

MUZIEKHANDEL SAUL B. GROEN

8 FERD BOLSTRAAT 1072 LJ AMSTERDAM
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CONSORT MUSIC FOR 3 INSTRUMENTS see also section: viola da gamba and other stringed instruments

COLLECTIONS (in chronological order)

- sa101 **Fantasias a3 from Bologna I-Bc ms. Q 16** (1487); edition in score by Andrea Bornstein of 56 of the 59 *unica*.
· 11 Fantasias in differing clef combinations & a caccia: 1.Per la goula. 2.Mirando l'ochi de costei. 3.De piage roce duro più di sasso. 4.Mon bien inparfait. 5. Je m'en voys. 6.Tu me commande. 7.Cassans en dist d'amer. 8.Rayson avi ti multo ingrosso. 9.Vostre amour. 10.Je me comens. 11.Aime la plus bell. 12. Alla cazza for voice and 3 instruments.
· 21 Fantasias for ATB: 1.Con gran disdigno. 2.O generosa. 3.Qui en si podra. 4.I sideri vostri. 5.La rocca de Fermes. 6.Sayre ne puis. 7.Terribile fortuna. 8. Soit d'anoix la. 9.Je suis en grant. 10.Trop suis. 11.A venando de mi mutado. 12.Je suis seulet. 13.J'aimais Dieux. 14.Loyset Denisot. 15.Jusca rascon. 16. Pour vous servir belle dame. 17.Ma dame et souveraine maistresse. 18.Je ne demano de vos. 19.En actendant. 20.De placebo la vita mia. 21.La taurina.
· 12 Fantasias for STB: 1.Per la absencia. 2.La chanson des redictes. 3.Je vous rongnois. 4.Ventilles moy amer ma dame. 5.Tu me congnois. 6.Qui es ame 7.Fault il que je perde. 8.Lassare amore. 9.Che seray la spes. 10.Faisons grant chyme. 11.Je la plains cella. 12.Fo qui pronare amore.
· 11 Fantasias for SAT or STT: 1.Lisa dea damisella. 2.He mi hellas. 3.Blandis loquens sermonibus. 4.Amadores sospirar. 5.Pour l'amour de ma. 6.Ma maistresse. 7.Merdonz ete et vous. 8.Per zenteleze. 9.Plus que pour mille vivant. 10.Merci vos. 11.Reyne muy nobles. €67,--
- sa102 **Six pieces from Florence Ms Banco Rari 229** (1490s); ed. B. Thomas
set of scores (6 untitled pieces) €10,--
- sa103 **La Martinella**: 4 settings from Florence Ms Banco Rari 229 (1490s); ed. B. Thomas; set of scores + alternative bass part for no. 1 from Segovia ms.
1.J. Martini 2.H. Isaac 3."La Martinella (pittzuolo)" (Martini) 4."La Martinella (Vive, vive)" (Martini) €10,--
- Trento Manuscript 1947/4**; ca.1500
9 anonymous pieces a3 without texts
1. Wenn ich gedennckh
2. Ein frolich Wesen
3. Ja freylich halt wie pald
4. Freuntlich Hort
5. no title (aeolian on a)
6. no title (dorian on g)
7. Fraw
8. Cancon
9. Kyrie I
- sa241 • ed. in score by L. Fendt (setof 3 scores) €11,--
- sa104 **8 Pieces from the Apel Codex** (c.1500; D-LEu ms. 1494); ed. B. Thomas
1-3.anon.: (Christ ist erstanden I/II); (Vita sanctorum) 4.Adam von Fulda: In

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- principio erat verbum 5.C. von P.: Ad te clamant omnes 6.Adam von Fulda:
Veni creator spiritus 7-8.anon.: Veni redemptor gentium; (A solis ortus cardine) €10,--
sa105 Transposed version (up a 5th) for wind instrumnets €10,--
- sa106 **6 Instrumental pieces from Berlin ms. 40021** for 3 and 4 instruments; ed.
B. Thomas in score and 6 parts (altus and tenor provided in g- and c-clef)
D-B mus.ms. 40021 is a large collection of mostly sacred music compiled at
the end of the 15th century; its repertoire is linked to that of the Apel Codex.
1-4. Anonymous 4-part pieces: Ich stund an einem Morgen; Mi la sol fa re ut;
Fa mi fa re ut; Quattor 5.Adam von Fulda (a3); Mi fa mi re mi ut 6.Trium €12,50
- sa107 **Een vroylic wesen** : 5 settings a3 and a4 (c.1500); ed. B. Thomas; set of four
playing scores
1.J. Barbireau (a3) 2.M. Pipelaere (?) (a4) 3.anon (a4) 4.anon: (a4) 5.J. Heer?
(a3)
Sources: the Segovia chansonnier (1); A-Wn ms. 18810 (2); Arnt von Aich
songbook, Köln, 1519 (3); CH-Bu ms. F.X.17-20 (4); the Heer songbook:
CH-SGs ms.462 (5) €7,--
- sa108 **De tous biens plaine** : 28 settings of Hayne van Ghizeghem's chanson;
critical edition by C.J. Cyrus (with concordances; 37 secondary sources listed)
I: 1.The original version by Hayne van Ghizeghem, a3
II: 2-3. Two anonymous *Si placet* settings
III: Substitute contratenor settings: 4-6. Three anonymous settings a3 7. setting
a4 by Planquard 8. setting a4 by Josquin des Prez
IV: Settings based on the Superius: 9.anon.: De tobiens plena, a3 10. Josquin
des Prez (a3) 11. J. Ghiselin (a3) 12.anon. (a4) 13.anon. (a3) 14.anon. (a4)
V: Settings based on the Tenor: 15-16.Two anonymous settings (a3) 17a. A.
Agricola (a4) 17b. A. Agricola? (a3) 18.anon. (a3) 19-23.A. Agricola: 5 set-
tings (a3) 24.Bartolomeo degli Organi (a3) 25.anon. (a3) 26.anon. (a4) 27.J.
Japart (a4) 28.D'Oude Schuere (a4)
Primary sources:
"Harmonice musices Odhecaton A", Venice, Petrucci, 1501 (2, 19); "Canti B.
numero cinquanta B", Venice, Petrucci, 1501 (11); "Canti C. Numero cento
cinquanta", Venice, Petrucci, 1503 (6, 12, 14, 17a, 27); "Motetti A. numero
trentatre", Venice, Petrucci, 1502 (10); E-SA s.s. (20-21); F-CA 125-8 (28);
I-Bc mss.: Q16 (18), Q17 (24) and Q18 (3, 26); I-Fc Basevi 2439 (22-23);
I-Fn Panciatichi 27 (4); I-Fn Banco Rari 229 (5, 7); Medici Codeix: I-Rvat
Cap. Giulia XIII.27 (9, 16, 25); I-VEcap 757 (15, 17b); Laborde Chansonnier
US-Wc M.2.1.L25 Case (1) €95,--
- sa109 **Fors seulement** : 30 Compositions for 3 to 5 voices or instruments from the
fifteenth and sixteenth centuries. Critical edition with introduction by M. Picker.
1a/b-2.J. Ockeghem (a3) 3.J. Obrecht (a4) 4.P. de La Rue (a4) 5.M. Pipelae-
re (a4) 6.A. Brumel (a4) 7.G. Reingot (a4) 8.M. de Orto (a4) 9.J. Agricola
(a4) 10.anon. (a4) 11.A. de Silva (a4) 12.P. de La Rue (a5) 13-16.anon. (a5)
17.A. Divitis (a5) 18.Jacob(us) Roman(us) (a4) 19.De la Val (a4) 20.J. Ghise-
lin (a4) 21.anon. (a4) 22.Josquin des Prez? (a4) 23.anon. (a5) 24.anon. (a3)
25.anon. (4 or 5) 26.M. Pipelaere (4) 27.anon. (4) 28.A. de Févin (a3) 29.J.
Blanckenmüller (a3) 30.A. Willaert (a5)
· Primary sources:
A-Wn 18746 (12-16, 23); B-Br 228 (6); CH-SGs 461 (9-10, 18);
D-As 142a (22); D-Mbs 1516 (29); D-Rp C.120 (19); D-W 287 Extr.v. (1b);

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F-CA 124 (27); F-Dm 517 (1a); F-Pn f.fr.2245 (2); GB-Cu Pepys 1760 (28);
GB-Lbl Add.35087 (24); I-Bc Q.19 (11, 17, 25); I-Fc Basevi 2439 (3-5, 8,
20-21); I-Fn Magliabechi XIX.164-167 (26); "Canti C", Venice, Petrucci,
1504 (7); "Selectissimae necnon familiarissimae cantiones", Augsburg, Kries-
stein, 1540 (30)

€78,--

sa110

Fortuna desperata : 36 settings of an Italian song; critical edition with an intro-
duction by H. Meconi

- a) 1.The original version a3 by?
- b) *Si placet* settings: 2-5. anonymous, a4 6.A. Agricola a6
- c) Replacement contratenor settings: 7.Felice?, a3 8.Josquin des Prez?, a3
- d) Settings using the superius: 9.J. Martini (a4) 10.H. Isaac: F.d./Sancte Petre/
Oro pro nobis (a5) 11.H. Isaac: F.d./Bruder Conrat (a4) 12.anon. (a4) 13.
anon.: F.d. zibaldone (a4) 14.J. Pinarol (a4)
- e) Settings using the tenor: 15.Isaac (a3) 16.Isaac: Sanctus (a4) 17.anon. (a4)
18.anon.: Esurientes implevit bonis (a4) 19.anon.: O crux ave/Fortuna (a5)
20.L. Senfl: Ich stund an einem Morgen/Fortuna (a5) 21.Senfl: Es taget vor dem
Walde/Fortuna (a5) 22.Senfl: Herr durch dein Blut (Pange lingua)/Fortuna (a5)
23.Senfl: Virgo prudentissima/Fortuna (a5) 24.Senfl: Helena desiderio plena/
Fortuna (a5) 25.Senfl: Nasci, pati, mori/Fortuna (a5) 26.Senfl: Fortuna ad vo-
ces musicales (a4) 27.M. Greiter: Passibus ambiguus (a4)
- f) Settings using the tenor in Mi: 28.Isaac (a3) 29.anon. (a4) 30.Jacquet of
Mantua: Ave mater matris Dei/F.d. (a5) 31.anon.: Consideres mes incessantes
plaintes/F.d. (a5) 32.Cabilliau: Anima mea liquefacta est/Amica mea (a5)
33.W. Breitengraser (a4)
- g) Settings with voices missing: 34.anon.: Fortuna desperata que te dementia
coepit? (a3) 35.anon. (a4?) 36.Robertus Fabri: Fortuna desperata quae te de-
mentia vertit? (a6)

· Principal sources:

A-Wn 18746 (31) and 18810 (11, 20, 23-25); CH-SGs 462 (170) and 463
(34, 36); D-As 2° 142a (6); D-Mu 8° 328-331 (35); D-Rp C.120 (19, 29);
D-Zr LXXVIII, 3 (28); E-SE (8, 10); F-Pn n.a.fr.4379 (1-2); GB-Lbl Add.
31922 (5); I-Bc Q.16 (3), Q.17 (16), Q.18 (12) and Q.19 (30); I-Fn Panci-
chi 27 (4) and Magliabechi XIX.164-167 (13); I-Rc 2856 (9); I-Rvat Capp.
Giulia XIII.27 (7, 15); PL-WR I-F-428 (7, 15)
"Canti C", Venice, Petrucci, 1504 (14); "Der erst Teil. Hundert und ainund-
zweintzig neue Lieder...", Nürnberg, Formschneider, 1534 (21-22, 26, 33);
G. Faber: "Musices practicae erotematum libri II", Basel, Petri, 1553 (27);
"Liber nonus ecclesiasticarum cantionum...", Antwerpen, Susato, 1554 (32).

€156,--

sa111

10 Fantasias from Paris F-Pn ms. Rés.Vm7676 (1502): a) 8 pieces a3 by
H. Isaac (Absque verbis; Mora: Dona gentile; Malagrotta), F. Caron (Helas que
pora advenire), J. Japart (Jacuide) and 3 anonymous pieces (Crudele; El piove?
mo lasa piovere, impara pur ti; Servitur). b) 2 pieces a4 by H. Isaac (Gratis ac-
cepistis et gratis date) and A. Agricola (Si dederò sonnum)
Edited in score by M. Ferrari

€22,--

sa112

"Harmonice Musices Odhecaton A" Venice, Petrucci, 1504 (2nd ed.; first
ed.: 1501) facsimile edition; introduction by S. Boorman; critical apparatus by
S. Boorman and E.S. Beebe
(names of composers not to be found in the facs. within brackets; works
which are anonymous in Petrucci but have been ascribed to a composer have
been placed within brackets as well).

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As only the titles or incipit of the songs are given, many modern scholars suppose this print to have been intended for instrumental performers.

A. Agricola: Ales mon cor, a3; Ales regretz, a3; Cest mal charche, a4, with *si placet* alto; Crions novel, a3; (De tous biens playne), a3; Jay bien a buer, a3; Je nay dueul, a4; Le eure e venue/Circundererunt, a3; Lhome banni, a3; Royne de fleurs, a3; Si dederò, a3.

P. Bourdon: De tous biens, a3

(A. Bruhier: Latura tu), a4

A. Brumel: Mater patris, a3

A. Busnois: (Acordes moy), a4; Jay pris amours tout au rebours, a4; Je ne demande aultre degre, a4; (? : Je ne fay plus), a4, with *si placet* alto; (? : Le serviteur), a4; (Mon mignault/Gracieuse), a4.

P. Caron: Helas que pourra devenir, a4 (with *si placet* alto)

L. Compère: Allons ferons barbe, a4; (Disant adiu madam), a3; Garisses moy, a3; Le corps, a3; Le renvoy, a3; Mais que ce fust, a3; Male bouche/Circundererunt me, a3; Me doibt, a4; Mis pensees, a3; Nous sommes de lordere de saynt babuyn, a4; Royne du ciel/Regina celi, a3; Se mieulx, a3; Tant ha bon oeul, a3; Ung franc archer, a4; Venis regrets, a3; Vostre bargeronette, a4.

J. Ghiselin: La alfonsina, a3

Hayne van Ghizeghem: Ala audienche, a4; Ales regres, a3; Amours amours, a4; (Les grans regres), a3; (Mon souvenir), a3.

H. Isaac: Benedictus, a3; Helas, a3; La morra, a3; (E qui le dira), a4.

J. Japart: (Amor fait mult tant que nostre argent dure); Amours amours, a4; (Cela sans plus non sufi pas), a4; Helas que il est amongre, a4; Jay pris amours, a4; (Je cuide), a4; Nenciozza mia, a4; Se congie pris, a4; Tan bien mi son pensa, a4

Josquin des Prez: Adieu mes amours, a4; Bergerette savoyene, a4; Cela sans plus, a3; De tous biens, a4; La plus des plus, a3; (Madame helas), a3; O venus bant, a3; Fortuna dun gran tempo, a4.

(J. Mouton: James james), a4

P. de La Rue: Por quoy non, a4

(Ninot le Petit): Nostre cambriere), a4

J. Obrecht: (Meskin es hu), a4; (Ronpeltier), a4; Tandernaken, a3; (Tmeskin vas iunch), a4; Tsat een meskin, a4.

J. Ockeghem: Ma bouche rit, a3; Malor me bat, a3.

M. de Orto: Ave Maria, a4; Venus tu ma pris, a3.

J. de Stokem: Brunette, a4; Por quoy jene puis dire, a4; Helas ce nest pas sans rayson se jai melancolie, a4; Ha traytre amours, a3.

J. Tadinghem: Pensif mari, a3.

J. Tinctoris: Helas, a3.

(J. Urreda: Nunca fue pena maior), a4.

J. Vincenet: Fortuna per ta crudelte, a3

(G. van Weerbeke: La stangetta), a3.

Anonymous chansons: De tous biens playne, a4 with *si placet* alto; Dit le bourguygnon, a4; Est il possible que lhome peult, a3; Gentil prince, a3; He logeron nous, a4; Hor oires unes chanzon, a4; Jay pris amours, a4; Lo seray dire, a4; Marguerite, a3; Ma seule dame, a3; Puis que de vous, a3; Si atort on ma blamee, a3.

Appendix: facsimile of the 4 pages of the Washington copy of *Odhecaton* containing significant manuscript notations

€83,--

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1.E. Lapidida (Steinschneider): T'Andernaken 2.anon.: La Spagna 3.Mathurin:
Le hault d'Alemaigne 4.anon.: De tous biens plaine 5.Cor de Vuilde: Je loe a-
mours 6.A. Brumel: T'Andernaken 7.Josquin: La Bernardina 8.

€16,--

sa114

Bologna Q 18: Facsimile of the early-16th century manuscript at the Civico
Museo Bibl. Musicale, Bologna; introduction and concordances by S. Forscher
Weiss hardback

No names of composers are to be found in the ms.; titles supplied by the editor
are within brackets

As almost no texts have been supplied, many modern scholars presume this ms.
to have been intended for instrumental performers.

(* = unicum; + = unique *si placet* alto; t = text; x = text incipit only)

A. Agricola: Lomo bani, a3 (x); Sy dedero, a3 (x)

O. Antenoreo: (Viva e morta voglio amarte), a4

A. Brumel: Noe noe, a4 (x); Mater patris, a3 (x); Agnus Dei, a4 (x)

A. Busnois: De tous bien plen, a4 (+;x); Je ne demande, a4 (x)

M. Cara: Non po lomo esser chiamato: only tenor and bassus present of the
third strophe of "Se di fede io vengo a meno"; De si de no de si, a4 (t)

Ph. Caron: Tanto e lafano, a4 (+;x); Helasso, a4 (x)

L. Compère: Tant hai de mui, a3 (x); Me doibt, a3 (x); Garises moi, a3 (x);
En attendant, a3 (x)

J. Japart (or by Congiet?): Je quide, a3 (x)

H. Isaac: Salve nos, a4 (*;x); La mi la sol, a4 (x); Gaude virgo, a4 (x); Figlie
vos have mal grande, a4 (x); Absque verbis = Benedictus, a4 (x); Je pris amor,
a4 (x); Coment poulx, a4 (x); La mora, a3 (x); Thysis, a4 (x)

Josquin des Prez: (In te domine speravi), a4; Alma redemptoris, a4, first part
incomplete (x); Una musca, a4 (x); Adie mes amours, a4 (x); La bernardina, a3
F. de Lurano: Io ti lasso donna hormai, a4 (t)

J. Martini: Des biens damors, a4 (x); Malur me bat, a3 (x) (by Ockeghem?)

J. Obrecht: Parce domine, a4 (x)

M. Pesenti: Dimi un pocho che vol dire, a4 (t)

J. van Stokem: Rubinet (=Ha traistre amours), a3 (x)

B. Tromboncino: De per dio non mi far torto, a4 (t); se benor non schopro il
foco, a4 (x); Poi che ciel contrario, a4 (x); Poi che lalma per fe molta, a4; Ave
Maria, a4 (x)

J. Urreda: Nuncha fu pena maior, a3 (x)

J. Vincenet: Fortuna parte, a4 (+;x)

Anonymous compositions: Lontan pur mi convien, a4 (t); Oime che sempre
spero, a4 (*;t); Con qual fronte a te Maria, a4 (*;x); Alla fe si alla fe bona, a4
(x); Va va iniqua e disleale, a4; Sel mi dole esser gabato, a4 (*;t); (Come el
piombin), a4; Senza te sacra regina, a4 (*); Salva nos, a4 (*;x); Ave regina ce-
lorum, a4 (*;x); Venimus princeps, a4 (*;x); In te domine sperabo, a4 (*;x);
Fortuna disperata, a4 (*;x); Surge, a4 (*;x); Da pacem, a4 (*;x); Deus fortitudo
mea, a4 (*;x); Da poche gionta e lora, a4 (*;x); La quercia, a4 (*;x); Forsa
chi schopra, a4 (*;x); Spes mea, a4 (*;x); Ma temo, a4 (*;x); Probasti cor
meum deus, a4 (8;x); Adiuva me deus, a4 (*;x); Sol fa mi re (*); Nunquam fuit
pena maior, a4 (8;x); (De tous biens plen): 2 voices only (+); 2 settings of La
Spagna, a4 (*;x); Nunc scio vere, a4 (*;x); De tous bien plen, a4 (*;x); Neo-
ptolemus, a4 (*;x); De ramo in ramo, a4 (*;x); Bonus et miserator dominus, a4
(*;x); Per votro amours, a4 (*;x); 2 settings of "O Venus bant", a4/a3 (*;x);
Tristis est anima mea, a3 (*;x); D'un bel matin, a3 (x); La turturella, a4 (*;x);
Borgo loco, a4 (*;x); Biblis, a3 (x); Non ti smarir cor mio, a4 (*;x); Speciosa,
a4 (*;x); Myn morghen gaf, a4 (x); O virgo, a3 (*;x); A qui dirello sa pense:

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only 2 voices (x)

€72,--

"Liber Fridolini Sichery" (c.1510; CH-SGs Codex 461) ed. F.J. Giesbert
This codex, containing 49 compositions, came 1545 in the possession of Sicher.
Pieces by: A. Agricola (double canon a4; A les regres a3; Thome banni a3),
J. Agricola (Fors seulement a4), A. Brumel (Fors seulement a4; Vray dieu d'a-
mours a3), A. Busnois (Graveuse/Mon mignault a4), L. Compère (Barises moy
a3; Se meulx a3), J. Ghiselin (La alfonsina a3), H. Isaac (En l'ombre = Una
musquet a4; E qui le dira a4; La mi la sol a4), Jacobus Romanus (Fors seule-
ment a4), J. Japart (Ve mozza mia a4), Josquin Des Prez (Fors seulement a4;
Cela sans plus a3; Se je perdu mon amy a3), J. Obrecht (Fors seulement a4;
Helas mon bon a3; Stat ein meskin was junck a4; canon a3), J. Ockeghem
(Fors seulement a3: SAB; Fors seulement a3: ATB; Malor me bat), M. de Or-
to (Se je perdu mon amy a4; La mi la sol a4), M. Pipelaere (Fors seulement a4)
Pirson (= P. de La Rue?: Fors seulement a4), J. Stokhem (Brunete a5; Helas ce
n'est pas a4), J. Verbonnet (=J. Ghiselin: Fors seulement a4), and 17 anonymous
compositions: Adieu madame a3, Adieu naturlich leven mein a3, Als ic anscho-
we dat vrolch gsicht a3, (Barises moy) a3, Benedictus a3, Bon tamps a3, En
l'ombre du busonet a3, Fors seulement a4: ATTB, Fors seulement a4: SATB,
Gespenst licht my so vast un quelt a3, Hor oriens a5, Se je perdu mon amy a4,
Mari de persamez pourquoi a4, Vray dieu d'amours a4, and 3 untitled pieces
a3. Edition in 2 volumes (playing score only):

sa115

Volume I

€11,--

sa116

Volume II

€11,--

sa117

Music at the Court of Henry VIII: all the secular vocal and instrumental mu-
sic form King Henry's Manuscript (GB-Lbl Add. 31922; probably written in the
1520s); edition in score by John Stevens
(NB: a3, unless otherwise indicated; all works have here been numbered after
the alphabet of the names of the composers)
1.A. Agricola: Belle sur tantes: Tota pulchra (a4)
2-36. Anonymous: Adieu adieu le company (a4); And I were a maiden; Con-
sorts I-IX-X-XI-XVII-XVIII-XIX-XX-XXI-XXIV (only I, XX and XXI a4);
England, be glad; Fortune esperee (after Busnois; a4); Hey nonny nonny; Hey
trolley lolly; Hey trolley lolly lo; I am a jolly foster; If I had wit for to endite (2 ver-
sions: a3 and a1); I loved unloved; Jay pryse amours; Let not us that young
men be (a4); Madame d'amours (a4); My thought oppressed; Now; Ough
warder mount (a4); Pray we to God; Puzzle-canon V and VI(keyboard);
Sly fortune; Time to pass with goodly sport; What remedy, what remedy?;
Where be ye, my love?
37.J. Barbireau: En frolyk weson 38.L. Compère: La season 39-41. R. Cooper:
Alone I live alone; Farewell my joy; I have been a foster 42-55. W. Cornish jr.:
Adieu adieu my heartes lust; Adieu, corage, adieu; Adieu mes amours (a4); Ah
Robin, gentle Robin; Ah te sighs (2 versions: a3 and a2); Blow thy horn, hunter
(2 versions: a3 and a1); Consort VII; Fa la sol; My love she mourneth (a4);
Trolley lolly; While life or breath; You and I and Amyas 56-57. Daggere: Down-
berry down (2 versions a3) 58.J. Dunstable: Puzzle-canon III (A doria tenor;
keyboard) 59-65. Th. Farthing: Above all thing now let us sing; Consort VI;
Hey now now; I love truly; In May that lusty season; The thoughts within my
breast; With sorrowful sighs 66-68. R. Fayrfax: Puzzle-canon IV (Paramese
tenor); Puzzle-canon IVa (Mese tenor); Somewhat musing 69.A. Fevin: Fors
seulement (after Ockeghem) 70-71. Hayne van Ghizeghem: Alles regretz; De
tous biens plaine 72-106. Henry VIII: Adieu madame et ma maistresse (a4);

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Alack alack what shall I do; Alas, what shall I do (a4); Consort II-III-IV-V-VIII-XII-XIII-XIV-XV-XVI-XXII-XXIII (no. XXII a4); Departure is my chief pain (a4); En vray amoure (a4); Gentil prince de renom (a4); Green growth the holly; Helas madame (a4); If love now reigned (2 versions a3); It is to me a right great joy; Lusty youth should us ensue (a4); O my heart; Pastime with good company (2 versions a3); Taunder naken; Though some saith; Though that men do call; The Time of youth (a4); Whereto should I express; Whoso that will all feats; Whoso that will for grace sue; Without discord 107-109. H. Isaac: Amy souffrez; Benedictus; La my (a4) 110. Kempe: Hey now now 111-113. J. Lloyd: Deem the best of ev'ry doubt; puzzle-canon I (Tris; keyboard); Puzzle-canon II (Iste tenor; keyboard) 114. J. Prioris: Dulcis amica 115.R. Pygott: Quid petis, o fili (a4) 116.Rysbye: Whoso that will himself apply (a4) €118,--

sa118 Four instrumental pieces a3 from the Henry VIII ms. (GB-Lbl Add. ms. 31922) edited by B. Thomas: 1.W. Cornysh: Fa la sol 2.Cornysh: (Catholicon) 3.Dunstable: untitled piece 4.Henry VIII: untitled piece €10,--

sa119

Austrian National Library, ms. 18 810 (c.1533-1535): collection of 86 German, French and instrumental pieces. Facsimile edition of the 5 partbooks, with an introduction, contents, concordances and footnotes by M. Schneider. NB: the ms. gives only short titles, no full song texts; many pieces have therefore of late been published as instrumental works

A. Agricola: Carmen a3 (Oublier veul tristisse)
P. Alamire?: Tanndernac a4 (prob. of German origin)
anonymous: Brich nit an mir (a4); Ways nit (a4); O venus pandt (a4); Mir leyt ser an (a4); Ich hab ain fraintlich lieb erwelt (a4); Vil glueck und hayl (a4); Plus outre pretens (a4); Es wolt ain maydlin waschen gan (a4); Carmen hercules (a4)
Carmen "Ad aequalea" (a4); Noch ways ich ain schoene junckfraw (a4); Jam sauche, secundus (a4; La Rue?)
N. Bauldeweyn: Ach got wem soll ichs clagen (a5; or by W. Grefinger?); Ach hulff mich layd (a4; or La Rue? or Josquin?)
J. Blanckenmueller: Inn stetter hut ley er und gut ich (a4); Kain clag hab ich dann das ich dich (a4)
A. Brumel: Tanndernac (a3)
H. Finck: Greiner zanner (a5)
J. Herbaut: Von hertzen dein (a4)
P. Hofhaimer: On frewdt verzer ich (a3); Die prunlein die da vliessen (a3; or H. Isaac?); Unwirdiger Ritter/In Gottes namen faren wir (a4); Unschuldiger Ritter Carmen in Re (a4); Las rauschen (a4); Fro bin ich dein I/II/III a3/a4/a4; Carmen in sol (a4)
H. Isaac: Wolauff gut gsell von hinnen (a3); Carmen in soll (a3; or by P. Hofhaimer?); Zart liebste frucht (a4); Hab mich lieb (a4); Zwischen perg uund tieffetal (a4); Christ ist erstanden (a4); La la hoe hoe (a4); Lombre (a4; = En l'ombre dung buyssonnet); Bruder conrat super fortuna (a4); Carmen in fa (a4); Maudit soÿt (a4); Las rauschen (a4); File vos (a4); Carmen in fa (a3); Carmen in fa (a4); Guretzsch (a3; La Rue? Agricola?)
Josquin des Prez: Entre iesuis (a4); Plus mils regres (a4); Qui belles amours (a4)
P. de La Rue: Carmen in la (a4; = Secretz regretz); Carmen in Re (a4; = Leal schray tante); Carmen in sol (a4; =Adieu Florens); Ain froelich wesen (a4; by Pipelare?); Jam sauche (a4); Tous les regres (a4)
(J. Le Brun): Naves pont a5 (N'avons point veu mal assenée)
A. Rener: Ach ainigs ain (a4); Mein hoechste frucht (a4); jetzt hat volbracht (a4)
J. Walter ("C. Rupsch der Jünger"): Nun bitt wir den hayligen gayst (a5)

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L. Senfl: Alles regres (a4); Carmen/Lamentacio (a4); Carmen in la (a4); Carmen in re (a4); Carmen in Re (Tag und auch Nacht) a4; Jetz schayden pringt mir schwer (a4); Ob glueck hat neyd (a4); Lust hab ich ghabt zur musica von (a4); Unseglich schmerz empfndt mein (a4); Kain sach mir nye auff erden hat (a5); Nasci pati mori/fortuna (a5); Ich stund an ainem morgen haimlich/fortuna (a5); Helena desiderio plena orabat cum/fortuna (a5); Virgo prudentissima quo progredederis/fortuna (a5); Die prunlein die da fliessen die sol (a6); Warhafftig mag ich sprechen wol was (a4); K. dein bin ich du frewest mich fuer/das erst (a5); Ich sag und clag vergangen tag/das ander (a4); M. dein bin ich/Es taget vor dem walde/das tritt (a5); M. dein bin ich/Es taget vor dem walde/das viert (a5); On allen schertz ist mir mein hertz (a4); Dem ewigen got (a4); Albrecht mirs schwer und gros leid (a4); In lieb und freid hab ich mein (a4); Ich armer mann/mein hertz ist alles/ach got wem soll ichs clagen (a5)

B. Singer: Ain diernlein zart (a3)

H. Sygler: Wes ich mich leyd (a4)

€90,--

"Trium vocum carmina a diversis musicis composita", Nürnberg, **Form-schneider, 1538**; edition in score by H. Mönkemeyer; 100 trios of which 37 anonymous, and 63 by 23 composers (on alphabet of composers' names):

1.A. Agricola: Si dederò (ATB); Comme femme desconfortee (TTB); Caecox (ATB); Oublier veuil tristesse (ATB); Jen ay deuil (ABB); Belle sur toutes (ATB); To andernaken up dem Ryn (TBB).

2. J. Barbireau: Eyn frölic wesen (SAB).3.A. von Bruck:Ein schönes weib(STB)

4. A. Brumel: En ung matin (SSS); Mater patris (AAT).5.J. Buchner: Mein muterlin/das fraget aber nicht (STB).6.L. Compère: Mes pensees (ATB); Garisses moy (ATT).7.N. Craen: Ecce video celos apertos (STB).8.S. Dietrich: Elslin liebes elselin min (ATB).9.A. de Févin: Petite camusette (STB).10.H. Finck (ATT).11.J. Ghiselin: Pleni La narraige (AAB); Een vrouwelic wesen (ATB); La Alfonsina (AAB); Rendes le moy (ATB); Vostre a jamays (ATB).12.H. van Ghizeghem: Allez regretz (ATB);De tous biens playne (ATB).13. P. Hofhaymer: Die brünlein die do fliessen (SAB); In gotes name faren wir (AAT).

14. H. Isaac: Das Kind lag in der wiegen (STT); Helas je suis mary (STT); Al mein mut (ABB); Tristia vestra (SAT); La Morra (AAB); Benedictus qui venit (ATB); Adieu fillette de regnon (ATB); Il nest plaisir (STB); Les bien amore (ATB); Fortuna desperata (ATB).15.Josquin des Prez: Pleni sunt celi (AAB); La bernardina (STB); Fors seulement (ATB); La plus des plus (ATB).

16. J. Martini: Se mia il cielo (ATT); La martinella (ATB).17. J. Obrecht: Pleni sunt coeli (ATB); Si sumpsero (ATB); Christe (ATB); Pleni sunt coeli (TTB); Malheur me bat (TTB); Malheur me bat: Crucifixus (TTB); Malheur me bat: Agnus (TTB).18. J. Ockeghem: Fors seulement (STB); Ma bouche rit (ATT); Malheur me bat (ATT).19. J. Prioris: La pris (ATB).20.J. Richafort: Naves point vu (ATB).21.Pierre de la Rue: Tous nobles cueurs (ATB); Sancta maria virgo (ATB).22. Samson: Pater a nullo est factus (ATB).23. L. Senfl: Das lang (STB); Fantasia (ATB); Ich stund an einem morgen (STT); Ich stund an einem morgen (TTB).

37 Anonymous compositions: C'est donc pour moy; Christ ist erstanden; Da pacem Domine/Christ ist erstanden; Elslin liebes elselin min; En lombre dung buissonet; Es wonet lieb bey liebe; Fors seulement; Gabrielem archangelum; Je suis infortune; La Martinella; La stangetta; Myn hert hefft altyt verlanghen; Peccavi; Pleni; Si bibero; Si dormiero; Tant est gentil; Tota pulchra es amica mea; Weit ghy; Will niemand singen; 17 anonymous pieces without title.

Edition in two volumes: (vol. I: 1-50; vol. ii: 51-100); each volume:
volume I: nos.1-50

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sa120

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- sa121 Volume II: nos.51-100 €26,--
- sa123 **"Fantasie, et Recerchari a tre voci**, accomodate da cantare et soanre per ogni instrumento, composte da M. Giulano Tiburtino da Tievoli...con la giunta di alcuni altri recerchari, & madrigali a tre voce, composti da le eccellentiss. Adriano Vuigliart, et Cipriano Rore suo discepolo...", Venice, G. Scotto, **1549** nos. 1-13 by Tiburtino, 14 by Donato, 15, 17 and 19 by de Rore, 16, 18 and 22-29 by Willaert, 20-21 by Nadal
1.Ut re mi fa sol la 2.La sol fa mi fa re la 3.Fa remi re sol mi fa mi 4.Fa mi fa re ut 5.Sol sol sol ut 6.Ut mi fa ut fa mi re ut 7.Re ut fa re fa sol la 8.Re ut re fa mi re 9.Ut fa mi ut mi re ut 10.Re fa mi re la 11.Ut re mi ut fa mi re ut 12.La sol fa re mi 13.Fantasia 14.O felice colui 15.Grave pen'in Amor 16.Se'l veder voi 17.Io dico & dissi 18.Sur le joly jly jonc 19.Tutt'il di piango 20.Ite caldi sospiri/ Dir si puo 21.Amor che ved'ogni pensier aperto 22.(Ricercar) 23-29.Seven Ricercars (= nos. 8, 6, 10, 5, 4, 9 and 7 from "Fantasie, recercari, contrapunti a tre voci...", Venice, A. Gardane, 1551; no.29 is trasposed version of no.22) ed. in score by R. Judd hardback €187,--
- "Fantasie, Recercari, Contrapunti a tre voci** di M. adriano & de altri Autori appropriati per cantare & sonare d'ogni sorte di stromenti con dui Regina celi, l'uno di M. adriano & l'altro di M. cipriano, sopra uno medesimo canto fermo. Libro Primo", Venice, A. **Gardane, 1551/59**
1.Regina celi (A. Willaert) 2.Regina celi (de Rore) 3-10.Recercar I-VIII (Willaert) 11.Recercar IX (anon.) 12.Recercar X (Willaert) 13.Recercar XI (anon.) 14-16.Recercar XII-XIV (A. Barges) 17.Recercar XV (G. Cavazzoni)
Facsimile of the part books of the 1559 edition €36,--
- sa124 Modern score, ed. R. Judd + 4 ricercars by Willaert from: "Motetta trium vo-
sa125 cum ab pluribus authoribus composita", Venice, 1543 hardback €187,--
- sc104 **Mid-16th-century German Dances a3-a6** from the two printed dance collections of **the brothers Hess (1555)** and from 3 German manuscripts. Edited by A. Brinzing as volume II of his study "Studien zur instrumentalen Ensemblesmusik im deutschsprachigen Raum des 16. Jahrhunderts" (Bd. I: Darstellung; Bd. II: Editionen). Only available the set
· a) from the gamba tablature of Jorg Wiltzell (D-Bu 4° Cod.ms.718):
1.M. Wolf: Ach unnfals Neydtt, a5 (+version a4 from "Ein Auszug guter und newer teutscher Liedlein...", Nürnberg, Petreius, 1539) 2.P. Hofhaimer: Trostlicher lieb, a6 (only first part; + version a4 from Öglin's songbook of 1512) 3.anon.: So hab ich al mein tag gehertt, a4 (+ version a4 from Schöffers songbook of 1513).
· b)from D-Rtt ms. F.K. Mus. 3/I:
P. de Manchicourt: De profundis. De funde ma pensse, a4 (bass part from the mss.; the other parts from "Le 8me Livre des chansons a 4...", Susato, 1545)
· c) from D-As 2° Cod.142a (of which 7 pages here in fotogr.):
1.Mantuanner dantz der schallter (= La gambetta), a3 2.Dance (no title), a3 3.(La scarpa mi fa mal), a3 4.(La monina), a3 5.Dance (no title), a3 6.(Caminata), a4 (+ version a4 from I-Fn Panc. 27) 7.Dance (no title), a4
· d).from B. & P. Hess: "Etlicher gutter Teutscher und Polnischer Tentz biss in die anderthalbhundert mit fünff und vier stimmen zugebrauchen auff allerley Instrument dinstlich...", Breslau, Scharffenberg, 1555:
23 dances (nos. in print in parentheses) a4-a5; missing discant part supplied from other sources, or reconstructed by the editor):
(27).Tanz-Nachtanz (+ keyb. version from John of Lublin's organ tablature)

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(36).(Studenten Dantz) (+ keyb. version from Ammerbach's tablature, 1583)
(43).Tanz-Nachtanz (+ lute version from B. de Drusina's tablature of 1556)
(46).Tanz-Nachtanz (Brunsmedelijn?) (+ version from Susato's 3rd book,1551)
(48).Tanz-Nachtanz (Haÿduczkÿ)(+ keyb. version from Joh. of Lublin's tabl.)
(52).Tanz-Nachtanz (Zakolam szÿa Tharnem) (64).Hoftanz-Nachtanz (Benzenauer) (+ S and A from D-USch misc.236; A also from D-Mbs mus.ms. 1516)
(67).Tanz-Nachtanz (Wer sich der bulschafft unterwindt) (86).Tanz-Nachtanz (Polnischer Tanz/Der Schäfer von der neuen Stadt) (89).Bettlertanz-Nachtanz
(93).Tanz-Nachtanz (Königs Ferdinandus tantz) (94).Tanz (Pavane La rote de rode) - Nachtanz (103).Tanz-Nachtanz (Rex) (+ keyb. version from Joh. of Lublin's tabl.) (119).Tanz-Nachtanz (without S) (122).Tanz-Nachtanz (+ keyb version from Ammerbach's tabl. of 1571) (127).Tanz-Nachtanz (Wer ich ein falck) (132).Tanz-Nachtanz (La scarpa mi fa mal) (+ version a3 from CH-Bu F.X. 22-24) (137).Tanz-Nachtanz (+ keyb. version from Ammerbach's tabl. of 1571) (142).Tanz-Nachtanz (+keyb. version from Joh. of Lublin's tabl.)
(143).Tanz-Nachtanz (Ein kurtzer Dantz) (+ keyb. version Ammerbach, 1571)
(148).Tanz-Nachtanz (Der alten Weiber Tantz) (+ lute version from Drusina's tabl.) (150).(Zeuner tantz-Hupff auff) (153).Tanz-Nachtanz (+ keyb. version from John of Lublin's tablature).

· e) from B. & P. Hess: "Viel feiner lieblicher Stucklein spanischer welscher englischer frantzösischer Composition und Tentz uber drey hundert...", Breslau, Scharffenberg, 1555:

29 dances (nos. of print in parentheses) a4-a6; missing discant part supplied from other sources, or reconstructed by the editor):

(2).Passamezzo moderno-Saltarello (3).Pavana-Saltarello (5).Gagliarda (La rocha el fuso) (16).Pavane (22).Tanz-Nachtanz (23).Passamezzo antico-Saltarello (24).Pavane-Gaillarde (+ lute version from US-NH: Osborne Commonplace-book) (26).Pavane (29).Pavane (El Tedescho) (+ version a4 from GB-Lbl Roy.App.59-62) (44).Chiarentana (La geometria) (55).Pavane-Gaillarde (63).Pavane (La bataille) (+ version a4 from GB-Lbl Roy.App.59-62)
(64).Jamais n'aymeray masson (after J. Mouton) (65).Pavane-Gaillarde (J'ay le rebours) (76).Gagliarda/Saltarello (La rocha el fuso/El tu tu) (86).(Kyng Harry the VIIIth Pavyn (+ keyb. version from GB-Lbl Roy.App.58)
(132).Pavane-Gaillarde 1-2 (pavane:+ version for vihuela from Mudarra,1546; gaillarde 2: + keyb. version from Attaignant, 1531) (144).Dance without title (155).(La castalda) (+ lute version from D-Mbs mus.ms.1511b) (162).Pavane and Saltarello (163).(El stendardo)(+ lute version from D-Mbs mus.ms.1511b)
(164).(El stendardo)(+ lute version idem) (204).Pavane-Gaillarde (Dellestarpe/La tenerina) (pavane: +2 versions from GB-Lbl Roy.App.59-62 and Gervaise, 1550) (210).Passamezzo (+ lute version from Rotta's tablature of 1546)
(219).(Pass'e mezo della pigna) (+ version from Susato, 1551) (221).(Saltarello del Re) (+ keyb. version from "Intabolatura nova...", Venice, Gardane, 1551)
(259).Pavane (278).Saltarello (Non dite mai) (+ lute version from Drusina's tabl. of 1556) (318).Pavane (+ keyb. version from Attaignant, 1531)

€99,--

sa126

Elizabethan Consort Music, volume I, edited in score by Paul Doe; Musica Britannica, vol. 44

Music in alphabetical order of composers' names

I. Alberti: 1.Pavin of Albarti a7

Brewster: 2.In Nomine a5

W. Daman: 3.Ut re my fa sol la a3; 4.Di sei soprani (6S)

A. Ferrabosco I: 5-7.In Nomines I-II-III a5; 8.Ut re mi fa sol la a3, no. 2;

9.Fantasy a6, no. 2: "di sei bassi"

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R. Johnson: 10.A knell of Johnson a5
Mallorie: 11.In Nomine a5; 12.Sol re sol my sol a6; 13.Miserere a5
H. Mudd: 14.In Nomine a4; 15.In Nomine a5, no. 1
W. Mundy: 16.Fantasia a5; 17.O Mater Mundi a5; 18.Sermone blando a5,
part 1 and 2; 19-20.In Nomines a5, nos. 1-2
O. Parsley: 21-22.In Nomines a4, nos.1-2; 23.In Nomine a5, no.1; 24.Salvator
Mundi, a3; 25.The songe upon the deyall (Persley's Clocke) a5; 26.Spes
nostra a5
R. Parsons: 27-28.In Nomines a4, nos.1-2; 29.In Nomine a5; 30.A songe of
mr. R. Parsons a5; 31.De la Court a5, part 1 and 2; 32.Ut re mi fa sol la a4;
33.The songe called Trumpetts a6; 34-35.In Nomines a7, nos.1-2
Picforth: 36.In Nomine a5
Poynte: 37.In Nomine a4; 38.In Nomine a5
Th. Preston: 39.O lux beata Trintas a3; 40.In Nomine a4
H. Stonings: 41.In Nomine a4; 42.In Nomine a5; 43.Miserere a5; 44.Brow-
ning my dear a5
N. Stogers: 45-47.In Nomines a5, nos.1-3; 48.In Nomine a6
Th. Tallis: 49-50.Two In Nomines a4; 51.Solfinge songe a5
J. Taverner: 52.In Nomine a4; 53.Quemadmodum a6
J. Thorne: 54.In Nomine a4
R. White: 55-60.Six fantasias a4; 61-64.In Nomines a4, nos.1-4; 65.In Nomi-
ne a5; 66.Mr. Whyte his songe a5
W. Whitbrooke: 67.In Nomine a4
C. Woodcock: 68-70.In Nomines a5, nos.1-3; 71.Browning my dear a5;
72.Hackney a5
Anonymous pieces:
a2: 73.Duo
a3: 74.Salvator mundi
a4: 75-82.Eight dances from the Lumley Books (allemande; 2 pavans; 5 gal-
liards); 83.In Nomine
a5: 84-109.Twenty six dances from the Lumley Books (allemande; Allemana
d'amor; Brandeberges + represa; 4 galliards; 7 pavans; Pavana marquese;
Pavana for 5 basses; Ronda + represa; Desperada I-II-III; 4 untitled dances);
110.Galliard; 111.In Nomine
a6: 112.In Nomine
Sources:
GB-Ckc 316 (no.38); GB-Cu Dd.2.11 (8); GB-En Panmure 10 (67);
GB-Lbl Add.: 11586 (29, 65), 17786-9 (31), 18936-9 (74), 22597 (38),
29246 (3, 55-60, 64-65), 29401-5 (65), 30480-4 (32, 83, 110), 31390 (10-
12, 15, 17, 26, 29-31, 34-36, 38, 42-44, 48-51, 53, 66, 69-72, 111-112),
32377 (38, 48), 37402-6 (16), 39550-4 (5-7), 41156-8 (8), 47844 (48);
GB-Lbl Egerton 3665 (5-7, 18, 29); GB-Lbl Hirsch M.1353 (8); GB-Lbl
R.App. 74-76 (73, 75-82, 84-109); GB-Lbl RM 34.d.2 (8, 39);
GB-Lcm: 2036 (8), 2049 (8, 39); GB-Ob mus.sch.: D.212-6 (2, 5-7, 14, 21-
23, 27-29, 37, 40-42, 45-50, 52, 54, 61-63, 65, 67-68), E.423 (31);
GB-Ob Tenbury: 354-8 (29, 52, 54, 64-65), 1474 (48) and the James ms.
(25, 29, 53); GB-Och: 979-83 (33, 53), 984-8 (13, 31, 45-47, 65, 71);
IRL-Dm Z3.2.13 (52); IRL-Dtc Press B.1.32 (71); US-NYp Drexel: 4180-5
(2, 29, 31, 33), 4302 (4, 9)

€183,--

sa127

Elizabethan Consort Music, volume II; edited in score by Paul Doe; Musica
Britannica vol. 45
Works in alphabetical order of composers' names

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R. Allison: 1.In Nomine a5
H. Ashton: 2.Hugh Ashton's Maske
J. Baldwin: 3.In manus tuas, Domine a2; 4.Browning a3; 5.Cockow as I me
walked a3; 6.In Nomine "Triplex ad placitum" a4; 7.In Nomine a5 "Canon in
subdiapason"
E. Bevin: 8-9.Two In Nomines a5
E. Blanks: 10-15.Six fantasias a6; 16.Phancy a5
Brewster: 17.In Nomine a4
J. Buck: 18.In Nomine a4
W. Cobbold: 19."Anome" a5; 20.Sub diversis speciebus a5
A. Cocke: 21.In Nomine a5
W. Daman: 22.Beati Omnes a6
J. Eglestone: 23-24.Two In Nomines a5
A. Ferrabosco I: 25.Fancy a4 26.Fantasy a6, no. 1 ("Alfoncius"); 27.Duo
E. Gibbons: 28.What strikes the clock? a3; 29.In Nomine a5
J. Gibbs: 30.In Nomine a5
R.(?) Goldar: 31.In Nomine a4
E. Hake: 32.In Nomine a5
J. Harding: 33.Duo (= VdGS. anon. no. Edwards 605); 34-35.Two fancies a4
Th. Mericocke: 36.In Nomine a5
J. Mundy: 37-38.Two In Nomines VdGS. nos.2-3; 39-40.Two In Nomines a6
R. Paradiso: 41.Fancy a4
W. Randall: 42.In Nomine a5
J. Sadler: 43.In Nomine a5
W. Stannar: 44.In Nomine a5
Chr. Tye: 45.Sit fast a3; 46.In Nomine a4; 47.Rubum quem a5; 48.Christus re-
surgens a5; 49.Lawdes Deo a5; 50.O lux beata Trinitas a5; 51.In Nomine a6;
52-55.Dum transisset Sabbatum I-IV a5; 56-74. Nineteen In Nomines a5,
VdGS. Edwards nos. 289-307: Rachells weeping; Weepe no more Rachell;
Howld fast; Reporte; Seldom sene; Surrexit non est hic; Rounde; Re la re; Saye
so; Farewell my good I for ever; Beleve me; Trust; Follow me; My deathe bed-
de; Blamles; O comme; Crye; Free from all; 1 without title
Th. Weelkes: 75.In Nomine a4; 76.In Nomine a5, no. 2
R. White: 77.Christe qui lux a4
L. Woodeson: 78-81.Four In Nomines a5
82-85.Four anonymous pieces: 2 Duos, Fantasia a5, and In Nomine a5
Sources:
GB-Cfm 24 E 13-17 (26); GB-DRc Hunter 33 (28); GB-Lbl Add.: 18936-9
(19-20), 29246 (77), 30485 (25, 34-35), 31390 (16-17, 26, 48-74), 32377
(25), 34800 (10-15), 60577 (2); GB-Lbl Hirsch M.1353 (41); GB-Lbl RM
24.d.2 (3-7, 31, 37-40, 45); GB-Ob mus.sch.: D.1-5 (43), D.212-6 (1, 18, 21
23-24, 29-30, 32, 36, 42, 44, 46, 75-76, 78); GB-Och: 979-83 (22), 984-8
(47); GB-Y M.91/S (27, 33)

€168,--

Instrumental music from the Baldwin manuscript (1581-1606; GB-Lbl
RM 24.d.2), edited by Kees Boeke:

sa128

Volume I:

1.J. Baldwin: Cockow a3 2.Baldwine: A Duo 3.Baldwine: A Browninge of
3 voc. 4.N. Giles: Miserere a2

€22,--

sa129

Volume II:

1.Th. Woodson: Upon ut re mi fa a3 2.J. Baldwin: Upon ut re mi fa a2 3.Bald-
wine: Sermone blando; Angelus a3 4.Baldwine: "4 vocum" a4

€19,--

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sa130

Jacobean Consort Music (a1-a6); edited in score by W. Coates and Th.

Dart, 1955; revised 1962 and reprinted with corrections 1983; titles with * are available in parts in the selection mentioned below; works here listed in alphabetical order of names of the composers)

1.J. Adson: Ayre a5 (from his "Courtly Masquing Ayrs", 1621)

2-6. Anonymous: two pieces for viol solo (Walsingham; Woodcock), a Division for Tr and bc., and two pieces from "Parthenia in-violata", c.1625 for harpsichord and bass viol (The King's Morisk; Miserere)

7.A. Bassano: Galliard a5 (from GB-Lbl Egerton 3665) 8.E. Bevin: Browning a3 (GB-Lbl RM 24.d.2, and GB-Och 979-83) 9.J. Black: Report upon "When shall my sorrowful sighing slack?" a4 (GB-En Panmure 10; VdGS. Anon. 1201) 10-16. W. Brade: 7 Dances a5-a6 from his dance prints 1607-1621 (Alman; 2 Corantos; 2 Pavans; 2 Galliards) 17.J. Bull: Fantasia a3 (GB-Ob Tenbury 302) 18.J.Bull: In Nomine a5 (GB-Lbl Add.mss.: 11586, 29401-5, 34049; GB-Ob mus.sch. D.212-6; GB-Och 984-8; GB-Ob Tenbury 354-8)

19-34. J. Coprario: Fantasia a2: TrT(VdGS. no.1; GB-Lbl Add. 40657-61); 2 Fantasias a4: TrATB (VdGS. nos. 3 and 5; see for sources: *ed. Charteris of his 2-, 3- and 4-part music); Fantasia a3 for TrT(A)B (VdGS no.4; see*); 4 Fantasias a5, VdGS. nos. 6 (In te mio novo sole), 10 (Al primo giorno), 48 (O voi che sospirate) and 49 (see for sources: *ed. Charteris of his 5-part consort music); 2 Fantasias a6 (VdGS. nos. 2 and 6; see for sources: ed. Charteris of the 6-part consorts and madrigals); 2 Fantasias for BB (VdGS. nos. 1 and 7; see for sources: ed. Charteris of his fantasias BB+organ and pieces for 3 lyra viols); 2 Sets (in C-d) of fantasia-almain-galliard for vln, bass viol, organ (VdGS. nos. 9 and 12; see for sources: **ed. Charteris of his Fantasia-Suites); 2 Sets (in C-d) of fantasia-almain-galliard for 2 vln, bass viol, organ (VdGS. nos. 4 and 7 (see for sources: **)

35-38. W. Corkine: 4 pieces (prelude; alman; coranto; If my complaints) for bass viol solo from his : "The second book of ayres, some to sing and play to the base-violl alone...with new corantoes, pavins, almainses...", London, 1612) 39-40. R. Deering: Fantasia a5 (VdGS. no.4; see his: "8 Fantasias a5" for sources) and Pavan a5 (VdGS. no.1; from GB-Lcm 1145 and GB-Ckc Rowe 114-7) 41. J. Dowland: Pavan in C, a5, no. 23 from his "Lachrimae", 1604.

42.M. East: And I as well as thou, no.6 of his fantasies a3(GB-Lbl Add.34800) 43.D. Farrant: Four-note pavan, a5 (GB-Lbl Egerton 3665; GB-Och 423-8) 44-58. A. Ferrabosco II: 4 Fantasias a4 (VdGS. nos. 11-13 and 17; see for sources: ed. Ashbee of the 24 fant. a4); In Nomine a5 (VdGS. no.1; for sources: ed. Mönkemeyer of In Nomine a5 nos.1-2); 2 Pavans a5: VdGS. nos. 1 (Dovehouse Pavan) and 4 (Four Notes Pavan)(see for sources ed. Mönkemeyer); Hexachord Fantasy a5, part 2: la sol fa(GB-Och mss. 2 and 403-8; GB-Lbl Egerton 3665; GB-Lcm 1145); Alman a5, VdGS. no.4; 2 Fantasias a6, VdGS. nos. 2 and 7 (see for sources: ed. D. Pinto of the compl. 6-part works); In Nomine a6, VdGS. no.1 (sources: idem); Alman and Coranto for viol solo; Galliard for 2 viols

59-61. Th. Ford: Mr. Southcote's Pavan and Galliard for BB (from "Musick of sundrie kindes...", 1607); Fantasia a5, VdGS. no. 1 (GB-Ckc Rowe 114-7; GB-Lbl Add. 17792-6; GB-Lcm 1145; GB-Pb mus.sch. C.64-6)

62-68. O. Gibbons: 3 Fantasias TrTr (VdGS. nos. 1, 3 and 5; from GB-Ckc Rowe 112-3); Fantasia a3 Tr.B.BB(VdGS no.4; see for sources *ed. Harper); Galliard a3 (see *ed. Harper); In Nomine a4 (see Harper); In Nomin a5, VdGS no.2 (see ed. Harper)

69-72. A. Holborne: 4 dances a5 from his "Pavans, galliards, almains...", 1599: Pavan: The Countess of Pembroke's Funeralls; Nowells Galliard; Almain: The

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Honi-suckle; Corante: Heigh ho holiday

73-84. T. Hume: 9 pieces from his "First Part of Ayres", 1605: 1 for 2 viols (Captain Hume's Lamentations) and 8 for viol solo (Captain Hume's galliard; Death; French jig; Hark, hark; Life; Mistress Tittle's jigg; Pavan; Touch me lightly); 3 pieces from his "Poeticall Musick", 1607: 2 for 3 viols (Maske: The Earl of Sussex' Delight; Sweet Music: The Earl of Salisbury's favourite), and 1 for 4 viols (The Passion of Music: Sir Christopher Hatton's Choice)

85-86. R. Johnson: Two Airs a4 (VdGS. nos.2-3): The Temporiser & The witty wanton (GB-Lbl Add.36933; GB-Och 367-70)

87. Leetherland: Pavan a6 (no. 5 from GB-Lbl Add.ms.17786-91)

88-96. Th. Lupo: 3 Fantasies a3, VDGS. nos. 3, 5 and 26 (sources: see ed. Charteris); Pavan a3, VdGS. no.1 (see ed. Charteris); Fantasie a4, VdGS. no. 1 (see ed. Charteris); 3 Fantasies a5, VdGS. nos. 11, 12 and 24 (see ed. Charteris); Fantasia a6, VdGS. no. 5 (see ed. Charteris)

97. J. Milton: Fantasia a5, VdGS. no.1 (GB-Och 44 and 423-8)

98-99. J. Oker (or: Okeover): Fantasia a5 (VdGS.no.5) and Pavan a5 (VdGS. no. 2) from GB-Lbl Add. 17786-91.

100. M. Peerson: Suite: Fantasia & Almain a6, VdGS.no.4 (from GB-Lbl Add. 17786-91).

101-103. P. Phillips: Pavan Pagget & Galliard, VdGS. nos.9-10 (from GB-Lbl Egerton 3665; keyb.version in the Fitzwilliam virg.book); Pavan a6, VdGS. no. 21 (GB-Lbl Egerton 3665; GB-Ob mus.sch. 437-42; GB-Och 432-8)

104. W Rowe: Coranto for viol solo (in D-LÜh Stammbuch David von Mandelsloh: Rowe's entry)

105. W. Simmes: Fantasia a5, VdGS. no. 1 (GB-Och 716-20)

106-108. Th. Simpson: 3 pieces a4 from his "Taffelconsort", 1621: Male content; Ricercar (Bonny sweet Robin); Allmande.

109-113. Th. Tomkins: Fantasia a3, VdGS. no.16 (for sources: see edition Irving); Alman a4 (GB-Ob mus.sch. C.64-9; EIRE-Dm Z3.4.1-6); Pavan a5, VdGS.no.6 (for sources see ed. Irving); Pavan & Galliard a6 (GB-Ob mus.sch. c.64-9; EIRE-Dm Z3.4.1-6)

114. F. Tregian: Balla d'amore a5 (GB-Lbl Egerton 3665)

115-124. J. Ward: 2 Fantasies a6, VdGS. nos.1 and 6 (see for sources the ed. of all 6); In Nomine and Fantasy a4 from Paris: F-Pn Rés. F.770 (VdGS. nos.5 and 8); 2 Fantasies a5, VdGS. 9-10 (for sources see ed. Payne); 2 Fantasies a6 (VdGS. nos. 2-3) and In Nomine a6, VdGS.no.2 (see ed. Payne for sources) Ayre for 2 bass viols, VdGS.no.2 (see for sources ed. of all 6)

125-126. Th. Weelkes: In Nomine a5, VdGS.no.1 (GB-Ob mus.sch. C.64-9 and D.212-6); Pavan a5, VdGS. no.5 (GB-Lbl Add. 17786-91 and 17792-6)

127-131. W. White: Fantasia for 2 bass viols, VdGS.no.2 (GB-Ckc Rowe 112-3); Fantasia a3 TrTrB (GB-Ckc 114-7); Fantasia a5, VdGS.no.2 (GB-Ob mus.sch. C.64-9; GB-Och mss.: 2, 44, 403-8, 473-8; GB-Lbl Add. 11792-6 and 39550-4; EIRE-Dm Z3.4.1-6 and Z2.4.16); Fantasy a6 (VdGS.no.2) and Pavan a6 (VdGS.no.2) from: GB-Och 423-8, GB-Lbl Add.39550-4 and EIRE Dm Z3.4.1-6

132. J. Wilbye: Fantasia a6 (EIRE-Dm Z3.4.7-12)

€168,--

Selection from this edition in parts (nos. 8, 22, 42, 65, 88-89 and 91)

€16,--

sa131

sa132

Five English pieces of around 1620 for 3 instruments (SSB) or 2 instruments with bc; ed. in score by P. Holman from GB-Och mus.ms. 379-381

1-2. N. Lanier: Symphonias I-II in g (nos.29-30 in the ms.; VdGS. nos.1-2)

3.Th. Holmes: Pavan in d (no.32 in the ms.; VdGs no.4) 4.R. Johnson: Ayre

in g (no.21 in the ms.; VdGS no.6: Almaine) 5.Th. Ford: Almaine in G (no.31

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- in the ms.) €5,--
- sa134 "XXIX Konincklycke Fantasiën, om op 3 fioolen de gamba en ander Speel-
 tuigh te gebruycken", Amsterdam, 1648; edition in score by H. Mönkemeyer:
 a) 15 Fantasiën by Th. Lupo: 4 for SAB (Bb-g-g-d), 2 for STB (F-F), 7 for
 SSB (D-d-d-d-D-D-D), and 2 for SSA (d-G).
 b) 4 Fantasiën by J. Coprario for SAB (g-G-a-a).
 c) 9 Fantasiën by O. Gibbons: 4 for SAB (g-g-g-d), and 5 for SSB (all in d).
 d) Fantasia for SAT. €24,--
- sa135 "XXIX Konincklycke Fantasiën" facs.of edition Amsterdam 1648 in part books €52,--
- sa135 **Music from 17th-century East-Prussia**; ed. in score by A. Schmidt
 J. Lange 1.Holdselig Bild 2.Wollt gott, ich dürft' meins Herzens Sinn (both from
 his song collection of 1606); J. Crocker: 3.Ein treu Gemahl ist ehrenwert (1606)
 H. Albert: 4.Die Sonne rennt mit Prangen 5.Die Sonn' ist abgegangen von ihrer
 hohen Bahn 6.Glück zu, ihr grünen Bäume 7.Wer fragt dar nach 8.Wohl dem,
 der sich nur lässt begnügen 9.Der Mensch hat nichts so eigen (all from his "Er-
 ster Theil der Arien...", 1638); J. Weichmann: 10.Wer da will, mag stolzes
 Prangen 11.Kommt lasst uns doch anhören (both from his song collection "Sor-
 genlägerin", 1648); C. Matthaëi: 12.Sinfonia (from his "Neue Hertzens-Freude",
 1650); Ch. Kaldenbach: 13.Sieht wohl Phylis andre prangen (from his "Deut-
 sche Sappho, oder Dreystimmige musicalische Getichte", 1651); J. Fabricius:
 14.Jetzt bricht der Herbst herein (1657); J. Sebastiani: 15.Ritornell (from his
 "Ander Theil der Parnass-Blumen", 1675) €10,50

COMPOSERS A - Z

- Adam von Fulda 2 Pieces (In principio erat verbum; Veni creator spiritus). see: "8 Pieces from
 the Apel Codex" (c.1500)
- Adam von Fulda Mi fa mi re mi ut. see: "6 Instrumental pieces from Berlin ms. 40021"
- Agricola, A. 11 Pieces in *Odhecaton* (Ales mon cor, a3; Ales regretz, a3; Cest mal charche
 with a *si placet* alto; Crions novel, a3; De tous biens playne, a3; Jay bien a
 buer, a3; Je nay dueul, a4; Le eure e venue/Circundererunt, a3; Lhome banni,
 a3; Royne de fleurs, a3; Si dederò, a3). see OC: "Haromonice Musices Odhe-
 caton A", Venice, Petrucci, 1504
- Agricola, A. 7 Compositions: Si dederò (ATB); Comme femme desconfortee (TTB); Cae-
 cox (ATB); Oublier veuil tristesse (ATB); Jen ay deuil (ABB); Belle sur toutes
 (ATB); To andernaken up dem Ryn (TBB). see: "Trium vocum carmin a diver-
 sis musicis composita", Formschneider, 1538.
- Agricola, A. 6 Settings a3 of Hayne van Ghizeghem's chanson "De tous biens plaine". see:
 "De tous biens plaine: 28 settings of Hayne van Ghizeghem's chanson"
- sa136 Agricola, A. Five instrumental pieces a3, edited by B. Thomas set of 3 playing scores
 1-2.Two settings of "O Venus bant" 3.Amours, amours 4.L'homme banni 5.Je
 ne puis plus.
 Sources: I-Fn ms. Banco Rari 229 (1, 5); I-Rc ms. 2856 (2); I-Tn Ris.mus.
 I.27/ms. qm.III.59 (3); "Odhecaton", Venice, Petrucci, 1501 (4) €10,--
- Agricola, A. 2 Pieces in Bologna Q 18 (Lomo bani, a3; Sy dederò, a3). see: "Bologna
 Q 18" (early-16th century)
- Agricola, A. Belle sur tantes. see: "Music at the court of Henry VIII" (1520s)

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- Agricola, A. Carmen a3 (Oublier veul tristisse). see: "Austrian Nat. Library ms. 18 810"
 Agricola, A. see: "Liber Fridolini Sichery" (c.1510)
 sa100 Agricola, M. "Duo Libri musices, continentes compendium artis, & illustria exempla...", Wittenberg, heirs of G. Rhaw, 1561
 This theoretical work contains as well 54 "Instrumentischen gesenge odder exercitia": canons a2 on chorale and psalm melodies with 1 or 2 free counterparts; arranged after the sundays of the liturgical year. SS + A, T or B
 Selection of 15 "Instrumentische Gesenge" a3 and a4; ed. by P. Thalheimer (set of 3 scores):
 1.Veni redemptor gentium/Nun komm der Heiden Heiland, a4 (fuga duorum temp. unisonans) 2.Mag ich nit Unglück widerstan, a3 (fuga ex eadem cleve post 2 breves) 3.Aus tiefer Not, a3 (fuga unisonans post tempus unum) 4.Dies est laetitia/Der Tag der ist so freudenreich, a4 (fuga in subdiatess. post tempus) 5.Christum wir sollen loben schon, a3(fuga post duas breves unisonans) 6.Gelobet seist du Jesu Christ, a3 (fuga post 2 temp. unisonans) 7.Gott sei gelobet und gebenedeiet, a4 (fuga unisonans post duo tempora) 8.Christ ist erstanden, a3 (fuga post 3 temp. unisonans) 9.Jesus Christus, unser Heiland, a3 (fuga in epidiapent. post temp.) 10.Vater unser im Himmelreich, a3 (fuga in eadem clave post 3 temp.) 11.Ein feste Burg, a3 (fuga unisonans post tempus unum) 12.Wir gläuben all an einen Gott (fuga trium temp. unisonans) 13.Mit Fried und Freud ich fahr dahin, a3 (fuga ex eadem clave post 3 temp.) 14.Christe qui lux es et dies/Christe, der du bist Tag und Licht (fuga post tempus unum, unisonans) 15.Wohl dem, der in Gottes Furchten steht, a3 (fuga post temp. uniso.) €29,--
- sa137 Ashton, H. "Hugh Ashton's Maske"; ed. B. Thomas from GB-Och 979-83; the missing bass part has been supplied from GB-En Panmure ms. 10; performable a3 or a4. This piece is also thought to be written by W. Whitbrooke €10,--
- Baldwin, J. Coockow; A Browninge of 3 voc.; Sermone blando, Angelus. see: "Instrumental music from the Baldwine manuscript" (1581-1606)
- sa138 Baldwin, J. Two Pieces ("Coocow as I me walked" & "Browning") €10,--
 ed. B. Thomas from the Baldwine manuscript (GB-Lbl ms. RM 24.d.2)
- Baldwin, J. Browning a3; Coockow as I me walked, a3. see: "Elizabethan consort music, volume II", ed. P. Doe
- Barbireau, J. "Een vrolyc wesen" SAB see: "Een vrolic wesen, 5 settings " (c.1500) and also: "Music at the court of Henry VIII" (1520s)
- Barbireau, J. see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538
 Barges, A. 3 Ricercari. see Anthologies: "Fantasie recercari contrapunti a tre voci", Venice, Gardane, 1551/59
- Bartolomeo degli Organi 1 setting in: "De tous biens plaine: 28 settings of Hayne van Ghizeghem's chanson".
- Bassano, G. "Fantasie a tre voci per cantar e sonar con ogni sorte d'istrumenti", Venice, Vincenti/Amadino, 1585: 20 Fantasias
 ed. B. Thomas:
 sa139 score €15,--
 sa140 set of 3 parts €15,--
 sa141 Edition R. Charteris score and parts €42,--
- sa142 Bellanda, L. "Canzonette spirituali a 2 voci con altre a 3 et a 4 da sonare", Verona, 1599;
 a) 11 canzonette (ST):
 1.O Musa tu che 2.Tu spira al petto mio 3.O più bella del sole 4.Fu ben la prima donna 5.Nel bel seno chiudesti 6.Scorgi 'l mio debil legno 7.Morte m'ha teso il laccio 8.Tu che l'interno effetto 9.Vergine pura d'ogna parte intera 10.Sola tu fosti eletta 11.O più rar del solo.
 b) 4 instrumental pieces (according to his introduction meant for organ):

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- two 3-part pieces by Ambrogio Bresciano, and two 4-part pieces.
- ed. in score by A. Bornstein €30,--
- sa143 Bevin, E. Browning TrTB or TTB + transposition for 3 bass viols; ed. P. Connolly
 Sources: the Baldwine ms. (GB-Lbl RM 24.d.2) and GB-Och mss. 979-983 €18,--
- Blanckenmüller, J. Fors seulement. see: "Fors seulement: 30 compositions for 3 to 5 voices or instruments".
- sa144 Blankes, E. Six Fantasies from Brit.Lib. Add Ms.34800 (VdGS nos.1-6); ed. B. Thomas €10,--
 Bourdon, P. De tous biens, a3. see: "Harmonice Musices Odhecaton A", Venice, 1504
 Bresciano, A. see: L. Bellanda: "Canzonette spirituali..." under b)
 Bruck, A. von Ein schönes weib (STB). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538.
- Brumel, A. Mater patris, a3. see OC: "Harmonice Musices Odhecaton A", Venice, 1504
 Brumel, A. 3 Pieces in Bologna Q18 (Noe noe, a4; Mater patris, a3; Agnus Dei, a4) see: "Bologna Q18" (early-16th century)
- Brumel, A. see: "Liber Fridolini Sichery" (c.1510)
 Brumel, A. Tannernac. see: "Austrian National Library, ms. 18 810" (c.1535)
 Brumel, A. T'Andernaken. see: "7 Instrumental pieces from Petrucci's *Canti C*" (1504)
 Brumel, A. Two pieces: En ung matin (SSS) and Mater patris (AAT). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538.
- Buchner, J. Mein muterlin/das fraget aber nicht (STB). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538.
- Bull, J. Fantasia a3. see: "Jacobean consort music" ed. Coates/Dart
 Byrd, W. *List of works:*
 1-3. Fantasias a3 in C-C-C
 4-7. Fantasias a4 in g-a-d-d
 8. Fantasia a5 in C
 9. Prelude and ground "The Queen's Goodnight" a5
 10. Browning a5
 11-13. Fantasias a6 in F-g-g
 14. Pavan a5 in c
 15. Pavan & Galliard a6
 16-17. In Nomine a4
 18-22. In Nomine a5
 23. Sermone blando a3 (2 settings)
 24-26. Christe qui lux est a4 I / II / III
 27. Christe redemptor a4
 28. Miserere a4 (2 settings)
 29. Salvator mundi a4 (2 settings)
 30. Sermone blando a4 (2 settings)
 31. Sermone blando a4 (2 settings)
 32-33. Te lucis ante terminum a4 I / II
 34. Fantasia a4 in G
- Sources:*
 GB-Lbl Add: 17786-91 (8-12), 1792-6 (9, 10), 18936-9 (23, 28), 22597 (22), 29246 (1-5, 23, 24, 27-30, 32, 33), 29401-5 (22), 29427 (5, 34), 29996 (8, 10, 12, 13, 22), 30480-4 (25), 31390 (10, 18, 21, 22), 32377 (9, 10, 19, 22), 34049 (22), 34800 (1), 37402-6 (13, 14), 39550-4 (20, 21) and 41156-8 (2, 3)
 GB-Lbl Egerton 3665 (22)
 GB-Lcm 2036 (1, 2) and 2093 (5)
 GB-Ob mus.sch. c.64-9 (15a-b), d.212-6 (16, 17, 19-22), d.245-7 (4) and e.423 (10, 14, 22)
 GB-Ob Tenbury 341-4 (12), 354-8 (16, 22, 24, 28, 31, 33), 279-84 (12),

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- 389 (10, 19, 22) and 1464 (19)
 GB-Och 979-83 (11) and 984-8 (10, 22)
 F-Pc Rés. 1122 (4, 8)
 US-NYp Drexel 4180-5 (4, 14, 22)
 US-Ws V.a.408 (10) and V.a.405 (6, 7)
 1575: W. Byrd & Th. Tallis: "Cantiones sacrae", London (11)
 1611: W. Byrd: "Psalmes, songs and sonnets", London (4, 14)
Editions:
- sb103* • The Byrd Edition, volume 17: The Consort Music; ed. in score by K. Elliott €134,--
sa145 • The Three-part Consort music, edited by B. Thomas; set of 3 scores:
 nos.1-3 and 23 €10,--
- Caron, F. Helas que pora advenire. see: "10 Fantasias from Paris F-Pn Rés.Vm7.676"
 Cavazzoni, G. Recercar. see Collections: "Fantasie, Recercari, Contrapunti a tre voci",
 Venice, Gardane, 1551/59
- sa146* Chetwoode Four Fantasias from Brit.Lib. Add Mss 40657-61 (VdGS. nos.1-4)
 ed. in score and parts for TrTB €23,--
- sa147* Clemens non Papa "Het vierde musyckboexken mit dry parthien, waer inne begrepen zijn die ierste
 XLI psalemn van David,...den tenor altyd houdende die voyse van gemeijne
 bekende liedekens, seer lustich om singen ter eeren Gods", Antwerpen, T.
 Susat, 1556
 Selection of "souterliedekens"; ed. in score by H. Mönkemeyer €15,50
- Compère, L. 16 Chansons in *Odhecaton* (Allons ferons barbe, a4; Disant adiu madame, a3;
 Garisses moy, a3; Le corps, a3; Le renvoy, a3; Mais que ce fust, a3; Male
 bouche/Circunderunt me, a3; Me doibt, a4; Mis pensees, a3; Nous sommes
 de lordre de saynt babuyn, a4; Royne du ciel/Regina celi, a3; Se mieulx, a3;
 Tant ha bon oeul, a3; Ung franc archier, a4; Venis regrets, a3; Vostre bargero-
 nette, a4. see Collections: "Harmonice Musices Odhecaton A", Venice, 1504
 4 Chansons a3 in Bologna Q18 (Tant hai de mui; Me doibt; Garisees mio; En
 atendant). see: "Bologna Q18" (early-16th century)
- Compère, L. see: "Liber Fridolini Sichery" (c.1510)
 Compère, L. La season. see: "Music at the court of Henry VIII" (1520s)
 Compère, L. Two pieces: Mes pensees (ATB) & Garisses moy (ATT). see: "Trium vocum
 carmina a diversis musicis composita", Formschneider, 1538.
- Cooper, R. 3 Pieces (Alone I live alone; Farewell my joy; I have been a foster) see:
 "Music at the court of Henry VIII" (1520s)
- sa148* Coprario, J. The 2- 3- & 4-Part Consort Music; ed. R. Charteris in score and parts
 (C = no. in Charteris: "John Coprario: a thematich index of his music", 1977)
 1-6. Six Fantasias a2 (TrT) C.1 - C.6
 7-20. Fourteen Fantasias a3 (TrTB or TrAB) C.7 - C.16; C.133-C.134 by
 Coprario?)
 21-27. Seven Fantasias a4 (TrATB) C.17 - C.23
 Sources:
 F-Pn Fés. F 770 (21-26)
 GB-Ckc mss.: 112-3 (1-6), 113A (15) and 114-7 (7-16)
 GB-Lbl Add.mss.: 17792-6 (16) and 50657-61 (1-6, 7-16, 21-27)
 GB-Lms (in Lbl): ms. G.33-6 (21)
 GB-Ob mus.sch. mss.: C.64-9 (7-12, 15-16) and D.245-7 (7-8, 10, 16)
 GB-Ob Tenbury ms.302 (21-26)
 GB-Och mss.: 2 (7-12, 15-16, 21-25, 27), 379-81 (20), 397-400 (21-25,27),
 401-2 (7-12, 15-16), 417-18 + 1080 (7-12, 15-16), 423-8 (21-26) and 436
 (21-25, 27).
 IRL-Dm mss.: Z2.1.13 (7-12, 15-19), Z3.4.1-6 (22-27) and Z3.4.7-12 (9)
 US-CLwr: ms. suppl. to David/Lusey: "Histoire de la notation", 1882 (19)

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- US-LAuc ms. fF 1995 M4 (9-10, 12-13, 16)
 "XX. Konincklycke Fantasien om op 3 Fioolen de Gamba en adner speel-tuigh
 te gebruycken...", Amsterdam, 1648 (9-10, 12, 16). €83,--
- sa149 Coprario, J. 11 Works for 3 lyra viols (a) & 12 Fantasies for 2 bass viols and organ (b);
 edited in score + lyra viol tablature by R. Charteris. Sources:
 GB-Ckc: 112-3 + 113A (b); GB-Lbl Add.:10445 (b), 17790 (b), 31416 (b);
 GB-Ob mus.sch.: C.59-60 (b), C.91 (b), C.92 (b), D.245-7 (a-b); GB-Och:
 432 (b), 531-2 (a) and 612-3 (b) 217,--
- Coprario, J. 4 Fantasias a3 see: "XXIX Konincklijcke Fantasien"
 Cornysh, W. jr. Adieu adieu my heartes lust; Adieu, corate, adieu; Ah Robin, gentle Robin; Ah
 the sighs; Blow thy horn, hunter; Consort VII; Fa la sol; Trolly lolly; While life
 or breath; You and I and Amyas. see: "Music at the court of Henry VIII"
 Cornysh, W. jr. "Fa la sol" and "Catholicon". see: "Four instrumental pieces from the Henry
 VIII manuscript".
 Couperin, F. "Les Goûts Réunis ou Nouveaux Concerts à l'usage de toutes les sortes d'in-
 strumens de musique...", Paris, 1724 10 Concertos (nos.5-14):
 nos.5-9, 11 and 14 for a high instrument and bc; no.10 for 3 viols; no.12 for
 2 viols and bc ad lib; no.13 for 2 viols
- vc192 Facsimile of "Les Concerts Royaux" (1722) & "Les Goûts Réunis" (1724) €40,--
 qd103 Facsimile edition of Concertos 10, 12 and 13 €16,--
 qc121 Concertos nos.10, 12 and 13; ed. D. Lasocki/R.P. Hervig in score and parts:
 Dizieme Concert (in a): Prelude: gravement et mesurée - Air tendre et louré -
 Plainte pour les Violes ou autres instrumens a l'unisson - La Tromba
 Douzieme Concert à deux Violes, ou autres instrumens à l'unisson (in A):
 Prelude: Pointé-coulé - Badinage - Air
 Treizieme Concert: Concert à 2 instrumens à l'unisson (in G): prelude: vivement-
 Air - Sarabande - Chaconne légère €26,--
- Craen, N. Ecce video celos apertos (STB). see: "Trium vocum carmina a diversis musicis
 composita", Formschneider, 1538.
- sa150 Cranford, W. Consort music for 3 viols; ed. in score and parts by V. Brookes
 2 Fantasias (TrTrB) & Almaine (TrTB)
 sources:
 IRL-Dm ms. Z3.4.7-12; GB-Och mus.ms. 379-81; GB-Ob Tenbury ms. 302 €14,--
- Daggere Downberry down (2 versions). see: "Music at the court of Henry VIII" (1520s)
 Daman, W. Fantasia Ut re mi fa sol la. see: "XXIX Konincklycke Fantasien" (1648) and
 "Elizabethan consort music, volume I", ed. P. Doe
- sa151 Dedekind, H. 10 (of his 11) Tricinia from: "Dodekatonon musicum triciniurum nivs iisdemque
 lepidissimis exemplis illustratum. Neue auserlesene Tricina, auf treflich lustige
 Texte gesetzt, aus etlichen guten, doch bisher nicht publicirten Autoribus zu-
 sammen gelesen und jetzt erstmals den Liebhabern der Music zu gefallen...",
 Erfurt, G. Baumann, 1588; ed. in score by H. Mönkemeyer €4,50
- Dietrich, S. Elslin liebes elselin min (ATB). see: "Trium vocum carmina a diversis musicis
 composita", Formschneider, 1538.
- Donato, B. O felice colui. see Collections: "Fantasie et Recerchari a tre voci, accomodate
 da cantare et sonare per ogni instrumento...", Venice, Scotto, 1549
- Du Caurroy, E.F. "Fantasies a III. IIII. V. et VI. parties par Eustache du Caurroy, maistre de
 musique de la Chappelle du Roy", Paris, P. Ballard, 1610
 a) Fantasies à trois:
 1. Première fantasie (on Ps. 1: Qui au conseil des malins) a3
 2. Seconde fantasie
 3. Troisième fantasie (on: Regina caeli)
 4. Quatrième fantasie (on: Conditore alme syderum)
 5. Cinquième fantasie

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6. Sixiesme fantasie (on Ps. 19: Les cieux en chacun lieu)
7. Septiesme fantasie
b) Fantasies à quatre:
8. Huictiesme fantasie a4
9. Neufiesme fantasie
10. Dixiesme fantasie on: Requiem aeternam
11. Unziesme fantasie
12. Dousiesme fantasie à l'imitation de Cunctipotens genitor
13. Treisiesme fantasie à l'imitation de Salve Regina
14. Quatorziesme fantasie on: Ave maris stella
15. Quiziesme fantasie à l'imitation d'Ave maris stella
16. Seisiesme fantasie
17. Dixseptiesme fantasie
18. Dixhuictiesme fantasie à l'imitation de: Que n'ay-je des aisles mon D. (ps.55)
19. Dixneufiesme fantasie à l'imitation de: Conditor alme syderum
20. Vingtiesme fantasie (on Ps. 26: Seigneur garde mon droit)
21. Vingtuniesme fantasie à l'imitation de: Iste confessor
22. Vingtdeuxiesme fantasie
23. Vingtroisiesme fantasie
24. Vingtquatriesme fantasie
25. Vingtcinquiesme fantasie on: Le Seignuer dès qu'on nous offense (ps. 46)
26. Vingtsexiesme fantasie
c) Fantasies à cinq:
27. Vingtseptiesme fantasie (on ps. 138: Il faut que de tous mes esprits) a5
28. Vingthuitiesme fantasie on: Ad coenam agni providi
29-33. Vingtneufiesme - Trentetroisiesme fantasia on: Une jeune fillette :
5 parties a3 / a3 / a4 / a4 / a5
34. Trentequatriesme fantasie à l'imitation de: Pange lingua
35. Trentecinquiesme fantasie on: Conditor alme syderum
36. Trentesixiesme fantasie
37. Trenteseptiesme fantasie
38. Trentehuitiesme fantasie à l'imitation des six monosyllabes, en lesquelles
sont contenuës les six especes de Diapason,
divisées en la division harmonique & arithmet.
- d) Fantasies à six:
39. Trenteneufiesme fantasie a6
40. Quarantiesme fantasie on: Coeco clauditur de beato Vincentio
41. Quaranteuniesme fantasie Suite, sur Alloquio privatur
42. Quarantedeuxiesme fantasie on: Je suis desheritée
- | | | |
|-------|---|---------|
| sa154 | • Facsimile of the partbooks of the 1610 edition | €220,-- |
| sa152 | • Compl. ed. by B. Thomas:
score | €32,-- |
| sa153 | set of parts (9: Hc, T and Q in two version: for strings and for wind) | €92,-- |
| sa239 | • Compl. ed. in score and parts by L. & G. Zadow:
volume I: Fantasias 1-7 a3 | €28,-- |
| sa240 | volume II: Fantasias 8-12 a3 | €23,-- |
| sb398 | volume III: Fantasias 13-18 a4 | €26,-- |
| sb399 | volume IV: Fantasias 19-26 a4 | €26,-- |
| sc401 | volume V: Fantasias 27-34 a3-a5 | €26,-- |
| sc402 | volume VI: Fantasias 35-38 a5 | €42,-- |
| sc403 | volume VII: Fantasias 39-42 a6 | €22,-- |
| sa155 | • Compl. ed. B. Pidoux in score; hardback | €69,-- |
| sa237 | • 9 Fantasias a3; ed. in score and parts by R. Luckhardt | €19,-- |

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sa238		• 3 Fantaisies a3; ed. B. Thomas	€6,--
sb215		• 2 Fantaisies a4 (1610); ed. B. Thomas	€8,--
sa156		• Fantasies a 3-5 on " <i>Une jeune filette</i> "; ed. Sobczak; modern score and parts in facsimile	€23,--
sa236		• Fantasies a 3-5 on " <i>Une jeune filette</i> "; ed. R. Luckhardt in score and parts	€15,--
sc182		• 2 Fantasies a5; ed. B. Thomas in score and parts	€9,--
sc183		• The 4 Fantasies a6; ed. B. Thomas in score and parts	€12,--
sa157	Du Mont, H.	The instrumental works from his: " <i>Cantica sacra...adjectae ibidem litaniae...liber primus</i> ", Paris, 1652; ed. by J. Lionnet (set of 5 scores): 1.Pavane à 3 viol. (SAB/bc) 2.Symphonia à 3 viol. (SSB/bc) 3.Allemande à 3 viol. (SSB/bc) 4.Symphonia à 4 viol. (SSAB+bc) 5.Allemande grave à 4 viol. (CATB)	€25,--
sa158	Du Mont, H.	10 Symphonias, Pavanés & Allemandes for 3 and 4 viols and bc from his: " <i>Cantica sacra...liber primus</i> " (1652), " <i>Meslanges...levre second</i> (1657) and " <i>Airs à 4</i> "(1663); ed. in score and parts by Coeyman	€25,--
	Dunstable, J.	An untitled instrumental piece. see: "Four instrumental pieces from the Henry VIII manuscript".	
sa159	East, M.	"Madrigales to 3.4. and 5. parts: apt for Viols and voices. Newly composed by Michael Este", London, Th. East, 1604 24 Madrigals a3-a5, in alphabetical order by titles: 1. Alas must I run away? SST 2. All ye that joy in wailing SSATB 3. Corydon would kiss her then SST 4. Fair is my love SSATB 5. In an evening late SST 6. In the merry month of May SST 7. In vain, my tongue SSTB 8. Joy of my life SSAB 9. Mopsie, leave off to love SSAB 10. My Hope a counsel with my Love SSTB 11. My prime of youth SSATB 12. O come again, my lovely jewel SST 13. O do not run away SST 14. O stay, fair cruel SSTB 15. Pity, dear love SSTB 16. Shy thief, if so you will believe SSATB 17. Sweet love, I err SSTB 18. The Spring is past 19. To bed, to bed, she calls SST 20. What thing more cruel? SSATB 21. When on my dear I do demand SSAB 22. Ye restless cares SSATB 23. You mournful Gods SSATB 24. Young Cupid hath proclaimed SST •ed. E.H. Fellowes, revised by Th. Dart and Ph. Brett; <i>The English Madrigalists</i> , volume 29	€56,--
sa160	East, M.	"The Second Set of Madrigales to 3.4.5. Parts apt for Viols and Voices", London, 1606: 21 Madrigals a3-a5, in alphabetical order by titles: 1. Dear, why do you joy? SSATB 2. Farewell, false love SSATB 3. Follow me, sweet love SSB 4. Forsaken Thyrsis, sighing, sings SSATB	

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5. Hence, stars, too dim of light SSTTB
 (6). Hence, stars, too dim of light SSTTB (the version in "The Triumphes of Oriana", 1601)
 7. I do not love my Phyllis SST
 8. I fall and then i rise again SSTTB
 9. In dolorous complaining SSAT
 10. Now Cloris laughs SSATB
 11. O metaphysical tobacco SSTTB
 12. Round about I follow thee SST
 13. See Amaryllis shamed SSA
 14. She that my complaints SSAB
 15. Since tears could not obtain SSATB
 16. So much to give SSTB
 17. Sound out, my voice SSTB
 18. What doth my pretty darling SSATB
 19. Why do you seek by flight? SSAT
 20. Why runs away my love? SSAT
 21. Why smilest thou, sweet jewel SSA
 22. Why smilest thou, sweet jewel SSATB
- ed. E.H. Fellowes in score; revised by Th. Dart; The English Madrigalists, 30 €56,--
sa235 East, M. 9 Fantasias for TrTrB: "The Muses" from "The Seventh Set of Bookes, wherein are Duos for two base viols...Also Fancies of 3 parts for two trebel viols and a base viol...Lastly Ayerie Fancies of 4 parts", London, East, 1638
 1.Cleio 2.Erato 3.Calliope 4.Polyhymnus 5. Melpomene 6.Thaleia 7.Euterpe
 8.Terpsichore 9.Urania
- ed. in score and parts by R. Luckhardt €27,--
 East, M. 9 Pieces from his "Fift Set of Bookes, wherein are songs full of spirit & delight, so composed in 3 parts, taht they are apt for vyols as voices", London, East, 1618.
 1.Flye not away 2.I cannot stay 3.No haste but good 4.Come lets be gone
 5.Trip it lightly 6.Mourning I dye 7.White as lillies 8.Stay yet a while 9.Doe what you can
 ed. in score and parts by R. Luckhardt in two versions:
- sa233* a) original version for TrTrA €18,50
sa234 b) transposed version for TTB €18,50
- East, M. "And I as well as thou": no. 6 of his fatasies a3. see: "Jacobean Consort Music, ed. Coates/Dart"
- Farthing, Th. 7 Pieces (Above all thing now let us sing; Consrot VI; Hey now now; I love truly; In May that lusty season; The thoughts within my breast; With sorrowful sigs). see: "Music at the court of Henry VIII" (1520s)
- sc100* Ferrabosco I, A. Opera Omnia, vol. IX: The Instrumental Music; ed. R. Charteris in score (C nos. refer to Charteris' catalogue of Ferrabosco's works; lute, bandora and cittern parts in tablature as well as in staff notation)
 a) works for lute or bandora:
 1.Fantasia for lute (C 198) 2a.Fantasia for lute (C 199) 2b.Fantasia for bandora (C 199) 3.Fantasia for lute (C 200) 4.Fantasia for lute (C 201) 5.Fantasia for lute (C 202) 6-8.Pavans for lute (C 203-205) 9a.Pavan for lute (C 206) 9b.Pavan for lute (C 206) 9c.Pavan for bandora (C 206) 10.Pavan for lute (C 207) 11-12.Galliards for lute (C 208-209) 13.Miserere for lute (C 210) 14.untitled piece for lute (C 211) 15-17.Fantasias for bandora (C 212-214) 18.The Spanish Pavan for 2 lutes (C 215) 21b.Ut re mi fa sol la for lute (C 218)
 b) works for viols:
 19.Duo Alphonso TrTr (C 216) 20.(Ut re mi fa sol la, for 3 viols TrTrT (C217)

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21a.Ut re mi fa sol la, for 3 viols TrTrT (C 218) 22b.Fantasia for 4 viols TrTTB (c19) 23.Pavan for 5 viols TrATTB (C 220) 24-25-26a-26b.In Nomines for 5 viols TrTrTTB (C 221-223) 27.Sur la rosée for 6 viols TrAATTB (C 224) 28.(Fantasia) di sei bassi, for 6 violsBBBBB (C 225) 29.Alfonsoes Pavan, for mixed consort for treble viol (reconstructed), recorder, bass viol, lute, cittern and bandora (reconstructed) (226)

c) for keyboard:

22a.Fantasia (C 219) 30.Fantasia (C 227)

Appendix: 31.Lute arrangement by Ferrabosco of Ph. Verdelot's madrigal "Ultimi miei sospiri" (C D 12)

Sources:

(nos. in parentheses refer to the pieces above; Roman numbers: primary sources; Arabic numbers: secondary sources):

A-LIm Michael Eijssert's lute-book: 7; D-Hs mus.ms.2768: Ernest Schele's lute-book: XXXI; D-W Cod. Guelf i8.8 Aug.2°: Hainhofer's lute book: XII; EIRE-Dm Z3.4.1-6: 24; GB-Cfm mus.ms.689: Lord Herbert of Cherbury's lute book: 3; GB-Cfm mus.ms.734: 27; GB-Cu mss.: Dd 2.11 (I, 2b, III, V, VII, VIII, 9a, IXc, X, XIII, XV, 17, XXIb), Dd 3.18 (18, XXIX), Dd 5.20 (XXIX) Dd 5.21 (XXIX), Dd 5.78.3 (2a, 6, XI, XIV) and Dd 14.24 (XXIX); GB-Ge Euing 25 (VI, 7, 8); GB-Lbl Add.mss.: 4900 (XX), 29427 (24, 26a), 29485 (29), 30485 (XXIIa, XXX), 31390 (XXVII), 31392 (IIb, IXb, 15, XVI, XVII), 32377 (XXIIb, 24, 26a), 39550-4 (25, XXVIa) and 41156-8 (21a); GB-Lbl Egerton 2046: Pickeringe lute book (XVIII); GB-Lbl Egerton 3665 (XXIII, XXIV, XXV, XXVIb); GB-Lbl Hirsch M 1353: Hirsch lute book (3, IV, 5, 10, 21b, 31); GB-Lbl RM 24.d.2 (XXIa); GB-Lcm mss. 2036 (21a) and 2049 (24); GB-Ob mus.sch. D.212-6 (24, 25, 26a); GB-Och mss. 423-8 (24) and 463-7 (24, 25); GB-Rro Add.6: Trumbull lute book (29); GB-Ob Tenbury mss.: 389 (24) and 1018 (25); GB-Y 91 S (XIX); US-NH Filmer 1 (24, 25, 26b); US-NYp Drexel mss. 4180-5 (24) and 4302 (XXVIII) US-Ws V.a.408 (24); the John Welde lute book (IXa); the James ms. (24); Margaret Board's lute book (IIa); J.B. Besard et al: "Thesaurus harmonicus", Köln, 1603 (4); R. Dowland et al: "Varietie of lute-lessons", London, 1610 (6)

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| Ferrabosco I, A. | Ut re my fa sol la. see: "Elizabethan consort music, vol. I" ed. P. Doe | €199,-- |
| <i>sa161</i> Festa, C. | 2 Contrapunti on <i>La Spagna</i> (STB): nos. 9 and 20 from I-Bc ms. C 36 ed. B. Thomas (set of 3 scores) | €7,-- |
| Fayrfax, R. | 3 Pieces (Somewhat musing; puzzle-canons nos. 4 and 4a). see: "Music at the court of Henry VIII, ed. Stevens" (1520s) | |
| Févin, A. de | Fors seulement. see: "Music at the court of Henry VIII" (1520s) | |
| Févin, A. de | Fors seulement. see: "Fors seulement: 30 compositions for 3 to 5 voices or instruments". | |
| Févin, A. de | Petite camusette (STB). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538. | |
| Finck, H. | Trio (ATT). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538. | |
| <i>sa162</i> Forqueray(J-B-A?) | Three pieces (allemande; courante; sarabande) for 3 vdg. (ms. recently found: F-Lad ms. 135)
Facsimile of the ms. score + modern edition in parts | €18,-- |
| <i>lf144</i> Gastoldi, G.G. | "Balletti a 3 voci con l'intav. del liuto per cantare, sonare e ballare", Venice, R. Amadino, 1594:
for 3 voices/instruments or 1 voice and lute
1.Sonatemi un balletto (Il Ballerino) 2.La mia amorosa (La Cortegiana) 3.Poi ch'el mio foco (Lo Spensierato) 4.Non morirò (Lo Sdegnato) 5.Vive vive Bacco ogn'hor (Il Todesco) 6.O vezzosetta (Il Prigioniero) 7.Vita mia per che (Il | |

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- Luchesino) 8.Se mi fai saltar (L'Humorista) 9.Per voler d'Amore (Il Felice) 10. Dimmi ch'è del mio core (Il Curioso) 11.Che pensi tu (Il Risentito) 12.Non mi dar (Il Tormentato) 13.Fin c'havrò vita (Il Costante) 14.Vo lodar (Il Fortunato) 15.O che diletto (L'Invaghito) 16.E vivo a mio despeto (El Passionato)
 ed. Vecchi in score (Gastoldi: Opere, vol. A/2); lute tabl. + keyboard transcr. €32,--
- sa163 Geoffroy, J.N. The music for viols from his "Livre...de clavecin" (F-Pn ms. Rés. 475):
 Gigue and Symphonie for 2 dessus de viole and bass viol & 2 Dialogues pour le clavecin et des violes (2 dessus de violes, bass viol, harps.)
 ed. M.C. Tilton and W. Gillespie in score and parts €28,--
- sa164 Ghiselin, J. 5 Pieces a3; ed. by B. Thomsa (set of 3 scores):
 1.Een vrouelic wesen 2. La Alfonsina 3.Carmen in sol 4. Las mi lares vous donc 5.De che te pasci amore.
 Sources: "Trium vocum Carmina", Nürnberg, Formschneider, 1538 (1); I-Fc ms. Basevi 2439 (1); Petrucci: "Odhecaton", 1501 (2); DK-Kk ms. 1848 "Verbonnet" (3); I-Rc ms. 2856 (4, 5) €10,--
- Ghiselin, J. La alfonsina, a3. see coll.: "Harmonice Musices Odhecaton A", Venice, 1504
 Ghiselin, J. 5 Instrumental pieces: 1.Plèni La narraige (AAB);2.Een vrouwelic wesen (ATB)
 3.La Alfonsina (AAB); 4.Rendes le moy (ATB); 5.Vostre a jamays (ATB)
 see: Formschneider: "Trium vocum carmina", 1538
 Ghiselin, J. 1 setting in: "De tous biens plaine: 28 settings of Hayne van Ghizeghems's chanson".
 Ghiselin, J. see: "Liber Fridolini Sichery" (c.1510)
 Hayne v.Ghizeghem 5 Chansons in *Odhecaton* (Ala audienche, a4; Ales regres, a3;Amours amours a4; Les grans regres, a3; Mon souvenir, a3). see: "Harmonice Musices Odhecaton A", Venice, Petrucci, 1504
 Hayne v.Ghizeghem 2 Pieces (alles regretz; De tous biens plaine). see: "Music at the court of Henry VIII" (1520s)
 Hayne v.Ghizeghem 2 Pieces: Allez regretz (ATB) & De tous biens playne (ATB).see:"Trium vocum carmina a diversis musicis composita", Formschneider, 1538.
- sz114 Gibbons, Chr. 6 Dances for Matthew Locke's "Cupid and Death", as transmitted in Locke's autograph (GB-Lbl Add.ms. 17799):
 a) 2 dances for TrTrB + organ: Almain and Saraband in g (VdGS. nos. 50, 69)
 b) 4 dances for TrB + organ, all in G: (Almain), (Coranto), Saraband and (Brotch) VdGS. nos. 69-70, 72-73
 All 6 included in E.J. Dent's complete edition of "Cupid and Death" (score) €110,--
- Gibbons, E. What strikes the clock?, a3. see: "Elizabethan consort music", vol. II ed. Doe
 sa165 Gibbons, O. The Complete Consort Music a2 - a6; edited in score by John Harper
 a) 1-6. Six Fantasias a2 (F-F-C-d-G-d) TrTr
 b) 7-15. Nine Fantasias a3 (g-g-g-d-d-d-d-d) TrTB
 c) 16-22. "Music for the great Dooble Base": 7 Fantasias a3 (g-g-d-d-d-a-d) for Tr.B.BB
 d) 23.Galliard in g a3 Tr.B.BB
 e) 24-25. Two Fantaisas a4 (C-C) Tr.T.B.BB
 f) 26-29. Four In Nomines: one a4 in d (TrTrTB), three a5: 2 (d-g) for TrTrTTB, and 1 (g) for TrTrTB
 g) 30. Pavan De le Roye (a/e) TrTrTTB (incomplete)
 h) 31-36. Six Fantasias a6 (g-g-d-d-a-a) for TrTrTTBB (no.35 for TrTrTTTB)
 i) 37-39. Three Fantasias a6 (VdGS: "Three (vocal?) pieces), 2 for TrTrTTTB and 1 for TrTrTTBB
 j) 40. Goe from my window, a6 TrTrTTBB
 k) 41-2. Pavan & Galliard in G a6 TrTrTTBB
 Sources:
 GB-Ckc Rowe 112-3 (1-6); "Fantasies of Three Parts", c.1620 (7-15); "XXIX

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- Konincklijke Fantasieën", Amsterdam, 1648 (7-15); GB-Ob mus.sch. mss.: C.64-9 (7-15, 28), D.212-6 (26-29)D.245-7 (7-15), E.437-42 (32, 41-42) and F.575 (7-15); GB-Och mss.: 2 (7-15, 31-36, 40-42), 15 (7, 14), 21 (7-8, 10-15, 37-40), 61-6 (7-8, 10-15), 401-2 (7-15, 31-36, 40-42), 403-8 (28, 31-36, 40-42), 417-8 & 1080 (7-15), 419-22 (16-19, 24-25), 423-8 (28-29) 436 (28, 31-35), 459-62 (7-8, 11-12), 473-8 (7-12), 732-5 (16-19, 24-25); GB-Lbl Add.mss.: 17792-6 (7-15), 30826-8 (23) and 34800 (7-15); GB-Lbl Egerton 2485 (28); GB-Ob Tenbury 302 (28-29); EIRE-Dm mss.: Z2.1.13 (16-22), Z3.4.1-6 (16, 19, 23, 28, 41-42); F-Pc Rés. mss.: 492 (7-15) and F.770 (16-19); US-LAuc mus.ms. F.1995.M4 (7-13); US-R John Withy his booke (7-15); US-NYp Drexel mss.: 4180-5 (7-15) and 5612 (7-8, 10-15); Dart's organ book (16-19) €155,--
- sa166 Gibbons, O. "Fantazies of Three Parts", London, c.1620 (ed. Harper nos.7-15) €46,50
- Gibbons, O. Facsimile of the 3 partbooks of the ed. c. 1620
- Gibbons, O. Nine 3-part Fantasias TrTnB and TrTrB (ed. Harper, nos. 7-15) see: "XXIX Konincklijke Fantasieën", Amsterdam, 1648
- Hayne v.Ghizeghem see: "De tous biens plaine: 28 settings of Hayne van Ghizeghem's chanson"
- Hayne v.Ghizeghem see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538
- Heer, J. "Een vrolyc wesen" see: "Een vrolyc wesen: 5 settings a3 and a4" (c.1500)
- cd110 Hely, B. "6 Sonatas for 2 bass violls with a thorow bass for the harpsicord or bass violl": Oxf. Bodl.Libr.mus.sch.mss.C.78a-e 6 sonatas in g-a-Bb-c-F-G ed. I. Graham-Jones €17,--
- sa167 Henry VIII, king Complete secular works: 35 partsongs and instr. consorts ed. J. Stevens: 1.Adieu madame et ma maistresse (a4) 2-3.Pastime with good company (2 settings a3) 4.Helas madame (a4) 5.Alas, what shall I do (a4) 6.O my heart (a3) 7.The time of youth (a3) 8.Whereto should I express (a3) 9.Gentil prince de renom (a4) 10.Green groweth the holly (a3) 11.Who so that will all feast (a3) 12.Alack,alack what shall I do (a3) 13.Consort VIII 14-15.If love now reigned (2 settings a3) 16.Without discord (a3) 17.Though that men do call (a3) 18. Consort II (a3) 19.Consort III (a3) 20.Consort IV (a3) 21.Departure is my chief pain (a4) 22.It is to me a right great joy (a3) 23.Consort V a3) 24.Though some saith (a3) 25.Consort XII (a3) 26.Consort XIII (a3) 27.En vray amoure (a4) 28.Consort XIV (a3) 29.Consort XV (a3) 30.Tander naken (a3) 31.Who so that will for grace sue (a3) 32.Consort XVI (a3) 33.Lusty youth should us ensue (a4) 34.Consort XXII (a4) 35.Consort XXIII (a3) €10,--
- Henry VIII, king All these pieces come from Henry VIII's Manuscript (GB-Lbl Add. 31922)
- Complete secular works: see above; all of these also included in "Music at the court of Henry VIII, ed. Stevens"
- sa168 Hilton, J. 8 Airs for TrTrB from Brit.Lib. Add Ms. 29283-5 ed. in score and parts by M. Rogers €19,--
- Hilton, J. Prelude & 5 Fantasias for TrTrB from GB-Och ms. 744-6 ed. in score and parts by M. Rogers €19,--
- sa169 ed. H. Mönkemeyer in score and parts €19,--
- sa170
- sz128 Hingeston, J. Fantasia-Suites a 3, vol. I 8 Suites TrTB+organ from GB-Ob Mus.Sch. D.205-11; ed. in score and parts by V. Brookes €59,--
- sz129 Hingeston, J. Fantasia-Suites a3, vol. II: 6 Suites for TrTr (or 2 violins)B+organ from GB-Ob mus.sch. ms. D.205-11 and E.382; ed. in score and parts by V. Brookes: 6 sets of fantasia+almandes+ayr in g-G-a-A-d-D VdGS. nos. 1-6 €48,--
- sz130 Hingeston, J. Fantasia-Suites a3, vol. III: 9 Suites for TrTr (or 2 violins)B+organ from GB-Ob mus.sch. ms. D.205-11; ed. in score and parts by V. Brookes: 9 sets of fantasia + almande in c-c-C-d-d-d-D-Bb-Bb VdGS. nos.1-9 €48,--

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sa171	Hingeston, J.	Fantasias & Airs for 3 bass viols from GB-Lbl Add.ms. 31436; ed. D. Beecher VdGS nos.1-18: nos. 1-2 in g (fantasia; almand), 3-5 in G (3 almandes), 6-10 in a (fantasia, 2 almandes, 2 corantes), 11-12 in A (fantasia, almande), 13-14 in d (2 almandes), 15-16 in D (2 almandes), 17 in G (almande), 18 in a (fantasia)	€19,--
	Hofhaimer, P.	2 Pieces: Die brünlein die do fliessen (SAB) & In gotes name faren wir (AAT); see "Trium vocum carmina a diversis musicis composita", 1538	
	Hofhaimer, P.	3 Pieces (Ohn frewdt verzer ich; Die prunlein die da vliessen; Fro bin ich dein); see: "Austrian National Library, ms. 18 810"	
sa172	Holborne, A.	Two Fantasies from his "Cittharn Schoole" (1597); ed. B. Thomas (transposed a fifth down) set of playing scores	€8,--
	Isaac, H.	10 Pieces: Das Kind lag in der wiegen (STT); Helas je suis mary (STT); Al mein mut (ABB); Tristia vestra (SAT); La Morra (AAB); Benedictus qui venit (ATB); Adieu fillette de regnon (ATB); Il nest plaisir (STB); Les bien amore (ATB); Fortuna deserata (ATB). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538.	
	Isaac, H.	9 Pieces in Bologna Q18 (Salve nos, a4; La mi la sol, a4; Gaude virgo, a4; Figlie vos have mal grande, a4; absque verbis = Benedictus, a4; Je pris amor, a4; Coment poult, a4; La mora, a3; Thysis, a4. see: "Bologna Q18" (early-16th century)	
sa173	Isaac, H.	7 Instrumental pieces a3: ATB (La Morra; J'ay pris amours; Tart ara; e.a.) ed. in score and parts by B. Thomas	€14,--
	Isaac, H.	Five settings of "Fortuna desperata" (2 a3; 2 a4; 1 a5). see: "Fortuna desperata: 36 settings of an Italian song"	
	Isaac, H.	4 Pieces from <i>Odhecaton</i> (Benedictus, a3; Helas, a3; La morra, a3; E qui la dira, a4). see OC: "Harmonice Musices Odhecaton A", Venice, Petrucci, 1504	
	Isaac, H.	4 Pieces (Wolauff gut gsell von hinnen; Carmen in soll; Carmen in fa; Guretzsch) see: "Austrian National Library, ms. 18 810" (c.1537)	
	Isaac, H.	3 Pieces: Absque verbis (= "without words"), Mora: Dona gentile, Malagrota. see: "10 Fantasias from Paris F-Pn Rés.Vm7.676 (1502).	
	Isaac, H.	Amy souffrez; Benedictus. see: "Music at the court of Henry VIII" (1520s)	
sa174	Isaac, H.	2 <i>La Spagna</i> settings a3, one by Isaac, the other by F. de La Torre ed. B. Thomas	€8,--
	Isaac, H.	La Martinella. see: "La Martinella: 4 settings"	
	Japart, J.	Jacuide (Je cuide) see: "10 Fantasias from Paris F-Pn Rés.Vm7.676" (1502) as well as "Bologna Q18" (early-16th century)	
sa175	Jarzebski, A.	Canzonas a3 and bc ("Chromatica" e.a.) from "Canzoni e concerti", 1627 (lost; ms. copy in PL-Pu) ed. R. Bernolin	€20,--
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sa176		all 6: ed. in score and part from GB-Lbl Add.ms. 10338 by M. Rogers	€29,--
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	Jenkins, J.	Fantasia-Suites; ed. A. Ashbee, volume I A. Ten Suites for two trebles (or violins), bass and organ (VdGS Group II): 1-10. Suites (each: Fantasia-Almain-Galliard) in F-G-a-Bb-C-D-e-g-C-F B. Fantasia-Air sets for 2 trebles (2 vln), bass and organ (VdGS Group VII): 11-17. Fantasia-Air sets I-VII in d-a-D-g-F-Bb-e 18-19. Airs in e 20-27. Fantasia-Air sets VIII-XV in C-D-a-g-c-A-F-a Sources: GB-Lbl Add.mss.: 27550-4 (11-27), 29290 (9-10) and 31423 (1-8); GB-Ob mus.sch. mss.: C.82 (1-10) and F.564-7 (11-27)	
sz135		score hardback	€179,--
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sz137		set of string parts (organ not included) for Fantasia-Air sets, nos. 11-27	€57,50
sz142	Jenkins, J.	Music for Tr.B.B.+organ facsimile of ms.Bodl.Libr.mus.sch.ms.E.406-9 (parts) (= nos. 1-28 in the edition of the 3-part music by A. Ashbee; see above)	€80,--
sz143	Jenkins, J.	7 Fancy and Ayre Divisions for TrTrB+organ (Field group VI; VdGS.1-7); edited in score and parts from GB-Ob mus.sch. D.241-4 by R.A. Warner; re- vised by A. Ashbee	€72,--
	Jenkins, J.	Three-part Airs for TrTrB and bc; ed. in score and parts by A. Ashbee	
sz140		Volume I: Airs in G (VdGS.nos.1-6): air-courant-air-corant-saraband-air Airs in e (VdGS.nos.45-52):air-air-saraband-air-corant Passionetta-air-corant- saraband. Main source: autograph score GB-Och 1005. Other sources consulted: US -Cn Case VM.I.A.18.J52C; GB-Lbl Add.31430	€31,--
sz141		Volume II: a) Airs in a (VdGS nos. in parentheses): Air (35); Saraband (36); 3 Airs (37-39); Corant (40); Air (41); Corant (42); Air (43); Saraband (44) b) Airs in D: Air (15); Echo-Air (16); Saraband (17); Almain (18); The Echo (19); Almain (20); Corant (21). Sources: GB-En Panmure 12.2.3 (19-21); GB-Lbl Add.mss.: 31426 (18-21, 39-42) and 31430 (18, 20-21, 39-42); GB-Lbl K.7.C.2 (18-21, 35-38, 43-33); GB-Ob mus.sch. mss.: E.431-6 (35-44) and North E.37 (35-44); GB-Och ms 1011 (35-44)	€39,--
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- Ob. mus.sch. mss.: C.88 (1, 2a), C.85 (3a, 4a) and C.84 (5, 7); Cfm mus.ms. 645 (1, 2a); Lcm ms. 921 (1, 2a); Mch ms. Mun A.2.6 (1); DRc ms. 179-180 (1, 2b, 3b, 4b, 6); Lbl Add.ms. 31431 (3, 4); US-Cn Case VM.1.A.18.J.52c (1, 2); Playford: "Courtly Masquing Ayres", 1662 (2). score €119,--
- sz143 set of parts (lyra viol, bass viol, bass, violin, treble viol, harpsichord) €114,--
- sz144
- sa178 Josquin des Prez 16 Secular Pieces for three voices or instruments; ed. in score by B. Thomas (only nos. 10-15 without text):
 1.Si j'ay perdu mon amy 2.Entrée suis en grant pensée 3.Si j'avoye Marion 4. Mon mary m'a diffamée 5.En l'ombre d'ung buissonet 6.A l'ombre d'ung buissonet 7.Quant je vous voy 8.Que vous madame/In pace 9.Ce povre mendiant/ Pauper sum ego 10.Cela sans plus 11.La plus des plus 12.Ile fantazies de Joskin 13.Fortuna desperata 14.De tous biens playne 15.Fortuna d'un gran tempo 16.La belle se siet
- Sources:
 B-Br IV,90 (4); B-Br 228 (9); B-Tv 94 (4); CH-SGs 461 (1, 6, 10); D-Z mus. LXXVIII.3 (10-11); E-SE (13); F-Pn f.fr.1597 (1, 6); GB-Lbl Add.35087 (4, 5, 7, 9); GB-Lbl RM 20 A XVI (8); I-Bc Q.17 (5); I-Fc Basevi 2439 (9); I-Fr 2794 (2); I-Rc 2856 (12); I-VEcap Cod DCCLVII (10); S-Uu Vok.mus. 76a (2, 4); "Odhecaton", Venice, Petrucci, 1501 (10-11, 15); "Motetti A", Venice, Petrucci, 1502 (14); "La Couronne et fleur des chansons", Venice, Antico, 1536 (1, 3, 5-7, 16); "Trium vocum carmina", Nürnberg, Formschneider, 1538 (11); "Tricinia", G. Rhaw, 1542 (7-8); "Second livre de chansons", Paris, Le Roy/Ballard, 1578 (1, 4-6) €13,--
- Josquin des Prez 5 Pieces in Bologna Q18 (In te domine speravi, a4; Alma redemptoris, a4; Una musca, a4; Adie mes amours, a4; La bernardina, a3. see: "Bologna Q18" (early-16th century)
- Josquin des Prez 4 Pieces: Pleni sunt celi (AAB); La bernardina (STB); Fors seulement (ATB); La plus des plus (ATB). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538.
- Josquin des Prez La Bernardina. see: "7 Instrumental pieces from Petrucci's *Canti C*" (1504)
- Josquin des Prez 1 setting a3 in: "De tous biens plaine: 28 settings of Hayne van Ghizeghem's chanson".
- Josquin des Prez see: "Liber Fridolini Sichery" (c.1510)
- Josquin des Prez? Fortuna desperata (a3). see: Fortuna desperata: 36 settings of an Italian song".
- Kempe Hey now now. see: "Music at the court of Henry VIII" (1520s)
- sa179 Landini, F. 4 Ballate; ed. B. Thomas €10,--
- Lapicida, E. (= Steinschneider): T'Andernaken. see: "7 Instrumental pieces from Petrucci's *Canti C*" (1504)
- La Torre, F. de see H. Issac: 2 *La Spagna* settings
- Lloyd, J. 3 Pieces (Deem the best of ev'ry doubt; 2 puzzle-canons). see: "Music at the court of Henry VIII" (1520s)
- Locke, M. Chamber Music; ed. in score by M. Tilmouth in two volumes:
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 29-34), 31435 (29-34, 39-44) and 33236 (1-8, 14, 30, 32, 34)
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 US-NYp Drexel mss.: 3976 (31, 36, 45), 5061 (14-18) and 5611 (23: keyb.)
 US-R ML96 L814f (29-34)
- Locke: "The Little Consort of three parts...", London, 1656 (14-23)
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 published", London, J. Carr, 1677:
 Prelude-Fancy-Chiconae-Aire-Hornpipe-Gavat-Corant-Country Dance
 ed. P. Holman €11,50
- Locke, M. The First Part of the Broken Consort, the first part: 6 Suites (each set: fantasia-
 courante-ayre-saraband), 1661 TrTrB VdGs. nos.1-24
 ed. in score and parts from GB-Lbl Add. ms. 17801 by H. Mönkemeyer:
 sa186 volume I: sets 1-3 €21,50
 sa187 volume II: sets 406 €21,50
- sa188 Lupo, Th. The Three-part Consort Music; ed. in score and parts by R. Charteris:
 1.Fantasia TrTB (VdGS 2) 2.Fantasia TrTB (VdGS 3) 3.Fantasia TrTT(B)
 (VdGS 4) 4.Fantasia TrTrT (VdGS 5) 5.Fantasia TrTrT (VdGS 6) 6.Fantasia
 TrTrT (VdGS 8) 7.Fantasia TrTrB (VdGS 9) 8.Fantasia TrTB (VdGS 10)

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9.Fantasia TrTB (VdGS 11) 10.Fantasia TrTB (VdGS 12) 11.Fantasia TrTB (VdGS 13) 12.Fantasia TrTB (VdGS 14) 13.Fantasia TrTrTr (VdGS 15) 14.Fantasia TrTT (VdGS 22) 15.Fantasia TrTrT (VdGS 24) 16.Fantasia BBB (VdGS 26) 17.Fantasia TrTB (VdGS 27) 18.Fantasia (Air) TrTrB (VdGS 7) 19.Fantasia (Air) TrTrB (VdGS 20) 20.Fantasia (Air) TrTrB (VdGS 16) 21.Fantasia (Air) TrTrB (VdGS 17) 22.Fantasia (Air) TrTrB (VdGS 18) 23.Fantasia (Air) TrTrB (VdGS 19) 24.Fantasia (Air) TrTrB (VdGS 21) 25.Fantasia (Air) TrTrB (VdGS 23) 26.Pavan TrTB (VdGS 1) 27.Pavan TrTB (VdGS 2) 28.Pavan TrTB (VdGS 3) 29.Pavan TrTB (VdGS 4)
Appendix: 1.Fantasia TTT (VdGS 25) 2.Fantasia TrTT (VdGS 22)

Sources:

Principal source: GB-Ob Tenbury ms.302 (1-16, 18-25)

Other sources: GB-Ckc ms.114-7 (1-12, 14-15, 18-25, app.2);

GB-Lbl Add.mss.: 17792-6 (1-3, 6), 29427 (1-3, 6, 8-10, app.1-2), 34800 (1-4, 6-10, 14, 18), 40657-40661 (1-2, 8, 11)

GB-Lms (in GB-Lbl) ms. G.37-42 (19-25)

GB-Ob mus.sch. mss.: C.64-69 (18-24), D.245-247 (1-4, 6, 12-13, 16) and E.437-442 (1-2, 4-8, 12, 14, 18-24)

GB-Och mss.: 2 (1-13, 18-25), 401-402 (1-13, 18-29), 417-418 (12, 26-29), 423-428 (1-3, 5-10, 12, 15, 18, 26-29), 459-462 (1, 8, 12, 15), 473-478 (20-21, 23-24) and 1027 (7, 18, 20-22)

IRE-Dm mss.: Z2.1.12 (1-2, 4-8, 12, 14, 18-23), Z3.4.1-6 (1-2, 4-8, 12, 14, 18-24) and Z3.4.7-12 (9-11, 15, 25)

US-LAuc ms. fF 1995 M4: main source for no.17 (11, 13, 16-17, 19-25)

US-NH Filmer ms.4 (19-25)

"XX. Konincklycke Fantasien om op 3 Fiolen de gamba en ander speel-tuigh te gebruycken...", Amsterdam, 1648 (1-2, 7-10, 12, 14-15, 18-23)

€69,--

sa189 Lupo, Th.

3 Pavans. ed. B. Thomas

€10,--

Lupo, Th.

15 Fantasias. see: "XXIX Konincklycke Fantasien"

sa190 Machaut, G. de

Hoquetus David: textless isorhythmic motet; ed. B. Thomas

15.--

Marais, M.

"Pieces a une et a trois Violes et Basse continues du quatrième Livre des pieces a1 et III Violes", Paris, the author/Hurel/Foucault, 1717

a) 6 Suites for bass viol and bc:

Suite I in d: Prelude-Allemande (+ agréments)-La Mignone-Caprice-Menuet-Gigue la petite-Rondeau

Suite II in D: Prelude-Allemande la Guinebault-Allemande de la Familiere-Boutade-Gavotte la Favoritte-La petite brillante-Rondeau le Gracieux

Suite III in F: Prelude-Allemande-Gavotte-Gigue-Menuet I/II-La Progençale-Chaconne

Suite IV in a: Prelude-Allemande-Gavotte-Gigue-Caprice-Musette I/II-La Sautillante & double-Rondeau louré

Suite V in A: Prelude-Caprice-Allemande l'Enfantine-Sarabande la Gracieuse-Gigue le Bout Entrain & double-La Basque & double-Branle de village-Rondeau L'Agréable-Menuet I/II

Suite VI in e: Prelude-fantaisie-Allemande-Sarabande a l'Espagnol-Gigue la Piquant-Gavotte-Rondeau paysan-Menuet I/II-La Matelotte-La Biscayenne

b) "Suite d'un goût étranger":

in Eb: Marche Tartare-Allemande-Sarabande-La Tartarine & double-Gavotte

in e: Gigue la Fleselle-Rondeau le Bijou-Le Tourbillon-L'uniforme

in E: Suite I/II (of "L'uniforme"); L'Americaine

in G: Allemande pour le sujet et gigue pour la basse-Allemande l'Asmatique-La Tourneuse

in C: Muzette-Caprice ou Sonate

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	in A: Le Labyrinthe	
	in D: La Sauterelle-La Fougade	
	in d: Allemande La Bizarre-La Minaudiere	
	in F: Allemande La Singuliere-L'Arabesque	
	in f: Allemande La Superbe-La Reveuse	
	in f#: Marche-Gigue-Piece luthée-Gigue la Caustique-Le Badinage	
	c) Pieces a 3 violles (3 viols or 2 viols and bc):	
	Suite I in D: Prelude-Allemande-Courante-Menuet-Sarabande-Gigue-Gavotte- Petite Paysanne-Rondeau	
	Suite II in G: Caprice, Allemande-Courante-Paysan gracieuse-Sarabande- Gigue-Gavotte-Rondeau-Muzette I/II & double-Menuet Muzette	
qb110	Facsimile of the part books of the 1717 edition	€83,--
qb111	ed. in score by J. Hsu; hardback	€275,--
sa191	The 2 suites for 3 viols (D-G); facsimile of the 1717 edition	€24,--
Martini, J.	Des biens damors, a4 & Malur me bat, a3 (by Ockeghem?). see: "Bologna Q18" (early-16th century)	
Martini, J.	La Martinella: 3 settings from Florence ms Banco Rari 229 (+ 1 setting by H. Isaac). see: "La Martinella: 4 settings"(1490s)	
Martini, J.	2 Pieces: La Martinella (ATB) & Se mia il cielo (ATT). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538.	
Mathurin	Le hault d'Alemaigne. see: "7 Instrumental pieces from Petrucci's <i>Canti C</i> "	
sa192	Mayone, A. A. Mayone: "Primo Libro di Ricercari a tre voci", Naples, 1606 & A. Banchieri: "Fantasie overo canzoni alla francese...a quattro voci", Venice, 1603.	
	ed. F. Summer in score (hardback)	€187,--
Mayone, A.	3 Ricercars "sopra Canto Fermo", nos. 14, 15 and 16 from: "Primo Libro di Ricercari a tre voci" (Naples, 1606) STB; ed. B. Thomas in score and parts	€12,--
sa193	Mico, R. Complete Consort Music a2-a5 ed. A. Hanley in score	
	a) 4 Fantasias for TrB (VdGS 1-4) from GB-Ckc mss Rowe 112-3 and 113a and F-Pn Rés. Vm7 674-5	
	b) 7 Fantasias for TrBB+organ (VdGS 1-7) from: GB-Ob mus.sch. C.64-9; GB-Och mss.: 2, 401-2, 417-8, 432, 459-62 and 1080; GB-Lbl Add. 29290; EIRE-Dm Z3.4.7-12	
	c) 17 Fantasias a4 (mostly TrATB; no organ parts; only nos. 14 and 16 with 2 Tr) (VdGS 1-17) from: BG-Lcm 1197; GB-Och mss.: 353-6 and 517-20; GB-Lbl Add. 31423. Fantasia no. 17 also in an earlier, more elaborate version	
	d) 2 anonymous Fantasias a4, by Mico? (VdGS 18-19) from: GB-Och 517-20	
	e) 4 Pavans for TrATB (VdGS 1-4) from: GB_Lcm 1197 & GB-Lms G.33-6	
	f) 4 Fantasias a5 (VdGS 1-4) from GB-Och mss. 403-8 and 473-8	
	g) In Nomine a5 from: GB-Och mss. 403-8, 436, 527-30 and 1024; GB-Lbl Egerton 2485.	
	h) 3 Pavans a5 (VdGS 1-3) from: GB-Och mss. 403-8, 436, 423-8, 527-30 and 1024; GB_Ob mus.sch. E.415-8; GB-Lbl Add.mss. 17792-6 and 36993 and Egerton 2485; GB-Ckc Rowe 114-7; EIRE-Dm Z3.4.7-12	
	i) "Lateral, Parte prima/Parte seconda" (= second section of Monteverdi's ma- drigal "Vattene pur crudel" from his third book) a5 from: GB-Och mss. 2, 403- 408, 436, 527-30 and 1024; GB-Ob mus.sch. E.415-8; GB-Lbl Add. 40675- 61 and Egerton 2485; US-SM EL25A.46-51	score (incl. organ) €159,--
sa194	set of string parts for the 4-part works	€46,--
sa195	set of string parts for the 2, 3- and 5-part works	€46,--
Nadal	Two Madrigals (Ite caldi sospiri; Amor che ved'ogni pensier aperto). see Collections: "Fantasie, et Recerchari a tre voci, accomodate da cantare et sona- re per ogni istrumento...", Venice, Scotto, 1549	

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	Natale, P.	"Solfeggiamenti a tre voci, 1 ^o Libro" (Rome, 1674/1681)	
sa196		complete edition in score by A. Bornstein	€55,--
sa197		5 Sonatinas (ATB) from book 1 and 2; ed. Bornstein	€19,--
sa198		4 Solfeggi from book 2: Daphne, Panopea, Pholoe and Dione; ed. Bornstein	€19,--
sa199		3 Solggiamenti from book 2: Deiopia, Dryopee and Melpomene; ed. Bornstein	€19,--
sa200	Nicolai, J.M.	Two sonatas for 3 bass viols with(out) bc: Sonata in D: Sonata-Gigg-Courante-Sarabande Sonata in a: Sonata-Aria-Courante-Giga-Sarabande adagio-Ciaconi adagio ed. Maunder from GB-DRc ms. D.10	€26,50
sa243	Nicolai, J.M.	Sonata in C for 3 bass viols and bc Preludium-Fantasia / Adagio / (Allegro) / Adagio-Giga-Ciaconi / Adagio • ed. in score and parts by G. von Zadow from GB-DRc D.10	€23,50
sb113	Obrecht, J.	The New Obrecht Edition general editor Chr. Maas: Volume XVII ed. L. Kessel and E. Jas Secular Works & Textless Compositions. (a4 if not otherwise indicated): 1.Als al de weerelt 2.Den haghel ende die calde snee 3.Ic draeghe de mutse clutse 4.Ic hoerde de clocskins luden 5.Ic ret my uut spacieren 6.Ic weinsche alle scoene vrouwen 7.In hebbe gheen gelt 8.Lacen adieu 9.Laet u ghenoughen 10.Meiskin es u 11.Moet my lacen (a3) 12.Rompeltier 13.Sullen wij langhe 14. Tandernaken (a3)15.Tmeiskin was jockn16.Tsat een cleyn meiskin 17.Waer sij dittan 18.Wat willen wij 19.Weet ghij wat mijnder 20.Fors seulement 21.Helas mon bien (a3) 22.J'ay pris amours 23.Ma bouche rit 24.Marion la douce 25. Se bien fait 26.Tant que nostre argent 27.La torterella 28.Nec michi nec tibi 29. Fuga 30-34. Textless compositions. Sources: CH-Bu F.X.5-9 (18); D-B mus.mss. 40021 (18) and 40098 (8); I-Bc ms. Q17 (15); I-Fn mss. Magl. XIX 107bis (15), 121 (12), 164-7 (27), 178 (10, 15), Banco Rari 229 (10, 15, 27-28, 31) and Panciatichi 27 (10); I-Fc mss Basevi 2439 (20) and 2442 (26); CZ-HK mss. IIA7 (8, 18, 28) and IIA20 (24, 34); GB-Lbl Add.ms. 35087 (15); D-Mbs mus.mss. 1516 (26) and 3154 (30); I-PEc ms.431 (28); D-Rp C.120 (20); I-Rc 2856 (25, 29); E-SE ms. s.s. (1-4, 6-11, 13, 15-19, 28); CH-SGs mss. 461 (16, 20, 21), 463 (14) and 530 (5, 10, 23); I-Tn I.27 (28); D-Urch 236 (6); I-Rvat Cap. Giulia XIII 27 (18, 27, 28); I-VEcap 757 (32, 33); D-ZWIr 78/3 (14). Prints: "Odhecaton A", Petrucci, 1501 (10, 12, 14, 15, 16); "Canti B", Petrucci 1502 (18, 22); "Canti C", Petrucci 1504 (20, 26, 27); A. Schlick: "Tabulaturen etlicher Lobgesang", 1512 (18); (Liederbuch), Mainz, Schöffler, 1513 (18, 22); H. Gerle: "Tab. auff die Lauten", Nürnberg, Formschneider, 1533 (14); (Lieder- buch), Frankfurt, Egenolff, c.1535 (22); N. Neusidler: "Lautenbuch. Ander Theil", Nürnberg, Petreius, 1536 (14); "Trium vocum carmina", Nürnberg, Formschneider, 1538 (24); "115 Guter newer Liedlein...", Nürnberg, J. Ott, 1544 (6).	€50,--
sa201	Obrecht, J.	13 Pieces a3 and a4; ed. B. Thomas in score and parts (see for sources above: vol. 17 of the New Obrecht Edition) a) a3: Helas mon bien; T'Andernaken; Si sumpsero b) a4: Fors seulement; Tant que nostre argent dura; Ma bouche rit; Rompeltier; Ic draghe de mutse clutse; Den haghel ende die calde snee; Ic ret my uy spacieren; Mesken es hu; Stat een meskin; La tortorella	€14,-- €7,--
sa202	Obrecht, J. Obrecht, J.	Tandernaken; ed. in score by Conrad (ATB) 5 Songs in <i>Odhecaton</i> (Meskin es hu, a4; Rompeltier, a4; Tandernaken, a3; Tmeskin vas iunch, a4; Tsat een meskin, a4). see: "Harmonice Musices Odhe-	

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- caton A", Venice, Petrucci, 1504
- Obrecht, J. 7 Pieces: Pleni sunt coeli (ATB); Si sumpsero (ATB); Christe (ATB); Pleni sunt coeli (TTB); Malheur me bat (TTB); Malheur me bat: Crucifixus (TTB); Malheur me bat: Agnus (TTB). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538.
- Obrecht, J. see: "Liber Fridolini Sicherny" (c.1510)
- Ockeghem, J. 3 Pieces: Fors seulement (STB); Ma bouche rit (ATT); Malheur me bat (ATT). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538
- Ockeghem, J. Two settings of "Fors seulement". see: "Fors seulement: 30 compositions for 3 to 5 voices or instruments".
- Ockeghem, J. see: "Liber Fridolini Sicherny" (c.1510)
- Orto, M. de 2 Pieces in *Odhecaton* (Ave Maria, a4; Venus tu ma pris, a3). see Collections: "Harmonice Musices Odhecaton A", Venice, Petrucci, 1504
- Parsley, O. Salvator mundi a3. see: "Elizabethan consort music, volume I" ed. Doe
- sc113 Peuerl, P. Complete works by P. Peuerl & Selected works by I. Posch; ed. in score by K. Geiringer
 a) by P. Peuerl:
 "Neue Padouan, Intrada, Däntz unnd Galliarda mit vier Stimmen", Nürnberg, 1611; "Weltspiegel, das ist Neue teutsche Gesänger...sampt zweyen Canzonen" Nürnberg, 1613 (a5); "Ettliche lustige Padovanen...mit dreyen Stimmen gesetzt" Nürnberg, 1620: not complete; "Gantz Neue Padouanen, Auffzüg, Balletten, Couranten, Intraden und Däntz...mit dreyen Stimmen gesetzt", Nürnberg, 1625
 b) by I. Posch:
 "Musikalische Tafelfreudt, das ist allerley neuer Paduanen und Gagliarden a5, desgleichen Intraden und Couranten....", Nürnberg, 1621 & excerpts from his "Musicalische Ehrenfreudt, das ist allerley neuer Balleten, Gagliarden, Couranten, lund Tänzten teutscher Arth, a4", Regensburg, 1618 €75,--
- sa203 Peuerl, P. 10 Dances for 2-3 instruments and bc, or for 3 instruments from: "Gantz Neue Padouanen, Auffzüg, Balletten, Couranten, Intraden und Däntz...mit dreyen Stimmen gesetzt", Nürnberg, 1625; ed. B. Thomas €11,--
- sa204 Posch, I. "Tafelfreudt" & "Ehrenfreudt" see P. Peuerl, ed. K. Geiringer
- sa204 Philips, P. 3 Trios from S. de Caus: "Institution harmonique, II", Frankfurt a/M, 1615 ed. B. Thomas in score and parts €12,--
- sa205 Pilkington, F. "The Second Set of Madrigals, and Pastorals of 3.4.5. and 6. Parts: apt for violls and voyces", London, 1624; edited by E.H. Fellowes, revised by Th. Dart 1.Care for thy soul (SSATB) 2.Chast Daphne fled (SSTB) 3.Chaste Syrinx fled (SSATB) 4.Come shepherds' weeds (SSATB) 5.Coy Daphne fled (SSTB) 6. Crowned with flowers (SSAAB) 7.Cruel Pabrilla (SSATTB) 8.Dear shepherdess (SSAATB) 9.Drown not with tears (SSATB) 10.Fancy for the viols (SSAATB and viol sextet) 11.Go, you skipping kids and fawns (SSATB) 12.If she neglect me (SSAB) 13.Maenalas in an evening (SSAB) 14.O gracious God (SSATB) 15.O praise the Lord (SSATTB) 16.O softly-singing lute (SSAATB) 17.Palaemon and his Sylvia (SSTB) 17.Sovereign of my delight (SST) 18.Stay, heart, run not so fast (SST) 19.Surcrease, you faithful shepherdess (SSATB or viol quintet+lute) 20.Wake, sleepy Thyrsis (SST) 21.Weep, sad Urania (SS + string accomp.) 22.Ye bubbling springs (SST) 23.Yond hilltops Phoebus kissed (SST) 24.You gentle Nymphs (SSAB) 25.Your fond preferments (SST) €69,--
- Preston, Th. O Lux beata Trinitas, a3 see: "Elizabethan consort music, vol. I" ed. Doe
- Prioris, J. Dulcis amica. see: "Music at the court of Henry VIII" (1520s)
- Prioris, J. La pris (ATB). see: "Trium vocum carmina a diversis musicis composita", 1538.
- sb110 Purcell, H. Fantasias & Miscellaneous Instrumental Works; New Purcell Society, vol.31; ed. by Th. Dart, revised by M. Tilmouth, A. Browning and P. Holman.
 1. Chacony a4 in g, Z 730; 2. "3 parts upon a ground" for 3 violins and bc,

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"playd 2 notes higher for flutes" Z 731; 3-5.Three fantasias in d-F-g for 3 viols Z 732-734; 6-15.Ten fantasias for 4 viols in g-Bb-F-c-d-a-e-G-d-a Z 735 - Z 744; 16.Fantazia upon one note in F a5, Z 745; 17.In Nomine a6 in g, Z 746 18.In Nomine a7 in g, Z 747; 19-22.Four Pavans a3 in A-a-Bb-g, Z 748-751 for 2 violins and bass; 23.Pavan a4 in g, Z 752 for 3 violins and bc; 24.Overture and fragm. of suite in G, Z 770 for 2 violins, viola, bass; 25.Overture in d, Z 771 for 2 violins viola, bc; 26.Overture a5 in g, Z 772 for 2 violins, 2 violas, bc; 27.Prelude in g, Z N/773 for solo violin (or in d for recorder); 28.Sonata in g Z 780 (in the missing Finch ms. for violin and bass; reconstructed by Dart as for violin, bass viol and bc); 29.Overture a4 in G, Z 336/1ab (variant version of the symphony to the welcome song for Charles II: "Swifter Isis, swifter flow") for 2 violins, viola and bass; 30.Examples of counterpoint, canons and miscellaneous excercsies from: "A Brief Introduction to the Art of Descant, or: Composing Musick in Parts", included in J. Playford's "An Introduction to the Skill of Musick", 2nd ed., London, 1694

Main sources:

GB-Lbl Add.mss.: 30930 (1, 3-18, 23-24), 30932 (2), 31435 (4), and 33236 (19-22); GB-Lbl RM 20.h.9 (2, 25-26); GB-Och ms.620 (16); US-NYp Drexel ms. 5061 (3, 6-14, 16-18, 23); "Select Preludes and Vollen-tarys", London, c.1705 (27)

score €84,--

Separate edition of the Fantazias & In Nomines (Z 731-743, 745-747):

score €27,--

parts €59,--

sa2-6

sa207

sa208

Purcell, H.

Fantasias & In Nomines ed. A. Ford in study score:

3 Fantasias a3 (d-F-g; Z 732-734), 9 Fantasias a4 (g-Bb-F-c-d-a-e-G-d; Z 735-743), 1 Fantasia a5: upon one note (F; Z 745); In Nomine a6 in g, Z 746; In Nomine a7 in g Dorian, Z 747

Sources: GB-Lbl Add.mss.: 30930 (Z.732-747), 31435 (Z 733), 33236 (732-734); GB-Och ms. 620 (Z 745); US-NYp Drexel 5061 (732, 735-743, 745-747).

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sa209

sa210

Volume II: 5 Fantasias a4 (g-Bb-F-G-d; Z 735-737, 742-743), Fantasia a5 upon one note (F; Z 745); In Nomine a6 in g (Z 746); In Nomine a7 in g Dorian (Z 747).

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sa211

sa212

ve233

Purcell, H.

4 Pavans a3 in A-a-Bb-g Z 748-751 for 2 violins or treble viols and bass

ed. C. Bartlett (set of 3 scores) €15,--

Richafort, J.

Naves point vu (ATB). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538.

Rore, C.de

3 Madrigals (Io dico & dissi; Grave pen'in Amro; Tutt' il di piango). see Collections: "Fantasie, et Recerchari a tre voci, accomodate da cantare et sonare per ogni instrumento...", Venice, Scotto, 1549

Rore, C.de

Regina celi. see Collections: "Fantasie, recercari, contrapunit a3 voci", Venice, 1551.

Rossi, S.

Sinfonias & Gagliardas, books I, II, III and IV

Book I:

"Il Primo Libro delle Sinfonie et gagliarde a tre, quatro, & a cinque voci...per

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sonar due viole, overo doi cornetti, & un chitarrone o altro istromento da corpo", Venice, R. Amadino, 1607: 27 sinfonias and dances
1-15. Sinfonia à 3 I-XV for 2 violins or cornetts and bass (chitarrone)
16-17. Sinfonia à 4 I-II for violin or cornett, alto, tenor and bass (chitarrone)
18-19. Gagliarda à 4 I-II for violin or cornett, alto, tenor and bass (chitarrone)
(I: detta Venturino; II: detta Marchesino)
20. Sonata à 4 for violin or cornett, alto, tenor, bass (chitarrone)
21. Sinfonia à 5 & à 3 si placet con doi soprani & il chitarrone: for 2 violins or cornetts, alto, tenor and bass (chitarrone) (or without alto and tenor)
22. Sinfonia grave à 5 for 2 violins or cornetts, alto tenor, bass (chitarrone)
23-27. Five pieces "à 5 & à 3" for 2 violins or cornetts, (alto), (tenor), bass:
no. 23: Gagliarda detta L'Andreasina, no.24: Sinfonia, no.25: Gagliarda detta La Lorsina, no.26: Gagliarda detta la Massara, no.27: Passeggio d'un balletto
Book II:
"Il Secondo Libro delle Sinfonie è Gagilarde à tre voci, per sonar due viole & un chitarrone con alcune delle dette à quattro, & a cinque, & alcuen Canzon per sonar à quattro nel fine...", Venice, R. Amadino, 1608: 35 pieces
1-21. Sinfonias I-XXI for 2 violins and bass (chitarrone)
22-26. Sinfonias I-IV and Gagliarda La Zambalina à 4 & à 3 si placet
27-32. Sinfonias I-V and Gaglirda detta Narciso à 5 & à 3 si placet
33-35. Canzon I-II per sonar à 4 (SATB)
Book III:
"Il Terzo Libro de varie sonate, sinfonie, gagliarde, brandi e corerenti per sonar due viole & un chitarrone...o altro instrumento...op. 12", Venice, Amadino, 1623 (2nd. ed.; 1st ed. lost): 33 pieces:
1-6.sonatas: La Moderna, La Casalasca, sopra l'Aria della Romanesca, sopra l'Aria di Ruggiero, sopra Porto celato il mio nobil pensiero, in dialogo detta La Viena; 7-15.Sinfonias I-IX (no.2: La Emiglia; no.3: La Cecchina); 16-23.Gagliardas I-VIII: La Turca, l'Incognita, La Silvia, La Disperata, Amor perfetto, La Turanina, L'Herba, Il Verdugale; 24-26.Brandi I-III (nos.2-3: "Aria di G. F. Rubini, fabricate le parti da l'autore); 27-33.Correnti I-VII (no.7: "Aria di G.B. Rubini, fabricate le parti da l'autore")
Book IV:
"Il Quarto Libro de varie sonate, sinfonie, gagliarde, brandi e correnti per sonar due viole & un chitarrone...o altro instrumento...", Venice, Amadino, 1642 (2nd edition): 30 pieces:
1-12.Sonatas I-XII (nos.5-12: sopra un' aria francese, sopra l'aria di Tordigli-della Romanesca, detta La Scatola, sopra la Bergamasca); 13-18.Sinfonias I-VI; 19-25.Gagliardas I-VIII (La Sconsolata, La Gratosia + corrente, La Favorita + corrente, La Giustiniana + corrente, La Cavagliera + corrente, La Corombona, L'Ingata, La Soriana + corrente); 28-29.Brandi I-II; 30.Sonata a 4 violini e doic chitarroni
Complete edition of books I-IV in score by D. Harrán €298,--
Facsimile of the part books (SSATB) of book I and II (1607 and 1608) €36,--
sa213 Rossi, S. Selection of Sinfonias a3 from books 1, 2 and 3 of his "Sinfonie e Gagliarde" (1607-1613); ed. Giesbert €12,50
sa214
Rue, P. de la 2 Pieces: Tous nobles cueurs (ATB) & Sancta maria virgo (ATB). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538.
Ruffo, V. "Capricci in musica a tre voci...Nuovamente dati in luce, à commodo de virtuosi", Milano, 1564
1.La sol fa re mi 2.Quand'io penso al maritre (Arcadelt) 3.El Chiocho 4.La Brava 5.La Gamba in Tenor 6.Ut re mi fa sol la 7.II Capriccioso 8.O felici occhi mei (Arcadelt) 9.La disperata 10.Martin minoit son portiau an marche (Ja-

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		nequin) 11.Dormendo un giorno (Verdelot) 12.El Travagliato 13.La Gamba in Basso & soprano 14.Hor ch'l cielo e la terra (de Rore) 15.La Danza 16.El Perfidioso 17.Da bei rami scendea (Arcadelt) 18.El Pietoso 19.El Malenconico 20.Trinitas in unitate 21.El Trapolato 22.El Cromato 23.La Piva	
sa215		• Facsimile edition of the partbooks of the 1564 edition	€31,--
sa216		• ed. A. Bornstein in score	€48,--
sa217		• 4 Pieces a3 (TrTrB): nos. 9, 13, 15 and 23	€10,--
sa242		• ed. in score and parts of nos. 4, 8-10, 17, 20 and 23 by D. Klöckner	€24,--
	Samson	see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538	
	Scheidt, S.	Ludi musici, tertia pars (Hamburg, 1625) a3-a8 and bc	LOST
	Scheidt, S.	Ludi Musici, part 4: "Quarta Pars...", Hamburg, 1627 a3-a4 and bc only an incomplete bc-part has survived (D-UDa)	
sa218	Senfl, L.	Complete Instrumental Works for 3 to 5 instruments; edited in score and parts by B. Thomas (alternative parts for strings and wind for A and T) 1.Ich stuend an einem Morgen I (CTB) 2.Ich stuend an einem Morgen II (CTB) 3.Carmen 4.Tandernac I (CATB) 5.Tandernac II (CATVB) 6.Carmen in Re (CATB) 7.Lamentatio (CATB) 8.Fortuna ad voces musicales (CATB) 9.Das Lang (CTB) 10.Carmen in La (CTB) 11.Carmen in La (CATB) Main sources: "Trium vocum carmina", Nürnberg, Formschneider, 1538 (1-2, 9-10); A-Wn ms.mus. 18810 (3, 6-7, 11); "Hundert und ainundzweintzig newe Lieder", Nürnberg, J. Ott, 1534 (4-5, 8)	€31,--
	Senfl, L.	4 Pieces: Das lang (STB); Fantasia (ATB); Ich stund an einem morgen (STT); Ich stund an einem morgen (TTB). see: "Trium vocum carmina a diversis musicis composita", Formschneider, 1538.	
sa219	Shepherd, J.	Three motets arranged for 3 viols, including "Illustrissima omnium" (from lute tabl. GB-Lbl Add.ms. 29246)	
		ed. in score and parts	€23,--
sa220	Sicher, F.	Resonet in laudibus: 2 settings from his organ tablature (CH-SGs ms. 530)	
		ed. B. Thomas in score and parts	€8,--
sz155	Simpson, C.	"The Months", ed. in score and parts by Bishop/Cunningham from GB-Ob mus.sch. mss.: C.54-8 and GB-Lbl Add.ms. 31436 Tr (or vln)BB+bc	€46,--
	Simpson, C.	"The Seasons, for two bass-viols and treble with a through-bass for the harpsichord or organ" from the mss.: Brussels Cons.ms.X/Y.24.910 and Oxf., Bodl. Library, Tenbury ms.296-299 violin, 2 bass viols, keyboard	
sz156		facsimile of the partbooks; introduction by M. Urquhart	€117,--
		ed. in score and parts by Cunningham / Ashworth in 4 volumes:	
sz157		volume I: Spring	€35,--
sz158		volume II: Summer	€35,--
sz159		volume III: Fall	€35,--
sz160		volume IV: Winter	€35,--
sz161	Simpson, C.	22 3-part Ayres for TrTrB (bc.) or 2 violins, bass (bc.) VdGS 1-22 (c.1650); edited in score and parts by W. Hancock from: GB-En ms. 9445-7; GB-Och ms 1027; GB-Lcm ms 4341; GB-Ob mus.sch. mss. E.431-6, E.447-9 and C.59; GB-Lbl Adel mss. 18940-4 nos. 1-6 in D (pavan, alm. 2 cor., 2 airs), 7-12 in F (pavan, cor., sarab., 3 airs), 13-18 in d (pavan, 2 gall., alm., 2 airs), 19-22 in c (alm., cor., air, sarab.)	€26,--
	Simpson, C.	"The Little Consort" (mid-1650s) for treble viol, lyra viol, bass viol, bc ed. I.H. Stoltzfus from GB-Ob mus.sch. ms. E.430	
		4 suites:	
sz154		Suite no.1 in g: (Pavan)-(Corant)-(Air)-(Corant)-(Almand)-(Corant)-(Almand) (Saraband) VdGS nos.1-8	€28,--

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- sz166 Suite no.2 in G: (Pavan)-(Almand)-(Corant)-(Corant)-(Almand)-(Saraband)
 VdGS nos.9-14 €21,--
- sz167 Suite no.3 in d: (Pavan)-(Almand)-(Saraband)-(Almand)-(Air)-(Saraband)-
 (Almand)-(Air)-(Saraband) VdGS nos.15-23 n.y.p.
- sz168 Suite no.4 in D: (Almand)-(Almand)-(Air) n.y.p.
- Singer, B. Ein diernlein zart. see: "Austrian National Library, ms. 18 810"
- Stokem, J. de 4 Chansons in *Odhecaton* (Brunette, a4; Por quoy jene puis dire, a4; Helas ce
 Stokem, J. de Rubinet (= Ha traistre amours), a3. see: "Bologna Q18" (early-16th cent.)
 Tadinghem, J. Pensif mari, a3. see: "Harmonice Musices Odhecaton A", Venice, 1504
 nest pas sans rayson se jai melancolie, a4; Ha traytre amours, a3). see:
 "Harmonice Musices Odhecaton A", Venice, Petrucci, 1504
- sa221 Tiburtino, G. "Fantasie et Ricercari a 3 voci accomodate da cantare et sonare per ogni instro-
 mento...con la giunta di alcuni altri recerchari & madrigali a 3 voce composti da
 lo excell. A. Vuigliart, et C. Rore suo discepolo....", Venice, Scotto, 1549.
 Edition of Tiburtino's Fantasias from this collection by B. Thomas (score+parts)
 1.Ut re mi fa sol la 2.La sol fa mi fa re la 3.Fa re mis re sol mi fa mi 4.Fa mi fa
 re ut 5.Sol sol sol ut 6.Ut mi fa ut fa mi re ut 7.Re ut fa re fa sol la 8.Re ut re fa
 mi re 9.Ut fa mi ut mi re ut 10.Re fa mi re la 11.Ut re mi ut fa mi re ut 12.La sol
 fa re mi 13.Fantasia €13,--
- Tiburtino, G. 12 Ricercars and a Fantasia see Collections: "Fantasie et Ricercari a 3 voci
 accomodate da cantare et sonare...", 1549
- Tinctoris, J. Helas, a3. see: "Harmonice Musices Odhecaton A", Venice, Petrucci, 1504
- Tomkins, T. Consort Music a 3 - a 6, ed. by J. Irving Musica Britannica
 1-17. In Nomine I-II and Fantasias I-XV a3 (VdGS. 1-17)
 18. Ut re mi a4 19.Pavan a4 20.Alman a4
 21-29. Pavans a5 (VdGS.1-9)
 30-33. Fantasias a6 (VdGS.1-4) 34.Pavan a6 35.Galliard a6
 Sources:
 GB-Ob mus.sch. mss.: C.64-9 (18-20, 30-35), C.93 (18),D.245-7 (1-16)
 and E.41508 (21-28); GB-Och mus.mss.1018-20 (1-2, 4-12, 17) and 1113
 (26); GB-Lbl Add.mss.: 17792-6 (1-16, 21, 26-28) and 30826-8 (28);
 EIRE-Dm mss. Z.3.4.1-6 (18-20, 30-35) and Z.3.4.7-12 (2-7, 9-12, 14-16);
 GB-Y M.3/1-4 (18); F-Pn Rés. 1122 (18); SuU instr.mus.ms. 408 (26);
 Fitzwilliam virginal book (26); Th. Simpson: "Opusculum...", 1610 (26)
- sa222 score €162,--
- sa223 string parts to nos. 1-17 (a3) €37,--
- sa224 Tomkins, T. 6 Fantasias a3 (VdGS. 4-5, 10-12, 16), edited by H. Mönkemeyer in score
 and parts from GB-Ob mus.sch. D.245-7 and C.64-69, and GB-Lbl Add.ms.
 17792-6. €21,--
- sc114 Tye, C. The Instrumental Music; ed. in score by R.W. Weidner
 a3: 1.Sit fast
 a4: 2.In Nomine
 a5: 3.Rubum quem; 4.Lawdes Deo; 5.Christus resurgens; 6-9.Dum transisset
 Sabbatum I-IV; 10-28.Nineteen In Nomines, VdGS nos. Edwards 289-307
 (Beleve me; Blameles; Crye; Farewell my good l. for ever; Follow me; Free
 from all; Howld fast; I comme; My death bedde; Rachell weeping; Re la re; Re-
 porte; Rounde; Saye so; Seldom sene; Surrexit non est hic; Trust; Weep no
 more Rachell; 1 without title); 29.O Lux Mundi
 a6: 30.In Nomine
 Sources:
 GB-CF D/DP Z6/1 (3); GB-Lbl Add.: 22597 (3, 11), 31390 (4-30), 37402-6
 (4); GB-Ob mus.sch. D.212-6 (2, 14); GB-Ob Tenbury 1464 (3, 16, 18);
 GB-Och: 56-60 (4), 984-8 (3, 14). €78,--

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	Tye, C.	The complete consort music a3 - a5; ed. in score and parts by B. Thomas Same works as in ed. Weidner + "The flatte" a5 and "My farewell" a5 (both from GB-Ob Tenbury 1464)	
sc115		score	€25,--
sc116		set of 7 parts (some alternative parts)	€68,--
	Tye, Chr.	Sit fast. see: "Elizabethan consort music", volume II ed. P. Doe	
sa225	Tyting	"t'Andernaken" (+ id. king Henry VIII)	15,--
	Urreda, J.	Nunca fu pena maior, a3. see: "Bologna Q18" (early-16th century)	
	Verso, A. il	7 Ricerari a3. see P. Vinci: "Il secondo libro de motetti e ricercari...", 1591	
	Vincenet, J.	Fortuna per ta crudelte, a3. see: "Harmonice Musices Odhecaton A", Venice, Petrucci, 1504	
	Vinci, P.	"Di Pietro Vinci...il secondo libro de motetti e ricercari a 3 voci con alcuni ricer- cari di Antonio il Verso suo discepolo", Venice, G. Scotto, 1591 (incl. 7 ricer- cari a3 by Vinci and 7 ricercari a3 by Il Verso)	
sa226		complete ed. in score by Sciarrino / Carpezza	€63,--
sa227		6 Ricercari by Vinci; ed. M. Weilenmann in score and parts	€16,--
	Vuilde, C. de	(= Ph. van Wilder?): Je loe amours. see: "7 Instrumental pieces from Petrucci's "Canti C" (1504)	
sa228	Ward, J.	"The First Set of English Madrigals to 3, 4, 5 and 6 parts apt both for viols and voyces, with a mourning song in memory of Prince Henry", London, 1613; edi- ted by E. Fellowes and revised by Th. Dart (titles here in alphabetical order): 1.A satyr once did run away (ssat) 2.Come, sable night (ssatb) 3.Die not, fond man (ssaatb) 4. Flora, fair nymph (ssatb) 5.Fly not so fast (ssa) 6.His heart his wound received (ssa) 7.Hope of my heart (ssatb) 8.How long shall I? (sstb) 9. I have entreated (ssaatb) 10.If the deep sighs (ssatb) 11.In health and ease am I (ssa) 12.Love is a dainty (ssat) 13.My true love hath my heart (ssa) 14.O di- vine love (ssaatb) 15.Oft have I tender'd (ssatb) 16.O my thoughts, surcrease (saat) 17.O say, dear life (ssa) 18.Out from the vale (ssatbb) 19.Phyllis, the bright (ssatb) 20.Retire, my troubled soul (ssatbb) 21.Sweet Philomel (ssatb) 22.Sweet pity, wake (sstb) 23.There's not a grove (ssatb) 24.Upon a bank of roses (ssatb) 25.Ye sylvan nymphs (ssatb)	€157,--
sa229	Weerbecke, G.v.	"La Stangetta" and "O Venus bant" from Petrucci's "Odhecaton" (1501), edited by B. Thomas set of 3 playing scores	€8,--
	Weerbeke, G. van	La stangetta, a3. see: "Harmonice Musices Odhecaton A", Venice, 1504	
	Whitbrooke, W.	see H. Ashton: "Hugh Ashton's Maske"	
sa230	White, R.	Fantasia TTB (cantus part is lacking) VdGS no. 1; edited from GB-Lbl Add. ms. 29246 in score and parts by M. Rogers	€7,--
	White, W.	Fantasy TrTrB see: "Jacobean consort music" ed. Coates/Dart	
qc101	Wilfflinseder, A.	6 Bicinia (CA) and 9 Tricinia (CCC) from his "Teutsche Musica der Jugend zu gut gestellt", Nürnberg, 1561; ed. in score and parts by K. Ruhland	€17,--
	Willaert, A.	8 Ricercars, a madrigal (Se'l veder voi) and a chanson (Sur le joly joly jonc) see Collections: "Fantasie, et Recerchari a tre voic, accomodate da cantare et sonare per ogni instrumento...", Venice, Scotto, 1549	
sa231	Willaert, A.	9 Recercars a3 from: "Fantasie, recercari, contrapunti a 3 voci di M. adriano & de altri Autori...", Venice, 1559 ed. Zenck score and parts	€32,--
	Willaert, A.	9 Recercars and 1 Regina celi from: "Fantasie, Recercari, Contrapunti a tre voci", 1551 and 4 recercars from: "Motetta trium vocum ab pluribus authoribus composta" (Venice, 1543). see Collections: "Fantasie, Recercari, Contrapunti a tre voci", Venice, Gardane, 1551/59: modern edition by R. Judd	
sa232	Willaert, A.	13 Chansons for 3 voices or instruments from "La Couronne et Fleur des Chan- sons a troys", Venezia, A. Antico/A. Dell'Abate, 1536; ed. B. Thomas 1.Vous marchez du bout du pie 2.Quant le joly Robinet 3.Qui veult aymer 4.Baises moy 5.Je ne sçaroyz chanter 6.Hé Dieu, hé layne, la layne m'y fault	

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- 7.J'ayme par amours 8.Sire don Dieu 9.Or suis je bien au pire 10.Qui la dira
11.Perot, Perot, viendras tu aux nopces 12.La rousé du moys de May 13.Jan,
Jan, quant tu t'en iras €12,--
- sb109* Wolck, B. Canzon (SSB+organ) from "Philomela coelestis" (Munich, 1624) + 2 canzonas
by J. Stadlmayr (SS+organ) and F. di Lasso (SSTB+organ) from the same
collection; edited by K. Ruhland €18,--
- Woodson, Th. "Upon ut, re, mi, fa". see: "Instrumental music from the Baldwin ms., vol. 2"