

**EARLY MUSIC FOR 2 INSTRUMENTS**

*(not composed for particular instruments)*

*(see also corresponding section for music for 2 viole da gamba)*

*A. Collections*

*B. Composers A - Z*

**A. COLLECTIONS**

- a) Manuscripts*
- b) Early Prints*
- c) Modern Collections*

**a) Manuscripts**  
*on order of library sigla*

D-Mbs 260

**D-Mbs mus. 260**

101 Bicinia and 4 Lieder a4; choir book of 89 pages, written c.1550 in Northern France or Belgium. Partly with complete texts (nos. 1-3, 5-44 and 102-106), partly with text incipits only (nos. 45-74 and 101). Nos. 75-94 and 96-101 have probably been copied from the 1539 print "Canzoni francese a due voci di Ant. Gardane, et di altri autori...", Venice, Gardane.

The bicinia are sections from masses of the Josquin generation, and French, German and Italian secular pieces, gathered for pedagogical purposes and for the pleasure of music making. Four German chorales follow the bicinia.

Untexted duos are indicated by "\*"; no composer's name means: anonymous.

Numbering according to Maier (who skipped the number 35):

1. Se dire ie l'osoye dont me vient
2. (A. Barbe): Summi regis sponsa digna
3. Salvatoris mater pia
4. \*Canon duo in carne vale
5. (A. Barbe): Inter spinas flos fuisti
6. Salvatoris mater pia
7. Ave Virgo Virginum
8. (Josquin): Per illud ave prolatum
9. Pleni sunt caeli
10. Benedictus from: Missa Domina intemerata virgo
11. Crucifixus
12. Agnus Dei
13. (J. Prioris): Benedictus (from: Missa de venerabile sacramento)
- 14-17. (J. Mouton): Domine fili ingenite / Crucifixus / Pleni sunt caeli / Agnus Dei (all from: Missa Verbum bonum)
- 18-19. (J. Prioris): Pleni sunt caeli / Agnus Dei (both from: Missa de venerabile sacramento)
- 20-22. (Josquin): Agnus Dei / Benedictus / Agnus Dei (all from: Missa Pange lingua)
23. Pleni sunt caeli
24. Agnus Dei

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25. Crucifixus
26. (M. Gascongne): Agnus Dei
27. Pleni caeli
28. Benedictus
29. Agnus Dei
30. (J. Mouton): Benedictus (from: Missa Alma redemptoris mater)
31. Et iterum venturus est
32. Pleni sunt caeli
33. (C. Rein): Crucifixus
34. (C. Rein): Agnus Dei
35. (-)
36. Et iterum venturus est
- 37-41. (M. Gascongne): Domine Deus, Agnus Dei / Crucifixus / Et resurrexit /  
Pleni sunt caeli / Agnus Dei (all from: Missa Es hat  
ein sin)
42. (Josquin): In principio erat Verbum (from: Verbum caro factum est)
43. Qui edunt me adhuc esurient
44. (A. de Févin): Et resurrexit (from: Missa Sancta Trinitas)
45. (A. Agricola): Benedictus (from: Missa Malheur me bat)
46. (P. de La Rue): Agnus Dei (from: Missa de feria)
47. Esurientes implevit bonis, from: Magnificat quarti toni
48. Benedictus
49. (La Rue): \*Le renvoye
50. (A. Brumel or maistre Jhan): Agnus Dei
51. Benedictus
52. Agnus Dei
53. Agnus Dei
54. (A. Divitis): Pleni sunt caeli (from: Missa super Si dederò)
55. Sicut cervus
56. (Josquin): Agnus Dei (from: Missa Malheur me bat)
- 57-58. (A. de Févin): Benedictus / Pleni sunt caeli (from: Missa Mente tota)
59. \*In mynen In heb ic
60. \*Ric god wien sal ic claghen
- 61-63. Agnus Dei
64. (La Rue): Pleni sunt caeli (from: Missa de sanctissima virgina Maria)
65. (A. Agricola): Esurientes implevit bonis (from: Magnificat quarti toni)
66. \*Plaisir nay plus
67. \*Joyssance vous donneray
68. (A. Gardane?): \*Le cuer de vous
69. \*Le content est riche
70. (A. Gardane?): \*Amys souffres
71. \*Duo
72. \*Ich seg adieu
73. Sicut locutus est from: Magnificat primi toni
74. \*De mon triste et desplaisir (descant only)
75. (G. Le Heurteur): Amour partes
76. (C. de Sermisy): Damour ie suis desherite
77. (A. Gardane): Content desir
78. (A. Gardane): Ces facheux sont
79. (A. Gardane): De mon amy ie suis absente
80. (A. Gardane): Vivre ne puis content
81. (A. Gardane): Disant hellas, fortune
82. (A. Gardane): Si iay eu du mal ou du bien
83. (A. Gardane): Las fortune de toy ie fais

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84. (A. Gardane): Une sans plus ie veulx aymer  
85. (Le Pelletier): S imon malheur  
86. (Le Pelletier): Souvent amour  
87. (A. Gardane): Ta bonne grafce  
88. (A. Gardane): Il me convient  
89. (Le Heurteur or de Sermisy): Mon petit cueur  
90. (A. Gardane): Las voules vous  
91. (A. Gardane): Robin viendra tu  
92. (A. Gardane): Navray ie jamais  
93. (A. Gardane): Entre vous gentilz gallans  
94. (A. Gardane): De jour en jour  
95. My lares vous tousjours languir  
96. (C. de Sermisy): Ayez pitie du grant mal  
97. (A. Gardane): Qui la vouldrfa souhaite  
98. (A. Gardane): Grace vertu beaulte bonte  
99. (A. Gardane): Or vary dieu  
100. (A. Gardane): Joyssance vous donneray  
101. \*Son ma donne le bruict  
102. Puisque iay mis  
103-106. Four 4-part German chorales: Icu ruff zu dir; Gelobet seist du Jesu  
Christ; Gelobet seist du Jesu Christ; In dich hab ich gehoffet

*Edition:*

- nos. 1-106:
  - ° ed. with introduction and list of concordances by B. Bellingham and E.G. Evans jr.:

<i>qc.141a</i>	complete score with commentary	€ 85,--
<i>qc.141b</i>	part for SS bicinia	€ 14,--
<i>qc.141c</i>	part for SA bicinia	€ 14,--
<i>qc.141d</i>	part for ST bicinia	€ 14,--
<i>qc.141e</i>	part for AT bicinia	€ 14,--
<i>qc.141f</i>	part for TB bicinia	€ 14,--

GB-Lbl RM 24.d.2

**GB-Lbl R.M. 24.d.2**  
***The Baldwin Manuscript***

This manuscript, written in the period 1581-1606, includes 13 compositions a2 to a5 by John Baldwin and pieces by N. Giles (3), Th. Woodson a.o., as well as vocal compositions.

*Edition:*

- ° Instrumental music from the Baldwin manuscript; ed. by K. Boeke in 2 vols.:

<i>sa.128</i>	volume I: 1. Baldwin: Coockow a3 2. Baldwin: A Duo 3. Baldwin: A Browninge a3 4. N. Giles: Miserere a2	€ 23,--
<i>sa.129</i>	volume II: 1. Th. Woodson: Upon ut re mi fa a3 2. Baldwin: Upon ut re mi fa a2 3. Baldwin: Sermone blando a3 4. Baldwin: "4 vocum" a4	€ 20,--

**b) Early Prints**

*chronologically ordered*

1539

**1539**

**Canzoni francese a 2 voce**

- "Canzoni francese a due voci di Ant. Gardane, et di altri autori, buone da cantare et sonare, stampate nuovamente", Venice, A. Gardane, 1539  
Chansons a2 by A. Gardane, G. Le Heurteur, Le Peletier and C. de Sermisy.

1-22. A. Gardane:

1. Content desir
2. Ces facheux sont
3. De mon amy ie suis absente
4. Vivre ne puis content
5. Disant hellas, fortune
6. Si iay eu du mal ou du bien
7. Las fortune de toy ie fais
8. Une sans plus ie veulx aymer
9. Ta bonne grace
10. Il me convient
11. Las voules vous
12. Robin viendra tu
13. Navray ie jamais
14. Entre vous gentilz gallans
15. De jour en jour
16. Qui la vouldra souhaitte
17. Grace vertu beaulte bonte
18. Or vray dieu
19. Joyssance vous donneray
20. Aupres de vous
21. Le cueur de vous
22. A moy tout seul

23-24. G. Le Heurteur:

23. Amour, partes je vous
24. Mon petit cueur n' est point à moy

25-26. Le Peletier:

25. Si mon malheur me continue
26. Souvent Amour me livre grand tourment

27-28. C. de Sermisy:

27. Ayez pitié du grand mal que j' endure
28. D' amour je suis desheritée

*Editions:*

- nos. 1-28:  
° see: Prints 1545: "Bicinia gallica, latina, germanica, ", G. Rhau: book I: 1-28
- nos. 1-19, 23-28:  
° see: Manuscripts: D-Mbs 260
- nos. 1, 9, 23-28:  
° 8 Chansons; ed. H. Expert; reprint of 1928 edition

132.R6

€ 20,--

1543

**1543**

**Il primo libro a due voci**

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- "Il primo libro a due voci de diversi autori novamente stampato et con ogni diligentia corretto", Venice, A. Gardane, 1543
- 67 compositions a2, on alphabet of names of composers:
  1. anonymous: Sicut locutus est (from unknown Magnificat; Kirsch 469)
  2. anonymous: Agnus Dei
  3. anonymous: Dont vient cella
  - 4-6. J. de Berchem: from: Missa Mort et fortune: Agnus Dei / Benedictus I-II
  7. J. de Billon: Pleni sunt celi (from un unknown mass)
  8. A. Brumel: Agnus Dei II (from: Missa de beata virgine)
  9. P. Cadéac: Propter David servum tuum
  - 10-15. P. Certon: 6 bicinia from unknown masses:
    - Crucifixus I-II; Pleni sunt celi I-II; Agnus Dei I-II
  - 16-18. A. Divitis: 3 mass movements: Agnus Dei; Crucifixus; Pleni sunt celi
  - 19-21. C. Festa: Fecit potentiam (from Magnificat 5. toni a4; Kirsch 768)
    - Fecit potentiam (from Magnificat 4. toni a4; Kirsch 767)
    - Sicut locutus est (from unknown Magnificat; Kirsch 776)
  22. A. de Févin: Pleni sunt celi (from: Missa Ave Maria a4)
  - 23-25. A. Ganassi: 3 mass movements: Sanctus; Agnus Dei; Pleni sunt celi
  - 16-28. A. Gardane: 3 movements a2 from Missa Si bona suscepimus a4:
    - Et resurrexit / Crucifixus / Pleni sunt celi
  - 29-32. E. Genet ("Carpentras"):
    - Et misericordia eius (from Magnificat a4; Kirsch 650)
    - Et misericordia eius (fr. unknown Magn; Kirsch 661)
    - Et misericordia eius (from Magnificat a4; Kirsch 644)
    - Sicut locutus est (from unknown Magn.; Kirsch 662)
  - 33-34. N. Gombert: Crucifixus I-II a2 from: Missa Sancta Maria succurre a4
  - 35-42. N. des Celliers d'Hesdin: 8 movements a3 from unknown masses:
    - Agnus Dei I-II; Pleni sunt celi I-II; Et resurrexit;
    - Domine Deus; Crucifixus; Benedictus
  43. Josquin: Agnus Dei II (from: Missa Beata Virgine a4)
  44. G. Le Heurteur: Domine Deus
  - 45-46. Maistre Jhan de Ferrara: from unknown mass: Agnus Dei; Benedictus
  47. P. de Manchicourt: Domine Deus (from an unknown mass)
  - 48-49. P. Moulu: Crucifixus (from: Missa Alma redemptoris mater a4)
    - Pleni sunt celi
  - 50-54. J. Mouton: Benedictus; Agnus Dei
    - Pleni sunt celi (from: Missa Alleluya a4)
    - Quia fecit (from Magnificat 6. toni a4; Kirsch 941)
    - Fecit potentiam (from an unknown Magnificat; Kirsch 945)
  - 55-56. "Nadalin": (Su l'herbe brunette); (Sub tuum presidium)
  57. G. Parabosco: Benedictus (from an unknown mass)
  58. H. Penet: Esurientes (from Magnificat 3. toni a4; Kirsch 969)
  59. C. Perissone: Agnus Dei (from an unknown mass)
  - 60-61. D. Phinot: from unknown mass(es): Crucifixus; Pleni sunt celi
  62. I. Pollier: Agnus Dei (from an unknown mass)
  - 63-64. J. Richafort: Fecit potentiam (from unknown Magnificat; Kirsch 1019)
    - Sicut locutus est (from unknown Magnificat; Kirsch 1020)
  - 65-66. C. de Sermisy: Quia fecit (from unknown Magnificat; Kirsch 1065)
    - Esurientes (from unknown Magnificat; Kirsch 1067)
  67. M. Sohier: (Et resurrexit) (from: Missa Le cueur est mien)

*Edition:*

*(see also under names of composers)*

- nos. 1-67:

- ed. in score by A. Bornstein

qc.130

€ 52,--

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1545

1545

## Bicinia gallica, latina, germanica I - II (Rhau)

- a) *Contents of books I-II*
- b) *Editions*
- c) *Sources*
- d) *Concordances*

### a) *Contents of books I-II*

#### *Tomus I*

• "Bicinia gallica, latina, germanica ex praestantissimis musicorum monumentis collecta & secundum seriem tonorum disposita. Tomus primus",  
Wittenberg, G. Rhau, 1545

S, A, T, Bar, B = clefs in the original print.

c.f. = contrafactum: same music on other text.

\* = *unica*

91 bicinia and 5 tricinia:

#### *1-28. Gallica:*

- |   |      |
|---|------|
| 1. G. Le Heurteur: Amour partes                           | SA   |
| 2. C. de Sermisy: Damour je suis desheritee               | SA   |
| 3-8. A. Gardane:  |      |
| 3. Ces facheux sotz                                       | SA   |
| 4. De mon amy je suis absente                             | SA   |
| 5. Las voulez vous  | SA   |
| 6. Robin roin viedras tu                                  | SA   |
| 7. Nauray je jamais                                       | SA   |
| 8. Entre vous gentilz galans                              | SA   |
| 9. Peletier: Si mon maleur me continue                    | SS   |
| 10. Peletier: Souvent amour me livre grand tourment       | SS   |
| 11-13. A. Gardane:  |      |
| 11. Content desir   | SA   |
| 12. Vivre ne puis content                                 | SA   |
| 13. Disant hellas fortune                                 | SA   |
| 14. Sermisy (S) & A. Gardane (A): Ayez pitie du grand mal | SA   |
| 15. G. Le Heurteur (or de Sermisy?): Mon petit coeur      | ST   |
| 16-28. A. Gardane:  |      |
| 16. Grace vertu beaulte                                   | ABar |
| 17. Aupres de vous  | ABar |
| 18. Le cueur de vous                                      | SA   |
| 19. A moy tout seul                                       | SA   |
| 20. Si jay eu du mal                                      | SA   |
| 21. Las fortune de toy je fais                            | SA   |
| 22. De jour en jour                                       | ABar |
| 23. O vray dieu   | ABar |
| 24. Jouissance vous donneray                              | ABar |
| 25. Qui la vouldra  | ABar |
| 26. Une sans plus   | SA   |
| 27. Ta bonne grace  | SA   |
| 28. Il me convient en tout temps                          | SA   |

#### *29-73. Latina:*

29. Josquin: Per illud ave prolutum (ex mod. Benedicata) SA  
c.f. to 2nd part of "Benedicta es coelorum regina" a6)

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- \*30. M. Greiter: Domine non secundum SA  
 31. Th. Stoltzer: Domine (non secundum) primum SA  
 (from: Stoltzer no. 14: Misereris omnium)  
 32. Th. Stoltzer: Domine (ne memineris) secundum TBar  
 (from: Stoltzer no. 14: Misereris omnium)  
 33. A. de Févin: Duo rogavi te AB  
 (c.f. to: Pleni sunt, from: Missa de feria a5)  
 \*34. F. Layolle: Vade piger ad formicam TC  
 35. A. de Févin: Qui fodit foveam SA  
 (c.f. to: Agnus, from: Missa de feria a5)  
 36. A. Brumel: Dominus dissipat consilia AT  
 \*37. anonymous: Domine Deus meus AT  
 38. F. Layolle: Auditam fac mihi AB  
 (Layolle 36b: 2nd part of Ps.102: Domine  
 exaudi orationem meam: Tu exurgens Domine  
 39. Th. Stoltzer: Ex tractu: Do. invocavit (Quoniam ipse) SS  
 (from Stoltzer no. 10 a4: 2nd part a2)  
 40. A. de Févin: Ex: Mente tota (Benedictus qui vinit) SA  
 (Benedictus, from: Missa Ex mente tota a4)  
 41. A. de Févin: Ex: Mente tota (Agnus Dei qui tollis) SA  
 (Agnus Dei, from: Missa Ex mente tota a4)  
 \*42. anonymous: Dirige nos Domine AA  
 43. M. Pipelaere: Virga tua et baculus tuus ST  
 44. L. Senfl: Ego ipse consolabor vos SA  
 (c.f. to Senfl no. 8: "Sicut locutus est", from:  
 Magnificat primi toni a4)  
 \*45. anonymous: Custodite ipsum et animam ABar  
 \*46. anonymous: Habe fiduciam in Domino SA  
 \*47. anonymous: Diligite justiciam TC  
 \*48. anonymous: Quis hominum poterit scire TB  
 \*49. anonymous: Deus patrum meorum SA  
 50. M. Gascongne: Quam bonus et suavis TB  
 (c.f. to: Pleni sunt celi", from: Missa Es hat ein Sin)  
 51. Josquin: Quis separabit nos a caritate Dei SA  
 (c.f. to: Pleni sunt, from: Missa Pange lingua)  
 52. Josquin: Exaudi Domine vocem meam SA  
 (c.f. to: Agnus Dei II, form: Missa Pange lingua)  
 \*53. S. Dietrich: Ego sum ipse qui deleo SA  
 54. P. de La Rue: Ne temere quid loquaris ST  
 (c.f. to La Rue no. 9: Agnus Dei II, from: Missa de feria)  
 \*55. anonymous: Omnia tempus habent AB  
 \*56. anonymous: Tu Deus noster suavis SA  
 57. Sampson: Revertere ad Dominum SA  
 (c.f. to: Benedictus, from: Missa Es solt ein Magdlein)  
 58. A. Brumel: Fili mi, ne neglexeris ABar  
 (c.f. to: Agnus Dei II, from: Missa ded beata virgine)  
 \*59. anonymous: Dominus protector vitae meae SA  
 60. A. Brumel: Vias tuas Domine TB  
 (c.f. to Brumel no.9: Benedictus, from: Missa sine nomine)  
 61. A. de Févin: Quis est homo SA  
 (c.f. to: Agnus Dei II, from: Missa Ave Maria)  
 62. P. Roselli: Benedictus qui venit TBar  
 (Benedictus from: Missa super Baisez moi a4)  
 63. Josquin: Agnus Dei qui tollis AT

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- (Agnus Dei from: Missa de Beata Virgine)
- \*64. anonymous: Fidelis Dominus in verbis suis ABar
- \*65. S. Dietrich: Omnis caro foenum SA
- \*66. anonymous: Si confessus fueris AT
67. A. Brumel: Dulcis est somnus operanti ABar  
 (c.f. to: Pleni sunt, from: Missa de Beata Virgine)
68. A. de Févin: Ne tardes converti ad Dominum ABar  
 (c.f. to: Pleni sunt, from: Missa Ave Maria)
69. anonymous: Qui edunt me adhuc TB
70. Th. Stolzer: Oculi Domini super justos SS  
 (c.f. to 3rd part of Stoltzer no.107: Benedicam Dominum)
71. J. Mouton: Nolite confidere in principibus SA  
 (c.f. to: Agnus Dei, from Mouton no.12: Missa Tua est potentia)
72. P. de La Rue: Non salvatur Rex SA  
 (c.f. to Pleni sunt, from La Rue no.16: Missa Incessament)
- \*73. anonymous: Grates nunc omnes TBar
- 74-85. Fuga in discanto:*
74. Josquin: Nunquid justificari potest homo TB  
 (in hyperdiapente, post pausam semibreve)  
 (c.f. to: Pleni sunt, from: Missa Hercules Dux Ferrariae)
- \*75. S. Dietrich: Omnes sitientes venite ad aquas BB  
 (in subdiatess. post semibre.)
76. anonymous: Ad Dominum cum tribularer clamavi TB  
 (in epidiapente post semibreve)
77. P. de La Rue: Miserere mei Deus (Trinus et unus) a3 SAB  
 (c.f. to: Pleni sunt, from La Rue no.26: Missa Sancti Dei genitrix)
- \*78. L. Lemlin (I) & L. Senfl (II): Convertite nos Deus AA  
 (in omophonia, post duo tempora)
- \*79. G. Forster: Timete Dominum omnes sancti eius (in omophonia) AA
- \*80. A. Brumel: Pleni sunt coeli (in hypodiapente) AA  
 (Brumel no. 21)
81. A. Brumel: Benedictus qui venit (in omophonia) AA  
 (Brumel no. 22)
82. P. de La Rue: Deus meus eripe me (in hyperdiatessaron) TB  
 (c.f. to: Pleni sunt, from La Rue no.5: Missa Ave sanctissima Maria)
- \*83. M. Eckel: Te Deum patrem ingenitum SABar  
 (Trinitas in unitate veneranda) a3
84. Josquin: Nunquid oblivisci potest (in hyperdiatessaron) AA  
 (c.f. to: Agnus Dei II, from: Missa Ave maris stella)  
 (= II: no. 107)
85. L. Senfl: Laudate Dominum omnes gentes (fuga 3. vo.) STB  
 (to Senfl. no. 257)
- 86-96. Germanica:*
86. J. Walter: Ein feste Burg ist unser Gott SA
87. J. Walter: Von Himmel hoch da kom ich her (3a vox ad plac.) AAT
- \*88. anonymous: Es solt ein Meidlin holen Wein TT
- \*89. H. Voit: Fur all ich krön TB
90. G. Forster: O weh der Zeit TBar
- \*91. J. Walter? / G. Forster?: Hertzlich thut mich erfrewen ABar
92. G. Forster?: Der May trit rhein mit Freuden AB
93. G. Forster?: Erfrew sich alles was da lebt TB
- \*94. J. Stahel: Ich wil zu Land ausreiten AB
95. Th. Stolzer: Ich stund an einem Morgen ST
- \*96. anonymous: Ich weis ein fein brauns Megdelin (Ein Berckrey) ATBar

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## *Tomus II*

• "Secundus tomus biciniorum, quae et ipsa sunt gallica, latina, germanica ex praestantissimis symphonistis collecta, et in Germania typis nunquam excusa. Additae sunt quaedam, ut vocant, fugae, plenae artis et suavitatis",  
Wittenberg, G. Rhau, 1545

108 bicinia, 4 fugues a3, 15 fugues a4, 3 a5, 1 a6, and 1 a8.

S, A, T, Bar, B = clefs in the original print

### *1-42. Gallica:*

(no. 27 with Italian text; no. 29 is missing)

1. P. Certon: Fini le bien le mal	ST
*2. A. de Mornable: Lamour premiere	ST
*3. P. de Manchicourt: Mon cueur voulut	ST
4a-*b. anonymous: Du corps absent / Sans liberte (= no.12)	SA
*5. Jacotin: Ung grand plaisir	SA
*6. C. de Sermisy: Aupres de vous (Sermisy no. 14)	SA
*7. anonymous: Il maviendra ce que vouldra	SA
8. Mittantier: Vous perdez temps (Mittantier no. 24)	SA
9. Mittantier: Tel en mesdit (Mittantier no.22)	SA
10. P. Certon: Contentez vous amy	TB
11. anonymous: En esperant	TB
*12. anonymous: Sans liberte (= no. 4b)	AT
*13. P. de Manchicourt: Deux cueurs voulans	SA
*14. anonymous: Ce quil souloist	ST
*15. P. de Manchicourt: Douce memoire en plaisir	SA
*16. anonymous: Hellas mon amy	SA
*17. anonymous: Jay tant chasse	SA
*18. J. Maillard: Sy lamytie pourte la suffisance	SA
19. P. Certon: Je suys tant bien	SA
*20. P. Certon: Amour voyant lennuy	TB
21. P. de Manchicourt: Je ne puis pas	SA
*22. Jacotin: Je suis desheritee	SS
23. C. de Sermisy: Le cueur de vous	TB
*24. anonymous: Du cueur le don	SA
25. anonymous: Si jay eu du mal	TB
26. F. Layolle: Douce memoire en plaisir	SS
27. G. Scotto: Se del mio amor temete	ABar
28. Bruhier: Lamour de moy	BB
(no. 29 is missing in both partbooks and in the index)	
30. P. Certon: Voyant souffrir	SA
*31. A. de Mornable: Las quon congneust	SS
*32. A. de Mornable: Si vostre amour	SA
33. P. de Manchicourt: Je veulx tousjours obeir	SA
34. P. de Manchicourt: Sy mon malheur	TB
35. P. de Manchicourt: Amour cruel	SA
*36. anonymous: Puisque de vous	AA
*37. anonymous: Ung moins aymant	TBb
*38. anonymous: Sy mon travail	SS
39. anonymous: Par fin despit	SS
*40. P. Certon: Je nose estre content	SS
*41. anonymous: Las que craintu amy	TB
*42. anonymous: Donnez moy donc le don	SA

### *43-76. Latina:*

43-49. G. Scotto:

43. Quam pulchra es	TB
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- 44-45. Audi filia et vide / Specie tua et pulchritudine tua AT  
 46-47. Quem dicunt homines / Petre diligis me AT  
 48-49. Emendemus in melius / Peccavimus cum patribus nostris ST  
 \*50. anonymous: Si Deus pro nobis / Certus sum ego AB  
 \*51. S. Dietrich: Deus superbis resistit ABar  
 \*52. anonymous: Nolite diligere mundum ABar  
 \*53. anonymous: Fratres quaecunque sunt vera ABar  
 \*54. anonymous: Ecce dies venient TBar  
 55. A. Brumel (as by Févin): In aeternum Domine ABar  
 (c.f. to: Et iterum venturus est, from: Missa Victimae paschali laudes)  
 56. A. de Févin: Beatus homo ABar  
 (c.f. to: Pleni sunt, from: Missa Mente tota)  
 \*57. anonymous: Ego lux, veni in mundum TB  
 \*58. anonymous: Castigasti me domine SS  
 59. A. Brumel (as by Févin): Haec probantur coram SA  
 (c.f. to: Et resurrexit, from: Missa Victimae paschali laudes)  
 60. anonymous: Omnes qui pie volunt ST  
 61. Jacotin?: Confitebor tibi Domine TB  
 \*62. anonymous: Sint lumbi vestri AT  
 \*63. anonymous: Qui fodit foveam TB  
 \*64. anonymous: In tribulatione mea AT  
 \*65. anonymous: Nemo est, qui reliquerit AT  
 66. M. Gascongne: Bonus homo de thesauro ST  
 (c.f. to: Crucifixus", from: Missa Es hat ein Sin)  
 67. N. Bauldeweyn: Si vos manseritis TB  
 (c.f. to: "Et ascendit", from: Missa En douleur)  
 68. P. de La Rue: Quaerite Dominum Deum TBar  
 (c.f. to: "Pleni sunt", from La Rue no.19: Missa L'Homme armé)  
 69. M. Gascongne: Ego sum panis vitae TB  
 (c.f. to: "Domine Deus", from: Missa Es hat ein Sin)  
 70. P. de La Rue: Frange esurienti panem tuum AT  
 (c.f. to: Agnus Dei II, from La Rue no.29: Missa Tandernaken)  
 71. P. de La Rue: Amicus fidelis medicamentum TB  
 (c.f. to: Benedictus, from La Rue no.29: Missa Tandernaken)  
 72. H. Isaac: Gaude Maria virgo (tractus; Isaac no. c: 9) TB  
 73. H. Isaac: Quae Gabrielis (tractus; "Choralis Constantinis II:52) SA  
 74. A. Brumel: Vae qui sapientes estis ST  
 (c.f. to: "Qui venit", from: Missa Je n'ay dueul)  
 \*75. anonymous: Non des mulieri potestatem TBar  
 \*76. Batra: Exercitium (textless) AT  
 77-102 *Germanica:*  
 \*77. anonymous: Mir ist ein feines Meidelein AB  
 \*78. anonymous: Furwitz der Kramer AT  
 \*79. anonymous: Ich hab durchwandert AT  
 \*80. anonymous: Frölichen wil ich singen TB  
 \*81. anonymous: O Herre Gott TB  
 82. J. vom Brandt: Ach Gott wem sol ichs klagen SA  
 \*83. anonymous: Ich weis ein stoltze Graserin (textless) SS  
 \*84. anonymous: Der appenzeller Kureyen (textless) AT  
 85-90. P. Rebhuhn:  
 85. Quodlibet (Ein frölich wesen / Mein hertz hat alzeit) ST  
 86. Von edler Art (textless) ST  
 \*87. Miserere mei Domine SA  
 \*88. Diligite inimicos vestros TB

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*89. Benedictus qui venit	SS
*90. Filioli, si quis peccaverit	TB
*91. anonymous: Servite Domino in timore	SA
*92. anonymous: So vundsich ich ir ein gute Nacht	ST
*93. anonymous: Entlaubet ist der Walde	SA
*94. anonymous: Ach Lieb mit Leid	ST
95. anonymous: Was wird es doch	SA
*96. anonymous: Zucht Ehr und Lob	ST
*97. P. Rebhuhn: Mein einiges A	ST
*98. P. Rebhuhn: Ich setz dahin	SA
*99. anonymous: Ach Elselein (textless)	SA
*100. anonymous: Ich hab heimlich ergeben	ST
*101. anonymous: Ach Meidlein rein	SA
*102. anonymous: Ach hochster Hort	SA
<i>103-119. Fugues a2-a4:</i>	
*103. anonymous: Fuga in unisono (textless)	AA
*104. J. Heller?: Quam pulchra es (in unisono post sequi tempus)	SS
*105. anonymous: Agnus Dei	AA
106. J. Obrecht: Qui cum patre et Filio (in unisono post sequi tempus) BB (from: Missa Salve diva parens a4)	
107. Josquin: Diligam te Domino (fuga in epidiatessaron post tempus) AA (c.f. to: Agnus Dei II, form: Missa Ave maris stella) (= I: no. 84)	
*108. anonymous: Fuga in sub diapente post sesqui tempus (textless)	TB
109. Josquin: Benedictus (in subdiatessaron post 2 tempora) (Benedictus from Josquin no.28: Missa sine nomine)	SS
*110. anonymous: Pleni sunt celi (fuga trium vocum ex una)	STB
*111. anonymous: Omnes qui transitis (fuga 3 vocum ex una, in unisono)	AAA
*112. anonymous: Vivit Deus meus (fuga trium in unisono)	AAA
*113. anonymous: Ne timueris (fuga trium, in unisono)	AAA
*114. anonymous: Et interra pax hominibus (fuga 4 vocum ex una)	SATB
*115. anonymous: Pour lamour (ad omnia post semibreve; textless)	SATB
*116. Verdelot: Da pacem Domine (ascende 5 gradus post tempus)	SSABar
117. J. Mouton: En venant de Lyon (textless)	SATB
118. A. de Févin: Quae est ista (tetrachordum, post 2 tempora) (A de Févin no. 38)	SATB
*119. anonymous: Dominus meus exaudit me	SATB
<i>120-128. Fugae 4 vocum ex 2:</i>	
120. anon.: Domine quis habitabit (canon; quilibet manebit in sua voc.)	SATB
120-122. anonymous: Domine quis habitabit / Nec fecit proximo suo / Qui iurat proximo suo (canon; quilibet manebit in sua voc.)	SATB
123. J. Mouton: Libera animam meam (c.f. to: Ave Virgo caeli porta (double canon))	SATB
124. A. Brumel: Da pacem Domine (tenor in epidiatessaron)	SATB
125. J. Mouton?: Adieu mes amours	SATB
126. A. Willaert: Nil stolidus differt (= J'ayme bien mon amy")	SATB
127. A. Willaert: Exaudi Deus meus (= Irons nous tousjours coucher")	SATB
*128. anonymous: In dem Ofen beck man warme Semmel	SATB
<i>129-132. Fugas a5-a8:</i>	
129. J. Walter: Vivat Carolus (4 vocum ex una in unisono)	AAAABar
130. A. Divitis: Ista est speciosa (fuga 5 voc. ex duabus)	SAATB
131. J. Prioris: Da pacem Domine (fuga 6 voc. ex tribus)	SATTBB
132. J. Prioris: Ave Maria (fuga 8 vocum ex 4)	SSAATTBB

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## **b) Editions:**

(see also under names of composers)

- qc.131*
- book I: nos. 1-96 & book II: nos. 132:
    - ed. by B. Bellingham; "G. Rhau: Musikdrucke aus den Jahren 1538-1545 in praktischer Neuauflage", vol. VI; hardback; with list of sources and critical notes
    - Appendix: a. variant setting of no. I/29: bars 1-10 shortened to 8 measures
    - b. 1. full text for no. II/28 (L'amour de moy)
    - 2. later version with a c.f. "Justitia et charitas"
    - c. 1. variant of o. II/61 with the incipit "A qui durelle"
    - 2. variant of no. II/61 with the text "Nunquid vixisti" and attributed to Jacotin
- € 283,--
- book I: 1-28; book II: upper voices only of 23 and 25:
  - see: Prints 1539: "Canzoni francese a due voce di Ant. Gardane..."
- book I: 1-16; 18: similar beginning; 20-29, 36: "Agnus", 40, 50: "Pleni sunt", 51: "Pleni", 54: "Agnus"; 69. Book II: upper voice of 23 and 25; 56: lower voice, 66: "Crucifixus", 69: "Domine Deus"
  - see: Manuscripts: D-Mbs mus. 260
- qc.132*
- book I: 39, 63, 66, 67,70, 73, 78, 80; book II: 22, 28, 40, 55, 56, 76, 104:
  - 44 Bicinia, ed. in score by H. Mönkemeyer; volume I: bicinia for 2 equal instruments
- € 12,--
- qc.133*
- book I: 16, 33, 34, 44, 53, 62, 74; book II: 10, 11, 51, 53, 57, 59, 63, 90:
  - 44 Bicinia, ed. in score by H. Mönkemeyer; volume II: bicinia for 2 unequal instruments: S-A or T-B
- € 12,--
- qc.134*
- book I: 5, 13, 15, 18, 40, 51, 57; book II: 30, 33, 35, 72-74, 91:
  - 44 Bicinia, ed. in score by H. Mönkemeyer; volume III: bicinia for 2 unequal instruments: S-T
- € 12,--
- book I: 18: similar beginning, 91: "Papirs natur ist rausche" (anon.), 95; book II: 23, 82: same melody, 86, 95:
  - see: Prints 1551: E. Rotenburcher: "Bergkreyen: auff zwo stimmen..."
- book I: 29, 51, 63, 68: "Pleni sunt"; 74: "Pleni sunt", 81; book II: 74: "Qui venit", 106: "monodos in aeolio primum exemplum", 109: "Iodocus Pratensis monados in aeolio tertium exemplum ex eodem "Pleni sunt"
  - see: Prints 1547: H. Glareanus: "Dodecachordon"
- book I: I: 36: as by m. Jhan: "Benedictus"; 63; 68: "Pleni sunt celi":
  - see: Prints 1543: "Il primo libro a due voci de diversi autori..."
- book I: 44: "Sicut locutus", 61: "Agnus dei", 72: "Pleni sunt"; book II: 56, 61: "Nunquid vixisti":
  - see: Prints 1549: E. Rotenburcher: "Diphona amoena et florida..."
- qc.136*
- book I: 85; book II: 82, 85, 86, 92, 96, 99-101:
  - 8 Bicinia germanica for ST or SA; ed. by B. Thomas; set of 2 scores
- € 9,--
- qc.227*
- book I: 95; book II: 86, 93-95, 97, 98, 102

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- ° 8 Bicinia germanica for ST; ed. by B. Thomas; set of 2 scores € 9,--
- 219.R6 • book I: 78, 79, 81; book II: 43:  
° in: "Seven canons of the 16th century", ed. by B. Thomas: canons for two equal instruments or voices by Asola, Brumel, Forster, Hier, Layolle, Lemlin, Verdonck and an anonymous composer € 8,--
- qc.266 • book I: 29:  
in: "Leichte Duette alter Meister des 17t. Jahrhunderts"; ed. Pudielko in score € 14,--
- book I: 74; book II: 103, 106:  
° see: Vocal music: Collections: "Der Kanon", ed. Jöde
- book I: 91; book II: 93:  
° see: Vocal music: Collections: "Antiqua Chorbuch"
- book II: 117, 120-127, 130-132:  
° see: Prints 1520: "Motetti novi e chanzoni franciose a 4 sopra 2"

## c) Sources:

(as listed in ed. Bellingham)

- DK-Kk ny kgl.saml. 1848,20: c.1515-1520 (ap. b1, ap. c1)  
1538: "Le Paragon des chansons. Quart livre...", Lyon, J. Moderne (I: 1-5, 8-10, 13-15; II: 26; II:34: beginning similar)  
1539: "Canzoni francese a due voce di Ant. Gardane, et di altri autori...", Venice, A. Gardane (I: 1-28; upper voice: II: 23, 25)  
1541: "Opus decem missarum 4 vocum...collectum a Georgio Rhavvo...", Wittenberg, G. Rhau (I: 62)  
1549: E. Rotenbucher: "Diphona amoena et florida...", Nürnberg, J.v.Berg & U. Neuber (app.: b2 and c2)  
1571: "Liber musicus duarum vocum cantiones, tum latinas tum gallicas atque teutonicas longe suavissimas complectens...", Leuven, P. Phalèse / Antwerpen, P. Bellère (app.: a)  
1590: "Bicinia, sive cantiones suavissimae duarum vocum, tam divinae musices tyronius,...", Antwerpen, P. Phalèse / B. Bellère (app. a)

## d) Concordances:

(as listed in ed. Bellingham)

- A-Wn mus. 18832: c.1530 (I: 33, 35, 36, 40, 51, 52, 54, 60; II: 56, 60, 74, 85: upper voice, 106)  
CH-Bu F.X.1-4: no. 98 (II: 125: "Adieu amours")  
D-Mbs mus. 260: c.1540 (I: 1-16; 18: similar beginning; 20-29, 36: "Agnus", 40; 50: "Pleni sunt"; 51: "Pleni"; 54: "Agnus"; 69; II: upper voice of 23 and 25, 56 lower, 66: Crucifixus, 69: "Domine Deus")  
D-Rp B.220-222: 1550s (I: 24, 38, 43, 70; II: 68: "Pleni")  
DK-Kk ny kgl.saml. 1848,20: c.1515-1520 (II: 61: "A qui durelle")  
1520: "Motetti novi e chanzoni franciose a 4 sopra 2", Venice, A. Antico (II: 117, 120-127, 130-132)  
1537: S. Heyden: "Musicae, id est, artis canendi libri duo", Nürnberg, J. Petreius (I: 63: anon and textless; 74: textless; II: 106: "Fuga duorum in eadem clave # durum", 109: "Exemplum primi toni fuga duum Jos-

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- quini in subdiatessaron post duo tempora")
- 1540: S. Salbinger: "Selectissimae necnon familiarissimae cantiones...", Augsburg, M. Kriesstein (I: 10, 17, 24)
- 1540: "Der ander Theil kurtzweiliger guter frischer teutscher Liedlein", Nürnberg, J. Petreius; collected by G. Forster (89, 90)
- 1541: G. Scotto: "Il primo libro de i madrigali a 2 voci", Venice (II:27, 43-49)
- 1543: "Il primo libro a due voci de diversi autori... et con ogni diligentia corretto", Venice, A. Gardane (I: 36: as by m. Jhan: "Benedictus"; 63; 68: "Pleni sunt celi")
- 1547: H. Glareanus: "Dodecachordon", Basel, H. Petri (I: 29, 51, 63; 68: as "Pleni sunt"; 74: "Pleni sunt"; 81; II: 74: "Qui venit", 106 as: "monodos in aeolio primum exemplum"; 109: "Iodocus Pratensis monados in aeolio tertium exemplum ex eodem "Pleni sunt")
- 1549: E. Rotenburcher: "Diphona amoena et florida...", Nürnberg, J.v.Berg & U. Neuber (I: 44: "Sicut locutus"; 61: "Agnus dei", 72: "Pleni sunt"; II: 56; 61: "Nunquid vixisti")
- 1551: E. Rotenbucher: "Bergkreyen: auff zwo stimmen componirt sambt etlichen dergleichen Frankreichischen gesenglein mit fleisz auszerlesen...." Nürnberg, J. vom Berg & U. Neuber (I: 18: similar beginning; 91: anon: "Papirs natur ist rausche"; 95: II: 23, 82: same melody, 86, 95)
- 1553: G. Faber: "Musices practicae erotematum libri II", Basel, H. Petri (I: 81)
- 1555: H. Isaac: "Choralis Constantinus, II" (I:73: tract "Purificationis Mariae")
- 1558: G. Zarlino: "Le istituzione harmoniche", Venice (I: 29: with 2 added vv)
- 1563: L. Lossius: "Erotemata musicae...", Nürnberg, Berg & Neuber (I: 81)
- 1563: A. Wilfflingseder: "Erotemata musicae...", Nürnberg Heussler (I: 81; II: 74: "exemplum mutationis # durale")
- 1568: "Liber secundus...harmoniarum 5 et 6 vocum ex 2 vocibus...Clemente Stephani buchaviense...selectore", Nürnberg, U. Neuber (II: 129)
- 1571: "Liber musicus duarum vocum cantiones, tum latinas tum gallicas atque teutonicas longe suavissimas complectens...", Leuven, P. Phalèse / Antwerpen, P. Bellère (I: 29, 69; II: 1, 4a, 8-11, 19, 21, beginnings of 22, 26 and 30; 33, 35, 39)
- 1573: F. Beurhaus: "Musicae erotematum libri duo", Trier, Sartorius (I: 76, 85)
- 1581: F. Beurhaus: "Musica rudimenta", Trier, A. Sartorius (I: 76)
- 1590: J. Paix: "Selectae, artificiosae et elegantes fugae 2, 3, 4 et plurimum vocum, partim ex veteribus & recentibus musicis...collectae, partim compositae à Jacobo Paix...", Lauingen, L. Reinmichel (I: 74: textless; II: 106)
- 1590: "Bicinia, sive cantiones suavissimae duarum vocum, tam divinae musices tyronius,...", Antwerpen, P. Phalèse / B. Bellère (I: 29)

1549

1549

## Rotenbucher: Diphona

- "Diphona amoena et florida, selectore Erasmo Rotenbuchero, boiario...", Nürnberg, J. Montanus & U. Neuber, 1549
- 99 Bicinia to Latin texts for TrTr, TrA, AA, AB and BB, several only known from this source (indicated below by: \*), collected by Erasmus Rotenbucher. This collection contains 6 songs in praise of music (nos. 1-5 and 98) and two complete groups of mass and magnificat movements (nos. 40-64 and 66-72).
0. Circular canon a5 (on title page)
- 1-5. Songs in praise of music:
- 1.\*anonymous (by Rotenbucher?): Haec quicunque (Encomium musices)

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- 2.\*anonymous: Tu curas in minuis
- 3.\*S. Mahu: Gratia Musa tibi
4. A. Brumel: Laeta graves abigit
5. P. Moulu: Tu licet et Thamiram (= Crucifixus from: Missa Alma Redemptoris Mater)
6. A. Willaert: Vix alia poteras
- 7.\*O. Reyter: Flecte precor nobis
- 8.\*anonymous: Ingrato cuculus
9. A. Agricola: Arce sedet Bacchus
10. "N. de Hesdin": Astra petunt (=Agnus II from Lupus: Missa Ferrariae Dux)
11. A. Brumel: O ubi sancti rectores
- 12.\*Maistre Jhan: Prandebis tecum
13. A. Divitis: Semper eris pauper
- 14.\*M. Gascongne: Si vit revelis acerba
- 15.\*M. Gascongne: Virginitas pulchris
16. Josquin: Quid tam sollicitis vitam (cf. of Pleni from: Missa Malheur me bat)
17. P. de La Rue: Num stultium mortem (= Le renvoye, in D-Mbs 260)
- 18.\*T. Susato: Nil homini firmum est
- 19.\*A. Gardane: Iustitia et charitas
- 20.\*P. Wüst: Curia pauperibus clausa est
21. Jacotin: Nunquam vixisti o pauper
- 22.\*M. Lasson: Quem dies vidit
- 23.\*anonymous: Si quis ad infernas
24. Eustachio Romano: Mulier cupido
- 25.\*J. Thamant: Is facile extinget Veneris
- 26.\*J. Thamant: Una salus servire Deus
- 27.\*J. Thamant: Omnis qui invocaverit
- 28.\*maistre Gosse: Haec est vita aeterna
29. Eustachio Romano: Non opus habent
30. Eustrachio Romano: Ecce mysterium
- 31.\*B. Resinarius: Vigilate ergo
- 32.\*Lampadius: Omnis caro foenum
- 33.\*J. Ockeghem: Vivit Dominus
- 34.\*J. Ghiselin: Ad te suspiramus (fragment from lost Salve Regina)
- 35.\*B. Resinarius: Eia inquit Paulus
- 36.\*B. Resinarius: Tradiderunt corpora sua
37. H. Isaac: Quomodo inquit ficti studii
38. H. Isaac: Qua gloria in coelis
39. A. de Févin: Pulchra est
- 40.\*J. Thamant: Qui propter nos homines
- 41.\*J. Thamant: Et incarnatus est
- 42.\*C. Rein: Crucifixus
43. J. Obrecht: Et incarnatus est
- 44.\*J. Thamant: Pleni sunt coeli
- 45.\*anonymous: Pleni sunt coeli
- 46.\*J. Stahel: Benedictus
- 47.\*J. Thamant: Benedictus
- 48.\*C. Rein: Agnus Dei
- 49.\*J. Thamant: Agnus Dei
- 50.\*anonymous: Pleni sunt coeli
- 51.\*J. Gernwein: Pleni sunt coeli
52. A. de Févin: Agnus Dei
- 53.\*anonymous: Benedictus
54. A. de Févin: Et resurrexit

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- 55.\*Josquin: Et incarnatus est  
56.\*Josquin: Crucifixus  
57.\*Josquin: Agnus Dei  
58 \*A. Brumel: Benedictus  
59. P. de La Rue: Benedictus (from: Missa de Sancto Antonio a4)  
60. P. de La Rue: Pleni sunt coeli (from: Missa Incessament a5)  
61. P. de La Rue: Benedictus (from: Missa Incessament a5)  
62. P. de La Rue: In nomine Domini (from: Missa Incessament a5)  
63. A. de Févin: Et resurrexit  
64. A. de Févin: Crucifixus  
65.\*L. Senfl: Patris etiam insonuit vox  
66. A. Divitis: Fecit potentiam (from: Magnificat 2di toni a5)  
67. L. Senfl: Esurientes (from: Magnificat sexti toni a4)  
68.\*L. Compère: Esurientes  
69. G. Forster: Esurientes (from: Magnificat 5ti toni a3)  
70. Esurientes (from: Magnificat 3i toni a4)  
71. L. Senfl: Sicut locutus est (form: Magnificat primi toni a4)  
72. A. Divitis: Sicut locutus est (from: Magnificat 2di toni a5)  
73. M. Eckel: Salve festa dies  
74. A. von Brugk: Grates nunc omnes  
75.\*anonymous: Invitatorium ad puellios ludo  
76.\*G. Blanckenmüller: Laudem dicite  
77. Josquin: In principio erat verbum (2nd part of: Verbum caro factum est a5)  
78.\*W. Mulner (Walner?): Dixit Dominus  
79.\*W. Mulner (Walner?): Altera Dixit Dominus  
80. Josquin: Domine (from: Domine non secundum peccata a4)  
81. Josquin: Alterum Domine (from: Domine non secundum peccata a4)  
82. Th. Stoltzer: Fiant aures tuae (from: Circumdede runt me a4)  
83. Th. Stoltzer: Si iniquitates observaveris (from: Circumdede runt me a4)  
84.\*A. Erich: Deus venerunt gentes  
85.\*A. Erich: In te Domine speravi  
86. Th. Stoltzer: Invocavit me (from: Invocavit me: et ego a4)  
87. Th. Stoltzer: Ita a oculi nostri (from: Oculi mei semer ad Dominum a4)  
88. Th. Stoltzer: Et enim non potuerunt mihi (from: Judica me Deus a4)  
89. H. Isaac: Si iniquitates observaveris Domine  
90. H. Isaac: Intra te in conspectu eius  
91. H. Isaac: Quoniam angelis  
92. H. Isaac: In manibus portabunt te  
93. H. Isaac: Deus meus clamabo  
94. P. de La Rue: Libertatem quam maiores perpererunt (= Benedictus from:  
Missa Nuncqua fue a4)  
95.\*G. Le Heurteur: Astra Deio mihi manus habent  
96.\*J. Richafort: Laus tua non tua fraus virtus  
97.\*anonymous: Omnis mons humilitabitur  
98.\*H. Heller: Divina res est Musica (song in praise of music)  
99.\*Lampadius: Tu Deus aeterna faciat virtute

## *Editions:*

- nos. 1-99:

◦ ed. R.D. Bodig (set of 2 scores):

*qc.137*

volume I for TrTr or TrA: nos. 3, 5, 8, 10, 13-15, 19-28, 32-34, 41-44,  
47-50, 52, 53, 55, 57-60, 63, 66-71,  
73-75, 78, 80, 82, 91, 94, 95, 98.

€ 35,--

*qc.138*

volume II for AA, Ab or BB: nos. 1, 2, 4, 6, 7, 9, 11, 12, 16-18, 29-31,  
35-40, 45, 46, 51, 54, 56, 61, 62, 64,

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65, 72, 76, 77, 79, 81, 83-90, 92, 93,  
96, 97, 99.

€ 35,--

• nos. 12, 24, 28-30:

° see: Eustachio Romano: "Musica", 1521: nos. 2, 11, 13, 22, 26

1556

**1556**

## **Cancionero of Uppsala**

• "Villancicos de diversos autores, a dos, y a tres y a quatro, y a cinco bozes, agora nuevamente corregidos. Ay mas ocho tonos de canto llano, y ocho tonos de canto de organo para que puedan, a provechar los que a cantar comencaren", Venice, G. Scotto, 1556

The only extant copy of this print is in S-Uu

55 Villancicos a2-a5: 53 anonymous and 1 each by N. Gombert and E. de Valderrabano.

The *duos* from this collection are:

a) 1-12. vocal duets:

1. Cómo puedo yo bivar
2. Y dezid serranicas
3. Dime, robadora
4. No soy yo quien veis bivar
5. No me las amuestras
6. Mal se cura muito mal
7. Yéndome y viniendo
8. No tienen vado mis males
9. Andarán siempre mis ojos
10. Para verme con ventura
11. Un dolor tengo en el alma
12. Que todos se pasan en flores

b) 13-20. 8 instrumental duets in the 8 church tones

13. Primus tonus
14. Secundus tonus
15. Tertio tono
16. Quarto tono
17. Quinto tono
18. Sexto tono
19. Septimo tono
20. Octavo tono

*Editions of the duos:*

• nos. 1-20:

° edited in score by A. Bernstein of all duos

€ 29,50

• nos. 13-20:

° ed. B. Thomas

€ 10,--

167.R6

qc.140

1559

**1559**

## **Di Lupacchino...et Tasso, il primo libro a due voci 1565 repr. as: Il primo libro a note negre a 2 voci**

• "Di Bernardino Lupacchino et di Joan Maria Tasso, Il Primo libro a Due voci. Novamente con ogni diligentia ristampato & da molti errori emendato. Aggiuntovi ancora alcuni canti a due voci de diversi autori", Venice, A. Gardano, 1559

This collection has been reprinted 20 times to 1688.

39 duos, mostly without text or title:

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13 by Lupacchino: nos. 1, 4, 5, 9, 11, 13, 17, 19, 23, 26, 32, 33, and  
37 (*sopra la battaglia*)

15 by Tasso: nos. 3, 7, 8, 15, 16, 18, 21, 24, 25, 27, 29-31, 35 and  
39 (*sopra la battaglia*)

11 anonymous duos: nos. 2, 6, 10, 12, 14, 20, 22, 28, 34, 36, 38

## Editions:

- qc.188* ° Complete edition in score by A. Bornstein; modern clefs € 59,50  
*qc.232* ° Complete edition in score by A. Bornstein; original clefs € 59,50  
*qc.189* ° 5 Duos by Lupacchino & 4 Duos by Tasso; ed. B. Thomas in score € 10,--  
° 5 Duos by Lupacchino, as printed in 1609:  
see: Prints 1609: "Bicinia, sive cantiones...", Phalèse & Bellère
- qc.142* ° 8 Anonymous duos, ed. in score by A. Bornstein:  
1. Ancidetemi pur, gravi martiri  
2. Pungente dardo che 'l mio cor consumi  
3. Ragion è ben ch' io canti  
4. Il bianco e dolce cigno  
5. Voi ve n' andat' al cielo  
6. Occhi miei lassi, mentre ch' io vi gioro  
7-8. without title € 19,--

1590-91/1686

**1590-1591** (1686)

## **27 Duos by composers around Bari from a lost late-16th-c. collection**

*qc.143*

As the original collection is apparently lost, these 27 duos have been collected and ° edited in score by A. Bornstein from 3 later sources:

- a) "Ricerari a due voci di diversi autori di nuovo ristampati. Libro primo",  
Florence, nella stamepria di S.A.S. alla Condotta, 1686  
22 ricercari by: G. De Antiquis (8), F. Facciola (3), S. De Baldis (2), S.  
Felis, G. di Cola Ianne, O. di Martino, G.V. Gottiero, D.A. Zazzerino,  
C.M. Pizziolis, P. Nenna, G.F. Gliro and G.P. Gallo
- b) "Bicinia, sive cantiones suavissimae duarum vocum, tam divinae musices  
tyronibus, quam eiusdem artis peritoribus magno usui futurae, nec non &  
quibusvis instrumentis accommodae: ex praeclaris huius aetatis auctoribus  
collectae...", Antwerpen, P. Phalèse & J. Bellère, 1590:  
2 duos by T. Papa and D. Dello Mansaro
- c) A. Gumpelzhaimer: "Compendium musicae, pro illius artis tironibus, A.M.  
Heinrico Fabro latinè conscriptum, & à M. Christophoro Rid in vernaculum  
sermonem conversum, nunc praeceptis, & exemplis auctum studio & opera  
Adami Gumpelzhaimerii", Augsburg, V. Schönig, 1591:  
2 duos by S. Felis and C.V. Fanell and 1 anonymous duo € 44,--

1591 / 1611

**1591** (1611)

## **A. Gumpelzhaimer: Compendium musicae**

- "Compendium musicae latino-germanicum. Studio & opera Adami Gumpelzhaimerii, Trospergij Boij. Nunc editione hac quinta nonnusquam correctum, & auctum", Augsburg, V. Schoenig, 1611 (5th ed.; 1st ed.: 1591)  
Latin-German textbook based on Faber's Latin "Compendium" with many music examples (especially canons, a pedagogical passion of G.). The book has run through 13 editions, with many revisions and additions.  
Contents: 197 vocal works and 6 the following instrumental works a2:  
1. anonymous: Ricercare TB  
2. G. de Antiquis: Ricercare ST  
3. C.V. Fanelli: Ricercare TB

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- 4. S. Felis: Ricercare ST
- 5. G.P. Gallo: Ricercare ST
- 6. P. Nenna: Ricercare ST

#### *Editions:*

- nos. 1-6:
  - Facsimile edition of A. Gumpelzhaimer's "Compendium musicae" (5th edition of 1611): nos. 198-203 € 54,--
- nos. 1, 3 and 4:
  - see: Prints: 1590-91: "27 Duos by compers around Bari"

qc.239

1598

1598

### **Gastoldi: Il primo libro della musica a due voci**

- "Di Gio. Giacomo Gastoldi maestro di capella nella chiesa ducale di S. Barbara in Mantova, e d'altri eccellentiss. musici di Milano Il Primo Libro della Musica a Due Voci", Milano, heirs of S. Tini & G.F. Besozzo
- 36 instrumental Duos:
- 1-16. G.G. Gastoldi
  - 17-20. a voci pari; G.G. Gastoldi
  - 21-22. Orfeo Vecchi
  - 23-24. anonymous
  - 25-26. S. Cantone
  - 27. R. Rognoni: Canon in diapason
  - 28. R. Rognoni: Canon al unison
  - 29. D. Rognoni
  - 30. D. Rognoni: Canon al semiditono acuto per contrari movimenti
  - 31-32. G.P. Cima
  - 33-34. anonymous
  - 35-36. G. Baglioni

#### *Edition:*

- nos. 1-36:
  - ed. in score with an introduction by A. Bornstein € 55,--
  - ed. in score by B. Thomas € 16,--

qc.168

qc.168a

1609

1609

### **Bicinia (Phalèse)**

- "Bicinia, sive Cantiones suavissimae duarum vocum, tam divinae musices tyronibus, quam eiusdem artis peritioribus magno usui futurae, nec non & quibusvis instrumentis accommodata: ex praeclaris huius aetatis auctoribus collectae...", Antwerpen, Phalèse / Bellère, 1609:

#### *a) with text:*

- 1-11. O. de Lassus:
  - (all from: "Novae aliquot ad duas voces cantiones", München, A. Berg, 1577)
  - 1. Beatus vir, qui in sapientia
  - 2. Beatus homo, qui invenit
  - 3. Expectatio justorum
  - 4. Fulgebunt iusti
  - 5. Iusti tulerunt spolia
  - 6. Oculus non vidit
  - 7. Qui sequitur me
  - 8. Qui vult venire post me
  - 9. Sancti mei
  - 10. Serve bone & fidelis

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11. Sicut rosa inter spinas
12. anonymous: O Maria
13. Josquin: Per illud ave (= part II of: Benedicta es caelorum regina a6)
14. A. Pévernage: Deux que le trait / Ilz ont / C'est amour
15. A. Pévernage: La vita fugge
16. C. Verdonck: Lunghi da voi
17. C. Verdonck: Dissi a l'amata vita

*b) without text:*

18-47. 29 Fantasias by:

O. de Lassus (13), G. de Antiquis (2), B. Lupacchino (5), G.M. Tasso (2),  
F. Facciola, O. di Martino, T. Papa, S. de Balbis, D. Mansaro, P. Nenna  
and S. Felis

*Editions:*

- nos. 1-47:
    - Facsimile of the 2 partbooks of the 1590 ed.; introduction by P. Stryckers € 33,--
  - 8 nos.:
    - Selection of 8 Fantasias; ed. B.Thomas (ed. also according to other sources) € 10,--
- qc.144*
- qc.145*

**c) Modern Collections**

qc.258

**Bicinia from the 15th-17th century**

to play or sing (with texts); ed. in score by G. Vellekoop

1-4. anonymous works:

1. (bicinium)
2. En esperant
3. Quam nobis
4. Qui edunt me

5. A. Brumel: Haec probantur

6. P. Certon: Contentez vous

7. Chr. Demantius: Fuga in hypodiapnete post tempus

8. S. Dietrich ("Xystus Diet"): Ego sum ipse

9. G. Forster: O Wegh der Zeit

10-16. O. de Lassus:

10. Beata cujus brachis
11. Beatus vir qui in sapientia
12. Benedictus
13. Discedite a me
14. Esurientes
15. Ipse te cogat pietas
16. Quoniam quia talia

17. G. Meyer: Phrygischer Kanon in der Unterquinte

18-19. C. Othmayr:

18. Psalm 130
19. Psalm 12

20-21. M. Praetorius:

20. Allein Gott in der Höh sei Ehr
21. Wår Gott nicht mit uns

22. Josquin: Per illud ave prolatum

23-30. B. Resinarius (Harzer):

23. Eia, inquit Paulus
24. Et ambulabunt gentes
25. Hic erit magnus
26. In omnem terram
27. Ornaverunt faciem
28. Sicut vidistis
29. Tradiderunt corpora
30. Vide humilitatem meam

31. "P.R": Filioli

32-33. C. de Sermisy:

32. Le cuer de vous
33. Ayez pitie

*Sources:*

A-Wn mus. 18832: ms. ca.1500 (1)

1520: "Liber selectarum cantionum quas vulgo mutetas appellant sex quinque et quatuor vocum", Augsburg, Grimm & Wyrung (22)

1543: B. Resinarius: "Responsorium numero octoginta", Wittenberg (23-30)

1545: "Bicinia Gallica, Latina et Germanica", Wittenberg (2-6, 8, 9, 31-33)

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- 1547: Glareanus: "Dodekachordon", Basel (17)  
1547: C. Othmayr: "Bicinia sacra", Nürnberg (18, 19)  
1578: O. de Lassus: "Moduli duarum vocum", Paris (11)  
1610: M. Beringer: "Musicae, das ist der freyen, lieblichen Singkunst...",  
Nürnberg (10, 12-16)  
1610: M. Praetorius: "Musae Sioniae IX", Wolfenbüttel (20, 21)  
1632: Demantius: "Isagoge artis musicae", Freiburg (7)

€ 9,--

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## B. COMPOSERS A - Z

Agricola, A.

**Alexander Agricola**  
1446 - 1506

- 2 Bicinia:
  1. Benedictus (from: Missa Malheur me bat)
  2. Esurientes implevit bonis (from: Magnificat quarti toni)*Edition:*
  - ° see: Manuscripts: D-Mbs mus. 260: nos. 45 and 65
- Arce sedet Bacchus a2  
*Edition:*
  - ° see: Prints 1549: E. Rotenbacher: "Diphona": no. 9

Antiquis, G. de

- see: De Antiquis, G.

Asola, G.M.

**Giammatteo Asola**  
c.1532 - 1609

- Hor che la terra a2  
no. 2 from: "Madrigali a due voci", 1587  
*Edition:*
  - ° in: "Seven canons of the 16th century", ed. by B. Thomas: canons for two equal instruments or voices by Asola, Brumel, Forster, Layolle, Lemlin, G. Scotto ("Hier."), Verdonck and an anonymous composer

219.R6

€ 8,--

Baglioni, G.

**Giovanni Baglioni**  
c.1575 - 1608

- 2 Instrumental duos  
*Edition:*
  - ° see: Prints 1598: Gastoldi: "Il primo libro della musica a due voci": 35-36

Baldis, S. de

**Simon de Baldis**  
*fl* end of 16th century

- Fantasia a2  
*Edition:*
  - ° see: Prints 1609: "Bicinia, sive cantiones...", Phalèse

Baldwin, J.

**John Baldwin**  
before 1560 - 1615

### *List of Works:*

1. A duo (1600) a2
2. Spes mea a duo (1591) a2
3. In manus tuas, Domine (1591) a2
4. A duo opon Ut re me fa sol (1591) a2
5. Fancie a3

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6. Coockow as I me walked (A fancie upon a ground) a3
7. A Browninge of 3 voc. a3
8. O lux (beata trinitas) a3
9. Sermone blando (1591) a3
10. Upon In nomine "Triplex ad placitum" a4
11. Upon the plainsong "five minims" (1597) a4
12. Proporcions to the minum "five minums" (1603) a4
13. Laudes Deo. Canon in subdiapason (1606) a5

#### *Editions:*

- nos. 1, 4, 6, 7, 9:
  - see: Manuscripts: GB-Lbl R.M. 24.d.2: the Baldwin Manuscript
- nos. 3, 6, 7, 10, 13:
  - see: Collections: "Elizabethan Consort Music", ed. P. Doe, vol. II: nos. 3-7
- nos. 6, 7:
  - ed. by B. Thomas in score and parts

qf.106

€ 10,--

#### *Sources:*

- GB-Lbl R.M. 24.d.2: the Baldwin manuscript (1-13)  
GB-Och 979-83: ms. by Baldwin; 3rd voice lacking (5, 6)

Banchieri, A.

## **Adriano Banchieri**

1568 - 1634

### *op. 26*

#### **Moderna Armonia**

- "Moderna Armonia di canzoni alla francese. Opera vigesima sesta del r.p.d. Adriano Banchieri monaco Olivetano. Nuovamente composta per suonare con facilità tutte le parti nell'organo, ò clavacimbalo, et dentrovi (piacendo) concertare uno & dui stromenti acuto e grave, con l'aggiunta in fine di doi Fantasie à quatro stromenti, & uno Magnificat in concerto à quatro voci", Venice, R. Amadino, 1612
- 1-15. Canzone a2 I - XV  
16-17. Fantasia a4 I - II  
16a-17a. Fantasia I - II intabulation  
18. Magnificat a4

#### *Edition:*

- nos. 1-17 and 16a-17a:
  - ed. A. Bares in score and parts

qc.102

€ 18,--

### **Cartella musicale, op. 35**

- "Cartella musicale nel canto figurato fermo e contrapunto. Del P.D. Adriano Banchieri Bolognese monaco Liverano. novamente in questa terza impressione ridotta dall' antica alla moderna pratica, & dedicata alla Santissima Madonna di Loretto", Venice, G. Vincenti, 1614

This is the 3rd revised edition of the work first published in 1601 as a brief dialogue ("Cartella ovvero regole utilissime à quelli che desiderano imparare il canto figurato...divise in 2 parti") and subsequently reprinted in 1610 and 1614 with additions and changes. Many musical examples.

In fact this 1614 is a compilation of earlier treatises published separately:

- p.1: "Primo arringo musicale, in dialog tra maestro (Banchieri) e discepolo (Carlo Codronchi)"  
p.18: "Seconda pratica e regola infallibile e facile"  
p.25: "Brevi e primi documenti musicali a gli figliuoli et altri che desiderano assicurarsi sopra il canto figurato", Venice, 1613  
p.53: "Duo in contrapunto sopra ut, re, mi, fa, sol, la", Venice, 1613

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(4 duos for ST on: Ut re mi fa sol la)

- p.63: "Altri documenti musicali nel canto fermo", Venice, 1613  
p.89: "Nuovo arringo musicale"  
p.105: "Epilogo del contrapunto"  
p.111: "Duo spartiti al contrapunto in corrispondenza trà gli dodeci modi, & otto tuoni.....", Venice, 1613 (for 2 to 4 voices / instruments)  
p.149: "Indice di trent' opre musicali del p.d. Adriano Banchieri"  
p.151: "Canoni musicali a quattro voci", Venice, 1613 (8 canons a4)  
p.161: "Moderna pratica musicale, op. 37", Venice, 1613 (containing also 6 stanzas a2 on a soprano part by de Lassus)  
p.216: "Cento variati passaggi accentuati alla moderna latini e volgari"  
p.230: "Esempi di componere varie voci sopra un basso di canto fermo, che faccia con le parti in mano, effetto di un vago contrapunto alla mente"

## *Editions:*

qc.264  
qc.149

- ° Facsimile of the 1614 edition; BMB II/26; preface by G. Vecchi € 89,--  
° All duets from this treatise; ed. in score by A. Bornstein (Duo in contrapunto sopra ut re mi fa sol la; Duo spartiti al contrapunto) € 58,--

## ***Il principiante fanciullo, op. 40***

- "Il Principiante Fanciullo a due voci. Che sotto la disciplina d'autori illustri impara a solfizzare note e mutationi, e parole solo, & asuefar l'orecchio in compagnia, op. 40", Venice, Gardane, 1625  
The soprano part for the pupil is taken mostly from the works of famous masters; the tenor part for the teacher is always by Banchieri.
  - a) Chiave di c sol fa ut in bemolle:
    1. Scala musicale di Guido Aretino
    2. Movimenti variati in contrapunto
    3. Contrapunto sopra "Il bianco e dolce cigno" (J. Arcadelt)
    4. Contrapunto sopra "Quanta beltà" (Arcadelt)
    5. Contrapunto sopra "Non più guerra pietate" (Monteverdi)
    6. Contrapunto sopra "Amarillide mia" (T. Pecci).
  - b) Seconda chiave c sol re ut in bemolle:
    7. Scala musicale de Guido Aretino
    8. Contrapunto imitato e variato sopra "La sol fa re mi" (Lassus)
    9. Contrapunto sopra "Dunque credete ch'io" (Arcadelt)
    10. Contrapunto sopra "Benedetti i martiri" (Arcadelt)
    11. Contrapunto sopra "Che fa oggi il mio sole?" (Marenzio)
    12. Contrapunto sopra "Non mirar, non mirare" (Gesualdo).
  - c) Terza chiave c sol fa ut in # quadro:
    13. Scala musicale di Guido Aretino
    14. Contrapunto sopra "Ancidetemi pur, gravi martiri" (Arcadelt)
    15. Contrapunto sopra "Ancor che col partire" (C. de Rore)
    16. Contrapunto sopra "Udite, lagrimosi spiriti d'Averno" (G. Ghizzoli).
  - d) Quarta chiave di G in # quadro:
    17. Scala musicale di Guido Aretino
    18. Contrapunto sopra "Ahi, se la donna mia" (Arcadelt)
    19. Contrapunto sopra "Tanto è potente Amore" (G. Gastoldi)
    20. Legature più praticate in contrapunto e lor valore
    21. Contrapunto sopra "Ecce tu, pulchra es" (G. Finetti)
    22. Contrapunto sopra "Veni sancte spiritus" (L. Viadana)
    23. Contrapunto sopra "Laetantur omnes" (A. Cifra)
    24. Contrapunto sopra "Beata es virgo Maria" (A. Agazzari).
  - e) 4 correnti:
    25. Prima corrente all chiave di C in bemolle

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- 26. Seconda corrente alla chiave di G in bemolle
- 27. Terza corrente alla chiave di C in bequadro
- 28. Quarta corrente alla chiave di G in bequadro

*Edition:*

- nos. 1-28:
  - ° ed. in score by A. Bornstein

qc.150

€ 47,--

Barbe, A.

**Antoine Barbe I**  
died 1564

- 2 Motets a2:
  - 1. Summi regis sponsa digna
  - 2. Inter spinas flos fuisti
  - ° see: Manuscripts: D-Mbs 260: "101 Bicinia from D-Mbs 260": nos. 2, 5

Baroni, F.

**Filippo Baroni**  
*fl* c.1700

*Canoni, op. 1*

- "Canoni a due voci parte all' unisono chiusi, et altri risoluti, & alcuni alla dritta, e alla riversa, & in diverse forme. Opera prima dedicata all' illustrissimo signore conte Ottavio Ferretti nobile Anconitano. Da Filippo Baroni", Bologna, nella stamperia delli Peri, 1704

- 1-24. Canoni a2 all' unisono
- 25. Canone perpetuo a 2 all' unisono risoluto
- 26. Canone a2 alla seconda sotto
- 27. Canone a2 alla seconda sopra
- 28. Canone a2 alla terza sotto
- 29. canzone a2 alla terza sopra
- 30. Canone a2 in sub diatessaron
- 31. Canone a2 in diatessaron alta
- 32. Canone a2 in sub diapente
- 33. Canone a2 in diapente alta
- 34. Canone a2 alla 6 bassa
- 35. Canone a2 alla 6 alta
- 36. Canone a2 alla 7 bassa
- 37. Canone a2 alla 7 alta
- 38. Canone a2 in diapason di sotto
- 39. Canone a2 in diapason di sopra
- 40a-b. Canone a2 in sub diapente per contrari modi / E si possono cambiar le parti cantandosi alla riversa
- 41a-b. Altro canone a2 come sopra / (a parti scambiate)
- 42a-b. Canone a2 all' unisono per contrarii moti / (a parti scambiate)
- 43a-b. Canone a2 al contrario / E si possono cambiar le parti come sopra
- 44. Canone a2; nel quale una parte comincia da principio e l'altra dal fine, stando chi canta uno incontro all' altro e così cantano tutte due le parti alla dritta
- 45. Altra canone a2 come sopra
- 46. Canone a 2 tenori nella medema forma
- 47. Canone a2 dove il 2 soprano principia da piedi ritornando in dietro fino al principio

*Edition:*

- nos. 1-47:

qc.151

€ 44,50

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° ed. in score by A. Bornstein

Bartei, G.

**Girolamo Bartei**

c.1565 - in or after 1618

*Ricercari, op. 12*

- "Il primo libro de Ricercari à due voci, del molto reverendo padre f. Girolamo Barthei Aretino dell' ordine di Sant' Agostino, Opera Duodecima", Rome, B. Zannetti, 1618

22 Ricercari for 2 instruments

*Edition:*

- no. 1-22:

° ed. A. Bornstein in score

qc.103

€ 35,--

Barta

**Batra**

- Exercitium AT

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica...", G. Rhau: book II: 76

Bauldeweyn, N.

**Noel Bauldeweyn**

(*Baldwyn, Baudoin, Baulduin*)

c.1480 - 1530

- Si vos manseritis TB  
(c.f. to: "Et ascendit", from: Missa En douleur)

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book II: 67

Berchem, J. de

**Jacquet de Berchem**

c.1505 - c.1565

- Agnus Dei / Benedictus I-II a2 (from: Missa Mort et fortune)

*Edition:*

° see: Prints 1543: "Il primo libro a due voci": nos. 4-6

Bianco, G.B.

**Giovanni Battista Bianco**

*fl* 1610 - 1621

*Musica a 2 voci, 1610*

- "Musica a due voci utilissima per instruir i figliuoli a cantar sicuramente in breve tempo et commodi per sonar con ongi sorte de strumenti. Del r.p.f. Gio. Battista Binaco da Venetia. Dell' ordine Agostiniano. Novamente data in luce", Venice, g. Vincenti, 1610

24 Compositions a2 (nos.1-5 without text; nos.6-24 with text) & 2 canons a4

1-. for ST; without text:

1. La Bizara
2. La Morosa
3. La Filippa
4. La Ligeria
5. La Gratiosa

6-24. for ST; with text:

6. Benedicam dominum
7. Veni sponsa Christi

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- 8. Cantate Domino
- 9. Levavi oculos meos
- 10-20. Missa a due voci: Krie I-Christe-Kyrie II-Gloria-Qui tollis-Credo-Crucifixus-Et in spiritum-SanctusAgnus Dei I / II
- 21. Dixit Dominus pirmsus tonus
- 22. Laudemus puerum
- 23. Parvulus enim natus est nobis
- 24. Dixit angelus
- 25. Posui adiutorium a4; canon in unisono post tempus / 2a Pars STTB
- 26. Justus cor suum; canon cantus et diapason, bassus et diapente, altus et diatesaron STTB

*Editions:*

- nos. 1-26:  
*qc.105* ° ed. in score by A. Bornstein € 39,50
- nos. 1-5:  
*qc.106* ° ed. by A. Bornstein for 2 recorders (violins) or 2 voices € 12,--
- nos. 1-20:  
*107.S3* ° Messa a due voci a cappella (ST); ed. A. Bornstein € 19,--

Billon, J. de

**Jhan de Billon**  
*fl* 1534 - 1556

- Pleni sunt celi a2 (from un unknown mass)  
*Edition:*  
° see: Prints 1543: "Il primo libro a due voci": no. 7

Blanckenmüller, G.

**Georg Blanckenmüller**  
born 1480/1500

- Laudem dicite a2  
*Edition:*  
° see: Collections: Prints 1549: Rotenbucher: "Diphona": no. 76

Bortoli, A.

**Antonio Bortoli**  
*fl* beginning of 18th century

- "Primi elementi di musica prattica", Venice, c.1707  
*qc.154* *Edition:*  
° ed. of all duos from this opus by A. Bornstein € 25,--

Brand, J. vom

**Jobst vom Brandt**  
1517 - 1570

- Ach Gott! wem sol ichs klagen SA  
*Edition:*  
° see: Prints 1545: "Bicinia gallica, latina, germanica...", G. Rhau: bok II: 82

Bruck, A. von.

**Arnold von Bruck**  
1500? - 1554

- Grates nunc omnes a2  
*Edition:*  
° see: Prints 1549: Rotenbucher: "Diphona": no. 74

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Bruhier, A.

**Antoine Bruhier**  
fl. early 16th century

- L'amour de moy BB  
*Edition:*  
° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book II: 28

Brumel, A.

**Antoine Brumel**  
c.1460 - c. 1515

- 9 Sacred bicinia and a Da pacem a4:
  1. Dominus dissipat consilia (ed. Hudson no. 24) AT
  2. Fili mi, ne neglexeris ABar  
(c.f. to: Agnus Dei II, from: Missa de beata virgine)
  3. Vias tuas Domine TB  
(c.f. to: Benedictus, from: Missa sine nomine)
  4. Dulcis est somnus operanti ABar  
(c.f. to: Pleni sunt, from: Missa de Beata Virgine)
  5. Pleni sunt coeli (in hypodiapente) AA  
(fuga ex una; Brumel no. 21)
  6. Benedictus qui venit (in omophonia) AA  
(fuga ex una; Brumel no. 22)
  7. (as by Févin): In aeternum Domine ABar  
(c.f. to: Et iterum venturus est, from: Missa Victimae paschali laudes)
  8. (as by Févin): Haec probantur coram SA  
(c.f. to: Et resurrexit, from: Missa Victimae paschali laudes)
  9. Vae qui sapientes estis ST  
c.f. to: "Qui venit", from: Missa Je n'ay dueul)
  10. Da pacem Domine (tenor in epidiatessaron) SATB*Edition:*  
° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau:  
book I: nos. 36, 58, 60, 67, 80, 81;  
book II: nos. 55, 59, 74, 124 (= Da pacem a4)

- Agnus Dei a2 (= Agnus II from: Missa de Beata Vergine a4)  
*Editions:*  
° see: Prints 1543: "Il primo libro a due voci": no. 8  
° see: Manuscripts: D-Mbs mus. 260

- 3 Bicinia:
  1. Laeta graves abigit
  2. O ubi sancti rectores
  3. Benedictus (ed. Hudson no. 23)*Edition:*  
° see: Prints 1549: "Diphona amoena et florida...": nos. 4, 11 and 58

- Benedictus (fuga ex una) (ed. Hudson no. 22)  
*Edition:*  
° in: "Seven canons of the 16th century", ed. by B. Thomas: canons for two equal instruments or voices by Asola, Brumel, Forster, Layolle, Lemlin, G. Scotto ("Hier."), Verdonck and an anonymous composer

219.R6

€ 8,--

Cadéac, P.

**Pierre Cadéac**  
fl. 1538 - 1556

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- Propter David servum tuum a2

*Edition:*

° see: Prints 1543: "Il primo libro a due voci": no. 9

Cali, G.B.

## **Giovan Battista Cali**

c.1590? - after 1605

### *Il primo libro di ricercari*

- "Il primo libro di ricercari a due voci di Giovan Battista Cali Siciliano della Licata, discepolo di Antonio Il Verso. Novamente composto, & dato in luce", Venice, R. Amadino, 1605

This collection of bicinia contains as well a four-part piece by Cali and two ricercari a2 by A. Il Verso and G. Palazzotto e Tagliavia

1. Poggio di Lemo AT
2. La Giaretta AT
3. Falconara ST
4. Monserrato ST
5. Sabuggi ST
6. La Montagna ST
7. Porta Agnesa ST
8. Donna Bandina AA
9. Il padre Alicata ST
10. Il Cannizzo con gli Alosi ST
11. La Senia ST
12. Foggia del Salso SB
13. Vallone Secco SB
14. A. Il Verso: Le Fontanelle con gli orti AT
15. A. Il Verso: Costantino Dilitioso ST
16. Magna Gela AT
17. Montechiaro ST
18. G. Palazzotto: Castelvetro ST
19. Fiume Torto ST
20. Ricercare a quatro SATB
21. Il Peliero d'Angelo Spatafora ST

*Edition:*

- nos. 1-21:

° ed. P.E. Carapezza of 3 didactic works a2:

- a) P. Vinci: "Il primo libro della musica a 2 voci", 1560
- b) A. Il Verso: "Il primo libro della musica a 2 voci", 1596
- c) G.B. Cali: "Il primo libro dei ricercari a due voci", 1605

€ 68,--

qc.127

Cantone, S.

## **Serafino Cantone**

*fl* 1580 - 1627

- 2 Instrumental duos

*Edition:*

° see: Prints 1598: Gastoldi: "Il primo libro della musica a due voci": 25-26

Caresana, C.

## **Cristoforo Caresana**

c.1640 - 1709

*op. 1*

- "Duo...Opera Prima, libro I / II", Napoli, Novello de Bonis, 1681

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- Editions:*
- qc. 156* ° complete ed. in score by Bornstein and Pucciarelli € 138,--  
*qc. 157* ° 7 Duos on "Ave maria Stella"; ed. Bornstein/Pucciarelli € 16,--  
*qc. 244* ° Pange lingua; 20 pieces for 2 viols; ed. Bernstein / Pucciarelli € 22,50

*op. 2*

- "Duo...Opera Seconda, libro I / II", Napoli, Novello de Bonis, 1693 (only partly texted)

- Editions:*
- qc. 158* ° complete ed. in score by A. Bornstein and Pucciarelli € 130,--  
*qc. 243* ° 7 Duets for 2 bass viols € 17,50

Carpentras • see: Genet, E.

Cavi, P.P. da

**Pietro Paolo da Cavi**  
*fl* beginning of 17th century

*op. 1*

- "Il primo libro di Recercari a due voci per sonare & cantare...", Roma, Zannetti, 1608  
13 ricercari a2 (CT)

- Edition:*
- qc. 159* • nos. 1-13 (+ anon. ricercar from the 1620 reprint):  
° ed. in score by A. Bornstein € 25,--

Certon, P.

**Pierre Certon**  
died 1572

- 6 Mass sections a2 from unknown masses:

1. Agnus Dei I
2. Agnus Dei II
3. Crucifixus I
4. Crucifixus II
5. Pleni sunt I
6. Pleni sunt II

*Edition:*

- ° see: Prints 1543: "Il primo libro a due voice de diversi autori": nos. 10-15

- 6 Chansons a2:

1. Fini le bien le mal ST
2. Contentez vous amy TB
3. Je suys tant bien SA
4. Amour voyant lennuy TB
5. Voyant souffrir SA
6. Je nose estre content SS

*Edition:*

- ° see: Prints 1545: "Bicinia gallica, latina, germanica...", G. Rhau:  
book II: nos. 1, 10, 19, 20, 30 and 40

Cima, G.P.

**Giovanni Paolo Cima**  
c.1570 - *fl* until 1622

- 2 Instrumental duos

*Edition:*

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° see: Prints 1598: Gastoldi: "Il primo libro della musica a due voci": 31-32

Cini, G.O.

**Giuseppe Ottavio Cini**  
1660 - 1708

- "Solfeggiamenti a due voci, opera postuma...dati in luce dal sacerdote Tommaso Redi", Lucca, B. Gregorj, 1708

*Edition:*

qc.160

° ed. in score by A. Bornstein

€ 55,--

Compère, L.

**Loyset Compère**  
c.1445 - 1518

- Esurientes a2 (from an unknown Magnificat)

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": no. 68

Corti, S.

**Stefano Corti**  
fl 1685

- "Ricercari a due voci di Stefano Corti al molto illust. e molto rev. sig. e padrone colendissimo il signor Pietro Sanmartini, musico del serenissimo granduca di Toscana Opera Prima", Florence, stamperai di S.A.S. alla Condotta, 1685

18 ricercari a2 and a canon a4

1-4. Ricercari for SS

5. Ricercare for SA

6. Ricercare for AA

7-9. Ricercar for ST

10-12. Ricercars for SS (no. 12: canon ad unisonum)

13-15. Ricercars for SA (no. 15: canon subdiatesseron per motus contrarios)

16-18. Ricercars for ST

19. Canone a due, ovvero a 2, 3, e 4

*Editions:*

- nos. 1-19:

qc.107

° ed. in score by A. Bornstein

€ 28,50

- no. 6:

° see: Collections for 2 violins: "Seven duets by Italian Baroque masters"

De Antiquis, G.G.

**Giovanni Giacomo De Antiquis**  
mid-16th century - after 1615

- 8 Ricercars for SA

source: "Ricercari a due voci di diversi autori", Florence, 1686

*Editions:*

qc.259

° ed. in score by A. Bornstein

€ 18,--

° see: Early Prints 1590-91: "27 Duos by composers around Bari"

- 2 Fantasias

*Edition:*

° see: Prints 1609: "Bicinia, sive cantiones...", Phalèse / Bellère

- Ricercare ST

*Editin:*

° see: Prints 1595 / 1611: A. Gumpelzhaimer: "Compendium" (no. 199)

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De Baldis, S.

**Simon De Baldis**  
*f* end of 16th century

- 2 Ricercari a2

*Edition:*

° see: Early Prints: 1590-91: "27 Duos by compers around Bari"

Demantius, Ch.

**Christoph Demantius**  
1567 - 1643

*Isagoge, 1607*

- "Isagoge artis musicae ad incipientium captum maxime accommodata / Kurtze Anleitung recht und leicht singen zu lernen neben kurtzer doch gründlicher Erklärung der Griechischen, Lateinischen und Italiänischen Wörtlein so bey den Nöotericis oder jetzigen newen Musicis hin und wieder ublichen und in gebrauch seyn. Auctore Christophoro Demantio, inclytae electoralis Saxonicae & metallica reipublicae Freibergensis cantore. Editio octava & ultima, prioribus multò auctior & correctior", Freiberg, G.Beuther, 1632 (first edition: Nürnberg, 1607)

*Edition:*

from this treatise:

- 10 Fugues a2 (nos. of 1632 ed. in parentheses) for 2 instruments of the same range (c'-f') or an octave apart (c'-f'' / c-f):
  1. Duorum post tempus (35)
  2. In unisono post duo tempora (33)
  3. Tripla prolotionis in homophonia post 3 tactus (37)
  4. Unisono post sesquitempus (40)
  5. Duorum ex unisono post longam (41)
  6. Proportio vel tripla brevium post duos tactus (49)
  7. Duorum in epidiapason post tactum (72)
  8. In epidiapason post duo tempora (73)
  9. In epidiapason post sesquitempus (74)
  10. In epidiapason post tactum (71)

*Edition:*

° ed. H. Mönkemeyer

*qc.108*

€ 7,50

Desiderii, M.A.

**M.A. Desiderii**

- Ricercar a2

*Edition:*

° see: G. Gentile: "Solfeggiamenti et Ricercari...", 1642

Dietrich, S.

**Sixt Dietrich**  
c.1493 - 1548

- 4 Sacred bicinia:

1. Ego sum ipse qui deleo SA
2. Omnis caro foenum SA
3. Omnes sitiennes venite ad aquas (in subdiatessaron post semibreve) BB
4. Deus superbis resistit ABar

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica...", G. Rhau:  
book I: nos. 4, 53, 65, 75; book II: no. 51

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Di Colaianne, G.

**Giuseppe Di Colaianne**

*fl.* end of 16th century

• Duo

*Edition:*

° see: Prints 1590-1591: "27 Duets by 16th-c. composers around Bari"

Di Martino, O.

**Orazio Di Martino**

*fl.* end of 16th century

• Duo

*Edition:*

° see: Prints 1590-1591: "27 Duets by 16th-c. composers around Bari"

Diruta, G.

**Girolamo Diruta**

c.1554 - after 1610

• 12 Duos in the 12 modes

from: "Il Transilvano", 1622

*Edition:*

*qc.126*

° in: 24 Duos in the 12 modes from the second volume of G. Diruta's "Il Transilvano", 1622 and from G. Zarlino's "Le Istitutioni armoniche" (1558 / 1610); ed. by A. Bornstein in score

€ 27,50

Divitis, A.

**Antonius Divitis**

c.1470 - 1515/34

• 3 Sacred bicinia:

Agnus Dei; Crucifixus; Pleni sunt celi

*Edition:*

° see: Prints 1543: "Il primo libro a due voci de diversi autori": nos. 16-18

• 3 Sacred bicinia:

1. Semper eris pauper a2

2. Fecit potentiam (from: Magnificat 2di toni a5)

3. Sicut locutus est (from: Magnificat 2di toni a5)

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": nos. 13, 66 and 72

• Pleni sunt celi a2 (from: Missa super Si dederò a4)

*Edition:*

° see: Manuscripts: D-Mbs mus. 260: no .54

• Ista est speciosa (fuga 5 voc. ex duabus) SAATB

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book II: 130

Eckel, M.

**Matthias Eckel**

*fl.* early 16th century

• Salve festa dies a2

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": no. 73

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Erich, A.

**Ambrosius Erich**

- 2 Bicinia:
  1. Deus venerunt gentes
  2. In te Domine speravi

*Edition:*  
° see: Prints 1549: Rotenbucher: "Diphona": nos. 84-85

Eustachio Romano

**Eustachio Romano**

*fl* first quarter of the 16th century

*Musica, 1521*

- "Musica di Eustachio Romano. Liber primus"; colophon: "Musica duorum Eustachii romani de Macionibus excusit...Ingenti cura & industria magistri Johannis Jacobi de Pasotis de Monticulo Regiensis impressum fuit hoc opus musicae", Rome, G.G. Pasoti, 1521

45 instrumental duets.

5 of them occur also in Rotenbucher's "Diphona", 1549:

- no. 2: Eustachio: Non opus habent
- no. 11: Gosse: Haec est vita aeterna
- no. 13: Eustachio: Ecce mysterium
- no. 22: Maistre Jhan: Prande bis tecum
- no. 26: Eustachio: Mulier cupido

Scoring:

- for SS: no. 35
- for ST: nos. 11, 21, 23, 24, 26, 28, 31, 44, 45
- for TT: nos. 3, 5-8, 15, 20, 22, 32, 34, 40, 41
- for TB: nos. 1, 2, 4, 9, 13-16, 18, 25, 29, 30, 33, 36, 38, 39
- for BB: nos. 10, 12, 17, 19, 27, 37, 42, 43

*Editions:*

- nos. 1-145:
  - ° ed. in score by H.T. David e.a.; Monuments of Renaissance Music, VI:  
*out of print*

1-4, 7, 13, 16, 17, 19-21, 32, 37, 39, 40-42, 45:

- ° 18 Duos: 10 for TB, 4 for TT and 4 for BB; ed. in score by H. Mönkemeyer; the duos have been transposed an octave up

- nos. 2, 11, 13, 22, 26:

° see: Two Viols: Prints 1549: Rotenbucher: "Diphona": nos. 12, 24, 28-30

*vb.141*

€ 18,--

Facciola, F.

**Fabrizio Facciola**

*fl* end of 16th century

- 3 Ricercari a2  
*Edition:*  
° see: Early Prints: 1590-91: "27 Duos by compers around Bari"
- Fantasia a2  
*Edition:*  
° see: Earl Prints 1609: "Bicinia, sive cantiones..."

Fanelli, C.V.

**Cola Vincenzo Fanelli**

*fl* end of 16th century

# MUZIEKHANDEL SAUL B. GROEN

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- Duo (untexted)

*Edition:*

° see: Early Prints: 1590-91: "27 Duos by compers around Bari"

Felis, S.

**Stefano Felis**

1538 - after 1603

- 2 Duos

*Edition:*

° see: Early Prints: 1590-91: "27 Duos by compers around Bari"

- Fantasia a2

*Edition:*

° see: Early Prints 1609: "Bicinia, sive cantiones..."

Festa, C.

**Costanzo Festa**

c.1490 - 1545

- 3 sacred Bicinia:

1. Fecit potentiam (from Magnificat 5. toni a4; Kirsch 768)

2. Fecit potentiam (from Magnificat 4. toni a4; Kirsch 767)

3. Sicut locutus est (from unknown Magnificat; Kirsch 776)

*Edition:*

° see: Early Prints 1543: "Il primo libro a due voci": nos. 19-21

Févin, A. de

**Antoine de Févin**

c.1470 - 1511/12

- 7 Sacred bicinia and a canon a4:

1. Duo rogavi te AB

(c.f. to: Pleni sunt, from: Missa de feria a5)

2. Qui fodit foveam SA

(c.f. to: Agnus, from: Missa de feria a5)

3. Ex: Mente tota (Benedictus qui vinit) SA

(Benedictus, from: Missa Ex mente tota a4)

4. Ex: Mente tota (Agnus Dei qui tollis) SA

(Agnus Dei, from: Missa Ex mente tota a4)

5. Quis est homo SA

(c.f. to: Agnus Dei II, from: Missa Ave Maria)

6. Ne tardes converti ad Dominum ABar

(c.f. to: Pleni sunt, from: Missa Ave Maria)

7. Beatus homo ABar

(c.f. to: Pleni sunt, from: Missa Mente tota)

8. Quae est ista (tetrachordum, post 2 tempora) SATB

(A de Févin: list of works: no. 38)

*Editions:*

- nos. 1-8:

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I: nos. 33, 35, 40, 41, 61, 68 & book II: nos. 56, 118

- no. 6:

° see: Prints 1543: "Il primo libro a due voci": no. 22

- 7 Bicinia:

1. Agnus Dei II ( from: Missa Ave Maria)

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2. Beatus homo (c.f. to: Pleni sunt; from: Missa Mente tota)
3. Esurientes (from: Magnificat tertii toni)
4. Et resurrexit
5. Et resurrexit
6. Crucifixus
7. Pulchra est

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": nos. 39, 52, 54, 63, 64, 70

- 3 Bicinia from 2 masses:

1. Et resurrexit (from: Missa Sancta Trinitas a4)
- 2-3. Benedictus / Pleni sunt caeli (from: Missa Mente tota a4)

*Edition:*

° see: Manuscripts: D-Mb mus. 260: nos. 44 and 57-58

Fonghetti, P.

**Paolo Fonghetti**

1572 - before 1630

*Capricci et Madrigali, 1598*

- "Capriccii, et Madrigali di Paolo Fonghetti Veronese, nuovamente composti, & dati in luce. A due voci", Venice, F. dalle Donne & S. Vargnano, 1598 nos. 1-9 for 2 voices; nos. 10-25 for 2 instruments (untexted):

1. Se da quel vago viso
2. Deh dove senza me
3. A caso un giorno / Vaga d'udir / Con quel poco di spirto / Mentre ch'ella
4. Fingo di non amare
5. Vidi da dui bei lumi
6. Un vostro sì
7. Voi bramate ben mio
8. Deh torna à me mio Sol
9. Io me ne vò la notte
10. Il Conforme
11. Lo Spaventoso
12. Il Penseroso
13. Il Cortese
14. Lo Aero
15. Lo Estravangante
16. Polia
17. Polifilo
18. Lo Amoroso
19. Il Philarmonico
20. Fetonte
21. Lo Aspettato
22. Lo Espedito
23. Il Corriero
24. La Biscia
25. Il Fantastico

*Editions:*

- nos. 1-12:

° ed. A. Bornstein

€ 25,--

- nos. 10-25:

° ed. A. Bornstein

€ 25,--

qc231

qc165

Forster, G.

**Georg Forster**

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c.1510 - 1568

- Esurientes a2 (from: Magnificat 5ti toni a3)

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": no. 69

- Timete Dominum omnes Sancti eus a2

from: "Bicinia gallica et germanica", Wittenberg, G. Rhau, 1545

*Editions:*

° in: "Seven canons of the 16th century", ed. by B. Thomas: canons for two equal instruments or voices by Asola, Brumel, Forster, Layolle, Lemlin, G. Scotto ("Hier."), Verdonck and an anonymous composer

° see: Prints 1545: "Bicinia gallica, latina, germanica...", G. Rhau: book I: 79

€ 8,--

219.R6

- 3 Lieder a2:

1. O weh der Zeit TBar

2. Der May trit rhein mit Freuden (by Forster?) AB

3. Erfrew sich alles was da lebt (by Forster?) TB

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I: nos. 90, 92 and 93

Galilei, V.

**Vincenzo Galilei**

c.1520 - 1591

- "Contrapunti a due voci di Vincenzio Galilei nobile Fionretino", Florence, G. Marescotti, 1584

29 compositions a2 without text or titles; on p. 2: "Fuga a 5 voci all'unisono dopo tre tempi" (on: "Hor che 'l cielo e la terra")

*Editions:*

- nos. 1-29 & the fugue

° ed. by M. Gabbrielli of all 29 duos (CT) in modern clefs

° ed. by M. Gabbrielli of all 29 duos (CT) in the original clefs

€ 47,--

qc.167

qc.230

€ 47,--

Gallo, G.P.

**Giovanni Pietro Gallo**

*fl* end of 16th century

- Ricercar a2 ST

*Editions:*

° see: Early Prints 1590-91: "27 Duos by compers around Bari"

° see: Early Prints 1591 / 1611: A. Gumpelzhaimer: "Compendium" (no. 202)

Ganassi, A.

**Andrea Ganassi**

first half of 16th century

- 3 Bicinia from unknown masses:

1. Agnus Dei

2. Pleni sunt celi

3. Sanctus

*Edition:*

° see: Prints 1543: "Il primo libro a due voci": nos. 23-25

Gardane, A.

**Antonio Gardane**

1509 - 1569

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• 22 Duos from 1539: "Canzoni francese a due voce di A. Gardane et di altri":

1. Content desir
2. Ces facheux sont
3. De mon amy ie suis absente
4. Vivre ne puis content
5. Disant hellas, fortune
6. Si iay eu du mal ou du bien
7. Las fortune de toy ie fais
8. Une sans plus ie veulx aymer
9. Ta bonne grace
10. Il me convient
11. Las voules vous
12. Robin viendra tu
13. Navray ie jamais
14. Entre vous gentilz gallans
15. De jour en jour
16. Qui la vouldra souhaite
17. Grace vertu beaulte bonte
18. Or vray dieu
19. Joysance vous donneray
20. Aupres de vous
21. Le cueur de vous
22. A moy tout seul

*Editions:*

• nos. 1-22:

◦ see: Prints 1539: "Canzoni francese a due voce di A. Gardane et di altri..."

◦ see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau, book I:  
nos. 3-8, 11-13, 16-28

• nos. 1-19:

◦ see: Manuscripts: D-Mbs mus.ms. 260: "Sixteenth-century Bicinia: a complete edition of D-Mbs mus.ms. 260" (1540s); see nos. 68, 70, 77-84, 87-88, 90-94 and 97-100

• 3 Sacred bicinia (from: Missa Si bona suscepimus a4):

1. Crucifixus
2. Et resurrexit
3. Pleni sunt celi

*Edition:*

◦ see: Prints 1543: "Il primo libro a due voci": nos. 26-28

• Iustitia et charitas a2

*Edition:*

◦ see: Prints 1549: Rotenbucher: "Diphona": no. 19

Gascongne, M.

**Mathieu Gascongne**

fl c.1515 - c.1535

• 6 Bicinia:

1-5. from: Missa Es hat ein sin: Domine Deus / Crucifixus; Et resurrexit /  
Pleni sunt caeli / Agnus Dei

6. Agnus Dei from an unknown mass

*Edition:*

◦ see: Manuscripts: D-Mbs mus.ms. 260: nos. 26 and 37-41

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• 3 Bicinia:

1. Quam bonus et suavis (c.f. to: Pleni sunt", from: Missa Es hat ein Sin) TB
2. Bonus homo de thesauro (c.f. to: "Crucifixus" in Missa Es hat ein Sin) ST
3. Ego sum panis vitae (c.f. to: "Domine Deus" from Missa Es hat ein Sin) TB

*Edition:*

- ° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau:  
book I: no. 50; book II" nos. 66, 69

• 2 Bicinia:

1. Si vitare velis acerba
2. Virginitas pulchris

*Edition:*

- ° see: Prints 1549: Rotenbucher: "Diphona": nos. 14-15

Gastoldi, G.G.

**Giovanni Giacomo Gastoldi**

1550s - ?1622

• 20 Instrumental duos (nos. 17-20 *a voci pari*)

*Edition:*

- ° see: Prints 1598: Gastoldi: "Il primo libro della musica a due voci": nos.1-20

Genet, E.

**Elzéar Genet (Carpentras)**

c.1470 - 1548

• 4 Bicinia from Magnificats:

- 1-2. Et misericordiae eius (from Magnificats nos. 63 and 69 in ed. Seay)
3. Et misericordia eius (from unknown Magnificat) Kirsch 661
4. Sicut locutus est (from unknown Magnificat) Kirsch 662

*Edition:*

- ° see: Prints 1543: "Il primo libro a due voci": nos. 29-32

Gentile, G.

**Giovanni Gentile**

*fl* first half of 17th century

• "Solfeggiamenti, et ricercari a due voci. Del sign. G. Gentile d'Olevano.

Dati alla stampa da M.A. Desiderii...", Rome, Grignani, 1642

13 duos by G. Gentile and 1 each by M.A. Desiderii and C. Gentile

*Edition:*

- ° ed. in score by A. Bornstein

*qc.110*

€ 25,--

Gernwein, J.

**J. Gernwein**

• Pleni sunt coeli a2

*Edition:*

- ° see: Prints 1549: Rotenbucher: "Diphona": no. 51

Gesius, B.

**Bartholomäus Gesius**

c.1560 - 1613

*Synopsis musicae, 1609*

• "Synopsis musicae practicae variis exemplis illustrata...in usum scholasticae iuventutis Francofurtensis cis Viadrum conscripta", Frankfurt an der Oder, 1609; R/1615

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from this treatise:

- Exertia duarum vocum:

Ex vocum musicali: Ut (ad Ionicum et Hypoionicum), Re (ad Dorium et Hypodorium), Mi (ad Phrygium et Hypophrygium), Fa (ad Lydium), Sol (ad Mixolydium et Hypomixolydium), La (ad Aeolium et Hypoaeolium), Ut (ad Ionicum et Hypoionicum transpositos), Re (ad Dorium et Hypodorium transpositos), Mi (ad Phrygium et Hypophrygium transpositos), Fa (ad Lyd. et Hypolydium transpositos), Sol (ad Mixolydium et Hypomixolydium transpositos), La (ad Aeolium et Hypoaeolium transpositos)

qc.169

° ed. in score by H. Mönkemeyer; for SA (recorders etc.)

€ 7,50

- 8 Exempla a4:

4 Exempla sex vocum musicalium; 2 Exempla mutationis; Exemplum triplae maioris; Exemplum triplae minoris:

sb.252

° ed. in score by H. Mönkemeyer; for SATB (recorders etc.)

€ 5,--

Ghiselin, J.

**Johannes Ghiselin (Verbonnet)**

*fl.* early 16th century

- Ad te suspiramus (fragment from a lost Salve Regina)

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": no. 34

Giamberti, G.

**Giuseppe Giamberti**

c.1600 - 1662/64

*Duo tessuti, 1657*

- "Duo tessuti con diversi solfeggiamenti, scherzi, perfidie, et obliqui alcuni motivati da diversi ariette a beneficio de principianti et allettarli con profitto e godimento allo studio della musica. Da Gioseppe Giamberti", Rome, A. Belmonti, 1657

1. Perfidia opra ut re mi fa sol la	SS
2. Perfidia sopra il medesimo soggetto	ST
3. Scherzi sopra la Girometta	ST
4. Bergamasca	ST
5. Fra Jacopino	ST
6. Margarita del Coral	ST
7. Ciaccona	ST
8. Ballo di Mantua	SS
9. Due canti	SS
10. Soprano e mezzo soprano	SMs
11. Due canti	SS
12. Cantilena	SS
13. Cantilena de' salti	SS
14. Solfeggiamento	SS
15. Due canti	SS
16. (no title)	ST
17. Alio modo	ST
18. Io son ferito; canto e alto	SA
19. Canto e alto	SA
20. Canto e alto	SA
21. Alto e tenore	AT
22. Alto e tenore	AT
23. Alto e tenore	AT
24. Tenore e basso	TB

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25. Tenore e basso	TB
26. Tenore e basso	TB
27. Tenore e basso	TB
28. La sol fa re mi; tenore e basso	TB
29. Due bassi	BB
30. Piva; due canti / Canzona	SS
31. Cucù	SS
32. Aria del gran Duca; canto e alto	SA
33. O Clorida	SS
34. Corrente; canto e tenore	ST
35. Spagnoletta	ST
36. Villan di Spagna	TT
37. Corrente; alto e basso	AB
38. Civetta	SS
39. Trombetta	TT

*Edition:*

- nos. 1-39:

qc.111

° ed. in score by B. Thomas

€ 16,--

Giles, N.

**Nathaniel Giles**

c.1558 - 1634

- Miserere a2 Edwards 335  
source: GB-Lbl R.M. 24.d.2: the Baldwin manuscript

*Edition:*

° see: Manuscripts: GB-Lbl R.M. 24.d.2: the Baldwin Manuscript

Giovanni Spagnolis

**Giovanni Camillo de Spagnolis**

*fl* beginning of 17th century

- "Il 1° libro delle Recercate a due voci", Naples, 1626

*Edition:*

qc.171

° ed. in score by A. Bornstein

€ 40,--

Gliro, G.F.

**Giovanni Francesco Gliro**

*fl* eind of 16th century

- Ricercar a2

*Edition:*

° see: Early Prints: 1590-91: "27 Duos by compers around Bari"

Gombert, N.

**Nicolas Gombert**

c.1495 - c.1560

- Crucifixus & Et resurrexit a2 from: Missa Sancta Maria succurre a4

*Edition:*

° see: Prints 1543: "Il primo libro a due voci": nos. 33-34

Gosse, maistre

**maistre Gosse**

*fl* 1520 - 1565

- 28.\*maistre Gosse: Haec est vita aeterna

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": no. 28

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Gottiero, V.

**Vincenzo Gottiero**  
*f*l end of 16th century

- Ricercar a2

*Editoin:*

° see: Early Prints: 1590-91: "27 Duos by compersers around Bari"

Greiter, M.

**Matthias Greiter**  
c.1495 - 1550

- Domine non secundum a2 SA

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I: 30

Guami, F.

**Francesco Guami**  
c.1544 - 1602

- "Ricercari a due voci di Francesco Guami Lucchese. Novamente posti in luce"  
Venice, A. Gardano, 1588

23 compositions a2 without text or title

*Edition:*

° ed. in score by A. Bornstein

*qc.175*

€ 36,50

Gumpelzhaimer

**Adam Gumpelzhaimer**  
1559 - 1625

## Compendium musicae

- "Compendium musicae latino-germanicum. Studio & opera Adami Gumpelzhaimer, Trospergij Boij. Nunc editione hac quinta nonnusquam correctum, & auctum", Augsburg, V. Schoenig, 1611 (5th ed.; 1st ed.: 1591)

Latin-German textbook based on Faber's Latin "Compendium" with many music examples (especially canons, a pedagogical passion of G.). The book has run through 13 editions, with many revisions and additions.

Music contained in this treatise (5th ed. of 1611):

*a) by A. Gumpelzhaimer:*

1. Altissimi gratia tantum SA
2. Ascendisti in altum SA
3. Benedictus qui venit SA
4. Benediximus vobis in nomine Domini SATB
5. Cantate Domino canticum novum / Notum fecit Dominus SSSB
6. Cantate Domino SSATB
7. Crucifixus etiam pro nobis SS
8. Da pacem Domine in diebus nostris SA
9. Da pacem Domine in diebus nostris SATB
10. Da pacem Domine in diebus nostris SSATB
11. De fructus ventris tui SB
12. Dirige nos SA
13. Domine fili Dei vivi SATBar
14. Domine memento mei cum veneris in regnum tuum circle canon a4
15. Dominus regit me SA
16. Justicia de caelo prospexit crab canon
17. Justicia et pax osculatae sunt crab canon

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18. Miserere mei Deus (ps.51) SSATB
19. O Herr Jesu Christ du mein getrewer Gott SSATB
20. O Herr nimm von mir SA
21. O Jesu Christ mein Herr und Gott SAT
22. O lux beata Trinitas SA
23. Recordare promissionis tuae SA
24. Seid fröhlich in den Herrn SST
25. Spiritus sancti gratia SA
26. Verdamme niemand SA
- 27-38. Twelve Examples of the ambitus of tones I-XII SATB

## *Fugues & Canons:*

39. Adjuva nos Deus canon a4
40. Adjuva nos Deus salutaris noster canon a2 in diapason
41. Agnus Dei canon a4 in unisono
42. Altissimi gratia tantum canon a4
43. Aperis tu manus tuas fuga a2 in subdiapason
44. Ascendo ad Patrem meum canon a6 in unisono
45. Audi Domine & miserere mei fuga a3 in unisono
46. Ave Maria gratiosa canon a4
47. Benedica anima mea Domino canon a2 in unisono
48. Benedicam Domino in omni tempore fuga a2 in unisono
49. Benedic Domine nos canon a2 in unisono
50. Benedic Domine nos canon a6
51. Benedictus Dominus ex Sion canon a2 in unisono
52. Benedictus qui venit in nomine canon a2 in unisono
53. Benedictus qui venit in nomine canon a2 in unisono
54. Cantate Domino canticum novum canon a2 in unisono
55. Cantate Domino canticum novum canon a2 in homophonia
56. Cantate Domino canticum novum canon a4 in unisono
57. Clamavi ad te Domine canon a4 in unisono
58. Clamavi ad te Domine fuga a4
59. Clamavi ad te Domine fuga a6 in unisono
60. Clamavi ad te in tribulatione canon a2 in unisono
61. Commendo me canon a2 in subdiapason
62. Confirma hoc o Deus canon a2 in homophonia
63. Confirma hoc o Deus canon a2 in unisono
64. Conserva me Domine canon a2 in diapason
65. Delicta quis intelligit canon a8 in unisono
66. De terra Christe ascendit canon a2 in unisono
67. Deus pacis charitatis canon a4
68. Descendit / Ascendit Christus canon a4
69. Deus, qui superbis resistis canon a2 in epidiapason
70. Domine fili Dei vivi miserere canon a2 in subdiapason
71. Domine in multitudine canon a 2 in diapason
72. Domine miserere miserrimo fuga a4
73. Domine, refugium factus es canon a3
74. Dominum Deum adorabis canon a4 in unisono
75. Dominus protector meus canon a4
76. Dominus protector meus fuga a6
77. Duo rogavi te, ne deneges mihi canon a2 in unisono
78. Ecce nunc benedicite Domino canon a2 in unisono
79. Ecce radix Jesse canon a2 in unisono
80. Eil mit weil canon a4
81. Emitte lucem tuam & veritatem fuga a4 in unisono

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82. Exaudi Deus orationem meam	canon a4
83. Exurge Domine, salvum me fac	canon a4
84. Fides est anima vitae	canon a4 in unisono
85. Fides est anima vitae	fuga a5 in unisono
86. Gehe hin in alle Welt	canon a2 in unisono
87. Gloria in excelsis Deo	canon a2 in unisono
88. Gott Schöpffer aller Ding	crab canon a2
89. Haec est vita aeterna	fuga a3 in unisono
90. Herr Gott himmlischer Vatter	canon a2 in subdiapason
91. Herr nimm von mir	canon a2 in unisono
92. Hodie Christus natus est	canon a2 in unisono
93. Ich ruff zu dir Herr Jesu Christ	canon a2 in homophonia
94. Ich ruff zu dir Herr Jesu Christ	canon a2 in unisono
95. Imploro Jesu Christe te	canon a8
96. In dich hab ich gehoffet Herr	canon a2 in subdiapason
97. In Deo vivimus	canon a5
98. In fine videbitur	canon a4
99. In te Domine speravi	fuga a4
100. In te Domine speravi	fuga a4
101. In te Domine speravi	canon a5
102. In te Domine speravi	fuga a6
103. In te Domine speravi	fuga a6
104. In te Domine speravi	fuga a6 in unisono
105. Intende voci orationis meae	fuga a3 in unisono
106. Jesu nostra redemptio	canon a2 in subdiapason
107. Jubilate Deo omnis terra	fuga a5 in unisono
108. Kyrie eleison	fuga a8 in unisono
109. Laetabor et exultabo	fuga a2 in subdiapason
110. Laetatus sum in his	canon a2 in unisono
111. Lerne Gottes Forcht	canon a2 in subdiapason
112. Libera me Domine	canon a5
113. Mane nobiscum	fuga a4 in unisono
114. Millia qui parvo satiasti	canon a2 in subdiapason
115. Miserere mei fili David	fuga a4 in unisono
116. Miserere mei fili David	fuga a5
117. Miserere nostri Domine	canon a3 in unisono
118. Miserere nostri Domine viventium	canon a3 in unisono
119. Miserere nostri Domine	fuga contra. a6
120. Miserere o Domine	canon a4
121. Mundana gloria vana	fuga a2 in subdiapason
122. Nemo sine crimine vivit	canon a4
123. Non nobis Domine	fuga a2 in subdiapente
124. Non timebo millia multa	canon a3
125. Non timebo multa millia populi	fuga contraria a8
126. Nusquam tuta fides	canon a4
127. Nusquam tuta fides	fuga a5 in unisono
128. O fili David miserere	canon a4
129. Ora et labora	canon a4 in unisono
130. O summe rerum conditor	canon a2 in diapason
131. Partiriunt montes	fuga a4
132. Patrem omnipotentem factorem	canon a2 in diapason
133. Pax est bonus	fuga a2 subdiapason
134. Quicquid petieritis Patrem	canon a4 in unisono
135. Qui nos creavit redemit et pavit	canon a2 in unisono

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---

136. Si non pavisti occidisti fuga a5  
137. Scio enim quod redemptor meum canon a2 in subdiapason  
138. Sol spes mea Christus canon a4  
139. Surrexit Christe hodie fuga a3 in unisono  
140. Petite et dabitur vobis fuga a4  
141. Universa transeunt canon a5  
142. Vatter unser im Himmelreich canon a2 in subdiapason  
143. Veni sancte Spiritus canon a2 in diatessaron  
144. Veni sancte spiritus canon a4  
145. Verbum Domini manet fuga a5 in unisono  
146. Vias tuas Domine demonstra canon a2 in epidiapason  
147. Vias tuas Domine demonstra canon a5  
148. Wir dancken dir Herr Gott vatter canon a2 in subdiapason  
149-161. Thirteen textless canons a2 in unisono  
162. textless canon a3  
**b) by other composers:**  
anonymous:  
163. Christe der du bist tag und licht canon a2 in subdiapason  
164. Pietas omnium virtutum canon a3 in unisono  
M. Asola:  
165. Eterno foco vivo fuga di un tempo, una ottava piu basso  
166. Giova mai sempr' e porge fuga di un tempo perfetto una ottava piu basso  
167. Ma quel ch'ha cura de tutte le cose fuga di un tempo, una quinta piu basso  
168. Quest'è compagn'eterno fuga a2 di un tempo all'unisono  
J.J. Cilano:  
169. Exaudi Domine orationem meam canon a4 in unisono  
Ph. Cornazzani:  
170. Impia sub dulci melle venena jacent canon a4  
J.L. Hassler:  
171. Dein vertrauen stet in Christum allein fuga a4  
172. Vanitas vanitatum canon a2 in subdiapason  
F. de las Infantas:  
173. Ave Maria gratia plena fuga a4 in unisono  
174. Tu es Petrus canon a4  
175. Veni creator Spiritus canon a4 in unisono  
Josquin Des Prez:  
176. Haec est vita aeterna ST  
177. Per illud ave prolatum SA  
O. de Lassus:  
178. Aegra currit ad medicum SS (= Lauda mater a6, part II)  
179. Auditui meo dabis gaudium SA (from: Psalmi poenitentiales)  
180. Beata cujus brachij seculi pependit SA (= Vexill regis a6, part III)  
181. Cantate Domino canticum novum / Viderunt omnes termine terrae (a5) SS  
182. Discedite a me omnes SA (from: Psalmi poenitentiales)  
183. Expandi manus meas ad te SA (from: Psalmi poenitentiales)  
184. Intellectum tibi dabo SA (from: Psalmi poenitentiales)  
185. Ipsa te cogat pietas SA (= Jesu nostra redemptio a6, part III)  
186. Iustus cor suum tradet SA (from: Nova aliquot...ad 2 voc. cantiones)  
187. Laetamini in Domino SA (from: Psalmi poenitentiales)  
188. Non avertas faciem SS (from: Psalmi poenitentiales)  
189. Oculus non vidit SA (from: Nova aliquot...ad 2 voc. cantiones)  
190. Putruerunt et corruptae SS (from: Psalmi poenitentiales)  
191. Quoniam qui talia agunt SA (= Diliges, a4, part II)  
192. Scribantur hec in generatione altera SS (from: Psalmi poenitentiales)

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193. Te deprecamur largius SA (= Jesu corona virginum a6, part III)  
R. del Mel:  
194. Pro lege et pro grege canon a4  
M. Panhormitano:  
195. Laudate nomen Domini canon a7 in unisono  
J. Peetrino:  
196. In nomine Jesu canon a4 in unisono  
J. Reiner:  
197. Expandi manus meas ad te SS  
*Instrumental works:*  
198. anonymous: Ricercare TB  
199. G. de Antiquis: Ricercare ST  
200. C.V. Fanelli: Ricercare TB  
201. S. Felis: Ricercare ST  
202. G.P. Gallo: Ricercare ST  
203. P. Nenna: Ricercare ST

## *Editions:*

- 151.S5 ° Facsimile of the 1611 edition € 54,--  
from this treatise:  
• no. 5:  
1460.R7 ° ed. in score and parts for 4 recorders (AAAB) by A. Bornstein € 21,--  
• no. 10:  
1461.R7 ° ed. in score and parts for 5 recorders (AATBB) by A. Bornstein € 21,--  
• nos. 27-38:  
sb.453 ° ed. in score by H. Mönkemeyer € 16,--  
° see: Collections: "Ricercari in the 12 modes from 16th-/17th-c. sources"  
• 6 Ricercari a4:  
sb.258 ° ed. in score and parts by A. Bornstein € 19,--

Heller, J.

**Joachim Heller**  
c.1518 - c.1590

- Divina res est musica a2  
*Edition:*  
° see: Prints 1549: Rotenbucher: "Diphona": no. 98  
• Quam pulchra es (in unisono post sequi tempus) a2 SS (by Heller?)  
*Edition:*  
° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book II: 104

Hesdin, N. de

**Nicolle des Celliers de Hesdin**  
died 1538

- 8 Mass movements a2 (from unknown masses):  
a-b. Agnus Dei  
c. Benedictus  
d. Crucifixus  
e. Domine Deus  
f. Et resurrexit  
g-h. Pleni sunt celi  
*Edition:*  
° see: Prints 1543: "Il primo libro a due voci": nos. 35-42

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Le Heurteur, G.

**Guillaume Le Heurteur**

fl 1530 - 1545

- Domine Deus, a2 :

*Edition:*

° see: Early Prints 1543: "Il primo libro a due voci"

Il Verso, A.

**Antonio Il Verso**

c.1560? - 1621

## *Il primo libro della musica a2, 1596*

- "Di Antonio Il Verso Siciliano, il primo libro della musica a due voci. Novamente dato in luce", Palermo, G.A. de Franceschi, 1596

1. Oreto	AT
2. Il Tebro	AT
3. Imera	AT
4. Fontana fredda	ST
5. La Lelia	ST
6. Piazza et Enna (by Antonio Formica)	ST
7. Strada Colonna	ST
8. Il Verovio	AT
9. Il Garraffo	AT
10. Pusilico	ST
11. Sebeto	AT
12. Mongibello	AT
13. Montemaggiore	SB
14. Il Tasso	TB
15. Mastrillo e il Cangialosa	AT
16. Lilibeo	ST
17. Pachino	AT
18. Babilonia: Contrapunto doppio che si canta in quattro modi	AT
19. Aretusa et Alfeo: Canon in diapente inferius	AT
20. Omne leve tendit sursum: Canon in diapason superius duorum temporum	
21. Scilla e Carilddi	ST
22. Il Verso	ST
23. Peloro	ST
24. La Bellia con Rambaldo	ST
25. Sartoya	ST
26. Gela	AT
27. Cecus non iudicat de coloribus	ST

*Edition:*

- nos. 1-27:

° ed. P.E. Carapezza of 3 didactic works a2:

- a) P. Vinci: "Il primo libro della musica a 2 voci", 1560
- b) A. Il Verso: "Il primo libro della musica a 2 voci", 1596
- c) G.B. Cali: "Il primo libro dei ricercari a due voci", 1605

€ 68,--

- 2 Ricercari from Cali's "Primo libro", 1605:

1. Le Fontanelle con gli orti AT
2. Costantino Dilitioso ST

*Edition:*

° see: G.B. Cali: "Il primo libro di ricercari", 1605: nos. 14-15

Infantas, F. de las

**Ferdinando de las Infantas**

qc.127

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1534 - c.1610

## *Plura modulationum genera, 1579*

- "...Plura modulationum genera quae vulgò contrapuncta appellantur super excelso gregoriano cantu (= Laudate Dominum omnes gentes; ps.116) omnibus musicam profitentibus utilissima", Venice, heirs of G. Scotto, 1579  
100 counterpoints, all based on the 10-note Gregorian incipit "Laudate Dominum omnes gentes" (ps. 116)  
48 for 3 (nos. 1-47; 2 pieces have the number 30), 10 for 2 (nos. 48-57), 34 for 4 (nos. 58-91), 4 for 5 (nos. 92-95), 3 for 6 (nos. 96-98), no. 99 for 7 and no. 100 for 8 voices; the frontispiece shows a circle canon a2 on the text: Veni creator spiritus; on the last page 3 additional canons: Ave Maria, Tu es Petrus, and Duo without text  
The cantus firmus is only given for no. 1; all canons without text, except for nos. 75-84 and 100:  
no. 75: Veni Sancte spiritus; no. 76: Veni pater pauperum; no. 77: Consolator optime; no. 78: In labore requies; no. 79: O lux beatissima; no. 80: Sine tuo nomine; no. 81: Lava quod est sordidum; no. 82: Flecte quod est rigidum; no. 83: Da tuis fidelibus; no. 84: Da virtutis meritum; no. 100: Laudate Dominum omnes gentes

### *Editions:*

- |               |  |          |
|---------------|--|----------|
| <i>sc.248</i> | • nos. 1-100:<br>° ed. in score by A. Bornstein                                    | € 112,-- |
| <i>qc.179</i> | • nos. 48-57: Duos in contrappunto:<br>° ed. in score by A. Bornstein              | € 12,--  |
| <i>sc.249</i> | • nos. 92-95: Contrappunti a5 (SATTB):<br>° ed. in score and parts by A. Bornstein | € 19,--  |

Isaac, H.

**Heinrich Isaac**  
c.1450 - 1517

- 7 Bicinia:
  1. Quomodo inquit ficti studii
  2. Qua gloria in coelis
  3. Si iniquitates observaveris Domine
  4. Intra te in conspectu eius
  5. Quoniam angelis
  6. In manibus portabunt te
  7. Deus meus clamabo*Edition:*  
° see: Collections: Prints 1549: Rotenbucher: "Diphona": nos. 37, 38, 89-93

- 2 Bicinia:
  1. Gaude Maria virgo (tractus; Isaac no. c: 9) TB
  2. Quae Gabrielis (tractus; "Choralis Constantinis II:52) SA*Edition:*  
° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book II: 72-3

Jacotin

**Jacotin**  
*fl* first half of the 16th century

- Nunquam vixisti o pauper a2  
*Edition:*  
° see: Prints 1549: Rotenbucher: "Diphona": no. 21

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• 3 Pieces a2:

1. Ung grand plaisir Cupido me donna SA
2. Je suis desheritée puisque j'ay perdu mon amy SS
3. Confitebor tibi Domine TB

*Edition:*

- ° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau:  
book II: nos. 5, 22 and 61

Klemm, J.

**Johann Klemm**

c.1595 - after 1651

*Fugues, 1631*

- "Partitura seu Tabulatura Italica exhibens triginta sex fugas, 2. 3. & 4. vocibus ad duodecim consuetos tonos musicos compositas; multum ad cognitionem bassi generalis seu continui facientes; non tantum organo sed alijsque quoque instrumentis accommodas", Dresden, Autor (W. Seyffert), 1631

36 fugues a2 - a4 printed in open score

*Editions:*

- nos. 1-36:

° ed. Robison in open score

€ 71,--

° ed. Robison in keyboard transcription

€ 42,--

ka.1387

ka.1388

Maistre Jhan

**Maistre Jhan (de Ferrara)**

c.1485 - c.1545

- 2 Bicinia (from unknown mass(es)):

1. Agnus Dei
2. Benedictus

*Edition:*

° see: Prints 1543: "Il primo libro a due voci": nos. 45-46

- Prandebis tecum a2

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": no. 12

Josquin des Prez

**Josquin des Prez**

1440 - 1521

- 7 Bicinia from masses and a motet:

1. Per illud ave prolatum (ex mod. Benedicata) SA  
(c.f. to 2nd part of "Benedicta es coelorum regina" a6)
2. Quis separabit nos a caritate Dei SA  
(c.f. to: Pleni sunt, from: Missa Pange lingua)
3. Exaudi Domine vocem meam SA  
(c.f. to: Agnus Dei II, form: Missa Pange lingua)
4. Agnus Dei qui tollis AT  
(Agnus Dei from: Missa de Beata Virgine)
5. Nunquid justificari potest homo TB  
in hyperdiapente, post pausam semibrevem  
(c.f. to: Pleni sunt, from: Missa Hercules Dux Ferrariae)
6. Nunquid oblivisci potest (in hyperdiatessaron) AA  
(c.f. to: Agnus Dei II, from: Missa Ave maris stella)

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also as:

Diligam te Domino (fuga in epidiatessaron post tempus)

7. Benedictus (in subdiatessaron post 2 tempora) SS

(Benedictus from Josquin no.28: Missa sine nomine)

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I:  
nos. 29, 51, 52, 63, 74, 84; book II: nos. 107, 109

• 6 Bicinia:

1. Per illud ave prolatum (2nd part of: Benedicta es, caelorum regina a6)

2. Agnus Dei (from: Missa Malheur me bat a4)

3-5. Agnus Dei I / Benedictus / Agnus Dei II (from: Missa Pange lingua a4)

6. In principio erat Verbum (from: Verbum caro factum est a5)

*Edition:*

° see: Manuscripts: D-Mbs mus.ms. 260: nos. 8, 20-22, 42 and 56

• 6 Bicinia:

1. Quis separabit nos a caritate Dei SA

(c.f. to: Pleni sunt, from: Missa Pange lingua)

2. Exaudi Domine vocem meam SA

(c.f. to: Agnus Dei II, from: Missa Pange lingua)

3. Agnus Dei qui tollis AT

(Agnus Dei from: Missa de Beata Virgine)

4. Nunquid justificari potest homo TB

(in hyperdiapente, post pausam semibreve)

(c.f. to: Pleni sunt, from: Missa Hercules Dux Ferrariae)

5. Nunquid oblivisci potest (in hyperdiatessaron) AA

(c.f. to: Agnus Dei II, from: Missa Ave maris stella)

6. Benedictus (in subdiatessaron post 2 tempora) SS

(Benedictus from Josquin no.28: Missa sine nomine)

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau:  
book I: nos. 51, 52, 63, 74, 84; book II" no. 109

• 6 Bicinia:

1. Quid tam sollicitis vitam (cf. of Pleni from: Missa Malheur me bat)

2. Et incarnatus est (from an unidentified work)

3. Crucifixus (from an unidentified work)

4. Agnus Dei (from an unidentified work)

5. Domine (from: Domine non secundum peccata a4)

6. Alterum Domine (from: Domine non secundum peccata a4)

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": nos. 16, 55-57 and 80-81

• Agnus Dei a2 (from: Missa de Beata Virgine a5)

*Edition:*

° see: Early Prints 1543: "Il primo libro a due voci"

• Per illud ave (= part II of: Benedicta es caelorum regina a6)

*Edition:*

° see: Prints 1609: "Bicinia, sive cantiones...", Phalèse/Bellère: no. 13

Lampadius, A.

**Auctor Lampadius**

c.1500 - 1559

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• 2 Bicinia:

1. Omnis caro foenum
2. Tu Deus aeterna faciat virtute

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": nos. 32 and 99

La Rue, P. de

**Pierre de La Rue**

c.1460 - 1518

• 5 Bicinia and 2 Tricinia:

1. Ne temere quid loquaris ST  
(c.f. to La Rue no. 9: Agnus Dei II, from: Missa de feria)
2. Non salvatur Rex SA  
(c.f. to Pleni sunt, from La Rue no.16: Missa Incessament)
3. Miserere mei Deus (Trinus et unus) a3 SAB  
(c.f. to: Pleni sunt, from La Rue no.26: Missa Sancti Dei genitrix)
4. Deus meus eripe me (in hyperdiatessaron) TB  
(c.f. to: Pleni sunt, from La Rue no.5: Missa Ave sanctissima Maria)
5. Quaerite Dominum Deum TBar  
(c.f. to: "Pleni sunt", from La Rue no.19: Missa L'Homme armé)
6. Frange esurienti panem tuum AT  
(c.f. to: Agnus Dei II, from La Rue no.29: Missa Tandernaken)
7. Amicus fidelis medicamentum TB  
(c.f. to: Benedictus, from La Rue no.29: Missa Tandernaken)

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau:  
book I: nos. 54, 72, 77, 82; book II: nos. 68, 70, 71

• 6 Bicinia:

1. Num stultium mortem (= Le renvoye, in D-Mbs 260)
2. Benedictus (from: Missa de Sancto Antonio a4)
3. Pleni sunt coeli (from: Missa Incessament a5)
4. Benedictus (from: Missa Incessament a5)
5. In nomine Domini (from: Missa Incessament a5)
6. Libertatem quam maiores perpererunt (= Benedictus from: Missa  
Nunca fue a4)

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": nos. 17, 59-62 and 94

• 3 Bicinia:

1. Agnus Dei (from: Missa de feria a4)
2. Le renvoye
3. Pleni sunt caeli (from: Missa de sanctissima virgine Maria a5)

*Edition:*

° see: Manuscripts: D-Mb mus. 260: nos. 46, 49 and 64

Lasson, M.

**Mathieu Lasson**

died before 1595

• Quem dies vidi fugiens a2

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": no. 22

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Lassus, O. de

## Orlande de Lassus

1532 - 1594

### *Motetti et Ricercari a2, 1579*

- "Motetti et Ricercari d'Orlando Lasso a due voci. Libro primo", Venice, A. Gardano, 1579; R/1586
  - (= "Novae aliquot et ante hac non ita usitate ad duas voce cantiones suavissimae omnibus musicis summe utiles...", München, A. Berg, 1577)
  - (= "Moduli duarum vocum...", Paris, A. le Roy & R. Ballard, 1578)
  - (= "Bicinia sive cantiones suavissimae duarum vocum...", Antwerpen, P. Phalèse & J. Bellère, 1590)

#### a) Motetti:

- |   |    |
|---|----|
| 1. Beatus vir, qui in sapientia morabitur | CA |
| 2. Beatus homo qui invenit                | CA |
| 3. Oculus non vidit                       | CA |
| 4. Iustus cor suum tradet                 | CA |
| 5. Expectatio iustorum leatitia           | CA |
| 6. Qui sequitur me                        | CA |
| 7. Iusti tulerunt spolia impiorum         | TB |
| 8. Sancti mei                             | TB |
| 9. Qui vult venire post me                | TB |
| 10. Serve bone et fidelis                 | TB |
| 11. Fulgebunt iusti sicut lilium          | TB |
| 12. Sicut rosa inter spineas              | TB |

#### b) Ricercari:

- |                                      |    |
|--------------------------------------|----|
| 13-18. Ricercari (Fantasias) I-VI    | CT |
| 19-24. Ricercari (Fantasias) VII-XII | TB |

#### *Editions:*

- |                                |  |                   |         |
|--------------------------------|--|-------------------|---------|
| <i>qc.184</i>                  | • nos. 1-24:                                     |                   |         |
|                                | ° ed. in score by B. Thomas                      |                   | € 13,50 |
|                                | ° see: Prints 1609: "Bicinia, sive cantiones..." | Phalèse / Bellère |         |
| <i>qc.185</i><br><i>qc.229</i> | • nos. 13-24:                                    |                   |         |
|                                | ° ed. A. Bornstein:                              |                   |         |
|                                | in modern clefs                                  |                   | € 22,-- |
|                                | in original clefs                                |                   | € 22,-- |

Layolle, F. de

## Francesco de Layolle

1492 - c.1540

#### • 3 Bicinia:

- |   |    |
|---|----|
| 1. Vade piger ad formicam                           | TC |
| 2. Auditam fac mihi                                 | AB |
| ( 2nd part of Ps.102: Domine exaudi orationem meam) |    |
| 3. Douce memoire en plaisir                         | SS |

#### *Edition:*

- ° see: Prints 1545: "Bicinia gallica, latina, germanica...", G. Rhau:  
 book I: nos. 34 and 38; book II: no. 26

- Les Bourguignons misrent le camp devant la ville a2  
 from: "Le Paragon des chansons, Quart livre", Lyon, J. Moderne, 1539

#### *Edition:*

- |               |  |        |
|---------------|--|--------|
| <i>219.R6</i> | ° in: "Seven canons of the 16th century", ed. by B. Thomas: canons for two equal instruments or voices by Asola, Brumel, Forster, Layolle, Lemlin, G. Scotto ("Hier."), Verdonck and an anonymous composer | € 8,-- |
|---------------|--|--------|

# MUZIEKHANDEL SAUL B. GROEN

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Le Heurteur, G.

**Guillaume Le Heurteur**

fl 1530 - 1545

- 2 Chansons a2:
  1. Amour, partes je vous
  2. Mon petit cueur n' est point à moy

*Editions:*

  - see: Prints 1539: "Canzoni francese a 2 voci...buone da...sonare": 23-24
  - see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I: 1, 15
- Amour partez  
*Edition:*
  - see: Manuscripts: D-Mb mus. 260: no. 75
- Astra Deio mihi manus habent  
*Edition:*
  - see: Prints 1549: Rotenbucher: "Diphona": no. 95
- Domine Deus a2  
*Edition:*
  - see: Prints 1543: "Il primo libro a due voci": no. 44

Lemlin, L.

**Lorenz Lemlin**

c.1495 - after 1549

- Converte nos, Deus a2  
from: "Bicinia gallica, latina et germanica", Wittenberg, G. Rhau, 1545  
(there ascribed to L. Senfl)  
*Editions:*
  - in: "Seven canons of the 16th century", ed. by B. Thomas: canons for two equal instruments or voices by Asola, Brumel, Forster, Layolle, Lemlin, G. Scotto ("Hier."), Verdonck and an anonymous composer
  - see: Prints 1545: "Bicinia", G. Rhau: book I: no. 78

219.R6

€ 8,--

Le Peletier

**Le Peletier**

fl c.1530 - 1550

- 2 Chansons a2:
  1. Si mon malheur me continue
  2. Souvent Amour me livre grand tourment

*Editions:*

  - see: Prints 1539: "Canzoni francese a 2 voce di A. Gardane
  - see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I: 9-10
  - see: Manuscripts: D-Mbs 260: nos. 85 and 86

Licino, A.

**Agostino Licino**

fl. mid-16th century

*Primo libro di duo cromatici, 1545*

- "Primo Libro di Duo Cromatici di Agostino Licino Cremonese da cantare et sonare composti una parte sopra l'altra con la sua resolutione da parte. Novamente posti in luce. A due", Venice, A. Gardano, 1545  
20 canonic duos without text:

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1. In diapente superius. Primi toni
2. Ad semiditonum. Primi toni
3. In diapente superius. Primi toni
4. In diapente superius. Primi toni
5. Ad ditonum inferius. Primi toni
6. In diapente superius. Secundi toni
7. In diapente superius. Secundi toni
8. In diapente superius. Secundi toni
9. In diapente inferius. Secundi toni
10. In diatesaron superius. Secundi toni
11. Ad eptachordum superius. Tertii toni
12. Ad semiditonum superius. Tertii toni
13. In diapente superius. Tertii toni
14. In diapente superius. Tertii toni
15. In diapente superius. Tertii toni
16. In diapente superius. Quarti toni
17. In diapente superius. Quarti toni
18. In diapente inferius. Quarti toni
19. In diapente inferius. Quarti toni
20. In diapente superius. Quarti toni

*Edition:*

- nos. 1-20:

° ed. in score by A. Bornstein of Licino's Primo Libro (1545) and Secondo Libro (1546)

qc.186

€ 87,--

*Il secondo libro di duo cromatici, 1546*

- "Il Secondo Libro di Duo Cromatici di Agostino Licino Cremonese da cantare et sonare composti una parte sopra l'altra con la sua resolutione da parte. Novamente posto in luce. A due", Venice, A. Gardane, 1546

25 Canonic duos:

1. In diapente inferius. Quinti toni
2. In diapente superius. Quinti toni
3. In diapente superius. Quinti toni
4. Ad ditonum superius. Quinti toni
5. In diapente superius. Quinti toni
6. In diapente superius. Quinti toni
7. In diapente inferius. Sexti toni
8. Ad eptachordum superius. Sexti toni
9. Ad endecachordum inferius. Sexti toni
10. Ad endecachordum superius. Sexti toni
11. In diapente superius. Sexti toni
12. In diapente inferius. Sexti toni
13. In diapente superius. Sexti toni
14. In diapente superius. Sexti toni
15. In diapente superius. Sexti toni
16. In diapente superius. Septimi toni
17. In diapente superius. Septimi toni
18. In diapente superius. Septimi toni
19. Ad eptachordum minus superius. Septimi toni
20. In diapente inferius. Septimi toni
21. In diapente superius. Septimi toni
22. In diapente superius. Octavi toni
23. In diapente superius. Octavi toni
24. In diapente superius. Octavi toni

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25. In diapente superius. Octavi toni  
*Edition:*  
• nos. 1-25:  
° ed. in score by A. Bornstein of Licino's Primo Libro (1545) and Secondo Libro (1546) € 87,--
- qc.186
- Lupacchino, B. **Bernardino Lupacchino**  
? - c.1555
- "Di Bernardino Lupacchino et di Joan Maria Tasso, Il Primo libro a Due voci. Novamente con ogni diligentia ristampato & da molti errori emendato. Aggiuntovi ancora alcuni canti a due voci de diversi autori", Venice, A. Gardano, 1559  
39 duos without text or title:  
13 by Lupacchino: nos. 1, 4, 5, 9, 11, 13, 17, 19, 23, 26, 32, 33, and 37  
(*sopra la battaglia*)  
15 by Tasso: nos. 3, 7, 8, 15, 16, 18, 21, 24, 25, 27, 29-31, 35 and 39  
(*sopra la battaglia*)  
11 anonymous duos: nos. 2, 6, 10, 12, 14, 20, 22, 28, 34, 36, 38
- qc.188 ° Complete edition in score by A. Bornstein; modern clefs € 59,50  
qc.232 ° Complete edition in score by A. Bornstein; original clefs € 59,50  
qc.189 ° 5 Duos by Lupacchino & 4 Duos by Tasso; ed. B. Thomas in score € 10,--  
° 5 Duos by Lupacchino, as printed in 1609:  
see: Prints 1609: "Bicinia, sive cantiones...", Phalèse & Bellère
- Magini, F. **Francesco Magini**  
fl c.1700
- "Solfeggiamenti a due voci...opera prima", Roma, Mascardi, 1703  
*Edition:*  
° ed. in score by A. Bornstein € 59,--
- qc.190
- Mahu, S. **Stephan Mahu**  
1480/90 - 1541?
- Gratia Musa tibi (song in praise of music)  
*Edition:*  
° see: Prints 1549: Rotenbucher: "Diphona": no. 3
- Maillard, J. **Jean Maillard**  
fl c.1538 - 1570
- Sy l'amytie pourte la suffisance SA  
*Edition:*  
° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book II: 18
- Manchicourt, P. de **Pierre de Manchicourt**  
c.1510 - 1564
- Domine deus a2 (from unknown mass; ed. Wicks no. 47)  
*Edition:*  
° see: Prints 1543: "Il primo libro a due voci": no. 47

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Manchicourt, P. de

**Pierre de Manchicourt**  
c.1510 - 1564

• 7 Chansons a2:

- |                              |    |
|------------------------------|----|
| 1. Mon cueur voulut          | ST |
| 2. Deux cueurs voulans       | SA |
| 3. Doulce memoire en plaisir | SA |
| 4. Je ne puis pas            | SA |
| 5. Je veulx tousjours obeir  | SA |
| 6. Sy mon malheur            | TB |
| 7. Amour cruel               | SA |

*Edition:*

- ° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau:  
book II: nos. 7, 3, 13, 15, 21 and 33-35

Mancinus, Th.

**Thomas Mancinus**  
1550 - 1611/12

*Duum vocum canticularum, 1597*

• "Duum vocum canticularum...liber", Helmstedt, J. Lucius, 1597

26 songs a2: nos. 1-10 with texts (8 Italiana, 1 French, 1 German)  
nos. 11-26 without texts

- |                                     |   |
|-------------------------------------|---|
| 1. Nasce la pena mia                | ST  |
| 2. Kein Glück ohn Nedit             | TB  |
| 3. Il cor che mi rubasti            | TT  |
| 4. Avecque vous mon amour           | BB  |
| 5. Anchor che col partire           | ST  |
| 6. La dipartita è amara             | AB  |
| 7. Liquide perle amor               | SS  |
| 8. Vorria morire per uscire di guai | SB  |
| 9. Voce mero, flammis demulcet      | AB  |
| 10. O Sole, ô stelle, ô luna        | TB  |
| 11.                                 | ST  |
| 12.                                 | AB  |
| 13.                                 | ST  |
| 14.                                 | AB  |
| 15.                                 | ST  |
| 16.                                 | AB  |
| 17-21.                              | ST  |
| 22.                                 | AB  |
| 23.                                 | ST  |
| 24.                                 | AB (= no. 23 "per diapason infra": an octave lower) |
| 25.                                 | TB (= no. 21 but notes double as long)              |
| 26.                                 | ST (= no. 21 "per diapason infra": an octave lower) |

*Editions:*

- qc.265 ° ed. by L. Fendt; set of 2 scores € 30,50
- qc.191 • 8 out of the 16 instrumental bicinia:  
° ed. in score and parts by Hettrick € 15,--

Mansaro, D. dello

**Domenico dello Mansaro**  
*fl* end of 16th century

• Fantasia a2

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## *Editions:*

- ° see: Early Prints: 1590-91: "27 Duos by compers around Bari"
- ° see: Early Prints: 1609: "Bicinia, sive cantiones..."

Martino, O. di

## **Orazio Di Martino**

*f* end of 16th century

- Capriccio a2

## *Editions:*

- ° see: Early Prints: 1590-91: "27 Duos by compers around Bari"
- ° see: Early Prints 1609: "Bicinia, sive cantiones..." (as: "Fantasia")

Metallo, G.

## **Grammatio Metallo**

c.1539 - after 1615

## ***Ricercari, 1603***

- "Del Metallo Ricercari a due voci per sonare, e cantare. Novamente ristampati, accresciuti, e corretti da Prospero chiocchia da Poli maestro di cappella di San Marcello. Con l'aggiunta delle chiavi corrispondenti all' altre chiavi generali, & ordinarie per beneficio de' principainti...", Rome, per il Mascardi, 1674  
(earliest edition: Venice, R. Amadino, 1605 (1603 ed. lost)

### a) Ricercari:

1. Poco fa chi à se non giova
2. L'avarò non ha mai un dì di bene ne mai si satia e sempre vive in pene
3. Molte fiata la volpe si crede nascosa star ma pur il can la vede
4. Chi ama Christo con perfetto cuore sen vive allegro e poi beati more
5. Altro non trovo in vero che sia mio sol quel ch'io godo e sempre do per Dio
6. Da traditor mentre che puoi ti guarda
7. Tempra la lingua quando sei turbato acciò che non ti ponga in male stato
8. Ti dona e toglie ogn'altro ben fortuna solo in vritù non ha possanza alcuna
9. Anco fortuna più bisogna assai che senza val virtù raro, o non mai
10. Amico mio cortese secondo il tuo valer fatti le spese
11. Chi non sa simulare diffcil' è il suo campare
12. Ventura Dio, che poco senno abasta
13. Impara hoggi che se aspetti il diman nulla saprai
14. Chi sta sotto signoria, chi non vol obedir vadi pur via
15. Chi ti loda in presentia, ti biasma in absentia
16. Canon: Odi, vedi, òra, e tace, si voi vivere in pace
17. La maggior cosa che tu habbi a fare, sia l'anima tua salvare
18. Canon in sub diatessaron & in sub diapasno: Non sai che nobiltà poco si prezza, e men virtù se non v'è anco ricchezza
19. Saggio è chi poco parla e molto tace
20. Canon: Chi dice i suoi secreti a chi nol sà soggetto d'altrui si fà
21. Canon: Chi si vol vendicar d'ogni sua ingiuria aspettil il tempo e non si movi in furia
22. Se vitio conosci nel tuo amico scaccialo senza fartelo nemico
23. Chi in gioventù si piglia qulache vitio per fin che vive attende a quel offitio
24. Chi non raccoglie nella giovanezza stenta con dolor nella vecchiezza
25. A buon intendito poche parole
26. Canon: Se non sei per me lassa me stare
27. Fa pur servigi ad un villano ch'al fin il tutt' è in vano
28. Canon: Meglio solo che male accompagnato
29. Chi ne travagli mai non si contrista col tempo o poco o assai sempre

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30. Gramo chi mal' oprando si confida
31. Buoni son li amici e li parenti, Grama è la casa che non ha niente
32. Non te fidar che non ricevi inganno
33. Canon: Assai avanza chi fortuna passa ma più acquista ch'ogni vito lassa
34. Sancta Maria soccorre miseris
35. Fatt' in Alessandria d'Egitto: Da triste vite non pigliar magliola, trista è la madre e peggio la figliola
37. La morte solo a quelli fa paura ch'hanno posto nel fango ogni lor cura
38. Quest' è la verità non è menzogna, meglio è morir che viver con vergogna
39. Nulla cosa val senza castitate, ne di mondano, ne prete, ne frate
40. Meglio dopo morte lasciar a nemici che mentre vivi andar per man d'amici
41. Spiritus qui a Patre procedit
42. Fatto su la stamparia: Ave Virgo speciosa  
b) Canons:
43. Io spesso dico nessun faccia altrui quel che sarebb' in dispiacer' a luit a4
44. Soli Deo honor & gloria a2-a4
45. La speranza è dubiosa e'l dolor certo a3
46. Sancte cherubine doce me canere a3
47. Fiat Domine cor meum & corpus meum immaculatum a5
48. Chi non misura non dura a2
49. Fili, si vis ad vitam ingredi, osserva mandata a3
50. A labiis iniquis libera me domine a4
51. Quante speranze se ne porta il vento a4
52. Iustitia et pax osculatae sunt a6
53. Non ti fidar di medico sospetto a6

## *Editions:*

- nos. 1-53:

*qc.111*

- ° Critical edition in score, and introductory study by L. Bramanti. Pieces transcribed after the 1609 and 1614 editions; differences with all other editions listed; the titles of the pieces are the only texts

€ 35,--

*qc2.38*

- ° ed. L. Bramanti; revised critical edition

€ 126,--

## ***Ricercari, 1674***

- "Del Metallo Ricercari a due voci per sonare, e cantare. Novamente ristampati, accresciuti, e corretti da Prospero chiocchia da Poli maestro di cappella di San Marcello. Con l'aggiunta delle chiavi corrispondenti all' altre chiavi generali, & ordinarie per beneficio de' principainti...", Rome, per il Mascardi, 1674

### *1-3. for SS:*

1. Poco fa chi à se non giova
2. Se vitio conosci nel tuo amico
3. odi, vedi, ora, e taci

### *4-10. for SA:*

4. Ti dona, e toglie ogn' altro ben
5. Chi stà sotto signoria
6. La maggior cosa che tu habbi
7. Saggio è chi poco parla
8. Non ti fidar che non ricevi inganno
9. Quest'è la verità, non è mensogna
10. Nulla cosa val senza castitate

### *11-20. for ST:*

11. Chi non raccoglie in giovinezza
12. Molte fiata la volpe si crede
13. Chi ama Christo con perfetto

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14. Altro non trovo in vero che sia  
15. Anco fortuna più bisogna assai  
16. Chi non sa simulare  
17. Ventura Dio che poco senno basta  
18. Chi si vuol vendicar  
19. Gramo chi mal oprando si confida  
20. Meglio dopo morte lasciar à nimici  
21. *for SB:*  
21. Guardami Dio d'amici, che facil'è guardarmio da 'nemici  
22-23. *for AA:*  
22. L'Avaro non hà mai hora di bene  
23. Amoci mio cortese  
24-29. *for AT:*  
24. Da traditor mentre che po  
25. Impara hoggi, che aspetti  
26. A buon intenditor  
27. Da trasta vite non pigliar  
28. Buoni sono gli amici  
29. (by G. Salvatore): Chi non è saggio, paziente e forte (Di d. Gio. Salvatore  
maestro di cappella di S. Lorenzo in Napoli)  
30-31. *for AB:*  
30. Chi ti loda in presentia  
31. Non sai che nobiltà  
32. *for TB:*  
32. tempra la lingua quando  
33-35. *for TT:*  
33. Ch'in gioventù s'appiglia  
34. Se non sei per me lassa me stare  
35. Fa pur servigi ad' un villano  
36-39. *for BB:*  
36. Chi e' travagli mai non  
37. Chi dice i suoi secreti à chi  
38. La Morte solo a quelli  
39. meglio solo, che male accompagnato

*Edition:*

• nos. 1-39:

° Facsimile of the 2 partbooks of the 1674 edition

qc.223

€ 34,--

Mittantier

**Mittantier**  
fl 1536 - 1547

• 2 Chansons a2:

1. Vous perdez temps SA  
2. Tel en mesdit SA

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book II: 8-9

Mornable, A. de

**Antoine de Mornable**  
born c.1515; fl 1530 - 1553

• 3 Chansons a2:

1. L'amour premiere ST  
2. Las quon congneust SS  
3. Si vostre amour SA

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*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau:  
book II: nos. 2, 31, 32

Moulu, P.

**Pierre Moulu**  
c.1480/90 - c.1550

- Pleni sunt celi & Crucifixus a2 (from: Missa Alma redemptoris mater)

*Edition:*

° see: Prints 1543: "Il primo libro a due voci": nos. 48-49

- Crucifixus a2 (from: Missa Alma redemptoris mater)

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": no. 5

Mouton, J.

**Jean Mouton**  
1459 or earlier - 1522

- 5 Bicinia:

1. Quia fecit; from: Magnificat sexti toni Kirsch 941 (ed. Minor no. 24)

2. Fecit potentiam (quinti toni) (ed. Minor no. 25)

3. Pleni sunt celi (from: Missa Alleluya a4)

4. Benedictus

5. Agnus Dei

*Edition:*

° see: Prints 1543: "Il primo libro a due voci": nos. 50-54

- 5 Bicinia:

1-4. from Missa Verbum bonum a4 (ed. Minor no. 13):

Domine fili ingenite / Crucifixus / Pleni sunt caeli / Agnus Dei

5. Benedictus; from: Missa Alma redemptoris mater a4 (ed. Minor no. 2)

*Edition:*

° see: Manuscripts: D-Mb mus. 260: nos. 14-17 and 30

- Nolite confidere in principibus SA

(c.f. to: Agnus Dei, from ed. Minor no.12: Missa Tua est potentia)

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I: 71

Mulner, W.

**W. Mulner** (or: Walner?)

- 2 Bicinia:

1. Dixit Dominus

2. Altera Dixit Dominus

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": nos. 78-79

Nadalín (?)

**Nadalín (?)**

- 2 Pieces a2:

1. Sub tuum presidium

2. Su l'herbe brunette

*Edition:*

° see: Prints 1543: "Il primo libro a due voci": nos. 55-56

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Natale, P.

## Pompeo Natale

? - after 1681

- 26 "Solfeggiamenti a due voci...per cantare e suonare", Rome, 1674/1681

*Edition:*

- nos. 1-26:
  - ed. by A. Bornstein in score

qc.115

€ 37,--

Nenna, P.

## Pomponio Nenna

1556 - c.1618

- Ricercar a2

*Editions:*

- see: Early Prints 1590-91: "27 Duos by compers around Bari"
- see: Early Prints 1591 / 1611: A. Gumpelzhaimer: "Compendium" (no.203)
- see: Early Prints 1609: "Bicinia, sive cantiones..." (as: "Fantasia")

Obrecht, J.

## Jacob Obrecht

c.1450 - 1505

- Et incarnatus est a2

*Edition:*

- see: Prints 1549: Rotenbucher: "Diphona": no. 43

- Qui cum patre et Filio (in unisono post sequi tempus) BB  
(from: Missa Salve diva parens a4)

*Edition:*

- see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book II: 106

Ockeghem, J.

## Johannes Ockeghem

c.1410 - 1497

- Vivit Dominus a2 (probably a section of an unknown mass)

*Edition:*

- see: Prints 1549: Rotenbucher: "Diphona": no. 33

Othmayr, C.

## Caspar Othmayr

1515 - 1553

*Bicinia sacra, 1547*

- "Bicinia Sacra: Schöne geistliche Lieder unnd Psalmen mit zwo Stimmen lieblich zu singen...", Nürnberg, J. Montanus & U. Neuber, 1547

Collection of 44 bicinia

*Edition:*

from this collection:

- 6 Christmas bicinia:
  1. Nun komm der Heiden Heiland
  2. Vom Himmel hoch, da komm ich her
  3. Vom Himmel kam der Engel Schar
  4. Der Tag, der ist so freudenreich
  5. Gelobet seist du, Jesu Christ
  6. Nun freut euch, ihr lieben Christen g'mein
- ed. in score for 2 instruments (SA; AT; ST) by I. Hechler

qc.194

€ 5,--

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Pallazzotti, G.

**Giuseppe Palazzotto e Tagliavia**  
c.1587 - after 1633

- Castelvetroano ricercare for ST  
*Edition:*  
° see: G.B. Cali: "Il primo libro di ricercari", 1605: no. 18

Papa, T.

**Tarquinio Papa**  
fl end of 16th century

- Fantasia a2  
*Editions:*  
° see: Early Prints: 1590-91: "27 Duos by compersers around Bari"  
° see: Early Prints: 1609: "Bicinia, sive cantiones..."

Parabosco, G.

**Girolamo Parabosco**  
c.1524 - 1557

- Benedictus a2 (from an unknown mass)  
*Editions:*  
° see: Prints 1543: "Il primo libro a due voci": no. 57  
° in: Compositions a2 - a6; ed. in score by F. Bussi; also incl. in Bussi's study:  
"Umanità e arte di G. Parabosco, madrigalista, organista e poligrafo":  
a) vocal works:  
1. Ben madonna a che siamo (a3) from C. Festa's "Primo libro de  
madrigali a 3 voci", 1541  
2-3. Two madrigals from Doni's "Dialogo della musica", 1544  
4-7. Four madrigals from: "Madrigali a cinque voci...", 1546  
b) instrumental works:  
8. Benedictus a2 from: "Il primo libro a 2 voci de diversi autori", 1543  
9. Ricercar a4 from "Musica nova", 1540 & "Musicque de joy", 1544  
10. Ricercare Da pacem a4 from the same sources as no. 9

sb.329

€ 65,--

Pelletier

- see: Le Pelletier

Penet, H.

**Hilaire Penet**  
born ?1501

- Esurientes a2 (from Magnificat 3. toni a4; Kirsch 969)  
*Edition:*  
° see: Prints 1543: "Il primo libro a due voci": no. 58

Perissone Cambio

**Perissone Cambio**  
fl 1540 - 1550

- Angus Dei a2 (from an unknown mass):  
*Edition:*  
° see: Prints 1543: "Il primo libro a due voci": no. 59

Pevernage, A.

**Andreas Pevernage**  
1543 - 1591

- 4 Bicinia:

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1. Deux que le trait d'Amour; 1. partie (Ph. Desportes) SA
2. Ilz ont en mesme temps; 2. partie (Ph. Desportes) SA
3. C'est amour qui si rare; 3. partie (Ph. Desportes) SA
4. La vita fuge SA

*Edition:*

° see: Prints 1609: "Bicinia, sive cantiones"

Phinot, D.

**Dominique Phinot**

c.1510 - 1555

- 2 Bicinia form unknown mas(ses):

1. Crucifixus

2. Pleni sunt celi

*Edition:*

° see: Prints 1543: "Il primo libro a due voci": nos. 60-61

Piochi, C.

**Cristofano Piochi**

c.1600 - c.1675

- "Ricercari...utilissimi a chi desidera imparare presto a cantare e sonare, libro I / II (op. 8) / III (op. 9)", Bologna, 1671 / 1673 / 1675

*Edition:*

° ed. in score of all duos from books I-III by A. Bornstein

qc.195

€ 96,--

Pipelare, M.

**Matthaeus Pipelare**

c.1450 - c.1515

- Virga tua et baculus tuus

ST

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I: 43

Pizziolis, C.M.

**Cola Maria Pizziolis**

*fl* end of 16th century

- Ricercar a2

*Edition:*

° see: Early Prints: 1590-91: "27 Duos by compers around Bari"

Pollier, I.

**Jean Pollier**

first half of 16th century

- Agnus Dei a2 (from un unknown mass)

*Edition:*

° see: Prints 1543: "Il primo libro a due voci": no. 62

Prioris, J.

**Johannes Prioris**

c.1460 - c.1514

- 3 Bicinia from: Missa de venerabili sacramento a6:  
Benedictus / Pleni sunt caeli / Agnus Dei

*Edition:*

° see: Manuscripts: D-Mb mus. 260: nos. 13, 18 and 19

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• 2 Canons:

1. Da pacem Domine (fuga 6 voc. ex tribus) SATTBB
2. Ave Maria (fuga 8 vocum ex 4) SSAATTBB

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", Rhau: bk II: 131-132

Rebhuhn, P.

**Paul Rebhuhn**

c.1500 - in or after 1546

*Bicinia:*

1. David der prophetisch man
2. Diss ist der welte lauff
3. Fraw Venus
4. O Gott du richter aller welt
5. Von edler Art I
6. Wiewol nu aber ist das glück
7. Benedictus qui venit
8. Diligente inimicos vestros
9. Ein frölich Wesen / Mein Hertz
10. Filioli si quis peccaverit
11. Ich setz dahin
12. Mein eingis A
13. Miserere mei Domine
14. Von edler Art II

*Sources:*

- 1551: "Bergkreyen auff zwo stimmen...", Nürnberg (1-6)  
1545: Bicinia gallica germanica et latina", 2nd book (7-14)

*Editions:*

- nos. 1-6:  
° see: Prints 1551/20: "Bergkreyen auff zwo stimmen...", Nürnberg
- nos. 7-14:  
° see: Prints 1545/7: Bicinia gallica germanica et latina", II: 85-90, 97, 98

Rein, C.

**Conrad Rein**

c.1475 - in or before 1522

• 2 Bicinia from unknown mass(es):

1. Crucifixus a2
2. Agnus Dei a2

*Editions:*

- ° see: Manuscripts: D-Mb mus. 260: nos .33-34  
° see: Prints 1549: Rotenbucher: "Diphona": nos. 42 and 48

Resinarius, B.

**Balthasar Resinarius**

(Hartzer; Harzer)

c.1485 - 1544

• 3 Bicinia:

1. Vigilare ergo
2. Eia inquit Paulus
3. Tradiderunt corpora sua

*Edition:*

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° see: Prints 1549: Rotenbucher: "Diphona": nos. 31, 35, 36

Reytter, O.

**O. Reytter**

• Flecte precor nobis a2

*Edition:*

° see: Collections: Prints 1549: Rotenbucher: "Diphona": no. 7

Richafort, J.

**Johannes Richafort**

c.1480 - c.1547

• 2 Magnificat verses a2:

1. Fecit potentiam (from unknown Magnificat; Kirsch 1019)

2. Sicut locutus est (from unknown Magnificat; Kirsch 1020)

*Edition:*

° see: Early Prints 1543: "Il primo libro a due voci": no. 63-64

• Laus tua non tua fraus virtus a2

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": no. 96

Rognoni, G.D.

**Giovanni Domenico Rognoni Taeggio**

? - before 1626

• 2 Instrumental duos:

1. no title

2. Canon al semiditono acuto per contrari movimenti

*Edition:*

° see: Prints 1598: Gastoldi: "Il primo libro della musica a due voci": 29-30

Rognoni, R.

**Riccardo Rognoni**

? - 1619 or 1620

• 2 Canons a2:

1. Canon in diapason

2. Canon al unison

*Edition:*

° see: Prints 1598: Gastoldi: "Il primo libro della musica a due voci": 27-28

Roselli, P.

**Petrus Roselli**

• Benedictus qui venit TBar

(Benedictus from: Missa super Baisez moi a4)

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I: 62

Rotenbucher, E.

• see: Collections: Prints 1549: Rotenbucher: "Diphona"

Rossi, G.B.

**Giovanni Battista Rossi**

*fl* early 17th century

*Cantilene à due*

• "Organo de cantori per indere da se stesso ogni passo difficile che si trova nella musica, et anco per imparare contrapunto. Con alcune cantilene à due,

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tre, quattro & cinque voci", Venice, B. Magni, 1618

*Edition:*

qc.101

- ° ed. of all duos (SB) from this collection; ed. A. Bornstein in score:
- 1. Duo J.B. Rubei (= Rossi) ante Sanct. Sacramentum in Offertorio
- 2a-c. Four textless duos
- 3. Duo Sepulto Domino
- 4. Duo Ante imaginem B.V. in Offertorio
- 5. Cantilena per le lamentazioni
- 6. Duo Rocco Rodio (no text)
- 7. Duo di G.B. Rossi (no text)

€ 18,--

Samson

**Sam(p)son**

- Revertere ad Dominum SA  
(c.f. to: Benedictus, from: Missa Es solt ein Magdlein)

*Edition:*

- ° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I: 57

Sangiorgio, P.

**Pietro Sangiorgio**

? - 1629

- "Il primo libro de Capricci a due voci", Venice, A. Raveri, 1608

*Editions:*

qc.117

- ° Facsimile of the 2 partbooks of the Raveri edition

€ 35,--

qc.118

- ° ed. A. Bornstein in score

€ 52,--

Schultz, J.

**Johannes Schultz**

1582 - 1653

*Musikalischer Lustgarte, 1622*

- "Musikalischer Lustgarte darinnen neun unnd funfftzig, schone neue Moteten, Madrigalien, Fugen, Phantasien, Cantzonen, Paduanen, intraden, Galliard, Passametz, Tüntze etc. Mit Lateinischen und Teutschen geist- und weltlichen schönen Texten so woll auff allen musicalischen Instrumenten als menschlicher Stimme artig und lieblich zu musiciren. Mit 2.3.4.5.6.7.8. Stimmen componiret durch Johannem Schulzen Luneburg. Sax. Fürstl. Braunsch. und Lüneburg Organisten zu Dannenbergk", gedruckt zu Lüneburg durch Andream Michaelsen, in Verlegung des Auctoris, 1622

*a2:*

- |   |                   |
|---|-------------------|
| 1-5. Fuga I-V                                 | SS (no. 4 for ST) |
| 6. Phantasia                                  | SA                |
| 7. Phantasia                                  | SA                |
| 8. Cantzon                                    | ST                |
| 9. Die Brünnelein, die da fliessen (Madrigal) | ST                |
| 10. Ich und du (Madrigal)                     | SS                |
| 11. O höchster Schatz (Madrigal)              | SA                |
| 12. Ade, mien's Herzen Krönelein (Madrigal)   | ST                |
| 13. Duo abs te rogavi (moteta)                | SA                |

*a3:*

- |  |     |
|--|-----|
| 14-23. Passametz: Variation I-X            | SSB |
| 24-25. Fuga I-II                           | SAB |
| 26. Phantasia                              | SAB |
| 27. Der Liebste mein (Madrigal)            | SST |
| 8. Mein Herz nach Gottes Willen (Madrigal) | SAB |

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- |  |             |
|--|-------------|
| 29. Mit deiner Zucht (Madrigal)                                | SAT         |
| 30. Tria me exhilarant (motetta)                               | SAT         |
|  | <i>a4:</i>  |
| 31. Paduana  | SSAB        |
| 32. Paduana  | SATB        |
| 33. Intrada  | SATB        |
| 34. Intrada  | SSAB        |
| 35. Galliard   | SSAB        |
| 36. Ein Tochter hat ihr Mutter schon: Tantz & Proportio        | SATB        |
| 37. Elend bringt Pein (Madrigal)                               | SATB        |
| 38. Buhlschaft schad't neut (Madrigal)                         | SATB        |
| 39. Gar treu, aufrichtig, Friedsam (Galliard)                  | SATB        |
| 40. Einstmals ein Mägdlein frisch und jung (Tantz & Proportio) | SATB        |
| 41. Paudana  | SAAB        |
| 42. Paduana  | SSAB        |
| 43-44. Intrada I-II  | SATB        |
| 45. Ach, ach gross SchmerZ und Pein (Galliard)                 | SATB        |
| 46. Galliard   | SSAB        |
| 47. Vor Zeiten war die Tugend (Madrigal)                       | SATB        |
|  | <i>a5:</i>  |
| 48. Ich bin des reichen Bauren Sohn (Madrigal)                 | SSATB       |
| 49-50. Tantz I-II  | SATTB       |
| 51. Ach Fräulein schon (Galliard)                              | SSATB       |
| 52. Vulnerasti cor meum (Moteta)                               | SSATB       |
|  | <i>a6:</i>  |
| 53. Cantzon  | SSAATB      |
| 54-56. Herzlich tut mich erfreuen / Ander Theil / Dritter T.   | SSATTB      |
| 57. Schwer langweilig ist mir mein Zeit (Madrigal)             | SSATTB      |
|  | <i>a7:</i>  |
| 58. Nachtwache (Hört, ihr Herren, lasst euch sagen)            | SSAATTB     |
|  | <i>a8:</i>  |
| 59. Der ehlich Stand   | SATB / SATB |
- Edition:*  
 • nos. 1-59:  
 ° ed. by H. Zenck; cloth

sb.358

€ 83,--

Scotto, G.

**Girolamo Scotto**  
 c.1505 1572

qc.206

- 17 Duos; ° edited in score by A. Bornstein from two sources:
  - a) 6 from his "Il primo libro delli madrigali a 2 voci nuovamente ristampati et da lui proprio con nuova giunta ampliati", Venice, Scotto, 1558: nos. 50-55 are 6 instrumental duos
  - b) 11 from "Di B. Lupacchino et di G.M. Tasso il primo libro a 2 voci, novamente...ristampato...Aggiontovi ancora alcuni canti a 2 voci de diversi autori", Venice, Scotto, 1560

€ 19,--

- 5 Pieces a2:
    1. Se del mio amor temete (= Madrigali a2, 1541: no.33) ABar
    2. Quam pulchra es TB
    - 3a-b. Audi filia et vide / Specie tua et pulchritudine tua AT
    - 4a-b. Quem dicunt homines / Petre diligis me AT
    - 5a-b. Emendemus in melius / Peccavimus cum patribus nostris ST
- Edition:*

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° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau:  
book II: nos. 27 and 43-49

• Quam pulchra es, amica mea  
from: "Bicinia gallica, latina et germanica", Wittenberg, G. Rhau, 1545  
*Edition:*

219.R6

° in: "Seven canons of the 16th century", ed. by B. Thomas: canons for two  
equal instruments or voices by Asola, Brumel, Forster, Layolle, Lemlin,  
G. Scotto ("Hier."), Verdonck and an anonymous composer

€ 8,--

Senf, L.

**Ludwig Senfl**  
c.1486 - 1542/43

• 3 Bicinia:

1. Ego ipse consolabor vos SA  
(c.f. to Senfl no. 8: "Sicut locutus est", from: Magnificat 1. toni a4)  
Magnificat primi toni a4)

2. Convertite nos Deus (canon in omophonia, post 2 tempora) AA  
3. Laudate Dominum omnes gentes (fuga 3. vo.) STB

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau, I: 44, 78, 85

• 3 Bicinia:

1. Patris etiam insonuit vox  
2. Esurientes (from: Magnificat sexti toni a4)  
3. Sicut locutus est (form: Magnificat primi toni a4)

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": nos. 65, 67 and 71

Sermisy, C. de

**Claudin de Sermisy**  
c.1490 - 1562

• 2 Magnificat verses a2 (from Magnificats nos. 11 and 13 in ed. Allaire)

1. Quia fecit Kirsch 1065  
2. Esurientes Kirsch 1067

*Edition:*

° see: Prints 1543: "Il primo libro a due voci": nos. 65-66

• 3 Chansons a2:

1. D' amour ie suis desherite  
2. Mon petit cueur (or by G. Le Heurteur?)  
3. Ayez pitie du grant mal

*Edition:*

° see: Manuscripts: D-Mb mus. 260: nos. 76, 89 and 96

° see: Prints 1539: "Canzoni francese a 2 voci di A. Gardane et di altri autori,  
buone da cantare et sonare...": nos. 24-26

• 4 Chansons a2:

1. Damour je suis desheritee SA  
2. Ayez pitie du grand mal SA  
3. Aupres de vous SA  
4. Le cueur de vous TB

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau:

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book I: nos. 2, 14; book II: nos. 6, 23

Sohier, M.

**Mathieu Sohier**  
early 16th c. - c.1560

- Et resurrexit a2 from: Missa Le cuer est mien  
*Edition:*  
° see: Early Prints 1543: "Il primo libro a due voci"

Spagnolis, G.C.de

- see: Giovanni Camillo de Spagnolis

Stahel, J.

**Johann Stahel**  
*fl* 2nd quarter of the 16th century

- Benedictus qui venit a2 (from an unknown mass)  
*Edition:*  
° see: Prints 1549: Rotenbucher: "Diphona": no. 46
- Ich will zu Land ausreiten a2 AB  
*Edition:*  
° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I: 94

Stoltzer, Th.

**Thomas Stoltzer**  
c.1480/85 - 1526

- 5 Bicinia:
  1. Fiant aures tuae (from: Circumdederunt me a4)
  2. Si iniquitates observaveris (from: Circumdederunt me a4)
  3. Invocavit me (from: Invocavit me: et ego a4)
  4. Ita a oculi nostri (from: Oculi mei semer ad Dominum a4)
  5. Et enim non potuerunt mihi (from: Judica me Deus a4)

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": nos. 82, 83 and 86-88

- 5 Bicinia:
  1. Domine (non secundum) primum SA  
(from: Misereris omnium)
  2. Domine (ne memineras) secundum TBar  
(from: Misereris omnium)
  3. Ex tractu: Do. invocavit SS  
(2nd part of: Invocavit me et ego)
  4. Oculi Domini super justos SS  
(c.f. to3rd part of: Benedicam Dominum)
  5. Ich stund an einem Morgen ST

*Edition:*

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau:  
book I: nos. 31, 32, 39, 70 and 95

Strozzi, G.

**Gregorio Strozzi**  
c.1615 - after 1687

*Elementorum Musicae Praxis, 1683*

- "Elementorum Musicae Praxis utilis non tantum incipientibus sed proficientibus,

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& perfectis. Incipientibus ad facilitatem artis, proficientibus ad delectationem & perfectionem, perfectis ad eruditionem compositionis. Accedit nexus & sympatya musicae & astronomiae...Pars prima, & secunda, Opus tertium", Naples, N. De Bonis, 1683

65 instrumental or untexted vocal duos (fugues, canons); some with indication of a Muse or a zodiacal sign:

a) Pars Matutina:

1. Magnus esse vis? a minimo incipe (canon)
2. Nemo solus sibi ipsi ad universa sufficiens est
3. Diversa ab alijs virtute valemus
4. In via sumus, qua via pergimus
5. Adhereat lingua faucibus meis, si non meminero tui
6. Omnium rerum principia parva sunt, sed sui progressionibus usa augentur
7. Frustra iacitur rete, ante oculos pennatorum
8. Nihil est in intelletu, praefuerit in sensu
9. Ego autem gloriabor in infermitatibus meis
10. Os Regis observo et praecepta giuramenti Dei
11. Depone sarcinam et invenies medicinam
12. Cogitationes consilijs roborantur
13. Nulla aetas sera est ad discendum
14. Cito nauseat, quidquid sine labore possidetur
15. Criminosus, iudex alterius esse non potest
16. Omnia vitia in sene senescunt, avarizia sola iuvenescit
17. Facilis est vincere non repugnantibus
18. Danda est remissivo animis
19. Ars deluditur arte
20. Fili à iuventute non congregasti, quomodo in senectute invenies
21. Quae in iuventute non congregasti, quomodo in senectute invenies
22. Aeoliam rabiem, totis exercet arenis
23. Frater qui adiuvatur à fratre, quasi Civitas firma
24. Recupera proximum, secundum virtutem tuam
25. In medio seniorum ne adjicias loqui
26. Homo sanctus, in sapientia manet sicut Sol
27. Stultus sicut Luna mutatur
28. Simulator, ore decipit amicum suum
29. Vir iniquus lactat amicum suum, et ducit eum per viam non bonam
30. Humilia animam tuam presbitero, et caput tuum magnato
31. Mulieris bonae beatus vir
32. Homo perversus, suscitatur lites
33. Boni sine malis in hac vita esse non possunt
34. Festina tempus, et memento finis
35. Liberat animas testis fidelis, et profert mendacia versi pellis
36. Virum de mille unum reperi, mulierem ex omnibus non inveni
37. Amico, et inimico, noli narrare sensum tuum

b) Pars Vespertina:

38. Virus conciliat amicitias, atque conservat
39. Primus adiscendi ardor, nobilitas est magistris
40. Omni tempore diligit, qui amicus est
41. Arcta est via Caeli, lata vero, quae ducit ad perditionem
42. Vitasti saxa grandia, vide ne obruaris arena
43. Gaudent brevitate moderni
44. Si cadendum est è caelo, cecidisse velim
45. Amor amore conciliatur
46. Qui prius respondet quam audiat, stultum se esse demonstrat

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47. Qui spernit pauca, paulatim decidet
48. Per durum iter anhelat gloria
49. Qui navigant mare, enarrant pericola eius
50. Qui rem intelligit, viam ad salutem excogitat
51. Per nigridinem, humanitas non mutatur
52. Durum est assueta delinquere
53. Non sempre fluvius aureas habet scuras
54. Timidus miles vincere raro solet
55. Ferrum ferro exacuitur
56. Omnis natura vult esse conservatrix sui (with solmization words)
57. Non bene pro toto venditur auro libertas
58. Omnia si perdes, famam serbare memento
59. Nili aratores Caelum non aspiciunt
60. Idem servare amicum cum prudentia, quod acquifre imperium (can. ad diapen. inferius, post unum tempus)
61. Non progredi in via Dei, est retrogredi (can. retrogrado)
62. Omnia tempus habent et suis spatijs transeunt universa sub (quantitativum genus).
63. In labijs sapientis invenitur sapientia- Cuncti nexus musicae soluti
64. Quod sit in urbe, sit in orbe (can. ad unis.)
65. Vae soli, quia cum ceciderit, non habet sublevantem se (sonata di basso solo per cembalo e arpa o liuto)

#### Appendix:

- a) Dignare ne laudare te, virgo sacrata (canon supra can. quatuor voc: ad unis)
- b) Labor improbus omnia vincit (contrappunto doppio alla decima con le sue regole, potendosi eseguire in 12 modi, a tre e a quattro voci)
- c) Ave maris stella (contrappunto doppio alla decima)

#### Editions:

- nos. 1-65 & Appendix:

° ed. R. Bonifati; introduction (in Italian) by A. Serio:

volume I: Pars Matutina (nos. 1-37)

volume II: Pars Vespertina (nos. 38-65 & appendix)

- nos. 1-65:

° ed. in score by A. Bornstein

ka.2654

€ 41,--

ka.2655

€ 41,--

qc.209

€ 99,--

Susato, T.

**Tylman Susato**

?c.1500 - 1561/64

- Nihil homini firmum est a2

#### Edition:

° see: Prints 1549/16: Rotenbucher's "Diphona"

Tasso, J.M.

**Ioan Maria Tasso**

*fl* mid-16th century

- "Di Bernardino Lupacchino et di Joan Maria Tasso, Il Primo libro a Due voci. Novamente con ogni diligentia ristampato & da molti errori emendato. Aggiuntovi ancora alcuni canti a due voci de diversi autori", Venice, A. Gardano, 1559
- 39 duos without text or title:
- 13 by Lupacchino: nos. 1, 4, 5, 9, 11, 13, 17, 19, 23, 26, 32, 33, and 37  
(*sopra la battaglia*)
- 15 by Tasso: nos. 3, 7, 8, 15, 16, 18, 21, 24, 25, 27, 29-31, 35 and 39  
(*sopra la battaglia*)

# MUZIEKHANDEL SAUL B. GROEN

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11 anonymous duos: nos. 2, 6, 10, 12, 14, 20, 22, 28, 34, 36, 38

*Editions:*

qc.188  
qc.232  
qc.210

- ° Complete edition in score by A. Bornstein; modern clefs € 59,50
- ° Complete edition in score by A. Bornstein; original clefs € 59,50
- ° 5 Duos by Lupacchino & 4 Duos by Tasso; ed. B. Thomas in score € 10,--
- ° 2 Duos as printed in 1609:  
see: Prints 1609: "Bicinia, sive cantiones...", Phalèse & Bellère

Thamant, J.

**Johannes Thamant**  
*fl* mid-16th century

• 8 Bicinia:

1. Is facile extinget Veneris
2. Una salus servire Deus
3. Omnis qui invocaverit
4. Qui propter nos homines
5. Et incarnatus est
6. Pleni sunt coeli
7. Benedictus
8. Agnus Dei

*Edition:*

- nos. 1-8:  
° see: Prints 1549: Rotenbacher: "Diphona": nos. 25-27, 40, 41, 44, 47, 49

Troilo, A.

**Antonio Troilo**  
*fl* 1606 - 1608

*Sinfonie, 1608*

- "Sinfonie, Scherzi, Ricercari, Capricci et Fantasia a due voci per cantar et sonar con ogni sorte di stromenti. Di Antonio Troilo musico della illustre città di Vicenza. novamente composti, & dati in luce. Al molto magnifico signor Gio: Battista Pisani", Venice, R. Amadino, 1608

21 Duos:

1. Ricercar et capriccio, in a ST
2. Sinfonia et ricercar, in a ST
3. Sinfonia & capriccio, in d ST
4. Capriccio et fantasia, in d ST
5. Ricercar et sinfonia, in d ST
6. Sinfonia et capriccio, in d ST
7. Ricercar et fantasia, in d ST
8. Capriccio et scherzo, in d ST
9. Scherzo, in F SS
10. Scherzo et ricercar SS
11. Scherzo sopra la bariera SS
12. Scherzo et sinfonia, in C SS
13. Scherzo et capriccio SS
14. Capriccio et sinfonia, in C ST
15. Sinfonia et capriccio, in C ST
16. Ricercar & capriccio, in F ST
17. Fantasia et ricercar, in F ST
18. Ricercar et scherzo, in F ST
19. Ricercar, in d ST
20. Ricercar, sinfonia et scherzo, in g ST
21. Mescolanza, in d ST

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## *Edition:*

- nos. 1-21:
  - ed. in score by A. Bornstein

vb.113

€ 30,50

Vecchi, Orfeo

**Orfeo Vecchi**  
c.1550 - in or before 1604

- 2 Instrumental Duos

## *Edition:*

- see: Prints 1598: Gastoldi: "Il primo libro della musica a due voci": nos.21-22

Verbonet

- see: Ghiselin

Verdelot, Ph.

**Philippe Verdelot**  
c.1470/80 - before 1552

- Da pacem Domine (ascende 5 gradus post tempus) a4 SSABar

## *Edition:*

- see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book II: 116

Verdonck, C.

**Cornelis Verdonck**  
1563 - 1625

- Prest est mon mal, loing je voi mon remede a2 or a3  
source: "Bicinia, sive cantiones suavissimae duarum vocum", Antwerpen, P. Phalèse, 1590

## *Edition:*

- in: "Seven canons of the 16th century", ed. by B. Thomas: canons for two equal instruments or voices by Asola, Brumel, Forster, Layolle, Lemlin, G. Scotto ("Hier."), Verdonck and an anonymous composer

219.R6

€ 8,--

- 2 Madrigals a2:
  1. Luogi da voi
  2. Dissi a l'amata mia

## *Edition:*

- see: Prints 1609: : "Bicinia, sive cantiones...", Phalèse

Verso, A. Il

- see: Il Verso, A.

Vinci, P.

**Pietro Vinci**  
c.1535 - 1584

## *Il primo libro della musica a2, 1560*

- "Di Pietro Vinci Siculo Il primo libro della musica a due voce, nuovamente stampato & dato in luce", Venice, G. Scotto, 1560 (R: idem, 1586)

1. La Marencha AT
2. Lo Canallotto ST
3. Vinci AT
4. Castro Joanni & muxa AT
5. Fontana di chiazza AT
6. Xumo Sauzo Con Ili garbi (Mastro Joanni & Mastro Antoni) SB
7. Piro con lo forno SB
8. Barressi e Scalisi AT
9. Coccocino TB

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10. Chiucia	TB
11. Lo Cayordo	AT
12. Spinello e don Antonino d'Allena	AT
13. Panuso	TB
14. Le Gorre con lo Paschiero	AT
15. Mal portuso	AT
16. Paravola	AT
17. Pe Martino	AT
18. Gallina ratto rattonis (Gallina con lo corvo)	AT
19. La Vaccarra con le buscaglie	AT
20. Spattafolco con lo gobbetto	ST
21. La Murada	ST
22. Sperlingua e presti Paulo Bono	ST
23. San Basilli	ST
24. Senza octava	ST
25. Planzuni	ST
26. Il Gambaro con denaretto (= La Spagna)	SB
27. Xiri che senza Xiri stamo male	AT
28. La Danzulina e Lu Chiaperi	AT
29. Le Poletine	AT

## Editions:

### • nos. 1-20:

<i>qc.211</i>	° ed. in score by A. Bornstein	€ 43,50
<i>qc.127</i>	° ed. P.E. Carapezza of 3 didactic works a2:	
	a) P. Vinci: "Il primo libro della musica a 2 voci", 1560	
	b) A. Il Verso: "Il primo libro della musica a 2 voci", 1596	
	c) G.B. Cali: "Il primo libro dei ricercari a due voci", 1605	€ 68,--

Viviani, G.B.

**Giovanni Buonaventura Viviani**  
 1638 - 1692

### • 12 "Solfeggiamenti a due voci...op.8", Firenze, 1693

#### Editions:

<i>vb.115</i>	• nos. 1-12:	
	° ed. in score by A. Bornstein	€ 28,--
	• nos. 1 and 8:	
	° see: Collections for 2 violins: "Seven duets by Italian Baroque masters"	

Voit, H.

**Hans Voit**

### • Fur all ich krön TB

#### Edition:

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau: book I: 89

Walter, J.

**Johann Walter**  
 1496 - 1570

### • 4 Pieces:

1. Ein feste Burg ist unser Gott	a2	SA
2. Von Himmel hoch da kom ich her (3a vox ad plac.)	a3	AAT
3. Hertzlich thut mich erfrewen (by G. Forster?)	a2	ABar
4. Vivat Carolus (4 vocum ex una in unisono)	a5	AAAABar

#### Edition:

° see: Prints 1545: "Bicinia gallica, latina, germanica", G. Rhau:

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book I: nos. 86, 87, 91; book II: no. 129

Wilflingseder, A.

**Ambrosius Wilflingseder**

? - 1563

*Musica teutsch*

- "Musica teutsch der Jugent zu gut gestellt. Durch Ambrosium Wilflingseder von Braunaw / Cantorn inn der Sebalder Schul zu Nürnberg", J. vom Berg & U. Neuber, 1561; R: by D. Gerlach: 1569, 1570, 1572, 1574, 1585

*Edition:*

pedagogical pieces from this treatise:

- 6 Bicinia (CA) and 9 Tricinia (CCC):

° ed. in score and by K. Ruhland (with extra part: A in G-clef)

qc.101

€ 14,50

Willaert, A.

**Adriaen Willaert**

c.1490 - 1562

- Vix alia poteras

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": no. 6

Wüst, P.

**Paul Wüst**

1470/75 - c.1540

- Curia pauperibus clausa est a2

*Edition:*

° see: Prints 1549: Rotenbucher: "Diphona": no. 20

Wythorne, Th.

**Thomas Wythorne**

1528 - 1596

*Duos, 1590*

- "Duos, or songs for two voices, composed and made by Th. Whythorne Gent. Of the which, some be playne and easie to be sung, or played on musicall instruments, & be made for yong beginners of both those sorts. And the rest of these Duos be made and set foorth for those that be more perfect in singing or playing as aforesaid, all the which be devided into three parts. That is to say: The first, which doth begin at the fist song, are made for a man and a childe to sing, or otherwise for voices or instruments of musicke, that be of the like compasse or distance in sound. The second, which doth begin at the XXIII. song, are made for two children to sing. Also they be aptly made for two treble cornetts to play or sound: or otherwise for voices or musicall instruments, that be of the lyke compasse or distance in sound. And the third part which doth begin at the XXXVIII. song (being all Canons of two parts in one) be of divers compasses or distances, and therefore are to be used with voices or instruments of musick accordingly. Now newly published...", London, Th. East, the assigné of W. Byrd, 1590

1. Blessed are those that are undefiled in the way (ps.119)
2. That my ways were made so direct
3. Wherewithal shall a young man cleanse his way?
4. With my lips have i been telling
5. O do well unto thy servant
6. Thou hast rebuked the proud
7. My soul cleaveth to the dust

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8. Take from me the way of lying
9. Teach me, o Lord, the way of thy statutes
10. O turn away mine eyes
11. Let thy loving mercy come also unto me
12. And I will walk at liberty
13. To God all honour give
14. Thy parents reverence
16. Thy master fear
17. Be faithful to thy friend
18. In counsel be thou close
19. Accompany the good
20. The ill do thou fly
21. Press not to hear other's secrets
22. O lux beata Trinitas
23. To use good for ill much better is
24. As haughty pride oppreseth love
25. In overcoming appetite
26. Who speaks thee fair unto thy face
27. Of all the things that we find best
28. When speeches to much and out of good frame
30. No exercise can have good end
31. Though many judge and give sentence
32. Of Vertues all endeavor thou to know
33. To give counsel t others is rife
34. Aucturity most do desire
35. The great desire to get riches
36. Affections strong, that do move us
37. Who doth not much esteem of health?
38. What makes young folks simpel in show
39. The mind of man doth change hourly
40. His mortal life
41. For to be born as infants be
42. Lament we should at children's birth
43. The worldlings judge that man happy
44. But Solon said
45. Like as the birds that swallows hight
46. So feigned friends
47. This oft is found for to be true
48. The conditions of man
49. A tyranny not lasting lng
50. Acceptable is nothing more
51. Time trieth the truth in all
52. The other, if he to mind can call

*Edition:*

• nos. 38-52:

◦ 15 Canons of two parts in one; ed. M. Rogers

*qc.214*

€ 12,--

Zarlino, G.

**Gioseffo Zarlino**

c.1517 - 1590

• 12 Duos in the 12 modes from "Le Istitutioni armoniche", 1558 / 1610

*Edition:*

◦ in: 24 Duos in the 12 modes from the second volume of G. Diruta's "Il Transilvano", 1622 and from G. Zarlino's "Le Istitutioni armoniche"

*qc.126*

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(1558 / 1610); ed. by A. Bornstein in score

€ 27,50

Zazzerino, D.A.

**Donato Antonio Zazzerino**

*fl* end of 16th century

- Ricercar a2

*Edition:*

° see: Early Prints: 1590-91: "27 Duos by compersers around Bari"

Zuccaro, A.

**Annibale Zuccaro**

*fl* c.1600

- "Ricercate a due voci", Venice, 1606

*Edition:*

° ed. in score by A. Bornstein

*qc.120*

€ 32,--