

MUZIEKHANDEL SAUL B. GROEN

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SEVENTEENTH CENTURY OPERA, MASQUE, BALLET & THEATRE MUSIC

VOCAL MUSIC TO c. 1825

first version, 2006

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

Manuscripts

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

Early Prints

in chronological order of publication

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

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

Modern Collections

in alphabetical order of titles

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

Composers

Organization differs as per composer:

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

Endless Beginnings

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

Noli me tangere?

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

Thanks

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

Orders

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

Help!

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

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

Meindert de Heer

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

**SEVENTEENTH-CENTURY
OPERA, MASQUE, BALLET & THEATRE MUSIC**

A. EARLY PRINTS

Delizie di Posilipo boscarecce e maritime

- 1620
- "Delizie di Posilipo boscarecce, e maritime": music for this ballo as preserved in:
 - a) "Breve Racconto della Festa a Ballo fattasi in Napoli per l'allegrezza della salute acquistata della Maestà Cattolica di Filippo III d'Austria...al 1. di Marzo 1620", Naples, C. Vitale/T. Longo, 1620
(sole copy in F-Pn Rés. p.Yd.4)
 - b) Selected instrumental ensemble pieces from a contemporaneous source (I-Nc ms. 4.6.3)
 - A. Music from the "Breve Racconto":
 1. P.A. Giramo: Festa riso (4 voices)
 2. Sebeto ragiona (spoken discourse)
 3. F. Lambardi: Nel gran Giron (4 voices)
 4. A. Ansalone: Aria prima (4 instruments)
 5. G.M. Trabaci: Aria di tre Sirene (3 voices and bc)
 6. Entrance of Pan (no music in the source)
 7. A. Ansalone: Il suono della scesa de' Patori dal monte su'l ponte sonato da quaranta vary istromenti detta La Mendozza (4 instr. parts)
 8. Exit of Pan (no music in the source)
 9. G.M. Trabaci: Aria di Venere: Donne mie care (soprano and bc)
 10. Music of Pan and sylvan creatures (no music in the source)
 11. A. Ansalone: Aria seconda (4 instruments)
 12. G. Spiardo: Suono del ballo de cigni sonato da violini (4 instruments)
 13. F. Lambardi: Lenguas son d'este monte piedras (4 voices)
 14. G. Spiardo: Suono del ball de' selvaggi, e delle simie, sonato da istromenti di fiato (4 wind instruments)
 15. Dance of Pan and Venus (no music in the source)
 16. F. Lambardi: Cupido solo dice (one voice and bc)
 17. A. Ansalone: Aria terza (4 instruments)
 - B. Instrumental music a4 from I-Nc 4.6.3.:
 1. Sinfonia antica
 2. Gagliarda prima
 3. (G. de Macque): Gagliarda seconda
 - 4-6. Gagliarda terza / quarta / quinta
 7. (G.M. Trabaci): Gagliarda sesta (from his: "Ricercate", 1603)
 - 8-9. Gagliarda settima / ottava
 10. (G.M. Trabaci): Gagliarda nona (from his: "Ricercate", 1603)
 11. (C. Gesualdo): Gagliarda
 12. G.M. Sabini: Gagliarda falsa
 13. Hettore della Marra: Spagnoletta

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14. Gagliarda

15. L. d'Arpa: Gagliarda

Edition:

• nos. A.1-17 and B.1-15:

sb.148

° ed. in score by R. Jackson

€47,--

• nos. A: 7, 12, 14 and B: 1, 4, 11, 13, 15:

sb.149

° ed. B. Thomas: "8 Neapolitan dances" (set of 4 scores)

€11,--

B. MODERN COLLECTIONS

Alte Meister des Bel Canto

high voice and pf.; **ed. L. Landshoff**; reprint of the 1914 edition
arias from operas and cantatas, canzonas, canzonettas and duets

114.S2

Volume I: The 17th century

1. C. Monteverdi: Con che soavità (orig. with 9 instr.; from Madrigals, book 7)
2. F. Caccini: Per la più vaga e bella terrena stellan (from "La liberzione di Ruggiero dall' isola d' Alcina", 1625)
3. M. da Gagliano: Recit. (O sia quest' aura) & Aria (Dormi Amor) from "La Flora", 1628; for S and A
4. P. Quagliati: Apre il suo verde seno ogni bel prato ameno (from "Il carro di fedeltà...con aggiunta di alcune arie...", 1611)
5. R. Rontani: Hor ch'io non seguio più il dispietato Amor (from his "Varie musiche...libro quarto, op.8", 1620)
6. D. Mazzochi: Più non sia, che m'innamori (from "Le risonanti sfere da velocissimi ingegni armonicamente raggritate...", Rome, Robletti, 1629)
7. A.M. Abbatini: Quanto è bello il mio diletto (aria from his opera "La comica del cielo overo La Baltasara", 1668)
8. L. Rossi: Non la volete intendere (cantata from the manuscript in I-Rc)
9. L. Rossi: Se mi toglieria sventura (aria from his opera "Il palazzo incantato")
10. L. Rossi: Che sventura! son tant'anni (cantata from the manuscript in I-Nc)
11. G. Carissimi: Soccorremi, ch'io moro! (from the manuscript in I-Rvat)
12. G. Carissimi: No, no, non si speri (cantata from the manuscript in I-Rvat)
13. G. Carissimi: Così volete, così sarà! (fragment of a cantata)
14. G. Carissimi: La mia fede altrui giurata (canzonetta from same source as 20)
15. M. Cesti: Rec. (Addio Corindo) & Aria (Vieni, Alidoro) from his opera "I casti amori d'Orontea", c.1649
16. J. Melani: Sconsigliata Doralba, ove t'aggirsi? (aria from "Girello", 1668)
17. J. Melani: Inconstante Mustafa? (from the same opera)
18. G. Legrenzi: Non mi dir di palesar (from his "Echi di riverenza", 1678)
19. B. Pasquini: Verdi tronchi, annose piante (aria from the cantata "Erminia in riva del Giordano", 1682); with obl. violin
20. B. Pasquini: Quanto è folle quell'amante (canzonetta from: "Scelta di canzonette italiane de piu autori...", London, Godbid/Playford, 1679)
21. F. Provenzale: Deh rendetemi, ombre care (aria from his opera "La Stelli-daura vendicata", 1674)
22. A. Stradella: Scene (Col mio sangue comprarei; Per pietà, deh torna a me) from his opera "Il floridoro" or "Il moro per amore", 1695
23. A. Stradella: So ben, che mi saettano (canzonetta from: "Scelta di canzonette italiane de piu autori...", London, Godbid/Playford, 1679)
24. C.A. Lonati: Tu partisti, idolo amato (canzonetta from same source as 23)
25. N. Matteis: Caro volto pallidetto (canzonetta from the same source as 23-4)
26. A. Scarlatti: Caldo sangue, che bagnando i sen mi vai (aria from his oratorio "Il Sedecia, Re di Gerusalemme", 1705)
27. A. Scarlatti: Chi vuole innamorarsi, ci deve ben pensar! (canzonetta)
28. G.B. Bononcini: Più non ti voglio credere (aria from his opera "Mario fuggitivo", 1708); with obl. violin

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29. G.B. Bononcini: Sol per te s'amai le pene (menuetto for 2 sopranos from his opera "Erminia", 1719) €32,--
Volume II: The 18th Century: see corresponding section

115.S2

Alte Meister des Bel Canto

alto and **pf.**; **ed. L. Landshoff**; reprint of the 1914 edition
arias from operas and cantatas & canzonas

1. C. Monteverdi: Con che soavità (from "Settimo libro de madrigali", 1619)
2. F. Caccini: Per la più vaga e bella; song from "La liberazione di Ruggiero dall' isola d'Alcina", 1625
3. G. Carissimi: No, no, non si sperì (canzona from I-Rvat Barberina latina 1, ms. 4168: no.4)
4. F. Provenzale: Deh rendetemi, ombre care (aria from his opera "La Stelli-daura vendicata"; from the ms in I-Rsc)
5. D. Gabrielli: Bellezza tiranna, languisco per te! (aria from his opera "Clearco in Negroponte", 1685; with obl vla da gamba; ed. from autogr. I-MOe F.424)
6. A. Caldara: Vaghe luci, è troppo crudo (aria from a solo cantata with obl. violin, 1712; ed. from the autograph I-BI DD 226)
7. A. Caldara: Mirti, faggi, tronchi e fronde (aria from a solo cantata, 1713; from the autograph I-BI DD 226)
8. L. Leo: Se cerca, se dice (aria from his opera "Olimpiade", 1737; from the ms. In I-MC)
9. G.A. Aldrovandini: Di stella infesta (aria with obl. violin from I-BI DD 49)
10. anonymous: Amor, fammi goder! (aria with obl cello, 1688; from I-MOe G.250) €19,--

100.S15

Antiche gemme Italiane; ed. Ricci

1. C. Bottegari: Mi parto
2. M. Da Gagliano: Luna mia, dove ten vai
3. M. Da Gagliano: Mie speranz lusinghiere
4. B. Marcello: Per saettarmi non ha più strali
5. B. Marcello: Tocca a voi, dolenti lumi
6. R. Rontani: Dolci miei sospiri
7. R. Rontani: Pescatrice ligurina
8. A. Scarlatti: Tu lo sai
9. A. Steffani: Mi voglio far intendere
10. B. Strozzi: Chiamata a nuovi amori
11. F. Vitali (16th/17th c.): Pastorella, ove t'ascondi €18,--

Arie Antiche

ed. A. Parisotti

100 arias from 17th- and 18th-century operas and cantatas; arr. voice & pf.

117.S2

Volume I:

1. G. Carissimi: Vittoria, vittoria mio core (from a cantata in I-MOe G.38)
2. M.A. Cesti: Intorno all'idol mio (from his opera: Orontea, 1649)
3. G. Legrenzi: Che fiero costume (from his opera: Eteocle e Polinice, 1675)
4. G.M. Bononcini: Deh! più a me non v'ascondete (from a ms. in I-Rsc)
- 5-9. A. Scarlatti:
 5. O cessate di piagarmi
 6. Se Florindo è fedele
 7. Son tutta duolo

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8. Spesso vibra per suo gioco
9. Se tu della mia morte
10. A. Vivaldi: Un certo non so che
11. A. Lotti: Pur dicesti, o bocca bella
- 12-14. A. Caldara:
 12. Sebben, crudele (from his opera: La constanza in amor vince l'inganno)
 13. Selve amiche (from the same opera)
 14. Come raggio di sol
15. D. Scarlatti: Consolati e spera! (chamber aria)
16. G.F. Händel: Affanni del pensier (from his opera: Ottone, 1723)
17. G.F. Händel: Ah, mio cor, schernito sei (from his opera: Alcina, 1735)
18. B. Marcello: Quella fiamma che m'accende (from a cantata)
19. L. Leo: Dal tuo soglio luminoso (duet)
- 20-22. G.B. Pergolesi:
 20. Ogni pena più spietata
 21. Sizzoso, mio stizzoso (from his opera: La serva padrona)
 22. Se tu m'ami (by Parisotti!)
23. Chr.W. Gluck: O del mio dolce ardor (from his opera: Elena e Paride)
24. N. Jommelli: Chi vuol comprar (from a cantata)
25. T. Traetta: Ombra cara, amorosa (from his opera: Antigone, 1764)
26. N. Piccini: Notte, dea del mister' (from his opera: Le faux Lord, 1783)
27. G. Paisiello: Chi vuol la zingarella (from his opera: Gli zingari in fiera, 1789)
28. G. Paisiello: Nel cor più non mi sento (from his opera: La bella molinara)
29. G. Paisiello: Il mio ben quando verrà (from his opera: Nina pazza per amor)
30. J.P.A. Martini (Schwarzendorf): Plaisir d'amour (song) €34,--

118.S2

Volume II:

1. A. Lori ("Arcangelo del leuto"): Dimmi, Amor (cantata, c.1645/)
2. S. de Luca: Non posso disperar
3. A. Falconiero: Vezzosome e care pupillette (from his: 1° Libro di villanelle)
4. R. Rontani: Se bel rio (from his: Le varie musiche, 1614)
5. G. Caccini: Amarilli mia bella (from his: Le nuove musiche, 1601)
6. C. Monteverdi: Lasciatemi morire (19 bars from: Lamento d'Arianna)
7. F. Cavalli: Delizie contente (from his opera: Giasone, 1649)
8. A.F. Tenaglia: E quando ve n'andate, speranze? (doubtful; attributed to C. Caproli in GB-Ouf)
9. A.F. Tenaglia: Quando sarà quel dì? (from ms. in I-Rc)
10. M.A. Cesti: Tu mancavi a tormentarmi (from a cantata)
11. A. Stradella: Ragion sempre addita (from his: Serenata a tre voci)
12. A. Stradella: Se amor m'annoda il piede (from a cantata)
13. F. Manelli (il Fasolo): Cangia, cangia tue voglie (from: Misticanza di vigna alla Bergamasca)
- 14-17. A. Scarlatti:
 14. Sento nel core (aria from a cantata)
 15. Su, venite a consiglio (aria from a cantata)
 16. Già il sole dal Gange (aria from a cantata)
 17. All'acquisto di gloria (from his opera: Tigrane, 1715)
- 18-20. G.B. Bassani:
 18. Dormi, bella (from his: La Serenata)
 19. Posate, dormite (from his: La Serenata)
 20. Seguita a piangere (from cantata: L'Amante placata)
- 21-22. F. Gasparini:
 21. Caro laccio, dolce node (from cantata no. 2 in: 12 Cantate op. 1, 1695)

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22. Lasciar d'amar ti (from the same cantata)
23. G.B. Bononcini: Per la gloria d'adorarvi (from his opera: Griselda, 1722)
24. D. Sarri: Sen corre l'agnelletta
- 25-26. F. Durante:
 25. Vergin tutt' amor (from his: Cantate spirituali)
 26. Danza, danza
27. B. Marcello: Non m'è grave (from a cantata)
28. P.D. Paradies: M'ha preso alla sua ragna
29. G. Giordani: Caro mio ben
30. N. Piccinni: Se il ciel mi divide (from his opera: Alessandro nelle Indie) €34,--

119.S2

Volume III:

1. A. Falconieri: Bella porta di rubini (from his : Il quinto libro delle musiche)
- 2-4. A. Falconieri: 3 villanelle from his: Il 1° libro di villanelle, 1614:
 2. O bellissimi capelli
 3. Occhietti amati
 4. Segui, segui, dolente core
5. anonymous: O leggiadri occhi belli (from a ms. in I-Fn)
6. R. Rontani: Caldi sospiri (from his: Musiche, 1614)
- 7-8. G. Caccini: 2 pieces from his: Le nuove musiche, 1614:
 7. Tu ch'hai le penne, Amore
 8. Amor, ch'attendi?
9. J. Peri: Gioite al canto mio (from his opera: Euridice, 1600)
10. C. Monteverdi: In un fiorito prato (from his opera: Orfeo, 1607)
11. F. Cavalli: Affè, mi fate ridere (from his opera: Serse, 1654)
12. F. Manelli (il Fasolo): Lungi, lungi è amor da me (from: Misticanza, 1627)
13. A.F. Tenaglia: Begli occhi, mercè
14. G. Carissimi: Piangete, ohimè piangete (from a cantata)
15. S. Rosa: Vado ben spesso cangiando loco (Rosa is the poet; P.A. Cesti is the composer)
16. A. Sartorio: Oh, che umore stravangante (from a ms. in I-Fn)
17. A. Stradella: Se nel ben sempre inconstante (from a cantata)
- 18-19. A. Scarlatti:
 18. Toglietemi ancor
 19. Se delitto è l'adorarti
20. F. Gasparini: Augellin vago e canoro (from cantata no. 9 of: 12 Cantate, op. 1, 1695)
- 21-22. G.F. Händel:
 21. Piangerò la sorte mia (from his opera: Giulio Cesare, 1724)
 22. Chi, sprezzando il sommo bene (from his Brockes Passion)
- 23-26. L. Vinci:
 23. Teco, sì, vengo anch'io (from his opera: La caduta die Decemviri, 1727)
 24. Sì bella mercede (from his opera: Ermelinda, 1726)
 25. Sentirsi dire (from his opera: Semiramide, 1723)
 26. Vedovella affitta e sola (from his opera: Ermelinda, 1726)
27. G.B. Pergolesi: Se cerca, se dice (from his opera: Olimpiade, 1735)
- 28-31. T. Traetta: 4 arias from his opera: "Didone abbandonata, 1757:
 28. Dirò che fida sei
 29. Dovrei, dovrei, ma no
 30. Ah, non lasciarmi, no
 31. Ma che vi costa, signor tutore
- 32-35. D. Cimarosa:
 32. Resta in pace, idolo mio (from his opera: Gli Orazi e i Curiazi, 1794)

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33. Nel lasciarti, o Prence, amaot (from his opera: L'Olimpiade, 1784)
34. Bel nume che adoro (from his opera: Pigmaliione)
35. Quel soave e bel diletto (from his opera: Le astuzie femminili, 1794)
36. N. Dalayrac: Quand le bien-aimé reviendra (from his opera: Nina, ou La folle par amour, 1786)
37. L. Cherubini: Ahi, che forse ai miei dì (from his opera: Demofonte, 1788)
38. G. Spontini: Il faut, hélas! bien peu de chose
- 39-40. F. Blangini:
 39. l'Abandon: Il est parti! mon âme se déchire
 40. C'est une misère que nos jeunes gens (canzonet) €36,--

101.S15

L'Arte musicale in Italia dal sec. XIV al XVIII,

vol. 5: Composizioni ad una e più voci sec. XVII; ed. Torchi

1. F. Caccini: Dove io credea le mie speranze vere (aria for S)
2. C. Caproli: Navicella ch'a bel vento (*aria a strofe* for 3 high voices)
3. G.G. Carissimi: Il ciarlatano (cantata for 3 high voices)
4. G.G. Carissimi: Mass a8: Kyrie-Gloria-Credo
5. A. Costantini: Splendor degli occhi miei (aria for S)
6. O. Dell' Arpa: Ho perso il mio core (arietta for 2 high voices)
7. S. Landi: 4 numbers from the oratorio San Alessio:
 - a. Coro di Demonii (Act I) for 3 voices
 - b. Poca voglia di far bene (Act I) arietta for 2 voices
 - c. Tanto è già fatto giocondo (act III) choir a4
 - d. Lampi e lumi egregi (prologue) choir a5
8. C. Mannelli: Pastori che vi piace di sonare (La piva) cantata for 2 voices
9. V. Mazzocchi: La civetta cantata for 4 sopranos, bc Schrammek 82
10. F. Nigetti: Ohimè quel viso amato aria for tenor (from I-Bc Q 49)
11. J. Peri: Uccidimi dolore aria for soprano
12. L. Rossi: Al bel lume di un bel volta arietta for 3 voices
13. L. Rossi: Due labbra di rose fan guerra al mio core aria a2, bc; I-Nc
14. A. Scarlatti: Ombre opache (from: Correa nel seno amato) aria for 1 voice €120,--

Flauto e Voce

Works for solo voice, recorder(s) and bc

ed. in score and parts by P. Thalheimer and K. Hofmann

101.S7

vol. I: Sacred and secular arias for high voice

1. G.Ph. Telemann: Aria "Geht, ihr heissen Seufzer, hin" from cantata: "Jesu, meine Freude" TVWV 1:966 (D-LEm Ff.mus.1186)
high voice, 4 alto recorders, bc
2. J.P. Guzinger (?): aria "Süsse Lippen, holde Wangen"
high voice, 4 recorders (AATB), bc
from D-W Cod.Guelf.108 Mus.Hs. (anon.; ascribed to Guzinger by Emil Vogel).
3. R. Keiser: aria "Kleine Vöglein, eure Scherze"
high voice, 4 alto recorders, bc
from the opera "Arsinoe", 1710 (source: D-B mus.ms. autogr. Keiser)
4. R. Keiser: aria "Ihr fliegenden Sänger"
high voice, 5 recorders (AAAAT), bc
from his opera "Orpheus", 1709 (source: D-B mus.ms. 11486) €39,50

102.S7

vol. II: Sacred and secular arias for low voice

- 1.J.S. Bach: aria "Komm, leite mich"

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- alto, 3 alto recorders, bc
from cantata "Er ruft seinen Schafen mit Namen", BWV 175 (from autogr.
D-B mus.ms. Bach P 75 and Bach St 22)
2. G.Ph. Telemann: ritornello and aria "Alles Fleisch verschleiset wie ein Kleid"
bass, 4 recorders (AATB), bc
from "Trauer-Actus über die Nicht- und Flüchtigkeit des menschlichen
Lebens: Ach wie nichtig, ach wie flüchtig" TVWV 1: 38
source: D-DI mus. 2392-E-551
 3. S. Capricornus: concerto "Ich bin schwarz, aber gar lieblich" from his "Dritter
Theil geistlicher Harmonien mit drey Stimmen und beygefügt Instrumenten",
Stuttgart, 1664
bass, 6 recorders (SSATTB), bc
 4. J.H. von Wilderer: aria "Dormi, Giocasta"
alto, 3 tenor recorders, bc
from the opera "Giocasta", 1696 (source: A-Wn Cod. 17927)
 5. J.H. von Wilderer: aria "Potrai vedermi piangere"
alto, voice flute, 2 tenor recorders, bc
from his opera "La Monarchia stabilita", 1703 (from A-Wn Cod. 17709)
 6. M. Rohde: cantata "Ich will euch tragen bis ins Alter"
bass, 3 recorders (AAB), bc
from S-L Saml. Wenster Ä: 30
 7. J. Theile: ritornello and aria "Ich kann die Einsamkeit nicht lieben" for bass, 4
bass, 4 recorders (SSTT; or: SS and 2 violins), bc
from his: "Weltlicher Arien und Canzonetten Erstes Zehen. Mit 1.2. biss 4.
Vocal-Stimmen sambt beygefügt Rittornellen von 2.3.4. biss 5. Instru-
menten benebenst dem Basso Continuo", 1667
Basso Continuo", 1667 €53.--

103.S7

volume III: arais for soprano, recorder, bc

1. A. Vivaldi: aria "Cara sorte" from "La Verità in cimento" RV 739
2. G.Ph. Telemann: aria "Mich tröstet die Hoffnung" from "Der geduldige Sokra-
tes" TWV 21:9
3. Telemann: aria "Più del fiume dà diletto / Einem eingezogenen Leben" from
incl.in his "Der getreue Music-Meister", from the lost opera: "Aesopus bei
Hofe" (1729) TVWV 21: 26
4. R. Keiser: aria "Philomele, kräusle die Züge" from "Masaniello furioso"
(1706) after D-B ms.mus.ant. Keiser 6 5.P. Torri: aria "Son
5. P. Torri: aria "Son rosignolo" from "Ismene" (1715) after D-Mbs mus.ms.212 €31.--

104.S7

volume IV: arias for high voice

1. M.P. de Montéclair: "Ruisseaux, qui serpenitez": scene from his opera
"Jephté" (1732)
sources: the Paris edition of 1732 and the autograph score (F-Pn CP X 31)
2. J.-B. Lully: prélude & air "Tout ce que j'attaque se rend" from his opera:
"Le Triomphe de l'Amour" (1681). Source: the 1681 printed score
soprano; alto recorder or flute, 3 recorders (TBSb), bc
3. J. Peri: Nel pur ardor della più bella stella (from: "L'Euridice", Florence,1600)
tenor; SSS or TTT, bc
4. C.L.P. Grua: Dia le mosse a miei contenti (aria from his opera "Telegone",
Düsseldorf, 1697 (after the ms. score A-Wn Cod. 17927)
tenor, 4 recorders (AATB), bc
5. M. Rohde: Jesu, Jesu, mein Regierer
aria for soprano, bass recorder, bc

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- "Communion-Stück" from S-L Saml. Wenster Ä: 23
6. M. Rohde: Jesus ist mein Aufenthalt
aria for tenor, 3 recorders (AAB), bc
source: S-L Saml. Wenster F: 16
 7. G.Ph. Telemann: Ach Gott, ach Gott, mein Sohn wird fortgeschleppt
soprano, 3 alto recorders, bc
recit. from the passion oratorio "Der für die Sünde der Welt leidende und
sterbende Jesus" TVWV 5: 1 (after D-DS mus.ms. 1040)
 8. J.S. Bach: Die Engel, welche sich zuvor
soprano; 3 alto recorders, bc
recit. rom cantata BWV 122: Das neugeborne Kindelein"
 9. J.S. Bach: Er rufet seinen Schafen mit Namen
tenor 3 alto recorders, bc
recit. from cantata BWV 175
- €63,--

105.S7

volume V: arias for alto, recorder, bc

1. J.S. Bach: Leget euch dem Heiland unter; aria from BWV 182: Himmels-
könig sei willkommen
alto, alto recorder, bc
2. J.S. Bach: Kein Arzt ist ausser dir zu finden; aria from BWV 103: Ihr werdet
weinen und heulen
alto, descant recorder, bc
3. A. Vivaldi: Sempre copra notte oscura; aria from his opera "Tito Manlio"
flautino (flageolet or descant recorder), bc
4. A. Vivaldi: Io son frà l'onde; aria from his opera "La verità in cimento"
mezzo-soprano, flautino, bc
5. J. Greber: Fuori di sua capanna (c.1710)
cantata for alto, recorder, bc

Sources:

D-B mus.mss.: Bach St 47/47a (1) and Bach P 122 (2); I-Tn Foà mss.: 33,
ff.148r-316v (4) and 37, ff.119r-304v (3); D-MÜs 3975 (5)

106.S7

Volume VI: Arias for low voice, recorder ensemble, bc

1. G. Bononcini: Canoro usignuolo
alto; 4 alto recorders, bc
from the opera "Il fiore delle eroine", Vienna, 1704 (A-Wn mus. 16039)
2. J.D. Heinichen: Mira le mie pupille
alto; 3 alto recorders, bass recorder or violone, bc
from the serenata "Zeffiro e Clori", Venice, 1714; WV 202; D-Dl 2398-L-6
3. A. Steffani: Il viver è un ombra
bass; 2 alto recorders, bass recorder, bc
from the opera "Alarico il Baltha", München, 1687 (A-Wn mus. 17708)
4. J.E. Galliard: Surprising change
bass; 3 recorders (ATB), bc
from the masque "Pan and Syrinx", London, 1718 (GB-Lbl Add. 31588)
5. J.H. von Wilderer: La voce, che appena intende il mio core
alto; 4 recorders (AATB), bc
from the opera "Giocasta", Düsseldorf, 1696 (A-Wn 17927)
6. F.G. Klingenberg: Ach, wenn ich mich doch könnt in Jesu Lieb versenken
bass; 3 recorders (AAB), bc
source: S-L saml. Wenster F: 5

La Flora

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ed. in 3 volumes by K. Jeppesen
(each volume gives the music roughly in chronological order):

126.S2

Volume I:

- 1.C. Monteverdi: prologue by La Musica from "L'Orfeo" (1609)
- 2-6. G. Caccini: from: "Le nuove musiche", 1601:
 2. Udite amanti
 3. Fere selvaggie
 4. Occh' immortali
 5. Deh, dove son fuggiti
 6. Amarilli mia bella
- 7.M. da Gagliano: from "Musiche a 1, 2 e 3 voci", 1615: Valli profonde
- 8.V. Calestani: from "Madrigali per sonare et cantare...a 1 e 2 voci...parto primo", 1617: Accorta lusinghiera
- 9.G. Frescobaldi: from "Primo libro d'arie musicali", 1630: Se l'aura spira
- 10.F. Cavalli: Son ancor pargoletta (from "Arie de diversi raccolte da A. Vincenti...", 1634)
- 11.Ch. Busatti: from "Arie a voce sola", 1638: Dite ch'io canti
- 12-17. G. Carissimi:
 12. Vittorai, vittoria! (I-MOe G.38)
 13. Fuggite, fuggite! (end of cantata: Penosa rimembranza; I-MOe G.38)
 14. Sventura, cuor mio (I-MOe G.44)
 15. Come seti importuni (I-MOe G.33)
 16. Ma no, non fuggir (end of cantata: Fuggi, o mio core; I-Fc B.2558)
 17. Non posso vivere (F-Pc H.659 V)
- 18-21. A. Stradella:
 18. Ombre, voi che celate (I-Vnm Ital.IV.463; DK-Kk C I c 463)
 19. Così, Amor, mi fai languir (I-Vnm Ital.IV.466; DK-Kk C I c 530)
 20. Se nel ben (GB-Lbl Harley 1273)
 21. A Porfiria vecchiarella (I-MOe F.1135; from his opera "Orazio")
22. B. Pasquini: Bella bocca (GB-Lbl Harley 1273)
23. C. Pietragrua: Tortorella (GB-Lbl Harley 1273)
- 24-26. L. Manzia:
 24. Toglietemi, pietosi (I-MOe G.116; DK-Kk C I c 362)
 25. Voglio farti dire il vero (I-Rc 2473; F-Pn Rés. 2097)
 26. Son povera donzella (I-Rc 2473)
- 27-28. G. Buzzoleni:
 27. Volgimi, o cara Filli (beginning of cantata: Supplica amorosa; DK-Kk C I c 510)
 28. Sì che morte (from cantata: Lontananza; DK-Kk C I c 510)
- 29-36. A. Scarlatti:
 29. Pensieri (I-Vnm Ital.IV.467; DK-Kk C I c 510)
 30. Bellezza che s'ama (same source as no. 29)
 31. Toglietemi la vita ancor (same source as no. 29)
 32. Cara e dolce (same source as no. 29)
 33. O, cessate di piagarmi (same source as no. 29)
 34. O dolcissima speranza (same source as no. 29)
 35. Difesa non ha (same source as no. 29)
 36. La speranza (same source as no. 29)
- 37-40. N. Porpora:
 37. So ben che la speranza (aria from cantata: "Tirsi chiamarea nome; DK-Kk C I c 485; GB-Lbl D.359)
 38. Sei mio ben (from cantata: Questo che miri, o Nice; same source as 37)

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- 39. Poscia quando il pastor (from cantata: Veggo la selva; same source as 37)
- 40. Non più fra sassi (from cantata: Già la notte; same source as no. 37)

41-45. G.F. Händel:

- 41. Lascia, ch'io piango (from his opera: Rinaldo)
- 42. Ombra mai fù (from his opera: Serse)
- 43. Verdi prati (from his opera: Alcina)
- 44. Di tacere e di schernirmi (from his opera: Serse)
- 45. Parolette, vezzi e sguardi (from his opera: Rinaldo)

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127.S2

Volume II:

- 1.R. Rontani: O Primavera (from his "Le varie musiche a 1.2 e 3 voci per cantare nel clavicembalo et chitarrone. Libro primo...", Firenze, Pignoni, 1614)
- 2-4. J. Peri: 3 pieces from his "Le varie musiche a 1, 2 e 3 voci", 1609:
 - 2. Al fonte, al prato
 - 3. Un dì soletto
 - 3. O miei giorni fugaci
- 5. C. Monteverdi: Lamento d'Arianna (from I-Fn ms. Cl. XIX 114)
- 6. anonymous (Monteverdi?): Occhi, fonti del core (from the same ms. as no.5)
- 7. R. Rontani: Caldi sospiri (same source as no. 1)
- 8. M. da Gagliano: Mie speranze (from his "Musiche a 1, 2 e 3 voci", Venice, Amadino, 1615)
- 9. F. Vitali: O bei lumi (from his "Musiche a 1 e 2 voci...Libro secondo", Rome, Robletti, 1618)
- 10. A. Falconiero: Donn' ingrata (from his "Il quinto libro delle musiche a 1, 2 e 3 voci...", Firenze, Pignoni, 1619)
- 11. G.B. da Gagliano: Pupille arciere (from his "Varie musiche...Libro primo", Venice, Vincenti, 1623)
- 12. M. Pesenti: Così Nilio cantò (from his "Arie a voce sola...Libro sencondo", Venice, Vincenti, 1633)
- 13. M. Pesenti: O biondetta lascivetta (from his "Arie a voce sola...Libro terzo", Venice, Vincenti, 1636)
- 14. G.P. Berti: Dove sei gita (from "Arie de diversi raccolte da A. Vincenti...con le lettere dell'alfabetto per la chitarra", Venice, Vincenti, 1634)
- 15. G. Biancosi: Ben ch'in me giri (from same source as no. 14)
- 16. G.F. Sances: Pietosi, allontanatevi (from his "Il quarto libro delle cantate et arie a voce sola...", Venice, Vincenti, 1636)
- 17-19. Ch. Busatti: 3 works from his "Arie a voce sola", Venice, Vincenti, 1638:
 - 17. Puppillette
 - 18. Morto son io
 - 19. È tornato il mio ben
- 20-21. B. Strozzi: 2 arias from her "Cantate, ariette e duetti...Opera 2", 1651:
 - 20. Spesso per entro al petto (La Fanciuletta Semplice)
 - 21. Soccorete, luci avare (La Travagliata)
- 22. A. Melani: Vezzosa Aurora (I-FI ms. Ashb. 1452)
- 23. B. Pasquini: So ben s'io peno (I-Vmn Ital.IV.467; DK-Kk ms. C.I.c. 510)
- 24. G. Buzzoleni: Non fuggirai (aria from his cantata: Sogno; DK-Kk ms. C.I.c. 362).
- 25. F.M. Zaneti: Avezzati, mio core (aria from a cantata; same source as no.24)
- 26. anonymous: Amar il caro bene (from same source as no. 24; also from: I-MOe G.288)
- 27. A. Scarlatti: Io dissi (from ms. in S-Skma)
- 28. A. Scarlatti: La tua gradita fé (same source as no. 27))
- 29-32. G.A. Perti:

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29. Scioglie omai le neve (I-FI Ashb.1452)
30. Mai non intesi (I-Rc 2473)
31. Mi fa vezzi (I-Rc 2473; F-Pn Rés. 2097)
32. Sperar io non dovrie (same sources as no. 31)
33. T. Albinoni: Ruscelletto limpido (I-Fc D.772)
34. F. Mancini: Son prigioniero (from ms. in S-Skma)
35. E. d'Astorga: In questo core (from ms. in S-Skma)
36. E. d'Astorga: Fiore ingrato (from same source as no. 35)
- 37-39. N. Porpora: arias from 2 mss.(DK-Kk C.I.c.485, and GB-Lbl D.359):
 37. Senza il misero piacer (aria form cantata: Or che una nube)
 38. Contemprar almen (from the same cantata)
 39. Ne' campi e nelle selve (from cantata: Destatevi)
- 40-45. G.F. Händel: 6 arias from the autograph GB-Lbl R.M. 20.c.7:
 - 40-44. from his opera: Serse:
 40. Nè men con l'ombre
 41. Quella che tutta fè
 42. Voi mi dite
 43. Cara voi siete
 44. Non so se sia la speme
 45. Il Tartaro ama Asteria (from his opera: Tamerlano) €59,-

128.S2

Volume III:

a) solos:

- 1-4. G. Caccini from "Nuove musiche e nuva maniera di scriverle...", 1614:
 1. O, che felice giorno
 2. Amor, ch'attendi
 3. Aur' amorosa
 4. Al fonte, al prato
5. R. Rontani: Care mie selve (from "Le varie musiche di R. Rontani...libro primo", 1614)
6. A. Cifra: La violetta (from "Li diversi Scherzi...libro quarto", 1615)
- 7-9. A. Falconiero: from his "Libro primo di vilanelle...", 1616:
 7. Bella fanciulla
 8. Occhietti amati
 9. Bella porta di rubini
10. V. Calestani: from "Madrigali et arie per sonare et cantare...", 1617:

Ferma, Dorinda mia
11. F. Vitali: from "Musiche a 1 e 2 voci...libro secondo", 1618: Pastorella
- 12-14. F. Cavalli:
 12. Vaghe stella (from his opera: Erismena)
 13. Speranze (from his opera: Erismena)
 14. Sospiri di foco (from his opera: Elena rapita da Teseo)
- 15-16. A. Vivaldi:
 15. beginning of cantata: Piango, gemo (I-Fc D.772)
 16. O di tua man (from cantata: Ingrata; I-Fc. D.772)
- 17-19. B. Marcello: from his "Estro poetico-armonico":
 17. O, Signor, chi sarà
 18. Le pecorelle
 19. Che inviolabile
- 20-26. G.F. Händel:
 20. Dammi pace (from his opera: Tamerlano)
 21. Deh! lasciatemi (from his opera: Tamerlano)
 22. Figlia mia, non pianger (from his opera: Tamerlano)

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23. Scorta rea (from his opera: Rinaldo)
24. Sorge nel petto (from his opera: Rinaldo)
25. Ama, sospira (from his opera: Rinaldo)
26. Un momento di contenta (from his opera: Alcina)
b) duets:
- 27-28. C. Monteverdi:
 27. Ahi, sciocco mondo (from 7th book of madrigals)
 28. Interrotte speranze (from 7th book of madrigals)
- 29-31. M. da Gagliano: from "Musiche a 1 e 2 voci...", 1615:
 29. In un limpido rio
 30. Fanciulletta ritresetta
 31. Alma mia, dove ten' vai
32. A. Cifra: Del mio Sol (source as no.6)
33. F. Vitali: S'el Sol si scosta (source as no.11)
34. G. da Gagliano: Se tu sei bella (from "Varie musiche...Libro primo", 1623)
35. G. Frescobaldi: Begli occhi (from "Primo libro d'arie musicali...", 1630)
36. G.F. Sances: Chi nel regno almo d'Amore (from "Il quarto libro delle cantate et arie a voce sola", 1636)
- 37-38. F. Cavalli:
 37. O, mio core (from his opera: Giasone)
 38. Mio diletto (from his opera: Elena rapita da Teseo)
39. G. Carissimi: Rimani in pace (from I-MOe G.26,3)
40. anonymous: beginning of cantata: Soccorretemi per pietà (I-Rc 2463)
41. G.P. Colonna: Parto, o bella (DK-Kk C I c 362)
42. anonymous: Sì, sì, mio cor (source as no.41)
- 43-44. F. Durante:
 43. Fiero, acerbo destin (DK-Kk C I c 395)
 44. Son io, barbara donna (same source as no. 43)
45. G.F. Handel: Ingannata Romilda (from his opera: Serse) €59,--

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ed. A.T. Davison and W. Apel

Volume II: Baroque, Rococo and Pre-Classical Music

below only items listed relevant to these sections

148.S11

I. Early Baroque Music (1600-1640)

185. L. Viadana: Exaudi me, Domine 1 voice, bc (Concerto ecclesiastico)

II. Middle Baroque Music (1640-1680)

203. L. Rossi: Io lo vedo, ò luci belle high voice, bc (B-Br 2422: A. Einstein)
223. R. Cambert: Sinfonia to "Pomone" a4
224. J.-B. Lully: Ouverture to "Alceste" a5
227. J. Cererols: Señor mio Jesu Cristo SSAT, bass (villancico)
242. P. Humfrey: O Lord my God why hast thou forsaken me soli, choir, orch.

III. Late Baroque Music (1680-1750)

254. Ph.H. Erlebach: Himmel, du weisst meine Plagen ("Harmonische Freude" vol II, 1710) high voice, 2 violins, 2 violas, bc
257. A. Campra: Cantate Domino canticum novum DD, bc
258. A. Scarlatti: Mitilde, mio tesoro (cantata for high voice, bc)
259. A. Scarlatti: Sinfonia to "La Griselda" (2 oboes, 2 trumpets, strings, bc)
266. F. Couperin: Qui dat nivem (high voice, 2 flutes, bc)
268. W. Croft: Put me not to rebuke (anthem a4) (Boyce: "Cathedral Music")
273. F. Durante: Fiero acerbo SA, bc (from: "XII Duetti da camera")
279. M. Greene: Acquaint thyself with God (anthem for T and bc; section for

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B and chorus omitted; from Arnold's "Cathedral Music")

IV. Rococo and Pre-Classical Music (1730-1780)

298. D. Torradellas: In vasto mare infido motet for high voice, 2 violins, bc
(from B-Bc F.G.33.885)
299. N. Jommelli: Mors et vita; SSAATB, bc; from: Victimae paschali laudes
310. F. Hopkinson: Beneath a weeping willow's shade; voice, violin, bc (from
his: "Seven songs for the harpsichord or forte piano", Philadelphia, 1788 €66,--

Music for *Macbeth*

ed. by A.E. Winkler

- a) Tunes for *Macbeth* attributed to M. Locke (first performance in 1663/4):
- 1a. Let's have a dance high voice
 - 1b. The witches dance treble instrument
- b) Music for *Macbeth* by J. Eccles (first performance in 1695):
- 2a. Symphony for Act 2 2 violins, viola, serpent, bc
 - 2b. Speak, sister, speak SATB / SATB; 2 violins, viola, bc
 - 2c. Let's have a dance SSSATB; 2 violins, viola, bc
 - 2d. Hecate! Oh, come away SATBB; 2 violins, viola, bc
 - 2e. Symphony for Act 4 2 violins, viola, bc
 - 2f. Black spirits and white SATBB; 2 violins, viola, bc
- c) Music for *Macbeth* by R. Leveridge (first performance in 1702):
- 3a. Symphony for Act 2 2 violins, viola, bc
 - 3b. Speak, sister, speak SATB; 2 violins, viola, bc
 - 3c. Let's have a dance SATB; 2 violins, viola, bc
 - 3d. Tune for Act 2 2 violins, viola, bc
 - 3e. Symphony at the descending of the machine in the third act 2 vln, vla, bc
 - 3f. Hecate! Come away SBB / SATB; 2 violins, viola, bc
 - 3g. Symphony for Act 4 2 violins, viola, bc
 - 3h. Black spirits and white B / SATB; 2 violins, viola, bc
- Primary sources:*
- GB-Cfm mus. 87 (3a-h)
- GB-Lbl Add. 12219 (2a-f) and 29378 (2a, 2b, 2f)
- GB-Lbl Egerton 2957 (3b, 3f, 3h)
- 1669: "Apollo's Banquet", London, J. Playford (1a-b)
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- 103.S15 ° set of parts (2 violins, viola, serpent, bc) €30,--

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104.S15

Volume I: Die Oper, I (17th and 18th c.); ed. Chr. Wolff

- A. Archilei: solo madrigal from: La Pellegrina
- G.B. Bononcini: aria from: "La Griselda"
- B. de la Borde: aria from "Annette et Lubin"
- F. Cavalli: Son qui, che, che, chidi (from: Il Giasone)
- F. Cavalli: Sposa, figlio, hor è tempo (from: Pompeo Magno)
- J.W. Franck: from "Cara Mustapha": 3 arias: Was ist doch das menschliche Leben; Kanstu dieses Unrecht sehen; Wiltu der Gesundheit pflegen
- M. da Gagliano: from "La Dafne": Piange Ninfe
- J.A. Hiller: from "Die Liebe auf dem Lande": Lied
- R. Keiser: aria from "L'inganno fedele"; aria from "Croesus"
- J. Krieger: from "Nebukadnezar": Chor der Engel

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- S. Landi: from "San Alessio": O morte gradita
C. Pallavicini: from "Messalina": 2 arias: Lasciami gelosia & Voglio goder
N. Piccinni: aria from: La buona figliola
C.F. Pollarolo: In quel piè legato; Vacillante è il regno mio; Suivons l'aimable
Paris; Pace mie ben (duet); Usignoli che cantate (duet)
A. Sartorio: 2 arias from "L'Adelaide" & "Antonio e Pompejano"
A. Scarlatti: aria from "La Rosaura"
G.K. Schürmann: aria from "Ludovicus Pius"
A. Schweitzer: recit and aria from "Alceste"
S.Th. Staden: from "Seelewig": Düstere Wolken
A. Steffani: from "Alarico": aria and duet; from "Servio Tullio": ghost scene
J. Theile: aria from "Orontes"
I. Umlauff: song from "Die Bergknappen"
P.A. Ziani: from "Il Candaule: Bei fioretti & Si bella bocca & Che ti feci €39,--

105.S15

Ten Italian Arias of the 17th & 18th Cent.; ed.N. Bryks

1. T. Albinoni: In amara bellezza altera
2. G. Aldrovandini: Vorrei poter morire
3. G.B. Bassani: Dimmi cara
4. G.B. Bononcini: Datti pur pace
5. G. Caccini: Perfidissimo volto
6. F. Gasparini: Deh, lasciatemi il nemico
7. C. Monteverdi: Ahi! troppo è duro
8. G.B. Pergolesi: Per queste amare lacrime
9. A. Scarlatti: Armati
10. F.M. Veracini: No, Tirsi, tu non hai €16,--

106.S15

Twelve Italian Arias of the 17th & 18th Cent.; ed. Zanon

1. P. Aniello: Ah, che non ho più lagrime
2. C. Cesarini: Un dì la bella Clori
3. M.A. Cesti: Vieni omai, deh, vieni, o morte
4. F. Chelleri: Quel d'amore è un certo male
5. V. Ciampi: Se mi portate affetto
6. B. Gaffi: Si può rimirar
7. B. Galuppi: È pena troppo barbara
8. F. Giardini: Voi, amanti, che vedete
9. B. Pasquini: O pargoletto arciero
10. L. Rossi: Dove mi spingi, Amor
11. D. Sarri: Tace il labro e geme il core
12. L. Vinci: Fa così lodoletta che fuggi €19,50

Twenty-six Italian Songs and Arias; ed. J.G. Paton

All items are accompanied by remarks on the poetic idea, the background, the sources, by an English translation and by a phonetic representation of the texts; realized bc-parts without figures; vocal ornamentation by A. Schoep and F.A. Gevaert; ost works transposed to suit the type of voice

1. G. Caccini: Amarilli, mia bella (from his "Le nuove musiche", 1601)
2. C. Monteverdi: Lasciatemi morire! from "Lamento d'Arianna" (from I-MOe mus.ms. G 239)
3. G. Carissimi: Vittoria, mio core! (cantata from I-MOe mus.ms. G 28)
4. G. Legrenzi: Che fiero costume (part of the cantata from his "Echi di riverrenza, op.14", Bologna, 1678)

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5. G. Torelli: Tu lo sai (final movement of the cantata "Come potesti mai lasciarmi, infida?" from D-DI mus.ms. 1-K-37, now lost)
6. A. Scarlatti: Già il sole dal Gange (from his opera "L'Honestà negl'amori" in I-MOe ms. F.1057; also in the coll. of arias I-Rsc A 249)
7. A. Scarlatti: O cessate di piagarmi (from his opera "Pompeo"; source: B-Br ms II 3962)
8. A. Scarlatti: Sento nel core (cantata from 3 sources: GB-Lbl Add. 31512; I-Mc Nosedà L.22-24; GB-ABu ms. s.s.)
9. A. Scarlatti: Le violette (from his opera "Pirro e Demetrio" from I-Nc Rari 7.I.11, and from "Songs in the new opera call'd Pyrrhus and Demetrius", London, Walsh, c.1709)
10. A. Scarlatti: Se Florinda è fedele (from his opera "La donna ancora è fedele" from I-Nc Rari 7.I.3)
11. anonymous: Star vicino (from Ch. Burney's "A general history of music", volume IV (London, 1789))
12. A. Lotti: Pur dicesti, o bocca bella (from his collection of 32 arias F-Pn D.7132; introduction for 4 str. instruments here in keyb. score)
13. G. Bononcini: Non posso disperar (from his opera "Eraclea"; 3 sources: I-Rvat Barberini latini 4161 and 4164, and I-Rsc G 392)
14. G. Bononcini: Per la gloria d'adorarvi (from his opera "Griselda", 1722)
15. A. Caldara: Sebben, crudele (from his opera "La costanza in amor vince l'inganno" from I-Rsc G 184; str. instr. here in keyb. score)
16. A. Caldara: Alma del core (from the same opera as no.15)
17. A. Caldara: Come raggio di sol (from "Gemme d'antichità", edited by "L.P.", Lonsdale, London (c.1670) for voice and piano)
18. F. Durante: Vergin, tutt'amor: Solfeggio (from "Solfèges d'Italie", Paris, Levèsque et zbeche, 1772)
19. F. Durante: Danza, danza, fanciulla gentile: Sofeggio (same source as 18)
20. F. Conti: Quella fiamma (from his cantata "Dopo tante e tante pene" from D-B mus.ms. 30226; this ed. after C. Banck's ed. in "Arien und Gesänge älterer Tonmeister", Leipzig, Kistner, 1880; formerly attributed to B. Marcello)
21. anonymous: Nina (from "The favourite songs in the opera call'd Li tre cisbei ridicoli", London, Walsh, 1749)
22. Ch.W. Gluck: O del mio dolce ardor (from his opera "Paride ed Elena")
23. T. Giordani: Caro mio ben (from "The favorite song as sung by sigr. Tenducci at the Pantheon & Mr. Abel's Concerts...", London, Preston, c.1782)
24. G. Paisiello: Nel cor più non mi sento (from his opera "L'amor contrastato"; autograph score: I-Nc Rari 3.1.3.4)
25. F.J. Fétis: Si i miei sospiri (text and vocal part from "Kirchen-Arien", Leipzig, Peters; accompaniment from "Recueil des morceaux de musique ancienne", vol. 3: "Pietà, signore" (Paris, Société de musique religieuse et classique, 1843))
26. A. Parisotti: Se tu m'ami (text from P. Rolli's "Di canzonette e di cantate libri due", London, Edlin, 1727; music from Parisotti's "Arie antiche", volume I (there as by G.B. Pergolesi))

133.S2

° Edition for medium high voice

€14,--

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° Edition for medium low voice

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C. COMPOSERS A - Z

Abbatini, A.M. • La comica del cielo, overo La Baltasara 1668
aria from this opera:
Quanto è bello il mio diletto
° see: Collections: Alte Meister des Bel Canto, vol. I: no. 6

Aldrovadini, G. • Vorrei poter morire
° see: Collections: "10 Italian arias of the 17th & 18th cent.", ed. Bryks

Banchieri, A.

Andrea Banchieri

- **"La Pazzia Senile.** Ragionamenti vaghi, et dilettevoli, novamente composti, & dati in luce con la musica di Adriano Banchieri Bolognese. Libro Secondo, a tre voci", Venice, R. Amadino, **1598** (rev. 2/1599)
7 characters; intermedii di solfanari & di spazzacamini; bando della Bertolina; balletto di villanelle SSATTB

madrigal comedy for SSB:

1. L'autore per introduzione: Questa estate per bizzaria
2. Preparamenti di Ninfe e Pastori: Tre vezzosette ninfe
3. Primo intermedio di spazza camini: O la bella brigada
4. Prologo recitato da l'Umor bizzarro: Buon giorno spettatori
5. Atto I, scena I: Povero Pantalon
6. Atto I, scena II: Buratin estu ti
7. Atto I, scena III: Misera che farai
8. Atto I, scena IV: Sassad'al ben strupiado
9. Bando della Sabadina: Udite tutti quanti
10. Atto II, scena I: Ditemi in cortesia
11. Atto II, scena II: Dhe Fulvio anima mia
12. Atto II, scena III: Trinc, tin tin tin tin trònc
13. Terzo intermedio sopra la morte d'un grillo: Ahime come farò?
14. Atti III, scena I: Laurette viso d'oro
15. Atto III, scena II: Povero Pantalon
16. Atto III, scena III: Cortesi spettatori
17. Canzon della Violina: L'altra sera essendo in piazza

107.S15 ° Facsimile of the 3 partbooks of the 1598 edition & modern score with introduction by Renzo Bez 4 volumes in map €87,--

108.S15 ° Facsimile of the 3 partbooks of the revised 1599 edition (hardback) €60,--

109.S15 ° ed. in score by B. Somma (Capolavori Polifonici del secolo XVI) €44,--

- **"Il Zabaione Musicale:** inventione boscareccia, et 1° libro di madrigali a 5 voci", Milan, 1604

110.S15 ° Facsimile of the 5 partbooks of the 1604 edition €72,--

- **"Barca di Venetia per Padova;** dilettevoli madrigali à cinque voci...Nuovamente in questa seconda impresssione stoppata, impegolata, & aggiuntovi il basso continuo (piacendo) per lo spinetto, ò chittarrone...", Venice, B. Magni, 1623 (first edition: 1605)
5 interlocutori; 5 cantori (SSATB); passaggieri

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20 Madrigals a5:

1. Introduzione: L'Humor svegliato
2. Strepito di Pescatori
3. Parone di Barca e Ninetta
4. Barcaruolo a passaggieri
5. Libraio Fiorentino
6. Maestro di musica Luchese
7. Concerto di cinque cantori
8. Venetiano, e theodesco
9. Madrigale affettuoso
10. Madrigale capriccioso
11. Mattinata in dialogo
12. Dialogo
13. Aplauso mercante Bresciano et hebrei
14. Madrigale alla Romana (stile del Marenzio Romano)
15. Madrigale alla Napolitana (a imitatione del Spano Napolitano)
16. Prima ottava all'improvviso nel liuto
17. Seconda ottava all'improvviso nel liuto
18. Aria a imitatione del Radesca alla Piemontese
19. Barcaruoli Procaccio et tutta la camerata
20. Soldato svaligiato

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112.S15 • **"Festino nella sera del giovedì grasso** avanti cena, genio al 3° libro madrigalescolesco...op. 18", Venice, Magni, 1608 a5
° (ed. and interpretation by B. Somma); issued in the series "Capolavori Polifonici del secolo XVI "Bonaventura Somma" €46,--

113.S15 from this work:
° Contrappunto bestiale alla mente (counterpoint improvised by a cuckoo, owl, cat and dog against a mock liturgical cantus firmus):
*ed. Castellazzi €7,--

114.S15 • **"Vivezze di flora** e primavera, cantate, recitate e concertate con 5 voci sullo spinetto e chitarrone....op. 44", Venice, 1622
° ed. in score by E. Piattelli (Capolavori Polifonici del secolo XVI, vol. XII) €52,--

Bassani, G.B. • Dimmi cara
° see: Collections: "10 Italian arias of the 17th & 18th cent.", ed. Bryks

Beaujoyeux, B. de

Balthasar de Beaujoyeux

Balet comique de la Royne

• "Balet comique de la Royne faict aux nopces de Monsieur le Duc de Joyeuse et de la Mademoiselle de Vaudemont sa soeur...", Paris, A. le Roy, R. Ballard & M. Patisson, 1582

This edition contains the following 15 musical episodes:

a) polyphonic vocal pieces without instruments:

1. Chant des Sereines à 4 parties: "Ocean pere chenu"
 2. Response de la Voute dorée aux Sereines à 5 parties: "Allez filles d'Achelois"
- b) 3 vocal solos without instruments:

4. Duet of Glaucus and Thetys: "Mais que me sert Tethys ceste escaille"
5. Chanson de Mercure: "Je suis de tous les Dieux le commun messenger"

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14. Chant de Jupiter: "En ta faveur je viens icy des cieux"
c) 7 polyphonic pieces for voices and instruments:
3. La Musique des Tritions qui accompagnoient la fontaine: "Allons compagnes
fidelles"
7. Le chant des Satyres à 5 parties: "O Pan, Diane irritée"
8. Response de la Voute dorée aux Satyres à 5 parties: "La joie & le desplaisir"
9. Le second chant des Satyres à 5 parties: "Ces Nymphes à nostre voix"
10. Chant des quatre Vertus: "Dieux, de qui les filles nous sommes"
12. Musique de la Voute dorée, composée d'instruments & de toutes voix ensemble: "Vertu en l'ame immortelle demeure"
13. Musique de la Voute dorée, avec quarante musiciens, voix & instruments:
"O bien heureux le ciel"
- d) 3 instrumental pieces:
6. Le son du premier balet à 5 parties
11. Response de la Voute dorée au Vertus: à chaque couplet c'estoit une Musique de douze instruments sans voix
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Editions:

- 115.S15 ° ed. M. Dellaborra with a preface (in Italian) by P. Gargiulo and essays by S. Balestracci ("L'uso degli strumenti nel Balet comique de la Roynie") and M. Dellaborra ("Baldassarre da Belgioioso: profilo biografico"; "La rappresentazione del Balet...: cronaca di un evento"); complete edition of the music with the French texts, and of the further libretto in Italian translation €49,50
- 116.S15 ° ed. J.-B. Weckerlin; reprint of the 1880 edition in vocal score (with piano reduction); Chefs-d'Oeuvre Classiques de l'Opera Français", volume I €56,--

Biber, H.I.F.

Heinrich Ignaz Franz Biber

- Chi la dura la vince 1691/92
Dramma musicale in 3 acts; libretto by F.M. Raffaelini (?)
12 soloists; strings, flutes, trumpets, timpani, bc

Edition:

- 117.S15 ° Facsimile edition of the manuscript score A-Sca 560 (hardback); introduction (in German) by S. Dahms; libretto: in Italian, with German translation Denkmäler der Musik in Salzburg, volume 10; 2 volumes in cassette €138,--

Blow, J.

John Blow

- Venus and Adonis; a masque for the entertainment of the King
2 high voices, bass, 2 violins, viola, 2 recorders and bc

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- 118.S15 ° ed. C. Bartlett of the original version (1681/1682); sources: GB-Lbl Add. 22100 and 31453; GB-Lwa ms s.s. (score copied by W. Isaack); GB-Och 37 and 1142A; Libretto: "An Opera perform'd before the King. Afterwards at M.r Losias priest's Boarding School at Chelsey for Young Gentlewomen" (1684):
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Bontempi, A.

Giovanni Andrea Bontempi

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Caccini, F.

Francesca Caccini

- La Liberazione di Ruggiero dall' isola d'Alcina...", Florence, Ceconalli, 1625
7 characters, choir a8, 3 high instr, bc; prologue: 2 characters, choir a6
libretto by F. Saracinelli

Editions:

121.S15 ° Facsimile of the 1625 score and of the libretto (Ceconalli, 1625); preface
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from this opera:

- ° Aure volanti
SSS, 3 violins, bc

123.S15 *ed. C. Raney €2,50

- ° aria: Per la più vaga e bella

see: Collections: "Alte Meister des Bel Canto...for alto", ed. Landshoff

Caccini, G.

Giulio Caccini

- "L'Euridice, composta in musica in stile rappresentativo...da Giulio Caccini
detto Romano", Firenze, G. Marescotti, 1600

Editions:

124.S15 ° Facsimile of the 1600 score and of the libretto ("L'Euridice, d'Ottavio Rinuc-
cini rappresentata nello sponsalio della christianiss. regina di Francia e di
Navarra", Florence, C. Giunti, 1600); preface (in Italian) by P. Mioli €36,--

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Cambert, R.

Robert Cambert

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Editions:

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- ° Sinfonia, a4:

see: Collections: Historical Anthology of Music (Davison / Apel), vol. II

- Les peines et les plaisirs de l'amour Pastorale héroïque (1672)
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Campion, Th.

Thomas Campion

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- "The Discription of a Maske, presented before the Kinges Majestie at White-Hall, on Twelfth Night last, in honour of the Lord Hayes, and his Bride, Daughter and Heire to the Honourable the Lord Denny, their Marriage having been the same Day at Court solemnized. To this by occasion other small Poemes are adjoynd. Invented and set forth by Thomas Campion Doctor of Phisicke", London, 1607

This mask contains 5 songs:

- a) 2 Duets by Th. Campion:
 1. Move now with measur'd sound
 2. Now hath Flora robb'd her bowr's
- b) 2 Songs by Th. Lupo:
 3. Shewes and nightly revels
 4. Time that the fatal round
- c) A song by Th. Giles:
 5. Triumph now with joy and mirth

Editions:

- lf.115* ° Facsimile of the 1607 edition €30,--
129.S15 ° ed. G.E.P. Arkwright (The Old English Edition, volume 1; 1890s); reprint €74,--

Campra, A.

André Campra

- L'Europe galante 1697
opéra-ballet; libretto by A.H. de la Motte
Prologue; 4 Entrées: La France, L'Espagne, L'Italie, La Turquie
soloists, choir; 2 flutes, 2 oboes, 2 bassoons, strings, bc
Full score published by Ballard (1697; 2/1698 with "nouveaux airs italiens")

Edition:

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Cavalli, F.

Francesco Cavalli

- La Doriclea Venice, 1645
dramma musicale; prologue and 3 acts
libretto by G. Faustini
characters: 7 S, 6 A, 4 T, 6 B; choir; 2 violins, 2 violas (AT), bc

Edition:

- 131.S15* ° ed. in score by Chr.J. Mossey from the manuscript score (I-Vnm It. IV 356 = 9880) and I-Vnm It. IV 439 (= 9963): the sinfonia, and the printed libretto (Venice, 1645) €189,--

- Il Giasone Venice, 1648/9
libretto by G.A. Cicognini
mss. in A-Wn, GB-Ouf, I-Fn, I-MOe, I-Nc, I-Rvat Chigi, I-Sc, I-Vnm, P-La, GB-Lbl

Editions:

- 132.S15* ° ed. in score by R. Eitner in volume XII (contains as well: La Dori by Cesti) of: "Publikationen älterer praktischer und theoretischer Musikwerke, vorzugsweise des XV. & XVI. Jahrhunderts; hrsg. v. der Gesellschaft für Musikforschung" (29 volumes; 1873-1905). Reprint (only available as complete set); hardback €2.950
° aria: Son qui, che, che, chidi
see: Collections: Das Musikwerk, vol. I: Die Oper

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° aria: Delizie contente
see: Collections: "Arie antiche", volume II

• La Calisto Venice, 1651
opera; prologue and 2 acts; libretto by G. Faustini
prologue: SSMs; acts: 4 S, Ms, A, T, 2 Bar, 2 B; chorus
Edition:

133.S15

° (ed. R. Leppard) from the ms. in I-Vnm; with partly editorial string parts,
and with heavy realizations of the bc parts
vocal score
full score and orchestral parts

€56,--
rental

• Pompeo Magno Venice, 1666
libretto by Minato
from this opera:
° aria: Sposa, figlio, hor è tempo
see: Collections: Das Musikwerk, vol. I: Die Oper

Cesti, A.

Antonio Cesti

• Orontea Venice, 1649
libretto by G.A. Cicognini; manuscripts in GB-Cmc, I-PAc, I-Rsc and I-Rvat
Editions:
° ed. W. Holmes *out of print*
° Recitative: Addio, Corindo & Aria: Vieni, Alidoro
see: Collections: "Alte Meister des Bel Canto", volume I, no.15
° Aria: Intorno all'idol mio
see: Collections: "Arie antiche", volume I

• La Dori Innsbruck, 1657
Prologue and 3 acts; libretto by Apollini
manuscript in A-Wn, GB-Lbl (score; Add.ms. 29248), I-MOe and I-Vnm
Edition:

132.S15

° ed. in score by R. Eitner in volume XII (contains as well: Giasone by Cavalli)
of: "Publikationen älterer praktischer und theoretischer Musikwerke, vorzugs-
weise des XV. & XVI. Jahrhunderts; hrsg. von der Gesellschaft für Musik-
forschung" (29 volumes; 1873-1905). Reprint (only available as complete
set); hardback

€2.950

• Il Pomo d'Oro, festa teatrale (Vienna, 1668)
libretto by F. Sbarra; some arias by Leopold I
Editions:
° ed. in score by G. Adler after the manuscript in A-Wn:

134.S15

volume I: Prologue & First Act

€79,--

135.S15

volume II: Second Act and Fourth Act

€59,--

136.S15

° ed. C.B. Schmidt of the music for Acts III and IV from the ms. in I-MOe
mus.ms. E.120

€54,--

• Il Tito Venice, 1666
opera in 3 acts
libretto by N. Beregan
cast: 4 S, 3 Ms, A, high T, 3 T, 2 B, boy-sopranos; 2 violins, bc
Edition:

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137.S15

° ed. A. Curtis from the manuscript scores in I-Nc and I-Rvat, and from other manuscript sources (I-Tn, I-MOe); as there does not survive an opening sinfonia, the editor took it from Cesti's *La magnanimità d'Alessandro* (first 29 bars) and from: *L'Argia*

€137,--

• *Vieni omai, deh, vieni, o morte*

° see: Collections: "Twelve Italian arias of the 17th & 18th cent.", ed. Zanon

Charpentier, M.-A.

Marc-Antoine Charpentier

see for complete lists of works:

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a) Complete Works in Facsimile

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vol. 29: other manuscripts (autograph & non-autograph) and **early editions**

vol. 30: critical analyses by W. Hitchcock, C. Cessac & J. Duron

H 471-478: Cantatas; H 479-493: Pastorals, divertissements, operas

H 494-507: Intermèdes & Incidental music

*vocal scoring: small letters: soloists; capitals: choir
work numbers:*

*H nos: numbers from W. Hitchcock's thematic catalogue
numbers before titles: Cessac nos. referring to scoring*

107.S13

Volume VII

152. Ps. 50 (Miserere des Jésuites; 1st version) H 193 hd, 2 d, hc, t, bt;
HD, 2 D, HC, T, B; 2 treble instr, bc
153. Serenata a tre voci e simphonia H 472 d, hc, b; 2 treble instr, bc
154. Chant joyeux du temps de Pâques (O filii et filiae) H 339 2 hd, d, hc,
t, bt; HD, D, HC, T, B; 2 treble viols, bc
- 155/1. Le malade imaginaire rajusté autrement pour la 3e fois H 495b str. (4)
156. La Couronne de fleurs, Pastorale H 486 2 hd, 2 d, hc, t, 2 b; HD, D,
HC, T, B; 2 treble viols, bc
- 155/2. Satyres pour la fin du prologue du Malade imaginaire rajusté pour la 3e
fois H 495b strings (4)
- 155/3. Suite du Malade imaginaire, Nouvelle ouverture de l'entrée des Mores
du Malade imaginaire H 495b strings (4)
157. Dialogue d'Angélique et de Médor H 506 d, t; bc
158. Antiphona in honorem beatae Genovefae voce sola (Gloriosam Christi
sponsam) H 29 d; bc
159. Epithalamio in lode dell'Altezza Serenissima Elettorale di Massimiliano
Emanuel Duca di Baviera (O del Bavaro
soglio) H 473 2 d, b; 2 D, HC, T, B;
2 trumpets, 2 flutes, 2 oboes, 2 violins, bc
160. Les Arts Florissants, Opéra H 487 3 hd, d, hc, t, b; HC, D, HC, T,
2 B; 2 flutes, 2 treble viols, bc
161. Ad beatam Virginem Canticum (Hodie salus) H 340 hc, t, b; 2 flutes,
2 violins, bc

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162. Caecilia Virgo et Martyr (Est secretum, Valeriane) H 415 2 hd, d, hc,
t; HD, 2 D, HC, T, B; 2 treble viols, bc €105,--

113.S13

Volume XIII

485. Après l'ouverture (Quittez vos troupeaux); Prologue to Molière's "Le ma-
lade imaginaire H 495 2 hd, d, hc, t, b;
2 flutes, strings (4), bc
486. La Descente d'Orphée aux enfers H 488 2 hd, 2 d, 2 hc, t, bt, b;
HD, 2 D, HC, T, B; 2 flutes, 2 tailles, bc
487. Epitaphium Carpentarii (Quid audio, quid murmur) H 474
hd, d, 2 hc, t, b; bc
488. Stabat mater pour des religieuses H 15 d/D; bc €105,--

116.S13

Volume XVI

296. Messe à 4 chœurs H 4 4 hd, 2 hc, 2 t, 4 b; HD, HC, T, B (x 4);
strings (16), bc (x 4)
297. Domine salvum H 285 hd, hc, t, b; HD, HC, T, B, HD, HC, T, B /
HD, HC, T, B, HD, HC, T, B; str. (16), bc
298. Ouverture de la Comtesse d'Escarbagnas, intermèdes nouveaux du Mari-
age forcé H 494 hc, t, b; strings (4), bc
- 299/1. Ouverture du prologue du Malade imaginaire (dans sa splendeur) first
version H 495 strings (4)
300. Le Malade imaginaire (avec les défense); Ouverture, prologue, premier
intermède, second intermède 2nd version
H 495a hd, d, hc; strings (4), bc
- 299/2. Le Malade imaginaire, Second intermède; 1st version H 495
3 hd, hc; strings (4), bc
- 299/3. Le Malade imaginaire; Cérémonie des Médecins, ouverture (1st version)
H 495 strings (4)
301. Symphonies ajustées au Sacrifice d'Abraham H 402a 2 treble instr, bc
- 299/4. Le Malade imaginaire; Cérémonie des médecins (1st version) H 495
hd, d, hc, t, b; HD, D, HC, T, B; strings (4),
mortars, bc €105,--

117.S13

Volume XVII

302. Circé H 496 3 hd, 3 hc, t, 2 b; HD, 2 HC, T, B; strings (4), bc
303. Ps. 83 (Quam dilecta) H 167 2 hd, hc, t, b; HD, HC, T, B / HD,
HC, T, B; 2 flutes, strings (4/4), bc
304. Après Confitebor Antienne D la ré sol bquarre H 516 2 flutes, str (4), bc
305. Après Beati omnes Antienne en G ré sol bquarre H 517 strings (4), bc
306. Prélude pour Mementote peccatores H 425a 2 treble instr, bc
307. Sérénade pour Le Sicilien H 497 hc, b; strings (4), bc
308. Ouverture du prologue de Polyeucte pour le collège d'Harcourt H 498
trumpet, bass trumpet, drums, strings (4)
309. Prélude for: Filius prodigus H 399a strings (4)
310. Prélude pour Quare fremuerunt gentes à 8 voix H 168a strings (4)
311. Prélude pour Horrenda pestis H 398a strings (4)
312. Prélude pour Josue H 404a strings (4/4)
313. Symphonies pour le Jugement de Salomon H 519 strings (4)
314. Ouverture pour quelque belle entreprise à cinq H 540 strings (5)
315. 2 Menuets pour les flûtes allemandes H 541 2 flûtes trav., bc
316. Prélude, menuet, passepied pour les flûtes et hautbois devant l'ouverture
H 520 2 flutes, 2 oboes, bassoon

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317. Caprice pour trois violins H 542 2 violins, bass
318. Ouverture du prologue de l'Inconnu H 499 2 flutes, 2 oboes, 2 trumpets, strings (4), bassoon
319. Prélude pour le Te Deum à 8 H 145a strings (4)
320. Prélude pour ce qu'on voudra non encore employée H 521 strings (4)
321. Prélude pour Super flumina H 171a strings (4)
322. Offerte non encore exécutée H 522 2 flutes, 2 oboes, strings (4), bsn €105,--

118.S13

Volume XVIII

329. Les fous divertissants, Comédie H 500 d, 2 hc, t, b; strings (4), bc
330. Concert pour 4 parties de violes H 545 4 viols (TrTrTB)
331. La Pierre philosophale H 501 2 hd, hc, b; HD, HC, T, B; strings (4), bc
332. Sacrificium Abrahae H 402 4 d, 2 hc, 2 t, 2 b; D, HC, T, B; str. (4), bc
333. Ps. 127: Beati omnes H 178 hd, d, b; 2 treble instr, bc
334. Pange lingua H 61 hd, d, b; 2 treble instr, bc
335. Pange lingua pour des religieuses, Pour le Port Royal H 62 hd/HD; bc
336. Endimion, Tragédie mêlée de musique H 502 hc, t, b; HD, HC, T, B; strings (4), bc
337. Air pour des paysans dans la Noce de village au lieu de l'air du marié H 503 strings (4)
338. Ps. 75 (Notus in Judea Deus) H 179 hd, d, b; 2 treble instr, tenor or bass viol, bc
339. O salutaris hostia H 249 hd; bc
340. Motet pour toutes les fêtes de la Vierge (Corde et animo Christo) H 327 hd, d, b; 2 treble instr, bc
341. Supplicatio pro defunctis ad beatam Virginem (Languentibus in purgatorio) H 328 hd, d, b; 2 flutes, bass fl, bc €105,--

121.S13

Volume XXI

361. Caedes sanctorum innocentium H 411 hd, d, bd, hc, t, b; HD, D, BD, HC, T, B; 2 treble viols, bc
362. Actéon. Pastorale en musique H 481 hd, 2 d, 2 bd, hc, t, b; HD, BD, HC, T, B; 2 flutes, 2 treble instr, bc
363. Élévation à 3 dessus (O clementissime Domine) H 256 3 hd; bc
364. Actéon changé en biche H 481a hd, d; HD, 2 D, HC, T; 2 treble instr., bc
365. Nuptiae sacrae H 412 hd, 2 d, hc, bt, b; HD, 2 D, HC, T, B; 2 treble viols, bc
366. Motet pour la Vierge (Alma Dei creatoris) H 334 d; bc
367. Elevatio (Gustate et videte quam suavis sum) H 257 hd; bc
368. Sur la naissance de Notre Seigneur Jésus Christ. Pastorale H 482 hd, 2 d, hc, t, b; HD, D, HC, T, B; 2 treble viols, bc
369. Pastorale sur la naissance de Notre Seigneur Jésus Christ H 483 hd, d, bt, b; HD, D, HC, T, B; 2 flutes, 2 treble viols, bc
370. Il faut rire et chanter, Dispute de bergers H 484 hd, d, hc, bt or b; HD, D, HC, T, B; 2 treble instr, bc
371. Chaconne du Rendez-vous des Tuileries; Ouverture du Rendez-vous des Tuileries H 505 strings (4)
372-375. Quatuor anni tempestates H 335-338:
372. Ver H 335 2 hd; bc
373. Aestas H 336 2 hd; bc

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374. Autumnus H 337 2 hd; bc
375. Hyems H 338 2 hd; bc
376. Ps. 99 (Jubilate Deo) H 194 hd, d, b; 2 treble instr, bc €105,--

122.S13

Volume XXII

377. La fête de Rueil H 485 3 hd, hc, t, bt or b; HD, HC, T, B; 2 fl.trav.,
2 petites flûtes, 2 recorders, 2 oboes,
strings (5), bc
378. Air pour le roi (À ta haute valeur) H 440 hd; bc
379. Vénus et Adonis (incidental music) H 507 hd, hc; strings (4), bc
380. Second air pour les tapissiers du Malade imaginaire reformé pour la 3e
fois H 495b strings (4)
381. Seconde partie du Noël français qui commence par "Que nos soupirs"
H 483a 2 hd, d, hc, t, bt or b; HD, D,
HC, T, B; 2 flutes, 2 treble viols, bc
382. In festo Corporis Christi Canticum (Venite ad me) H 344 hd, d, hc, t, b;
HD, D, HC, T, B; 2 treble instr, bc
383. Domine salvum H 295 hd, d, b; 2 treble instr, bc
384. Prologue de Sainte la Caecile à 6 et instruments, Harmonia coelestis
H 415a d; 2 treble instr, bc
385. Seconde partie du Noël français qui commence par "Que nos soupirs
Seigneur" H 483b hd, d, hc, t, b;
HD, D, HC, T, B; 2 treble instr, bc
386. Ps. 91 (Bonum est confiteri Domino) H 195 2 hd or 2 d, hc, t, b;
HD, 2 D, HC, T, B; 2 treble viols, bc
387. Élévation (Transfige amabilis Jesu) H 259 hd, d, b; bc
388. Pour le Saint Sacrement au reposoir (Oculi omnium in te sperant) H 346
hd, d, hc, t, b; HD, D, HC, T, B; flute,
fl.trav., bc
389. Ps. 12 (Usquequo Domine) H 196 hd, d, bt, b; recorder, fl.trav.,
bass flute, bc
390. In honorem Sancti Benedicti (Exultet omnium turba fidelium) H 347
hd, d; bc
391. Messe, pour le Port Royal H 5 d d/D; bc
392. Hymne du Saint Sacrement (Pange lingua) H 64 hd, hc, t, b; HD, HC,
T, B; 2 flutes, strings (4), bc
393. Motet du Saint Sacrement, Pour un reposoir (Ecce panis) H 348
hd, d, b; 2 treble instr, bc
394. Litanies de la Vierge à 3 voix pareilles avec instruments H 84
hc, t, b; 2 treble instr, bc
395. Ave maris stella H 65 2 hd, hc, b; HD, HC, T, B; strings (4), bc €105,--

129.S13

Volume XXIX

Works from other manuscripts and from early prints

A. from other manuscripts

I. from F-Pn Rés. Vmc. ms. 28 (autograph):

506. Ps. 126 (Nisi Dominus) H 231 hd, d, b; 2 treble instr, bc
507. Ps. 129 (De profundis) H 232 hd, d, b; 2 treble instr, bc

II. from F-Pn Rés. Vmc. ms. 27 (autograph):

508. Panis quem ego dabo H 275 hd, d, hc, t, b; 2 flutes, bc
509. Sola vivebat in antris...pour la Magdaleine H 373 hd, d; 2 flutes, bc
510. Flores, flores, o Gallia...pour Sainte Thérèse H 374 hd, d; 2 flutes, bc
511. Adoramus te Christe...pour le Saint Sacrement H 276 hd, d, b; 2 fl, bc

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512. Cantemus Domino...pour le Saint Sacrement H 277 hd, d; bc
513. Domine salvum fac regem à 2 voix C sol ut pour le roi H 304 hd, d; bc
514. Amour vous avez beau redoubler mes alarmes H 445 hc; bc
III. from Brossard coll.: F-Pn Vm1. 1175bis, vol. I:
515-524. Méditations pour le Carême H 380-389:
515. Desolatione desolata est terra H 380 hc, t, b; bc
516. Sicut pullus hirundinis H 381 hc, t, b; bc
517. Tristis est anima mea H 382 hc, t, b; bc
518. Ecce Judas H 383 hc, t, b; bc
519. Cum cenasset Jesus H 384 hc, t, b; bc
520. Quarebat Pilatus H 385 hc, t, b; bc
521. Tenebrae factae sunt H 386 hc, t, b; bc
522. Stabat mater H 387 hc, t, b; bc
523. Sola vivebat in antris H 388 hc, t, b; bc
524. Tentavit Deus Abraham H 389 hc, t, b; bc
525. Motet du Saint Sacrement à 4 (O sacrum convivium) H 278
hd, hc, t, b; HD, HC, T, B; bc
526. Motet de la Vierge (Omne die dic Maria) H 390 hd, hc, t, b; HD,
HC, T, B; bc
IV. from Brossard coll.: F-Pn Vm1. 1478, vol. IV
527. Dialogus inter Magdalenam et Jesum H 423 d, hc; bc
V. from Brossard coll.: F-Pn Vm1. 1269, vol. II
528. Le reniement de Saint Pierre (Cum cenasset Jesus) H 424
hd, d, hc, t, b; HD, D, HC, T, B; bc
529. Dilecte mi H 436 hc, t, b; bc
530. Ferte, fert corona coelites H 437 2 hd, b; bc
531. Venite et audite omnes H 438 2 hd, b; bc
532. Gratiarum actiones pro restituta regis christianissimi sanitate anno 1686
(Circumdederunt me dolores) H 341
2 hd; 2 flutes, 2 violins, bc
533. Dialogus inter Christum et peccatores (Mementote peccatores) H 425
2 hd, bt; bc
534. Pour le Carême (Peccavi, Domine) H 378 2 d, b; bc
535. Ps. 50 (Miserere) H 193 hd or d, 2 hc, 2 t, b; HD, 2 D, HC, T, B; 2
flutes, strings (4), bc (2nd version of H 193)
VI. from Brossard coll.: F-Pn Vm1. 1175ter, vol. I:
536. O coelestis Jerusalem H 435 hd, d, b; bc
VII. from F-Pn Vm1. 1272:
537. Bone pastor H 439 hd, d, b; bc
VIII. from F-Pn Cons. Rés. F.924:
538. David et Jonathas, tragédie H 490 5 hd, 3 hc, 2 t, 4 b; HC, HC, T,
B; 2 flutes, 2 oboes, strings (4), bc
VIII. from F-Pn Vm7. 71:
539. Amor vince ogni cosa. Pastorella H 492 hd, d, hc, t, b; 2 treble instr, bc
540. Pastoraletta italiana IIa (Cupido perfido) H 493 hd, d, hc, b; 2 treble
instruments
IX. from F-Pn Vm7. 53:
541. Beate mie pene H 475 2 d; bc
X. from F-Pn Vm7. 18:
542. Superbo amore H 476 hd, d; bc
543. Il mondo così va H 477 hd; bc
X. from F-A 1182:
544. Coulez, coulez charmants ruisseaux H 478 t; 2 violins, bc

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XI. from F-Pn Y 296 (1):

545. Fenchon, la gentille Fenchon H 454 2 d; bc
546. Veux-tu, compère Grégoire H 470 hc, t, b
547. Beaux petits yeux d'écarlate H 448 hc, t, b

XII. from F-Pn Thibault, Rec. H.P. No. X:

548. Quoi! je ne verrai plus H 461 hc; bc
549. Rentrez trop indiscrets soupirs H 464 d; bc
550. Non, non, je ne l'aime plus H 455 hc; bc
551. Ruisseau qui nourris H 466 d; bc
552. Ah! laissez-moi rêver H 441 d; bc

XIII. from F-Pn Vm7. 4822:

553. Profitez du printemps H 495c (for: Le malade imaginaire) hd; bc

XIV. from F-Pn Vm7. 4813 (autogrpah):

554. Sonate pour 2 flûtes allemandes, 2 dessus de violon, une basse de viole,
une basse de violon à 5 cordes, un
clavecin et un théorbe H 548

XV. from F-Pn Rés. Vmf. 11:

555. Il faut aimer, c'est un mal nécessaire H 454 d (no bc)

XVI. from F-Pcf : "Théâtre français", vol. II:

556. Le Malade imaginaire, 1673: Prologue & 3 intermèdes H 495bis
2 hd, 2 d, 2 hc, 2 t, b; HD, HC, T, B;
strings (4), bc

XVII. from F-V mus. 139/143: A. Danican Philidor:

557. Trio for 2 treble instruments and bc H 548bis

B. from early prints

I. "Airs sérieux et à boire", published by the "Mercure Galant", 1678-1695:

558. Quoi! rien ne peut vous arrêter H 462 d; bc
559. En vain rivaux assidus H 452 d; bc
560. Ah! qu'on est malheureux H 443 d; bc
561. Sans frayeur dans ce bois H 467 d; bc
562. Ah! qu'ils sont courts les beaux jours H 442 d; bc
563. Le Bavolet H 499a d; bc
564. Consolez-vous chers enfants de Bacchus H 451 bt
565. Percé jusques au fond du coeur H 457 hc; bc
566. Que je sens de rudes combats H 459 hc; bc
567. Père, maîtresse, honneur, amour H 458 hc; bc
568. Brillantes fleurs, naissez H 449 d
569. Celle qui fait mon tourment H 450 d; bc

II. "Motets mêlés de symphonie", Paris, J. Édouard, 1709

570. Lauda Sion H 268 hd; 2 flutes, bc
571. Pour un confesseur non pontife (Euge, serve bone) H 375 hc, t; bc
572. Pour un confesseur (Beatus vir qui inventus est) H 376 hc, t; bc
573. Pour tous les saints (O vos amici Dei) H 377 t; bc
574. Pour une élévation (O amor, o bonitas) H 279 hd; bc
575. Motet du Saint Sacrement (Egredimini filiae sion) H 280 hd; 2 violins, bc
576. Pour plusieurs fêtes (Cur mundus militat) H 379 hc, t, b; bc
577. Domine salvum H 305 hc, t, b; HD, HC, T, B; flute, oboe, strings (4), bc

III. Pieces published by Ballard in miscellaneous collections, 1676-1737:

578. Airs de la comédie de Circé H 496 1 to 3 voices with(out) bc
579-581. Parodies of airs from Circé H 496a-c
582. Médée, tragédie (Th. Corneille) mise en musique (Ballard, 1694) H 491
5 hd, 4 d, 2 hc, 2 t, bt, 2 t; HD, D,
HC, B; 2 flutes, bass flute, 2 oboes,

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- trumpet, drums, strings (5), bc
- 583-585. Parodies of 6 airs from Médée H 491a-c
586. Si Claudine ma voisine (from: L'Inconnu) H 499a b
587. Ayant bu du vin clair H 447 d, b; bc
588. Qu'il est doux, charmante Climène H 460 d
589. Dialogue en trio (Mementote peccatores) H 425 2 hd, bt; bc
590. Auprès du feu l'on fait l'amour H 446 d; bc
591. Tristes déserts, sombre retraite H 469 d; bc
592. Tout renaît, tout fleurit H 468 2 d; bc
593. Retirons-nous, fuyons H 465 d; bc
594. Alons sous ce vert feuillage H 444 2 d; bc
595. Motet à 2 dessus (Flores, flores, o Gallia) H 374 hd, d; 2 violins, bc
596. Rendez-moi mes plaisirs H 463 hc; bc
597. Oiseaux de ces bocages H 456 d; bc
598. Faites trêve à vos chansonnettes H 453 hd NOT YET PUBLISHED in prep.

b) Other Editions

- **Médée**, tragédie (1693) H 491
tragédie mise en musique; libretto by Th. Corneille
printed by Ballard, 1694
vocal parts: 5 hd, 4 d, 2 hc, 2 t, bt, 2 t; HD, D, HC, B
instrumental parts: 2 flutes, bass flute, 2 oboes, trumpet, drums, strings (5), bc
Edition:
° ed. in score by C. Bartlett €92,--

138.S15

• Prologues & Intermèdes for Molière's "Malade Imaginaire"

I. Original Prologue:

1. Ouverture in D 2 violins, viola, bc
2. Églogue en musique et danse: Quittez vos troupeaux
5 voices, 2 violins, viola, bc

II. Later Prologue:

3. Ouverture in C 2 violins, viola, bc
4. Plainte de la bergère soprano; 2 violins, viola, bc
5. Air des satyres 2 violins, viola, bc
6. Reprise of no. 3

III. Intermède I:

7. La Fantaisie 2 violins, viola, bc
8. Air des archers 2 violins, viola, bc
9. Sérénade italienne ("Nott' e di") tenor; 2 violins or flutes, bc
10. Réponse de la signora ("Zerbinetti") dessus, bc
11. Reprise of no. 8

IV. Intermède II:

12. Ouverture in d 2 violins, viola, bc
13. Autre Ouverture in d 2 violins, viola, bc
- 14a. Intermède à 4 voix 3 D, Hc; 2 violins, viola, bc

V. Intermède III:

15. Ouverture in F 2 violins, viola, bc
16. Les Tapissiers idem
17. Second air pour les tapissiers idem
18. La Marche idem
19. Ritornelles 2 violins or flutes, (viola), bc
20. Choeur ("Bene, bene respondero") DDATB; 2 violins viola, bc

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21. Air des révérences 2 violins, viola, bc
22. Cheour ("Vivat, vivat, cent fois vivat") SSATB; morters, 2 vln, vla, bc
Appendix: 14b. fragment of Intermède II for 2 voices

Edition:

139.S15 ° ed. W. Hitchcock in score with critical commentary €109,--

• **Music for Molière's Comedies:**

1. Ouverture to "La Comtesse d'Escarbagnas" 4 strings, bc H 494
2. for: Le Mariage Forcé: Intermèdes nouveaux hc, t, b; 2 vln, vla, bc H 494
3. Sérénade pour "Le Sicilien" hc, b; 2 violins, viola, bc H 307
4. Music for "Le Malade Imaginaire" SAAAATBarB, 2 violins, viola, bc
H 495 and H 495a

Edition:

140.S15 ° ed. J.S. Powell: score €69,--

141.S15 set of instrumental parts (2 violins, viola, basso) €34,--

Clarke, J.

Jeremiah Clarke

- The Island Princess (London, 1699)
composed together with D. Purcell and R. Leveridge
libretto by Fletcher and Tate

Editions:

142.S15 ° Facsimile of the manuscript (GB-Lbl Add. 15318); introduction by C. Price
and R.D. Hume; Musci for London Entertainment 1660-1800, volume C 2 €152,--

143.S15 ° The Four Seasons (Masque in this opera)
soloists, SATB; (oboe), (bassoon), trumpet, timpani, 2 violins, viola, bc
ed. in score by C. Bartlett €18,50

Collasse, P.

Pierre Collasse

- Thétis et Pélée Paris, 1689
tragédie lyrique; prologue and 5 acts; libretto by Fontenelle

Edition:

144.S15 ° ed. in vocal score; Chefs-d'Oeuvre Classiques de l'Opéra Français, volume
9 (1880); reprint €78,--

- Ballet des saisons Paris, 1695
opéra-ballet; libretto by Pic
Prologue & 4 Entrées: Le printemps ou l'amour coquet; L'été ou l'amour constant
et fidèle; L'automne ou l'amour paisible; L'hiver ou l'amour brutal

Edition:

145.S15 ° ed. in vocal score; Chefs-d'Oeuvre Classiques de l'Opéra Français, volume
8 (1880); reprint €78,--

Coppola, F.

Filippo Coppola

- El robo de Proserpina y sentencia de Júpiter Naples, 1678
comedia armónica by F. Coppola and M. García Bustamente

Edition:

146.S15 ° ed. in score by L.A. González Marín €56,--

Desmarest, H.

Henri Desmarest

MUZIEKHANDEL SAUL B. GROEN

8 FERD BOLSTRAAT 1072 LJ AMSTERDAM
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E-MAIL: ORDERS@SAULBGROEN.NL INTERNET: WWW.SAULBGROEN.NL

- La Diane de Fontainebleau Fontainebleau, 1686
divertissement; libretto by Maurel

Edition:

	° ed. N. Berton and J. Duron from F-Pa mus. 895:	
147.S15	score	€79,--
148.S15	vocal score (min. order: 10 copies)	€32,--
149.S15	set of orchestral parts	€218,--

- Didon Paris, 1693
tragédie en musique; prologue and 5 acts; libretto by Mme de Saintonge

Edition:

	° ed. G. Gaudefroy-Demombunes & J. Duron; preface by M. Antoine; main sources for the music: F-Pn Vm2. 120; F-Pa mus.: 613, 614, 615; F-Pn Cons.: X 68, X 619, D 2679/1, D 2679/2 and Rés. F 936; F-Po A 32; F-LYm 27280; B-Bc 1507; S-Uu; GB-Lbl Hirsch	
150.S15	score	€133,--
151.S15	vocal scores for soloists and choir	€72,--

Destouches, A.

André-Cardinal Destouches

- Issé Fontainebleau, 1697
pastorale-héorïque; libretto by La Motte
revised and augmented by 2 acts in 1708; full score published in 1724

Edition:

	° ed. in vocal score; "Chefs-d'Oeuvre Classiques de l'Opéra Français", volume 10; reprint of the 1880 edition	
152.S15		€71,--

Durón, S.

Sebastián Durón

- Salir el amor del mundo 1680
fiesta da zarzuela en dos jornadas; manuscript in E-Mn

Edition:

	° ed. in score by A.M. Moreno	
153.S15		€49,--

Eccles, J.

John Eccles

- Don Quixote (London, 1694-1696)

see: H. Purcell

- Music for *Macbeth* by J. Eccles (first performance in 1695):

- Symphony for Act 2 2 violins, viola, serpent, bc
- Speak, sister, speak SATB / SATB; 2 violins, viola, bc
- Let's have a dance SSSATB; 2 violins, viola, bc
- Hecate! Oh, come away SATBB; 2 violins, viola, bc
- Symphony for Act 4 2 violins, viola, bc
- Black spirits and white SATBB; 2 violins, viola, bc

° see: Collections: Manuscripts: "Music for *Macbeth*", ed. Winkler

A Collection of Songs, 1704

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

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Songs listed alphabetically:

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

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

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

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

Editions:

188.S2

- nos. 1-96:
 - Facsimile of the 1704 edition €59,--
- nos. 2 and 40:
 - see: Collections: "Restoration Duets", vols. I-II

189.S2

- nos. 5, 8, 42, 44, 59, 65, 70 and 73:
 - ed. M. Pilkington for voice and obl. keyboard part (bc figures left out); other sources consulted: Francis Horton Collection (nos. 1, 2); GB-Lbl G316n (7) €12,50
- nos. 12, 25, 52 and 75:
 - see: Collections: "Early Georgian Songs"
- nos. 33, 41, 55 and 60:
 - see: Collections: "Thirteen Mad Songs", ed. T. Roberts (nos. 1-3 and 9)
- nos. 12, 44 and 91:
 - see: Collections: Ten erotic songs by Purcell and his contemporaries

Fiocco, P.A.

Pietro Antonio Fiocco

- Le Retour du Printemps Brussels, 1699
 pastorale; manuscript in A-Wn
Edition:
 ◦ ed. J. Duron e.a. from the ms. in A-Wn:

154.S15

score reprinting

155.S15

vocal score in prep.

156.S15

set of orchestral parts €152,--

Franck, J.W.

Johann Wolfgang Franck

- Der glückliche Grossvesier Cara Mustapha Hamburg, 1686
 from this opera:
 - 3 Arias:
 1. Was ist doch das menschliche Leben
 2. Kanstu dieses Unrecht sehen
 3. Wiltu der Gesundheit pflegen

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see: Collections: Das Musikwerk, vol. I: Die Oper

Gabrielli, D.

Domenico Gabrielli

- Il Clearco in Negroponte Venice, 1685
libretto by A. Arcoleo; autograph: I-MOe F.424
from this opera:
 - ° aria: Bellezza tiranna, languisco per te! voice, viola da gamba, bass
- see: Collections: "Alte Meister des Bel Canto...for alto": no. 5

Gagliano, M. da

Marco da Gagliano

- "La Dafne...rappresentata in Mantova", Florence, C. Marescotti, 1608
libretto after O. Rinuccini
6 soloists; choir: SSATB; strings etc, bc
Editions:
 - ° Facsimile of the 1608 edition; preface by A.T. Cortellazzo €43,--
 - ° ed. J. Erber €28,--
 - "La Flora...rappresentata nel teatro del...Gran Duca, neel reali nozze del...
Odoardo Farnese...e della...Principessa Margherita di Toscana", Florence,
Z. Pignoni, 1628
Editions:
 - ° Facsimile of the 1628 edition; preface by P. Ledda
- from this opera:
- ° Recitative (O sia quest' aura) & Aria (Dormi Amor)
for soprano and alto; vocal score in:
see: Collections: "Alte Meister des Bel Canto", vol. I, no.3

157.S15

158.S15

159.S15

Giacobbi, G.

Girolamo Giacobbi

- "Dramatodia ovvero canti rapprensetativi...sopra l'Aurora ingannata dell'...conte
Ridolfo Campeggi", Venice, G. Vincenti, 1608
a series of *intermedii* attesting a Bolognese contribution to the birth of opera
Edition:
 - ° Facsimile of the 1608 edition; preface by G. Vecchi €31,--

160.S15

Gibbons, Chr.

Christopher Gibbons

- Airs, 2 songs, a duet and a chorus in "Cupid and Death" (1653 / 59):
 1. Victorious men of earth
 2. Change, oh change your fatal bows
 3. Open, blest Elysian grove (duet & chorus)
 - ° see: M. Locke: "Cupid and Death"

Giles, Th.

- see: Th. Campion (1607)

Jacquet d.l. Guerre

Élisabeth Jacquet de la Guerre

- Céphale et Procris Paris, 1694
tragédie en musique
soloists: 3 dessus, 2 hautes-contre, basse; choir a4; 2 violins, bc
Edition:

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161.S15 ° ed. by W.R. Griffiths after the Brossard mss. in F-Pn (Vm2. 125(1) and Vm2. 125(2-9): score and parts) containing internal choirs not found in the printed edition (Paris, Chr. Ballard, 1694); the editor has supplied internal instrumental parts; *livret* in French and Engl. translation €164,--

Krieger, J.

Johann Krieger

- Nebucadnezar 1684
lost; some excerpts in "Neue musicalische Ergetzlichkeit, das ist unterschiedene Erfindungen welche Herr Christian Weise, in Zittau von geistlichen Andachten politischen Tugend-Lieder und theatralischen Sachen bishero gesetzt hat", Frankfurt a/Main, 1684
from this collection:
 - ° Chor der Engel
see: Collections: Das Musikwerk, vol. I: Die Oper

Krieger, J.Ph.

Johann Philipp Krieger

Arien, 1690-92

- "Auserlesene in denen dreyen Sing-Spielen Flora, Cedrops und Procris enthaltene Arien", Nürnberg, 1690/92
from this collection:
 - ° 12 Songs and Arias; ed. H.J. Moser:
 - 1-2. from "Flora, Ceres und Pomona" (masquerade, 1688)
 1. Sommerfreuden
 2. An den wilden Aeolus
 - 3-11. from "Die ausgesöhnte Eifersucht oder Cephalus und Procris" (opera; 1689):
 3. Jägerlust
 4. An die Einsamkeit
 5. Wurst wider Wurst
 6. Du unglücksel'ger Morgenstern
 7. Die neue Bauernstube
 8. Ein Küßgen in Ehren
 9. Jagdfreude
 10. Die Eifersucht
 11. Wir armen Jungfern
 12. from: "Die glückliche Verbindung des Zephyrs mit der Flora" (Singspiel; 1683): Behändigkeit ist keine Hexerei

212.S2

€15,--

Lalande, M.-R. de

Michel-Richard de Lalande

- Les Fontaines de Versailles Versailles, 1683 S. 133
ballet; ms. by Philidor: F-Pn Con. Rés. F 537; libretto: F-V mus. 146
7 singers; 2 flutes, 2 oboes, bassoon; 2 violins, alto viola, tenor viola, bass, bc
Edition:
 - ° ed. J. Duron e.a.:

162.S15

score

reprinting

163.S15

vocal score

reprinting

164.S15

set or orchestral parts

€149,--

Landi, S.

Stefano Landi

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- 165.S15
- "La morte d'Orfeo. Tragicomedia pastorale con le musiche di Stefano Landi...
Opera seconda", Venice, stampa del Gardano, 1619
18 singers: S, 6 S or A, 2 T or A, 5 T, 4 B; choir (SSAATTBB); 2 violins, bc
libretto by the composer?, based on the poetic style of Rinuccini
Edition:
° ed. in score by S. Herzog after the first edition and the ed. of the libretto in
A. Solerti's "Gli albori del melodramma", 1904-5 €102,--
 - Il Sant' Alessio Rome, 1634
dramma musicale (historia sacra); prologue and 3 acts; libretto by G. Rospigliosi
soloists: 8 S, 2 A, T, 3 B; choir; (recorder), violins, bc
printed source:
"Il S. Alessio dramma musicale dall'eminentissimo et reverendissimo signore
Card. Barberino fatto rappresentare al serenissimo Prencipe Alessandro Carlo
di Polonia dedicato a Sua Eminanza e posto in musica da Stefano Landi...",
Rome, P. Masotti, 1634
Editions:
° Facsimile of the 1634 edition; introduction by A. Morelli €98,--
° 3 Choruses and a duet:
a. Coro di Demonii (Act I) for 3 voices
b. Poca voglia di far bene (Act I) arietta for 2 voices
c. Tanto è già fatto giocondo (act III) choir a4
d. Lampi e lumi egregi (prologue) choir a5
see: Collecitons: L'Arte musicale in Italia, volume V
° O morte gradita:
see: Collections: Das Musikwerk, vol. I: Die Oper

Laurenzi, F.

Filiberto Laurenzi

Arie...nel dramma della finta Savia, 1643

- "Arie a una voce per cantarsi nel clavicembalo, ò tiorba del sig. F. Laurenzi,
raccolte da G.B. Verdizotti, nel dramma della finta Savia del sig. G. Strozzi
rapresentato in questo carnevale ...", Venice, B. Magni, 1643
16 Arias for high voice, each with ritornello for 2 violins and bc, written by F.
Laurenzi for the dramma in musica "La finta Savia". The remaining music - not
included in this edition - for this drama has been composed by G.B. Crivedlli,
T. Merual, B. Ferrari, A. Leardini and V. Tozzi
1. Ben si vede
2. La schiva, la ritrosa
3. Io che temo d'amor
4. Amor quest' hà di buono
5. Tant' armi inventate
6. Amata mi trovo
7. Sovra il dorso di Giove
8. Dalle nevi del mio volto
9. Su l'erba fiorita
10. Stolta Melanto
11. Per far nascere un Chirone
12. Spero aspetto e non viene
13. Trope forze hà la beltà
14. O come ò come in fretta
15. Se mi coglie Amor

16. Nove legge è nuove emende

Editions:

221.S2

° Facsimile edition of Laurenzi's "Concerto et Arie...", 1641 and "Arie a una voce...nel dramma della finta Favia...", 1643; preface (in Italian) by A. Magini. This volume contains as well the printed libretto of G. Strozzi's "La finta Savia", Venice, Vecellio, 1643

€48,--

222.S2

° Facsimile of the 1643 edition

€35,--

Lawes, W.

William Lawes

Collected Vocal Music; ed. by G.J. Callon

Volume IV: Masques

167.S15

Lawes's music for the following masques:

- a) "The King's Entertainment at Welbeck" (1633) by Ben Jonson:
 1. What softer sounds are these (2 high voices, chorus satb, bc)
- b) "The Triumph of Peace" (1634) by James Shirley:
 1. First song: The howres descending: Sinfony (violin and bc); song and chorus: Hence, hence, ye profane
 2. Second song: Sinfony (violin and bc); song: "Wherefore do my sisters stay?"; chorus a3: See where she shines
 3. Third song: Sinfony (violin and bc); dialogue: Think not I could absent myself this night; chorus: Irene enters like a perfumed spring
 4. Seventh song: trio: "Why do you dwell so long in clouds" (incomplete)
 5. Eighth song: song: "In envy of the night"
 6. Ninth song: chorus: "Come away, away, away, see the dawning of the day (fragment)
 7. Variant of the Sinfony to the first song (Tr, A and bc)
 8. Variant of the Sinfony to the second song (Tr, A and bc)
 9. Variant of the Sinfony to the third song (Tr, A and bc)
- c) "The Triumphs of the Prince d'Amour" (1636) by William Davenant:
 1. First part: Sinfony (violin and bc); dialogue: Behold, how this conjunction thrives!; chorus: Come, strew this ground
 2. The last song or Valediction: Sinfony (violin and bc); song: The angry steed, the fife and drum; chorus: If you as glorious shall become; Sinfony (violin, bc); dialogue and chorus: The balm's rich sweat; Sinfony (violin, bc); song and chorus: "And may your language be of force; grand chorus: May our three gods so long conjoin.
 3. Additional Symphony (Tr, A and bc)
- d) "Britannia Triumphans" (1638) by William Davenant:
 1. Full song a 5: Britanocles, the great and good, appears; song: Why move these princes; Ciacona (3 voices, bc): 'Tis fit you mix that wonder with delight; song a 4: Move then in such noble order; full chorus: Oh, with what joy you'll measure out the time!
 2. (Song of Galatea): Sinfony (Tr, A, bc); song: So well Britanocles o'er seas doth reign; song a 3: On ever moving waves; chorus a 5: When he shall lead with harmony
 3. Valediction: Simphony (Tr, A, bc); trio (ATB): Wise nature, that the dew of sleep prepares; grand chorus: To bed, to bed!; Ayre (vln, bc)
- e) "The Triumph of Beauty" (1644) by James Shirley:
 - 1a-b. Trio (ATB c.q. SSB): Cease warring thoughts (2 versions)

Sources of the music:

for a): GB-Lbl Add.ms 31432

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for b): 1st, 2nd, 3rd song: GB-Ob mus.sch. b.2; Lawes's autograph; 7th song: GB-Eu Dc.1.69 and GB-Ob mus. d.238; 8th song: GB-Lbl Add.ms 31432; Lawes's autograph songbook; 9th song: GB-Ob mus.sch. b.2; 3 variants of th sinfonias to song I-II-III: Gb-Lbl Add.mss. 18940-18944
for c): GB-Ob mus.sch. b.2; additional symphony: GB-Och mus. 379-381
for d): GB-Ob mus.sch. b.2
for e): GB-Ob mus.sch. b.2; variant b: US-NYp mus.res. *MNS: The Chirk Castle partbooks; comparison with variants in GB-Ob mus.sch. d.238 and GB-Eu Dc.1.69

€75,--

Legrenzi, G.

Giovanni Legrenzi

- Eteocle e Polinice Venice, 1675
from this opera:
 - Che fiero costume
see: Collections: "Arie antiche", ed. Parisotti, vol. 1

Richard Leveridge

- Music for *Macbeth* by R. Leveridge (first performance in 1702):
 - a. Symphony for Act 2 2 violins, viola, bc
 - b. Speak, sister, speak SATB; 2 violins, viola, bc
 - c. Let's have a dance SATB; 2 violins, viola, bc
 - d. Tune for Act 2 2 violins, viola, bc
 - e. Symphony at the descending of the machine in the third act 2 vln, vla, bc
 - f. Hecate! Come away SBB / SATB; 2 violins, viola, bc
 - g. Symphony for Act 4 2 violins, viola, bc
 - h. Black spirits and white B / SATB; 2 violins, viola, bc

Edition:
◦ see: Collections: Manuscripts: "Music for *Macbeth*"; ed. Winkler
- see: J. Clarke: *The Island Princess*

Lucio, F.

Francesco Lucio

- Il Medoro Venice, 1658
libretto by A. Aureli
◦ Facsimile of the manuscript score in I-Vnm; historical and critical introduction by Morelli and Walker; hardback (Drammaturgia Musicale Veneta, vol. 4) €154,--

168.S15

Locke, M.

Matthew Locke

- "*Cupid and Death, a Masque*" (1653/59)
masque by J. Shirley; music by Matthew Locke and Christopher Gibbons
singers: soprano, bass and choir (SATB); instruments: 2 vln, vla, bc.
source: "The Instrumental and Vocall Musique in the Morall representation att the Millitary Ground in Leicester ffields, 1659": Locke's autograph (GB-Lbl Add. 17799); viariant readings from Playford's "Choice Ayres", 1681
Music by Locke unless G (= Chr. Gibbons) indicated:
First Entry; Curtain Music; Dance for Cupid, Folly, Madness and Host; First Song (Though little be the God of Love); Second Entry; Dance for Death; Ayres (G); Second Song (Victorious men of earth) (G); Third Entry; Third Song (Stay, Cupid, whither art thou flying); Fourth Entry; Recitative: Fly, fly, my chil-

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dren; Dance for old men and women; Fourth Song (What will it, Death, advance thy name); The Hector's Dance; Ayres (G); Fifth Song (Change, oh change your fatal bows) (G); Fifth Entry; Recitative: O yes, o yes, o yes!; Dance for Satyr and Apes; Descent of Mercury; Recitative (Mercury etc.); Music in Elysium; Duet and Chorus (Open, blest Elysian grove) (G); Grand Dance; Recitative and Chorus (Return, return, you happy men)

Edition:

169.S15 ° ed. in score by E.J. Dent; notes to the 2nd rev. ed. (1965) by B. Harris; MB 2 €112,--

• *Dramatic Music*

170.S15 ° Trascr. and ed. in score by M. Tilmouth; MB 51

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2. Music for S. Settle's "The Empress of Morocco", London, 1673:

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b) Instrumental music for the Masque of Orpheus

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• Tunes for *Macbeth* attributed to M. Locke (first performance in 1663/4):

a. Let's have a dance high voice

b. The witches dance treble instrument

° see: Collections: Manuscripts: "Music for *Macbeth*"; ed. Winkler

Löhner, J.

Johann Löhner

• Die triumphirende Treue Nürnberg, 1679
Singspiel; libretto by C. Heuchelin and P. Keller

Edition:

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€176,--

Lorenzani, P.

Paolo Lorenzani

• Nicandro e Fileno Fontainebleau, 1681
pastorale; libretto by F. Mancini-Mazarini; manuscript in F-Pn

Edition:

° critical ed. by A. La France:

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Jean-Baptiste Lully

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 from this opera:
 - ° 2 Arias in vocal score:
 1. Sconsigliata Doralba, ove t'aggirsi?
 2. Incostante Mustafa?
 see: Collections: "Alte Meister des Bel Canto", volume I, nos. 16-17

Monteverdi, C.

Claudio Monteverdi

L'Orfeo

- L'Orfeo, favola in musica, rappresentata in Mantova l'anno 1607.
 8 characters, chorus (ninfe, pastori, spiriti infernali); composer's list of instruments: 2 violini piccoli alla francese, 10 viole da braccio, 3 bassi da gamba, 2 contrabassi de viola, 1 flautino alla vigesima seconda, 2 cornetti, 1 clarino con 3 trombe sordine, 4 tromboni, 1 arpa doppia, 2 chitarroni, 2 gravicembali, 2 organi di legno, 1 regale.
Editions:
 - 229.S15 ° Facsimile of the first edition (Venice, Amadino, 1609) & of the libretto: "La Favola d'Orfeo rappresentata in musica il Carnevale dell'anno 1607 nell'Accademia de gl'Invaghiti di Mantova...", Mantova, F. Osanna, 1607; with an introduction by P. Mioli €40,50
 - 230.S15 ° Facsimile of the first edition (1609) and act V from the 1607 libretto hardb. €55,--
 - ° Edition C. Bartlett in score (parts for hire) after the 1609 and 1615 editions; Act III & IV: Sinfonias and choruses at pithc and down a fourth; the libretto after the 1607 print score B4 €48,--
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 - 232.S15 ° Ph. Pickett: "Behind the Masque" (on performing *Orfeo*) €29,--
 - 233.S15 ° Edition G.F. Malipiero after the first edition; together with two dramatic fragments: a) "Su le penne de' venti" for T, ritornello a5, bc.: prologue from: "Musiche de alcuni eccellentissimi musici composte per La Maddalena, sacra rappresentazione di G.B. Andreini", Venice, Magni, 1617.
 - 148.S14 b) Lamento d'Arianna for S+bc. from: "Lamento d'Arianna....Et con 2 lettere amorose n genere rappresentativo", Venice, Magni, 1623 score €96,--

L'Arianna

- L'Arianna (1608). Lost, except for "Lamento d'Arianna" (S, bc)
 see: "L'Orfeo", edition G.F. Malipiero
Editions:
 - 234.S15 ° Lamento d'Arianna. version for solo (high) voice and bc.; ed. N. Routley, incl. the three sections which are preserved only in the Florence and London mss. Sources: I-Fn Banco Rari 238; GB-Lbl Add. ms. 30491 (= autograph L. Rossi); I-MOe G.239; I-Vc fondo Torrefranco ms. 28600; I-BOu 646 vol. VI. €16,--
 - 235.S15 ° Lamento d'Arianna; critical performing edition by B. Sachs; including as an addendum the rest of what Ariadne sings in Scene 6 of the opera: "Nacqui Regina".
 Main sources: the 1623 print of the lamento by B. Magni, Venice, and the 2 adaptations by Monteverdi: his polyphonic version in his 6th book of madrigals, and his solo version with a Latin text (Pianto della Madonna sopra il lamento d'Arianna: "Iam moriar, fili mi") in his "Selva morale e spirituale" (1641).

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- Further sources consulted: ms. I-Fn B.R. 238 (containing the Addendum); GB-Lbl Add. ms. 30491 (with Addendum; L. Rossi autograph); I-Bc Q 43 ("travestimento" as "Lamento della Madalena"; 1640's); I-Bu ms. 646 (Neapolitan ms. of after 1646: "Lamento della Maddalena sopra quel d'Ariadne con nuova aggiunta di C.E."; this "aggiunta" here not included) €18,--
- 236.S15 ° ed. Malipiero after "Lamento d'Arianna del signor Claudio Monteverde... con due lettere amorose in genere rappresentativo...", Venice, Magni, 1623; this ed. provides also the version a5 from the 6th book of madrigals, and the sacred contrafactum of the solo version: "Pianto della Madonna sopra il lamento d'Arianna" €16,50
- 237.S15 ° Lamento d'Arianna; revised by C. Gallico (1989) for soprano, strings and bc score €29,--
- 238.S15 set of string parts (2 violins, viola, cello) €25,--

Il Ritorno d'Ulisse

- Il Ritorno d'Ulisse in patria (Venice, 1640)
- Editions:*
- 239.S15 ° Edition Alan Curtis in full/vocal score after A-Wn ms.18763 €115,--
- 240.S15 ° Edition C. Bartlett in score after A-Wn ms. 18763 €58,--
- 241.S15 ° Edition G.F. Malipiero (vol. 12 of "Tutte le opere") €107,--

L'Incoronazione di Poppea

- L'Incoronazione di Poppea (1643); the music attributed to Montverdi and to F. Sacrati; libretto by G.F. Busenello.
- 21 characters (11 S, 3 A, 4 T and 3 B); chorus (familiari, consoli, tribuni, amori)
- 4 instrumental parts (2 vln., vla., bc.)
- Editions:*
- 242.S15 ° Facsimile edition of the manuscript; preface by S. Martinotti €95,--
- 243.S15 ° Edition Alan Curtis in score (orchestral parts on hire): sources for the music: 2 scores: I-Vnm It.IV 439 (=9963) and I-Nc Rari 6.4.1; for the libretto: anon.: "Il Nerone overo L'Incoronazione di Poppea...", Naples, Mollo, 1651; also in the first vol. of Busenello's "Delle hore ociose", Venice, Giuliani, 165
- 244.S15 ° Critical Edition C. Bartlett in score (version of both manuscripts) €139,--
- 245.S15 ° ed. d'Indy (in French!; Le couronnement de Poppea): score €69,--
- 246.S15 set of parts: strings (2-2-1-1-1), 2 oboes, harp €72,--
- 247.S15 vocal score (French!) €185,--
- 248.S15 *choral score €44,--
- €6,--

Pallavicino, C.

Carlo Pallavicino

- Messalina Venice, 1680
- libretto by F.M. Piccioli
- Editions:*
- 249.S15 ° Facsimile of the manuscript score; historical and critical introduction by E. Selfridge-Field; hardback (Drammaturgia Musicale Veneta, vol. 8) €215,--
- ° 2 Arias:
1. Lasciami gelosia
 2. Voglio goder
- see: Collections: Das Musikwerk, vol. I: Die Oper
- La Gerusalemme liberata Venice, 1687

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libretto by G.C. Corradi
 manuscripts in B-Bc and D-Dl
Edition:

250.S15 ° ed. in score by H. Abert; DDT vol. 55 (1916/R) €116,--

- 7 Arias with instrumental ritornelli a5:
 1. Al nume guerriero aria con tromba; with ritornello a5
 2. Da la tomba
 3. Partirò with ritornello a5
 4. Voglio per forza with ritornello a5
 5. Amore, e che sarà with ritornello a5
 6. Non si ritardi più
 7. Par mai d'amare ancora? with sinfonia a5

vc.165

- ° in cluded in:
 - "8 Divisions for a treble instrument & Arias with ritornelli by C. Pallavicino"; ed. S. Heinrich from the back of one of the copies of Chr. Simpson's "Division Viol" (1659) in the library of the Royal College of Music, London (GB-Lcm C 41/1; formerly: II.F.10(2))
 - The instrumental divisions to a ground are by:
 1. G. Keller, in D
 2. J. Cutts, in d (VdGS 1)
 3. anonymous: Old Simon ye King (VdGS ampm/ 85)
 4. J. Banister, in Bb
 5. G. Finger: "for ye flute", in F
 - 6-7. G. Finger?, in F and A
 8. g. Finer, in Bb

€23,--

Pasquini, B.

- O pargoletto arciero
 ° see: Collections: "12 Italian arias of the 17th & 18th cent.", ed. Zanon

Peranda, M.G.

Marco Giuseppe Peranda

- Drama oder Musicalisches Schau-Spiel von der Dafne Dresden, 1671
 text by G.A. Bontempi
 sources: B-Bc (score, copied 1863), D-Dl (score and libretto, ca.1680) and D-Mbs (score, copied ca.1870)

Edition:

251.S15 ° ed in score by S. Wilsdorf; Denkmäler Mitteldeutscher Barockmusik, II/2 €189,--

Peri, J.

Jacopo Peri

- Euridice Florence, Palazzo Pitti, 1600
 opera in 1 act, 5 scenes; libretto by O. Rinuccini
 14 characters; 2 violins, 3 recorders, bc

Editions:

252.S15 ° Facsimile of the 1600 edition; preface by R. Dalmonte €43,--

253.S15 ° critical edition in score by H.M. Brown from the 1600 edition and the ms.
 score GB-Lbl K.l.1.4 €123,--

254.S15 ° vocal score; ed. Otos €44,--

- see: "Arie antiche", ed. Parisotti, vol. 3

Pollarolo, C.F.

Carlo Francesco Pollarolo

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• **Il Faramondo** Venice, 1699

libretto by Zeno

Edition:

255.S15

° Facsimile of the manuscript score (A-Wn 17258); historical and critical introduction by Vitali and Roberts; hardback (Drammaturgia Musicale Veneta, vol. 9)

€169,--

Provenzale, F.

Francesco Provenzale

• **La Stellidaura vendicata** Naples, 1674

libretto by A. Perrucci; ms. in I-Rsc

from this opera:

° aria: Deh rendetemi, ombre care

see: Collections: "Alte Meister des Bel Canto...for alto": no.4

see: Collections: "Alte Meister des Bel Canto", high voice, volume I, no.21

Purcell, D.

• see: J. Clarke: "The Island Princess"

Purcell, H.

Henry Purcell

I. Operas

• **Dido & Aeneas** Z 626

London, Josias Priest's School for Young Ladies, Chelsea, 1689?

6 S, 2 Ms, T, choir (sarb); 2 violins, viola, bc

Editions:

° Edition by M. Laurie; Purcell Society Edition, volume 3:

Collated sources: GB-Ob Tenbury 1266; GB-Tatton Park ms.; "Orpheus Britannicus", book I (1698); "Two catches for 3 voices, set by Mr. Willis, also a song in ye play call'd "Measure for measure" set by Mr. Henry Purcell", London, c.1700; "The Saylor's Song, set by Mr. Purcell...", Th. Cross, 1700; GB-DR ms. D.9; GB-Cfm: the Magdalen College partbooks; libretto: "An Opera perform'd at Mr. Josias Priest's Boarding-School at Chelsey" (facsimile included of the copy at GB-Lcm)

256.S15

full score

€65,--

257.S15

vocal score

€19,--

° Edition in score and parts by C. Bartlett:

Sources: GB-Ob Tenbury ms. 1266; for the libretto: "An Opera perform'd at Mr. Josias Priest's Boarding-School at Chelsey by young gentlewomen...", 1689.

258.S15

score

€18,--

259.S15

set of parts (2 vln., vla., vc., bass)

€80,--

° ed. Dent / Harris:

260.S15

full score

€73,--

261.S15

vocal score

€29,--

262.S15

*choral score

€14,50

• **The Prophetess, or The History of Dioclesian** Z 627 (1690)

London, Dorset Garden Theatre, 1690

text by T. Betterton after J. Fletcher and P. Massinger

semi-opera in 5 acts; in act V: a masque

2 S, 2 T, 2 B; choir; 2 recorders, 2 oboes, tenor oboe, bassoon, 2 trumpets,

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timpani; 2 violins, viola, bass

Editions:

° ed. C. Bartlett in 2 volumes:

a) Acts I-IV & Act V without the Masque:

263.S15 score €23,--

264.S15 *chorus score €5,--

265.S15 set of instrumental parts €138,--

b) The Masque (in act V):

266.S15 score €23,--

267.S15 *chorus score €5,--

268.S15 set of instrumental parts €138,--

° Purcell Society Edition by M. Laurie:

269.S15 score €65,--

270.S15 vocal score €23,--

• **King Arthur, or the British worthy**; a dramatic opera Z 628 (1691)

London, Dorset Garden Theatre, 1691

text by J. Dryden

SSSSATBar, satb; 2 recorders, 2 oboes, 2 trumpets, 2 violins, viola, bc

Editions:

° Critical edition by D. Arundell (1928), revised by M. Laurie (1971); Purcell Society Edition, volume 26

sources:

a) collated manuscript sources:

1) complete manuscripts: GB-Lam XXXIV B; GB-Ooc UA 35; GB-Lbl Add: 5333 and 31447; F-Pc Rés. F.202; GB-Cfm mus.ms.119; GB-Ob Tenbury 338

2) miscellaneous manuscripts: GB-Lbl Add.mss: 22099 and 30839; GB-Ob Tenbury 785; GB-Lcm 1172; GB-Ob mus.sch. C.26; GB-Och mss. 3 and 26; GB-Cfm the Magdalene College partbooks

b) collated printed sources (all: London):

"Apollo's Banquet", Playford, 1691; "Philomela", Th. Cross/J. Man, 1692; "Thesaurus musicus", 2nd & 4th book, 1694/95; "Deliciae Musicae", book 3, Playford, 1696; "A Collection of Ayres, compos'd for the theatre", F. Purcell, 1697; "Orpheus Britannicus", book I (1698; 2/1706) and book II (1711); "Wit and Mirth", Playford, 1699, 2/1707

271.S15 full score €89,--

272.S15 vocal score €30,--

° Edition in score and parts by C. Bartlett/P. Holman/M. Sobel:

Main sources: GB-Cfm ms. 119, and "A Collection of Ayres compos'd for the Theatre, and upon other occasions. By the late Mr. Henry Purcell...", 1697; John Dryden's text is included in full

273.S15 score €72,--

274.S15 set of parts (2 ob., tenor ob., 2 rec., bsn., 3 trump., kettle drums, strings) €230,--

• **The Fairy Queen** Z 629

semi-opera in 5 acts; text by ? E. Settle or T. Betterton after Shakespeare's "A Midsummer Night's Dream"

London, Dorset Garden Theatre, 1692

4 S, 2 Ct, 2 T, 2 B; choir; 2 recorders, 2 oboes, tenor oboe ad lib, bassoon ad lib, 2 trumpets, timpani; 2 violins, viola, bass

Editions:

° ed. J.S. Shedlock, rev. by A. Lewis (1968); Purcell Society Edition, vol. 12:

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275.S15	full score	€89,--
276.S15	vocal score	€28,--
	° ed. C. Bartlett:	
277.S15	full score	€58,--
278.S15	vocal sections	€23,--
279.S15	*chorus score	€11,50
280.S15	set of instrumental parts	€230,--

• *The Indian Queen* Z 630

London, Drury Lane, 1695
final masque composed by Daniel Purcell
text by J. Dryden and R. Howard
4 soloists; choir; 2 recorders, 2 oboes, tenor oboe ad lib, bassoon, trumpet,
timpani; 2 violins, viola, bass

Editions:

281.S15	° Purcell Society Edition, volume 19; ed. M. Laurie & A. Pinnock: (containing: <i>The Indian Queen</i> & <i>The Tempest</i>) full score	€97,--
	° ed. C. Bartlett (incl. Daniel Purcell's completion):	
282.S15	score	€28,--
283.S15	*chorus score	€5,--
284.S15	set of instrumental parts	€138,--
	° Trumpet Overture; ed. C. Bartlett:	
285.S15	score	€5,--
286.S15	set of parts: trumpet, 2 violins, viola, bass	€12,--

• *The Tempest, or The Enchanted Island* Z 631 c. 1695

semi-opera in 5 acts; play by T. Shadwell, after Shakespeare's "The Tempest"
only one song by Purcell; other music by J. Weldon?
2 S, Ms, T, Bar, 2 B; choir; oboe, 2 violins, viola, bass

Editions:

281.S15	° Purcell Society Edition, volume 19; ed. M. Laurie & A. Pinnock: (containing: <i>The Indian Queen</i> & <i>The Tempest</i>) full score	€97,--
	° ed. C. Bartlett:	
287.S15	score	€23,--
288.S15	*chorus score	€5,--
289.S15	set of instrumental parts	€92,--

II. Dramatic Music

songs and instrumental music for the stage

a) Purcell Society Edition

290.S15	Volume 20: Dramatic Music, part II (1998) ed. Ian Spink (new ed. of parts I and III, ed. in 1906 and 1917, are still in preparation)	
	1. Th. Southerne: <i>The fatal marriage</i> (1694) Z 595:	
	a. The danger is over, the battle is past S, bc	
	b. I sigh'd, and own'd my love S, bc	
	2. Th. Wright: <i>The femal virtuosos</i> (1693) Z 596: Love thou art best of human joys SS, bc	
	3. Th. D'Urfey: <i>A fool's preferment</i> (1688) Z 571:	
	a. I sigh'd and I pin'd T, bc	

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- b. There's nothing so fatal as woman T, bc
- c. Fled is my love, forever gone T, bc
- d. 'Tis death alone can give me ease T, bc
- e. I'll mount to youn blue coelum T, bc
- f. I'll sail upon the dog-star T, bc
- g. Jenny gin you can love (dialogue) ST, bc
- h. If thou wilt give me bach my love T, bc
- 4. W. Walsh: The gordian knot unty'd (1690) Z 597:
 - a. Chaconne in d 2 violins, viola, bc
 - b. Aire in D 2 violins, viola, bc
 - c. Minuet in D 2 violins, viola, bc
 - d. Overture in g 2 violins, viola, bc
 - e. First act tune: Aire in g 2 violins, viola, bc
 - f. Second act tune: Rondeau minuett in g 2 violins, viola, bc
 - g. Third act tune: Aire in G 2 violins, viola, bc
 - h. Fourth act tune: Jigg in G 2 violins, viola, bc
- 5. J. Bancroft & W. Mountfort: Henry the Second, king of England Z 580:
 - In vain 'gainst love I strove S, bc
- 6. J. Dryden: The Indian emperor (1691) Z 598:
 - I look'd, and saw within the book of fate S, bc
- 7. N. Tate: The History of king Richard the Second (1680) Z 581:
 - Retir'd from (any) mortal's sight S, bc
- 8. J. Fletcher: The Knight of Malta (1690-91) Z 599 :
 - At the close of the ev'ning cathc for 3 basses
- 9 Th. Shadwell: The Libertine (1691-92?) Z 600:
 - a. Nymphs and shepherds, come away S, chorus SATB, 2 violins, viola, bc
 - b. Prepare, prepare, now ghosts draw near SAB, 2 trumpets, 2 trombones,
2 violins, viola, bc
 - c. To arms, to arms, heroic prince S, trumpet, bc
- 10. J. Dryden: Love triumphant (1694) Z 582:
 - How happy's the husband whose wife has been tried S, bc
- 11. Th. Southerne: The maid's last prayer (1693) Z 601:
 - a. Though you make no return to my passion S, bc
 - b. No, no, resistance is but vain SS, bc
 - c. Tell me no more, I am deceiv'd S, bc
- 12. Th. D'Urfey: The marriage-hater match'd (1692) Z 602:
 - a. How vile are the sordid intrigues of the town S, bc
 - b. As soon as the chaos was made into form S or CT, B and bc
- 13. J. Crowne: The married beau (1694) Z 603:
 - a. Overture 2 violins, viola, bc
 - b. Slow Aire in d 2 violins, viola, bc
 - c. Hornpipe in d 2 violins, viola, bc
 - d. Aire in F 2 violins, viola, bc
 - e. Hornpipe in F 2 violins, viola, bc
 - f. Jigg in g 2 violins, viola, bc
 - g. Trumpet aire in D 2 violins, viola, bc
 - h. March in C 2 violins, viola, bc
 - i. Honrpipe on a ground in C 2 violins, viola, bc
 - j. See where repenting Celia lies S, bc
- 14. N. Lee: The massacre of Paris (1689) Z 604:
 - a. Thy genius, lo! (first setting) B, bc
 - b. Thy genius, lo! (second setting) S, bc
- 15. Th. Scott: The mock marriage (1695) Z 605:

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- a. Oh! how you protest, and solemnly lie S, bc
- b. 'Twas within a furlong of Edinboro' town S, bc
- c. Man is for the woman made S, bc

Appendix to no. 9:

Four Songs for Shadwell's "The Libertine", ascribed to Purcell in US-Ws ms. W.b.533:

- 9c. Thou joy of all hearts T, bc
- 9d. Chloris, when you disperse your influence T, bc
- 9e. Since liberty, nature for all has design'd high voice, bc
- 9f. Woman, who is by nature wild T, bc

• *Sources:*

a) printed (all: London):

- Engraved single song sheets (1a, 3f, 5, 6, 10, 11a, 12a-b, 13j, 14b, 15a-c)
- 1671: "Joyful cuckoldom...", H. Playford & J. Church (1a, 5, 10, 11a, 12a)
- 1683: "Choyce ayres and songs", 4th book; J. Playford & J. Carr (7)
- 1688: "A Fool's preferment...written by Mr. D'Urfey. Together with all the songs and notes to 'em, excellently compos'd by Mr. H. Purcell" (3a-h)
- 1691: "Apollo's Banquet", 2nd book, H. Playford (4b, 4e, 4f, 4h, 8)
- 1691: "Vinculum societatis", 3rd book; J. Carr (8)
- 1692: "The Banquet of Musick", 6th book; J. Carr & H. Playford (6)
- 1693: "Apollo's Banquet", 7th ed.; H. Playford (11a, 11c)
- 1693: "Comes Amoris", 4th book; J. Carr & S. Scott (5, 12a)
- 1693: "Thesaurus musicus", 1st book; J. Hudgebut (11a, 11c)
- 1693: "The Gentleman's Journal...January 1692/3" (11a, 11c)
- 1694: "The Gentleman's Journal...March 1694" (1a)
- 1694: "Comes Amoris", 5th book; J. Carr (2)
- 1694: "Thesaurus musicus", 2nd book; H. Playford & J. Money (10)
- 1695: "Deliciae musicae", 1st book; H. Playford (11b)
- 1695: "Deliciae musicae", 2nd book; H. Playford (9c)
- 1696: "Deliciae musicae", 3rd book; H. Playford (15a-c)
- 1695: "The second book of the pleasant musical companion", 3rd. ed; H. Playford (3f, 12b)
- 1695: "Thesaurus musicus", 3rd book; J. Hudgebut (1b, 13j)
- 1696: "The second part of the Dancing-master", H. Playford (15b-c)
- 1697: "A Collection of ayres, compos'd for the theatre, and upon other occasions by the late Mr. Henry Purcell", Frances Purcell (4a-h, 13a-i)
- 1698: H. Purcell: "Orpheus Britannicus", 1st book; H. Playford (2, 3f, 5, 6, 11b, 12b, 13j, 14a)
- 1699: "Wit and mirth; or pills to purge melancholy", vol. I; H. Playford (1a, 11c, 12a, 15b-c)
- 1701: "Apollo's Banquet", 8th ed; H. Playford (13h)
- 1701: "The second book of the pleasant musical companion", 4th ed.; H. Playford (8)
- 1702: H. Purcell: "Orpheus Britannicus", 2nd book; H. Playford (9c)
- 1704: "A collection of songs by severall masters", F. Horton (13j)
- c.1705: "A Collection of the most celebrated songs and dialogues composed by the late famous Mr. Henry Purcell", R. Meares (3f)
- 1706: H. Purcell: "Orpheus Britannicus", 1st book, 2nd ed.; J. Young (1b, 2, 3f, 5, 6, 9a, 11b, 12b, 13j, 14a)
- 1706: "Wit and mirth; or, pills to purge melancholy", vol. 4; W. Pearson (10, 11a, 15a)
- 1707: "The second book of the pleasant musical companion", 5th ed.; H. Playford (8)

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- 1718?: "A Collection of songs set to musick by Mr. Henry Purcell & Mr. Eccles", Th. Cross (6, 14b)
1718: "The Dancing-master", vol. 2, 3rd. ed.; J. Young (13f)
1719: "Songs compleat, pleasant and divertive", vol. 1; J. Tonson (12a-b, 15b)
1719: "Songs compleat, pleasant and divertive", vol. 3; J. Tonson (1a, 11c, 15c)
1719: "Songs compleat, pleasant and divertive", vol. 5; J. Tonson (11a, 15a)
1720: "The second book of the pleasant musical companion", 6th ed.; W. Pearson (8)
1720: "Wit and mirth; or, pills to purge melancholy", vol. 6; J. Tonson (10)
b) manuscripts:
D-Hs ND VI 3103 (9a-b)
GB-Cfm mus. 119 (a-b), 120 (2, 3f, 6, 11b, 12b), 282 (4a-h, 13a-b/f-i) and 647 (1a)
GB-DRc mus. D.9 (1a)
GB-Lbl Add. mss. 5333 (9a-b), 17853 (4h), 22099 (2, 12b, 15b), 24889 (15b arr. for strings), 30930 (4, 7), 31447 (9a-b), 31453 (13j), 33237 (9a-b), 34204 (15b for flute), 35043 (1a, 12a), 62669 (9a-c) and 63626 (12b)
GB-Lbl R.M.: 24.e.6 (11b, 12b), 24.e.12 (1a), 24.e.13 (9a-c) and 24.e.13 (9b-c)
GB-Lcm 995 (9a-b), 1147 (4d, 13b) and 1172 (4d-f)
GB-Lgc The Gresham Purcell autograph (1b, 5, 6)
GB-Ob mus. d.3 (9a-b)
GB-Lb mus.sch. C.95: treble part only (3a-g, 11a, 12a, 15a)
GB-Ob Tenbury 785 (4ah, 13f)
GB-Och 3 (4d, 13a), 580: treble parts (15b) and 620 (4f, 13b, 13h)
GB-Y M.32/3 S (3f)
J-Tn N3/27 (12b)
US-LAac fP985M4C697 (4a-h, 13a-b/f-i) and B217M4S948 (4d-f, 13a-b)
US-Ws V.b.97 (2, 3f, 11b, 13j, 14a), W.b.533 (9a-f), W.b.535 (9a-b) and W.b.540 (9a-b)

€89,--

b) Other Editions

- The Comical History of Don Quixote Z 578
London, 1694/95; libretto by D'Urfey
music written by Purcell for this play:
 1. Sing all ye Muses (Part I, act II, scene 2) AB
 2. When the world first knew creation B
 3. Let the dreadful engines (Part I, act IV, scene I) B
 4. With this sacred charming wand (Part I, act V, scene 2) SSB
 5. Since times are so bad (Part II, act IV, scene 3) SB
 6. Genius of England (Part II, act V, scene 2) ST
 7. Lads and lasses, blithe and gay S
 8. From rosie bow'rs (Part III, act V, scene 1) S

Edition:

- ° Facsimile edition of the printed scores (London, S. Briscoe, 1694-1696); introduction by C. Price; Music for London Entertainment 1660-1800, volume A2 (including as well the music written for this play by J. Eccles, e.g. "I burn, my brain consumes to ashes", for S and bc) hardback

€89,--

- Timon of Athens Z 632
London, 1695; play by Th. Shadwell, after Shakespeare

291.S15

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curtain tune; trumpet tune; Masque

Editions:

- 292.S15 ° ed. in score by F.A. Gore Ouseley, rev. (1974) by J. Westrup; Purcell Society Edition, vol. II €92,--
- 293.S15 ° ed. C. Bartlett: score €12,--
- 294.S15 set of instr. parts: 2 recorders, 2 oboes, trumpet; 2 violins, viola, bass €56,--
- 295.S15 ° Curtain tune on a ground; ed. C. Bartlett: score €5,--
- 296.S15 set of parts: 2 violins, viola, bass €12,--

Quagliati, P.

Paolo Quagliati

- Li carro di fedeltà...con aggiunta di alcune arie... (1611)
from this opera:
 - ° Apre il suo verde seno ogni bel prato ameno (aria for soprano)
see: Collections: "Alte Meister des Belcanto", volume I, no.4

Rossi, L.

Luigi Rossi

- Il Palazzo incantato, ovvero La guerriera amante
Rome, Palazzo Barberini, 1642
libretto by G. Rospigliosi; manuscripts in I-Bc and I-Rvat
Editions:
 - ° aria: Se mi togleria sventura
see: Collections: "Alte Meister des Bel Canto", volume I, nos.8-10
 - ° aria: Dove mi spingi, Amor
see: Collections: "12 Italian arias of the 17th & 18th cent.", ed. Zanon

- Orfeo Paris, Palais Royal, 1647
libretto by F. Buti; manuscript in I-Rvat

Edition:

- 297.S15 ° ed. in score by C. Bartlett €69,--
- Palagio d'Atlante
Edition:
 - ° Facsimile edition of the manuscript; preface by G. Vecchi €149,--

Rossi, M.

Michelangelo Rossi

- Erminia sul Giordano Rome, 1637
dramma musicale; 3 acts; libretto by G. Rospigliosi

Edition:

- 299.S15 ° Facsimile of the 1637 edition; ed. S. Righetti €89,--

Sartorio, A.

Antonio Sartorio

- L'Orfeo Venice, 1673
libretto by A. Aureli

Edition:

- 300.S15 ° Facsimile of the manuscript score (A-Wn 17940; with autogr. corrections); historical and critical introduction by Rosand; hardback (Drammaturgia Musicale Veneta, vol. 6) out of pr.

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- Giulio Cesare in Egitto Venice, 1676
 libretto by G.F. Bussani
Edition:
 301.S15 ° ed. in score by C. Monson from I-Vqs Cl.VIII Cod. IV (43 arias) and
 I-Nc 33.5.17 (arias). This ed. reconstructs the versions from both the
 Venetian premiere and the Naples revival of 1680 €169,--
- Scarlatti, A. **Alessandro Scarlatti**
- La Caduta de' Decemviri Naples, 1697
 dramma; libretto by S. Stampiglia
 manuscripts: B-Br, D-Dl, GB-Lbl, I-Mc, I-Nc, US-I, US-PO
 302.S15 ° ed. in score by H.W. Williams €59,--
- L'Eraclea, dramma Naples, 1700
 libretto by S. Stampiglia
 manuscripts (fragments) in: A-Wn, B-Br, D-Dl, F-Pn, GB-Cfm, GB-Lbl,
 and I-Nc
 303.S15 ° ed. in score by D.J. Grout €59,--
- Gli equivoci in amore o vero La Rosaura Rome, 1690
 melodramma; prologue and 3 acts; libretto by G.B. Lucini
 manuscripts: A-Wn 18904; B-Bc 2347 K; I-Bc BB 320; I-MOe F 1055;
 I-Rsc 308; I-Vnm It.IV.375 (9899); D-WD; F-Pn; GB-Lbl
 Add. 31513 and 16102
 304.S15 ° ed in score by F. D'Accone €61,--
 132.S15 ° ed. in score of 2 acts in vol. 14 (including as well 2 acts of Lully's Armide) of
 "Publikationen älterer praktischer und theoretischer Musikwerke, vorzugs-
 weise des XV. & XVI. Jahrhunderts, hrsg. von der Gesellschaft für Musik-
 forschung (1873-1905). Reprint of all 29 volumes (only available as
 complete set); hardback €2.950
- The Faithful Princess (Engl. adaption of: La principessa fedele; Naples, 1710)
 dramma; libretto by A. Piovene, rev. by Parrino
 manuscript: B-Br (incompl.)
 305.S15 ° ed. in score by D.J. Grout €61,--
- La Griselda Rome, 1721
 dramma in 3 acts; libretto after Zeno
 6 principal characters; orch.: 2 flutes, 2 oboes, 2 horns, 2 trumpets, strings, bc
 manuscripts: autogr: GB-Lbl Add. 14168 (acts 1 and 3); B-Bc, D-B, D-MÜs
Editions:
 306.S15 ° ed. in score by D.J. Grout €61,--
 ° Sinfonia (2 oboes, 2 trumpets, strings, bc):
 see: Collections: Historical Anthology of Music (Davison / Apel), vol. II
- Marco Attilio Regolo (with intermezzi: Leonzio e Eurilla) Rome, 1719
 dramma
 autograph: GB-Lbl
 307.S15 ° ed in score by J. Godwin €61,--
- Massimo Puppieno Naples, 1695

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- melodramma; libretto by Aureli
manuscript: I-MC
308.S15 ° ed. in score by C. Slim €49,--
- Partenope, Teti, Nettuno, Proteo e Glauco (Chi al vasto ondoso)
serenata; Naples, 1716; libretto by Stampiglia
309.S15 ° 3 Ballets for this opera by G. Brighenti:
Facsimile of the manuscript score in: "Balli teatrali a Venezia, 1746-1859"
(Drammaturgia Musicale Veneta, vol. 30: ballets by Brighenti and Angiolini
for operas by Lampugnani, A. Scarlatti, Pampani, Bertoni and Rust); critical
and historical essays by Sasportes, Ruffin and Trentin €420,--
- La Statira Rome, 1690
dramma in musica; libretto by P. Ottoboni
Edition:
310.S15 ° ed. in score by W.C. Holmes €69,--
- Il Tigrane ovvero: L'Equal impegno d'Amore e di fede Naples, 1715
libretto by D. Lalli; manuscripts in GB-Lbl, I-Fc and I-Nc
Editions:
311.S15 ° ed. in score by M. Collins €68,--
from this opera:
° aria: All'acquisto di gloria
see: Collections: "Arie antiche", volume II
- Venere, Amore e Ragione (Dal giardin del piacere) Naples, 1696
serenata a3
soli SSA; recorder, 2 oboes, strings, bc
manuscripts in D-MÜs, E-Mn, GB-Och and I-MC
312.S15 ° ed. in score by L. Schwartz, Th.E. Griffin and M. Coffey; historical introduc-
tion by Th.E. Griffin €86,--

• see: Collections: "Arie antiche", ed. Parisotti, vol. 1, 2 and 3

Staden, S.Th.

Sigmund Theopil Staden

- Deas gesitliche Waldgedicht oder Freudenspeil genant Seelewig
Nünrnberg, 1644
from this Singpsiel:
° Düstere Wolken
see: Collections: Das Musikwerk, vol. I: Die Oper

Steffani, A.

Agostino Steffani

- Alarico il Baltha München, 1687
from this opera:
Il viver è un ombra
aria for bass; 2 alto recorders, bass recorder, bc (source: A-Wn 17708)
° see: Collections: "Flaute e voce", volume VI
- La lotte d'Hercole con Acheloo Hannover, 1689
divertimento drammatico; 1 act; libretto by Mauro?
Edition:

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- ° Orchestral suite from this opera:
Ouverture-Premier air pour les nymphes de la riviere-Second air pour les
mesmes: gigue-3me Air pour les mesmes: sarabande-Premier air pour les
gens de cour: bouree-2me Air pour les mesmes-Premier Air pour les
jardiniers et jardinières: menuet I/II-Entree
oboe / flute / violin I, violin II, viola, bc
313.S15 ed. in score and parts by B. Clark from GB-Lbl Add. 23.h.15 €18,50

Stradella, A.

Alessandro Stradella

- Moro per amore (1681) Gianturco 2.1-5
(Il Floridoro; Il Rodrigo)
opera; text by F. Orsini; main source: I-Tn Giordano 11 (partial autograph)
SSSAATB; 2 violins, bc
314.S15 ° from act III, scene 6: aria: Per pietà, deh torna a me
S, 2 violins, bc
set of parts (4-4-3-2) €29,--
° act III, scene 6: Col mio sangue comprarei & Per pietà, deh torna a me
ed. voice and pf.: see Collections: "Alte Meister des Bel Canto", vol. I (22)
- Il Biante Rome, c.1670-1672 Gianturco 2.4-1
azione drammatica; prologue, 3 acts and 3 intermedii
sources (both incomplete): I-Tn Foà 15; I-MOe mus. F.1134
SSAABB; 2 violins, "tromba", bc
from this work:
° Two arias; ed. voice and pf.:
1. So ben che mi saettano (act II, sc. 1)
2. Non sa mai amor ferir (act III, sc. 7)
see: section: Secular music for 1 voice and bc: Prints 1679: "Scelta di
canzonette Italiane de piu autori..."
° act II, scene 1: aria: So ben che mi saettano; ed. voice and pf. in:
see Collections: "Alte Meister des Bel Canto", vol. I
see Collections: "Arie antiche", volume II

Torrejón, T. de

Tomás de Torrejón y Velasco

- "La púrpura de la rosa"
play by P. Calderón de la Barca (1662)
soloists, chorus and bc
Edition:
315.S15 ° ed. of the play and of the music (from GB-Ob ms. Add. A.143 and from
Lima, Bibl. Nac. de Perú ms. C 1469) by A. Cardona, D. Cruickshank and
M. Cunningham; Teatro del Siglo de Oro, Ediciones críticas, volume 9;
hardback €147,--

Vittori, L.

Loreto Vittori

- La Galatea Rome, 1639
libretto by G. Chiabrera; libretto revised in 1655; premiere in Naples, 1644
Edition:
316.S15 ° ed. in score by Th.D. Dunn €139,--

Wilderer, J.H. von

Johann Hugo von Wilderer

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- Giocasta Düsseldorf, 1696
opera in 3 acts; libretto by Moniglia after S. Pallavicini; ms. in A-Wn
from this opera:
 - La voce, che appena intende il mio core
aria for alto; 4 recorders (AATB), bc
see: Collections: "Flauto e voce", volume VI

Ziani, P.A.

Pietro Andrea Ziani

- Candaule Naples, 1679
libretto by A. Morselli; manuscripts in D-AN and I-Vnm
from this opera:
 - 3 Arias:
 1. Bei fioretti
 2. Si bella bocca
 3. Che ti fecisee: Collections: Das Musikwerk, vol. I: Die Oper