



- 8826 **ANTONII, Giovanni Battista degli., 1660-aft.1696**  
[Ricercate, violoncello / violin, harpsichord, op.1]  
*Ricercate sopra il violoncello o clavicembalo (Bologna, 1687) e ricercate per il violino (Riproduzione del ms. conservato nella Bibl. Estense di Modena). Facsimile della stampa e del manoscritto ed edizione della partitura a cura di Marc Vanscheeuwijck.*  
Bibliotheca Musica Bononiensis, IV / 101. Bologna, 2006. 4°, 3 vols, 108, 50, 39 pp. Line-cut of the 1687 edition (violoncello o clavicembalo) and a contemporary ms copy (violin). Degli Antonii's *Ricercate* has been considered the earliest example of music for solo cello. The newly discovered ms of the work (reproduced in facsimile here) includes a further part for the violin, suggesting the *Ricercate* were originally intended for violin and bc. Together with practical edition. Preface in It-Eng. Wrappers, in portfolio. \$86
- 8629 **BACH, Johann Sebastian, 1685-1750**  
[Sacred aria, soprano, strings, bc, BWV 1127]  
*"Alles mit Gott und nichts ohn' ihn" BWV 1127. Einleitung von Michael Maul. Geleitwort von Christopf Wolff. [Herzogin Anna Amalia Bibliothek, Weimar].*  
Documenta Musicologica, II/33 (= Facsimile-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)
- 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. \$131  
[http://www.omifacsimiles.com/brochures/bach\\_art2.html](http://www.omifacsimiles.com/brochures/bach_art2.html)
- 8986 [Brandenburg Concerti, BWV 1046-1051]  
*Brandenburgische Konzerte. Facsimile des Autographen. Facsimileausgabe 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)
- 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)
- 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 Hienke. [Signatur ms. aut. Bach P. 967].*  
Meisterwerke der Musik im Facsimile, 8. Laaber, 2006. 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 à 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. \$105  
[http://www.omifacsimiles.com/brochures/bach\\_6vs.html](http://www.omifacsimiles.com/brochures/bach_6vs.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)
- 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)
- BIBER, Heinrich Ignaz Franz von, 1644-1704**
- 8873 [Partitas, 2 violins, bc]  
*Harmonia artificioso-ariosa. Diversimodè accordata. VII Partien à tre. Faksimile, Erstdruck 1696 (Wiesentheid). Herausgegeben von Reinhard Goebel. [Stadtbibliothek, Wiesentheid].*  
Magdeburg, 2007. Oblong, 4°, 3 partbooks, xv, 100 pp. Line-cut of the first edition, Wiesentheid, 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 artificioso") in the upper parts. Only partita VI is written for violins in normal tuning. Wrappers. \$75 [http://www.omifacsimiles.com/brochures/biber\\_harm.html](http://www.omifacsimiles.com/brochures/biber_harm.html)
- 9112 [Sonatas, violin, bc, 1681 ed.]  
*Sonatae Violino solo 1681. [Stift Kremsmünster].*  
Facsimile-Edition Kremsmünster, 11. Stuttgart, 2009. Oblong, 33 x 25 cm, 63 pp. Line-cut of the Salzburg, 1681 edition. Wrappers. Hardbound, with marbled paper boards. \$58
- BOTTEGARI, Cosimo, 1554-1620**
- 8702 *Il libro di canto e liuto. The Song and Lute Book. A cura di Dinko Fabris e John Griffiths. Facsimile Edition by Dinko Fabris and John Griffiths. [Ms. C 311, Bibl. Estense, Modena].*  
Bibliotheca Musica Bononiensis, IV/98. Bologna, 2006. 4°, 64, 122 pp. Facsimile of one of the most important mss relating to the history of the lute and an early source of Florentine monody from the last quarter of the 16th c. Besides works for solo lute it contains 127 pieces for voice with lute accompaniment in both mensural notation and Italian tablature. Composers include Bottegari, Lasso, Rore, Striggio, Palestrina, Dentice, Vecchi, Primavera, Conversi, Nola, Malvezzi & Tromboncino. Wrappers. \$86
- BYRD, William, 1543-1623**
- 1312 [Cantiones sacrae]  
*Tallis and Byrd: Cantiones sacrae 1575.*  
Musical Sources, 8. Leeds, 1976. Oblong, 22 x 17 cm, xiii, 6 partbooks, 345 pp. Line-cut of the copy in the Royal College of Music, London. Compiled by Tallis and Byrd themselves, this is the first collection of Latin motets to be published in England. Introduction by R. Rastall. Wrappers, with slipcase. \$95  
[http://www.omifacsimiles.com/brochures/byrd\\_cantiones.html](http://www.omifacsimiles.com/brochures/byrd_cantiones.html)

- 9282 *Masses for 3, 4 and 5 Voices. Christ Church, Oxford, Mus. 489-493. Edited by John Milsom. With an Introduction by Kerry McCarthy.* Oxford, 2012 16 x 21.6 cm. 5 partbooks, 112 pp. Full color facsimile of MS Christ Church, Oxford, Mus. 489-193. Wrappers, with slipcase. \$52 <http://www.omifacsimiles.com/brochures/byrd.html>
- 9297 *My Ladye Nevells Book (British Library MS Mus. 1591). Edited by Oliver Neighbour.* Documenta Musicologica, II/44. Kassel, 2012 Oblong, 8°, 394, 7 pp Duo-tone facsimile of one of the most beautifully written music manuscripts to survive from the late 16th c. and is still preserved in its original ornate binding. It was painstakingly compiled by the Windsor-based scribe John Baldwin, who completed work on it on 11 September 1591. Baldwin seems to have worked under the direction of the composer of all the pieces in the book, William Byrd, and clearly thought highly of him, describing him elsewhere as one "whose greate skill and knowledge: dothe excelle all at this tyme: and farre to strange countries: abroade his skill dothe shyne". By 1591 Byrd was mid-way through his career as composer of church music and secular vocal and instrumental music. The MS provides a snapshot of the keyboard music he had composed by that date and is an exceptionally important source for his music. It contains some of his best-known compositions for keyboard, including variations on the popular tunes 'Sellinger's Round' and 'All in a Garden Green'. It also includes music written by Byrd specially for the dedicatee of the MS, 'Ladye Nevell'. She has recently been identified as Elizabeth, wife of Sir Henry Nevill of Billingbere, Berkshire. Her family's coat of arms adorns a leaf at the front of the MS. The MS was accepted by HM Government in Lieu of Inheritance Tax and allocated to the British Library in April 2006, with additional funding from donors. (adapted from BL description). Commentary in Eng-Ger. Hardbound. \$228 <http://www.omifacsimiles.com/brochures/mlnb.html>
- CESTI, Antonio, 1623-1669**
- 9311 *Il Tito. Partitura in facsimile, ed. del libretto, saggio introduttivo a cura di Giada Viviani.* Drammaturgia Musicale Veneta, 5. Milan, 2012. Oblong, 30 x 23 cm, xc, 306 pp. Presented for the first time during the 1666 carnival at the Venetian theater of St. John & St. Paul, "Il Tito" of Nicolò Beregan and Antonio Cesti is an opera frequently cited in the musicological literature of the last 40 years. Surviving archival materials document the genesis of the score with an unusual precision and have clarified many details necessary for reconstructing the Venetian theater production system of the second "Seicento". In spite of the importance of the work—a collaboration between a not-so-prolific yet widely appreciated librettist and one of the most popular composers of that epoch, there has never been a complete study of the musical and literary sources. The commentary to this new Drammaturgia Musicale Veneta volume finally fills this lacuna, reproducing the oldest and most complete manuscript score of Tito (preserved in the Biblioteca Nazionale Marciana) together with a critical edition of the libretto and a comparative study of the three other musical sources that have survived. Linen. \$216 <http://www.omifacsimiles.com/brochures/cesti.html>
- CORBETTA, Francesco, c.1620-1681**
- 994 [Guitarre royalle, dedicated: Louis XIV] *La guitarre royalle [dediée au Roy composée par Francisque Corbet, gravée par H. Bonneüil].* Bibliotheca Musica Bononiensis, IV/185. Bologna, 2/ 1983. Oblong, 25 x 18 cm, 63 pp. Line-cut of the Paris, 1674 edition, in oblong format. Totally different set of pieces from the 1670 edition, in a different style. Alfabeto, mixed and Italian tablature. Laid paper. Wrappers. \$39 <http://www.omifacsimiles.com/brochures/corbetta.html>
- DEROSIER, Nicolas, 17th c.**
- 1016 [Method, guitar] *Les principes de la guitarre. [Civico Museo Bibliografico Musicale, Bologna].* Bibliotheca Musica Bononiensis, IV/213. Bologna, 1975. Oblong, 22 x 16 cm, 12 pp. Line-cut of the Amsterdam, 17th-c. edition, in French tablature. Various tables illustrating notational conventions, together with 12 short chaconnes in minor keys. Laid paper. Cloth. \$21 <http://www.omifacsimiles.com/brochures/derosier.html>
- DOWLAND, John, 1562-1626**
- 4449 *Lachrimae [1604]. A Reproduction of the Copy Owned by Robert Spencer. With the Commentary by Warwick Edwards for the 1974 Reproduction of the Manchester P.L. Copy and Additional Notes 1991 by Stewart McCoy and Robert Spencer.* Musical Sources, 5. Aberystwyth, 1992. 23 x 33 cm, 8, 49 pp. Halftone of the London, 1604 edition. 21 pieces for 5 strings with nine-course Renaissance lute in old tuning (French tablature). Collection comprises the 7 pavans based on "Lachrimae" (Dowland's most celebrated composition and the most widely known melody at that time), 3 other pavans, 9 galliards and 2 almands. Printed in table-book format. Some pieces can be played as lute solos. Wrappers. \$38
- FIORINO, Gasparo, 16th c.**
- 2798 *La nobiltà di Roma: versi in lode di cento gentildonne romane et le vilanelle à tre voci.* Monumenta Romana, Fototypice Expressa, 1. Bologna, 1970. 16 x 22 cm, 87 pp. Line-cut of the Scotto edition, Rome, 1571. 31 settings for 3 voices in staff notation with lute/theorbo accompaniment in Italian tablature. Laid paper. Hardbound. \$40
- FRANCESCO DA MILANO, 1497-1543**
- 7850 *Intabolutura da leuto. Introduzione e note critiche di Franco Pavan. [Österreichische Nationalbibliothek, Vienna].* Bibliotheca Musica Bononiensis, IV/89. Bologna, 2000. Oblong, 24 x 16 cm, xxx, 76 pp. Line-cut of the Venice(?), c.1530 edition, based on the sole surviving copy formerly in the possession of Philipp Fugger. Contains 34 works for solo lute in Italian tablature, including some of the master's earliest, composed during the 1520s. Introduction in Italian, with work list, concordance and summary in English. Wrappers. \$39 [http://www.omifacsimiles.com/brochures/francesco\\_leuto.html](http://www.omifacsimiles.com/brochures/francesco_leuto.html)
- GAFURIO, Franchino, 1451-1522**
- 3801 *Theoricum opus musice discipline. Napoli 1480. A cura di Cesarino Ruini.* Musurgiana: Sources and Materials for the History and Theory of Music, 15. Lucca, 1996. 8°, xxiv, 244 pp. Line-cut of the Naples, 1480 incunabulum. The first printed book of this Lombard musician. Shows the author's growing interest in Greek music theory and contains one of the most exhaustive Renaissance studies of proportions. Introduction, bibliography, and index. Cloth. \$67 <http://www.omifacsimiles.com/brochures/gaffurio.html>
- GRANATA, Giovanni Battista, c.1620-1680**
- 3720 *Nuove suonate di chitarriglia spagnuola. [Civico Museo Bibliografico Musicale, Bologna].* Bibliotheca Musica Bononiensis, IV/181. Bologna, 1991. Oblong, 24 x 17 cm, 21 pp. Line-cut of the 1651 edition, in mixed tablature. Laid paper. Wrappers. \$23 [http://www.omifacsimiles.com/brochures/granata\\_nu.html](http://www.omifacsimiles.com/brochures/granata_nu.html)
- HANDEL, George Frideric, 1685-1759**
- 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. \$535 [http://www.omifacsimiles.com/brochures/handel\\_mess.html](http://www.omifacsimiles.com/brochures/handel_mess.html)
- HILDEGARD VON BINGEN, 1098-1179**
- 3893 *Symphonia harmoniae caelestium revelationum. Dendermonde, St.-Pieters & Paulusabdij, Ms. Cod. 9. Introduction: Peter van Poucke.* Facsimile Series: I/A.8. Peer, 1991. 21 x 31 cm, xvi, 36 pp. Full-color halftone of the music portion (f.153-170) of a unique source written at the Rupertsberg scriptorium c.1175 under Hildegard's supervision and sent to the Cistercian abbey of Villers in the province of Brabant in Belgium approximately that same year. Known as the "Dendermonde" ms, and slightly shorter than the "Riesén" 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](http://www.omifacsimiles.com/brochures/hild_d.html)
- HOTTETERRE, Jacques Martin, 1674-1763**
- 7775 [L'art de préluder, flute/recorder/oboe] *L'art de préluder sur la flûte traversière sur la flûte à bec, sur le hautbois et autres instrumens de dessus pour les flûtes traversières, flûtes à bec, haubois, & muzettes, œuvres VIII.* Archivum Musicum: L'Art de la Flûte Traversière, 55. Florence, 1999. Oblong, 29 x 21 cm, ix, 67 pp. Line-cut of the Paris 1719 edition. Preface in It by Marcello Castelliani. Wrappers in decorative paper. \$36
- JACCHINI, Giuseppe Maria, 1667-1727**
- 8640 [Sonatas, violin & violoncello; violoncello, bc, op.1] *Sonate a violino e violoncello e a violoncello solo per camera. Edizione della partitura e prefazione a cura di / Score Edition and Preface by Marc Vanscheuwijk.* Bibliotheca Musica Bononiensis, IV/91. Bologna, 2005. Oblong, 31 x 22 cm, 64 pp. Line-cut of the c.1692 edition by the celebrated Bolognese cellist. 6 sonatas for violin & cello and 2 sonatas for cello and bc. Wrappers. \$54

- 9008 **KAPSBERGER, Johann Hieronymus, c.1575-c.1640**  
 [Intabulations, archlute, book 3]  
*Libro terzo d'intavolatura di chitarrone. Introduzione di / Introduction by Franco Pavan.* [Yale University Library, New Haven CT].  
 Bibliotheca Musica Bononiensis, IV/83. Bologna, 2009. 4°, 32, 44 pp. Line-cut of the Rome, 1626 edition. Many had thought this work to be lost but a copy recently surfaced at auction which Yale University Music Library was able to acquire. This facsimile edition reproduces that unique copy. Franco Pavan sketches out the exciting episodes of the appearances and disappearances of an edition that has been often cited during the centuries in the repertoires and catalogues of several book collections. He also describes the main features of its important musical as well as theoretical and practical contents. Wrappers \$57 <http://www.omifacsimiles.com/brochures/kapsberger.html>
- 4153 **LAURENZI, Filiberto, 17th c.**  
 [Arie, voice, bc, 1643]  
*Arie a una voce per cantarsi nel clavicembalo ò tiorba (1643).*  
 Monumenta Romandiola, [Fototypice Expressa] 4]. Bologna, 1979. 21 x 31 cm, 32 pp. Line-cut of the Bartolomeo Magni edition, Venice, 1643. Wrappers. \$24
- 9156 **MILÁN, Luís, c.1500-d.?**  
*Libro de música de vihuela de mano intitulado El maestro. Valencia, 1536.* [Biblioteca Nacional, Madrid].  
 Madrid, 2008. 20 x 29 cm, xxvi, 202 pp. Full-color reproduction of the Valencia, 1536 edition. Of utmost importance not only to vihuela enthusiasts but also to renaissance lute players and modern classical guitarists. "El Mastro" ("the Teacher") was created as a method and is the earliest known example of Spanish tablature for the vihuela in print. The music it contains is exquisite: 40 fantasies, 40 preludes, 6 pavanas, 6 Christmas carols for vihuela and voice, 4 old romances and 6 sonnets. El Maestro is presented in levels from simple to complex, so that a beginning vihuelist can proceed from elementary to more complicated pieces as he or she learns. Many are of considerable virtuosity and compositional styles vary from simple homophony to polyphonic with virtuosic passagework. One notices immediately the great care with which the work was created and engraved. Alternate passages are given for players who wish to avoid more virtuosic parts, sections of pieces are indicated as optional, and Milan provides verbal tempo indications. The "vocal" notes in the tablatures for the Christmas carols have been painstakingly printed with red ink (a precursor of Bach's use of red ink for the Biblical texts of the St. Matthew Passion). The music of Luis Milan is popular with performers to this present-day—both classical guitarists and lutenists regard El Maestro as an integral part of their repertoire. Introduction in Spanish by Gerardo Arriaga. Beautifully hard bound, with coverboards being a replica of the original. \$118 <http://www.omifacsimiles.com/brochures/milan.html>
- 8593 **MONTEVERDI, Claudio, 1567-1643**  
 [Madrigals, a3, bc, book 8]  
*Madrigali guerrieri, et amorosi. Libro VIII (Venezia, 1638). Introduzione di Iain Fenlon.*  
 Bibliotheca Musica Bononiensis, IV/99. Bologna, 2005. 4°, 8 partbooks, 480 pp. Line-cut of the Venice, 1638 partbook edition. Among his secular collections, Libro VIII is the most imposing and also the one in which the composer exploits the "modern practice". Divided into "canti guerrieri" and "amorosi" the collection includes not only the more customary madrigals "without gesture", but also works belonging to the "theatrical genre", among them, the warlike "Combattimento di Tancredi e Clorinda" and the amorous and allegorical "Ballo delle ingrate". Introduction in Eng-It. Wrappers, with slipcase. \$117 [http://www.omifacsimiles.com/brochures/monteverdi\\_m8.html](http://www.omifacsimiles.com/brochures/monteverdi_m8.html)
- 4580 [L'Orfeo, 1609 ed.]  
*L'Orfeo. Favola in musica. Rappresentata in Mantova l'anno 1607.* [Biblioteca Nazionale, Florence].  
 Musica Drammatica, 1. Florence, 1993. 4°, ii, 138 pp. Line-cut of the Amadino printed score, Venice, 1609, issued on the occasion of the 350th anniversary of the composer's death. Includes facsimile of the printed libretto first issued in Mantova by Francesco Osanna (1607). Introduction in It by Piero Mioli. Wrappers, in decorative paper. \$50 [http://www.omifacsimiles.com/brochures/monteverdi\\_orfeo.html](http://www.omifacsimiles.com/brochures/monteverdi_orfeo.html)
- 8783 *Il ritorno di Ulisse in patria. Ms. Wien. Saggio introduttivo e libretti a cura di Sergio Vartolo.*  
 Musica Drammatica, 9. Florence, 2006. Oblong, 28 x 21 cm, 2 vols, 269, 197 pp. Line-cut of a MS score from the Österreichische Nationalbibliothek, Vienna. A wonderful composite edition, reproducing the full score (in the hand of a contemporary copyist) and all the relevant texts and libretti. Introduction in It-Eng. Wrappers. \$74 [http://www.omifacsimiles.com/brochures/monteverdi\\_rit.html](http://www.omifacsimiles.com/brochures/monteverdi_rit.html)
- 5019 **MOZART, Wolfgang Amadeus, 1756-1791**  
 [Symphony, no.40, K.550]  
*Sinfonie in g-moll KV 550. Faksimile der autographen Partitur in erster und zweiter Fassung (1788). Mit einem Kommentar von Otto Biba.*  
 Vienna, 2009. Oblong, 4°, 106, 43 pp. Beautiful color facsimile of both versions of the autograph score, once proudly owned by Johannes Brahms. This facsimile edition sheds light on Mozart's composing process; the accompanying commentary by Otto Biba addresses the complicated relationship between the two versions and suggests that the first autograph version, rather than representing a different version, may in fact be an intermediate "stadium" of a complicated compositional process. Commentary in Ger-Eng-Jap. Limited bibliophile edition of 500 copies. An indispensable source for all Mozart lovers and researchers. \$495 [http://www.omifacsimiles.com/brochures/moz\\_sym550.html](http://www.omifacsimiles.com/brochures/moz_sym550.html)
- 9212 **PANDOLFI-MEALLI, Giovanni Antonio, 17th c.**  
 [Sonatas, violin, bc, op.3-4]  
*Sonate op.III & IV for Violin & BC - Innsbruck 1660. Facsimile, Edited by Enrico Gatti and Fabrizio Longo.*  
 Magdeburger Faksimile Offizin. Magdeburg, 2011. 4°, 30 94 pp. 4-color reproduction of the Innsbruck, 1660 edition. Although the details of Giovanni Antonio Pandolfo Mealli's life are still largely unknown, his music is no stranger to the concert hall. Unfortunately these beautifully reproduced facsimiles of Sonata Opera Terza and Opera Quarta represent all that the world knows of this great composer and virtuoso violinist. Printed in the movable type of the time—but easy to read by modern performers today—these pieces illustrate the flourishing art of violin playing in central Italy in the heart of the 17th century. Pandolfi often writes out his ornamentation in full—a personal indication of his virtuosity—and so adds an extra dimension of interest for the modern performer. The sonatas have an almost "portrait" quality with endearing titles such as La Stella, La Cesta. La Melana, La Castella, La Monella Romanesca, La Biancuccia, La Vinciolina, etc. These are "nicknames" actual historical figures—many of them virtuosic musicians—to whom Pandolfi Mealli pays special homage. Commentary in It-Eng. Wrappers. \$74 <http://www.omifacsimiles.com/brochures/pandolfi.html>
- 8439 **PETRUCCI, Ottaviano, 1466-1539 [publisher]**  
*Lamentationum Jeremie... liber primus und secundus. Venezia, O. Petrucci 1506. [Civico Museo Bibliografico Musicale, Bologna].*  
 Faksimile-Edition Rara, 45. Stuttgart, 2004. Oblong, 24 x 17 cm, 204 pp. Line-cut of the Venice, 1506/1506 edition. Two books of lamentations settings a4, notated in choirbook format, by Agricola, Tinctoris, Bernhard Ycart, Marbrianus de Orto, Johannes de Quadris, Tromboncino, Gaspar, Francesco d'Ana, Erasmus Lapidica and others. Hardbound, in decorative paper. \$64 [http://www.omifacsimiles.com/brochures/petrucci\\_lam.html](http://www.omifacsimiles.com/brochures/petrucci_lam.html)
- 8463 *Laude libro primo, Venezia 1508. Ristampa Anastatica, presentazione di Giulio Cattin e introduzione di Francesco Luisi.*  
 Serie VII, A: Ottaviano Petrucci, 1. Venice, 2001. Oblong, 28 x 17 cm, 83, 130 pp. Half-tone reproduction of the Venice, 1508 edition, from the copy preserved at the Biblioteca Capitolare Colombina, Seville. The only anthology of lauda (66) published by Petrucci devoted to a single composer—Innocentius Dammonis, a prior of San Salvador in Venice. This is the "second" edition (the 1506 "first" edition survives incomplete). Introduction in It-Sp-Eng. Hardbound. \$100 <http://www.omifacsimiles.com/brochures/dammonis.html>
- 8725 *Laude libro secondo (Venezia, O. Petrucci, 1507). RISM 1508(3). [Biblioteca Colombina, Seville].*  
 [Yellow Book Series, 7]. Højbjerg, 2006. Oblong, 23 x 16 cm, 112 pp. Line-cut of the Venice, 1507 edition. Contains 60 setting for 3 and 4 voices by Bartolomeo Tromboncino and his contemporaries. Wrappers. \$58 [http://www.omifacsimiles.com/brochures/petrucci\\_laudes.html](http://www.omifacsimiles.com/brochures/petrucci_laudes.html)
- 8425 *Motetti A, numero trentatré. 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, Comper, 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 [http://www.omifacsimiles.com/brochures/petrucci\\_stram.html](http://www.omifacsimiles.com/brochures/petrucci_stram.html)

- PURCELL, Henry, 1659-1695**  
 7257 [Vocal music, solo voice, bc, selections]  
*The Gresham Autograph. Facsimile. Introduction by Margaret Laurie and Robert Thompson. [Gresham College, London, on deposit in Guildhall Library].*  
 Published for Gresham College and The Purcell Society. London, 1995. Oblong, 33 x 25 cm, xiii, 154 pp. Half-tone of the autograph issued on the occasion of the 300th anniversary of the composer's death. Rediscovered in 1911, the Gresham autograph—named after the college in whose library it came to rest in the 19th c.—is an anthology of 48 songs, all but the last 3 in Purcell's hand. The book, starting as pre-bound volume of ruled music paper, was probably purchased new by Purcell. Into this prepared book the composer copied songs from a variety of larger works. The presence of the opening 6 items from the dramatic opera *The Fairy-Queen* suggests that he started to use the book some time in the second half of 1692. After an initial spurt of activity, the songs were copied in chronological order, the last appearing to have been added in the middle of 1695. The contents include tunes from the Queen Mary odes (1693-94), the St. Cecilia's Day ode (1692) and Dioclesian, together with numbers from incidental music to 16 plays, including *The Richmond Heir*, *Abdelazer* and *Rule of a Wife*. There are also 11 independent songs. The purpose of the book is not clear, some believe that it was for Purcell's own use as a singer, others that it is a "pupil's" volume. In any case this facsimile stands as one of the most important and imaginative contributions to Purcell literature. Cloth (adapted from Michael Burden's review). \$160  
<http://www.omifacsimiles.com/brochures/purcell.html>
- QUANTZ, Johann Joachim, 1697-1773**  
 3942 [Method, flute]  
*Versuch einer Anweisung, die Flöte transversière zu spielen. Mit einem Vorwort von Hans-Peter Schmitz und einem Nachwort, Bemerkungen, Ergänzungen und Register von Horst Augsbach.*  
 Kassel, 3/ 2000. 12°. 450 pp. Line-cut in reduced format of the Berlin, 1752 edition. Wrappers. \$21
- REBEL, Jean-Féry, 1666-1747**  
 8898 *Les caractères de la danse. Fantaisie (1715). Grand chœur / Petit chœur. Neuausgabe. Faksimile der Pisendel-Abschrift. Faksimile Erstdruck. Neuaufgabe 1727/1733. Herausgegeben von Stefan Fuchs.*  
 Magdeburger Faksimile Offizin. Magdeburg, 2007. 4°. 41 pp. Facsimile of Pisendel's manuscript copy, plus the first edition (Le Clerc, 1727/1733), together with a new practical edition of the score. This fantasia, from 1715, is considered one of the great monuments of Baroque dance music (even performed by Handel in London), and can be performed "petit chœur" (i.e. as a trio sonata) or "grand chœur" with extra inner voices. Wrappers. \$46
- SCHMELZER, Johann Heinrich, 1620-1680**  
 9050 [Sonatas, violin, bc]  
*Sonatae unarum fidium. Sechs Sonaten für Violine und B.c. Faksimile, Nürnberg 1664. Herausgegeben von Marc Strümpfer.*  
 Magdeburg, 2009. 4°. viii, 41 pp. Half-tone of the Endter edition, Nuremberg, 1664. The first collection of violin sonatas published by a German-speaking composer and a milestone in the history of violin music. The first 6 sonatas are in variation form; the last two introduce dance movements with wonderful ruminative monologues. Introduction in Ger-Eng. Wrappers. \$40  
<http://www.omifacsimiles.com/brochures/schmelzer.html>
- STROZZI, Barbara, c.1619-c.1664**  
 3915 [Arias, voice, bc, op.6]  
*Ariette a voce sola, opera sesta (Venezia 1657).*  
 Monumenta Veneta, Libri Antiqui Fototypice Expressi, 1. Bologna, 1977. Oblong, 22 x 16 cm, 136 pp. Line-cut of the Venice, 1657 edition. Wrappers. \$32
- 8244 [Cantatas & arias, voice, bc, op.2]  
*Cantate, ariette e duetti... opera seconda. Venezia, Gardano 1651. RISM S6984. [British Library, London].*  
 Faksimile-Edition Strozzi, 7. Stuttgart, 2000. 23 x 32 cm, 80 pp. Line-cut of the Venice, 1651 edition. Hardbound, in marbled paper. \$68
- 8132 [Madrigals, 2, 3, 4 & 5 voices, bc, op.1]  
*Il primo [libro] de' madrigali a due, tre, quattro, e cinque voci. [Civico Museo Bibliografico Musicale, Bologna].*  
 Faksimile-Edition Strozzi, 8. Stuttgart, 2002. 17 x 23 cm, 5 partbooks, c.225 pp. Line-cut of the Venice, 1644 edition. 9 madrigals a2, 3 a3, 4 a4, and 5 a5, the last of which calls for 2 violins. Wrappers, w/ portfolio in marbled paper. \$64
- TELEMANN, Georg Philipp, 1681-1767**  
 4196 [Sonate metodiche, violin/flute, bc, op.13, part 1, works w/o TWV]  
*Sonate metodiche à violino solo ò flauto traverso, opera XIII. Introduction: Jan De Winne. [Conservatoriumbibl., Brussels].*  
 Facsimile Series, IV/1. Peer, 1992. 4°. 42 pp. Line-cut of the composer's edition, Hamburg, 1728. First six of twelve "methodical" sonatas with slow introductions in two versions, one basic and the other highly ornamented. Indispensable historical document on the art of ornamentation. Wrappers. \$16
- VICTORIA, Tomás Luis, 1548-1611**  
 8608 *Officium defunctorum sex vocibus in obitu et obsequiis Sacrae Imperatricis; Estudio y transcripción: Samuel Rubio.*  
 Avila, 2000. 28 x 41 cm, 2 vols, i, 60, 103 pp. Full-color facsimile, in the original format, of the 1605, Madrid edition. This beautiful and rare print—only four exemplars survive—is the last known work of Victoria (composed in 1603) and was printed by the "Imprenta Real de Madrid" in large, easy-to-read choirbook format. The exemplar used for this edition, from the archives of the Catedral de Segorbe, contains a few annotations in manuscript, showing that it was actually used for performance. Together with introduction in Spanish and modern transcription. Limited edition of 2000 copies, handsomely bound in burgundy linen with gold lettering. \$195  
<http://www.omifacsimiles.com/brochures/victoria.html>
- WEISS, Silvius Leopold, 1686-1750**  
 8378 [Works, lute, complete]  
*Sämtliche Werke für Laute. Band 6: Die Handschrift, Faksimile der Tabulatur. Teil II. Herausgegeben von Tim Crawford / Complete Works for Lute. Volume 6. The Dresden Manuscript, Facsimile of the Tablature, Part II. Edited by Tim Crawford.*  
 Das Erbe Deutscher Musik, 12. Kassel, 2003. Oblong, 31 x 24 cm, 210 pp. Half-tone of the second section (vols. 4-6) of Dresden, Sächsische Landesbibliothek, Mus. 2841-V-1. New diplomatic transcription of illegible pages. Linen. \$239  
[http://www.omifacsimiles.com/brochures/weiss\\_sw.html](http://www.omifacsimiles.com/brochures/weiss_sw.html)
- COMPOSITE & MISCELLANEOUS SOURCES**  
 7876 [Brussels, Bibl. Royale Albert I, 9126]  
*Choirbook for Philip the Fair and Juana of Castile, c.1505-6. Brussel, Koninklijke Bibliotheek, MS.9126. Introduction: Fabrice Fitch.*  
 Facsimile Editions of Prints and Manuscripts [=Facsimile Series, I/A.13]. Peer, 2000. 24 x 34 cm, 13, 360 pp. Half-tone of an important source of sacred polyphony copied at the Netherlands court and apparently intended for Philip the Fair, archduke of Austria and King of Castile, and his wife Juana the Mad, both of whom are depicted on the first opening. Contains 18 masses by Josquin, De la Rue, & Agricola as well as *Salve regina* settings, magnificats, & motets. Cloth. \$152
- 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 "Épitome Musical". Turnhout, 2008. 29 x 40 cm. x, 164; 211 pp. Full-color facsimile in the original format. Exciting late medieval source with 99 songs and 13 motets, 61 of them unique. These works include some of the most elaborate surviving examples of the "Ars subtilior" notation, known for its experimentation in music rhythm. The provenance of this complex ms is still in dispute, being either 14th century southern France or an early 15th century Italian copy of a French repertoire. The basic corpus dates from c.1350-95; the ars subtilior repertoire by papal singers from Avignon and musicians employed at the Foix and Avignon courts is slightly later. Composers include Solage, Philippus de Caserta, Trebor, Vaillant, Machaut, Senleches, Susay, Cordier, Magister Franciscus, and Hasprois. The ms was owned by a Florentine family (possibly commissioned by them) and remained in Florence until 1861, at 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>
- 1399 *Dijon Bibliothèque Publique, Manuscrit 517. With an Introduction by Dragan Plamenac.*  
 Publications of Mediaeval Musical Manuscripts, 12. New York, 1971. 13 x 18 cm, 12, 398 pp. Half-tone of a c.1460 Burgundian chansonnier. Rich repository of the chansons of Busnois, Ockeghem, and their contemporaries. Introduction in Ger-Eng. \$141 <http://www.omifacsimiles.com/brochures/dijon.html>

- 9140 *The Dow Partbooks, Christ Church, Oxford, MSS 984-988. Facsimile Edition. Introductory Study by John Milson.*  
Oxford, 2010. Oblong, 19.4 x 14.2 cm, 5 partbooks, c.954 pp + commentary. A full-color facsimile edition of Oxford, Christ Church, MSS 984-988, written in the beautiful calligraphic hand of Robert Dow, a 16th-c. fellow of All Souls, Oxford. These partbooks—discantus, medius, altus, tenor, bassus—are a major source of music by William Byrd, Robert White, Robert Parsons, Alfonso Ferrabosco, John Shepherd, Thomas Tallis, William Mundy, Christopher Tye, Orlandus Lassus, John Taverner, Richard Farrant, and Peter Phillips. Much of the best loved music by William Byrd, Robert Parsons, and Robert White in particular is found in this source, especially pieces such as Byrd's "Ne irascaris", Parsons' "Ave Maria" and "O bone Jesu", and White's Lamentations setting for five voices. Many of the works are equally appropriate for viol consort as for vocal ensemble, and the superb presentation of the text and condition of the books makes this an ideal source from which to play and sing. With comprehensive indices and concordance list. Wrappers, with slipcase. \$399  
<http://www.omifacsimiles.com/brochures/dow.html>
- 2315 *Engelberg Stiftbibliothek Codex 314 kommentiert und im Faksimile herausgegeben von Wulf Arlt & Mathias Stauffacher unter Mitarbeit von Ulrike Hascher.*  
Schweizerische Musikdenkmäler, 11. Winterthur, 1986. 26 x 33 cm, 110, 176 pp. Full-color facsimile of one of the most important late-medieval liturgical mss from Switzerland. The codex is a composite source—copied over an extended period of time and by different scribes—containing monophony & polyphony, including early examples of German sacred song, an Easter play, tropes, sequences and motets. This excellent 4-color facsimile allows the student to examine and identify the different types of ink colors, scripts, note shapes, and rubrics, and to draw useful conclusions regarding the development and codicological structure of the codex. Includes extensive introduction to the manuscript's history, filiation, & water marks. Tables and bibliography. Handsomely bound in leatherette. \$395  
[http://www.omifacsimiles.com/brochures/engel\\_314.html](http://www.omifacsimiles.com/brochures/engel_314.html)
- 9281 *Intavolatura manoscritta per liuto del duomo di Castelfranco Veneto. A cura / Edited by Franco Rossi. [Civico Museo Bibliografico Musicale, Bologna].*  
Bibliotheca Musica Bononiensis, IV/103. Bologna, 2012. 4°, 38, 216 pp; CD. Full color facsimile (in CD format) plus B&W monochrome facsimile. This manuscript, beautifully copied by Giovanni Paolini for an English patron, provides testimony to the repertoire intended for solo lute as well as pieces conceived for the unusual ensemble of three lutes. The collection includes music by the most important composers of the first half of the XVI century, and contains a wealth of extraordinary unica pieces, above all some works by Francesco da Milano. Introduction in It-Eng. Wrappers. \$87  
<http://www.omifacsimiles.com/brochures/intav.html>
- 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 [Naucleus lute book]  
*Johannes Naucleus Lautenbuch. Gesamtfaksimile / Complete Facsimile. Faksimile nach der Lautenhandschrift in der Staatsbibliothek Berlin—Preußischer Kulturbesitz, Signatur: Mus. ms. 40141. Kommentar und Konkordanzen: Ralf Jarchow.*  
Glinde, 2010. 21 x 30 cm, 208 pp. The lute book of the North Frisian pastor Johannes Naucleus (1579-1655) was copied between 1607 and c.1620 and it is one of the most frequently cited "student manuscripts" of the time. Apart from pieces for 6- to 8-course lute written in French and some in German tablature, there are 5 pieces for cittern. The extensive research for his biography shows also the acquaintance of the contemporary pastor Petrus Fabricius, to whose well-known song and lute book, there are also numerous concordances. Composers: Adriaenssen, Azzaiolo, Besard, Cutting, Denss, J. Dowland, Fabricius, Fuhrmann, Gastoldi, Haussmann, Holborne, Huet, Lechner, Lorenzini, Luther, Meiland, Naucleus, Otto, Regnart, Reymann, Robinson, Schröter, Senfl, Thym, Vecchi, Weissel, & Walter. Commentary in Ger-Eng. Hardbound. \$98  
<http://www.omifacsimiles.com/brochures/naucleus.html>
- 9142 [Oxford, Eton College Library, MS 178]  
*The Eton Choirbook. A Full-Colour Facsimile of Eton College Library, MS 178.*  
Oxford, 2010. 30.6 x 42.7 cm, 60 + vi, 252 + vi pp. (same as above but with binding in full buckram) \$425  
<http://www.omifacsimiles.com/brochures/eton.html>
- 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 Gosálvez].*  
Madrid, 2006. 16 x 22 cm, 220 pp. Spanish songbook copied c.1460-1480 during the reign of the Catholic kings. The MS, the work of a single scribe, is an important precursor to the Cancionero de Palacio. Once consisting of 107 folios (17 are now lost), the collection contains 95 works, primarily for 3 to 4 voices. Composers include Juan de Triana (20), Juan Comago (6), Johannes Wreede (3), Ockeghem (2), Hurtado de Xerés (2), Enrique (2), Francisco de la Torre (1), Juan de León (1), Juan Fernández de Madrid (1), Pedro de Lagarto (1), Juan Pérez de Gijón (1), Juanes (1), Belmonte (1), Móxica (1) & Rodriguez (1). Wrappers. \$52  
<http://www.omifacsimiles.com/brochures/seville.html>
- 1238 *Sonate à violino e violoncello di vari autori. [Civico Museo Bibliografico Musicale, Bologna].*  
Bibliotheca Musica Bononiensis, IV/[142]. Bologna, 1974. Oblong, 31 x 22 cm, 2 partbooks: vii, 21 pp. Line-cut of the elegantly engraved c.1705 edition. Works by Corelli, Torelli, Montanari, Perdiere, Mazolini, Iachini and Rozzi. Introduction in It by Alberto Colzani. Laid paper. Handsome portfolio in cloth. \$41  
<http://www.omifacsimiles.com/brochures/sonatebmb4142.html>
- 4311 [Vatican, Bibl. Apost., Rossi 215]  
*Il codice Rossi. Roma, Biblioteca Apostolica Vaticana. Ostiglia, Fondazione Opera Pia don Giuseppe Greggiati. Studio introduttivo ed edizione in facsimile a cura di Nino Pirrotta.*  
Ars Nova, 2. Lucca, 1992. 22 x 30 cm, 116, 36 pp. New deluxe edition in full color. Oldest known source of secular trecento music, copied in the environs of Padua-Verona around 1350. Belonged in the 19th c. to the bibliophile G.F. de Rossi, whose name it now takes. Contains 37 pieces, mostly for two-voices and in madrigal style. Introduction in It-Eng with full description of the two fragments, poetic texts, provenance, metrical forms, concordances, attributions, and musical notation. Inventory and bibliography. Linen. \$130
- 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 Medicj" [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) \$215  
[http://www.omifacsimiles.com/brochures/vat\\_uf1411.html](http://www.omifacsimiles.com/brochures/vat_uf1411.html)

#### MODERN EDITIONS

- 6487 *Cadenze e passaggi diversi intavolati per tiorba dal manoscritto estense G 239 (sec. XVII) a cura di Tiziano Bagmati.*  
Società Italiana del Liuto, 1. Bologna, 1995. 4°, x, 33 pp. Critical edition of an important ms that demonstrates ornamentation and cadential formulae for the tiorba. Wrappers. \$30
- 6743 Laukvig, Jon.  
*Orgelschule zur historischen Aufführungspraxis. Teil 2: Orgel und Orgelspiel in der Romantik von Mendelssohn bis Reger und Widor.*  
Stuttgart, 1996. 4°, 352 pp. Wrappers. \$112

6875 *Libro de diferentes cifras (1705).*

Cifras para Tañer, 1. Madrid, 2008. 20 x 29 cm, xxiv, 73 pp. Study and transcription by Francisco Alfonso Valdivia. Preserved in the Biblioteca Nacional in Madrid, this important manuscript for 5-string guitar dated 1705 contains 107 anonymous pieces, with the exception of one attributed to Francesco Corbetta. Gaspar Sanz is well represented, both in the literal copy of the *Instrucción de música* as in the reuse of some of its differences; several pieces are related to works of Santiago de Murcia which could mark the first chronological source of this guitarist. There are many French inspired dances together with the genuinely Spanish ones. Wrappers. \$41

**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 Hagg-Huglo, Thiphaine Hébert, Sofie Taes, Bruno Bouckaert, Johan Eckeloo, 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 Bailleul (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  
<http://www.omifacsimiles.com/brochures/cantus21.html>

6932 Fallows, David.

*Josquin.*

Collection "Épitome Musical". Turnhout, 2010. 8°, 522 pp. This book assembles and assesses the newly available material on the life and work of Josquin Desprez. It builds the main works into the narrative of Josquin's life. Appendices include a critical listing of the documents about Josquin, a summary of later literary references to him, summaries of the relevant information about the main figures mentioned in the book, a list of other musicians at the time named Josquin or something similar (35 of them!) and much else. Hardbound. \$138