



ANTICO, Andrea, c.1480-d.? [publisher]

- 9069 *Canzoni nove con alcune scelte de vari libri. Rom, 1510.*
 [Universitätsbibliothek Basel].

Faksimile-Edition Rara, 59. Stuttgart, 2009. Oblong, 27 x 20 cm, 86, ivi pp. Line-cut of the Rome, 1510 edition. A unique print—Andrea Antico's first—in the possession of the Basel University Library, with title page in woodcut that immortalizes the purchaser and first owner of the volume: the humanist Bonifacius Amerbach. The collection, comprised of 41 motets for 3 voices is engraved with incredible skill on wood blocks. Tromboncino is the best represented composer in the collection (18 works). Afterword by Martin Kirnbauer. Hardbound in decorative paper. \$42

BACH, Carl Philipp Emanuel, 1714-1788

- 19 [Method, keyboard]

Versuch über die wahre Art, das Klavier zu spielen. Erster und zweiter Teil. Faksimile-Nachdruck der 1. Auflage, Berlin 1753 und 1762, herausgegeben von Lothar Hoffmann-Erbrecht.

Leipzig, 6/ 1986. 18 x 22 cm, 501 facs, 16 pp. Line-cut of the first printed edition. "Versuch" was, in the German-speaking countries, the most important treatise of the period on playing keyboard instruments. Linen. \$29

BACH, Johann Sebastian, 1685-1750

- 8757 [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. Bürenreiter Facsimile.

Documenta Musicologica, II/35 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, [2]). Kassel, 2007. 24 x 35 cm, viii, 216, xxxvii, 7 pp. New color facsimile of the autograph score based on newly commissioned photographs. Limited bibliophile edition of 500 numbered copies. Afterword in Eng-Ger-Jap. Handsome binding with linen spine and boards in decorative paper. (few copies remaining) \$565
http://www.omifacsimiles.com/brochures/bach_bminor.html

- 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, [2]). 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. \$73
http://www.omifacsimiles.com/brochures/bach_alles.html

BASSANO, Giovanni, c.1550-d.?

- 7355 *Ricerche, passaggi et cadentie per potersi essercitar nel diminuir terminatamente con ogni sorte d'istrumento: & anco divertiti passaggi per la semplice voce. [Civico Museo Bibliografico Musicale, Bologna].*

Münster, c.1995. 4°, i, 23 pp. Line-cut of the Venice, 1585 edition. Bassano, a cornetto player who was a member of the ensemble at St. Mark's in Venice, wrote two important treatises. This is the first one, which includes examples of quasi-improvised pieces for solo instrument. Ring binder. \$26

BIBER, Heinrich Ignaz Franz von, 1644-1704

- 8873 [Partitas, 2 violins, bc]

Harmonia artificiosa-ariosa. Diversimodè accordata. VII Partien à tre.
Faksimile, Erstdruck 1696 (Wiesenthied). Herausgegeben von Reinhard Goebel. [Stadtbibliothek, Wiesenthied].

Magdeburg, 2007. Oblong, 4°, 3 partbooks, xv, 100 pp. Line-cut of the first edition, Wiesenthied, 1696. The recently rediscovered first edition—now available for the first time in facsimile—does not have some of the errors made by the editors of the Denkmäler edition. The piece, in 7 movements or partitas and principally scored for 2 violins and bc (1 partita is for 2 viole d'amore & bass) employs scordatura tunings ("harmonia artificiosa") in the upper parts. Only partita VI is written for violins in normal tuning. Wrappers. \$79

BOLLILOUD DE MERMET, Louis, 1709-1794

- 2763 *De la corruption du goust dans la musique françoise.*

Geneva, 1991. 10 x 15 cm, 52 pp. Line-cut of the Lyon, 1746 edition. Wrappers. \$35

BONONCINI, Giovanni, 1670-1747

- 9006 *Cantate e duetti (Londra 1721). Introduzione di / Introduction by Paolo Da Col.*

Biblioteca Musica Bononiensis, IV/73. Bologna, 2008. Oblong, 4°, xvii, 107 pp. Line-cut of the London, 1721 edition. The collection features 7 cantatas for soprano, 6 for alto and 2 duets, with violin or bc. Wrappers. \$59

BOTTEGARI, Cosimo, 1554-1620

- 8702 *Il libro di canto e liuto. The Song and Lute Book. A cura di Dinko Fabris e John Griffiths. Facsimile Edition by Dinko Fabris and John Griffiths. [Ms. C 311, Bibl. Estense, Modena].*

Biblioteca Musica Bononiensis, IV/98. Bologna, 2006. 4°, 64, 122 pp. Facsimile of one of the most important mss relating to the history of the lute and an early source of Florentine monody from the last quarter of the 16th c. Besides works for solo lute it contains 127 pieces for voice with lute accompaniment in both mensural notation and Italian tablature. Composers include Bottegari, Lasso, Rore, Striggio, Palestrina, Dentice, Vecchi, Primavera, Conversi, Nola, Malvezzi & Tromboncino. Wrappers. \$86

BUONA, Valerio, c.1560-d.?

- 2438 *Essempli dellli passaggi, delle consonanze, et dissonanze, et d'altre cose pertinenti al compositore.*

Monumenta Brixiensia, Fototypice Expressa, 5. Milan, 1971. 16 x 22 cm, 27 pp. Line-cut of the Francesco & Simon Tini edition, Milan, 1596. Hardbound. \$20

CAMPRA, André, 1660-1744

- 8661 [Cantatas, voice, winds / strings, bc, book 2]

Cantates françaises mêlées de symphonies et pour différents voix, avec un duo. Livre second, 1714. Présentation par Bertrand Porot. [Bibliothèque Municipale, Lyon].

La Musique Française Classique de 1650 à 1800, 174. Courlay, 2006. Oblong, 4°, vvi, 156 pp. Line-cut of the Paris, 1714 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$67

CARISSIMI, Gian Giacomo, 1605-1674

- 9194 [Method, keyboard; method, singing & keyboard]

Vermehrter und nun zum zweytenmal in Druck befördertet kurzer jedoch gründlicher Wegweiser vermittelst welchen man nicht nur allein aus dem Grund die Kunst, die Orgel recht zu schlagen, sowol was den General-Bass... / Ars cantandi. Richtiger und aufführlicher Weg, die Jugend aus dem rechten Grund in der Sing-Kunst zu unterrichten.

Faksimile-Edition Theoretica, 4 Stuttgart, 2010. Oblong, 22 x 17 cm, 48; 74 pp. Line-cut of the Augsburg 1692 and 1693 editions. Ars cantandi—after a brief introduction on fundamentals and solmisation—includes an appendix of keyboard pieces (preamboli, intermezzi, versetti, toccate, tastate, variazioni, fugue). Hardbound in decorative paper. \$46

CHÉDEVILLE, Nicolas, 1705-1782

- 8991 [Sonatas, flute / oboe / violin, bc, op.7]

Six sonates pour la flûte traversière, hautbois ou violon, avec la basse. Œuvre VIIe. Paris s.d. [c.1739].

Archivum Musicum: L'Art de la Flûte Traversière, 67. Florence, 2008. 24 x 34 cm, iv, 26 pp. Line-cut of the author's edition, Paris, 1739. Discusses transposition for the musette. Wrappers. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$38

CHÉRON, André, 1695-1766

- 9038 [Trio sonatas, 2 fl / ob / vln, bc, op.1]

Sonates en trio p. deux flûtes traversières avec la basse continue. Premier œuvre.

Collection FacsiMusic. Courlay, 2008. 21 x 30 cm, 3 parts, 84 pp. Line-cut of the Paris, 1727 edition. Wrappers. \$40

FIORONI, Gianandrea, 1716-1778

9216 [Regole per il contraponto], in Ottavio Beretta:

Una nuova fonte della trattistica musicale settecentesca : Le Regole per il contraponto del Signor Fioroni Maestro di Capela de Milano.

Musurgiana: Sources and Materials for the History and Theory of Music, 8-9. Lucca, 2010. 8°, xxii, 76, 57 pp. Recently rediscovered manuscript—the only theoretical work of Fiorini, a pupil of Leonardo Leo)—reproduced in facsimile with modern transcription and notes. Wrappers. \$68

FRANCOEUR, Louis-Joseph, 1738-1804

9233 [Sonatas, violin, bc, book 1]

Sonates à violon seul & basse continue. Livre premier.

Shumilov Facsimile Collection. Magdeburg, [2011]. 4°. 2 partbooks, 94 pp. Line-cut of the Amsterdam, c.1717 edition. Set of 6 sonatas. Wrappers. (extra part provided for violin) \$36

9234 [Sonatas, violin, bc, book 2]

Sonates à violon seul & basse continue. Ile livre (sonates I-VI).

Shumilov Facsimile Collection. Magdeburg, [2011]. 4°, 2 partbooks, 94 pp. Line-cut of the Paris, c.1730 edition. The first 6 of a set of 12 sonatas. Wrappers. (extra part provided for violin) \$36

9235 [Sonatas, violin, bc, book 3]

Sonates à violon seul & basse continue. IIe livre [sonates VII-XII].

Shumilov Facsimile Collection. Magdeburg, [2011]. 4°, 2 partbooks, 94 pp. Line-cut of the Paris, c.1730 edition. The second 6 of a set of 12 sonatas. The second sonata is for violoncello or viol. Wrappers. (extra part provided for violin). \$36

FÜRSTENAU, Anton Bernhard, 1792-1852

9057 [Fantasy, flute, harp/piano, op.67]

Fantaisie pour flûte et harpe ou pianoforte op.67. Leipzig s.d. [c.1828].

Archivum Musicum: Ottocento, 3. Florence, 2008. 24 x 34 cm, 2 parts, xii, 21 pp. Line-cut of the Leipzig, c.1828. Preface in It by Marcello Castellani & Loredana Gintoli. Wrappers, in decorative paper with matching portfolio. \$49

HANDEL, George Frideric, 1685-1759

8697 [Cantata, soprano, keyboard, HWV 97b]

*Crudel tiranno amor. Cantata con stromenti. Version for Voice and Keyboard Instrument HWV 97b. The Autograph Score Mus.ms. 4468, fols. 49r-54v, Preserved in the Bavarian State Library Munich. Facsimile and First Edition Edited by Berthold Over and the Bavarian State Library Munich, in Collaboration with the Editorial Staff of the Halle Handel Edition.*Documenta Musicologica, II/34. Kassel, 2006. Oblong, 4°, iv, 12, 24 pp. Color facsimile of the recently rediscovered autograph fair copy. This exciting find was made in 2004 by Berthold Over and presents a different version of the aria arranged for solo soprano and realized keyboard (it was originally written for solo voice and orchestra). The three arias and two recitatives are transposed up one step from the orchestral version. The Munich autograph also has been given additional ornaments including numerous trills and slides in the vocal part. The new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental upper voice, vocal part, and bass, but the left hand of the keyboard part is often in two voices, whether in real two-part counterpoint or in doubled octaves. The autograph realization departs in several respects from realizations commonly used today, being very full in its sonority, and sometimes both the right and left hands have to play multi-note chords. The realization—in the “full-voiced” accompaniment—makes no attempt to avoid doubled thirds or parallel fifths and octaves. Preface in Ger/Eng, together with practical edition. Hardbound. \$63 http://www.omifacsimiles.com/brochures/handel_cru.html

8998 [Messiah, oratorio, HWV 56, autograph]

*Messiah HWV 56. Autograph. The British Library London. Commentary by / Kommentar von Donald Burrows.*Documenta Musicologica, II/40. Kassel, 2008. 4°, viii, 284, 56 pp. Full-color facsimile edition of the autograph score, issued on the occasion of the 250th anniversary of the composer's death. Commentary in Eng-Ger-Jap. Handsome bibliophile binding with linen spine and decorative paper boards. Special OMI price. \$579 http://www.omifacsimiles.com/brochures/handel_mess.html**HILDEGARD VON BINGEN, 1098-1179**

7531 [Lieder, selections, "Riesencodex"]

*Hildegard von Bingen Lieder. Faksimile. Riesencodex (Hs.2) der Hessischen Landesbibliothek Wiesbaden, fol. 466-481v. Herausgegeben von Lorenz Welker mit einem Kommentar von Michael Klapfer.*Elementa Musicae, 1. Wiesbaden, 2/ 2005. 35 x 49 cm, xl, 32 pp. A splendid full-color reproduction of the musical portion of the “Riesencodex” (a unique “Gesamtausgabe” of Hildegard’s writings), consisting of altogether 75 songs and the play “Ordo Virtutum” (“Ritual of Virtues”). Like the Dendermonde source from the same period (c.1175), the Riesencodex—“giant codex”—transmits these “songs” in the form of a liturgical cycle of antiphons, responsories, sequences, hymns, a Kyrie and Alleluia. Commentary in Ger-Eng. Linen. \$259 http://www.omifacsimiles.com/brochures/hild_w.html3893 *Symphonia harmoniae caelestium revelationum. Dendermonde, St.-Pieters & Paulusabdij, Ms. Cod. 9. Introduction: Peter van Poucke.*Facsimile Series: 1/A.8. Peer, 1991. 21 x 31 cm, xvi, 36 pp. Full-color halftone of the music portion (f.153-170) of a unique source written at the Rupertsberg scriptorium c.1175 under Hildegard’s supervision and sent to the Cistercian abbey of Villers in the province of Brabant in Belgium approximately that same year. Known as the “Dendermonde” ms, and slightly shorter than the “Riesen” codex—but no less authoritative—it consists of a liturgical cycle with antiphons, responsories, sequences, hymns, a Kyrie and an Alleluia. Interestingly, Hildegard refers to all these pieces as “symphonies of the harmony of celestial revelations”; its overall structure consists of an overarching celestial, semi-celestial and earthly hierarchy. Hardbound in linen with embossed titles. \$89 http://www.omifacsimiles.com/brochures/hild_d.html**MARAIS, Marin, 1656-1728**

4810 [Pièces, viol, bc, book 5]

Pièces de viole. Cinquième livre, 1725. [Bibliothèque Ingimbertine, Carpentras].

La Musique Française Classique de 1650 à 1800, 76. Courlay, 1994. Oblong, 32 x 23 cm, 2 partbooks, 16, 211 pp. Line-cut of the Paris, 1725 edition. With a transcription and translation (Eng-Ger) of the titles and programmatic notes by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$97

MATTHES, Carl Ludwig, 18th c.

9041 [Sonatas, oboe, bc]

*Deux sonates pour hautbois et basse continue.*Collection Facsimile. Courlay, 2008. 21 x 30 cm, 16 pp. Line-cut of the Hamburg, 1770 edition (extracted from *Musikalischer Vielerley*). Wrappers. \$14**MONTÉCLAIR, Michel Pinolet de, 1667-1737**

8648 [Cantatas, voice, flutes/violins, bc, book 1]

Cantates à voix seule et avec symphonie. Premier livre. Après 1709. Présentation par Bertrand Porot. [Bibliothèque Municipale, Lyon].

La Musique Française Classique de 1650 à 1800, 172. Courlay, 2005. 4°, x, 102 pp. Line-cut of the Paris, c.1709 edition. Preface in Fr-Eng-Ger. Wrappers. \$49

MONTEVERDI, Claudio, 1567-16439226 *L’Incoronazione di Poppea. Facsimile della partitura di Napoli. Edizione del libretto a cura di Lorenzo Bianconi. Saggi introduttivi di Gino Benzonì 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 Benzonì 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. \$245

MONZANI, Tebaldo, 1762-1839

9056 [method, flute]

Instructions for the German Flute. London s.d., New and Enlarged Edition of Monzani's Instructions for the German Flute. London s.d.

Archivum Musicum: Ottocento, 2. Florence, 2008. 24 x 34 cm, 2 vols, x, 50, 72 pp. Line-cut of the London, [1801] and London, [1819] editions. Preface in It by Marcello Castellani. Wrappers, in decorative paper with matching portfolio. \$68

PANDOLFI-MEALLI, Giovanni Antonio, 17th c.

9212 [Sonatas, violin, bc, op.3-4]

Sonate op.III & IV for Violin & BC - Innsbruck 1660. Facsimile, Edited by Enrico Gatti and Fabrizio Longo.

Magdeburg, 2011. 4°, 30/94 pp. 4-color reproduction of the Innsbruck, 1660 edition. Preface in Ger-Eng. Wrappers. \$74

PETRUCCI, Ottaviano, 1466-1539 [publisher]8204 *Harmonice musices odhecaton A. Introduzione di / Introduction by Iain Fenlon. [Civico Museo Bibliografico Musicale, Bologna].*

Biblioteca Musica Bononiensis, IV/95. Bologna, 2003 Oblong, 26 x 17 cm, xxvii, 210 pp. Line-cut of the Venice, 1501 edition. Introduction in It-Eng. Wrappers. \$87

8725 *Laude libro secondo (Venezia, O. Petrucci, 1507). RISM 1508(3). [Biblioteca Colombina, Seville].*

[Yellow Book Series, 7]. Højbjerg, 2006. Oblong, 23 x 16 cm, 112 pp. Line-cut of the Venice, 1507 edition. Contains 60 setting for 3 and 4 voices by Bartolomeo Tromboncino and his contemporaries. Wrappers. \$58

8425 *Motetti A, numero trentatre. Petrucci, Venezia 1502. [Civico Museo Bibliografico Musicale, Bologna].*

Faksimile-Edition Rara, 44. Stuttgart, 2004. Oblong, 24 x 17 cm, 112, 22 pp. Line-cut of the Venice, 1502 edition. Motets a4, choirbook format, by Josquin, Compere, Agricola, Brumel and their contemporaries. In this particular Petrucci print from the CMBM four additional pieces were added in manuscript in 1850. Hardbound, in decorative paper. \$62

4156 *Strambotti, ode, frottole, sonetti, et modo de cantar versi latini e capituli. Libro quarto. RISM 1507(2).*

[Yellow Book Series, 3]. Højbjerg, 1991. Oblong, 23 x 16 cm, 112 pp. Line-cut of the Venice, 1507 edition. Includes 91 Italian secular songs in four parts; choirbook format with mensural notation. Wrappers. \$44

PHALÈSE, Pierre, c.1510-1574 [publisher]9025 *Selectissima elegantissimaque guiterna carmina, 1570. Fantasien, Lieder & Tänze für 4-chörige Renaissance-Gitarre. Reproduktion von Musica XVI-58 Universitätsbibliothek Rostock.*

Lübeck, 2007. 4°, iv, 87 pp (= 170 pp). Line-cut of the Lyon & Antwerp, 1570 edition, reproduced two-up on a page. Important anthology of music for 4-course Renaissance guitar comprising fantasias, galliards, almaines, branles, songs and motets from France and Italy, c.250 works in all. French tablature. Wrappers. \$44

PLAYFORD, John, 1623-1686 [publisher]7786 *Musicks Hand-maide. Presenting new and pleasant Lessons for the Virginals or Harpsycon. [British Library, London].*

Faksimile-Edition Rara, 36. Stuttgart, 2000. Oblong, 20 x 17 cm, 60 pp. Line-cut of the John Playford edition, London, 1663. Works by Ben Sandley, William Lawes, Ben Rogers, Matthew Locke, & John Moyse, together with anonymous numbers, Hardbound, in marbled paper. \$44

QUANTZ, Johann Joachim, 1697-1773

1892 [Method, flute]

Versuch einer Anweisung, die Flöte traversiere zu spielen. Faksimile der Ausgabe Berlin 1752. Mit einer Einführung von Barthold Kuijken.

Wiesbaden, 1988. 17 x 23 cm, xxii, 419 pp. Line-cut of the Berlin, 1752 edition. Introduction in Ger. Linen. \$27

RAMEAU, Jean-Philippe, 1683-1764

8930 [Cantatas, voice, violins, bc, book 1]

Cantates françoises à voix seule avec simphonie - 1729.

Collection Facsimile. Courlay, 2007. 21 x 30 cm, 44 pp. Line-cut of the Paris, 1729 edition. Contents: Le berger fidèle; Aquilon et Orithie, Wrappers. \$16

REBEL, Jean-Féry, 1666-17479077 *Fantaisie, 1729; Les plaisirs champêtres, 1734; [Les parodies nouvelles, et les vaudevilles inconnus, 1730]. Présentation par Catherine Cessac. [Nederlands Muziek Instituut, The Hague; Bibliothèque Nationale, Paris].*

La Musique Française Classique de 1650 à 1800, 191. Courlay, 2006. 24 x 33 cm, vii, 26 pp. Line-cut of the 1729, 1734 & 1730 editions. The Fantaisie is also known as Pas de trois, with string/wind accompaniment. Les plaisirs champêtres is for 2 female and 4 male dancers (pas de six), with string/wind accompaniment. Preface in Fr-Eng-Ger. Wrappers. \$23

SAGGIONE, Giuseppe Fedeli, 1680-1733

9154 [Sonatas, 2 violoncello/viols/bassoon]

Six sonates à deux violoncelles, violes, ou bassons. Vm7 6348.

Présentation par Paolo Tognon & Evolène Kiener. [Bibliothèque Nationale, Paris].

Collection Dominantes. Courlay, 2009. 23 x 33 cm, x, 36 pp. Line-cut of author's edition, Paris, 1733. Introduction in Fr-Eng-Ger. Wrappers. \$32

SAINTE-COLOMBE (Dautrecourt), August, b.-?1691+7106 *Recueil de pièces pour basse de viole seule (ca 1680). Fac-similés des manuscrits 9469 et 9468, National Library of Scotland, Edinburgh. Manuscrits Panmure. Introduction par François-Pierre Goy.*

Manuscrits, 35. Geneva, 2003. Oblong, 8°, 62, 121 pp. 108 pieces (probably mostly autograph) for the bass viol. Ms 9468 contains 29 diverse pieces and Ms 9469, 79 pieces. Wrappers. \$197

TELEMANN, Georg Philipp, 1681-17678520 *Der Getreue Music-Meister (1728-1729). Présentation por Michel Giboureau.*Collections Dominantes. Courlay, 2004. 4°, xvi, 108 pp. Halftone of the Hamburg, 1728 edition. The first German musical edition published by installments and model for Birnstiel's Musikalisches Allerley and CPE Bach's Musikalisches Vierteljahr. Telemann prepared the pewter plates himself; he first wrote the music down in pencil (in mirror image) and then engraved over the pencil, taking advantage of a ruler and other engraver's tools which resulted in greater consistency. Includes: TWV 40:1, 107-111; TWV 41:C1, C2, d1, D1, D4, D5, D6, E2, E3, f1, F2, g4, g5, G6, a3, A2, B3, B4, h2; TWV 42:C1. Wrappers. \$53 <http://www.omifacsimiles.com/brochures/telemann.html>

9051 [Musique de table, strings/winds, TWV 50-55]

Musique de Table. Tafelmusik in 3 Produktionen. Herausgegeben von Reinhard Goebel.

Magdeburg, 2010. 4°, 7 partbooks. Line-cut of the Hamburg, 1733 partbook edition. With the publication of his Tafelmusik, Telemann provides a crowning "trio" of German instrumental music of the late Baroque period, alongside Bach's Brandenburg Concerti and Handel's Concerti grossi op.6. The composer shows himself at the zenith of his creative powers. Each part consists of a series of movements (Ouverture, Quatuor, Concert, Trio, Solo, and Conclusion) in various instrumentations—flauto dolce, flauto traversiere, oboe, tromb, strings & fondamento. One masterwork follows the other, forming a logically-built structure, yet each work can also stand alone. Wrappers, in portfolio. \$148

VICTORIA, Tomás Luis, 1548-16118608 *Officium defunctorum a seis voces. Estudio y transcripción: Samuel Rubio.*Avila, 2000. 28 x 41 cm, 2 vols, i, 60, 103 pp. Full-color facsimile, in the original format, of the 1605, Madrid edition. This beautiful and rare print—only four exemplars survive—is the last known work of Victoria (composed in 1603) and was printed by the "Imprenta Real de Madrid" in large, easy-to-read choirbook format. The exemplar used for this edition, from the archives of the Catedral de Segorbe, contains a few annotations in manuscript, showing that it was actually used for performance. Together with introduction in Spanish and modern transcription. Limited edition of 2000 copies, handsomely bound in burgundy linen with gold lettering. \$195 <http://www.omifacsimiles.com/brochures/victoria.html>

COMPOSITE & MISCELLANEOUS SOURCES

7600 [“Bauyn Ms.”]

Manuscrit Bauyn, ca 1690. Fac-similé du manuscrit de la Bibliothèque Nationale de France, Paris, Rés. Vm7 674-675. Édition entièrement revue et corrigée. Préface de Davitt Moroney.

Manuscripts, 9. Geneva, 2/ 1998. 23 x 31 cm, 49, 406 pp. (Reprint of 1973 edition with totally new prefatory material). Line-cut of the single most important manuscript of 17th-c. French keyboard music; the ms was once in the possession of the Bauyn d'Angervilliers family from which it gets its name. Almost all the known harpsichord works of Jacques Champion de Chambonnières and Louis Couperin are here, respectively in parts I & II of the ms; part III is an impressive anthology of works by French, English and Italian contemporaries, including Richard (11), Hardel (7), Dumont (9), Froberger (23), and Frescobaldi (3). The entire ms, in a meticulous and elegant calligraphy, and using both conventional and “free” notation, was copied by a single scribe; the works of parts I-II are carefully organized according to key, in ascending order. Wrappers, in beautiful red paper with printed title and reproduction of the coat of arms of the Bauyn d'Angervilliers & Mathefelon families. \$253 <http://www.omifacsimiles.com/brochures/bauyn.html>

8503 [Chantilly, Bibliothèque du Château de Chantilly, ms. 564 (olim 1047)]

Codex Chantilly. Bibliothèque du Château de Chantilly, Ms. 564. Fac-similé. Édité par Yolanda Plumley & Anne Stone. Centre d’Études Supérieures de la Renaissance.

Collection “Epitome Musical”. Turnhout, 2008. 29 x 40 cm. x, 164; 211 pp. Full-color facsimile in the original format. Exciting late medieval source with 99 songs and 13 motets, 61 of them unique. These works include some of the most elaborate surviving examples of the “Ars subtilior” notation, known for its experimentation in music rhythm. The provenance of this complex ms is still in dispute, being either 14th century southern France or an early 15th century Italian copy of a French repertoire. The basic corpus dates from c.1350-95; the ars subtilior repertoire by papal singers from Avignon and musicians employed at the Foix and Avignon courts is slightly later. Composers include Solage, Philippus de Caserta, Trebor, Vaillant, Machaut, Senleches, Susay, Cordier, Magister Franciscus, and Hasprois. The ms was owned by a Florentine family (possibly commissioned by them) and remained in Florence until 1861, at which time it was brought to Chantilly by the Duke of Aumale. Commentary in Fr-Eng. Handsome binding in black linen with dust jacket. \$395 <http://www.omifacsimiles.com/brochures/chantilly.html>

6685 [Chantilly, Bibliothèque du Château de Chantilly, ms. 564 (olim 1047)]

A Late Medieval Songbook and its Context: New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, Ms. 564), edited by Yolanda Plumley and Anne Stone.

Collection “Epitome Musical”. Turnhout, 2010. 29 x 40 cm. 365 pp. Proceedings for a special symposium devoted to Codex Chantilly. Wrappers. \$100 <http://www.omifacsimiles.com/brochures/chantilly.html>

9191 *A Collection of the Most Celebrated Irish Tunes Proper for the Violin, German Flute or Hautboy. John & William Neal, Dublin, 1724. Second Facsimile Edition Edited by Nicholas Carolan.*

Dublin, 2010. 8°, xiv, 118 pp. Illustrated introduction, music (49 melodies), notes on the tunes, appendixes, bibliography, indexes. Hardbound. \$79

9171 [Harrach Ms.]

Lautenmusik aus Schloss Rohrau. Werke von Silvius Leopold Weiss und anderen. Zwei Manuskripte für Barocklaute aus der Graf Harrach'schen Familiensammlung. Als Faksimile herausgegeben und kommentiert von Michael Freimuth, Frank Legl und Markus Lutz.

Frankfurt, 2010. Oblong, 4°, xlvi, 268 pp. The world-famous art collection of the Harrach family is preserved in their castle at Rohrau near Vienna. In 2004 the curator of the collection, count Arco-Zinneberg, came across 7 manuscripts (2 of them lute tablatures) preserved together with the art collection. Christoph Angerer and Michael Freimuth were called to evaluate the mss and soon realized the value of the find, particularly of the lute tablatures. The first volume mostly contains works by Sylvius Leopold Weiss, among them 11 suites of several movements that have been previously unknown, 1 complete lute duet in 4 movements, and the suite in A that has so far survived as solo music, but here it is in the form of a trio for violin, lute and bass. The title of the second volume, “Lautenmusik von unbekannten Componisten” (lute music by unknown composers) was obviously caused by the scribe’s ignorance of the music, since already as many as 4 suites could be ascribed to Weiss by concordances. Other suites in the collection are composed in a style that is quite similar to Weiss’ style as well. Quite unexpectedly, the volume also contains 4 pieces for lute in renaissance tuning, notated in Italian tablature. The present volumes, comprising 200 pages, bridge a gap in the group of sources of lute music by Weiss, complementing other Weiss manuscripts in London and Dresden, as they mainly contain pieces of his early creative period. The 2 manuscripts in Rohrau contain a total number of 167 movements for the lute, organized in 26 suite-like sequences. Without doubt, these volumes are of the highest significance both for active lute players and for scholars. \$225 <http://www.omifacsimiles.com/brochures/rohrau.html>

7081 [Lucca, Archivio di Stato, ms 238; Lucca, Archivio Arcivescovile, ms 97]

The Lucca Choirbook. Lucca, Archivio di Stato, MS 238; Lucca, Archivio Arcivescovile, MS 97; Pisa, Archivio Arcivescovile, Biblioteca Maffi, Cartella 1 1/III. With and Introduction and Inventory by Reinhard Strohm.

Late Medieval and Early Renaissance Music in Facsimile, 2. Chicago, 2008. 26 x 36 cm, 208 pp. More than forty years ago in the state archives of Lucca, Italy, Reinhard Strohm noticed that bindings on some of the books consisted of the pages of a centuries-old music manuscript. In the following years, Strohm worked with the archivists to remove these leaves and reassemble as much as possible of the original manuscript, a major cultural recovery now known as The Lucca Choirbook. The recovered volume comprises what remains of a gigantic cathedral codex commissioned in Bruges around 1463 and containing English, Franco-Flemish, and Italian sacred music of the 15th century—including works by Dufay and Isaac. This facsimile of the choirbook includes all the known leaves, ordered according to their proper placement in the original codex. In the introduction, Strohm tells the fascinating story of this choirbook, identifying its early users and reconstructing its travel from Bruges to Lucca. Linen. \$185

3227 [Mennonite Songbooks]

Joris, David. Een geestelijck liedt-boecxken: Inholdende veel schoone sinrijcke christelijcke liedekens.

Mennonite Songbooks: Dutch Series, I. Amsterdam, 1971. Oblong, 11 x 9 cm, 190 pp. Line-cut of the Dierick Mullem edition, Rotterdam, c.1580. Includes 25 musical settings. Linen. \$85

8174 [Modena, Bibl. Estense, alpha M.5.24 (ModA)]

The Manuscript alpha M.5.24 of the Biblioteca Estense. Edited by Anne Stone.

Ars Nova, Nuova Serie, 1a. Lucca 2003 20 x 27 cm. 128 pp. Full-color reproduction. One of the most representative witnesses of the dissemination of French music in Italy. Works by Italian composers during the late trecento and early quattrocento. 100 compositions, 56 of which are unica. Hardbound. (Special OMI price; reg. \$320) \$279 <http://www.omifacsimiles.com/brochures/modena.html>

8180 [Modena, Bibl. Estense, alpha M.5.24 (ModA)]

The Manuscript alpha M.5.24 of the Biblioteca Estense. Introduction by Anne Stone, with a Note by Frederica Toniolo.

Ars Nova, Nuova Serie, 1b. Lucca, 2005. 8°, 171 pp. (Commentary to the facsimile volume). \$39 <http://www.omifacsimiles.com/brochures/modena.html>

9197 [Nauclerus lute book]

Johannes Nauclerus Lautenbuch. Gesamtfaßsimile / 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 Nauclerus (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, Azzaioli, Besard, Cutting, Deniss, J. Dowland, Fabricius, Fuhrmann, Gastoldi, Haussmann, Holborne, Huet, Lechner, Lorenzini, Luther, Meiland, Nauclerus, Otto, Regnart, Reynmann, Robinson, Schröter, Senfl, Thym, Vecchi, Waissel, & Walter. Commentary in Ger-Eng. Hardbound. \$102 <http://www.omifacsimiles.com/brochures/nauclerus.html>

1435 [New Haven, Yale, Univ. Library, 91]

The Mellon Chansonnier. Edited by Leeman L. Perkins and Howard Garey.

New Haven, 1979. Oblong, 33 x 24 cm, xv, 204 with 90 pp. Halftone and transcription of a c.1470 chansonnier. Copied in Naples for the princely library, but transmitting pieces from the Burgundian Court. Deluxe edition with facsimiles facing transcriptions. Cloth. \$145

7079 *Oxford, Bodleian Library, MS Canon. Misc. 213. With an Introduction and Inventory by David Fallows.*

Late Medieval and Early Renaissance Music in Facsimile, 1. Chicago, 1995. 26 x 36 cm, 336 pp. Halftone. Important anthology of 326 pieces from the first third of the 15th c. in white mensural notation, copied in choirbook format. Includes works by Dufay, Binchois, Cessaris, Cordier, Arnold, Hugo de Lantins, Fontaine, Grenon, Loqueville, and Vide. Cloth. \$242

- 9135 [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. One of the most iconic of music manuscripts, the Eton Choirbook is of unique importance, both in its own right as a cultural artefact and as a source of English choral polyphony composed during the late 15th and early 16th centuries. Had it perished, along with so many other (less fortunate) pre-Reformation music manuscripts, our knowledge of a critical moment in the history of English music would have been immensely diminished. Ever since it was first copied for use in the college chapel in the early 1500s, the choirbook has been continuously in the possession of Eton College. Several composers whose works were included in it had close associations with the college, not least Robert Wylykynson, who served as the college's informator choristarum from 1500. Other composers represented include Banastre, Browne, Cornyshe, Davy, Fayrfax, Hygons, Lambe and Turges. Most of its original contents (67 out of a total of 93 pieces) were votive antiphons, or devotional motets of prayer and praise, sung each evening to the Virgin Mary, the college's dedicatee. The Salve ceremony, familiar to worshippers throughout Catholic Europe, lay at the heart of Eton College's raison d'être as a chantry college: the Eton Choirbook is an eloquent witness to this flowering of devotional culture on the eve of the Reformation. The manuscript is also a work of consummate artistry, copied by an experienced scribe on large vellum leaves, and illuminated by a professional limner. Even in its in-complete state (nearly half of its original 224 leaves have been lost), the Eton Choirbook is the undoubtedly queen of early Tudor music manuscripts. Commentary by Magnus Williamson. Limited edition, bound with buckram or full-leather.
\$550 <http://www.omifacsimiles.com/brochures/eton.html>
- 8832 [Seville, Bibl. Colombina, 7-I-28]
Cancionero musical de La Colombina (Cantinelas vulgares puestas en música por varios españoles) (s. XV). Edición facsímil [por José Sierra y José Carlos Gosalvez].
 Madrid, 2006. 16 x 22 cm, 220 pp. Spanish songbook copied c.1460-1480 during the reign of the Catholic kings. The MS, the work of a single scribe, is an important precursor to the Cancionero de Palacio. Once consisting of 107 folios (17 are now lost), the collection contains 95 works, primarily for 3 to 4 voices. Composers include Juan de Triana (20), Juan Comago (6), Johannes Wreed (3), Occkeghem (2), Hurtado de Xerés (2), Enrique (2), Francisco de la Torre (1), Juan de León (1), Juan Fernández de Madrid (1), Pedro de Lagarza (1), Juan Pérez de Gijón (1), Juanes (1), Belmonte (1), Móxica (1) & Rodríguez (1). Wrappers. \$52 <http://www.omifacsimiles.com/brochures/seville.html>
- 9115 *The Thysius Lute Book / Het Luitboek van Thysius. Facsimile Edition of Leiden, Bibliotheca Thysiana 1666. Volume I: Introduction - Jan W.J. Burgers & Louis Peter Grijp; Concordances - Louis Peter Grijp, Simon Groot & John H. Robinson; Volume II. Facsimile Edition Folios 1-233; Volume III: Facsimile Edition Folios 233v-521v.*
 Muziek uit de Republiek. Leiden & Utrecht, 2009 23 x 33 cm, 3 vols, 158, 380, 477 pp. Halftone. The Thysius Lute Book—taking its name from the Leiden bibliophile who acquired the manuscript in the 19th c.—is the world's most comprehensive lute volume. Compiled by Adriaen Smout from Rotterdam between the years 1595-1646, the book is a complete international repertoire comprised of Italian dances such as passamezzi and galliardas, fancies, intabulations of madrigals, chansons and motets, psalms and English, French and Dutch ballads and dances. It includes lute music by John Dowland, John Johnson, Thomas Morley, Thomas Robinson, Robin Jones and others, arrangements of chansons by Thomas Crecquillon, Pierre Sandrin, Clemens non Papa, Claudio de Sermisy and Orlando di Lasso, madrigals by Palestrina, Ferretti and Noë Faignant, motets by Peter Phillips, Pietro Lappi, Arcangelo Busoni, Giulio Belli and others, psalm settings by Jan Pietersz Sweelinck, Claudio le Jeune and Claude Goudimel, and many anonymous settings of ballads and dances. Smout also showed great interest in popular culture and included many peasant ditties and light-hearted song tunes. There are also remarkable lute quartets. All music has been notated in seven-line French lute tablature. 3 vols, hardbound, in slipcase. \$299
<http://www.omifacsimiles.com/brochures/thysius.html>
- 8620 [Vatican, Bibl. Apost., Urb. lat. 1411]
Rome, Biblioteca Apostolica Vaticana Ms. Urbinates latini 1411. Facsimile Edition.
 Codices e Vaticanis Selecti, Series Minor, 9. Lucca, 2005. 14 x 22 cm, 36, 54 pp. Deluxe full-color facsimile of a small manuscript, copied in Florence, ca. 1445, with a repertory of Franco-Burgundian music. The collection may have been intended for the use of a private circle of "cognoscenti", as is suggested by an inscription on the verso of the opening page indicating that it belonged to "Piero di Chosimo de Medicis" [d.1469] and was given by him to "Piero de Archangelo de li Bonaventuri da Urbino". After entering the ducal library in Urbino (signalled by the presence of a large heraldic illustration on fol.2v) it remained there until the transfer of the library to the Vatican in 1657. Unusual features of the ms are its inclusion of two settings by Ciconia and Dunstable of Giustiniani's "O rosa bella", three works, two of them unica, by Dufay, and twelve songs by Binchois (including some of his best), marking the earliest appearance in Florence of the music of this master of courtly French chansons. There is evidence that Urb. lat. 1411 not only belonged to the Medicis but was drawn upon for music to entertain them and their guests, showing that by 1440 the pre-eminence of Franco-Burgundian music was well established in Florence. Cloth. Special OMI introductory price (reg. \$260) \$189
http://www.omifacsimiles.com/brochures/vat_ull1411.html
- 8740 [Vatican, Bibl. Apost., Urb. lat. 1411]
Città del Vaticano. Ms Urbinas latinas 1411. James Haar.
 Lucca, 2006. 8°, 75 pp. Separate commentary (in Eng) to the facsimile. \$36
- 7264 [Wolfenbüttel, Herzog-August-Bibl., 628, "W1"]
 Die mittelalterliche Musik-Handschrift W¹. Vollständige Reproduktion des "Notre Dame"-Manuskripts der Herzog August Bibliothek Wolfenbüttel, Cod. Guelf. 628. Helmst. Mit einem Vorwort (deutsch und englisch) herausgegeben von Martin Staehelin.
 Wolfenbütteler Mittelalter-Studien, 9. Wiesbaden, 1995. 8°, 50, 394 pp. New halftone reproduction in the original size with full margins. Hardbound. \$188
- MODERN EDITIONS**
- 5541 Couperin, Louis.
Pièces de clavecin. Publiées par Paul Brunold. Nouvelle révision par Davitt Moroney.
 Monaco, 2/ 2004. 4°, 224 pp. A critical edition of the complete works for clavecin (120), plus 7 works for organ and 4 for viola. Wrappers. \$111
- 5848 Couperin, Louis.
Pièces d'orgue. Édition établie par Guy Oldham.
 Monaco, 2003. 4°, vi, 135 pp. First edition ever of the complete organ works. Rediscovered in a ms nearly forty years ago, this important repertory consists of 70 pieces, all the preludes, duos, fantasias, fugues and plainsong settings that the composer is known to have written. 47 pieces are published here for the first time. Includes critical commentary and detailed preface. Wrappers. \$97
- 6511 Ferrabosco, A.
Fantasia for Viols in Four Parts. Edited by Andrew Ashbee and Bruce Bellingham.
 Musica Britannica, LXII. London, 1992. Modern edition. The first of three volumes presenting the surviving instrumental music of Alfonso Ferrabosco the Younger. Contrapuntally sophisticated, his fantasias were admired throughout Europe and laid the foundations for the development of 17th-c. English consort music. Wrappers. \$149
- 5429 Landini, Francesco (complete works)
Complete Works. 2 volumes. Edited by L. Schrade with a New Introduction and Notes on Performance by Kurt von Fischer.
 Monaco, 1982. 4°, 244 pp. Wrappers. \$122
- 6466 Monteverdi, Claudio.
Madrigali, Libro VII. A cura di Andrea Bornstein. Urtext.
 Claudio Monteverdi, Madrigali, Opera Completa, 7. Bologna, 2008. Score. \$85
- 5531 Roman de Fauvel. Edited by Leo Schrade, with a New Introduction and Notes on Performance Specially Written for this Edition by Edward H. Roesner.
 Monaco, 1984. 4°, xi, 71 pp. Wrappers. \$53
- 6590 Sammartini, Giovanni Battista.
Cantate per la Quaresima. Il pianto di S. Pietro (J-C 117). A cura di Marina Vaccarini Gallarani.
 Musiche Italiane del Settecentro. Lucca, 2005. 4°, xxv. 45 pp. Critical edition. Wrappers. \$40

MONOGRAPHS

8928 Bouckaert, Bruno.

Cantus 21. Mémoires du chant. Le livre de musique d'Isidore de Séville à Edmond de Coussemaker. Sous la direction de Bruno Bouckaert.

Contributeurs: Florence Albaret, Véronique Denolf, Sandrine Dumont, Nele Gabriëls, Valérie Guéant, Barbara Haggh-Huglo, Thiphaine Hébert, Sofie Taes, Bruno Bouckaert, Johan Eeckeloo, Michel Huglo, Gilbert Huybens, Pierre-Jacques Lamblin, Christian Meyer, Damien Top.

Cantus 21: Patrimoine Musical du Nord de la France. Neerpelt, 2007. 24 x 29 cm, 240pp. From 19 Nov. 2005 to 18 Feb. 2006 four exhibitions, entitled "Cantus21. Patrimoine musical du Nord de la France", were organized in Cambrai (Maison Falleur/Médiathèque municipale), Douai (Bibl. municipale and Musée de la Chartreuse) and Baïleul (Musée Benoît-De-Puydt). This exceptionally beautiful and illustrated publication is the scholarly outcome of this event containing detailed descriptions of, and commentaries on more than 150 manuscripts, prints, treatises and archival documents. 2 sections are dedicated mainly to plainchant sources and liturgical manuscripts, one elaborates on sources of polyphony and music theory from the North of France and a final section is dedicated to Charles Edmond Henri de Coussemaker (1805-1876), who was a pioneer in listing and studying music sources from the North of France. A lot of attention is paid to his vast private collection (more than 1600 books, prints and mss) and to the large number of pieces which found their way into the collections of the Brussels Royal Library and the Library of the Brussels Royal Conservatory. Wrappers. \$59

9232 *Imago Musicae XXIV 2011. International Yearbook of Musical Iconography.*

Lucca, 2011. 8°, 244 pp. Cloth. \$112

<http://www.omifacsimiles.com/brochures/im24.html>

6688 Serdoura, Miguel.

Method for the Baroque Lute. A Practical Guide for Beginning and Advanced Lutenists

Bologna, 2008. 4°, 364 pp. Comprehensive tutor for the 11- and 13-course Baroque lute, including an anthology of 250 pieces divided into 3 levels of difficulty. Wrappers. \$97