

William
PAGET

[arr. ?]

Lavinione
for lyra viol.










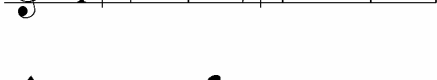


e²ffhf:












a a c a a b a a f e f h a






PLAYFORD T no. 125



Griffith Boynton MS , f90 inv, A; i.e.
GB-Lbl Add MS 63852. †



See also
LAVIGNONNE D

<p>PAISIBLE, James (d.1721) (d.1688) Theatre composer (wind player)</p> <p>Airs in G minor a3</p> <p>VdGS No.</p>	<p>GB-Lbl, Add. 31429</p>		
<p>g1. </p>	<p>f./no.</p>		
<p>g2. </p>	<p>8v/1</p>		
<p>g3. </p>	<p>9r/2</p>		
<p>g4. </p>	<p>9r/3</p>		
<p>g5. </p>	<p>9v/4</p>		
<p>g6. RoundO </p>	<p>9v/5</p>		
<p>g7. </p>	<p>10r/6</p>		
<p>g8. RoundO </p>	<p>10v/7</p>		
<p>g9. </p>	<p>10v/8</p>		
<p>g10. </p>	<p>11r/9</p>		
<p>g11. </p>	<p>11v/10</p>		
<p>g11. </p>	<p>12r/11</p>		
<p>February 2008</p>			<p>PAISIBLE-1</p>

<p>PAISIBLE, James (d.1721) (d.1688) Theatre composer (wind player)</p> <p>Airs in G minor a3</p> <p>VdGS No.</p>		<p>GB-Lbl, Add. 31429</p>		
		f./no.		
g12. Brawles		12v/1		
g13. [Brawle]		13r/2		
g14. [Brawle]		13v/3		
g15. [Brawle]		13v/4		
g16. [Brawle]		14r/5		
g17. [Brawle]		14r/6		
g18. [Brawle]		14v/7		
g19. [Brawle]		14v/8		
g20.		23v/10		
g21.		24r/11		
g22.		24v/12		
<p>February 2008</p>				<p>PAISIBLE-2</p>

<p>PAISIBLE, James (d.1721) (d.1688) Theatre composer (wind player)</p> <p>Airs in G major a3</p> <p>VdGS No.</p>	<p>GB-Lbl, Add. 31429</p>		
<p>G1. </p> <p>G2. RoundO </p> <p>G3. </p> <p>G4. RoundO </p> <p>G5. </p>	<p>f./no.</p> <p>20v/1</p> <p>21r/2</p> <p>21v/3</p> <p>21v/4</p> <p>22r/5</p>		<p>February 2008</p> <p>PAISIBLE-3</p>

<p>PAISIBLE, James (d.1721) (d.1688) Theatre composer (wind player)</p> <p>Airs in D Minor a3</p> <p>VdGS No.</p>	<p>GB-Lbl, Add. 31429</p>		
<p>d1. </p> <p>d2. </p>	<p>f./no.</p> <p>22v/6</p> <p>22v/7</p>		<p>PAISIBLE-4</p>
<p>February 2008</p>			

<p>PAISIBLE, James (d.1721) (d.1688) Theatre composer (wind player)</p> <p>Airs in F Major a3</p> <p>VdGS No.</p>	<p>GB-Lbl, Add. 31429</p>	
<p>F1. </p> <p>F2. </p>	<p>f./no.</p> <p>23r/8</p> <p>23v/9</p>	<p>PAISIBLE-5</p>
<p>February 2008</p>		

RENALDO

PARADIZO (d. 16.1.15 $\frac{69}{70}$)

A fancy

Fancy a4

(E44)



GB-Cu MS Dd.2.11, f.50'

GB-Lbl, Hirsch MS M1353, f. 17' (lute)

GB-Lbl, Add. MS 30485, f.42 (keyboard)

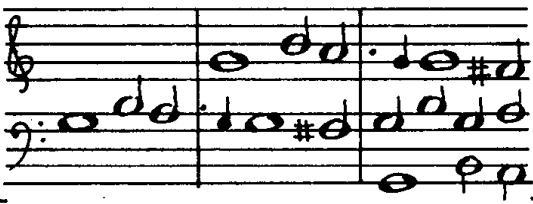
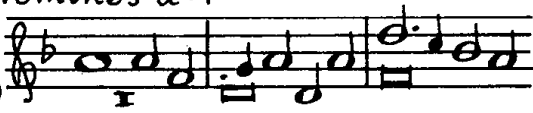

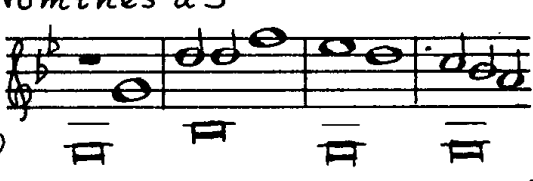
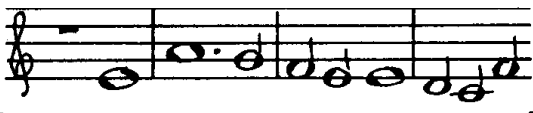
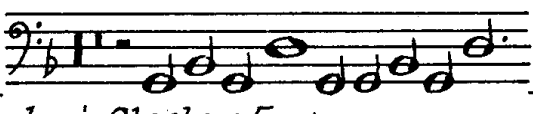
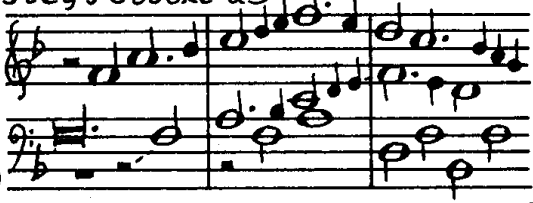


publ. MB 45, no. 130

PARADIZO-1

OSBERT PARSLEY

(1511-1585)

Main references: Morehen: PARSLEY M
Edwards: CONSORTS E 2

Consort works	MORLEY 1597	GB-161 Add MSS			OB MSS SL	T MS	James MS	Publications			
		30480-4	31390	32377				PARSLEY TCM app	EM eds	MB 44	Cuiven
VdQS No. (Edwards No.)	P.	f.	f.	f.	no.	f.	P.	no.	no.	ed. no.	
Salvator Mundi a3 	97								10	3	
'The plainsong of the Hymne Salvator Mundi, broken in division and brought in canon thre parts in one by Osbert Parsley'											
In Nomines a 4 1 (E227) 					17 a4				10	16 In Nom I	93013
2 (E226) 					24 a4				10	17 In Nom II	
In Nomines a 5 1 (E275) 				cantus only	1/37 a5				11	55 In Nom III	
2 (E276) 				2b'		bass only					
3 (E274) 						11					
'In noie of 5 parts by Mr. Parsleye upon 5 minums'											
Parsley's Clocke a5 		70' of 30480		"The Clocke"		1'	"The songe upon the deyall"		44		
91 (do.) 13 90827											
Spease Noster [Spes nostra*] a5 				* 5th antiphon at Matins.					12	45	
Super Septem a? 						1			55		
'Super septem planetarum'											

ROBERT PARSONS

(d. 1570)

Parsons's consort works are listed and discussed by Baker in PARSONS B, by Edwards in CONSORTS E2 (attributions therein being followed here), and published by Doe in MUS BRIT 44.

Works with wrong or doubtful attributions to Parsons are reassigned as follows:

- In Nomine a4 (Baker 3) to Byrd, VdGS 1.
- In Nomine a4 (Baker 4) to R. White, VdGS 2.
- Browning a5 to Stonings.
- Galliard a5 to Anon. No. 1556
- Je File a6 to van Wylder.

The multiplicity of sources of the five-part In Nomine has led to the unusual layout of these two index pages.

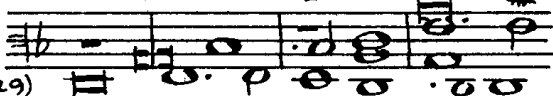
VdGS No.

(Edwards No.)

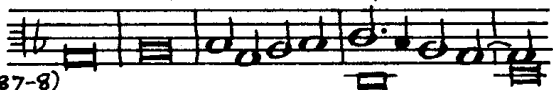
In Nomine a4.

1  (E228)

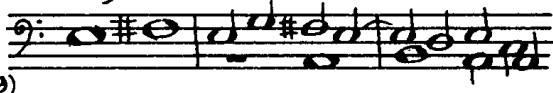
In Nomine a4 c.f.

2  (E229)

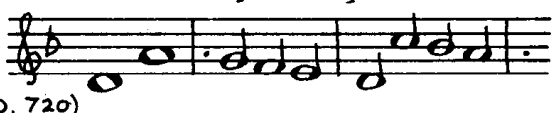
Ut re mi fa sol la a4

 (E387-8)

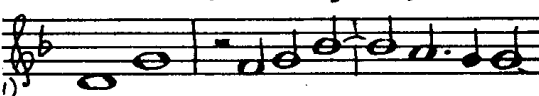
A songe of Mr R. Parsons a5

 (E69)

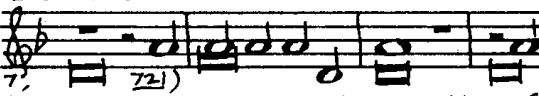
De la Court [prima pars] a5

 (E70, 720)

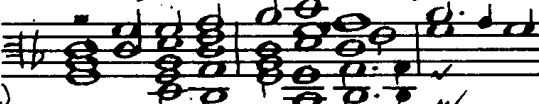
De la Court [secunda pars] a5

 (E71)

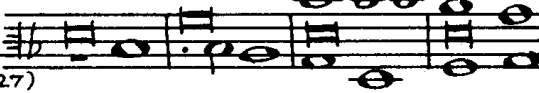
In Nomine a5

 (E277, 721)


The songe called trumpetts a6

 (E91)

In Nomine a7

1  (E327)

In Nomine a7

2  (E326)




SOURCES		In Nomines a 4		Ut re mi a 4	Songe a 5
VdGS No.	no.	1	2		
Edwards No.	no.	E 228	E 229	E 387-8	E 69
GB- Lbl Add MSS 30480-4	f.			57' of 30480	
	31390	f.			60
	32377	f.		5 (hex. only)	
Ob MSS Mus Sch D.212-6	no.	4 a4	21 a4		
T MS 804 (modern score)	f.			44	
Publications :					
MUS BRIT 44	no.	18 (I.N. I)	19 (I.N. II)	12	35

PARSONS works - concluded			De la Court				In Nomine a5	Song called Trumpetts a6	In Nomines a7	
			(consort)		(mixed consort)				no.1	no.2
				pars		pars				
Edwards No.			E70,71		E720		E277, 721*	E91	E327	E326
GB-Cfm MS 32 G.29	keyb'd	na.					140 (Tregian, FWVB)			
Ckc MS 316	c.f. only	f.					30' (c.f.)			
Cu MSS Dd 2.11	lute	f.					73'			
Dd 3.18	lute	f.	72' A (I) only	1	47'	1				
Dd 4.23	cittern	f.					23' *			
Dd 5.20	bass	f.						6 F, 7 A	} 'cante cantate'	
Dd 5.21	recorder	f.			9'	1		6' A		
Dd.14.24	cittern	f.			48'	1				
Lbl Eg. MS 3665	score	f.					156 (Tregian)			
MS RM 24 d 3	keyb'd	P.	(Will Forster's Virginal book)				272			
MS Roy App 74	strings	f.							33'A	
Add ms 11586	score	f.					8' (Burney)			
17786-91	strings	no.	1 a5	1,2						
22597	tenor	f.	40	1			36' A			
29246	lute	f.					55	lacking cantus		
29401-5	strings	f.					52'			
29996	keyb'd	f.					68' A (Tomkins)			
30480-4	strings	f.	69' of 30480	1						
31390	strings	f.	83, 81	1,2			97	11	24	25
32377	cantus	f.	21'	1,2			14'		10 (Byrd)	13
37402-6	strings	f.	57' of 37402	1						
47844	tenor	no.						23		
Lcm MS 2049	strings	f.	18' of medius	1,2	lacking contratenor					
Ob MSS D.212-6	strings	no.					19 a5			
Mus Sch E.423	tenor	P.	146	1,2			183			
Och MSS 979-83	strings	no.					Baldwin	158 lacking (V)		
984-8	strings	seq	(81),(82)	1,2			(84)	(Dow)		
T MSS 354-8	strings	f.					42'			
389	cantus	P.	7 (I) only	1,2			7 (c.f.)	13 (III) only		
James MS	cantus	P.	7	1,2			6	13		
EIRE Press B.1.32	cantus	sig.	G1', G4	1	... words 'Lamente o wreched Babilon I say...'					
-Dtc Press D.330	lute	P.					130			
-Dm MS Z3.2 13	lute	P.					136, 274 A			
US-NYp MSS Drexel 4180-5	strings	f.	59 of 4180	1,2			75' A	80' A		
D-Kl MSS 4° MUS 125		P.					70			
Publications :-										
MUS BRIT 28	keyb'd						✓			
MUS BRIT 44	strings	no.	34	1,2			56 (I.N.III)	70	74	75
V&GS SP	strings	no.							24	24
Partita ed.	strings							✓		
BYRD COLL XX	keyb'd	no.					150			
US-NYp ed (1937)							✓			
FWVB	keyb'd	no.					140	PARSONS -2		

		EIRE -Dec	GB- Ckc MS	Lbl Add		Lem MS	Och MS	T MS	Publ.	
				MSS						
ROBERT PARSONS Consort songs		press B.1.32	2	17786-91	30826-8	2049	984-8	3089		MB 22
Pour down V you powers i a5 (Pandolpho) No grief is like ii		Sig.	f	no.	no.	f.	no.	P.		no.
<p>Musical notation for 'Pour down you powers' in G major, 3/4 time. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The lyrics 'Pour down' are written below the notes.</p>		B1' A	5'	10		14		101		6a
Enforced V by love a5 and fear		X	✓	X		X		X		6b
<p>Musical notation for 'Enforced by love and fear' in G major, 4/4 time. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The lyrics 'En-forced by love & fear' are written below the notes.</p>		(I) only	Voice, lute				120	(I) only; 'Strangers'		5

July 2004

PARSONS-3

Nathaniel PATRICK Verse anthems			GB-Lbl. Add. 17786-91						MB 22	
V Climb not a5 too high 			no. 9						no. 32	
V Send forth a5 thy sighs 			39						10	
V Prepare a5 to die 			38						11	

Mogens **PEDERSON** 'Magno Petreio'

Two incomplete pavans a5 (C, A, B only)


Both published in CAMBRIDGE P

Pavan
1

Musical notation for Pavan 1, consisting of a single staff in treble clef with a key signature of one sharp (F#). The melody is written in a 5/8 time signature and consists of 15 notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3.

GB-Lbl, Add. MSS 30826-8, no. 26:1

Pavan
2

Musical notation for Pavan 2, consisting of a single staff in treble clef with a key signature of one sharp (F#). The melody is written in a 5/8 time signature and consists of 15 notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3.

GB-Lbl, Add. MSS 30826-8, no. 26:2

Martin

PEERSON

(c. 1572 - 1651)

Fantasies and Almans
in 5 and 6 parts

V&GS
No.

QB-LBL
Add MSS

Och
MSS

EIRE-
Dm
MSS

Publications

17786-91

37402-6

423-8

716-20

23.4.
1-6

V&GS SP

Schott

MUS BRIT 9

Fantasy a 5:

"Attendite [popule meus?]" [Ps. 78?]



6-part works

no.

f.

no.

no.

no.

no.

no.

89,
4
parts

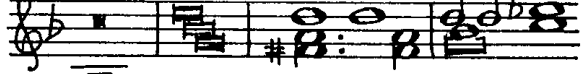
45
3
parts

83

missing part composed by Ian Graham-Jones
and included in our SP 83

Fant.
1

"Acquaintance" *

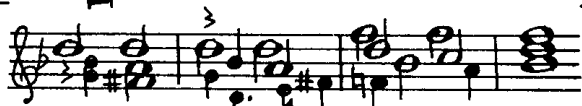


8

16
*

V&GS
ed.
5

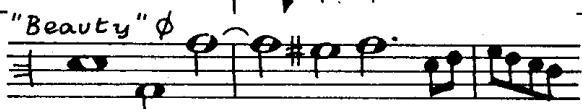
Alm.
1



9

V&GS
ed.
5

Fant.
2



10

17
∅

✓

Alm.
2



11

✓

Fant.
3



12

18
⊕

101

⊕ v.: to cheat or deceive;
n.: a simple fellow, prone to deception.

Alm.
3



13

101

Fant.
4



14

19
⊗

94

Alm.
4



15

94

Fant.
5

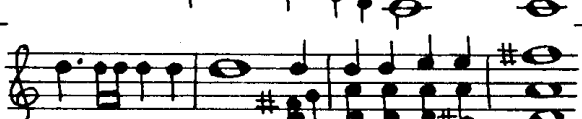


16

[46]

✓

Alm.
5



17

[47]

✓

Fant.
6



18

39

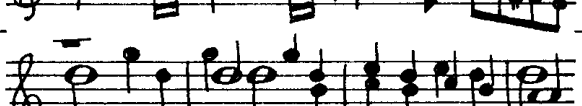
Alm.
6a



19

39

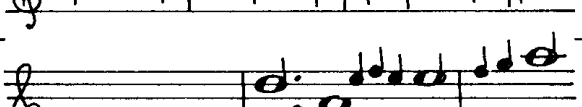
Alm.
6b



20

39

[Fant.
7]



45
A

138

MARTIN PEERSON Verse anthems	QB-1b1 Add MSS				Ob MSS		Och	T	US-CI Wr f.35v		
	17792-6	29366-8	29372-7	29427	MUS	Mus Sch	MSS	MSS			
					f. 11-15	D. 212-6	61-6	1162-7			
I will magnify thee	f.	f.	f.	f.	no.	f.	f.	no.	no.		
 V a5	Merro	25'	Myriell	Myriell	Hamond		48				
Plead thou my cause		3 parts only	15'	24			2 parts only		CAB parts only		
 V a5 Plead thou my cause											
O that my ways			16' & 30	25'			Myriell		1		
 V a5 O that my ways were made											
I will thank thee			17 & 31	-					(f.1v)		
O go not from me			121' altr. Palmer	37' A	altus only			71 A			
 V a5											
Blow out the trumpet			38'	76' A		78'		52 A			
 V a5 Blow out the trumpet, blow											
Who will rise up			39' A								
 V a5 Who will rise up with me,											
But when I said			40								
Fly ravished Soul			41' A		56			75 A			
 V a5 Fly, ravished soul											
Rest thee awhile			42A		57			75A			
Muse still thereon			42A		57			76A			
Rain eyes			40'A		58*			77A*			

* 'Rain eyes' is part iv of the anthem in f.11-15 and 1162-7, but a separate item in 29372-7, at f.40'

MARTIN PEERSON Verse anthems (continued)	QB-Lb1 AddMSS		Ob MSS MUS.		Och MSS	T MSS			
	29372-7	37402-6	f.11-15	f.16-19	56-60	1162-7			
	f.	f.	no.	no.	P.	no.			
I am brought into so great trouble i V a5	43'	93' A							
My heart panteth ii	44'	93' A							
Wake sorrow i V a5 Wake	45' A								
Arbella, sole paragon ii	46'								
O Lord, thou hast searched me i V a5	47								
Thou art about ii Thou hast fashioned iii Whither then should iv	47' 48A 48'								
I called upon the Lord i V a5 I called			53			78 A			
All nations ii They kept me in on every side iii They came about me iv			53 53 54			78A 78A 78A			
O God when thou wentest forth i V a5 O God, O		90 A	55			65 A			
Praise the Lord i V a5				19		64 A			
O but not your trust ii				19					
I am small i V a5 I am small				20		68 A			
O Lord in thee is all my trust i V a5 O Lord in thee					88				

Myriell

none of these in 37404

Hamond

Hamond

Peter PHILIPS

Compositions and arrangements

VdQS No.
(Edwards No.)

VdQS No. (Edwards No.)	FUHRMANN 1615	SIMPSON T 1621	FWVB	Ddr -Bds MS Lynar A1	PL- Kj Berlin MS 40316	QB-Cu MSS		Lbl Eg. MS 3665	S-U Instr Mus hs 408	PL-Kj Mus. ant. pract. F 611	Publications			PHILIPS - 1	
						Dd 9.33	Dd 5.78.3				No.	No.	No.		
Aria 1 a4		3													
Pav. 5 a5 (E421)	181		80	226	6 +	14'	65'	1, 517	11'	end (a4) +				⊕ Pavana dolorosa Treg [ian] + Pavana dolorosa	
Gall. 6 a5 (E517)			81	231	8	15		[1], 518	17'		superius part only			‡ Galiarda dolorosa * Galiarda composta in brigione'	
Pav 7 a5								2, 518						‡ Chromatica pavana & galiarda	
Gall. 8 a5								[2], 518							
Pavan Pagget 9 a5			74					3, 519	16'	*			71	* Pavana Scharlabaget Petri Philippi	
Gall 10 a5			75					[3], 518'	⊗				72	⊗ Galliard do.	
Gall 11 a5								-, 521'							
La veccha 12 a5								-, 522							

PETER PHILLIPS

Trios from de CAUS 1615, published in
 Maîtres de l'Orgue' (Paris, 1910)

VdGS No.

de CAUS 1615		
P. 42		
et Seq.		
et Seq.		

Fantasy 35
 Trio de la
 1^{er} Mode

Fantasy 36
 Trio de la
 3^{me} Mode

Fantasy 37
 Trio de la
 5^{me} Mode

[Information from Dr. Derry Bertenshaw]:

The pieces VdGS no. 22 a6 [Fantasia] and no. 23 a6 [Alm?] by Peter Philips (nos. 20 and 21 in the six-part section of GB-Ob, MSS Mus. Sch E.437-42) were not originally conceived for instruments. They are textless versions of 'Quando urania rimira' and 'E quando fra le rose' the *seconda* and *terza parti* respectively of 'Porta nel viso' from *Il Secondo Libro de Madrigali a sei voci* (Antwerp, 1603) by Philips.

Arthur PHILLIPS

Organist to Henrietta Maria; also at Magdalen College, Oxford, and Professor of Music at Oxford: 1639-1656.

VdGS No.

1. Almain



2. Corant



3. Saraband



4. Pavan



5. [Air]



6. [Air]



7. [Almain]



8. [Corant]



9. [Fanfare]



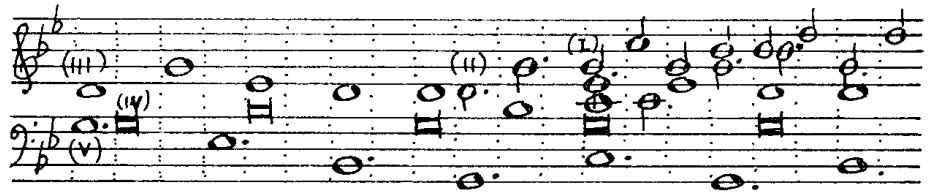
GB-Ob E.447-9	GB-Och 1022		
f./seq.	no.		
	87		
	88		
	89		
29v/1			
30r/2			
30v/3			
31v/4			
31v/5			
32v/6			

PICFORTH

In Nomine a5

E 278

GB-Lbl Add. MS
31390. f. 79
Publ. MB44 no. 57.



Parts have: (I) 12 x ♯, 200 x d (iv) 53 x H
(II) 9 x ♯, 138 x d. (v) 72 x o.
(III) 108 x o see MEYER EECM p.98.

PICFORTH-1

Lambert

PIERKIN

Sonatas a4 (Tr Tr TB)

from GB-0b MS Mus. Sch. C.44.

C.44

no.,
f.
of Tr

Third and fourth
of four marked
'Monke Sonata'

Sonata
in d



3,
25

Sonata
in D



4,
25'

PIERKIN-1

Sebastian LA PIERRE

Dancing master at the English Court, 1611-1642

1. Ayre



GB-Ob, MS Mus. Sch. D.220
p. 39, no. 34

2. Corant



p. 169, no. 62

7th Instalment 2002

LA PIERRE-1

Francis PILKINGTON

(c.1562 - 1638)

PILKINGTON 1605

PILKINGTON 1624

PILKINGTON 1624/1

PILKINGTON J

A Pavin for the
Lute and
Base Violl
E. 722

Musical notation for 'A Pavin for the Lute and Base Violl'. It consists of two staves. The top staff is labeled 'Lute' and the bottom staff is labeled 'BV'. The music is in a key with one flat (B-flat) and a common time signature. The melody is written in a simple, rhythmic style.

Sig.

no.

no.

M2'

✓

CS a 5:
Weep, sad
Urania

Musical notation for 'Weep, sad Urania'. It is a single staff in a key with one flat (B-flat) and a common time signature. The melody is simple and features a prominent trill on the word 'Urania'.

An Elegie on the death of his worshipful friend
Master Thomas Purcell of Dinthill, Esquire, in Salop.

16

16

A Fancie
for the Violls
a 6

Musical notation for 'A Fancie for the Violls'. It is a single staff in a key with one flat (B-flat) and a common time signature. The melody is simple and features a prominent trill on the word 'Fancie'.

23

23

PISCATOR, George
(fl. 1610-1635)

D-W,
Cod.
Guelf.
34.7.
Aug 2^o

2 cornetts, 2 violins, 3 trombones, bc

no./p.

Sonata a



105/230

January 2009

PISCATOR-1

W. PISING

Verse anthem: 'The Lord hear thee'

GB-0ch MSS

61-6, f. 53'

V a?

A musical score for a verse anthem. The notation is on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several measures of music, including quarter notes, eighth notes, and rests. The lyrics 'The Lord ...' are written below the staff, with the first measure containing the words 'The Lord' and the rest of the line containing three dots and a dash. The notation includes various note values and rests, with some notes beamed together.


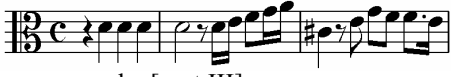


PISING-1

POLEWHEEL

Polewheele's name was made, evidently, by his fine Ground, RT 371, on which he and other composers based sets of divisions, and which found its way into Playford's Division Violin. Polewheele's divisions on that and other grounds are set out on this index sheet; other divisions on 'Polewheele's Ground' (RT 371) are as follows:

(John) Withy	RC 26	GB-Ob MS Mus Sch C.71, p. 140.
Jenkins	RC 5	ditto, p. 100.
Anthony Poole	RC 7	DRc MS A.27, p. 253. also: Simpson RC 23
Mr Banister		Division Violin (1685), No. 8.
Anon.		Ob MS Mus Sch D.219, f.18' (keyboard).
Ground only		PLAYFORD BI 1654, 1662, p. 106.
		US-NYp MS Drexel 3551, p. 61.
		S-Uu Inst Hs 79.1, f.1, attr. Jenkins.

POLEWHEEL		Playford DV 1685	GB- Chf. B 31	HA dol m MS II. c. 24	Lbl Add MS 59869	OB			Och MS 1183	A- ET 90/55 MS A	US-		VdGS SF		
Divisions for bass viol.						P. BK.	MS MUS	MSS Mus Sch			Cn	NYp MS		PLAYFORD ES 1674 J	
VdGS (Richards) No.	(theme no.)	No.	f.	f.	f.	P.	f.	P.	P.	P.	seq.	seq.	P.	f.	No.
	1	RT 368 Ground 1st. div.	'Mr. Powlwheels Division on a Ground												
	2	RT 371 Ground 1st. div.	attr. Peter Young: divisions in tablature												
	3	RT 367 Ground 1st. div.	attr. Polewheele												
	[4]	RT 371 Ground 1st. div.	'P.W.'s own follow', after Simpson's set No. 23												
	RT 371 Ground 1st. div.	attr. Peter Young													
	RT 371 Ground 1st. div.	attr. H. Butler													
	RT 371 Ground 1st. div.	attr. Polewheele													
	RT 371 Ground 1st. div.	ground and divisions in tablature													
	RT 371 Ground 1st. div.	'Powlwheels Ground': resembles DV 1685													
	RT 371 Ground 1st. div.	3	121'	29'	38 inv. A	85	14' A	6	102	32	(110) A	(2)	13	9' of Book 55	140
	RT 371 Ground 1st. div.	attr. Peter Young													
	RT 371 Ground 1st. div.	Violin													
	RT 371 Ground 1st. div.	Six P. Lyecester book													
	RT 371 Ground 1st. div.	Cartwright MS													
	RT 371 Ground 1st. div.	11' attr. 93 23													
	RT 371 Ground 1st. div.	William Noble													


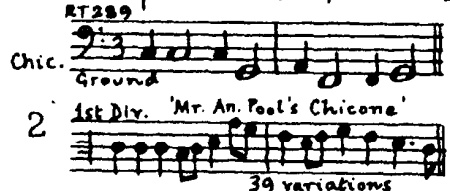
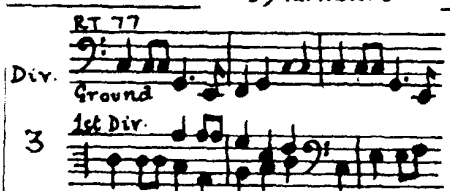

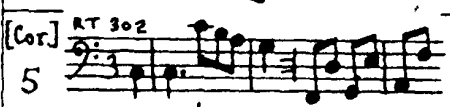

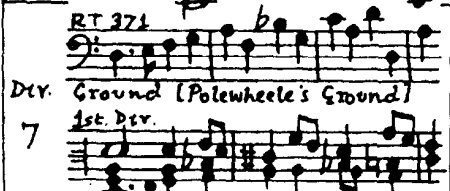
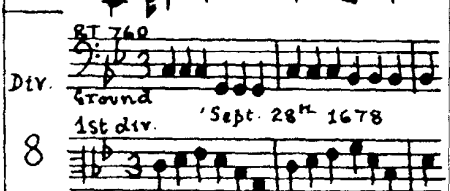
POHLE, David (1624-1695)		D-W, Cod. Guelf. 34.7. Aug 2 ^o	F-Pn, Rés Vm ⁷ 673	
Sonata	G	2 violins, viola da braccio, bc 	no./p.	no.
			74/137	
Sonata	d	2 violins, viola da gamba, violone, bc  gamba [part III]		
			79/154	
Sonata	C	 gamba [part III]		
			82/164	
Sonata	A [=Nun danket]	2 [scordatura] violins, bc 		24* attrib. D. P.
January 2009				POHLE-1

ANTHONY POOLE

William Noble (1649/50-1681) copied many of Poole's bass viol pieces into GB-Ob, MS Mus Sch C.71, which he owned. F-Pn, MSS Vm⁷ 137323 (solo bass viol) and Vm⁷ 137317 (bc) bear the arms of James II on the cover and include most of the same pieces; among many other anonymous ones there, some may also be by Poole. Several works in the French books are given Saints' names, including three by Poole. Further research is needed to establish a context and style for Poole's music.

Coranto 6 appears to be the third item in a C-major suite; although it is unattributed, we follow Richards in assigning it to Poole.

The provenance of Prebendary Falle's copy of Divisions 7 remains to be determined.

Airs and Divisions for Solo bass viol		Ob, MS Mus Sch C.71	DRc, MS A.27	F-Pn, Vm ⁷ 137323/137317	VdGSSP			Ob, MS Mus Sch C.71	F-Pn, Vm ⁷ 137323/137317
VdGS (Richards) No:									
(rc) theme no: S. Fortunatus [Alm] RT 85 1		139		11v :1		(rc) Div. RT 764 olim 9]		120	see NORCOMBE RC10
Chic. 2	RT 289 Ground 1st Div. 'Mr. An. Pool's Chicome' 39 variations 	164		1v- 2		Alm] RT 414 10		156 :1	
Div. 3	RT 77 Ground 1st Div. 	166		3v		Cor RT 779 11		156 :2	
Alm. 4	RT 49 	153 :1		13v		Sar RT 792 12		157 15	
[Cor.] 5	RT 302 	153 :2				Prel. RT 372 13		158 14v	
[Cor.] 6	RT 303 S. Martins 	155 A		11v :2		RT 394 Aria Div. Ground 1st Div. 14		162 14v	
Div. 7	RT 371 Ground (Polewheele's Ground) 1st Div. 	253		139		RT 411 Div. Ground S. Justinas 1st Div 15		109	
Div. 8	RT 760 Ground 1st div. 'Sept. 28 th 1678' 	150		2v		RT 297 Sar. Ground 1st div. 16		154 13v	

Mr POOLES AYRES for 3 (Tr Tr B Bc)		Ob, Mus Sch E. 443-6	Bc parts only of nos. 5-12 are extant in E.446		Ob, Mus Sch E. 443-6
VdGS No.		No.			No.
1		1	7		7
2		2	8		8
3		3	9		9
4		4	10		10
5		5	11		11
6		6	12		12

Mr Anthony Poole: (1) 'A Division upon a Ground Basse' and (2) 'A Second Division upon a Ground Basse' from Playford's *The Second Part of the Division Violin* (1685 and later editions)

VdGS No.

1		pp. 24-26, No. 29	John Walsh's Fourth Edition of <i>The Second Part of the Division Violin</i> is No. 116 of <i>Performers Facsimiles</i> (New York) and contains both pieces.
2		pp.27-28, No. 30	

Antonius Poole: Sonatas for two violins, bass and bc.

VdGS Nos.

US-Cu, MS 929

US-Cu, MS 929

1	<p>Vivace</p> <p>Allegro</p> <p>Grave</p> <p>Allegro & forte</p> <p>'Tutti'</p>	XV	2	<p>Largo</p> <p>Canzona</p> <p>Tutti vivace</p>	XVI
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ANTHONY POOLE

Two 'sonatas' in US-NH, Beinecke Library, MS 515, the instrumentation not specified, but probably tr tr b bc. The bass book only is known to survive and includes two short movements *a2* and *a3* respectively, with fragmentary Italian texts, together with two figured basses. The relationship of the various movements, if any, is unclear, but it is possible that Poole wrote only the two instrumental pieces and that the Italian items are by another composer or composers. A contemporary index on the flyleaf has '2. Sonatas. Poole' for folios 5-7.

Handwritten musical notation for folio 4r. It consists of two staves. The top staff is in bass clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The lyrics are: Ec-co vi chiam a tut-ti a go-de-ra

f.4r: 'Sonata. A. Poole. a.3.'

Handwritten musical notation for folios 4v-5r. It consists of one staff in bass clef with a 3/2 time signature. The lyrics are: Ec-co vi chiam a tut-ti a go-de-ra

ff.4v-5r: 'Poole. a.3.'

Handwritten musical notation for folio 5v. It consists of one staff in treble clef with a 3/2 time signature. The lyrics are: Mor-ta-li, che fa-te, mor-ta-li, che fa-te, che

f.5v: [no headings]; f.6v is blank

Handwritten musical notation for folio 5v. It consists of one staff in treble clef with a 3/2 time signature. The lyrics are: Mor-ta-li, che fa-te, mor-ta-li, che fa-te, che

Handwritten musical notation for folio 5v. It consists of one staff in bass clef with a 3/2 time signature. The lyrics are: Mor-ta-li, che fa-te, mor-ta-li, che fa-te, che

Handwritten musical notation for folios 6v-7r. It consists of one staff in bass clef with a 3/2 time signature. The lyrics are: Mor-ta-li, che fa-te, mor-ta-li, che fa-te, che

ff.6v-7r: [no headings]

Poli

Divisions

1

A-ET goëss
MS 'A'.

Seq. no. (122)
ffeff.

The presence of 'Poli' in F-Pn Vm7 137323 and 137317, which contains other music by Poole, suggests that the above may provisionally be attributed to him too.

Mr. POOLE

all in B-Bc MS Litt. XY no. 24, 910

6 Division Ayrns and a Sonata for Violin, bass viol and Bc.

V&QS No.	Div. Ayr No.	f. (vln) no.	f. (B1)	f. (Bc)	V&QS No.	Div. Ayr No.	f. (vln) no.	f. (B1)	f. (Bc)
	1	54,	1	54, 50		5	56'	56,	51
	2	54'	2	54', 50'		6	56'	56'	51'
	3	55'	3	56', 51'		Sonata	14	-	14, 12
	4	55'	4	55', 51'					

P. POUL

- identified only by the name as given here; no evidence to associate him with A. Poole, or Polewhele. Two works for 2BV/Bc, RC1 and RC2 shown below: for RC 3 see Jenkins RC 14.

V&QS (Richards) No.	[Fantasia]	DRc MS D.4 no. 10	No.	[Fantasia] or [Divisions]	DRc MS D.4 no. 8
(RC) 1	RT 740 [81]	P. 20	(RC) 2	RT 707	P. 14
	RT 741 [82]	P. 21		RT 700	P. 14
	RT 737 [8c]	P. 8		RT 695: a 10-bar ground	P. 5

POYNTE

Edwards No.

In Nomines:

a4
E230

a5
E279

GB- CKc MS	GB-Lb2					Lcm MS	Ob MSS		Publ.	
	MSS Roy App	Add MSS			no.		P.	no.		
316	76	22597	31390	32377	2049	D.212-6	E423	MB	44	
f.	f.	f.	f.	f.	f.	no.	P.	no.		
	45 F *	* omits beginning of each part; 'T.P.'				19 a4		20		
30'		34'	48	15'	15' med- ius		180	58		

POYNTE-1

Bartholomeus Praetorius

The image displays a musical score for 26 exercises by Bartholomeus Praetorius, arranged in a 9x3 grid. Each exercise is written on a single staff in treble clef with a 3/4 time signature. The exercises are numbered I through XXVI. Exercises I-XXVI contain musical notation, while exercises XXVII, XXVIII, and XXIX are represented by empty staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The exercises are organized into rows: Row 1 (I-III), Row 2 (IV-VI), Row 3 (VII-IX), Row 4 (X-XII), Row 5 (XIII-XV), Row 6 (XVI-XVIII), Row 7 (XIX-XXI), Row 8 (XXII-XXIV), and Row 9 (XXV-XXVI).

Bartholomeus **PRAETORIUS** (c. 1590-1623)

'Neue Liebliche Paduanen und Galliarden mit Fünff Stimmen', Berlin, 1616

<i>No.</i>	<i>Title</i>
I	Paduana
II	Galliard
III	Paduana
IV	Galliard
V	Paduana
VI	Galliard
VII	Paduana
VIII	Galliard
IX	Paduana
X	Galliard
XI	Paduana
XII	Galliard
XIII	Paduana
XIV	Galliard
XV	Paduana
XVI	Galliard
XVII	Paduana
XVIII	Galliard
XIX	Paduana
XX	Galliard
XXI	Paduana
XXII	Galliard
XXIII	Paduana
XXIV	Galliard
XXV	Paduana
XXVI	Galliard

Tho. PRAT

PLAY-
FORD
CMA
1662
no.

QB - Ob MSS
Mus Sch.
D. 220
F.573
P. no. f.

2-part Airs

VdGS No	Title	Key	Time	Musical Notation
1	Ayre or Amsterdam *	Bb		
2	Corant	Bb	3	
3	A Morisco	Bb	3	
4	Corant.	Bb		
5	Amsterdam *	Bb		
6	Air Passacale	b		
7	[Jig]	b		
8	[Jig]	b		

no.	P.	no.	f.
186	58:1	V/54	v:2 A
187		Bass only	Treble only
188			
	58:2	V/55	= Anon No. 725
	58:3	V/56	
	65:1	V/83	
	65:2	V/84	
	65:3	V/85	

* VdGS No. 1 - 'Ayre or Amsterdam' in CMA 1662 = 'Ayre', no. V/54 in D.220, VdGS No. 5 - 'Amsterdam', no. V/56 in D.220, appears to lack concordances. The concordance of VdGS No. 1, the anonymous setting in F. 573 of 'Allemande Ambsterdam', also indexed at Anon. no. 725 (Page A-2-3) may encourage us to attribute the whole group - Anon. nos. 723-8 - to Prat.

THOMAS
PRAT

'AMSTERDAM'

Tr: PLAYFORD CMA 1662, no. 186
B: GB-Ob MS MusSch.D22 0, p. 58:1

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A double bar line is present after the first measure.

The second system of musical notation continues the piece. It features a repeat sign at the beginning of the first measure. The right hand continues with melodic lines, while the left hand provides harmonic support with chords and moving lines. A double bar line is present after the second measure.

The third system of musical notation concludes the piece. It features a final cadence in the right hand and a sustained bass note in the left hand. The system ends with a double bar line and a repeat sign.

John

PRICE

(sen). or
(jun.):
see GROVE

See Philips Aria 14

'Aria variata de M. Preys'
for solo bass viol (ffeff)












Handwritten musical notation for a bass viol part. The staff shows a sequence of notes: a, f, c, c, a, c, a, a, c, d. There are also some lower notes on a second line below the staff: c, e, a, a.

& A-ETgoëss MS 'A' seq. (129), ffeff, A.
A-ETgoëss MS 'B', seq. (37), ffeff

PRIMROSE

Airs a 3 for tr tr b. Bass parts only are extant, except for the three pieces in score in GB-Lbl, Add. MS 62152B. References to 'mr Rhodes his booke' [the Richard Rhodes mentioned by Anthony Wood?] are given in GB-Lbl, Add. MS 62152A, together with numbers for a 'Red booke'.

VdGS No.

			GB-Lbl, Add. MS 62152A	GB-Lbl, Add. MS 62152B	'Red booke'		VdGS SP No. 103
1	Almaine	C		No./f. 35; 22v	No. 31		
2	Corant	C		36; 22v- 23r	32		
3	Saraband	C		37; 23r	34		
4	Allmaine	G		—; 23r	—		
5	Corant	G		38; 23v	35		
6	Sarabrand	G		—; 23v	—		
7	Allmaine	d		39; 24r	(1) 37		103
8	Corant	d		40; 24v	(2) 38		103
9	Sarabrand	d		—; 24v	(3) —		103
10	Allmaine	g		42; 24v- 25r	41		
11	Corant	g		—; 25r	—		

Henry PURCELL Pavans and Chacony, Fantazia 3 parts on a Ground, Arrangements for bass viol.	GB - Lb1				US- NYp MS Drexel 5061	Publications			
	Add MSS			RM 20 h. 9				Schott ed. 1604	PURCELL S
	30930	30932	33236						
	f. in 2	f	f.	f. in 2	P.				P.
Pavan a3 in g Z. 751			60:1						42
Pavan a3 in a Z. 749			60:2						44
Pavan a3 in A Z. 748			60:1						46
Pavan a3 in Bb Z. 750			60:2						48
Pavan of Four Parts Z. 752	57				40		✓		49
Chacony Z. 730	56		65 F				✓		61
Fantazia 3 parts on a Ground Z. 731		121 F		121'					52

ARRANGEMENTS (anon.) for one and two bass viols, from
GB - Cfm MU MS 647, [formerly in Music Box 2, folder 10]

[Dioclesian, Chaconne for 2 flutes] Z. 627 (16) RT 769	MS P. 6 A 6 A	"New Sebell" Z. T. 678	MS P. 37 A
[Dioclesian, Act III trumpet tune] Z. 627 (21)	12 A	The same, for Solo BV, ornamented: "A Tune in Imitacon of Sebell made by Mr. Purcell"	38
[Fairy Queen, Second Act music] Z. 629 (2a)	23	[LULLY] 'Another Sebell' Z. S. 121	38
'Hornpipe' [e.g. as for keyboard, in e] Z. T. 685	23	[Anon., probably not Purcell]: ['Fie, nay prithe, John'] 3 sections, each with a division Z. D. 100 RT 17	11 A






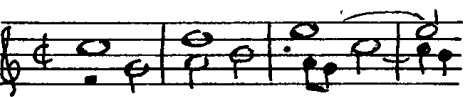


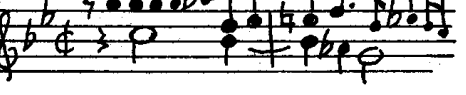
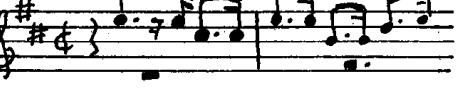


HENRY PURCELL Fantazias and In Nomines a3-7 Sonata for Violin, [bass viol] & Bc.		QB-Lbl Add MSS			Och MS	US- Myp MS	Publications					
		30930	31435	33236			620	Drexel 5061			PURCELL S	
VdGS No.												
Fant.	3-part:											
1		71		65'		92						1
Z. 732				F								
Fant.	2	70'		17' of Tr.		66						2
Z. 733												
Fant.	3	69'		67								3
Z. 734												
Fant.	4-part:	'Here begineth ye 4 part fantazias'										
4		67				14						4
Z. 735												
Fant.	5	66				17						5
Z. 736												
Fant.	6	65				20						6
Z. 737												
Fant.	7	64				23						7
Z. 738												
Fant.	8	63				26						8
Z. 739												
Fant.	9	62				32						9
Z. 740												
Fant.	10	61				29						10
Z. 741												
Fant.	11	60				35						11
Z. 742												
Fant.	12	59				38						12
Z. 743												
Fant.	13	58										P.
Z. 744		F										94
Fant.	5-part:	'Here begineth ye 5 part fantazias'										
upon one Note		50				129	55					P.
Z. 745												34
In. Nom.	6-part:	'Here begineth ye 6, 7 & 8 part fantazias.'										
Z. 746		48					57					P.
												37
In. Nom.	7-part:	46					59					P.
Z. 747												39
Sonata a3		Violin [bass viol], Bc. Source lost, see PURCELLZ BV part reconstructed by Dart, published in PURCELL S, pp. 92, 112.										
Z. 780												

HENRY PURCELL
 Sonatas of III Parts (1683)
 for 2 violins and Bass
 to the Organ or Harpsichord

GB-
 Lib
 MS
 R.M.
 20. h. 9

V&GS Sonata No.
 [PURCELL 1683]
 (Zimmerman No.)

No.,
 f.
 inv

I (2.790)	- Vivace - Adagio - Presto - Largo		1, 98'
II (2.791)	- Largo - Presto - Adagio - Vivace - Allegro		2, 94'
III (2.792)	- Adagio - Canzona - Adagio - Poco Largo - Allegro.		3, 90
IV (2.793)	- Canzona - poco largo - Allegro		4, 86
V (2.794)	- Adagio - Largo - Grave - Canzona - Adagio.		5, 81'
VI (2.795)	- Canzona - Largo - Allegro		6, 78
VII (2.796)	- Canzona - Grave - Vivace - Adagio.		7, 74
VIII (2.797)	- poco largo - Allegro - Grave - Vivace		8, 70
IX (2.798)	- Largo - Canzona - Adagio - Allegro.		9, 66
X (2.799)	- Largo - Grave - Presto		10, 62
XI (2.800)	- Canzona - Adagio - Largo		11, 59
XII (2.801)	- Adagio - Canzona - poco largo - Presto - Allegro - Adagio.		12, 55'








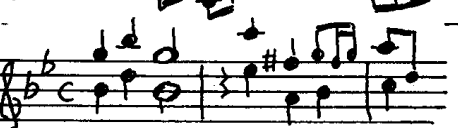


HENRY PURCELL
Sonatas of four parts (1697)

GB-
LbL
Add
MS

30930

Vd GS Sonata No.
[PURCELL 1697]
(Zimmermann No.)

Seq.

I (2.802)	Adagio - CANZONA-Allegro-Largo Vivace		(1)		
II (2.803)	Adagio - CANZONA Allegro - Grave- Largo - Allegro		(2)		
III (2.804)	Grave - Largo - Adagio - CANZONA- Allegro - [vivace] - Grave.		(3)	⊙	
IV (2.805)	Adagio - CANZONA [Allegro] - Adagio - vivace - Largo		(7)		F
V (2.806)	[Andante] - CANZONA [Allegro] - Adagio - Presto [Largo] - Allegro.				
VI (2.807)	[Allegro moderato]				
VII (2.808)	Vivace - Largo - CANZONA [Allegro] - Allegro - Adagio.		(5)	⊙	
VIII (2.809)	Adagio - CANZONA [Allegro] - Vivace		(6)	⊙	
IX (2.810) (‘Golden’)	Allegro moderato - Largo - CANZONA (Allegro) - Grave - Allegro		(4)	⊙	
X (2.811)	Adagio - CANZONA Allegro - Largo - Allegro.		(8)		

⊙ No Bc ⊠ Partial Bc F Only a few notes

Richard
PYTTYNS

Ruger

E528

GB-Lbl, MS Roy. App. 76, f.46' rev.
publ. MB 44, no. 87 and WARD D

According to Ward: setting of stanza from
Ariosto's 'Orlando Fuzioso' beginning 'Ruggier,
qual sempre fui tal esser voglio'.

PYTTYNS-1