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- ABONDANTE, Giulio, 1546-1587**
 951 [Intabulations, lute, book 1, 2 & 5]
Intabolatura di lauto. Libro primo, secondo et quinto.
 Geneva, 1982. Oblong, 22 x 15 cm, 169, ii pp. Line-cut of the Gardano & Scotto editions, Venice 1546, 1548, & 1587. Only surviving books from this master. Balli, padovanas, ricercari, fantasias and transcriptions of motets and madrigals by Willaert, Rore, Arcadelt, & Jannequin in Italian tablature with renaissance tuning. Index. Wrappers. \$41
- 7113 [Intabulations, lute, book 5]
Il quinto libro de tabolatura da liuto, Venezia 1587.
 Munich, 1995. Oblong, 30 x 21 cm, 67 pp. Line-cut of the Angelo Gardano edition, in Italian tablature. Venice, 1587. Wrappers. \$28
- ADSON, John, c.1585-1640**
 9094 *Courtly Masquing Ayres, Composed to 5. and 6. Parts, for Violins, Consorts, and Cornets.* [Christ Church Library, Oxford University].
 Performers' Facsimiles, 293. New York, [2009]. 18 x 23 cm, 6 partbooks, 88 pp. Line-cut of T. Snodham edition, London, 1621. 20 ayres in partbook format, in mensural notation. Wrappers. \$33
- AGAZZARI, Agostino, 1578-1640**
 2415 *Del sonare sopra'l basso con tutti li stromenti e dell'uso loro nel conserto.*
 Bibliotheca Musica Bononiensis, II/37. Bologna, 1985. 18 x 25 cm, 12 pp. Line-cut of the Siena, 1607 edition. One of first treatises to adopt figured bass. Deals with chordal and single-line improvisation from a basso continuo and makes an important distinction between "fundamental" and "ornamental" instrumental classes. Wrappers. \$27
- AGRICOLA, Martin, 1486-1556**
 2531 *Musica figuralis deutsch (1532). Im Anhang: Musica instrumentalis deutsch (1529); Musica choralis deutsch (1533); Rudimenta musices (1539).* [Bayerische Staatsbibl., Munich & Bibliothek des Alten Gymnasiums, Flenburg].
 Hildesheim, 1985. 10 x 16 cm, 412 pp. Line-cut of 4 of Agricola's most famous treatises written in German. Musica instrumentalis was the second of its type (following Virdung's *Musica getuscht*, 1511). Rich with woodcut illustrations and examples in Gothic and German lute tablature. Linen. \$89
- 8187 *Von der Lauten aus Martin Agricola's Musica Intrumentalis Deutsch 1529. Teil-Faksimile nach dem Exemplar im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek (Signatur I 8° 191).*
 Lübeck, 2003. 4°. 19 pp. Line-cut of 35 lute-related pages of Agricola's "Musica Instrumentalis Deutsch, 1529". Explains the German tablature system, how to tune a lute, how to choose proper strings and much more. Wrappers. \$14
- AGUADO, Dionisio, 1784-1849**
 7120 [Works, complete, v.1]
Colección de estudios (1820); Nuevo método de guitarra op.6; Biography & Bibliography.
 Heidelberg, 1994. 4°, 160 pp. Line-cut of the first and early editions. Preface by Brian Jeffrey. Wrappers. \$25
- 7121 [Works, complete, v.2]
Nuevo método para guitarra (1843).
 Heidelberg, 1994. 4°, 192 pp. Line-cut of the first and early editions. Preface by Brian Jeffrey. Wrappers. \$25
- 7122 [Works, complete, v.3]
Works with Opus Number.
 Heidelberg, 1994. 4°, 176 pp. Line-cut of the first and early editions. Preface by Brian Jeffery. Wrappers. \$25
- 7123 [Works, complete, v.4]
Works without Opus Number.
 Heidelberg, 1994. 4°, 176 pp. Line-cut of the first and early editions. Preface by Brian Jeffrey. Wrappers. \$25
- ALDIGATTI DA CESENA, Marcantonio, 16-17th c.**
 2983 *Grazie et affetti amorosi [canzonette a voce sola, libro secondo] (Venezia 1617).*
 Monumenta Romandiola, Musica Dramatica in Aemiliae Romandiolae Civitatibus Archivum, [Fototypice Expressa] 3. Bologna, 1979. 21 x 31 cm, ii, 28 pp. Line-cut of the Venice, 1627 edition. Collection of monodies for soprano and Spanish guitar (or keyboard) together with instrumental pieces for solo Spanish guitar in alfabeto notation. Preface in It by Ivano Cavallini. Hardbound. \$32
- ALISON, Richard, b.?-c.1609**
 2987 *The Psalmes of David in Meter 1599. Edited by Ian Harwood.* [British Library, K.7.f.10].
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 1. London, 2/1980. 26 x 37 cm, iii, 152 pp. Line-cut. A much admired collection of pieces a4, mainly for voice and lute, but with alternative methods of performance possible. Notated in French lute tablature, cittern tablature and mensural notation and printed in table book format. Wrappers. \$88
- AMAT, Juan Carlos, 1572-1642**
 955 [Method, guitar]
Guitarra española (c.1761). Complete Facsimile Edition with an Introduction by Monica Hall. (Reproduced by Permission of the Biblioteca Nacional, Madrid).
 Monte Carlo, 1980. 10 x 15 cm, iv, 64 pp. Line-cut of the Joseph Bró edition, printed in Gerona between 1761-1766. This is an expanded version of the original dating from the end of the 16th c., considered one of the earliest printed treatises on the five-course guitar in the rasgado style with alfabeto notation. Also see "De Soto". Wrappers. \$15
- AMON, Johannes Andreas, 1763-1825**
 1818 *An der Tod, mit begleitung einer obligaten Flöte und Piano-Forte oder Guittarre. Bonn s.d.*
 Archivum Musicum: L'Arte della Chitarra, 18. Florence, 1986. Oblong, 34 x 24 cm, 7 pp. Line-cut of the Simrock, early 19th-c. edition. Wrappers in decorative paper. \$19
- 3189 [Divertissement, guitar, strgs, op.16]
Divertissement per chitarra, violino, viola e violoncello. Offenbach s.d.
 Archivum Musicum: L'Arte della Chitarra, 22. Florence, 1989. 24 x 34 cm, iii, 19 pp. Line-cut of the Offenbach, n.d. edition. Introduction in It by Andrea Sebastiani. Wrappers in decorative paper. \$27
- ARNE, Thomas A., 1710-1778**
 8920 [Comus, masque]
The Songs, Duet & Trio in the Masque of Comus. Set for the Violin, German Flute and Harpsichord. [private collection John H. Burkhalter III].
 Britannia's Invitation: A Treasury of 18th Century English Vocal Music, 5. Hebden Bridge, 2007. 21 x 30 cm, 23 pp. Line-cut of the London, n.d. edition. Wrappers. \$20
- 8918 *The New Songs Sung at Vaux-Hall. [private collection John H. Burkhalter III].*
 Britannia's Invitation: A Treasury of 18th Century English Vocal Music, 3. Hebden Bridge, 2007. 21 x 30 cm, 12 pp. Line-cut of the London, n.d. edition. 6 songs for voice and bc (optional guitar accompaniment also provided). Contents: "Phillis to whom"; "Hapless lover's"; "When lately I offered"; "When Hobbinel"; "Shall I wasting in dispair". Wrappers. \$15
- ASIOLI, F., c.1645-1676**
 2130 [Scherzi, guitar]
Primi scherzi di chitarra, Bologna 1674.
 Archivum Musicum: Strumentalismo Italiano, 60. Florence, 1984. Oblong, 24 x 17 cm, 31 pp. Line-cut. 28 compositions in mixed tablature. Wrappers in decorative paper. \$25

- ATTAINGNANT, Pierre, c.1494-1552 [publisher]**
- 956 [Chansons, voice, lute]
Très brève et familière introduction pour . . . jouer toutes chansons réduictes en la tablature de lutz. Introduction de François Lesure. Index.
 Geneva, 1988. Oblong, 15 x 11 cm, xi, 120 pp. Line-cut of the Paris, 1529 edition. Early French collection of instrumental music with preludes and transcriptions of 35 Parisian chansons, in French lute tablature (mostly by Claudin de Sermisy). Many for voice & lute and lute solo. Begins with règles for playing the instrument. Wrappers. \$48
- ATTEY, John, b.?-c.1640**
- 2988 [Ayres, a4, voices/voice + lute, book 1]
The First Book of Ayres 1622. Edited by David Greer. [British Library, K.7.f.10].
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 2. London, 2/1980. 26 x 37 cm, iii, 31 pp. Halftone. 14 songs in four parts which may be sung as solos with lute accompaniment (in Italian tablature) or as partsongs by four voices. Wrappers. \$33
- BACH, Carl Philipp Emanuel, 1714-1788**
- 4550 [Sonata, harp, H.563/Wq.139, G major]
Sonata in G Major for Harp ("Solo für die Harfe"), Wq 139/H.563. Facsimile Edition with an Introduction by Darrell M. Berg.
 Utrecht, 1992. 4°, iv, 11 pp. Halftone of a contemporary ms copy. Wrappers. \$13
- 8934 [Sonata, keyboard/harp, H.386]
Sonate pour le clavecin, forte piano, orgue ou harpe qui représentent le bataille de Bergen - 1776.
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 12 pp. Line-cut of the Paris, [1776] edition. Programmatic music (falsely attributed to CPE Bach according to recent scholarship) depicting the beginning of a battle, the fire of the canons and musketry, the cavalry attack, and the wailing of the wounded. Wrappers. \$15
- BACH, Johann Sebastian, 1685-1750**
- 9139 [Prelude, lute/cembalo, BWV 998]
Prelude, Fugue and Allegro (BWV 998). Guitar Transcription by Michael Lorimer.
 Pacific, 1977. 4°, 21, 5 pp. Line-cut, together with practical edition for guitar by Michael Lorimer. Preface in Ger-Fr-Eng-Sp-Ger-Jap. Wrappers. \$12
- 83 [Prelude, lute/cembalo, BWV 998]
Prelude-Fuga-Allegro, BWV 998. Mit Faksimile des Autographs.
 Musik für Gitarre. Vienna, 1981. 4°, 13, 4 pp. Line-cut, together with practical edition for guitar by Karl Scheit. Preface in Ger-Eng-Fr-It. Wrappers. \$15
- 9084 [Sonatas & partitas, violin, BWV 1001-1006]
Sonatas & Partitas for Solo Violin BWV 1001-1006. A New Bach Series. Transcribed for Guitar by Walter Dešpalj. Fingering by István Römer.
 Heidelberg, 2005. 4°, 123, 21 pp. Line-cut in reduced format (2 up per page) of the autograph ms, together with complete transcription for guitar. Wrappers. \$40
- 75 [Suites, lute, BVW 995, 997 & 1000]
Drei Lautenkompositionen in Zeitgenössischer Tabulatur (BWV 995, 997, 1000). Faksimiledruck nach den in der Musikbibliothek der Stadt Leipzig aufbewahrten handschriftlichen Originalen. Mit einer Einführung von Hans-Joachim Schulze.
 Leipzig, 1975. 23 x 33 cm, viii, 32 pp. Fine collotype. The copyist of BWV 995 is unknown; BWV 997 and 1000, copied c.1730-1740, are in the hand of Johann Christian Weyrauch. Coverboards in decorative paper. \$55
- 1745 [Suites, lute, BVW 995, 997 & 1000]
Drei Lautenkompositionen in Zeitgenössischer Tabulatur (BWV 995, 997, 1000). Faksimiledruck nach den in der Musikbibliothek der Stadt Leipzig aufbewahrten handschriftlichen Originalen. Mit einer Einführung von Hans-Joachim Schulze.
 Leipzig, 2/1979. 23 x 33 cm, viii, 32 pp. Fine collotype. The copyist of BWV 995 is unknown; BWV 997 and 1000, copied c.1730-1740, are in the hand of Johann Christian Weyrauch. Coverboards in decorative paper. \$45
- 8117 [Suites, lute, BVW 995, 997 & 1000]
Stücke für Laute BWV 995, 997, 1000. BWV 997 & 1000 intavoliert von Johann Christian Weyrauch. Reproduktion in 85% der originaler Grösse nach der Handschrift im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek, Signatur III.11.3/III.11.5/III.11.4).
 [Lübeck], 1999. 21 x 30 cm, viii, 26 pp. Line-cut. The copyist of BWV 995 is unknown; BWV 997 and 1000, copied c.1730-1740, are in the hand of Johann Christian Weyrauch. Ring binder. \$33
- 92 [Suite, lute, BWV 995, G minor]
Suite pour luth en sol mineur, BWV 995. Introduction Godelieve Spiessens. [Bibl. Royale Albert 1er, Brussels, Ms. Fétis 2910].
 Fontes Musicae Bibliothecae Regiae Belgicae, I/I. Brussels, 1981. 25 x 35 cm, 4, 10 pp. Halftone of the autograph. Wrappers. \$13
- 93 [Suite, lute, BWV 995, G minor]
Suite BWV 995. ("Pièces pour le luth à M. Schouster par J.S. Bach"). Transcrizione e diteggiatura per chitarra (in La minore) di Oscar Ghiglia dall'originale in Sol minore per liuto. [Bibl. Royal Albert 1er, Brussels, Fétis, 2910].
 Milan, 1976. 4°, iv, 5, 20 pp. Halftone in reduced format. Wrappers. \$20
- 9138 [Prelude, lute/cembalo, BWV 995; Lute Suite no. 3, BWV 1011]
Lute Suite III (BWV 1011) / Cello Suite V (BWV 995). Guitar Transcription by Michael Lorimer.
 Pacific, 1977. 4°, 37, 10 pp. Line-cut, together with practical edition for guitar by Michael Lorimer. Preface in Ger-Fr-Eng-Sp-Ger-Jap. Wrappers. \$12
- 94 [Suite, lute, BWV 995, G minor]
Suite a-Moll, BWV 995. Original g-Moll. Faksimile. [Pièces pour la Luth à Monsieur Schouster].
 Musik für Gitarre. Vienna, 1979. 4°, 21, 10 pp. Line-cut, together with practical edition for guitar by Karl Scheit. Preface in Ger-Eng-Fr-It. Wrappers. \$18
- 95 [Suite, lute, BWV 1006a, E major]
Suite E-Dur, BWV 1006a, mit Faksimile des Autographs.
 Musik für Gitarre. Vienna, 1976. 4°, 22, 14 pp. Line-cut, together with practical edition for guitar by Karl Scheit. Preface in Ger-Eng-Fr-It. Wrappers. \$18
- BALDANO, Giovanni Lorenzo, 1576-1660**
- 7174 [Method on tuning the sordellina]
Libro per scriver l'intavolatura per sonare sopra le sordelline (Savona 1600). Facsimile del manoscritto e studi introduttivi a cura di Maurizio Tarrini, Giovanni Farris, John Henry van der Meer.
 Studi e Fonti per la Storia della Musica in Liguria, 2. Savona, 1995. Oblong, 21 x 30 cm, 220, 73 pp. Unique source of music (in tablature notation) for the sordellina (fols. 1-31) and buttafuoco (fols. 145-149), two instruments typical in Neopolitan circles of the 16th and 17th centuries. It is the only ms containing instructions for tuning the sordellina, a type of Italian drawing-room bagpipe. The buttafuoco is a dulcimer-like instrument. Introduction in It, with modern transcriptions of 89 works. Wrappers. \$82
- BALLARD, Pierre, c.1575-1639 [publisher]**
- 959 [Airs, lute, voice, books 1-6]
Airs de différents auteurs mis en tablature de luth.
 Geneva, 1981. 8°, 6 vols, each with c.160 pp. Line-cut of the Ballard edition, Paris, 1608-1615. Monodies (in staff notation) with lute accompaniment (in French tablature) by Boesset, Guédron or Bataille himself. May be the earliest appearance of notes tied together by the stems, indicating that they were to be sung to one syllable. Wrappers (single volumes also available). \$186
- 954 [Airs, lute, voice, books 7-15]
Airs de différents auteurs mis en tablature de luth. 7e à 15e livre.
 Geneva, 1985. 15 x 22 cm, 5 vols, 672 pp. Line-cut of the Ballard edition, Paris, 1617-1632. Monodies (staff notation) with lute accompaniment (in French tablature) by Antoine Boesset & others. Sequel to the airs intabulated for lute by Gabriel Bataille. Wrappers. (only vols. 7, 8 14-15 available)

- 7345 [Airs de cour, book 7, 1626 ed.]
VII. *livre d'airs de cour, et de differents auteurs*. [Schermar-Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 10. Stuttgart, 1996. 11 x 15 cm, 116 pp. Line-cut of the Paris, 1626 edition. 40 airs de cour, 10 airs à boire, and 7 airs espagnols. Composers include Roy, La Reyne, Moulinié, Boesset, Richar, Boccan, Boyer, Barberon, Bataille, Fevre, and others. Staff notation (voice part only). Beautiful marbled paper boards. \$26
- BALLARD, Robert, c.1574-c.1650**
- 7207 [Pièces, lute, book 1]
Premier livre de tablature de luth, 1611. Édition réalisée à l'occasion du dixième anniversaire de la Société Française de Luth. Présentation par Pascale Boquet et François-Pierre Goy. [Bibl. Mazarine, Paris].
Collection Dominantes. Courlay, 1995. 24 x 33 cm, 31, 96 pp. Line-cut of the Paris, 1611 edition, in French tablature. Introduction in Fr-Eng-Ger. Wrappers. \$54
http://www.omifacsimiles.com/brochures/ballard_tab.html
- BANCHIERI, Adriano, 1568-1634**
- 2431 *Conclusioni del suono dell' organo*.
Bibliotheca Musica Bononiensis, II/24. Bologna, 1968. 17 x 25 cm, 72 pp. Line-cut of the Bologna, 1609 edition. Set of twenty brief chapters on various musical subjects treated from the organist-choirmaster's standpoint, including a review of the history of the organ, a description of notable contemporary Italian organs, organists and organ builders and a discussion of the specific uses of the organ in church music. Cloth. \$41
- 2436 *Terzo libro di nuovi pensieri ecclesiastici da cantarsi con una, e due voci in variati modi nel clavicembalo tiorba, arpicchitarone*.
Bibliotheca Musica Bononiensis, IV/40. Bologna, 1969. 17 x 25 cm, vi, 71 pp. Line-cut of the Bologna, 1613 edition. Preface in It by Giuseppe Vecchi. Hardbound. \$42
- BARBELLA, Emanuele, 1718-1777**
- 4747 [Duets, violins/mandolines, bc ad lib.]
Six Duettos for 2 Violins or 2 Mandolines with an optional Bass. A Facsimile of the Original Printing with Notes by Neil Gladd. [Library of Congress, Washington, D.C.].
Arlington, 1983. 22 x 29 cm, 3 parts: ii, 34 pp. Line-cut of the Paris, late 18th-c. edition. Wrappers. \$20
- BARFARK, Bálint (Valentine), 1507-1576**
- 9460 ["Krakau" Ms]
Das Lautenbuch von Krakau, 1565.
Lübeck, 2011. 4°, 71 pp. Line-cut of a lute ms, the principal source for the music of Bálint Barfark. Contents: Fantasia trium vocum (VB 21, V. Fantasia); Fantasia 4 vocum (VB 22, VI. Fantasia); Fantasia 4 vocum (VB 23, VII Fantasia) / V. Bakfark; Jesu nomen santissimum, 4 vocum (VB 24); Erravit sicut Ovis quae perii, 4 vocum (VB 25); Circum dederunt me viri mendaces, 4 vocum (VB 26) / Clemens non Papa; Cantibus organicis, Christi Cecilia sponsa, 4 vocum (VB 27); Domine si tu es, iube me venire ad te, 4 vocum (VB 28); Venite filii audite me, 4 vocum (VB 29) / Nicolaus Gomberth; Exaltabo te Domine, 4 vocum / Archadeth (VB 30); Qui habitat in adiutorio altissimi, 4 vocum (VB 31); Faulte dargent Dest douleur non pareille, 5 vocum (VB 32) / Josquin Depres. Ring binder. \$34
- BARON, Ernst Gottlieb, 1696-1760**
- 1135 *Zwölf Menuetten für die Laute, von Herrn Ferdinand Seidel, samt einer Fantasie von Herrn Baron, Königl. Preußischen Lautenisten. Als eine Probe eines neuen Drucks von musicalischen Characteren für die Laute*.
Leipzig, 1969. 32 x 27 cm, 10 facs, iv, 16 pp. Line-cut of the Johann Gottlob Immanuel Breitkopf edition (Leipzig, 1757); Breitkopf used here a new printing technique—employing a precision-made highly flexible font—that helped revolutionize 18th-c. music printing. Together with a new practical edition and commentary in Ger by Adalbert Quadt. Quarter linen with coverboards in decorative paper (few copies remaining). \$40
<http://www.omifacsimiles.com/brochures/baron.html>
- 4194 *Music for the Lute. Ernst Gottlieb Baron & Sylvius Weiss. Introduction: Andreas Schlegel*. [Koninklijke Bibl., Brussels, ms. II 4087, formerly private library of F.J. Fétis, 2912].
Facsimile Series, III/19. Peer, 1992. 23 x 33 cm, 10, 97 pp. Halftone of a c.1770 ms transmitting music in French lute tablature, for 12- to 13-course lute of the music of Ernst Gottlieb Baron and Sylvius Leopold Weiss. 10 fascicles with folder. \$34
- 7887 [Sonata, flute, lute, G major]
Sonate à 2 G Dur für Traversflöte und Barocklaute. Reproduktion nach einer Kopie aus der 2. Hälfte des 18. Jahrhunderts im Besitz der Stadt Leipzig Städtische Bibliothek Musikbibliothek (Signatur III.11.6a).
Lübeck, 1998. Oblong, 30 x 21 cm, 18 pp. Line-cut of a contemporary manuscript copy. (Lute part in French tablature). Ring binder. \$21
- BARTLET, John, 16-17th c.**
- 2989 *A Book of Ayres 1606. Edited by David Greer*. [British Library, K.7.f.10].
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 3. London, 2/1980. 26 x 37 cm, iii, 48 pp. Halftone. 14 songs, in staff notation with lute accompaniment in French tablature, of which the most notable are "Go wailing verse", and "I heard of late that love was fallen asleep". Wrappers. \$37
- BASELLI, Constantino, fl.1600-1640**
- 8689 *Il primo libro de sacri concerti [a una, a due, a tre & quatro voci con il basso continuo per l'organo], Venetia, Ricciardo Amadino 1614*. [Biblioteka Jagiellońska, Krakow].
Faksimile-Edition Krakau, 4. Stuttgart, 2006. 12 x 26 cm, 5 partbooks, 160 pp. Line-cut of the Venice, 1614 edition. Rich collection of sacred concerti for all sorts of vocal combinations: 8 works a4, 3 works a3, 9 works a2 and 4 for solo voice, all with basso continuo and many calling for trombone or chittarone accompaniment. Wrappers, in portfolio with marbled paper boards. \$59
- BASSANO, Giovanni, c.1550-d.?**
- 9378 *Madrigali et canzonette [concertate per potersi cantare con il basso, & soprano nel liuto, & istrumento da pena. Libro primo]*. Venedig [Bischofliche Zentralbibliothek Regensburg].
Faksimile-Edition Canto e Continuo, 8. Stuttgart, 2014. 22 x 33 cm, 32 pp. Line-cut of the Venice, 1602 edition. 14 settings for voice with lute accompaniment, Italian lute tablature. Hardbound, with marbled paper boards. (n.b. according to the publisher of this facsimile there is a printing peculiarity in Regensburg exemplar which has been retained in this facsimile; it concerns the incorrect position of the "tavola"—table of contents—and one upside down page; the print is otherwise completely serviceable and nothing is missing) \$35
- BATAILLE, Gabriel, c.1574-1630**
- 959 [Airs, lute, voice, books 1-6]
Airs de differents auteurs mis en tablature de luth.
Geneva, 1981. 8°, 6 vols, each with c.160 pp. Line-cut of the Ballard edition, Paris, 1608-1615. Monodies (in staff notation) with lute accompaniment (in French tablature) by Boesset, Guédron or Bataille himself. May be the earliest appearance of notes tied together by the stems, indicating that they were to be sung to one syllable. Wrappers (single volumes also available).
- BEETHOVEN, Ludwig van, 1770-1827**
- 1820 ["Adelaide", voice & guitar, op.46, arr. W.T. Matiegka]
"Adelaide" ["Einsam wandelt dein Freund im Frühlingsgarten"]. *Per voce e chitarra, Wien s.d.*
Archivum Musicum: L'Arte della Chitarra, 20. Florence, 1988. 23 x 31 cm, 1, 7 pp. Line-cut of the early 19th-c. printed edition by Artaria. Arranged for voice and guitar by Wenceslaus Thomas Matiegka (1773-1830), one of the founder of the Viennese guitar school. Introduction in It by Francesco Gorio. Wrappers in decorative paper. \$19
- 3203 *Serenade Op.8, Arranged for Violin, Viola and Guitar by Wenceslaus Matiegka. Revised and Edited by Matanya Ophee*.
Boston, 1981. 4°, iii, 48, 6 pp. Line-cut of the Artaria, 1807 edition in reduced format, together with a new practical edition (score & parts). Historical introduction. Wrappers. \$26

- 6704 [Küthen, Hans-Werner]
Beethovens und die Rezeption der Alten Musik. Die hohe Schule der Überlieferung, Symposium Bonn 2000, Congressional Report Edited by Hans-Werner Küthen, 2002.
 Veröffentlichungen des Beethoven-Hauses, IV/16. Bonn, 2002. 8°, viii, 312 pp. Contents: Martin Zenck, "Geschichtsreflexion und Historismus im Musikdenken Beethovens"; Hans-Josef Irmen, "Beethoven, Bach und die Illuminaten"; Tomislav Volek, "Mozartsche Fragmente und Beethovensche Rente. Zwei historische Tatsachen von großer Aussagekraft"; William Drabkin, "Die langsame Einleitung zur Kreuzersonate. Form und Vorbilder"; Richard Kramer, "Beethovens Opus 90 und die Fenster zur Vergangenheit"; William Kinderman, "Rückblick nach vorn: Beethovens 'Kunstvereinigung' und das Erbe Bachs"; Annette Monheim, "Händel auf dem Weg nach Wien. Die Händel-Rezeption in Florenz, Berlin und Wien von 1760 bis 1800"; Ulrich Bartels, "Zwischen Assimilation und Provokation. Bemerkungen zur 'barocken' Beethoven-Interpretation"; Christopher Reynolds, "Beethovens 'Arioso dolente' und die Frage seiner motivischen Erbschaft"; Hans-Werner Küthen, "Szene am Bach" oder der Einfluss durch die Hintertür. Die Bach-Rezeption der anderen als Impuls für Beethoven"; Norbert Gertsch, "Wer verfasste die Orgelstimmen in Beethovens Messen?". Wrappers. \$65
- BESARD, Jean-Baptiste, c.1567-1625**
- 9463 [Method, lute]
Isagoge in artem testudinariam, 1607 [sic].
 Lübeck, 2006. 4°, 25 pp. Line-cut of the David Francken edition, Augsburg, 1617. Ring binder. \$21
- 961 *Novus partus. Isagoge.*
 Geneva, 1983. 4°, 148 pp. Line-cut of the Francken edition, Augsburg, 1617. 25 pieces for 1 to 3 lutes in French tablature, as well as works by Reys, Galilei, Dowland, etc. With a lute tutor. Wrappers. \$60
- 962 *Thesaurus harmonicus avec un index.*
 Geneva, 2/ 1993. 22 x 30 cm, 363, ii pp. Line-cut of the Cologne, 1603 edition. One of the richest tablatures of the time, consisting of solo lute works and vocal pieces in staff notation with lute accompaniment in French tablature. Preludes, fantasias, madrigals, chansons, airs de cour, passamezzi, gaillards, allemandes, branles, voltas, Polish dances, courantes, etc. Arrangements by Bakfark, Bocquet, Dowland, Ferrabosco, and J. Reys. Some unica. With a short set of instructions on lute playing. Wrappers. \$116
- BEYER, Johann Christian, 18th c.**
- 4726 *Herr Prof. Gellerts Oden, Lieder und Fabeln nebst verschiedenen französischen und italienischen Liedern, für die Laute übersetzt, Leipzig 1760. Faksimile und Übertragung herausgegeben von Rüdiger Gies und Andreas Nachtsheim.*
 Dausenau, 1993. Oblong, 30 x 25 cm, 2 vols, ii, 48, 36 pp. Line-cut of the Johann Gottlieb Immanuel Breitkopf edition, Leipzig, 1760. 33 songs for Baroque lute and voice. Together with transcription in modern notation. Hardbound. \$65
- BIANCHINI (Rossetto), Domenico, c.1510-c.1576**
- 964 *Intabolutura de lauto.*
 Geneva, 1983. Oblong, 21 x 15 cm, 48 pp. Line-cut of the Antonio Gardano edition, Venice, 1554, in Italian tablature (contents identical with 1546 edition). Wrappers. \$24
- BISMANTOVA, Bartolomeo, 17th c.**
- 1250 *Compendio musicale, Ferrara 1677. [Biblioteca Municipale di Reggio Emilia].*
 Archivum Musicum: Strumentalismo Italiano, 1. Florence, 1978. 17 x 24 cm, v, 121 pp. Line-cut of the holograph. Bismantova touches on many issues in his little compendium: notation, counterpoint, thoroughbass, and all sorts of wind, string, and keyboard instruments, including instructions for articulation and ornamentation on wind instruments and advice on violin bowing. Wrappers in decorative paper. \$33
- BITTNER, Jacques, 17th c.**
- 9093 *Pièces de lut, 1702. Faksimile nach dem Druck- Exemplar der Oberösterreichischen Landesmuseen Linz, Österreich. Herausgegeben von Michael Treder, Hamburg unter Mitarbeit von Francois-Pierre Goy, Paris.*
 Lübeck, 2009. 21 x 30 cm, xxxiv, 39, iv. Line-cut of the Linz, 1702 edition (oblong format), reproduced 3 up a page for ease of reading. The present edition contains 10 suites, in total 55 pieces for 11-course baroque lute. Introduction in Ger. Ring binder. \$39
- BONI, Pietro Giuseppe Gaetano, 18th c.**
- 1251 [Divertimenti, violin/violone/cembalo/recorder/mandola]
Divertimenti per camera à violino, violone, cimbalo, flauto e mandola. Roma s.d.
 Archivum Musicum: Flauto Traversiere, 2. Florence, 1985. Oblong, 32 x 23 cm, v, 43 pp. Line-cut of the Rome, c.1717-27 editions. 12 divertimenti. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$34
- BONPORTI, Francesco Antonio, 1672-1749**
- 8233 [Trio sonatas, 2 violin, bc, op.4]
Sonate da camera. Opera IV. A due violini, violone, cembalo o arcileuto. Venezia 1703.
 Archivum Musicum: Strumentalismo Italiano, 87. Florence, 2002. 4°, 3 partbooks, viii, 108 pp. Line-cut of the Venice, 1704 edition. Preface in It by Daniele Valersi. Wrappers. \$35
- BOSSINENSIS, Franciscus, 15-16th c.**
- 968 *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto. Libro primo.*
 Geneva, 1977. Oblong, 22 x 15 cm, 112 pp. Line-cut of the Petrucci, 1509 edition. Italian lute tablature and mensural notation. One of the earliest sources of Italian lute music. Nos. 1-70 for solo voice (in mensural notation) and lute; nos. 71-96 for solo lute. Wrappers. \$45
- 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
- BOULEZ, Pierre, 1925-**
- 8588 *Le marteau sans maître. Fac-similé de l'épure et de la première mise au net de la partition / Facsimile of the Draft Score and the First Fair Copy of the Full Score. Édité par / Edited by Pascal Decroupet.*
 Eine Publikation der Paul Sacher Stiftung. Mainz, 2005. Oblong, 38 x 30 cm. 215 pp. Beautiful full-color facsimile edition of the autograph draft score and fair copy, produced on the occasion of the 80th birthday of the composer. Since its premiere 50 years ago at the 1955 Baden-Baden Festival, "Le marteau sans maître", with its novel scoring (contralto, alto flute, viola, guitar, vibraphone, xyloimba and unpitched percussion) and poetry by René Char in four of the nine interlocked movements, has been considered one of the most outstanding serial works of the postwar avantgarde. Commentators have pointed out its wonderful hypnotic soundworld, complex rhythmic structure, and sudden bursts of instrumental crossfire, creating such a demand on the performers that some fifty rehearsals were required before its premiere. This excellent facsimile offers an exciting entry into Boulez' "workshop"—allowing us to examine, side by side, the pencil draft score, final ink version, as well as a selection of sketch pages. Handsome binding in red linen with slipcase. \$254
<http://www.omifacsimiles.com/brochures/boulez.html>
- BRENET, Michel, 1858-1918**
- 4189 *Notes sur l'histoire du luth en France.*
 Geneva, 1973. 8°, 83 pp. (Rpt. of Turin, 1899 edition). Historical survey of the instrument and its virtuosi, from the 15th to 18th c. With a description of important ms and printed sources. Hardbound. Ex private library, with some ink annotations. \$40
- BRESCIANELLO, Gisueppe Antonio, 1690-1758**
- 9461 *18 Suiten für Gallichone (Mandora). Mit einem Vorwort von Andreas Koch.*
 Lübeck, 2015. 4°, 150 pp. Line-cut reproduction of Signatur Mus.2364-V-2 from the Staats- und Universitätsbibliothek Dresden, a carefully executed copy of 18 suites for "colacione" (a type of lute) in the hand of Peter August (1726-1787). Hardbound. \$69 <http://www.omifacsimiles.com/brochures/bres.html>
- BROSSARD, Sébastien de, 1655-1730**
- 2112 *Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens & françois, les plus usitez dans la musique, seconde édition, 1705. Eingeleitet von Harald Heckmann.*
 Dictionarium Musicum, 1. Hilversum, 1965. 17 x 24 cm, xviii, 390 pp. Halftone of the second edition, Paris, 1705. Cloth (also available in wrappers). \$116

- BUONANNI, Filippo, 1638-1725**
2703 *Descrizione degl'istromenti armonici d'ogni genere.*
Leipzig, 1975. 20 x 28 cm, 256 pp. Line-cut of the Rome, 1726 edition. Extremely informative treatise on organology with altogether 140 extended descriptions provided in Italian and French. Bilingual indices. Accompanied by 142 superb woodcuts of scenes of musicians with their instruments. Linen. \$175
- CAIX D'HERVELOIS, Louis de, 1670-1760**
8389 [Pièces, 2 viols, book 4]
Ive livre de pièces a deux violes contenant II suites et III sonates.
Musique pour Viole de Gambe, 6. Paris, 1990. 4°, vii, 41 pp. Line-cut of the author's edition, Paris, 1740. The bass line could also be played by harpsichord or theorbo. Introduction in Fr/Eng by Jean-Louis Charbonnier. Wrappers. \$32
- CAMERLOHR, Placidus von, 1718-1782**
9429 *Solo per la gallichone; Partia ex f (Gallichon, 2 violinen, Baß); Trio ex C (2 Gallichon, Violoncello).* [Mss, Äbtei Metten].
Faksimile-Edition Laute, 12. Stuttgart, 2015. 26 x 33 cm, 96 pp. Full-color reproduction of three works of Camerlohr, one for solo gallichone a type of bass lute, and two chamber works. Handstitched folios in portfolio with decorative paper boards and ties. \$55
- CAMPION, François, c.1686-1748**
4602 *Nouvelles découvertes sur la guitarre, contenant plusieurs suites de pièces sur huit manières différentes d'accorder.* [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 135. New York, [1993]. 4°, 47 pp. Line-cut of the Paris, 1705 edition. French tablature. Wrappers. \$20
- CAMPION, Thomas, 1567-1620**
7134 [Ayres, books 1 & 2]
Two Books of Ayres. The First Contayning Divine and Morall Songs: The Second, Light Conceits of Lovers. To be Sung to the Lute and Viols, in Two, Three, and Four Parts; or by One Voyce to an Instrument. [British Library, London].
Performers' Facsimiles, 106. New York, [1995]. 24 x 37 cm, 54 pp. Line-cut of the London, [1613] edition. Table book format with staff notation (vocal part) and French tablature. Wrappers. \$20
- 7135 [Ayres, books 3 & 4]
The Third and Fourth Booke of Ayres: So as They may be Expressed by One Voyce, with a Violl, Lute, or Orpharion. [British Library, London].
Performers' Facsimiles, 107. New York, [1995]. 24 x 37 cm, 44 pp. Line-cut of the London, [1618] edition, in staff notation (vocal part) and French tablature. Wrappers. \$20
- 8833 [Maske, for Lord Hayes]
The Discription of a Maske Presented before the Kinges Maiestie at White-Hall, on Twelfth Night Last, in Honour of the Lord Hayes, and His Bride. [private collection].
Performers' Facsimiles, 259. New York, [2007]. 17 x 23 cm, 40 pp. Line-cut of the London, 1607 edition, in staff notation (vocal part) and French tablature. 22 pages of texts, followed by 11 pages of music numbered I, II, III, IV, V, some notated in table book format. Wrappers. \$15
- 3473 [Maske, for Somerset]
The Masque at the Earl of Somerset's Marriage, 1614.
A Scolar Press Facsimile [= English Lute Songs, 7]. London, 1973. 17 x 21 cm, viii, 28 pp. Line-cut of the London, 1614, in staff notation (vocal part) and French tablature. Introduction by Peter Holman. Wrappers. \$18
- CAPIROLA, Vincenzo, 1474-d.?**
978 [Intabulations, lute]
Compositione di Messer Vincenzo Capirola. [Ms Newberry Library, Chicago].
Archivum Musicum: Strumentalismo Italiano, 39. Florence, 1981. Oblong, 24 x 17 cm, ix, 2 & 148 pp. 2-color halftone with 2 plates in full color. 42 lute intabulations, in Italian tablature, of sacred & secular works from the 15th c. including works by Josquin, Brumel, Obrecht, Agricola, etc. Provides the earliest occurrence of legato and non-legato, two kinds of trills and of dynamic indications. Introduction in It by Orlando Cristoforetti. Wrappers in decorative paper. \$46
<http://www.omifacsimiles.com/brochures/capirola.html>
- 9286 [Intabulations, lute]
Vincenzo Capirola Lutebook. Compositione di Meser Vincenzo Capirola gentil homo Bresano. Ca. 1517. [Ms Newberry Library, Chicago].
Lübeck, 2012. 21.5 x 31 cm, iii, 76 pp. New full color facsimile produced two up per page. 42 lute intabulations, in Italian tablature, of sacred & secular works from the 15th c. including works by Josquin, Brumel, Obrecht, Agricola, etc. Provides the earliest occurrence of legato and non-legato, two kinds of trills and of dynamic indications. Hardbound. \$112
<http://www.omifacsimiles.com/brochures/capirola2.html>
- CARBONCHI, Antonio, 17th c.**
979 [Sonatas, Spanish guitar]
Sonate di chitarra spagnola, Firenze 1643; Le dodici chitarre spostate, Firenze 1643.
Archivum Musicum: Strumentalismo Italiano, 41. Florence, 1981. 20 x 28 cm, 2 booklets, iii, 117 pp. Halftone and line-cut. Contains c.170 pieces in alfabeto notation. Introduction in It by Paolo Paolini. Wrappers and slipcover in decorative paper. \$35
- CARCASSI, Matteo, c.1792-c.1853**
1607 [Method, guitar]
Méthode complète pour la guitarre divisée en trois parties. Les deux premières parties contiennent: les principes élémentaires de musique, la théorie de l'instrument, les exemples et les leçons nécessaires classés successivement pour en faciliter l'application. La troisième renferme cinquante morceaux choisis de différents caractères.
Geneva, 1972. 4°, 120 pp. Line-cut of the Paris, [1836] edition. Important guitar tutor with 50 progressive pieces, including marches, waltzes, rondos, chasses, theme & variations. Wrappers. \$45
- CAROSO, Fabritio, c.1530-c.1605**
1644 *Il Ballarino. A Facsimile of the 1581 Venice Edition.*
Monuments of Music and Music Literature in Facsimile, II/46. New York, 1967. 20 x 27 cm, 239 pp. Line-cut. One of the most famous early books on dance, describing and illustrating the techniques of dance as they existed at the end of the 16th c. Contains a portrait of Caroso and seven copper plates of dancers by Giacomo Franco. Highly important for music which is printed throughout both in Italian tablature and in ordinary notation. Of particular interest are the charming engraved plates showing dancing couples in splendid costumes. Laid paper. Cloth.
- CARRÉ, Antoine de la Grange, 17th c.**
9462 *Livre de guitarre, Paris, 1671.*
Lübeck, 2012. 4°, 29 pp. Line-cut of the Paris, 1671 edition, reproduced two-up on a page. Preludes, chaconnes, allemandes, sarabandes, folia & gigue, together with an instruction book written in French tablature. Comb binding. \$28
- CARULLI, Ferdinando, 1770-1841**
984 *Méthode complète pour le décadorde, nouvelle guitare, op.293.*
Archivum Musicum: L'Arte della Chitarra, 14. Florence, 1981. 23 x 30 cm, 78 pp. Line-cut. Carulli's method for the ten string guitar. Wrappers in decorative paper. \$20
- 985 *Scelta di opere per due chitarre.*
Archivum Musicum: L'Arte della Chitarra, 2. Florence, 1981. 23 x 30 cm, 22 parts, xvi, c.150 pp. Line-cut of the first edition. Contains Andante et Rondeau de Mozart, op.167; Trois airs variés, op.166; Larghetto et Variations de Mozart, op.164; Fantaisie tirée des ouvrages de Beethoven, op.157; Andante varié et Rondeau de Beethoven, op.155; Symphonie d'Haydn, op.152; Duo brillant, op.133; Nocturne concertant, op.118; Fantaisie, op.117; Trois duos, op.62; and Grand duo concertant. Introduction in It by Paolo Paolini. Wrappers in decorative paper with slipcover. \$46
- CASA, F. dalla, 18th c.**
2167 [Sonatas, archlute; Rules]
Sonate di celebri auttori per l'arcileuto francese / Regole di musica. Ms. Bologna.
Archivum Musicum: Strumentalismo Italiano, 62. Florence, 1984. Oblong, 30 x 23 cm, vi, 149 pp. Line-cut of a c.1769 ms copy. Introduction in It by Orlando Cristoforetti. Wrappers in decorative paper. \$42

- CASTRO DE GISTAU, Salvador, 1770-d.?**
- 1011 *Opere scelte. Seguidillas & boleros, avec accompagnement de guitare, op. 1, 3, 19; Œuvres choisies pour guitare seule, op. 7, 9, 10, 12, 17, 18.*
Archivum Musicum: L'Arte della Chitarra, 7. Florence, 1987. Oblong, 30 x 23 cm, 2 partbooks, 89 pp. Line-cut of the Paris, n.d. editions. Wrappers in decorative paper with slipcover. \$26
- CAVENDISH, Michael, c.1565-1628**
- 2994 *14 Ayres in Tabletorie to the Lute 1598. Edited by David Greer.*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 8. London, 2/ 1980. 27 x 37 cm, iii, 46 pp. Line-cut of the London, 1598 edition, in table book format. French tablature with vocal part in staff notation. Wrappers. \$42
- CAZZATI, Maurizio, c.1620-1677**
- 1257 [Correnti & balletti, strings, bc, op.4]
Correnti, balletti, galiarde a 3. è 4.
Monumenta Bononiensis, Fototypice Expressa, 12. Bologna, 1971. 16 x 22 cm, 4 partbooks, 118 pp. Line-cut of the Francesco Magni edition, Venice 1659. 31 pieces in partbooks (vln I-II, violone, & spinetta/ chitarone) in one vol. Laid paper. Cloth. \$46
- 1179 [Trattenimenti per camera, strings, bc, op.22]
Trattenimenti per camera [d'arie, correnti, e balletti, a due violini, se piace, con passacaglio, ciaccona, & un capriccio sopra 12 note, Opera XXIII].
Monumenta Bononiensis, Fototypice Expressa, 13. Bologna, 1971. 16 x 22 cm, 4 partbooks, 74 pp. Line-cut of the Antonio Pifarri edition, Bologna, 1660. 26 pieces in partbook (vln I-II, spinetta, violone/ tiorba), in one vol. Hardbound. \$43
- CERONE, Pietro, c.1560-1625**
- 9151 *El melopeo y maestro : (Napoles, J.B. Gargano y L. Nucci, 1613) / Pedro Cerone ; Antonio Ezquerro Esteban, ed.*
Monumentos de la Música Española, 74. Madrid, 2007 23 x 32 cm, 2 vols: 1392 pp. Line-cut of the Naples, 1613 edition based on exemplars preserved in the Biblioteca "Jose Maria Lafragua" de la Benmerita Universidad Autonoma de Puebla (Puebla de los Angeles, Mexico), and in the Biblioteca Publica del Estado "Fray Francisco de Burgoa" de la Universidad Autonoma "Benito Juarez" de Oaxaca (Oaxaca, Mexico). Huge synthesis of musical-theoretical topics divided into 22 books. Deals with plainsong, mensural theory, vocal and instrumental variation, counterpoint, canon & fugue, problems of composition, mensuration and "tonality". The last book deals with musical enigmas and puzzle canons. Contains numerous references to composers and detailed musical examples, including a careful analysis of Palestrina's Missa L'homme armé. Hardbound. \$295
- CERRETO, Scipione, c.1551-c.1633**
- 1634 *Della prattica musica, vocale, et strumentale. [Civico Museo Bibliografico Musicale, Bologna].*
Bibliotheca Musica Bononiensis, II/30. Bologna, 2/ 2003. 16 x 22 cm, v, 344 pp. Line-cut of the Naples, 1601 edition. Preface in It by Giuseppe Vecchi. Cloth. \$87
- CIANCARLI, Heterocrito, fl.1602 (= Giancarli)**
- 9479 *Compositioni musicali [intavolate per cantare et sonare nel liuto]. Venedig, Giacomo Vincenti 1602. [Regensburg, Bischöflichen Bibliothek].*
Facsimile-Edition Canto e Continuo, 9. Stuttgart, 2015. 21 x 33 cm, 48 pp. Line-cut of the Venice, 1602 edition. Collection of 19 songs with Italian lute tablature, interestingly referred to as "Motetti, e Mad[rigali]" on the footer of each gathering. Published the same year as Caccini's *Le nuove musiche*, these two collections—in the words of John Griffiths—are the meeting place of the old "oral" tradition and the new declamatory style. Giancarli's music has never been studied or performed since the early 17th c. Hardbound, with boards in decorative paper. \$40 <http://www.omifacsimiles.com/brochures/giancarli.html>
- COLONNA, Giovanni Ambrogio, 17th c.**
- 991 *Intavolatura di chitarra spagnuola.*
Bibliotheca Musica Bononiensis, IV/182. Bologna, 1978. 16 x 22 cm, 71 pp. Line-cut of the Dionisio Garibaldi edition, Milan, 1637. In alfabeto notation. This publication combines material from earlier books and adds 14 new ones. Laid paper. Cloth. \$35 <http://www.omifacsimiles.com/brochures/colonna.html>
- CONRADI, Johann Gottfried, b.?-1747**
- 7885 *Neue Lautenstücke, 1724. [als Preludes, Allemands, Courants, Giques, Menuets, etc.]. Reproduktion (in 90% der originalen Grösse) nach dem Exemplar im Besitz der Stadt Leipzig Städtische Bibliotheken (Signatur III.10.34).*
Lübeck, 1998. Oblong, 30 x 21 cm, 13 pp. Line-cut of the Frankfurt an der Oder, 1724 edition. French tablature notation. Ring binder. \$25
- COPERARIO, John, c.1575-1626**
- 2995 *Funeral Tears 1606. Edited by David Greer.*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 9. London, 2/ 1978. 26 x 37 cm, iii, 20 pp. Line-cut of the London, 1606 edition, in table book format. For 2 voices, lute and bass viol. In French tablature with vocal part(s) and bass part in staff notation. Wrappers. \$32
- 2996 *Songs of Mourning 1613. Edited by David Greer.*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 10. London, 1978. 26 x 37 cm, iii, 20 pp. Line-cut of the London, 1613 edition, in French tablature with vocal part in staff notation. Wrappers. \$31
- CORBETTA, Francesco, c.1614-1681**
- 993 [Guitarre royale, dedicated: Charles II]
La guitarre royale [dediée au Roy de la Grande Bretagne composée par Francisque Corbett, gravée par H. Bonneiüil].
Geneva, 2/ 1993. 22 x 30 cm, 102 pp. Line-cut of the Paris, 1670 edition in upright format. Courantes, sarabands, allemands, & preludes; ends with 4 vocal pieces with guitar accompaniment. Alfabeto, mixed and Italian tablature. Wrappers. (out of print - included only for bibliographic reference)
- 994 [Guitarre royale, dedicated: Louis XIV]
La guitarre royale [dediée au Roy composée par Francisque Corbet, gravée par H. Bonneiüil].
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>
- 995 [Guitarre royale, dedicated: Louis XIV]
Pièces pour deux guitares da "La guitarre royale", Paris 1674.
Archivum Musicum: Strumentalismo Italiano, 52. Florence, 1983. Oblong, 24 x 17 cm, 2 booklets, v, 37 pp. Line-cut of the first twelve numbers from Guitarre royale, 1674, together with a halftone reproduction of a detached booklet containing their "contraparties"—not reproduced in the above edition—thus completing these two-voice works. Alfabeto, mixed and Italian tablature. Introduction in It by Paolo Paaolini. Wrappers, in decorative paper and slipcase. \$27
- 9325 *Scherzi armonici. [trouvati, e facilitati in alcune curiosissime suonate sopra la chitarra spagnuola]. Bologna [Giacomo Monti und Carlo Zenero 1639. [Bologna, Biblioteca G.B. Martini].*
Facsimile-Edition Laute, 11. Stuttgart, 2013. 16 x 22 cm, 84, 7 pp. Line-cut of the 1639 edition. Alfabeto, with some Italian tablature. Afterword in Eng by Claire Fontijn, with transcription/translation of Corbetta's foreword. Hardbound with decorative paper boards. \$28
http://www.omifacsimiles.com/brochures/corbetta_sch.html
- 996 *Varii capricci per la ghittara spagnuola, Milano 1643.*
Archivum Musicum: Strumentalismo Italiano, 33. Florence, 1980. Oblong, 28 x 15 cm, vii, 82 pp. Line-cut. Introduction in It by Paolo Paolini. Mixed tablature. Wrappers in decorative paper. \$33
- 997 *Varii scherzi di sonate per la chitarra spagnola, Bruxelles 1648.*
Archivum Musicum: Strumentalismo Italiano, 51. Florence, 1983. Oblong, 24 x 17 cm, vi, 87 pp. Line-cut of the Brussels, 1648 edition. Introduction in It by Paolo Paolini. Mixed tablature. Wrappers in decorative paper. \$26
- 9423 [Varii scherzi]
[Guitarra española y sus diferencias de sones] zwischen 1650 und 1660. Facsimile-Ausgabe. Herausgeber: Matthias Otto Schneider. Vorwort: Monica Hall und Lex Eisenhardt.
Frankfurt, 2006. Oblong, 21 x 14 cm, 35, 84 pp. Line-cut facsimile of a recently rediscovered manuscript of Corbetta's *Varii scherzi di sonate* (Brussels, 1648). This unusual "hispanified" copy came to light in 1991. Besides the music from the original edition it includes 3 other pieces by Corbetta (preludium in G minor, brando in Bb major & almanda in Bb major), an untitled piece, 2 additional variations for his own set of folia variations, and 3 unattributed "Spanish" pieces. Commentary in Ger-Eng. A careful and elegantly edited facsimile. Wrappers. \$47
http://www.omifacsimiles.com/brochures/corbetta_dlg.html

- CORIANOLI, Francesco, b.?-1670**
 998 [Sonatas, Spanish guitar]
Diverse sonate ricercate sopra la chitarra spagnuola, Bologna 1670.
 Archivum Musicum: Strumentalismo Italiano, 34. Florence, 1981. Oblong, 24 x 17 cm, iii, 36 pp. Line-cut of the Giacomo Monti edition. Introduction in It by Paolo Paolini. Mixed tablature. Wrappers in decorative paper. \$25
- CORKINE, William, 16-17th c.**
 2997 *Ayres to Sing and Play to the Lute. 1610. Edited by David Greer. [British Library, London].*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 11. London, 2/ 1978. 26 x 37 cm, iii, 25 pp. Line-cut of the London, 1610 edition. 12 songs for voice, lute (French tablature) and bass viol, in table book format, plus 6 lessons for the lra viol, notated in tablature. Wrappers. \$31
- 2998 *The Second Booke of Ayres 1612. Edited by David Greer.*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 12. London, 2/ 1977. 26 x 37 cm, iii, 36 pp. Line-cut of the London, 1612 edition, in regular and table book format. Songs (staff notation) with lute accompaniment in French tablature. 1 duet for lra-viol as well as a number of solos for lra-viol, equally appropriate for lute. Wrappers. \$36
- COSTE, Napoléon, 1806-1883**
 8875 [=Works, v.1, guitar, Études de genre, op.38]
25 études de genre op.38 pour la guitare. Reprint of the 2nd. Richault Edition, c.1880. [Edited by Simon Wynberg].
 Heidelberg, 2006. 4°, vi, 41 pp. Line-cut of the Paris, c.1880, 2nd edition ("édition revue et corrigée"). Wrappers. \$13
- 1001 [Works, v.2, guitar, op.2-7, 9]
Published Solo Works, Opus Nos. 2-7, 9. Editor: Simon Wynberg.
 The Guitar Works of Napoleon Coste, II. Monaco, 1981. 4°, ix, 64 pp. Line-cut of the 19th-c. editions. Wrappers. \$30
- 1003 [Works, v.4, guitar, op.27, 28a, 29-31, 33a, 39-41]
Published Solo Works, Opus Nos. 27, 28(a), 29-31, 33(a), 39-41. Editor: Simon Wynberg.
 The Guitar Works of Napoleon Coste, IV. Monaco, 1981. 4°, xiv, 77 pp. Line-cut of the 19th-c. editions. Wrappers. \$30
- 1004 [Works, v.5, guitar, op.42-49]
Published Solo Works, Opus Nos.42-49. Edited by Simon Wynberg.
 The Guitar Works of Napoleon Coste, V. Heidelberg, 2/ 1992. 4°, ix, 64 pp. Line-cut of the 19th-c. editions. Wrappers. \$30
- 1005 [Works, v.6, guitar, op.50-53]
Published Solo Works, Opus. Nos. 50-53. Editor: Simon Wynberg.
 The Guitar Works of Napoleon Coste, VI. Monaco, 1981. 4°, x, 64 pp. Line-cut of the 19th-c. editions. Wrappers. \$30
- 1006 [Works, v.7, 2 guitars, op.10, Duetto, Grand Duo]
Music for Two Guitars. Edited by Simon Wynberg. [Op.10, Duetto WoO, Grand Duo WoO].
 The Guitar Works of Napoleon Coste, VII. Heidelberg, 2/ 1991. 4°, vii, 43 pp. New edition. Wrappers. \$25
- 1007 [Works, v.8, ob/fl/vln, guitar, op.25, 36, 33b, 34a]
Works for Oboe (Flute or Violin) & Guitar. Edited and Arranged by Simon Wynberg. [Op.25, 36, 33b, 34a].
 The Guitar Works of Napoleon Coste, VIII. Heidelberg, 2/ 1986. 4°, v, 28 pp. New edition. Wrappers. \$21
- 1008 [Works, v.9, guitar, op.11, 14, 24, 28b, 28c]
Unpublished Solo Works. Editor: Simon Wynberg. [Op.11, 14, 24, 28b, 28c, and Works without Opus No.1].
 The Guitar Works of Napoleon Coste, IX. Monaco, 1983. 4°, xv, 60 pp. New edition of the unpublished guitar works. Wrappers. (Practical edition). \$30
- COUSINEAU, Jacques Georges, 1760-1824**
 1775 *Méthode de harpe (Paris, c.1786).*
 Monuments of Music and Music Literature in Facsimile, II/86. New York, 1968. Line-cut of the Paris, c.1786 edition. Laid paper, clothbound.
- CRAMER, John Baptist, 1771-1858**
 4950 [Duets, harp & piano/harpsichord, op.45]
Duett for the Harp & Piano Forte. Op.45.
 Biblioteca Classica, 15. Rotterdam, 1986. 4°, 2 parts, 30 pp. Line-cut of the Birchall edition, London, c.1810. Wrappers. \$22
- CRIVELLATI, Domenico, 16-17th c.**
 7750 [Cantatas, 1-3 voices, bc]
Cantate diverse a una, due, e tre voci. Con l'intavolatura per la chitarra spagnola in quelle più approposito. [British Library, London].
 Faksimile-Edition Canto e Continuo, 4. Stuttgart, 1999. 22 x 34 cm, 28 pp. Line-cut of the Rome, 1628 edition. Sixteen cantatas a1, five a2, and two a3. Alfabeto notation. Wrappers. \$24
- DANYEL, John, 1564-c.1625**
 2999 *Songs for the Lute 1606. Edited by David Greer.*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 13. London, 2/ 1977. 26 x 37 cm, iii, 44 pp. Line-cut of the London, 1606 edition, in table book format. For up to 4 voices (in staff notation) with lute accompaniment in French tablature. The bass part is probably played by the bass viol. Wrappers. \$40
- DEROSIER, Nicolas, 17th c.**
 1016 [Method, guitar]
Les principes de la guitare. [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>
- DIABELLI, Anton, 1781-1858**
 8110 *Trauermarsch auf den Tod des Herrn Michael Haydn vorgelegt von Gerhard Walterskirchen. [private collection].*
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 7. Salzburg, 1998. 26 x 38 cm, 6, ii pp. Half-tone of the Vienna, 1806 edition. Introduction in Ger. Wrappers. \$11
- DIEUPART, Charles, c.1670-c.1740**
 5542 [Suites, harpsichord; or, vln/rec, viol/archlute, bc]
Six suites pour clavecin. Publiées par Paul Brunold. Avec le fac-similé des parties originales du XVIIIe siècle pour violon ou flûte et basse chiffrée (viole ou archiluth). Révision par Kenneth Gilbert.
 Monaco, 1990. 4°, 2 partbooks 32, 64 pp. Newly revised critical edition of the original suites for harpsichord alone (Amsterdam, 1701), and line-cut facsimile of the optional Roger parts for violin or recorder and viol or archlute, mises en concert (Amsterdam, 1711). Wrappers. \$69
- 4353 [Suites, vln/rec, viol/archlute, bc]
Six suites de clavessin divisées en ouvertures, allemandes, courantes, sarabandes, gavottes, menuets, rondeaux & giges. Pour un violon & flûte avec une basse de viole & un archilut.
 Münster, 1990. 4°, 2 partbooks: i, 49 pp. Line-cut of the Roger partbooks, (Amsterdam, 1711), for violin or recorder and viol or archlute. Wrappers. \$28
- DONI, Giovanni Battista, 1594-1647**
 3732 *Lyra Barberina.*
 Bibliotheca Musica Bononiensis, II/151. Bologna, 1974. 22 x 32 cm, 2 vols: 858 pp. Line-cut of the Antonio Francesco Gori edition (Florence, 1763). Description of Doni's newly invented instrument and history of the Greek lyre, kithara and similar instruments, the most ambitious history of these instruments ever written. Laid paper. Cloth, in 2 vols. \$292

- 3733 Palisca, Claude V.
G.B. Doni's *Lyra Barberina*. *Commentary and Iconographical Study; Facsimile Edition with Critical Notes*.
Bibliotheca Musica Bononiensis, II/151b. Bologna, 2/ 1981. 17 x 25 cm, viii, 194 pp. Critical commentary to *Lyra Barberina*, with numerous plates and a facsimile of the chapters specifically on the "Lyra Barberina". Cloth. \$93
- DOWLAND, John, 1562-1626**
- 8372 *The Folger "Dowland" Manuscript*. Washington, Folger Shakespeare Library, Ms. V.b.280. Introduction by John Robinson.
The Lute Society Facsimiles, 3. Guildford, 2003. 4°, 78 pp. Halftone. Contains autograph pieces by John Johnson and John Dowland, and includes pieces by Newman, Allison, and Robert Dowland and some fragments, altogether 75 compositions. Mostly for 6-course, some for 7-course lute, notated in French tablature. Wrappers. \$44 <http://www.omifacsimiles.com/brochures/folger.html>
- 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
- 7580 *Lachrimae*.
Performers' Facsimiles, 209. New York, [1998]. 22 x 33 cm, 49 pp. Line-cut 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. \$20 http://www.omifacsimiles.com/brochures/dowland_ayres.html
- 7325 *A Pilgrimes Solace. Wherein is Contained Musically Harmonie of 3.4. and 5. Parts, to be Sung and Plaid with the Lute and Viols*.
Performers' Facsimiles, 195. New York, [1996]. 24 x 35 cm, 47 pp. Line-cut of the London, 1612 edition. Table-book format. Up to 4 voices (in staff notation) with lute accompaniment in French tablature. Contains "Lachrimae", version for solo lute. Wrappers. \$20 http://www.omifacsimiles.com/brochures/dowland_ayres.html
- 3002 [Songs, voices/viols, lute, book 1, 1613 ed.]
The First Booke of Songs 1613. Edited by Diana Poulton. [British Library, London].
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 15. London, 3/ 1985. 26 x 37 cm, iii, 48 pp. Line-cut of the Humfrey Lownes edition (London, 1613), in table book format. Believed to represent Dowland's own revisions. 21 songs a4 with lute/orpharion/viol accompaniment, plus 1 galliard for two lutes. French tablature. Wrappers. Ex-library copy. \$35
- 4765 [Songs, voices/viols, lute, book 1, 1613 ed.]
The First Booke of Songs or Ayres of Foure Parts, with Tableture for the Lute. [British Library, London].
Performers' Facsimiles, 127. New York, [1994]. 24 x 35 cm, 47 pp. Line-cut of the Humfrey Lownes edition (London, 1613), in table book format. Believed to represent Dowland's own revisions. 21 songs a4 with lute/orpharion/viol accompaniment, plus 1 galliard for two lutes. French tablature. Wrappers. \$20 http://www.omifacsimiles.com/brochures/dowland_ayres.html
- 3003 [Songs, voices/viols, lute, book 2]
The Second Booke of Songs or Ayres 1600. Edited by Diana Poulton. [Folger Shakespeare Library, Washington, D.C.].
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 16. London, 3/ 1985. 26 x 37 cm, iii, 50 pp. Line-cut of the Thomas Este edition (London, 1600), in table book format. 22 songs a2, a4 & a5 with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$36
- 4766 [Songs, voices/viols, lute, book 2]
The Second Booke of Songs or Ayres of Foure Parts, with Tableture for the Lute. [Folger Shakespeare Library, Washington, D.C.].
Performers' Facsimiles, 128. New York, [1994]. 24 x 35 cm, 49 pp. Line-cut of the Thomas Este edition (London, 1600), in table book format. 22 songs a2, a4 & a5 with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$20 http://www.omifacsimiles.com/brochures/dowland_ayres.html
- 3004 [Songs, voices/viols, lute, books 3 & 4]
The Third and Last Booke of Songs or Ayres 1603. Edited by Diana Poulton. [Folger Shakespeare Library, Washington, D.C.].
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 17. London, 2/ 1985. 26 x 37 cm, iii, 47 pp. Line-cut of the Thomas Adams edition, London, 1603, in table book format. 21 songs a4 & 5, with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$34
- 4767 [Songs, voices/viols, lute, books 3 & 4]
The Third and Last Booke of Songs or Aires. [Folger Shakespeare Library, Washington, D.C.].
Performers' Facsimiles, 129. New York, [1994]. 24 x 35 cm, 47 pp. Line-cut of the Thomas Adams edition, London, 1603, in table book format. 21 songs a4 & 5, with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$20 http://www.omifacsimiles.com/brochures/dowland_ayres.html
- DOWLAND, Robert, c.1586-1641**
- 3958 *A Musical Banquet. Furnished with Varietie of Delicious Ayres, Collected Out of the Best Authors in English, French, Spanish and Italian*. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 59. New York, [1990]. 24 x 37 cm, 45 pp. Line-cut of the London, 1610 edition, in table book format. Pieces for 2-4 voices with lute accompaniment in French tablature. 1 galliard for solo lute by John Dowland. Wrappers. \$25 <http://www.omifacsimiles.com/brochures/dowlandr.html>
- 7447 *Varietie of Lute-Lessons: viz. Fantasies, Pavins, Galliards, Corantoes, and Volts: Selected out of the Best Approved Authors, as Well beyond the Seas as of Our Own Country*. [Library of Congress, Washington, DC].
Performers' Facsimiles, 159. New York, [1997]. 24 x 37 cm, 71 pp. Line-cut of the London, 1610 edition. Solo lute music in French tablature. Wrappers. \$25
- DURANT, Paul Charles, 17-18th c.**
- 4742 *Gesamtausgabe Solo- und Kammermusik-Werke für Laute Paul Charles Durant herausgegeben von Joachim Domning*.
Hamburg, 1986. Oblong & upright, 31 x 20 cm, 8 books, iii, c.106 pp. Line-cut. Contains Sonata a-moll, Carillon F-Dur, Duo für Laute & Violine g-moll, Ragazada D-Dur, Concerto C-Dur für obligate Laute, obligates Cembalo, obligates Violoncello und Streichquartett, Concerto F-Dur Laute & Streichquartett. Wrappers. \$115
- DUSSEK, Jan Ladislav, 1760-1812**
- 8796 [Duet, harp & piano/2 pianos, op.26]
Duetto pour harpe et piano, ou pour deux pianos. Présentation par Fabienne Leloup (Ce.F.E. de M. Île-de-France). [British Library, London].
Collection Dominantes. Courlay, 2006. 24 x 34 cm, 2 parts, viii, 20 pp. Line-cut of the London, c.1796 edition. Introduction in Fr-Eng-Ger. Wrappers. \$21
- 8682 [Duo concertant, harp, piano, op.36]
Duo pour harpe et piano, opus 36 c.1804-1805. Présentation par Jehanne Draï (Ce.F.E. de M. Île-de-France). [Bibl. Nationale, Paris].
Collection Dominantes. Courlay, 2006. 33 x 24 cm, 2 parts, vii, 14 pp. Line-cut of the Paris, [1804/5] edition. Introduction in Fr-Eng-Ger. Wrappers. \$18
- 8683 [Duo concertant, harp, piano, op.73]
Duo concertant pour harpe et piano, opus 73, 1810. Présentation par les étudiants du Ce.F.E. de M. Île de France. [Bibl. Nationale, Paris].
Collection Dominantes. Courlay, 2006. 33 x 24 cm, 2 parts, 52 pp. Line-cut of the Paris, [1810] edition. Introduction in Fr-Eng-Ger. Wrappers. \$29
- ECCLES, John, c.1668-1735**
- 8260 *A Collection of Songs. For One, Two and Three Voices Together with Such Symphonys for Violins or Flutes as Were by the Author Design'd for any of Them. And a Thorough-bass to Each Song Figur'd for an Organ. Harpsicord or Theorbo-Lute*.
Huntingdon, c.1994. 4°. Line-cut of the London, 1704 edition. Wrappers. \$49

- FALCKENHAGEN, Adam, 1697-1761**
 4736 [Complete works in facsimile]
Gesamtausgabe Band I: Werke für Laute Solo herausgegeben von Joachim Domning.
 Hamburg, 2/ 1985. Oblong, 30 x 21 cm, v, 57 pp. Line-cut. Contains 6 Sonaten für Laute Solo, Erstes Dutzend geistlicher Gesänge, Bayerische Staatsbibl. Ms 5362 (Menuett alternem F-Dur, Menuett D-Dur), Germanisches Nationalmuseum Nürnberg MS 25461 (Prelude B-Dur, Tempo di Menuett D-Dur, Partie C-Dur, Partie C-Dur, Partie B-Dur, Larghetto D-Dur). Wrappers. \$34
- 4737 [Complete works in facsimile]
Gesamtausgabe Band II: Werke für Laute Solo herausgegeben von Joachim Domning.
 Hamburg, 1981. 21 x 30 cm, iii, 63 pp. Line-cut. Contains 6 Sonaten à Liuto solo op.2, Staats- & Stadtbibl. Augsburg Ms. 2^o Tonkunst Fasz. III (No. 6 Fuga A-Dur, No. 37 duo für 2 Lauten F-Dur, Nr. 51 Preludio nel quale sono contenuti tutti i tuoni musicali). Wrappers. \$34
- 4738 [Complete works in facsimile]
Gesamtausgabe Band III: Kammermusik für Laute herausgegeben von Joachim Domning.
 Hamburg, 1982. 21 x 30 cm, 3 books, iv, 99 pp. Line-cut. Contents: Sei concerti à Liuto, Traverso, Oboe a Violino e Violoncello, opera nuove [op. 4], Concerto F-Dur für Laute und Streichquartett – Augsburg Staats- & Stadtbibl., Tonkunst 2^o Fasz. III No. 37, Concerto g-moll für Laute und Streichquartett – Brussels, Königl. Bibl. Albert I Ms. II 4086. Wrappers. \$52
- 4739 [Complete works in facsimile]
Gesamtausgabe Band IV: Nachträge und Dokumente herausgegeben von Joachim Domning.
 Hamburg, 1985. 21 x 30 cm, iv, 49, 8 pp. Line-cut. Contains the lute part only from Sei Concerto à Liuto, Traverso, Oboe o Violoncello, op.3, Concerto für Laute, Cembalo und Bass, B-Dur (Musikbibl. der Stadt Leipzig, Ms. III.II.46c, plus additional works not contained in vols. 1-3 of the Gesamtausgabe. Indices. Wrappers. \$32
- 8350 *Sonate di liuto solo, opera prima, 1740. Facsimile of Leipzig III.6.13.*
 Lübeck, 2003. 4^o. Line-cut of the Nuremberg, 1740 edition. Wrappers. six sonatas for 13-course baroque lute. French tablature, baroque tuning. Wrappers. \$31
- FASOLO, Giovanni Battista, c.1600-c.1659**
 5672 [“Barchetta passaggiera”, 1-3 voices, guitar, op.3]
Giovan Battista Fasolo e la “Barchetta passaggiera”. A cura di Ottavio Beretta. Presentazione di Mariangela Donà.
 Quaderni di San Maurizio, 4 – La Musica a Milano. Lucca, 1994. 4^o, xxxix, 21 pp. The only known copy of the printed edition of Fasolo’s “Barchetta” (Rome, 1627) disappeared from Oscar Chilesotti’s private library during the First World War. Fortunately the Italian musicologist had transcribed most of the arias, and it is Chilesotti’s autograph that is reproduced here. The work is a collection of arias for one, two, and three voices with guitar accompaniment notated in staff notation. Introduction in It-Eng. Wrappers. \$16
- 7749 *Il Caro di Madama Lucia, [et una serenata in lingua lombarda, che fa la gola, a carnevale]. [British Library, London].*
 Faksimile-Edition Canto e Continuo, 3. Stuttgart, 1999. 22 x 34 cm, 12 pp. Line-cut of the Rome, 1628 edition. A lament for Madama Lucia (with serenata and various dance numbers), consisting of recitatives and 3 part choruses, with and without basso continuo. Alfabeto notation. Wrappers. \$20
- FERANDIERE, Fernando, 18th c.**
 9371 [Method, guitar]
Arte de tocar la guitarra española por música, Madrid, 1799. Complete Facsimile Edition with an Introduction, English Translation, and Transcription of the Music by Brian Jeffery.
 London, 2013 15 x 22 cm, 85, 59, 36 pp. Line-cut of the Madrid, 1799 edition. Wrappers. \$38
- FERNÁNDEZ DE HUETE, Diego, f.1699-1704**
 7085 [Method, harp/organ]
Compendio numeroso de zifras armónicas, con theorica, y practica, para harpa de una orden, de dos ordenes, y de organo. [Par] María Rosa Calvo Manzano.
 Madrid, 1992. Oblong, 32 x 22 cm, 2 vols, 206, 247 pp. Line-cut of the Madrid, 1702-1704 edition. The earliest known manual devoted mainly to the harp. Gives instructions for the diatonic harp with one string row and the chromatic harp with two. Includes popular dances of the day notated in Spanish keyboardtablature. Wrappers. \$88
- FERRABOSCO, Alfonso, c.1572-1628**
 3006 *Ayres 1609. Edited by David Greer.*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 20. London, 2/ 1978. 27 x 37 cm, iii, 38 pp. Line-cut of the London, 1609 edition, in French tablature. Wrappers. \$32
- FERRARI, Giacomo Gotifredo, 1763-1842**
 8730 [Duet, harp & piano/2 pianos, op.20]
2nd Duett for the Harp & Piano Forte or Two Piano Fortes, op.20.
 Biblioteca Classica, 179. Utrecht, 2006. 4^o, 2 parts, 22 pp. Line-cut of the London, [after 1830] edition. Wrappers. \$28
- FIORINO, Gasparo, 16th c.**
 2798 *La nobilità di Roma: versi in lode di cento gentildonne romane et le vilanelle à tre voci.*
 Monumenta Romana, Fototype 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
- FORD, Thomas, c.1580-1648**
 3007 *Musicke of Sundrie Kindes 1607. Edited by David Greer.*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 21. London, 2/ 1978. 27 x 37 cm, iii, 48 pp. Line-cut of the London, 1607 edition, in table book format. Songs a2 and a4 with lute/orpharion/viol accompaniment. Duets for lutes/viols. French tablature. Wrappers. \$34
- 7634 *Musicke of Sundrie Kindes Set Forth in Two Books. [British Library, London].*
 Performer’s Facsimiles, 219. New York, [1998]. 25 x 36 cm, 48 pp. Line-cut of the London, 1607 edition, in table book format. Songs a2 and a4 with lute/orpharion/viol accompaniment. Duets for lutes/viols. French tablature. Wrappers. \$20
- FOSSA, François de, 1775-1849**
 3200 *Trio concertante for Guitar, Violin, and Violoncello. Op.18 No.1. Edited by Margarita Mazo.*
 Boston, 1984. 4^o, vi, 52, 12 pp. Line-cut of the autograph score, together with a new practical edition (score & parts). Historical introduction. Wrappers. \$17
- 3201 *3 trios concertantes for Guitar, Violin, and Violoncello Op. 18 (c.1825). Facsimile Edited by Simon Wynberg.*
 Heidelberg, c.1985. 4^o, Line-cut of the first edition. Wrappers. \$32
- FRANCESCO DA MILANO, 1497-1543**
 3088 [& Perino Fiorentino]
Intavolatura di liuto di ricercari, madrigali, & canzoni francese. Novamente ristampata & corretta. Libro terzo. Introduction et index de Richard K. Falkenstein.
 Geneva, 2002. Oblong, 8^o, 24, 47 pp. Line-cut of the Gardano edition, Venice 1562. 16 fantasias, 4 chansons and 4 madrigals in Italian tablature. The last of three volumes devoted to the music of Francesco da Milano (including some of his best pieces) including works by his protégé Perino Fiorentino. Preface in Eng-Fr. Wrappers. \$40
- 8215 [& Pietro Paolo Borrone]
Intavolatura di lauto. Introduzione di / Introduction by Franco Pavan. [Bibliothèque Nationale, Paris].
 Bibliotheca Musica Bononiensis, IV/94. Bologna, 2002. Oblong, 24 x 16 cm, xlvi, 88 pp. Line-cut of the Scotto edition, Venice, 1548. Includes “Intavolatura di lauto dell’eccellente Pietro Paolo Borrone da Milano, libro ottavo” and “Intavolatura di lauto del divino Francesco da Milano, libro secondo”. 36 compositions for solo lute in Italian tablature. The Francesco works in this volume are his most mature. Introduction in It-Eng. Wrappers. \$51
http://www.omifacsimiles.com/brochures/francesco_lauto.html
- FRANCISQUE, Antoine, c.1575-1605**
 1029 [Le trésor d’Orphée, lute]
Le trésor d’Orphée. Livre de tablature de luth contenant une susane un jour, plusieurs fantaisies, préludes, passemaises, gaillardes, pavaues d’Angleterre, pavaues espagnolle, fin de gaillarde, suites de bransles tant à cordes avalées qu’austres voltes et courantes.
 Geneva, 3/ 1993. 22 x 30 cm, 64 pp. Line-cut of the Paris, 1600 edition. The original French tablature for these pieces, 71 in all. Fantasias, preludes, passamezzi, pavaues, gaillards, branles, courantes and waltzes. Wrappers. \$40

FUENLLANA, Miguel de, c.1500-d.?

- 1031 *Libro de música para vihuela, intitulado Orphenica lyra.*
Geneva, 1981. 18 x 24 cm, 369 pp. Line-cut of the M. de Montesdoca edition, Seville 1554. One of the richest and most varied Italian lute tablatures for vihuela including fantasias, transcriptions for voice and instrument, ensaladas and tientos. Cloth. (out of print - included only for bibliographic reference)

FUHRMANN, Georg Leopold, 16-17th c.

- 8452 *Testudo gallo-germanica 1615. Faksimile (in zwei Teilen) nach dem Exemplar im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek (Signatur PM 1216).*
Lübeck, 2003. 21 x 30 cm, 2 vols, vi, 113; iii, 82 pp. Line-cut of the Nuremberg, 1615 edition. Rich anthology of lute music, some transcribed from vocal models, including preludes, fantasias, ricercari, canzoni, motets, madrigals, canzonette, pavanen, passamezzi, galliards, intrade, branles, voltes, alemand, & courantes. French tablature with Renaissance tuning. Hardbound. \$75

GALILEI, Michelangelo, b.?-1631

- 3931 *Il primo libro d'intabolatura di liuto. Introduction by Douglas Alton Smith.*
Munich, 1980. 21 x 29 cm, x, 56 pp. Line-cut of the Munich, 1620 edition. 56 pieces (mostly dances) for ten course lute in French tablature. Introduction in Eng-Ger. Wrappers. \$38
- 8962 *Il primo libro d'intabolatura di liuto. München 1620. [Biblioteka Jagiellońska, Krakow].*
Faksimile-Edition Krakau, 13. Stuttgart, 2008. 21 x 33 cm, 116 pp. Line-cut of the Munich, 1620 edition. Printed on the recto pages only, after the original. 56 pieces (mostly dances) for ten course lute in French tablature. Hardbound, with decorative paper boards. Wrappers. \$55

GALILEI, Vincenzo, 1520-1591

- 2591 *Dialogo della musica antica et della moderna. A Facsimile of the 1581 Florence Edition.*
Monuments of Music and Music Literature in Facsimile, II/20. New York, 1967. 23 x 35 cm, 162 pp. Line-cut of the Florence, 1581 edition. In Italian lute tablature and mensural notation. Laid paper, clothbound.
- 2704 *Fronimo. Dialogo sopra l'arte del bene intavolare et rettamento sonare. [Musikbibliothek der Stadt Leipzig].*
Leipzig, 1978. 22 x 31 cm, 188 pp. Line-cut of the Venice, 1584 edition. Handsome binding in linen and vellum paper. \$88
- 2402 [Intabulations, lute]
Libro d'intabolatura di liuto [nel quale si contengono i passamezzi, le romanesche, i saltarelli, et le gagliarde et altre cose ariose, ms. Gal. 6 (1584) della Biblioteca Nazionale di Firenze].
Archivum Musicum: Monumenta Musicae Revocata, 11. Florence, 1993. 25 x 33 cm, xii, 276, v pp. Line-cut of the 1584 autograph manuscript. Large collection of pieces for solo lute in Italian tablature. Introduction in It-Eng by Orlando Cristoforetti. Quarter linen. \$85

GALLOT, Jacques, b.?-c.1690

- 8188 *Stücke für Barocklaute [Pieces for Lute]. Reproduktion der Handschrift im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek (Signatur II.6.14).*
Lübeck, 1999. Oblong, 4°. iv, 40 pp. Line-cut of 72 pieces, reproduced 2 per page, almost exclusively devoted to Gallot. Signatur II.6.14 is one of the main sources for the works of the composer. French tablature, baroque tuning. Ring binder. \$58

GARCIA, Manuel, 1805-1906

- 4707 *Caprichos líricos españoles. Cahiers 5 et 6.*
Geneva, 1993. 21 x 30 cm, 32 pp. Line-cut of the Paris, 1830 edition. Contents: "Que tentacion de risa", "Baxelito nuevo", "San Anton", "Venid paxaritos", "Llevame a zurguen", "Malito estava", "Y no lo digo", "Que ay dinero", "Tu que no puedes", "Poderoso cavallero", "Aotro selasvenda", and "Vogo". Wrappers. \$40

GARDANO, Angelo, b.?-1610 [publisher]

- 9459 *Balletti moderni facili per sonar sopra il liuto : dove si contengono brandi, saltarelli, gagliarde, balletti francesi, tedeschi, arie diverse, passamezzi, padoane e canzoni francese.*
Lübeck, 2012. 4°. 31 pp. Line-cut of the Venice, 1611 edition (reproduced 2 up per page). 57 unknown pieces in Italian lute tablature, most of them dances. Rare example of the Venetian lute school. 2 canzoni francese, arie da cantar, and a transcription of a piece by O. Vecchi. Ring binder. \$35

GAULTIER, Denis, c.1597-1672

- 9095 *Livre de tablature des pièces de luth sur plusieurs diferents modes, avec quelques reigles qu'il faut observer pour le bien toucher. [Library of Congress, Washington, DC].*
Performers' Facsimiles, 279. New York, [2009]. Oblong, 21 x 14 cm, 88 pp. Line-cut of the Paris, c.1680 edition. One of the main sources of the music by "Gaultier de Paris", in French tablature, together with pieces by "Vieux Gaultier". Begins with a short set of instructions. Wrappers. \$25

- 8878 *La rhétorique des dieux. A Facsimile of Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett, MS. 78 C 12. Edited by David J. Buch.*
Recent Researches in the Music of the Baroque Era, LXII (supplement). Madison, 1990. 23 x 30 cm, 83 pp. Half-tone of the manuscript (printed two-up per page), together with table of contents and mode formulae. Wrappers. \$35

GEMINIANI, Francesco, c.1680-1762

- 7707 [method, guitar]
The Art of Playing the Guitar or Cittra containing Several Compositions with a Bass for the Violoncello or Harpsichord. [Library of Congress, Washington, DC].
Performers' Facsimiles, 216. New York, [1999]. 4°, 52 pp. Line-cut of the Edinburgh, 1760 edition. Wrappers. \$20

- 8116 [method, guitar]
The Art of Playing the Guitar or Cittra. A cura di Carlo Mascigli Migliorini. [Library of Congress, Washington, DC].
Musurgiana: Sources and Materials for the History and Theory of Music, 20. Lucca, 2002. 4°, vi, 52, 26 pp. Line-cut of the Edinburgh, 1760 edition, together with a new practical edition (on single clef) of the 11 music examples. Preface in It. Wrappers. \$42

GERLE, Hans, c.1500-1570

- 9290 *Musica teusch, auf die Instrument [der grossen unnd kleinen Geygen, auch Lautten]. Nürnberg, H. Formscheider 1532. [British Library, London].*
Faksimile-Edition Laute, 10. Stuttgart, 2012. Oblong, 22 x 17 cm, 128 pp. Line-cut of the 1532 edition. Gerle introduces students to the rudiments of playing the renaissance lute, the viol and rebec, including the way they were tuned, held, and played. Musicologists have called it the first viol tutor. Hardbound with decorative paper boards. \$45
- 7437 *Ein neues sehr künstliches Lautenbuch, Formscheider 1552 / [Newsidler]: Das ander Buch, Laub 1549; Das dritt Buch, Günther 1544. [Schmermar-Bibliothek, Stadtbibliothek, Ulm].*
Faksimile-Edition Schermer-Bibliothek Ulm, 18. Stuttgart, 1997. Oblong, 19 x 15 cm, c.460 pp. Line-cut of one book of lute music edited by Gerle (Nuremberg, 1552), and two edited by Hans Newsidler (Nuremberg, 1549 & 1544). German tablature. Hardbound. \$89
- 8348 *Ein neues sehr künstlichs Lautenbuch, 1552. Facsimile of Leipzig II.6.5.*
Munich, 2003. Oblong, 19 x 15 cm, c.460 pp. Line-cut of the 1552 edition. A collection of 69 pieces by Giovanni da Crema, Antonio Rotta, Francesco da Milano, Pietro Paolo Borrono, Marco d'Aquila and others, in German tablature. Wrappers. \$70

GIULIANI, Mauro, 1781-1829

- 1043 [Cavatine & romanze, voice, guitar, op.13]
Cavatine e romanze per voce e chitarra. a. 3 cavatine ridotte per l'accompagnamento di chitarra, s.n.; b. 3 romances pour la guitare op.13.
Archivum Musicum: L'Arte della Chitarra, 11. Florence, 1983. Oblong, 30 x 23 cm, iii, 12 pp. Line-cut of the Vienna, 1807 & 1810 editions. Introduction in It by Paolo Paolini. Wrappers in decorative paper. \$19
- 1046 [Lieder, voice, guitar/piano, op.89]
Sechs Lieder, Op.89, for Voice and Guitar or Piano. Edited by Thomas F. Heck. Facsimile.
London, 1976. 4°, 27 pp. Line-cut of the first edition. Wrappers. \$10

- 2880 [Serenade, flute/violin, guitar]
Serenade für Flöte oder Violine und Gitarre. Reprint der Originalausgabe.
Musik für Gitarre. Vienna, n.d. 4°, i, 16 pp. Line-cut of the Hofmeister edition, Leipzig, [1825]. Preface by Karl Scheit. Wrappers. \$15

- 3654 [Works, complete, guitar]
The Complete Guitar Works in 39 Volumes.
London, 1980-1988. 4°, c.3700 pp. Line-cut of the early or first editions. Contains all known works including studies, solos, concertos, and chamber music with guitar. Index. Wrappers. \$1120
- 3156 [Works, v.1, guitar, studies, op.1]
Studio per la chitarra, op.1.
The Complete Works in Facsimiles of the Original Editions, 1. London, 1984. 4°, Line-cut. Wrappers. \$27
- 3157 [Works, v.2, guitar, solos, op.2-12]
Guitar Solos, opp.2-12.
The Complete Works in Facsimiles of the Original Editions, 2. London, 1984. 4°, Line-cut. Wrappers. \$31
- 3158 [Works, v.3, guitar, solos, op.14-22]
Guitar Solos, opp.14-22.
The Complete Works in Facsimiles of the Original Editions, 3. London, 1984. 4°, Line-cut. Wrappers. \$31
- 3159 [Works, v.4, guitar, solos, op.24b-34]
Guitar Solos, opp.24b-34.
The Complete Works in Facsimiles of the Original Editions, 4. London, 1985. 4°, Line-cut. Wrappers. \$31
- 3160 [Works, v.5, guitar, solos, op.37-44]
Guitar Solos, opp.37-44.
The Complete Works in Facsimiles of the Original Editions, 5. London, 1985. 4°, Line-cut. Wrappers. \$31
- 3161 [Works, v.6, guitar, solos, op.45-50]
Guitar Solos, opp.45-50.
The Complete Works in Facsimiles of the Original Editions, 6. London, 1985. 4°, Line-cut. Wrappers. \$31
- 7198 [Works, v.7, guitar, solos, op.51-60]
Guitar Solos: Opus Numbers 51, 54, 56, 57, 58, 59, and 60.
The Complete Works in Facsimiles of the Original Editions, 7. London, 1986. 4°, 10, c.70 pp. Line-cut. Wrappers. \$31
- 7397 [Works, v.8, guitar, solos, op.61-73]
Guitar Solos, opp.61-73.
The Complete Works in Facsimiles of the Original Editions, 8. London, 1986. 4°, Line-cut. Wrappers. \$31
- 7398 [Works, v.9, guitar, solos, op.78-97]
Guitar Solos: Opus Numbers 78, 83, 87, 88, 90, 91, 96, and 97.
The Complete Works in Facsimiles of the Original Editions, 9. London, 1987. 4°, 10, 67 pp. Line-cut. Wrappers. \$31
- 7399 [Works, v.10, guitar, solos, op.98-102]
Guitar Solos: Opus Numbers 98, 99, 100, 101, and 102.
The Complete Works in Facsimiles of the Original Editions, 10. London, 1987. 4°, 8, 65 pp. Line-cut. Wrappers. \$31
- 7401 [Works, v.12, guitar, solos, op.111-125]
Guitar Solos, opp.111-125.
The Complete Works in Facsimiles of the Original Editions, 12. London, 1987. 4°. Line-cut. Wrappers. \$31
- 7402 [Works, v.13, guitar, Le Rossiniane, op.119-124]
Guitar Solos: The Six Rossiniane, Opus Numbers 119-124.
The Complete Works in Facsimiles of the Original Editions, 13. London, 1986. 4°, 14, 85 pp. Line-cut. Wrappers. \$31
- 7403 [Works, v.14, guitar, op.128-145]
Guitar Solos, opp.128-145.
The Complete Works in Facsimiles of the Original Editions, 14. London, 1988. 4°. Line-cut. Wrappers. \$27
- 7404 [Works, v.15, guitar, op.147-150]
Guitar Solos, opp.147-150.
The Complete Works in Facsimiles of the Original Editions, 15. London, 1988. 4°. Line-cut. Wrappers. \$31
- 7405 [Works, v.16, guitar, w/o opus no.]
Seven Works for Guitar without Opus Number.
The Complete Works in Facsimiles of the Original Editions, 16. London, 1987. 4°. Line-cut. Wrappers. \$31
- 7406 [Works, v.17, guitar, operatic arrangements]
Seven Operatic Works Arranged for Guitar Solo.
The Complete Works in Facsimiles of the Original Editions, 17. London, 1987. 4°. Line-cut. Wrappers. \$27
- 7407 [Works, v.18, guitar, arr. of Semiramide]
Seventeen Arrangements for Guitar Solo from Rossini's Semiramide.
The Complete Works in Facsimiles of the Original Editions, 18. London, 1987. 4°. Line-cut. Wrappers. \$31
- 7408 [Works, v.19, 2 guitars, Ländler]
Six Sets of Ländler for Two Guitars.
The Complete Works in Facsimiles of the Original Editions, 19. London, 1988. 4°. Line-cut. Wrappers. \$31
- 7410 [Works, v.21, 2 guitars]
Three Works for Guitar Duet.
The Complete Works in Facsimiles of the Original Editions, 21. London, 1987. 4°. Line-cut. Wrappers. \$31
- 7411 [Works, v.22, 2 guitars]
Four Works for Guitar Duet.
The Complete Works in Facsimiles of the Original Editions, 22. London, 1987. 4°. Line-cut. Wrappers. \$31
- 7412 [Works, v.23, 2 guitars, operatic overtures]
Three Operatic Overtures Arranged for Two Guitars.
The Complete Works in Facsimiles of the Original Editions, 23. London, 1986. 4°. Line-cut. Wrappers. \$31
- 7413 [Works, v.24, 2 guitars, operatic overtures by Rossini]
Four Operatic Overtures by Rossini Arranged for Two Guitars.
The Complete Works in Facsimiles of the Original Editions, 24. London, 1986. 4°. Line-cut. Wrappers. \$31
- 7414 [Works, v.25, concerto, op.30, guitar & orchestra]
Concerto for Guitar and Orchestra, Opus 30. Orchestra Parts.
The Complete Works in Facsimiles of the Original Editions in Facsimiles of the Original Editions, 25. London, 2/ 2002. 4°, ix, 72 pp. Line-cut of the Haslinger edition (parts), Vienna, c.1810. Scored for guitar, vln I-II, vla, vc/db, ripieno vln I-II, fl I-II, ob I-II, clar I-II, hn I-II, bsn I-II (parts bound together). Wrappers. \$31
- 7415 [Works, v.26, concerto, op.30, guitar & strings]
Concerto for Guitar, op.30.
The Complete Works in Facsimiles of the Original Editions, 26. London, 1985. 4°. Line-cut. Wrappers. \$36
- 7416 [Works, v.27, concerto, op.30, guitar & pf, arr. Diabelli]
Concerto for Guitar, Opus 30, Arranged by Diabelli for Guitar and Piano.
The Complete Works in Facsimiles of the Original Editions, 27. London, 1986. 4°, 8, 46 pp. Line-cut. Wrappers. \$36

- 7417 [Works, v.28, concerto, op.36, guitar & strings]
Concerto for Guitar and Strings, Opus 36.
The Complete Works in Facsimiles of the Original Editions, 28. London, 1985. 4°, vi, 5 parts, 43 pp. Line-cut of the Artaria edition (parts), Vienna, 1812. Scored for guitar, vln I-II, vla, vc/db. Wrappers. \$36
- 7418 [Works, v.29, concerto, op.36, guitar & pf, arr. Diabelli]
Concerto for Guitar and Strings, op.36.
The Complete Works in Facsimiles of the Original Editions, 29. London, 1985. 4°, Line-cut. Wrappers. \$36
- 7419 [Works, v.30, concerto, op.70, guitar & orch]
Concerto for Guitar and Orchestra, Opus 70.
The Complete Works in Facsimiles of the Original Editions, 30. London, 1987. 4°, vi, 17 parts, 89 pp. Line-cut of the Cappi & Diabelli edition (parts), Vienna, 1822. Scored for guitar, vln I-II, vla, vc/db, fl, ob I-II, clar I-II, hn I-II, bsn I-II, tpt I-II, tmp. Wrappers. \$40
- 7420 [Works, v.31, concerto, op.70, arr. guitar & strings]
Concerto for Guitar and Orchestra, Opus 70. Arranged for Guitar and String Quartet.
The Complete Works in Facsimiles of the Original Editions, 31. London, 1987. 4°, vi, 5 parts, 59 pp. Line-cut of the Cappi & Diabelli edition, Vienna, 1822. Wrappers. \$36
- 7421 [Works, v.32, concerto, op.70, guitar & pf, arr. Diabelli]
Concerto, op.70, Arranged by Diabelli for Guitar and Piano.
The Complete Works in Facsimiles of the Original Editions, 32. London, 1987. 4°, Line-cut. Wrappers. \$36
- 7422 [Works, v.33, guitar & string quartet]
Four Works for Guitar and String Quartet.
The Complete Works in Facsimiles of the Original Editions, 33. London, 1988. 4°. Line-cut. Wrappers. \$40
- 7423 [Works, v.34, guitar & keyboard]
Five Works for Guitar and Keyboard.
The Complete Works in Facsimiles of the Original Editions, 34. London, 1987. 4°, Line-cut. Wrappers. \$94
- 7424 [Works, v.35, guitar & flute/violin]
Ten Works for Guitar and Flute or Violin.
The Complete Works in Facsimiles of the Original Editions, 35. London, 1986. 4°, 2 vols. Line-cut. Wrappers. \$62
- 7425 [Works, v.36, guitar & flute/violin]
Twelve Works for Guitar and Flute or Violin.
The Complete Works in Facsimiles of the Original Editions, 36. London, 1987. 4°. Line-cut. Wrappers. \$130
- 7426 [Works, v.37, guitar, voice]
Ten Songs and Song Collections.
The Complete Works in Facsimiles of the Original Editions, 37. London, 1986. 4°. Line-cut. Wrappers. \$105
- 7427 [Works, v.38, guitar, voice, pf, vc]
La Sentinelle, Der Abschied der Trobadours, and Various Songs.
The Complete Works in Facsimiles of the Original Editions, 38. London, 1988. 4°. Line-cut. Wrappers. \$105
- 7428 [Works, v.39, index]
The Complete Works - Index.
The Complete Works in Facsimiles of the Original Editions, 39. London, 1988. 4°. Wrappers. \$9
- GORZANIS, Giacomo, c.1525-c.1575**
- 1049 *Intabolatura di liuto. Novamente da lui composto et per Antonio Gardano stampato et dato in luce. Libro primo [-tertio]. Index.*
Geneva, 1982. Oblong, 8°, 224 pp. Line-cut of the Gardano editions, Venice, 1561, 1563, & 1564. Repertoire of Italian dances and 10 ricercari in Italian lute tablature. Wrappers. \$57
- GRANATA, Giovanni Battista, c.1620-1680**
- 1267 *Capricci armonici, Bologna 1646.*
Archivum Musicum: Strumentalismo Italiano, 2. Florence, 1978. Oblong, 24 x 17 cm, v, 79 pp. Line-cut. 60 compositions in mixed tablature. Introduction in It by Paolo Paolini. Wrappers in decorative paper. \$31
- 1050 *Novi capricci armonici musicali in vari toni per la chitarra spagnola, violino, e viola concertati, et altre sonate per chitarra sola.*
Bibliotheca Musica Bononiensis, IV/183. Bologna, 3/ 2005. 22 x 32 cm, 55 pp. Line-cut of the Giacomo Monti edition, Bologna, 1674, in mixed tablature. Wrappers. \$32 <http://www.omifacsimiles.com/brochures/granata.html>
- 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
- GREAVES, Thomas, 16-17th c.**
- 3008 *Songes of Sundrie Kindes 1604. Edited by David Greer.*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 22. London, 2/ 1978. 27 x 37 cm, iii, 42 pp. Line-cut of the London, 1604 edition, in table book format. 9 ayres for solo voice with lute and bass viol accompaniment; 6 songs of sadness for solo voice and viol consort; 6 madrigals for 5 voices, with or without instrumental accompaniment. French tablature. Wrappers. \$36
- GRENERIN, Henri, 17th c.**
- 1052 *Livre de théorbe.*
Geneva, 1984. 8°, 32 pp. Line-cut of the Paris, c.1602 edition. Wrappers. \$25
- GUERAU, Francisco, 1659-d.?**
- 1054 *Poema harmónico (Madrid, 1694). Complete Facsimile Edition with an Introduction and English Translation by Brian Jeffery.*
London, 1977. Oblong, 29 x 22 cm, viii, 68, 9 pp. Line-cut of the Madrid, 1694 edition, in Italian tablature. Variations on airs and dances popular in Spain at the time, pavans, galliards, canaries, folías, pasacalles, etc. Includes English translations of the texts. Wrappers. \$52
- HAGEN, Bernhard Joachim, c.1720-1787**
- 8450 [Concerti, lute, violin, violoncello]
Due Concerti con liuto obbligato. 2 Concertos for Baroque Lute, Violin & Violoncello. Facsimile of the Manuscript in the Augburg Staats- und Stadtbibliothek.
Lübeck, 2004. 4°. Line-cut. French tablature with Baroque tuning. Staff notation for bowed instruments. Ring binding. \$30
- 4741 *Kammermusik für Laute herausgegeben von Joachim Domning.*
Hamburg, 1984. 21 x 30 cm, 3 partbooks, ii, 137 pp. Line-cut. Music for lute, violin I & II, viola & violoncello. Wrappers. \$79
- 9457 [Sonata, lute, Bb maj.]
Sonata a liuto solo B Dur.
Lübeck, 2004. 4°. 8 pp. Line-cut. French tablature with Baroque tuning. Ring binding. \$21
- 4740 *Werke für Laute herausgegeben von Joachim Domning.*
Hamburg, 1983. 21 x 30 cm, ii, 103 pp. Line-cut. Wrappers. \$39
- HANDFORD, George, 16-17th c.**
- 3009 *Ayres to be Sunge to the Lute [ca. 1609]. Edited by David Greer.*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 23. London, 2/ 1980. 27 x 37 cm, iii, 50 pp. Line-cut of manuscript R.16.29 from Trinity College, Cambridge. Ayres for solo voice, lute and bass viol, in table book format. Staff notation and French tablature. Wrappers. \$40

- HASSE, Johann Adolph, 1699-1783**
 9458 [Opera arias transcribed for the lute]
Hassische Opern Arien auf die Laute versetzt von R. : Reproduktion der Handschrift im Besitz der Stadt Leipzig, Städtische Bibliotheken, Musikbibliothek : (Signatur III:11.46a).
 Lübeck, 2002. 4°, 2 vols. Line-cut of a contemporary ms copy. Contents: Demofonte. In te spero, o sposa amante; Ezio. Ogni tua brama e mia; L'eroe cinese. Perdonna l'affetto; Ezio. Se un bell ardire; Quanto mai felice; Solimano. A lusingarti; Ciro riconosciuto. Basta così l'intendo; Leucippo. Pupille care; Solimano. March; Ezio. March; Soliman. Sinfonia; Ezio. Caro padre; Solimano. Gia so di amar deggio; Ciro riconosciuto. Partero; Ezio. Gia del mio zelo antico; Vi fida io sposo; Ciro riconosciuto. No no non vedrete mai; Perfidi; Demofonte. March; Artemisia. March; Ezio. Pensa a serbarmi o cara; Caro mio bene addio; Per tutto il timore; Peni tu per un ingrata; Leucippo. A bastanza io ti parlai; Solimano. Ah se il tuo cuore oblia; Unite a lupi andranno; Ciro riconosciuto. Chi a ritrovar respira; Solimano. Serbami o caro in tanto; Ah fra timori; Ti sembro ingrato; Ciro riconosciuto. Dammi o sposo; Solimano. Ordi contento in lagrime; Ciro riconosciuto. Parto; Attilio Regolo. Vuol tornar la calma; Non e la mia speranza; Padre ingiusto a aria; Cleofide. Quanto mai felice (basso cont.); Appena amor se nasce; Se costa tante pene; Se troppo crede; Che vive amante (basso continuo); Per te perdo; Perder l'amato; Pupillette; Se mai turbo (basso cont.); Spero si che amor (basso cont.); Son qual misera Colomba (basso cont.); Digli ch'io son fidele; Che sorte crudele (basso cont.). Ring binder. \$63
- 9476 [Sonatas, lute]
Suonata accommodata per il liuto di Sigr. Hasse.
 Lübeck, 2000. 4°, 66 pp. Line-cut reproduction of MS III.11.46b/c from the Stadt Leipzig, Städtische Bibliotheken, Musikbibliothek, 80% of the original size. Contents: Sonata per il cembalo dal Signr. Hasse; IV Suonate di signr. Hasse, fatte per la Real delfina di Francia. Hasse and Weiss were close associates, both employed at the Dresdner Court. For baroque lute, in staff notation and French tablature. Ring binder. \$63
- HECKEL, Wolff, 16th c.**
 9210 *Lautenbuch, Straßburg, Christian Müller 1562. RISM 1562(24).* [Universitätsbibliothek Basel; Stadtbibliothek Trier].
 Faksimile-Edition Laute, 9. Stuttgart, 2010. Obong, 21 x 17 cm, 2 partbooks, 228; 238 pp. Line-cut of the Straßburg, 1562 edition. Marvelous collection of pieces for two lutes—"discant & tenor"—reproduced from the surviving partbooks in Trier and Basel respectively. One of the very earliest prints of renaissance lute with 111 works notated in German tablature. Heckel's work is comprised of four sections: "Teütsche stuck", "Lateinische stuck", "Frantzösische stuck", "Italianische stuck", "Allerley Täntz auff teütsche aufgesetzt". Hardbound with decorative paper, with matching slipcase. \$95
<http://www.omifacsimiles.com/brochures/heckel.html>
- HOFFMANN, Ernst Theodor Amadeus, 1786-1822**
 7624 [Quintet, harp, strings]
Quinette pour harpe e quatuor à cordes (manuscrit autographe), 1807. Présentation par Norbert Kaltz. [Hoffmann, E.T., 14 AKZ Nr.M.1185, Deutsche Staatsbibliothek, Berlin].
 Collection Dominantes. Courlay, 1998. Oblong, 32 x 23 cm, 23, 29 pp. Line-cut of the autograph fair copy. Introduction in Fr-Eng-Ger. Wrappers. \$29
- HOVE, Joachim van den, 1567-1620**
 8157 *Delitiae musicae [sive cantiones, e quamplurimis praestantissimorum nostri aevi musicorum libris selectae]. Utrecht, de Roy 1612, RISM 1612(18).* [Stadtbibliothek, Mainz].
 Faksimile-Edition Laute, 5. Stuttgart, 2002. 20 x 32 cm, 136 pp. Line-cut of the Utrecht, 1612 edition. Contains c.40 works by Hove, plus intabulations of a number of Italian masters. Preludes, pavans, passamezzi, galliards, etc., in French tablature. Hardbound with decorative paper. \$95
- 4323 [Delitiae musicae, selection]
Delitiae musicae [sive cantiones, e quamplurimis praestantissimorum nostri aevi musicorum libris selectae. Ad testudinis usum accomodatae. . .]. Utrecht 1612. Auswahl.
 Munich, 1991. 21 x 30 cm, 13 pp. Line-cut of the Utrecht, 1612 edition. Selection of 19 numbers (from a total of 114 in the original) for 6-8 course Renaissance lute in French tablature. Wrappers. \$16
- 8529 *Florida, sive cantiones [. . .] ad testudinis usum accomodatae (Utrecht 1601).* *Uitgegeven door / Edited by Taco Walstra met medewerking van / with the co-operation of David van Ooijen & Rudolf Rasch.*
 Utrecht, 2004 4°, 31, 224 pp. Line-cut of the Utrecht, 1601 edition. Dutch lute music (fantasies, intabulations of Italian vocal music, galliards, passamezzi, allemandes, etc.) written for 7 and 8 course renaissance lute in French tablature. Cloth. \$128
- 8742 *Lautenbuch, Leiden 1615, Gesamtfaksimile / Complete Facsimile. Faksimile nach der Lautenhandschrift in der Staatsbibliothek Berlin Signatur: Mus. ms. autogr. Hove 1. Kommentar: Ralf Jarchow.*
 Glinde, 2006. 21 x 30 cm, 37, 53 pp. The "Lautenbuch" is the only known manuscript by Joachim van den Hove, who, around 1600, with Emanuel Adriaenssen, Nicolas Vallet and Gregorio Huwet was counted among the most important lutenists of the Netherlands. The pieces for 6- to 10-course lute intabulated in French tablature are retrospectively closer in style to the Renaissance rather than to early Baroque and emphasize the more traditional compositional style of Hove known from the prints. Contents: Ballard, Bataille, Caccini, J. Dowland, D. M. Ferrabosco, Gastoldi, Hove, Praetorius, Hagenbach, Lasso, Robinson, Saman, A. Striggio, Vallet. Commentary in Ger-Eng. Hardbound. \$66
- 1149 *Praeludia testudinis. Inleiding-Introduction: Godelieve Spiessens.*
 Fontes Musicae Bibliothecae Regiae Belgicae, II/2. Brussels, 1982. 25 x 32 cm, ii, 42 pp. Line-cut of the Leiden, 1616 edition. 19 preludes for solo lute in French tablature. Introduction in Flam-Fr. Wrappers. \$12
- HUME, Tobias, c.1569-1645**
 8319 [Ayres, voice, lute/viola da gamba]
The First Part of Ayres 1605. With an Introduction by Frank Traficante. [British Library].
 Hebden Bridge, 2002. 4°. iv, 64 pp. Line-cut of the London, 1605 edition, in table book format. For voice with instrumental accompaniment, and instruments alone in various combinations. Staff notation and French tablature (suitable for bass viol and/or lute). Spiral binding. \$32
<http://www.omifacsimiles.com/brochures/hume.html>
- 8455 *Captain Humes; Poeticall Musicke 1607. With an Introduction by Frank Traficante.*
 Hebden Bridge, 2004. 27 x 37 cm, iv, 52 pp. Line-cut of the London, 1607 edition, in table book format. For voice with instrumental accompaniment, and instruments alone in various combinations. Staff notation and French tablature (suitable for bass viol and/or lute). Spiral binding. \$32
<http://www.omifacsimiles.com/brochures/hume.html>
- HUMMEL, Johann Nepomuk, 1778-1837**
 2808 [Potpourri, harpsichord, guitar, op.53]
Potpourri pour le clavecin avec accomp. de guitarre Op: 53. Introduction: Peter Pieters. [Österr. Nationalbibl., Vienna].
 Facsimile Series, III/2. Peer, 1989. Oblong & upright, 33 x 24 cm, ii, 13 pp. Line-cut of the Vienna, c.1815 edition. Contains fragments from Jean de Paris, La Vestale, Don Juan, etc. Wrappers with folder. \$8
- HUREL, Charles, 17th c.**
 1057 *Tablature de luth et de théorbe, ca.1675. Fac-similé du Ms PLM 17524 BDG, The Pierpont Morgan Library, New York. Préface de François Lesure.*
 Manuscrits, 6. Geneva, 1996. Oblong, 24 x 17 cm, 8, 56 pp. Line-cut. 34 dances and free compositions arranged in 5 suites and notated in French tablature. Wrappers. \$59
- JANOVKA, Tomas, 1669-1741**
 2115 *Clavis ad thesaurum magnae artis musicae. . . Prag 1701. [Bibliothèque Royale Albert II, Brussel].*
 Dictionarium Musicum, 2. Buren, 1973. 15 x 23 cm, 343 pp. Line-cut of the Prag, 1701 edition. Along with Brossard's Dictionnaire de musique one of the first modern dictionaries of musical terms. Wrappers. \$66
- JOBIN, Bernhard, b.?-c.1594**
 1058 *Das erste [-ander] Buch neuerlessner fleissiger ettlicher viel schöner Lautenstück [von artlichen Fantaseyen, lieblichen teütschen, frantzösichen und italiänischen Liedern, künstlichen lateinischen Muteten, mit vier und fünf Stimmen, auch lustigen allerhand Passomezen].*
 Geneva, 1997. 17 x 24 cm, 160, iii pp. Line-cut of the Strasbourg, 1572-1573 editions. German tablature containing fantasias, dances and numerous transcriptions of works by Lasso. Wrappers. \$101
- JOHNSON, Robert, c.1583-c.1633**
 3207 *Sechs Stücke für Laute aus den Tabulaturen übertragen und für Gitarre eingerichtet von Reinbert Evers und Hildegard Ruhe. [Fitzwilliam Museum, Cambridge, mus. ms. 168].*
 Cologne, 1981. 4°, 16, 8, i pp. Half-tone of a contemporary ms copy, in French tablature, together with a new practical edition. Historical note in Ger. Wrappers. \$12

- JONES, Robert, c.1577-c.1615**
- 3012 *The Muses Gardin 1610. Edited by David Greer.*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 30. London, 1978. 27 x 32 cm, iii, 30 pp. Line-cut of the London, 1610 edition, in table book format. 21 pieces for soprano, lute and bass viol (in French tablature and staff notation). Wrappers. \$40
- 3013 *A Muscicall Dreame 1609. Edited by David Greer.*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 29. London, 2/ 1980. 27 x 32 cm, iii, 47 pp. Line-cut of the London, 1609 edition, in table book format. Pieces for 2 voices, lute and viola da gamba; 4 voices, lute and viol; and solo voice with lute and/or viol accompaniment (in French tablature and staff notation). Wrappers. \$40
- 3014 [Songs & ayres, book 1]
The First Booke of Songes and Ayres 1600. Edited by David Greer.
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 26. London, 2/ 1978. 27 x 32 cm, iii, 46 pp. Line-cut of the London, 1600 edition, in table book format. 21 pieces for 4 voices with lute accompaniment (in French tablature and staff notation). Wrappers. \$36
- 3015 [Songs & ayres, book 2]
The Second Booke of Songes and Ayres 1601. Edited by David Greer.
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 27. London, 2/ 1978. 27 x 32 cm, iii, 47 pp. Line-cut of the London, 1601 edition, in table book format. 21 pieces for soprano and bass voices with lute and viol accompaniment (in French tablature and staff notation). Wrappers. \$40
- 3016 *Ultimum Vale 1605. Edited by David Greer.*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 28. London, 2/ 1978. 27 x 32 cm, iii, 46 pp. Line-cut of the London, 1605 edition, in table book format. Pieces for solo voice, lute and viola da gamba; 4 voices, lute and viol; and two treble voices with lute and/or viol accompaniment (in French tablature and staff notation). Wrappers. \$36
- KAPSBERGER, Johann Hieronymus, c.1575-c.1640**
- 1269 [Arias, voice, bc, book 1-2; Motets, voice, bc, book 1]
Libro primo di arie passeggiate a una voce con l'intavolatura del chitarone, Roma 1612; Libro primo di motetti passeggiati a una voce, Roma 1612; Libro secondo d'arie a una e più voci, Roma 1623.
Archivum Musicum: Strumentalismo Italiano, 32. Florence, 1980. 24 x 34 cm, 3 booklets, v, 80 pp. Halftone and line-cut. Over 60 monodies among the 3 publications, the first and third from engraved plates, the second in movable type. Italian lute tablature occurs only the arias of book 1, otherwise staff notation has been employed. Introduction in It by Orlando Cristoforetti. Wrappers and slip cover in decorative paper. \$49
- 1062 [Intabulations, lute, book 1; Intab., chitarrone, books 1 & 4]
Libro primo d'intavolatura di lauto, Roma 1611; Libro primo d'intavolatura di chitarone, Venezia 1604; Libro quarto d'intavolatura di chitarone, Roma 1640.
Archivum Musicum: Strumentalismo Italiano, 46. Florence, 1982. 24 x 34 cm, 3 vols, vi, 140 pp. Line-cut of 3 important solo lute collections in Italian tablature. Introduction in It by Orlando Cristoforetti. Wrappers and slipcover in decorative paper. \$45 <http://www.omifacsimiles.com/brochures/kapsberger2.html>
- 1063 [Intabulations, lute, book 1]
Libro primo d'intavolatura di lauto.
Bibliotheca Musica Bononiensis, IV/41. Bologna, 2/ 1988. 22 x 31 cm, 32 pp. Line-cut of the Rome, 1611 edition. 8 toccatas, 12 galliards, & 12 correntes for solo lute notated in Italian tablature. Laid paper. Wrappers. \$33
- 9008 [Intabulations, chitarrone, book 3]
Libro terzo d'intavolatura di chitarone. 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 \$52
<http://www.omifacsimiles.com/brochures/kapsberger.html>
- 7776 [Intabulations, chitarrone, ms]
G. Kapsberger, A. Piccinini, G. Viviani. *Intavolature di chitarrone. Mss. Modena. [Archivio di Stato, Modena, Prot.n.2087/V.9].*
Archivum Musicum: Strumentalismo Italiano, 83. Florence, 1999. 24 x 33 cm, 13, 78 pp. Line-cut of a contemporary ms copy transmitting 39 compositions in Italian tablature for chitarone (canzoni, toccatas, correnti, gagliardas, danzas, etc.). Wrappers in decorative paper. \$35
http://www.omifacsimiles.com/brochures/kaps_pic_viv.html
- 1065 [Villanelle, a1-3, books 1-4]
Libro primo [secondo, terzo & quarto] di villanelle a 1, 2, & 3 voci, Roma, 1610 [1619, 1619, & 1623].
Archivum Musicum: Strumentalismo Italiano, 28. Florence, 1982. 24 x 34 cm, ii, 4 books, 96 pp. Line-cut of the Rome, 1610, 1619, 1619 & 1623 editions. Contains 83 villanelle. Notated in score (staff notation) with lute accompaniment in Italian tablature for books 1 & 3. Books 2 & 4 are printed in movable type using staff notation. Introduction in It by Orlando Cristoforetti. Wrappers in decorative paper with slip case. \$40
http://www.omifacsimiles.com/brochures/kapsberger_vill.html
- KÄRGEL, Sixt, c.1540-d.?**
- 1060 [Novae, elegantissimae, lute]
Novae, elegantissimae, gallicae, item et italicae cantilenae, mutetae et passomezo, adjunctis suis saltarellis . . . in tabulaturam.
Geneva, 1983. 4°, 68 pp. Line-cut of the Jobin edition, Strasbourg, 1574. 4 Fantasias, 10 French chansons by Lasso and Rore, 8 madrigals by Rore, Arcadelt, & Lasso, 3 motets by Lasso, and 6 passemezi and saltarelli. Italian tablature. Wrappers. \$30
- 1061 [Nova exque artificiosa, cittern]
Nova exque artificiosa et valde commoda ratio ludendae cytharae.
Geneva, 1990. 8°, 80 pp. Line-cut of the Jobin edition, Strasbourg, 1575. Anthology of 48 pieces for the cittern written in the Italian tablature: fantasias, French, Italian, German chansons and dances (Arcadelt, Rore, Senfl, Lassus, etc.). Wrappers. \$32
- KELLNER, David, 1640-1748**
- 1066 *XVI auserlesene Lauten-Stücke.*
Geneva, 1986. 8°, 56 pp. Line-cut of the Brandt edition, Hamburg, 1747. Wrappers. \$25
- KIRCHER, Athanasius, 1602-1680**
- 2556 *Mursurgia universalis. Zwei Teile in einem Band. Mit einem Vorwort, Personen-, Orts-, und Sachregister von Ulf Scharlau. [Niedersächsische Landesbibl., Hannover].*
Hildesheim, 4/ 2006. 20 x 27 cm, 2 vols, xxxii, 1413 pp. Line-cut of the Rome, 1650 edition. Linen. \$429
- KOHAUT, Karl, 1726-1784**
- 8052 [Divertimento, lute, 2 vln, bc]
Divertimento primo für obligate Laute, 2 Violinen & Basso. Leipzig, 1761. Reproduktion (in 80% der originalen Grösse) nach dem Exemplar im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek (Signatur III.10.51a).
Munich, 2001. Oblong, 30 x 21 cm, 20 pp. Line-cut of the J.G.I. Breitkopf, 1761 edition. Suite in 4 movements, in French tablature with baroque tuning. Ring binder. \$17
- KRUMPHOLTZ, Jan Krtitel, 1742-1790**
- 3287 [Method, harp]
Principes pour la harpe avec des exercices et des préludes d'une difficulté graduelle. Recueillis et mis au jour par J.M. Plane.
Geneva, 1977. 4°, 76 pp. Line-cut of the Paris, 1809 edition. An important tutor dealing with all aspects of harp playing. Wrappers. \$56

- LAMBERT, Michel, 1610-1696**
 8968 [Airs, 2 voices, bc]
Les airs, corrigés de nouveau de plusieurs fautes de graveure. [Library of Congress, Washington, DC].
 Performers' Facsimiles, 258. New York, [2008]. Oblong, 25 x 21 cm, 85 pp. Line-cut of the Paris, 1669 edition. Airs for two voices and basso continuo in elegant staff notation. Contents: "Mon ame faisons un effort"; "Permettez qu'à mon dernier jour"; "Inutiles pensers"; "Il est vray son humeur"; "Mais comment avoir"; "O dieux comment se peut faire"; "Tous mes respectz attirent son couroux"; "A quoy me sertant de constance"; "Il faut aymer"; "Superbes ennemis du repos de mon ame"; "Je garde le respect"; "Hon n'aprehendez point"; "Je dirois que vous"; "Jugez si ma peine est extreme"; "Hélas ne suis je pas a plaindre"; "Mon coeur qui se rendavois coups"; "Malgré la rigueur de mon sort"; "Pourquoy vous offencer"; "Au lieu d'avoir pitié"; "Quand ie voudrois celer"; "Pourquoy faut-il, belle inhumaine"; "Souffrir vostre rigueur extreme"; "Que me sert-il d'estre fidelle"; "Ah c'est trop de flatter"; "Ce seroit me tromper moy mesme"; "Jay juré mille fois de ne jamais aymer"; "Hélas ! de mon erreur trop tard je m'apperçois"; "Puisque chacun doit aymer à son tour"; "Si c'est un mal que c'est un mal charmant"; "Jay merois mieux souffrir la morte"; "Quand ie voudrois pour me vanger"; "D'un feu secret je me sens consommer"; "Quand je mourrois pourroit"; "Puisque cett' inrate beauté"; "Mais quoy la cruelle le qu'elle est"; "Loin de vos yeux belle filuie"; "Lassé de vostre iniuste hayne"; "Il est vray Philis ie vous ayme"; "Le plaisir d'aymer est extreme"; "Puis que l'absence a trop peu de pouvoir"; "Quel que rigueur que ie puisse prévoir"; "Philis j'arreste en fin mon humeur"; "Aymons nous aymons nous". Wrappers. \$23
- 8795 *Airs de Monseieur Lambert non imprimez, c.1692. Présentation par Jean Saint-Arroman. [Bibliothèque de l' Arsenal, Paris, Ms. 3043; Bibliothèque Nationale, Paris, Ms. Rés 584].*
 La Musique Française Classique de 1650 à 1800, 192. Courlay, 2006. 24 x 33 cm, 47, 139 pp. Line-cut of two complementary mss (one of them prepared by the Foucault, c.1692), transmitting the later repertoire of Lambert's Airs. Ms. 3043 resembles a printed edition and is reproduced in full size, while Ms. Rés. 584 has been reproduced in reduced format. Elegant staff notation. Preface in Fr-Eng-Ger. Wrappers. \$69
- LANDI, Stefano, 1587-1639**
 361 *Il secondo libro d'arie musicali ad una voce. Roma 1627.*
 Archivum Musicum: La Cantata Barocca, 4. Florence, 1980. 24 x 28 cm, iii, 20 pp. Line-cut of the Rome, 1627 edition. 14 cantatas for soprano and basso continuo in staff notation movable type (with additional alfabeto lute notation). Contents: "Odi glorie chiara"; "A che più l'arco"; "Chi udete l'orecchi"; "Non s' scherzi"; "come m'ami tù Clori"; "V'amati se voi"; "In van lu sing hi"; "Qu'asi intrepida Amazone"; "Amarillide deh vieni"; "D'ami gella tutta bella"; "T'amai gran tempo"; "O legl'occhi de sole"; "Non è più tempo"; "Pian si un tempo". Introduction in It by Piero Mioli. Wrappers, in decorative paper. \$22
- LAROUSIÈRE, 17th c.**
 7465 *Mandor Buch. Schermer-Bibliothek, Stadtbibliothek, Ulm, Sign. misc 239].*
 Faksimile-Edition Schermer-Bibliothek Ulm, 38. Stuttgart, 1997. Oblong, 15 x 10 cm, 112 pp. Line-cut of a ms collection for mandora, c.1620, in French tablature. Contains fantasies, sarabands, pavaues, gavottes, brandles, etc. Hardbound, in vegetable vellum. \$44
- LAUFFENSTEINER, Wolff Jacob, 1676-1754**
 7967 *Partie in B Flat Major for 11-Course Baroque Lute, Entrée, Courente, Bourée, Menuet, Guique, Sarabande. Facsimile of a Manuscript (c.1720) with Introductory Notes and Modern Tablature Edition by Peter Lay and the Owner, Robert Spencer.*
 The Lute Society Facsimiles, 1. Guildford, 1987. Oblong, 30 x 21 cm, i, 25 pp. Line-cut of a ms believed to be from the library of Graf Harrach of Vienna. Wrappers. \$15
- LAURENZI, Filiberto, 17th c.**
 4153 [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
- 8090 [Arie, voice, bc, 1643; Concerti e arie, 1-3 voices, 2 vln, bc, 1641]
Arie a una voce per cantarsi nel clavicembalo ò tiorba [composte per] La Finta Savia, Drama di Giulio Strozzi (Venezia 1643) e Concerti et Arie, a una, due, e tre voci, con una serenata à 5. e doi violini, e chitarrone (Venezia, 1641).
 Musica Drammatica, 6. Florence, 2000. 24 x 34 cm, x, c.180 pp. Line-cut of Venice, 1643 and 1641 editions in staff notation movable type. Preface in It by Alessandro Magini. Wrappers. \$48
- LEGNANI, Luigi, 1790-1877**
 9085 *Gran Studio, op.60. Urtext edition with Facsimiles of the Original Manuscripts Edited by Giuseppe Gazzelloni.*
 Heidelberg, 1990. 4°, 16, 5 pp. Line-cut in reduced format (2 up per page) of the autograph ms, together with new practical edition and preface. Wrappers. \$10
- LEMOINE, Antoine Marcel, 1763-1817**
 3239 [Method, guitar]
Nouvelle méthode courte et facile pour la guitarrre à l'usage des commençans. [A. Bailleux:] Méthode de guitarrres par musique et tablature.
 Geneva, 1972. 4°, 104 pp. Line-cut of the Paris, n.d. edition and Paris, 1773 edition. Two complementary methods on playing the guitar. Staff notation. Wrappers. \$45
- LE SAGE DE RICHEE, Philipp Franz, 17th c.**
 7114 *Cabinett der Lauten, [in welchem zu finden 12. neue Partien, aus unterschiedenen Tonen und neuesten Manier so anietzo gebräuchlich, welche bestehen in Praeludien, Allemanden, Couranten, Sarabanden, Giquen, Gavooten. . . Denen Liebhabern zu einer Distraction an das Licht gegeben], 1695.*
 Munich, 1995. Oblong, 30 x 21 cm, 43 pp. Line-cut. 98 pieces engraved in French lute tablature with Baroque tuning arranged in 12 suites. The only known work to survive of this composer and student of Mouton. Wrappers. \$33
- LIETO (Panhormitano), Bartolomeo, 16th c.**
 3797 *Dialogo quarto di musica [dove si ragiona sotto un piacevole discorso sulle cose pertinenti per intavolare le opere di musica et esercitarle con la viola a mano over liuto con sue tavole ordinate per diversi gradi alti e bassi]. A cura di Patrizio Barbieri.*
 Musurgiana: Sources and Materials for the History and Theory of Music, 10. Lucca, 1993. 15 x 20 cm, xxvii, 43, ii pp. Line-cut of the Naples, 1559 edition. Short treatise explaining how to transcribe any contrapuntal score into tablature for viola a mano or lute. Includes 14 tables showing the gamut, clefs, staves, accidentals, and the corresponding signs for Italian lute tablature. Introduction in It-Eng. Bibliography. Cloth. \$27
- LOCKE, Matthew, 1630-1677**
 8074 *His Little Consort of Three Parts: Containing Pavans, Ayres, Corants and Sarabands, for Viols or Violins. In Two Several Varieties: The First 20 are for Two Trebles and a Basse. The Last 20 for Treble, Tenor & Basse. To be Performed either Alone or with Theorbo's and Harpscord. [The Chapter Library, The College, Durham].*
 Performers' Facsimiles, 193. New York, [2002]. Oblong, 24 x 19 cm, 3 parts, 36 pp. Line-cut of the London, 1673 partbook edition, in staff notation. Wrappers. \$25
- LUSCINIUS, Othmar, 1487-1537**
 9408 *Musurgia seu praxis musicae (Strassburg: Johann Schott 1536). Kommentar von Martin Kirnbauer.*
 Faksimile-Edition Theoretica, 7 Stuttgart, 2014. Oblong, 20 x 16 cm, 108, xvi pp. Line-cut of the Strasburg, 1536 edition. Essentially a free translation of Virdung's Musica getutscht of 1511, preserving the dialogue format and copies of many of the original woodcuts. The translation was made upon the request of a Milanese bookseller who wanted to make Virdung's treatise available to his Italian clientele. Besides the Virdung redux it also provides a treatise on mensural notation and polyphonic composition. Hardbound in decorative paper. \$48
- MACE, Thomas, c.1613-1709**
 1778 *Musick's Monument. A Facsimile of the 1676 London Edition.*
 Monuments of Music and Music Literature in Facsimile, II/17. New York, 1966. 22 x 33 cm, 291 pp. Line-cut of the London, 1676 edition. Laid paper, clothbound.
- MAJER, Joseph Friedrich Bernhard Caspar, 1689-1768**
 4221 *Neu-eröffneter theoretisch- und praktischer Music-Saal, das ist: Kurze, doch vollständige Methode, so wohl die Vocal- als Instrumental-Music gründlich zu erlernen.*
 Dokumentationen, Reprints, 23. Michaelstein, 1990. Oblong, 21 x 15 cm, 125 pp. Half-tone of the Nuremberg, 1741 edition (second, vastly reset edition of Museum Musicum). Fascinating treatment of music theory, including 10 woodcuts of instruments and a glossary of musical terms taken from Greek, Latin, Italian and French. Wrappers. \$24

- MARCHETTI, Tomaso, 17th c.**
1079 *Il primo libro d'intavolatura della chitarra spagnola.* Geneva, 1982. 16°, 72 pp. Line-cut of the Moneta edition, Rome, 1660. Sonate semplici and sonate passeggiate in alfabeto notation, preceded by a tutor for the guitar and followed by a "giardino di varie villanelle". Wrappers. \$25
- MARESCOT, Charles de, 18-19th c.**
2213 *La guitaromanie. Recueil de rondeaux, valse, contredanses, chasse, fanfare, polonoise, marches, bolero, Sonatine, air varié et préludes d'une exécution brillante.* Archivum Musicum: L'Arte della Chitarra, 16. Florence, 1985. Oblong, 21 x 15 cm, 54 pp. Line-cut of the Paris edition. With beautiful full-color reproduction a Parisian concert scene. Wrappers. \$24
- MARTINI, Giovanni Battista, 1706-1784**
2938 *Compendio della teoria de' numeri per uso del musico.* Bibliotheca Musica Bononiensis, II/63. Bologna, 1984. 17 x 24 cm, iv, 14 pp. Line-cut of the Bologna, 1769 edition. Basso continuo treatise. Preface in It by Giuseppe Vecchi. Laid paper. Wrappers. \$20
- MASON, George, 16-17th c.**
3017 [**& John Earsden**] *The Ayres that were Sung and Played at Brougham Castle 1608. Edited by David Greer.* English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 31. London, 2/1978. 26 x 37 cm, iii, 20 pp. Line-cut of the London, 1608 edition. Settings for 1-2 voices & lute, in staff notation and French tablature. 1 work calls for bass viol in addition. Wrappers. \$36
- MATELART, Ioanne, b.?-c.1600**
5203 *Intavolatura de leuto (Roma 1559).* Monumenta Testudinea, Fototypice Expressa, 1. Bologna, 1977. 21 x 31 cm, 24 pp. Line-cut of the Rome, 1559 edition, in Italian lute tablature. 24 compositions: 15 "reccerate o vero fantasie"; intabulations of 2 mass movements by Morales; 7 fantasias ("reccerate concertate") by Francesco da Milano and Giovanni Maria da Crema to which Matelart composed parts for a second lute. Wrappers. \$25
- 1081 *Intavolatura de leuto, Roma 1559.* Archivum Musicum: Strumentalismo Italiano, 10. Florence, 1984. 24 x 34 cm, ii, 24 pp. Line-cut of the Rome, 1559 edition. Line-cut of the Rome, 1559 edition, in Italian lute tablature. 24 compositions: 15 "reccerate o vero fantasie"; intabulations of 2 mass movements by Morales; 7 fantasias ("reccerate concertate") by Francesco da Milano and Giovanni Maria da Crema to which Matelart composed parts for a second lute. Wrappers. Introduction in It by Orlando Cristoforetti. Wrappers in decorative paper. \$25
- MAYNARD, John, c.1577-c.1614**
3018 *The XII Wonders of the World 1611. Edited by Ian Harwood.* English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 32. London, 2/1978. 26 x 37 cm, iii, 48 pp. Line-cut of the London, 1611 edition, in table book format. Collection of songs for solo voice with lute/lyra viol and bass viol accompaniment (staff notation & French tablature). Instrumental pieces for bass viol and lute. Wrappers. \$40
- MÉDARD, Remy, 17th c.**
1084 [Pièces, guitar] *Pièces de guitarrre.* Geneva, 1988. 8°, 56 pp. Line-cut of the Ganière edition, Paris, 1676. Collection notated in French guitar tablature containing 44 pieces mostly arranged as suites. Wrappers. \$25
- MEGERLE, Abraham, 1607-1680**
9070 *Speculum Musico-Mortuale [Das ist: Musicalischer-Todtenspiegel], 1672. [Staatliche Bibliothek, Regensburg].* Faksimile-Edition Theoretica, 3 Stuttgart, 2008. 11 x 17cm, 54 pp. Line-cut of the Salzburg, 1672 edition. Megerle was from Innsbruck and was once a choirboy under Städlmayer, later a treble singer and organist with the court music ensemble at Innsbruck. Speculum Musico-Mortuale contains a few pages of autobiography but its extraordinary content are mainly its 12 engravings showing a human skull in the center, surrounded emblematic symbols and beautiful depictions of musical instruments (almost 50 in all). Hardbound in decorative paper. \$29
- MERSENNE, Marin, 1588-1648**
2754 *Harmonicorum libri XII. In quibus agitur de sonororum natura, causis, et effectibus: de consonantiis, dissonantiis, rationibus, generibus, modis, cantibus, compositione, orbisque totius harmonicis instrumentis.* Geneva, 1973. 22 x 30 cm, 367 pp. Line-cut of the Paris, 1648 edition. Complements the Harmonie universelle. The copy used for this facsimile includes many manuscript notes and corrections in the author's hand. Hardbound. \$182
- MERTZ, Johann Kaspar, 1806-1856**
9086 *Divertissement über Motive der Oper: Der Prophet (Meyerbeer), op.32. Flute (Violin), Viola, and Guitar. Edited by Brian Torosian.* n.p., 2008. 4°, 19, 13 pp. Line-cut of the Jos. Aibl edition, Munich, 1851, together with preface and new practical edition. Meyerbeer's music was rarely used as a source for guitar arrangements and these works by Mertz provide a pleasing addition to the 19th-c. guitar repertoire. Wrappers. \$20
- 3898 [Duets, guitar, piano] *Duetten für Gitarre und Pianoforte. Unterhaltende Tonstücke verschiedenen Characters. Mazurka, Barcarole, Divertissement, Einsiedlers Waldglocklein, Wasserfahrt am Traunsee. Introduction: Peter Pieters. [Det Kongelige Bibl., Copenhagen].* Facsimile Series, III/17. Peer, 1991. 4°, 2 parts, 52, i pp. Line-cut of the Jos. Aibl edition, Munich, 1852-53 & 1864. Not written for standard guitar with E pitch, but a terz-guitar, a smaller instrument, tuned a minor third higher. Wrappers, in portfolio. \$18
- 9087 *Opern-Revue, Op.8, Nos.1-8. Volume I. Edited by Brian Torosian.* n.p., 2006. 4°, 11, 78 pp. Line-cut of the Vienna, 1843-1844 edition. The first 8 Hefte of "Opern-Revue. Ausgewählte Melodien für Guitare" feature exclusively the operas of Gaetano Donizetti and Vincenzo Bellini. Wrappers. \$20
- 9088 *Opern-Revue, Op.8, Nos.9-16. Volume II. Edited by Brian Torosian.* n.p., 2007. 4°, 17, 84 pp. Line-cut of the Vienna, 1843-1844 edition. The works in this volume illustrate a significant elevation of musical and technical demands compared to those of vol. I, and represent Mertz' longest and most virtuosic works published during his lifetime. The composers included here are: Balfe, Bellini, Donizetti, Stradella, Adam, & Verdi. Preface. Wrappers. \$20
- 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 fantasias, 40 preludes, 6 pavanos, 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 lufinets 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>
- MILIONI, Pietro, fl.1610-1650**
1089 [Method, Spanish guitar] *Vero e facil modo d'imparare a sonare et accordare da se medesimo la chitarra spagnola. [Civico Museo Bibliografico Musicale, Bologna].* Bibliotheca Musica Bononiensis, IV/214. Bologna, 1977. Oblong, 17 x 10 cm, 32 pp. Line-cut of the Rome, 1647 edition, in alfabeto notation. Cloth. \$21

MINGUET Y YROL, Pablo, fl.1733-1775

- 3308 *Reglas y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores, y mas usuales, como son la guitarra, tiple, vandola, cythara, clavicordio, organo, harpa, psalterio, bandurria, violin, flauta traversera, flauta dulce, y la flautilla.*
Geneva, 1982. 8°, 120 pp. Line-cut of the Madrid, 1754 edition. An instrumental encyclopedia by a pupil of Sanz. Includes examples of dances in the Castilian, Italian, Catalanian and French styles, notated either in the author's alfabeto-like notation or mensural notation. Wrappers. \$25

MOLINO, Francesco, 1768-c.1847

- 3899 *Grande ouverture, grande sonate, Robin & Adair, God Save the King. Pour guitare. Op.17, 51, 58 & 59. Introduction: Peter Pieters. [Bibl. Nationale, Paris].*
Facsimile Series, III/18. Peer, 1991. 4°, 40, i pp. Line-cut of the Paris, c.1825 & c.1826-29 editions. One of the most celebrated guitarists of the 19th c., along with Carulli and Carcassi. Wrappers. \$18
- 2777 [Nocturnes, guitar, piano, op.36, 44 & 57]
Premier, second et troisième nocturne pour piano et guitare, Opus 36, 44 & 57. Introduction: Peter Pieters. [Bibl. Nationale, Paris].
Facsimile Series, III/3. Peer, 1989. 4°, 3 books, i, 46 pp. Line-cut of the Paris, c.1825-29 editions. Wrappers, in folder. \$11

- 7971 [Works, selections, op.15, 17, 31, 34, 41, 51, 58, guitar]
Opere scelte per chitarra. A cura di Mario Dell'Ara.
Ancona, 1993. 4°, 12, 82 pp. Line-cut of the original Paris editions. Contents: Trois sonates op.15, Grande ouverture op.17, Douze variations op.31, Grande polonaise op.34, Variations brillantes op.41, Grande sonate, op.51, Robin Adair op.58. Wrappers. \$48

MORETTI, Ferdinando, 18th c.

- 1091 [Method, guitar]
[Principj per la chitarra]. [Ms., Bibl. Estense, Modena].
Archivum Musicum: L'Arte della Chitarra, 10. Florence, 1983. Oblong, 30 x 23 cm, iv, 27 pp. Line-cut of a carefully produced ms copy of the Naples, 1792 edition. 17 tables, frets, scales, chords, ornaments, accompaniments, etc. Introduction in It by Mirko Cafagni. Wrappers in decorative paper. \$19

MORLAYE, Guillaume, c.1515-c.1560

- 1092 *Premier [-second] livre de tablature de lute.*
Geneva, 1983. Oblong, 21 x 15 cm, 144 pp. Line-cut of the Fezandat edition, Paris, 1552-1558. For solo lute in French tablature. Fantasias, transcriptions of motets (by Piéton & Verdelot), chansons (by Sermisy, Sandrin, Arcadelt, etc.) and dances. Wrappers. \$40

MORLEY, Thomas, 1557-1602

- 3019 [Ayres]
The First Book of Ayres 1600. Edited by David Greer.
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 33. London, 2/ 1977. 26 x 37 cm, iii, 36 pp. Line-cut. Wrappers. \$36

MOY, Louys de, 17th c.

- 1581 *Le petit bouquet, de frise orientale, contenant quelques chansonnettes musicales pour toucher du luth join deux violes de gambas parmi les voix: et autres pavanes pour le luth et violons communs. Introduction: M. Jape [Universitätsbibl., Rostock].*
Facsimile Series, I/B.14. Peer, 1987. 14 x 21 cm, 142 pp. Line-cut of the 1631 edition. Contains French chansons for soprano, bass and lute (French tablature), 1 Dutch polyphonic song and pavanes for descant and bass viol with lute accompaniment. Hardbound. \$41

MOZART, Wolfgang Amadeus, 1756-1791

- 8761 [Lieder, voice & piano, collected works]
30 Lieder und Gesänge für eine und mehrere Singstimmen mit Klavierbegleitung. Faksimileausgabe des Erstdrucks aus den Œuvres complètes, Leipzig 1799 herausgegeben von Ulrich Leisinger. Nachwort mit Bemerkungen zur Textgestalt.
Stuttgart, 2006. Oblong, 30 x 21 cm, 100, x pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1799. (= Œuvres Complètes de Wolfgang Amadeus Mozart. Cahier V, XXX). Hardbound, with decorative paper boards. \$130
http://www.omifacsimiles.com/brochures/moz_lie.html

MUDARRA, Alonso, c.1508-1580

- 1094 *Tres libros de música en cifras para vihuela (1546). Complete Facsimile Edition with an Introduction by James Tyler. (Reproduced by Permission of the Biblioteca Nacional Madrid).*
Monte Carlo, 1980. Oblong, 21 x 15 cm, 15, 257 pp. Line-cut of the Seville, 1546 edition. Italian lute tablature & harp (or organ) tablature, in mensural notation. 3 books, one for solo vihuela or guitar, one for solo vihuela, and one for voice and vihuela. Fantasias, dances, villancicos, romances, sonnets, glossas, versos, tientos y canciones. Wrappers. (out of print - included only for bibliographic reference)

MURCIA, Santiago de, 17-18th c.

- 7475 [Códice Saldívar, no.4]
Saldívar Codex No.4". Santiago de Murcia Manuscript of Baroque Guitar Music (c.1732) found and Acquired in September 1943 in León, Guanajuato, Mexico by the Mexican Musicologist Dr. Gabriel Saldívar y Silva (1909-1980). Volume I: The Manuscript, Complete Facsimile Edition with Preface and Commentary. By Michael Lorimer.
Santa Barbara, Cal, 1987. 4°, xxii, 95, vi pp. Line-cut, produced 2 originals per page, in mixed tablature. Wrappers. \$40

NAUWACH, Johann, c.1595-c.1630

- 3933 *Libro primo di arie, passeggiate a una voce per cantar, e sonar nel chitarrone, et altri simili istromenti. [Bayerische Staatsbibl., Munich].*
Munich, 1984. 21 x 30 cm, 23, 23 pp. Line-cut of the Dresden, 1623 edition. 12 numbers in mensural notation. Includes additional score with realization of the basso continuo in French tablature for lute in g by Konrad Jünghänel. Wrappers. \$28

NEGRI, Cesare ("il trombone"), c.1546-d.?

- 1784 *Le gratie d'amore.*
Bibliotheca Musica Bononiensis, II/104. Bologna, 2/ 1983. 18 x 25 cm, 306, vi pp. Line-cut of the Milan, 1602 edition. One of the great early works on Renaissance dance similar to that of Caroso. Contains 58 engravings by Leon Palavicino after designs by Mauro Rovere showing dancers executing the figures of the gaillarde, pavane and other dances of the period. The accompanying music is in lute notation (Italian tablature), along with detailed instructions for steps and movements. Fine portrait of Negri. Afterword and bibliography by Rossana Dalmonde. Cloth. \$108

2225 *Le gratie d'amore. A Facsimile of the Milan, 1602 Edition.*

Monuments of Music and Music Literature in Facsimile, II/141. New York, 1969. 8°, 306 pp. Line-cut of the Milan, 1602 edition. One of the great early works on Renaissance dance similar to that of Caroso. Contains 58 engravings by Leon Palavicino after designs by Mauro Rovere showing dancers executing the figures of the gaillarde, pavane and other dances of the period. The accompanying music is in lute notation (Italian tablature), along with detailed instructions for steps and movements. Fine portrait of Negri. Laid paper. Cloth.

NEWSIDLER, Hans, c.1508-1563

- 8497 *Ein newgeordent künstlich Lautenbuch. Nürnberg, Petreius 1536. RISM 1536(12). [Musikbibliothek, Leipzig].*
Faksimile-Edition Laute, 6. Stuttgart, 2004. Oblong, 19 x 15 cm, 174 pp + 3 foldouts. Line-cut of the Johan Petreius edition, Nuremberg, 1536, based on the exemplar formerly owned by Johannes Galbleber. 73 pieces for solo lute in German lute tablature, preceded by instructions for playing the lute, including a number of musical examples. Includes additional pieces in manuscript. Hardbound with decorative paper boards. \$42

3210 [Ein newgeordent künstlich Lautenbuch, part 1]

Das Newsidler-Helf / The Newsidler Book. Twelve Easy Pieces and a Manual for German Lute Tablature Edited by Johannes Jansen, with Drawings by Achim Weichert.

Cologne, 1983. 4°, vii, 17, with 5 pp. New practical edition with 5 halftones from Ein newgeordent künstlich Lautenbuch. Historical introduction in Ger-Eng. Wrappers. \$15

- 7437 [Hans Gerle]: *Ein neues sehr künstliches Lautenbuch, Formschneider 1552 / [Newsidler]: Das ander Buch, Laub 1549; Das dritt Buch, Günther 1544. [Schmermar-Bibliothek, Stadtbibliothek, Ulm].*

Faksimile-Edition Schmermar-Bibliothek Ulm, 18. Stuttgart, 1997. Oblong, 19 x 15 cm, c.460 pp. Line-cut of one book of lute music edited by Gerle (Nuremberg, 1552), and two edited by Hans Newsidler (Nuremberg, 1549 & 1544). Solo lute repertoire written in German tablature. Hardbound. \$89

NEWSIDLER, Melchior, 1531-1591

- 7726 Il primo libro intabolutura. . . RISM 1566(29). Il secondo libro intabolutura. . . RISM 1566(39). Venedig, Gardano 1566. [British Library].
Faksimile-Edition Laute, 2. Stuttgart, 1999. 20 x 29 cm, 92 pp. Line-cut of the Gardano editions, both issued in Venice, 1566. 24 & 23 compositions for solo lute notated in Italian lute tablature. Includes madrigals, canzoni, pass'e mezi and recercari. Hardbound in decorative paper. \$54

- 7698 Teütsch Lautenbuch [darinnenn kunstliche muteten, lieblich italianische, französische, teütsche Stuck fröliche teütsche Täntz...]. Straßburg, Berhard Jobin 1574, RISM 1574(13). [Universitätsbibl. Heidelberg].
Faksimile-Edition Laute, 1. Stuttgart, 1999. Oblong, 21 x 34 cm, 108 pp. Line-cut of the Strasbourg, 1574 edition. 46 compositions for solo lute notated in German lute tablature. Hardbound in decorative paper. \$69

OCHSENKHUN, Sebastian, 1521-1574

- 7941 *Tabulaturbuch auff die Lauten [von Moteten, frantzösischen, welschen und teütschen geystlichen und weltlichen Liedern]*, Heidelberg, J. Kohlen 1558. [Herzog-August-Bibl., Wolfenbüttel].
Faksimile-Edition Laute, 4. Stuttgart, 2001. 22 x 31 cm, 187 pp. Line-cut of the Heidelberg, 1558 edition. 76 pieces for solo lute notated in German lute tablature. The intabulations of German lieder include several stanzas of text for each piece. Works by Josquin, Petschin, Senfel, Crequillon, Isaac, Hofhaimer, Mouton, Archadelt & others. Hardbound with decorative paper. \$98

- 8186 *Tabulaturbuch auff die Lauten 1558. Facsimile of Leipzig II.2.45.* Lübeck, 2002. 4°. Line-cut of folios 54-81 only, which transmit 47 intabulations of German songs and motets by Isaac, Senfel, Stöltzer and others. German tablature, renaissance tuning. Wrappers. \$33

PAGANINI, Niccolò, 1782-1840

- 2072 [Quartet, vln, vla, guit & vc, op.5]
Tre quartetti a violino, viola, chitarra e violoncello.
Archivum Musicum: L'Arte della Chitarra, 15b. Florence, 1985. 24 x 34 cm, 4 partbooks, x, 68 pp. Line-cut of the G. Ricordi, 1820 edition. Introduction in It by Adriano Sebastiani. Wrappers in decorative paper with slipcover. \$47

- 3951 [Sonata, guitar & violin, Ms. 2]
Sonata Concertata for Guitar & Violin (M.S. 2). Urtext Edition with a Facsimile of the Original Manuscript Edited by Giuseppe Gazzelloni.
Heidelberg, 1990. 4°, vii, 9, 26 pp. Line-cut of the autograph, together with a new authoritative practical edition. Introduction in Eng. Wrappers, in slipcase. \$15

- 3952 [Sonata, guitar & violin, Ms. 3]
Grand Sonata for Guitar & Violin (M.S. 3). Urtext Edition with a Facsimile of the Original Manuscript Edited by Giuseppe Gazzelloni.
Heidelberg, 1990. 4°, vii, 10, 30 pp. Line-cut of the autograph, together with a new authoritative practical edition. Introduction in Eng. Wrappers, in slipcase. \$25

- 3655 [Works, guitar, complete]
Complete Works for Solo Guitar Edited by Giuseppe Gazzelloni. [43 Ghibirizzi (M.S. 43); 37 Sonate (M.S. 84); Composizioni varie (M.S. 85-105)].
Heidelberg, 2006. 4°, 172, 34 pp Line-cut of the autograph (composing copy) in reduced format reproduced 2 up per page, together with a new authoritative practical edition. Introduction in Eng-It. Wrappers, in slipcase. \$40

PAIXAO RIBEIRO, Manoel da, 18th c.

- 3314 *Nova arte de viola que ensina a tocalla com fundamento sem mestre, dividida em duas partes, huma especulativa, e outra practica. Com estampas das posturas, ou pontos naturaes, e accidentaes; e com alguns minuettes, e modinhas por musica, e por cifra.*
Geneva, 1985. 4°, 76 pp. Line-cut of the Coimbra, 1789 edition. Wrappers. \$45

PALADINO, Giovanni Paolo, b.?-c.1566

- 3932 *Tablature de lutz, Lyon 1549.* [Bayersche Staatsbibl., Munich].
Munich, 1986. Oblong, 21 x 15 cm, i, 30 pp. Line-cut of the Jacques Moderne edition, Lyon, 1549. Intabulations of chansons, fantasias, galliards, pavans, and a large battalia, in Italian tablature with renaissance tuning. Wrappers. \$21

PELLEGRINI, Domenico, b.?-1630

- 1105 *Armoniosi concerti supra la chitarra spagnola, Bologna 1650.*
Archivum Musicum: Strumentalismo Italiano, 8. Florence, 1978. 17 x 24 cm, v, 60 pp. Line-cut of the Bologna, 1650 editio. Allemande, brandi, correnti, passacagli, sarabande, toccate, balletto and "battaglia francese". Introduction in It by Paolo Paolini. Wrappers in decorative paper. \$33

- 1106 *Armoniosi concerti sopra la chitarra spagnuola.*
Geneva, 1986. 4°, 60 pp. Line-cut of the 1650 Bologna edition. Allemande, brandi, correnti, passacagli, sarabande, toccate, balletto and "battaglia francese". Wrappers. \$51

PERI, Jacopo, 1561-1633

- 493 *Le musiche sopra l'Euridice.*
Bibliotheca Musica Bononiensis, IV/2. Bologna, 2/ 1995. 4°, 58 pp. Line-cut of the Florence, 1600 edition. Monodies with figured bass accompaniment and choruses for 3-5 voices. Wrappers. \$44
<http://www.omifacsimiles.com/brochures/peri.html>

- 7797 *Le varie musiche a una, due, e tre voci con alcune spirituali in ultimo. Per cantare nel clavicembolo, e chitarrone, & ancora la maggior parte di esse per sonare semplicemente nel organo.*
Performers' Facsimiles, 235. New York, [2000]. 25 x 35 cm, 32 pp. Line-cut of the Florence, 1609 edition. 20 monodies for 1 to 3 voices and basso continuo. Wrappers. \$20

PERRINE, b.?-c.1700

- 1107 *Livre de musique pour le lute.*
Geneva, 1973. 4°, 54 pp. Line-cut of the Paris, 1679 edition. Method for learning how to play the lute with mensural notation, a general demonstration of intervals, diagrams illustrating the instrument's harmonic proportions, and a table showing how to play the lute with bc as an accompaniment. Wrappers. \$51

PETRUCCI, Ottaviano, 1466-1539 [publisher]

- 1342 *Canti B numero cinquanta. A Facsimile of the Venice, 1501/2 Edition.* [Unique copy, Civico Museo Bibliografico Musicale, Bologna].
Monuments of Music and Music Literature in Facsimile, 1/23. New York, 1975. Oblong, 26 x 17 cm, 111 pp. Line-cut of the Venice, 1501/2 edition. Continuation of Harmonice musices odhecaton A. Laid paper, handsomely bound in white linen. \$72

- 1344 *Canti C numero cento cinquanta. A Facsimile of the Venice, 1503/4 Edition.* [Copy, Österreichische Nationalbibl., Vienna].
Monuments of Music and Music Literature in Facsimile, 1/25. New York, 1978. Oblong, 26 x 17 cm, 334 pp. Line-cut of the Venice, 1503/4 edition. Continuation of Odhecaton A and Canti B. Laid paper, clothbound. \$110

- 8204 *Harmonice musices odhecaton A. Introduzione di / Introduction by Iain Fenlon.* [Civico Museo Bibliografico Musicale, Bologna].
Bibliotheca Musica Bononiensis, IV/95. Bologna, 2003 Oblong, 26 x 17 cm, xxviii, 210 pp. Line-cut of the Venice, 1501 edition. Contains the earliest part-music printed from type, and produced by a triple impression process (staves, then text, then music); it is also the earliest instance of a complete volume of part-music. Includes works by the most important composers of the day: Issac, Ockeghem, Obrecht, Josquin, Hayne, de la Rue, Compère, Tinctoris, Agricola, and others. Introduction in It-Eng. Wrappers. \$87
http://www.omifacsimiles.com/brochures/petrucchi_od.html

- 7949 *Harmonice musices odhecaton A. Edited by Stanley Boorman and Ellen S. Beebe. Introduction by Stanley Boorman.* [Library of Congress, Washington, DC].
Critical Facsimiles, 7. New York, 2001. Oblong, 26 x 17 cm, xvii, 234 pp. Line-cut of the third edition, Venice, 1504. "Corrected" facsimile edition reflecting the views of the editors. With critical apparatus listing all errors and inconsistencies. Laid paper, wrappers. \$45

- 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
- 8724 *Motetti de passione de cruce de sacramento de beato virgine et huiusmodi. B (Venezia, O. Petrucci, 1503). RISM 1503(1). [British Library, London].*
[Yellow Book Series, 6]. Højbjerg, 2006. Oblong, 23 x 16 cm, 144 pp. Line-cut of the Venice, 1503 edition. Contains 30 motet settings by Josquin and his contemporaries. Wrappers. \$72
- 9269 *Motetti libro quarto (Venezia, O. Petrucci, 1505). RISM 1505(2). [Wolfenbüttel, Herzog-August Bibliothek].*
[Yellow Book Series, 10]. Højbjerg, 2011. Oblong, 23 x 16 cm, 4 partbooks, 256 pp. Line-cut of the Venice, 1505 edition. Contains 55 settings (counting separate movements) for 4 voices by Josquin, Brumel, Obrecht, Mouton and their contemporaries. Wrappers, with slipcase. \$130
http://www.omifacsimiles.com/brochures/petrucci_motetti4.html
- 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
- 968 *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto. Libro primo. Francisci Bossinensis Opus.*
Geneva, 1977. Oblong, 22 x 15 cm, 112 pp. Line-cut of the Petrucci edition, Venice, 1509. One of the earliest sources of Italian lute music. Wrappers. \$45
- PHALÈSE, Pierre, c.1510-1574 [publisher]**
- 9365 [Des chansons, bk. 1]
Des chansons reduictz en tablature de lut [à deux, trois, et quatre parties. Avecq une brieve & familiale introduction pour entendre & apprendre par soy mesmes à iouer dudict lut, liure premier]. Löwen/Jaques Bathen und Reynier Velpen 1545. [Bibliothèque d'étude de conservation Besançon].
Faksimile-Edition Laute, 12. Stuttgart, 2014. Oblong, 18 x 22 cm, 96 pp. Line-cut of the Louvain, 1545 edition, the first edition of this distinguished print. 61 pieces for solo lute in French tablature, including preludes, fantasies, French chansons and Dutch songs. Comparison with the 1547 edition provides wonderful insight how the Phalèse printing house reedited the edition, using the same woodcuts but altering the metal type to create a slightly different format. Hardbound in decorative paper. \$32
- 990 [Des chansons, bk. 1-3]
Chansons reduictz en tablature de lut à deux, trois et quatre parties. Livres I-III. Introduction d'Henri Vanhulst.
Geneva, 1984. Oblong, 22 x 15 cm, viii, 242, 8 pp. Line-cut of the 1547, 1546 & 1547 editions. Set of instructions for the lute and a large collection of preludes and fantasias (by Narvaez), galliards and pavanas, as well as transcriptions of chansons by Sermisy, Clemens non Papa, etc. Wrappers. \$61
- 3101 [Des chansons, bk. 5]
Des chansons gaillardes, paduanes et motetz réduitz en tablature de luth. Livre cinquième. Avec une introduction d'Henry Vanhulst. Index.
Geneva, 1991. Oblong 15 x 11 cm, xxviii, 64 pp. Line-cut of the Louvain, 1547 edition. A recently re-discovered French lute tablature. 4 fantasias, 5 dances, 2 motets and 24 French chansons, including works by Mouton, Sermisy, Richafort, Mahiet, Willaert, Maille, Payen and Certon. Wrappers. \$30
- 1367 *Liber primus leviorum carminum. Premier livre de danseries contenant plusieurs pavanas, passomezo, almandes, le tout convenable sur tous instruments musicaux. Préface d'Henri Vanhulst. [Stadtarchiv, Heilbronn].*
Musique de Chambre, 5. Geneva, 1989. Oblong, 22 x 15 cm, 4 partbooks, xxx, 224 pp. Line-cut of the P. Phalèse & Bellère edition, Louvain 1571. Liber primus leviorum carminum—or “first book of easy songs”—consists of 103 dances a4 intended for all instruments. Mostly by Jean d’Estrée, the works include pavane-galliard pairs, allemandes and numerous branles, all written in mensural notation in partbook format. Index. Wrappers. \$110
- 7287 *Liber primus leviorum carminum. Premier livre de danseries. Löwen, P. Phalèse and Antwerpen, J. Bellère 1571. [Stadtarchiv, Heilbronn].*
Faksimile Heilbronner Musikschatz, 2. Stuttgart, 1995. Oblong, 19 x 15 cm, 4 partbooks, 438 pp. Line-cut of the Louvain, 1571 edition. Liber primus leviorum carminum—or “first book of easy songs”—consists of 103 dances a4 intended for all instruments. Mostly by Jean d’Estrée, the works include pavane-galliard pairs, allemandes and numerous branles, all written in mensural notation in partbook format. Hardbound in vegetable vellum. Slipcase. \$126
- 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, almands, branles, songs and motets from France and Italy, c.250 works in all. French tablature. Wrappers. \$44
- 7100 *Theatrum musicum [in quo selectissima optimorum quorumlibet autorum. . . carmina. . . fantasiae. . . catilinae quatuor et quinque vocum. . . muteta quatuor, quinque et sex vocum], 1563. Et suppléments manuscrits Oxford, Bodleian Library. D.4.10 Art.; Utrecht, Universiteitsbibliotheek, AA-fol-28 Rariora. Introduction d'Henri Vanhulst.*
Geneva, 2005. 4°, xxv, 140, 6, i pp. Line-cut of the Phalèse edition, Louvain 1563. Anthology of 140 instrumental works—fantasias, dances, transcriptions of chansons, madrigals and motets—selected with the help of Fredericus Viera from Friesland. Seven pieces are for two lutes. Preface in Fr-Eng. Wrappers. \$126
- PICO, Foriano, 16-17th c.**
- 1113 *Nuova scelta di sonate per la chitarra spagnola.*
Geneva, 1982. Oblong, 15 x 11 cm, 64 pp. Line-cut of the Pace edition, Naples, 1628. Sonatas “ordinaires” and “passegiate” in alfabeto notation preceded by a tutor for the instrument. Arie, balli, gagliarde, passemezi, villanelle, etc. Wrappers.
- PIERRE, Constant, 1855-1918**
- 4262 *Les facteurs d'instruments de musique. Les luthiers et la facture instrumentale. Précis historique.*
Geneva, 1971. 8°, 460 pp. Line-cut of Paris, 1893 edition. Treats French musical instrument makers, covering the period from the 15th to the 19th century. Wrappers. \$61
- PIFARO, Marcantonio del, 16th c.**
- 1114 [Intabulations, lute, book 1]
Intabolutura de lauto de ogni sorte de balli novamente stampati et posti in luce. Libro primo.
Geneva, 1981. Oblong, 8°, 48 pp. Line-cut of the Gardano edition, Venice, 1546. Italian lute tablature. 14 dances, each accompanied by a saltarello. Wrappers. \$25
- PILKINGTON, Francis, c.1562-1638**
- 7723 *Complete Works for Solo Lute. Edited and Transcribed by Brian Jeffery.*
Music for Lute, 3. Oxford, 1970. 4°, 30, 13 pp. Line-cut of the original lute tablature, together with a new practical edition. Wrappers. \$39
- 3020 *The First Booke of Songs or Ayres 1605. Edited by David Greer.*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 34. London, 2/1978. 27 x 37 cm, iii, 48 pp. Line-cut. Wrappers. \$40
- 4207 *The First Booke of Songs or Ayres of 4. Parts: with Tableture for the Lute or Orpherian, with the Violl de Gamba. [Folger Shakespeare Library, Washington, D.C.].*
Performers' Facsimiles, 95. New York, [1991]. 25 x 35 cm, 46 pp. Line-cut of the London, 1605 edition. Wrappers. \$20
- PISADOR, Diego, c.1509-c.1557**
- 1115 *Libro de música de vihuela.*
Geneva, 1973. 22 x 31 cm, 184 pp. Line-cut of the Salamanca, 1552 edition. Compositions for the vihuela or for voice and vihuela, written in Italian tablature. 7 books: Romances, sonnets and dancing-songs; villancicos; fantasias; 8 Masses of Josquin (in 2 bks); 13 motets by Franco-Flemish and Spanish composers; & Italian, Spanish and French songs. (out of print - included only for bibliographic reference)

- PITTONI, Giovanni, 17th c.**
 1116 [Intavolations, theorbo, op.1-2]
Intavolatura di tiorba. Opera prima e seconda, Bologna 1669. [Printed edition & Ms. G.289, Bibl. Estense di Modena].
 Archivum Musicum: Strumentalismo Italiano, 29. Florence, 1980. 25 x 34 cm, v, 122 pp. Line-cut. 12 sonatas in tablature. Together with a reproduction of a ms that transmits the violin part for sonatas a 3. Introduction in It by Orlando Cristoforetti. Wrappers in decorative paper. \$35
- PLAYFORD, Henry, 1657-c.1709**
 7048 [Harmonia Sacra, part 1]
Harmonia Sacra: or, Divine Hymns and Dialogues: with a Through-Bass for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ.
 Huntingdon, 1988. 4°, i, 135 pp. Line-cut of the third edition, London, 1714. Wrappers. \$39
- 7049 [Harmonia Sacra, part 2]
Harmonia Sacra: or, Divine Hymns and Dialogues: with a Through-Bass for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ.
 Huntingdon, 1988. 4°, i, 117 pp. Xerographic reprint of the second edition, London, 1714. Wrappers. \$31
- PORRO, Pierre-Jean, c.1759-1831**
 1118 [Sonatas, guitar, violin, op.11]
6 sonates pour la guitare avec accompagnement de violon op.11; Dixième ouverture en sonate pour guitare et violon d'Iphigénie en Aulide de Gluck. Complete Facsimile Edition with an Introduction by Robert Spencer (Reproduced from Copies Owned by Robert Spencer).
 Heidelberg, 1981. Oblong, 31 x 23 cm, iii, 31 pp. Line-cut of the Paris, n.d. editions. Wrappers. \$20
- PORTA, Ercole, 16-17th c.**
 5179 *Ore di recreazione musicale [a una & due voci, per cantare, et sonare nel chittarone, ò altri instrumenti] (1612).*
 Monumenta Bononiensia, Persicetana, Fototypice Expressa, 1. Bologna, 1977. 21 x 31 cm, 20 pp. Line-cut of the Venice, 1612 edition. 17 numbers for 1 or 2 voices, with and without accompaniment by lute or keyboard. Hardbound. \$21
- PORTER, Walter, c.1588-1659**
 3021 *Madrigales and Ayres, of Two, Three, Foure and Five Voyces, with the Continued Base, with Toccatos, Sinfonias and Rittornellos to Them, after the Manner of Confort Musique, To be Performed with the Harpesechord, Lutes, Theorbos, Base Violl, Two Violins, or Two Viols.*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 35. London, 2/ 1981. 23 x 35 cm, 6 partbooks, ii, c.120 pp. Line-cut of the London, 1632 edition, in the original partbook format. 22 pieces. Wrappers. \$78
- PRAETORIUS, Michael, 1571-1621**
 8126 *Syntagma musicum: Band II, De Organographia. Wolfenbüttel 1619. Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt.*
 Kassel, 1929 17 x 24 cm, 311, iv pp. Line-cut. This volume, in German, describes the instruments known to the author and includes beautiful woodcut illustrations of them. Hardbound. \$95
- 1889 *Syntagma musicum: Band II, De Organographia. Wolfenbüttel 1619. Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt.*
 Documenta Musicologica, I/14. Kassel, 6/ 1985. 17 x 24 cm, 311, iv pp. Line-cut. This volume, in German, describes the instruments known to the author and includes beautiful woodcut illustrations of them. Hardbound. \$87
- 7972 *Syntagma musicum: Musicae artis analecta | De Organographia | Termini musici. Reprint der Originalausgaben von 1614-15 und 1619. Herausgeben von Arno Forchert.*
 Kassel, 2001. 8°, 3 vols, 1153 pp. Line-cut. Wrappers. \$95
- PUCCINI, Domenico, 1772-1815**
 8426 [Arias, soprano, guitar]
Sei ariette a voce sola di soprano con accompagnamento di chitarra.
 Lucca, 2004. Oblong, 4°, viii, 10 pp. Beautiful color reproduction of the autograph. Note by Paola Tommasi Antonio and preface by Giulio Batteli. Wrappers. \$24
- RADINO, Giovanni Maria, fl.1575-1600**
 909 [Intavolatura di balli, lute/harpsichord]
Il primo libro d'intavolatura di balli d'arpicordo di Gio. Maria Radino, organista in S. Gio. di Verdara in Padova Venetia MDXCII. Facsimile with Transcription by Rosamond E.M. Harding. [Copy, Bibl. Royale, Brussels].
 Cambridge & New York, 1949. 8°, v, 26, 45 pp. Halftone of the Venice, 1592 edition, together with new practical edition and historical introduction. First Italian collection of dances to specify the harpsichord. Hardbound. \$40
- RAIMONDI, Pietro Paolo, b.?-1647**
 1119 [Sonatas, lute]
Libro di sonate diverse, 1601. [Biblioteca Comunale, Como].
 [Appendice: Como, 2]. Como, 1980. Oblong, 24 x 17 cm, viii, 187 pp. Line-cut of the 1601 manuscript. 63 pieces for lute solo. Introduction in It by Oscar Tajetti. Wrappers.
- RAVENSCROFT, Thomas, c.1590-c.1633**
 7610 *Deuteromelia: or the Second Part of Musicks Melodie, or Melodius Musicke, of Pleasant Roundelays, K.H. Mirth, or Freemens Songs, and Such Delightfull Catches. [Library of Congress, Washington, DC].*
 Performers' Facsimiles, 227. New York, [1998]. 17 x 24 cm, 46 pp. Line-cut of the William Adams edition, London, 1609. Wrappers. \$18
- 7611 *Melismata. Musicall Phansies, fitting the Court, Citie, and Countrey Humours, to 3.4. and 5. Voyces. [British Library, London].*
 Performers' Facsimiles, 228. New York, [1998]. 17 x 24 cm, 45 pp. Line-cut of the William Stanley edition, London, 1611. Wrappers. \$18
- 7612 *Pammelia. Musicks Miscellanie, or, Mixed Varietie of Pleasant Boundelays, and delightfull Catches, of 3.4.5.6.7.8.9.10 Parts in one. [British Library, London].*
 Performers' Facsimiles, 226. New York, [1998]. 17 x 24 cm, 55 pp. Line-cut of the William Barley edition, London, 1609. Wrappers. \$18
- REGONDI, Giulio, 1822-1872**
 3950 *Concert Works for Guitar. In Reprints of the First Editions with Historical Notes and a Commentary by Simon Wynberg.*
 Heidelberg, 3/ 2001. 4°, viii, 40 pp. Line-cut of the original 19th-c. editions, together with one newly edited piece. Contents: Réverie op.19, Fête villageoise op.20, 1er Air varié op.21, 2me Air varié op.22, Introduction et caprice op.23. Wrappers. \$30
- REUSNER, Esaias, 1636-1679**
 7662 *Erfreuliche Lauten-Lust, darinnen befindlich praludia, paduanen, allemanden, couranten, sarabanden, gigs & gavot.*
 Musica Repartita, 60. Amsterdam, 1997. Oblong, 32 x 21 cm, 44, iv pp. Halftone of the Leipzig, 1697 edition. Wrappers. \$30
- 7322 *Neue Lauten-Früchte 1676.*
 Munich, 1996. Oblong, 30 x 21 cm, 34 pp. Line-cut of the Leipzig, 1676 edition. Wrappers. \$30
- REYMANN, Matthias, c.1565-d.?**
 1125 *Noctes musicae.*
 Geneva, 1978. 4°, 212 pp. Line-cut of the Leipzig, 1598 edition. Lute tablature, in French notation. Preludes, fantasies on German melodies, passamezzi, pavanen and gaillardes. Wrappers. \$111
- RIGAUD, Louis de, 17th c.**
 2244 *Airs faits et mis en tablature de luth. [Bibl. Munic., Nancy].*
 Béziers, 1986. 19 x 27 cm, 35 pp. Line-cut of the Ballard edition, Paris, 1623. 14 settings for voice with lute accompaniment. Wrappers in beautiful hand-made marbled paper. \$21
- RODRIGUES CÆLHO, Manuel, c.1555-c.1635**
 825 *Flores de música para o instrumento de tecla & harpa.*
 Geneva, 1986. 17 x 24 cm, 250 pp. Line-cut of the P. Craesbeeck edition, Lisbonne, 1620. For harpsichord or harp. 24 tientos and 4 suzanas (variations Lasso's famous chanson spirituelle). Wrappers. \$182

ROSSETER, Philip, 1568-1623

- 3022 *A Booke of Ayres, 1601.*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 36. London, 2/1977. 23 x 35 cm, i, 48 pp. Line-cut. Songs by Thomas Campion arranged for voice, lute and bass viol in table-book format. Wrappers. \$36
- 4482 *A Booke of Ayres, Set Foorth to be Sung to the Lute, Orpherian, and Base Violl.*
Performers' Facsimiles, 119. New York, [1992]. 24 x 36 cm, 48 pp. Line-cut of the London, 1601 edition. Wrappers. \$20

ROTTA, Antonio, c.1495-1549

- 1129 *Intabolatura de lauto, di ricercari, motetti, balli, madrigali. Canzon francese da lui composti & intabulati & novamente posti in luce. Libro primo.*
Geneva, 1982. Oblong, 8°, 112 pp. Line-cut of the Venice, 1546 edition. For solo lute in Italian lute tablature. 27 dances, 6 French chansons (by Maille, Meigret, Payen), 4 motets (by Jachet, Mouton, Willaert, Gombert), 6 madrigals (by Arcadelt, Festa, Pathie) and 6 ricercari. Wrappers. \$33

RUDE (Rudenius), Johann, c.1555-c.1615

- 8639 *Flores musicae... per Joannem Rudenium... Heidelberg, Voeglin 1600; Flores musicae a Joannem Rudenium... liber secundus... Heidelberg, Voeglin 1600.* [Herzog-August-Bibliothek, Wolfenbüttel].
Faksimile-Edition Laute, [8]. Stuttgart, 2005. 22 x 33 cm, 144; 120 pp. Line-cut of Heidelberg, 1600 edition. An extensive collection, in 2 books, of music for 8-course lute, notated in French tablature. It was intended as a companion publication to Reymann's "Noctes musicae". Most of the works are intabulations of vocal originals, and the list of composer's is vast: some 40 composers, including Marenzio (9), Gabrieli (6), Ferretti (13), Hassler (10), Vecchi (10); the collection also includes 7 intradas, 1 fantasia, 30 pavan-type pieces, 21 gailliards and 1 chorea. Hardbound with marbled paper boards. \$79

RUIZ DE RIBAYAZ, Lucas, 17th c.

- 1130 *Luz y norte musical para caminar por las cifras de la guitarra española, y arpa, tañer y cantar á compás por canto de organo; y breve explicación del arte, con preceptos fáciles, indubitables, y explicados con claras reglas por teórica, y practica.*
Geneva, 1972. 8°, 172 pp. Line-cut of the Madrid, 1677 edition. Method for the guitar and harp with pieces in tablature (españoletas, turdion, matachines, galerias de amora, torneos, marionas, chaconas & passacalles). (out of print - included only for bibliographic reference)

SABBATINI, Pietro Paolo, c.1600-c.1657

- 7769 [Villanelle, 1-3 voices, guitar, bc]
Prima scelta di villanelle, Roma, Vitale Mascardi 1652; Il terzo de villanelle, Roma, Paolo Masotti 1631; il quarto de villanelle, Roma, Giovanni Batista Robletti 1631; Prima scelte de villanelle.. di nuovo ristampe... Rome, Vitale Mascardi 1652; Seconda scelta de villanelle, Roma, Vitale Mascardi.
Faksimile-Edition Canto e Continuo, 2. Stuttgart, 1999. 23 x 35 cm, 100 pp. Line-cut of five complementary villanelle collections for 1 to 3 voices with bc accompaniment, but specifically for Spanish guitar in alfabeto notation. Hardbound, in marbled paper. \$49

Santa Cruz, Antonio de, 17th c.

- 9456 *Libro donde se verán pazacalles de los ocho tonos i de los trasportados.*
Lübeck, 2013. 4°, 37 pp. Line-cut of the manuscript (from between 1633 and 1640) held in the Biblioteca Nacional Madrid, shelfmark Ms. M. 2209. Wrappers. \$35

SCHEIDLER, Christian Gottlieb, c.1750-c.1815

- 1133 [Duo, guitar, violini, no.1]
Duo No. 1 pour gitarre et violon chez Zulehner (ca. 1800). Facsimile Edition. Kaldeck Collection Ms. 41.988, Austrian National Library, Vienna.
Heidelberg, 1980. 4°, 5 pp. Line-cut. Wrappers. \$10
- 1134 [Sonatas, guitar, nos.1-2]
Two Sonatas for Guitar: No. 1 in C Major; No. 2 in G Major. Complete Facsimile Edition with an Introduction by Simon Wynberg.
Heidelberg, 1980. 4°, 20 pp. Line-cut. Wrappers. \$10

SCHLICK, Arnolt, c.1455-c.1525

- 8349 *Tabulaturen etlicher Lobgesang, 1512. Reproduktion nach dem Exemplar im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek (Signatur II.6.13).*
Lübeck, 2003. Oblong, 30 x 21 cm. ii, 95, iv pp. Line-cut of the Peter Schöffer edition, Mainz, 1512, the earliest printed collection of keyboard tablature. Includes 12 lute pieces with "zwo stimmen zu zwicken und ein zu singen", and 3 works for lute with "drei stimmen zu zwicken". Schöffer's beautiful work employs triple impression printing (as practiced by Petrucci). Wrappers. \$35
- 8587 *Tabulaturen etlicher Lobgesang. Peter Schöffer / Mainz 1536. RISM 1512(2) [Stadtbibliothek, Leipzig].*
Faksimile-Edition Laute, 7. Stuttgart, 2005. Oblong, 21 x 16 cm, 95 pp. Line-cut of the Peter Schöffer edition, Mainz, 1512, the earliest printed collection of keyboard tablature. Includes 12 lute pieces with "zwo stimmen zu zwicken und ein zu singen", and 3 works for lute with "drei stimmen zu zwicken". Schöffer's beautiful work employs triple impression printing (as practiced by Petrucci). Harbound with decorative paper boards. \$42

SCHUBERT, Franz, 1797-1828

- 566 [Cantata: Zur Namesfeier des Vaters, D.80]
Terzette für Männerstimmen (2 Tenöre, Baß) und Gitarre, mit einem Faksimile des Autographs. [Ms. Stadt- und Landesbibliothek Wien].
Gitarre-Kammermusik, 40. Vienna, 1960. 4°, 2, 11 pp. Line-cut of the autograph score, together with practical edition and parts. Edited by Karl Scheit. Wrappers. \$9
- 9442 [Songs, selections]
Lieder mit Gitarrenbegleitung / 39 Songs with Guitar Accompaniment. Faksimile aus der Handschrift des Franz von Schlechta herausgegeben von Stefan Hack / Facsimile of a Manuscript by Franz von Schlechta. Edited by Stefan Hack.
Germolles-sur-Grosne, 2014. Oblong, 44 x 32 cm, 192 pp. Facsimile, with commentaries, of a historic document of the highest importance: a collection of 39 Schubert songs arranged for voice and guitar, transcribed by one of the composer's oldest and most faithful friends. It is not only the sole known source of one of Schubert's compositions - Die Nacht - but moreover a unique testimony from the romantic age which once again calls attention to Schubert's relationship with the guitar. Commentary in Ger/Eng. Hardbound. \$99
http://www.omifacsimiles.com/brochures/schub_39.html

SEIDEL, Ferdinand, 1705-d.?

- 1135 *Zwölf Menuetten für die Laute, von Herrn Ferdinand Seidel, samt einer Fantasie von Herrn Baron, Königl. Preußischen Lautenisten. Als eine Probe eines neuen Drucks von musicalischen Characteren für die Laute.*
Leipzig, 1969. 32 x 27 cm, 10, iv, 16 pp. Line-cut of the Johann Gottlob Immanuel Breitkopf edition (Leipzig, 1757); Breitkopf used here a new printing technique—employing a precision-made highly flexible font—that helped revolutionize 18th-c. music printing. Together with a new practical edition and commentary in Ger by Adalbert Quadt. Quarter linen with coverboards in decorative paper. \$40
<http://www.omifacsimiles.com/brochures/baron.html>

SILVESTRI, Florido, 17th c. [compiler]

- 9487 *Ariette di musica, [a una, e due voci, di eccellentissimi autori. Raccolte dal canonico D. Florido de Silvestris da Barbarano]. Bracciano, Andrea Fei 1646.* [Library of Congress, Washington, D.C.].
Faksimile-Edition Rara, 68. Stuttgart, 2016 Oblong, 22 x 11 cm, 153 pp. Line-cut of the Bracciano, 1646 edition. A lovely little book consisting of 10 settings for solo voice and accompaniment (harpsichord or lute), and 6 for for two voices and accompaniment. The arias, each with attribution, is edited by Florido Silestri: Mazzocchi (4), Savioni (2), Boccarini, Cecchelli (2), Luigi Rossi (2), Marcianni (2), Silvestri, Carissimi (2), Hardbound, in decorative paper with matching slipcase. \$53

SOR, Ferdinando, 1778-1839

- 8890 *Les folies d'Espagne avec variations et un menuet.*
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 8 pp. Line-cut of the Simrock 2nd edition, Bonn/Cologne, c.1824-25. Wrappers. \$9

- SOTOS, Andres de, 17th c.**
7228 [Method, guitar]
Arte para aprender con facilidad, y sin maestro, á templar y tañer rasgado la guitarra, de cinco órdenes o cuerdas, y tambien la de quatro o seis órdenes, llamada guitarra española, bandurria y vandola, y tambien el tiple.
[Colección Biblioteca Valenciana]. Valencia, n.d. 11 x 16 cm, 63 pp. Line-cut of the Lopez edition, Madrid, 1760-1766. One of the earliest and most popular printed treatises on the five-course guitar in the rasgado style, based on Amat's Guittarra española. Wrappers. \$15
- SPIGHI, Bartolomeo, 17th c.**
2088 *Musical concerto d'arie e canzonette à una, dua, e tre voci, per cantare nel gravicembalo ò chitarrone. Opera quarta.*
Archivum Musicum: La Cantata Barocca, 21. Florence, 1985. 21 x 31 cm, ii, 30 pp. Line-cut of the Florence, 1641 edition. 19 pieces in score format. Introduction in It by Claudio Cerretelli. Wrappers, in decorative paper. \$31
- STADEN, Johann, 1581-1634**
7660 *Hertzens-Trostis Musica geistlicher Meditationen mit einer Stim. neben dem Basso Continuo, für einen Org. Theorb. oder Lautenisten. [Stadtbibliothek, Nuremberg, Will II, 436a].*
Faksimile-Edition Stadtbibliothek Nürnberg, 2. Stuttgart, 1998. 21 x 32 cm, 13 pp. Line-cut of the Nuremberg, 1630 edition, 12 strophic songs for tenor /canto with basso continuo accompaniment (organ/theorbo/lute), concluding with a fugue a3 at the unison. This exemplar includes a page of organ tablature entered in manuscript on the last page. Hardbound in marbled paper. \$23
- STEIBELT, Daniel, 1765-1823**
4988 [Airs varié, harp, piano (or 2 pianos), op.32]
Airs varié "Enfant cheri des dames" pour Harpe et Piano. Œuvre 32.
Biblioteca Classica, 121. Rotterdam, 1986. 4°, 16 pp. Line-cut of the Pleyel edition, Paris, c.1800 edition. Wrappers. \$8
- STEPAN, Josef Antonin, 1726-1797**
4962 [Concertos, harpsichord/harp, flute/violins & bc, op.3,4]
Six Concertos pour clavecin ou harpe avec accompagnement, op.3, no.4.
Biblioteca Classica, 157. Rotterdam, 1986. 4°, 20 pp. Line-cut of the Paris, 1772 edition. Wrappers. \$13
- STRAUBE, Rudolf, 1717-c.1780**
1139 [Sonatas, guitar]
Three Sonatas for the Guitar with Accompaniments for the Harpsichord or Violoncello. With an Addition of Two Sonatas for the Guittar Accompanyd with the Violin. Likewise a Choice Collection of the Most Favourite English Scotch and Italian Songs for One and Two Guittars of Different Authors Properly Adapted for the Instrument. Also Thirty Two Solo Lessons by Several Masters.
Heidelberg, c.1980. 4°, ii, 56 pp. Line-cut of the London, 1768 edition. Wrappers. \$13
- 1137 [Sonatas, lute]
Due sonate a liuto solo.
Geneva, 1986. 4°, 20 pp. Line-cut of the Leipzig, 1746 edition. 2 sonatas by one of Bach's pupils in Leipzig. Wrappers. \$30
- 1138 [Sonatas, lute]
Due sonate a liute solo (1746). Complete Facsimile Edition.
Heidelberg, 1980. 4°, 11 pp. Line-cut. Wrappers. \$13
- TÁRREGA, Francisco, 1852-1909**
9329 *The Collected Guitar Works. A Reprint Edition of the Complete Early Spanish Edition. With a Foreword and Critical Commentaries by Rafael Andía.*
Centenary Edition 1909-2009. Monte Carlo, 2007. 4°, 352 pp. Unaltered line-cut of first and early editions of Tárrega's music published in Spain from 1902-1920. This single volume supersedes the 2-volume edition published in the 1990s.. Wrappers. \$65
- TELEMANN, Georg Philipp, 1681-1767**
1765 [Essercizii musici; sonatas/trio sonatas, vln/fl, bc, TWV 42]
Essercizii musici overo dodeci soli e dodeci trii à diversi stromenti. [Library of Congress, Washington, DC].
Performers' Facsimiles, 140. New York, [1996]. 25 x 31 cm, 3 partbooks, 138 pp. Line-cut of the Hamburg, 1739-1740 edition. Telemann's "pedagogical" sonatas, 2 for keyboard or lute (TWV 32:3 & 4), 2 for violin (TWV 41:F4 & A6), 2 for flute (TWV 41:D9 & G9), 2 for viola da gamba (TWV 41:a6 & e5), 2 for recorder (TWV 41:d4 & C5), 2 for oboe (TWV 41:B6 & e6), and the 12 trios: olo instrument and bc, and 12 trio sonatas (TWV 42.) for rec.+ob. (c2), vdg.+harps.obl. (G6), vln.+ob. (g5), fl.+harps.obl. (A6), rec.+vln. (a4), fl.+vdg. (h4), rec.+vdg. (F3), rec.+harps.obl. (B4), fl.+vln. (E4), vln.+vdg. (D9), fl.+ob. (d4) and ob.+harps.obl. (Eb3). Wrappers. \$50
- TERZI, Giovanni Antonio, c.1580-1620**
1143 [Intabulations, lute, book 1]
Intavolatura di liuto. Libro primo nella trascrizione di Mirko Caffagni.
Monumenta Lombarda, C/1 (Opere Giovanni Antonio Terzi, 1). Milan, 1966. 23 x 31 cm, 136 pp. Line-cut of the Venice, 1593 edition. Wrappers. \$37
- TODINI, Michele, 1636-d.?**
2895 *Dichiarazione della Galleria Armonica, Roma, 1676. Edizione a curae di Patrizio Barbieri.*
Musurgiana: Sources and Materials for the History and Theory of Music, 2. Lucca, 1988. 11 x 16 cm, xxii, 92 pp. Line-cut of the Rome, 1676 edition. Introduction, bibliography and index. Cloth. \$21
- TOMEONI, Pellegrino, 1729-1816?**
3752 *Regole pratiche per accompagnare il basso continuo.*
Bibliotheca Musica Bononiensis, IV / 205. Bologna, 1972. 8°, c.40 pp. Line-cut of the 1795 edition. Basso continuo treatise. Laid paper. Wrappers. \$24
- TORRES, Joseph de, c.1665-1738**
2258 [Method, keyboard/harp, accomp.]
Reglas generales de acompañar, en órgano, clavicordio y harpa.
Música Facsímil, 28G. Madrid, 1983. Oblong, 17 x 12 cm, x, 288 pp. Line-cut of the Madrid 1702 & 1736 edition. Basso continuo treatises. Hardbound. \$44
- TROMBONCINO, Bartolomeo, 15-16th c.**
7289 [Frottole, voice & lute], in
Frottole di B. Tromboncino e M. Cara "Per cantar et sonar col lauto". Saggio critico e scelta di trascrizioni [a cura di] Francesco Luisi.
Studi e Testi, 3. Rome, 1987. 8°, 149 pp. Study, transcription, and line-cut facsimile of 10 frottole (8 by Tromboncino and 2 by Cara) from a 1520 Gardano print. Contents: Chi se pò slegar d'amore; Se gl'ill dico, che dirà; Almen vedesti et cor mio; Mia ventura al venir se fa più tarda; Ogni mal d'amor procede; Voi, gentil' alme accese; Forse è ver, forsi che no; Monchos son d'amor perdidos; Se la lumacha che s'abrusa iin foco; Se amor non è, ch'è dunque quel ch'io sento. Wrappers. \$26
- VALDERRÁBANO, Enriquez de, c.1500-c.1557**
1147 *Libro de música de vihuela intitulado Silva de Sirenas.*
Geneva, 1981. 22 x 30 cm, 223 pp. Line-cut of the Valladolid, 1547 edition. Tablature for 1 and 2 vihuelas. Transcriptions of motets and songs by Gombert, Josquin, Mouton, Verdelot, Willaert, and villancicos, sonnets, and romances by Ortiz and Vasquez. Wrappers. (out of print - included only for bibliographic reference)
- VALENTINI, Pietro Francesco, 1586-1654**
1795 *Il leuto anatomizzato, ms. Roma s.d. / Ordine . . . il quale serve a sonare et intavolare nel lauto, ms. Roma s.d. [Bibl. Apostolica Vaticana].*
Archivum Musicum: Strumentalismo Italiano, 67. Florence, 1989. Oblong & upright, 34 x 24 cm, 2 booklets, xix, 165 pp. Line-cut. Introduction in It by Orlando Cristoforetti. Wrappers, with slipcover in decorative paper. \$54
- VALERIUS, Adriaen, 1575-1625**
1895 *Neder-Landsche Gedenck-Clanck. A Facsimile of the Haarlem, 1626 Edition.*
Monuments of Music and Music Literature in Facsimile, II / 63. New York, 1974. Oblong, 29 x 21 cm, 306 pp. Line-cut of the Haarlem, 1626 edition. Laid paper, clothbound.

- 7561 *Nederlandsche Gedenck-Clanck. Herdrukt naar de oorspronkelijke uitgaaf van 1626 ingeleid en voorzien van biografische, taalkundige. Historische en musicologische aantekeningen door Dr. P.J. Meertens, Prof. Dr. N.B. Tenhaeff en Mevr. A. Komter-Kuipers. Bandversiering van Georg Rueter. Derde Druk.* Amsterdam-Antwerp, 1947. Oblong, 29 x 21 cm, lxxii, 288 pp. New edition of the text with line-cut reproductions of all musical examples from the Haarlem, 1626 edition. Full musicological commentary in Dutch. Hardbound. Rare. \$135
- VERACINI, Antonio, 1659-1733**
- 8314 [Sonatas, violin, violoncello/archlute, bc, op.3]
Sonate da camera a due, a violino, violoncello o arcileuto, col basso per il cimbalo. Opera terza.
Huntingdon, n.d. Oblong, 4°, 3 partbooks, 146 pp. Xerographic reprint of the Modena, 1696 edition. Wrappers. \$30
- VEROVIO, Simon, fl.1575-1608**
- 1288 *Lodi della musica a tre voci.*
Bibliotheca Musica Bononiensis, IV/38b. Bologna, 1971. 22 x 32 cm, 38 pp. Line-cut of the Rome, 1595 edition. 10 numbers in mensural notation, keyboard score, and Italian lute tablature. Hardbound. \$36
- VIRGILIANO, Aurelio, 17-18th c.**
- 1289 *Il Dolcime. Variati passaggi e diminuzioni così per voci. Riproduzione eseguita dall'esemplare del Civico Museo Bibliografico Musicale di Bologna.*
Archivum Musicum: Strumentalismo Italiano, 11. Florence, 1979. 24 x 34 cm, v, 113 pp. Half-tone of a rare manuscript illustrating ornamentation "tutti modi da sonar qualfiuoglia istrumento". Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$42
- VISÉE, Robert de, 17th c.**
- 2268 [Suites, melody instrument, bc]
Trois suites de pièces pour dessus et basse (violon, flûte à bec ou traversière, hautbois . . . et clavecin, théorbe, viole de gambe . . .). Restitution de Jean-Claude Veilhan.
Archives de la Musique Ancienne. Paris, 1980. Oblong, 4°, 52, with 12 pp. Line-cut of the Paris, 1716 edition, together with a new practical edition. Wrappers. \$46
- VIVALDI, Antonio, 1678-1741**
- 1761 [Concerti, RV 540, 552, 558, & Sinfonia, RV 149]
Concerti con molti istromenti. Faksimiledruck nach der Musikhandschrift 2389-0-4 der Sächsischen Landesbibliothek Dresden. Mit einem Nachwort von Karl Heller.
Leipzig, 1978. Oblong, 22 x 17 cm, 163, xi pp. Extremely clear half-tone. Concerto RV 540 is scored for viola d'amore and lute, RV 552 for 4 violins, 558 for 2 violins and orchestra. Linen. \$95
- 8994 [Concerti, RV 540, 552, 558, & Sinfonia, RV 149]
Concerti con molti istromenti. Manoscritto Dresden, Sächsische Landesbibliothek - Staats- und Landesbibliothek. Concerto in Do maggiore per 2 violini "in tromba marina", 2 flauti [dritti], 2 mandolini, 2 chalumeaux, 2 tiorbe, violoncello, archi e basso continuo, RV 558; Concerto in La maggiore per violino principale. 3 violini in eco, archi e basso continuo, RV 552; Concerto in Re minore per viola d'amore, liuto, archi e basso continuo, RV 540; Sinfonia in Sol maggiore per archi e basso continuo, RV 149. A cura di Karl Heller.
Archivum Musicum: Vivaldiana, 5. Florence, 2007. Oblong, 30 x 24 cm, 38, 158 pp. Half-tone of a copyist MS (being the work of 2 scribes) which offers an interesting glimpse into a multi-work "concert program" rather than a single work. Introduction in It-Ger. Wrappers, in decorative paper. \$81
http://www.omifacsimiles.com/brochures/vivaldi_molti.html
- WAISSSEL, Matthäus, c.1535-1602**
- 7948 *Tabulatura continens insignes et selectissimas quasque cantiones.* [Herzog-August-Bibliothek, Wolfenbüttel].
Faksimile-Edition Rara, 25. Stuttgart, 2001. 21 x 31 cm, 96 pp. Line-cut of the Frankfurt a.d. Oder, 1573 edition. 52 pieces for solo lute in German lute tablature. Includes transcription of vocal music (Clemens non Papa, Sermisy, Senfl, Arcadelt, etc.) and numerous dance numbers. Hardbound, with decorative paper boards. \$85
- WALTHER, Johann Jakob, c.1650-1717**
- 7250 [Scherzi, violin, bc]
Scherzi da violino solo con il basso continuo per l'organo o cimbalo, accompagnabile anche con una viola o leuto.
Musica Repartita, 58. Amsterdam, 1996. 4°, 49, iii pp. Line-cut of the Mainz, 1687 edition. Wrappers. \$28
- WEBERN, Anton, 1883-1945**
- 671 *Sketches (1926-1945). Facsimile Reproductions from the Composer's Autograph Sketchbooks in the Moldenhauer Archive. Commentary by Ernst Krenek with a Foreword by Hans Moldenhauer.*
New York, 1968. Oblong, 37 x 30 cm, 16, 47 pp. Fine line-cut reproduction of the autograph. Webern made preliminary drafts for his compositions which show stages of evolution and the unending thought and care that he bestowed upon them. While Stravinsky called the finished products "those dazzling diamonds", this volume allows us a glimpse into the composer's workshop. These fascinating sketches, extracted from five sketchbooks from the Webern Archive, illustrate the meticulous step-by-step process of the composer's 12-tone technique. Compositions include op.19, 20, 21, 22, 24, 31 and several unidentified works. Handsome binding in beige and brown linen, with slipcase. \$50
<http://www.omifacsimiles.com/brochures/webern.html>
- WEIGEL, Johann Christoph, 1661-1726**
- 4622 *Musicalisches theatrum . . . auf welchem alle zu dieser edlen Kunst gehörige Instrumenta in anmuthigen Posituren lebhaft gezeigt.* Faksimile-Nachdruck herausgegeben von Alfred Berner.
Documenta Musicologica, I/22. Kassel, 1/ 1961. 22 x 36 cm, 36, xii pp. Line-cut of the original copper engravings of musicians with their instruments. This facsimile brings together for the first time four separate groups of surviving single sheets from this publisher. Mattheson's Das neu-eröffnete Orchestre (specifically the chapter "Von den musicalischen Instrumenten") evidently served as a guide for its planning. The engravings date from c.1715-1725. Afterword in Ger-Eng-Fr. Coverboards and slipcase in decorative paper. \$95
- 2861 *Musicalisches theatrum . . . auf welchem alle zu dieser edlen Kunst gehörige Instrumenta in anmuthigen Posituren lebhaft gezeigt.* Faksimile-Nachdruck herausgegeben von Alfred Berner.
Documenta Musicologica, I/22. Kassel, 2/ 1964. 22 x 36 cm, 36, xii pp. Line-cut of the original copper engravings of musicians with their instruments. This facsimile brings together for the first time four separate groups of surviving single sheets from this publisher. \$77
- WEISS, Silvius Leopold, 1686-1750**
- 9171 *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°, xlviii, 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 Silvius 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 unbekanntem 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. \$230
<http://www.omifacsimiles.com/brochures/rohrau.html>
- 4625 *The Moscow "Weiss" Manuscript. M.I. Glinka State Central Museum of Musical Culture, MS 282/8, formerly at the P.I. Tchaikowsky State Conservatorium, MS 297. Transcribed and Edited by Tim Crawford. Facsimile and Transcription.*
Monuments of the Lutenist Art, I. Columbus, 1995. 4°, xxxiii, 74, 130 pp. Half-tone of a Weiss manuscript copied in the 1760s that nicely supplements the major Weiss sources in London and Dresden. Contains an excellent selection of pieces (some with the occasional use of unusual inflections in minor keys) including many unica. Wrappers. \$72
http://www.omifacsimiles.com/brochures/weiss_mos.html

- 4194 *Music for the Lute. Ernst Gottlieb Baron & Sylvius Weiss. Introduction: Andreas Schlegel.* [Koninklijke Bibl., Brussels, ms. II 4087, formerly private library of F.J. Fétis, 2912]. Facsimile Series, III/19. Peer, 1992. 23 x 33 cm, 10 fasc, 97 pp. Halftone of a c.1770 ms transmitting music in French lute tablature, for 12- to 13-course lute of the music of Ernst Gottlieb Baron and Sylvius Leopold Weiss. 10 fascicles with folder. \$34
- 4816 [Works, lute, complete]
Sämtliche Werke für Laute. Band 2: Die Handschrift London, British Library Add. 30387. Faksimile der Tabulatur. Teil II. Herausgegeben von Douglas Alton Smith. Leipzig, 1988. Oblong, 33 x 26 cm, iv, 162, 20 pp. Halftone of the ms (fols. 78v-158). Contains Sonatas, No.17-28, & 32. Index & supplement. Linen. \$199
http://www.omifacsimiles.com/brochures/weiss_sw.html
- 4817 [Works, lute, complete]
Sämtliche Werke für Laute. Band 3: Die Handschrift London, British Library. Add. 30387. Übertragung. Teil I. Herausgegeben von Douglas Alton Smith. Leipzig, 1985. Oblong, 33 x 26 cm, ix, 186 pp. Critical edition to above (Sonatas, Nos.1-16). Linen. \$182
http://www.omifacsimiles.com/brochures/weiss_sw.html
- 4818 [Works, lute, complete]
Sämtliche Werke für Laute. Band 4: Die Handschrift London, British Library. Add. 30387. Übertragung. Teil II. Herausgegeben von Douglas Alton Smith. Leipzig, 1990. Oblong, 33 x 26 cm, 228 pp. Critical edition (part 2, Sonatas, No.17-28 & 32 plus an appendix of 8 works). Critical apparatus. Linen. \$215
http://www.omifacsimiles.com/brochures/weiss_sw.html
- 8377 [Works, lute, complete]
Sämtliche Werke für Laute. Band 5: Die Handschrift, Faksimile der Tabulatur. Teil I. Herausgegeben von Tim Crawford / Complete Works for Lute. Volume 5. The Dresden Manuscript, Facsimile of the Tablature, Part I. Edited by Tim Crawford. Das Erbe Deutscher Musik, 11. Kassel, 2002. Oblong, 31 x 24 cm, xxvii, 254 pp. Halftone of the first 3 volumes of Dresden, Sächsische Landesbibliothek, Mus. 2841-V-1. New diplomatic transcription of illegible pages. Linen. (last copy) \$299
http://www.omifacsimiles.com/brochures/weiss_sw.html
- 9182 [Works, lute, complete]
Sämtliche Werke für Laute. Band 7: Die Handschrift Dresden, Übertragung. Teil I. Herausgegeben von Tim Crawford / Complete Works for Lute. Volume 7. The Dresden Manuscript, Transcription of the Tablature, Part I. Edited by Tim Crawford. Das Erbe Deutscher Musik, 13. Kassel, 2007. Oblong, 31 x 24 cm, xii, 234 pp. Critical edition of the first 3 volumes of Dresden, Sächsische Landesbibliothek, Mus. 2841-V-1. Linen. \$359
http://www.omifacsimiles.com/brochures/weiss_sw.html
- 9183 [Works, lute, complete]
Sämtliche Werke für Laute. Band 8: Die Handschrift Dresden, Übertragung der Tabulatur. Teil II. Herausgegeben von Tim Crawford / Complete Works for Lute. Volume 8. The Dresden Manuscript, Transcription of the Tablature, Part II. Edited by Tim Crawford. Das Erbe Deutscher Musik, 14. Kassel, 2007. Oblong, 31 x 24 cm, 292 pp. Critical edition of the second section (vols. 4-6) of Dresden, Sächsische Landesbibliothek, Mus. 2841-V-1. Linen. \$373
http://www.omifacsimiles.com/brochures/weiss_sw.html
- 9279 [Works, lute, complete]
Sämtliche Werke für Laute. Band 9: Werke aus verstreuten Handschriften. Faksimile. Herausgegeben von Tim Crawford und Dieter Kirsch / Works from Miscellaneous Manuscripts. Facsimile. Edited by Tim Crawford and Dieter Kirsch. Das Erbe Deutscher Musik, 15. Kassel, 2013. Oblong, 31 x 24 cm, viii, 567 pp. Halftone of the miscellaneous manuscripts. Linen. \$818
http://www.omifacsimiles.com/brochures/weiss_sw.html
- 9280 [Works, lute, complete]
Sämtliche Werke für Laute. Band 10: Werke aus verstreuten Handschriften. Übertragung. Herausgegeben von Tim Crawford und Dieter Kirsch / Works from Miscellaneous Manuscripts. Transcription. Edited by Tim Crawford and Dieter Kirsch. Das Erbe Deutscher Musik, 16. Kassel, 2012. Oblong, 31 x 24 cm, 2 vols, xiv, 288; viii 316 pp. Critical edition in staff notation of the works from miscellaneous manuscripts. Linen. \$818
http://www.omifacsimiles.com/brochures/weiss_sw.html
- 8051 [Works, lute, selections, Dresden Ms]
Suites for Baroque Lute from the Manuscript Dresden Ms. Mus. 2841-V-1. Volume I. Munich, 2001. Oblong, 30 x 28 cm, iv, c.80 pp. Line-cut of 8 complete suites: nos. 4, 5, 6, 7, 9, 10, 12, & 16, altogether 52 pieces. French tablature with baroque tuning. Wrappers. \$61
- 9481 [Works, lute, selections, Vienna Ms]
9 Pieces from the Vienna Ms (Austrian National Library) A-Wn S.M. 1078. Facsimile Edition. Lübeck, 2016. Oblong, 30 x 28 cm, 21 pp. Line-cut of 9 pieces from Ms Österreichische Nationalbibliothek Wien Suppl. Mus. 1078: 1) Allemande, 2) Courante, 3) Bourré, 4) Sarabande, 5) Menuet, 6) Gigue, 7) Prélude, 8) Paisane, 9) Mad:la grondeuse, menuet. French tablature with baroque tuning. Wrappers. \$20
- WYSSENBACH, Rudolf, 16th c. [publisher]**
- 1763 *Tabulaturbuch uff die Lutten von mancherley lieplicher italienischer Dantzliedern mitsamt dem Vogelsang und einer Fäldschlacht, uß wäilhscher Tabulatur flyssig in Thütsche gesetzt.* Leipzig, 1980. Oblong, 20 x 16 cm, 90 pp. Halftone of the Zürich, 1550 edition. Quarter linen with coverboards in decorative paper. \$68
- 8189 *Tabulaturbuch uff die Lutten, 1550. Reproduktion nach dem Exemplar im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek Signatur II.6.6.* Lübeck, 1999. Oblong, 4° . ii, 94 pp. Line-cut. Ring binder. \$56
- ZACCONI, Lodovico, 1555-1627**
- 2512 *Prattica di musica utile et necessaria si al compositore si anco al cantore.* Bibliotheca Musica Bononziensis, II/1-2. Bologna, 1983. 17 x 25 cm, 2 vols: 477 pp. Line-cut of the Venice, 1596-1622 edition. An amazing treatment of practical concerns in music, with sections on emotional effect, music as science, the art and responsibility of the singer, director, and composer, mood, time, prolation, techniques of counterpoint, improvisation, and imitation. Includes whole sections of musical examples taken from the works of Tigrini, Cerreti, Zarlino, Banchieri, and Diruti. Wrappers. \$120
- COMPOSITE & MISCELLANEOUS SOURCES**
- 954 *Airs de différents auteurs mis en tablature de luth. 7e à 15e livre.* Geneva, 1985. 15 x 22 cm, 5 vols, 672 pp. Line-cut of the Ballard edition, Paris, 1617-1632. Monodies with lute accompaniment by Antoine Boessel & others. Sequel to the airs intabulated for lute by Gabriel Bataille. Wrappers. (also available singly). \$160
- 7512 *Anleitung zur Intavolierung.* [Schermar-Bibliothek, Stadtbibliothek, Ulm, sign.132]. Faksimile-Edition Schermar-Bibliothek Ulm, 34. Stuttgart, 1997. 22 x 19 cm, 72 pp + 14 foldouts. Line-cut of an anonymous ms dating from c.1610. Fascinating manual for transcribing pieces in white mensural notation into French lute tablature. Hardbound in vegetable vellum. \$34
- 9455 ["Arpinus" Ms, Zwickau, Ratsschulbibliothek, Codex Mus. 115.3 (CXV). *Lautenbuch des Johannes Arpinus.* Lübeck, 2007. Oblong, 20 x 18 cm, 84 pp. Line-cut. German lute tablature (6- and 7-course) compiled during the last decade of the 16th c. in the vicinity of Zwickau, Leipzig or Wittenberg. Diverse collection of pieces of German, Polish, & Italian origin. Introduction and inventory. Quarter linen with coverboards in decorative paper. \$42
- 3236 *Art du faiseur d'instruments de musique et lutherie extrait de l'Encyclopédie méthodique, Arts et métiers mécaniques.* Geneva, 1972. 8°, 240 pp. Line-cut of the Paris, 1785 edition. Historical and technical articles on musical instruments with 38 original plates. Wrappers. \$61

- 9211 *The Balcarres Lute Book*. Edited by Matthew Spring. Glasgow, 2010. 25.4 x 35.6 cm, 2 vols, 412 pp. Copied out in Scotland at the close of the 17th c., the Balcarres Lute Book is the largest and most important post-1640 British source of lute music. It contains 252 compositions arranged for the eleven-course instrument, among them settings of native Scots airs and of English popular tunes, and French baroque lute music by mid- and later 17th-c. masters. Possibly compiled by or for Margaret Campbell, fourth wife of Colin Lindsay, third Earl of Balcarres, the manuscript has remained in the Lindsay family, being owned currently by Lord Balmiel, son and heir to the present Earl of Crawford and Balcarres, who has deposited it in the National Library of Scotland. It is here published for the first time in a pair of volumes comprising a black-and-white facsimile and a transcription, along with an extended introduction, notes on related musical sources, and an informative critical commentary on each individual piece. Softbound, with slipcase. \$165
<http://www.omifacsimiles.com/brochures/balcarres.html>
- 1075 ["Barbe" Ms.]
Manuscrit Barbe. Pièces de luth de différents auteurs en tablature française. Fac-similé du ms. de la Bibliothèque nationale, Paris, Rés. Vmd. ms. 7. ca. 1690. Introduction de Claude Chauvel. Manuscripts, 8. Geneva, 1985. Oblong, 4°, 220 pp. Line-cut. Pieces by Boquet, Dubut, Dufaut, the Gallots, the Gautiers, Mézangeau, Mouton, Pinel, and Vincent. Introduction in Fr-Eng. Wrappers.
- 7785 [Barley, William]
A new Booke of Tabliture, [containing sundrie easie and familiar Instructions, shewing howe to attaine to the knowlege, to guide and dispose thy hand to play on sundry Instruments, as the Lute, Orpharion, and Bandora: Together with divers new Lessons to each of these Instruments]. [British Library, London]. Facsimile-Edition Laute, 3. Stuttgart, 2000. Oblong, 20 x 17 cm, 108 pp. Line-cut of three companion methods printed for William Barley, respectively for lute, orpharion, and bandora. Hardbound in decorative paper. \$54
- 7317 *Berliner Lautentabulaturen. Zwei Handschriften aus der Mitte des 17. Jahrhunderts für Laute und Gitarre. Facsimileausgabe der Handschriften Mus. ms. 40600 (Staatsbibl. zu Berlin) und Mus. ms. 40626 (ehedem Preußische Staatsbibl. Berlin, jetzt Biblioteka Jagiellońska Kraków). Konkordanzen von François-Pierre Goy.* Schriften der Musikhochschule Würzburg, 4. Mainz, 1996. 23 x 30 cm, 19, 120 pp. Line-cut of two complementary 17th c. mss of French provenance, transmitting together 130 pieces for solo lute or guitar. Composer's include the Gaultiers, Dufaut, Pinel, Gallot, Dubut, Mesangeau, Dufresneau, & Mercure. Introduction in Ger-Eng. Wrappers. \$56
- 4452 *The Brogyntyn Lute Book, with an Introductory Study by Robert Spencer and Jeffrey Alexander. [Ms. National Library of Wales, Aberystwyth].* Musical Sources, 12. Aberystwyth, 1978. Oblong, 24 x 19 cm, xxxii, 42 pp. Halftone of 2 music collections from c.1595: solos by Pilkington and others, a few duets (missing part to no. 20 in the Sampson Lute Book); and accompaniments to more than 20 songs. Some titles use letter-substitution ciphers. Wrappers. \$40
- 4479 *The Burwell Lute Tutor, with an Introductory Study by Robert Spencer.* Musical Sources, 3. Kilkenny, 1974. 21 x 32 cm, viii, 130 pp. Halftone. Tutor (in ms, c.1672) for the 11- or 13-course baroque lute. Pupil's copy of a method written by an Englishman (perhaps John Rogers) who appears to have been himself a pupil of E. Gaultier. Includes 12 pieces by Gaultier and others. Wrappers. \$89
- 7476 *Celestial Airts of Antiquity. Music of the Seven-String Zither of China. Edited by Bell Yung.* Recent Researches in the Oral Traditions of Music, 5. Madison, 1997. 4°, 93, 64, 5 pp. Introduction, transcription into modern staff notation, and facsimile of six compositions for quqin (7-string zither) preserved in a three volume collection of notation called Shenqi Mipu (Celestial Airts of Antiquity). Includes CD recording of the works performed by Yao Bingyan (1920-1983), a noted master of the quqin. Wrappers. \$81.55
- 3892 *Chamber Music for Lute, Viol and Wind Instruments. Brussels, Bibliothèque Royale, Ms. II 4089. Introduction: Greta Haenen.* Facsimile Series, III/11. Peer, 1991. 4°, 208 pp. Line-cut. Contains lute solos and chamber music for a variety of instruments (transverse flute, viola da gamba, oboe, violin, cello). Composers include Blohm, Lauffensteiner, Pichler, Bleditsch, Johann Michael, Kühnel, and others. Wrappers. \$48
- 8919 *The Chaplet, being a Collection of Twelve English Songs. [Private collection John H. Burkhalter III].* Britannia's Invitation: A Treasury of 18th Century English Vocal Music, 4. Hebdon Bridge, 2007. 21 x 30 cm, 39 pp. Line-cut of the London, n.d. edition. 12 settings for voice and bc. Contents: "The Chaplet"; "A Plague"; "Life is Chequer'd"; "Ye Sons of the Platter"; "Phoebe the Rose"; "In vain the Force"; "Hence thou deceiver"; "The Flea"; "Sweet Annie"; "Jealous Amie"; "Fair Sally"; "Hob was come down". Wrappers. \$26
- 9384 ["Danzig" Lutebook]
The Danzig Lute Book. D-B Danzig 4022 Staatsbibliothek zu Berlin PK. Edited by Magdalena Tomsińska. Lübeck, 2013. 21 x 30 cm, 160 pp. The Danzig Lute Book (Danzig/Gdańsk, tablature 4022) is a collection of early 17th-c. lute music of Gdańsk provenance, now kept in Berlin. This tablature was "lost" during WW2 but has since resurfaced. It turned out that during the war part of the Gdańsk library collection was taken to Moscow, and from there the whole collection was transferred to the Deutsche Staatsbibliothek in East Berlin in the 1950s (it is now in the possession of the Staatsbibliothek Preussischer Staatsbibliothek). The MS contains 222 pieces, mainly dances (Polish, French, English, German, Italian, Netherlands, Hungarian and Ruthenian) and arrangements of popular songs. Hardbound. \$75
<http://www.omifacsimiles.com/brochures/danzig.html>
- 3934 [Divisions, flute/recorder/violin, Greensleeves]
Greensleeves to a Ground. Divisions for Flute (Recorder/Violin), with a Ground for Lute (Guitar/Keyboard), with the Violl da Gamba. Munich, 1983. 4°, iv pp. Line-cut of the 17th-c. edition. Divisions for recorder, flute or violin, with a simple ground for lute, guitar or harpsichord. Wrappers. \$9
- 8050 [Dlugorai lute book]
Sogenanntes Lautenbuch des Albert Dlugorai, 1619. Reproduktion in originaler Grösse nach der Handschrift im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek (Signatur II.6.15). Lübeck, 2001. 21 x 30 cm, xx, 541 pp. Line-cut. Anthology from 1619 in German tablature with works by Polak, Besarde, Cato, Howet, Newsidler, Hassler, Haussmann, Schein, Mertel and others. Renaissance tuning. Hardbound. \$150
- 9227 [Dobney, Jayson Kerr]
Guitar Heroes: Legendary Craftsmen from Italy to New York. Jayson Kerr Dobney. The Metropolitan Museum of Art Bulletin, Winter 2011. New York, 2011. 50 pp. Illustrated exhibition catalog with 70 color illustrations. Wrappers. \$25
<http://www.omifacsimiles.com/brochures/guitarheroes.html>
- 8610 ["Elisabeth's lute book"]
Lautenbuch der Elisabeth von Hessen / Elisabeth's Lute Book. Facsimile 4° Ms. Mus. 108.1. Universitätsbibliothek Kassel. Herausgegeben von / Edited by Axel Halle. Mitarbeiterinnen / Collaborators: Angelika Horstmann (Einleitung), Betty C. Bushey, Translation. Kassel, 2005. Oblong, 18.5 x 15 cm, 24, 200 pp. Beautiful halftone facsimile of a collection of solo lute music, German, French and Italian songs with lute accompaniment and finger exercises formerly in the possession of Elisabeth (1596-1626), the eldest daughter of the Landgraf Moritz von Hessen. The instrumental pieces are notated in French lute tablature while the vocal compositions are notated in white mensural notation. Composers include Victor de Montbuysson and George Schimmelpfennig. 7-course lute. Hardbound with coverboards that duplicate the original (sumptuously decorated with the family's coat of arms). Few copies remaining. \$95
<http://www.omifacsimiles.com/brochures/elisabeth.html>
- 8320 *English Lute Songs V: 8) Cavendish. Ayres in Tabletorie 1598; 20) Ferrabosco. Ayres 1609; 21) Ford. Musicke of Sundrie Kindes 1607; 22) Greaves. Songs of Sundrie Kindes; 23) Handford. Ayres to be Sung to the Lute.* London, 1971. 26 x 37 cm, c.250 pp. Hardbound. \$100

- 9341 [Fabricius Lute Book]
Petrus Fabricius (1579–1650): Lauten- und Liederbuch, Renaissance-Laute (& Gesang). Faksimile nach der Handschrift in der Königlichen Bibliothek Kopenhagen
 Signatur: Thott. 4° 841. Gesamtausgaben / Complete Edition. Transkription & Kommentar: Ralf Jarchow.
 Glinda, 2013. 21 x 30 cm, 2 vols, 756 pp. An important lute and song anthology from the German-Danish cultural sphere, compiled c.1605-1615 by the pastor Petrus Fabricius. Some of the pieces are unique, while others stand out for their exceptional compositional technique. In addition, the numerous, sometimes quite earthy marginal notes provide insight into the cultural milieu of Fabricius and his time as a student in Rostock. The collection shares concordances with the Naclerus lute book. Composer include: Aelst, Ammerbach, Azzatolo, Babst, Balletti, Besard, Borrono, W. Brade, Brechtel, Burmeister, Cato, Dalza, Dedekind, Demantius, J. Dowland, Drusina, Elsbeth, Gerle, Fabricius, Forster, Franck, Friderici, G.L. Fuhrmann, V. Fuhrmann, Gastoldi, Gutknecht, Haussmann, Heckel, Janequin, Jobin, J. Johnson, Klug, Köppel, Krengel, Lange, Lauremberg, Lechner, Luther, Malchinger, Meiland, H. & M. Newsidler, Phalèse, Regnart, Reymann, Rhau, Rore, Rötta, Scandello, Selnecker, Spatz, Staricius, Susato, Tertre, Thym, Vento, Weissel, Walter, Wyssenbach, and Zangius. Hardbound. \$265
<http://www.omifacsimiles.com/brochures/fabricius.html>
- 8451 *Fantasia & mottete für Barocklaute über den Choral "Nun sich der Tag geendet hat. . ."* Reproduktion in 80% der originalen Grösse nach dem Exemplar im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek (Sign. III.11.33).
 Lübeck, 2001. 4°. 7 pp. Line-cut. French tablature with Baroque tuning. Ring binding. \$16
- 8118 *15 Stücke für Renaissance-Laute. Reproduktion nach der Handschrift im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek (Signatur III.11.26).*
 Lübeck, 1998. 21 x 30 cm, iii, 8 pp. Line-cut of a contemporary ms copy. Anthology of lute pieces, mostly anonymous, with two works by Besard. Ring binder. \$16
- 3209 Flint, James.
A Selection of Popular Sacred Songs Arranged with Accompaniments for the Spanish Guitar. With an Introduction by Peter Danner.
 Boston, 1984. 4°, iv, 9 pp. Line-cut of the Boston, 1837 edition. 10 popular religious pieces intended for home use. Composers include George James Webb, George Kinsley, Oliver Shaw. Two numbers are based on music by Mozart and Haydn. Historical introduction. Wrappers. \$8
- 7934 *Flute & Guitar Facsimiles from the Romantic Salon (Facsimile Edition). Music by Hummel, Meyerbeer & Auber. Introduction by Janice Dockendorff Boland and John Dowdall.*
 Nashua, 2000. 4°, iii, 44 pp. Line-cut of selections from Hummel, Neue Walzer mit Trios, op.91 (182?), Arnold (arr.), Potpourris sur des motifs des opéras modernes (184?), and Forest (arr.), Choix d'airs pur une flûte avec accompagnement de guitare de l'opéra Zanetta (184?). Arranged for flute/violin & guitar. Wrappers. \$19
- 8471 *Frühe Lautentabulaturen im Faksimile / Early Lute Tablatures in Facsimile. Herausgegeben von Crawford Young und Martin Kimbauer. Redaktion: Thomas Drescher.*
 Pratica Musicale. Veröffentlichungen der Schola Cantorum Basiliensis, 6. Winterthur, 2003. 4°, 285 pp. Facsimiles of some of the earliest lute tablatures (hitherto unpublished) from the late 15th c. up until ca.1525 from Italian and German regions: Ms. Pesaro 1144 (produced in full color); and B/W reproductions of Ms Freiburg CU Cap. Res. 527 (olin Falk Z 105), Ms Vienna Mus.Hs. 41950 (Blindhamers Lautentabulatur), and Ms D-Mu, 4° cod. ms. 718 (Das Mathematik- & Tabulaturbuch des Jorg Wiltzell). The Pesaro source is a splendid manuscript in cordiform shape (extremely rare in music history) and transmits Italian poetry and music for lute and lira da braccio. Preface and commentary in Ger-Eng. Binding in leatherette, with handsome dust jacket with picture of an opening from the Pesaro MS; slipcase. \$265
<http://www.omifacsimiles.com/brochures/fruh.html>
- 7574 *Fundamenta der Gallichon. "Amberger Mandora-Tabulatur". [Stadtarchiv, Amberg, HS 39].*
 Faksimile-Edition Rara, 11. Stuttgart, 1998. Oblong, 22 x 17 cm, 230 pp. Line-cut of c.1650 mandora manuscript containing a large anthology of dance pieces (menuets, arias, bourée, gavotas, entrees, rigadons, rondeaux, etc.). Hardbound. \$76
- 9438 *Gitarrentabular. Italien 17. Jh. [MS AN 63, Bischöfliche Bibliothek Regensburg].*
 Faksimile-Edition Laute, 14. Stuttgart, 2015. Oblong, 27 x 14 cm, 48 pp. Full-color reproduction of a charming MS collection of 20 dance numbers for solo guitar in alfabeto notation. The title page contains the coat of arms of Domenico Romani who also might be the main scribe. The manuscript comes supposedly from the private library of Dominicus Mettenleiter. Decorative paper boards. \$36
<http://www.omifacsimiles.com/brochures/gitarrentab.html>
- 3935 *The Goëss Lute Manuscripts, I (c1655-1670). Introduction and Concordances by Tim Crawford. [Ms., Ebenthal Castle].*
 Munich, 1988. Oblong, 22 x 15 cm, 20, 249 pp. Line-cut. 112 pieces for lute in French tablature, including music by Vieux Gautier, Dubut, Fresneau, Gautier, Strobel, Boquet, Emond, Mercure, Le Moyné and others. Cloth. \$88
- 3936 *The Goëss Lute Manuscripts, II (c1660-70). Introduction and Concordances by Tim Crawford. [Ms., Ebenthal Castle].*
 Munich, 1993. Oblong, 22 x 15 cm, 22, 183 pp. Line-cut. 43 pieces for baroque solo lute, including compositions by Mercure, the Gautiers, Dufaut, and Dubut. 48 pieces for solo viol (also in tablature), including pieces by Hotman, Young, Herwich, and Betkofsky. With introduction to the manuscript and listing of concordances compiled with the assistance of Claude Chauvel, Gordon Dodd, and François-Pierre Goy. Cloth. \$75
- 9477 [Goëss, MS III]
The Ebenthal Tablature Mss. Goëss III (ca.1660-1670). Pieces for Lute.
 Munich, 1997. Oblong, 29 x 21 cm, vi, 75 pp. Line-cut of a 1685-1710 lute ms. 87 pieces for lute in French tablature by François Dufaut, Johannes Fresnau, Jacques Gallot, Denis Gaultier, Johann Anton Losy, Jean Mercure, Charles Mouton, Germain Pinel, and Esaias Reusner. French tablature/baroque tuning. Introduction by Tim Crawford. Hardbound. \$75
- 7765 *Goëss IV (ca 1685-1670). Pieces for Lute.*
 Munich, 1997. Oblong, 29 x 21 cm, vi, 70 pp. Line-cut. 55 pieces for lute, including some pieces by Johann Anton Graf Losy. French tablature/baroque tuning. Introduction by Tim Crawford. Cloth. \$75
- 3937 *The Goëss Lute Manuscripts, V (c.1680-1700). Introduction and Concordances by Tim Crawford. [Ms., Ebenthal Castle].*
 Munich, 1990. Oblong, 22 x 15 cm, 158 pp. Line-cut. 42 pieces for solo lute and 12 lute duets. Works by Losy, Ginter, Dufault and others. Introduction by Tim Crawford. Cloth. \$75
- 7849 [Goëss, MS VI]
The Ebenthal Tablature Mss. Goëss VI (ca.1685-1670). Pieces for Lute.
 Munich, 1997. Oblong, 29 x 21 cm, vii, 92 pp. Line-cut of a late 17th c. lute ms. 70 pieces for lute by Losy, Gautier, Dufaut, Lully Ginter and others. French tablature/Baroque tuning. Introduction by Tim Crawford. Hardbound. \$75
- 7267 *Goëss Hueber 1740. Lautenpuch von 1740.*
 Munich, c.1996. Oblong, 22 x 15 cm, c.250 pp. Line-cut. Compiled for Countess Maximiliana von Goëss by her lute teacher Joseph Anton Hueber. Six suites for lute, 102 solo pieces, sometimes parts of duets, by Graf Pergen, Pichler, Prinz Lobkowitz and other. Hardbound. \$75
- 7268 *The Goëss Tablature Manuscripts. Theorbo Book (ca.1650-1670). Pieces for Theorbo/Archlute. Pieces for Lute.*
 Munich, 1996. Oblong, 29 x 21 cm, viii, c.162 pp. Line-cut. 65 pieces for theorbo and archlute. 26 pieces for baroque lute. Composers include Pinel, Hautman, Angelo Michele, Saint Luc, Reusner, Dupre, Dufaut and others. Hardbound. \$75
- 7615 *The Goëss Tablature Mss. Goëss Vogl (1696). Pieces for Baroque Guitar. Pieces for Lute. Introduction and Concordances by Tim Crawford and Francois Pierre Goy.*
 Munich, 1997. Oblong, 29 x 21 cm, xxiv, 74 pp. Line-cut. 47 solos for five-course guitar (a d g b e') and 28 solos of eleven-course lute. The repertoire consists basically of French and Austrian music from the 1670s and 80s, mostly anonymous dances. Hardbound. \$75
- 7888 *The Goëss Manuscripts. Music Manuscripts in Tablature from Ebenthal Castle, Klagensfurth, Carinthia, Austria. Music for Baroque Lute, Baroque Guitar, Theorbo, Viol. Index.*
 [Lübeck], 2000. Oblong, 29 x 21 cm, 106 pp. Index, with CD ROM of the entire contents of the Goëss Manuscripts, compiled by Douglas Alton Smith, Tim Crawford, François Pierre Goy, Claude Chauvel, David Ledbetter, & Gordon Dodd. Cloth. \$70

- 8690 ["Harling" Lutebook]
Lautenbuch des Wolff Christian von Harling, ca.1618. Herausgegeben von Joachim Lüdtke.
 Lübeck, 2005. 21 x 30 cm, 117 pp (89 facs). Halftone. Lutebook formerly in the possession of Wolf Christian von Harling, a nobleman from Eversen, Lower Saxony. The manuscript, in several hands, contains dances of French provenance (some of them clearly based on the four-voice versions of Michael Praetorius' *Terpsichore*), English music (sometimes with German titles, including versions of Dowland's *Battle Galliard* and *Frog Galliard*), and Lutheran chorales and other German pieces. French tablature for nine-course lute (nearly all the pieces may be realized on lutes with 7 or 8 courses). Clothbound. \$84
<http://www.omifacsimiles.com/brochures/harling.html>
- 9171 [Harrach Ms.]
Lautenmusik aus Schloß Rohrau. Werke von Sylvius 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°, xlviii, 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 unbekanntem 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. \$230
<http://www.omifacsimiles.com/brochures/rohrau.html>
- 4324 ["Herold" or "Herholder" Ms.]
Ms. Herold, Padua 1602. In tavolatura de liuto. Außgeschrieben ihnn Padova Auß dess elhrbaren] Christophori Herholdess sein[em] geschriebene[m]
Lauttenbuch. A[nn]o: 1602. E. Faksimile mit einer Einführung von Andreas Schlegel und François-Pierre Goy. [Private collection, Hans von Busch].
 Munich, 1991. Oblong, 25 x 17 cm, 46, 95 pp. Line-cut of a recently rediscovered lute book by Christoph Herold (1578-d.?) in the hand of an unknown copyist. Contains 40 works in French tablature and renaissance tuning. Hardbound. \$84
- 4478 *The Hirsch Lute Book, c. 1595 (London, British Library, MS Hirsh M 1353). Containing 52 Solos and 1 Duet for 6-Course Renaissance Lute and 2 Solos for 7-Course Renaissance Lute. With an Introductory Study and Guide to Concordances by Robert Spencer.*
 Musical Sources, 21. Kilkenny, 1982. 25 x 38 cm, xxx, 58 pp. Halftone. Contains works by Byrd, Stogers, Allison, Dowland, Marchant, Cutting, Holborne, Ferrabosco I, Pierce, da Milano and many anonymous fantasias. Wrappers. \$58
- 9206 [Holmes lute book]
The Matthew Holmes Manuscripts I: Cambridge University Library MS Dd.2.11.
 The Lute Society Facsimiles, 7. Guildford, 2009. 4°, 3 vols, 200, 78 pp. The crown jewels of the English renaissance lute repertoire, in a beautiful full-color facsimile. 324 pieces, mostly for 6-course lute, some for 7-course lute or bandora, by Dowland, Holborne, Cutting, Pilkington, Bachelier, Allison, Ferrabosco, Francesco da Milano and others. The unique source of 5 pieces by Dowland, and some remarkable anonymous works. A must for any serious devotee of the lute; and even includes some easy pieces for beginners, added by the scribe as page-fillers. Hardbound. \$160
- 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>
- 9441 *The Kalivoda Manuscript (c. 1715 – 1723). D-Fschneider Ms 33. Music for Baroque Lute and Mandora from Prague. Edited by Matthias O. Schneider [with contributions by Miloslav Student, Mathias Rösel, Joachim Lüdtke, & Markus Lutz].*
 Frankfurt, 2015. Oblong, 19 x 10 cm, 132, 52. Full-color facsimile in the original size of Ms 33 from the private library of Matthias Schneider (Frankfurt/Main) with introductory texts and a critical commentary in Ger/Eng. Ms 33, a holograph manuscript by the lutenist Georg Adalbert Kalivoda, was probably written in Prague. It contains 35 pieces for 11-course lute (partly in *Partie*) and a suite in three movements for 6-course mandora. Much of the early history of this lute book remains unknown. In the 20th c. it passed through the hands of collectors and researchers among them Alfred Cortot, Robert Spencer and probably Paul Nettl, who also owned at least two other lute manuscripts, which are both in American libraries today. Cloth. \$67
<http://www.omifacsimiles.com/brochures/kalivoda.html>
- 2900 *The Königsberg Manuscript. A Facsimile of Manuscript 285-MF-LXXIX (olim Preußisches Staatsarchiv, Königsberg, Msc. A 116. fol.). Central Library of the Lithuanian Academy of Science, Vilnius. With an Introduction, Inventory and Index by Arthur J. Ness and John M. Ward.*
 Columbus, 1989. 4°, 208 pp with 153 plates. Halftone of an early 17th-c. anthology of pieces for lute and bandora from the Brandenburg Court at Königsberg. Nearly 260 works in all, including compositions by Dowland, Johnson and Hoskins. Hardbound. \$97
- 7966 *Kraków Mus. ms 40641 (ex Berlin). With an Introductory Study by Robert Spencer. [Biblioteka Jagiellońska, Kraków].*
 The Lute Society Facsimiles, 2. Guildford, 2000. 4°, xii, 28 pp. Halftone of a c.1620 ms in French lute tablature, 7 to 10-course (but mostly playable on a 7-course), containing 26 works for solo lute, including 7 works by Robert Johnson, 4 by John Sturt, and 1 each by Bocquet and R. Dowland. Wrappers. \$23
- 7943 [Ladys Entertainment, book 1]
The 1st Book of the Ladys Entertainment or Banquet of Musick Being a Choice Collection of the Newest and Most Airy Lessons for the Harpsicord or Spinnet. [Nederlands Musiek Instituut, The Hague].
 Performers' Facsimiles, 204. New York, [2001]. 22 x 32 cm, 26 pp. Line-cut of the Walsh edition, London, n.d. Works by Amadori, Simonelli and others (title page note: lessons can also be preformed on the lute or harp). Wrappers. \$18
- 7944 [Ladys Entertainment, book 2]
The 1st Book of the Ladys Entertainment or Banquet of Musick Being a Choice Collection of the Newest and Most Airy Lessons for the Harpsicord or Spinnet. [Nederlands Musiek Instituut, The Hague].
 Performers' Facsimiles, 205. New York, [2001]. 22 x 32 cm, 26 pp. Line-cut of the Walsh edition, London, n.d. Works by Fontana, D. Purcell, H. Hall, Richardson and others (title page note: lessons can also be performed on the lute or harp). Wrappers. \$18
- 4743 *Lautentabulaturen fränkischer Lautenisten. Staats- & Stadtbibliothek, Augsburg, Tonkunst 2°, Faszikel III. Bd. I, Solowerke, herausgegeben von Joachim Dömming.*
 Hamburg, 1986. 21 x 30 cm, vi, 75 pp. Line-cut. Wrappers. \$49
- 4744 *Lautentabulaturen fränkischer Lautenisten. Staats- & Stadtbibliothek, Augsburg, Tonkunst 2°, Faszikel III. Bd. II, Sammelhefte, herausgegeben von Joachim Dömming.*
 Holtsee, 1989. 21 x 30 cm, v, c.75 pp. Line-cut. Wrappers. \$59
- 7383 *Lautenbuch Ms. Ulm 1556. [Schermar-Bibliothek, Stadtbibliothek, Ulm, Sign. 113b].*
 Faksimile-Edition Schermer-Bibliothek Ulm, 19. Stuttgart, 1997. Oblong, 23 x 17 cm, 22 pp. Line-cut of a fascinating lute manuscript in German tablature notation. The scribe, Matthäus Gregg (1540-1590), was a member of a patrician family from Ulm. Hardbound. \$33
- 9523 *Lautentabulatur Italien um 1600. [Trento, Biblioteca Comunale].*
 Faksimile-Edition Laute, 15. Stuttgart, 2016. 27 x 36 cm, 45 pp. Halftone of Trento Ms. 1947 No.5 [RISM B VII, p.333-334] containing 57 pieces for lute and theorbo in French tablature. Decorative paper boards \$35
http://www.omifacsimiles.com/brochures/trento_1947_5.pdf

- 9464 ["Leipzig Mandora Book"]
Mandora Handschrift ca. 1730. [Leipzig, Städtische Bibliotheken, Musikbibliothek, III.12.18].
Lübeck, 2003. 4°, 95 pp. Line-cut. Mandola music in French tablature. Ring binder. \$35
- 9465 ["Leipzig Baroque Lutebook"]
Leipziger BarockLautenBuch, ca. 1680. Handschrift II.6.24, Stadt Leipzig, Städtische Bibliotheken, Musikbibliothek. Faksimile in zwei Teilen.
Lübeck, 2006. 4°, 2 vols, 237 pp. Line-cut. Collection of 347 lute pieces in French tablature. \$69
- 4008 Lutherie. Encyclopédie sciences et arts liberaux.
Bibliotheca Musica Bononiensis, II/101. Bologna, 1981. 25 x 35 cm, 46, with 34 illus pp. Line-cut of the Livorno, 1774 edition. Beautiful full-page illustrations of instruments. Cloth. \$48
- 1074 Mandora. Recueil de pièces pour la mandore, en tablature française XVIIIe siècle. [Brussels, Bibl. Conservatoire Royal, mus. ms. 5619].
Thesaurus musicus, nova series, A/2. Brussels, 1979. 23 x 31 cm, 204 pp. Line-cut of ms collection, c.1700-50. 7 preludes and "harpeggio", followed by 198 numbered pieces, predominately dances. Elegantly notated in French tablature with letters on 5 lines. Cloth. \$66
- 7543 Mandora-Tabulatur. [Schermar-Bibliothek, Stadtbibliothek, Ulm, sign. Misc.133a/b].
Faksimile-Edition Schermer-Bibliothek Ulm, 35. Stuttgart, 1997. Oblong, 20 x 15 cm, 2 vols, 218 pp. Line-cut of an anonymous ms dating from c.1600 in French tablature with 123 dance numbers (couants, branles, voltes, galliards, etc.). Hardbound & supplement in wrappers. \$64
- 4451 The Marsh Lute Book, c.1595, Containing 152 Solos and Duets for 6-Course Renaissance Lute, Four Solos for 7-Course Renaissance Lute and Nine Pieces for 6-Course Bandora with an Introductory Note by Robert Spencer.
Musical Sources, 20. Aberystwyth, 1981. 24 x 34 cm, xxv, 256 pp. Half-tone. 220 pages of tablature, 165 pieces. Music by Johnson, Dowland, Holborne, Cotton, Newman, da Milano & Morlaye. Many unica. Introduction and contents list by R. Spencer. Wrappers. \$96
- 8749 [Methods, continuo, France, 1600-1800, parts 1-6]
Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.
Méthodes et Traités, I. Courlay, 2006. 4°, 6 vols, c.1185 pp. Line-cut, arranged chronologically, of 63 treatises on basso continuo practice by an anonymous writers, Bartolotti, Bovin, Buterne, Carre, Charpentier, Chaumont, Henry d'Anglebert, De la Barre, Delair, Feury, Marais, Nivers, Perrine/Saint-Lambert, F. Campion, T. Campion, Cheron, Clerambault, Couperin, Dandrieu, Delair, Leclair, Rameau, Dornel, Forqueray, Gervais, Goudat, Guillemain, Monnier, Monteclair, Pingre, Rameau, Serré de Rieux, Telemann, Travenol, Alembert, Blanville, Corrette, Dubugrarre/Geminiani, Laporte, Bethisy, Biferi, Clement, Dubreuil, Garnier, Gianotti, Gougelet, Labbet, Le Boeuf/Rameau, Roussier, Simon, Tapray, Bemetzrieder, Froestler, Gournay, Langle, Rodolphe, and Roussier. Wrappers. \$423
- 8750 [Methods, continuo, France, 1600-1800, part 1]
Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.
Méthodes et Traités, I. Courlay, 2006. 4°, c.240 pp. Line-cut of original articles or treatises on continuo practice from these sources: Fleury: Methode pour apprendre facilement - 1660; Bartolotti: Table pour apprendre facilement - 1669; Carré: Livre de Guitare contenant plusieurs pièces - 1671; Perrine: Livre de musique pour le Lut - 1680; Anonymous: Petites regles generales qui peuvent servir de methode - 1680; Nivers: Motets a voix seule - 1689; Henry d'Anglebert: Pièces de clavecin - 1689; Marais: Basse-continués des pièces a une et a deux violes - 1689; Anonymous: (traité abrégé d'accompagnement) - c. 1690; Anonymous: Règles pour l'accompagnement - 1690; Delair: Traité d'accompagnement pour le theorbe - 1690; Charpentier: Abrégé des règles de l'accompagnement - c. 1692; Chaumont: Pièces d'orgue sur les 8 tons - 1695; Buterne: Petites regles pour l'accompagnement - 1700; Boyvin: 2. livre d'orgue - 1700; Anonymous: Traité d'accompagnement du clavecin - c. 1700; La Barre: 1. livre de pièces pour la flûte - 1702; Saint-Lambert: Nouveau traité de l'accompagnement - 1707. Wrappers. \$93
- 8751 [Methods, continuo, France, 1600-1800, part 2]
Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.
Méthodes et Traités, I. Courlay, 2006. 4°, c.220 pp. Line-cut of original articles or treatises on continuo practice from these sources: Couperin: Règles pour l'accompagnement - s.d.; Campion: Traité d'accompagnement et de composition - 1716; Clerambault: Règles d'accompagnement - 1716; Clerambault: Principes d'accompagnement - 1716; Dandrieu: Principes de l'accompagnement - 1719; Rameau: Traité de l'harmonie - 1722; Delair: Nouveau traité d'accompagnement - 1724; Leclair: 1. livre de sonates - 1723; Rameau: Nouveau système de musique théorique - 1726; Cheron: Sonates en trio - 1727; Campion: Lettre du sieur Campion a un philosophe - 1729; Campion: Addition au traité d'accompagnement - 1730. Wrappers. \$85
- 8752 [Methods, continuo, France, 1600-1800, part 3]
Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.
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Méthodes et Traités, I. Courlay, 2006. 4°, c.255 pp. Line-cut of original articles or treatises on continuo practice from these sources: Roussier: L'harmonie pratique - 1775; Corrette: Prototypes contenant des leçons d'accompagnement - 1775; Anonymous: Abrégé des règles de composition - 1777; Bemetzrieder: Nouvelles leçons de clavecin ou instructions générales - 1782; Rodolphe: Théorie d'accompagnement - c.1785; Gournay: Lettre à M. l'abbé Roussier - 1785; Langle: Traité de la basse sous le chant - 1797; Froestler: Traité d'harmonie et de modulation - 1800; Anonymous: Principes de l'accompagnement - s.d.; Anonymous: Règles d'accompagnement - s.d. Wrappers. \$98

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 Méthodes et Traités, I. Courlay, 2002. 4°, 210 pp. Line-cut. Contents: Krumpholz: Deux symphonies pour la harpe - 1787; Encyclopédie: Encyclopédie méthodique - 1788; Petrini: Etude de la main gauche - 1788; Bürckhoffer: Huitième livre contenant la gamme - 1789; Anon. Méthode et gamme de harpe - c. 1790; Martini: Mélopée moderne - 1792; Petrini: Abrégé de la méthode de harpe - 1796; Krumpholz: Principes pour la harpe - 1800; Cousineau: Méthode de harpe (2e édition) - c.1803. Wrappers. \$75
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- 9395 [“Milleran” Ms.]
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<http://www.omifacsimiles.com/brochures/milleran.html>
- 1073 *The M.L. Lute Book, c.1610-40, London, British Library, Additional MS 38539, Generally Known as John Sturt's Lute Book Reproduced Four-Fifths Original Size... with an Introductory Study and Guide to Concordances by Robert Spencer.*
 Musical Sources, 25. Kilkenny, 1985. 23 x 37 cm, xl, 70 pp. Half-tone. 89 pieces for Renaissance lute tuning requiring 6, 7 and up to 10 courses. Duets by Johnson, Allison and solos by Dowland, Stuart, Batchelar & Cutting; dances by French composers and from Jacobean masques. Continuo harmony table for 10-course lute in Renaissance G tuning. Hardbound.
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 Musical Sources, 6 [= Reproductions of Early Music, 3]. Aberystwyth, 1975. 21 x 31 cm, xxxi, 24 pp. Half-tone of a c.1597-99 ms owned by R. Spencer. 36 solos and the upper parts of 4 duets, various acrostics and verses by Mynshall. Draft of the famous letter from the Earl of Essex to Queen Elizabeth. Wrappers. \$48
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Johannes Nauclerus Lautenbuch. Gesamtfaksimile / Complete Facsimile. Faksimile nach der Lautenhandschrift in der Staatsbibliothek Berlin – Preußischer Kulturbesitz, Signatur: Mus. ms. 40141. Kommentar und Konkordanzen: Ralf Jarchow.
 Glindé, 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, Azzaiolo, Besard, Cutting, Denss, J. Dowland, Fabricius, Fuhrmann, Gastoldi, Haussmann, Holborne, Huet, Lechner, Lorenzini, Luther, Meiland, Nauclerus, Otto, Regnart, Reymann, Robinson, Schröter, Senfl, Thym, Vecchi, Waissel, & Walter. Commentary in Ger-Eng. Hardbound. \$98
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- 7901 *Notenbuch Julius von Ponikau 1820. [Stadtbiibl., Ulm].*
 Faksimile-Edition Ulm, 16. Stuttgart, 2001. Oblong, 33 x 24 cm, 82 pp. Line-cut of a manuscript that contains a selection of movements (andantinos, menuets, adagios, waltzes, marches, contredanses), arranged for various instrumental duets, including flageolet, guitar, & posthorn. Hardbound. \$62
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 Colección Biblioteca Valeciana. Valencia, n.d. [1996]. Oblong, 16 x 11 cm, 63 pp. Line-cut of the Madrid, 1891 edition. Wrappers. \$18
- 1101 *Nürnberg Lautenbuch. Handschriftliche Tabulaturensammlung um 1600. Herausgegeben von Helmut Mönkmeyer. Gesamtausgabe. [Germanisches Nationalmuseum. Bibl., Nürnberg, mus. ms. 33 748].*
 (= Die Tabulatur, 23-27). Hofheim, 1979. 4°. Half-tone of a large lute collection in ms. Complete facsimile, together with practical edition. \$74
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- 9204 *Osborn f67. Edited by Stewart McCoy.*
 The Lute Society Facsimiles, 5. Guildford, 2007. 4°, xl, 39 pp. For 7-course lute, edited by Stewart McCoy, with Ian Harwood and John H. Robinson. A manuscript, now in the Beinecke Collection at Yale, from around 1630, with 9 pages containing 42 pieces, many of them easy. With introduction, full critical commentary on each piece, concordances and bibliography, clear modern tablature transcriptions of each piece, including reconstructions of the ensemble pieces (a lute duet and psalms for lute and voices); plus an appendix with closely related cittern solos. Wrappers. \$51
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- 1121 *Recueil de pièces de luth en tablature française, XVIIe siècle. [Brussels, Bibl. Conservatoire Royal, mus.ms. FA VI 10=5616].*
 Thesaurus musicus, nova series, A/8. Brussels, 1980. 23 x 31 cm, 74 pp. Line-cut of a c.1650 ms. Some of the works have been identified as pieces by Gaultier le Vieux and D. Gaultier. Printed with 2 original pages per page. Cloth. \$46

- 4454 *The Hender Roberts Lute Book. c.1654-68. [Ms. Lanhydrock House, Cornwall].*
Musical Sources, 11. Aberystwyth, 1978. 22 x 33 cm, xx, 79 pp. Halftone of a ms discovered in 1973 at Lanhydrock, the Roberts family home in Cornwall. Solos for 11- to 13-course lute written out by Hender Roberts. The 65 pieces include 20 by E. Gaultier, 1 by Pinel and 3 by D. Gaultier. Wrappers. \$56
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Lübeck, 2001. 21 x 30 cm, iii, 69 pp. Line-cut of a contemporary ms copy, in French tablature with beautiful calligraphy. Ring binder. \$41
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Pacific, 1995. 4°, 176 pp. This comprehensive book is a line-cut facsimile edition of the original collection published by William Bradbury Ryan in 1883. It has survived over the years because it is one of the richest and most interesting of the 19th c. instrumental collections as well as a resource for students of American vernacular music. Examining the cultural exchange between minstrel show, ethnic music and even classical music influenced some of the genres of what we now call American music. A special section containing historical notes and comments is included. Wrappers. \$23
- 4839 *The St. Petersburg “Swan” Manuscript. A Facsimile of Manuscript O No 124, Library of the St. Petersburg Academy of Sciences. With an Introduction, Inventory and Index by Tim Crawford and François-Pierre Goy.*
Monuments of the Lutenist Art, II. Columbus, 1994. Oblong, 26 x 20 cm, 72, 209, 80 pp. Halftone. This ms, written c.1620-1660 probably in Germany, contains 198 pieces for lute, baryton, viol and keyboard, plus two songs in tablature. Composers include Ballard, Gaultier (“le Vieux?”), Guéron, Gumprecht, Lespine, Pinel, Schop, and many others. Wrappers. \$108
- 1131 *The Sampson Lute Book (formerly known as the Tollemache Lute Manuscript), with an Introductory Study by Robert Spencer.*
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Glinde, 2004. 21 x 30 cm, 40, 164 pp. Thought to have been copied by the Dutch lutenist Joachim van den Hove, and contains many of his own compositions, as well as a selection of music by his contemporaries (Aragona, Bachelier, Ballard, Besard, Bocquet, Cato, J. Dowland, Ferrabosco, Francisque, Hove, Huet, J. Johnson, Kapsberger, Lorenzini, Melii, d’Orleans, Palestrina, Philips, Quaresmine, Rude, Strobel, Tuenhuysen, Vallet, Verdelot). For 6 to 11-course lute, notated in French tablature. Commentary in Ger-Eng. Hardbound. \$98
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Tabulatur-Buch / Música et vinum latificant cor hominis / Ernst Schele / Anno 1619. (Auswahl). Herausgegeben von Lothar Fuhrmann. [Staats- & Universitätsbibl. Ms. M. B/2768].
Hamburg, 1981. 21 x 30 cm, v, 53 pp. Line-cut. Reproduces all the rastered pieces (39) from this fascinating ms. Wrappers. \$39
- 9246 [“Schwerin” Lutebook (Landesbibliothek Mecklenburg-Vorpommern, Musik für Barocklaute: Die Handschrift Schwerin Mus 641, [ca. 1650]. François-Pierre Goy; Albert Reyermann.
Lübeck, 2011. 21 x 30 cm, 2 vols. This manuscript contains 86 pieces for Baroque lute and is the main source for the music of the Paris master Germain Pinel of whom we find many unica in this source. Other composers include Dufaut, Denis & Ennemond Gaultier, Strobel, Dubut, Gumprecht and Mercure. The edition comes in 2 volumes and contains a complete reproduction of the manuscript as well as a large essay (in German) and full index and concordances by François-Pierre Goy. French tablature, Baroque tuning. Ring binding. \$55
- 7682 *Siete piezas en cifra entre los papeles de Isabel de Valois. Original conservado en el Archivo General de Simancas. Transcripción por Antonio Baciero.*
Colección el Mundo de Felipe, II. Madrid, 1998. 21 x 31 cm, 6, 66 pp. Deluxe full-color facsimile, in the original format, of a 16th c. ms in tablature notation found among the papers of Isabel de Valois. Suitable for vihuela (or keyboard instrument). The titles of the pieces are “Ribera berde umbrosa”, “Guárdame las vacas”, “Contrapunto sobre el Conde Claros”, “Pabanilla”, “Por unos ojuelos negros”, “Falsa m’ es la spiga”, “La moreta”. With CD recording played by Antonio Baciero on harpsichord. Edition of 980 numbered copies, with deluxe portfolio in silk. \$370
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- 3338 *Textes sur les instruments de musique au XVIIIe siècle.*
Geneva, 1972. 8°, 242 pp. Line-cut of the Paris, 1756-1782 editions. Large number of little-known documents concerning musical instruments. Authors of booklets include P.-J. Roussier, M. de Laborde, Trouflaut, C. Moucherel, G. de Cryseul, & J.-B. Domenjoud. Hardbound. \$71
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Performers’ Facsimiles, 145. New York, [1995]. 23 x 37 cm, ii, 41 pp. Line-cut of the London, 1693 edition. Pieces by Akeroyde, Barrett, Bannister, Courteville, Finger, Keen, King, Purcell, Staggins & Tollet. Wrappers. \$20

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Performers' Facsimiles, 146. New York, [1995]. 23 x 37 cm, 43 pp. Line-cut of the London, 1694 edition. Pieces by Bannister, Bowman, Courteville, J. & S. Eccles, Finger, Hall, King, Pack, Paisible, Purcell, and others. Wrappers. \$20
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Performers' Facsimiles, 147. New York, [1995]. 23 x 37 cm, 44 pp. Line-cut of the London, 1694 edition. Pieces by Courteville, D'Urfrey, Eccles, Finger, King, Pack, Pigott, Purcell, Turner, & anonymous composers. Wrappers. \$20
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Performers' Facsimiles, 148. New York, [1995]. 23 x 37 cm, 36 pp. Line-cut of the London, [1695] edition. Songs by Courteville, Eccles, Finger, R. King, Pack, Pigott, Purcell, Turner and others. Wrappers. \$20
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Performers' Facsimiles, 149. New York, [1995]. 23 x 37 cm, 38 pp. Line-cut of the London, [1695] edition. Songs by Bannister, Eccles, Finger, Franck, King, Paisible, D. & H. Purcell, R.W., & Williams. Wrappers. \$20
- 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, 2. Leiden & Utrecht, 2009 23 x 33 cm, 3 vols, 158, 380, 477 pp. Half-tone. 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, Claudin de Sermisy and Orlando di Lasso, madrigals by Palestrina, Ferretti and Noè Faignt, motets by Peter Phillips, Pietro Lappi, Arcangelo Bussoni, Giulio Belli and others, psalm settings by Jan Pietersz Sweelinck, Claudin 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. \$235 <http://www.omifacsimiles.com/brochures/thysius.html>
- 9159 Tonini, Giuliano.
Scrinium musices. La raccolta di manoscritti e stampe musicali Toggenburg di Bolzano (secc. XVIII-XIX) in deposito presso l'Archivio provinciale di Bolzano. / Die Bozner Musikaliensammlung Toggenburg (18.-19. Jahrhundert) im Städtiroler Landesarchiv. Atti del convegno - Bolzano, Sala Vivaldi, Giovedì, 14 dicembre 2006 / Akten des Vortrasabends - Bozen, Vivaldi-Saal, Donnerstag, 14. Dezember 2006. A cura di / herausgegeben von Giuliano Tonini.
Lucca, 2010. 29 x 37 cm, xxxii, 150 pp. Conference proceedings together with full-colour reproductions of a selection of music works, including Johann Baptist Gänsbacher, Serenade pour Violon ou Flûte et Guitarre op.12 and Leonhard von Call, Serenade pour Violon ou Flûte et Guitarre op.54. Linen. \$140
- 4453 *The Trumbull Lute Book, c.1595. . . With an Introductory Note and Guide to Concordances by Robert Spencer.* [Berkshire Record Office, Reading, mus. ms. Trumbull Add. 6].
Musical Sources, 19. Aberystwyth, 1980. 24 x 33 cm, xiv, 52 pp. Half-tone. 26 solos, 10 duet parts and 2 mixed consort parts; 36 of them are for 6-course and two for 7-course renaissance lute. Wrappers. \$54
- 1078 [“Vaudry de Saizenay” Ms.]
Manuscrit Vaudry de Saizenay. Tablature de luth et de théorbe de divers auteurs. 1699. (Bibliothèque municipale, Besançon, 279.152 et 279.153. Introduction de Claude Chauvel.
Manuscrits, 14. Geneva, 1980. Oblong, 31 x 23 cm, 581 pp. Line-cut of a ms named after its copyist, a pupil of Jacquesson and R. de Visé. Works by Dubut, Gallot, Gautier, Hémond, Pinel, Visé, etc. (out of print - included only for bibliographic reference)
- 7748 *Vezzosetti fiori de varii eccellenti autori, cioe, madrigali, ottave, dialochi, arie, et vilanelle, a una, e due voci. Da cantarsi con il cembalo, tiorba, chitarra spagnola, &c.* [British Library, London].
Faksimile-Edition Canto e Continuo, 1. Stuttgart, 1999. 22 x 34 cm, 24 pp. Line-cut of the Rome, 1628 edition. Wrappers. \$15
- 8379 *The Welde Lute Book.* [Private collection, Lord Forrester].
The Lute Society Facsimiles, 4. Guildford, 2004. 25 x 38 cm, xxix, 66 pp. Half-tone. English lute ms dating from c.1600 containing 39 pieces in lute tablature by Dowland, John Johnson, Holborne and Byrd. Commentary and inventory by Ian Harwood, Martin Shepherd, Steward McCoy, John H. Robinson & Rainer aus dem Spring. Wrappers. \$48
<http://www.omifacsimiles.com/brochures/welde.html>
- 9205 *The Wickhambrook Lute Manuscript : US-NH, New Haven (CT) Yale University Irving S. Gilmore Music Library Music deposit 1 : (formerly Rare Ma21 W632). Introduction by Ian Harwood; Inventory, Notes and Bibliography by John H. Robinson.*
The Lute Society Facsimiles, 6. Guildford, 2008. 4°, xxii, 32 pp. Large folio-sized ms compiled in the 1590s, perhaps to collect and preserve lute music by John Johnson, who died in 1594, and whose works predominate in this source. It contains what seems to be an autograph of his son, Robert Johnson. It contains 24 pieces, all for 6-course lutes, including 2 duets; 11 by John Johnson, 4 by Dowland (this is the unique source of ÆTarleton's Resurrection), 2 by Philip van Wilder, 1 each by Holborne, Peter Philips, and Lassus, and 5 by anon. The original hands are beautifully clear and easy to play from. Wrappers. \$52
- 4450 *The Willoughby Lute Book, with an Introductory Study by Jeffrey Alexander and Robert Spencer.* [University Library, Nottingham, mus. ms. Mi Lm 16].
Musical Sources, 13. Aberystwyth, 1978. Oblong, 22 x 17 cm, xli, 116 pp. Half-tone. The c.1560-85 repertory may be that of Sir Francis Willoughby (the principal scribe); consists of 37 pieces for 6-course lute in viel ton (G) tuning, 8 pieces for cittern and a keyboard version of Philip van Wilder's "Je File". Wrappers. \$54

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Paris, 2/ 1989. 4°, lxxi, 209 pp. Critical edition. Wrappers. \$60
- 6382 Albin, Filippo.
Musicali concerti. Opera II (1623)–Opera IV (1626). A cura di Lorenzo Girodo. Introduzione di Cristina Santarelli.
Corona di Delizie Musicali, 4. Lucca, 2002. 4°, xxv, 81 pp. Critical edition. For one, two and four voices with bc. Wrappers. \$42
- 6469 Barbarino da Fabriano, Bartolomeo.
Canzonette e sonetti a una e due voci (Venezia 1616). A cura di Concetta Assenza. Urtext.
Collezione Musicale Marchigiana. Bologna, 2003. 4°, xlix, 39 pp. New critical edition. 16 canzonette for 1 voice and 12 for 2 voices. Introduction in It, with Eng summary. Wrappers. \$48
- 6972 Bernardi, Stefano.
Motetti in cantilena a quattro voci con alcune canzoni per sonare con ogni sorte di stromenti, con il basso per l'organo. 1613. Edizione a cura di Marco Materassi, trascrizioni: Flavio Cinquetti.
Lucca, 2012. 4°, xxiv, 105 pp. Critical edition. Wrappers. \$45

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Il libro di canto e liuto.
Bibliotheca Musica Bononiensis, V/17. Bologna, 1978. 8°. 190 pp. (Rpt. of 1898 edition). Modern edition of canzoni and canzonette of the celebrated Florentine lutenist/singer Cosimo Bottegari (16-17th c.). Introduction by L.F. Valdrighi. Includes 12 published documents concerning the musician's life. Wrappers. (no music). \$30
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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
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Corona della morte di Annibal Caro. Poesia e musica per un letterato marchigiano del cinquecento (Venezia 1568). A cura di Lucia Fava.
Collezione Musicale Marchigiana. Bologna, 2001. 4°, xxii, 128 pp. New critical edition. Collection of madrigals a5 by various composers, honoring the death of the poet Annibal Caro. Works by Merulo, A. Gabrieli, Schietti, Comis, Anville, Adriani, Ghibellini, Raimondo, Sperindio, etc. Introduction in It, with Eng summary. Wrappers. \$70
- 5037 Cattin, Giulio.
Laudi quattrocentesche del cod. Veneto Marc. it. IX 145.
Biblioteca di "Quadrivium", Serie Paleografica, 10. Bologna, 1958. 8°, 19 pp. Wrappers. \$7
- 5368 [Chilesotti, Oscar]
Danze del secolo XVI trascritte in notazione moderna [a cura di] Oscar Chilesotti.
Bibliotheca Musica Bononiensis, IV/22. Bologna, 2/ 1979. 8°, 66 pp. (Rpt. of Ricordi, c.1890 edition). Modern edition of 45 of the most popular dance numbers from the 16th c., including works from Caroso's Nobiltà di dame and Negri's Le gratie d'amore. Cloth. \$21
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Lautenspieler des XVI. Jahrhunderts. [Liutisti del cinquecento.] Ein Beitrag zur Kenntnis des Ursprungs der modernen Tonkunst von Oscar Chilesotti.
Bibliotheca Musica Bononiensis, IV/31. Bologna, 2/ 1976. Oblong, 25 x 17 cm, xvii, 248 pp. (Rpt. of 1891 edition). Modern edition of 137 pieces for lute by Newsidler, Matelart, Gorzani, Da Milano, Galilei, Barbeta, Fallamero, Terzi, Molinaro, Besard, and many others. Preface in Ital-Ger. Laid paper. Cloth. \$98
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Bibliotheca Musica Bononiensis, IV/29. Bologna, 1968. 17 x 25 cm, 28 pp. (Rpt. of Ricordi, c.1890 edition). Modern edition for keyboard of 14 lute intabulations from the 16th c., including works by Newsidler, Da Milano, Rossetto, Corbetta, Visé, Roncalli and Weiss. Hardbound. \$21
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Musica Britannica, LIII. London, 1987. 4°, xxv, 237 pp. Modern critical edition with staff and tablature notation. Works by Cavendish (14. Ayres in Tabletorie, 1598), Jones (First Booke of Songes, 1600 & Ultimum Vale, 1605), Pilkington (First Booke of Songs, 1605), Bartlet (A Book of Ayres, 1606). Wrappers. \$164
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Musica Britannica, LIV. London, 1989. 4°, xxii, 246 pp. Modern critical edition with staff and tablature notation. Works by Danyel (Songs for the Lute, Viol & Voice, 1606), Ford (Musicke of Sundrie Kindes, 1607), Jones (Musical Dreame, 1609), Campion (Discription of a Maske, 1607, First Booke of Ayres, c.1613, & Second Booke of Ayres, c.1613), Attey (First Booke of Ayres, 1622). Wrappers. \$164
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Bibliotheca Musica Bononiensis, IV/104. Bologna, 2011. Oblong, 4°, xl, 153 pp. Transcription of toccatas and ricercari, to a large extent unpublished, taken from German tablatures for keyboard in the Foà Giordano holdings, preserved in the National Library of Turin. The manuscript contains works by Italian, German and anonymous composers which, despite the variety of styles presented, testify to the rich fabric of exchanges and mutual influences that occurred between northern and southern Europe in the first 30 years of the 17th c.. Introduction in Eng-It. Wrappers. \$69
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Six suites pour clavecin. Publiées par Paul Brunold. Avec le fac-similé des parties originales du XVIIIe siècle pour violon ou flûte et basse chiffrée (violo ou archiluth). Révision par Kenneth Gilbert.
Monaco, 1990. 4°, 64, 2 partbooks: 32 pp. Newly revised critical edition of the original suites for harpsichord alone (Amsterdam, 1701), and line-cut facsimile of the optional Roger parts for violin or recorder and viol or archlute, mises en concert (Amsterdam, 1711). Wrappers. \$69
- 6281 Dowland, John.
Ayres for Four Voices Newly Edited by David Greer.
Musica Britannica, VI. London, 2000. 4°, xxxvii, 215 pp. Modern critical edition with staff and tablature notation. Anthology of four voice works from Dowland's First Booke of Songes or Ayres, 1597, Second Booke of Songs or Ayres, 1600, Third and Last Booke of Songs and Aires, 1603, & A Pilgrimes Solace, 1612, 65 compositions in all. Cloth. \$167
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Il secondo libro delle canzoni a sei voci (1575). Edited by Ruth I. DeFord.
Recent Researches in the Music of the Renaissance, 57-58. Madison, 1983. 4°, xx, 157 pp. Critical transcription. Wrappers. \$59
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Le trésor d'Orphée. Transcribed for Keyboard by H. Quittard.
New York, 1967. 4°, 80, iii pp. Reprint of the Paris, 1905 edition. Editorial notes in French with English translation. Wrappers \$18
- 5373 Frescobaldi, Girolamo.
Partite di Girolamo Frescobaldi trascrizione in notazione moderna di Oscar Chilesotti.
Bibliotheca Musica Bononiensis, IV/27. Bologna, 1969. 8°, 45 pp. (Rpt. of Ricordi, c.1890 edition). Modern edition for keyboard of Frescobaldi's Partite sopra l'aria della romanesca, Partite sopra la monicha, Partite sopra Ruggiero, and Partita sopra la follia. Hardbound. \$21
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Le composizioni vocali di Andrea Gabrieli in intavolature per tastiera e liuto, a cura di Dinko Fabris. Tomo I ("L'intavolatura di Torino"); Riproduzione dell'originale.
Edizione Nazionale delle Opere di Andrea Gabrieli; Edizione Critica, 17/1. Milan, 1993. 4° (upright & oblong), 2 vols, 200, 131 pp. Edition in linen, facsimile in wrappers. \$192
- 5198 Gastoldi, Giovanni Giacomo.
Balletti a tre voci (1594) a cura di G. Vecchi.
Monumenta Lombarda Excerpta, A/2. Bologna, 1969. 4°, xi, 37 pp. Modern edition of 16 balletti in two versions: for 3 voices with lute accompaniment (tablature and staff notation), and for 1 voice and lute accompaniment (in staff notation). Wrappers. \$29
- 5020 Gastoldi, Giovanni Giacomo.
Canzonette a tre voci. Libro secondo (1595), a cura di Giuseppe Vecchi.
Biblioteca Musicale della Rinascenza: [Corpus Mensurabilis, 4]. Bologna, 1959. 8°, 34 pp. Modern edition. Collection of 10 canzonettas. Wrappers. \$20
- 6378 Gastoldi, Giovanni Giacomo.
Canzonette a tre voci, libro primo, libro secondo. A cura di Isabella Grisanti Grassi.
Didattica della Filologia Musicale, III / "1 Testi" I-2002. Lucca, 2002. 4°, xxxviii, 57 pp. Critical edition. Wrappers. \$48

- 6658 Gaultier, D.
La rhétorique des dieux. Edited by David J. Buch
Recent Researches in the Music of the Baroque Era, LXII. Madison, 1990 23 x 30, xxi, 92 pp. Critical edition in modern score notation. Wrappers. \$48
- 6187 Gerle, Hans.
Tabulature pour les luths, Nuremberg, Formschneider, 1533. I: Préludes. Transcription automatique par le Groupe E.R.A.T.T.O du C.N.R.S. Études musicologiques par Hélène Charnassé et Raymond Meylan; Réalisation informatique par Henri Ducasse.
Paris, 1975. 4°, xxiii, 47 pp. Critical edition. Wrappers. \$24
- 6188 Gerle, Hans.
Tabulature pour les luths, Nuremberg, Formschneider, 1533. II: Pièces allemandes. Transcription automatique par le Groupe E.R.A.T.T.O du C.N.R.S. Études musicologiques par Hélène Charnassé et Raymond Meylan; Réalisation informatique par Henri Ducasse.
Paris, 1976. 4°, xvi, 84 pp. Critical edition. Wrappers. \$24
- 6189 Gerle, Hans.
Tabulature pour les luths, Nuremberg, Formschneider, 1533. III: Chansons françaises et trios. Transcription automatique par le Groupe E.R.A.T.T.O du C.N.R.S. Études musicologiques par Hélène Charnassé et Raymond Meylan; Réalisation informatique par Henri Ducasse.
Paris, 1976. 4°, xvi, 49 pp. Critical edition. Wrappers. \$24
- 6190 Gerle, Hans.
Tabulature pour les luths, Nuremberg, Formschneider, 1533. IV: Psaumes et motets latins a trois voix. Transcription automatique par le Groupe E.R.A.T.T.O du C.N.R.S. Études musicologiques par Hélène Charnassé et Raymond Meylan; Réalisation informatique par Henri Ducasse.
Paris, 1977. 4°, xiv, 85 pp. Critical edition. Wrappers. \$24
- 6191 Gerle, Hans.
Tabulature pour les luths, Nuremberg, Formschneider, 1533. V: Psaumes et motets latins a IV voix. Transcription automatique par le Groupe E.R.A.T.T.O du C.N.R.S. Études musicologiques par Hélène Charnassé et Raymond Meylan; Réalisation informatique par Henri Ducasse.
Paris, 1978. 4°, xi, 40 pp. Critical edition. Wrappers. \$24
- 6792 Guédron, Pierre.
Les airs de cour; édition de Georgie Durosoir ; transcription des tablatures de luth par Éric Bellocq ; avant-propos de Jean-Pierre Babelon.
Versailles, 2009. 8°, xcix, 719 pp. Works for 4-5 solo voices, many also intabulated for solo voice and lute. Lute part given in tablature and staff notation. Introduction and critical notes in French with English translation; bibliographical notes that proceed each air given in French only. Wrappers. \$162
- 6789 [Hove, Joachim van den]
Joachim van den Hove. Life and Works of a Leiden Lutenist 1567-1620. [Edited by] Jan W.J. Bergers.
Muziek uit de Republiek, 3. Leiden & Utrecht, 2013 8°, 2 vols, 215, 527 pp, CD. The definitive book on Van den Hove. Vol. 1 covers his life, the musical sources, attribution of anonymous works, an analysis of stylistic features and work list. Vol. 2 provides a complete edition (in tablature) of his works. An accompanying CD contains transcriptions in staff notation. Linen. \$160
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Monumenta Testudinea, 2. Bologna, 1979. 4°, xvii, 41 pp. Modern edition in Italian lute tablature and staff notation. 21 compositions, 12 for lute and 9 for tiorba. Wrappers. \$22
- 6909 *The Mulliner Book (I). Edited by John Caldwell.*
Musica Britannica, 1 London, 2010. 4°, xxxii, 159 pp. Modern critical edition. The Mulliner Book is published in a completely new edition on the occasion of the 60th anniversary of Musica Britannica. A major source of 16th-c. keyboard music, it is also a compilation of music for cittern and gittern, plus a short vocal piece by Mulliner himself, available for the first time complete in one volume with a detailed commentary. The collection is also of importance for the light it sheds on musical tastes and attitudes at a time when the Reformation and its consequences were becoming embedded in the national psyche. Buckram. \$168
- 5103 Jeppesen, Knud.
Die mehrstimmige italienische Laude um 1500.
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Music Teatro, 16. Bologna, 1971. 4°, xcvi, 170 pp. (Rpt. of Leipzig, 1935 edition). Modern edition of 98 Italian laudes, together with historical and stylistic study. Cloth. \$70
- 6489 [Kapsperger, intavolatura, chitarrone. book 1]
Intavolatura di chitarrone. Libro primo (Venezia 1604). Traslitterato per tastiera / Transliterated for Keyboard. A cura di Kenneth Gilbert.
Tastar de Corde, Il Liuto Traslitterato per Tastiera, 2 Bologna, 2001. 4°, xxiii, 67 pp. Critical edition in staff notation. Wrappers. \$45
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Intavolatura di liuto. Libro primo (Roma 1611). Traslitterato per tastiera / Transliterated for Keyboard. A cura di Kenneth Gilbert.
Tastar de Corde, Il Liuto Traslitterato per Tastiera, 1 Bologna, 2001. 4°, xxiii, 48 pp. Critical edition in staff notation. Wrappers. \$44
- 6490 [Kapsperger, intavolatura, lute, book 1, arr]
Intavolatura di liuto. Libro primo (Roma 1611). Traslitterato per chitarra / Transliterated for Guitar. A cura di Kenneth Gilbert.
Chitarra. Bologna, 1998. 4°, x, 48 pp. Critical edition in staff notation transliterated for guitar. Wrappers. \$30
- 6914 Kleber, Leonhard.
Die Orgeltabulatur des Leonhard Kleber. Erster Teil. Herausgegeben von Karin Berg-Kotterba. Mit einem Konkordanzverzeichnis von Martin Staehelin.
Das Erber Deutscher Musik, 91. Frankfurt, 1987. 4°, xii, 116 pp. Modern edition in staff notation. Leonhard Kleber (c.1495-1556), possibly a pupil of Arnolt Schlick, produced this set of 112 tablatures—playable on organ, lute or keyboard—between 1521 and 1524; composers represented in the collection include Paul Hofhaimer, Hayne van Ghizeghem, Heinrich Isaac, Josquin des Prez, Jacob Obrecht, Antoine Brumel, Heinrich Finck, Ludwig Senfl, Hans Buchner. Linen. \$164
- 6915 Kleber, Leonhard.
Die Orgeltabulatur des Leonhard Kleber. Zweiter Teil. Herausgegeben von Karin Berg-Kotterba. Mit einem Konkordanzverzeichnis von Martin Staehelin.
Das Erber Deutscher Musik, 92. Frankfurt, 1987. 4°, 160 pp. Part two of above. Linen. \$150
- 6600 Lambert, Michel.
Airs from Airs de différents auteurs. Edited by Robert A. Green.
Recent Researches in the Music of the Baroque, 139. Madison, 2005. 4°, xlvii, 151 pp. New critical edition in modern score notation of 121 airs, primarily from the anthology published by Ballard between 1658 and 1694. Wrappers. \$95
- 5964 Lanier, Nicholas.
The Complete Works. Edited by Gordon J. Callon.
Boethius Editions, 11. Hereford, 1994. 4°, xxiv, 198 pp. Modern edition with critical apparatus and bibliography. Wrappers. \$58
- 6006 [Lasso, Orlando di, et al]
Orlando di Lasso et al. Canzoni Villanesche and Villanelle. Edited by Donna G. Gardamone.
Recent Researches in the Music of the Renaissance, 82-83. Madison, 1991. 4°, lxi, 149 pp. Critical transcription of the canzoni villanesche and villanelle repertoire; nos. 29-35 are for lute, 36-40 for four-course cittern, and 41-43 for six-course cittern. Both modern and tablature notation. Wrappers. \$69
- 6931 Le Roy, Adrian, and Robert Ballard.
Second livre d'airs des plus excelants musiciens de nostre tems. Reduiz à quatre parties par M. Di. Le Blanc. Paris, 1579 / Airs de court. Mis en musique à 4. & 5. parties. De plusieurs auteurs. Paris, 1597. Edited by Jane A. Bernstein.
The Sixteenth-Century Chanson, 3. New York, 1995. 4°, 182 pp. Modern edition in score format of 81 airs, mostly for 4 voices. Cloth. \$65

- 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
- 6625 Morphy, G. ed.,
Les luthistes espagnols du XVIIe siècle. Volume II-III.
New York, 1967. 4°, liv, 252 pp. Reprint of the Breitkopf & Härtel edition, Leipzig, 1902 edition. Edition, in modern staff notation of: Luís Milan, "El Maestro" (1536), Luis de Narvaez, "Delfin para vihuela" (1538), Alonso de Mudarra, "Tres libros de música en cifras" (1546), Anriquez de Valderrábano, "Silva de Sirenes" (1547), Diego Pisador, "Libro de música de vihuela" (1552), Miguel de Fuenllana, "Orphénica lira" (1554), Venegas de Hinestrosa, "copla de Jorge Manrique" (1557), and Esteban Daza, Villancicos (1576). Cloth. \$95
- 5371 Marcello, Benedetto.
Arianna. [Intreccio scenico-musicale a cinque voci, 1727] a cura di Oscar Chilesotti.
Bibliotheca Musica Bononiensis, IV/25. Bologna, 1969. 18 x 25 cm, xv, 201 pp. (Rpt. of Ricordi, 1885 edition). Modern piano-vocal edition. Cloth. \$51
- 6193 Milán, Luis.
Libro de música de vihuela de mano intitulado del maestro. Compuesto por Luys Milan. In der Originalnotation und einer Übertragung herausgegeben von Leo Schrade.
Publikationen Älterer Musik, II. Hildesheim, 1976. 17 x 23 cm, xxx, 382 pp. (Rpt. of Leipzig, 1927 edition). Diplomatic transcription of the original tablature, side by side with a modern edition in staff notation. Wrappers. \$147
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Musica Britannica, XL. London, 1977. 4°, xxvii, 163 pp. Critical edition. One of the main modern sources of English instrumental ensemble music. 15 pieces from the Walsingham Consort Book of 1588 and 19 pieces from Matthew Holmes's Consort Books, c.1575 represent music for mixed consort, a colorful and eclectic genre that played an important role in Elizabethan and Jacobean secular music-making. Composers include Allison, Bachiler, Johnson, Reade, Nicholson, Morley, Baxter, Campion, and Lupo. Wrappers. \$154
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Ottaviano Petrucci. Frottole, Buch I und IV. Nach den Erstlingsdrucken von 1505 und 1505 (?) herausgegeben von Rudolf Schwartz.
Publikationen Älterer Musik, VIII. Hildesheim, 1967. 17 x 23 cm, lii, 101 pp. (Rpt. of Leipzig, 1935 edition). Critical edition (transcription with movable C clefs). Respectively 63 and 92 compositions. Wrappers. \$51
- 6369 Radesca, Enrico.
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