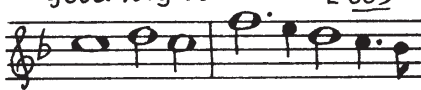
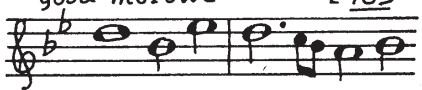
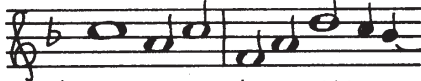


DANIEL BACHILER

(c.1574 - 1619)

Mixed Consorts

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

BACHILER-1

BACH, Carl Philipp Emanuel (1714-1788)

Helm numbers (in BACH CPE H)

See GERMANY OL

Solo in C, VdG, Bc
H 558



B-Bc, 5634
D-B, Sig. Klg. 6

Solo in D, VdG, Bc
H 559



B-Bc, 5364
D-B, Sig Klg. 6

Trio in g, VdG and Cembalo obbligato



A-Wgm, XI 36270
A-Wn, 16786
B-Bc, 5635
D-B, ms. autogr. Bach
P357
D-B, SA 3627/1

BACH, HEINRICH
(1615-1692)

2 vln, 2 viola da braccio, violone

Sonata



D-W, Cod. Guelf. 34.7. Aug 2^o,
no. 92, p. 186

Sonata



D-W, Cod. Guelf. 34.7. Aug 2^o,
no. 93, p. 188

JOHN BALDWIN

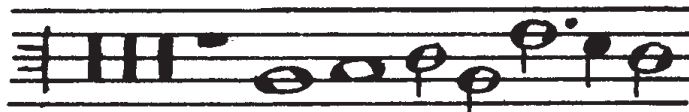
(before 1560-1615)

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
			24.d.2	979-83		
			f.	no.		no.
2-PART:			98'			
1600	A duo	E 1				
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 ut re me fa sol	E 385	100' & 101' -		a short version	
3-PART						
	Fancie	E 14		Baldwin	164,	
	Cooekow as I me walked				169	
	or: Cooekow		124'			
	or: A fancie iij roc. upon a ground		119'			
	The ground:-	E 109		Baldwin	125	
	A browninge of 3 roc.		121'		125	
	(also pub. Northwood Music)	E 110				
	O lux (beata trinitas)		122'			
	Notes 16-29 of the c.f. omitted in this setting	E 350				
	Sermone blando		112'			
24 Dec. 1591		E 360				
4-PART	Upon In Nomine		123'		131	4
1592	'Triplex ad placitum'	E 218				
	Upon the plainsong		125'			
1597	'five minims'	E 390				
	Proporcions to the minum		127'			
1603	'five minims'	E 391				
5-PART	In nōie		84'		Meyer listed as Byrd In Nom a.5 no.6	
1606	Canon in subdiapason Jo. Baldwin laudes deo	E 245				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.

V&QS
(Richards)
No.

Divisions for solo bass viol

GB-06 MSS	MUS	Mus Sch	US- NY P MS	D-F Mus Hs 337	
c. 39	F. 573	Drexel 3551			
f.	f.	no. p	no.		
1					
		12, 43			
	8				
	8' Ap				
	9 Ap				
	9' Ap				
	10' Ap			24 [5th lower]	
	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				

RC (RT)

Div

1

(RT 441)

Div

2

(RT 32)

T[homas] 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.]

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.

vdGS
No.

Set in D

No. 1

Pav 21

Handwritten musical notation for Pav 21, No. 1. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). There are rests for the next two measures.

Gall 22 

Alm 23

Alm 24

Echo
Air
25



Cor
26



A musical staff for a Cor (horn) part, measure 26. The key signature has two sharps (F# and C#). The melody consists of eighth and quarter notes, ending with a whole note G4.

Cor 27

Sar 28

A musical staff with a treble clef, key signature of one sharp (F#), and time signature of 3/4. The melody consists of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E

Sar 29 

affinis Mr Baltzar commonly
called ye Swede 25 feb = 1659'

Set in c

Pav
31

Gall
32

Alm
33

Alm 34

Ayre 35

Corr
36

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

Cor 37

Sax 38

Sar
39

Handwritten musical notation for Sar 39. The staff is in 3/4 time with a key signature of one flat (Bb). The melody consists of eighth and quarter notes, ending with a whole note.

Alm
40

Alm
41



A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half).

Aim
42



A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half). The staff is divided into two systems by a double bar line.

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

Set in G

Par 51

Gall 52 

Alm 53

Par-
Mm
54

Alm 55

Cor 56

[illegible]

Sax 58

Sar
59

Handwritten musical notation for Sar 59. The staff has a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

THOMAS BALTZAR Set in C for 3 violins and Bc.		GB-06 MSS Mus Sch				GB-06 MSS Mus Sch	
VaQS No.		D. 241-4	E. 451			D. 241-4	E. 451
		P.	P.			P.	P.
Pav 61	(I) (III)	51	140	Alm 66	(I) (III)	53	142 :3
Gall 62	(I) (III)	52	141 :1	Cor 67	(I) (III)	53	143 :4 :1
Alm 63	(I) (II)	52	14 :2 :2	Cor 68	(I) (III)	54	144 :1 :1
Alm 64	(I) (III)	53	142 :1 :1	Sar 69	(I) (III)	54	144 :2 :2
Alm 65	(I) (III)	53	142 :2 :2	Sar 70	(I) (II)	54	144 :3 :2

THOMAS BALTZAR 'A Set of [airs in Scordatura] Tunings by Mr Baltazar': in Aldrich's hand.			GB-06 MS 1125
Tuning	As set	Transcription	f.
Alm 71			27 :1
Alm 72			27 :2
Cor 73			27 :3
Sar 74			27 :4

BALTZAR - 3

THOMAS BALTZAR

Pieces from The Division-Violin

	V&QS 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  Also D-F, Mus Hs 337, no. 23: 'Allemand by Mr Thomas Baltzar'	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	f. 72	f. 96'		
{ 2	f. 94			
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 Musike in Beispielen, No. 237

Robin BANASTER

(Bannester, Bannaster)

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

Vdgs No. $e d f h f$:

Cor. 1 $f a e c a$ $c d a$ e $i f h e a$

g

147 :1

[Cor] 2 $a a$ $a c a$ a $c e a c$

g

147 :2

Anon 7938

$f d e f h$:

[Alm] 5 $h h$ $e c a c$ h

D

141'

[Alm] 6 $a h$ $e c a$ a $a c e f$

D

142

[Ayre] 7 $a a$ $f f e a c$ a $b a$ $c a c a f$

D

142' :1

[Alm] 8 $a a h f e f h c e a c a$ $e f a$

D

142' :2

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

[Alm] 10 e $f i d b a$ a $e c a c a$ a

A/Bb

104' :1

Ap

[Cor] 11 $a b a a a a a$ $i l b$

A/Bb

104' :2

[Alm] 12 $a a a$ $f d b a$ a

A/Bb

105 :1

$e f d e f$ - cont'd

[Sar] 13 $a a a$ $c e$ $c a$ a

A/Bb

105 :2

[Alm] 14 $a b d b a$ a $c e c a c$ e

A/Bb

105' :3

Ap

[Sar] 15 $a a$ $b a b a$ $c a c$ $a c$

A/Bb

105 :4

[Alm] 16 $a b d$ $a b a$ $a c a$ a

A/Bb

105' :1

[Cor] 17 $a a$ $a c a$ $a c a$ $a c$

A/Bb

105' :2

[Sar] 18 a $c a$ $c a c e c$ a

A/Bb

106 :1

[Jig] 19 $a a$ $a c e$ a $a c$

A/Bb

106 :2

Ap

[Prel] 20 $a d b a$ $a c a c a$ $a c a$ $b a$

A/Bb

106' :1

Ap

[Cor] 21 $a b d b a$ $a c a$ $b a$

A/Bb

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 $a a$ $a b$ $a a$ $c e$

g

PLAYERS
FOR A
No. 247

Tune 2 $f f a c d c$ $d b a c a b d$

g

PLAYERS
T No. 69

Mr BARRAT

VdGS
No.

1. Ambuscado



GB-Ob, MS Mus. Sch. D.220,
p. 85, no. 79

7th Instalment, 2002

BARRAT-1

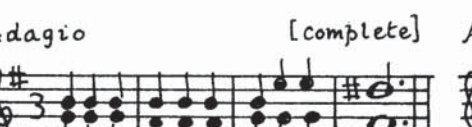
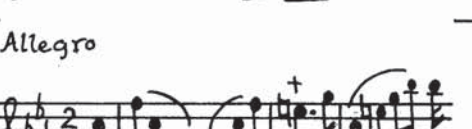
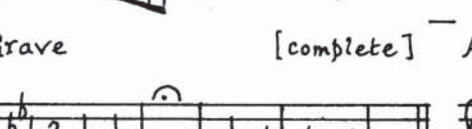
Jean

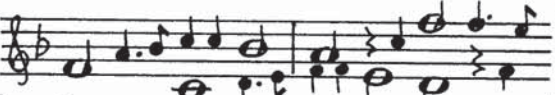
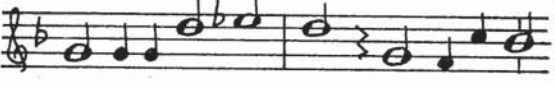
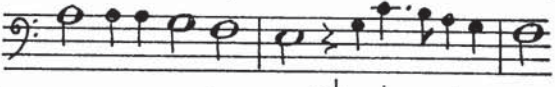
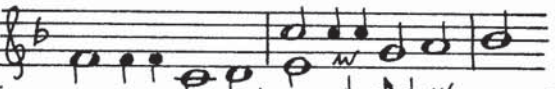
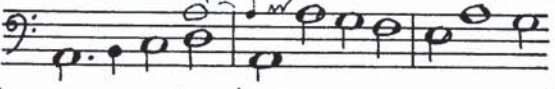
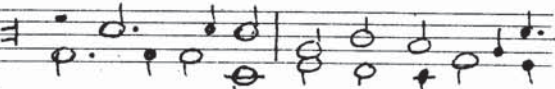
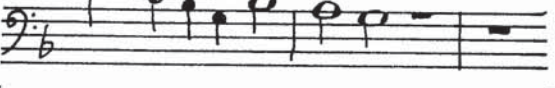
BARRIÈRE

Sonates pour le Pardessus de Viole
avec la Basse Continue (Paris, 1739)

(F-Pn Vm⁷ 6303)

BARRIÈRE - I

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 

Giovanni BASSANO		BASSANO Q 1585	Bärenreiter, Hortus Musicus		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		BASSANO - I
Vdqs No.	20 Fantasies a3 (1585) Tr T B		XVI	LXIV			XVI	LXIV	
		no.	no.	no.		no.	no.	no.	
1		1	I		11		11		
2		2		III	12		12	III	
3		3			13		13	VI	
4		4		IV	14		14		
5		5			15		15	V	
6		6		I	16		16		
7		7		II	17		17		
8		8	II		18		18	VII	
9		9			19		19		
10		10	IV		20		20		

Robert BATEMAN (d. 1618)		HILDERBRAND 1609	BRADY 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	
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			
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.							
2003		BATEMAN-1					

John BATES

Air for lyra viol

f d e f h:

[Cor] 1

D

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

GB-Mp MS 832 Vu 51

Tuning XIII no. 2, p. 139: 2

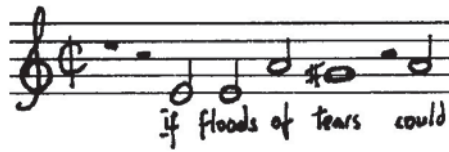
Thomas BATES Airs for lyra viol			PLAYFORD T	GB- MpMS 832 VU 51	Thomas Bates, continued.			PLAYFORD-T	T.BATES-I
defhf: Sar 1 G cf. IVES, Sar. 48			no.	Tun. no; P. XII, 8; 131:2	fdefh: Ayr 13 D			no.	
eafhf: Ayre 6 Bb			190 #:		Cor 14 D			114	
Cor 7 Bb			108		Sar. 15 D			45	
Jigx 8 Bb			120		Alm 16 D			264	
* 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.					Sar. 17 D			52	
					Cor. 18 D			21	
					Jig 19 D			118	

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

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

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



BAXTER-1

C.B.

Suite for solo bass viol

ffeff

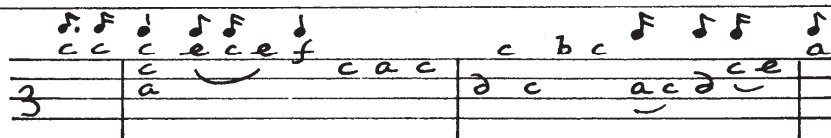
VdGS
No.Rudén
No: (see SWEDEN R)S-
Skma
MS
Tabulatur
No. 3

Allamanda

1

477

e



f.

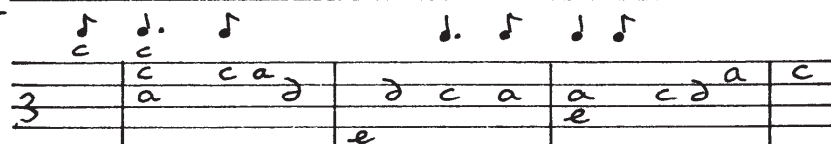
34'

Courant

2

1269

e



35'

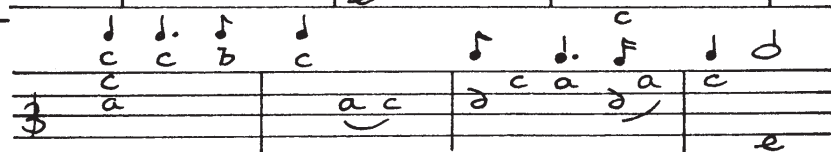
Ap

Sarab[and]e

3

1273

e



36'

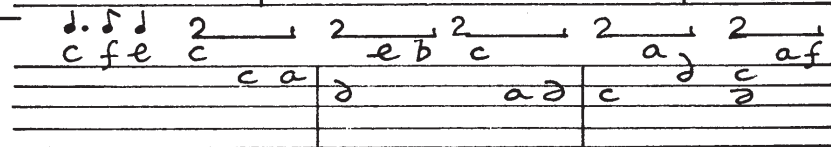
Ap

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.

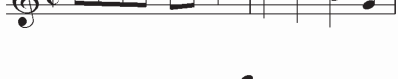
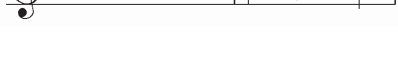
VdGS No.

		f.	
14. [Allemand]		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. (Strasbourg, 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

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.

40. Bransle



f.

71r

41. Bransle



71r

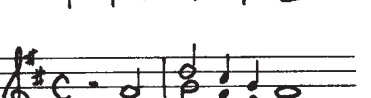
42. Bransle



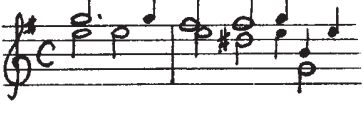
71r

DIETRICH BECKER (1623-1679)

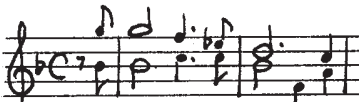
Pieces for two violins, bass and continuo

	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				
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

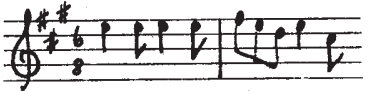
DIETRICH BECKER (1623-1679)				
Pieces for two violins and continuo		BECKER 1674	GB-Lgc, MSS G.469-71	
		no.	no.	
Allmandt		7	7	
Courant		8	8	
Saraband		9	9	
Giguæ		10	10	
Sonata		11	11	
Allmandt		12	2nd violin only	
Courant		13		
Saraband		14		
Giguæ		15		
Sonata		16		
				BECKER-2

DIETRICH BECKER (1623-1679)

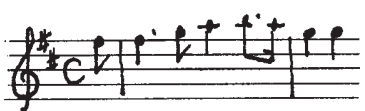
Pieces for two violins and continuo		BECKER 1674	
Allmandt		no. 17	
Courant		18	
Saraband		19	
Giguæ		20	
Sonata		21	
Brandle simple		22	
Gay		[b]	
Amener		[c]	
Gavott		[d]	
Courant simple		23	
Courant simple		24	

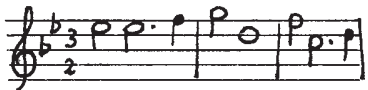
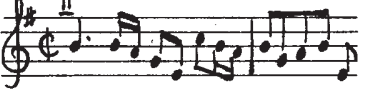
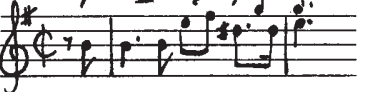
BECKER-3

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	

BECKER-4

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		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				

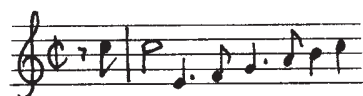
DIETRICH BECKER (1623-1679)

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

BECKER 1668

US-NHb Osborn 515
bass only

Brandle



no.

f.

29

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

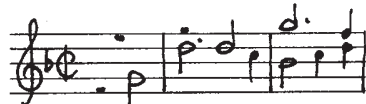
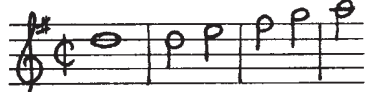
Courant



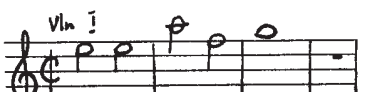
[e]

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'	

BECKER-8

DIETRICH BECKER (1623-1679)			
Five-part pieces	BECKER 1668	US-NHb Osborn 515 bass only	
Courant 	no. 25	f. 30:2	2 violins, viola, viola da braccio, violon, bc
Sarband 	26	30'	
Gigue 	27	31	
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	
July 2005				BEEDOM-1

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]		GB-Ob, MS Mus. Sch. D.220 (bass only)	GB-Lbl, Add. 31429 (Tr Tr B)
VdGS No.			
1. Country Dance G		p./no. 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	

AMBROSE BEELAND				
Airs in two parts		GB-Ob, MS Mus. Sch. D.220 (bass only)	US-NH, Filmer 3 (treble & bass)	
VdGS No.				
12 Bow bells rung backward		p./no. 88/ V;89	f.	
13 Corant		88/ V:90		
14 [Corant]			85r	
15 [Corant]			85r Ap	
February 2008				BEELAND-2

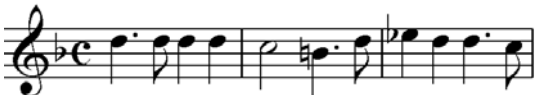
BENDA, Franz (1709-1786)

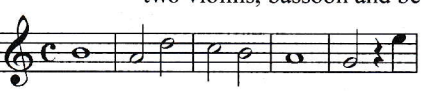
Solo in F major, viola da gamba and
continuo
D-B, KHM 6208
A-SPL



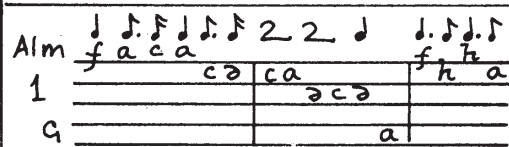
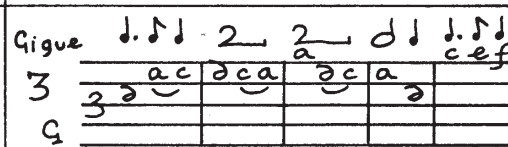
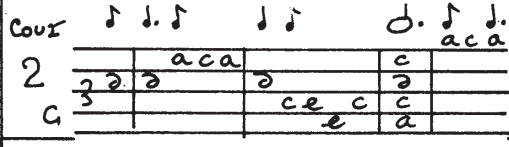
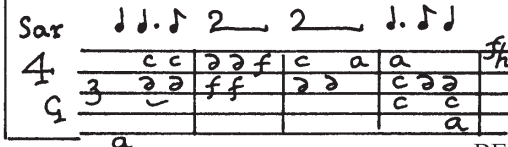
John BENNET		GB-Lbl Add. MSS		Och MSS			T MS			
		17786-91	29372-7	56-60	67	439	1018			MB 22
Eliza, her name gives honour		no.	f.	P.	f.	P.	f.			no.
CS a5		16 a5			Myriell, organ					47
Venus' birds										
CS a5		25 a5	Myriell		Myriell, organ	103 A	48 A F			48
O God of Gods										
V			87'	113	55	(1) & (v) only	(1) & (v) only			
To the Almighty Trinity			88'	113	55'	(1) & (v) only	(1) & (v) only			

BENNET-1

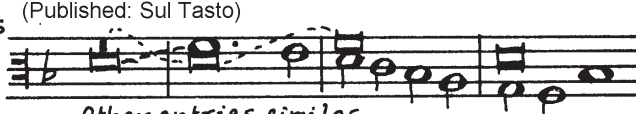
BERTALI, Antonio (1605-1669)		D-W, Cod. Guelf. 34.7. Aug 2°	
Works for violin and basso continuo		no/p.	
Sonata		1/1	
Sonata		2/3	
Ciaccona		3/5	CZ-KRa, A 883 (bc only)
Sonata		25/29	
Works for violin and viola da gamba			
Sonata		38/49	
Sonata		42/61	GB-Cu, Add. MS 10357, no. 18 (A)
Works for 2 violins and viola da gamba			
Sonata		51/80	
Sonata		56/93	
Sonata			CZ-KRa, A 515(i)
Sonata			CZ-KRa, A 515(ii)
June 2022			BERTALI-1

Bertali, Antonio (1605-1669)		D-W: Cod. Guelf. 34.7. Aug 2°	F-Pn, Rés Vm ⁷ 673	SUu, imhs 1:8	CZ-KRa, 4:96a	CZ-KRa, 4:231(4)	
Two violins, viola da gamba, violone		no./p.	no.				
Sonata		76/142					
Two violins, 3 viola da braccio, gamba and bc							
Sonata		80/157 a5	37 a3	a6	Yes	bc only	
Four violins and viola da braccio							
Sonata		90/183 a5					
Two violins, 3 viola da braccio and violone							
Sonata		100/206 a6					
Sonata		101/210 a6					
3 violins, 4 trombone and violone or bassoon							
Sonata		107/246 a8	S-Uu, ihms 13:6				
two violins, bassoon and bc							
Sonata		108/256 a3	S-Uu, 8:2.02	S-Uu, 58:12			
Sonata			Yes a3		attrib. Schmelzer		
Two violins, 2 viola da braccio [*1 missing] and violone							
Sonata				Yes* a5	Yes a5		
January 2009							BERTALI-2

Bertali, Antonio (1605-1669)		S-Uu, 1:6	S-Uu, 1:7	S-Uu, 13:7	GB-Ob, Mus. Sch. C.80	F-Pn, Réc Vm ⁷ 673	S-Uu, 11:1
2 vlns/cornetts, 3 vdg/trombones, bc		no.			no.	no.	
Sonata		1					
Sonata		2					
Sonata		3					
Sonata		4					
Sonata		5					
Sonata		6					
Sonata			Yes				
2 violins , viola da gamba and bc							
Sonata				Yes			
violin, viola da gamba and bc							
Sonata					1	41	Yes
January 2009					BERTALI-3		

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

BETOFSKY-1

Elway BEVIN (c.1554-1638)		GB- Lb2 MS RM	Ob MSS Mus Sch.	Och MSS			
VaGS No. (Edwards No.)		24d2	D.212-6	979-83		MB 45	MB 9
(Published: Northwood)		f.	no.	no.		no.	no.
Browning a3 (E111) 		120'		165			15
(Published: Sul Tasto)		Baldwin	I/6 a5	Baldwin lacking tenor		153	
In Nomines a5: 1 (E246)  Other entries similar			I/38 a5			154	
(Published: Sul Tasto)							
2 (E247)  Other entries similar							

Revised 2002

BEVIN-1

Revised 2002

BEVIN-1

BEZOND

VdGS No.

1 Gigue Nouvelle
fefff



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

Tho.
BIRCHE

Saraband 1
 for solo lute viol
 f d e f h

$\overset{d}{\underset{f}{e}}$ $\overset{d}{\underset{f}{e}}$ $\overset{d}{\underset{f}{e}}$	$\overset{d}{\underset{e}{c}}$ $\overset{d}{\underset{e}{c}}$	$\overset{a}{\underset{c}{a}}$ $\overset{a}{\underset{b}{a}}$	$\overset{d}{\underset{a}{a}}$ $\overset{d}{\underset{a}{a}}$
--	---	---	---

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

JOHN BIRCHENSHA (1605-1699) theorist and composer Fnnntasia-Suites for treble, bass and organ		GB-Och, Mus781, 1016-17 tr, b, org f.	
1 Fantasia		2r-4r	
2 Almain			
3 Galliard			
4 Fantasia		4v-7r	
5 Almain			
6 Galliard			
7 Fantasia		7v-11r	
8 Almain			
9 Galliard			
10 Fantasia		11v-12r	
11 Almain		11	
12 Galliard		12	

Rob. BLAGRAVE		GB- CHER MS		Sar		do., f.	
Airs for solo lyra viol		DLT/B		2		150	
edfhf:		31		g		:1	
Mm		f.		My Lord Byron's tune			
1		149'		3		150	
g		:3		g		:2	end of book

BLAGRAVE-1

Charles Henri de
BLAINVILLE

(c.1710 – c.1777)

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

GB-Lbl i57

NL-DHgm

Sonata I	Andante D 2/4	Allegro 2/4	Aria 3/8	Giga 6/8
Sonata II	Adagio C 4/4	Allegro 2/4	Andante 2/4	Presto 3/8
Sonata III	Adagio F 2/4	Presto 2/4	Aria 3/8	Caccia 6/8
Sonata IV	Allegro b 2/4	Aria 6/8		
Sonata V	Adagio A 3/8	Allegro 2/4	Aria 3/8	Allegro 2/4
	Andante 2/4			
Sonata VI	Spiritoso C 2/4	Aria 3/8	Allegro 6/8	

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.

MB 45
VdGSA 'F' Series

VdGS
No.

Consort music

(Edwards
No.)

31390

34800

La III 483

389

Va 408

MB 45

VdGSA 'F' Series

3-part fantasies

f.

seq.
f.

f.

P.

f.

no.

no.



(1)
9'

118

F3



(2)

119

F4



(3)

120

F5



(4)

121

F6



(5)

122

F7



(6),
14'

123

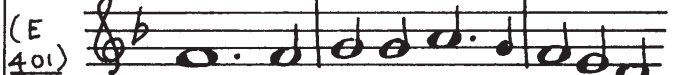
F8

parts, on a single opening of the book

cantus only
Thomas Wode

discantus part only

'Blankes Parane' a 4



27'

incomplete

'A Phancy of E. Blankes' a 5



31

parts

200,
a tone
lower
(bb)

one treble part only

138

ME
216

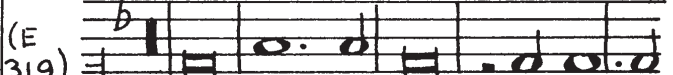
'Mr. Blankes his farewell' a 5



incomplete

196

In Nomine a 6

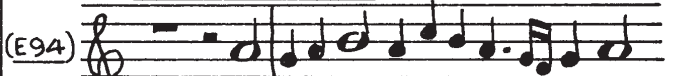


incomplete

194
"the
plain song"

With wayl-ing voice from out the depth of sinne

* SIL SOLSI COSTA a ? [vocal?]



incomplete

6'

[] 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			GB-Lbl, Add. MS 62152A		
Bass parts only of airs <i>a3</i> for tr tr b. GB-Lbl, Add. MS 62152A is from the muniments of Sir William Boteler (<i>d.</i> 1656), of Biddenham, Bedfordshire. The (lost) 'Red' book may also have belonged to him.					
VdGS No.		Key			
1	[Almain]	d		no/f. —; 25v	
2	[Almain]	d		44; 26r	be- fore 20
3	[Almain]	d		45; 27r	be- fore 20

John BLOW

[Divisions]
for
2 Tr & B

Sonata
Tr Tr B Bc

'Dr B'

'A Sonata of 3 parts by Dr. Blow'

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

log
inv.

John

C.444

C.44

f.

f