



- 9222 [Mass, b minor, BWV 232]
Messe in h-moll BWV 232. Mit Sanctus in D-Dur (1724) BWV 232(iii). Autograph Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Kommentar von Christoph Wolff.
Kassel, 2011. 24 x 35 cm, viii, 216, xxxvii, 7 pp. New color facsimile of the autograph score based on newly commissioned photographs. Afterword in Eng-Ger-Jap. Brown linen boards. \$399
http://www.omifacsimiles.com/brochures/bach_bminor.html
- 9327 [St. Matthew's Passion, BWV 244]
Matthäus-Passion BWV 244. Autograph Staatsbibliothek zu Berlin, Preußischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann. Preface by / Geleitwort von Barbara Schneider-Kempf.
Documenta Musicologica, II/47. Kassel, 2013. 24 x 35 cm, x, 168, 30 pp. New color facsimile of the autograph score based on newly commissioned photographs. Afterword in Eng-Ger. Limited bibliophile edition with binding with leather spine and boards in decorative paper. \$469
http://www.omifacsimiles.com/brochures/bach_matt.html
- 9321 [Musical Offering, BWV 1079]
Musikalisches Opfer / Musical Offering (Musical Sacrifice). BWV 1079. Score Based on Bach's First Edition of 1747 with Inserted Facsimile. Edited by Hans-Eberhard Dentler with a Note by Alberto Basso.
Musica Humana, Faszikel 1. Mainz, 2012. 25 x 33 cm, 53, 113, 38 pp. Modern edition in score format with facsimile supplement reproducing the 1747 edition of the instrumental parts. "Regis iussu cantio et reliqua canonica arte resoluta" is Bach's famous collection of canons and fugues based on a musical theme given to him by Frederick the Great, to whom they are dedicated. The work has its roots in a meeting on May 7, 1747 at the King's residence in Potsdam, where Carl Philipp Emanuel was employed as a court musician. The work comprises 2 ricercars, one a6 and one a3, 10 canons, and a "sonata sopr'li soggetto Reale", a trio sonata in 4 movements featuring the flute, one of the instruments Frederick played. Introduction and critical notes in Ger-Eng-Fr. Handsome binding in red linen with gold title. \$175
http://www.omifacsimiles.com/brochures/bach_mo.html
- 9189 [Quartet, strings, op.132, no.15, A minor]
Streichquartett a-moll op.132. Vollständige Faksimileausgabe der Handschrift Mus. ms. autogr. Beethoven Mend.-Stift. 11 der Staatsbibliothek zu Berlin - Preußischer Kulturbesitz. Vorwort von Andrés Schiff, Einleitung von Ernst Hertrich.
[Henle Music Facsimiles, 22]. Munich, 2011. Oblong, 35 x 29 cm, 168, xxiv pp. Beautiful 4-color halftone. The heart of Beethoven's Quartet op. 132 is the "Holy song of thanksgiving", in which Beethoven takes up old counterpoint techniques and Gregorian simplicity. In this unusually beautiful and well preserved manuscript, Beethoven generously makes the most of the space on its pages. The lavish 4-color printing allows the composer's occasionally unconventional manner of notation to come to life. It permits a unique insight into the creative process, which continued after it had been written down in the form of multiple additions and changes. The edition is rounded off with a preface by the pianist Andrés Schiff, with whose generous support this valuable facsimile was made possible. Hardbound. \$190
http://www.omifacsimiles.com/brochures/bee_qus132.html
- 9265 [Sonata, piano, no.23, op.57, F minor]
Klaviersonate "Appassionata" f-moll op.57. Faksimile nach dem Autograph der Bibliothèque Nationale de France, Paris. Mit einer Einleitung von Wolfram Steinbeck.
Meisterwerke der Musik im Faksimile, 21. Laaber, 2011. Oblong, 32 x 24 cm, xxiv, 48 pp. Full-color halftone of the composer's autograph (1805-1806), a fair copy with numerous corrections. The autograph contains a fascinating note written by Paul Bigot (husband of the pianist Marie Bigot) which sheds light on the provenance of the ms: "During the journey, he [Beethoven] was surprised by a storm and driving rain, which soaked through the case in which he carried the Sonata in F minor which he had just composed. Following his arrival in Vienna he visited us and, laughing, showed the still wet composition to my wife, who took a closer look at it. Moved by the surprising beginning she sat down at the piano and begin to play it. Beethoven had not expected this and was surprised to see how Mad. Bigot did not let herself be stopped for a moment by the many erasures and changes which he had made. It was the original which he was in the process of taking to the publisher so that it could be engraved. When Mad. Bigot had played it and asked him to give it to her, he agreed and faithfully brought it back for her once it had been engraved". The autograph passed from the Bigot family to the Conservatoire de Musique, and then to the BN in Paris. Introduction in Ger-Eng. Hardbound with handsome paper boards. \$116
http://www.omifacsimiles.com/brochures/bee_ps57.html
- 9090 [Sonata, piano, no.30, op.109, E major]
Klaviersonate E-Dur op.109. Faksimile nach dem Autograph der Library of Congress, Washington, D.C. Mit einem Kommentar von Siegfried Mauser.
Meisterwerke der Musik im Faksimile, 14. Laaber, 2011. Oblong, 31 x 24 cm, xv, 40 pp. Facsimile, in full-color, of the autograph fair copy manuscript (with corrections) entitled "Sonate für das Hammerklavier" and dedicated to his friend Antoine Brentano, also the dedicatee of the Piano Trio WoO 39. This is the first sonata—completed in the fall of 1820—of a trilogy (op.109, 110 & 111) promised to the publisher Schlesinger with operations in Paris and Berlin. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$108
http://www.omifacsimiles.com/brochures/bee_ps109.html
- 9091 [Sonata, piano, no.31, op.110, Ab major]
Klaviersonate As-Dur op.110. Faksimile nach dem Autograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar von Siegfried Mauser.
Meisterwerke der Musik im Faksimile, 15. Laaber, 2011. Oblong, 32 x 24 cm, xx, 58 pp. Full-color halftone of the composer's autograph—simultaneously a fair and working copy—completed on Dec. 25, 1821. Although the last piano sonatas op.109, 110 and 111 were planned as a trilogy and offered to the publisher Schlesinger, their composition was not continuous, and it is op.110 that has certain unmistakable links with the Missa Solemnis composed at the same time (sketches of op.110 can be found alongside those of the Credo, the Agnus dei & Dona nobis pacem of the Mass). The sonata was ultimately published by Schlesinger in September of 1822. Introduction in Ger/Eng. Hardbound with handsome boards in grey patterned paper. \$132
http://www.omifacsimiles.com/brochures/bee_ps110.html
- 9092 [Sonata, piano, no.32, op.111, C minor]
Klaviersonate c-Moll op. 111. Das Faksimile Faksimile nach dem Autograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar von Siegfried Mauser.
Meisterwerke der Musik im Faksimile, 16. Laaber, 2011. Oblong, 32 x 24 cm, xv, 42 pp. Facsimile, in full-color, of the autograph manuscript completed in the spring of 1822. Compared to the previous sonatas of the trilogy (op.109, 110 & 111), op.111 had a rather long correction and printing period. After the Schlesinger (son & father) editions appeared in Paris and Berlin respectively Beethoven angrily had the Viennese publisher Diabelli issue a corrected reprint. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$108
http://www.omifacsimiles.com/brochures/bee_ps111.html
- 9187 [Variations, piano, on a waltz, op.120]
33 Veränderungen C-Dur über einen Walzer von Anton Diabelli für Klavier op.120 / 33 Variations in C major on a Waltz by Anton Diabelli for piano op. 120.
Veröffentlichungen des Beethoven-Hauses, III/19. Bonn, 2010. Oblong, 35 x 24 cm, 92, 72, c.30 pp Color facsimile of the autograph working copy and the first edition (Vienna, 1823), based on the exemplar that preserves Beethoven's handwritten dedication to Prince Lobkowitz. The Beethoven-Haus in Bonn acquired Beethoven's working manuscript of this last great piano work and his most important cycle of variation in 2009, made possible through an unprecedented joint effort of noted artists and numerous public and private sponsors. The Diabelli Variations op.120 are in many respects extraordinary. The facsimile edition makes this important Beethoven autograph—formerly in private hands—accessible to musicians, scholars and music lovers. This unique autograph comprises 86 handwritten pages. Following the leaf with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven's compositional process can be recognized by means of the intensive corrections, the far-reaching conceptual alterations and editorial details down to the finest nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Kinderman, Michael Ladenburger and Bernard R. Appel. Hardbound. \$215
<http://www.omifacsimiles.com/brochures/beedia.html>
- 5028 [Concerto, violin, orchestra]
Violinkonzert. Faksimile nach dem Autograph der Library of Congress, Washington. Mit einem Kommentar von Douglas Jarman.
Meisterwerke der Musik im Faksimile, 22. Laaber, 2011. 4°, xv, 96 pp. Full-color facsimile of the autograph dated August 11, 1935. The work was written on commission from the violinist Louis Krasner, but it was the death of Manon Gropius (daughter of Alma Mahler and Walter Gropius) that was the main impetus for Berg, setting aside work on Lulu, to complete the concerto. It was dedicated "To the memory of an angel". Introduction in Ger-Eng. Hardbound. \$259
http://www.omifacsimiles.com/brochures/berg_vc.html

- BRAHMS, Johannes, 1833-1897**
 9333 [Concerto, piano, orch, no.2, op.83, Bb Major]
Konzert für Klavier und Orchester Nr. 2 B-Dur Opus 83. Faksimile nach dem Autograph der Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky. Mit einer Einführung von Jürgen Neubacher und einem Geleitwort von Christoph Eschenbach.
 Meisterwerke der Musik im Faksimile, 28. Laaber, 2013. Oblong, 38 x 30 cm, 21, 172 pp. Beautiful full-color halftone of the autograph fair copy. Since its premiere in Budapest on Nov. 9, 1881 with Brhams as soloist the Bb major Concerto has become a mainstay in the repertory. The autograph, like the Symphony No.4, was used for the first performance and exemplar for the first engraved edition and as such is full of "performance & workshop talk" performance instructions, messages, cues, corrections and other revisions that give the manuscript a living and breathing quality. \$406
http://www.omifacsimiles.com/brochures/brahms_pc2.html
- 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: abroade 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>
- CAPIROLA, Vincenzo, 1474-d.?**
 9286 [Intabulations, lute]
Vincenzo Capirola Lutebook. Compositione di Meser Vincenzo Capirola gentil homo Bresano. Ca. 1517. [Ms Newberry Library, Chicago].
 Lübeck, 2012 21.5 x 31 cm, iii, 76 pp. New full color facsimile produced two up per page. 42 lute intabulations, in Italian tablature, of sacred & secular works from the 15th c. including works by Josquin, Brumel, Obrecht, Agricola, etc. Provides the earliest occurrence of legato and non-legato, two kinds of trills and of dynamic indications. Hardbound. \$112
<http://www.omifacsimiles.com/brochures/capirola2.html>
- CHOPIN, Frédéric, 1810-1849**
 8983 [Etudes, op.10, nos. 3,5,6,8,9,10]
Etiudy Op.10, Nr 3, 5, 6, 8, 9, 10 / Etudes, Op.10, Nos. 3, 5, 6, 8, 9 and 10. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie (M 192-197, D16-21). Facsimile Edition of the Manuscripts Held in the Fryderyk Chopin Museum in Warsaw (M 192-197, D16-21).
 Works by Chopin—Facsimile Edition, [9] A /II/10/3,5,6,8,9,10. Warsaw, 2007. Oblong, 35 x 26 cm, 2 vols, 26, 58 pp. Full-color halftone of the autograph fair copies of six etudes from op.10, the only extant fair copies for op.10. Dated by Jan Ekier c.1829-1832, the provenance of these etudes are difficult to establish and the etudes nos. 8, 9 & 10 most probably constituted at one time a separate group. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. \$95
http://www.omifacsimiles.com/brochures/chop_et10.html
- 9188 [Agresta, Rosalba, et al]
Dossier "Chopin à Paris. L'atelier du compositeur".
 Revue de la Bibliothèque Nationale de France, no. 34. Paris, 2010. 8°, 95 pp. Exhibition catalog for "Chopin à Paris. L'atelier du compositeur" presented by the Cité de la Musique and Bibliothèque nationale de France at the Musée de la Musique 9 March to 6 June 2010, on the occasion of the 200th anniversary of the composer's birth. Contributions by Rosalba Agresta, Jean-Jacques Eigeldinger, Malgorzata Maria Grabczewska, Thierry Maniguet, Catherine Massip, Cécile Reynaud et Eric de Visscher. Wrappers. \$48
http://www.omifacsimiles.com/brochures/chop_bn.html
- DAMMONIS, Innocentius, 15-16th c.**
 8463 *Laude libro primo, Venezia 1508. Ristampa Anastatica, presentazione di Giulio Cattin e introduzione di Francesco Luisi.*
 Serie VII, A: Ottaviano Petrucci, 1. Venice, 2001. Oblong, 28 x 17 cm, 83, 130 pp. Halftone reproduction of the Venice, 1508 edition, from the copy preserved at the Biblioteca Capitolare Colombina, Seville. The only anthology of lauda (66) published by Petrucci devoted to a single composer—Innocentius Dammonis, a prior of San Salvador in Venice. This is the "second" edition (the 1506 "first" edition survives incomplete). Introduction in It-Sp-Eng. Hardbound. \$100
<http://www.omifacsimiles.com/brochures/dammonis.html>
- DEBUSSY, Claude, 1862-1918**
 9209 *Chansons, recueil de mélodies dédiées à Marie-Blanche Vasnier*
 Fac-similes de Manuscrits de Claude Debussy, [3]. Paris, 2010. 17.5 x 26 cm, 40 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$145
http://www.omifacsimiles.com/brochures/debussy_chan.html
- 9250 *L'isle joyeuse. Kommentar/Commentary: Denis Herlin.*
 [Henle Music Facsimiles, 24]. Munich, 2012. 27.5 x 37.5 cm, xxii, 18 pp. Deluxe full-color facsimile of the autograph issued on the occasion of the 150th anniversary of Debussy's birth. This colorful, highly virtuosic piano work is often associated with the island of Jersey, where Debussy secretly spent the summer of 1904 with his new love Emma Bardac. Even if he wrote the autograph during this time, evidence shows that the work was composed at an earlier date and was intended as part of the "Suite bergamasque". During his stay on the island Debussy revised the composition, giving the "Isle joyeuse" its present-day form. Commentary in Ger-Eng. Hardbound in beautiful blue art paper with embossed title in pink lettering. \$69
http://www.omifacsimiles.com/brochures/debussy_Lisle.html
- DVOŘÁK, Antonín, 1841-1904**
 9198 [Concerto, violoncello, orch., op.104, B minor, B.191]
Koncerto op.104 pro violoncello s průvodem orchestru / Concerto op.104 for Violoncello and Orchestra. Commentary: Jan Smaczny. [Narodní Muzeum Prag].
 Documenta Musicologica, II/43. Kassel, 2011 Oblong, 4°, 122, 32, 34 pp. Full-color facsimile of the autograph score and autograph piano réduction (B/W reproduction). Now considered to be one of the most popular orchestral works today Dvořák wrote this during his second stay in the U.S. Commentary in Eng-Ger. Hardbound, with decorative paper and linen spine. \$435
http://www.omifacsimiles.com/brochures/dvorak_cc.html
- FALLA, Manuel de, 1876-1946**
 8441 [Concerto, harpsichord / piano, fl, ob, cl, vln, vc]
Concerto per clavicembalo (ou pianoforte), flauto, oboe, clarinetto, violino, violoncello. Edición crítica de la partitura y facsimil de los manuscritos fundamentales del Archivo Manuel de Falla y del Archivo de Valentín Fuiz-Aznar. Edición y estudio de Yvan Nommick.
 Colección "Facsimiles", Serie "Manuscritos", 3. Granada, [2004]. 25 x 35 cm. lxxxviii, 193 pp. Full-color reproduction of the autograph sketches, composing copy and fair copy (including extensive revisions), plus new critical edition. The work was written in homage to Wanda Landowsky for her indispensable role in the 20th century resurgence of the harpsichord. Commentary in Sp. Limited edition of 500 copies. Cloth. \$187
http://www.omifacsimiles.com/brochures/falla_conc.html
- HAYDN, Franz Joseph, 1732-1809**
 9267 [The Creation, Hob. XXI:2, sketches]
Die Schöpfung Hob.XXI:2. Skizzen. Herausgegeben von Annette Oppermann.
 Joseph Haydn Werke, XXVIII/3/III. Munich, 2012 4°, 104 pp. Beautiful full-color reproduction of 36 sketch pages, hitherto unpublished, to Haydn's oratorio "The Creation", preserved in libraries in Vienna, London and New York. The sketches are very revealing: the famous soprano aria "On mighty pens" originally had an entirely different melody. The 5 notated beginnings of the recitative "Our duty we performed now" make it clear that Haydn even pondered very carefully such apparently standardized musical phrases before opting for a variant. The 3 surviving full-score sketches for the overture "The Representation of Chaos" show in turn how Haydn slowly developed the whole movement out of a basic idea initially outlined on only one page and garnished it with ever finer rhythmic and harmonic details. The whole set gives us a wonderful glimpse into workshop of the composer. With diplomatic transcription and notes in German. Handsome clamshell case in linen. \$325
http://www.omifacsimiles.com/brochures/haydn_cre.html

- 9012 [Variations, piano, F minor, Hob.XVII:6]
Variationen F-moll (Sonate) Hob. XVII:6. Introduction: Armin Raab.
 [New York Public Library, New York].
 [Henle Music Facsimiles, 20]. Munich, 2008. Oblong, 33 x 26 cm, x, 12 pp. Deluxe color facsimile of the autograph issued on the occasion of the bicentenary of the composer's death. Four leaves contain the fair copy of the work, while two leaves represent a composing copy. Originally entitled "Sonate for Signora de Ployer" (probably the pianist Barbara Ployer, a piano and composition pupil of Mozart), the variation movement was apparently intended as the beginning of a sonata with several movements. As can be seen from the second part of the autograph score, Haydn later extended the movement, ending it with an expansive Capriccio Coda. The first printed edition already bears the title "Variations". The moving masterpiece has been played all over the world as "Variations in f minor" ever since. Commentary in Ger-Eng. Wrappers, in decorative paper. \$82
http://www.omifacsimiles.com/brochures/haydn_var.html
- LISZT, Franz, 1811-1886**
- 9230 *Rigoletto Konzertparaphrase. Kommentar: Ulrich Scheideler.*
 [Henle Music Facsimiles, 23]. Munich, 2011. 36 x 24 cm, 22 pp. Deluxe full-color facsimile of the autograph "working copy", issued on the occasion of the 200th anniversary of Liszt's birth. Franz Liszt not only wrote a series of opera paraphrases during his virtuosic years, but also composed some in his Weimar years from 1848 onwards. He did not, however, write them for himself but for the pianist friend (who was also his son-in-law) Hans von Bülow. Among these works, the paraphrase on Giuseppe Verdi's "Rigoletto", which was published in 1860, occupies a special place on account of its incredible virtuosity and at the same time its filigree texture. Since this is a working manuscript, the facsimile also offers fascinating insights into Liszt's manner of working. Commentary in Ger-Eng. Handsome black moiré coverboards with Liszt's signature in red. \$82
http://www.omifacsimiles.com/brochures/liszt_rig.html
- MAHLER, Gustav, 1860-1911**
- 9334 [Rückert Lieder, selections, voice & orch, voice/piano]
Ich bin der Welt abhanden gekommen. Facsimile Edition of the Autograph Manuscripts, Gilbert Kaplan, Editor.
 New York, [2013-in prep]. 29 x 37 cm, c.100 pp, CD audio recording. Full-color reproduction of one of Mahler's most popular and poignant songs, composed in 1901 with a text by Friedrich Rückert. It is the third of the original five-song cycle "Rückert-Lieder"; Mahler himself conducted the first performance in 1905 and described "Ich bin der Welt abhanden gekommen" / "I am lost to the world" as creating "a feeling that rises just up to the lips, but does not pass beyond them... It is my very self". This carefully executed facsimile will include both the autograph orchestral and voice & piano versions and extensive historical notes by Gilbert Kaplan and Stephen Hefling. The story of the manuscript and its survival has an amazing story. Limited bibliophile edition of 400 copies, of which only 200 will be for the trade. Due date: Dec. 2013. \$100
- MARTINI, Giovanni Battista, 1706-1784**
- 9330 *Esemplare o sia Saggio fondamentale pratico di contrappunto. Bologna 1774-76. A cura di Elisabetta Pasquini.*
 Musurgiana: Sources and Materials for the History and Theory of Music, 11. Lucca, 2013. 21 x 27 cm, 2 vols. xxiii, 678 pp. Wrappers. \$69
- MONTEVERDI, Claudio, 1567-1643**
- 9226 *L'Incoronazione di Poppea. Facsimile della partitura di Napoli. Edizione del libretto a cura di Lorenzo Bianconi. Saggi introduttivi di Gino Benzoni e Alessandra Chiarelli.*
 Drammaturgia Musicale Veneta, 2. Milan, 2011. Oblong, 30 x 23 cm, xcvi, 233 pp. Within the history of opera *L'incoronazione di Poppea* (Venice, 1643), with a libretto by Giovan Francesco Busenello and music attributed to Claudio Monteverdi, holds a special place, being the very first opera on a historical subject: instead of Daphne, Orpheus or Adonis, we meet the emperor Nero, the empress Octavia, the courtesan Sabina Poppea and the philosopher Seneca. A mocking cynicism pervades the opera, which is drawn from the Annals of Tacitus and from a Latin tragedy attributed to Seneca (Octavia): one recognizes in it the imprint of the philosophical and moral libertinism cultivated by the Accademia degli Incogniti. This volume reproduces the manuscript score preserved in Naples. Like the manuscript in the Biblioteca Marciana (already reproduced in facsimile in 1938), this one is the product of several hands: Francesco Cavalli, perhaps Benedetto Ferrari and probably an unknown Neapolitan composer. In his introductory essay, the historian Gino Benzoni delineates the reception during the 17th c. of Tacitus, the main basis of the opera. Alessandra Chiarelli clarifies the complex web of sources for the music and libretto. Lorenzo Bianconi contributes editions of the "scenario" (1643), the text as its author chose to publish it (1656) and the variants of the Neapolitan libretto (1651). Linen. \$235
http://www.omifacsimiles.com/brochures/monteverdi_pop.html
- 8593 [Madrigals, a3, bc, book 8]
Madrigali guerrieri, et amorosi. Libro VIII (Venezia, 1638). Introduzione di Iain Fenlon.
 Bibliotheca Musica Bononiensis, IV/99. Bologna, 2005. 4°, 8 partbooks, 480 pp. Line-cut of the Venice, 1638 partbook edition. Among his secular collections, Libro VIII is the most imposing and also the one in which the composer exploits the "modern practice". Divided into "canti guerrieri" and "amorosi" the collection includes not only the more customary madrigals "without gesture", but also works belonging to the "theatrical genre", among them, the warlike "Combattimento di Tancredi e Clorinda" and the amorous and allegorical "Ballo delle ingrate". Introduction in Eng-It. Wrappers, with slipcase. \$117
http://www.omifacsimiles.com/brochures/monteverdi_m8.html
- MOZART, Wolfgang Amadeus, 1756-1791**
- 9331 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]
Eine kleine Nachtmusik KV 525. Introduction / Einführung: Wolfgang Rehm.
 Documenta Musicologica, II/46. Kassel, 2013. Oblong, 34 x 25 cm, 14, 24 pp. New color facsimile of the autograph score in its original loose bifolio and folio format. Afterword in Eng-Ger. Limited bibliophile edition with beautiful clam shell case covered in moiré fabric. \$239
http://www.omifacsimiles.com/brochures/mozart_ekn2.html
- PANDOLFI-MEALLI, Giovanni Antonio, 17th c.**
- 9212 [Sonatas, violin, bc, op.3-4]
Sonata 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 virtuosic 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 virtuosic musicians—to whom Pandolfi Mealli pays special homage. Commentary in It-Eng. Wrappers. \$74
<http://www.omifacsimiles.com/brochures/pandolfi.html>
- PERGOLESI, Giovanni Battista, 1710-1736**
- 9318 *Stabat mater für Sopran, Alt, Streicher & Basso Continuo. Faksimile des Autographs herausgegeben von Tineke Steenbrink.*
 Magdeburg, 2013. Oblong, 4°, 88 pp. 4-color facsimile of the autograph score preserved in the Benedictine Abbey of Monte Cassino. Although Pergolesi's oeuvre is often subject to misattribution, the Stabat mater in C minor is a genuine work (possibly the composer's last), commissioned by the Confraternità dei Cavalieri di San Luigi di Palazzo (Naples). The Order presented an annual Good Friday meditation in honor of the Virgin Mary and Pergolesi's setting replaced the one by Alessandro Scarlatti composed only 9 years earlier. This moving setting—in striking "durezza e ligature" style—conveys the story of the suffering of the Virgin Mary at the foot of the cross; it went through numerous reprinting in the 18th c. and inspired many composers including J.S. Bach. Although the work is performed today with soprano and alto soloists, string orchestra and basso continuo, the original called for castrati singers (similar to Mozart's motet "Exultate Jubilate"). The score has many ambiguous passages, so this facsimile edition, the first of its kind, will be an important asset to scholars and musicians alike. Wrappers. \$74
<http://www.omifacsimiles.com/brochures/pergolesi.html>
- PETRUCCI, Ottaviano, 1466-1539 [publisher]**
- 8463 *Laude libro primo, Venezia 1508. Ristampa Anastatica, presentazione di Giulio Cattin e introduzione di Francesco Luisi.*
 Serie VII, A: Ottaviano Petrucci, 1. Venice, 2001. Oblong, 28 x 17 cm, 83, 130 pp. Half-tone reproduction of the Venice, 1508 edition, from the copy preserved at the Biblioteca Capitolare Colombina, Seville. The only anthology of lauda (66) published by Petrucci devoted to a single composer—Innocentius Dammonis, a prior of San Salvador in Venice. This is the "second" edition (the 1506 "first" edition survives incomplete). Introduction in It-Sp-Eng. Hardbound. \$100
<http://www.omifacsimiles.com/brochures/dammonis.html>

ROSSINI, Gioachino, 1792-1868

- 9301 *Petite messe solennelle. Facsimile del manoscritto / Facsimile of the Manuscript.*
 Milan, 2011. Oblong, 37.5 x 29.5 cm. viii, 252 pp. Full-color reproduction of the original 1863 autograph including the separate parts for harmonium and second piano. Rossini composed two versions of this work, the first (reproduced here in facsimile) for "Twelve singers of three sexes, men, women and castrati... that is, eight for the choir, four soloists, in all twelve cherubim". The Petite Messe solennelle was dedicated to the Contessa Louise Pillet-Will (the count and countess were close friends of Rossini), and the first performance inaugurated the splendid new residence that the count had commissioned in Paris. The use of two pianos and harmonium may at first seem odd but given its context as a salon piece is appropriate. Rossini composed hardly at all in the period 1829 to 1855 but after returning to Paris in 1855 wrote quite a few works for private audiences. He wittingly referred to them as *Pêchés de vieillesse* ('sins of old age'), and wrote in the score of the Petite messe solennelle "Good God – behold completed this poor little Mass – is it indeed music for the blest ['musique Sacrée'] that I have just written, or just some blessed music ['Sacrée musique']? Thou knowest well, I was born for comic opera. A little science, a little heart, that is all. So bless Thee and grant me Paradise! G Rossini – Passy 1863". Limited edition of 310 copies bound in dark brown linen, with matching slipcase with embossed signature of Rossini. \$399 http://www.omifacsimiles.com/brochures/rossini_pms.html

SCHOENBERG, Arnold, 1874-1951

- 9168 [Kleine Klavierstücke, piano, op.19]
Six Little Piano Pieces, op.19 (1911). Facsimile Edition. Commentary by Christian Meyer.
 Vienna, 2009. 4°. 23 pp. Arnold Schoenberg's "Six Little Piano Pieces," op. 19, composed in 1911, can be counted among the iconic works of the music of the 20th century. Extreme concision of diction and an immediate will to expression are here combined. This newly released facsimile edition permits a detailed study of the composer's first written copy and holograph fair copy. The aura of the manuscripts conveyed by the faithful reproduction of the originals gives an impression of the uniqueness of this piece in its time and also in ours. It allows us to follow compositional thought processes and to obtain insight into details of interpretation. Wrappers (hardbound version is now out of print). \$25 http://www.omifacsimiles.com/brochures/schoen_ks.html

- 9277 *Variationen für Orchester op. 31. Partitura analizzata da Luigi Nono. Facsimile e DVD, Italiano, Deutsch, English.*
 Belluno, 2011. 18 x 24 cm, 80, 100, DVD. Line-cut of the Universal 1929 printed study score, extravagantly annotated by Luigi Nono. Produced under the auspices of the Fondazione Archivio Luigi Nono Onlus. Commentary by Nuria Schoenberg Nono, Therese Muxeneder and Claudia Vincis. Accompanying DVD contains an historic radio presentation by Arnold Schoenberg ("Vortrag Radio Frankfurt 22.II.31"). Limited numbered edition of 1000 copies. Wrappers. \$125 http://www.omifacsimiles.com/brochures/schoen_var.html

- 8824 [Arnold Schönberg Center]
Arnold Schönberg. Portfolio
 Vienna, 2005. 13.5 x 17 cm, 64 pp. A selection of Schoenberg's paintings and drawings. Includes 32 full color reproductions, printed with black background. Wrappers, in laid paper. \$12 <http://www.omifacsimiles.com/brochures/schoen.html>

- 9312 [Arnold Schönberg Center]
Schönberg. Pierrot Lunaire Companion. Elke Fess, Therese Muxeneder.
 Vienna, 2012. 15 x 22 cm, 80 pp, w/ 42 color illus. Beautifully illustrated catalog produced on the occasion of composition of Arnold Schoenberg's *Pierrot lunaire* in Berlin in 1912. The work was commissioned by Albertine Zehme, whose recitations were marked by a highly individual aesthetic, aiming to "recapture the ear's prerogative in life". In terms of its genre, *Pierrot lunaire* was historically unique at the time Schoenberg composed it and marks the high point of his expressionistic period. The famous melodrama is placed in the extreme danger zone of post-Romantic composition. *Pierrot*, "with waxen countenance", is a bizarre and nervous figure, enticed into a counterworld of nighttime phantasms and hopeless passions. A cosmos of tonal shading in the colorful realm between singing and speaking. Ger/Eng. Wrappers. \$15 http://www.omifacsimiles.com/brochures/schoen_pl.html

SCHUMANN, Robert, 1810-1856

- 8625 [Lieder, op.48]
Dichterliebe, opus 48. Liederkreis aus Heinrich Heines Buch der Liede. Facsimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Mit einem Geleitwort von Brigitte Fassbaender. Herausgegeben und mit einer Einführung von Elisabeth Schmierer.
 Meisterwerke der Musik im Faksimile, 9. Laaber, 2005. 25 x 33 cm, 14, 44 pp. Full-color facsimile of the autograph score (Mus. ms. autog. R. Schumann 16,2) issued on the occasion of "Schumann Year 2006". *Dichterliebe* ("Poet's Love"), a cycle of 20 settings on poetry by Heinrich Heine ("Book of Songs"), is undoubtedly Schumann's masterpiece of song writing. It was written in the short period of a week, during what is called Schumann's "year of songs", 1840 (the same year as the Eichendorff Songs, op.30 *Myrten*, op.25, *Frauenliebe und -leben*, op.42 and Heine-Liederkreis op.24). The cycle was first performed by Julius Stockhausen with Brahms accompanying at the piano. Hardbound, with decorative paper boards. Introduction in Ger-Eng. Hardbound with boards in decorative paper. \$119 http://www.omifacsimiles.com/brochures/schum_dich.html

STRAVINSKY, Igor, 1882-1971

- 9305 *The Rite of Spring / Le sacre du printemps (1910-13). Centenary Edition in Three Volumes. Facsimile of the Autograph Full Score Edited by Ulrich Mosch; Facsimile of the Version for Piano Four-Hands Edited by Felix Meyer; Avatar of Modernity: the Rite of Spring Reconsidered Edited by Hermann Danuser and Heidi Zimmermann.*
 A Publication of the Paul Sacher Foundation. London, 2013. 25 x 32 cm, 3 vols. Full-color facsimile edition issued on the occasion of the 100th anniversary of the first performance of the Rite of Spring. It was an epochal moment in the history of both music and ballet, and it signalled the breakthrough into Modernism. Subtitled "Scenes from Pagan Russia", it is a work of international scope created as a collaboration among leading figures working in multiple genres—and a masterpiece of extraordinary artistic potency. Ger-Eng text. \$390 http://www.omifacsimiles.com/brochures/strav_rite.html

WAGNER, Richard, 1813-1883

- 9291 [Lieder, "Matthilde Wesendonck", WWV 91A]
"Wesendonck-Lieder", Fünf Gedichte für eine Frauenstimme mit Pianoforte-Begleitung (WWV 91). Facsimile nach dem Autograph des Nationalarchivs der Richard-Wagner-Stiftung Bayreuth. Mit einem Kommentar von Elisabeth Schmierer.
 Meisterwerke der Musik im Faksimile, 25. Laaber, 2012. 27 x 35 cm, xviii, 22 pp. Full-color facsimile of the autograph (piano & voice) of the work that served as the model for *Tristan*. Individual settings are "Stehe still", "Der Engel", "Schmerzen", "Im Treibhause", and "Träume". Introduction in Ger-Eng. Hardbound. \$111 http://www.omifacsimiles.com/brochures/wagner_3w1.html

- 9293 [Siegfried Idyll, fair copy, WWV 103]
Siegfried-Idyll E-Dur. Facsimile nach dem Autograph des Nationalarchivs der Richard-Wagner-Stiftung Bayreuth. Mit einem Kommentar von Sven Friedrich.
 Meisterwerke der Musik im Faksimile, 23. Laaber, 2012. Oblong, 29.7 x 21 cm, xviii, 42 pp. Full-color facsimile of the autograph fair copy, first performed December 25, 1870 at his home (Triebtschen) on the birthday of his wife. The title refers to their son, Siegfried, at the time, one year old. Introduction in Ger-Eng. Hardbound. \$111 http://www.omifacsimiles.com/brochures/wagner_3h.html

- 9296 [Tristan & Isolde, WWV 90]
Tristan & Isolde (WWV 90). Facsimile of the Autograph Score from the National Archive of the Richard-Wagner-Stiftung Bayreuth. With a Commentary by Ulrich Konrad.
 Documenta Musicologica, II/45. Kassel, 2012 29.5 x 41 cm, 354, 17, 20 pp. Full-color facsimile of the autograph score issued on the occasion of the 200th anniversary of Wagner's birth. In addition to the complete score, the edition includes the autograph concert ending of the Vorspiel as well as three pages that Wagner rejected while composing and later used for sketches. While working on the score to *Tristan und Isolde*, Richard Wagner expressed his excitement and elation about his new musical drama. Indeed, the radical originality of the work proved to be both unique and forward-looking: Over 150 years ago it signified the dawn of the modern era and to this day it has not lost any of its fascination. Throughout his life, Richard Wagner was proud of his even clear handwriting, always striving to produce manuscripts of a high calligraphic standard. The *Tristan* manuscript is an example of this but it also bears traces of his working process. It is precisely this aspect of the autograph that makes it fascinating. Reading it, one is witness to Wagner's highly-concentrated, powerful and relentless writing. It evokes the aura of a singular individual. Commentary in Eng-Ger. Hardbound, with leather spine and decorative paper boards. \$840 http://www.omifacsimiles.com/brochures/wagner_tristan.html

COMPOSITE & MISCELLANEOUS SOURCES

9220 [Burgos, Monasterio de Cistercienses Calatravas de San Felices]

Vita adelelmi (Vida de San Lesmes).

Madrid, 2004. 28 x 37 cm, 158, 236 pp. Deluxe full-color facsimile of a codex containing the Vita adelelmi and the official liturgy and music chants for San Lesmes, patron Saint of Burgos. As Burgos is one of the stops of the Camino de Santiago de Compostela, this work nicely dovetails with Codex Calixtinus (transmitting the equivalent rite for Saint James). Commentary by Angeles García de la Borbolla García de Paredes, Víctor Márquez Paillo, Rafael Sánchez Domingo, Clemente Serna González, & Miguel C. Vivanco Gómez. Limited edition of 230 copies bound in full leather with generous tooling and linen covered slipcase. (first added to OMI's offerings in 2012) http://www.omifacsimiles.com/brochures/san_lesmes.html

9341 [Fabricius Lute Book]

Petrus Fabricius (1579–1650): Lauten- und Liederbuch, Renaissance-Laute (& Gesang). Faksimile nach der Handschrift in der Königlichen Bibliothek Kopenhagen
Signatur: Thott. 4° 841. Gesamtausgaben / Complete Edition. Transkription & Kommentar: Ralf Jarchow.

Glinde, 2013. 21 x 30 cm, 2 vols, 756 pp. An important lute and song anthology from the German-Danish cultural sphere, compiled c.1605-1615 by the pastor Petrus Fabricius. Some of the pieces are unique, while others stand out for their exceptional compositional technique. In addition, the numerous, sometimes quite earthy marginal notes provide insight into the cultural milieu of Fabricius and his time as a student in Rostock. The collection shares concordances with the Naclerus lute book. Composer include: Aelst, Ammerbach, Azzaiolo, Babst, Balletti, Besard, Borrono, W. Brade, Brechtel, Burmeister, Cato, Dalza, Dedekind, Demantius, J. Dowland, Drusina, Elsbeth, Gerle, Fabricius, Forster, Franck, Friderici, G.L. Fuhrmann, V. Fuhrmann, Gastoldi, Gutknecht, Haussmann, Heckel, Janequin, Jobin, J. Johnson, Klug, Köpphel, Krengel, Lange, Lauremberg, Lechner, Luther, Malchinger, Meiland, H. & M. Newsidler, Phalèse, Regnart, Reymann, Rhau, Rore, Rotta, Scandello, Selnecker, Spatz, Staricius, Susato, Tertre, Thym, Vento, Waissel, Walter, Wyssenbach, and Zangius. Hardbound. \$265 <http://www.omifacsimiles.com/brochures/fabricius.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>

9197 [Naclerus lute book]

Johannes Naclerus Lautenbuch. Gesamtfaksimile / Complete Facsimile. Faksimile nach der Lautenhandschrift in der Staatsbibliothek Berlin – Preußischer Kulturbesitz, Signatur: Mus. ms. 40141. Kommentar und Konkordanzen: Ralf Jarchow.

Glinde, 2010. 21 x 30 cm, 208 pp. The lute book of the North Frisian pastor Johannes Naclerus (1579-1655) was copied between 1607 and c.1620 and it is one of the most frequently cited "student manuscripts" of the time. Apart from pieces for 6- to 8-course lute written in French and some in German tablature, there are 5 pieces for cittern. The extensive research for his biography shows also the acquaintance of the contemporary pastor Petrus Fabricius, to whose well-known song and lute book, there are also numerous concordances. Composers: Adriaenssen, Azzaiolo, Besard, Cutting, Denss, J. Dowland, Fabricius, Fuhrmann, Gastoldi, Haussmann, Holborne, Huet, Lechner, Lorenzini, Luther, Meiland, Naclerus, Otto, Regnart, Reymann, Robinson, Schröter, Senfl, Thym, Vecchi, Waissel, & Walter. Commentary in Ger-Eng. Hardbound. \$98 <http://www.omifacsimiles.com/brochures/naclerus.html>

9142 [Oxford, Eton College Library, MS 178]

The Eton Choirbook. A Full-Colour Facsimile of Eton College Library, MS 178.

Oxford, 2010. 30.6 x 42.7 cm, 60 + vi, 252 + vi pp. (same as above but with binding in full buckram) \$425 <http://www.omifacsimiles.com/brochures/eton.html>

8927 [Paris, Bibliothèque Nationale, Rothschild 2973]

Le chansonnier Cordiforme de Jean de Montchenu.

Valencia, 2007-2008 Heart shaped, 22 x 16 cm, 144 pp + commentary. This exceptional MS, closed, is shaped like a heart; it opens into the shape of a butterfly composed of the hearts of the two lovers who send love messages to one another in each one of the songs. When the word "heart" appears in the texts, it is represented by a pictogram. Two full-page illustrations appear in the codex. In the first, Cupid throws arrows at a young girl while at his side Fortune spins his wheel. In the other, two lovers approach one another lovingly. Throughout the MS the staff lines, music and love poems are surrounded by borders made up of animals, birds, dogs, cats and all kinds of flowers and plants highlighted in abundant and delicate gold. The book gets its name from Jean de Montchenu, a nobleman, apostolic prothonotary, Bishop of Agen (1477) and later of Vivier (1478-1497) who commissioned the work. The music repertoire consists of French and Italian songs written by Dufay, Ockeghem, Busnois and their contemporaries. Limited edition of 1380 copies bound in red velvet after the original; 2-part slipcase covered in black and red leather. <http://www.omifacsimiles.com/brochures/montchen.html>

MODERN EDITIONS

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. \$40

MONOGRAPHS

6946 *De Clavicordio X. Proceedings of the X International Clavichord*

Symposium Magnano, 6–10 September 2011 Edited by B. Brauchli, A. Galazzo, J. Wardman.

Piemonte, 2010. 8°, 284 pp. Articles on all aspects of the clavichord by leading scholars, builders and performers. This issue includes an article on the Swedish lute. Wrappers. \$92 http://www.omifacsimiles.com/brochures/declav_10.html

9303 *Imago Musicae XXV 2012. International Yearbook of Musical Iconography.*

Lucca, 2012. 8°, 244 pp. Cloth. \$112

6745 *Recercare XXIV/1-2 2012. A Patrizio Barbieri per i suoi 70 anni. [Rivista per lo studio e la pratica della musica antica / Journal for the Study and Practice of Early Music].*

Lucca, 2013. 8°, 196 pp. \$35