

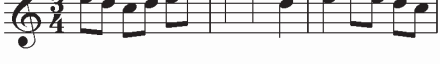
William
PAGET

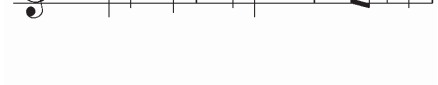
[arr. ?]
Lavinione
for lyra viol.

e^dfhf:

PLAYFORD T no. 125
GB-Lbl Add MS 63852, f90 inv, A; i.e.

See also
LAVIGNONNE D

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

PAISIBLE, James (d.1721) (d.1688) Theatre composer (wind player) Aires in G minor a3 VdGS No.		GB-Lbl, Add. 31429		
g12. Brawles		f./no. 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		
February 2008				PAISIBLE-2

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

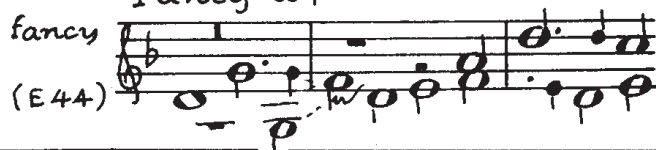
PAISIBLE, James (d.1721) (d.1688) Theatre composer (wind player) Airs in D Minor a3 VdGS No.	GB-Lbl, Add. 31429		
d1.  d2. 	f./no. 22v/6 22v/7		PAISIBLE-4

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

RENALDO

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

A fancy
Fancy a4



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

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

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

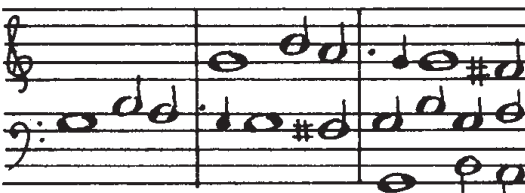
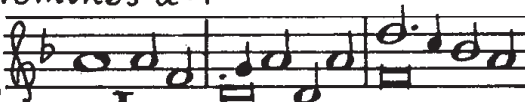
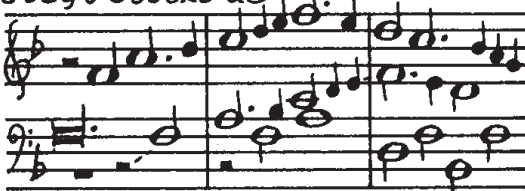
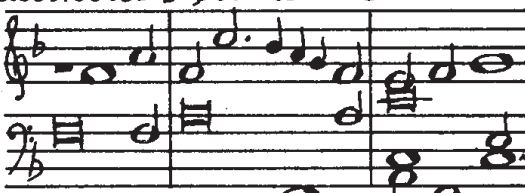
publ. MB 45, no. 130

PARADIZO-1

OSBERT PARSLEY

(1511 - 1585)

Main references : Morehen: PARSLEY M
Edwards : CONSORTS E2

Consort works	MORLEY 1597	GB-161 Add MSS			OB MSS Mus Sch	T MS	James MS	Publications			
		30480-4	31390	32377				PARSLEY TCM appx	EM eds	MB 44	Curwen
VdQS No. (Edwards No.)	P.	f.	f.	f.	no.	f.	P.	ho.	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					17 a4				10	16 In Nom I	93013
1 											
(E227)											
2 					24 a4				10	17 In Nom II	
(E226)											
In Nomines a 5				Cantus only	1/37 a5				11	55 In Nom III	
1 											
(E275)											
2 				26'		bass only					
(E276)											
3 						11					
(E274)											
'In noie of 5 parts by Mr. Persleye upon 5 minums'											
Persley's Clocke a5		70' of 30480	"The Clocke"			1'	"The songe upon the deyall"		44		
							91 (do.)	13			90827
(E389)											
Spease Noster [Spes nostra*] a5											
											
(E370)											
* 5th antiphon at Matins.											
			120						12	45	
Super Septem a?						1		55			
											
(E392)											
'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:

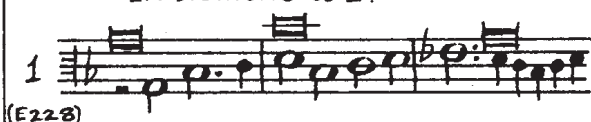
In Nomine a4 (Baker 3) to Byrd, VdGS 1.
In Nomine a4 (Baker 4) to R. White, VdGS 2.
Browning a5 to Stonings.
Galliard a5 to Anon. No. 1556
Je File a6 to van Wylder.

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

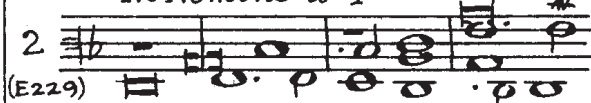
VdGS No.

(Edwards No.)

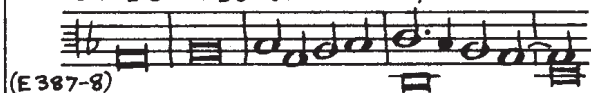
In Nomine a4.



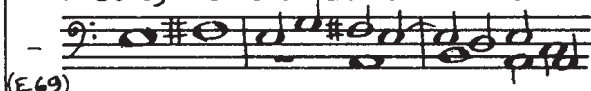
In Nomine a4



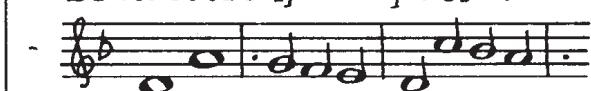
Ut re mi fa sol la a4



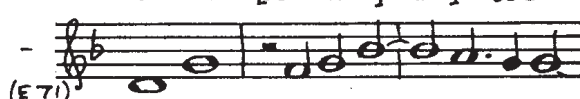
A songe of Mr R. Parsons a5



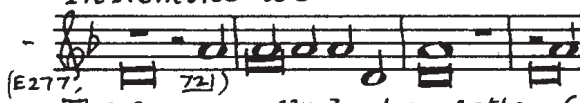
De la Court [prima pars] a5



De la Court [secunda pars] a5



In Nomine a5



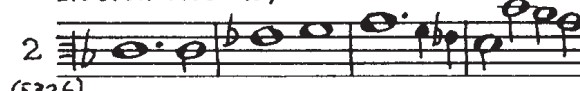
The songe called trumpetts a6



In Nomine a7



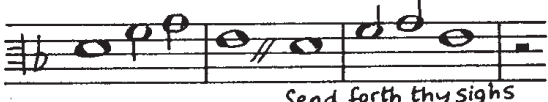
In Nomine a7



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
QB- 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)	P.			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.			E 70, 71		E 720		E 277, 721*	E 91	E 327	E 326
GB-Cfm MS 32 G.29	keyb'd	no.					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
VdQS 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 -Dcc	GB- Ckc MS	Lbl Add MSS		Lem MS	Och MS	T MS	Publ.	
		Press B.1.32	2	17786-91	30826-8	2049	984-8	3089	MB 22	
ROBERT PARSONS										
Consort songs										
V Pour down you powers i a5 (Pandolpho) No grief is like ii	Musical notation for 'Pour down you powers' in G major, 4/4 time. The melody is on a treble clef staff. The lyrics are: 'Pour down you powers i No grief is like ii'. There are handwritten annotations 'p p w' and 'Pour down' under the notes.	Sig.	f	no.	no.	f.	no.	P.		no.
		B1' A	5'	10		14		101		6a
		X	✓	X		X		X		6b
V Enforced a5 by love and fear	Musical notation for 'Enforced by love and fear' in G major, 4/4 time. The melody is on a treble clef staff. The lyrics are: 'En-forced by love & fear'. There is a handwritten annotation 'En-forced by love & fear' under the notes.	(I) only	Voice, lute				120	(I) only: 'Strangers'		5

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

Mogens **PEDERSØN** 'Magno Petreio'

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

Both published in CAMBRIDGE P

Pavan
1

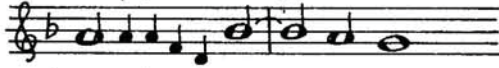
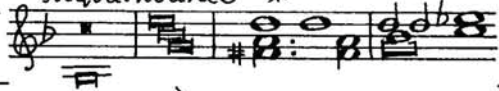
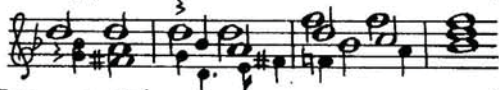
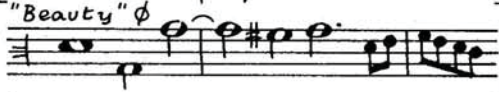
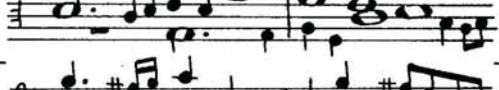
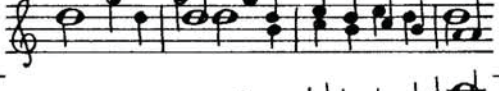


GB-Lbl, Add. MSS 30826-8, no. 26:1

Pavan
2



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

Martin PEERSON (c. 1572 - 1651) Fantasies and Almans in 5 and 6 parts		QB-Lbl Add MSS		Och MSS		IRL- Dm MSS	Publications		
V&GS No.		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?] 	no.	f.	no.	no.	no.	no.		no.
	6-part works		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	"Beauty" φ 	10		17 φ				✓	
Alm. 2		11						✓	
Fant. 3	"Chowse" ⊕ 	12		18 ⊕			101		
Alm. 3		13					101		
Fant. 4	"Delicate" ⊗ 	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		
PEERSON - 1		1980, rev. 1989							

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

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		Merro	25'	Myriell	Myriell	Hamond		48				
a5												
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				178 31	-					(f.1v)		
V												
a5												
O go not from me				121' attr. 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							
V												
a5												
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		GB-Lb1		Ob MSS		0ch	T			
		AddMSS		MUS.		MSS	MSS			
		29372-7	37402-6	f.11-15	f.16-19	56-60	1162-7			
Verse anthems (continued)		f.	f.	no.	no.	P.	no.			
I am brought into so great trouble i V a5 My heart panteth ii		43'	93' A							
Wake sorrow i V a5 Arbella, sole paragon ii		44'	93' A							
Wake Arbella, sole paragon ii		45' A								
O Lord, thou hast searched me i V a5 Thou art about ii Thou hast fashioned iii Whither then should iv		46'								
O Lord, thou hast searched me i V a5 Thou art about ii Thou hast fashioned iii Whither then should iv		47								
I called upon the Lord i V a5 All nations ii They kept me in on every side iii They came about me iv				53			78 A			
I called upon the Lord i V a5 All nations ii They kept me in on every side iii They came about me iv				53			78 A			
O God when thou wentest forth V a5 Praise the Lord i V a5 O put not your trust ii			90 A	55			65 A			
O God when thou wentest forth V a5 Praise the Lord i V a5 O put not your trust ii					19		64 A			
O put not your trust ii I am small V a5 O Lord in thee is all my trust V a5 O Lord in thee					19					
I am small V a5 O Lord in thee is all my trust V a5 O Lord in thee					20		68 A			
O Lord in thee is all my trust V a5 O Lord in thee						88				

Peter PHILIPS		FUHRMANN 1615	SIMPSON T 1621	FWVB	D -Bds MS Lynar A 1	PL- Kj Berlin MS 40 316	QB - Cu MSS		Lbl Eq. MS 3665	S-U Instr Mus hs 408	PL-Kj Mus. ant. pract. F 611	Publications			PHILIPS - 1
VdGS No. (Edwards No.)		P.	no.	no.	P.	f.	f.	f.	no. f.	f.		no.			
Aria 1 a4			3						Tregian score						
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		[17], 518	17'	†				† Galiarda dolorosa * Galiarda composta in prigione'
Pav 7 a5									2, 518		†				‡ Chromatica pavana & galiarda
Gall. 8 a5							lute	lute	[2], 518		superius part only				
Pavan Pagget 9 a5				74					3, 519	* 16'		71			* Pavana Scharlabaget Petri Philippi
Gall 10 a5				75					[3], 518'	⊗		72			⊗ Galiard do.
Gall 11 a5									-, 521'						
La veccha 12 a5									-, 522	key- board					

1987
rev.
1984
1.3

PETER PHILIPS		MORLEY 1597		FÜLLSACK 1607		VALERIUS 1626		FWVB		WALSINGHAM		D-Kl MS		QB-Cu MSS				Lbt		Ob MSS Mus Sch		Och MSS				US-NYP MS		Publications		I.3											
												4 ^o MUS 125		Cambridge Consort books				Eg MS		A82 MS		423-8		439		1003		1113		Browne, bandora and LV book		4302									
		no.		P.						no.		no.		f.		f.		f.		f.		f.		no.		no.		P.		f.		no.		f.		P.		no.		P.	
Alm Tr[egian] 13 a5																				522'								5		11								124			
Aria 14 a5																				522'																					
Pav 15 a5				V				keyboard																				keyboard		keyboard											
Gall. 16 a5				V				keyboard																																	
Pav 21 a6																				517 F		19 a6		* 14 a6										373		90					
Fant. 22 a6																						20																			
[Alm?] 23 a6																						21																			
Pav 31 Mixed (E630)		8 A		136		85 *		7		37 A		2 A		2' A		18' A		9' A		5 A				Browne		117				14		Tregian score									
Gall 32 Mixed (E817)		9																												10											
																																		</							

1987 rev. 1989

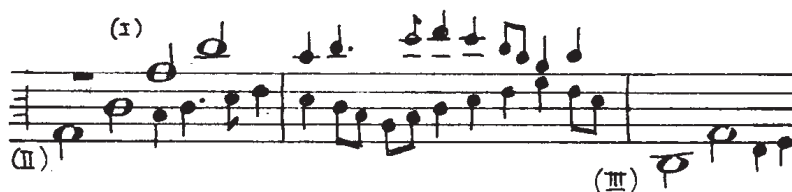
PETER PHILLIPS

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

VdGS No.

Fantasy 35

Trio de la
1^{er} Mode



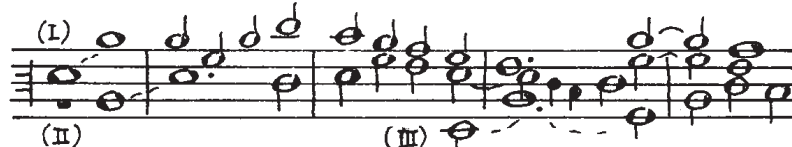
de
CAUS
1615

P.

42

Fantasy 36

Trio de la
3^{me} Mode



et
Seq.

Fantasy 37

Trio de la
5^{me} Mode



et
Seq.

[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

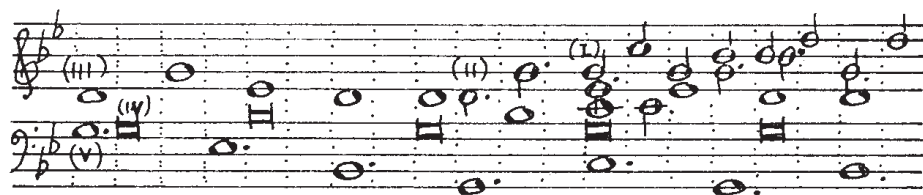
In Nomine a5

E 278

GB-Lbl Add. MS

31390. f. 79

Publ. MB44 no. 57.



Parts have: (I) 12 x ♩ , 200 x ♩ (iv) 53 x ♩
(II) 9 x ♩ , 138 x ♩ (v) 72 x ♩
(III) 108 x ♩

See MEYER EECM p.98.

PICFORTH-1

Lambert		Sonatas a4 (Tr Tr T B)		C.44
PIERKIN		from GB-Ob MS Mus. Sch. 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



Sig.

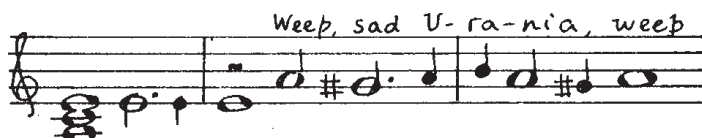
no.

no.

M2'

✓

CS a 5:
Weep, sad
Urania

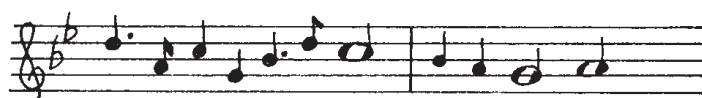


An Elegie on the death of his worshipful friend
Master Thomas Purcell of Dinthill, Esquire, in Salop.

16

16

A Fancie
for the Violls
a 6



23

23

Germain				D-K2 MSS 2° MUS		GB-OB MSS Mus Sch		D-K2 MS			
PINEL				* attr. (= set by) Walter R [owe] for baryton (fedfh)		⊕ Solo violin: 'Pinelle' (see THE LUTE, XXIII (1983) Part 1, 32-3)		61.1(1) 61e F.573 4° Mus 108 Vol 5			
(d. 1661)											
Allemande (baryton, violin) 1						⊕		8:1 *		15:1 ⊕ A	
Sarabande (baryton) 2 fedfh #						14'		formerly Anon 6330.			
Courante a5 ⊗ 3								3 and 8			

⊕ Original version for lute is in WERL, f. 7v1

PINEL - MORE CONCORDANCES

<u>VdGS No.</u>	<u>Title</u>	<u>CLF No.</u>	<u>Incipit at</u> <u>ex-Anon No.</u>	<u>Remarks</u>
4	Saraband	60	6131	
5	‡ Gavotte Royale	86	6132	‡ variously 'La Fronde', 'Branle des frondeurs', La Gavotte ou frondeurs
6	[Allemande]	9	6161	
7	[Courant]	47	8571	Also attrib Bocquet, VdGS No. 2, CLF No. 14.
8	Allemande	13	8915	
9	Allemande	61	-	



GB-DRc MS A.27, p. 109:2, wrongly attr. Dufaut. Attr. in CLF to Pinel based on a probably autograph source.

PISCATOR, George (fl. 1610-1635)	D-W, Cod. Guelf. 34.7. Aug 2^o	
Sonata a 2 cornetts, 2 violins, 3 trombones, bc  January 2009	no./p. 105/230	PISCATOR-1

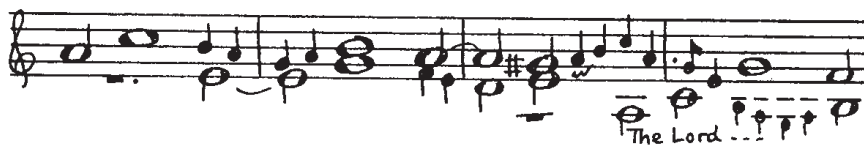
W. PISING

Verse anthem: 'The Lord hear thee'

GB-0ch MSS

61-6, f. 53'

V a?



PISING-1

JUAN BAUTISTA PLA (c.1720-after 1773)



VdGS No. 1: Sonata in B-flat for VdG and Bass
D-OSa Dep 115b Akz. 2000/002 No 527, ff. 20-22v

Published by Edition Güntersberg G289

POLEWHEEL

It is still unclear who Polewheel was, but a mid-seventeenth century violinist of that name is mentioned by John Evelyn. Following the research set out in POLEWHEEL A the music has been re-ordered and the famous 'Polewheel's ground' is now at YOUNG, Peter.

raGS
(Richards)
No.

	(theme no.)	
	RT 368	
1	Ground 1st. div.	
	RT 371	
2	Ground 1st. div.	
	RT 367	
3	Ground 1st. div.	

US-NYp, Drexel 3551, no. 26 ['Mr Polewheelee']

GB-Ob, MS Mus. Sch. C39, f.16 'Pole Wheele'
D-F, Mus Hs 337, no. 4 ['Francis Pollwheel']

US-NYp, Drexel 3551, no. 13 ['Mr Polewheelee']

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

ANTHONY POOLE

For a long time nothing was known about Anthony Poole, until he was identified as a Jesuit priest. The bare bones of his life are to be found in reference books published by the Catholic Record Society, but Patxi del Amo has provided the fullest account currently possible in POOLE-A. Born in Spinkhill, Derbyshire, c.1629, Poole attended St Omer's College (c.1641-6) and the English College at Rome (1646-8). He later taught at St Omer's and then at Liège, dying in 1692.

The catalogue which follows was made by Patxi del Amo (the format here has been slightly reduced from that given in POOLE-A). We thank him for permission to use it. 'PW' denotes 'Poole Work no.' and includes a considerable number of new pieces which are attributed on grounds of style or place in the sources. The VdGS numbers from the Thematic Index are shown where they exist. Some pieces are given 'a' and 'b' numbers, the 'b' version being an arrangement for violin from the bass viol originals.

Music for Bass Viol or Violin with and without Continuo

PW1a: F-Pn, VM⁷ 137323/137317, ff.4^v-5 [Chaconne].

PW1b: D-F, Mus Hs 337, pp.32-35: 'A Chaconne by Mr Anthony Poole...'



PW2a: F-Pn, VM⁷ 137323/137317, ff.15^v-16^v [Chaconne].

PW2b: D-F, Mus Hs 337, pp.36-40: 'A Chaconne by Mr Anthony Poole...'



PW3/1: F-Pn, VM⁷ 137323/137317, f.54^o 'Euphrasia' [Sonata. Attributed by style].



PW3/2: F-Pn, VM⁷ 137323/137317, f.54^o-55 'Canzona' [A ttributed by style].



PW3/3: F-Pn, VM⁷ 137323/137317, f.55 'Tremolo' [Attributed by style].



PW3/4: F-Pn, VM⁷ 137323/137317, f.55 [Air. Attributed by style].



PW3/5: F-Pn, VM⁷ 137323/137317, f.55° [Air. Attributed by style].



PW4: F-Pn, VM⁷ 137323/137317, ff.70^v-71 [Almand with divisions] 'AP'.



PW5: F-Pn, VM⁷ 137323/137317, ff.70^v-71 [Saraband with divisions]
'AP'.



PW6/1: F-Pn, VM⁷ 137323/137317, f.17 'Borgia' [Attributed by style].



PW6/2: F-Pn, VM⁷ 137323/137317, f.17 [Attributed by style].



PW6/3: F-Pn, VM⁷ 137323/137317, ff.17-18 [Sarabande with divisions. Attributed by style].



PW7a: F-Pn, VM⁷ 137323/137317, ff.21^v-23 'St Justinas'.

GB-Ob, MS Mus. Sch. C.71, pp.109-111 'Mr Poole'.

PW7b: D-F, Hs 337, pp. 7-13 'A Division by Mr Anthony Poole...'

VdGS, Poole 15. RT 411.



PW8/1: F-Pn, VM⁷ 137323/137317, f.26^v 'The Cantabrese' [Sonata. Attributed by style].



PW8/2: F-Pn, VM⁷ 137323/137317, ff.26^v-27 'Canzona' [Attributed by style].



PW8/3: F-Pn, VM⁷ 137323/137317, f f-27-27^v 'Aria' [with divisions.
Attributed by style].



PW8/4: F-Pn, VM⁷ 137323/137317, f.28 'Tremulo' [Attributed by style].



PW8/5: F-Pn, VM⁷ 137323/137317, ff.28^v-29 'Adga' [Attributed by style].



PW9: F-Pn, VM⁷ 137323/137317, ff.69^v-70 [Air with divisions].
A-ETgoëss 'A', seq. 117, ff.63^v-65 'Poli' (in *ffeff* tablature).
VdGS, Poli 1.



PW10a: F-Pn, VM⁷ 137323/137317, ff.1^v-2 'Chacone'.
GB-Ob, Mus. Sch. C.71, pp.164-165 'Mr An Pool's Chicone'.
PW10b: D-F, Hs 337, pp. 21-24 'A Chacone by Mr Anthony Poole...'
VdGS, Poole 2. RT 289. (*ffefh*)



- PW11a: F-Pn, VM⁷ 137323/137317, ff.3^v-4 [Divisions on a ground].
 GB-Ob, Mus Sch C.71, p.166-69 'Mr Pool/AP'.
 PW11b: D-F, Hs 337, pp. 49-54 'A Division by Mr Anthony Poole...'
 VdGS, Poole 3. RT 77. (*ffefh*).



- PW12: F-Pn, VM⁷ 137323/137317, f.5 'Prelud' [Attributed by style].



- PW13: F-Pn, VM⁷ 137323/137317, f.11° 'S Fortunatus' [Almand].
 GB-Ob, Mus Sch C.71, p.139 'Mr A Poole -78. Sep.28th' [No bass part].
 VdGS, Poole 1. RT 85. (*ffefh*).



- PW14: F-Pn, VM⁷ 137323/137317, f.11° 'S martina' [Corant].
 GB-Ob, Mus Sch. C.71, p.155 [No bass part. Attributed by proximity in F-Pn MS].
 VdGS, Poole 6. RT 303. (*ffefh*).



- PW15: A, f.13° 'Alemande'.
 B, p.153:1 'Alman/Mr P' [No bass part].
 VdGS, Poole 4. RT 49. (*ffefh*).



PW16: F-Pn, VM⁷ 137323/137317, ff.13^v-14 'Saraband'.
 GB-Ob, Mus. Sch. C.71, pp.154-155 'A Pool' [No bass part].
 VdGS, Poole 16. RT 297. (*ffefh*).



PW17/1: F-Pn, VM⁷ 137323/137317, ff.30^v-31 'Bethleem' [Sonata. Attributed by style].



PW17/2: F-Pn, VM⁷ 137323/137317, f.31 'Grave' [Attributed by style].



PW17/3: F-Pn, VM⁷ 137323/137317, f.31^v-32 'Canzona' [Attributed by style].



PW17/4: F-Pn, VM⁷ 137323/137317, f.32 [Attributed by style].



PW17/5: F-Pn, VM⁷ 137323/137317, f.32 [Attributed by style].



PW18a/1: F-Pn, VM⁷ 137323/137317, ff.34^v-35 [Sonata]. (*ffefh*).



PW18a/2: F-Pn, VM⁷ 137323/137317, f.35 [Attributed by style and proximity]. (*ffefh*).



PW18a/3: F-Pn, VM⁷ 137323/137317, ff.35^v-36. (*ffefh*).



PW18b/1: D-F, Hs 337, pp.1-2 'Battle and Triumph [Sonata] composed for the Bass-Viol before the year 1600 by Mr Anthony Poole. Part thereof transposed for the Violin / Largo' [No bass part].



PW 19: F-Pn, VM⁷ 137323/137317, ff.67^v-69 [Divisions on a ground] ‘AP’.
(ffefh).



PW 20: GB-Ob, Mus Sch C.71, 153:2 ‘A.P.’ [Air. No bass part].
VdGS, Poole 5. RT 302. (ffefh).



PW21: GB-Ob, Mus Sch. C.71, p.155 [Chac onne bass part. Attributed by proximity and style].



PW22: F-Pn, VM⁷ 137323/137317, ff.2^v-3 [Divisions on a four-part folia/sarabande].
GB-Ob, Mus Sch. C.71, pp.150-152 ‘Mr Pool/Mr A Poole/Sept. 28th 1678’.
VdGS, Poole 8. RT 760. (ffefh).



PW23/1: A, f.7^v ‘Spinola almanda’ [Attributed by style].



PW23/2: F-Pn, VM⁷ 137323/137317, f.7^v 'Courante' [Attributed by style].



PW23/3: F-Pn, VM⁷ 137323/137317, f f.7^v-8 'Sarabande' [with divisions. Attributed by style].



PW24/1: F-Pn, VM⁷ 137323/137317, f.29^v [Allemande. Attributed by style].



PW24/2: F-Pn, VM⁷ 137323/137317, ff.29^v-30 'Air' [Attributed by style].



PW25a: F-Pn, VM⁷ 137323/137317, ff.52^v-54 [Divisions on a ground].

PW25b: D-F, Hs 337, pp. 87-96 'A Division on the same Ground by Mr Anthony Poole transposed &c'.



- PW26: F-Pn, VM⁷ 137323/137317, ff.60-60^v [Divisions on a ground].
Partly concordant with C.39, ff.53^v-55 'P Mr Pool' and C.71, pp. 120-21 'Mr Dan Norcome', respectively VdGS, Poole 9 and VdGS, Norcombe 10. RT 764.



- PW27: GB-DRc, A.27, pp.253-256 'Division to a Ground/D molle/Mr Anthony Poole'.
VdGS, Poole 7. RT 371.



- PW28: John Playford, *The Division Violin* London, 1685. (no.29). 'A Division upon a Ground Basse by Mr Anthony Poole'.



- PW29: F-Pn, VM⁷ 137323/137317, f.14^v 'Praeludium'.
GB-Ob, Mus. Sch. C.71, p.158 'Mr Poole' [No bass part].
VdGS, Poole 13. RT 372.



PW30: F-Pn, VM⁷ 137323/137317, ff.14^v-15 'Aria'.
 GB-Ob, Mus. Sch. C.71, pp.162-163 'Mr Antony Pool'.
 VdGS, Poole 14. RT 394.



PW31: F-Pn, VM⁷ 137323/137317, f.15 'Courante' [Attributed by proximity and style].



PW32: F-Pn, VM⁷ 137323/137317, f.15 'Sarabrand'.
 GB-Ob, Mus. Sch. C.71, p.157 'Sar/M.P.' [No bass part].
 VdGS, Poole 12. RT 792.



PW33: GB-Ob, Mus. Sch. C.71, p.156 'M.P.' [Alman. No bass part].
 VdGS, Poole 10. RT 414.



PW34: GB-Ob, Mus. Sch. C.71, pp.156-157 'Corant/Mr. Poole' [No bass part].
 VdGS, Poole 11. RT 779.



PW35: GB-Ob, Mus. Sch. C.71, pp.158-160 [No bass part. Attributed by proximity].



PW36: GB-Ob, Mus. Sch. C.71, p.160 [No bass part. Incomplete. Attributed by proximity].



PW37: John Playford, *The Division Violin* London, 1685. (no. 30). 'A Second Division upon a Ground Basse by Mr Anth Poole'.



Music for Violin, Bass Viol and Continuo

PW100/1: B-Bc, MS Litt. XY 24 ,910, f.15 'Sonata Mr Poole a3, Treble 2 Bases'.



PW100/2: B-Bc, MS Litt. XY 24,910, ff.15°-16.



PW100/3: B-Bc, MS Litt. XY 24,910, f.16°.



PW101: B-Bc, MS Litt. XY 24 ,910, f.54 'Division A yr / Poole a3. A Treble & 2 Basses'.

VdGS, Mr Poole 1



PW102/1: B-Bc, MS Litt. XY 24,910, f.54^v 'Division Ayr/2' [Sonata].

VdGS, Mr Poole 2



PW102/2: B-Bc, MS Litt. XY 24,910, f.54^v.



PW102/3: B-Bc, MS Litt. XY 24,910, ff.54^v-55.



PW103: B-Bc, MS Litt. XY 24,910, f.55^v 'Division Ayr/3'.

VdGS, Mr Poole 3.



PW104: B-Bc, MS Litt. XY 24,910, f.55^v 'Division Ayr/4'.

VdGS, Mr Poole 4.



PW105: B-Bc, MS Litt. XY 24,910, f.56 'Division Ayr/5'.

VdGS, Mr Poole 5.



PW106: B-Bc, MS Litt. XY 24,910, f.56 'Division Ayr/5[sic]'.
VdGS, Mr Poole 6.



Music for Two Bass Viols and Continuo

PW200: GB-DRc, A.27, pp.14-17 'Fantasia/P. Poúl' [Divisions].
VDGS, P. Poul 2. RT 707, 700, 685.



PW201: GB-DRc, A.27, pp.20-22 'P. Poúl' [Fantasia].
VDGS, P Poul 1. RT 740, 741, 737.



Music for Two Violins, Bass Viol and Continuo

PW300/1: US-Cn, MS 959, p.29 'Sonata/Antonius Poole/Vivace'.

VdGS, Antonius Poole 1.

6 6# 6 6 6# 4# 6

PW300/2: US-Cn, MS 959, p.29 'Allegro'.

PW300/3: US-Cn, MS 959, p.29 'Grave'.

6 7 6

PW300/4: US-Cn, MS 959, pp.29-30 'Allegro & forte'.

Musical score for PW300/4, 'Allegro & forte'. The score is written for four staves (two treble and two bass clefs) in 3/4 time, key of D major (two sharps). The music features a rhythmic pattern of eighth and sixteenth notes. Below the staves, there are fingerings: 6, 6, 5, 6, 6, 6, 6, 6#.

PW300/5: US-Cn, MS 959, p.30 'Tutti Vivace'.

Musical score for PW300/5, 'Tutti Vivace'. The score is written for four staves (two treble and two bass clefs) in common time (C), key of D major (two sharps). The music features a rhythmic pattern of eighth and sixteenth notes. A 'Solo' section is marked above the first treble staff. Below the staves, there are fingerings: 5, 6, 6#, 6.

PW300/6: US-Cn, MS 959, p.30 'Adagio'.

Musical score for PW300/6, 'Adagio'. The score is written for four staves (two treble and two bass clefs) in common time (C), key of D major (two sharps). The music features a slow, sustained melody with long notes and rests. The score ends with a double bar line.

PW301/1: US-Cn, MS 959, p.31 'Sonata/Antonius Poole/Allegro'.

VdGS, Antonius Poole 2

6 6 6

PW301/2: US-Cn, MS 959, p.31 'Largo'.

6 7 4 3
5

PW301/3: US-Cn, MS 959, pp.31-32 'Canzona'.

6 4 3

PW301/4: US-Cn, MS 959, p.32 'Solo'.

6 7 6

PW301/5: US-Cn, MS 959, p.32 'Tutti Vivace'.

6 6 7 6 4 3 9 8 4 3

PW302: GB-Ob, Mus. Sch. E.443-6, p.4 'Mr Pooles Ayres for 3'.

VdGS, Poole 1.

PW303: GB-Ob, Mus. Sch. E.443-6, p.5 'Mr Pooles Ayres for 3'.
VdGS, Poole 2.



PW304: GB-Ob, Mus. Sch. E.443-6, p.6 'Mr Pooles Ayres for 3'.
VdGS, Poole 3.



PW305: GB-Ob, Mus. Sch. E.443-6, p.7 'Mr Pooles Ayres for 3'.
VdGS, Poole 4.



PW306: GB-Ob, Mus. Sch. E.443-6, p.4 'Mr Pooles Ayres for 3' [Bass part only].



PW307: GB-Ob, Mus. Sch. E.443-6, p.4 'Mr Pooles Ayres for 3' [Bass part only].



PW308: GB-Ob, Mus. Sch. E.443-6, p.5 'Mr Pooles Ayres for 3' [Bass part only]



PW309: GB-Ob, Mus. Sch. E.443-6, p.6 'Mr Pooles Ayres for 3' [Bass part only].



PW310: GB-Ob, Mus. Sch. E.443-6, p.6 'Mr Pooles Ayres for 3' [Bass part only].



PW311: GB-Ob, Mus. Sch. E.443-6, p.7 'Mr Pooles Ayres for 3' [Bass part only].



PW312: GB-Ob, Mus. Sch. E.443-6, p.7 'Mr Pooles Ayres for 3' [Bass part only].



PW313/1: GB-Ob, Mus. Sch. E.443-6, p.8 'Mr Pooles Ayres for 3' [Bass part only].



PW313/2: GB-Ob, Mus. Sch. E.443-6, p.8 [Bass part only].



PW314/1: GB-Ob, Mus. Sch. E.443-6, p.9 'Mr Pooles Ayres for 3' [Bass part only].



PW314/2: GB-Ob, Mus. Sch. E.443-6, p.9 [Bass part only].



PW315: GB-Ob, Mus. Sch. E.443-6, pp.9-10 'Mr Pooles Ayres for 3' [Bass part only]



PW316: GB-Ob, Mus. Sch. E.443-6, p.10 'Mr Pooles Ayres for 3' [Bass part only].



PW317: GB-Ob, Mus. Sch. E.443-6, p.11 'Mr Pooles Ayres for 3' [Bass part only]



Music of Uncertain Scoring, Probably Two Violins, Bass Viol and Continuo

PW318/1: US-NHb, f.4[°] '2. Sonata's / Poole a.3' [Bass part only].



PW318/2: US-NHb, f.4[°] [Bass part only].



PW318/3: US-NHb, ff.4[°]-5 [Bass part only].



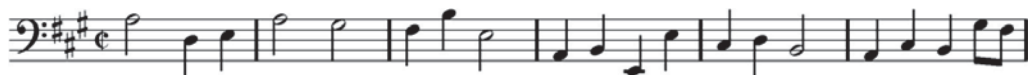
PW318/4: US-NHb, f.5 [Bass part only].



PW319/1: US-NHb, f.6[°] [Sonata. Bass part only].



PW319/2: US-NHb, f.6[°] [Bass part only].



PW319/3: US-NHb, ff.6^v-7 [Bass part only].



PW319/4: US-NHb, f.7 [Bass part only].



PW319/5: US-NHb, f.7 [Bass part only].



PW319/6: US-NHb, f.7 [Bass part only].



PW319/7: US-NHb, f.7 [Bass part only].



POYNTE

Edwards No.

In Nomines:

a4
E230

a5
E279

GB- CKc MS	GB-Lb1					Lcm MS	Ob MSS		Publ.	
	MSS Roy App	Add MSS			Mus Sch.					
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 (c.1590-1623) <i>Neue Liebliche Paduanen und Galliarden mit Fünff Stimmen</i> [Berlin, 1616]			Oriana Music
VdGS No.	All published in Oriana Music: OM 107		
1.	Pavan I		✓
2.	Galliard II		✓
3.	Pavan III		✓
4.	Galliard IV		✓
5.	Pavan V		✓
6.	Galliard VI		✓
7.	Pavan VII		✓
8.	Galliard VIII		✓
9.	Pavan IX		✓
10.	Galliard X		✓
11.	Pavan XI		✓
12.	Galliard XII		✓

Bartholomeus Praetorius (c.1590-1623)

Neue Liebliche Paduanen und Galliarden mit Fünff Stimmen

[Berlin, 1616]

Oriana Music

VdGS
No.

All published in Oriana Music OM 107

All
in
OM
107

13. Pavan XIII 

14. Galliard XIV 

15. Pavan XV 

16. Galliard XVI 

17. Pavan XVII 

18. Galliard XVIII 

19. Pavan XIX 

20. Galliard XX 

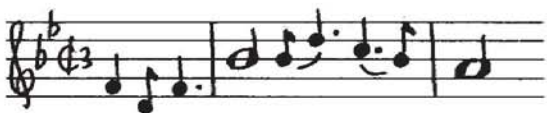
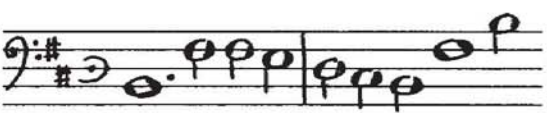
21. Pavan XXI 

22. Galliard XXII 

23. Pavan XXIII 

24. Galliard XXIV 

Bartholomeus Praetorius (c.1590-1623) <i>Neue Liebliche Paduanen und Galliarden mit Fünff Stimmen</i> [Berlin, 1616]			Oriana Music
VdGS No.		Published in Oriana Music OM 107	OM 107
25.	Pavan XXV		√
26.	Galliard XXVI		√

Tho. PRAT			PLAY- FORD CMA 1662	QB - 06 MSS Mus Sch. D. 220		F. 573	EX MUS 1666	
VdGS No	2-part Airs		no.	P.	no.	f.	no.	
1	Ayre or Amsterdam *		186	58:1	V/54	V:2 A	LXIV	
2	Corant		187	Bass only		Treble only	LXV	
3	A Morisco		188					
4	Corant			58:2	V/55	= Anon No. 725		
5	Amsterdam *			58:3	V/56			
6	Air Passacale			65:1	V/83			
7	[Jig]			65:2	V/84			
8	[Jig]			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-0b MS MusSch.D220, p. 58:1

The musical score is written for piano and consists of three systems. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat major), and the time signature is 4/4. The first system contains 16 measures. The second system contains 16 measures, including repeat signs. The third system contains 16 measures, also including repeat signs. The notation includes various note values, rests, and bar lines.

Thomas

PRESTON

O Lux a 3



GB-Lbl, MS R M 24 d 2, f.118'
publ. MB 44, no. 5

In Nomine a 4



GB-Ob, MSS Mus. Sch. D.212-6, no. 13 a4
publ. MB 44, no. 21

PRESTON-1

John

PRICE

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

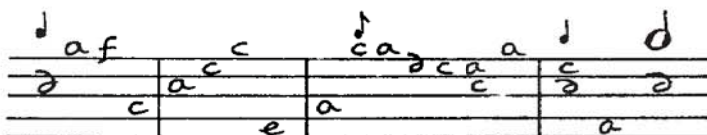
See Philips Aria 14

'Aria variata de M. Preys'

for solo bass viol (ffeff)

2

A-ETgoëss MS 'A' seq. (134) , ffeff, A.
A-ETgoëss MS 'B' , seq. (36) , ffeff



October 2013

PRICE-1

PRIMROSE

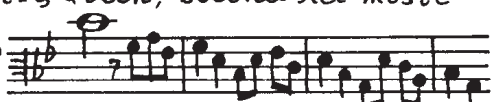
Airs a 3 for tr tr b. Bass parts only are extant, except for the three pieces in score in GB-Lbl, Add. MS 62152B. References to 'mr Rhodes his bookes' [the Richard Rhodes mentioned by Anthony Wood?] are given in GB-Lbl, Add. MS 62152A, together with numbers for a 'Red booke'.

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 - LbL				US- NY MS Drexel 5061	Publications			
	Add MSS			RM 20 h. 9				Schott ed. 1604	PURCELL S
	30930	30932	33236						
	f. inv	f	f.	f. inv	P.				P.
Pavan a3 in g Z. 751			60:1						42
Pavan a3 in a Z. 749		autograph score opening of Tr 2, in F, autograph, on the reverse of a correction-slip for 'Behold now praise the Lord.'	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	In D, 'playd 2 notes higher for F [lutes]'				✓	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 Imitation 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 prither, 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				
V&GS No.				f. inv	f	f.	p.	p.				
Fant.												
1												
Z.732												
Fant.												
2												
Z.733												
Fant.												
3												
Z.734												
Fant.												
4												
Z.735												
Fant.												
5												
Z.736												
Fant.												
6												
Z.737												
Fant.												
7												
Z.738												
Fant.												
8												
Z.739												
Fant.												
9												
Z.740												
Fant.												
10												
Z.741												
Fant.												
11												
Z.742												
Fant.												
12												
Z.743												
Fant.												
13												
Z.744												
Fant.												
5-part:												
upon one												
Note												
Z.745												
In Nom.												
Z.746												
In Nom.												
Z.747												
Sonata												
a3												
Z.780												

HENRY PURCELL

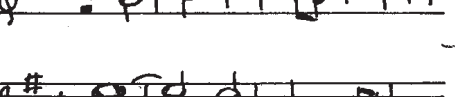
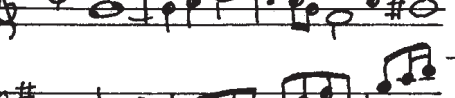
Sonatas of III Parts (1683)
for 2 violins and Bass
to the Organ or Harpsichord

Q6-
L6L
MS

R.M.
20.1.9

VdQS Sonata No.
[PURCELL 1683]
(Zimmerman No.)

No.
f.
inv

I (Z.790)	- Vivace - Adagio - Presto - Largo		1, 98'
II (Z.791)	- Largo - Presto - Adagio - Vivace - Allegro		2, 94'
III (Z.792)	- Adagio - Canzona - Adagio - Poco largo - Allegro.		3, 90
IV (Z.793)	- Canzona - poco largo - Allegro		4, 86
V (Z.794)	- Adagio - Largo - Grave - Canzona - Adagio.		5, 81'
VI (Z.795)	- Canzona - Largo - Allegro		6, 78
VII (Z.796)	- Canzona - Grave - Vivace - Adagio.		7, 74
VIII (Z.797)	- poco largo - Allegro - Grave - Vivace		8, 70
IX (Z.798)	- Largo - Canzona - Adagio - Allegro.		9, 66
X (Z.799)	- Largo - Grave - Presto		10, 62
XI (Z.800)	- Canzona - Adagio - Largo		11, 59
XII (Z.801)	- Adagio - Canzona - poco largo - Presto - Allegro - Adagio.		12, 55'

HENRY PURCELL
Sonatas of four parts (1697)

GB-
Lb1
Add
MS

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

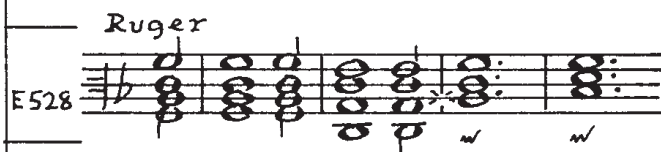
30930

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.	 (7)		
VI (2.807)	[Allegro moderato]	 (7)		
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



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

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

PYTTYNS-1