

---

RENAISSANCE AND  
BAROQUE MUSIC  
IN PRACTICAL  
EDITIONS

---

2008

*GB£*

LONDONPROMUSICA EDITION

[www.londonpromusica.com](http://www.londonpromusica.com)

London Pro Musica Edition now has the largest list of Renaissance and Early Baroque music in practical editions that can be found anywhere in the world.

Most of the music in our catalogue is secular music from about 1450-1650. A substantial proportion is purely instrumental music, and works are generally chosen that are suitable for several types of Renaissance instruments — practically all works are suitable for recorders, for instance. Our list is particularly strong in dance music: our *Early Dance Music* is getting quite close to one of its main aims, that of publishing all the worthwhile Renaissance polyphonic dance music.

One of our most innovative projects is the *Ricercate e Passaggi* series, which is bringing together most of the material from the late Renaissance books of diminutions (divisions). There is no better way of learning how to improvise divisions in a convincing style than by working through this series.

A recent development is the *A due cori* series, which focuses on polychoral music (not necessarily Italian) from the late Renaissance. The series will include all the worthwhile instrumental pieces of this type (excluding the Gabrielis, who now have their own series), together with selected vocal pieces. So far more than 60 titles have been printed.

If by some chance you are not familiar with our editions, you will find them generously supplied with necessary background information.

Although some scholarship goes into our editions, they are planned very much from the practical point of view. Particular attention is paid to the layout, so as to avoid the awkward turnovers that make so many editions of early music difficult to use.

Terms: cash with order, or by credit card (Mastercard/Eurocard/Visa — if you pay this way don't forget the expiry date!). Customers outside GB may pay by bank draft in GB£, or direct into the LPM bank account (**IBAN**: GB46NWBK-560003-00708372, **BIC** NWBKGB21) — please inform us if you are doing this, as banks sometimes make mistakes.

Please add postage as follows:

*GB customers*: 15% on orders up to £10, thereafter 10% up to a maximum postage figure of £3 on any order.

*Rest of Europe*: £15% on all orders up to £30.00; thereafter postfree

*Outside Europe*: 15% on all orders (surface - email for airmail rates; however larger orders can go by a cheaper air method)

*NB Postage costs to be calculated on price before any discount.*

### **London Pro Musica Edition**

*email*: [orders@londonpromusica.com](mailto:orders@londonpromusica.com)

*post*: P.O. Box 97, Hebden Bridge, HX7 8UZ, England

*tel*: +44 (0)1422 847051    *fax*: +44 (0)1422 847764

## CONTENTS

### LISTING BY SERIES

The Attaignant Dance Prints .....	4
<i>A Due Cori</i> .....	5
The Art of the Netherlanders .....	8
Chamber Music of the Seventeenth Century .....	9
Early Dance Music .....	10
English Instrumental Music c. 1600 .....	11
Andrea & Giovanni Gabrieli, Complete Instrumental Music .....	12
Girolamo Frescobaldi, <i>Il Primo Libro delle Canzoni</i> (1628/1634).....	13
German Instrumental Music c. 1600 .....	13
Italian Instrumental Music of the Renaissance .....	14
The Italian Madrigal .....	14
<i>Musica Practica</i> .....	15
Renaissance Chansons .....	16
The Renaissance Band .....	17
<i>Ricercate e Passaggi</i> .....	18
Renaissance Music Prints .....	19
Thesaurus Musicus .....	20
Venetian Instrumental Music c. 1600 .....	23
Complete Collections in Presentation Sets .....	24
The Keyboard Repertoire .....	24
LPM Numbered Editions .....	25
Music for Christmas .....	26

## THE ATTAINGNANT DANCE PRINTS

This is a complete edition in seven volumes of the collections of dances for instrumental ensemble published by Pierre Attaingnant of Paris between 1529 and 1557. Our edition of this series, which we originally published in the 1970s, has now been extensively revised, and a detailed commentary provided for each volume. All pieces are playable on recorders (ATTB or SATB), viols (TrTTB), violin family (VnVaVaVc), shawms, cornett and trombones, and other instrumental combinations. *All titles published as playing scores only*

- AD1 **PIERRE ATTAINGNANT, *Neuf Basse dances deux branles, vingt et cinq pavennes avec quinze gaillardes* (1530)** for four instruments. Attaingnant's first dance book contains a number of highly distinctive Italian pieces, as well as a range of French ones. Our volume also contains the dances from *Six Gaillardes et six Pavanes*, likewise originally published in 1530. £6.75
- AD2 **PIERRE ATTAINGNANT, *Second Livre de Dancieries* (1547)** for four instruments. This is probably the most varied of the Attaingnant books, containing basse dances, tourdions, branles, pavanes and gaillards. £5.50
- AD3 **CLAUDE GERVAISE, *Troisieme Livre de Dancieries* (1557)** for four instruments (a few pieces in five parts). Contains 42 dances (pavanes, gaillards, branles, allemandes, etc.). £5.00
- AD4 **CLAUDE GERVAISE, *Quart Livre de Dancieries* (1550)** for four instruments. This volume is distinguished by a number of particularly elegant pavanes based on chansons of the period. £5.00
- AD5 **CLAUDE GERVAISE, *Cinquiesme Livre de Dancieries* (1550)** for four instruments. This volume consists of a large number of branles of many different varieties, all very lively pieces. £5.00
- AD6 **CLAUDE GERVAISE, *Sixieme Livre de Dancieries* (1555)** for four instruments. Contains one of the most attractive versions of the *Passamezzo antico*, as well as some unusual triple-time branles. £5.00
- AD7 **ETIENNE DU TERTRE, *Septieme Livre de Dancieries* (1557)**. Unfortunately this volume has survived incomplete. Our edition presents the 27 surviving dances. £4.00

2

1. Pavane La venissienne

© 1975 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM AD4

*Other 16th-century dance music can be found in our EARLY DANCE MUSIC series (see p. 9), of which twenty volumes have been published so far. See also p. 26 for our Susato edition. We have the largest selection of early dance music on the planet.*

## A DUE CORI

### Polychoral Music c. 1600

This series is making available in modest editions most of the instrumental double choir pieces from the time, plus many vocal ones. This music is becoming increasingly popular for performance material as well as for relatively large groups of informal musicians. All titles come basically as score and parts, with additional parts available separately; inner parts in both string and wind clefs. For singers, sets of scores of the motets may be purchased, at a remarkably reasonable cost.

- ADC1 **LODOVICO GROSSI DA VIADANA, La Bolognese** for 8 instruments in 2 equal choirs (SATB or ATTB x 2). A witty playful piece of moderate difficulty. £5.00
- ADC2 **RUGGIER TROFEO, Canzon Decimasettima** for 8 instruments in 2 equal choirs (SATB x 2). A substantial, but not especially difficult piece with good antiphonal effects. £5.50
- ADC2a Set of parts transposed down a 4th. £2.50
- ADC3 **GIOVANNI BATTISTA GRILLO, Canzon Secunda** for 8 instruments in 2 choirs (high and low). A very strong piece that makes the most of the contrast between the two choirs. £5.50
- ADC4 **HANS LEO HASSLER, Angelus Domini Descendit** for 8 voices or instruments in 2 choirs (high and medium). £5.00
- ADC5 **HANS LEO HASSLER, Laudate Dominum** for 8 voices or instruments in 2 choirs (high and low) A strong, extrovert work. £5.00
- ADC6 **GIOVANNI PRIULI, Sonata Prima** for 8 instruments in 2 equal choirs (STTB range). Priuli is a real discovery; this piece is full of expressive passages. £5.00
- ADC7 **FLORIANO CANALI, La Canobbia** for 8 instruments in 2 equal choirs (SATB or ATTB). A cheerful, light-hearted piece. £4.50
- ADC8 **CESARIO GUSSAGO, La Porcellaga** for 8 instruments in 2 choirs (high and low). £4.50
- ADC9 **GIACOMO FILIPPO BIUMI, Canzon Decimasettima** for 8 instruments in 2 equal choirs (SATB range) A lively piece, with very diverting antiphonal effects. £6.50
- ADC9a Set of transposed parts (ATTBx2) for above £2.50
- ADC10 **FLORIANO CANALI, La Bevilacqua** for 8 instruments in 2 choirs (SAAT x 2). A solemn, elegant piece of medium difficulty. £4.50
- ADC10a Set of transposed parts (SATBx2) for above £2.50
- ADC11 **ORAZIO VECCHI, Amor è foco** for 7 voices or instruments in 2 choirs (SST + ATTB). An original work, with exciting rhythmic effects. It appears to be the most popular in our series. £4.50
- ADC12 **GIOVANNI PRIULI, Canzone quarta** for 8 instruments in 2 equal choirs (SATB). Another original piece from this neglected genius; it has a bold opening idea and gets even better. £5.00
- ADC13 **GIOVANNI GABRIELI, Quis ist iste** for 10 voices or instruments in 2 choirs (SSATB + ATTB). A typically rich and colourful work. £7.50
- ADC14 **FRANCESCO ROVIGO, Canzon Decimaottava** for 8 instruments in two equal choirs (SSAT). One of our favourites, with some of the most playful antiphonal effects in the repertoire. £5.00
- ADC14a Set of transposed parts for above (SATBx2) £2.50
- ADC15 **LODOVICO GROSSI DA VIADANA, La Bresciana** for 8 instr. in 2 choirs (SSAT + ATTB). A lively number with some written-out ornaments in the upper parts. £5.00
- ADC16 **GIOVANNI PRIULI, Canzone Quinta** for 8 instruments in 2 equal choirs (SATB) £5.00

- ADC17 **GIOVANNI BATTISTA GRILLO, Canzon Terza** for 8 instruments in high and low choirs (SATB + TTBB). Another very strong piece, which pits slow expressive writing in the low choir against divisions in the top parts. £5.50
- ADC18 **MICHAEL ALTENBURG, Puer natus in Bethlehem** for 8 voices or instruments in 2 choirs (SSAT + ATTB). A charming setting in several verses of this Christmas hymn. £5.00
- ADC19 **GIOVANNI GABRIELI, Angelus ad pastores a 12** (SSAATT + ATTB). An impressive Christmas piece with rich writing in the lower choir. £6.00
- ADC20 **GIOVANNI GABRIELI, Surrexit Christus** for 10 voices or instruments in 2 choirs (high and low). £5.50
- ADC21 **LODOVICO GROSSI DA VIADANA, La Venetiana** for 8 instruments in 2 choirs (ATTB/SATB x 2) £5.00
- ADC22 **PIETRO LAPPI, Canzon Decimaquinta, L' Arborea** for 7 instrument sin 2 choirs (SSA + ATTB) £4.50
- ADC23 **GIOVANNI PICCHI, Canzon Decimasettima**, for 8 instruments in 2 choirs (SATB x 2) £5.50
- ADC24 **GIOVANNI BASSANO, Deus qui beatum Marcum**, for 8 voices or instruments in 2 choirs (SATB x 2) £5.00
- ADC25 **ROLAND DELASSUS, Que dis tu que fais tu**, for 8 voices or instruments in 2 choirs £5.00
- ADC26 **GIOVANNI BASSANO, Hodie Christus natus est**, for 7 voices or instruments in 2 choirs £4.50
- ADC27 **GIOVANNI GABRIELI, Deus qui beatum Marcum**, for 10 voices or instruments in 2 choirs (SATBx2) £5.50
- ADC28 **LODOVICO GROSSI DA VIADANA, La Parmigiana**, for 8 voices or instruments in 2 choirs (ATTB x 2) £5.00

CANZONE PRIMA 1

Giovanni Priuli

Presto

5

© 1994 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM ADC29

- ADC29 **GIOVANNI PRIULI, Canzone Prima** for 8 instruments in 2 choirs (SSSA + TTTB) £5.50
- ADC30 **GIOVANNI GABRIELI, Amor, dove mi guidi** for 12 voices or instr. in 3 choirs (SATB + SATB + ATTB) £7.50
- ADC31 **PIETRO LAPPI, La Monteverde** for 13 instruments in 3 choirs (SSAT + SATB + SATBB) £7.50
- ADC32 **HANS LEO HASSLER, Jubilate Deo**, for 12 voices or instruments in 3 choirs (SSAT + SATB + ATBB) £6.00
- ADC33 **GIOVANNI BATTISTA GRILLO, Canzon Prima** for 8 instruments in 2 choirs (SSAT + ATBB) £5.50
- ADC34 **CESARIO GUSSAGO, La Leona** for 8 instruments in 2 choirs (SSAT x 2) £4.50
- ADC34a Alternative set of parts down a fourth (SATB x 2) £2.50
- ADC35 **GIROLAMO FRESCOBALDI, Canzon a 8**, for 8 instruments in 2 choirs (SATB/ATTB x 2) £4.50
- ADC36 **GIOVANNI BATTISTA GRILLO, Canzon in ecco** for 8 instruments in 2 choirs (SATB x 2) £5.50
- ADC37 **GIOVANNI PRIULI, Canzone Secunda** for 8 instruments in 2 choirs (SSAT x 2) £5.00
- ADC37a Alternative set of parts down a fourth (SATB x 2) £2.50
- ADC38 **LODOVICO GROSSI DA VIADANA, La Fiorentina** for 8 instruments in 2 choirs (ATTB x 2). Includes alternative set at higher pitch (SSAT x 2) £5.00
- ADC39 **GIOVANNI GABRIELI, Benedicam dominum**, for 10 voices or instruments in 2 choirs (SSSAT + TBBBB) £5.50
- ADC40 **GIACOMO FILIPPO BIUMI, Canzone Decimaottava** for 8 instruments in 2 choirs (ATTB/SATB x 2) £5.00
- ADC40a Alternative set of parts at high pitch (SATB x 2) £2.50
- ADC41 **CLAUDIO BRAMIERI, La Foccarà**, for 8 instruments in 2 choirs (SSAT x 2) £5.00
- ADC41a Alternative set of parts down a fourth (SATB x 2) £2.50
- ADC42 **GIOVANNI PICCHI, Canzon Decimanona** for 8 instruments in 2 choirs (SSAB + TTBB) £5.50
- ADC43 **GIOVANNI BATTISTA GRILLO, Canzon pian e forte**, for 8 instruments in 2 choirs (SATB x 2) £5.00
- ADC44 **LUIGI MAZZI, Canzon Secunda** for 8 instruments in 2 choirs (SATB x 2) £4.50
- ADC45 **GIOSEFFO GUAMI, Canzon II (1608)** for 8 instruments in 2 choirs (SATB x 2) £5.00
- ADC46 **GIOVANNI PRIULI, Sonata Seconda**, for 8 instruments in 2 choirs (STTB x 2) £5.00
- ADC47 **LODOVICO GROSSI DA VIADANA, La Ferrarese**, for 8 instruments in 2 choirs (SSAT + TTBB) £5.00
- ADC48 **MICHAEL PRAETORIUS, Allein in der Höhe sei Ehr**, for 8 voices or instruments in 2 choirs (SATB/ATTB x 2) £5.00
- ADC49 **HANS LEO HASSLER, Benedicam Dominum**, for 12 voices or instruments in 3 choirs (SSAT + SATB + ATBB) £7.50
- ADC50 **GIOVANNI GABRIELI, Regina caeli**, for 12 voices or instruments in 2 choirs (SATTTB + SATTTB) £6.00
- ADC51 **GIOVANNI BATTISTA GRILLO, Sonata Prima a 7**, for 7 instruments (SSAATTB) £4.50
- ADC52 **GIOVANNI BATTISTA GRILLO, Sonata Seconda a 7**, for 7 instruments (SSATBBB) £4.50
- ADC53 **GIOVANNI BATTISTA GRILLO, Canzon Quarta a 8** (SATB x 2) for 8 instruments in 2 choirs (SATB x 2). £5.00

2

LA PIACENTINA

Lodovico Grossi da Viadana

© 1996 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM ADC55

- ADC54 **LODOVICO GROSSI DA VIADANA, La Reggiana** for 8 instruments in 2 choirs (SSAB x 2) £5.00
- ADC54a Alternative set of parts transposed down a fourth (SATB x 2) £2.50
- ADC55 **LODOVICO GROSSI DA VIADANA, La Piacentina** for 8 instruments in 2 choirs (SATB x 2) £6.00
- ADC56 **SAMUEL SCHEIDT, Surrexit pastor bonus a 8** for 8 voices or instruments in 2 choirs (SATB x 2) £5.50
- ADC57 **SAMUEL SCHEIDT, Christ lag in Todesbanden** for 8 voices or instruments (SATB x 2) £5.00
- ADC58 **HANS LEO HASSLER, Angelus ad pastores ait** for 9 voices or instruments in 2 choirs (SSAT + SATTB) £5.00
- ADC59 **GIOVANNI PICCHI, Canzon decimaottava** for 8 instruments in 2 choirs (SATB x 2) IN PREPARATION
- ADC60 **GIOSEFFO GUAMI, Canzon I a 8** for 8 instruments in 2 choirs (SATB x 2) £5.00
- ADC61 **CLAUDE LE JEUNE, Amour & Mars**, for 8 voices or instruments in 2 choirs (SATB x 2) £5.00
- ADC62 **ORINDIO BARTOLINI, Canzon a 8**, for 8 instruments in 2 choirs (SATB x 2) £4.50
- ADC63 **LODOVICO GROSSI DA VIADANA, La Napolitana**, for 8 instruments in 2 choirs (SATB x 2) £5.00
- ADC64 **LODOVICO GROSSI DA VIADANA, La Modenese**, for 8 instruments in 2 choirs (SATB x 2) £5.00
- ADC65 **CESARIO GUSSAGO, La Tonina** for 8 instruments in 2 choirs (SATB x 2) £4.50

- ADC66 **GIOVANNI PRIULI, Canzone Quarta a 6** (SSATTB) £4.50
- ADC67 **GIOVANNI PRIULI, Canzone Prima a 6** (SSATTB) £4.50
- ADC68 **GIOVANNI PRIULI, Canzone Secunda a 6** (SSATTB) £4.50
- ADC69 **GIOVANNI PRIULI, Canzone Terza a 6** (SSATTB) £4.50
- ADC70 **GIOVANNI GABRIELI, Angelus Domini Descendit**, for 8 voices or instruments in 2 choirs £5.00
- ADC71 **GIOVANNI PRIULI, Canzone a 7** (SSATTB) £4.50
- ADC72 **GIOVANNI PRIULI, Sonata (1619)** for 10 instruments in 2 choirs (SSATB+ATTBB) IN PREPARATION
- ADC73 **GIOVANNI PRIULI, Canzone (1619)** for 10 instruments in 2 choirs (SSAB+ATTBB) IN PREPARATION
- ADC74 **GIOVANNI PRIULI, Canzone (1619)** for 12 instruments in 3 choirs (SSAT+SSAT+TTBB) IN PREPARATION
- ADC75 **GIOVANNI PRIULI, Canzone Terza a 8** for 8 instruments in 2 choirs (SATB x 2) £6.00
- ADC76 **GIOVANNI GABRIELI, Omnes gentes**, for 16 voices or instruments IN PREPARATION
- ADC77 **GIOVANNI GABRIELI, Judica me, Domine** for 10 voices or instruments in 2 choirs IN PREPARATION
- ADC78 **GIOVANNI GABRIELI, Maria Virgo** for 10 voices or instruments in 2 choirs (SSAA + TBBB) IN PREPARATION
- ADC79 **GIOVANNI GABRIELI, Deus Meus**, for 10 voices or instruments in 2 choirs (SSAAT+ATTBB) £5.50
- ADC80 **ASCANIO TROMBETTI, Jubilate Deo**, for 8 voices or instruments (SATB + ATBB) £5.00
- ADC81 **ASCANIO TROMBETTI, Derelinquat impius**, for 10 voices or instruments (SATTB x2) £5.50
- ADC82 **ASCANIO TROMBETTI, Jubilate Deo**, for 10 voices or instruments (SSATB+ATTBB) £5.50
- ADC83 **ASCANIO TROMBETTI, Ad te levavi oculos** for 12 voices or instruments in 3 choirs £7.00
- ADC84 **ASCANIO TROMBETTI, Misericordiae tuae**, for 12 voices or instruments (SATB+SATB+TTBB) £7.00
- ADC85 **GIOVANNI PRIULI, Lavabo inter innocentes**, for 8 voices or instruments (SATBx2) £5.00
- ADC86 **GIOVANNI PRIULI, O quam dulcis**, for 8 voices or instruments (SATBx2) £5.00
- ADC87 **ASCANIO TROMBETTI, Tulerunt Dominum** for 8 voices or instruments (SATBx2) £5.00
- ADC88 **ASCANIO TROMBETTI, Salve Regina** for 8 voices or instruments (SATB+ATTB) £5.00
- ADC89 **SAMUEL SCHEIDT, Puer natus in Bethlehem** for 8 voices or instruments (SSAATTBB) IN PREPARATION
- ADC91 **SAMUEL SCHEIDT, Lobet den Herrn** for 8 voices or instruments in 2 choirs (SSAT+ATBB) IN PREPARATION
- ADC92 **SAMUEL SCHEIDT, Gelobet seystu, Jesu Christ** for 8 voices or instruments in 2 choirs (SATB/ATTB x 2) £6.50
- ADC93 **SAMUEL SCHEIDT, O Domine, Jesu Christe** for 8 voices or instruments in 2 choirs (SATB + ATTBx2) £5.50
- ADC94 **SAMUEL SCHEIDT, Das alte Jahr vergangen ist** for 8 voices or instruments in 2 choirs (SATB/ATTB x 2) £5.50
- ADC95 **SAMUEL SCHEIDT, Sic Deus dilexit mundum** for 8 voices or instruments in 2 choirs (SSAT+TTBB) £6.50
- ADC96 **SAMUEL SCHEIDT, Gott der Vater, wohn uns bei**, for 8 voices or instruments in 2 choirs (SATB/ATTB x 2) £5.50
- ADC97 **SAMUEL SCHEIDT, Ein feste Burg** for 8 voices or instruments in 2 choirs (SATB/ATTB x 2) £6.50
- ADC98 **SAMUEL SCHEIDT, Angelus Domini descendit** for 8 voices or instruments in 2 choirs (SATB/ATTB) £6.50
- ADC99 **SAMUEL SCHEIDT, In dulci jubilo**, for 8 voices or instruments in 2 choirs (SSAT+TTBB) with 2 optional instrumental parts (clarini) £5.50
- ADC100 **SAMUEL SCHEIDT, Vater unser in Himmelreich**, for 8 voices or instruments in 2 choirs (SATB/ATTB x 2). A remarkable *tour de force* that sets all nine verses for different combinations. IN PREPARATION
- ADC101 **PETER PHILLIPS, Ave Jesu Christe** for 8 voices or instruments in 2 choirs (SATB x2) £5.00
- ADC102 **PETER PHILLIPS, O quam suavis** for 8 voices or instruments in 2 choirs (SATBx2) £5.00
- ADC103 **PETER PHILLIPS, Jubilate Deo** for 8 voices or instruments in 2 choirs (SATBx2) £5.00
- ADC104 **PETER PHILLIPS, Hodie concepta est** for 8 voices or instruments in 2 choirs (SATBx2) IN PREPARATION
- ADC105 **PETER PHILLIPS, I, Alma Redemptoris Mater** for 8 voices or instruments in 2 choirs (SATB x 2) IN PREPARATION
- ADC106 **PETER PHILLIPS, Beata Dei Genetrix** for 8 voices or instruments in 2 choirs (SATB/ATTB x 2) IN PREPARATION
- ADC107 **PETER PHILLIPS, Benedicta sit Sancta Trinitas** for 8 voices or instruments in 2 choirs (SATB/ATTB x 2) £5.00
- ADC108 **PETER PHILLIPS, O quam suavis II** for 8 voices or instruments in 2 choirs (SATB x 2) IN PREPARATION
- ADC109 **PETER PHILLIPS, Salve Regina** for 8 voices or instruments in 2 choirs (SATB x 2) IN PREPARATION
- ADC111 **ANDREA GABRIELI, Tirsi morir volea a 7** (SSA+ATTB) £4.50
- ADC112 **ANDREA GABRIELI, Io mi sento morire a 7** (SSAATB) £4.50
- ADC113 **ANDREA GABRIELI, Dunque fia vero a 7** (SSATTBB) £4.50
- ADC114 **ANDREA GABRIELI, Quand' havra fin amore** for 8 voices or instruments in 2 choirs (SSAT + ATTB) IN PREPARATION
- ADC115 **ANDREA GABRIELI, Ecco la vaga Aurora** for 8 voices or instruments (SSAATTBB) £5.00
- ADC116 **ANDREA GABRIELI, Del Gran Tuonante** for 10 voices or instruments in 2 choirs (SSATB x 2) £6.50
- ADC117 **ANDREA GABRIELI, O passi sparsi** for 12 voices or instruments in 2 choirs (SSATTB + SATTB) £7.50
- ADC118 **ANDREA GABRIELI, Ecco Vinigia Bella** for 12 voices or instruments in 2 choirs (SSATTBx2) £7.50
- ADC119 **GIOVANNI GABRIELI, Hodie Christus natus est**, for 10 voices or instruments SSAAT+ATTBB) £6.50
- ADC120 **PIETRO LAPPI, Canzon Decimanona** for 9 instruments SSAT+ATTBB. Probably the only *canzon da sonar* in 9 parts. £6.00
- ADC121 **ASCANIO TROMBETTI, Ad te Domine clamabo** for 7 voices or instruments SSAATTB £4.50
- ADC122 **ASCANIO TROMBETTI, Bonum est confidere** for 7 voices or instruments in 2 choirs SAT+SATB £4.50
- ADC123 **ASCANIO TROMBETTI, Cantemus Domino** for 7 voices or instruments SAATTB £4.50
- ADC124 **ANDRÉ PEVERNAGE, Bon jour, mon coeur** for 8 voices or instruments. A delightful reworking of the famous 4-part chanson by Lassus. £5.00

## THE ART OF THE NEIHERLANDERS

An astonishing number of exceptionally talented musicians were born in the Low Countries around the middle of the fifteenth century, reaching artistic maturity about 1470-80. Josquin des Prés, Heinrich Isaac, Pierre de la Rue, Jacob Obrecht, Alexander Agricola are just a few of the outstanding names from this very productive period, the music of which is characterised by a remarkable degree of rhythmic subtlety.

- AN1 **HEINRICH ISAAC, A la Bataglia**, for four instruments. An extended work, involving some exciting rhythmic writing. This is a revised edition which incorporates the text found in one of the sources. The new set of parts are printed both at the original pitch, and also a fifth higher, for brighter effect. *Score and parts* £4.00
- AN2 **Four Instrumental Pieces of the late fifteenth century**, for four recorders (ATTB) or viols/rebecs. This selection contains two anonymous settings of the famous basse danse *La Spagna*, a magnificent arrangement by Pierre de la Rue of *Ma bouche rit*, and an attractive fantasy. *Score and parts* £6.00
- AN3 **Seven Instrumental Pieces from Petrucci's *Canti C* (1504)**, for three instruments ATB. Contains an anonymous *La Spagna* setting (the only hitherto unpublished ensemble version), *T'Andermaken* arrangements by Lapidida and Brumel, and other fascinating pieces, all written in a very lively rhythmic style. Suitable for recorders, viols, rebecs, lutes, etc. *Score and parts* £6.75
- AN4 **Fors seulement (8 settings)** for five instruments. These magnificent and highly varied reworkings of Ockeghem's famous song are by Pierre la Rue, de Orto, Willaert and others. *Score and parts* £7.50
- AN5 **JOSQUIN DES PRÉS, Four Chansons** for 6 voices or instruments. Josquin is at his best in six parts: these pieces are fascinating to play and sing. *Score and parts* IN PREPARATION
- AN6 **JOSQUIN DES PRÉS, Seven Secular Pieces**, for four voices or instruments ATTB. A little volume that explores the lighter side of this central figure of Renaissance music. Suitable for recorders, viols, and several other types of instruments. *Score only* £3.75
- AN7 **JOSQUIN DES PRÉS, Twelve Pieces** for three voices or instruments. Another volume that demonstrates the versatility of the great master. *Score only* £5.50
- AN8 **JOSQUIN DES PRÉS, Four Chansons** for five voices or instruments. Includes *Douleur me bat* and the wonderful *Plaine de duel*. *Score and parts* £4.50
- AN9 **JACOB OBRECHT, Thirteen Pieces** for three/four instruments (some pieces also for voices). Many of these are settings of popular Dutch or French songs, with Obrecht's characteristic syncopations; also included is the lovely *La tortorella*. *Score only* £5.50
- AN10 **JACOB OBRECHT, J'ay pris amours**, for four instruments. This is a long and beautiful setting of one of the most successful songs of its time. Excellent for recorders or viols. *Score and parts* £4.00

- AN11 **HEINRICH ISAAC, Seventeen Pieces** for voices or instruments. This selection has been made to demonstrate Isaac's extraordinary versatility; there are French *chansons rustiques*, German *Tenorlieder*, carnival songs, a witty Italian quodlibet, and various instrumental pieces. *Score only* £5.50
- AN12 **HEINRICH ISAAC, Seven Instrumental Pieces** for three instruments ATB. These are very varied pieces, ranging from the beautifully melancholy *La Morra* and a delicate setting of *J'ay pris amours* to the zany (and challenging) version of *Tart ara*. *Score and parts* £5.50
- AN13 **HEINRICH ISAAC, Five Instrumental Pieces** for four instruments. These are somewhat longer pieces than those in AN11. Includes the impressive *Palle, palle* and two settings of *J'ay pris amours*. *Score and parts* £5.50
- AN14 **JOHANNES MARTINI, Twenty Secular Pieces** for three or four instruments. *Score only* PUBLICATION OCTOBER 2008
- AN15 **PIERRE DE LA RUE, Chansons and Instrumental Pieces** for four voices or instruments. *Score and parts*. IN PREPARATION
- AN16 **JOHANNES OCKEGHEM, Ut Heremita solus**, for 4 instruments. IN PREPARATION

2

1. Palle, Palle

The image shows a musical score for the piece '1. Palle, Palle' by Heinrich Isaac. It is arranged for four voices: Cantus, Altus, Tenor, and Bassus. The score is written in a mensural style with a common time signature. The Cantus part is in the soprano clef, Altus in the alto clef, Tenor in the tenor clef, and Bassus in the bass clef. The score is divided into three systems, with measure numbers 5, 11, and 16 indicated at the beginning of each system. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The overall texture is homophonic and rhythmic.

© 1992 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM AN13

## CHAMBER MUSIC OF THE SEVENTEENTH CENTURY

The seventeenth century, particularly the first few decades, was a time of great creativity in music. A large amount of challenging, experimental and virtuosic music was produced during this time, especially in Italy, by such musicians as Dario Castello, Francesco Turini, Biagio Marini, Giovanni Battista Buonamente and others.

*All titles published as score and parts.*

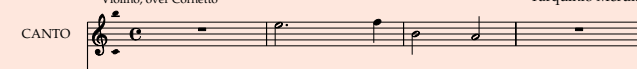
- CS1 **GIOVANNI BATTISTA RICCIO, *Canzone* (1620-1)**, for recorder (violin, cornetto) and continuo. This is one of the very few early seventeenth-century pieces to actually specify recorder. £2.50
- CS2 **GIOVANNI BATTISTA RICCIO, *Canzone* (1612)** for two recorders (violins, cornetts) and continuo. Like the above piece, originally scored for recorders. £2,75
- CS3 **GIOVANNI BATTISTA RICCIO, *Two Canzoni*** for recorder, bass instrument (dulcian, trombone, cello, bassoon) and continuo. In one of these pieces *fagotto* (i.e. dulcian) is specified for the lower part. £4.00
- CS4 **SALAMONE ROSSI, *Four Sonatas from the Quarto Libro*** for two high instruments and continuo. This selection contains two slow expressive pieces, and two lively ones based on dance tunes, including the famous *Bergamasca*. £5.00
- CS5 **SALAMONE ROSSI, *Sonata sopra l'Aria di Ruggiero***, for two high instruments and continuo. A magical, almost meditative piece. £4.00
- CS6 **SALAMONE ROSSI, *Two Sonatas from the Quarto Libro***, for two high instruments and continuo. £4.00
- CS7 **GIOVANNI PAOLO CIMA, *Sonata a 3* (1610)** for two high instruments, bass instrument and continuo. £2,75.
- CS8 **GIOVANNI PAOLO CIMA, *Two Sonatas* (1610)** for high instrument, bass instrument and continuo. These are not only the earliest sonatas of their kind, but they are among the finest. The musical interest is harmonic and melodic, rather than just in figuration. £4.50
- CS9 **FRANCESCO TURINI, *Sonata sopra Tanto tempo hormai*** for two high instruments, bass instrument and continuo. A dazzling set of variations. £4.50
- CS10 **FRANCESCO TURINI, *Sonata*** for two high instruments and continuo. This beautiful piece is a kind of dialogue, with each instrument having expressive solo passages in turn, and coming together in the middle. £4.00
- CS11 **MARCO UCCELLINI, *Sonata Sesta* (Op. 5)** for soprano instrument and continuo. A substantial work that develops the opening theme in different moods and metres; impressive without being too difficult technically. £4.00
- CS12 **MARCO UCCELLINI, *Two Sonatas from Op. 4***, for soprano instrument, bass instrument and continuo. £4.00
- CS13 **MARCO UCCELLINI, *Aria Undecima sopra il Caporal Simon***, for two soprano instruments and continuo. A very lively set of variations on a popular tune. €3.50
- CS14 **SALAMONE ROSSI, *Sonata sopra Aria del Tenor di Napoli***, for 2 soprano instruments and continuo. £3.75
- CS15 **BIAGIO MARINI, *Passacalio*** for three or four instruments with continuo. A slowish number on a ground bass pattern: it has some wonderful harmonic crunches. £2,75


- CS16 **BIAGIO MARINI, *Three Sinfonias from Op. 1***, for soprano instrument, bass instrument and continuo. £3.50
- CS17 **DARIO CASTELLO, *Two Sonatas*** for solo soprano instrument and continuo. These stunning pieces have got to be in the repertoire of anyone serious about this repertoire. £4.50
- CS18 **FRANCESCO TURINI, *Sonata a 3*** for two high instruments, bass instrument and continuo. £4.50
- CS19 **FRANCESCO TURINI, *Sonata II Corisino*** for two high instruments, bass instrument and continuo. An exciting set of variations on the popular dance tune *La bella Pedrina*. £4.50
- CS20 **TARQUINIO MERULA, *Two Sonatas* (1624)** for soprano instrument, bass instrument and continuo. Two very bold and strong pieces. £4.50
- CS21 **DARIO CASTELLO, *Three Sonatas (Libro Primo)*** for two soprano instruments and continuo. £5.50
- CS22 **GIOVANNI PICCHI, *Three Sonatas* (1625)** for two soprano instruments and continuo. £4.50
- CS30 **MAURIZIO CAZZATI, *Sonata Duodecima, "La Strozza"* (Op. 18)** for two soprano instruments and continuo.
- CS31 **MAURIZIO CAZZATI, *Capriccio sopra sedici note* (Op. 18)** for two soprano instruments and continuo. €3.50


2


**SONATA PRIMA**  
*Canto e Basso* (1624)


Violino, over Cornetto Tarquinio Merula


CANTO 


BASSO\* 


BASSO PER L'ORGANO 


5 





10 





\*This part is editorial - see commentary

© 1998 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM CS20

## EARLY DANCE MUSIC

In this series we aim to gather together all the worthwhile ensemble dance music of the Renaissance, and all the monophonic medieval dance music, together with a few seventeenth-century collections. The first three volumes of the series are complete editions of the two main sources for sixteenth-century Italian dance music. Later volumes will cover forms such as the *Hoftanz*, and many other dances for up to six instruments from the Hessen books of 1555.

- DM1 **Italian dances of the early sixteenth century**, for four instruments. Complete edition of the unique collection of dances in MS Mus. 1503h of the Bayerische Staatsbibliothek in Munich. *Score only* £4.50
- DM2-3 **Forty-four Dances of the Sixteenth Century**, instruments. (two volumes) Complete edition of the Royal App. 59-62 MS in the British Library, which is undoubtedly the main source of Italian dance music of this period. *Score only* ea. £4.50
- DM4 **Italian Dances from the Hessen Books (1555)**, for six instruments. IN PREPARATION
- DM5-6 **GASPARO ZANETTI, *il Scolaro* (1645)**, for four instruments (two volumes) The major source for Italian dance music of around 1600, including pieces featured in Negri's *Le Gratie d'Amore*. It is thus complementary to Praetorius' *Terpsichore*, with which it is comparable in importance. *Score only* ea. £6.50
- DM7 **JEAN D'ESTRÉES, *Premier Livre de Danseries* (1559)** for four instruments. The missing inner parts have been restored in this interesting collection, of which only the outer parts survive. D'Estrées was a shawm player in the court wind band in Paris. *Score only* £5.50
- DM8 **JEAN D'ESTRÉES, *Second Livre de Danseries* (1559)** for four instruments. *Score only* £5.50
- DM9 **JEAN D'ESTRÉES, *Tiers Livre de Danseries* (1559)**, for four instruments (some pieces in five and six parts). *Score only* £5.50
- DM10 **JACQUES MODERNE, 29 Dances from *Musicque de Joye* (c. 1545)** for four instruments. Moderne's collection contains basse dances, pavanes, galliards and branles. It is one of the most varied of its kind. *Score only* £4.00
- DM11 **MICHAEL PRAETORIUS, Dances from *Terpsichore*, Volume I**, for four instruments. This is the first of six volumes of dances from Praetorius' mammoth collection. This volume contains branles and courantes, as well as some of the dances with special choreographies, such as the *Pavane de Spaigne*. *Score only* £5.50
- DM12 **MICHAEL PRAETORIUS, Dances from *Terpsichore*, Volume II**, for five instruments. This volume includes, some very polished settings by the French dancing-master Francisque Caroubel. There are branles of several types, and courantes. *Score only* £5.50
- DM13 **MICHAEL PRAETORIUS, Dances from *Terpsichore*, Volume III**, for four instruments. More courantes, plus some voltes, ballets and gaillards. *Score only* £5.50
- DM14 **MICHAEL PRAETORIUS, Dances from *Terpsichore*, Volume IV**, for five instruments. Contains ballets, voltes and more courantes. *Score only* £5.50
- DM15 **MICHAEL PRAETORIUS, Dances from *Terpsichore*, Volume V** for four instruments. This volume contains some of the longer dances, including ballets, and a number of dances with written-out ornamentation. *Score and parts* £8.50

26

19. [Pavana:] La cornetta

LPM DM2

- DM16 **MICHAEL PRAETORIUS, Dances from *Terpsichore*, Volume VI**, for five instruments. This volume contains some of the longer, more elaborate five-part settings, including some ballet suites. *Score and parts* £8.50
- DM17 **WILLIAM BRADE, *Neue lustige Volten, Couranten, Balletten, Padoanen, Galliarden, Masqueraden* (1621)** for five instruments. This collection contains settings of real dance music, as opposed to the predominantly stylised dance music that dominate Brade's other collections. There is a strong bias towards French music, as in Praetorius' *Terpsichore*, with which Brade's book has a lot in common. *Score only* £5.50
- DM18 **LORENZO ALLEGRI, Dances from *Il primo libro delle musiche* (1618)**, for five and six instruments. These dance settings were written for the elaborate entertainments held at the court of the Grand Duke of Florence. *Score only* £5.50
- DM19 **PIERRE PHALÈSE, Dances from *Liber Primus Leviorum Carminum* (1571)**, for four instruments. This volume contains all the material that is unique to the Phalèse collection. *Score only* £5.50
- DM20 **JOHANN HIERONYMUS KAPSBERGER, *Balli*, 1620 (complete)** for 4 instruments. One of the very few collections of dances for ensemble to be printed in Italy. *Score only* £4.50

## ENGLISH INSTRUMENTAL MUSIC c. 1600

While some of the fine English music of this period is suitable only for viols, there is plenty which is written in a style that makes sense on all kinds of instruments, and this is what we are producing in this series.

- EM1 **CLEMENT WOODCOCK, "Browning" Fantasy** for five viols (TrTrTTB) or recorders (SATTB). *Score and parts* €3.50
- EM2 **Twenty-one Masque Dances**, for soprano instrument (violin, treble viol, recorder, cornetto) and continuo. These pieces are taken from MS 10444 of the British Library, used in conjunction with a number of other sources. Many of the pieces were obviously very popular at the time, to judge from the large number of surviving settings of some of them. *Score and parts* £6.50
- EM3 **JOHN ADSON, Courtly Masquing Ayres (1621), Volume I**, for five instruments (violins, viols, recorders). *Score and parts* £6.00
- EM4 **JOHN ADSON, Courtly Masquing Ayres (1621), Volume II**, for five instruments. *Score and parts* £6.00
- EM5 **JOHN ADSON, Courtly Masquing Ayres (1621), Volume III**, for six instruments. *Score and parts* £6.50
- EM6 **Twenty-five Masque Dances** for soprano instrument (recorder, violin, cornetto) and continuo. More music from the same source as EM2, including some of the more dramatic pieces. *Score and parts* £6.50
- EM7 **PETER PHILIPS, Pavan "Passamezzo"** for six instruments. This masterpiece is a set of six variations on the traditional ground. Up to now it has not been available complete in a practical edition. *Score and parts* £6.00
- EM8 **HUGH ASHTON, Hugh Ashton's Maske** for three or four instruments. This is a quite extraordinary piece, unlike anything else that has come down to us. Based on a simple ground bass, the beauty and invention of the quite complex added parts makes it a remarkably satisfying piece to play. It was probably written originally in three parts, so the fourth part is optional. *Score and parts* £4.00
- EM9 **Anonymous (c. 1570), In nomine** for six instruments. This piece differs radically from the normal *In nomine* settings. For one thing it is about three times as long. But it is the variation in texture, and rhythmic variety, that marks it out from the others. Very good on wind instruments. *Score and parts* £4.50
- EM10 **WILLIAM BYRD, The Four-part Consort Music** for four instruments. Includes all the surviving 4-part material by this composer. *Score and parts* £7.50
- EM11 **ALFONSO FERRABOSCO, 9 Pavans** for five instruments *Score only* £4.00
- EM12 **PETER PHILIPS, Three Trios from Institution Harmonique**, for three instruments. *Score and parts* £4.50
- EM13 **ROBERT PARSONS, The Song called Trumpets** for six instruments. *Score and parts* £3.75
- EM14 **JOHN BALDWYN, Two Pieces for three instruments** (Coocow as I me walked, and Browning). *Score and parts* £4.00
- EM15 **JOHN TAVERNER, Quemadmodum**, for six instruments. *Score and parts* £4.00
- EM16 **JAMES HARDING, Two Fantasies** for four instruments. *Score and parts* £4.00
- EM17 **WILLIAM MUNDY, 2 In nomines** for five instruments *score and parts* £4.50
- EM18 **ROBERT PARSONS, De la Court**, for five instruments. £4.50

- EM19 **WILLIAM DAMAN, A sei soprani**, for six equal instruments. *Score and parts* £3.50
- EM20 **WILLIAM BYRD, The Six-part Consort Music (3 Fantasies and Pavan + Galliard)** *Score and parts* £11.00
- EM21 **WILLIAM BYRD, The Five-Part Consort Music, Vol. I: the Fantasies** *Score and parts* £9.50
- EM22 **WILLIAM BYRD, The Five Part Consort Music, Vol. II: The In Nomines + Pavan and Galliard** *Score and parts* £6.50
- EM23 **JOHN COPERARIO, The Six-part Consorts, vol. I.** *Score and parts* £7.50
- EM24 **JOHN COPERARIO, The Six-part Consorts, vol. II** *Score and parts* £5.50
- EM25 **MICHAEL EAST, Eight Fantasies** for 5 instruments, Volume I *Score and parts* £6.50
- EM26 **MICHAEL EAST, Eight Fantasies** for 5 instruments, Volume I *Score and parts* £6.50
- EM27 **JOHN COPERARIO, Eight five-part Consorts** *Score and parts* £6.50
- EM28 **CHRISTOPHER TYE, Sit fast**, for 3 instruments *Score and parts* £3.50

1. ILLICITA COSA 1  
John Coprario

© 2006 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM EM27

## ANDREA & GIOVANNI GABRIELI, COMPLETE INSTRUMENTAL MUSIC

This series will include all of the Gabrielis' works for instrumental ensemble in an edition that provides alternative parts.

- GAB1 **GIOVANNI GABRIELI, 15 Canzoni + Sonate from Sacrae Symphoniae (1597). All 15 pieces in a single volume with commentary. £25.00**
- GAB1a Set of parts for above in slipcase. Includes alternatives down a fourth for ten of the pieces. £50.00
- GAB2 **ANDREA GABRIELI, Complete 4-part Ricercars Sopra and parts IN PREPARATION**
- GAB3 **ANDREA GABRIELI, Aria di Battaglia and Ricercar a 8 IN PREPARATION**
- GAB4 **GIOVANNI GABRIELI Canzon Primi Toni a 8 (1597/1)£5.50**
- GAB4x Set of parts transposed down a 4th £3.50
- GAB5 **Canzon Septimi Toni a 8 (1597/2)£5.50**
- GAB5x Set of parts transposed down a 4th £3.50
- GAB6 **Canzon Septimi Toni a 8 (1597/3)£5.50**
- GAB6x Set of parts transposed down a 4th £3.50
- GAB7 **Canzon Noni Toni a 8 (1597/4)£5.50**
- GAB7x Set of parts transposed down a 4th £3.50
- GAB8 **Canzon Duodecimi Toni a 8 (1597/5)£5.50**
- GAB8x Set of parts transposed down a 4th £3.50
- GAB9 **Sonata Pian e Forte a 8 (1597/5)£5.50**
- GAB9x Set of parts transposed down a 4th £3.50
- GAB10 **Canzon Primi Toni a 10 (1597/7)£6.50**
- GAB10x Set of parts transposed down a 4th £3.50
- GAB11 **Canzon Duodecimi Toni a 10 (1597/8)£6.50**
- GAB11x Set of parts transposed down a 4th £3.50
- GAB12 **Canzon Duodecimi Toni a 10 (1597/9)£6.50**
- GAB13 **Canzon Duodecimi Toni a 10 (1597/10)£6.50**
- GAB14 **Canzon in Echo Duodecimi Toni a 10 (1597/11)£6.50**
- GAB14x Set of parts transposed down a 4th £3.50
- GAB14a **Canzon in Echo. . accomodata con organo (1597/11a)£6.50**
- GAB15 **Canzon Septimi et Octavi Toni a 12 (1597/12)£7.50**
- GAB16 **Canzon Noni Toni a 12 (1597/13)£7.50**
- GAB17 **Sonata Octavi Toni a 12 (1597/14)£7.50**
- GAB18 **Sonata Quarti Toni a 15 (1597/15)£7.50**
- GAB19 **Canzon Prima (1615) for five instruments £4.50**
- GAB20 **Canzon II (1615) for six instruments £4.50**
- GAB21 **Canzon III (1615) for six instruments £4.50**
- GAB22 **Canzon IV (1615) for six instruments £5.00**
- GAB23 **Canzon V (1615) for seven instruments £5.00**
- GAB24 **Canzon VI (1615) for seven instruments £5.00**
- GAB25 **Canzon VII (1615) for seven instruments £5.50**
- GAB26 **Canzon VIII (1615) for eight instruments in two choirs £5.50**

GAB27 **Canzon IX (1615) for eight instruments £5.50**

GAB28 **Canzon X (1615) for eight instruments in two choirs £5.50**

GAB29 **Canzon XI (1615) for eight instruments in two choirs £5.50**

GAB30 **Canzon XII (1615) for eight instruments in two choirs £5.50**

GAB31 **Sonata XIII (1615) for eight instruments in two choirs £5.50**

GAB32 **Canzon XIV (1615) for ten instruments in two choirs £6.50**

GAB33 **Canzon XV (1615) for ten instruments £6.50**

GAB34 **Canzon XVI (1615) for twelve instruments in three choirs £7.50**

GAB35 **Canzon XVII (1615) for twelve instruments in three choirs £7.50**

GAB36 **Sonata XVIII (1615) for fourteen instruments in three choirs £8.50**

GAB37 **Sonata XIX (1615) for fifteen instruments in three choirs £7.50**

GAB38 **Sonata XX (1615) for twenty-two instruments in five choirs £9.50**

GAB39 **Sonata con tre violini (1615), for three violins and continuo.£3.50**

See our **VENETIAN INSTRUMENTAL MUSIC series (VM)** for pieces by other musicians working in Venice during the time of the Gabrielis.

2

CANZON XVI a 12 (1615)

Giovanni Gabrieli

CANTO

PRIMO CHORO

ALTO

OTTAVO

SESTO

SECONDO CHORO

SETTIMO

UNDECIMO

TENORE

DUODECIMO

TERZO CHORO

QUINTO

DECIMO

NONO

BASSO

BASSO PER L'ORGANO

© 1998 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM GAB34

## GIROLAMO FRESCOBALDI, *IL PRIMO LIBRO DELLE CANZONI* (1628/1634)

This complete edition of the *Libro Primo delle Canzoni*, which was published in three editions (two in 1628 and one in 1634) during the composer's lifetime, contains pieces for from one to four instruments and continuo.

- GF1 **Five Canzoni** for high instrument (violin, cornetto, recorder) and continuo. *Score and parts* £4.75
- GF2 **Canzoni** for bass instrument (cello, bass viol, bassoon) and continuo. *Score and parts* £6.75
- GF3 **Six Canzoni** for high instrument (violin, cornetto, recorder), bass instrument (cello, bass viol, bassoon, trombone) and continuo. *Score and parts* £6.75
- GF4 **Five Canzoni** for two treble instruments (violins, cornetti, recorders) and continuo. Actually, as three of the original 1628 pieces were recomposed by Frescobaldi for the 1634 print, this volume really contains eight pieces, as both version are given of the recomposed works. *Score and parts* £6.75
- GF5 **Three Canzoni (1628)** for two high instruments, bass instrument and continuo. *Score and parts* £4.75
- GF6 **Three Canzoni (1634)** for two high instruments, bass instrument and continuo. *Score and parts* £4.75
- GF7 **Canzoni (1628/1634)** for two bass instruments and continuo. *Score and parts*. IN PREPARATION
- GF9 **Seven Canzoni** for four instruments (VnVaVaVc or VnVnVaVc, or cornetto and 3 trombones, or recorders ATTB) and continuo. *Score and parts* £12.50
- GF10 **Two Canzoni** for four instruments (VnVaVaVc, or 2 cornetti and 2 trombones, or recorders SATB) and continuo. *Score and parts* £4.00
- GF11 **Five Canzoni** for two high instruments, two bass instruments and continuo. *Score and parts* £9.00

1

Girolamo Frescobaldi

CANTO

BASSO

BASSO AD ORGANO

4

8

© 1995 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM GF3

## GERMAN INSTRUMENTAL MUSIC c. 1600

This series explores the wealth of German instrumental music around the turn of the seventeenth century, much of which is in five or more parts. The repertoire of this very active period of German musical history is quite varied, ranging from simple "Polish" dances to more sophisticated pavanes and galliards and elaborate canzonas and fantasies.

- GM1 **Paul Lütkehan, Fantasia "Innsbruck, ich muss dich lassen" (1597)**, for five instruments. *Score and parts* £2.50
- GM2 **Christoph Demantius, Fifteen Dances (1601)**, for four or five instruments. Parts provided for strings (VnVnVaVaVc or viols TrTrTTB) and recorders (SATTB). *Score and parts* £7.00
- GM3 **ALEXANDER OROLOGIO, Twelve Intradas (1597)** for six instruments. Orologio, an Italian cornetto- and trumpet-player who spent his working life in Germany, was the first composer to publish intradas of the type that was cultivated by many musicians of the period. They are admirably suited to cornetts and trombones, or other wind instruments. *Score and parts* £6.50
- GM4 **ALEXANDER OROLOGIO, Six Intradas (1597)** for five instruments. *Score and parts* £4.50
- GM5 **ALEXANDER OROLOGIO, Two Intradas (1597)** for six equal instruments. These remarkable pieces, have all the parts very close together, giving a rich texture of crossing parts. *Set of scores* £2.75
- GM6 **Valentin Haussmann, Twenty-five Dances (1598)** for four instruments. This volume contains all the textless dances from Haussmann's *Neue artige und lieblich Tantz* of 1598. *Score only* £4.00
- GM7 **GEORG ENGELMANN, Pavans and Galliards, Liber I (1616)** for 5 instruments. *Score and parts* £10.50
- GM8 **G, Pavans and Galliards (1617)** for 5 instruments. *Score and parts* £10.50
- GM9 **ERASMUS WIDMANN, Canzonas and Intradas (1618)** for five instruments. *Score and parts* £6.75
- GM10 **ERASMUS WIDMANN, Twenty Dances from Musicalischer Tugendtspiegel (1613)** for four instruments. Although very simple and unpretentious, these are perhaps the most attractive of their kind. *Score only* £3.75
- GM12 **JOHANN HERMANN SCHEIN, Canzon** for 5 instruments. A typically bold and original work. *Score and parts* IN PREPARATION
- GM13 **JOHANN HERMANN SCHEIN, Canzon** for six instruments. This is a remarkable substantial work based almost entirely on a single, bold theme. *Score and parts* £4.50
- GM14 **SAMUEL SCHEIDT, CANZON à 5 voc. ad imitationem Bergamasca Anglica** *score + parts* £4.50
- GM15 **SAMUEL SCHEIDT, CANZON à 5 voc. super Cantionem Gallicam** *score + parts* £4.50
- GM16 **SAMUEL SCHEIDT, CANZON à 5 voc. super O Nachbar Roland** *score + parts* £4.50
- GM17 **SAMUEL SCHEIDT, CANZON à 5 voc. super Cantionem Gallicam (Est-ce Mars)** *score + parts* £4.50
- GM18 **SAMUEL SCHEIDT, CANZON à 5 voc. super Intradam Æthiopicam** *score + parts* £4.50
- GM19 **SAMUEL SCHEIDT, CANZON à 5 voc. super Cantionem Belgicam** *score + parts* £4.50

## ITALIAN INSTRUMENTAL MUSIC OF THE RENAISSANCE

- IM1 **VICENZO RUFFO, Four Pieces from *Capricci in Musica* (1564)** for three viols (TrTB) or recorders (ATB). These pieces are interesting in the use they make of popular tunes of the time. *Score and parts* £4.00
- IM2 **VICENZO RUFFO, Three Pieces from *Capricci in Musica* (1564)** for three viols (TrTB) or recorders (SAT). *Score and parts* £4.00
- IM3 **FRANCESCO GUAMI, Ten Ricercari (1588)** for two recorders (AT) or viols (TrT). These rather demanding pieces are similar to the duos of Lassus in style and quality, especially in the way that they gradually build up to a rhythmic climax. *Score only* £3.75
- IM4 **FRANCESCO GUAMI, Seven Ricercari (1588)** for two recorders (SA) or viols (TrT). *Score only* £3.75
- IM5 **FRANCESCO BENDUSI, *Opera Nova de Balli* (1553)**. Complete edition of this attractive collection of 24 dances. All are playable on recorders, viols, etc. and many on crumhorns. *Score only* £4.75
- IM6 **BERNARDO LUPACCHINO and JOAN MARIA TASSO, Nine Fantasies** for two instruments (viols, recorders, etc.). These duos are taken from a collection that was reprinted during the sixteenth century more often than any other comparable publication. *Score only* £4.00
- IM7 **VALERIO BUONA, 7 Pieces** for 3 instruments. These are rather unusual pieces for 2 equal higher instruments and a tenor or bass. *Score only* £3.75
- IM8 **Eight Fantasies** for two instruments (viols, recorders, etc.). These attractive duos are mostly from a Phalèse print of 1590. Some of them are written in a lively style similar to that of the *canzon da sonar*. *Score only* £3.75
- IM9 **GIULIO SEGNI (Julius de Modena), Four Ricercars** for four instruments. *Score and parts* £5.50
- IM10 **ANNIBALE PADOVANO, Two Ricercars** for four instruments. *Score and parts* £4.50
- IM11 **GIOVANNI BASSANO, *Fantasia a tre voci* (1585), complete.** *Score* £6.25 *Separate parts available as follows:*  
 IM11-01 CANTUS £2.00  
 IM11-02 TENOR (wind clefs) £2.00  
 IM11-03 TENOR (string clefs) £2.00  
 IM11-04 BASSUS (wind clefs) £2.00  
 IM11-05 BASSUS (string clefs) £2.00
- IM12 **GIOVANNI CANGIASI, Two Canzoni da sonar** for 4 instruments. One of these is a nicely quirky setting of the popular tune "Girometta". *Score and parts* £4.00
- IM13 **NICCOLO CORRADINI, 3 Canzoni (1594)**. Lively, quirky pieces with original tempo indications. *Score and parts* IN PREPARATION
- IM14. **ASCANIO MAYONE, 3 Ricercari sopra Canto fermo (La Spagna)**. These rhythmically complex pieces are something of a challenge. *Score and parts*. £4.50
- IM15 **GIULIANO TIBURTINO, *Fantasia et Recerchari a tre voci* (1549)** Complete. *Score*. £5.50 *Separate parts available as follows:*  
 IM15-01 CANTO £2.00  
 IM15-02 TENORE (wind) £2.00 IM15-03  
 TENORE (strings) £2.00  
 IM15-04 BASSO (wind) £2.00  
 IM15-05 BASSO (strings) £2.00
- IM16 **ADRIAN WILLAERT, Complete Instrumental Music. Vol I: 13 Ricercars for 3 instruments.** *Score and parts* £9.50
- IM17 **ADRIAN WILLAERT, Complete instrumental Music, Vol. II: 3 Ricercari for 4 instruments** Two of these pieces are really extended works, that repay a lot of study. *Score and parts* £6.50
- IM18 **OTTAVIO BARIOLLA, 3 Canzoni** for 4 instruments. These lively pieces are based on popular tunes. Very entertaining. *Score and parts* IN PREPARATION
- IM19 **ANTONIO TROILO, *Sinfonie, Scherzi, Ricercari, Capricci*** for 2 instruments. A very lively book of duos, full of surprises. *Score* £5.50
- IM20 **ANTONIO TROILO. 3 Canzoni** for 5 instruments. Troilo was one of the very few composers to compose *canzoni da sonar* in 5 parts, *Score and parts*. £5.50
- IM21 **GIOVANNI GIACOMO GASTOLDI, *Il Primo Libro a Due voci* (1598)** complete. Probably the most interesting of the Italian duo collections, full of playful and inventive pieces, some of which are based on popular tunes. *Score* £7.50
- IM22 **COSTANZO FESTA, 3 Contrapunti** for six instruments. A selection from Festa's numerous settings of the *La Spagna* melody. *Score and parts* £3.50

i

## THE ITALIAN MADRIGAL

From about 1520 until the end of the sixteenth century the madrigal was the focus of all that was new and exciting in Italian music, and the new styles and techniques developed in this form were imitated in many countries. Our series will include music by Arcadelt, Verdelot, Festa, Ruffo, Rore, Lassus, and others.

- MA1 **JACQUES ARCADELT, Eight Madrigals**, for four voices or instruments. Arcadelt's first book of madrigals, from which most of our pieces are taken, was probably the most widely-known madrigal collection of the period. *Score only* £4.00
- MA2 **COSTANZO FESTA, Fifteen Madrigals**, for three voices or instruments. Festa, one of the first important madrigal composers, was really the only one to cultivate three-part writing to any extent. He was particularly adept at closely-spaced textures. *Score only* £4.50
- MA3 **PHILIPPE VERDELLOT, Twenty-two Madrigals**, for four voices or instruments. This volume contains all the pieces that appeared arranged for lute in the *Intavolatura de li Madrigali di Verdelotto da cantare et sonare nell'auto* (Venice, 1536), which is published complete in our RM3. Verdelot was much respected during his lifetime for his ability to express the different moods of his texts, and so it is no surprise to find here an outstanding collection of highly varied pieces. *Score only* £7.00
- MA4 **PHILIPPE VERDELLOT, Five Madrigals** for five voices or instruments. *Score and parts* IN PREPARATION
- MA10 **ROLAND DE LASSUS, Thirteen Villanelle**, for four voices or instruments. These pieces of Lassus are probably the outstanding examples of the genre. They range from quite simple settings such as *Madonna mia, pietà* to longer, wittier pieces like *Parch' hai lasciato*. *Score only* £4.50

## MUSICA PRACTICA

This new series takes advantage of new technology, to produce sets of sets and parts of major collections that have otherwise been available only in either scholarly tomes or small selections. In the case of large collections, like the Tye, Brade and Schein, the parts have their own covers and are available separately. We are also intending to release many of the pieces individually in our numbered series (4 digits).

MP1 **CHRISTOPHER TYE, Complete Consort Music**, for 3-5 instruments. Tye is the only English composer of the generation before the great late-sixteenth centuries musicians to have composed instrumental music in any quantity. These pieces are full of surprises and felicitous melodic touches.

MP1	SCORE £10.50
MP1-01	CANTUS (all instruments) £4.50
MP1-02	MEDIUS (all instruments) £4.50
MP1-03	ALTUS (viol clefs) £4.50
MP1-04	ALTUS (recorder clefs) £4.50
MP1-05	TENOR (viol clefs) £4.50
MP1-06	TENOR (recorder clefs) £4.50
MP1-07	BASSUS (all instruments) £4.50

MP3 **WILLIAM BRADE, Pavans and Galliards (1614)** for 6 instruments. Contains some of Brade's most substantial music. Brade takes the pavan in particular far beyond in simple origins, with great changes of rhythm, texture, mood etc.

MP3	SCORE £10.00
MP3-01	CANTO (all instruments) £3.75
MP3-02	QUINTO (all instruments) □ 4.50
MP3-03	ALTO (recorder clefs) □ 4.50
MP3-04	ALTO (string clefs) □ 4.50
MP3-05	TENOR (recorder clefs) □ 4.50
MP3-06	TENOR (string clefs) □ 4.50
MP3-07	SESTO (recorder clefs) □ 4.50
MP3-08	SESTO (strings) £3.75
MP3-09	BASSO (all instruments) £3.75

MP4 **LUDWIG SENFL, Complete Instrumental Music** for 3-5 instruments. This volume contains 11 pieces, most of which are really substantial numbers: there are two settings of *Tandernaken* and a magnificent *tour de force*, the *Fortuna ad voces musicales*. *Score and parts* £12.50

MP5 **JOHANN HERMANN SCHEIN, Banchetto Musicale (1617)** for 5 instruments, complete. This magnificent collection contains 20 suites, each consisting of paduan, gagliarda, courante and allemande/tripla. They represent a synthesis of all the main developments in instrumental music in northern Europe at this time.

MP5	SCORE £15.00
MP5-01	CANTO (all instruments) £3.75
MP5-02	QUINTA (all instruments) £3.75
MP5-03	ALTO (string clefs) £3.75
MP5-04	ALTO (wind clefs) £3.75
MP5-05	TENOR (string clefs) £3.75
MP5-06	TENOR (wind clefs) £3.75
MP5-07	BASSO (all instruments) □ 4.50

MP6 **Sixteenth-century Scottish Fantasies and Dances** for 4 instruments. This anthology edited by Charles Foster includes virtually all the surviving Scottish instrumental music of the 16th century. *Score and complete set of parts (strings and wind)* £9.00

MP7 **SAMUEL SCHEIDT, Ludi Musici, Prima Pars (1621)**, for 4-5 instruments and (optional) continuo. This varied collection contains pavans, galliards, courantes, a canzona for equal instruments (cornetti) and 6 very substantial 5-part pieces based on popular tunes.

MP7	SCORE £12.50
MP7-01	CANTUS (all instruments) £4.50
MP7-02	QUINTA VOX (all instruments) □ 3.50
MP7-03	ALTUS (wind clefs) £4.50
MP7-04	ALTUS (string clefs) £4.50
MP7-05	TENOR (wind clefs) £4.50
MP7-06	TENOR (string clefs) £4.50
MP7-07	BASSUS (all instruments) £4.50

MP8 **EUSTACHE DU CAURROY Fantasies a iii, iiiii, v et vi parties, Paris (1610)**, for 3-6 instruments. These refined and delicately wrought pieces are mostly based on plainsong, or on popular tunes; there are also some fine completely abstract pieces.

MP8	SCORE £12.50
MP8-01	DESSUS (all instruments) £4.75
MP8-02	HAUTE-CONTRE (strings) £4.75
MP8-03	HAUTE-CONTRE (wind) £4.75
MP8-04	TAILLE (strings) £4.75
MP8-05	TAILLE (wind) £4.75
MP8-06	CINQUIESME (strings) £3.50
MP8-07	CINQUIESME (wind) £3.50
MP8-08	SIXIESME (all instruments) £2.25
MP8-09	BASSE-CONTRE (all instruments) £4.75

MP9 **THOMAS SIMPSON, Opus newer Paduanen, Galliardn, Intradn, Canzonen (1617)** for five instruments.

MP9	SCORE £6.00
MP9-01	CANTUS £3.50
MP9-02	QUINTUS £3.50
MP9-03	ALTUS £3.50
MP8-04	TENOR (strings) £3.50
MP8-05	TENOR (wind) £3.50
MP9-06	BASSUS £3.50

MP10 **WILLIAM BRADE, Neue Auserlesene Branden, Intradn, Mascheraden, Baletten, Allmanden, Auffzüge und frembde Tänze (1617)** complete. *Score and parts* IN PREPARATION

MP11 **THOMAS SIMPSON, Opusculum, Newer pavanen, Galliardn/Couranten/unnd Volten, 1610**. Complete edition *Score and parts* IN PREPARATION

MP12 **Füllsack & Hildebrandt, Außerlesener Paduanen und Galliardn Ersten Theil. . . zu fünf Stimmen, 1607** Complete edition. *Score and parts* IN PREPARATION

MP13 **Füllsack & Hildebrandt, Ander Teil Außerlesener Paduanen und Galliardn zu fünf Stimmen, 1609** Complete edition. *Score and parts* IN PREPARATION

## RENAISSANCE CHANSONS

This series explores the wealth of French secular vocal music of the sixteenth century. Although we use the term “vocal”, it must be remembered that chansons were often performed instrumentally during this period. In fact in France there was virtually no purely instrumental music (except for lute and keyboard music, and dance music) published during the Renaissance. Chansons were particularly popular for instrumental use in Italy. It was out of this that the instrumental *canzon da sonar* of musicians like Maschera, Merulo and the Gabriellis developed. Many of these have been out of a print for a time, but we expect the new, revised editions to be available by the end of the year

## SCORES ONLY UNLESS INDICATED

- PC1 **PIERRE ATTAINGNANT, Fourteen Chansons (1533)** for recorders (ATTB) or voices. In 1533 Attaignant published two collections consisting of chansons for which recorders or flutes (or both) were specified. Our volume contains all those pieces from the second collection for recorders, as well as those for recorders or flutes. £5.50
- PC2 **PIERRE DE MANCHICOURT, Nine Chansons**, for voices or instruments SATB. £4.00
- PC3 **CLAUDIN DE SERMISY, Twenty Chansons** for four voices or instruments ATTB. Claudin was the greatest composer of the classical “Parisian” chansons. His pieces are simple but exquisite. £5.50
- PC4 **CLAUDIN DE SERMISY, Fifteen Chansons** for four voices or instruments SATB. £4.50
- PC6 **THOMAS CRECQUILLON, Fourteen Chansons** for four voices or instruments ATTB. Crecquillon was one of the most widely-respected chanson composers of his time. He was a remarkable contrapuntalist, to the extent that each part in his music is a joy to perform. £6.00
- PC7 **THOMAS CRECQUILLON, Five-part Chansons**. These rather more substantial pieces are among the composer’s finest. Available either as score and parts, or a set of 5 scores. IN PREPARATION
- PC8 **THOMAS CRECQUILLON, Twelve Chansons** for three voices or instruments. Some three-part chansons of this time are rather routine arrangements of four-part pieces, but Crecquillon’s are little masterpieces in their own right. They are wonderfully satisfying to play on recorders or flutes £5.00.
- PC9 **Seven Chansons** for three equal voices or instruments. Works by Mouton, Brumel, Crecquillon, Claudin de Sermisy and others. £3.75
- PC10 **Thirty Chansons** for three voices or instruments, from Pierre Attaignant’s *Quarante e deux chansons musicales a troys parties* of 1529. They are eminently suitable for recorders, flutes, viols or other soft instruments. £5.50
- PC11 **ROQUELAY + HESDIN, Eight Chansons**, for four voices or instruments SATB. Particularly attractive are Roquelay’s *Tabonne grace*, and Hesdin’s *S’il est a ma poste*. £4.00
- PC12 **ADRIAN WILLAERT, Thirteen Chansons** for three voices or instruments. These lively and inventive pieces are taken from Antico’s *La Couronne et Fleur des chansons a troys*, published in Venice in 1536. They are mostly skilful arrangements of popular melodies of the day. £4.50
- PC13 **ADRIAN WILLAERT, Five-part Chansons**. These pieces gave the composer an opportunity to display his Josquin-like contrapuntal gifts. Available as score and parts or sets of scores. IN PREPARATION

16

## 8. LA NUIT FROIDE ET SOMBRE

Roland de Lassus

Du Bellay

La nuit froide et sombre, Couvrant d'obscure -  
reom - bre La ter - re et les cieus, Aus -  
scu - reom - bre La ter - re et les cieus, Aus -  
scu - reom - bre La ter - re et les cieus, Aus -  
si doux, aus - si doux que miel, Fait cou - ler du ciel Le som -  
si doux que miel, Fait cou - ler du ciel Le som -  
si doux, aus - si doux que miel, Fait cou - ler du ciel Le som -  
si doux que miel, Fait cou - ler du ciel Le som -

meil aux yeux, Puis le jour sui - vant, Au la-beur dui -  
meil aux yeux, Puis le jour sui - vant, Au  
som-meil aux yeux, Puis le jour sui - vant, Au  
meil aux yeux, Puis le jour sui - vant, Au la-beur

- PC14 **ANTOINE DE FÉVIN, Complete Chansons** for three voices or instruments. IN PREPARATION
- PC15 **ROLAND DE LASSUS, Ten Chansons**, for four voices or instruments SATB. These are mostly light-hearted pieces, but also very elegant. Contains two Renaissance “standards”, *Bon jour, mon coeur*, and *Margot, labourez les vignes*. £4.50
- PC16 **ROLAND DE LASSUS, Nine Chansons**, for four voices or instruments ATTB. This second selection of Lassus pieces includes the mind-blowingly beautiful *La nuit froide et sombre*, the exquisitely subtle *En espoir vis*, and the very lively *Sauter, danser*. £4.00
- PC17 **CLAUDE LE JEUNE, Four Chansons** for 5 voices or instruments. These are varied and rather substantial pieces. Available either as score and parts, or a set of 5 scores IN PREPARATION
- PC18 **CLAUDE LE JEUNE, Six-part Chansons**. Available either as score and parts, or as a set of 6 scores. IN PREPARATION
- PC20 **Chansons Rustiques of the Renaissance, Volume I**, for three voices or instruments. This is the first volume of a project that will gather together the best of the this important repertoire, essentially consisting of settings of popular tunes, mostly around 1500. Score only IN PREPARATION

## THE RENAISSANCE BAND

A series of music for Renaissance wind instruments, in which the ranges of the parts suit a range of different wind instruments (nos. 1-10 even fit on crumhorns, though this will not necessarily be true of later titles) and is therefore playable on recorders, cornetts and trombones, dulcians, shawms and other wind instruments of the period.

- RB1 **PETRUS ALAMIRE, T' Andernaken**, for five instruments ATTBB. This piece, originally thought to be anonymous, is one of the very few surviving pieces that actually specify crumhorns in the source. This revised edition now includes an additional set of parts up a fifth. *Score and parts* £2.75
- RB2 **Seven Double Canons (c. 1500)** for four voices or instruments, by Josquin, Mouton, Willaert, etc. Mainly based on popular tunes of the time, these are clever and lively little pieces. *Score only* £3.75
- RB3 **JOSQUIN DES PRÉS, La Spagna** for five instruments ATTBB. Of all the surviving settings of this famous tune, this is undoubtedly the finest. Our revised edition includes two sets of parts, one at the original pitch, one up a fifth. *Score and parts* £4.00
- RB4 **Twelve Chansons (c. 1530)** for four voices or crumhorns (recorders) ATTB. This is a selection of French pieces that have been transposed down a fourth or a fifth (as Renaissance musicians would have done) to bring them within the comfortable range of crumhorns, but good also on sackbuts, curtals, or low recorders *Score only* £3.75
- RB6 **MICHAEL PRAETORIUS AND VALENTIN HAUSSMANN, Dances** for five instruments. Praetorius' arrangements of elegant French dances contrast nicely with Haussmann's solid German and Polish dances. *Score only* £3.75
- RB7 **Madrigals and Villanelle** for three voices or instruments. This little anthology contains *villanelle* by Nola, Lando and Todino, as well as madrigals by Festa, Fogliano and Ruffo. *Score only* £3.75
- RB8 **German Songs of the Early Sixteenth Century** for four instruments ATTB. This anthology of works by Othmayr, Senfl, Hofhaimer, Kugelman and others, consists mostly of tenor songs that work well either with a single voice and instruments, or purely instrumentally. *Score only* £4.50
- RB9 **PIERRE MOULU, Two Chansons** for six voices or instruments. Contains two satisfying polyphonic settings, *En despit des faulx mesdisans*, and *La rousé du mois de May*. *Score and parts* £4.50
- RB10 **FRANCESCO CORTECCIA, Two Madrigals** for six voices or instruments. One of these, *Guardan' almo pastore* was originally performed by crumhorns—or similar instruments—in the Florentine *Intermedi* of 1539. *Score and parts* £4.50
- RB11 **MORITZ LANDGRAF OF HESSEN, The Kassel Pavan Collection, Volume I** for five instruments. The Kassel manuscript contains a collection of pavans in different styles. It is also remarkable in having some original indications of instrumentation, all for wind instruments. *Score only* £6.00
- RB12 **MORITZ LANDGRAF OF HESSEN, The Kassel Pavan Collection, Volume II** for five instruments. This part of the collection includes some English pavanes with titles such as "The Shooting of the Guns" *Score only* IN PREPARATION
- RB13 **Quattro Sonate a 5 Bombardi**. These early seventeenth century sonatas from a manuscript in Kassel are solemn, impressive pieces for 5 large shawms, but they can also be played on sackbuts, curtals, etc. *Score and parts* £5.00
- RB14 **Music from the Copenhagen Wind MS, Vol. I**: Pieces in 6 parts by Jorgen Presten and others. *Score and parts*. IN PREPARATION

- RB15 **Music from the Copenhagen Wind MS, Vol II**: Pieces in 7 parts by Presten and others. *Score and parts*. IN PREPARATION
- RB16 **Music from the Copenhagen Wind MS, Vol. III**. Pieces in 8 parts by Presten and others. *Score and parts*. IN PREPARATION

1

*Quattro Sonate à 5 Bombardi*  
I  
Anonymous (17th cent.)

© 1996 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM RB13

## MUSIC FOR CRUMHORNS

A series of large anthologies of varied music selected for its suitability for crumhorns and other early wind instruments.

- MCR1 **Music for Crumhorns, Volume I** for four instruments (SATB, ATTB). Contains more than forty pieces for crumhorns, in a wide range of styles. Included are carnival songs, *villanesche* and *villotte*, chansons and popular song settings, some German songs, and some dances. *Score only*, £7.50
- MCR2 **Music for Crumhorns, Volume II**. This contains 24 pieces in five and six parts, by Willaert, Gastoldi, Vecchi, du Caurroy, Lassus, Senfl, Praetorius, Brade and others. *Score only*, £6.50
- MCR3 **Music for Crumhorns, Volume III**. 33 pieces in 3-5 parts by Obrecht, Isaac, Willaert, Encina, Finck, Millan, Nola, Donato, Crecquillon, Azzaiolo, Lechner, Lassus, Praetorius, etc. and a group of wonderful Spanish songs *Score only*, £6.50

## RICERCATE E PASSAGGI

Improvisation and ornamentation,  
1580-1630

This series presents, in a highly practical format, most of the really worthwhile material from the treatises of Girolamo Dalla Casa (1584), Giovanni Bassano (1585/1591), Richardo Rogniono (1592), Francesco Rognoni (1620), Vincenzo Bonizzi (1626), Aurelio Virgiliano and others. The emphasis is on providing *ricercate* and other examples of decorated music that can be used in a number of different ways and with various instrumental combinations.

- REP1 **AURELIO VIRGILIANO, Thirteen Ricercate from *Il Dolcimelo*** for solo instrument (cornetto, recorder, flute, violin, etc.). Virgiliano's ricercars are long, improvisatory pieces, calling for quite a fluent technique. They provide what is almost certainly the most useful practice material for late sixteenth-century music. Our edition presents most of the pieces at two different pitches, in order to bring the music within the compass of the widest possible range of instruments. £10.50
- REP3 **GIROLAMO DALLA CASA and GIOVANNI BASSANO, Divisions on Chansons I**, for soprano instrument (recorder, cornetto, violin, etc.) and continuo. These pieces are based on five well-known chansons of the mid-sixteenth century: *Frais et gaillard*, *Ung gay bergier*, *Petit Jacquet*, *Petite fleur coincte et jolye* and *Alix avoit aus dens la malerage*. Our edition includes a short score for keyboard, and a separate alternative lute part. One copy of the companion issue, containing the five original chansons, is also provided. *Score and parts* £10.50
- REP3a **Five Chansons of the mid-sixteenth century**, for four voices or instruments. Companion to the above, containing the four original chansons. *Score only* £2.50
- REP4 **GIROLAMO DALLA CASA, Madrigali da sonar con la viola bastarda**, for viola da gamba and continuo. These are based on five madrigals by Cipriano da Rore (see below). Our edition includes a short score for keyboard, a separate lute part, and a copy of the companion issue containing the original madrigals. *Score and parts* £9.50
- REP4a **CIPRIANO DA RORE, Five Madrigals** for four voices. Rore (1516-1565) was the most original madrigal composer of his generation. The five pieces are *Ancor che col partire*, *Ben qui si mostra'l ciel*, *Come havran fin*, *Non gemme non fin oro* and *Qual è più grand' o Amore*. *Score only* £2.50
- REP5 **GIROLAMO DALLA CASA AND GIOVANNI BASSANO, Divisions on Chansons II**, for soprano instrument and continuo. This contains decorated versions of two five-part chansons by Thomas Crecquillon, *Content ou non* and the lovely *Oncques Amour*. Includes an alternative lute part, as well as one copy of REP5a. £6.50
- REP5a **THOMAS CRECQUILLON, Two Chansons** for five voices or instruments. *Score and parts* £2.50
- REP6 **GIROLAMO DALLA CASA, Canzoni da sonar con la viola bastarda**, for viola da gamba and continuo. This volume contains virtuoso settings of Clemens non Papa's *Mais languiray je*, Crecquillon's *Ung gay bergier*, Janequin's *Martin menoit son porceau*, and Sandrin's lovely *Douce memoire*, as well as a *canzon da sonar* by Claudio Merulo. Alternative lute continuo part included, as well as one copy of REP6a. *Score and parts* £9.50
- REP6a **Three Chansons of the mid-sixteenth century**, for four voices or instruments. For contents see REP6. *Score only* £2.50
- REP7 **GIROLAMO DALLA CASA & GIOVANNI BASSANO, Divisions on "Susanne ung jour"** for soprano instrument and continuo. Lassus' beautiful chanson is quite simply one of the classics of its time. Bassano's divisions are particularly elegant and satisfying. This edition includes an alternative lute part, and one copy of REP7a. *Score and parts* £5.50
- REP7a **ROLAND DELASSUS, Susanne ung jour** for five voices or instruments. *Score and parts* £2.50
- REP8 **GIROLAMO DALLA CASA and GIOVANNI BASSANO, Divisions on Chansons II**. Contains divisions on two six-part chansons, *A la fontaine du prez* and *Arousez vous*. A copy of the companion edition is included. *Score and parts* £8.50
- REP8a **ADRIAN WILLAERT, Two Chansons** for six voices and instruments. *Score and parts* £2.50
- REP9 **RICHARDO ROGNIONI, Viola Bastarda Settings** for viola da gamba and continuo. Includes two versions of Crecquillon's *Ung gay bergier* and two of Rore's *Ancor che col partire*. *Score and parts* £5.50
- REP10 **GIOVANNI BASSANO, Eight Ricercari (1585)**. These highly expressive and beautifully-paced improvisations are from Bassano's *Ricercate, Passaggi et Cadentie*. They are essential repertoire for any serious player of the recorder, violin, cornetto or flute. Our edition prints each piece at the original pitch, and a transposed pitch. £4.50
- REP11 **GIROLAMO DALLA CASA, GIOVANNI BASSANO and others, Ancor che col partire (9 settings)** for solo instrument (or voice) and continuo. Contains all the decorated versions of Rore's famous madrigal (apart from the *viola bastarda* versions). *Score and parts* £8.50
- REP12 **GIROLAMO DALLA CASA/CIPRIANO DA RORE, A la dolce ombra** for four voices or instruments. This sequence of six madrigals has divisions in all four parts in Dalla Casa — the only extended example of its kind. A copy of the companion edition is included. *Score and parts* £8.50
- REP12a **CIPRIANO DA RORE, A la dolce ombra (Sestina)** for four voices or instruments. Companion to the above. *Score only*, £2.50
- REP13 **DALLA CASA/BASSANO, Vestiva i colli**. This volume collects together all the surviving decorated versions of the famous madrigal. *Score and parts*, £8.50
- REP13a **GIOVANNI PIERLUIGI DA PALESTRINA, Vestiva i colli**, for five voices or instruments. *Score only* £2.50
- REP14 **DALLA CASA, BASSANO and others, Divisions on Madrigals I** for soprano instrument and continuo. *Score and parts* £6.50
- REP14a **CIPRIANO DA RORE, Four Madrigals** for four voices or instruments. *Score only* £2.50
- REP15 **FRANCESCO ROGNONI, Viola bastarda settings** for viola da gamba and continuo. This contains all the *viola bastarda* music from Rognoni's *Selva di varie passaggi* of 1620. There are versions of *Vestiva i colli* and *Susanne ung jour*. £6.50
- REP16 **BASSANO, BOVICELLI and others, Divisions on lo son ferito ahi lasso**, for soprano instrument/voice and continuo. £6.50
- REP16a **GIOVANNI PIERLUIGI DA PALESTRINA, lo son ferito ahi lasso**, for five voices or instruments. £2.50
- REP17 **BASSANO & DALLA CASA, Divisions on Palestrina's Pulchra es amica mea**. IN PREPARATION
- REP18 **VINCENZO BONIZZI, Viola bastarda settings, Volume I** for viola da gamba and continuo. Bonizzi's collection of 1626, which we are publishing complete in two volumes, is the ultimate in virtuosity in this repertoire. £6.50
- REP19 **VINCENZO BONIZZI, Viola bastarda settings, Volume II**, for viola da gamba and continuo. *Score and parts* £6.50

## RENAISSANCE MUSIC PRINTS

This series presents complete editions of a number of sixteenth-century collections that are consistently interesting enough to justify this approach. Several of the prints that will appear are collections, such as Willaert's voice-and-lute settings of Verdelot madrigals, that are the only surviving examples of their kind.

RM1-2 **ADRIAN LE ROY & ROBERT BALLARD, *Premier Livre de Chansons a deux parties* (1578) in 2 vols.** This collection is probably the most interesting and varied of the two-part chanson prints. Particularly to be recommended are Didier Le Blanc's skilful arrangements of chansons by Lassus. *Score only*. REVISED EDITION IN PREPARATION

RM3 ***Intavolatura de li Madrigali di Verdelotto* (1536)** for voice and lute. This important collection contains twenty-two of Verdelot's most exquisite madrigals arranged fastidiously for voice and lute. It is fact the only surviving publication of its kind, and fills a huge hole in the repertoire for voice and lute. The original four-part versions of these madrigals can be found in our MA3; as the two volumes have been edited in conjunction, it is possible to use the lute part with the ensemble versions. *Score only* £9.50

RM4 **GIUSEPPE GIAMBERTI, *Duo tessuti con diversi Solfeggiamenti* (1657)** for two instruments. These duos, while clearly in the tradition of the Renaissance *bicinia*, make use of popular dance tunes of the day, such as the *Ballo di Mantua* and the *Aria di Fiorenza*. Most intriguing stuff. *Score only* £7.50

16

14

CANTUS

TENOR

6

10

14

- RM5 **GIACOMO GASTOLDI, *Balletti a tre voci***, Venice, 1594. This complete edition includes the original lute part, so the music can be performed in a variety of different ways. *Score only* IN PREPARATION
- RM6 **ROLAND DE LASSUS, *Motetti e ricercari a due voci* (1577)** for two instruments. Lassus' remarkable duos have been available in parts, but this is the first complete modern practical edition. *Score only* £5.50
- RM8 **THOMAS MORLEY, *First Book of Canzonets to two voyces* (1597)**. This popular collections consists partly of texted pieces such as *Fire and Lightning* and rather special instrumental fantasies. *Score only* £5.50
- RM9 **ANDREA ANTICO, *Motetti e canzoni francoise a quattro voci da due*** for 4 voices or instruments. An entire collection of double canons, both sacred and secular. £7.50
- RM10 **GIOVANNI MATTEO ASOLA, *Madrigali a due voci accomodati da cantar in fuga***, 1584 IN PREPARATION

26

12. FANTASIE Il Grillo

Thomas Morley

4

7

10

13

LPM RMS

## THESAURUS MUSICUS

A series of small anthologies. From January 2004 they are supplied in sets of scores, according to the number of parts (as in the *Early Music Library* series). Additional scores without covers will still be available at quantity discount rate for those who require more copies than one to a part. All 69 titles have been re-set, and all are now available again.

In addition, we are providing transposed versions of certain titles, where the original versions are somewhat high in pitch, as, for instance in Lechner's beautiful songs (TM14)

- TM1 **Seven Canons of the sixteenth century** for two equal instruments or voices. Seven intriguing pieces by Layolle, Asola, Brumel, etc. Includes Layolle's warlike piece *Les Bourguignons*, which was written to celebrate the siege of Pèronne in 1536. £3.50
- TM2 **GEORG RHAW, Bicinia Germanica (1545)** for two voices or instruments. The first of several selections from Rhaw's classic collection, this presents some skilful arrangements of popular melodies and of *Tenorlieder* by Hofhaimer and Senfl. £3.50
- TM3 **Eight Chansons of the late fifteenth century**, for three voices or instruments. These songs, from British Library Add. MS 35087 are nicely varied, ranging from very simple settings of popular melodies to some elegant contrapuntal pieces. £4.50
- TM4 **JACOB REGNART, 10 Lieder in Villanella Style** for three voices or instruments. Written in imitation of the music of Italian musicians such as Nola. £4.50
- TM5 **ORAZIO VECCHI, Seven Canzonette (1585)** for four voices or instruments. Vecchi was the leading composer of lighter forms in Italy around 1600, and his *canzonette*, which were much imitated both in Italy, and in England and Germany, are marvellously fresh and lively works. £5.50
- TM5a Low-pitch version of the above, for voices/recorders SATB/ATTB
- TM6 **Five Quodlibets of the fifteenth century**, in four parts. These five pieces, from the Dijon Chansonier, are skilful arrangements of popular melodies: the two inner parts have the melody, while the remaining parts provide lively counterpoints. £5.50
- TM7 **Seven Comical Chansons, c. 1530**, for four voices or instruments. A collection of bizarre pieces from the prints of Attaignant, one of which is about a headache caused by a nagging partner. £5.50
- TM8 **PAUL HOFHAIMER, Seven Tenor Songs**, for four voices or instruments. Hofhaimer, a blind organist contemporary with Heinrich Isaac, was one of the leading composers of secular music in Germany around 1500. £5.50
- TM9 **LUDOVICO AGOSTINI, Canzoni Napolitane (1574)** for five voices or instruments. These are mostly lively pieces, but the selection also includes an attractive parody of Rore's *Ancor che col partire*. £6.50
- TM10 **PHILIP VAN WILDER, Four Chansons**, for five voices or instruments. Van Wilder was a Flemish musician at the court of Henry VIII. Two of these pieces are comic, while the others are delicately melancholy. £6.50
- TM11 **EUSTACHIO ROMANO, Six Duos (1621)** for 2 equal instruments. £3.50
- TM12 **JEAN DE CASTRO, Five Chansons** for 3 voices or instruments SAT. Witty parodies of well-known pieces by Lassus and others. £4.50
- TM12a Low-pitch version of the above (voices or recorders ATB) £4.50
- TM13 **GIORGIO MAINERIO, Dances from Il Primo Libro de Balli (1578)** for four instruments. £5.50
- TM14 **LEONHARD LECHNER, Six Lieder** for 4 voices or instruments SSAT/SAAT. Lechner was the most gifted German composer of his generation (a little older than Hassler). £5.50

- TM14a Transposed version of above (a 4th lower). Ideal for recorders or viols, or indeed for voices without high sopranos. £5.50
- TM15 **THOMAS SIMPSON, Dances (1617)** for five instruments. Simpson was one of several distinguished English musicians working on the continent at the beginning of the seventeenth century. The present selection includes pavanes, galliards, courantes, etc. £6.50
- TM16 **HANS LEO HASSLER, Intradas and Gagliarda from Lustgarten** for six instruments. Even we are amazed at how well this item has sold. But we shouldn't be: the intradas are very attractive, and there is relatively little six-part music of this kind available today. £7.50
- TM17 **CHRISTOPH DEMANTIUS, Seven Intradas from Conviviorum Deliciae** for six instruments. These lively and varied intradas range from a simple chordal setting of an English ballad tune, "Mother Watkin's Ale", to longer, more rhythmically complex pieces. £6.50
- TM18 **GIOVANNI MATTEO ASOLA, Nine Canonic Madrigals** for 2 equal voices or instruments £3.50
- TM19 **GEORG RHAW, Bicinia Germanica (1545), Selection II**, for 2 voices or instruments ST. £3.50
- TM20 **LUCA MARENZIO, Twelve Villanelle (1584)** for three voices or instruments (SAB). In these pieces from Marenzio's first book of *villanelle*, the composer turns a basically simple style into something rather surprising, by means of unusual rhythms, and sensitive harmonies. £4.50
- TM21 **Capricci and Ricercare** for three instruments. This contains a ricercar by Adrian Willaert, an attractive fantasy on *La Sol Fa Re Mi* by Tiburtino, and some *capriccion* madrigal themes by Ruffo. £4.50

2

1. CAPRICCIO "O FELICI OCCHI MIEI" Vincenzo Ruffo

© 1981 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM TM21

- TM22 **GIACOMO BONZANINI, *Sinfonie e Gagliarde* from *Capricci Musicali* (1616)** for four instruments. These simple, rhythmically lively pieces, somewhat similar to those of Salamone Rossi, are suitable for a wide range of instruments. £5.50
- TM23 **Dutch Songs (1572)**, for four voices and instruments ATTB. This is the first of two selections from Phalèse's *Een Duytsch Musyck Boeck* of 1572. Particularly to be recommended are the songs of Clemens non Papa included here. £5.50
- TM24 **WILLIAM BRADE, Pavans and Galliards (1607)** for five instruments. Brade was one of the finest composers of stylised dance music of his time: his pavans in particular take the form far beyond its simple origins. These pieces come from the Füllsack-Hildebrand anthology of 1607. £6.50
- TM25 **JOHANNES GHRO, Six Intradas (1601)** for five instruments. These simple, direct pieces sound very fine on a consort of wind instruments. £6.50
- TM26 **HANS LEO HASSLER, Six Lieder from *Lustgarten* (1601)** for five voices or instruments. Within a basically simple style, Hassler manages to produce quite varied pieces: these songs are predominantly lively, but two of them, *Ach, Weh! des Leiden*, and *Mein Gmüth ist mir verwirret* are distinguished by an exquisite melancholy. £6.50
- TM27 **GERARD TURNHOUT, Eight Chansons (1571)**, for two voices or instruments. These are clever arrangements of well-known pieces of the time, such as *Mon cœur se recommande a vous* (Lassus), *Je suis desheritee* (Cadéac), and *Belle, donnez moy un regard* (Crecquillon). £3.50
- TM28 **HEINRICH ISAAC, Italian Songs**, for three voices or instruments. Isaac's pieces to texts by Lorenzo de' Medici and Poliziano are among the finest examples of the Florentine style of the late fifteenth century. £4.50
- TM29 **Music from the Glogauer Liederbuch, Selection I**, for three instruments. These are mostly lively pieces with a great deal of rhythmic vitality, though not all are as eccentric as the notorious *Dy Katzenphote*. £4.50
- TM30 **COSTANZO ANTEGNATI, Five *Canzoni***, for four instruments. Antegnati was an organist at Brescia. These pieces from the Woltz tablature of 1617, are good examples of *canzoni da sonar* that are interesting musically without being too difficult to play. £5.50
- TM31 **Five Italian Fantasias** for four instruments. These comparatively simple, but very elegant contrapuntal pieces by Giulio Segni, Willaert and others, sound particularly fine on consorts of recorders or viols. £5.50
- TM32 **WILLIAM BRADE, Nine Masque Dances (1617)**, for five instruments. Somewhat similar to Adson's *Courty Masquing Ayres*, though a little more polished, Brade's pieces provide satisfying polyphonic settings of some of the more popular masque tunes of the period. £6.50
- TM33 **VICENZO FONTANA, Nine Villanelle** for three voices or instruments. Fontana was one of the earliest composers to write *villanelle*—simple songs in a semi-popular style: his pieces were evidently highly regarded, as they were frequently arranged by other musicians, among them Lassus. £4.50
- TM34 **THOMAS SIMPSON, Nine Dances from *Taffel-Consort***, for four instruments with optional continuo. £5.50
- TM35 **NINOT LE PETIT, Five Chansons (ca. 1500)** for four voices or instruments. Ninot was one of the more interesting composers of *chansons rustiques*—pieces, usually comic or at least light in character, that made use of popular songs of the day. £5.50
- TM36 **ROLAND DE LASSUS, Five Lieder** for four voices or instruments SATB. Lassus had a unique ability to compose convincingly in every style of his time, with the result that his German songs are far more inventive than those of most of his contemporaries. £5.50

- TM37 **GIACOMO GASTOLDI, Eight *Balletti* (1596)** for five voices or instruments. This, together with TM45, presents all of Gastoldi's five-part *balletti*, classics of Renaissance light music. They were imitated by musicians in many parts of Europe, notably by Thomas Morley in England ("Now is the month of Maying"), and Hassler in Germany. £6.50
- TM38 **ORAZIO VECCHI, Songs and Dances from *Selva di Varie Recreatione* (1590)** for four/five voices or instruments. Vecchi's *Selva* is a remarkable collection that sets out to include examples of every kind of secular music of the time. £6.50
- TM39 **JOHANN HERMANN SCHEIN, Suites 6 + 12 from *Banchetto Musicale*** for 5 instruments £6.50
- TM40 **MELCHIOR FRANCK, Five Intradas** for six instruments. We were bowled over by these when we came across them. Franck takes the intrada far beyond its simple origins. Excellent material for any wind group, or for mixtures of wind and strings. £6.50

10

Intrada XXIII

7

15

LPM TM40

- TM41 **GIOVAN DOMENICO DA NOLA, Nine Villanelle** for three voices or instruments. Nola was the first musician to really cultivate the *villanella alla napoletana*, and his lively pieces were imitated by many famous composers. This selection includes *Chi la gagliarda* and the bizarre *Medici nui siamo*. £4.50
- TM42 **ADRIAN WILLAERT, Five Villanelle** for four voices or instruments ATTB. Willaert greatly extended the scope of the villanella by original harmonic and rhythmic writing. This selection includes *Madonna mia fa* and the lovely *O bene mio fa*. £5.50
- TM43 **WILLIAM BRADE, Ten Dances (1617)** for five instruments. This selection contains some of the simpler pieces,—almain, courantes, etc. from the 1617 collection. £6.50
- TM45 **GIACOMO GASTOLDI, Seven *Balletti* (1596)** for five voices or instruments (SSATB). This selection includes the lovely *Queste dolce sirena*. £6.50

- TM46 **CHRISTOPH DEMANTIUS, Eleven Dances (1608)** for six instruments. This selection of galliards and duple-time dances includes some English ballads. £6.50
- TM47 **Five Dutch Songs (1572)** for four voices or instruments SATB. More songs from Phalèse's *Een Duytsch Musyck Boeck* of 1572. £5.50
- TM48 **Antoine Busnois, Six Quodlibets** for four voices or instruments. Like the pieces in TM6, these songs wittily combine different popular melodies of the day. £5.50
- TM49 **ADRIAN WILLAERT, Four Villanelle** for four voices or instruments SATB. More from the same source as TM42, including *Un giorno mi pregò una vedovella*. £5.50
- TM50 **FILIPPO AZZAILOLO, Six Villotte** for four voices or instruments ATTB. Includes *Chi passa* and *Gentil madonna*. Some of Azzaiolo's songs were known all over Europe; *Chi passa* was arranged by Byrd. £5.50
- TM51 **English Ballad Tunes (c. 1600) in polyphonic settings** for four/five instruments. Includes arrangements by Praetorius, Haussmann, Wigthorpe and others of tunes such as "Light of love", "Daphne", "Roland", "Packington's Pound" etc. £6.50
- TM52 **GIOVANNI MARIA TRABACI, Five Galliards (1615)** for five instruments. Strikingly original, harmonically rich pieces. Trabaci is very free in his notion of a galliard, like Brade with the pavane. £6.50
- TM53 **ORAZIO VECCHI, Five Canzonette (1596)** for six voices or instruments. These pieces are refreshingly varied in texture, making them ideal for wind instruments, or for voices and instruments. £7.50
- TM54 **MELCHIOR FRANCK, Seven Intradas** for six instruments. Like the pieces found in TM40, these are remarkable fine examples of the form. £7.50
- TM55 **PAUL HOFHAIMER, Seven Pieces** for three voices or instruments. A varied selection of works, some comic, some melancholy, by this master of his time. £4.50
- TM56 **Comical Chansons** for four voices or instruments. Works by Certon, Janequin, etc., all most diverting. £5.50
- TM57 **Filippo Azzaiolo. Five Villotte** for four voices or instruments SATB. This further selection from Azzaiolo includes the earliest setting of the famous "Girometta" melody, and some *Napolitane*. £5.50
- TM58 **HANS LEO HASSLER, Seven Lieder** for four voices or instruments. Dance songs, short madrigal-like pieces and *canzonette*—each one a winner. £5.50
- TM59 **LUDOVICO AGOSTINI, Canzoni Napolitane (1574)** for five voices or instruments. £6.50
- TM60 **THOMAS SIMPSON, Pavans and Galliards from Opusculum (1610)** for five instruments. These are exceptionally well-crafted pieces, somewhat similar to those of Willam Brade. £6.50
- TM61 **WILLIAM BRADE, Pavans and Galliards (1614)** for six instruments. Brade's 6-part pieces are even better than his 5-part ones, with their attractive interplay between the two upper voices. Rich, satisfying stuff. £7.50
- TM62 **VALENTIN HAUSSMANN, Five Intradas** for six instruments. these relatively easy pieces are ideal for almost any combination of wind instruments. £7.50
- TM63 **THOMAS MORLEY, Five Balletts** for five voices or instruments. Morley's Balletts are, of course, very well-known. But modern editions have treated them as "choral" music, rather than music that can be performed on a mixture of voices and instruments. There are no turning problems in our edition! £6.50
- TM64 **THOMAS MORLEY, Five Balletts** for five voices or instruments (voices). It is really astonishing how Schein manages to achieve such originality in short pieces like these. £6.50
- TM65 **THOMAS MORLEY, Five Balletts** for five voices or instruments. Contains *Shoot, false Love*, *Now is the month of Maying*, *My bonny lass she smileth*, *Those dainty daffadillies* and *I love, alas, I love thee*. £6.50
- TM66 **MICHAEL PRAETORIUS, Passamezzos and Galliards from Terpsichore** for five or six instruments. Some of these wonderful settings are by Francisque Caroubel, a French dancing-master who visited Praetorius' home town in 1610. These are simply the most perfect examples of their kind. £7.50
- TM67 **Twelve Dances from the Philidor Collection (F. 494)** for five and six instruments. The Philidor Collection was written down in the 1670s, but it includes repertoire of the royal wind band in Paris from around 1600. Several of these pieces were written for special occasions, such as royal weddings. £7.50

2 7

**Paduana (IV)**

© 1986 London Pro Musica Edition. All rights of performance and reproduction reserved.

## VENETIAN INSTRUMENTAL MUSIC c. 1600

Around 1600 in Venice and other north Italian centres new types of ensemble music emerged, exploring among other things the use of polychoral techniques. But see also our series of the complete instrumental works of the Gabriellis

- VM1 **GOVANNI GABRIELI, Canzon Prima (1615)** for five instruments with optional continuo. The set of parts covers strings (VnVnVaVaVc or viols TrTrTTB) or recorders (SATTB). *Score and parts* £3.75
- VM2 **GOVANNI GABRIELI, Canzon XII (1615)** for eight instruments in two choirs (SATB/SATB). *Replaced by GAB 30 (see p. 12)*
- VM3 **ANDREA GABRIELI, Ricercar** for eight instruments. *Score and parts* £4.50
- VM5 **GIOSEFFO GUAMI, La Lucchesina** for eight instruments in two choirs (ATTB/ATTB) with optional continuo. Guami was one of the leading composers of instrumental music at the end of the sixteenth century. *La Lucchesina* is an attractive piece that is lively rhythmically without being too hard to play; the fairly limited compass of the parts makes it suitable for a wider range of wind instruments, including recorders, cornets, dulcians, trombones, even crumhorns. *Score and parts* £4.50
- VM6 **FIORENZO MASCHERA, Four Canzoni (1582)** for four instruments SATB. Maschera was one of the first composers to publish instrumental canzoni. His pieces were evidently very popular during his lifetime, to judge by the number of surviving arrangements in which they are found. Our edition includes parts supplied for strings (VnVnVaVc or VnVaVaVc or viols) or recorders (SATB). *Score and parts* £5.50
- VM7 **FIORENZO MASCHERA, Five Canzoni (1582)** for four instruments SATB. *Score and parts* £5.50
- VM8 **FLORIANO CANALI, La Balzana** for eight instruments in two choirs. This substantial piece is based on the famous "Aria del Gran Duca". The shifting sonorities in the two choirs make this a richly satisfying work for wind or string instruments. *Score and parts* £4.50
- VM9 **FLORIANO CANALI, Four Canzoni (1600)**, for four instruments (recorders ATTB, viols TrTTB/TTBB etc.). Canali's pieces are interesting to play, without being technically demanding. *Score and parts* £5.50
- VM10 **FLORIANO CANALI, Four Canzoni (1600)**, for four instruments (VnVaVaVc or recorders SAAT/SSAT). These pieces are quite different in mood from those in volume 9; they are much more bright and extrovert. *Score and parts* £5.50
- VM11 **CESARIO GUSSAGO, Five Sonatas (1608)** for four instruments (VnVnVaVc or VnVnVnVa, or cornets and trombones, or recorders SAAT/SSAT). Gussago excelled at broad, sonorous pieces full of nice chord changes. *Score and parts* £5.50
- VM12 **CESARIO GUSSAGO, Two Sonatas (1608)** for six instruments. Much of the time in these pieces the six parts are divided into two groups of three, producing something of the effect of a double-choir piece. Particularly effective on recorders and viols. *Score and parts* £4.50
- VM12a set of transposed parts (a 4th lower: SSATTB), £2.50
- VM13 **CESARIO GUSSAGO, Two Sonatas (1608)** for eight instruments in two choirs (SAAT/ATTB). Gussago's simple but effective scoring makes his works a great pleasure to play on almost any combination of instruments (recorders, viols, violin family, cornets, trombones, dulcians, etc.). *Score and parts* £5.00
- VM14 **CESARIO GUSSAGO, L'Onofria (1608)** for eight instruments in two equal choirs (SAAT/SAAT). *Score and parts* £4.50
- VM14a set of transposed parts (a 4th lower: SSATTB), £2.50
- VM15 **ADRIAN BANCHIERI & AURELIO BONELLI, Twelve Canzoni** for four instruments. These short, but by no means insubstantial, canzoni are particularly suitable for wind instruments. *Score only* £4.50
- VM16 **CLAUDIO MERULO, Fourteen Canzoni** for four instruments. This volume contains most of Merulo's surviving instrumental pieces in ensemble form, taken from a variety of sources. Merulo was one of the first important composers to write instrumental canzoni: his pieces are elegant and carefully crafted, but short and to the point. *Score only* £5.50

- VM17 **CLAUDIO MERULO, Three Canzoni**, for five instruments. *Score and parts* £4.50
- VM18 **LUIGI MAZZI, Ricercar and Canzon (1596)** for four instruments SATB. The lively and rhythmic *canzon* contrasts nicely with the more elegant and restrained *ricercar*. *Score and parts* £3,75
- VM19 **FLORIANO CANALI, Battaglia Francese** for four instruments (ATTB). *Score and parts* £4.75
- VM19a Alternative set of parts up a fifth (SSAT) £2.50
- VM20 **LUDOVICO GROSSI DA VIADANA, Sinfonia "La Bergamasca"** for 8 instruments in 2 choirs. *Score and parts* £4.50
- VM25 **COSTANZO PORTA, Girometta** for eight instruments in two choirs (ATTB/ATTB). This is a rich, extended setting of a famous popular tune of the day. *Score and parts* £4.50

2

**BATTAGLIA FRANCESE**

Floriano Canali

Prima Parte

© 1996 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM VM19

---

 COMPLETE COLLECTIONS IN PRE-  
SENTATION SETS
 

---

- AH1 **ANTHONY HOLBORNE, *Pavans, Galliards & Almains* (1599)**, for five instruments (recorders, viols, violin family, cornetts and sackbuts, etc.). Our complete edition of this classic collection of 65 elegant stylised dances is provided with a set of alternative parts to cover both wind and stringed instruments. Each partbook has its own stiff cover, and the whole comes in an elegant slipcase. *Score and complete set of parts* £40.00
- TS1 **THOMAS SIMPSON, *Taffel-Consort* (1621)** for four instruments with optional continuo. Simpson's collection contains a great variety of different kinds of music both by English composers (Dowland, Webster, Peter Phillips, Alfonso Ferrabosco, Robert Bateman, Robert Johnson and Simpson himself) and by German colleagues of Simpson, who spent much of his career in north Germany. There are pavans, galliards, almains, masque dances, courantes, voltas, and intriguing pieces called arias; but a special feature is the inclusion of some really substantial works, such as Thomas Simpson's lively reworking of the melody "Bonny sweet Robin". *Taffel-consort* was one of the earliest collections of its kind to be provided with a continuo. But in practice the music is actually complete without the continuo, so this can be regarded as a bonus rather than an obstacle. A few pieces from the collection are already available, but the bulk of the music is now in print for the first time since 1621. *Score and complete set of parts* £35.00
- WB1 **WILLIAM BRADE, *Pavans and Galliards* (1609)**. A varied collection of dances and canzonas. This magnificent collection, well-known from the recording by Hesperion XX, is quite varied in content, with canzonas as well as Pavans almains, galliards and other dances. *Score and complete set of parts* £40.00

See the *Musica Practica* series for more complete editions w

---

 THE KEYBOARD REPERTOIRE
 

---

- EK4 **Music from the Buxheim Organ Book, Volume I**. This contains most of the elaborate settings of *basse-danse* melodies from the most important source of fifteenth-century keyboard music, as well as intabulations of songs by Dufay, Binchois, Robert Morton and others. REVISED EDITION IN PREPARATION
- EK4a **French Songs of the Fifteenth Century**, for three voices or instruments. This volume contains the original polyphonic versions of the songs that appear in intabulations in the above volume; some of the finest pieces of the period are found here, such as Dufay's *Se la face ay pale*, Frye's *Tout a par moy*, and the anonymous *J'ay pris amours*. £4.00
- EK14 **PIERRE ATTAINGNANT, *Quatorze Gaillardes, neuf pavennes, sept branles et deux basse dances* (1531)**. A complete edition of this important collection of dances in both French and Italian styles. £5.50
- EK18a **Three Chansons (1572-1575)**, for five voices or instruments. The three pieces arranged by Valente are Willaert's *Quila dira*, Crecquillon's *Pis ne me peult venir*, and Philip de Monte's *Sortez, mes pleurs*.
- EK27 **CLAUDIO MERULO, *Libro Secondo di canzoni* (1606)**. The most remarkable feature of Merulo's keyboard music is that ornamentation of a really subtle kind is actually written out in great detail, thus providing us with one of the most important documents of performance practice in Venice around 1600. As we have already published the unadorned ensemble versions of some of these pieces (see VM16), there is an opportunity to compare both versions. This volume also has an appendix containing additional canzoni by Merulo from the Torino tablatures. IN PREPARATION

## LPM NUMBERED EDITIONS

The problem with series, is that there are always titles that for some reason do not fit. There is a limit to how many series we can reasonably run, so we will increasingly use a simple numbering system for titles that are worth producing, but which fall out of the scope of the existing series. Score and parts unless otherwise stated.

LPM101 **SUSATO, Danseyre (1551)** for 4 instruments. Our complete edition of this classic collection is the first to comewith a commentary. Available as follows:

- 101a Set of 4 scores + commentary £15.00
- 101b Score and parts (inc. alternatives for wind and strings) £15.00
- 101c Set of transposed parts up a 5th, suitable for loud wind instruments £8.50

LPM102 **PLAYFORD DANCES, Volume I: 68 dances in 4-part settings by Bernard Thomas.** The first of several volumes of *Dance Realisations*, providing simple arrangements of useful dance material that survives only as melody. *Score only*, £6.75

2

1. ALL IN A GARDEN GREEN (B3)

7

13

2. ARGIERS or THE WEDDING NIGHT (B4)\*

© 1994 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM 102

*INSTRUMENTALITER: EARLY*  
**EXPERIMENTS IN INSTRUMENTAL MUSIC**

LPM201 **HEINRICH FINCK, Wer ich eyn Falck**, for 4 instruments. A virtuosic and rhythmically intriguing piece full of colour and invention. *Score and parts* £2.50

LPM202 **HEINRICH FINCK, Greiner Zanner** for 5 instruments. This setting of a popular tune was almost certainly composed for wind instruments £2.95

LPM203 **6 Instrumental Pieces from Berlin 40021** for 3-4 instruments. Rhythmically intriguing pieces from c. 1500, including an attractive setting of *Ich stund an einem Morgen*. £5.50

LPM204 **GUILLAUME DE MACHAUT, Hoquetus David**, for 3 instruments £3.50

LPM205 **JOHANNES GHISELIN, La Spagna**, for 4 instruments (ATBB or SATT). Our edition of this exciting work includes parts at both high and low pitches £4.00

LPM206 **8 Duos from the Uppsala Cancionero (1556)**, for two equal instruments. Subtle and rhythmically satisfying pieces. *Score*. £4.00

LPM207 **FRIDOLIN SICHER, Resonet in Laudibus** (2 settings) for three instruments. *Score and parts*. £3.00

LPM208 **GIACHET BERCHEM (?) 2 Ricercari sopra Ave Maris Stella** for 4 instruments. Beautifully polished polyphony in this inspiring melody. *Score + parts*, £4.50

LPM209 **THOMAS STOLTZER, Octo tonorum melodiae** for 5 instruments. *Score and parts*. IN PREPARATION

HOQUETUS DAVID

Guillaume de Machaut (c.1300-1377)

TRIPLUM

MOTETUS

TENOR

A 11

6

12

18

24

© 1996 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM 204

---

**PER CANTARE E SONARE**


---

A series of (mostly fairly substantial) individual pieces, including serious madrigals, chansons, motets, etc. Many of these works are by major composers, such as Ockeghem, Josquin des Prés, Guillaume Dufay, etc. Quite a few are masterpieces. All titles available as scores and parts (with inner parts in both treble-transposing and alto clefs) and as sets of scores, according to the number of parts (this format has a letter after the order number: LPM 502 is score and parts, LPM 502a is a set of 5 scores).

---

- LPM501 **ANDREA GABRIELI, Bataglia**, for 8 voices or instruments. The ultimate battle piece. £5.50
- LPM502 **ROLAND DE LASSUS, Resonet in laudibus**, for 5 voices or instruments. £3.75
- LPM503 **GUILLAUME DUFAY, Ave Regina Coelorum**, for 4 voices or instruments. This masterpiece, which has to be experienced to be believed. The composers evidently knew this was a good one, as he requested it be performed at his funeral. £3.50
- LPM504 **ROLAND DE LASSUS, Passan vostri trionfi**, for 10 voices or instruments. An most impressive work, especially on wind instruments. £4.50
- LPM505 **THOMAS CREQUILLON, Petite Camusette**, for 7 voices or instruments. A complex imitative piece that is most satisfying to play. £4.00
- LPM506 **GIOVANNI GABRIELI, Exaudi Deus**, for 7 voices or instruments. (AATTTBB). £4.50
- LPM507 **CLAUDE LE JEUNE, Susanne un jour**, for 7 voices or instruments. An elegant and beautifully-crafted setting of this famous song. £4.00
- LPM508 **ROLAND DE LASSUS, Chi chi li chi**, for 6 voices or instruments. In this delightful work, Lassus expands Nola's 3-part *moresca*. £4.50
- LPM509 **COSTANZO FESTA, Quam pulchra es**, for 4 voices or instruments (AAAT). £3.00
- LPM510 **JOHN WILBYE, O Wretched Man**, for 6 voices or instruments SSATTB. Wilbye was perhaps the most original of the English madrigalists. £3.50
- LPM511 **JOHN WILBYE, Weep, weep, mine eyes**, for 5 voices or instruments. A rich, expressive piece with wonderful suspensions. £3.00
- LPM512 **JOHN WILBYE, Draw on Sweet Night**, for 6 voices or instruments. One of the most substantial of Wilbye's great madrigals. £3.75
- LPM513 **ALESSANDRO STRIGGIO, Nasce la pena mia**, for 6 voices or instruments £3.00
- LPM514 **JOHANNES OCKEGHEM, Alma Redemptoris Mater**, for 4 voices or instruments £3.50
- LPM515 **PHILIPPE VERDELLOT(?), Ave sanctissima Maria**, for 6 voices and instruments £3.00
- LPM516 **JOHANN WALTHER, 2 Christmas Hymns** for 5 voices or instruments £4.00
- LPM517 **PRAETORIUS, Nu komm der Heyden Heyland**, for 6 voices or instruments £3.50
- LPM518 **JOHANNES OCKEGHEM, Ave Maria**, for four voices or instruments £3.00
- LPM519 **ADRIAN WILLAERT, Helas, ma mere**, for five voices or instruments £3.50
- LPM520 **ADRIAN WILLAERT, Douleur me bat**, for six voices or instruments. *Score and parts* £4.00
- LPM521 **ADRIAN WILLAERT, Petite camusette**, for six voices or instruments £3.50
- LPM522 **CIPRIANO RORE, Susanne un jour**, for five voices or instruments £3.50
- LPM523 **JOHANNES OCKEGHEM, Intemerata die mater**, for five voices or instruments £4.50
- LPM524 **JOHANNES OCKEGHEM, Salve Regina**, for four voices or instruments. *Score and parts* £3.00
- LPM525 **THOMAS TOMKINS, Music Divine** for 6 voices or instruments SSATTB £4.50
- LPM526 **WILLIAM BYRD, Arise Lord to thy rest**, for 5 voices or instruments £3.50
- LPM527 **WILLIAM BYRD, Crowned with thorns**, for 5 voices or instruments £3.50
- LPM528 **WILLIAM BYRD, Come woeful Orpheus** for 5 voices or instruments £3.50
- LPM529 **JOHN WILBYE, Down in a valley** for 5 voices or instruments £4.50
- LPM530 **JOHN WILBYE, There where I saw** for 5 voices or instruments £3.50
- LPM531 **JOHN WILBYE, The Lady Oriana** for 6 voices or instruments £3.50
- LPM532 **THOMAS WEELKES, As Vesta was descending** for 6 voices or instruments £4.00
- LPM533 **THOMAS WEELKES, Cease now delights** for 6 instruments £4.00
- LPM534 **ASCANIO TROMBETTI, Da pacem** for 6 voices and instruments SSATTB £3.00
- 534a Set of low-pitch parts for above (a 4th lower: SATTBB) £2.00
- LPM535 **LUDWIG SENFL + SIXT DIETRICH, Puer est natus (2 settings)**. for 4 voices or instruments. Two bright and lively motets on a Christmas text £4.00
- LPM536 **JOHN WARD, Out from the Vale**, for 6 voices or instruments (SSATBB) £3.50
- LPM537 **ORLANDO GIBBONS, How art thou thralld**, for 5 voices or instruments SATTB £3.50
- LPM538 **THOMAS WEELKES, O Care, thou will despatch me** for 5 voices or instruments SATTB. £4.00
- LPM539 **JOHN WARD, Come sable night**, for 6 voices or instruments £4.00
- LPM540 **JOHN WARD, Retire, my troubled soul**, for 6 voices or instruments £3.50
- LPM541 **ORLANDO GIBBONS, Now each flowery bank of May** for 5 voices or instruments £3.50
- LPM542 **THOMAS TOMKINS, When I observe**, for 6 voices or instruments £3.00
- LPM543 **GEORGE KIRBYE, That Muse which sung the beauty of thy face** for 5 voices or instruments £3.00
- LPM544 **JOHN WILBYE, Softly, o softly drop thy eyes** for 6 voices or instruments £3.50
- LPM545 **THOMAS EAST, Sound out my voice** for 4 voices or instruments £3.50
- LPM546 **THOMAS EAST, What doth, my pretty darling**, for 5 voices or instruments £2.50
- LPM547 **THOMAS TOMKINS, O let me live for true love**, for 4 voices or instruments £3.50
- LPM548 **GILES FARNABY, Susanna Fair**, for 4 voices or instruments £4.50
- LPM549 **GILES FARNABY, Witness, ye heavens**, for 8 voices or instruments £4.50

- LPM550 **JOHN FARMER, Ye blessed bowers** for 8 voices or instruments £4.50
- LPM551 **JOSQUIN DES PRÉS et al, 5 Virgil Motets**, for 4 voices or instruments £5.50
- LPM552 **JOSQUIN DES PRÉS, Ave Maria**, for 4 voices or instruments £3.00
- LPM553 **Anonymous (c.1500) Proch dolor/Pie Jesu** for 7 voices or instruments £3.75
- LPM554 **CLAUDE LE JEUNE, Je suis desheritée** (2 settings) for 6 voices or instruments £4.00
- LPM555 **CLAUDE LE JEUNE, Susanne un jour II** for 5 voices or instruments £4.50
- LPM556 **COSMAS ALDER, Da Jakob nu das Kleid ansahe**, for 4 voices or instruments ATTB£2.50
- LPM557 **THOMAS TOMKINS, Weep no more, thou sorry boy** for 4 voices or instruments £3.75
- LPM558 **SCHOOL OF JOSQUIN (c. 1500), Cœurs desolez par toutes nations** (3 settings) for 4-5 voices or instruments £5.50
- LPM559 **ADRIAN WILLAERT, En douleur et tristesse** for 6 voices or instruments SATTB£3.50
- LPM560 **JOHN WARD, Hope of my heart**, for 5 voices or instruments SSATB £4.00
- LPM 561 **CLAUDE LE JEUNE, O pas e vain perdu** for 6 voices or instruments SSATTB£3.50
- LPM562 **JOSQUIN DES PRÉS, Alma redemptoris mater**, for 4 voices or instruments TTTB£2,75


LPM 1021-1049


**ANTHONY HOLBORNE, Pavans, Galliards, Almains (1599)** in individual editions. Each of the publications below consists of a pavan-galliard pair, or, in the case of the shorter pieces at the end of the collection, a set of four almains, etc. All are supplied as a set of scores in a folder, i.e. in the *Early Music Library* format. Larger quantities of these score are available at a reduced price.


- LPM1021 Pieces 1-2: Pavan *Bona Speranza* + Galliard *The teares of the Muses*. £3.00
- LPM 1022 Pieces 3-4: Pavan (untitled) + Galliard *Lullabie* £3.00
- LPM 1023 Pieces 5-6: The *The Cradle* + *The New-yeeres Gift* £3.00
- LPM 1024 Pieces 7-8: Pavan (untitled) + Galliard *The Marie-golde* £3.00
- LPM 1025 Pieces 9-10: Pavan + Galliard £3.00
- LPM 1026 Pieces 11-12: Pavan + Galliard £3.00
- LPM 1027 Pieces 13-14: Pavan + Galliard £3.00
- LPM 1028 Pieces 15-16: Pavan + Galliard £3.00
- LPM 1029 Pieces 17-18: Pavan *Paradizo*+ Galliard *The Sighes* £3.00
- LPM 1030 Pieces 19-20: Pavan *Sedet Sola* + Galliard (untitled) £3.00
- LPM 1031 Pieces 21-22: Pavan *Infernum* + Galliard (untitled) £3.00
- LPM 1032 Pieces 23-24: Pavan *Spero* + Galliard (untitled) £3.00
- LPM 1033 Pieces 25-26: Pavan *Patiencia* + Galliard *Hermoza*
- LPM 1034 Pieces 27-28: Pavan *The Image of Melancholy* + Galliard *Ecce quam bonum* £3.00
- LPM 1035 Pieces 29-30: Pavan *Mens innovata* + Galliard £3.00
- LPM 1036 Pieces 31-32: Pavan *The Funerals* + Galliard £3.00
- LPM 1037 Pieces 33-34: Pavan *Heres paternus*+ Galliard *Muy linda* £3.00
- LPM 1038 Pieces 35-36: Pavan *Decrevi* + Galliard *My selfe* £3.00
- LPM 1039 Pieces 37-40: Two Pavans and Two Galliards £3.00
- LPM 1040 Pieces 41-42: Pavan + Galliard £3.00
- LPM 1041 Pieces 43-44: Pavan *Amoretta* + Galliard *Nec invideo*: £3.00
- LPM 1042 Pieces 45-46: Pavan + Galliard £3.00
- LPM 1043 Pieces 47-48: Pavan + Galliard £3.00
- LPM 1044 Pieces 49-50: Pavan *Ploravit*+ Galliard *Sic semper soleo* £3.00
- LPM 1045 Pieces 51-52: Pavan *Posthuma* + Galliard (untitled) £3.00
- LPM 1046 Pieces 53-54: Pavan *Last will and testament*+ Galliard (untitled) £3.00
- LPM 1047 Pieces 55-58: *The night-watch* and other almains £3.00
- LPM 1048 Pieces 59-62: *The Choise*, *The Honeysuckle*, *Wanton* + *The Widowes Myte*
- LPM 1049 Pieces 63-65: *The Fairie-round*, *As it fell on a holie Eve* + *Heigh ho holiday*
- 
- LPM 1101 **EUSTACHE DU CAURROY, Two Fantasies a 5** Score and parts £3.75
- LPM 1102 **EUSTACHE DU CAURROY, Four Fantasies a 6**. Score and Score and parts £4.50


## ALMA REDEMPTORIS MATER/AVE REGINA COELORUM


Josquin des Prés


SUPERIUS 

ALTUS 

TENOR 

BASSUS 

5 

10 

© 2003 London Pro Musica Edition. All rights of performance and reproduction reserved. LPM 562

## MUSIC FOR CHRISTMAS

Not a series as such, just a listing of Christmas pieces in our catalogue. Those titles with an EML code come with enough scores for the given number of singers or instruments. Titles with and LPM or ADC comes as a default as score and parts, but can be supplied as sets of scores.

**MICHAEL ALTENBURG, Puer natus in Bethlehem** for 8 voices or instruments in 2 choirs (SSAT + ATTB). A charming setting in several verses of this Christmas hymn. ADC18 £5.00

**GIOVANNI BASSANO, Hodie Christus natus est**, for 7 voices or instruments in 2 choirs. ADC26 £4.50

**JOHANNES ECCARD, 3 Christmas Hymns** for 5 voices or instr. EML321 □ 3.50

**GIOVANNI GABRIELI, Angelus ad pastores a 12** (SSAATT + ATTB). An impressive Christmas piece with rich writing in the lower choir. ADC19 £6.00

**GIOVANNI GABRIELI, Hodie Christus natus est**, for 10 voices or instruments SSAAT+ATTB) ADC119£6.50

**GIOVANNI GABRIELI, O magnum mysterium** for 8 voices or instr. in 2 choirs EML 148£5.50

**ROLAND DE LASSUS, Resonet in laudibus**, for 5 voices or instruments. LPM 502 3.75

**HIERONYMUS PRAETORIUS, 2 Christmas Hymns** for 8 voices or instr. in 2 choirs. EML 190 £5.50

**MICHAEL PRAETORIUS, Allein in der Höhe sei Ehr**, for 8 voices or instruments in 2 choirs (SATB/ATTB x 2) ADC48 £5.00

**MICHAEL PRAETORIUS, In dulci júbilo** for 8 voices or instr. in 2 choirs EML 172 □ 7.00

**MICHAEL PRAETORIUS, Christmas Hymns** for 4 voices or instr. Includes *Puer natus est*, *Vom Himmel hoch*, and 2 settings of *In dulci júbilo*. EML 248 □ 5.50

**MICHAEL PRAETORIUS, 5 Christmas Settings**, for 3 voices or instr. LPM517 EML 300£4.00

**PRAETORIUS, Nu komm der Heyden Heyland**, for 6 voices or instruments LPM517 £3.50

**SAMUEL SCHEIDT, Angelus Domini descendit** for 8 voices or instruments in 2 choirs (SATB/ATTB ADC98£6.50

**SAMUEL SCHEIDT, In dulci júbilo**, for 8 voices or instruments in 2 choirs (SSAT+TTBB) with 2 optional instrumental parts (clarini) ADC99 £5.50

**SAMUEL SCHEIDT, Nu komm der Heyden Heyland** for 8 voices or instr. in 2 choirs EML 304 □ 7.00

**SAMUEL SCHEIDT, Puer natus in Bethlehem** for 8 voices or instruments (SSAATTBB) ADC89 £3.50

**LEONHARD SCHRÖTER, 3 Christmas Hymns**, for 8 voices or instr. in 2 choirs EML 358 □ 7.00

**LUDWIG SENFL + SIXT DIETRICH, Puer est natus (2 settings)**, for 4 voices or instruments. Two bright and lively motets on a Christmas text LPM535 □ 5.00

**JOHANN WALTHER, 2 Christmas Hymns** for 5 voices or instruments LPM516 □ 5.00

## COLLECTIONS

**7 Christmas Hymns (1544)** for 4 voices or instr. EML 372 £4.50

**5 English Medieval Carols**, for 3 voices or instr. EML 185£4.00

**Nun komm der Heiden Heiland** (3 settings) for 5 voices or instr. EML 375 □ 5.00

4

Michael Praetorius, Christmas Hymns (1609)

### 5. Puer natus in Bethlehem

5

### 6. Frohlock o Tochter Zion I

6

EML 248