

- 9147 **BACH, Johann Sebastian, 1685-1750**
[Cantata, 33]
"Allein zu Dir, Herr Jesu Christ" BWV 33. *Cantata for the 13th Sunday after Trinity. Commentary by Christoph Wolff and Peter Wollny.*
Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 5. Kassel/Leipzig, 2010. 4°, 24, 50, 16, 16 pp. Color facsimile of the autograph score, original performing materials and original libretto. Cantata 33 belongs among the unique annual cycle of chorale cantatas composed by Bach in 1724-25, the second year of his Leipzig tenure. The cantata counts among the very few works where all the relevant source materials for the first performance have been preserved—yet dispersed throughout the world: the composing score is kept at the Scheide Library in Princeton, the vocal-instrumental performing parts at the Bach-Archiv in Leipzig, and the original libretto at the Russian National Library in St. Petersburg. The facsimile offers invaluable insight into the composer's workshop and the changing conditions for performances under his direction. Commentary in Eng-Ger. Limited edition. Boxed set. \$379
http://www.omifacsimiles.com/brochures/bach_can33.html
- 9189 **BEETHOVEN, Ludwig van, 1770-1827**
[Quartet, strings, op.132, no.15, A minor]
Streichquartett a-moll op.132. Faksimileausgabe des Autographs im Besitz der Staatsbibliothek zu Berlin. Mit Vorwort von András Schiff und einer Einleitung von Ernst Hertrich.
[Henle Music Facsimiles, 22]. Munich, 2010. Oblong, 4°, 144, 12 pp. Beautiful 4-color halftone. The heart of Beethoven's Quartet op. 132 is the "Holy song of thanksgiving", in which Beethoven takes up old counterpoint techniques and Gregorian simplicity. In this unusually beautiful and well preserved manuscript, Beethoven generously makes the most of the space on its pages. The lavish 4-color printing allows the composer's occasionally unconventional manner of notation to come to life. It permits a unique insight into the creative process, which continued after it had been written down in the form of multiple additions and changes. The edition is rounded off with a preface by the pianist András Schiff, with whose generous support this valuable facsimile was made possible. Hardbound. (in preparation)
- 9177 [Symphony, no.9, op.125, D minor]
Sinfonie No.9 op.125. Autograph. Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque Nationale de France. Commentary by . Kommentar von: Lewis Lockwood, Jonathan Del Mar, Martina Rebmann.
Documenta Musicologica, II/42. Kassel, 2010. 37 x 40 cm, viii, 436, 42 pp. Full-color facsimile of the autograph fair copy in the original format. With his Ninth Symphony Beethoven ventured into new musical dimensions. In the final movement soloists and chorus join forces with the orchestra and Schiller's "Ode to Joy" becomes a global aspiration, a declaration: "Alle Menschen werden Brüder" (all mankind becomes brothers). In his commentary the Beethoven scholar Lewis Lockwood describes the plea which Beethoven wanted to deliver at that time with this work and how views of this have changed over the centuries. Jonathan Del Mar, editor of Beethoven's works, comments on noteworthy passages in the autograph manuscript and allows the reader to share in the composer's working process. Already the large-format paper which Beethoven used for some passages makes the large forces clear. Cuts, sometimes reversed later, show how he wrestled with the final version of the musical text and refined it right down to the last detail. The history of the autograph manuscript reflects an episode in German history: after storage in various places because of the war, the major parts were returned to Berlin but were initially divided by the Berlin Wall and only reunited in 1990. Martina Rebmann, director of the Music Department at the Staatsbibliothek in Berlin traces this story. For the first time the facsimile present all the parts of the manuscript including pages preserved in Bonn and Paris as well as the trombone and contrabassoon parts. Hardbound, with decorative paper and linen spine. Commentary in Eng-Ger-Jap. Special OMI price. <http://www.omifacsimiles.com/brochures/bee9.html>
- 9187 [Variations, piano, on a waltz, op.120]
Diabelli-Variations op.120. Faksimile Edition.
Veröffentlichungen des Beethoven-Hauses, III/19. Bonn, 2010. Oblong, 35 x 24 cm, 92, 72, c.30 pp Color facsimile of the autograph working copy and the first edition (Vienna, 1823), based on the exemplar that preserves Beethoven's handwritten dedication to Prince Lobkowitz. The Beethoven-Haus in Bonn acquired Beethoven's working manuscript of this last great piano work and his most important cycle of variation in 2009, made possible through an unprecedented joint effort of noted artists and numerous public and private sponsors. The Diabelli Variations op.120 are in many respects extraordinary. The facsimile edition makes this important Beethoven autograph—formerly in private hands—accessible to musicians, scholars and music lovers. This unique autograph comprises 86 handwritten pages. Following the leaf with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven's compositional process can be recognized by means of the intensive corrections, the far-reaching conceptional alterations and editorial details down to the finest nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Kinderman, Michael Ladenburger and Bernard R. Appel. Hardbound. \$205
<http://www.omifacsimiles.com/brochures/beeidia.html>
- 9112 **BIBER, Heinrich Ignaz Franz von, 1644-1704**
[Sonatas, violin, bc, 1681 ed.]
Sonatae Violino solo 1681. [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, 11. Stuttgart, 2009. Oblong, 33 x 25 cm, 63 pp. Line-cut of the Salzburg, 1681 edition. Wrappers. Hardbound, with marbled paper boards. \$58
- 9165 **BOULEZ, Pierre, 1925-**
Tombeau. Fac-similés de l'épure et de la première mise au net de la partition / Facsimiles of the Draft Score and the First Fair Copy of the Full Score. Édités par / Edited by Robert Pienickowski.
Eine Publikation der Paul Sacher Stiftung. Vienna, 2010. 38 x 47°, 154 pp. Beautiful full-color facsimile edition of the autograph draft score and the first copy of the full score. Unlike the world première of Marteau sans maître (1952-55), that of Tombeau for orchestra (1959), which took place in Donaueschingen on 17 October 1959, passed almost unnoticed, outshone by Pierre Boulez's unexpected triumph as a conductor when he stepped in to replace Hans Rosbaud at the head of the Südwestfunk Sinfonieorchester. Originally conceived as an individual tribute to Prince Max Egon zu Fürstenberg, who died suddenly in spring 1959, the work was ultimately included in the Pli selon pli cycle (1957-62, 1983, 1990). To celebrate the composer's 85th birthday and the 50th anniversary of the world première, the Paul Sacher Foundation and Universal Edition are now publishing the two original manuscripts of the score for the first time: the pencil draft and a fair copy in different colored inks. These fine examples of high-quality reproductions are also the earliest evidence of Boulez' friendship with Paul Sacher. The composer presented the scores to Sacher in the early 1960s. The facsimiles are prefaced by an introduction, which places the work in a historical and aesthetic context and takes a look at the compositional techniques used. It is illustrated by a selection of manuscripts from different stages of the creative process, as well as other related documents. Linen. \$211
http://www.omifacsimiles.com/brochures/boulez_t.html
- 9194 **CARISSIMI, Gian Giacomo, 1605-1674**
[Method, keyboard; method, singing]
Vermehrter und nun zum zweytenmal in Druck befördert kurzer jedoch gründlicher Wegweiser vermittelt welchen man nicht nur allein aus dem Grund die Kunst, die Orgel recht zu schlagen, sowol was den General-Bass... / Ars cantandi. Richtiger und ausführlicher Weg, die Jugend aus dem rechten Grund in der Sing-Kunst zu unterrichten.
Faksimile-Edition Theoretica, 4 Suttgart, 2010. Oblong, 22 x 17 cm, 48; 74 pp. Line-cut of the Augsburg 1692 and 1693 editions. Hardbound in decorative paper. \$42
- 9114 **CHOPIN, Frédéric, 1810-1849**
[Polonaise, piano, op.53]
Polonaise As-Dur op.53. Vorwort: Ernst Hertrich.
[Henle Music Facsimiles, 21]. Munich, 2009. Oblong 33 x 26 cm, 12, 5 pp. Deluxe color facsimile of the 1842 autograph issued on the occasion of the bicentenary of the composer's birth. Commentary in Ger-Eng. Hardbound, in decorative paper, with pasted title etikette. \$75
http://www.omifacsimiles.com/brochures/chop_pol53.html
- 9166 *J.S. Bach. Vingt-Quatre préludes et fugues (Le clavier bien tempéré, livre I). Annoté par Frédéric Chopin. Commentaire de Jean-Jacques Eigeldinger.*
Publications de la Société Française de Musicologie, I/28. Bourg-la-Reine, 2010. Oblong, 28 x 21 cm, lxxii, 111 pp. Color facsimile of the Richault edition (one of the four first editions of the work), with autograph emendations by Frédéric Chopin. In his triple activity as composer, performer, and teacher, Chopin constantly turned to Bach as a supreme point of reference. The Well-Tempered Clavier is said to be the only score he took with him to Majorca in the winter of 1838-39, at the time he was completing his 24 Preludes op.28—in other words, at the heart of his career as a composer. Until now the important role played by the Well-Tempered Clavier in Chopin's teaching has been known on the basis of literary sources. The document published here for the first time confirms it with living proof of a different kind, a live record, so to speak, of his teaching. This precious score, held in a private collection, emanates directly from Pauline Chazaren, a pupil of Chopin and teacher of Cosima Liszt. The score was probably purchased in Lyons around 1843 prior to Pauline's Parisian sojourn and was brought or sent to Paris, where it was used in the lessons with Chopin. The score shows no trace of interventions that could be ascribed to Pauline or anyone else. Leafing through the pages of this copy of the Well-Tempered Clavier I, one cannot fail to be struck by the neatness with which the signs and words indicating tempo, metronome marks, phrasing, articulation, dynamics, left-hand octaves, and so on, have been notated. All of Czerny's indications (probably taken from the 1843 Veuve Launer edition), save fingerings, have been copied out by Chopin. The systematic copying stops after Prelude 7, as do the sporadic indications in ink. Commentary in Fr/Eng/Pol. Hardbound. \$111
http://www.omifacsimiles.com/brochures/bach_chopin_wtc.html

- DEBUSSY, Claude, 1862-1918**
 9209 *Chansons, recueil de mélodies dédiées à Marie-Blanche Vasnier*
 Fac-similes de Manuscrits de Claude Debussy, [3], Paris, 2010. 17.5 x 26 cm, 40 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$162 http://www.omifacsimiles.com/brochures/debussy_chan.html
- DVOŘÁK, Antonín, 1841-1904**
 9198 [Concerto, violoncello, orch., op.104, B minor, B.191]
Koncerto op.104 pro violoncello s průvodem orchestru / Concerto op.104 for Violoncello and Orchestra. Commentary: Jan Smaczny. [Narodní Muzeum Prahe].
 Documenta Musicologica, II/43. Kassel, in prep. 4°, 122, 32, 10 pp. Full-color facsimile of the autograph score and autograph piano reduction. Now considered to be one of the most popular orchestral works today Dvořák wrote this during his second stay in the U.S. Commentary in Eng-Ger. Hardbound, with decorative paper and linen spine. (scheduled to appear May 2011). \$425 http://www.omifacsimiles.com/brochures/dvorak_cc.html
- FIORONI, Gianandrea, 1716-1778**
 9216 [Regole per il contraponto], in Ottavio Beretta:
Una nuova fonte della trattatistica musicale settecentesca : Le Regole per il contraponto del Signor Fioroni Maestro di Capela de Milano.
 Musurgiana: Sources and Materials for the History and Theory of Music, 28. Lucca, 2010. 8°, xxii, 76, 57 pp. Recently rediscovered manuscript—the only theoretical work of Fiorini, a pupil of Leonardo Leo—reproduced in facsimile with modern transcription and notes. Wrappers. \$68
- GALUPPI, Baldassare, 1706-1785**
 9201 *Artaserse. Partitura in facsimile. Edizione del libretto. Saggio introduttivo a cura di Francesca Menchelli-Buttini.*
 Drammaturgia Musicale Veneta, 20. Milan, 2010. Oblong, 30 x 23 cm, lxvi, 291 pp. Line-cut of the autograph score (Berlin, Staatsbibliothek, Mus. ms. Autogr. B. Galuppi 3). First performed at the Burgtheater in Vienna on 27 January 1749. Artaserse is notable for bearing witness to the success that the composer enjoyed outside his native land, for using the poetry and drama of one of Pietro Metastasio's most famous librettos and for giving a new form to the close of the first act by placing a quartet there. Of the surviving copies of the score, the autograph is the earliest source, as can be seen from the number of deletions and corrections that it contains, as well as some alternative readings of words and notes. Linen. \$235
- GENERALI, Pietro, 1773-1832**
 9185 *Cecchina suonatrice di Ghironda. Partitura in facsimile. Edizione del libretto. Saggio introduttivo a cura di Marco Beghelli.*
 Drammaturgia Musicale Veneta, 28. Milan, 2010. Oblong, 29 x 23 cm, xcii, 440, i pp. Line-cut of a contemporary manuscript copy. Linen. \$241
- HANDEL, George Frideric, 1685-1759**
 9109 *Handel's Will. Facsimiles and Commentary Edited by Donald Burrows.*
 London, 2008. 25 x 35 cm, 34, 30 pp. The manuscript of Handel's last will written on 1 June 1750, with the accompanying codicils signed by the composer in 1756, 1757, and 1759 is one of the most important items in the Gerald Coke Handel Collection. It is reproduced here for the first time in full color with commentary by Donald Burrows, Ellen T. Harris and Richard Crewdson, published on the occasion of the 250th anniversary of the composer's death. Handel died a rich man with a net worth of about \$3 million by today's standards. This incredible document, together with its commentaries and translations of French and German parts of the will provide a fascinating glimpse into the successful career of the composer, his family and close associates. Bound with handsome paper boards, with reproduction of folio 1 of the will. \$60 http://www.omifacsimiles.com/brochures/handel_will.html
- HAYDN, Franz Joseph, 1732-1809**
 9120 [Concerto, horn, orch, Hob. VIIId:3, D maj]
Hornkonzert D-Dur, Hob. VIIId:3. Faksimile der autographen Partitur. Kommentar von Ingrid Fuchs.
 Vienna, 2009. 22 x 32 cm, 28, 39 pp. A fascinating and important representative of Haydn's entire concerto oeuvre comes to light in this brilliant facsimile of the Horn Concerto in D Major, Hob. VIIId:3. Haydn composed a relatively small group of wind concertos (6 in total), two which are lost. Beautiful full-color facsimile. This work was most likely composed for the horn virtuoso Joseph Leutgeb, and in violation of his contract with the Esterházy House, since it was not written for the court orchestra. Of special mention is Haydn's note written on the last page of the score stating "in schlaff geschrieben" (written while asleep). This is due to a mistake in the scoring of the instruments and was most likely the result of Haydn composing secretly at night, half asleep. Commentary in German-English-Japanese. Limited edition of 500 copies with beautiful period design coverboards and pasted on etikette. \$207 http://www.omifacsimiles.com/brochures/haydn_hc.html
- 9010 [Symphony, no.45, "Farewell", F sharp major, Hob.I:45]
Sinfonie Nr. 45 "Abschiedssinfonie"
Faksimile nach dem Autograph in der Nationalbibliothek Budapest. Mit einer Einleitung (deutsch/englisch) von Armin Raab.
 Meisterwerke der Musik im Faksimile, 11. Laaber, 2010 26 x 41 cm, xvi, 57 pp. Full-color facsimile of the autograph score issued on the occasion of the bicentenary of the composer's death. Commentary in Ger-Eng. Hardbound in decorative paper. \$142
- 9011 [Symphony, no.102, Bb major, Hob.I:102]
Sinfonie Nr. 102 ("London")
Faksimile nach dem Autograph in der Staatsbibliothek Berlin. Mit einer Einleitung (deutsch/englisch) von Armin Raab.
 Meisterwerke der Musik im Faksimile, 12. Laaber, 2010 26 x 41 cm, xvi, 57 pp. Full-color facsimile of the autograph fair copy composed in 1794 for Haydn's second London visit. Scored for 2 fl, 2 ob, 2 bsn, 2 hn, 2 tpt, timp, & strings, the work has all the stylistic hallmarks of the late Haydn symphony with its masterly confluence of simplicity and complexity, folkishness and sophistication. There is also the element of thematic surprise as well as orchestral excitement (the drumroll that ushers in the recapitulation in the first movement) and outrageous wit, shown by the violins getting "stuck" on a phrase in the finale and unable to remember what comes next. A fitting tribute for the celebration of the bicentenary of the composer's death. Commentary in Ger-Eng. Hardbound in decorative paper. \$142 http://www.omifacsimiles.com/brochures/haydn_sym102.html
- 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 Tantz auff teütsche aufgesetzt". Hardbound with decorative paper, with matching slipcase. \$106
- MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**
 9009 [Concerto, violin, orch, op.64, E minor]
Violinkonzert E-Moll, Opus 64. Faksimile nach dem Autograph der Bibliotheka Jagiellońska, Kraków. Mit einem Kommentar von Stefan Drees.
 Meisterwerke der Musik im Faksimile, 10. Laaber, 2010. Oblong, 32 x 24 cm, xii, 68 pp. Full-color facsimile of the autograph score dated 16 September 1844. Mendelssohn's popular "Concerto for Violin in E Minor op.64", a mainstay in the concerto repertoire didn't have an easy birth and is known in two versions, the sole surviving autograph of 1844—reproduced here in facsimile—and the printed edition of 1845, a more brilliant version incorporating many of the changes suggested by Ferdinand David, dedicatee of the piece and his concertmaster at Leipzig. On July 30, 1838, the composer wrote to him: "I would like to write a violin concerto for you next winter. One in E minor goes through my head and the beginning will not leave me in peace." David encouraged Mendelssohn but also expressed a desire for it to be ostentatious, a suitable showcase for the violinist's talents. Mendelssohn was not used to flamboyance for its own sake and this wish conflicted with his musical temperament, prolonging the writing of the concerto. More than six years later with only three months before it was to be performed he confided to David: "Do not laugh at me too much. I feel ashamed in any case, but I cannot help it. I am just groping around." It was finally premiered on 13 March 1845 and published shortly thereafter by Breitkopf & Härtel. There are well over 100 changes between the two versions, mostly issues concerning tempo, orchestration, and solo parts. While some are outright shocking, where Mendelssohn has taken in the final version the solo line up or down an octave, added entirely new notes to the violin part, or slightly changed the wind writing, no matter which version is considered both are pure Mendelssohn, and all the magical elements that make the Violin Concerto what it is, that make it so beloved and so popular, are completely intact. Commentary in Ger-Eng. Linen. Issued on the occasion of the bicentenary of the composer's birth. Hardbound with dark blue boards. \$205 http://www.omifacsimiles.com/brochures/mendel_vc.html
- 9118 [drawings & paintings]
Felix Mendelssohn Bartholdy. Schweizer Skizzenbuch 1842. Faksimile herausgegeben von Hans-Günter Klein.
 Wiesbaden, 2008 Oblong, 30 x 24 cm, 53 pp. Facsimiles of 21 pencil landscape drawings that Mendelssohn made as a sort of diary during a trip to Switzerland in 1842 on the occasion of a music festival. Each drawing is signed and commented on. The album begins with a view of Frankfurt am Main where the group embarked; the trip continued through Lausanne, Chamoniex and Martigny ins Rhonetal, finally ending with Interlaken and Zürich. Commentary in Ger-Eng. Hardbound. \$85 http://www.omifacsimiles.com/brochures/mend_sch.html

- 6890 [Correspondence, complete]
Felix Mendelssohn. Sämtliche Briefe. Band 3: August 1832 bis Juli 1834. Herausgegeben und kommentiert von Uta Wald unter Mitarbeit von Juliane Baumgart-Streibert.
 Kassel, 2010. 15 x 23 cm, 808 pp. New complete edition of the letters based on the collection compiled by Rudolf Elvers. Hardbound in green linen with signature of the composer embossed on cover. 12 volumes projected, 2 per year; only available on subscription. \$199
- MERULO, Claudio, 1533-1604**
- 9007 [Canzoni, organ, book 1]
Canzoni d'intavolatura d'organo a quattro voci, fatte alle francese (Venezia 1592). Introduzione di / Introduction by Luigi Collarile. [Öffentliche Bibliothek, Basel].
 Bibliotheca Musica Bononiensis, IV/102. Bologna, 2009. Oblong, 24 x 17 cm, 15, 84 pp. Line-cut of the Gardano edition, Venice, 1592. This publication, featuring 9 canzoni for keyboard instrument, is the only collection of Merulo's keyboard music published by Gardano while the composer was still alive. Wrappers. \$45
- MONTÉCLAIR, Michel Pinolet de, 1667-1737**
- 9163 *Brunetes anciennes et modernes appropriées à flûte traversière avec une basse d'accompagnement, c.1725. Présentation par Anne Pichard. [British Library, London].*
 La Musique Française Classique de 1650 à 1800, 204. Courlay, 2010. Oblong, 30 x 22 cm, x, 106 pp. Line-cut of the Paris, c.1725 edition. Preface in Fr-Eng-Ger. Wrappers. \$55
- MOZART, Wolfgang Amadeus, 1756-1791**
- 9202 *Nannerl Notenbuch. Vollständiges Faksimile aller erhaltenen Teile der Handschrift. Mit einer Einführung und einem Nachwort von Ulrich Leisinger.*
 Denkmäler der Musik in Salzburg. Faksimile-Ausgaben, 16. Munich, 2010. Oblong, 8°, 120 pp, 2 audio CDs. Full-color facsimile. This famous music book not only documents the musical training of Anna Maria (Nannerl) Mozart and her brother Wolfgang, but also provides the first glimpse of the exceptional talent of the young composer, showing the astounding development from an improvisation, written at the age of 5, to an ambitious sonata and concerto movement penned when he was almost 8. Leopold Mozart used the book to instruct his children up to about 1766; later Nannerl began to copy various works of Mozart as a souvenir of her brother. The volume contains altogether 27 works, most of them by Wolfgang, but there are also works by Leopold Mozart, Georg Christoph Wagenseil, Anton Cajetan Adlgasser, Johann Jakob Paul Küffner, Johann Niklaus Tischer, & Johann Joachim Agrell. With 2 audio CD, performed by Florian Birsak, a respected harpsichord and fortepiano soloist. \$140 http://www.omifacsimiles.com/brochures/moz_nn.html
- 9119 [Symphony, no.40, K.550]
Sinfonie in g-moll KV 550. Faksimile der autographen Partitur in erster und zweiter Fassung (1788). Mit einem Kommentar von Otto Biba.
 Vienna, 2009. Oblong, 4°, 106, 43 pp. Beautiful color facsimile of both versions of the autograph score, once proudly owned by Johannes Brahms. This facsimile edition sheds light on Mozart's composing process; the accompanying commentary by Otto Biba addresses the complicated relationship between the two versions and suggests that the first autograph version, rather than representing a different version, may in fact be an intermediate "stadium" of a complicated compositional process. Commentary in Ger-Eng-Jap. Limited bibliophile edition of 500 copies. An indispensable source for all Mozart lovers and researchers. \$495
http://www.omifacsimiles.com/brochures/moz_sym550.html
- SCHUBERT, Franz, 1797-1828**
- 9141 [Variations, flute, piano, D.802, E minor]
Variationen über "Trockne Blumen" E-Moll für Flöte & Klavier op.160 / D 802. Faksimile des Autographs der Wienbibliothek. Mit einem Kommentar von Andrés Adorján.
 Meisterwerke der Musik im Faksimile, 17. Laaber, 2010. Oblong, 4°, xii, 24 pp. Full-color facsimile of the autograph. After completing the song cycle Die schöne Müllerin in January of 1824 Schubert set about recasting the 18th song—"Trockne Blumen"—into an introduction and set of seven variations for flute and piano. The work may have been composed for Ferdinand Bogner, a flutist and friend of the composer. Introduction in Ger-Eng. Hardbound. \$112
- SMYTH, Ethel, 1858-1944**
- 9153 *String Trio in D, op.6 for Violin, Viola and Violoncello. Faksimile der Handschrift Smyth MSS 1 Durham University Library.*
 Sound Research of Women Composers: Music of the Romantic. Kassel, 2010. 8°, 82 pp. Full-color facsimile of the autograph score. This ambitious 4-movement trio in D major is full of vitality and displays an extraordinary eagerness to experiment with regard to the specific conditions and potential of the genre. At the same time it is permeated by a kaleidoscopic variety of themes, which is typical for this spirited composer with her broad education. She intentionally takes on the themes from different traditions and uses them to express many facets of her feelings and ability. Hardbound. \$98
<http://www.omifacsimiles.com/brochures/smyth.html>
- TELEMANN, Georg Philipp, 1681-1767**
- 9051 [Musique de table, strings/ winds, TWV 50-55]
Musique de Table. Tafelmusik in 3 Produktionen. Herausgegeben von Reinhard Goebel.
 Magdeburg, 2010. 4°, 7 partbooks. Line-cut of the Hamburg, 1733 partbook edition. With the publication of his Tafelmusik, Telemann provides a crowning "trio" of German instrumental music of the late Baroque period, alongside Bach's Brandenburg Concerti and Handel's Concerti grossi op.6. The composer shows himself at the zenith of his creative powers. Each part consists of a series of movements (Ouverture, Quatuor, Concert, Trio, Solo, and Conclusion) in various instrumentations—flauto dolce, flauto traversiere, oboe, tromb, strings & fondamento. One masterwork follows the other, forming a logically-built structure, yet each work can also stand alone. Wrappers, in portfolio. \$148
- COMPOSITE & MISCELLANEOUS SOURCES**
- 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. \$180
- 9191 *A Collection of the Most Celebrated Irish Tunes Proper for the Violin, German Flute or Hautboy. John & William Neal, Dublin, 1724. Second Facsimile Edition Edited by Nicholas Carolan.*
 Dublin, 2010. 8°, xiv, 118 pp. Illustrated introduction, music (49 melodies), notes on the tunes, appendixes, bibliography, indexes. Hardbound. \$79
- 9140 *The Dow Partbooks, Christ Church, Oxford, MSS 984-988. Facsimile Edition. Introductory Study by John Milsom.*
 Oxford, 2010. Oblong, 19.4 x 14.2 cm, 5 partbooks, c.954 pp + commentary. A full-color facsimile edition of Oxford, Christ Church, MSS 984-988, written in the beautiful calligraphic hand of Robert Dow, a 16th-c. fellow of All Souls, Oxford. These partbooks—discantus, medius, altus, tenor, bassus—are a major source of music by William Byrd, Robert White, Robert Parsons, Alfonso Ferrabosco, John Shepherd, Thomas Tallis, William Mundy, Christopher Tye, Orlandus Lassus, John Taverner, Richard Farrant, and Peter Phillips. Much of the best loved music by William Byrd, Robert Parsons, and Robert White in particular is found in this source, especially pieces such as Byrd's "Ne irascaris", Parsons' "Ave Maria" and "O bone Jesu", and White's Lamentations setting for five voices. Many of the works are equally appropriate for viol consort as for vocal ensemble, and the superb presentation of the text and condition of the books makes this an ideal source from which to play and sing. With comprehensive indices and concordance list. Wrappers, with slipcase. \$399
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 Glinde, 2010. 21 x 30 cm, 208 pp. The lute book of the North Frisian pastor Johannes Nauclerus (1579-1655) was copied between 1607 and c.1620 and it is one of the most frequently cited "student manuscripts" of the time. Apart from pieces for 6- to 8-course lute written in French and some in German tablature, there are 5 pieces for cittern. The extensive research for his biography shows also the acquaintance of the contemporary pastor Petrus Fabricius, to whose well-known song and lute book, there are also numerous concordances. Composers: Adriaenssen, 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. \$90
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