

A. S.

See Ambrosius Scherle

John

SADLER

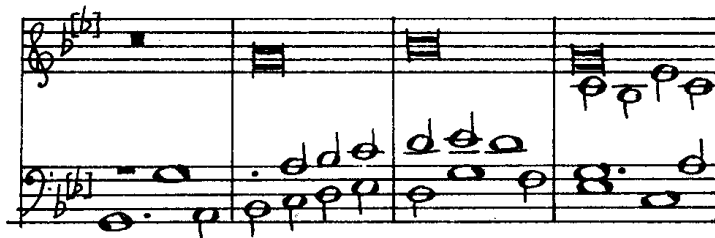
In Nomine a 5 (E281)

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 Amēn.'



Publ: MB45 no. 165.
This is the only untexted work in the MS

SADLER-1

Ben

SANDLEY

PLAYFORD

CA

MH

1655

1678

no.

*

no.

no.

Vdqs
No.

2-part Airs

1 Prelude
G



82

Keyboard

2. Ayre
G



83

3
A

3 Corant
G



84

4
A

4 Saraband
G



85

5
A

5 Gigue
C



86

6

* Published in modern edition, MH 1678/1

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 Nymphé de Rheno*. They are thus quoted in GROVE and HOG.

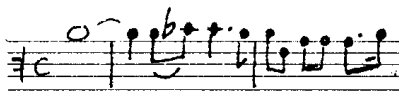
However, from information kindly collected by Derek Davidson, it was found that none of the pieces concorded in any particular with Op 8, but that all of them did concord with pieces in Op. 6, *Scherzi Musicali*, these being (in Op. 6, as shown in the index pages): Nos 38-43; 11-13; 15-17; 44-45; 47-48;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

SCHENCK-1

SCHENCK - SONATAS op 2 (1688)

SONATA I

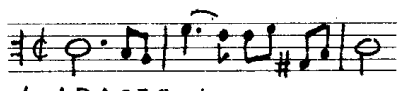


1. ADAGIO

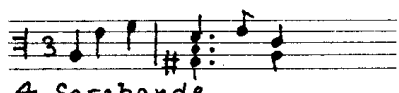


4. Courante

SONATA II

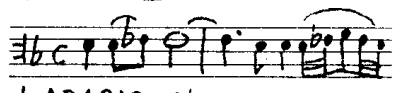


1. ADAGIO etc.



4. Sarabande

SONATA III

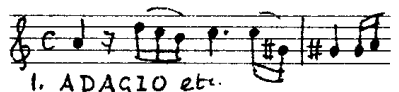


1. ADAGIO etc.



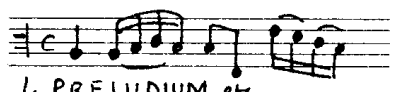
4. Courante

SONATA IV

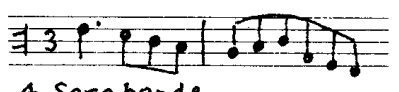


1. ADAGIO etc.

SONATA V

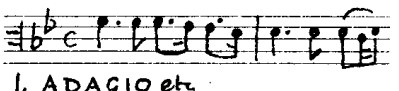


1. PRELUDIUM etc.



4. Sarabande

SONATA VI

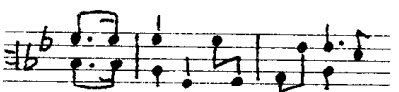


1. ADAGIO etc.

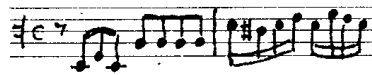
SONATA VII



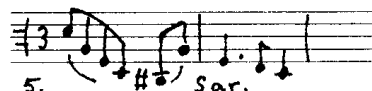
1. PRELUDIUM etc.



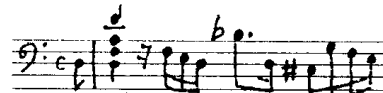
4. Sarabande



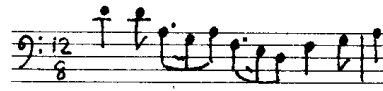
2. Chaconne



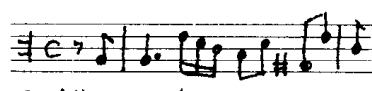
5. Sar.



3. Allemande



6. GIGUE



2. Allemande



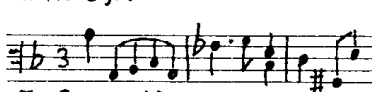
5. Gigue



3. Courante



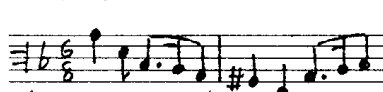
2. Allegro etc.



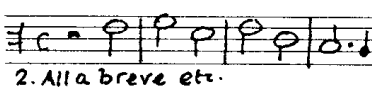
5. Sar. + Var.



3. Allemand.



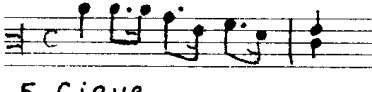
6. Gigue



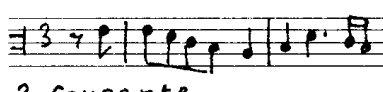
2. Alla breve etc.



2. Allemande



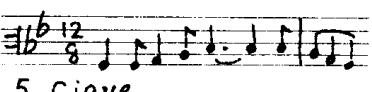
5. Gigue.



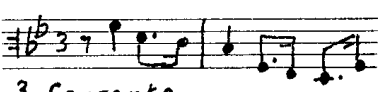
3. Courante.



2. Allemande etc.



5. Gigue.



3. Courante

I. 15 SONATAS FOR BASS VIOL AND CONTINUO, by JOHANN SCHENCK, OP. 2 (1688)					GB-DRc MS	GB-0b 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)	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 ^f				
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.		111				
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										

SONATA VIII

1. PRELUDIUM

2. Allem.

3. Cour.

4. Sarabande

5. Gigue

SONATA IX

1. ADAGIO etc

2. Allemande

3. Courante

4. Sar. + var.

5. GIGUE

SONATA X

1. ADAGIO etc

SONATA XI

1. FANTASIA etc

2. Allemande

3. Courante

4. Sarabande

5. Gigue

SONATA XII

1. ADAGIO etc

2. Allemande

3. Courante

4. Sar.

5. Sarabande II.

6. Gigue

SONATA XIII

1. ADAGIO etc

2. Allem.

3. Cour.

4. Sar.

5. Gigue

SONATA XIV

1. ALLEGRO etc

Adagio
2. Allemande

3. Courante

4. Sarabande

5. Gigue etc.

SONATA XV

1. ADAGIO

2. Allemande

3. Chaconne

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

GB-DR:

MS

Mus

A. 27

SCHENCK 1688

Vdqs

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
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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	
2	2	30:2	20:4	Allemande	
3	3	31:1	20:5	Courante	74
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

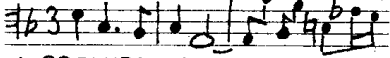
SONATA XV

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

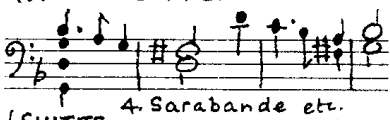
JOHANNES SCHENCK : Scherzi Musicale , Op. 6 (1692)

Pieces for bass viol and continuo.

[SUITTE I]

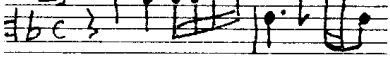


1. PRELUDIUM etc.



4. Sarabande etc.

[SUITTE II]



7. FANTASIA

8. Prelude



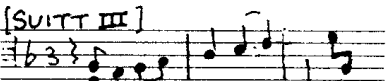
11. Courante



14. Variatio




[SUITTE III]

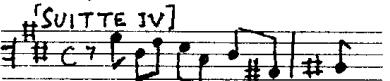


17. Ciaconne etc.

20. Gigue



[SUITTE IV]

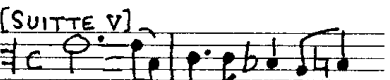


21. PRELUDIUM

24. Sarabande



[SUITTE V]



27. Sonata

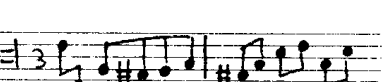
30. Sarabande etc.



33. Allemande



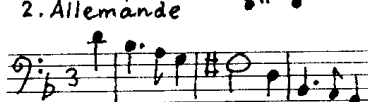
36. Variatio.



37. Gigue



2. Allemande



5. Gigue

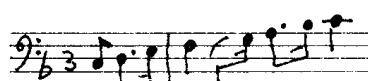
9. Allemande



12. Courante



15. Gavotte etc.



18. Gigue.



22. Allemande etc.



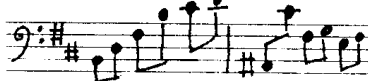
25. Variatio



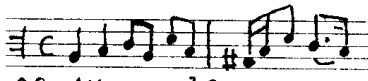
28. Allemande.



31. Gigue



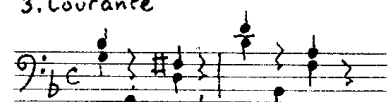
34. Courante



37. Gigue



3. Courante



6. Gavotte

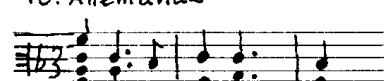
10. Allemande



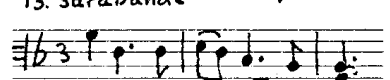
13. Sarabande



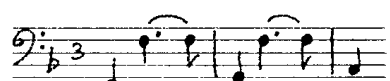
16. Sarabande etc.



19. Passagallo etc.



23. Courante



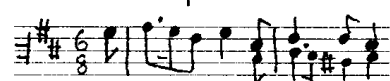
26. Gigue



29. Courante.



32. Fantasia etc.



35. Sarabande.



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

GB-
DRc
MS

SCHENCK
[1703]
(Bc only)

A. 27

Vdqs		SCHENCK 1692		PUBLICATIONS: see SCHENCK 1692	P.	No.	P.
No.	No.	Viol	Bc				
No.	No.	P.	P.				
[SUITTE I] [in g]							
1	1	1	1	PRELUDIUM adagio	147 ^o		
2	2	1	1	Allemande	148 ^o		
3	3	1	1	Courante vivace	149 ^o		
4	4	2	1	Tempo di Sarabande adagio	149 ^o		
5	5	2	1	Gigue	150 ^o		
6	6	2	1	Tempo di gavotte allegro	150 ^o		
[SUITTE II] [in F]							
7	7	3	2	FANTASIA Adagio - presto - adagio - allegro - adagio.	209 ^o		
8	8	4	3	Preludium	210 ^o		
9	9	4	3	Allemande	211 ^o		
10	10	4	3	Allemande	211 ^o		
11	11	5	3	Courante	212 ^o	7	2:2
12	12	5	3	Courante	212 ^o	8	2:3
13	13	5	4	Sarabande Adagio.	213 ^o	9	2:4
14	14	6	4	Variatio	214 ^o		
15	15	6	4	Tempo di Gavotte - allegro.	214 ^o	10	3:1
16	16	6	4	Tempo di Sarabande - adagio.	214 ^o	11	3:2
[SUITTE III] [in F]							
17	17	6	4	DIACONNE vivace	215 ^o	12	3:3
18	18	8	5	Gigue	217 ^o		
19	19	8	5	Tempo di Passagallo - vivace	218 ^o		
20	20	9	6	Gigue	220 ^o		
[SUITTE IV] [in b]							
21	21	10	6	PRELUDIUM Allegro.	282 ^o	17	5:1
22	22	10	6	Allemande Adagio.	283 ^o	18	5:2
23	23	10	6	Courante	284 ^o	19	5:3
24	24	11	6	Sarabande	285 ^o	20	5:4
25	25	11	6	Variatio	285 ^o		
26	26	12	7	Gigue	286 ^o	21	5:5
[SUITTE V] [in a]							
27	27	12	7	SONATA CON BASSO SBLIATO Adagio - vivace - adagio - canzona - adagio alla breve - adagio	419		
28	28	14	8	Allemande, Adagio	419		
29	29	14	8	Courante	419		
30	30	14	8	Sarabande adagio.	419		
31	31	15	9	Gigue	419		
32	32	15	9	Fantasia adagio	419		
33	33	15	9	Allemande	419		
34	34	16	9	Courante	419		
35	35	16	9	Sarabande	419		
36	36	16	9	Variatio	419		
37	37	16	10	Gigue	419		

JOHANNES SCHENCK : Scherzi Musicali , op. 6 (1692).

- 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.

48-
Drc
MS

SCHENCK
[1703]
(Bc only)

A.2.7

SCHENCK 1692			
Ydgs	No.	Viol	Bc
No.	No.	P	P

[SUITE VI] [in a]

No.	No.	P	P		P.	No.	F.
38	38	17	10	PRELUDIUM	24	1	1:1
39	39	17	10	Allemande		2	1:2
40	40	17	10	Courante		3	1:3
41	41	18	10	Sarabande - adagio		4	1:4
42	42	18	11	Gigue - presto.		5	1:5
43	43	18	11	Gigue - allegro		6	2:1
44	44	19	11	Gavotte	30:1	13	4:1
45	45	19	11	Rondeau	28	14	4:2
46	46	19	12	Bouré	30:2		
47	47	19	12	Menvet		15	4:3
48	48	19	12	Menvet		16	4:4
49	49	19	12	Menvet			
50	50	20	12	Tempo di Passagallo			

[SUITE VII] [in A]

51	51	21	13	PRELUDIUM - adagio, Grave	3	22	6:1
52	52	22	13	Allemande	4	23	6:2
53	53	22	14	Courante		24	6:3
54	54	22	14	Sarabande		25	6:4
55	55	23	14	Gigue		26	7:1
56	56	24	14	Gigue			
57	57	24	15	Gigue			
58	58	25	15	Rondeau		27	7:2
59	59	25	15	Menvet			

[SUITE VIII] [in e]

60	60	25	15	PRELUDIUM - adagio	260°	[28]	7:3
61	61	26	15	Allemande	260°	29	8:1
62	62	26	16	Courante	261°	30	8:2
63	63	26	16	Sarabande	262°		
64	64	27	16	Gigue	262°	31	8:3
65	65	29	16	Menvet	263°		

[SUITE IX] [in G]

66	66	28	17	Overture: adagio + allegro /			
		*	*	adagio / alla breve / adagio,	176°		
67	67	30	18	Aria - allegro	179°		
68	68	30	18	Menvet	180°		
69	69	30	18	Tempo di Gavotta	180°		
70	70	30	19	Bouré	181°		
71	71	31	19	Aria - presto	181°		
72	72	31	19	Capriccio	182°		
-	-	-	-	3. extracts from Capriccio 72:	182°		

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

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

- concluded

SUITE X
73. PRELUDIUM

74. Allemande

75. Courante.

76 Chaconne

SUITE XI
77 CAPRICIO etc.

78 Fuga

79 Allemande

80. Courante

81. Sarabande

82. Gigue.

83. Menuet

SUITE XII
84. PRELUDIUM

85. Allemande

86. Courante

87. Sarabande

88. Gigue

89. Gavotte

SUITE XIII
90. PRELUDIUM etc.

91. Ouverture etc.

92. Gavotte, etc.

93. Sarabande

94. Gigue

95. Fuga etc.

SUITE XIV
96. CAPRICE

97. Allemande

98. Courante

99. Courante

100. Sarabande

101. Gigue.

JOHANNES SCHENCK : Scherzi Musicali
- concluded.

GB-
DRc
MS

SCHENCK
[1703]
(Bc only)

A.27

VdGS SCHENCK 1692

No.	No.	P.	
		Viol	Bc

[SUITTE X] [in G]

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

PRELUDIUM &
Allemande
Courante
Chaconne

183^o
184^o
184^o
185^o

[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 - &
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 - &
Ouverture - 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* &
Allemande
Courante
Courante
Sarabande
Gigue.

297^o
297^o
298^o
298^o
299^o
299^o

* 'Preludium' in Bc.

o No Bc part.

SCHENCK 12

LE NYMPHE DI RHENO per due Viole di Gambe Sole
- GIOVANNI SCHENCK [SCHENCK 1694 (1)]

SCHENCK 1694(1)
Viol I, Viol II
P.

Vd 45 No.				
SONATA I 1	1:1, 1:1			
Allemanda 2	1:2, 1:2			
Corrente 3	2:1, 2:1			
Sarabande + variatio 4	2:2, 2:2			
Giga 5	2:3, 2:3			
SONATA II 6	3:1, 3:1			
Allemanda 7	4:1, 4:1			
Corrente 8	4:2, 4:2			
Sarabanda 9	4:3, 4:3			

PUBLICATIONS - See SCHENCK 1694 (1)/1

SCHENCK 1694(1)
Viol I, Viol II
P.

Giga 10	5:1, 4:4			
SONATA III 11	5:2, 5:1			
SONATA IV 12	8:1, 8:1			
Bourée 13	9:1, 9:1			
Rondeau 14	9:2, 9:2			
Menvet 15	10:1, 10:1			
SONATA V 16	10:2, 10:2			
Aria Polonese 17	11:1, 11:1			
SONATA V 18	12:1, 12:1			

1982

1952

SCHENCK - LE NYMPHE DI RHENO , for two viols -continued.				Incrpits : 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.		
19	Allemanda 13:1, 13:1				28	Sarabanda 18:2, 18:2	
20	Corrente 13:2, 13:2				29	Giga 18:3, 18:3	
21	Sarabanda 14:1, 14:1				30	Rondeau 19:1, 19:1	
22	Giga 14:2, 14:2				31	Gavotta 19:2, 19:2	
23	SONATA VII 14:3, 14:3				32	Menuet 19:3, 19:3	
24	Aria Amaroso 16:1, 16:1				33	SONATA IX 20:1, 20:1	
25	SONATA VIII 16:2, 16:2				34	Aria Allegro 20:2, 20:2	
26	Allemanda 17:1, 17:1				35	Tempo di Sarabanda 20:3, 20:3	
27	Corrente 18:1, 18:1				36	Giga 21:1, 20:4	

SCHENCK 1694

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

VdGS 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.

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

Adagio/Adagio/

Aria largo/Allegro
Prestissimol

Adagio/Allegro

1.

(1),
2

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

Adagio

2.

(2),
11

Giga

3

(3),
12

Corrente

4

(4),
14

Adagio

5

(5),
15

Vivace

6

(6),
16

PUBLICATIONS: See SCHENCK 1694(2).

SCHENCK 1694 (2)
(seq.),
P.

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

Adagio

7

(7),
22

Allemande

8

(8),
23

Corrente

9

(9),
24

Sarabande

10

(10),
25

Giga

11

(11),
26

Gavotta

12

(12),
27

Gavotta 2a

13

(13),
28

SCHENCK - 16

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

Vdqs No.	SCHENCK 1694(2) (seq.), P		
SONATA IV - Adagio/Adagio/ Allegro/ Prestissimo	(14), 30		
14			
Allemanda	(15), 33		
15			
Corrente	(16), 34		
16			
Sarabanda	(17), 35		
17			
Giga	(18), 36		
18			
Menvetto	(19) 37		
19			

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

1992

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

Heinrich **SCHMELZER**
Duodena Selectarum Sonatorum (Nuremburg, 1659)
 [two violins and viola da gamba]








Lbl, Add.
31423

DRc, D2

Haslemere
II.c.25

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

three-part Tr/Tr/bc unless otherwise stated

F-Pc, Rés
Vm⁷673

GB-Lbl,
Add. 31243

GB-DRc, D2

	no.	f.	p.	other sources and remarks
[-]* 	4			S-Uu, IMhs 58:10 (a5)
13 	9			S-Uu, IMhs 58:9a-b
14 	10			
15 	13			'Pastorella'
[-] + 	16			attrib. elsewhere to Pohle and Bertali; probably by Pohle
16 	17			
17 	23			CS-KRa, 4:112; 4:151(1) a5; 4:231(7)
18 	38			
19 	48			Lamenta a 3
20 	49			CS-KRa, 4:139 (a4)
21 	53	216	8	S-Uu, IMhs 8:7 and GB-HAdolmetsch II.c.25, no. 3
22^ 	103			S:Uu, IMhs 8:18
23 	116			Lamente sopra la morte Ferdinandi III

* publ. in *Sacro-profana concencus musicus* (1662), no. 7 a5

+ attrib. Pohle in S-Uu, IMhs 5:9 (a5); IMhs 57:9 (a5);
Bertali (a6) in CS-KRa 4:96

^ violin and bc only


SCHMELZER, Johann Heinrich

Sacro-Profanus Concentus Musicus (Nuremberg, 1662) [DTÖ cxi-cxii (1965)]

key

S-Uu
MSS

Sonata 1 C  a8 2 trumpets, 2 vlms, 4 gambas, Bc

Sonata 2 d  a6 Corn. & Tromb. 1-3, or vln, gambas 1-3, Bc

Sonata 3 C  a6 2 vlms, 4 gambas, Bc

Sonata 4 a  a6 2 vlms, 4 gambas, Bc

Sonata 5 g  a6 2 vlms, 4 gambas, Bc

Sonata 6 d  a6 2 vlms, 4 gambas, Bc

Sonata 7 D  a5 2 vlms, 3 gambas

Sonata 8 G  a5 2 vlms, 3 gambas

Sonata 9 d  a5 2 vlms, 3 gambas

Sonata 10 D  a4 vln, 3 gambas

Sonata 11 F  a4 vln, 3 gambas











Sonata 12 Wind instruments







January 2009

SCHMELZER-3

58:10

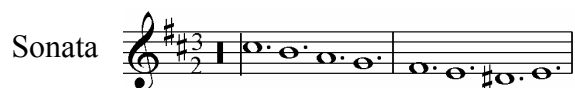
58:13

SCHMELZER, Johann Heinrich		key	GB-Lbl, Add. 31423	GB-HAdo Imetsch, II.c.25	GB-DRC, D5	S-Uu IMhs	D-W, Cod. Guelf. 34.7 Aug 2°
		violin, viola da gamba and continuo	f.	no.	no		no./p.
Sonata	a		226r	14		8:6	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	2 violins and continuo 				8:13	
Sonata	e					8:5	
Sonata	g	2 violins, viola da gamba and continuo 				8:8	64/113
Sonata	G					8:11	
Sonata	G					8:12	
January 2009						SCHMELZER-4	

SCHMELZER, Johann Heinrich			S-Uu, IMhs	D-W, Cod. Guelf. 34.7 Aug 2°	
	key				
	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



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

Violin, viola da gamba, bc



HAdolmetsch, II.c.25, no. 1
DRc, D2, seq. (8)

Jacob SCHULTZ

1. Galliard  Musical notation for Galliard 1: Treble clef, 3/2 time signature, key signature of one flat (Bb). The melody consists of a half note Bb, a quarter rest, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note Bb, and a quarter note A.

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

2. Galliard  Musical notation for Galliard 2: Treble clef, 3/2 time signature, key signature of one flat (Bb). The melody consists of a half note Bb, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note Bb, and a quarter note A.

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



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

Joseph SHERLIE

Airs for lyra viol

Vdcs No.

EIRE
-Dtc
MS
D.1.21/I

QB-Cu
MSS
Dd 5.20
Nn 6.36

Mp
MS
BrM 832
Vu 51

Ob MSS
Mus Sch
D.245
D.247

Och
MS
439

ffefff:

Gall. 1

P.	f.	f.	P. 47'	P.	f.	P.		
----	----	----	-----------	----	----	----	--	--

fefhf:

Alm. 6

			III, 7; 40 :1					
--	--	--	------------------------	--	--	--	--	--

Cor. 7

			III, 9; 41					
--	--	--	------------------	--	--	--	--	--

Par. 8

			III, 11; 42 :2	Merro	Merro			
--	--	--	-------------------------	-------	-------	--	--	--

ffhfh:

Prel. 11

	24		IV, 25; 66:1	108 :1 A		113	= Anon 9124	
--	----	--	--------------------	----------------	--	-----	-------------	--

Par. 12

				113				
--	--	--	--	-----	--	--	--	--

Par. 13

	34 :1			114		118		
--	----------	--	--	-----	--	-----	--	--

Gall. 14

	34 :2	31'	IV, 22; 64	115		119		
--	----------	-----	------------------	-----	--	-----	--	--

Par. 15

Ballet				118 AP				
--------	--	--	--	-----------	--	--	--	--

Alm. 16

				120				
--	--	--	--	-----	--	--	--	--

Gall. 17

				122				
--	--	--	--	-----	--	--	--	--

JOSEPH SHERLIE

Airs for Lyra viol- cont'd
(Coranto 20 has a duet version)

vags
No.

		SIMPSON T 1621	EIRE -Dtc MS	GB- MP MS	Ob MSS Mus Sch	Och MS	Lbl Add MS		PRB
		No.	P.	FB P.	P.	P.	P.	f inv.	
ffhfh contd:									
Princes Corant		36		IV, 5; 49 :1				104 A	
18 A		Joseph Scherley			= Andrew Marks no. 3				
Gall.			62:1	IV, 26; 66 :2					
19 A									
a.					44				✓
Cor. 20									
b.									
A		Taffel consort; a 4	70:2	IV, 17; 61 A		44	120 A		✓
fhfhf:									
Gall.				VI, 3; 76 :1					
25 d		Ballet			Mezzo	Mezzo	=Anon 9415; Ferrabosco II 198		
Alm.				VI, 4; 76 :2					
26 d									
Cor.				VI, 5; 77 :1					
27 d									
Alm.				VI, 9; 79 :2					
28 D									
Par.				VI, 14; 82 :2					
29 d									
Gall.				VI, 15; 84					
30 d									