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- ANERIO, Felici, c.1560-1614**  
9526 *Canzonette a quattro voci [libro primo]. [Bischöfliche Bibliothek, Regensburg].*  
Faksimile-Edition Rara, 74. Stuttgart, 2016. 18 x 22 cm, 4 partbooks, 88 pp. Line-cut of the Venice, 1586 edition partbook edition. 22 4-voice settings (canto I, canto II, alto, basso). First ever facsimile of a publication solely dedicated to this important Roman madrigalist. Wrappers, with portfolio in decorative paper. \$42
- BACH, Carl Philipp Emanuel, 1714-1788**  
9350 *Nachlaß-Verzeichnis (1790). Facsimile Edition from the Collections of the Music Division, Library of Congress with an Introduction by Peter Wollny.*  
Carl Philipp Emanuel Bach, The Complete Works, VII - Facsimile Supplement. Los Altos, 2014. 8°, xviii, 144 pp. Line-cut of the Hamburg, 1790 edition. CPE Bach owned a large music library. The inheritance catalogue "Verzeichnis des musikalischen Nachlasses des verstorbenen Capellmeisters Carl Philipp Emanuel Bach" is a wonderful source for scholars, among the many aids, the possibility to date of many of the composer's compositions. Wrappers. \$34
- BACH, Johann Sebastian, 1685-1750**  
9448 [Cantata 9]  
*"Es ist das Heil uns kommen her" BWV 9. Kantate zum 6. Sonntag nach Trinitatis. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington, D.C. = Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Daniel Boomhower.*  
Meisterwerke der Musik im Faksimile, 40. Laaber, 2015. 21 x 33 cm, 16, 18 pp. Color half-tone of the beautifully preserved autograph score composed most likely between 1734-1735. Scored for solo SATB, SATB chorus, vln I-II, vla, trav. fl, ob d'amore, bc. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$99 [http://www.omifacsimiles.com/brochures/bach\\_can9.html](http://www.omifacsimiles.com/brochures/bach_can9.html)
- 9449 [Cantata 10]  
*"Meine Seel' erhebt den Herren!" BWV 10. Kantate zum Fest Mariae Heimsuchung. Faksimile nach dem Autograph aus der Gertrude Whittall Foundation Collection in der Musikabteilung der Library of Congress, Washington, D.C. = Facsimile of the Autograph from the Gertrude Whittall Foundation Collection in the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Daniel Boomhower.*  
Meisterwerke der Musik im Faksimile, 41. Laaber, 2015. 21 x 33 cm. xvi, 24 pp. Color half-tone of the autograph score composed for the Feast of the Visitation of Mary. Introduction in Ger-Eng. Scored for solo SATB, SATB chorus, vln I-II, vla, tpt, 2 ob, bc. Hardbound with decorative paper boards. \$108 [http://www.omifacsimiles.com/brochures/bach\\_can10.html](http://www.omifacsimiles.com/brochures/bach_can10.html)
- 9534 *Cantata BWV 20: "O Ewigkeit, du Donnerwort". Autograph Score and Performing Parts in the Possession of the Bach Archive, Leipzig. Commentary by Peter Wollny*  
Documenta Musicologica, II/52 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, [9]). Kassel, 2017. 24 x 35 cm, 24 + 64; 16 pp. Color facsimile of the autograph score and performing parts. (The score was acquired by the Bach Archive Leipzig in 2016, making it possible, for the first time, to reunite the original performance material and the autograph score.) The work is based on a church hymn by Johann Rist that depicts, in riveting language, the terrors of the Last Judgment and the torments of Hell, followed by an admonition to live a life pleasing to God. The poem inspired Bach to write one of his most impressive church compositions altogether. Scored for solo ATB, SATB chorus, 3 ob, tpt, 2 vln, vla, & cont. The facsimile offers invaluable insight into the composer's workshop and the changing conditions for performances under his direction. Afterword in Eng.-Ger. Limited edition of 250 copies presented in clam shell case. \$320 [http://www.omifacsimiles.com/brochures/bach\\_can20.html](http://www.omifacsimiles.com/brochures/bach_can20.html)
- 9568 [Christmas Oratorio, BWV 248]  
*Weihnachts-Oratorium / Christmas Oratorio BWV 244. Facsimile of the Autograph Staatsbibliothek zu Berlin, Preussischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann.*  
Documenta Musicologica, II/54. Kassel, 2018. 23 x 38 cm, 148, xl pp. Deluxe 4-color facsimile of the autograph score. This is the most authoritative facsimile of the Christmas Oratorio to date, based on the restored manuscript and new high-quality digital photography. The Oratorio, with its six parts, has become dear to the hearts of countless music lovers all over the world. What sounds today as if it could never have been otherwise, in reality dates back in part to earlier Bach pieces that he re-texted and adapted for the new purpose. The autograph "betrays" Bach's working methods in the very first chorus: he underlaid the words of a version from the birthday cantata Tönet ihr Pauken only to cross them out and replace them with the famous Jauchzet, frohlocket. Other passages in the autograph likewise reveal traces of self-borrowing. Some corrections allow the reader to look over the composer's shoulder, as it were, and watch him transforming an aria step by step into its present form or struggling to find a definitive version for a short recitative. In contrast, other pages are written out in an immaculate fair hand. With this publication Bärenreiter's trilogy of Bach choral masterpieces—Mass in B Minor, St. Matthew Passion and Christmas Oratorium—is now complete and modern, combining advanced 21st-century photolithography with the latest editorial contributions of Christoph Wolff. Limited bibliophile edition, binding with leather spine, boards in decorative paper and pasted title etikette. [http://www.omifacsimiles.com/brochures/bach\\_christ.html](http://www.omifacsimiles.com/brochures/bach_christ.html)
- 7720 [Chorales, organ, BWV 651-668, 660a, 769]  
*Die Achtzehn Grossen Orgelchoräle BWV 651-668 und Canonische Veränderungen über "Vom Himmel Hoch" BWV 769. Faksimileausgabe der autographen Handschrift der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Herausgegeben und mit einer Einführung von Peter Wollny.*  
Meisterwerke der Musik im Faksimile, 5. Laaber, 2/ 2015. 4°, xix, 54 pp. Fine color reproduction of the autograph score of the second part of Mus. ms. Bach P 271 which includes the 18 "Great" Leipzig organ chorales, plus "Vom Himmel Hoch" (S.769) and "Nun komm, der Heiden Heiland" (S.660a). Evidence suggests that the works arose, at least in part, as a virtuoso program of organ works that Bach performed at a number of churches including the Katharinenkirche in Hamburg, the "great organ in Cassel" and for a newly built Silbermann organ in the Dresden Frauenkirche. While the manuscript contains basically definitive versions of the chorales, as can be seen from the abundant corrections, a certain amount polishing of details took place in the preparation of this extraordinary collection. Introduction in Ger-Eng. Hardbound. \$126 [http://www.omifacsimiles.com/brochures/bach\\_18oc.html](http://www.omifacsimiles.com/brochures/bach_18oc.html)
- 9370 *Sonatas, viola da gamba solo, BWV 1027-1029]*  
*Drei Sonaten für Viola da Gamba solo und obligates Cembalo, BWV 1027–29. Faksimile herausgegeben von Hille Perl. In Zusammenarbeit mit der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz.*  
Magdeburg, 2014. 22 x 34 cm, v, 44 pp. 4-color facsimile of the manuscript sources. Only BWV 1027—with title page "Sonata à Cembalo è Viola da Gamba"—has been preserved in Bach's autograph. Wrappers. \$48 [http://www.omifacsimiles.com/brochures/bach\\_sog.html](http://www.omifacsimiles.com/brochures/bach_sog.html)
- 8624 [Sonatas & partitas, violin, BWV 1001-1006]  
*Sei solo a violino senza basso accompagnato, BWV 1001-1006. Faksimile nach der autographen Handschrift in der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Mit einem Geleitwort von Julia Fischer herausgegeben und mit einer Einführung von Sven Hiemke. [Signatur ms. aut. Bach P. 967].*  
Meisterwerke der Musik im Faksimile, 8. Laaber, 2/ 2015. 21 x 33 cm, 19, 48 pp. New full-color facsimile, in the original format, of the autograph score prepared in 1720. One of the most beautiful and meticulous of all of Bach's manuscripts, "Sei solo à violino senza basso accompagnato" are a delight for the scholar and performer alike. Bach clearly has taken performance from the autograph into consideration—by using comparatively large note heads, detailed articulation and phrasing marks, "custodes" that sit nearly throughout the manuscript at the end of each staff and anticipate the pitch at the beginning of the following staff, and by diligently planning the page layout with only few page turns, which are accompanied with the instruction "volti subito" (turn immediately). Bibliophile edition with commentary in Ger-Eng. Hardbound with blue paper boards and faux title etikett. \$99 [http://www.omifacsimiles.com/brochures/bach\\_6vs.html](http://www.omifacsimiles.com/brochures/bach_6vs.html)

- 9374 [Suites, violoncello, BWV 1007-1012]  
*Six Solos [ou Etudes] pour le Violoncelle. [Ouvrage posthume de J.S. Bach avec le doigtier et les coups d'archet indiqués par J.J.F. Dotzauer]. Leipzig, Breitkopf und Härtel. [Bibliothek der Musik- och teaterbiblioteket Stockholm].*  
 Faksimile-Edition Viola da Gambe, 2. Stuttgart, 2014. 26 x 34 cm, 29 pp. Line-cut of the Leipzig [1826] edition, considered the first detailed performing edition of the suites. Justus Johann Friedrich Dotzauer (1783-1860), the editor of this edition, successfully combined a concert and teaching career, with long stints with the Gewandhaus Orchestra and the Dresden Chapel, and played under Carl Maria von Weber and Richard Wagner. He spoke of the importance of musical taste based on simplicity. Wrappers. \$36
- 9413 [WTC I, keyboard, BWV 846-869]  
*The Well-Tempered Clavier. Part I, BWV 846-869. Facsimile of the Autograph Manuscript in the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Commentary by Christoph Wolff and Martina Rebmann.*  
 Documenta Musicologica, II/50. Kassel, 2015. 20 x 32 cm, xxx, 90 pp. Deluxe 4-color facsimile of the autograph score based on newly commissioned photographs. The preludes and fugues of The Well-Tempered Clavier embrace an entire cosmos of compositional devices and musical characters—the ne plus ultra of ‘unity through diversity’. Here Bach not only presented the sum total of keyboard artistry in his day but foresaw its future evolution. His treatment of the keys marked a turning point in music history. The autograph score, originally a fair copy, contains later revisions and alterations reflecting the composer at work. Bach authority Christoph Wolff provides a commentary to the work’s genesis and the characteristics of Bach’s handwriting. Martina Rebmann (Staatsbibliothek Berlin) describes the subsequent history of the autograph. Afterword in Eng-Ger. Limited bibliophile edition, binding with leather spine, boards in decorative paper and pasted title etikette. A note on the MS and its facsimiles: Previous facsimile editions (1962-1989) exhibit on some pages a “screen” effect, the result of a silk chiffon overlay that curators applied to Bach’s MS to prevent crumbling of the paper. Curators discovered that the chiffon was actually damaging the paper more, so in the early 80s the original MS was withdrawn from public view. To finally solve the problem of deterioration—much of it due to the corrosive quality of the ink—curators turned to a method called “paper splitting”, where front and reverse side of each leaf is split, and an alkali-buffered paper laid in between; during the process imperfections in the leaves are repaired with the finest cellulose fibers. The leaf is also treated with a chemical to stop the process of corrosion; in the end the damaging silk chiffon could be completely removed. This new facsimile edition presents the MS—for the first time—in its post-restoration state, without silk chiffon, significantly improving the vividness of Bach’s handwriting, a true joy for Bach lovers. \$363  
[http://www.omifacsimiles.com/brochures/bach\\_wtc1.html](http://www.omifacsimiles.com/brochures/bach_wtc1.html)
- 9355 *Bach’s Bible: The Calov Bible, Die Heilige Bible 1681-92. Facsimile of the Original Preserved in Concordia Seminary Library, St. Louis.*  
 Franeker, 2017. 19.5 x 33 cm, 3 vols, 4355 pp + commentary. Full-color deluxe facsimile. The 3-volume Bible commentary compiled by 17th-century theologian Abraham Calov and once in the library of Johann Sebastian Bach has been in the Seminary Library collection since it was given to the Seminary by the Reichle family of Frankenmuth, MI, in the 1930s. The volumes are the only known, i.e., identified, books from the library of Lutheran composer J. S. Bach. Calov is both editor and author of the commentary, using as he does both Martin Luther’s translation of the Bible and primarily Luther’s comments on the text, adding his own commentary when no material is available in Luther’s works. The work was printed in 1681-82. Some 25 marginal annotations of Bach, along with underlining and other marginal markings, are evidence of the composer’s use of the volumes. Careful analysis of the handwriting, as well as technical analysis of the ink done in the 1980s, established the authenticity of Bach’s ownership. Commentary in Eng/Ger/Jap/Dut by Albert Clement.  
<http://www.omifacsimiles.com/brochures/bachs bible.html>
- 9564 Wolff, Christoph.  
*Bach. A Life in Pictures. Edited by Christoph Wolff.*  
 New Bach Edition. Revised Edition, 5 (Supplement: Bach Documents vol. 9) Kassel, 2017. 25 x 30.5 cm, 469 pp. This lavish picture documentary helps to bridge the 300-year historical gap and vividly brings to life Bach’s personal history. The illustrations, mostly in color, present Bach’s life from his beginnings in Eisenach, Ohrdruf and Lüneburg, through his years as an organist in Arnstadt, Mühlhausen and Weimar and his period as Kapellmeister in Cöthen, to his tenure in Leipzig as music director and cantor at St. Thomas’s. The present volume is newly conceived in terms of both content and graphic design, and thus more than merely a revision of volume IV of Bach-Documente (1979). Moreover, its numerous additional illustrations take the results of recent Bach research into account. Linen with dust jacket. \$349 [http://www.omifacsimiles.com/brochures/bach\\_life.html](http://www.omifacsimiles.com/brochures/bach_life.html)
- BANCHIERI, Adriano, 1568-1634**
- 9356 *Fantasia overo Canzoni alla francese. Venedig, Ricciardo Amadino 1603.*  
 Faksimile-Edition Rara, 65. Stuttgart, 2014. 17 x 23 cm, 4 partbooks, 96 pp. Line-cut of the Venice, 1603 edition. 21 instrumental canzoni suitable for strings/winds. Wrappers, with portfolio in decorative paper. \$42
- BARTÓK, Béla, 1881-1945**
- 9396 [Sonata, violin, Sz. 117]  
*Sonate für Violine solo Sz 117 / BB 124). Faksimile nach dem Autograph aus der Paul Sacher Stiftung, Basel. Herausgegeben und kommentiert von Stefan Drees*  
 Meisterwerke der Musik im Faksimile, 26. Laaber, 2017. 28 x 32 cm, xxi, 18 pp. Full-color facsimile of the autograph fair copy along with 15 pp of sketch material. The sonata was commissioned by Yehudi Menuhin in Nov. 1943 and premiered by him in Carnegie Hall Nov. 26, 1944. A wonderful late Bartók virtuoso piece full of Hungarian qualities, biting rhythms, with subtle reference to Bach’s Sei solo a violino senza basso accompagnato BWV 1001-1006, by his use of of movement titles “Tempo di ciaccona” and “Fuga”. Like Bach’s Sei solo autograph, it has a clearly-copied text that allows the performer to play directly from it. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$164  
[http://www.omifacsimiles.com/brochures/bartok\\_vs.html](http://www.omifacsimiles.com/brochures/bartok_vs.html)
- BARTOLINI, Orindio, 1589-1640**
- 9532 *Messe concertate [a 5. 8. & 9. voci, & motteti à 1. 2. 3. & 8. col basso continuo per l’organo]. Venedig, Bartholomeo Magni, 1634. [Stift Kremsmünster].*  
 Faksimile-Edition Kremsmünster, 35. Stuttgart, 2015. 17 x 25 cm, 10 partbooks, 308 pp. Line-cut of the Venice, 1621 partbook edition. Contents: Missa Sbatat Mater dolorosa; Missa Susanna; Missa Diligam te Domine; Missa Sine Nomine. Wrappers, with portfolio covered in marbled paper. \$79
- 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 [Bischöfliche 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
- BEETHOVEN, Ludwig van, 1770-1827**
- 9506 [Missa Solemnis, orch, chorus, op.123]  
*Missa Solemnis Op. 123. Facsimile of the Autograph Score in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. With a commentary by Hans-Joachim Hinrichsen and Martina Rebmann.*  
 Documenta Musicologica, II/51. Kassel, 2016. Oblong, 45 x 40 cm, 351, 27 pp. Deluxe 4-color facsimile of the autograph working score. William Drakbin describes the genesis of the mass as “the longest, most arduous struggle in Beethoven’s career as an artist”, with equally complex history of its sale to B. Schott after years of calculating with other publishers. 4 of the 5 movements of the Missa Solemnis survive today, the Kyrie, 50 pp in upright format, and the last three movements, Credo, Agnus and Sanctus, 286 pp in oblong format. The Gloria unfortunately disappeared soon after Beethoven’s death. Deluxe edition with leather spine. \$718 [http://www.omifacsimiles.com/brochures/bee\\_missa2.html](http://www.omifacsimiles.com/brochures/bee_missa2.html)
- 9508 [Concerto, piano, orch, no.3, op.37, C minor]  
*Konzert für Klavier und Orchester Nr.3 c-Moll op.37. Faksimileausgabe der autographen Handschrift der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Mit einem Kommentar von Elisabeth Schmierer und einem Geleitwort von Mitsuko Uchida.*  
 Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Oblong, 32 x 24 cm, xxiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. The piece was composed in 1799-1800 and first performed—Beethoven playing from short score—April 5, 1803. Scholars have pointed out that Mozart’s C Minor Concerto K.491, which Beethoven played in public concerts, bore an influence on Beethoven’s Concerto. Hardbound. \$519  
<http://www.omifacsimiles.com/brochures/bee pc3.html>

- 9436 [Sonata, violoncello, piano, op.69, A major]  
*Sonate für Violoncello und Klavier op.69, 1. Satz. Faksimile des Autographs NE 179 im Beethoven-Haus Bonn kommentiert und herausgegeben von Jens Dufner und Lewis Lockwood / Sonata for Violoncello and Piano Op.69, 1. Movement. Facsimile of Autograph NE179 in the Beethoven-Haus Bonn. Edited and with a Commentary by Jens Dufner and Lewis Lockwood. [Beethoven-Haus, Bonn, formerly private library of Felix Salzer, New York].*  
 Veröffentlichungen des Beethoven-Hauses, III/20. Bonn, 2015. Oblong, 36 x 28 cm, 18 facs, 36 pp. (reissue of Veröffentlichungen des Beethoven-Hauses, Band III/7, with expanded commentary). Beautiful 4-color halftone of the first movt. This outstanding new full-color facsimile shows many details that can not be seen in the old black-and-white reproduction. Together with a reconstruction of the 1st version and commentary in Ger-Eng. Wrappers, in decorative paper. \$70  
[http://www.omifacsimiles.com/brochures/bee\\_sonvc69.html](http://www.omifacsimiles.com/brochures/bee_sonvc69.html)
- 9543 [Symphony, no.7, op.92, A major]  
*Symphonie Nr.7, A-Dur, op. 92. Faksimile nach dem Autograph aus der Biblioteka Jagiellońska, Kraków. Herausgegeben und eingeleitet von Oliver Korte. Mit einem Geleitwort von Lothar Zagrosek. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 9].*  
 Meisterwerke der Musik im Faksimile, 51. Laaber, 2017. Oblong, 32 x 24 cm, 28; 256 pp. Color reproduction of autograph score of Beethoven's Symphony No.7. The work was composed between the period of September 1811 to mid 1812, and its premiere took place on December 8 at the Viennese Universitätsaal together with the premiere of Wellington's Victory.  
 While two copyist manuscripts survive with Beethoven's markings—one of them the fair copy in the hand of Anton Diabelli prepared for the first edition of the publisher Sigmund Anton Steiner—the autograph produced here in facsimile has a very special place because it preserves to a very great extent the text of op. 92 in its final form. This is the conclusion of Jonathan del Mar, based on the type of corrections and modifications seen in the autograph, modifications that were ostensibly transferred to the score during the first rehearsals. Afterword in Ger-Eng. Bound in black linen, with slipcase. \$498  
<http://www.omifacsimiles.com/brochures/bee7.html>
- 9393 [sketchbooks, composition studies with Haydn, Albrechtsberger, Salieri]  
*Kompositionsstudien bei Joseph Haydn, Johann Georg Albrechtsberger und Anton Salieri. Herausgegeben von Julia Ronge. 1. Transkriptionen; 2. Kritischer Bericht; 3. Reproduktionen der Handschriften.*  
 Beethoven Werke, XIII/1. Munich, 2014. Oblong, 31 x 27 cm, 3 vols, xv, 307; 93; 201 pp. When Beethoven moved to Vienna in 1792, almost immediately, and likely pre-arranged, he started composition studies with Haydn, who had been freed from his post with the Esterhazys and was now living in Vienna. The studies—exercises in free counterpoint but also concerned with the conception of a piece, movement structure, proportions of the various parts and the art of "sketching"—lasted until 1794 when his teacher recommended additional studies with Albrechtsberger; with him Beethoven acquired a wide range of technical and compositional tools building on the earlier study. In 1801 Beethoven then turned to Salieri to learn the technique of setting primarily Italian texts to music, an area not covered in the preceding studies. The present volume reproduces for the first time the surviving manuscripts that record those studies. These are remarkable witnesses showing Beethoven under the watchful eyes of his teachers with illuminating comments, corrections or alternative passages. Facsimile, transcription and commentary, 3 volumes, linen bound. \$833  
[http://www.omifacsimiles.com/brochures/bee\\_ks.html](http://www.omifacsimiles.com/brochures/bee_ks.html)
- 9490 [sketchbook, "Grasnick 5"]  
*Grasnick 5: Beethoven's Pocket Sketchbook for the Agnus dei of the Missa Solemnis, Opus 123. [Facsimile Edition] Transcribed, Edited, and with a Commentary by Patrizia Metzler and Fred Stoltzfus. [Staatsbibliothek zu Berlin].*  
 Beethoven Sketchbook Series, [3]. Champaign, 2016. Oblong, 38 x 28 cm, 144 pp. Color facsimile of a pocket sketchbook acquired by the Berlin Royal Library in 1879 as part of the holdings of Friedrich August Grasnick, a gentleman scholar & music collector. Long neglected in scholarship, the so-called Grasnick 5 documents reveal Beethoven working out concepts and ideas, offering fascinating insights into his creative method. This critical edition, the third in the Beethoven Sketchbook Series, offers a facsimile and transcription, spread out side by side, of the contents of the stitched pocket sketchbook started by the 50-year-old master during the summer of 1820. At the time, Beethoven labored over the Missa solemnis, Opus 123. The sketchbook's pages yield the entire record of his early ideas on the Agnus Dei of that work as well as a sketch for part of the Benedictus. Includes 5 pages from Artaria 205, also in side-by-side facsimile-transcription layout. Clothbound. \$95  
[http://www.omifacsimiles.com/brochures/bee\\_grasnick.html](http://www.omifacsimiles.com/brochures/bee_grasnick.html)
- 6808 [Appel, Bernhard R. & Julia Ronge]  
*Beethoven liest. Herausgegeben von Bernhard R. Appel und Julia Ronge.*  
 Veröffentlichungen des Beethoven-Hauses, IV/28. Bonn, 2016. 8°, 333 pp. Hardbound. \$76
- 6803 [Appel, Bernhard, et al]  
*Beethoven und der Wiener Kongress (1814/15). Bericht über die vierte New Beethoven Research Conference Bonn, 10. bis 12. September 2014.*  
 Veröffentlichungen des Beethoven-Hauses, IV/26. Bonn, 2016. 8°, 334 pp. Hardbound. \$76
- 6790 [Appel, Bernhard, et al]  
*Widmung bei Haydn und Beethoven. Personen—Strategien—Praktiken. Bericht über den Internationalen musikwissenschaftlichen Kongress Bonn, 29. September bis 1. Oktober 2011.*  
 Veröffentlichungen des Beethoven-Hauses, IV/25. Bonn, 2015. 8°, 343 pp. Hardbound. \$94
- 6804 [Boorman, Patrick]  
*Das Bonner Beethoven-Haus 1933–1945. Eine Kulturinstitution im "Dritten Reich".*  
 Veröffentlichungen des Beethoven-Hauses, IV/27. Bonn, 2016. 8°, 367 pp. Hardbound. \$76
- 9381 Dorf Müller, Kurt, Norbert Gertsch, & Julia Ronge.  
*Ludwig van Beethoven. Thematisch-Bibliographisches Werkverzeichnis*  
 Munich, 2014. 8°, 2 vols, 1800 pp. New comprehensive thematic catalog with musical incipits, references to the complete works edition, and valuable information on origin, autographs, ms copies, first and early editions. Indices and bibliographies. Indispensable tool for source studies. Linen.
- 6820 [Lodes, Birgit, Elisabeth Reisinger, & John D. Wilson]  
*Musik am Bonner kurfürstlichen Hof, Band 1. Beethoven und andere Hofmusiker seiner Generation. Bericht über den internationalen musikwissenschaftlichen Kongress Bonn, 3. bis 6. Dezember 2015. Herausgegeben von Birgit Lodes, Elisabeth Reisinger und John D. Wilson.*  
 Veröffentlichungen des Beethoven-Hauses, IV/28. Bonn, 2018. 8°, 324 pp. Hardbound. \$76
- BERARDI, Angelo, c.1635-1695**
- 9498 *Arcani musicali, 1706.*  
 [New Delhi], 2015. 12°, 28 pp. Line-cut of the Bologna, 1706 edition. Offers refinements in contrapuntal practice (some more elementary than those in set forward in Documenti armonici) and an assessment of the relationship between the construction of a fugue and of an oration. Paperback. \$15
- 9499 *Il perche musicale, 1693*  
 [New Delhi], 2016. 19 x 25 cm, 60 pp. Line-cut of the Bologna, 1693 edition. Hardbound. \$17
- 9500 *Ragionamenti musicali, 1681.*  
 [New Delhi], 2015. 12°, 190 pp. Line-cut of the Bologna, 1693 edition. A resume of lessons given by Berardi to his pupils, written by G. Orsolini. Paperback. \$31
- BERLIOZ, Hector, 1803-1869**
- 9541 *Symphonie fantastique, op. 14. Facsimile of the Autograph Score in the Bibliothèque Nationale de France. With a Commentary by Hugh Macdonald.*  
 Documenta Musicologica, II/53. Kassel, 2017. 24 x 35 cm, 290, 20 pp. Color facsimile of the autograph score, one of the greatest treasures of the Bibliothèque Nationale. Berlioz revised the work for years before it finally reached its definitive version. He entered many of these changes in the autograph score, which was also used for performances, by pasting strips of paper over the bars or parts in question. This facsimile edition, in high-quality 4-color reproduction, presents the manuscript as it is today—with strips of paper that can be folded out, making both versions visible. Commentary in Eng-Ger-Fr. Hardbound with quarter leather spine and boards in colorful paper. \$895  
<http://www.omifacsimiles.com/brochures/berlioz.html>

- BIHLER (Bühler), Gregor, 1760-1823**  
 9556 [treatise, basso continuo]  
*Partitur-Regeln [in einem kurzem Auszuge für Anfänger. Nebst einem Anhang, wie man in alle Töne gehen könne]. Ms. 1793. [Stift Krefsmünster].*  
 Faksimile-Edition Krefsmünster, 36. Stuttgart, 2017. 17 x 22 cm, 39 pp. Color reproduction of a rare manuscript on basso-continuo practice "for beginners". Bihler was a German monastic composer; trained in the Minorite monastery in Maihingen, he was a boy soprano at the Benedictine Abbey at Neresheim and in 1801 become cathedral organist at Augsburg. Wrappers. \$24
- BLAVET, Michel, 1700-1768**  
 9375 [Pièces, 2 flutes/violins/viols, 1st collection]  
*Ier. recueil de pieces... Paris. [Bibliothèque d'étude et de conservation Besançon].*  
 Faksimile-Edition Kammermusik des Barock, 1. Stuttgart, 2014. Oblong, 25 x 17 cm, 81 pp. Line-cut of the Paris printed edition. Contains 69 pieces by M. Blavet and other Baroque masters. Hardbound in marbled paper. \$49
- 9376 [Pièces, 2 flutes/violins/viols, 2nd collection]  
*Ile. recueil de pieces... Paris. [Bibliothèque d'étude et de conservation Besançon].*  
 Faksimile-Edition Kammermusik des Barock, 2. Stuttgart, 2014. Oblong, 25 x 17 cm, 81 pp. Line-cut of the Paris printed edition. Hardbound in marbled paper. \$49
- BODENSCHATZ, Erhard, 1576-1636**  
 9576 *Florilegium [selectissimarum cantionum, praestantissimorum aetatis nostrae autorum, 4.5.6.7. & 8. vocum] portense. Leipzig / Abraham Lamberg 1603. [Stadtbibliothek Västerås].*  
 Faksimile-Edition Västerås, 5. Stuttgart, 2018. 16 x 20 cm, 8 partbooks, 1486 pp. Line-cut of the Leipzig, 1603 partbook edition (discantus, altus, tenor, bassus, quinta vox, sexta vox, septima vox, octava vox) with 365 motets by 58 composers. Florilegium portense—literally "anthology from Schulpforta" (where Bodenschatz was cantor)—is a monumental work indispensable for the study of 17th-c. choral music in Saxony and Thuringia. Bach is known to have used it for the Thomanerchor while he was Thomaskantor. This particular exemplar contains contemporary ms entries. Hardbound, with decorative paper boards and matching slipcase. \$350
- BON, Anna, 1740-1767?**  
 9527 [Sonatas, flute, bc, op.1]  
*VI sonate da camera per il flauto traversiere, e violoncello o cembalo. Opera prima. [Fürstlich Thurn und Taxische Hofbibliothek, Regensburg].*  
 Faksimile-Edition Kammermusik des Barock, 6. Stuttgart, 2016 26 x 37 cm, 25 pp. Line-cut of the Nuremberg, 1756 edition. Wrappers. \$24
- BRAHMS, Johannes, 1833-1897**  
 9349 [Lieder, selections]  
*Wiegenlied. "Guten abend, gut' Nacht", Opus 49, Nr. 4. Faksimile nach dem Autograph des Glinka-Nationalmuseums für Musikkultur, Moskau. Mit einem Geleitwort von Brigitte Fassbaender und einer Einführung von Wolfgang Sandberger.*  
 Meisterwerke der Musik im Faksimile, 30. Laaber, 2014. Oblong, 25 x 17 cm, xiv, 4 pp. Full-color facsimile of Brahms' touching "Lullaby and good night", the intimate and comforting folk song sung by mothers at their children's bedside. The precious manuscript is an autograph presentation copy sent by Brahms on July 15, 1868 to a couple in Bonn—Arthur and Bertha Faber—to honor the birth of their second son, Hans. Hardbound in decorative paper with faux title etikette. \$65  
[http://www.omifacsimiles.com/brochures/brahms\\_wiegen.html](http://www.omifacsimiles.com/brochures/brahms_wiegen.html)
- 9407 [Neue Liebeslieder Walzer, vocal quartet, piano 4-hands, op.65]  
*Die "Liebeslieder-Walzer" von Brahms und die zyklische Chormusik. Symposium in der Zentralbibliothek Zürich 15. November 2010. Herausgegeben von Urs Fischer, Laurenz Lütteken und Wolfgang Sandberger.*  
 Documenta Musicologica, II/49. Kassel, 2014. Oblong, 34 x 25 cm, 28, 71 pp, w/41 illus, & CD. Beautiful full-color facsimile of the autograph, issued on the occasion of a special symposium held at the Zentralbibliothek Zürich when the ms was officially placed on permanent loan by the Swiss bank UBS. This valuable manuscript, completed in Rüslikon outside of Zürich in the summer of 1874, and lost until 1991, is Brahms' second set of love songs, building on his successful Liebeslieder Walzer op.52. Written for a vocal quartet and four-hand piano duo and intended as chamber music for use at home, the Neue Liebesliederwalzer are an eclectic mix of love-poems from many lands, including Turkey, Poland, Latvia, and Sicily (trans. into German by George Friedrich Daumer); the work concludes with Goethe's "Zum Schluß". The humorous casting of solo parts includes: bass as enraptured paramour, alto as jilted lover, tenor as Lothario, and soprano, a woman repeatedly unlucky in love. Commentary (in Ger) with 41 illustrations by Urs Fischer, Urs A. Müller-Lhotska, Otto Biba, Ingrid Fuchs, Wolfgang Sandberger, Inga Mai Groote, and Christiane Wiesenfeldt. Facsimile printed on fine laid paper with hand-stitched binding (after the original), housed with commentary and audio CD in a handsome clamshell case. \$158  
[http://www.omifacsimiles.com/brochures/brahms\\_nlw.html](http://www.omifacsimiles.com/brochures/brahms_nlw.html)
- 9268 [Concerto, violin, orchestra, op.77, D major]  
*Violinkonzert D-Dur Opus 77: With a Selection from the Engraver's Copy of the Violin Part. Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C. with a Preface by Julia Fischer and an Introduction by Stefan Drees / Mit einer Auswahl aus der Stichvorlage der Violinstimme. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington mit einem Kommentar von Stefan Drees.*  
 Meisterwerke der Musik im Faksimile, 19. Laaber, 2014 Oblong, 38 x 30 cm, xviii, 106 pp. Beautiful full-color half-tone of the autograph and annotated solo violin part. Contains numerous corrections and adjustments (involving phrasing, dynamics and minor note changes) by Brahms' revered friend Joseph Joachim. Hardbound in decorative paper. \$240  
[http://www.omifacsimiles.com/brochures/brahms\\_vc.html](http://www.omifacsimiles.com/brochures/brahms_vc.html)
- 9366 Variations, piano, theme by Handel, op.24]  
*Variationen und Fuge über ein Thema von Händel für Klavier B-Dur, op.24. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington = Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington. Mit einem Geleitwort von Christoph Eschenbach und einer Einführung von Frédéric Döhr.*  
 Meisterwerke der Musik im Faksimile, 18. Laaber, 2014. Oblong, 32 x 24 cm, xvii, 26 pp. Full-color facsimile of the autograph fair copy dating from September 1861. Entitled "Variationen für eine liebe Freundin" [Clara Schumann], the autograph is a fascinating document abounding in corrections and alterations in tempi, fingerings, dynamics and articulations. Brahms played the piece for the first time in Hamburg 4 Nov. 1861 for a private social gathering at the home of Hermann Wagner. The first public performance was subsequently given by Clara Schumann on 7 Dec. 1861. The imminent music biographer Donald Tovey counts it as among the half dozen greatest sets of variations ever written. Hardbound in decorative paper with faux title etikette. \$109  
[http://www.omifacsimiles.com/brochures/brahms\\_var.html](http://www.omifacsimiles.com/brochures/brahms_var.html)
- 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 "colascione" (a type of lute) in the hand of Peter August (1726-1787). Hardbound. \$69  
<http://www.omifacsimiles.com/brochures/bres.html>
- BRUCKNER, Anton, 1824-1896**  
 9412 [sketches, Kitzler Study Book]  
*The „Kitzler Study Book“. Anton Bruckner's Studies in Harmony and Instrumentation Theory with Otto Kitzler (1861-63). Facsimile of the Autograph kept in the Music Collection of the Austrian National Library, Edited with an Essay by Paul Hawkshaw and Erich Wolfgang Partsch.*  
 Sämtliche Werke Anton Bruckner, Bd.25. Vienna, 2014. Oblong, 38 x 32 cm, 326, 20 pp. Full-color facsimile of the complete manuscript acquired in 2013 by the Austrian National Library. Contains compositional studies from 1861-1863 while under the tutelage of the Linz Capellmeister Otto Kitzler. In addition there is a string quartet, Rondo in C minor, 4 piano fantasies, Three Pieces for Orchestra and Overture in G minor. Hardbound, with slipcase. \$428  
<http://www.omifacsimiles.com/brochures/bruckner.html>

- BUUS, Jacques, b.?-1565**  
9525 [Canzoni francese]  
*Il primo libro di canzoni francese. Venedig 1543 / Il secondo libro di ricercari. Venedig, Antonio Gardane 154 [Stadtbibliothek Lübeck & Bischöfliche Bibliothek, Regensburg].*  
Faksimile-Edition Rara, [73]. Stuttgart, 2016. Oblong, 21 x 16, 6 partbooks, 316 pp. Line-cut of the Venice, 1543 & 1549 partbook editions comprised of 30 settings with French texts, and 8 textless ricercari suitable for string & wind ensembles. Decorative paper boards with matching slipcase. \$148
- CAIX D'HERVELOIS, Louis de, 1670-1760**  
9409 [Pièces, viol, bc, books 1-2]  
*Premier [-deuxième] livre de pieces de viole, Paris. [Bibliothèque de Toulouse].*  
Faksimile-Edition Viola da Gambe, 3. Stuttgart, 2014. 28 x 19 cm, 312 pp. Line-cut of the author's & Foucault edition, Paris, n.d. Hardbound in decorative paper with matching slipcase. \$145
- CAMERLOHR, Placidus von, 1718-1782**  
9429 *Solo per la gallichone; Partia ex f (Gallichon, 2 violinen, Baß); Trio ex C (2 Gallichon, Violoncello). [Mss, Abtei 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
- CAMPRA, André, 1660-1744**  
9411 [L'Europe galante, 1724 ed.]  
*L'Europe galante. Paris / Jean-Baptiste-Christophe Ballard, 1724. [Bibliothèque d'étude et de conservation Besançon].*  
Faksimile-Edition Kammermusik des Barock, 4. Stuttgart, 2014. 24 x 37 cm, 269 pp. Line-cut of the Paris, 1724 edition. Hardbound, with boards in decorative paper. \$130
- 9410 *Motets a I, II, III voix. . . Livre premier. Paris / Christophe Ballard 1700. [Bibliothèque d'étude et de conservation Besançon].*  
Faksimile-Edition Canto e Continuo, 7. Stuttgart, 2014. 22 x 35 cm, 116 pp. Line-cut of the Paris, 1700 edition. Hardbound, with boards in decorative paper. \$65
- 9428 *Motets a I, II, III voix. . . Livre second. Paris / Christophe Ballard 1700. [Bibliothèque d'étude et de conservation Besançon].*  
Faksimile-Edition Canto e Continuo, 7. Stuttgart, 2014. 22 x 35 cm, 140 pp. Line-cut of the Paris, 1700 edition. Hardbound, with boards in decorative paper. \$62
- CAPPUS, Jean-Baptiste, b.?-1751**  
9533 [Pièces de viole, book 1]  
*Premier livre de pieces de viole [et la basse-continüe]. Paris 1730. [Bibliothèque National de France, Paris].*  
Faksimile-Edition Viola da Gambe, 9. Stuttgart, 2016. Oblong, 34 x 27 cm, 2 partbooks, 56 pp. Line-cut of the Paris, [1730] edition. Handsome marbled paper boards. \$48
- CAPRICORNUS, Samuel Friedrich, 1628-1665**  
9377 [Sonatas, 2 violins, trombone/viola da gamba]  
*Sonaten und Canzonen [mit 3. Instrumenten gesezt. Instrumentum primum]. Nürnberg, Christoff Gerhard 1660. [Bischöflichen Zentralbibliothek Regensburg].*  
Faksimile-Edition Capricornus, 16. Stuttgart, 2014. 16 x 22 cm, 24 pp. Line-cut of the Nuremberg, 1660 edition. Rare collection of 6 sonatas for violins & trombone/viola da gamba. Only the Violino I part survives. Hardbound, with marbled paper boards. \$23
- CAROLO, 17th c.**  
9367 *X Sonates [à 2 violes de gambe & 1 basse continue également bons à jouer sur 2 bassons ou basses de violon]. Rogier, Amsterdam. [Bibliothek des Mariengymnasiums Jever].*  
Faksimile-Edition Viola da Gambe, 1. Stuttgart, 2014. 21 x 33 cm, 3 partbooks, 42 pp. Line-cut of the Amsterdam, n.d. edition. Wrappers with hardbound portfolio covered in marbled paper. \$44
- CHOPIN, Frédéric, 1810-1849**  
9551 [Etude, op.10 no.7]  
*Etiuda C-dur Op.10 Nr.7 / Etude in C Major, op.10, no.7. Wydanie faksymilowe rękopisu ze zbiorów The Morgan Library & Museum w Nowym Jorku / Facsimile Edition of the Manuscript Held in the Morgan Library & Museum in New York City.*  
Works by Chopin—Facsimile Edition, [34] A II/10/7. Warsaw, 2017. Oblong, 35 x 25.5 cm, 2, 33 pp. Full-color halftone of the autograph fair copy (Pierpont Morgan call number MA 2473), basis of the French Schlesinger edition. Signs of the preparation needed for publication abound on the manuscript especially in the form of pencilled numbers that 'cast off' the number of bars to appear in a printed system, and the number of systems to appear on the printed page. Surviving correspondence between the French and German publishers of the Etudes informs us of the meticulous care with which Chopin prepared his first set of publications following his arrival in Paris (Kallberg). Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$69  
[http://www.omifacsimiles.com/brochures/chop\\_et10,7.html](http://www.omifacsimiles.com/brochures/chop_et10,7.html)
- 9513 [Etudes, piano, op.25, no.4]  
*Etiuda A-Moll Op.25 nr 4 / Etude in A Minor, Op.25 No.4. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque de l'Opéra w Paryżu. / Facsimile Edition of the Manuscript held in the Bibliothèque de l'Opéra in Paris.*  
Works by Chopin—Facsimile Edition, [28] A /II/25/4. Warsaw, 2016. Oblong, 30 x 24 cm, 2 vols, 4, 47 pp. The Etude in A Minor was published with the whole cycle in October 1837, almost simultaneously by three publishers: Maurice Schlesinger in Paris, Breitkopf & Härtel in Leipzig and Wessel in London. The present full-color facsimile is based on the manuscript Rés 50 (2), Bibliothèque de l'Opéra; we know from engraver's markings showing the exact division into pages and systems that it served as the Stichvorlage for the Schlesinger edition. The pages of the Etude show a significant number of minor corrections; these might indicate haste on the composer's part resulting in slips in the notation. Before the final resolution to an A major chord in bar 65 a whole bar was deleted—could this indicate that Chopin meant to replace some notes before that chord? Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. \$76  
[http://www.omifacsimiles.com/brochures/chop\\_et25,4.html](http://www.omifacsimiles.com/brochures/chop_et25,4.html)
- 9575 [Etude, F minor]  
*Etiuda f-moll z Méthode des Méthodes pour le piano / Etude in F Minor from Méthode des Méthodes pour piano. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript held in the Fryderyk Chopin Museum in Warsaw.*  
Works by Chopin—Facsimile Edition, [36] A /II/Dop.36A/I. Warsaw, 2018. Oblong, 28 x 22 cm, 2 vols, 4, 49 pp. Purchased in an auction in 2008 by the Chopin Institute, and preserved now in the Chopin Museum as MS MC/188, this non-fair copy autograph represents an earlier version of the work. The MS has signs of burn damage on the upper corner which in no way affects the text except for the possibility of the loss of a tempo marking. Notable is the lack of dynamic, agogic, pedal and expression markings, and phrasing only appears at the beginning. It contains corrections and deletions which show the composer was still working out detail. One is most struck by Chopin's hesitation over the rhythmic shaping of the melodic line and changes in the closure of the piece. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$69  
[http://www.omifacsimiles.com/brochures/chop\\_etfm.html](http://www.omifacsimiles.com/brochures/chop_etfm.html)
- 9545 [Grand duo concertant, violoncello, piano, op.16A]  
*Grand duo concertant E-dur na tematy a opery Giacomo Meyerbeer Robert le Diable / Grand duo concertant E Major on Themes from Meyerbeer's Opera Robert Le Diable. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the manuscript held in the Bibliothèque Nationale de France in Paris.*  
Works by Chopin—Facsimile Edition, [31] A XIII/Dbop.16A. Warsaw, 2016. Oblong, 35,5 x 25.6 cm, 2 vols, 22, 45 pp. Full-color reproduction of the fair copy autograph. The Grand duo concertant owes its composition to Fryderyk Chopin's friendship with French cellist Auguste Franchomme. The manuscript being published here comes from the early 1830s and is an editorial autograph intended for the Paris publisher Maurice Schlesinger. The piano part is notated in Chopin's hand; the title page and cello part, in Franchomme's hand. Bound in blue linen, with matching slipcase. \$93  
[http://www.omifacsimiles.com/brochures/chop\\_grand.html](http://www.omifacsimiles.com/brochures/chop_grand.html)

- 9546 [Impromptu, no.3, op.51, G flat major]  
*Impromptu Ges-dur op.51 / Impromptu in G Flat Major, op.51. Wydanie faksymilowe rękopisu ze zbiorów Library of Congress, Selden-Goth Collection w Waszyngtonie / Facsimile Edition of the Manuscript Held in the Selden-Goth Collection at the Library of Congress, Washington DC.*  
 Works by Chopin—Facsimile Edition, [32] A III/51. Warsaw, 2017. Oblong, 28 x 22 cm, 4, 47 pp. Full-color halftone of the autograph fair copy dedicated to Madame la Comtesse Esterházy née Comtesse Batthyany. This publication reproduces the manuscript of the Impromptu in G-flat major op. 51 from the Library of Congress (Selden-Goth Collection) in Washington DC. The history of this autograph is convoluted; until 1926, it was held by the Musikhistorisches Museum von Wilhelm Heyer in Cologne; its later owners are unknown. All we know is that as of 1946, the manuscript already belonged to the Selden-Goth collection.. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$69 [http://www.omifacsimiles.com/brochures/chop\\_imp51.html](http://www.omifacsimiles.com/brochures/chop_imp51.html)
- 9567 [Impromptu, no.1 [op.66], C-sharp Minor]  
*Impromptu Cis-Moll [op.66] / Impromptu in C Sharp Minor [op.66]. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript Held in the Fryderyk Chopin Museum in Warsaw.*  
 Works by Chopin—Facsimile Edition, [35] A III/66. Warsaw, 2017. Oblong, 33 x 24 cm, 4, 41 pp. Full-color halftone of the autograph fair copy. This impromptu offers us an initial idea of how Chopin understood the genre. According to Fontana the work was composed in 1834 and not intended for publication by the composer, and only issued after his death with the title "Fantaisie-Impromptu". Designed to a da capo form with coda, in stylistic terms it stands largely within the sphere of the brilliant style. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$69 [http://www.omifacsimiles.com/brochures/chop\\_imp66.html](http://www.omifacsimiles.com/brochures/chop_imp66.html)
- 9544 [Lento, C-sharp minor, op. posth.]  
*Lento con gran espressione Cis Moll / Lento con gran espressione in C Sharp Minor. Wydanie faksymilowe rękopisu ze kolekcji "Fryderyk Chopin i George Sand" w Valldemossie / Facsimile Edition of the Manuscript held in the "Fryderyk Chopin and George Sand" Collection in Valldemossa.*  
 Works by Chopin—Facsimile Edition, [30] A XI/WN 37. Warsaw, 2017. Oblong, 32 x 25 cm, 2 vols, 2, 45 pp. Full-color reproduction of the presentation autograph manuscript from the "Fryderyk Chopin and George Sand" collection" held by the Carthusian Monastery in Valldemossa on the Isle of Mallorca. Chopin composed the Lento in C-sharp minor in 1830. He probably later offered the manuscript to his pupil, Princess Marcelina Czartoryska née Radziwiłł. Another version of the Lento, an autograph manuscript with a dedication to his sister Ludwika, has disappeared and is known only from copies and facsimiles. The volume is supplied with source commentary authored by Bożena Schmid-Adamczyk. Bound in blue linen, with matching slipcase. \$69 [http://www.omifacsimiles.com/brochures/chop\\_lento.html](http://www.omifacsimiles.com/brochures/chop_lento.html)
- 9484 [Polonaises, piano, nos.3-4, op.40]  
*Polonezy op.40 / Polonaises op.40. Wydanie faksymilowe rękopisu ze zbiorów British Library w London / Facsimile Edition of the Manuscript Held in the British Library in London.*  
 Works by Chopin—Facsimile Edition, [25] A /VI/40. Warsaw, 2015. Oblong, 28 x 22 cm, 2 vols, 8, 46 pp. Full-color reproduction of the 1838-1839 autograph fair copy held by the British Library in London under shelf number MS 3040. Chopin dedicated this pair of polonaises—called by Rubinstein the symbols of Polish glory & tragedy—to Jules Fontana; the autograph is the basis of the Troupenas 1st edition published 1840. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$88 [http://www.omifacsimiles.com/brochures/chop\\_pol40.html](http://www.omifacsimiles.com/brochures/chop_pol40.html)
- 9486 [Polonaise, piano, op.53]  
*Polonezy op.53 / Polonaises op.53. Wydanie faksymilowe rękopisu ze zbiorów Pierpont Morgan Library w Nowym Jorku / Facsimile Edition of the Manuscript Held in the Pierpont Morgan Library in New York.*  
 Works by Chopin—Facsimile Edition, [26] A /VI/53. Warsaw, 2016. Oblong, 28 x 22 cm, 2 vols, 12, 63 pp. Full-color halftone of the autograph fair copy formerly in the Breitkopf & Härtel archives (the "working" autograph is now lost). The manuscript contains precise articulation markings which were partly omitted in the first edition. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$90 [http://www.omifacsimiles.com/brochures/chop\\_pol53b.html](http://www.omifacsimiles.com/brochures/chop_pol53b.html)
- 9550 [Variations, op.2, "Là ci darem la mano"]  
*Wariacje B-dur na temat arii "Là ci darem la mano" op.2 / Variations B flat major, on the theme "La ci darem la mano" Op. 2. Wydanie faksymilowe rękopisu ze zbiorów Österreichische Nationalbibliothek w Wiedniu / Facsimile Edition of the Manuscript Held in the Österreichische Nationalbibliothek in Vienna.*  
 Works by Chopin—Facsimile Edition, [33] A XI/2/a. Warsaw, 2017. Oblong, 35 x 26 cm, 24, 57 pp. Full-color halftone of the autograph fair copy (ONB Cod.16789) with plate no. of the Haslinger first edition. Title page with Chopin's dedication and signature: "Là ci darem la mano" varié pour le piano=forte avec accompagnement d'orchestre dédié à Mt Titus Woyciechowski par Frédéric Chopin, Œuvre 2". Presents the solo parts and orchestral parts in piano reduction with orchestration suggestions. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Norbert Müllemann. Bound in blue linen, with matching slipcase. \$106 [http://www.omifacsimiles.com/brochures/chop\\_var2.html](http://www.omifacsimiles.com/brochures/chop_var2.html)
- 9512 [Waltz, no.24, op.64, 2]  
*Walc cis-moll op.64 nr 2 / Waltz in C-sharp Minor, Op.62 No.2. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the Manuscript held in the Bibliothèque Nationale de France in Paris.*  
 Works by Chopin—Facsimile Edition, [27] A X/64/2. Warsaw, 2015. Oblong, 28 x 22 cm, 2 vols, 2, 47 pp.. Full-color halftone of the autograph presentation copy signed "a Madame La Baronne Nathaniel de Rothschild". It is precisely because Chopin made presentation mss of this type that the source studies for some of the waltzes are so complex. Complete autographs include this one and another in Basel in private hands. The Basel version, twice corrected by Chopin, served as the Stichvorlage for the first French edition by Brandus published in 1847. It differs in several very significant respects from the autograph presented here, and clearly represents a revision and refinement of the work. This gives special interest to the present manuscript which includes no upbeat, has a smoother less-urgent melodic line in the central section, and a recapitulation that consists only of a figuration fragment of the first section; furthermore this version has no tempo or pedaling indications. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$63 [http://www.omifacsimiles.com/brochures/chop\\_wal64,2.html](http://www.omifacsimiles.com/brochures/chop_wal64,2.html)
- 9514 [Waltz, op.70, no.2]  
*Walc f-moll/As-dur, op.70 nr 2 / Waltz in F Minor/A flat Major, Op.70 No.2. Wydanie faksymilowe autografów ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the autographs held in the Bibliothèque Nationale de France in Paris.*  
 Works by Chopin—Facsimile Edition, [29] A X/70/2a-c. Warsaw, 2016. Oblong, 30 x 22 cm, 2 vols, 8, 61 pp. Full-color reproduction of three autographs of the F Minor/A flat Major Waltz: 1) The Krudner autograph BN W.20; 2) The "Rothschild" autograph BN Ms. 110; 3) The Gavard autograph, BN Ms.117. There are numerous variants of substance across the different versions of this pieces. To mention a few: The "Rothschild" autograph is the only version which begins on the downbeat; Phrasing in the Gavard autograph is significantly out of step (and "short-breathed") with that found in the other autographs. Commentary in Pol-Eng-Ger-Sp-Fr-Jp by Jim Samson. Bound in blue linen, with matching slipcase. \$86 [http://www.omifacsimiles.com/brochures/chop\\_wal70,2.html](http://www.omifacsimiles.com/brochures/chop_wal70,2.html)
- CIANCARLI, Heteroclitto, fl.1602 (= Giancarli)**
- 9479 *Compositioni musicali [intavolate per cantare et sonare nel liuto]. Venedig, Giacomo Vincenti 1602. [Regensburg, Bischöflichen Bibliothek].*  
 Faksimile-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>
- CONFORTI, Giovanni Luca, c.1560-d.?**
- 9363 *Passaggi sopra tutti li salmi [che ordinariamente canta santa chiesa, ne i vesperi della dominica, & ne i giorni festiui di tutto l'anno. Con il basso sotto per sonare, & cantare con organo, ò con altri stromenti]. Venedig, Angelo Gardano & Fratelli 1607. [Stift Kremsmünster].*  
 Faksimile-Edition Kremsmünster, 30. Stuttgart, 2014. 16 x 22 cm, 56 pp. Line-cut of the Venice, 1607 edition. This fascinating ornamentation treatise—unlike Conforti's Rome c.1593 edition—is printed entirely in movable type and addresses the sacred repertoire. Hardbound, in marbled paper. \$32



- CORELLI, Arcangelo, 1653-1713**  
 9482 [Sonatas, violin, bc, Anhang 38-49]  
*Le sonate da camera di Assisi dal Ms. 177 della Biblioteca del Sacro Convento. Edizione critica a cura di Enrico Gatti. Saggio introduttivo di Guido Olivieri.*  
 Lucca, 2015. Oblong, 30 x 22 cm, 82 pp. Facsimile of a fascinating manuscript collection known as the "Assisi Sonatas", Anhang 38-49 in the Corelli catalog. With new critical performing edition edited by Enrico Gatti. Introduction in It-Eng. Wrappers in decorative paper. \$45  
[http://www.omifacsimiles.com/brochures/corelli\\_ass.html](http://www.omifacsimiles.com/brochures/corelli_ass.html)
- DANDRIEU, Jean François, 1682-1738**  
 9496 [Trio sonatas, 2 violins, bc, op.1]  
*Libre de sonates en trio. [Premier Oeuvre]. Henri Foucault, Paris, 1705. [Bibl. d'Étude et de Conservation Besançon].*  
 Faksimile-Edition Kammermusik des Barock, 3. Stuttgart, 2014. 25 x 35 cm, 43 pp. Line-cut of the Paris, 1705 edition. Hardbound in marbled paper. \$49
- DEBUSSY, Claude, 1862-1918**  
 9542 *Arabesques pour le piano. Manuscrit conservé à la Bibliothèque nationale de France, département de la Musique – Ms 978.*  
 Fac-similes de Manuscrits de Claude Debussy, [4]. Paris, 2017. 26.5 x 35 cm, iv, 8 pp. 4-color facsimile of the autograph. These two Arabesques, based on Debussy's meticulously copied fair copy, are especially relevant in understanding the composer's compositional arc: composed when he was in his twenties at a time when he was strongly influenced by the Chanteurs de Saint Gervais (a group founded for the study and performance of early music), these pieces embody a melodic gesture the composer called "divine arabesque", in part the musical language of the "primitives": Palestrina, Victoria and Lasso, whose melodic style the composer believed could be traced back to plainchant ("They found the basis of [the arabesque] in Gregorian chant, whose delicate tracery they supported with twining counterpoints". The early "Arabesques pour le piano" are key to interpreting Debussy's development as a composer. Preface in Fr-Eng by Pierre Boulez. Wrappers with exposed stitching, in special art paper. \$56  
[http://www.omifacsimiles.com/brochures/debussy\\_arab.html](http://www.omifacsimiles.com/brochures/debussy_arab.html)
- 9351 *Prélude à l'après-midi d'un faune. Fac-similé du manuscrit autographe de la partition d'orchestre. Introduction par Denis Herlin.*  
 De Main de Maître, 1 Turnhout, 2014. 32 x 43 cm, 80 pp. Full-color facsimile of the autograph full score—"Stichvorlage". Inaugurates the series "De main de maître" (in the hand of the author) from the collection of the Bibliothèque Nationale de France. Hardbound. \$225  
[http://www.omifacsimiles.com/brochures/debussy\\_pre2.html](http://www.omifacsimiles.com/brochures/debussy_pre2.html)
- DISNEY PRODUCTIONS**  
 9435 *Snow White and the Seven Dwarfs Master Score. Music by Frank E. Churchill, Lyrics by Larry Mory and Additional Underscore by Leigh Harline and Paul J. Smith.*  
 2015. 4", 208 pp. Full-color facsimile of the master score for the 1937 film. Based on the fairy tale by the Brothers Grimm, Snow White and the Seven Dwarfs is the first full-length animated feature film and the earliest in the Walt Disney Animated Classics series. The story was adapted by Dorothy Ann Blank, Richard Creedon, Merrill De Maris, Otto Englander, Earl Hurd, Dick Rickard, Ted Sears and Webb Smith, with David Hand as supervising director. The songs including "Heigh-Ho", "Some Day My Prince Will Come", and "Whistle While You Work" were composed by Frank Churchill and Larry Morey. Further incidental music was provided by Paul J. Smith and Leigh Harline. This is the first time that this material is available to the public. Explore every sequence from the film, from the first scene to the last and see, first hand, how the music and animation (tempos, scene length, camera movement, action, and sound) were synchronized. Limited edition of 459 copies. \$295  
<http://www.omifacsimiles.com/brochures/snow.html>
- ERTEL, Sebastian, c.1550-1618**  
 9358 *Psalmodiae vespertinae [solemnibus totius anni festivitibus octonis vocibus, et tam vocum quam variorum instrumentorum usui, accommodatae. Quibus accesserunt canticum deiparse virginis, & singulae eiusdem antiphonae, cum basso ad organum]. München, Nicolaus Heinrich 1617. [Stift Kremsmünster].*  
 Faksimile-Edition Kremsmünster, 7. Stuttgart, 2014. 16 x 21 cm, 9 partbooks, c.460 pp. Line-cut of the Munich, 1617 partbook edition (Canto/Canto, Alto/Alto, Tenore/Tenore, Basso/Basso, Organo. 22 settings for double choir. Wrappers, with slipcase covered in marbled paper. \$126
- 9537 *Sacrosanctum magnae [et intemeratae virginis] canticum. Octonis vocibus, cum intonationibus psalmodiarum ad octo vsitatos tonos duobus choris una cum clausula Gloria Patri &c. quâ instrumentis, quâ vivis vocibus cum duplici basso ad organum accommodato, compositum & iam primum in lucem editum.] München / Nicolaus Heinrich 1615. [Stift Kremsmünster].*  
 Faksimile-Edition Kremsmünster, [34]. Stuttgart, 2015. 15 x 19 cm, 9 partbooks, 996 pp. Line-cut of the Munich, 1625 partbook edition (cantus, altus, tenor, bassus, V vox, VI vox, VII vox, VIII vox, partitura. Contents: 15 setting for magnificent. Wrappers, with slipcase covered in marbled paper. \$204
- FERRARI, Domenico, 1722-1780**  
 9503 [Sonatas, violin, bc, op.5]  
*Six sonate a violin seul ave basse op.5. Paris, Huberty. [Bibliothèque d'étude et de Conservation Besançon].*  
 Faksimile-Edition Violino e Continuo, 3. Stuttgart, 2014. 25 x 33 cm, 27 pp. Line-cut of the Paris, [c.1762-1778] edition, engraved by Chambon. Wrappers in laid paper. \$29
- GARDANO, Antonio, 1509-1569 [publisher]**  
 9478 [Madrigals/Canzoni francese, Ihan Gero/Clement Janequin]  
*Quaranta madrigali di Ihan Gero insieme trenta canzoni francesi di Clement Janequin. RISM(22). Venezia, A. Gardane 1543. [Trent, Biblioteca Comunale & Eichstätt-Ingolstadt, Universitätsbibliothek].*  
 Faksimile-Edition Rara, 43. Stuttgart, [2015]. Oblong, 22 x 16 cm, 3 partbooks, 118 pp. Line-cut of the Venice, 1534 edition containing madrigals by Gero and Canzoni francese by Janequin. No complete source of this print survives but this facsimile, by combining the incomplete Cantus and Bassus partbooks from Trent and the incomplete Tenor partbook from Eichstätt-Ingolstadt, is able to provide the music for nos. 9-55 of the Cantus; nos. 41-55 of the Tenor and nos. 11-55 of the Bassus, or 15 complete settings. Some of the missing parts can be completed from concordances found in other collections. Hardbound, in decorative paper with matching slipcase. \$74
- GASTRITZ, Matthias, c.1530-1596**  
 9530 *Neue symbola etlicher Fürsten [und Herrn, neben andern mehr schönen liedlein mit fünff und vier Stimmen, auf alle Instrument zu gebrauchen]. Dietrich Gerlatz 1571. [Stadtbibliothek Västerås].*  
 Faksimile-Edition Västerås, 4. Stuttgart, 2016. 17 x 21 cm, 5 partbooks, 204 pp. Line-cut of the Nuremberg 1571 edition. 5 partbooks (discantus, altus, tenor, vagans, bassus) with 36 settings. Wrappers, with portfolio in decorative paper. \$67
- GRAUN, Carl Heinrich, c.1703-1759**  
 9386 [Concerto, viola da gamba, strgs, GraunWV A:XIII:4, D major]  
*Concerto per la Viola di Gamba D-Dur (in D major), GraunWV A:XIII:4. Herausgegeben von / Edited by Michael O'Loughlin und Günter von Zadow.*  
 Heidelberg, 2014. 4", 7, 56 pp. Color facsimile of the viola da gamba part, together with new performing edition (score and solo VdG). Wrappers. \$34
- HASSE, Johann Adolph, 1699-1783**  
 9362 *Demetrio. Partitura in facsimile. Edizione dei libretto. A cura di Reinhard Strohm e Francesca Menchelli-Buttini. Saggi introduttivi de Reinhard Strohm e Francesca Menchelli-Buttini. [Biblioteca Marciana, Cod. It. IV, 482 (=10006)].*  
 Drammaturgia Musicale Veneta, 17. Milan, 2014. Oblong, 30 x 23 cm, cixi, 350 pp. Line-cut reproduction of a copyist ms. The Drama per musica Demetrio was premiered on 10 Feb. 1732 at the Teatro S. Giovanni Grisostomo in Venice. Given during carnival season, it was one of the most lavishly staged works of the season. The success of the opera is attested by the Venetian newsletter Diario ordinario, which praised it as "a marvel, as much for the music as for the magnificent scenes and singers". Subsequent revivals and the survival of many ms sources show that this characterization was not an exaggeration. Part commentary in Eng (with It summary) and part in It, with Eng summary). Linen. \$205

**HELY, Benjamin, c.1654-1719**

- 9451 *The Compleat Violist [or An Introduction to ye Art of Playing oon ye Bass Viol wherein the Necessary Rules & Directions are Laid down in a Plain & Familiar Method. With A Collection of the Psalm Tunes Set to the Viol, as They are Now in Use in the Churches where there are Organs. To Which are Added Some Select Aires & Tunes, Set According to ye divers manners of Playing by the G.sol.re.ut Cliffs the C.sol.fa.ut Cliff, & ye Fa.ut Cliff. Also Several Lessons. viz. Almans, Sarabands, Courants, Jiggg & Compos'd for the Instrument by ye Late Famous Master Mr. Benjamin Hely]. I. Hare / London ca. 1700. [Library of Congress, Washington, DC].*

Faksimile-Edition Viola da Gambe, 8. Stuttgart, 2015. Oblong, 22 x 18 cm, 19 pp. Line-cut of the London, [1699] edition. Handsome marbled paper boards. \$22

**KERN, Joseph Seraphin, 1700-1779**

- 9380 *Hortus Marianus [consistens in selectissimus 24. antiphonis beatissimae mariae virginis, per annum integrum. Nempe 6. Ave regina, 6. Regina coeli, 6. Salve regina, 6. Alma redempt. 4. vocibus. 2. violinis. 1. viola, cum duplici basso continuo. Ad primum salve regina, cum 2. clarinis & tympano. Praeterquam, ad primum Ave regina, primum Regina coeli, & primum Alma, cum clar. & tymp. ad libitum]. Hals, Johann Anton Pustätt 1746. [Stift Kremsmünster].*

Faksimile-Edition Kremsmünster, 31. Stuttgart, 2014. 16 x 21 cm, 10 partbooks, 178 pp. Line-cut of the Passau, 1746 partbook edition (Canto/Alto/Tenore/Basso/Violino I/Violino II/Viola/Organo/Clarino/Tympano. 24 Marian settings for choir plus instruments. Kern was Fürstbischöflicher Kammer-Kompositeur in Passau. Wrappers, with portfolio covered in marbled paper. \$82

**KRADENTHALLER [Gradenthaller], Hieronymus, 1637-1700**

- 9573 *Deliciarum musicalium. Erster Theil [à 4. Viol. von Sonatinen, Arien, Sarabanden und Giquen allen Music-Freunden zur Delectation], Wolf Eberhard Felßecker Nürnberg 1675; Ander Theil (etlicher Sonatinen, Arien, Sarabanden und Giquen, &c. von sonderlichen Inventionen und Manier à 4 Viol. Allen Music-Freunden zur Delectation), Wolf Eberhard Felßecker Nürnberg 1676. [Fürstlich Thurn und Taxische Hofbibliothek, Regensburg].*

Faksimile-Edition Kammermusik des Barock, 7 Stuttgart, 2018. 22 x 18 cm, 5 partbooks, 158 pp. Line-cut of the Nürnberg 1675-1676 partbook edition, for 4 viols with basso continuo (labeled "Violino I", "Violino II", "Violetta", "Violon", "Cembalo"). Hardboard in beautiful decorative paper with matching slip case. \$142 [http://www.omifacsimiles.com/brochures/muffat\\_armonico.jpg](http://www.omifacsimiles.com/brochures/muffat_armonico.jpg)

- 9539 [Musicalische Recreation; Musicalische Recreation Anderer Theil, violin, bc]

*Musicalische Recreation [von Alleman, den Sarabanden Gavotten und Boure. Allen Liebhabern und Incipienten der Music componirt und vorgestellt Violino solo è Basso continuo]. Regensburg 1672. [Prospe-Bibliothek Regensburg].*

Faksimile-Edition Violino e Continuo, 4. Stuttgart, 2017. Oblong, 21 x 16 cm, 2 partbooks, 180 pp. Line-cut of the Regensburg, 1672 edition (includes both parts). 119 settings altogether, including several sonatinas. 4 magnificent woodblock title pages. Hardbound in decorative paper with matching portfolio. \$72

- 9447 *Die mit teutschen Saiten überzogene Heilige Kron=Harffe, Ioder, Verfassung des gantzen Psalter Davids in teutsche Reim-Gebände : vermittelt sonderbarer darzu mit dem basso continuo, neu-verfertigter Kunst- Melodeyen]. [Stadtbibliothek, Ulm].*

Faksimile-Edition Ulm, 42. Stuttgart, 2015. 13 x 18 cm, 545 pp. Line-cut of the Michale & Johann Friedrich Endfer edition, Nuremberg, 1680. This amazing psalter with music by the Regensburg organist & composer Hieronymus Kradenthaller and paraphrase of the psalms by W.H. von Hohberg, is richly illustrated with 300 fine engravings, half of them plant and flower drawings—almost encyclopedic in nature—the rest devoted to natural history and scenes typical of emblem books of the period. Hardbound, in marbled paper. \$89

**KRAF, Michael, 1595-1662**

- 9416 *Virginis parentis canticum. . . Rohrschach / Johann Schrötter / Canticum deiparae virginis. . . Ravensburg / Johann Schröter 1623. [Stift Kremsmünster].*

Faksimile-Edition Kremsmünster, 32. Stuttgart, 2014. 16 x 21 cm, 9 partbooks, 718 pp. Line-cut of the Rohrschach (n.d.) and Ravensburg, 1623 partbook edition. (cantus/altus/tenor/bassus/quinta vox/ sexta vox/septima vox/octava vox/bas: contin). Wrappers, with portfolio covered in marbled paper. \$156

**KÜHNEL, August, 17-18th c.**

- 9388 *Pieces for the Viol Lesson. 14 Movements by August Kühnel in Tablature for Two Viols / Stücke für den Gambenunterricht. 4 Sätze von August Kühnel in Tabular für zwei Gamben aus der Sammlung "Israel-Anhang 28" der Universitätsbibliothek Kassel, Landesbibliothek und Murhardtschen Bibliothek der Stadt Kassel. Herausgegeben von / Edited by Günter und Leonare von Zadov.*

Heidelberg, 2014. 4°, 52 pp. Half-tone of a contemporary ms copy, together with modern edition. Commentary Ger/Eng. Wrappers. \$29

**KURTÁG, György, b.1926**

- 9505 [Games, piano, selected works]

*Zoli Kocsis's Manuscript Book / Kocsis Zoli Hangjegyzüzet. The History of the Manuscript Book. Postscript: The Contents of the Manuscript.*

Budapest, 2016. 25 x 34 cm, 96, 10/10 pp, audio CD. Full-color facsimile in the original format of a manuscript version of "Games" issued on the occasion of Kurtág's 90th birthday. "Games" is a series of piano pieces written for both teaching purposes and public performance. In the autumn of 1974 the composer (pupil of Messiaen & Milhaud and a close colleague of György Ligeti) began to copy selected pieces from Games into a special spiral-bound notebook for Zoltán Kocsis, a former piano student and important interpreter of Kurtág's works. Kocsis played from this notebook in the first public performance of Games in 1974, and since then as well, as the series was expanded over a 30 year period. Kocsis writes: "I didn't know that the spiral notebook I received at the premiere would later become, as it were, my permanent companion. That I would take it with me from Japan to Canada, from Australia to Iceland, traveling to the world's most prominent concert halls... that—well beyond the intention of its being 'copied with love'—it would include works and sketches for which this notebook would become the principal source". The MS-notebook with 65 pieces—one third of them hommages to contemporary composers—provides a wonderful glimpse into Kurtág's workshop, of equal interest to performers and musicologists. The former can understand more from Kurtág's handwriting about the composer's intentions than from the printed score and musicologists can appreciate the historical development of the works as some appear in more than one version and may differ from the printed score. With commentary in Hung-Eng by Zoltán Kocsis, and audio CD with 11 works performed by Kocsis from a recording made in 1982 not previously available. Limited edition of 600 copies issued on the occasion of Kurtág's 90th birthday. \$110 <http://www.omifacsimiles.com/brochures/kurtag.html>

**LAMPE, John Frederick, 1703-1751**

- 9504 [Method, thoroughbass]

*A Plain and Compendious Method of Teaching Thorough Bass. A Facsimile of the 1737 London Edition.*

New Delhi, 2016. 15 x 22 cm, 144 pp. Line-cut of the London, 1737 edition. Softcover. \$30

**LEBÈGUE, Nicolas-Antoine, 1631-1702**

- 9357 [Pièces, organ & harpsichord]

*Pieces d'orgue et de clavecin. Jahr-des Privilegs 1675. [Stift Kremsmünster].*

Faksimile-Edition Kremsmünster, 29. Stuttgart, 2014. Oblong, 28 x 21 cm, 90 pp. Line-cut of the Paris, 1675 edition. Beautiful marbled paper boards. \$68

**LISZT, Franz, 1811-1886**

- 9379 [Sonata, piano, B minor, S.178]

*Klaviersonate h-moll / Piano Sonata in B Minor. Faksimile nach dem im Eigentum von Mr. Robert Owen Lehman befindlichen Autograph. Vorwort: Mária Eckhardt; Geleitwort: Claudio Arrau.*

[Henle Music Facsimiles, 26]. Munich, 2015. 27 x 35 cm. xvii, 30, 8 pp. Deluxe [revised] full-color facsimile. The surviving autograph of Franz Liszt's b-minor Sonata is a fascinating document that illuminates the compositional process: many cuts and paste-overs show how Liszt refined the architecture of the work. The previously available facsimile of the autograph (OMI #372) also allowed a profound look into this work process—but it was not possible to see what Liszt had originally notated in the passages that were pasted over. These paste-overs have since been removed and this new edition shows for the first time what is hidden behind them. With new introduction by Liszt expert Mária Eckhardt along with the original foreword by Claudio Arrau. Hardbound with pasted label. \$182 [http://www.omifacsimiles.com/brochures/liszt\\_ps.html](http://www.omifacsimiles.com/brochures/liszt_ps.html)



**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 Strasbourg, 1536 edition. Essentially a free translation of Viridung's *Musica getuscht* 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 Viridung's treatise available to his Italian clientele. Besides the Viridung redux it also provides a treatise on mensural notation and polyphonic composition. Hardbound in decorative paper. \$48

**MACHAUT, Guillaume de, 1300-1377**

- 9406 *Ferrell-Vogüé Machaut Manuscript. Facsimile Edition.*  
Diamm Facsimiles, 5. Oxford, 2014. 2 vols, 789, 225 pp. Full color facsimile of the source "Vg"—one of the most important sources for the works of Guillaume de Machaut. Formerly owned by the Marquis de Vogüé, it is now in the private collection of James E. and Elizabeth J. Ferrell, currently on loan to the Parker Library, Corpus Christi, Cambridge. Thanks to the generosity of its owners, Vg has gone from being the most secret and enigmatic of the Machaut sources to the most accessible, and is the first to be produced in facsimile. Commentary by Lawrence Earp, Domenic Leo, Carla Shapreau and Christopher de Hamel. 2 vols. \$750 <http://www.omifacsimiles.com/brochures/f-v.html>

**MAHLER, Gustav, 1860-1911**

- 9558 [Lied von der Erde, selection]  
*Der Abschied—Facsimile Edition of the Sixth Movement of Das Lied von der Erde. I: Draft Orchestral Score; II: Particel, Short Score; III: Texts on the Facsimile.* [Willem Mengelberg Archive, Nederlands Muziek Instituut, The Hague].  
The Hague, 2017. Oblong, 35 x 27, 3 vols, 44, 20; 46 pp. Fine bibliophile facsimile of Mahler's manuscripts of "Der Abschied" (Farewell), the sixth movement of *Das Lied von der Erde*, issued on the 60th anniversary of the Dutch Mahler Society. The edition includes the manuscripts of both the draft orchestral score and the particel short score. In December 1917, the great Dutch conductor Willem Mengelberg conducted the Vienna Philharmonic Orchestra in a performance of *Das Lied* and following that performance, Alma Mahler presented Mengelberg with the 2 manuscripts which are the basis of this facsimile. Alma included the note (also provided in facsimile): "To the Friend of Gustav Mahler. . . the most wonderful interpreter of his work, Willem Mengelberg". The particel represents a relatively early stage of the composition and reveals many aspects of how the movement took shape. The orchestral version is much more complete, but still is considered a draft. Notes by Eveline Nikkels & Frits Zwart, with introduction by Edward Reilly. Limited edition of 400 numbered copies in the original format as presented by Alma Mahler to Mengelberg, 3 volumes, housed in a beautiful box covered with black paper. \$168 [http://www.omifacsimiles.com/brochures/mahler\\_ab2.html](http://www.omifacsimiles.com/brochures/mahler_ab2.html)
- 9334 [Rückert Lieder, selections, voice & orch, voice/piano]  
*Ich bin der Welt abhanden gekommen. Facsimile Edition of the Autograph Manuscripts, Gilbert Kaplan, Editor.*  
New York, 2015. 29 x 37 cm, 92 pp, CD audio recording. Full-color reproduction of one of Mahler's most popular and poignant songs, composed in 1901 with a text by Friedrich Rückert. It is the third of the original five-song cycle "Rückert-Lieder"; Mahler himself conducted the first performance in 1905 and described "Ich bin der Welt abhanden gekommen" / "I am lost to the world" as creating "a feeling that rises just up to the lips, but does not pass beyond them... It is my very self". This carefully executed facsimile includes the orchestra & piano-vocal autograph versions, sketches, incomplete fair copy in the hand of Alma Mahler, and extensive historical notes and documentation by Gilbert Kaplan and Stephen Hefling. The manuscript and its survival has an amazing story. Limited bibliophile edition of 400 copies, only 200 for the trade. Clothbound with slipcase. \$100 [http://www.omifacsimiles.com/brochures/mahler\\_ich.html](http://www.omifacsimiles.com/brochures/mahler_ich.html)

**MARTIN CODAX, 13th c.**

- 9554 *Vindel Parchment. The Morgan Library & Museum, New York. [Pierpont Morgan Library, New York, Ms. M 979].*  
Barcelona, 2016. 33.6 x 45.2 cm, 224 pp. The Vindel Parchment, latter half of the 13th c, contains 7 cantigas de amigo—a complete work attributed to the Galician composer and performer Martin Codax—with music for 6 of them. They represent songs sung by a maiden awaiting her absent lover in Ría de Vigo. Cantigas de amigo are the most original genre of medieval Galician lyric poetry. In these short, lively ballads belonging to the European "women's song" genre, a maiden in love sings—alone or accompanied by her female friends, sisters or mother—about her life, hopes and sorrows, and sometimes about nature too. The waves in the sea near Vigo are highly symbolic in Martin Codax' ballads, imbuing his lyrics with great eroticism. Until the discovery of the Vindel Parchment, the only known medieval Galician cantigas with a musical settings were the religious Cantigas de Santa María of Alfonso X the Wise. The Sharrer Parchment (late 13th or early 14th c.) discovered subsequently, feature 7 poems by King Dinis I of Portugal which were secular and yet belonged to the cantigas de amor genre. It is not yet known which scriptorium made the Vindel Parchment although it must have been well equipped and had skilled scribes. Palaeographic evidence and the musical settings, e.g. similarities between the 6 melodies by Martin Codax and the music of some of the Cantigas de Santa María, suggest that Martin Codax was involved with the Castilian courts of Alfonso X the Wise and Sancho IV. Deluxe facsimile limited to 987 copies. Companion volume directed by Mariña Arbor, with contributions by Antonio Calvia, Antonio Ciaralli, Rip Cohen and Simone Marcenaro; foreword by Harvey L. Sharrer. <http://www.omifacsimiles.com/brochures/vindel.html>

**MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**

- 6787 [Correspondence, complete]  
*Felix Mendelssohn. Sämtliche Briefe. Band 9: September 1842 bis Dezember 1843. Herausgegeben und kommentiert von Stefan Münnich, Lucian Schiwietz und Uta Wald unter Mitarbeit von Ingrid Jach.*  
Kassel, 2015. 15 x 23 cm, 837 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. Only available as 12-vol set. \$179
- 6802 [Correspondence, complete]  
*Felix Mendelssohn. Sämtliche Briefe. Band 10: Januar 1844 bis Juni 1845. Herausgegeben und kommentiert von Uta Wald.*  
Kassel, 2016. 15 x 23 cm, 970 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. Only available as 12-vol set. \$179
- 6807 [Correspondence, complete]  
*Felix Mendelssohn. Sämtliche Briefe. Band 11: Juli 1845 bis Januar 1847. Herausgegeben und kommentiert von Susanne Tomkovič, Christoph Koop, Janina Müller und Mitarbeit von Uta Wald.*  
Kassel, 2016. 15 x 23 cm, 838 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. Only available as 12-vol set. \$185
- 6812 [Correspondence, complete]  
*Felix Mendelssohn. Sämtliche Briefe. Band 12: Februar 1847 bis November 1847. Herausgegeben und kommentiert von Stefan Münnich, Lucian Schiwietz und Uta Wald.*  
Kassel, 2017. 15 x 23 cm, 632 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. Only available as 12-vol set. \$188
- 6813 [Correspondence, complete]  
*Felix Mendelssohn. Sämtliche Briefe. Bände 1-12 CD-ROM.*  
Kassel, 2017. 1 CD ROM. The complete printed edition of vols 1-12, of the Mendelssohn letters in searchable CD-ROM format. \$248

**MONTEVERDI, Claudio, 1567-1643**

- 9510 *Lamento d'Arianna. Faksimile nach dem Erstdruck der Universitätsbibliothek Gent. Herausgegeben und mit einer Einführung von Silke Leopold.*

Meisterwerke der Musik im Faksimile, 49. Laaber, 2017. 21.5 x 27.5 cm, 12, 32 pp. Line-cut of Magni edition, Venice, 1623 (sole surviving copy), containing the "Lamento d'Arianna" and two "Lettere amoroze" from the seventh book of of madrigals. The Lamento d'Arianna ("Let me die") is the centerpiece of Monteverdi's lost second opera L'Arianna first performed in Mantua on May 28, 1608. Contemporary reports describe it as the most beautiful composition in the new genre of opera. Severo Bonini writes in his treatise that there was scarcely a domestic harpsichord in the whole of Italy on which a copy of the Lamento did not lie open. Introduction in Ger/Eng. Hardbound. \$93  
[http://www.omifacsimiles.com/brochures/monte\\_lamento.html](http://www.omifacsimiles.com/brochures/monte_lamento.html)

**MORALES, Cristóbal, 1500-1553**

- 9446 *Magnificat omnitonum cum quatuor vocibus. RISM 1562(1)/M3597. [Brussels, Koninklijke Bibliotheek].*

[Yellow Book Series, 11]. Højbjerg, 2015. 28 x 41 cm, 128 pp. Line-cut of the Antonio Gardano edition, Venice, 1562. 16 settings (mostly a4) by Morales, with additional works by Carpentras (2), Iachet (1), and Richafort (1), beautifully and clearly printed in choirbook format. Wrappers \$120  
<http://www.omifacsimiles.com/brochures/morales.html>

**MOZART, Wolfgang Amadeus, 1756-1791**

- 9414 [Requiem mass, K.626]

*Requiem. K.626. Facsimile of the autograph score held in the Austrian National Library. With a commentary by Christoph Wolff and Günter Brosche.*

Bärenreiter Facsimile, [10]. Kassel, 2015. Oblong, 35 x 26 cm, 40, 200 pp. New deluxe facsimile edition of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Christoph Wolff and Günter Brosche. Limited bibliophile edition produced on natural paper with individually trimmed pages. Quarter leather with decorative paper boards. \$499  
[http://www.omifacsimiles.com/brochures/moz\\_req1.html](http://www.omifacsimiles.com/brochures/moz_req1.html)

- 9443 [Requiem mass, K.626, 1st ed.]

*Requiem KV 626 - W.A. Mozart: Missa pro defunctis / W.A. Mozarts Seelenmesse. Breitkopf & Härtel, Leipzig [1800]. Herausgegeben und mit einem Nachwort von Markus Eberhardt. [Archiv des Bistums Passau].*

Faksimile-Edition Rara, 67. Stuttgart, 2015. Oblong, 35 x 26 cm, 178, vi pp. Line-cut of the first edition, Leipzig, 1800. Although there have been many attempts of reconstructing the text of the Requiem, the 1800 printed version, largely based on Süßmayr's work, remains the prime historical document. It is interesting that Breitkopf & Härtel provides no credit to Süßmayr for the completion of the work although correspondence in early 1800 between Gottfried Christoph Härtel and Süßmayr clearly establishes the extent of his role. Hardbound in decorative paper which reproduces the original 1800 binding. \$100  
[http://www.omifacsimiles.com/brochures/moz\\_requiem\\_bh.html](http://www.omifacsimiles.com/brochures/moz_requiem_bh.html)

- 9043 [Adagio, glass harmonica, K.356 (617a)]

*L'autografo dell' Adagio KV 356 (617a) per Glasharmonika nella Bibliothèque Nationale de France di Parigi (Département de la Musique, Fondo Ch. Maherbe, Segnatura: Ms. 220). Edizione in facsimile a cura di Giacomo Fornari.*

Lucca, 2/2017. 23 x 33 cm, xvi, 2 pp. This beautiful and exacting facsimile, recreating the tactile experience of the autograph now in the possession of the Bibliothèque Nationale, was first issued in 2008 solely for members of the International Mozart Society. Fortunately the publisher has now re-issued it, making it available to a larger public. Little is known about the origins of the work and the composer failed to enter the piece into his thematic catalog (Verzeichnüss aller meiner Werke). Several clues however suggest that the piece was drafted in the summer of 1791, in the same period as the genesis of La Clemenza di Tito and Die Zauberflöte, and that Marianne Kirchgessner, the esteemed virtuoso of the glass harmonica, blind since the age of four, performed it in Vienna. The instrument itself, a type of mechanical piano with resonating glasses, whose sound is described as "especially sweet, ethereal, melancholic and penetrating", has a fascinating American connection in that it was Benjamin Franklin who perfected the instrument in 1762. Commentary in It-Eng-Ger. Portfolio. \$66  
[http://www.omifacsimiles.com/brochures/mozart\\_glas.html](http://www.omifacsimiles.com/brochures/mozart_glas.html)

- 9404 [Concerto, piano, orch, no.9, K.271]

*Klavierkonzert "Jenamy" Eb-Dur KV 271. Faksimile nach dem Autograph der Bibliothek der Jagiellońska Kraków. Herausgegeben und mit einer Einführung von Ulrich Konrad.*

Meisterwerke der Musik im Faksimile, 38. Laaber, 2017. Oblong, 4°, xxiii, 136 pp. Full-color facsimile of the autograph score. Michael Lorenz describes Mozart's Piano Concerto K. 271 ("Jenamy") as "a miracle of musical originality. In the mastership of its orchestration, its stupendous innovative energy and its effect, despite limited instrumental means, this piece has absolutely no precedent. It is Mozart's first great composition, 'his Eroica' as Alfred Einstein put it, 'which he later would match, but never surpass'. With a creative thrust beyond compare, a kind of musical fulguration (in the sense of the term as coined by Konrad Lorenz), Mozart broke all previous conventions and already in 1777 demonstrated the superior mastery that distinguishes his piano concertos of the Vienna years. Formal surprises are being combined with unbridled melodic exuberance". Lorenz also made the important discovery in 2003 that the concerto—previously nicknamed "Jeunehomme"—was actually commissioned by Victoire Jenamy, an excellent pianist and daughter of the famous dance master Jean George Noverre. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$279  
[http://www.omifacsimiles.com/brochures/moz\\_pc271.html](http://www.omifacsimiles.com/brochures/moz_pc271.html)

- 9403 [Concerto, piano, orch, no.15, K.450]

*Klavierkonzert Nr. 15 B-Dur KV 450. Faksimile nach dem Autograph der Herzogin Anna Amalia Bibliothek, Weimar. Mit einem Kommentar von Hartmut Hein.*

Meisterwerke der Musik im Faksimile, 37. Laaber, [in prep—2018]. Oblong, 4°, xxiv, 88 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$205

- 9405 [Concerto, piano, orch, no.16, K.451]

*Klavierkonzert Nr. 16 D-Dur KV 451. Faksimile nach dem Autograph der Bibliothek der Jagiellonen-Universität Krakau. Mit einem Kommentar von Siegbert Rampe.*

Meisterwerke der Musik im Faksimile, 39. Laaber, [in prep—2018]. Oblong, 4°, xxiv, 84 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$191

- 9359 [Concerto, piano, orch, no.24, K.491]

*Piano Concerto in C minor K.491. Facsimile of the Autograph Score in the Royal College of Music, London. With a commentary by Robert Levin.*

Documenta Musicologica, II/48. Kassel, 2014. Oblong, 34 x 25 cm, 74, 40 pp. Beautiful color halftone of the autograph fair copy completed on March 24, 1786. In his fascinating preface Colin Lawson, Director of the Royal College of Music, describes the journey made by Mozart's autograph following its sale in 1800 by Constanze, Mozart's widow, to its eventual resting place in London where it is the jewel in the RCM's extensive collection of historic manuscripts. The Piano Concerto in C minor K. 491 is one of Mozart's greatest piano concertos not least because of the dramatic character of its minor key (it is one of only two piano concertos composed in minor keys). It also has the largest orchestra he ever used in a piano concerto and the only piano concerto to use both oboes and clarinets. Written in 1786 during a period of almost feverish activity, it was completed only 22 days after the A major concerto K. 488 and during composition of The Marriage of Figaro. The autograph is exceptional in that Mozart records sketches that he later enlarged and extensively revised for the score thus allowing us an insight into his creative process. Mozart's work appears here for the first time in a color facsimile, making it possible to easily recognize the contrasting colors of ink. The renowned Mozart scholar and pianist Robert Levin has written an illuminating commentary. He explains Mozart's method of composition and guides the reader page by page through the autograph. This high-quality facsimile truly is a fascinating insight into Mozart's art of composition. Hardbound with linen spine and decorative paper boards. \$248  
[http://www.omifacsimiles.com/brochures/mozart\\_pc491.html](http://www.omifacsimiles.com/brochures/mozart_pc491.html)

- 9402 [Concerto, piano, orch, no.27, K.595]

*Klavierkonzert Nr. 27 B-Dur KV 595. Faksimile nach dem Autograph der Bibliothek der Jagiellonen-Universität Krakau. Mit einem Kommentar von Peter Revers.*

Meisterwerke der Musik im Faksimile, 36. Laaber, [in prep—2018]. Oblong, 4°, xxiv, 104 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$229

- 9454 [Concerti, violin, orch, complete]  
*The Mozart Violin Concerti. A Facsimile Edition of the Autographs. Edited and with an Introduction by Gabriel Banat. [Mss. Jagiellonian University Library, Krakow; Library of Congress, Washington, D.C. & Staatsbibliothek Preussischer Kulturbesitz Berlin].*  
 Mineola, 2015. Oblong, 32 x 26 cm, 29, 400 pp. Unabridged republication of the 1986 Raven Press edition. Half-tone. Includes all 5 violin concerti, K.207, 211, 216, 218, & 219, the Adagio in E, K.261, and the Rondo in B-flat, K.216a. Red cloth with composer's signature embossed in gold on the cover. \$75  
[http://www.omifacsimiles.com/brochures/moz\\_vc2.html](http://www.omifacsimiles.com/brochures/moz_vc2.html)
- 9401 [Concerto, violin & orch, no. 5, K.219, A major]  
*Violinkonzert A-Dur KV 219. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung Stefan Drees / Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C. Edited and with an Introduction by Stefan Drees.*  
 Meisterwerke der Musik im Faksimile, 35. Laaber, 2016. Oblong, 4°, xxii, 92 pp. Full-color facsimile of the autograph score. Although Mozart was an accomplished violinist, playing the premiere of the Strasboug Concerto, his last concerto was probably fashioned for Antonio Brunetti, with whom Mozart shared the concertmaster position in the orchestra of the Prince and Archbishop of Salzburg. Introduction in Ger-Eng. Hardbound with decorative paper bounds. (subscription price) \$189 [http://www.omifacsimiles.com/brochures/moz\\_vc219.html](http://www.omifacsimiles.com/brochures/moz_vc219.html)
- 9400 [Symphony, no.38, "Prague", K.504]  
*Sinfonie Nr.38 KV 504 ("Prager" Sinfonie). Faksimile nach dem Autograph der Bibliothek Jagiellońska Krakau. Herausgegeben und mit einer Einführung von Ulrich Konrad.*  
 Meisterwerke der Musik im Faksimile, 34. Laaber, 2016. Oblong, 4°, xvii, 74 pp. Color facsimile of the autograph score completed 6 Dec. 1786. The original ms was not among those sold by Constanza to Johann Anton André, but rather took a circuitous route, believed once to be in the hands of the choir director Anton Stoll (or Ferdinand III Grand Duke of Toscana), passing to the Moravian singer Franz Hauser in 1848 and 10 years later into the collection of Franz Liszt, from whom it was transferred to the Royal Library in Berlin. The "Prague", or third of 7 symphonies from the Vienna decade 1781-1791 occupies a unique position within Mozart's mature works, calling for pairs of flutes, oboes, bassoons, horns, and trumpets. It's 3-movement form is also unusual and has produced inexhaustible discussion. Introduction in Ger-Eng. Coverboards in decorative paper. Subscription price valid until 6/30/16. \$212  
[http://www.omifacsimiles.com/brochures/moz\\_sym504.html](http://www.omifacsimiles.com/brochures/moz_sym504.html)
- MUFFAT, Georg, 1653-1704**
- 9565 *Armonico tributo [cioè sonate di camera commondissime a pocchi, ò a molti stromenti]. Salzburg. Giovanni Battista Mayr 1682 [Fürstlich Thurn und Taxissche Hofbibliothek, Regensburg].*  
 Faksimile-Edition Kammermusik des Barock, 7 Stuttgart, 2017. 26 x 37 cm, 5 partbooks, 158 pp. Line-cut of the Salzburg, 1682 edition. Like Biber's Mystery Sonatas and Sonatas 1681, this set was dedicated to Archbishop Maximilian Gandolph von Khuenberg with whom he was employed for 10 years. Scored for vln I, vln II, va I, va II, cembalo (bc). The performance markings in the print are nearly unique for the time—perhaps aids to assist German string players with the idiom of cosmopolitan French dance styles—and include meticulous tempo, dynamic, bowing, and solo-ensemble markings. Additional performance instructions are provided in the preface ("Amico Lettore"). Wrappers with portfolio in decorative paper. \$87  
[http://www.omifacsimiles.com/brochures/muffat\\_armonico.jpg](http://www.omifacsimiles.com/brochures/muffat_armonico.jpg)
- PETRUCCI, Ottaviano, 1466-1539 [publisher]**
- 9569 *Frottole Libro secondo. Venedig Ottaviano Petrucci 1507 / Frottole libro tertio Venedig Ottaviano Petrucci 1507. [Bischöfliche Bibliothek, Regensburg].*  
 Faksimile-Edition Rara, 78. Stuttgart, 2018. Oblong, 24 x 17 cm, 111; 127 pp. Line-cut of Petrucci's 2nd and 3rd books of frottole both published in Venice, 1507. Comprising 53 & 61 frottole respectively—the word means "trifles" or "unimportant things"—these two books are a repertorial goldmine, with composers such as Rossinus Mantuanus (R.M.), Francesco d'Ana, Nicolo Patavino, Cara, Tromboncino, Pesenti, Honophrius Antenoreus, Peregrinus Cesena, Antonius Rossetus, and others. Notated in quasi score format (if frottole fits on single page) or choirbook format (if spread over an opening). Hardbound, in decorative paper. \$88
- 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
- POSCH, Issac, b.?-1623**
- 9538 *Musicalische Ehrenfreudt. [Das ist: Alleyley neuer Balleten, Gagliarden/Couranten und Tänzten teutscher arth, mit 4. Stimmen, wie solche auff wie II solche auff adelichen Panqueten, auch andern ehrlichen Conviujs und Hochzeyten gemusiciert und auff allen instrumentalischen Sayttenspielen, u. zur Fröligkeit gebraucht werden mögen: Erster Theil]. Regensburg 1618. [Bischöfliche Bibliothek, Regensburg].*  
 Faksimile-Edition Rara, 76. Stuttgart, 2017. 18 x 22 cm, 4 partbooks, 160 pp. Line-cut of the Regensburg, 1618 partbook edition. 34 4-voice instrumental settings (canto I, canto II, alto, basso). Wrappers, with portfolio in decorative paper. \$46
- RAMEAU, Jean-Philippe, 1683-1764**
- 9427 *Les Indes galantes. Paris. [Bibliothèque d'étude et de conseroation Besançon].*  
 Faksimile-Edition Kammermusik des Barock, 5. Stuttgart, 2015. Oblong, 31 x 23 cm, 226 pp. Line-cut of the Paris, 1735-1736 edition (short score). Hardbound, with boards in decorative paper. \$83
- SCHENCK, Johannes, c.1660-d.?**
- 9480 [L'echo du Danube, sonatas, viol, bc, op.9]  
*L'echo du Danube [dont les deux premières sont à 1 viole de gambe et 1 basse continue, les deux suivantes à 1 viole de gambe & 1 basse continue ad libitum, & les deux dernières à 1 viole de gambe seule]. op.9. Amsterdam / Estienne Roger. [Cathedral Library, Durham].*  
 Faksimile-Edition Viola da Gambe, 7. Stuttgart, 2015. Oblong, 35 x 24 cm, 50 pp. Line-cut of the Roger edition, Amsterdam, c.1710 edition. 12 sonatas. Wrappers, with handsome marbled paper boards with ties. \$49
- 9450 [Le nymphe di Rheno, sonatas, 2 viols, op.8]  
*Le nymphe di Rheno per due Viole di Gamba Sole op.8. Amsterdam / Estienne Roger. [Cathedral Library, Durham].*  
 Faksimile-Edition Viola da Gambe, 6. Stuttgart, 2015. 22 x 34 cm, 2 partbooks, 68 pp. Line-cut of the Roger edition, Amsterdam, c.1710 edition. 12 sonatas. Wrappers, with handsome marbled paper boards with ties. \$43
- 9493 [Scherzi musicali, viol, bc ad lib., op.6]  
*Scherzi musicali op.6 [per la viola di gamba con basso continuo ad libitum]. [Cathedral Library, Durham].*  
 Faksimile-Edition Viola da Gambe, 5. Stuttgart, 2015. Oblong, 35 x 24 cm, 2 partbooks, 84 pp. Line-cut of the Roger edition, Amsterdam, c.1710 edition. 12 sonatas. Wrappers, with handsome marbled paper boards with ties. \$47
- 9439 [Sonatas, bass viol, bc, op.2]  
*Sonaten für Viola da Gamba und b.c. op.2. Amsterdam / Estienne Roger, 1688. [Bibliothek der Kathedrale, Durham].*  
 Faksimile-Edition Viola da Gambe, 4. Stuttgart, 2015. 24 x 35 cm, 2 partbooks, 66 pp. Line-cut of the Amsterdam, 1688 edition. 15 sonatas for solo bass viol and bc which stand midway between the French suite and the Italian sonata. The set is beautifully engraved and includes an elaborate frontispiece. Handsome marbled paper boards. \$60
- 9452 [Sonatas, violin, bc, op.7]  
*Suonate a Violino e Violone o Cimbalo op.7. Amsterdam / Estienne Roger. [Bibliothek der Kathedrale, Durham].*  
 Faksimile-Edition Violino e Continuo, 2. Stuttgart, 2015. 19 x 31 cm, 2 partbooks, 52 pp. Line-cut of the Roger edition, Amsterdam, [1699] edition. 18 sonatas. Wrappers with handsome marbled paper boards with ties. \$43

- SCHOENBERG, Arnold, 1874-1951**
- 9444 *Arnold Schönberg Playing Cards. 1909/1919.*  
Los Angeles, 2015. 54 cards. Besides composing and his theoretical writings Arnold Schönberg produced hundreds of paintings, toys, games, chess sets and playing cards for his own use. Here is one set of playing cards—carefully executed in facsimile. The style is described: “[this] set used grotesque imagery and visual puns from his caricatures and doodles, with the suit symbols integrated into the designs.” The original cards were made in watercolors and gouache on cardboard with gold and silver. With plastic box. \$20  
[http://www.omifacsimiles.com/brochures/schoen\\_play01.html](http://www.omifacsimiles.com/brochures/schoen_play01.html)
- 9445 *Arnold Schönberg Playing Cards—Whist/Bridge. 1909/1919.*  
Los Angeles, 2015. 54 cards. Besides composing and his theoretical writings Schönberg produced hundreds of paintings, toys, games, chess sets and playing cards for his own use. Here is one set of playing cards—carefully executed in facsimile. The style is described: “[this] set is more severe and geometric, almost digital. His inventiveness was driven by a passion for rules, order and numbers, and his cards also reveal his capacity for highly personal expression. The elongated cards are divided into four suits (based upon clubs, hearts, spades and diamonds) each comprising both numeral and double-ended court cards. The designs don’t contain many curves and are more technical than fluid. The influence of Jugendstil is recognizable.” The original cards were made in watercolors and gouache on cardboard with gold and silver. With plastic box. \$20  
[http://www.omifacsimiles.com/brochures/schoen\\_play02.html](http://www.omifacsimiles.com/brochures/schoen_play02.html)
- SCHUBERT, Franz, 1797-1828**
- 9398 [Erlkönig, D.328]  
*Erlkönig (D 328). Faksimile nach dem Autograph der Morgan Library & Museum, New York. Herausgegeben und mit einer Einführung von Elisabeth Schmierer.*  
Meisterwerke der Musik im Faksimile, 32. Laaber, 2015. Oblong, 4°, xiii, 12 pp. Full-color facsimile of the fair copy autograph, third version. This version differs markedly from the first printed edition of 1821 chiefly in respect of its performance markings and thus documents an interesting stage in the genesis of Schubert’s best known and most widely disseminated song. Introduction in German-English with analysis of the four manuscript versions of Erlkönig. Hardbound with decorative paper boards. \$76 [http://www.omifacsimiles.com/brochures/schub\\_erl.html](http://www.omifacsimiles.com/brochures/schub_erl.html)
- 9399 [“Die Forelle”, op.32, D. 550]  
*Die Forelle (D 550). Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Elisabeth Schmierer / Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C. Edited and with an Introduction by Elisabeth Schmierer.*  
Meisterwerke der Musik im Faksimile, 33. Laaber, 2015. Oblong, 32 x 24 cm, 25, 2 pp. Full-color facsimile of the final version of the autograph dating from 1821, with moralistic warning of a trout being caught by a fisherman, metaphor for young women being chased by men. This particular autograph, the “fifth version” of the piece, was long unknown and it was not until 1975 that it appeared in the Schubert Complete Edition. Not generally the most performed version, it features a number of “earlier” melodic variants in a handful of passages and is the only version with a piano introduction. Introduction in Ger-Eng provides a detailed analysis of the five versions and the central problems relating to the compositional and performing practices of Schubert’s day. Hardbound in decorative paper. A beautiful gift for any Schubert enthusiast. \$58  
[http://www.omifacsimiles.com/brochures/schub\\_for.html](http://www.omifacsimiles.com/brochures/schub_for.html)
- 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](http://www.omifacsimiles.com/brochures/schub_39.html)
- 9397 [Winterreise, D.911]  
*Winterreise (D 911). Faksimile nach dem Autograph der Morgan Library & Museum, New York. Mit einem Geleitwort von Brigitte Fassbaender und einer Einführung von Michael Kube.*  
Meisterwerke der Musik im Faksimile, 31. Laaber, 2015. Oblong, 4°, 17, 74 pp. One of Schubert’s greatest compositions, based on the poetry of Wilhelm Müller. Full-color facsimile of the autograph—a treasure of the Pierpont Morgan Library—consisting of a mixture of fair copies and heavily emended first versions. The somber mood of the songs reflects a tragedy in a distant frozen landscape, with frozen tears, numbed feelings, a longing for death, each stage of the loss of love is sounded out by the somnambulist text of Müller. Introduction in Ger-Eng. Hardbound (text adapted from B. Fassbaender) \$195  
[http://www.omifacsimiles.com/brochures/schub\\_winter.html](http://www.omifacsimiles.com/brochures/schub_winter.html)
- 9360 [Trio, piano, vln & vc, op.100, D929, Eb major]  
*Claviertrio Es-dur Opus 100 D 929. Faksimile nach dem Partitur-Autograph Schweizer Privatbesitz. Herausgegeben und mit einem Vorwort von Andrés Schiff. Einleitung von Andrea Lindmayr-Brandl.*  
[Henle Music Facsimiles, 25]. Munich, 2014. Oblong, 35 x 29 cm, xxi, 74 pp. Deluxe full-color facsimile of the autograph. Schubert’s Trio in Eb major op. 100 underwent many changes during its composition. The manuscript, parts of which were greatly revised, bears eloquent witness to this and offers an opportunity to trace the intricacies of Schubert’s phrasing and articulation. This source is in a private collection and this facsimile makes it accessible to the public for the very first time. In a letter to his publisher in 1828, Schubert explicitly dedicated the work to “no one, save those who find pleasure in it”. Commentary in Ger-Eng. Hardbound. \$120 [http://www.omifacsimiles.com/brochures/schub\\_trio.html](http://www.omifacsimiles.com/brochures/schub_trio.html)
- SCHUMANN, Robert, 1810-1856**
- 9547 [Lieder, “Myrthen” op.25, selections; Kerner-Lieder op.35, selections]  
*“Widmung” (Rückert) and “Stille Liebe” (Kerner). Facsimile of the Autograph MS with Schumann’s Dedication in The Juilliard Manuscript Collection, New York. With Critical Appreciation by Michael Musgrave.*  
[Salzburg], 2017. Oblong, 33 x 25 cm, ix, 8, iii pp. Full-color facsimile of the autograph presentation MS of op.25, no.,1 and op.35, no.8. Limited edition, bound in red velvet. \$195  
[http://www.omifacsimiles.com/brochures/schumann\\_widmung.html](http://www.omifacsimiles.com/brochures/schumann_widmung.html)
- 9548 [Lieder, “Myrthen” op.25, selections; Kerner-Lieder op.35, selections]  
*“Widmung” (Rückert) and “Stille Liebe” (Kerner). Facsimile of the Autograph MS with Schumann’s Dedication in The Juilliard Manuscript Collection, New York. With Critical Appreciation by Michael Musgrave.*  
[Salzburg], 2017. Oblong, 33 x 25 cm, ix, 8, iii pp. Same as above but bound in red linen. \$125 [http://www.omifacsimiles.com/brochures/schumann\\_widmung.html](http://www.omifacsimiles.com/brochures/schumann_widmung.html)
- 9509 [Album for the Young, piano, op.68]  
*Album für die Jugend op.68. Faksimile nach dem Autograph aus dem Robert-Schumann-Haus, Zwickau. Herausgegeben und mit einer Einführung von Michael Beiche.*  
Meisterwerke der Musik im Faksimile, 43. Laaber, 2017. Oblong, 28.5 x 21.5 cm, xxi, 94 pp. Full-color facsimile of the autograph score, together with some entries by his wife Clara, and two pieces in the hand of Ferdinand, Schumann’s grandson. The MS is the basis of the first edition and thus has the usual engravers pencil markings. Despite being a fair copy it documents some compositional work, especially regarding the conclusions of certain pieces, and also sheds light on the selections process, as not all pieces get included in the final printed edition. The impetus of composing Album for the Young is clear from a diary entry of Clara written 1 September 1848: “The pieces which children learn in piano lessons are so poor that Robert had the idea of composing and publishing a book (a kind of album) entirely with children’s pieces. He has already written a plethora of charming little pieces”. Later that year Clara wrote to their friend Carl Reinecke of the pedagogical importance of the work: “they are thus also easy to execute and I believe these pieces will meet the wishes of many amateurs, of precisely those who do not play well enough to perform Robert’s grander piano compositions”. And in a postscript to this letter Robert writes as a postscript: “I do not know when I ever found myself in such a good mood as when writing these pieces. It truly overwhelmed me”. Introduction in Ger-Eng. Hardbound with boards in decorative paper. (subscription price) \$173  
[http://www.omifacsimiles.com/brochures/schumann\\_album.html](http://www.omifacsimiles.com/brochures/schumann_album.html)

**SCRIABIN, Alexander Nikolaievich, 1872-1915**

- 9440 *Piano Sonata No.7 op.64. Faksimile nach dem Autograph im Besitz der Juilliard School, New York, Juilliard Manuscript Collection, Signatur 2 Sk63 AA JMC. Einleitung von Valentina Rubcova.*  
[Henle Music Facsimiles, 27]. Munich, 2015. 27 x 39 cm. xiv, 26 pp. Deluxe full-color facsimile of the autograph issued on the occasion of "Scriabin Year". Scriabin's seventh piano sonata is amongst the late sonatas nos. 6-10, conceived as preliminary studies for a "Gesamtkunstwerk" of enormous proportions, the "Mysterium". The mystic aura of the sonata is communicated to the player not least through the ecstatic performance directions contained in the autograph and the first edition. Valentina Rubcova provides a guide for a journey of discovery through Scriabin's esoteric musical world. Beautiful textured paper boards with autograph titling in mauvish crimson. \$118  
<http://www.omifacsimiles.com/brochures/scriabin.html>

**SIBELIUS, Jean, 1865-1957**

- 9430 *Luonnotar op. 70. Facsimile of the Autograph Score and the Piano Reduction / Faksimile der autographen Partitur und des Klavierauszugs. Edited by T. Virtanen.*  
Jean Sibelius Werke. Wiesbaden, 2015. 25 x 32 cm, 88 pp. Special edition issued on the occasion of the 150th birthday of the composer. The large orchestral song Luonnotar is considered one of the boldest works of Jean Sibelius. This alone would be reason enough to print the autograph sources (full score and piano reduction) as a color facsimile for the Sibelius Anniversary Year 2015. In addition, the autograph score also has a special significance for the transmission: it ensured the survival of the entire work after World War II; the source material for the printer compiled by Breitkopf & Härtel had been destroyed in an air-raid bombing in 1943. The meticulously elucidated volume is the first complete facsimile edition of an orchestral work by Jean Sibelius – a milestone in Sibelius editorial history that meaningfully supplements the complete edition Jean Sibelius Works as a truly special volume. Linen. \$99  
<http://www.omifacsimiles.com/brochures/sibelius.html>

**SILVESTRI, Florido, 17th c. [compiler]**

- 9487 *Ariete 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 (harpichord or lute), and 6 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), Marciani (2), Silvestri, Carissimi (2), Hardbound, in decorative paper with matching slipcase. \$53

**STADLMAYR, Johann, c.1575-1648**

- 9563 *Psalmi integri [a quatuor vocibus concertantibus quatuor aliis accessoriis ad libitum accinendis cum 2, cornet: sive violin.] Wagner/Innsbruck 1641. [Stift Kremsmünster].*  
Faksimile-Edition Kremsmünster, 38. Stuttgart, 2017. 17 x 22 cm, 11 partbooks, 368 pp. Line-cut of the Innsbruck, 1641 partbooks. Scoring: SATB soli, SATB ripieni, violin, viol (or horn 1), viol (or horn 2). Wrappers, in marbled paper slipcase. \$85

**STEIN, Johann Andreas, 1728-1792**

- 9425 *Das Notizbuch von Johann Andreas Stein : Faksimile - Transkription - Übersetzung / The Notebook of Johann Andreas Stein. Facsimile - Transcription - Translation. Edited with an Introduction and commentary by Michael Latcham.*  
Quellenkataloge zur Musikgeschichte, 61 Wilhelmshaven, 2014. Oblong, 21 x 30 cm, 2 vols, 342, 510. Color facsimile, together with transcriptions, a translation into English and commentary of the personal notebook of Johann Andreas Stein, one of the most important instrument makers of the 18th c. The book contains poems, sketches, anecdotes, descriptions of all his journeys and work as a journeyman and instrument maker in Augsburg. There are references to Bartolomeo Cristofori and Frantz Jacob Spath and other interesting material such as stringing schemes for harpsichords, pianos and clavichords, improvements to the piano and clavichord, organ dispositions and lists of clients. Stein used the notebook from 1748 until 1777. The notebook contains dispositions of various organs including that of the famous Gabler organ in Weingarten, J.A. Silbermann's organ in the New Church in Strasbourg and Stein's own organ in the Barfüßerkirche in Augsburg. During the period of the notebook Stein invented his "Poly-Tono-Clavichordium" an instrument combining a large harpsichord and a Hammerflügel (1769) and a small expressive melody organ he called the "Melodica" (1772). 2 vols, clothbound, in slipcase. \$558

**STRADIVARIUS, Antonio, 1644-1737**

- 9494 *Antonius Stradivarius / Jost Thöne, Jan Röhrmann. [volumes V-VIII].*  
Cologne, 2016. 32 x 45 cm, 4 vols, 1200 pp, CR-ROM, A chronological catalog of Stradivari stringed instruments, detailing 152 instruments, each entry with photographs in color and details of construction, condition, and ownership. Accompanying electronic resource provides measurements and additional visual aspects. Limited edition of 2000 copies. Linen.  
<http://www.omifacsimiles.com/brochures/as2.html>

**TELLER, Marcus, 1682-1728**

- 9555 *Musica sacra [stylo plane Italico & Cromatico pro compositionis amatoribus]. P. und M. Veith & Joannis Fratrum Her. Augsburg. Druck Wagner Ulm 1733. [Stadtbibliothek, Ulm].*  
Faksimile-Edition Ulm, 15. Stuttgart, 2017. 21 x 31 cm, 13 partbooks, 512 pp. Line-cut of the 1733 partbook edition. This rare print contains 4 masses & 4 motets scored for concerto/ripieno voices plus strings. Partbooks: canto concert, canto ripieno, alto concert, alto ripieno, tenore concert, tenore ripieno, basso concert, basso ripieno, vln I, vln II, vla, bsn, bc). Wrappers, with slip case in marbled paper. \$150

**TIELKE, Gottfried, 1668-1725**

- 9387 *Per la Violadagambe: Neun Stücke für Viola da Gamba und Basso continuo / Nine Pieces for Viola da Gamba and Basso Continuo. Erstausgabe / First Edition. Herausgegeben von / Edited by Günter und Leonore von Zadow.*  
Heidelberg, 2014. 4°, 12, 28 pp. Halftone of the viola da gamba part (original tablature notation), together with new performing edition. Wrappers. \$26

**ULICH, Johann, 1677-1742**

- 9389 [12 Sonatas, recorder, bc]  
*Sechs Sonaten für Blockflöte und Cembalo. Herausgegeben in zwei Bänden als Neuausgabe und Faksimile von Paul Wählberg.*  
Collegium Musicum—Kölner Reihe alter Musik. Magdeburg, 2014. 4°, 2 vols, 146 pp. Halftone of the Zerbst, 1716 edition, together with new performing edition. Preface in Ger/Eng. Wrappers. \$59

**VALENTINI, Giovanni, c.1582-1649**

- 9531 *Missae quatuor partim octonis [partim oconis, partim duodenis vocibus una cum basso generali ad placitum]. Venedig, Alessandro Vincenti, 1621. [Stift Kremsmünster].*  
Faksimile-Edition Kremsmünster, [33]. Stuttgart, 2016. 16 x 23 cm, 13 partbooks, 352 pp. Line-cut of the Venice, 1621 partbook edition. Contents: Missa Stabat Mater dolorosa; Missa Susanna; Missa Diligam te Domine; Missa Sine Nomine. Wrappers, with portfolio covered in marbled paper. \$89
- 9540 *Salmi, hinni, magnificat, [antifone, falsibordoni, et motetti. Concertati a una, due, tre, & quattro voci]. Venedig, Giacomo Vincenti, 1618. [Stift Kremsmünster].*  
Faksimile-Edition Kremsmünster, [34]. Stuttgart, 2015. 17 x 24 cm, 4 partbooks, 144 pp. Line-cut of the Venice, 1618 partbook edition (cantus, alto, tenor, bassus). Contents: sixteen settings a4, three a3, and three a2. Wrappers, with portfolio covered in marbled paper. \$58

**VIOTTI, Giovanni Battista, 1755-1824**

- 9361 [Sonatas, 2 violoncelli/ violi/bassoon]  
*Six sérénades pour 2 violons seuls. Opus 23, n°1 (sérénades I, II, III), 1810. Préface et partie de violon I. Présentation par Béatrice Erwein. [British Library, London].*  
Collection Dominantes. Courlay, 2014. 22 x 30 cm, 2 partbooks, xii, 28 pp. Line-cut of Imbault edition, Paris, 1810. Introduction in Fr-Eng-Ger. Wrappers. \$41

**WEISS, Silvius Leopold, 1686-1750**

- 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) Bourrée, 4) Sarabande, 5) Menuet, 6) Gigue, 7) Prélude, 8) Paisane, 9) Mad:la grondeuse, menuet. French tablature with baroque tuning. Wrappers. \$20

**ZUCHINI, Gregorio, c.1540-1615**

- 9524 *Promptuarium harmonicum. Venidig, Iacob Vincenti* 1616. [Bischöfliche Bibliothek, Regensburg].  
Faksimile-Edition Rara, 72. Stuttgart, 2016. 19 x 25 cm, 5 partbooks, 288 pp. Line-cut of the Venice, 1616 edition partbook edition (after the sole surviving copy). 5-voice settings consisting of 2 masses, 12 vespers, 6 motets, & 7 canzoni per sonare with titles "La Barbissona", "La Massa", "La Montignana", "La Restella", "La Terhaga", "La Giordana", "La Grilla" (apparently nicknames), suitable for strings/winds. Wrappers, with portfolio in decorative paper. \$69

**COMPOSITE & MISCELLANEOUS SOURCES**

- 9488 *Altfranhofener Orgelbuch. Kommentar von Karl-Friedrich Wagner.*  
Faksimile-Edition Rara, 71. Stuttgart, 2016. Oblong, 34 x 26 cm, 8, 40 pp. Color facsimile of a charming MS collection of organ music (mostly preludes) from the early romantic period. Written in a clear and legible hand, the composer attributions include Georg Hamel, Georg Valentin Röder, Justin Heinrich Knecht, Georg Joseph Vogler & Pater Agäus. Hardbound, with decorative paper boards. \$57
- 9557 *Ars componendi / Regulae componendi [1718]. [Stift Kremsmünster].*  
Faksimile-Edition Kremsmünster, 37. Stuttgart, 2017. Oblong, 23 x 19 cm, 87 pp. Color reproduction of 2 fascinating manuscripts on the rules of composition—shelfmark L70; one is dated 1717. Hardbound with decorative marbled boards. \$69
- 9434 [Bolzano]  
*I manoscritti liturgico-musicali di Bolzano (secoli XIII-XIX). A cura di Giulia Gabrielli.*  
Bibliotheca Mediaevalis, 3. Lucca, 2015. 21 x 26 cm. \$75
- 9220 [Burgos, Monasterio de Cistercienses Calatravas de San Felices]  
*Vita adelelmi (Vida de San Lesmes).*  
Madrid, 2004. 28 x 37 cm, 158, 236 pp. Deluxe full-color facsimile of a codex containing the Vita adelelmi and the official liturgy and music chants for San Lesmes, patron Saint of Burgos. As Burgos is one of the stops of the Camino de Santiago de Compostela, this work nicely dovetails with Codex Calixtinus (transmitting the equivalent rite for Saint James). Commentary by Ángeles García de la Borbolla García de Paredes, Víctor Márquez Paillo, Rafael Sánchez Domingo, Clemente Serna González, & Miguel C. Vivancos Gómez. Limited edition of 230 copies bound in full leather with generous tooling and linen covered slipcase. (first added to OMI's offerings in 2012)  
[http://www.omifacsimiles.com/brochures/san\\_lesmes.html](http://www.omifacsimiles.com/brochures/san_lesmes.html)
- 9571 [Cambrai, Mediathèque Municipale, MSS 125-128]  
*Der Chansonnier von Zeghere van Male.*  
Faksimile-Edition Rara. Stuttgart, 2018. Oblong, 28 x 20 cm, 4 partbooks, 1224 pp. The Songbook of Zeghere van Male, also known by its call number MS 125-128 in Cambrai's Mediathèque Municipale, consists of four complementary part-books: Superius, Altus, Tenor, & Bass. The chansonnier became part of this public collection after the French Revolution, beforehand it was in the Bibliothèque de Saint-Sépulcre, also in Cambrai. The MS contains 229 compositions, extremely varied, some of them present only in this source. The special aspect of this manuscript is its marriage of music, art and culture: drawings adorn each folio. Executed by quill and with lively colors the drawings describe realistic scenes of daily life, leisurely activities, and include animals and monstrous creatures, obscene depictions and vegetal decorations. With mixed elements inherited from the Middle-Ages, the Antiquity and the vogue of the grotesque, they are a testimony of the prevailing taste in Flemish civil society in the first half of the 16th century. Hardbound with decorative paper boards. (Special subscription price until 6/15/2018) <http://www.omifacsimiles.com/brochures/zeghere.html>
- 9433 [Cortona, Biblioteca del Comune e dell'Accademia Etrusca, MS no.91]  
*Il Laudario di Cortona. Cortona. Biblioteca del Comune e dell'Accademia Etrusca, ms. 91. A cura di Francesco Zimei e Marco Gozzi.*  
Venite a Laudare, 1. Lucca, 2015. 21 x 26 cm. 342 pp + commentary. Full-color facsimile of a mid to late 13th c. manuscript produced by the Brotherhood of Santa Maria delle Laude at the Church of San Francesco. This important source transmits 66 lauds—46 with text and music—and is one of the few cases with texts and music together. While the majority of the lauds are Marian in nature they also refer to Franciscanism, morality subjects, and the liturgical calendar such as Nativity, Epiphany, Easter, Pentecost or specific saints (Vol. 2—Commentary—will be published in 2017) \$195 <http://www.omifacsimiles.com/brochures/laudario.html>
- 4471 [Florence, San Lorenzo, Archivio Cap., 2211]  
*The San Lorenzo Palimpsest Florence, Archivio del Capitolo di San Lorenzo Ms. 2211. Introductory Study and Multispectral Images edited by Andreas Janke and John Nádas.*  
Ars Nova, Nuova Serie, 4. Lucca, 2016. 17 x 24 cm, c.40, 222 pp. New deluxe edition. Like the Squarcialupi codex, this ms (copied 1417-1420) is an anthology of 14th-c. Italian songs, but also includes the most recent works, some of which must have come down to Florence from the council of Constance (1414-1417). Codice 2111, a parchment ms, had been scraped clean in the 16th c. and reused as an account book for the Chapter of San Lorenzo. Fortunately, with the help of UV light its important repertory can be read "beneath" the text of the accounts. Wrappers. \$340 [http://www.omifacsimiles.com/brochures/flor\\_sl2211.html](http://www.omifacsimiles.com/brochures/flor_sl2211.html)
- 9390 *French Baroque Music of New Orleans: Spiritual Songs from the Ursuline Convent (1736) / Musique française baroque à la Nouvelle-Orléans. Recueil d'airs spirituels des Ursulines (1736). Essays by: Jean Duron, Jennifer Gipson, Andrew Justice, Alfred E. Lemmon, Mark McKnight. Edited by Alfred E. Lemmon.*  
New Orleans. 2014 Oblong, 27 x 21 cm, 255 pp. In 1754 the Ursuline nuns of New Orleans received a gift from France, an illustrated manuscript copy entitled "Nouvelles poésies spirituelles et morales". The ms consists of a compilation of contrafacts—popular melodies reworked with spiritual lyrics. The Historic New Orleans Collection acquired the ms in 1998 and now is pleased to present a full-color facsimile accompanied by in-depth commentaries in English and French. The composers include Couperin, Lully, Clérambault and many others. The contributing essays on sacred parody and music in colonial Louisiana provide scholars and performers alike with new insight into this genre. Wrappers. \$110 <http://www.omifacsimiles.com/brochures/recueil.html>
- 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>
- 9415 *Instruction oder eine Anweisung auff der Violadigamba. Edited by Bettina Hoffmann.*  
Heidelberg, 2014. 4°. Half-tone of a contemporary ms copy that transmits an instruction or method for the viola da gamba, together with modern edition. A unique 18th c. source containing information on fingering & bowing technique. Commentary Ger/Eng. Wrappers. \$34
- 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 Študent, 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 Nettle, 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>
- 9523 *Lautentabulatur Italien um 1600. [Trento, Biblioteca Comunale].*  
Faksimile-Edition Laute, 15. Stuttgart, 2016. 27 x 36 cm, 45 pp. Half-tone 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 \$38 [http://www.omifacsimiles.com/brochures/trento\\_1947\\_5.pdf](http://www.omifacsimiles.com/brochures/trento_1947_5.pdf)



- 9394 [London, British Library, Add. Ms. 31922]  
*The Henry VIII Book (British Library, Add. MS 31922). Facsimile with Introduction by David Fallows.*  
 Diarm Facsimiles, 4. Oxford, 2014. 33 x 24 cm. 85, 273 pp. Full-color facsimile on heavy matt art paper. Anthology of mostly secular pieces probably copied in London ca. 1510-1520 and associated with the Court of Henry VIII. Includes 53 English secular songs, 15 French or French/English songs, 3 Dutch songs and 35 textless pieces. Although the MS was almost certainly not made for him (its decorations are too modest) in all likelihood it contains the repertory of Henry's own music-making sessions, clearly written out and easy to read, a perfect size for instrumentalists or singers. Hardbound in blue buckram. \$169  
[http://www.omifacsimiles.com/brochures/bl\\_add31922.html](http://www.omifacsimiles.com/brochures/bl_add31922.html)
- 9395 [London, Royal College of Music, Ms. 1070]  
*The Anne Boleyn Music Book. Introduction by Thomas Schmidt and David Skinner with Katja Airaksinen-Monier.*  
 Diarm Facsimiles, 6. Oxford, 2017. 21 x 30 cm. 58, 270 pp. This modestly-sized but beautifully written book contains sacred motets by some of Europe's most famous composers, specifically those associated with the French Royal Court of the early 16th century. An inscription in an early sixteenth-century English hand reads "M[jist]res A Bolleyene Nowe thus" followed by musical motto of three minims and a longa; that she is referenced "mistress" indicates that the inscription was certainly made before she became queen in 1533; "nowe thus" was the motto of her father. Despite considerable interest by musicologists in past decades, the book remains something of a mystery: clearly made in France, but associated in a yet-to-be-determined way with Henry VIII's second wife. For the facsimile production the RCM removed the MS from its 19th-century binding, making it possible to study the layers and compilation. Commentary includes chapters on the historical context of the book, a new analysis of its structure, the significance of the music it contains with some new ascriptions, an analysis of the decoration, and a list of concordances and editions. Hardbound. \$124  
<http://www.omifacsimiles.com/brochures/anneboleyn.html>
- 9370 [Louvain, Alamire Foundation]  
*Leuven Chansonnier. General Editors: David J. Burn & Bart Demuyt; [study by David J. Burn; Nederlandse vertaling: Ignace Bossuyt].*  
 Leuven Library of Music in Facsimile, 1. Antwerpen, 2017. 8.5 x 12 cm, 2 vols, 190 pp + commentary. What a story! In 2014, a small Brussels auction-house sold a lot containing a statue, an illuminated initial, and a songbook, to a private art-dealer. The songbook was brought to the Alamire Foundation/KU Leuven Musicology Research Group for further examination. The book, it turned out, was a previously unknown late 15th-c. chansonnier, complete and in its original cloth binding. The rediscovery of such a source in unaltered form is extremely rare, it's been almost a century since the last such discovery. The manuscript was acquired through the Léon Courtin—Marcelle Bouché Fund, administered by the Belgian King Baudouin Foundation. The songbook was subsequently loaned long-term to the Alamire Foundation. Like several other similar chansonniers, this codex has been named after the location where it is preserved. The "Leuven Chansonnier" is a unique witness from the 15th century. What makes this manuscript so special? This very small and yet substantial book, penned more than 500 years ago, is in astonishingly good condition. It contains 50 compositions representing the very best of Franco-Flemish polyphony (by composers including Ockeghem, Binchois, and Busnois). It contains 12 previously unknown songs, thus offering a new perspective on the polyphony of the Low Countries. The present publication offers a full color reproduction of the MS accompanied by a scholarly commentary in Eng/Dut. \$75 <http://www.omifacsimiles.com/brochures/leuven.html>
- 9316 *Manuscripts of English Thirteenth-Century Polyphony. Facsimile Edition by William J. Summers and Peter M. Lefferts.*  
 Early English Church Music, 57. London, 2016. 30 x 43 cm. 340 pp. The third facsimile collection to be published by Early English Church Music, Volume 57 attests to the quality and depth of the polyphonic traditions during the long reigns of Henry III and his son Edward I, when the music of English high culture achieved a technical autonomy from the common international Anglo-French repertoire of the period. Assembling within the covers of one publication a set of facsimiles of the extant remains of native origin, it comprises images of more than 60 sources of 13th-c. polyphony, including the Reading rota, the conductus-rondellus Flos regalis, and the Worcester fragments, here reunited from three codices. The large page layout adopted enables almost all the MSS to be reproduced at full size for direct comparison of different sources, layouts and dimensions. Buckram. \$275 <http://www.omifacsimiles.com/brochures/metc.html>
- 9422 [Milan, Museo Diocesano s.n. "Antifonario ambrosiano"; olim Vendrogno in Val Muggiasca]  
*L'antifonario di Muggiasca. A cura di Giacomo Baroffio.*  
 Bibliotheca Mediaevalis, 2. Lucca, 2014. 17 x 25 cm, 3 vols, 584, 596, 384 pp. Ambrosian chant, non-Roman chant cultivated within the historical boundaries of the archdiocese of Milan including the cities of Bergamo, Brescia, Pavia, Piacenza & Vercelli, has a complex history. It has been pointed out that its syllabic chants exhibit even more rigidity than equivalent Gregorian examples, yet at the same time its melismatic chants can burst forth with unusual excesses comparable to those of ancient Hispanic chant. Unlike sources transmitting the Roman tradition the Ambrosian manuscripts preserve chants of the mass together with those for the office. The antiphony of Muggiasca, a wonderful 14th-c. manuscript—reproduced here for the first time in facsimile (full-color, in reduced format), is considered by scholars to be one of the three most important sources of Ambrosian chant. Wrappers. \$298  
[http://www.omifacsimiles.com/brochures/ant\\_mug.html](http://www.omifacsimiles.com/brochures/ant_mug.html)
- 9395 ["Milleran" Ms.]  
*The Milleran Lute Book.*  
 Lübeck, 2014. 18 x 18 cm, 120 pp. Full-color facsimile of a ms copied c.1655, considered to be the finest from the French lute school. Compiled by René Milleran, grammarian and interpreter to Louis XIV, and former student of Ch. Mouton. Pieces by Bocquet, Gallot, Gaultier & Mouton. 11-course baroque lute. Reproduced 2 up per page with black background. Hardbound. \$145  
<http://www.omifacsimiles.com/brochures/milleran.html>
- 9572 monodies, ornamented, 1617]  
*Diminuierte Vertonungen von Gedichten Petrarca und Bembo. Italien 1617. [Stift Kremsmünster].*  
 Faksimile-Edition Kremsmünster, 39. Stuttgart, 2018. Oblong, 29 x 16 cm, 40 pp. Color reproduction of MS L736 Stift Kremsmünster (Austria) containing rare examples of monodies with ornaments fully written out on texts by Petrarca and Bembo. Hardboard with art paper boards. \$52
- 9343 [Montecassino, Archivio della Badia, ms. 542]  
*Montecassino, Archivio dell'Abbazia, Ms. 542. Antiphonaire, 12eme siècle. Katarina Livljanić.*  
 Paléographie Musicale, I/23. Solesmes, 2014. 4°, 194 pp. Facsimile, in color, of a 12th c. antiphoner from Monte Cassino. Beneventan notation on dry-point staff, the manuscript is devoted almost entirely to chants of the Gregorian tradition. Introduction and inventory by Katrina Livljanić. Wrappers. \$126  
<http://www.omifacsimiles.com/brochures/pm123.html>
- 9368 [Opus artis novae, polyphonies]  
*Le codex de Chypre (Torino, Biblioteca Universitaria.J.II.9). Vol. III: Ballades II Introductory Texts, Poetic Texts and Critical Notes in French and English.*  
 Opus Artis Novae, Polyphonies et Transcription Diplomatique 1300-1500, 3. Bologna, 2014. 24 x 32 cm, 236 pp. New critical edition using diplomatic transcription principles (original clefs, mensural notation). Wrappers. (In process of continuation, standing orders invited). \$97
- 9528 [Opus artis novae, polyphonies]  
*Le codex de Chypre (Torino, Biblioteca Universitaria.J.II.9). Vol. IV: Ballades III Introductory Texts, Poetic Texts and Critical Notes in French and English.*  
 Opus Artis Novae, Polyphonies et Transcription Diplomatique 1300-1500, 3. Bologna, 2014. 24 x 32 cm, 224 pp. New critical edition using diplomatic transcription principles (original clefs, mensural notation). Wrappers. (In process of continuation, standing orders invited). \$85
- 9345 [Osnabrück, Diözesanarchiv, Inv. Nr. Ma 101]  
*Codex Gisle — Gradual of Gisela von Kerssenbrock.*  
 Lucerne, 2014. 35.5 x 26 cm, 344 pp. Of the approximately 500 mss copied by nuns that survive from medieval Germany, none stands out quite like "Codex Gisle", a Gradual in courtly gothic style with about 1500 Gregorian chants adorned with 53 historiated initials. It gets its name from the Cistercian nun Gisela von Kerssenbrock who, according to the memorial inscription on fol. 1 (in an early 14th c. hand), copied and illuminated it sometime before 1300 for her convent of Marienbrunn in Rulle near Osnabrück. Already known to art connoisseurs through a fine but partial colotype facsimile published in 1926 with the participation of the art historian Martin Wackernagel, the manuscript will now be given its due worth in a complete and exacting fine arts facsimile by Quaternio Verlag of Lucerne. Deluxe edition of 480 copies bound with tooled leather and metal bosses and clasps. <http://www.omifacsimiles.com/brochures/gisle.html>

- 9431 [Regensburg, Bischöflichen Zentralbibliothek, Ms. A.R. 775-777]  
*Ms. A.R. 775-777 Proske-Bibliothek Regensburg. Vorwort von Raymond Dittrich.*  
 Faksimile-Edition Rara, 66. Stuttgart, 2015. 21 x 30 cm, 6 partbooks, vi, 718 pp. Line-cut of one the three most precious music manuscripts in the possession of the Proske-Bibliothek of the BZB. Of a total of 120 settings Lasso is represented by 34 pieces, Alessandro Striggio by 18, along with works by Cambio, Merulo, Vaet, Clemens non Papa, Meiland, Truthaer, Verdelot, Wert, Créquillon, Deprez, Hollander, Prenner Corteccia, Gosswinus, Faigniet, Bischoff, Monte, Padovano, Utendal, Claudius, Palestrina, Langius, A. Gabrieli, Fabricius, Ruffo, & Lange. The partbook MS—Discantus, Altus, Tenor, Bassus, Vagant, Sexta Vox— carries the title “1579 - Orlandi Lassi Sexta Vocum”, a reference to the Angelo Gardano print from which the first 11 Lasso works derive. The manuscript has received the attention of a number of musicologists, Armin Brinzing for localization, dating and repertorial makeup, and Eric Fiedler for important evidence regarding wind band performing practice. Includes CD recording “In Principio - Musik der Grazer Hofkapelle” which includes a number of works from A.R.775-777. Hardbound in decorative paper, with matching slipcase. \$375  
<http://www.omifacsimiles.com/brochures/ar775.html>
- 9466 [“Rostock Lute Mss”, III]  
*Die Lautenhandschriften der Universitätsbibliothek Rostock. Rostock III, Ms Mus Saec XVII-18-53,1 A.*  
 Lübeck, 2015. 21 x 30 cm, 91 pp. 79 anonymous pieces and dances for 11-course lute, French tablature-baroque tuning. Softbound. \$37
- 9467 [“Rostock Lute Mss”, IV]  
*Die Lautenhandschriften der Universitätsbibliothek Rostock. Rostock IV, Ms Mus Saec XVII-18-53,1 B.*  
 Lübeck, 2015. 21 x 30 cm, 59 pp. 43 mostly anonymous pieces and dances for 11-course lute, French tablature-baroque tuning. Softbound. \$37
- 9453 [“Rostock Lute Mss”, V]  
*Die Lautenhandschriften der Universitätsbibliothek Rostock. Rostock V, Ms Mus Saec XVII-54, ca. 1665-1670.*  
 Lübeck, 2015. 21 x 30 cm, 2 vols, 200 pp. By far the largest lute source from the Rostock University Library this MS contains 400 pieces for 11-course lute, French tablature-baroque tuning. Pages 153-154 contain Germain Pinel’s very popular Suite in G minor. Softbound. \$63
- 9529 *Synopsis musicae [or The Musical Inventory. Being a Collection of the choicest and newest Ayres, Jiggs, Borrees, Alemands, Gavots, Entries, Round O’s Horn-pipes, Trumpet Tunes and Scotch Tunes, for the Recorder or Flute. To which are added several new Songs and Catches Compos’d by the most able Masters]. London/Thomas Cross 1693. [Library of Congress, Washington, DC].*  
 Faksimile-Edition Rara, [75]. Stuttgart, 2016. Oblong, 25 x 12.5 cm, 64 pp. Line-cut of the London, 1693 edition. 24 instrumental works and 5 with texts. Attributions to James Hart and Anne Morcott. Hardbound with decorative paper boards. \$27
- 6791 Torruella Leval, Susana.  
*Music in the Woods. 100 Years of Maverick Concerts. Susana Torruella Leval, Curator. Texts by Miriam Villchur Berg, Susana Torruella Leval, Olga Touloumi, Tom Wolf. [Kleiner/James Center for the Arts of the Woodstock Byrdcliffe Guild, July 18—August 30 & Woodstock Artists Association and Museum, July 18—September 26, 2015].*  
 Woodstock, 2015. 22 x 25 cm. 82 pp. Exhibition catalog with 85 B/W and color illustrations celebrating the longest continuously-run summer classical music series in America. Hervey White established the utopian Maverick Colony in Woodstock NY in 1905, building the Maverick concert hall in 1916, a barn-like “cathedral in the woods”. Like the Bayreuth Festival, he made use of talented musicians on summer break, many who later became “Woodstockers” themselves, with programming of an eclectic mix of the old masters alongside of modernists (latter premieres include Cowell’s Trio in Nine Short Movements, Cages’ 4’ 33” and many Starer works). This lovingly compiled tribute-exhibit—using documents, art and objects from local institutions and private holdings—skillfully weaves together the story of the Maverick Concerts with elements of its founder, musicians, composers, visual artists and appreciative audience. Wrappers. \$32  
<http://www.omifacsimiles.com/brochures/maverick.html>
- 9574 [Viola da Gamba, selected works]  
*Verschiedene Werke für Viola da Gamba und B.C. [Durham Cathedral, Durham].*  
 Faksimile-Edition Rara., 79 Stuttgart, 2018. Oblong, 28 x 22 cm, 340 pp. Line-cut reproduction of MS A27 from Durham Cathedral, an anthology of works by Marais, Schenk, Snep, Hacquart, Heudeline, Blancourt, Simpson, du Faut, Colombe le fils, Colombe le pere, Doubihon, Fiore. Hardbound with decorative paper boards. \$129
- MODERN EDITIONS**
- 6784 [“Bauyn” manuscript]  
*Paris, Bibliothèque Nationale de France, Ms. Rés. Vm7 674-675: The Bauyn Manuscript. Edited by Bruce Gustafson with R. Peter Wolf.*  
 The Art of the Keyboard, 10. New York, 2014. 4°, 4 vols. Wrappers. \$150
- 6816 Brahms, Johannes (new critical edition)  
*Sextet in B-flat Major, Op. 18; Sextet in G Major, Op. 36. Editor: Katrin Eich.*  
 Neue Ausgabe sämtlicher Werke, II/1. Munich, 2017. 4°, xxxii, 212 pp. New critical edition. Cloth. \$268
- 6818 Brahms, Johannes (new critical edition)  
*Arrangements von Werken anderer Komponisten für Klavier zu zwei Händen oder für die linke Hand allein. Editor: Valerie Woodring Goertzen.*  
 Neue Ausgabe sämtlicher Werke, IX/2. Munich, 2017. 4°, xviii, 117 New critical edition. Cloth. \$214
- 6795 Brahms, Johannes (new critical edition)  
*Streichquartette. Arrangements für ein Klavier zu vier Händen. Editor: Jakob Hauschildt.*  
 Neue Ausgabe sämtlicher Werke, IIA/3. Munich, 2015. 4°, xx, 244 pp. New critical edition. Cloth. \$368
- 6796 Brahms, Johannes (new critical edition)  
*Orgelwerke. Editor: George S. Bozarth.*  
 Neue Ausgabe sämtlicher Werke, IV/2. Munich, 2015. 4°, xlix; I, 107 pp. New critical edition. Cloth. \$237
- 9515 Brahms, Johannes (new critical edition)  
*Horn Trio E Flat Major Op.40 and Clarinet Trio A Minor, Op.114. Editor: Katharina Loose-Einfalt.*  
 Neue Ausgabe sämtlicher Werke, II/7. Munich, 2016. 4°, xxxvi, 152 pp. New critical edition. Cloth. \$242
- 6799 Buxtehude, Dietrich.  
*Keyboard Works, Part 3. Preludes, Toccatas, Fugues, and Canzonas for Organ (manualiter), Harpsichord, or Clavichord. Editions by Christoph Wolff.*  
 Dietrich Buxtehude, The Collected Works, 17. New York, 2016. 4°, xxvi, 128 pp. Hardbound. \$125
- 6800 Buxtehude, Dietrich.  
*Keyboard Works, Part 4. Suites and Variations for Harpsichord or Clavichord. Edited by Christoph Wolff.*  
 Dietrich Buxtehude, The Collected Works, 18. New York, 2016. 4°, xxxviii, 260 pp. Hardbound. \$125
- 6788 *Motets and Anthems. Edited by Jonathan Wainwright.*  
 Musica Britannica, XCVIII. London, 2015. 4°. 176 pp. With the completion in this volume of the corpus of Richard Dering’s vocal music available in modern scholarly editions, we are now in a position to acknowledge fully his contribution to 17th-c. music. The contents include his entire sacred output in English (none of which was published in his lifetime), two verse anthems, two contrafacta, and one sacred song. There are also 18 motets for five voices and continuo. These Cantiones Sacrae, printed in Antwerp in 1617 by the Flemish publisher Pierre Phalèse the younger, are more typical of the impassioned Counter-Reformation motet style of Giovanni Gabrieli, Jan Pieterszoon Sweelinck, and another émigré Catholic composer working in the Low Countries at the time, Peter Philips. Buckram. \$150

- 6798 Donizetti, Gaetano (new critical edition)  
*Les martyrs—opera in quattro atti. Edizione critica a cura di Flora Willson.*  
Critical Edition of the Works of Gaetano Donizetti, [12]. Milan, 2016. 4°, 2 vols, 969 pp. Cloth. \$468
- 6810 Donizetti, Gaetano (new critical edition)  
*Anna Bolena. Tragedia lirica in due atti. Edizione critica a cura di Paolo Fabbri. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [12]. Milan, 2017. 4°, 2 vols, lvii, 944 pp. Cloth. \$448
- 6782 *English Keyboard Music c.1600-1625. Edited by Alan Brown*  
Musica Britannica, XCVI. London, 2014. 4°. Modern critical edition. This volume is the first of two intended to extend the coverage of keyboard music in Musica Britannica comprehensively into the first quarter of the 17th century. The present edition contains music by anonymous and a dozen or so named composers, including the complete keyboard works of Nicholas Carleton, the surviving twenty 'Miserere' canons by Thomas Woodson, and the anonymous 'Pretty ways for young beginners to look on'. The 77 complete pieces are organized by genre, including preludes, plainsong settings, voluntaries, dances and character pieces. Drawing on 22 manuscripts which mostly also transmit music by Byrd and other noted virginalists, this residue of music from these sources shows great diversity and a pleasing level of technical skill and musical interest, sufficient to enhance our wider view of English Renaissance music. Buckram. \$175
- 6785 *Secular Polyphony 1388-1480. Edited by David Fallows.*  
Musica Britannica, XCVII. London, 2014. 4°. 368 pp. Complements and completes the repertory of early secular polyphony edited by John Stevens in Musica Britannica volumes IV, XVIII and XXXVI. Includes music from mss copied in England as well as music by apparently English composers in mss from the continental mainland. It also includes a large number of pieces for whose origin there is no clear proof, but which are presented here in an appropriate musical context on account of their sources, form and style suggesting an English origin. The contents are presented in groups of material comprising ms collections from Cambridge University Library and the Bodleian Library, music by composers including Bedyngham, Dunstaple, Frye, Galfridus de Anglia, Hothby, Morton and Robertus de Anglia, works ascribed to Alanus, music from John Baldwin's Commonplace Book, English fragments, longer works before 1440, works related to the English repertory 1450-1480, and early arrangements of O Rosa Bella. Buckram. \$206
- 6797 *Savoy Curtain-Raisers. Edited by Christopher O'Brien.*  
Musica Britannica, XCVIII. London, 2015. 4°. 276 pp. Shedding light on a little-known aspect of late-Victorian theatre, this volume offers full scores and librettos of two one-act operettas, produced at the Savoy Theatre and written to precede as curtain-raisers the main, full-length work of the evening. Richard D'Oyly Carte did much to cultivate the genre, initiated by Trial by Jury in 1875, and featured regularly at the Savoy Theatre between 1878 and 1908. Though all but forgotten today, the composers François Cellier (1849-1914) and Ernest Ford (1858-1919) had strong connections with Sullivan, and wrote a number of one-act works, of which only Captain Billy (1891) and Mr Jericho (1893) respectively are known to have survived. Buckram. \$162
- 6817 Sullivan, Arthur, Sir (new collected works edition)  
*Iolanthe, or the Peer and the Peri. Music Edited by Gerald Hendrie.*  
*Introduction by Gerald Hendrie, Dinah Barsham, and Helga J. Perry. Part A: Music: Act I; Part B: Act II; Part C: Commentary.*  
The Operas, 6. New York, 2017. 27 x 34 cm, 3 vols, 53, 211, 217 pp. New critical edition. Cloth. \$375
- 6809 Vivaldi, Antonio (new edition)  
*Vivaldi. Opera omnia instrumentala. [Edited by] Olivier Fourès.*  
Madrid, 2010 - . New acclaimed critical edition of the complete instrument works of Antonio Vivaldi, score and parts. 174 volumes published to date. Scores only also available. Please inquire.  
[http://www.omifacsimiles.com/brochures/vivaldi\\_ooi.html](http://www.omifacsimiles.com/brochures/vivaldi_ooi.html)
- 6805 Weill, Kurt (collected edition)  
*Mahagonny: Ein Songspiel. Edited by Giselher Schubert.*  
The Kurt Weill Edition, I/3. New York, 2016. 30 x 39 cm. 182; 59 pp. This first collaboration between Weill and Bertolt Brecht would achieve epochal importance in the genre of opera (and music theater in general); it led Weill to form his signature 'Song style,' which would exercise a stylistically formative impact on the music of the Weimar Republic; it brought about a musical breakthrough for Weill's wife Lotte Lenya, whose performance inaugurated a new species of singer-actor; and it represents Brecht's debut as a stage director in the domain of musical theater. In addition the work served as a study for one of the most popular operas of the 20th century, Aufstieg und Fall der Stadt Mahagonny. Linen. \$340  
<http://www.omifacsimiles.com/brochures/weill.html>
- 6819 Weill, Kurt (collected edition)  
*Lady in the Dark. Edited by Bruce D. McClung and Elmar Juchem.*  
The Kurt Weill Edition, I/16. New York, 2018. 30 x 39 cm. 3 vols, 748; 137 pp. Two fateful meetings in Nov. 1939 between Kurt Weill and Moss Hart led inexorably to a new kind of Broadway musical. It was the brainchild of Weill, Hart and lyricist Ira Gershwin, and the opening-night roster included the talented Gertrude Lawrence, Danny Kaye, Victor Mature, Bert Lytell, Natalie Schaefer, MacDonald Carey and producer Sam Harris. The new show, entirely innovative in form and subject matter, used psychoanalysis as the primary plot driver and staged the protagonist's spectacular dreams as one-act operas, giving audiences glimpses of the glamorous worlds of fashion and publishing as well as the intimacies of a psychiatrist's office. Lady in the Dark landed like a bombshell on Broadway in January 1941. Now, for the first time since then, producers and directors can recreate the magic from this new critical edition of the score, book, and lyrics. Through patient and thorough examination of a wealth of archival and other unpublished sources, the editors present a version of the show very close to what hit the boards in 1941. 3 vols, linen bound. (subscriber's receive 31% discount) \$675  
<http://www.omifacsimiles.com/brochures/weill.html>

## MONOGRAPHS

- 6783 [Certaldo VIII, proceedings]  
*Beyond 50 years of Ars Nova studies at Certaldo, 1959-2009 : atti del convegno internazionale di studi, Certaldo, Palazzo Pretorio, 12-14 giugno 2009 / a cura di Marco Gozzi, Agostino Ziino e Francesco Zimei.*  
Lucca, 2014. 15 x 21 cm, x, 277 pp. Presentazione di Agostino Ziino; John Nadas: Una riflessione generale sulle nuove fonti musicali a cinquant'anni dall'inventario di Kurt von Fischer; Armando Antonelli: Tracce di ballate e madrigali a Bologna tra XIV e XV secolo (con una nota sul meccanismo di copia delle ballate estemporanee); Agostino Ziino: Sulla tradizione musicale della ballata "Per seguir la speranza che m'ancide" di Francesco Landini; Michael Scott Cuthbert: Palimpsests, Sketches, and Extracts: The Organization and Compositions of Seville 5-2-25; Marco Gozzi: Boccaccio, Gherardello e una ballata monodica; Carla Vivarelli: "Ars cantus mensurabilis mensurata per modos iuris" un trattato napoletano di ars subtilior? Pedro Memelsdorff: "Equivocus". Per una nuova lettura del rapporto testo-musica nel Trecento italiano; Francesco Zimei: Riflessi musicali nella novellistica toscana del Trecento (statistiche e osservazioni); Gianluca D'Agostino: Some musical data from literary sources of the late middle ages; Sandra Dieckmann - Oliver Huck: Metrica e musica nel Trecento. Madrigali, ballate e cacce; Francesco Facchin: Suono e voce in Boccaccio. Wrappers. \$70
- 6786 *De Clavicordio XI. Proceedings of the XI International Clavichord Symposium Magnano, 3-7 September 2013 Edited by B. Brauchli, A. Galazzo, J. Wardman.*  
Piemonte, 2014. 8°, 168 pp. Articles on all aspects of the clavichord by leading scholars, builders and performers. This issue presents several papers pertaining to CPE Bach. Wrappers. \$79  
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- 6801 Fassone, Alberto.  
*Come un suono di natura.. Saggi su Mahler*  
Musica Ragionata, 20. Lucca, 2015. 12°, 401 pp. Wrappers. \$38
- 9489 *Imago Musicae XXVII-XXVIII 2014-2015. International Yearbook of Musical Iconography.*  
Lucca, 2016. 8°, 236 pp. Cloth. \$104

- 9560 *Imago Musicae* XXIX 2016. *International Yearbook of Musical Iconography*.  
Lucca, 2017. 8°. 183 pp. Wrappers \$84
- 6793 *Recercare* XXV/1-2 2013. *A Patrizio Barbieri per i suoi 70 anni. [Rivista per lo studio e la pratica della musica antica / Journal for the Study and Practice of Early Music]*.  
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