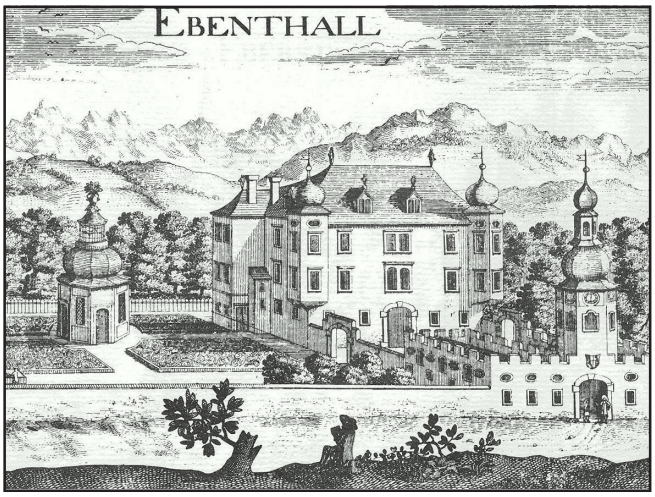
The Ebenthal Manuscripts

GOËSS Hueber



TREE EDITION

The Ebenthal Manuscripts

GOËSS Hueber

Pieces for Baroque Lute

Third Printing © 2012

TREE EDITION
Albert Reyerman

This is one of a series of facsimile editions of music manuscripts from the family library of Count Leopold von Goëss published byTREE EDITION. The manuscripts have been kept together at the family home Ebenthal Castle in Carinthia, Austria for over 200 yearsand 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 newattributions.

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

General preface by Tim Crawford, London, 1993

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

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

The 13 Goëss manuscripts fall into four groups (although there is some overlap between them):
1. Five manuscripts from the mid- to late- 17th century; one for lute (Ms I), one for theorbo with lute pieces (MS Theorbo), two for viol (Ms 'A' and 'B'), another (Ms II) including music for lute and viol;
2. A group of four lute books (Mss III, IV, V and VI) from the end of the 17th century:
3. Three Mss (VII, VIII and IX) from the early 18th century: lute parts for chamber music;
4. A single lute book Ms for solo lute, dated 1740 (Ms Hueber)
A further lute and guitar manuscript (MS Vogl) from the Goess family archive in the "Landesmuseum für Kärnten" in Klagenfurt (Hs I 38) has been discovered in 1993. Its significance will be discussed below.

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

The viol manusripts contain many items by musicians in English royal service before the execution of Charles I and the Commonwealth (1648-1660); one of these, Ditrich Stöeffken (often 'Stephkins' or 'Steffkins' in non autograph sources), entered a group of six pieces in his own hand in Ms B. Stöeffken is one of several composers whose music appears in the Goëss manuscripts and whose names are also encountered in the correspondence of Constantijn Huygens (1596-1687), the Dutch diplomat, poet, scholar and expert amateur musician and composer (see Constantijn Huygens, *Musique and musiciens du XVII siècle; correspondence et oeuvre musicales*, ed. W.J.A. Jonckbloet and J.P.N. Land [Leyden, 1882]; see also *De Briefwisseling van Constantijn Huygens*, ed. J.A.Worp [The Hague, 19911-17]).

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

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

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

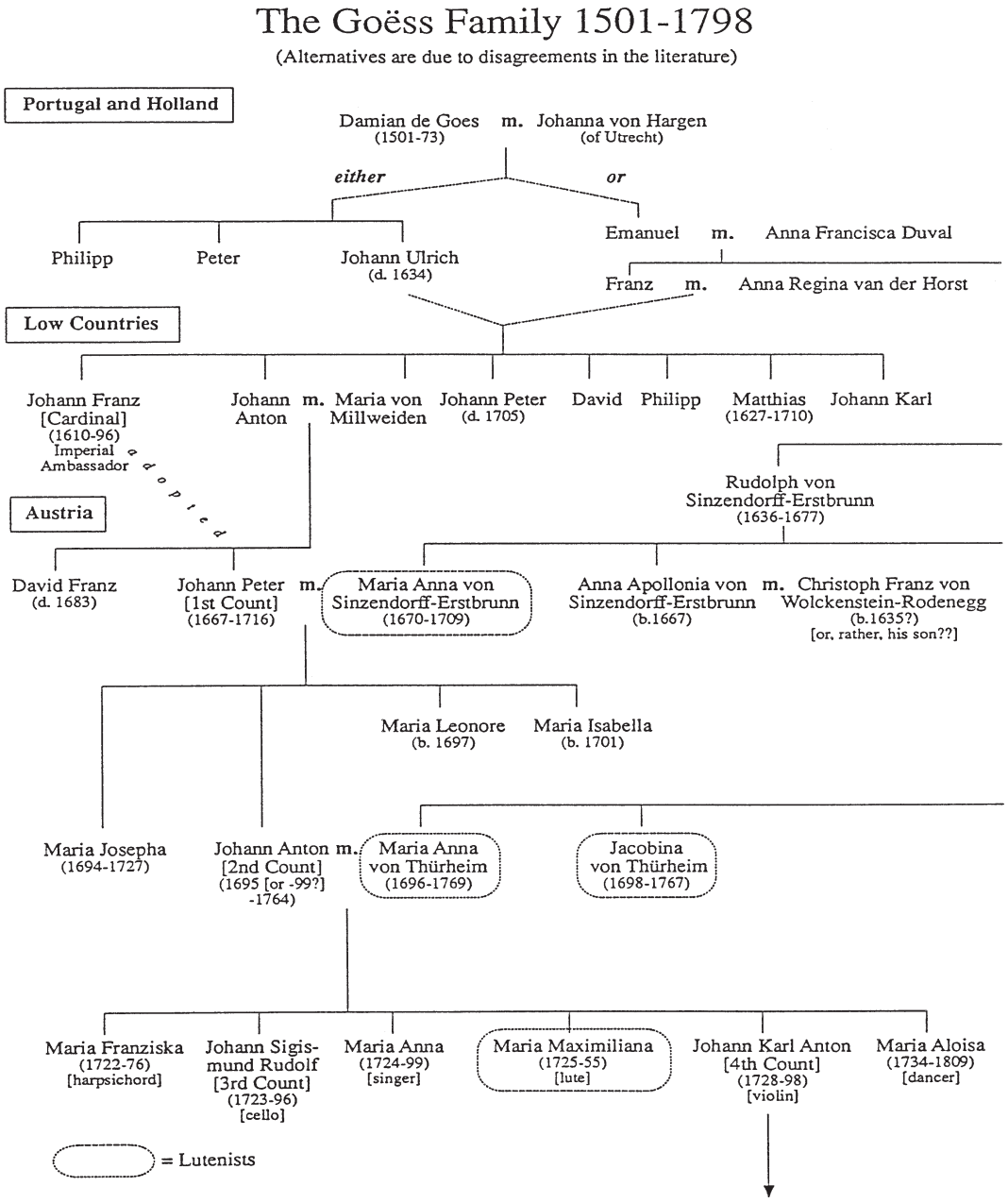
de Gallot pour le depart de Madamoiselle MariAnne de Sinzendorff' (f.46v), a version of the well known piece usually entitled 'L´Amant malheureux'. This fixes the dateof copying somtime before 1693 (although the allemande could have been composed by Gallot when Maria Anna was in her infancy - such 'rededications'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

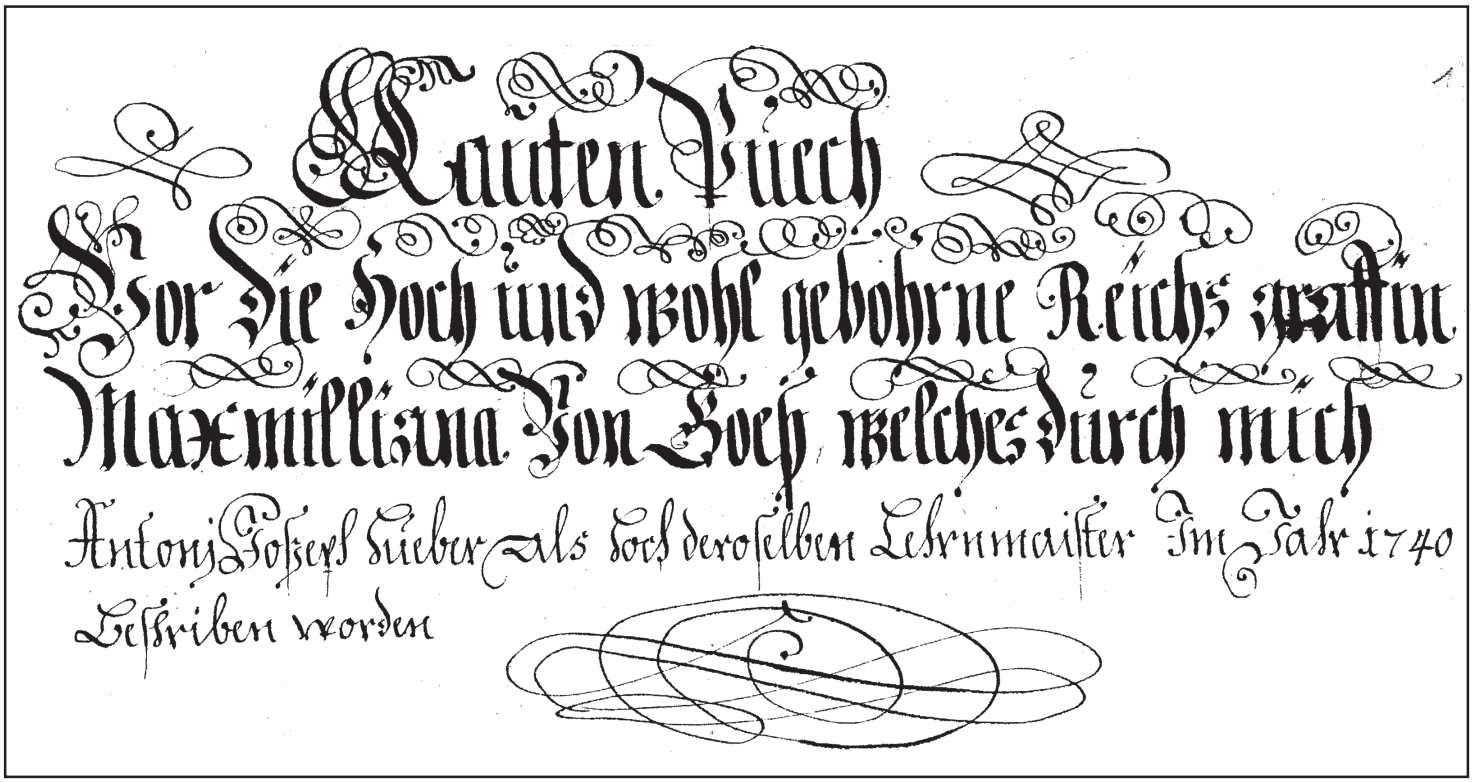
At the time of writing, neither the manuscript nor its contents have been examined, so its precise biographical and musical connection with the Ebenthal manuscripts cannot be established, but it does seem to support the possibility that all the Goëss manuscripts were actually brought into the family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

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

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

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





Lautenpuech
vor die Hoch und wohl gebohrne Reichsgraffin
Maximiliana von Goeß welches durch mich
Antoni Joseph Hueber als hoch deroselben Lehrnmaister im Jahr 1740
geschriben worden

Im Original *nebeneinander* stehende Seiten sind in dieser Ausgabe *untereinander* abgebildet.
Reproduktion in 72 % der originalen Grösse.

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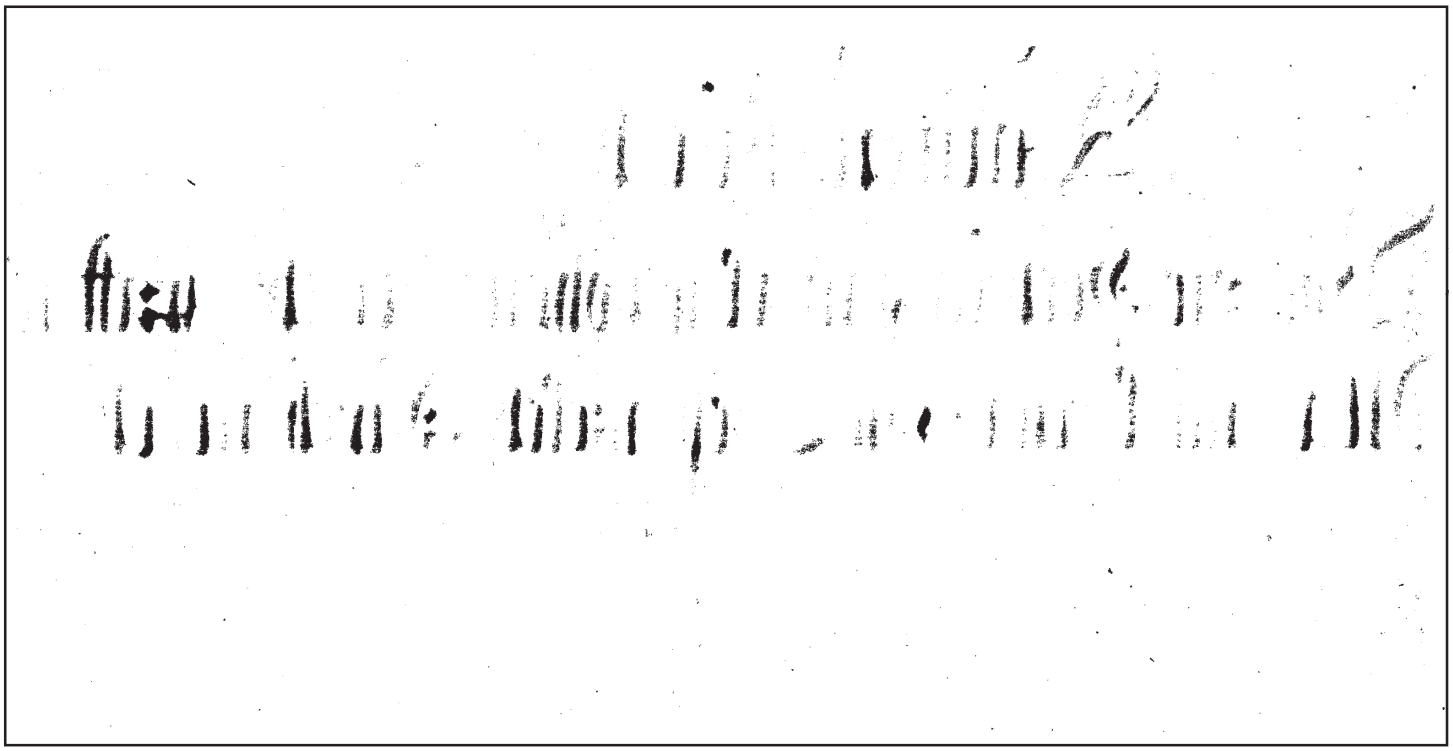

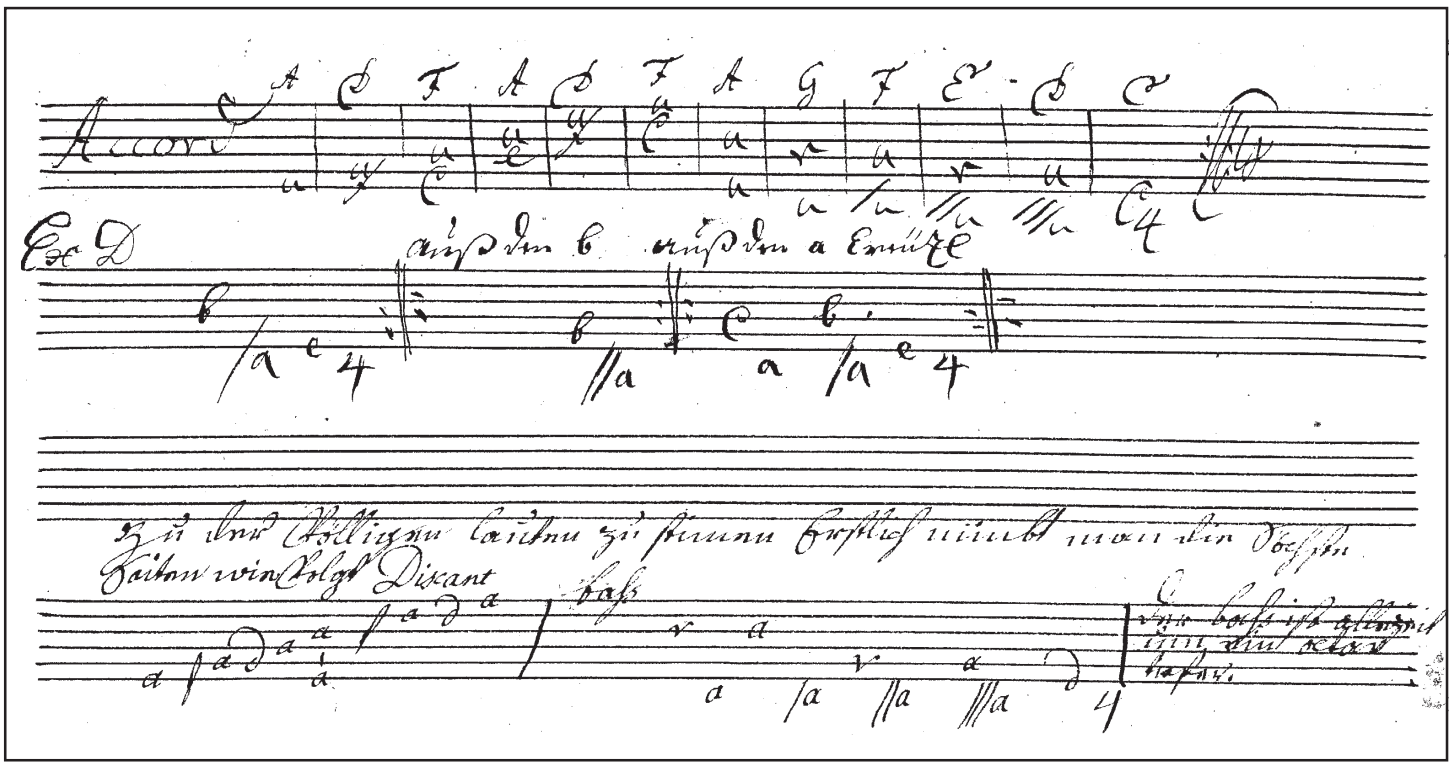

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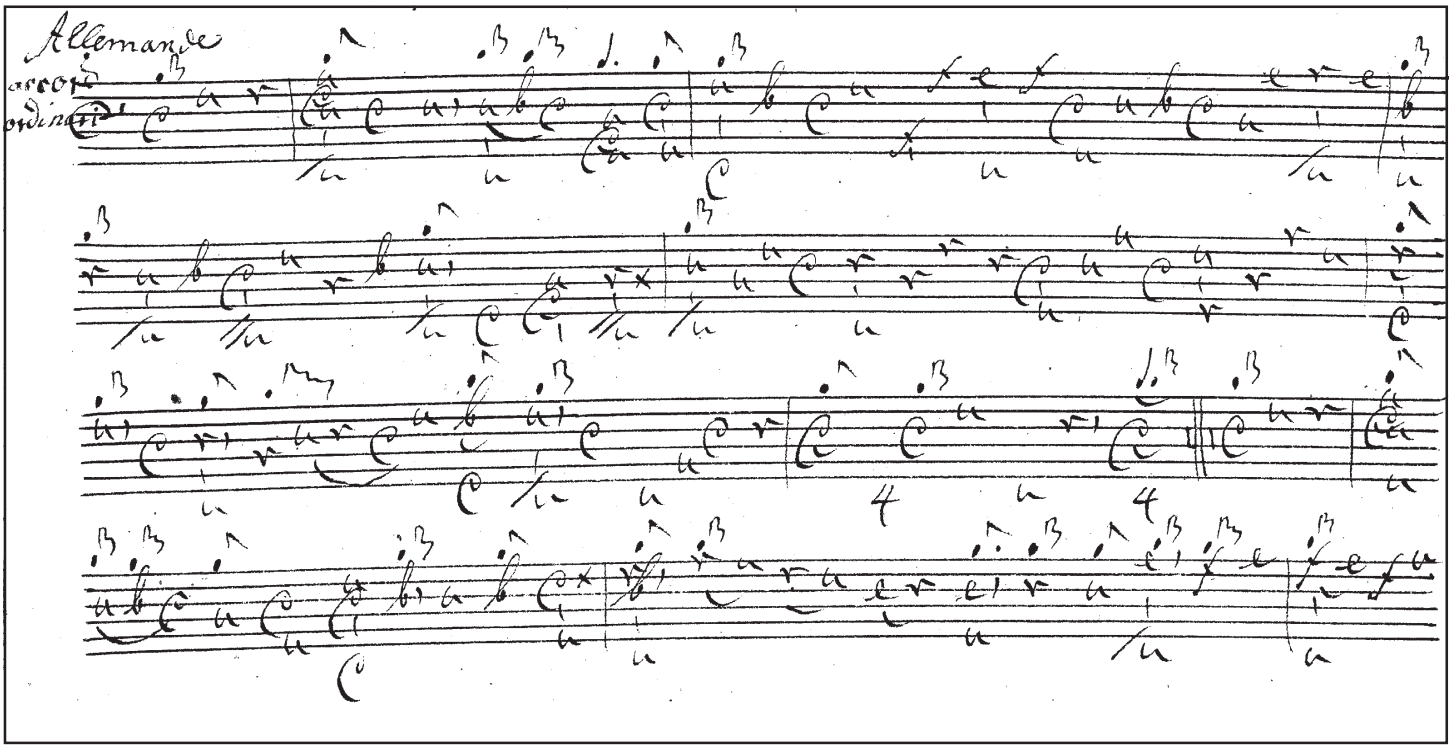
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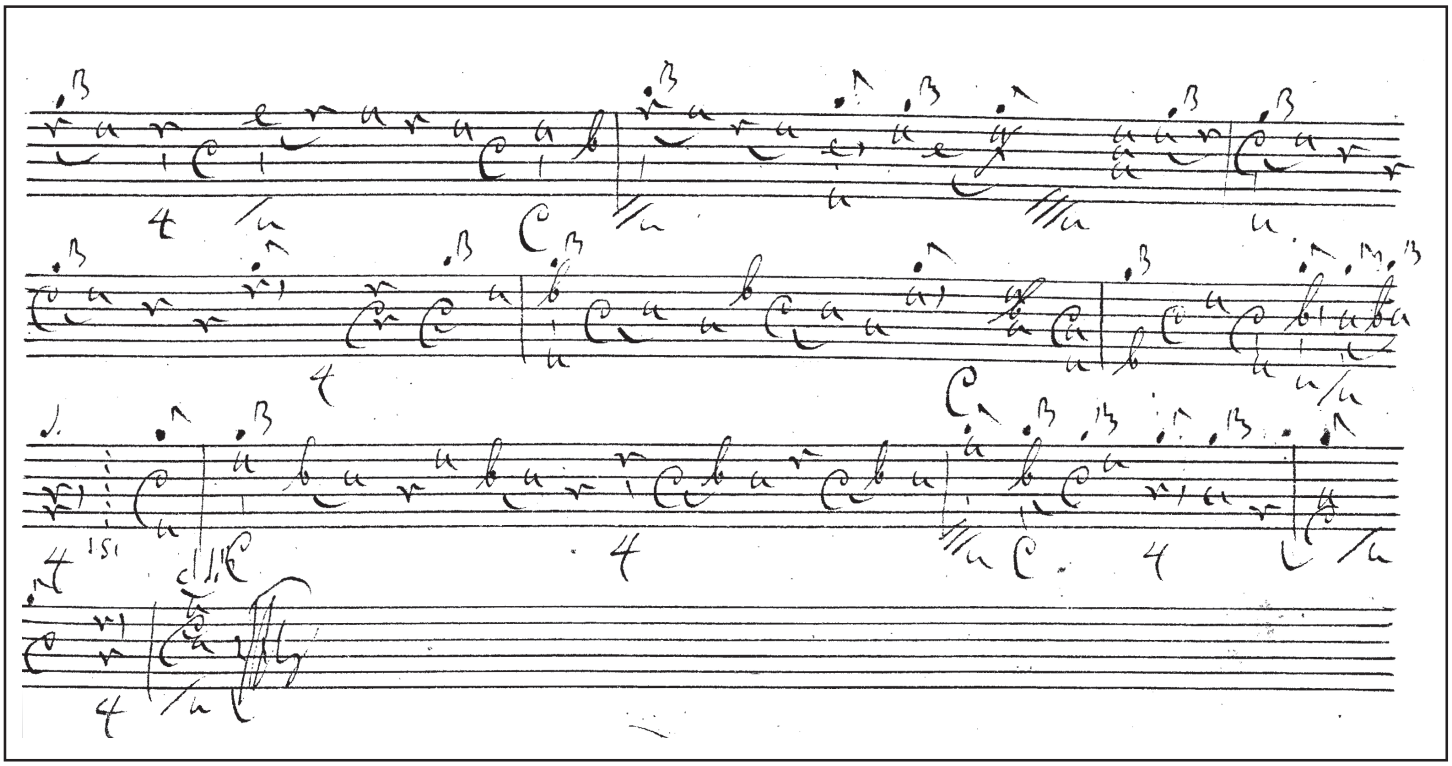

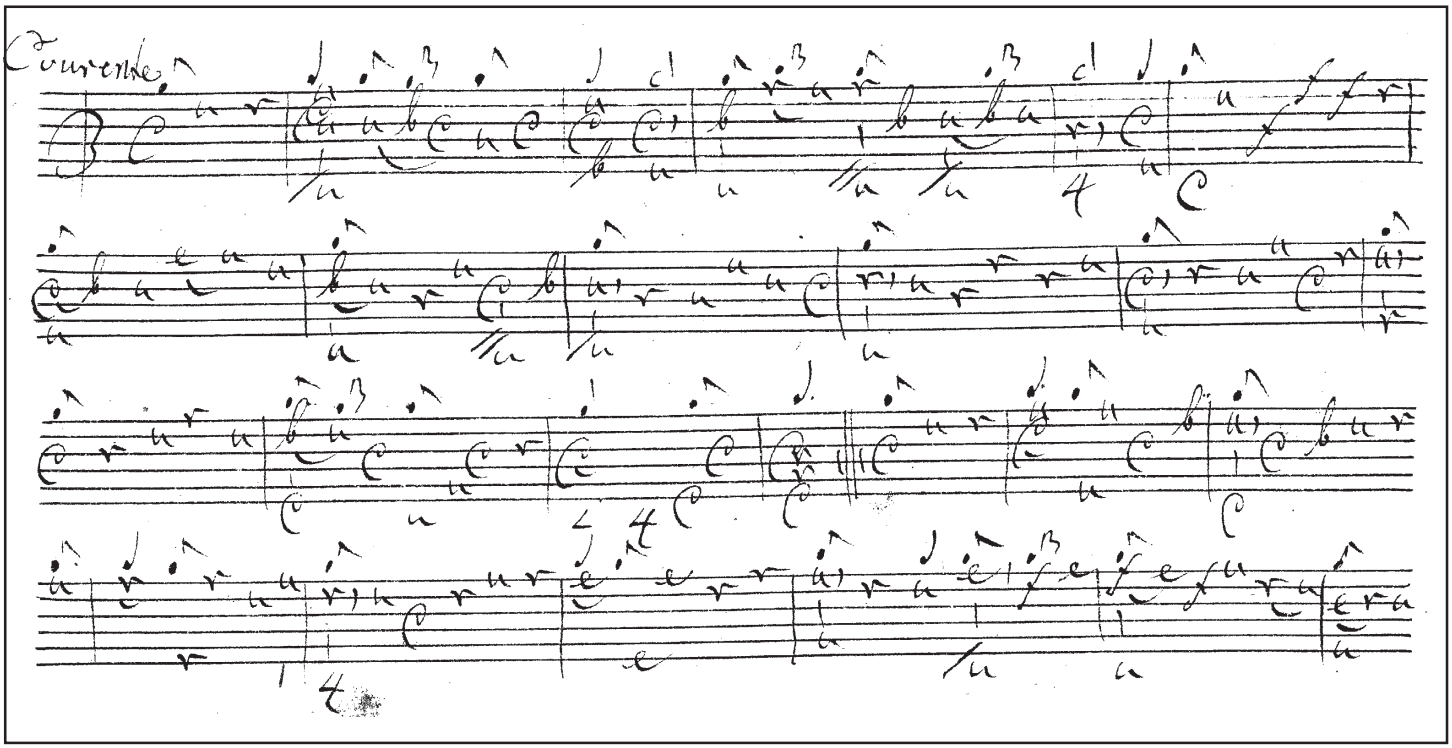
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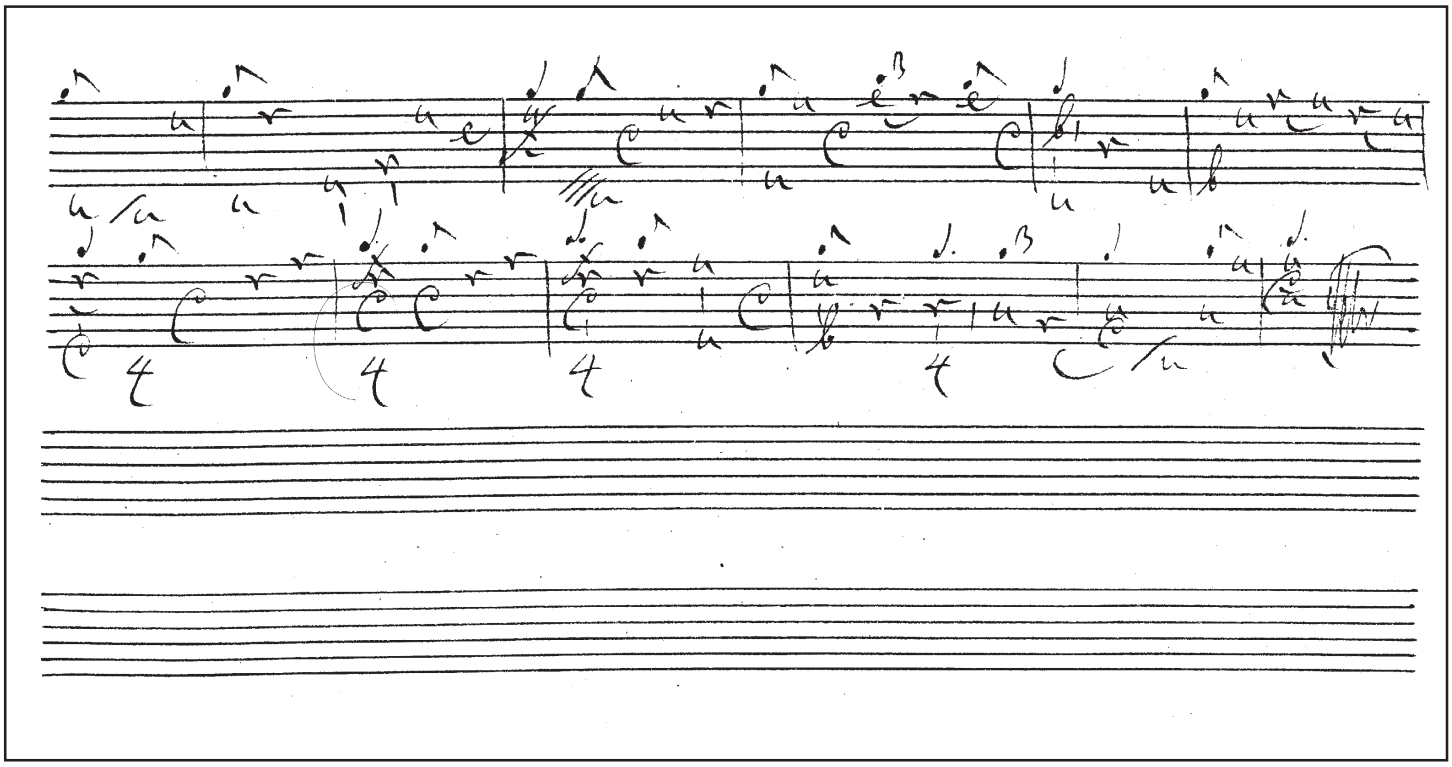

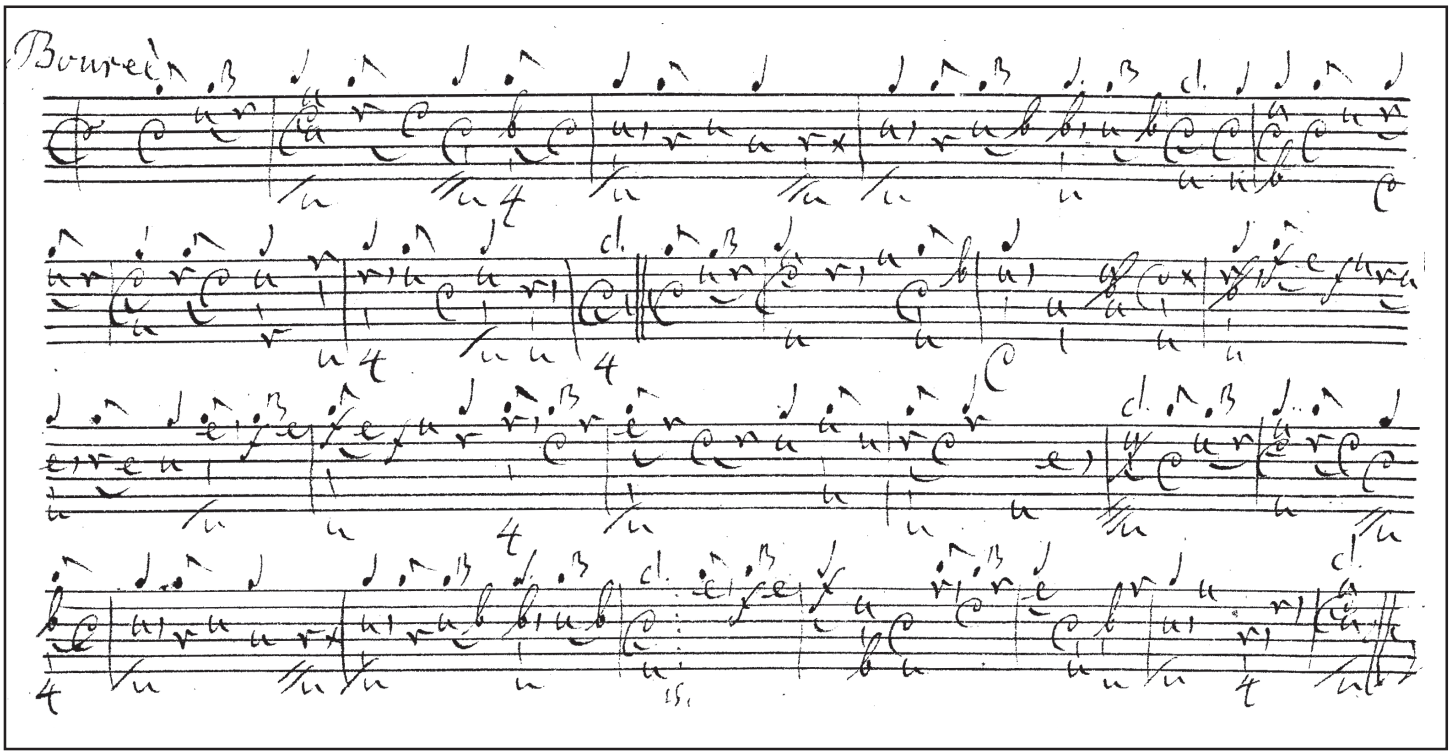
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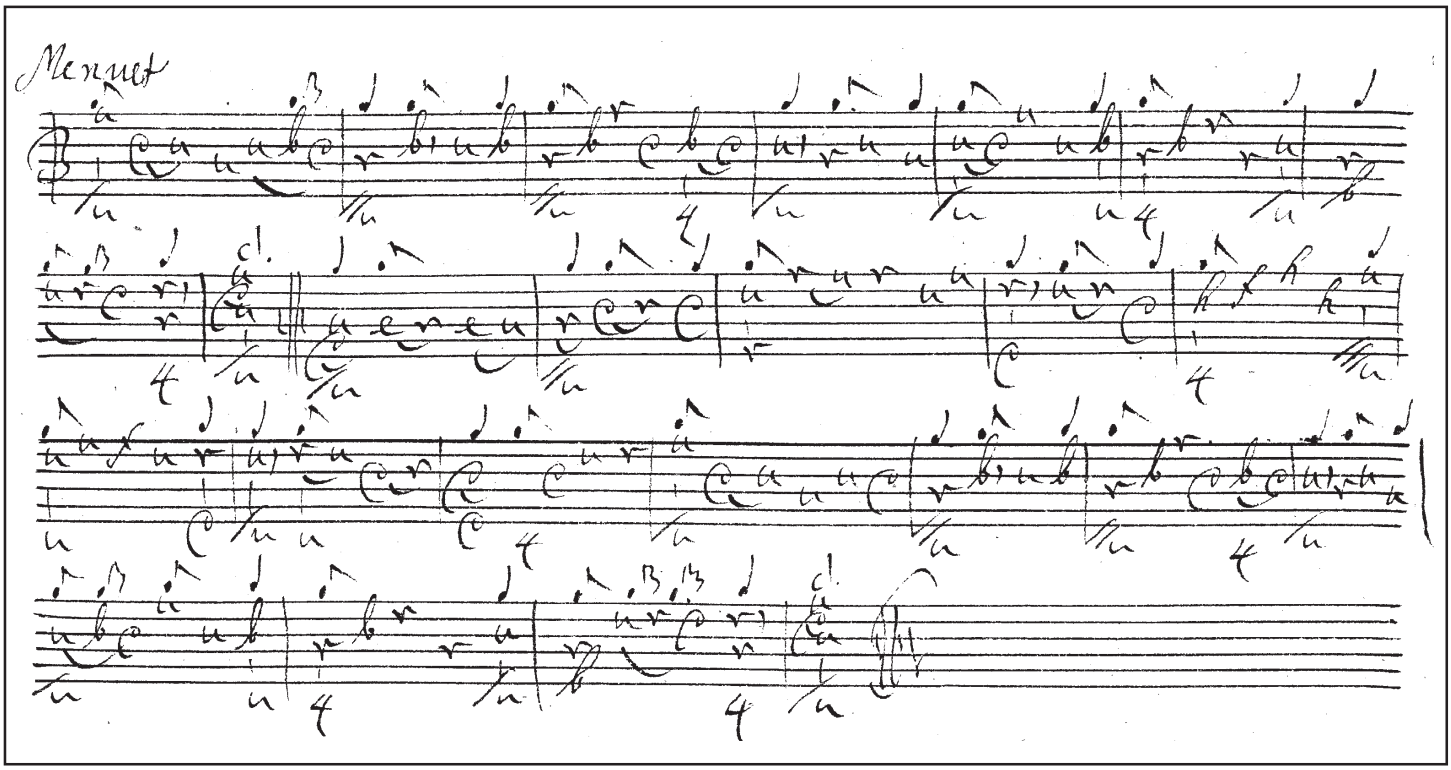
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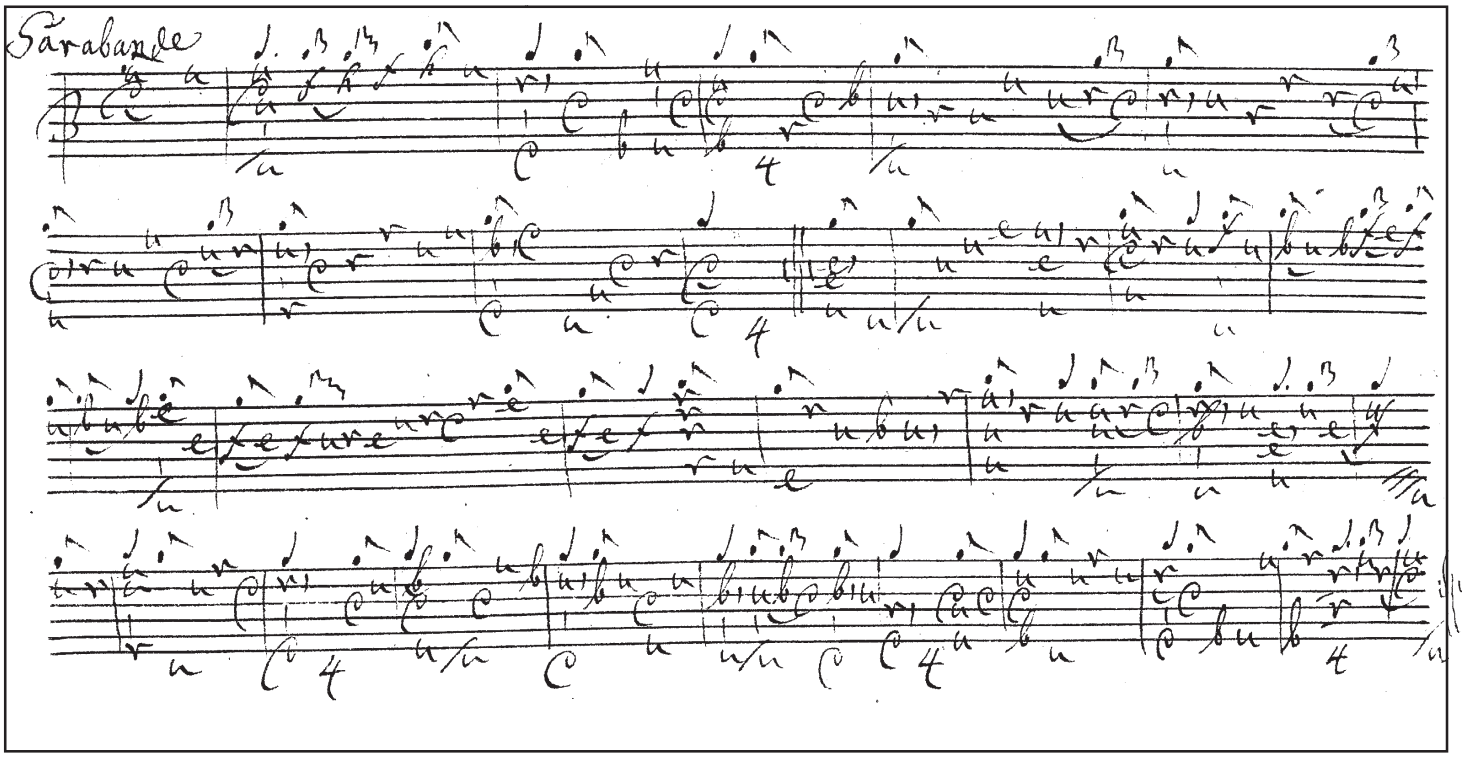

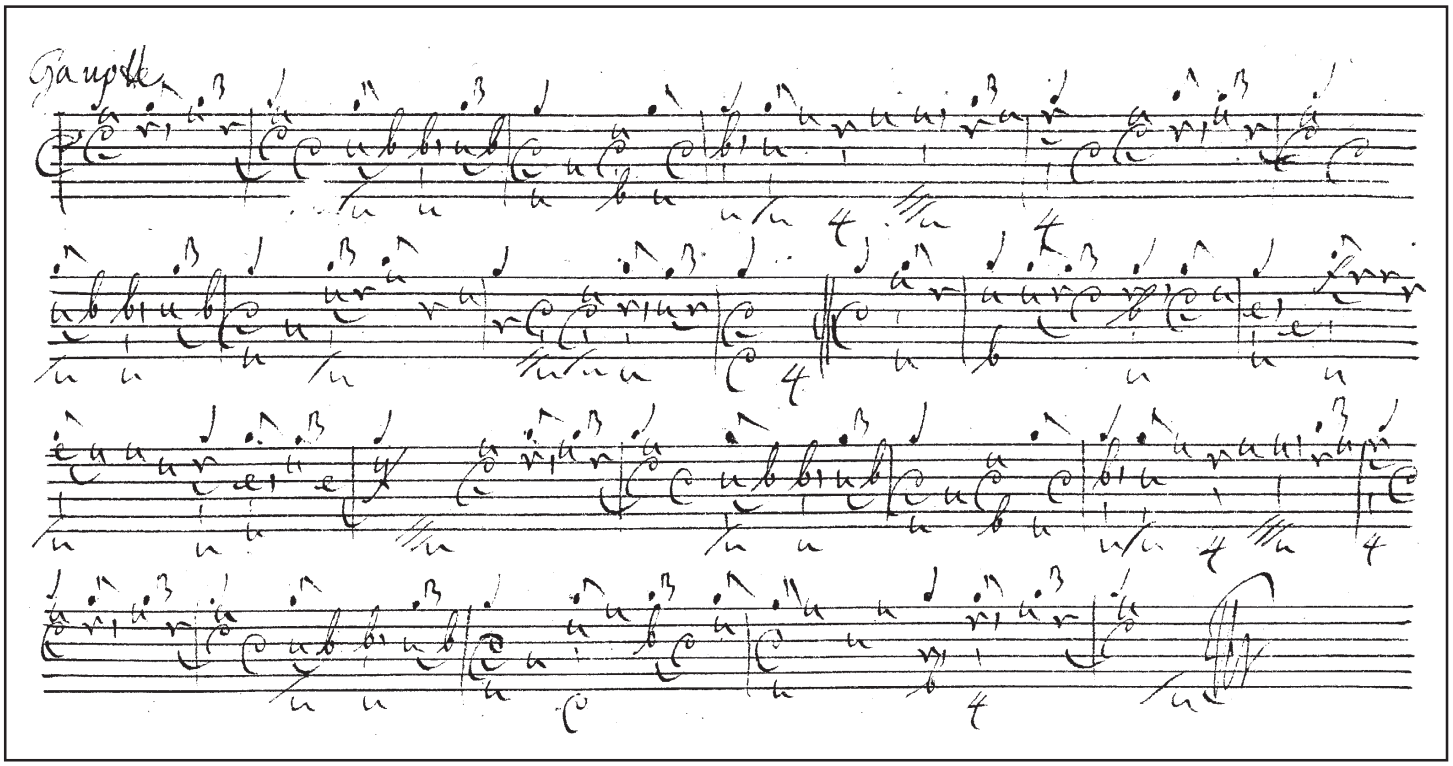

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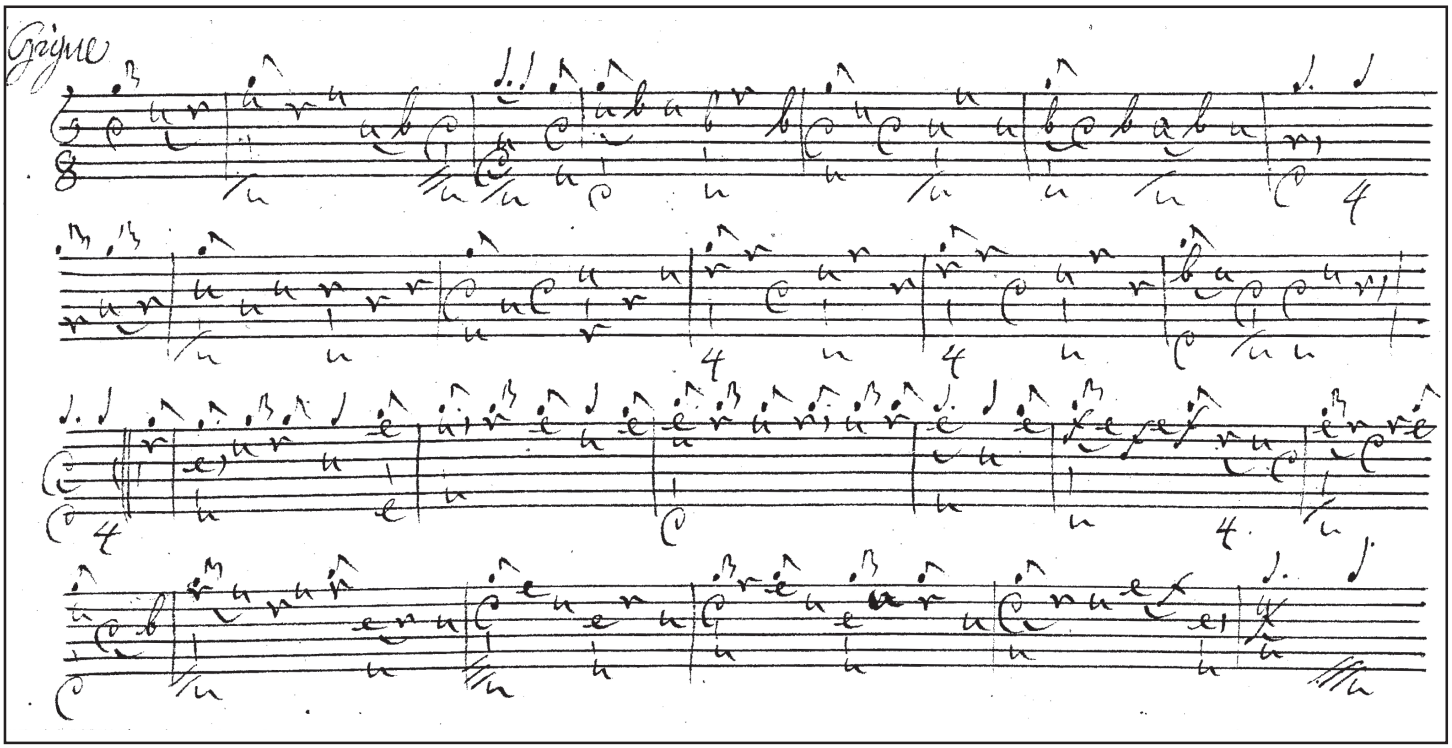
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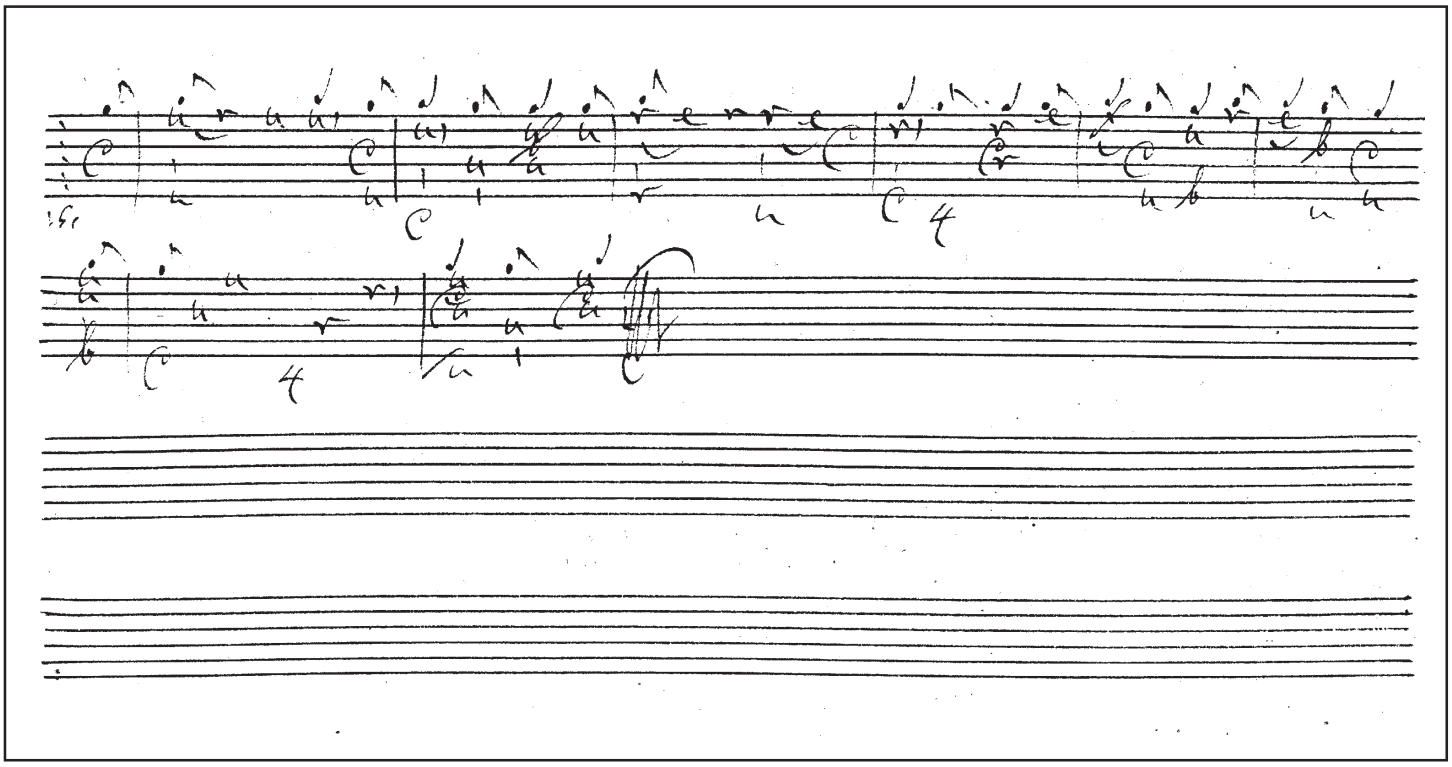

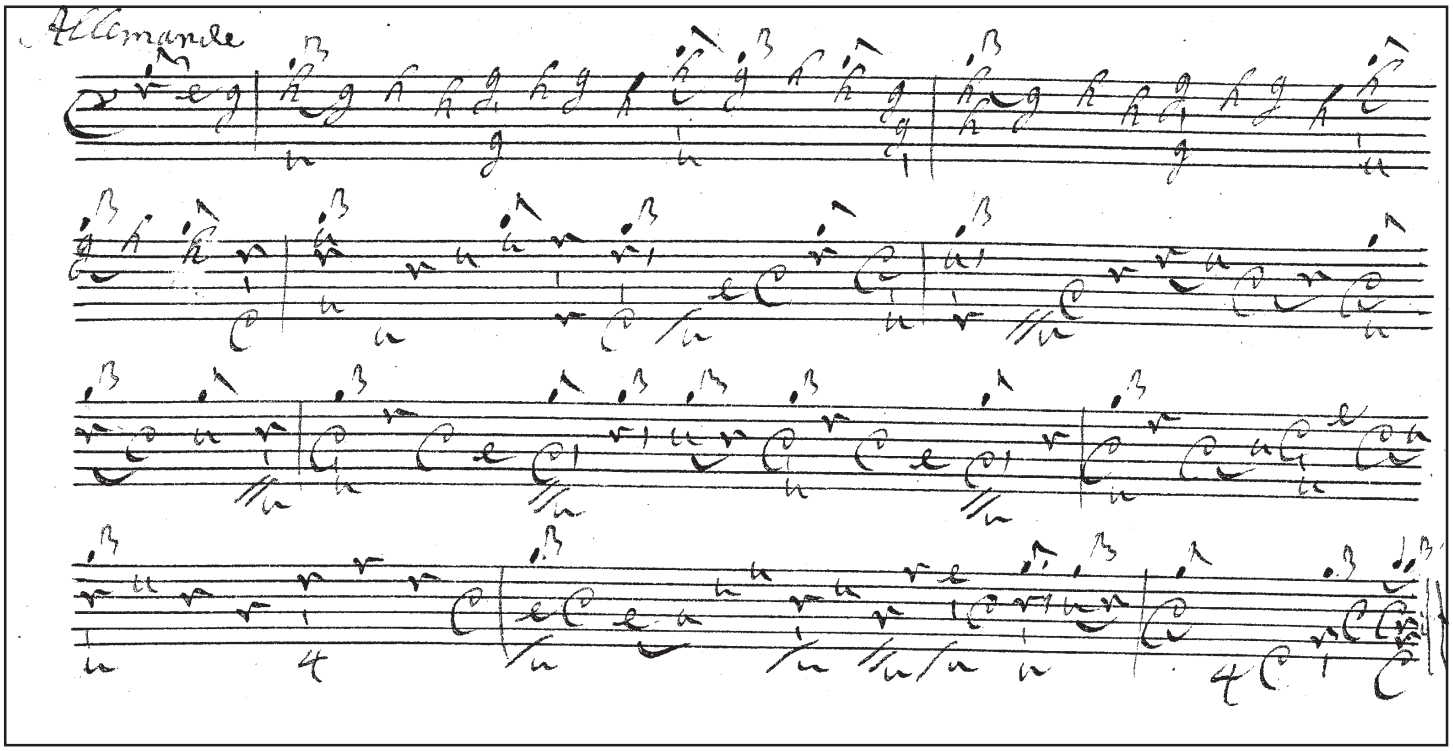
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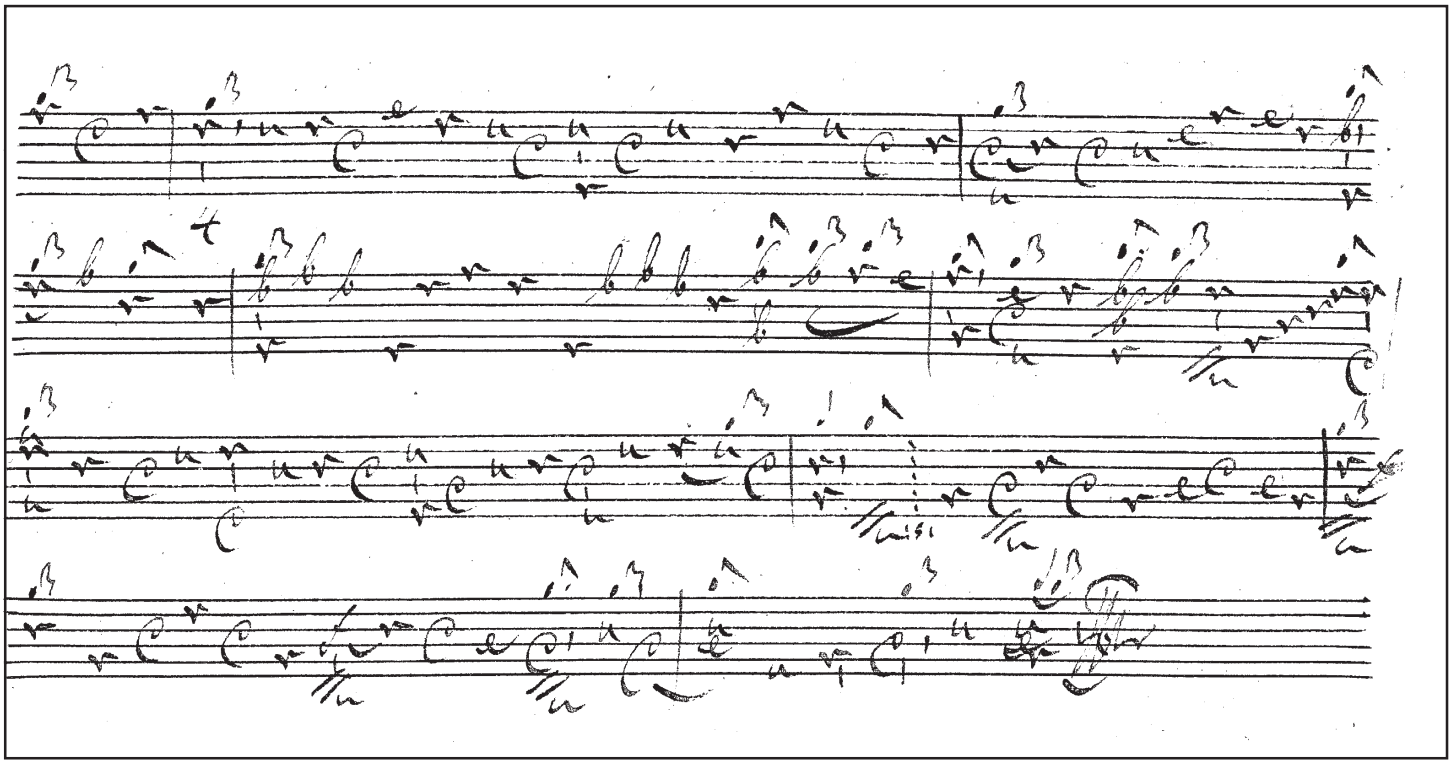

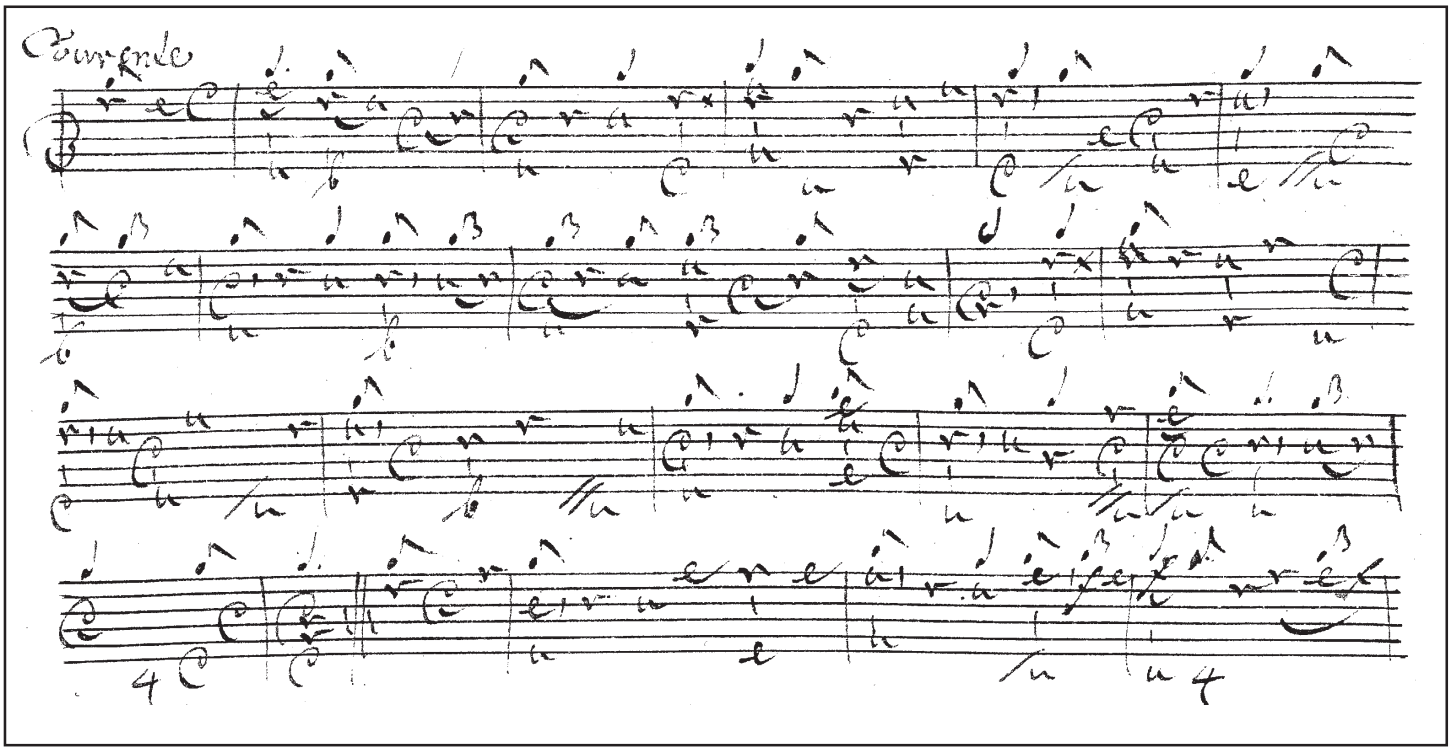
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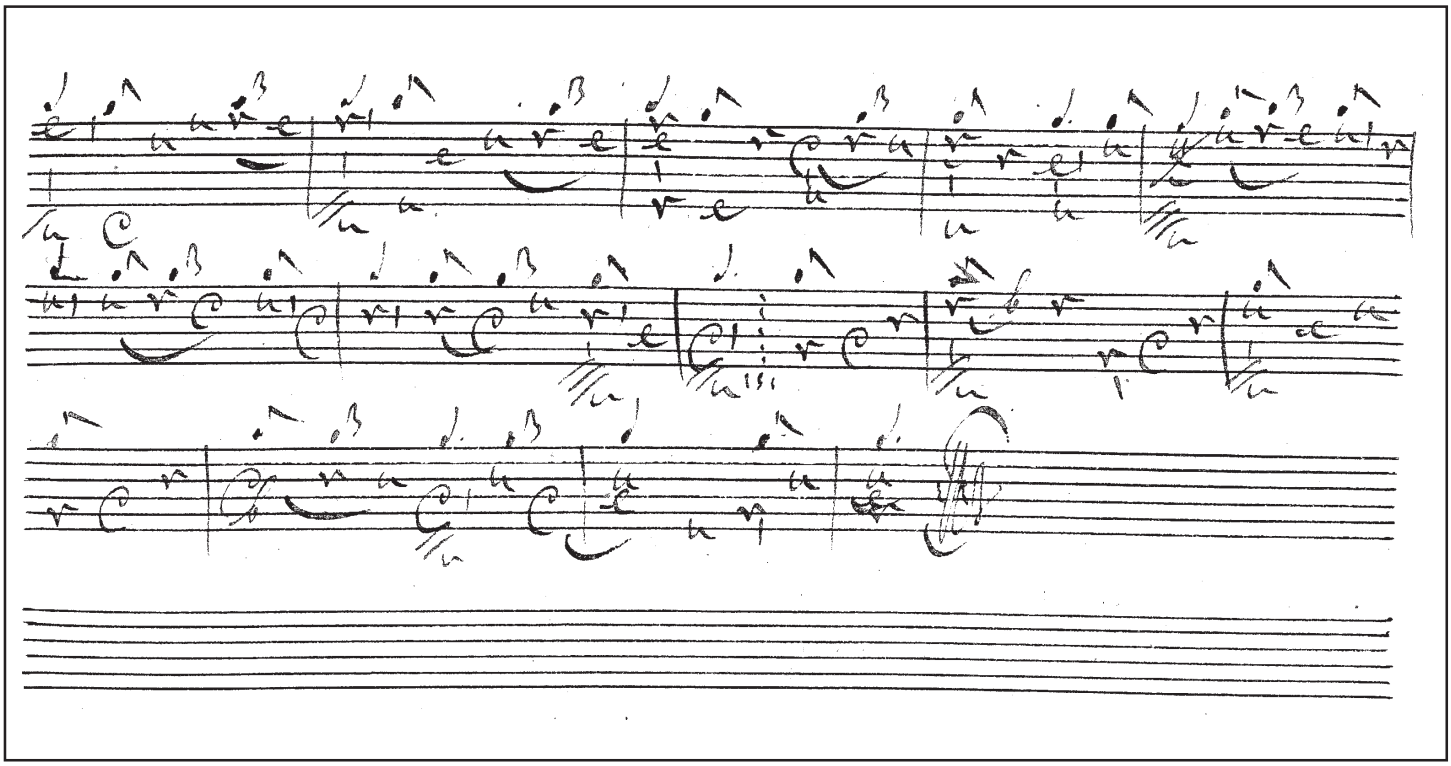

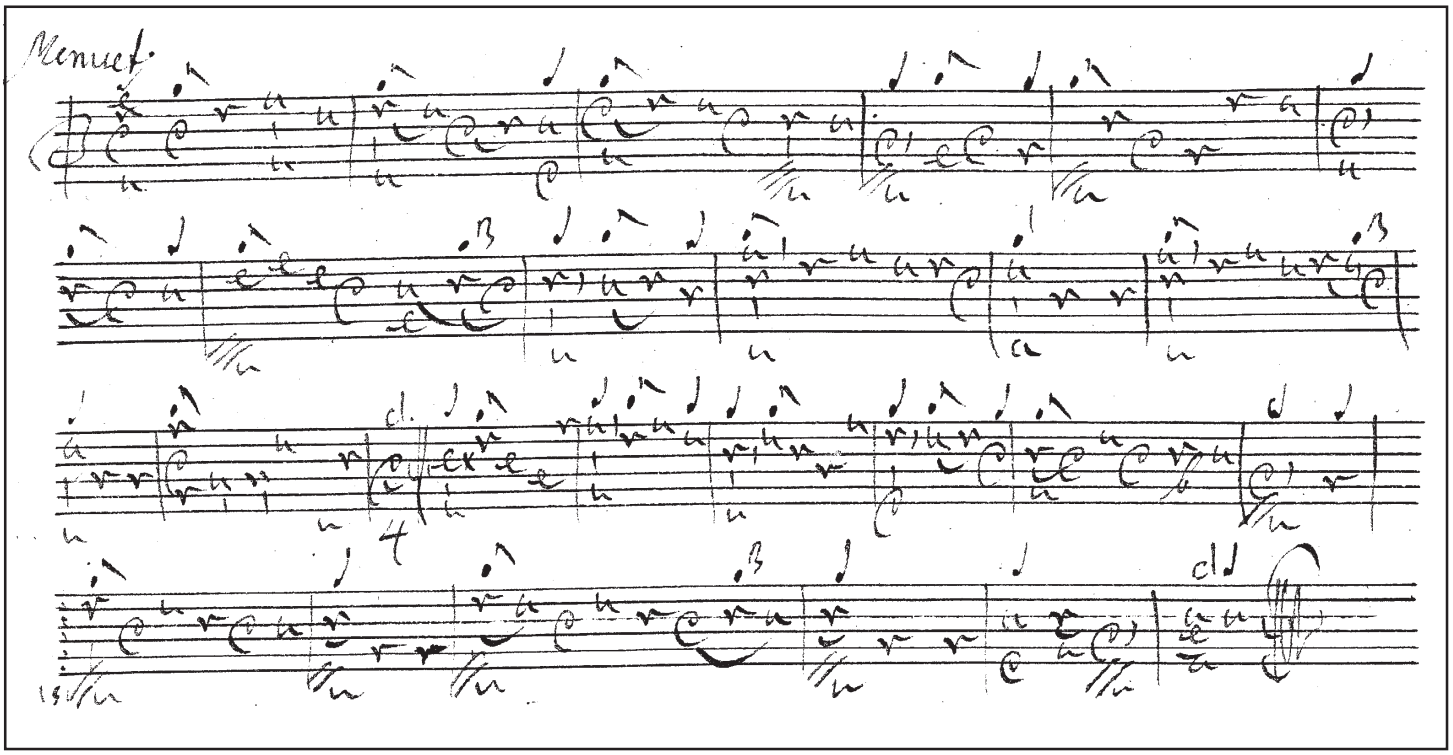
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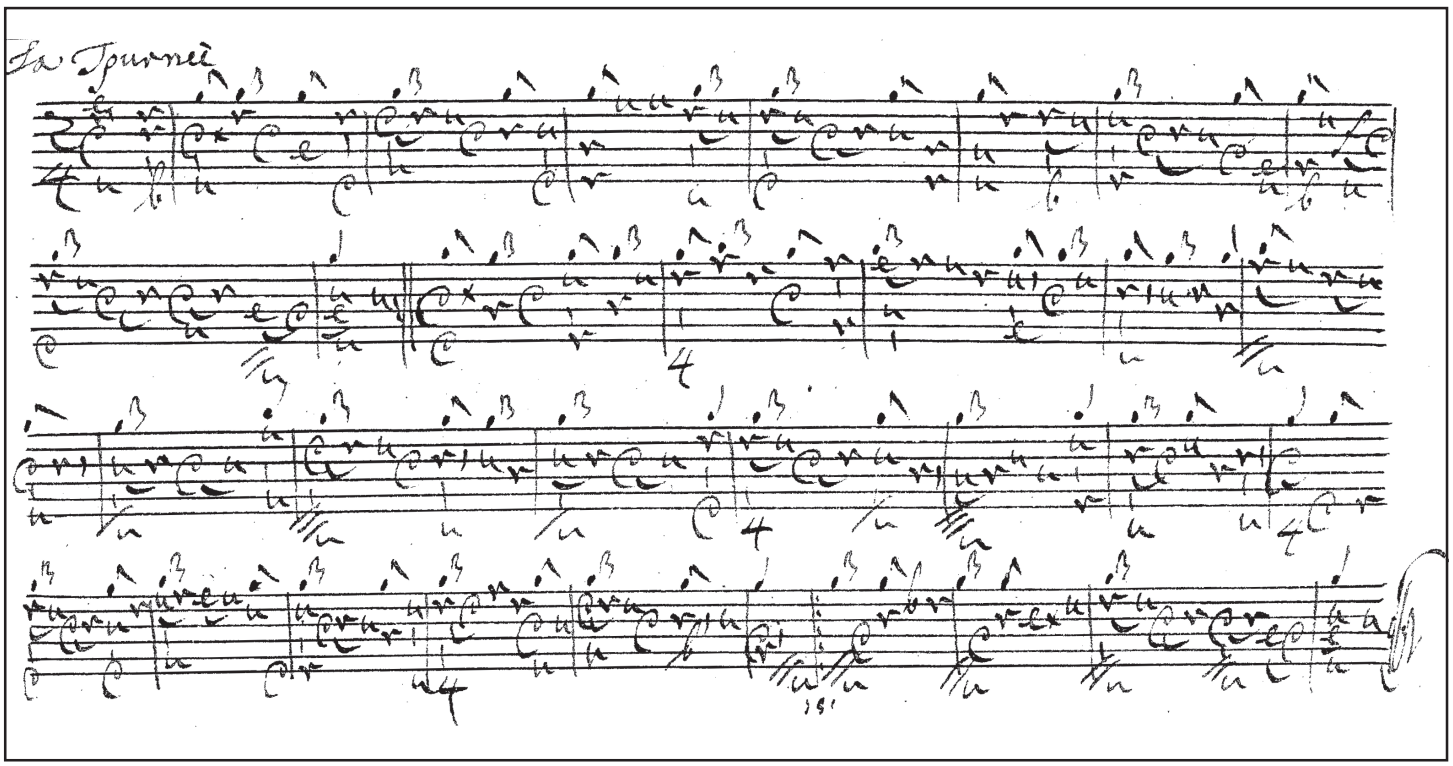
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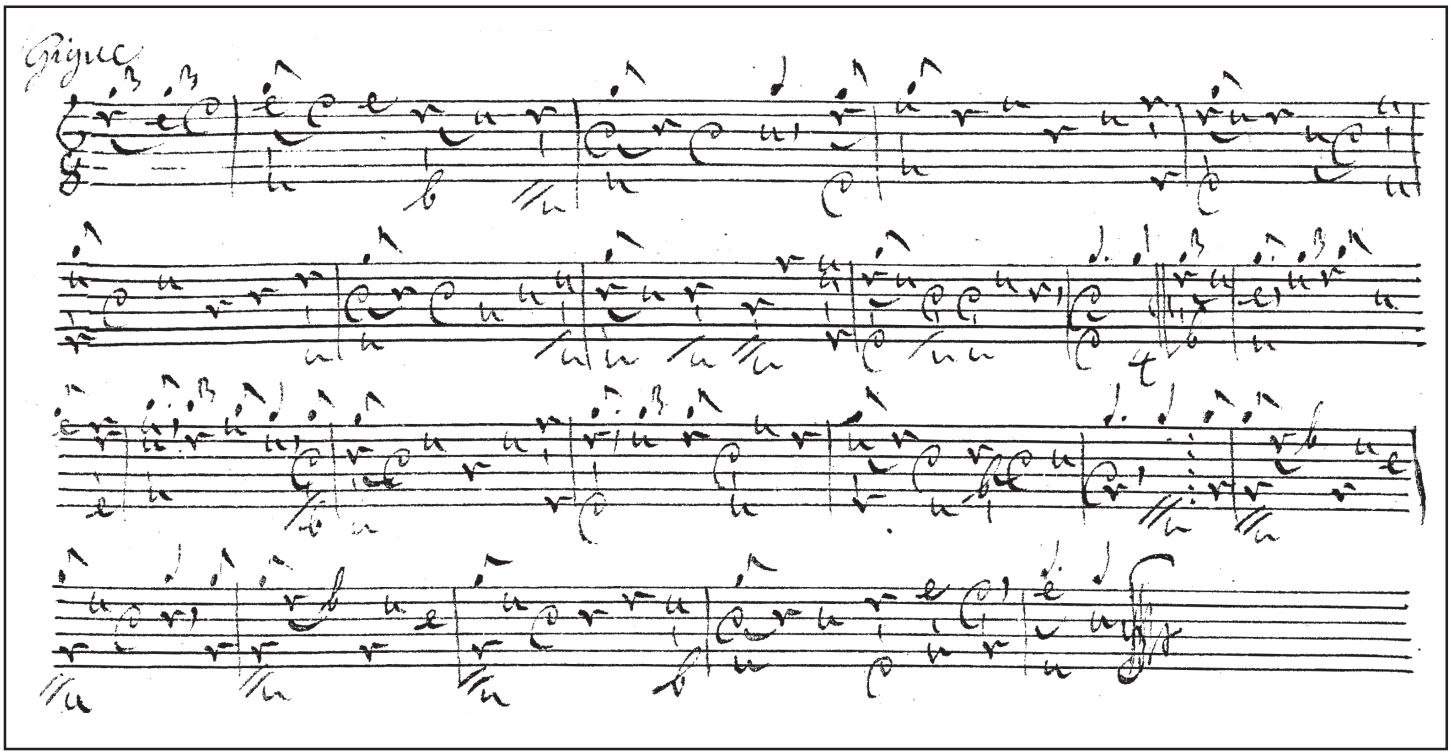
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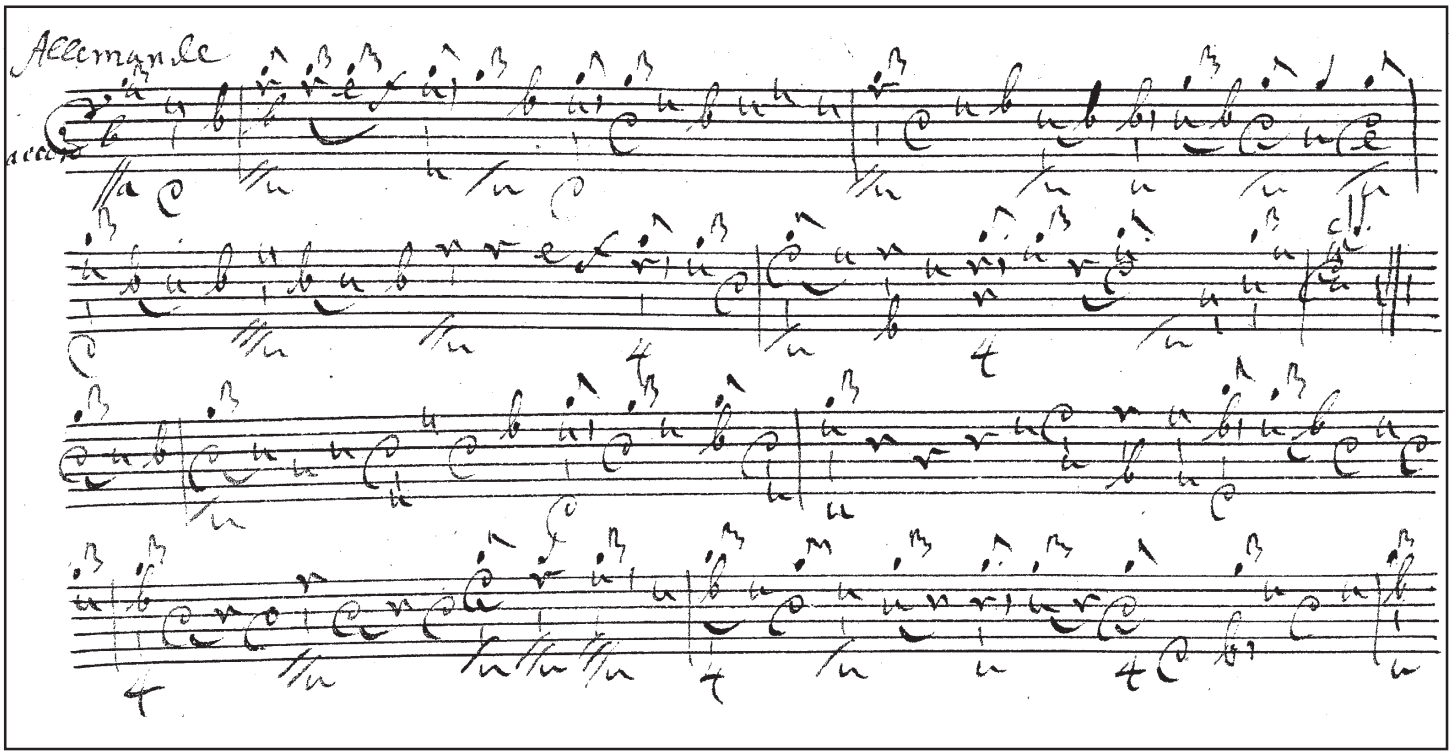

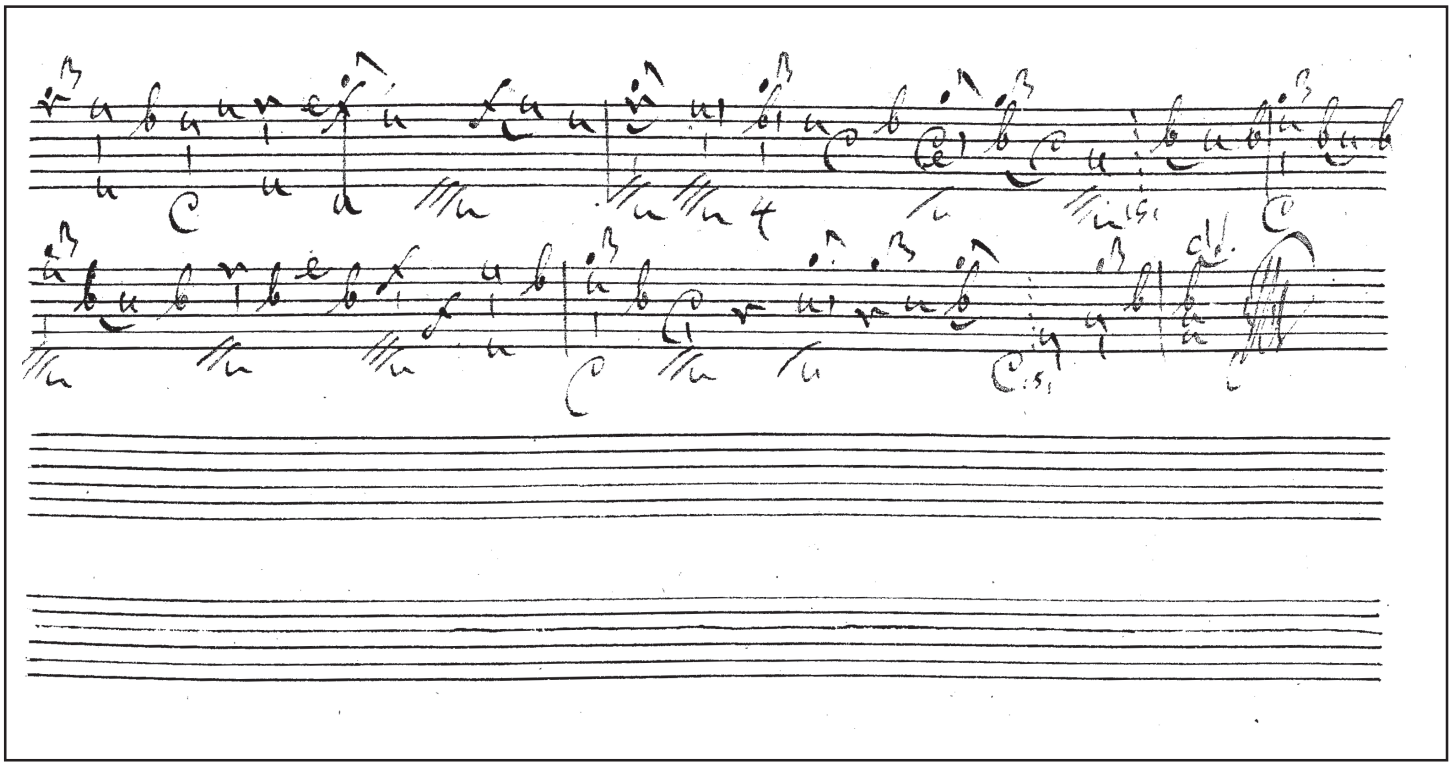

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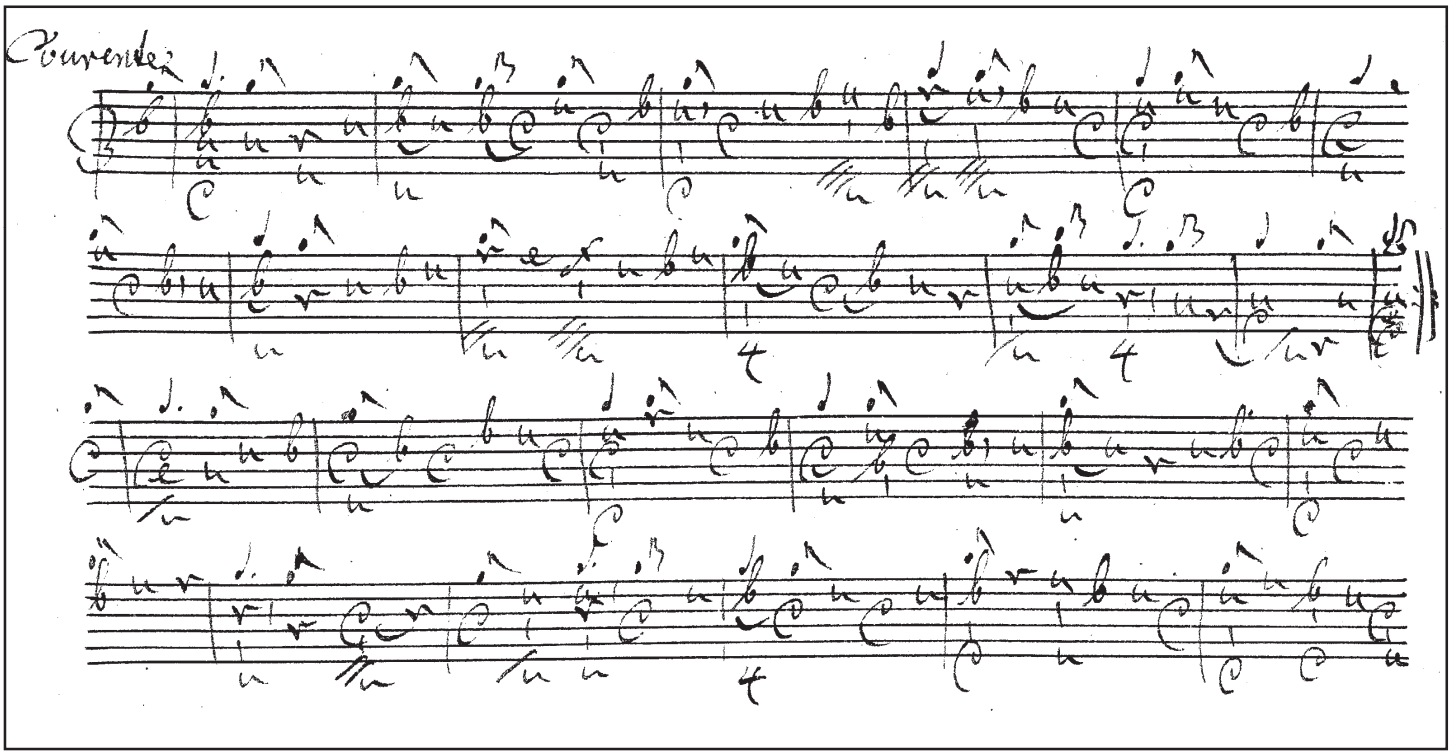
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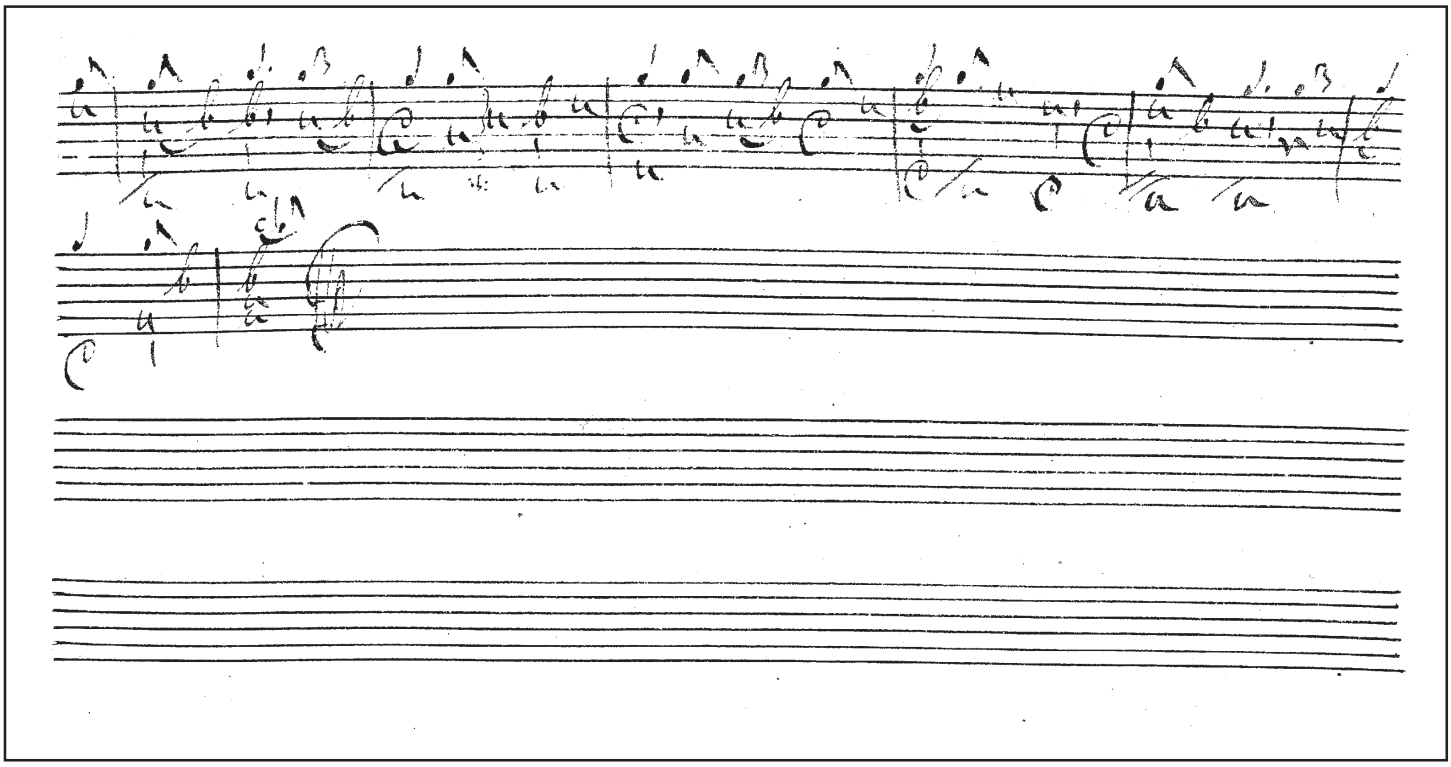

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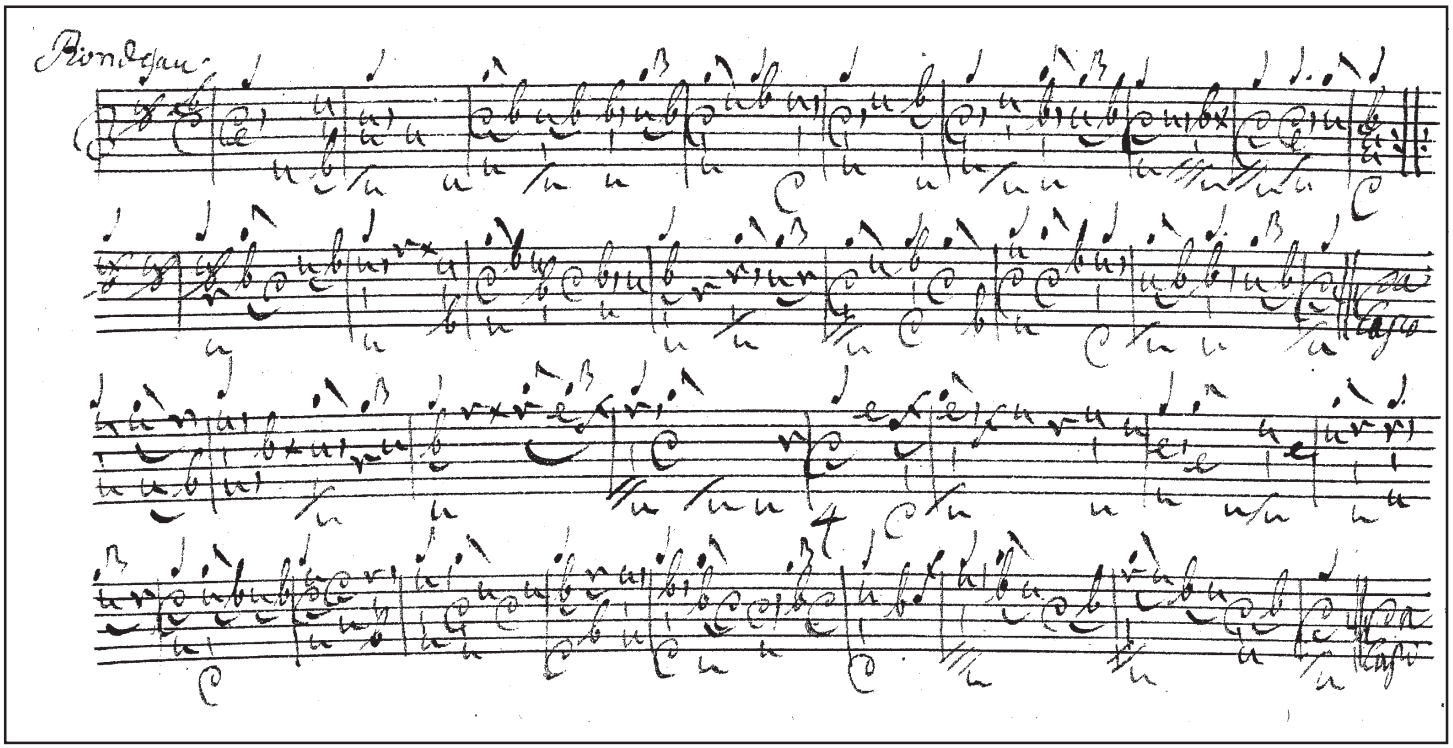

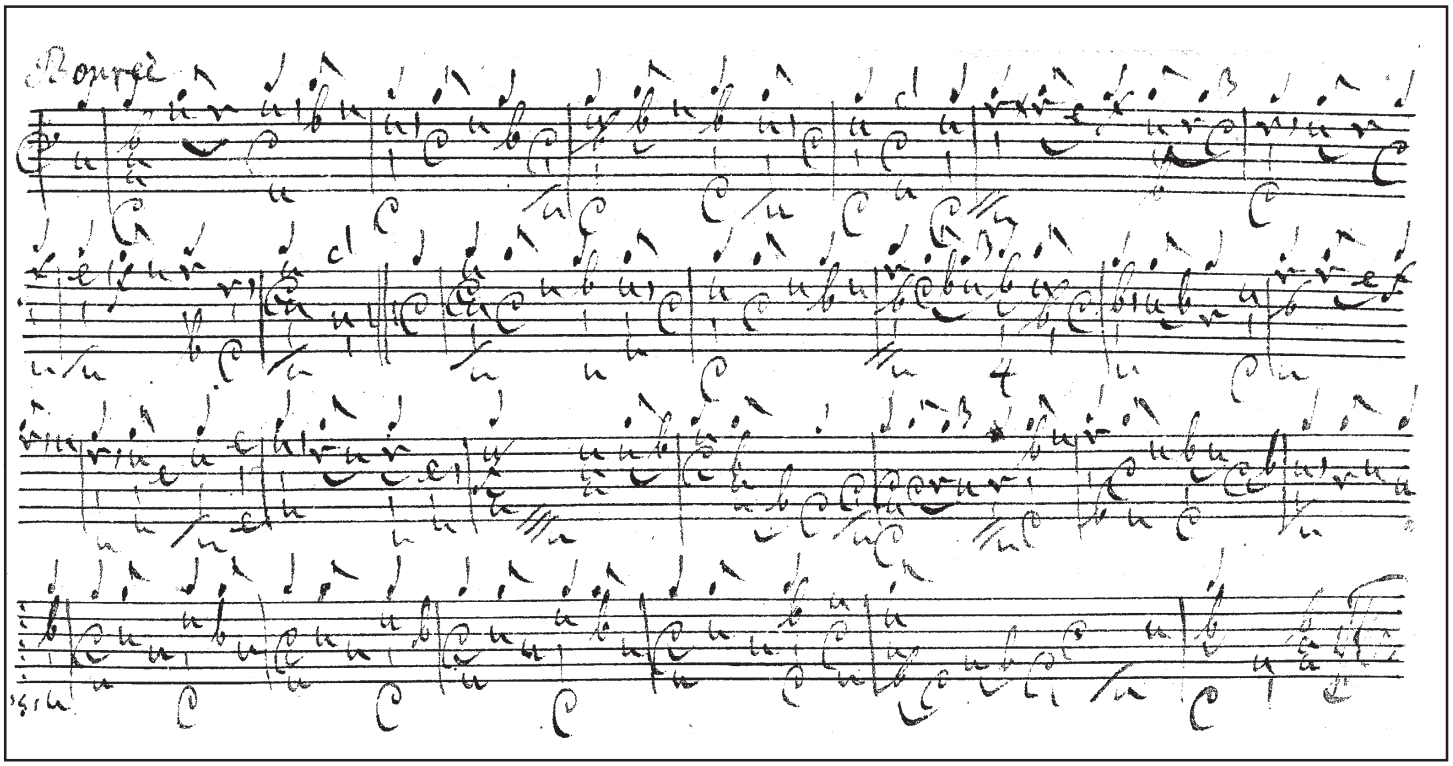

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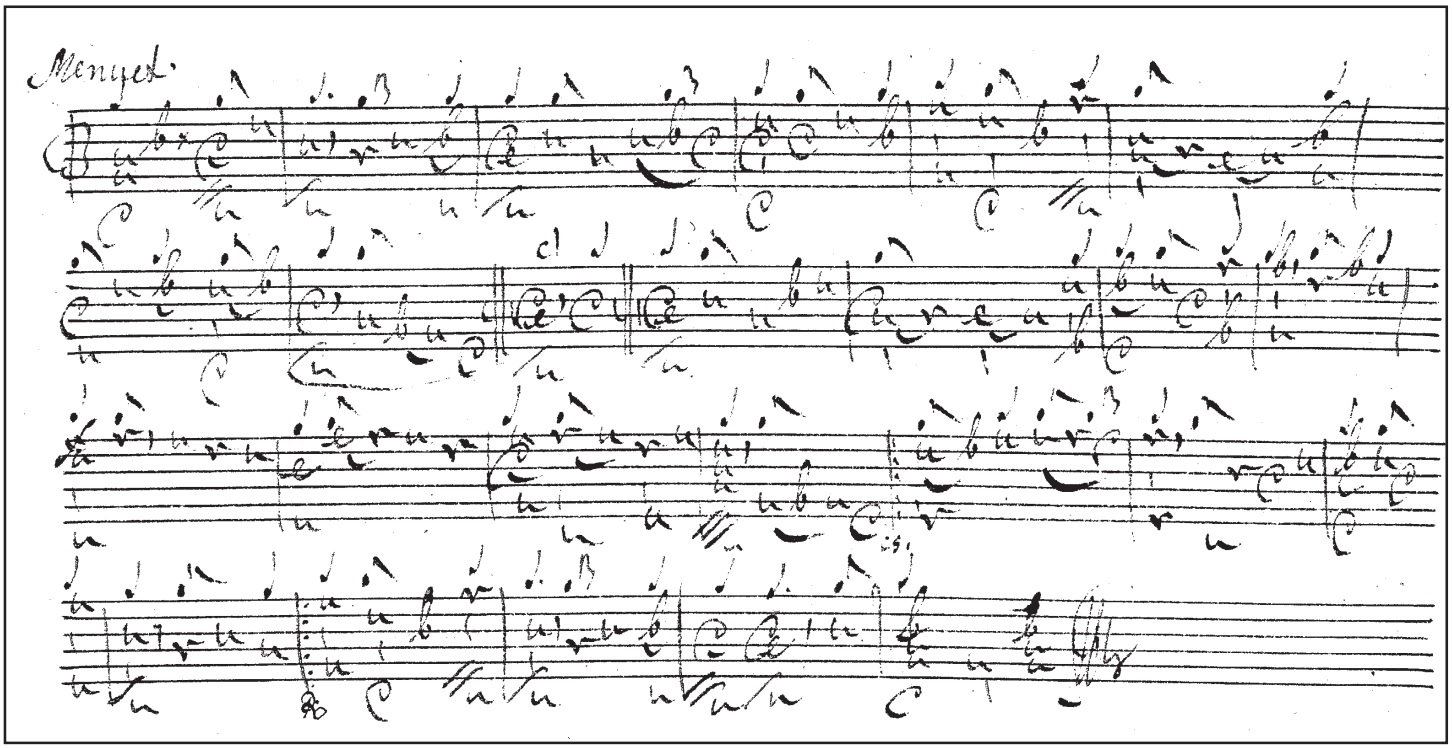
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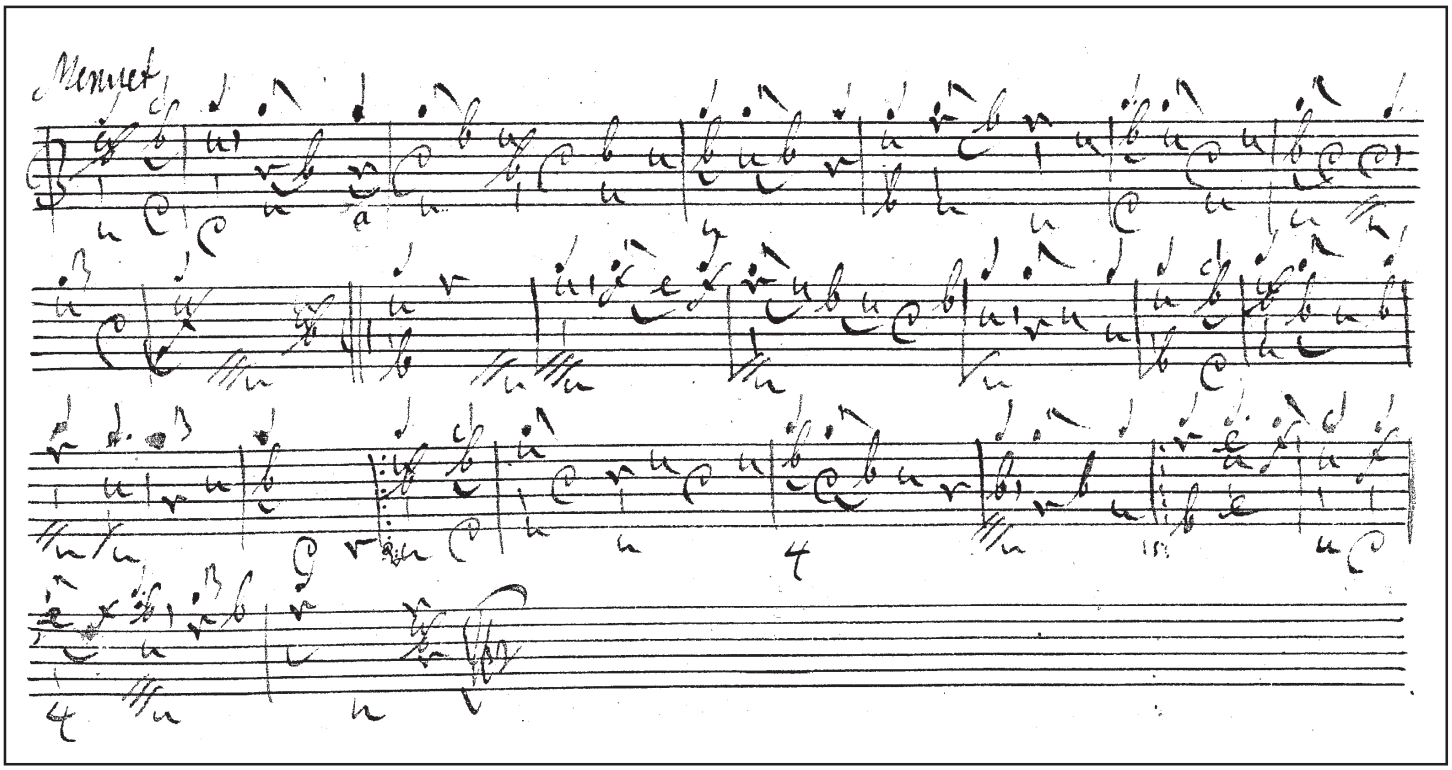
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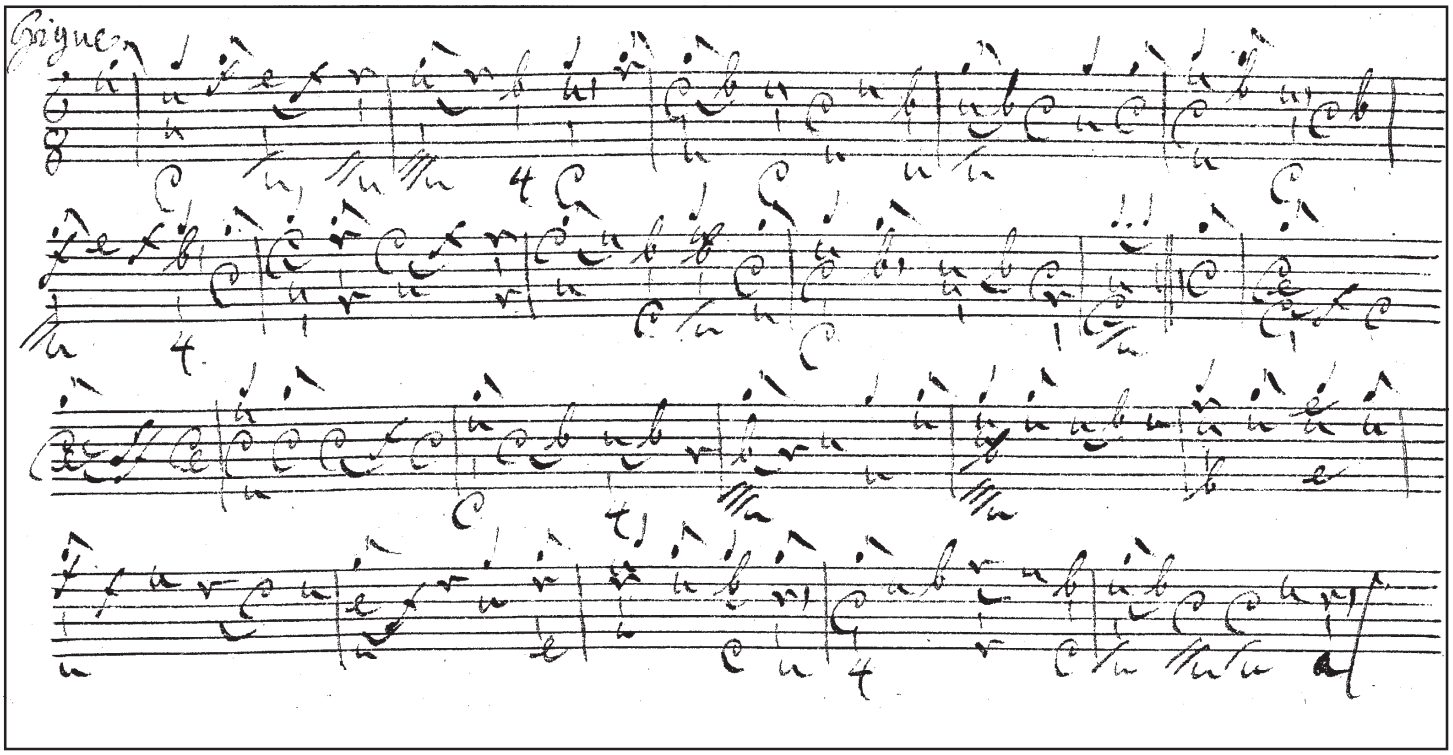

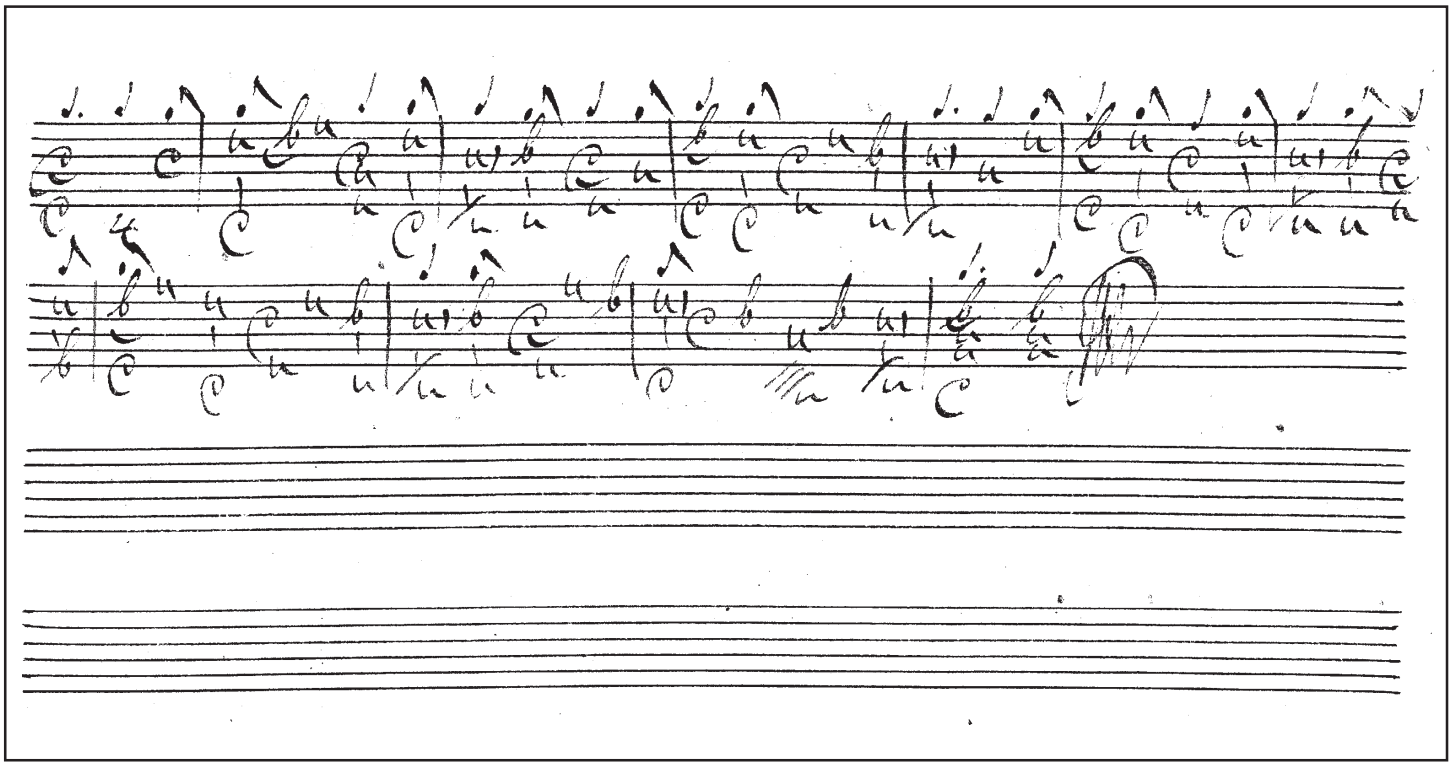

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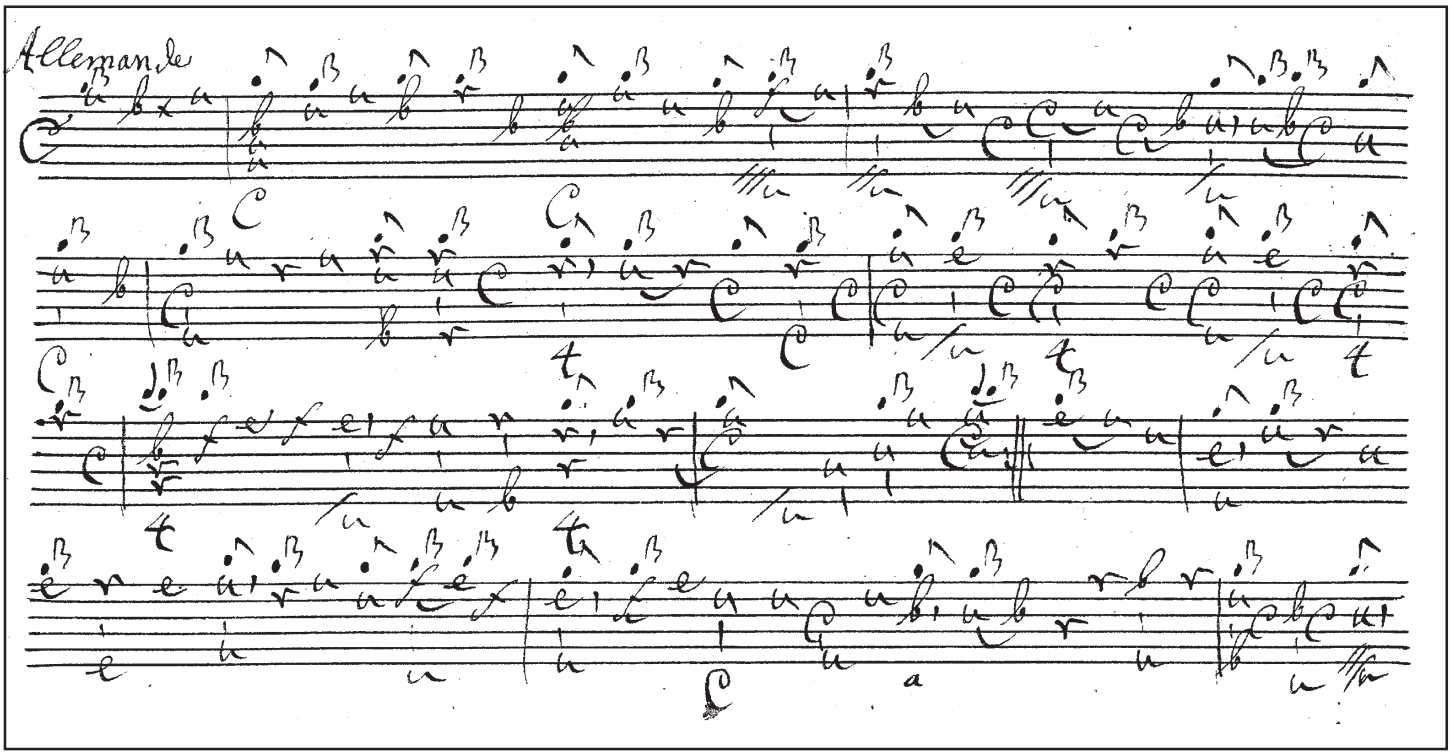
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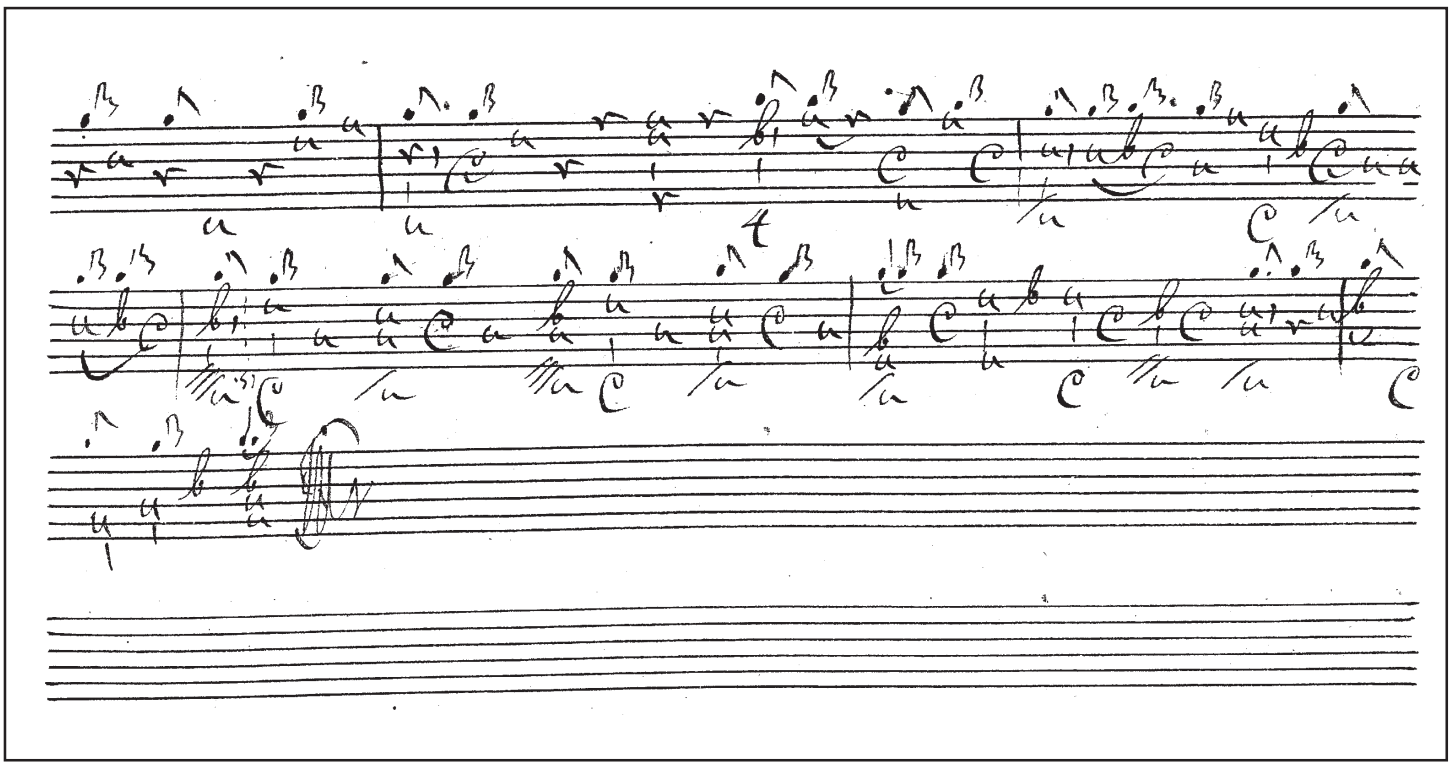
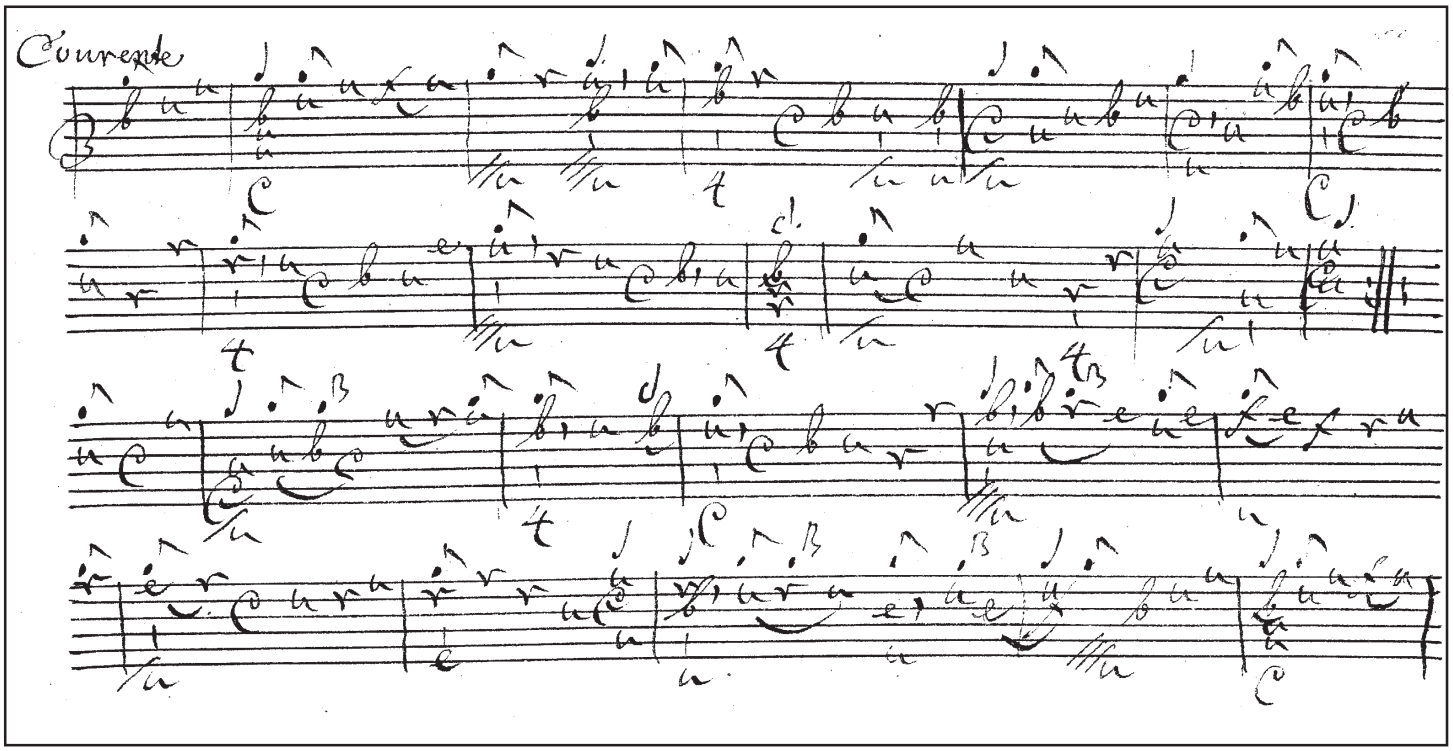
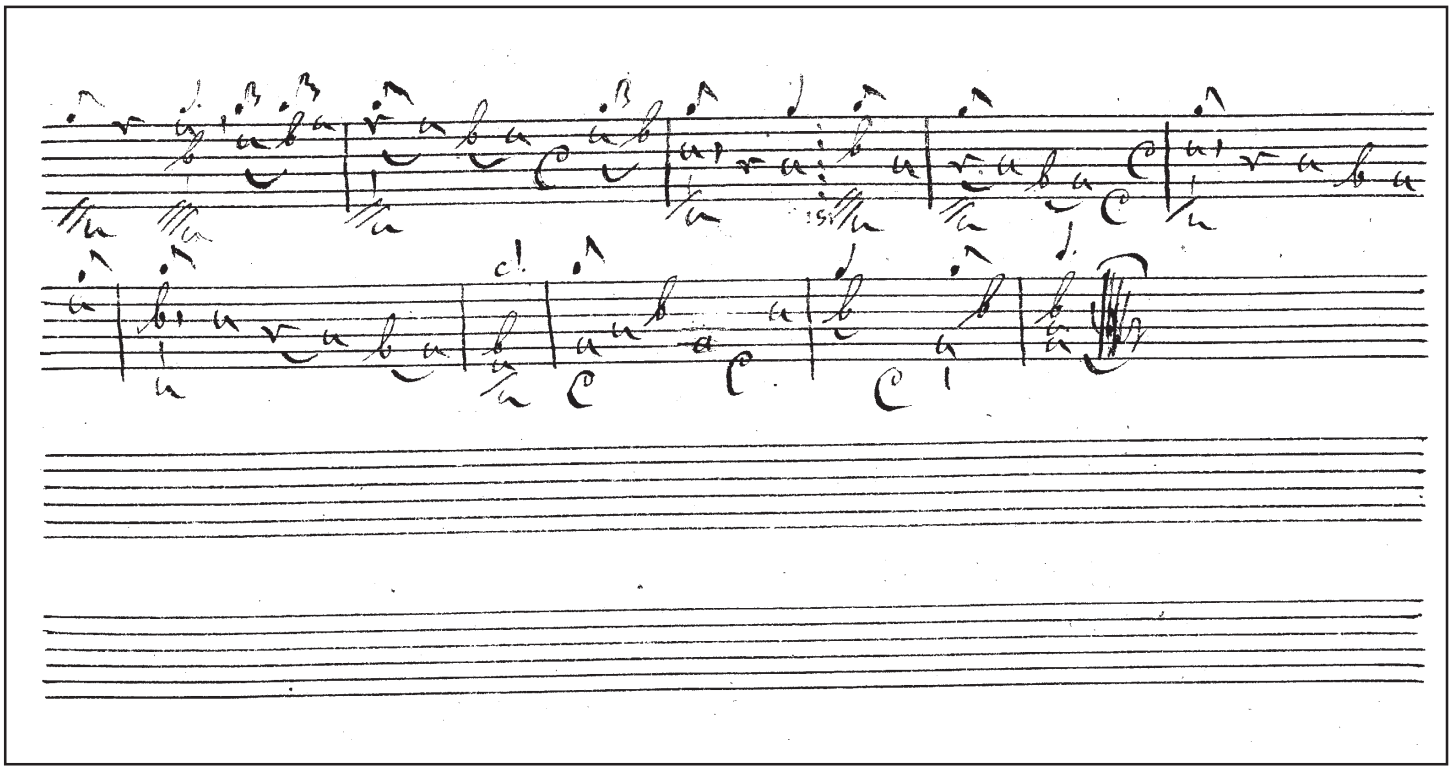
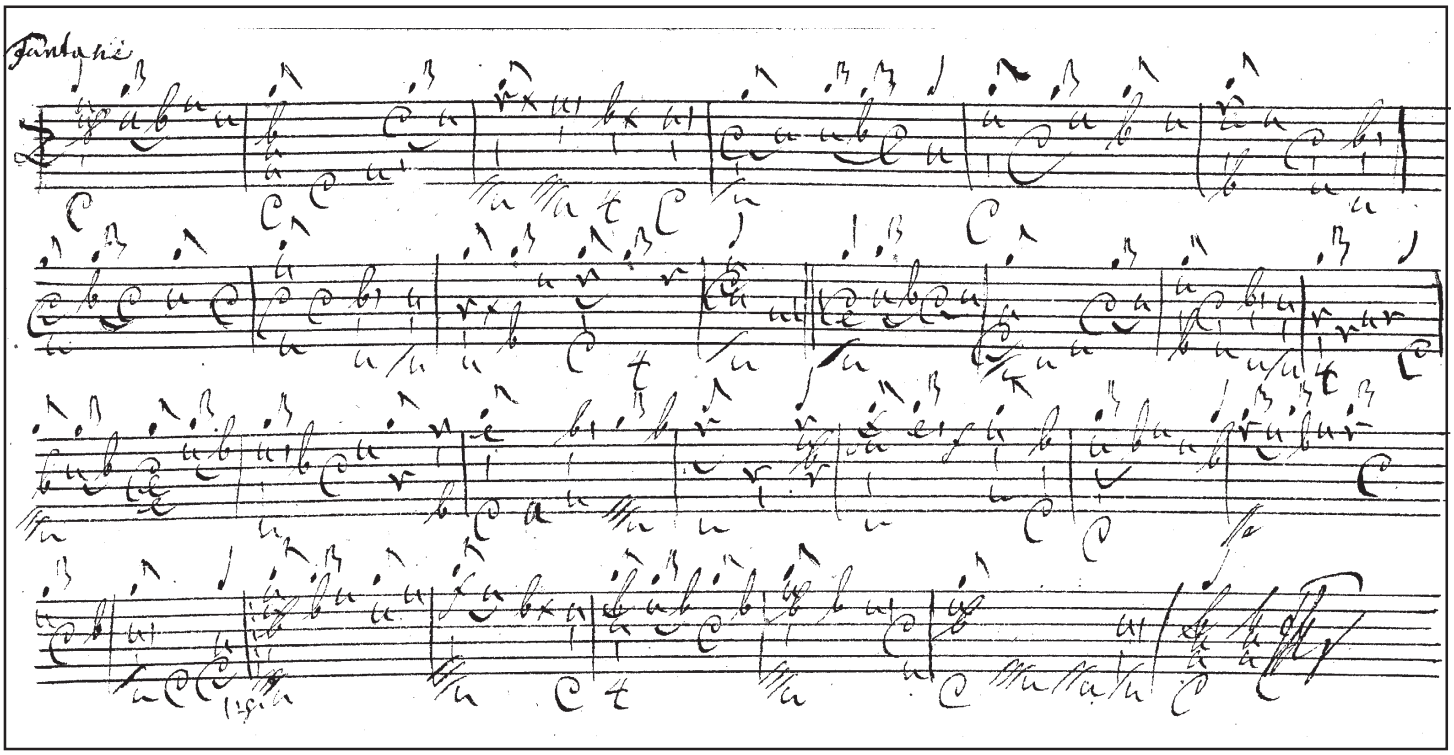



Courente

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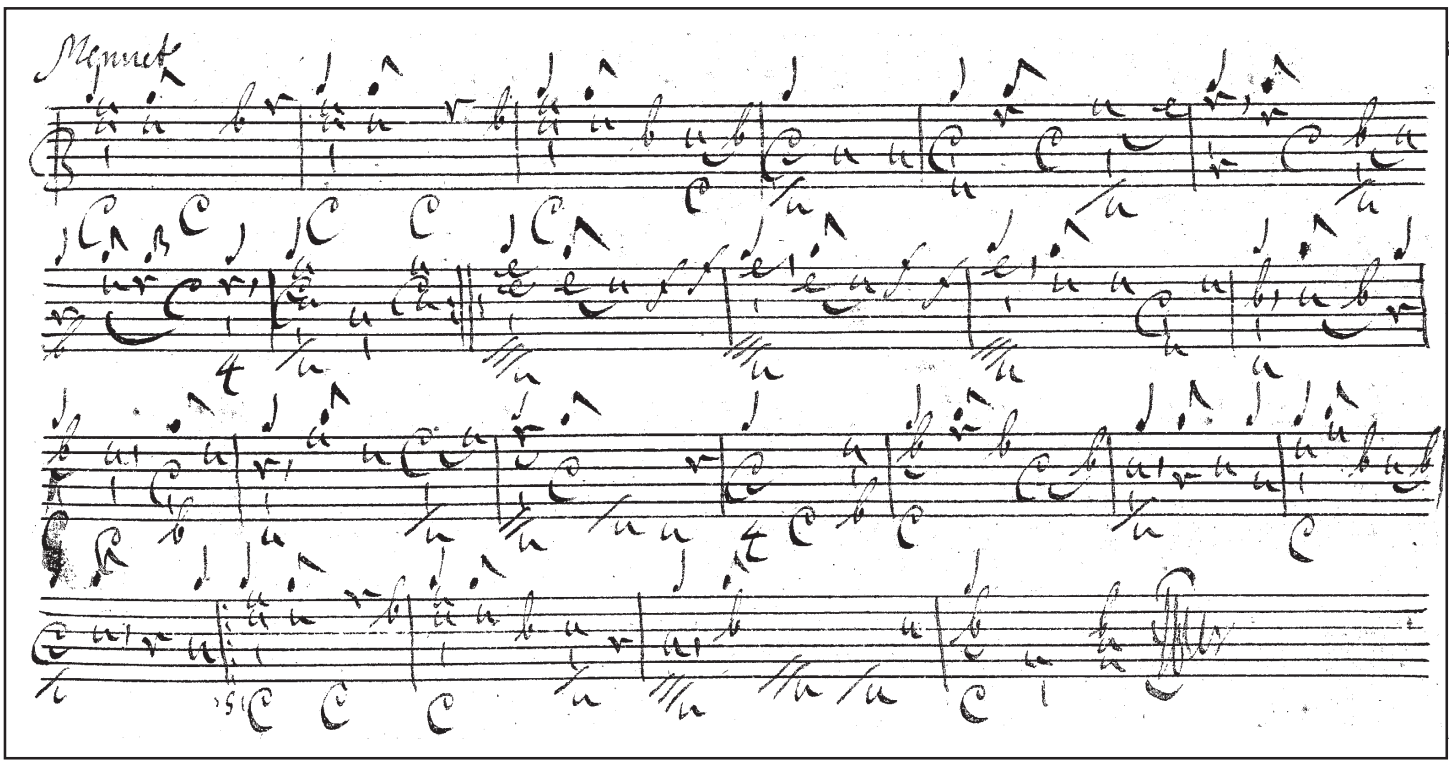
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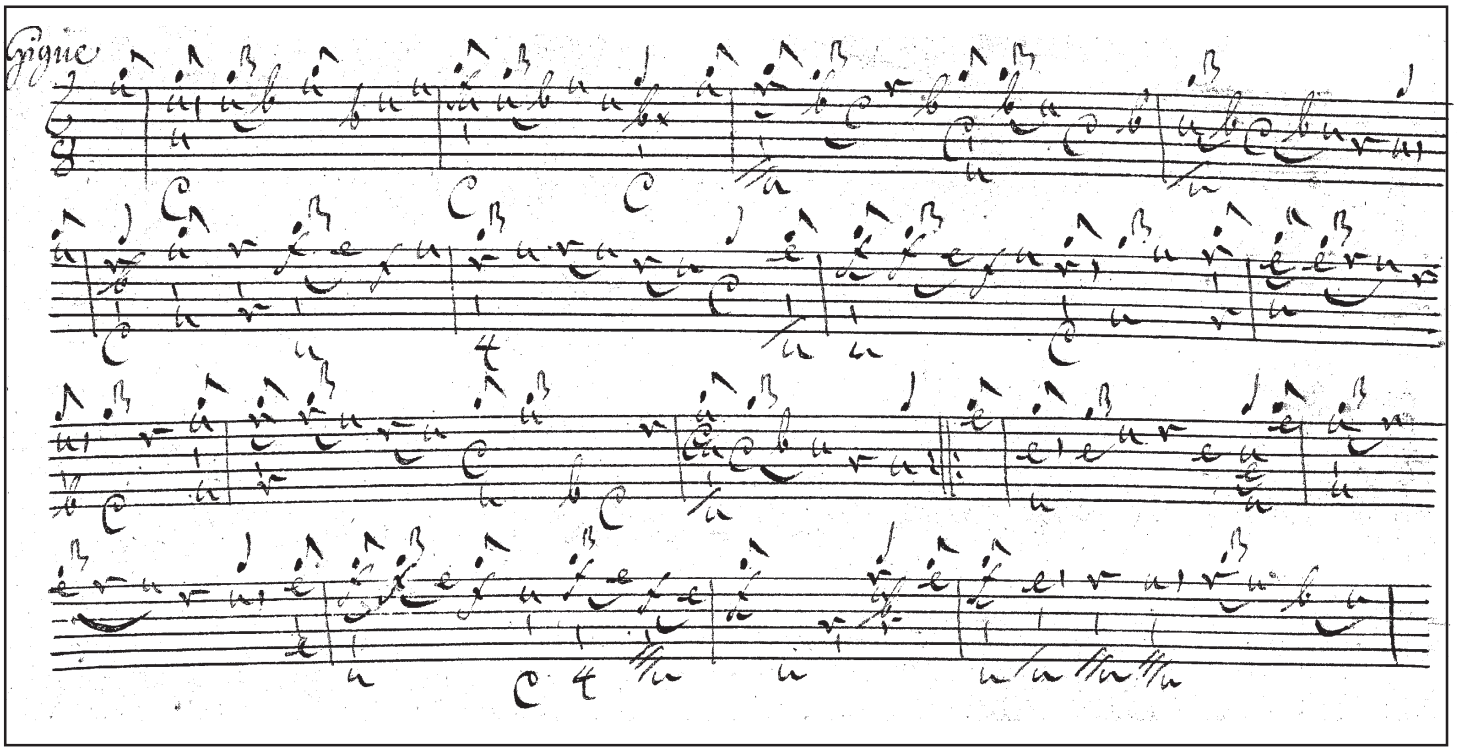
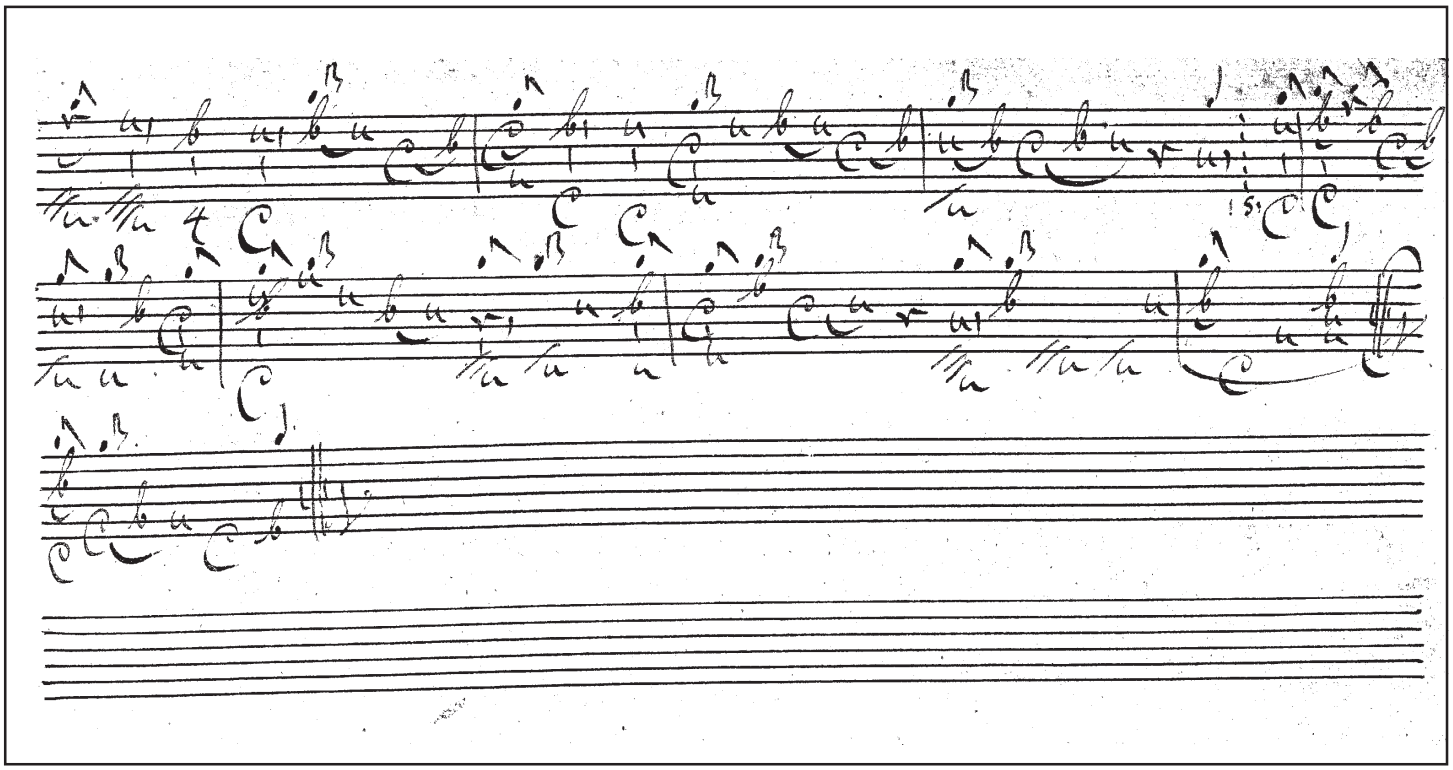
19v





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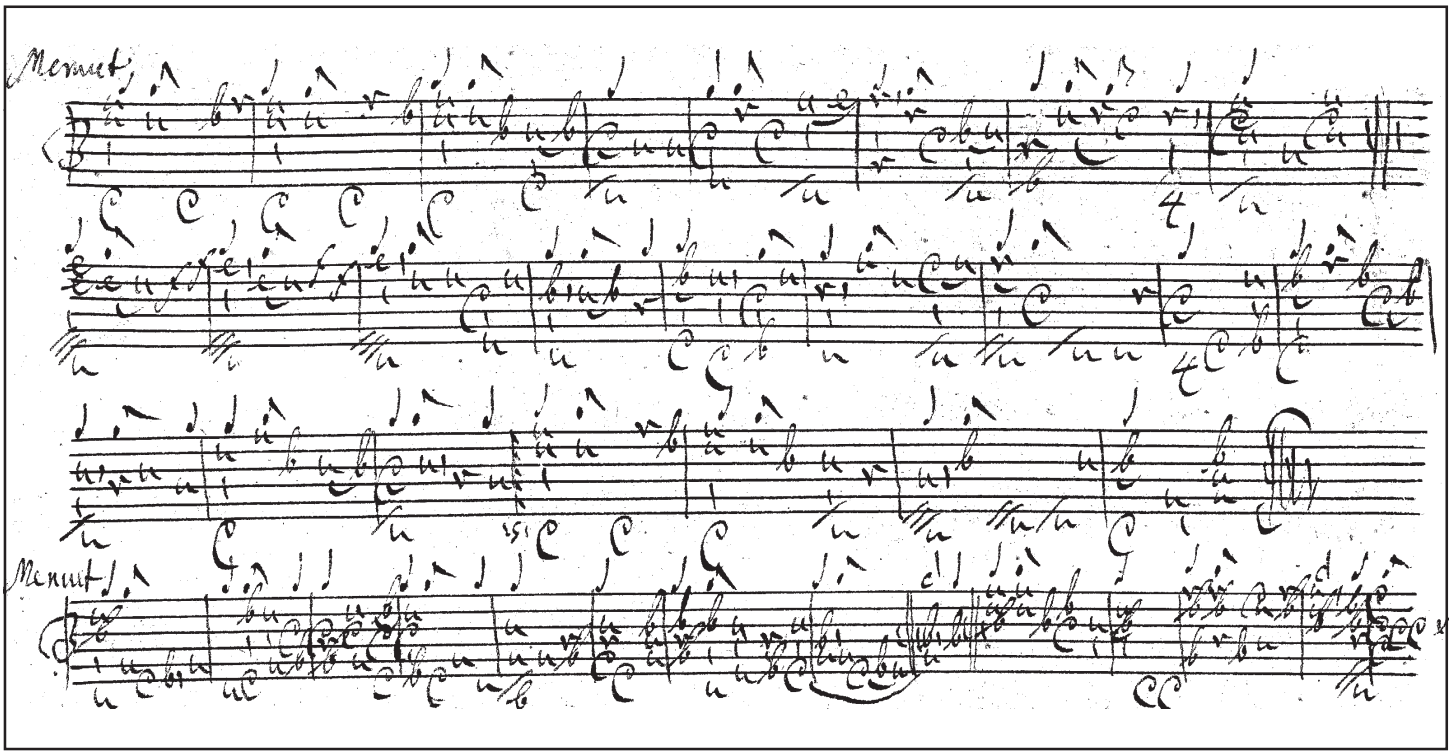
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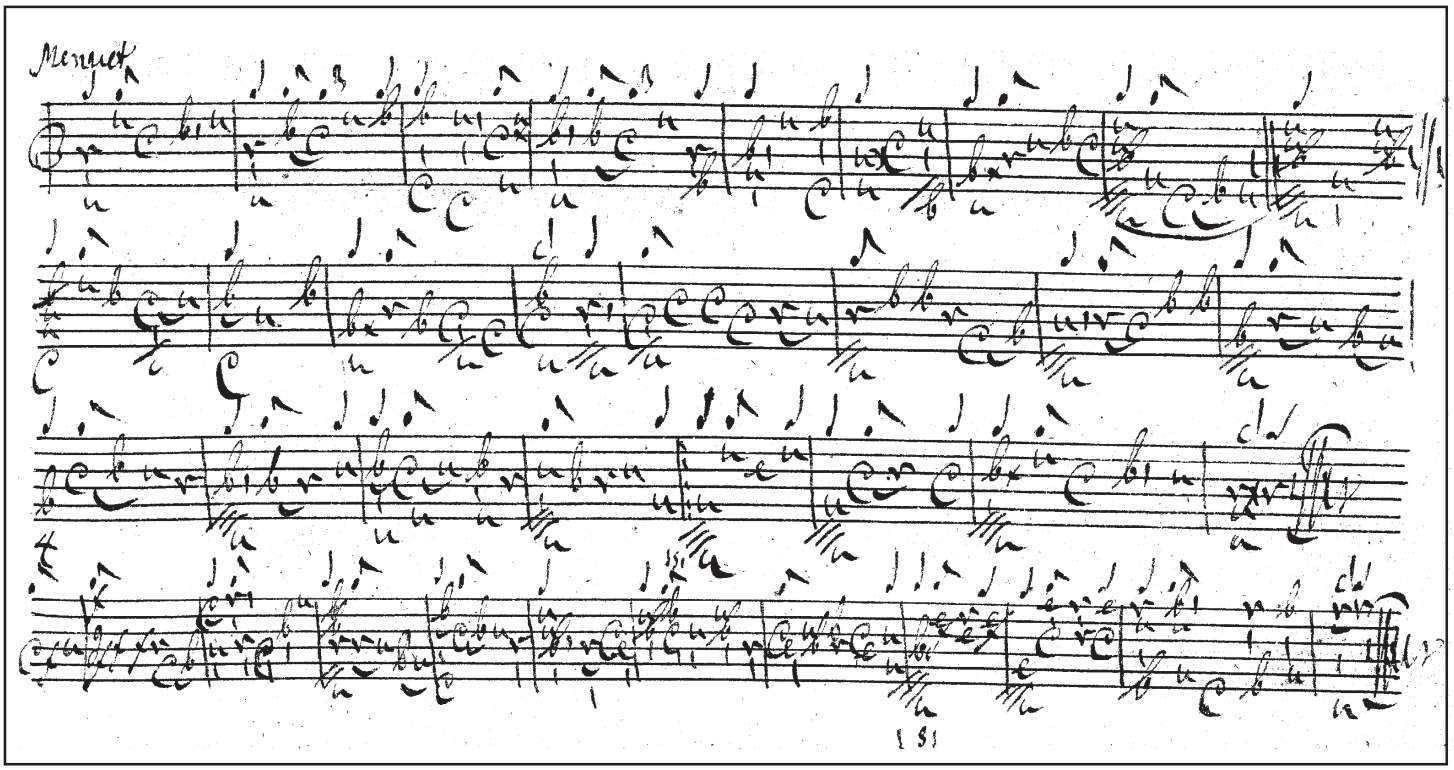
Menuet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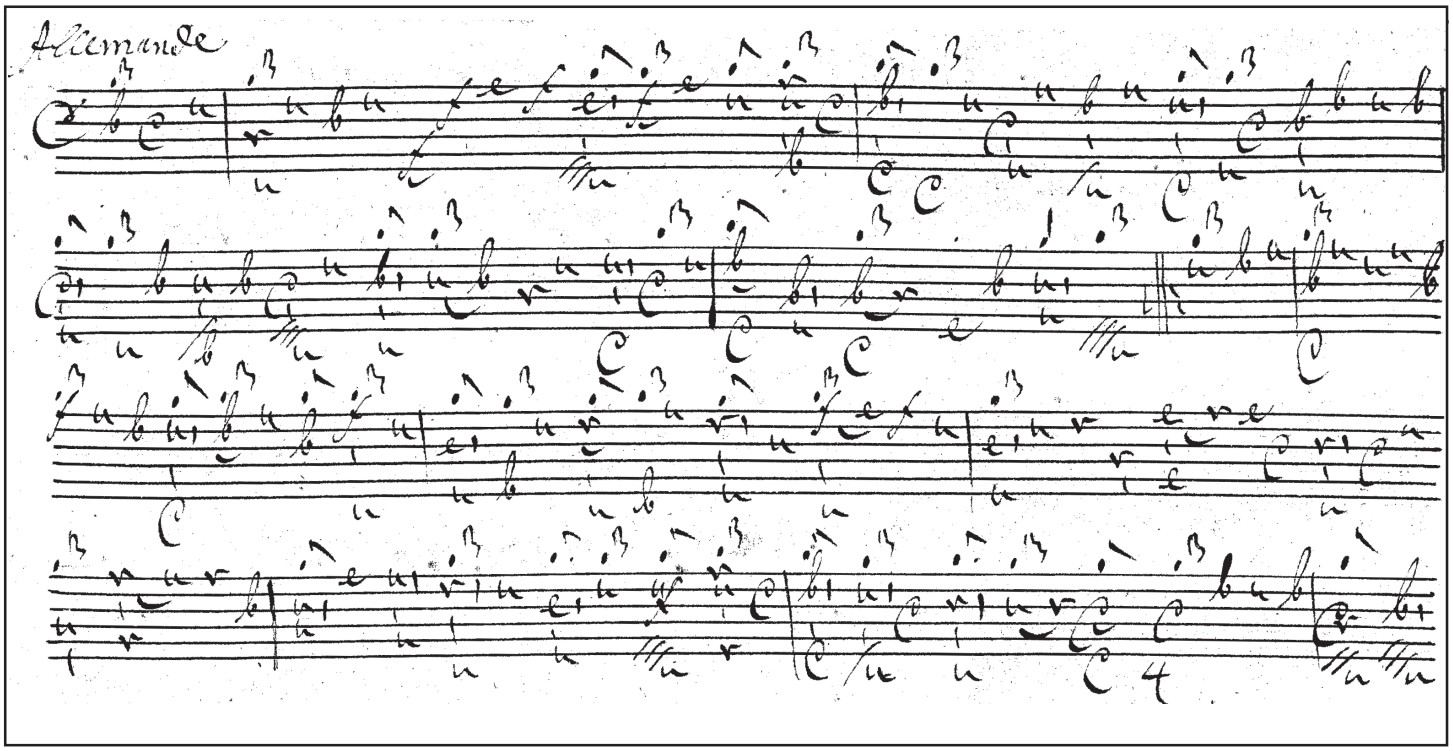

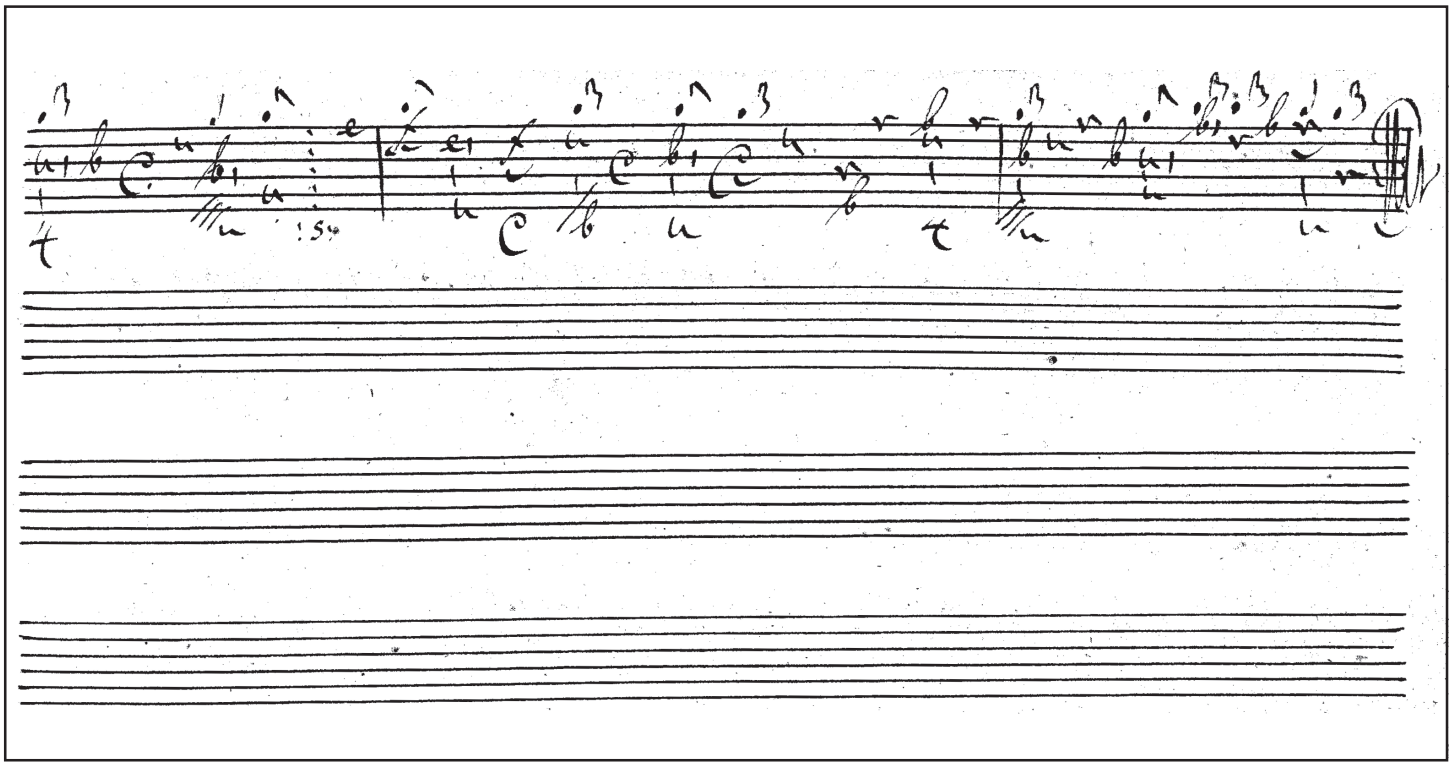

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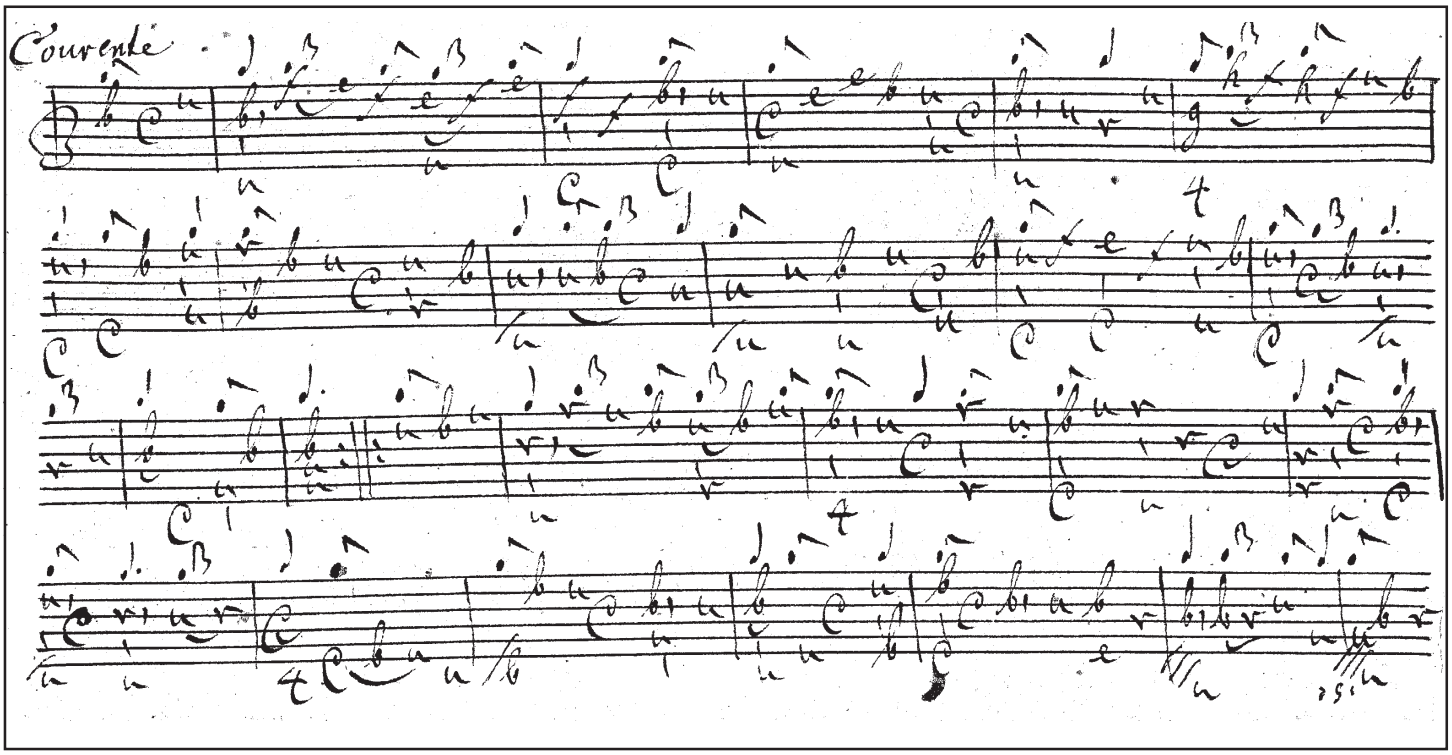
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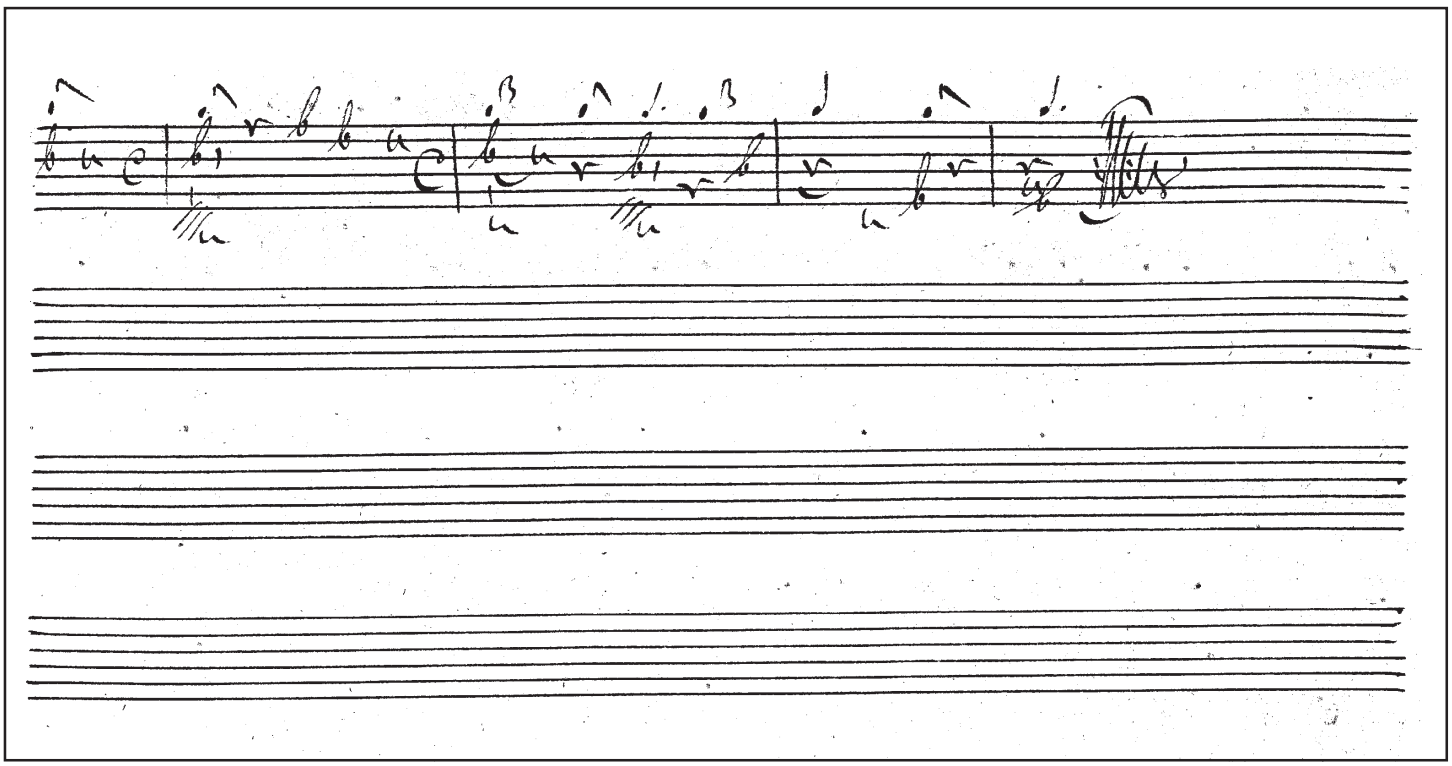

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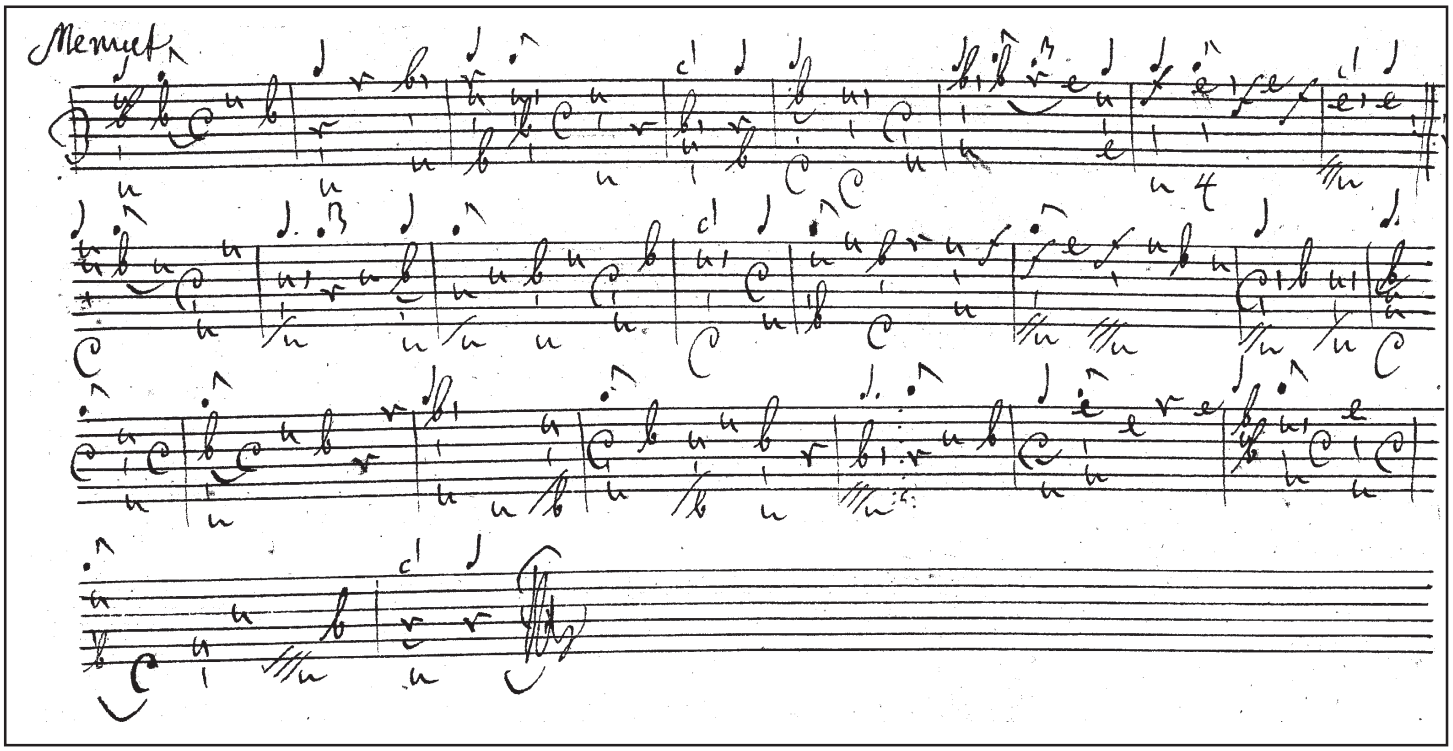

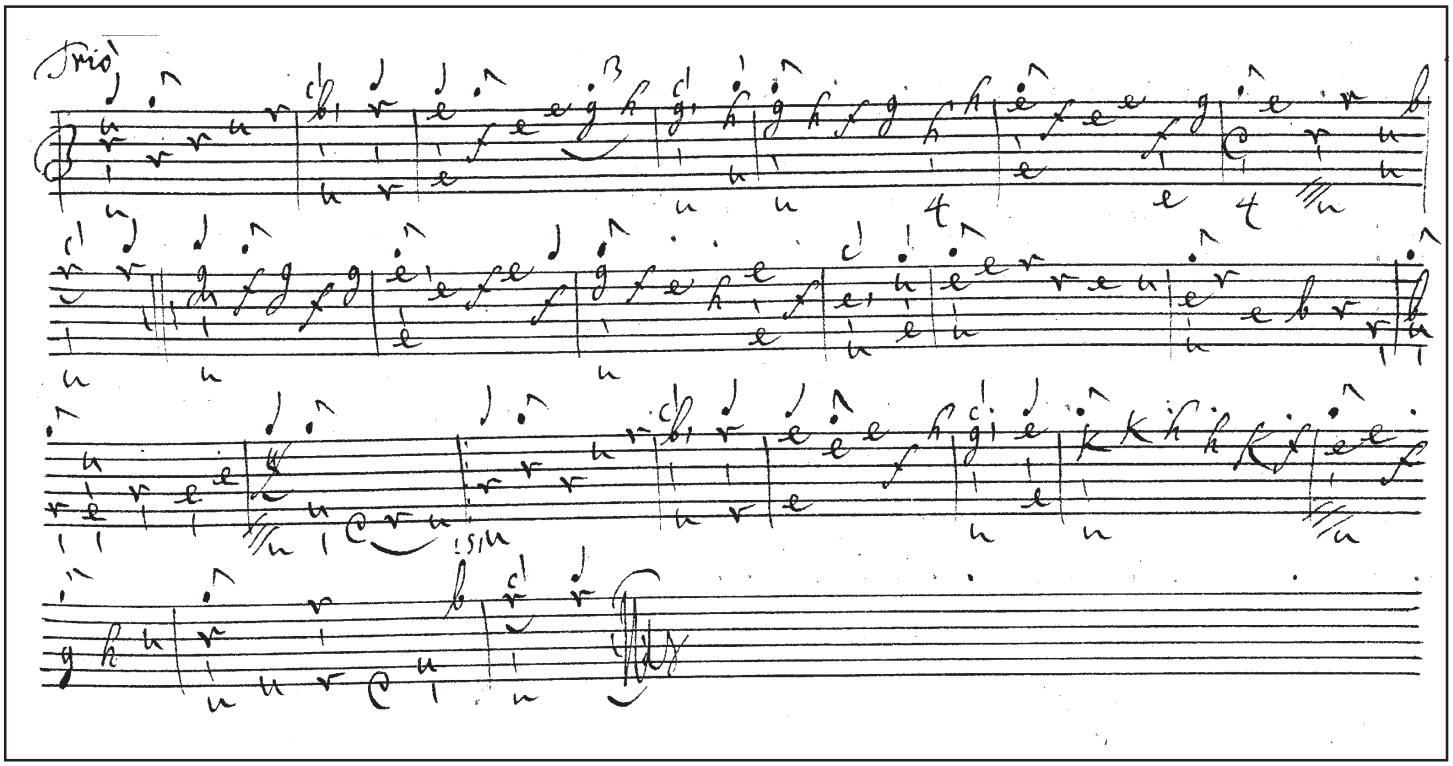

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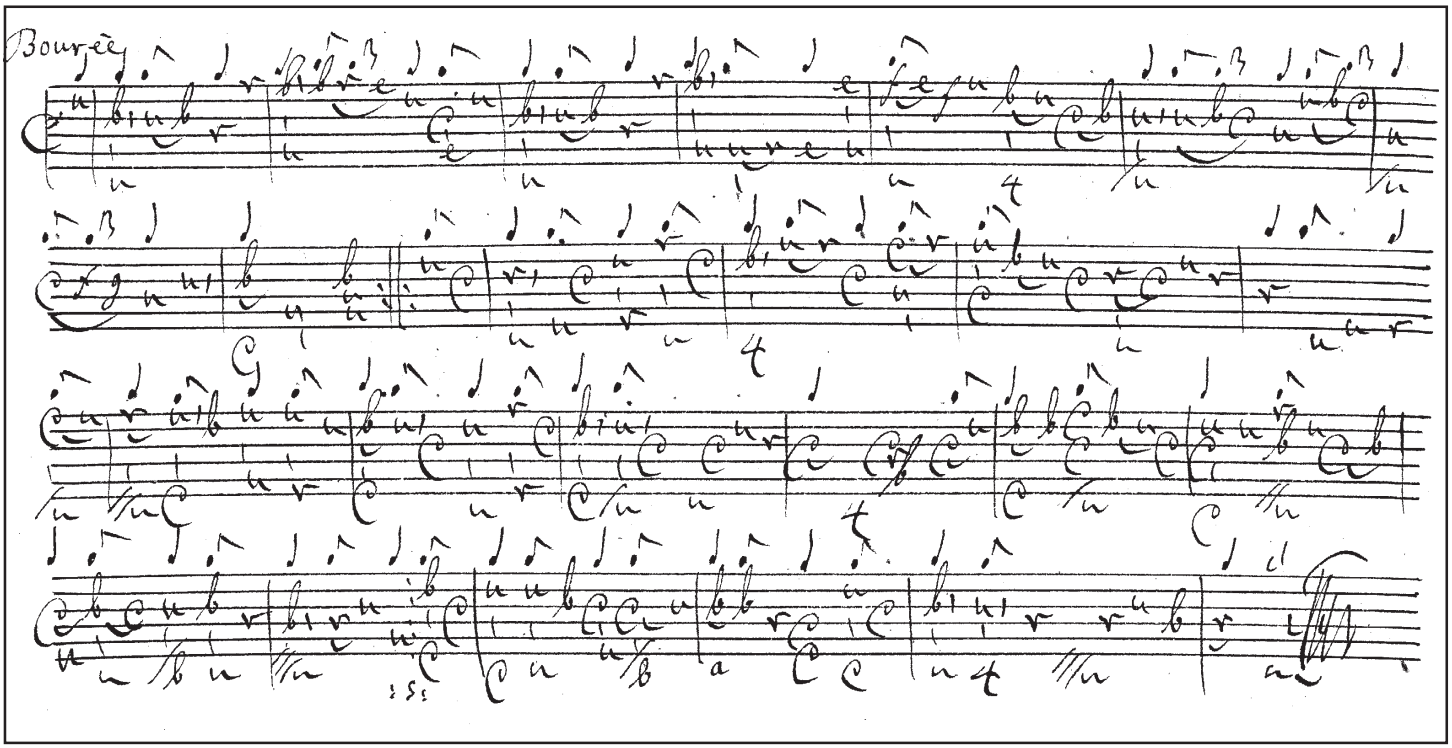
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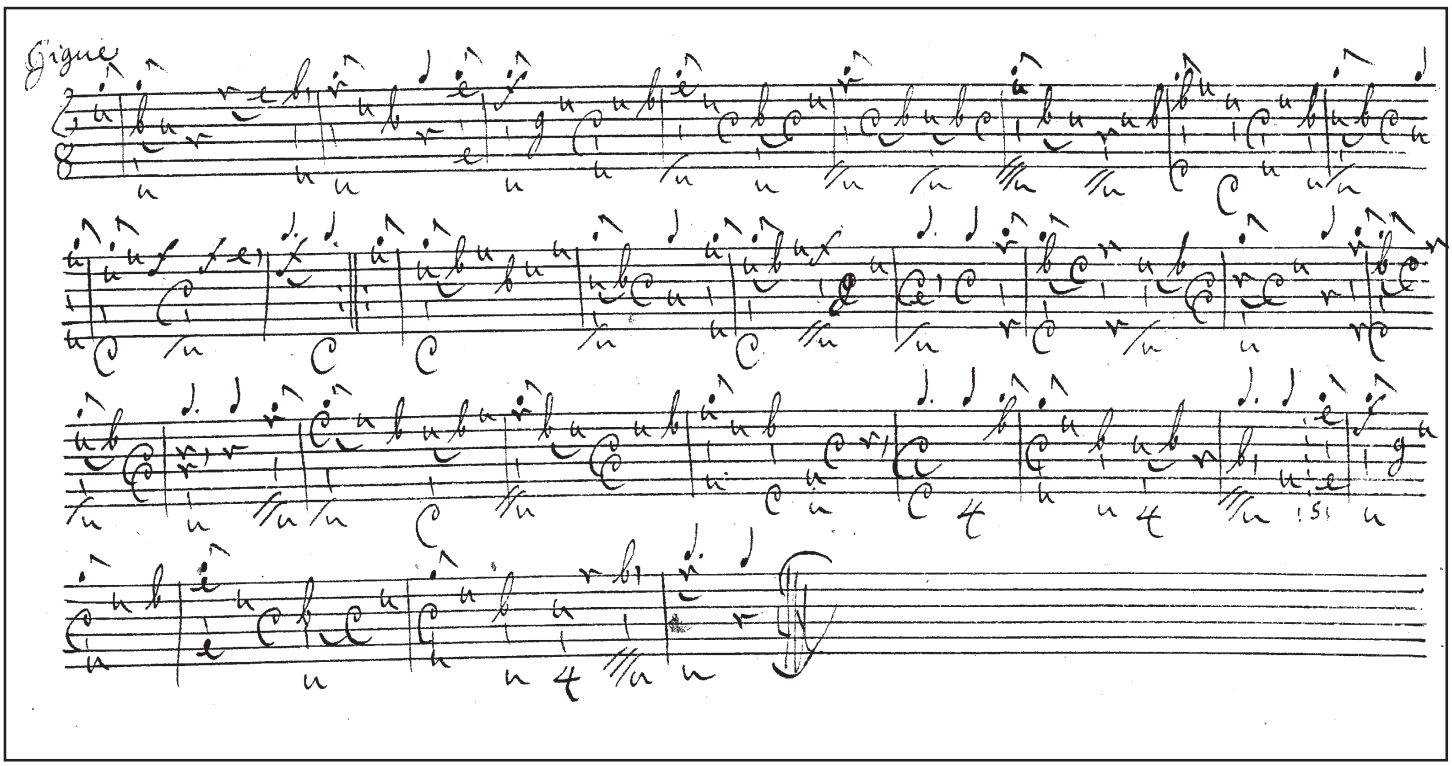
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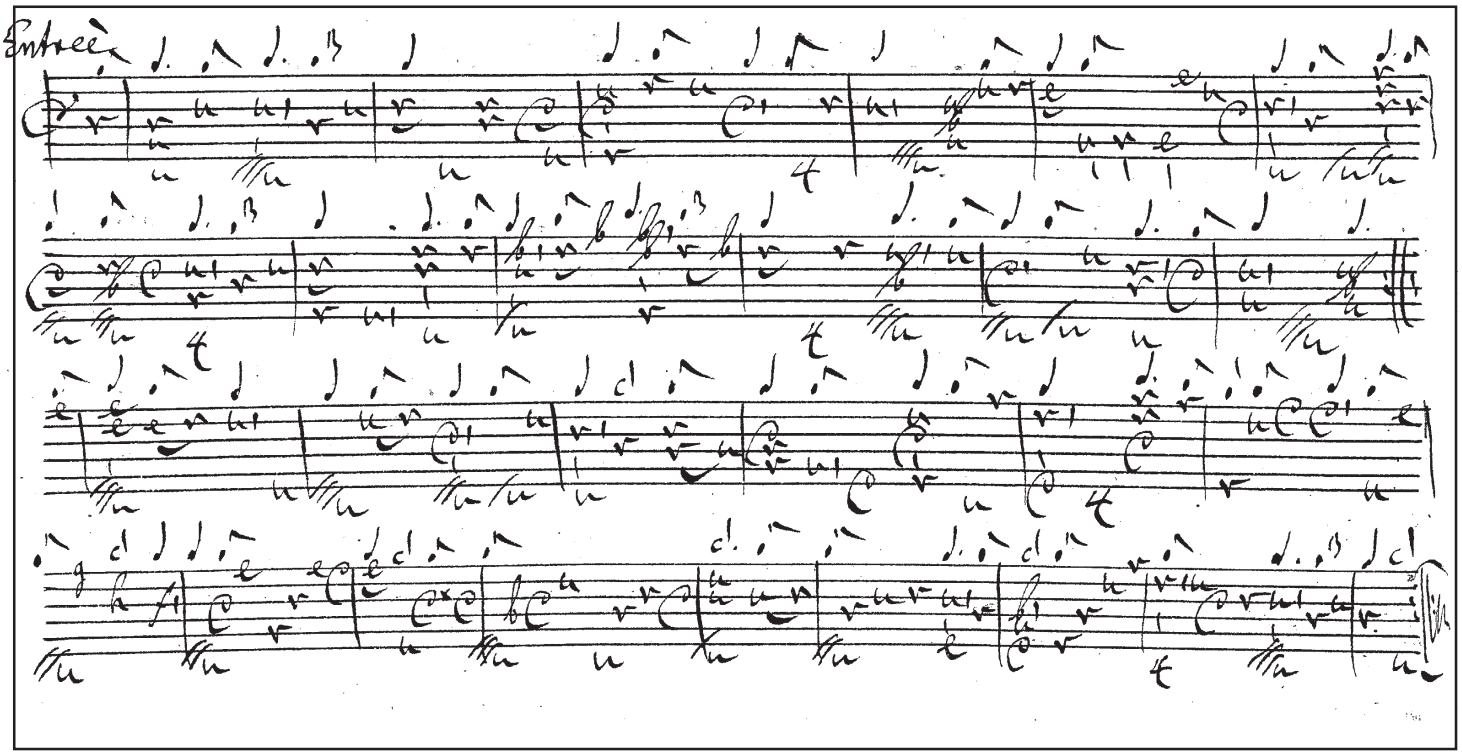
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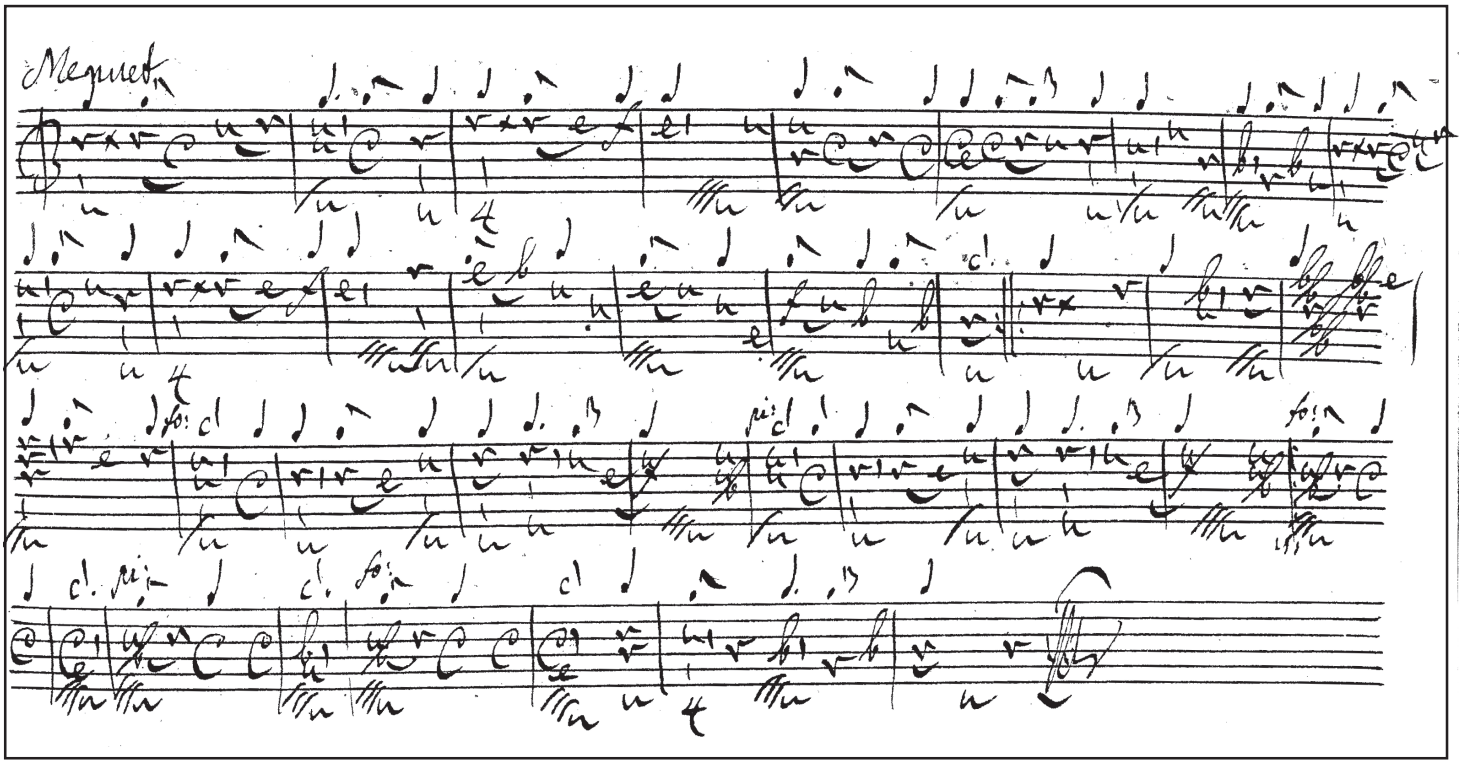
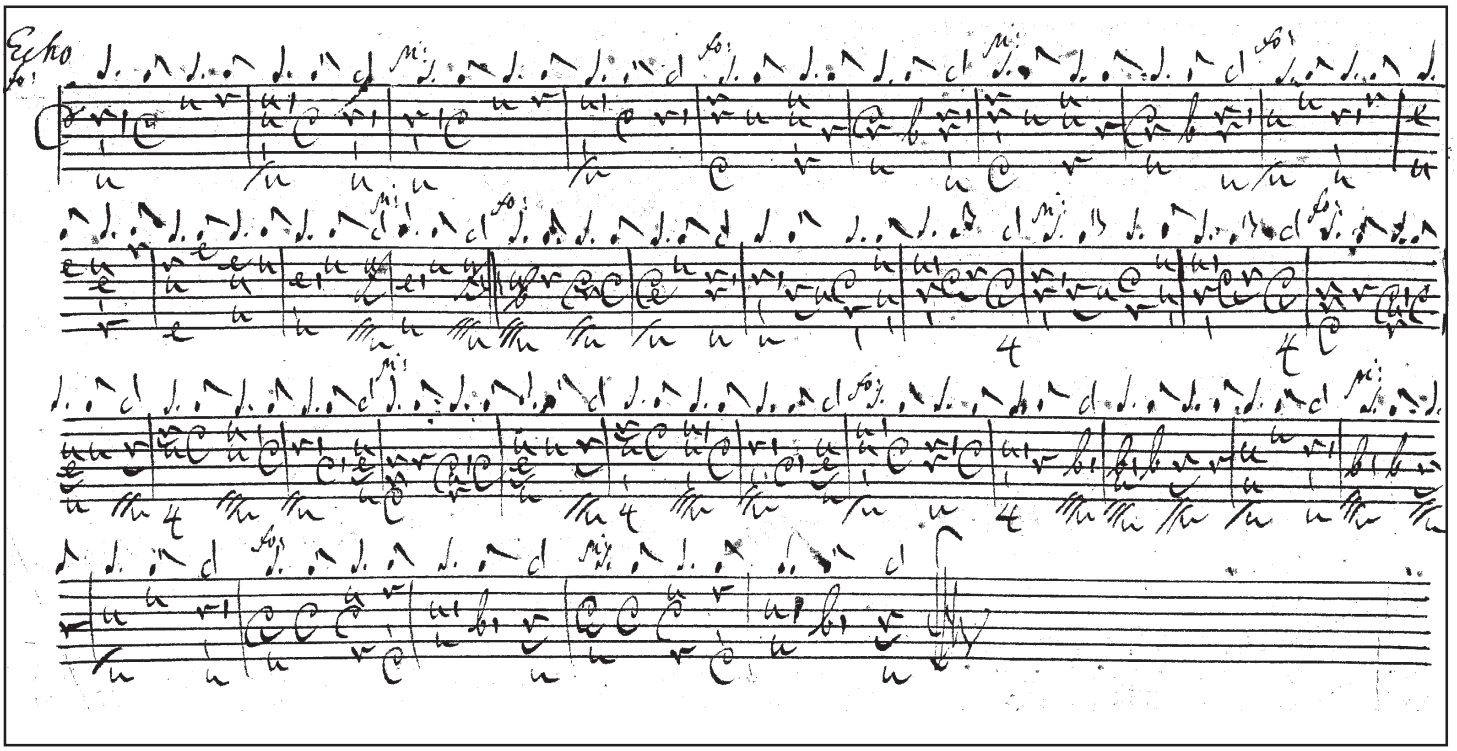

Menuet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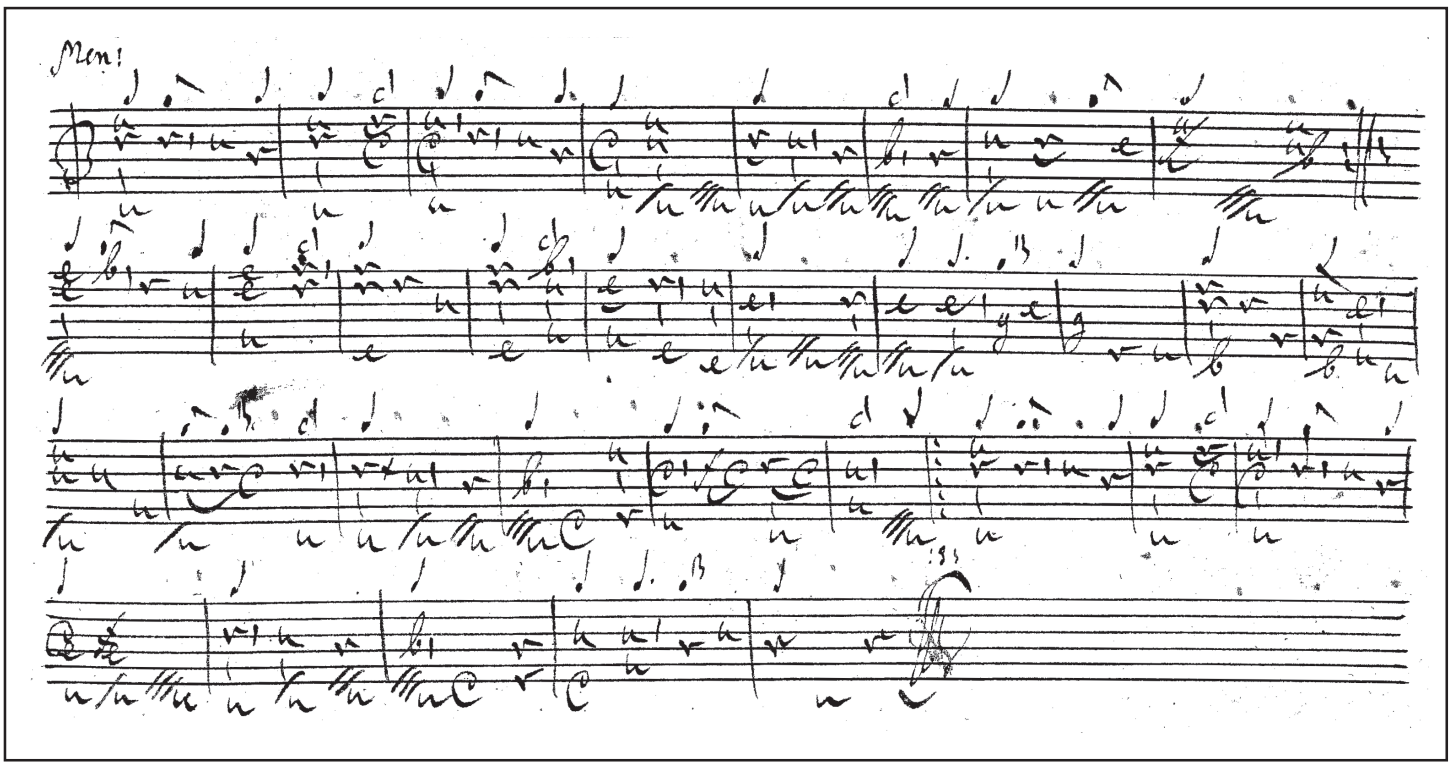
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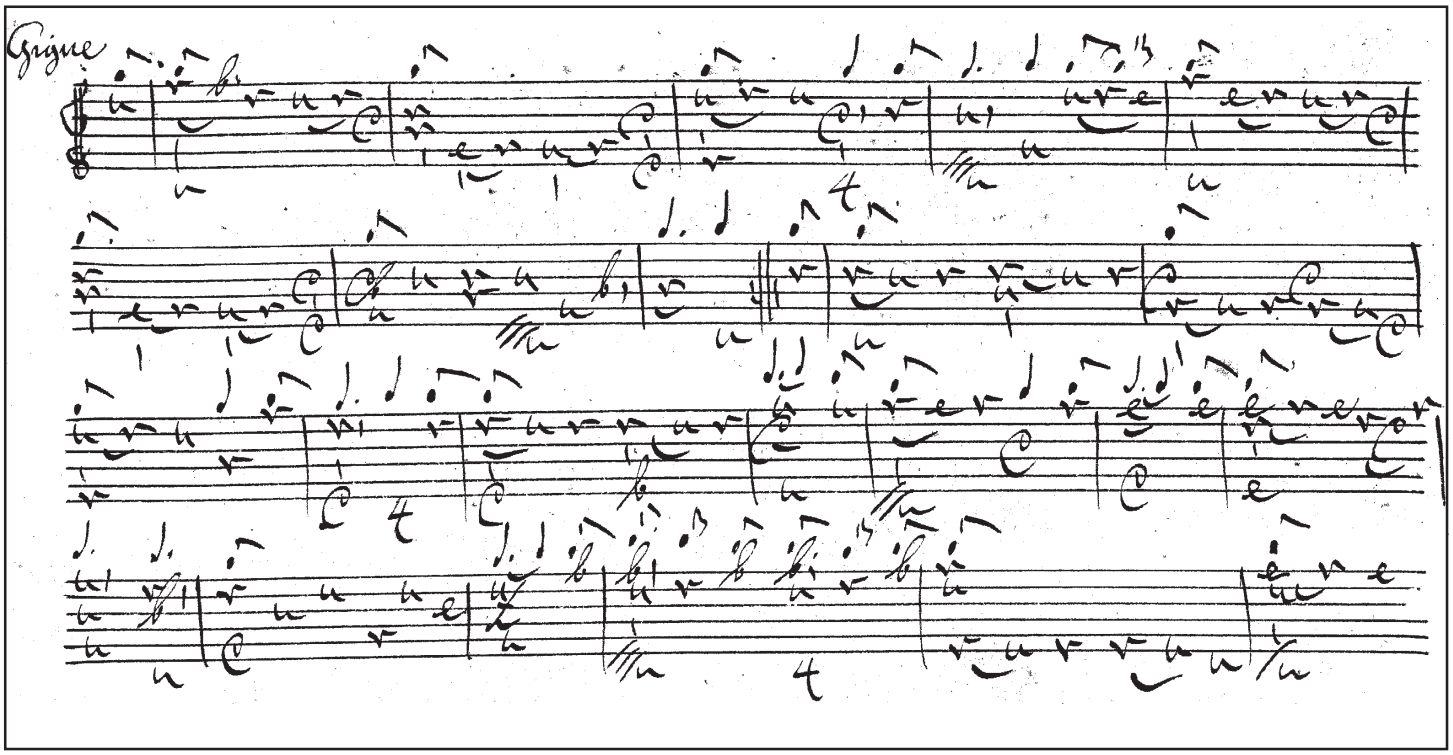
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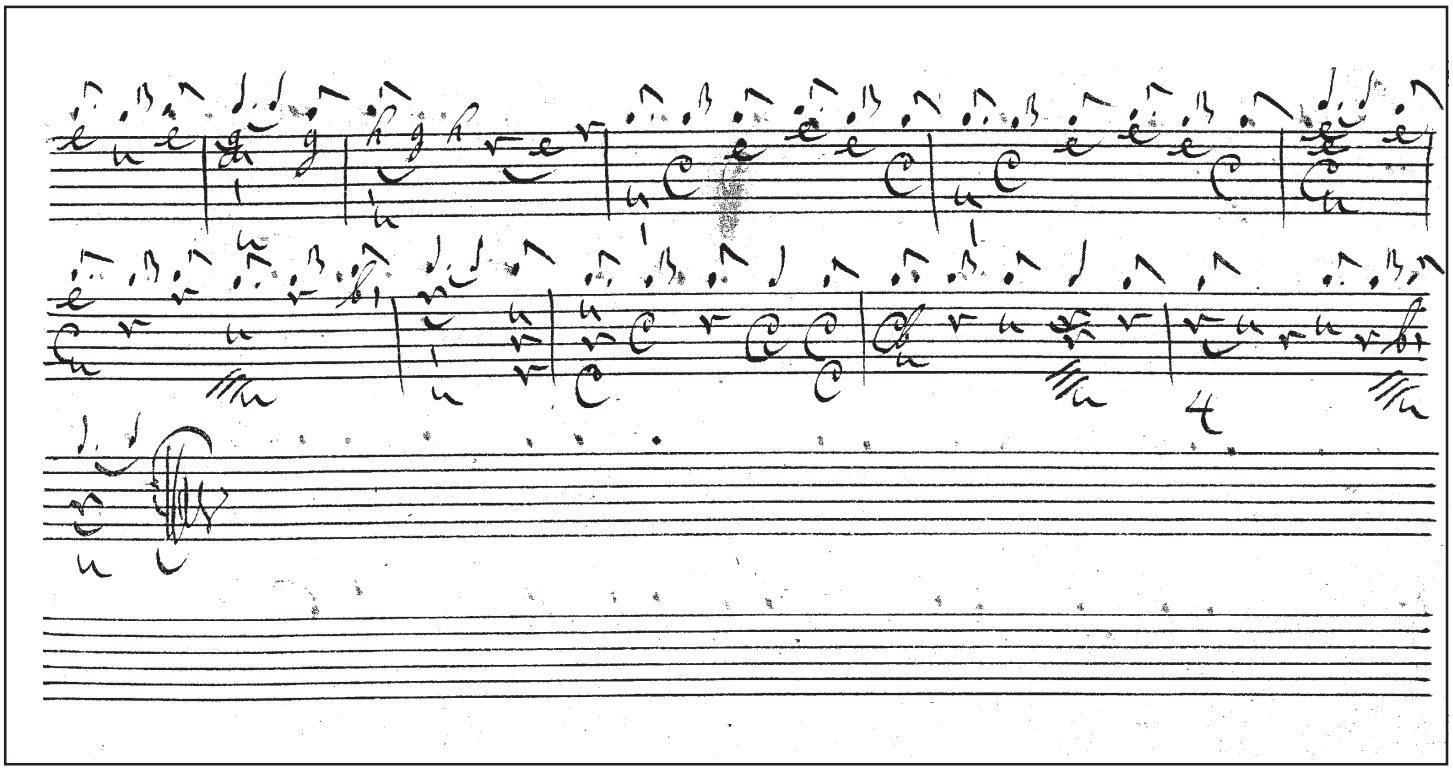

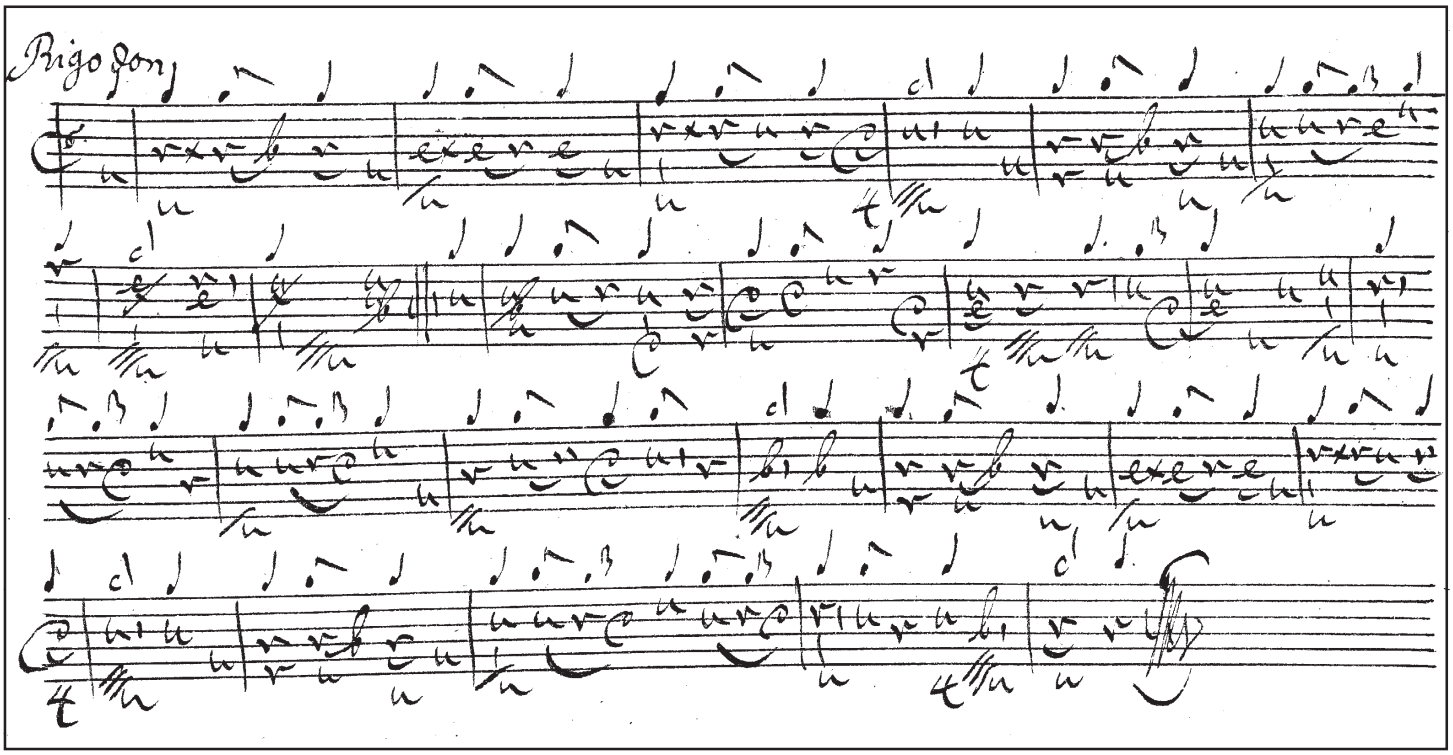
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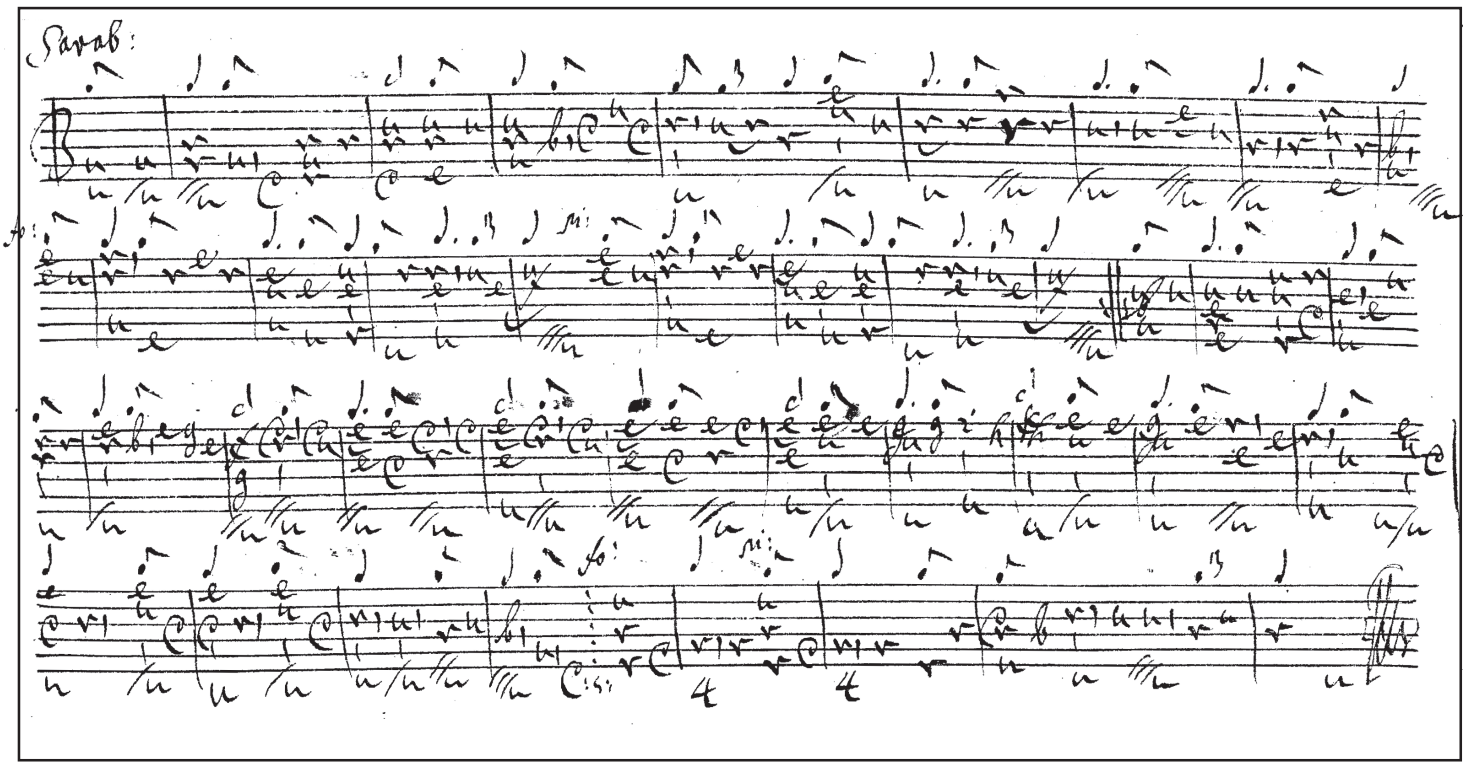
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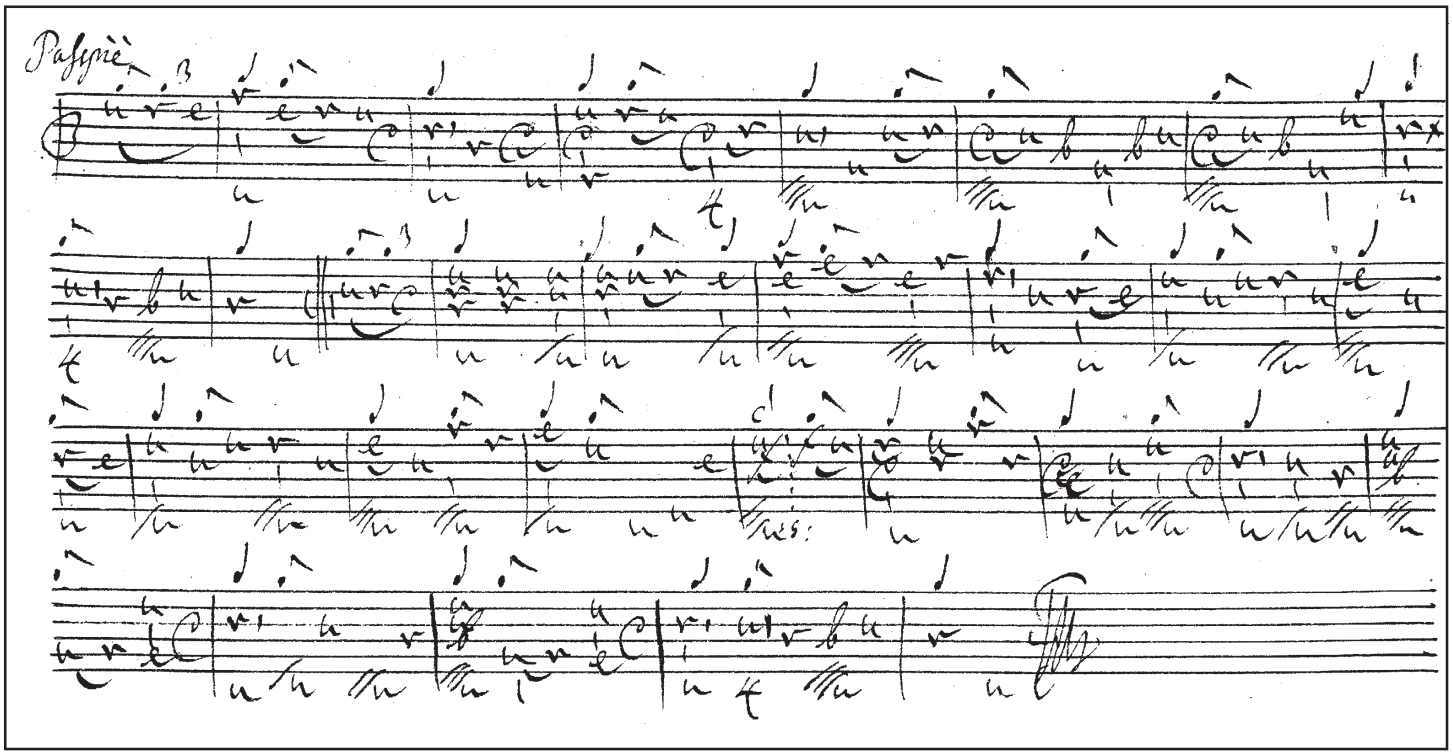
29v



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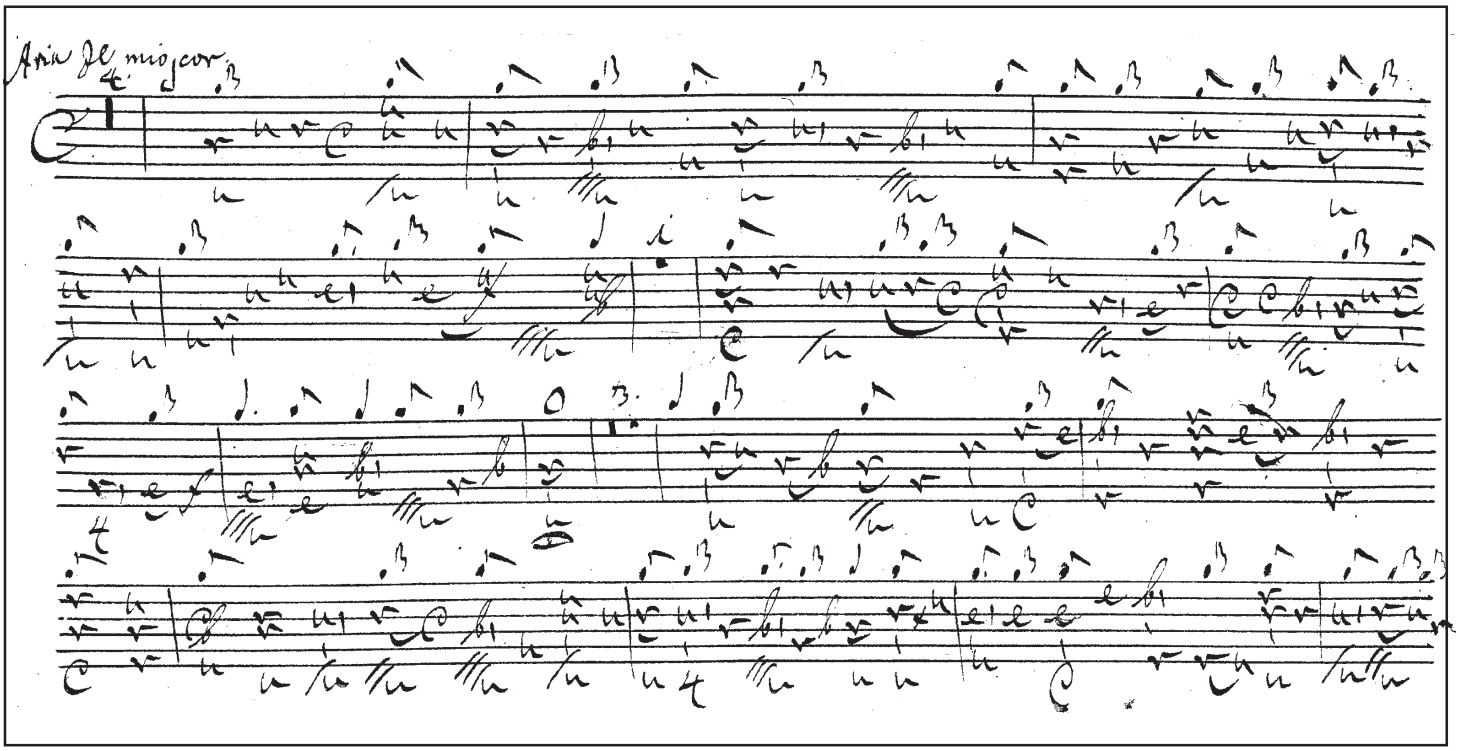
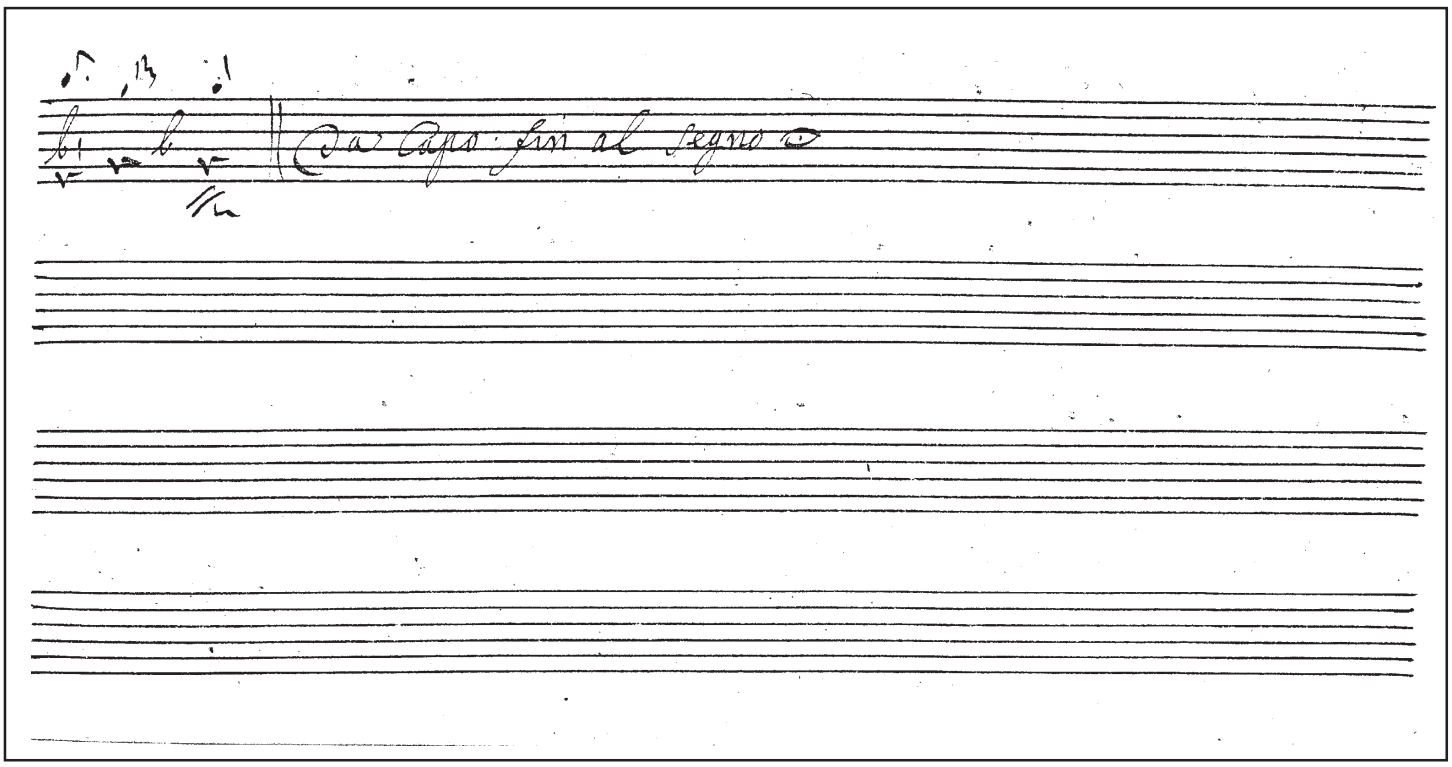
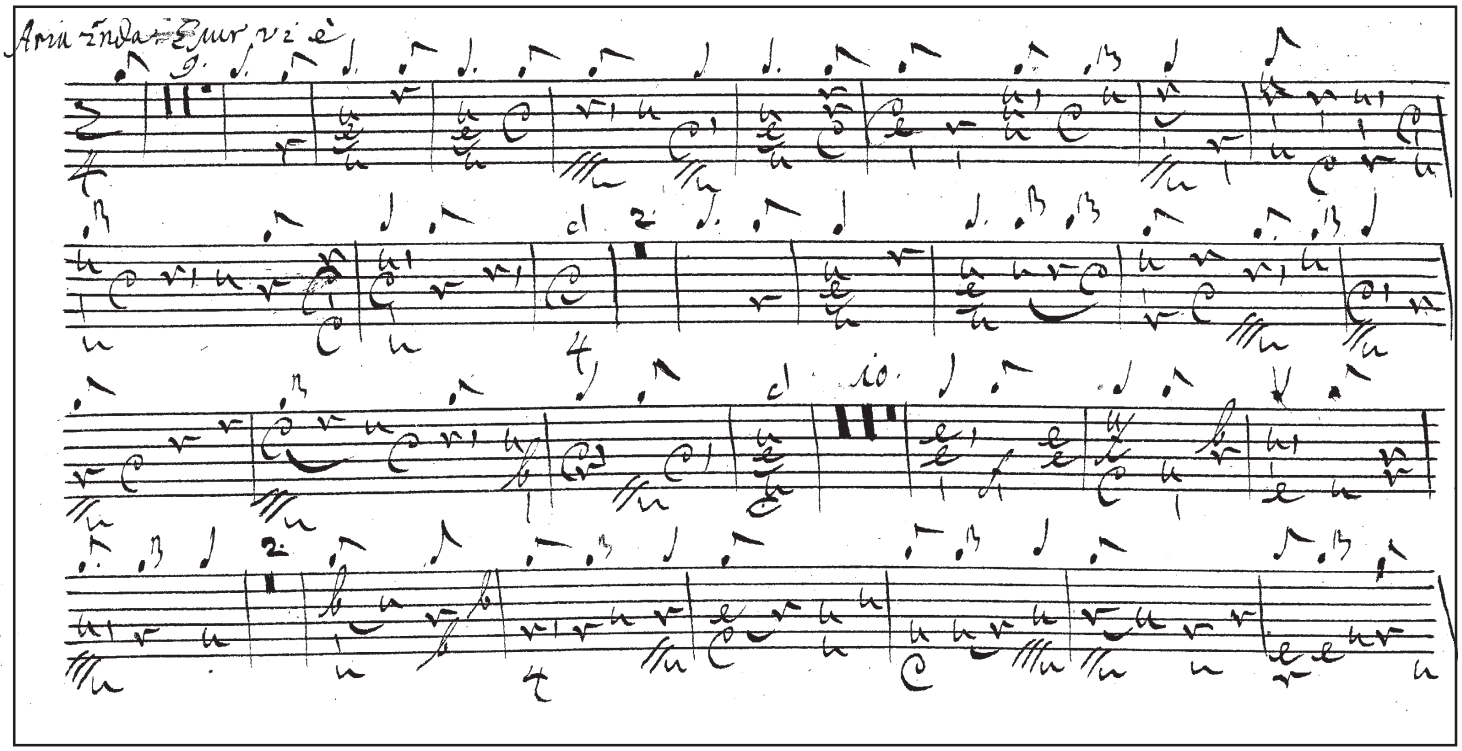
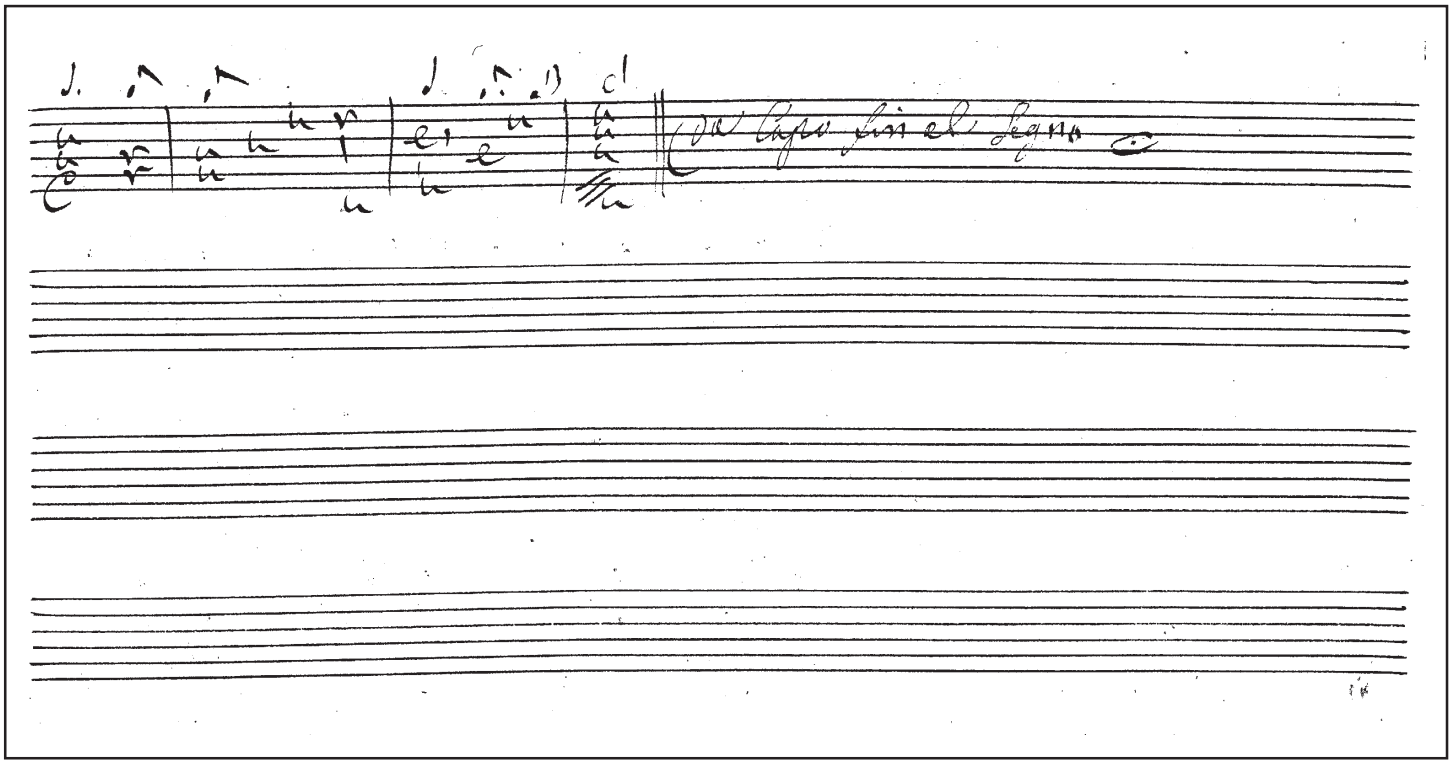

Aria del mio cor


Da Capo: fin al Segno

31v





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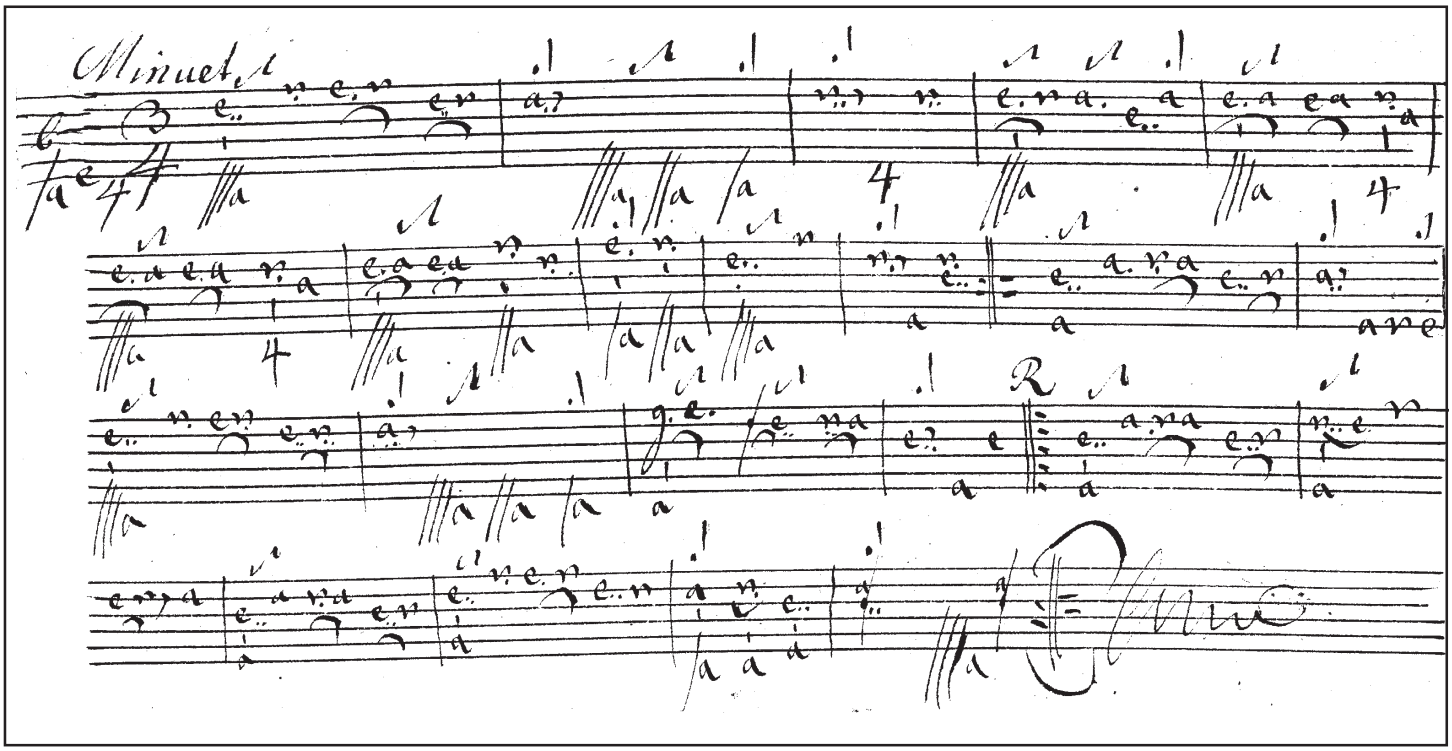
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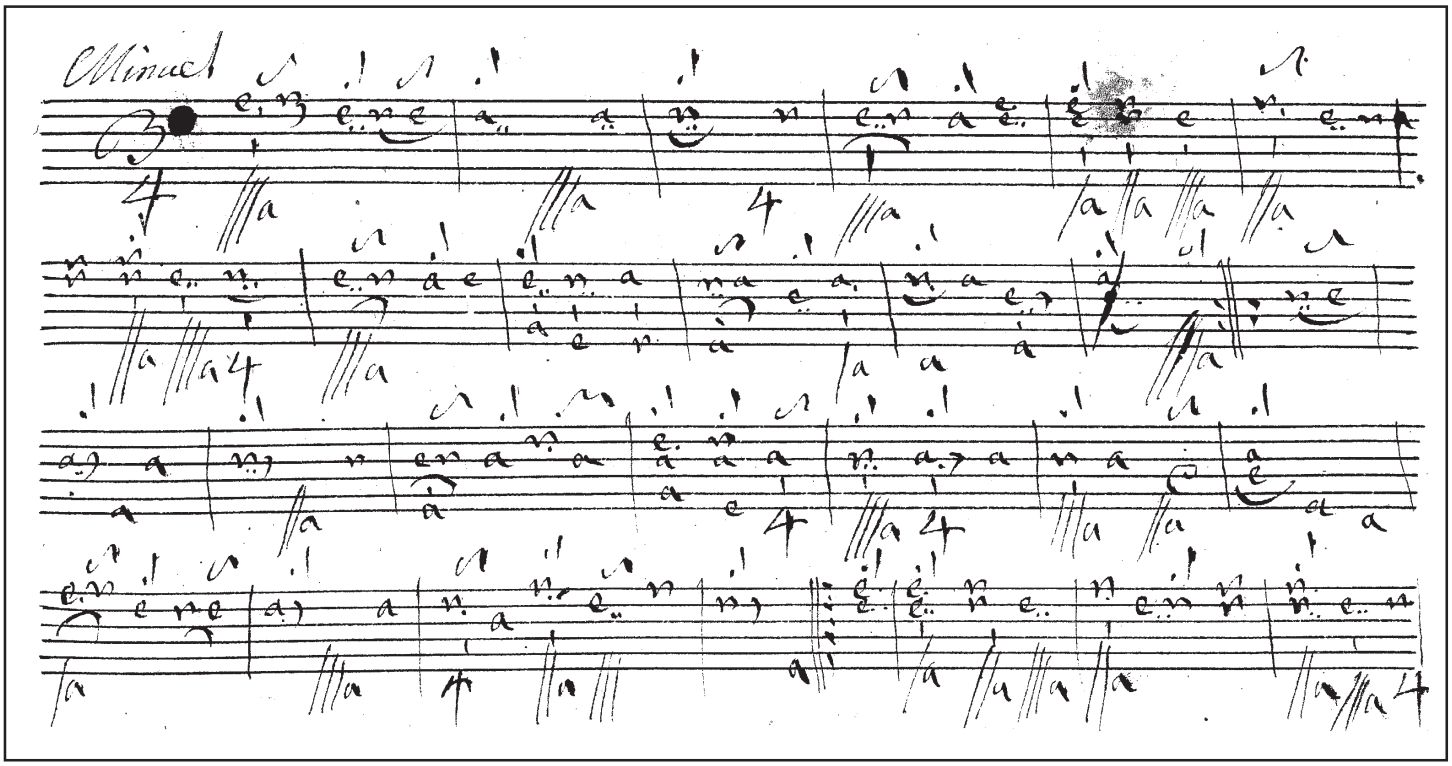
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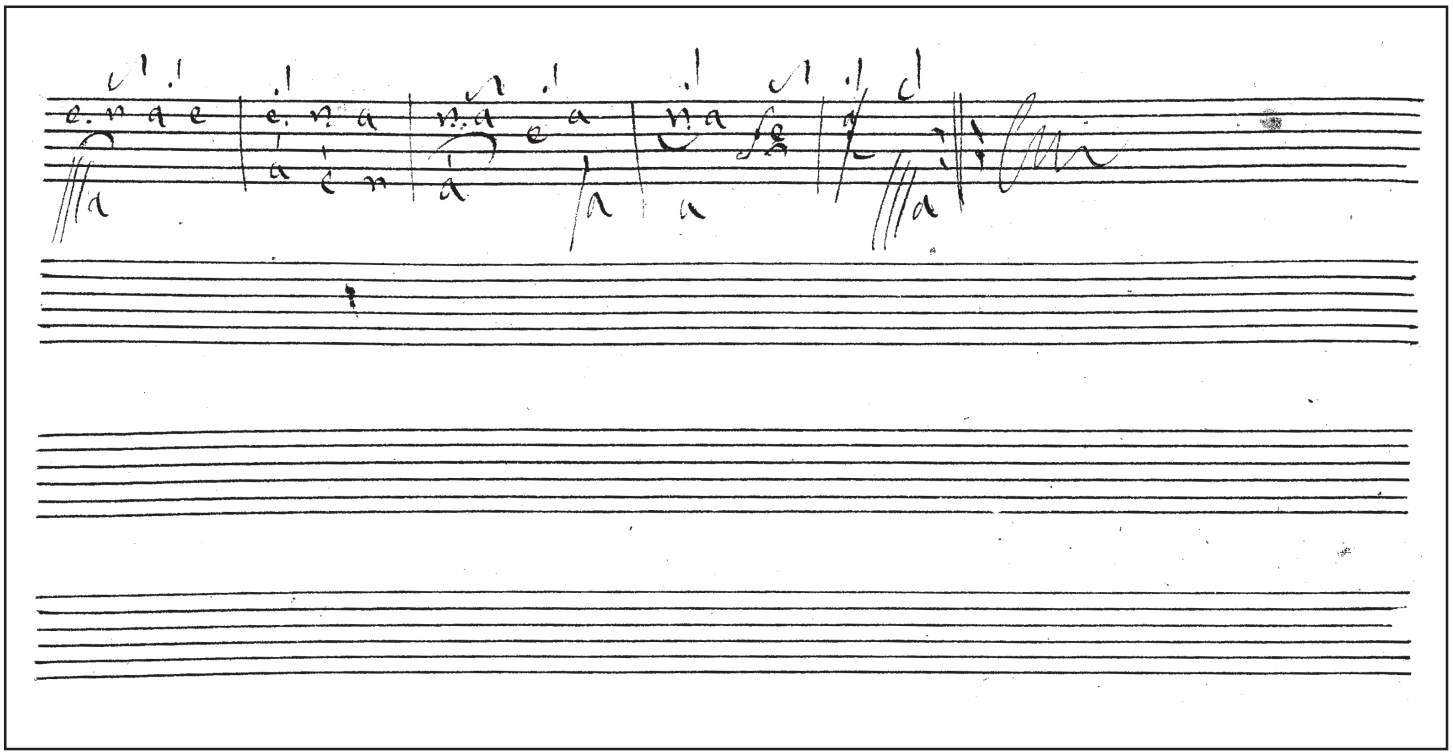

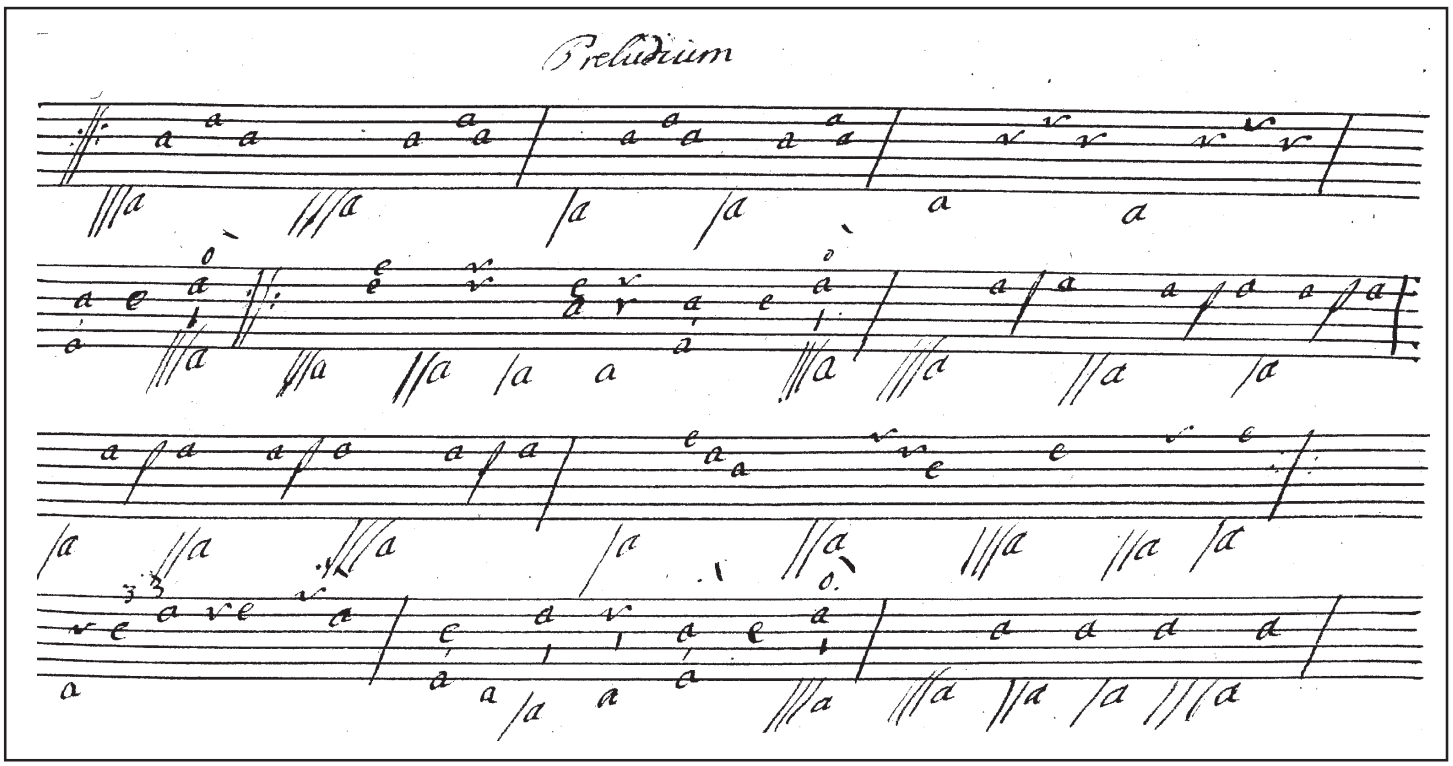

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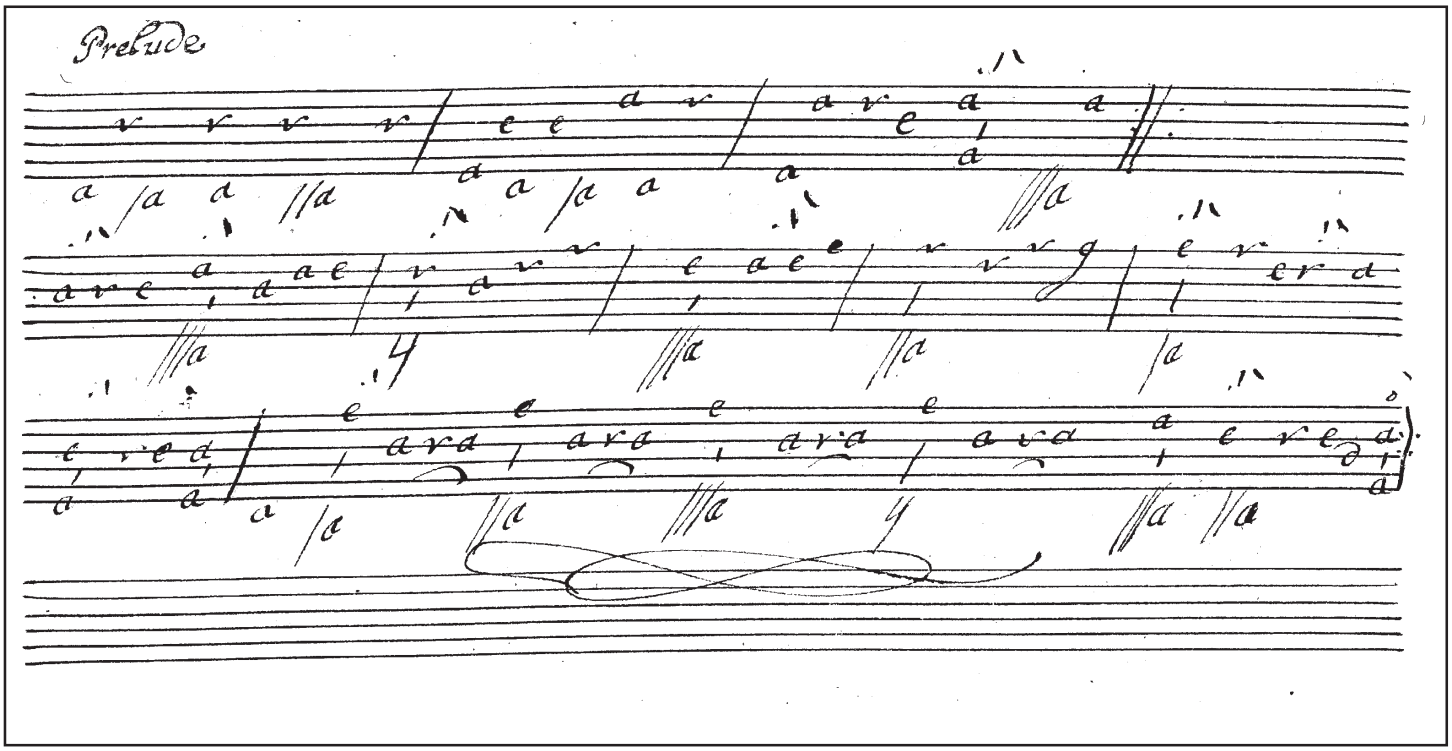
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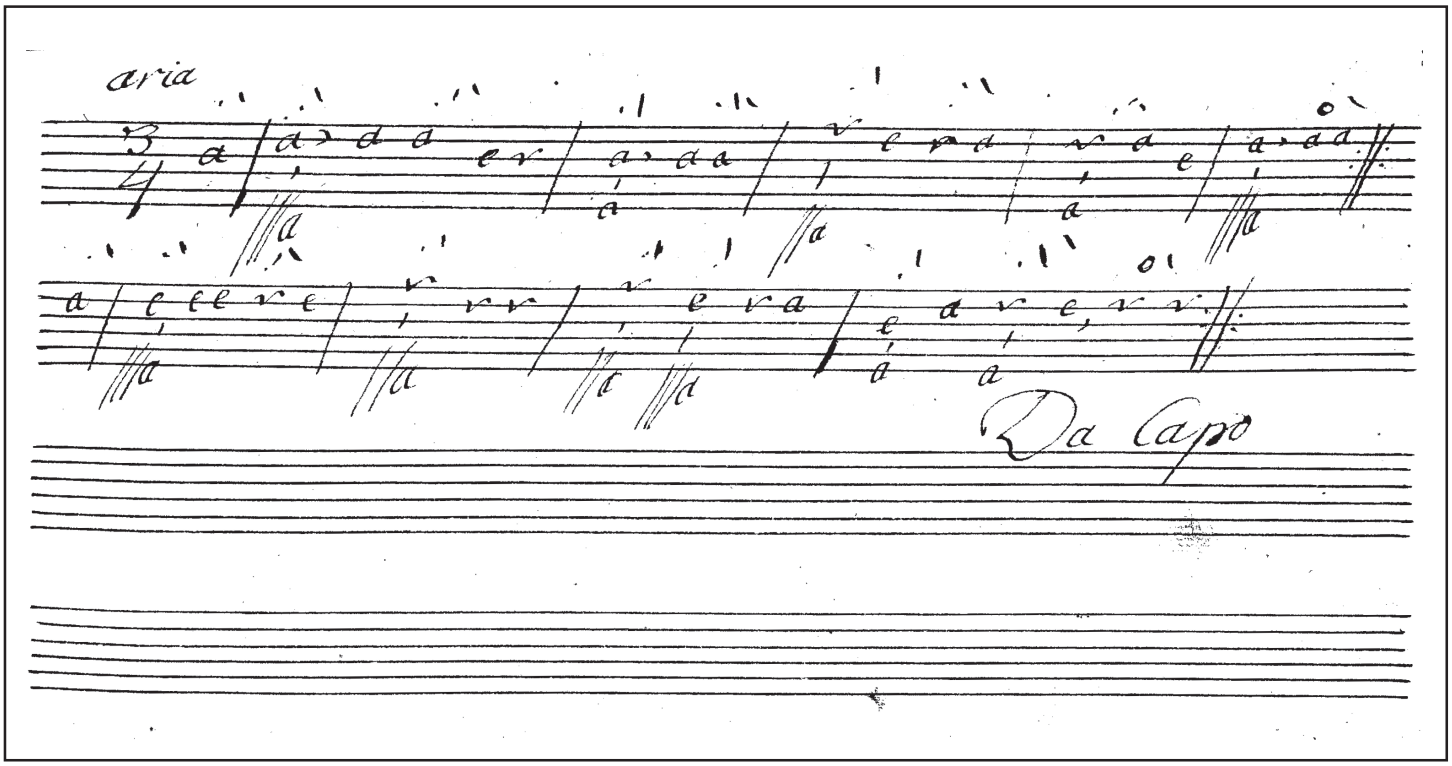
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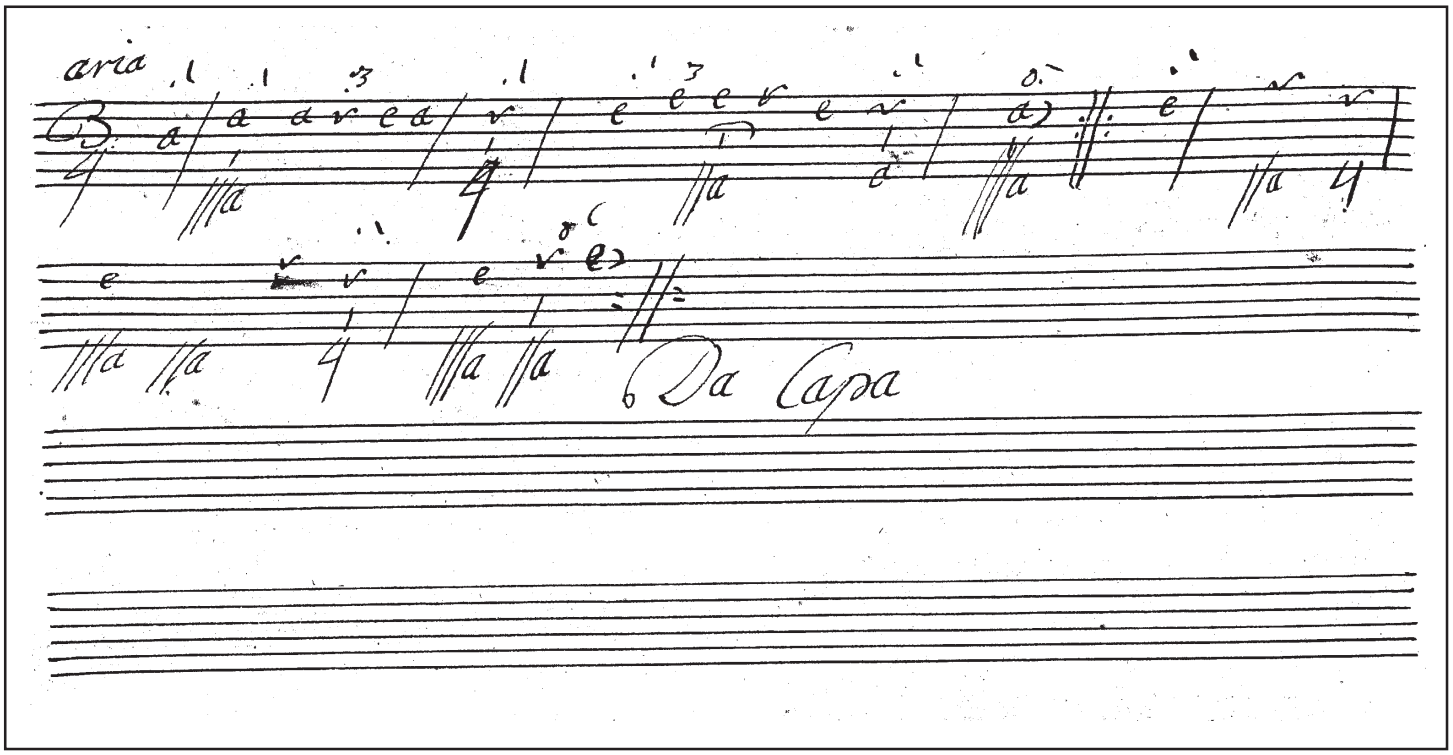
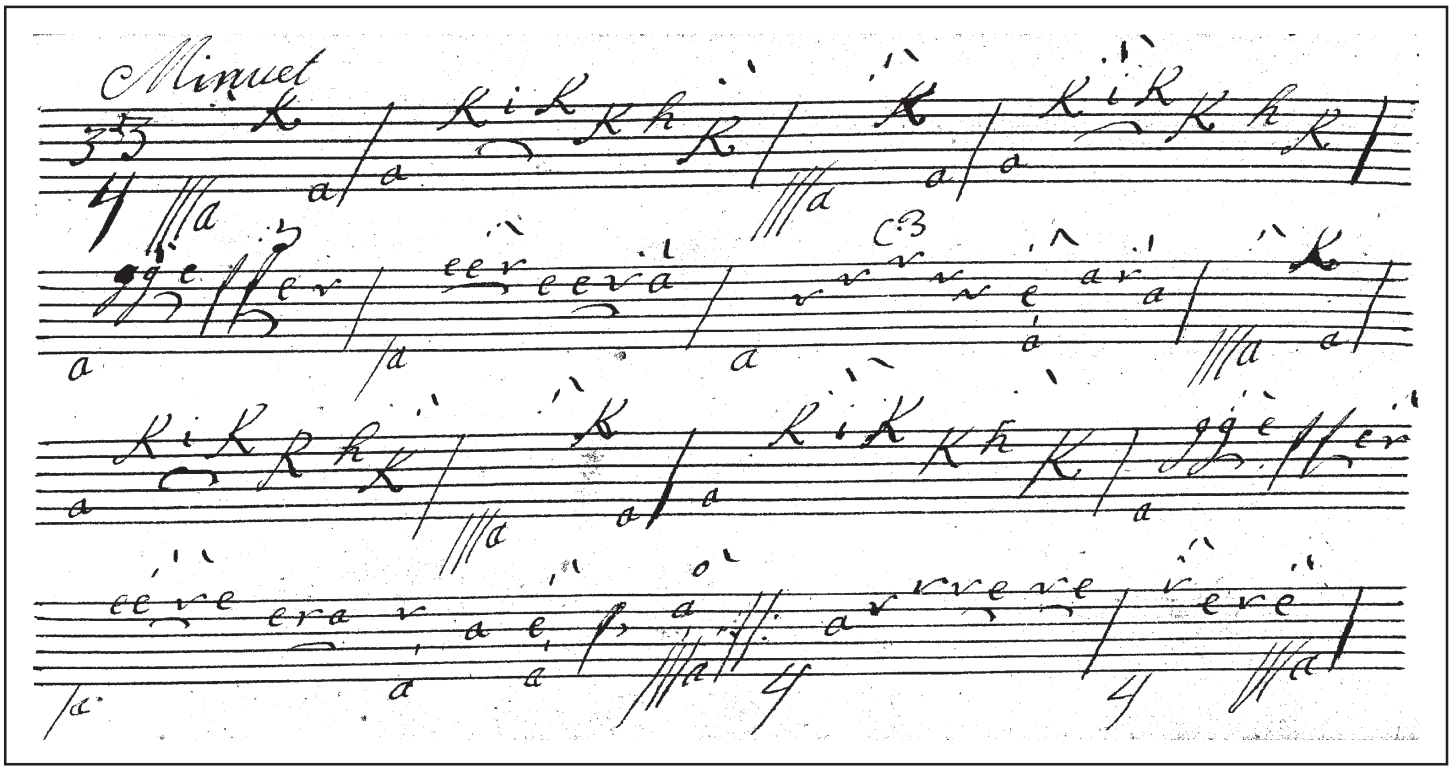
Da Capo

35v





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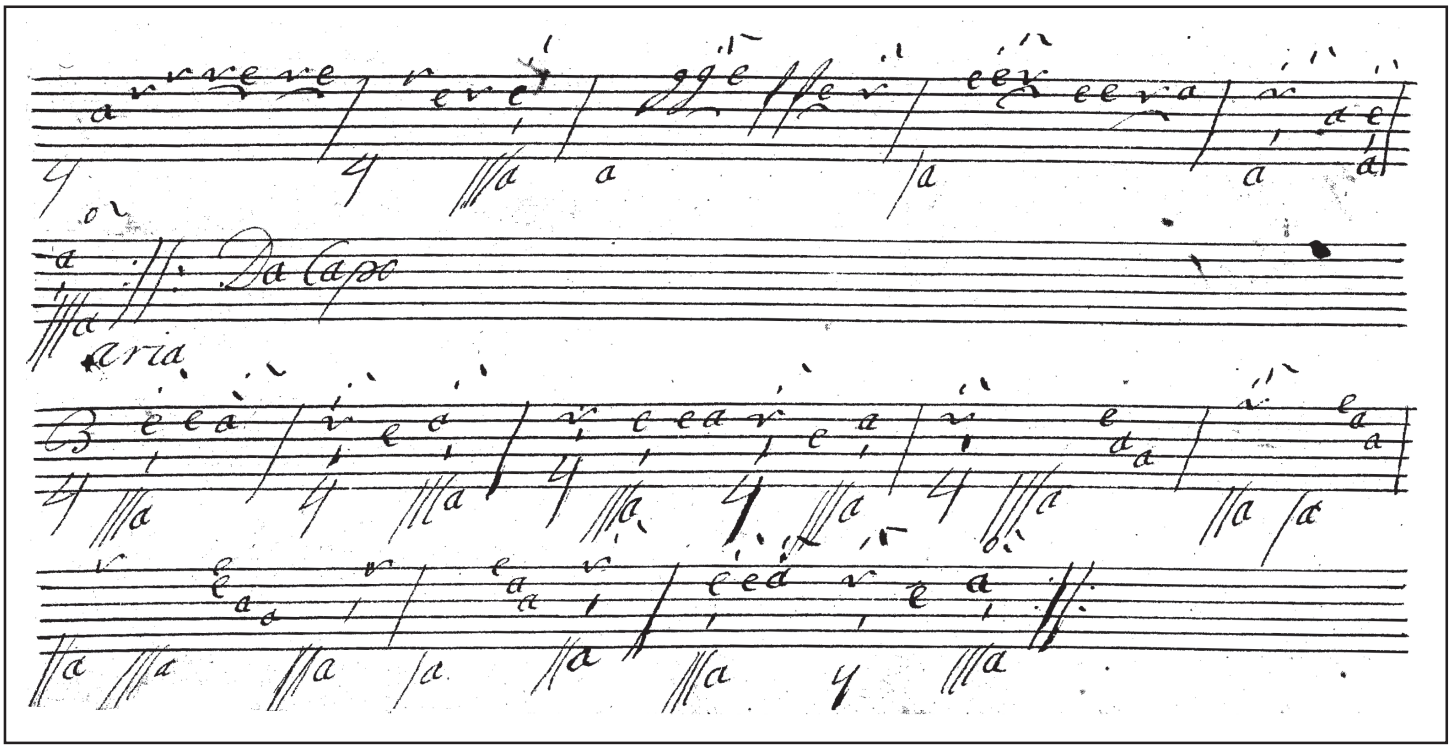
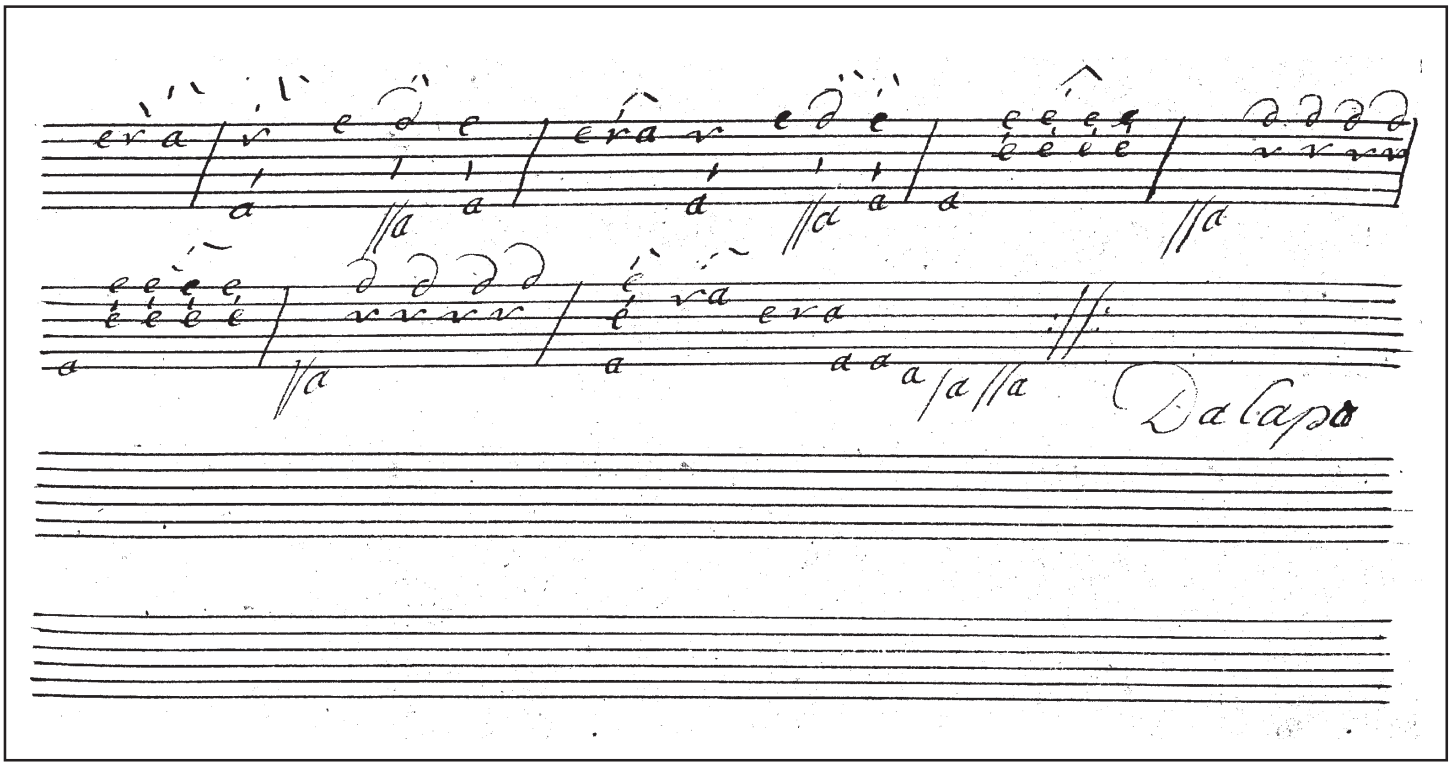

Da Capo
Aria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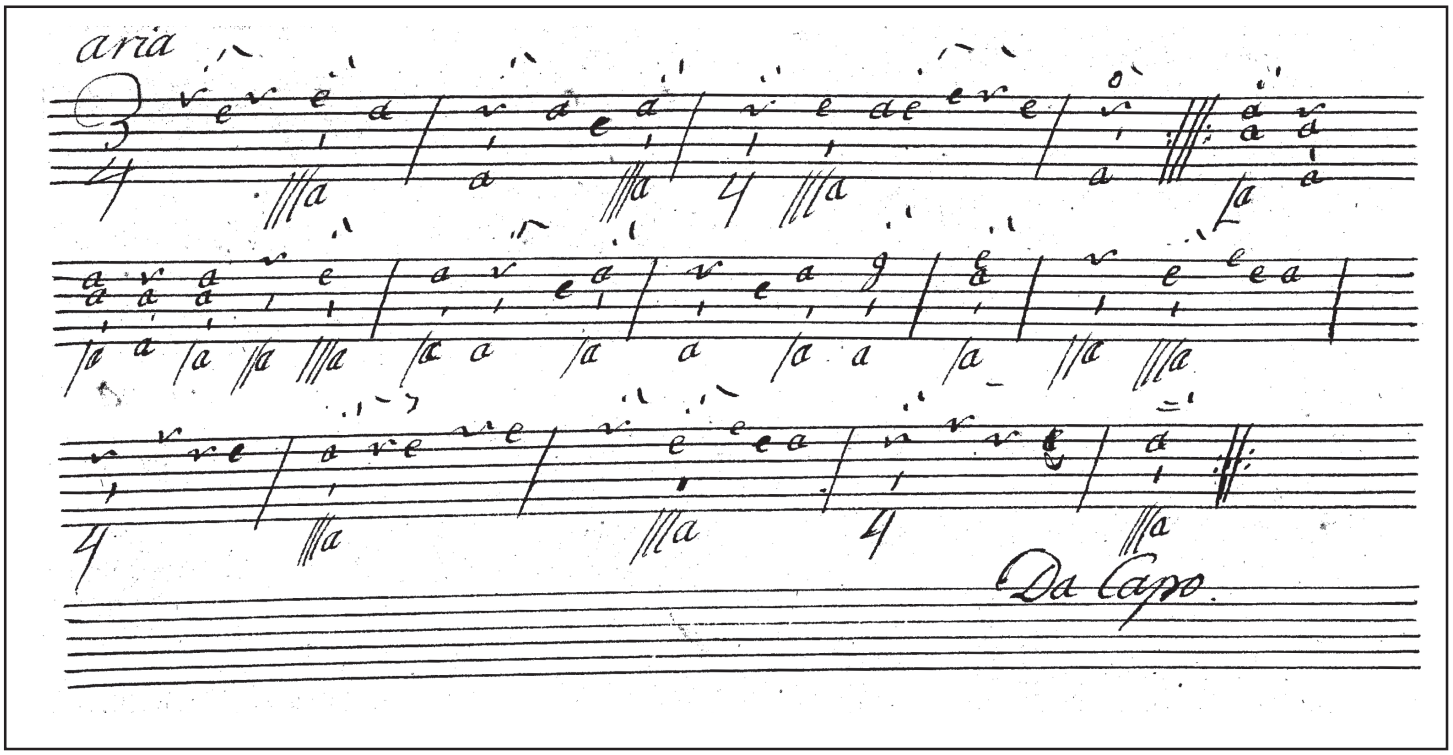
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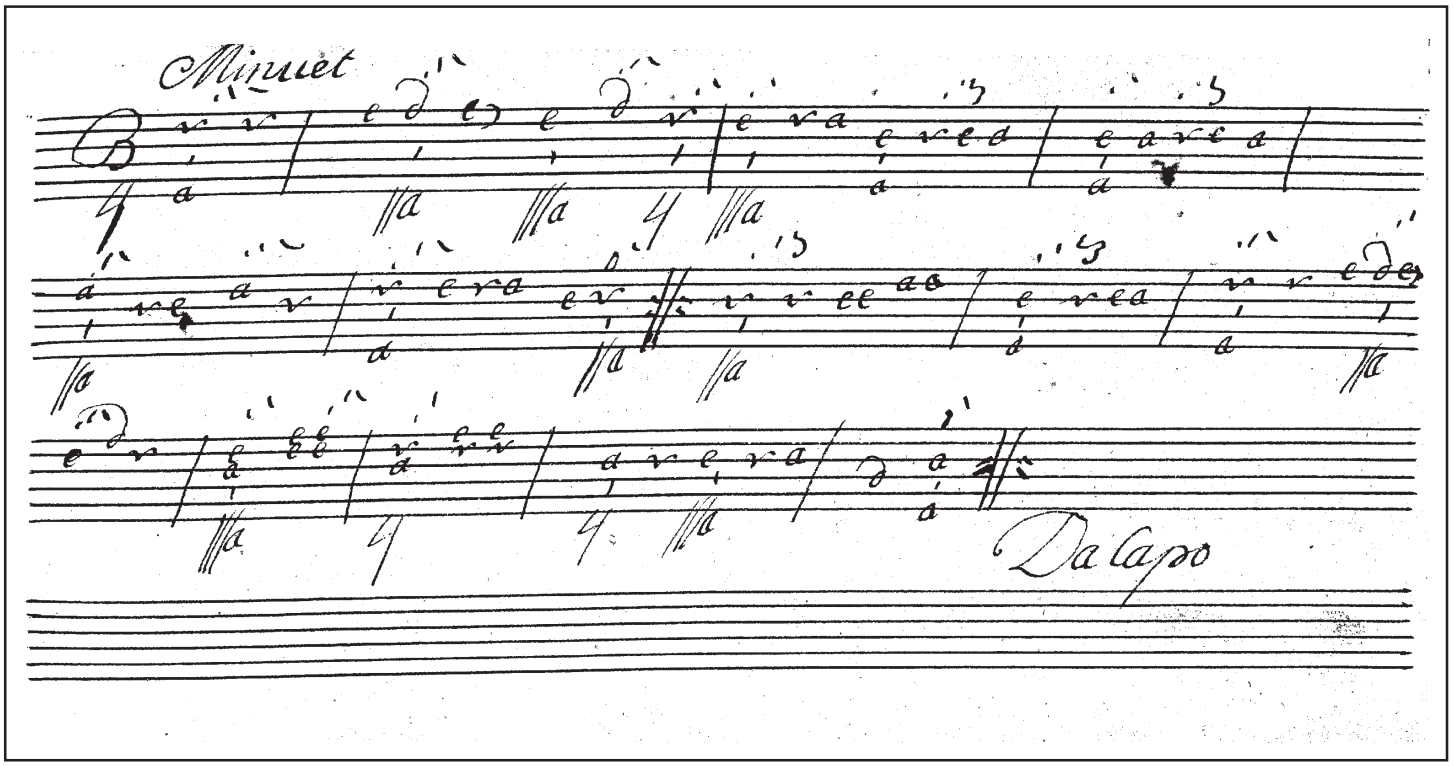
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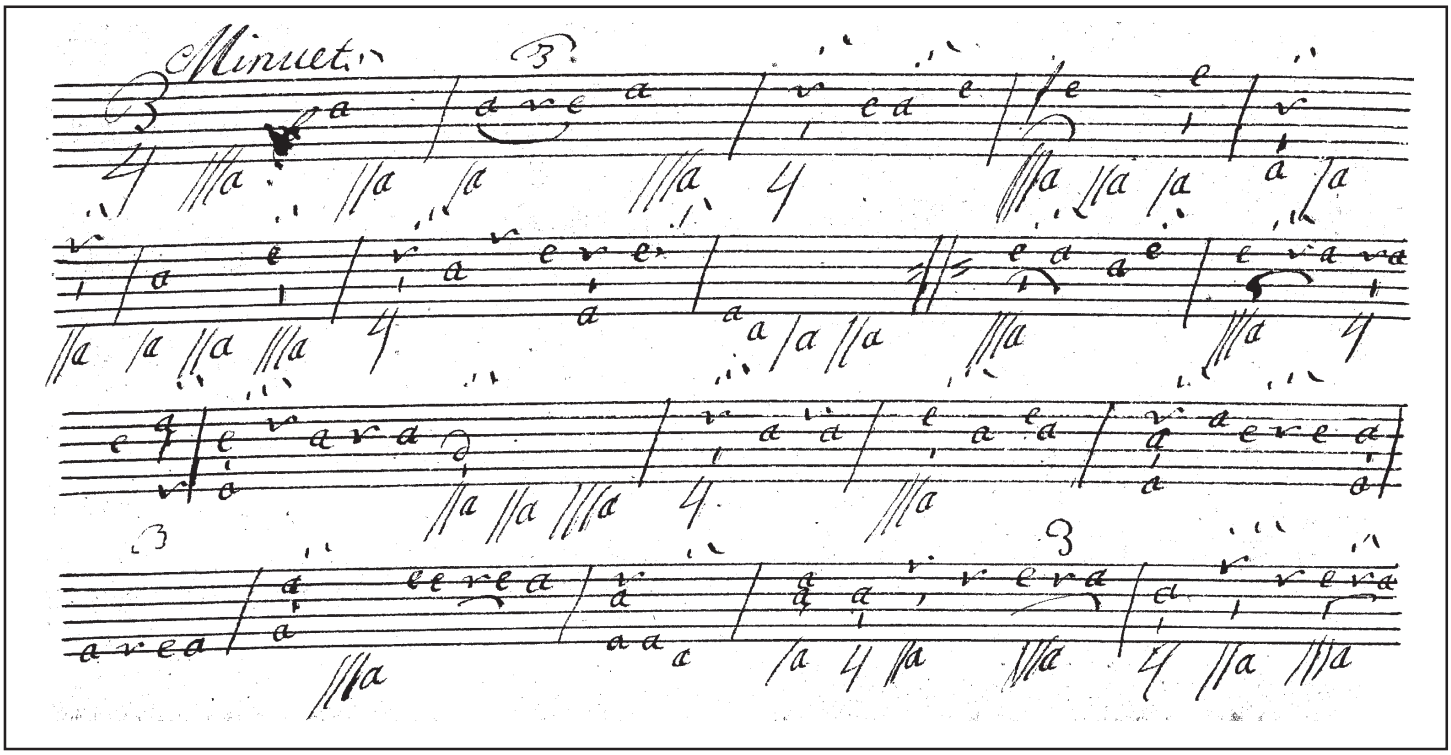
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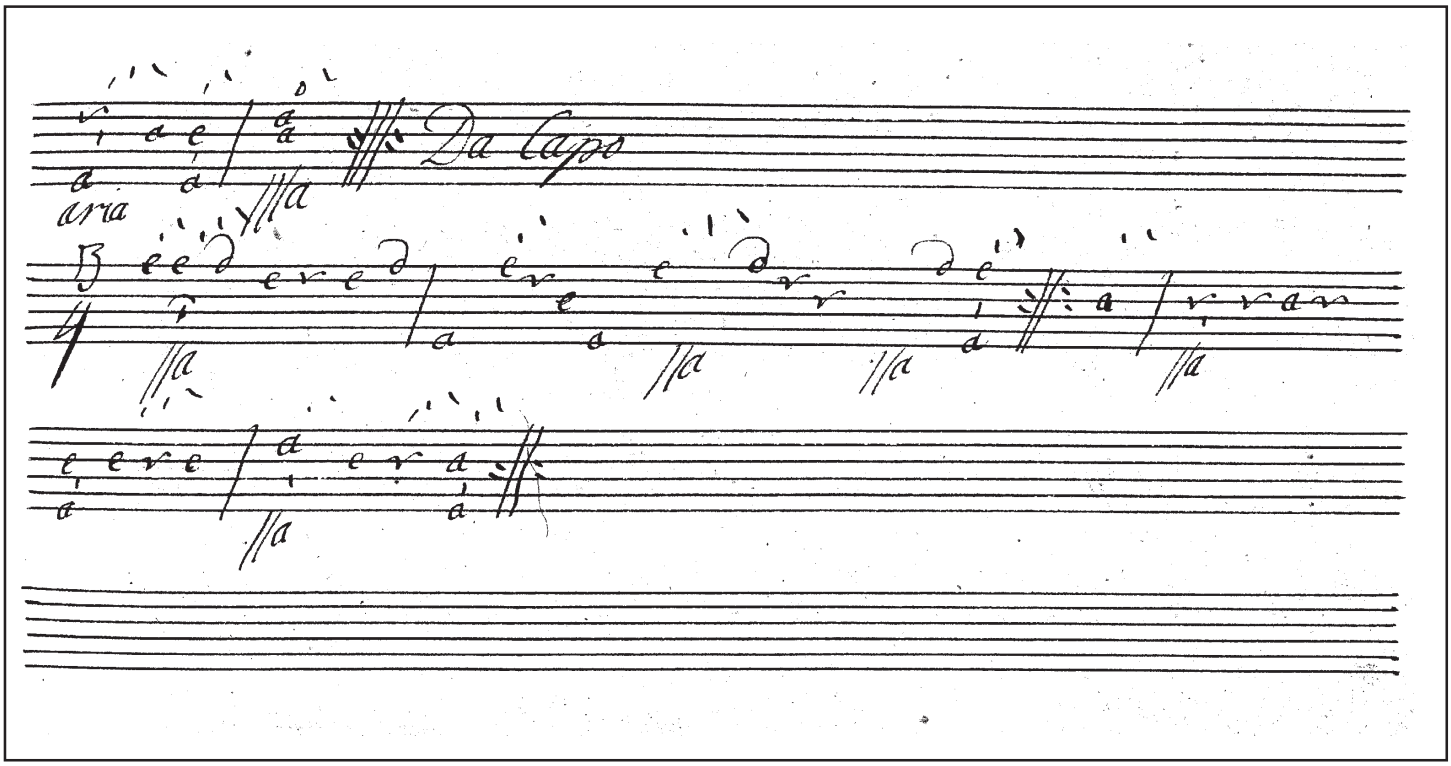
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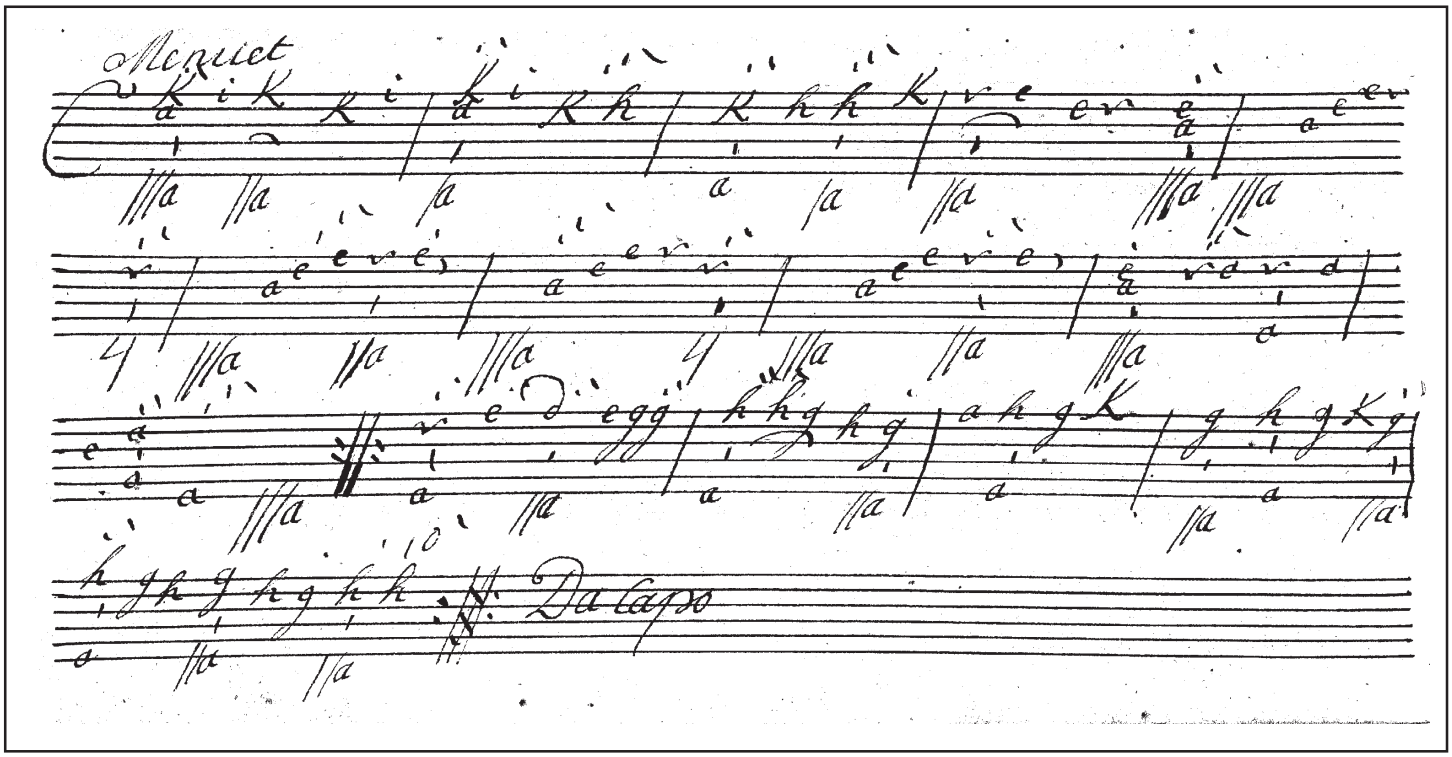
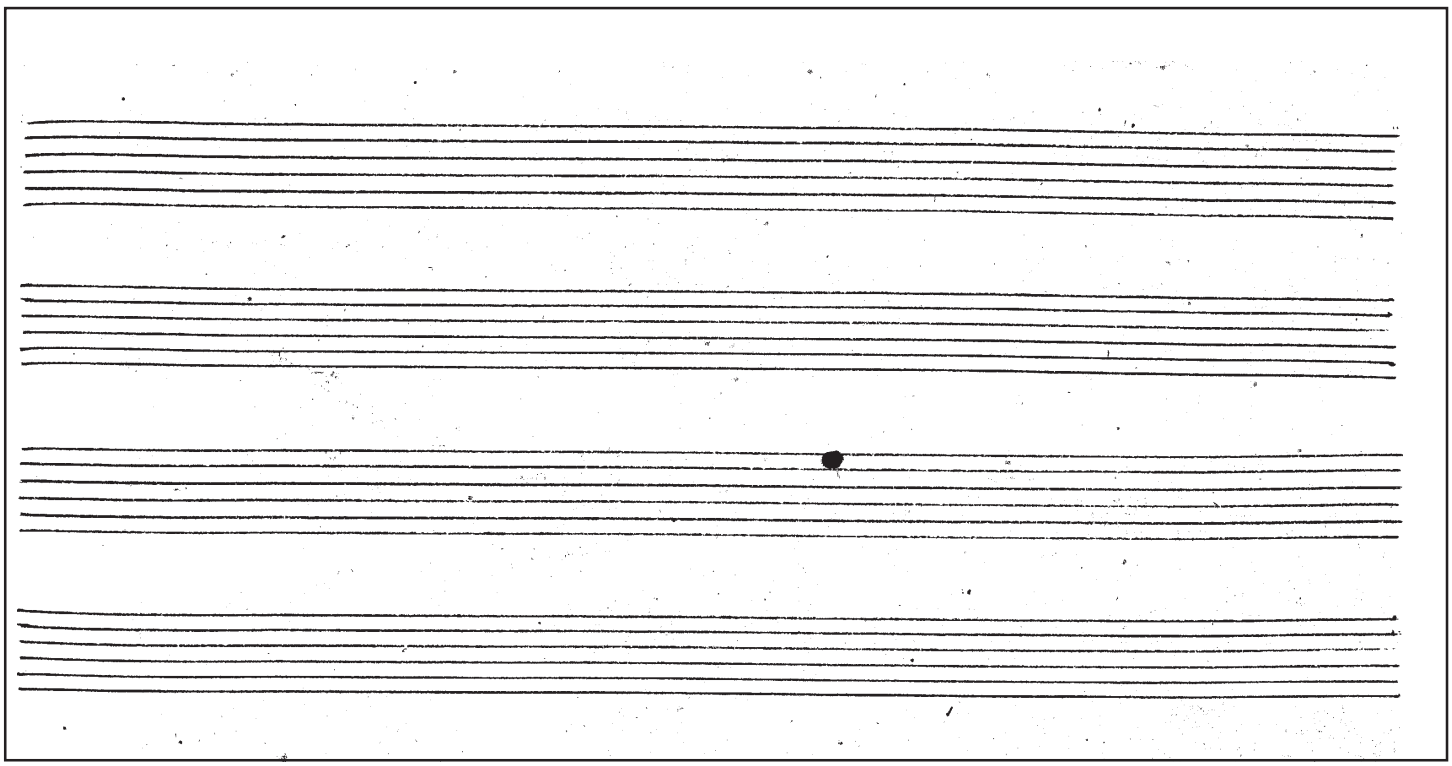
39v





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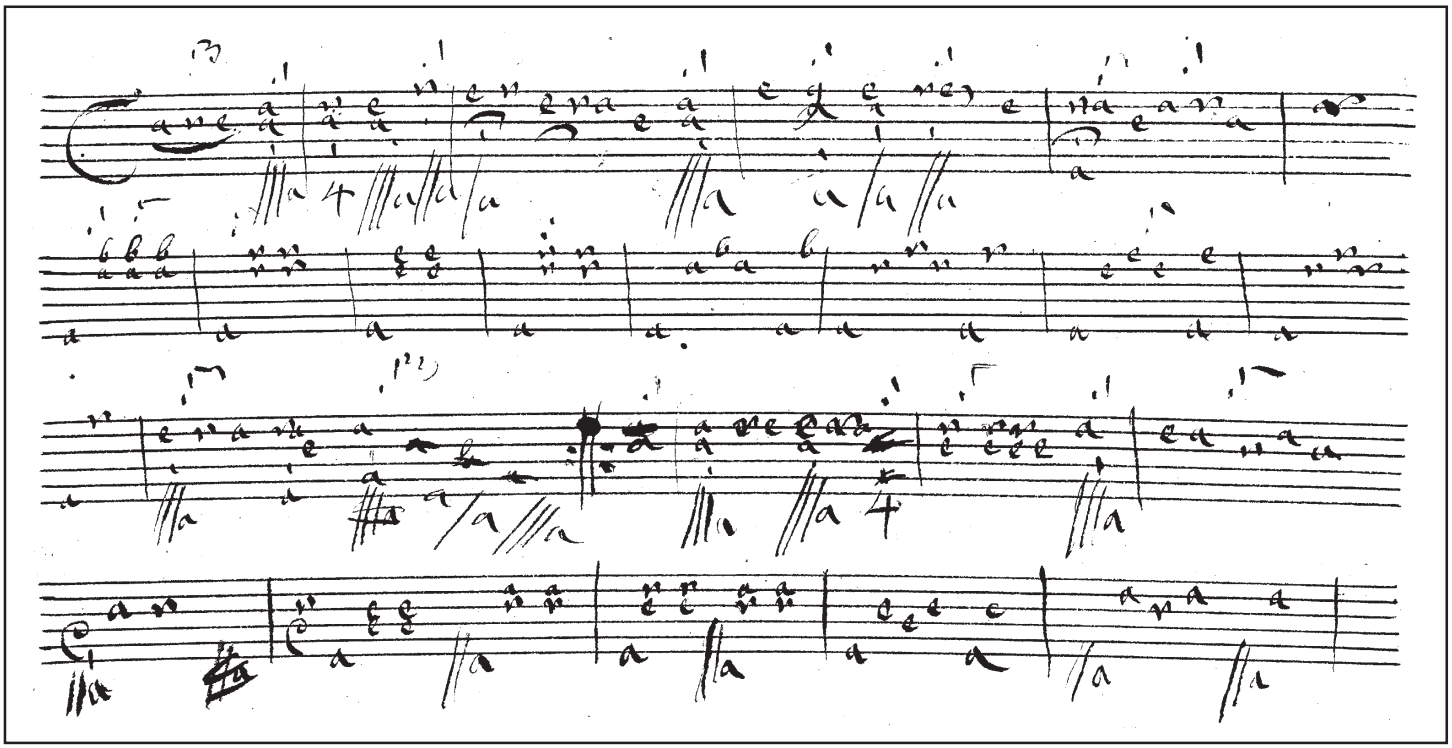

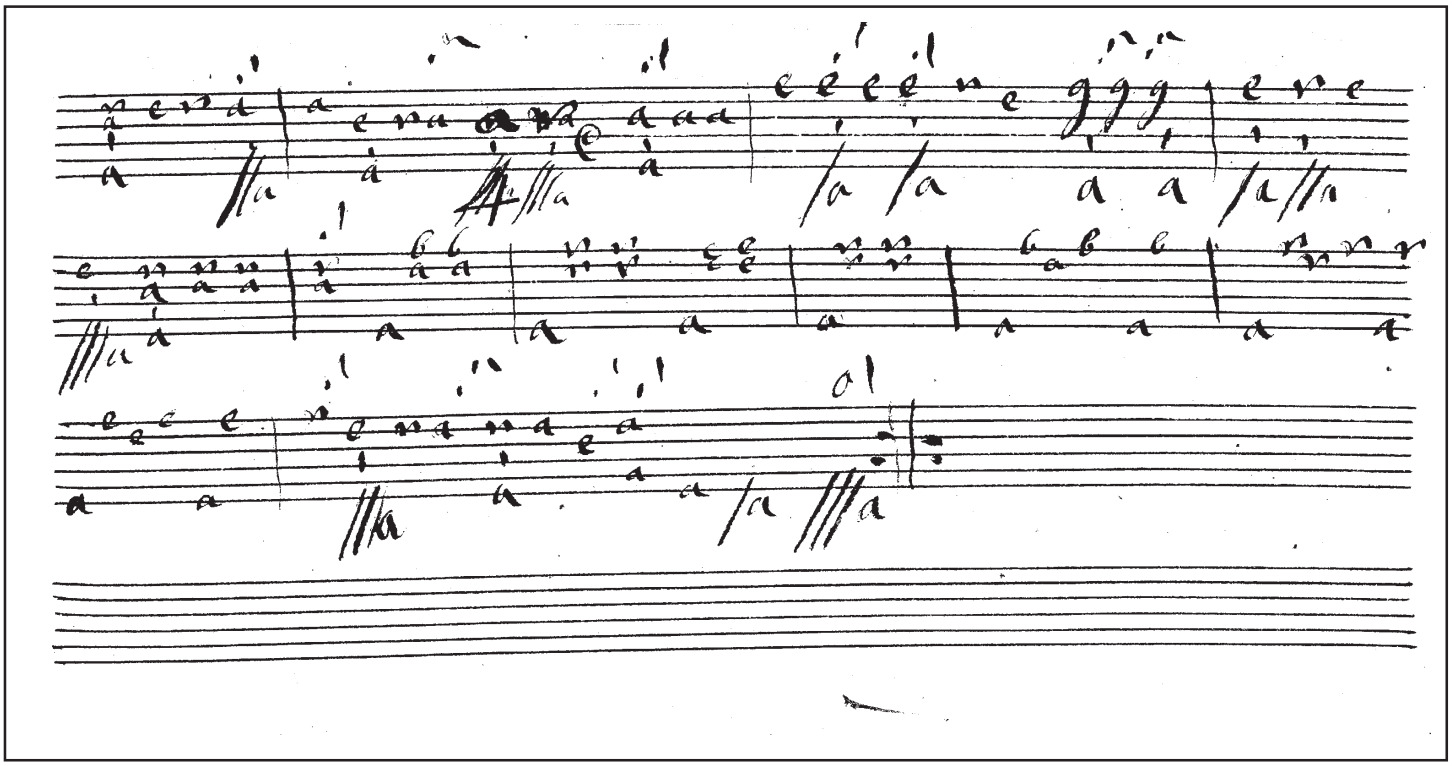

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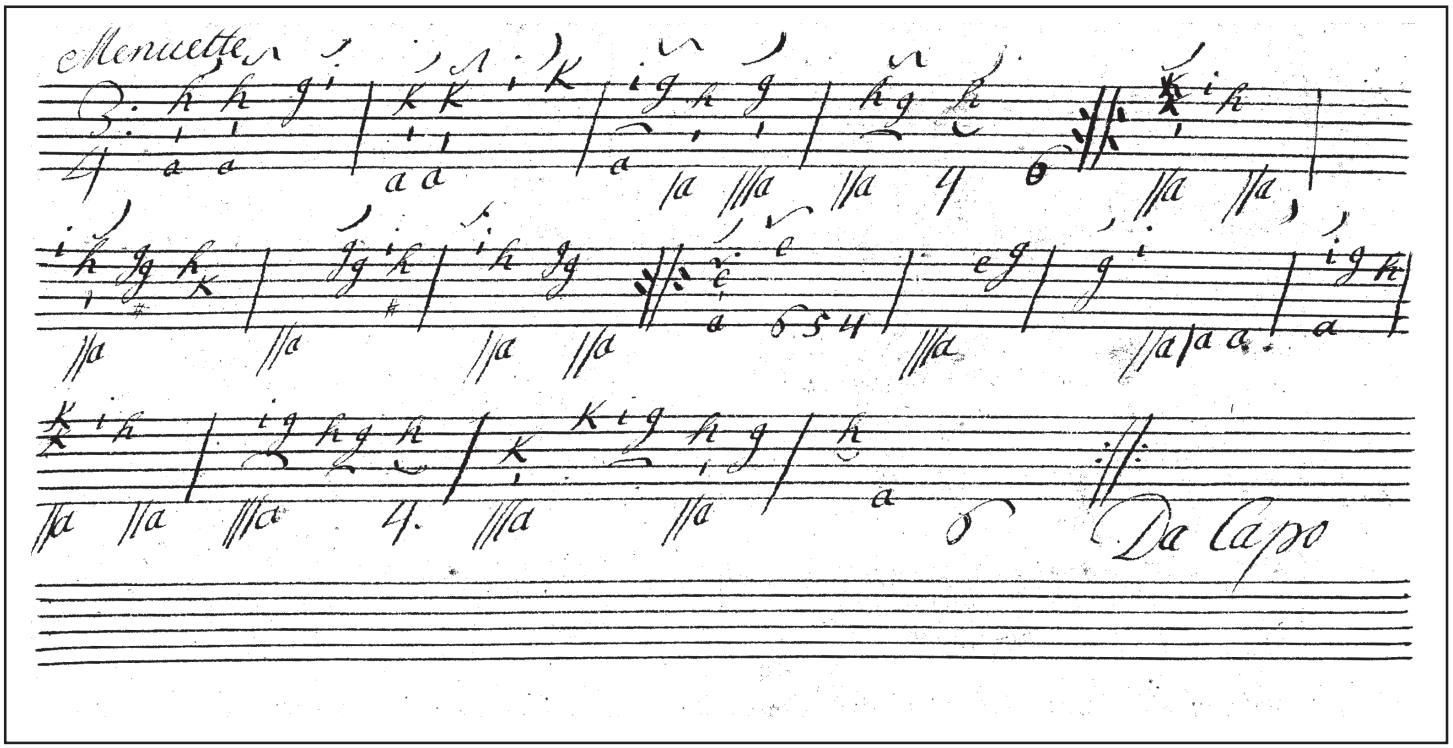

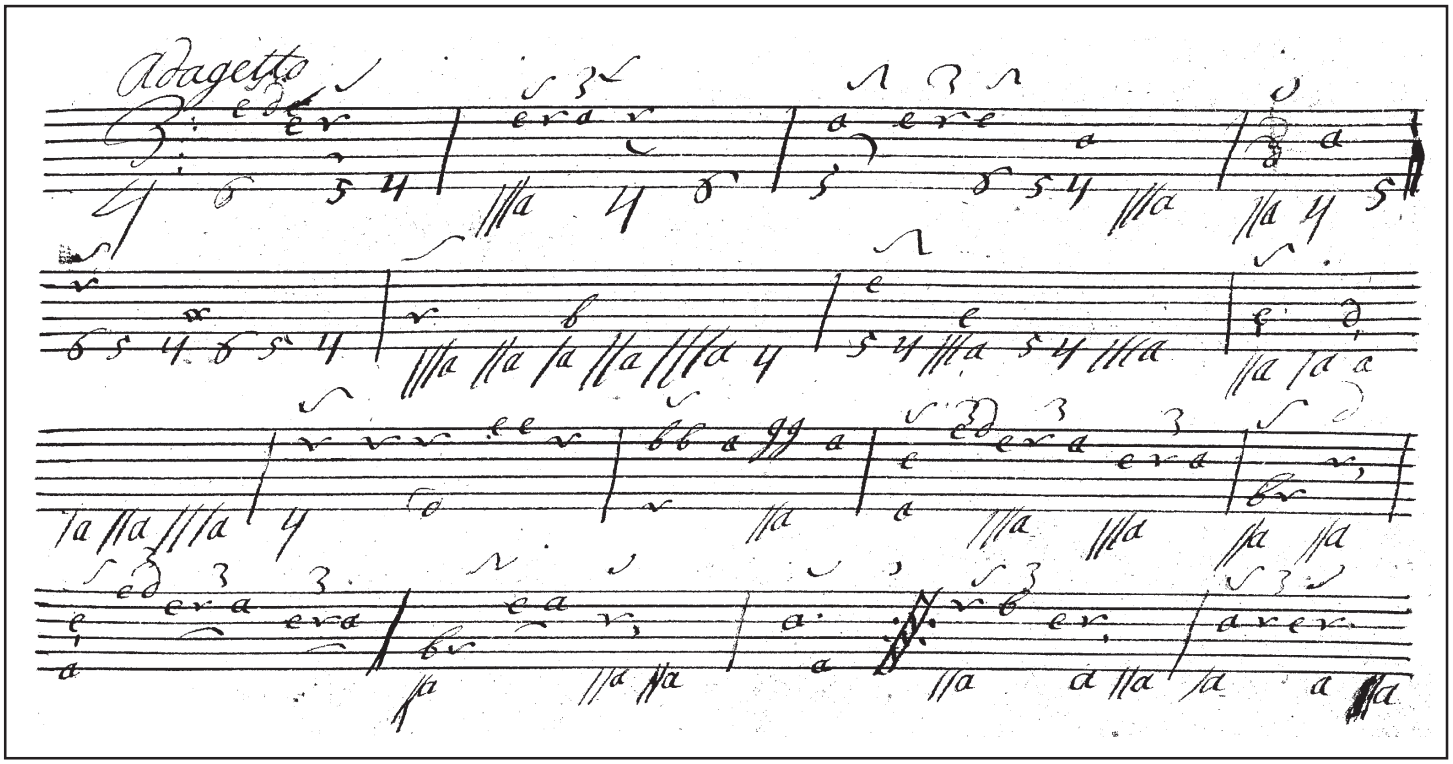

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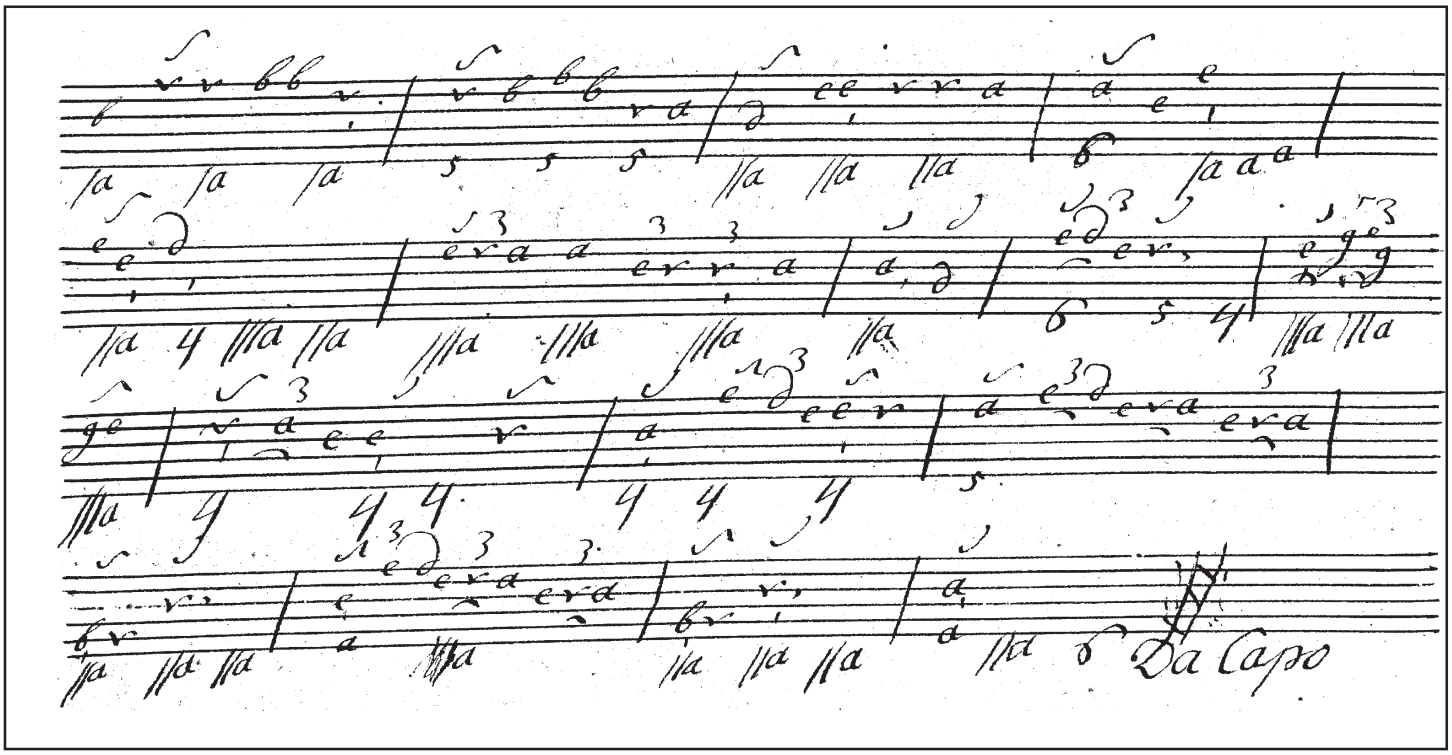
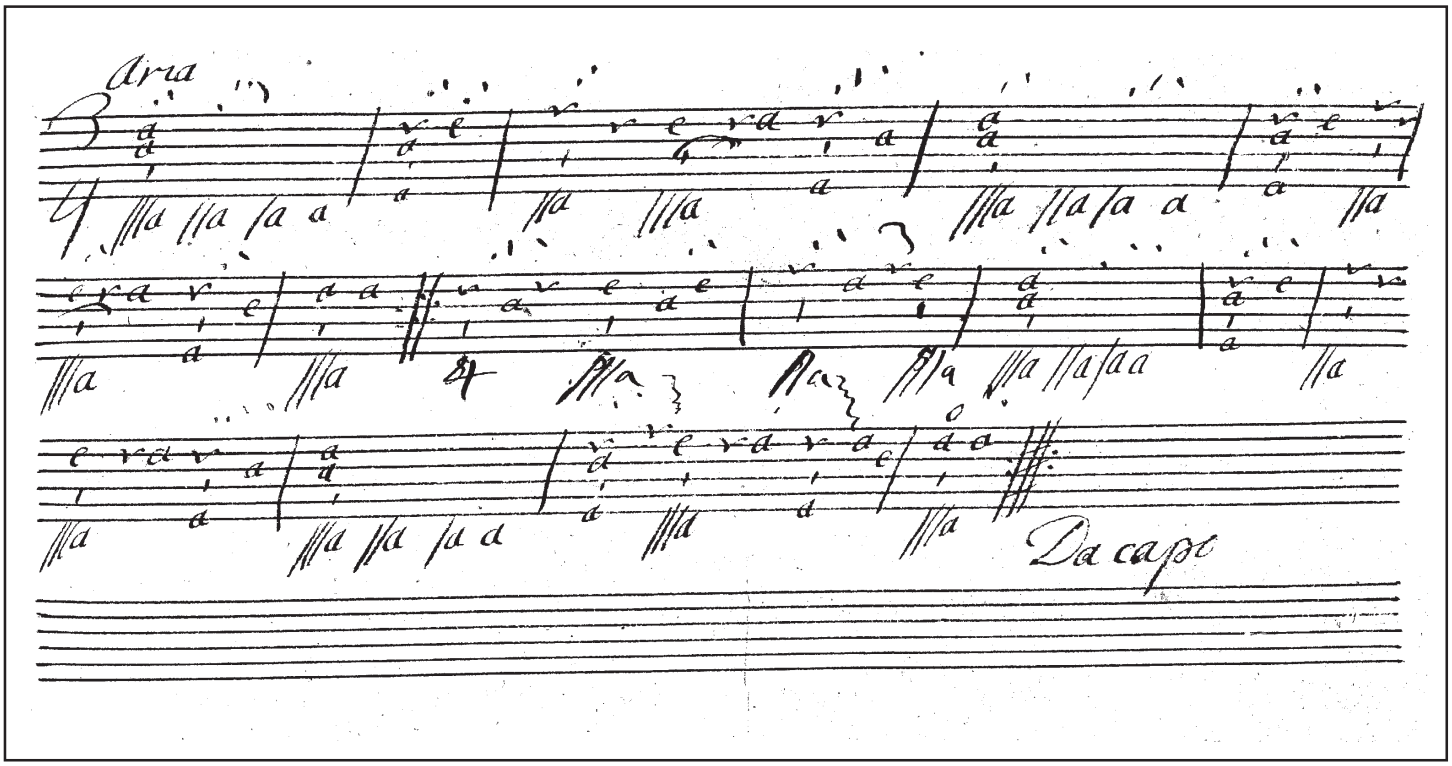
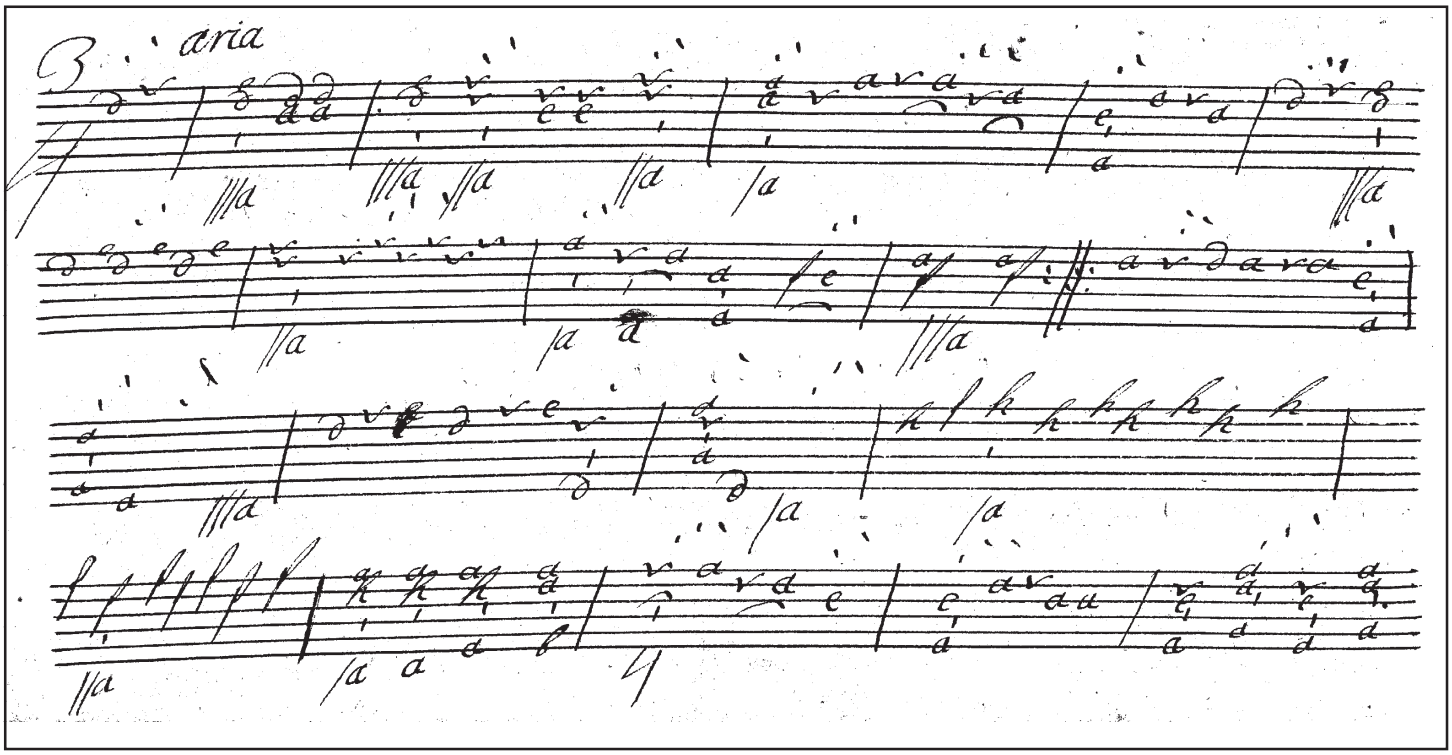

Da Capo


Aria
Da capo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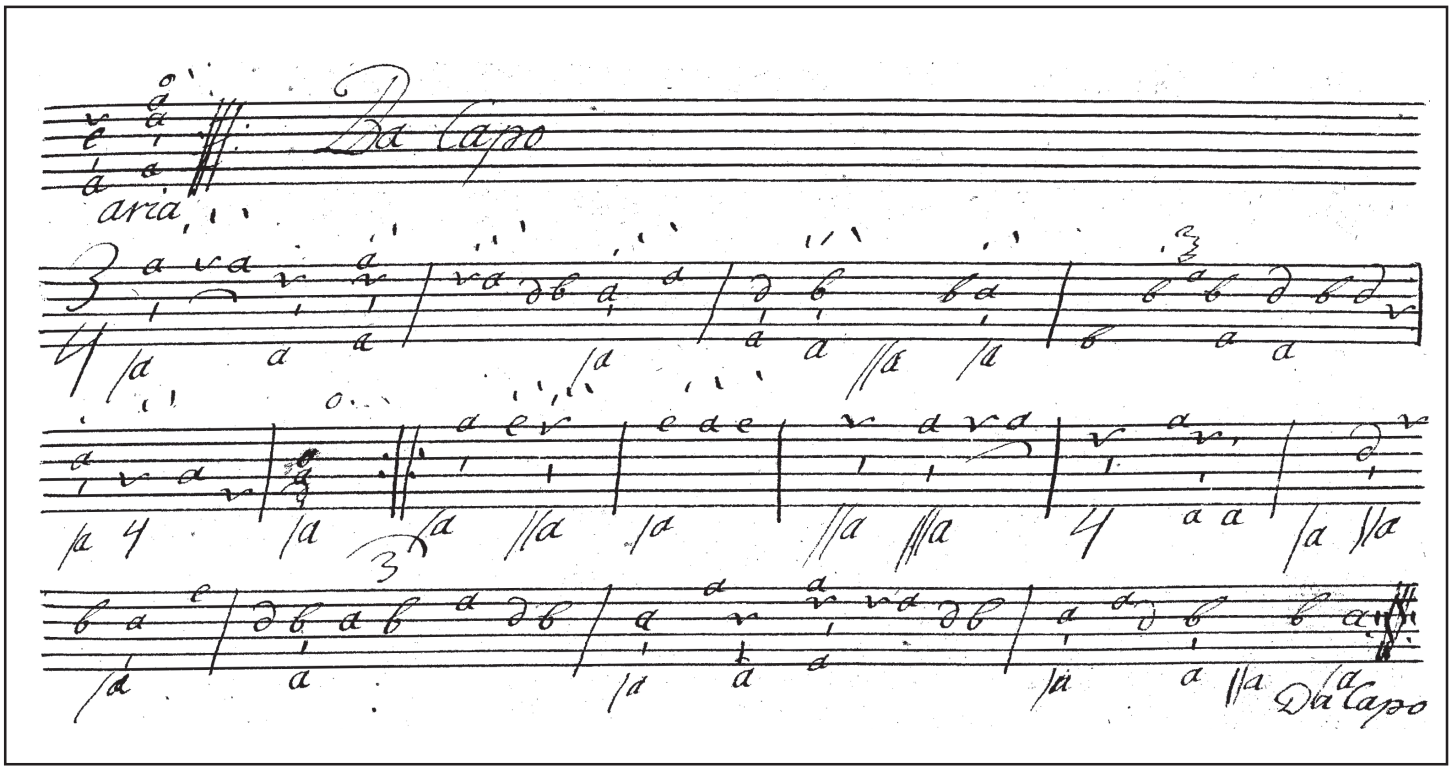
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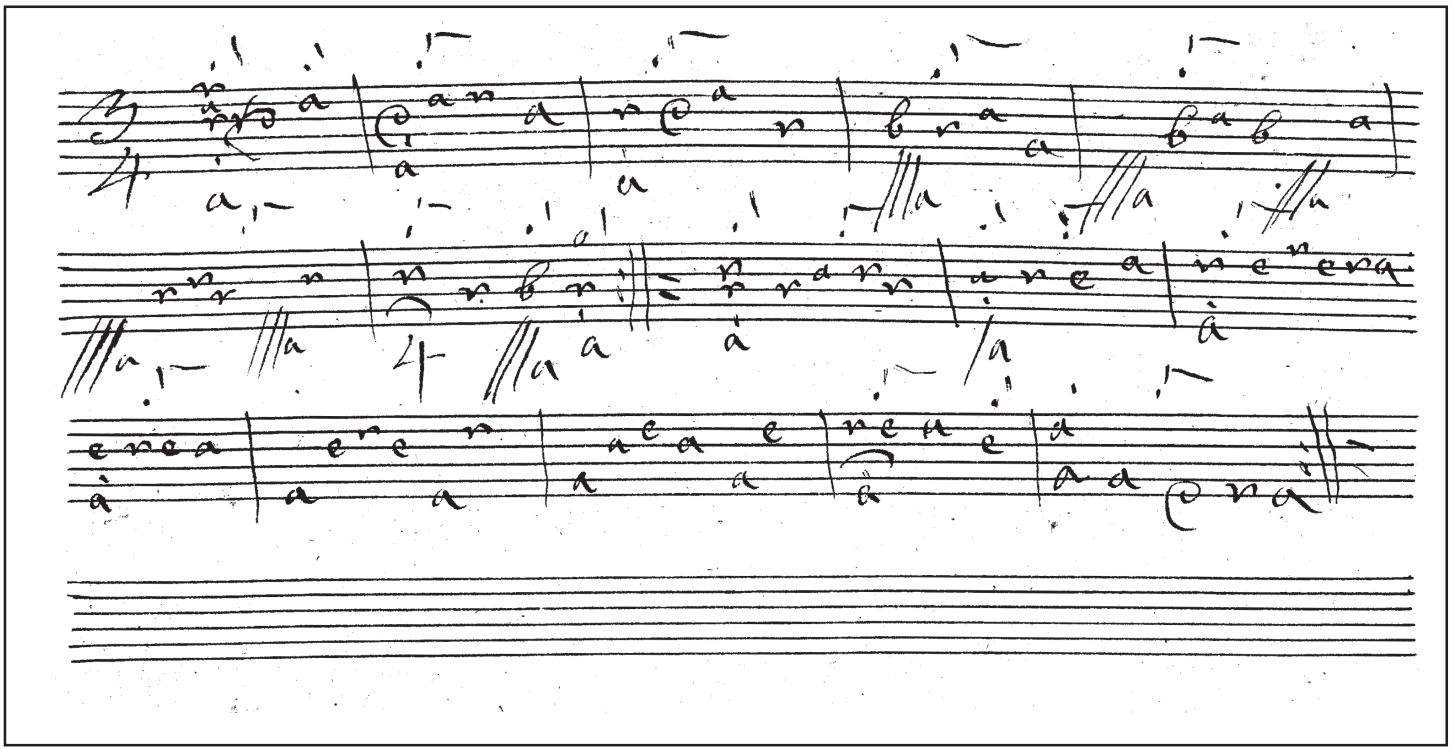
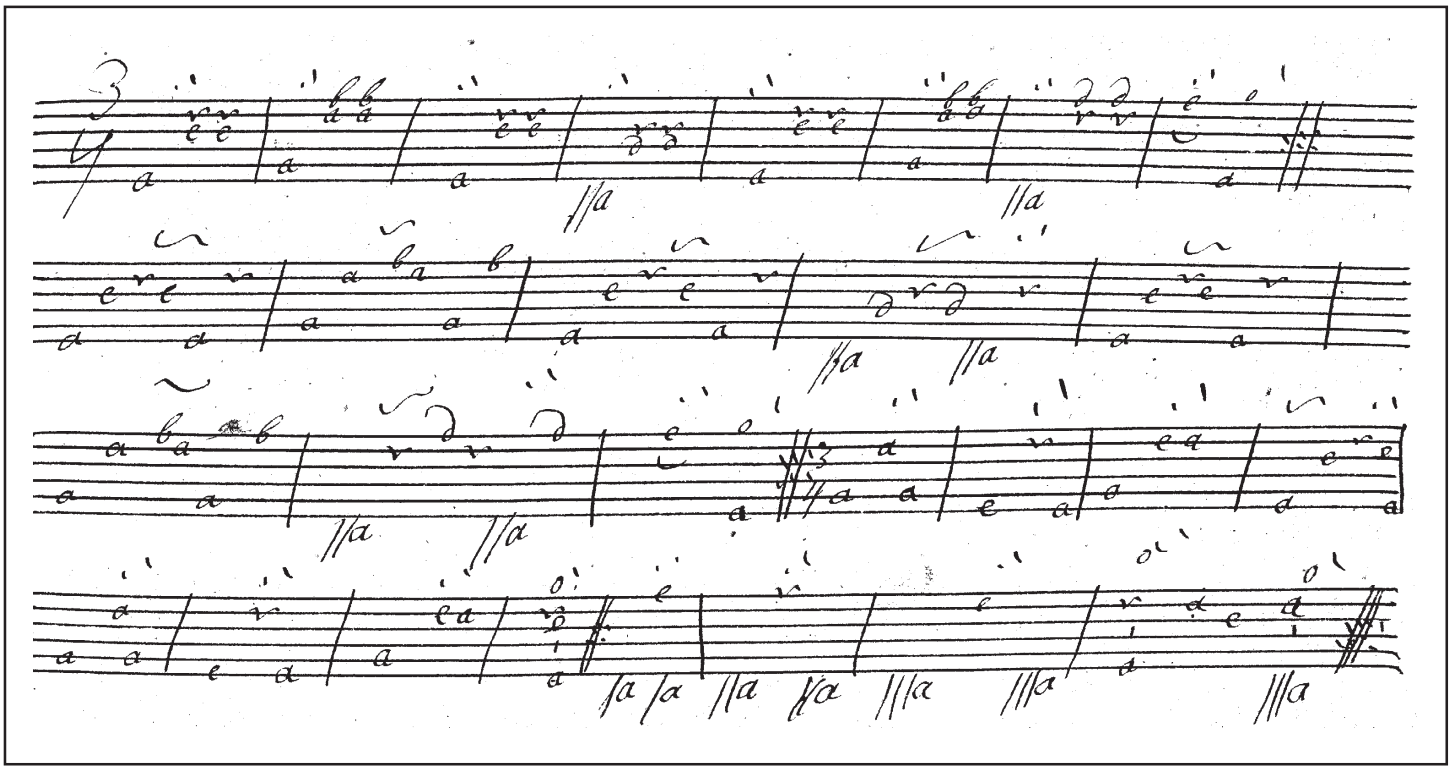
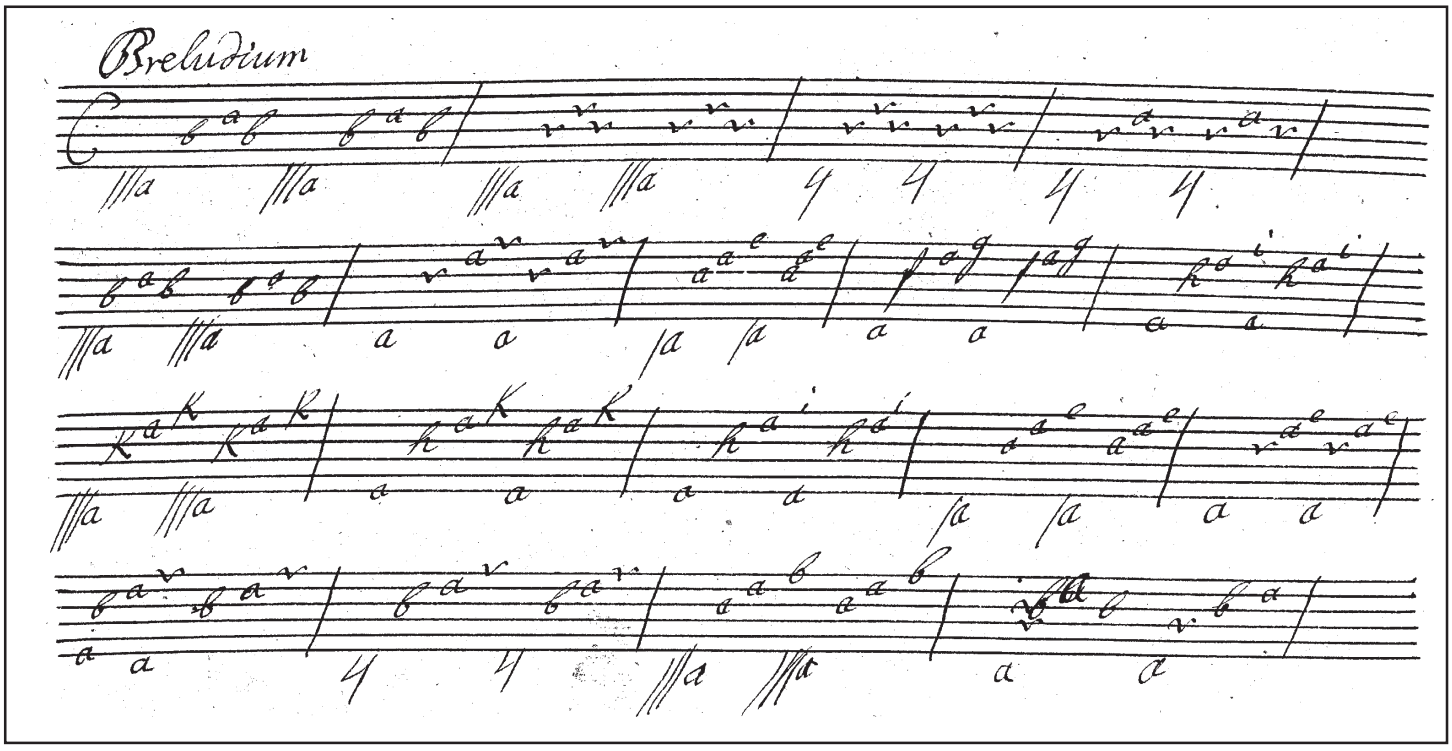
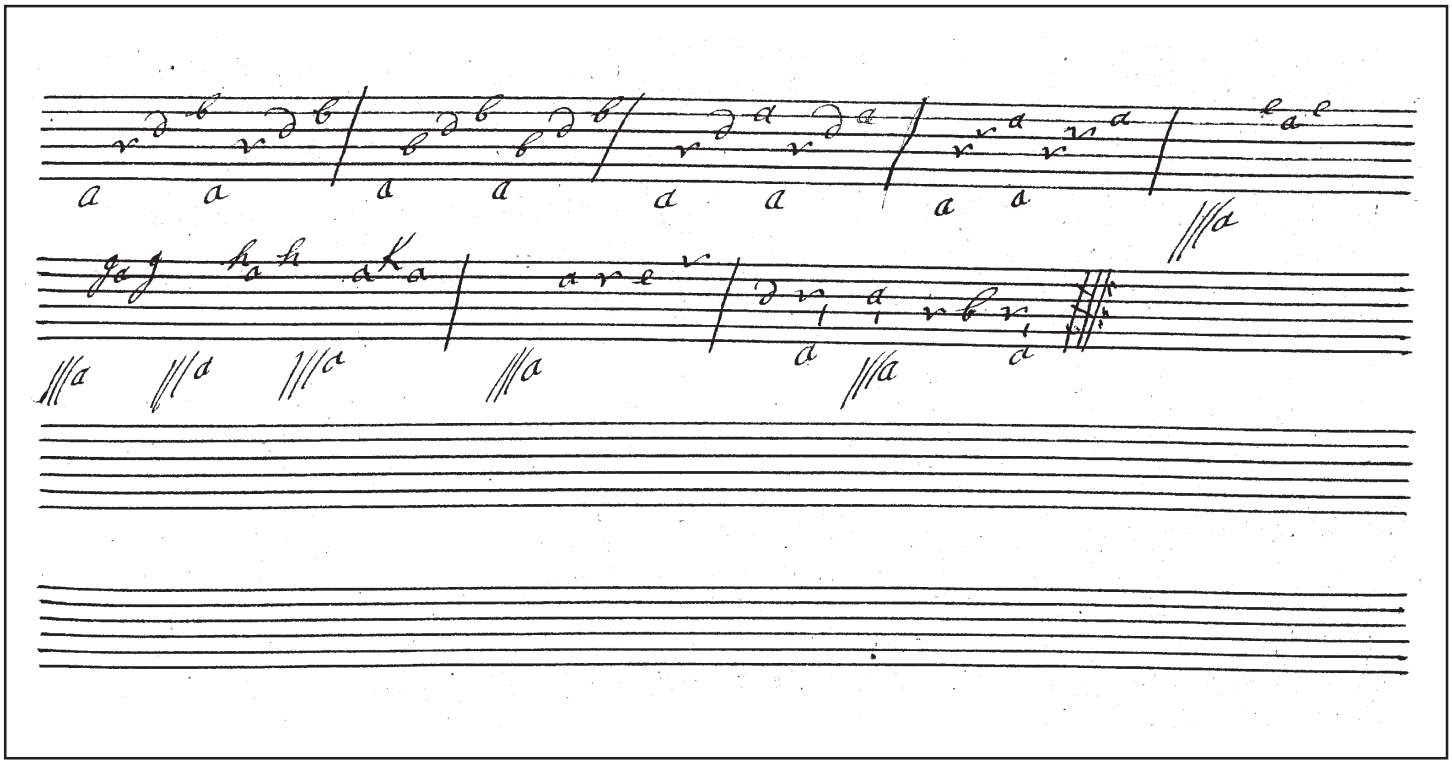
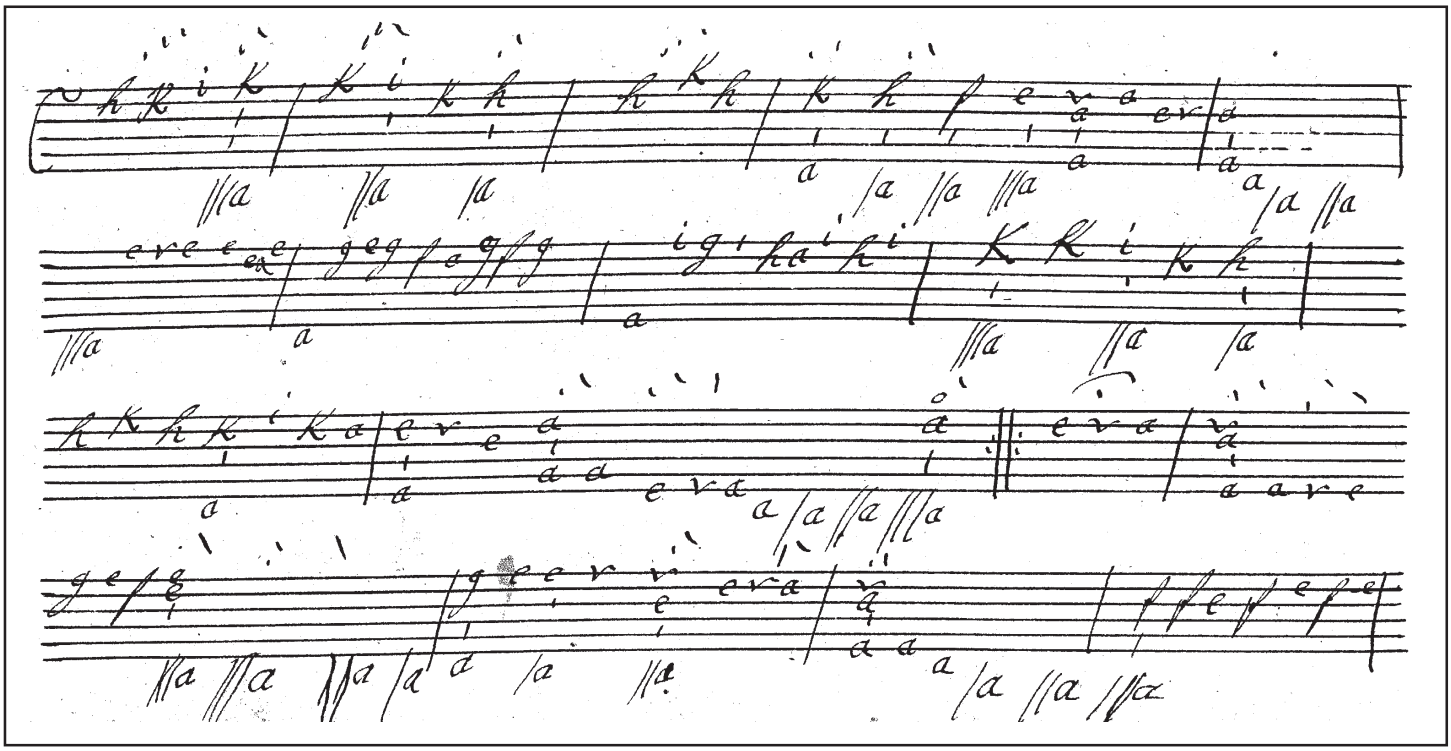
Aria
Da Capo

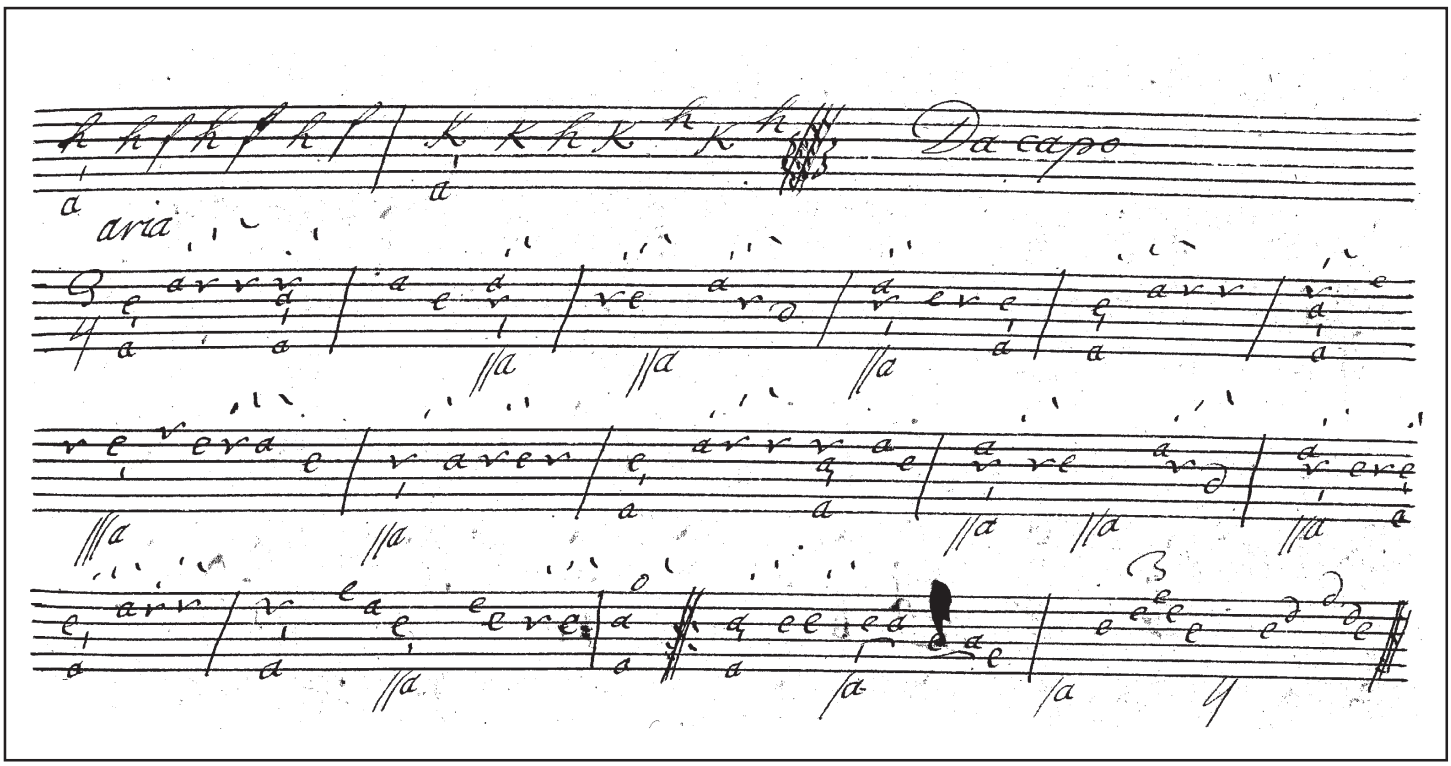





Preludium



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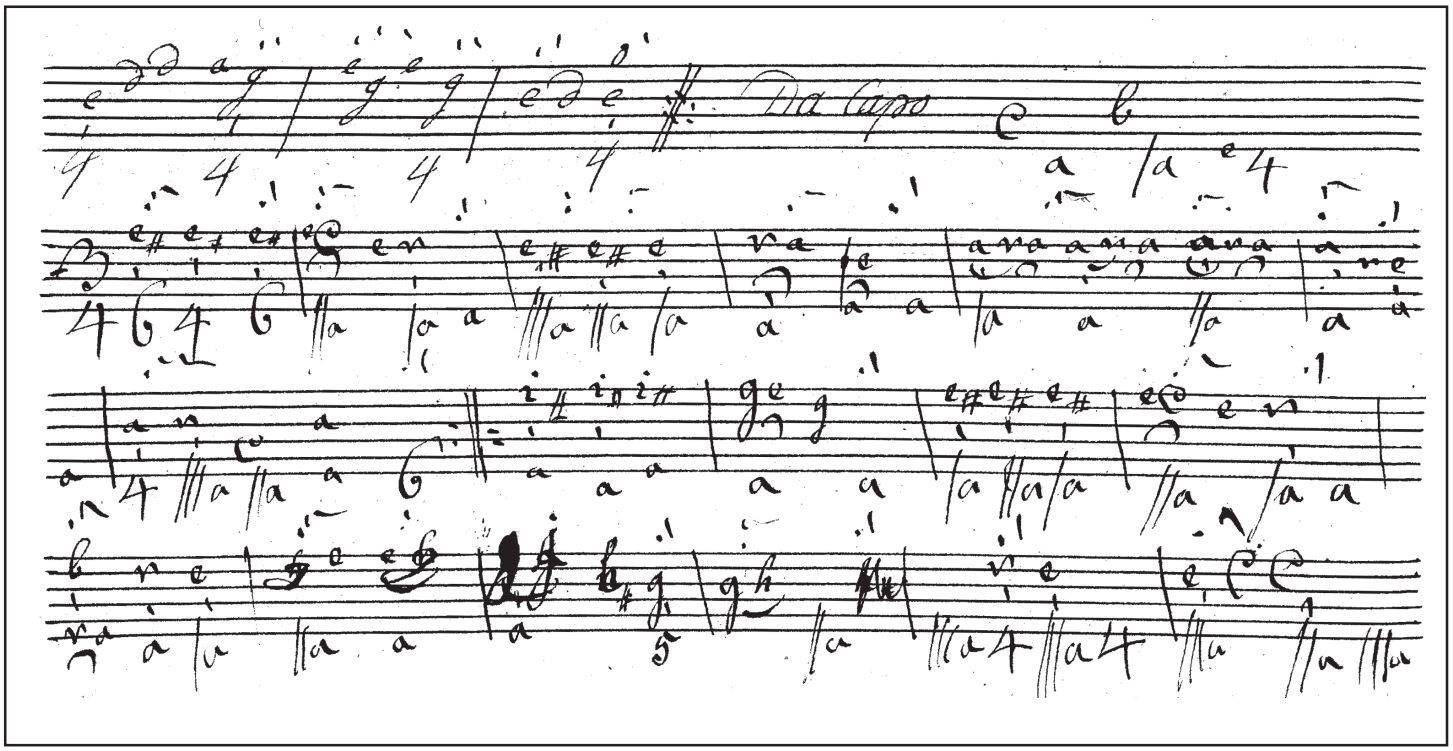
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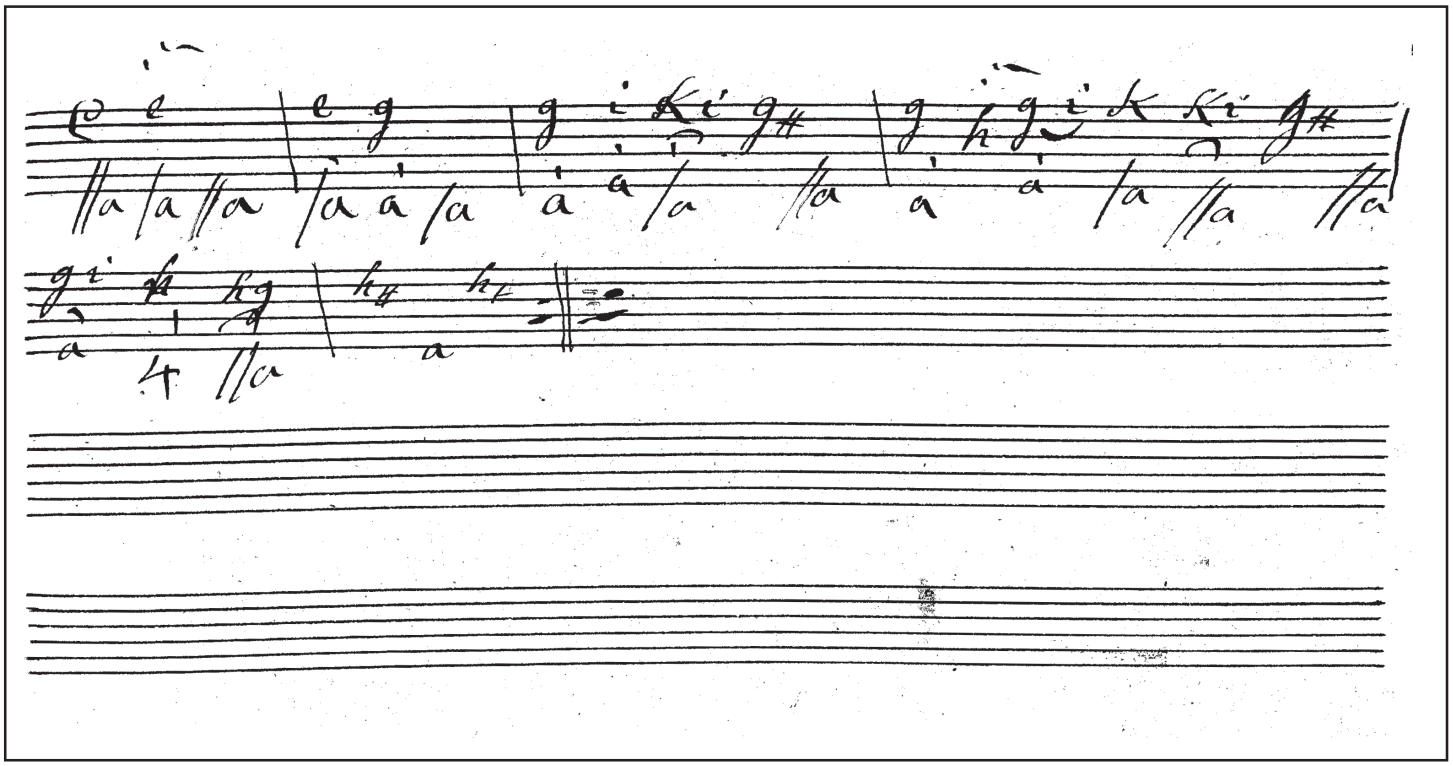

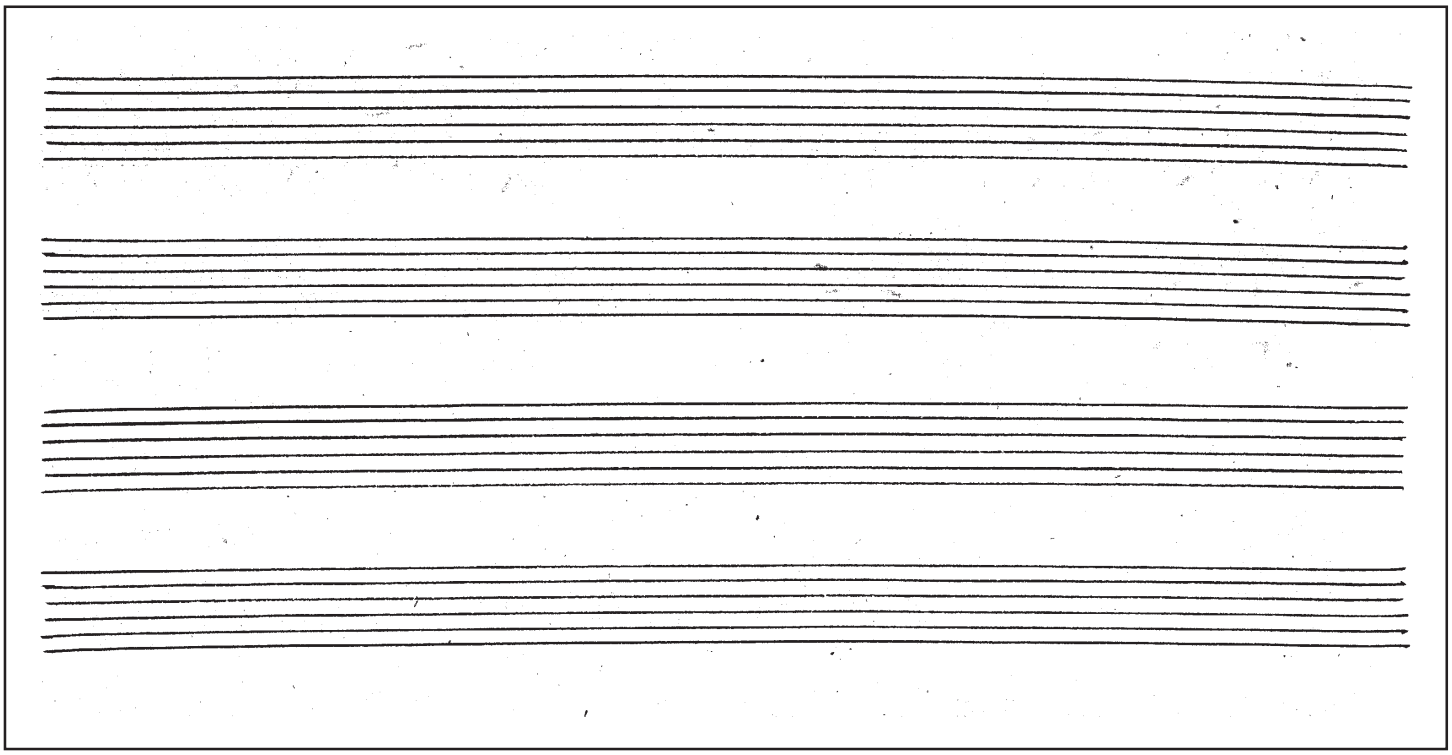

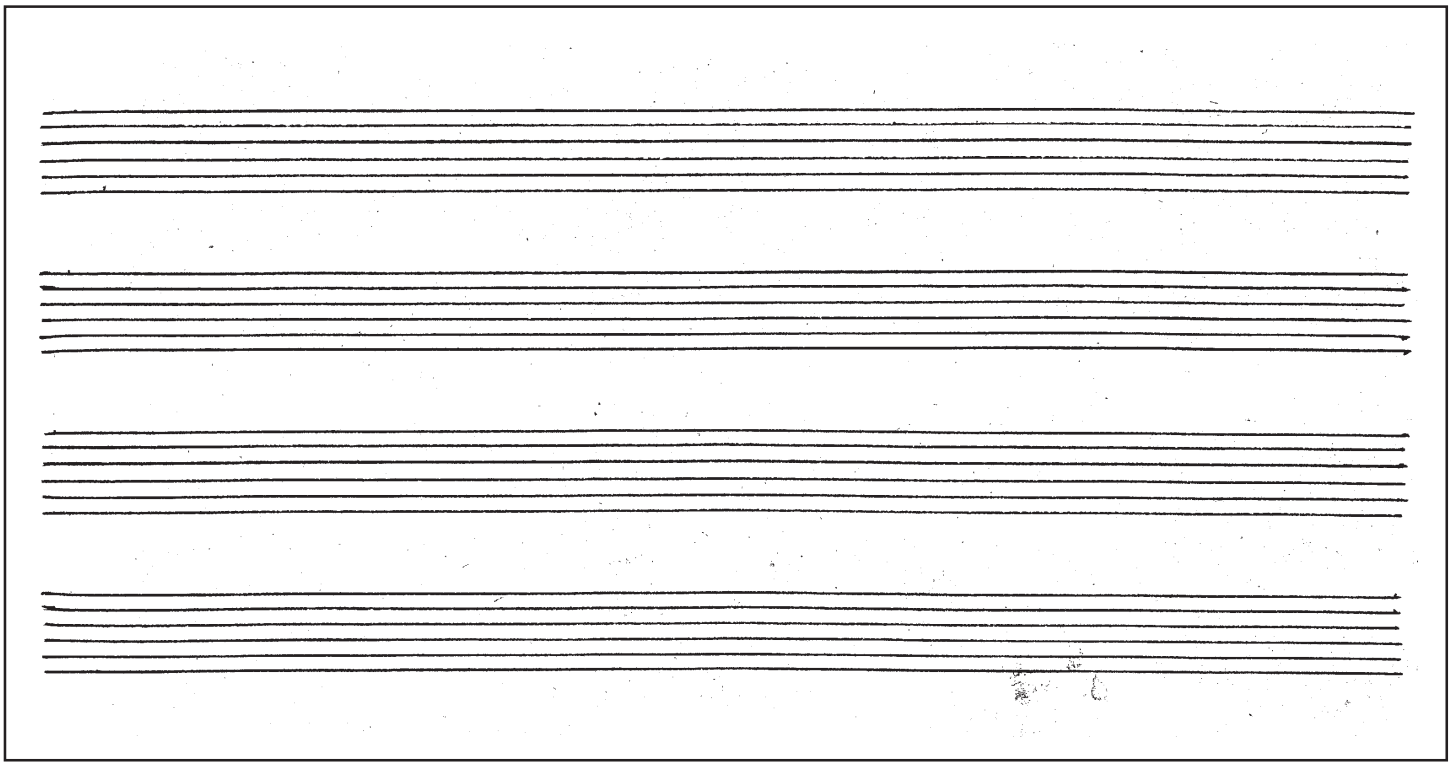

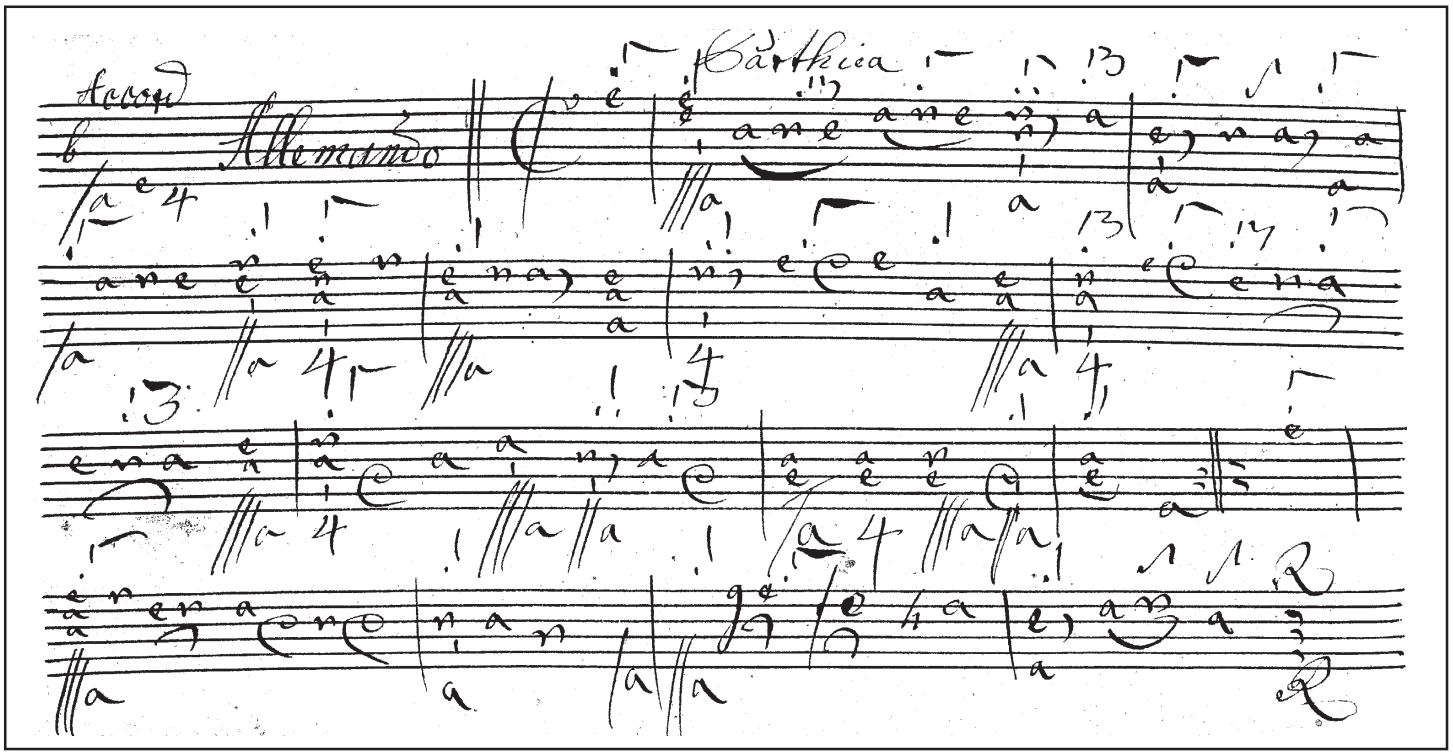
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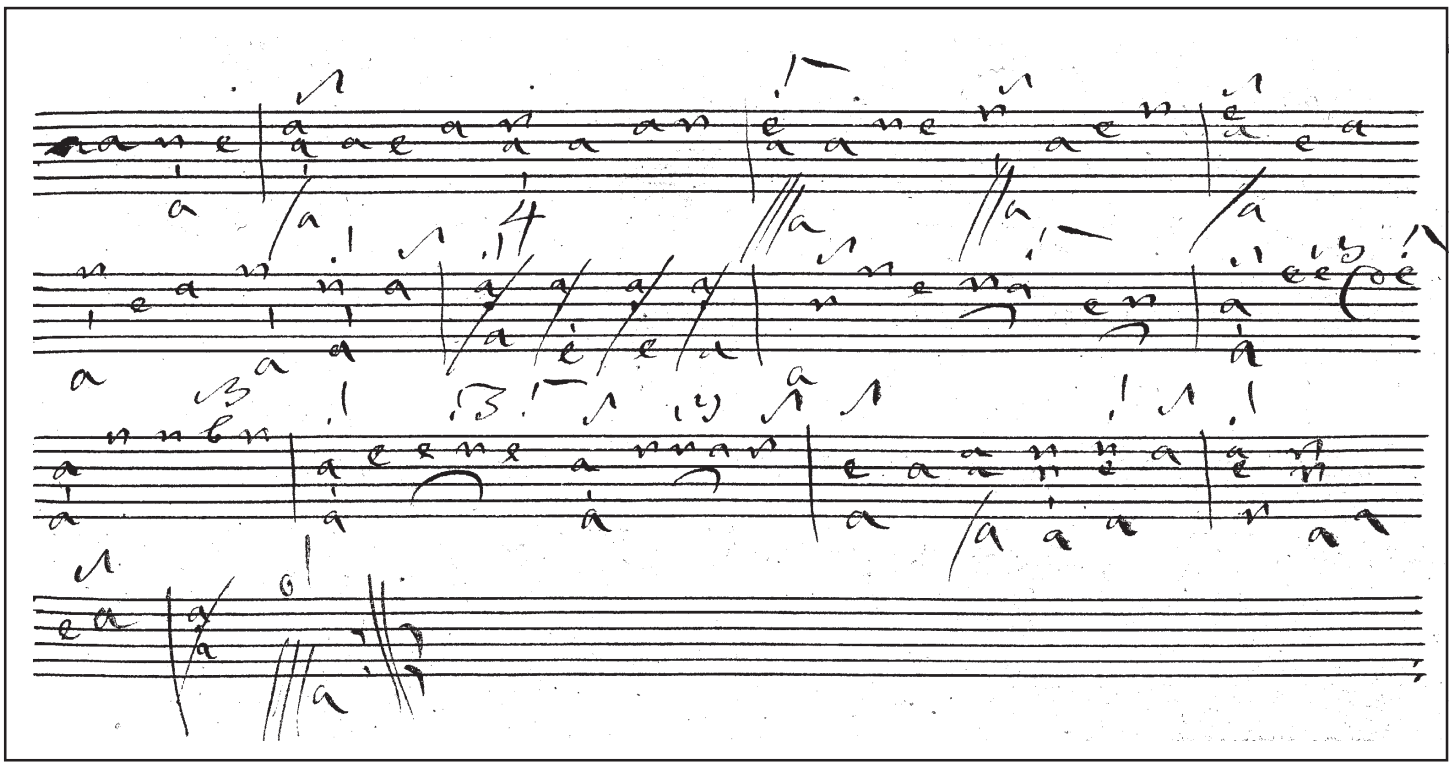

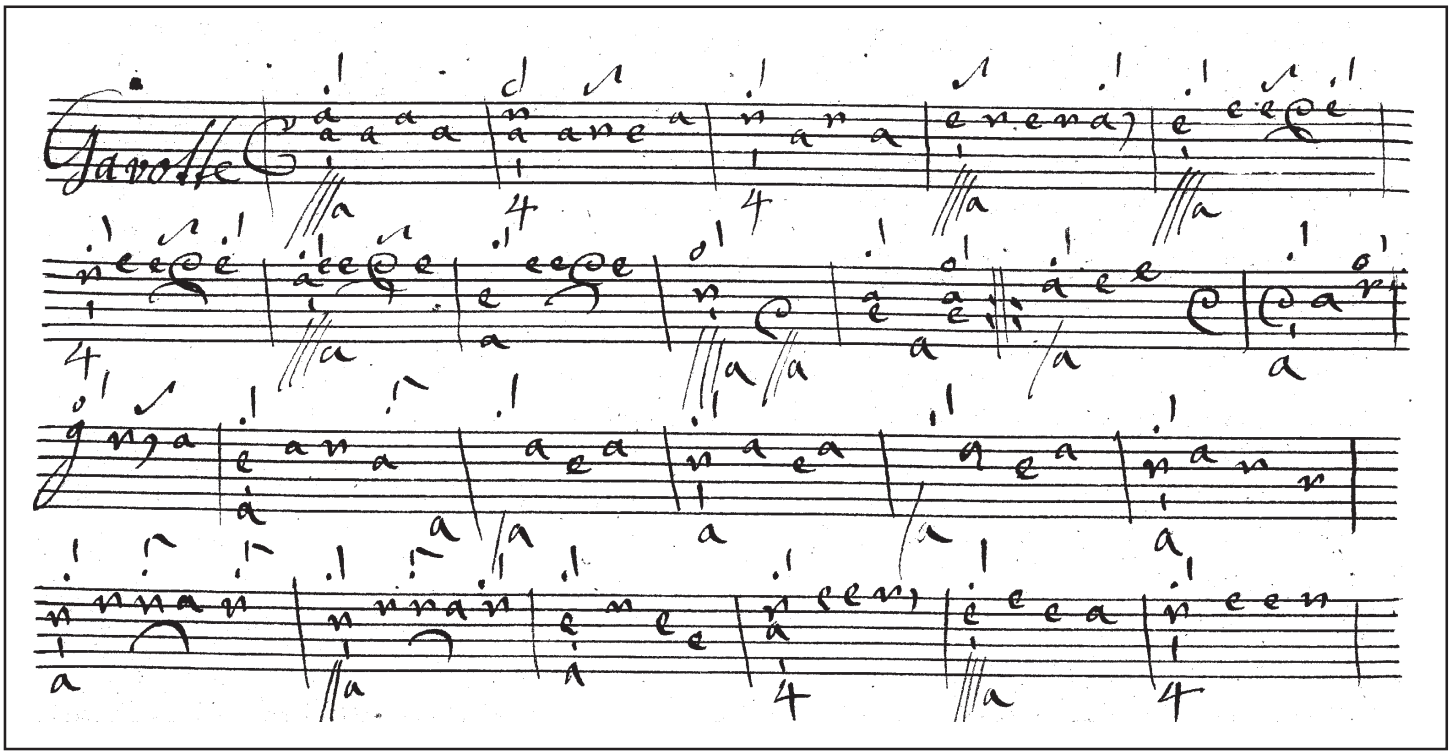
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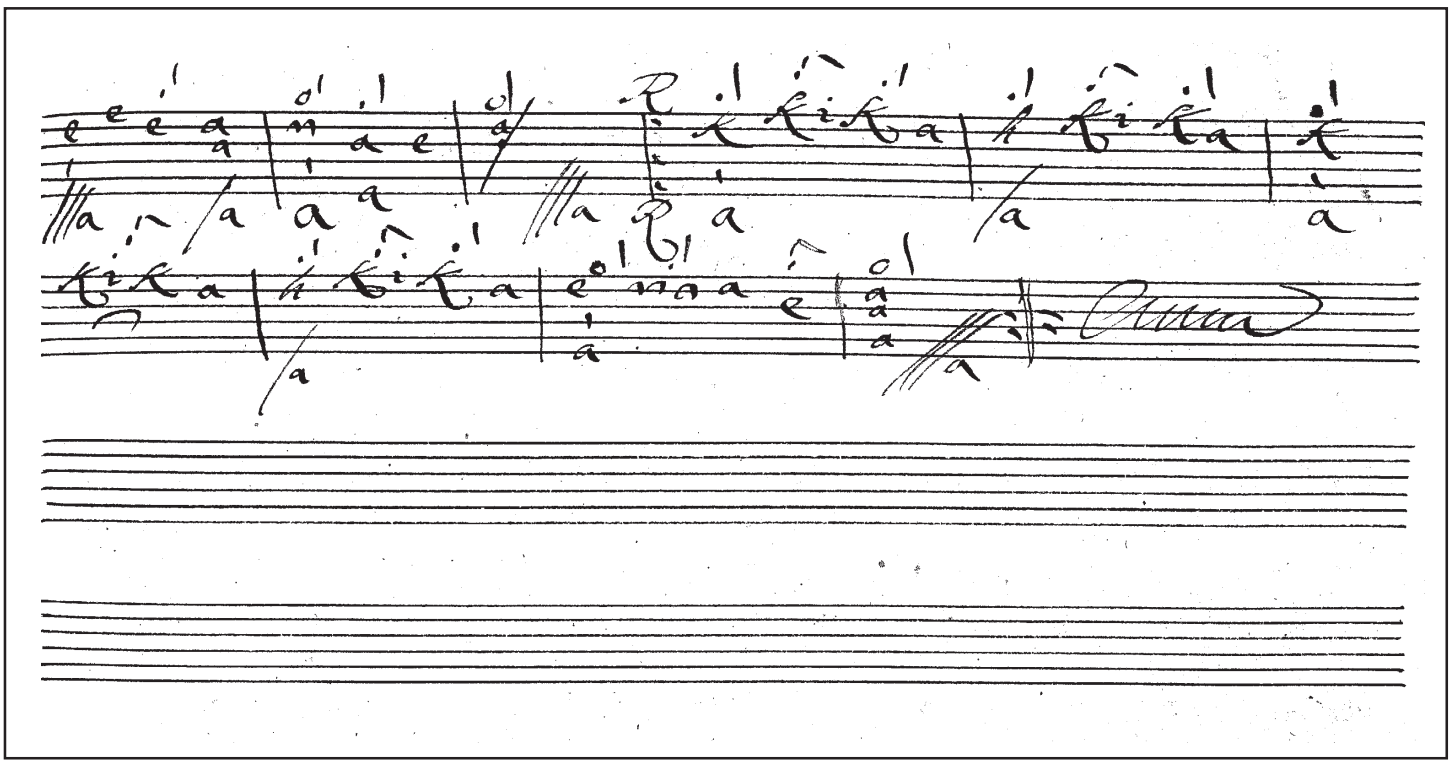

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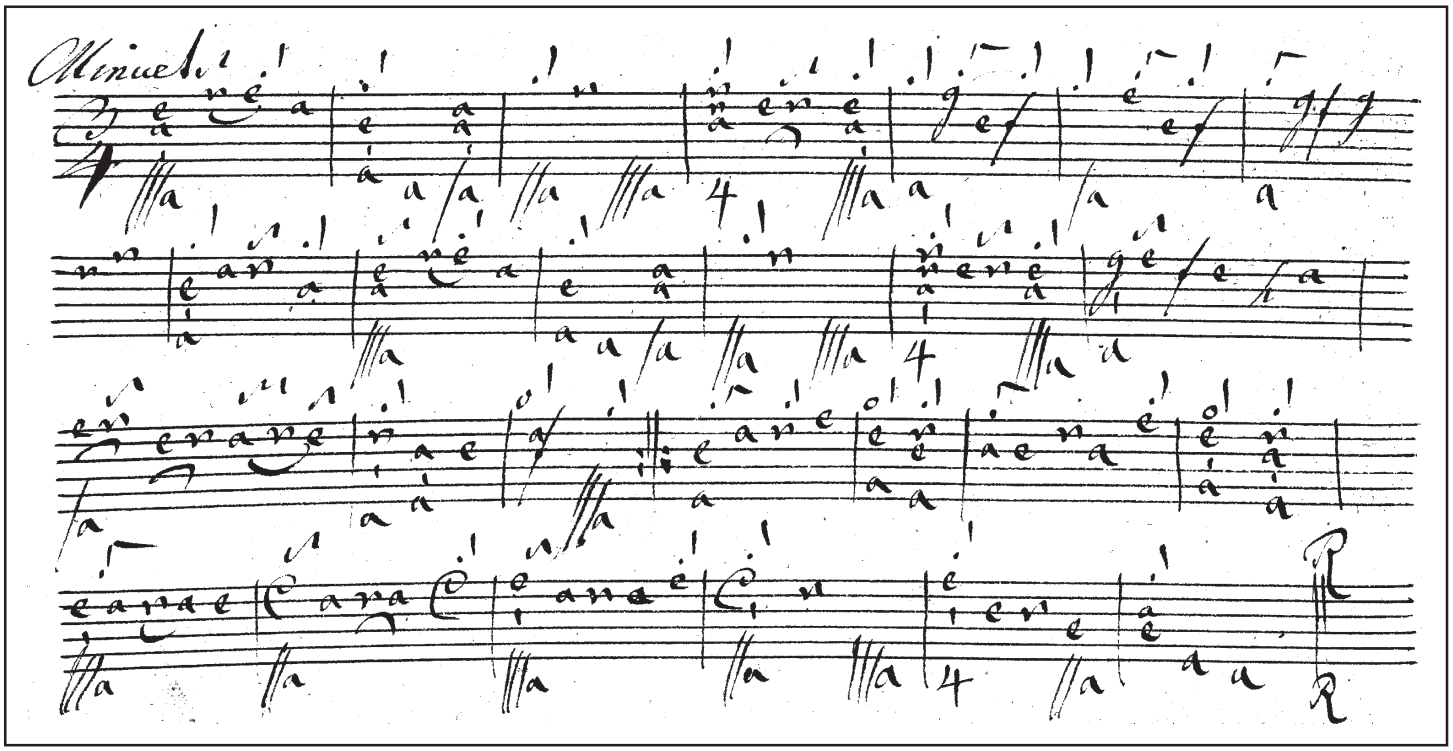

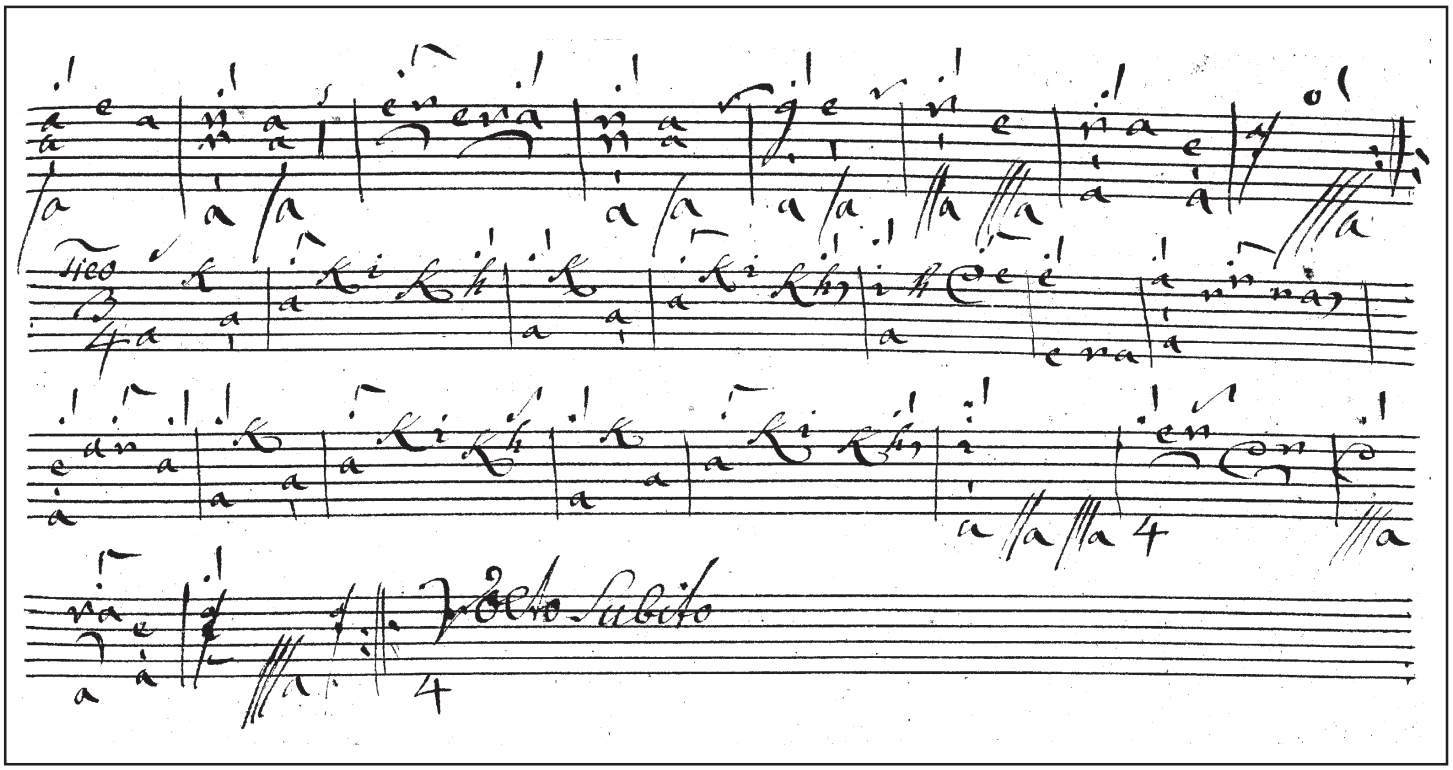

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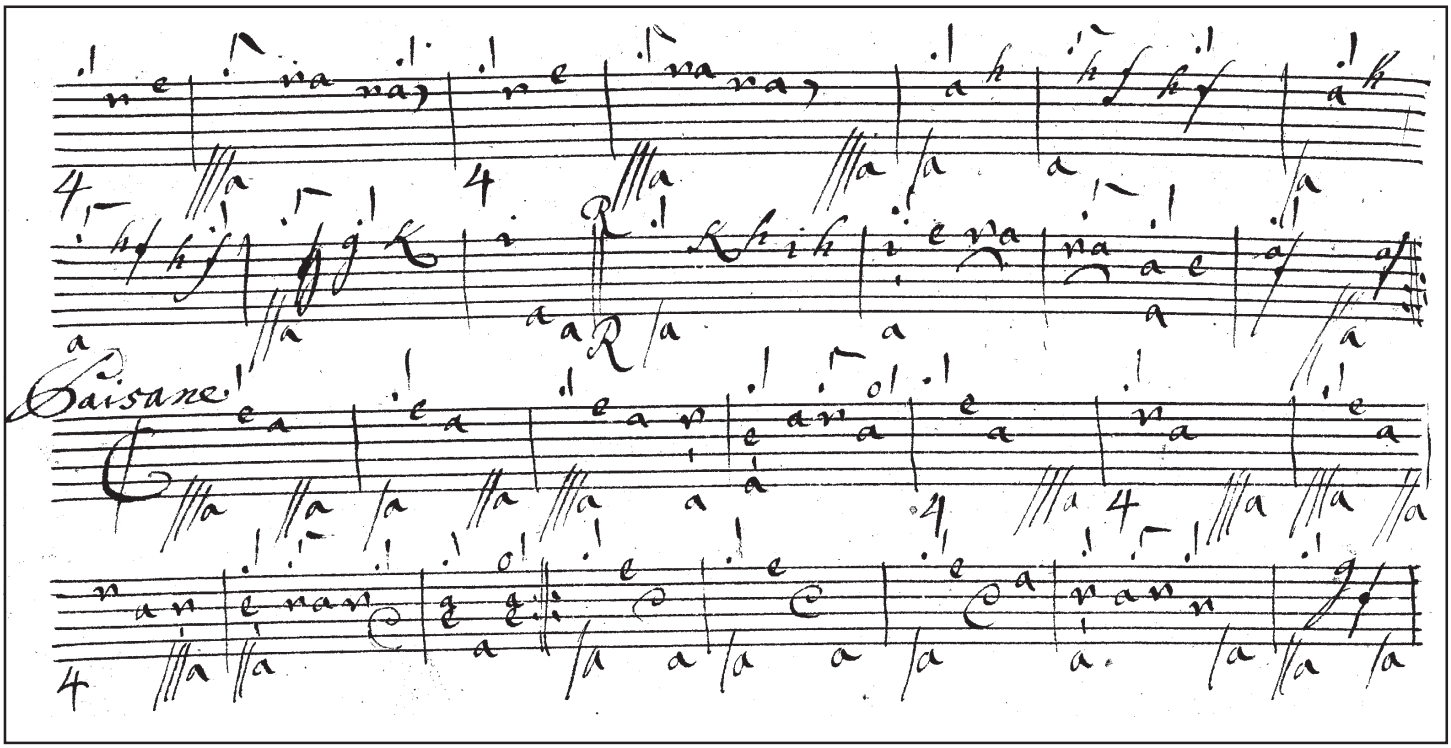

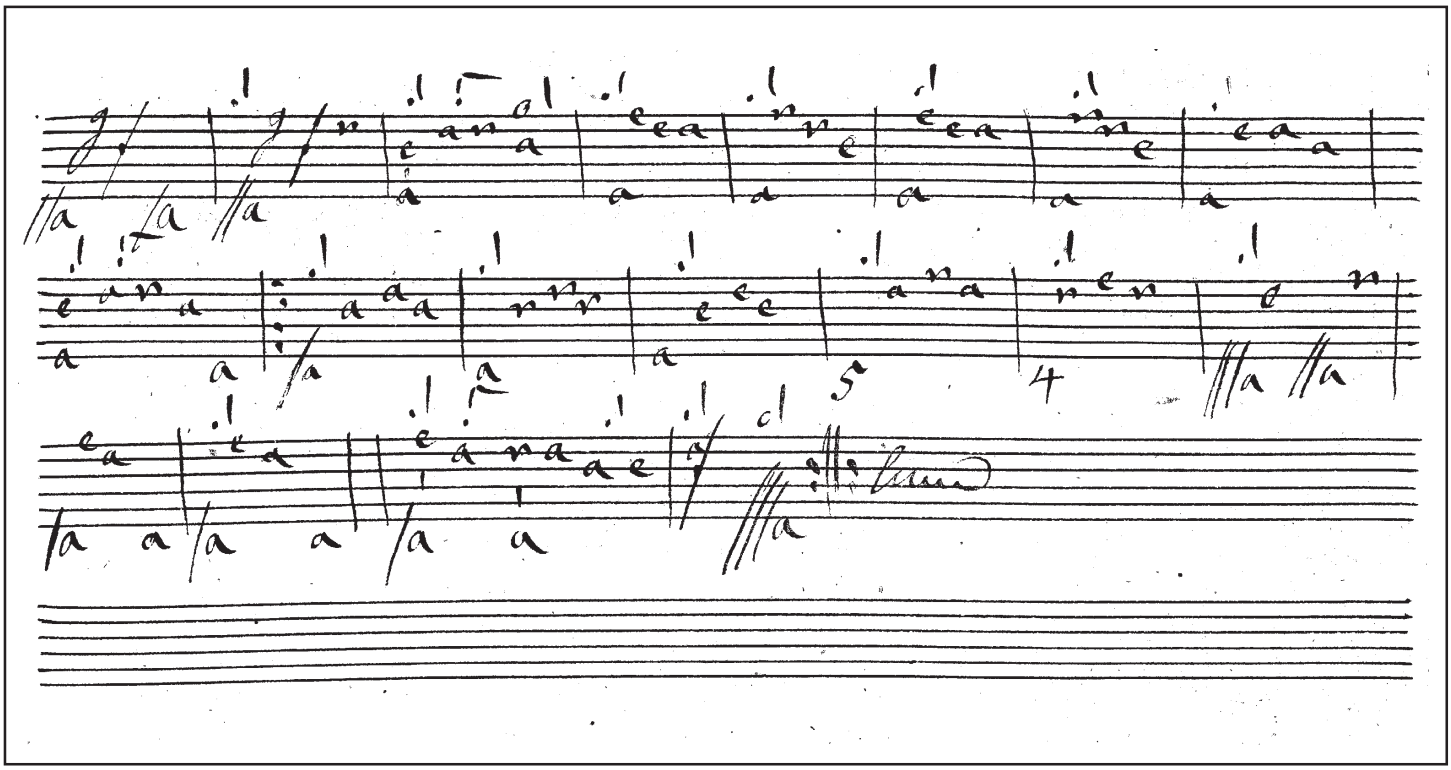

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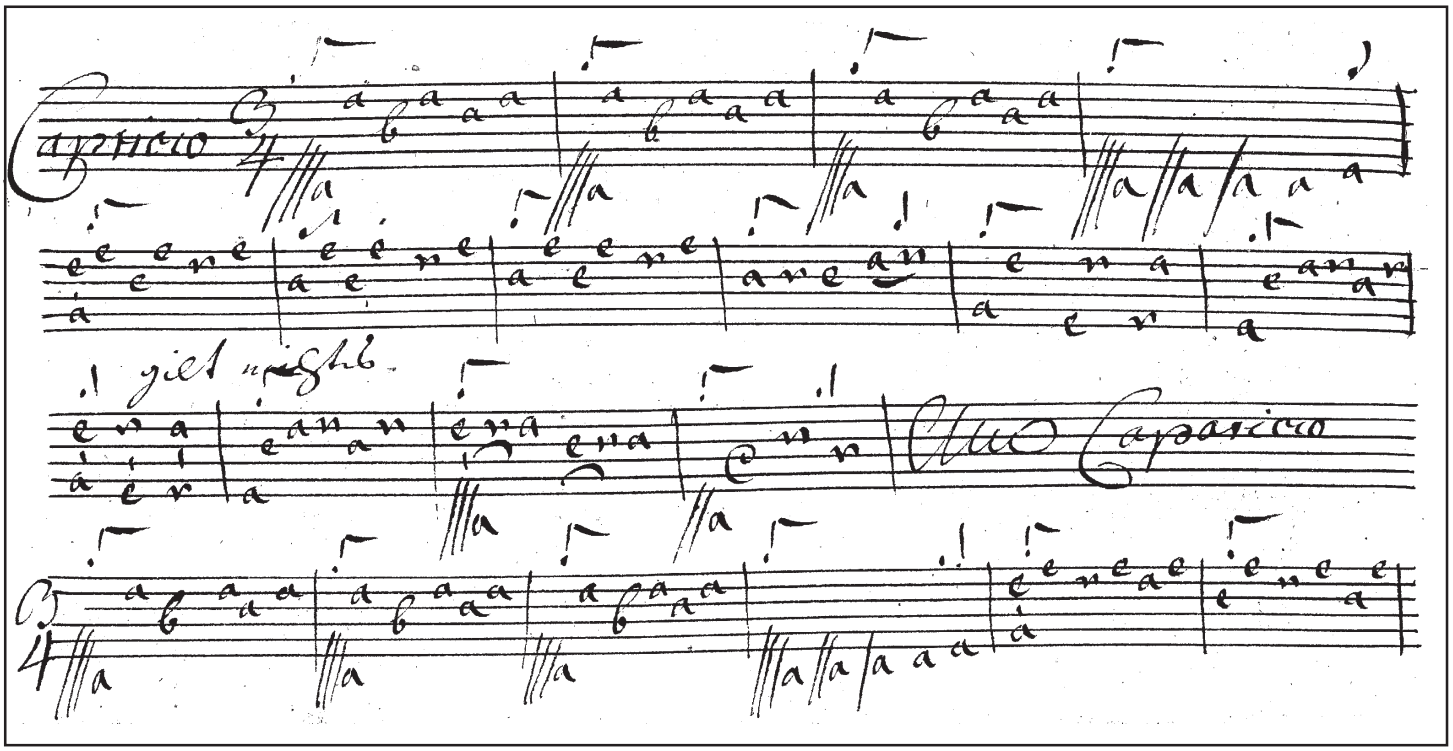

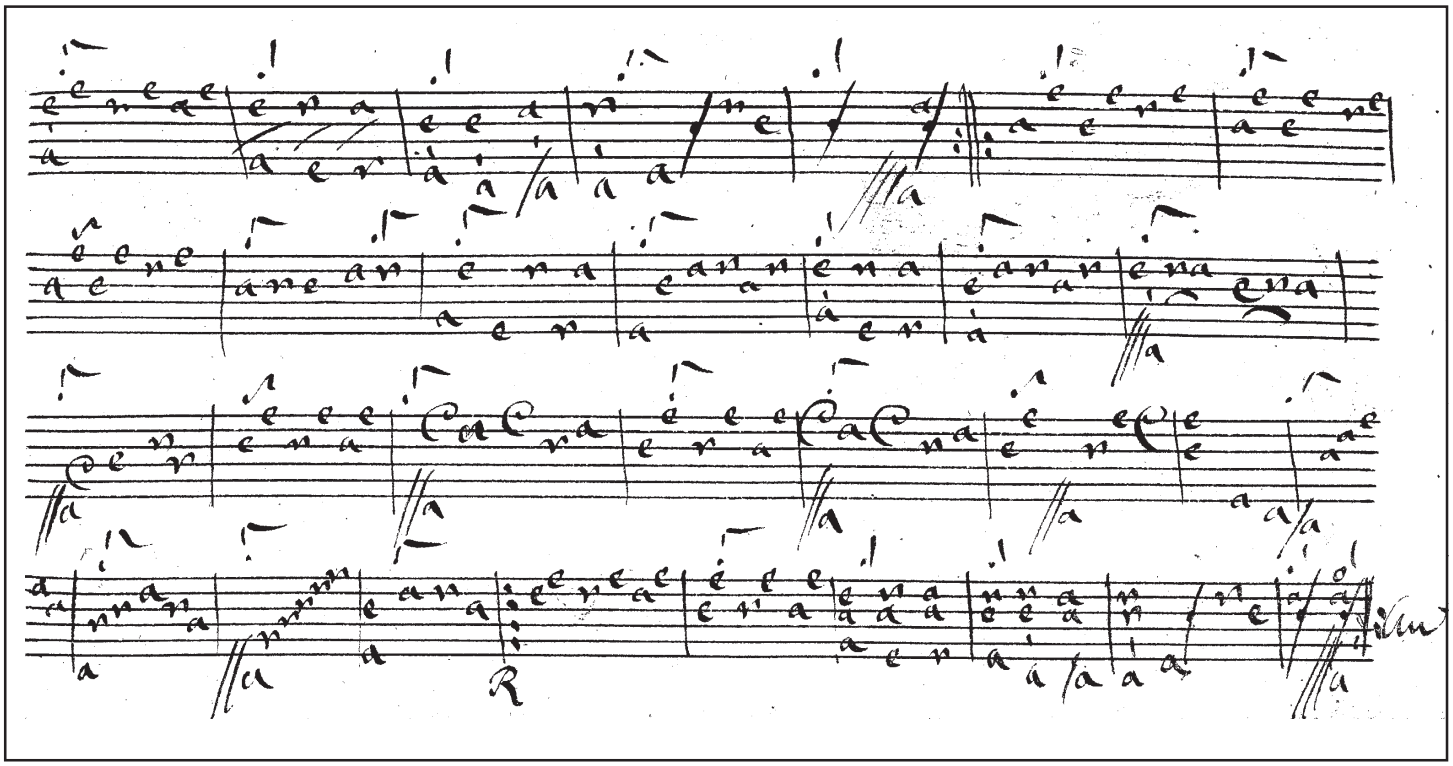

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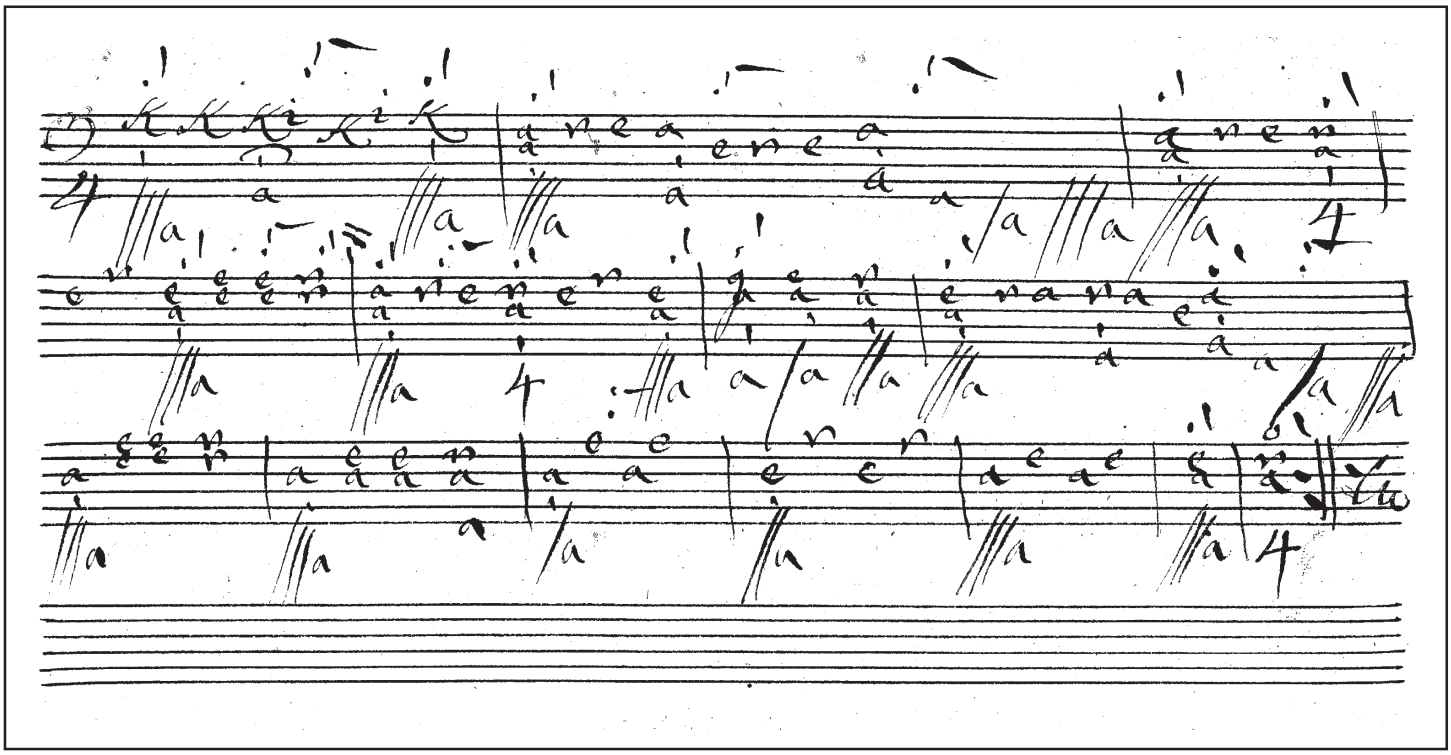

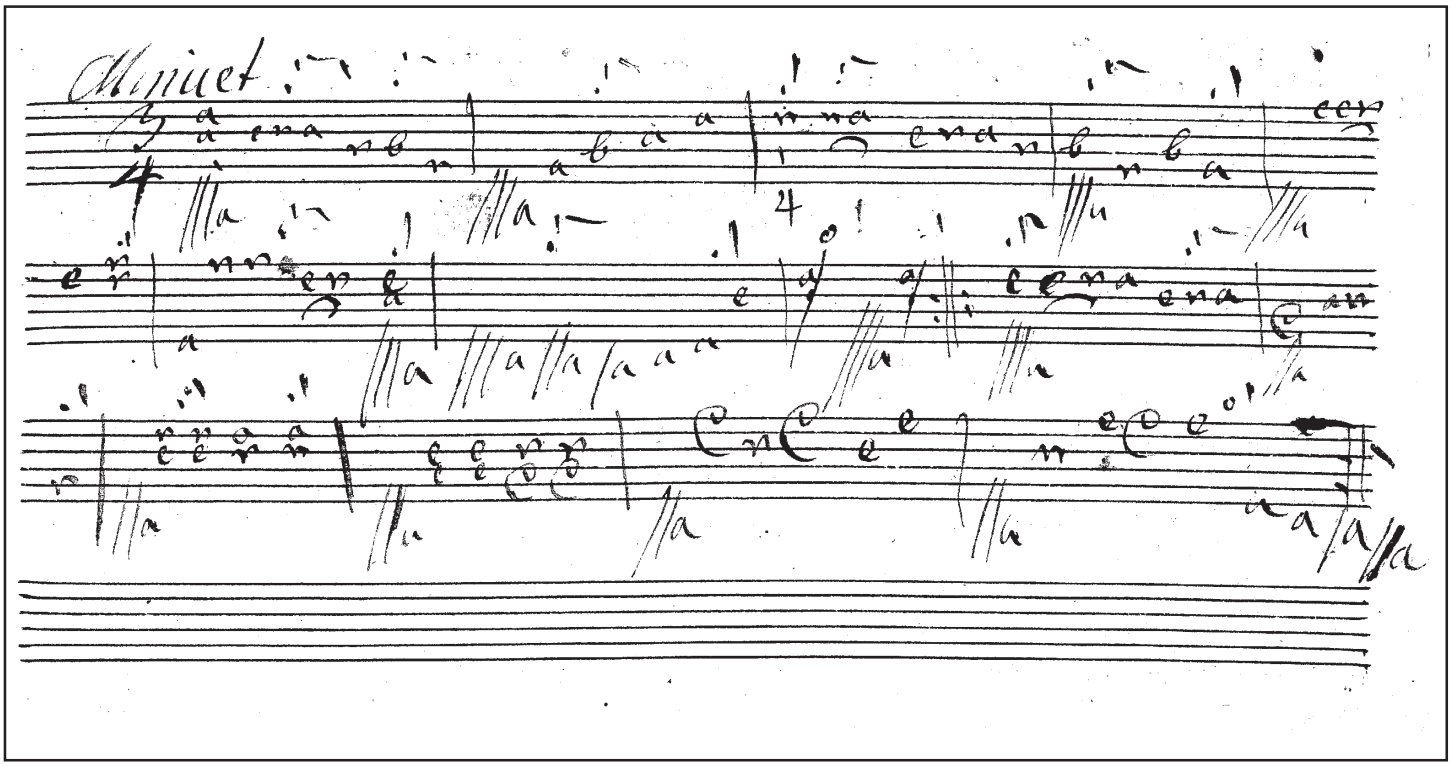
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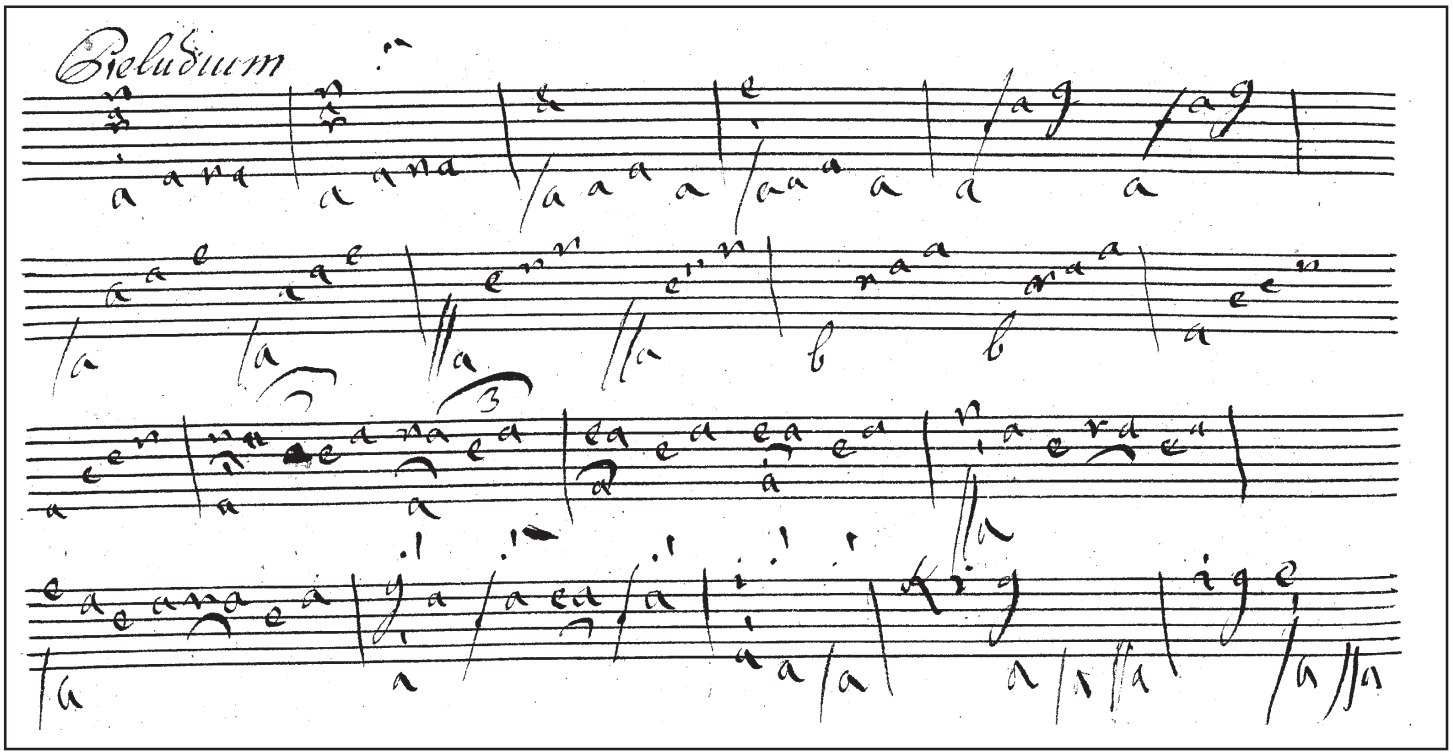

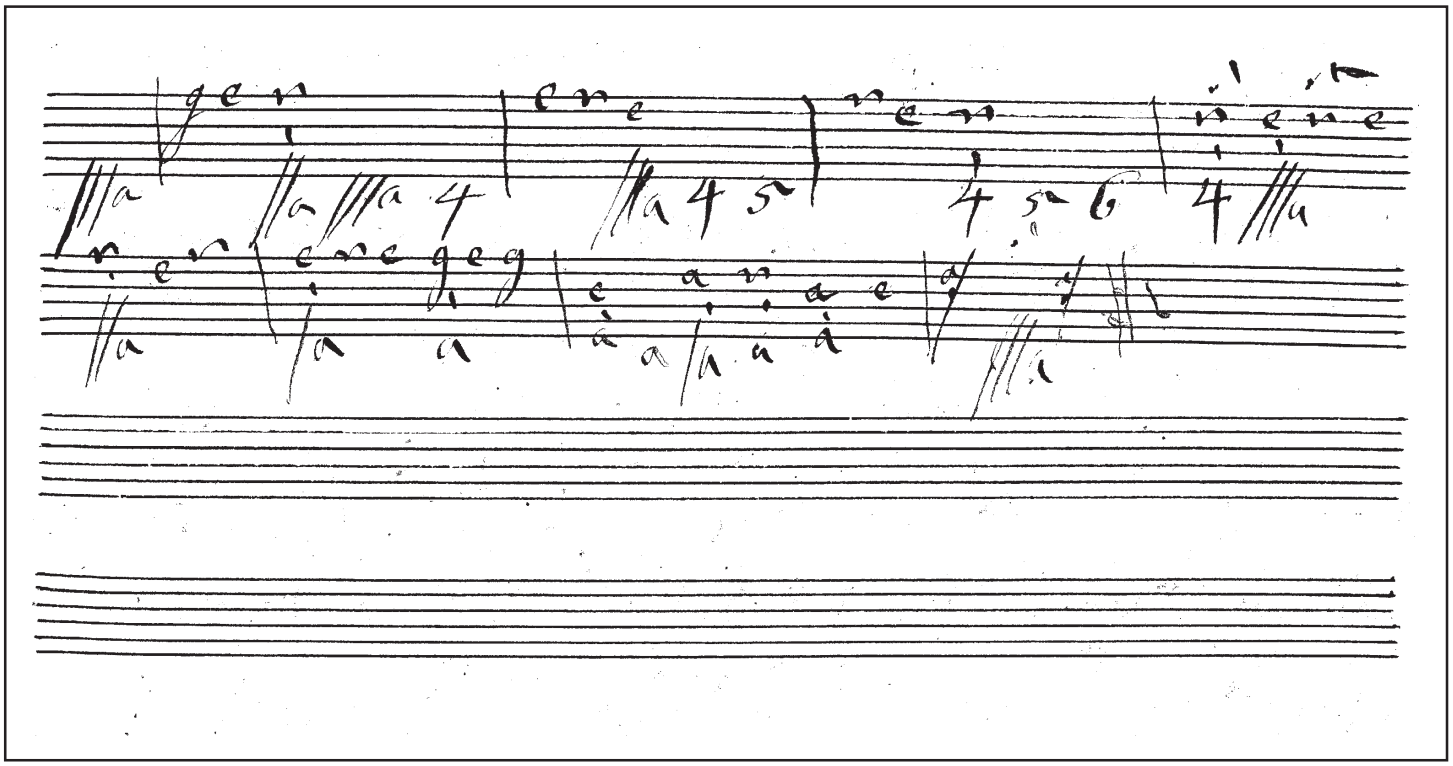

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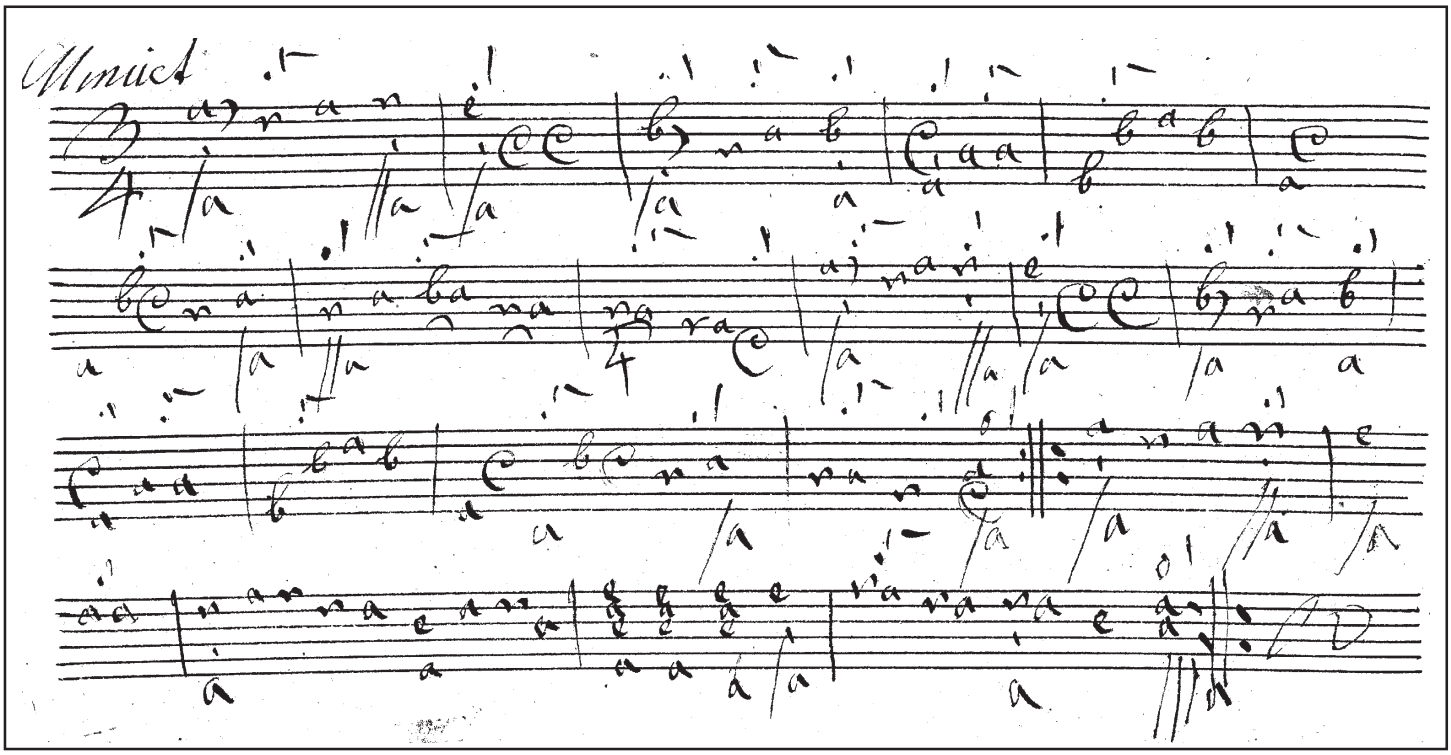
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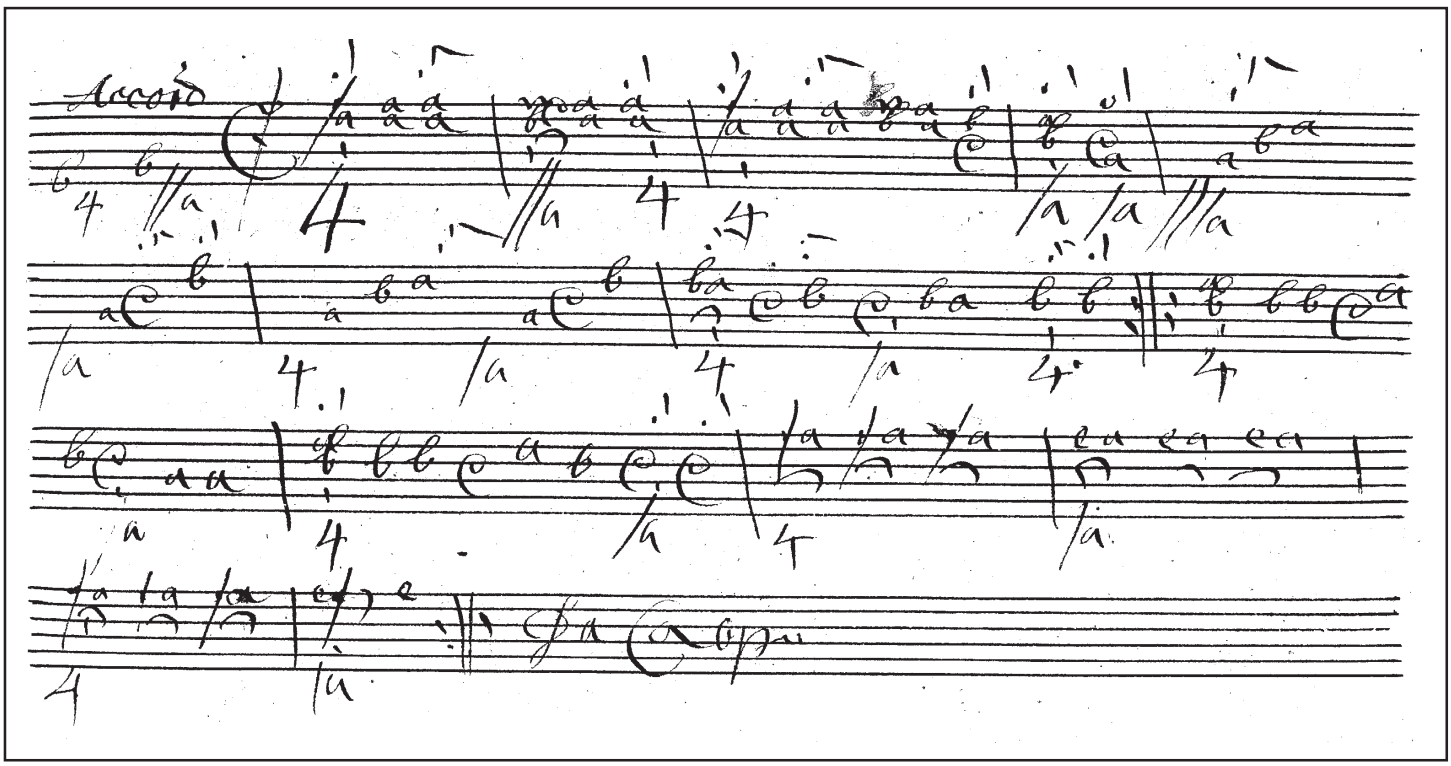
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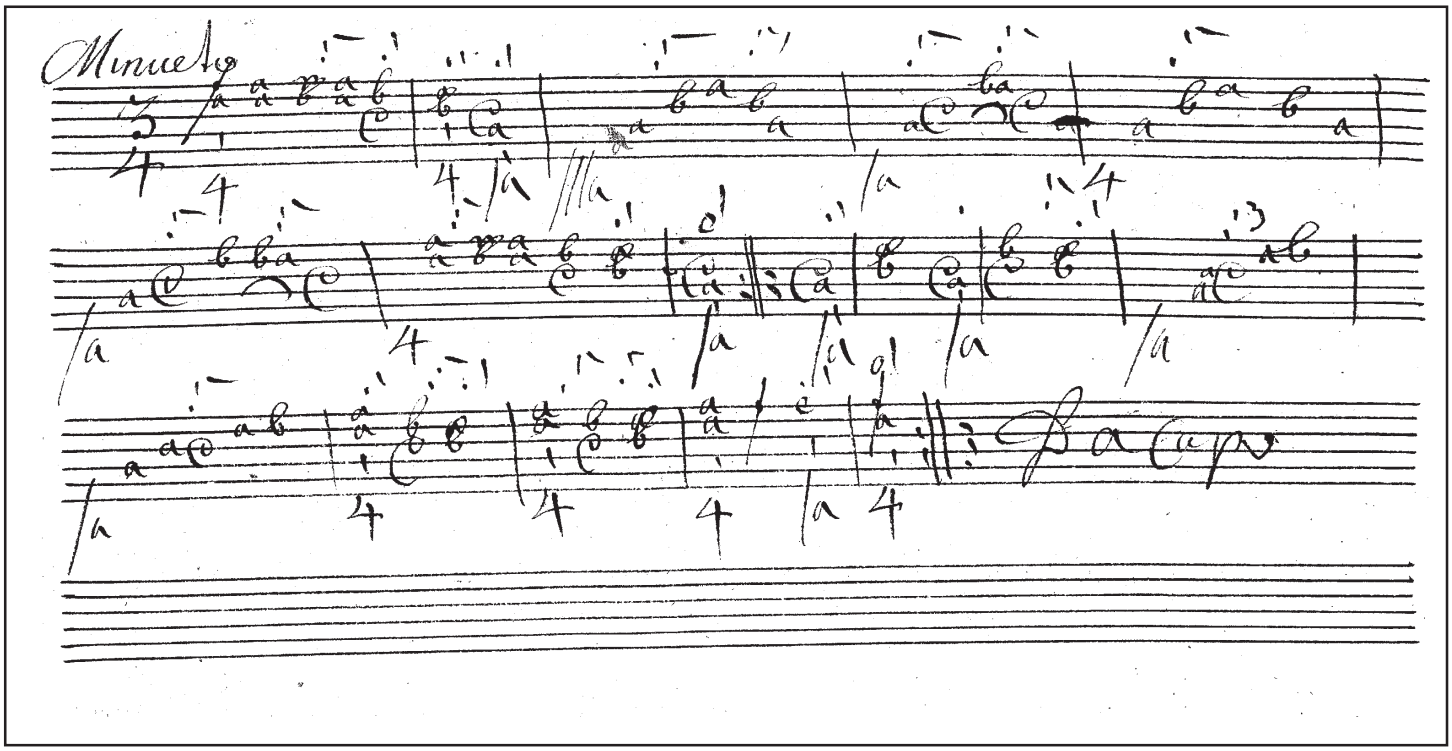

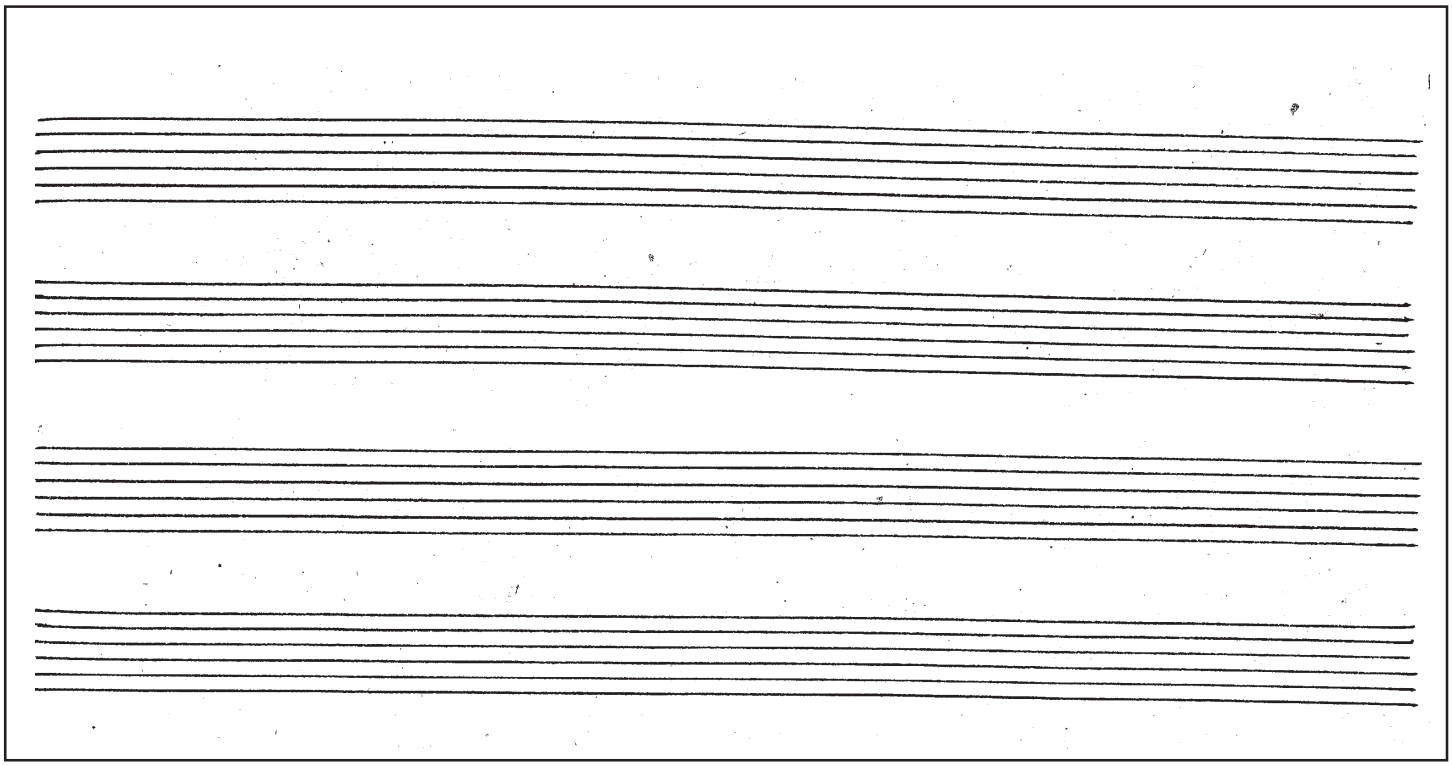

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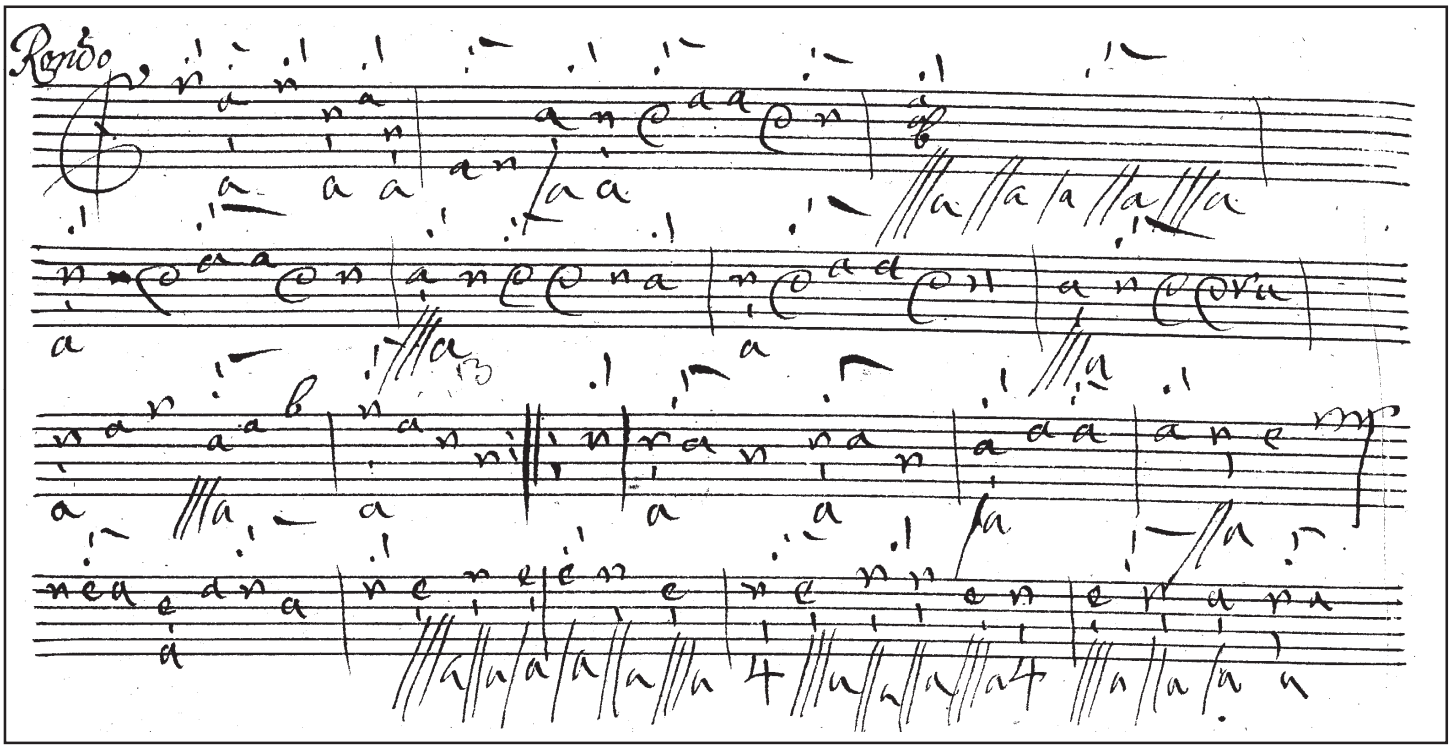
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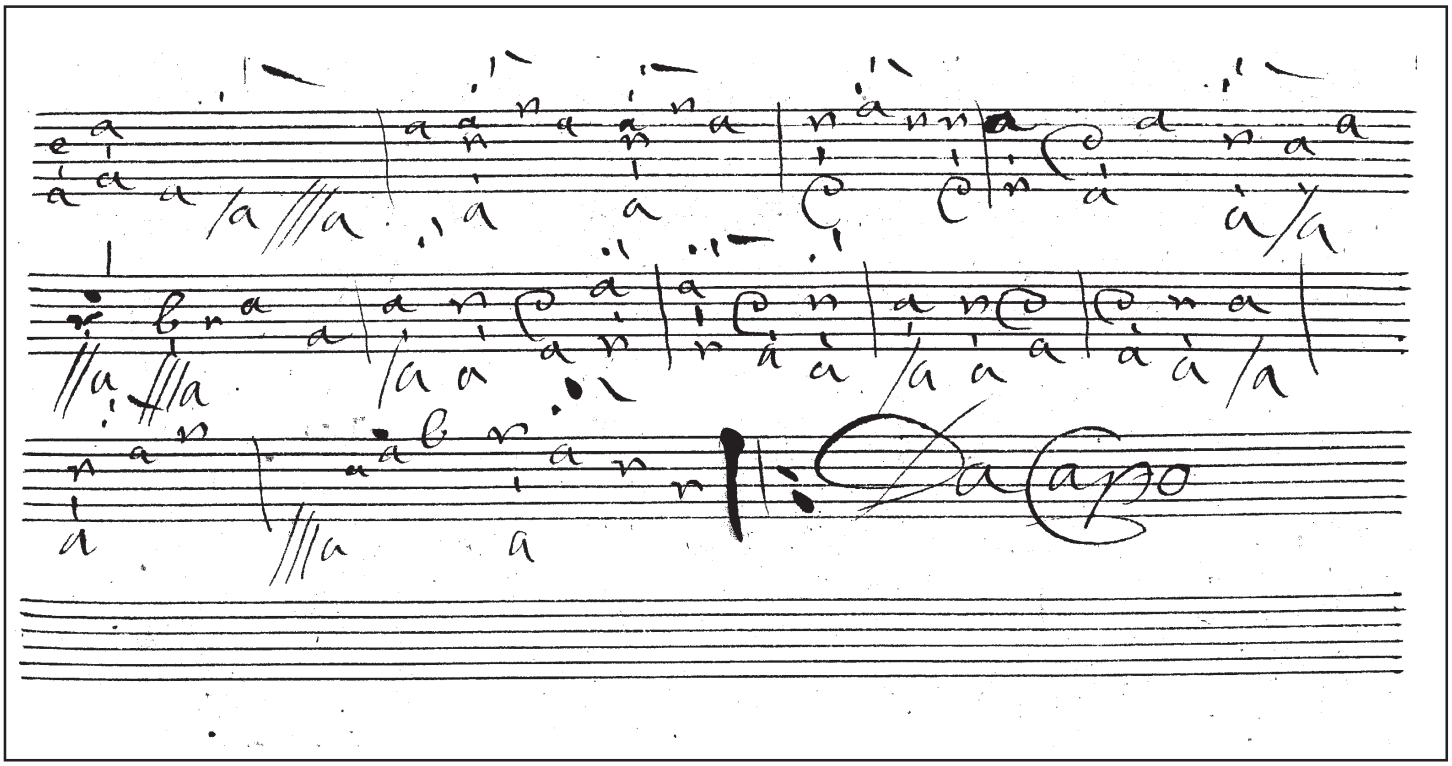
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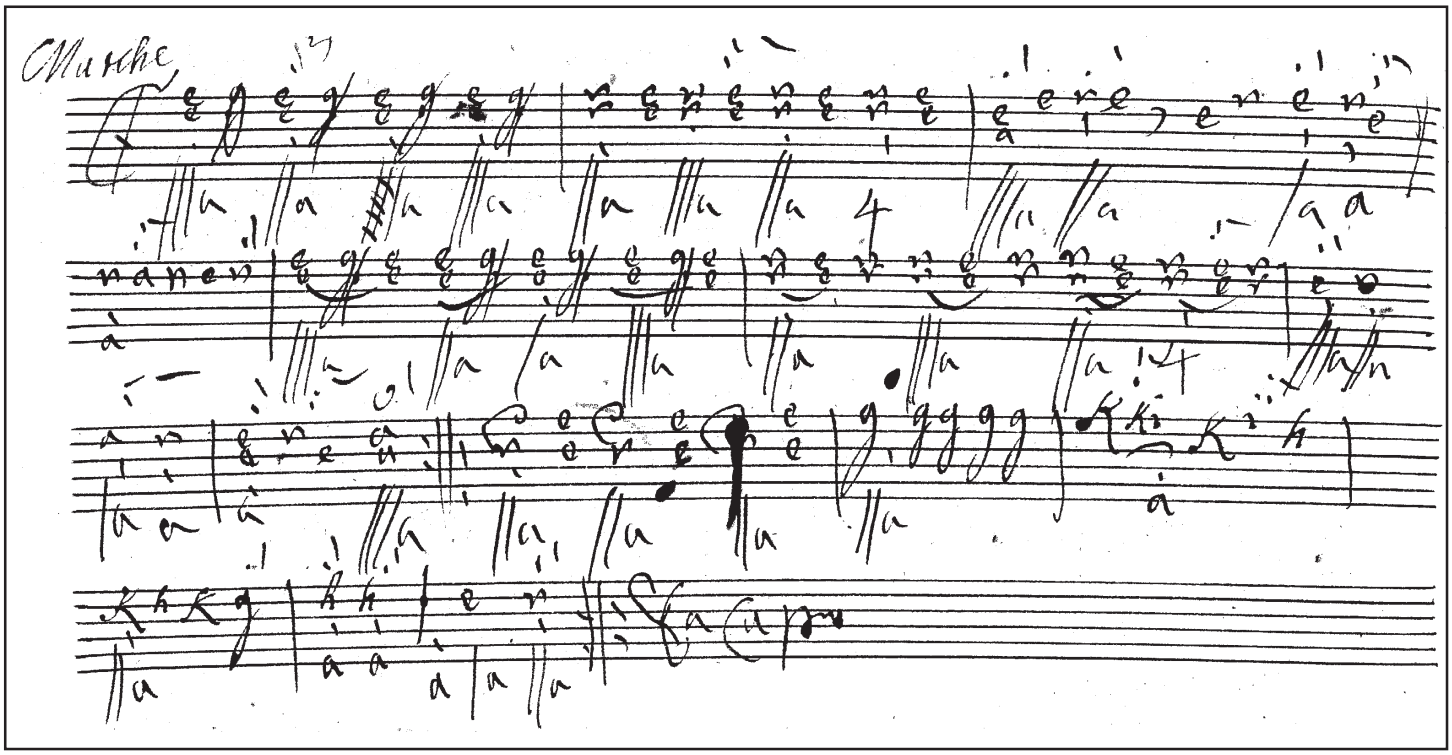

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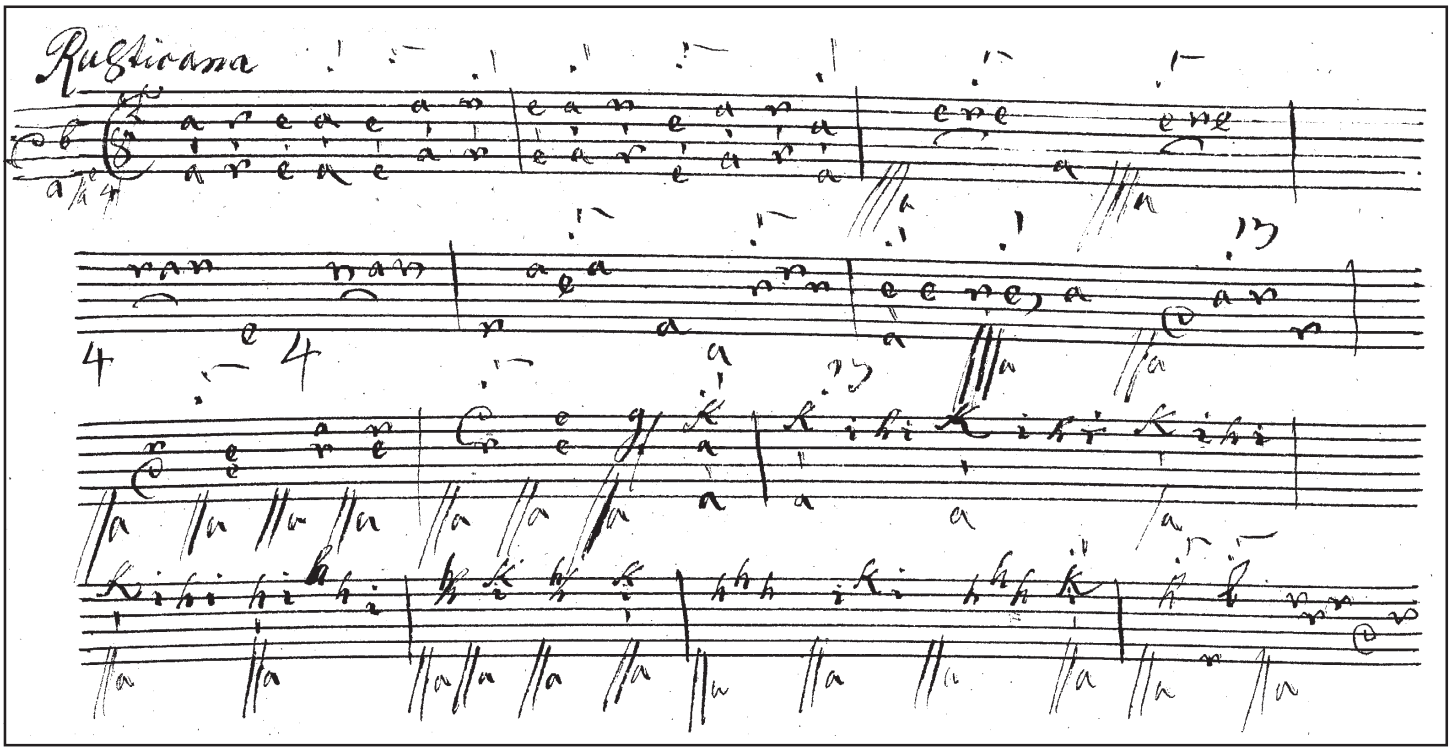
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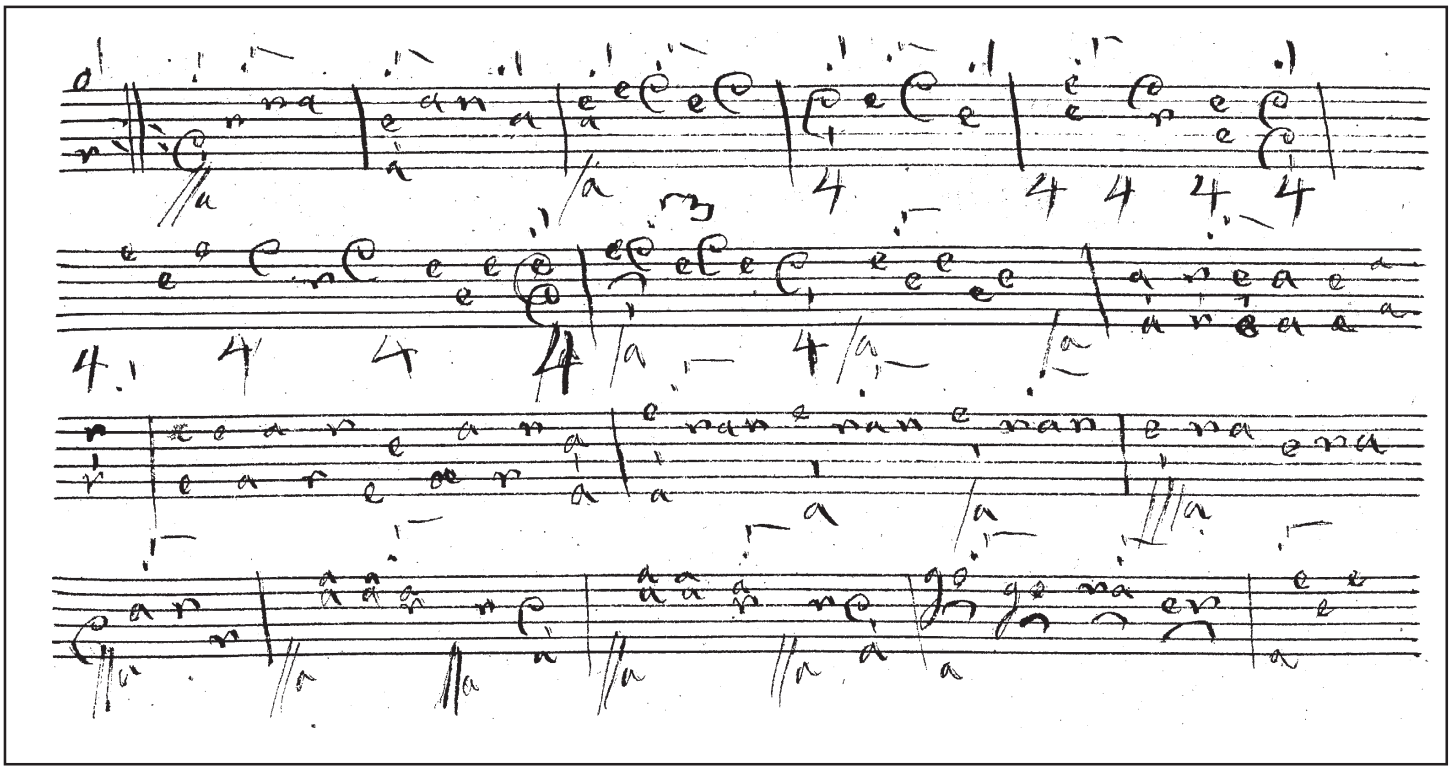

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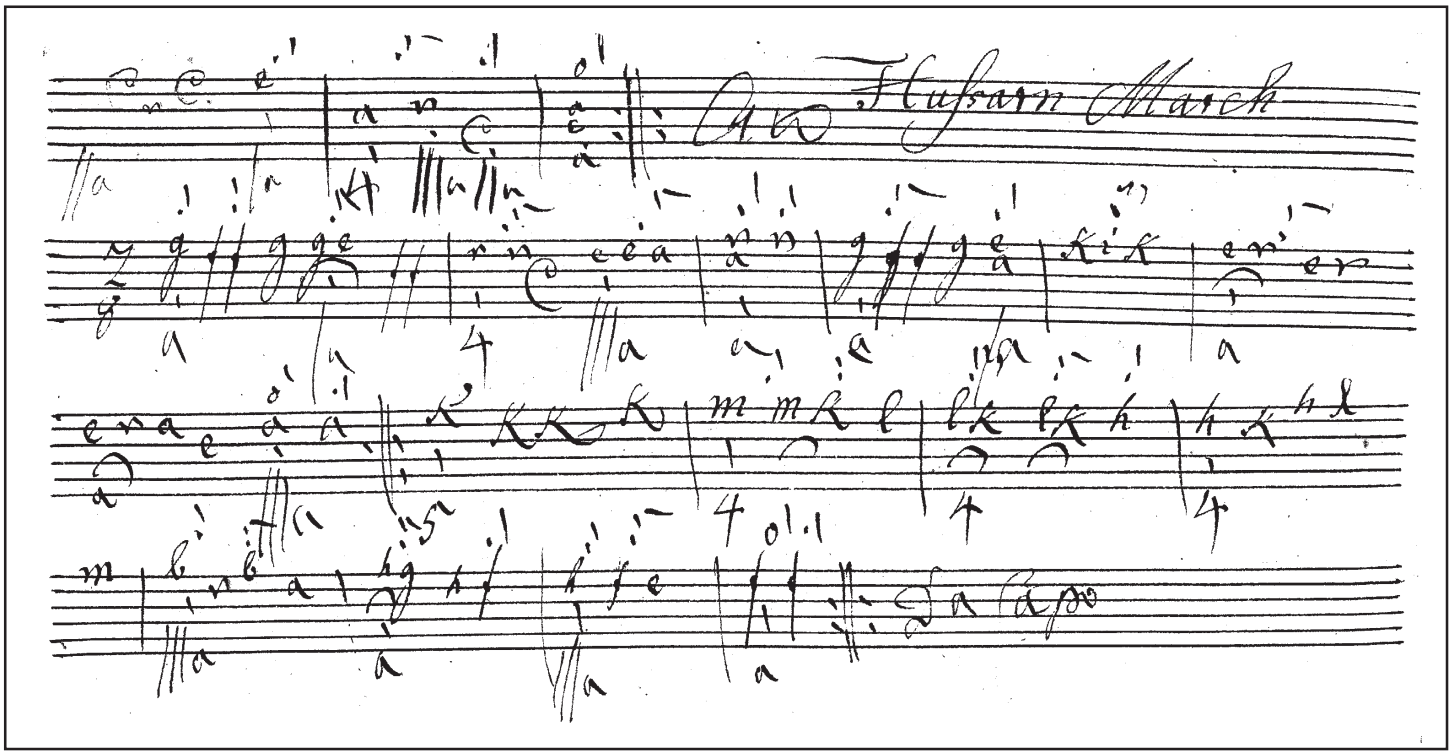

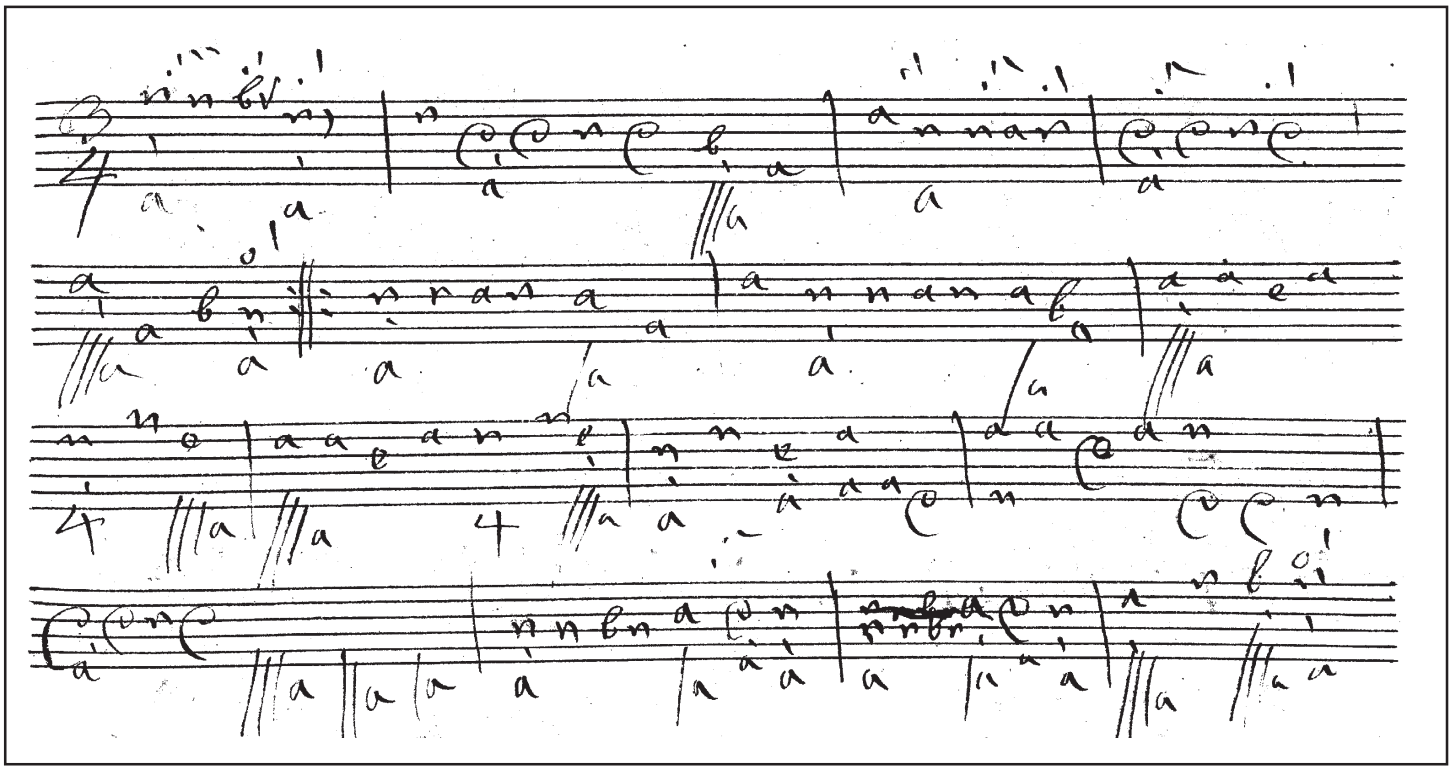

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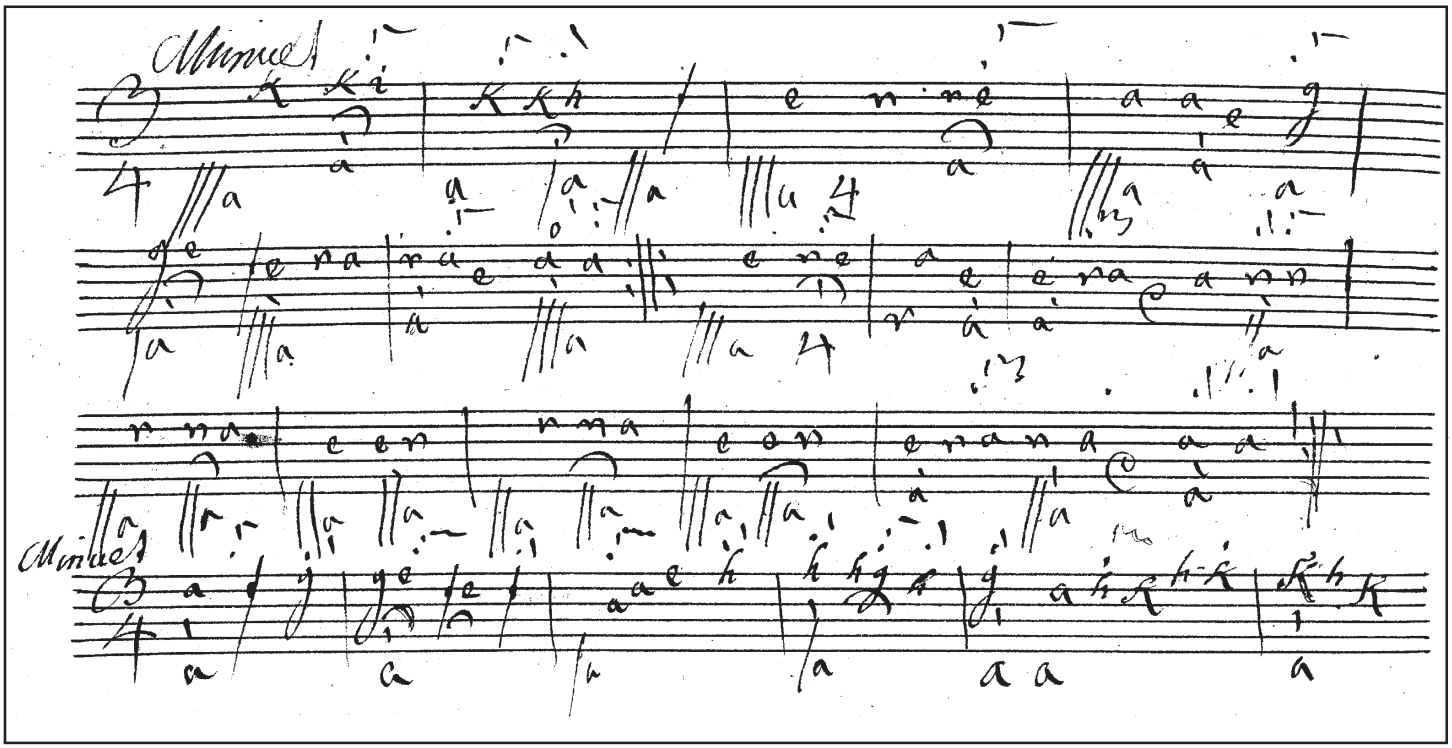
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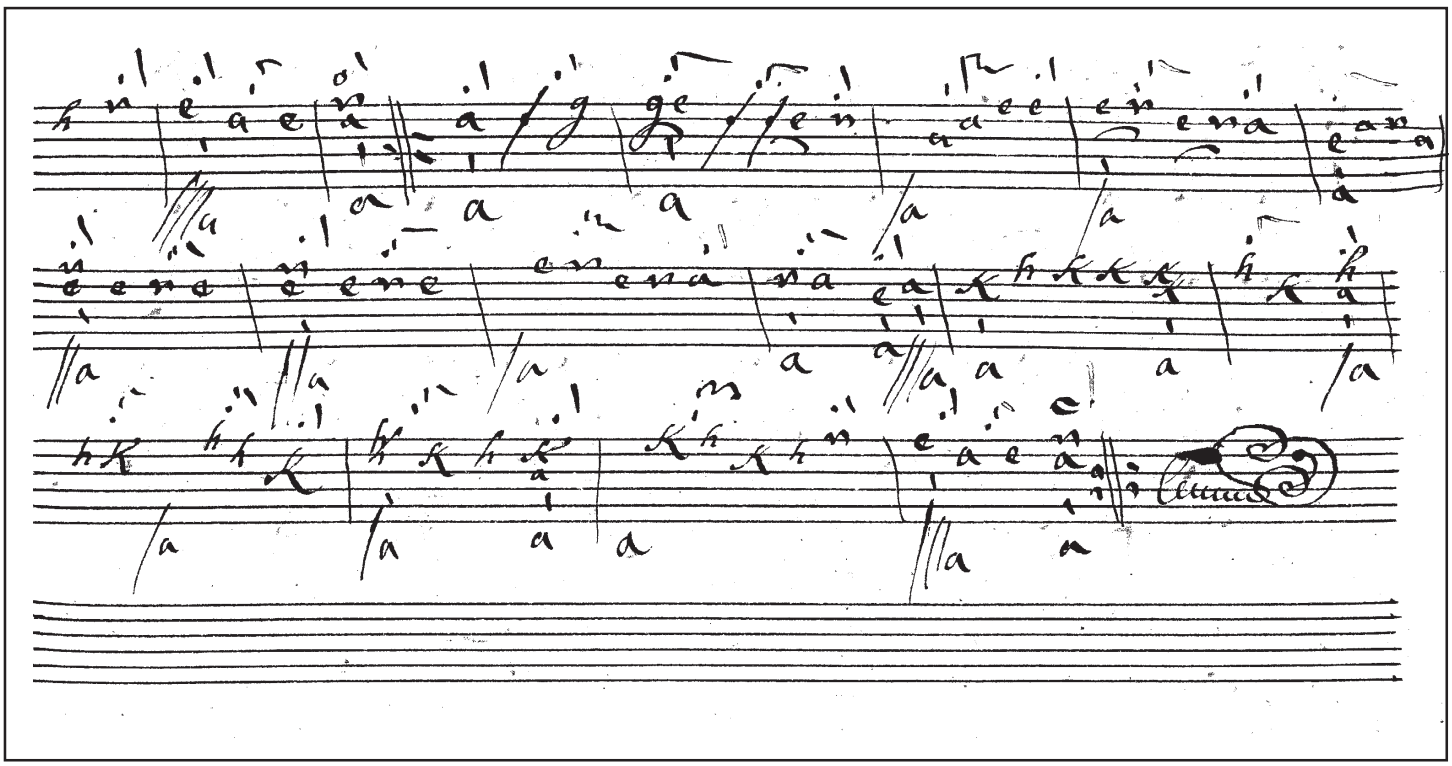

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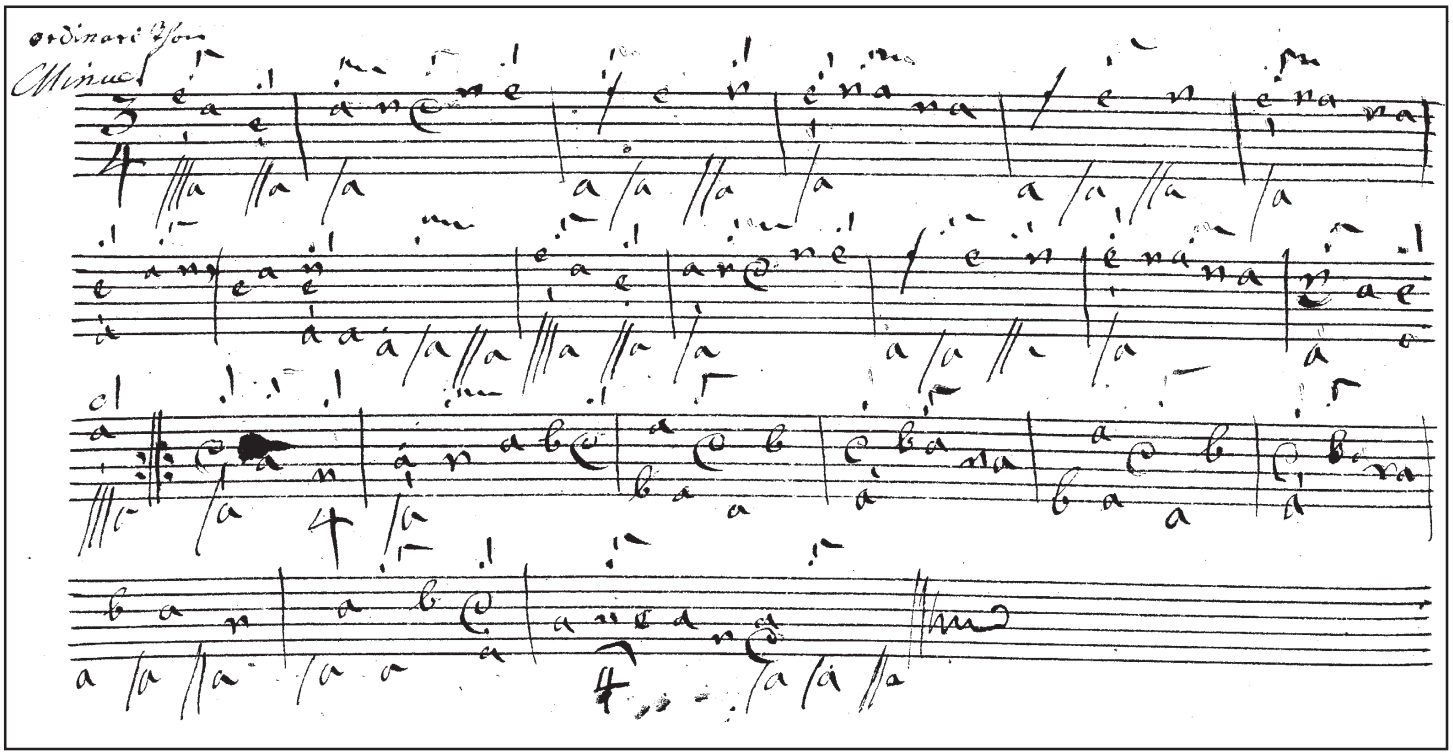

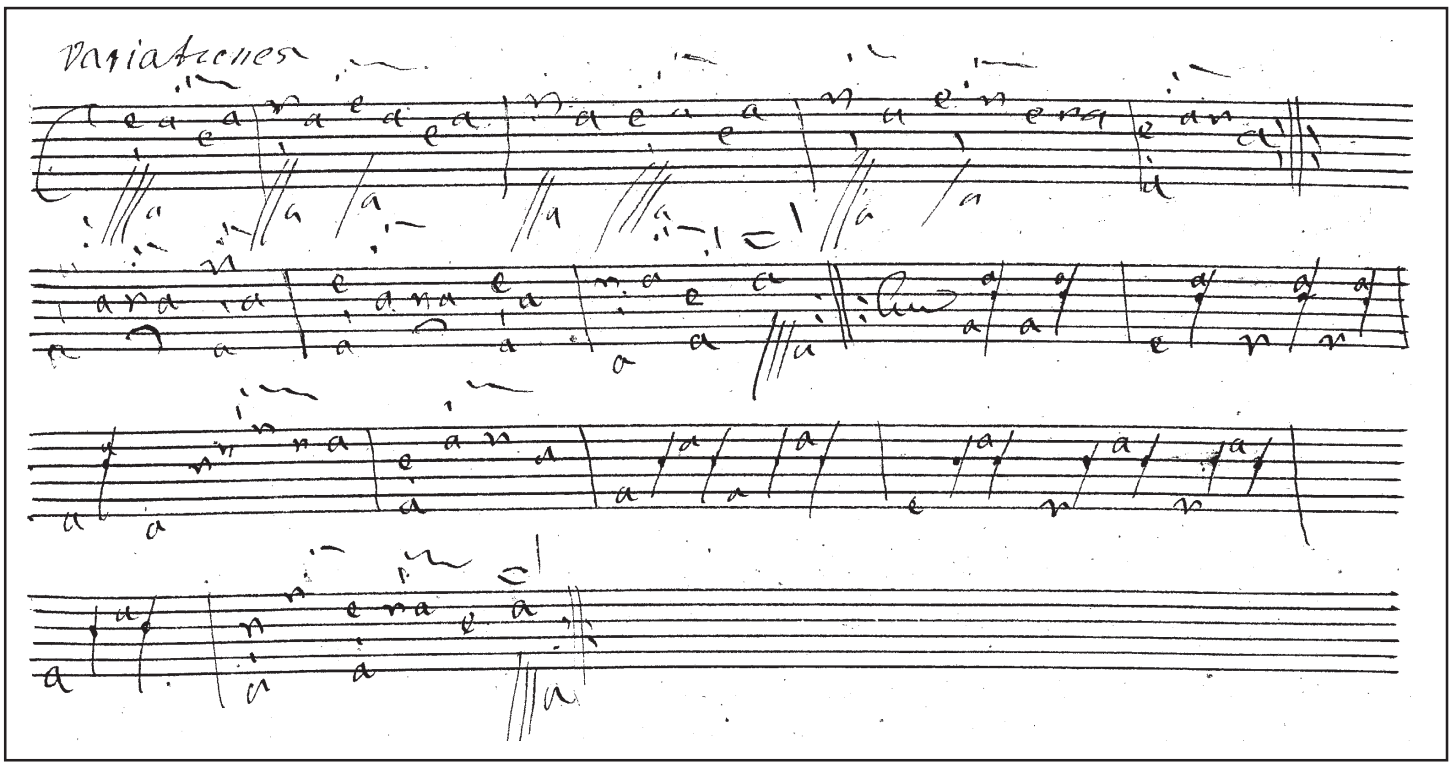

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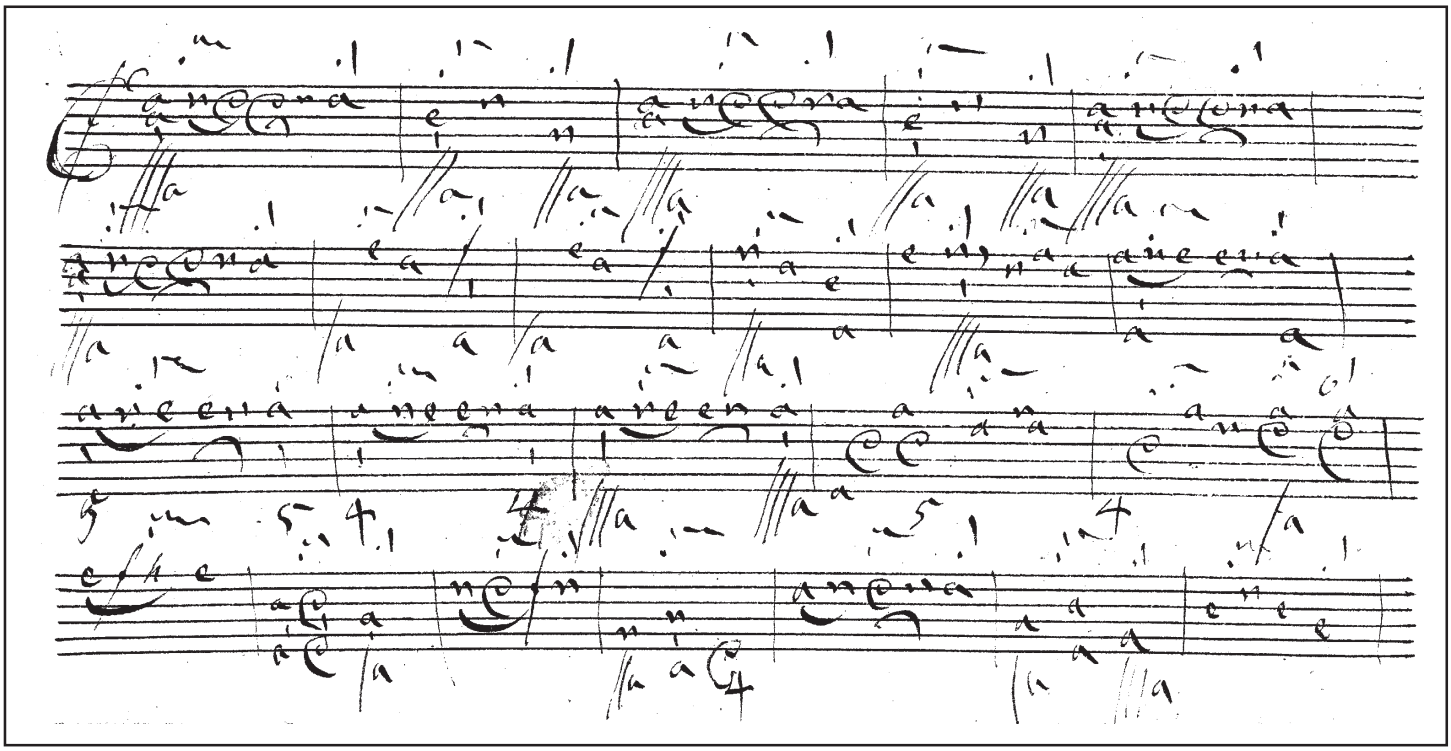

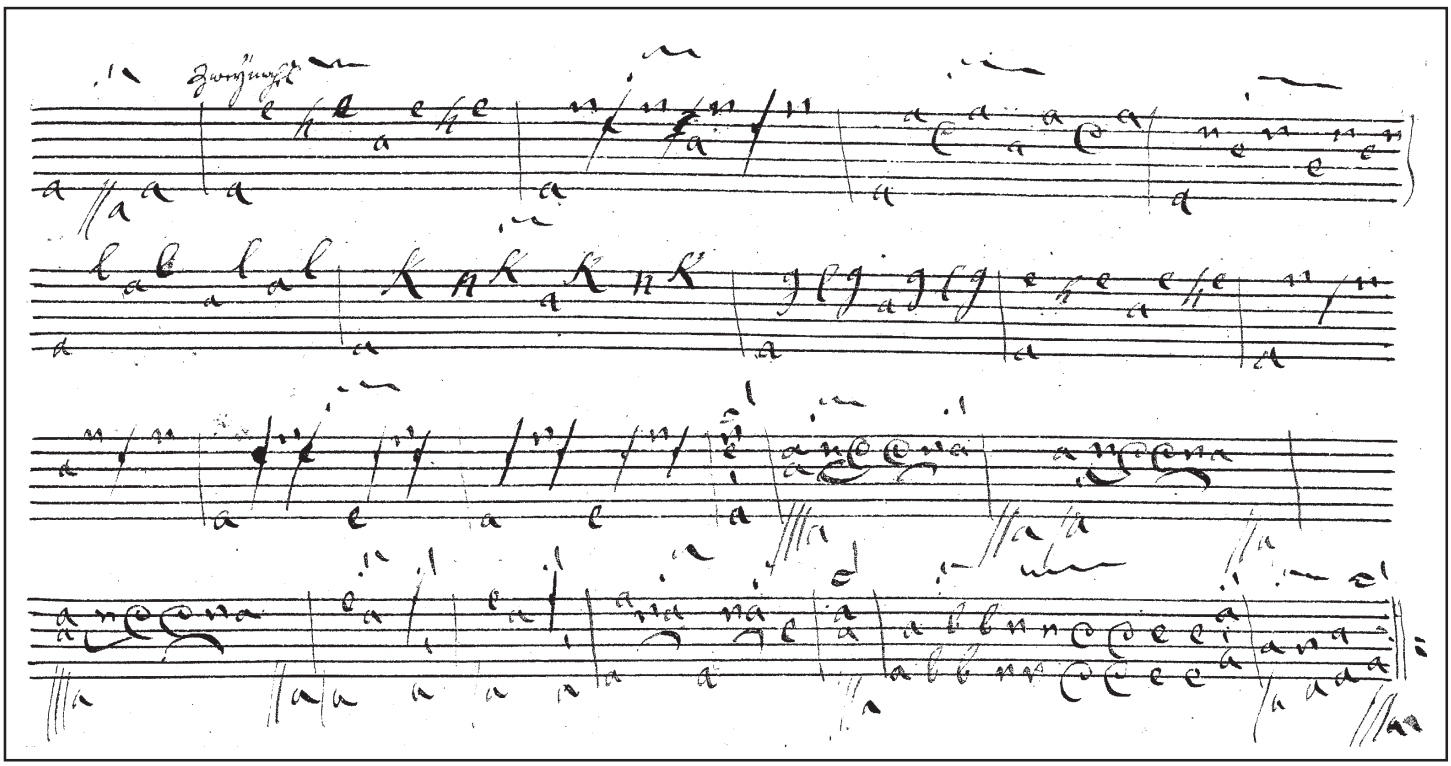

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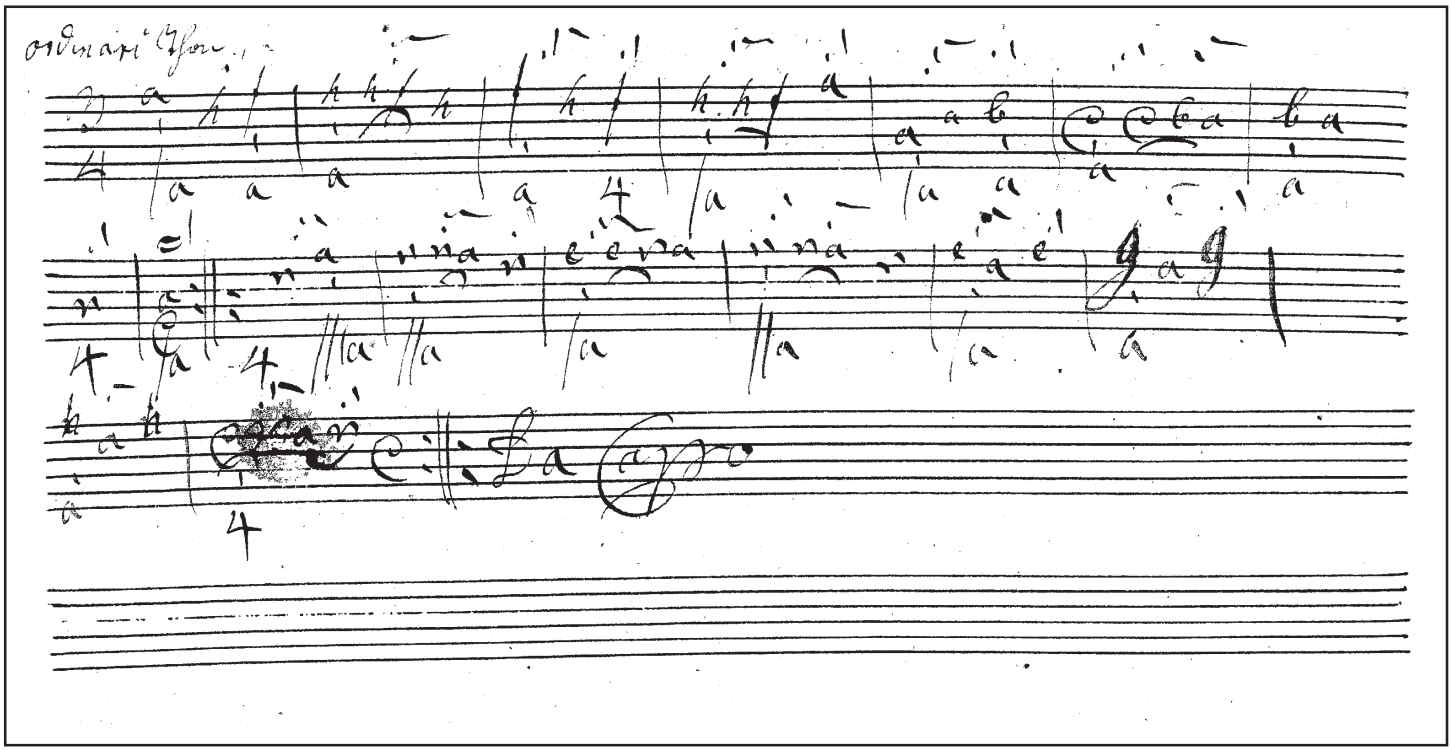

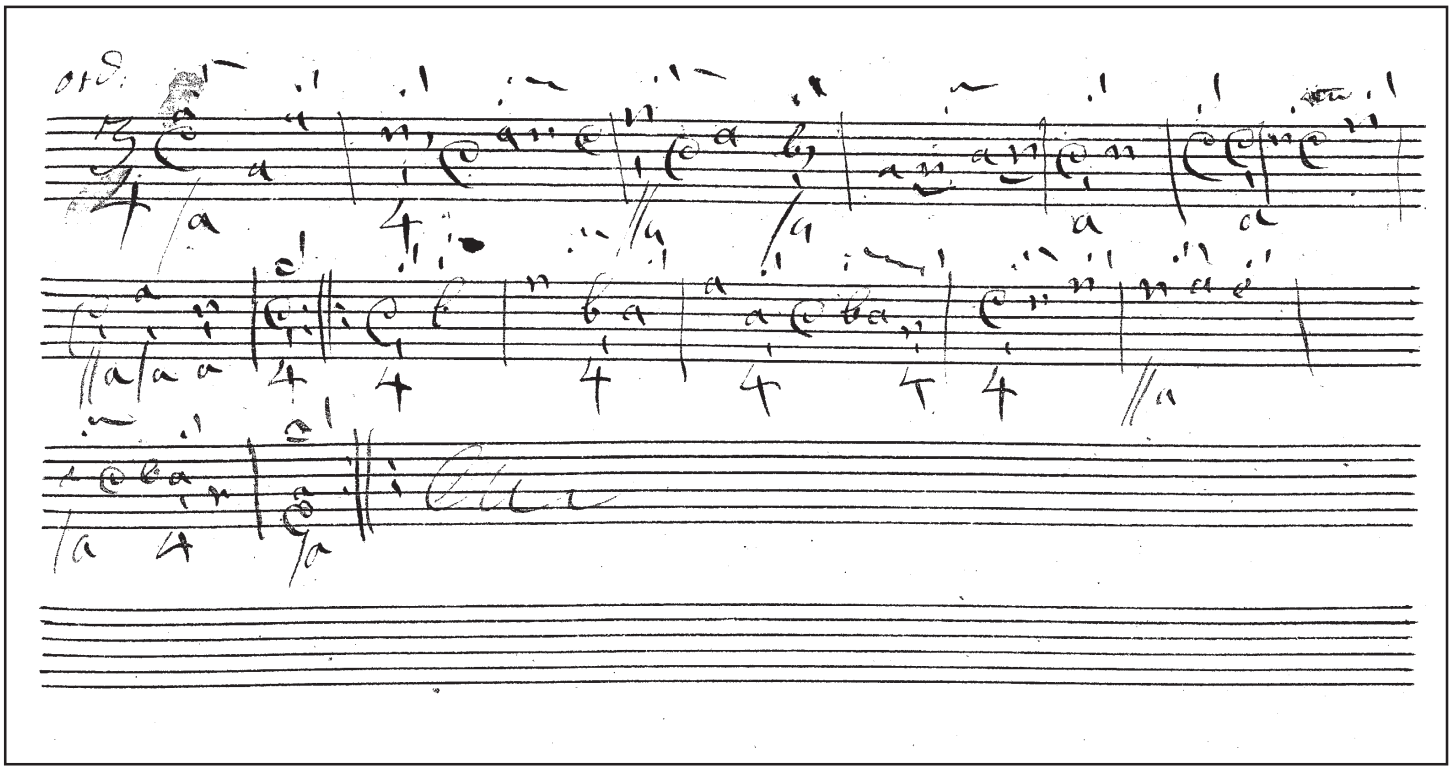

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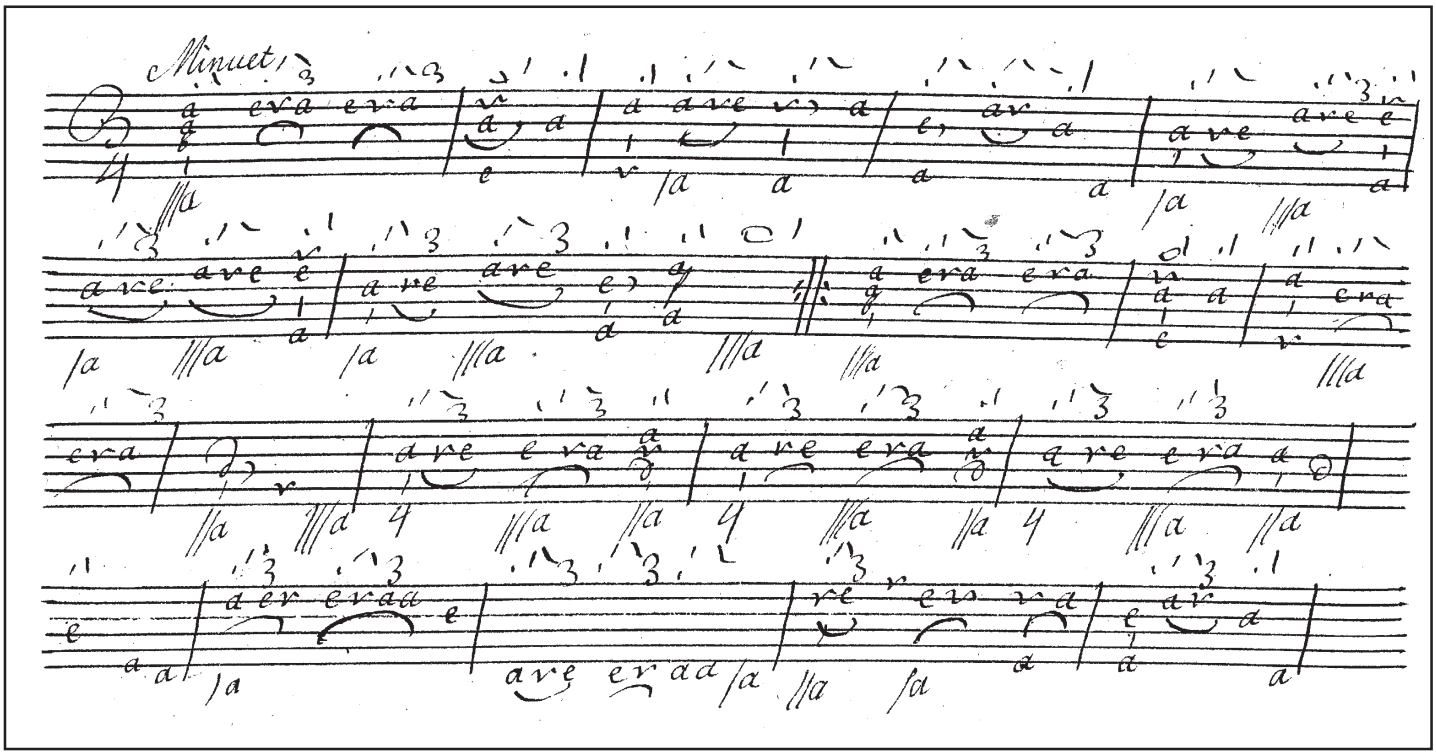
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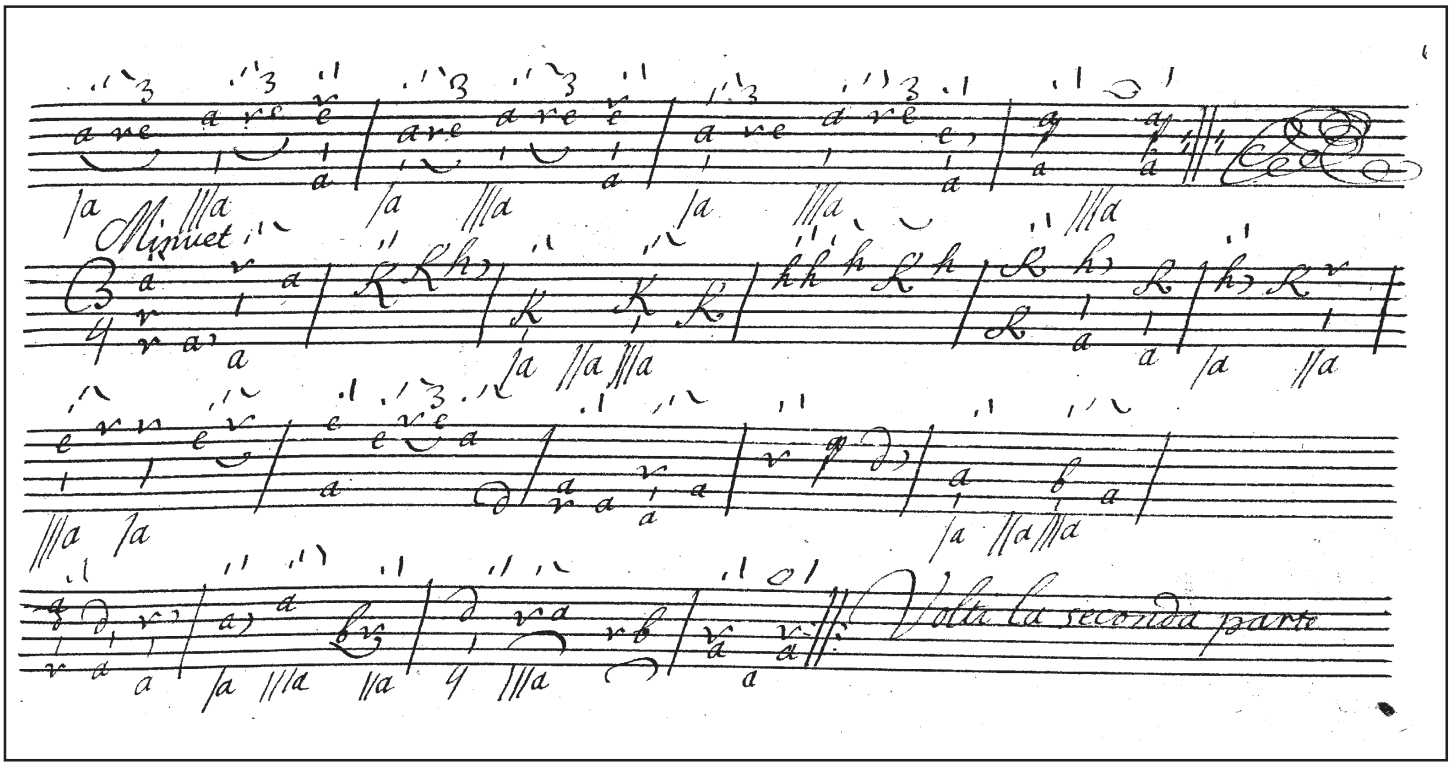
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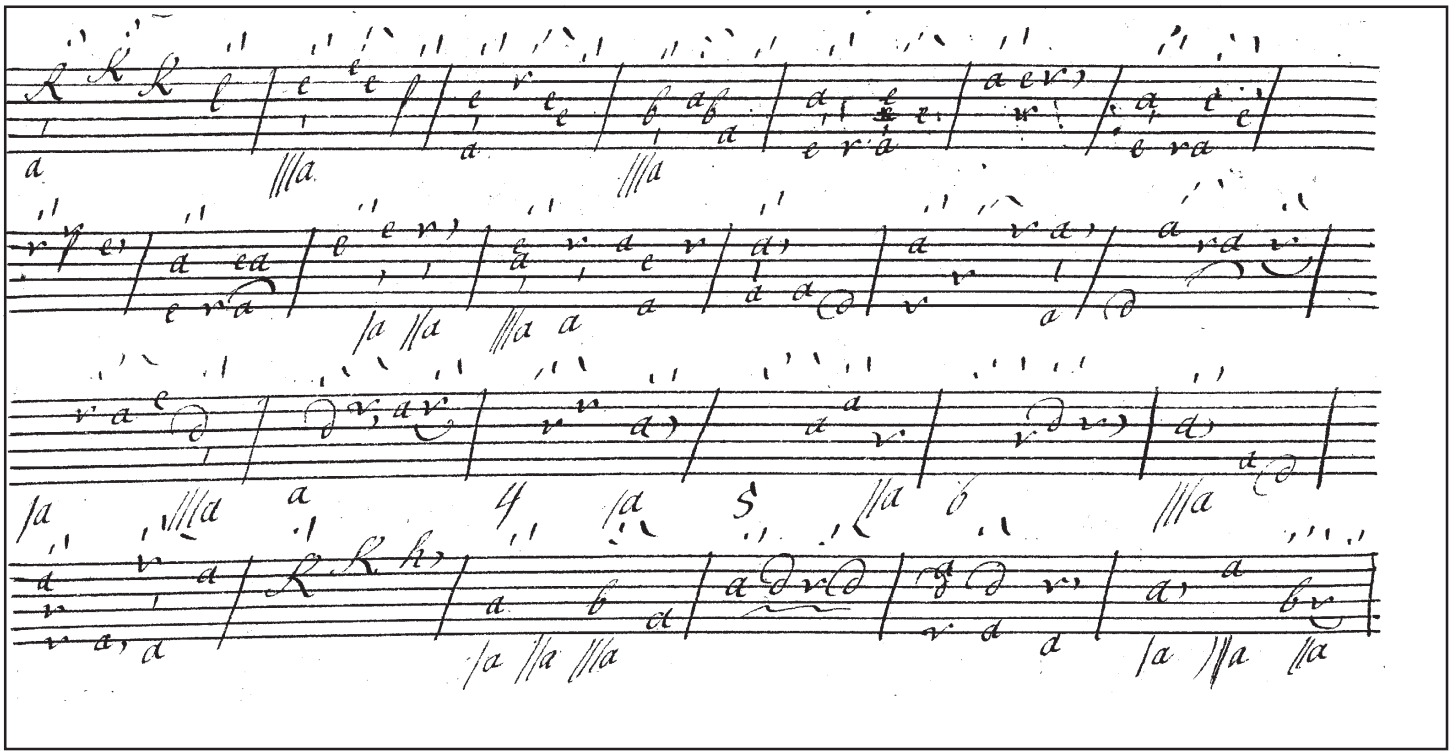
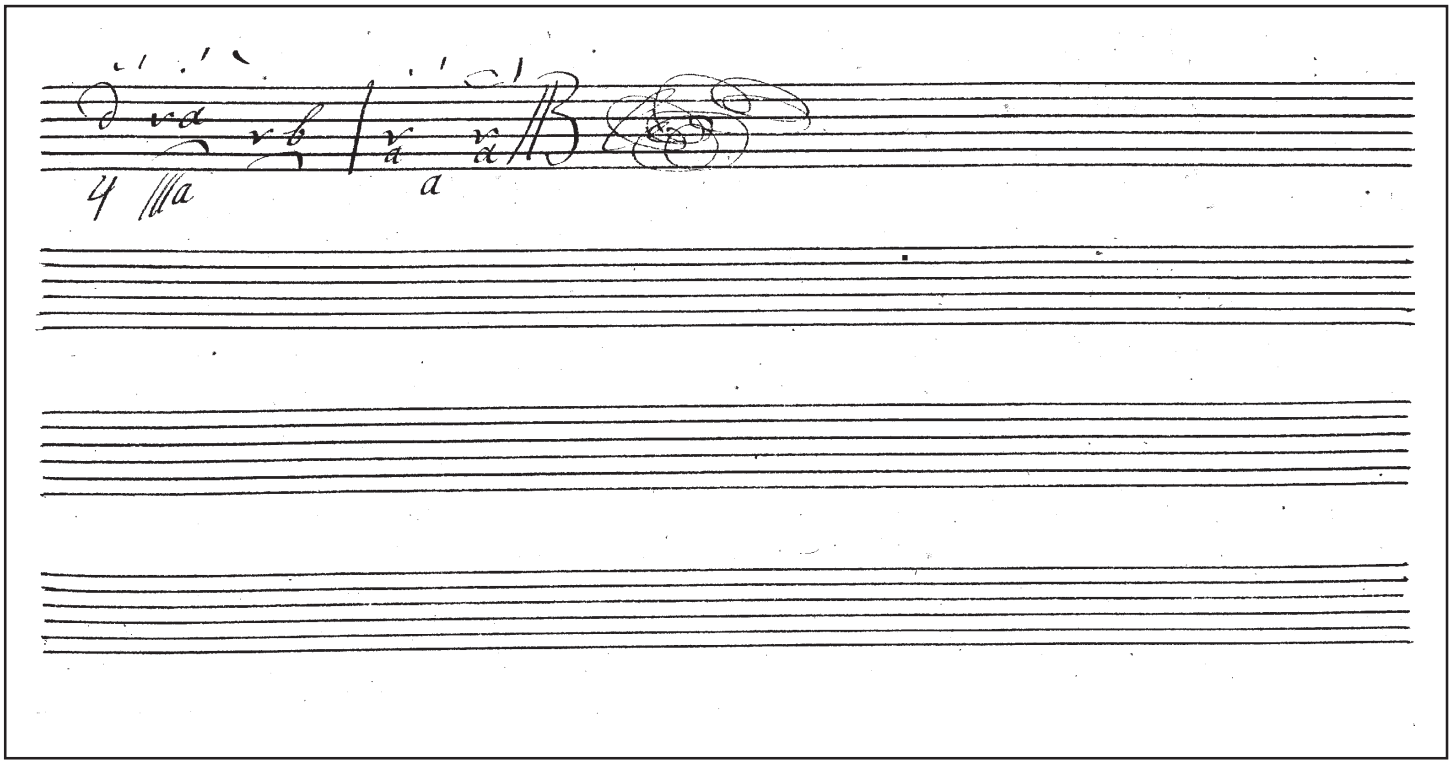
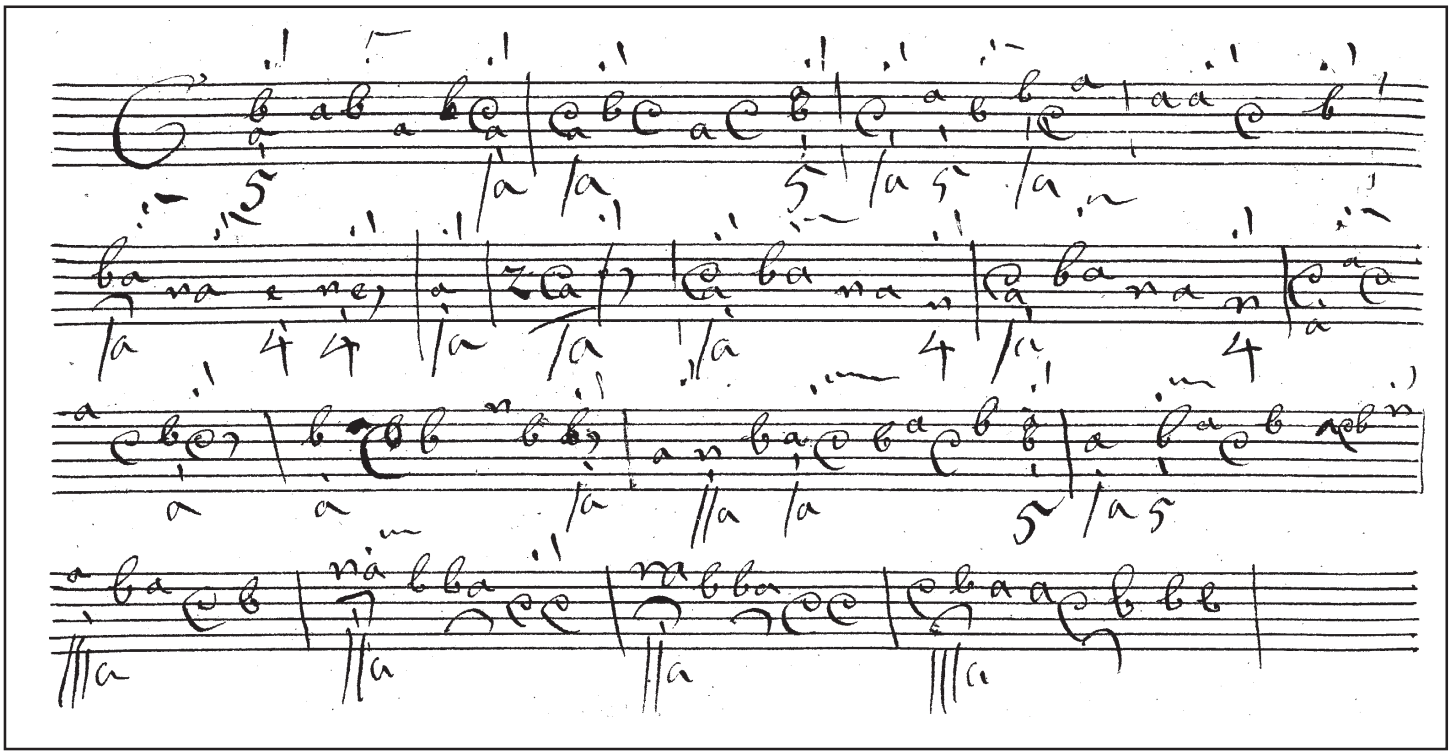
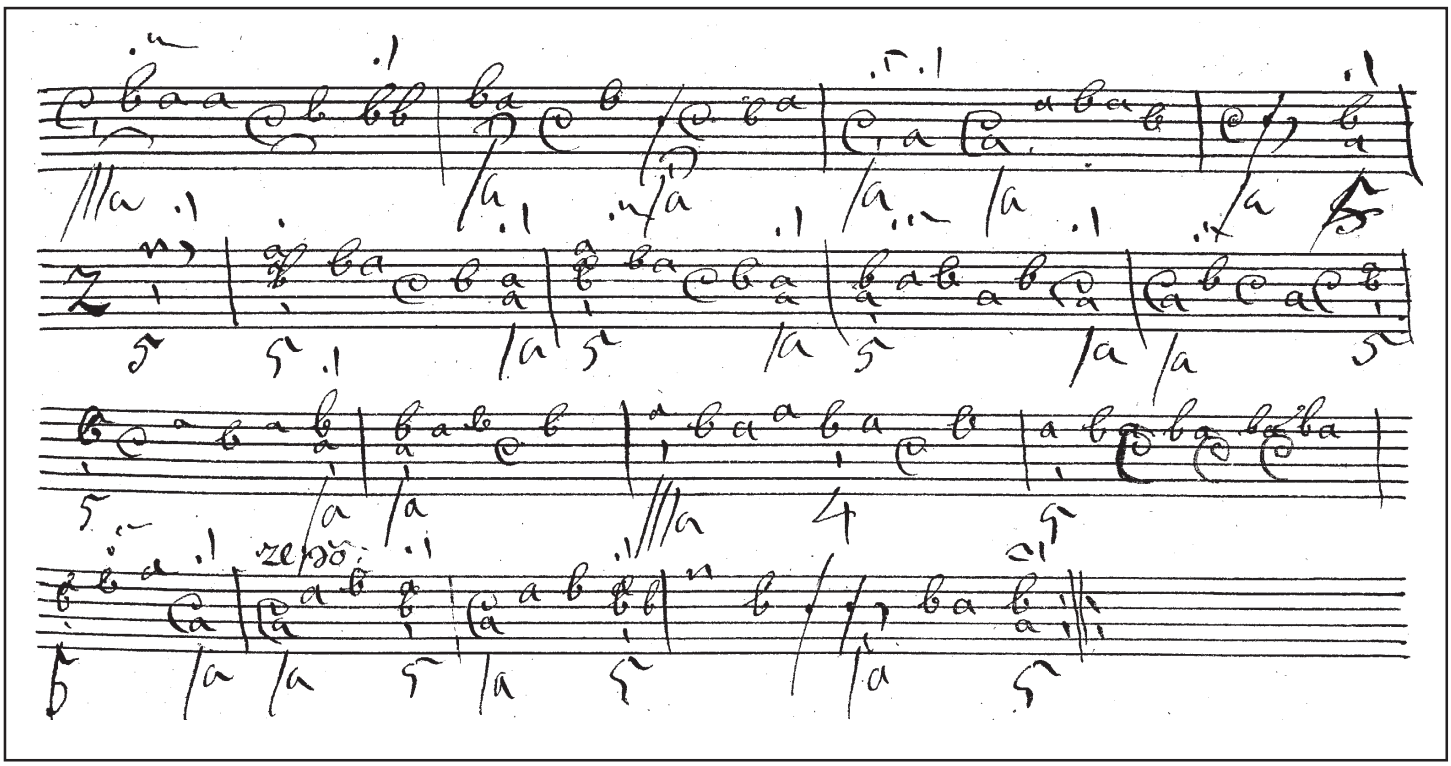
Volta la seconda parte









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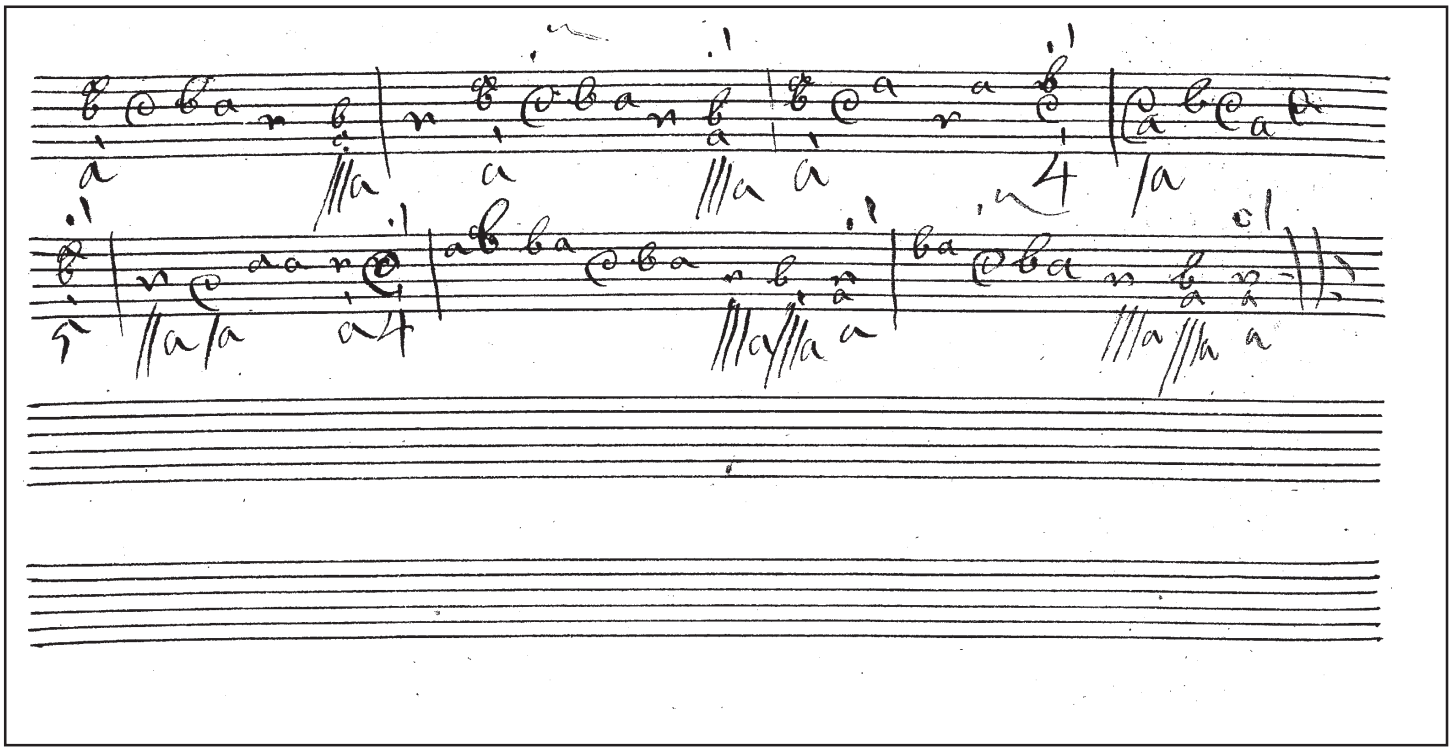

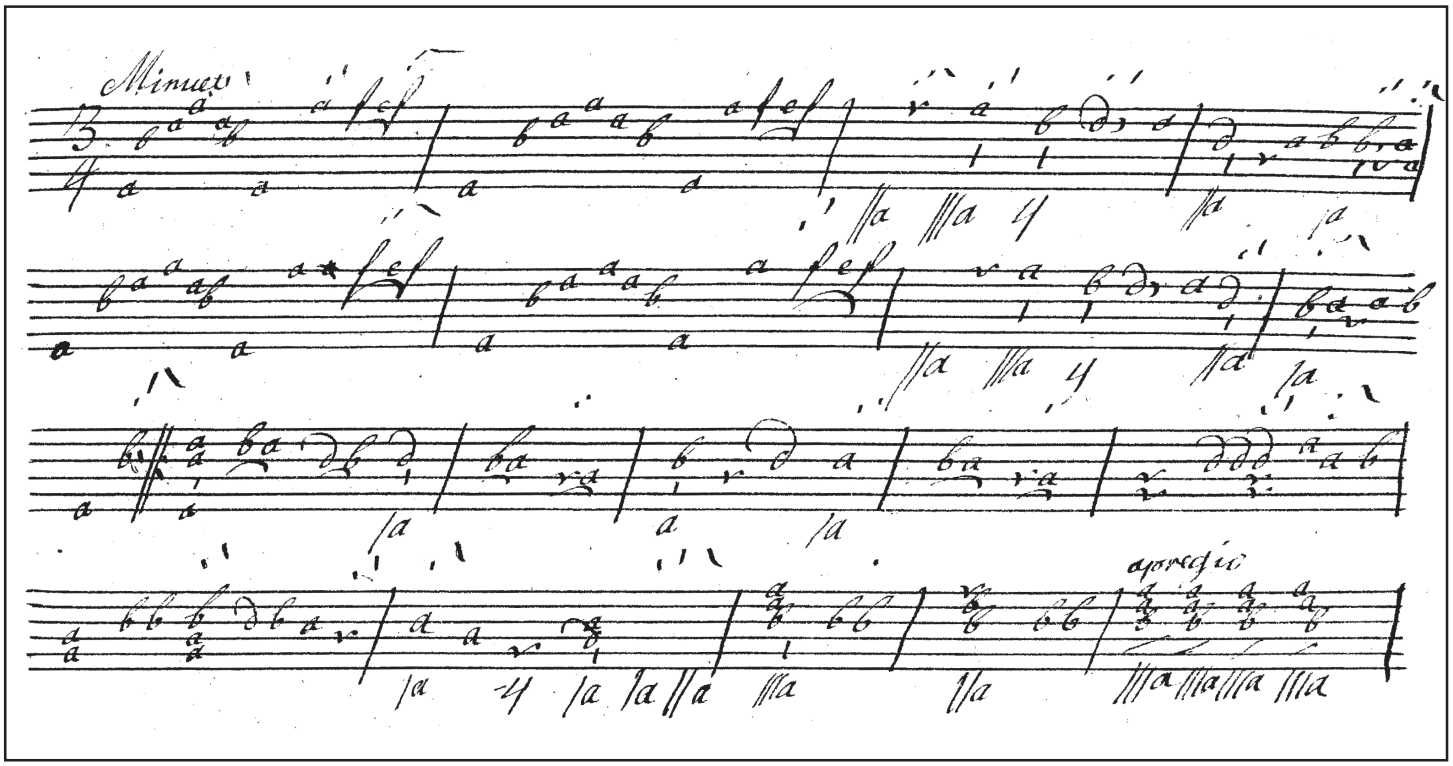

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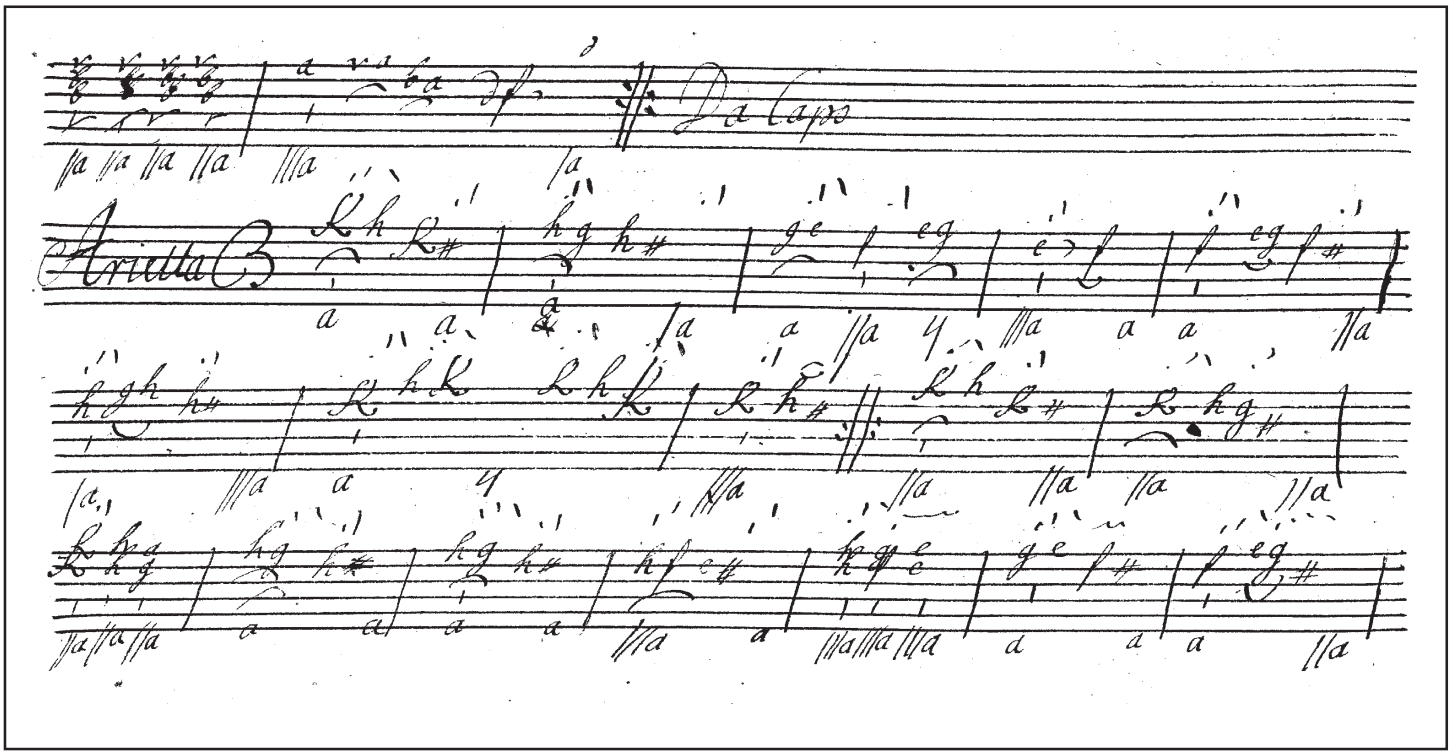
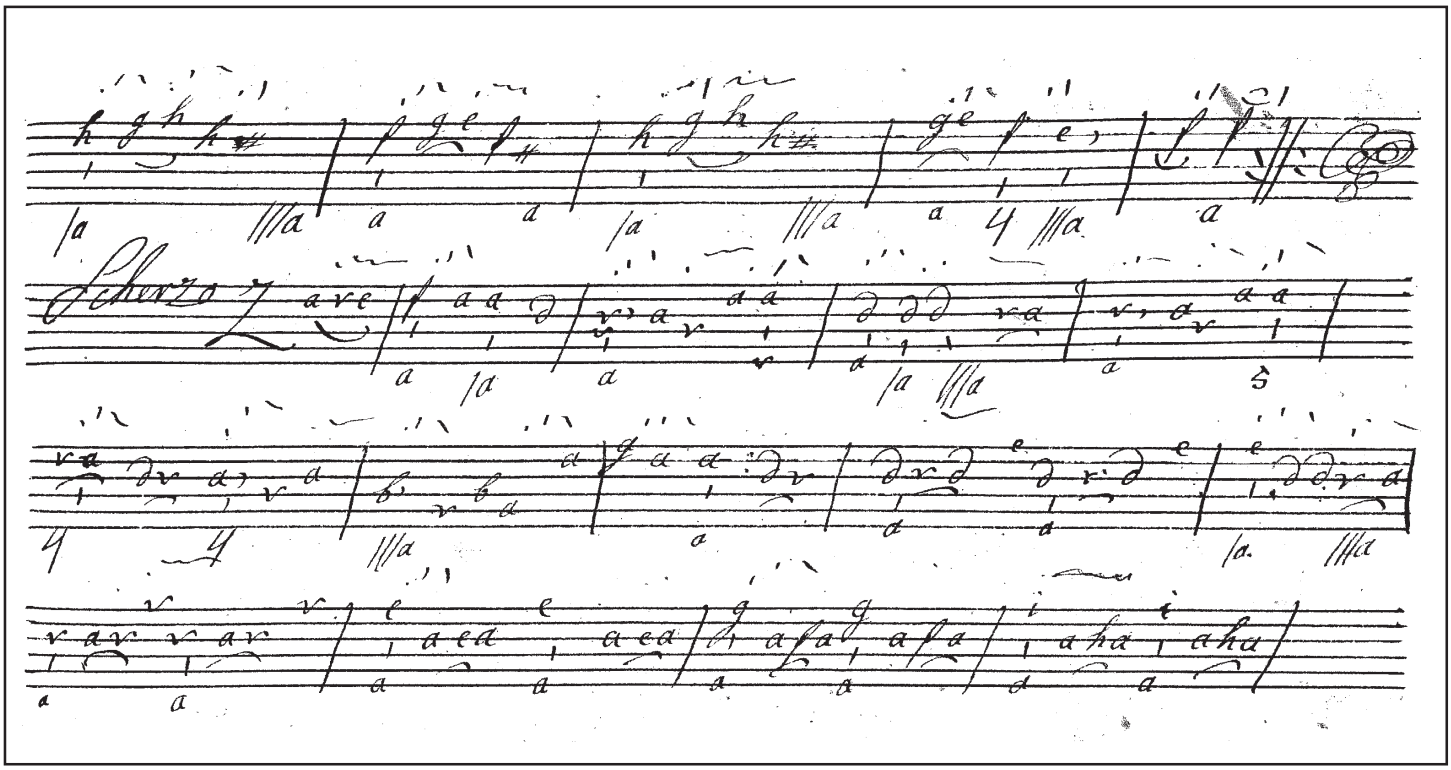

Da Capo
Aria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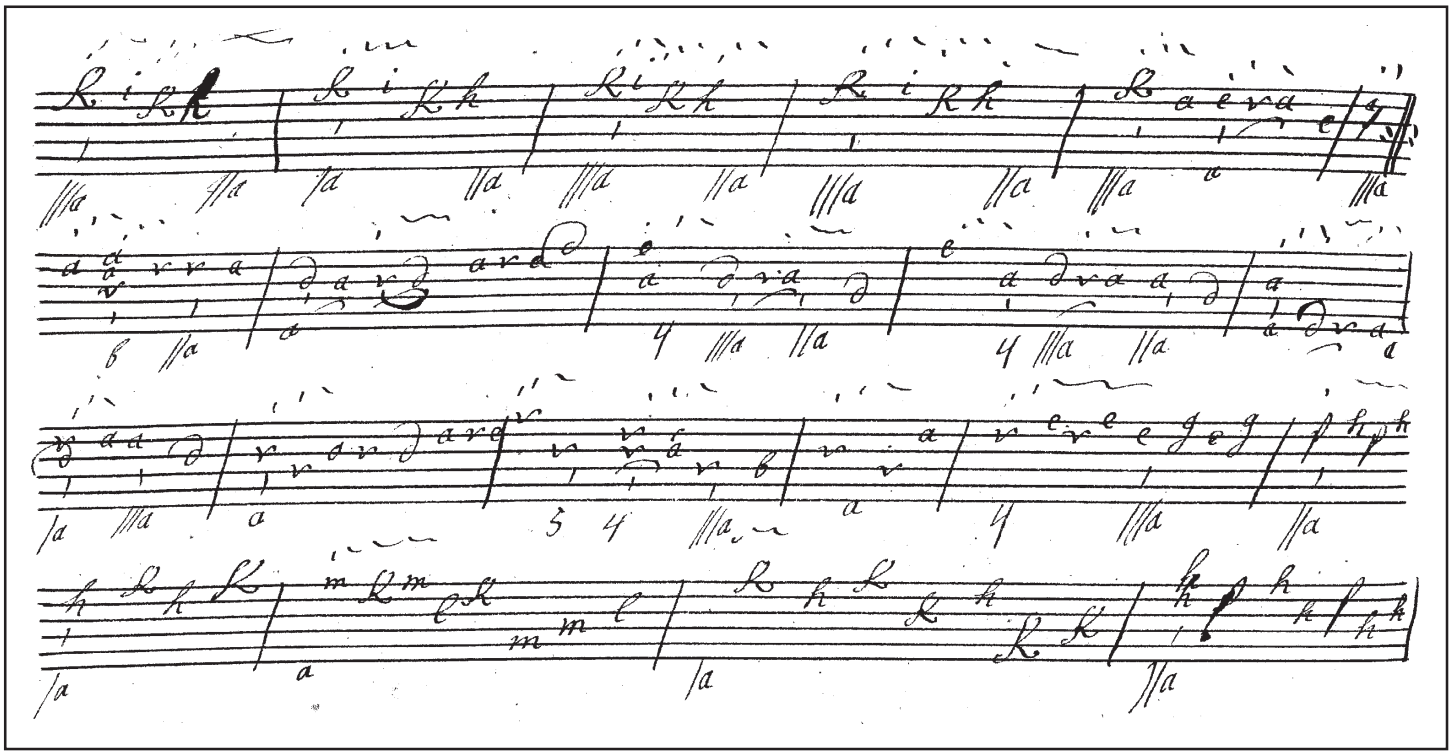
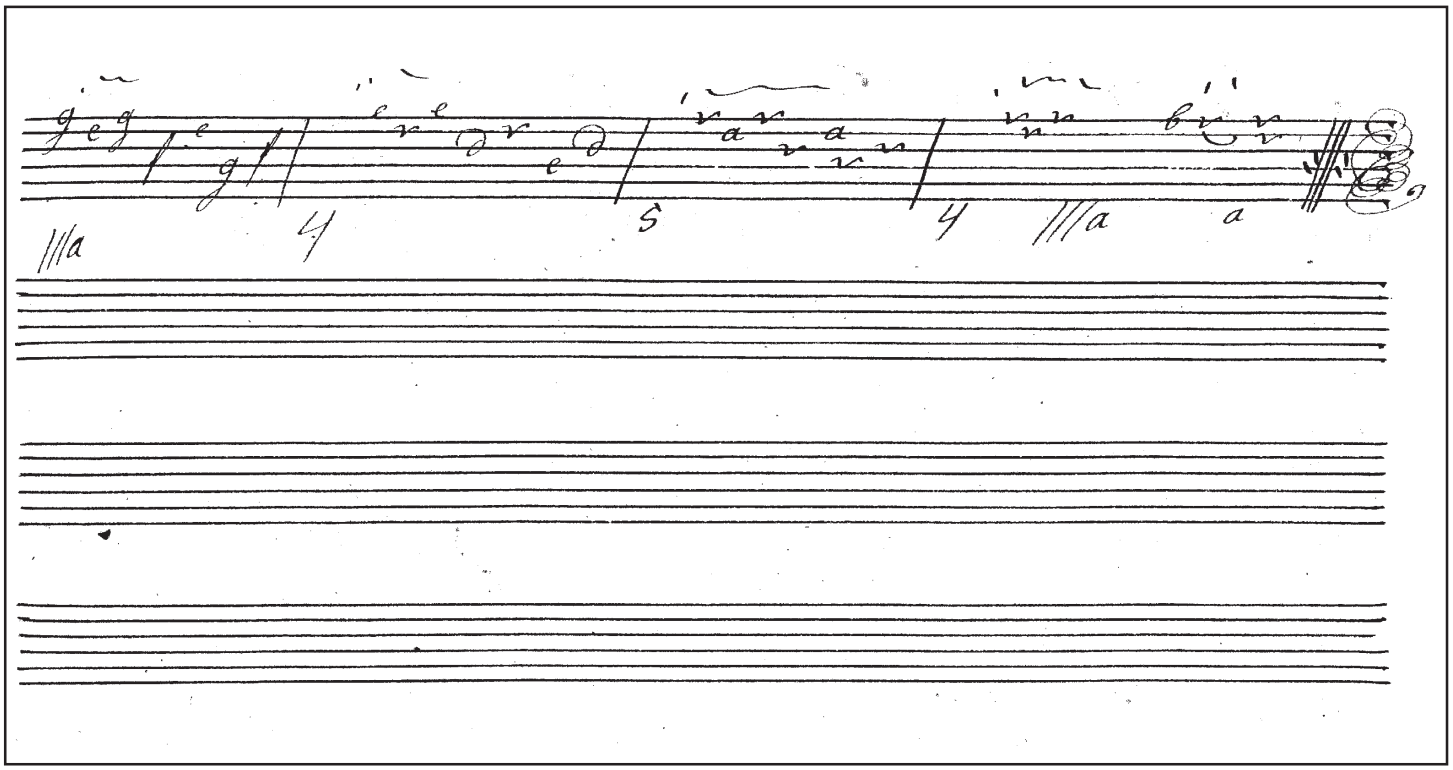
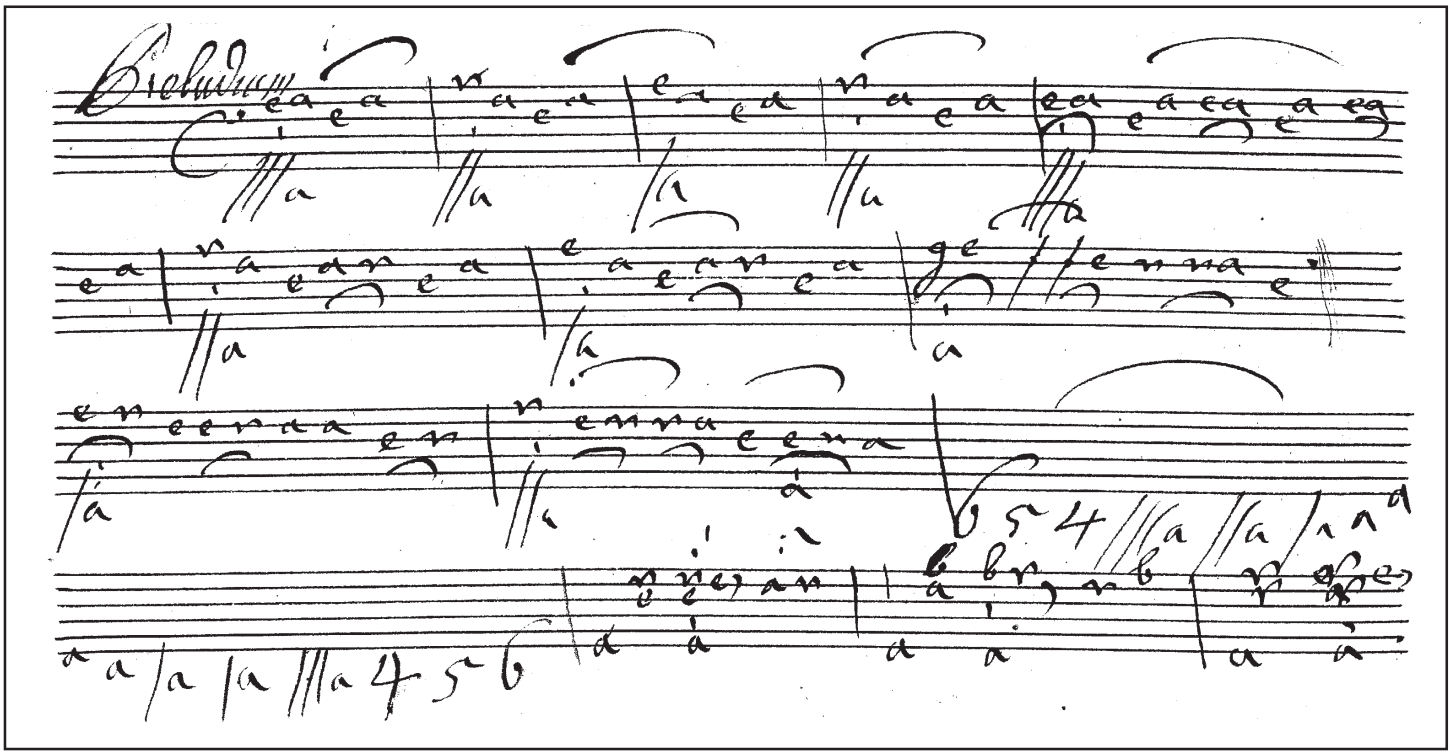
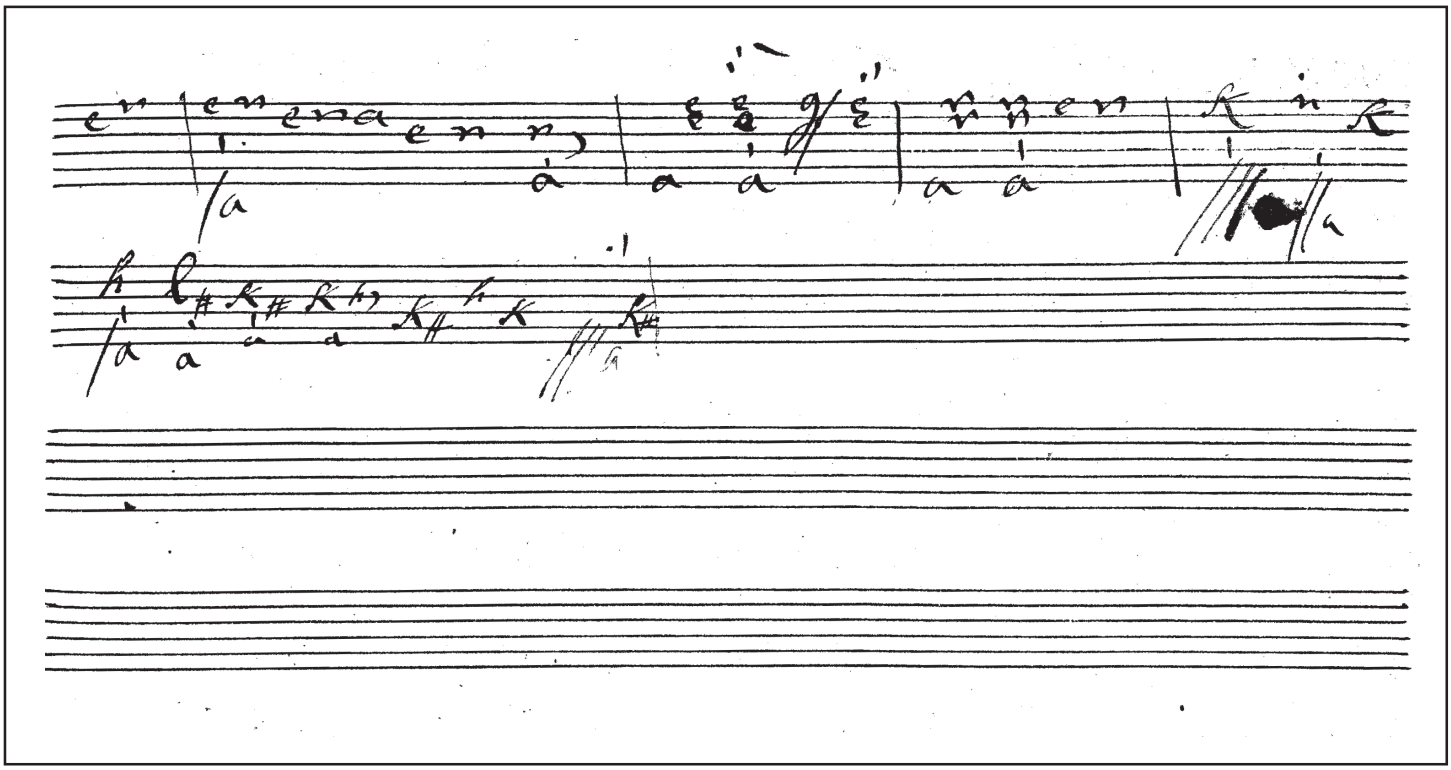
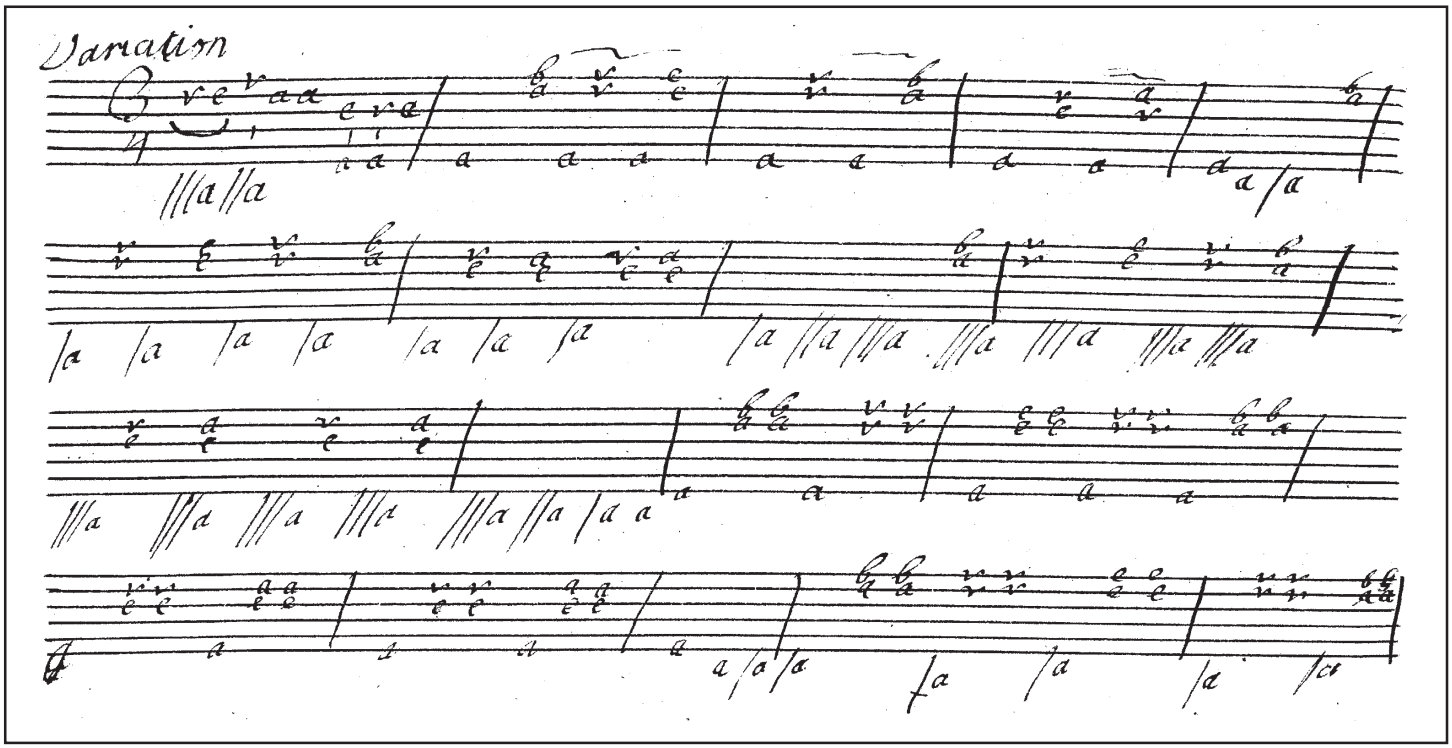
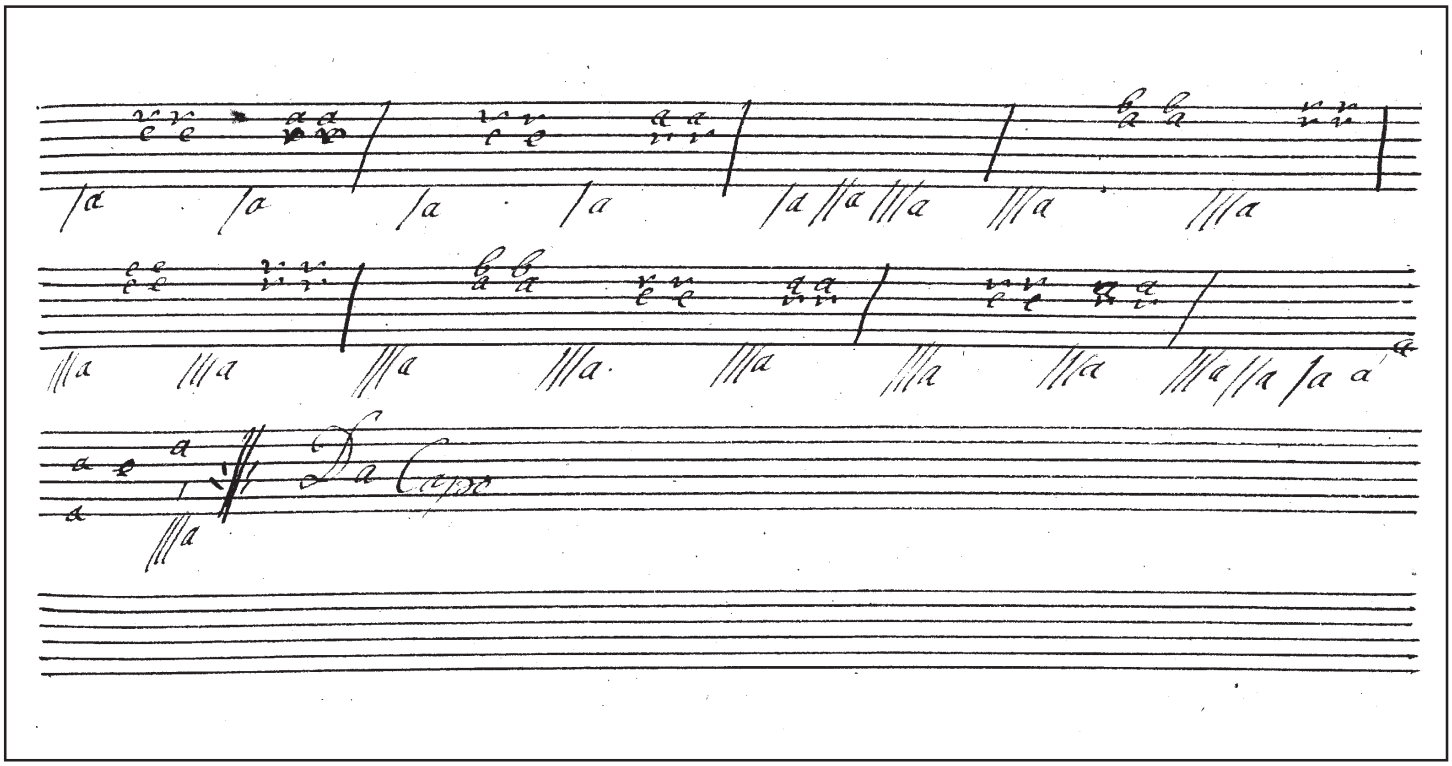


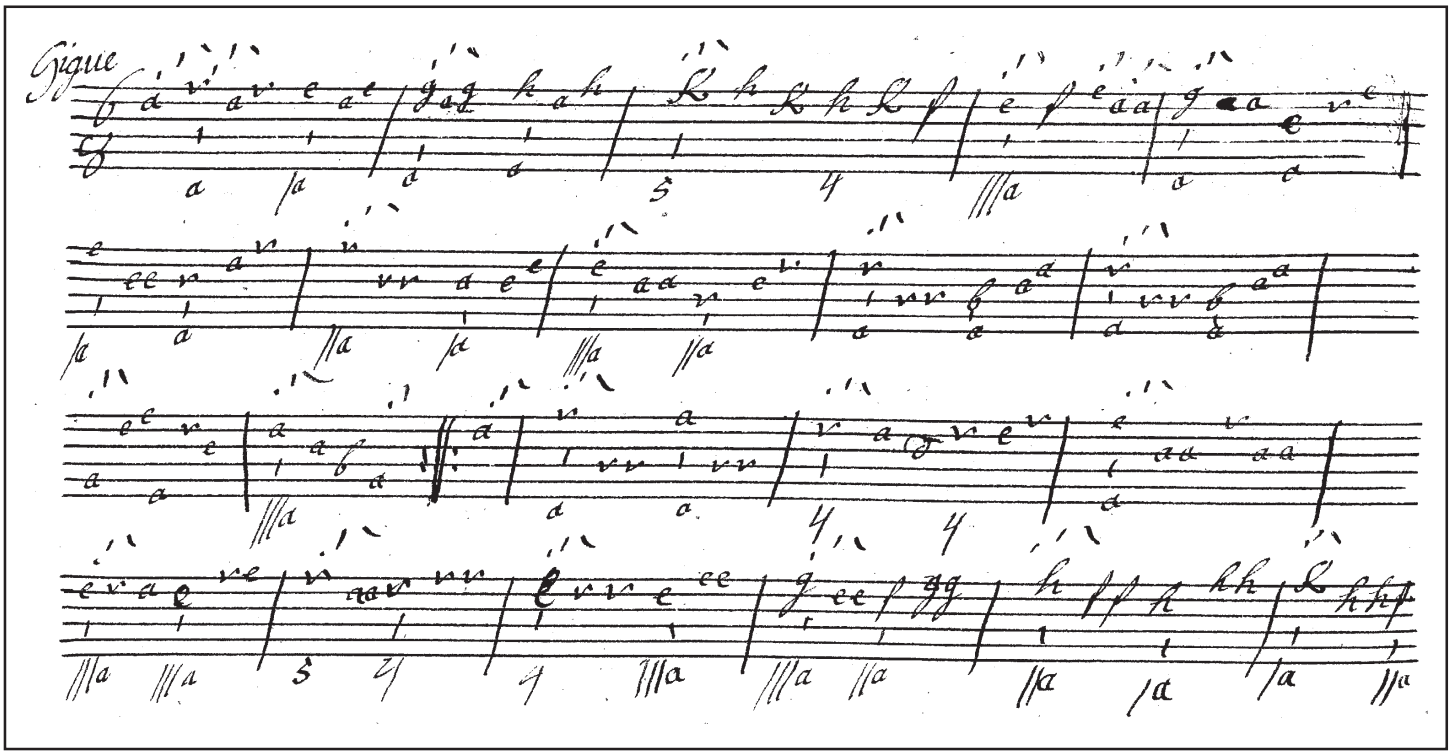



Preludium




Variation


Da Capo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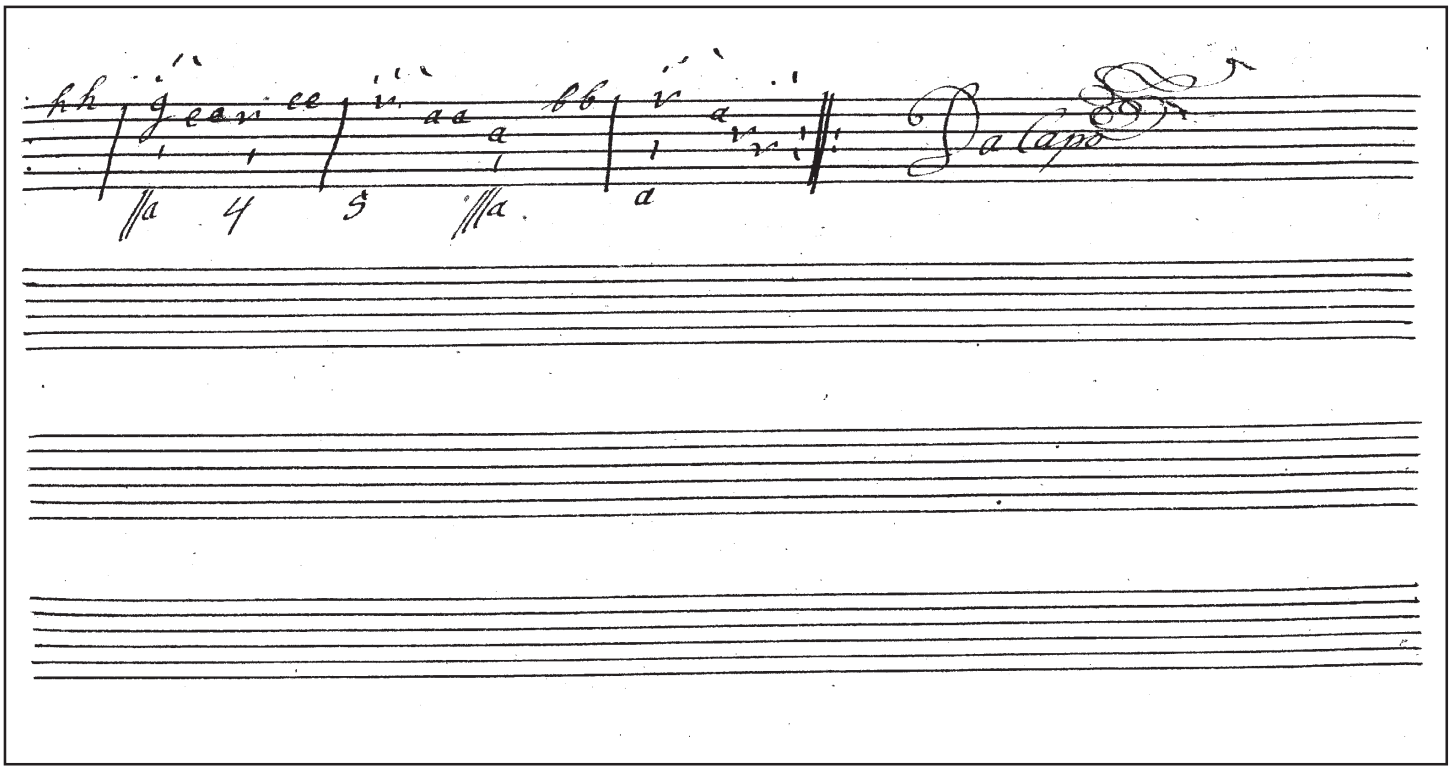
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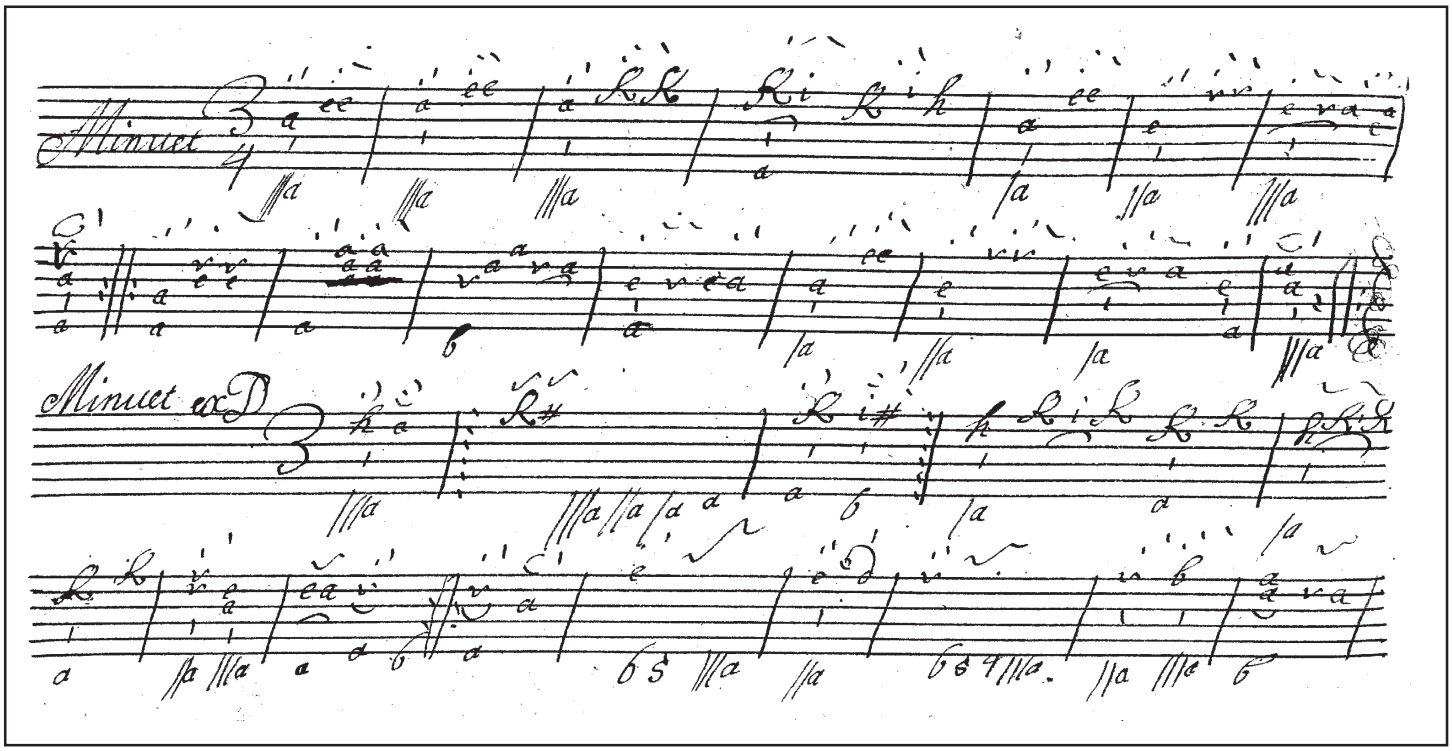
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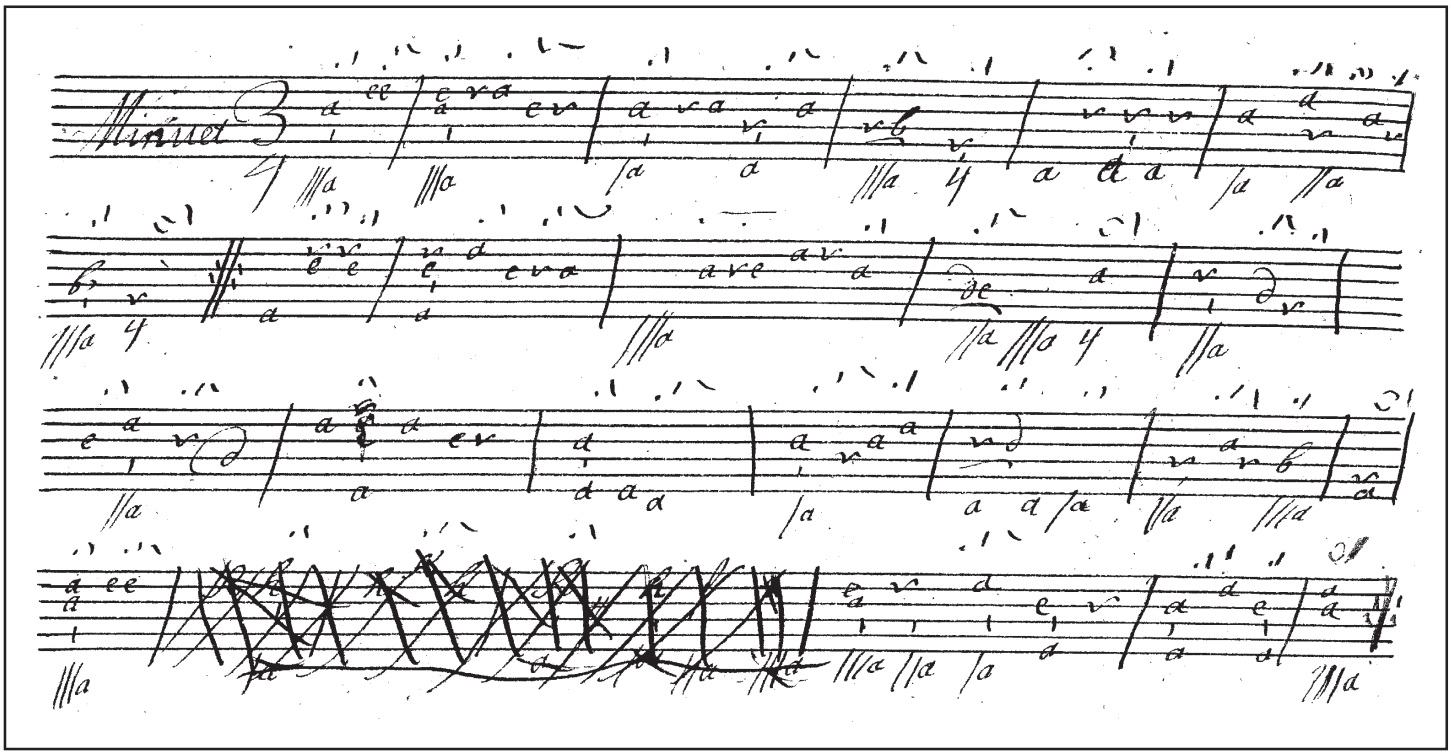
Minuet ex D
Da Capo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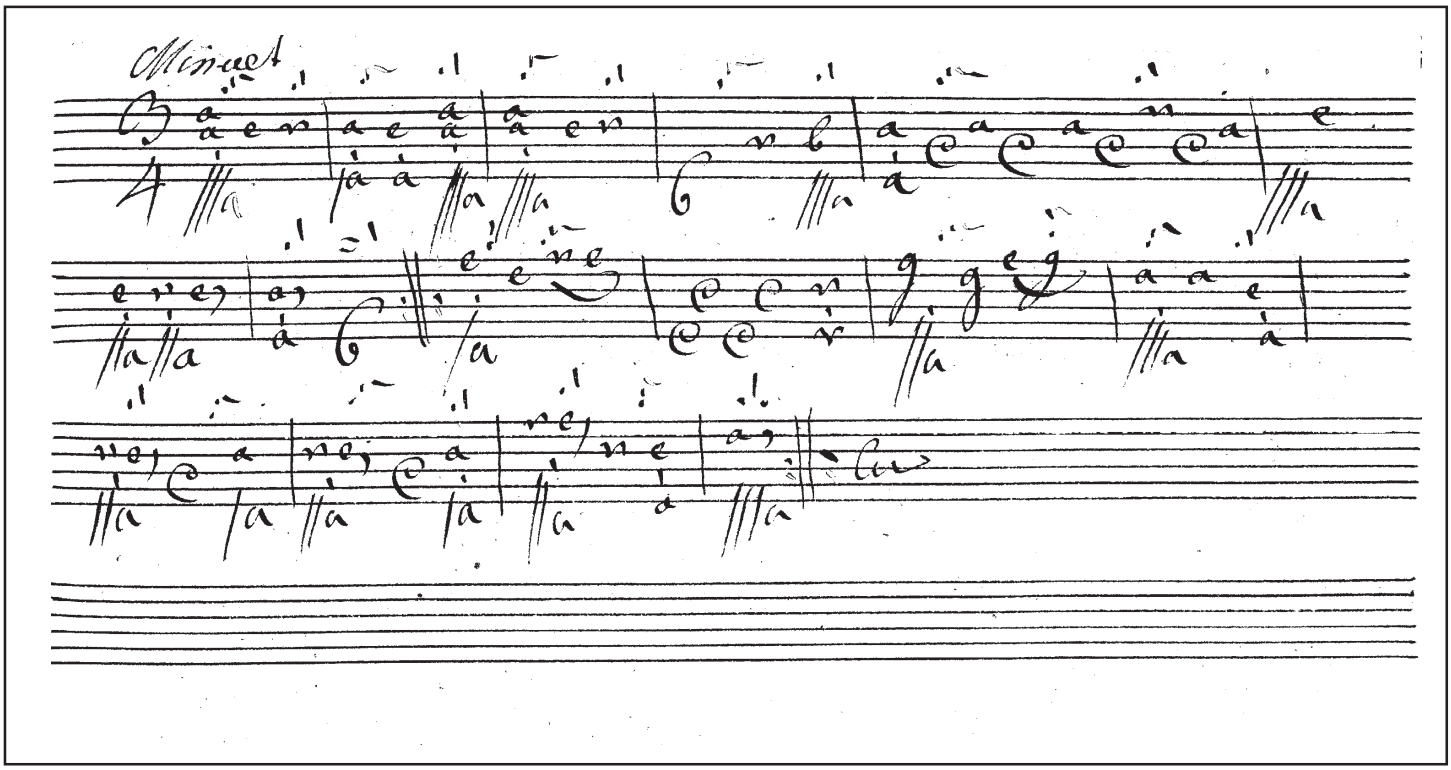
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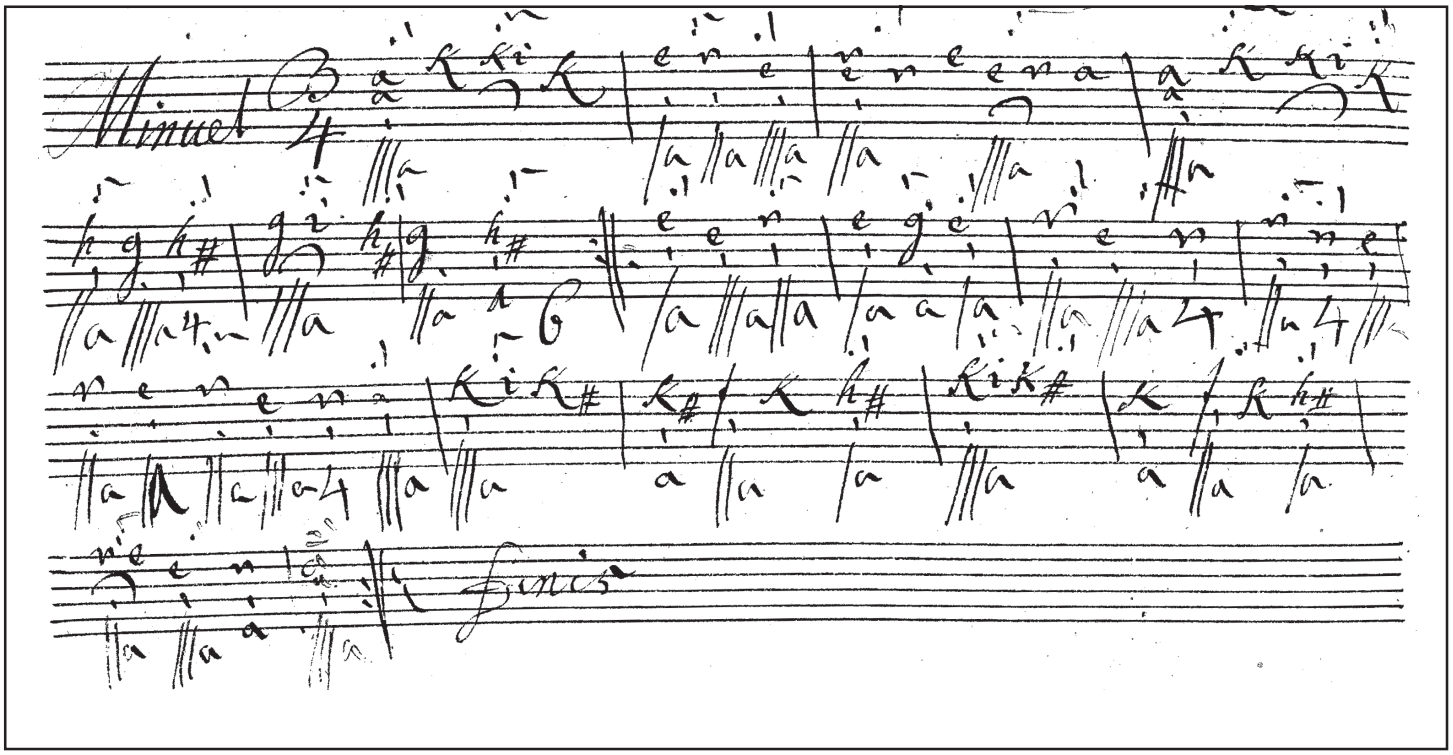
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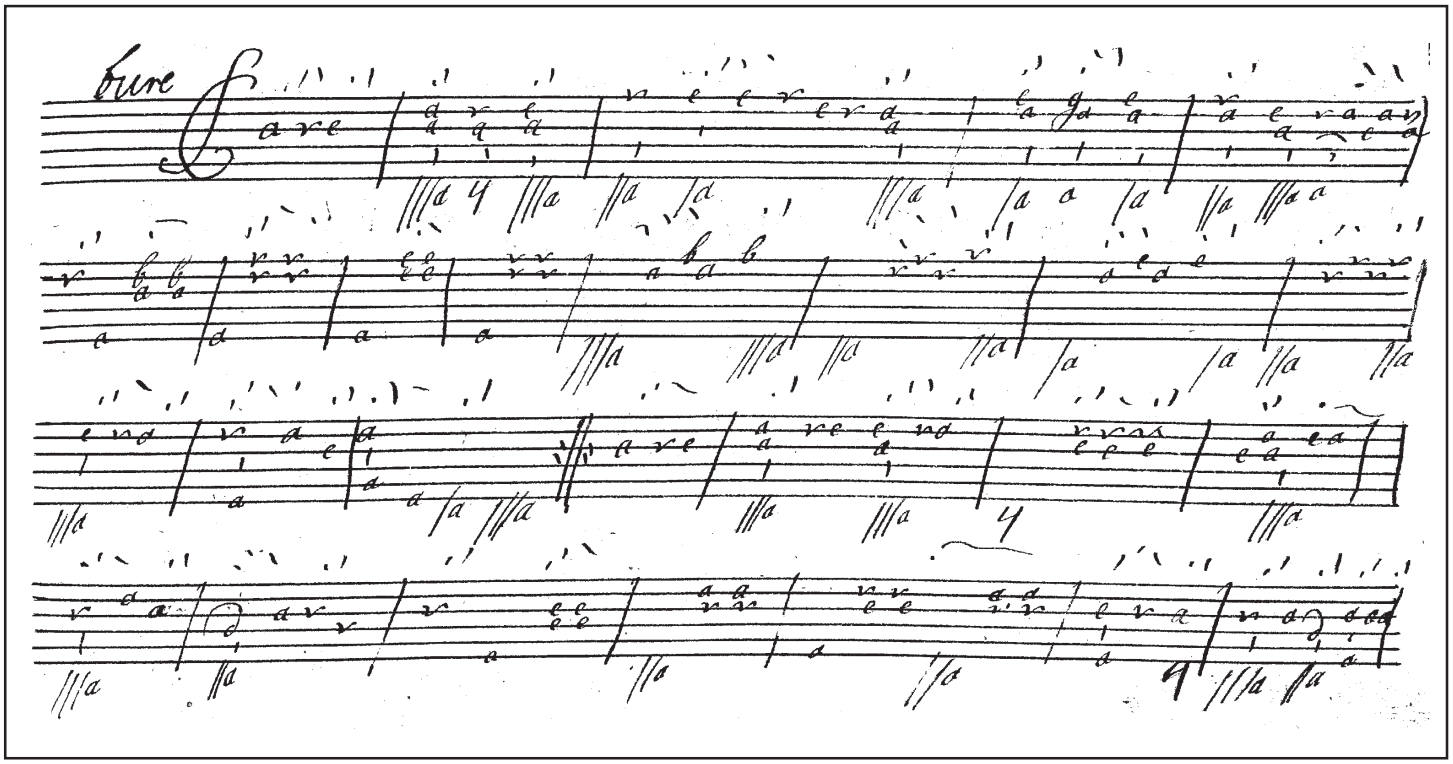
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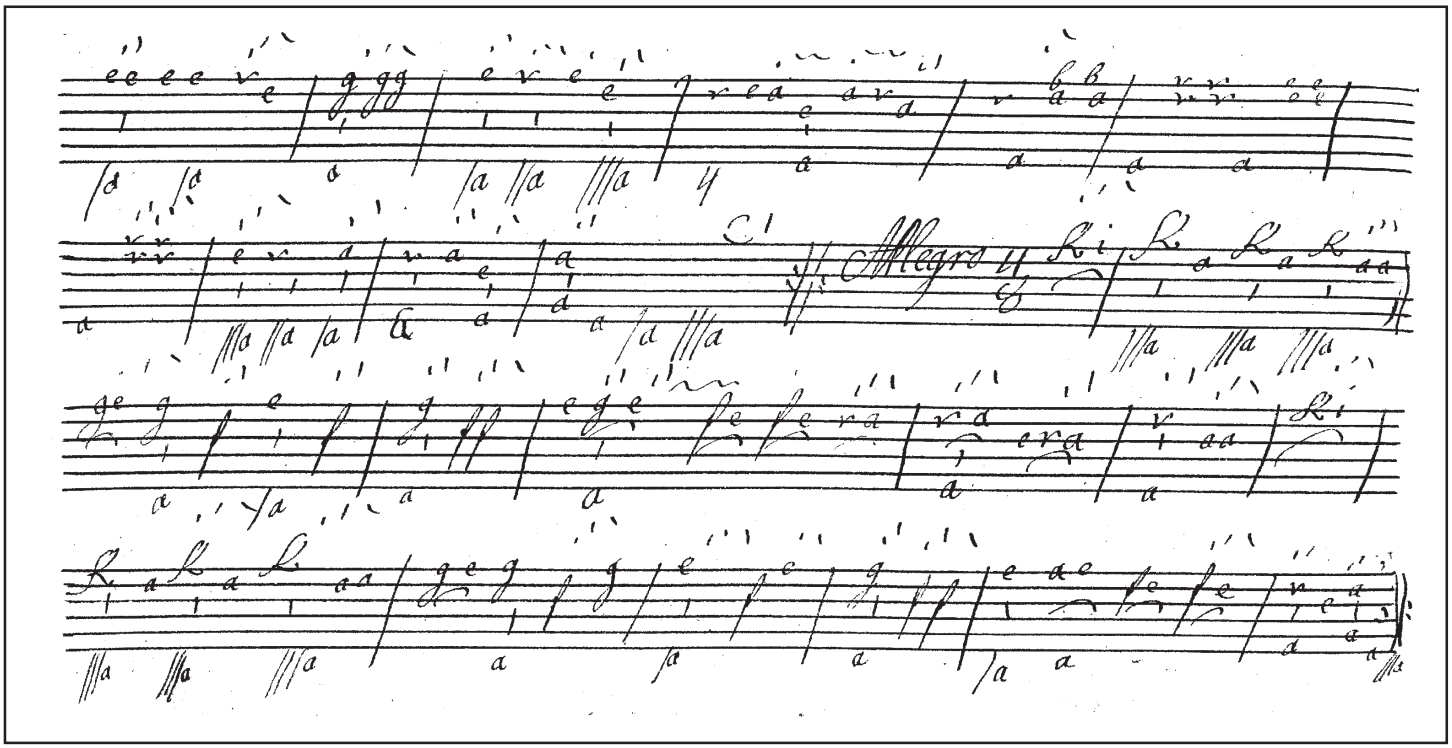
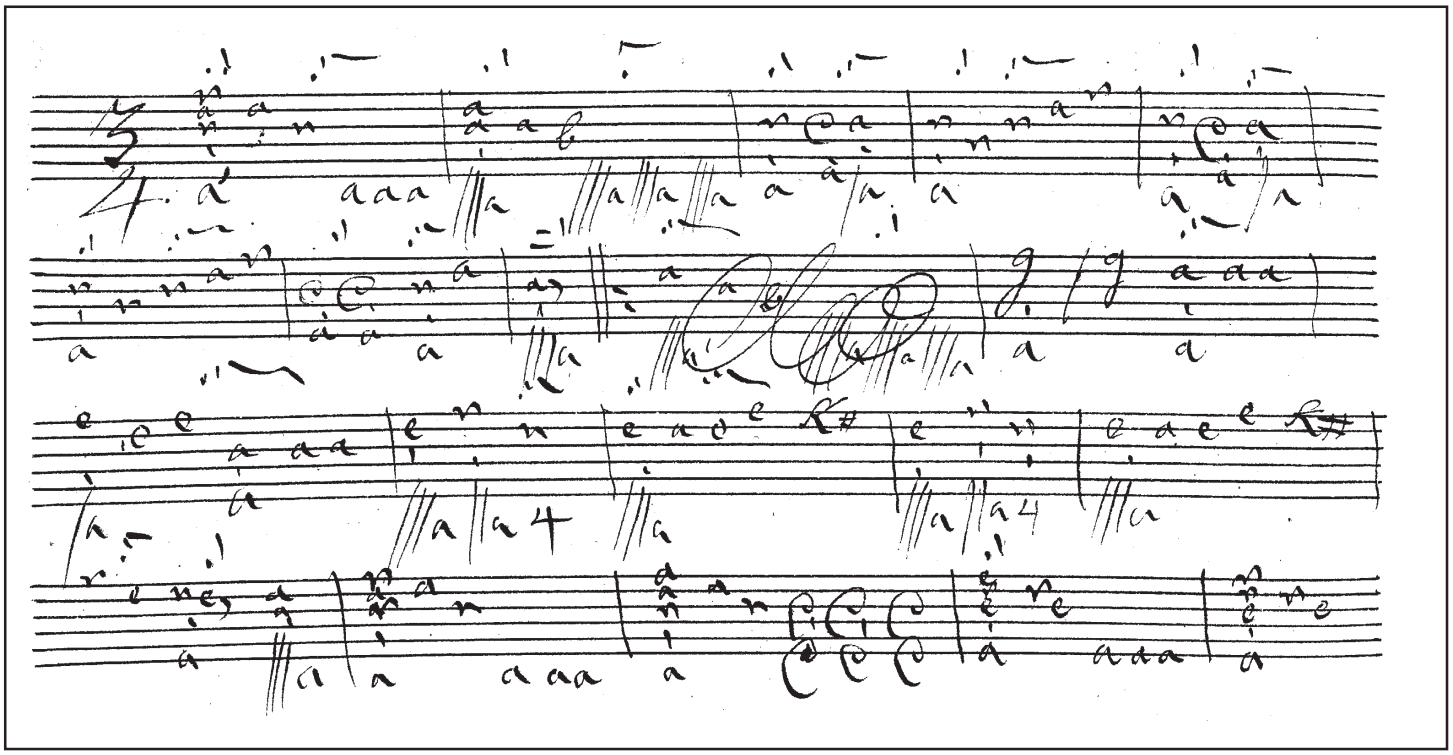
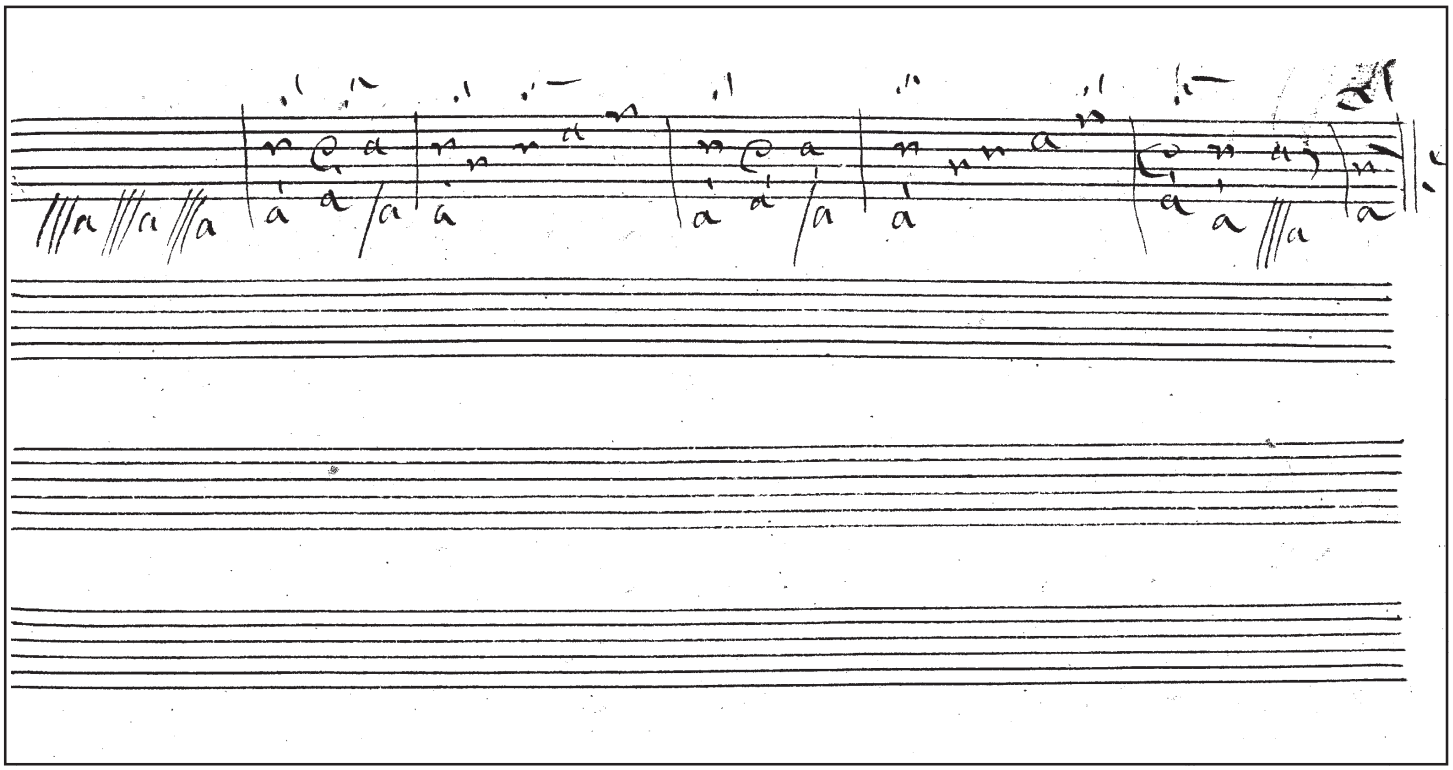

Allegro
Da Capo

79v





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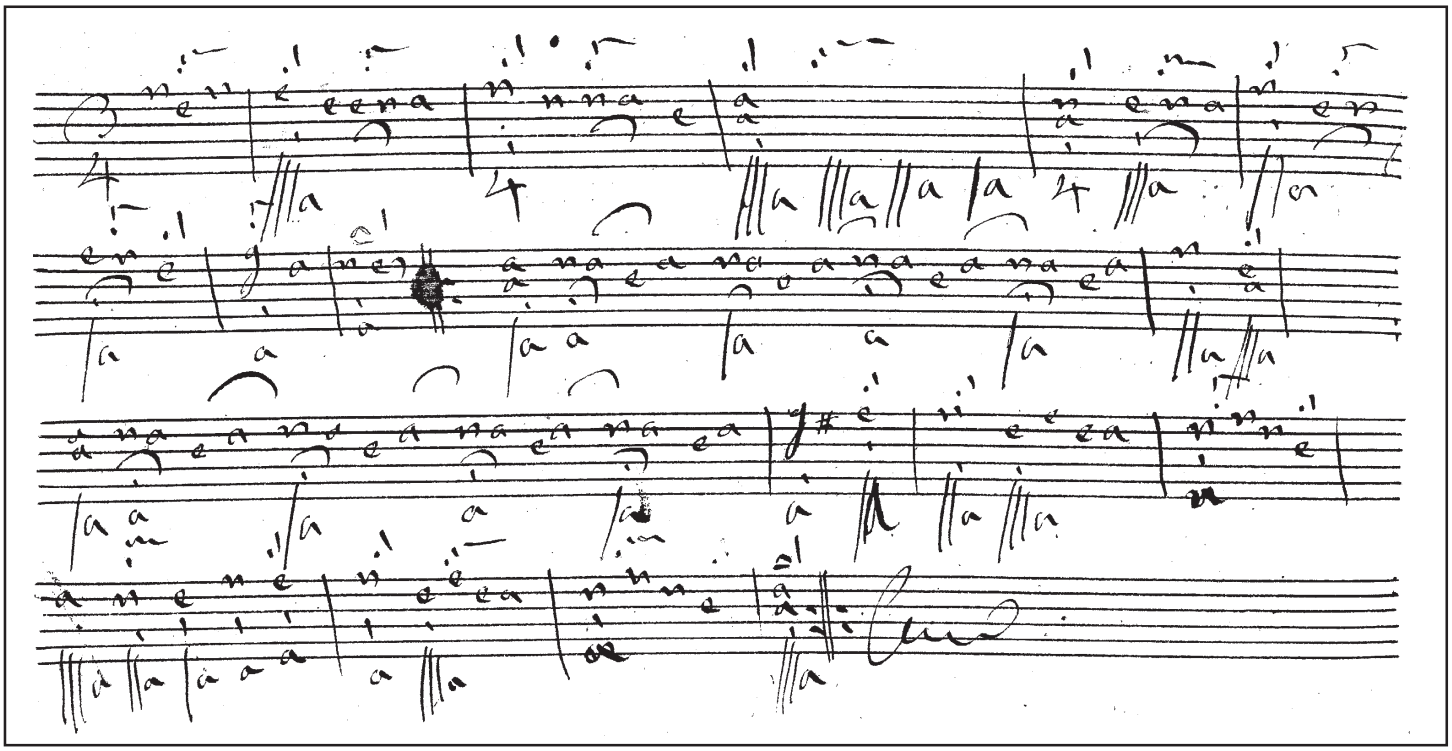
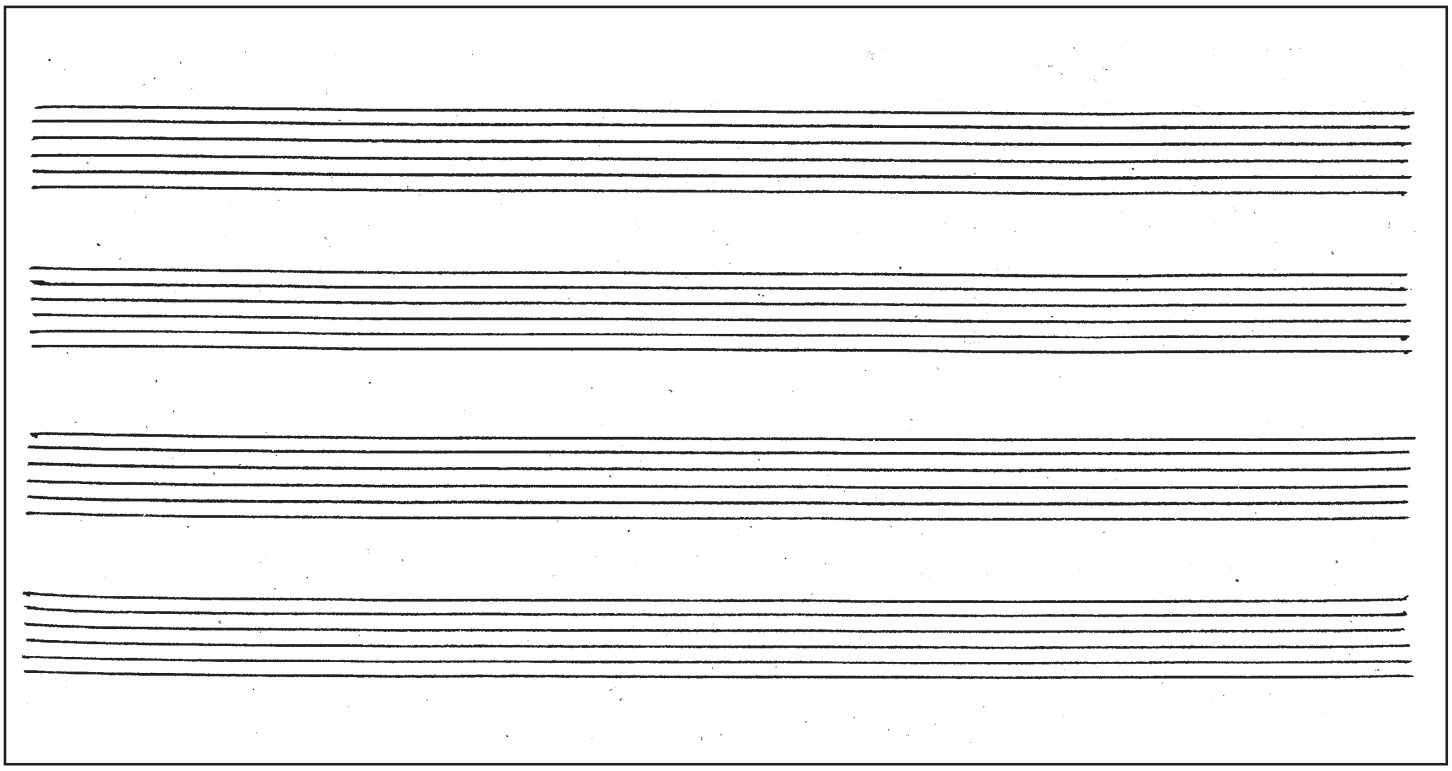
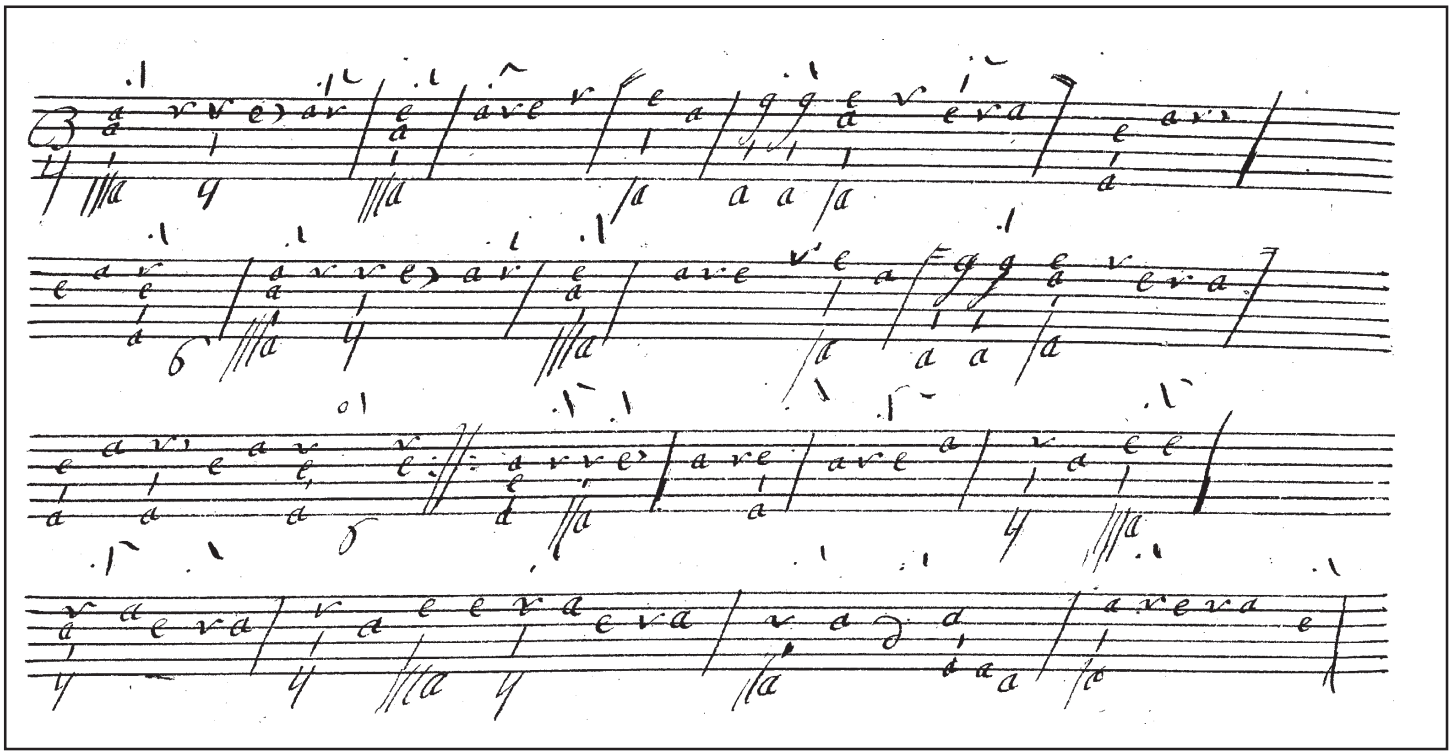
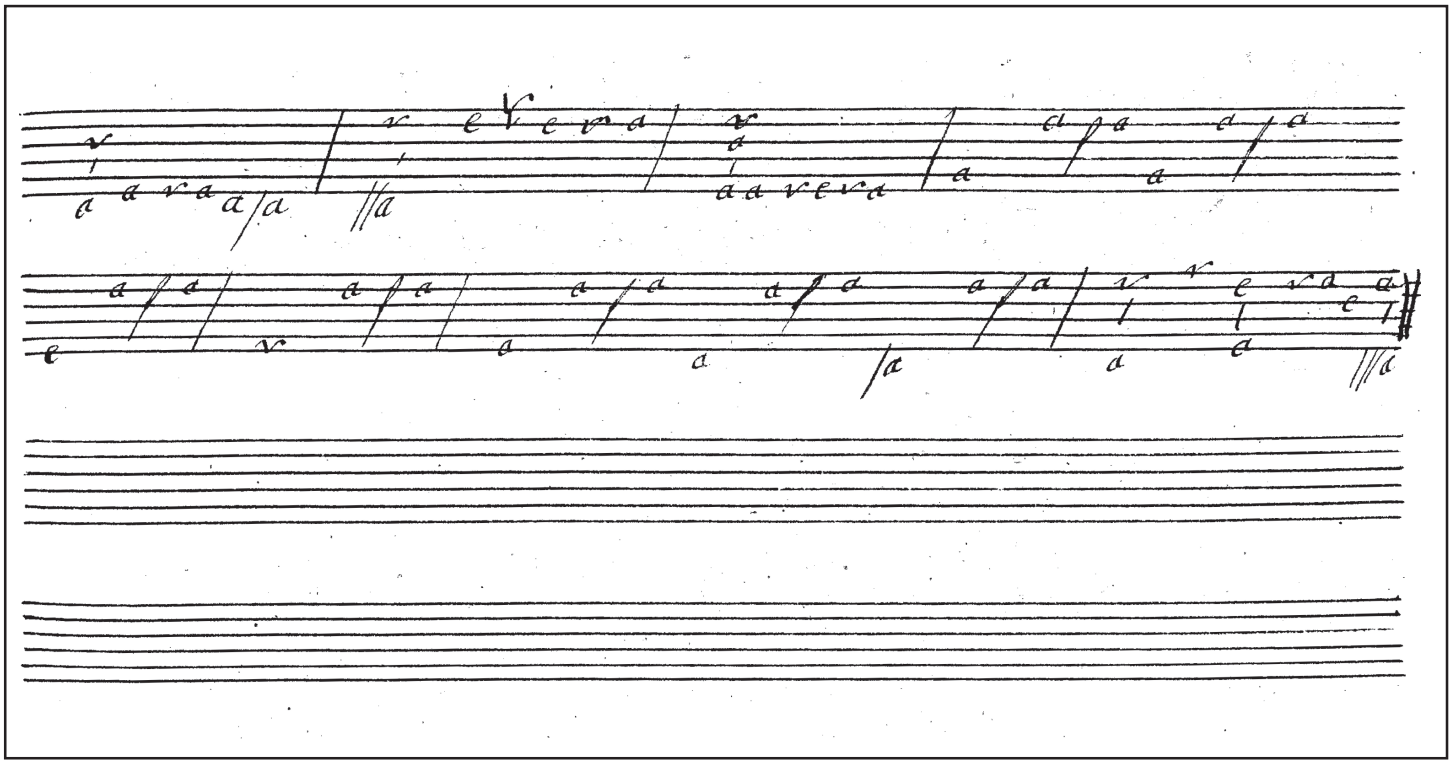




Die Seiten 81v bis 87 enthalten keine Tabulaturen

87v





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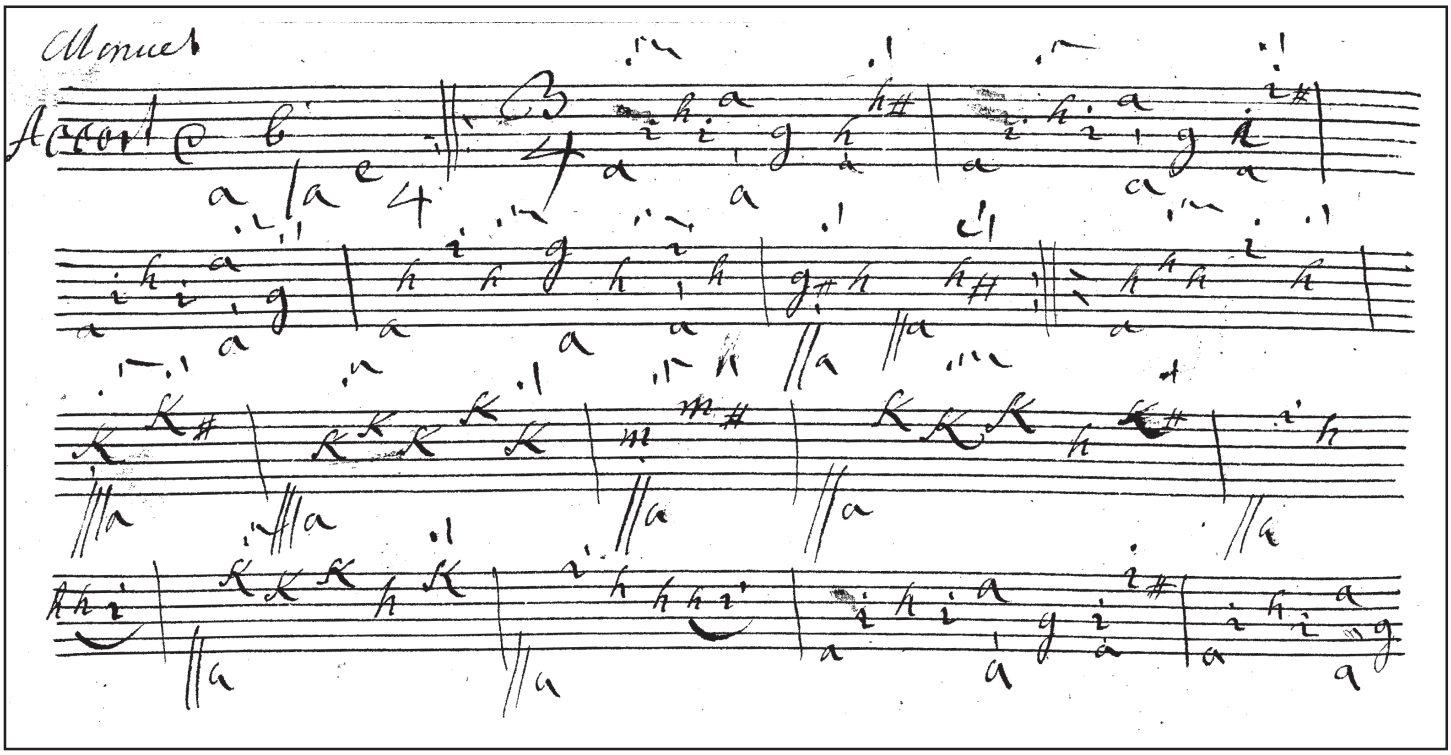
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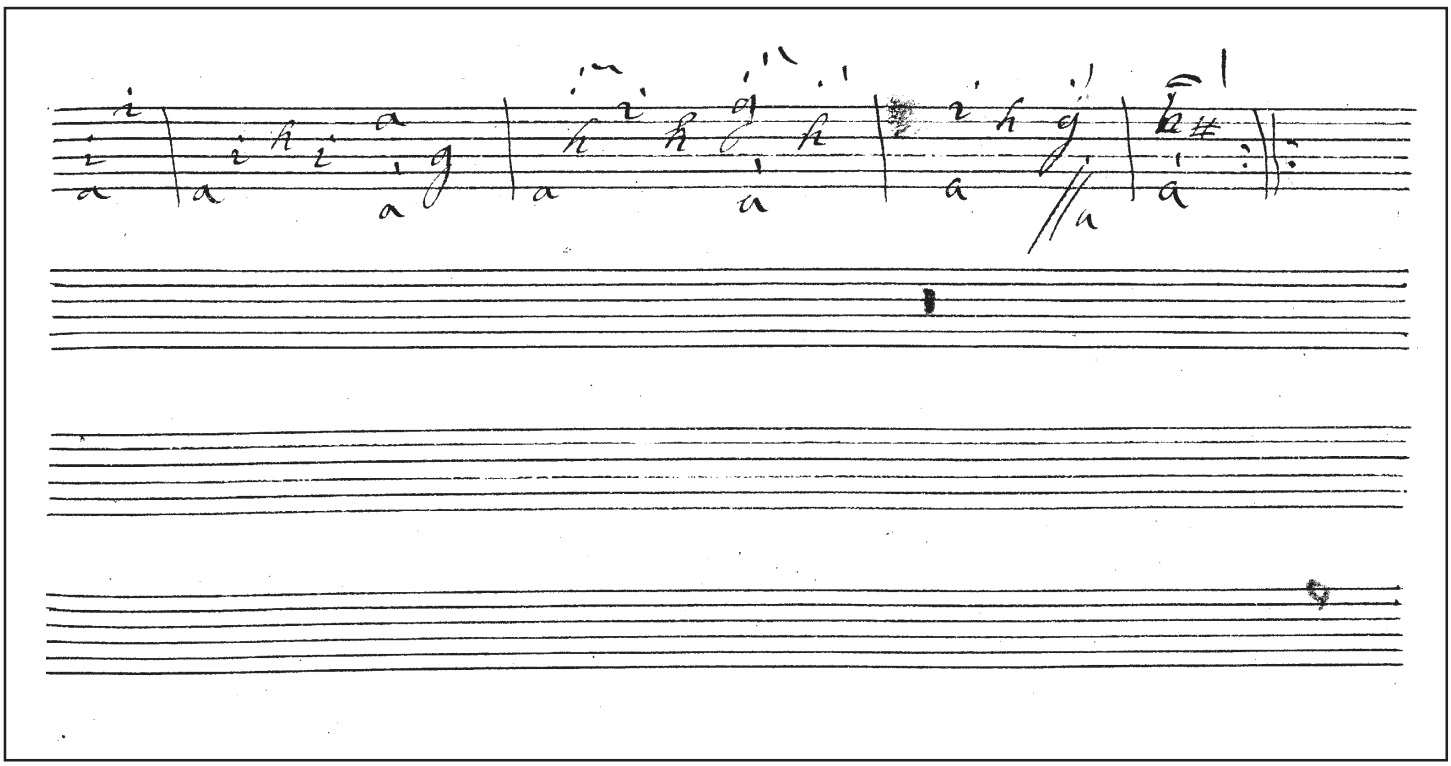

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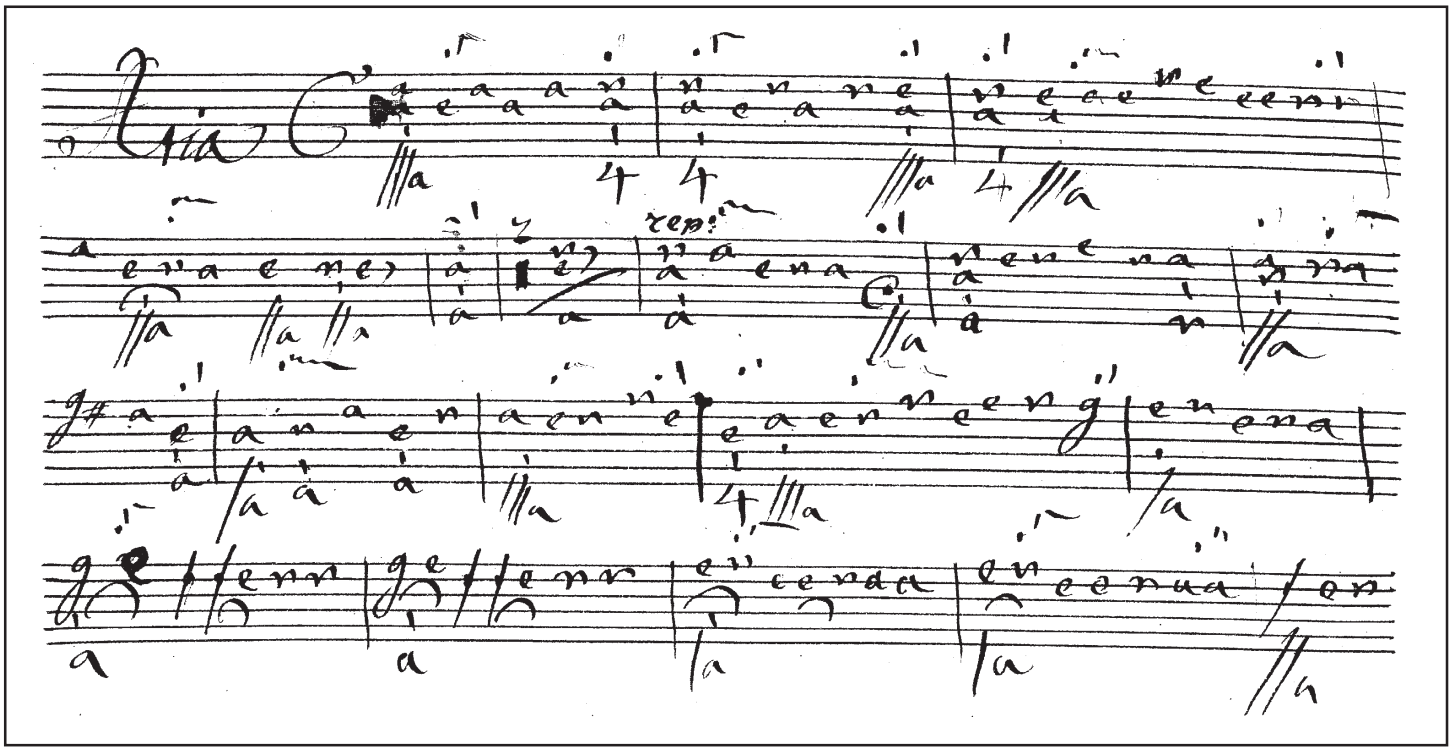

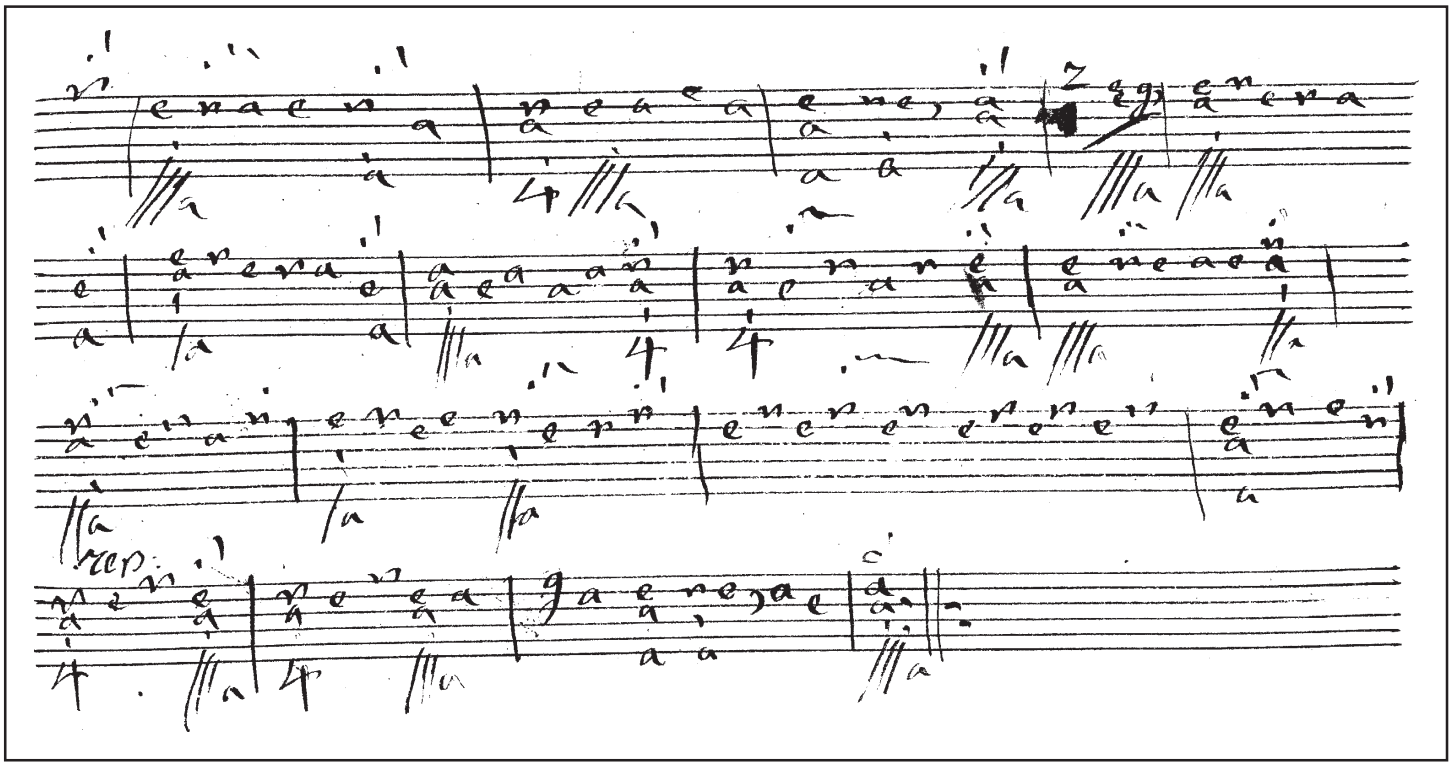

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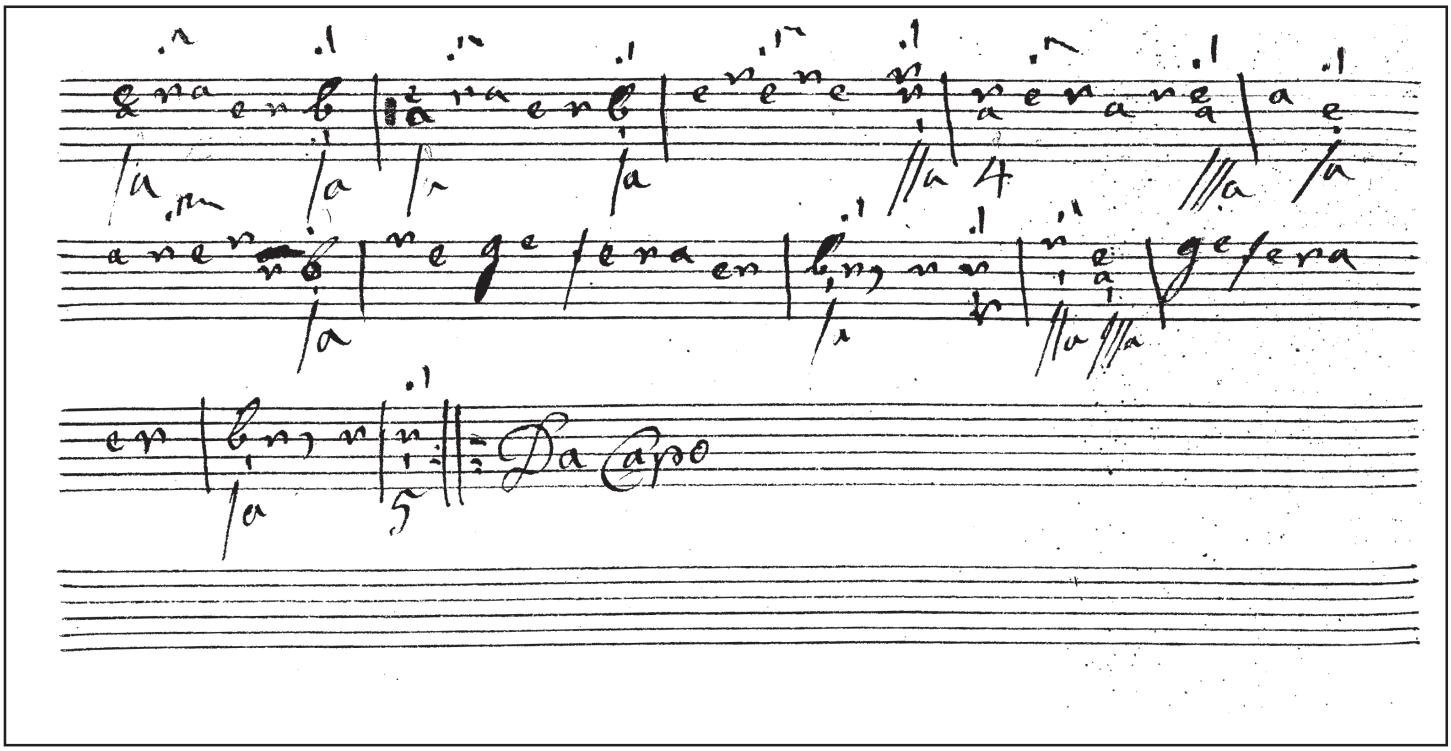
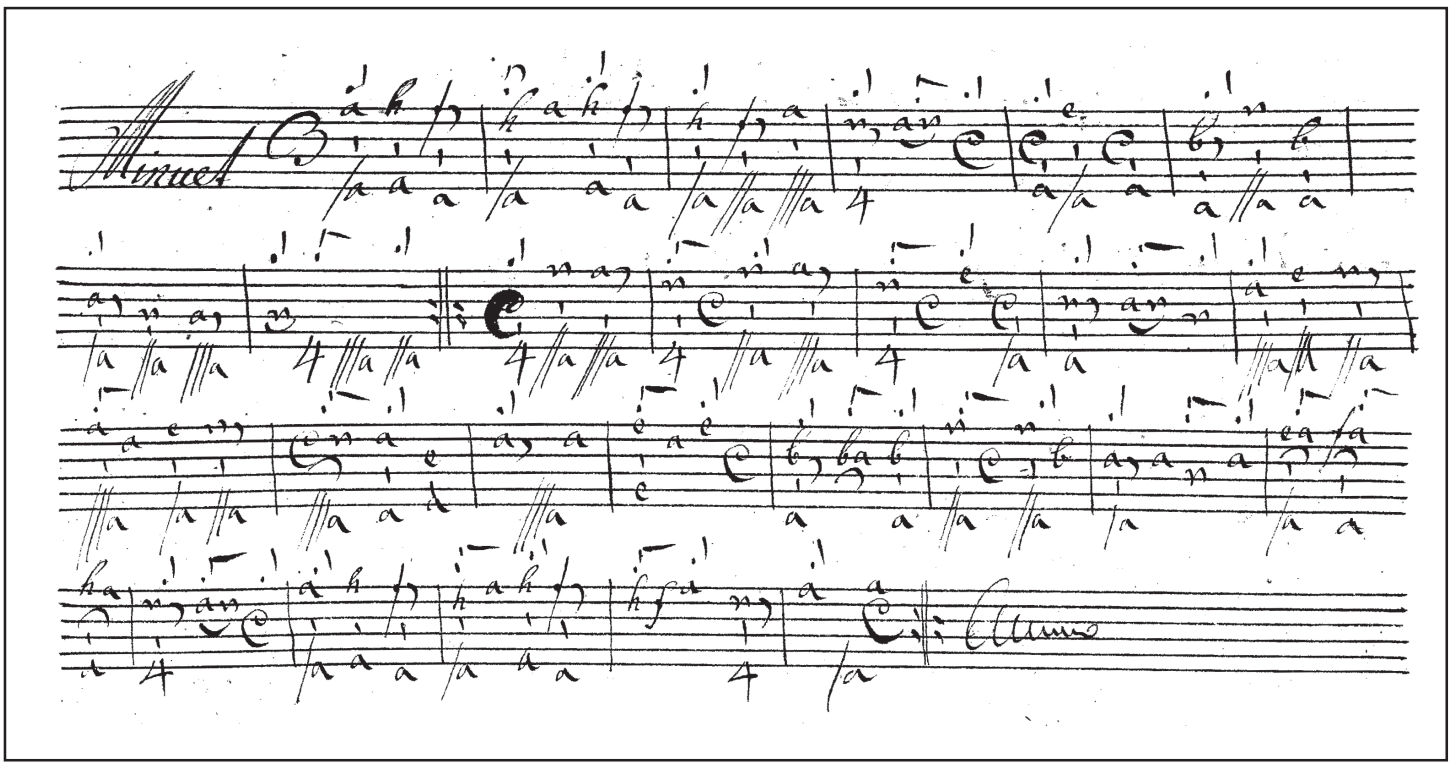
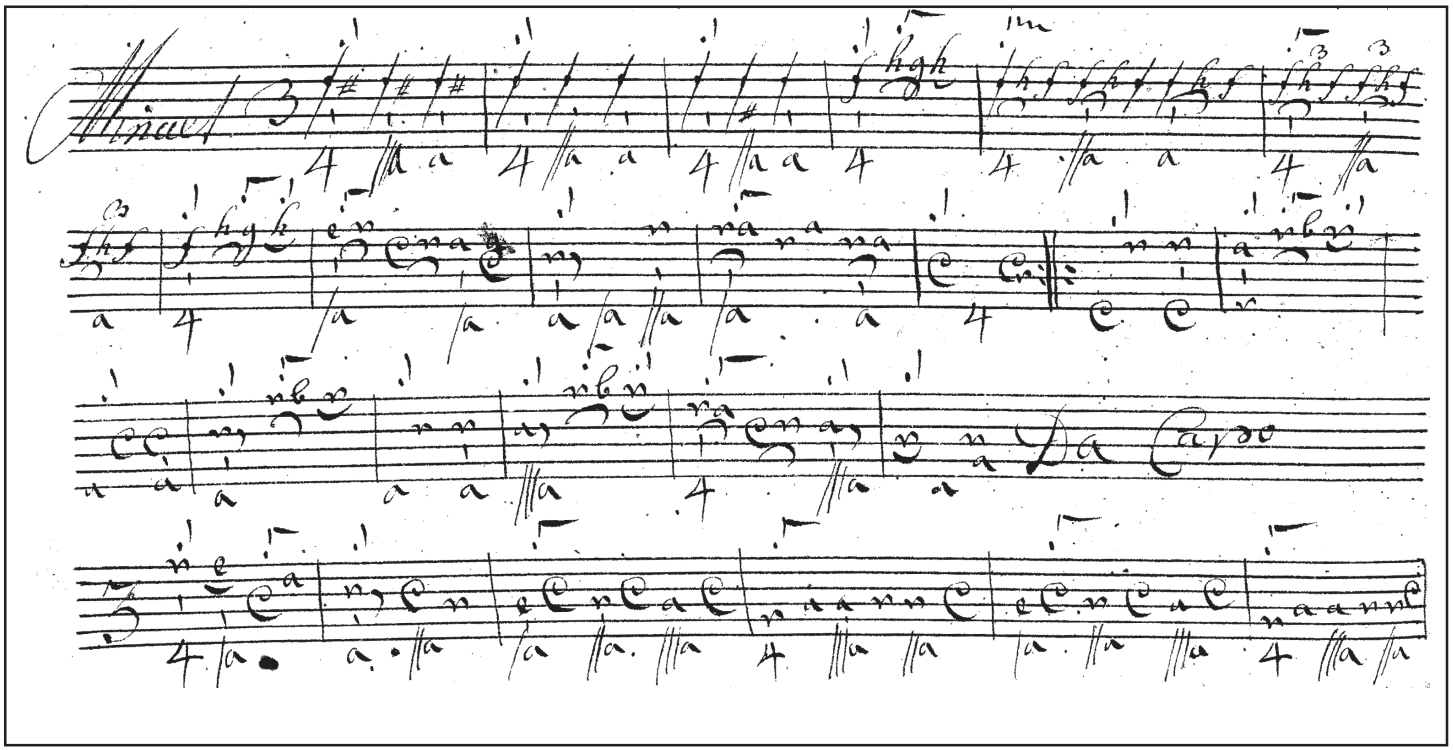
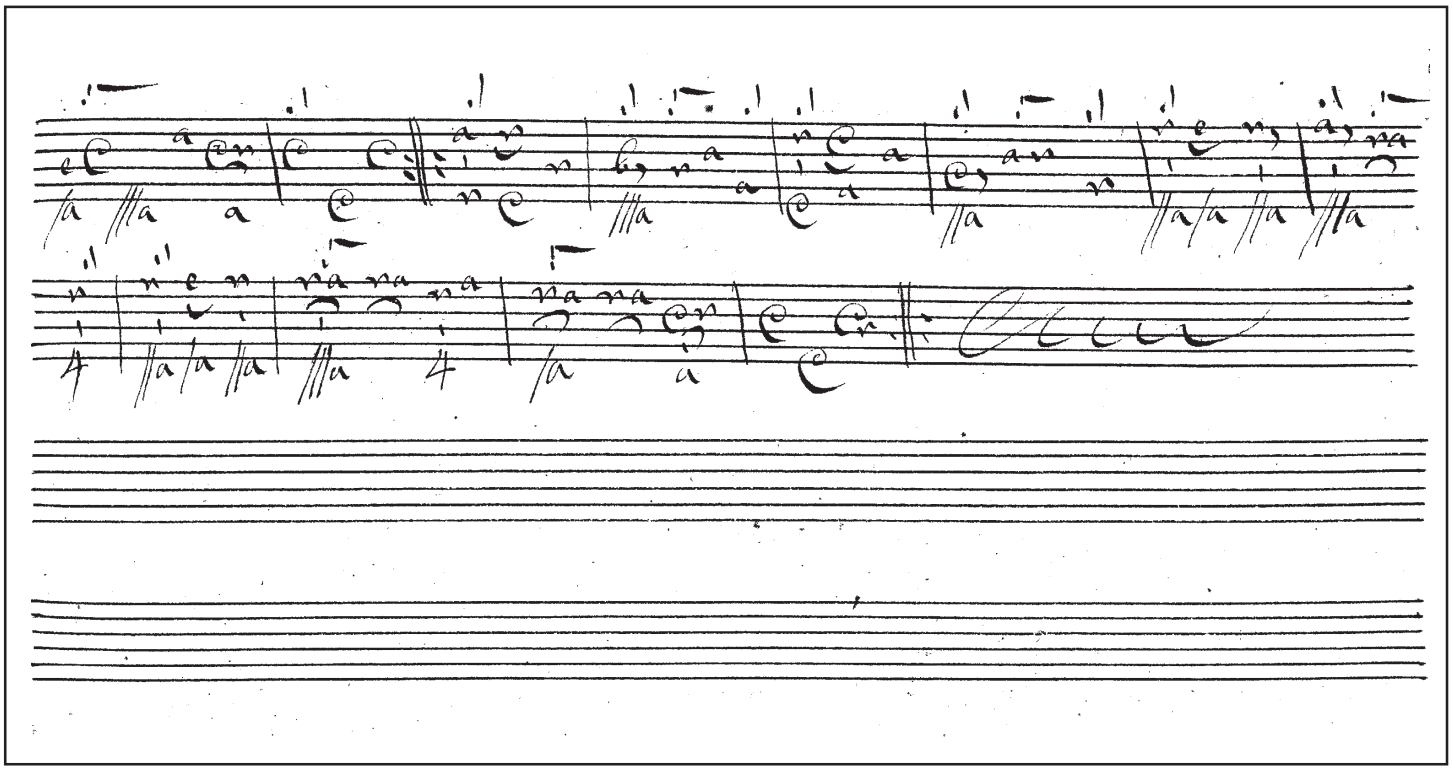

Da Capo


Minuet
Trio

91v





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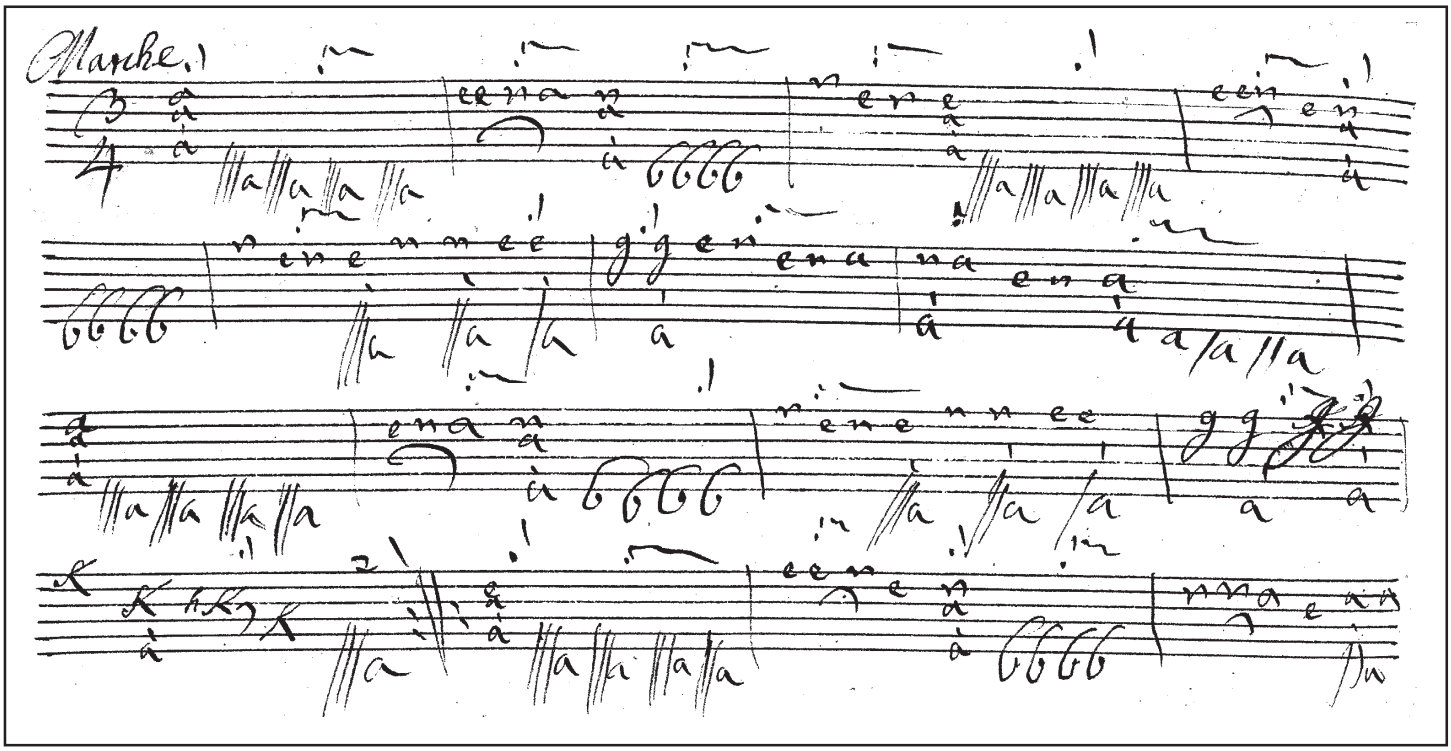
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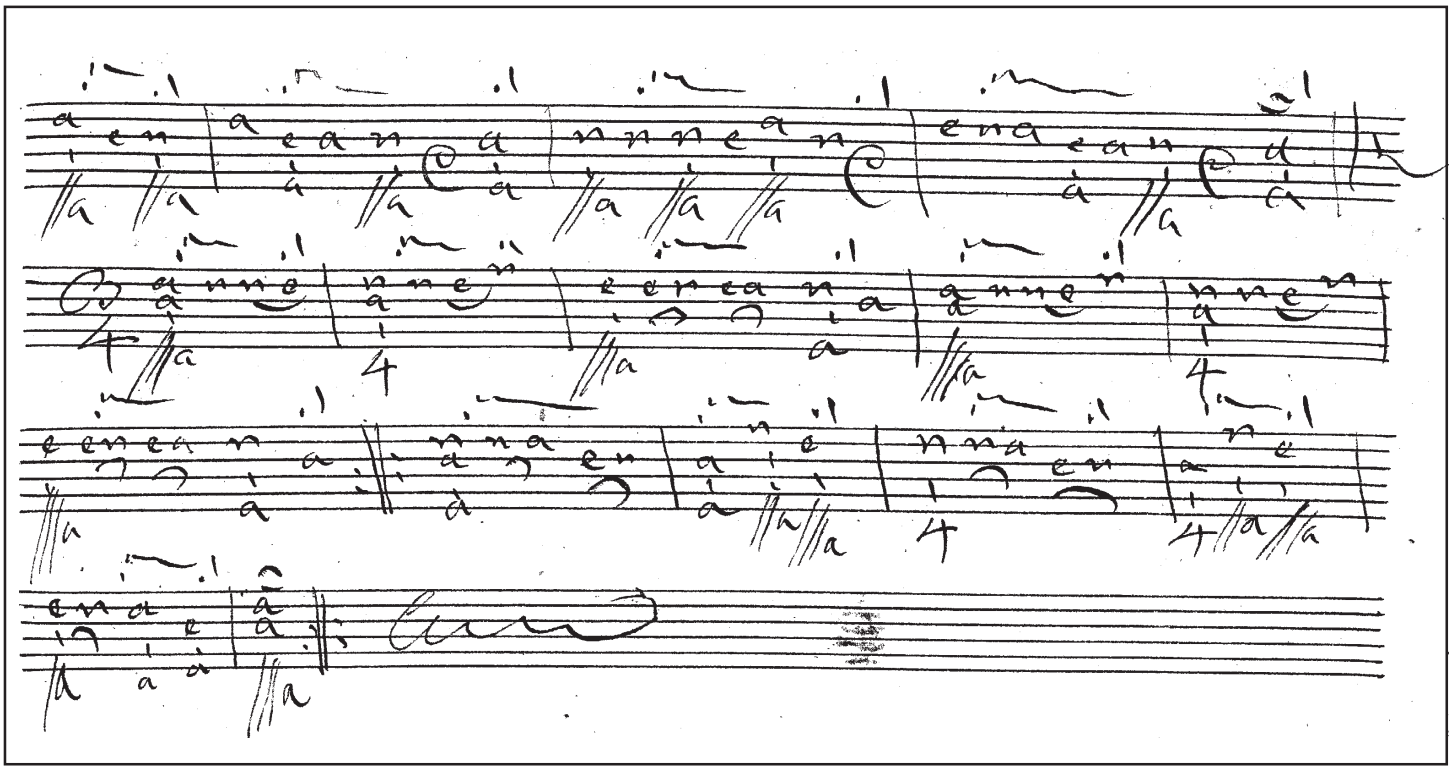

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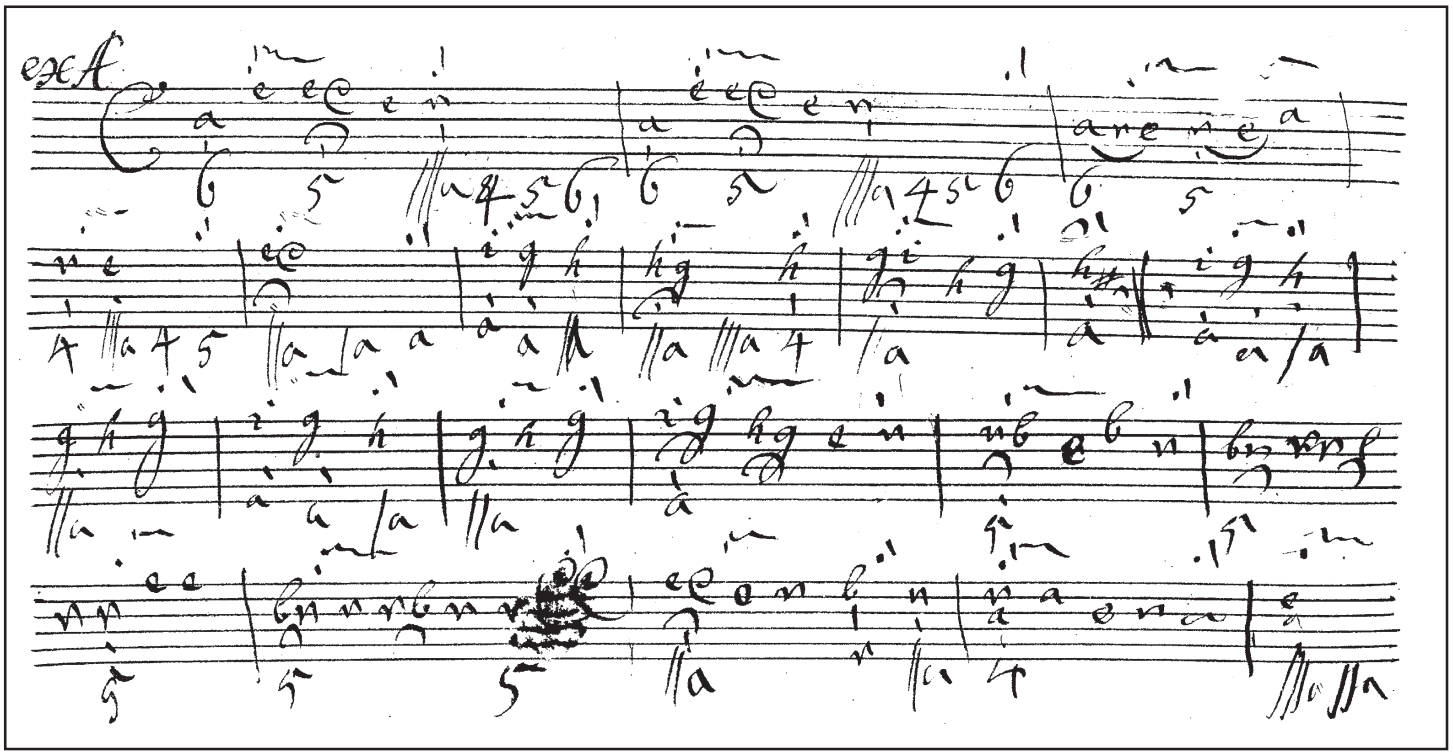

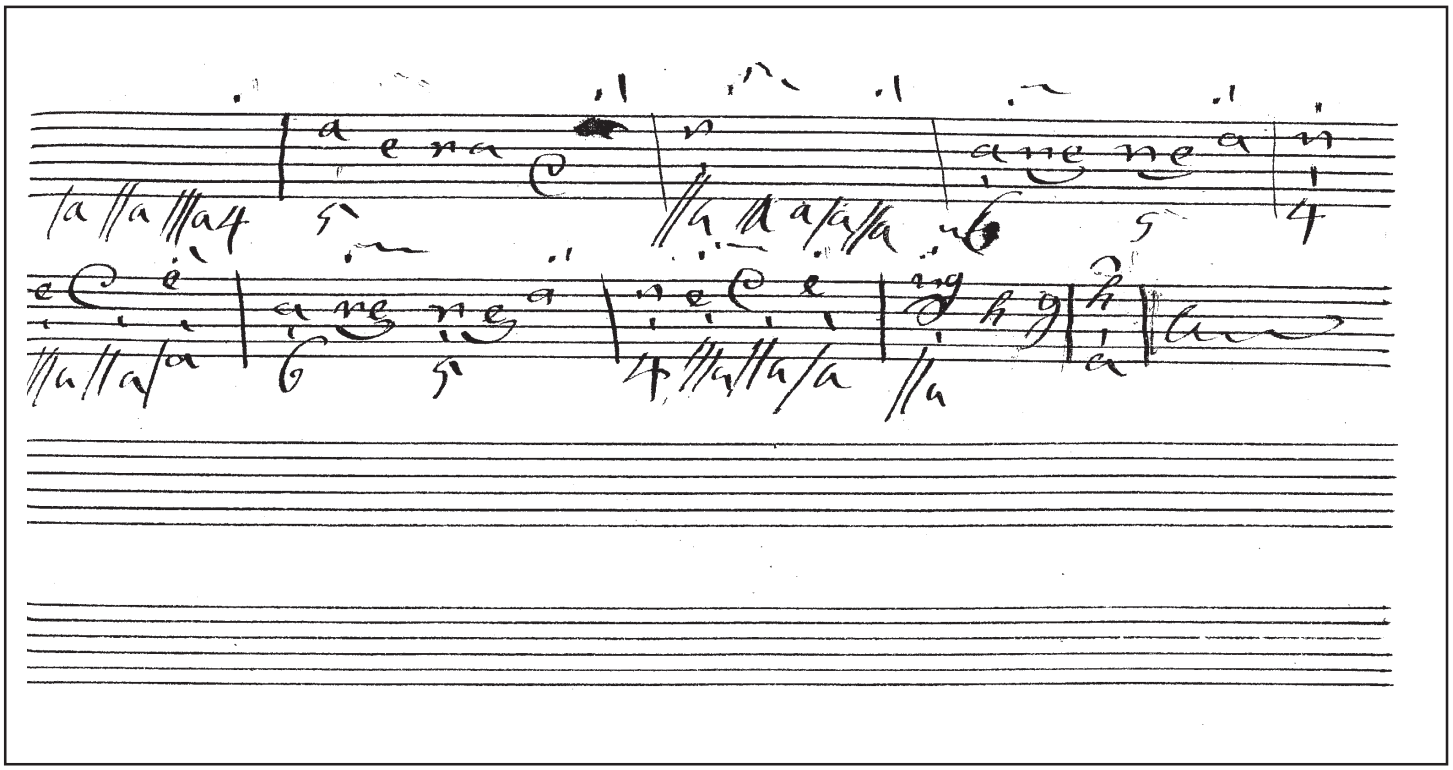

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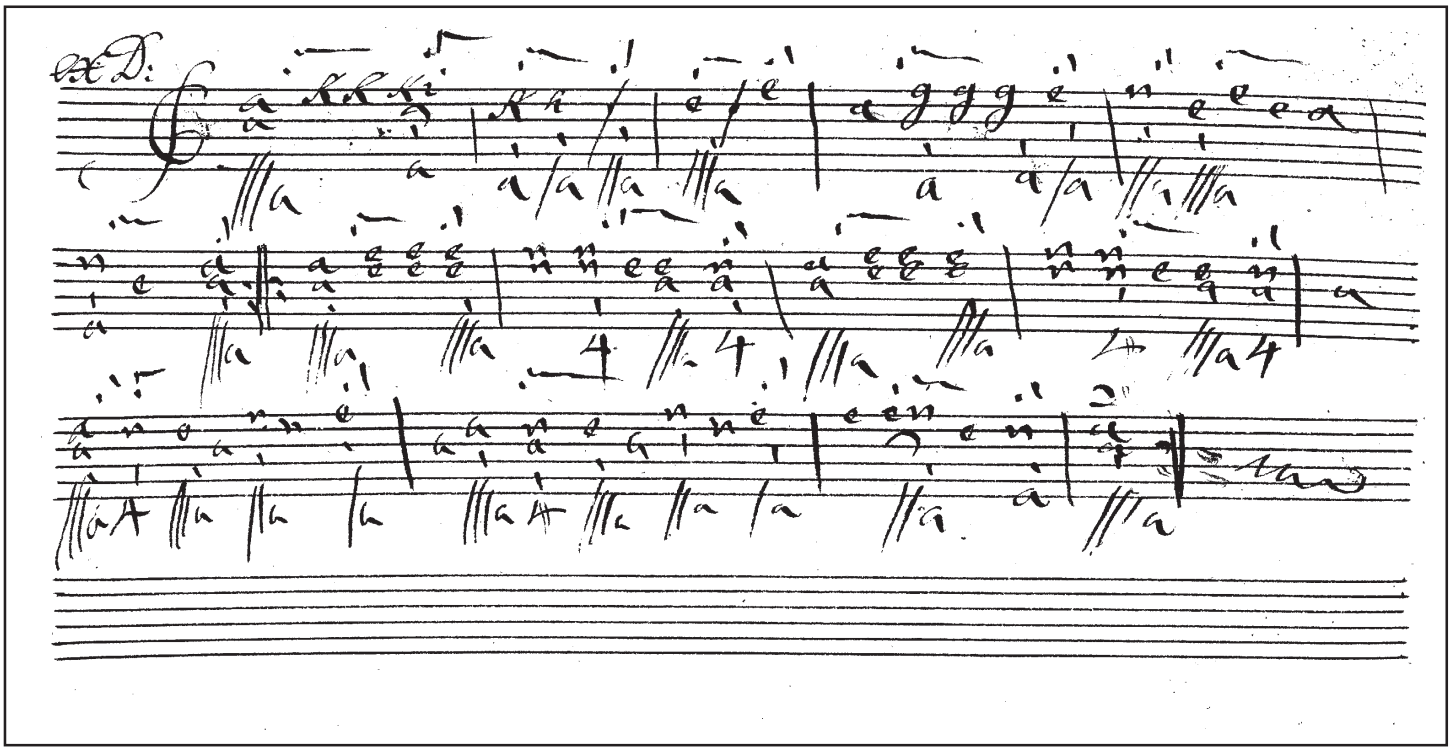

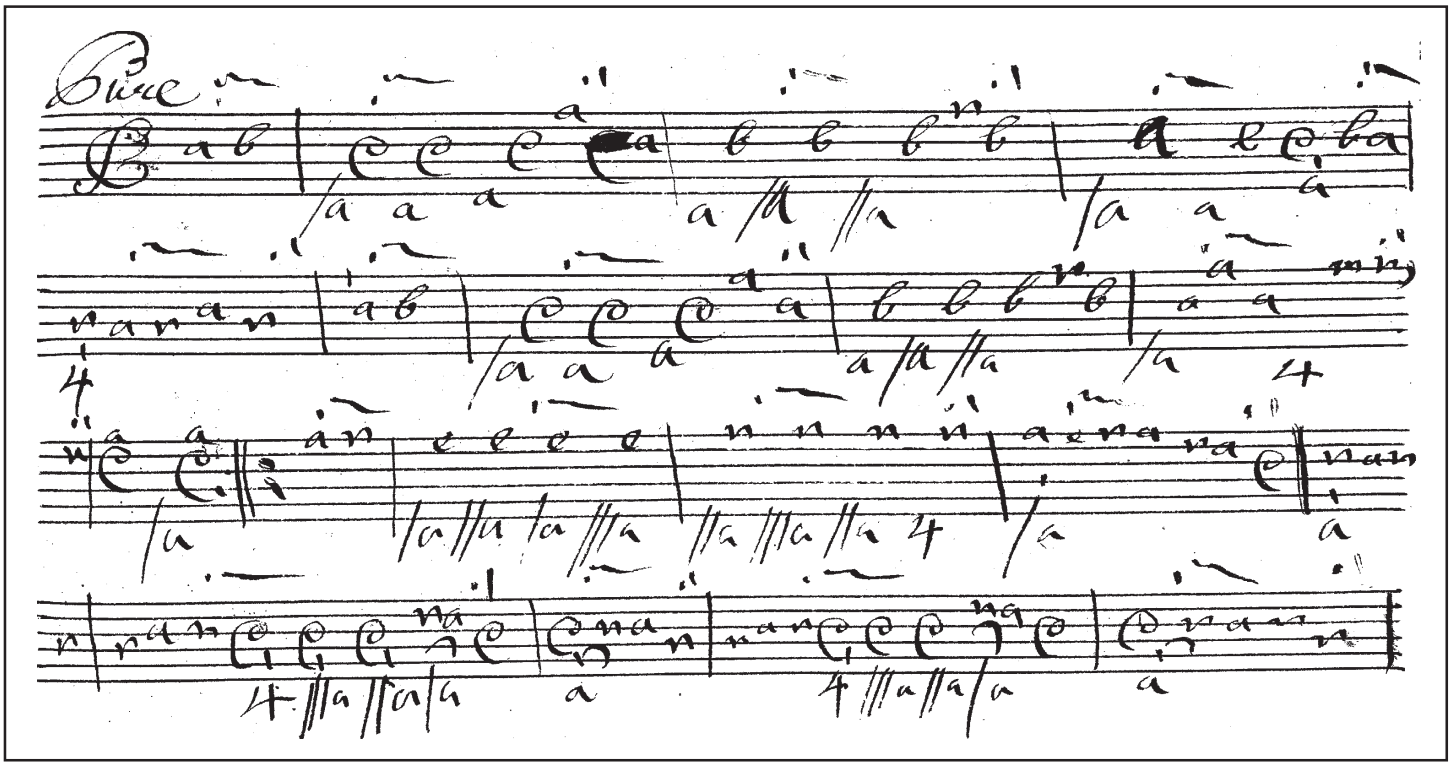

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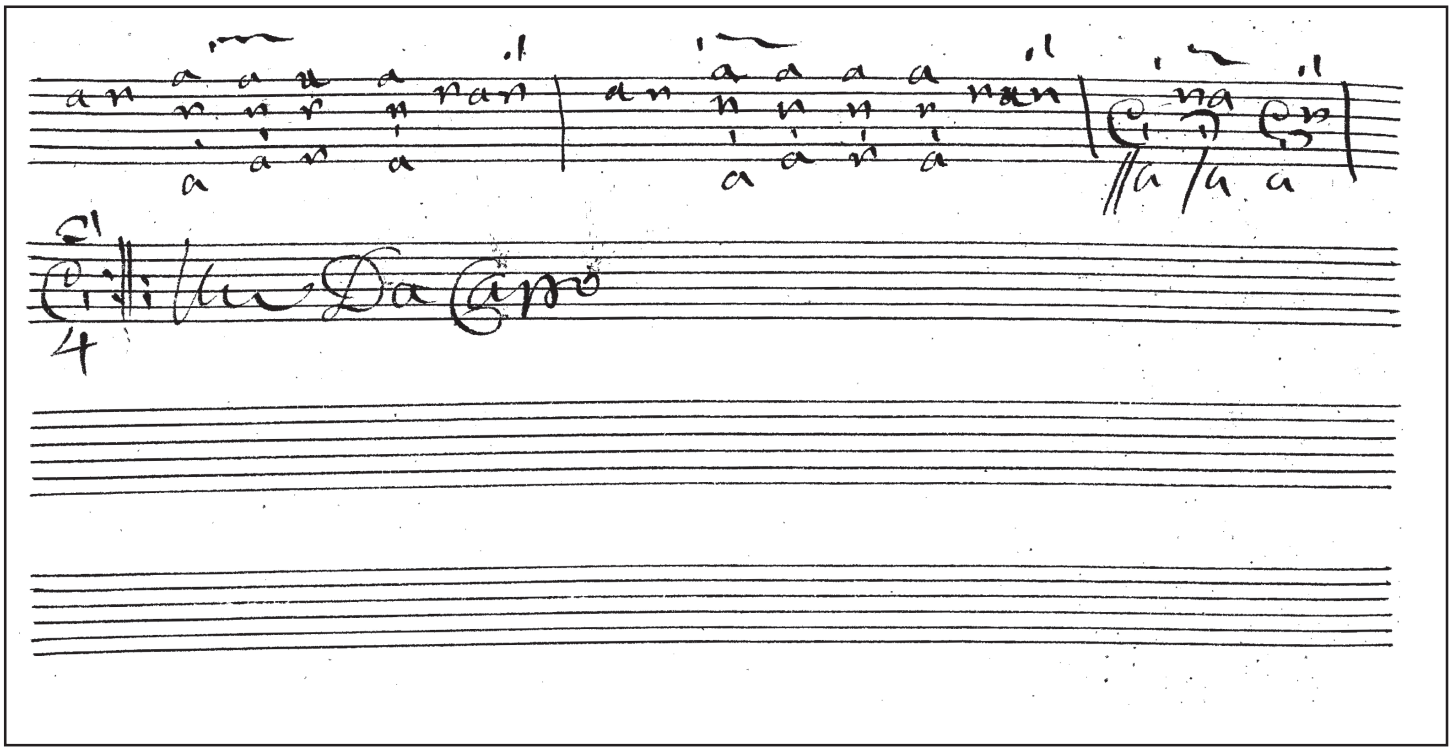

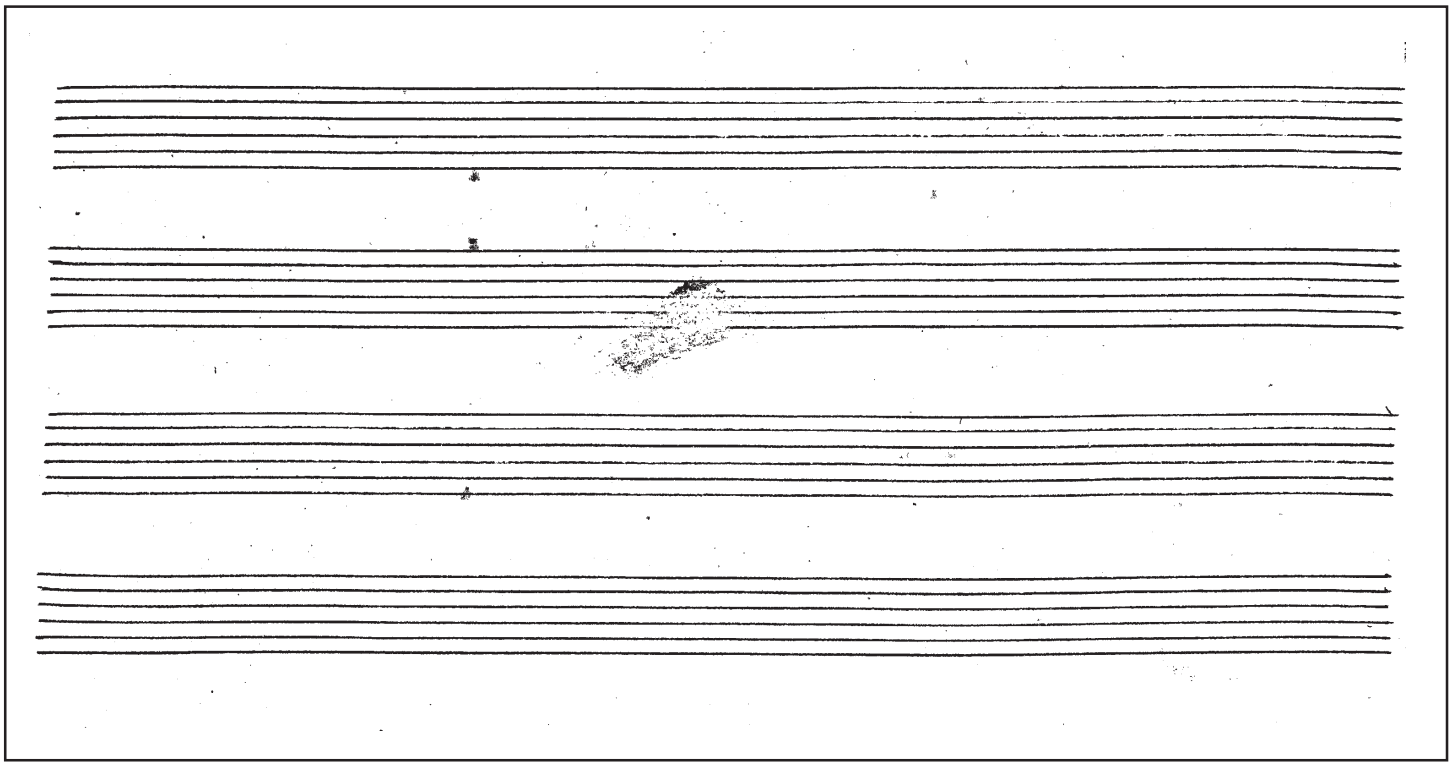

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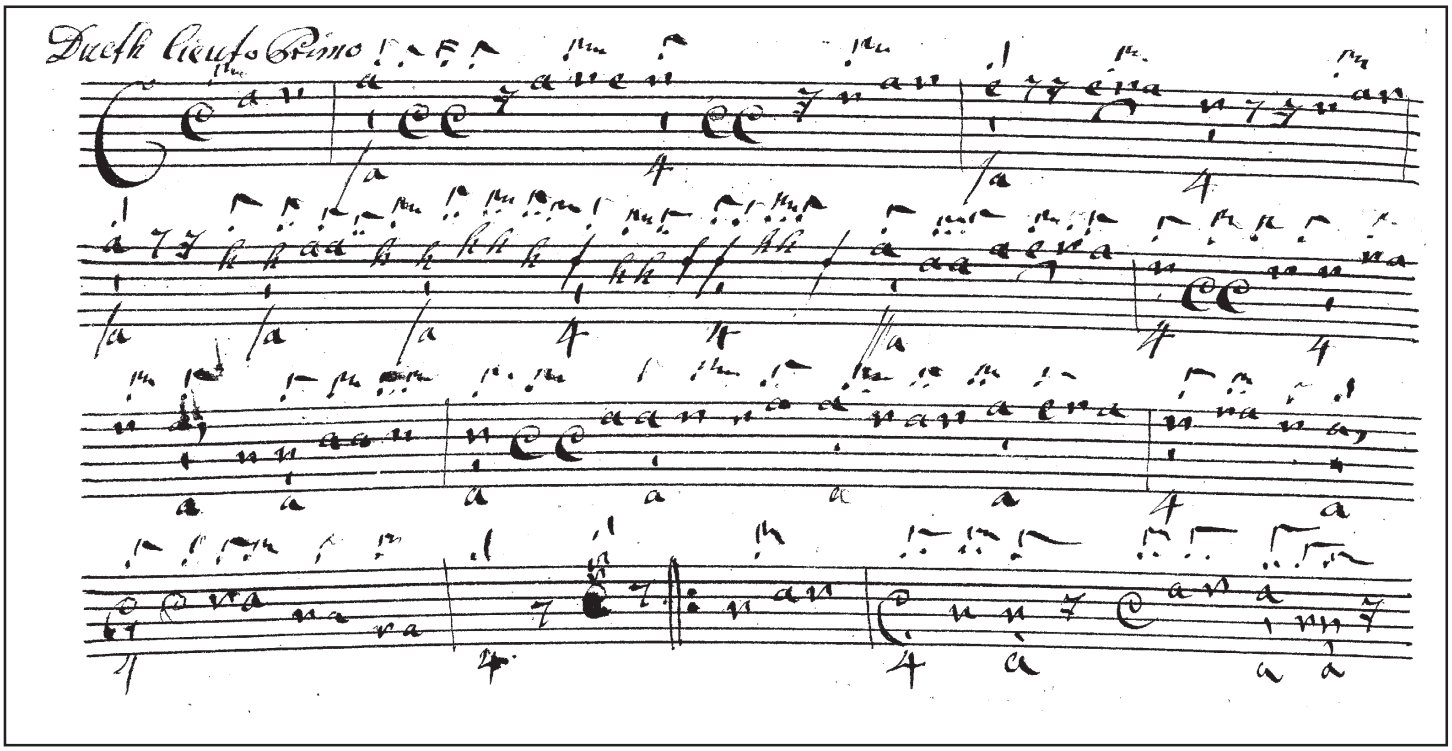
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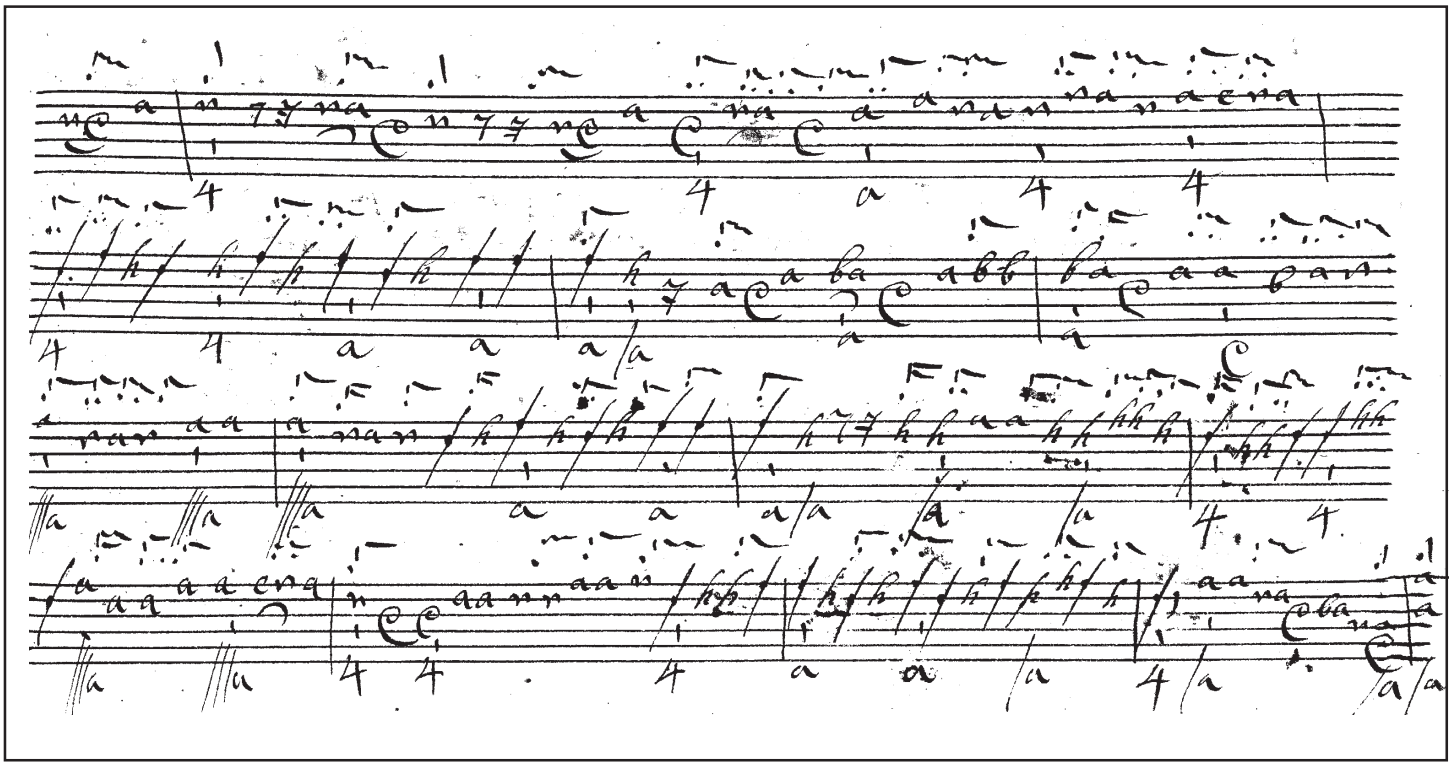

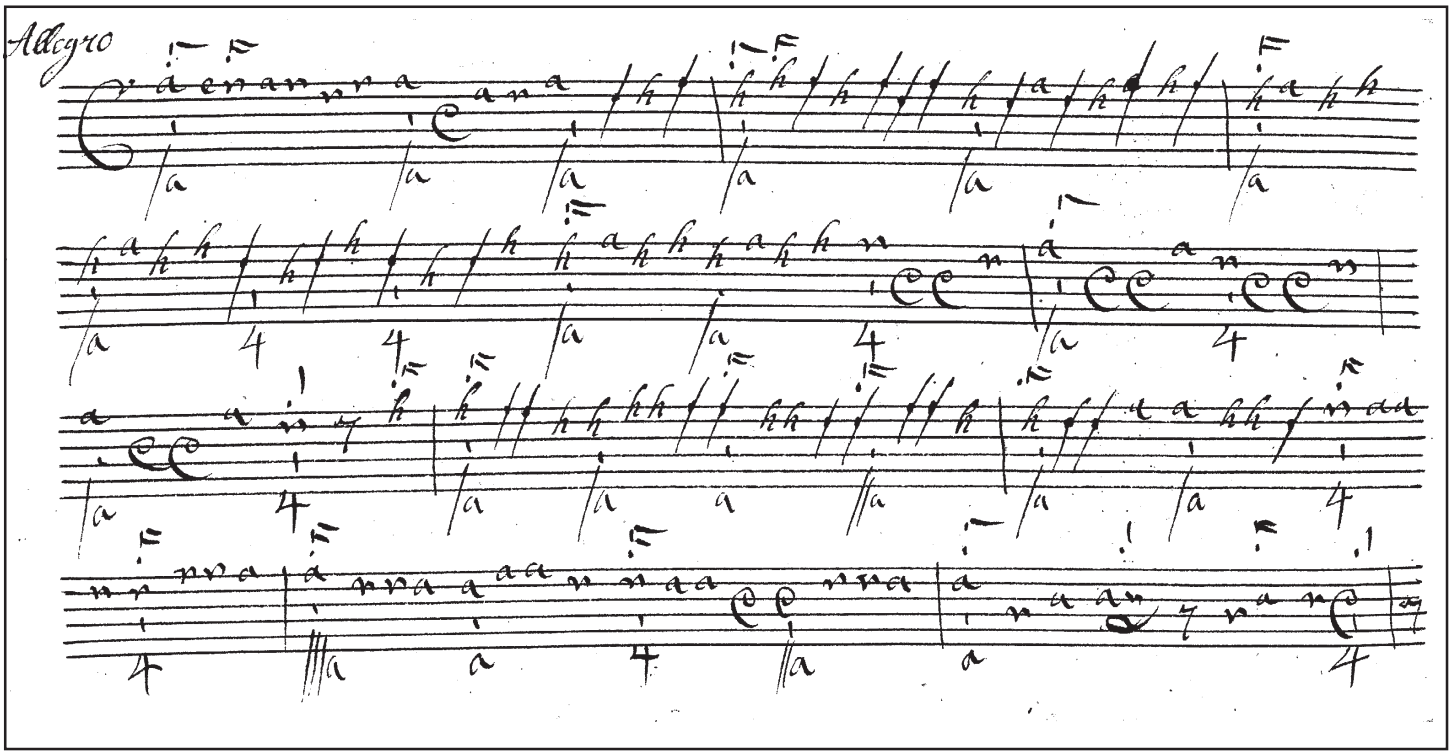
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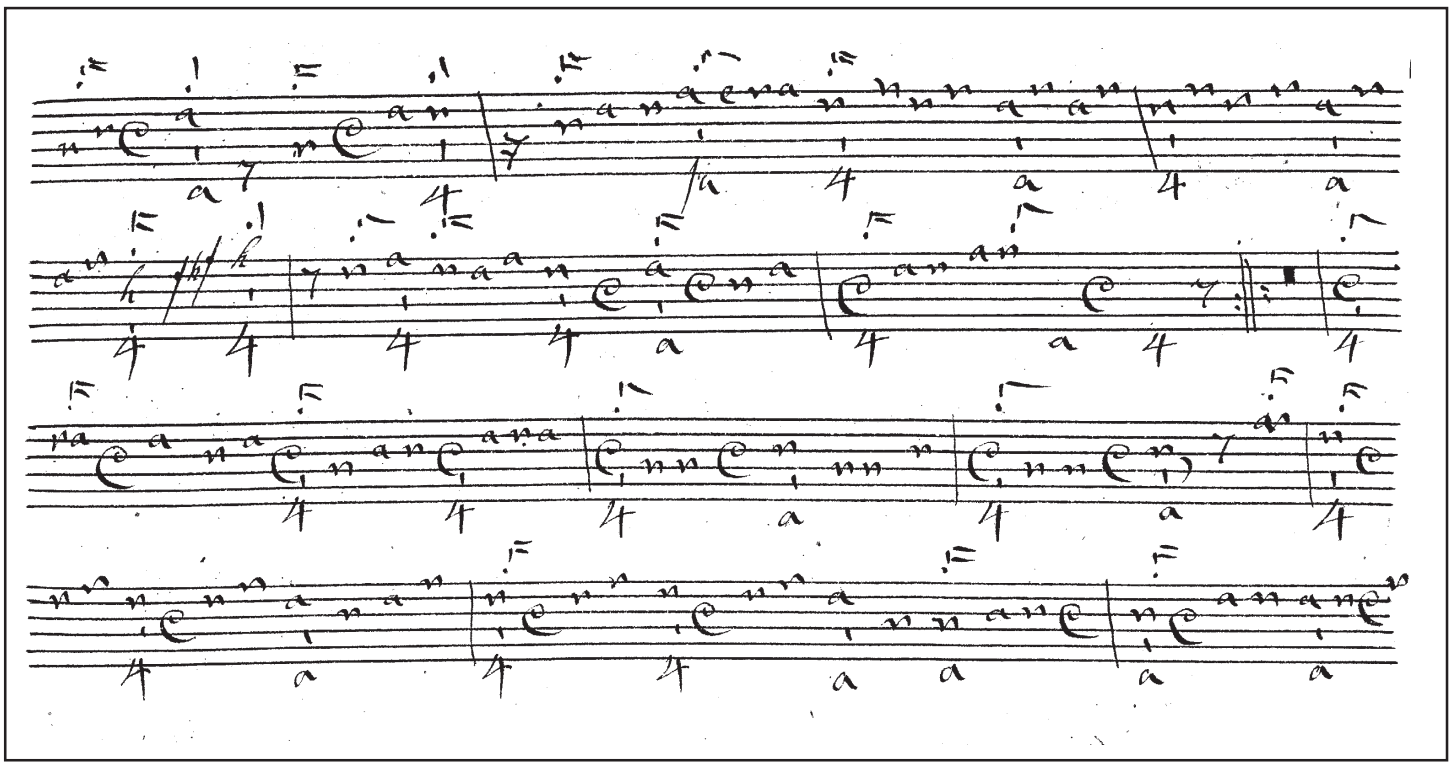

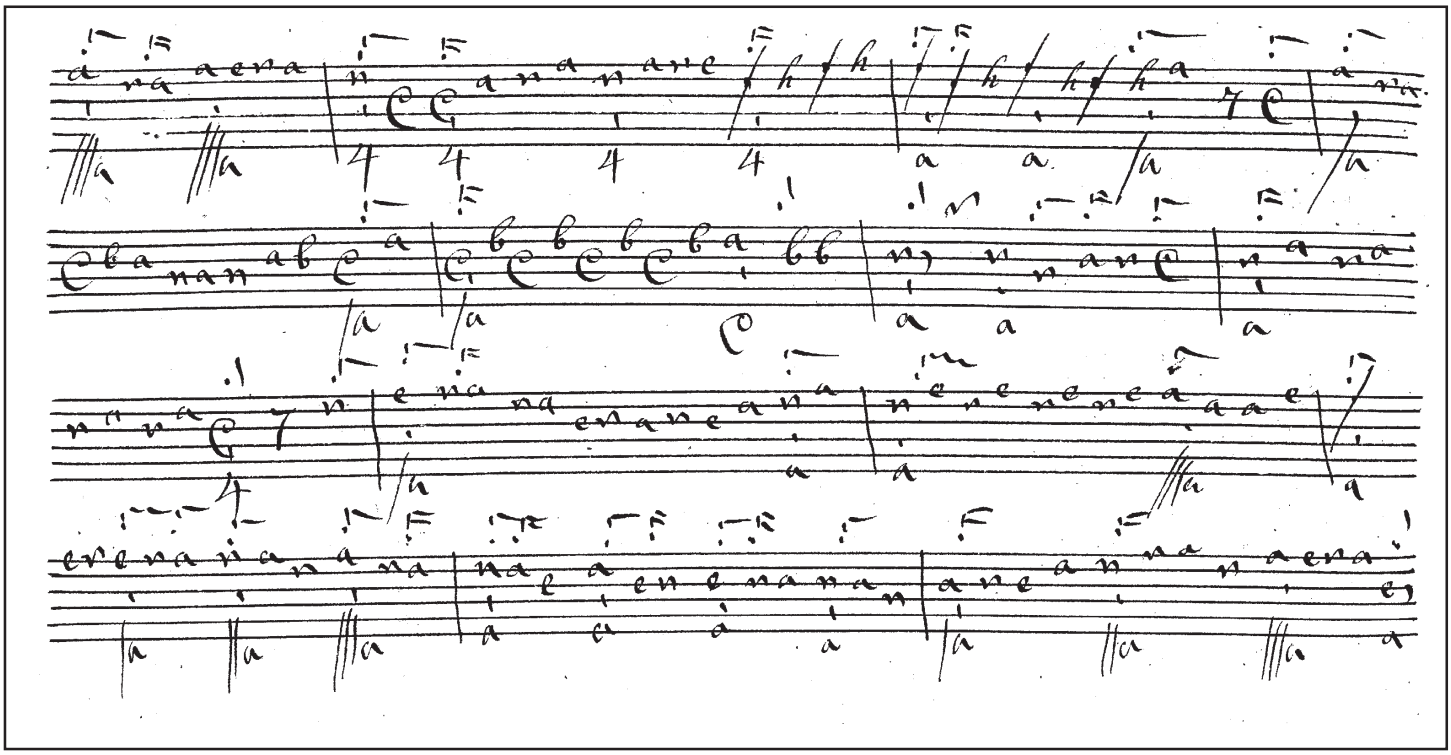

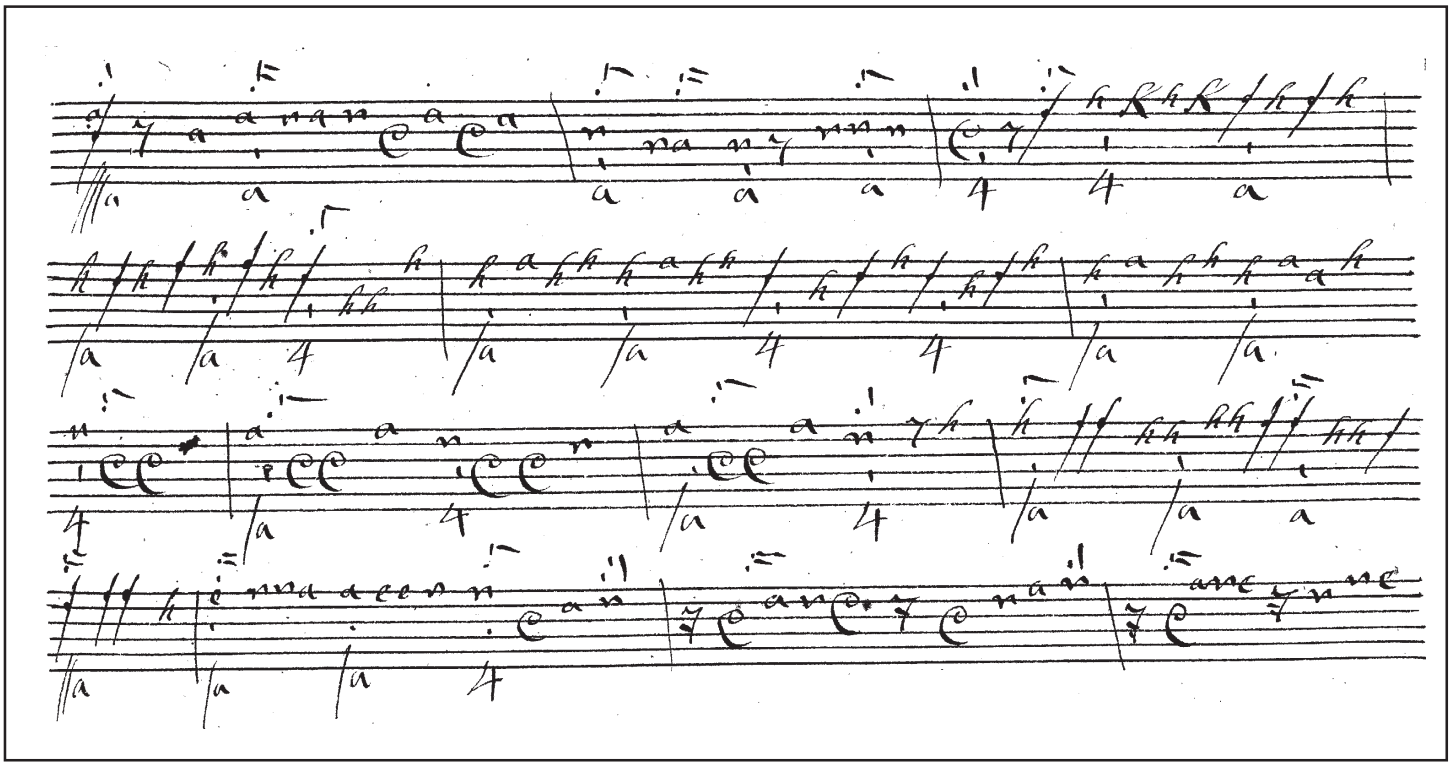

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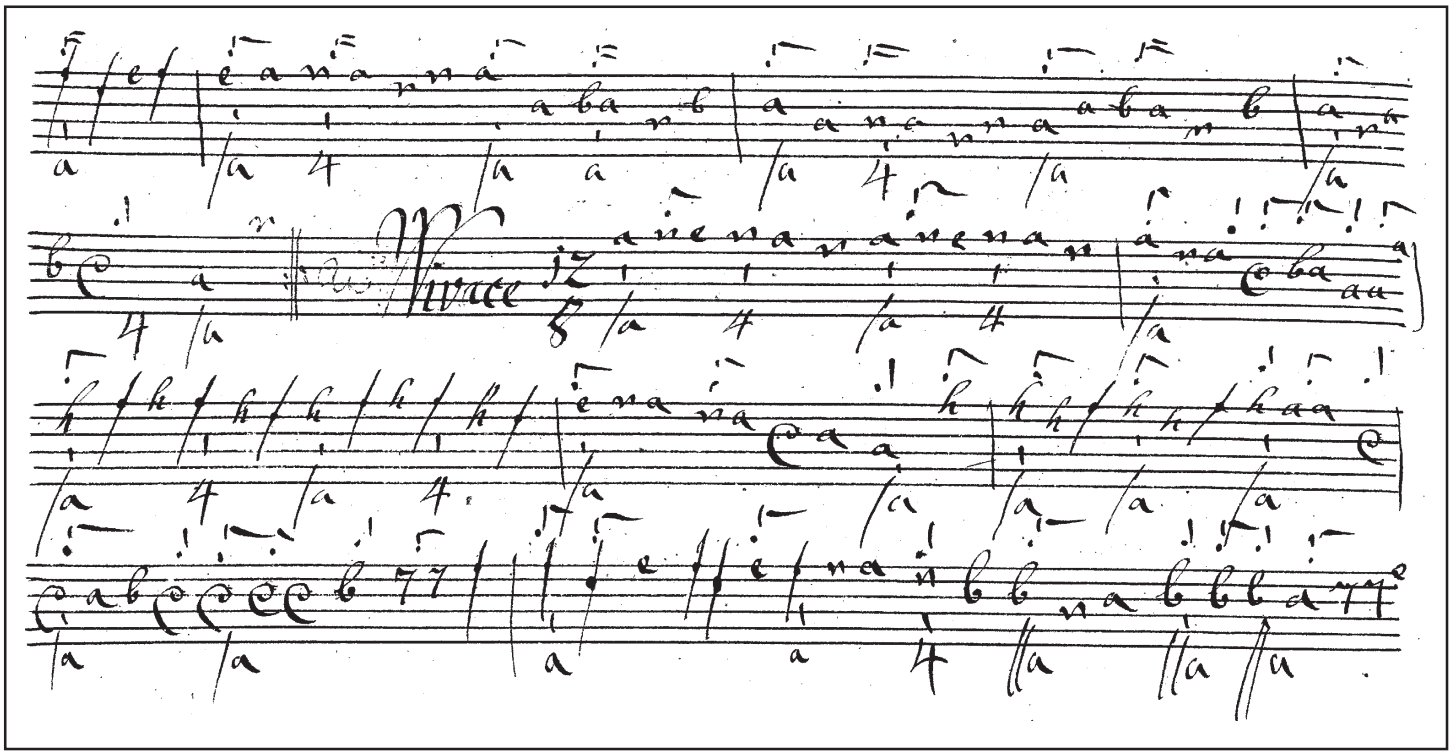

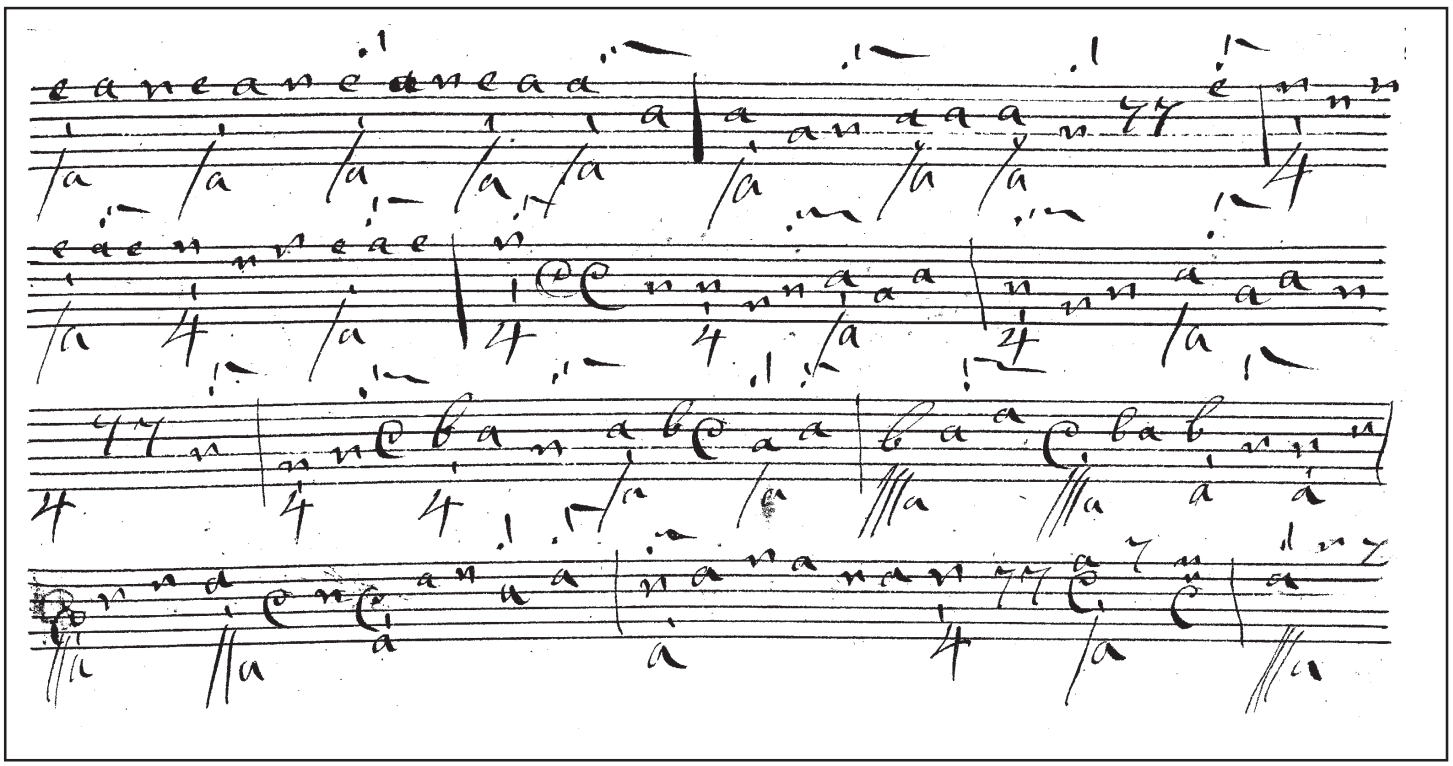

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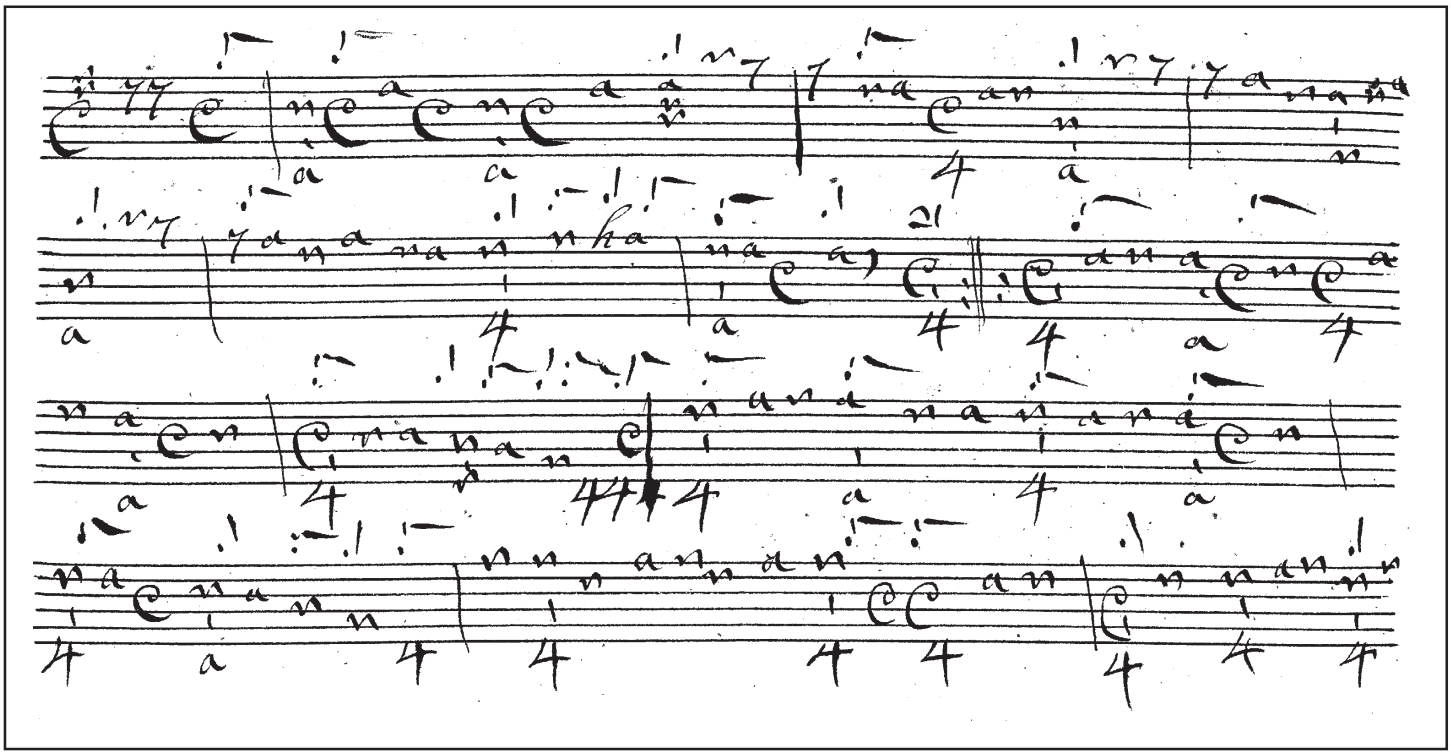
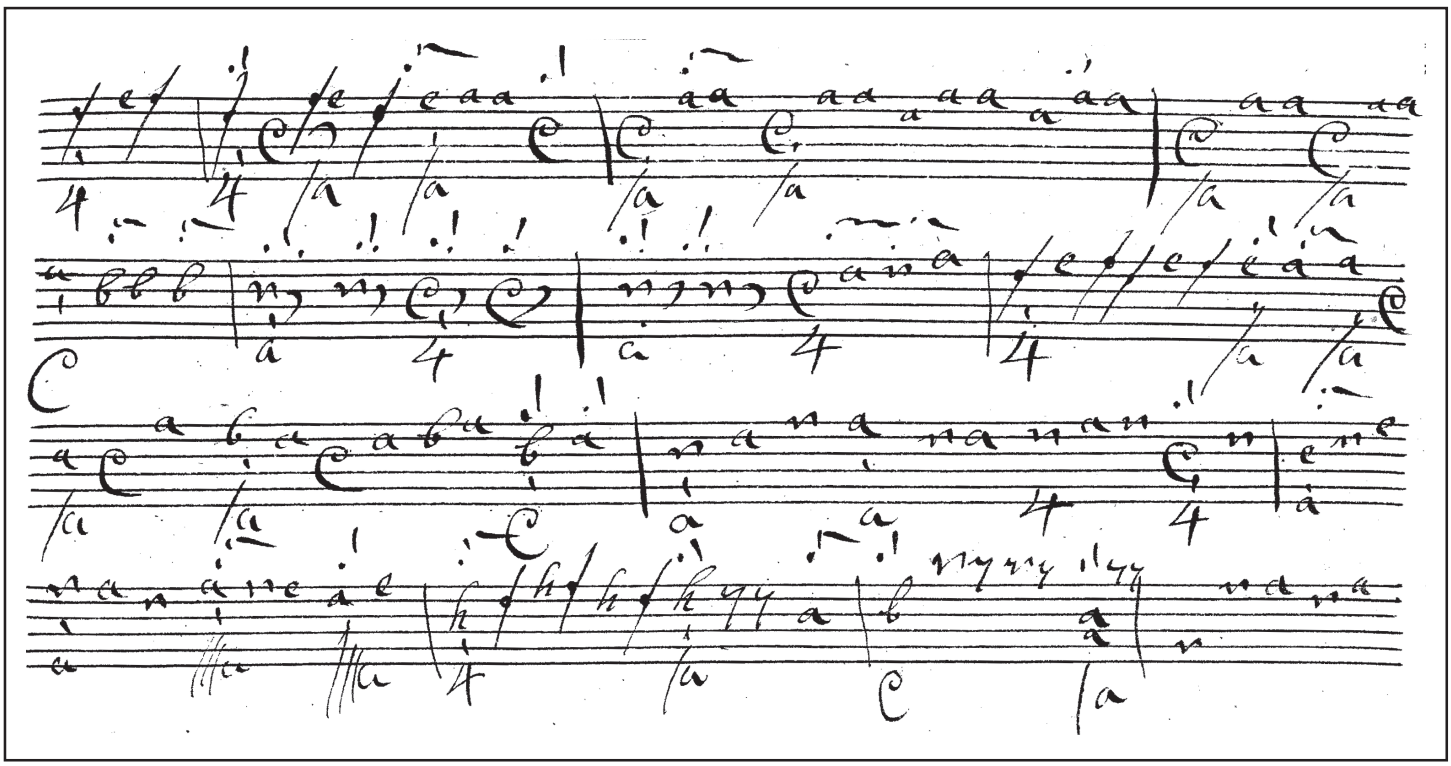
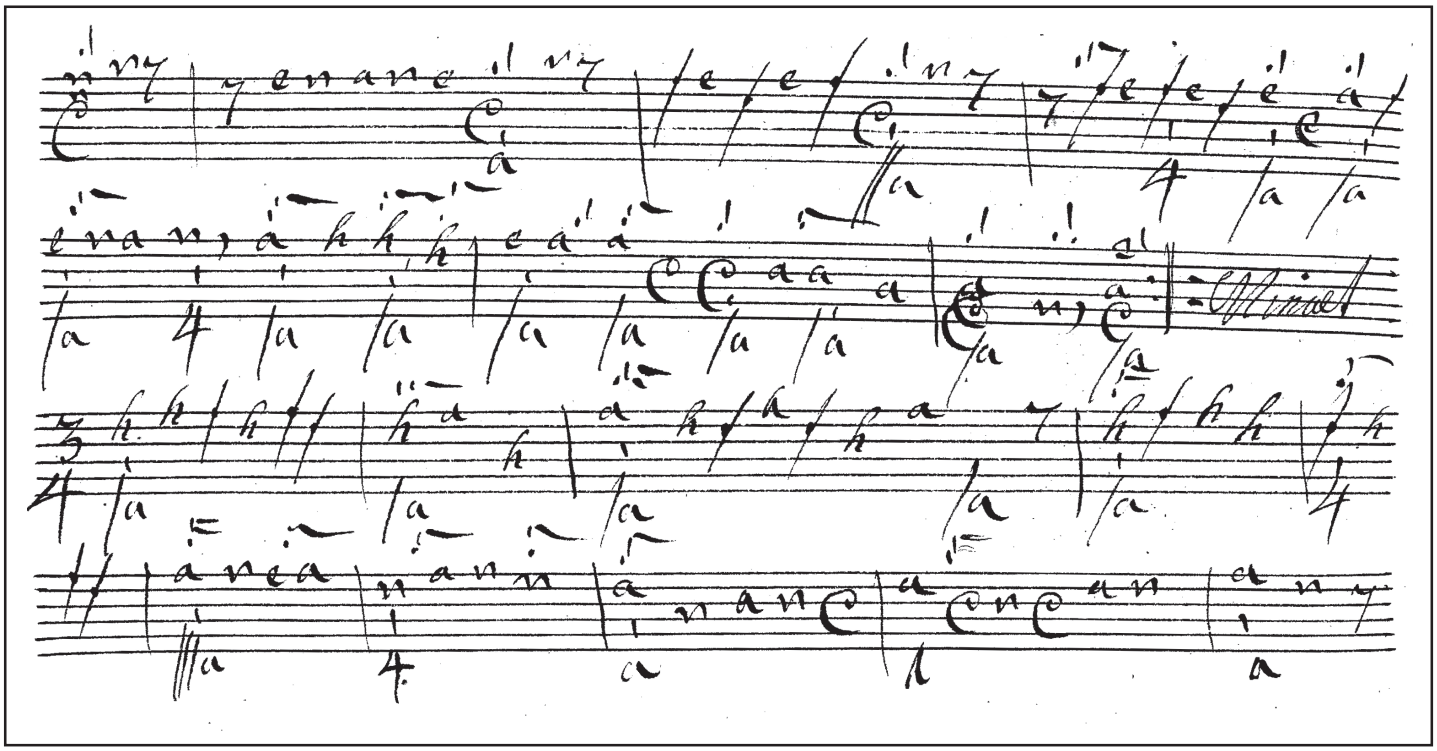
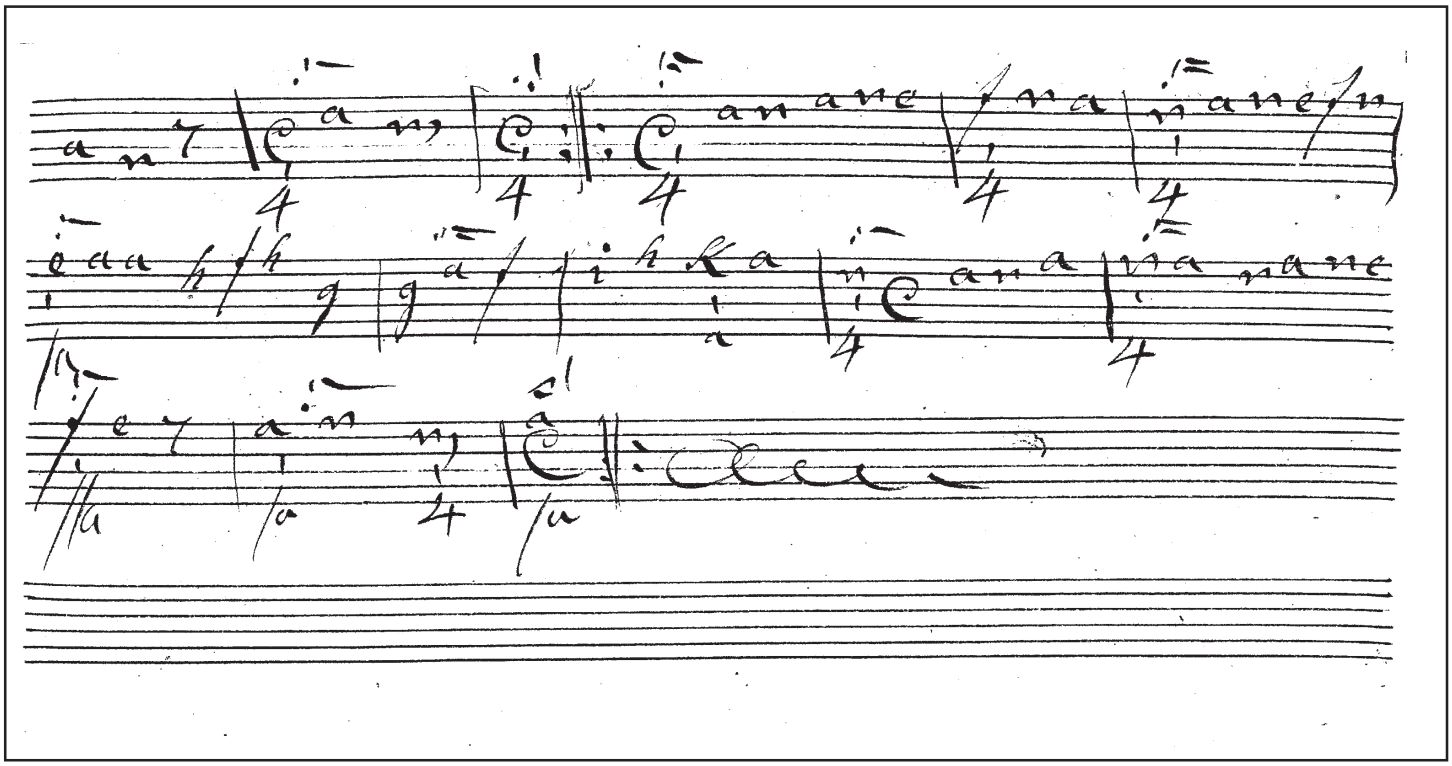




101v





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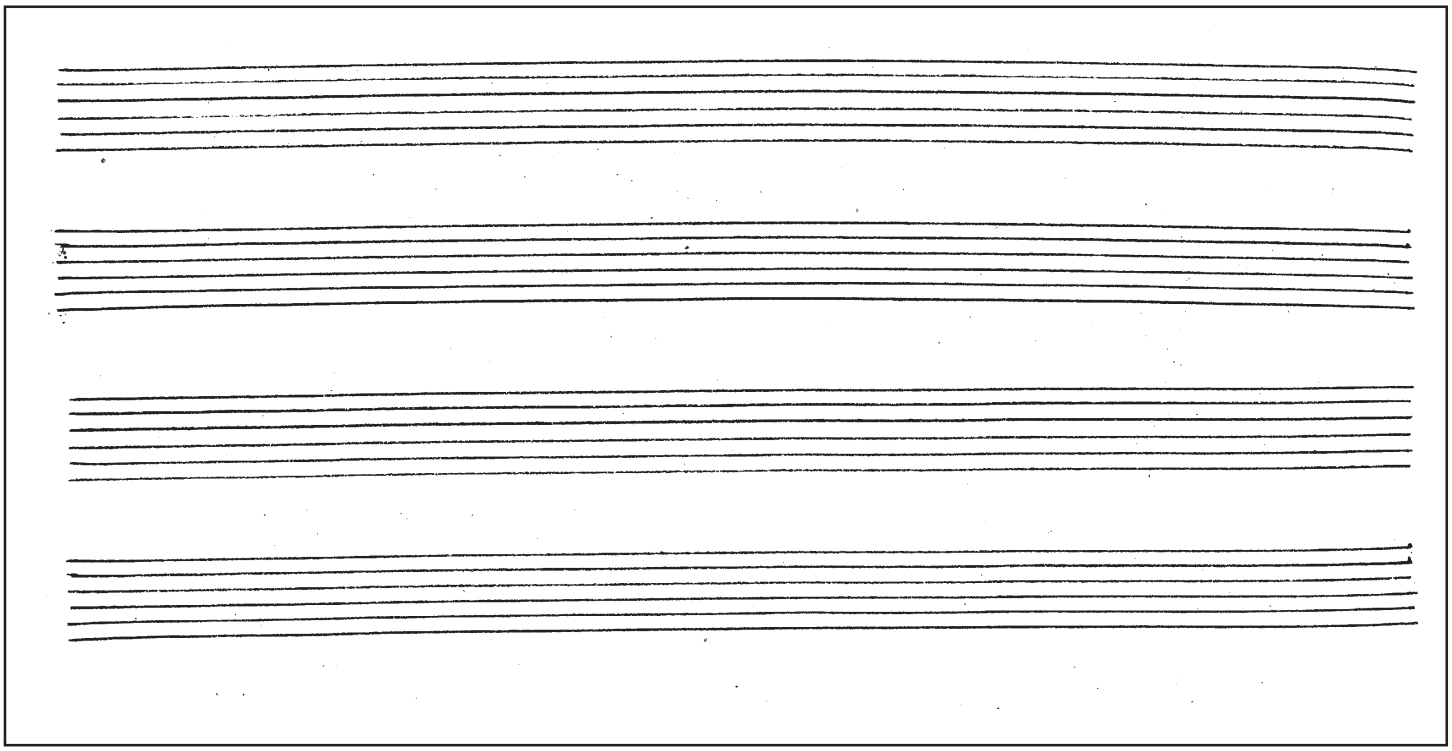
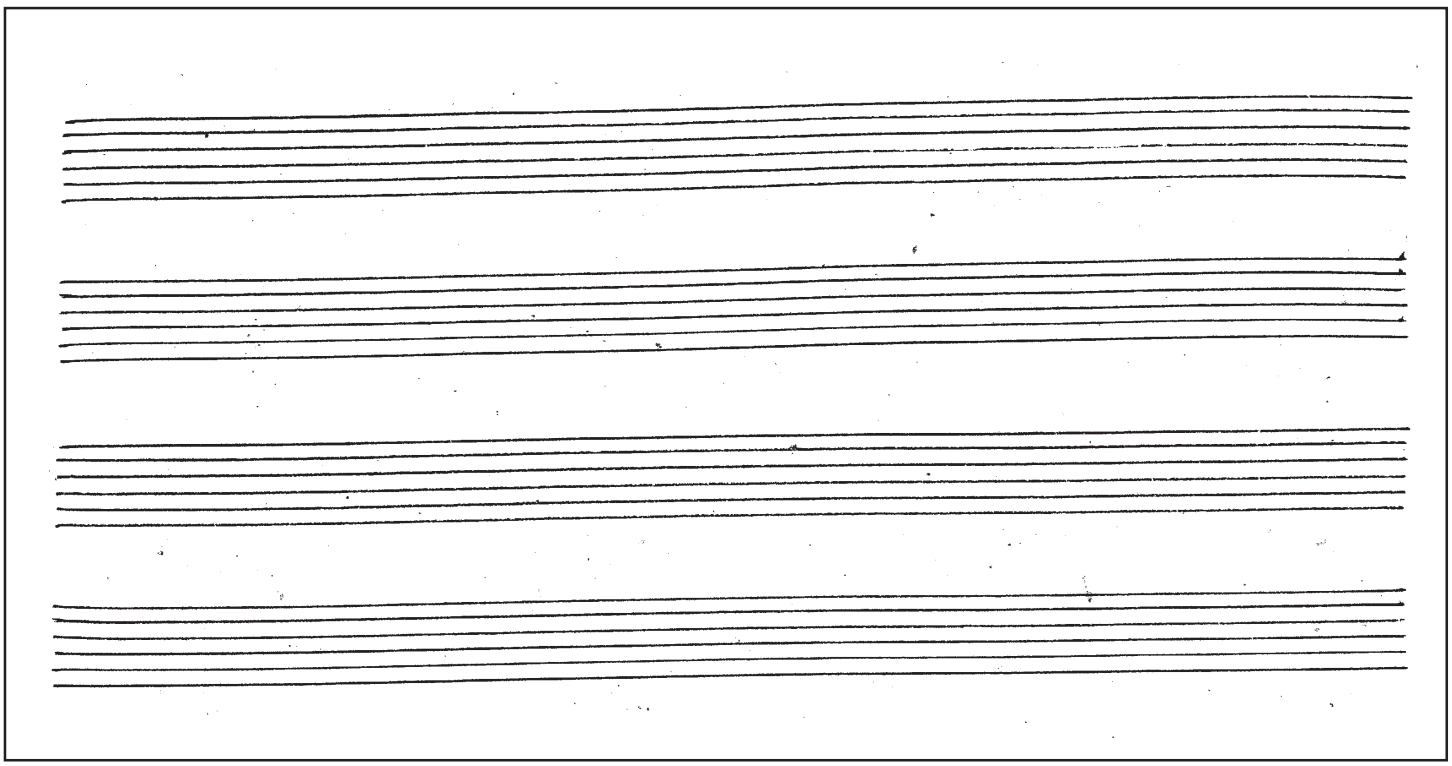
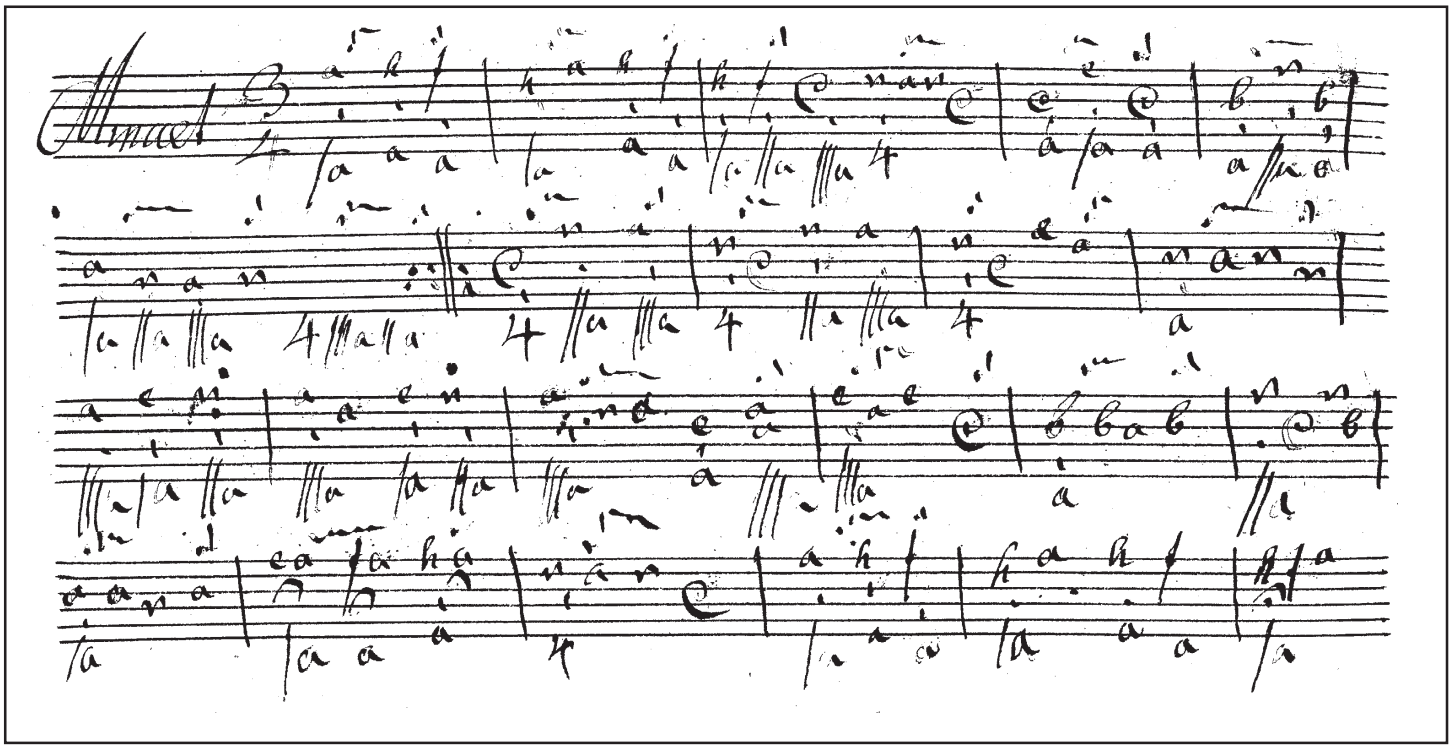
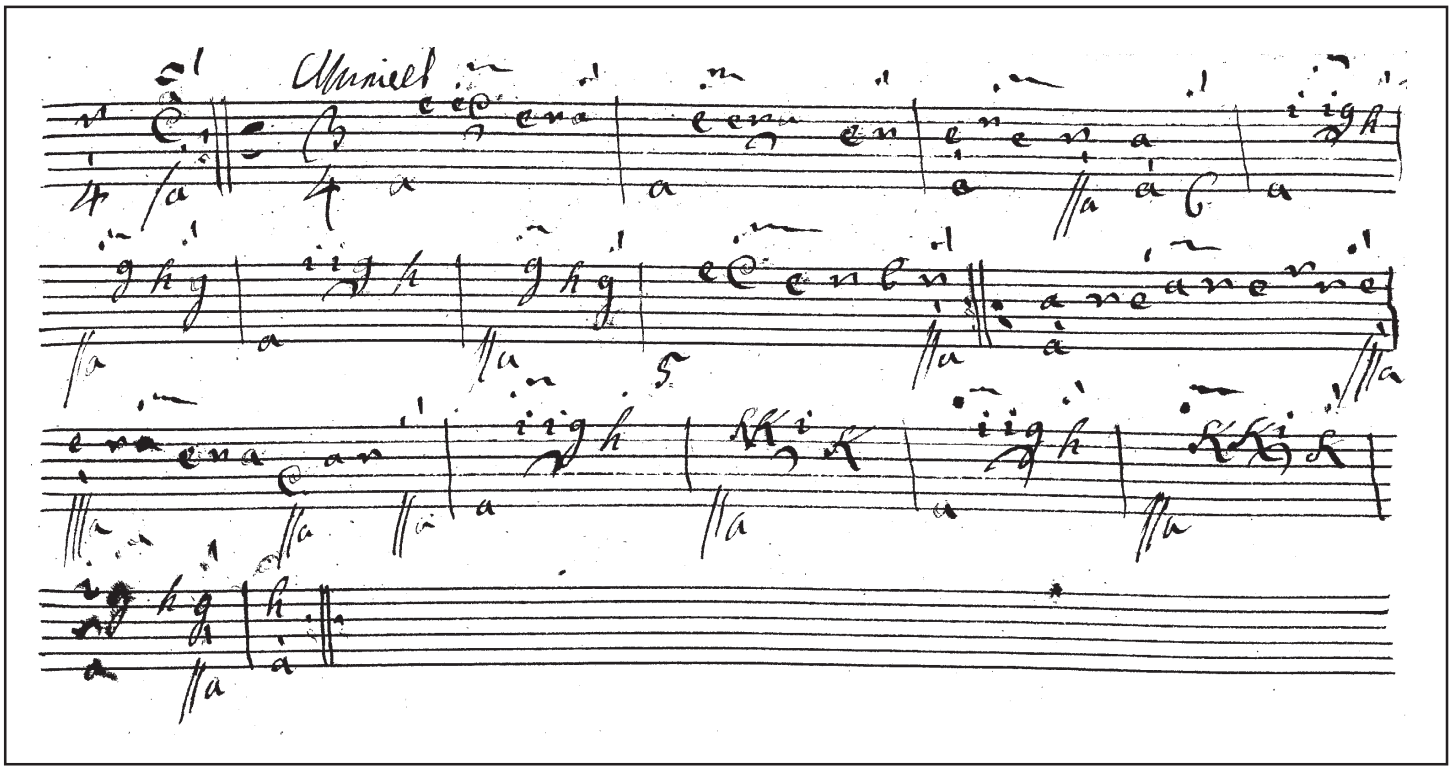




103v





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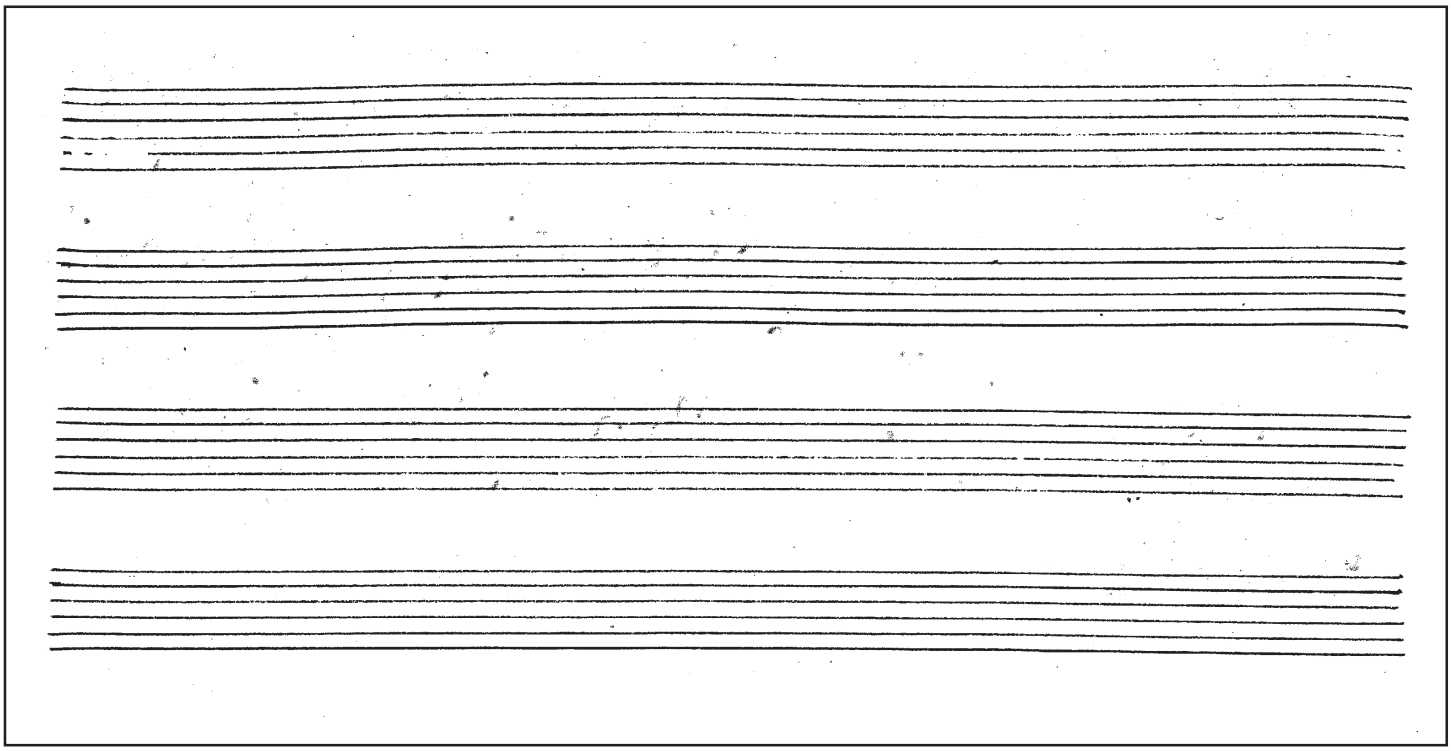

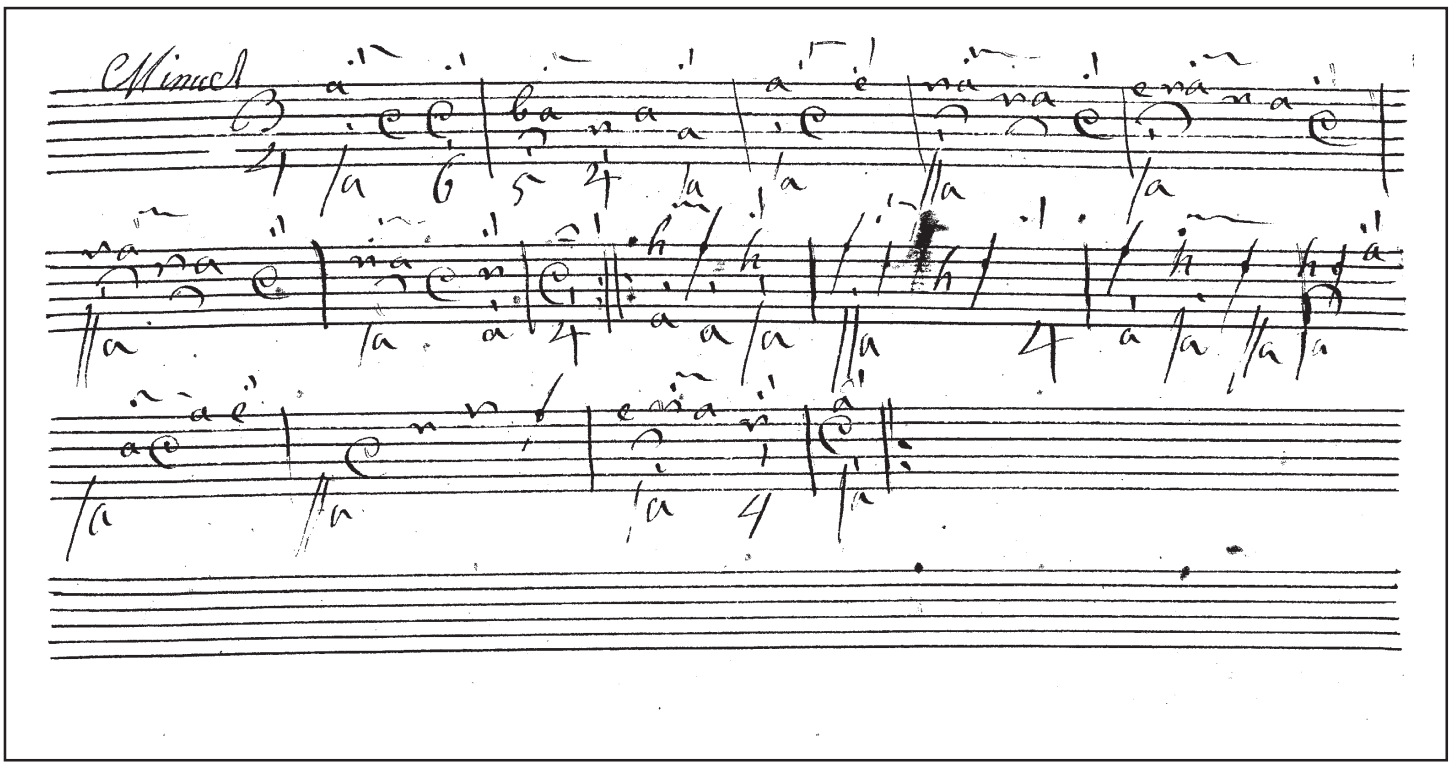
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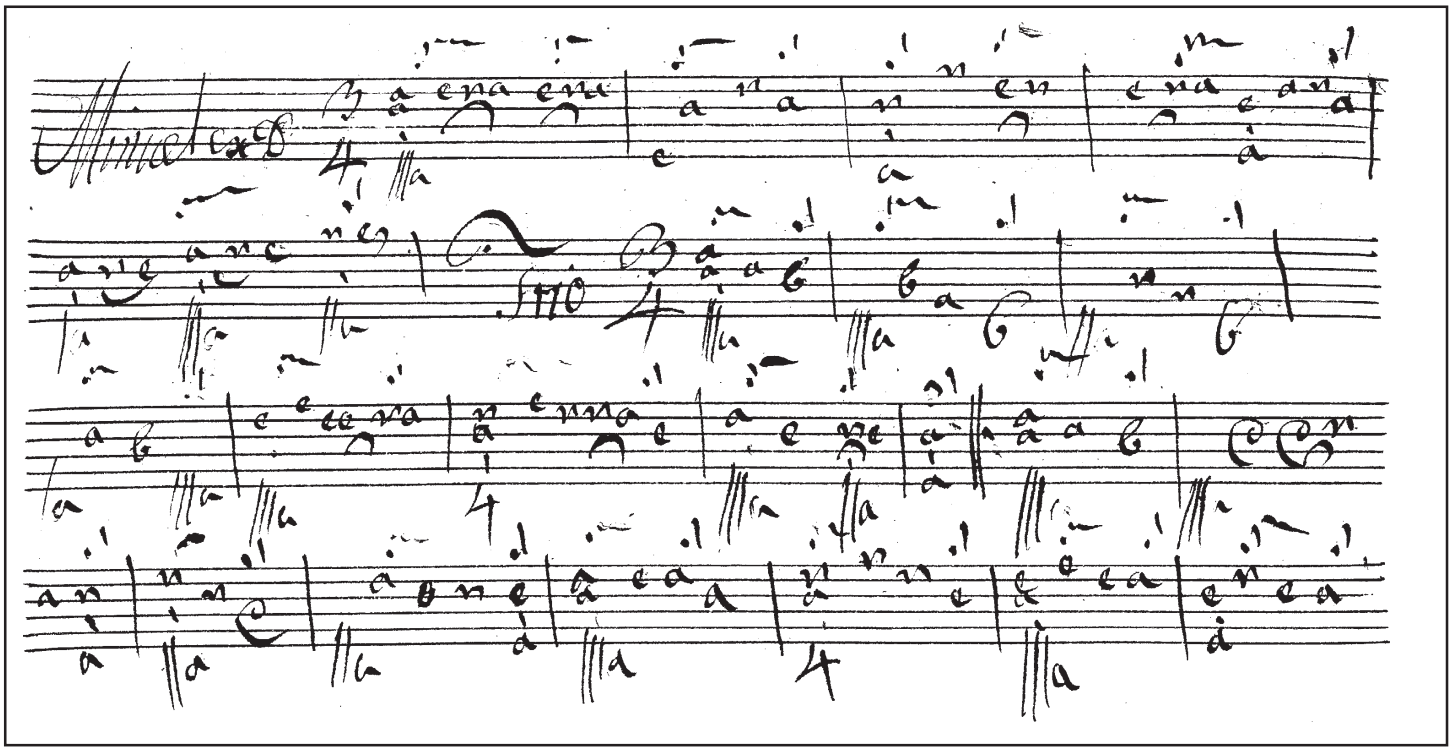
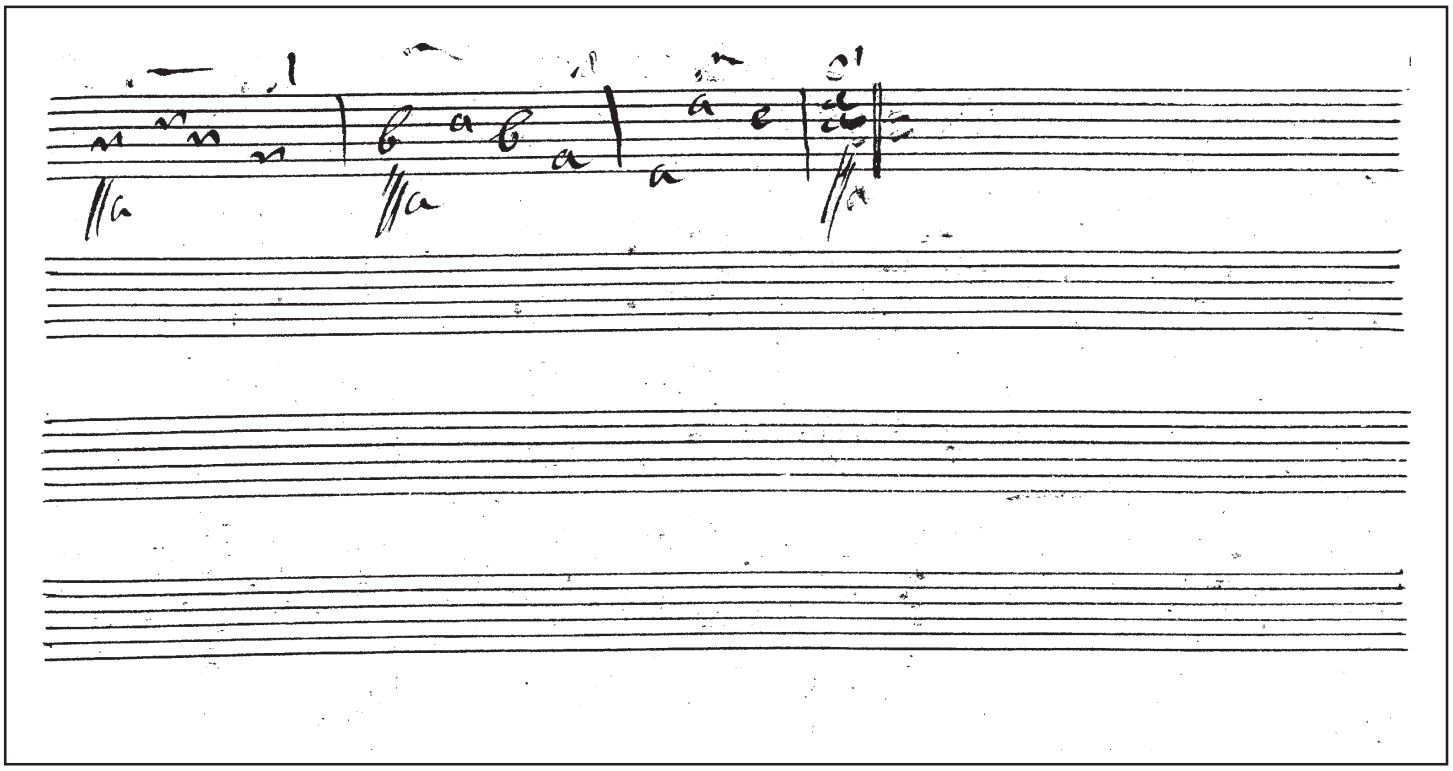
105v





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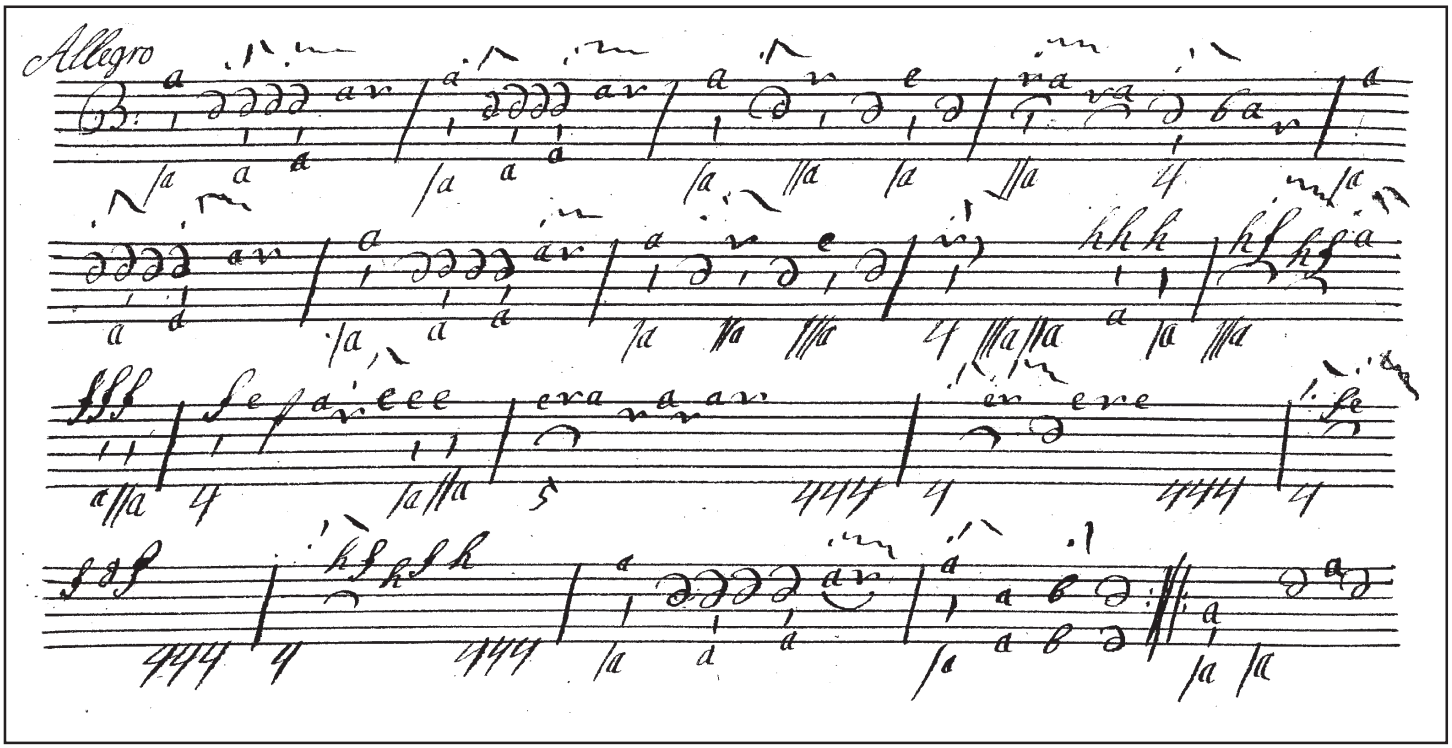

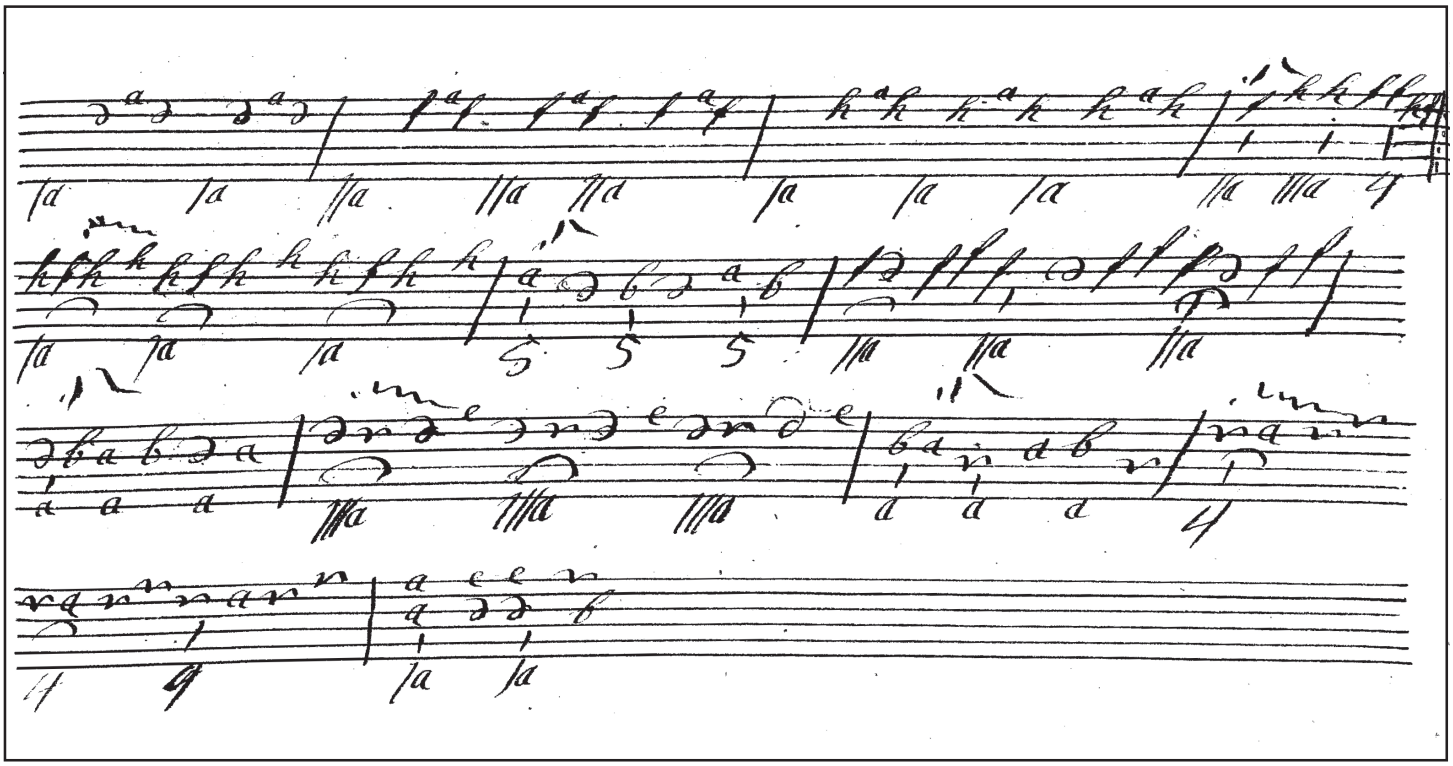

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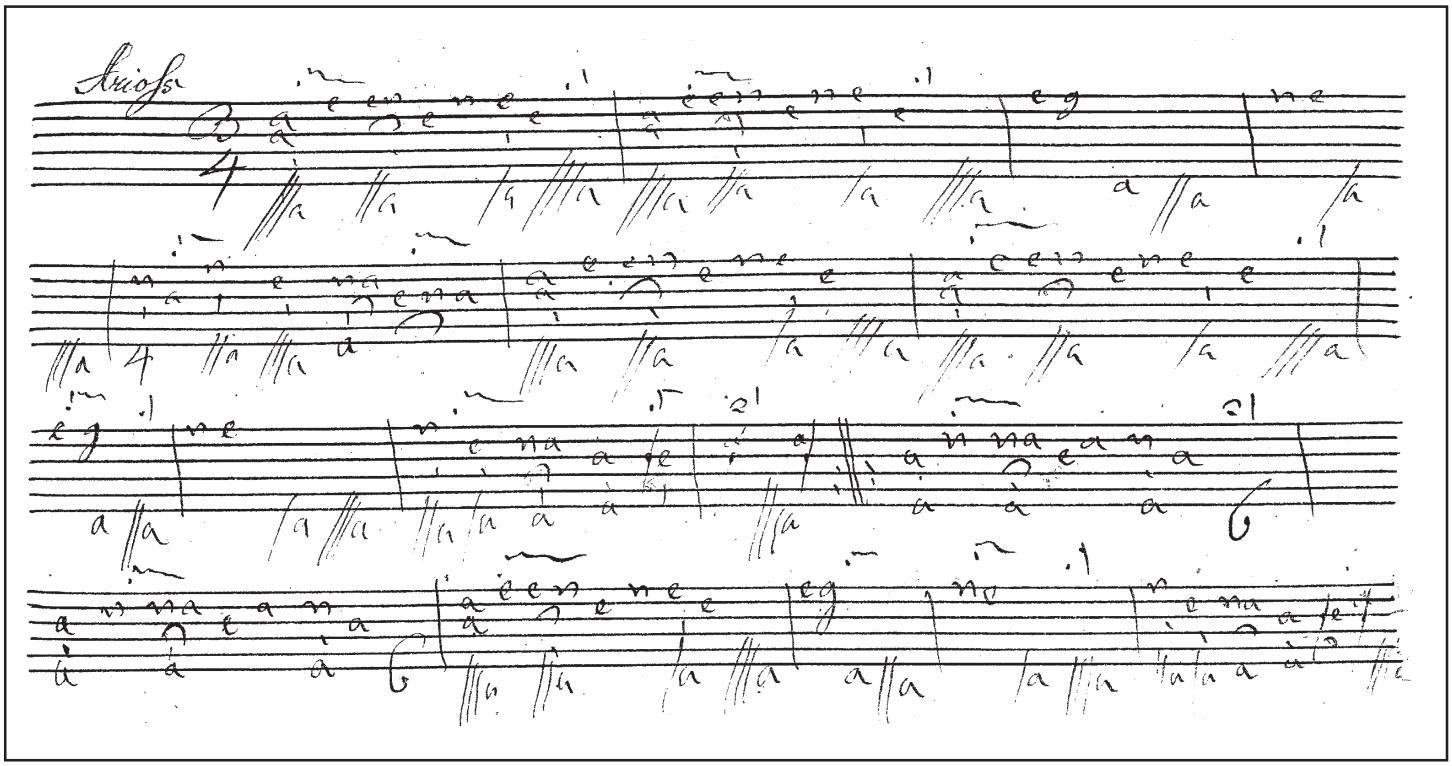
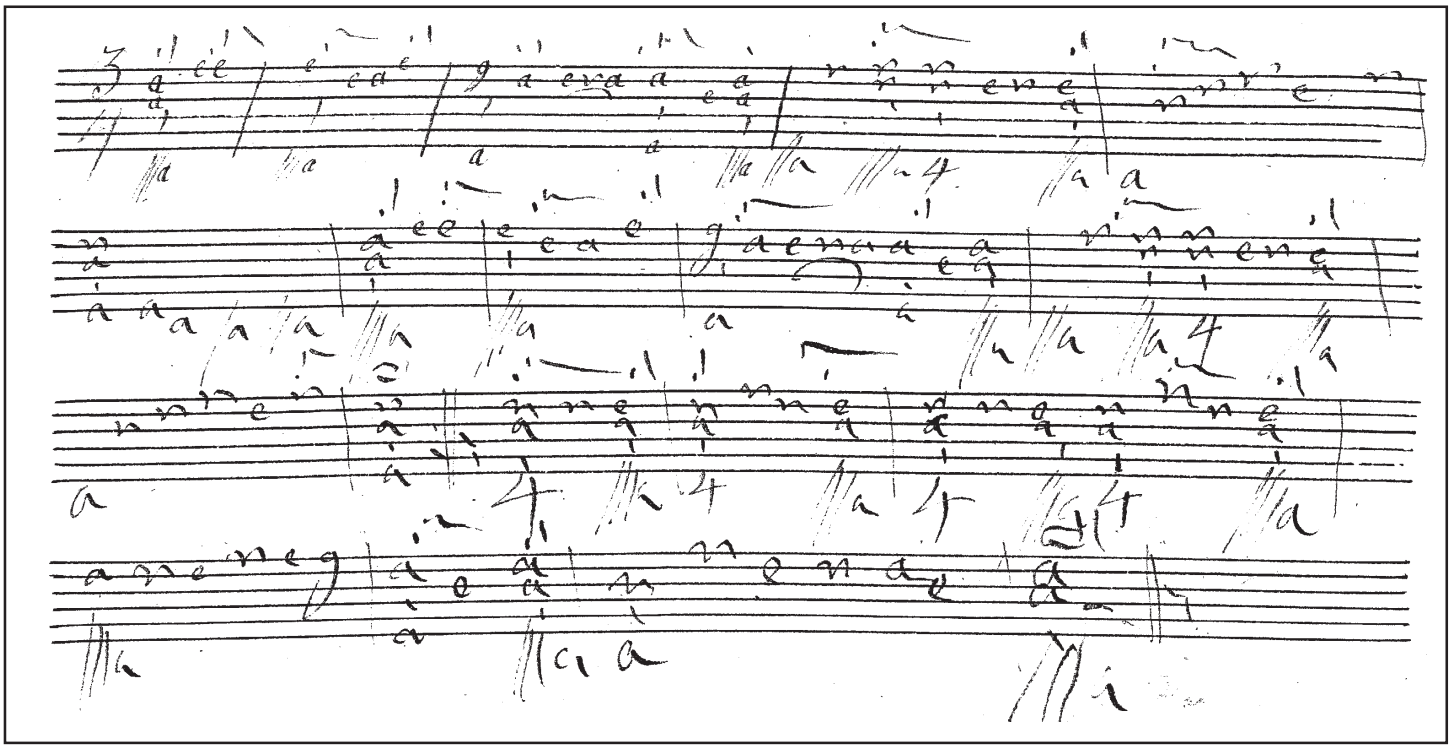
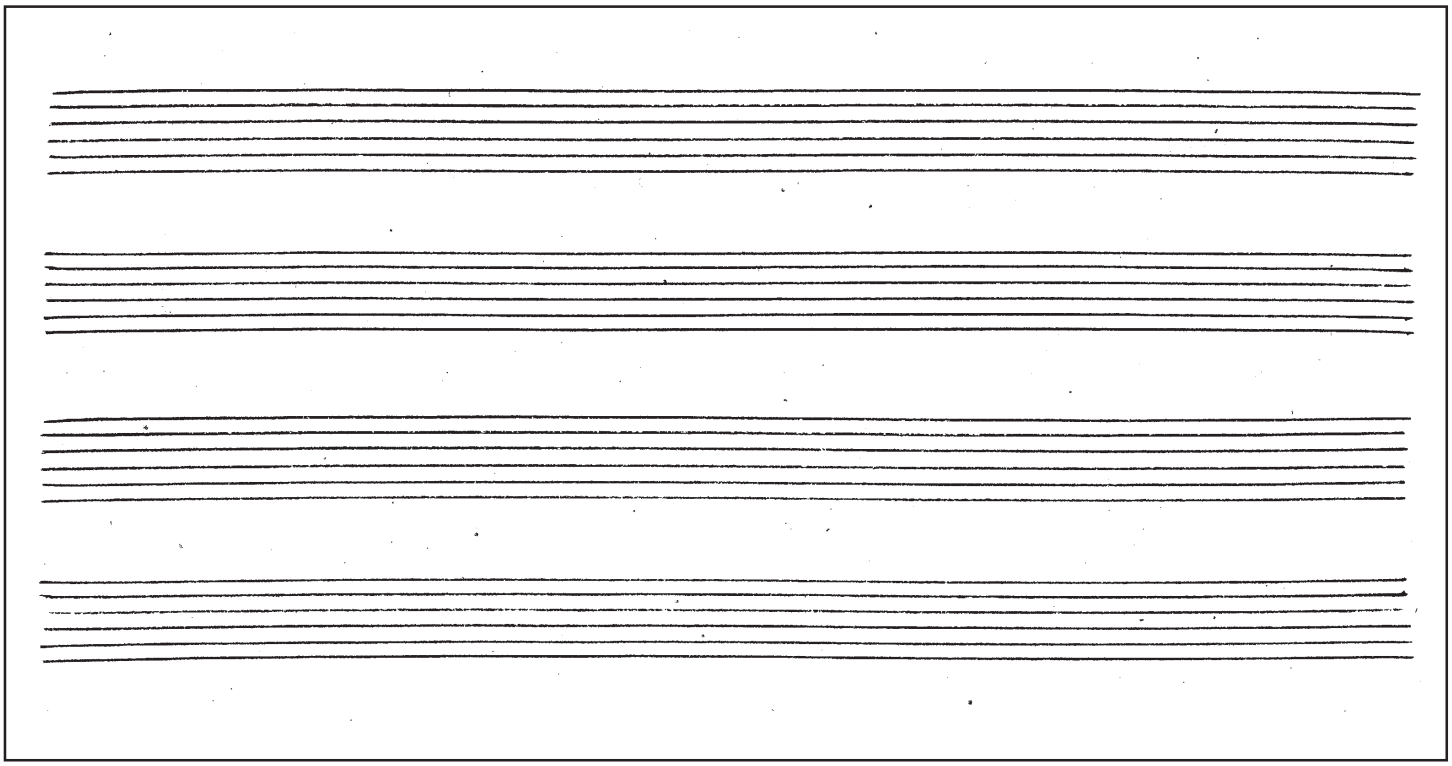
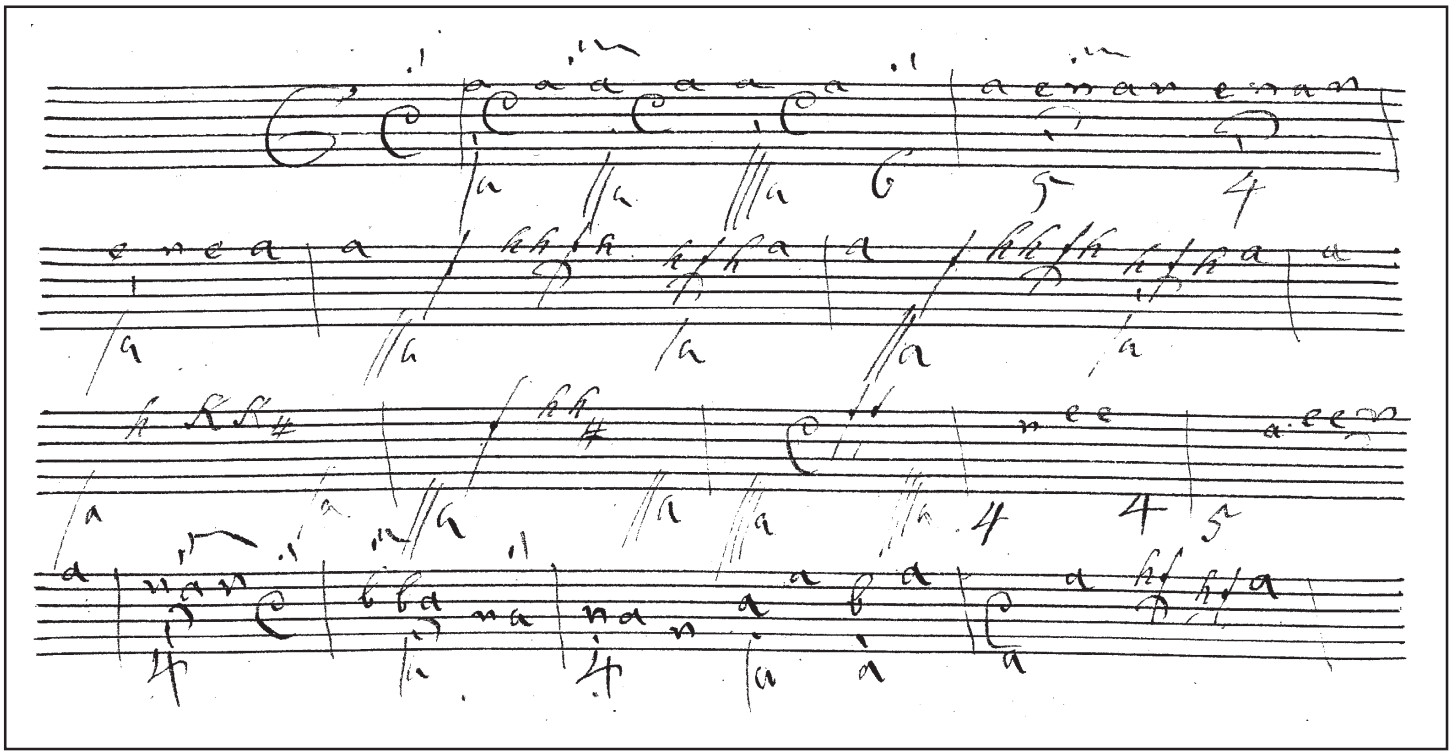
109v

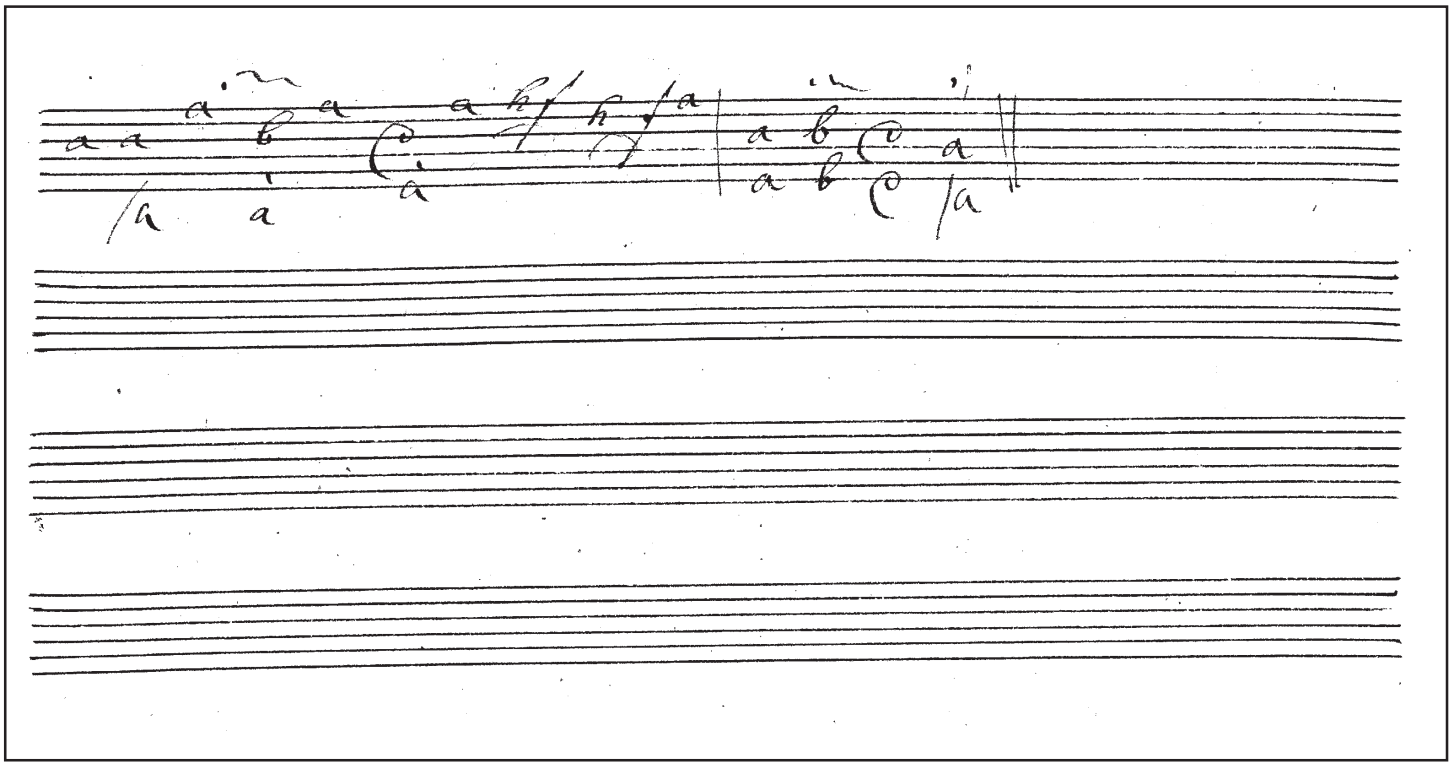


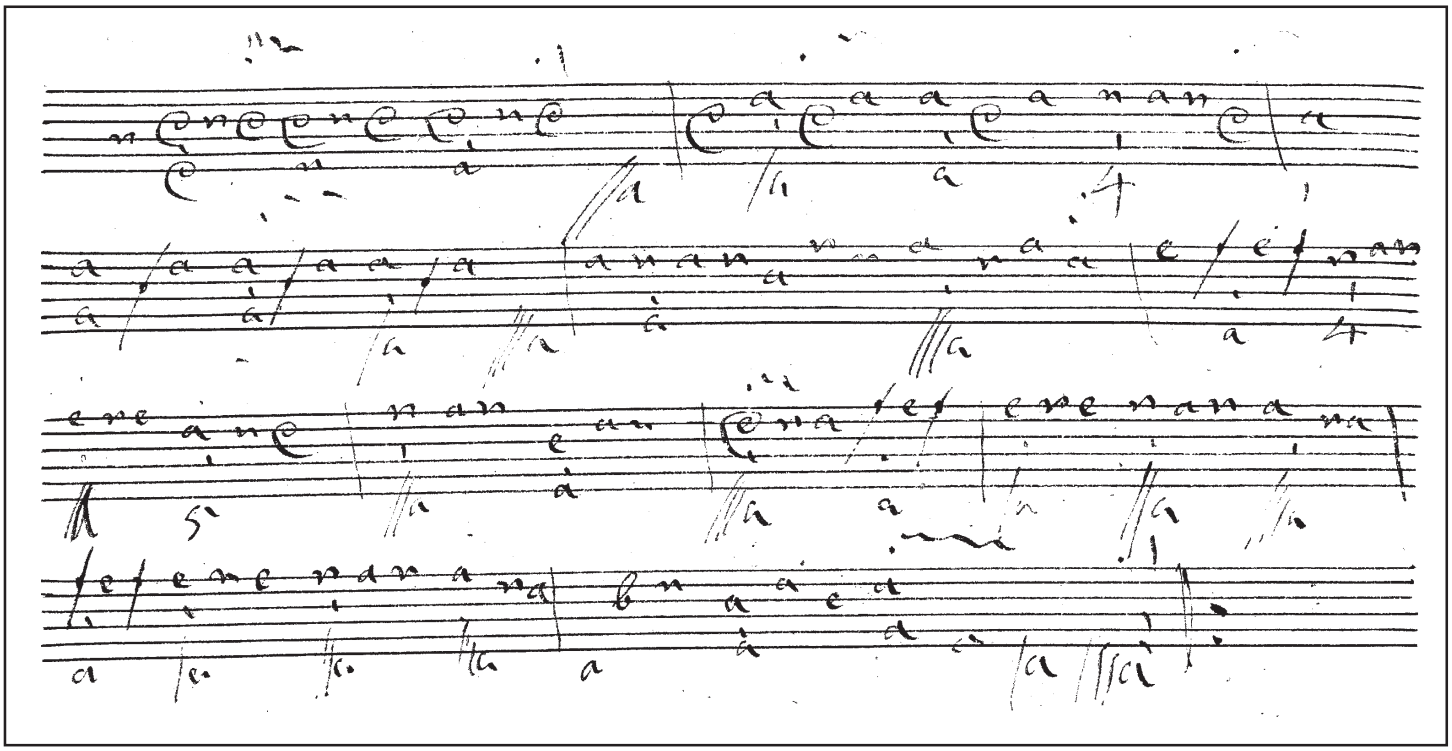
110

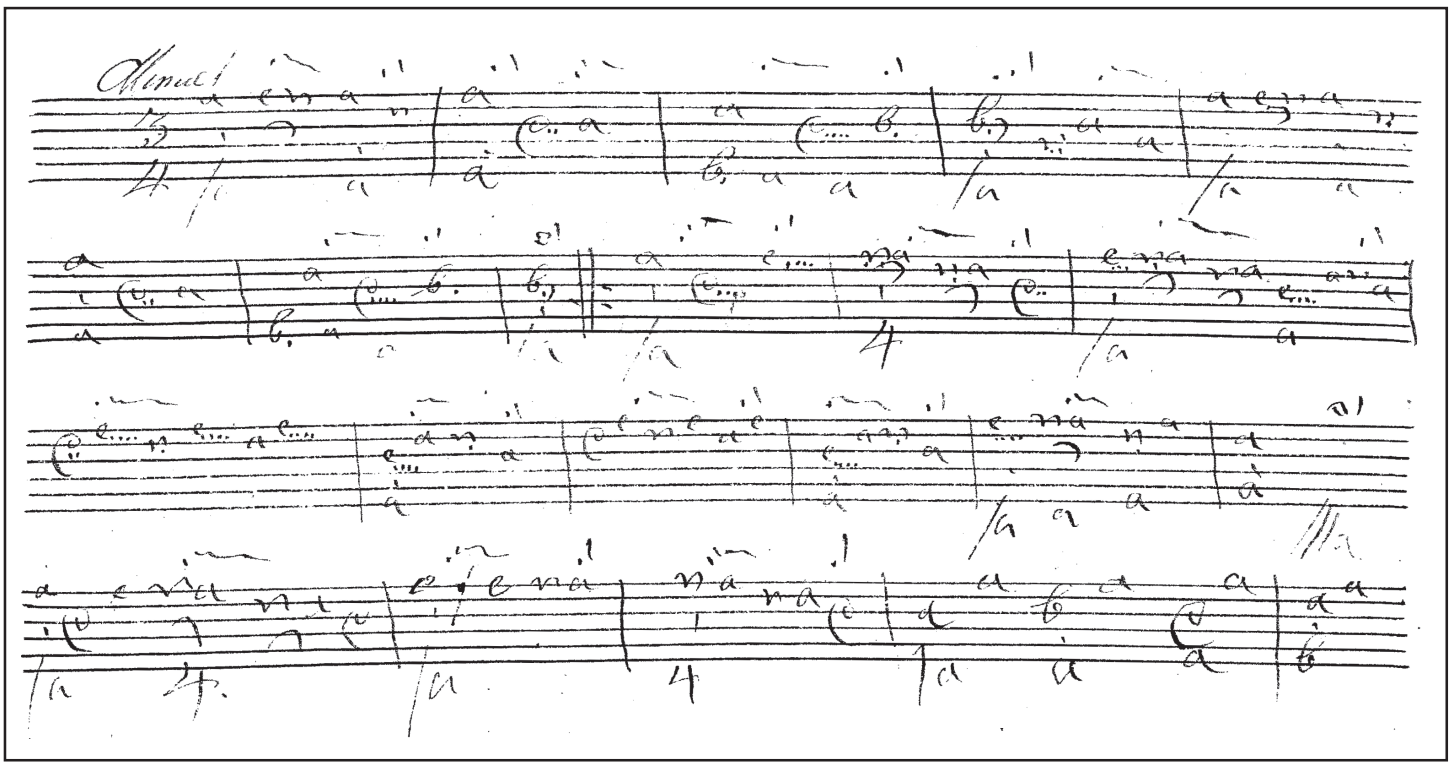












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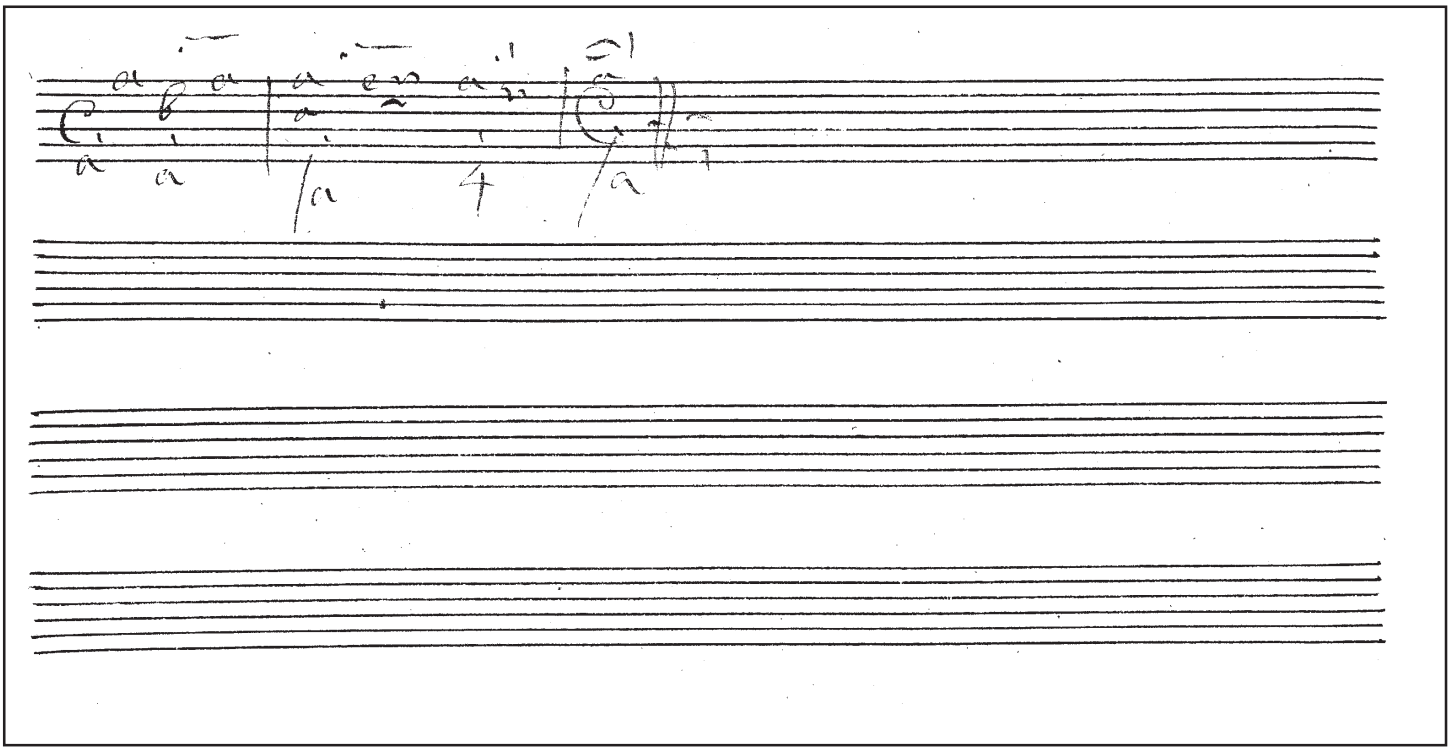

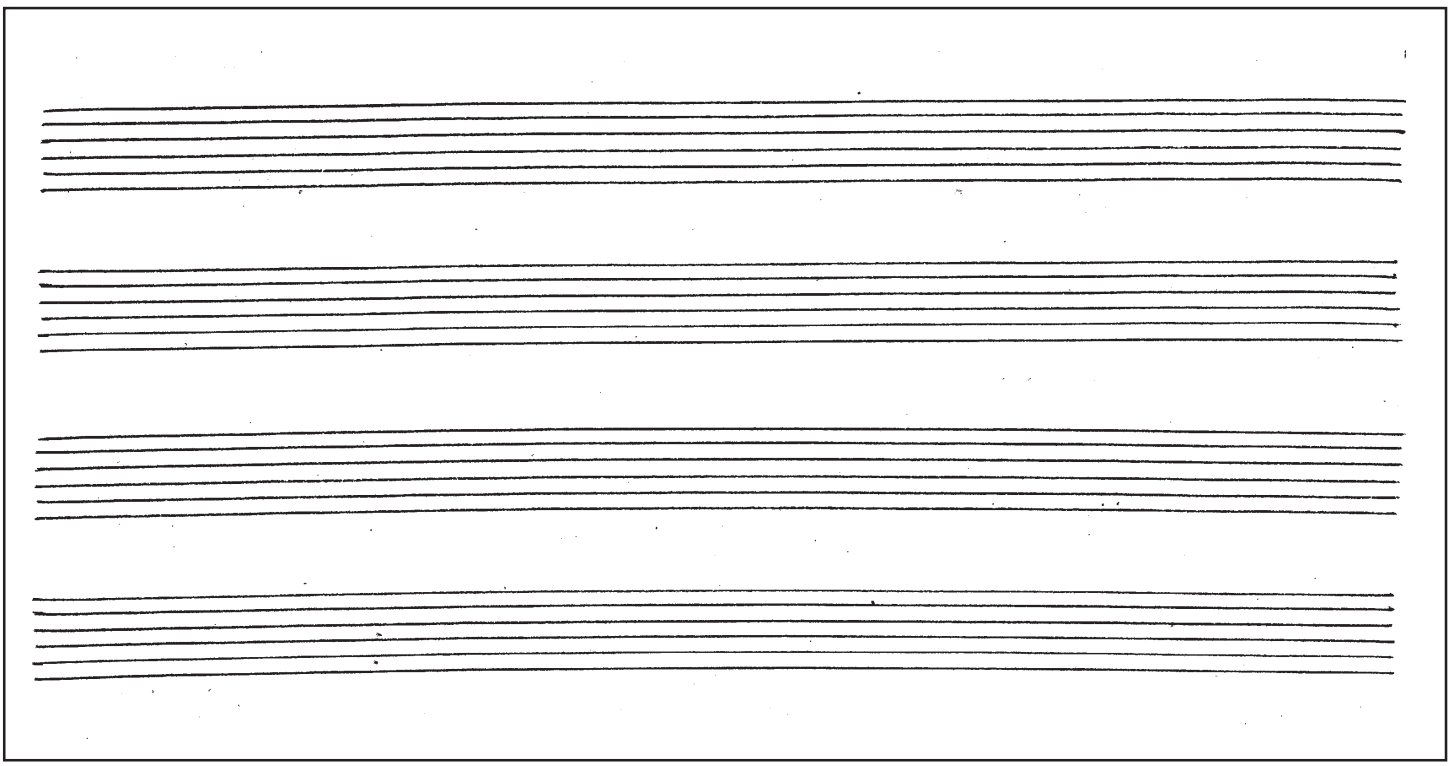

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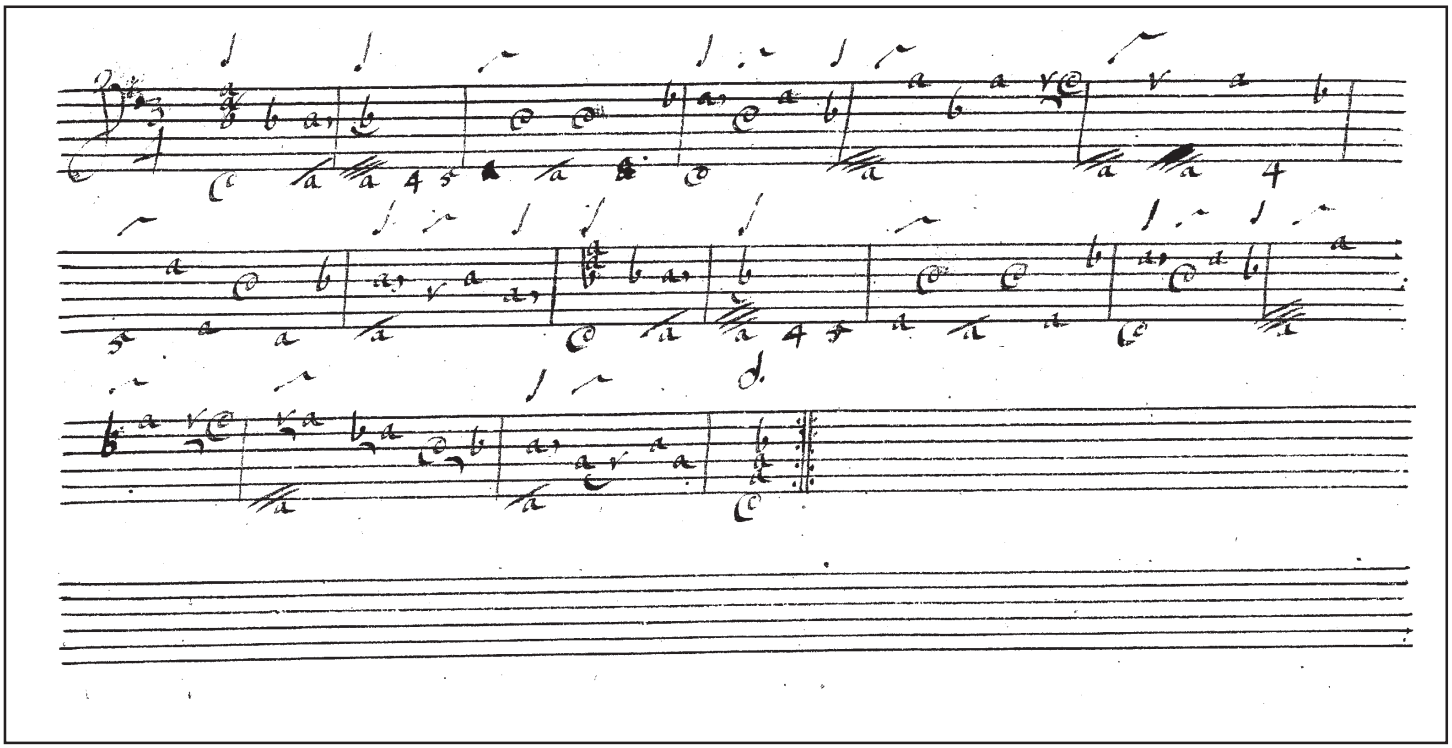

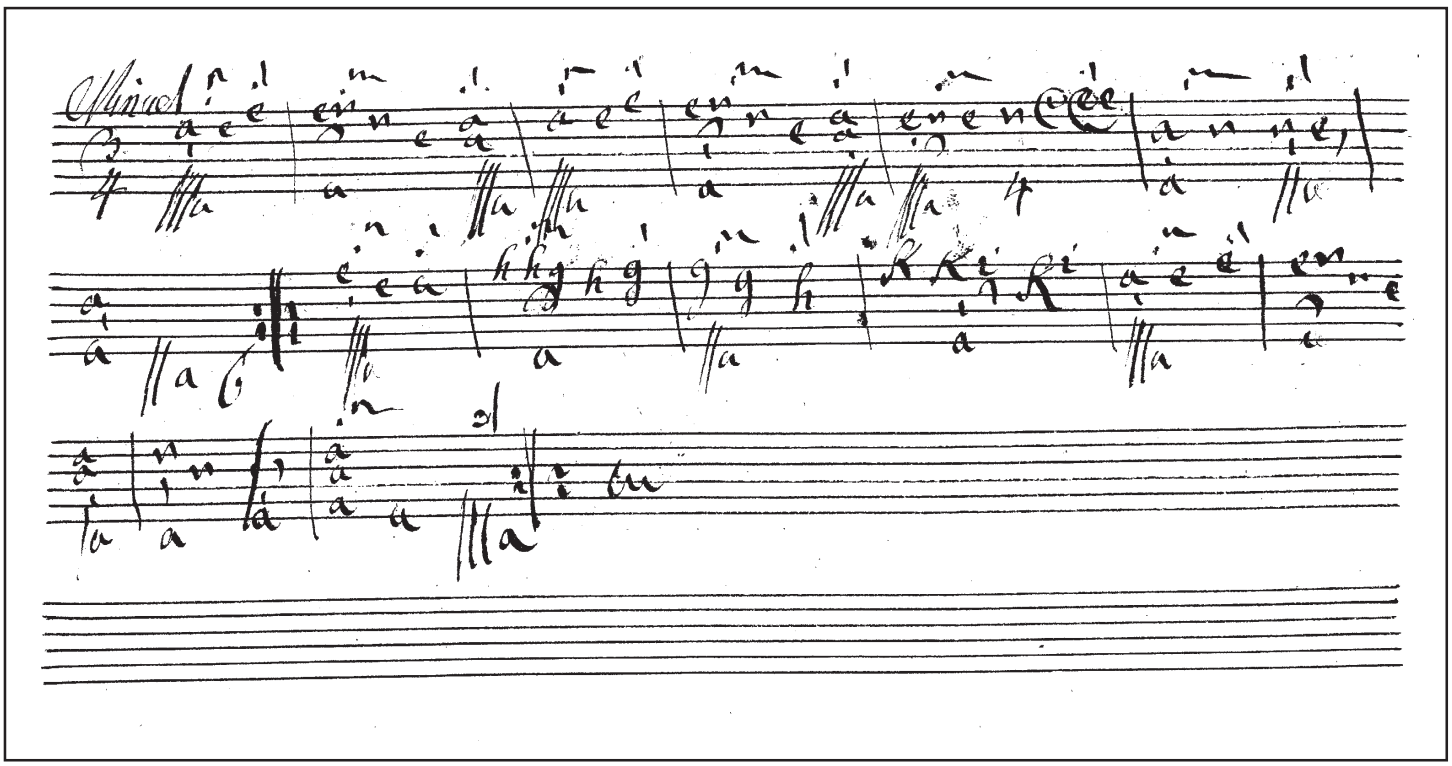

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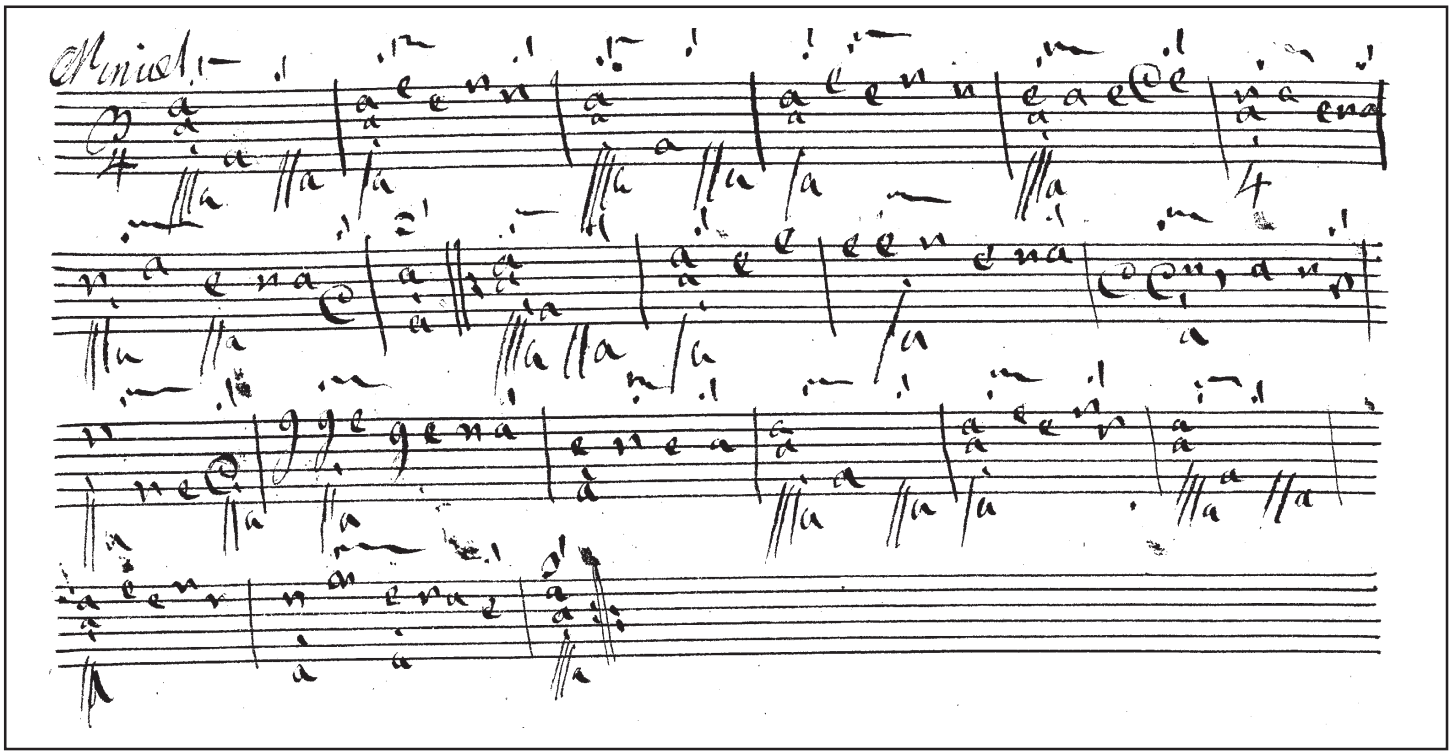

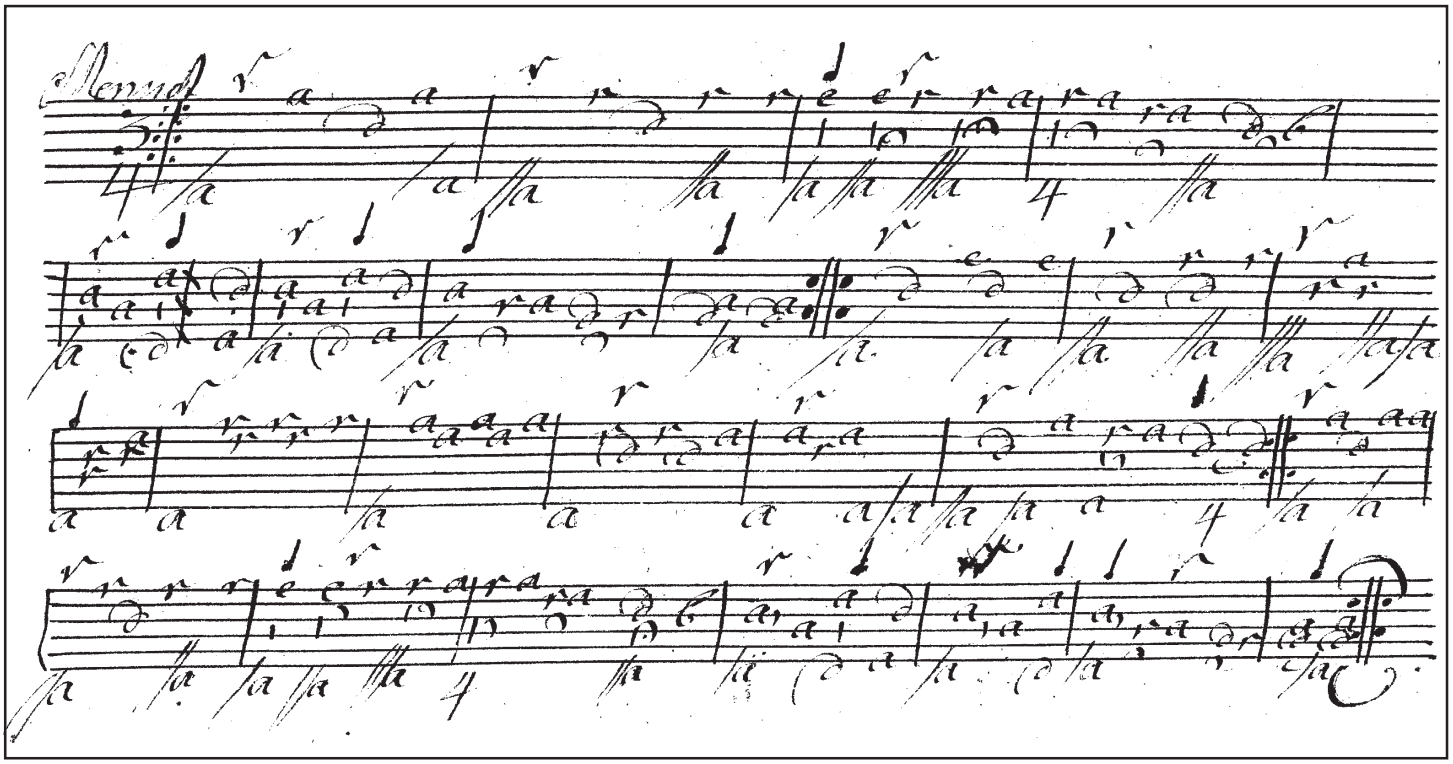

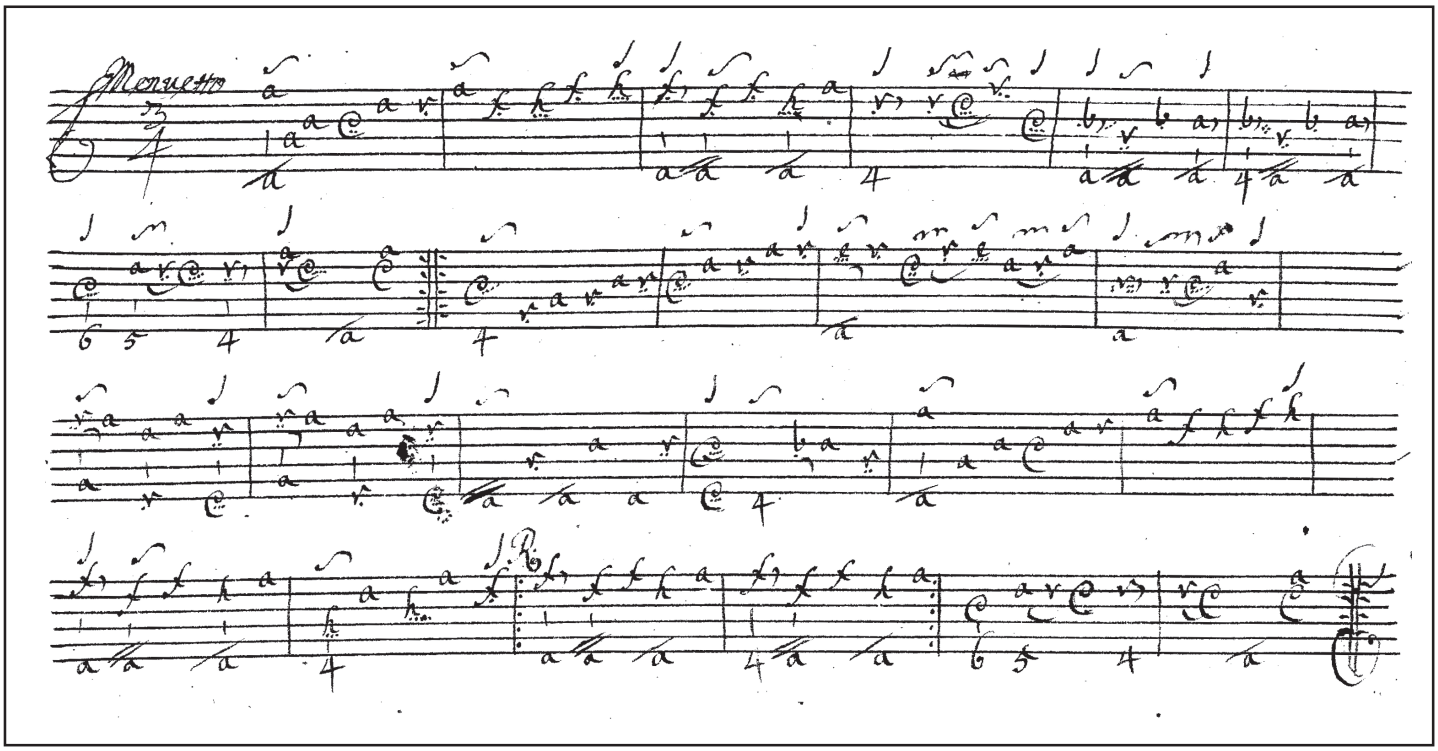
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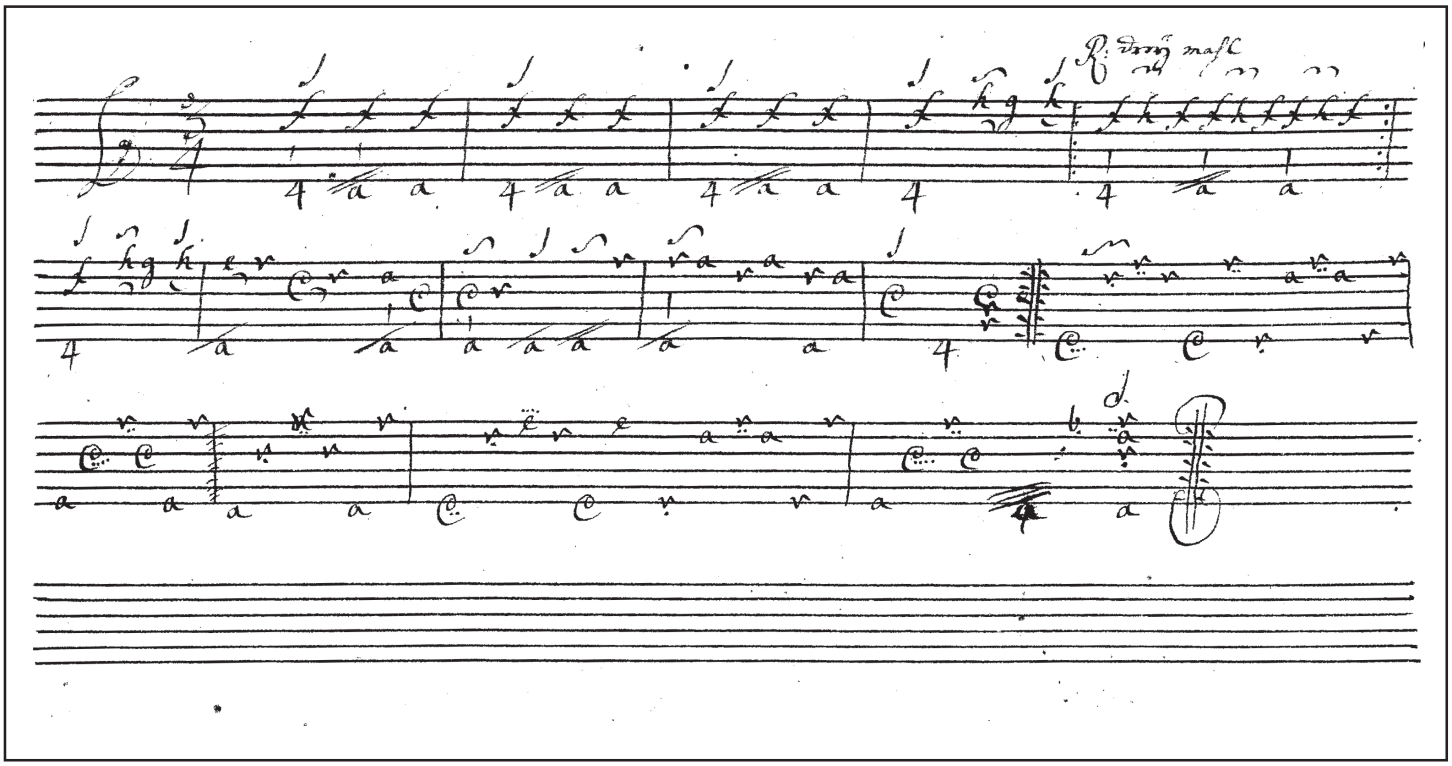

TREE EDITION