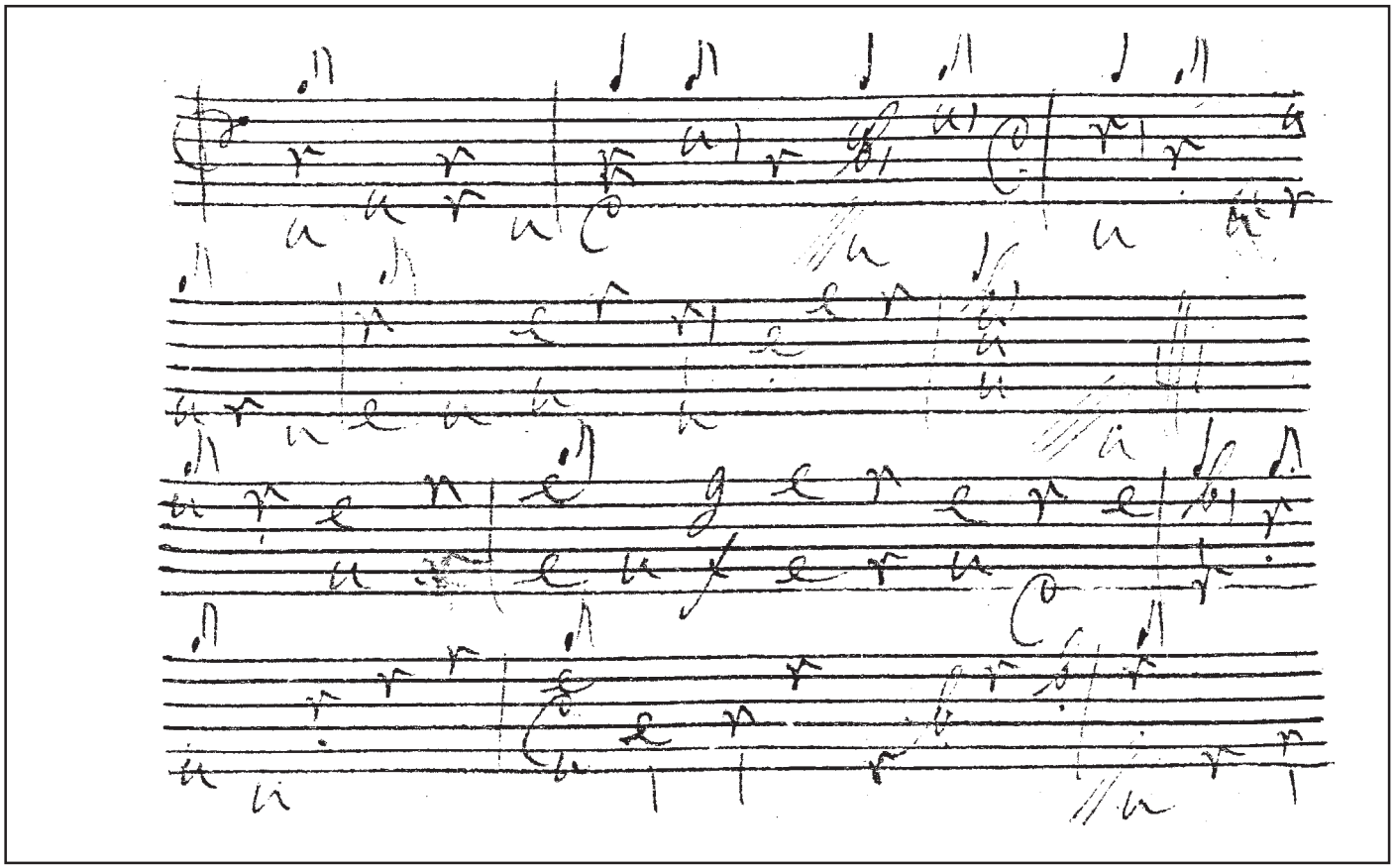


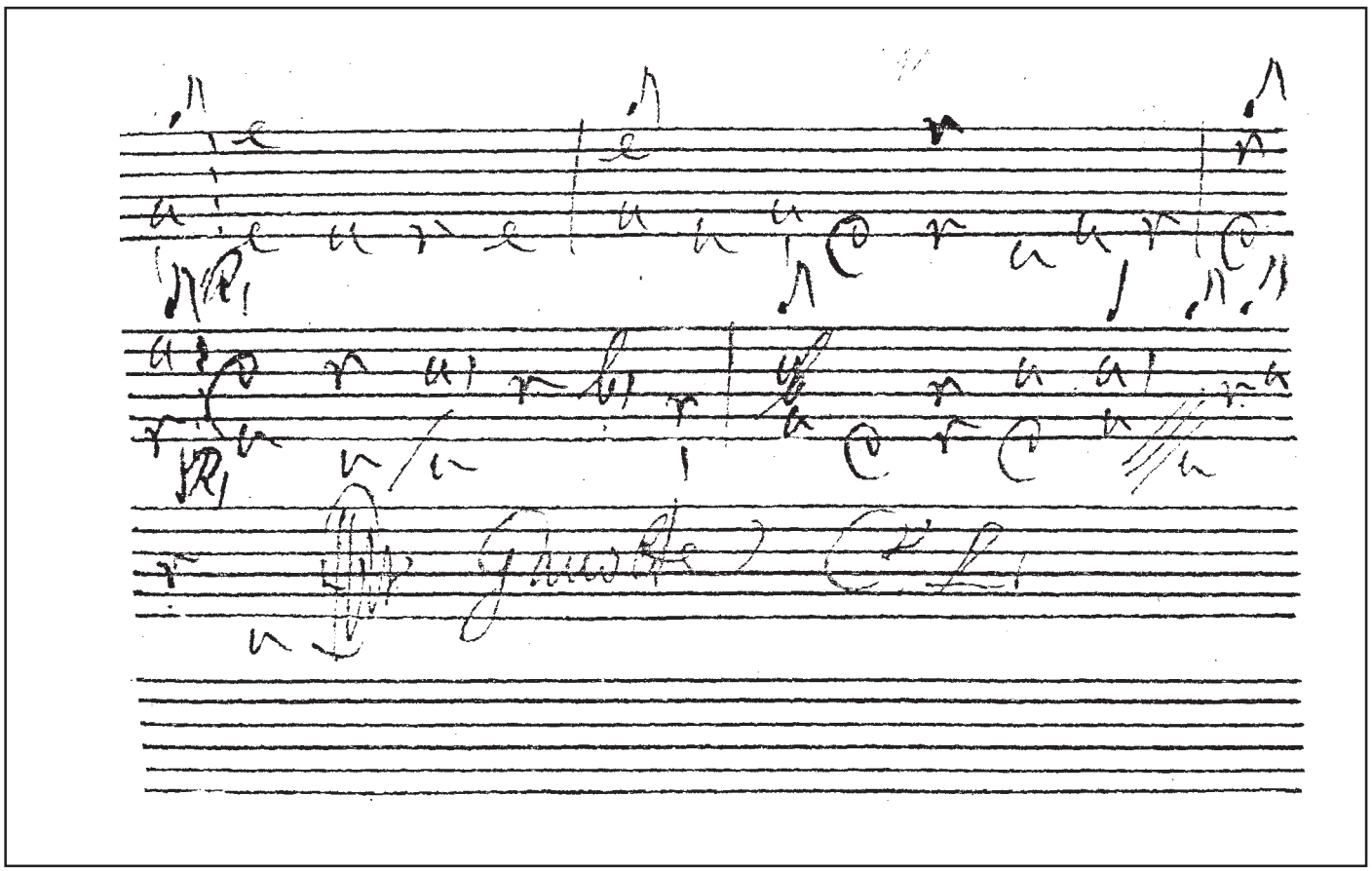


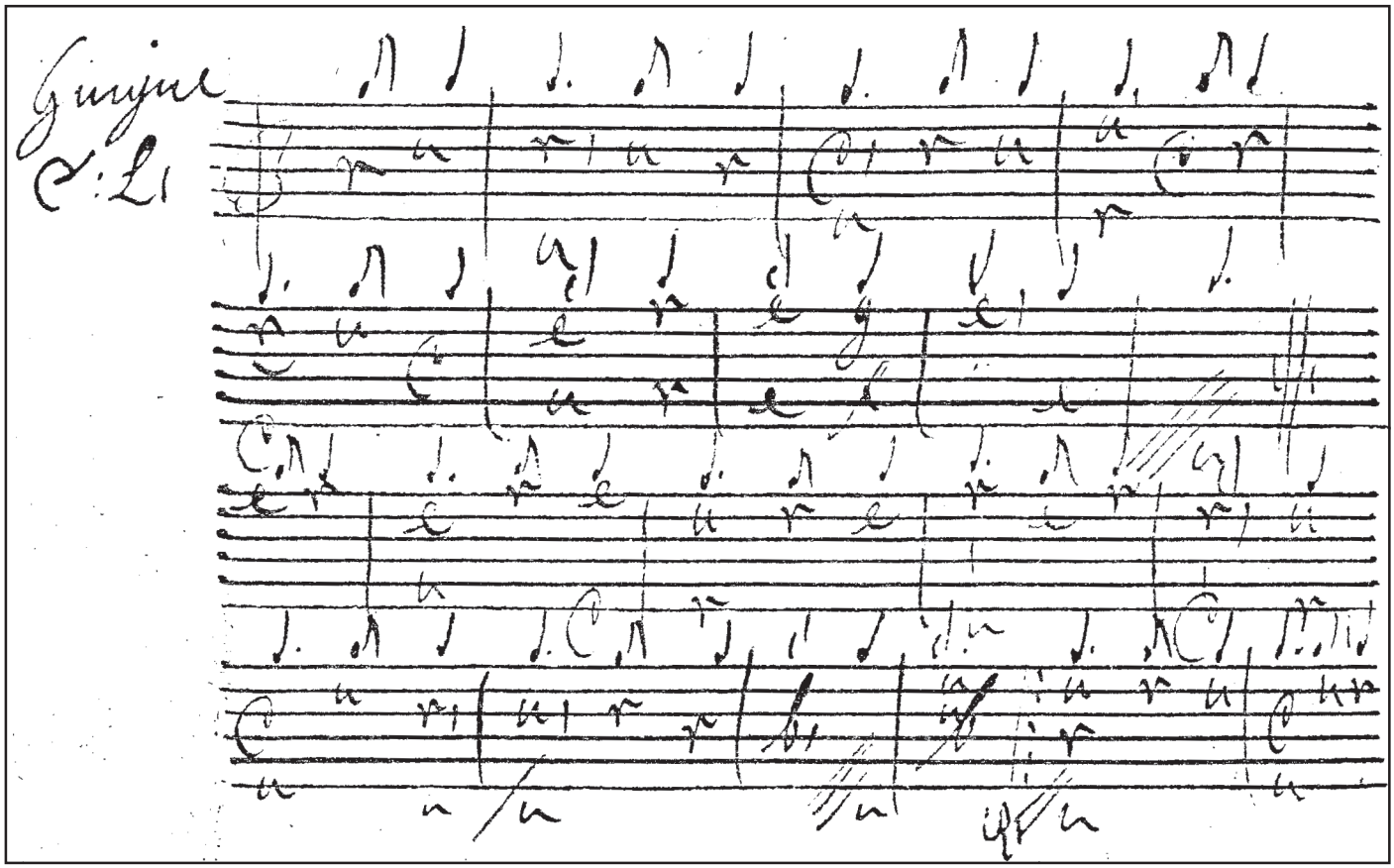


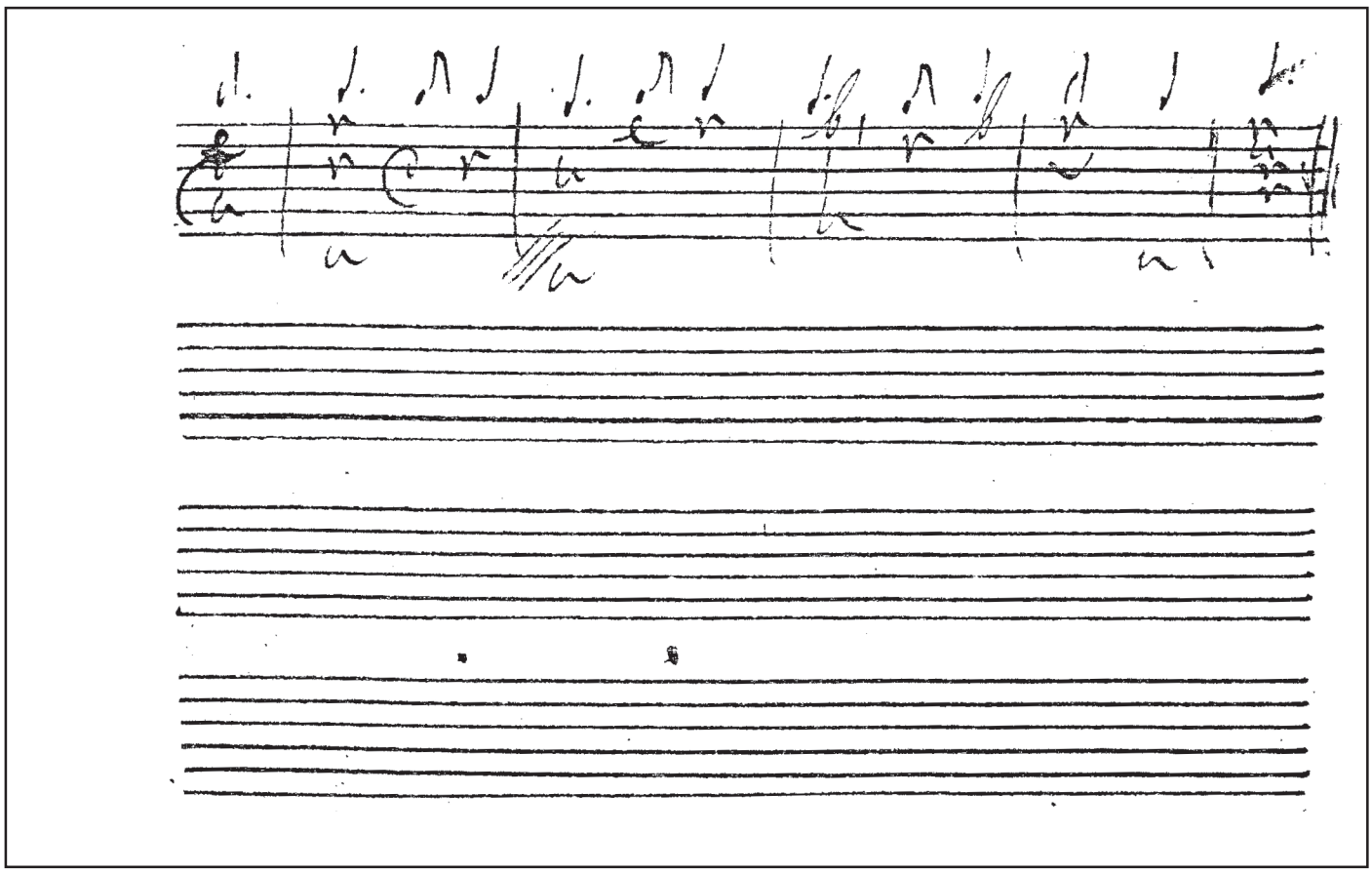


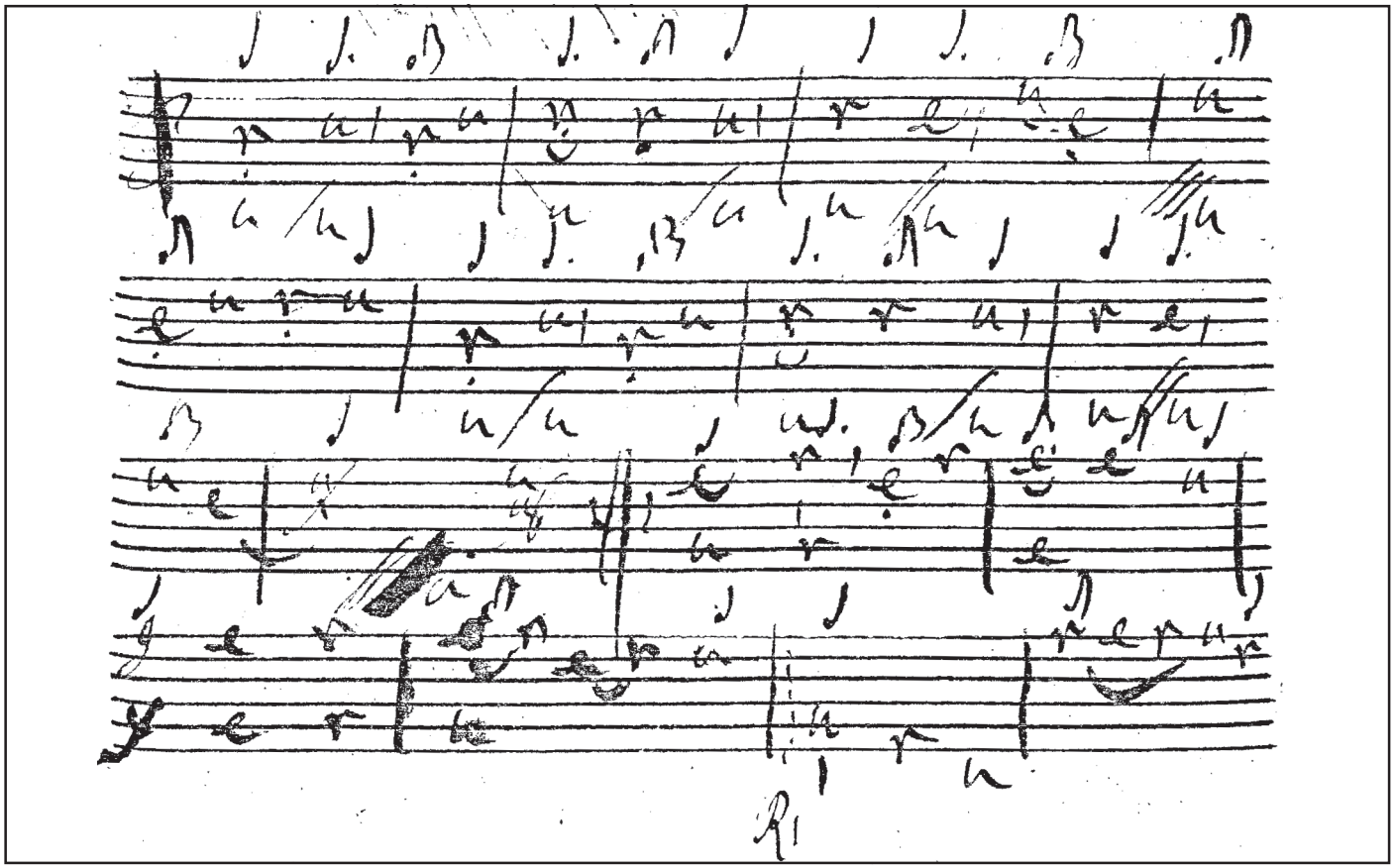


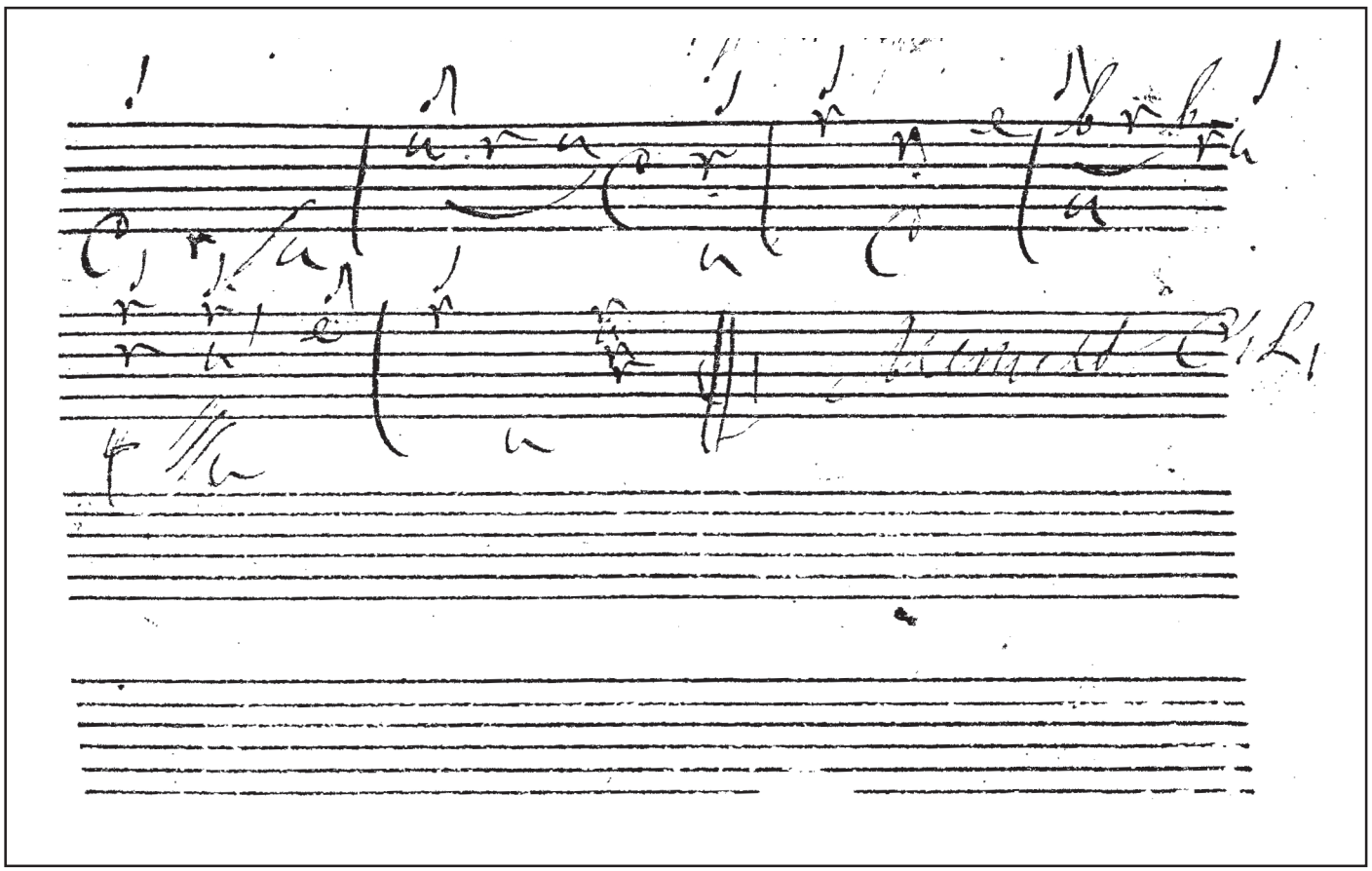


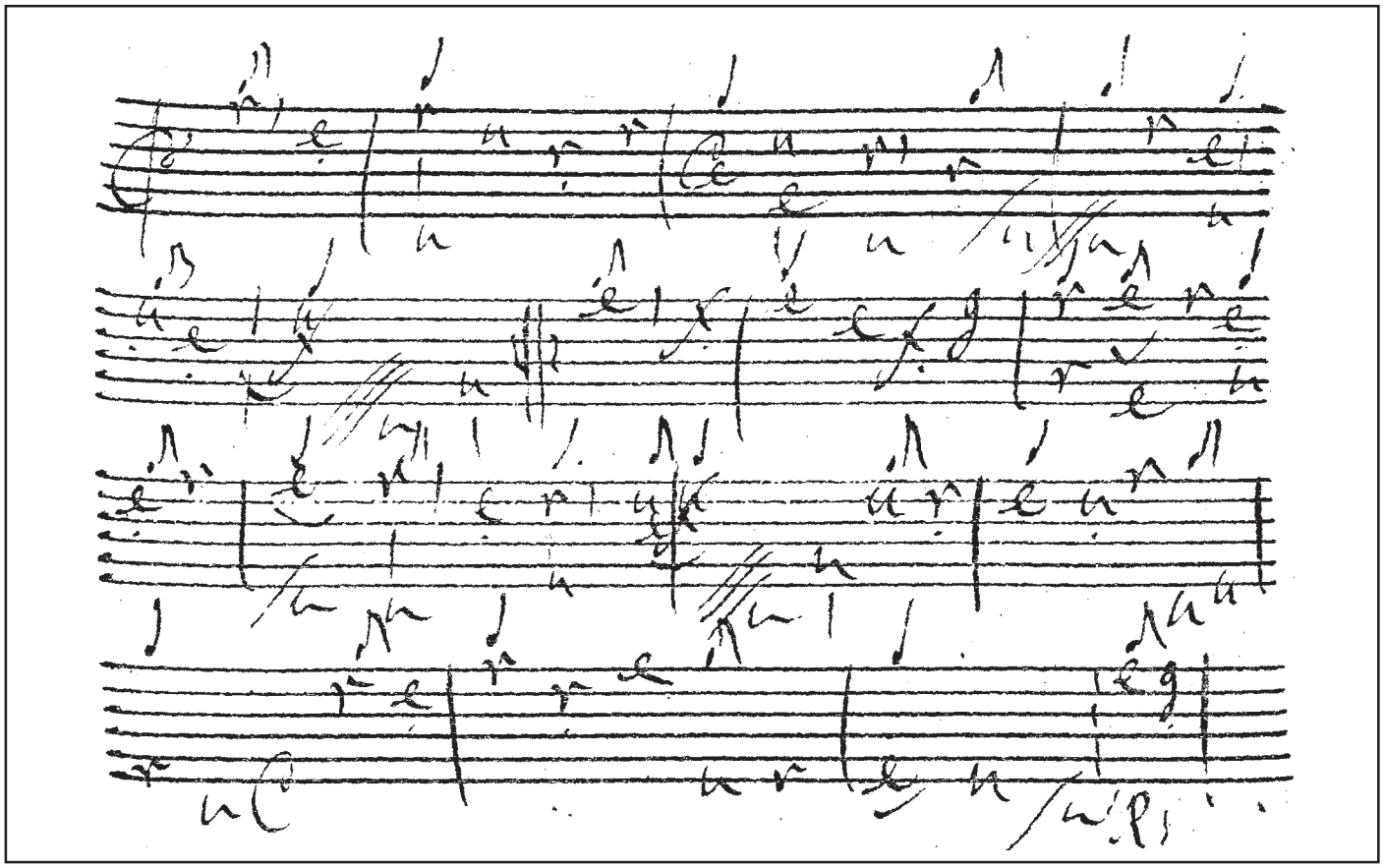


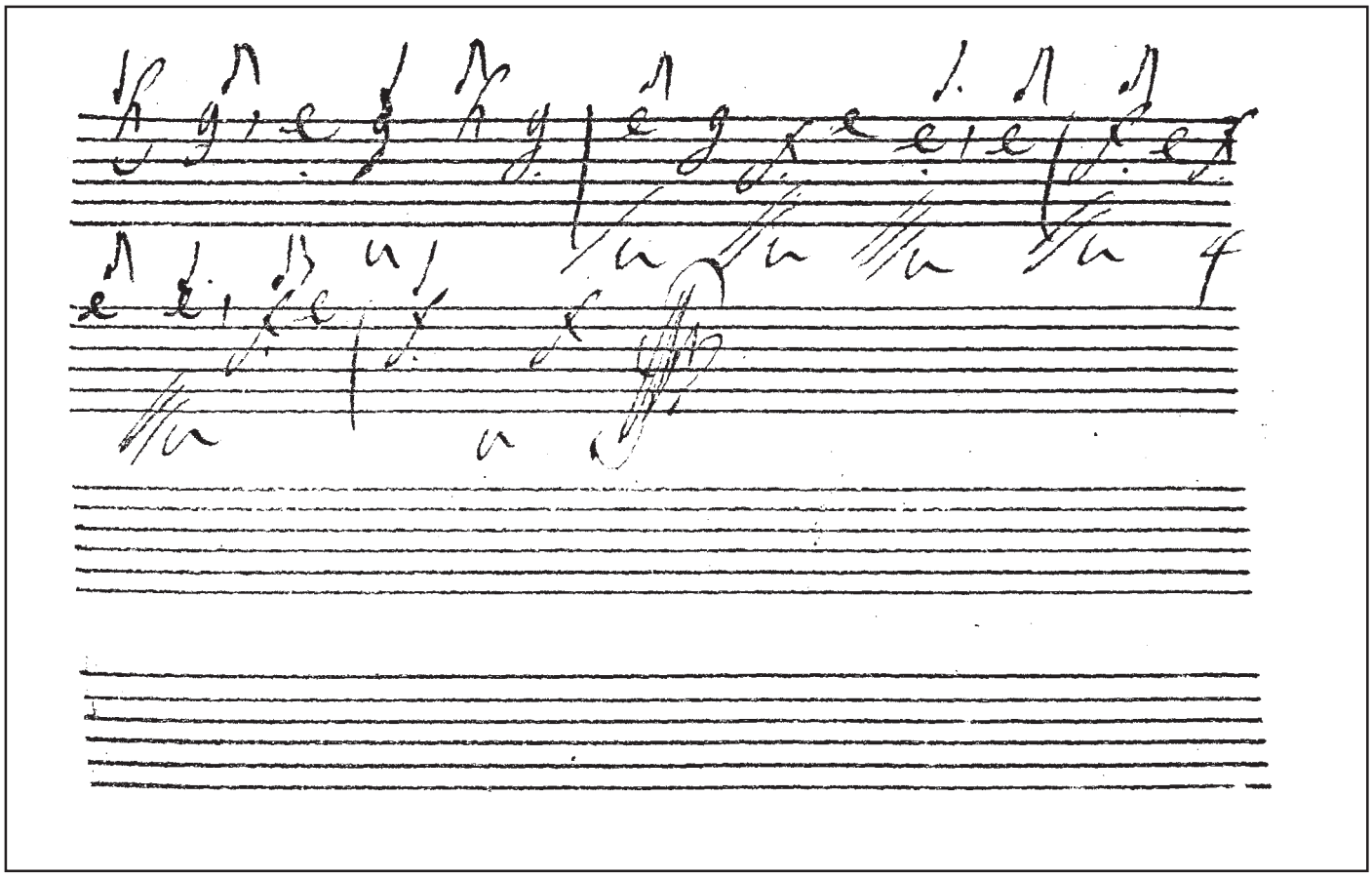


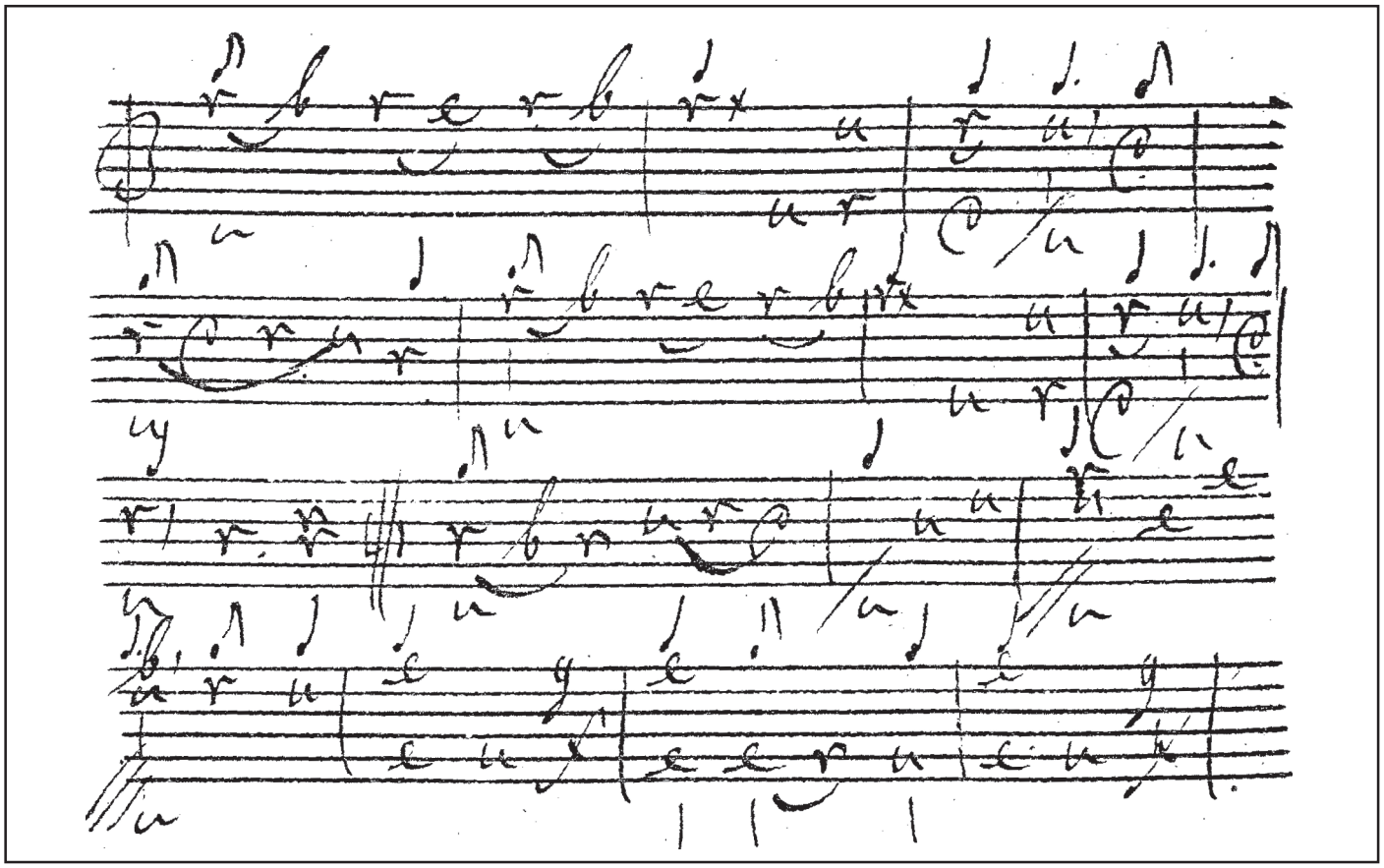


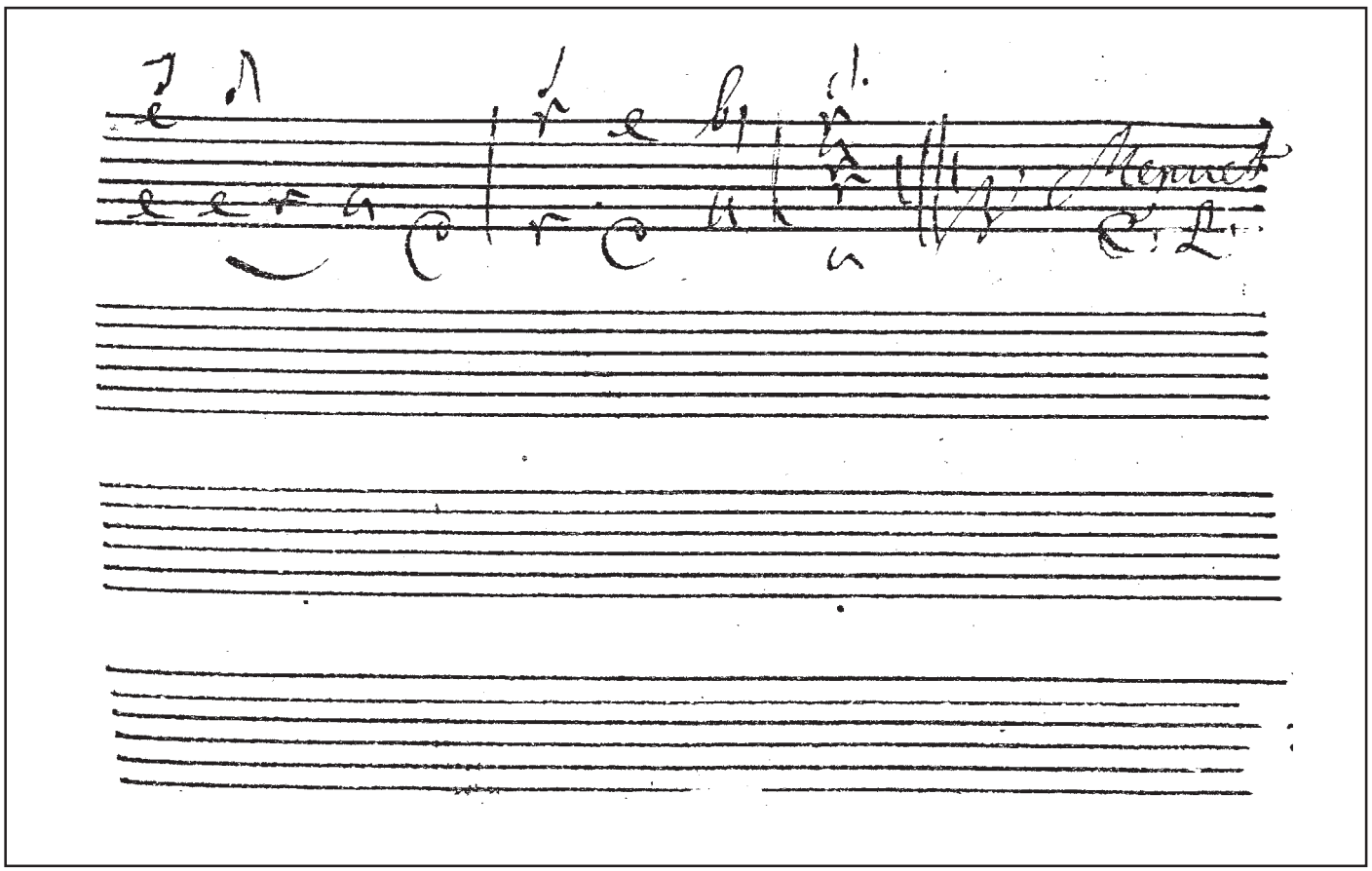








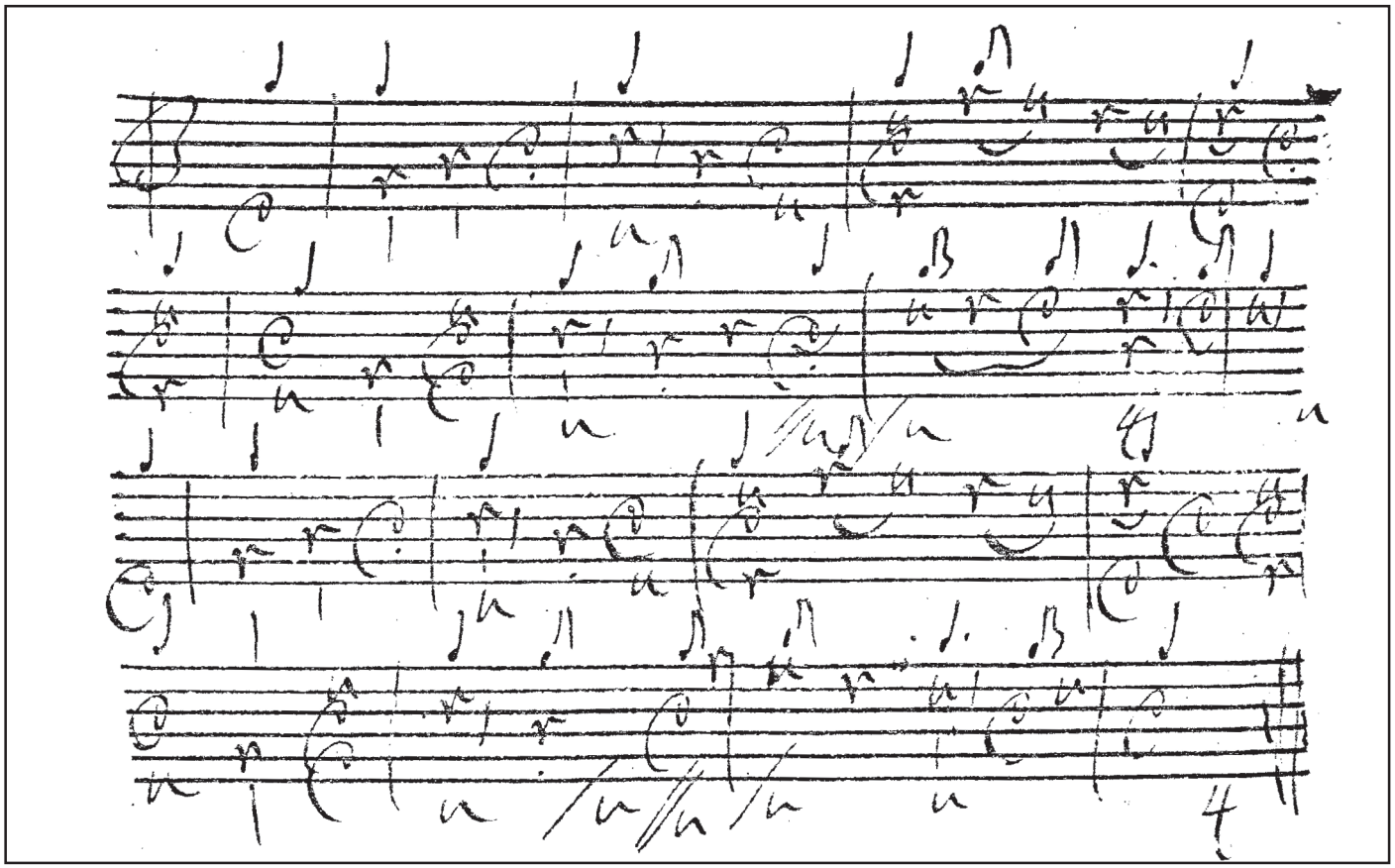


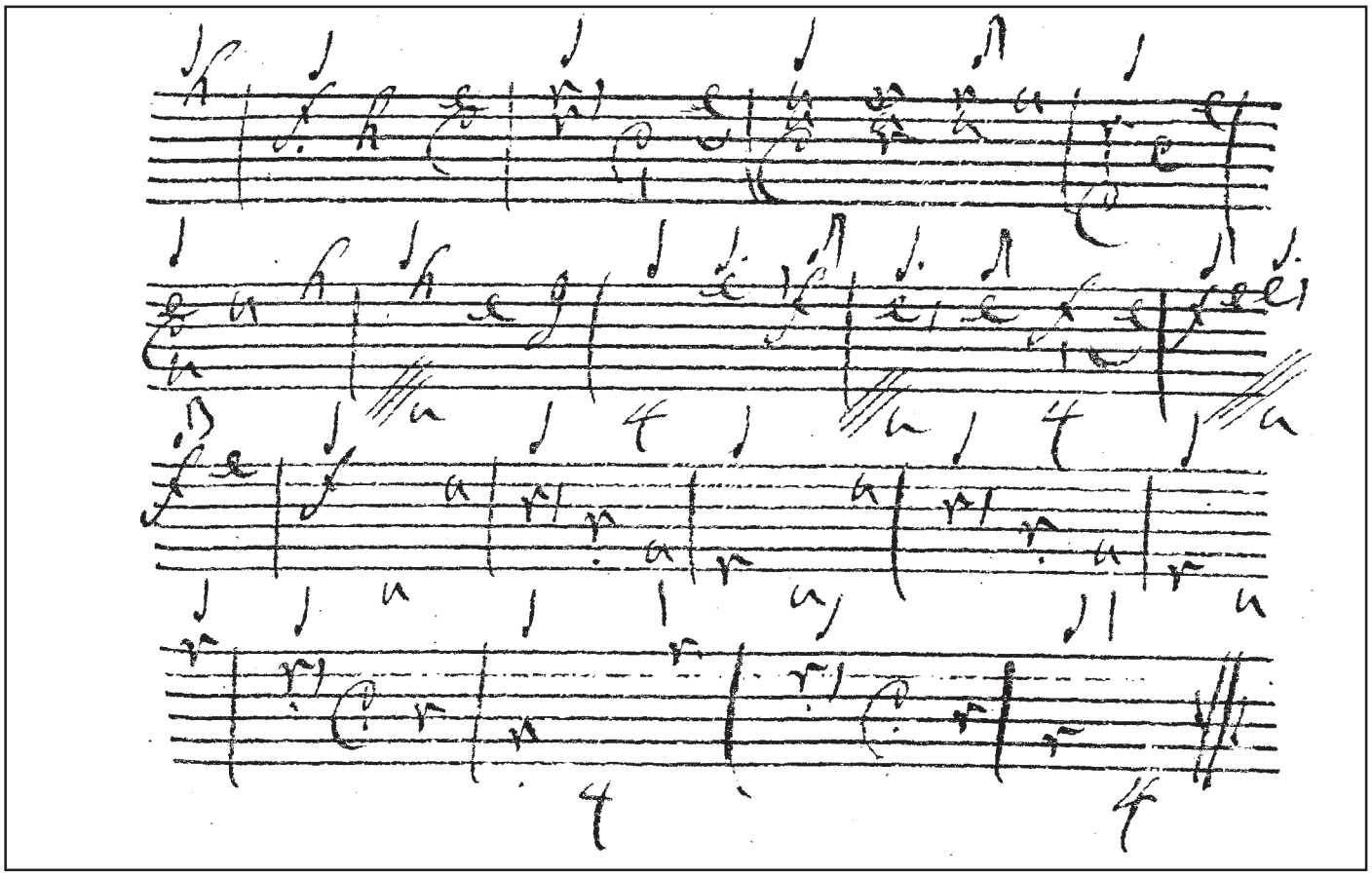

Menuet

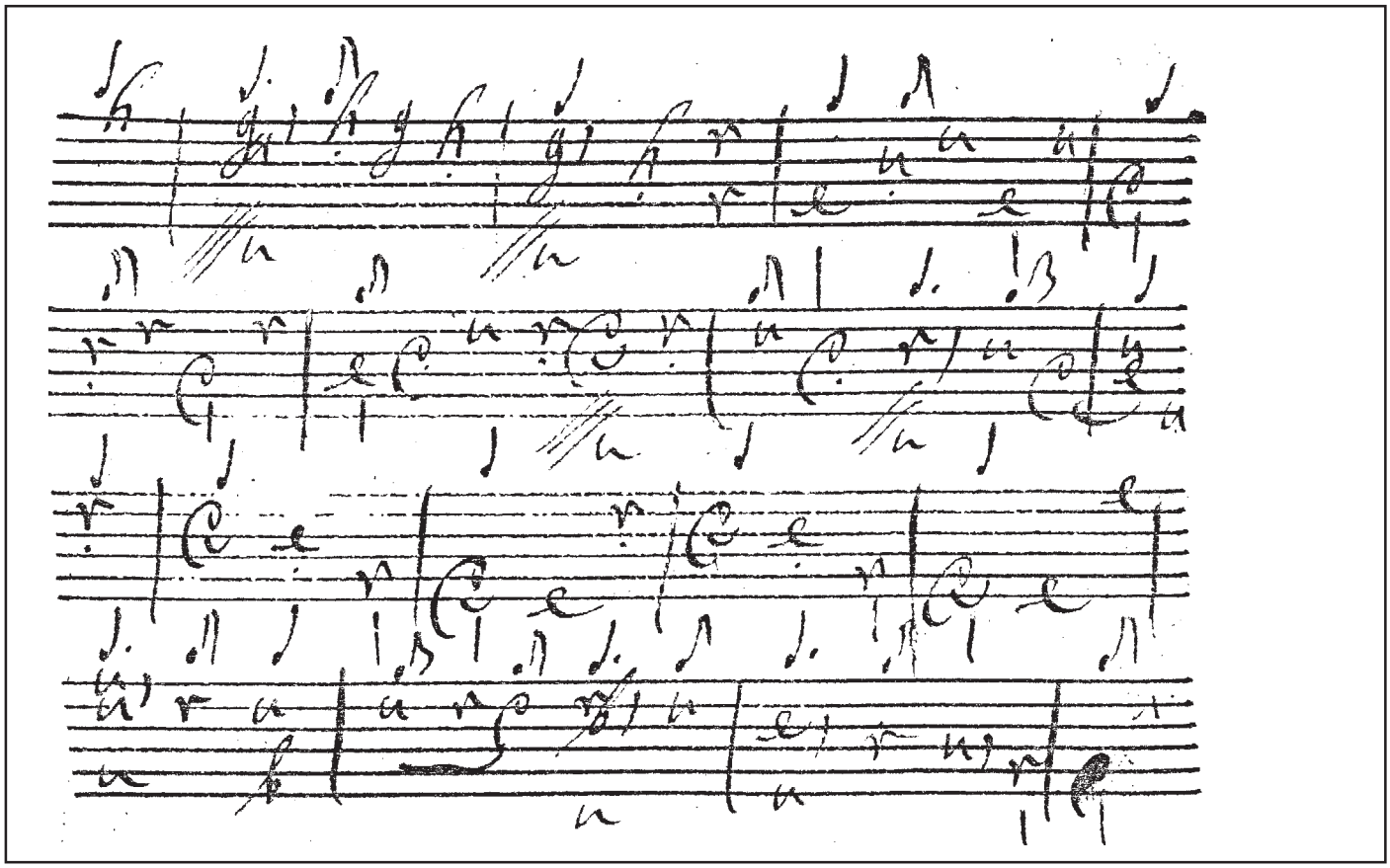
27v

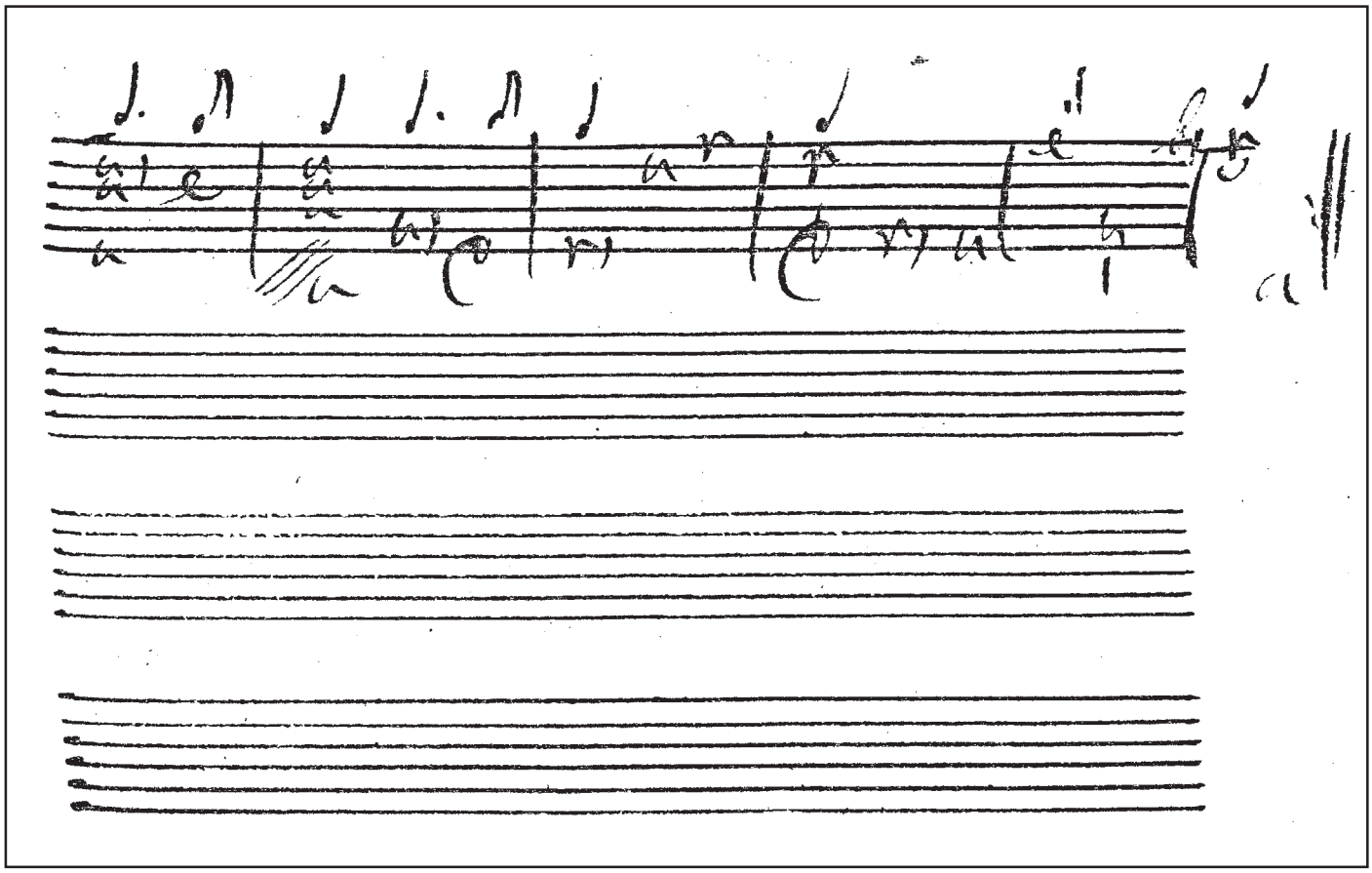
fol. 27v - 28 bears no music

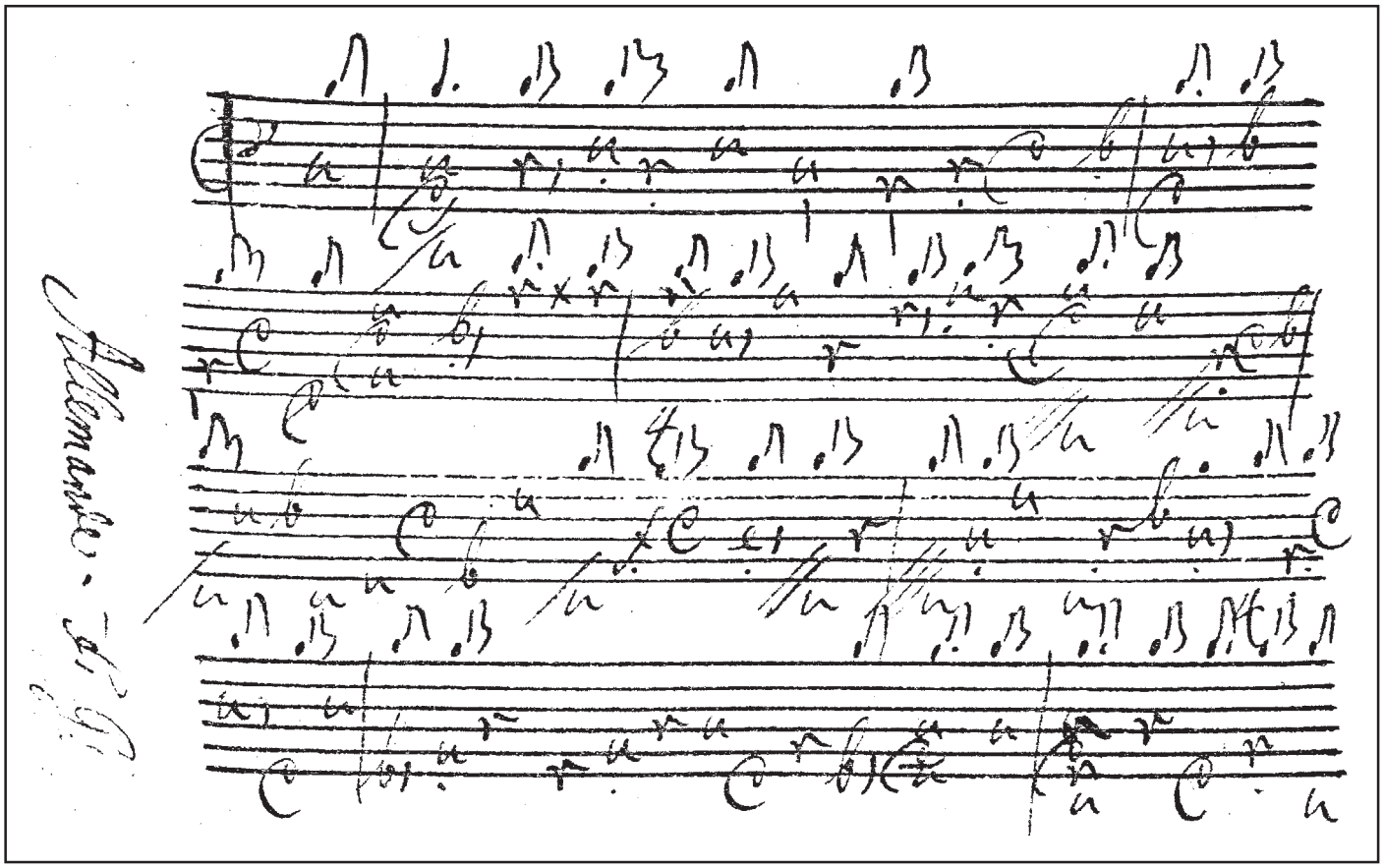
28

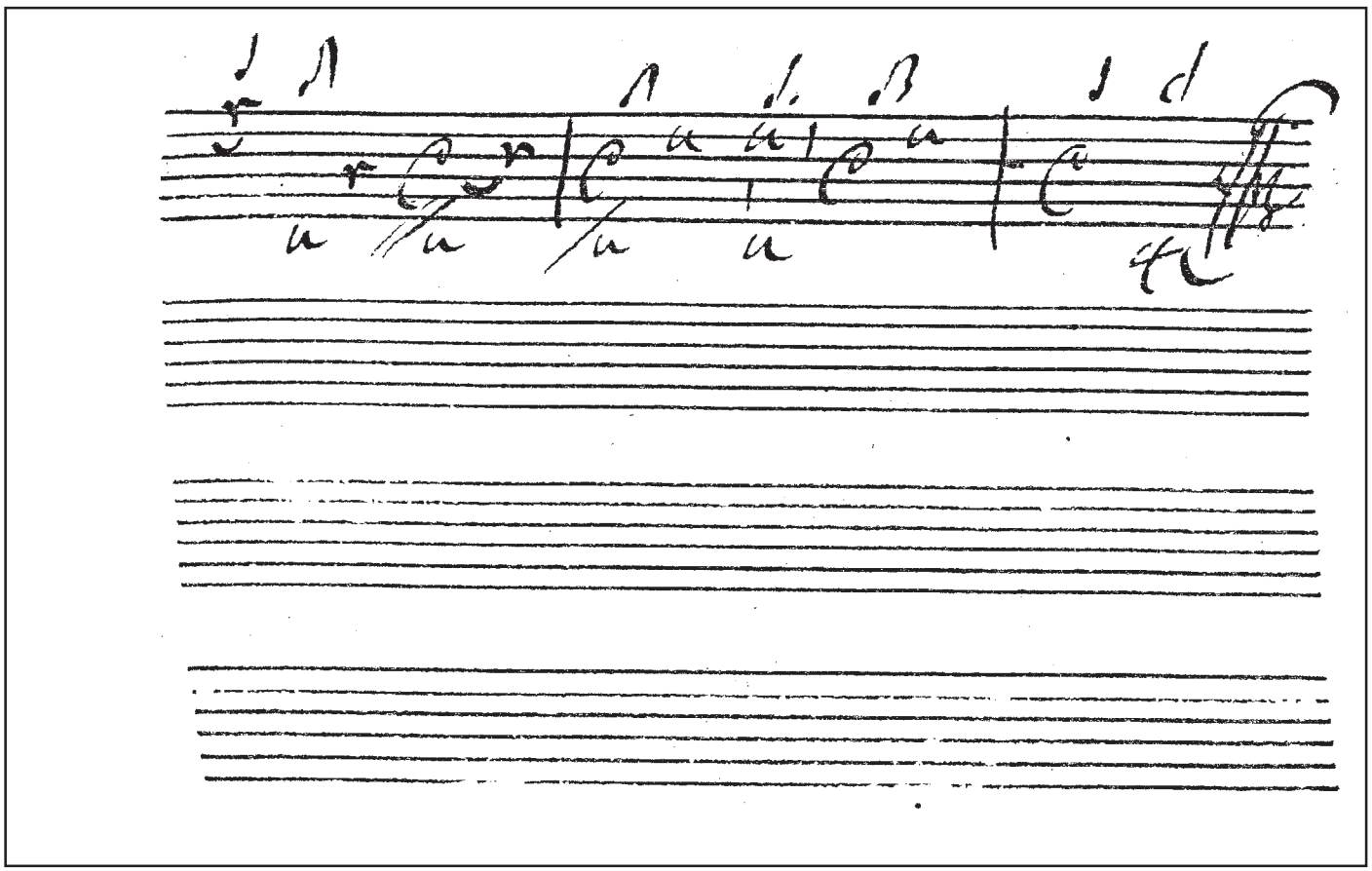


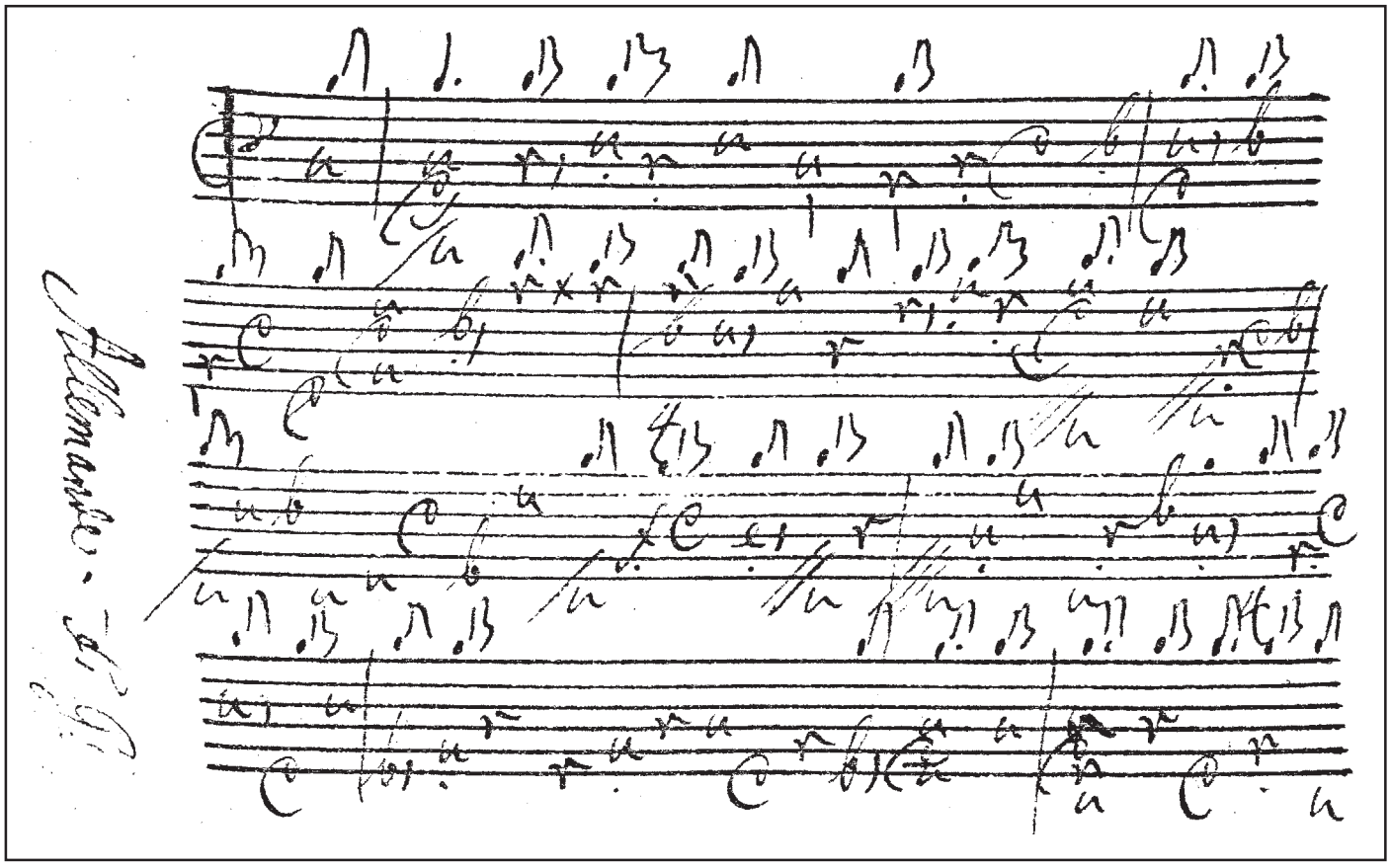


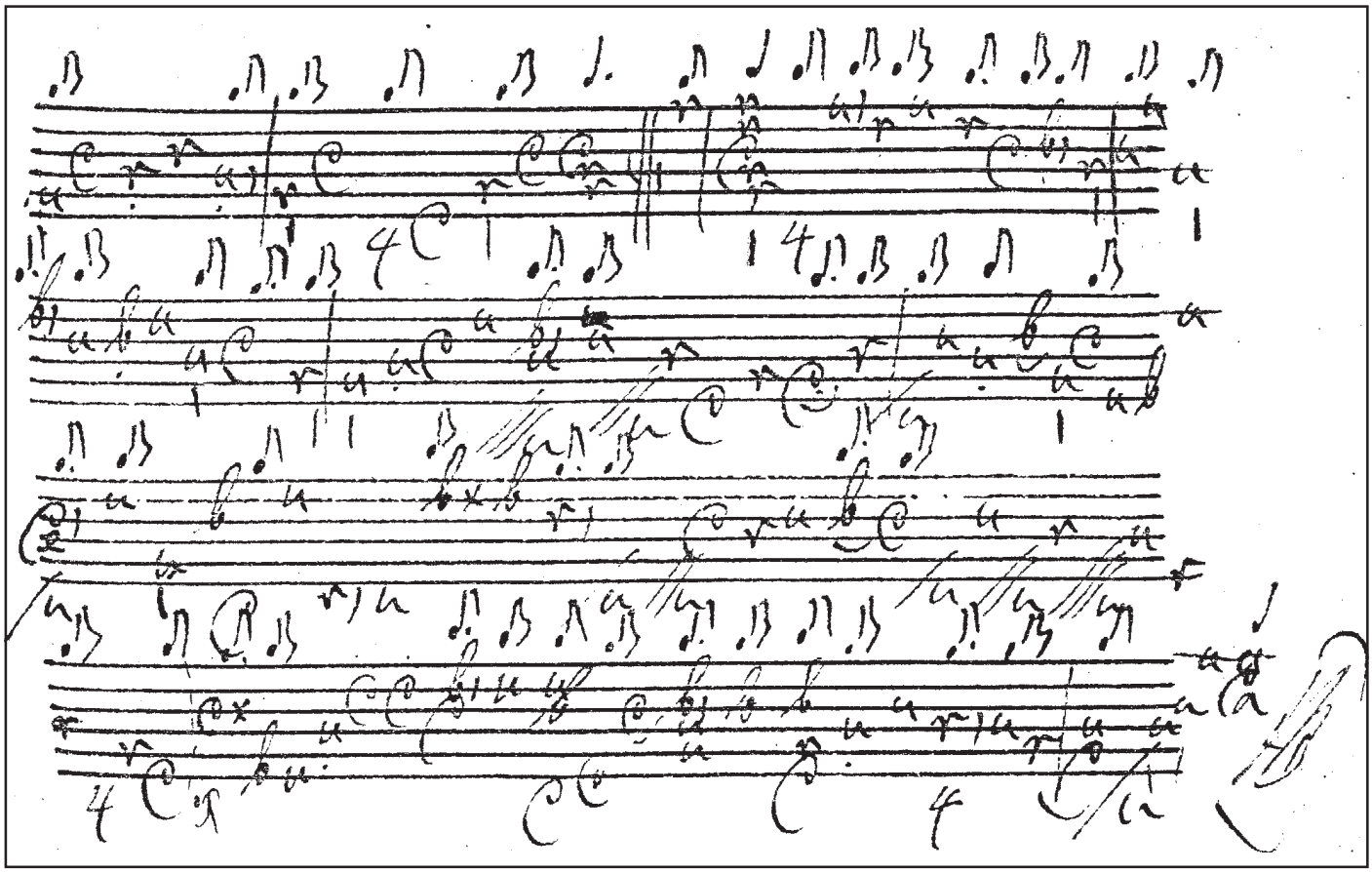


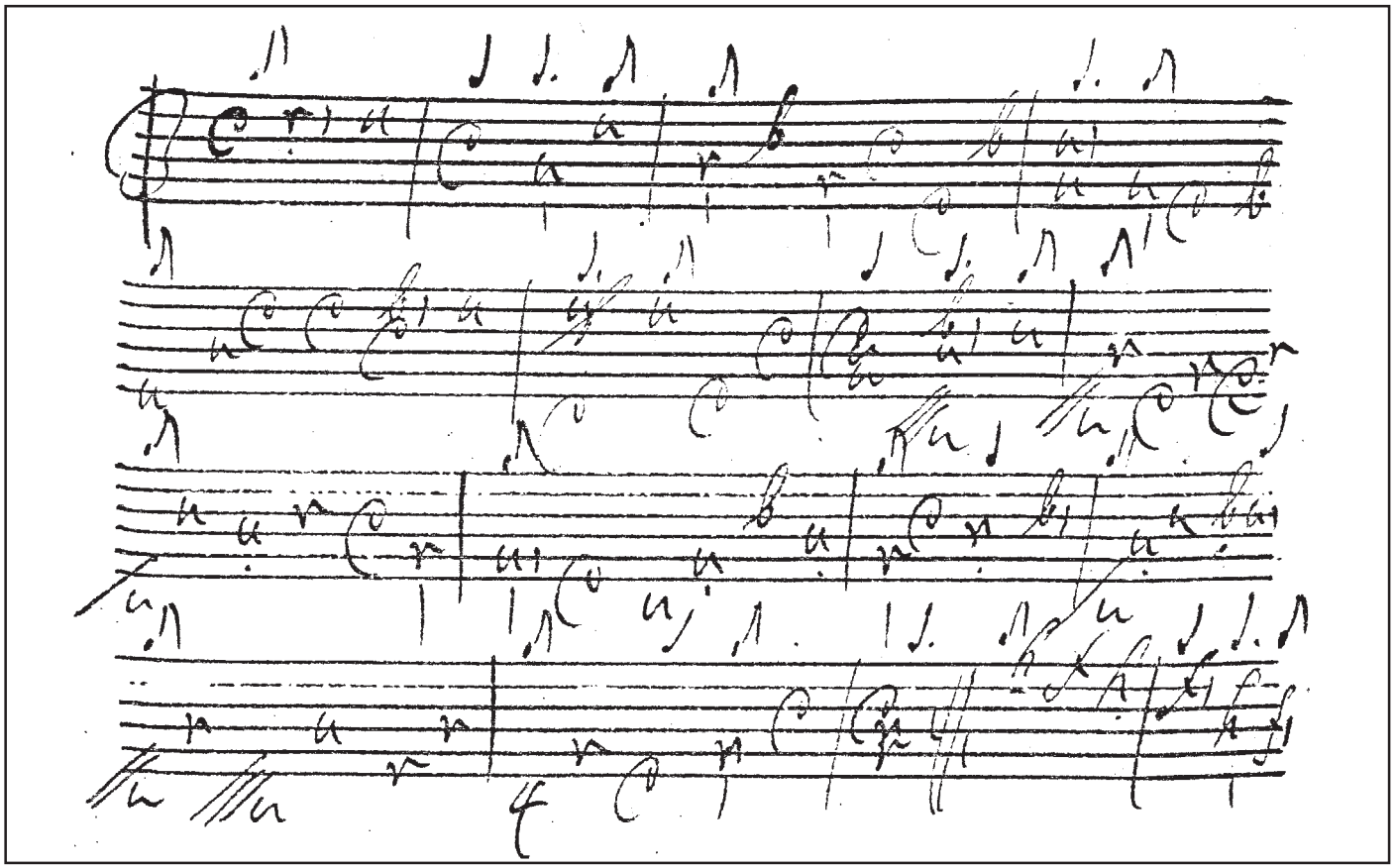


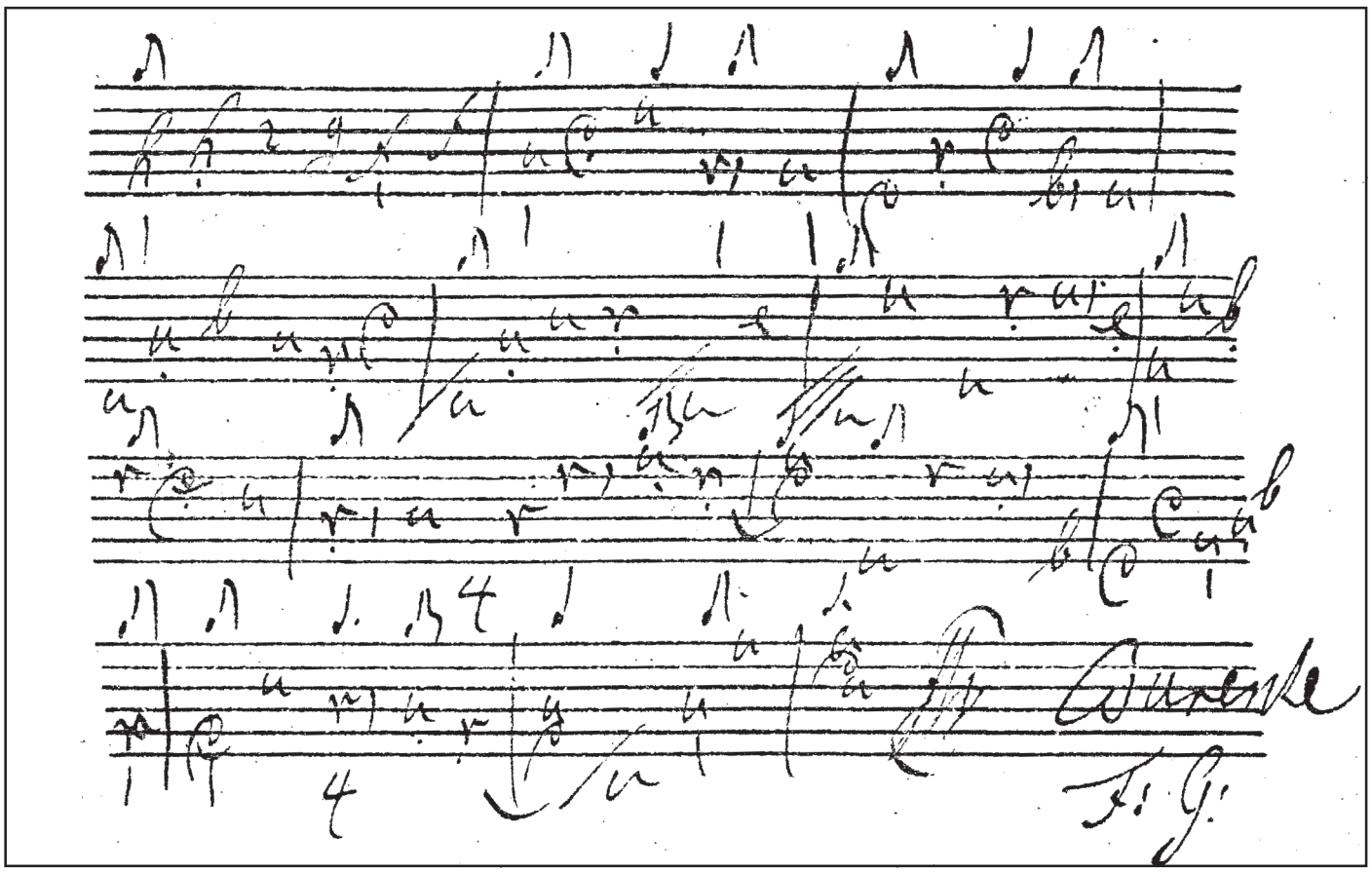

Allemande

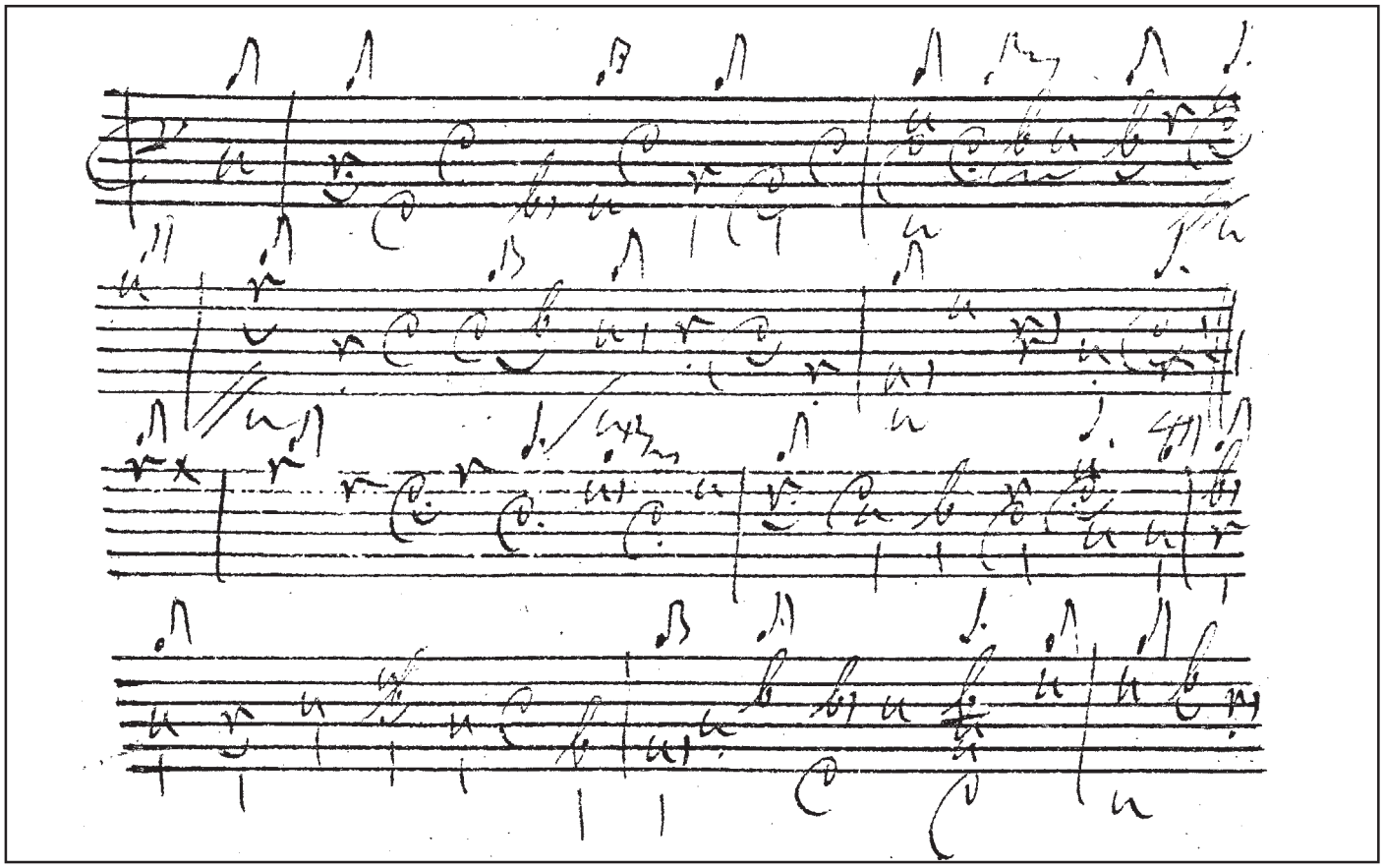


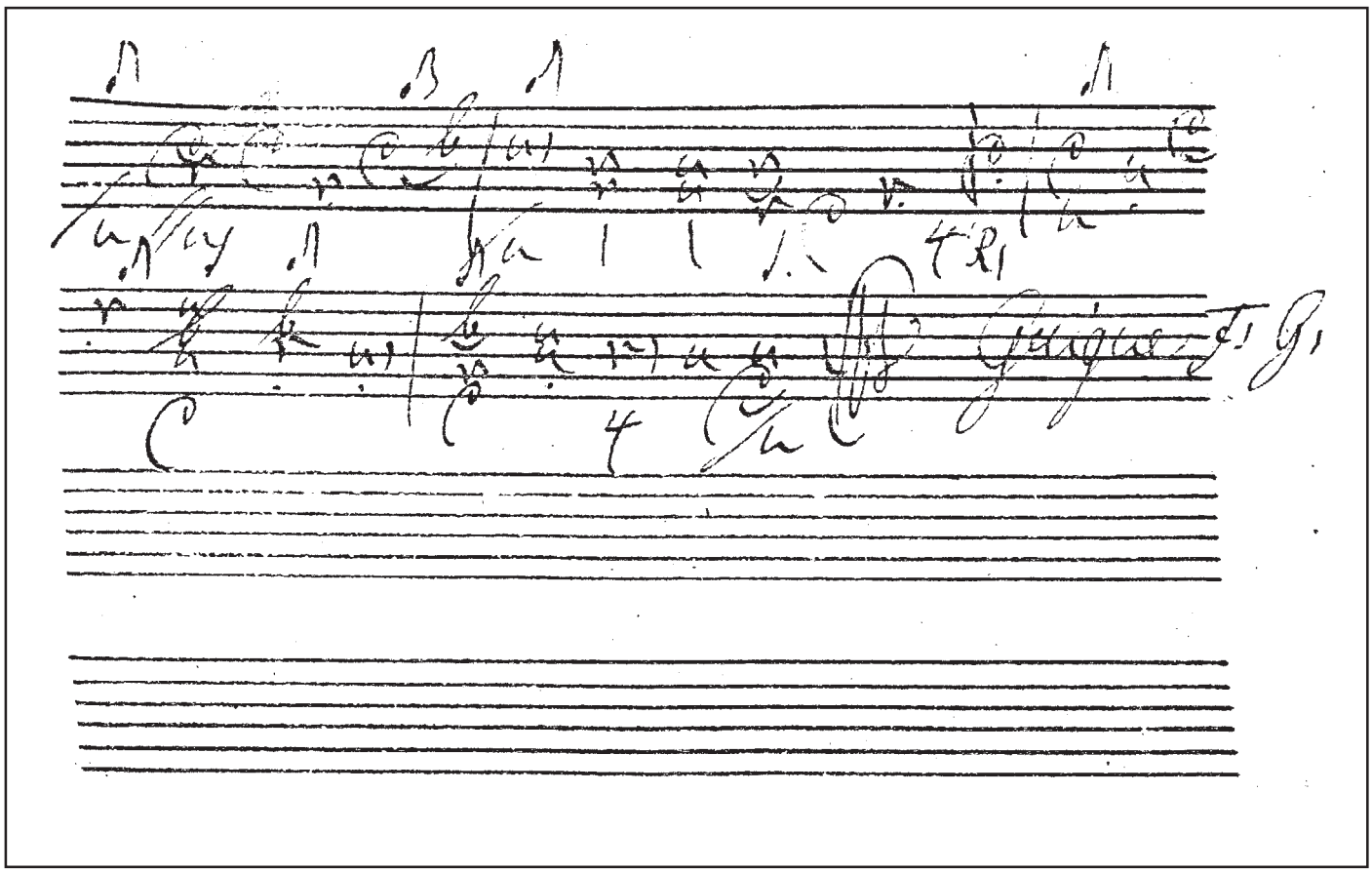


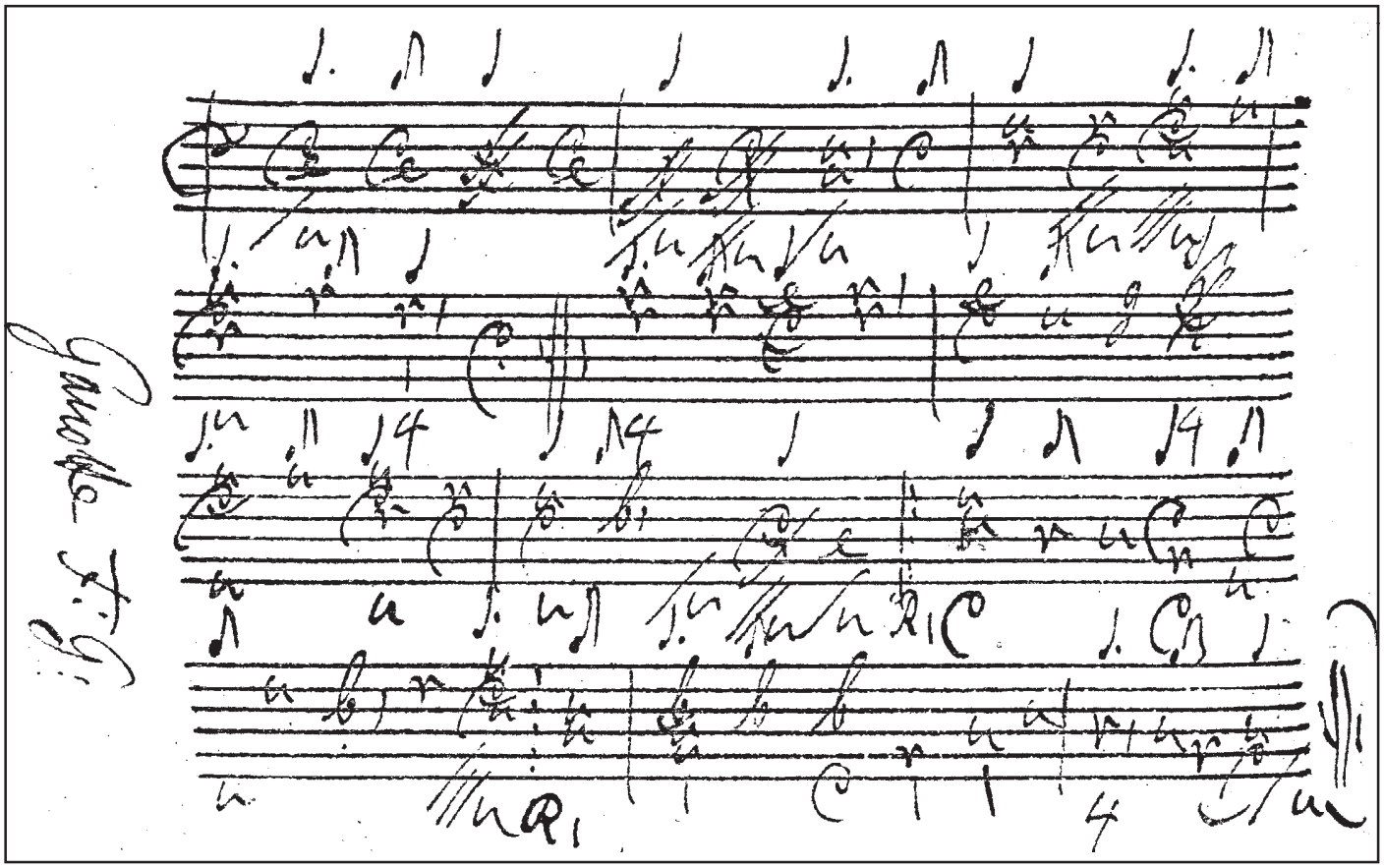


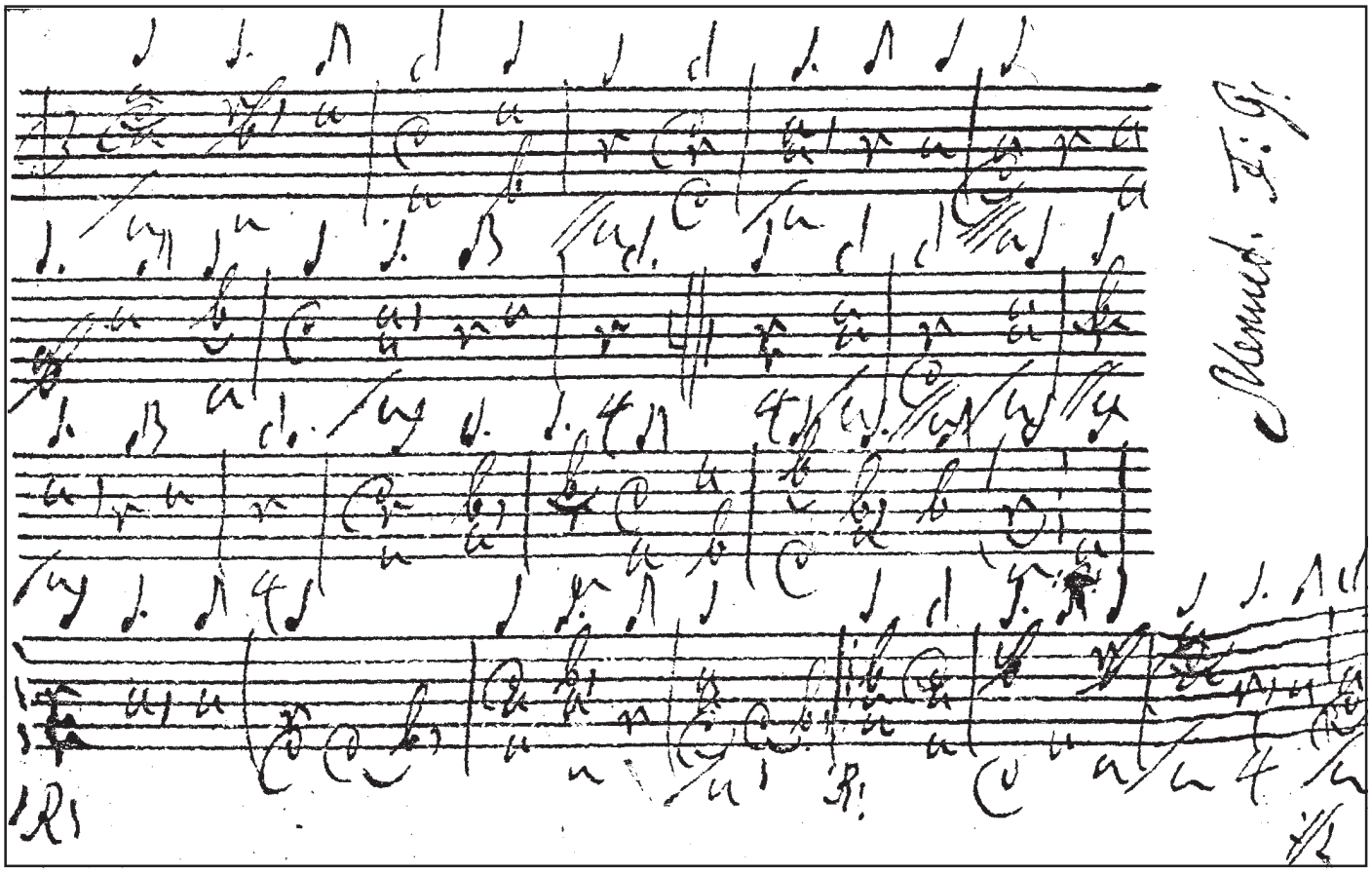


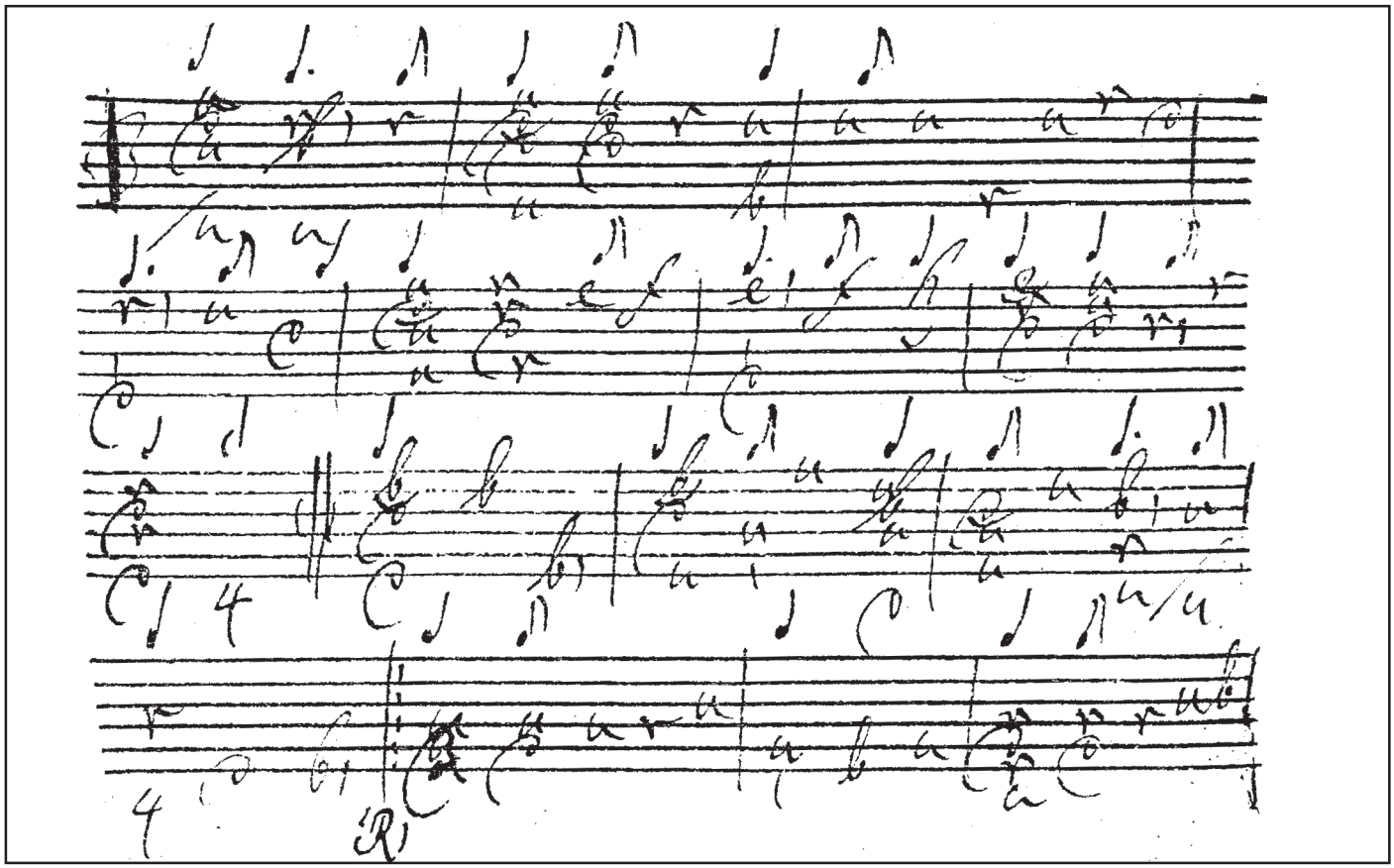


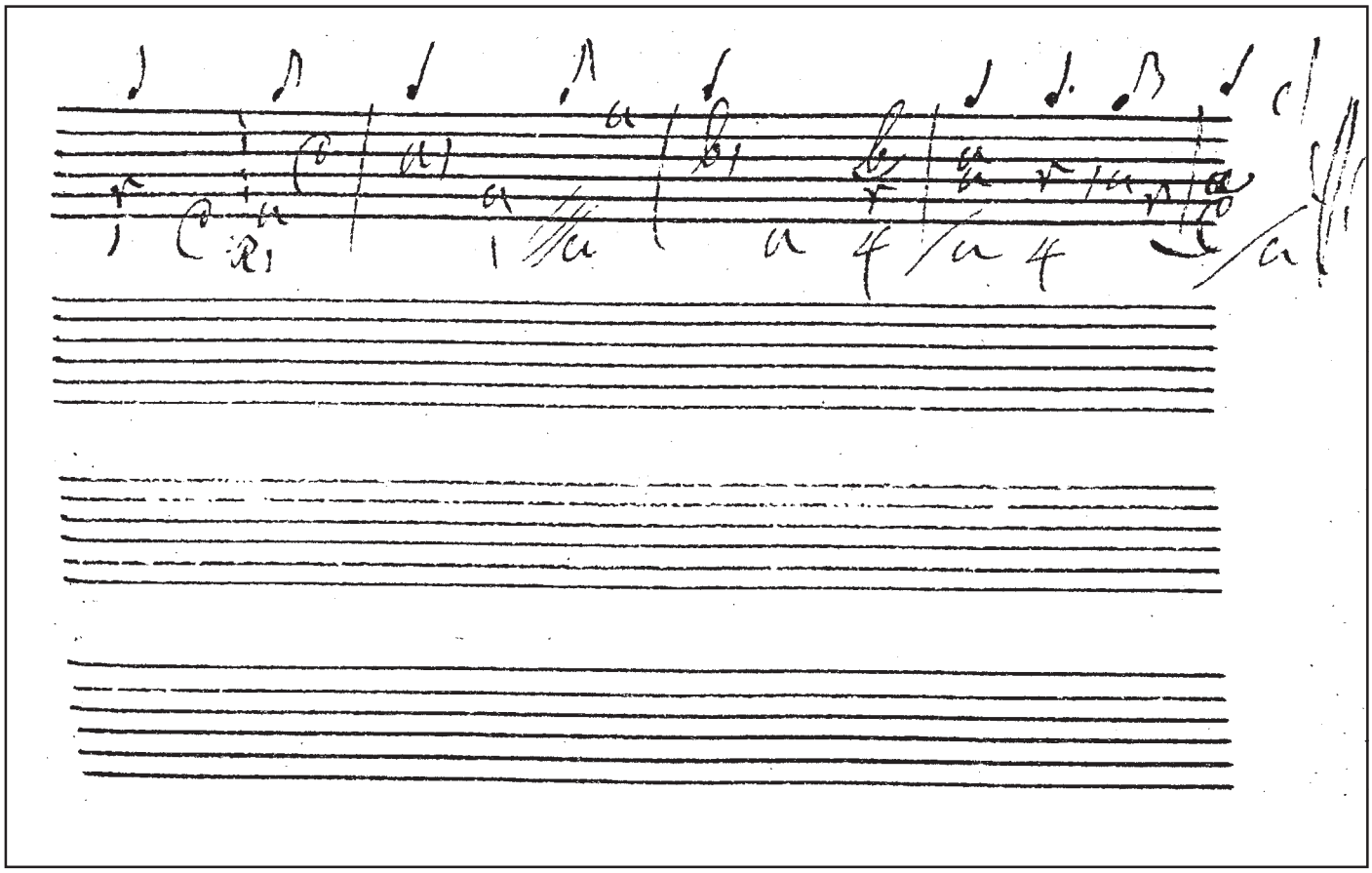


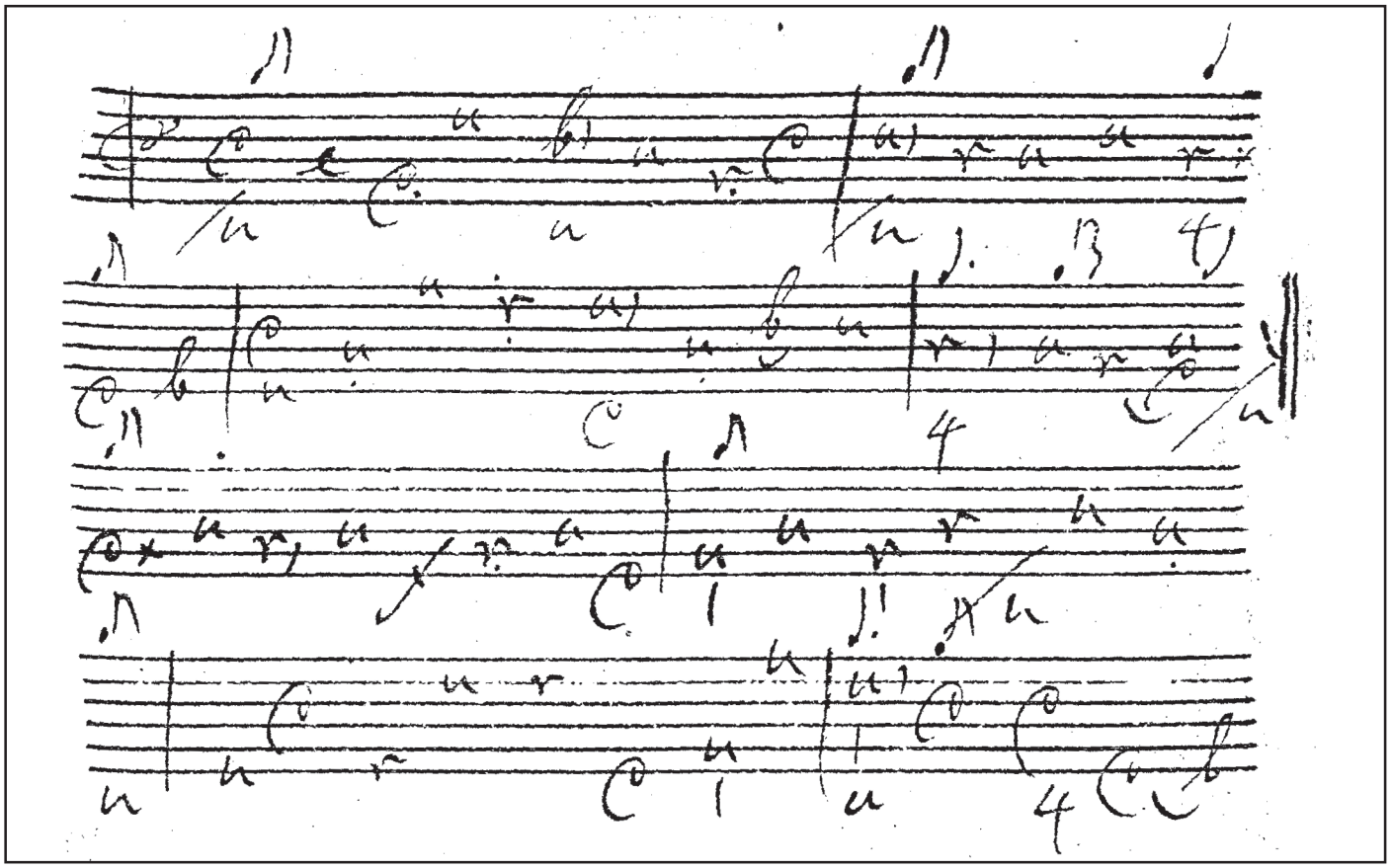


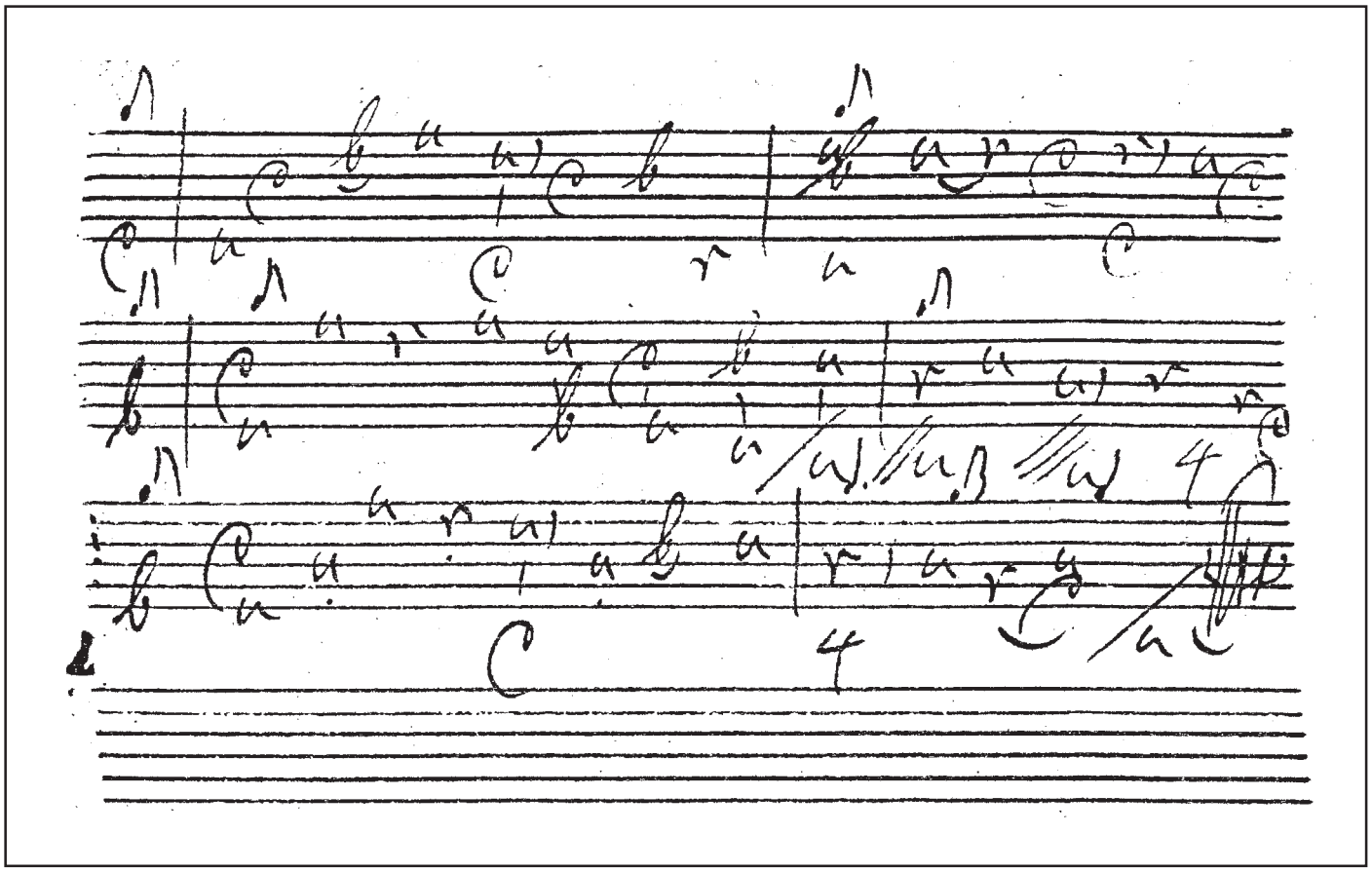


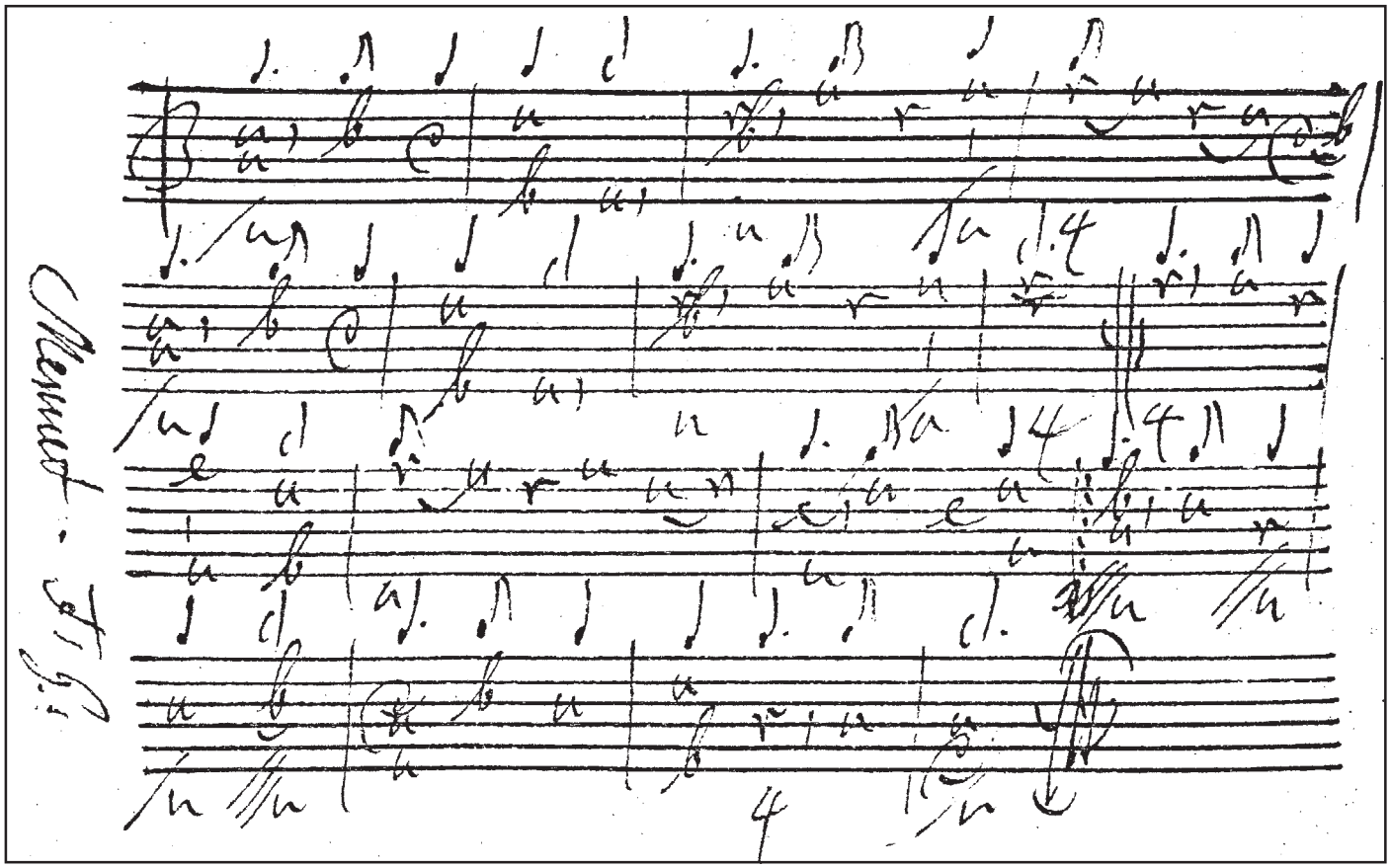


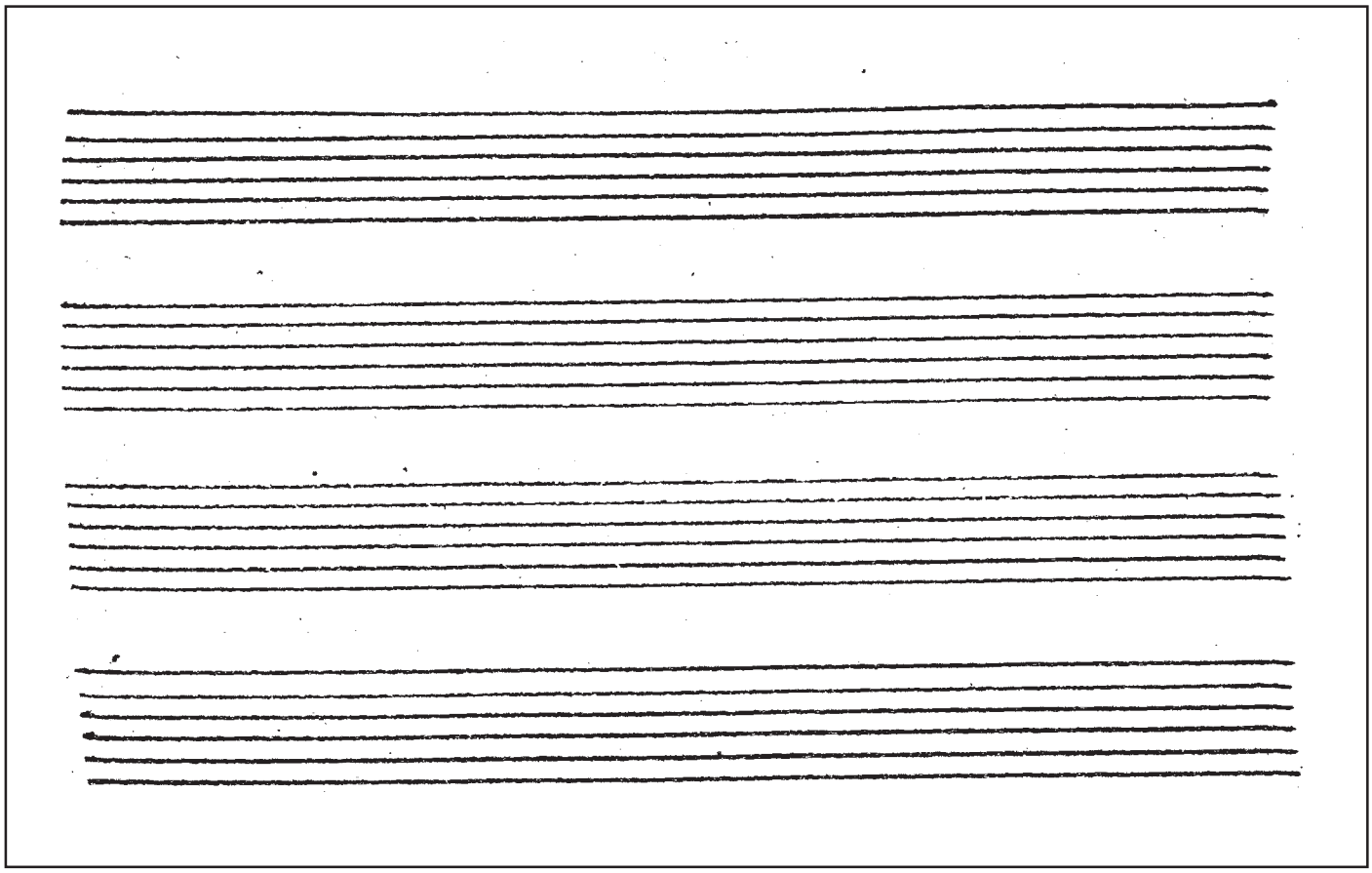


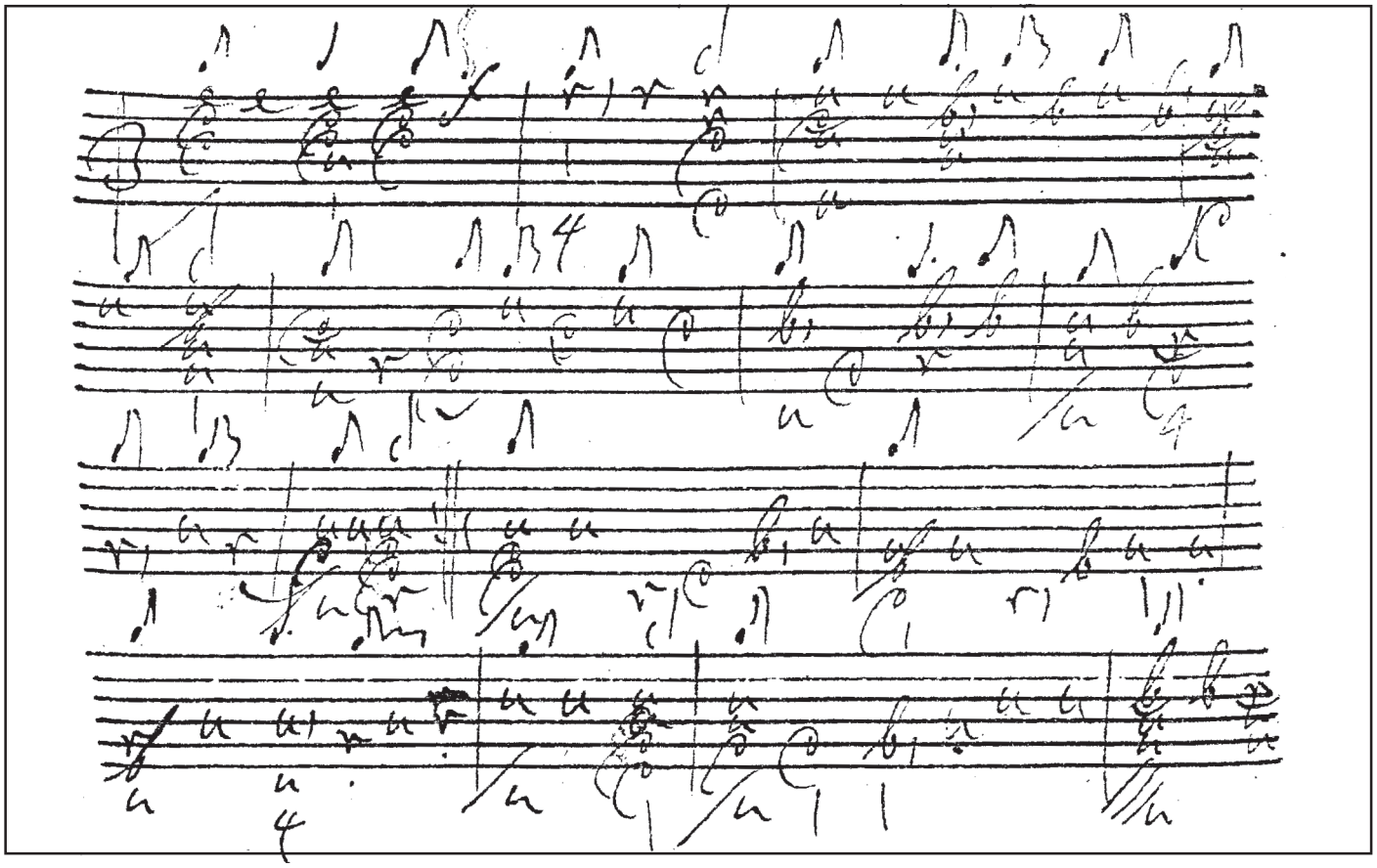


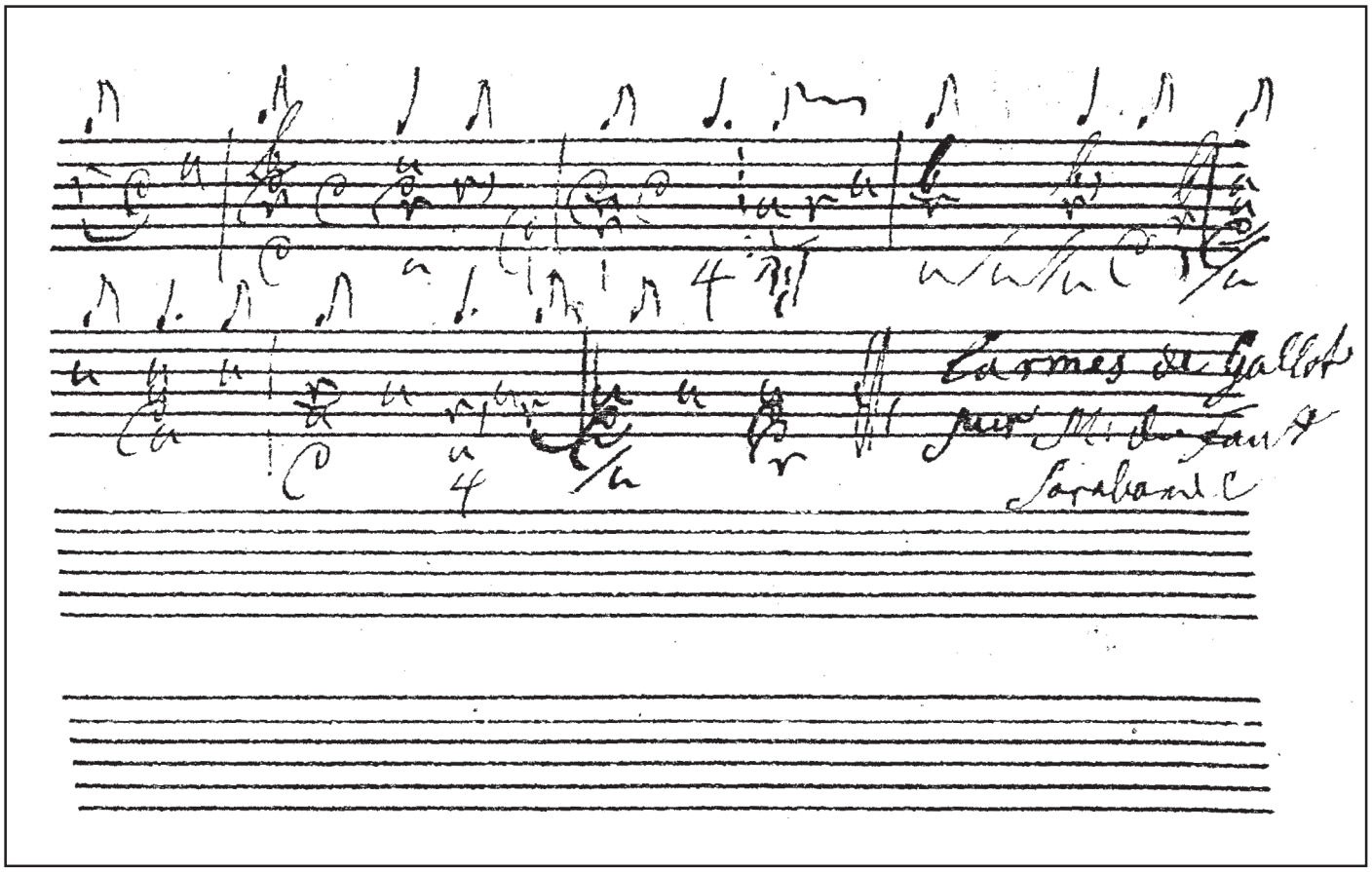


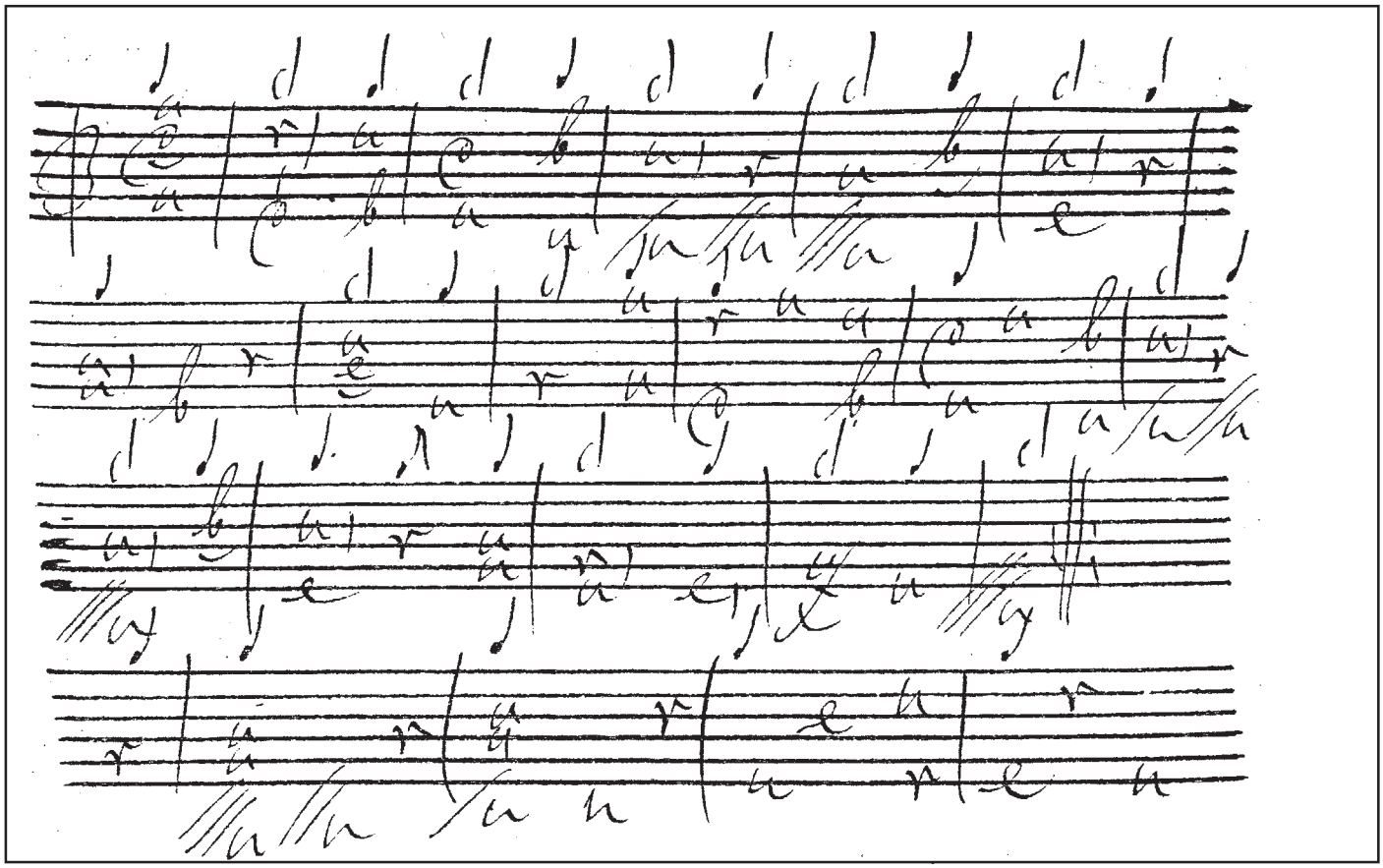


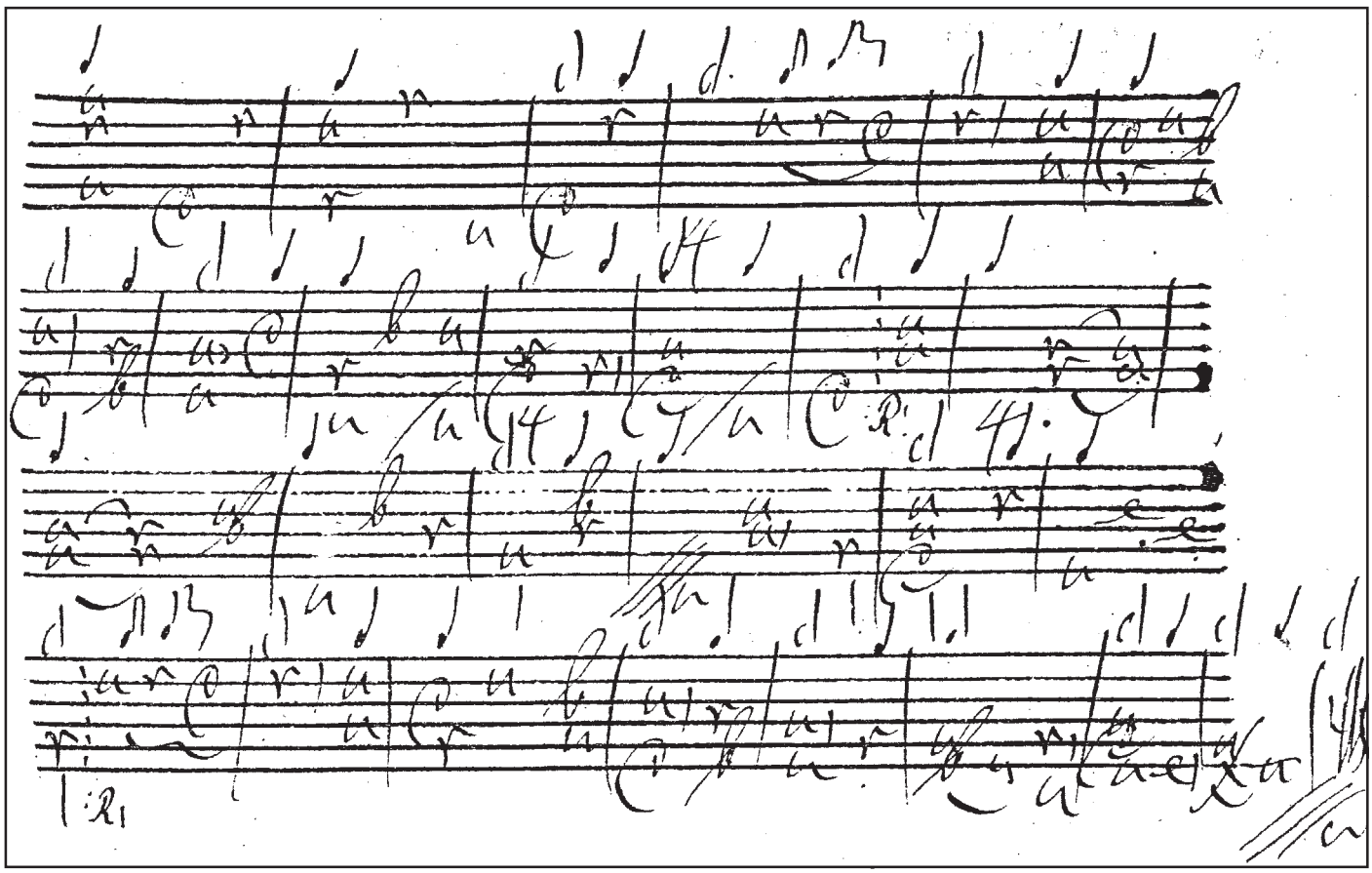


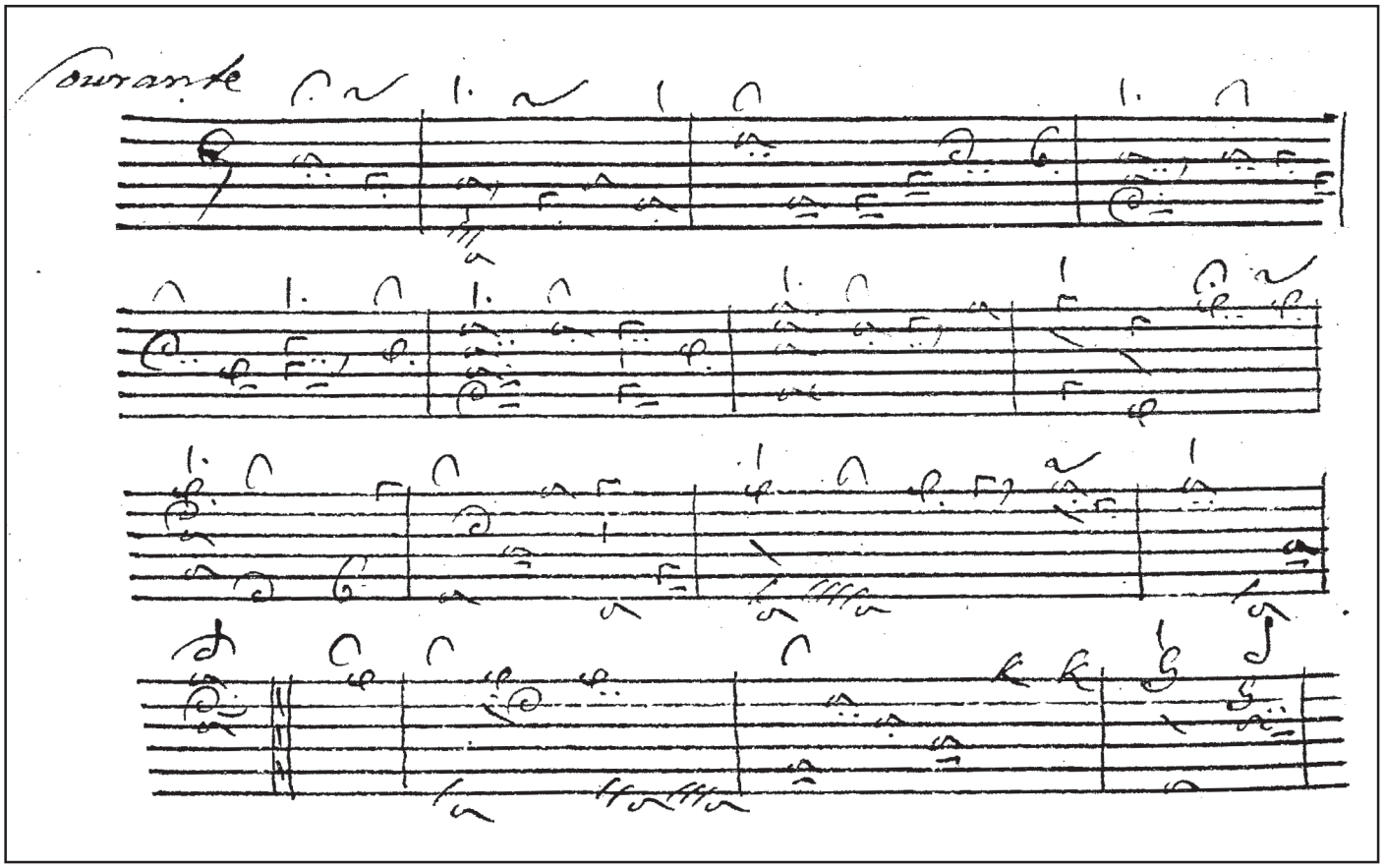





Courmes de Gallot
Sarabande



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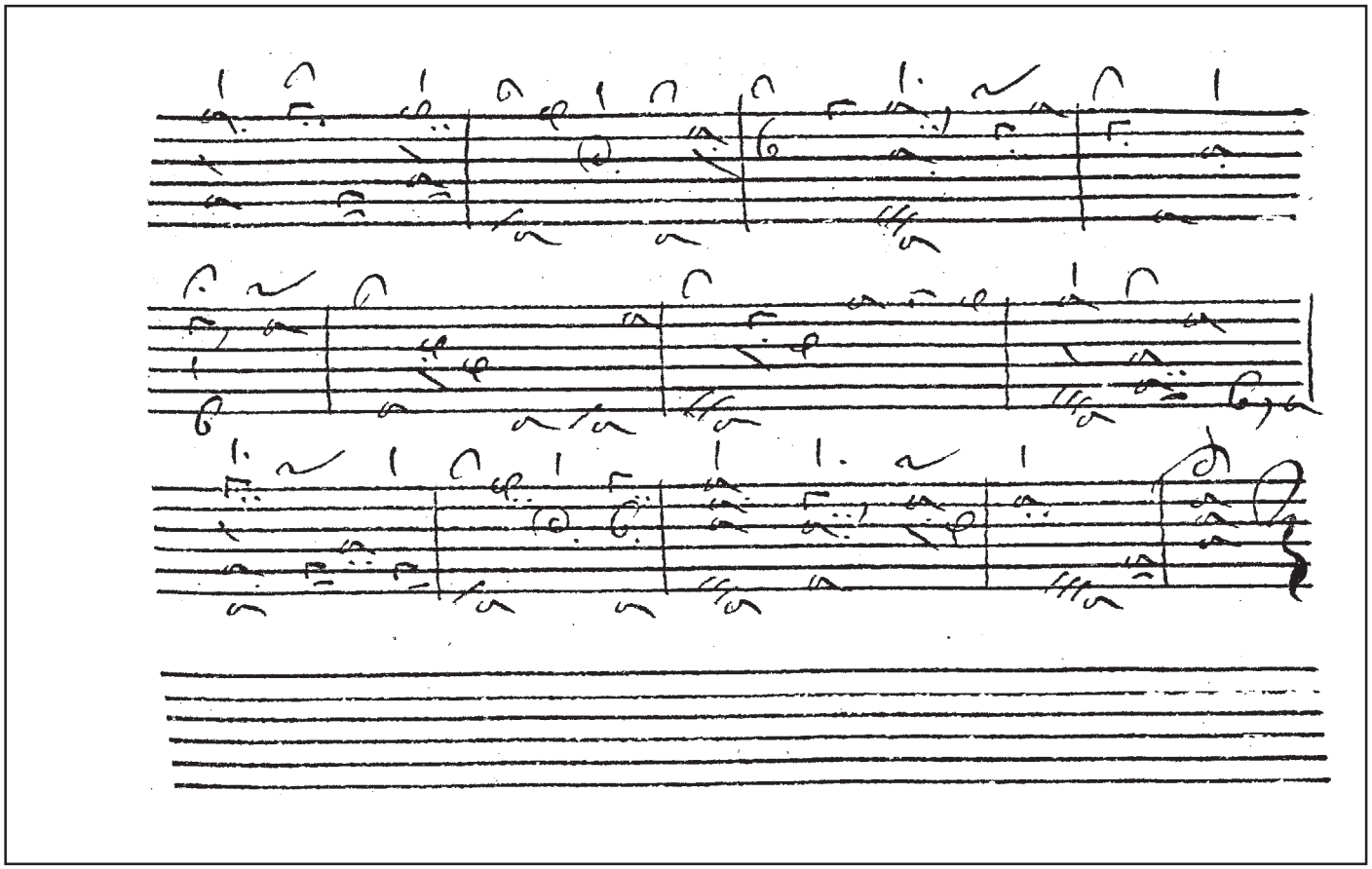
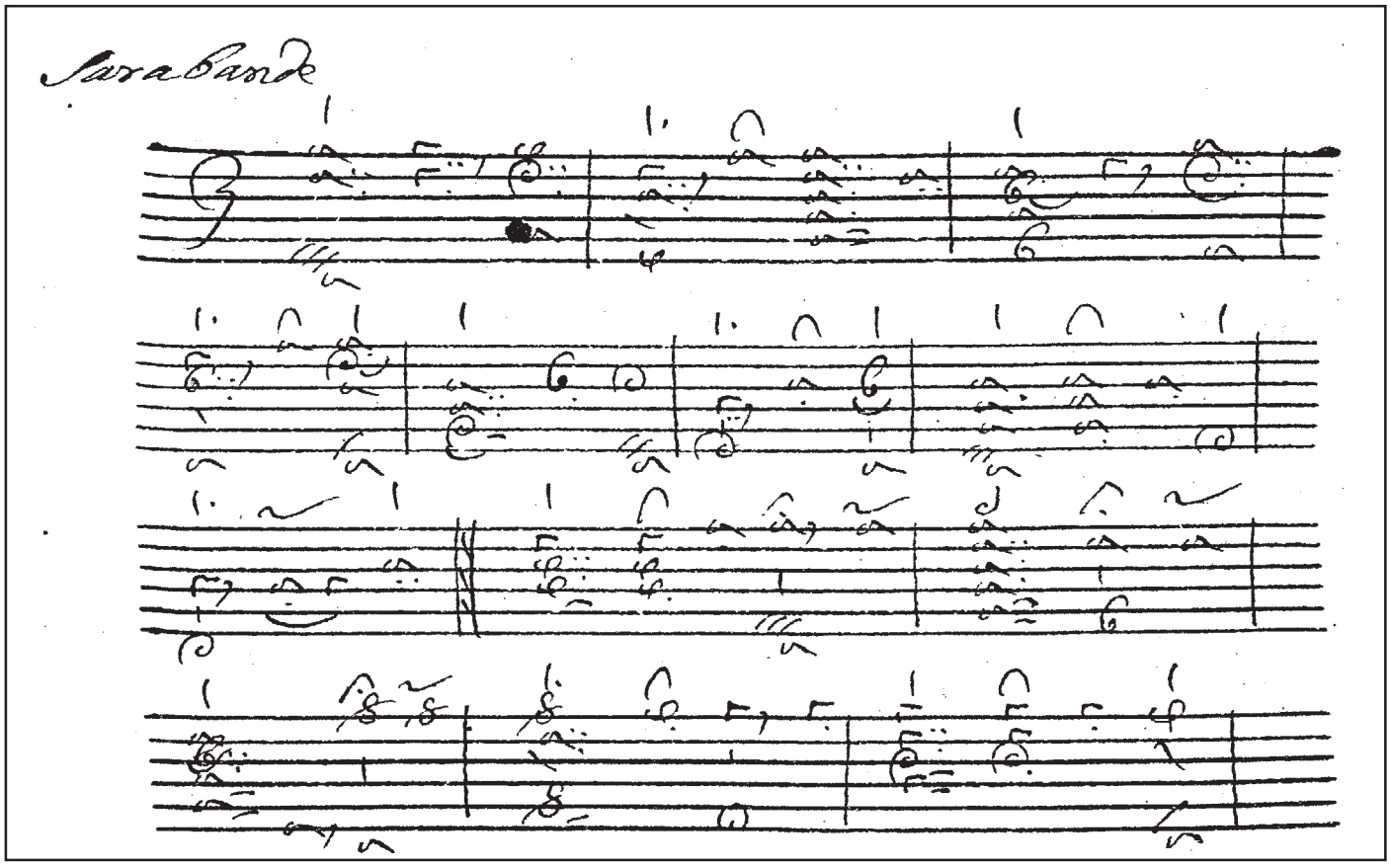
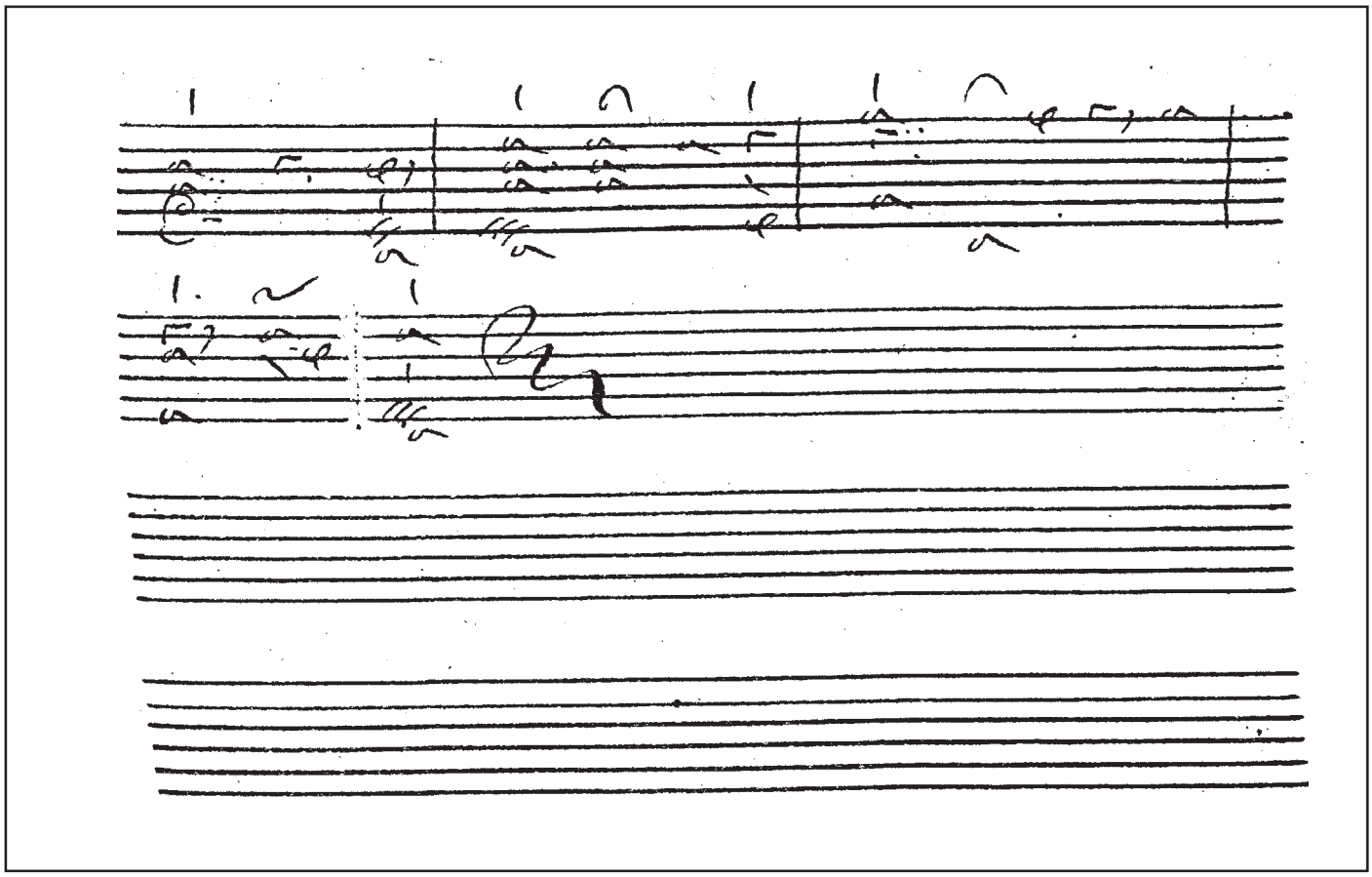
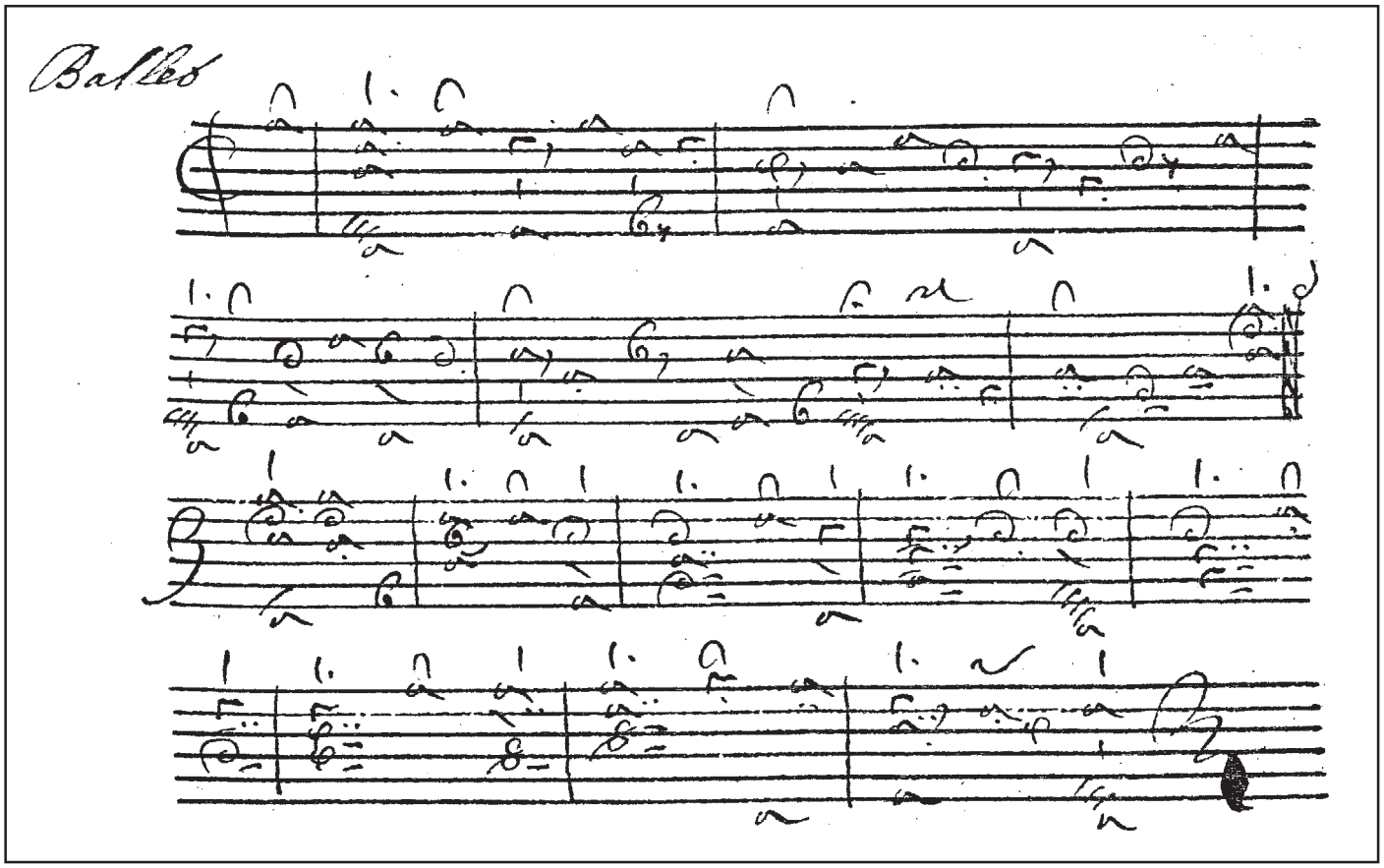
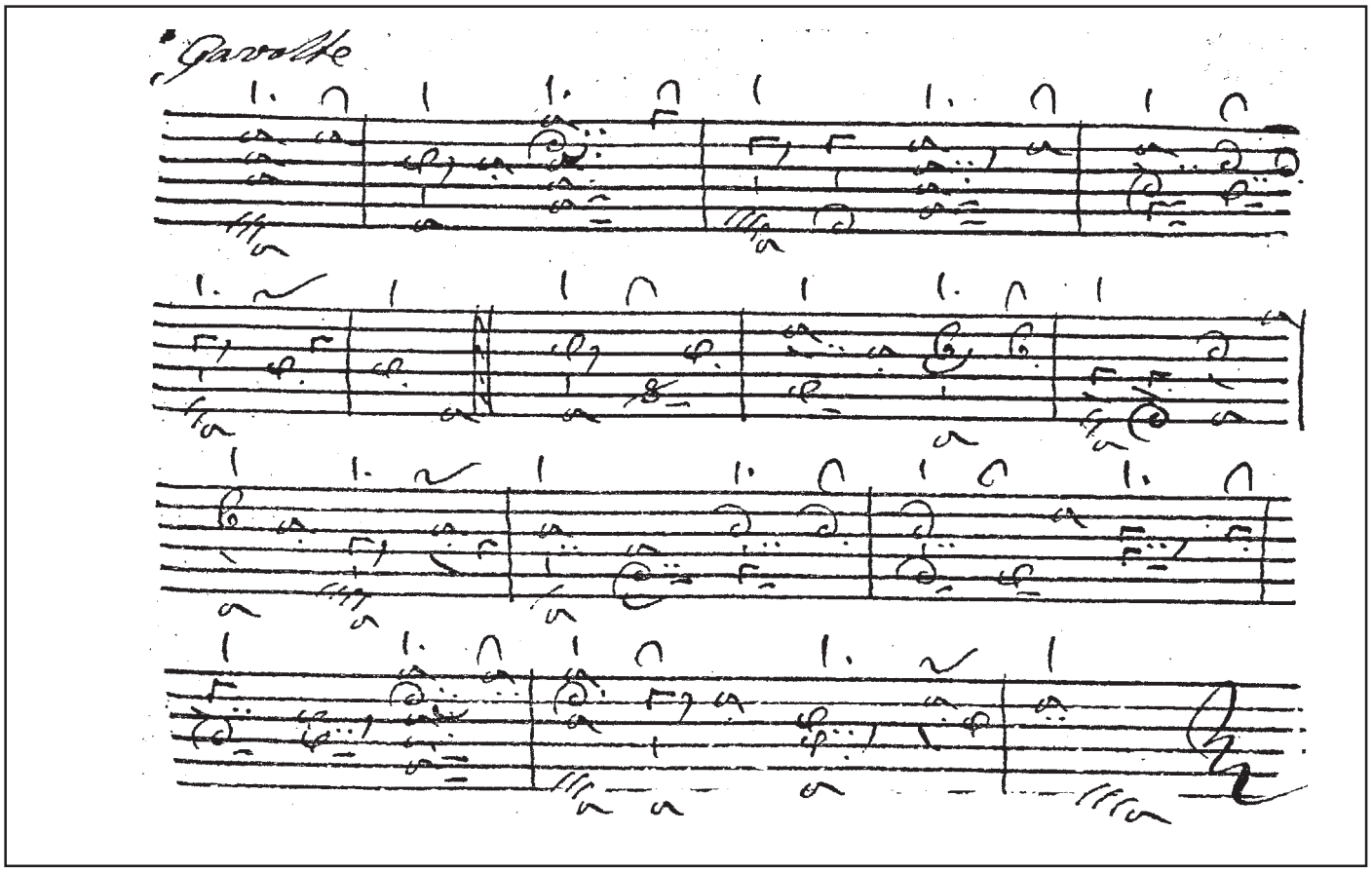
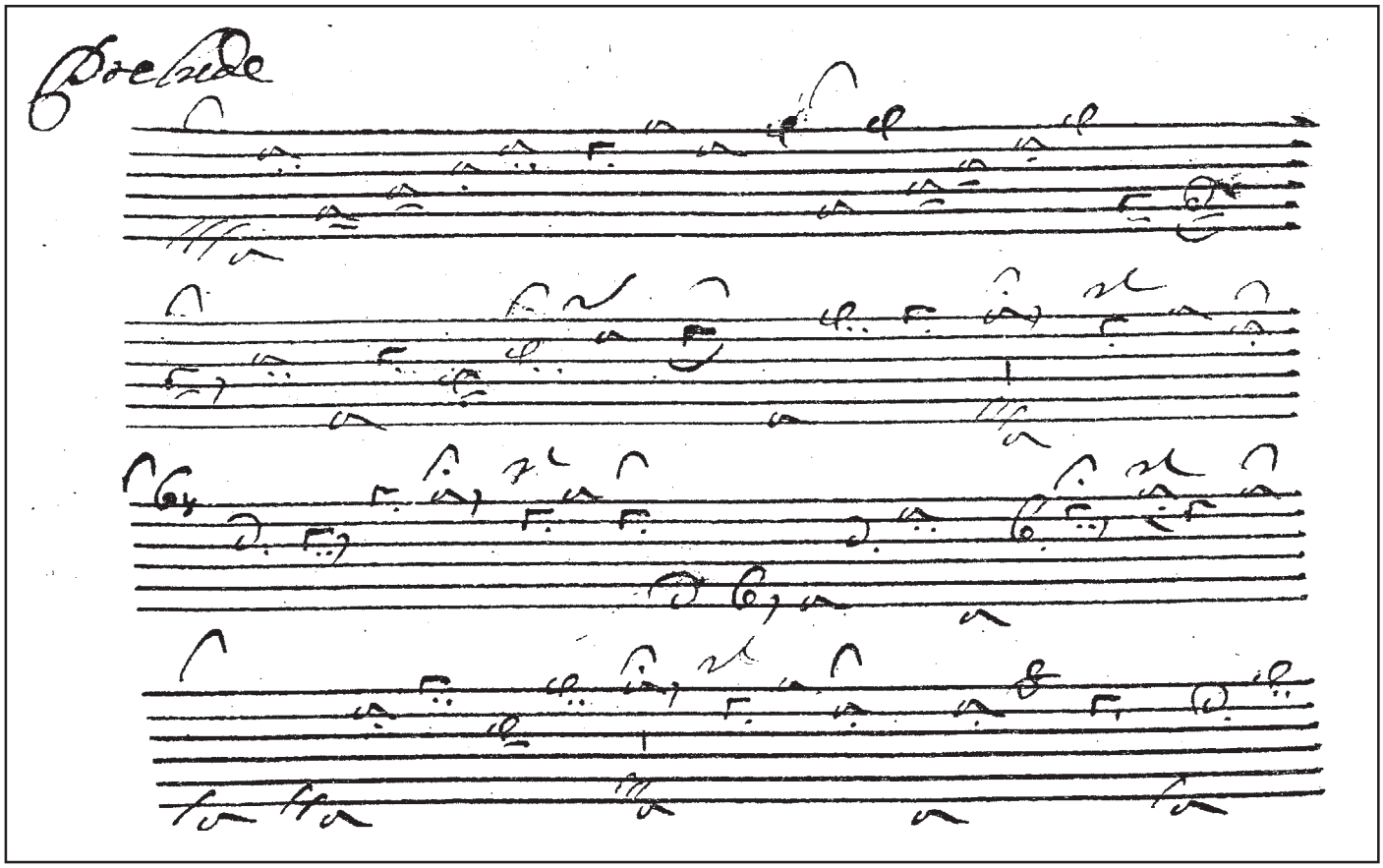


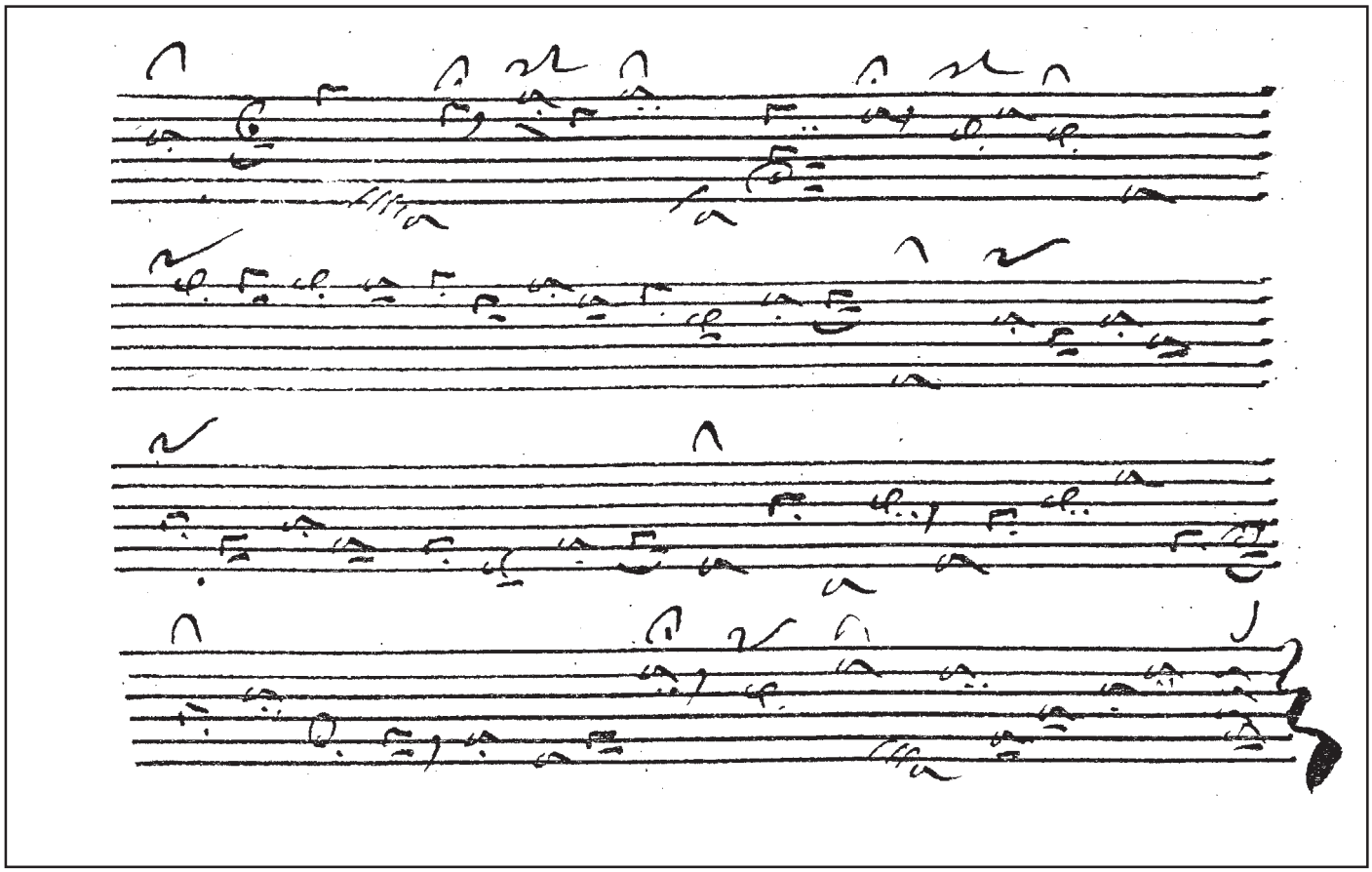

Sarabande

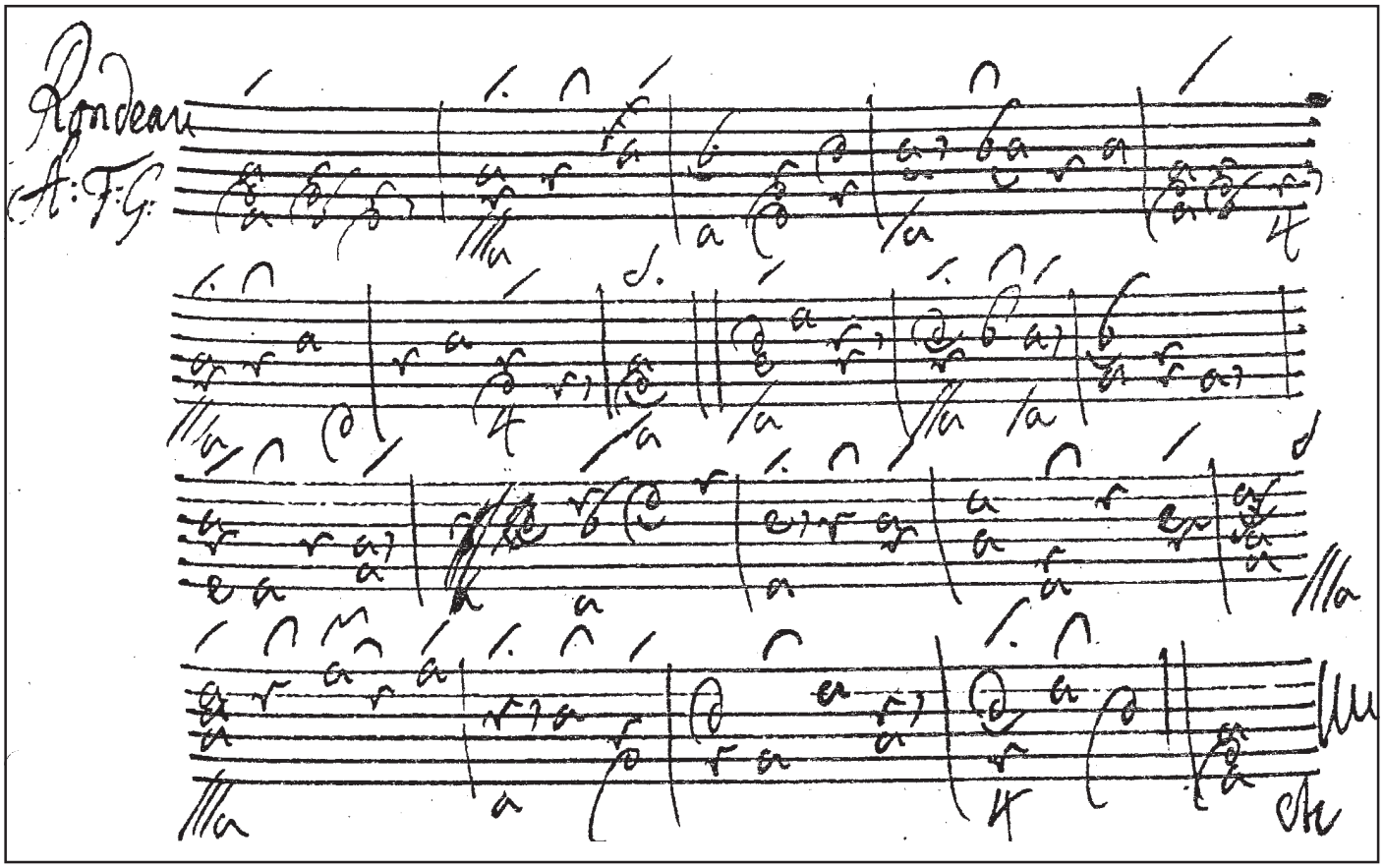


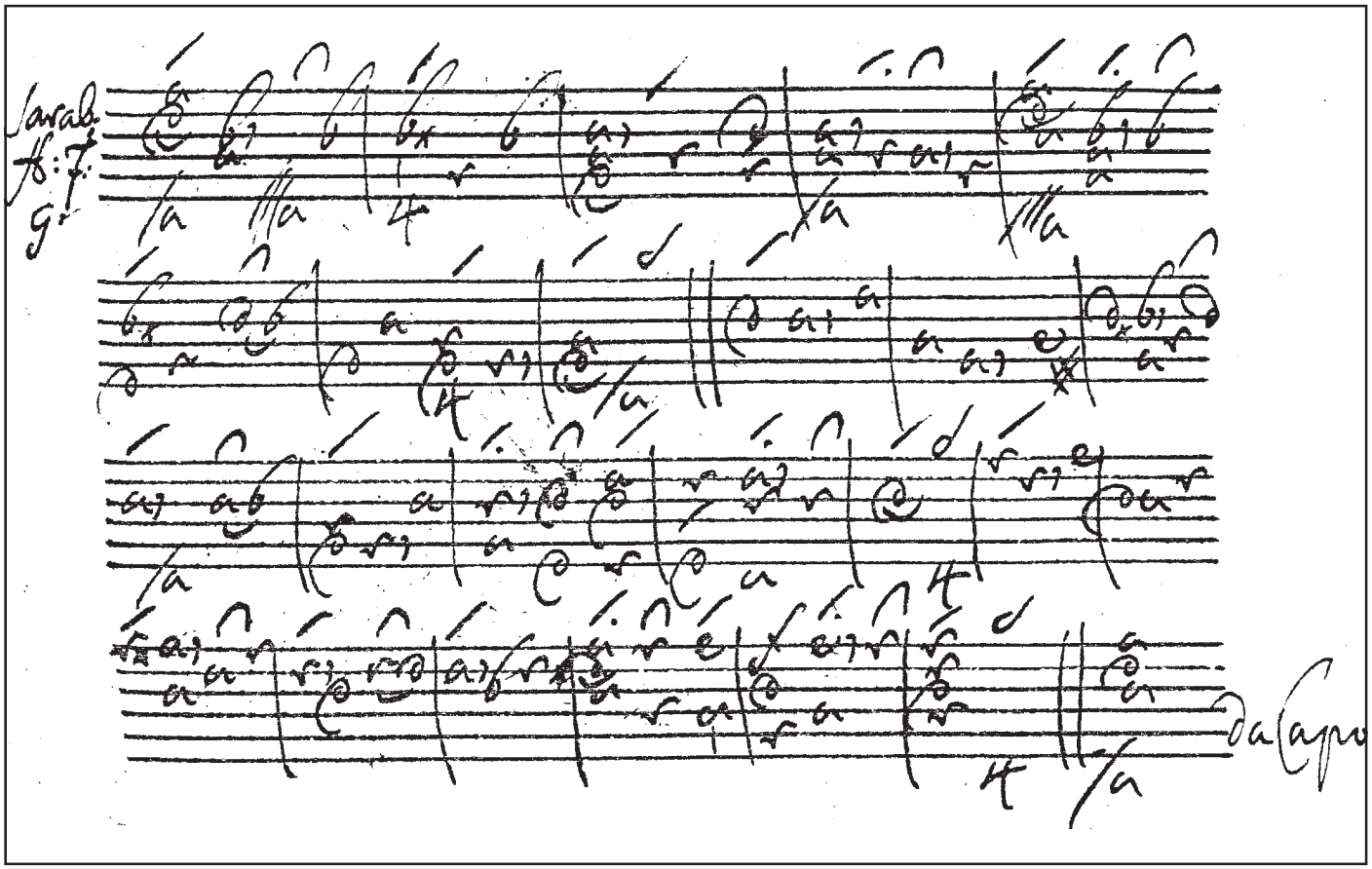

Ballet

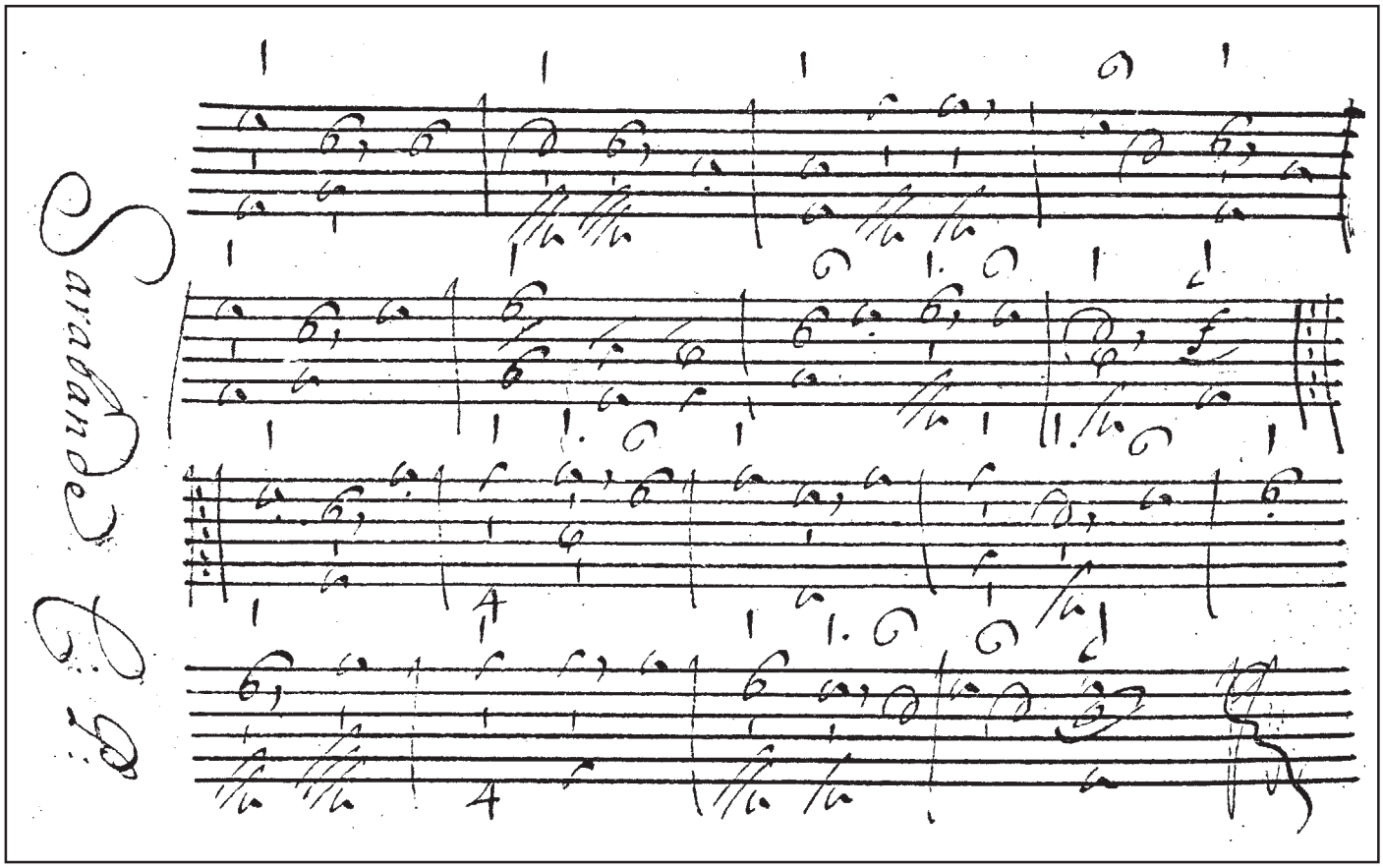

Gavotte


Prelude

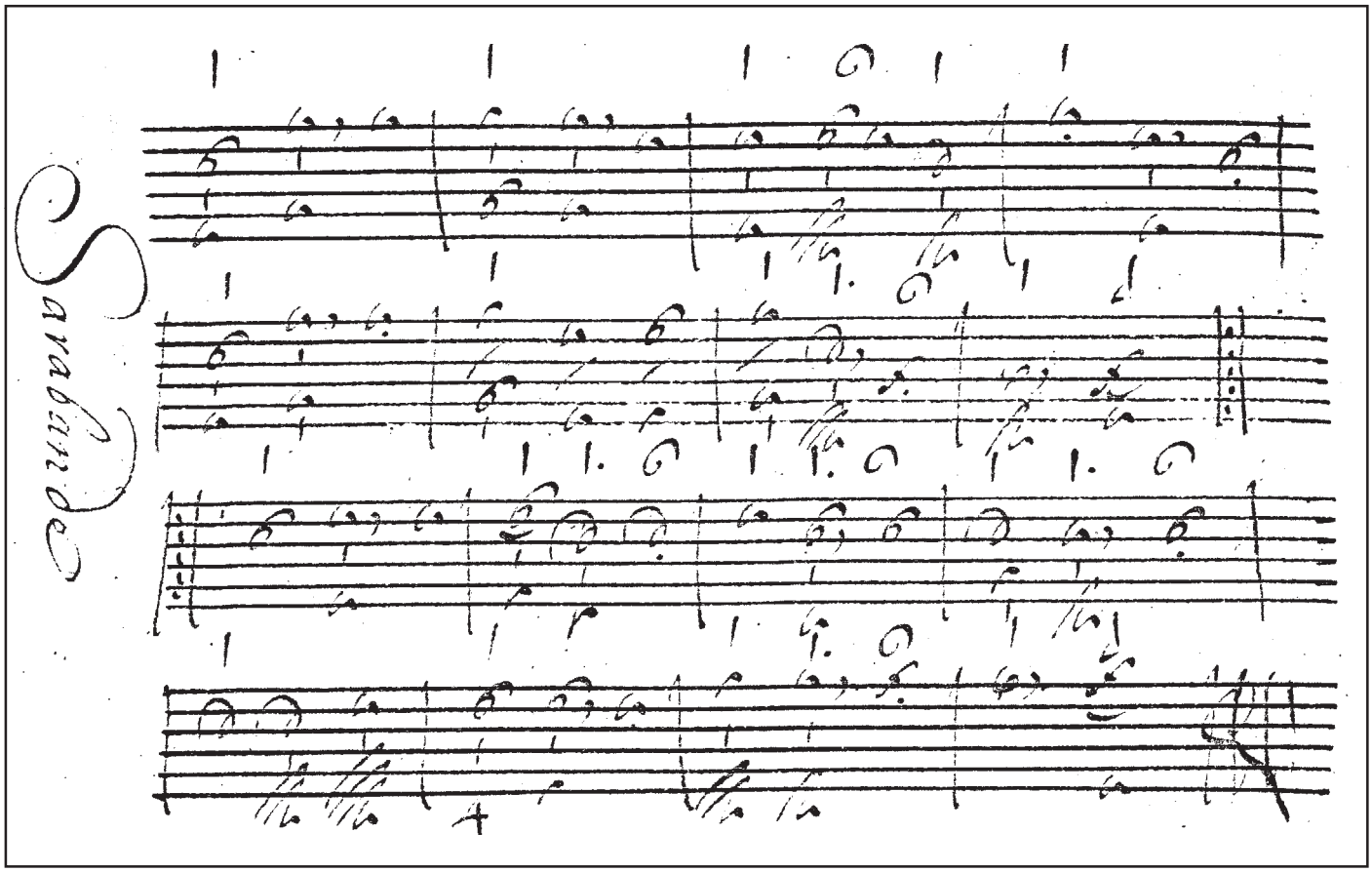



Rondeau
A: F: G:

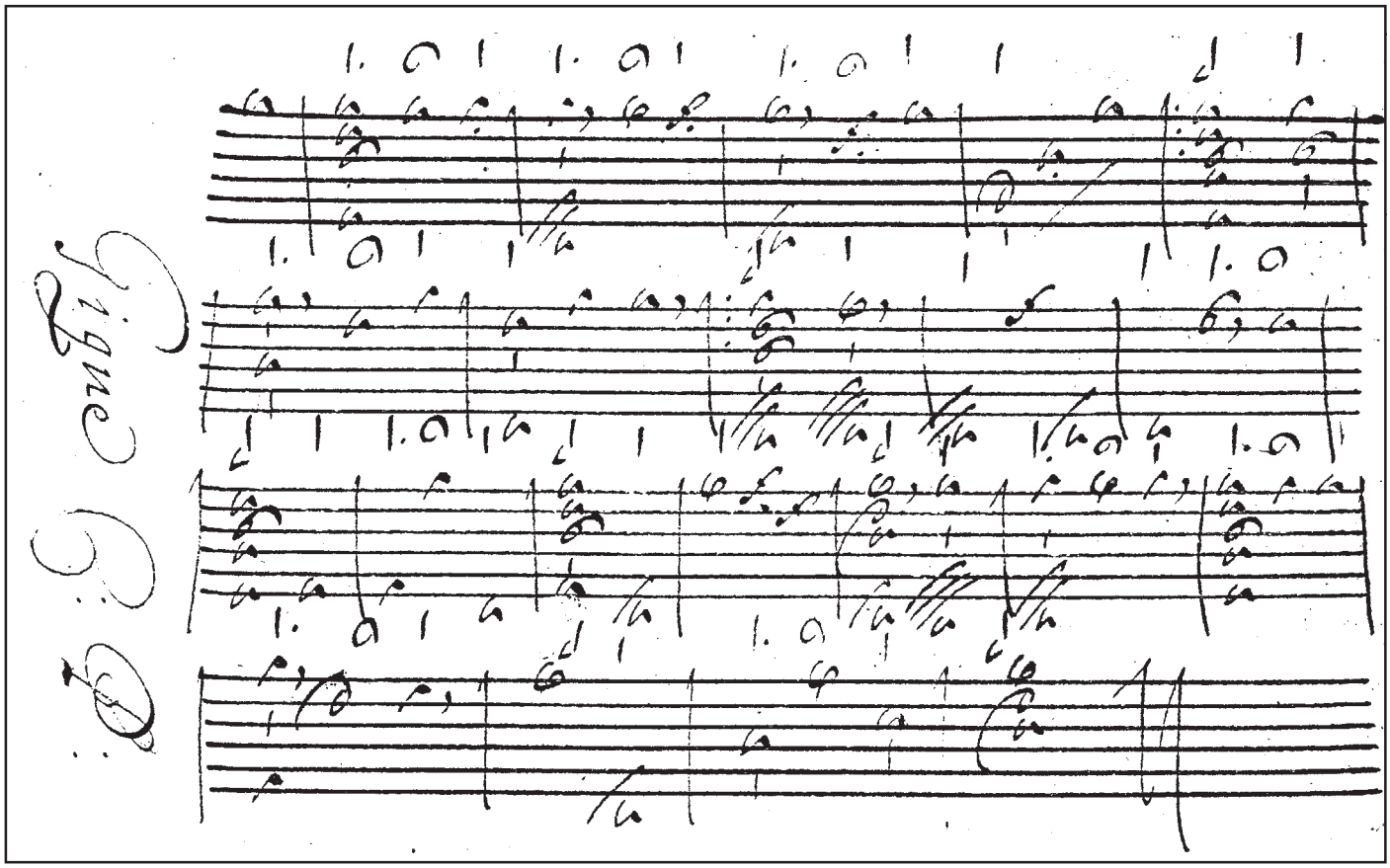

Sarab.
A: F:
G:
da Capo

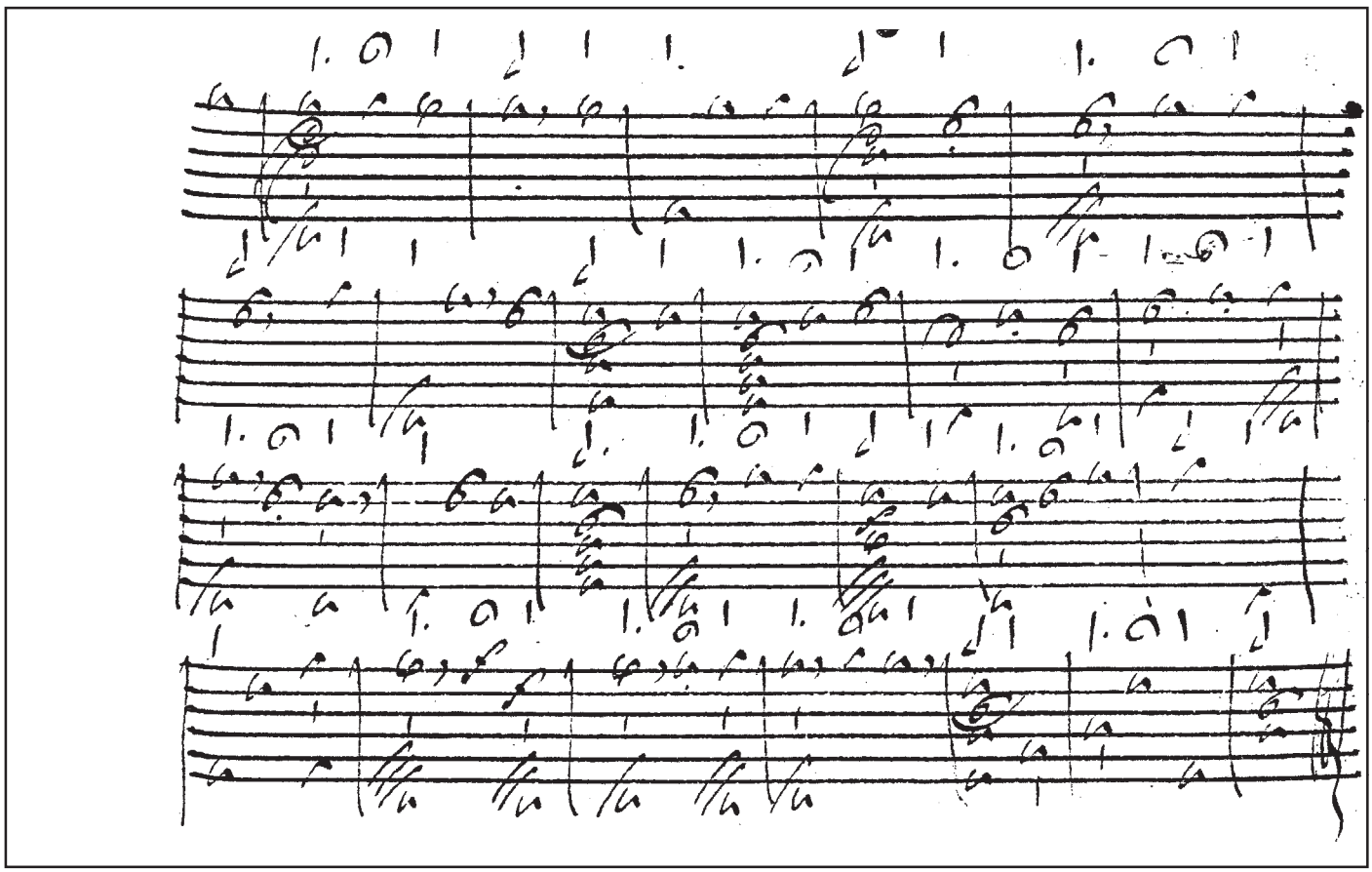


fol. 45 - 57 bears no music

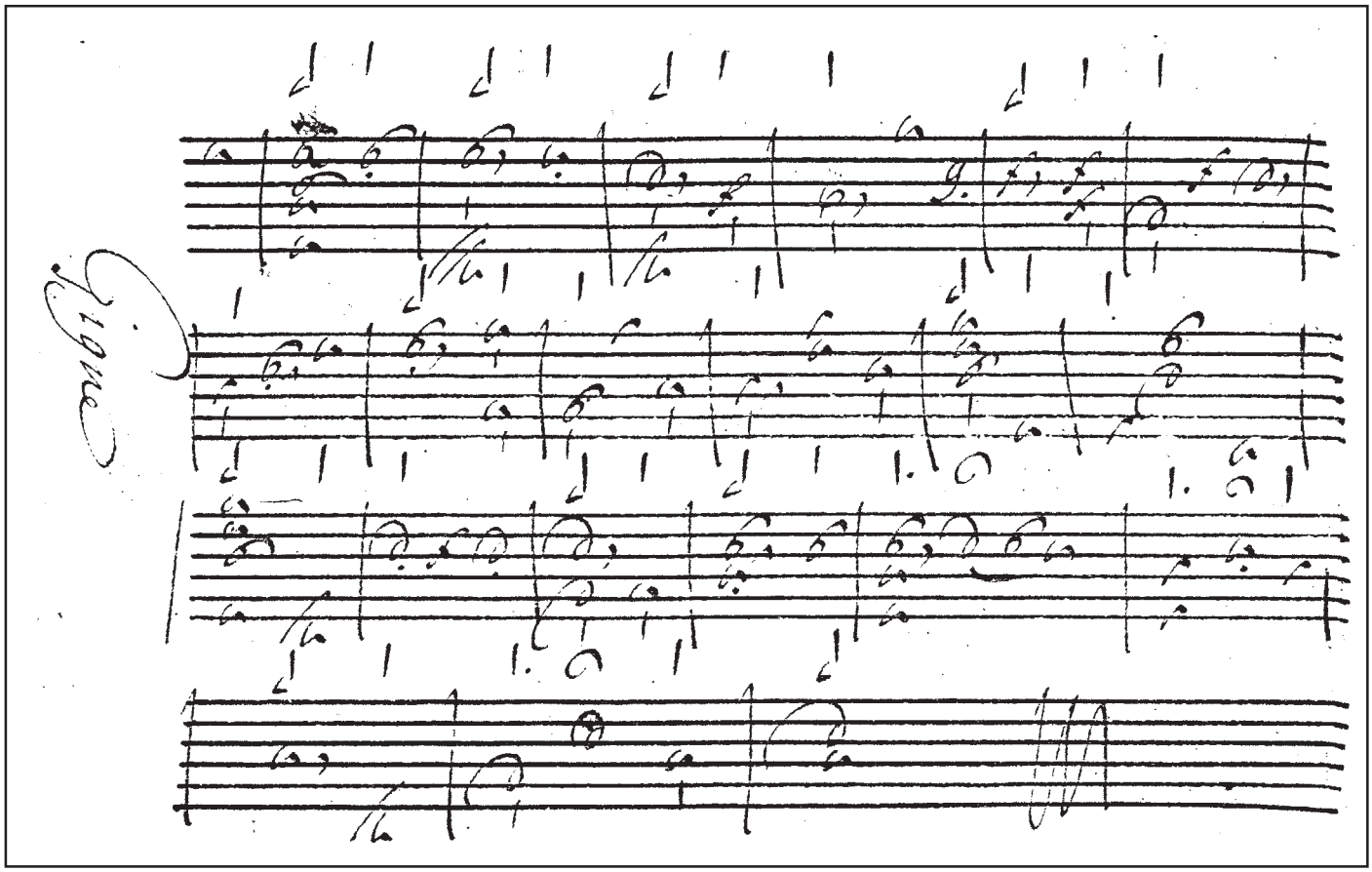

Saraund

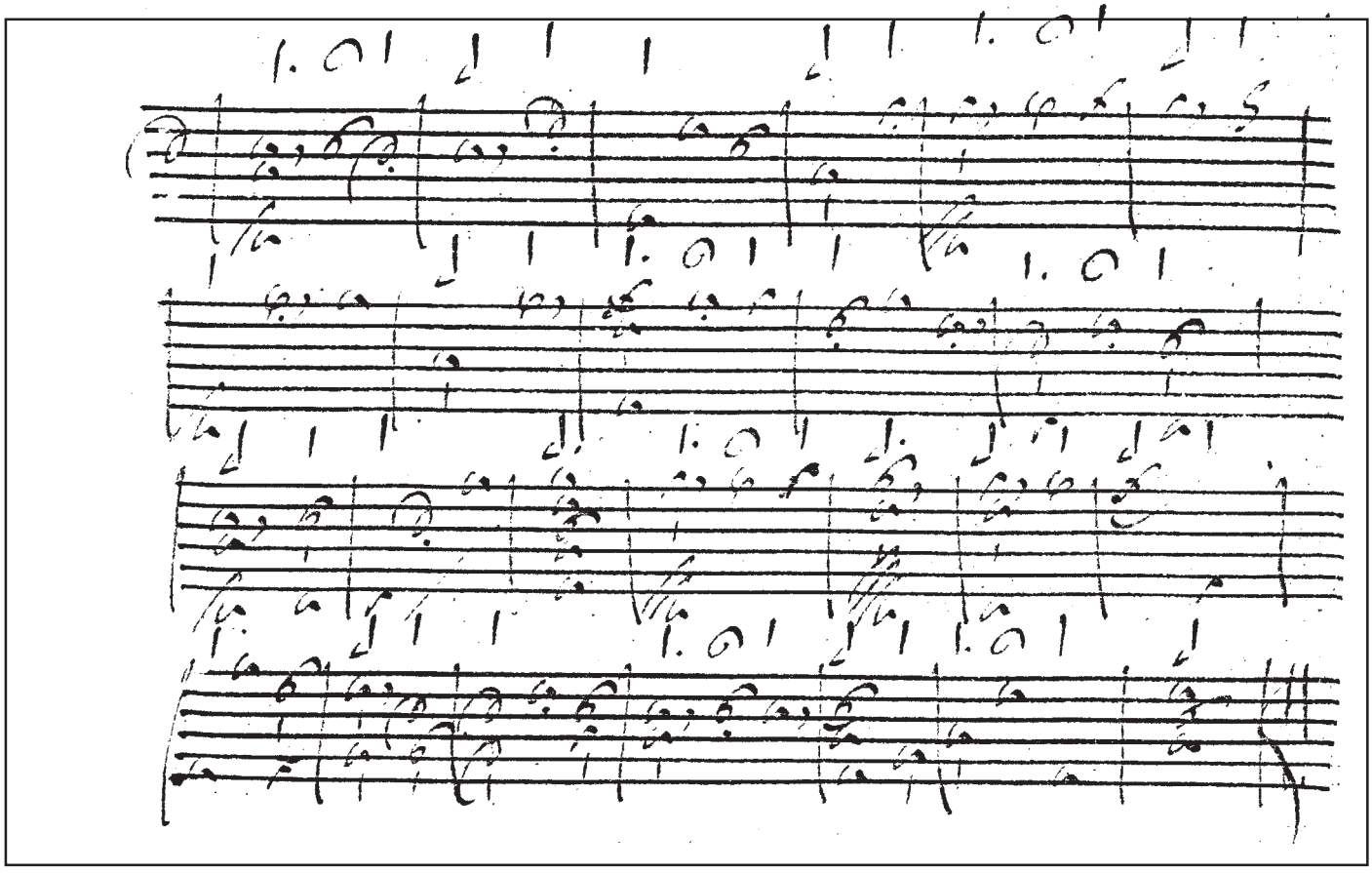
59v



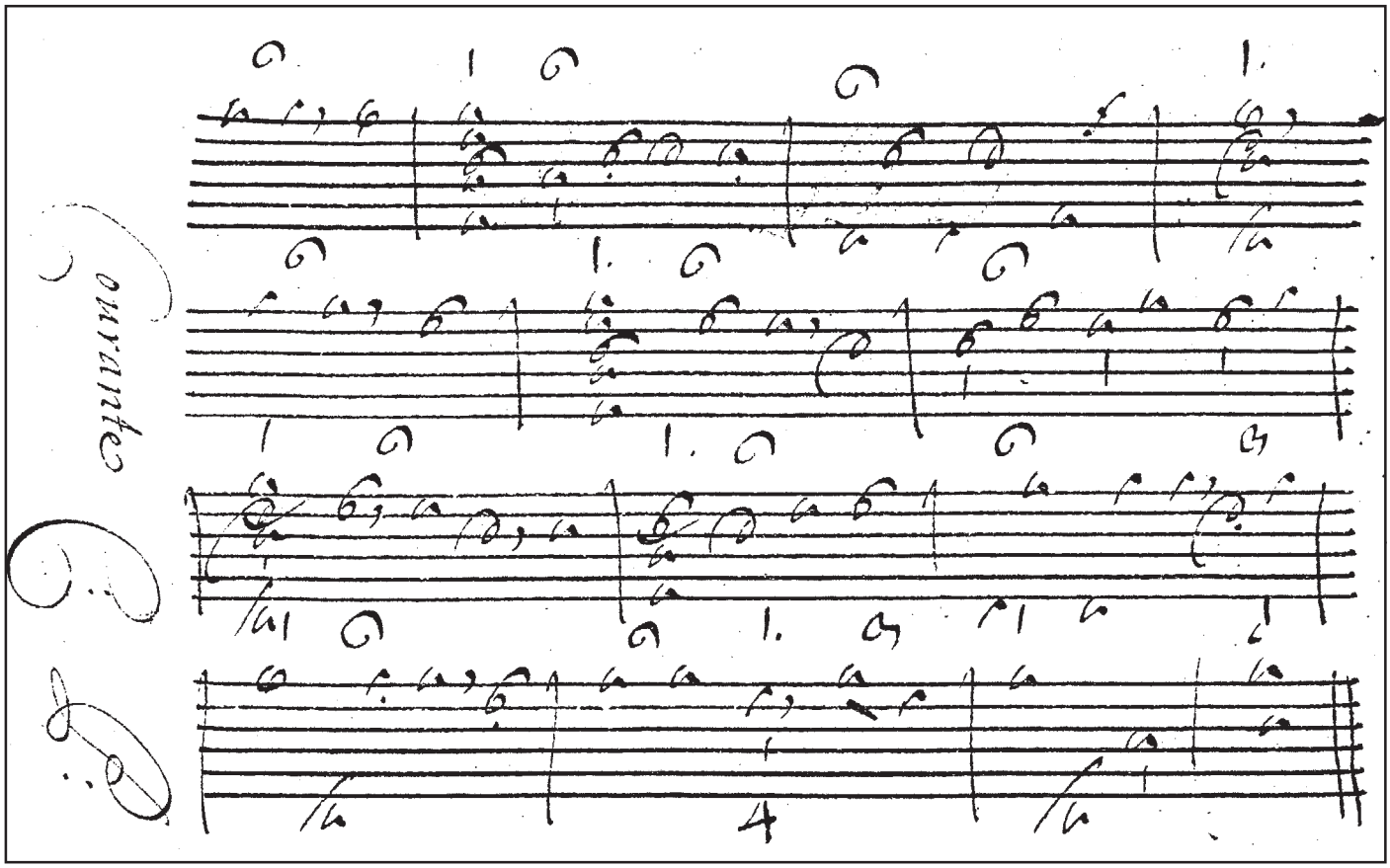


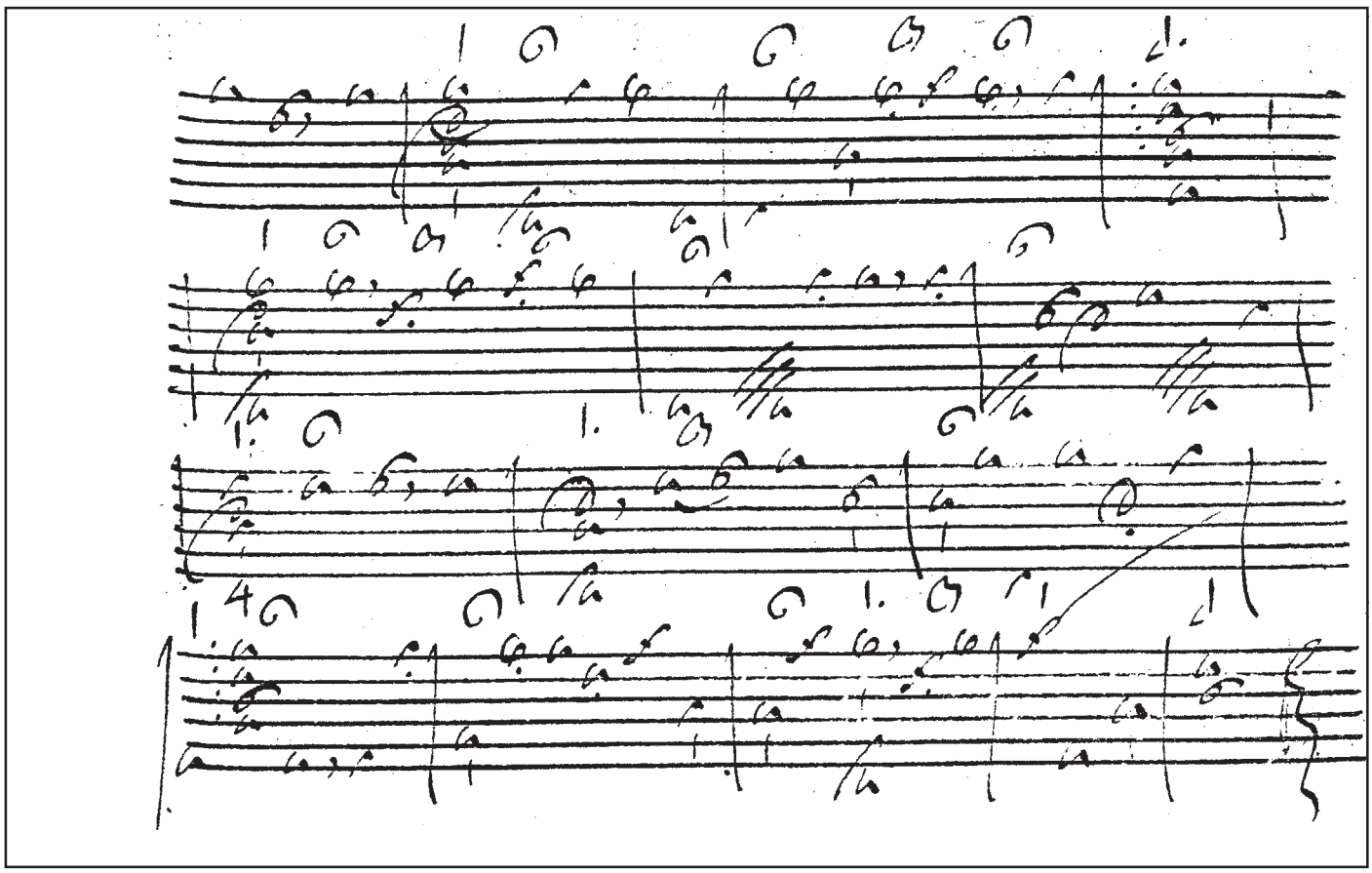
58v



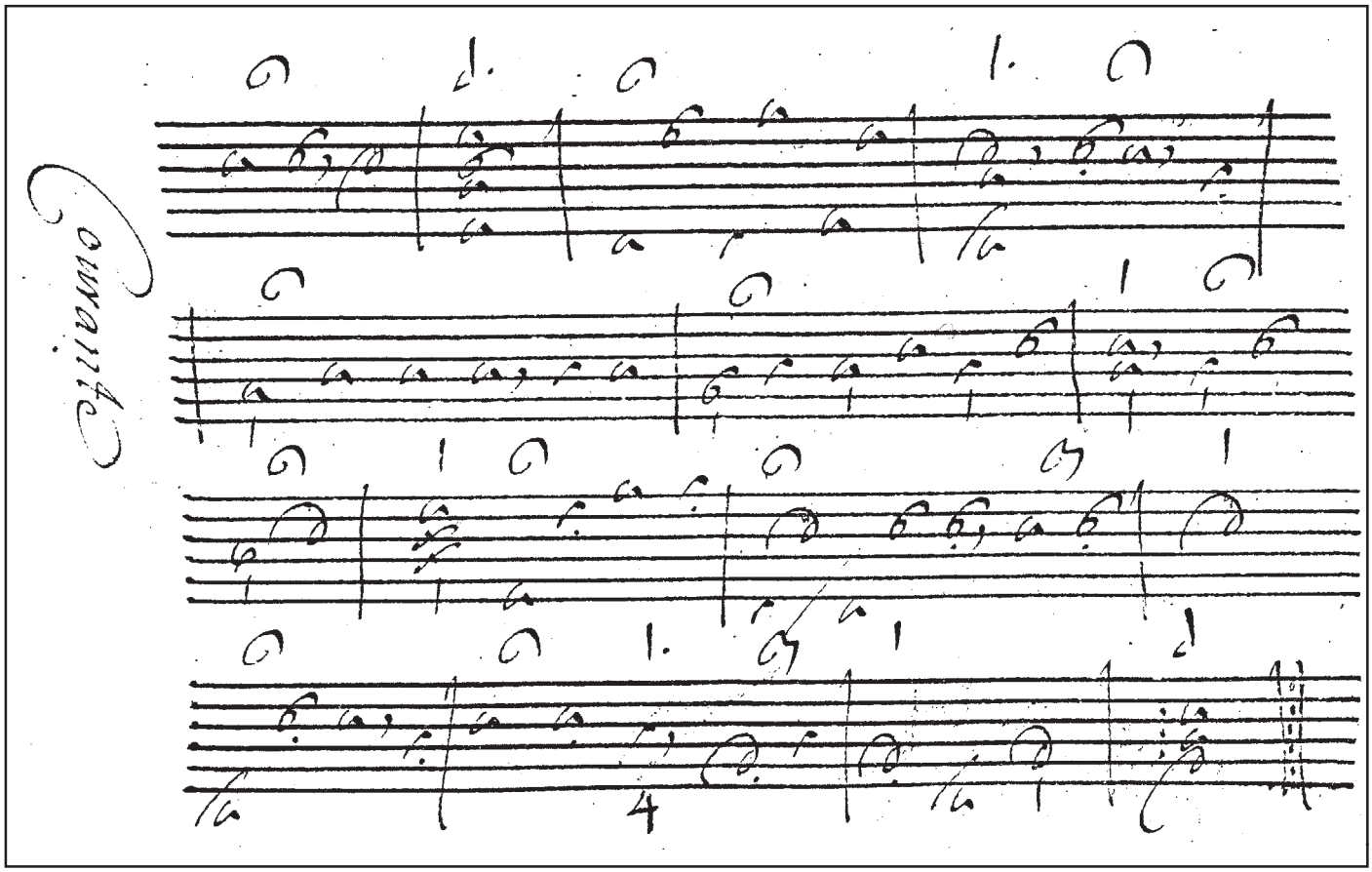


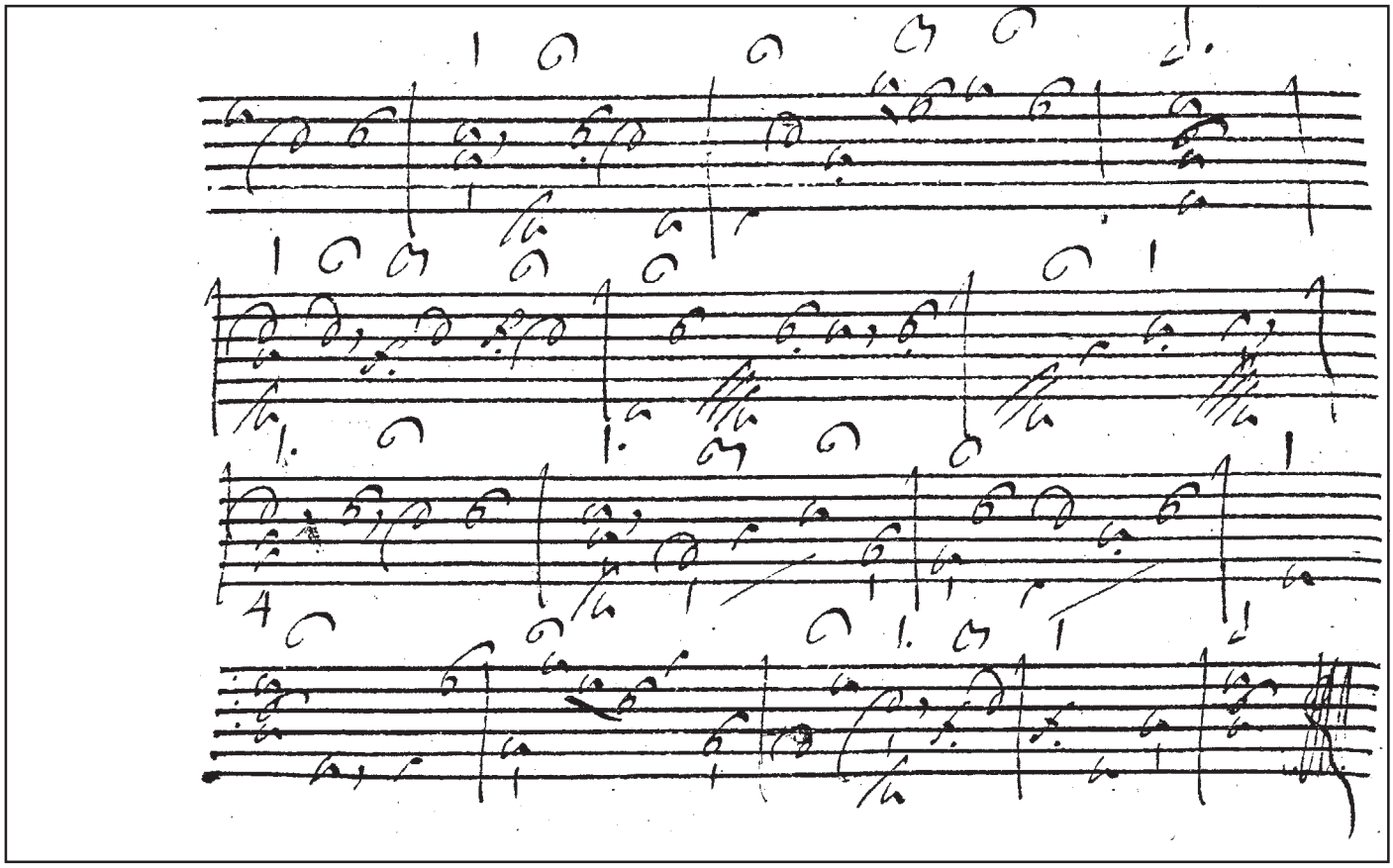
61v



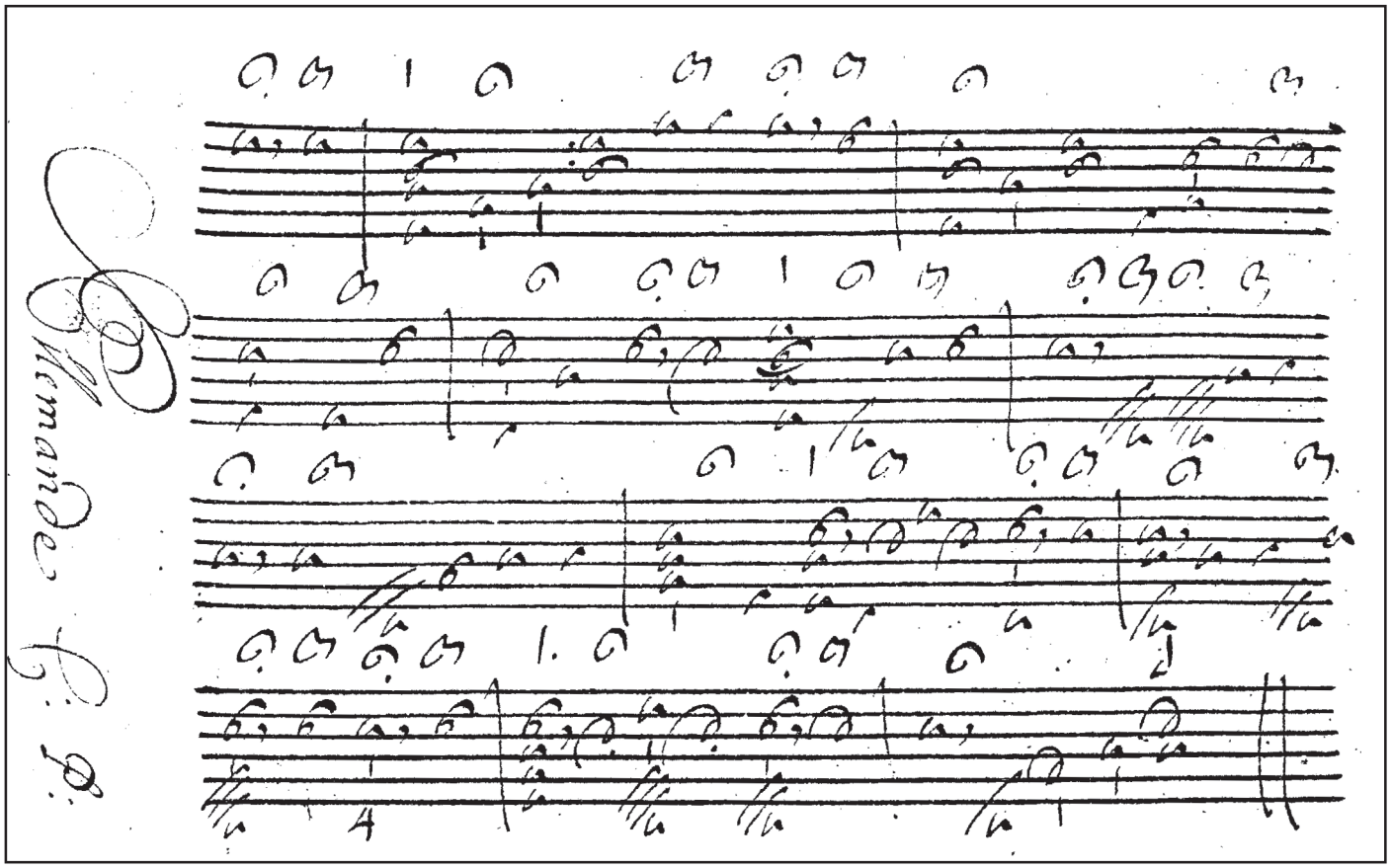


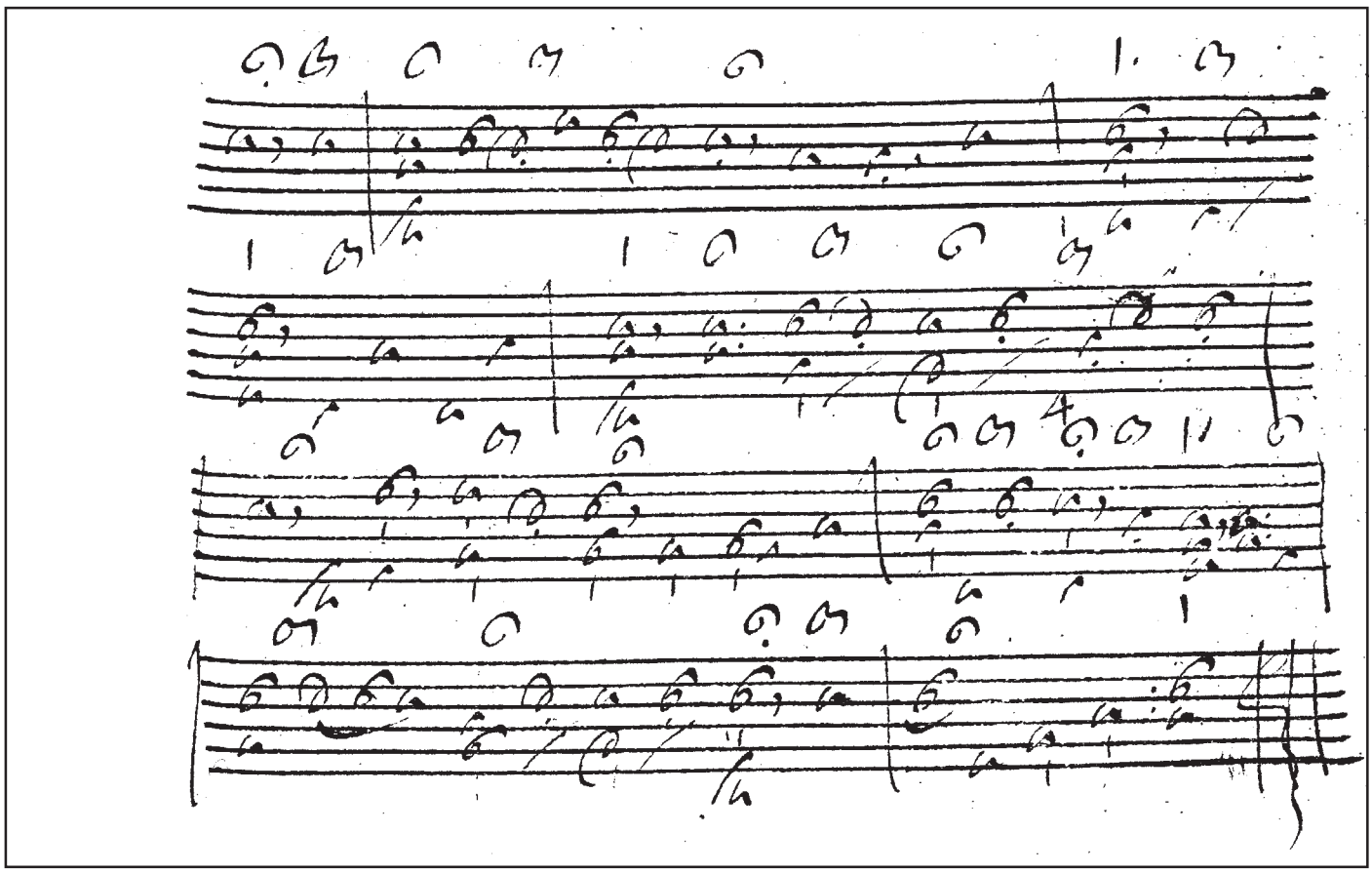
60v


Comunità

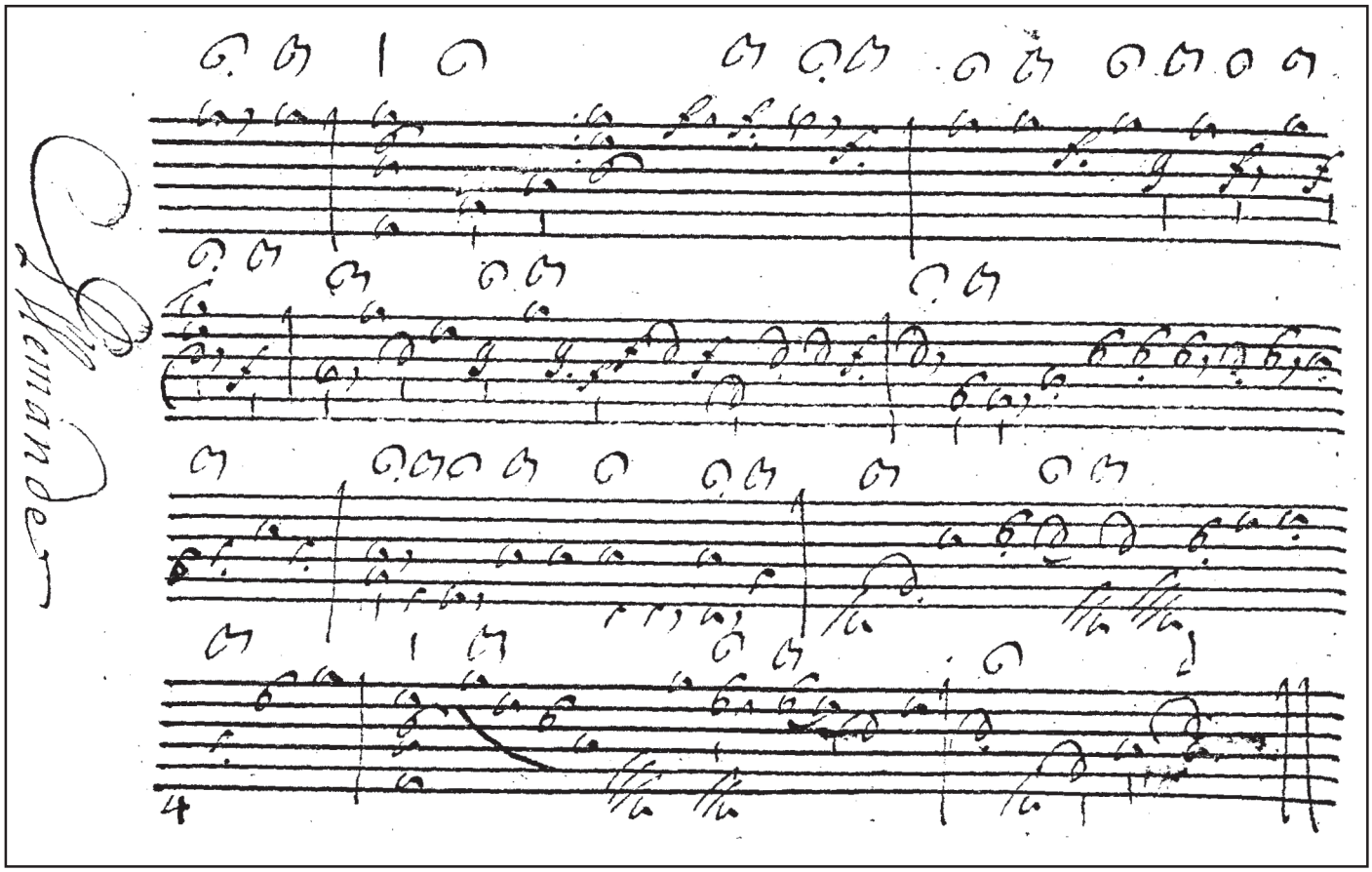


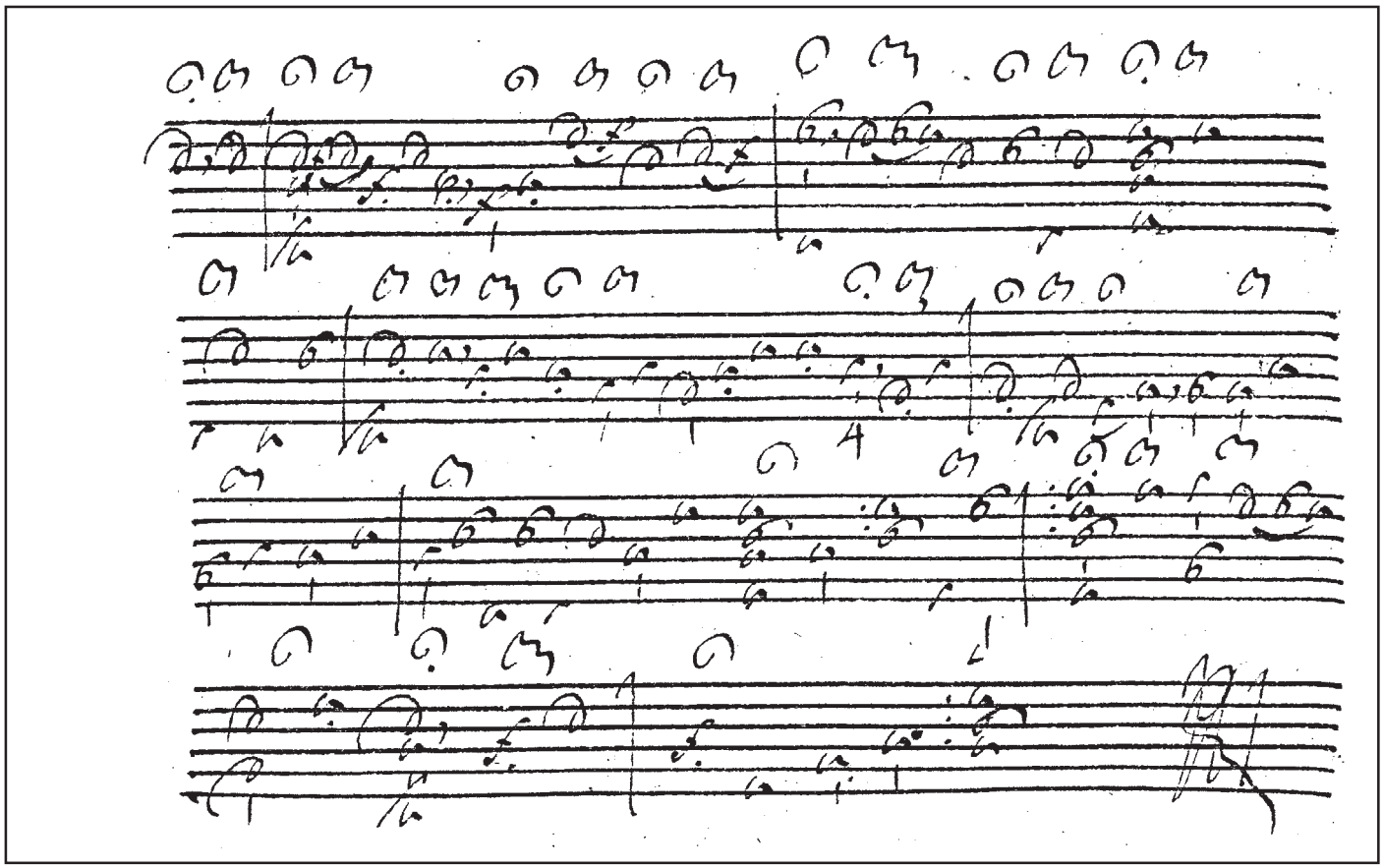
63v





62v


Allemande
4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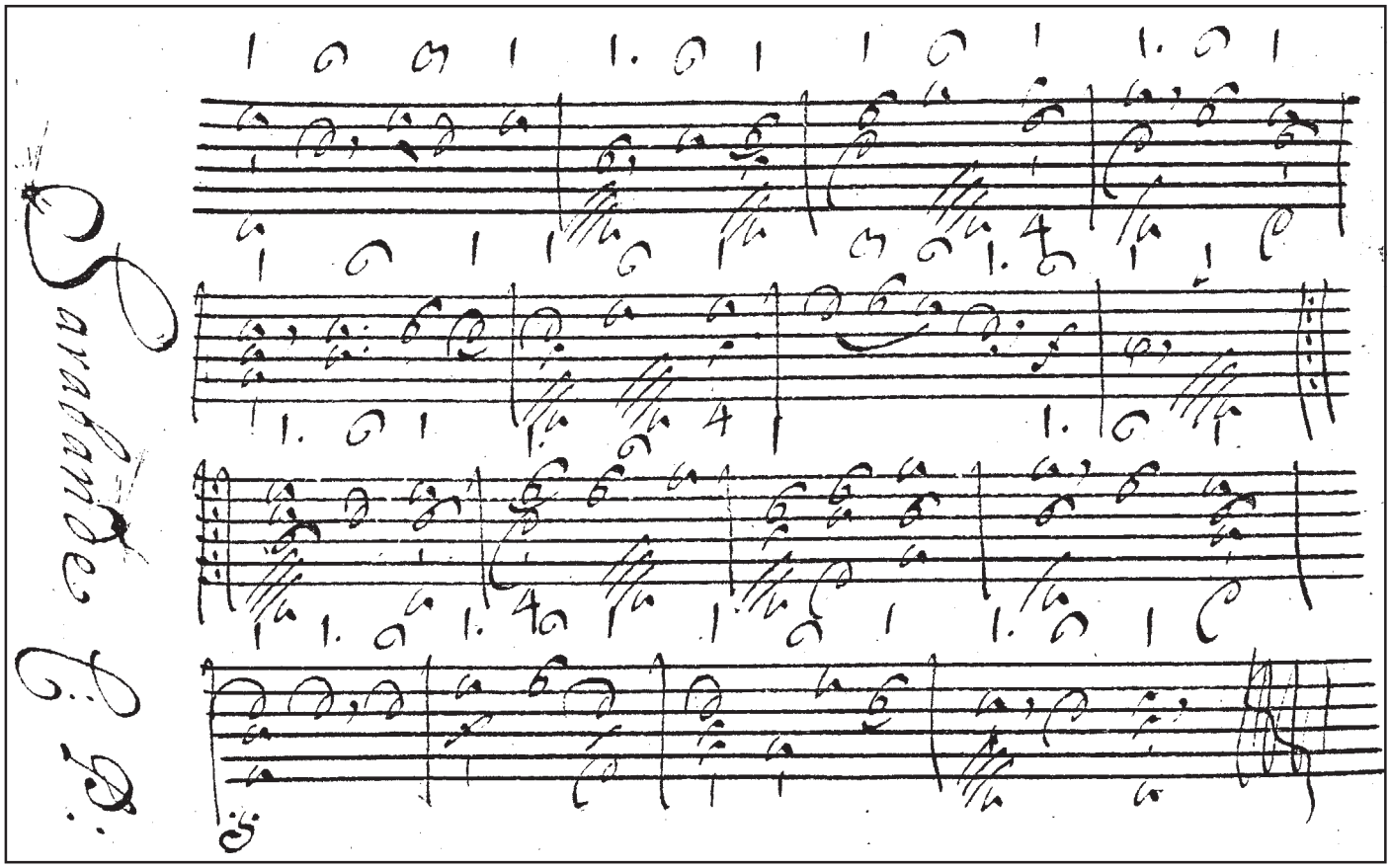
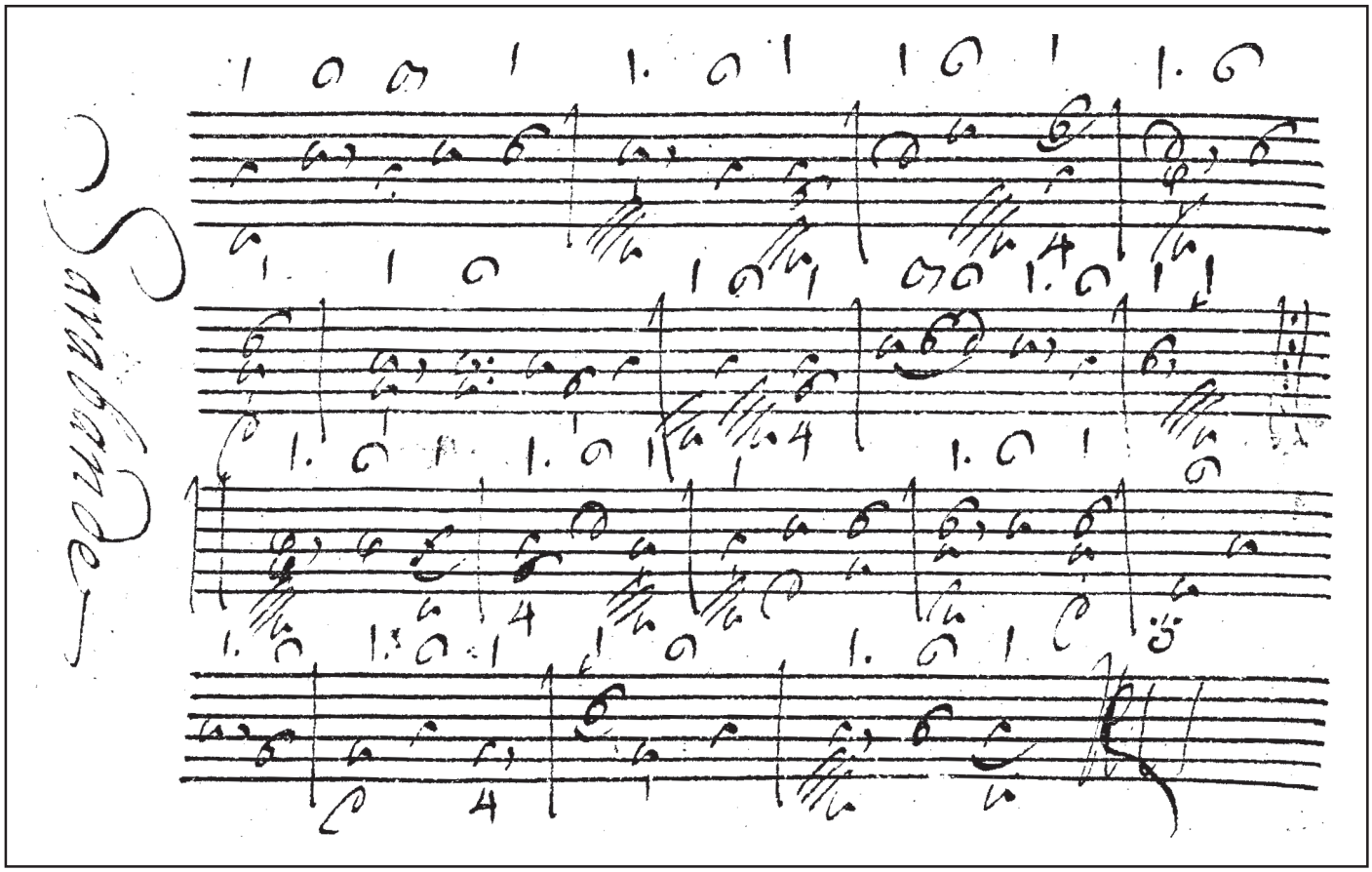
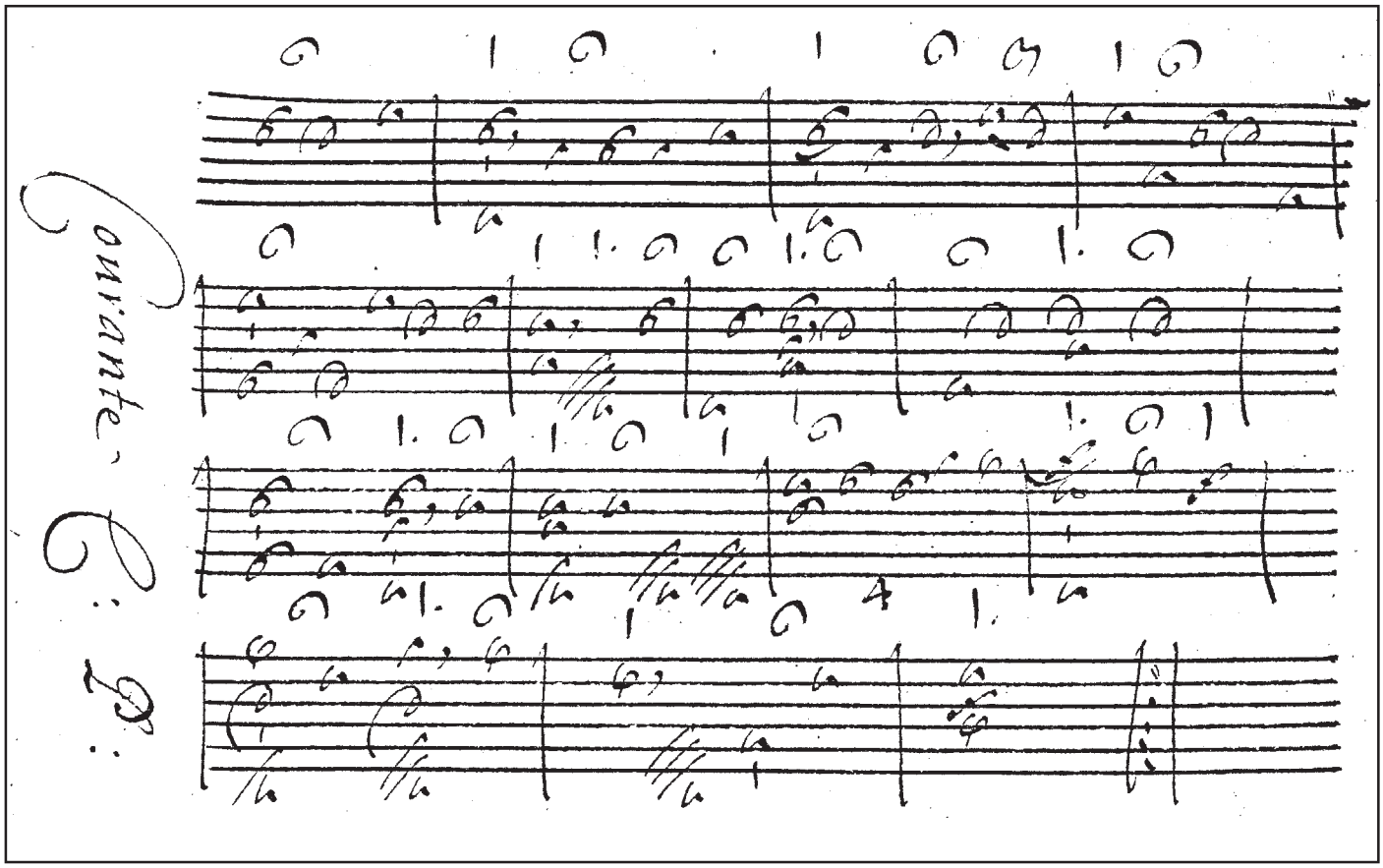
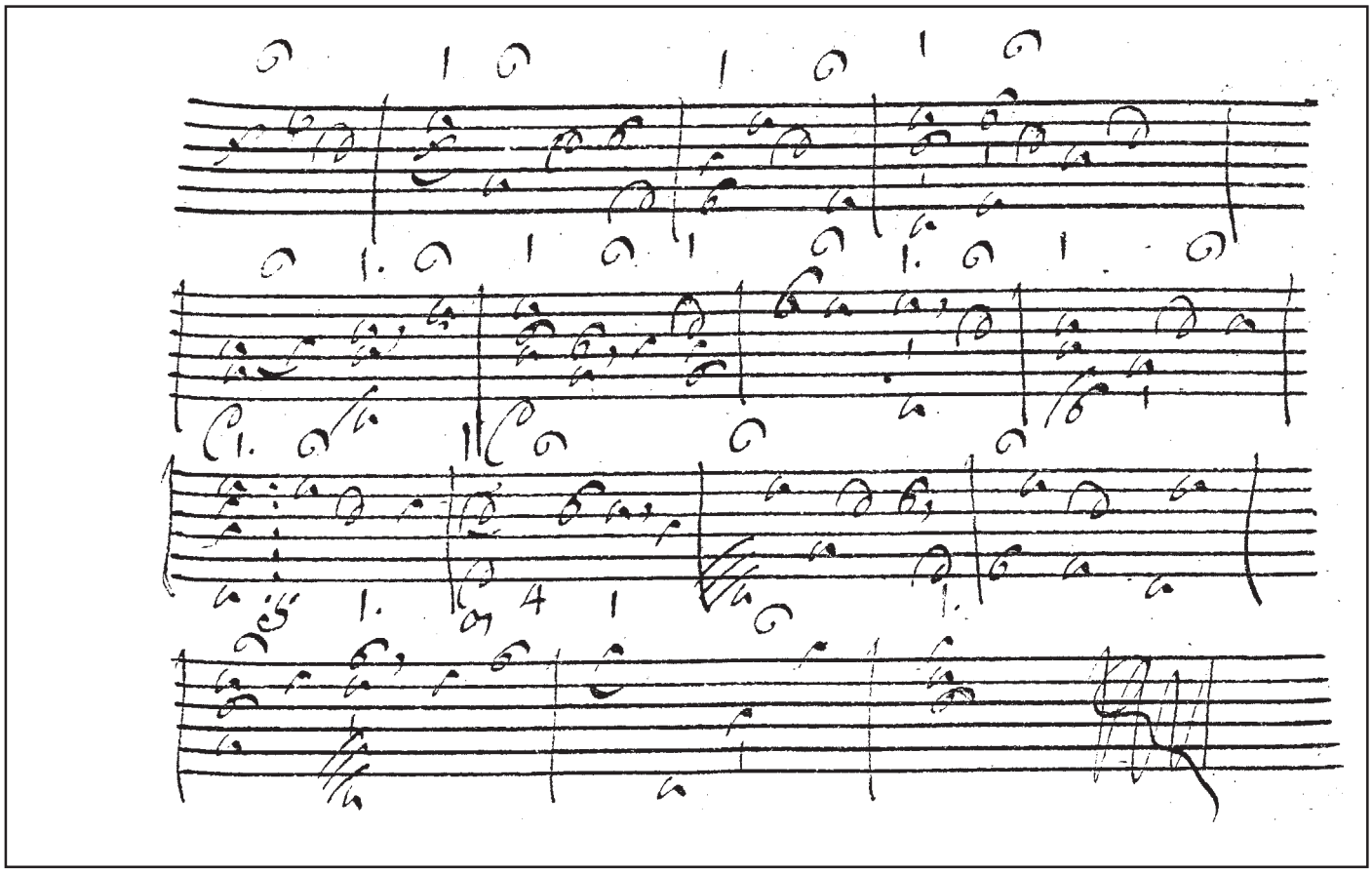


fol 64v - 65 bear no music

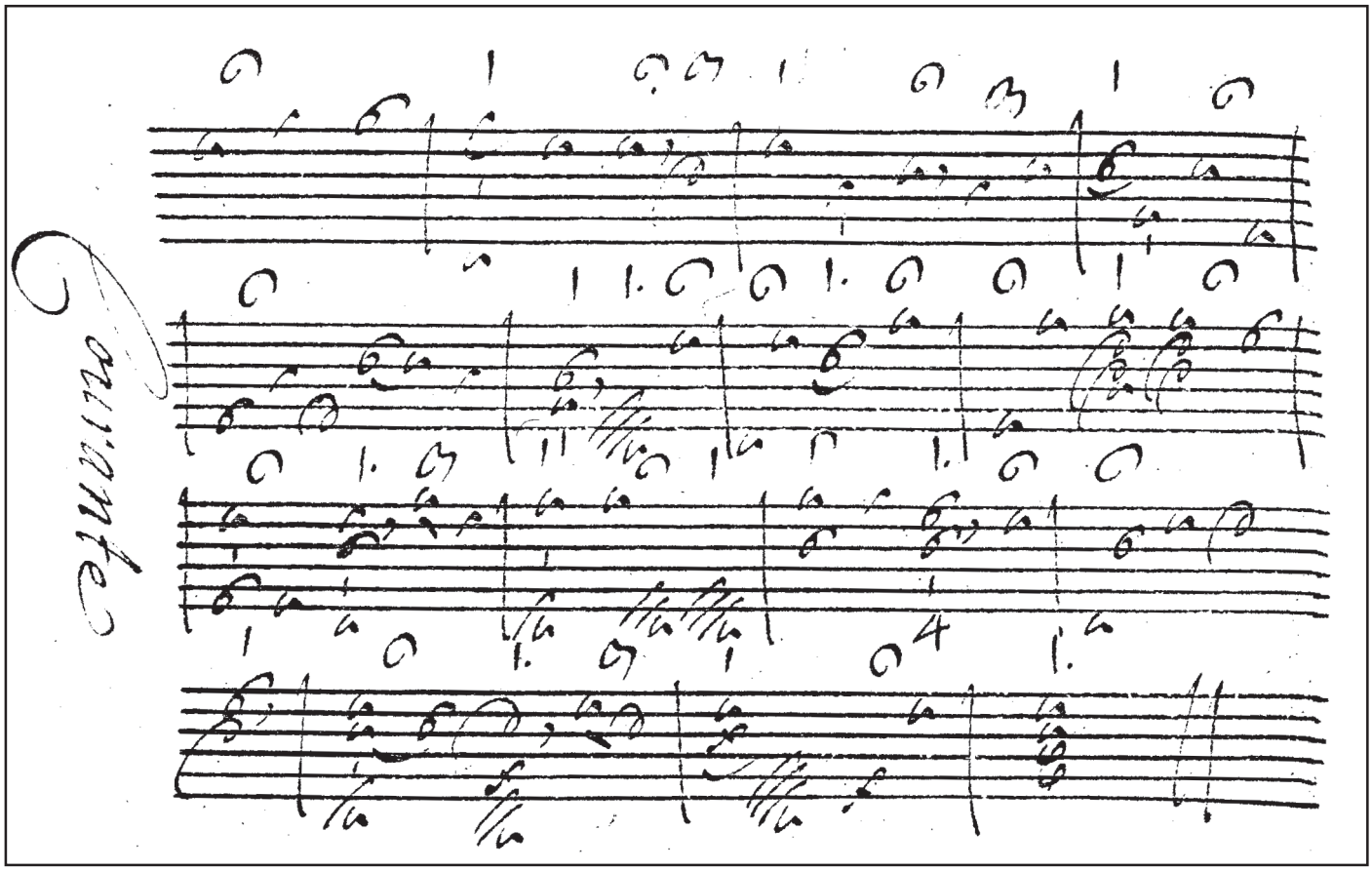


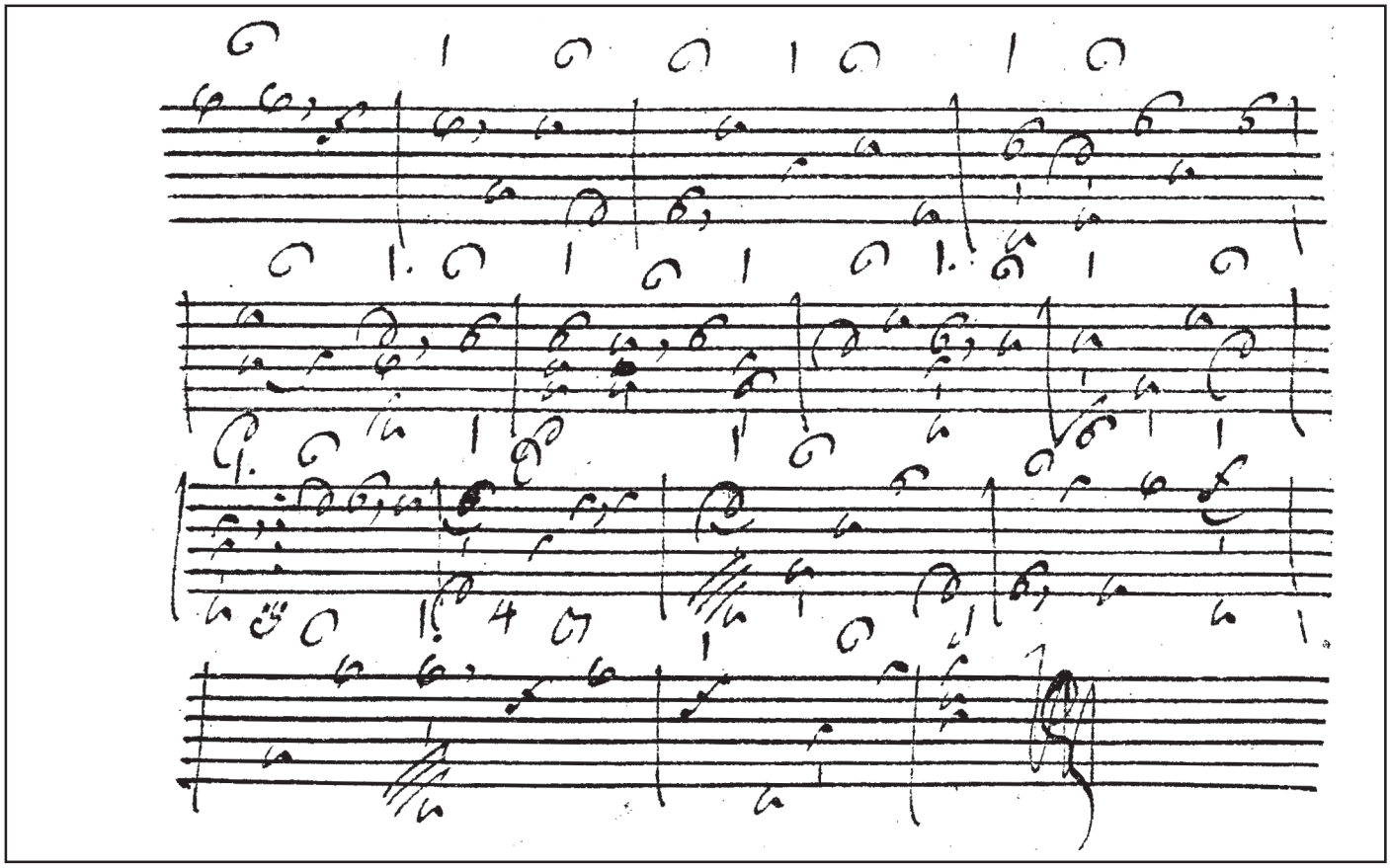
67v



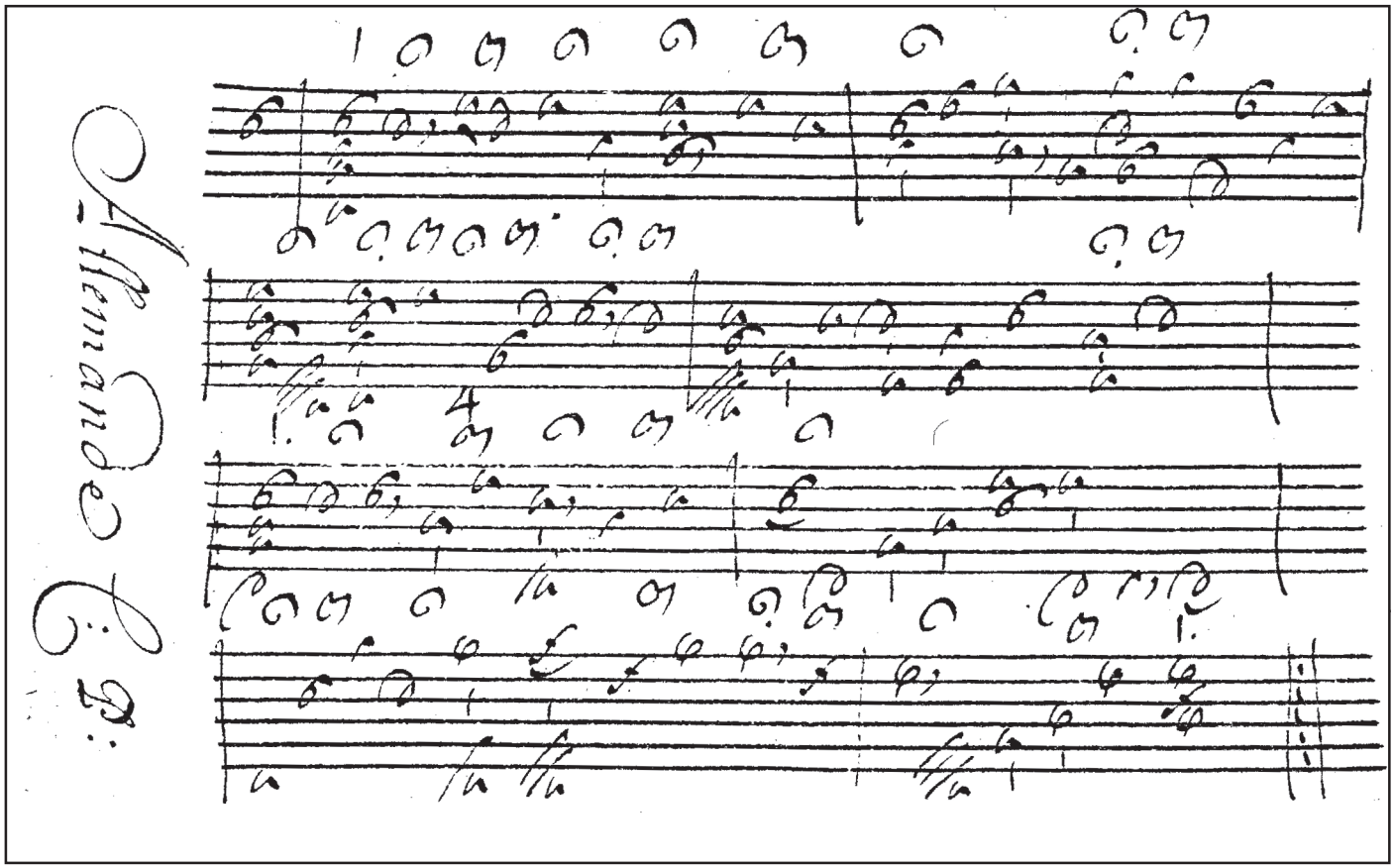


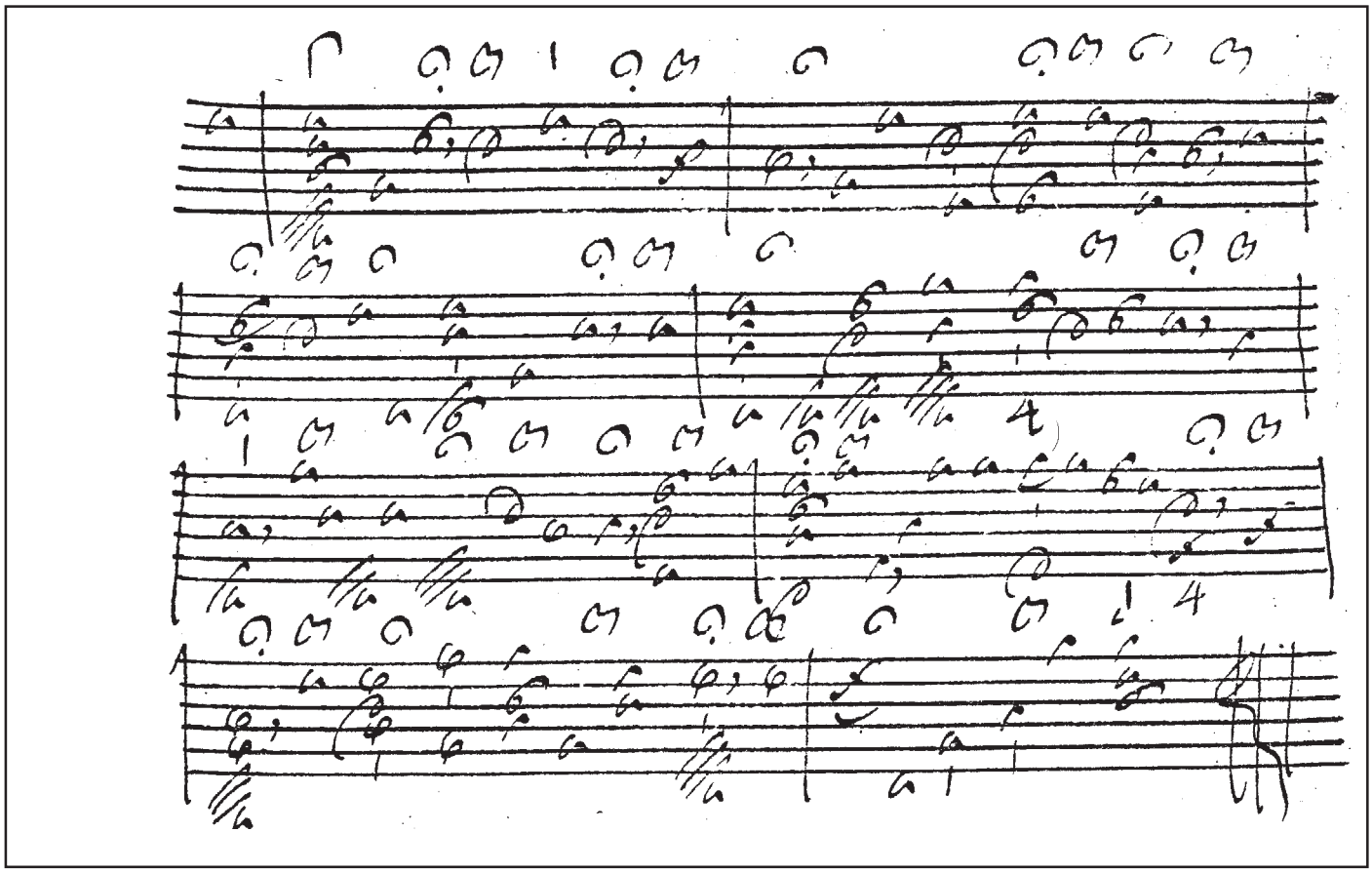
66v


Courante



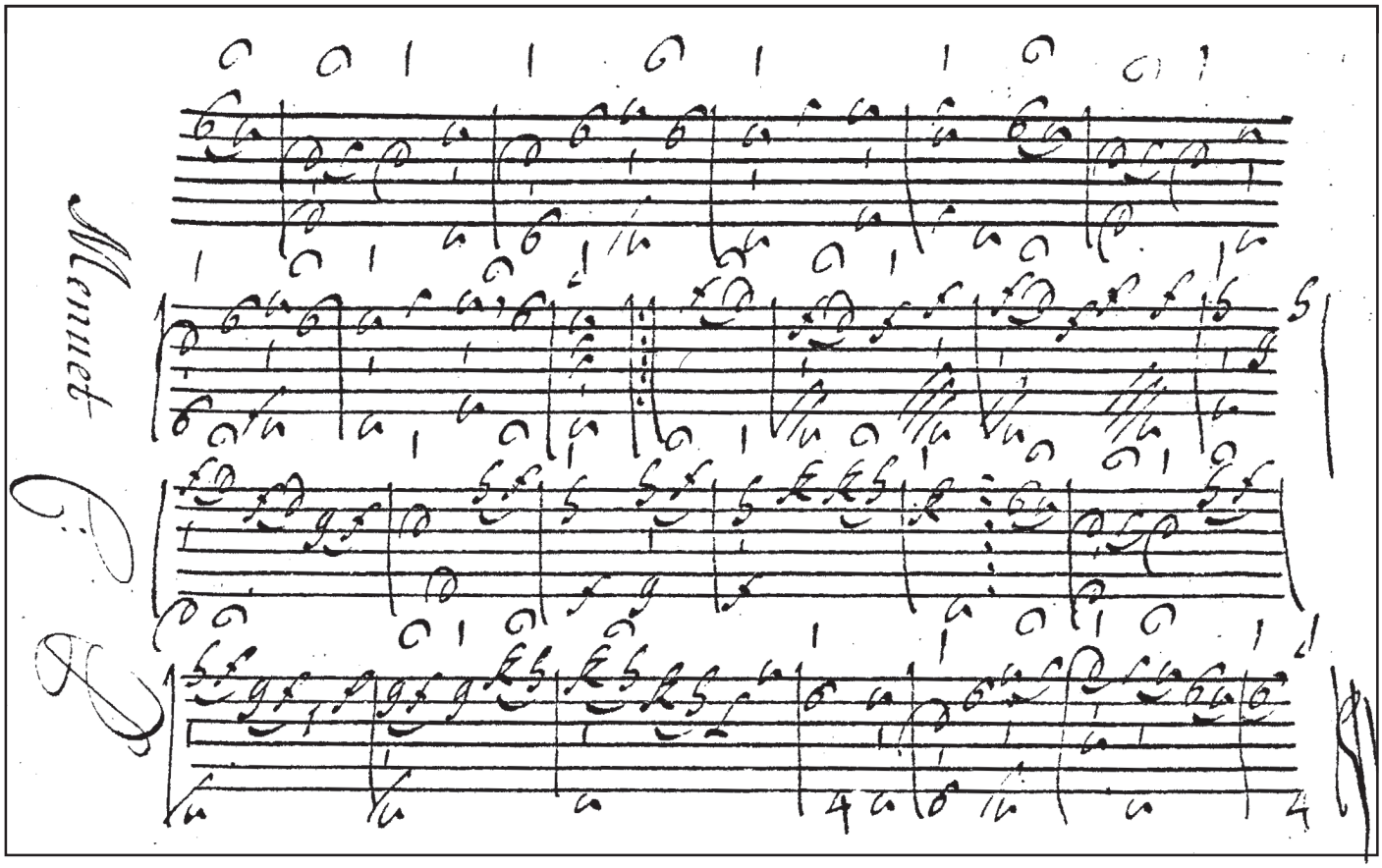
69v

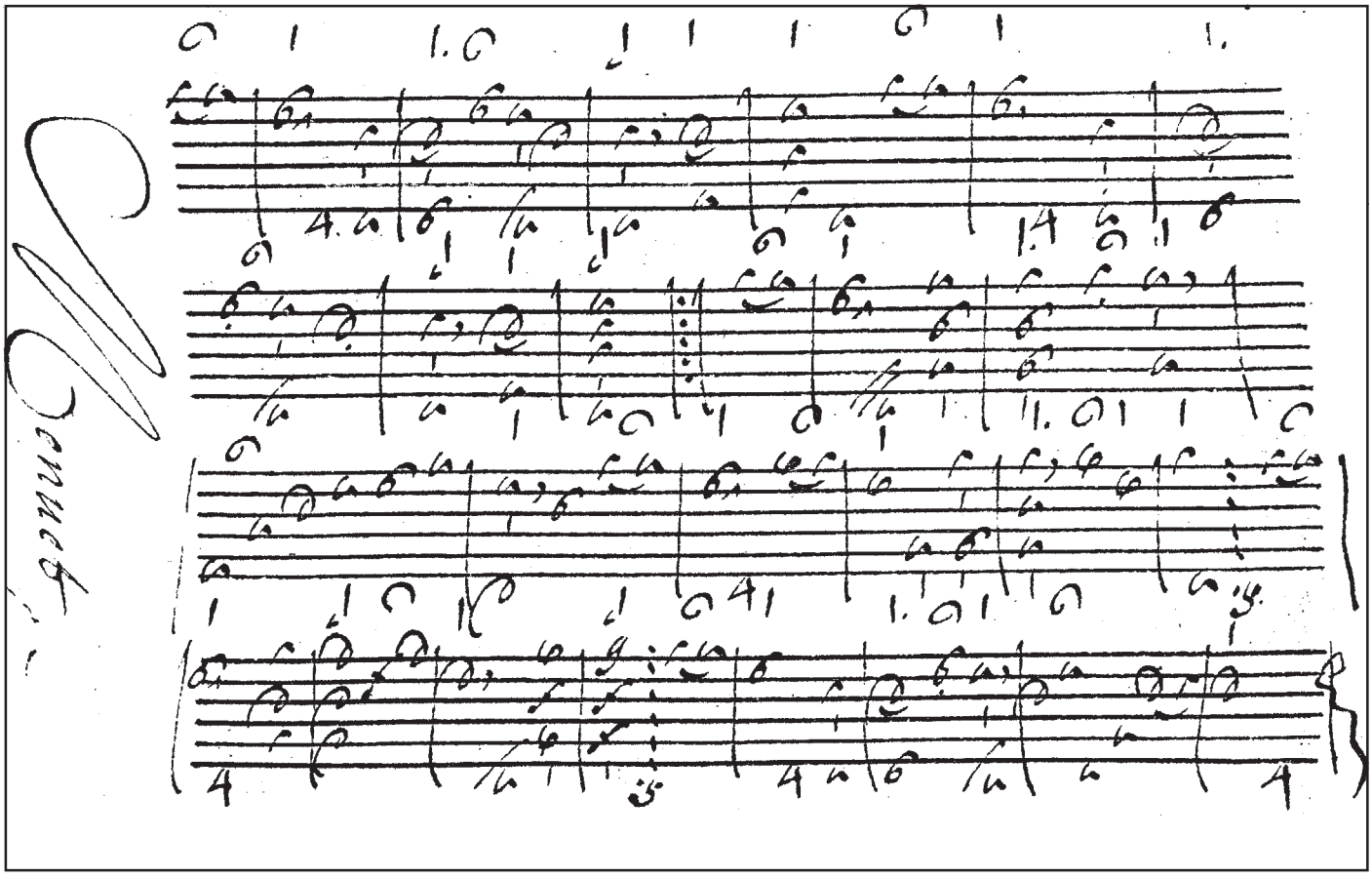




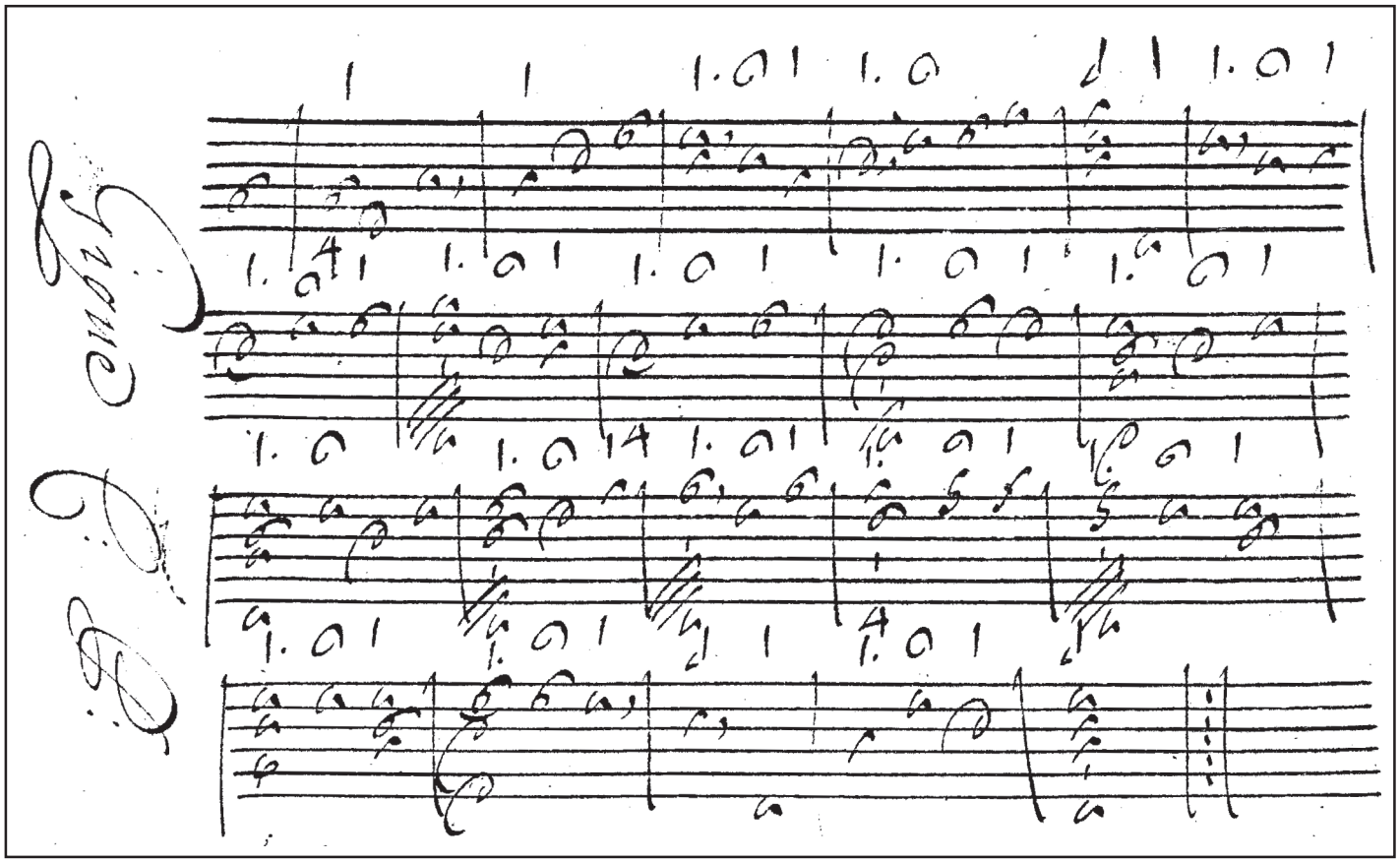
68v

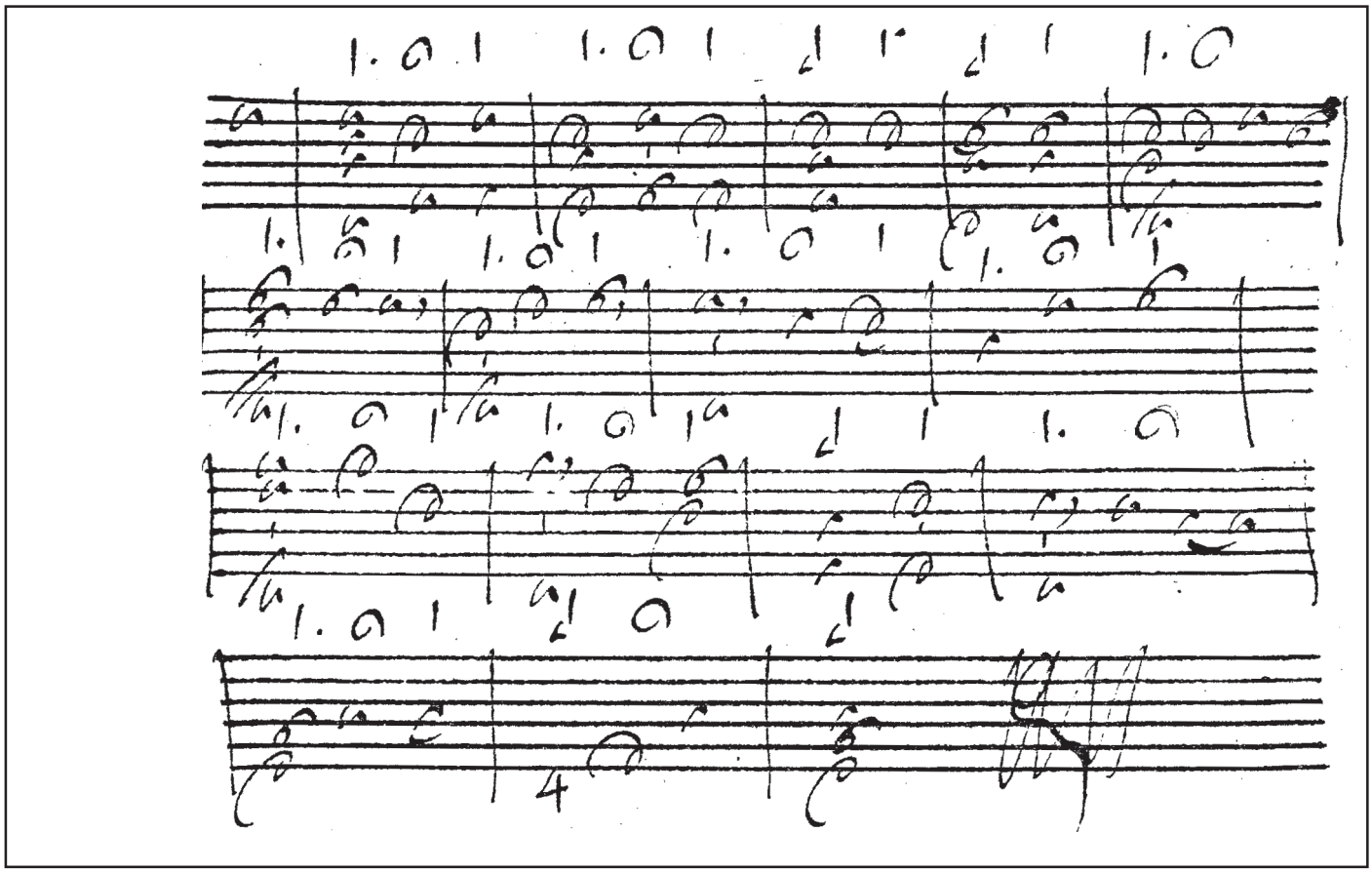
70v



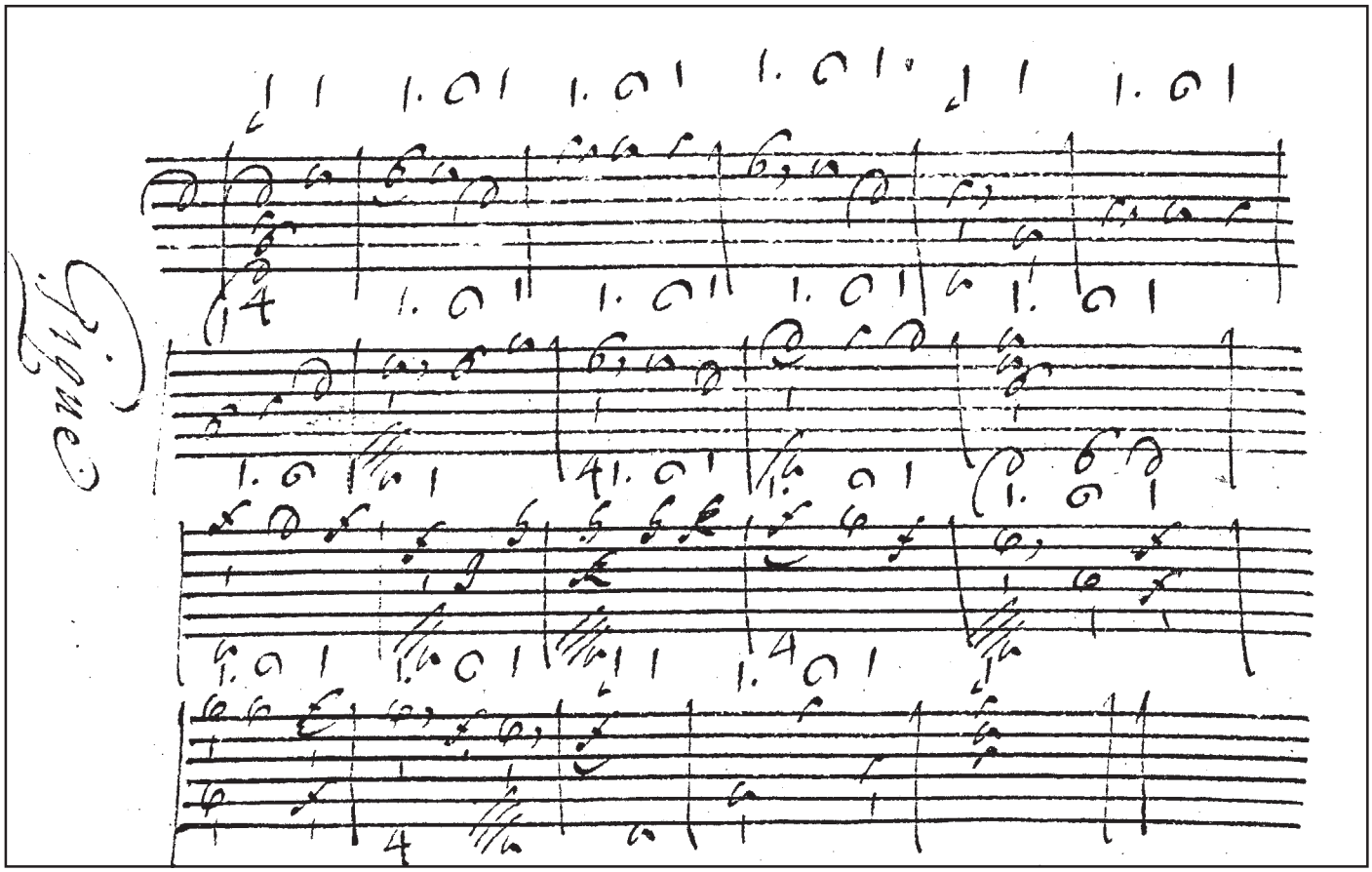


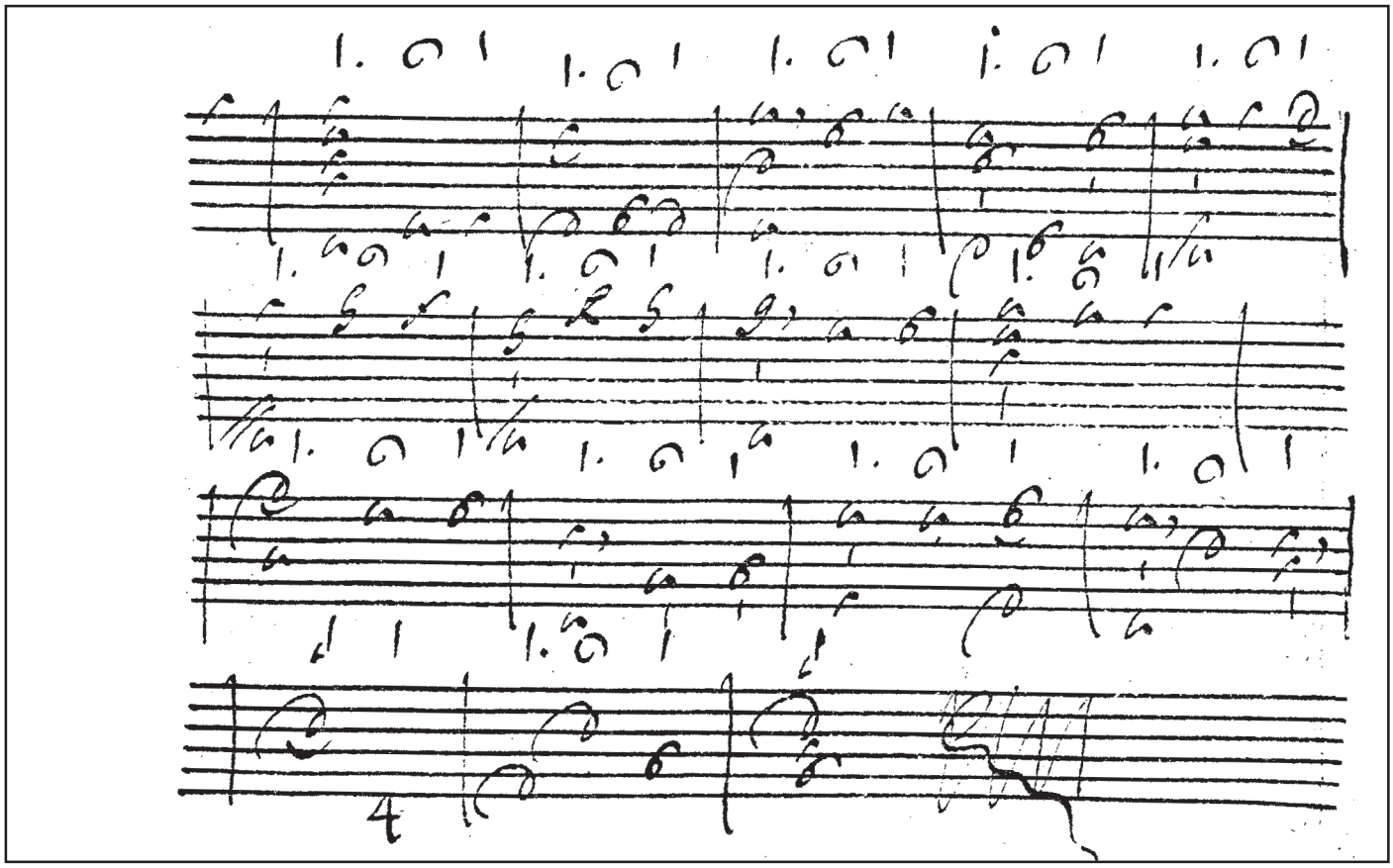
72v



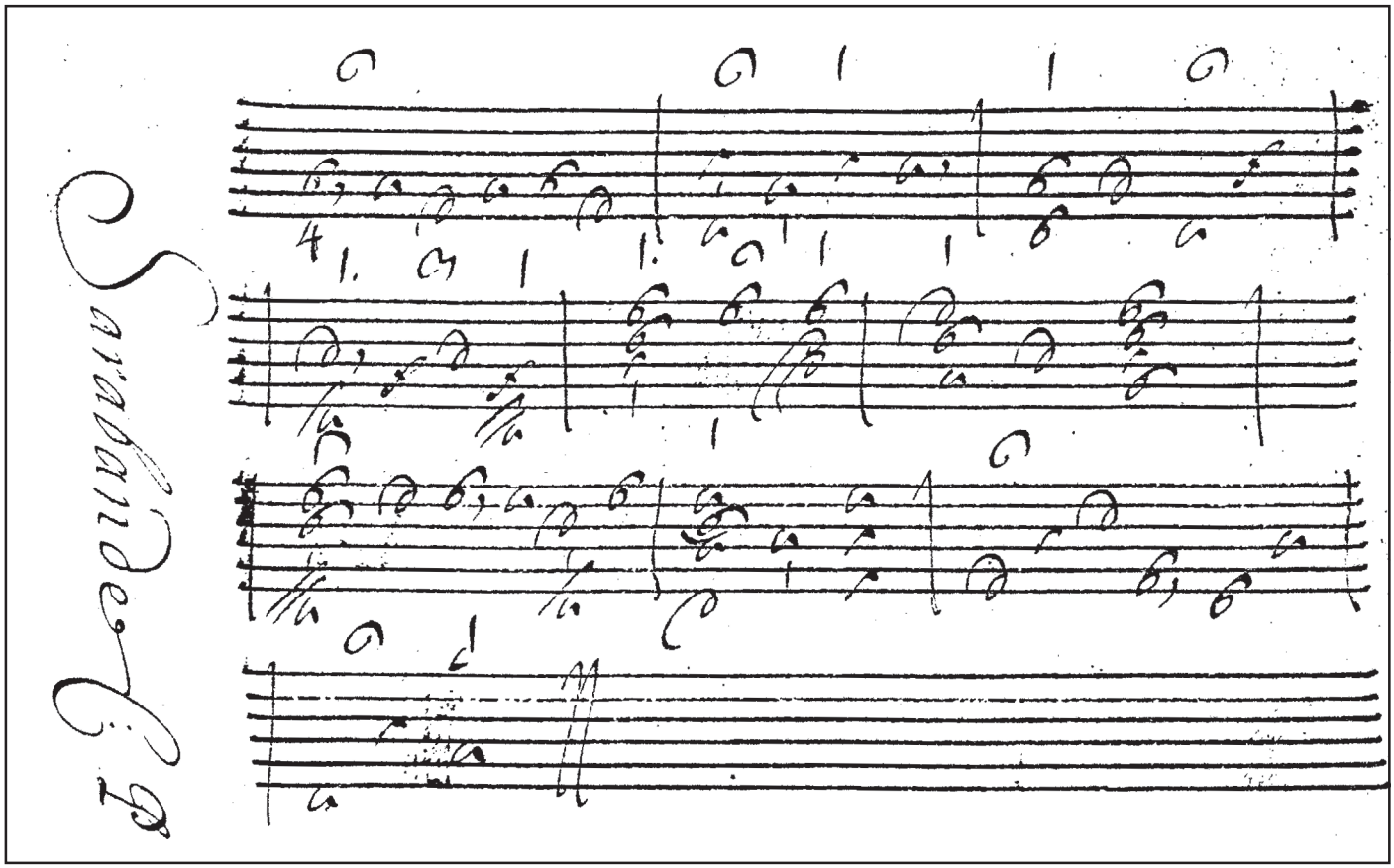


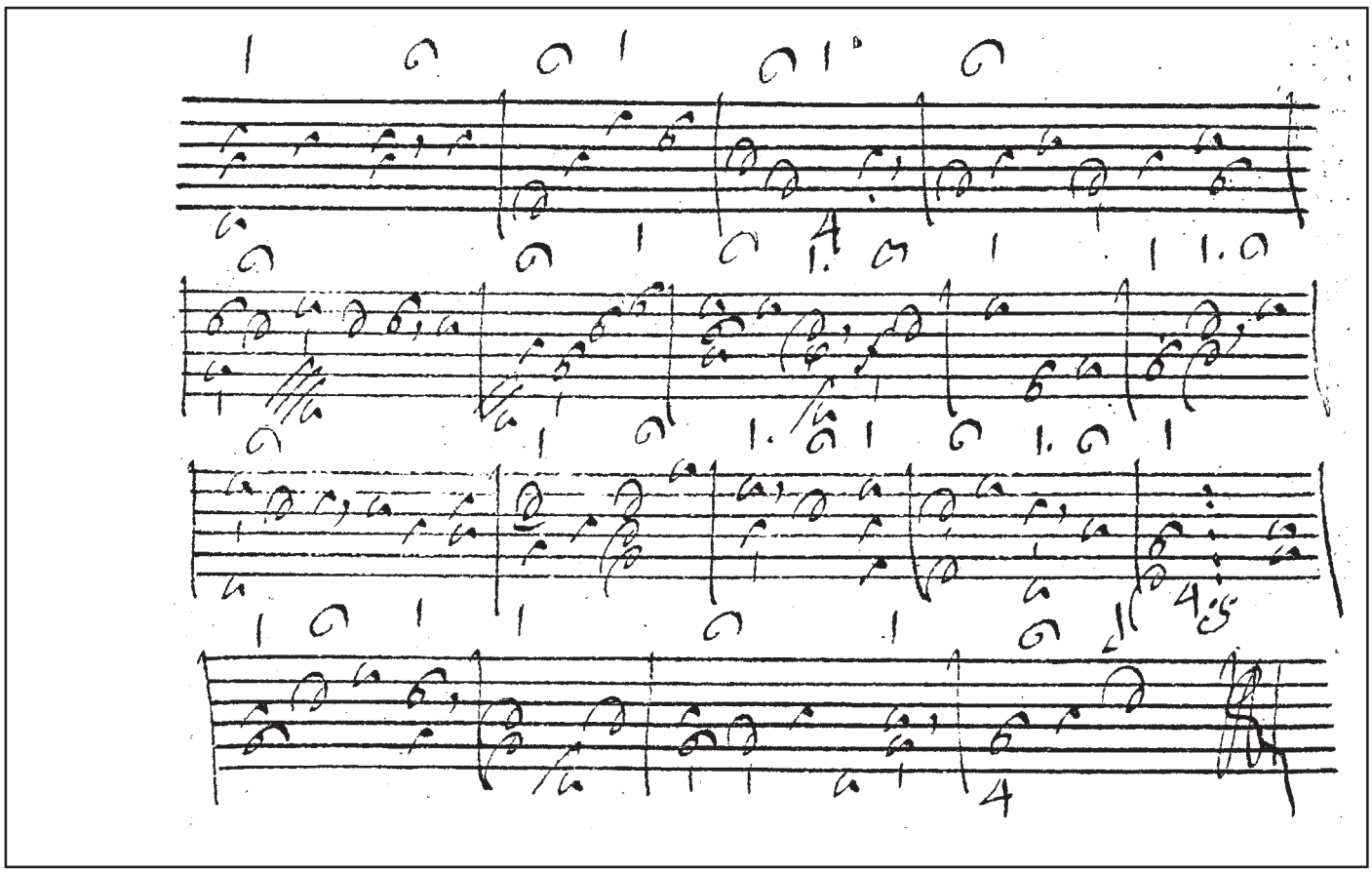
71v



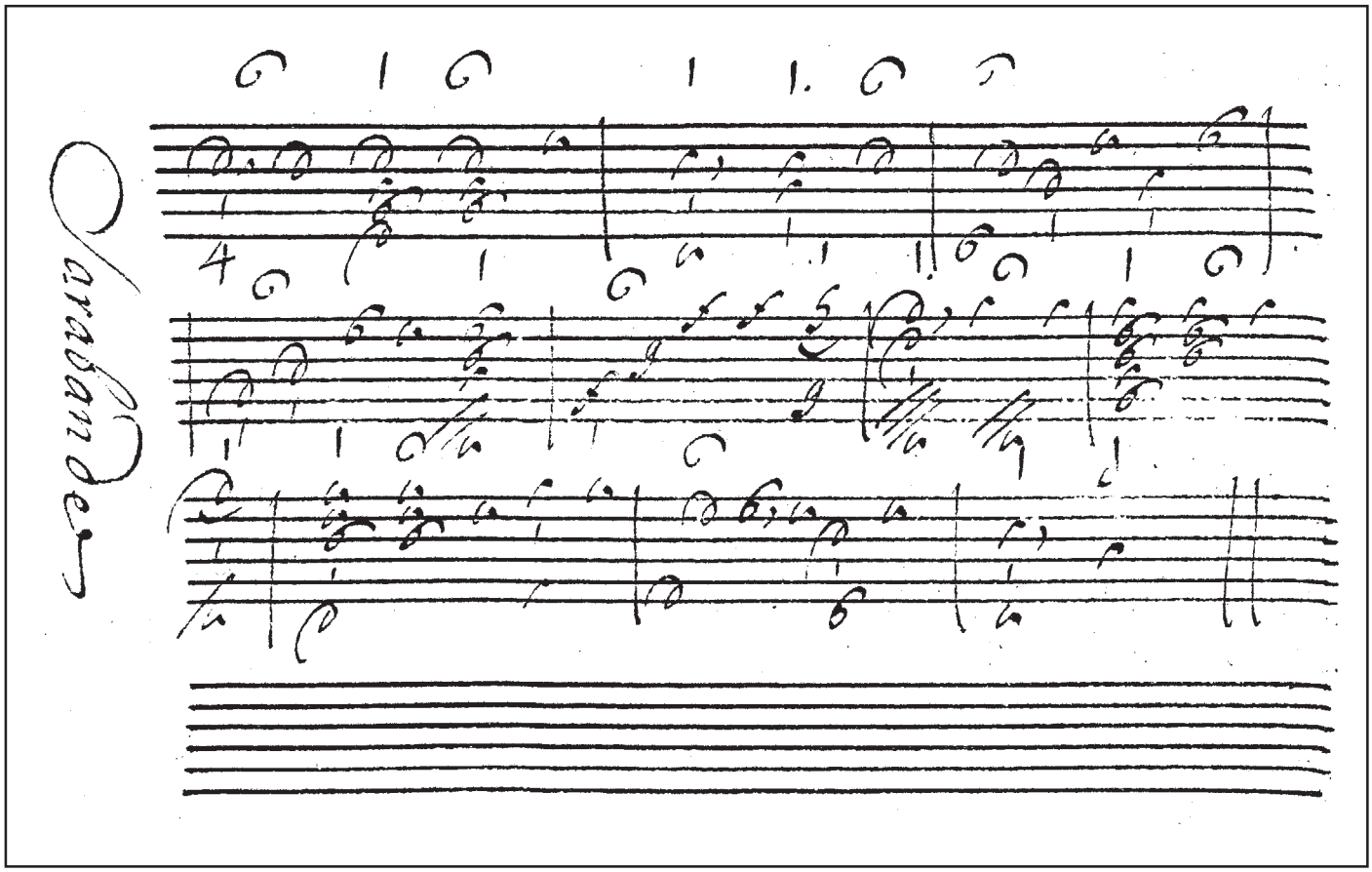


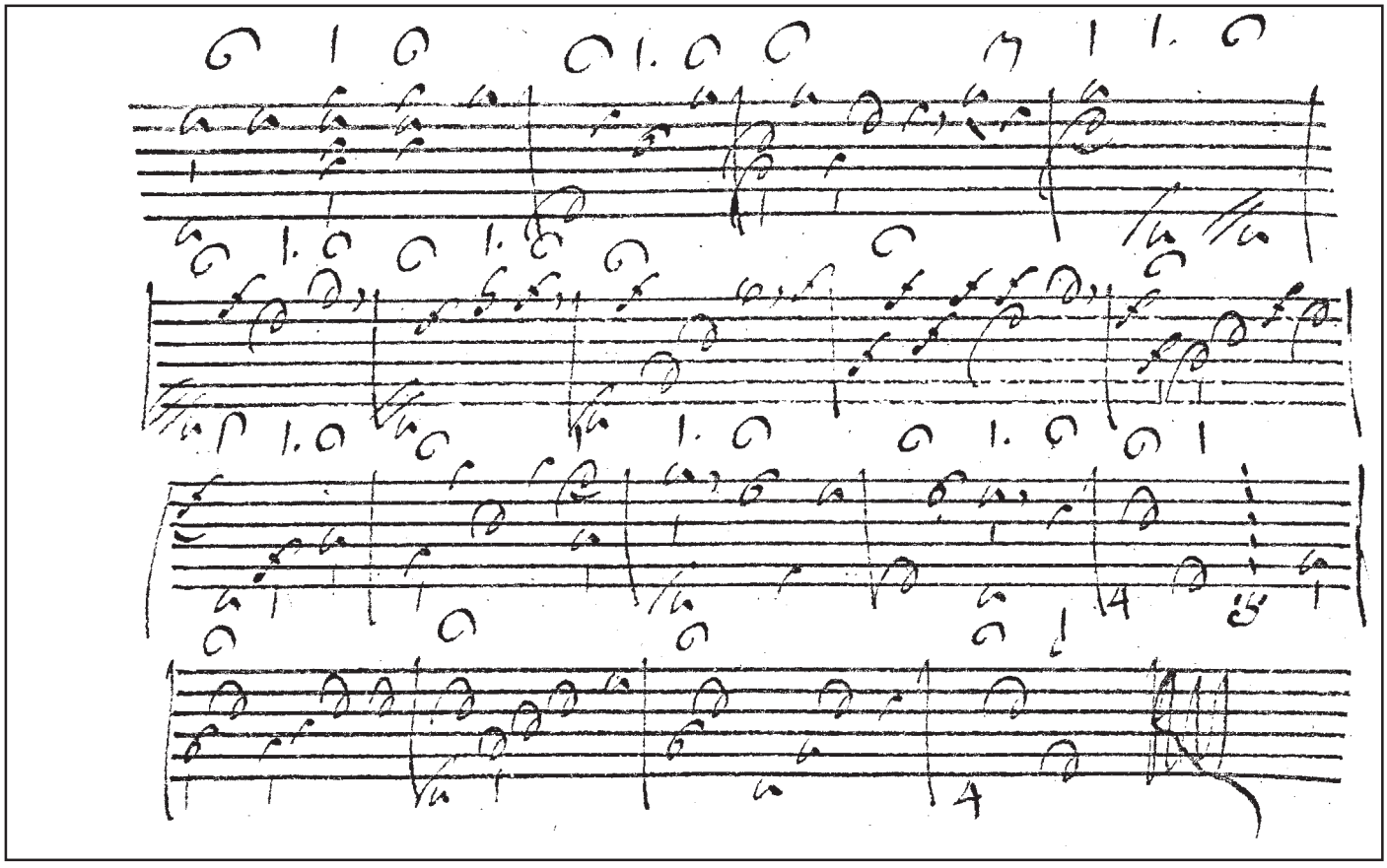
74v



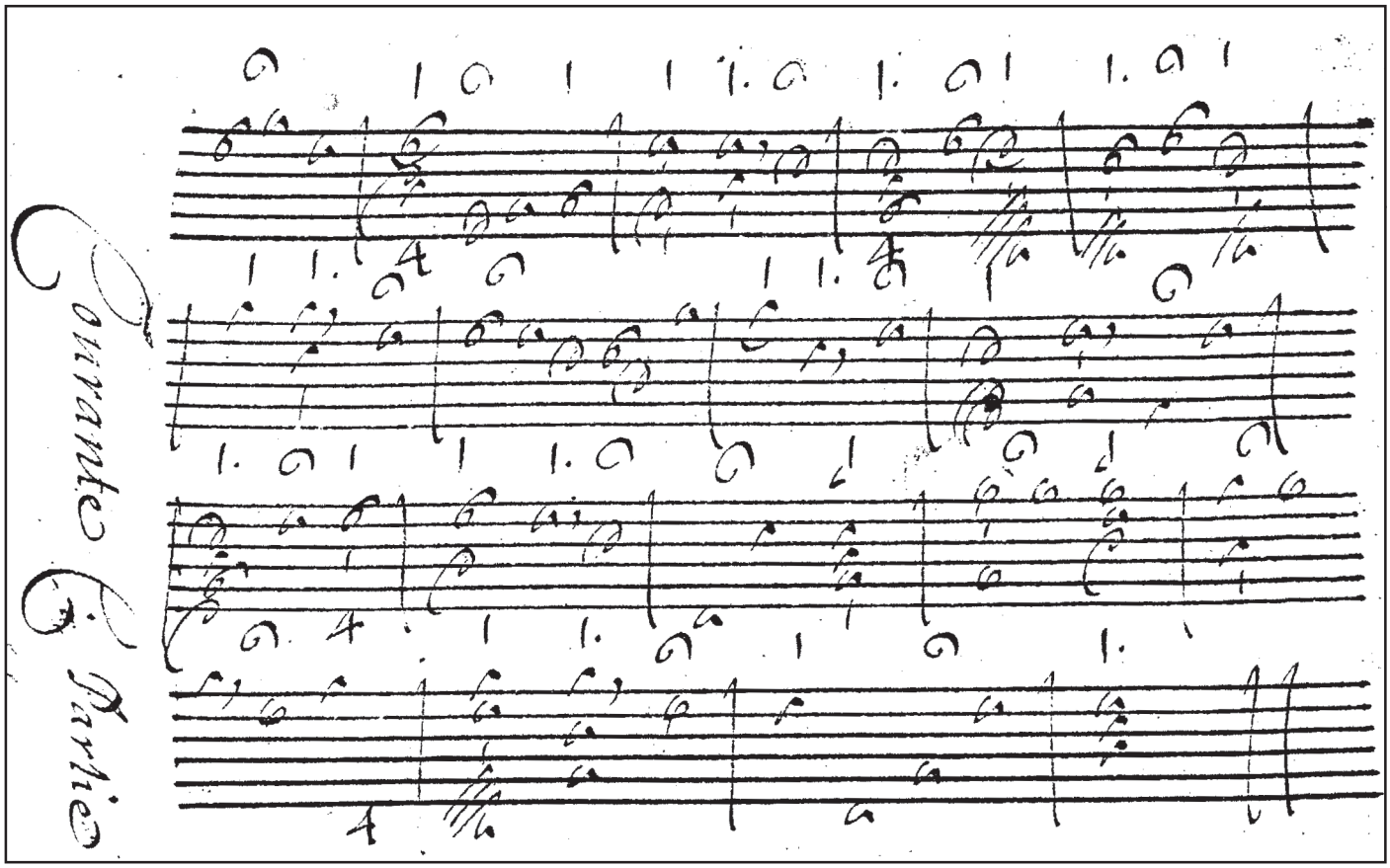


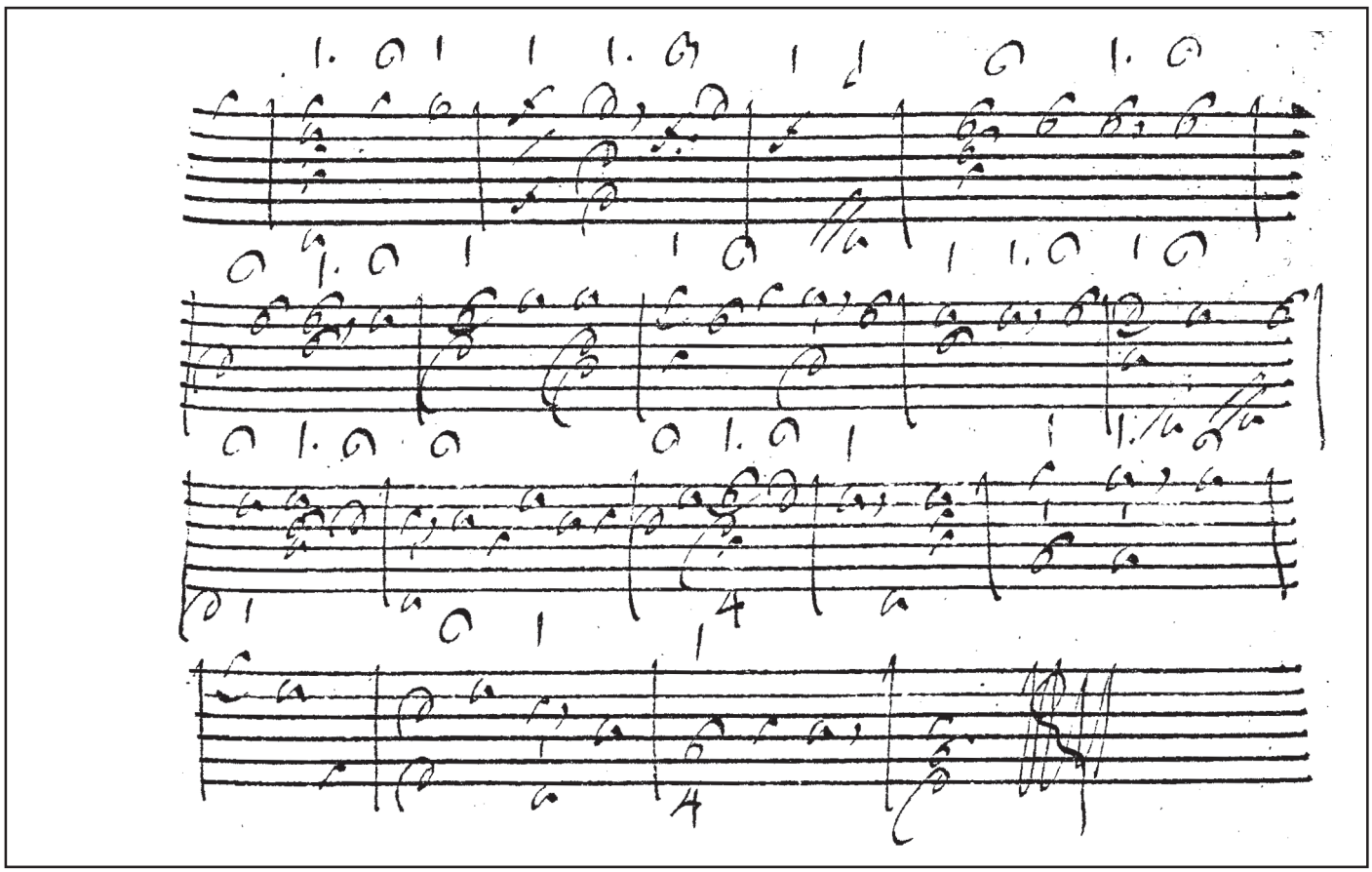
73v



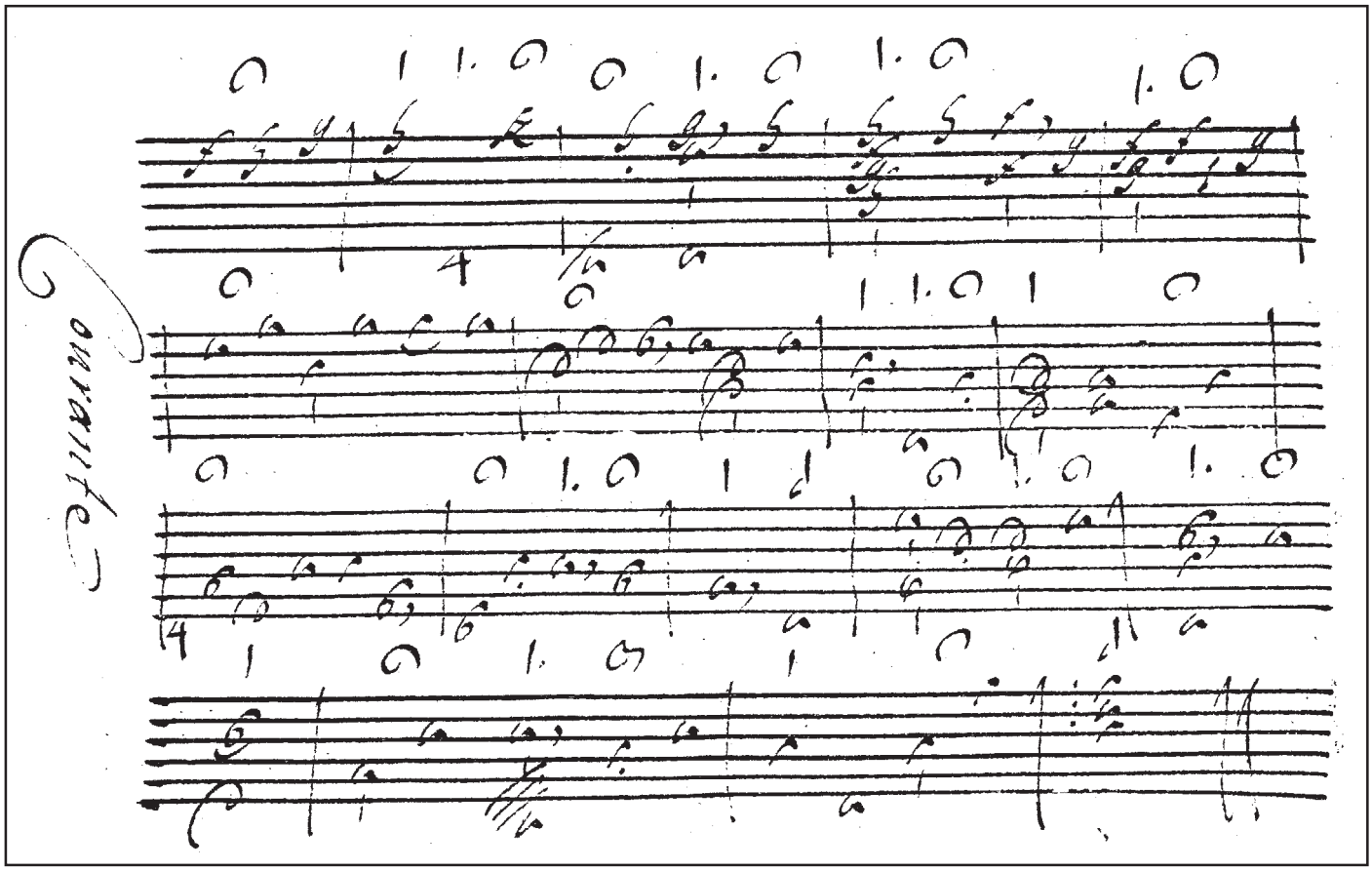


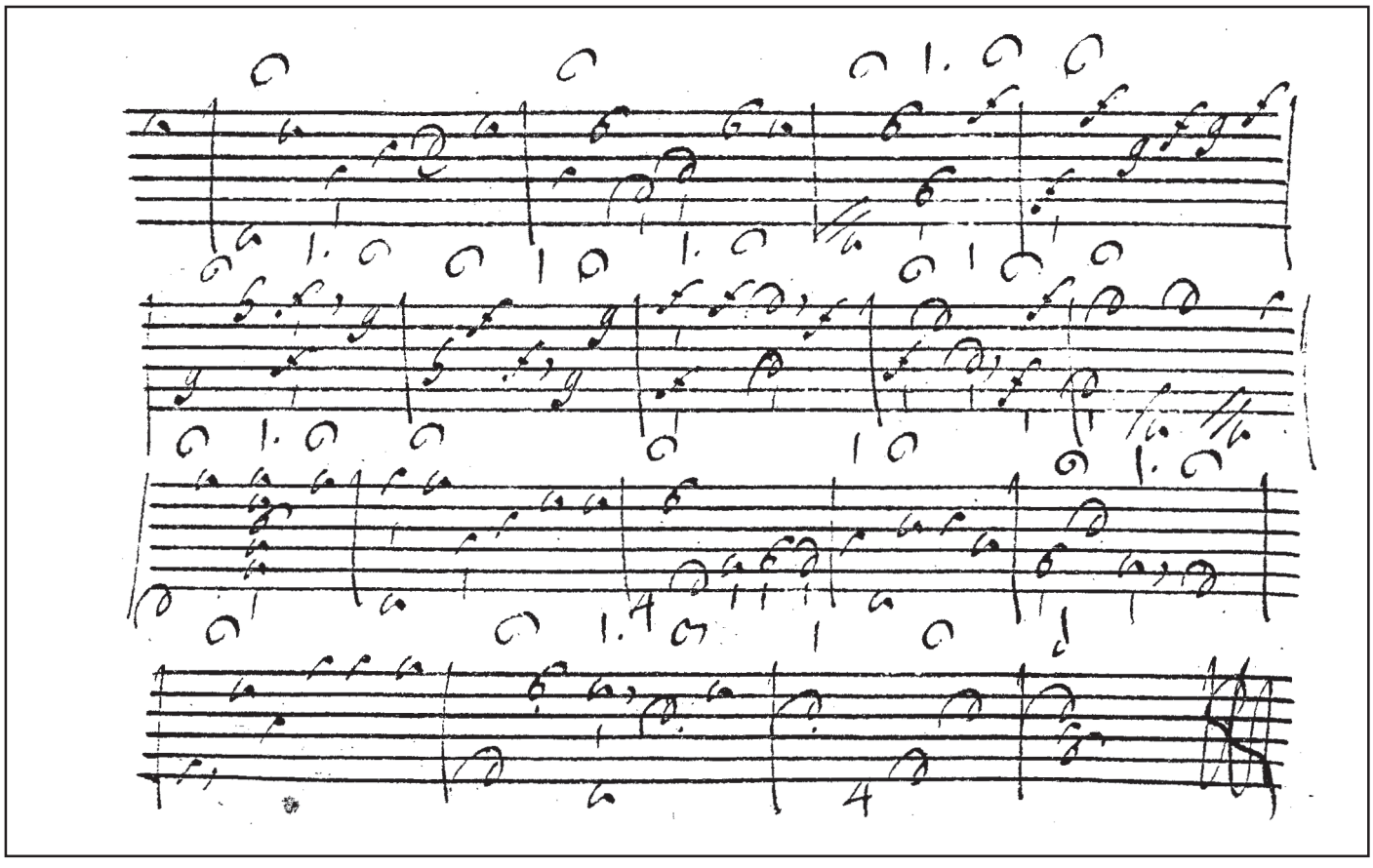
76v

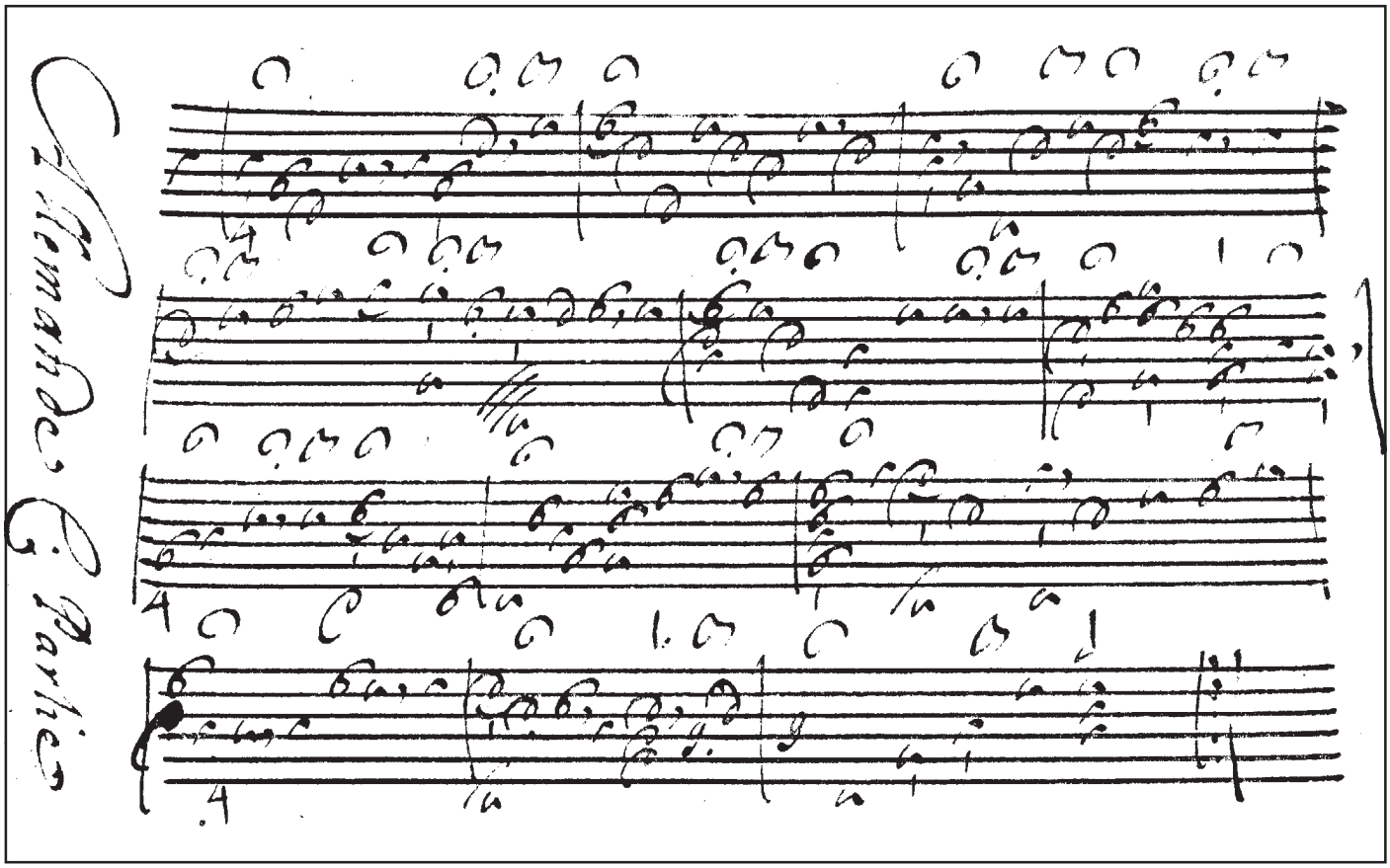


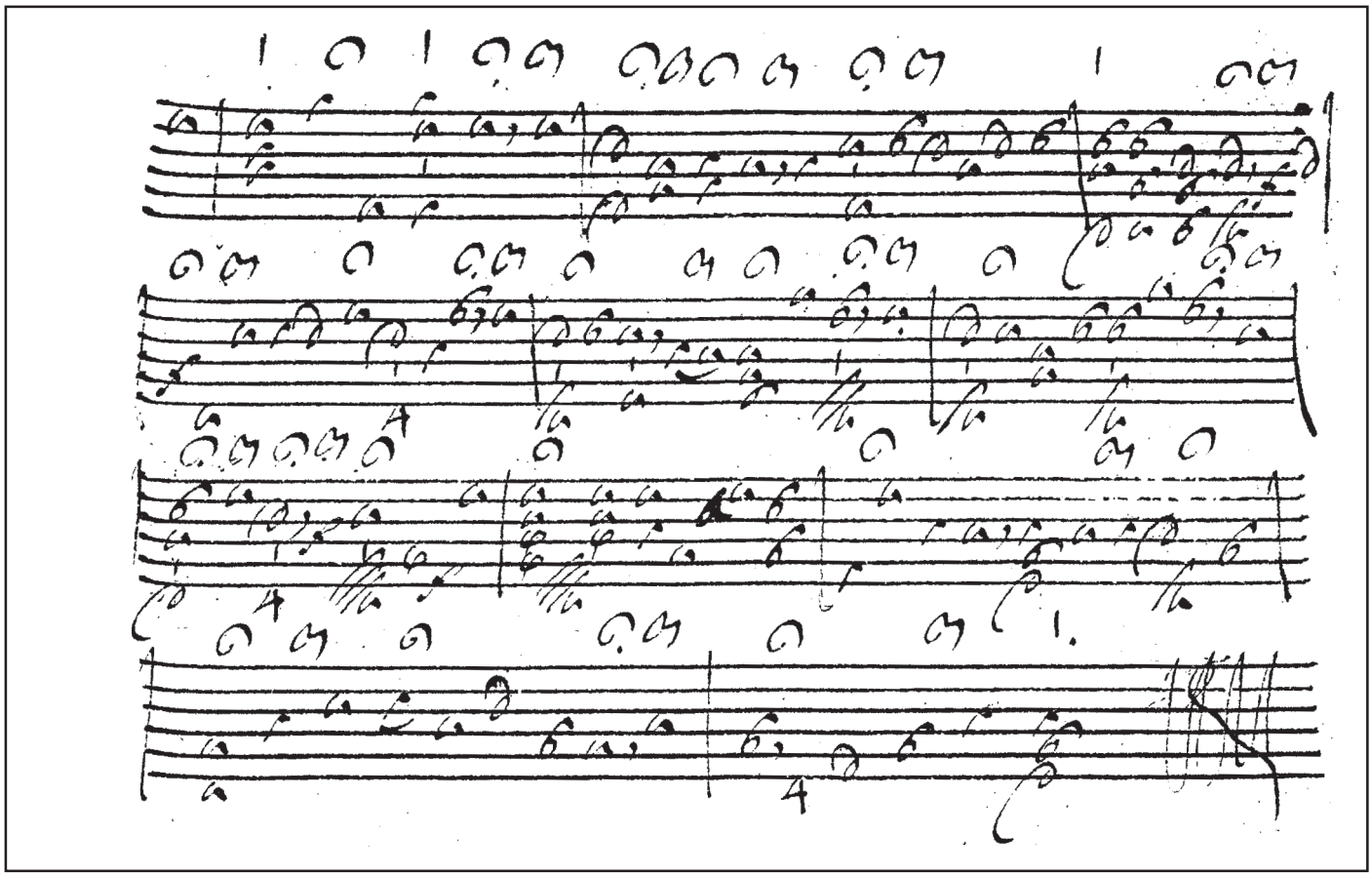


75v

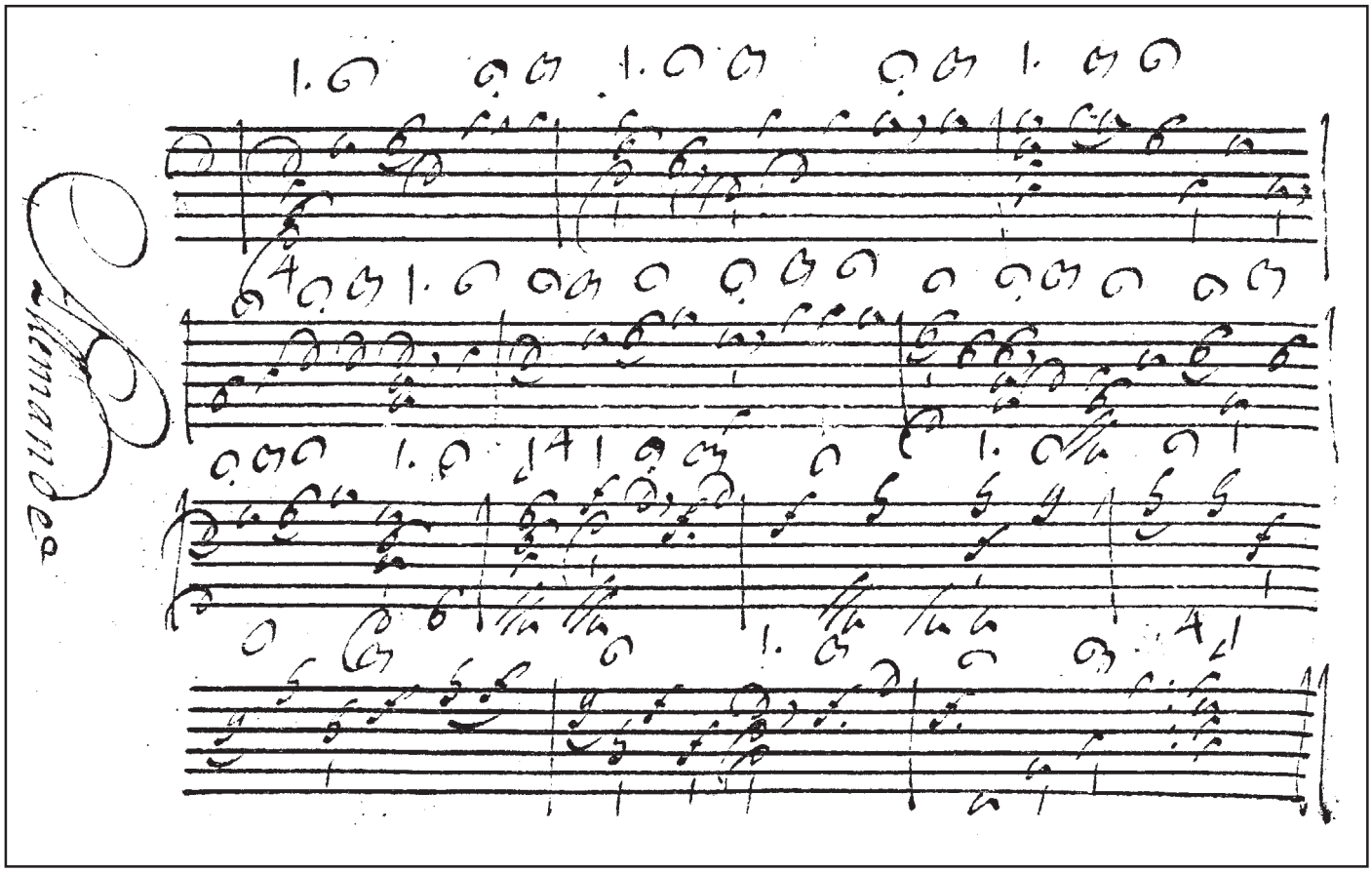


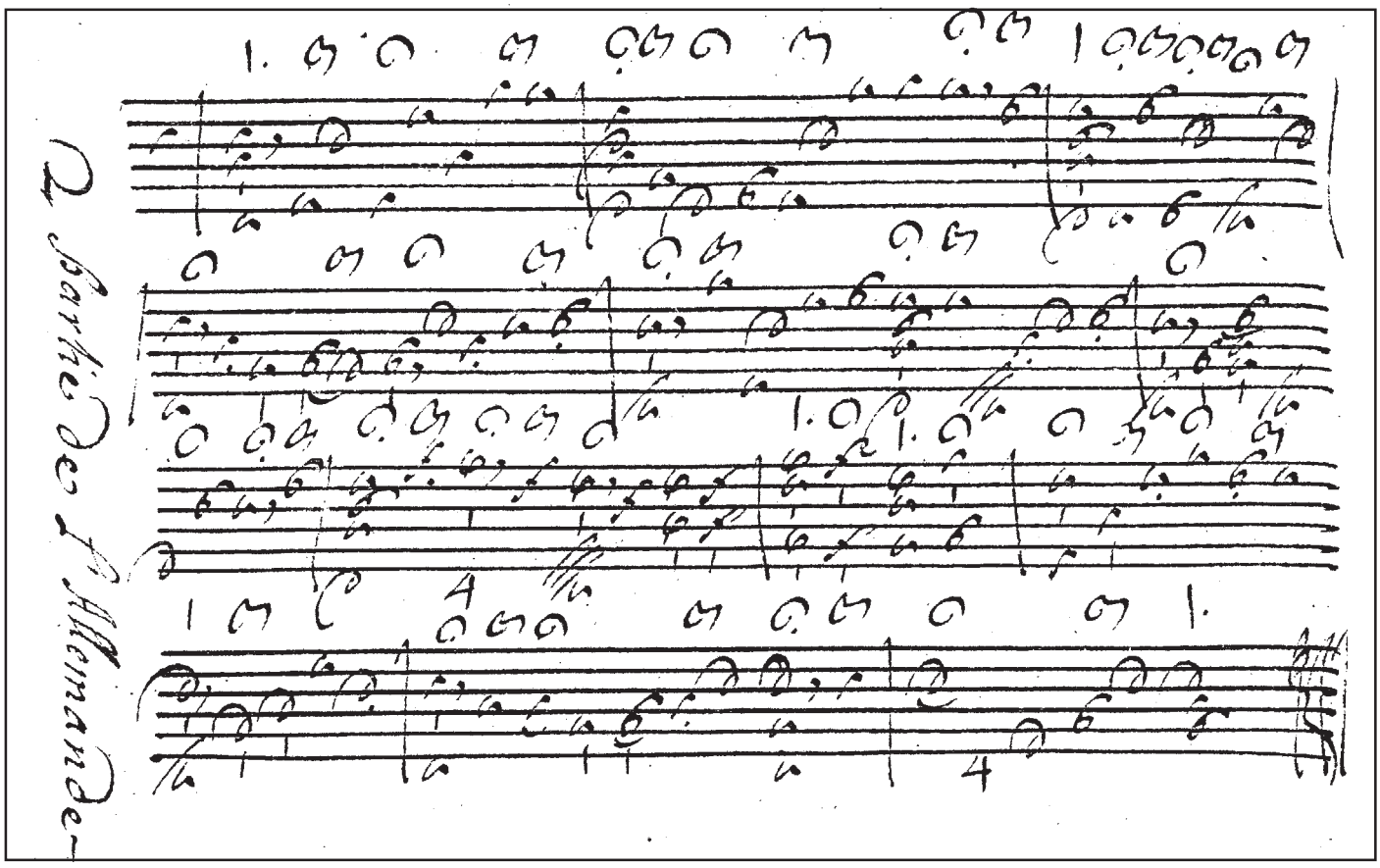




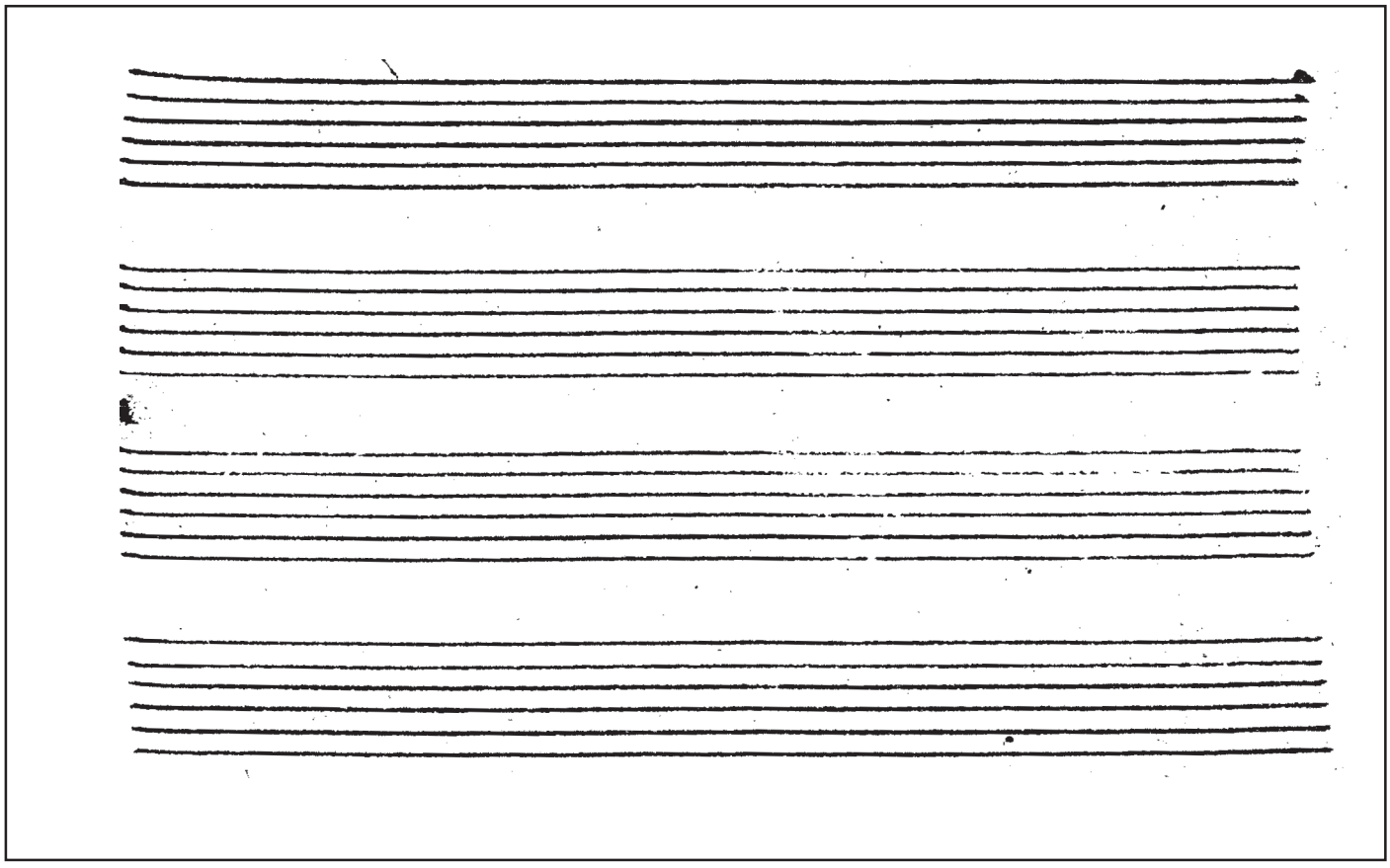


77v





79v



TREE EDITION