



- ANTICO, Andrea, c.1480-d.? [publisher]**
9069 *Canzoni nove con alcune scelte de vari libri. Rom, 1510.* [Universitätsbibliothek Basel].
Faksimile-Edition Rara, 59. Stuttgart, 2009. Oblong, 27 x 20 cm, 86, ivi pp. Line-cut of the Rome, 1510 edition. A unique print—Andrea Antico’s first—in the possession of the Basel University Library, with title page in woodcut that immortalizes the purchaser and first owner of the volume: the humanist Bonifacius Amerbach. The collection, comprised of 41 motets for 4 voices is engraved with incredible skill on wood blocks. Tromboncino is the best represented composer in the collection (18 works). Afterword by Martin Kirnbauer. Hardbound in decorative paper. \$36
- 8744 *Liber quindecim missarum electarum quae per excellentissimos musicos compositae fuerunt (Rom: Andrea Antico 1516) (RISM 1516[1]).* [Stadtbibl. Baden/Schweiz].
Faksimile-Edition Rara, 52. Stuttgart, 2006. 29 x 42 cm, 326, iii pp. Line-cut of the Rome, 1516 edition. This exquisite choirbook—executed entirely with woodblock engraving—is the first sacred music printed in Rome. In the dedication to Pope Leo X Antico mentions he spent three years laborious preparing the woodcuts for this publication. The graphic artist responsible for the cover page designs as well as numerous illustrations that appear throughout the print was probably Giovanbattista Columba. A gem for music historian and performer alike. The volume contains 15 masses, 3 by Josquin, 3 by Brumel (including *Missa de beata virgine*), 3 by Fevin, 2 each by de la Rue and Mouton, and 1 each by Pippelare and Rossell. Afterword by Martin Kirnbauer. Hardbound in decorative paper. \$228
<http://www.omifacsimiles.com/brochures/liberquin.html>
- BACH, Johann Sebastian, 1685-1750**
9370 *Sonatas, viola da gamba solo, BWV 1027-1029*
Drei Sonaten für Viola da Gamba solo und obligates Cembalo, BWV 1027–29. Faksimile herausgegeben von Hille Perl. In Zusammenarbeit mit der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz.
Magdeburg, 2014. 22 x 34 cm, v, 44 pp. 4-color facsimile of the manuscript sources. Only BWV 1027—with title page “Sonata à Cembalo è Viola da Gamba”—has been preserved in Bach’s autograph. Wrappers. \$44
http://www.omifacsimiles.com/brochures/bach_sog.html
- BASSANO, Giovanni, c.1550-d.?**
9378 *Madrigali et canzonette [concertate per potersi cantare con il basso, & soprano nel liuto, & istrumento da pena. Libro primo]. Venedig* [Bischöfliche Zentralbibliothek Regensburg].
Faksimile-Edition Canto e Continuo, 8. Stuttgart, 2014. 22 x 33 cm, 32 pp. Line-cut of the Venice, 1602 edition. 14 settings for voice with lute accompaniment, Italian lute tablature. Hardbound, with marbled paper boards. (n.b. according to the publisher of this facsimile there is a printing peculiarity in Regensburg exemplar which has been retained in this facsimile; it concerns the incorrect position of the “tavola”—table of contents—and one upside down page; the print is otherwise completely serviceable and nothing is missing) \$35
- BIBER, Heinrich Ignaz Franz von, 1644-1704**
9028 [Sonatas, violin, bc, “Mystery Sonatas”]
Rosenkranz-Sonaten. Bayerische Staatsbibliothek München, Mus. Mss 4123. Vorgelegt von Manfred Hermann Schmid. [Im Anhang:] Faksimile der “Türken-Sonate” aus dem Kodex Ms XIV 726 (Nummer 80, Bl. 162r bis 163v) des Wiener Minoritenkonvents.
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 14. Munich, 2008. Oblong, 30 x 22 cm, 86, xxx, 4 pp + 1 foldout. New color reproduction of the magnificent presentation copy (non autograph, sole surviving source), dedicated to the Archbishop Maximilian Gandolph von Khuenberg. These fifteen wonderful sonatas, abstract commentaries on biblical incidents traditionally grouped into three groups of five—Joyful (his early life), Sorrowful (his passion), Glorious (his resurrection)—are noteworthy for their use of scordatura and their powerful preludes. They originally were performed in the lecture hall “Aula Academica” of Salzburg University, which still contains fifteen paintings depicting the mysteries. In same manner biblical illustrations—small engraved medallions—were glued in the manuscript at the beginning of each piece. The work ends with the passacaglia for solo violin, one of the most beautiful and soaring pieces of the German baroque. This new facsimile edition importantly includes a facsimile of a concordance of the tenth sonata (from MS XIV 726, Wiener Minoritenkonvents) —“Türken-Sonate”—where the same music has programmatic titles: “Der Türcken Anmarch”, “Der Türcken Belägerung der Stadt Wien”, “Der Türcken stürmen”, “Anmarsch der Christen”, “Treffen der Christen”, “Durchgang der Türcken”, “Victori der Christen”. In Ms XIV 726, a composite source of violin music by Biber, Schmelzer and others, the scribe attributes the Türken-Sonate to “Schmelzer”. Introduction in Ger. Cloth. \$179
http://www.omifacsimiles.com/brochures/biber_ms2.html
- BOTTEGARI, Cosimo, 1554-1620**
8702 *Il libro di canto e liuto. The Song and Lute Book. A cura di Dinko Fabris e John Griffiths. Facsimile Edition by Dinko Fabris and John Griffiths. [Ms. C 311, Bibl. Estense, Modena].*
Bibliotheca Musica Bononiensis, IV/98. Bologna, 2006. 4°, 64, 122 pp. Facsimile of one of the most important mss relating to the history of the lute and an early source of Florentine monody from the last quarter of the 16th c. Besides works for solo lute it contains 127 pieces for voice with lute accompaniment in both mensural notation and Italian tablature. Composers include Bottegari, Lasso, Rore, Striggio, Palestrina, Dentice, Vecchi, Primavera, Conversi, Nola, Malvezzi & Tromboncino. Wrappers. \$86
- BYRD, William, 1543-1623**
9282 *Masses for 3, 4 and 5 Voices. Christ Church, Oxford, Mus. 489-493. Edited by John Milsom. With an Introduction by Kerry McCarthy.*
Oxford, 2012 16 x 21.6 cm, 5 partbooks, 112 pp. Full color facsimile of MS Christ Church, Oxford, Mus. 489-193. Wrappers, with slipcase. \$52 <http://www.omifacsimiles.com/brochures/byrd.html>

- 9297 *My Ladye Nevells Book* (British Library MS Mus. 1591). Edited by Oliver Neighbour. Documenta Musicologica, II/44. Kassel, 2012 Oblong, 8°, 394, 7 pp Duo-tone facsimile of one of the most beautifully written music manuscripts to survive from the late 16th c. and is still preserved in its original ornate binding. It was painstakingly compiled by the Windsor-based scribe John Baldwin, who completed work on it on 11 September 1591. Baldwin seems to have worked under the direction of the composer of all the pieces in the book, William Byrd, and clearly thought highly of him, describing him elsewhere as one “whose greate skill and knowledge: dothe excelle all at this tyme: and farre to strange countries: abroad his skill dothe shyne”. By 1591 Byrd was mid-way through his career as composer of church music and secular vocal and instrumental music. The MS provides a snapshot of the keyboard music he had composed by that date and is an exceptionally important source for his music. It contains some of his best-known compositions for keyboard, including variations on the popular tunes ‘Sellinger’s Round’ and ‘All in a Garden Green’. It also includes music written by Byrd specially for the dedicatee of the MS, ‘Ladye Nevell’. She has recently been identified as Elizabeth, wife of Sir Henry Nevill of Billingbere, Berkshire. Her family’s coat of arms adorns a leaf at the front of the MS. The MS was accepted by HM Government in Lieu of Inheritance Tax and allocated to the British Library in April 2006, with additional funding from donors. (adapted from BL description). Commentary in Eng-Ger. Hardbound. \$228 <http://www.omifacsimiles.com/brochures/mlnb.html>

CONFORTI, Giovanni Luca, c.1560-d.?

- 9363 *Passaggi sopra tutti li salmi [che ordinariamente canta santa chiesa, ne i vesperi della dominica, & ne i giorni festiui di tutto l’anno. Con il basso sotto per sonare, & cantare con organo, ò con altri stromenti]. Venedig, Angelo Gardano & Fratelli 1607. [Stift Kremsmünster].* Faksimile-Edition Kremsmünster, 30. Stuttgart, 2014. 16 x 22 cm, 56 pp. Line-cut of the Venice, 1607 edition. This fascinating ornamentation treatise—unlike Conforti’s Rome c.1593 edition—is printed entirely in movable type and addresses the sacred repertoire. Hardbound, in marbled paper. \$32

CORBETTA, Francesco, c.1614-1681

- 9325 *Scherzi armonici. [trouuati, e facilitati in alcune curiosissime suonate sopra la chitarra spagnuola].* Bologna /Giacomo Monti und Carlo Zenero 1639. [Bologna, Biblioteca G.B. Martini]. Faksimile-Edition Laute, 11. Stuttgart, 2013. 16 x 22 cm, 84, 7 pp. Line-cut of the 1639 edition. Alfabeto, with some Italian tablature. Afterword in Eng by Claire Fontijn, with transcription/translation of Corbetta’s foreword. Hardbound with decorative paper boards. \$28 http://www.omifacsimiles.com/brochures/corbetta_sch.html
- 9423 [Varii scherzi] *[Guitarra española y sus diferencias de sones] zwischen 1650 und 1660. Faksimile-Ausgabe. Herausgeber: Matthias Otto Schneider. Vorwort: Monica Hall und Lex Eisenhardt.* Frankfurt, 2006. Oblong, 21 x 14 cm, 35, 84 pp. Line-cut facsimile of a recently rediscovered manuscript of Corbetta’s Varii scherzi di sonate (Brussels, 1648). This unusual “hispanified” copy came to light in 1991. Besides the music from the original edition it includes 3 other pieces by Corbetta (preludium in G minor, brando in Bb major & almanda in Bb major), an untitled piece, 2 additional variations for his own set of folia variations, and 3 unattributed “Spanish” pieces. Commentary in Ger-Eng. A careful and elegantly edited facsimile. Wrappers. \$47

FIORENZA, Nicola, fl.1720

- 9295 [Concerto, flute, strings, bc] *Concerto in la minore per flauto, 2 violini e basso continuo* (1729). *Facsimile e apparato critico a cura di Dario Benigno.* Bibliotheca Musica Bononiensis, IV/106. Bologna, 2012. Oblong, 4°, 32, 32, pp + 4 partbooks. Facsimile edition together with modern edition and performing parts. Wrappers. \$36 <http://www.omifacsimiles.com/brochures/fiorenza.html>

FRANCISQUE, Antoine, c.1575-1605

- 1029 [Le trésor d’Orphée, lute] *Le trésor d’Orphée. Livre de tablature de luth contenant une susane un jour, plusieurs fantaisies, préludes, passemaises, gaillardes, pavanés d’Angleterre, pavannes espagnolle, fin de gaillarde, suites de bransles tant à cordes avalées qu’austres voltes et courantes.* Geneva, 3/ 1993. 22 x 30 cm, 64 pp. Line-cut of the Paris, 1600 edition. The original French tablature for these pieces, 71 in all. Fantasias, preludes, passamezzi, pavanés, gaillards, branles, courantes and waltzes. Wrappers. \$40

FROBERGER, Johann Jacob, 1616-1667

- 8447 *Toccatten, Suiten, Lamenti. The Manuscript SA 4450 from the Berlin Sing-Akademie zu Berlin. Facsimile and Transcription Edited by Peter Wollny and the Berlin Sing-Akademie zu Berlin.* Documenta Musicologica, II/31. Kassel, 2004. 25 x 35 cm, xxv, 75, 55 pp. Full-color reproduction of a contemporary ms copy, together with a new engraved edition. This ms resurfaced in 1999 and was returned to the archives of the Sing-Akademie in Berlin in 2001. It was probably prepared from autograph originals by the Hamburg organist Johann Kortkamp, ca.1665-1670 and contains a total of 21 authentic Froberger compositions (6 toccatas, 13 suites, 2 lamenti). Besides providing the first reliable readings for most of the works, it also contains titles, explanations (especially elucidating the piece with “26 numbered Passages”) and dedications that shed valuable light on Froberger’s life. Preface in Ger/Eng. Hardbound. \$108 <http://www.omifacsimiles.com/brochures/froberger.html>

HENRY D’ANGLEBERT, Jean, 1635-1691

- 7989 [Pièces, harpsichord, 1st ed.] *Pièces de clavecin. Introduction de Denis Herlin. [Museo Civico, Belluno].* Clavecinistes Français du XVIIIe Siècle, XXX. Geneva, 2001. Oblong, 26 x 20 cm, xxxiv, 138 pp. Line-cut of the first edition, Paris, 1689 (containing a few manuscript corrections). Preface detailing various editions and their locations in Fr-Eng. Wrappers. \$67

HILDEGARD VON BINGEN, 1098-1179

- 3893 *Symphonia harmoniae caelestium revelationum. Dendermonde, St.-Pieters & Paulusabdij, Ms. Cod. 9. Introduction: Peter van Poucke.* Facsimile Series: I/A.8. Peer, 1991. 21 x 31 cm, xvi, 36 pp. Full-color halftone of the music portion (f.153-170) of a unique source written at the Rupertsberg scriptorium c.1175 under Hildegard’s supervision and sent to the Cistercian abbey of Villers in the province of Brabant in Belgium approximately that same year. Known as the “Dendermonde” ms, and slightly shorter than the “Riesen” codex—but no less authoritative—it consists of a liturgical cycle with antiphons, responsories, sequences, hymns, a Kyrie and an Alleluia. Interestingly, Hildegard refers to all these pieces as “symphonies of the harmony of celestial revelations”; its overall structure consists of an overarching celestial, semi-celestial and earthly hierarchy. Hardbound in linen with embossed titles. \$89 http://www.omifacsimiles.com/brochures/hild_d.html

- HOTTETERRE, Jacques Martin, 1674-1763**
 7775 [L'art de préluder, flute/recorder/oboe]
L'art de préluder sur la flûte traversière sur la flûte à bec, sur le hautbois et autres instrumens de dessus pour les flûtes traversières, flûtes à bec, haubois, & muzettes, œuvres VIII.
 Archivum Musicum: L'Art de la Flûte Traversière, 55. Florence, 1999. Oblong, 29 x 21 cm, ix, 67 pp. Line-cut of the Paris 1719 edition. Preface in It by Marcello Castelliani. Wrappers in decorative paper. \$37
- HOVE, Joachim van den, 1567-1620**
 8742 *Lautenbuch, Leiden 1615, Gesamtfaksimile / Complete Facsimile. Faksimile nach der Lautenhandschrift in der Staatsbibliothek Berlin Signatur: Mus. ms. autogr. Hove 1. Kommentar: Ralf Jarchow.*
 Glinde, 2006. 21 x 30 cm, 37, 53 pp. The "Lautenbuch" is the only known manuscript by Joachim van den Hove, who, around 1600, with Emanuel Adriaenssen, Nicolas Vallet and Gregorio Huwet was counted among the most important lutenists of the Netherlands. The pieces for 6- to 10-course lute intabulated in French tablature are retrospectively closer in style to the Renaissance rather than to early Baroque and emphasize the more traditional compositional style of Hove known from the prints. Contents: Ballard, Bataille, Caccini, J. Dowland, D. M. Ferrabosco, Gastoldi, Hove, Praetorius, Hagenbach, Lasso, Robinson, Saman, A. Striggio, Vallet. Commentary in Ger-Eng. Hardbound. \$66
- LE SAC, André, 17th c.**
 8770 [Sonatas, flute, bc, op.3]
Sonates pour la flûte traversière. Op. III. Paris 1727.
 Archivum Musicum: L'Art de la Flûte Traversière, 64. Florence, 2006. 21 x 30 cm, x, 39 pp. Line-cut of the Paris, 1727 edition. Preface in It by Luigi Lupo. Wrappers in decorative paper. \$31
- MACHAUT, Guillaume de, 1300-1377**
 9406 *Ferrell-Vogüé Machaut Manuscript. Facsimile Edition.*
 Diarm Facsimiles, 5. Oxford, 2014. c.800 pp + commentary. Full color facsimile of the source "Vg"—one of the most important sources for the works of Guillaume de Machaut. Formerly owned by the Marquis de Vogüé, it is now in the private collection of James E. and Elizabeth J. Ferrell, currently on loan to the Parker Library, Corpus Christi, Cambridge. Thanks to the generosity of its owners, Vg has gone from being the most secret and enigmatic of the Machaut sources to the most accessible, and is the first to be produced in facsimile. Commentary by Lawrence Earp, Domenic Leo, Carla Shapreau and Christopher de Hamel. 2 vols.
<http://www.omifacsimiles.com/brochures/f-v.html>
- MILÁN, Luís, c.1500-d.?**
 9156 *Libro de música de vihuela de mano intitulado El maestro. Valencia, 1536. [Biblioteca Nacional, Madrid].*
 Madrid, 2008. 20 x 29 cm, xxvi, 202 pp. Full-color reproduction of the Valencia, 1536 edition. Of utmost importance not only to vihuela enthusiasts but also to renaissance lute players and modern classical guitarists. "El Maestro" ("the Teacher") was created as a method and is the earliest known example of Spanish tablature for the vihuela in print. The music it contains is exquisite: 40 fantasies, 40 preludes, 6 pavanas, 6 Christmas carols for vihuela and voice, 4 old romances and 6 sonnets. El Maestro is presented in levels from simple to complex, so that a beginning vihuelist can proceed from elementary to more complicated pieces as he or she learns. Many are of considerable virtuosity and compositional styles vary from simple homophony to polyphonic with virtuoso passagework. One notices immediately the great care with which the work was created and engraved. Alternate passages are given for players who wish to avoid more virtuosic parts, sections of pieces are indicated as optional, and Milan provides verbal tempo indications. The "vocal" notes in the tablatures for the Christmas carols have been painstakingly printed with red ink (a precursor of Bach's use of red ink for the Biblical texts of the St. Matthew Passion). The music of Luis Milan is popular with performers to this present-day—both classical guitarists and lutenists regard El Maestro as an integral part of their repertoire. Introduction in Spanish by Gerardo Arriaga. Beautifully hard bound, with coverboards being a replica of the original. \$125
<http://www.omifacsimiles.com/brochures/milan.html>
- MONTEVERDI, Claudio, 1567-1643**
 8783 *Il ritorno di Ulisse in patria. Ms. Wien. Saggio introduttivo e libretti a cura di Sergio Vartolo.*
 Musica Drammatica, 9. Florence, 2006. Oblong, 28 x 21 cm, 2 vols, 269, 197 pp. Line-cut of a MS score from the Österreichische Nationalbibliothek, Vienna. A wonderful composite edition, reproducing the full score (in the hand of a contemporary copyist) and all the relevant texts and libretti. Introduction in It-Eng. Wrappers. \$62
http://www.omifacsimiles.com/brochures/monteverdi_rit.html
- PALESTRINA, Giovanni Pierluigi da, c.1525-1594**
 7369 [Works, selection]
Il codice 59 dell'Archivio Musicale della Basilica di San Giovanni in Laterano, autografo di G.P. da Palestrina. Edizione anastatica a cura di Giancarlo Rostirolla.
 Edizione Anastatica delle Fonti Palestriniane, II/1. Palestrina, 1996. 24 x 33 cm, 89, 190 pp. Halftone of an important Palestrina autograph. Contains 56 compositions, notated in choirbook format. mostly settings a4 on lamentations and hymns texts. Introduction in It. Hardbound. \$133

- PANDOLFI-MEALLI, Giovanni Antonio, 17th c.**
 9212 [Sonatas, violin, bc, op.3-4]
Sonate op. III & IV for Violin & BC - Innsbruck 1660. Facsimile, Edited by Enrico Gatti and Fabrizio Longo.
 Magdeburger Faksimile Offizin. Magdeburg, 2011. 4°, 30 94 pp.
 4-color reproduction of the Innsbruck, 1660 edition. Although the details of Giovanni Antonio Pandolfo Mealli's life are still largely unknown, his music is no stranger to the concert hall.
 Unfortunately these beautifully reproduced facsimiles of Sonata Opera Terza and Opera Quarta represent all that the world knows of this great composer and virtuoso violinist. Printed in the movable type of the time—but easy to read by modern performers today—these pieces illustrate the flourishing art of violin playing in central Italy in the heart of the 17th century. Pandolfi often writes out his ornamentation in full—a personal indication of his virtuosity—and so adds an extra dimension of interest for the modern performer. The sonatas have an almost "portrait" quality with endearing titles such as La Stella, La Cesta, La Melana, La Castella, La Monella Romanesca, La Biancuccia, La Vinciolina, etc. These are "nicknames" actual historical figures—many of them virtuosi musicians—to whom Pandolfi Mealli pays special homage. Commentary in It-Eng. Wrappers. \$74
<http://www.omifacsimiles.com/brochures/pandolfi.html>
- PETRUCCI, Ottaviano, 1466-1539 [publisher]**
 8725 *Laude libro secondo (Venezia, O. Petrucci, 1507). RISM 1508(3).* [Biblioteca Colombina, Seville].
 [Yellow Book Series, 7]. Højbjerg, 2006. Oblong, 23 x 16 cm, 112 pp.
 Line-cut of the Venice, 1507 edition. Contains 60 setting for 3 and 4 voices by Bartolomeo Tromboncino and his contemporaries.
 Wrappers. \$58
http://www.omifacsimiles.com/brochures/petrucci_laudes.html
- 8724 *Motetti de passione de cruce de sacramento de beato virgine et huiusmodi. B (Venezia, O. Petrucci, 1503). RISM 1503(1).* [British Library, London].
 [Yellow Book Series, 6]. Højbjerg, 2006. Oblong, 23 x 16 cm, 144 pp.
 Line-cut of the Venice, 1503 edition. Contains 30 motet settings by Josquin and his contemporaries. Wrappers. \$72
- 9269 *Motetti libro quarto (Venezia, O. Petrucci, 1505). RISM 1505(2).* [Wolfenbüttel, Herzog-August Bibliothek].
 [Yellow Book Series, 10]. Højbjerg, 2011. Oblong, 23 x 16 cm, 4 partbooks, 256 pp. Line-cut of the Venice, 1505 edition. Contains 55 settings (counting separate movements) for 4 voices by Josquin, Brumel, Obrecht, Mouton and their contemporaries. Wrappers, with slipcase. \$130
http://www.omifacsimiles.com/brochures/petrucci_motetti4.html
- 4156 *Strambotti, ode, frottole, sonetti, et modo de cantar versi latini e capituli. Libro quarto. RISM 1507(2).*
 [Yellow Book Series, 3]. Højbjerg, 1991. Oblong, 23 x 16 cm, 112 pp.
 Line-cut of the Venice, 1507 edition. Includes 91 Italian secular songs in four parts; choirbook format with mensural notation. Wrappers. \$44
http://www.omifacsimiles.com/brochures/petrucci_stram.html
- PHALÈSE, Pierre, c.1510-1574 [publisher]**
 3895 *Chorearum molliorum. Introduction: Henri Vanhulst.* [Universitäts- & Stadtbibl., Cologne].
 Facsimile Series, I/B.22. Peer, 1991. Oblong, 21 x 15 cm, 4 partbooks: xx, 280 pp. Line-cut of the 1583 edition. Chorearum molliorum collectanea—"collection of pleasant dances"—is a dance anthology of 104 pieces a4 notated in mensural notation. All popular dance forms are represented: pavans, passamezzi, allemandes, galliards, branles, etc. Also known as the "Antwerp Dance Book". Wrappers. \$42
- RHAU Georg, 1488-1548 [publisher]**
 4157 *Tricinia tum veterum tum recentiorum in arte musica symphonistarum, Latina, Germanica, Brabantica & Gallica, ante hac typis nunct. excusa, observato in disponendo tonorum ordine, quo utentibus sint accommodatiora. RISM 1542(8).*
 [Yellow Book Series, 4]. Højbjerg, 1991. Oblong, 21 x 15 cm, 3 partbooks, 384 pp. Line-cut of the Wittemberg, 1542 edition.
 Contains 90 three-part motets and secular pieces by many different composers. Texts are in Latin, French, German and Dutch.
 Wrappers. \$124
- SCHENCK, Johannes, c.1660-d.?**
 9439 [Sonatas, bass viol, bc, op.2]
Sonaten für Viola da Gamba und b.c. op.2. Amsterdam / Estienne Roger, 1688. [Bibliothek der Kathedrale, Durham].
 Faksimile-Edition Viola da Gambe, 4. Stuttgart, 2015. 24 x 35 cm, 2 partbooks, 66 pp. Line-cut of the Amsterdam, 1688 edition. 15 sonatas for solo bass viol and bc which stand midway between the French suite and the Italian sonata. The set is beautifully engraved and includes an elaborate frontis piece. Handsome marbled paper boards. \$60
- SCOTTO, Girolamo, c.1505-1572 [publisher]**
 1678 ["Cancionero de Uppsala"]
Villancicos de diversos autores, a dos, y a tres, y a quatro, y a cinco bozes. RISM 1556(30). [Universitetsbibliotek, Uppsala].
 [Yellow Book Series, 1]. Højbjerg, 2/ 1991. 15 x 21 cm, 131 pp.
 Line-cut of the Venice 1556 edition. Contains 54 villancicos and some instrumental works for 2 to 5 parts notated in choirbook format. Also known as the "Cancionero del Duque de Calabria" or "Cancionero de Uppsala". Wrappers. \$43
<http://www.omifacsimiles.com/brochures/scotto.html>
- VICTORIA, Tomás Luis, 1548-1611**
 8608 *Officium defunctorum sex vocibus in obitu et obsequiis Sacrae Imperatricis; Estudio y transcripción: Samuel Rubio.*
 Avila, 2000. 28 x 41 cm, 2 vols, i, 60, 103 pp. Full-color facsimile, in the original format, of the 1605, Madrid edition. This beautiful and rare print—only four exemplars survive—is the last known work of Victoria (composed in 1603) and was printed by the "Imprenta Real de Madrid" in large, easy-to-read choirbook format. The exemplar used for this edition, from the archives of the Catedral de Segorbe, contains a few annotations in manuscript, showing that it was actually used for performance. Together with introduction in Spanish and modern transcription. Limited edition of 2000 copies, handsomely bound in burgundy linen with gold lettering. \$195
<http://www.omifacsimiles.com/brochures/victoria.html>
- VIVALDI, Antonio, 1678-1741**
 8993 [Works, selections, viola da gamba & other instruments]
Opere per viola all'inglese (viola da gamba). Recitativo e aria con "Concerto de' Viole all'Inglese" da Juditha Triumphans, RV 644; Cantata in Scena con Viola all'Inglese de L'Incoronazione di Dario, RV 719; Concerto Funebre in Si bemolle maggiore, RV 579; Concerto con molti Istromenti in Do maggiore, RV 555. A Cura di Bettina Hoffmann.
 Archivum Musicum: Vivaldiana, 4. Florence, 2006. Oblong, 30 x 24 cm, 43, 83 pp. Half-tone of 4 autograph scores that include music for viola da gamba. Introduction in It-Eng. Wrappers, in decorative paper. \$86
http://www.omifacsimiles.com/brochures/vivaldi_viol.html

COMPOSITE & MISCELLANEOUS SOURCES

- 7799 [Bologna, Museo Internazionale e Biblioteca della Musica, Q18]
Bologna Q18, early 16th c. Civico Museo Bibliografico Musicale (olim 143). Introduction: Susan Forscher Weiss.
 Facsimile Editions of Prints and Manuscripts, [12]. Peer, 1998.
 Oblong, 24 x 18 cm, 48, 187 pp. Line-cut of an early 16th-c. chansonnier created in Bologna, with works by Isaac, Josquin, Compère, Tromboncino and others. 93 works (with text incipits but no text underlay), suitable for vocal and or various instrumental combinations. Cloth. \$72
- 2801 [Brussels, Bibl. Royale Albert I, 5557]
Choirbook of the Burgundian Court Chapel. B-Brussels, Bibliothèque Royale, Ms. 5557. Introduction: R.C. Wegman.
 Facsimile Series, I/A.5. Peer, 1989. 24 x 32 cm, viii, 272 pp. Halftone of the choirbook written and used by the Burgundian Court Chapel in Bruges. The 12 gatherings date from 1462-66 and 1480. Contains 11 masses, 3 magnificats, 1 hymn and 7 motets by Busnois, Dufay, Frye, Ockeghem and others. Cloth. \$112
<http://www.omifacsimiles.com/brochures/burgundian.html>
- 8503 [Chantilly, Bibliothèque du Château de Chantilly, ms. 564 (olim 1047)]
Codex Chantilly. Bibliothèque du Château de Chantilly, Ms. 564. Faç-similé. Édité par Yolanda Plumley & Anne Stone. Centre d'Études Supérieures de la Renaissance.
 Collection "Épitome Musical". Turnhout, 2008. 29 x 40 cm. x, 164; 211 pp. Full-color facsimile in the original format. Exciting late medieval source with 99 songs and 13 motets, 61 of them unique. These works include some of the most elaborate surviving examples of the "Ars subtilior" notation, known for its experimentation in music rhythm. The provenance of this complex ms is still in dispute, being either 14th century southern France or an early 15th century Italian copy of a French repertoire. The basic corpus dates from c.1350-95; the ars subtilior repertoire by papal singers from Avignon and musicians employed at the Foix and Avignon courts is slightly later. Composers include Solage, Philippus de Caserta, Trebor, Vaillant, Machaut, Senleches, Susay, Cordier, Magister Franciscus, and Hasprois. The ms was owned by a Florentine family (possibly commissioned by them) and remained in Florence until 1861, at that time it was brought to Chantilly by the Duke of Aumale. Commentary in Fr-Eng. Handsome binding in black linen with dust jacket. \$395
<http://www.omifacsimiles.com/brochures/chantilly.html>
- 8438 *The Compleat Flute-Master or The Whole Art of Playing on ye Rechorder. A Facsimile of the 1695 First Edition with an Introduction and critical Commentary by Gerald Gifford, and Contributions by Jeanne Dolmetsch and Marianne Mezger. [Dolmetsch Library of Early Music, Haslemere].*
 Hebden Bridge, 2004. Oblong, 30 x 21 cm, xxix, 30 pp. Line-cut of the first edition, London, 1695, based on the exemplar owned by Arnold Dolmetsch, upon which he taught himself to play recorder. Detailed preface with explanation of all the ornaments. Spiral binding. \$32
- 9384 ["Danzig" Lutebook]
The Danzig Lute Book. D-B Danzig 4022 Staatsbibliothek zu Berlin PK. Edited by Magdalena Tomsinińska.
 Lübeck, 2013. 21 x 30 cm, 160 pp. The Danzig Lute Book (Danzig/Gdańsk, tablature 4022) is a collection of early 17th-c. lute music of Gdańsk provenance, now kept in Berlin. This tablature was "lost" during WW2 but has since resurfaced. It turned out that during the war part of the Gdańsk library collection was taken to Moscow, and from there the whole collection was transferred to the Deutsche Staatsbibliothek in East Berlin in the 1950s (it is now in the possession of the Staatsbibliothek Preußischer Staatsbibliothek). The MS contains 222 pieces, mainly dances (Polish, French, English, German, Italian, Netherlands, Hungarian and Ruthenian) and arrangements of popular songs. Hardbound. \$75
- 1399 *Dijon Bibliothèque Publique, Manuscrit 517. With an Introduction by Dragan Plamenac.*
 Publications of Mediaeval Musical Manuscripts, 12. New York, 1971. 13 x 18 cm, 12, 398 pp. Halftone of a c.1460 Burgundian chansonnier. Rich repository of the chansons of Busnois, Ockeghem, and their contemporaries. Introduction in Ger-Eng. \$141
<http://www.omifacsimiles.com/brochures/dijon.html>
- 9140 *The Dow Partbooks, Christ Church, Oxford, MSS 984-988. Facsimile Edition. Introductory Study by John Milsom.*
 Oxford, 2010. Oblong, 19.4 x 14.2 cm, 5 partbooks, c.954 pp + commentary. A full-color facsimile edition of Oxford, Christ Church, MSS 984-988, written in the beautiful calligraphic hand of Robert Dow, a 16th-c. fellow of All Souls, Oxford. These partbooks—discantus, medius, altus, tenor, bassus—are a major source of music by William Byrd, Robert White, Robert Parsons, Alfonso Ferrabosco, John Shepherd, Thomas Tallis, William Mundy, Christopher Tye, Orlandus Lassus, John Taverner, Richard Farrant, and Peter Phillips. Much of the best loved music by William Byrd, Robert Parsons, and Robert White in particular is found in this source, especially pieces such as Byrd's "Ne irascaris", Parsons' "Ave Maria" and "O bone Jesu", and White's Lamentations setting for five voices. Many of the works are equally appropriate for viol consort as for vocal ensemble, and the superb presentation of the text and condition of the books makes this an ideal source from which to play and sing. With comprehensive indices and concordance list. Wrappers, with slipcase. \$399
<http://www.omifacsimiles.com/brochures/dow.html>
- 9299 [Faenza, Bibl. Comunale, 117]
The Codex Faenza 117. Instrumental Polyphony in Late Medieval Italy Vol. I: Introductory Study; Vol. II: Facsimile Edition. Edited by Pedro Memelsdorff.
 Ars Nova, Nuova Serie, 3. Lucca, 2012. 18 x 25 cm, 2 vols, 258; 212 pp. Deluxe full-color reproduction. A small unadorned parchment booklet, MS 117 of the Biblioteca Comunale Manfrediana in Faenza deals with a stunning quantity and unique quality of information on 14th- and 15th-c. Italian musical culture. The Codex is composed of two distinct and independent copying layers. The older one contains 50 non-texted intabulated diminutions generally assumed to be instrumental and dated within the first two decades of the 15th century. They comprise diminished versions of Italian and French songs by some of the major composers of the 14th and early 15th c., Jacopo da Bologna, Bartolino da Padova, Francesco Landini, Antonio Zacara da Teramo, Guillaume de Machaut, and Pierre des Molins, as well as polyphonic estampies and diminutions on dance-related and liturgical tenors, including the 3 earliest alternatim mass-pairs that have come down to us. The younger layer is an autograph by the Carmelite friar Johannes Bonadies, who in 1473 and 1474 used empty folios to add 16 music theory treatises, summaries or tables, and 22 mid- or late-fifteenth-century polyphonic settings, mostly composed by John Hothby, Bernardus Ycart, and Johannes de Erfordia, aside with some anonymous settings and a short Kyrie by Bonadies himself. Hardbound. \$585
<http://www.omifacsimiles.com/brochures/faenza.html>
- 3891 *Florence, Biblioteca del Conservatorio, Ms. 2439, "Basevi Codex". Introduction: Honey Meconi.*
 Facsimile Series, I/A.7. Peer, 1991. 24 x 17 cm, viii, 212 pp. Halftone. Important anthology of 87 secular works in mensural notation and choirbook format. Copied between 1506 and 1514 in the Flemish scriptoria of Brussels and Mechelen. Besides 56 French pieces, there are 8 motet-chansons, 3 mass fragments, 9 motets and 7 Flemish works. 4 pages presenting the coats of arms of the patron family are reproduced in full color. Hardbound. \$67
<http://www.omifacsimiles.com/brochures/basevi.html>

- 9438 *Gitarrentabular. Italien 17. Jh. [MS AN 63, Bischöfliche Bibliothek Regensburg].*
 Faksimile-Edition Laute, 14. Stuttgart, 2015. Oblong, 27 x 14 cm, 48 pp. Full-color reproduction a charming MS collection of 20 dance numbers for solo guitar in alfabeto notation. The title page contains the coat of arms of Domenico Romani who also might be the main scribe. The manuscript comes supposedly from the private library of Dominicus Mettenleiter. Decorative paper boards. \$36
- 9394 [London, British Library, Add. Ms. 31922]
The Henry VIII Book (British Library, Add. MS 31922). Facsimile with Introduction by David Fallows.
 Diarm Facsimiles, 4. Oxford, 2014. 33 x 24 cm. 85, 273 pp. Full-color facsimile on heavy matt art paper. Anthology of mostly secular pieces probably copied in London ca. 1510-1520 and associated with the Court of Henry VIII. Includes 53 English secular songs, 15 French or French/English songs, 3 Dutch songs and 35 textless pieces. Although the MS was almost certainly not made for him (its decorations are too modest) in all likelihood it contains the repertory of Henry's own music-making sessions, clearly written out and easy to read, a perfect size for instrumentalists or singers. Hardbound in blue buckram. \$212
http://www.omifacsimiles.com/brochures/bl_add31922.html
- 2804 [London, British Library, add. 35087]
Chansonnier of Hieronymus Lauweyn van Waterliet. London, British Library, Ms. Add. 35 087. Introduction: William McMurtry.
 Facsimile Series, I/A.6. Peer, 1989. 20 x 30 cm, xii, 190 pp. Halftone. Commissioned around 1505 by Lauweryn, Lord of Watervliet and Poortviet, and active at the courts of Maximilian, Philip the Good and Margaret of Austria. Copied c.1505, possibly in Bruges. Contains 36 French chansons, 25 songs in Dutch, 1 motet-chanson, 14 Latin and 2 Italian works. Composers include Agricola, Compère, Mouton, and Josquin. Cloth. \$68
- 7081 [Lucca, Archivio di Stato, ms 238; Lucca, Archivio Arcivescovile, ms 97]
The Lucca Choirbook. Lucca, Archivio di Stato, MS 238; Lucca, Archivio Arcivescovile, MS 97; Pisa, Archivio Arcivescovile, Bibliotheca Maffi, Cartella 1 1/III. With and Introduction and Inventory by Reinhard Strohm.
 Late Medieval and Early Renaissance Music in Facsimile, 2. Chicago, 2008. 26 x 36 cm, 208 pp. More than forty years ago in the state archives of Lucca, Italy, Reinhard Strohm noticed that bindings on some of the books consisted of the pages of a centuries-old music manuscript. In the following years, Strohm worked with the archivists to remove these leaves and reassemble as much as possible of the original manuscript, a major cultural recovery now known as The Lucca Choirbook. The recovered volume comprises what remains of a gigantic cathedral codex commissioned in Bruges around 1463 and containing English, Franco-Flemish, and Italian sacred music of the 15th century—including works by Dufay and Isaac. This facsimile of the choirbook includes all the known leaves, ordered according to their proper placement in the original codex. In the introduction, Strohm tells the fascinating story of this choirbook, identifying its early users and reconstructing its travel from Bruges to Lucca. Linen. \$214
<http://www.omifacsimiles.com/brochures/lucca.html>
- 8321 *The Manchester Gamba Book. With an Introduction by Paul Furnas. [Manchester Public Library, Manchester].*
 Hebden Bridge, 2003. Oblong, 4", xvii, 214 pp. Line-cut of a fascinating 17th-c. ms transmitting the largest collection of lyra viol music, with 246 pieces in tablature and another 12 in staff notation in twenty-two different tunings. Includes examples of lyra viol ornamentation and a table of graces. Spiral binding. \$66
- 8692 [Munich, Bayerische Staatsbibl., clm 14274]
Codex St. Emmeram, Clm 14274 der Bayerische Staatsbibliothek München. Faksimile. Herausgegeben von der Bayerische Staatsbibliothek und Lorenz Welker mit einem Kommentar von Ian Rumbold und Peter Wright. Einführung von Martin Staehelin.
 Elementa Musicae, 2. Wiesbaden, 2006. 22.5 x 32 cm, 2 vols, 328, 160 pp. Known as the "St. Emmeram Codex" because of its association with the Benedictine monastery of St. Emmeram in Regensburg, this is one of the most fascinating sources of late medieval polyphony. Compiled by Hermann Pötzlinger during the 1430s and early 1440s the MS comprises an anthology of over 250 compositions drawn from a wide variety of European sources. It includes works by Dufay and Dunstable and their contemporaries and shares concordances with MSS Aosta, Bologna Q15, & Trent 92 to mention a few. Interestingly the manuscript documents the change from black mensural notation (in common use during the first decades of the 15th c) and the newer white mensural notation which replaced it. Full-color reproduction with commentary in Ger-Eng. Linen. \$425
http://www.omifacsimiles.com/brochures/st_emm.html
- 7079 *Oxford, Bodleian Library, MS Canon. Misc. 213. With an Introduction and Inventory by David Fallows.*
 Late Medieval and Early Renaissance Music in Facsimile, 1. Chicago, 1995. 26 x 36 cm, 376 pp. Beautiful halftone reproduction based on newly commissioned photography. Copied probably in Venice around 1430, the Oxford manuscript contains the most comprehensive surviving collection of secular songs of the late 14th and early 15th centuries. Of the 326 pieces, 216 are unica. Including works by Guillaume Dufay, Binchois, and nearly all other leading composers of their generation, it is central to an understanding of 15th-c. song traditions. Because of the copyist's clear and distinctive hand, it is also significant for studies of late medieval musical notation. David Fallows' introduction includes a history of the manuscript, analysis of its preparation, and survey of its choice of repertory, as well as a full inventory of the music and alphabetical indexes by title and composer. The original-size facsimile includes beta-radiographs of all watermarks, as well as ultraviolet photos that show the copyist's changes and revisions. Cloth. \$280
<http://www.omifacsimiles.com/brochures/oxford.html>
- 9431 [Regensburg, Bischöflichen Zentralbibliothek, Ms. A.R. 775-777]
Ms. A.R. 775-777 Proske-Bibliothek Regensburg. Vorwort von Raymond Dittlich.
 Faksimile-Edition Rara, 66. Stuttgart, 2015. 21 x 30 cm, 6 partbooks, vi, 718 pp, audio CD. Line-cut of one the three most precious music manuscripts in the possession of the Proske-Bibliothek of the BZB. Of a total of 120 settings Lasso is represented by 34 pieces, Alessandro Striggio by 18, along with works by Cambio, Merulo, Vaet, Clemens non Papa, Meiland, Truthaer, Verdelot, Wert, Créquillon, Deprez, Hollander, Prenner Corteccia, Gosswinus, Faigniet, Bischoff, Monte, Padovano, Utendal, Claudius, Palestrina, Langius, A. Gabrieli, Fabricius, Ruffo, & Lange. The partbook MS—Discantus, Altus, Tenor, Bassus, Vagant, Sexta Vox— carries the title "1579 - Orlandi Lassi Sexta Vocum", a reference to the Angelo Gardano print from which the first 11 Lasso works derive. The manuscript has received the attention of a number of musicologists, Armin Brinzing for localization, dating and repertorial makeup, and Eric Fiedler for important evidence regarding wind band performing practice. Includes CD recording "In Principio - Musik der Grazer Hofkapelle" which includes a number of works from A.R.775-777. Hardbound in decorative paper, with matching slipcase. \$375
<http://www.omifacsimiles.com/brochures/ar775.html>

- 8741 ["Schele" lute book]
Ernst Schele Tabulaturbuch. Musica et vinum lætificant cor hominis anno 1619. Faksimile der Lautenhandschrift nach dem Exemplar der Staats- und Universitätsbibliothek Hamburg Signatur: ND VI 3238. Kommentar: Ralf Jarchow.
 Glinda, 2004. 21 x 30 cm, 40, 164 pp. Thought to have been copied by the Dutch lutenist Joachim van den Hove, and contains many of his own compositions, as well as a selection of music by his contemporaries (Aragona, Bacheler, Ballard, Besard, Bocquet, Cato, J. Dowland, Ferrabosco, Francisque, Hove, Huet, J. Johnson, Kapsberger, Lorenzini, Melii, d'Orleans, Palestrina, Philips, Quaresmine, Rude, Strobel, Tuenhuysen, Vallet, Verdelot). For 6 to 11-course lute, notated in French tablature. Commentary in Ger-Eng. Hardbound. \$85
<http://www.omifacsimiles.com/brochures/schele.html>

- 8832 [Seville, Bibl. Colombina, 7-I-28]
Cancionero musical de La Colombina (Cantinelas vulgares puestas en música por varios españoles) (s. XV). Edición facsimil [por José Sierra y José Carlos Gosálvez].
 Madrid, 2006. 16 x 22 cm, 220 pp. Spanish songbook copied c.1460-1480 during the reign of the Catholic kings. The MS, the work of a single scribe, is an important precursor to the Cancionero de Palacio. Once consisting of 107 folios (17 are now lost), the collection contains 95 works, primarily for 3 to 4 voices. Composers include Juan de Triana (20), Juan Comago (6), Johannes Wreede (3), Ockeghem (2), Hurtado de Xerés (2), Enrique (2), Francisco de la Torre (1), Juan de León (1), Juan Fernández de Madrid (1), Pedro de Lagarto (1), Juan Pérez de Gijón (1), Juanes (1), Belmonte (1), Móxica (1) & Rodríguez (1). Wrappers. \$60
<http://www.omifacsimiles.com/brochures/seville.html>

MODERN EDITIONS

- 6919 Sainte-Colombe.
Concert à deux violes esgales du Sieur de Sainte-Colombe, éd. Paul Hooreman.
 Paris, 2/ 2010. 4°, xxii, 232 pp. Modern edition. 7 concerts for 2 bass viols with descriptive titles such as "Le Tembleur", "Le Retour", "L'Estonne", etc. Wrappers. \$85
- 6922 Siret, Nicolas.
Pièces de clavecin dédiées à Monsieur Couperin (1707-1711). Second livre de clavecin (1719). Édition de Denis Herlin.
 Paris, 2001. 4°, xxxv, 87 pp. Elegant modern edition with commentary in Fr-Eng. Wrappers. \$36