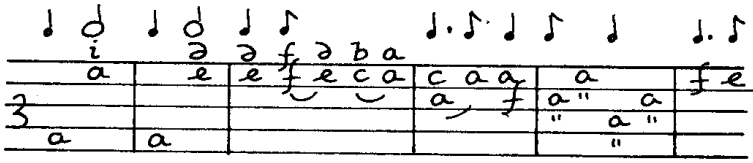
Mons[r] Jean F

SIBIGER

'A° = 1700 48'

Saraband efdef

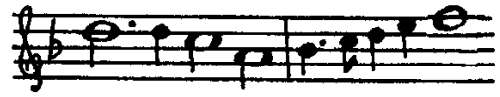
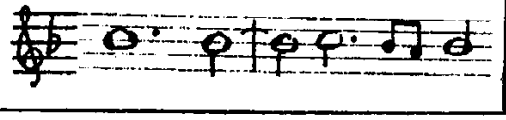


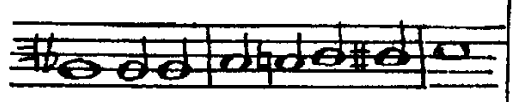
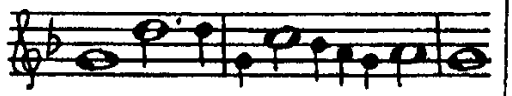
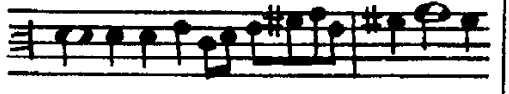
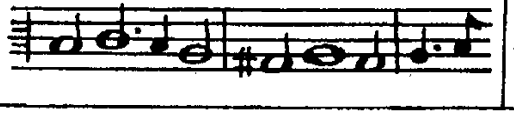
S-L MS
C.28,
P.68

WILLIAM

SIMMES

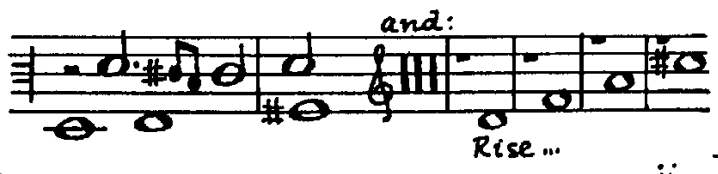
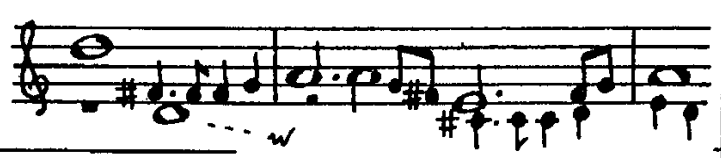
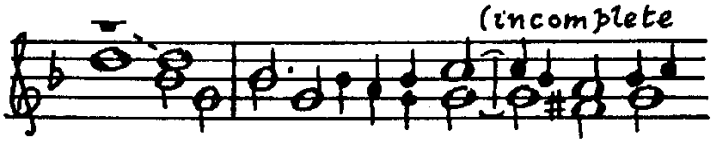
Fantasies a 5

VdGS No.		GB-Och MSS 716-20	PRB Prod'ns	MUS BRIT 9
		no.	no.	no.
1		34	1	46
2		35	2	
3		36	3	

VdGS No.		Och MSS 67	Och MSS 716-20	PRB Productions
		f	no.	
4			37	4
5			38	5
6			39	6
7		37′	40	7

WILLIAM SIMMES

Verse anthems

		GB-Lbl Add MSS 17792-6	GB-Lbl Add MSS 29366-8	GB-Lbl Add MSS 29372-7	GB-Lbl Add MSS 29427	GB-Lbl Add MSS 37402-6	Och MSS 56-60	T MSS 1162-7	US-NYp MSS 4180-5	US-Cl Wr f.35v	US-Ws V. a. 412
		f.	f.	f.	f.	f.	P.	no.	f.	no.	no.
Arise [Rise O my soul	i	114′ 'East'	13′	21′	33′	92	28	80 A	35′ 'East'	18	28
V a5 											
And thou my soul	ii	115	13′	22	33′	92	29	80A	35′	18	28
To thee O Jesu	iii	115′	14	22′	34	93	30	80A	36	18	28
Awake [away] fond thoughts			16				157	105 A		CAB parts only	
V a6 											
Haste thee O God		Merro	15	Myriell	Myriell				Merro		
V a5 											

CHRISTOPHER SIMPSON

(c.1604-1669)

For some years the principal work on Simpson comprised that of Meredith (see SIMPSON M) and Richards (see BASS R). This has been supplemented more recently by Urquhart's studies of autographs of Simpson which are now considered to include:

GB-T MS 390 (printers copy for the *Compendium).*

GB-Och MS 1183, f.28, annotations and music hand of a set of divisions, for treble and bass, VdGS No.5.

B-Bc MS Litt. XY 24,910, playing parts of *The Seasons,* without continuo but otherwise complete.

Details of MSS in private hands were kindly contributed by Ian Harwood. One of them is a single bass part of 23 two-part airs by Simpson; its existence has prompted the constitution of a separate list of two-part airs, despite the many correspondences - details of which are tabulated - with the three-part airs and the Little Consort.

A feature peculiar to the division viol repertoire is the proliferation of copies of *The Division Viol* into the back of which were bound leaves of manuscript paper bearing sets of divisions by numerous composers. The practice is testimony to Simpson's acknowledged eminence in the field; it undoubtedly ensured the survival of many papers which otherwise might have 'taken the air in kites', as North put it. One such Simpson', at US-Cn, has in its MS leaves some sets of divisions which correspond, not to other bass viol settings, but to those in Playford's *The Division Violin.*

CHRISTOPHER SIMPSON

VdGS (Richards) Nos. RC (RT)

Preludes and Divisions for Solo Bass Viol from 'The Division Viol'

	SIMPSON 1659 etc and 1667/1	GB-Cfm MU MSS		DRc MS	Ob MSS		
		645	647	A.27	MUS. C.39	Mus. Sch. C.61	F.574
	P.	f.	P.	P.	f.	P.	P.
Preludes							
1 (61)	53	4′ inv.			'Divisions for the Viol' – 1679′		6
2 (434)	53	4 inv :1		132			
3 (78)	53	4 inv. :2					
Divisions							
4 (31)	54			190	41′		
5 (409)	55				42′		
6 (273)	56			295			
7 (360)	57		34	68	22		
8 (27)	58			Canon P. Falle – Score	43′		
9 (5)	60				45′	25 F	
10 (401)	62			278			
11 (383)	65						

CHRISTOPHER SIMPSON

VdGS (Richards) No.

Other Divisions for Solo Bass Viol

	GB-CHEr MS DLT/B 31	HA-dolm MS II.c.24	Lcm Pr bk. III.F.10 (2)	Ob pr bk. 184 c.8	Ob MSS Mus c.39	Ob MSS Mus Sch C.71	B-Bc MS LiH XY 24.910	US-NYp MS Drexel 3551		VdGS SP
RC (RT)	f.	no.	f.	P.	f.	P.	f.	P.		no.
12 (393)			10							
13 (384)			10′							
[Passamezzo Moderno] 14 (3)			14′		39′ A					
[Tregian's Ground] 15 (802)							in Tr. part book	72		
16 (763)						126				
[17] (403)						138	75′			
18 (406)		7			35′					
19 (271)					55					
20 (759)					56					
[21]		9								
[22]		21								
[23] (371)	122′			81 A						140

tablature (ffeff): Sir P. Leycester's lyra viol book

MS additions to a SIMPSON 1659

MS additions to a SIMPSON 1659

MS additions to a SIMPSON 1659

1980 rev 1989.

C. SIMPSON – 2

CHRISTOPHER SIMPSON
Divisions and Ayres for 2 Bass Viols

VdGS (Richards) No. 'Rc'	'RT'		'Compendium' no.	Ob MSS Mus Sch C.59-60 P.	Ob MSS Mus Sch C. 61 P.	Ob MSS Mus Sch C.77a-b no.	Ob MSS Mus Sch F.573 f.	MS in private hands no.
23	93 92			24, 42	similar ground in DIV VLN 1685 No. 6 (anon).			
24	90 91			41, 44	12 rev.	1		
25	468 472			42, 45		2	16' A	
26	103 98			43, 46	Hen. Knight of Wadham (1687), owner	3	as solo: RT 468 as first division	
27	95 96					5		
28	333 320					7		
29	560 561		II/1					1
30	605 625		II/2	* true pitch of these lower parts is an octave lower				2
31	839 843		II/3					3
32	566 601		II/4	F. Witchey	2 parts in score			4
33	846 845		II/5					5
34	818 819		II/6					6

Divisions & Ayres for 2 Bass Viols, concluded.
Divisions for Treble and Bass

VdGS (Richards) No. 'Rc'	'RT'		'Compendium' no.	DRc MS A.27 P.	Ob MSS MUS c.39 P.	Ob MSS Mus Sch c.59-60 P.	Och MS 1183 f.	MS in private hands no.	Dovehouse Ed. no.
[35]	580 579		III/1	107 (a)	'Divisions for the Viol, 1679'				
[36]			III/2	107 (b)					
37	835 837		III/3	108					
38			II/4					Tr only	
39			III/5						
40			III/6						
Tr & B VdGS No. 1		*		tablature transcribed into staff notation by Canon Philip Falle		53, 56		1	1
2		*			55	54, 57		2	1
3		*				55, 58	B only	3	1
4		*			56	57, 60		4	1
5		*			as solos, see Rc 19, 20		28	5	
6							29	6	

'For Sir John St. Barbe, Baronet. (upper part in tablature)

CHRISTOPHER SIMPSON

2-part Airs

VdGS No.		MS in private hands	Playford CA 1655	Ob MS Mus Sch D. 220			cf. 3-part Air	cf. Little Consort	
		no.	no.	P., no.			no.	no.	
1	[Pav] d	1						15,	
2	[Alm] d	2						16	
3	[Sar] d	3						17	
4	[Alm] d	4						22	
5	[Sar] d	5						23	
6	Alm d	6	102					21	
7	[Alm] d	7						18	
8	Alm d	8	103					19	
9	Sar d	9	104					20	
10	Pav F	10					7		
11	[Alm] F	11		154, 7					
12	[Sar] F	12		154, 8					
13	Alm c	13		22				66, 1'	19		
14	[Cor] c	14							20		
15	Ayre c	15		23				66, 2	21		
16	Sar c	16									
17	Pav g	17			36				1		
18	Cor g	18			39				2		
19	Alm g	19			37				3		
20	Ayre g	20			38						
21	Sar g	21			40						
22	[Alm] G	22							13		
23	[Sar] G	23							14		

	MS in private hands	Playford MB 1651	Playford CA 1655	Ob MS Mus Sch D. 220		cf. 3-part Air	cf. Little Consort	
	no.	no.		P., no.		no.	no.	
13 Alm c	13	22		66, 1'		19		
14 [Cor] c	14					20		
15 Ayre c	15	23		66, 2		21		
16 Sar c	16							
17 Pav g	17		36				1	
18 Cor g	18		39				2	
19 Alm g	19		37				3	
20 Ayre g	20		38					
21 Sar g	21		40					
22 [Alm] G	22						13	
23 [Sar] G	23						14	

The MS in private hands is a single bass part; treble incipits have been supplied from concordant versions where such exist.

CHRISTOPHER SIMPSON
The Months (Tr B B Bc)

publ. DOVEHOUSE

	GB-Ob MSS Mus. Sch. C.54 – 57 no.	GB-Ob MSS Mus. Sch. C.58 f.	Lbl Add MS 31436 no.
Jan.	1	1′ A	1 (f.13) A
Feb.	2	4′ A	2 A
Mar.	3	7′ A	3 A
Apr.	4	10′ A	4 A
May	5	13′ A	5 A
June	6	16′ A	6 A
July	7	19′ A	7 A
Aug.	8	22′ A	8 A
Sept.	9	25′ A	9 A
Oct.	10	29′ A	10 A
Nov.	11	33′ A	11 A
Dec.	12	36′ A	12 A

Parts copied for Edward Lowe by John Lillie – for £5, paid on 29 Dec. 1668

Score, copied by Matthew Hutton (Oct 1668): given to E. Lowe by 27 Jan 167 3/4.

all misattributed in pencil to Hingeston.

CHRISTOPHER SIMPSON
The Seasons (Tr B B Bc)

publ. SIMPSON SN

	Ob MSS MusSch C.54 – 57 no.	Y MS M.56 f.	Lbl Add MS 31436 seq.	T MSS 296 – 9 no.	B-Bc MS Lilt X'Y, 24,910 no.	EIRE-Dm MS Z3.4.13 Bass2 f.	EIRE-Dm MS Z3.4.13 Bc f.
SPRING Fant.	13	1′	(1) (f26′)	1	1 (f.41)		64′ A
Ayre	14	7	(2)	2	2		65 A
Gall	15	12	(3)	3	3		65′ A
SUMMER Fant.	16	19	(4)	4	4		65′ A
Ayre	17	23	(5)	5	5	60 A	66 A
Gall.	18	28′	(6)	6	6	60′ A	-
AUTUMN Fant.	19	34	(7)	7	7	61 A	66′ A
Ayre	20	38′	(8)	8	8	61′ A	67 A
Gall.	21	42′	(9)	9	9	62 A	67 A
WINTER Fant.	22	47	(10)	10	10	62′ A	67 A
Ayre	23	51′	(11)	11	11	63 A	-
Gall.	24	55	(12)	12	12	63′ A	67′ A

Score copied by Matthew Hutton

all attr. Simpson

8 Parts

Parts, without Bc; autograph.

c-SIMPSON-5

1980 rev. 1989 and for 7th Instalment, 2002

CHRISTOPHER SIMPSON

22 3-part Ayres

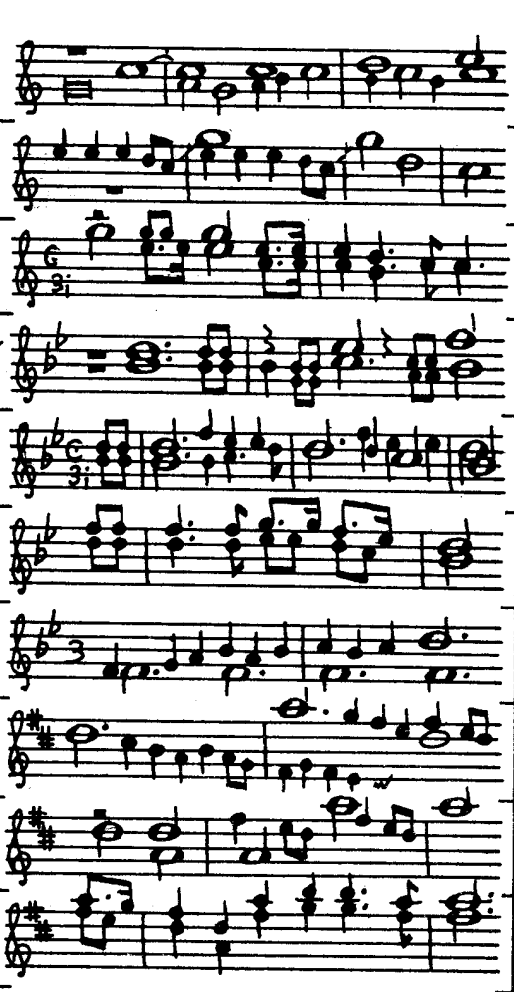
for Tr Tr B

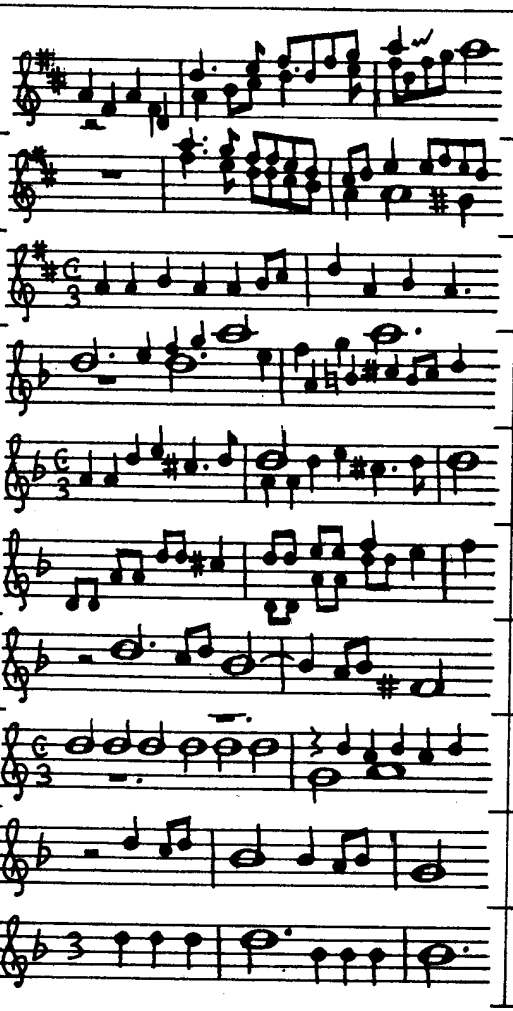
vdGs ALL PUBLISHED (Dovehouse)

⊕ cf. 2-part setting
* Note values halved
⁜ 3 bars only, of this Tr opening, marked 'at Welbeck'.

No.		GB-En MS 9455-7	Och MS 1027	Lcm MS 4341	Ob MSS Mus. Sch. E.431-6	Ob MSS Mus. Sch. E.447-9	Ob MSS Mus. Sch. C.59	Lbl Add MSS 18940-4	W MSS Vic. Cho. 5-6	Griffith Boynton MS.	cf. 2-part	GB-Mch MS Mun. A.2.6
		no.	no.	no.	P.	no.	P.	seq.	no.	seq.	no.	no.
Pav 1 D		1	1	13	147		59 ⁜	(1) f.11	[7]			
Alm 2 D		2	2	14 Air	148 Air			(2)	[8]			
Cor 3 D		3	3	15 Sar	149			(3)	9			
Air 4 D		4	4	16	150			(4)	10			
Cor 5 D		5 *	5	17	151 *			(5)	11			
Air 6 D		22	Tronly			⊕ = Tr part missing from E.448			1 fragments of Tr & B			
Pav 7 ⊕ F		6	6	1	135	[5], 40 ⊕		(16)		keyboard	10	
Air 8 F		7	7	2	136	[6], 41 ⊕		(17)	2 fragments of Tr & B			B only
Cor 9 F		8	8	3 Sar	137	[7], 41′		(18)	3	(52)		32 A
Air 10 F		9	9	5	138	[8], 42		(19)	[5]			
Sar 11 F		10	10	6	139	[9], 42′		(21) Cor f.19	6			
Air 12 F		11	11	4	140	[10], 43		(20)	[4]			
Pav 13 d		12	12	7 Air	141 Air	[11], 44′		(10)	16			
Gall 14 d		13	13 *	8	142	[12], 45		(11)	17			
Air 15 d		14	14	9	143	13, 45′		(12)	18			
Alm 16 d		15	15	10 Air	144 Air	14, 46		(13)	19			
Gall 17 d		16	16	11	145	15, 46′		(15)	-			
Air 18 d		17	17	12	146			(14)	20			
Alm 19 ⊕ c		18	18		131 Air	1 38′ ⊕		(6)	12	13	20	
Cor 20 ⊕ c		19	19		132	3, 39′ ⊕		(7)	13	14	21	
Air 21 ⊕ c		20	20		133	2, 39 ⊕		(8) Alm	14	15	22	
Sar 22 c		21	21		134	4, 40 ⊕		(9) Cor	15		23	

1980, rev. 1989 and for 7th Instalment, 2002

CHRISTOPHER SIMPSON
20 4-part Ayres
for Tr Tr B B

VdGS No.	GB-Ob MSS Mus. Sch E.431-6 P.	GB-Ob MSS Mus. Sch F.568-9 f.	En MS * 9453 no.	D-Hs MS ND VI 3193 no.		
1 c	339	47′	1	1		
2 c	340	48	2	2		
3 c	341	48′	3	3		
4 Bb	342	49	4	4		
5 Bb	343	49′	5	5		
6 Bb	344	50	6	6		
7 Bb	345	50′	7	7		
8 D	346	51	One Tr only, the upper of those shown here	8		
9 D	347	51′		9		
10 D	350	52		10		

* Note: { En MS 9453, formerly Panmure 16: the 7 airs quoted here form the entire contents of the MS.

VdGS No.	Ob MSS Mus Sch E.431-6 P.	Ob MSS Mus Sch F.568-9 f.	Ob MSS Mus Sch F.568 only	D-HS MS ND VI 3193 no.		
11 D	348	52′		11		
12 D	349	53′		12		
13 D		53′		13		
14 d	351	54		14		
15 d	353	54′		15		
16 d	352	55		16		
17 g	354	55′	One Tr. only	17		
18 g	356	56′		18		
19 g	Complete version	One Tr. and one B only	57′	19		
20 g			57′	20		

SIMPSON-7

Revised for 7th Instalment, 2002

CHRISTOPHER SIMPSON

"Mr Sympson's Little Consort in 4 Setts" (E.430)

(Tr, lyra, B, Bc)

All publ. PRB (VC043A, B, C) (3 vols.)

VdGS No.	GB-Ob MS Mus Sch E.430 no.	Och MS 1021 no.	cf. 2-part airs no.		VdGS No.	Ob MS Mus Sch E.430 no.	Och MS 1021 no	cf. 2-part airs no.	
[Pav] 1 g	1	1	17		[Sar] 14 G	14	14	23	
[Cor] 2 g	2	2	18		[Pav] 15 d	15	15	1	
[Air] 3 g	3	3	19		[Alm] 16 d	16	16 only	2	
[Cor] 4 g	4	4			[Sar] 17 d	17	17 B	3	
[Alm] 5 g	5	5			[Alm] 18 d	18	18	7	
[Cor] 6 g	6	6			[Air] 19 d	19	19	8	
[Alm] 7 g	7 complete	7 bass only			[Sar] 20 d	20	20	9	
[Sar] 8 g	8	8			[Alm] 21 d	21	21	6	
[Pav] 9 G	9	9			[Air] 22 d	22	22	4	
[Alm] 10 G	10	10			[Sar] 23 d	23	23	5	
[Cor] 11 G	11	11			[Alm] 24 D	24	24		
[Cor] 12 G	12	12			[Alm] 25 D	25	25		
[Alm] 13 G	13	13			[Air] 26 D	26	26		

CHRISTOPHER SIMPSON
Airs for lyra viol

	PLAYFORD T	Dbrd-Kl MS 4°MUS 1098 S	GB-CCu MS Hen Dep 77(1)	Mp MS 832 Vu 51 Tun.	
	no.	no., f	no., P	no., P	
e♭fhf tuning:					
Alm 101 g	194				
Cor 102 g	99				
Sar 103 g	138				
f♭efh:					
[Div] 111 D			7, 94		
Alm 112 D				XIII, 20, 151 :1	
fe♭fh:					
Prel. 121 d	222				
Alm. 122 d *	172	11, 74′ A			
fe♭fh (cont[d]):					
Sar 123	144			XIV, 20, 165 :2	
Sar. 124	157				
[Div] 125 d			4, 82	see SWITONI	
[Div] 126 d			8, 98		
ff♯hf♯h:					
[Div] 131 a			–, 106		
ef♯ff♯e:					
Sar 136 B♭			2, 208		
Cor 137 B♭				XXI, 8, 210 :1	

'Hengrave Hall' MS sequences from MRLV 1661

Manchester LV book

	PLAYFORD T	GB-CCu MS Hen Dep 77(1)	Mp MS 832 Vu 51 Tun.	
	No.	no., f	no., P	
Sar 123	144		XIV, 20, 165 :2	
Sar. 124	157			
[Div] 125 d		4, 82	see SWITONI	
[Div] 126 d		8, 98		
[Div] 131 a		–, 106		
Sar 136 B♭		2, 208		
Cor 137 B♭			XXI, 8, 210 :1	

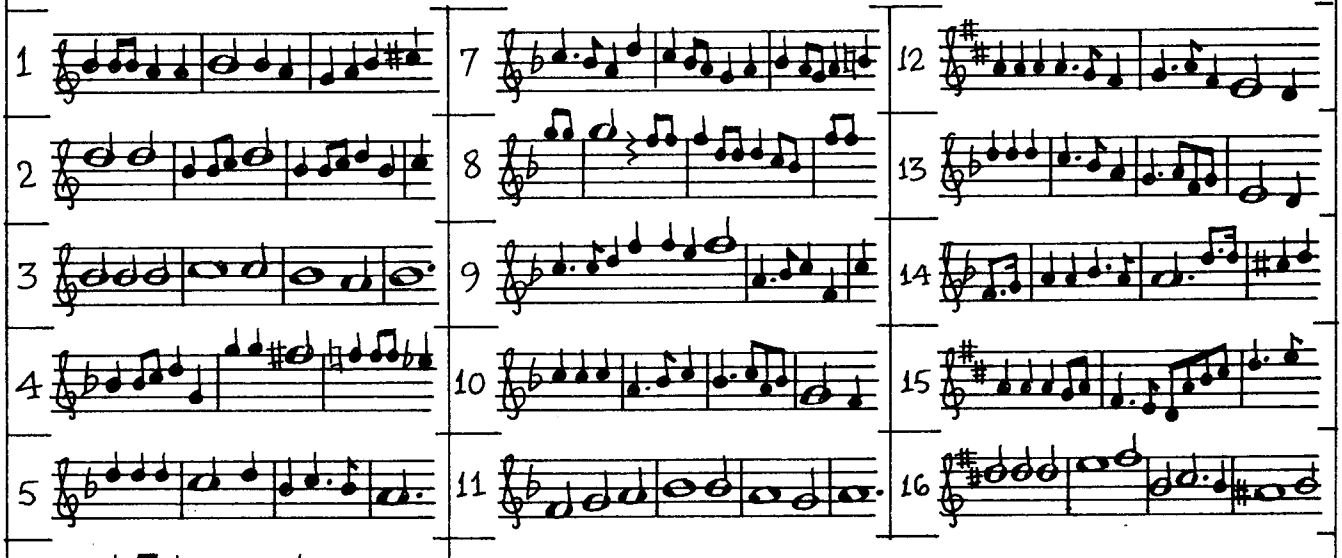
C. SIMPSON – 9

April 2010

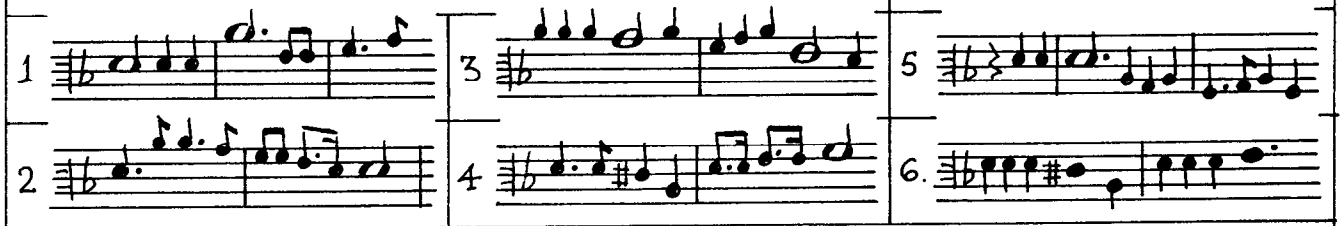
*Basis of Simon Clark's Division VdGS 3

Alm 135: as Anon 9614

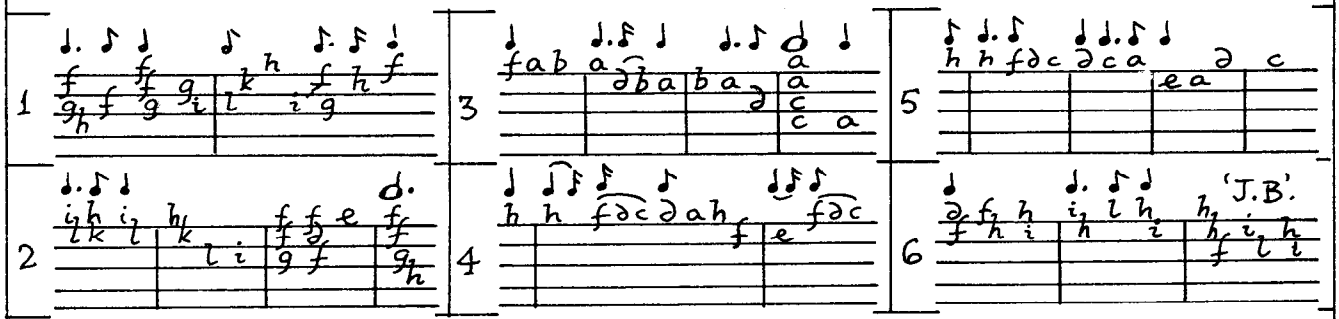
CHRISTOPHER SIMPSON et al. Airs from 'A Compendium of Practical Musick'.
Source: Copies at GB-Lbl of editions of 1665 (with all except the last 10 airs), 1667 (no airs at all) and 1678 (all airs). Numbering given here is that of the third edition (1678), which was used by Lord in SIMPSON 1667/1

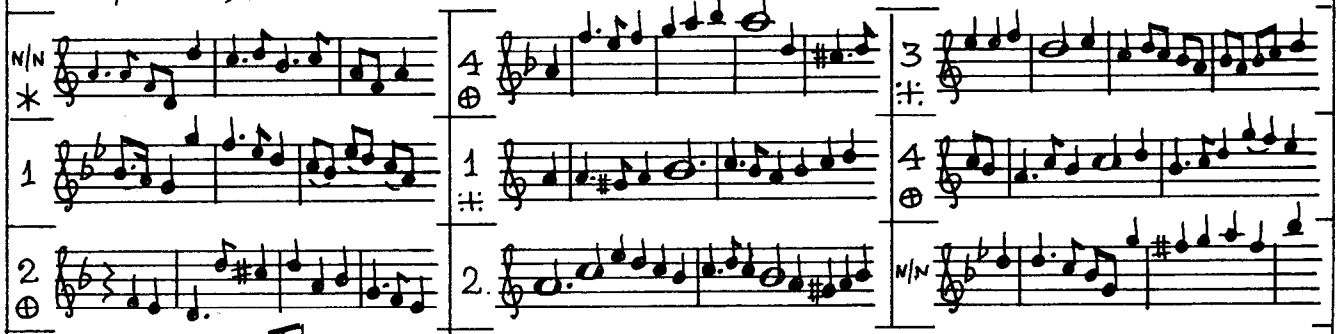
Two-part airs in score, for treble and bass

Order of airs in 1665 ed: 1-6, 8-11, 17, 14, 13, 15, 16, 12.

'For two Bass-viols' Airs, set out in parts



'For Sir John St. Barbe, Baronet' Tablature (ffeff) for Bass Viol, with Bc (staff).

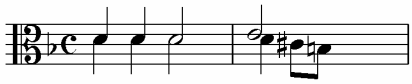
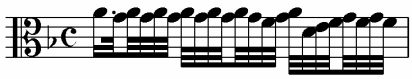
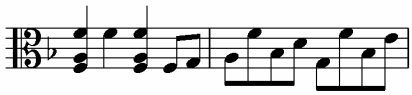
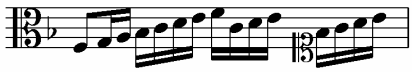
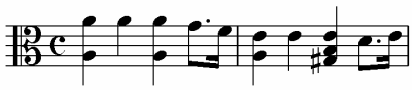
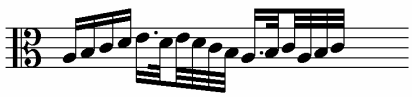
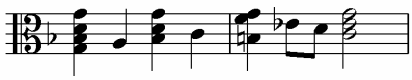
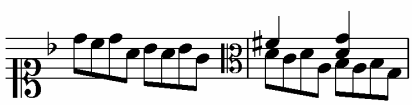


'Lessons by Sundry Authors for the Treble, Bass-viol and Harp' IN 1678 ED. ONLY
Tr & B parts only, the first & last airs in score, the numbered airs in parts.

* [Ives 'See the Building' 119] ⁜ 'Two parts'
⊕ 'Francis Forcer'

SIMPSON, Christopher

Miniatures and exercises for bass viol

David Pinto has pointed out that the 1667 edition of Simpson's *The Division-Viol* includes a page of miniatures and exercises on page [62] (the verso after the final page of text). These are indexed below.

1.

2.

3.

4.

5.

6.

7.

8.

THOMAS SIMPSON

Pieces 'of 4 Voyces'
Bass book only :
GB-MA MS U951.229

VdGS No.

U951.229

no.

1 2 3 4 5 6 7 8 9

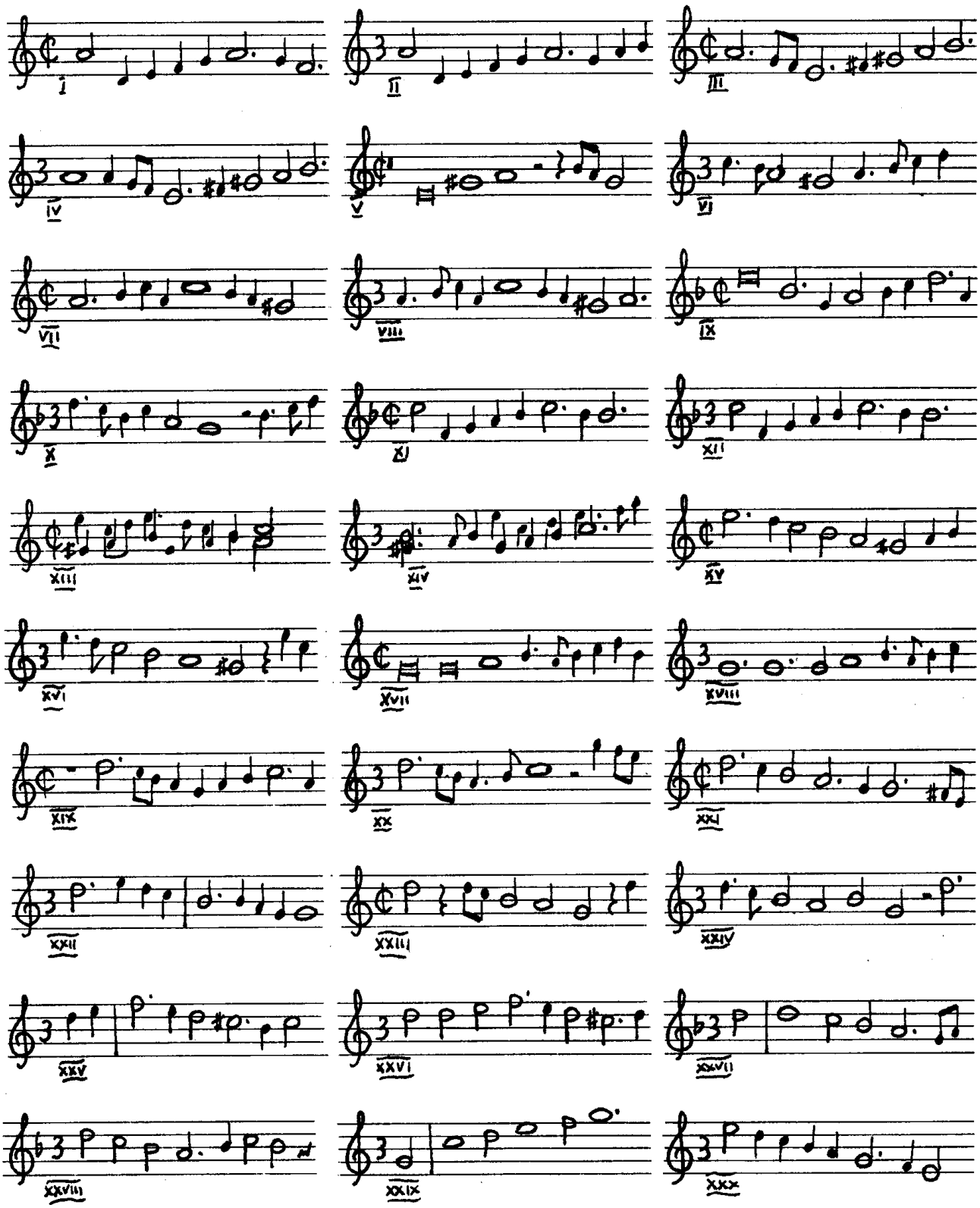
'To the right Worshipfull and true favourore of Musicke, Sir Norton Knatchbull, Knighte

U951.229

no.

10 11 12 13 14 15 16 17 18

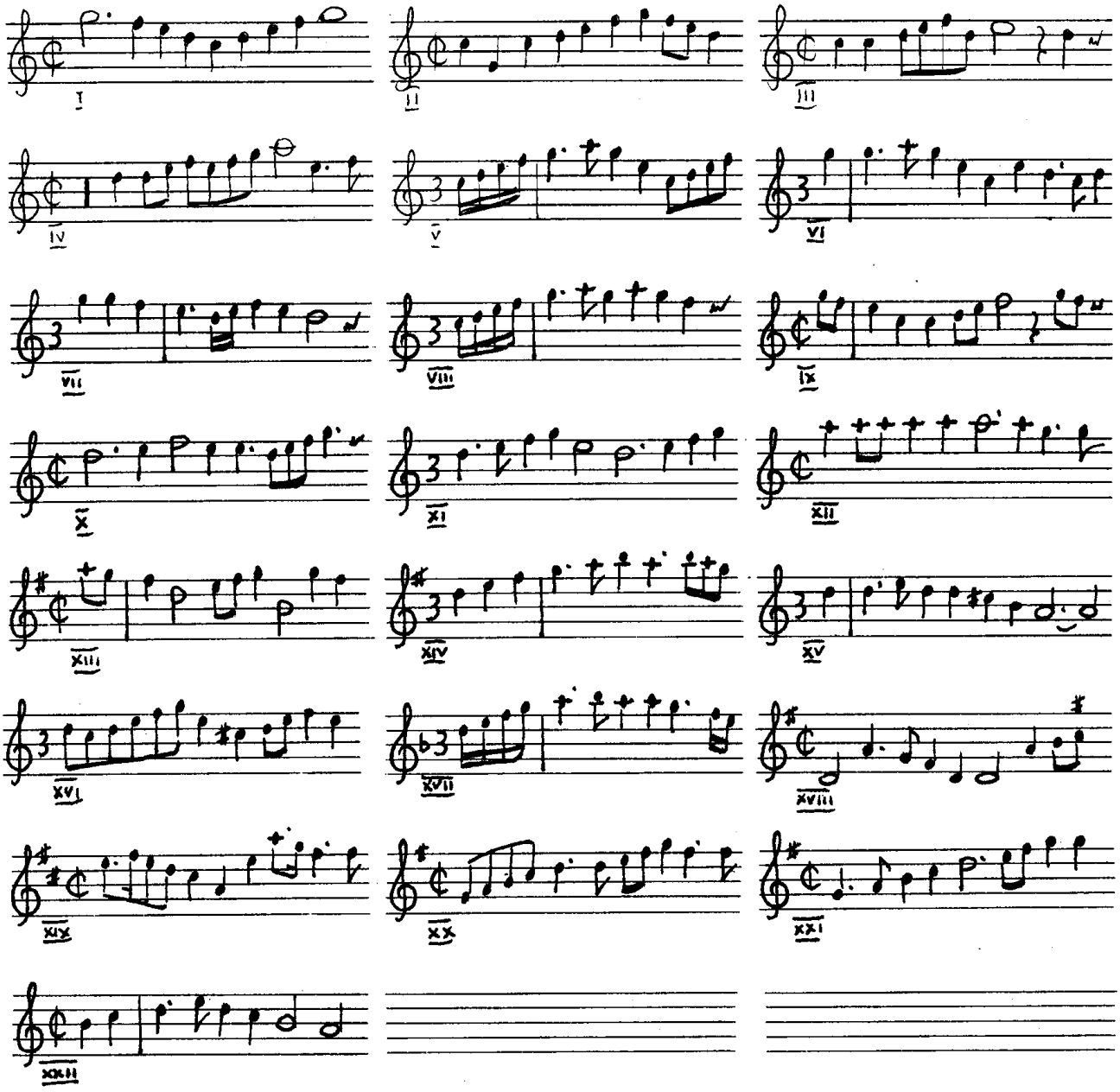
19 Sir Norton Knatchbull's Paven

19

THOMAS SIMPSON

Opusculum Neuwer Pauanen (Hamburg, 1610)

Consorts in Five Parts

VdGS No.

20	I	Pavan	
21	II	Galliard	
	III	Pavan	by John Dowland, VdGS No. 2 (q.v.)
22	IV	Galliard	
23	V	Pavan 'Sachevil's dolorosi'	
24	VI	Galliard	
	VII	Pavan	by Thomas Tomkins, VdGS No. 6 *a*5 (q.v.)
25	VIII	Galliard	
26	IX	Pavan	
27	X	Galliard	
	XI	Pavan	by John Dowland, VdGS No. [22]
28	XII	Galliard	
	XIII	Pavan	by John Farmer, VdGS No. 1
29	XIV	Galliard	
30	XV	Lazers Pavan	
31	XVI	Galliard	
	XVII	Pavan	by John Farmer, VdGS No. 2
32	XVIII	Galliard	
33	XIX	Pavan	
34	XX	Galliard	
	XXI	Pavan	by John Dowland, VdGS No. 10 (q.v.)
35	XXII	Galliard	
36	XXIII	Pavan	
37	XXIV	Galliard	
38	XXV	Courante	
39	XXVI	Volta	
40	XXVII	Courante	
41	XXVIII	Volta	
42	XXIX	Courante	
43	XXX	Volta	

THOMAS SIMPSON

Opus newer Paduanen, Galliarden, Intraden, Canzonen (Hamburg, 1617)

Consorts in five parts — All published: Musica Rara

VdGS No.			
44	I	Paduana	
45	II	Intrada	
46	III	Ricercar	
47	IV	Canzon	
48	V	Courante	
49	VI	Courante	
50	VII	Volta	
51	VIII	Courante	
52	IX	Allmande	
53	X	Paduan	
54	XI	Galliard	
55	XII	Intrada	
56	XIII	Ballet	
57	XIV	Volta	
58	XV	Courante	
59	XVI	Volta	
60	XVII	Courante	
61	XVIII	Ballet: *La mia Salome*	
62	XIX	Almanda	
63	XX	Mascarada	
64	XXI	Bleyers Armbande	(Nicolaus Bleyer, VdGS No. 1)
65	XXII	Pasameza	

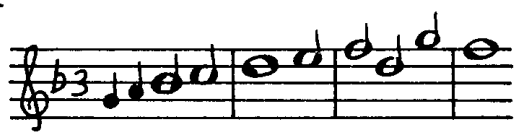
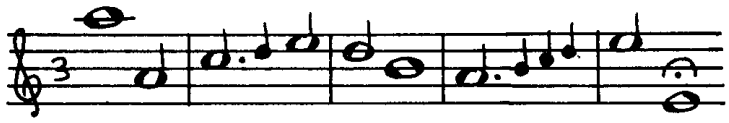
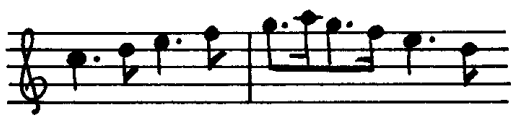
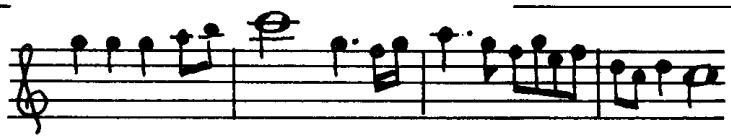
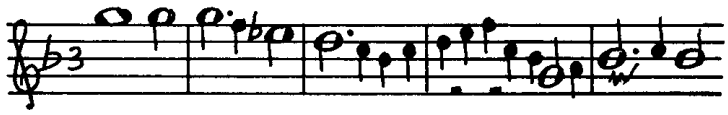
Thomas **SIMPSON**

Airs a 4 :

Contributions to Taffelconsort (1621)

(Complete Edn.: publ. London Pro Musica)

VdGS No.

		SIMPSON T 1621		Publications		
				MB 9	Heinrichs-hofens	
		no.		no.	no.	
Paduan 66		1			Consortium Ed.	
Ballet 67		6				
Volta 68		11			1	
Allmande 69		20		107		
Ricercar [Robin] 70		29		106		
Male content 71		37		105		
Canzon 72		45				

Jean SNEP fl. c.1700

Sonate, Allemande, Op.1 (Amsterdam c.1698): See SNEP1698

Pieces for bass viol & continuo.

GB-DRc MS A.27 is a copy made by Canon Philip Falle (1656-1742) of selections from printed editions, owned by him, of music for bass viols (including SNEP 1698). See FALLE U.

VdGS nos.		SNEP 1698 No, P.	GB-DRc MS A.27 P.
	SONATA PRIMA		
1	1 d	1, 1:1	
	Baletto		
2	2 d	2, 1:2	
	Courante		
3	3 d	3, 1:3	32 :2
	Gavotte		
4	4 d	4 1:4	32 :1
	Sarabande		
5	5 d	5, 2:1	34 :1
	Gigue		
6	6 d	6, 2:2	34 :2
	SONATA SECONDA		
7	7 a	7, 2:3	
	Allemande		
8	8 a	8, 3:1	
	Courante		
9	9 a	9, 3:2	
	Sarabande		
10	10 a	10, 3:3	
	Gigue		
11	11 a	11, 4:1	27
	SONATA TERZA		
12	12 C	12, 4:2	233 :1 ⊙
	Variations sur un sujet		
13	13 C	13, 4:3	233 :2 ⊙
	SONATA QUARTA		
14	14 D	14, 6:1	
	Allemande		
15	15 D	15, 6:2	90
	Courant		
16	16 D	16 6:3	91
	Saraband		
17	17 D	17, 7:1	
	Gigue		
18	18 D	18, 7:2	
	SONATA QUINTA		
19	19 d	19, 7:3	
	Allemande		
20	20 d	20, 8:1	
	Courant		
21	21 d	21, 8:2	
	Sarabande		
22	22 d	22, 9:1	

⊙ No Bc.

SNEP 1698 - concluded

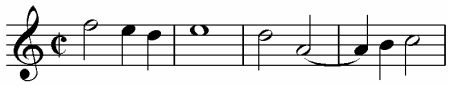
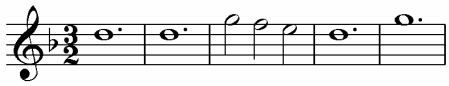
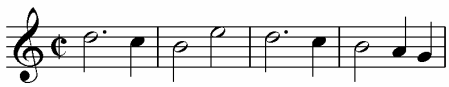
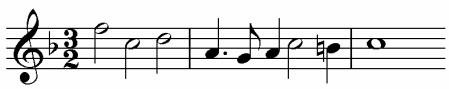
VdGS No.		SNEP 1698 No, P	GB-DRe MS A.27 P
23 d	Gigue	23, 9:2	
24 G	SONATA SEXTA	24, 9:3	171 ⊙
25 G	Allemande	25, 10 :1	172 :1 ⊙
26 G	Courante	26, 10 :2	172 :2 ⊙
27 G	Rondeau	27, 10 :3	172 :3 ⊙
28 G	Sarabande	28, 10 :4	173 ⊙
29 G	Gigue	29, 10 :5	174 ⊙
30 e	SONATA SETTIMA	30, 11 :1	257 ⊙
31 e	Chaconne	31, 12 :1	56; 258 ⊙
32 e	Gigue	32, 12 :2	259 ⊙
33 D	SONATA OTTAVA	33, 13 :1	
34 D	Chaconne	34, 14 :1	
35 D	Marche	35, 14 :2	88
36 D	Gigue	36, 15 :1	89
37 D	SONATA NONA	37, 15 :2	
38 D	Allemande	38, 16 :1	92 :1
39 D	Gigue	39, 16 :2	92 :2
40 g	SONATA DECIMA	40, 16 :3	141 ⊙ c
41 g	Allemande	41, 16 :4	142 :1 ⊙
42 g	Gigue	42, 17 :1	142 :2 ⊙
43 g	Rondeau	43, 17 :2	142 :3 ⊙
44 g'	Gigue	44, 17 :3	143 ⊙

⊙ No Bc part

Johann SOMMER (d. 1627)

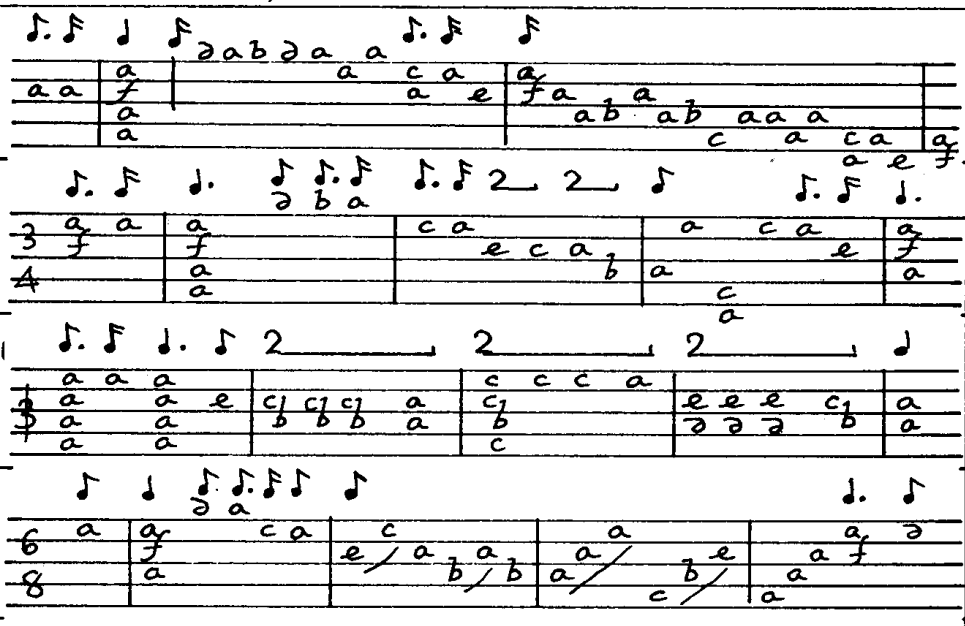
Five-part consorts — Published in Moeck MMP V and VI

VdGS No.

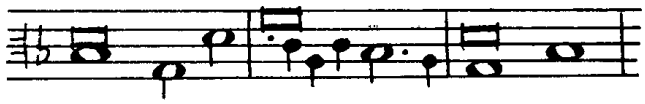
			FULLSACK 1607	HILDEBRAND 1609	
			no.	no.	
1.	Paduana		XIV/i		to pair with E. Harden Galliard
2.	Paduana		XVIII/ i		to pair with J. Dowland Galliard
3.	Galliard		XXI/ii		to pair with E. Johnson Pavan
4.	Paduana		XXII/i		
5.	Galliard		XXII/ ii		
6.	Paduana		XXIV/ i		
7.	Galliard		XXIV/ ii		
8.	Paduana			XVI/i	
9.	Galliard			XVI/ii	
10.	Paduana			XVII/i	
11.	Galliard			XVII/ ii	

M.Sp.

Suite for solo lyra viol

efdef

VdGS No.	Rudén No. (see SWEDEN R)	Tabulatur	S-Skma MS No.		
1	118	Allamand	f.		
2	858	Courant	9'		
3	877	Saraband	10' Ap		
4	130	Gügue	11' Ap		
			12 Ap		

WILLIAM STANNAR

cf. STONNARD too

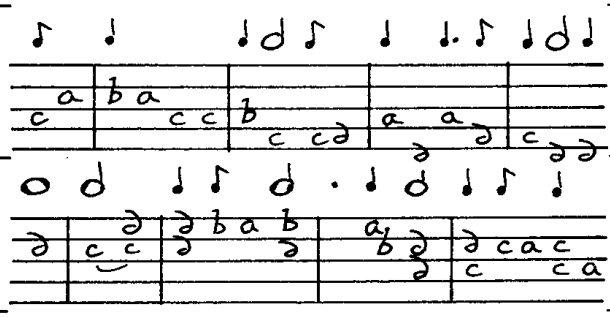
In Nomine a5

GB-Ob MSS D.212-6 no. 1/20, f 48 of D.212-3.

publ. MB 45, No. 166

Peter STANTON

Works for bass viol - ffeff

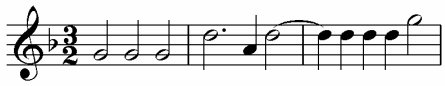
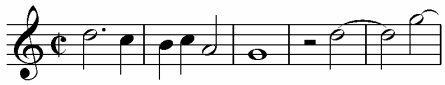
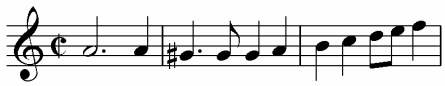
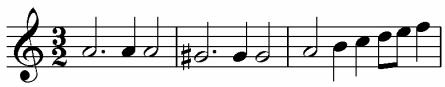
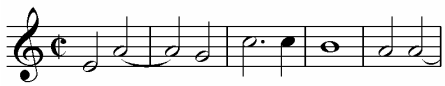
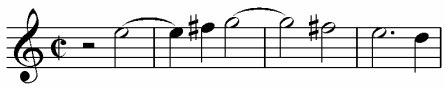
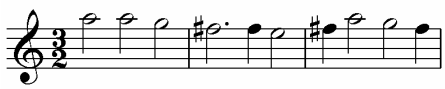
			GB-CHEr DLT/B 31	Leycester LV book		
Tom Bedlam			123' :2			
Divisions (incomplete)			124'			



Johann STEFFENS

(c.1569-1616)

Five-part consorts published in Moeck MMP VI

VdGS No.			HILDEBRAND 1609 no.	
1.	Paduana		I/i	
2.	Galliard		I/ii	
3.	Paduana		II/i	
4.	Galliard		II/ii	
5.	Paduana		X/i	Pair for Bateman Galliard VdGS No. 1
6.	Paduana		XII/i	
7.	Galliard		XII/ii	
8.	Paduana		XIV/i	Pair for Bateman Galliard, VdGS No. 2
9.	Paduana		XVIII/ i	
10.	Galliard		XVIII/ ii	

STEFFKENS and HOTMAN

Dietrich Steffkens and Nicolas Hotman qualify for mention in the same breath, on three counts. Firstly, they are intimately connected in the Goëss MSS (A-ETgoëss MSS A to C). Secondly, it is to the same MSS that we owe our knowledge of far larger lists of works, of both oomposers, than have ever been published before. Thirdly, Steffkens and Hotman, well known to Constantijn Huygens, are mentioned, together with Walter Rowe, in a single letter of Huygens, drawn to the compiler's attention by Hirschfeld and Vellekoop.

Steffkens' works are presented here; Hotman's start on page HOTMAN-1.

From Huygens and other sources, it is clear that Steffkens signed his name in the German style: 'Stoeffken'. He was better known in the Anglicised version, Steffkens or Steffkins, and, as Steffkens is the form mostly found in the Goëss MSS, we have adopted it. At the same time, to preserve the distinction between Dietrich and Frederick, we have taken for Frederick the spelling 'Stepkins' which is the one used by Falle in the relevant MS.

In LYRA D, the possibility was floated that the principal hand in the Goëss MSS could well be that of Steffkens. However, Crawford and Holman consider it certain that the small group of pieces from sequence no. (72) to no. (77) in Goëss 'B' (i.e. Airs 106, 104, 103, 102, 91, 92), four of which are attributed to 'Sto' or 'Stoeffken', is in the composer's hand. If that is true, another contender must be found for Hand Q, and the names of Huygens and Hotman readily suggest themselves as possibilities.

In LYRA D, also, the link between the Goëss MSS and US-NYp MS Drexel 5551 (Ms leaves bound into the back of a copy of SIMPSON 1659), in relation to Airs 1-5 and 8-15, was noticed. Goëss 'A' is dated 19 Octobre 1664; the ten airs, present in both sources, are marked in Drexel 3551 'A suite of Mr Steffkins he gave me October yr. 1664'. It remains desirable to know who owned Drexel 3551 at that time.

Numerous letters to and from Huygens testify to Steffkens' presence in the Netherlands at times between 1648 and 1659. Ashbee has located English public records which indicate that Steffkens was in London c.1628-1642 and 1660-1673, and we look to North (NORTH W p. 298) for confirmation of the friendship between Steffkens and Jenkins, dating, perhaps, from those years.

Dietrich

STEFFKENS

(d. 1673 or 4)

Airs for solo bass viol.

	A-ET Goëss MS A	US-NYp MS Drexel 3551
	seq.	P
Alm 1 (Rc 6) RT 420	(69)	81 :1
Cor 2 (Rc 7) RT 739	(70)	81 :2
Cor 3 (Rc 8) RT 772	(71)	82
Cour 4	(72) A	
Gigue 5	(73) A	
Sar 6	(74) A	
Gigue 7	(75) A	

In Nos. 1-15:
All entries from Goëss 'A' are in ffeff tablature.
All entries from Drexel 3551 are in staff notation.

	A-ET Goëss MS A	US-NYp MS Drexel 3551
	seq.	P.
Alm 8 (Rc 1) RT 423	(76)	79 :1
Cor 9* (Rc 2) RT 781	(77)	79 :2
Cor 10 (Rc 3) RT 780	(78)	80 :1
Sar 11 (Rc 4) RT 794	(79)	80 :2
Gigue 12 (Rc 5) RT 788	(80)	80 :3
Alm 13 (Rc 9) RT 51	(81)	82
Cor 14 (Rc 10) RT 57	(82)	83 :1
Cor 15	(83)	83 :2

* Cor 9 = Anon no. 6003

D. STEFFKENS -
Divisions and airs in staff notation

	A-ET Goëss MS A	GB-DRc MS D.10	Ob MSS MUS c.39	Ob MSS Mus Sch F.573	F-Pn Rès Vm7 673
	seq.	P.	f.	f.	seq.
Div. 16 (Rc 11) RT 379 — 8 a 2nd pt. — 1st Div:			17′		
Div 17 (Rc 12) RT 404 — 1st Div:	(115) A	101			
Alm 18 a2 — In the bass viol section of the book. 1 part only				XIII a	
Allem. 19 a1 — In the unaccompanied violin Section of the book.				18:2	
Allem 20 a1 — do.				11:1	105a A

2004

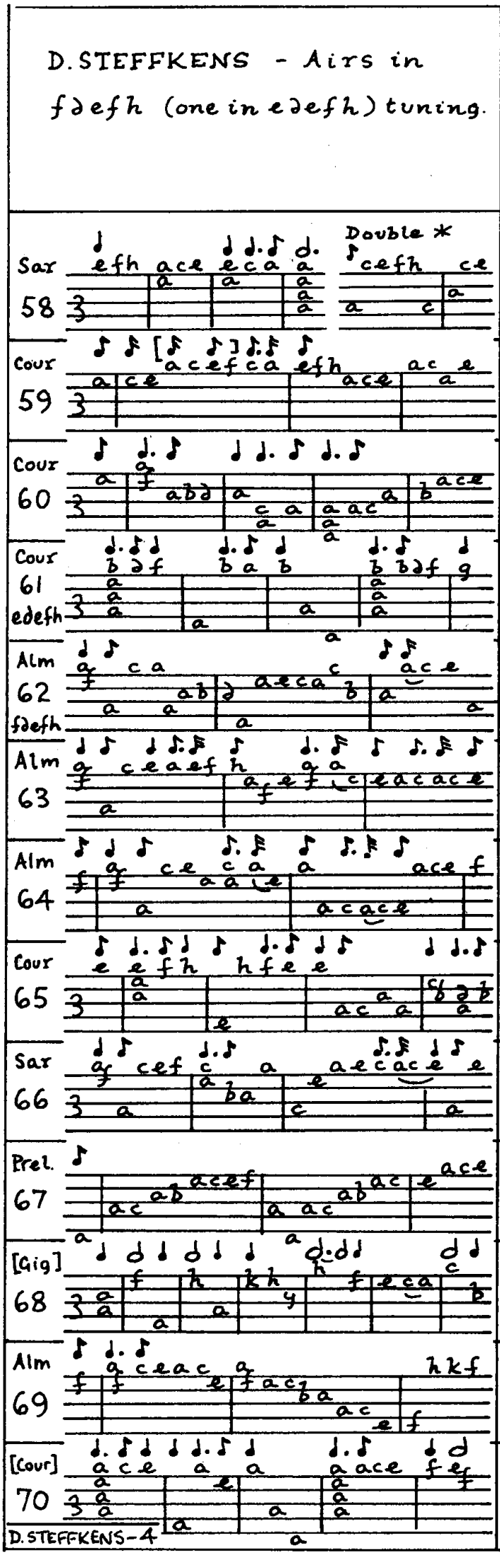
D. STEFFKENS

Airs in defhf, edfhf and fdefh tunings

	A-ET 90ëss MSS A	A-ET 90ëss MSS B	PLAYFORD	GB-Lbl Add MSS 59869	Ob MSS Mus b.15	Ob MSS Mus Sch. F.573	Browne bandora & lyra viol book	EIRE-Dm MS 23.5.13	GB-Lbl Mus. 249	GB-SA 38470/2		
defhf :-	seq	seq	no, p.	f.	f.	f.	f.	no, f	seq.	no./f.		
Alm 31	(45)											
Alm 32	(47)			Cartwright		Solo violin (staff)		Marsh LV book	24 A			
Cour 33	(49)											
Sar 34	(50)											
edfhf :-							21′					
Cor 41												
fdefh :-												
Prel. 51	(1) Ap											
Prel 52	(2) (18) Ap											
Gigue Angl-oise 53	(3) Ap											
Alm 54	(4)	(70) 'C.H.'	171 'Young'	27:1 'Yonny'								
Cour 55	(5) attr. (35) A	(64) A			29:1 A	19		7, 10′				
Alm 56	(6)	(68)		25:2				11, 13′				
Cour. 57	(7)			27′ :2 Mr Drue	=GOODALL 6		59 A		(3) A	25 45v A		

D. STEFFKENS-3

D. STEFFKENS - Airs in f d e f h (one in e d e f h) tuning.



	A-ET goëss MSS		GB-Lbl Add MS	Ob MS Mus Sch	Dbrd-Kl MSS 4° MUS 108		Elre-Dm MS	F-Pc MS	S-L MS	Dbrd-Kl MS	GB-Lbl
	A	B	59869	F.573	Book 3	Book 4	23.5.13	Rés 1111	G.28	4° MUS 108 Book 5	Mus. 249
	seq.	seq.	f.	f.	no., f.	no., f.	no., f	no., f	P.	no./f.	seq.
Sar 58	(8), (21), (22) *	(65) A	25:3	19!:1 A	49, 27	49, 11'	5, 8'	35, 31' A	108 :2 A		(4) A
Cour 59		(66) Ap		solo violin (staff)		Companion Bc book (staff)	Marsh LV book.				
Cour 60	(9)		Cartwright		Solo tablature						
Cour 61 edefh	(10) Ap							= Steffkens 70			
Alm 62 fdefh	(11) (23)										
Alm 63	(12)										
Alm 64	(13)										
Cour 65	(14)									9, 73	(6) A
Sar 66	(15)										
Prel. 67	(16) Ap	(67) Ap									
[Gig] 68	(17) Ap										
Alm 69	(2) (18)										
[Cour] 70	(19) Ap							= Steffkens 61			

D. STEFFKENS - Airs for solo bass viol in fdefh (concluded) and fedfh tunings.

fdefh:

	A-ET goëss MSS A	A-ET goëss MSS B	GB-Lbl Add MS 59869	Ob MS Mus Sch F.573	D-brd-Kl MSS 2° Mus 61.1(1)	D-brd-Kl MSS 4° Mus 108 Book 3	D-brd-Kl MSS Book 4	EIRE-Dm MS 23.5.13	Rés 1111	
	seq	seq	f.	f.	f.	no, f.	no, f.	no., f.	no, f.	
Gigue 71	(20)		Cartwright		23 A	54, 30' ⊕	54 21:2	LV Book	47, 41' A	
[Alm] 72	(11) (23)					⊕ ffeff		Marsh		
Sar 73	(36) Ap*					* follows (35) : see Cour. 55				
[Alm] 74								1, 4'		
[Alm] 75								13, 15'		
fedfh:-										
Alm 91	(37)	(76)								
Cour 92	(38)	(77)								
Sar 93	(41) A, (96) altr.	(83) ※				※ strains 1 & 3 only				
Alm 94	(43)		26:1							
Sar 95	(51), (94) Ap								32, 28' A	
Sar 96	(56)		26:2 A			= STEFFKINS 152				
Cour 97	(57), (103)	(82)								

Solo violin (staff)

D. STEFFKENS – Airs for solo bass viol in fedfh tuning.

	A-ET 90ëss MSS		GB-Lbl Add MS	Dbrd-Kl MSS 4° MUS 108				EIRE-Dm MS		
	A	B	59869	Book 2	Book 3	Book 4	Book 5	Z3.5.13		
	seq.	seq.	f.	f.	no., f.	f.	no., f.	f.		
98 Gigue	(86)		Carturight					Marsh LV book		
99 [Cour]	(91)									
100 Alm	(100) ※		※ 'Stefkens ... Rome 1659'							
101 [Cour]	(101) Ap	(80) A								
102 Sar.	Sar. (102) Double (106)	(75)	25:1 A	37:1	53, 30 ① 57, 32 ②	21:1 22:1		22		
103 Cour.	(104)	(74)		① ffefff ② fedfh						
104 Cour.	(105)	(73)			Solo tablature	Companion Bc book (staff)				
105 Gigue	(108)						12, 75'			
106 Prel.		(72)								
107 Alm.		* (86) (87)	25':1							
108 [Alm]			25':2 Ap							
109 Cor.			25' :3							

*Two identical copies, transferred to here from HERWICH-1

Revised for 7th Instalment, 2002

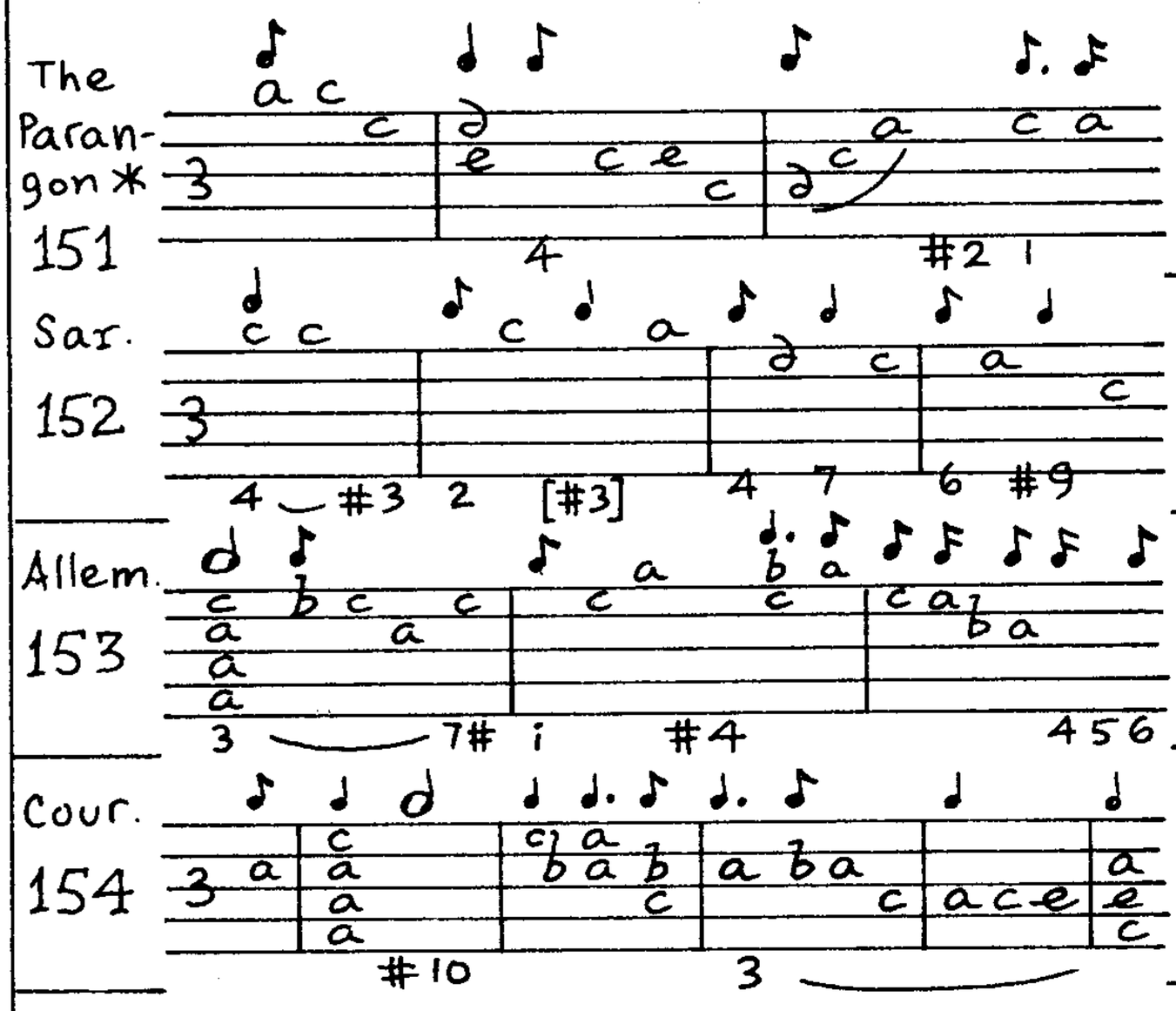
D. STEFFKENS - Airs for solo viol in fedfh (concluded) and fedef and ededf tunings.

	A-ET goëss MSS		Dbrd-Kl MSS		EIRE-Dm MS	GB-Lbl Add MS	Mp MS	GB-Lbl
	A	C	2° MUS 61.1.(1)	4° MUS 108 Book 5	23.5.13	59869	832 Vu 51	Mus. 249
fedfh: [Cor] 110	seq	seq	no., f	no., f	no., f	f.	Tun., No., p.	seq.
					16, 21′			
[Cor] 111					18, 23	Cartwright		
[Cor] 112	= Mercure		VdGS	4,	19, 23′ CLF	no. 16		
fedef:- Alm. 121	(25)			19, 81′ A	Marsh	26′:2 A		
Cour. 122	(26) attr; (32) A					27:1 A		(59) A
Cour. 123	(27)							
ededf:- Prel. 131		(33)	baryton					
Cour. 132		(37)	4 18:2 Aria D.S.					
Cour. 133		(39) ①	2, 17′:2 ②	① Steffkens ② Jenkins			XVII, 7 183 :2 ②	
[Cour] 134		(40)	3, 18:1 A					

D. STEFFKENS

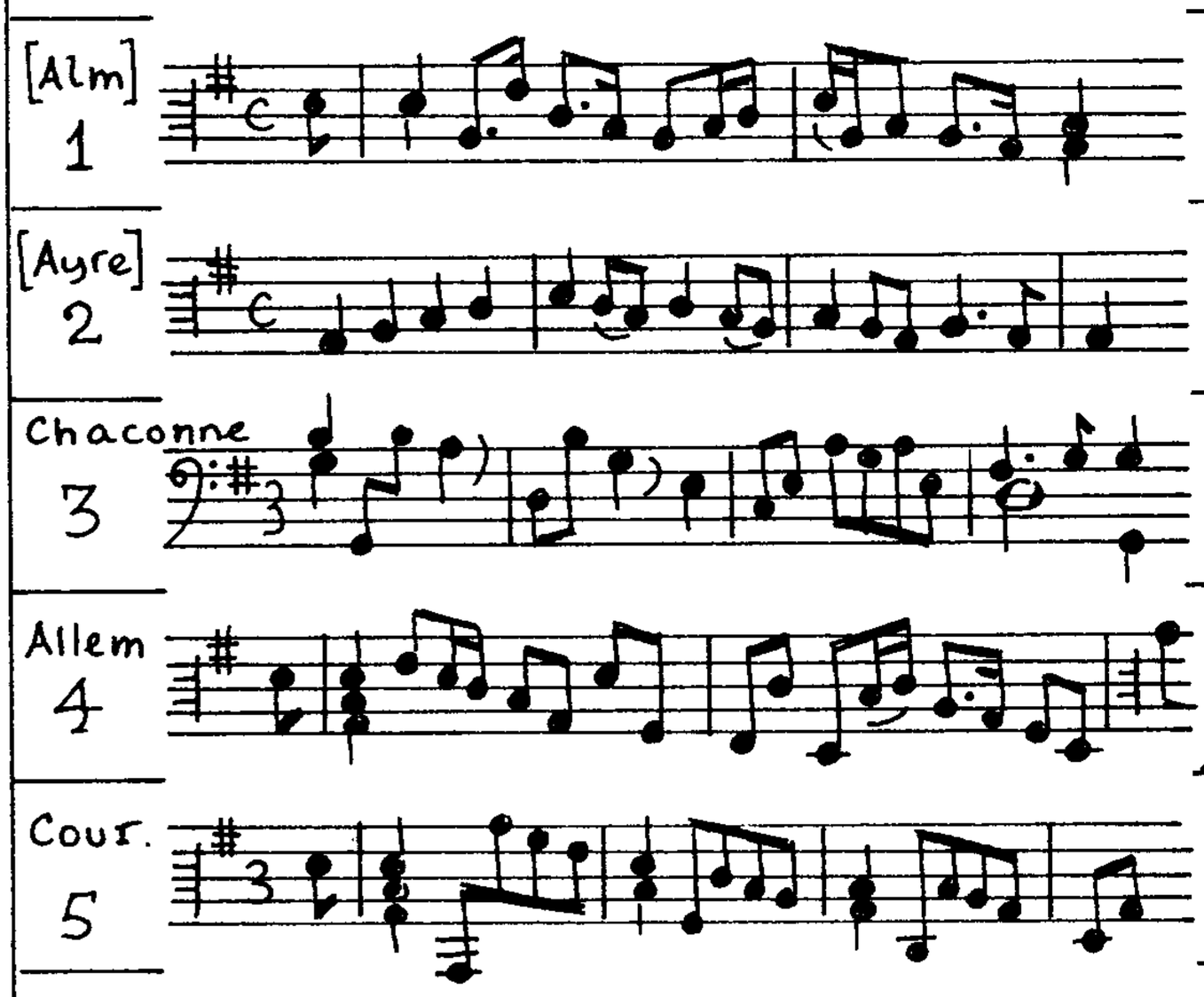
Other airs for baryton

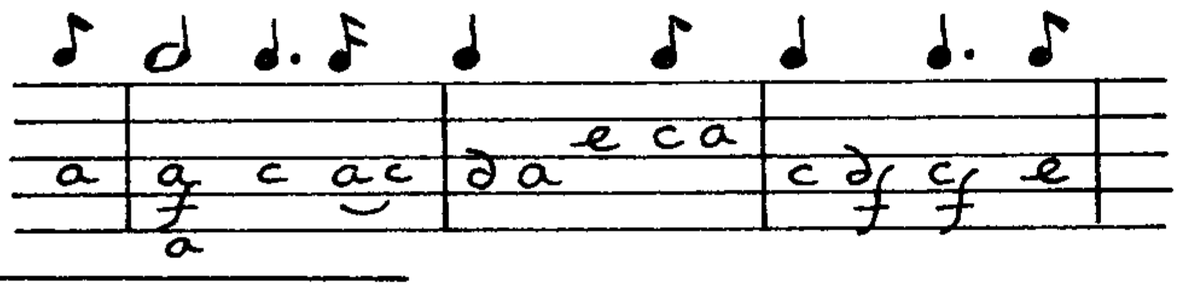
A-ET goëss MS	Dbrd - Kl MS	EIRE -Dm MS	GB- DRc MS	Lbl Add MS			
A	2° MUS 61.1.(1)	Z3.5.13	A.27	59869			
seq	no., f.	no., f.	P.	f.			
	-, 16						
fedfh		* [= 'the baryton']					
	-, 16!:1	= STEFFKINS 96					
fedfh							
	1, 17!:1	Marsh	Falle	Cartwright			
ededf							
	5, 19!:1						
ededf							



FREDERICK STEPKINS

Airs for Solo viol

NB. In EIRE-Dm MS Z3.5.13, F. Stephkins Alm 8, and D. Steffkens Cor 110 and Sar 102, appear in sequence, marked 'Mr. Stephkins. Perhaps Marsh regarded them as a suite, by one Stephkins or the other.

			249 :1				
			Ap				
			249 :2				
			Ap				
			250				
			Ap				
			251 :1				
			Mr Frederick Stepkins				
			251 :2				
			Fred. Stepkins				
			252 :1				
			Mr Fred. Stepkins				
			252 :2				

fedfh:-

(87) F.S.		15, 20'		24!:1 A *	* note values halved		
					=STEFFKINS 20		

Revised October 2007

STEVENSON

Misereres a 6, incomplete:
(parts (1) and (4) missing)
from GB-Lbl 18936-9.

VdGS No.,
Edwards No. 'Dr. Stevenson's Medley'

Add 18938

f.

1 E342 — 46′

2 E343 — 46′

3 E344 — 47

Parts:
Medius mensuralis cantus
Contratenor ditto.
Bassus ditto.
Tenor planis.

Add 18938

f

4 E345 — 47

5 E346 — 47

6 E347 — 47′

7 E348 — 47′

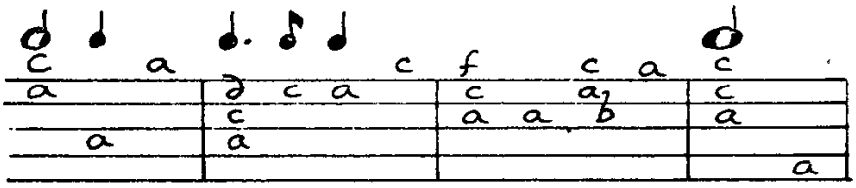
Silvanus **STIRROP**

See STIRROP W

Alman

1

a



ffhfh

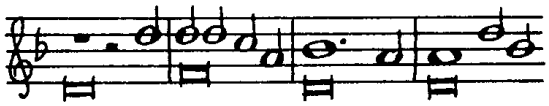
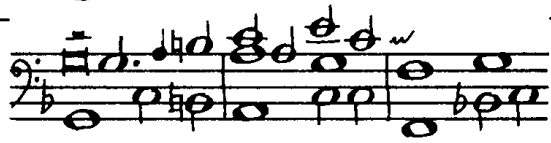
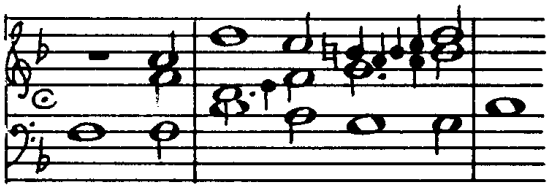
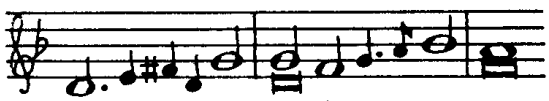
EIRE - Dtc MS D.1.21/1 p.70:1 A +
GB - CHEr MS DLT/B 31 f.69:1 A +
Lbl Add MS 56279 f.6:1, 1 autograph, 'S.S.' +

GB - Lbl Add MS 59869 f.3:1 A+
- Mp MS 832 Vu 51, 4th tuning, No. 13, p.58 A
Griffith Boynton MS, f 104' inv. A . +

HENRY STONINGS

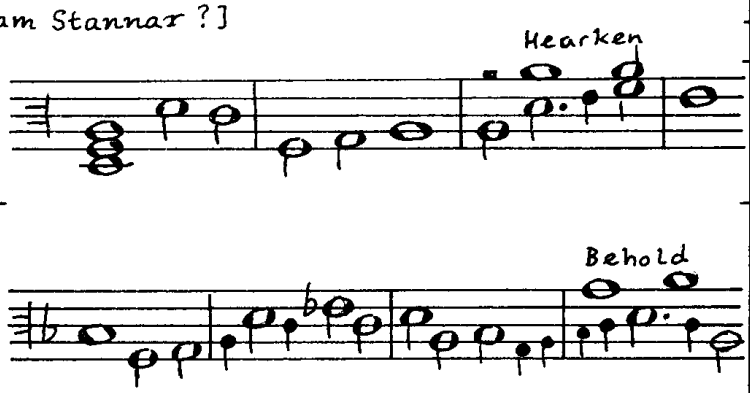
or Stoning
or Stoninge

Consorts a4 and a5

		GB-Lbl Add MSS 31390	Ob MSS Mus Sch D.212-6		EM Series	MUS BRIT 44
		f	no.		no.	no.
In Nomine a4 E232			7 a4			22
In Nomine a5 E283 * c.f. starts on g' but note states 'This must be sung 4 notes lower'.		57 *	I/14 a5			59
Miserere a 5 E116		58			30	46
Browning my dere a5 E113		60			30	40

W. **STONNARD** — *Verse anthems*

[? same as William Stannar ?]

		GB-Lbl Add MS 17797	Publ. Con-cordia Ed.
		f.	no
V a5	Hearken all ye people	16′	98
V a5	Behold how good and joyful.	18	



1984, rev. 1987

Valentin[II] STROBEL (1611–c.1669)

PIECES FOR VIOL

VdGS No.	Title	Incipit at ex-Anon No.	Selected Sources
1		8911	F-Pn Rés Vmf MS 48; f 99'
2		6149	F-Pn Rés 169, p. 6 for angélique.

NICHOLAS STROGERS

I. In Nomines
Consort Hymn
Pavan
a 5 , a 6

VdGS No.
(Meyer No)
Edwards No.

	GB-CF MS	Lbl Add. MSS				Eg. MS	Ob MSS Mus Sch	Och MSS	T MSS		James MS			MUS BRIT 44
	D/DP Z6/1	29246	30826-8	31390	32377	47844	3665	D.212-6	984-8	389	1474			
	f.	f.	no.	f.	f.	f.	f.	No.	seq.	P.	no.	P.		no.
IN NOMINES a 5:- 1 (2)* E284 c.f. in d after		55′		56	19′			I/2 a5	(86)					60
2 (3) E285							159	I/15	(88)					61
3 (5) E286	61			55			p.313 of Vol I	I/34	(87)	13	56	12		62
4 (6) E287 incomplete					20									
5 E288 incomplete	27′										19			
IN NOMINE a 6 (4, a5) E322 c.f. in d after				10 '6 pt'	18′ '6 pt'	2′ 'Si Voc.'		I/31 a5			2			73
A SOLIS ORTUS a 5 E201										77				
MR STROGERS PAVIN a 5 E467		21												

‡ Petre bass only | Paston lute: cantus part lacking | cantus, altus, bassus only | cantus only | ※ part (4) only | Tregian score | Robert Dow | Fellowes copy of MSS ‡ and ※ above

* Meyer 1 a 5 = EGLESTONE In Nom. No. 1.

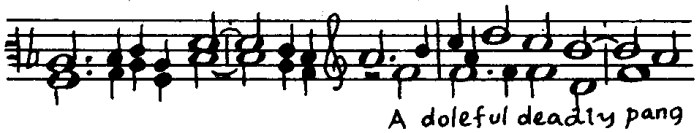
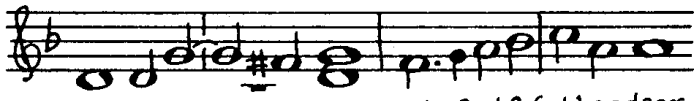
II. Mixed Consorts
(all incomplete)

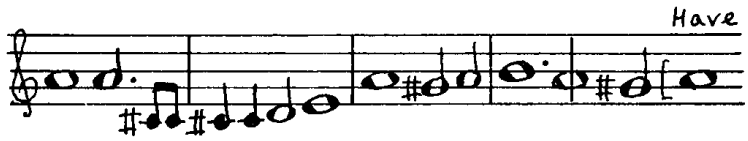
T = treble viol
F = flute
C = cittern
P = bandora
L = lute
B = bass.

	MORLEY 1599	GB-Cu MSS Dd 5.21	Dd 14.24	Dd. 5.20	Browne bandora & lyra viol book	EIRE-Dtc MS D.3.30	Lbl MS Eg. 2046	Lbl MS Hirsch M.1353	Cu MS Dd. 9.33	Rr Add MS 6		MORLEY 1599/1
	T C F B	F	C	B	P		L	L	L	L		
	no.	f.	f.	f.	f.	P.	f.	f.	f.	f.		P.
also a5 in Dbrd-Kl MS 4o MUS 125, No. 20 IN NOMINE PAVIN E643	13	3′	25′	3′	15	BL 81		2′ A		17′		127
IN NOMINE GALLIARD E816		3′	25′	3′	15	2L 93	17	3	60′	6		
CROCHET PAVIN E644 [possible Galliards at E820, E.838.]		10′	3	7′; 9′ A	14′ A		Pickering lute book			Trumbull lute book		

NICHOLAS STROGERS

Consort Songs a5

	GB-AB MS	Lbl Add MSS		Ob MS Mus. Sch.	Och MSS	Rr Add MS	T MS		Publ.	
	Brogyntyn 27	15117	31992	E423	984-8	6	389		BYRD COLL XV	MB 22
	P.	f.	f.	f.	no.		P.		P.	no.
A doleful deadly pang	131 A				108	✓				9
Mistrust not truth					121 A		96 *			21
O heavenly God & father dear		4 A	53 A	19'			103 #		28	22 ⊙
	lute accompaniment	voice & lute	lute accompaniment	(II) only; 'Strogers'	5 parts	lute	* (I) only: 'Strogers' # (II) only: 'Byrd' in Index		'Byrd'	⊙ 3 lower parts reconstructed

Simon **STUBBS** d. 24.1.16 $\frac{21}{22}$ Verse anthem

v Have mercy
a5 upon me

GB-Lbl
Add MSS
29372-7
£100'

Richard **SUMARTE**

VdGS (Richards) No. RT No.

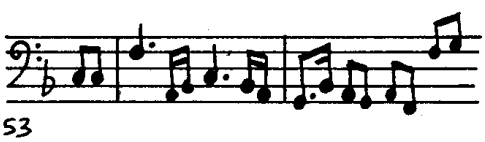
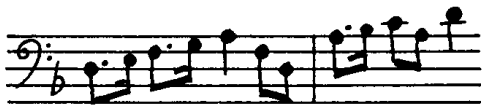
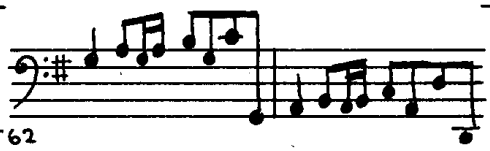
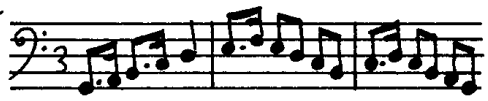
GB-Mp MS 832 Vu 51

no. p

Airs and preludes for solo bass viol from the staff-notation section of GB-Mp MS 832 Vu 51, the Manchester lyra viol book

GB-Mp MS 832 Vu 51

no. p.

Alm 1 RT 53		12, 9	Prel. 5 RT 433		9, 7
Prel 2 RT 62		10, 8	[Prel] 6 RT 437		7, 6
Prel 3 RT 64		8, 7	Prel. 7 RT 438		11, 8
Ayre 4 RT 300		6, 6			

continued :—

RICHARD SUMARTE

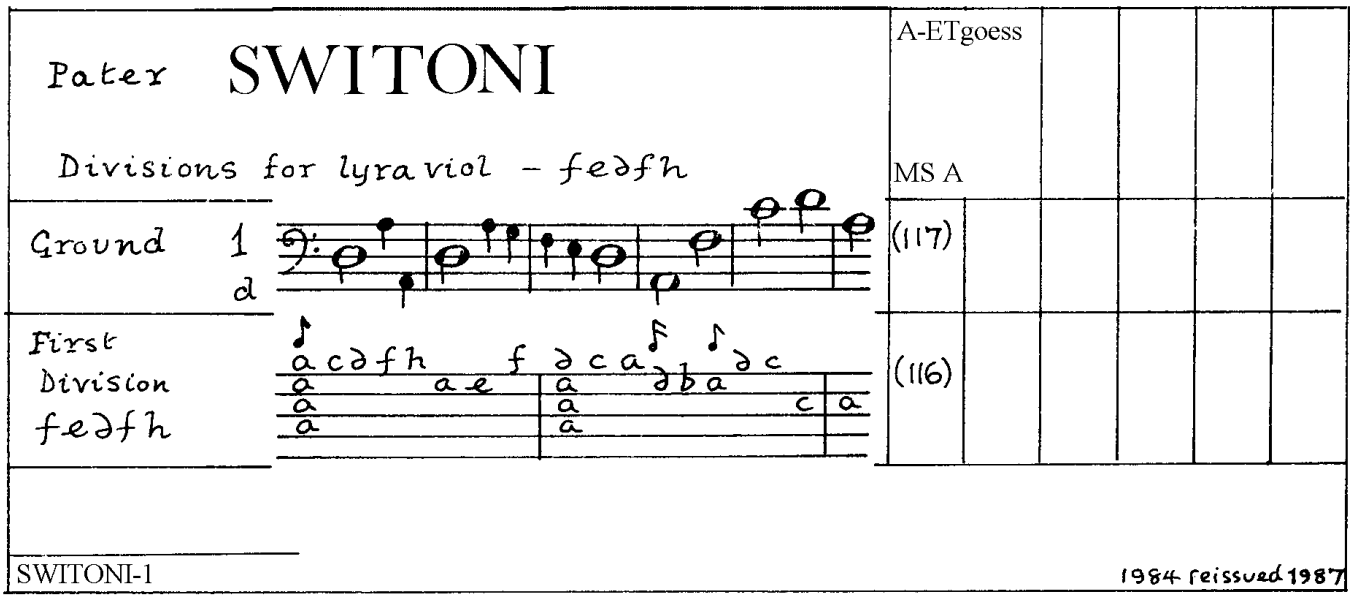
Arrangements of airs, for solo lyra viol; also some [original?] airs.

VdGS No.		MS Tun. No; P
11	Queen Maries Dumpe ffeff	I, 1; 11
12	What if a daye ffeff	I, 2; 12 :i Ap
13	Fortune ffeff	I, 3; 12 :2
14	Roben is to the greene wood gon ffeff	I, 4; 14 :1
15	Whoope do me no harme ffeff	I, 5; 14 :2
16	Daphne ffeff	I, 6; 15 — VdGS SP 102
17	Mounsiers Allman ffeff	I, 7; 16 — VdGS SP 102
18	Salte pitts ffeff	I 8; 17
19	Lachryme ffeff	I, 9; 18 — VdGS SP 102
20	The Building: also at Ives 119	I, 10; 19
21	Solus cum sola (Dowland) ffeff	I, 11; 20
22	The Night-ingale ffeff	I. 12; 21
23	Preludium ffeff	I. 13; 22

From GB-Mp MS 832 Vu 51, the Manchester lyra-viol book

		MS Tun. No; P.
24	Preludium ffeff	I, 14; 23
25	Preludium ffeff	I, 15; 24
26	Preludium ffeff	I, 25; 30
27	Malte Man ffefh	II, 1; 33
28	A coranto ffefh	II, 3; 34 :2
29	The Kings Maske also at Coleman 15 ffefh	II, 4; 35
30	Coranto fhfhf	VI, 12; 81
31	None-such efdef	X, 4; 102
32	Modicum bonum efdef	X, 6; 104 :1
33	Almayne efdef	X, 10; 106 :2
34	Saraband efdef	X, 11; 107
35	Saraband edfhf	XI, 16; 119 :1
36	Saraband efffe	XXI, 3; 206 :2

1984, rev 1987



Richard Carter points out that the second division of Goëss (116) is identical to Christopher Simpson no. 125 (Hengrave Hall 77(1), no.4, p.82). Was 'Pater Switoni' a code name for Simpson among his Catholic associates?