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- BACH, Johann Sebastian, 1685-1750**
- 9448 [Cantata 9]  
"Es ist das Heil uns kommen her" BWV 9. Kantate zum 6. Sonntag nach Trinitatis. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington, D.C. = Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Daniel Boomhower.  
Meisterwerke der Musik im Faksimile, 40. Laaber, 2015. 21 x 33 cm, 16, 18 pp. Color halftone of the beautifully preserved autograph score composed most likely between 1734-1735. Scored for solo SATB, SATB chorus, vln I-II, vla, trav. fl, ob d'amore, bc. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$97 [http://www.omifacsimiles.com/brochures/bach\\_can9.html](http://www.omifacsimiles.com/brochures/bach_can9.html)
- 9449 [Cantata 10]  
"Meine Seel' erhebt den Herren!" BWV 10. Kantate zum Fest Mariae Heimsuchung. Faksimile nach dem Autograph aus der Gertrude Whittall Foundation Collection in der Musikabteilung der Library of Congress, Washington, D.C. = Facsimile of the Autograph from the Gertrude Whittall Foundation Collection in the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Daniel Boomhower.  
Meisterwerke der Musik im Faksimile, 41. Laaber, 2015. 21 x 33 cm. xvi, 24 pp. Color halftone of the autograph score composed for the Feast of the Visitation of Mary. Introduction in Ger-Eng. Scored for solo SATB, SATB chorus, vln I-II, vla, tpt, 2 ob, bc. Hardbound with decorative paper boards. \$105 [http://www.omifacsimiles.com/brochures/bach\\_can10.html](http://www.omifacsimiles.com/brochures/bach_can10.html)
- 8831 [Oratorio, BWV 11]  
Himmelfahrtoratorium ["Lobet Gott in seinen Reichen"]. Oratorio Festo Ascensionis Christi BWV 11. Faksimile nach dem Partiturautograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit Einführungen von Martin Petzold und Peter Wollny. Festgabe anlässlich des Jubiläums 100 Jahre Bachhaus Eisenach Museum der Neuen Bachgesellschaft e.V.  
Stuttgart, 2007. 22 x 32 cm, viii, 34 pp. 4-color facsimile of the elegant autograph score, reproduced in the original loose bi-folio format. The Ascension Day Oratorio's festive orchestration calls for solo SATB, SATB chorus, 3 trumpets, timpani, flutes, oboes, violins, viola, & bc. Although it was first performed on May 19, 1735 for Ascension Day, according to indications in the autograph it is actually a copy of the score of the composer's inauguration piece of 1732 (or name-day cantata of 1733) with new underlaid text. The work bears striking similarities with the Christmas Oratorio (BWV 248), completed only six months earlier. Introduction in Ger-Eng-Fr. Issued on the occasion of the 100th anniversary of the founding of the Bachhaus Eisenach Museum of the Neue Bachgesellschaft. Portfolio. \$106 [http://www.omifacsimiles.com/brochures/bach\\_ora\\_11.html](http://www.omifacsimiles.com/brochures/bach_ora_11.html)
- 4232 [Cantata 14]  
Originalstimmensatz der Kantate "Wär Gott nicht mit uns diese Zeit". [Deutsche Staatsbibl. Berlin, mus. ms. autogr. Bach St. 398].  
Faksimile-Reihe Bachscher Werke und Schriftstücke, 2. Leipzig, 2/ 1971. 22 x 36 cm, i, 37 pp. Handsome 2-color collotype of the instrumental and vocal parts in their original format. Scored for hn, 2-ob, 2-vln, va, bc, and SATB chorus. Afterword by Werner Neumann. Folder in linen and decorative paper.
- 28 [Cantata 14]  
Originalstimmensatz der Kantate "Wär Gott nicht mit uns diese Zeit". [Deutsche Staatsbibl. Berlin, mus. ms. autogr. Bach St. 398].  
Faksimile-Reihe Bachscher Werke und Schriftstücke, 2. Leipzig, 3/ 1981. 22 x 36 cm, i, 37 pp. Handsome 2-color collotype of the instrumental and vocal parts in their original format. Scored for hn, 2-ob, 2-vln, va, bc, and SATB chorus. Afterword by Werner Neumann. Folder in linen and decorative paper.
- 9534 Cantata BWV 20: "O Ewigkeit, du Donnerwort". Autograph Score and Performing Parts in the Possession of the Bach Archive, Leipzig. Commentary by Peter Wollny  
Documenta Musicologica, II/52 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, [9]). Kassel, 2017. 24 x 35 cm, 24 + 64; 16 pp. Color facsimile of the autograph score and performing parts. (The score was acquired by the Bach Archive Leipzig in 2016, making it possible, for the first time, to reunite the original performance material and the autograph score.) The work is based on a church hymn by Johann Rist that depicts, in riveting language, the terrors of the Last Judgment and the torments of Hell, followed by an admonition to live a life pleasing to God. The poem inspired Bach to write one of his most impressive church compositions altogether. Scored for solo ATB, SATB chorus, 3 ob, tpt, 2 vln, vla, & cont. The facsimile offers invaluable insight into the composer's workshop and the changing conditions for performances under his direction. Afterword in Eng-Ger. Limited edition of 250 copies presented in clam shell case. \$320 [http://www.omifacsimiles.com/brochures/bach\\_can20.html](http://www.omifacsimiles.com/brochures/bach_can20.html)
- 1748 [Cantata 22]  
Jesus nahm zu sich die Zwölfe (BWV 22). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Kommentar von Hans-Joachim Schulze. [Mus. ms. Bach P. 119].  
Leipzig, 1988. 25 x 37 cm, vi, 20 pp. Halftone of the autograph score in its original loose bifolio format. Bach performed this cantata on February 7, 1723 on the occasion of his application for the cantorship at St. Thomas. Belongs to the composer's chamber music style, developed during his time as director of the court orchestra of Anhalt-Köthen. Scored for solo ATB, SATB chorus, oboes, strings & continuo. Introduction in Ger. Portfolio in linen. \$68 [http://www.omifacsimiles.com/brochures/bach\\_can22.html](http://www.omifacsimiles.com/brochures/bach_can22.html)
- 1714 [Cantata 29]  
Wir danken Dir, Gott, wir danken dir (BWV 29). Ratswahlkantate. Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin, mit einem Kommentar von Hans-Joachim Schulze. [Mus. ms. aut. Bach P. 166].  
Leipzig, 1985. 25 x 37 cm, 7, 26 pp. 3-color halftone of the 1731 autograph score in the original loose gathering format; includes a separate leaf with the text of the cantata as used in the Church of St. Nicolai. The cantata, written for Ratswahl—the inauguration of a new town council in Leipzig—is scored for solo SATB, SATB chorus, 3-tpt, timp, 2-ob, vln solo, strgs, bc & org obl. Music for the Gratias in the Gloria of the Mass in B minor comes from the choral movement of this cantata. Portfolio in blue linen. [http://www.omifacsimiles.com/brochures/bach\\_can29.html](http://www.omifacsimiles.com/brochures/bach_can29.html)
- 30 [Cantata 30a]  
Angenehmes Wiederau, freue dich in deinen Auen. Drama per Musica BWV 30a. Faksimile der autographen Partitur herausgegeben von Werner Neumann. [Deutsche Staatsbibliothek Berlin, Mus. ms. autogr. Bach P. 43].  
Faksimile-Reihe Bachscher Werke und Schriftstücke, 16. Leipzig, 1/ 1980. 22 x 35 cm, 10, 40 pp. 2-color halftone. Foreword in Ger-Eng. Coverboards in decorative paper. \$55
- 9147 [Cantata, 33]  
"Allein zu Dir, Herr Jesu Christ" BWV 33. Cantata for the 13th Sunday after Trinity. Commentary by Christoph Wolff and Peter Wollny.  
Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 5. Kassel/Leipzig, 2010. 4°, 24, 50, 16, 16 pp. Color facsimile of the autograph score, original performing materials and original libretto. Cantata 33 belongs among the unique annual cycle of chorale cantatas composed by Bach in 1724-25, the second year of his Leipzig tenure. The cantata counts among the very few works where all the relevant source materials for the first performance have been preserved—yet dispersed throughout the world: the composing score is kept at the Scheide Library in Princeton, the vocal-instrumental performing parts at the Bach-Archiv in Leipzig, and the original libretto at the Russian National Library in St. Petersburg. The facsimile offers invaluable insight into the composer's workshop and the changing conditions for performances under his direction. Commentary in Eng-Ger. Limited edition. Boxed set. \$399 [http://www.omifacsimiles.com/brochures/bach\\_can33.html](http://www.omifacsimiles.com/brochures/bach_can33.html)
- 7719 [Cantata 61]  
Kantate Nr.61 "Nun komm, der Heiden Heiland" BWV 61. Faksimile der Originalpartitur mit einem Vorwort herausgegeben von Peter Wollny.  
Meisterwerke der Musik im Faksimile, 3. Laaber, 2000. 21 x 33 cm, xvi, 12 pp. Halftone of the autograph score. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$89 [http://www.omifacsimiles.com/brochures/bach\\_can61.html](http://www.omifacsimiles.com/brochures/bach_can61.html)

- 3905 [Cantata 71]  
Gott ist mein König. Mühlhäuser Ratswechsellkantate 1708, BWV 71. Faksimile der autographen Partitur herausgegeben von Werner Neumann. Faksimile-Reihe Bachscher Werke und Schriftstücke, 9. Leipzig, 1970. 20 x 33 cm, 7, 24 pp. Fine monochrome collotype. Foreword in Ger-Eng by Werner Neumann. Coverboards in decorative paper.
- 31 [Cantata 71]  
Gott ist mein König. Mühlhäuser Ratswechsellkantate 1708, BWV 71. Faksimile der autographen Partitur herausgegeben von Werner Neumann. Faksimile-Reihe Bachscher Werke und Schriftstücke, 9. Leipzig, 2/ 1980. 20 x 33 cm, 7, 24 pp. Fine monochrome collotype. Foreword in Ger-Eng by Werner Neumann. Coverboards in decorative paper.
- 2009 [Cantata 105]  
Herr, gehe nicht ins Gericht (BWV 105). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Nachwort von Robert L. Marshall. Leipzig, 1984. 23 x 37 cm, x, 24 pp. Half-tone of the 1723 autograph score in the original loose gathering format. Scored for solo SATB, SATB chorus, horn, oboes, strings & continuo. Commentary in Ger-Eng. Handsome portfolio in blue linen. \$72 [http://www.omifacsimiles.com/brochures/bach\\_can105.html](http://www.omifacsimiles.com/brochures/bach_can105.html)
- 3172 [Cantata 110]  
Unser Mund sei voll Lachens. Kantate zum 1. Weihnachtstag (BWV 110). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Vorwort von Hans-Joachim Schulze. [Mus. ms. Bach P. 115]. Leipzig, 1990. 23 x 37 cm, xi, 40 pp. Collotype of the autograph score. Composed in December 1725 for the first Christmas day feast. Scored for solo SATB, SATB chorus, 2 fl, 3 ob, ob d'amore, ob da caccia, bsn, 3 tpt, timp, strgs, org & bc. The introductory movement is based on the Overture in D major (BWV 1069). The reworking of the middle part is considered one of the best examples of Bach's recasting skills. Introduction in Ger-Eng. Portfolio in green linen. \$74 [http://www.omifacsimiles.com/brochures/bach\\_can110.html](http://www.omifacsimiles.com/brochures/bach_can110.html)
- 35 [Cantata 205]  
Zerreißt, zersprenget, zertrümmert die Gruft. "Der zufriedengestellte Aeolus". Drama per Music BWV 205. [Deutsche Staatsbibliothek Berlin, Ms. ms. Bach P. 173]. Faksimile-Reihe Bachscher Werke und Schriftstücke, 13. Leipzig, 1/ 1978. 21 x 34 cm, 10, 88 pp. 2-color half-tone of the autograph score. Instrumentation: solo SATB, SATB chorus, 3-tpt, timp, 2-hrn, 2-fl, 2-ob, strgs & cont. Edited, with a foreword in Ger-Eng by Werner Neumann. Includes reprint of the Picander's text from the 1732 edition. Coverboards in decorative paper. \$43
- 4546 [Cantata 210]  
O holder Tag, erwünschte Zeit. Hochzeitskantate BWV 210. Faksimile-Reihe Bachscher Werke und Schriftstücke, 8. Leipzig, 1967. 21 x 34 cm, iv, 24 pp. Half-tone of the autograph part. With introduction in Ger by Werner Neumann. Scored for solo soprano, flute, oboe d'amore, strings & continuo. Foreword in Ger. Rare presentation binding in vellum with gold lettering.
- 36 [Cantata 210]  
O holder Tag, Erwünschte Zeit. Hochzeitskantate BWV 210. Faksimile des autographen Particells herausgegeben von Werner Neumann. Faksimile-Reihe Bachscher Werke und Schriftstücke, 8. Leipzig, 2/ 1980. 21 x 34 cm, 7, 24 pp. Half-tone of the autograph part. Scored for solo soprano, flute, oboe d'amore, strings & continuo. Foreword in Ger. Coverboards in decorative paper.
- 2011 [Cantata 211]  
Kaffeekantate. ["Schweigt stille, plaudert nicht"]. Facsimile reproduction of the original manuscript. Original: Preussische Staatsbibliothek Berlin. [Deutsche Staatsbibl. Berlin, mus. ms. autogr. P. 141]. Philharmonia-Faksimiledrucke, 1. Vienna, 1923. 25 x 39 cm, 23 pp. Beautiful collotype of the autograph score written for solo STB, chorus, fl, strgs, cemb & basso cont. This work initiated the second of Universal's facsimile series carried out in the 1920s. Coverboards in paper. Rare. \$135
- 4462 [Cantata 211]  
Schweigt stille, plaudert nicht. Kaffeekantate BWV 211. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 141]. Faksimile-Reihe Bachscher Werke und Schriftstücke, 10. Leipzig, 1971. 23 x 36 cm, 10, 26 pp. Collotype. Introduction in Ger-Eng by Werner Neumann. Linen spine with coverboards in decorative paper. \$75
- 4234 [Cantata 211]  
Schweigt stille, plaudert nicht. Kaffeekantate BWV 211. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 141]. Faksimile-Reihe Bachscher Werke und Schriftstücke, 10. Leipzig, 2/ 1980. 23 x 36 cm, 10, 26 pp. Collotype. Introduction in Ger-Eng by Werner Neumann. Coverboards in decorative paper. \$55
- 37 [Cantata 211]  
Schweigt stille, plaudert nicht. Kaffeekantate BWV 211. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 141]. Faksimile-Reihe Bachscher Werke und Schriftstücke, 10. Leipzig, 3/ 1987. 23 x 36 cm, 10, 26 pp. Collotype. Introduction in Ger-Eng by Werner Neumann. Coverboards in decorative paper. \$40
- 39 [Motet BWV 225]  
Singet dem Herrn ein neues Lied. Motette für zwei Chöre. Faksimile nach dem Autograph. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 36, Nr.2]. Kassel, 1958. 22 x 37 cm, 20, iv pp. Fine collotype of the autograph score written for double chorus (SATB). Afterword in Ger by Walter Gerstenberg. Coverboards in decorative paper with embossed title etikette. \$95 [http://www.omifacsimiles.com/brochures/bach\\_singet.html](http://www.omifacsimiles.com/brochures/bach_singet.html)
- 40 [Motet 226]  
Der Geist hilft unser Schwachheit auf. Motette BWV 226. Faksimile-Lichtdruck des Autographs mit einem Nachwort herausgegeben von Konrad Ameln. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 36, Nr.1]. Kassel, 1964. 22 x 36 cm, 16, iv pp. Fine collotype of the autograph score scored for double chorus: I) SATB plus strings and chorus, II) SATB, plus oboes, taille, bassoon and continuo. Afterword in Ger. Coverboards in green decorative paper with embossed title etikette. [http://www.omifacsimiles.com/brochures/bach\\_geist.html](http://www.omifacsimiles.com/brochures/bach_geist.html)
- 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](http://www.omifacsimiles.com/brochures/bach_bminor.html)
- 44 Mass A major, BWV 234. Facsimile of the Autographic Score and Continuo-Part. Introduction by Oswald Bill and Klaus Häfner. [Ms. Hessische Landes- und Hochschulbibl. Darmstadt]. Wiesbaden, 1985. 22 x 36 cm, 22, 36 pp. Fine 4-color collotype. Scored for solo SAB, SATB chorus, 2 fl, strgs & bc. The manuscript appears to have passed into the possession of Breitkopf & Härtel shortly after Bach's death. Linen. New reduced price. \$34
- 2344 Messe A-Dur BWV 234. Faksimile-Ausgabe der autographen Partitur und Continuo. Einführung von Oswald Bill und Klaus Häfner. [Ms. Hessische Landes- und Hochschulbibl. Darmstadt]. Wiesbaden, 1985. 22 x 36 cm, 22, 36 pp. (Same as above, but German language edition). New reduced price. \$29
- 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. \$456 [http://www.omifacsimiles.com/brochures/bach\\_matt.html](http://www.omifacsimiles.com/brochures/bach_matt.html)

- 3948 [Christmas Oratorio, BWV 248]  
*Christmas Oratorium BWV 248. Facsimile Reproduction of the Autograph with a Commentary Edited by Alfred Dürr. [Staatsbibl. Preußischer Kulturbesitz, Berlin, mus. ms. aut. Bach P. 32].*  
 Documenta Musicologica, II/13. Kassel, 2/ 1984. 23 x 38 cm, 148, xii pp. (Rpt. of Casel, 1960 edition). 2-color collotype of the autograph score. The longest (nearly 3 hours in duration) and most complex of 3 oratorios written 1734-35, incorporating music from earlier works including two secular and one church cantata (BWV 248a). In 6 parts, each part intended for performance on one of the major feast days of the Christmas period: 1) birth of Christ; 2) annunciation of the shepherds; 3) adoration of the shepherds; circumcision and naming of Jesus; 5) journey of the Magi; 6) adoration of the Magi. Afterword in Ger-Eng. Coverboards in beautiful turquoise paper with embossed title.  
[http://www.omifacsimiles.com/brochures/bach\\_xmas.html](http://www.omifacsimiles.com/brochures/bach_xmas.html)
- 9568 [Christmas Oratorio, BWV 248]  
*Weihnachts-Oratorium / Christmas Oratorio BWV 244. Facsimile of the Autograph Staatsbibliothek zu Berlin, Preußischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann.*  
 Documenta Musicologica, II/54. Kassel, 2018. 23 x 38 cm, 148, xl pp. Deluxe 4-color facsimile of the autograph score. This is the most authoritative facsimile of the Christmas Oratorio to date, based on the restored manuscript and new high-quality digital photography. The Oratorio, with its six parts, has become dear to the hearts of countless music lovers all over the world. What sounds today as if it could never have been otherwise, in reality dates back in part to earlier Bach pieces that he re-texted and adapted for the new purpose. The autograph "betrays" Bach's working methods in the very first chorus: he underlaid the words of a version from the birthday cantata *Tönet ihr Pauken* only to cross them out and replace them with the famous *Jauchzet, frohlocket*. Other passages in the autograph likewise reveal traces of self-borrowing. Some corrections allow the reader to look over the composer's shoulder, as it were, and watch him transforming an aria step by step into its present form or struggling to find a definitive version for a short recitative. In contrast, other pages are written out in an immaculate fair hand. With this publication *Bärenreiter's* trilogy of Bach choral masterpieces—*Mass in B Minor*, *St. Matthew Passion* and *Christmas Oratorio*—is now complete and modern, combining advanced 21st-century photolithography with the latest editorial contributions of Christoph Wolff. Limited bibliophile edition, binding with leather spine, boards in decorative paper and pasted title etikette.  
[http://www.omifacsimiles.com/brochures/bach\\_christ.html](http://www.omifacsimiles.com/brochures/bach_christ.html)
- 9258 [Christmas Oratorio, BWV 248, libretto]  
*Oratorium, welches die heilige Weyhnacht über in beiden Haupt-Kirchen zu Leipzig musiciret wurde. Anno 1734.*  
 Stuttgart, 2009. 30 pp. Facsimile of the 1734 libretto. \$10
- 3919 [Chorale, 4-part, ms "Penzel", no.213]  
*Denket doch, ihr Menschenkinder. Vierstimmiges geistliches Lied. Erstausgabe herausgegeben von Wolfgang Wiemer. [Deutsche Staatsbibliothek, Berlin, Hs. Am B 46].*  
 Kassel, 1984. Oblong, 32 x 24 cm. Halftone of a recently discovered ms copy in the hand of Christian Friedrich Penzel, together with first edition. Issued on the occasion of the tricentennial of the composer's birth. Preface in Eng-Ger, with critical commentary and note on performance. Wrappers in laid paper. \$17
- 53 [Hochzeitsquodlibet, BWV 524]  
*Hochzeitsquodlibet 1707. Ein Fragment BWV 524. [Musikbibliothek der Stadt Leipzig, mus. ms. GO. S. 300].*  
 Faksimile-Reihe Bachscher Werke und Schriftstücke, 12. Leipzig, 2/ 1976. 20 x 34 cm, 8, 12 facs, 13 pp. Halftone of one of the earliest documents transmitting Bach's handwriting. Discovered in 1929. Introduction by Werner Neumann. Afterword in Ger-Eng by Günther Kraft. Coverboards in decorative paper. \$19
- 8629 [Sacred aria, soprano, strings, bc, BWV 1127]  
*"Alles mit Gott und nichts ohn' ihn" BWV 1127. Einleitung von Michael Maul. Geleitwort von Christoph Wolff. [Herzogin Anna Amalia Bibliothek, Weimar].*  
 Documenta Musicologica, II/33 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge). Kassel, 2005. 4°, 8, 15 pp + audio CD. Color halftone facsimile of the autograph manuscript rediscovered in May 2005 in Weimar. The aria, consisting of 12 verses, was composed in 1713 to celebrate the 53rd birthday of Duke Wilhelm Ernst of Saxe-Weimar. Together with CD containing the world premiere recording with soprano Elin Manahan Thomas and the English Baroque Soloists conducted by Sir John Eliot Gardiner. Afterword in Ger-Eng. Decorative marbled paper coverboards with pasted title etiquette and red linen spine. \$70  
[http://www.omifacsimiles.com/brochures/bach\\_alles.html](http://www.omifacsimiles.com/brochures/bach_alles.html)
- 8612 [Sacred aria, soprano, strings, bc, BWV 1127]  
*"Alles mit Gott und nichts ohn' ihn" BWV 1127. Aria for Soprano, Two Violins, Viola and Continuo, BWV 1127. First Edition Edited by Michael Maul.*  
 Kassel, 2005. 4°, viii, 4, i pp. Halftone facsimile, (B/W) of the autograph manuscript rediscovered in May 2005 in Weimar. The aria, consisting of 12 verses, was composed in 1713 to celebrate the 53rd birthday of Duke Wilhelm Ernst of Saxe-Weimar. Together with new performing edition. Wrappers. \$23
- 9030 [Art of Fugue, BWV 1080]  
*Die Kunst der Fuge / L'arte della fuga BWV 1080. Studio introduttivo a cura di Sergio Vartolo.*  
 Archivum Musicum: Monumenta Musicae Revocata, 37. Florence, 2008. 24 x 34 cm, 4 vols, 99, 40, 72, 20 pp. Line-cut of the autograph score and the beautifully engraved first edition issued 1751/1752. Introduction in It by Sergio Vartolo, with abstract in English. Wrappers, with portfolio in cloth and decorative paper. \$155  
[http://www.omifacsimiles.com/brochures/bach\\_art2.html](http://www.omifacsimiles.com/brochures/bach_art2.html)
- 8390 [Art of Fugue, BWV 1080, ms copy]  
*L'art de la fugue à 4 parties. Copie par A.P.F. Boëly en 1833 avec terminaison du dernier contrepoint inachevé. [Bibl. Municipale, Versailles].*  
 Bourg-la-Reine, 2000. Oblong, 34 x 24 cm, vi, 75, i pp. Beautiful color reproduction of the 1833 autograph of Alexandre-Pierre-François Boëly (1785-1858), respected organist of St. Germain-l'Auxerrois from 1840 to 1851. Boëly's exceptionally perfect version (possibly based on one of the Parisian editions—Vogt, Nadermann or Richault) reduces the four staves into two. Introduction (Fr-Eng) and errata list by Georges Guillard. Wrappers. \$49  
[http://www.omifacsimiles.com/brochures/bach\\_art.html](http://www.omifacsimiles.com/brochures/bach_art.html)
- 9102 [Art of Fugue, BWV 1080, 1st ed.]  
*Die Kunst der Fuge [BWV 1080]. [Library of Congress, Washington, D.C.].*  
 Performers' Facsimiles, 289. New York, [2009]. Oblong, 41 x 26 cm, 72 pp. Line-cut of the Leipzig, 1751/1752 edition. Wrappers. \$30
- 7619 [Brandenburg Concerti, BWV 1046-1051]  
*Brandenburgische Konzerte. Faksimile des Autographen. Faksimileausgabe nach dem Autograph Staatsbibliothek zu Berlin – Preußische Kulturbesitz, Musikabteilung, Am.B.78.*  
 Leipzig, 4/ 1996. Oblong, 33 x 26 cm, 170 pp. Halftone monochrome of the dedication autograph score—dated 24 March 1721—for Christian Ludwig, Margrave of Brandenburg. Bach's elegantly penned title "Concerts avec plusieurs instruments" (concertos with several instruments) is a somewhat modest description of the concertos to follow, in that many different combinations of instruments and sonorities are exploited, perhaps deliberately to get the Margrave's attention and approval, not unlike the way Mozart used his *Gran Partita* to introduce himself to the Viennese public. Sadly the autograph score was left unused in the Margrave's library until his death in 1734, the reason being (it is believed) that he lacked the musicians to perform the concertos. One of the great gems of Western music, this facsimile is a perfect gift for any wind or string player, harpsichordist, conductor or music lover. Handsome binding in brown linen with lettering in gold. \$285  
[http://www.omifacsimiles.com/brochures/bach\\_brand.html](http://www.omifacsimiles.com/brochures/bach_brand.html)
- 8986 [Brandenburg Concerti, BWV 1046-1051]  
*Brandenburgische Konzerte. Faksimile des Autographen. Faksimileausgabe nach dem Autograph Staatsbibliothek zu Berlin – Preußische Kulturbesitz, Musikabteilung, Am.B.78.*  
 Leipzig, 4/ 1996. Oblong, 33 x 26 cm, 170 pp. Halftone monochrome of the dedication autograph score—dated 24 March 1721—for Christian Ludwig, Margrave of Brandenburg. Bach's elegantly penned title "Concerts avec plusieurs instruments" (concertos with several instruments) is a somewhat modest description of the concertos to follow, in that many different combinations of instruments and sonorities are exploited, perhaps deliberately to get the Margrave's attention and approval, not unlike the way Mozart used his *Gran Partita* to introduce himself to the Viennese public. Sadly the autograph score was left unused in the Margrave's library until his death in 1734, the reason being (it is believed) that he lacked the musicians to perform the concertos. One of the great gems of Western music, this facsimile is a perfect gift for any wind or string player, harpsichordist, conductor or music lover. "Sonder-Ausgabe" issued on the occasion of the 200th anniversary C-F. Peters for Bach-Jahr 2000. Bound in green buckram with gold lettering. \$285  
[http://www.omifacsimiles.com/brochures/bach\\_brand.html](http://www.omifacsimiles.com/brochures/bach_brand.html)
- 2012 [Canonic variations, organ, BWV 769]  
*Die Nürnberger Musikverleger und die Familie Bach. Materialien zu einer Ausstellung des 48. Bach-Fests der Neuen Bach-Gesellschaft. Mit der Faksimile-Ausgabe des Erstdrucks der kanonischen Veränderungen über "Vom Himmel hoch" von Johann Sebastian Bach BWV 769.*  
 Nürnberg, 1973. 23 x 33 cm, 20, 7 pp. Line-cut of the first edition and 26 bars of the autograph preserved in the Deutsche Staatsbibliothek, Berlin. Essays on the genesis of the work and Bach's early publishers by Lothar Hoffmann-Erbrecht, Hans Klotz, & Christoph Wolff. Wrappers. \$28

- 57 [Chorales, organ, "Schübler", BWV 645-650]  
*Sechs Choräle von verschiedener Art auf einer Orgel mit 2 Clavieren und Pedal vor zusprielen verfertigt von Johann Sebastian Bach. Faksimile Edition nach dem Exemplar des Originaldruckes. [Österreich. Nationalbibl., Vienna].*  
 Dokumente zur Aufführungspraxis alter Musik, III. Innsbruck, 1985. Oblong, 28 x 17 cm, 15, 4 pp. Beautiful line-cut of the "Schübler'sche Choräle", engraved during Bachs lifetime by Georg Schübler in Zella. Edited, with an afterword by Hans Schmidt-Mannheim. Laid paper with wrappers in decorative paper. \$24 [http://www.omifacsimiles.com/brochures/bach\\_6chor.html](http://www.omifacsimiles.com/brochures/bach_6chor.html)
- 7720 [Chorales, organ, BWV 651-668, 660a, 769]  
*Die Achtzehn Grossen Orgelchoräle BWV 651-668 und Canonische Veränderungen über "Vom Himmel Hoch" BWV 769. Faksimileausgabe der autographen Handschrift der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Herausgegeben und mit einer Einführung von Peter Wollny.*  
 Meisterwerke der Musik im Faksimile, 5. Laaber, 2/ 2015. 4°, xix, 54 pp. Fine color reproduction of the autograph score of the second part of Mus. ms. Bach P 271 which includes the 18 "Great" Leipzig organ chorales, plus "Vom Himmel Hoch" (S.769) and "Nun komm, der Heiden Heiland" (S.660a). Evidence suggests that the works arose, at least in part, as a virtuoso program of organ works that Bach performed at a number of churches including the Katharinenkirche in Hamburg, the "great organ in Cassel" and for a newly built Silbermann organ in the Dresden Frauenkirche. While the manuscript contains basically definitive versions of the chorales, as can be seen from the abundant corrections, a certain amount polishing of details took place in the preparation of this extraordinary collection. Introduction in Ger-Eng. Hardbound. \$118 [http://www.omifacsimiles.com/brochures/bach\\_18oc.html](http://www.omifacsimiles.com/brochures/bach_18oc.html)
- 3047 [Clavierbüchlein, for Anna Magdalena Bach]  
*Klavierbüchlein für Anna Magdalena Bach 1725. Faksimile der Originalhandschrift mit einem Nachwort herausgegeben von Georg von Dadasen. [Staatsbibliothek Preussischer Kulturbesitz, Berlin, Mus. ms. Bach P 225].*  
 Documenta Musicologica, II/25. Kassel, 1988. Oblong, 28 x 21 cm, 146 facs. xxii pp. Superb 4-color halftone in the original format. Arias, minuets, polonaises, marches and other short pieces of "galanterie" by Bach, his children, and a few visitors in the Bach home. Pieces arranged chronologically (except for the last section) with the earliest compositions from 1725 and the latest from the late 1740s. Almost every member of Bach family has helped to copy the Buchlein—only Wilhelm Friedemann is absent. Afterword in Ger-Eng-Fr. Index with identification of the copyist of each piece. Handsome binding with green glossy paper boards and gold trim. \$66 [http://www.omifacsimiles.com/brochures/bach\\_kb.html](http://www.omifacsimiles.com/brochures/bach_kb.html)
- 4055 [Clavier-Übung, keyboard, part 1, BWV 825-830]  
*[Erster Theil der] Clavier Übung bestehend in Praeludien, Allemanden, Couranten, Sarabanden, Gigue, Menuetten, und andern Galanterien; denen Liebhabern zur Gemüths Ergoetzung. Opus 1. [Library of Congress, Washington, D.C.].*  
 Performers' Facsimiles, 96. New York, [1991]. Oblong, 28 x 21 cm, 74 pp. Line-cut of the Leipzig, 1731 edition. Wrappers. \$20
- 3913 [Clavier-Übung, keyboard, part 2, BWV 971 & 831]  
*Zweyter Theil der Clavier Übung bestehend in einem Concerto nach Italiaenischen Gusto, und einer Overture nach Französischer Art, vor ein Clavicymbel mit zweyen Manualen. Denen Liebhabern zur Gemüths-Ergötzung. [Yale University Library, New Haven].*  
 Performers' Facsimiles, 97. New York, [1990]. 24 x 33 cm, 28 pp. Line-cut of the Leipzig, [1735] edition. Wrappers. \$18
- 4385 [Clavier-Übung, keyboard, part 2, BWV 971 & 831]  
*Clavier-Übung—2<sup>o</sup> partie (Concerto italien—Overture à la française) (1735) / Einige canonische Veraenderungen (Variations canoniques) (1747). [British Library, London].*  
 Collection Dominantes. Courlay, 1992. 4°, 33, 33 pp. Line-cut of the Leipzig, [1735] edition, based on Bach's personal annotated copy. Introduction in Fr-Eng-Ger. Wrappers. \$42
- 1729 [Clavier-Übung, organ, part 3, BWV 552, 669-689, 802-805]  
*Dritter Theil der Clavier Übung (1739). A cura di M. Mencoboni e U. Pineschi. [Civico Museo Bibliografico Musicale, Bologna].*  
 Biblioteca Classica dell'Organista, 23. Flero 1985. Oblong, 34 x 24 cm, ii, 78 facs, ii pp. Line-cut of the Leipzig, [1739] edition, based on an exemplar formerly owned by G.B. Martini. One of 8 surviving copies that have been hand corrected from the first issue. Wrappers. \$48 <http://www.omifacsimiles.com/brochures/bco.html>
- 3779 [Clavier-Übung, organ, part 3, BWV 552, 669-689, 802-805]  
*Clavier Übung 3e partie (Orgue), 1739. Présentation par Philippe Lescat. [Bibliothèque Nationale, Paris].*  
 Collection Dominantes. Courlay, 1990. Oblong, 4°, 28, 78 pp. Line-cut. Introduction in Fr-Eng-Ger. Wrappers. \$58
- 3838 [Clavier-Übung, organ, part 3, BWV 552, 669-689, 802-805]  
*Dritter Theil der Clavier Übung bestehend in verschiedenen Vorspielen über die Catechismus- und andere Gesaenge, vor die Orgel.*  
 Performers' Facsimiles, 98. New York, [1991]. Oblong, 28 x 21 cm, 78 pp. Line-cut of the Leipzig, [1739] edition. Wrappers. \$20
- 3839 [Clavier-Übung, keyboard, part 4, BWV 988]  
*[Vierter Theil der] Clavier Übung bestehend in einer Aria mit verschiedenen Veränderungen vors Clavicimbal mit 2 Manualen denen Liebhabern zur Gemüths-Ergetzung. [Library of Congress, Washington, D.C.].*  
 Performers' Facsimiles, 99. New York, [1990]. 4°, 33 pp. Line-cut of the Nuremberg, [1741/42] edition. Wrappers. \$18
- 3780 [Clavier-Übung, keyboard, part 4, BWV 988]  
*Clavier Übung 4e partie (Variations Goldberg), 1741. Présentation par Philippe Lescat. [Bibliothèque Nationale, Paris].*  
 Collection Dominantes. Courlay, 1990. 4°, 10, 34 pp. Line-cut of the c.1741 edition, based on Bach's personal annotated copy in the BN. The flyleaf contains—in Bach's hand—14 canons on the Goldberg theme. Introduction in Fr-Eng-Ger. Wrappers. \$35 [http://www.omifacsimiles.com/brochures/bach\\_clu4.html](http://www.omifacsimiles.com/brochures/bach_clu4.html)
- 101 [Concerto, 2 harpsichords, strgs, BWV 1062]  
*Konzert c-Moll für zwei Cembali und Streichorchester, BWV 1062 / Sonate A-dur für Flöte und Cembalo, BWV 1032. Faksimile der autographen Partitur. Herausgegeben von Hans-Joachim Schulze [Deutsche Staatsbibliothek Berlin, mus. ms. aut. P. 612].*  
 Faksimile-Reihe Bachscher Werke und Schriftstücke, 15. Leipzig, 1/ 1979. 22 x 36 cm, 26, 40 pp. 4-color facsimile. Title page in the hand of Carl Philipp Emanuel. Introduction in Ger-Eng. Coverboards in brown-marbled paper. \$65
- 3922 [Concerto, 2 violins, strg orch, bc, BWV 1043]  
*Concerto à 6. Concerto in D Minor for Two Violins, Strings and Continuo BWV 1043. Facsimile Edition of the Original Performing Parts with an Introduction by Christoph Wolff. Published in Honor of Isaac Stern on the Occasion of His Seventieth Birthday on July 21, 1990. [Bibl. Jagiellońska, Krakow].*  
 New York, 1990. 28 x 41 cm, 3 parts: xiv, 15 pp. Beautiful 2-color halftone of the autograph "solo" parts (vln I, vln II & cembalo), Mus. ms. Bach St 148, formerly in the possession of the Preußische Staatsbibliothek in Berlin (the "tutti" non-autograph parts of the concerto are not reproduced in this edition). The continuo part is in the hand of C.P.E. Bach and an unknown Leipzig copyist. Reveals a number of instructive details including clearly marked cues for the solo and tutti sections, and interesting dynamic and articulation markings. Portfolio in heavy textured paper, with pocket for music. Edition of 1100 copies printed by Stinehour Press in Vermont. (special sale price, formerly \$85). \$30 [http://www.omifacsimiles.com/brochures/bach\\_conc.html](http://www.omifacsimiles.com/brochures/bach_conc.html)
- 68 [Fantasy, organ, BWV 651]  
*Fantasia super "Komm heiliger Geist". Faksimileausgabe mit erläuternden Worten von Peter Wackernagel. [Deutsche Staatsbibliothek Berlin, mus. ms. aut. Bach P. 271].*  
 Leipzig, 1950. 22 x 34 cm, 5 facs, vi, 1 illus pp. Beautiful colotype of the autograph score issued on the occasion of the bicentennial of the composer's death. Afterword in Ger. Color frontispiece of the composer. Coverboards in decorative paper. \$85
- 66 [Fantasy, keyboard, BWV 906]  
*Fantasia per il cembalo, BWV 906. Facsimile Edition with an Introduction by Robert L. Marshall. [Pierpont Morgan Library, on deposit; Sächsische Landesbibl. Dresden, Mus. 2405-T-52].*  
 Leipzig, 1976. 25 x 40 cm, 8, with 7 plates pp. Halftone. Special edition for the members of the New Bach Society. Includes both the Bethlehem and Dresden mss. Text in Ger-Eng. Wrappers. \$45

- 69 [French Suite, keyboard, BWV 816]  
*French Suite No. 5, BWV 816. Edited from Autograph and Manuscript Copies by Heinz-Christian Müller. Fingering by Hans Kann. [Ms. Deutsche Staatsbibl. Berlin].*  
Urtext Edition + Faksimile. Vienna, 1983. 4°, ii, 12, 14 pp. Half-tone reproduction of autograph plus new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$23
- 2813 [Inventions & sinfonias, keyboard, BWV 772-801]  
*Inventionen und Sinfonien. Faksimile nach der im Besitz der Preußischen Staatsbibliothek in Berlin befindlichen Urschrift. [Deutsche Staatsbibl. Berlin, mus. ms. Bach P. 610].*  
Leipzig, c.1942. Oblong, 24 x 19 cm, 62 facs, ii pp. Superb colotype reproduction of mus. ms. Bach P. 610, Bach's carefully executed "Reinschrift". Composed in 1723 as a collection of pieces for the musical education of young pupils, Bach's preface clearly lays out his aim:  
"Straightforward Instruction, in which amateurs of the keyboard, and especially the eager ones, are shown a clear way not only (1) of learning to play cleanly in two voices, but also, after further progress, (2) of dealing correctly and satisfactorily with three obbligato parts; at the same time not only getting good inventions, but developing the same satisfactorily, and above all arriving at a cantabile manner in playing, all the while acquiring a strong foretaste of composition". The first-time facsimile publication of the Inventions—along with Beethoven's Fifth Symphony, Schubert's Goethe Lieder and Mozart's Briefe—is extraordinary coming from the war years. A large portion of this particular facsimile was presented as a gift to musicians and music lovers by the Reichsmusikkammer, a Nazi organization and musicians' guild created to extol the virtues of "good" German music. Richard Strauss was its president 1933-34 until he ran afoul of the Gestapo. Afterword by Georg Schünemann. Wrappers in laid paper. [http://www.omifacsimiles.com/brochures/bach\\_inv\\_42.html](http://www.omifacsimiles.com/brochures/bach_inv_42.html)
- 8373 [Inventions & sinfonias, keyboard, BWV 772-801]  
*XV inventions à 2 et XV sinfonies à 3 pour le clavecin. [Bibl. Musicale du Conservatoire National de Région, Toulouse].*  
Bourg-la-Reine, 2000. 24 x 34, iii, 35, ii pp. Beautiful color reproduction. Contemporary ms copy of German provenance (with the inventions and sinfonias paired by key on facing pages), in a careful and elegant hand, believed to date from c.1755. It was rediscovered in 1993 during a move of the Toulouse Conservatoire. Introduction in Fr-Eng and critical apparatus by Jean-Christophe Maillard. Wrappers. \$39  
[http://www.omifacsimiles.com/brochures/bach\\_inv.html](http://www.omifacsimiles.com/brochures/bach_inv.html)
- 73 [Inventions, keyboard, selections]  
*3 Two Part Inventions. C Major, E Major, F Major. BWV 772, 777, 779. Edited from Autographs and Manuscript Copies by Erwin Ratz and Karl Heinz Füssl. Fingering by Oswald Jonas. [Ms. Deutsche Staatsbibl. Berlin].*  
Urtext Edition + Faksimile. Vienna, 1973. 4°, iii, 6 facs, 6 pp. Half-tone of the autograph plus a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$12
- 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. \$171 [http://www.omifacsimiles.com/brochures/bach\\_mo.html](http://www.omifacsimiles.com/brochures/bach_mo.html)
- 76 *The Neumeister Collection of Chorale Preludes from the Bach Circle [Yale University Manuscript LM 4708]. A Facsimile Edition. Introduction by Christoph Wolff.*  
New Haven, 1986. Oblong, 37 x 27 cm, 15, 159 pp. Half-tone of a contemporary copy of chorale preludes by J.S. Bach, his relatives, & anonymous composers. Adds 33 previously unknown works to the canon of Johann Sebastian. Cloth. \$150
- 9566 *Orgelbüchlein. BWV 599-644. Faksimile des Autographs. Herausgegeben von Heinz-Harald Löhlein [Deutsche Staatsbibl. Berlin, mus. ms. autogr. Bach P 283].*  
Documenta Musicologica, II/11. Kassel, 1981. Oblong, 20 x 17 cm, xxviii, 184 pp. 2-color reproduction of the most important chorale collection in the organ repertory. Introduction in Ger-Eng-Fr and complete index. Linen with slip case in marbled paper. \$95 [http://www.omifacsimiles.com/brochures/bach\\_obb.html](http://www.omifacsimiles.com/brochures/bach_obb.html)
- 78 *Orgelbüchlein. BWV 599-644. Faksimile des Autographs. Herausgegeben von Heinz-Harald Löhlein [Deutsche Staatsbibl. Berlin, mus. ms. autogr. Bach P 283].*  
Documenta Musicologica, II/11. Kassel, 4/ 1999. Oblong, 20 x 17 cm, xxviii, 184 pp. 2-color colotype reproduction of the autograph manuscript. The most important and comprehensive chorale collection in the organ repertory. Codicologically the manuscript—a torso—tells us a lot about the developmental process of the collection and suggests that Bach had been compiling the *Orgelbüchlein* over several years. Although an anthology of 164 chorale arrangements was intended, only about one third that amount was actually copied. Nearly all of these originate from the Weimar period (1708-1717). Introduction in German, with index. Hardbound.  
[http://www.omifacsimiles.com/brochures/bach\\_obb.html](http://www.omifacsimiles.com/brochures/bach_obb.html)
- 8408 *Orgelbüchlein BWV 599-644. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einer Einführung von Sven Hiemke. [Signatur Mus. ms. autogr. Bach P 283].*  
Meisterwerke der Musik im Faksimile, 6. Laaber, 2004. Oblong, 20 x 17 cm, xxix, 188 pp. New full-color reproduction of the autograph. The *Orgelbüchlein* represents the most important and comprehensive chorale collection in the organ repertory. Codicologically the manuscript (a torso) tells us a lot about the developmental process of the collection and suggests that Bach had been compiling the *Orgelbüchlein* over several years. Although an anthology of 164 chorale arrangements was intended, only about one third that amount was actually copied. Nearly all of these originate from the Weimar period (1708-1717). Introduction in Ger-Eng, with a table showing the chronology and development of the collection. Hardbound, with handsome boards in decorative blue paper. \$179 [http://www.omifacsimiles.com/brochures/bach\\_obl.html](http://www.omifacsimiles.com/brochures/bach_obl.html)
- 2014 [Partita, flute, BWV 1013, A minor]  
*Partita in a-moll für Flöte solo (BWV 1013) herausgegeben von Hermien Teske. [Staatsbibliothek Preußischer Kulturbesitz, Berlin, mus. ms. Bach P. 968].*  
Winterthur, 1980. 4°, ii, 3 facs, 6 pp. Half-tone of a contemporary ms copy (the only known source for this piece), together with a new practical edition. Preface in Ger-Eng. Wrappers. \$15  
[http://www.omifacsimiles.com/brochures/bach\\_part.html](http://www.omifacsimiles.com/brochures/bach_part.html)
- 9139 [Prelude, lute/cembalo, BWV 998]  
*Prelude, Fugue and Allegro (BWV 998). Guitar Transcription by Michael Lorimer.*  
Pacific, 1977. 4°, 21, 5 pp. Line-cut, together with practical edition for guitar by Michael Lorimer. Preface in Ger-Fr-Eng-Sp-Ger-Jap. Wrappers. \$12
- 83 [Prelude, lute/cembalo, BWV 998]  
*Prelude-Fuga-Allegro, BWV 998. Mit Faksimile des Autographs.*  
Musik für Gitarre. Vienna, 1981. 4°, 13, 4 pp. Line-cut, together with practical edition for guitar by Karl Scheit. Preface in Ger-Eng-Fr-It. Wrappers. \$15
- 9072 [Prelude & fugue, organ, BWV 552, Eb major]  
*Präludium und Fuge Es-Dur BWV 552 aus dem 3. Teil der "Klavierübung". Faksimile des Originaldrucks von 1739 herausgegeben und mit einer Einführung von Matthias Geuting.*  
Meisterwerke der Musik im Faksimile, 13. Laaber, 2008. Oblong, 4°. xii, 18 pp. New line-cut facsimile, of the first edition published in Leipzig in 1739. Bibliophile edition with commentary in Ger-Eng. Hardbound, with red paper boards and faux title etikette. \$72  
[http://www.omifacsimiles.com/brochures/bach\\_prel552.html](http://www.omifacsimiles.com/brochures/bach_prel552.html)
- 2950 [Sonata, flute, harpsichord, BWV 1030, B minor]  
*Sonata in si minore à cembalo obbligato e travers. solo (BWV 1030). IV manoscritti Berlinesi del XVIII sec. [Deutsche Staatsbibl. Berlin, Mus. ms. Bach P. 975].*  
Archivum Musicum: Monumenta Musicae Revocata, 8. Florence, 1989. 25 x 34 cm, xii, 65 pp. Line-cut of the complete autograph score, supplemented by a copy of the solo flute part in the hand of Christoph Friedrich Penzel. Presents in addition three 18th-c. ms. copies in the Staatsbibliothek Preussischer Kulturbesitz, Berlin: Am B. 53, Mus. ms. P 229 and Mus. ms. P 1009, scores in the hand of Johann Philipp Kirnberger and Christoph Altnikol, and the obligato cembalo part (alone) by an unknown copyist. Introduction in It-Eng by Marcello Castellani. Quarter linen. \$44 [http://www.omifacsimiles.com/brochures/bach\\_sof1030.html](http://www.omifacsimiles.com/brochures/bach_sof1030.html)

- 2016 [Sonatas, organ, BWV 525-530]  
*Sechs Sonaten für Orgel (BWV 525-530). Faksimile nach dem Autograph der Deutschen Staatsbibliothek Berlin mit einem Vorwort von Wolfgang Goldhan.* [Mus. ms. autogr. J.S. Bach P 271].  
 Bibliothek seltener Bücher, Neudrucke, 7. Leipzig, 1987. 22 x 36 cm, viii, 56 pp. 2-color collotype of the autograph score. This splendid autograph is considered one of the most instructive of all Bach mss, not only by the harmony of the music and its graphic depiction, but also by the way it highlights the manner in which the master copied. According to Forkel they were composed for Bach's eldest son, Wilhelm Friedemann. Introduction in Ger-Eng. Handsome binding in grey linen, with titles embossed in gold.  
[http://www.omifacsimiles.com/brochures/bach\\_soo.html](http://www.omifacsimiles.com/brochures/bach_soo.html)
- 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. \$48  
[http://www.omifacsimiles.com/brochures/bach\\_sog.html](http://www.omifacsimiles.com/brochures/bach_sog.html)
- 84 [Sonatas & partitas, violin, BWV 1001-1006]  
*Sei solo a violino senza basso accompagnato. Libri primo, BWV 1001-1006. Faksimile-Druck des Autographs.* [Staatsbibl. Preußischer Kulturbesitz, Berlin, mus. ms. aut. Bach P. 967].  
 Kassel, 1950. 21 x 33 cm, 44, iv pp. Superb monochrome collotype of the 1720 autograph, issued on the occasion of Bachfest 1950 in Göttingen. One of the most beautiful and meticulous of all of Bach's manuscripts, “Sei solo a violino senza basso accompagnato” are a delight for the scholar and performer alike. Bach clearly has taken performance from the autograph into consideration—by using comparatively large note heads, detailed articulation and phrasing marks, “custodes” that sit nearly throughout the manuscript at the end of each staff and anticipate the pitch at the beginning of the following staff, and by diligently planning the page layout with only few page turns, which are accompanied with the instruction “volti subito” (turn immediately). Afterword in Ger by Wilhelm Martin Luther. Handsome coverboards in marbled paper with pasted title etikette. This 1950 collotype is the very first facsimile of Mus. ms. aut. Bach P. 967 and is considered one of the best. Wrappers. \$125
- 8624 [Sonatas & partitas, violin, BWV 1001-1006]  
*Sei solo a violino senza basso accompagnato, BWV 1001-1006. Faksimile nach der autographen Handschrift in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Mit einem Geleitwort von Julia Fischer herausgegeben und mit einer Einführung von Sven Hiemke.* [Signatur ms. aut. Bach P. 967].  
 Meisterwerke der Musik im Faksimile, 8. Laaber, 2/ 2015. 21 x 33 cm, 19, 48 pp. New full-color facsimile in the original format, of the autograph score prepared in 1720. One of the most beautiful and meticulous of all of Bach's manuscripts, “Sei solo a violino senza basso accompagnato” are a delight for the scholar and performer alike. Bach clearly has taken performance from the autograph into consideration—by using comparatively large note heads, detailed articulation and phrasing marks, “custodes” that sit nearly throughout the manuscript at the end of each staff and anticipate the pitch at the beginning of the following staff, and by diligently planning the page layout with only few page turns, which are accompanied with the instruction “volti subito” (turn immediately). Bibliophile edition with commentary in Ger-Eng. Hardbound with blue paper boards and faux title etikett. \$99  
[http://www.omifacsimiles.com/brochures/bach\\_6vs.html](http://www.omifacsimiles.com/brochures/bach_6vs.html)
- 8069 [Sonata, violin, bc, BWV 1021; Prelude, keyb, BWV 848/1]  
*Sonate G-Dur für Violin und Basso continuo (BWV 1021) und Präludium Cis-Dur (BWV 848/1). Mit einer Einführung von Hans-Joachim Schulze.*  
 Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 1 Leipzig, [2001]. 22 x 35 cm, xii, 16 pp. Beautiful full-color halftone of two separate autographs, each from 1732, the sonata in the hand of Anna Magdalena Bach, the prelude (C-sharp major, WTC I) in the hand of Carl Philipp Emanuel Bach. More recent research shows that the sonata is actually a collective effort, with Anna Magdalena copying the main music text, and Johann Sebastian Bach adding the movement headings, key signatures and (in an extremely careful way) figures to the basso continuo. The mss were produced on behalf of the Bach student Heinrich Abraham von Boineburg and eventually ended up in the possession of Manfred Gorke; they were opened to the public for the first time in 1935. Introduction in Ger-Eng. Limited edition of 1100 copies. Distinctive portfolio with green paper boards, black linen spine, and hinged flaps. \$69  
[http://www.omifacsimiles.com/brochures/bach\\_vs.html](http://www.omifacsimiles.com/brochures/bach_vs.html)
- 9084 [Sonatas & partitas, violin, BWV 1001-1006]  
*Sonatas & Partitas for Solo Violin BWV 1001-1006. A New Bach Series. Transcribed for Guitar by Walter Dešpalj. Fingering by István Römer.*  
 Heidelberg, 2005. 4°, 123, 21 pp. Line-cut in reduced format (2 up per page) of the autograph ms, together with complete transcription for guitar. Wrappers. \$40
- 75 [Suites, lute, BVW 995, 997 & 1000]  
*Drei Lautenkompositionen in Zeitgenössischer Tabulatur (BWV 995, 997, 1000). Faksimiledruck nach den in der Musikbibliothek der Stadt Leipzig aufbewahrten handschriftlichen Originalen. Mit einer Einführung von Hans-Joachim Schulze.*  
 Leipzig, 1975. 23 x 33 cm, viii, 32 pp. Fine collotype. The copyist of BWV 995 is unknown; BWV 997 and 1000, copied c.1730-1740, are in the hand of Johann Christian Weyrauch. Coverboards in decorative paper. \$55
- 1745 [Suites, lute, BVW 995, 997 & 1000]  
*Drei Lautenkompositionen in Zeitgenössischer Tabulatur (BWV 995, 997, 1000). Faksimiledruck nach den in der Musikbibliothek der Stadt Leipzig aufbewahrten handschriftlichen Originalen. Mit einer Einführung von Hans-Joachim Schulze.*  
 Leipzig, 2/ 1979. 23 x 33 cm, viii, 32 pp. Fine collotype. The copyist of BWV 995 is unknown; BWV 997 and 1000, copied c.1730-1740, are in the hand of Johann Christian Weyrauch. Coverboards in decorative paper. \$45
- 8117 [Suites, lute, BVW 995, 997 & 1000]  
*Stücke für Laute BWV 995, 997, 1000. BWV 997 & 1000 intavioliert von Johann Christian Weyrauch. Reproduktion in 85% der originaler Grösse nach der Handschrift im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek, Signatur III.11.3/III.11.5/III.11.4.*  
 [Lübeck], 1999. 21 x 30 cm, viii, 26 pp. Line-cut. The copyist of BWV 995 is unknown; BWV 997 and 1000, copied c.1730-1740, are in the hand of Johann Christian Weyrauch. Ring binder. \$33
- 92 [Suite, lute, BWV 995, G minor]  
*Suite pour luth en sol mineur, BWV 995. Introduction Godelieve Spiessens.* [Bibl. Royale Albert 1er, Brussels, Ms. Fétis 2910].  
 Fontes Musicae Bibliothecae Regiae Belgicae, I/I. Brussels, 1981. 25 x 35 cm, 4, 10 pp. Halftone of the autograph. Wrappers. \$13
- 93 [Suite, lute, BWV 995, G minor]  
*Suite BWV 995. (“Pièces pour le luth à M. Schouster par J.S. Bach”). Transcrizione e diteggiatura per chitarra (in La minore) di Oscar Ghiglia dall'originale in Sol minore per liuto.* [Bibl. Royal Albert 1er, Brussels, Fétis, 2910].  
 Milan, 1976. 4°, iv, 5, 20 pp. Halftone in reduced format. Wrappers. \$20
- 9138 [Prelude, lute / cembalo, BWV 995; Lute Suite no. 3, BWV 1011]  
*Lute Suite III (BWV 1011) / Cello Suite V (BWV 995). Guitar Transcription by Michael Lorimer.*  
 Pacific, 1977. 4°, 37, 10 pp. Line-cut, together with practical edition for guitar by Michael Lorimer. Preface in Ger-Fr-Eng-Sp-Ger-Jap. Wrappers. \$12
- 94 [Suite, lute, BWV 995, G minor]  
*Suite a-Moll, BWV 995. Original g-Moll. Faksimile.* [Pièces pour la Luth à Monsieur Schouster].  
 Musik für Gitarre. Vienna, 1979. 4°, 21, 10 pp. Line-cut, together with practical edition for guitar by Karl Scheit. Preface in Ger-Eng-Fr-It. Wrappers. \$18
- 95 [Suite, lute, BWV 1006a, E major]  
*Suite E-Dur, BWV 1006a, mit Faksimile des Autographs.*  
 Musik für Gitarre. Vienna, 1976. 4°, 22, 14 pp. Line-cut, together with practical edition for guitar by Karl Scheit. Preface in Ger-Eng-Fr-It. Wrappers. \$18
- 4319 [Suites, violoncello, BWV 1007-1012]  
*Sechs Suiten für Violoncello solo BWV 1007-1012. Die vier Quellen in verkleinerter Wiedergabe. Faksimile-Beiband zum kritischen Bericht von Hans Eppstein.*  
 Kassel, 1991. 17 x 25 cm, iv, 156 pp. Halftone of the four surviving mss of this c.1720 work in reduced format (none survive in Bach's handwriting), including the version by Anna Magdalena around 1730, one by Johann Peter Kellner around 1726, and two by unidentified copyists from the 18th c. Wrappers. \$69
- 4653 [Suites, violoncello, BWV 1007-1012]  
*Sechs Suiten für Violoncello solo BWV 1007-1012. Kritischer Bericht von Hans Eppstein.*  
 Neue Ausgabe Sämtlicher Werke, Kritischer Bericht, VI/2. Kassel, 1990. 17 x 25 cm, 118 pp. Critical commentary to above (in German). Linen. \$73



- 7792 [Suites, violoncello, BWV 1007-1012]  
*6 Suites a Violoncello Solo senza Basso. BWV 1007-1012. Herausgegeben von Bettina Schwemer, Douglas Woodfull-Harris.*  
 Kassel, 2000. 4°, 7 vols, 95, 41, 200 pp. The "bible" for students of the Bach Cello Suites. New full-size line-cut reproductions of source A, B, C, D, plus the Paris 1st edition [Janet et Cotelle, c.1824]. The first two are in the hand of Anna Magdalena Bach and Johann Peter Kellner, 1727-1731 and 1726 respectively, and as such, are the most authoritative. Source C (2nd half of 18th c.) comes from the estate of Johann Christoph Westphal, a Hamburg organist, printer and music dealer. Source D, or "Traeg" MS, also late 18th c. is named after Johann Traeg, a Viennese art and music dealer who once owned it. As none of the sources derive directly from the now lost autograph nor from each other, they all have a special importance in the textual tradition of the suites. A close comparison discloses significant textual discrepancies, sometimes the result of accidental slips, and at others, true alternative readings. Includes new urtext edition and critical notes. Wrappers, with portfolio case. \$65  
[http://www.omifacsimiles.com/brochures/bach\\_cs.html](http://www.omifacsimiles.com/brochures/bach_cs.html)
- 9374 [Suites, violoncello, BWV 1007-1012]  
*Six Solos [ou Etudes] pour le Violoncelle. [Ouvrage posthume de J.S. Bach avec le doigter et les coups d'archet indiqués par J.J.F. Dotzauer]. Leipzig, Breitkopf und Härtel. [Bibliothek der Musik- och teaterbiblioteket Stockholm].*  
 Faksimile-Edition Viola da Gambe, 2. Stuttgart, 2014. 26 x 34 cm, 29 pp. Line-cut of the Leipzig [1826] edition, considered the first detailed performing edition of the suites. Justus Johann Friedrich Dotzauer (1783-1860), the editor of this edition, successfully combined a concert and teaching career, with long stints with the Gewandhaus Orchestra and the Dresden Chapel, and played under Carl Maria von Weber and Richard Wagner. He spoke of the importance of musical taste based on simplicity. Wrappers. \$36
- 7860 [Toccat & fugue, keyboard, BWV 565, D minor]  
*Toccat und Fuge d-moll, BWV 565. Faksimile der ältesten überlieferten Abschrift von Johannes Ringk. Staatsbibliothek zu Berlin-Preussischer Kulturbesitz-Handschrift Ms. Mus.ms. Bach P 595. Mit einem Nachwort von Rolf-Dietrich Claus.*  
 Cologne, 2000. 22 x 34 cm, 8 facs, 22 pp. Beautiful color halftone of the autograph of Johannes Ringk (1717-1778, a pupil of Johann Peter Kellner), the oldest surviving source of the Toccata & Fugue BWV 565. Afterword in Ger-Eng-Fr. Hardbound, in slipcase. \$68
- 9413 [WTC I, keyboard, BWV 846-869]  
*The Well-Tempered Clavier. Part I, BWV 846-869. Facsimile of the Autograph Manuscript in the Staatsbibliothek zu Berlin—Preussischer Kulturbesitz. Commentary by Christoph Wolff and Martina Rebmann.*  
 Bärenreiter Facsimile, [11] (= Documenta Musicologica, II/50). Kassel, 2015. 20 x 32 cm, xxx, 90 pp. Deluxe 4-color facsimile of the autograph score based on newly commissioned photographs. The preludes and fugues of The Well-Tempered Clavier embrace an entire cosmos of compositional devices and musical characters—the ne plus ultra of 'unity through diversity'. Here Bach not only presented the sum total of keyboard artistry in his day but foresaw its future evolution. His treatment of the keys marked a turning point in music history. The autograph score, originally a fair copy, contains later revisions and alterations reflecting the composer at work. Bach authority Christoph Wolff provides a commentary to the work's genesis and the characteristics of Bach's handwriting. Martina Rebmann (Staatsbibliothek Berlin) describes the subsequent history of the autograph. Afterword in Eng-Ger. Limited bibliophile edition, binding with leather spine, boards in decorative paper and pasted title etikette. A note on the MS and its facsimiles: Previous facsimile editions (1962-1989) exhibit on some pages a "screen" effect, the result of a silk chiffon overlay that curators applied to Bach's MS to prevent crumbling of the paper. Curators discovered that the chiffon was actually damaging the paper more, so in the early 80s the original MS was withdrawn from public view. To finally solve the problem of deterioration—much of it due to the corrosive quality of the ink—curators turned to a method called "paper splitting", where front and reverse side of each leaf is split, and an alkali-buffered paper laid in between; during the process imperfections in the leaves are repaired with the finest cellulose fibers. The leaf is also treated with a chemical to stop the process of corrosion; in the end the damaging silk chiffon could be completely removed. This new facsimile edition presents the MS—for the first time—in its post-restoration state, without silk chiffon, significantly improving the vividness of Bach's handwriting, a true joy for Bach lovers. \$324  
[http://www.omifacsimiles.com/brochures/bach\\_wtc1.html](http://www.omifacsimiles.com/brochures/bach_wtc1.html)
- 9413\* [WTC I, keyboard, BWV 846-869]  
*The Well-Tempered Clavier. Part I, BWV 846-869. Facsimile of the Autograph Manuscript in the Staatsbibliothek zu Berlin—Preussischer Kulturbesitz. Commentary by Christoph Wolff and Martina Rebmann.*  
 Bärenreiter Facsimile, [11] (= Documenta Musicologica, II/50). Kassel, 2015. 20 x 32 cm, xxx, 90 pp. Deluxe 4-color facsimile of the autograph score based on newly commissioned photographs. The preludes and fugues of The Well-Tempered Clavier embrace an entire cosmos of compositional devices and musical characters—the ne plus ultra of 'unity through diversity'. Here Bach not only presented the sum total of keyboard artistry in his day but foresaw its future evolution. His treatment of the keys marked a turning point in music history. The autograph score, originally a fair copy, contains later revisions and alterations reflecting the composer at work. Bach authority Christoph Wolff provides a commentary to the work's genesis and the characteristics of Bach's handwriting. Martina Rebmann (Staatsbibliothek Berlin) describes the subsequent history of the autograph. Afterword in Eng-Ger. Limited bibliophile edition, binding with leather spine, boards in decorative paper and pasted title etikette. A note on the MS and its facsimiles: Previous facsimile editions (1962-1989) exhibit on some pages a "screen" effect, the result of a silk chiffon overlay that curators applied to Bach's MS to prevent crumbling of the paper. Curators discovered that the chiffon was actually damaging the paper more, so in the early 80s the original MS was withdrawn from public view. To finally solve the problem of deterioration—much of it due to the corrosive quality of the ink—curators turned to a method called "paper splitting", where front and reverse side of each leaf is split, and an alkali-buffered paper laid in between; during the process imperfections in the leaves are repaired with the finest cellulose fibers. The leaf is also treated with a chemical to stop the process of corrosion; in the end the damaging silk chiffon could be completely removed. This new facsimile edition presents the MS—for the first time—in its post-restoration state, without silk chiffon, significantly improving the vividness of Bach's handwriting, a true joy for Bach lovers. \$324  
[http://www.omifacsimiles.com/brochures/bach\\_wtc1.html](http://www.omifacsimiles.com/brochures/bach_wtc1.html)
- 9413 [WTC I, keyboard, selections]  
*Le clavecin bien tempere ou Preludes et fugues dans tous les tons et demitons. Prelude I, Fuga I.*  
 Frankfurt, c.1985. Oblong, 31 x 21 cm, 4 facs, ii pp. Line-cut of the C.F. Peter's printed edition from 1801. Text in Japanese. Laid paper with stiff wrappers. \$17
- 82 [WTC I, keyboard, selections]  
*The Welltempered Clavier I, Prelude 1, Fugue 1, C Major, BWV 846 Edited from the Autograph and Manuscript Copies by Walther Dehnhard; Fingering by Detlef Kraus. [Ms. Deutsche Staatsbibl. Berlin].*  
 Urtext Edition + Faksimile. Vienna, 1977. 4°, 2 facs (oblong), 5 pp. Halftone of autograph plus new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$13
- 9166 [WTC I, piano, BWV 846-869, Richault edition, annotated by F. Chopin]  
*Vingt-quatre préludes et fugues (Le clavier bien tempéré, livre I). Annoté par Frédéric Chopin. Commentaire de Jean-Jacques Eigeldinger.*  
 Publications de la Société Française de Musicologie, 1/28. Paris, 2010. Oblong, 28 x 21 cm, lxxii, 111 pp. Color facsimile of the Richault edition (one of the four first editions of the work), with autograph emendations by Frédéric Chopin. In his triple activity as composer, performer, and teacher, Chopin constantly turned to Bach as a supreme point of reference. The Well-Tempered Clavier is said to be the only score he took with him to Majorca in the winter of 1838-39, at the time he was completing his 24 Preludes op.28—in other words, at the heart of his career as a composer. Until now the important role played by the Well-Tempereddocument published here for the first time confirms it with living proof of a different kind, a live record, so to speak, of his teaching. This precious score, held in a private collection, emanates directly from Pauline Chazaren, a pupil of Chopin and teacher of Cosima Liszt. The score was probably purchased in Lyons around 1843 prior to Pauline's Parisian sojourn and was d Clavier in Chopin's teaching has been known on the basis of literary sources. The brought or sent to Paris, where it was used in the lessons with Chopin. The score shows no trace of interventions that could be ascribed to Pauline or anyone else. Leafing through the pages of this copy of the Well-Tempered Clavier I, one cannot fail to be struck by the neatness with which the signs and words indicating tempo, metronome marks, phrasing, articulation, dynamics, left-hand octaves, and so on, have been notated. All of Czerny's indications (probably taken from the 1843 Veuve Launer edition), save fingerings, have been copied out by Chopin. The systematic copying stops after Prelude 7, as do the sporadic indications in ink. Commentary in Fr/Eng/Pol. Hardbound. [http://www.omifacsimiles.com/brochures/bach\\_chopin\\_wtc.html](http://www.omifacsimiles.com/brochures/bach_chopin_wtc.html)
- 2867 [WTC I, keyboard, BWV 846-869]  
*Preludes and Fugues Book One. The Well-Tempered Clavier I. BWV 846-869. [Deutsche Staatsbibliothek Berlin, mus. ms. aut. P. 415].*  
 Melbourne, 1986. 4°, 153, 90 pp. Halftone. Together with a new practical edition by Warren Thomson. Historical introduction and analysis. Wrappers. \$47  
[http://www.omifacsimiles.com/brochures/bach\\_wtc.html](http://www.omifacsimiles.com/brochures/bach_wtc.html)
- 3945 [WTC I, keyboard, selections]  
*Le clavecin bien tempere ou Preludes et fugues dans tous les tons et demitons. Prelude I, Fuga I.*  
 Frankfurt, c.1985. Oblong, 31 x 21 cm, 4 facs, ii pp. Line-cut of the C.F. Peter's printed edition from 1801. Text in Japanese. Laid paper with stiff wrappers. \$17
- 82 [WTC I, keyboard, selections]  
*The Welltempered Clavier I, Prelude 1, Fugue 1, C Major, BWV 846 Edited from the Autograph and Manuscript Copies by Walther Dehnhard; Fingering by Detlef Kraus. [Ms. Deutsche Staatsbibl. Berlin].*  
 Urtext Edition + Faksimile. Vienna, 1977. 4°, 2 facs (oblong), 5 pp. Halftone of autograph plus new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$13
- 9166 [WTC I, piano, BWV 846-869, Richault edition, annotated by F. Chopin]  
*Vingt-quatre préludes et fugues (Le clavier bien tempéré, livre I). Annoté par Frédéric Chopin. Commentaire de Jean-Jacques Eigeldinger.*  
 Publications de la Société Française de Musicologie, 1/28. Paris, 2010. Oblong, 28 x 21 cm, lxxii, 111 pp. Color facsimile of the Richault edition (one of the four first editions of the work), with autograph emendations by Frédéric Chopin. In his triple activity as composer, performer, and teacher, Chopin constantly turned to Bach as a supreme point of reference. The Well-Tempered Clavier is said to be the only score he took with him to Majorca in the winter of 1838-39, at the time he was completing his 24 Preludes op.28—in other words, at the heart of his career as a composer. Until now the important role played by the Well-Tempereddocument published here for the first time confirms it with living proof of a different kind, a live record, so to speak, of his teaching. This precious score, held in a private collection, emanates directly from Pauline Chazaren, a pupil of Chopin and teacher of Cosima Liszt. The score was probably purchased in Lyons around 1843 prior to Pauline's Parisian sojourn and was d Clavier in Chopin's teaching has been known on the basis of literary sources. The brought or sent to Paris, where it was used in the lessons with Chopin. The score shows no trace of interventions that could be ascribed to Pauline or anyone else. Leafing through the pages of this copy of the Well-Tempered Clavier I, one cannot fail to be struck by the neatness with which the signs and words indicating tempo, metronome marks, phrasing, articulation, dynamics, left-hand octaves, and so on, have been notated. All of Czerny's indications (probably taken from the 1843 Veuve Launer edition), save fingerings, have been copied out by Chopin. The systematic copying stops after Prelude 7, as do the sporadic indications in ink. Commentary in Fr/Eng/Pol. Hardbound. [http://www.omifacsimiles.com/brochures/bach\\_chopin\\_wtc.html](http://www.omifacsimiles.com/brochures/bach_chopin_wtc.html)
- 2868 [WTC II, keyboard, BWV 870-893]  
*Preludes and Fugues Book Two. The Well-Tempered Clavier II. BWV 870-893. [British Library, Add. MS 35021].*  
 Melbourne, 1986. 4°, 136, 34, 86 pp. Halftone. Together with a new practical edition by Warren Thomson. Historical introduction and analysis. Wrappers. \$47  
[http://www.omifacsimiles.com/brochures/bach\\_wtc.html](http://www.omifacsimiles.com/brochures/bach_wtc.html)

- 109 [Bach-Gesellschaft]  
*Johann Sebastian Bach: Seine Handschrift-Abbild seines Schaffens. Eingeleitet und erläutert von Alfred Dürr.*  
Wiesbaden, 1984. 23 x 31 cm, xviii, 160, with 80 pp. Halftones arranged in chronological order. Each plate is accompanied by a facing commentary that explains the working procedure of the master. Extensive revision of Bachs Handschrift in zeitlich geordnete Nachbildungen. \$61
- 9103 *Johann Sebastian Bach. Vier Zeugnisse für Präfecten des Thomanerchores 1743-1749. Faksimile und Transkription herausgegeben von / Edited by Andreas Glöckner.*  
Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 4. Kassel, 2009. 20 x 31 cm, 16 pp. Color reproductions of 4 documents written by Johann Sebastian Bach on behalf of applicants for the "Stipendium Hammerianum", a scholarship fund established some 150 years earlier by the Austrian physician Dr. Matern Hammer. In his will, the donor stipulated that the cities of Leipzig and Steyr each were to receive from his estate an endowment to benefit two students from each city. Notes in Ger-Eng. Wrappers. \$39
- 2903 [Bach Museum, Leipzig]  
*Bach in Leipzig: Leben, Wirken, Nachwirken. Johann Sebastian Bach Museum Leipzig im Bosehaus.*  
Leipzig, 1985. 19 x 21 cm, 69, with 80 illus pp. Exhibition catalog. With contributions by Werner Felix, Brigitte Weinberg, Franz Winkler, Cornelia Krumbiegel, Jens Müller and Thomas Rau. Richly illustrated with halftones of musical autographs, portraits and other contemporary documents. Wrappers. \$15
- 3454 Baron van Tuyll van Serooskerken, H.O.R.  
*Probleme des Bachporträts.*  
Bilthoven, 1956. 15 x 23 cm, 84 pp. Wrappers. \$22
- 9355 *Bach's Bible: The Calov Bible, Die Heilige Bible 1681-92. Facsimile of the Original Preserved in Concordia Seminary Library, St. Louis.*  
Franecker, 2017. 19.5 x 33 cm, 3 vols, 4355 pp + commentary. Full-color deluxe facsimile. The 3-volume Bible commentary compiled by 17th-century theologian Abraham Calov and once in the library of Johann Sebastian Bach has been in the Seminary Library collection since it was given to the Seminary by the Reichle family of Frankenmuth, MI, in the 1930s. The volumes are the only known, i.e., identified, books from the library of Lutheran composer J. S. Bach. Calov is both editor and author of the commentary, using as he does both Martin Luther's translation of the Bible and primarily Luther's comments on the text, adding his own commentary when no material is available in Luther's works. The work was printed in 1681-82. Some 25 marginal annotations of Bach, along with underlining and other marginal markings, are evidence of the composer's use of the volumes. Careful analysis of the handwriting, as well as technical analysis of the ink done in the 1980s, established the authenticity of Bach's ownership. Commentary in Eng/Ger/Jap/Dut by Albert Clement.  
<http://www.omifacsimiles.com/brochures/bachsbible.html>
- 3903 [Calov Bible]  
*J.S. Bach and Scripture. Gloses from the Calov Bible Commentary. Introduction, Annotations, and Editing by Robin A. Leaver.*  
St. Louis, 1985. 22 x 29 cm, 191, with 124 pp. Beautiful two-color plates of the annotated pages of the Bach's personal bible. Handsome binding in linen and decorative paper. \$40
- 3904 [Correspondence, to Erdmann]  
*Brief an den Jugendfreund Georg Erdmann vom 28. Oktober 1730.*  
Faksimile-Reihe Bachscher Werke und Schriftstücke, 3. Leipzig, 1960. 21 x 32 cm, 4 fcs, vi pp. Halftone. Afterword and transcription by Nathan Notowicz. Coverboards in decorative paper with linen spine. \$50
- 4551 [Correspondence, to Erdmann]  
*Brief an den Jugendfreund Georg Erdmann vom 28. Oktober 1730.*  
Faksimile-Reihe Bachscher Werke und Schriftstücke, 3. Leipzig, 1960. 21 x 32 cm, 4 fcs, vi pp. Halftone. Afterword and transcription by Nathan Notowicz. Presentation binding in full leather with gold lettering. \$125
- [Correspondence, to Erdmann]  
*Brief an den Jugendfreund Georg Erdmann vom 28. Oktober 1730.*  
Faksimile-Reihe Bachscher Werke und Schriftstücke, 3. Leipzig, 2/ 1967. 21 x 32 cm, 4 fcs, vi pp. Halftone. Afterword and transcription by Nathan Notowicz. Coverboards in decorative paper with linen spine same as no.3904, but 2nd edition (Leipzig, 1967). \$40
- 1967 [Correspondence, to Leipzig City Council, Aug. 23, 1730]  
*Johann Sebastian Bach. Kurtzer, jedoch höchstnötiger Entwurff einer wohlbestallten Kirchen Music; nebst einigen unvorgreiflichen Bedencken von dem Verfall derselben, Leipzig, den 23. Aug. 1730.*  
Faksimile-Reihe Bachscher Werke und Schriftstücke, 1. Leipzig, 1/ 1954. 22 x 30 cm, 10 fcs, iv pp. Halftone of the autograph manuscript. Afterword in Ger by Werner Neumann. Coverboards in decorative paper. \$30
- 3971 [Correspondence, to Leipzig City Council, Aug. 23, 1730]  
*Johann Sebastian Bach. Kurtzer, jedoch höchstnötiger Entwurff einer wohlbestallten Kirchen Music; nebst einigen unvorgreiflichen Bedencken von dem Verfall derselben, Leipzig, den 23. Aug. 1730.*  
Faksimile-Reihe Bachscher Werke und Schriftstücke, 1. Leipzig, 2/ 1965. 22 x 30 cm, 4, 10 pp. Halftone of the autograph manuscript. Foreword in Ger-Eng by Werner Neumann. Presentation binding in full leather with gold lettering. \$95
- 3972 [Correspondence, to Leipzig City Council, Aug. 12-19, 1736]  
*Vier Eingaben an den Rat der Stadt Leipzig vom 12., 13., 15. und 19. August 1736. [Stadtarchiv, Leipzig, Aktenband Tit. VII B 69].*  
Faksimile-Reihe Bachscher Werke und Schriftstücke, 6. Leipzig, 1965. 21 x 32 cm, 6, 18 pp. Halftone of the autograph manuscript. Foreword in Ger by Werner Neumann. Coverboards in decorative paper. \$40
- 3973 [Correspondence, to Leipzig City Council, Aug. 12-19, 1736]  
*Vier Eingaben an den Rat der Stadt Leipzig vom 12., 13., 15. und 19. August 1736. [Stadtarchiv, Leipzig, Aktenband Tit. VII B 69].*  
Faksimile-Reihe Bachscher Werke und Schriftstücke, 6. Leipzig, 1965. 21 x 32 cm, 6, 18 pp. Halftone of the autograph manuscript. Foreword in Ger by Werner Neumann. Presentation binding in vellum with gold lettering. \$125
- 6047 [Dortmunder Bach-Forschungen]  
*Bachs Orchesterwerke. Bericht über das 1. Dortmunder Bach-Symposion 1996. Herausgegeben von Martin Geck in Verbindung mit Werner Breig.*  
Dortmunder Bach-Forschungen, 1. Witten, 1997. 8°, 368 pp. First of a new series of congress reports dedicated to Bach studies. First issue includes contributions by 27 Bach scholars divided into these themes: Überlieferung & Chronologie, Stilentwicklung & Idiomatik, Zum Corpus der Brandenburgischen Konzerte, Studien zu einzelnen Konzerten, Das organisatorische Umfeld und die Zeitgenossen. Wrappers. \$72
- 110 Felix, Werner.  
*Johann Sebastian Bach.*  
Wiesbaden, 1984. 21 x 30 cm, 180, with 130 illus pp. Beautiful picture documentary and commentary (in Ger) on Bach's professional posts, his music, his importance as pedagogue and encyclopedist. Includes photographs of places and buildings which can be associated with the master, as well as letters and music in facsimile, engravings, portraits, and other contemporary documents. Linen. \$38
- 2902 Felix, Werner.  
*Johann Sebastian Bach: Lebendiges Erbe.*  
Beiträge zur Bachpflege der DDR, 14. Leipzig, 1988. 16 x 19 cm, 116, with 47 illus pp. Special issue devoted to the Thomaner-Chor with an emphasis on its working during Bach's tenure as cantor. Introduction in Ger. Halftones of contemporary documents, musical mss, engravings, etc. Wrappers. \$16
- 7861 Forkel, Johann N.  
*Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke. Reprint der Erstausgabe Leipzig 1802. Herausgegeben, kommentiert und mit Registern versehen von Axel Fischer.*  
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