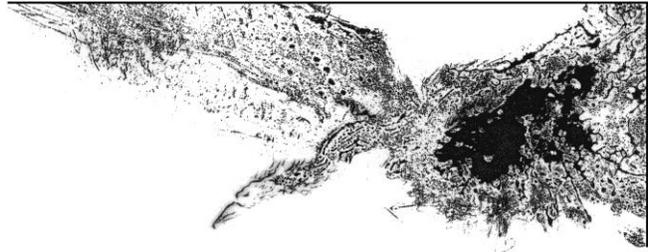


Lost in Time Press

PMB 309
2226 N Coast Highway
Newport, Oregon, 97365
(541) 961-1228
www.lostintimepress.com



Levels on a scale of 1-9. Easy 1-3; Intermediate 4-6; Advanced 7-9

LIT001 Frances Blaker, *Yaquina River*. Score & parts (Sextet: S A A T B BassVdG/Cello. Alternate part 6 for contrabass recorder). Level: Intermediate (5-6). \$18.00

» Written for Joann Anselone and the Oregon Coast Recorder Society, this is a very accessible and charming piece that eddies and flows over a ground bass.

LIT002 Paul Ashford, *Music for Marionettes*. Dramatic sketches. Score & parts (Trio: A A T). Published in three parts. Part I: “Music for Acrobats” Part II: “Full Moon Over Zanzibar,” “Sinister Street,” “Wheels Within Wheels” Part III: “Nerves of Steel,” “A Tense Moment,” “The Cold Gray Dawn,” “The Second Waltz,” “Exit March” Level: Advanced (7). Part I \$16.00; Part II \$18.00; Part III \$20.00; set of Parts I, II, and III \$45.00

» Composed in 1952. Published in three parts, the complete suite is 20 to 25 minutes long. Individual movements, however, may be played separately. “I had a great time playing these pieces and liked them very much...” (Review in *American Recorder*, November 2007) Written for advanced players in 1952, but, with practice, accessible to today’s upper intermediate players.

LIT003 Paul Ashford, *24 Figurations*. Variations on a theme. Score & parts (Recorder Trio: A1 A2 T; or recently edited for Mixed recorder and treble viola da gamba Trio: A1 A2/T TrVdG). Level: Upper Intermediate (6-7). \$20.00

» A set of 24 variations written for recorders about 60 years ago. The eight-measure theme is developed in different styles from classical to exotic, always inimitably defined by the recorder.

FIDDLE TUNES

LIT004 Paul Ashford, *Fisher’s Hornpipe*. Fiddle tune with variations. Score & parts (Quartet: S A A/T T). Level: Intermediate (4-5). \$8.00

LIT005 Paul Ashford, *Lamplighter’s Hornpipe*. Fiddle tune with variations. Score & parts (Quartet: S A A/T T). Level: Intermediate (4-5). \$8.00

LIT006 Paul Ashford, *Leather Britches*. Fiddle tune with variations. Score & parts (Quartet: S A A/T T). Level: Intermediate (4-5). \$8.00

LIT007 Paul Ashford, *Turkey in the Straw*. Fiddle tune with variations. Score & parts (Quartet: S A A/T T). Level: Intermediate (4-5). \$8.00

LIT008 Corlu Collier, *Money Musk*. Fiddle tune with variations. Score & parts (Quartet: S A A/T T). Level: Intermediate (4-5). \$8.00

LIT040 Paul Ashford, *Fiddle Tune Duets*. See listing below for details.

LIT009 Frances Blaker, *Four Pieces for Recorder*. Score and parts (Trio). “Foxes and Ravens” (A A A), “Wind Ships” (A T B), “New Psalm” (A T B), “Wood Peckers and Tommy Knockers” (A T T/B) Level: Wind Ships & New Psalm, Intermediate (5–6); Wood Peckers and Tommy Knockers, & Foxes and Ravens, Upper Intermediate (6–7). \$20.00
» Written for Lost in Time, a consort of the Oregon Coast Recorder Society. Playful pieces that range from a frolic (of foxes and ravens and maybe a porcupine), a lachrimae (“wind ships”, i.e. clouds), a new psalm (Appalachian influenced) and a woods and cabin sketch (“...while staying in a wooden cabin at Sitka, I found myself noticing all sorts of tapping, cracking noises, some rhythmic, as the wood peckers, some random, as the eaves of the cooling cabin.” Blaker).

LIT010 Corlu Collier, *Gomorra Suite*. In three movements. Score and parts (Various). “What Have I Ever Lost” (A), “Lot’s Wife” (S T B), “Not Me” (A A T B plus optional S in final measures) Level: Upper Intermediate (6–7). \$15.00
» Meant to be performed as a suite, but each short movement can stand alone. Inspired by the poem “His Wife” by Shirley Kaufman, it is an expression from the woman’s point of view of the story in Genesis of what happened on the plain before Gomorrah. The last movement is suitable for a larger group.

LIT011 Hendrik de Regt, *Partita for Solo Alto Recorder*. Score. “Preludio,” “Allemande,” “Courante,” “Sarabande,” “Bourrée” Level: Advanced (7–8). \$12.00
» Contemporary music for the recorder by the prolific Netherlands composer, Hendrik de Regt. Modern tonality, but no extended techniques. Very attractive. Reviewed by Bernadette Pollen in BLOKFLUITIST, May 2009.

LIT012 Paul Ashford, *Twelve Carols for Christmas*. Score and part (Trio: Score S A T, optional voice and guitar; Part, voice and guitar). Level: Variable, mostly easy (2–3). \$15.00
» Traditional and tuneful settings for recorder trio, meant to be performed with singers and guitar, but very satisfying for recorders alone.

LIT013 Hendrik de Regt, *Partita for Solo Tenor or Descant Recorder*. Score (T or S). “Preludio,” “Allemande,” “Courante,” “Sarabande,” “Sarabande II,” “Gavotte,” “Gigue” Level: Advanced (7–8). \$12.00
» Another contemporary partita by Hendrik de Regt (see LIT011), for solo tenor or soprano. Traditional forms with modern tonality. Intended as a suite, but movements may be played alone as well.

LIT014 Hendrik de Regt, *Partita I for Recorder Consort “St. Polycarpus.”* Score and parts (Quartet: S A T B). “Intrada,” “Allemande,” “Courante,” “Sarabande,” “Menuets A and B,” “Bourrée,” “Fantasy,” “Air,” “Gigue” Level: Advanced (7–8). \$22.00
» We asked De Regt for an SATB piece. This is his first partita for recorder consort. Again, an outstanding contemporary suite in nine movements. Written in contrapuntal style. An intriguing mix of traditional form with modern tonality. Each dance movement has the rhythm, meter, and tempo of the traditional dance form. Movements may also be performed separately.

LIT015 Hendrik de Regt, *Partita II for Recorder Consort “Terpsichore.”* Score and parts (Quartet: T T B GtB). Alternate part 4 for tenor viola da gamba. “Entrée,” “Allemande,” “Courante,” “Sarabande,” “Bourree,” “Musette,” “Air,” “Menuet,” “Riccicare,” “Galliarde.” Level: Advanced (7–8). \$22.00
» Contemporary partita for a lower voiced quartet. Terpsichore, the muse of dance, inspires De Regt to lighter dances. The Dutch ensemble Capriola performed four movements from Terpsichore on extended range renaissance instruments. A very satisfying suite. The lowest part for great bass has been transcribed also for tenor viola da gamba.

LIT016 Hendrik de Regt, *Partita III “Thalia” for Recorders in Three and Two Parts.* Score and parts. “Intrada” (A T B), “Pavane” (T T B), “Galliarde” (A A A or B B B), “Canon I” (A B), “Canon II” (T B or S A), “Fantasia quasi canon III” (B GtB or A T), “Moresca” T GtB or T T or S S, “Menuet” (A T B). Level: Advanced (7–8). \$22.00

» Thalia, the muse of comedy. De Regt takes off with a lighthearted Intrada and Galliarde. All but the Intrada are written in the enneatonic, or nine-tone, scale. The Intrada scale is just six tones (but transposed eleven times). Instrumentation is variable. Movements I, II, III and VIII are trios; IV, V, VI and VII are duos. Parts are provided for each combination of instruments.

LIT017 Harold Owen, *Variations on a Bourée by Praetorius.* Score & parts (Quartet: S A T B). Theme and seven variations. The theme returns with divisions. Level: Mixed, Intermediate to Advanced (6–7). \$20.00

» Composed for presentation at the International Society for Music Education convention in 1994 held in Eugene, Oregon. Michael Praetorius’ well known Bourée followed by seven clever variations in specific styles, and a reprise of the original bourée with divisions. Delightful. Howard Owen is professor emeritus of composition at the University of Oregon School of Music.

LIT018 Frances Blaker, *Into the Woods, or A’Hunting We Will Go.* Score & parts (Quintet: S’o S A T B Gemshorn). Also suitable for recorders or like instruments. Level: Intermediate (5–6). \$18.00

» Written for the Oregon Coast Recorder Society (who also play gemshorns). Because it is written for gemshorns, the range is limited to nine notes in each part, but it is a fun piece for recorders too. Intermediate level. The player must be agile. The piece, after all, is accompaniment for a charming story about a herd of five goats that decides to go hunting for birds...

LIT019 Frances Blaker, *In Sight of the Ocean.* Score & parts (Sextet: S A A T B BVdG/Contrabass Recorder). Level: Intermediate (5). \$18.00

Blaker’s most recent (2008) programmatic piece on the subject of water, in this case the ocean. » In compelling fashion, the music depicts ocean swells, and the accumulating energies of the waves. Commissioned by the Oregon Coast Recorder Society in honor of their director, Corlu Collier.

COMPOSITIONS ON THREE CHRISTMAS CHANTS

LIT020 Hendrik de Regt, *Ave Maris Stella: Hymn I for 6 Recorders.* Score & parts (Sextet: Coro I: A T B; Coro II: T B GtB, optional TVdG). Level: Intermediate to Advanced (6–7). \$22.00

LIT021 Hendrik de Regt, *In Adventu Domini: Hymn II for 6 Recorders, or 3 Gemshorns and 3 Recorders.* Score & parts (Sextet: Coro I: S A T Recorders, or S A T Gemshorns; Coro II: T B GtB, optional TVdG). Level: Intermediate to Advanced (6–7). \$22.00

LIT022 Hendrik de Regt, *In Nativitate Domini: Hymn III for Recorders or Gemshorns.* Score & parts (Sextet: Coro I: S A A Recorders, or S A A Gemshorns; Coro II: T B ContraB Recorders, or T B Gemshorns & BVdG). Level: Intermediate to Advanced (6–7). \$22.00

» For the Christmas season, sextets in two balanced choruses, written purely in diatonic modes., Hymn I, Ave Maris Stella (LIT020) is for recorders only, with optional tenor viola da gamba. However, Hymns II and III, In Adventu Domini (LIT021) and In Nativitate Domini (LIT022), have gemshorns in mind, which makes them intriguing pieces for either intermediate to advanced recorder players and gemshorn players. Fascinating two-chorus pieces.

LIT023 Hendrik de Regt, *Partita IV “Melpomene” for Two Alto & Two Tenor Recorders, or Four Böhm Flutes ad libitum.* Score and parts (Quartet: A A T T). “Prelude,” “Allemande,” “Courante,” “Sarabande,” “Bourrée,” “Canary.” Level: Intermediate to Advanced (6–7). \$22.00

» Melpomene, the muse of tragedy. The Prelude opens the composition with an emotional and expressive melody, evocative of a recitation in a tragedy. Next comes a serious and moderate Allemande, followed by a virtuosic Courante. The Sarabande is in the same expressive mood as the first movement. The Partita concludes with a more lighthearted Bourree and Canary. This fourth Partita for recorders, like the three earlier ones (“Polycarpus,” LIT014; “Terpsichore,” LIT015; and “Thalia,” LIT016), is based on modes of eight and nine tones within the octave.

LIT024 Frances Blaker, “Mutations” & “Perotinian- version for orchestra” Score & parts. Mutations (Quartet: A T B GtB). “Solagio,” “Haller,” “Ciconery,” “Perotinian”. Level: Intermediate-Advanced (5-7). Perotinian – orch. version (Octet: combinations of S A1 A2 A3 T1 T2 B GtB and Optional Viols) Level: Intermediate (5). \$22.00

» Each of the four movements of “Mutations” is built around a “harmonic” passage found in a piece of medieval music: “Solagio” on the harmonic structure found in *Fumeux fume par fume* by the composer Solage; “Haller” on harmonies of *Je muir d’amourette* by Adam de la Halle; “Ciconery” on *O felix templum jubila* by Johannes Ciconia; and “Perotinian” over a harmonic passage from the middle of an organum *Alleluia* by Perotin. The orchestra version of “Perotinian”, created for the 2007 Port Townsend Early Music workshop, adds 4 voices to the original quartet in varying combinations.

LIT025 Michael Purves-Smith, *Trois Poèmes du Musée du Jean Aicard.* Score & parts. (Quartet: S A T B recorders with underlay for choir). “Tu peux en échange,” “Reste, O mon Dieu, therme,” “Je suis la source”. Level: Intermediate (5–6). \$18.00

» Settings of three poems that the composer discovered in the garden of the home where the French poet, Jean Aicard, spent his last years. The music captures the poems’ joyful innocence and the poet’s love and concern for the denizens of his garden.

LIT026 Paul Ashford, *Hottentot Tune.* Score & parts. (Quartet: S A1 A2/T T/B, or Quintet: S A2 A2/T T/B Cello/BassVdG). Level: Intermediate (5–6). \$22.00

» Based on a melody collected in the nineteenth century by missionaries to Africa.

LIT027/028 Frances Blaker, *Sans Issue.*

LIT027: Score & parts (Quartet: S&N A T recorders, Dbl (String) Bass). *PLUS* This edition also includes the score for the orchestra version (Ten parts: S1&N S2 A1 A2 T1 T2 TrVdG TVdG DblB/BVdG Pf). Level: Quartet – Intermediate (5–6); Orchestra – Easy and Intermediate (3-6). \$22.00

LIT028: Parts for the orchestra version (S1&N S2 A1 A2 T1 T2 TrVdG TVdG DblB/BVdG Pf). \$20.00

» Written for Corinne Newbegin of the Oregon Coast Recorder Society, *Sans Issue* features a lyrical string bass solo, which, according to the composer, “can be played on cello, viola da gamba, contrabass recorder, bassoon, trombone – the list can go on.” The orchestra version, with parts of a variety of difficulties, is suitable for playing at workshops and is also flexible as to instrumentation.

LIT029 Frances Blaker , *Un Morceau de Jeanne.* Score & parts (Quartet: S A T B). Level: Upper Intermediate (6–7). \$15

» Written in honor of Jeanne Lynch, whose profound influence through her work with music lives on.

LIT030 Paul Ashford, arr., *Five Traditional Cowboy Songs*. Score & parts (Trio: S A T or T A T; Quartet: S A T B, with optional voice and guitar). Level: Easy (3). \$12
» Charming mid 20th century arrangements of five American cowboy songs written by Ashford for the West Coast Recorder Guild, active at the time, and for its performing consort the Baroque Players. With the addition of a *si placet* bass, the arrangements are also suitable for recorder SATB quartet. Contents: "Chisholm Trail"; "The Cowboy's Lament"; "I Ride an Old Paint"; "The Colorado Trail"; "Night Herding Song."

LIT031 Oregon Coast Recorder Society, *First Tango*. Music by Committee. Score & parts (Sextet *variable ad lib*: S A T B recorders, cello, accordion). Level: Lower Intermediate (4–5). \$10

» A fun piece composed by the Oregon Coast Recorder Society, challenged by their director to submit individual measures in tango genre, which she then assembled as "First Tango."

LIT032 Oregon Coast Recorder Society, *Mico's Dream*. Music by Committee. Score & parts (Sextet *variable ad lib*: S A T B recorders, other instruments). Level: Lower Intermediate (4–5). \$10

» Composed by the Oregon Coast Recorder Society after studying "Fantasy No. 9" by Richard Mico (1590–1661). OCRS's director challenged members to submit individual measures, which she then assembled as "Mico's Dream."

LIT033 Letitia Berlin and Frances Blaker, *Twelve Etudes*. Alto recorder.

For intermediate and advanced players. \$10

» Favorites from the composers' six-week Practice Challenges, in which participants are invited to practice every day under the e-mail guidance of these two master teachers.

LIT034 Frances Blaker, *Winds and Waves*. Score & parts (One quartet and two octets: S^o S A T B GtB CtrB variously). Level: Upper Intermediate (6–7). \$20.

» Commissioned by the Oregon Coast Recorder Society and Sitka Center for Art and Ecology to celebrate 20 years of the Winds and Waves recorder workshop. The composer has been on the faculty of Winds and Waves every year and has held several recorder residencies at Sitka Center, where the workshop takes place.

LIT035 Charlene Marchi, *O Come Adore Him: A Christmas Suite*. Score & parts (Quartet: S A T B). Level: Lower-Intermediate (4–5). \$22.

» A suite in five parts: "The Messenger," "This Wondrous Child," "O Come Adore Him," "The Magi," and "Shepherds' Joy." Each piece evokes a different mood, ranging from a tender lullaby to an all-out joyful romp by the shepherds.

LIT036 Jamie Allen, *Three Canonic Duets*. Parts (A A and T T versions included). Level: Lower-Intermediate (4–5). \$12.

» Music for playing from afar or in person. Music-minus-one opportunities for the duets in this edition are available at <https://jamieallencomposer.us>. Of course, they are even *more* enjoyable to play and perform with other people in person. Whichever way you choose, the canonic duet is a uniquely rewarding experience for both performer and listener.

LIT039 Jamie Allen, *Providence Raptors*. Dramatic sketches. Score & parts (Trio: S A T, Trio: A T B). Published in two parts. Part I (S A T): “Eyas,” “Cute and Colorful Little Killers” Part II (A T B): “Hungry Hawks Hunting,” “Owls in the Cemetery,” “Teenagers with Ferraris” Level: Advanced (7–8). Complete edition (Parts I and II) \$45.00; Part I alone \$20.00; Part II alone \$28.

» *Providence Raptors* is the title of a stunning and fascinating book by nature photographer Peter Green. With the author’s blessing, Jamie Allen composed this suite of pieces, each inspired by a different vignette in the book. Published in two parts; individual movements may be played separately. Play-along recordings of the pieces, performed by the composer, are freely accessible online at jamie@jamieallencomposer.us.

LIT040 Paul Ashford, *Fiddle Tune Duets*. Score: A T. Level: Easy (3). \$12.

» Two-part arrangements of “Greensleeves,” “White Cockade,” “Garryone,” “Go the D--- and Shake Yourself,” “Green Mountain Boys,” and “Old Joe Clark.” See also Ashford’s fiddle tune quartets LIT004, LIT005, LIT006, and LIT007 above.

LIT041 2024 Calendar. \$12.

» Each month has a picture, a musical quotation, and a bit of music for you to play.

LIT042 Jamie Allen, *een mentaliteit*. Score and parts (Quartet: S A T B). Level: Upper intermediate (6–7). \$20.

» An homage to Franz Brüggen, who was known for saying, “*Blokfluit spelen is een mentaliteit*” (“Recorder-playing is a state of mind”) to his students.

LIT043 Jamie Allen, *Two Nightingale Duets*. Score & parts (S A and A T with percussion). Level: Intermediate (5–6). \$20.00

» Taken from Allen’s *The Nightingale Concerto* and arranged for two recorders and percussion. From the composer’s notes: “‘Sunburnt Mirth’ incorporates melodies from English country dance to evoke a sense of frolicking and play. ‘In Fairy Lands Forlorn’ incorporates a vaguely Middle Eastern harmonic language and some improvisation, both of which suggest a sense of mystery and magic.”