

# DANIEL BACHILER

(c.1574 - 1619)

## Mixed Consorts

	Source	MUS BRIT 40		Source	MUS BRIT 40
<p>Sir Francis Walsinghams good night E 609</p>	2	6	<p>from the 'Walsingham' part books (see WALSINGHAM): treble, flute, cittern, bass ; lacking lute &amp; bandora.</p> <p>Sir Francis Walsinghams good morowe E 703</p>	3	7
<p>The Lady Frances Sidneys felicitye E 610</p>	5	8	<p>The Lady Walsinghams Conceits E 611</p>	8	9
<p>Daniell's triall E 612</p>	10	10	<p>Daniell's almayne E 613</p>	14	12
<p>The widows mite * E 614</p> <p>* no connection with Holborne Coranto 62.</p>	15	11			

**BACH, C. P. E.**  
(1714-1788)

see GERMANY OL

Helm nos. (in BACH CPE H)

Sources

viola da gamba, bc

558 Sonata

C



B-Bc, 5634

D-B, Sig. Klg. 6

559 Sonata

D



B-Bc, 5634

D-B, Sig. Klg. 6

viola da gamba, obbligato harpsichord

510 Sonata

g



D-B, Mus. ms Autogr.

Bach P357

D-B, SA 3627/1

B-Bc, 5635

A-Wgm, XI 36270

A-Wn, 16786

BACH, HEINRICH  
(1615-1692)

2 vln, 2 viola da braccio, violone

Sonata Musical notation for Sonata no. 92, p. 186. It consists of a single staff in treble clef with a 6/2 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and ends with a half note G5.

D-W, Cod. Guelf. 34.7. Aug 2<sup>o</sup>,  
no. 92, p. 186

Sonata Musical notation for Sonata no. 93, p. 188. It consists of a single staff in treble clef with a 6/2 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and ends with a half note G5.

D-W, Cod. Guelf. 34.7. Aug 2<sup>o</sup>,  
no. 93, p. 188

# JOHN BALDWIN

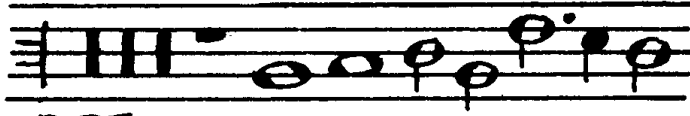
(before 1560-1615)

A good deal of information about Baldwin and his MSS has been provided by Bray in BALDWIN B and B2, and by Andrews in NEVELL 1591/1.

		GB-MS RM	Och MSS	MUS BRIT 45	Bärenreiter Hort. Mus. 134
A good deal of information about Baldwin and his MSS has been provided by Bray in BALDWIN B and B2, and by Andrews in NEVELL 1591/1.		24d.2	979-83	MUS BRIT 45	Bärenreiter Hort. Mus. 134
2-PART:		f.	no.		no.
1600	A duo E 1	98'			
1591	Spes mea a duo E 2	108'			
1591	In manus tuas, Domine E 3	109'	Lacks III	117	
1 May 1591	A duo upon vtre me fa sol E 385	100' & 101'			a short version
3-PART					
	Fancie E 14	Baldwin	164,		
	Coochow as I me walked or: Coochow or: A fancie iij voc. upon a ground The ground: E 109	124' 119'	169 Baldwin	125	
	A browninge of 3 voc. (also pub. Northwood Music) E 110	121'	Baldwin	125	
	O lux (beata trinitas) Notes 16-29 of the c.f. omitted in this setting E 350	122'			
24 Dec. 1591	Sermone blando E 360	112'			
1592	4-PART Upon In Nomine 'Triplex ad placitum' E 218	123'		131	4
1597	Upon the plainsong 'five minims' E 390	125'			
1603	Proporcions to the minum 'five minims' E 391	127'			
1606	5-PART In nōie Canon in subdiapason Jo. Baldwin laudes deo E 245	84'		Meyer listed as Byrd In Nom a5 no. 6	152

Gregory

# BALLARDE



E55

3rd part only

The Poynte  
a5

GB-06 MS  
Mus Sch

E.423 p.154

Thomas **BALTZAR** (c. 1631-63)  
see BALTZAR-H.

GB-06  
MSS  
MUS c. 39  
Mus Sch F. 573  
US-NYP MS  
Drexel 3551

V&QS (Richards) No. Divisions for solo bass viol

RC (RT) f. f. no. 1

Div 1 (RT 44-1)

Div 2 (RT 32)

[Thomas] B[altzar] *Airs* for solo violin, from a set of 55 ; those below are attributed to him on grounds of style ; the remainder of the 55 may be his arrangements of others' *lyra-viol* solos.

V&QS No.

Preludium 6 T.B.

Allemande 7 [T.B.]

Sarabande 8 [T.B.]

Allemande 9 [T.B.]

Courante 10 [T.B.]

Sarabande 11 [T.B.]

Allemande 12 [T.B.]

Courant 13 [T.B.]

Sarabande 14 [T.B.]

f.	f.	no. 1		
1				
			12, 43	
	8			
	8' Ap			
	9 Ap			
	9' Ap			
	10' Ap			
	11 Ap			
	29' :1 A	Probably by Steffkins (see Steffkins 121)		
	29' :2 A	Probably by Steffkins (see Steffkins 123)		
	30 A 20':2 key A			

The variation, at f. 26 of F. 573, on Jenkins, Alman 563, is also attributed to Baltzar.

THOMAS BALTZAR Three sets of 3-part airs (Tr-Tr-B Org) from QB-0b MS Mus Sch C.102 a-b - and E.451.

Set in D

Pav 21

Gall 22

Alm 23

Alm 24

Eccho Atr 25

Cor 26

Cor 27

Sar 28

Sar 29

Pav 31

Gall 32

Alm 33

Alm 34

Ayre 35

Cor 36

C.102  
no. f. of Tr1

1, 9:1

2, 9:2

3, 9:1

4, 9:2

5, 10:1

6, 10:2

7, 10:1

8, 10:2

9, 10:3

1, 11:1

2, 11:2

3, 12:1

4, 12:2

5, 13:1

6, 13:2

See page BALTZAR-4 for an analysis of duplicate bass parts for these three-part airs

Cor 37

Sar 38

Sar 39

Alm 40

Alm 41

Alm 42

'Given mee by the Author, Mr Tho: Baltzar, October 1662'

Set in G

Pav 51

Gall 52

Alm 53

Bar-Alm 54

Alm 55

Cor 56

Cor 57

Sar 58

Sar 59

C.102  
no. f. of Tr1  
P.

7, 13:3

8, 14:1

9, 14:2

10, 14:3

11, 15:1

12, 15:2

1, 187

2, 188:1

3, 188:2

4, 190:1

5, 190:2

6, 192:1

7, 192:2

8, 192:3

9, 192:4

THOMAS BALTZAR  
Set in C  
for 3 violins and Bc.

GB-Ob  
MSS  
Mus Sch

♠ 'Mr Baltzar consort  
for 3 violins

GB-Ob  
MSS  
Mus Sch

vags  
No.

D. 241-4  
E. 451

D. 241-4  
E. 451

P. P.

P. P.

Pav (I)  
61 51 140

Alm (I)  
66 53 142  
:3 :3

Gall (I)  
62 52 141  
:1 :1

Cor (I)  
67 53 143  
:4 :1

Alm (I)  
63 52 14  
:2 :2

Cor (I)  
68 54 144  
:1 :1

Alm (I)  
64 53 142  
:1 :1

Sar (I)  
69 54 144  
:2 :2

Alm (I)  
65 53 142  
:2 :2

Sar (I)  
70 54 144  
:3 :2

THOMAS BALTZAR  
'A Set of [airs in Scordatura] Tunings by Mr Baltazar':  
in Aldrich's hand.

GB-  
Och  
MS  
1125

Tuning

As set

Transcription

f.

Alm 71 27 :1

Alm 72 27 :2




Cor 73 27 :3

Sar 74 27 :4



THOMAS BALTZAR

Pieces from The Division-Violin

	Vdqs No.	The Division-Violin
Senr. Balshar's Division on a Ground	81 	Part I, no. 12
A Prelude for the Violin by Senr. Balshar a Germaine	82 	no. 13
Prelude Mr. Tho: Baltzar	83 	no. 34
Almond* Mr Tho: Baltzar	84 	Part II P.1 (Details from 2nd edition, 1693, copy at GB-DRc)

THOMAS BALTZAR 3-part Airs- ANALYSIS OF DUPLICATE BASS PARTS  
(by Peter Holman)

GB-Ob MSS Mus. Sch: 2	Set No. 1 in D f.	Set No. 2 in c f.	Set no. 3 in G f.	
C. 102 : continuo	f. 49'	f. 52	⊕ f. 57 in A	⊕ 'Another Sute in A# the Other 3 partes prickt as they were first sett in Gamut'
bass	f. 67	f. 75'	⊗ f. 102 in G	⊗ 'Another Base to Mr. Baltzar's Sute in Gam ut in my thirde Through Bass Book 4to. with a vellum cover page 187'
'loose Bases' { 1 2	f. 72 f. 94	f. 96'		
E. 451 continuo			⊖ P. 187 in G	⊖ 'Mr. Baltzar's Sute in G: made in A.'
E. 450 continuo	f. 87 ⊗			⊗ 'Another Base of Mr. Baltzar's suite in D sol re #'

\* Published, ed. Schering, Geschichte der Musicke in Beispielen, No. 237

# Robin BANASTER

Airs for solo lyra viol, from Sir Peter  
Leicester's book, GB-CHER MS DLT/B 31 \*

(Bannester, Bannaster)

Vdgs No.  $e d f h f$ :

Cor. 1

147 :1

[Cor] 2

147 :2  
= Anon 7938

[Alm] 5

$f d e f h$ :

141'

Alm 6

142

[Ayre] 7

142' :1

[Alm] 8

142' :2

[Alm] 10

$e f d e f$  : ('Banasters Way')

104' :1  
Ap

[Cor] 11

104' :2

[Alm] 12

105 :1

[Sar] 13

$e f d e f$  - cont'd

105 :2

[Alm] 14

105' :3  
Ap

[Sar] 15

105 :4

[Alm] 16

105' :1

[Cor] 17

105' :2

[Sar] 18

106 :1

[Jig] 19

106 :2  
Ap

[Prel] 20

106' :1  
Ap

[Cor] 21

106' :2  
Ap

\* The initials 'P.L.' appear in the margin of these pieces but do not seem to constitute a claim by Sir Peter to composership.

## BANISTER Mr [Robert?, John?] Airs for solo lyra viol

$d e f h f$ :

Ayre 1

247

Tune 2

69



Jean

# BARRIÈRE

Sonates pour le Pardessus de Viole  
avec la Basse Continue (Paris, 1739)  
(F-Pn Vm<sup>7</sup> 6303)

BARRIÈRE - 1

Sonata I b	Andante 	Allegro 	Largo 	Allegro 
Sonata II D	Andante 	Allegro 	Saraband 	Aria 
Sonata III e	Largo 	Allegro 	Adagio [complete] 	Aria 
Sonata IV G	Adagio 	Allegro 	Adagio 	Aria 
Sonata V Bb	Grave [complete] 	Allegro 	Largo 	Allegro 
Sonata VI f	Largo 	Allegro 	Grave [complete] 	Aria Allegro 




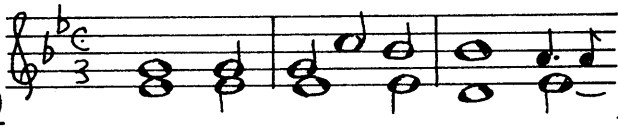
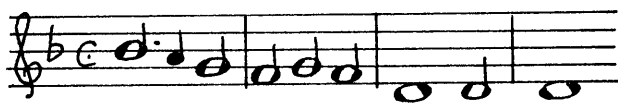
# Augustine BASSANO

(c. 1526 - 1604)

## Pavans and Galliards a5

VdQS No.,  
(Edwards No.)

GB-Lbl Eg. MS	Lcm MS	Och MSS	GB-Cu MS Add. 8844	Publications
3665	1145	716-20		Royal Wind Music, Nova ed. 1981

	f.	no. f	no.	f.	Vol. no.
Pav. 1 (E442) 	520'			8' 'Augustin's pavan'	i, 1
Gall. 2 (E542) 	520'				i, 2
Pav. 3 (E443) 	521		Lacking T & B		i, 3
Gall. 4 (E543) 	520'		Lacking T & B		i, 4
Gall. 5 	520			'Aug. Bassano P.P.'	i, 5

# Jerome BASSANO

(Hieronymus)

(1559 - 1635)

## Fantasies a5

VdQS  
No.

Tregian score	Lestrangle/ Staresmore	Trumbull Lute book			
	1, 52'	21			ii, 1
	2, 53,	22			ii, 2
	3, 53',	23			ii, 3
	4, 54	24			ii, 4

1	
2	
3	
4	

# Giovanni BASSANO

20 Fantasies a3 (1585)

Vocals  
No. Tr T B

BASSANO Q 1585

Bärenreiter,  
Hortus  
Musicus

XVI LXIV










These fantasies make up the entire contents of BASSANO Q 1585. All are published in BASSANO Q 1585/1 (Fretwork Edition).

BASSANO Q 1585

Bärenreiter  
Hortus  
Musicus

XVI LXIV

BASSANO - I

Robert BATEMAN (d. 1618)		HILDERBRAND 1609	BRADE 1617	SIMPSON T 1621	GB-Lbl, Add. 10444	US-NY p, Drexel 5612
VdGS No						
1	Galliard G 	no. 10	no.	no.	f.,no.	p., no.
2	Galliard a 	14				
3.	Almain C 				5v, 12	
4.	Almain G 		23		7v, 25	
5.	Bateman's Masque a 				18v, 17	KEYBOARD
6.	The Cadua a 			50	23v, 32	
7.	The Fates Masque. g 				48v, 114	
8.	Volta D 		14			
9.	Näglein Blumen g 		44	Other sources attribute this piece to Robert Johnson: Princes Almain		
<p>VdGS Nos. 1-2 have pavans placed before them attributed to 'Johann Thomas' (an Englishman?).  VdGS No. 4 is called 'Stephen Thomas his 2[nd]' in GB-Lbl, Add. 10,444.</p>						
2003		BATEMAN-1				






John BATES

Air for lyra viol

fdefh:

[Cor] 1

D

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

GB-Mp MS 832 Vu51

Tuning XIII no.2, p.139:2



# Thomas BATES

## Airs for lyra viol

 PLAYFORD  
T  
-  
1

 GB-  
Mp MS  
  
832  
V.51

defhf:

Sar

1

G

cf. IVES, Sar. 48

e defhf:

Ayre

6

Bb

Cor

7

Bb

Jig\*

8

Bb

\* or Country Dance

† Sequence from MRLV 1652 (77-9)

1661 (56-8)

1669 (93-5)

 \* A sequence from MRLV 1669, nos 129-133, 135-6  
For no. 134 see T. Gregorie, Alm 52.

no.

 Tun. no;  
P.

 XII, 8;  
131:2

190

†:

108

120

## Thomas Bates, continued.

PLAYFORD-T

T.BATES-I

f defh:

Ayr

13

D

Cor

14

D

Sar.

15

D

Alm

16

D

Sar.

17

D

Cor.

18

D

Jig

19

D

no.

270

\*

114

45

264

52

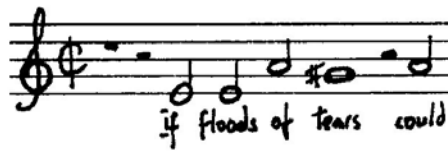
21

118

a

THOMAS **BATESON** (d.1630)

CS  
If floods of tears  
a4



Second set of Madrigals (1618),  
no. 12. Publ. EM xxii (2/1960)

August 2004

BATESON-1

John **BAXTER**

Incomplete Galliards  
from ROSSETER 1609  
(flute, lute, cittern only)

1. (no. 4), to  
Prannels Pavin  
(E 842)

2. (no. 7), to the  
Sacred End  
(E 843)



BAXTER-1

# C.B.

Suite for solo bass viol

*ffeff*

VdGS  
No.

Rudén

No: (see SWEDEN R)

S-  
Skma  
MS  
Tabulatur  
No. 3

Allamanda

1

477

e

f.

34'

Courant

2

1269

e

35'

Ap

Sarab[and]le

3

1273

e

36'

Ap

Güigue

4

680

e










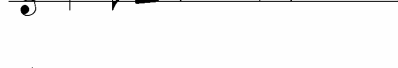
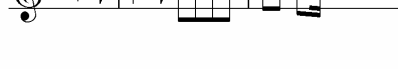
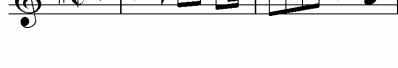

37

Ap

# BECKEN, Pleikardus Carolus (fl. 1650s)

Airs a 3 apparently from his lost *1. Th. neuer Allem. Ball. Arien, Schicken, Cour. u. Sarab. etc ... m[it]* 2. *Violinen und einem Bass.* (Strasbourg, 1655) Single treble parts only survive in GB-Lbl, Add. MS 31438, as listed below.

VdGS No.














1.	Allemand		f. 63v	
2.	[Allemand]		63v	
3.	Allemand		64r	
4.	Courant		64r	
5.	Saraband		64v	
6.	Ballet		64v	
7.	Ballet		64v	
8.	Courant		65r	
9.	Saraband		65r	
10.	Aria		65v	
11.	[Allemand]		65v	
12.	Courant		65v	
13.	Saraband		66r	

BECKEN-1

BECKEN, Pleikardus Carolus (fl. 1650s)

Airs a 3 apparently from his lost *1. Th. neuer Allem. Ball. Arien, Schicken, Cour. u. Sarab. etc ... m[it]* 2. Violinen und einem Bass. (Strasbourg, 1655) Single treble parts only survive in GB-Lbl, Add. MS 31438, as listed below.

VdGS No.














14. [Allemand]		f. 66r	
15. Aria		66v	
16. [Allemand]		66v	
17. Courant		66v	
18. Saraband		67r	
19. Ballet		67r	
20. Schick		67v	
21. Courant		67v	
22. Courant		67v	
23. Allemand		68r	
24. Allemand		68r	
25. Schick		68v	
26. Courant		68v	

BECKEN-2

BECKEN, Pleikardus Carolus (fl. 1650s)

Airs a 3 apparently from his lost *1. Th. neuer Allem. Ball. Arien, Schicken, Cour. u. Sarab. etc ... m[it]* 2. Violinen und einem Bass. (Strasburg, 1655) Single treble parts only survive in GB-Lbl, Add. MS 31438, as listed below.

VdGS No.

		f.	
27.	Saraband		68v
28.	Allemand		69r
29.	Courant		69r
30.	Saraband		69v
31.	Allemand		69v
32.	Courant		70r
33.	Saraband		70r
34.	Allemand		70r
35.	Gavot		70v
36.	Gavot		70v
37.	Gavot		70v
38.	Gavot		70v
39.	Brandle		70v








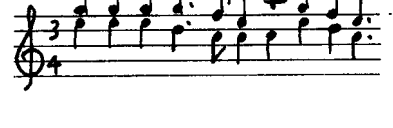

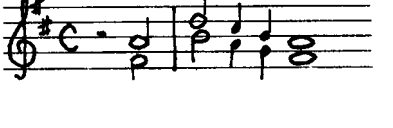
BECKEN-3





# DIETRICH BECKER (1623-1679)

Pieces for two violins, bass and continuo

	BECKER 1668	BECKER 1674	GB-Lgc, G. Mus. 469-71	US-NHb Osborn 515
Sonata a3 	no. 1	no.	no.	f. 32v
Sonata a3 	2		2nd violin only	bass or bc only
Sonata a3 	3		2nd violin only	bass or bc only
Sonata a3 	4			
Sonata 		1	1	
Allmandt 		2	2	
Courant 		3	3	
Saraband 		4	4	
Giguæ 		5	5	
Sonata 		6	6	

BECKER-1

DIETRICH BECKER (1623-1679)

Pieces for two violins and continuo

BECKER 1674

GB-Lgc, MSS G.469-71

Allmandt



no.

no.

7

7

Courant



8

8

Saraband



9

9

Giguæ



10

10

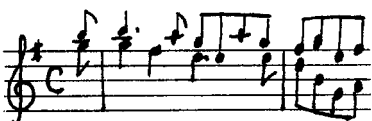
Sonata



11

11

Allmandt



12

Courant



13

2nd violin only

Saraband



14

Giguæ



15






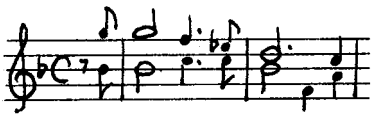



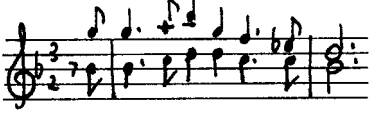

Sonata



16






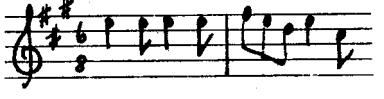

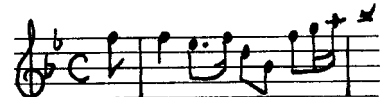
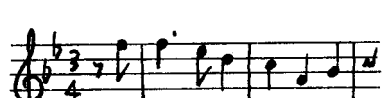


BECKER-2

DIETRICH BECKER (1623-1679)







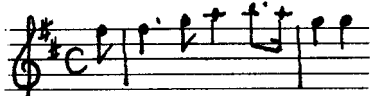
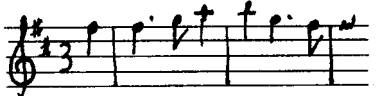

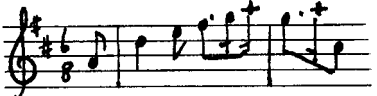
Pieces for two violins and continuo		BECKER 1674	
Allmandt		no. 17	
Courant		18	
Saraband		19	
Giguæ		20	
Sonata		21	
Brandle simple		22	
Gay		[b]	
Amener		[c]	
Gavott		[d]	
Courant simple		23	
Courant simple		24	

BECKER-3

DIETRICH BECKER (1623-1679)



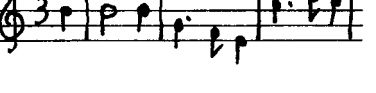
Pieces for two violins and continuo		BECKER 1674	
Sarabanda		no. 25	
Sonata		26	
Allmandt		27	
Courant		28	
Saraband		29	
Giguæ		30	
Sonata		31	
Ariæ		32	
Courant		33	
Saraband		34	
Giguæ		35	

DIETRICH BECKER (1623-1679)

Pieces for two violins and continuo		BECKER 1674	GB-DRc MS D2	
Sonata		no. 36		
Allmandt		37		
Courant		38		
Saraband		39		
Giguæ		40		
Pieces for violin, viola da gamba and continuo				
Sonata		41	no. 25	
Allmandt		42		
Courant		43		
Sarabande		44		
Giguæ		45		

BECKER-5

DIETRICH BECKER (1623-1679)

Four-part pieces for two violins, viola, violon and basso continuo		BECKER 1668	F-Pn, Rés Vm7 673	US-NHb Osborn 515 bass only	
Sonata		no. 5	no. 101	f. 25'	
Allmand		6		26:1	
Courant		7		26:2	
Saraband		8		26:3	
Gigue		9		26:4	
Sonata		10		26': 1	
Allmand		11		26': 2	
Courant		12		27:1	
Saraband		13		27:2	
Gigue		14		27:3	

BECKER-6

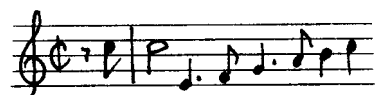
DIETRICH BECKER (1623-1679)

Four-part suites for violin, viola,  
viola da braccio, violon and basso continuo

BECKER 1668

US-NHb Osborn 515  
bass only

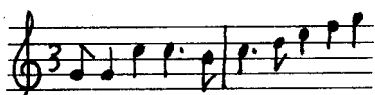
Brandle



no.  
29

f.  
27':1

Gay



[b]

27':2

Amener



[c]

27':3

Gavott



[d]

27':4

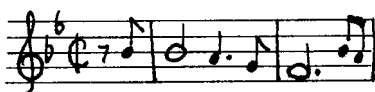
Courant



[e]

27':5

Brandle



30

28:1

Gay



[b]

28:2

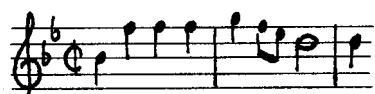
Amener



[c]

28:3

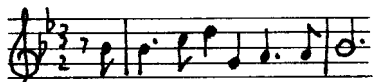
Gavott



[d]

28:4

Courant







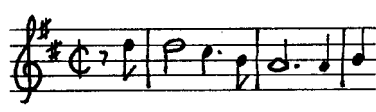

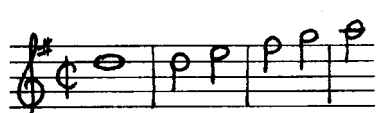



[e]

28:5


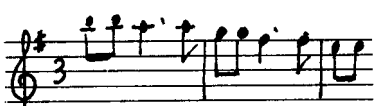

BECKER-7

DIETRICH BECKER (1623-1679)

Five-part pieces		BECKER 1668	US-NHb Osborn 515 bass only	
Sonata		no. 15	f. 31	2 violins, viola, viola da braccio, violon, bc
Paduana		16	28':1	
Paduana		17	28':2	
Sonata		18	29	
Sonata		19	31'	4 violins, violon, bc
Ariæ		20	29':1	2 violins, 3 viola da gamba, bc
Ballet		21	29':2	
Sarband		22	30:1	
Sonata		23	30:2	2 violins, viola, viola da braccio, violon, bc
Allmand		24	30'	



DIETRICH BECKER (1623-1679)

Five-part pieces	BECKER 1668	US-NHb Osborn 515 bass only	
<p>Courant</p>  <p>Sarband</p>  <p>Gique</p> 	no. 25 26 27	f. 30:2 30' 31	2 violins, viola, viola da braccio, violon, bc
Canzon	28	32	2 violins, 2 cornetto, violon ó fagotto, bc
			BECKER-9

# BEEDOM, Thomas

New  
Ayres  
1678


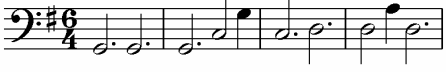









VdGS No.      Key      Airs for treble and bass

1. A Bore      C            6

2. Minowit      C            7

# Ambrose BEELAND (1597-c.1678)

London city wait from 1631 and tenor violinist at the English Court 1639-1671.


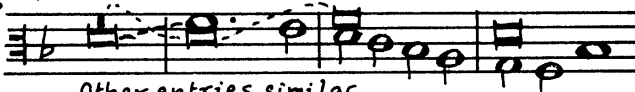

Airs [GB-Ob, Mus. Sch. D.220 assumed in two parts; GB-Lbl, Add. 31429 for two trebles and bass]  VdGS No.	GB-Ob, MS Mus. Sch. D.220 (bass only)	GB-Lbl, Add. 31429 (Tr Tr B)	
	p./no.		
1. Country Dance G 	16/ I:47		
2. Toy G 	19/ I:54		
3. Country Dance G 	19/ I:55		
4. The Common Hunt G 	19/ I:56		
5. Country Dance g 	24/ I:77		
6. Almain a 	37 & 41/ II:26 & 40		
7. Saraband a 	37 & 41/ II: 27 & 41		
8. Almain Bb 	45/ III:5		
9. Toy Bb 	45/ III:6		
10. Corant Bb 	45/ III:7		
11. Saraband Bb 	45/ III:8		



John BENNET		QB-Lbl Add. MSS		Och MSS			T MS			
		17786-91	29372-7	56-60	67	439	1018			MB 22
		no.	f.	P.	f.	P.	f.			no.
CS a5	Eliza, her name gives honour  E - li - za,	16 a5			Myriell, organ					47
CS a5	Venus' birds  Ve - nus' birds	25 a5	Myriell		Myriell, organ	103 A	48 A T			48
V	O God of Gods  To the Almighty Trinity God of		87' 88'	113 113	55 55'	(I) & (V) only (I) & (V) only				

BENNET-1

<b>A. BETOFISKY</b>		A-ET 90ëss MS 'C'	<b>Airs for solo bass viol</b>		A-ET 90ëss MS 'C'
<i>ffefh</i>			<i>ffeff</i>		
Alm 1 G		Seq. (25)	Gigue 3 G		Seq. (27) Ap
Cour 2 G		(26)	Sar 4 G		(27) Ap
			a		BETOFISKY-1

Elway <b>BEVIN</b> (c.1554-1638)		CB- LbL MS RM	Ob MSS Mus Sch.	Och MSS		
VdGS No. (Edwards No.)		24d2	D.212-6	979-83		MB 45 MB 9
(Published: Northwood)		f.	no.	no.		no. no.
Browning a3 (E 111) 		120'		165		15
In Nomines a5: 1 (E246)  Other entries similar		Baldwin	I/6 a5	Baldwin lacking tenor		153
2 (E247)  Other entries similar					I/38 a5	

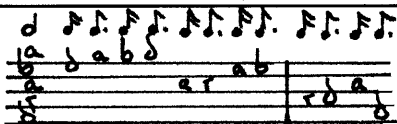
Revised 2002

BEVIN-1

# BEZOND

VdGS No.

1 Gigue Nouvelle  
fefff



GB-Lbl, MS MUS. 249, seq. (60)



Tho.  
**BIRCHE**

Saraband 1  
for solo viola viol  
fdefh

Handwritten musical notation for Saraband 1, for solo viola. The notation is written on a five-line staff. Above the staff, there are rhythmic markings: a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, and a dotted quarter note. Below the staff, there are notes and dynamics: 'e e e' with 'fff' below them; 'c e' with 'e' below them; 'c a' with 'a' below them; 'b' with 'a' below it; and 'a' with 'a' below it. The notes are written in a cursive, handwritten style.

GB-Mp MS  
832 Vu 51  
Tuning XIII no 17  
P. 149: 2

<p>Rob. <b>BLAGRAVE</b></p> <p>Airs for solo Lyra viol</p> <p><i>e d f h f :</i></p>	<p>GB- CHEr MS</p> <p>DLT/B 31</p>	<p>Sar <i>a a a</i></p> <p>2 <i>cc</i></p> <p>g <i>a</i></p>	<p>do., f.</p>	<p>150 :1</p>
<p>Alm <i>a a a</i></p> <p>1 <i>eeccac</i></p> <p>g <i>efha i d d</i></p>	<p>f.</p> <p>149' :3</p>	<p>My Lord Byron's tune</p> <p>3 <i>a a a a</i></p> <p>g <i>a a a a</i></p>	<p>150 :2</p> <p>end of book</p>	<p>BLAGRAVE-1</p>

Charles Henri de  
**BLAINVILLE**

(c.1710 - c.1777)

Premier Livre de Sonates pour le  
Dessus de Violle avec la Basse Continue  
(Paris, 1750)

GB-161 i57  
NL-DHgm

Sonata I *Andante*



*Allegro*



*Aria*



*Giga*



Sonata II *Adagio*



*Allegro*



*Andante*



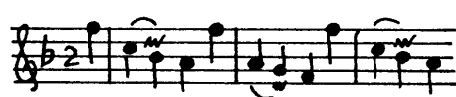
*Presto*



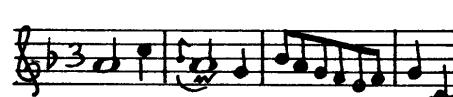
Sonata III *Adagio*



*Presto*



*Aria*



*Caccia*



Sonata IV *Allegro*



*Aria*



Sonata V *Adagio*



*Allegro*



*Aria*



*Allegro*



*Andante*



Sonata VI *Spiritoso*



*Aria*



*Allegro*



Charles de BLANCROCHER

(d. 1652)

SETTINGS FOR VIOL, LUTE ETC

<u>Vdqs No.</u>	<u>Title</u>	<u>Incipit at</u> <u>Anon No.</u>	<u>Settings</u>
1	Allemande	8715	D-ROu XVII-5, p. 30, lute; and many others.

# EDWARD BLANKES

CB-Lbl  
Add.  
MSS

EU  
MS

T  
MS

US-  
Ws  
MS

Publ.

V&GS 'F' Series

V&GS  
No.

Consort music

(Edwards  
No.)

31390

34800

La. III 483

389

Va 408

MB 45

## 3-part fantasies

f.

seq.  
f.

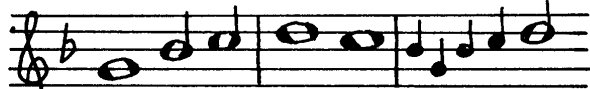
f.

P.

f.

no.

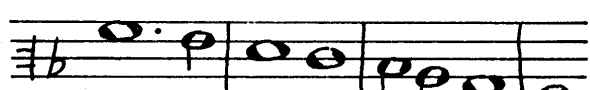
no.

1  (E15)

(1)  
9'

118

F3

2  (E16)

(2)

119

F4

3  (E17)

(3)

120

F5

4  (E18)

(4)

121

F6

5  (E19)

(5)

122

F7

6  (E20)

(6),  
14'

123

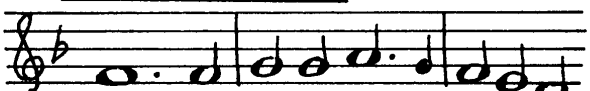
F8

parts, on a single opening of the book

cantus only  
Thomas Wode

discantus part only


## 'Blankes Parane' a 4

(E 401) 

27'

incomplete

## 'A Phancy of E. Blankes' a 5

(E56) 

31

parts


200,  
a tone  
lower  
(bb)

one treble part only

138

ME  
216

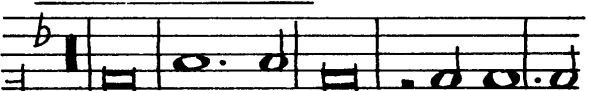
## 'Mr. Blankes his farewell' a 5

(E57) 

incomplete

196

## In Nomine a 6

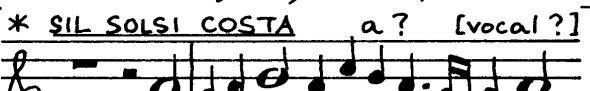
(E 319) 

incomplete

194  
"the  
plain song"

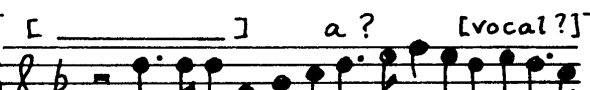
one treble part only

With wayl-ing voice from out the depth of sinne

(E94) \* SIL SOLSI COSTA a? [vocal?] 

incomplete

6'

(E95) [ ] a? [vocal?] 

incomplete

11






\* Probably a setting of 'se'l/sol/si/scosta'  
from Ariosto: 'Orlando furioso', Canto XLV!

# Nicolaus BLEYER

(1591-1658)

All published LPM

T SIMPSON  
1621

1.	Paduan		no. 9
2.	Courant		12
3.	Ballet		22
4.	Volta		35
5.	Courant		43
6.	Mascarada		49

(see also T SIMPSON 1617, No. XXI: 'Bleyer's Armbande')

# Monsieur BLONDILL

Bass parts only of airs *a3* for tr tr b. GB-Lbl, Add. MS 62152A is from the muniments of Sir William Boteler (*d.*1656), of Biddenham, Bedfordshire. The (lost) 'Red' book may also have belonged to him.

VdGS No.            Key

GB-Lbl, Add. MS 62152A

'Red' book (lost)

1	[Almain]	d	
---	----------	---	--

# John BLOW

[Divisions]  
for  
2 Tr & B

'Dr B'

The image shows two staves of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including some accidentals. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes.

Sonata  
Tr Tr B Bc

'A Sonata of 3 parts by Dr. Blow'

The image shows a single staff of musical notation in treble clef with a key signature of one sharp (F-sharp) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes.

GB-Lbl, MS 20.H.9	GB-Ob, MS Mus. Sch. C.61	GB-Lbl Add. 33236				
f.	p.	f.				
	83-82 rev. (kbd)	63'	five other kbd. sources publ. kbd. MB 73, no. 70			
108 inv.						

August 2004

BLOW-1



John  
**BLUNDEVILLE**

Two sets of airs a3

4  
 C

From QB-06 MS  
 Mus.Sch. C.44 :  
 folios from Tr 1 part.

4  
 C

[Aim]  
 1  
 2

f.  
 18  
 :1

[Aim]  
 5  
 9

f.  
 19  
 :1

[Sar]  
 2  
 a

18  
 :2

[Sar]  
 6  
 9

19  
 :2

Slow  
 time  
 3  
 a

18  
 :3

Slow  
 time  
 7  
 9

19  
 :3

Jigg  
 4  
 a

18  
 :4

Jigg  
 8  
 9

19  
 :1