

A. S.

See Ambrosius Scherle

John

SADLER

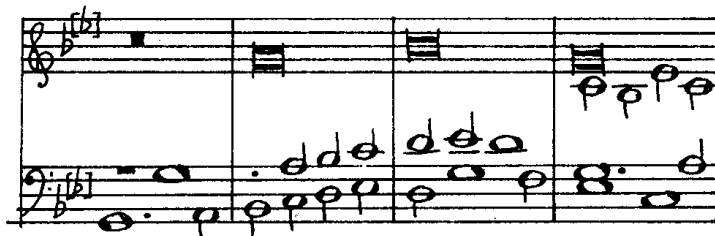
In Nomine a5 (E281)

GB-0b MS MUS. e.1-5, no 3: f6 of e.5

'Domine prestola[m]ur adve[n]tum
tuum, ut cito venias et
dissolvas i[u]gum captivitatis
nostr[ae]'.

'Post tenebras spero lucem.'

'Benedictus qui venit
in nomine domini *Amen*.'



Publ: MB45 no. 165.

This is the only untexted work in the MS

SADLER-1

SAINTE-COLOMBE

The composer and performer Jean de Sainte-Colombe (c.1640-1700) was hardly known, except for a reference in Rousseau's *Traite de Viole* (1687), where he is credited with the introduction of a seventh string to the viol and as the teacher of Marin Marais. But in 1991 the film *Tous les Matins de Monde*, whose theme is of reminiscences by Marin Marais at the Court of Louis XIV, brought St Colombe and his music to universal attention through the performances by Jordi Savall.

The Sainte-Colombe family has been intensively investigated by François-Pierre Goy in his article 'The "British" Sainte-Colombes', *VdGS Journal* 11 (2017), pp. 1-45 and earlier by Jonathan Dunford, 'The Sainte-Colombe Enigma: Current State of Research', in *A Viola da Gamba Miscellanea*, ed. S. Orlando (Limoges, 2005), pp. 16-17. Suffice it to say that identification of family members remains unclear, except that a Peter Sainte-Colombe ['St Colums, musick master'] was buried in Edinburgh on 17 October 1711. Marais wrote a *Tombeau po[ur] Mr De Ste Colombe Le Pere*, published in his *Ile Livre* of 1701, while GB-DRc, MS Mus. A27 has another *Tombeau por Mr. De Ste Colombe Le Pere* by 'Mr De Ste Colombe de Fils' on pp.314-18, with nine other suites and pieces, all by the son.

Other collections are of music by the older man: F-TNm, MS 3 has 153 pieces, all but 10 by him, while F-Pn, Rés Vma MS-866(1) has his 67 *Concerts à deux violes esgales*. GB-En, MSS 9468 and 9469 duplicate pieces from the Tournus MS and are possibly autograph.

A major problem in creating this index concerns how best to record the free rhythms employed by Sainte-Colombe, whose irregularity does not fit normal notation and barring. This example is from the first piece in F-TNm, MS 3:



Both the Tournus manuscript and the manuscript containing the *Concerts* have many passages like this, notated as separate quavers, but also have passages in normal note values beamed together in groups, across extended unbarred passages. Both types of notation would suggest *notes perdues*, played fast but at the discretion of the performer(s); however, those passages that have continuous beams are sometimes also slurred, suggesting these different forms of notation were meant to represent different types of articulation. The modern editions reflect these differences, and I have retained these forms of notation here.

The Tournus facsimile and the two related MSS at Edinburgh are impeccably edited by François-Pierre Goy (Minkoff 7105 and 7106), and the *Concerts* by Jonathan Dunford

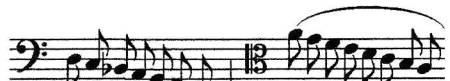
(Minkoff 7104). François-Pierre records all concordances in his introduction. Fine modern editions have also been published by Guntersberg: G231 (Tournus) and G242-4, (*Concerts*).

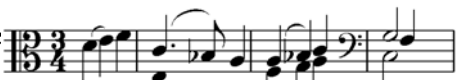
Each of the 67 Concerts is set out as a continuous piece, some parts of which are labelled with dance or other titles. Furthermore, there are numerous recitative-like and improvisatory passages and changes of time, some short and some quite lengthy. I have had to make a decision about which of these to include; those chosen show as a,b,c [etc]. I have omitted all ornament signs and the time-signatures have been standardized: '3' covers 3 /4 or 6 /4, depending on the original bar length.

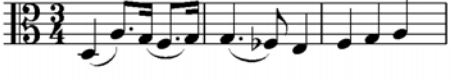
None of this would have happened without the tremendous help of Thomas Munck and I am enormously grateful to him over an extended period for supplying photographs of the pages and for other advice regarding the notation and performance of the improvisatory sections.

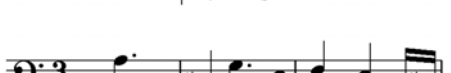
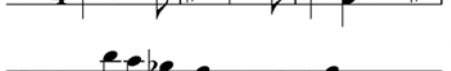
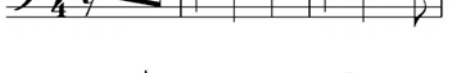
March 2021

SAINTE-COLOMBE-1

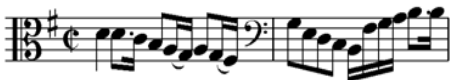
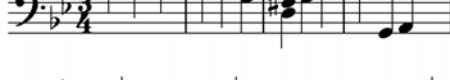
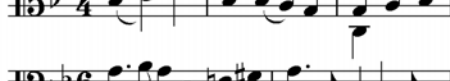
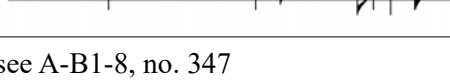
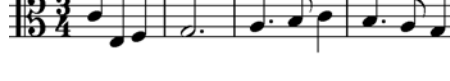
SAINTE-COLOMBE le Père		F-TNm Ms 3 f.	GB- En 9468	GB- En 9469 f.			F-TNm Ms 3 f.	GB- En 9468	GB- En 9469 f.	
[1] Prelude		1r				[12] Menuet		6r		
[2] Prelude		1v-2r				[13] Prelude		6v		
[3] Prelude		2r				[14] Prelude		7r		
[4] Prelude		2v-3r				[15] Prelude		7v		
[5] Prelude		3r				[16] Prelude		8r	19v	
[6] Prelude		3v				[17] Prelude		8r	24v	
[7] Prelude		4r				[18] Prelude		8v-9r		
[8] Prelude		4v		15v- 16r		[19] Prelude		9r	15r	
[9] Prelude		4v-5r		17v- 18r		[20] Allemande		9r	29v	
[10] Prelude		5v		16v- 17r		[21] Prelude		9v	10v- 11r + 21v- 22r	
[11] Prelude		5v-6r		19r- v		[22] Prelude		9v- 10r		

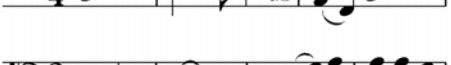
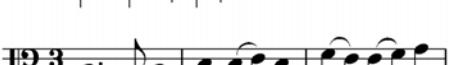
SAINTE-COLOMBE le Père		F- TNm Ms 3 f.	GB- En 9468 f.	GB- En 9469 f.	F-Pn Res Vma 866 p.		F- TNm Ms 3 f.	GB- En 9468	GB- En 9469 f.	
[23] Gavotte		10r				[34] Gavotte		13r		26r
[24] Prelude		10v		22v- 23r		[35] Gigue		13v		
[25]Prelude]		10v- 11r				[36] Gigue		13v- 14r		
[26] Prelude		11r		18v- 19r		[37] Courante en bourasque		14r		21r
[27] Prelude		11v				[38] Gavotte		14r		25v
[28] Prelude		11v- 12r		11v- 12r		[39] Allemande		14v		
[29] Gavotte		12r				[40] Allemande		14v- 15r		
[30] Courante [+ double]		12v*		3v		[41] Gigue		15r		
[31] Courante		12v	18r			[42] Allemande		15r		
[32] Gigue		13r				[43] Ballet		15v		36v
[33] Sarabande		13v- 14r			70	[44] Ballet		15v		26r
* also no. [88]										

SAINTE-COLOMBE le Père		F-TNm Ms 3 f	GB- En 9468	GB- En 9469 f.	F-Pn Res Vma 866 p.		F-TNm Ms 3 f.	GB- En 9468	GB- En 9469 f.	F-Pn Res Vma 866 p.
[45] Courante en bourasque		15v				[56] Gavotte			6v + 29r	
[46] Gavotte		16r				[57] Ballet			28v- 29r	
[47] Gavotte		16r		38r		[58] Gigue			30r	
[48] Gavotte		16r		7r & 30v		[59] Gavotte			30v	
[49] Chaconne		16v- 17r				[60] Courante			7v-8r	
[50] Courante [+ double]		17r		26v- 27r		[61] Gigue			34v	
[51] Sarabande		17v.				[62] Ballet				75
[52] Courante		17v				[63] Prelude			31v- 32r	
[53] Sarabande		17v			72	[64] Courante			32v	
[54] Allemande		17v- 18r		20r		[65] Ballet			33v- 34r	
[55] Menuet		18r		33r		[66] Menuet			32r	

SAINTE-COLOMBE le Père		F- TNm Ms 3 F	GB- En 9468	GB- En 9469 f.			F- TNm Ms 3 f.	GB- En 9468	GB- En 9469 f.	
[67] Ballet		20v		35v		[78] Courante		23r		1r
[68] Gigue		20v		35v + 37v		[79] Petite Piecce		23v		
[69] Sarabande [+ double]		21r		1r		[80] Autre		23v		
[70] Courante		21r				[81] Autre		23v		7r
[71] Sarabande [+double]		21v				[82] Autre		23v		
[72] Courante		21v		37r		[83]Autre		24r		
[73] en Bourasque		22r				[84] Ballet		24r		31r
[74] Courante		22r				[85] Gavotte		24r		38r
[75] Sarabande [+double]		22v				[86] Menuet		24r		
[76] Courante en bourasque		22v- 23r				[87] [Pinelle]		24v		2v-3r
[77] Petite piece		23r				[88] Courante [+ double]		24v- 25r		

SAINTE-COLOMBE le Père	F-TNm Ms 3 F	GB- En 9468	GB- En 9469 f.	F-Pn Res Vma 866 p.		F-TNm Ms 3 f.	D-Kl 4° Mus 108.7	GB- En 9468 f.	F-Pn Res Vma 866 p.
[89] Sarabande 	25r		5v		[107] Sarabande 	34r	89v + 90r	16v	
[90] Sarabande 	25v				[108] Gigue a la maniere du Vieux Gaultier 	34r	-----		
[91] Saeabande 	25v				[109] Courante [+ double] 	34v			
[92] Gavotte 	25v			73	[110] Gigue 	34v- 35r	GB- En 9469 f	34v- 35r	
[93] Petite piece 	25v- 26r				[111] Gigue 	35r	14r		
[94] Autre 	26r				[112] Petite Piece 	35r			95
[95] Autre 	26r				[113] Sarabande 	35v			
[96] Courante 	26r				[114] La Persiliade 	35v			
[97] Prelude 	26v				[115] Gigue 	35v			
ANON [Numbers 98-104] see A-B1-8					[116] Vielle 	35v- 36r	27v		
[105] Allemande 	33v				[117] Prelude 	41v- 42r			
[106] Courante [+ double] 	33v								

SAINTE-COLOMBE le Père		F- TNm Ms 3 F	GB- En 946 8 f	GB- En 9469 f.			F- TNm Ms 3 f.	GB- En 9468 f.	GB- En 9469 f.	
[118] Allemande		42r	13v -14r	8v- 9r		[129] Gigue		45v- 46r	12v- 13r	
[119] Prelude		42v				[130] Prelude		49v		
[120] Allemande		43r				[131] Pianelle		49v- 50r	9v- 10r	
[121] Courante		43r				[132] Sarabande		50r		
[122] Prelude		43v				[133] Gigue		50v		
[123] Courante		43v- 44r				[134] Gigue		50v- 51r		
						[135] [Gigue] see A-B1-8, no. 347				
[124] Gigue		44r				[136] Chaconne		53v- 54r		39v- 40r
[125] Sarabande		44v				[137] Courante		54v	5r	
[126] Gigue		44v				[138] Gigue		54v	4v-5r	
[127] Pianelle		44v- 45r	11v -12r			[139] Sarabande		54v- 55r	7v	
[128] Gigue		45v	14v -15r			[140] Gigue		55r	7r	

SAINTE-COLOMBE le Père	F-TNm Ms 3 f.	GB-En 9468 f.	GB-En 9469 f.						
[141] Gavotte 	55r		40v Twice						
[142] [Menuet] 	55v		39r						
[143] Gigue 	55v								
[144] Gigue 	55v	4r							
[145] Allemande 	56r								
[146] Courante 	56r	3v							
[147] Gigue 	56v	5v- 6r							
[148] Courante 	56v	6v							
[149] Petite Piece 	57r	8r							
[150] Menuet 	57r	15v- 16r							
[151] Sarabande en passacaille 	57r								

SAINTE-COLOMBE le Père		F-Pn, Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
I Le retrouvé		I(a)		(II) Sarabande La suivie		II(f)
II estoit abandonne		I(b)		III (pp.6-7) La tendre		III(a)
Une gigue en caprice		I(c)		Sarabande du tendre		III(b)
II (pp.4-5) Le changé		II(a)		Gavotte La ferme		III(c)
		II(b)		Minuet du tendre		III(d)
[Minuet]		II(c)		IV (pp.8-9) L'incomparable Allemande		IV(a)

SAINTE-COLOMBE le Père		F-Pn, Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
(IV) Menuet		IV(b)		(V) Ballet preste		V(c)
Gavote 1er		IV(c)		Gavote 2		V(d)
Sarabande		IV(d)		VI (pp.12-13) La Duchesse		VI(a)
Gavote 2e		IV(e)		[Menuet]		VI(b)
V (pp.10-11) Le badin Lentement		V(a)		Sarabande lente 1er		VI(c)
Gavote 1er capricieuse		V(b)		2e Sarabande Lente		VI(d)

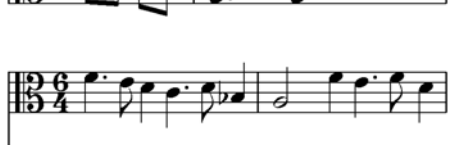
SAINTE-COLOMBE le Père		F-Pn, Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
VII (pp.14-15) :Le Pleureux Menuet		VII(a)	Echo		VIII(c)	
[Gavotte]		VII(b)	[1er Gigue]		VIII(d)	
Le Pleureux Sarabande		VII(c)	[2e Gigue] Mouvement preste		VIII(e)	
Gavote du pleureux		VII(d)	Gravement		VIII(f)	
VIII (pp.16-19) La conférence		VIII(a)	Ballet		VIII(g)	
Menuet		VIII(b)	[Gavotte]		VIII(h)	

SAINTE-COLOMBE le Père		F-Pn, Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
Gigue L'aisée Lent		VIII(i)		Bergeronelle preste		X(b)
IX [pp.20-21] Le suppliant		IX(a)		XI (pp.26-27) Air a boire bon bon		XI(a)
[Menuet]		IX(b)		Sarabande La mignarde		XI(b)
Gavote La coureuse Preste		IX(c)		Gavote		XI(c)
Sarabande		IX(d)		XII (pp.28-29) L'emporté		XIII(a)
X (pp.22-23) [Chaconne]		X(a)		[Allemande]		XIII(b)

SAINTE-COLOMBE le Père		F-Pn, Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
Gavote		XII(c)		XIV (pp.32-33) L'importun		XIV(a)
Sarabande		XII(d)		Menuet 1er		XIV(b)
XIII (pp. 30-31) Le Sérieux changeant		XIII(a)		Villageoise		XIV(c)
		XIII(b)		Menuet 2		XIV(d)
[Gavotte]		XIII(c)		XV (pp.34-39) Pierrotine		XV
[Gigue]		XIII(d)		XVI (pp.40-41) Le CRAINTIF		XVI(a)

SAINTE-COLOMBE le Père		F-Pn, Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
[Menuet]		XVI(b)		[Gigue]		XVII(d)
Allemande		XVI(c)		XVIII (pp.44-45) Les bateries		XVIII(a)
Sarabande		XVI(d)				XVIII(b)
XVII (pp.42-43) Le Prompt		XVII(a)				XVIII(c)
[Menuet]		XVII(b)		Sarabande en Bourrasque		(XVIII(d))
		XVII(c)		XIX (pp.46-47) Le long		XIX(a)

SAINTE-COLOMBE le Père		F-Pn, Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
[Menuet]		XIX(b)		Gavote		XX(c)
Suite		XIX(c)		Balet		XX(d)
[Menuet]		XIX(d)		XXI (pp.50-51) Le Villageois		XXI(a)
[Ballet]		XIX(e)		[Allemande]		XXI(b)
XX (pp.48-49) Le pensif		XX(a)		Menuet		XXI(c)
Gigue		XX(b)		Courante		XXI(d)

SAINTE-COLOMBE le Père		F-Pn, Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
Sarabande		XXI(e)		XXIII (pp.54-55) L'empresé		XXIII (a)
XXII (pp.52-53) L'escoutant		XXII (a)		[Menuet]		XXIII (b)
		XXII (b)				XXIII (c)
Balet		XXII (c)		Gavote		XXIII (d)
Sarabande		XXII (d)		[Gigue]		XXIII (e)
Gavote		XXII (e)		Allemande		XXIII (f)

SAINTE-COLOMBE le Père		F-Pn, Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
XXIV (pp.56-57) Le gavot		XXIV (a)	[Sarabande]		XXV (b)	
		XXIV (b)			XXV (c)	
		XXIV (c)			XXVI (a)	
		XXIV (d)	[Gavotte]		XXVI (b)	
		XXIV (e)			XXVI (c)	
		XXV (a)	Sarabande		XXVI (d)	
XXV (pp.58-59) La Caligie						

SAINTE-COLOMBE le Père		F-Pn, Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
Gavot		XXVI (e)		Sarabande gaye		XXVII (e)
Gigue		XXVI (f)		XXVIII (pp.64-65) Le Passant		XXVIII (a)
XXVII (pp.62-63) Bourrasque		XXVII (a)				XXVIII (b)
Balet		XXVII (b)				XXVIII (c)
Sarabande		XXVII (c)		Gavote		XXVIII (d)
Gavote		XXVII (d)		XXIX (pp.66-67) L'eslevé		XXIX

SAINTE-COLOMBE le Père Concerts a Deux Violes Esgales	F-Pn Res Vma 866(1)			F-Pn Res Vma 866(1)	F-TNm MS 3 no
Gavote sans fin Menuet Gigue XXX (pp.68-69) Le Trembleur	 XXIX (b)		 XXX(b)		
	 XXIX (c)		 XXX(c)		
	 XXIX (d)		 XXX(d)		
	 XXIX (e)		 XXX(e)		
	 XXIX (f)		 XXX(f)		70
	 XXX (a)		 XXXI (a)		

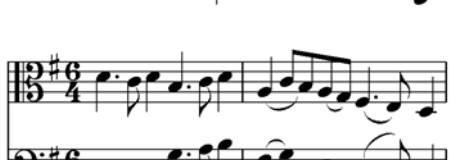
SAINTE-COLOMBE le Père		F-Pn Res Vma 866(1)	F- Tnm MS 3		F-Pn Res Vma 866(1)	F-Tnm MS 3
Concerts a Deux Violes Esgales						
Sarabande du gigant		XXXI (b)	53	XXXIII (pp.74-75) L'esveillé		XXXIII (a)
		XXXI (c)		Gigue		XXXIII (b)
XXXII (pp.72-73) L'eslevé changé		XXXII (a)	73	Balet gay		XXXIII (c)
		XXXII (b)		Courante lente		XXXIII (d)
		XXXII (c)		XXXIV (pp.76-77) L'imité		XXXIV (a)
Gavote		XXXII (d)				XXXIV (b)

SAINTE-COLOMBE le Père Concerts a Deux Violes Esgales	F-Pn Res Vma 866(1)			F-Pn Res Vma 866(1)	
XXXV (pp.78-81) Le coupé Balet Menuet tendre Gigue	XXXIV (c) XXXIV (d) XXXV (a) XXXV (b) XXXV (c) XXXV (d)		XXXVI (pp.82-83) L'attentif Gavote XXXVII (pp.84-85) L'heureux	XXXVI (a) XXXVI (b) XXXVI (c) XXXVI (d) XXXVII (a) XXXVII (b)	

SAINTE-COLOMBE le Père Concerts a Deux Violes Esgales	F-Pn Res Vma 866(1)			F-Pn Res Vma 866(1)	
XXXVII (c) XXXVII (d) XXXVIII (pp.86-87) Le meslé XXXVIII (a) XXXVIII (b) [Gigue] XXXVIII (c) Gigue XXXVIII (d)			Sarabande XXXVIII (e) XXXIX (pp.88-89) Le resjoui XXXIX (a) XXXIX (b) XXXIX (c) [Menuet] XXXIX (d) Gavote XXXIX (e)		

SAINTE-COLOMBE le Père		F-Pn Res Vma 866(1)			F-Pn Res Vma 866(1)	F- TNm MS 3 no.
Concerts a Deux Violes Esgales						
XL (pp.90-93) Le récits		XL (a)				XLI(b)
[Gigue]		XL (b)	En gigue			XLI(c)
Gavote		XL (c)	En Menuet			XLI(d)
Gigue		XL(d)	En Courante			XLI(e)
Sarabande		XL (e)	Balet tendre			XLI (f)
XLI (pp.94-95) Le retour		XLI (a)	En pianelle			XLI (g)

SAINTE-COLOMBE le Père		F-Pn Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
XLII (pp.96-97) Dalain		XLII (a)		Quarrilon		XLIV (b)
Balet		XLII (b)		Les pleurs		XLIV (c)
Gigue		XLII (c)		Joye des Elizées		XLIV (d)
XLIII (pp.98-99) Le bref		XLIII (a)		XLV (p.108) Le Cor		XLV (a)
Balet		XLIII (b)				XLV (b)
XLIV (pp.106-7) Tombeau Les regrets		XLIV (a)		XLVI (p.109) L'estonné		XLVI (a)

SAINTE-COLOMBE le Père		F-Pn Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
(XLVI) Petit air		XLVI (b)		La belle, Passacaille du raporté		XLVIII (c)
XLVII (pp.110-111) Le paniel		XLVII (a)		Chaconne raportée (pp.114-115)		XLVIII (d)
		XLVII (b)		XLIX (p.126) La Vignon: Ouverture		XLIX (a)
[Menuet]		XLVII (c)		Saraband (p.122)		XLIX (b)
XLVIII (pp.112-113) Le raporté		XLVIII (a)		Gigue		XLIX (c)
[Gigue]		XLVIII (b)		Gavote		XLIX (d)

SAINTE-COLOMBE le Père		F-Pn Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
(XLIX) Chacone (pp.124-127)		XLIX (e)		LI (pp.130-135) Rougeville		LI (a)
Menuet I		XLIX (f)				LI (b)
Menuet II		XLIX (g)				LI (c)
L (pp.128-129) Le brun		L (a)		Gigue		LI (d)
Pianelle		L (b)		Sarabande		LI (e)
Gigue fantasque		L (c)		En gavote		LI (f)

SAINTE-COLOMBE le Père		F-Pn Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
(LI) Menuet lente		LI (g)		(LII) Pianelle		LII (d)
Pianelle lente		LI (h)		LIII (pp.138-139) L'aureille		LIII (a)
Chacone de Rougeville		LI (i)				LIII (b)
LII (pp.136-137) L'estourdy		LII (a)		Courante 1er		LIII (c)
Gigue 1et		LII (b)		Sarabande		LIII (d)
Gigue 2e de l'estourdy		LII (c)		Courante 2e		LIII (e)

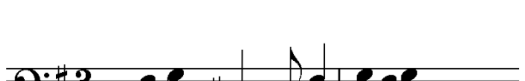
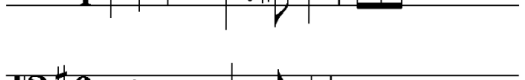
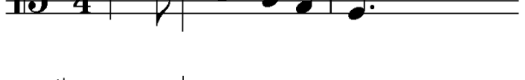
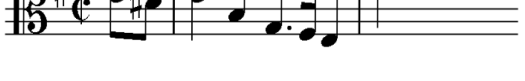
SAINTE-COLOMBE le Père		F-Pn Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
LIV (pp.146-149) [La] Dubois Allemande grave		LIV (a)		LV (pp.150-151) Le Résolu		LV (a)
Gigue en bourrasque		LIV (b)		Gigue		LV (b)
2e Gigue en bourrasque		LIV (c)		Bourée		LV (c)
Menuet		LIV (d)		LVI (pp.152-155) Le Volontaire		LVI (a)
Chaconne Dubois		LIV (e)				LVI (b)
Gavote		LIV (f)		Gigue lente		LVI (c)

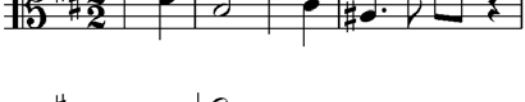
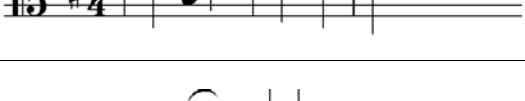
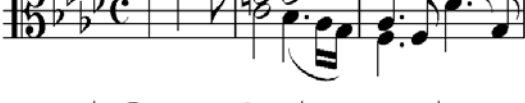
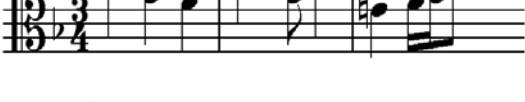
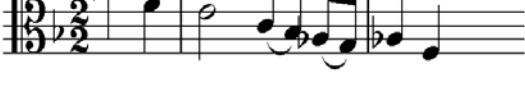
SAINTE-COLOMBE le Père		F-Pn Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
(LVI) Menuet		LVI (c)		LVIII (p.156) Les Roulades		LVIII (a)
2e Menuet du Volontaire		LVI (d)		Gigue en bourrasque		LVIII (b)
LVII (pp.154-155) Les menuets		LVII (a)		LIX (p.157) Le précipité		LIX (a)
1er menuet		LVII (b)		Gigue		LIX (b)
2e menuet		LVII (c)		LX (p.158) Le majestueux		LX (a)
3e menuet		LVII (d)				LX (b)

SAINTE-COLOMBE le Père		F-Pn Res Vma 866(1)			F-Pn Res Vma 866(1)	
Concerts a Deux Violes Esgales						
LXI (p.159) Le varié		LXI (a)	LXIII (pp.162-163) Le Constant		LXIII (a)	
		LXI (b)	LXIV (p.164) Le Réglé		LXIV ()	
LXII (p.160) La boutade		LXII (a)			LXIV (b)	
		LXII (b)	Gavote		LXIV (c)	
		LXII (c)	LXV (pp.178-179) L'égal		LXV (a)	
[Gigue]		LXII (d)	Gigue		LXV (b)	

SAINTE-COLOMBE le Père Concerts a Deux Violes Esgales		F-Pn Res Vma 866(1)				
LXVI (pp.180-181) L'infidelle		LXVI (a)				
[Gigue]		LXVI (b)				
LXVII (pp.182-183) La figuré		LXVII (a)				
		LXII (b)				

SAINTE-COLOMBE Le Fils		GB-DRc A.27 p.	
Suite G molle			
1. Allemande		104 to 106	
2. Courante			
3. Sarabande			
4. Gigue			
5. Fantasia en Rondeau		110-111	
6. Gavotte		112	
Suite A molle			
7. Prelude		113 to 115	
8. Courante			
9. Sarabande			
10. Gigue			
Suite F dur			
11. Prelude		117 to 120	
12. Allemande			
13. Courante			

SAINTE-COLOMBE Le Fils		GB-DRc A.27 p.	
[Suitte F dur continued]			
14. Sarabande		117 to 120	
15. Gigue			
16. Gavotte			
17. Boree			
18. Minuet			
Suitte E molle			
19. Prelude		124 to 129	
20. Courante			
21. Allemande			
22. Courante			
23. Sarabande			
24. Gigue			
25. Gavotte			
26. Boree			
27. Minuet			

SAINTE-COLOMBE Le Fils		GB-DRc A.27 p.	
Suite B molle			
28. Prelude		291 to 294	
29. Allemande			
30. Courante			
31. Sarabande			
32. Gavotte			
33. Gigue			
34. Tombeau pour Mr. De Ste Colombe Le Pere		314- 318	
35. Sarabande F molle		318	
36. Gavotte F molle		319	

Ben

SANDLEY

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1670

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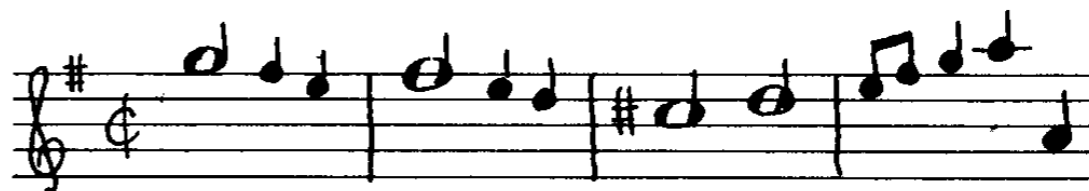
no.

no.

2-part Airs

Vdcs
No.

1. Prelude



82

Keyboard

2. Ayre



83

3
A

3. Corant



84

4
A

XCIII

4. Saraband



85

5
A

XCIV

5. Gigue



86

6

* Published in modern edition, MH 1678/1

SCHAFFRATH, Christoph (1709-1763)

For more details see GERMANY OL

Solo in B-flat, viola da gamba,
continuo

D-B, Am.B. 499/5



Duet in d, 2 viola da gambas

D-B, Am.B. 498 (Hesse and
Schaffrath)



Trio in G, viola da gamba, cembalo

D-B, Am.B 581



Trio in A, viola da gamba, cembalo

D-B, Am.B. 497/17



Johann (Giovanni) SCHENCK (c.1660-c.1712)

SCHENCK L contains a useful summary, by Luttman, of Schenck's music.

SCHENCK [1703], of which a copy is held at GB-Cfm, is entitled *Select Lessons for the Bass Viol/of Two Parts/Collected by our Best Viollists out of the works of that great Master/GIOVANNI SCHENCK...* (GB-Cfm MU MS 882).

There are 31 pieces, for basso continuo only, lacking solo part(s). Mention of 'Two Parts' apparently led to an assumption that the Bc parts are from the only collection of Schenck's that was specifically designated for two viols, namely Op 8: *Le Nymphe de Rheno*. They are thus quoted in GROVE and HOG.

However, from information kindly collected by Derek Davidson, it was found that none of the pieces concorded in any particular with Op 8, but that all of them did concord with pieces in Op. 6, *Scherzi Musicali*, these being (in Op. 6, as shown in the index pages): Nos 38-43; 11-13; 15-17; 44-45; 47-48; 21-24; 26; 51-55; 58; 60-62; 64.

Some of the selections consisted of the omission of second giges, and the isolation of chaconnes. The 'two parts' must have been Op. 6's solo and continuo viol parts.

Op. 2 *Tyd en Konst-Oeffeningen* (1688: 15 sonatas for vdg and bc)

Op. 3 *Il Giardino Armonico* (1691: 15 sonatas for vdg and bc)

Op. 6 *Scherzi Musicali* (c.1698: suites for vdg and bc ad libitum)

Op. 7 *Suonate a violin e violone o cimbalo* (1699)

Op. 8 *Le Nymphe di Rheno* (12 sonatas or suites for 2 vdg, c.1702)

Op. 9 *L'Echo du Danube* (4 sonatas for vdg and bc; 2 for vdg solo; c.1704)

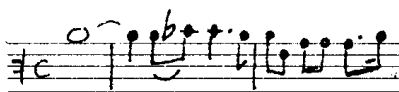
Op. 10 *Les fantasies bisarres de la gouffe* (suites for vdg and bc; 1711/12; vdg lost)

In MS: 2 sonatas, vdg solo (A-Wn, Codex 16598)

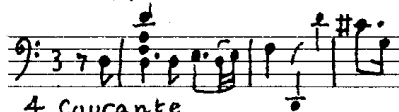
In MS: 9 suite movements, vdg (N-Tu, XA HA Mus 1:1 and 1:2)

SCHENCK - SONATAS op 2 (1688)

SONATA I



1. ADAGIO



4. Courante

SONATA II



1. ADAGIO etc.

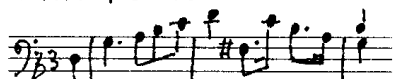


4. Sarabande

SONATA III

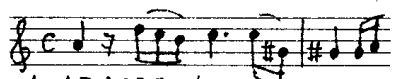


1. ADAGIO etc.



4. Courante

SONATA IV



1. ADAGIO etc.

SONATA V

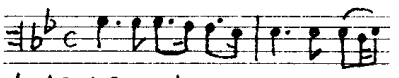


1. PRELUDIUM etc.



4. Sarabande

SONATA VI

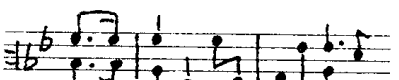


1. ADAGIO etc.

SONATA VII



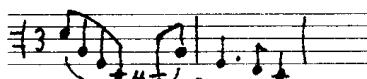
1. PRELUDIUM etc.



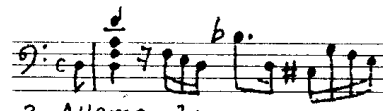
4. Sarabande



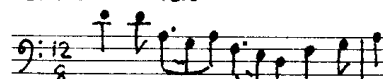
2. Chaconne



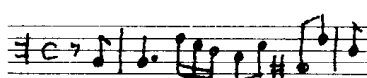
5. Sar.



3. Allemande



6. GIGUE



2. Allemande



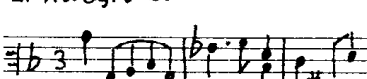
5. Gigue



3. Courante



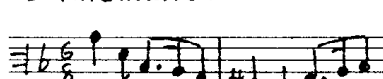
2. Allegro etc.



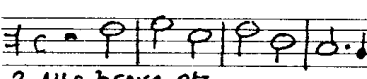
5. Sar. + Var.



3. Allemand.



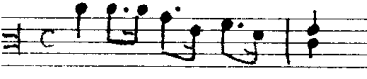
6. Gigue



2. Alla breve etc.



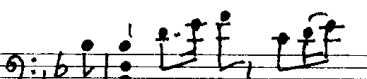
2. Allemande



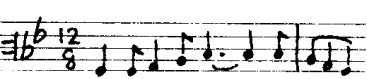
5. Gigue.



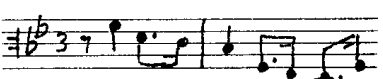
3. Courante.



2. Allemande etc.



5. Gigue.



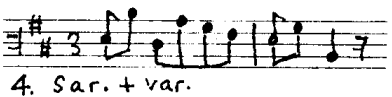
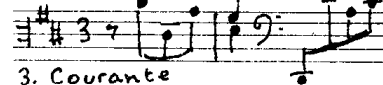
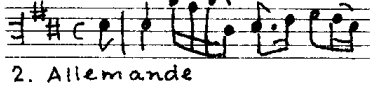
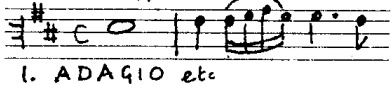
3. Courante

I. 15 SONATAS FOR BASS VIOL AND CONTINUO, by JOHANN SCHENCK, OP. 2 (1688)					GB-DRe MS	GB-Ob MS Mus SCH.			
Vdgs No.		SCHENCK 1688		All published in SCHENCK 1688/1	A.27 P	D.249 f.			
		No.	Viol P.	Bc P.					
SONATA I									
1	1	2:1	1	ADAGIO +					
2	2	2:2	2:1	Chaconne & Adagio					
3	3	2:3	2:2	Allemande	38				
4	4	3:1	2:3	Courante					
5	5	3:2	3:1	Sarabande					
6	6	3:3	3:2	Gigue	65				
SONATA II									
1	1	4:1	3:3	ADAGIO +	51 ^o	104 *	* different order of movements.		
(1	1	4:2	3:4	Aria allegro/adagio/presto/adagio	29				
					26				
2	2	5:1	4:1	Allemande	52 ^o	107			
3	3	5:2	4:2	Courante	53:1 ^o	107'			
4	4	5:3	4:3	Sarabande	53:2 ^o	108			
5	5	6:1	4:4	Gigue	54 ^o				
SONATA III									
1	1	6:2	5:1	ADAGIO + alla breve/adagio/ allegro/adagio/Grave.	151 ^o				
-	-								
2	2	7:1	5:2	Allegro + adagio.	153 ^o				
3	3	7:2	6:1	Allemande.	154:1 ^o				
4	4	8:1	6:2	Courante	154:2 ^o				
5	5	8:2	6:3	Sarabande + variatio	155:1 ^o				
6	6	8:3	6:4	Gigue	155:2 ^o				
SONATA IV									
1	1	9	7	ADAGIO e AFFETUOSO + [allegro]/ canzona allegro/allegro/Tremel/ adagio/allegro/adagio/ adagio e Grave.		III			
-	-								
-	-								
-	-								
2	2	11	8	Alla breve + adagio/adagio/ aria					
SONATA V									
1	1	12:1	9:1	PRELUDIUM - adagio.					
2	2	12:2	9:2	Allemande					
3	3	12:3	9:3	Courante					
4	4	12:4	9:4	Sarabande	31				
5	5	12:5	9:5	Gigue					
SONATA VI									
1	1	13	10	ADAGIO + allegro/adagio/presto/ adagio/adagio e affetuoso/ allegro/alla breve/prestissimo/ adagio/allegro.					
-	-								
-	-								
-	-								
					304 ^o				
SONATA VII									
1	1	16:1	13:1	PRELUDIUM + adagio.	300 ^o				
2	2	16:2	13:2	Allemande - largo.	301 ^o				
3	3	17:1	13:3	Courante.	302:1 ^o				
4	4	17:2	13:4	Sarabande	302:2 ^o				
5	5	17:3	13:5	Gigue	303 ^o				
o = no Bc part									
1992					SCHENCK-3				

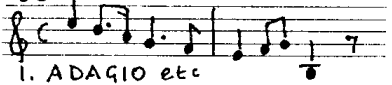
SONATA VIII



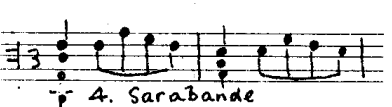
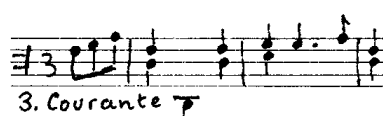
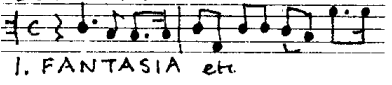
SONATA IX



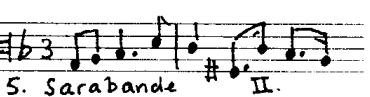
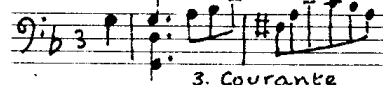
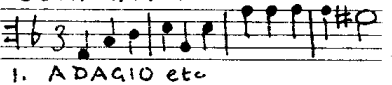
SONATA X



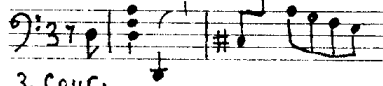
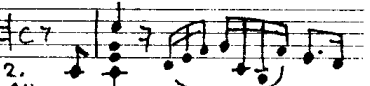
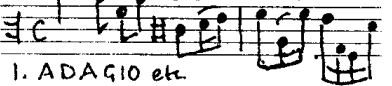
SONATA XI



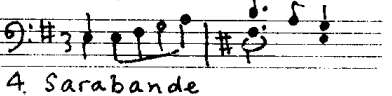
SONATA XII



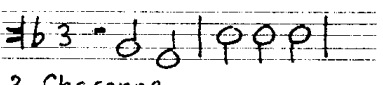
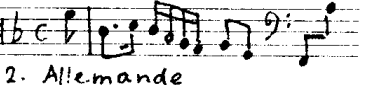
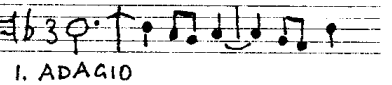
SONATA XIII



SONATA XIV



SONATA XV



SCHENCK - 15 SONATAS for Bass Viol
and Continuo, Op. 2 (1688), concluded.

GB-DRc

MS

Mus

A. 27

P.

SCHENCK 1688

VdQS

No.

No.

Viol

Bc.

P.

P.

SONATA VIII

1

1

18:1

13:6

PRELUDIUM - adagio.

264:1 0

2

2

18:2

14:1

Allemande

265:1 0

3

3

19:1

14:2

Courante.

265:2 0

4

4

19:2

14:3

Sarabande + variatio

266:1 0

5

5

19:3

14:4

Gigue

266:2 0

SONATA IX

1

1

20:1

15:1

ADAGIO + allegro/adagio

-

2

2

20:2

15:2

Allemande

94

3

3

21:1

15:3

Courante

95

4

4

21:2

16:1

Sarabande

96:1

5

5

21:3

16:2

Gigue

96:2

SONATA X

1

1

22

16:3

ADAGIO + allegro/chaconne/
aria allegro/canzona/adagio/
adagio/ alla breve

239 0

SONATA XI

1

1

26:1

18:1

FANTASIA - adagio + allegro/adagio

-; 236:1 0

2

2

26:2

18:2

Allemande

58; 236:2 0

3

3

26:3

18:3

Courante

59; 237 0

4

4

27:1

18:4

Sarabande + variatio

60; 238:1 0

5

5

27:2

18:5

Gigue

61; 238:2 0

SONATA XII

1

1

28:1

19:1

ADAGIO + allegro adagio.

156 0

2

2

28:2

19:2

Allemande

158:1 0

3

3

28:3

19:3

Courante

158:2 0

4

4

29:1

19:4

Sarabande

159 0

5

5

29:2

20:1

Sarabande II

160:1 0

6

6

29:3

20:2

Gigue

160:2 0

SONATA XIII

1

1

30:1

20:3

ADAGIO Preludium + adagio

74

2

2

30:2

20:4

Allemande

3

3

31:1

20:5

Courante

4

4

31:2

20:6

Sarabande

5

5

32:1

20:7

Gigue

SONATA XIV

1

1

32:2

21:1

ALLEGRO + allegro + adagio/adagio/
canzona/adagio/ aria allegro/
Prelude/adagio

268 0

2

2

33

21:2

Allemande

270 0

3

3

34:1

21:3

Courante

271 0

4

4

34:2

0

Sarabande + variatio

272 0

5

5

35

0

Gigue + adagio

273 0

SONATA XV

1

1

36:1

0

ADAGIO

221 0

2

2

36:2

0

Allemande

221:1 0

3

3

36:3

0

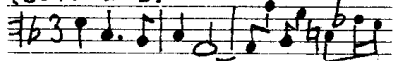
Chaconne

221:2 0

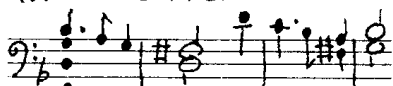
JOHANNES SCHENCK : Scherzi Musicale , Op. 6 (1692)

Pieces for bass viol and continuo.

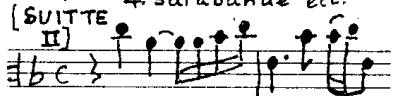
[SUITTE I]



1. PRELUDIUM etc.



4. Sarabande etc.



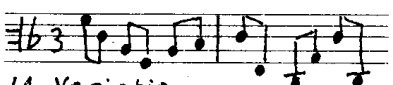
7. FANTASIA



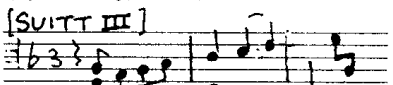
8. Prelude



11. Courante



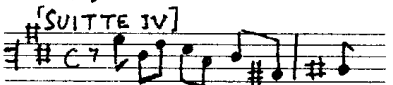
14. Variatio



17. Ciaconne etc.



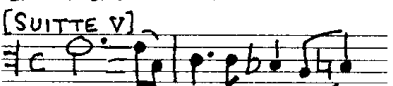
20. Gigue



21. PRELUDIUM



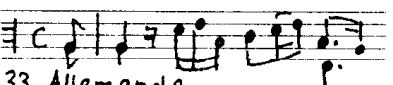
24. Sarabande



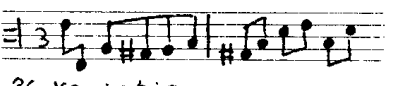
27. Sonata



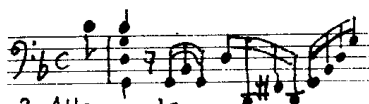
30. Sarabande etc.



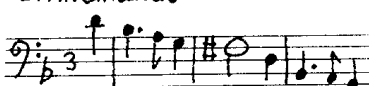
33. Allemande



36. Variatio.



2. Allemande



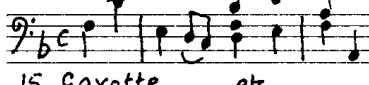
5. Gigue



9. Allemande



12. Courante



15. Gavotte etc.



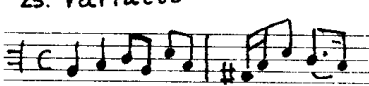
18. Gigue.



22. Allemande etc.



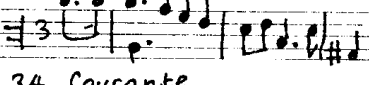
25. Variatio



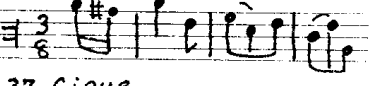
28. Allemande.



31. Gigue



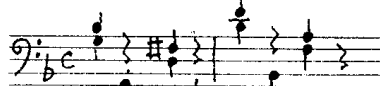
34. Courante



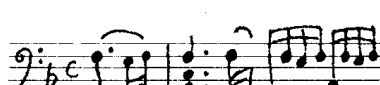
37. Gigue



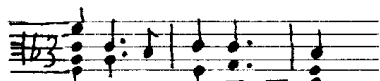
3. Courante



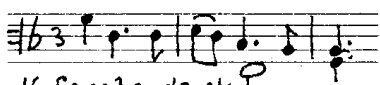
6. Gavotte



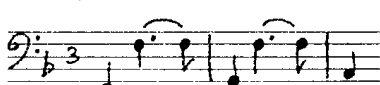
10. Allemande



13. Sarabande



16. Sarabande etc.



19. Passagallo etc.



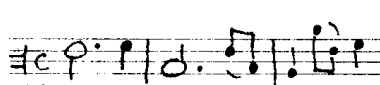
23. Courante



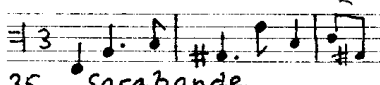
26. Gigue



29. Courante.



32. Fantasia etc.



35. Sarabande.

JOHANNES SCHENCK: Scherzi Musicali, op. 6 (1692):
Pieces for Bass Viol & continuo.

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SCHENCK
[1703]
(Bc only)

A. 27

SCHENCK 1692				PUBLICATIONS: See SCHENCK 1692				
Vdqs	No.	Viol	Bc		P.	No.	P.	
No.	No.	P.	P.					
[SUITE I] [in g]								
1	1	1	1	PRELUDIUM adagio	147°			
2	2	1	1	Allemande	148°			
3	3	1	1	Courante vivace	149°			
4	4	2	1	Tempo di Sarabande adagio	149°			
5	5	2	1	Gigue	150°			
6	6	2	1	Tempo di gavotte allegro	150°			
[SUITE II] [in F]								
7	7	3	2	FANTASIA Adagio - presto - adagio - allegro - adagio.	209°			
8	8	4	3	Preludium	210°			
9	9	4	3	Allemande	211°			
10	10	4	3	Allemande	211°			
11	11	5	3	Courante	212°	7	2:2	
12	12	5	3	Courante	212°	8	2:3	
13	13	5	4	Sarabande Adagio.	213°	9	2:4	
14	14	6	4	Variatio	214°			
15	15	6	4	Tempo di Gavotte - allegro.	214°	10	3:1	
16	16	6	4	Tempo di Sarabande - adagio.	214°	11	3:2	
[SUITE III] [in F]								
17	17	6	4	DIACONNE vivace	215°	12	3:3	
18	18	8	5	Gigue	217°			
19	19	8	5	Tempo di Passagallo - vivace	218°			
20	20	9	6	Gigue	220°			
[SUITE IV] [in b]								
21	21	10	6	PRELUDIUM Allegro.	283°	17	5:1	
22	22	10	6	Allemande Adagio.	283°	18	5:2	
23	23	10	6	Courante	284°	19	5:3	
24	24	11	6	Sarabande	285°	20	5:4	
25	25	11	6	Variatio	285°			
26	26	12	1	Gigue	286°	21	5:5	
[SUITE V] [in a]								
27	27	12	7	SONATA CON BASSO OBLIGATO Adagio - vivace - adagio - canzona - adagio alla breve - adagio	279°			
28	28	14	8	Allemande, Adagio				
29	29	14	8	Courante				
30	30	14	8	Sarabande adagio.				
31	31	15	9	Gigue				
32	32	15	9	Fantasia adagio				
33	33	15	9	Allemande				
34	34	16	9	Courante				
35	35	16	9	Sarabande				
36	36	16	9	Variatio				
37	37	16	10	Gigue				

- continued -

[SUITTE VI]

38 PRELUDIUM

41. Sarabande etc.

44. Gavotte

47. Menuet

50. Passagallo.

[SUITTE VII]

51. PRELUDIUM

54. Sarabande

57 Gigue

[SUITTE VIII]

60. PRELUDIUM etc.

63. Sar.

[SUITTE IX]

66. OVERTURE etc.

69. Gavotta

72 Capriccio

39. Allemande etc.

42 Gigue

45. Rondeau

48. Menuet

52 Allemande

55 Gigue

58. Rondeau

61 Allemande

64. Gigue

67. Aria

70. Bouré

40. Courante

43 Gigue etc.

46. Bouré

49. Menuet

53 Courante

56 Gigue

59 Menuet

62. Courante

65. Menuet

68. Menuet

71. Aria etc.

JOHANNES SCHENCK: Scherzi Musicali
- continued.

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SCHENCK
[1703]
(Bc only)

A.27

Ydgs	SCHENCK 1692		
No.	No.	P	P

[SUITE VI] [in a]

38	38	17	10	PRELUDIUM
39	39	17	10	Allemande
40	40	17	10	Courante
41	41	18	10	Sarabande - adagio
42	42	18	11	Gigue - presto.
43	43	18	11	Gigue - allegro
44	44	19	11	Gavotte
45	45	19	11	Rondeau
46	46	19	12	Bouré
47	47	19	12	Menvet
48	48	19	12	Menvet
49	49	19	12	Menvet
50	50	20	12	Tempo di Passagallo

24

No.	P.
1	1:1
2	1:2
3	1:3
4	1:4
5	1:5
6	2:1
13	4:1
14	4:2
15	4:3
16	4:4

[SUITE VII] [in A]

51	51	21	13	PRELUDIUM - adagio, Grave
52	52	22	13	Allemande
53	53	22	14	Courante
54	54	22	14	Sarabande
55	55	23	14	Gigue
56	56	24	14	Gigue
57	57	24	15	Gigue
58	58	25	15	Rondeau
59	59	25	15	Menvet

22

23

24

25

26

27

No.	P.
22	6:1
23	6:2
24	6:3
25	6:4
26	7:1
27	7:2

[SUITE VIII] [in e]

60	60	25	15	PRELUDIUM - adagio
61	61	26	15	Allemande
62	62	26	16	Courante
63	63	26	16	Sarabande
64	64	27	16	Gigue
65	65	29	16	Menvet

260°

260°

261°

262°

262°

263°

[28]	7:3
29	8:1
30	8:2
31	8:3

[SUITE IX] [in G]

66	66	28	17	Overture: adagio + allegro /
		*	*	adagio / alla breve / adagio,
67	67	30	18	Aria - allegro
68	68	30	18	Menvet
69	69	30	18	Tempo di Gavotta
70	70	30	19	Bouré
71	71	31	19	Aria - presto
72	72	31	19	Capriccio
-	-	-	-	3. extracts from Capriccio 72:

176°

179°

180°

180°

181°

181°

182°

182°

* 'OUVERTURE' - in large capitals across the page.

JOHANNES SCHENCK: *Scherzi Musicali*, Op. 6 (1692)

- concluded

SUITE X
73. PRELUDIUM

76 Chaconne

SUITE XI
77 CAPRICIO etc.

80. Courante

83. Menuet

SUITE XII
84. PRELUDIUM

87. Sarabande

SUITE XIII
90. PRELUDIUM etc.

93. Sarabande

SUITE XIV
96. CAPRICE

99. Courante

74. Allemande

78 Fuga

81. Sarabande

85. Allemande

88. Gigue

91. Ouverture etc.

94. Gigue

97. Allemande

100. Sarabande

75. Courante.

79. Allemande

82. Gigue.

86. Courante

89. Gavotte

92. Gavotte, etc.

95. Fuga etc.

98. Courante

101. Gigue.

JOHANNES SCHENCK : Scherzi Musicali
- concluded.

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SCHENCK
[1703]
(Bc only)

A.27

VdGS SCHENCK 1692

No.	No.	P.	P.
		Viol	Bc

[SUITTE X] [in G]

73	73	32	20
74	74	32	20
75	75	33	20
76	76	34	20

PRELUDIUM 8
Allemande
Courante
Chaconne

183°
184°
184°
185°

[SUITTE XI] [in D]

77	77	37	22
78	78	38	22
79	79	39	22
80	80	39	23
81	81	40	23
82	82	40	23
83	83	40	23

CAPRICIO - allegro +
adagio/allegro/adagio/allegro
Fuga
Allemande
Courante
Sarabande
Gigue
Menuet

[SUITTE XII] [in d]

84	84	41	24
85	85	41	24
86	86	41	24
87	87	42	24
88	88	42	24
89	89	43	24

PRELUDIUM - 4
Allemande
Courante
Tempo di Sarabande
Gigue
Tempo di Gavotta - presto.

70:1

[SUITTE XIII] [in d]

90	90	43	25
91	91	44	26
92	92	45	27
93	93	46	27
94	94	46	27
95	95	46	28

PRELUDIUM - 8
Overture-adagio/allegro/adagio
Tempo di Gavotta - vivace.
Tempo di Sarabande - adagio.
Gigue
Fuga - prestissimo.

72

70:2

♠ octave below.

[SUITTE XIV] [in Bb]

96	96	47	28
97	97	48	29
98	98	48	29
99	99	48	29
100	100	49	29
101	101	49	29

CAPRICE*, 8
Allemande
Courante
Courante
Sarabande
Gigue.

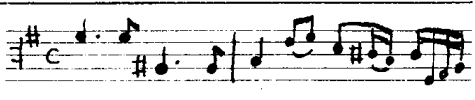
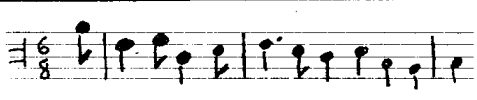
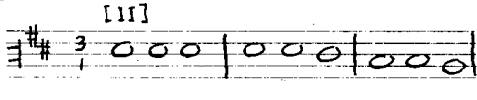
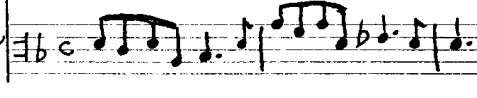
297°
297°
298°
298°
299°
299°

* 'Preludium' in Bc.

© No Bc part.

SCHENCK 1694

1982

LE NYMPHE DI RHENO per due Viole di Gambe Sole			PUBLICATIONS - See SCHENCK 1694 (1)/1		
- GIOVANNI SCHENCK [SCHENCK 1694 (1)]					
SCHENCK 1694(1)			SCHENCK 1694(1)		
Viol I, Viol II			Viol I, Viol II		
P.			P.		
Vd 48					
No.					
SONATA I	1:1,				
1	1:1		Giga	5:1,	
			10	4:4	
Allemanda	1:2,		SONATA III	5:2,	
2	1:2		11	5:1	
Corrente	2:1,		SONATA IV	8:1,	
3	2:1		12	8:1	
Sarabande	2:2,		Bourée	9:1,	
4	2:2		13	9:1	
Giga	2:3,		Rondeau	9:2,	
5	2:3		14	9:2	
SONATA II	3:1,		Menvet	10:1,	
6	3:1		15	10:1	
Allemanda	4:1,		SONATA V	10:2,	
7	4:1		16	10:2	
Corrente	4:2,		Aria	11:1,	
8	4:2		Polonese	11:1	
Sarabanda	4:3,		SONATA V	12:1,	
9	4:3		18	12:1	

1952

SCHENCK 1694

SCHENCK - LE NYMPHE DI RHENO , for two viols -continued-				Interpits : stems up- Viol I; stems down- Viol II			
Vdqs No.	SCHENCK 1694(1) Viol I, Viol II P.				SCHENCK 1694(1) Viol I; Viol II P.		
Allemanda 19	13:1, 13:1				Sarabanda 28	18:2, 18:2	
Corrente 20	13:2, 13:2				Giga 29	18:3, 18:3	
Sarabanda 21	14:1, 14:1				Rondeau 30	19:1, 19:1	
Giga 22	14:2, 14:2				Gavotta 31	19:2, 19:2	
SONATA VII 23	14:3, 14:3				Menuet 32	19:3, 19:3	
Aria Amoroso 24	16:1, 16:1				SONATA IX 33	20:1, 20:1	
SONATA VIII 25	16:2, 16:2				Aria Allegro 34	20:2, 20:2	
Allemanda 26	17:1, 17:1				Tempo di Sarabanda 35	20:3, 20:3	
Corrente 27	18:1, 18:1				Giga 36	21:1, 20:4	

SCHENCK - LE NYMPHE DI RHENO, for two viols
- concluded

VaGS No.	SCHENCK 1694 (1) Viol I, Viol II P
Bourée 37	21:2, 21:1
Menuet 38	21:3, 21:2
SONATA X 39	21:4, 21:3
Allemanda 40	22:1, 22:1
Corrente 41	22:2, 22:2
Sarabanda 42	22:3, 22:3
Giga 43	23:1, 23:1
Gavotta 44	23:2, 23:2
Menuet 45	24:1, 23:3

	SCHENCK 1694 (1) Viol I, Viol II P.
SONATA XI 46	24:2, 24:1
Aria Allegro 47	24:3, 24:2
Adagio 48	25, 25
Ciaccona 49	26, 26
SONATA XII 50	28:1, 28:1
Aria Allegro 51	28:2, 28:2
Corrente 52	28:3, 28:3
Allegro 53	29, 29

JOHANN SCHENCK - L'ECHO DU DANUBE, Op 9 (1694)

6 SONATAS, AS DESCRIBED BELOW

SCHENCK 1694 (2)

(seq.),

P.

PUBLICATIONS: See SCHENCK 1694(2).

SCHENCK 1694(2)

(seq.),

P.

SCHENCK - 15

SONATA I - VIOLA DA GAMBA & BASSO CONTINUO [in D]

Adagio/Adagio/

Aria largo/Allegro
Prestissimo/

Adagio/Allegro

1.



SONATA II - VIOLA DA GAMBA & BASSO CONTINUO [in a]

Adagio

2.



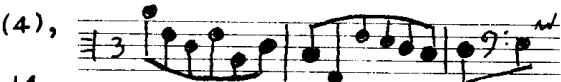
Giga

3



Corrente

4



Adagio

5



Vivace

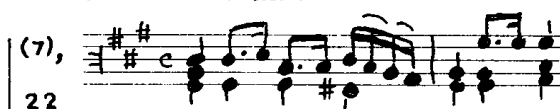
6



SONATA III - VIOLA DA GAMBA & Bc ad lib. [in f#]

Adagio

7



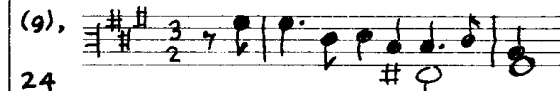
Allemande

8



Corrente

9



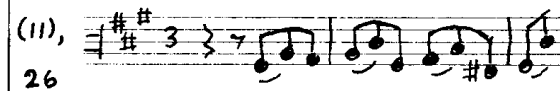
Sarabande

10



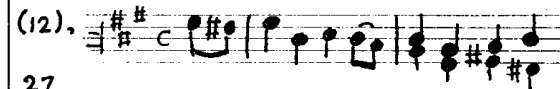
Giga

11



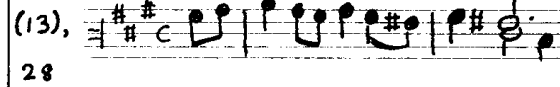
Gavotta

12



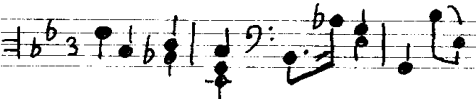
Gavotta 2a

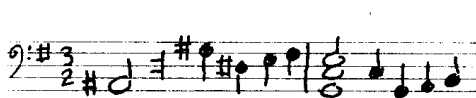
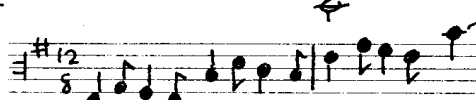
13



1992

SCHENCK - L' ECHO DU DANUBE - op. 9 (1694)
- concluded

Vdqs No.	SCHENCK 1694(2) (seq.), P			
SONATA IV - Adagio/Adagio/ Allegro/ Prestissimo	VIOLA DA GAMBA & BASSO CONTINUO AD LIB [in Eb]			
14	(14), 30			
Allemanda	(15), 33			
Corrente	(16), 34			
Sarabanda	(17), 35			
Giga	(18), 36			
Menvetto	(19) 37			

Vdqs No.	SCHENCK 1694(2) (seq.), P.			
SONATA V- VIOLA DA GAMBA SOLO [in e]				
Adagio	(20), 39			
Gavotta Presto	(21), 40:1			
Adagio	(22), 40:2			
Giga vivace	(23), 40:3			
Aria	(24), 41			
SONATA VI - VIOLA DA GAMBA SOLO [in a]				
Allegro/Adagio/Presto/Adagio/Aria Largo/vivace/Largo/ Allegro/Largo/Largo/Aria/Adagio:-				
25	(25), 43			
Giga	(26), 46			

Johann SCHENCK

Two Sonatas for Solo Bass Viol from A-Wn, Codex 16598
(Both published in *Das Erbe Deutscher Musik*, 67)

Sonata IV



Adagio-Allegro; Aria; Aria;
Adagio; Tempo di gavotte;
Adagio; Allegro; Giga

Sonata V



Adagio; Allegro; Allemand;
Courant; Giga; Aria; Aria Burlesca

A[mbrosius] S[cherle]?		A-ETgoëss MSS		GB- CHer			
Preludes and airs for solo lyra viol vāGS No. e d f h f		A	B	DLT/B 31			
		seq	seq	f.			
Praeludium	1		(1)				
	g						
Courandt	2		(7)				
	g						
Sarab.	3		(8)				
	g						
Praeludium	4		(10)				
	g						
Courandt	5		(11)				
	g						
All[emande] 'Amb'			(87)				

It is suggested that A. S. is Ambrosius Scherle, a viol player at the Brandenburg court 1621-1646 and 'Amb' is a contraction of his forename. See <http://igor.gold.ac.uk/~mas01tc/web/ttc/RoweBaryton.html#RoweBarytonRef>

Heinrich

SCHMELZER

Duodena Selectarum Sonatorum (Nuremburg, 1659)

[two violins and viola da gamba]

Lbl, Add.

31423

Drc, D2

GB-Cu, Add. MS

10357

F-Pc,

Res, Vm⁷673

D-W,

Cod.

Guelf.

34.7.

Aug

2^o

f.

no.

no.

no.

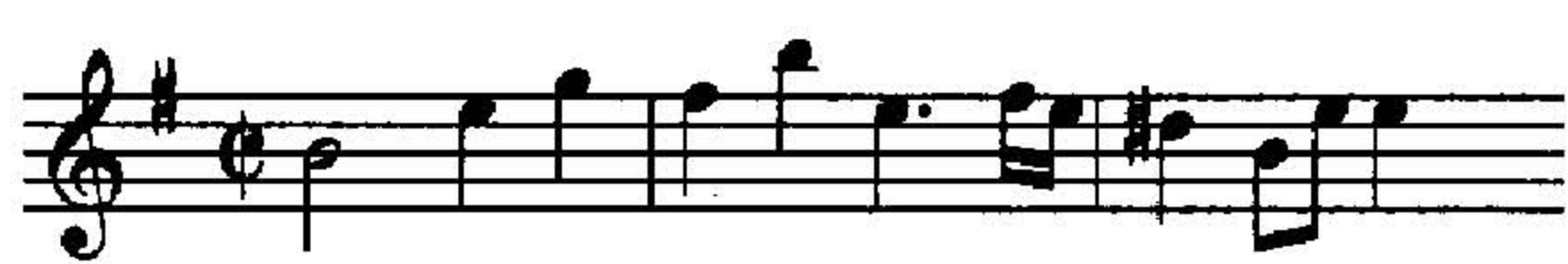
no./p.

1. D



61

2. e



2

3. Bb



68

4. c



67

44/67

5. b



5

62

6. A



60

7. G



227v

22

15

80

34/39

8. d



9. a



10. a



11. d



12. g



HEINRICH SCHMELZER		F-Pc, Rës Vm 7673	GB-Lbl, Add. 31243	GB-DRc, D2	
three-part Tr/Tr/bc unless otherwise stated					
		no.	f.	p.	other sources and remarks
[-]*					

SCHMELZER , Johann Heinrich <i>Sacro-Profanus Concentus Musicus</i> (Nuremberg, 1662) [DTÖ cxi-cxii (1965)] key					S-Uu MSS
Sonata 1	C		a8	2 trumpets, 2 vlins, 4 gambas, Bc	58:10
Sonata 2	d		a6	Corn. & Tromb. 1-3, or vln, gambas 1-3, Bc	
Sonata 3	C		a6	2 vlins, 4 gambas, Bc	
Sonata 4	a		a6	2 vlins, 4 gambas, Bc	
Sonata 5	g		a6	2 vlins, 4 gambas, Bc	
Sonata 6	d		a6	2 vlins, 4 gambas, Bc	
Sonata 7	D		a5	2 vlins, 3 gambas	
Sonata 8	G		a5	2 vlins, 3 gambas	
Sonata 9	d		a5	2 vlins, 3 gambas	
Sonata 10	D		a4	vln, 3 gambas	
Sonata 11	F		a4	vln, 3 gambas	58:13
Sonata 12				Wind instruments	
January 2009					SCHMELZER-3

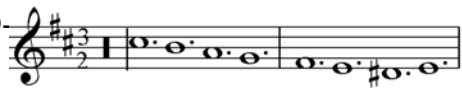
SCHMELZER, Johann Heinrich		GB-Lbl, Add. 31423	GB-Cu. Add. MS 10357	GB-DRc, D5	S-Uu IMhs	D-W, Cod. Guelf. 34.7 Aug 2 ^o
key						
Sonata a	violin, viola da gamba and continuo 	f. 226r	no. 14	no	8:6	no./p. 43/64 attrib. 'Caesar Majest.'
Sonata d		222r	31			
Sonata d				4	58:7	
Saraband variata D	violin and continuo 				8:18	
Sonata a					8:4	
Sonata F	64/113 2 violins and continuo 				8:13	
Sonata e					8:5	
Sonata g	2 violins, viola da gamba and continuo 				8:8	
Sonata G					8:11	
Sonata G					8:12	
June 2022					SCHMELZER-4	

SCHMELZER, Johann Heinrich		key	S-Uu, IMhs	D-W, Cod. Guelf. 34.7 Aug 2 ^o		
		2 violins, viola da gamba and continuo ('a3')		no./p.		
Sonata	G		8:14			
Sonata	A		8:9*			* amended from 'Bertali'
		2 violins, viola da braccio/viola da gamba, viola da gamba and continuo ('a4')				
Sonata	C		8:2.03 & 8:21			
		violin, 4 viole and continuo ('a5')				
Sonata	e		8:10			
		violin, viola da gamba, bc				
Sonata	d			40/54		
		2 violins, bc				
Sonata	F			41/57		
January 2009						SCHMELZER-5

SCHNITTELBACH, Nathanael (1633-1667)

Violin and bc

Sonata D-



Cod. Guelf. 34.7. Aug 2^o,
no. 7, p. 20

Violin, viola da gamba, bc

Sonata



GB-Cu, Add.MS 10357, no. 1
DRc, D2, seq. (8)

SCHOP, Johann (c.1590– 1667)

Hamburg violinist and composer

Pieces in *T'Uitnement Kabinet* (1646, 1649)

9. Erste Almande  3 trebles

10. Tweede Almande 

11. Derde Almande 

12. Verde Allemande 

13. Fyfde Almande 

14. Seste Allemande 

90.  Treble & bass

91 Nasce la pena mia 

Jacob SCHULTZ

1. Galliard

Musical notation for Galliard 1: A single staff in treble clef, key of B-flat major (two flats), and 3/2 time. The melody consists of a half note B-flat, a half note D-flat, a quarter rest, a quarter note E-flat, a quarter note F, a quarter note G, a quarter note A, and a quarter note B-flat.

FÜLLSACK 1607, no. I/ii
Written to pair with Paduana
I/i by Melchior Borchgreving

2. Galliard

Musical notation for Galliard 2: A single staff in treble clef, key of B-flat major (two flats), and 3/2 time. The melody consists of a half note B-flat, a half note D-flat, a quarter note E-flat, a quarter note F, a quarter note G, a quarter note A, a quarter note B-flat, and a quarter note C.

FÜLLSACK 1607, no. VIII/ii
Paired with Paduana VIII/i by
Thomas Mons.

SCHUTS

or Schults

Sonata for 2 Bass Viols
and Bc (RC1)

GB - DRc MS D.4,

No. 9 , pp. 17/18/5

Adagio

RT 732

RT 727

RT 714

4
2

6
5

4 3

? Gabriel Schütz, (1633-1710), composer, viol player
and cornettist?

SCHUTZ-1

JOHN

SHEPHERD

d. 1558

Jerusalem a 6

GB-Lbl Add MS 31390, f.7.

'Filiae Ierusalem', texted at GB-Och MSS 979-83 no. 149, lacking tenor: publ. EECM 17



SHEPHERD-1

Mr SHEPPIE

VdGS No.

1. Almaine



GB-Ob, MS Mus. Sch. D.220
(bass only)
p. 121, no. 81

2. Aire



p. 122, no. 85

[illegible]