

MUZIEKHANDEL SAUL B. GROEN

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18TH CENTURY SECULAR MUSIC 2 VOICES & BC

VOCAL MUSIC TO c. 1825

first version, 2006

This catalogue follows the same principles as the one of instrumental music which was issued in 2002 and of which a completely revised and updated version is in preparation: it tries to link information on the sources (manuscripts and early printed editions) to all currently available modern editions, not only of the calibre of the *Opera Omnia*, but also all those practical ones of more modest scope. However, in the vocal section manuscripts hold much more the spotlight, as all music up to about 1500 has come down to us in hand-written form; only since the 1530s-1540s the printing presses flooded the market with editions for a much larger public than before.

Manuscripts

in alphabetical order of the RISM-library sigla which are listed here under the tab "Sources"; they have been selected from the complete RISM-list, readily available in "RISM-Bibliothekssigel. Gesamtverzeichnis" (1999). To make things easier you will find a complete list (again under: "Sources") of all manuscripts described here, specifying call names and sections where to find them. After the description and inventory of each manuscript are to be found the editions (in facsimile or in transcription) of the complete or partial contents of this ms., editions of anonymous works, and concordances with other mss. Other editions of works ascribed to a composer (or several composers) can be traced in the section "Composers A-Z" where the lists of sources refer back to the manuscripts and early prints.

Early Prints

in chronological order of publication

After the description and inventory of each early print are to be found the editions (in facsimile or in transcription) of the complete or partial contents of this print, editions of anonymous works, and concordances with manuscripts and other early prints.

Other editions of works ascribed to a composer (or several composers) can be traced in the section "Composers A-Z" where the lists of sources refer back to the manuscripts and early prints.

Modern Collections

in alphabetical order of titles

All compositions ascribed to a composer are also included in the section "Composers A - Z".

Composers

Organization differs as per composer:

- a) Complete list of works; all editions refer to the numbers in that list.
- b) *Opera Omnia* available; all other editions refer to the description of it.
- c) No complete work list and no *Opera Omnia*:
 1. editions in chronological order of early prints
 2. each publication with a description of its sources

Endless Beginnings

This is a first tentative version of the vocal catalogue. As a sort of "completion" will be a matter of a longer time, I decided to issue this intermediate state of affairs. It is a house still in the scaffoldings, one room nicely decorated, some staircases missing, the doorstep scrubbed but the hall still half bare; and the attic.....

Noli me tangere?

I will be grateful for every sensible correction and for information concerning publications I might not have noticed; this last remark is also meant for all those small scale music publishers who do not normally advertise their issues in the music magazines.

Thanks

I am very grateful to Saul B. Groen who gave me the opportunity to start this crazy work and who sustains through all these years.

Orders

Orders to sponsor all this work will be very welcome. Please see: "Order Information".

Help!

The lists of vocal music in this catalogue form by far the most extensive and complicated section of the whole project. Particular care has been taken to be as clear and explicit as possible. In case you cannot find the right path or are doubtful about something, please let us know!

Last but not least: we hope that this catalogue will be of help to you and that you will enjoy browsing through it.

Meindert de Heer

- = new title or section
- ° = edition
- * = choral work only available from a minimum number of copies

18TH-CENTURY SECULAR MUSIC
2 VOICES WITH(OUT) BC

A. EARLY PRINTS

1703

Brunettes...Tome Premier, 1703

- "Brunetes ou petits airs tendres avec les doubles et la basse-continue, meslées de chansons a danser. Recüeillies & mises en ordre par Christophe Ballard...Tome Premier", Paris, Chr. Ballard, 1703

78 airs (of which 24 with embellished "doubles"): 56 for 1 voice and bc., 2 for 2 voices without bc., 4 for 2 voices with bc., and 16 for 3 voices (2 dessus and basse taille); 12 chansons à danser en rond, for 1 dessus without bc.

The songs have been grouped by key into six suites.

for 1 high voice and bc, unless otherwise indicated

D = Double; DD = 2 Doubles; S = T

in g:

1. Le Berger Tricis prés de sa chère Annete DD
2. J'ay passé deux jours, sans vous voir D
3. Je suis charmé d'une Brune D
4. Mon cher troupeau, cherchez la plaine SSB
5. C'est dans ces lieux où régné l'innocence
6. La Bergere Annette, sur les bords d'un ruisseau
7. Un de nos bergers l'autre jour disoit aux Echos
8. Vous partez, belle Climene SSB
9. Je ne connoissois point l'Amour
10. La Bergere que je sers, ne sçais rien de mon martyre D
11. Tu ne dois pas, jeune Lisette SS, bc
12. Que mon martire me seroit doux? D
13. Je ne veux plus aymer rien SSB
14. La bergere Celimene, dans les bois s'en va chantant D
- 15 J'allois au Marché ce matin, pour faire quelque emplette
16. Vous estes ma Maistresse, je vous voy chaque jour
17. J'avois crû qu'en vous ayant, la douceur seroit extrême D
18. Ah! que ces bois, ces ruisseaux, ces fontaines SSB
19. J'ayme un Brun, depuis un jour
20. Iris aux bords de Seine, les yeux baignez de pleurs
21. L'Amour n'a t'il rien qui te tente, Iris, le fuiras-tu toujours? SSB

in G:

22. Mon Berger est le plus beau D
23. Prés d'une claire Fontaine, un berger brûlant d'amour
24. Beaux yeux de Climeine, de grace, accordez SS, bc DD
25. Passerons-nous sans amours, nos plus beaux jours
26. C'est perdre les plus beaux jours, que les passer sans tendresse D
27. Les Bergers qui n'ont pont de veritables feux
28. Ah que vos yeux sont adorables! SSB

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29. Je sens naître en mon coeur une douce langueur
30. Que fais-tu berger, dans ce beau verger?
31. Sur les bords d'un coulant ruisseau la Bergere Nannette D
32. Il est doux, belle Bergere, de sentir vos coups SS, bc
33. L'Autre jour une Bergere, dont je veux suivre la loy
34. Tu rêves toujours, Silvie, quand je suis auprès de toy
35. O la douce vie, que l'on mene icy!
36. Petits Moutons, qui dans la Plaine paisez sans crainte des Loups
37. Dans nôtre Village, chacun vit content
38. Rien n'est égal à ma douleur D
39. Ne revenez plus, Lisette, dnser au son de ma musette SSB, bc
in C:
40. Belle & charmante Brune, pour qui je meurs
41. Je jure par tes yeux, serment qui m'est plus cher que de jurer les Dieux D
42. Que fais-tu dans ce beau séjour?
43. La bergere qui m'engage, est sensible à d'autres feux D
44. L'Autrte jour ma Cloris, pour qui mon coeur soûpire SS, bc DDD
45. Sans vous laisser, quand je chante pour vous
46. Dans nos Bois, Silvandre s'écrie SSB
47. O Beau Jardin, où l'Art & la Nature font admirer (Sarabande)
48. J'aime Tircis, j'aime son badinage SSB
49. Au doux bruit d'une Fontaine, Tircis tout baigné de pleurs
50. J'ay pour tout bien une musette, une houlette, avec mon chien SSBar
in a:
51. Peux-tu douter de mon martire, j'en ay fait retentir nos bois
52. Dans un bis, prés d'un ruisseau, la jeune bergere Annette
53. Voy-tu nos agneaux, Lisette, se baiser sur ces gazons? SSB
54. Au bord d'une Fontaine, Tircis brûlant d'amour, contoit ainsi sa peine DDD
55. Nicolas va voir Jeanne, et Jeanne dormez-vous? SSB D
56. Dans le fond de ce boccege, Tircis & Cloris un jour
57. Ma cousine Robinette, n'as tu jamais peur du loup
58. Puisque Philis pour qui ton coeur soûpiere SB
59. J'avois juré que l'Amour ne seroit jamais ma peine
60. La jeune Iris me fait aimer ses chaînes SSB
in F:
61. Les prez, les bois, les antres, les fontaines, les clairs ruisseaux
62. Pour la bergere Lisette je soûpire vainement
63. Cent petits soins tendus, nuit & jour à toute heure
64. Jeunes Zephirs, dont l'amoureuse haleine, caresse Flore (sarabande)
65. Garde tes Moutons, bergere, je ne m'en veux plus charger
66. Une tenrdre amour toujours nous inquiette SSB
67. Petite abeille ménagere, si vous ne cherchez que des fleurs
68. Rochers inaccessibles que vous êtes heureux de n'être point sensibles
69. Serez-vous toujours sans affaire? Iris, vous pouvez tout charmer
70. Que l'absence d'une belle, est un rigoureux tourment! SSB
in D:
71. Ruisseau qui dans la Plaine, precipites ton cours D
72. J'ay perdu ma liberté, sans cesse je soûpire
73. Jusqu'icy mes soins & ma peine, prés de vous n'ont pas réussi
74. Dans les chansons que je compose, vous ne voulez que des ruisseaux
75. J'etois aimé d'une jeune bergere, mais à present mon amour luy déplait SSB
76. Iris n'est plus icy, tout languit de tristesse
77. Pourquoi cacher, petits oyseaux, si long temps mon martire

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78. Que craignons-nous de l'Amour qui nous belsse? SB, bc
Chansons a danser en rond (all for 1 voice without bc):
79. Ah mon beau laboureur de vigne, o lire o lire
80. Vien ma bergere, vien seulette, o lon lan la landerira
81. Mon soin le plus pressant, est d'aller où vous êtes
82. Mon pere me veut marier avec le plus joly berger
83. En m'en allant aux bois, des noisettes chercher
84. Mon pere m'a mariée a sa fantaisie: un vieillard il m'adonné
85. Ma fille veux tu un bouquet? Non, non, non, ma mere
86. A l'ombre d'un chesne j'estois l'autre jour
87. Helas! pourquoi s'endormoit-elle, la petite Jeanneton?
88. Le teint de son visage, est plus blanc qu'un oeuf frais
89. En revenant de Saint Denis, j'en avons tant ris
90. Dedans une plaine, pensant à l'amour

Editions:

° Facsimile of the 1703 edition

100.E2

€62,--

1737

Chansons des Francs-Maçons, 1737

- "Chansons Notées de la très vénérable Confrérie des Francs-Maçons précédées de quelques pieces de poésie convenables au sujet, et d'une Marche. Le tout recüeilli et mis en ordere par Frère **Naudot**", 1737 (Paris)

Premier Recueil:

1. Marche des Francs-Maçons, par Frère Naudot
flute, oboe, violin, 2 horns, bc
2. Chanson des Maîtres: Tous de concert chantons solo & chorus a3
3. Chanson des Surveillans: Adam à sa posterité solo & chorus a3
4. Chanson des Compagnons: Art divin solo & chorus a3
5. Chanson des Apprentifs: Freres et compagnons de la Maçonnerie TB
6. Dou pour les Francs-Maçons: Lorsque sous le règne d'Astrée TB
7. Choeurs: Nos Maçons ont été de toute antiquité TB
- 8-9. Deux Parodies du Fr. Godeneche sur la marche du fr. Naudot T

Second Recueil:

10. Marche des Francs-Maçons par Fr. Naudot flute, oboe, violin, 2 hn, bc
- 11-33. 23 Chansons for voice alone and / or unisono chorus (without bc):
 11. Quel est ce monde enchanté
 12. Dans nos loges nous bâtissons
 13. Par trois fois trois mes frères
 14. Apprentifs, compagnons et maîtres, vous vénérables et surveillans
 15. Frères que des plus doux accords
 16. Receves tres aimables frères, le tendre hommage de mon coeur
 17. Accordez nous votre suffrage, beau sexe enchanteur
 18. Il m'est donc permis, mes chers amis à votre exemple de suivre
 19. Puis que cet air plait à la ronde
 20. D'une innocente vie, qui veut remplir le cours
 21. Nous seuls des secrets des maçons possédons l'entier héritage
 22. Dans ce banquet délicieux une suprême intelligence
 23. Ah! qu'il est doux de passer la vie dans ce séjour délicieux
 24. La lanterne à la main, en plein jour dans Athène
 25. O filii et filiae, le maître vous a rassemblés
 26. Tous les plaisirs de la vie n'offront que de faux attraits
 27. A la Santé de nos maçonnes
 28. Buvons, buvons de ce vin frais / Mes chères soeurs jusqu'a demain

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29. Dans ce doux et charmant festin
30. Dans nos banquets point de mélancolie
31. Du moindre rang au diadème, il se trouve des francs maçons
32. Comus ne peut de la table nous faire un lieu délectable
33. C'est ici le séjour, qu'habite l'innocence

Edition:

102.E2

° Facsimile of the 1737 edition

€22,--

1740

The Musical Entertainer, 1740

- "The Musical Entertainer engraved by **George Bickham junior**; Volume I I / Volume II", London. printed for & sold by Ch. Corbett (1740)

These 2 large folio volumes contain each 100 plates with songs, headed and surrounded with pictorial embellishments illustrative of the song, and engraved after the style of Gravelot and Watteau.

Almost every song (voice and bc) is accompanied at the bottom of the page by a duplicating flute part, a tone to a sixth higher; only exceptions to this rule are mentioned.

Volume I

- Plate 1: Turner: On Mira's singing and beauty: Singing charms ye bless'd above
2: M. Greene: Florimel: The charms of Flormiel. 3: T'amo tanto o mio tesoro
4: The going out in the morning: Hark away 'tis the merry ton'd horn
5: On masons and masonry: By masons art ye aspiring dome
6: The slighted lover: Believe my sighs
7: R. Leveridge: The return from the chace: The sweet rosy morn
8: G. Vanbrugh: The Coquet: From White's and Will's to purling rills
9: G.F. Handel: The submissive admirer: How is it possible
10: G. Monro: The relief, or pow'r of drinking: Since drinking has pow'r
11: The despairing lover: A swain of love despairing (with accomp. of 2 instr.)
12: The blind boy: O! say, what is that thing call'd light
13: Mr. Gunn: The grateful lover: False tho' she be to me & love (no flute part)
14: J.F. Lampe: Silvia to Alexis: Alexis, how artless a lover!
15: Th. Gladwin: Charming Cloe: When charming Cloe gently walks
16: The constant lover: Sweet are the charms of her I love
17: Handel: The request to the nightingal: Bird of May, leave ye spray (no flute)
18: W. Boyce: The ravish'd lover: When Fanny blooming fair
19: The rival or Desponding lover: Of all the torments, all the cares
20: H. Carey: The midsummer wish: Waft me some soft and cooling breeze
21: W. Boyce: Rural beauty, or Vaux-Hal Garden: Flora, goddess (no fl. part)
22: M. Greene: Charming Silvia: The nymph that undoes me
23: Dimmi cara (with instr. ritornello)
24: Advice to Chloe: Dear Chloe, while thus beyond measure
25-28: Myrtillo, or the despairing swain: cantata (no flute part)
29: The inconstant fair-one: How can you, lovely Nancy, thus cruelly slight
30: sgr. Putti of Cambridge: Melodious songstress: Beauty and wit
31: Handsome Patie or: the corn riggs are bonny: My Patie is a lover gay (with-
in the compas of ye flute)
32: Monro: Parents antient and modern: Happy ye world, in that blest age
33: set by a gentleman of Oxford: The Dream: Whilst I in sleep last night
34: Mr. Popely: Petition to Cupid: Come little Cupid, god of love
35: A. Corelli (to music of): The praise of Bacchus: Bacchus, assist us to sing
(2 voices and 2 flute parts)
36: R. Leveridge: The cobbler's end: A cobbler there was, & he liv'd in a stall

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- 37: H. Holcombe: The doubtful shepperd: When Delia on the plain appears
- 38: The laides lamentation for ye loss of Senesino: As musing I rang'd
- 39: The dejected lass: A lass that was loaden with care
- 40: Th. Arne: The King and the miller: How happy a state does the miller
- 41: The lovely betrayers: In vain bright nymphs ye wou'd disguise
- 42: The charms of dishabille, or New Tunbridge Wells at Islington: Whence comes it that ye shining great
- 43: J.F. Lampe: The dying nymph: Whilst endless tears & sighs declare
- 44: Si caro (sung by sra. Faustina) (with instr. ritornelli)
- 45: Mr. Digard: The Amour: Whilst I gaze on Cloe trembling
- 46: J. Stanley: The cautious maid: Leave me shepherd
- 47: Handel: The address to Sylvia: Blest with my Sylvia (with instr. introd.)
- 48: Mr. Barnard: The absent lover: Ye gentle gales that fan ye air
- 49: W. Boyce: The adieu to the spring-gardens: The sun now darts fainter
- 50: J. Stanley: Advice to Celia: Oh Celia recall thy lost hours
- 51: sr. Putti: On beauty: Beauty gilds ye blushing morn
- 52: Popely: The lovers protestation: No more shall buds on branches spring
- 53: Handel: The melancholly nymph: Twas when the seas were roaring
- 54: (Handel): The sailor's complaint: Come and listen to my ditty
- 55: The dispute of the gods decided by Venus: Two gods of great honour
- 56: sgr. Putti: On Zelinda: On dear Zelinda's charms I gaze
- 57: S. Howard: The inamour'd swain: Tell me dear charmer tell me why
- 58: The adieu to Susan: All in the downs the fleet was moor'd
- 59: Jenny's lamentation: Twa bonny lads were Sawney and Jockey
- 60: The fly: Busy curious thirsty fly
- 61-64: H. Purcell: The delirious lady: From rosy bow'rs (from Z 578) (no flute)
- 65: M. Greene: On princess Emelia: Ye nymphs of Bath, prepare the lay
- 66: S. Howard: The diffident lover: When Cloe was by Damon seen
- 67: The beautiful charmer: Stella darling of the Muses
- 68: J. Hudson: The power of music: Music, how pow'rfull is thy charm
- 69: by the author of the Dream (= plate 33): The judgment of Paris: When for a silly glitt'ring toy
- 70: M.C. Festing: To Sallinda: Love imag'd blind by lying bards
- 71: M. Greene: The fond Celadon: As Celadon once from his cottage did stray
- 72: S. Howard: Cupid deceiv'd: Young Cupid thought from Cloe's eyes
- 73: H. Carey: The chace: Away away we've crown'd the day
- 74: M.C. Festing: Reason for loving: If beauty's lure alone invite
- 75: S. Howard: To Amanda: For ever Fortune, wilt thou prove
- 76: set by a gentleman of Oxford: The power of love: Love how despotic
- 77: R. Vincent: The compassionate maid: See Phillis yonder bower
- 78-79: The meeting in the morning (sung by Mr. Beard with universal applause)
- 80: H. Carey: The mad's husband: Genteel in personage, conduct & equipage
- 81-84: H. Purcell: Mad Bess: From silent shades (Z 370)
- 85-86: A. Yong: The nightingale, lark & linnets: The shrilltoned lark (2 high voices, bass, bc; no flute part)
- 87: The syren of the stage: Little syren of the stage
- 88: H. Carey: Generous love: Love's a gentle generous passion
- 89: H. Purcell: Achilles brought by Thetis to his tutor Chiron: Old Chiron
- 90: H. Carey: The generous revulse: Thy vain prsuit fond youth give e'er
- 91: The inconstant: Fair & soft & gay & young
- 92: The generous lassie: Ye gales that gently wave the sea
- 93: R. Vincent: Love's bacchanal: Strephon why that cloudy forehead
- 94: A. Neale: The Dream: Say lovely dream where couldst thou find

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- 95: The conquerd swain: Divinest fiar oh ease my care
- 96: J.F. Lampe: On loosing their toast and butter: But to hear ye children mutter
- 97: The Dream: When night had set ye world to rest
- 98: set by a lady: The loving fearful nymph: Alas when charming Strephon
- 99: The neglected lass: Farewel thou false Philander
- 100: (Lampe): On gallant Moor of Moor Hall (sung by Miss Isabella Young):
He's a man ev'ry inch

Volume II

- Plate 1: C. Vincent: The true mason: Genius of masonry descend
- 2: R. Leveridge: The earths motion prov'd: My joyous blades
- 3: Popely: The bacchanalian's wish: Had Neptunus when first he took charge
- 4: Moor circulating the cheerful glass: Zeno, Plato, Aristotle
- 5: Th. Gladwin: The invitation to Mira: Come, Mira, idol of ye swains
- 6: J.F. Lampe: The forsaken pastorella: Glide gently on, thou murm'ring brook
- 7: Th. Arne: Love relaps'd: If all that I love is her face (with instr. introduction)
- 8: (Lampe): Moore's engagement to Margery: If that's all you ask my sweetest
(no flute part)
- 9: J.C. Smith: The Lavland lover: Thou rising sun whose gladsome ray
- 10: H. Carey: The resolve: Since Sallinda's my foe
- 11: Love and music: When ye bright God of day
- 12: (Lampe): Moore coaxing Mauxalinda: By ye beer, as brown as berry
- 13: J.C. Smith: Lizzy: Thrice happy Lizzy, blooming maid
- 14: N. Porpora: The prudent adviser: Trust not man for he'll deceive you
- 15: A. Whichello: The beauty of Hampstead: Summer's heat the town invades
- 16: Love return'd: By men belov'd, how soon we're mov'd!
- 17: The relief: Cupid no more shall give me grief (duet for SB)
- 18: Cato's advice: What Cato advises, most certainly wise is
- 19: The soldier's free mistress: In spite of love, at length I find
- 20: The artifice: When Cloe we ply, we swear we shall die
- 21: The pleasures of life: Save women & wine there is nothing in life
- 22: H. Carey: The darling toppers: Here's to thee my boy (duet for TB)
- 23: Mr. Bliodoracellini: On Sacharissa: My lovesick mind what transport
- 24: Poor children three, as sung by Mr. Leguar (heavily ornamented)
- 25: Northern lad's complaint: A bonny Northern lad
- 26: Debtor's welcome to their brother: Welcome brother debtor
- 27: The beauty of Polworth Green: Tho' beauty like the fose
- 28: (Lampe): Moore in armour, to fight the dragon: Oh I wou'd not for any
- 29: R. Vincent: The blaze of charm: The deep'ning shadows were withdrawn
- 30: Collin's farewell to Grisy: With broken words & down cast eyes
- 31: Jenney the pedler, & amorous Jockey: When Jockey first I saw
- 32: (Lampe): Moore fighting with ye dragon: Oh hoh Master Moore
- 33: R. Vincent: Beauties decay: As the snow in vallies lying
- 34: S. Howard: Chloe admonished: Dear Chloe attend to th'advice of a friend
- 35: Fickle Jenny & Jockey, a dialogue: Oh! my fickle Jenny (2 singers)
- 36: J.F. Lampe: The Rover: Who to win a woman's favour
- 37-40: J.Ch. Pepusch: Alexis: a cantata (with obligato cello part)
- 41: The lamenting Proserpine: What sullen fear (with obl. flute part)
- 42-43: H. Carey: The contented farmer: What care I for affairs of state (with
instr. ritornello)
- 44: Helen charms Dr. Faustus: Cupid god of pleasing anguish
- 45: The Banquet: Fill ye bowl with flowing measure (no flute part)
- 46: W. Fisher: Northern lass: Come take your glass ye Northern lass
- 47: The pensive swain: My time o ye Muses was happily spent

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- 48: The persuasive lover: The smiling morn, the breathing spring
49: Strephon inflamed: Whilst wanton cupids round me fly
50: The beau (sung by Mr. Clive): How brimful of nothings (with obl. fl. part)
51: J.F. Lampe: The maid's request: Glide swiftly on thou silver stream
52: J.F. Lampe: The apology: Frown not my dear, nor be severe
53: R. Leveridge: Be merry and wise: Let wine to social joys give birth
54: G. Monro: Gold a receipt for love: When love & youth cannot make way
55: M.C. Festing: The true lover: Thy op'ning bloom and softend charms
56: J.F. Lampe: The young lovers first address: Charmer permit me to make
57-59: H. Carey: The lover: a cantata (with obl. cello part)
60: Prestissimo: Furies tear me quickly
61: The faithful lover: In vain you tell your parting lover
62: J.F. Lampe: Advice to the unwary: The wounded deer flies swift away
63: To Chloe: When e'er my Cloe I begin thy breast like mine to move
64: The merry Gregs: Let poets & historians record ye brave Gregorians
65: The jovial lover: If wine & musick have ye pow'r
66-67: Handel: The taste, a dialogue: O my pretty Punchinello (instr. ritornello)
68: H. Carey: The resolved lass: When parents obstinate & cruel prove
69: Mr. Gouge: The ladies case: How hard is ye fortune of all womankind
70: The batchelors wife: Without affectation gay (with obl. flute part)
71: H. Carey: The present state of Little Britain: Britons where is your great
72: Handel (minuet): Phillis advised: Phillis the lovely, turn to your swain
73-76: Th. Phillips: Coquetry (a cantata): Whilst Strephon on fair Chloe hung
77: The sincere swain: Tis thee I love
78-79: Mr. King: Love for love: Love for love is a charming trade (SB; no fl.)
80: The intrigue (siciliana): Make hast & away mine only dear! (dialogue)
81: H. Carey: Peaceful life: In these groves, with content and tranquility
82: The thirsty toper: If the glasses they are empty
83: The ballad singer's summons to her lover: Sweetets of the nightly choir
84: The nightingale: While in a bow'r with beauty blest
85: The nuptial day: Cupid god of gay desires
86: J.F. Lampe: The solitary relief: Blow on ye winds
87: R. Leveridge: Good advise: Leave off this foolish prating
88: The topers sentence on a sneaker: To ye god of wine my song
89: What beauties does Flora disclose?
90: In praise of burgundy: Hail burgundy thou juice divine
91: The lass of Patties mill so bony blith and gay
92: Monro: The dying swan: Twas on a rivers verdant side (with "Cary's tune")
93-94: G. Hayden: Fair Clora: As I saw fair Clora
95: Florella: Why will Florella when I gaze my ravish'd eyes
96: Th. Phillips: The proud fair: Too lovely fair one ("within ye compass of ye fl")
97-98: H. Purcell: Britons strike home: To arms to arms (from "Bonduca",
Z 574) (TB; "within ye compass of ye flute")
99: Love returned: Happy's the love that meets return
100: Traquair: Hear me ye nymphs & evry swain

Edition:

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1770

Musikalisches Vielerley, 1770

- "Musikalisches Vielerley, herausgegeben von Herrn Carl Philip Emanuel Bach, Musik-Director zu Hamburg", Hamburg, gedruckt und verlegt von Michael Christian Bock, 1770

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The works relevant to this section are:

C.Ph.E. Bach:

Bacchus und Venus: Amor ist mien Lieb! (Gerstenberg) high voice, bc
H 698 / Wq 202 D

J.C.F. Bach: 5 songs BR H 1-5:

Ein dunkler Feind, erheiternder Getränke (Lessing) high voice, clavier
Die Gespenster: O Jüngling sey so ruchlos nicht (Lessing) high voice, clavier
Die Zeit: Wenn mich bejahrte Spröden quälen high voice, clavier
Der Sieg über sich selbst: Hört zu! ich will die Weisheit singen voice, clavier
Der Nachbarin Elimene schrieb ich von Lieb und Gluth high voice, clavier

J.E. Bach:

An die Geizigen: Lächerliche Mammonshüter! high voice, clavier

C.F. Cramer:

Odo von Klopstock: Der Spötter Strom reisst viele fort high voice, bc
Miss du dem Schicksal Unrecht bey, o Thor! (Schmidt) high voice, clavier
Er Jesus starb: O Sünder zittre zittre high voice, clavier
O weh! mir bebt die schauernde Seele noch! / Evoe recentiments trepidat
metu (Horace) high voice, clavier

C.F. Fasch:

A Iris: Être fille, avoir des enfans, ce n'est pas être sage high voice, clavier
Der grösste Mann: Lasst uns den Priester Orgon fragen high voice, bc
Canzonetta: Chi vuol travar la pace (Landi) 2 high voices, bc

J.F. Gräfe:

Das Clavier: Du Echo meiner Klagen (Zachariä) high voice, clavier
Duetto: Bruder, wenn die Gläser winken ST, bc
Loin de toi, charmante Belle high voice, bc

C.H. Graun:

La Partenza (canzonetta): Ecco quel fiero istante (Metastasio) high voice, bc
Arietta (canzonetta): Donne, se avete in sen pietate high voice, bc

J.Ph. Kirnberger:

Die gute Wirthschaft: Krispin geht stets berauscht zu bette high voice, bc
Schlaf Kind, so lange noch dein Morgen erlaubt high voice, bc
O weh! mir bebt die schauernde Seele noch! (Horace) high voice, bc

F.D. Schönfeld:

An Hymen: Lyäens und Cytherens Sohn (Ramler) high voice, clavier

Editions:

° see under composers

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Volume I: The 17th Century: see corresponding section

Volume II: The 18th Century:

108.E2

30. C.F. Cesarini: Rec. (Filli, nol niego) and Aria (Compatitemi, sono infermo)
from his cantata "La gelosia"
31. G.A. Perti: Io son zitella (canzonetta)
32. A. Ariosti: Vuoi, che parta! io partirò (from his opera "Lucio Vero", 1727)
33. A. Caldara: Vaghe luci, è troppo crudo (aria from a cantata); A;with obl. vln.
34. A. Caldara: Alma del core (aria from the pastorale: La costanza in amor
vince l'inganno)
35. A. Caldara: Mirti, faggi, tronchi e fronde (aria from a solo cantata)
36. E. d'Astorga: Vo cercando, fra le ombre sospirando (for 2 sopranos)
37. D. Sarri: Non ha ragione, ingrato (aria from "Didone abbandonata", 1724)
38. B. Marcello: Ecco il petto! Ah, non fuggite (chamber duet for SA)
39. N. Porpora: So ben, che la speranza (aria from a solo cantata)
40. L. Leo: Rec. (Io vado) & Aria (Se cerca, se dice) from "Olimpiade", 1737
41. J.A. Hasse: La tua virtù mi dice (aria from his opera "Euristeo", 1732)
42. C.H. Graun: Rec. (Disperata Porcia) & Aria (Quanto dolce, o caro sposo)
from his cantata "Porcia")
43. G.B. Pergolesi: Ne' giorni tuoi felici (duet for SS from "Olimpiade", 1735)
44. G.B. Pergolesi: Mentre dormi, amor fomenti (aria from "Olimpiade")
45. Ch.W. Gluck: Ah, ritorna età dell' oro (aria from opera "Il trionfo di Clelia")
46. N. Piccinni: Non sarei si sventurata; aria from "Alessandro nelle Indie", 1774)
47. J.Chr. Bach: Non è vero, che assise in trono (aria from "Carattaco", 1767)
48. G.F. de Major: Rec. (Accresca pietoso al viver tuo) & Aria (Se il labbro si
lagna) from his opera "Ifigenia in Tauride", 1764)
49. G. Paisiello: La Libertà a Nice (chamber duet for 2 sopranos)
50. D. Cimarosa: Ah, tornar la bella aurora (aria from his opera "La vergine del
sole", c.1788)

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102.S4

Corydon

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 - a. Ein jeglich Ding hat seine Zeit TT, bc
 - b. Ohime Amor SATB, bc
 - c. Wahr ist es und nachzusagen SATB, bc
 - d. Nachtlid: Die Sonn hat sich verkrochen SATB, bc
 2. H. Albert: 3 terzets from his "Kürbishütte", 1641: nos. 3, 5 and 6:
 - a. Der Kürbis spricht: Nun ich jung noch bin und grüne SAT, bc
 - b. Der Kürbis spricht: Wenn der rauhe Herbst nun kömpt TBB, bc

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- c. Der Kürbis spricht: Sieh mich an und dencke dran SAT, bc
3. J.M. Rubert: from his: "Lust- und Liebesarien", 1647:
Corydon als bäurischer Liebhaber: Nun so will ich sagen STB, bc
4. J. Weichmann: from his "Sorgen-Lägerin", 1648: nos. I/9, I/11 and III/4:
 - a. Tugend ist der beste Freund SABar, bc
 - b. Wer da will, mag stolzes Prangen SAB, bc
 - c. Abendlied: Unsre müden Augen-Lider SA, bc
5. S. Knüpfer: 4 works from his: "Lustige Madrigalien und Canzonette", 1663:
 - a. Ade, du Tausend-Schatz! SATB, bc
 - b. Marindchen mein Leben AA, 3 violas (AAT; or 2 violins, viola), bass, bc
 - c. Es will die Galathe SST, bc
 - d. O heller Glantz, du güldnes Licht SS, 2 violins, bc
6. J. Theile: from his: "Weltliche Arien und Canzonette", 1667: no. III/8:
Du falsches Herze: Was acht'ich deine Gunst? SATB, 2 violins, bc
7. T. Merula: from Kindermann's "Intermedium Musico-Politicum", 1643:
 - a. Nominativo hic haec hoc SATB, bc
 - b. Nominativo Quis vel qui SATB, bc
8. D. Friderici: from his: "Vinetten", 1632:
Zum Gsundheit drdincken: Auff Gsundheit jetzt man drincken thut SSATB, bc
9. G. Carissmi (from ms. in F-Pc):
 - a. Bartscherz (Plesanterie sur la barbe): Ve ve ve ve SSB, bc
 - b. Testament d'un asne (Testament eines Esels: Rusticus cum mortuum SA, bc
 - c. Requiem jocosum: Quand mon mair vient / Requiem eternam SSB
10. J. Theile (from ms. in S-Uu):
Unser Matz hatt einen grossen langen Bart ATB, bc
11. (G. Carissimi): from Kindermann's "Musicalischer Zeitvertreiber", 1643:
Cyklopisches Hammertricinium: Drey Schmid bei einem Ambos TTB, bc
12. E. Kindermann?: from his: "Musicalischer Zeitvertreiber", 1655:
Nürnbergisches Quodlibet: Hört zu, lass teuch sag'n STB, 2 violins, bc
13. J.C. Horn: from his: "Schertzende Musen-Lust", 1674:
Fünf Mägde: Heran, heran, du Gänseschaar SATB, 2 violins, 2 violas, bc
14. J.M. Gletle:
from his: "Musica genialis...Der erste Teil", 1673:
 - a. Frisch auf, ihr Musikanten SSATB, 2 violins, bc
from his: "Musica genialis...Der ander Teil", 1684
 - b. Inter pradendum sit saepe parumque bibendum ATB, bc
15. D. Speer: from his: "Neubachene Tafel-Schnitz", 1685: no. 8:
Mayen- und Gukguks-Lied: Hört wie der Bauren-Hänssle T, rec., 2 vln, bc
16. J.M. Caesar: from his: "Musicalischer Wend-Unmuth", 1688: no. 7:
Das Sprichwort "Potztausend": Potztausend heist es nun ATB, 2 violins, bc
17. V. Rathgber: from his "Augsburger Tafelkonfekt", 1737:
Bettelzech: Auf, auf, auf, ihr Cameraden SATB, bc
18. (J.C. Seyfert): from: "Augsburger Tafelkonfekt, vierter Tracht":, 1746:
Quodlibeticum: Das Geld / Das Frauenzimmer / Der Wein ist immer STB, bc
19. G.J. Werner:
Wienerischer Tändelmarckt TTBB, 2 violins, bc
20. F.J. Aumann:
 - a. Das Gevatterbitten (A-Wn 19203) BB, obl. keyboard
 - b. "Das Hochenauer Schiffsgeschrei", Vienna, Traeg, c.1770
madrigal for SATB, 2 violins, bass
21. F.X. Brixi: "Schulmeisterius"
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a) solos:

- 1-4. G. Caccini from "Nuove musiche e nuva maniera di scriverle...", 1614:
 - 1. O, che felice giorno
 - 2. Amor, ch'attendi
 - 3. Aur' amorosoa
 - 4. Al fonte, al prato
- 5. R. Rontani: Care mie selve (from "Le varie musiche di R. Rontani...libro primo", 1614)
- 6. A. Cifra: La violetta (from "Li diversi Scherzi...libro quarto", 1615)
- 7-9. A. Falconiero: from his "Libro primo di vilanelle...", 1616:
 - 7. Bella fanciulla
 - 8. Occhietti amati
 - 9. Bella porta di rubini
- 10. V. Calestani: from "Madrigali et arie per sonare et cantare...", 1617:
 - Ferma, Dorinda mia
- 11. F. Vitali: from "Musiche a 1 e 2 voci...libro secondo", 1618: Pastorella
- 12-14. F. Cavalli:
 - 12. Vaghe stella (from his opera: Erismena)
 - 13. Speranze (from his opera: Erismena)
 - 14. Sospiri di foco (from his opera: Elena rapita da Teseo)
- 15-16. A. Vivaldi:
 - 15. beginning of cantata: Piango, gemo (I-Fc D.772)
 - 16. O di tua man (from cantata: Ingrata; I-Fc. D.772)
- 17-19. B. Marcello: from his "Estro poetico-armonico":
 - 17. O, Signor, chi sarà
 - 18. Le pecorelle
 - 19. Che inviolabile
- 20-26. G.F. Händel:
 - 20. Dammi pace (from his opera: Tamerlano)
 - 21. Deh! lasciatemi (from his opera: Tamerlano)
 - 22. Figlia mia, non pianger (from his opera: Tamerlano)
 - 23. Scorta rea (from his opera: Rinaldo)
 - 24. Sorge nel petto (from his opera: Rinaldo)
 - 25. Ama, sospira (from his opera: Rinaldo)
 - 26. Un momento di contenta (from his opera: Alcina)

b) duets:

- 27-28. C. Monteverdi:
 - 27. Ahi, sciocco mondo (from 7th book of madrigals)
 - 28. Interrotte speranze (from 7th book of madrigals)
- 29-31. M. da Gagliano: from "Musiche a 1 e 2 voci...", 1615:
 - 29. In un limpido rio
 - 30. Fanciulletta ritresetta
 - 31. Alma mia, dove ten' vai
- 32. A. Cifra: Del mio Sol (source as no.6)
- 33. F. Vitali: S'el Sol si scosta (source as no.11)

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34. G. da Gagliano: Se tu sei bella (from "Varie musiche...Libro primo", 1623)
35. G. Frescobaldi: Begli occhi (from "Primo libro d'arie musicali...", 1630)
36. G.F. Sances: Chi nel regno almo d'Amore (from "Il quarto libro delle cantate et arie a voce sola", 1636)
37-38. F. Cavalli:
37. O, mio core (from his opera: Giasone)
38. Mio diletto (from his opera: Elena rapita da Teseo)
39. G. Carissimi: Rimani in pace (from I-MOe G.26,3)
40. anonymous: beginning of cantata: Soccorretemi per pietà (I-Rc 2463)
41. G.P. Colonna: Parto, o bella (DK-Kk C I c 362)
42. anonymous: Sì, sì, mio cor (source as no.41)
43-44. F. Durante:
43. Fiero, acerbo destin (DK-Kk C I c 395)
44. Son io, barbara donna (same source as no. 43)
45. G.F. Handel: Ingannata Romilda (from his opera: Serse) €59,--

103.S3

Der Kanon; ed. F. Jöde

Latin or German texts (original & translations)

a) before J.S. Bach:

1. Sommer kam ins Land gezogen a7 (Summer is icummen in; Engl.; 13th c.)
2. Kommt und lasst uns tanzen a4 (France; 13th c.)
3. Martin, lieber Herre a3 (Kloster Lambach; 14th c.)
4-6. Oswald von Wolkenstein: Herr Wirt, uns dürstet sehre, a3; Die Minne füeget niemand, a2; Mit günstlichem Herzen, a2
7. G. Dufay: Gloria in excelsis Deo a2
8-9. from the Trent Codices: Pleni sunt coeli, a2; Qui ex Patre, a2
10. J. Obrecht: Qui cum Patre a2
11-17. Josquin Des Prez: Qui cum Patre, a2; Pleni sunt coeli, a2; Benedictus from mass L'homme armé, a2; Agnus Dei, a3; Pleni sunt coeli, a2; Pleni sunt coeli from Missa sine nomine, a2; Agnus Dei, a2; Pleni sunt coeli, a2
18-20. G. Meyer: Miserere, a2; Laudate Dominum, a2; Confide filia, a2 (from: H. Glarean: "Dodekachordon", 1547)
21. M. de Orto: Agnus Dei a2 (from Glarean, 1547)
22. H. Finck: Agnus Dei, a2
23. W. Byrd: Non nobis Domine a3
24-27. G.P. da Palestrina: Pleni sunt coeli from Missa Sacerdotes Domini, a3; Illumina oculos meos, a3; In Domino, a4
28. M. Agricola: Aus tiefer Not a2
29. H. Faber: Benedictus a2 (from his: "Compendium musicae", 1548 ff)
30-31. G. Rhau: Sanctus, a2; Omnes qui transit per viam, a3
32. B. Gesius: Benedicamus Domini a2
33. Clemens non Papa: Sanctus a5
34-35. anonymous: Gloria, a4; Tibi laudes decantabo, a2
36-37. J. Crusius: Miserere, a3; Ave Maria, a2
38-57. A. Gumpelzhaimer: Ave Maria, a4; Benedictus, a2; Qui nos creavit, a2; Miserere, a2; Der grimmig Tod, a2; Gloria, a2; Domine refugium, a3; Geht hin in alle Welt, a2; Wo Gott zum Haus nicht gibt, a2; Vater unser, a2; In dich hab ich gehoffet, a2; Confirma hoc, a2; O Herr, nimm von mir a2; Benedic Domine nos, a2; Hodie Christus natus est, a2; Laetatus sum, a2; Cantate Domino, a4; Cantate Domino, a2; Agnus Dei, a4; Verbum Domini, a5
58-60. J. Friderich: Vom Himmel hoch, a4; Ein feste Burg, a4; Danket dem Herrn, a3

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61. M. Asola: Gott steigt hernieder a2
62. H.L. Hassler: Mein Vertrauen steht in Christum allein a4
63. G. Polarius: Gelobet seist du, Jesus Christ a2
64-66. D. Friederici: Gott, mein Herz ist bereit, a3; Richte mich, Gott, a2;
Wirf dein Anliegen auf den Herrn a2
67. Chr. Demantius: Gloria a2
68-70. M. Praetorius: Nu, nu, nu, nu, a3; Singt dem Herren, a5; Viva la
musica, a3
71. Chr. Praetorius: Flamme empor a4
72-78. E. Sartorius: Lobet den Herrn, a4; Singt dem Herrn, a4; Mit Instrument
und Saitenspiel, a7; Nun bitten wir, a4; Musica et vinum, a2; Was
soll ich aus dir machen?, a4; In Domino, a2
79-80. J. Staden: Wer Musicam verachten tut, a8; Reu', Trübsal, a6
81. S. Scheidt: Gedenke, Herr a2
82-84. M. Vulpus: Herr, wie lange, a2; Es ist ein Ros' entsprungen, a4;
Verbum Domini, a2
85-87. J.A. Ahle: Gottes Tag, a8; Gott der Vater wohn' uns bei, a4; Gloria
in excelsis Deo, a3
88-90. Chr. Bernhard: Dich rufe ich, a2; Herr, wer wird bestehn, a2; Baut
das Werk im Herren, a2
91-93. J.J. Fux: Benedictus a3, Sanctus a4 and Osanna a4 from Messa di San
Carlo K 7
94-118. A. Caldara: Wo du hingehst, a3; Wer ohne Sünde ist, a3; Studiert
nur noch ein wenig mehr, a3; Kommt mit zum hellen Maienschein, a3;
Herr, so du uns hilfst, a3; Hilf, Herr, die Zungen reden falsch, a3;
Also singet heut, a3; Mein Glauben wandert weit, a3; Warum, a3;
Trink deinen Trank, a4; Ich sage, liebe den, der liebt, a3; Ach Herr,
hab Erbarmen, a3; Herr, erhöre du mich, a3; Neige dein Ohr zu mir,
a4; Wer wird bestehn, a3; Frohlokke all', a3; Denk ich an dich, a3;
So spricht der Herr, a3; Sagt mir, was fehlt im Umgang dem Calda-
ra?, a3; Geduldig will ich sein, a3; Heilig ist Gott, a3; Der Herr ist
gross, a3; Mit uns springet, a3; Drei Kön'ge kamen gegangen, a3;
Erhebet eure Stimmen, a4
119-120. J.S. Bach: Herr Gott in Ewigkeit, a7; Pleni sunt coeli, a4
121. Appendix: G.P. da Palestrina: Missa ad fugam in perpetuo canone, in G
a quattro voci da capella, 1555
b) from Telemann to Cherubini
122-128. G.Ph. Telemann: Ach Herr, strafe mich nicht, a2; Herr, wie lange, a2
Hilf mir, Gott, a4; Wie der Hirsch schreiet, a3; Ich will den Herrn lo-
ben, a3; Gott ist unsre Zuversicht, a4; Ich will den Herrn loben, a2
129-135. padre G.B. Martini: Anmut und edler Anstand, a2; Das Echo, a6;
Das Echo, a3; Liebliche Schwestern, eilet, a2; Bibitores, a3; Herbei,
zum fröhlichen Tanz, a3; Wer gut sein Werk beginnt, a3
136. W. Boyce: Epitaph: Erblühende Jugend lieget hier a3
137-142. Ph. Hayes: An den Wassern Babylons, a4; Fliesse sanft, a3; Hallelu-
ja, a4; Halleluja, a4; Herr Gott, du hast verstossen uns, a3; Ubi sunt
gaudia, a6
143-147. S. Webbe: Danket unserm Herren, a3; Dir Herr, sei Lob, a3; Ich
will dich loben, a3; Dank sei Gott, a4; Wer darf dich nennen, a3
148-150. I.S. Smith: Alleluja, a2; Alle Welt lobe den Herrn, a3; Aufhebet
eure Augen, a3
151-152. anonymous: Im grünene Wald, a3; Über Nacht, wenn die Liebe, a3
153-175. J. Haydn: Willst du immer weiter schweifen?, a5; Trost, a3; Wein,

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Das Hexen-Einmal-Eins, a4; Liebe, a3; Der freie Mann, a3; Misstraun
a5; Fester Sinn, a3; Herr Gänsewitz su seinem Kammerdiener, a4;
Nachtigallenkanon, a3
176. M. Haydn: Domine Deus
177. J.L. Dussek: Absage: Ho ho, ich merke wohl a4
- 178-197. W.A. Mozart: Kyrie, a5; Der Wiener Kanon, a4; Grechtelts enk,
a4; Ave Maria, a4; Lacrimoso, a4; O Herr mein Gott, a4; Ein Brief,
a4; Die Nachtigall, a3; Zur Totenfeier, a2; Zum Wein, a3; Morgen-
sang, a6; Alleluja, a4; Caro bell' idol, a3; Der Götz-Kanon: Kommt
her und singt, a6; Am Feuer zu singen, a12; Heiterkeit, a3; Trinkka-
non (orig.: O, du eselhafter Martin), a4; Zum Wein, a5; Essen, Trin-
ken, a3; Gute Nacht!: Bona nox, a4
- 198-209. A. Salieri: Ubi malus cantus, a3; Scherzo, a3; Das Bild: Bald seufzt
der Mensch unselig, a3; Vivat!, a3; Steter Tropfen, a3; Kanonen?:
Dieses sind hier nicht Kanonen, a3; Glückwunsch: Heil und Segen,
a3; Das Glockenspiel, a3; Herbei, ihr Brüder, a3; An Einem, der den
Halt verlor, a3; Wer ein Weib feigt, a3; Gleichmut, a3
- 210-227. L. van Beethoven: Freu dich des Lebens, a2; Das Göttliche, a6;
Zum neuen Jahr, a3; Freundschaft, a3; Ewig Dein, a3; Es muss sein,
a4; Kühl, nicht lau, a3; Hoffmann und kein Hofmann, a2; Falstafflerl,
a5; Im Armen der Liebe, a3; O Tobias!, a2; Das Reden, a3; Signor
Abbate, a3; Kurz ist der Schmerz, a3; Schwenke dich!, a4; Glück,
a4; Auf den Erfinder des Metronoms, a4; Die C-Skala, a3
- 228-236. F. Kuhlau: Er ist da!, a3; Gern lachen die Heiden, a3; Lachkanon,
a3; Ihr Vögel, zwitschert, a3; Pflichtschuldigst gähnet, a3; O du
Nase aller Nasen, a3; Der Hagestolz; Anticherubinismus, a3; Den
grossen Sultan Kopo preist!, a3
- 237-248. L. Cherubini: Herr, höre mich!, a3; Auf, lasst uns singen!, a3; Lach-
kanon, a3; Im Wald zu singen, a3; Ermunterung, a3; Frohsinn, a2;
Warum?, a3; Solmisation, a3; Den Zeitknickern, a3; Tanzkanon,
a3; Gelöbniß, a3; Cherubini, a2
- Appendix: 249. J. Haydn: Die zehn Gebote der Kunst: 10 canons a3-a5
c) 19th and 20th century
(only the canons which fall within this catalogue)
250. anonymous: 12 Monatskanons a4 from "Musikalischer Hausfreund, neuer
Kalender 1822"
251. J.G. Ferrari: Erwacht! a3
- 252-253. K.G. Hering: C-a-f-f-e-e, a3; Auf, ihr Brüder, a4
- 254-255. T.M. Eberwein: Geniesset den Mai!, a3; Ein Fisch ist stumm, a3
256. C.M. von Weber: Warnung a3
- 257-258. L.E. Gebhardi: Weihnachten, a4; Preis und Lob, a4
- 259-262. F. Schubert: Dreifach ist der Schritt der Zeit, a3; Der Schnee zerrinnt
a3; Sanctus, a3; Willkommen, lieber schöner Mai, a3

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Das Musikwerk

Eine Beispielsammlung zur Musikgeschichte; ed. K.G. Fellerer
only works listed here which fall within the limits of this catalogue

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- H. Albert: Der Mensch hat nichts so eigen (from "Arien, II", 1640)
C.Ph.E. Bach: Bitten: Gott deine Güte reicht so weit
J.E. Bach: Der Canarievogel: Philinden ward von ferner Küste
(form: "Sammlung auserlesener Fabeln", Nürnberg, 1749)
C.Chr. Dedekind: O Eitelkeit (from "Aelbianische Musenlust, II", 1657)
Ph.H. Erlebach: Wem geliebet Wein und Bier: Freut ihr Brüder freut euch jetzt
B, 2 vln, bc (from: "Harmonische Freude musikalischer
Freunde, I", 1690)
J.W. Franck: Der Tod ist mir ein Weg im Leben: Jesus neigt sein Haupt a2
(from "Geistliche Lieder", Hamburg, 1681)
Chr.W. Gluck: Die frühen Gräber: Willkommen o silberner Mond
(from "Klopstocks Oden und Lieder bey dem Clavier zu singen", 1790)
J.V. Görner: Die Alster: Beförderer vieler Lustbarkeiten (with 2 horns) (from:
"Sammlung neuer Oden und Lieder, I", Hamburg, 1742)
C.H. Graun: Das Töchterchen - Das Söhnchen: Als mich heut Mama
(form: "Lieder der Deutschen mit Melodien, I", Berlin, 1767)
A. Hammerschmidt: Schlesischer Bauer Gräte: Gorga, mustu denn och klinsaln
high voice, violin, bc (form: "Erster Teil welt. Oden", 1642)
K.F. Hurlebusch: Lob der Unempfindlichkeit: Bemüht euch immer wie ihr wollt
(from: "Gräfes Oden", 1737/40)
C. Kittel: Ein jeglich Ding hat seine Zeit TT, bc (from: "Arien und Cantaten
mit 1, 2, 3 und 4 Stimmen samt bc. Op.1", Dresden, 1638)
A. Krieger: Er ist verwundt durch ihren Mund: Ich bin verwundt in meinem
jungen Herzen (from: "Der Arien viertes Zehn", 1667) SAB, 4 instr., bc)
J.J. Löwe: Das ewig grüne Laub die Pracht der Dichterei: Sollt ich die edle
Kunst nicht lieben (with violins and bass viol) (from: "Salanische
Musenlust", Jena, 1665)
H. Nauwach: Ach Liebste lass uns eilen (from: "Teutsche Villanellen a1-a3, I")
Chr.G. Neefe: Hermann und Thusnelda: Ha! dort kommt er mit Schweiss
(from: "Oden von Klopstock mit Melodien", Flensburg, 1779)
J. Prinner: Der Cortesan: Die Lieb will ein Comedi spielen (D-Mbs ms.)
V. Rathgeber: Von Ehr-abschneidischen Zungen: So lassen mir die falschen
Zungen SS, bc (from: "Augsburgisches Tafelkonfekt, I", 1733)
J.F. Reichardt: Johanna Sebus: Der Damm zerreisst
(from: "Lieder, Oden und Balladen von Goethe", 1809)
Chr.F.D. Schubart: Die Henne: Es war einmal ne Henne fein
(from "Musicalische Rhapsodien, I", Stuttgart, 1786)
J.P.A. Schulz: Ein Lied in die Haushaltung zu singen: Wir ziehn nun unsern Zahn
(from: "Lieder im Volkston..., III", 1790)
H. Schütz: Danklied an Herzog Wilhelm von Weimar: Fürstliche Gnade zu
Wasser und Lande (with 2 violins)
Th. Selle: Ade du edles Mündlein rot (from "Deliciarum juvenilium decas har-
monica bivocalis", 1634) with violin
F. von Spee: Im grünen Wald ich neulich sass
Sperontes: Das böse Mannsvolk: Das Mannsvolk wird doch täglich schlimmer
(from: "Singende Muse an der Pleisse, II", 1742)
G. Voigtländer: Weibernehmen ist kein Pferdekauf: Junggesel will tu freien
(form: "Allerhand Oden und Lieder", Söhrau, 1642)
C.M. von Weber: Unbefangenheit: Frage mich immer op. 30, no. 3
K.F. Zelter: Berglied: Am Abgrund leitet der schwindliche Steg (after 1810 ed.);
Der König von Thule: Es war ein König in Thule (both: B, pf)
J.R. Zumsteeg: Ritter Toggenburg: Ritter treue Schwesterliebe €34,--

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146.R3

Volume XXX: Die Improvisation; ed. E.T. Ferrand

- anonymous: Domine refugium (plainchant); Ad annuntiandum (plainchant)
anonymous: Ubi caritas et amor (a2; 15th c.; from US-Wc ML 171.J.6)
anonymous: Virgine benedecta (song of praise; 15th c.)
anonymous: Domine miserere (16th c.; ambrosian)
anonymous: Lasciar il velo (madrigal)
anonymous: Arietta (c.1700)
G. Binchois: Veni creator a2 + fauxbourdon
A. de Boesset: N'esperez plus (air de cour for voice and lute; diminutions in Mersenne's "Harmonie Universelle", 1636: p.411-413)
G.B. Bononcini: Sempre piango (chamber duet; with ornamentation by C.A. Benati from manuscript in I-Bc)
Th. Brewer: O that mine eyes could melt into a flood (declamatory style; ornamentation from GB-Lbl Add. 11608)
S. Calvisius: canons on a chorale melody (from his treatise "Melopoeia", 1592)
I. Chamaterò: Introit: Puer natus (from his: "Li introiti fondati sopra il canto fermo del basso...a4-a6...commodi a cantari a misura breve ed anco alla ordinaria", Venice, 1574)
I. Donati: O admirabile commercium (solo motet from his "Il secondo libro de motetti a una voce e bc, op. 14", Veniec, 1636)
F. Durante: Son io (chamber duet for SA, bc; from "XII Duetti da camera": GB-Lbl Add. 31552; as arranged for SS, bc and with ornamentation by G. Masi in 1776: "Duetti per studio di maniera di cantare e per esercizio di accompagnare al cembalo", in I-Rc and GB-Lcm)
H. Finck: Te maneat semper
J.A. Hiller: Vom Dienst der Creatur (aria)
P. Hofhaimer: Nach willen dein SATB
T. Michael: Psalm 18 (from "Musicalischer Seelen-Lust ander Theil", 1637)
C. de Rore: Signor mio caro a4 (with ornamentation from G. Bassano's: "Ricercate passaggi et cadentie, per potersi essercitar ne diminuir", Venice, 1585)

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COMPOSERS A - Z

Astorga, E. d'

Emanuele d'Astorga

- Vo cercando, fra le ombre sospirando (chamber duet for 2 sopranos):
° see: Collections: "Alte Meister des Bel Canto", volume II, no.36

Bach, J.C.

Johann Christian Bach

- "Sei Canzonetti a due...Opera IV", London, the author, 1765
CW H 12-17 Terry 259/1-260/1
 1. Già la notte s'avvicina
 2. Ah, rammenta, o bella Irene
 3. Pur nel sonno almen talora
 4. T'intendo sì, mio cor
 5. Che ciascun per te sospiri
 6. Ascoltami, o Clor° ed. E. Reichert

100.E4

€17,50

Collected Works; ed. E. Warburton:

101.E4

Volume 16

Miscellaneous works to French and Italian texts

facsimiles of 18th-century manuscripts and printed scores

- a) Eight Canzonets without opus number for 2 sopranos and bc (c.1762)
manuscripts: I-Gl M.2.14, I-Nc 170 (nos. 1-4) and F-Pn D.9638/3
(nos. 1-5, 7, 8) CW H 4-11
The first 5 are earlier versions of canzonette from op. 4 and 6: nos. 1, 2 and 4
of op. 6: nos. 2, 4 and 5; nos. 3 and 5 of op. 4: nos. 5 and 6
 1. Io lo so, che il bel sembiante
 2. Trova un sol, mia bella Clori
 3. Che ciascun per te sospiri
 4. Chi mai di questo core
 5. Ascoltami, o Clori
 6. Lascia ch'io possa, o nice
 7. Parlami pur sincera
 8. Eccomi alfin disciolto
- b) "Sei Canzonetti a due...Opera IV", London, the author, 1765
CW H 12-17 (Terry 259/1-260/1)
2 high voice, bc
 1. Già la notte s'avvicina
 2. Ah, rammenta, o bella Irene
 3. Pur nel sonno almen talora
 4. T'intendo sì, mio cor
 5. Che ciascun per te sospiri
 6. Ascoltami, o Clor
- c) "Sei Canzonette a due...opera VI", (London; c.1766) 2 high voices, bc
CW H 18-23 (Terry 260/2-261/2)
 1. Torna in quell'onda chiara

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2. Io lo so, che il bel sembiante
 3. E pur fra le tempeste
 4. Trova un sol, mia bella Clori
 5. Chi mai di questo core
 6. Se ilnfida tu mi chiami
- d) Aria "Sventurata, in van mi lagno"; London, 1773 CW G 35
voice, 2 violins, 2 violas, bass, 2 flutes, 2 obl. horns
source: D-B mus.ms. Bach P 1155
- e) Ode: "O Venere vezzosa" CW G 17
from: "Sei Ode di Oratio", London, Welcker, 1775
high voice, 2 violins, viola, bass and 2 horns
- f) Recitative: "Sentimi, non partir" & Aria: "Al mio bene, a lei che adoro"
CW LG 4 (Terry 255/1)
voice, 2 obl. cellos, pf. obl., strings, 2 flutes, 2 clarinets and 2 horns
published as: "Al mio bene a lei che adoro. rondeau per voce, vl. 1°, vl. 2°,
fl., bc. realizzato", Edinburgh, J. Corri (1779)
- g) Recitative: "Ah, che gl' istessi numi" & Aria: "Cara, ti lascio, addio"
CW G 36b
voice, 2 violins, 2 violas, bass, 2 flutes, 2 clarinets, bassoon and 2 horns
published as: "A Favorite Song, with and accompanied recitative", London,
Napier, n.d. (1770s) CW G 36b
- h) Recitative: "Infelice, in van mi lagon" & Aria: "Là nei regni dell' oblio"
CW LG 5
voice, 2 violins, viola, bass
published as: "Infelice in van mi lagno. A favorite scene and rondo on the
Duke of Nirvenois' air...for two performers on one piano
forte", London, Longman & Broderip, c.1782
- i) Recitative: "Ebben, si vada" & Aria: "Io ti lascio" CW LG 2
(from the cantata: Rinaldo ed Armida)
voice, obl. piano, obl. oboe, 2 violns, 2 violas, bass, oboe, bassoon, 2 horns
publ. as: "Ebben si vada. The favorite rondeau", London, Tenducci, c.1778
- j) Recitative: "Mi scordo i torti miei" & Aria: "Dolci aurette" (c.1777)
voice; 2 violins, 2 violas, bass, 2 flutes and 2 horns CW LG 3 €249,--

130.E2

Volume 25:

Works with English texts

facsimiles of 18th-century manuscripts and printed scores

1. Anthem: Let the solemn organs blow (1765) for voice? and organ
from "The Christian's Magazine", London, March 1765
CW F 5 (Terry 199/1)
2. "An Ode on the auspicious arrival and nuptials of Her present and most gra-
cious Majesty, Queen Charlotte" for soprano solo and chorus (sab?)
CW G Inc 6 (Terry 244/6-245/1)
3. Ode "Happy morn, auspicious rise" for SSSAT, satb/satb; strings, 2 flutes,
2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets and timpani
CW G 41 (Terry 243/1-7)
4. from the pasticcio "The Maid of the Mill" (music compiled and composed by
S. Arnold): no.18 (Air for Patty: "Trust me wou'd you taste true pleasure")
and no.36 (duet: Aimworth/Patty: "My life, my joy, my blessing")
source: GB-Bu Bi22-z.29
CW G 43 (Terry 245/3-4)
5. "Tenducci's Third Favorite Rondeau", London, G. Smart, 1780: "Not on
beauty's transient pleasures" for voice and keyboard

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6. Three Airs in the musical comedy "The Summer's Tale", London, Theatre Royal, 1765; music compiled by Samuel Arnold; nos. 21, 31 and 32:
 - a. A more retired part of the grove
 - b. A view of the country (duet)
 - c. Nature when she gave us pleasureCW G 44 (Terry 246/1-3)
7. "A genuine collection of all the new songs...now singing at Vaux-hall Garden", London, Newbery, 1766: nos. 11, 13, 3 and 9
voice, strings, 2 flutes, 2 clarinets, 2 bassoons, 2 horns
 - a. By my sighs you may discover
 - b. Cruel Strephon, will you leave me
 - c. Come Colin, pride of rural swains
 - d. Ah, why shou'd love with tyrant sway(nos. a and d also in "Carattaco" CW G 7)
CW H 24-27 (Terry 254/1-4)
8. "A Second collection of favourite songs sung at Vaux Hall", London, Welcker 1767.
soprano, strings, 2 flutes, 2 bassoons and 2 horns
 - a. In this shady blest retreat
 - b. Smiling Venus, Goddess dear
 - c. Tender Virgins, shun deceivers
 - d. Lovely yet ungrateful swainCW H 28-31 (Terry 254/5-255/1, 257/3)
9. "The Third collection of favorite songs sung at Vaux-Hall", London, Welcker, 1771.
soprano, strings, 2 flutes, 2 oboes, bassoon, 2 horns, 2 trumpets, timpani
 - a. Midst silent shades and purling streams
 - b. Ah seek to know what place detains
 - c. Would you a female heart inspire
 - d. Cease a while ye winds to blowCW H 33-36 (Terry 255/2-5 and 256)
10. "A Favourite song sung by Mrs. Weichsell at Vaux Hall Gardens", London, Longman & Broderip, 1777: "See the kind indulgent gales" for soprano,
soprano, strings, 2 clarinets, bassoon and 2 horns
CW H 37 (Terry 275/2)
11. "A Fourth collection of favorite songs as sung at Vauxhall Gardens", London, Longman & Broderip, 1779
soprano, strings, 2 piccolos, 2 oboes and 2 horns
 - a. Oh how blest is the condition
 - b. Hither turn thy wand'ring eyesCW H 38-39
12. Neptune: "When an angry woman's breast" (voice and bc)
from the Longman & Lukey ed. (n.d.)
CW H 43 (Terry 256/3)
13. I'll never leave thee late 1770s
voice, 2 flutes, 2 violins, bass
CW LH 3
14. The Broom of Cowdenknows late 1770s
voice, 2 flutes, 2 violins, bass
CW LH 2
15. Lochaber (London, Longman & Broderip, n.d.)
voice, 2 flutes, 2 violins, bass
CW LH 4

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16. Braes of Ballenden (London, Longman & Broderip, n.d.)
voice, piano, oboe, violin, viola and cello
CW LH 1
17. Luci amate, a voi non chiedo
aria from: "A Select Collection of French, English and Scotch Airs, London,
Longman & Broderip, n.d.
voice, strings, 2 flutes, 2 horns
CW YB 15
18. Farewell ye green fields (Edinburgh, Ross, n.d.)
voice and keyboard
CW YH 4
19. The World: When launch'd into life (London, Wheatstone, n.d.)
voice and keyboard
CW YH 5
20. Menalcas, a pastoral (Salisbury Music Festival, 1764)
STTB, chorus of shepherds (satb), strings, 2 flutes, 2 oboes, 2 clarinets, 2
bassoons and 2 horns
CW G Inc 7 (Terry 244/1-5) €325,--

131.E2

Volume 48

Thematic Catalogue; Sources and Documents; Music Supplement.

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- Canzonet: "Se tu m'ami, se sospiri" CW H Inc 2
source: CH-Zz Mus Jac G 5 €545,--

Bernier, N.

Nicolas Bernier

Cantates, 2nd livre (1703)

- "Cantates Françaises, ou musique de chambre à voix seule et à deux, avec symphonies et sans simphonie avec la basse continue...Second livre", Paris, Foucault, gravées par H. de Baussen (1703)

1. Protée S, bc
2. Les Zéphirs S, bc
3. Les Songes S, bc
4. Le Triomphe de Psiché S, bc
5. L'enlèvement de Proserpine S, violin, bc
6. Diane et Endimion SB, bc

Edition:

- ° no. 6 for SB and bc:
ed. C. Lee

102.E4

€17,--

Cantates, 3me livre (1703)

- "Cantates Françaises ou musique de chambre à voix seule et à deux avec symphonie et sans symphonie avec la basse continue...Troisième Livre", Paris, Foucault, 1703:

1. Vénus S, bc
2. Le portrait d'Uranie S, bc
3. Le caffè S, violin or flute, bc
4. Hipolite et Aricie S, violin, bc
5. Vertumne et Pomone SS, bc

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- no. 3:
 - ed. J. Hinnenthal €19,--

Bertalotti, A.

Angelo Michele Bertalotti

- "Solfeggi a canto e alto...con aggiunta degli elementi del solfeggio e de' terzetti ...dati alle stampe per comodo delli putti dell schole pie", Bologna, 1744 (rev. ed.: 1764)
 - all duos; ed. A. Bornstein €55,--
 - 20 selected duos; ed. Bornstein €19,--

103.E4
qc.104

Bononcin, G.B.

Giovanni Bononcini

Cantate e Duetti, 1721

- "Cantate e Duetti dedicati alla Sacra Maestà di Giorgio Rè della Gran Bretagna", London, 1721:
 - a) continuo cantatas
 - 1. Da te che pasci ogn'ora S, bc
 - 2. Dolente e mesta vò cercando S, bc
 - 3. O frondoso arboscello S, bc
 - 4. Già la stagion d'amore A, bc
 - 5. Lasciami un sol momento A, bc
 - 6. O mesta tortorella A, bc
 - b) solo cantatas with instruments:
 - 7. Barbara ninfa ingrata S, 2 violins, bc
 - 8. Ecco Dorinda il giorno S, 2 violins, bc
 - 9. Il Lamento d'Olimpia S, 2 violins, bc
 - 10. Care luci del mio bene A, 2 violins, bc
 - 11. Misero pastorello A, 2 violins, bc
 - 12. Siedi Amarilli mia A, 2 violins, bc
 - c) duets:
 - 13. Pietose nume arcier AA, bc
 - 14. Luci barbare spietate SA, bc
- ed. J. Sanderson:

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- 140.E2 nos. 4-6 €24,--
- 141.E2 nos. 7-9 €36,--
- 142.E2 nos. 10-12 €32,--
- 143.E2 nos. 13 and 14 €19,50

- Sempre piango
chamber duet; with ornamentation by C.A. Benati from manuscript in I-Bc
◦ see: Collections: "Das Musikwerk", vol. XXX

Bourgeois, Th.-L.

Thomas-Louis Bourgeois

Cantates, premier livre, 1708

- "Cantates Françaises...Livre Premier", Paris, Foucault / l'Auteur, 1708
 - 1. Borée high voice, bc
 - 2. Le Berger fidèle high voice, bc

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3. Hippomène high voice, bc
4. Ariane high voice, violin, bc
5. Les Sirènes high voice, violin or flute, bc
6. Céphale et Aurore soprano, bass, bc

Edition:

170.E2

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Boyce, W.

William Boyce

a) "Lyra Britannica", I-VI, 1747-1759

- "Lyra Britannica being a collection of songs, duets and cantatas on various subjects", books I-VI, London, Walsh, 1747 - 1759

Book I

1. The Song of Diana in Dryden's secular masque: With horns and with hounds (S, violins, bc)
2. The song of Momus to Mars in Dryden's etc.: Thy sword within the scabbard keep (T, violins, bc)
3. The song of Venus in Dryden's etc.: Calms appear when storm are past (S, violins, bc)
4. Tell me no more (T, violins, bc)
5. On thy banks, gentle Stour (T, violins, bc)
6. Age: Oft am I by the women told; from Cowley's "Anacreon" (B and bc)
7. The Silent Lover: I look'd and I sigh'd (T, violins, bc)
8. How hard is the fortune of all womankind (SS and bc)
9. Well-judging Phyllis: Near Thames' great banks (S or T, violins, bc)
10. Cantata: Long with undistinguish'd flame I lov'd each fair (T, violins, bc.)

Book II

11. Jessy or the Happy Pair: How blest has my time been what days I have known
12. Amazed their unfrequeute fanes
13. Tell me, ye brooks where can my darling hide
14. As Damon stood in pensive mood
15. Song Sent with a Lady's Kid Glove: Go virgin kid with lambent kiss
16. Lost to the joys of life is he
17. Drinking song for two voices: Since nature mankind for society framed

Book III

18. Johnny and Jenny (A Dialogue): Let rakes for pleasure range the town
19. To make the wife kind and to keep the house still
20. Ah Chloe thou treasure thou joy of my breast
21. You say you love and twenty more
22. Blest in Maria's friendship a fond youth

Book IV

23. Come mortals come come follow me
24. Ye mortals whom fancies and troubles perplex
25. Of roses while I wove with anxious care
26. When the nymphs were contending for beauty and fame
27. Boast not mistaken swain thy art
28. The Decision: My Florio wildest of his sex
29. The Patriot Fair: When young and artless as the lamb

Book V

30. Get you hence for I must go
31. As Phillis the gay at the break of the day

MUZIEKHANDEL SAUL B. GROEN

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32. Bid me when forty winters more
33. Blate Jonny faintly told fair Jean his mind
34. Amour sans soucis: In vain would honour love undo
35. Each hour Mariana each moment I prove
36. Since I with Chloe last was seen
37. The heavy hours are almost past
38. Rail no more ye learned asses
39. When Damon languished at my feet

Book VI

40. The Non Pareille: The nymph that I loved was as cheerful as day
41. Honour: The flame of love sincere I felt
42. Plutus vain is all your vaunting
43. While on my Colin's knee I sit
447. Does the languid soul complain
45. As Thyrsis reclined by her side he loved best
46. Haste, haste every nymph and each swain to the grove
47. The Lapland Cantata: Thou rising sun whose gladsome ray

Editions:

- Books I-VI:
 - Facimiles of the 1747-1759 editions; introduction by R. Bruce; Music for London Entertainment, 1660-1800: volume F3 (hardback) €108,--
- Book I (nos. 1-10):
 - Facsimile of the 1747 edition €15,--

171.E2

172.E2

Carey, H.

Henry Carey

The Musical Century, 1737 / 1740

- "The Musical Century, in one hundred English Ballads, on various subjects and occasions; adapted to several characters and incidents in human life, and calculated for innocent conversations, mirth, and instruction. The words and musick of the whole, by Henry Carey...Vol. I / II, London, printed for the author, 1737 / 1740

* = duet; ** = for 3 voices

Almost all songs accompanied by a duplicating recorder part.

Volume I

1. The lady's lamentation for the loss of Senesino (As musing I rang'd)
2. The lover's complaint (Ah cruel fair can you leave me)
3. *Hunting song for two voices (SB) (Away the stag's at bay)
4. The contented cuckold (A cuckold it is thought)
5. Song in Britannia (Beauteous charmer pride of nature)
6. The modern beau (Come hither my country squire)
7. *Dithyrambick for two voices (SB) (Cupid no more shall give)
8. Come learn by this ye batchelors (Chorus to the honest Yorkshire-Man)
9. The memorable ballad of unfortunate Phillis (Colin a gentle shepherd)
10. The maids petition (Cruel creature can you leave me)
11. **Carey's wish, a catch for 3 voices (Curst be the wretch)
12. Cupid God of gay desires (sung by master Osborn in ye happy Nuptials)
13. Crowds of coxcombs (sung by mrs. Clive in Colombine Courtezan)
14. The supplication (Divinest fair, oh ease my care)
15. Pastoral made in ye year, 1715 (Flocks are sporting doves) (with violin)
16. The retirement (From ye court to the cottage)
17. The happy inconstant (Happy the youth full swain)
18. Love in perfection: a sonnet (I'll range around the shady bow'rs)

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19. In vain you mention (sung by Mrs. Cantrell in the Honest Yorkshire-Man)
20. I am in truth a country (sung by Mr. Salway in ye Honest Yorkshire-Man)
21. *The happy rusticks, for 2 voices (In these shades with delightful tranquility)
22. Pastoral (Leave your folded flocks)
23. Love's a gentle gen'rous (sung by Mrs. Cantrell in the Yorkshire-Man)
24. The Gregorian Constitution song (Let poets and historians record)
25. Sally Sweetbread (Now the good man's from home)
26. Now Fortune is past its severest (from: The Honest Yorkshire-Man)
27. Oh joy beyond expressing (from: The happy nuptials)
28. The Romp (Oh I'll have a husband)
29. Toby Swill, or the spunger (Old Toby Swill has ne'er his fill)
30. The happy butchers wives (O the apron we carry before us)
31. Polly Peachum (Of all ye toasts that Brittain boasts)
32. Advice to a friend in love (Prithee Billy ben't so silly)
33. Shall I stand still and tamely fee (sung by Ms Wilson in the...Yorkshire-man)
34. Justification for loving (Saw you the nymph whom I adore)
35. The plain dealer (Shepherd while you're such a rover)
36. The Expostulation (Tho' cruel you seem to my pain)
37. The man who best can danger dare (sung...in the Honest Yorkshire-Man)
38. The friendly adviser (Trust not man for he'll decieve you)
39. Thou only darling I admire (sung... in the Honest Yorkshire Man)
40. *The huntman's rouze (The hounds are all out) (in compass of the Fr. horn)
41. Simon Snugg or the safe one (To banish care when stocks were sinking)
42. The thought of an ambitious country girl (What tho they call me countr lass)
(sung in the Provok'd Husband)
43. Why should women so much be controul'd(sung in the honest Yorksh. man)
44. The muse's tears (Where is my soul's chief comfort flown)
45. A fig for foes (With an honest old frined & a merry old song)
46. The importunate lover (Wanton Cupids cease to hover thus)
47. Cato's advice (What Cato advises most certainly wise)
48. Roger and Dolly (Young Roger came tapping at Dolly's window)
- 49-50. *A New Year's ode for 1636-7 (A new year's ode! how shall I begin?)
for SB, violin(s), bc

Volume II

51. The musical hodge podge (An old woman clothed in grey)
52. The encouragement (Ah silly bashful tim'rous swain)
53. A touch on the times (A merry land by this light)
54. The beau's lamentation for ye loss of Farrinelli (As saunt'ring I rang'd)
55. A cure for love (Alone by a lonely willow)
56. The union of parties (A churchman and dissenter)
57. The true tarr (A kanve's a knave)
58. The effects of gaming (A curse on cards, a curse on dice)
59. *A pretty country lass as she tript it SB
60. Blab not what you ought to smother (sung by Mr. Clive)
61. The prince of Orange's march (Brave grenadiers rejoyce)
62. *A dialogue in imitation of Mr. H. Purcell between a town spark and a
country lass (Come my dear nymph now all nature looks gray) ST
63. The tantaliz'd lover (Cruel charmer tell me why)
64. The refiners of mankind (Charming tea, enchanting liquor)
65. The jolly bacchanals (Come all ye jolly bacchanals)
66. The queen of spades (Fairest of Jades) (voice, violin, bc)
67. Fly oh fly the fatal fair (same melody as no. 66)
68. **A catch for 3 voices (Fill a brimming glass)

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69. *A two part song in Britannia (He comes the hero comes) SB
70. Morning cries or ye common disturbers (How contented on the plain)
71. Illustrious pair by heav'n design'd (sung by master Hamilton in Britannia)
72. The prude demolish'd (I will not bear it)
73. The languishing lover (I sigh, I languish)
74. Sr. William's birth day (Joy awakes with ye festival morn)
- 75.* The apotheosis of the noble Edmund Sheffield (Immortal pow'rs) SB
76. Molly's complaint (In some dreary desert I'll hide)
77. The fortune hunter's mental reservation (Madam your eyes or diamonds)
78. The prudent lady's open declaration (Sir your assurance shines)
79. The intrepid lover (No diamonds are so bright so alluring)
80. *A two part song in Britannia (Nature bids the world rejoyce) SB
81. Sally in our alley (Of all the girls that are so smart)
82. Oh were will you hurry my daerest, say (Occasions by seeing ye distress
of a young girl whose sweetheart was taken from her by a press gang)
83. The precaution in French & English (Gardez vous bien bergere / O nymph
divinely charming, take heed) (taken from a French author)
84. The reproach (Oh false ungratefull traytor)
85. Cupid put to defiance (Observe the numerous stars)
86. Queen of Diamond (Pray my lady why this fluster)
87. The true toppers (Pray pul the ribbon Sir)
88. The eclaircissement (Say why should I my Love deny)
89. The inexorable (She whom above my self I prize)
90. A drinking song (Sons of Bacchus let's be gay)
91. *A burlesque song for 2 voices (Thou hast such eyes my pretty Fubs) SB
92. *The prude. A song for 2 voices (The squeamish prude will say) SB
93. The effeminate (Tell me gentle Hobby de hoy)
94. Those old fellows when they're jealous (in the Chracter of the wanton wife)
95. Polly's birth day ('Tis wondrous hard a licens'd bard)
96. *To be gazing on those charms dialogue for ST, violin(s), bc
97. *Transporting sight coelestial pleasure (Duetto in Britannia) SA, violin, bc
98. *The welcome in Britannia (Welcome to Britain godlike youth) SB
99. The contrast (Woman's an angelic creature)
100. *A dialogue after the manner of Horace (And canst thou leave) SB

Editions:

179.E2

- nos. 1-100:

° Facsimile of vols. I-II of the 1737 / 1740 ed.; hardback; MMLLF I/22

€112,--

Clérambault, N.

Nicolas Clérambault

Cantates. Livre premier, 1710

- "Cantates Françaises a I. et II. voix. Avec simphonie, et sans simphonie...

Livre Premier", Paris, l'auteur / Foucault (1710) C.1-6

1. L'Amour piqué par une abeille dessus, bc
2. Le Jaloux haute-contre, bc
3. Orphée dessus; flute, violin, bc
4. Polyphème basse; flute, violin, bc
5. Médée dessus; flute, violin, bc
6. L'Amour et Baccus dessus, basse; bc

Edition:

- nos. 1-6:

° Facsimile of the 1710 edition

181.E2

€49,--

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Cochereau, J.

Jacques Cochereau

Recueil d'airs, 1714

• "Recueil d'airs sérieux, à boire, et à danser", Paris, Chr. Ballard, 1714

14 airs sérieux, 16 airs à boire, and 2 airs à danser for 1-2 voices with(out) bc.:

a) airs sérieux:

1. Amour, j'ay bravé ta puissance D, bc
2. Cher papillon, dans ces priaries D, bc
3. Des sentiments du coeur D, bc
4. La Fileuse: Filette D, bc
5. Helas! Qu'est-ce donc que je sens D, bc
6. Le jeune Colin l'autre jour DD
7. Plaignez-vous, ma muestte D, musette, bc
8. Scène d'un berger & d'une bergère: Quand mon coeur, Iris A, bc
 - a. Quand mon coeur, Iris A, bc
 - b. Quand un coeur à l'Amour rend les armes D, bc
 - c. Vous plaire, C'est mon unique envie A, bc
 - d. Que nos jours seront dignes d'envie DA, bc
 - e. Sur les bords les plus déserts A, bc
 - f. Si j'avais de la fille de l'onde D, bc
 - g. Chérissons une chaîne si belle DA, bc

b) airs à boire:

9. À l'objet pour qui je soupire D
10. Aïmons-nous & buvons DB
11. Attiré par l'odeur DB
12. Récit: Bacchus & l'Amour B
13. Buvons sans crainte BB
14. Récit: C'est en vain que de leur tendresse D
15. La folle Bacchante DB
16. Dialogue: Laissons les hommes s'amuser DB
17. Quelles sombres vapeurs BB
18. Récit: Que me sert de boire? D
19. Récit: Que te sert-il, cruel Amour B
20. Récit: Quel bruit, quelle mousse! D
21. Qu' Eole à son gré BB
22. Récit: Si tu veux que je boive D
23. Récit: Verse, verse à longs traits D
24. Vien dans mon coeur SB

c) airs à danser:

25. Gens de bien, prêtez silence D
26. Au près d'un buisson D

Edition:

° Facsimile of the 1714 edition

€38,--

182.E2

Airs, livre second, 1719

• "Airs sérieux et à boire. Livre Second", Paris, Chr. Ballard, 1719

10 airs sérieux, 19 airs à boire, 1 vaudeville, 1 brunette for 1-2 voices with(out) basso continuo:

a) airs sérieux:

1. Ce n'est point en ce jour D, bc
2. Chantez, joignez petits D, violin or flute or oboe, bc
3. Cessez, belle Phillis D, bc
4. Ne précipite point tes pas D, bc

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5. Quand on sçait l'art de plaire D, bc
6. Climene est plus belle D, bc
7. Jeunes beuatez resistez D, bc
8. Je ne veux plus vous D, bc
9. J'adore l'aimabel Themire D, bc
10. Vous remettez tousjours D, bc

b) airs à boire:

11. Voisin Lucas, cousin TB
12. Récit: Non, non, qu'on ne me parle B
13. Récit: Douce & riante volupté D
14. Je renonce aux attraits DB
15. Récit: Éloigné d'Iris en couroux B
16. Le verre en main D
17. Chers amis, armons DB
18. Récit: Chers amis, c'est l'amour D
19. Récit: Je vois filer pour moi B
20. Le Diue des Bourguignons DB
21. Iris, je t'aimerai TB
22. Réponse à l'air précédent: Tu me promets D
23. Ronde de table: Verse, Iris, de ce vin T
24. C'est à l'amour qu'il TB
25. Je ne veux souûpirer DB
26. Pour honorer le Dieu Bacchus D
27. Tout est délectable DB
28. Récit: Quoi, vous pensez, Iris T
29. Récit: Ne point aimer T

c) vaudeville:

30. Je suis un nouveau Médecin D

d) brunette:

31. D'une aimable brune D, bc

Edition:

183.E2

° Facsimile of the 1719 edition

€28,--

Durante, F.

Francesco Durante

- Son io (chamber duet for SA, bc; from "XII Duetti da camera": GB-Lbl Add. 31552; as arranged for SS, bc and with ornamentation by G. Masi in 1776: "Duetti per studio di maniera di cantare e per essercizio di accompagnare al cembalo", in I-Rc and GB-Lcm)
cemabalo", in I-Rc and GB-Lcm)
° see: Collections: "Das Musikwerk", volume XXX

- Fiero ed acerbo
cantata for SA, bc from "XII Duetti da camera"
° see: Collections: Historical Anthology of Music (Davison / Apel), vol. II

Eccles, J.

John Eccles

A Collection of Songs, 1704

- "A Collection of Songs for one, two and three voices, together with such symphonys for violins or flutes as were by the author design'd for them...", London, Walsh, 1704

Songs listed alphabetically:

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1. Advance, gay tenants of the plain S, bc
(from: "The mad liver", 1700)
2. Ah, how lovely, sweet and dear SB, bc
(from: "Acis and Galatea", 1700)
3. Ah queen, ah wretched queen S, recorder, bc
(from: "Rinaldo", 1698)
4. Ah sweet repose too soon expiring S, recorder, bc
(from: Ode on St. Cecilia's Day, 1701)
5. Ah whither shall I fly S, bc
(from: "The Princess of Persia")
6. All things seem deaf S, recorder, bc
(from: "The Pretenders or the town unmask'd", 1698)
7. All beauty were a foolish toy S, bc
(from: "The Citty Lady", 1696)
8. A nymph and a swain to Apolo once pray'd T, bc
(from: "Love for love", 1695)
9. As Cupid roguishly one day S, bc
10. Awake harmonious pow'rs T, bc
(from: The Queen's birthday song, 1704)
11. Behold the dragon gallick pow'r T, bc
(from: The New Year's Day song, 1702)
12. Belinda's pretty pleasing form T, recorder, bc
(from: "Women will have their wills", 1697)
13. Blest day arise T, bc
14. By those pigsnyes that starrs do seem ST, bc
(from: "The Richmond heiress", 1693)
15. Can life be a blessing worthy he possessing S, 2 violins, viola, bc
(from: "Troilus and Cressida", c.1694)
16. Cease of Cupid to complain S, recorder, bc
(from: "The mad lover", 1700)
17. Chide ye drowsy spring's delay TTB, 2 violins, bc
(from: "The Queen's birthday song, 1702/3)
18. Come let us howl some heavy note TB, bc
(form: "The Duchess of Malfy", n.d.)
19. Come ye nymphs and every swain S, bc
20. Daphne to prove my heart is true TB, bc
21. Fair Amoret is gone astray T, bc
22. Faye Amarilles cease to grieve S, recorder, bc
23. Fear not mortall, none shall harm thee B, 2 violins, viola, bc
(from: "The judgment of Paris", 1701)
24. Fill all the glasses, fill them high TB, bc
(from: "Harry the Fifth", n.d.)
25. Find me a lonely cave S, bc
(from: "The villain", 1698)
26. Firm as a rock above the ocean seen Bar, oboe, bc
(from: The Queen's birthday song, 1702/3)
27. Fly ye happy shepherds T, bc
(from: "The provok'd wife", 1697)
28. Fly ye lazy hours hast bring him here S, recorder, bc
29. For you who are rid by the fury Love TB, bc
(from: "The unnatural brother", 1697)
30. From this happy day TB, oboe, bc
(from: The Queen's birthday song, 1702/3)

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31. Happy thou of human race AB, 2 violins, viola, bc
(from: "The judgment of Paris", 1701)
32. Hark how the Muses call aloud TT, 2 violins or recorders, bc
(from: The New Year's Day song, 1702/3)
33. Haste give me wings and let me fly S, bc
(from: "The fickle shepherdess", 1703)
34. Hear ye midnight phantoms TB, 2 violins, bc
(from: "The fair penitent", 1703)
35. Help ye pow'rs divine S, bc
(from: "The husband and his own cockold", 1696)
36. Her eyes are like the morning bright T, 2 recorders, bc
(from: "The novelty", 1697)
37. Her pow'rfull foes she thus allamrs T, bc
(from: The Queen's birthday song, 1702/3)
38. He that has whom he lov'd possesst T, recorder, bc
(from: "As you find it", 1703)
39. Hey ho the clock has just struck TB, bc
(from: "The intrigues at Versailles", 1697)
40. How sweet how lovely when returned SB, bc
(from: "The anatomist, or the sham doctor", 1696)
41. I burn, my brain consumes to ashes S, bc
(from: "Don Quixote", 1694)
42. If I hear Orinda swear S, recorder, bc
(form: "Love betray'd", 1703)
43. If wine and musick have the pow'r S, recorder, bc
44. I gently toucht her hand T, recorder, bc
45. Inspire us Genius of the Day TTB, bc
(from: The Queen's birthday song)
46. Know I have sworn S, recorder, bc (from: "The mad lover", 1700)
47. Let all be gay S, bc
(from: "The mad lover", 1700)
48. Let thus thy prosperous minutes T, recorder, bc
(from: The new Year's Day song, 1702/3)
49. Let us revell and roar BB, bc
(from: "The lover's luck", 1695)
50. Like you the goddess thus replys T, 2 recorders, bc
(from: The New Year's Day song 1702/3)
51. Love is an empty airy name S, bc
(from: "The City Lady", 1696)
52. Love's but the frailty of the mind S, bc
(from: "The way of the world", 1700)
53. Many I've lik'd and some enjoy'd T, bc
(from: "The City-bride", 1696)
54. Mortals learn your lives to measure S, recorder, bc
(from: "Love is a jest", 1696)
55. Must then a faithfull over go S, recorder, bc
(from: "The mad lover", 1700)
56. No Albion, thou canst nere repay T, bc
(from: The Queen's birthday song, 1702/3)
57. No, let the loitring goddess T, recorder, bc
(from: The Queen's birthday song, 1703/4)
58. Of glorious liberty possest T, bc
59. Oh fye what mean I foolish maid T, recorder, bc

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- (from: "The married beau", 1694)
60. Oh take him gently from the pile S, bc
(from: "Cyrus the Great", 1695)
61. Oh, the mighty pow'r of love S, recorder, bc
(from: "The self-conceit", n.d.)
62. Proud women I scorn you B, bc
(from: "The beau defeated", 1700)
63. Relieve the fair, Belinda said S, bc
(from: "The beau defeated", 1700)
64. Restless in thought S, recorder, bc
(from: "She ventures, he wins", 1695)
65. Saturnia wife of thundring Jove S, violin, bc
(from: "The judgment of Paris", 1701)
66. See for the forsaken fair S, bc
(from: "The City Lady", 1696)
67. She flies in vain for love S, bc
(from: "The country-wake", 1696)
68. Shou'd I not lead a happy life TB, bc
(from: "Love is a jest", 1696))
69. Sound the loudest trumpet, fame T, trumpet , bc
(from: The New Year's Day song, 1702/3)
70. So well Corinna likes the joy S, bc
(from: "The She-gallants", 1695)
71. Stay, ah whither would you fly S, bc
(from: "The fair penitent", 1703)
72. Strephon whose person every grace S, bc
73. Sylvia how cou'd you ere mistrust S, bc
(from: "The Spanish friar", 1694)
74. That you alone my heart possess T, recorder, bc
(from: "The man of mode", 1697)
75. The jolly breeze A, recorder, bc
(from: "Rinaldo and Armida", 1698)
76. They call and bid the spring appear T, bc
(from: Song for New year's Day, 1702/3)
77. This way mortall bend thy eyes S, 2 violins, viola, bc
(from: Song for St. Cecilia's Day, 1701)
78. Thou only goddess S, violin, oboe, bc
(from: Ode on St. Cecilia's Day, 1701)
79. Thus you may be as happy as we T, bc
(from: "The Lancashire withces", 1694)
80. Thy voice, o harmony B, 2 violins, viola, bc
(from: Song for St. Cecilia's Day, 1701)
81. To little or no purpose S, recorder, bc
(from: "She wou'd if she cou'd", 1693)
82. To meet her Mars S, recorder, bc
83. Wake Britains wake T, bc
(from: New Year's Day song, 1702)
84. War's angry voice be heard no more T, violin, bc
(from: Song for New Year's Day song 1702/3)
85. Wasted with sighs T, bc
(from: "The chances", 1704)
86. What's love, a medley of pleasure TB, bc
(from: "The Libertine", 1697)

MUZIEKHANDEL SAUL B. GROEN

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87. When first to bright Maria's charms S, bc
(from: "The self-conceit", n.d.)
88. While Anna with victorious arms T, 2 violins, viola, bc
(form: Song for New Year's Day, 1703/4)
89. While Phillis does drink S, recorder, bc
(from: "The She-gallants", 1695)
90. Who wou'd be made a wife S, bc
(from: "The mad lover", 1700)
91. Why do I sigh and languish so S, bc
(from: "The Italian Husband", 1697)
92. Why shou'd the world mistake S, bc
(from: "The Princess of Persia")
93. Wine does wonders TBarB, bc
(from: "Justice Busy", 1699)
94. Wise nature owns thy undisputed sway SB, bc
(from: Song for St. Cecilia's Day, 1701)
95. Ye Damsells who sleep TB, bc
(from: "Have at all, or the midnight's mistake", 1694)
96. Ye gentle gales that fan the air S, recorder, bc

Editions:

- nos. 1-96:
184.E2 ° Facsimile of the 1704 edition €59,--
- nos. 2 and 40:
° see: Collections: "Restoration Duets", vols. I-II
- nos. 5, 8, 42, 44, 59, 65, 70 and 73:
185.E2 ° ed. M. Pilkington for voice and obl. keyboard part (bc figures left out); other
sources consulted: Francis Horton Collection (nos. 1, 2); GB-Lbl G316n (7) €12,50
- nos. 12, 25, 52 and 75:
° see: Collections: "Early Georgian Songs"
- nos. 33, 41, 55 and 60:
° see: Collections: "Thirteen Mad Songs", ed. T. Roberts (nos. 1-3 and 9)

Fasch, C.F.

Carl Friedrich Fasch

- 3 Songs in "Musikalisches Vielerley":
1. A Iris: Être fille, avoir des enfans, ce n'est pas être sage high voice, clavier
2. Der grösste Mann: Lasst uns den Priester Orgon fragen high voice, bc
3. Canzonetta: Chi vuol travar la pace (Landi) 2 high voices, bc
° see section: one voice and bc: Prints 1770: "Musikalisches Vielerley"

Giuliani, G.F.

Giovanni Francesco Giuliani

- "Sei duetti notturni a due soprani con l'accompagnamento d'arpa, o cimbalo,
o chitarra francese", Florence, N. Pagani & G. Bardi, n.d.
ar.158 ° ed. Martino €30,--

Gräfe, J.F.

Johann Friedrich Gräfe

- 3 Songs in "Musikalisches Vielerley":
Das Clavier: Du Echo meiner Klagen (Zachariä) high voice, clavier
Duetto: Bruder, wenn die Gläser winken ST, bc
Loin de toi, charmante Belle high voice, bc
° see: Prints 1770: "Musikalisches Vielerley"

Handel, G.F.

Georg Friedrich Händel

Chamber Duets

HWV 178 - 199

HWV:

178. A mirarvi io son contento (SA) (1710/12)
 autograph: GB-Cfm 253 (p.61-70;fragment); ms. copies: D-B AmB 151
 and 152; D-Hs M A/172 B/2767 and B/1570; D-MÜs 1907; GB-BEN
 coke; GB-Cfm; GB-Lbl R.M.: 18.b.11, 10.b.14, 19.a.7, 19.f.2, 23.f.9;
 GB-Lbl Egerton 2943; GB-Lbl Add.5322; GB-Lcm 258 and 259; I-Bc;
 J-Tn; US-NBu
179. Ahi, nelle sorti umane (SS) (1745)
 autograph: GB-Lbl R.M. 20.g.9 (f.57-60)
180. Amor gioie mi porge (SS) (1707/09)
 autograph: GB-Cfm 253 (p.17-23)
181. Beato in ver chi può ("Beatus ille" of Horace) (SA) (1742)
 autograph: GB-Lbl R.M. 20.g.9 (f.43-46)
- 182a. Caro autor di mia doglia, dolce pena (ST) (1707/08)
 autograph: GB-Lbl R.M. 20.g.9 (f.22-26)
- 182b. Caro autor di mia doglia, dolce pena (AA) incomplete (c.1740/43)
 autograph: GB-Lbl R.M. 20.g.9 (f.31-35; fragment)
183. Caro autor di mia doglia, dolce pena (SS) (1710/12)
 autograph: lost; ms. copies: D-Hs M B/1570; D-MÜs 1907; D-B mus.
 ms. 9064/3; GB-BENcok; GB-Lbl Add.5322; GB-Lcm 258 and 259
184. Che vai pensando folle pensier (SB) (1707/09)
 autograph: GB-Cfm 253 (p.9-15)
185. Conservate, raddoppiate, avvivate amanti (SA) (1710/12)
 autograph: GB-Cfm 253 (p.53-59)
186. Fronda leggiera e mobile (SA) (c.1740/45)
 autograph: GB-Lbl R.M. 20.g.9 (f.52-56)
187. Giù nei Tartarei regni v'andrem madonna (SB) (1707/08)
 autograph: GB-Lbl R.M. 20.g.9 (f.27-30)
188. Langue, geme, sospira e si lagna (SA) c.1722)
 autograph: GB-Lbl R.M. 20.g.9 (f.61-64)
189. Nò, di voi non vo' fidarmi: first version (SS) (1741)
 autograph: GB-Lbl R.M. 20.g.9 (f.39-42)
190. Nò, di voi non vo' fidarmi: second version (SA) (1742)
 autograph: GB-Lbl R.M. 20.g.9 (f.47-51)
191. Quando in calma ride il mare (SB) (1707/09)
 autograph: GB-Cfm 253 (p.1-8)
192. Quel fior che all'alba ride (SS(B)) (1741)
 autographs: GB-Lbl 20.g.9 (f.36-38) and R.M. 20.g.14 (f.51r; sketch)
193. Se tu non lasci amore, mio cor (SA) (c.1720/24)
 autograph: GB-Lbl R.M. 20.g.9 (f.65-68; fragment); ms. copies: D-Hs
 M B/1570; GB-BENcok; GB-Cfm; GB-Lbl R.M.: 18.b.14 and
 19.e.7; GB-Lbl Egerton 2943; GB-Lcm 258 and 259; I-Bc; US-NBu
194. Sono lieto, fortunate (SA) (c.1705/06)
 autograph: GB-Cfm 253 (p.45-51)
195. Spero indarno (SB) c.1730/40) by Händel?
 autograph: lost; ms. copies: in GB-Lbl Add.5322 and Add.31573
196. Tacete, ohimè, tacete (SB) (c.1706/07)
 autograph: GB-Cfm 253 (p.25-32)

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197. Tanti strali al sen mi scocchi (SA) (1710/12)
 autograph: GB-Cfm 253 (p.33-44)
198. Troppo cruda, troppo filera (SA) (c.1705/06)
 autograph: lost; ms. copies: A-Wn 18747; B-Bc 699; D-B AmB 152;
 D-B mus.ms. Bach P 374; D-Hs M A/172, B/1570, B/2767; D-MÜs
 1908; D-B mus.ms. autogr. G.F. Händel 5; GB-BENcoker; GB-Cfm 22;
 GB-Lbl R.M.: 18.b.11, 18.b.14, 19.a.7, 19.f.2 and 23.f.9; GB-Lbl
 Egerton 2943; GB-Lbl Add.5322; GB-Lcm 258 and 259; I-Bc; US-NBu
199. V`a, speme infida pur (SS) (c.1710/12)
 autograph: lost; ms. copies: D-B AmB 151 and 152; D-Hs M A/172,
 B/1570 and B/2767; D-MÜs 1907; GB-BENcoker; GB-Cfm 22; GB-Lbl
 R.M.: 18.b.11, 18.b.14, 19.a.7 and 23.f.9; GB-Lbl Egerton 2943; GB-Lbl
 Add.5322; GB-Lcm 258 and 259; I-Bc; I-Vnm It.IV.768; J-Tn; US-NBu

Editions:

- HWV 178-199:
 104.E4 ° Hallische Handel Ausgabe, volume V/6 not yet published in prep.
- HWV 178, 180, 183-185, 188, 191, 193, 194-199:
 105.E4 ° Reprint of the Chrysander Edition (1870s): first edition (including as well the
 2 chamber trios HWV 200-201) €27,--
- HWV 178-194 and 196-199:
 106.E4 ° Reprint of the Chrysander Edition (1870s): second edition (including as well
 the 2 chamber trios HWV 200-201) €36,--
- HWV 179, 181, 186, 189, 190 and 192:
 107.E4 ° ed. J. Brahms (with piano accompaniment by Brahms) €24,50
- HWV 179:
 108.E4 ° critical ed. P. Everett from GB-Lbl R.M. 20.g.9 €31,--
- HWV 189:
 109.E4 ° critical ed. P. Everett from GB-Lbl R.M. 20.g.9 €31,--
- HWV 192:
 110.E4 ° critical ed. P. Everett from GB-Lbl R.M. 20.g.9 €31,--

Jacquet d.l. Guerre

Élisabeth Jacquet de la Guerre

Cantates, III

- "Semelée, L'Isle de Delos, Le Sommeil d'Ulisse. Cantates françaises. Auquel-
 les on a joint Le Racommodement Comique...", Paris, P. Ribou / Foucault /
 l'auteur (c.1715) (= 3rd book of Cantatas):
- 1. Semelée high voice, violin, bc
- 2. L'Isle de Délos high voice, violin or flute (oboe/muzette), bc
- 3. Le Sommeil d'Ulisse high voice, violin or flute and bc
- 4. Racommodement Comique de Pierrot et de Nicole
 high voice, low voice, bc

Editions:

- 111.E4 ° Facsimile of the Ribou ed.; introductions by Ph. Lescat and J. Saint-Arroman €47,--
- 112.E4 ° Facsimile of the Ribou edition €42,--
- 113.E4 ° no. 4; *ed. C. Raney €2,50

King, mr.

- Love for love is a charming trade
 SB, bc
 ° see: Prints 1740: "The musical entertainer", ed. G. Bickham (vol. II: 78-79)

La Barre, M. de

Michel de La Barre

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- Due labre di rose (Air Italien)
2 high voices, bc
° ed. by R. Halton from "Recueil d'airs serieux et a boire de differents auteurs
imprimé au mois d'Aoust", Paris, Chr. Ballard, 1701 €8,--

114.E4

La Garde, P. de

Pierre de La Garde

Nouveaux Airs, I (1752)

- "Nouveaux Airs a une et plusieurs voix...Premier Livre", Paris, 1752
- 1. Duo païsan: Morgue Colin SB
- 2. Air de Basse: Non, je ne veux point qu'on grave sur mon verre B
- 3. Duo champêtre dialogué: Si tu voulais jeu en Colette / Lucas SB
- 4. Petit Air tendre: Rondeau: Sans les connoitre j'adorois S
- 5. Fanfare, Duo à voix égales: Je veux toujours boire SS or TT
- 6. Récit de Basse: L'Amour sur les Arugs remporte la victoire B
- 7. Menuet parodié: Tandis qu'assis sur la fougère S
- 8. Duo: Au milieu de leur gloire Jupiter et Bacchus SB
- 9. Air parodié san le gout italien: Loin de vouloir briser vos chaines T, bc
- 10. Duo comique à voix égales: Salamalec, le croirois tu? BB
- 11. Musette: Non, adorable Lisette T, bc
- 12. Petite pastorale: Ah! mon berger S
- 13. Duo en carillon que l'on peut chanter en trio: On en dira SSB
- 14. Air de Basse: Maitre des Dieux B
- 15. La parfaite indifférence: Je respire, a la fin, Nicette T

Edition:

- ° Facsimile of Livre I (1752) and Second Livre (n.d.) €38,--

230.E2

Nouveaux Airs, II (n.d.)

- "Nouveaux Airs à une et plusieurs voix...Second Livre", Paris, l'auteur /
Boivin / Le Clerc, n.d.
- 1. Duo: Vive Lucas / Claudine SB
- 2. Brunette: Le Dieu charmant qui fait que l'on soupire S
- 3. Duo a voix egales, rondeau: Ecoutons la fleurette SS or TT
- 4. Duo à 2 basse tailles: La nuit couché près de Margot BB
- 5. Duo a 2 voix egales: la sombre tristesse fait peur SS or TT
- 6. Mouvement de menuet: Plus volage que les Zephirs S, bc
- 7. Petite air tendre: Le connois tu ma chere Eleonore T
- 8. Trio: Nous que bacchus gouverne TTB
- 9. Ronde de table: Buveur fidelle T
- 10. Air serieux: Lors qu'un amant se plaint S, bc
- 11. Pastorale: Lucas un jour vint me surprendre S
- 12. Air pour M. de ***: Chante Philis, dans l'empire des lys T
- 13. Air de Basse: Bacchus, Amours, sous votre empire B
- 14. Air tendre: Ah! cher Tircis S, bc
- 15. Duo de Basse taille: Morgue, l'amour est un metier de chien BB
- 16. Pastorale, duo a 2 voix egales: La plus aimabel des bergeres SS or TT
- 17. Petit air: Au bord d'une fontaine A

Edition:

- ° Facsimile of Livre I (1752) and Second Livre (n.d.) €38,--

230.E2

Nouveaux Airs, III (n.d.)

- "Nouveaux Airs à une et plusieurs voix...Troisieme Livre", Paris, l'auteur /
Boivin / Le Clerc, n.d.

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1. Duo sur la convalescence du Roy: Bacus, prens pitié des buveurs TB
2. Air de Basse: Amants, ne fuyez pas la saison des frimates B
3. Petit air: Pour cacher son tourment S or T
4. Duo: Tonnez fiers ennemis, frappez TB
5. Ronde de table: Qu'a table un amant s'abandonne aux caprices T
6. Musette, duo a voix egales: Dieux! j'entens une musette SS or TT
7. Musette en rondeau: Résonnez, douce musette S or T, bc
8. Duo parodié dans le goust Italien: Les chansons de Colin TB
9. Vaudeville: Comme icy bas chaque chose s'enfile S or T
10. Duo parodié: Je ne sçais ce que dois fiare / Le Dieu de l'amour SA
11. Ronde de table: Vous dont l'humeur melancolique S or T
12. Trio pour la convalescence du Roy: Vive le Roy, courons TTB

Edition:

231.E2 ° Facsimile of Troisième Livre (n.d.) and Quatrième Recueil (1751) €38,--

Quatrième Recueil (1751)

- "Quatrième Recueil de Duo...", Paris, l'auteur / Boivin/ Le Clerc / Castagnery / de Caix, 1751

1. Duo de voix egales: Morgue Colin, je maudis le voyage BB
2. Duo sans vitesse: Plus de querelle dès ce jour SB
3. Duo en patois paysan: Quand tous deux d'un air effaré AB
4. Duo: Trouver sur l'herbette une bergere seulette TT
5. Duo: Que l'Amour est charmant TB
6. Duo a 2 basse tailles: Non, ne conte plus m'enflammer BB
7. Duo: Pour qui Colin me prend-il donc SB
8. Duo: Serait-il vrai jeune Colette SB
9. Duo a voix egales: Pourquoi foibles buveurs BB
10. Duo en fanfare a 2 dessus: Buvons, aimons, il n'est rien si fort TT or SS

Edition:

231.E2 ° Facsimile of Troisième Livre (n.d.) and Quatrième Recueil (1751) €38,--

Lotti, A.

Antonio Lotti

- "Duetti, terzetti e madrigali a più voci....op. 1", Venice, 1705
12 duets, 4 trios and 2 madrigals.
An anonymous writer (probably B. Marcello), issued on its publication a pamphlet with severe criticism; some in London claimed that G.B. Bononcini and not Lotti had composed "La vita caduca", the final madrigal
- a) 12 duets:
 1. Inconstanza femminile (Al cor di donna amante)
 2. Scherzo d'amore (V'ho detto tante volte)
 3. Querèla amorosa (Ben dovrei, occhi leggiadri)
 4. Funerale della speranza (Speranze mie, quanto infelici siete)
 5. Supplica ad Amore (Amor, se pur ti duol)
 6. Crudeltà rimproverata (Se con stille frequenti)
 7. Giuramento amoroso (Poss'io morir)
 8. Capriccio (Voi che cercate Amore)
 9. Amor, che spera (Tirsi, che fa il tuo core?)
 10. Lontananza insopportabile (No, che lungi da quel volto)
 11. Patimento in Amore (Niso / Lilla, non posso più)
 12. Cambio de' cuori (Duoi cori a me fan guerra)
- b) 4 trios:
 13. Inganni dell'umanità (A la tromba di Marte corre il guerrier)

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- 14. Incostanza della sorte (Quel sol, quel sol istesso)
- 15. Fugacità del tempo (Fugge dal fonte al fiume)
- 16. Lamento di tre amanti (Ci strilnge il core Amor)
- c) 2 madrigals:
- 17. Moralità d'una perla (Piange l'amante ucciso)
- 18. La vita caduca (In una siepe ombrosa)

Edition:

115.E4 ° ed. Th. Day €99,--

Magini, F. **Francesco Magini**

- "Solfeggiamenti a due voci", Rome, 1703
- ° ed. in score by A. Bornstein €59,--

qc.190

Marcello, B. **Benedetto Marcello**

- Ecco il petto! Ah, non fuggite
- chamber duet fo SA
- ° see: Collections: "Alte Meister des Bel Canto", volume II, no.38

Martini, G.B. **Giovanni Battista Martini**

Duetti da camera, 1763

- "Duetti da camera consagrati all'altezza reale elettorale di Maria Antonia di Baviera, principessa elettorale di Sassonia...", Bologna, L. dalla Volpe, 1763
- 1. O come spesso il mondo SA, bc
- 2. Che serena che placida calma SS, bc
- 3. L'ape e la serpe spesso SS, bc
- 4. Quell' onda che rovina SA, bc
- 5. Dall'arte amica SA, bc
- 6. Gonfio tu vedi il fiume ST, bc
- 7. Tutto cangia, e 'l dì che viene SB, bc
- 8. Io non pretendo, o stelle SS, bc
- 9. Entra l'uomo allor che nasce ST, bc
- 10. Ah ritorna età dell'oro SB, bc
- 11. Quercia annosa su l'erte pendici TB, bc
- 12. Basta così: T'intendo SS, bc

Edition:

116.E4 • nos. 1-12: ° Facsimile of the 1763 edition €38,--

- 51 Canons a2-a4 (Venice, 1785)
- from this collection:
- ° 7 Canons; see: Collections: "Der Kanon", ed. F. Jöde: nos. 129-135: (German texts by Jöde):
- 129. Anmut und edler Anstand a2
- 130. Das Echo a6
- 131. Das Echo a3
- 132. Liebliche Schwestern, eilet a2
- 133. Bibitores exultemus a3
- 134. Herbei, zum fröhlichen Tanz a3
- 135. Wer gut sein Werk beginnt a3

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Montéclair, M.P.

Michel Pignolet de Montéclair

Cantates. Troisième livre, 1728

- "Cantates à une et à deux voix avec symphonie...Troisième Livre qui contient huit cantates françoises, et une cantate italienne", Paris, l'auteur / Boivin, 1728

1. Les Délices champêtres tenor, haute-contre and bc
2. L' Heureux moment dessus and bc
3. Ariane et Bachus dessus, flute or violin and bc
4. Sur un arbrisseau dessus and bc
5. La Bergère dessus, flute, violin and bc
6. Tircis et Climène dessus, bass, violin or flute, bc
7. Le Songe dessus and bc
8. Europe dessus, violin or flute and bc
9. Morte di Lucretia dessus, 2 violins and bc

Editions:

- | | | |
|--------|--|--------|
| 286.E2 | ° Facsimile of the 1728 edition | €30,-- |
| 287.E2 | ° ed. in score by J.R. Anthony and D. Akmajian; incl. English translation of the section on vocal ornamentation from his "Principes de musique...", 1736 | €92,-- |
| 288.E2 | ° no. 6: Tircis et Climène; ed. C. Lee in score and parts | €18,-- |
| 289.E2 | ° no. 8: Europe; ed. J. Trinkewitz in score and parts | €31,-- |

Naudot, J.-Chr.

Jacques-Christophe Naudot

- "Chansons Notées de la très vénérable Confrérie des Francs-Maçons précédées de quelques piéces de poésie convenables au sujet, et d'une Marche. Le tout recüeilli et mis en ordere par Frère **Naudot**", 1737 (Paris)

Premier Recueil:

1. Marche des Francs-Maçons, par Frère Naudot
flute, oboe, violin, 2 horns, bc
2. Chanson des Maîtres: Tous de concert chantons solo & chorus a3
3. Chanson des Surveillans: Adam à sa posterité solo & chorus a3
4. Chanson des Compagnons: Art divin solo & chorus a3
5. Chanson des Apprentifs: Freres et compagnons de la Maçonnerie TB
6. Dou pour les Francs-Maçons: Lorsque sous le règne d'Astrée TB
7. Choeurs: Nos Maçons ont été de toute antiquité TB
- 8-9. Deux Parodies du Fr. Godeneche sur la marche du fr. Naudot T

Second Recueil:

10. Marche des Francs-Maçons par Fr. Naudot flute, oboe, violin, 2 hn, bc
- 11-33. 23 Chansons for voice alone and / or unisono chorus (without bc):
11. Quel est ce monde enchanté
12. Dans nos loges nous bâtissons
13. Par trois fois trois mes frères
14. Apprentifs, compagnons et maîtres, vous vénérables et surveillans
15. Frères que des plus doux accords
16. Receves tres aimables frères, le tendre hommage de mon coeur
17. Accordez nous votre suffrage, beau sexe enchanteur
18. Il m'est donc permis, mes chers amis à votre exemple de suivre
19. Puis que cet air plait à la ronde
20. D'une innocente vie, qui veut remplir le cours
21. Nous seuls des secrets des maçons possédons l'entier héritage
22. Dans ce banquet délicieux une suprême intelligence
23. Ah! qu'il est doux de passer la vie dans ce séjour délicieux
24. La lanterne à la main, en plein jour dans Athène

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25. O filii et filiae, le maître vous a rassemblés
26. Tous les plaisirs de la vie n'offrent que de faux attraits
27. A la Santé de nos maçonnes
28. Buvons, buvons de ce vin frais / Mes chères soeurs jusqu'a demain
29. Dans ce doux et charmant festin
30. Dans nos banquets point de mélancolie
31. Du moindre rang au diadème, il se trouve des francs maçons
32. Comus ne peut de la table nous faire un lieu délectable
33. C'est ici le séjour, qu'habite l'innocence

Edition:

102.E2

° Facsimile of the 1737 edition

€22,--

Paisiello, G.

Giovanni Paisiello

- La Libertà a Nice
chamber duet for 2 sopranos
° see: Collections: "Alte Meister des Bel Canto", volume II, no.49

Rathgeber, V.

Valentin Rathgeber

Tafel-Confect, 1733-1746

- "Ohren-vergnügendes und Gemüth-ergötzendes Tafel-Confect", Augsburg, 1733 ff

Erster Tracht, 1733

1. Quodlibeticum curiosum: Quandoque narriren SSB, bc
2. Drei Sauffbrüder: Heut ist ein schöner Tag SSB, 2 violins, bc
3. Sechzehn Rätsel: Sag her, was ist doch auf der Welt SSB, bc
4. Narrat omnis homo SSB, bc
5. Von drei schädlichen Dingen: Drei Ding sind in der Welt SSB, bc
6. Von Ehr-abschneidischen Zungen: So lassen mir die falschen Zungen SS, bc
7. Il Melancholico lamentante / Il Gioviatole consolante: Ach wo kehr ich SS, bc
8. Von allerhand Nasen: Nase, grobe, kleine S or B, bc
9. Miscellaneum: Ihr wissets ja wohl S, choir unisono, bc
10. Von der edlen Music: Der hat vergeben S, bc
11. Modicum ein wenig: Alleweil ein wenig lustig S, bc
12. Medium das Mittel: Liebe Leut, ich bin nun so S, bc

Zweiter Tracht

13. Quodlibeticum: Reim dich, oder ich friss dich S, (2 violins), bc
14. Quodlibeticum: Mein Stimme singt S, (2 violins), bc
15. Von der Begierd zum Geld: Die Losung ist Geld SA, bc
16. Von einem Politico: Ja, ja, ich sage wahr SS, bc
17. Von dem gedultigen Job und seinem bösen Weib: Ach höchster Gott und Herr SB, bc
18. Der herrische Rieppel: Bhüt mi der liebe Gott B, 2 violins, bc
19. Quodlibeticum: Salvete hospites B, bc
20. Von der Solmisation in der Musik: Auf, auf, ihr Musicanten SATB, bc
21. Von der edlen Musik: Nach des Adams Übertreten S, bc
22. Von der Hoffnung: Wann d'Hoffnung nicht wär S, bc
23. Von der Geduld: Geduld beschützt mich S, bc
24. Von dem guten Gewissen: Wann jemand den stärksten Helden S, bc
25. Von der Weiss zu leben: Freu dich mein Herz S, bc
26. Vom April-gehen: Wer d'Monat nach Ordnung S, bc
27. Von Erschaffung Adam und Eva: Da Gott die Welt erschaffen S, bc

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Dritter Tracht, 1737

- 28. Der Prahler: Grosse Prahler, schlechte Fechter S, (2 violins), bc
- 29. Quodlibeticum: Ich weiss nit, wie mir ist S, (2 violins), bc
- 30. Von guten und falschen Freunden: Mein, wo muss ich doch erfragen SS, bc
- 31. Quodlibeticum: Re mi fa sol, ich bin schier voll S, 2 violins, bc
- 32. Vom Rauch- und Schnupff-Taback: Rauch-Taback ist mein Vergnügen
TT, bc
- 33. Bettelzech: Auf auf ihr Kameraden SATB, bc
- 34. Die Juden-Zech: Schebeth papey SATB, bc
- 35. Vom Trincken: Fratres exultate SATB, bc
- 36. Quodlibeticum Von allerhand: Es kam ein Laus aus Niederland S, bc
- 37. Die Music ist ein irrdische Seeligkeit: Ist etwas so mächtig S, bc
- 38. Neuer Jahres-Wunsch: Ein glückseeliges Jahr S, bc
- 39. Von der Music und Jägerei: Ich setz ein Streit S, bc
- 40. Von den Weibsbildern, wird aus der Schrift probirt: Es ist wahr S, bc
- 41. Lob des Frauen-Volcks: Dem Frauen-Volck zum edlen Lob S, bc
- 42. Von einem Deliberanten: Etwas weyn und nichts auf Erden S, bc

Vierter Tracht, 1746

by J.C.S. (= J.C. Seyfert?)

- 43. Quodlibeticum: Der Liebhaber des Gelds, des Weins, des Frauenzimmers
STB, bc
- 44. Die gute und böse Ehe SA, (2 violins), bc
- 45. Hanss ohne Sorgen, und Hanss von Sorgen ST, (2 violins), bc
- 46. Quodlibeticum: Meine Stunden T, 2 violins, bc
- 47. Quodlibeticum: Wir haben drey Katzen S, (2 violins), bc
- 48. Quodlibeticum: Summirum Summarum S, (2 violins), bc
- 49. Die frohe Compagnie (Aria): Dieser Tag soll unser seyn S, 2 violins (or
horn and trumpets), bc
- 50. Die lustige Tyrolerin S, 2 violins, bc
- 51. Amor vincit omnia S, (2 violins), bc
- 52. Der verachtete Liebhaber T, 2 violins, bc
- 53. Die Beschwerlichkeiten des Ehestands ST, (2 violins), bc
- 54. Die Juden-Schul SATB

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- nos. 1-54:
 - ed. H.J. Moser; Das Erbe Deutscher Musik, volume 19; 1942; R/1969; hb. €215,--
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 - a. Aufforderung zur Freude: Wir grüssen euch alle voice, bc
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 - c. Puppenspiel-Ouvertüre: Heut wird viel Spass gemacht! a3, 2 vln, bc
 - d. Am Rhein und am Main und am Neckar ist's schön a2, bc
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 1. Pria ch'io faccia altrui palese SS, bc
 2. Quanto care al cor voi siete SS, bc
 3. Ribellatevi, o pensieri SS, bc
 4. Su, ferisci, alato arciero SS, bc
 5. E perchè non m'uccidete ST, bc
 6. E così mi compatite? SS, bc
 - b) 6 Duets from "Regia dginum modulamen aure duetti del sigr. Abbate De Steffani" (GB-Lbl R.M. 23.k.7; ca. 1702; the duets publ. here are nos. 7-12; the first six have been published in "Ausgewählte Werke", ed. A. Einstein / A. Sandberger / H. Riemann, DTB vol. xi, out of print by now):
 7. Saldi marmi, che coprite SS, bc
 8. Ravvediti, mio core SS, bc
 9. Vorrei dire un non so che ST, bc
 10. Occhi belli, non più ST, bc
 11. Begl' occhi, oh Dio, non più SA, bc
 12. Aure, voi che volate AB, bc

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Travers, J.

John Travers

- "Eighteen Canzonets for Two and Three Voices", London, 1764
18 canzonets a2-a3 with bc; most of the poems are by Matthew Prior
 1. I, like a bee
 2. Whilst our joys
 3. Thus to the muses
 4. When Bibo thought fitt
 5. I, my dear, was born to day
 6. Why thus from the plain
 7. Says Pontius in rage
 8. Whilst I in prison
 9. Cease, Leonora
 10. Poor Hall
 11. Reading ends in melancholly
 12. Haste, my Nanette
 13. Soft Cupid
 14. He is not numb'red with the blest
 15. Beauty should please
 16. Pleasure's enchanted ground
 17. Fair and ugly
 18. Old I am

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