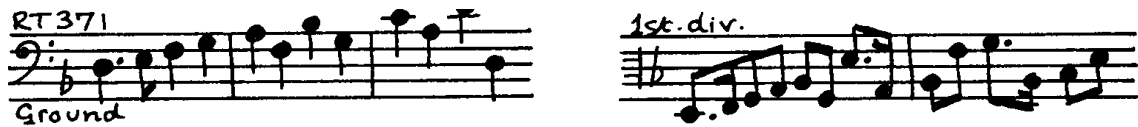


YOUNG, Peter

We follow the attribution in D-F, Mus Hs 337, also found elsewhere, in ascribing Polewheel's Ground' to Peter Young. See POLEWHEEL A.



A-Goëss 'A', ff. 47v-49r [in tablature] [A]

D-F, Mus Hs 337, no. 7, pp. 25-27 [for violin] 'A Division by Mr Peter Young'

GB-CHer MS DLT/B.31, original ff. 54v-55r. 'Per Peter Younge' [copied by Sir Peter Leycester]

GB-Lbl, Add. MS 59,869, ff.38r-37v reverse end [A]

GB-Ob, MUS 184.c.8, pp.83-5. 'PW's' [after ?Roger Le Strange on pp.81-83]

GB-Ob, MS Mus. Sch. C.39, ff.14v-15v [A]

GB-Ob, MS Mus. Sch. C.61, p. 6. 'Peter Young' [copied by Francis Withy]

GB-Ob, MS Mus. Sch. C.71, pp. 102-104. 'Mr Butler' [owned by William Noble]

GB-Och, Mus 1183, ff.32r-33v. 'Polwheele'

GB-HAdolmetsch, MS II.c.24, ff.29v-30r. 'Pole Wheele'

US-Cn Case 6a.143, esq. (2) 'Powlwheels Ground'

US-U, q763 P699c, f. 9v. 'Peter Young' [copied by Francis Withy]

Playford, *The Division Violin*, 1685, no. 3

GB-Llp, 1040, f.1r (ground only)

S-Uu, imhs 079.001 (pencilled ground only)

The following keyboard pieces are also based on the ground:

B-Bc 15139z, p.158 'A Ground / Dr Blow]

F-Pn, 1186bis II, pp. 10-21 'Mr Price'

GB-Ob, MS Mus. Sch. D.219, ff.18v-19r

GB-Och, Mus 1176, ff.14v-15r

GB-Och, Mus 15, ff.18v-r [reverse end]

For other settings, see John Banister, John Jenkins, Roger L'Estrange, Daniel Norcombe, Francis Polewheel, Christopher Simpson, John Withy

WILLIAM YOUNG

(d.1662)

William Young is best known for his work done while in the service of the Archduke of Austria, notably the printed set of Sonatas and Aires of 1653. Recently a second print has been discovered containing the nine pieces for Treble, Tenor, Bass, and Continuo, hitherto called fantasias, but styled 'Sonatas' in the print (Innsbruck, 1659).

Receipt of later information since these pages were first drawn up has made necessary some revision of our numbering, which where possible follows that of Richards, of the bass viol pieces (see BASS R). At the end of the works for two bass viols:

RC 24 has been made No. 1 of the Solo Divisions.

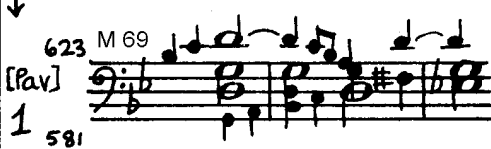



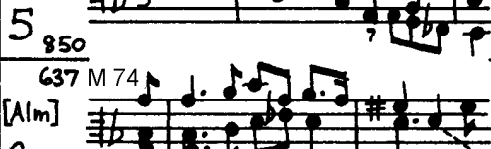
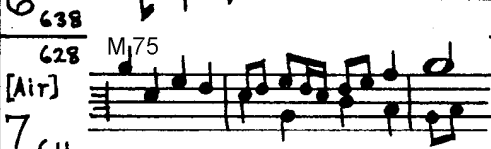





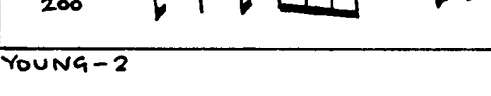
RC 23 has been assigned to Butler and replaced by the former RC 30.

RC 25 has been assigned to Jenkins (RC 63).

RC 26-29, four solo dances, now appear as Prelude 16, Allemande 19, Courante 20 and Sarabande 18 of the 30 airs for solo bass viol.

Stephen Morris is currently engaged on a dissertation about Young's life and works, and we are very grateful to him for much help, not least his catalogue of Young's compositions. 'M' numbers refer to the Morris Catalogue (in progress).

It is now believed that William Young of Austria composed all the music ascribed to 'Young' in English manuscripts and that the eponymous wind player at the English Court (d.1671) can be disregarded as a possible composer of any of them.

WILLIAM YOUNG Airs for 2 Bass Viols		QB- DRc MS	OB MS Mus Sch		DRc MS	OB MS Mus Sch
VdQS (Richards) No.		D.10	F.573		D.10	F.573
RC RT(themes)		P.			P.	no.
↓ ↓						
623 M 69 [Pav] 1 581		162	1 RT 581 only f.591	203 M 82 [Air] 14	171	14 RT 203 only
573 M 70 [Alm] 2 599		163	2 RT 599 only	202 341 M 83 [Cor] 15	172	15 RT 341 only
641 M 71 [Air] 3 640		164	3 RT 641 only	338 M 84 [Sar] 16	172	16 RT 338 only
833 M 72 [Sar] 4 821		164	4 RT 821 only	336 207 M 85 [Air] 17	173	17 RT 207 only
849 M 73 [Cor] 5 850		164	5 RT 849 only	346 M 86 [Sar] 18	173	18 RT 345 only
637 M 74 [Alm] 6 638		165	6 RT 638 only	208 M 87 [Air] 19	173	19 RT 208 only
628 M 75 [Air] 7 611		166	7 RT 611 only	206 343 M 88 [Cor] 20	174	20 RT 343 only
M 76 [8] -		-	8 one part only f.65	344 602 M 89 [Alm] 21	175	21 RT 602 only
643 M 77 [Alm] 9 639		169	9 RT 639 only			
591 M 78 [Air] [10] 572		169	10 RT 591 only			
840 M 79 [Cor] 11 834		169	11 RT 834 only	M 90 624 (RT 882* is the tripla of this) Air 22		
827 M 80 [Sar] 12 828		170	12 RT 828 only	704 (8.705) M 91 Pant. [23]:#		
205 M 81 [Alm] 13 200		170	13 RT 205 only	692 (8c) #		
				* originally RC 8 # originally RC 30. φ "Young"; ⊗ "Jenkins"; see JENKINS U. ⊕ Sequence headed 'With. Tough': no other attribution.		

DRc
MSS

N.	4	5
A.	A.	A.
no.	no.	no.

45

1	11
φ	⊗

WILLIAM YOUNG

Airs for solo bass viol,
mostly from CRACOW BV

VdGS and M numbers are
identical for this page

CRACOW BV

A-ET
goëss MS 'C'

f seq.

Prel.
1
d

75'

Alm
2
d

76'

Cour
3
d

77

Cour
4
d

77'

Alm
5
d

78

(42)
A

Cour
6
d

78'

Cour+var.
7+
7a
d

79

(43)
A

Alm
8
d

80

Sar
9
d

80'

Alm
10
g

81

Cour+var.
11
g

81'

Sar.
12.
g

82

Alm.
13
g

83

Cour+var.
14
g

83'

Cour
15
g

84

CRACOW BV

A-ET
goëss MS 'A'

GB-
HA
dorm. MS II. c. 24

GB-
ob
MS
Mus
Sch
F. 574

f. seq.

f. P

Prel
16
a

84'

RT 436

Cour+var
17
a

85'

[Sar]
18
a

86'

RT 291

Alm
19
a

87'

RT 466

Cour
20
a

88

RT 777

(51)
(103)
A

Cour
21
a

88'

Alm
22
G

89

Cour
23
G

89'

Sar
24
G

90

Alm
25
d

90'

Cour+var
26
d

91

Alm
27
D

92

33'
:1
A

Cour
28
D

92'

Sar
29
D

93

33'
:3
A

Cour
30
D

93'

33'
:2
A

[illegible]

<p>WILLIAM YOUNG 11 Sonatas, 19 Airs as published at Innsbruck, 1653, copy at Uppsala (1653)</p>	<p>Ob MSS Mus Sch E.447-9</p>	<p>C17 copies of 8 airs in Ob MSS Mus. Sch. E.447-9, as shown here. C20 copy of all (from Uppsala) in YOUNG 1653/1 All published in YOUNG 1653/2 Airs published in YOUNG 1653/3 * publ. VdGS SP 185</p>	<p>Ob MSS Mus Sch E.447-9</p>
<p>SONATA :- (first movements shown)</p> <p>prima M 101 a3 d (v v B & c)</p> <p>seconda M 102 a3 d</p> <p>terza M 103 a3 g</p> <p>quarta M 104 a4 F (3 v B & c)</p> <p>quinta M 105 a4 C</p> <p>sesta M 106 a4 C</p> <p>settima M 107 a4 F</p> <p>ottava M 108 a4 G X</p> <p>nona M 109 a4 F ⊕</p> <p>decima M 110 a4 d</p> <p>undecima M 111 a5 a (4 v B & c)</p>	<p>no.</p>	<p>Allemand * 3 d M 115</p> <p>Corrente * 2 d M 116</p> <p>Allemand 4 d M 117</p> <p>Allemand 5 d M 118</p> <p>Corrente 3 d M 119</p> <p>Corrente 4 d M 120</p> <p>Saraband 1 d M 121</p> <p>Corrente * 5 g M 122</p> <p>Allemand * 6 g M 123</p> <p>Corrente 6 g M 124</p> <p>Saraband * 2 g M 125</p> <p>Allemand 7 Bb M 126</p> <p>Corrente 7 Bb M 127</p>	<p>no.</p> <p>4 ⊕</p> <p>8 f. g. ⊕</p> <p>7 ⊕</p> <p>5 ⊕</p> <p>6 ⊕</p>
<p>X publ. VdGS SP 178 ⊕ publ. VdGS SP 181</p>			
<p>Airs a3 (v v B)</p>			
<p>Allemand 1 d M 112</p>	<p>1 f.5</p>	<p>Balletto Bb M 128</p>	
<p>Allemand 2 d M 113</p>	<p>2</p>	<p>Corrente 8 Bb M 129</p>	
<p>Corrente * 1 d M 114</p>	<p>3 ⊕</p>	<p>Corrente 9 Bb M 130</p>	

WILLIAM YOUNG		GB-DRC MSS		Ob MSS Mus. Sch.		GB-Lbl Add. MS 31435		WILLIAM YOUNG		GB-Ob MSS Mus Sch E. A47-9	US-NH MSS Filmer		GB-W Vicars Choral MSS 7-8	
5-part Airs		D.2	D.10	D. 249	E. 415-8		Publ.	Miscellaneous 2-part, 3-part (and 5-part ?) Airs			4 (ex A13)	3 (ex A16)		
		no.	p.	f.	no.	f.		VdGS No.		no.	f.	f.inv	no.	
Pavan	M 141	one Tr. part missing			26			[Alm] 1	M 131	9	Tr T B : 3 parts out of a possible 5 : nos. 10 and 11 of a sequence of 21 airs			9
Flat Pavan	M 142				27			a3 c [Alm] 2	M 132	10				10
Almane	M 143				28			a3 c [Alm] 3	M 133	11				11
Coranta	M 144				29			a3 c [Alm] 4	M 134	12				12
Sara-brand	M 145				30			a3 c [Alm] 5	M 136	13				13
WILLIAM YOUNG Sonatas for Violin, bass viol and Bc. NB: in these incipits, the lower (B or Bc) part is an octave lower than shown here.						bass viol part only		[Alm] 6	M 137	14	Tr T B		14	
d	M 146	21a	223					a3 c [Alm] 7	M 138	f.12'				
C	M 147	23		89' 93', 95' A				Mr Youngs Allman a? C	M 139					
D	M 148	29	226	88' 92', 95' A			Schott	Mr Youngs Saraband a? C	M 140	See the '1653' airs for E447-9, nos 1-8.	43':1 43':2 of Tr	Tr, B		
								Mr Young [Cor] a2 c	M 141				87':1	
								Mr Youngs Masque a2 F					58'	

2nd Tr and B fragments in
two damaged partbooks from a set of three

WILLIAM YOUNG 'Mr Younges for two Lyra Violls': either: Lyra consorts with <u>two</u> lyra viol parts missing or: Tr/B/Bc arrangements of lyra viol duets which do not sur- vive in their original form.	GB - Ob MSS Mus Sch					WILLIAM YOUNG Mr. Young's Sharp Airs		GB - Ob MSS Mus. Sch.				
ValGS No.		D. 233 (Tr)	D. 236 (B)	E. 451 (Bc)		ValGS No.		D. 233 (Tr)	D. 236 (B)	E. 451 (Bc)		
		f. inv.	f. inv.	P. inv.				f. inv.	f. inv.	P. inv.		
[Alm] 1 d	M 149	102' :1	101' :1	375 :1		[Alm] 1 D	M 160	96:1 A	98:1	365 :1		
[Alm] 2 d	M 150	102' :2	101' :2	375 :2		[Cor] 2 D	M 161	96:2 A	98:2	365 :2		
[Cor] 3 d	M 151	102' :3	101' :3	375 :3		[Alm] 3 D	M 162	96:3 A	98:3	363 :1		
[Cor] 4 d	M 152	102' :4	101' :4	375 :4		[Sar] 4 D	M 163	96:4 A	98:4	363 :2		
[Alm] 5 d	M 153	101' :1	101' :5	373 :1		[Alm] 5 D	M 164	95:1 A	98:5	363 :3		
[Cor] 6 d	M 154	101' :2	101 :1	373 :2		[Cor] 6 D	M 165	95:2 A	97:1	363 :4		
[Cor] 7 d	M 155	101' :3	101 :2	373 :3		[Alm] 7 D	M 166	95:3 A	97:2	363 :5		
[Sar] 8 d	M 156	100' :1	101 :3	373 :4		[Sar] 8 D	M 167	95:4 A	97:3	363 :6		
Pavan 9 d	M 157	100' :2	101 :4	371 :1								
[Alm] 10 d	M 158	100' :3	100 :1	371 :2								
[Cor] 11 d	M 159	99' :2	100 :2	371 :3								

Airs for solo lyra viol (contd)

$$e\partial fhf:$$

Alm
72 g
M 43

Sar ♩ ♩ ♩ ♩ ♩

73

	a a a	c	a c	a	a a a
g	a f f f	e a	a	a	a a a

[illegible] $e \partial e f h:$

[Cor] ♩ ♩. ♩ ♩ ♩ a b d f [d] d.

76
D/Eb
M 44

C	d	b a	c	a	c b d f	a
	a		c	a		a
	a					

[Cor] $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{f}$ $\overset{a}{b}$ a $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{a}$

77 $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{f}$ $\overset{a}{b}$ a $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{a}$

D/Eb $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{f}$ $\overset{a}{b}$ a $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{a}$

M 45 $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{f}$ $\overset{a}{b}$ a $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{b}$ $\overset{a}{a}$

= variant with different tuning = M 45a


probably by Steffkens (see D. Steffkens *Ayre* 54:

 $f \partial e f h:$

[sar] a a e c a a a e e e a

81 D a a a a a a a a a a a

M 46 a a a a a a a a a a a

[cor] 

 $f e \partial f h :$

[Cor] 85 M48

[sar] 86 $\underline{a} \underline{e} \underline{a} \underline{e} \underline{a} \underline{a}$ $\underline{f} \underline{h} \underline{f} \underline{h} \underline{a} \underline{c} \underline{a}$ $\underline{e} \underline{a}$

[Sar]

87 d C a a e e e e f f f h c a

M 50

				Leycester	Cartwright	XV, 1, 168 :1			
	(10)					XV, 2, 168 :2			
171 Young	(4) Steff.	(68) C.H.			- 27' A)			
						XIII, 5, 141			
						XIII, 7, 142 :2			
						XIV, 10, 158 :2			
						XIV 11, 159			
						XIV, 12, 160 :1			

$ffhfh$:

Prel. d. ♯ renumbered Anon. 9124. d.

a	a c d	a c d	a	c
a	a c d			c
a		a		c
		a		

 $e\partial e\partial f:$

[Alm]

95 b/c f e f f e a b a c c c

M51 a

[Aim]
96
b/c
M 52

Sar 97
b/c
M 53

[Sar] a d d

98 f f f f e f f f f e

b/c e e e e

M54 a e e e

[Sar]

99

b/c

M 55

ff *ff* *ff* *ec* *b* *a* *c* *b* *a* *c*

 $\partial f \in \partial f:$

Cour
105

M 56

b

a a a d e c a c

a a e a

a a

a

 $f \partial e \partial f$

[Arm]

[Sar] 112 *b* M 58

edfed: =COLEMAN 462

[Alm] 115 *g* M 59

ffc2h:

[Sar] d d d c f e c d d

121 c c c c c a

e a a

M 60

[Sar] 122 M61

[Cor] 123

Staff notation; solo violin:

Alm
125
M 168

March 2010

YOUNG - 10

W[illiam] Y[oung]

Pieces for solo lyra viol from the
Hengrave Hall MS

efffe:-

GB-
Cu
MS
Hen. Dep.
77(1)

No.,
P.

Prelude
131
a
M 63

a a c d a c | b a c a | a a c d a

2,
204
:2
W.Y.

Prelude
132
A
M 64

a b d f b a a b d a

3,
205
W.Y.

Sarabande
133
A
M 65

a a c a | a c a | f h e f a c

-,
217
W.Y.