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ENTRIES

Works are listed alphabetically by composer, author, compiler, or, for anonymous works and collections of works by several composers, by title. Facsimiles and editions of manuscripts are listed under the library that houses them. Collected works of a composer are listed before individual works. Titles that begin with a number are listed under the second word (e.g., "Two Last Poems" is listed under "Last"). Related titles are not listed alphabetically by title; rather, in such cases listings reflect the order of publication or the sequence of opus numbers (e.g., "Pièces de Clavecin" may be followed by "Nouvelles Suites de Pièces de Clavecin," and "Première Livre" precedes "Deuxième Livre"). Scholarly series prepared by a single editor are listed by editor. Volumes devoted to the works of a single composer that belong to series containing volumes devoted to the works of various composers are listed under the composer; a list of titles in each series follows the main alphabetical listing.

Entries for performing editions provide the following information: title, instrumentation/voicing, approximate duration, and prices for score, set, strings, and other items, as applicable. (For information on what is included in orchestral sets, see below.) For texted works, entries specify text sources and languages.

For orchestral works requiring more or less the usual complement of woodwinds, brass, percussion, and strings, instrumentation is given in the following form: 4 digits for woodwinds (flutes, oboes, clarinets, bassoons); 4 digits for brass (horns, trumpets, trombones, tubas); percussion (where present); strings (violin I, violin II, viola, violoncello, bass). Where other instruments are present or where other combinations of instruments are employed, abbreviations are used (see p. 4).

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ABBREVIATIONS

AOK	The Art of the Keyboard
ARK	The Old English Edition, volumes in the 25-volume set; choral octavo offprints from the edition are designated by the abbreviation OEE.
BG	The Blue and Gold Score Series
CC	Music for the Country Choir
CCSSS	Contemporary Composers Study Score Series
CD	Canti D. A Collection of Renaissance Music
CdO	Chefs-d'oeuvre classiques de l'Opéra français
CF	Critical Facsimiles®
CR	From the Choral Repertoire
DAAH	Documents of Art and Architectural History
FCVR	Florilège du concert vocal de la Renaissance
LTL	Jean-Baptiste Lully: The <i>Tragédies lyriques</i> in Facsimile
MCI	Music at the Courts of Italy
MGC	Music of the Great Churches
MMC	Mélanges de musicologie critique
MMFTR	Monuments de la musique française au temps de la Renaissance
MMMLF	Monuments of Music and Music Literature in Facsimile
MMR	Masters and Monuments of the Renaissance
MMRF	Les Maîtres Musiciens de la Renaissance française
MRE	The Madrigal in the Romantic Era
MW	Nine Centuries of Music by Women
NAS	Title is in print but is not available singly; it is sold only as part of the complete set to which it belongs.
OEE	The Old English Edition, choral octavo offprints from the full edition; volumes in the 25-volume set are designated by the abbreviation ARK.
OP	Title is out of print.
PAPTM	Publikation älterer praktischer und theoretischer Musikwerke
PF	Performers' Facsimiles
SAM	Music for Sopranos, Altos, and Men
SCT	The Spanish Choral Tradition

A	alto (voice)	fl	flute	rec	recorder
acc	accordion	Fr	French (language)	S	soprano (voice)
ad lib	ad libitum [optional]	Ger	German (language)	SATB	soprano-alto-tenor-bass (mixed chorus)
al fl	alto flute	glock	glockenspiel	sax	saxophone
arr	arranged	gtr	guitar	T	tenor (voice)
B	bass (voice)	hn	horn	ten	tenor (instrument)
Bar	baritone (voice)	hp	harp	tba	tuba
bar hn	baritone horn	hpcd	harpsichord	tbn	trombone
bcl	bass clarinet	Heb	Hebrew (language)	timp	timpani
bsn	bassoon	kbd	keyboard	tpt	trumpet
cb	contrabass	Lat	Latin (language)	transcr	transcribed
cbcl	contrabass clarinet	M sop	mezzo soprano	transl	translated
cbn	contrabassoon	ob	oboe	uke	ukulele
cel	celeste	orch	orchestra	vcl	violoncello
cl	clarinet	org	organ	vib	vibraphone
cnt	cornet	perc	percussion	vla	viola
ed	edited	pic	piccolo	vln	violin
Ehn	English horn	pno	piano	xyl	xylophone
Eng	English (language)				

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Trente et une Chansons musicales (1529). MMRF 5. *Paper*. 40.00

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(1883–1946), Transcriber

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Score. 17.50
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Extra keyboard part 5.25

BACH, JOHANN SEBASTIAN (continued)

Brandenburg Concertos, (continued)

No. 5 in D, BWV 1050. <i>Flute, violin, keyboard soli; strings (no vln II). 21:00.</i>	
<i>Score</i>	20.00
<i>Set (solos, strings 5/0/2/2/1)</i>	37.50
<i>Each extra string part</i>	2.50
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<i>Study score</i>	10.00
<i>Set (2+2/2+2/1/1, continuo realization)</i>	37.50
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<i>Extra keyboard part</i>	4.25
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Cantata No. 50, Nun ist das Heil und die Kraft, BWV 50. <i>Miniature score</i>	4.50
Cantata No. 56, Ich will den Kreuzstab gerne tragen, BWV 56. <i>Miniature score</i>	4.00
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Cantata No. 65, Sie werden aus Saba alle kommen, BWV 65. <i>Miniature score</i>	5.00
Cantata No. 78, Jesu, der du meine Seele, BWV 78. <i>Miniature score</i>	5.50
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Cantata No. 106, Gottes Zeit ist die allerbeste Zeit ("Actus Tragicus"), BWV 106. <i>Miniature score</i>	5.00
Cantata No. 161, Komm, du süße Todesstunde, BWV 161. <i>Miniature score</i>	5.00
Cantata No. 176, Es ist ein trotzig und verzagt Ding, BWV 176. <i>Miniature score</i>	4.00
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Christmas Oratorio, BWV 248. <i>Miniature score</i>	7.50

BACH, JOHANN SEBASTIAN (continued)

Clavier Übung

[Erster Theil der] Clavier Übung bestehend in Praeludien, Allemanden, Couranten, Sarabanden, Gigue, Menuetten, und andern Galanterien. Opus 1 (Leipzig, 1731). PF 96. <i>Paper</i>	20.00
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Dritter Theil der Clavier Übung bestehend in verschiedenen Vorspielen über die Catechismus- und andere Gesaenge, vor die Orgel (Leipzig, [1739]). PF 98. <i>Paper</i>	20.00
[Vierter Theil der] Clavier Übung bestehend in einer Aria mit verschiedenen Veraenderungen ("Goldberg Variations"), BWV 988] vors Clavicimbal mit 2 Manualen (Nuremberg, [1741–42]). PF 99. <i>Paper</i>	17.50
Concerto for Keyboard in f, BWV 1056. <i>Keyboard solo; strings. 12:00.</i>	
<i>Score</i>	15.00
<i>Set (solo, strings 3/3/2/1/1)</i>	32.50
<i>Each extra string part</i>	2.75
<i>Extra keyboard solo part</i>	10.00
Concerto for Two Violins in d, BWV 1043. <i>2 violins soli; strings; kbd. 17:00.</i>	
<i>Score</i>	17.50
<i>Set (solos, strings 3/3/2/1/1, continuo realization)</i>	32.50
<i>Each extra string part</i>	2.50
<i>Extra keyboard part</i>	5.25
Die Kunst der Fuge ([Leipzig, 1752] 1st edition, 2nd issue). PF 289. <i>Paper</i>	30.00
Magnificat in D, BWV 243. <i>Miniature score</i>	6.00
Overtures (Suites), BWV 1066–1069. Ed. by K. Soldan.	
No. 1 in C, BWV 1066. <i>2 ob, bsn; strings; kbd. 24:00.</i>	
<i>Study score</i>	10.00
<i>Set (strings 3/3/2/1/1, continuo realization)</i>	57.50
<i>Each extra string part</i>	3.75
<i>Extra keyboard part</i>	7.50
No. 2 in b, BWV 1067. <i>Fl; strings; kbd. 22:00.</i>	
<i>Score</i>	15.00
<i>Set (strings 3/3/2/1/1, continuo realization)</i>	47.50
<i>Each extra string part</i>	3.75
<i>Extra keyboard part</i>	7.50
No. 3 in D, BWV 1068. <i>2 ob; 3 tpt; timp; strings; kbd. 24:00.</i>	
<i>Score</i>	17.50
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<i>Each extra string part</i>	3.75
<i>Extra keyboard part</i>	7.50
No. 4 in D, BWV 1069. <i>0301; 3 tpt; timp; strings; kbd. 22:00.</i>	
<i>Study score</i>	10.00
<i>Set (strings 3/3/2/1/1, continuo realization)</i>	67.50
<i>Each extra string part</i>	3.75
<i>Extra keyboard part</i>	7.50
St. John Passion, BWV 245. <i>Miniature score</i>	7.50

BACH, JOHANN SEBASTIAN (continued)

- St. Matthew Passion, BWV 244. SATBB soli, 2 SATB choruses, boys' choir; Orch I: 2 fl (2 rec), 2 ob (2 ob d'amore, 2 ob da caccia), bsn, strings (vla da gamba solo), org; Orch II: 2 fl, 2 ob (2 ob d'am), bsn, strings (vla da gamba solo), org/kbd. Ger. 190:00.
 Set (2/2/1/1/1 + 2/2/1/1/1; 2 kbd) 275.00
 Each extra string part 12.50
- Wir glauben all' an einen Gott (Breslau manuscript, 15th century). MGC IV/6. SATB. Ger-Eng. 2:30. 1.35

BACH, J. S.—PETER CORNELIUS (1824–1874), Arranger

- Two Choral Songs, Op. 13. SATB. Eng.
 Set of 2 octavos 2.25
- Song of Repentance (Cornelius, after Ps. 88). 2:00. . . . 1.45
 - By the Waters of Babylon (Cornelius, after Ps. 137). 2:00. 1.45

BACH, J. S.—JOHN HSU (b. 1931), Transcriber

- Concerto in d (transcr. from Sonata in g for Viola da Gamba and Harpsichord, BWV 1029). Strings (vla I & II, vla da gamba I & II, vcl, cb); kbd (no continuo realization). 12:30.
 Score 17.50
 Set (2+2/2+2/1/1, with unrealized continuo) 35.00
 Each extra string part 3.25
 Extra unrealized continuo part 3.25

BACH, J. S.—LEOPOLD STOKOWSKI (1882–1977), Transcriber

- Adagio (from Toccata and Fugue in C for Organ, BWV 564). 32, Ehn, 1, bcl, 2, cbn; 4441; glock, timp, perc, hp; strings. 4:00.
 Score 8.50
 Set (strings 4/4/3/2/2) 42.50
 Each extra string part 1.50

- Aria (Air from Overture No. 3 in D, BWV 1068). Strings. 6:00.
 Score 8.50
 Set (strings 4/4/3/2/2) 25.00
 Each extra string part 1.75

- Chorale (from Easter Cantata, BWV 4, No. 4). 43, Ehn, 2, bcl, 2, cbn; 6441; timp; strings. [The following may be omitted: ob III, bcl]. 4:00.
 Score 12.50
 Set (strings 4/4/3/2/2) 42.50
 Each extra string part 1.50

- Fugue in g ("The Shorter"), BWV 578. 2, pic, al fl, 2, Ehn, 2, cl in E-flat, bcl, 2, cbn; 5442; timp, perc, hp; strings. 4:00.
 Score 17.50
 Set (strings 4/4/3/2/2) 65.00
 Each extra string part 2.75

- Komm, süsßer Tod, BWV 478. 32, Ehn, 0, bcl, 1, cbn; 4341; timp, hp; strings. 4:00.
 Score 8.50
 Set (strings 4/4/3/2/2) 37.50
 Each extra string part 1.50

- Mein Jesu (Geistliches Lied from Schemelli's Gesang-Buch), BWV 487. Strings. 6:00.
 Score 8.50
 Set (strings 4/4/3/2/2) 20.00
 Each extra string part 1.50

BACH, J. S.—STOKOWSKI (continued)

- Passacaglia and Fugue in c, BWV 582. 4, pic, al fl, 3, Ehn, 3, bcl, 3, cbn; 8441, ten tuba; timp; strings. [The following may be omitted: fl IV, al fl, ob III, cl III, bsn III, hn V, VI, VII, VIII, tpt IV, tbn IV, ten tuba.] 13:00.
 Score 47.50
 Set (strings 4/4/3/2/2) 135.00
 Each extra string part 4.75

- Prelude in b (No. 24 from Part I of Das wohltemperierte Clavier, BWV 869). Strings. 5:00.
 Score 8.50
 Set (strings 4/4/3/2/2) 17.50
 Each extra string part 1.25

- Prelude in e-flat (No. 8 from Part I of Das wohltemperierte Clavier, BWV 853). Strings [2 bsn, cbn, 2 hn, 3 tbn, glock, 2 hp ad lib]. 5:00.
 Score 10.00
 Set (strings 4/4/3/2/2) 27.50
 Each extra string part 1.50

- Siciliano (1st movement from Sonata No. 4 in c for Keyboard and Violin, BWV 1017). Strings. 3:00.
 Score 8.50
 Set (strings 4/4/3/2/2) 17.50
 Each extra string part 1.25

- Toccata and Fugue in d, BWV 565. 43, Ehn, 3, bcl, 3, cbn; 6441; timp, 2 hp, cel; strings. [The following may be omitted: ob III, cl III, bsn III, hn V, VI, tbn IV.] 9:00.
 Score 47.50
 Set (strings 4/4/3/2/2) 135.00
 Each extra string part 4.75

- Wir glauben all' an einen Gott, Chorale Prelude ("Giant Fugue"), BWV 680. 32, Ehn, 2, cl in E-flat, bcl, cbcl, 2, cbn; 5331, ten tuba; timp; strings. 3:00.
 Score 15.00
 Set (strings 4/4/3/2/2) 52.50
 Each extra string part 1.50

BACH, WILHELM FRIEDEMANN (1710–1784)

- Sei Sonate per il Cembalo [Falck 3; this publication in fact contains only one sonata] (Dresden, Leipzig & Berlin, [1745]). PF 52. Paper. 12.50

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- Vocabolario toscano dell'arte del disegno (Florence, 1681). DAAH I/5. Cloth. 60.00

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- Cent Motets du XIIIe siècle. Publiés d'après le Manuscrit Ed.IV.6 de Bamberg. Ed. by Pierre Aubry. [Facsimile of Ms. Lit. 115 (formerly Ed.IV.6) with transcription and commentary. Reprint of the Paris, 1908, edition.] 3 volumes, paper. 175.00

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timp, perc, hp; strings. 11:00.
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 - Nocturne; 9. Chanson du toréador; 10. La Garde
montante; 11. Danse bohème
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BLAKE, BENJAMIN (1751–1827)

- Three Solos, for the Tenor with an Accompaniment for the
Violoncello. Opus 9. The above Solos may be played on
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[1825]). PF 84. Paper. 17.50

BLANCHINUS, FRANCISCUS (18th century)

- De Tribus Generibus Instrumentorum Musicae Veterum
Organicae Dissertatio (Rome, 1742). MMMLF II/9. Cloth.
. 42.50

BLOCH, ERNEST (1880–1959)

- America, an Epic Rhapsody in Three Parts. *Unison chorus*;
42, *Ehn*, 2, *bcl*, 2, *cbn*; 6331; timp, perc, cel, 2 *hp*;
strings. [The following may be omitted: fl IV; hn V, VI.]
42:00.
1620. The Soil; The Indians; (England);
The Mayflower; The Landing of the Pilgrims
 - 1681–1685. Hours of Joy; Hours of Sorrow
 1926. The Present; The Future
Score (cloth) 125.00
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- The following excerpt from America is available in a vocal
score:
Anthem (from final movement). *Unison chorus*.
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BLOCH (continued)

- Avodath Hakodesh [Sacred Service] for Baritone (Cantor),
Chorus (SATB), and Orchestra (Sabbath morning service,
Hebrew Union Prayer Book). *S, A, Bar soli, SATB chorus*;
3 (*pic*) 2, *Ehn*, 2, *bcl*, 2, *cbn*; 4331; timp, perc (3), cel,
2 *hp*; strings. Heb-Eng. 49:00.
Study score (CCSSS) 50.00
Set Rental
Vocal score 20.00
Chorus score 15.00
- The following excerpts from Avodath Hakodesh are
available in vocal scores:
Benediction. *Yevorechecho Adonoy. Bar solo, SATB,*
pno. Heb-Eng. 1:30.95
Sanctification. *Yimloch Adonoy leolom. SATB, pno.*
Heb-Eng. 1:45. 1.45
Silent Devotion and Response. *Yihyu Ierozon. SATB,*
pno. Heb-Eng. 2:30.95
Song of Peace. *Etz chayim. Bar solo, SATB, pno.*
Heb-Eng. 4:00. 1.45
- Four Circus Pieces for Piano Solo. 10:00. In preparation
- The Two Burlingham Brothers; 2. Dialogue and
Dance of the Heavy-weight and the Dwarf; 3. The
Homeliest Woman (ou L'Invitation à la valse); 4. The
Clown
- Concerto Grosso for String Orchestra with Piano
Obbligato [Concerto Grosso No. 1]. *Piano solo; strings.*
23:00.
Score. 37.50
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Extra piano solo part 12.50
- Four Episodes for Chamber Orchestra. 1111; 1100; perc,
pno; strings. 12:00.
- Humoresque macabre; 2. Obsession; 3. Calm;
 - Chinese
Score. 37.50
Set Rental
- Ex-Voto for Piano Solo. 1:45. 2.25
- Helvetia, The Land of Mountains and Its People.
A Symphonic Fresco for Orchestra. 4 (2 *pic*) 3, *Ehn*, 3,
bcl, 3, *cbn*; 6431; 2 timp, perc, cel, 2 *hp*; strings (at least
4 *cb* with low CC). 23:00.
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Set Rental
- In Memoriam. 2222; 2 *hn*; timp; strings. 3:20.
Study score (CCSSS) 8.50
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Transcription for organ by W. J. Versuja 3.25
- Two Last Poems (Maybe...). *Flute solo; 22, Ehn, 22; 4200;*
timp, perc, hp; strings. 13:00.
Study score (CCSSS) 25.00
Set Rental
Flute solo-piano version 15.00
- Piano Quintet No. 2. 19:30.
Study score (CCSSS) 20.00
Set. 35.00
- Deux Pièces pour quatuor à cordes. *String quartet. 7:30.*
Study score (CCSSS) 8.50
Set. 15.00

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- Proclamation for Trumpet and Orchestra. *Trumpet solo*;
2222; 4200; *timp, perc*; strings. 6:00.
Study score (CCSSS) 10.00
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Trumpet solo-piano version. 10.00
- Sacred Service. See Avodath Hakodesh.
- String Quartet No. 5. 30:00.
Study score (CCSSS) 20.00
Set. 35.00
- Suite Modale. *Flute solo*; strings. 12:00.
Full score 22.50
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Set (strings 4/4/3/2/2). 110.00
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- Suite for Viola Solo, Conclusion by David L. Sills. 2:00. 2.25
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- Suite No. 2 for Violin Solo. 10:30. 7.00
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- Suite No. 2 for Violoncello Solo. 16:00. 7.00
- Suite No. 3 for Violoncello Solo. 11:00. 7.00
- Symphony for Trombone [or Violoncello] and Orchestra.
Trombone or violoncello solo; 2, *pic*, 2, *Ehn*, 2, *bcl*, 2,
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Herald Angels Sing" (Charles Wesley). WW 10. *STTB.*
Eng. 3:00. 1.45

D'ARTEGA, ALFONSO (1909–1998)
The Song That Made You Mine (Carroll Loveday). *Voice,*
pno/uke. 5.00

D'ARTEGA, ALFONSO, and STANLEY ZABKA
Chimes for Piano Solo. 5.00

Chimes [for Orchestra]. 222, *bcl*, 2; 4331; *perc*, *bells*,
chimes, *vib*, *gtr*, *hp*; *strings*. 9:00.
Curtain Time; Beguine; Carousel; March; Pizzicato;
Tango; Valse; Good Night. (Movements are available
individually and may be performed separately and in
any order.)
Score and set Rental

DE FESCH, WILLEM (1687–1757)
Six Sonatas for a violoncello with a thorough bass for the
harpsichord. Opera ottava (London, 1736). PF 55. *Paper*.
. 17.50

DE LA GUERRE, ELISABETH CLAUDE JACQUET
See JACQUET DE LA GUERRE, ELISABETH CLAUDE.

DE LA RUE, PIERRE
See LA RUE, PIERRE DE.

DE L'ESTOCART, PASCHAL
See L'ESTOCART, PASCHAL DE.

DEATH, LIKE AN OVERFLOWING STREAM: Three
Settings of a Text by Isaac Watts. WW 14. *SATB. Eng.*. 1.45
1. Justin Morgan: Amanda. 0:50 (x4).
2. Daniel Read: Mortality. 0:30 (x4).
3. P. Sherman: Exit. 1:10 (x4).

DEBUSSY, CLAUDE (1862–1918)
Danses sacrées et profanes. *Harp; strings*. 9:00.
Score. 15.00
Set (strings 4/4/3/2/2). 35.00
Each extra string part. 2.50

Petite Suite (orch. Busser). 2(pic)2(Ehn)22; 2200; *timp*,
perc, *hp*; *strings*. 13:00.
1. En bateau; 2. Cortège; 3. Menuet; 4. Ballet
Set (strings 4/4/3/2/2). 100.00
Each extra string part. 4.00

Prélude à l'après-midi d'un faune. 32, *Ehn*, 22; 4 *hn*; *perc*,
2 *hp*; *strings*. 9:00.
Score. 20.00
Set (strings 4/4/3/2/2). 70.00
Each extra string part. 2.75

DEBUSSY, CLAUDE, Transcriber
See SATIE, ERIC—CLAUDE DEBUSSY.

DES PRES, JOSQUIN
See JOSQUIN DES PRES.

DESCARTES, RENE (1596–1650)
Musicae Compendium (Zyll and Amsterdam, 1650).
MMMLF II/87. *Cloth*. 35.00

DESTOUCHES, ANDRE CARDINAL (1672–1749)
Issé. CdO 10. *Fr. Paper*. 42.50
Omphale. CdO 11. *Fr. Paper*. 42.50

**DESTOUCHES, ANDRE CARDINAL, and MICHEL
RICHARD DE LALANDE** (1657–1726)
Les Eléments. CdO 14. *Fr. Paper*. 42.50

DEUTEROMELIA: Or The Second part of Musicks melodie, or melodius Musicke. Of Pleasant Roundelaies; K. H. mirth, or Freemens Songs. And such delightfull Catches (London, 1609). PF 227. *Paper*. 17.50
See also PAMMELIA and MELISMATA.

DIEUPART, CHARLES (after 1667–c. 1740)
Select Lessons for the Harpsicord or Spinnett as Allemands Sarabands Corants Gavots Minuets and Jiggs (London, [1705]). PF 122. *Paper*. 15.00

THE DISCRPTION OF A MASKE Presented before the Kinges Maiestie at White-Hall, on Twelfth Night last, in honour of the Lord Hayes, and his Bride (London, 1607). PF 259. *Paper*. 15.00
Music by T. Campion, T. Giles & T. Lupo.
See also CAMPION, THOMAS, et al, for a modern edition of this work.

THE DIVISION FLUTE
The First Part of The Division Flute Containing a Collection of Divisions upon Several Excellent Grounds for the Flute (London, 1706). PF 15. *Paper*. . . 15.00
Divisions on popular airs and melodies by [J.] Reading, [M.] Farinel, [T.] Tollet, [S.] Eccles, [G.] Finger & [J.] Banister.
The Second Part of The Division Flute Containing The Newest Divisions upon The Choisest Grounds for the Flute as also Several Excellent Preludes Chacon's and Cibells by The best Masters (London, c. 1710). PF 16. *Paper*. 15.00
Works by [G.] Finger, S. Eccles, [J. C.] Pepusch, H. Purcell, D. Purcell, [J.-B. Lully], [R.] King, [J.] Clark & [Byron].

THE DIVISION VIOLIN
[The First Part of] The Division-Violin: Containing A Choice Collection of Divisions to a Ground for the Treble-Violin. Being the first Musick of this kind ever Published (London, 1684). PF 115. *Paper*. 20.00
Works by T. Baltzar, J. Bannister, P. Becket, Frecknold, D. Mell, A. Pool, J. Reading, C. Simpson, R. Smith, G. Tollet, C. van Shmelt & anonymous composers.
The Second Part of The Division Violin Containing the Newest Divisions upon Grounds for the Violin. The fourth edition, Corrected and enlarged (London, [1705]). PF 116. *Paper*. 20.00
Works by T. Baltzar, J. Bannister, Bullimore, J. Clarke, A. Corelli, Dean, J. Eccles, S. Eccles, T. Farmer, E. Finch, Haim, C. King, L. B., J.-B. Lully, Morgan, A. Poole & H. Purcell.

DOCUMENTS OF ART AND ARCHITECTURAL HISTORY. 1979–. *Cloth*.
Titles in this series are listed under the author. For a listing of volumes in the series, by subseries and volume number, see p. 69.

DOHNANYI, ERNST von (1877–1960)
Passacaglia, for Flute Solo, Op. 48, No. 2. 8:00. 7.00

DOLES, JOHANN FRIEDRICH (1715–1797)
Herr, wer bin ich? (based on the chorale “Wer nur den lieben Gott lasst walten”). MGC IV/7. *SATB soli, SATB. Ger-Eng.* 11:00. 2.55

DOLES, JOHANN FRIEDRICH, Jr. (1746–1796)
The Collected Works for Keyboard. Ed. by C. David Harris. AOK 5. *Paper*. 30.00

DOWLAND, JOHN (1563–1626)
See also A MUSICALL BANQUET; VARIETIE OF LUTE LESSONS.
Away With These Self-Loving Lads (Fulke Greville, Lord Brooke). CR 41. *SATB, [instrumental doubling ad lib]. Eng.* 0:30 (x5). 1.35

The First Booke of Songs or Ayres of foure parts with Tableture for the Lute. So Made, That all the parts together, or either of them severally, may be sung to the Lute, Orpherian, or Viol de gambo (London, [rev edn] 1613). PF 127. *Paper*. 20.00

The Second Booke of Songs or Ayres, of 2. 4. and 5. parts: With Tableture for the Lute or Orpherian, with the Violl de Gamba (London, 1600). PF 128. *Paper*. 20.00

The Third and Last Booke of Songs or Aires Newly composed to sing to the Lute, Orpharion, or viols, and a dialogue for a base and meane Lute with five voices to sing thereto (London, 1603). PF 129. *Paper*. 20.00

Lachrimae, Or Seaven Teares Figured In Seaven Passionate Pavans, with divers other Pavans, Galiards, and Almands, set forth for the Lute, Viols, or Violons, in five parts (London, [1604]). PF 209. *Paper*. 20.00

A Pilgrimes Solace. Wherein is contained Musically Harmonie of 3. 4. and 5. parts, to be sung and plaid with the Lute and Viols (London, 1612). PF 195. *Paper*. 20.00

Psalms 100. See FIVE PIECES FROM THOMAS RAVENSCROFT'S *WHOLE BOOK OF PSALMS*.
What If I Never Speed? CR 8. *SATB, [instrumental doubling ad lib]. Eng.* 2:45. 1.35

DOWLAND, ROBERT (c. 1591–1641), Compiler
A Musical Banquet: Furnished with varietie of delicious Ayres, Collected out of the best Authors in English, French, Spanish, and Italian. Compiled by Robert Dowland [Dowland] (London, 1610). PF 59. *Paper*. 25.00
Works attributed to J. Dowland, A. Holborne, R. Martin, R. Hales, D. Batchelar, G. Tessier, D. M. Melli & G. Caccini “detto Romano.”

Varietie of Lute-Lessons:Whereunto is annexed certaine Observations belonging to Lute-playing by Jean-Baptiste Besard. Also a short Treatise thereunto appertayning by John Dowland (London, 1610). PF 159. *Paper*. 25.00
Works by D. Bachelier, R. Ballard, Diomedes [Cato], J. Dowland, R. Dowland, A. Ferrabosco, A. Holborne, G. Huet, The Knight of the Lute, Lorenzini, Moritz of Hessen-Kassel, T. Morley, J. Perrichon, J. Reys, R. Saman & others.

DRAMES LITURGIQUES DU MOYEN AGE
See COUSSEMAKER, EDMOND DE, [Editor].

DRECHSLER, JOSEPH (1782–1852)
Haleluyaw, Halelu Eyl (Ps. 150). CR 64. *SATB, [pno/org ad lib]. Heb-Eng.* 1:25. 1.35

DRESSLER, GALLUS (1533–c. 1585)
XVII Motetten. PAPT 24. *Cloth*. 75.00

DU CAURROY, EUSTACHE (1549–1609)

Mélanges, Premier Fascicule. MMRF 17. *Paper*. 40.00
 Noël! Un enfant du Ciel. MGC XII/1. *SATB. Fr-Eng. 2:30.* 1.95
 Noël! Sors de ton lit. MGC XII/2. *SATB. Fr-Eng. 2:00.* 1.70

DU MONT, HENRY (1610–1684)

Collected Works for Keyboard. Ed. by Arthur Lawrence & Mary Cyr. AOK 11. In preparation
 O Domine Deus meus. CR 51. *SATB, continuo. Lat-Eng. 4:55.* 2.15
 Five Pieces for String Ensemble. Ed. by Mary Cyr. *Paper. Set of parts with score.* 30.00
 Surrexit pastor bonus (responsory for Easter). CR 50. *SB soli or chorus, continuo, treble viol or vln ad lib. Lat-Eng. 2:05.* 1.45

DU TERTRE, ESTIENNE (fl. 16th century).

See DANCERIES.

DUFAY, GUILLAUME (c. 1400–1474)

Ave Regina Caelorum (Marian antiphon). CR 46. *TBB, [kbd ad lib]. Lat-Eng. 1:15.* 1.35
 Kyrie II (from *Missa super L'homme armé*). *SATB, [org/instruments ad lib]. Lat. 2:00.*95

DUKE, VERNON [VLADIMIR DUKELSKI] (1903–1969)

Balboa Barcarolle for Piano Solo. 2:00. 2.25
 Four Choruses on Poems by Ogden Nash.
Set of 4 octavos. 4.50
 1. Vanity, Vanity. *SATB. Eng. 1:30.* 1.35
 2. The Private Dining Room. *SATB, pno. Eng. 2:00.* 1.70
 3. Taboo to Boot. *SATB, pno. Eng. 2:20.* 1.45
 4. The Anniversary. *SATB, pno. Eng. 2:00.* 1.45
 Parisian Suite for Piano Solo. 12:15. 8.50
 1. A Morning Stroll; 2. An American Girl; 3. Flowers in the Place Madeleine; 4. A Spinster on a Bicycle;
 5. Fishermen on the Seine; 6. My Grocer's Dog;
 7. Sunday Outing; 8. Café Flore Intellectual; 9. An Old Boulevardier; 10. Lovers, Lovers Everywhere
 Sonata ("Souvenir de Venise") for Piano or Harpsichord Solo. 6:30. 6.00
 Four Songs (William Blake). *Medium voice, pno. Eng. 4:30.* 7.50
 1. Nurse's Song.
 2. The Fly.
 3. The Blossom.
 4. How Sweet I Roam'd
 Six Songs (from A. E. Housman, *A Shropshire Lad*).
Medium voice, pno. Eng. 6:30. 7.50
 1. Into My Heart.
 2. With Rue My Heart Is Laden.
 3. When I Watch the Living.
 4. Loveliest of Trees.
 5. Oh, When I Was in Love.
 6. Now Hollow Fires

DUPHY, JACQUES (1715–1789)

Pieces de Clavecin [Premier Livre] (Paris, 1744). PF 65.
Paper. 17.50
 Second Livre de Pieces de Clavecin (Paris, 1748). PF 66.
Paper. 17.50
 Troisième Livre de Pieces de Clavecin (Paris, 1758). PF 67.
Paper. 17.50
 Quatrième Livre de Pieces de Clavecin (Paris, 1768).
 PF 68. *Paper.* 15.00

DVORAK, ANTONIN (1841–1904)

Serenade in E, Op. 20. Ed. by O. Sourek. *String orch. 26:00.*
Set (strings 4/4/3/2/2). 90.00
Each extra string part. 7.00
 Songs of Nature, Op. 63 (Vitezslav Hálek). *SATB. Eng.* . . . 4.50
 1. Melodies Steal into My Heart. 1:40.
 2. Vesper Bells Ring. 2:00.
 3. Golden Sunlight. 0:55 (x2).
 4. Slender Young Birch. 1:35.
 5. This Day. 2:00.

ECCARD, JOHANN (1553–1611)

Neue geistliche & weltliche Lieder, 1589. PAPT 21.
Cloth. 75.00

ECORCHEVILLE, JULES (1872–1915), [Editor]

See KASSEL, LANDESBIBLIOTHEK.

EICHNER, ERNST (1740–1777)

See MANNHEIM SYMPHONISTS.

EITNER, ROBERT, [Editor]

Publikation älterer praktischer und theoretischer Musikwerke, vorzugsweise des XV. & XVI. Jahrhunderts. Hrsg. von der Gesellschaft für Musikforschung. Reprint of the Berlin & Bahn, 1873–1905, edition.
Set, 29 volumes in 27 Complete sets no longer available
 Individual volumes in this series are listed under the composer or, for collections with works by several composers, under the title. For a listing of titles in the series, by volume number, see p. 69.

ELGAR, EDWARD (1857–1934)

Elegy for String Orchestra, Op. 58. 3:00.
Score. 7.50
Set (strings 4/4/3/2/2). 17.50
Each extra string part. 1.50
 "Enigma," Variations on an Original Theme, Op. 36. 29:00.
 2(pic)222,cbn; 4331; temp, perc; strings; [org ad lib].
Set (strings 4/4/3/2/2). 230.00
Each extra string part. 7.00
 Introduction and Allegro, Op. 47. *String quartet soli; string orch. 15:00.*
Score. 35.00
Set (solos, strings 4/4/3/2/2). 97.50
Each extra string part. 5.50

ELGAR (continued)

- Three Motets, Op. 2. CR 40. 2.50
 1. Ave Verum Corpus (sequence in honor of the Blessed Sacrament). [S solo ad lib], SATB, org. Lat-Eng. 2:30.
 2. Ave Maria (antiphon in honor of the Blessed Virgin Mary). SATB, org. Lat-Eng. 1:30.
 3. Ave maris stella (hymn in honor of the Blessed Virgin Mary). [S solo ad lib], SATB, org. Lat-Eng. 3:00.
 Serenade in e, Op. 20. Strings. 15:00.
 Score. 12.50
 Set (strings 4/4/3/2/2). 37.50
 Each extra string part. 2.75

ELISHA, HAIM (b. 1935)

- Ten Variations for Orchestra. Violoncello solo; 3 (pic) 22, bcl, 2, cbn; 4330; perc, pno; strings. 12:00.
 Score and set Rental
 Violoncello-piano version. 15.00

ELKIES, NOAM D. (b. 1966)

- A Meditation on Mortality (Isaac Watts). SATB. Eng. 3:30. 1.45

ENCINA, JUAN DEL (1468–1529)

- A tal pérdida tan triste (Juan del Encina). SCT 2. SATB, [instrumental doubling ad lib]. Sp-Eng. 0:30. 1.35
 (Published with ¡Triste España, sin ventura!)
 Levanta, Pascual, levanta (Juan del Encina). SCT 6. STB, tpt, 2 tbn, tambourine. Sp-Eng. 0:45. 1.80
 (Published with ¿Qu'és de ti, desconsolado?)
 ¿Qu'és de ti, desconsolado? (Juan del Encina). SCT 5. STB, [instrumental doubling ad lib]. Sp-Eng. 0:45. 1.80
 (Published with Levanta, Pascual, levanta)
 ¿Quién te trajo, caballero? (Juan del Encina). SCT 4. STB, [instrumental doubling ad lib]. Sp-Eng. 0:45. 1.70
 (Published with Ribera: Por unos puertos arriba)
 ¡Triste España, sin ventura! (Juan del Encina). SCT 1. SATB, [instrumental doubling ad lib]. Sp-Eng. 0:45. 1.35
 (Published with A tal pérdida tan triste)

ESCOBAR, PEDRO DE (c. 1465–after 1535)

- Gran placer siento yo ya. SCT 16. SATB. Sp-Eng. 1:50. 1.60
 Quedaos, adiós. SCT 17. SATB. Sp-Eng. 1:30. 1.60

EULER, LEONHARD (1707–1783)

- Tentamen Novae Theoriae Musicae (St. Petersburg, 1739). MMMLF II/90. Cloth. 70.00

EXPERT, HENRY, [Editor]

- La Fleur des musiciens de P. de Ronsard. Sonnets, Odes, & Chansons à quatre voix, suivis de diverses pièces à voix seule & de deux dialogues à huit. Recueillié par H. Expert. Reprint of the Paris, 1923, edition. Paper. 40.00
 Florilège du concert vocal de la Renaissance. Publié par H. Expert. Reprint of the Paris, 1928–29, edition.
 8 volumes bound in 1, cloth. 75.00
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EXPERT (continued)

- Les Maîtres Musiciens de la Renaissance française. Editions publiées par H. Expert. Reprint of the Paris, 1894–1908, edition.
 Set, 23 volumes, paper. 775.00
 Individual titles in this series are listed under the composer or, for collections with works by several composers, under the title. For a listing of titles in the series, by volume number, see p. 70.

- Monuments de la musique française au temps de la Renaissance. Editions publiées par H. Expert. Reprint of the Paris, 1924–29, edition.
 Set, 10 volumes, paper. 325.00
 Individual titles in this series are listed under the composer. For a listing of volumes in the series, by volume number, see p. 70.

- FAIREST LORD JESUS.** Arr. by Harold E. Mason. SAM 1. SSAM. Eng. 2:30. 1.45

FANTINI, GIROLAMO (c. 1600–c. 1675)

- Modo per Imparare a sonare di Tromba Tanto di Guerra Quanto Musicalmente in Organo, con Tromba Sordina, col Cimbalo, e ogn'altro istrumento. Aggiuntovi molte sonate, come Balletti, Brandi, Capricci, Serabande, Correnti, Passaggi, e sonate con la Tromba, & Organo insieme (Frankfurt, 1638). PF 211. Paper. 25.00

FARBERMAN, HAROLD (b. 1929)

- Evolution for Percussion with Soprano and French Horn. S solo; hn; perc (7 players). 17:00.
 Study score (CCSSS) 10.00
 Set Rental
 Progressions for Flute and Percussion. Flute solo; perc (2, 3, or 4 players). 9:00.
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 Set Rental
 Variations for Percussion with Piano. Perc (4 players), pno. 5:00.
 Study score (CCSSS) 10.00
 Set Rental
 Variations on a Familiar Theme for Percussion Instruments. Perc (7 players), timp. 7:00.
 Study score (CCSSS) 10.00
 Set Rental

FARMER, JOHN (fl. 1591–1601)

- The Lord's Prayer. See FIVE PIECES FROM THOMAS RAVENSCROFT'S WHOLE BOOK OF PSALMS.

FARRANT, RICHARD (c. 1525–1580)

- Call to Remembrance (Ps. 25: 6–7). CR 79. SATB, [org ad lib]. Eng. 2:30.95
 (This work has also been attributed to John Hilton, the Elder.)
 Lord, For Thy Tender Mercies' Sake. CR 55. (Christian Prayers and Holy Meditations, 1566). SATB, [org ad lib]. Eng. 2:30. 1.35

FAURE, GABRIEL (1845–1924)

- Ave Maria, Op. 93 (Gregorian antiphon). CR 45. SA, pno/org. Lat-Eng. 3:15. 1.70
- Cantique de Jean Racine, Op. 11. Ed. by Herbert Zipper, rev. 1999. SATB chorus; pno/hp/orch (2222; 2 hn; hp; strings). Fr-Eng. 4:30.
Full score 17.50
Set (strings 4/4/3/2/2). 75.00
Each extra string part. 3.50
Vocal score. 2.10
Accompaniment arr. for harp by Marilyn Marzuki. 5.00
- Ecce fidelis servus, Op. 54 (antiphon, feast of St. Joseph). SAM 16. SAM, org. Lat-Eng. 2:00. 1.45
- Elegy for Violoncello and Orchestra, Op. 24. *Violoncello solo*; 2222; 2 hn; strings. 7:00.
Score. 15.00
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Each extra string part. 2.50
- Madrigal, Op. 35 (Armand Silvestre). SATB, pno. Eng-Fr. 4:00. 1.95
- Messe basse pour voix de femmes. CR 37. *S solo*, SA, org/harmonium. Lat-Eng. 7:30. 2.15
- Nocturne (from incidental music to *Shylock*, Op. 57). *Strings*. 2:00
Study score 5.50
Set (strings 4/4/4/2/2). 17.50
Each extra string part. 1.50
- Pavane, Op. 50 (Robert de Montesquiou). [SATB chorus *ad lib*]; 2222; 2 hn; strings. 6:00.
Full score (Eng only) 12.50
Set (strings 4/4/3/2/2). 47.50
Each extra string part. 2.50
Vocal score (Fr-Eng) 1.70
- Pelléas et Mélisande, Op. 80, Suite. 2222; 4200; timp, hp; strings. 20:00.
 1. Prélude; 2. Entr'acte-Fileuse; 3. Sicilienne; 4. La Mort de Mélisande
Set (strings 4/4/3/2/2). 97.50
Each extra string part. 4.25
- Tantum ergo, Op. 65, No. 2. SSA, org/pno. Lat-Eng. 1:40. 1.45

FAURE—JAN MEYEROWITZ (1913–1998), Arranger

- En prière (Stéphan Bordèse). SATB, pno. Fr-Eng. 2:30. . . . 1.45

FAUVEL, ROMAN DE.

See PARIS. BIBLIOTHEQUE NATIONALE DE FRANCE.

FELTON, WILLIAM (1715–1769)

- Eight Suits of Easy Lessons for the Harpsichord [Vol. I]. Opera Terza (London, 1750). PF 86. *Paper*. 20.00
- Eight Suits of Easy Lessons for the Harpsichord, Vol. II. Opera Sesta (London, 1758). PF 87. *Paper*. 20.00

FERRABOSCO, ALFONSO (1543–1588)

- Five Madrigals to Six Voices, from *Musica Transalpina*. ARK 12. *Paper*. 40.00
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- Rubies and Pearls. OEE 11. SSATB. Eng. 2:15. 1.60

FERRARI, GIACOMO GOTIFREDO (1763–1842)

- Trois Sonates et Six Ballets Pour le Piano-Forte, Op. 12 (London, c. 1800). PF 254. *Paper*. 17.50

FESCH, WILLEM DE.

See DE FESCH, WILLEM.

FEUILLET, RAOUL-AUGER (fl. c. 1700)

- Chorégraphie (Paris, 1700). MMMLF II/130. *Cloth*. 125.00
- Recueil de contredances (Paris, 1706). MMMLF II/135.
Cloth. 47.50

FEVIN, ANTOINE DE (1474–1512)

- Missa “Mente tota.” See LIBER QUINDECIM MISSARUM [2].

FILTZ, ANTON (1726–1760)

See MANNHEIM SYMPHONISTS

FINCK, HEINRICH (c. 1444–1527), and **HERMANN FINCK** (1527–1558)

- Ausgewählte Kompositionen. PAPT 8. *Cloth*. 75.00

FINGER, GODFREY (c. 1660–1730)

- Dix Sonates à 1 Flute & 1 Basse Continue, Opera Terza (Amsterdam, [1701]). PF 169. 2 *part-books, paper*. 22.50
- XII Suonate a Due Flauti e Violoncello o Basso Continuo. Opera Quarta e Sexta (Amsterdam, [1703]). PF 143.
 3 *part-books, paper*. 27.50

FINGER, GODFREY, and DANIEL PURCELL (d. 1717)

- Six Sonatas or Solos for the Violin with a Through Bass for the Harpsicord or Bass Violin (London, [1690]). PF 108. *Paper*. 17.50

FIOCCO, JOSEPH-HECTOR (1703–1741)

- Werken voor Clavecimbel. Ed. by J. Watelet, with a short biography by C. Stellfeld. Reprint of the Berchem-Antwerp, 1936, edition. *Paper*. 25.00

FISCHER, JOHANN CASPAR FERDINAND

- (c. 1665–1746)
- Ariadne Musica Neo-Organoedum Per Viginti Praeludia, totidem Fugas atque Quinque Ricercas (Augsburg, 1715). PF 197. *Paper*. 20.00
- Blumen Strauss, aus dem anmuthigsten musicalischen Kunst Garten (Augsburg, [1732]). PF 199. *Paper*. 25.00
- Musicalischer-Parnassus Oder ganz neu unter dem Nahmen der IX Musen, Gleichertweiss in IX Parthien bestehend und auff das Clavier eingerichtetes Schlag-Werck (Augsburg, [1738]). PF 198. *Paper*. 27.50
- Musicalisches Blumen-Büschlein/ Oder Neu eingerichtes Schlag-Wercklein/ bestehend In unterschiedlichen Galanterien: als Praeludien/ Allemanden/ Couranten, Sarabanden, Bouréen, Gavotten, Menueten, Chacconnen &c. Opus II (Augsburg, 1698). PF 196. *Paper*. 20.00

LA FLEUR DES MUSICIENS DE P. DE RONSARD

See EXPERT, HENRY, [Editor].

FLORILEGE DU CONCERT VOCAL DE LA RENAISSANCE.

Individual titles in this series are available in paper; they are listed under the composer. For a listing of volumes in the series, by volume number, see p. 70.

FOGLIANI, LODOVICO (d. c. 1539)

Musica Theorica (Venice, 1529). MMMLF II/93. *Cloth*... 65.00

THREE FOLK-HYMNS FROM WYETH'S REPOSITORY .

WW 4. *SB/TB. Eng.*..... 1.45

1. Lucius Chapin: Rockbridge. "Far from my thoughts" (Isaac Watts). *SSB/TTB. 0:20 (x6)*.
2. Robison: Fiducia. "Father, I long, I faint to see" (Isaac Watts). *SB/TB, violin obbligato. 0:40 (x4)*.
3. Messiah. "The Son of man they did betray." *TB/SB. 0:30 (x8)*.

FOUR FOLK-HYMNS FROM WYETH'S REPOSITORY .

WW 8. *SB/TB. Eng.*..... 1.60

1. Spring Hill. "The Lord into His garden's come." *0:30 (x9)*.
2. Concert. "Come, Thou fount of ev'ry blessing" (Robert Robinson). *0:30 (x3)*.
3. Robison: Communion. "The King of heav'n His table spreads" (Philip Doddridge). *0:40 (x3)*.
4. Animation. "Come, Thou fount of ev'ry blessing" (Robert Robinson). *0:20 (x6)*.

FORD, THOMAS (d. 1648)

Musicke Of Sundrie Kindes, Set forth in two Bookes. The First Whereof Are, Aries for 4. Voices to the Lute, Ophorion, or Basse-Viol, with a Dialogue for two Voices, and two Basse Viols in parts, tunde the Lute way. The Second Are Pavens, Galiards, Almaines, Toies, Jigges, Thumpes and suchlike, for two Basse-Viols, the Lieraway, so made as the greatest number may serve to play alone, very easie to be performde (London, 1607). PF 219. *Paper*..... 20.00

FORQUERAY, ANTOINE, le Père (c. 1671–1745)

Pièces de viole, avec la Basse Continuë, Livre Premier (Paris, [1747]). PF 4. *Paper*..... 17.50

FORQUERAY, ANTOINE, le Père—FORQUERAY, JEAN-BAPTISTE(-ANTOINE), le Fils (1699–1782), Transcriber

Pieces de Viole, Composées Par Mr. Forqueray Le Pere, Mises en Pieces de Clavecin (Paris, [1747]). PF 104. *Paper*..... 17.50

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FORSTER, GEORG (c. 1510–1568)

Kurtzweiligen guten frischen teutschen Liedlein, Zweiter Teil. PAPT M 29. *Cloth*..... 75.00

FOX, JACK (1923–1982)

'Zat You, Santa Claus? (Jack Fox). *Voice, pno/uke*..... 5.00

THE FOX AND THE GRAPES (Thomas Didbin). Arr. by

Percy M. Young. SAM 8. *SAM. Eng. 1:30*..... 1.45

FRACKENPOHL, ARTHUR (b. 1924)

Elegy on the Death of a Mad Dog (Oliver Goldsmith). [*S solo ad lib*], *SATB, pno (4 hands). Eng. 4:00*..... 2.40
O Lord Our God, How Excellent Is Thy Name (Ps. 8). *SATB, org. Eng. 2:20.0*..... 1.45

FRANCISQUE, ANTOINE (c. 1575–1605)

Le Trésor d'Orphée. Transcribed for keyboard by H. Quittard. Reprint of the Paris, 1905, edition. *Paper*.. 17.50

FRANCK, MELCHIOR (1573–1639)

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FROBERGER, JOHANN JACOB (1616–1667)

Diverse Ingegnosissime, Rarissime & non maj piu viste Curiose Partite, di Toccate, Canzone, Ricercate, Alemande, Correnti, Sarabande e Gique, Di Cimbali, Organi e Instromenti ([Mainz], 1693). PF 265. *Paper*... 20.00
Diverse Curiose è Rare Partite Musicali, Prima Continuatione, Per uso è Recreatione de gli Amatori, Di Cimbali, Organi, Instromenti e Spinetti (Mainz, 1696). PF 266. *Paper*..... 17.50
10 Suittes de clavecin (Amsterdam, c. 1698). PF 267. *Paper*..... 17.50

FRITTS, J. W.

How My Boy Went Down. See TRIO OF TEMPERENCE TUNES.

FROM THE CHORAL REPERTOIRE

Titles in this series are listed under the composer or compiler, or, for anonymous works, under the title. For a listing of titles in the series, by octavo number, see p. 70.

FROSCH, JOHANN (c. 1480–1533)

Rerum Musicarum Opusculum (Strasbourg, 1535). MMMLF II/39. *Cloth*..... 45.00

THREE FUGING-TUNES . WW 2. *Eng.* 1.45

1. Jeremiah Ingalls: Northfield. "How long, dear Savior?" (Isaac Watts). *SATB*. 0:30.
2. Canaan. "Unite, my roving thoughts, unite" (Philip Doddridge). *SATB*. 0:45 (x4).
3. Lonsdale. "The hill of Zion yields" (Isaac Watts). TTB/SSB. 0:45.

FOUR FUGING-TUNES . WW 17. *SATB*. *Eng.* 1.70

1. Oliver Holden: New Canaan. "The Lord Jehovah reigns" (Isaac Watts). 0:40 (x5).
2. J. West: Windsor. "Wide as the world is Thy command." 1:00.
3. Stephen Jenks: Decay. "My days are as the grass." 1:00.
4. Elisha West: Evening Hymn. "The day is past and gone" (John Leland). 1:00 (x5).

FUX, JOHANN JOSEPH (1660–1741)

- Ave Maria (Gregorian offertory). *MGC I/1*. *SATB*. *Lat-Eng*. 2:40. 1.70
- Gradus ad Parnassum (Vienna, 1725). *MMMLF II/24*. *Cloth*. 100.00

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- Maria Magdalene et altera Maria (Gregorian responsory). *MGC II/3*. *SATB*. *Lat-Eng*. 2:00. 1.45

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- In Ecclesiis. *Double chorus (SATB & SATB); 6 hn, 4 tpt, 4 tbn, 2 tba; [org ad lib]*. *Lat*. 6:00.
- Full score* In preparation
- Set* Rental
- Vocal score* 6.75

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- De Harmonia Musicorum Instrumentorum Opus (Milan, 1518). *MMMLF II/97*. *Cloth*. 100.00
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- Theorica musice (Milan, 1492). *MMMLF II/21*. *Cloth*. 80.00

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- Twelve Sonatas For Two Violins and a Bass or an Orchestra (London, [1780]). [Attributed on the title page to Giovanni Battista Pergolesi.] PF 23. 35.00

GARDANE, ANTOINE (1509–1569)

- Duos. In *FCVR 8*.

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- See also **HANDEL, GEORGE FRIDERIC**: Celebrated Water Musick Compleat. Set for the Harpsichord...
- The Art of Playing on the Violin. Opera IX (London, 1751). PF 238. *Paper*. 25.00
- The Art of Playing the Guitar or Cittra containing Several Compositions with a Bass for the Violoncello or Harpsichord (Edinburgh, 1760). PF 216. *Paper*. 20.00
- Pieces de Clavecin Tirees des differens Ouvrages de Mr. F. Geminiani adaptées par luy meme a cet Instrument (London, 1743). PF 117. *Paper*. 20.00
- The Second Collection of Pieces for the Harpsichord Taken from different Works of F. Geminiani, And adapted by Himself to that Instrument (London, 1762). PF 118. *Paper*. 20.00
- Le Prime Sonate a Violino, e Basso. [Op. 1, 2nd edition, revised] (London, 1739). PF 246. *Paper*. 20.00
- Sonate a Violino e Basso. Opera IV (London, 1739). PF 247. *Paper*. 20.00
- Sonates Pour le Violoncelle et Basse Continue dans lesquelles il a fait une étude particuliere Pour l'utilité de Ceux qui accompagnent. Ouvrage Cinquieme (The Hague, 1746). PF 74. *Paper*. 17.50

- THE GENTEEL COMPANION**; Being exact Directions for the Recorder: With a Collection of the Best and Newest Tunes and Grounds Extant. Carefully Composed and Gathered by Humphry Salter (London, 1683). PF 185. *Paper*. 17.50

Works attributed to Farinel, J. Reading, H. Salter & anonymous composers.

GEOFFROY, JEAN NICOLAS (d. 1694)

- Works by Jean Nicolas Geoffroy. See **PARIS, BIBLIOTHEQUE NATIONALE DE FRANCE**.
- Selected Works for Harpsichord and Organ. Ed. by Mary Tilton. *AOK 9a*. 25.00

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The following sets from Il primo libro de' madrigali italiani et canzoni francese a due voci are available separately:

Three Chanson-Duos. CD 9. *Fr.* 1.60

1. Je ne me puis tenir d'aimer. *AT/instruments*. 1:20.

2. Le temps qui court requiert que l'on se taise. *TT/instruments*. 1:20.

3. Sur la rousée fault aller. *ST/instruments*. 1:05.

Four Duos. CD 1. 1.90

1. Sur tous regretz les miens piteulx pleurs. *AT/instruments*. *Fr*. 1:20.

2. Quant j'estoie a marier. *AT/instruments*. *Fr*. 1:30.

3. Madonna, il diro pur, benchè sia tardo. *AT/instruments*. *It*. 1:15.

4. Cor mio, perchè pur piangi, à che ti struggi. *TB/instruments*. *It*. 1:25.

ree Madrigal-Duos. CD 8. *It*. 1.70

1. Phillida mia, più ch'i ligustri bianca (Jacopo Sannazaro). *ST/instruments*. 1:10.

2. Amor, che di mortal ogni cor vede. *ST/instruments*. 1:35.

3. Qual maggior segno del mi'ardor volete. *AB/instruments*. 1:50.

GERVAISE, CLAUDE (fl. 16th century).

See DANCERIES.

GIBBONS, ORLANDO (1583–1625)

Fantasies of Three Parts (London, c. 1620). PF 150. *3 part-books, paper*. 27.50

The first set of madrigals and motetts of 5 parts: apt for viols and voyces (London, 1612). PF 50. *5 part-books, paper*. 45.00

O Lord, Increase My Faith. See LOOSEMORE, HENRY.

Why Art Thou So Heavy, O My Soul? See LOOSEMORE, HENRY.

GILBERT, WILLIAM S., and ARTHUR SULLIVAN

See SULLIVAN, ARTHUR.

GILES, NATHANIEL (c. 1558–1633)

Almighty God (Sir William Leighton). MGC X/5. *SATB*, [instrumental doubling ad lib]. *Eng*. 0:35 (x4).95

Out of the Deep (Sir William Leighton). MGC X/6. *SAATB*, [instrumental doubling ad lib]. *Eng*. 0:35 (x4).95

GLAREANUS, HENRICUS (1488–1563)

Dodecachordon (Basel, 1547). MMLLF II/65. *Cloth*. . . 100.00

Dodecachordon (Basel, 1547). PAPT 16. *Cloth*. NAS

GLAZUNOV, ALEXANDER (1865–1936)

Concerto for Saxophone in E-flat, Op. 109. *Saxophone in A solo; strings*. 13:00.

Set (strings 4/4/3/2/2). 90.00

Each extra string part. 5.50

GLINKA, MIKHAIL IVANOVICH (1804–1857)

Mazurka (from *A Life for the Czar*). 2222; 4230; *timp*; *strings*. 10:00.

Study score. 12.50

Set (strings 4/4/3/2/2). 67.50

Each extra string part. 3.25

Ruslan and Ludmilla, Overture. 2222, *cbn*; 4230; *timp*; *strings*. 4:00.

Set (strings 4/4/3/2/2). 100.00

Each extra string part. 4.25

GLUCK, CHRISTOPH WILLIBALD von (1714–1787)

Six Sonatas for two Violins & a Thorough Bass (London, 1746). PF 53. *3 part-books, paper*. 27.50

[GLUCK, CHRISTOPH WILLIBALD von]

A Bibliography of the Printed Works of C. W. von Gluck, 1714–87. Compiled by C. Hopkinson, 2nd, rev. & augmented edition, 1967. *Cloth*. 75.00

GOEHR, RUDOLPH (1910–1980)

Concerto Cancrizante. *2 vln/choir of vlns*. 12:00.

Study score (CCSSS). 10.00

Set of 2 parts. 15.00

I Promise You (Ben Raleigh). *Voice, pno/uke*. 5.00

Music Box Tango for Piano Solo. 5.00

GOLD, ERNEST (b. 1921)

The Call (Thomas Osbert Mordaunt). *SATB*. *Eng*. 3:50. . . . 1.95

The Night Has a Thousand Eyes (Francis William Bourdillon). *SATB*. *Eng*. 3:30. 1.70

A White Rose (John Boyle O'Reilly). *SATB*. *Eng*. 2:30. . . . 1.80

GOUDIMEL, CLAUDE (c. 1514–1572)

Débats contre mes débatteurs (Théodore de Bèze). CR 10. *SATB*. *Fr-Eng*. 1:00.95

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O combien est plaisant (Théodore de Bèze). CR 67. *SATB*. *Fr-Eng*. 2:35. 1.60

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150 Psaumes. Troisième Fascicule. MMRF 6. *Paper*. NAS

GOUNOD, CHARLES-FRANÇOIS (1818–1893)

Le Crucifix (Victor Hugo). CR 17. *SATB*, [pno/org ad lib]. *Fr-Eng*. 2:35. 1.60

Funeral March of a Marionette. 1, *pic*, 222; 2231; *timp*, *perc*; *strings*. 5:00.

Score. 15.00

Set (strings 4/4/3/2/2). 67.50

Each extra string part. 2.25

GRASSINEAU, JAMES (d. 1567)

A Musical Dictionary (London, 1740). MMLLF II/40. *Cloth*. 50.00

GREENE, MAURICE (c. 1695–1755)

Hear My Prayer (Ps. 55:1–6). MGC V/1. *ATB soli, SATB*, *org*. *Eng*. 5:30. 2.15

My God, My God, Look Upon Me (from Ps. 22 and 38). MGC V/3. *T solo, SSATB, org*. *Eng*. 7:30. 2.55

GREENE (continued)

- Six Overtures for the Harpsicord or Spinnet (London, [1745]). PF 161. *Paper*. 20.00
- Twelve Voluntaries For The Organ or Harpsichord (London, [1779]). PF 192. *Paper*. 20.00

GRETRY, ANDRE-ERNEST-MODESTE (1741–1813)

- La Caravane du Caire. CdO 12. *Fr. Paper*. 42.50
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- Méthode simple pour apprendre à préluder (Paris, 1801–02). MMMLF II/102. *Cloth*. 40.00

GRETRY—FELIX MOTTL (1856–1911), Transcriber

- Céphale et Procris, Ballet Suite. 2 (*pic*) 222; 2200; *timp, perc; strings*. 13:00.
1. Tambourin; 2. Menuetto: Les Nymphes de Diane; 3. Gigue
- Study score*. 15.00
- Set (strings 4/4/3/2/2)*. 52.50
- Each extra string part*. 2.50

GRIEG, EDVARD (1843–1907)

- Concerto for Piano in a, Op. 16. *Piano solo; 2 (pic) 222; 4230; timp; strings*. 30:00.
- Study score*. 12.50
- Set (strings 4/4/3/2/2)*. 105.00
- Each extra string part*. 4.25
- 2 Elegiac Melodies, Op. 34. *Strings*. 10:00.
1. Heart's Wounds; 2. Last Spring
- Score*. 7.50
- Set (strings 4/4/3/2/2)*. 20.00
- Each extra string part*. 1.50
- "Holberg" Suite (Aus Holbergs Zeit, Suite im alten Stile), Op. 40. *Strings*. 20:00.
1. Præludium; 2. Sarabande; 3. Gavotte; 4. Air; 5. Rigaudon
- Score*. 15.00
- Set (strings 4/4/3/2/2)*. 52.50
- Each extra string part*. 4.25
- Peer Gynt, Suite No. 1, Op. 46. 2, *pic*, 222; 4231; *timp, perc; strings*. 15:00.
1. Morning; 2. Asa's Death; 3. Anitra's Dance; 4. Dance in the Hall of the Mountain King
- Score*. 25.00
- Set (strings 4/4/3/2/2)*. 125.00
- Each extra string part*. 4.25
- Peer Gynt, Suite No. 2, Op. 55. 2, *pic*, 222; 4231; *timp, perc; strings*. 15:00.
1. Ingrid's Lament; 2. Arabian Dance; 3. Peer Gynt's Homecoming; 4. Solveig's Song
- Set (strings 4/4/3/2/2)*. 180.00
- Each extra string part*. 5.75

GRIEG—DAVID L. SILLS (b. 1953), Arranger

- Churchgoers Singing on the Forest Path (hymn for Pentecost, from the music to *Peer Gynt* by Henrik Ibsen), Op. 23, No. 22. SAM 17. *SAM, keyboard*. *Norwegian-Eng*. 1:00. 95

GUARNIERI, M. CAMARGO (1907–1993)

- Ave Maria (Gregorian antiphon). *SATB*. *Lat*. 1:50. 95
- Concerto para Orquestra de Cordas e Percussão [Concerto for String Orchestra and Percussion]. *Timp, perc; strings*. 15:00.
- Study score (CCSSS)*. 15.00
- Set*. Rental
- Estudo para Instrumentos a Percussão. *Perc (4 players)*. 3:00.
- Score*. 6.00
- Set*. 15.00
- Etude for Horn Solo. 2:30. 6.00
- Three Improvisations for Flute Solo. 10:15. 7.00

GUERINI, FRANCESCO (fl. 1740–1770)

- Six Solos For a Violoncello With a Thorough Bass for the Harpsichord. Opera IX (London, c. 1765). Ed. by Sarah Freiberg. CF 8. *Paper*. 17.50

GUERRERO, FRANCISCO (1528–1599)

- Dejó la venda (Baltasar del Alcázar). SCT 13. *SSAT, [instrumental doubling ad lib]*. *Sp-Eng*. 2:20. 1.70
- Esclarecida Juana. SCT 15. *SSAT, [instrumental doubling ad lib]*. *Sp-Eng*. 1:45. 1.45
- Prado verde y florido. SCT 14. *SSAT, [instrumental doubling ad lib]*. *Sp-Eng*. 1:15. 1.35

GUERRERO, PEDRO (16th century)

- ¡O más dura que mármol! (Garcilaso de la Vega). SCT 12. *SATB, [instrumental doubling ad lib]*. *Sp-Eng*. 2:20. 1.80
- ¡Por do començaré! SCT 11. *SATB, [instrumental doubling ad lib]*. *Sp-Eng*. 2:00. 1.60

GUILLAUME SE VA CHAUFER.

- (Formerly attributed to Josquin des Pres) CR 32. 3 *treble voices, TB voices/instruments, [instrumental doubling ad lib]*. *Fr-Eng*. 0:30. 95

GUILLEMAIN, LOUIS-GABRIEL (1705–1770)

- Six Sonates En Quatuors, Ou Conversations Galantes et amusantes entre une Flûtte Traversiere, un Violon, une Basse de Viole et la Basse Continüe. Oeuvre XIIIe. (Paris, 1743). PF 243. 4 *part-books, paper*. 42.50

GUSTAFSON, BRUCE, and MATTHEW LESHINSKIE,
Compilers

- A Thematic Locator for the Works of Jean-Baptiste Lully. 1989. *Paper*. 20.00

HAIEFF, ALEXEI (1914–1994)

- Three Bagatelles for Piano Solo. *May also be performed by harpsichord or by oboe and bassoon*. 6:45. 7.00
- Set of 2*. 12.50

HALL, HENRY (c. 1655–1707)

- Comfort Ye My People (Isaiah 40:1–9). MGC X/1. *ATT soli, SSATTB chorus, org*. *Eng*. 7:30. 2.50

HANDEL, GEORGE FRIDERIC (1685–1759)

(Works by Handel having opus numbers are listed by opus number; other works follow, listed alphabetically by title.)

Sonates pour un Traversiere un Violon ou Hautbois Con Basso Continuo. [Op. 1] (Amsterdam, c. 1722). PF 151. Paper.	22.50
VI Sonates à deux Violons, deux haubois ou deux Flutes traversieres & Basse Continue. Second ouvrage ([London], c. 1733). PF 170. 3 part-books, paper.	37.50
Concerti Grossi Con Due Violini e Violoncello di Concertino Obligati e Due Altri Violini Viola e Basso di Concerto Grosso. Opera Terza (London, [1734]). PF 133. Paper.	
Set (9 part-books)	75.00
Each extra oboe or string part-book.	10.00
Each extra flute part-book	7.50
Six Concertos for the Organ and Harpsichord. Opera Quarta (London, 1738). PF 220. Paper.	
Set (10 part-books)	85.00
Each extra keyboard part-book	20.00
Each extra string part-book	10.00
Seven Sonatas or Trios for two Violins or German Flutes with a Thorough Bass for the Harpsicord or Violoncello. Opera Quinta (London, [1739]). PF 20. 3 part-books, paper.	37.50
Twelve Grand Concertos for Violins &c. in Seven Parts ... Opera Sexta ([first edition, 1740; third issue; London, 1746]). PF 270. Paper.	
Set (7 part-books)	100.00
Each extra concertino part-book	20.00
Each extra ripieno part-book.	15.00
Concerti grossi, Op. 6, HWV 319–330. Ed. by W. Weismann.	
No. 1, in G, HWV 319. 2 violins, violoncello soli; strings; kbd. 13:00.	
Score.	15.00
Set (solos, strings 3/3/2/1/1, continuo realization) . . .	40.00
Each extra string part.	2.25
Extra keyboard part	5.25
No. 2, in F, HWV 320. 2 violins, violoncello soli; strings; kbd. 14:00.	
Score.	15.00
Set (solos, strings 3/3/2/1/1, continuo realization) . . .	40.00
Each extra string part.	2.25
Extra keyboard part	5.25
No. 3, in e, HWV 321. 2 violins, violoncello soli; strings; kbd. 14:00.	
Study score	8.50
Set (solos, strings 3/3/2/1/1, continuo realization) . . .	40.00
Each extra string part.	2.25
Extra keyboard part	5.25
No. 4, in a, HWV 322. 2 violins, violoncello soli; strings; kbd. 13:00.	
Score.	15.00
Set (solos, strings 3/3/2/1/1, continuo realization) . . .	40.00
Each extra string part.	2.25
Extra keyboard part	5.25
No. 5, in D, HWV 323. 2 violins, violoncello soli; strings; kbd. 18:00.	
Score.	15.00
Set (solos, strings 3/3/2/1/1, continuo realization) . . .	40.00
Each extra string part.	2.25
Extra keyboard part	5.25

HANDEL (continued)

Concerti grossi, Op. 6, HWV 319–330 (continued)

No. 6, in g, HWV 324. 2 violins, violoncello soli; strings; kbd. 19:00.	
Score.	15.00
Set (solos, strings 3/3/2/1/1, continuo realization) . . .	40.00
Each extra string part.	2.25
Extra keyboard part	5.25
No. 7, in B-flat, HWV 325. 2 violins, violoncello soli; strings; kbd. 14:00.	
Score.	15.00
Set (solos, strings 3/3/2/1/1, continuo realization) . . .	40.00
Each extra string part.	2.25
Extra keyboard part	5.25
No. 8, in c, HWV 326. 2 violins, violoncello soli; strings; kbd. 13:00.	
Study score	8.50
Set (solos, strings 3/3/2/1/1, continuo realization) . . .	40.00
Each extra string part.	2.25
Extra keyboard part	5.25
No. 9, in F, HWV 327. 2 violins, violoncello soli; strings; kbd. 15:00.	
Score.	15.00
Set (solos, strings 3/3/2/1/1, continuo realization) . . .	40.00
Each extra string part.	2.25
Extra keyboard part	5.25
No. 10, in d, HWV 328. 2 violins, violoncello soli; strings; kbd. 16:00.	
Score.	15.00
Set (solos, strings 3/3/2/1/1, continuo realization) . . .	40.00
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No. 11, in A, HWV 329. 2 violins, violoncello soli; strings; kbd. 16:00.	
Study score	15.00
Set (solos, strings 3/3/2/1/1, continuo realization) . . .	40.00
Each extra string part.	2.25
Extra keyboard part	5.25
No. 12, in b, HWV 330. 2 violins, violoncello soli; strings; kbd. 13:00.	
Score.	15.00
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Acis and Galatea. BG. Eng.-Ger. Cloth.	40.00
Cadenza for the Keyboard Concerto in B-flat, Op. 4, No. 6 (second movement). See LANDOWKSA, WANDA.	
Fireworks Music	
The Musick for the Royal Fireworks in all its Parts (London, [1749]). PF 120. Paper.	
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The Musick for the Royal Fireworks Set for the German Flute, Violin or Harpsicord (London, c. 1749). PF 114. Paper.	17.50
Six Fugues or Voluntaries for the Organ or Harpsicord, Troisieme Ovarage [sic; Op. 3 is accepted to refer to the set of Concerti Grossi, above] (London, [1735]). PF 272. Paper.	20.00
[Messiah] The Songs in Messiah an Oratorio Set to Musick by Mr. Handel (London, c. 1749). PF 214. Paper.	25.00

HANDEL (continued)

- Sinfonia (Prelude) to Act III of *Solomon* ("Entrance of the Queen of Sheba"), HWV 67/27. 2 oboes soli; strings. 3:00.
Study score 6.00
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Water Music

- See also HANDEL—FRANCESCO GEMINIANI.
 The Celebrated Water Musick in Seven Parts viz. Two French Horns Two Violins or Hoboys a Tenor [a Bassoon] and a Thorough Bass for the Harpsichord or Bass Violin (London, [1733]). PF 70. *Paper*.
Set (7 part-books) 40.00
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- Wedding Chorus (from the incidental music to *Alceste*).
SATB, pno. Eng. 3:00. 1.45

HANDEL—FRANCESCO GEMINIANI (1687–1762),
Transcriber

- Handel's Celebrated Water Musick Compleat. Set for the Harpsicord. To which is added, Two favourite Minuets, with Variations for the Harpsicord, By Geminiani (London, [1743]). PF 14. *Paper*. 17.50

HANDEL—LEOPOLD STOKOWSKI (1882–1977),
Transcriber

- Dead March (Funeral March from *Saul*). 43, *Ehn, 3, bcl, 3, cbn; 8442; timp, perc (2); strings*. [The following may be omitted: fl III, IV, ob III, bsn III, hn V, VI, VII, VIII, tpt III, IV, tbn IV, tba II.] 2:00.
Score. 5.00
Set (strings 4/4/3/2/2). 37.50
Each extra string part. 1.25

HANDL, JACOB (1550–1591)

- Three Christmas Motets. CR 57. *SATB. Lat-Eng*. 2.50
 1. Regem natum. 1:30.
 2. Natus est nobis. 1:15.
 3. Resonet in laudibus (14th-century hymn). 1:00.

- Ecce quomodo moritur justus/In pace (responsory for Holy Saturday). CR 3. *SATB. Lat-Eng. 2:40*. 1.60

- O vos omnes (Lamentations 1:12). CR 58. *SSAA/TTBB. Lat-Eng. 1:25*.95

- Orietur stella (responsory for Advent). CR 54. *SSATB, [org ad lib]. Lat-Eng. 1:15*. 1.45

HARDEL, JACQUES (d. 1678)

- The Collected Works. Ed. by Bruce Gustafson. AOK 1.
Paper. 25.00

HARRER, JOHANN GOTTLÖB (1703–1755)

- Mein Herz ist bereit (Ps. 103, adapted from Johann Kugelmann). MGC IV/4. *SATB. Ger-Eng. 6:00*. 3.25

HARRIS, ARTHUR (b. 1927–1992)

- Diversion for Woodwind Quartet. *Fl, ob, cl, bsn. 8:45*.
Study score (CCSSS) 10.00
Set. 25.00

HARRIS (continued)

- Four Pieces for Three Instruments. *May be performed by any combination of the following: flute, oboe, English horn, clarinet, violin, viola. 6:00*.
Study score (CCSSS) 10.00
Set. 20.00

HART, JAMES (1647–1718).

See SYNOPSIS MUSICAE.

HASSE, JOHANN ADOLF (1699–1783)

- Solos for a German Flute or Violin With a Through Bass for the Harpsicord or Violoncello, Opera Seconda (London, [1740]). PF 271. *Paper*. 20.00

HASSLER, HANS LEO (1564–1612)

- Dancing and Prancing. *Tanzen und Springen. SSATB. Eng-Ger. 2:00*.95
 I Leave Thee, Love. *Ich scheid von dir. SSATTB. Eng-Ger. 3:30*. 1.45
 Lustgarten (1601). PAPT 15. *Cloth*. 75.00

HAUFRECHT, HERBERT (1909–1998)

- Benjamin Franklin's *Poor Richard's Almanack*.
Set of 6 octavos. 5.00
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 2. The World. *SATB. Eng. 1:15*.95
 3. Early to Bed (A Round in Three Keys). *STB. Eng. 1:00*.95
 4. Dispute among Divines. *SATB. Eng. 1:10*.95
 5. Remark from Richard. *SAB. Eng. 1:05*.95
 6. Women Are Books. *SATB. Eng. 1:45*. 1.45

- Boney Quillen, Opera-Pantomime in 3 Scenes (libretto by the composer). *Narrator (medium voice), SSAAT, 2 Bar soli, speaking voice, SATB chorus; 2222; 2210; timp, perc, acc, gtr; strings. Eng. 30:00*.
Full score and set Rental
Vocal score. 15.00
Chorus score. 1.95

- The Clock Shop (Elfrida Norden). *Medium voice, pno. Eng. 8:00*. 9.00
 1. Alarm Clock.
 2. Grandfather Clock.
 3. Electric Clock.
 4. The Ship's Clock.
 5. The Clock in the Steeple.
 6. Banjo Clock.
 7. Cuckoo Clock.
 8. The Station Clock.

- A Woodland Serenade for Woodwind Quintet. 9:00.
Study score (CCSSS) 12.50
Set. 25.00

HAUPTMANN, MORITZ (1792–1868)

- Gebet (Ps. 67:1, 2, 7). MGC IV/9. *SATB. Ger-Eng. 2:30*. . . 1.60
 Salve Regina (Marian antiphon, 11th century). MGC IV/8.
SATB. Lat-Eng. 2:50. 1.90

HAYDN, FRANZ JOSEPH (1732–1809)

- Blest Be the Name of Jacob's God. See Six English Psalms, Psalm 31.
- Cadenza for the Keyboard Concerto in D, Hob. XVIII:11, Op. 21 (first and second movements). See LANDOWSKA, WANDA.
- Concerto for Keyboard in D, Hob. XVIII:11. *Keyboard solo; 2 ob; 2 hn; strings. 15:00.*
Set (strings 4/4/3/2/2) 55.00
Each extra string part 3.50
- Concerto for Violoncello in D, Op. 101, Hob. VIIIb:2. *Violoncello solo; 2 ob; 2 hn; strings. 27:00.*
Set (strings 4/4/3/2/2) 60.00
Each extra string part 3.50
- Dr. Harington's Compliment, Hob. XXVlb:3. (Henry Harington). *S solo, SSTB, pno. Eng-Ger. 6:00. 1.45*
- Six English Psalms, from "Improved Psalmody, Vol. I, The Psalms of David from a poetical Version originally written By the Reverend James Merrick, . . . with new music Collected from the most eminent Composers, By the Reverend William Dechair Tattersall" (1794), Hob. XXIII: Nachtrag.
 Psalm 26: How Oft, Instinct With Warmth Divine (James Merrick). CR 1. *SA(T)B. Eng. 3:00. 1.70*
 Psalm 31: Blest Be the Name of Jacob's God (James Merrick). CR 13. *SA(T)B. Eng. 2:00.95*
 Psalm 41: Maker of All, Be Thou My Guard (James Merrick). CR 2. *SA(T)B. Eng. 2:00. 1.80*
 Psalm 50: The Lord, th'Almighty Monarch, Spake (James Merrick). CR 14. *SA(T)B. Eng. 3:00.95*
 Psalm 61: Long Life Shall Israel's King Behold (James Merrick). CR 15. *SA(T)B. Eng. 2:00.95*
 Psalm 69: O Let Me, in th'Accepted Hour (James Merrick). CR 16. *SA(T)B. Eng. 2:30.95*
- How Oft Instinct With Warmth Divine. See Six English Psalms, Psalm 26.
- Libera Me, Hob. XXIIb:1 (responsory of absolution, from the Burial Service). CR 18. *T solo, SATB, org. Lat-Eng. 3:15. 1.60*
- Long Life Shall Israel's King Behold. See Six English Psalms, Psalm 61.
- The Lord, th'Almighty Monarch. See Six English Psalms, Psalm 50.
- Maker of All, Be Thou My Guard. See Six English Psalms, Psalm 41.
- O Let Me, in th'Accepted Hour. See Six English Psalms, Psalm 69.
- The Old Man [Der Greis], Hob. XXVc:5. *SATB, pno. Eng-Ger. 3:00. 1.45*
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- Symphony No. 99 in E-flat, Hob. I:99. *2222; 2200; timp; strings. 29:00.*
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- Symphony No. 102 in B-flat, Hob. I:102. *2202; 2200; timp; strings. 26:00.*
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Each extra string part 5.25

HAYDN, MICHAEL (1737–1806)

- Prope est Dominus (Gregorian gradual). MGC IX/1. *SATB, [2 violins ad lib], org. Lat-Eng. 6:00. 1.95*

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- The Viols and other Bowed Instruments. Reprint of the Oxford, 1930, edition. *Cloth. 45.00*

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- To Thee, Great God, My Soul Shall Rise (metrical version of Ps. 25:1, 3, 4). CC 16. *SAB, org. Eng. 2:00. 1.45*

HERRMANN, BERNARD (1911–1975)

- For the Fallen (A Berceuse). *21, Ehn, 22; 4 hn; timp, hp; strings. 6:00.*
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- New Canaan. See FOUR FUGING-TUNES.
- Ode on Music (Alexander Pope). WW 24. *S solo, STB, continuo. Eng. 3:00. 1.60*

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HOLZBAUER, IGNAZ (1711–1783)

See MANNHEIM SYMPHONISTS.

HOMILIUS, GOTTFRIED AUGUST (1714–1785)

Der Herr ist mein Hirte (Ps. 23). MGC VIII/2. *SATB. Ger-Eng.* 6:00..... 3.25
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 (anonymous hymn from Joshua Smith, *Divine Hymns or
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Ger-Eng. 1:15. 1.35
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 4. O Lord, How Numerous Are My Foes (Ps. 3:1–4).
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JEPPESEN, KNUD, Editor.

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LINLEY, THOMAS, Jr. (1756–1778)
Hark, the Birds Melodious Sing. MRE 14. *SSATB, Eng.*
3:30. 1.60

LINLEY, THOMAS, Sr. (1733–1795)
Let Me, Careless and Unthoughtful Lying (Abraham
Cowley). MRE 15. *SATBB, Eng. 2:00*. 1.60

LIPATTI, DINU (1917–1950)
Aubade for Woodwind Quartet. *Fl, ob, cl, bsn. 18:00*.
Study score (CCSSS). 15.00
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LISZT, FRANZ (1811–1886)
Concerto for Piano No. 1, in E-flat. *Piano solo; 3 (pic) 222;*
2230; timp, perc; strings. 18:00.
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LITTLE, MEREDITH ELLIS, and CAROL G. MARSH,
 [Compilers]
 La Danse Noble. An Inventory of Dances and Sources.
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LOCATELLI, PIETRO (1695–1764)
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The Present Practice of Musick Vindicated (London,
 1673). MMMLF II/16. *Cloth*. 42.50

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The Closing Doxology (Ps. 150). *SATB, concert band (2,
 pic, 24, al sax, ten sax, bar sax, 1; 442, 2 bar hn, 3; cb;
 timp, perc [6 players])*.
*OR: SATB, orch (2, pic, 2, Ehn, 4, bcl, al sax, ten sax, bar
 sax, 2, cbn; 442, 2 bar hn, 3; timp, perc [6 players];
 strings [saxs may be replaced by cls or Ehns and bcl, bar
 hns by tbns or ten tbas; tba III ad lib])*. *Eng. 8:00*.
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Vocal score. 7.50

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LONSDALE.
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LOOSEMORE, HENRY (d. 1670)
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 attributed to Orlando Gibbons.] CR 11. *SATB. Eng. 1:25*. .95
 Why Art Thou So Heavy, O My Soul? (Ps. 42:5). [This
 work was formerly attributed to Orlando Gibbons.]
 CR 26. *SATB. Eng. 1:20*. 1.35

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SATB. Lat-Eng. 1:15.95
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LOURIE, ARTHUR (1892–1966)
 Concerto da camera. *Violin solo; strings (no vln II)*. 25:00.
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Set Rental

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 et les sons se répondent"

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 1996. Abandoned after the publication of one volume
 and one extract. *Cloth*.
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 Exaudi te Dominus. Ed. by Anne Baker, John
 Hajdu Heyer, Lionel Sawkins & Carl B. Schmidt. . . 225.00
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Homage to Hieronymus Bosch for Two Pianos, Four Hands. 23:30. Each.....	8.50
Set of 2.....	15.00
How Godly Is the House of God (Langston Hughes). <i>SATB</i> <i>chorus; org/orch (2 hn, 2 tpt, tbn, bs tbn; [hn III, IV, tpt</i> <i>III, tbn II; timp; org ad lib]). Eng. 6:15.</i> Full score and set Rental Organ-vocal score.....	2.15
Two Litanies. <i>Eng.</i>	
1. In My Orchard, Pearl'd with Dew (after Sister Bertken). <i>SSA chorus; pno/orch (3 fl, cl, hp [pno</i> <i>ad lib], 3 vln, vcl, cb). 2:54.</i>	
2. If I Have My Jesus (after Novalis). <i>SA soli, SAA</i> <i>chorus; pno/orch (3 fl, cl, hp [pno ad lib], 3 vln, vcl,</i> <i>cb). 2:20.</i> Full score and set Rental Vocal score.....	1.80
Midrash Esther. <i>Symphony. 3 (pic) 2, Ehn, 33; 4331; perc,</i> <i>timp, hp; strings. 23:00.</i> Full score and set Rental	
Music for Christmas, A Setting of Sacred Words and Old Poems. <i>S, M sop, T, Bar soli; or S, M sop; or T, Bar; SATB</i> <i>chorus; 2 (pic) 2 (Ehn) 22; 4231; timp, perc, hp/pno, org;</i> <i>strings. [The following may be omitted: hn III, IV; tba;</i> <i>org.] Eng. 20:00.</i> Full score and set Rental Vocal score.....	7.50
New Plymouth Cantata (Dorothy Gardner). <i>M sop, T, Bar,</i> <i>BB soli; SATB chorus; 2 pianos/orch: 2 (pic) 022; 2221;</i> <i>timp, perc, hp/pno; strings. Eng. 18:00.</i> Full score and set Rental Vocal score.....	7.50
On a Pallet of Straw (Langston Hughes). <i>S solo, SSAA,</i> <i>pno. Eng. 2:15</i>	1.45

MEYEROWITZ (continued)

On the Land and on the Sea (after Christina Rossetti). <i>Medium voice, pno. Eng. 1:30</i>	2.50
On the Land and on the Sea (after Christina Rossetti). <i>SATB, [pno/org ad lib]. Eng. 1:45</i>95
Short Suite for Brass Instruments. <i>3 tpt, 3 hn, 2 tbn, tuba.</i> 4:40. Score (CCSSS).....	12.50
Set Rental	
Silesian Lullaby (traditional). <i>SATB. Eng. 1:45</i>95
Silesian Symphony. <i>Strings. 17:00.</i> Score and set Rental	
MILES, THOMAS (c. 1780–c. 1852)	
Lady, I View That Form and Face. <i>MRE 17. SATB. Eng.</i> 2:00.....	.95
MILTON, JOHN (1563–1647)	
I Am the Resurrection (John 11:25–26). <i>OEE 20. SATTB.</i> Eng. 2:50.....	1.80
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MOCHNICK, JOHN V. (b. 1942)	
Happy Is the Man That Findeth Wisdom (Prov. 3:13, 15–17). <i>SATB. Eng. 2:00</i>	1.60
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4 - Missa "O altitudo divitiarum".....	40.00
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22 - Liber quartus Motetorum, quinque vocum.....	40.00
23 - Missa "Quando lieta sperai".....	40.00
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MONTE (continued)

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MOULU, PIERRE (c. 1480–c. 1550)

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See ALEOTTI.

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- The Second Part of Musick's Hand-maid: Containing the Newest Lessons ... for the Virginals, Harpsichord and Spinnet (London, 1689). PF 102. *Paper*. 20.00
 Works by J. Blow, R. Motley, H. Purcell, M. Snow, W. Turner & anonymous composers.

MUSSORGSKY, MODEST (1839–1881)—**LEOPOLD STOKOWSKI** (1882–1977), Transcriber

- Entr'acte to Khovantchina [Act IV, scene 2]. 322, bcl, 2, cbn; 4231, ten tuba; timp, perc (2); strings. 4:00.
Score. 9.50
Set (strings 4/4/3/2/2). 70.00
Each extra string part. 2.25

MUSSORGSKY—STOKOWSKI (continued)

Night on Bare Mountain, Witch's Sabbath [as transcr. and adapted for the motion picture *Fantasia*]. 2, 2 *pic*, 2, *Ehn*, 2, *cl* in *E-fl*, *bcl*, 2, *cbn*; 8441; *timp*, *perc*; 2 *hp*; *strings*. [The following may be omitted: *hn* VI, *hn* VII, *hn* VIII, *hp* II.] 9:00.
Score and set Rental

NARDINI, PIETRO (1722–1793)

Seven Sonatas [1760]. Reprinted from Jean-Baptiste Cartier, *L'Art du violon* (Paris, c. 1803). Selected and introduced by David L. Sills. *L'Art du violon*, 3. *Paper*. 15.00

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Call to Remembrance (Ps. 25:5–6). MGC X/8. *SSATB*, *org*. *Eng*. 3:00. 1.60

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A Lullaby (James Agee). *TTBB*. *Eng*. 2:30. 1.35

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NEW INSTRUCTIONS FOR PLAYING THE HARPSICHORD, PIANO-FORTE OR SPINET

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Little Suite for String Orchestra, Op. 1. *Strings*. 15:00.
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Score. 20.00
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RAVENS-CROFT, THOMAS (c. 1590–c. 1633)

- All Laud and Praise (metrical version of Ps. 30:1–2, from
Sternhold and Hopkins' Psalter, 1562). MGC V/6. *SSATB.*
Eng. 2:00. 1.45
- A Briefe Discourse of the True (But Neglected) Use of
Charact'ring the Degrees (London, 1614). MMMLF II/22.
Cloth. 55.00

RAVENSCROFT, THOMAS, Compiler

- Deuteromelia: Or The Second part of Musicks melodie, or melodius Musicke. Of Pleasant Roundelaies; K. H. mirth, or Freemens Songs. And such delightfull Catches (London, 1609). PF 227. *Paper*. 17.50
- Melismata. Musicall Phansies. Fitting the Court, Citie, and Country Humours. To 3. 4. and 5. Voyces (London, 1611). PF 228. *Paper*. 17.50
- Pammelia. Musicks Miscellanie. Or, Mixed Varietie Of Pleasant Roundelays, and delightfull Catches, of 3. 4. 5. 6. 7. 8. 9. 10. Parts in one (London, 1609). PF 226. *Paper*. 17.50
- Five Pieces from Thomas Ravenscroft's *Whole Book of Psalms*. CR 19. *SATB*. *Eng*. 2.15
1. Psalm 23 (metrical version by Thomas Sternhold). Winchester Tune, harmonized by Thomas Ravenscroft. 1:45.
 2. Psalm 100 (metrical version anonymous). French Tune, harmonized by John Dowland. 1:50.
 3. Psalm 113 (metrical version by William Kethe). Traditional tune, harmonized by Thomas Ravenscroft. 2:00.
 4. Psalm 134 (metrical version by William Kethe). Southwell Tune, harmonized by Martin Peerson. 1:00.
 5. The Lord's Prayer (metrical version anonymous). Traditional tune, harmonized by John Farmer. 1:10.

READ, DANIEL (1757–1836)

- Hamshire: For Good Friday (Isaac Watts). WW 19. *SATB*, *vln*, *vcl* [*vln II*, *vla ad lib*]. *Eng*. 3:00. 1.70
- Mortality. See DEATH, LIKE AN OVERFLOWING STREAM.
- Newport. See FOUR PLAIN-TUNES.

REGNARD, FRANÇOIS (16th century)

- Poésies de P. de Ronsard & autres poètes. MMRF 15. *Paper*. 40.00

REGNART, JACOB (c. 1540–1599)

- Deutsche dreistimmige Lieder. PAPT 19. *Cloth*. 75.00

REGNAULT, PIERRE.

See SANDRIN.

REICHARDT, LOUISE (1779–1826)

- Sechs geistliche Lieder. SSAA, *pno*. *Ger-Eng*.
Set A. 1.70
1. Dem Herrn (J. G.). MW 5. 1:45.
 2. Buß-Lied (Friedrich Leopold Stolberg). MW 6. 2:20.
 3. Morgenlied (Johann Kaspar Lavater). MW 7. 1:45.
- Set B. 1.95
4. Fürbitte für Sterbende (Friedrich Klopstock). MW 8. 2:25.
 5. Weihnachtslied (Friedrich L. Stolberg). MW 9. 2:00.
 6. Tiefe Andacht (Friedrich Klopstock). MW 10. 2:50.

REINAGLE, HUGH (c. 1764–1785)

- Six Favorite Solos for the Violoncello (London, after 1785). PF 274. *Paper*. 20.00

RESPIGHI, OTTORINO (1879–1936)

- Antiche danze ed arie per liuto. Suite 1. 22, *Ehn*, 02; 2100; *hp*; *hpcd*; *strings*. 15:00.
1. Balletto detto "Il conte Orlando"; 2. Gagliarda;
3. Villanella; 4. Passo mezzo e Mascherada
Score. 37.50
Set (strings 4/4/3/2/2). 95.00
Each extra string part. 4.25

RETI, RUDOLPH (1885–1959)

- The Magic Gate for Piano Solo. 15:00. 8.50

REUTER, JOHANN GEORG, Jr. (1709–1772)

- Jesu, Jesu dulcissime. MGC I/2. *SATB*. *Lat-Eng*. 2:30. 95
- Miserere mei, Deus (Vulgate, Ps. 50). MGC I/4. *SATB*, *org*, [*string doubling ad lib*]. *Lat-Eng*. 10:00. 3.25
- Veni Virgo sacrata. MGC I/3. *SATB*, *org*. *Lat-Eng*. 4:30. 1.90

RIBERA, ANTONIO DE (16th century)

- Por unos puertos arriba (Juan del Encina). SCT 3. *SATB*, *instrumental doubling ad lib*. *Sp-Eng*. 0:45. 1.70
(Published with Encina: ¿Quién te traje, caballero?)

RICHAFORT, JEAN (c. 1480–c. 1548)

- Tru tru trut avant, il fault boire. See THREE WORLDLY CHANSONS.

RICHARD, ÉTIENNE (17th century)

- The Collected Works. Ed. by Bruce Gustafson. AOK 3. *Paper*. 25.00

RICHTER, FRANZ XAVER (1709–1789)

See MANNHEIM SYMPHONISTS

RICHTER, MARGA (b. 1926)

- Lament. *String orchestra*. 11:00.
Full score. 15.00
Study score (CCSSS). 9.50
Set (strings 4/4/3/2/2). 50.00
Each extra string part. 3.50
- Three Songs for Christmas. *Eng*. 3.25
1. Christmas Song (Eugene Field). *S* solo, *SA*, 2 flutes/*pno*. 2:00.
 2. Cradle Hymn (Isaac Watts). *SA*, 2 flutes/*pno*. 2:30.
 3. Christmas Carol (Phillips Brooks). *SA*, 2 flutes/*pno*. 4:40.

RIETI, VITTORIO (1898–1994)

- Dance Variations. *String orchestra*. 14:00.
Study score (CCSSS). 12.50
Set (strings 4/4/3/2/2). 50.00
Each extra string part. 3.50
- Partita. *Fl*, *ob*; *hpcd/pno*; *string quartet/string orch [cb ad lib]*. 18:00.
Study score (CCSSS). 15.00
Set. Rental
- Sonata all'antica for Harpsichord or Piano Solo. 10:15. 7.50

RINKER, ALTON (b. 1907)

The Nightingale (Tom Adair). <i>Medium voice, pno. Eng.</i> 1:45.	2.25
Songs of Scotland (Robert Burns). <i>Medium voice, pno.</i> <i>Eng.</i>	10.00
Songs of Scotland (Robert Burns). <i>Set of 8 octavos.</i>	5.00
A Red, Red Rose. <i>SATB. Eng. 0:45 (x2).</i>	1.35
Green Grow the Rashes, O. <i>A, Bar soli, SATB. Eng.</i> 2:00.	1.45
John Anderson, My Jo. <i>SATB. Eng. 0:40 (x2).</i>95
Molly's Meek, Molly's Sweet. <i>Bar solo, SATB. Eng.</i> 2:15.	1.45
My Heart's in the Highlands. <i>SATB. Eng. 2:00.</i>	1.35
My Jean. <i>SATB. Eng. 1:30.</i>	1.35
The Bonnie Lad That's Far Away. <i>S/T solo, SATB. Eng.</i> 0:35 (x4).95
Ye Banks and Braes of Bonnie Doon. <i>SATB. Eng.</i> 1:30 (x2).95

ROBERTS, JOHN (fl. 1650–70)

The Collected Works. Ed. by Candace Bailey. AOK 8. <i>Paper.</i>	25.00
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ROBISON (fl. 1810)

Communion. See FOUR FOLK-HYMNS FROM WYETH'S REPOSITORY.

Fiducia. See THREE FOLK-HYMNS FROM WYETH'S REPOSITORY.

LE ROMAN DE FAUVEL.

See PARIS, BIBLIOTHEQUE NATIONALE DE FRANCE.

RORE, CIPRIANO DE (1516–1565)

Datemi pace (Petrarch). CR 39. <i>SATB. It-Eng. 2:45.</i>	1.80
Donec gratus eram tibi (Horace). CD 11. <i>SSAT & ATBB.</i> <i>Lat. 3:45.</i>	1.80
En vos adieux. CR 4. <i>SATB. Fr-Eng. 1:30.</i>	1.35

ROSEINGRAVE, THOMAS (1688–1766)

XII Solos for a German Flute with a Through Base for the Harpichord (London, c. 1730). PF 91. <i>Paper.</i>	20.00
Eight Suits of Lessons for the Harpsichord or Spinnet (London, [1728]). MMMLF I/27. <i>Cloth.</i>	75.00
Eight Suits of Lessons for the Harpsichord or Spinnet (London, [1728]). PF 19. <i>Paper.</i>	17.50
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ROSEINGRAVE, THOMAS, and DOMENICO SCARLATTI (1685–1757)

Six Double Fugues For the Organ or Harpsichord To which is added, Sigr. Domenico Scarlatti's Celebrated Lesson for the Harpsichord, with several Additions by Mr. Roseingrave (London, [1750]). PF 105. <i>Paper.</i>	17.50
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ROSSETTI, BIAGIO (d. after 1547)

Libellus de Rudimentis Musices (Verona, 1529). MMMLF II/136. <i>Cloth.</i>	40.00
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ROSSI, SALAMONE (c. 1570–c. 1630)

Al naharot Bavel (Ps. 137). CR 24. <i>TTBB, [kbd ad lib].</i> <i>Heb-Eng. 3:00.</i>	1.60
Barechu (evening liturgy). CR 42. <i>SAB, [kbd ad lib].</i> <i>Heb-Eng. 1:10.</i>95
Haleluyah. Haleli nafshi (Ps. 146). CR 25. <i>SATB, [kbd ad</i> <i>lib]. Heb-Eng. 2:45.</i>	1.80
Keter (Sabbath morning liturgy). CR 53. <i>T solo, SATB,</i> <i>[kbd ad lib]. Heb-Eng. 3:30.</i>	1.90
Shir Hama-alot (Ps. 128). CR 52. <i>SAB, [kbd ad lib].</i> <i>Heb-Eng. 1:45.</i>	1.70

ROSSINI, GIOACCHINO (1792–1868)

The Barber of Seville [Complete opera]. BG. <i>It. Cloth.</i>	75.00
The Barber of Seville Overture. 1, <i>pic, 222; 2230; timp,</i> <i>perc; strings. 7:00.</i> <i>Set (strings 4/4/3/2/2).</i>	65.00
<i>Each extra string part.</i>	2.50
Cats' Meow. <i>Duetto buffo di due gatti. SATB, pno. It. 3:00.</i>	1.70
La gazza ladra [The Thieving Magpie] Overture (arr. by Kogel). 1, <i>pic, 222; 4231; timp, perc; strings. 12:00.</i> <i>Set (strings 4/4/3/2/2).</i>	120.00
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L'Italiana in Algeri. Overture (German edition). 1222; 2200; <i>timp; strings. 11:00.</i> <i>Set (strings 4/4/3/2/2).</i>	60.00
<i>Each extra string part.</i>	2.75
O salutaris hostia (hymn for Corpus Christi). <i>SATB.</i> <i>Lat-Eng. 2:30.</i>	1.45
Semiramide. Overture (arr. by Schmidt). 1, <i>pic, 222; 4230;</i> <i>timp, perc; strings. 12:00.</i> <i>Set (strings 4/4/3/2/2).</i>	115.00
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The Thieving Magpie Overture. See La gazza ladra.	
William Tell [Guillaume Tell]. Overture. 1, <i>pic, 2 (Ehn) 22;</i> 4230; <i>timp, perc; strings. 11:00.</i> <i>Set (strings 4/4/3/2/2).</i>	120.00
<i>Each extra string part.</i>	4.00

ROUSSIER, PIERRE-JOSEPH (c. 1716–1792)

Mémoire sur la musique des anciens (Paris, 1770). MMMLF II/41. <i>Cloth.</i>	55.00
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ROYER, JOSEPH-NICOLAS-PANCRACE (c. 1705–1755)

Pièces de clavecin, Premier Livre (Paris, 1746). PF 112. <i>Paper.</i>	17.50
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ROZSA, MIKLOS (1907–1995)

Three Chinese Poems, Op. 35 (transl. Arthur Waley). <i>Set of 3 octavos.</i>	4.50
1. Sailing Homeward (Chan Fang-Sheng). <i>SATB. Eng.</i> 2:40.	1.60
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3. The Cuckoo. <i>SA soli, SATB. Eng. 3:15.</i>	1.95
Festive Flourish. 3 <i>tpt, 4 hn, 3 tbn, tuba, timp, perc. 1:00.</i> <i>Study score (CCSSS)</i>	8.00
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Introduction and Allegro for Viola Solo, Op. 44. 10:00.	6.00

ROZSA (continued)

- The Jungle Book—A Suite based on Rudyard Kipling's tale for Narrator and Orchestra. *Narr, A solo; 2 (2 pic) 1 (Ehn) 2 (al sax) 1 (cbn); 2220; timp, perc, pno (cel), hp; strings.* (Larger orchestras may wish to use the following additional parts: *ob II, bsn II, hn III, IV, tba.*) *Eng-Ger.* 30:00.
Study score (CCSSS) 50.00
Set Rental
- The Lord Is My Shepherd (Ps. 23). *SATB. Eng. 6:00.* 3.25
- Lullaby (from *The Jungle Book Suite*). *SATB. Eng. 3:00.* . . 1.60
- The Red House. Suite [re-orchestrated version].
[3 S ad lib]; 3 (3 pic) 2, Ehn, 3 (bcl) 2, cbn; 4331; perc (4), timp, 2 hp, pno (cel), [Flexatone, Theremin, or synthesizer ad lib]; strings. 13:00.
Score and set Rental
- Sonata for Clarinet Solo, Op. 41. 12:30. 7.00
- Sonata for Oboe Solo, Op. 43. 12:00. 7.00
- Sonatina for Clarinet Solo, Op. 27. 8:00. 7.00
- The Thief of Bagdad. Suite. 2 (pic) 2 (Ehn) 22; 423[1]; *timp, perc (2), hp, pno/cel; gtr, strings. 16:00.*
 1. Overture; 2. The Flying Horse Gallop; 3. Cortège;
 4. The Love of the Princess; 5. The Silvermaid's Dance;
 6. The Market at Basra.
Score and set Rental
- The Thief of Bagdad, 3 Pieces (Selection prepared by Christopher Palmer). 3 (2 pic) 222; 4231; *timp, perc, hp, pno, cel; strings. 7:00.*
 1. The Sultan's Toys; 2. The Flying Horse Gallop;
 3. The Love of the Princess (*alternative title: The Prince and the Princess*)
Score 35.00
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- The following excerpt from The Thief of Bagdad, 3 Pieces is available separately:*
- The Love of the Princess (alternative title: The Prince and the Princess). 3222; 4031; *perc, hp, cel; strings. 3:00*
Score and set Rental
- The Vintner's Daughter [La Fille du vigneron]—Twelve Variations on a French Folk Song, Op. 23a. 2 (pic) 2 (Ehn) 22; 4330; *timp, perc, cel/pno, hp; strings. 15:00.*
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 3. Let Not Sadness Become Your Life. *Vergiß Aller der
 Traurigkeit*. 1:15 (x2).
 4. O Come Here All and Join. *Herbei, wer lustig sein
 will*. 0:35 (x2).
 5. Is This Your Faith? *Ist das Eure Treu?* 0:55 (x2).

SCHENCK, JOHANNES (c. 1660–c. 1712)

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SCHMIDT, CARL B. (b. 1943), Compiler

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Vocal score. 2.50
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SCHUMANN (continued)

A Lonely Boat Drifts Slowly. *Das Schiffllein* (Johann Ludwig Uhland) *S solo, SATB, fl, hn. Eng-Ger. 2:30.*
Vocal score 1.35
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SCHÜRMAN, GEORG CASPAR (c. 1672–1751)

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Vocal score 2.50
Set of instrumental parts 8.50

Praise God with Sound. *Lobt Gott mit Schall* (Cornelius Becker, based on Ps. 117). *SATB, continuo. Eng-Ger. 1:30.*95

SCHWARTZ, PAUL (1907–1999)

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 1. Answer July. *2:00.* 1.45
 2. Split the Lark. *Eng. 2:20.* 1.45
 3. The Butterfly. *1:05.* 1.45

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 1. How Sweet I Roam'd. *2:00.* 1.45
 2. There's Doctor Clash. *1:20.* 1.45

Fog (Carl Sandburg). *SSA, pno. Eng. 1:45.*95

It Is a Good Thing to Give Thanks (Ps. 92:1–4). *TTBB. Eng. 2:45.* 1.45

Madrigal (Robert Hillyer). *SATB. Eng. 2:15.* 1.45

Mystical Union (Emily Dickinson). SAM 12. *SAM, org. Eng. 2:10.* 1.35

Serenade (Robert Hillyer). *SSA, pno. Eng. 2:00.* 1.45

Survey of Literature (John Crowe Ransom). *S, Bar soli, SATB, pno. Eng. 3:00.* 1.80

SCRIABIN, ALEXANDER NIKOLAYEVICH (1872–1915)

Concerto for Piano, Op. 20. *Study score* 8.50

SEGER, JOSEF (1716–1782)

Acht Toccaten und Fugen für die Orgel (Leipzig, [1793]). PF 62. *Paper* 17.50

SELBY, WILLIAM (1738–1798)

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SENFL, LUDWIG (c. 1486–1542/3)

Beati Omnes (Ps. 128). CR 70. *SATB. Lat-Eng. 5:20.* 2.40
 Ich stund an einem Morgen. CR 36. *SATTB. Ger-Eng. 2:00.* 1.60

SERMISY, CLAUDIN DE (c. 1490–1562)

Two Chansons. CR 63. *SATB. Fr-Eng.* 1.70
 1. Tant que vivrai (Clement Marot). *1:00 (x2).*
 2. Vivrai-je toujours en souci. *0:45 (x2).*
 Duos. In FCVR 8.

SERRE, JEAN-ADAM (1704–1788)

Essais sur les principes de l'harmonie (Paris, 1753). MMLLF II/52. *Cloth* 40.00
 Observations sur les principes de l'harmonie (Geneva, 1763). MMLLF II/53. *Cloth* 42.50

SHERMAN, P. (fl. 1805)

Exit. See DEATH, LIKE AN OVERFLOWING STREAM.

SHIELD, WILLIAM (1748–1829)

Six Duettos, five for two Violins and one for Two German Flutes. Opera I (London, [1777]). PF 188. *2 part-books, paper* 20.00

Six Duets for two Violins. Opera 2d (London, c. 1780). PF 189. *2 part-books, paper* 20.00

To God, My Soul, For Help Repair (metrical version of Ps. 7:10, 11, 14). CC 15. *SB soli, SAB, org. Eng. 2:00.* . . . 1.60

SIBELIUS, JEAN (1865–1957)

Andante festivo. *Strings, [timp]. 5:00.*
Score 3.50
Set (strings 4/4/3/2/2) 17.50
Each extra string part 1.25

Canzonetta, Op. 62a. *Strings. 8:00.*
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Each extra string part 1.75

Concerto for Violin in d, Op. 47. *Violin solo; 2222; 4230; timp; strings. 34:00.*
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Romanza in C, Op. 42. *Strings. 5:00.*
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Each extra string part 1.75

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- The Swan of Tuonela, Op. 22, No. 2. *Ehn solo; 010, bcl, 2; 4030; timp, perc, hp; strings. 9:00.*
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See BLOCH, Suite for Viola Solo, Conclusion.

SILOTI, ALEXANDER (1863–1945), Transcriber

See VIVALDI, ANTONIO—ALEXANDER SILOTI.

- SIMPLE GIFTS** (Shaker song, attributed to Elder Joseph Brackett, Jr.). Arr. by Martin R. Rice. SAM 3. *SAM, keyboard. Eng. 1:30.* 1.35

SIMPSON, CHRISTOPHER (c. 1605–1669)

The Division-Violist: Or An Introduction To the Playing upon a Ground (London, 1659). PF 215. *Paper.* 27.50

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The Moldau [Vltava], Má Vlast No. 2. 2, *pic, 222; 4231; timp, perc, hp/pno; strings (2 vcl). 13:00.*
Set (strings 4/4/3/1+1/2). 130.00
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Seven Characteristic Pieces for Piano Solo. 9:30. 7.00
 1. Prelude; 2. Gigue; 3. Pastorale; 4. Arietta;
 5. Impromptu; 6. Scherzino; 7. Ostinato

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Love Is a Sickness (Samuel Daniel). *SSAA, pno. Eng. 1:10.* 1.45

SMIT (continued)

- Four Motets. *Medium voice, 2 fl, vln/2 sop rec, ten rec. Eng. 5:00.*
 1. Wake Up, My Love.
 2. O Katharine, Dearest.
 3. Venus, You and Your Son.
 4. O Mother, Tell Me How to Die
Study score (CCSSS) 9.50
Set. 10.00

SMITH, JOHN STAFFORD (1750–1836)

Flora Now Calleth Forth Each Flower (Edmund Spenser). MRE 12. *SSATB. Eng. 2:30.* 1.90

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Six Sonatas for the Harpsichord or Piano Forte (London, c. 1785). PF 126. *Paper.* 12.50

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3. Triumph. "'Tis done! lo, they come." *TTB. 1:00.*

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2. The Fly (William Oldys). 2:15.
3. Leveridge: Good Advice. 3:00

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1. Lewer: Fidelia. "As on some lonely building's top" (Isaac Watts). *TTB/SSB. 1:30.*
2. Elkanah Kelsay Dare: Babylonian Captivity. "Along the banks where Babel's current flows." *SATB. 1:15.*
3. Lamentation. "When we, our wearied limbs to rest" (Tate and Brady, Ps. 137). *SATB. 1:00 (x5).*

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It Was a Lover and His Lass (William Shakespeare).
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BACH, JOHANN SEBASTIAN

Adagio from the Toccata and Fugue in C for Organ,
BWV 564. 32, Ehn, 1, bcl, 2, cbn; 4441; glock, timp,
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Score. 8.50
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Chorale from the Easter Cantata, BWV 4, no. 4. 43, Ehn,
2, bcl, 2, cbn; 6441; timp; strings. [The following may be
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Score. 12.50
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Fugue in g (“The Shorter”), BWV 578. 2, al fl, 2, Ehn, 2, cl
in E-flat, bcl, 2, cbn; 5442; timp, b dr, hp; strings. 4:00.
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Komm, süßer Tod, BWV 478. 32, Ehn, 0, bcl, 1, cbn;
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following may be omitted: fl IV, al fl, ob III, cl III, bsn III,
hn V, VI, VII, VIII, tpt IV, tbn IV, ten tuba.] 13:00.
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BACH, J. S. (continued)

Prelude in b (No. 24 from Part I of Das Wohltemperierte
Clavier, BWV 869). Strings. 5:00.
Score. 8.50
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Prelude in e-flat (No. 8 from Part I of Das wohl-
temperierte Clavier, BWV 853). Strings [2 bsn, cbn, 2 hn,
2 tbn, glock, 2 hp ad lib]. 4:00.
Score. 10.00
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Siciliano (1st movement from Sonata No. 4 in c for
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Score. 8.50
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Toccat and Fugue in d, BWV 565. 43, Ehn, 3, bcl, 3, cbn;
6441; timp, 2 hp, cel; strings. [The following may be
omitted: ob III, cl III, bsn III, hn V, VI, tbn IV.] 9:00.
Score. 47.50
Set (strings 4/4/3/2/2). 135.00
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Wir glauben all' an einen Gott, Chorale Prelude (“Giant
Fugue”), BWV 680. 32, Ehn, 2, cl in E-flat, bcl, cbcl, 2,
cbn; 533, 1, ten tuba; timp; strings. 3:00.
Score. 15.00
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CESTI, MARC'ANTONIO

Tu mancavi a tormentarmi crudelissima speranza.
Hp; strings. 6:00.
Score. 12.50
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Each extra string part. 2.25

GABRIELI, GIOVANNI

In Ecclesiis. Double chorus (SATB & SATB); 6 hn, 4 tpt,
4 tbn, 2 tba; [org ad lib]. Lat. 6:00.
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Set Rental
Vocal score 6.75

HANDEL, GEORGE FRIDERIC

Dead March (Funeral March from Saul). 43, Ehn, 3, bcl, 3,
cbn; 8442; timp, perc (2); strings. (The following may be
omitted: fl III, IV, ob III, bsn III, hn V, VI, VII, VIII, tpt III,
IV, tbn IV, tba II.) 2:00.
Score. 5.00
Set (strings 4/4/3/2/2). 37.50
Each extra string part. 1.25

MUSSORGSKY, MODEST

Entr'acte to Khovantchina. 322, bcl, 2, cbn; 4231, ten
tuba; timp, perc (2); strings. 4:00.
Score. 9.50
Set (strings 4/4/3/2/2). 70.00
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STOKOWSKI, Transcriber (continued)**MUSSORGSKY (continued)**

Night on Bare Mountain, Witch's Sabbath [as transcribed and adapted for the motion picture *Fantasia*]. 2, 2 *pic*, 2, *Ehn*, 2, *cl* in *E-fl*, *bcl*, 2, *cbn*; 8441; *timp*, *perc*; 2 *hp*; *strings*. [The following may be omitted: *hn VI*, *hn VII*, *hn VIII*, *hp II*.] 9:00.
Score and set Rental

NOVACEK, OTTOKAR

Perpetuum mobile. *Strings*, [*perc*]. 7:00.
Score 12.50
Set 27.50
Each extra string part 1.75

PALESTRINA, GIOVANNI PIERLUIGI DA

Adoramus Te. 41, *Ehn*, 3, *bcl*, 3, *cbn*; 4341; *strings*. (The following may be omitted: *fl II*, *III*, *IV*, *cl III*, *tbn IV*.) 3:00.
Score 7.50
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Blue Danube [An der schönen blauen Donau], Op. 314. 2 (*pic*) 222; 4211; *timp*, *perc*, *hp*; *strings*. 10:00.
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YOUNG, PERCY, Editor

- See THE MADRIGAL IN THE ROMANTIC ERA, p. 71.
 See MUSIC FOR THE COUNTRY CHOIR, p. 73.
 See MUSIC OF THE GREAT CHURCHES, p. 74.
 See SAM (MUSIC FOR SOPRANOS, ALTOS, AND MEN), p. 80.

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ARKWRIGHT, G. E. P., [Editor]. THE OLD ENGLISH EDITION. *Paper.*

For a listing of choral octavos of selected works from this series, see p. 74.

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56. Heinrich Isaac: Alleluia. Veni, Domine.
57. Jacob Handl: Three Christmas Motets.
58. Hacob Handl: O vos omnes.
59. Antoine Brumel: O Domine Jesu Christe
60. Orlando di Lasso: Three Chansons.
61. Samuel Coleridge-Taylor: Lift Up Your Heads.
62. Samuel Coleridge-Taylor: Break Forth into Joy.
63. Claudin de Sermisy: Two Chansons.
64. Joseph Drechsler: Haleluyaw, Halelu Eyl.
65. Louis Lewandowski: Enosh.
66. Samuel Coleridge-Taylor: The Lord Is My Strength.
67. Claude Goudimel: O combien est plaisant.
68. Samuel Wesley and Samuel Sebastian Wesley: O Deliver Me.
69. Lewis Lewandowski: Mah Tovu.
70. Ludwig Senfl: Beati Omnes.
71. Samuel Coleridge-Taylor: O Ye That Love the Lord.
72. Jeremiah Ingalls: Two Revival Songs.

FROM THE CHORAL REPERTOIRE *(continued)*

73. Jeremiah Ingalls: Three Joyful Songs.
74. Louis Lewandowski: Halleluyaw.
75. Louis Lewandowski: Tov Lehodos.
76. William Billings: Jordan.
77. Samuel Sebastian Wesley: Lead Me, Lord.
78. William Sterndale Bennett: God Is a Spirit.
79. Richarde Farrant: Call to Remembrance.

THE MADRIGAL IN THE ROMANTIC ERA.

Edited by Percy M Young. *Paper.*

1. Arthur Sullivan: When Love and Beauty.
2. Joseph Netherclift: Thou, Fatal Love.
3. William Horsley: See the Chariot.
4. R. L. de Pearsall: I Saw Lovely Phillis.
5. William Beale: Phyllis, Thy Lovely Looks.
6. Williams Beale: This Pleasant Month of May.
7. R. J. S. Stevens: It Was a Lover and His Lass.
- 8–9. R. L. de Pearsall: Sing We and Chant It a 4 & a 8.
10. R. L. de Pearsall: Nymphs Are Sporting.
11. Francis Hutcheson: Return, Return, My Lovely Maid.
12. John Stafford Smith: Flora Now Calleth Forth Each Flower.
13. C. Hubert H. Parry.: Fair Daffodils.
14. Thomas Linley, Jr.: Hark, the Birds Melodious Sing.
15. Thomas Linley, Sr.: Let Me, Careless and Unthoughtful Lying.
16. James King: Phillis, Why in Haste?
17. Thomas Miles: Lady, I View That Form and Face.
18. C. Hubert H. Parry.: La Belle Dame sans merci.
19. Joseph Netherclift: Clora Is Sleeping.
20. Thomas Attwood Walmisley: Sweet Flowers, Ye Were Too Fair.
22. William Beale: What Ho, Shepherd, Ho!

MASTERS & MONUMENTS OF THE RENAISSANCE.

Paper.

1. Ihan Gero: Il primo libro de' madrigali italiani et canzoni francese a due voci. Ed. by Lawrence F. Bernstein & James Haar.
2. Robert Morton: The Collected Works. Ed. by Allan Atlas.
3. La Couronne et Fleur des Chansons a Troys (Venice, 1536). Ed. by Lawrence F. Bernstein. *2 volumes*
4. Philip Van Wilder: The Collected Works. Ed. by Jane A. Bernstein. *2 volumes.*
5. Antoine Busnoys: The Collected Works.
 1. Works with Vernacular Texts. Ed. by Leeman Perkins. In preparation
 - 2–3. The Latin-Texted Works. Ed. by Richard Taruskin. *2 volumes.*
6. Jean Japart: The Collected Works. Ed. by Allan Atlas.

MELANGES DE MUSICOLOGIE CRITIQUE. *Paper.*

1. Pierre Aubry: La Musicologie médiévale, Histoire et méthodes.
2. Adam de Saint-Victor: Les Proses, Texte et musique.

MELANGES DE MUSICOLOGIE CRITIQUE (continued)

3. Lais et Descorts français du XIIIe Siècle, Texte et musique.
4. Pierre Aubry: Les Plus Anciens Monuments de la musique française.

MONUMENTS OF MUSIC & MUSIC LITERATURE IN FACSIMILE. Cloth.

SERIES I: MUSIC

1. Henry Purcell: Orpheus Britannicus (London, 1698–1702).
2. John Blow: Amphion Anglicus (London, 1700).
3. Jacques Champion de Chambonnières: Les Pièces de clavessin, Livres Premier & Livre Second (Paris, 1670).
4. Jean-Henry D'Anglebert: Pièces de clavecin, Livre Premier (Paris, 1689).
5. Johann Mattheson: Pièces de clavecin en deux volumes (London, 1714).
6. George Bickham: The Musical Entertainer (London, 1740).
7. Jean-Philippe Rameau: Pièces de clavessin (Paris, 1724).
8. Gottlieb Muffat: Componimenti musicali per il cembalo (Vienna, c. 1739).
9. François Couperin: Pièces de clavecin, Livres 1-4 (Paris, 1713–30).
11. Parthenia (London, [1612/13]).
12. Marco Antonio Cavazzoni: Recerchari/Motetti/Canzoni, Libro Primo (Venice, 1523).
13. Jean-Philippe Rameau: Nouvelles Suites de pièces de clavecin (Paris, c. 1728).
14. Jean-Baptiste Cartier, compiler: L'Art du violon (3me édition, Paris, c. 1803).
15. New Instructions for Playing the Harpsichord, Piano-Forte or Spinet (London, c. 1790).
16. The Preceptor for the Piano-Forte, Organ or Harpsichord (London, c. 1785).
18. Gottlieb Muffat: 72 Versetl sammt 12 Toccaten ([Vienna, 1726]).
19. Giovanni Battista Martini: Sonate d'intavolatura per l'organo e'l cembalo (Amsterdam, c. 1742).
20. Bernhard Schmid: Tabulatur Buch (Strasbourg, 1607).
22. Henry Carey: The Musical Century (London, 1737, 1740).
23. Ottaviano Petrucci, printer: Canti B (Venice, 1501/2).
25. Ottaviano Petrucci, printer: Canti C (Venice, 1503/4).
26. Henry Purcell: A Choice Collection of Lessons for Harpsichord or Spinet (London, 1696).
27. Thomas Roseingrave: Eight Suits of Lessons for Harpsichord or Spinet (London, [1728]).
28. Jacopo Peri: Le musiche sopra l'Euridice (Florence, 1600).
29. Giulio Caccini: Le nuove musiche (Florence, 1601).

SERIES II: MUSIC LITERATURE

1. Gioseffo Zarlino: Le istituzioni harmoniche (Venice, 1558).
2. Gioseffo Zarlino: Dimostrationsi harmoniche (Venice, 1571).
3. Jean-Philippe Rameau: Traité de l'harmonie (Paris, 1722).

MONUMENTS OF MUSIC AND MUSIC LITERATURE IN FACSIMILE (continued)

SERIES II: MUSIC LITERATURE (continued)

4. Jean-Philippe Rameau: Démonstration du principe de l'harmonie (Paris, 1750).
5. Jean-Philippe Rameau: Code de musique pratique (Paris, 1760).
6. Jean-Philippe Rameau: Génération harmonique (Paris, 1737).
7. Jean-Philippe Rameau: Nouveau Système de musique théorique (Paris, 1726).
8. Giuseppe Tartini: Trattato di musica (Padua, 1754).
9. Franciscus Blanchinus: De tribus generibus instrumentorum musicae (Rome, 1742).
10. Vincenzo Manfredini: Regole armoniche (Venice, 1775).
11. Thomas Salmon: An Essay to the Advancement of Musick (London, 1672).
12. Arthur Bedford: The Great Abuse of Musick (London, 1711).
13. Michel Corrette: Le Maître de clavecin (Paris, 1753).
14. Francisco Gasparini: L'armonico pratico al cimbalo (Venice, 1708).
15. Gioseffo Zarlino: Sopplimenti musicali (Venice, 1588).
16. Matthew Locke: The Present Practice of Musick Vindicated (London, 1673).
17. Thomas Mace: Musick's Monument (London, 1676).
18. Anton Bemetzrieder: Leçons de clavecin (Paris, 1771).
19. Jean-Le Rond d'Alembert: Elémens de musique (Paris, 1752).
20. Vincenzo Galilei: Dialogo della musica antica, et della moderna (Florence, 1581).
21. Franchinus Gafurius: Theorica musicae (Milan, 1492).
22. Thomas Ravenscroft: A Briefe Discourse ... of the Use of Charact'ring the Degrees (London, 1614).
23. François Couperin: L'Art du toucher le clavecin (Paris, 1717).
24. Johann Joseph Fux: Gradus ad Parnassum (Vienna, 1725).
25. Orazio Tigrini: Il compendio della musica (Venice, 1588).
26. Johannes Tinctoris: Terminorum Musicae Diffinitorium (Treviso, c. 1494).
27. Joseph Lacassagne: Traité général des élémens du chant (Paris, 1766).
28. John Christopher Pepusch: A Treatise on Harmony (2nd edn, London, 1731).
29. John Frederick Lampe: A Plain and Compendious Method of Teaching Thorough Bass (London, 1737).
30. Matthew Locke: Melothesia (London, 1673).
32. William Holder: Treatise of the Natural Grounds and Principles of Harmony (London, 1694).
33. Friedrich Wilhelm Marpurg: Anfangsgründe der theoretischen Musik (Leipzig, 1757).
34. Martin Agricola: Rudimenta Musices (Wittenburg, 1539).
35. Johann Heinrich Alsted: Templum Musicum (London, 1664).
36. Johann Ernst Altenburg: Versuch einer Anleitung zur heroischmusikalischen Trompeter- und Paukerkunst (Halle, 1795).

MONUMENTS OF MUSIC AND MUSIC LITERATURE IN FACSIMILE (continued)

SERIES II: MUSIC LITERATURE (continued)

38. François de Castagnères Chateaufort: Dialogue sur la musique des anciens (Paris, 1725).
39. Johann Frosch: Rerum Musicarum (Strasbourg, 1535).
40. James Grassineau: A Musical Dictionary (London, 1740).
41. Pierre-Joseph Roussier: Mémoire sur la musique des anciens (Paris, 1770).
42. Antonio Soler: Llave de la modulacion (Madrid, 1762).
44. Athanasius Kircher: Phonurgia Nova (Kempten, 1673).
45. Pierre Rameau: Le Maître à danser (Paris, 1725).
46. Fabrizio Carolo: Il ballarino (Venice, 1581).
47. Jean-Georges Noverre: Lettres sur la danse, et sur les ballets (Stuttgart, 1760).
48. Giovanni-Andrea Gallini: A Treatise on the Art of Dancing (London, 1722).
51. Marcu Meibom: Antiquae Musicae Auctores Septem (Amsterdam, 1652).
52. Jean-Adam Serre: Essais sur les principes de l'harmonie (Paris, 1753).
53. Jean-Adam Serre: Observations sur les principes de l'harmonie (Geneva, 1763).
54. Jean-Philippe Rameau: Observations sur notre instinct pour la musique (Paris, 1754).
55. Charles Avison: An Essay on Musical Expression (2nd edn, London, 1753).
60. Claudius Ptolemaeus: Harmonicorum Libri Tres (Oxford, 1682).
63. Adrianus Valerius: Neder-Landsche Gedenck-Clanck (Haarlem, 1626).
64. Giuseppe Tartini: De' principi dell'armonia musicale (Padua, 1767).
65. Henricus Glareanus: Dodecachordon (Basel, 1547).
66. Pietro Aaron: Compendiolo ... intorno al canto fermo, et figurato (Milan, c. 1545).
67. Pietro Aaron: Libri Tres de Institutione Harmonica (Bologna, 1516).
68. Pietro Aaron: Lucidario in musica (Venice, 1545).
69. Pietro Aaron: Thoscanello de la musica (Venice, 1523).
70. Charles Burney: The Present State of Music in France & Italy (London, 1773).
75. Jean-Baptiste Berard: L'Art du chant (Paris, 1755).
77. Bonaventura da Brescia: Regula Musice plane (Brescia, 1497).
78. Giovanni Maria Bononcini: Musico pratico (Bologna, 1673).
81. Salomon de Caus: Institution harmonique (Frankfurt, 1615).
83. John Hoyle: Dictionarium Musica (London, 1770).
84. Charles Compan: Dictionnaire de danse (Paris, 1787).
86. Jacques Georges Cousineau: Méthode de harpe (Paris, c. 1786).
87. René Descartes: Musicae Compendium (Zyll & Amsterdam, 1650).
88. Giovanni Spataro: Tractato di musica (Venice, 1531).

MONUMENTS OF MUSIC AND MUSIC LITERATURE IN FACSIMILE (continued)

SERIES II: MUSIC LITERATURE (continued)

90. Leonhard Euler: Tentamen Novae Theoriae Musicae (St. Petersburg, 1739).
93. Ludovico Fogliani: Musica Theorica (Venice, 1529).
96. Franchinus Gafurius: Apologia (Turin, 1520).
97. Franchinus Gafurius: De Harmonia Musicorum Instrumentorum Opus (Milan, 1518).
99. Franchinus Gafurius: Practica musicae (Milan, 1496).
101. Adriano Banchieri: Conclusioni nel suono dell'organo (Bologna, 1609).
102. André-Ernest-Modest Grétry: Méthode simple pour apprendre à préluder (Paris, 1801-02).
110. Friedrich Wilhelm Marpurg: Anleitung zum Clavierspielen (Berlin, 1765).
115. Giovanni Luca Conforto: Breve e facile maniera d'essercitarsi (Rome, c. 1593).
117. Charles Burney: The Present State of Music in Germany, the Netherlands, and United Provinces (London, 1775).
127. William Turner: Sound Anatomiz'd (London, 1724).
129. Pietro Aaron: Trattato della natura et cognitione di tutti gli tuoni di canto figurato (Venice, 1525).
130. Raoul-Auger Feuillet: Chorégraphie (Paris, 1700).
133. Francesco Tosi: Opinioni de' cantori o sieno osservazione sopra il canto figurato (Bologna, 1723).
135. Raoul-Auger Feuillet: Recueil de contredances (Paris, 1706).
136. Biagio Rosetti: Libellus de Rudimentis Musices (Verona, 1529).
137. Jean-Philippe Rameau: Erreurs sur la musique dans l'Encyclopédie (Paris, 1755).
138. Jean-Philippe Rameau: Nouvelles Réflexions sur sa démonstration du principe de l'harmonie (Paris, 1752).
139. Sebald Heyden: De Arte Canendi (Nuremberg, 1540).
141. Cesare Negri: Le gratie d'amore (Milan, 1602).

MUSIC AT THE COURTS OF ITALY.

Gen. ed.: Massimo Ossi. *Cloth*.

1. Vittoria Aleotti: Ghirlanda de madrigali a quatro voci. Ed. by C. Ann Carruthers.
2. Raffaella Aleotti: Sacrae cantiones quinque, septem, octo, & decim vocibus decantandae. Ed. by C. Ann Carruthers.

MUSIC FOR THE COUNTRY CHOIR.

Edited by Percy M. Young. *Paper*.

1. John Pratt: To Sion's Hill I Lift My Eyes.
2. John Pratt: O God, My Heart Is Fully Set.
3. John Pratt: O Thou to Whom All Creatures Bow.
4. Samuel Webbe: Show Me Thy Ways, O Lord.
5. Samuel Webbe: Let the Heav'ns Rejoice.
6. Samuel Webbe: How Lovely Are Thy Dwellings.
7. William Cole: My God, in Whom Are All the Springs.
8. Samuel Webbe: Sing unto the Lord.
9. Peter Prellieur: How Blest Are They.
10. Joseph Key: Come Unto Me.
11. William Brown: My Soul, Praise the Lord.

MUSIC FOR THE COUNTRY CHOIR *(continued)*

12. William Brown: O All Ye Nations of the World.
13. Francis Linley: Rock of Ages.
14. John Valentine: O Lord My God, To Thee I Cried.
15. William Shield: To God, My Soul, For Help Repair.
16. Philip Hayes: To Thee, Great God, My Soul Shall Rise.
17. Benjamin Cooke: Behold, My God.
18. John Alcock, Jr.: Hark! Hark, the Herald Angels Sing.
19. Peter Prelleur: Praise Ye the Lord.
20. When I Survey the Wondrous Cross.
21. John Wall Callcott: O God, Our Help in Ages Past.
22. John Wall Callcott: God Moves in a Mysterious Way.
23. John Wall Callcott: When on the Giddy Cliff I Stand.
24. William Horsley: Great Shepherd of Thy People, Hear.
25. Samuel Wesley: The Lord Is My Shepherd.
26. Samuel Wesley and Samuel Sebastian Wesley:
O Remember Not Our Old Sins.
27. Samuel Wesley and Samuel Sebastian Wesley: Who Is
the Trembling Sinner?

MUSIC OF THE GREAT CHURCHES.

Edited by Percy M. Young. *Paper.*

- I. Saint Stephen's Cathedral, Vienna
 1. Johann Joseph Fux: Ave Maria [MGC 1].
 2. Johann Georg Reutter, Jr.: Jesu, Jesu dulcissime [MGC 25].
 3. Johann Georg Reutter, Jr.: Veni Virgo sacrata [MGC 21].
 4. Johann Georg Reutter, Jr.: Miserere mei, Deus [MGC 33].
- II. Saint Mark's Cathedral, Venice
 1. Antonio Lotti: Adoramus Te, No. 1 [MGC 2].
 2. Antonio Lotti: Adoramus Te, No. 2 [MGC 6].
 3. Andrea Gabrieli: Maria Magdalene et altera Maria [MGC 5].
 4. Costanzo Porta: Vobis datum est [MGC 11].
- III. Santa Maria Maggiore, Rome
 1. Alessandro Scarlatti: Adorna thalamum [MGC 4].
- IV. Saint Thomas Church, Leipzig
 1. Johann Hermann Schein: Maria Magdalene et altera Maria [MGC 7].
 2. Johann Hermann Schein: O Domine [MGC 24].
 3. Seth Calvisius: Joseph, lieber Joseph mein [MGC 14].
 4. Johann Gottlob Harrer: Mein Herz ist bereit [MGC 18].
 5. Johann Kuhnau: Tristis est anima mea [MGC 20].
 6. Johann Sebastian Bach: Wir glauben all' an einen Gott [MGC 34].
 7. Johann Friedrich Doles: Herr, wer bin ich? [MGC 35].
 8. Moritz Hauptmann: Salve Regina [MGC 36].
 9. Moritz Hauptmann: Gebet [MGC 37].
 10. Johann Adam Hiller: Alles Fleisch ist wie Gras [MGC 38].

MUSIC OF THE GREAT CHURCHES *(continued)*

- V. Saint Paul's Cathedral, London
 1. Maurice Greene: Hear My Prayer [MGC 3].
 2. William Boyce: By the Waters of Babylon [MGC 8].
 3. Maurice Greene: My God, My God, Look Upon Me [MGC 29].
 4. Thomas Attwood: O Lord, We Beseech Thee [MGC 44].
 5. Martin Peerson: O Let Me at Thy Footstool Fall [MGC 49].
 6. Thomas Ravenscroft: All Laud and Praise [MGC 50].
- VI. Westminster Abbey, London
 1. William Croft: We Will Rejoice [MGC 9].
 2. William Croft: O Lord God of My Salvation [MGC 15].
 3. Edmund Hooper: O Thou God Almighty [MGC 41].
 4. John Blow: The Lord Hear Thee in the Day of Trouble [MGC 51].
 5. John Blow: Save Me, O God [MGC 52].
- VII. St. Peter's Basilica, Rome
 1. Tomas Luis de Victoria: O crux ave [MGC 10].
 2. Felice Anerio: Angelus autem Domini descendit [MGC 12].
 3. Giovanni Pierluigi da Palestrina: Sicut cervus/Sitivit anima mea [MGC 19].
 4. Felice Anerio: Alleluia! Christus surrexit [MGC 43].
- VIII. Holy Cross Church, Dresden
 1. Gottfried August Homilius: Siehe, das ist Gottes Lamm [MGC 13].
 2. Gottfried August Homilius: Der Herr ist mein Hirte [MGC 16].
 3. Johann Gottlieb Naumann: Salve Regina [MGC 46].
- IX. Salzburg Cathedral
 1. Michael Haydn: Prope est Dominus [MGC 17].
- X. The Chapel Royal of England
 1. Henry Hall: Comfort Ye My People [MGC 23].
 2. William Mundy: O Lord, I Bow the Knee of My Heart [MGC 22].
 3. Arthur Sullivan: We Have Heard with Our Ears, O God [MGC 26].
 4. George Smart: O Lead Me Forth [MGC 42].
 5. Nathaniel Giles: Almighty God [MGC 39].
 6. Nathaniel Giles: Out of the Deep [MGC 40].
 7. William Child: O Lord, Grant the King [MGC 45].
 8. James Nares: Call to Remembrance [MGC 48].
 9. William Turner: The Queen Shall Rejoice [MGC 47].
- XI. Old Church, Amsterdam
 1. Jan Pieterszoon Sweelinck: Le Seigneur ta prier' entende [MGC 28].
 2. Jan Pieterszoon Sweelinck: Ecce virgo concipiet [MGC 27].
 3. Jan Pieterszoon Sweelinck: O Sacrum Convivium [MGC 32].
- XII. Sainte Chapelle, Paris
 1. Eustache Du Caurroy: Noël! Un enfant du Ciel [MGC 30].
 2. Eustache Due Caurroy: Noël! Sors de ton lit [MGC 31].

NINE CENTURIES OF MUSIC BY WOMEN.

Paper.

1. Francesca Caccini: Aure volanti.
2. Barbara Strozzi: Consiglio amoroso.
3. Barbara Strozzi: Con le belle non ci vuol fretta.
4. Elisabeth-Claude Jacquet de La Guerre: Racommodement comique de Pierrot et de Nicole.
- 5-7. Louise Reichardt: Sechs geistliche Lieder. Set A.
- 8-10. Louise Reichardt: Sechs geistliche Lieder. Set B.
11. Isabella Leonarda: Ave Regina Caelorum.
12. Raffaella Aleotti: Ascendens Christus in altum.
13. Raffaella Aleotti: Facta est cum Angelo.
14. Vittoria Aleotti: Baciai per haver vita.
15. Vittoria Aleotti: Hor che la vaga Aurora.

THE OLD ENGLISH EDITION.

Edited by G. E. P. Arkwright. *Paper.*

Choral octavos of selected works from the series. For a complete listing of volumes in the series, see p. 66.

1. George Kirbye: Alas! What Hope of Speeding.
2. Thomas Weelkes: Aye Me, Alas, Heigh Ho.
3. Francis Pilkington: Ay Me, She Frowns.
4. William Byrd: Domine in furore.
5. George Kirbye: Farewell, My Love.
6. William Byrd: Is Love a Boy?
7. Thomas Weelkes: Lady, Your Eye My Love Enforced.
8. William Daman: Miserere nostri.
9. Francis Pilkington: Music, Dear Solace.
10. Francis Pilkington: Rest, Sweet Nymphs.
11. Alfonso Ferrabosco: Rubies and Pearls.
12. Thomas Weelkes: Sweet Heart, Arise.
13. Francis Pilkington: Thanks, Gentle Moon.
14. John Milton: Thou, God of Might.
15. Thomas Weelkes: Two Airs.
16. William Byrd: The Nightingale.
17. William Byrd: O Lord, My God.
18. George Kirbye: Mourn Now, My Soul.
19. George Kirbye: Sleep Now, My Muse.
20. John Milton: I Am the Resurrection.

PERFORMERS' FACSIMILES. *Paper.*

1. Parthenia (London, [1612/13]).
2. Carl Philipp Emanuel Bach: Sei Sonate per Cembalo ["Prussian" Sonatas, Wq. 48] (Nuremberg, [1742]).
3. Antonio Vivaldi: Il Cimento dell' Armonia e dell' Inventione, Op. 8 (Amsterdam, [1725]).
4. Antoine Forqueray, le Père: Pièces de viole, Livre Premier (Paris, 1747).
5. Thomas Roseingrave: Voluntaries and Fugues for Organ or Harpsichord (London, c. 1730).
6. Jean-Baptiste Masse: Sonates a deux violonchelles, Op. 1 (Paris, c. 1736).
7. Jean-Baptiste Masse: Sonates a deux violonchelles, Op. 2 (Paris, c. 1736).
8. Jean-Baptiste Masse: Sonates en duo pour 2 violonchelles, Op. 3 (Paris, c. 1736).

PERFORMERS' FACSIMILES (continued)

9. Carl Philipp Emanuel Bach: Zwey Trio [Wq. 161] (Nuremberg, 1751).
10. Henry Purcell: Sonatas of III Parts (London, 1683).
11. Giovanni Battista Somis: Sonate da camera a Violino Solo, e Violoncello, ò Cembalo (Amsterdam, c. 1717).
12. Michel Corrette: Pièces de clavecin, Premier livre, Op. 12 (Paris, 1728).
13. Jean-Philippe Rameau: Five Concertos [Pièces de clavecin en concert] (London, [1750]).
14. Georg Frideric Handel: Water Musick Compleat, Set for the Harpsicord ... By Geminiani (London, [1743]).
15. The Division Flute, 1st part (London, 1706).
16. The Division Flute, 2nd part (London, c. 1710).
17. Louis Marchand: Pièces de clavecin, Livre premier (Paris, 1702).
18. Louis Marchand: Pièces de clavecin, Livre second (Paris, 1702).
19. Thomas Roseingrave: Eight Suits of Lessons for the Harpsicord or Spinet (London, [1728]).
20. Georg Frideric Handel: Seven Sonatas or Trios, Op. 5 (London, [1739]).
21. Johann Mattheson: Pièces de clavecin en Deux Volumes (London, 1714).
22. Louis-Nicolas Clerambault: Premier Livre de Pièces de clavecin (Paris, 1704).
23. Giovanni Battista Pergolesi: Twelve Sonatas for Two Violins and a Bass (London, [1780]). [Now attributed to Domenico Gallo.]
24. Claude-Benigne Balbastre: Pièces de clavecin, premier livre (Paris, 1759).
25. Jean-Joseph Mouret: Hymne à l'Amour. (Paris, c. 1738).
26. Jean-Joseph Mouret: Eglé (Paris, c. 1738).
27. Jean-Baptiste Cupis: Sonates à Violon Seul avec la basse continue, Op. 1 (Paris, 1738).
28. Jean-Baptiste Cupis: Sonates pour le violon, Op. 2 (Paris, c. 1742).
29. Quatorse Sonates a 2 flustes (Amsterdam, [1698]).
30. Antonio Vivaldi: Suonate da Camera a Tre, Op. 1 (Amsterdam, [1715]).
31. Benedetto Marcello: XII Suonate a Flauto, Op. 2 [sic] (Amsterdam, c. 1717).
32. Louis-Claude Daquin: Nouveau Livre de Noels pour l'Orgue et le Clavecin, Op. 2 (Paris, [1757]).
33. Thomas Weelkes: Ayres or Phantasticke Spirits (London, 1608).
34. Armand-Louis Couperin: Sonates en pièces de clavecin avec violon ad libitum, Oeuv. 2 (Paris, 1765).
35. Giulio Caccini: Le nuove musiche (Florence, 1601).
36. Louis de Caix d'Hervelois: Pièces pour la flûte-traversière [1] (Paris, 1729).
37. Louis de Caix d'Hervelois: Deuxième Recueil de Pièces pour la Flûte-traversière (Paris, 1731).
38. Jacques-Christophe Naudot: Sonates Pour deux Flutes-traversières, Op. 3 (Paris, 1727).
39. Thomas Morley: The First Booke of Canzonets to Two Voyces (London, 1595).
40. François Couperin: Les Nations (Paris, 1726).
41. Armand-Louis Couperin: Pièces de Clavecin (Paris, [1751]).

PERFORMERS' FACSIMILES *(continued)*

42. Louis-Claude Daquin: Premier Livre de Pièces de clavecin (Paris, [1735]).
43. Carlo Tessarini: Il Piacer del Amator di Musica, Op. 5 (Paris, c. 1745).
44. Giuseppe Tartini: Sonates a Violon Seul, avec la Basse Continue, Op. 4 (Paris, [1747]).
45. Giuseppe Tartini: Sonates à violon seul, avec la Basse Continue, Op. 5 (Paris, c. 1747).
46. Giuseppe Tartini: 6 Sonate a Violino e Violoncello o Cimbalo, Op. 6 (Paris, c. 1748).
47. Michel de La Barre: Premier Livre de Pièces pour la Flute Traversière, avec la Basse Continue (Paris, 1710).
48. Michel de La Barre: Deuxieme Livre de Pièces pour la Flute Traversière, avec la Basse Continue (Paris, 1710).
49. Marin Marais: La Gamme at Autres Morceaux de Simphonie (Paris, 1723).
50. Orlando Gibbons: The first set of madrigals and motets of 5 parts (London, 1612).
51. Thomas Vincent: Six Solos for a Hautboy ... with a Thorough Bass (London, [1748]).
52. Wilhelm Friedemann Bach: Sei [actually one] Sonate per il Cembalo [Falck 3] (Dresden, Leipzig & Berlin, [1745]).
53. Christoph Willibald von Gluck: Six Sonatas for Two Violins and a Thorough Bass (London, 1746).
54. Jean-François Dandrieu: Livre de sonates a violon seul, Op. 2. (Paris, [1710]).
55. Willem De Fesch: Six Sonatas for a Violoncello with a Thorough Bass, Op. 8 (London, 1736).
56. Jacques Champion de Chambonnières: Pièces de clavessin, Livre Premier (Paris, 1670).
57. Jacques Champion de Chambonnières: Pièces de clavessin, Livre Second (Paris, 1670).
58. Johann Joachim Quantz: Sei Duetti a due flauti traversi, Op. 2 (Berlin, 1759).
59. Robert Dowland, compiler: A Musically Banquet (London, 1610).
60. Henry Purcell: 10 Sonata's in four Parts (London, 1697).
61. Henry Burgess, Sr: A Collection of Lessons for the Harpsichord (London, c. 1725).
62. Josef Seger: Acht Toccaten & Fugen für die Orgel (Leipzig, [1793]).
63. The Triumphes of Oriana, (London, 1601).
64. Voluntarys & Fugues... for the Organ or Harpsichord (London, [1710]).
65. Jacques Duphly: Pièces de Clavecin [1er livre] (Paris, 1744).
66. Jacques Duphly: Second Livre de Pièces de Clavecin (Paris, 1748).
67. Jacques Duphly: Troisième Livre de Pièces de Clavecin (Paris, 1758).
68. Jacques Duphly: Quatrième Livre de Pièces de Clavecin (Paris, 1768).
69. Daniel Purcell: Six Sonatas, Three for Two Flutes & a Bass, and Three Solos for a Flute and a Bass (London, c. 1710).
70. Georg Frideric Handel: The Celebrated Water Musick, in Seven Parts (London, [1733]).

PERFORMERS' FACSIMILES *(continued)*

71. Daniel Purcell: Six Sonata's or Solos, Three for a Violin and Three for a Flute with the Through Bass (London, [1698]).
72. Karl Friedrich Baumgarten: Five Celebrated Fuges ... for Harpsichord or Organ (London, c. 1784).
73. Giovanni Battista Sammartini: Six Sonatas for Two Violins with a Thorough Bass, Op. 5 (London, [1756]).
74. Francesco Geminiani: Sonates Pour le Violoncelle, Op. 5 (The Hague, 1746).
75. Joseph Bodin de Boismortier: Sonates à deux flûtes-traversières sans basse, Op. 1 (Paris, 1724).
76. Joseph Bodin de Boismortier: Sonates à deux flûtes-traversières sans basse, Op. 2 (Paris, 1724).
77. Joseph Bodin de Boismortier: Sonates à deux flûtes-traversières sans basse, Op. 6 (Paris, 1725).
78. Joseph Bodin de Boismortier: Sonates à deux flûtes-traversières sans basse, Op. 8 (Paris, 1725).
79. Emanuele Barbella: Six Duets for Two Violins (London, c. 1770).
80. Franz Joseph Haydn: 6 Quatuors ["Prussian Quartets"], Op. 50 (Vienna, 1787).
81. Johann Christoph Schmügel: Preludes, Fugues, et Autres Pièces pour l'Orgue, Op. 1 (Berlin, [1778]).
82. Louis-Nicolas Clerambault: Premier Livre d'Orgue (Paris, c. 1710).
83. Jean-Marie Leclair: Ouvertures et Sonates en Trio, Op. 13 (Paris, [1753]).
84. Benjamin Blake: Three Solos for the Tenor with ... Violoncello, Op. 9 (London, [1825]).
85. James Hook: Six Sonatas for the Piano Forte, or Harpsichord with ... German Flute or Violin, Op. 54 (London, [1788]).
86. William Felton: Eight Suits of Easy Lessons for the Harpsichord, [Vol. I], Op. 3 (London, 1750).
87. William Felton: Eight Suits of Easy Lessons for Harpsichord, Vol. II, Op. 6 (London, 1758).
88. Jean-Marie Leclair: Sonates à deux Violons Sans Basse, [1er livre], Op. 3 (Paris, [1730]).
89. Jean-Marie Leclair: Second Livre de Sonates à deux Violons Sans Basse, Op. 12 (Paris, [1747]).
90. Thomas Weelkes: Madrigals to 3, 4, 5 & 6 voyces (London, 1597).
91. Thomas Roseingrave: XII Solos for a German Flute with a Through Bass (London, c. 1730).
92. Jeremiah Clarke: Choice Lessons for the Harpsichord or Spinett (London, 1711).
93. Thomas Morley: Canzonets ... to Three Voyces (London, 1593).
94. Arcangelo Corelli—Thomas Billington, transcriber: Corelli's Celebrated Twelve Concertos, Adapted for the Organ, Op. 9 (London, c. 1782).
95. Francis Pilkington: The First Book of Songs or Ayres of 4 Parts (London, 1605).

PERFORMERS' FACSIMILES *(continued)*

96. Johann Sebastian Bach: Clavier Übung, [Teil I], Op. 1 (Leipzig, 1731).
97. Johann Sebastian Bach: Zweiter Theil der Clavier Übung (Leipzig, [1735]).
98. Johann Sebastian Bach: Dritter Theil der Clavier Übung (Leipzig, [1739]).
99. Johann Sebastian Bach: [Vierter Theil der] Clavier Übung ["Goldberg Variations," BWV 988] (Leipzig, [1741/42]).
100. Wolfgang Amadeus Mozart: Sei Quartetti ["Haydn Quartets"] (Vienna, [1785]).
101. Musicks Hand-Maid [1st Part] (London, 1678).
102. Musicks Hand-Maid, 2nd Part (London, 1689).
103. Antonio Vivaldi: L'Estro Armonico, Op. 3 (Amsterdam, [1711]).
104. Jean-Baptiste (-Antoine) Forqueray, le Fils [transcriber]: Pièces de Viole, ... Mises en Pièces de Clavecin (Paris, c. 1747).
105. Thomas Roseingrave & Domenico Scarlatti: Six Double Fugues for the Organ or Harpsichord, [with] Scarlatti's Celebrated Lesson (London, [1750]).
106. Thomas Campion: Two Bookes of Ayres [Books 1 & 2] (London, [1613]).
107. Thomas Campion: The Third & Fourth Booke of Ayres (London, [1617]).
108. Godfrey Finger & Daniel Purcell: Six Sonatas or Solos for the Violin with a Through Bass (London, [1690]).
109. Jean-Joseph Mouret: Fanfares... avec une Suite de Simphonies, Livre second (Paris, c. 1729).
110. Henry Purcell: A Collection of Ayres, Compos'd for the Theatre (London, 1697).
111. Antonio Vivaldi [now attrib. to Nicolas Chedeville]: Il Pastor fido, Op. 13a (Paris, 1737).
112. Jean-Nicolas-Panrace Royer: Pièces de clavecin, Premier livre (Paris, 1746).
113. Jean-Baptiste Lully: [Armide, excerpts] Overture, Chaconne & Tous les autres Airs (Amsterdam, [1710]).
114. George Frideric Handel: The Musick for the Royal Fireworks Set for the German Flute, Violin or Harpsicord (London, c. 1749).
115. The Division Violin [1st part] (London, 1684).
116. The Division Violin, 2nd part (London, [1705]).
117. Francesco Geminiani: Pièces de Clavecin (London, 1743).
118. Francesco Geminiani: The Second Collection of Pieces for the Harpsichord (London, 1762).
119. Thomas Campion & Philip Rosseter: A Booke of Ayres (London, 1601).
120. George Frideric Handel: The Musick for the Royal Fireworks in all its Parts (London, [1749]).
121. Samuel Arnold: Six Overtures for the Harpsichord or Piano Forte, Op. 8 (London, c. 1775).
122. Charles Dieupart: Select Lessons for the Harpsichord or Spinnet (London, [1705]).
123. Jean-Marie Leclair: Premiere Recréation de Musique, Op. 6 (Paris, [1736]).
124. Jean-Marie Leclair: Deuxième récréation de Musique, Op. 8 (Paris, c. 1737).

PERFORMERS' FACSIMILES *(continued)*

125. Antonio Vivaldi: VI Sonates, Violoncello Solo col Basso (Paris, [1740]).
126. Theodore Smith: Six Sonatinas for the Harpsichord or Piano Forte (London, c. 1785).
127. John Dowland: The First Booke of Songs or Ayres (revised edn, London, 1613).
128. John Dowland: The Second Booke of Songs or Ayres (London, 1600).
129. John Dowland: The Third and Last Booke of Songs or Aires (London, 1603).
130. Arcangelo Corelli: Concerti grossi, Op. 6 (Amsterdam, [1714]).
131. Synopsis Musicae... for the Recorder or Flute (London, 1693).
132. Giovanni Battista Martini: Sonate per L'Organo e Il Cembalo (Bologna, [1747]).
133. George Frideric Handel: Concerti Grossi, Op. 3 (London, [1734]).
134. Henry Purcell: A Choice Collection of Lessons for Harpsichord or Spinnet (London, 1696).
135. François Campion: Nouvelles découvertes Sur la Guitarre (Paris, [1705]).
136. Friedrich Wilhelm Marpurg: [Erster] Versuch in Figurirten Chorälen (Berlin & Amsterdam, c. 1789).
137. Friedrich Wilhelm Marpurg: Zweyter Versuch in Figurirten Chorälen (Berlin & Amsterdam, c. 1792).
138. Antonio Vivaldi: Sonate a Violino e Basso per il Cembalo, Op. 2 (Amsterdam, [1711]).
139. Antonio Vivaldi: VI Sonate, Op. 5 (Amsterdam, [1716]).
140. Georg Philipp Telemann: Essercizii musici (Hamburg, [1739-40]).
141. Jean-Baptiste [John] Loeillet: Six Suits of Lessons for the Harpsichord or Spinnet (London, 1723).
142. Friedrich Wilhelm Marpurg: Fughe e Cappricj pel' Clavicembalo ò per l'Organo (Berlin & Amsterdam, [1777]).
143. Godfrey Finger: XII Suonate a Due Flauti e Violoncello o Basso Continuo, Opp. 4 & 6 (Amsterdam, [1703]).
144. Jean-Joseph Mouret: Sonates à deux flutes Traversières, Premier livre (Paris, 1725).
145. Thesaurus Musicus, 1st Book (London, 1693).
146. Thesaurus Musicus, 2nd Book (London, 1694).
147. Thesaurus Musicus, 3rd Book (London, 1695).
148. Thesaurus Musicus, 4th Book (London, 1695).
149. Thesaurus Musicus, 5th Book (London, 1696).
150. Orlando Gibbons: Fantasies of 3 Parts (London, c. 1620).
151. George Frideric Handel: Sonates pour un Traversière con Basso Continuo [Op. 1] (Amsterdam, c. 1722).
152. Anna Bon: Sei Sonate Per Il Cembalo, Op. 2 (Nuremberg, 1757).
153. Maddalena Laura Lombardini Sirmen: Six Trios à deux violons et violoncello obligé, Op. 1 (London, [1770]).
154. Mary Young Barthelemon: Six Sonatas for Harpsichord or Piano Forte with... Violin (London, c. 1785).
155. Benedetto Marcello: Six Solos for a Violoncello with a Thorough Bass, Op. 2 [sic] (London, c. 1732).

PERFORMERS' FACSIMILES *(continued)*

156. Jean-Philippe Rameau: Pièces de clavessin (Paris, 1724).
157. Jean-Philippe Rameau: Nouvelles Suites de pièces de clavecin (Paris, c. 1728).
158. Compleat Instructions for the Fife (London, [1780]).
159. Robert Dowland, compiler: Varietie of Lute Lessons (London, 1610).
160. Franz Schubert: Grand Quintuor, Op. 114 ["The Trout Quintet", D 677] (Vienna, [1829]).
161. Maurice Greene: Six Overtures for the Harpsichord or Spinnet (London, [1745]).
162. Johann Krieger: Anmuthige Clavier-Ubung (Nuremberg, 1698).
163. William Byrd: Songs of sundrie natures (London, 1589).
164. Select Preludes & Vollentarys for the Violin (London, c. 1705).
165. Jean-François Dandrieu: Pièces de clavecin, 1er livre (Paris, 1724).
166. Jean-François Dandrieu: Pièces de clavecin, 2me livre (Paris, 1728).
167. Jean-François Dandrieu: Pièces de clavecin, 3me livre (Paris, 1734).
168. Giuseppe Tartini: L'arte del arco (Paris, [1758]).
169. Godfrey Finger: Dix Sonates à une flute & une basse, Op. 3 (Amsterdam, [1701]).
170. George Frideric Handel: Six Sonates à deux Violons ... & Basse Continue, Op. 2 ([London], c. 1733).
171. Johann Christian Schickhardt: Six Sonates pour un haubois ... et Basse Continue, Op. 8 (Amsterdam, [1710]).
172. Johann Georg Albrechtsberger: Douze Fugues Pour le Clavecin ou l'Orgue, Op. 1 (Berlin, [1783]).
173. Alessandro Scarlatti: 6 Concertos in 7 Parts (London, c. 1740).
174. Luigi Boccherini: VI Sonatas for the Violoncello (London, c. 1785).
175. Georg Philipp Telemann: Sonate Methodiche, Op. 13 (Hamburg, [1728]).
176. Georg Philipp Telemann: Continuation des Sonates Methodiques, (Hamburg, 1732).
177. Jacques Hotteterre: Pièces Pour la Flûte-traversière ... Avec la Basse, Premier livre, Op. 2 (nouv edn, Paris, 1715).
178. Jacques Hotteterre: Pièces Pour la Flûte-traversière ... Avec la Basse, Deuxième livre, Op. 5 (Paris, 1715).
179. Maddalena Laura Lombardini Sirmen: Six Duets for Two Violins (London, c. 1775).
180. Carl Friedrich Abel: Six Trios for a Violin, Tenor, & Violoncello. Op. 16 (London, [1783]).
181. Georg Muffat: Apparatus Musico-Organisticus, Liber Primus (Salzburg, 1690).
182. Johann Pachelbel: Hexachordum Apollinis (Nuremberg, [1699]).
183. Johann Christian Schickhardt: Six Sonates, Op. 5 (Amsterdam, [1710]).
184. Stephen Paxton: Six Solos for the Violoncello, Op. 1 (London, [1772]).
185. The Genteel Companion... for the Recorder (London, 1683).

PERFORMERS' FACSIMILES *(continued)*

186. William Babell: XII Solos for a Violin or Hautboy ... With a Bass, Op. Posth., Part 1 (London, c. 1725).
187. William Babell: 12 Solos for Violin, Hoboy or German Flute with a Bass, Op. Posth., Part 2 (London, c. 1725).
188. William Shield: Six Duettos, Five for Two Violins and One for Two German Flutes, Op. 1 (London, [1777]).
189. William Shield: Six Duets for Two Violins, Op. 2 (London, c. 1780).
190. Thomas Weelkes: Madrigals of Five and Six Parts (London, 1600).
191. Anna Bon: VI Sonate da Camera per il Flauto traversiere, Violoncello o Cembalo, Op. 1 (Nuremberg, 1756).
192. Maurice Greene: Twelve Voluntarys for the Organ or Harpsichord (London, [1779]).
193. Matthew Locke: Little Consort of Three Parts (London, 1656).
194. Elizabeth Weichsell Billington: Six Progressive Lessons for the Harpsichord or Piano Forte (London, c. 1793).
195. John Dowland: A Pilgrimes Solace (London, 1612).
196. Johann Caspar Ferdinand Fischer: Musikalische Blumen-Büschlein (Augsburg, 1698).
197. Johann Caspar Ferdinand Fischer: Ariadne Musica (Augsburg, 1715).
198. Johann Caspar Ferdinand Fischer: Musicalischer-Parnassus (Augsburg, [1738]).
199. Johann Caspar Ferdinand Fischer: Blumen Strauss (Augsburg, [1732]).
200. Wolfgang Amadeus Mozart: Grande Sinfonie, [K 551, "Jupiter"] (Offenbach, [1793]).
201. A Choice Collectin of Ayres for the Harpsichord or Spinet (London, 1700).
202. Carl Philipp Emanuel Bach: Sei Sonate per il Clavicembalo Solo All'Uso Delle Donne [Wq 54] (Riga, 1773).
203. Antonio Vivaldi: VI Concerti a flauto traverso, Op. 10 (Amsterdam, c. 1728).
204. The Ladys Entertainment, 1st Book (London, [1708]).
205. The Ladys Entertainment, 2nd Book (London, [1708]).
206. The Ladys Entertainment, 3rd Book (London, c. 1709).
207. The Ladys Entertainment, 4th Book (London, c. 1716).
208. William Babell: Suits of the Most Celebrated Lessons ... Fitted to the Harpsicord or Spinnet (London, c. 1715).
209. John Dowland: Lachrimae (London, [1604]).
210. William Boyce: Twelve Sonatas for Two Violins, With a Bass (London, 1747).
211. Girolamo Fantini: Moda per imparare a sonare di Tromba (Frankfurt, 1638).
212. Michel Corrette: Nouveau Livre de Noël's avec un Carillon pour le Clavecin ou l'orgue (Paris, c. 1753).
213. Michel Richard de Lalande: Noël's en Trio avec un Carillon (Paris, after 1726).
214. George Frideric Handel: The Songs in Messiah (London, c. 1749).
215. Christopher Simpson: The Division-Violist (London, 1659).
216. Francesco Geminiani: The Art of Playing the Guitar (Edinburgh, 1760).

PERFORMERS' FACSIMILES *(continued)*

217. Samuel Wesley: 12 Voluntaries for the Organ, Op. 6, Nos. 1-6 (London, c. 1800).
218. Samuel Wesley: 12 Voluntaries for the Organ, Op. 6, Nos. 7-12 (London, c. 1800).
219. Thomas Ford: Musicke of Sundrie Kindes (London, 1607).
220. George Frideric Handel: Six Concertos for Organ and Harpsichord, Op. 4 (London, 1738).
221. Johann Mattheson: Der Brauchbare Virtuoso (Hamburg, 1720).
222. Gaspard Le Roux: Pieces de Clavessin (Paris, 1705).
223. Georg Philipp Telemann: Six Quatuors ["Paris Quartets 1-6"] (Paris, [1736-37]).
224. Georg Philipp Telemann: Nouveaux Quatuors ["Paris Quartets 7-12"]:(Paris, [1738]).
225. Elisabeth-Claude Jacquet de La Guerre: Semelé; L'Ile de Delos; Le Sommeil d'Ulisse. (Paris, 1711–15).
226. Thomas Ravenscroft, compiler: Pammelia (London, 1609).
227. Thomas Ravenscroft, compiler: Deuteromelia (London, 1609).
228. Thomas Ravenscroft, compiler: Melismata (London, 1611).
229. Johannes Schenck: Le Nympe Di Rheno, Op. 8 (Amsterdam, c. 1701).
230. William Boyce: Eight Symphonys (London, [1760]).
231. Arcangelo Corelli: Sonate à violino, Op. 5 (Amsterdam, c. 1710).
232. Jean Barrière: Sonates et Pieces Pour le Clavecin, Livre VI (Paris, [1739]).
233. Alessandro Marcello: La Cetra. Concerti. Parte Prima (Augsburg, c. 1740).
234. Matthew Locke: Melothesia (London, 1673).
235. Jacopo Peri: Le Varie Musiche (Florence, 1609).
236. Domenico Scarlatti: XLII Suites de Pieces Pour le Clavecin, Vol. I (London, [1739]).
237. Domenico Scarlatti: XLII Suites de Pieces Pour le Clavecin, Vol. II (London, [1739]).
238. Francesco Geminianni: The Art of Playing on the Violin, Op. 9 (London, 1751).
239. Benedetto Marcello: VI Sonata a Tré, Op. 2 [sic] (Amsterdam, c. 1717).
240. Arcangelo Corelli: Sonate à tre, Op. 1 (Amsterdam, c. 1713).
241. Arcangelo Corelli: Sonate à tre, Op. 3 (Amsterdam, c. 1713).
242. Richard Jones: Suits or Setts of Lessons for the Harpsicord or Spinnet (London, c. 1732).
243. Louis-Gabriel Guillemain: Six Sonates en Quatuors, ou Conversations Galantes, Op. 12 (Paris, 1743).
244. Nicolo Paganini: 24 Capricci per Violino Solo, Op. 1a (Milan, 1820).
245. Jean-Henry D'Anglebert: Pieces de Clavessin (Amsterdam, c. 1704).
246. Francesco Geminiani: Le Prime Sonate a Violino, e BAsso [Op. 1] (London, 1739).
247. Francesco Geminiani: Sonate a Violino e Basso, Op. 4 (London, 1739).

PERFORMERS' FACSIMILES *(continued)*

248. François Couperin: L'Apothéose de Lully (Paris, 1725).
249. François Couperin: Les Goûts-réunis ..., L'Apothéose de Corelli (Paris, 1724).
250. Antonio Vivaldi: La Stravaganza, Op. 4 (Amsterdam, [1716]).
251. Carl Friedrich Abel: Sei Sonate a Solo per il Flauto Traverso e Basso, Op. 6 (London, [1765]).
252. Domenico Scarlatti: Six Sonatas For the Harpsichord, Vol. III (London, c. 1740).
253. Johann Christian Schickhardt: XII Sonates à 2 Hauboïs ou Violons & Basse Continue, Op. 7 (Amsterdam, [1710]).
254. Giacomo Gotifredo Ferrari: Trois Sonates et Six Ballets Pour le Piano-Forte, Op. 12 (London, c. 1800).
255. John Ernest Galliard: Six Sonatas for the Bassoon or Violoncello with a Thorough Bass (London, c. 1733).
256. Nicolas-Antoine Lebegue: Les Pieces de Clavessin [Premier Livre] (Paris, 1677).
257. Nicolas-Antoine Lebegue: Second Livre de Clavessin (Paris, c. 1687).
258. Michel Lambert: Les Airs de Monsieur Lambert (Paris, 1669).
259. The Discription of a Maske... in Honor of the Lord Hayes (London, 1607).
260. Arcangelo Corelli: Sonate da Camera à Tre, Op. 2 (Amsterdam, c. 1713).
261. Arcangelo Corelli: Sonate da Camera à Tre, Op. 4 (Amsterdam, c. 1713).
262. Gottlieb Muffat: 72. Versetl sammt 12 Toccaten [Vienna, 1726].
263. Antony Holborne: Pavans, Galliards, Almains, and other Short Æires (London, 1599).
264. Daniel Purcell: The Psalms Set full for the Organ or Harpsichord (London, [1718]).
265. Johann Jacob Froberger: Diverse Ingegnessissime ... Partite ([Mainz], 1693).
266. Johann Jacob Froberger: Diverse Curiose è Rare Partite Musicali, Prima Continuatione (Mainz, 1696).
267. Johann Jacob Froberger: 10 Suittes de clavecin (Amsterdam, c. 1698).
268. Muzio Clementi: 6 Sonatas for the Piano Forte or Harpsichord with ... German Flute or Violin, Op. 2 (London, [1779]).
269. Muzio Clementi: Three Duets for two Performers on One Piano Forte ... and three Sonatas with ... Flute or Violin, Op. 3 (London, [1779]).
270. George Frideric Handel: Twelve Grand Concertos, Op. 6 (3rd edn [London, 1740]).
271. Johann Adolf Hasse: Solos for a German Flute or Violin with a Through Bass, Op. 2 (London, [1740]).
272. George Frideric Handel: Six Fugues or Voluntaries for the Organ or Harpsicord, Op. 3 (London, [1735]).
273. Carl Maria von Weber: Quintetto pour Clarinette, Op. 34 (Berlin, c. 1816).
274. Hugh Reinagle: Six Favorite Solos for the Violoncello (London, after 1785).

PERFORMERS' FACSIMILES (continued)

275. Pierre Danican Philidor: Premier Oeuvre Contenant III. Suites... avec III. autres Suites (Paris, 1717).
276. Pierre Danican Philidor: Deuxième Oeuvre Contenant II. Suites... avec II. autres Suites (Paris, 1718).
277. Pierre Danican Philidor: Troisième Oeuvre Contenant une Suite... Et une autre Suite (Paris, 1718).
278. Johan Ernest Galliard: Sonate a Flauto Solo e Basso Continuo, Op. 1 ([London, 1710]).
279. Ennemond Gaultier & Denis Gaultier: Livre de Tablature des Pieces de Luth (Paris, c. 1672).
280. Ludwig van Beethoven: Trois Quatuors, Op. 59 ["Rasumovsky Quartets"] (Vienna, [1808]).
281. Claudio Merulo: Toccate d'Intavolatura d'Organo, Libro Primo (Rome, [1598]).
282. Claudio Merulo: Toccate d'Intavolatura d'Organo, Libro Secondo (Rome, 1604).
283. Johann Christian Bach: Six Quartets for a German Flute Violin Tenor and Violoncello, Op. 8 (London [1772]).
284. Carl Philipp Emanuel Bach: Sei sonate per Cembalo, Op. 2 ["Württemberg Sonatas," Wq 49] (Nuremberg [1744]).
285. Jean-Marie Leclair: Premier Livre de Sonates a Violon Seul avec la Basse Continue [Op. 1] (Paris [1723]).
286. Jean-Marie Leclair: Second Livre de Sonates Pour le Violon ... avec la Basse Continue [Op. 2] (Paris, c. 1728).
287. Jean-Marie Leclair: Troisième Livre de Sonates a Violon Seul avec la Basse Continue, Op. 5 (Paris [1734]).
288. Jean-Marie Leclair: Quatrième Livre de Sonates a Violon Seul avec la Basse Continue, Op. 9 (Paris [1734]).
289. Johann Sebastian Bach: Die Kunst der Fuge (1st edition, 2nd issue [Leipzig, 1752]).
290. Antonio Vivaldi: La Cetra, Op. 9 (Amsterdam, [1727]).
291. Pietro Locatelli: XII Sonate à Flauto Traversiere Solo e Basso, Op. 2 (Amsterdam, [1732]).
292. Muzio Clementi: Six Progressive Sonatinas, Op. 36 (London, [1797]).
293. John Adson: Courtly Masquing Ayres (London, 1621).
294. Antonio Soler: XXVII Sonatas para clave (London, c. 1796).
295. Francesca Caccini: Il Primo Libro delle Musiche a una, e due voci (Florence, 1618).
296. François Couperin: Pieces de clavecin, Premier Livre (Paris, 1713).
297. François Couperin: Second Livre de pièces de clavecin (Paris, [1716–17]).
298. François Couperin: Troisième Livre de pièces de clavecin. Concerts Royaux. (Paris, 1722 [1724 issue]).
299. François Couperin: Quatrième Livre de pièces de clavecin (Paris, 1730).
300. Ludwig van Beethoven: Sinfonie ... Op. 67, No. 5 des Sinfonies (Leipzig, [1809]).

SAM (Music for Sopranos, Altos and Men).

Edited by Percy Young. *Paper*.

1. Fairest Lord Jesus. Arr. Mason.
2. Will L. Thompson (arr. Mason): Softly and Tenderly.
3. Simple Gifts. Arr. Rice.
4. Daniel Saw the Stone. Arr. Rice.
5. Christobal de Morales: Puer natus est nobis.
6. Paul Schwartz: An Advent Anthem.
7. The Meeting of the Waters. Arr. Young.
8. The Fox and the Grapes. Arr. Young.
9. Ye Banks and Braes. Arr. Young.
10. George K. Jackson: Ponder My Words.
11. Two Canons. Arr. Mason.
12. Paul Schwartz: Mystical Union.
13. Robert Lowry (arr. Somary): Beautiful River.
14. Ann Kearns: Let All Mortal Flesh Keep Silence.
15. Orlando di Lasso: Christus resurgens.
16. Gabriel Fauré: Ecce fidelis servus.
17. Edvard Grieg (arr. Sills): Churchgoers Singing on the Forest Path.
18. Amazing Grace!
19. Heinrich Albert: Du mein einzig Licht.
20. Jeremiah Ingalls: Two Hymns of Expectation.
21. Jeremiah Ingalls: Two Hymns of Redemption.
22. Jeremiah Ingalls: Joy.
23. What Wondrous Love is This. Arr. Rice.
24. Christmas Day is Come. Arr. Rice.
25. Songs of Politics and Potation. Arr. Rice.
26. I Know the Lord's Laid His Hands on Me. Arr. Rice.
27. Weep, O Willow. Arr. Rice.
28. A Trio of Temperance Tunes. Arr. Rice.

THE SPANISH CHORAL TRADITION.

Edited by Joaquin Nin-Culmell. *Paper*.

- 1–2. Juan del Encina: ¡Triste España, sin ventura!
A tal pérdida tan triste.
- 3–4. Antonio de Ribera: Por unos puertos arriba.
Juan del Encina: ¿Quién te trajo, caballero?
- 5–6. Juan del Encina: ¿Qu'és de ti, desconsolado?
Levanta, Pascual, levanta.
7. Juan Vasquez: ¿Con qué la lavaré?
8. Juan Vasquez: En la fuente del rosol.
9. Juan Vasquez: De los lamos vengo.
10. Juan Vasquez: Vos me matastes.
11. Pedro Guerrero: ¡Por do comenzaré!
12. Pedro Guerrero: ¡O más dura que mármol!
13. Francisco Guerrero: Dejé la venda.
14. Francisco Guerrero: Prado verde y florido.
15. Francisco Guerrero: Esclarecida Juana.
16. Pedro de Escobar: Gran placer siento yo ya.
17. Pedro de Escobar: Quedaos, adiós.
18. Juan Ponce: La mi sola Laureola.
19. Juan Ponce: ¡Como está sola mi vida!

THE WESTERN WIND AMERICAN TUNE-BOOK. *Paper.*

Edited by Lawrence Bennett and Steven Urkowitz.

1. Justin Morgan: Judgment Anthem.
2. Three Fuging-Tunes. Ingalls, *Canaan, Lonsdale.*
3. Asahel Benham: Redemption Anthem.
4. Three Folk-Hymns from *Wyeth's Repository.*
5. William Billings: I Am Come into My Garden.
6. William Billings: I Charge You, O Ye Daughters of Jerusalem.
7. William Billings: I Am the Rose of Sharon.
8. Four Folk-Hymns from *Wyeth's Repository.*
9. Three Songs of Tribulation. Lewer, Dare, *Lamentation.*
10. Elkanah Kelsay Dare: Wilmington. A Christmas Anthem.
11. Three Songs for Men's Voices from *Wyeth's Repository.*
12. Jeremiah Ingalls: Two Songs of Mourning from *The Christian Harmony.*
13. Pilgrim's Farewell.
14. Death, Like an Overflowing Stream.
15. Jeremiah Ingalls: Two Songs for Men's Voices from *The Christian Harmony.*
16. Abraham Wood: Two Plain-Tunes.
17. Four Fuging-Tunes. Holden, J. West, Jenks, E. West.
18. Oliver Holden: Christmas.
19. Daniel Read: Hamshire: For Good Friday.
20. Four Plain-Tunes. Law, Janes, Holden, Read.
21. Samuel Holyoke: Sandusky.
22. Stephen Jenks: Three Songs.
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