

P., M. [PEERSON, MARTIN.]—Mottects, or Grave Chamber Musique, containing Songs of five parts of severall sorts, some full, and some Verse and Chorus. But all fit for Voyces and Vials, with an Organ Part; which for want of Organs may be performed on Virginals, Base-Lute, Bandora, or Irish Harpe. Quarto.

WILLIAM STANSBY. LONDON. 1630.
Christ Church, Oxford.

PORTER, WALTER.—Madrigales and Ayres. Of two, three, foure, and five Voyces, with the continued Base, with Toccatos, Sinfonias, and Rittornollos to them. After the manner of Consort Musique. To be performed with the Harpesechord, Lutes, Theorbos, Base Violl, two Violins, or two Viols. Quarto.

WILLIAM STANSBY. LONDON. 1632.
Mrs. Christie-Miller.

ESTE, MICHAEL.—The Seventh Set of Bookes, Wherein are Duos for two Base Viols, so composed, though there be but two parts in the eye, yet there is often three or foure in the eare. Also Fancies of 3 parts for two treble Viols and a Base Violl: so made as they must be plaid and not sung. Lastly Ayerie Fancies of 4 Parts that may be as well sung as plaid. Lately set out by Michael Este. Quarto.

Printed for WILLIAM STANSBY and GEORGE LATHAM. LONDON. 1638.
The Royal College of Music.

Dedicated 'To the truly noble lover of learning and patron of arts Sir Christopher Hatton.' The 'Fancies of 4 Parts' are thus quaintly entitled:

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| 18. Name right your notes. | 24. Not over long. |
| 19. Sing this as that. | 25. Somewhat short. |
| 20. Some alteration. | 26. Softly at last. |
| 21. A re the first. | 27. Play not too fast. |
| 22. A re the second. | 28. The last but one. |
| 23. A re the third. | 29. This and no more. |