



- 8831 **BACH, Johann Sebastian, 1685-1750**
[Oratorio, BWV 11]
Himmelfahrtsoratorium ["Lobet Gott in seinen Reichen"].
Oratorio Festo Ascensionis Christi BWV 11. Faksimile nach dem Partiturotograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit Einführungen von Martin Petzold und Peter Wollny. Festgabe anlässlich des Jubiläums 100 Jahre Bachhaus Eisenach Museum der Neuen Bachgesellschaft e.V.
Stuttgart, 2007. 22 x 32 cm, viii, 34 pp. 4-color facsimile of the elegant autograph score, reproduced in the original loose bi-folio format. The Ascension Day Oratorio's festive orchestration calls for solo SATB, SATB chorus, 3 trumpets, timpani, flutes, oboes, violins, viola, & bc. Although it was first performed on May 19, 1735 for Ascension Day, according to indications in the autograph it is actually a copy of the score of the composer's inauguration piece of 1732 (or name-day cantata of 1733) with new underlaid text. The work bears striking similarities with the Christmas Oratorio (BWV 248), completed only six months earlier. Introduction in Ger-Eng-Fr. Issued on the occasion of the 100th anniversary of the founding of the Bachhaus Eisenach Museum of the Neue Bachgesellschaft. Portfolio. \$106
http://www.omifacsimiles.com/brochures/bach_ora_11.html
- 8373 [Inventions & sinfonias, keyboard, BWV 772-801]
XV inventions à 2 et XV sinfonies à 3 pour le clavecin. [Bibl. Musicale du Conservatoire National de Région, Toulouse].
Bourg-la-Reine, 2000. 24 x 34, iii, 35, ii pp. Beautiful color reproduction. Contemporary ms copy of German provenance (with the inventions and sinfonia paired by key on facing pages), in a careful and elegant hand, believed to date from c.1755. It was rediscovered in 1993 during a move of the Toulouse Conservatoire. Introduction in Fr-Eng and critical apparatus by Jean-Christophe Maillard. Wrappers. \$39
http://www.omifacsimiles.com/brochures/bach_inv.html
- 9370 Sonatas, viola da gamba solo, BWV 1027-1029]
Drei Sonaten für Viola da Gamba solo und obligates Cembalo, BWV 1027–29. Faksimile herausgegeben von Hille Perl. In Zusammenarbeit mit der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz.
Magdeburg, 2014. 22 x 34 cm, v, 44 pp. 4-color facsimile of the manuscript sources. Only BWV 1027—with title page "Sonata à Cembalo è Viola da Gamba"—has been preserved in Bach's autograph. Wrappers. \$44
http://www.omifacsimiles.com/brochures/bach_sog.html
- 9355 *Bach's Bible: The Calov Bible, Die Heilige Bible 1681-92. Facsimile of the Original Preserved in Concordia Seminary Library, St. Louis.*
Franeker, [in prep—2015]. 19.5 x 33 cm, 3 vols, 4355 pp + commentary. Full-color deluxe facsimile. The 3-volume Bible commentary compiled by 17th-century theologian Abraham Calov and once in the library of Johann Sebastian Bach has been in the Seminary Library collection since it was given to the Seminary by the Reichle family of Frankenmuth, MI, in the 1930s. The volumes are the only known, i.e., identified, books from the library of Lutheran composer J. S. Bach. Calov is both editor and author of the commentary, using as he does both Martin Luther's translation of the Bible and primarily Luther's comments on the text, adding his own commentary when no material is available in Luther's works. The work was printed in 1681-82. Some 25 marginal annotations of Bach, along with underlining and other marginal markings, are evidence of the composer's use of the volumes. Careful analysis of the handwriting, as well as technical analysis of the ink done in the 1980s, established the authenticity of Bach's ownership. Commentary in Eng/Ger/Jap/Dut by Albert Clement.
<http://www.omifacsimiles.com/brochures/bachsbible.html>
- 9189 **BEETHOVEN, Ludwig van, 1770-1827**
[Quartet, strings, op.132, no.15, A minor]
Streichquartett a-moll op.132. Vollständige Faksimileausgabe der Handschrift Mus. ms. autogr. Beethoven Mend.-Stift. 11 der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Vorwort von András Schiff, Einleitung von Ernst Hertrich.
[Henle Music Facsimiles, 22]. Munich, 2011. Oblong, 35 x 29 cm, 168, xxiv pp. Beautiful 4-color halftone. The heart of Beethoven's Quartet op. 132 is the "Holy song of thanksgiving", in which Beethoven takes up old counterpoint techniques and Gregorian simplicity. In this unusually beautiful and well preserved manuscript, Beethoven generously makes the most of the space on its pages. The lavish 4-color printing allows the composer's occasionally unconventional manner of notation to come to life. It permits a unique insight into the creative process, which continued after it had been written down in the form of multiple additions and changes. The edition is rounded off with a preface by the pianist András Schiff, with his generous support this valuable facsimile was made possible. Hardbound. \$190
http://www.omifacsimiles.com/brochures/bee_qus132.html
- 8360 [Sonata, piano, no.14, op.27,2 "Moonlight", C-sharp minor]
Piano Sonata in C-sharp Minor, op.27, no.2, "Moonlight Sonata". Part 1: Facsimile of Autograph BH 60 in the Beethoven-House and the Surviving Sketchleaves. Part 2: Facsimile of Original Edition with Sketch Transcriptions and a Commentary by Michael Ladenburger.
Veröffentlichungen des Beethoven-Hauses, III/16. Bonn, 2003. Oblong, 32 x 23 cm, 2 vols, 56, 70 pp. Beautiful full-color halftone of the autograph fair copy, five surviving sketches (all relate to the third movement), the first edition by Cappi (in black & white), plus a transcription of the sketch pages. The autograph, tidily written and highly legible was composed in 1801; although a fair copy, Beethoven made many corrections and alterations in the compositional fabric while writing out the score. The autograph as it comes down to us is missing the first and final leaves (including the first 13 bars of the opening movement), a state that was already recorded in 1830. Commentary in Ger-Jap-Eng. Wrappers in stiff dark blue paper with silver lettering and matching slipcase. \$125
http://www.omifacsimiles.com/brochures/bee_ps272.html
- 9393 [sketchbooks, composition studies with Haydn, Albrechtsberger, Salieri]
Kompositionsstudien bei Joseph Haydn, Johann Georg Albrechtsberger und Anton Salieri. Herausgegeben von Julia Ronge. 1. Transkriptionen; 2. Kritischer Bericht; 3. Reproduktionen der Handschriften.
Beethoven Werke, XIII/1. Munich, 2014. Oblong, 31 x 27 cm, 3 vols, xv, 307; 93; 201 pp. When Beethoven moved to Vienna in 1792, almost immediately, and likely pre-arranged, he started composition studies with Haydn, who had been freed from his post with the Esterhazys and was now living in Vienna. The studies—exercises in free counterpoint but also concerned with the conception of a piece, movement structure, proportions of the various parts and the art of "sketching"—lasted until 1794 when his teacher recommended additional studies with Albrechtsberger; with him Beethoven acquired a wide range of technical and compositional tools building on the earlier study. In 1801 Beethoven then turned to Salieri to learn the technique of setting primarily Italian texts to music, an area not covered in the preceding studies. The present volume reproduces for the first time the surviving manuscripts that record those studies. These are remarkable witnesses showing Beethoven under the watchful eyes of his teachers with illuminating comments, corrections or alternative passages. Facsimile, transcription and commentary, 3 volumes, linen bound. \$833
http://www.omifacsimiles.com/brochures/bee_ks.html

- BERG, Alban, 1885-1935**
 9228 [Concerto, violin, orchestra]
Violinkonzert. Faksimile nach dem Autograph der Library of Congress, Washington. Mit einem Kommentar von Douglas Jarman.
 Meisterwerke der Musik im Faksimile, 22. Laaber, 2011. 4°, xv, 96 pp. Full-color facsimile of the autograph dated August 11, 1935. The work was written on commission from the violinist Louis Krasner, but is was the death of Manon Gropius (daughter of Alma Mahler and Walter Gropius) that was the main impetus for Berg, setting aside work on Lulu, to complete the concerto. It was dedicated "To the memory of an angel". Introduction in Ger-Eng. Hardbound. \$239 http://www.omifacsimiles.com/brochures/berg_vc.html
- BIBER, Heinrich Ignaz Franz von, 1644-1704**
 9028 [Sonatas, violin, bc, "Mystery Sonatas"]
Rosenkranz-Sonaten. Bayerische Staatsbibliothek München, Mus. Mss 4123. Vorgelegt von Manfred Hermann Schmid. [Im Anhang:] Faksimile der "Türken-Sonate" aus dem Kodex Ms XIV 726 (Nummer 80, Bl. 162r bis 163v) des Wiener Minoritenkonvents].
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 14. Munich, 2008. Oblong, 30 x 22 cm, 86, xxx, 4 pp + 1 foldout. New color reproduction of the magnificent presentation copy (non autograph, sole surviving source), dedicated to the Archbishop Maximilian Gandolph von Khuenberg. These fifteen wonderful sonatas, abstract commentaries on biblical incidents traditionally grouped into three groups of five—Joyful (his early life), Sorrowful (his passion), Glorious (his resurrection)—are noteworthy for their use of scordatura and their powerful preludes. They originally were performed in the lecture hall "Aula Academica" of Salzburg University, which still contains fifteen paintings depicting the mysteries. In same manner biblical illustrations—small engraved medallions—were glued in the manuscript at the beginning of each piece. The work ends with the passacaglia for solo violin, one of the most beautiful and soaring pieces of the German baroque. This new facsimile edition importantly includes a facsimile of a concordance of the tenth sonata (from MS XIV 726, Wiener Minoritenkonvents) — "Türken-Sonate"—where the same music has programmatic titles: "Der Türcken Anmarch", "Der Türcken Belägerung der Stadt Wien", "Der Türcken stürmen", "Anmarsch der Christen", "Treffen der Christen", "Durchgang der Türcken", "Victori der Christen". In Ms XIV 726, a composite source of violin music by Biber, Schmelzer and others, the scribe attributes the Türken-Sonate to "Schmelzer". Introduction in Ger. Cloth. \$179 http://www.omifacsimiles.com/brochures/biber_ms2.html
- BRAHMS, Johannes, 1833-1897**
 9333 [Concerto, piano, orch, no.2, op.83, Bb major]
Konzert für Klavier und Orchester Nr. 2 B-Dur Opus 83. Faksimile nach dem Autograph der Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky. Mit einer Einführung von Jürgen Neubacher und einem Geleitwort von Christoph Eschenbach.
 Meisterwerke der Musik im Faksimile, 28. Laaber, 2013. Oblong, 38 x 30 cm, 21, 172 pp. Beautiful full-color halftone of the autograph fair copy. Since its premiere in Budapest on Nov. 9, 1881 with Brhams as soloist the Bb major Concerto has become a mainstay in the repertory. The autograph, like the Symphony No.4, was used for the first performance and exemplar for the first engraved edition and as such is full of "performance & workshop talk"—performance instructions, messages, cues, corrections and other revisions that give the manuscript a living and breathing quality. \$406 http://www.omifacsimiles.com/brochures/brahms_pc2.html
- CHOPIN, Frédéric, 1810-1849**
 9241 [Preludes, piano, op.28/Kob.373ff]
Preludia op.28 / Preludes op.28. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie / Facsimile Edition of the Manuscript Held in the National Library in Warsaw. [shelf mark: Mus. 93].
 Works by Chopin—Facsimile Edition, [19] A /VII/28. Warsaw, 2010. Oblong, 28 x 21 cm, 2 vols, 44, 71 pp. Full-color halftone of the autograph fair copy with plate number of the Catelin edition. Title and dedication on the upper margin: "24 Preludes pour le piano forte dédiés à son ami J.C. Kessler, par F. Chopin". The musical text shows many deletions and corrections. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Ireny Poniatowskiej and Zofii Chechlińskiej. Bound in blue linen, with matching portfolio. \$122 http://www.omifacsimiles.com/brochures/chop_pre28.html
- DEBUSSY, Claude, 1862-1918**
 8445 *"Les Papillons" for Voice and Piano. First Edition. Text by Théophile Gautier. A Performing Edition and Facsimile of the Composer's Autograph in the Music Division of The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center. [JOB 96-17].*
 New York, 2004. 27x 35 cm, 26 pp. Beautiful bibliophile edition with full-color facsimile, in the original format, of the autograph fair copy. The ms, with inscription "to Madame Vanier, who has a voice light enough to sing songs about butterflies" was probably given as a presentation copy to the gifted singer Marie Blanche Vasnier for whom Debussy composed many songs in the 1880s. Includes a preface by Margaret G. Cobb, and an essay on the manuscript and a performing edition by Marie Rolf (the work is hitherto unpublished). Limited edition of 1,000 copies. Portfolio, with insert for facsimile and performing edition. \$65 <http://www.omifacsimiles.com/brochures/debussy.html>
- 9351 *Prélude à l'après-midi d'un faune. Fac-similé du manuscrit autographe de la partition d'orchestre. Introduction par Denis Herlin.*
 De Main de Maître, 1 Turnhout, 2014. 32 x 43 cm, 80 pp. Full-color facsimile of the autograph full score—"Stichvorlage". Inaugurates the series "De main de maître" (in the hand of the author) from the collection of the Bibliothèque National de France. Hardbound. \$225 http://www.omifacsimiles.com/brochures/debussy_pre2.html
- MACHAUT, Guillaume de, 1300-1377**
 9406 *Ferrell-Vogüé Machaut Manuscript. Facsimile Edition.*
 Diamm Facsimiles, 5. Oxford, 2014. c.800 pp + commentary. Full color facsimile of the source "Vg"—one of the most important sources for the works of Guillaume de Machaut. Formerly owned by the Marquis de Vogüé, it is now in the private collection of James E. and Elizabeth J. Ferrell, currently on loan to the Parker Library, Corpus Christi, Cambridge. Thanks to the generosity of its owners, Vg has gone from being the most secret and enigmatic of the Machaut sources to the most accessible, and is the first to be produced in facsimile. Commentary by Lawrence Earp, Domenic Leo, Carla Shapreau and Christopher de Hamel. 2 vols. <http://www.omifacsimiles.com/brochures/f-v.html>

- MAHLER, Gustav, 1860-1911**
 9334 [Rückert Lieder, selections, voice & orch, voice/piano] *Ich bin der Welt abhanden gekommen. Facsimile Edition of the Autograph Manuscripts, Gilbert Kaplan, Editor.* New York, 2015. 29 x 37 cm, 92 pp, CD audio recording. Full-color reproduction of one of Mahler's most popular and poignant songs, composed in 1901 with a text by Friedrich Rückert. It is the third of the original five-song cycle "Rückert-Lieder"; Mahler himself conducted the first performance in 1905 and described "Ich bin der Welt abhanden gekommen" / "I am lost to the world" as creating "a feeling that rises just up to the lips, but does not pass beyond them... It is my very self". This carefully executed facsimile includes the orchestra & piano-vocal autograph versions, sketches, incomplete fair copy in the hand of Alma Mahler, and extensive historical notes and documentation by Gilbert Kaplan and Stephen Hefling. The manuscript and its survival has an amazing story. Limited bibliophile edition of 400 copies, only 200 for the trade. Clothbound with slipcase. \$100
http://www.omifacsimiles.com/brochures/mahler_ich.html
- MILÁN, Luís, c.1500-d.?**
 9156 *Libro de música de vihuela de mano intitulado El maestro. Valencia, 1536. [Biblioteca Nacional, Madrid].* Madrid, 2008. 20 x 29 cm, xxvi, 202 pp. Full-color reproduction of the Valencia, 1536 edition. Of utmost importance not only to vihuela enthusiasts but also to renaissance lute players and modern classical guitarists. "El Maestro" ("the Teacher") was created as a method and is the earliest known example of Spanish tablature for the vihuela in print. The music it contains is exquisite: 40 fantasies, 40 preludes, 6 pavanas, 6 Christmas carols for vihuela and voice, 4 old romances and 6 sonnets. El Maestro is presented in levels from simple to complex, so that a beginning vihuelist can proceed from elementary to more complicated pieces as he or she learns. Many are of considerable virtuosity and compositional styles vary from simple homophony to polyphonic with virtuoso passagework. One notices immediately the great care with which the work was created and engraved. Alternate passages are given for players who wish to avoid more virtuosic parts, sections of pieces are indicated as optional, and Milan provides verbal tempo indications. The "vocal" notes in the tablatures for the Christmas carols have been painstakingly printed with red ink (a precursor of Bach's use of red ink for the Biblical texts of the St. Matthew Passion). The music of Luis Milan is popular with performers to this present-day—both classical guitarists and lutenists regard El Maestro as an integral part of their repertoire. Introduction in Spanish by Gerardo Arriaga. Beautifully hard bound, with coverboards being a replica of the original. \$125
<http://www.omifacsimiles.com/brochures/milan.html>
- MOZART, Wolfgang Amadeus, 1756-1791**
 9414 *Requiem. K.626. Facsimile of the autograph score held in the Austrian National Library. With a commentary by Christoph Wolff and Günter Brosche.* Bärenreiter Facsimile, [10]. Kassel, 2015. Oblong, 35 x 26 cm, 40, 200 pp. New deluxe facsimile edition of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Christoph Wolff and Günter Brosche. Limited bibliophile edition produced on natural paper with individually trimmed pages. Quarter leather with decorative paper boards. (special introductory price until 6/30/15) \$469
http://www.omifacsimiles.com/brochures/moz_req1.html
- 7496 *Concerto for Horn and Orchestra in E-flat Major, K.370b + 371. Edited and with a Foreword by John B. Howard. Introductory Essays by Christoph Wolff and Robert D. Levin.* Cambridge, 1997. Oblong, 4°, 68 pp. 4-color halftone. This fascinating work, possibly commissioned for the Viennese hornist Jacob Eisen, is one of a number of incomplete concerti left by Mozart and one that suffered an unfortunate circumstance. In 1856, for the centennial of Mozart's birth, the composer's eldest son, Carl, decided to cut up and give away portions of the autograph (first movement) as souvenirs to several admirers of his father's music. Now, 150 years after Carl's strange celebration, eight of a total of nine fragments are preserved in seven libraries, six in Europe and one in the US. This facsimile offers two important reunifications of the concerto's parts. The first one, assembles and reproduces the scattered autograph fragments of the first movement (K.370b), producing an uninterrupted draft score of its first 131 measures. For the second reunification we have to be thankful to Mr. Robert Owen Lehman who has made it possible to present the autograph score of the second movement ("Concert Rondeau" K.371) in its entirety. The MS lacked a bifolio that reappeared in 1988. Mr. Lehman, who owns K.371, acquired this bifolio, miraculously completing, after nearly two centuries, this score. These extraordinary events make this publication an invaluable contribution to Mozart studies and highlight one the prime purposes and advantages of the facsimile edition: to have at one's disposal, and side by side, primary sources located thousands of miles apart. Limited edition of 400 copies. Cloth. \$125
<http://www.omifacsimiles.com/brochures/mozarthc.html>
- SCHUBERT, Franz, 1797-1828**
 9398 [Erlkönig, D.328] *Erlkönig (D 328). Faksimile nach dem Autograph der Morgan Library & Museum, New York. Herausgegeben von Elisabeth Schmierer.* Meisterwerke der Musik im Faksimile, 32. Laaber, 2015. Oblong, 4°, xiii, 12 pp. Full-color facsimile of the autograph. Introduction in Ger-Eng. Hardbound. \$76
http://www.omifacsimiles.com/brochures/schub_erl.html
- VERDI, Giuseppe, 1813-1901**
 9123 *Per il "Re Lear". Facsimile dell'autografo a cura di Gabriella Carrara Verdi.* Parma, 2002. 29 x 42 cm, 194 pp. Deluxe facsimile—issued on the occasion of the centenary of Verdi's death—reproducing all the surviving source material for Lear, mainly the heavily marked-up libretto drafts of Cammarano and Somma, as well as pertinent correspondence, including full transcriptions. Sometimes referred to as the composer's "missing masterpiece", Verdi first thought of making an operatic King Lear in June of 1843. In 1848, after Cammarano agreed to do the libretto, Verdi writes to him: "Re Lear as a play is so vast and interwoven that it would seem to be impossible to fashion an opera from it. But, examining it closely it seems that the challenges, though large, are not insurmountable. You know that you should not treat this play using forms and methods that are familiar, but rather should treat it in an entirely new manner, one that is vast and shows no regard for customary forms". Unfortunately Cammarano's first draft turned out to be unwieldy and when the librettist died in 1852 Verdi turned to Antonio Somma to revise it. There were various roadblocks, one was who would sing the role. In a letter of 1853 Verdi states, to do Re Lear, "one would need an artist baritone in every sense of that phrase, for example, as was Giorgio Ronconi". Yet Ronconi was not performing. Presumably Verdi did write some music for Lear and when the Paris Opera approached him in 1865 the idea of Lear was considered: "Re Lear is magnificent, sublime, pathetic, but it does not have enough scenic splendor for the Paris Opera." (Don Carlo was chosen instead). Beautiful bibliophile edition, limited to 420 copies, printed on fine natural paper, with marbled paper boards and linen spine. (text adapted from Fred Plotkin) \$170

COMPOSITE & MISCELLANEOUS SOURCES

- 8503 [Chantilly, Bibliothèque du Château de Chantilly, ms. 564 (olim 1047)]
Codex Chantilly. Bibliothèque du Château de Chantilly, Ms. 564. Faç-similé. Édité par Yolanda Plumley & Anne Stone. Centre d'Études Supérieures de la Renaissance.
 Collection "Épitome Musical". Turnhout, 2008. 29 x 40 cm. x, 164; 211 pp. Full-color facsimile in the original format. Exciting late medieval source with 99 songs and 13 motets, 61 of them unique. These works include some of the most elaborate surviving examples of the "Ars subtilior" notation, known for its experimentation in music rhythm. The provenance of this complex ms is still in dispute, being either 14th century southern France or an early 15th century Italian copy of a French repertoire. The basic corpus dates from c.1350-95; the ars subtilior repertoire by papal singers from Avignon and musicians employed at the Foix and Avignon courts is slightly later. Composers include Solage, Philippus de Caserta, Trebor, Vaillant, Machaut, Senleches, Susay, Cordier, Magister Franciscus, and Hasprois. The ms was owned by a Florentine family (possibly commissioned by them) and remained in Florence until 1861, at that time it was brought to Chantilly by the Duke of Aumale. Commentary in Fr-Eng. Handsome binding in black linen with dust jacket. \$395
<http://www.omifacsimiles.com/brochures/chantilly.html>
- 9385 [León, Catedral de Santa María de Regla, ms.8]
Liber antiphonarium de toto anni circulo a festiuitate sancti Aciscli usque in finem Cathedralis Ecclesiae Legionensis in Hispania codex signatus nr. VIII : Librum Ikilani Abbati. Curauit: Ismael Fernández de la Cuesta.
 Madrid, 2011. 25 x 35 cm, 620 pp. Full color facsimile of a 11th century MS containing all the chants for the mass and office in calendar order, plus the chants for feast days and Sundays. It is the most important musical codex of the hispanic liturgy and one of the most representative musical codices of the West. At the same time it is the only complete visigothic mozarabic antiphony that has survived. \$148
<http://www.omifacsimiles.com/brochures/avm.html>
- 9394 [London, British Library, Add. Ms. 31922]
The Henry VIII Book (British Library, Add. MS 31922). Facsimile with Introduction by David Fallows.
 Diamm Facsimiles, 4. Oxford, 2014. 33 x 24 cm. 85, 273 pp. Full-color facsimile on heavy matt art paper. Anthology of mostly secular pieces probably copied in London ca. 1510-1520 and associated with the Court of Henry VIII. Includes 53 English secular songs, 15 French or French/English songs, 3 Dutch songs and 35 textless pieces. Although the MS was almost certainly not made for him (its decorations are too modest) in all likelihood it contains the repertory of Henry's own music-making sessions, clearly written out and easy to read, a perfect size for instrumentalists or singers. Hardbound in blue buckram. \$212
http://www.omifacsimiles.com/brochures/bl_add31922.html
- 9422 [Milan, Museo Diocesano s.n. "Antifonario ambrosiano"; olim Vendrogno in Val Muggiasca]
L'antifonario di Muggiasca. A cura di Giacomo Baroffio.
 Bibliotheca Mediaevalis, 2. Lucca, 2014. 17 x 25 cm, 3 vols, 584, 596, 384 pp. Ambrosian chant, non-Roman chant cultivated within the historical boundaries of the archdiocese of Milan including the cities of Bergamo, Brescia, Pavia, Piacenza & Vercelli, has a complex history. It has been pointed out that its syllabic chants exhibit even more rigidity than equivalent Gregorian examples, yet at the same time its melismatic chants can burst forth with unusual excesses comparable to those of ancient Hispanic chant. Unlike sources transmitting the Roman tradition the Ambrosian manuscripts preserve chants of the mass together with those for the office. The antiphony of Muggiasca, a wonderful 14th-c. manuscript—reproduced here for the first time in facsimile (full-color, in reduced format), is considered by scholars to be one of the three most important sources of Ambrosian chant. Wrappers. \$298 http://www.omifacsimiles.com/brochures/ant_mug.html
- 9345 [Osnabrück, Diözesanarchiv, Inv. Nr. Ma 101]
Codex Gisle — Gradual of Gisela von Kerssenbrock.
 Lucerne, 2014. 35.5 x 26 cm, 344 pp. Of the approximately 500 mss copied by nuns that survive from medieval Germany, none stands out quite like "Codex Gisle", a Gradual in courtly gothic style with about 1500 Gregorian chants adorned with 53 historiated initials. It gets its name from the Cistercian nun Gisela von Kerssenbrock who, according to the memorial inscription on fol. 1 (in an early 14th c. hand), copied and illuminated it sometime before 1300 for her convent of Marienbrunn in Rulle near Osnabrück. Already known to art connoisseurs through a fine but partial colotype facsimile published in 1926 with the participation of the art historian Martin Wackernagel, the manuscript will now be given its due worth in a complete and exacting fine arts facsimile by Quaternio Verlag of Lucerne. Deluxe edition of 480 copies bound with tooled leather and metal bosses and clasps.
<http://www.omifacsimiles.com/brochures/gisle.html>
- 8927 [Paris, Bibliothèque Nationale, Rothschild 2973]
Le chansonnier Cordiforme de Jean de Montchenu.
 Valencia, 2007-2008 Heart shaped, 22 x 16 cm, 144 pp + commentary. This exceptional MS, closed, is shaped like a heart; it opens into the shape of a butterfly composed of the hearts of the two lovers who send love messages to one another in each one of the songs. When the word "heart" appears in the texts, it is represented by a pictogram. Two full-page illustrations appear in the codex. In the first, Cupid throws arrows at a young girl while at his side Fortune spins his wheel. In the other, two lovers approach one another lovingly. Throughout the MS the staff lines, music and love poems are surrounded by borders made up of animals, birds, dogs, cats and all kinds of flowers and plants highlighted in abundant and delicate gold. The book gets its name from Jean de Montchenu, a nobleman, apostolic prothonotary, Bishop of Agen (1477) and later of Vivier (1478-1497) who commissioned the work. The music repertoire consists of French and Italian songs written by Dufay, Ockeghem, Busnois and their contemporaries. Limited edition of 1380 copies bound in red velvet after the original; 2-part slipcase covered in black and red leather.
<http://www.omifacsimiles.com/brochures/montchen.html>