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- BACH, Carl Philipp Emanuel, 1714-1788**
- 9648 [Concerto, harpsichord & fortepiano, orch, Wq. 47]
Double Concerto in E-flat Major, Wq 47. Facsimile Edition of the Autograph Score with an Introduction by Robert D. Levin.
Carl Philipp Emanuel Bach, The Complete Works, III, Supplement. Los Altos, 2019. 25 x 32 cm, xix, 94 pp. Beautiful halftone facsimile of autograph score of 1788 from the original in the Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Wrappers \$37
- 9653 [Klopstocks Morgengesang, Wq. 239]
Klopstocks Morgengesang am Schöpfungsfest. Facsimile Edition with an Introduction by Bertil Van Boer.
Carl Philipp Emanuel Bach, The Complete Works, VI, Supplement. Los Altos, 2021. 25 x 32 cm, xii, 44 pp. Beautiful halftone facsimile of Leipzig, 1784 edition. Wrappers. \$31
- 9649 [Oratorio, Wq. 240]
Die Auferstehung und Himmelfahrt Jesu. Facsimile Edition of the Autograph Score with an Introduction by Ulrich Leisinger.
Carl Philipp Emanuel Bach, The Complete Works, IV, Supplement. Los Altos, 2020. 25 x 32 cm, xv, 191 pp. Beautiful halftone facsimile of autograph score composed during the composer's last years in Hamburg. The original resides in the Deutsche Staatsbibliothek, Berlin. The work was intended for non-liturgical purposes. Wrappers. \$62
- 9666 [St. Matthew Passion, H.872]
St. Matthew Passion (1769). Facsimile Edition of the Incomplete Autograph Score with an Introduction by Ulrich Leisinger.
Carl Philipp Emanuel Bach, The Complete Works, IV, Supplement. Los Altos, 2022. 25 x 32 cm, xvi, 60 pp. Beautiful halftone facsimile of autograph score, Bach's first Passion according to St. Matthew. Scored for SATB choirs, strings, drums, flutes, oboes, horns & bassoons. The original resides in the Deutsche Staatsbibliothek, Berlin. Wrappers. \$43
- 9647 [Sonatas, keyboard, H.136-140; Wq.50]
Six sonates pour le clavecin avec des reprises variées. Bach's Copy of Wq 50 with His Embellishments. Facsimile Edition with an Introduction by Jason B. Grant.
Carl Philipp Emanuel Bach, The Complete Works, I, Supplement. Los Altos, 2019. 25 x 32 cm, xiv, 40 pp. Beautiful halftone facsimile of the Berlin, 1760 edition based on the composer's annotated personal copy. A fascinating documents that records numerous corrections and additions that Bach added in the margins. Wrappers \$32
- 9697 [Sonatas, keyboard, H.567-572; Wq.143-148]
Trio Sonatas, Wq 143-148. Introduction by Peter Wollny.
Carl Philipp Emanuel Bach, The Complete Works, II, Supplement. Los Altos, 2022. 25 x 32 cm, 137 pp. Beautiful halftone facsimile of the autograph scores and original parts, including C.P.E. Bach's early trios for flute, violin, and basso continuo that were mostly written in Leipzig in 1731 and revised in Berlin in 1747. Wrappers. \$47
- BACH, Johann Sebastian, 1685-1750**
- 9705 [St. Matthew's Passion, BWV 244]
Matthäus-Passion BWV 244. Autograph Staatsbibliothek zu Berlin, Preußischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann. Preface by / Geleitwort von Barbara Schneider-Kempf.
Kassel, 2022. 24 x 35 cm, x, 168, 30 pp. New color facsimile of the autograph score based on newly commissioned photographs. Afterword in Eng-Ger. Limited bibliophile edition with binding brown linen. \$404
http://www.omifacsimiles.com/brochures/bach_mattb.html
- 9568 [Christmas Oratorio, BWV 248]
Weihnachts-Oratorium / Christmas Oratorio BWV 248. 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 (2002) and new high-quality digital photography (2009). 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 Oratorio—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. \$444
http://www.omifacsimiles.com/brochures/bach_christ.html
- 9665 [Concerti, harpsichord, strgs, BWV 1052, -53, -54, -55, -56, -57, -58, -59]
Concerti a Cembalo obligato BWV 1052-1059. Autograph Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann.
Documenta Musicologica, II/57. Kassel, 2021. 24 x 40 cm, viii, 106, 28 pp. Deluxe 4-color facsimile of the autograph (collective) score mus. ms. aut. Bach P. 234. Johann Sebastian Bach composed not only for the nobility and the church, but also for bourgeois musical culture. Among these works are the harpsichord concertos, "music for a Leipzig 'coffee house'". They are noted in a 1738 manuscript that is a unique and probably the most important document for the instrumental repertoire of the Leipzig "Collegium Musicum". The concerto movements are arranged in such a way that the harpsichord is given a solo part that exploits the instrument's "clavieristic" possibilities to the full. These works thus fix a decisive moment in the early history of the piano concerto genre which received significant impulses from Bach and his circle of students. Hardbound, with leather spine and decorative paper boards. 10% discount for early subscribers. \$345
http://www.omifacsimiles.com/brochures/bach_concerti1052.html
- 9704 [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.
Kassel, 2022. 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. Linen. \$320
http://www.omifacsimiles.com/brochures/bach_wtc1b.html

- 9656 [WTC I, keyboard, BWV 846-869]
Das wohltemperierte Clavier Buch I BWV 846-869. Autograph Facsimile with All Lost Selections Set Anew by Johannes Gebauer. [Deutsche Staatsbibliothek Berlin, mus. ms. aut. P. 415].
 Berlin, 2018. 21 x 30 cm, 76 + 87 (facsimiles), 3 pp. Beautiful full color facsimile—published for the first time—of the BOTH surviving MSS of the WTC I: MS Bach P 202 (contemporary ms copy) and MS Bach P 415 (autograph). The first source, also known as the “Müllersches Manuscript” (c.1740-1760) is in the hand of Carl Heinrich Ernst Müller, Anna Magdalena Bach, Johann Friedrich Agricola, Wilhelm Friedmann Bach, Johann Sebastian Bach and one unknown scribe. The second source, the autograph P 415, is wholly in the hand of JS Bach. Because of the chronological closeness of the Müllerschen MS along with the authority of its excellent copyists, comparison against Bach’s version provides a wealth of information for performance practice. Where Bach’s autograph is missing Fugue no.13 and the Prelude no.14 a new modern edition by Johannes Gebauer has been inserted. Wrappers. \$86
http://www.omifacsimiles.com/brochures/bach_wtc1c.html
- 9613 [WTC I, piano, BWV 846-869, Richault edition, annotated by F. Chopin]
Vingt-quatre préludes et fugues (Le clavier bien tempéré, livre I). Annoté par Frédéric Chopin. Commentaire de Jean-Jacques Eigeldinger.
 Publications de la Société Française de Musicologie, 1/28. Paris, 2/ 2020. Oblong, 28 x 21 cm, lxxii, 111 pp. Color facsimile of the Richault edition (one of the four first editions of the work), with autograph emendations by Frédéric Chopin. In his triple activity as composer, performer, and teacher, Chopin constantly turned to Bach as a supreme point of reference. The Well-Tempered Clavier is said to be the only score he took with him to Majorca in the winter of 1838-39, at the time he was completing his 24 Preludes op.28—in other words, at the heart of his career as a composer. Until now the important role played by the Well-Tempered document published here for the first time confirms it with living proof of a different kind, a live record, so to speak, of his teaching. This precious score, held in a private collection, emanates directly from Pauline Chazaren, a pupil of Chopin and teacher of Cosima Liszt. The score was probably purchased in Lyons around 1843 prior to Pauline’s Parisian sojourn and was d Clavier in Chopin’s teaching has been known on the basis of literary sources. The brought or sent to Paris, where it was used in the lessons with Chopin. The score shows no trace of interventions that could be ascribed to Pauline or anyone else. Leafing through the pages of this copy of the Well-Tempered Clavier I, one cannot fail to be struck by the neatness with which the signs and words indicating tempo, metronome marks, phrasing, articulation, dynamics, left-hand octaves, and so on, have been noted. All of Czerny’s indications (probably taken from the 1843 Veuve Launer edition), save fingerings, have been copied out by Chopin. The systematic copying stops after Prelude 7, as do the sporadic indications in ink. Commentary in Fr/Eng/Pol. Wrappers. \$79
http://www.omifacsimiles.com/brochures/bach_chopin_wtc_b.html
- BALLARD, Christophe, 1641-1715 [publisher]**
- 9623 *Recueil d’airs [serieux et a boire de differents auteurs pour l’anne - 1702]. Paris / Ballard 1702. [Bibliothèque de Toulouse].*
 Facsimile-Edition Rara, 90. Stuttgart, 2020. Oblong, 16 x 13 cm, 22, i pp. Line-cut of the Paris, 1702 edition. For solo voice and basse-continue in staff notation (plucked or other continuo instrument). Humorous settings by De la Tour, Dubuisson, Hubert, Monsieur G..., Du Parc, Dubreuil, Duplessis, & 2 anonymous sources. Hardbound with decorative paper boards. \$15
- BARTÓK, Béla, 1881-1945**
- 9589 [Sonata, 2 pianos, percussion, Sz.110, BB115]
Sonate für zwei Klaviere und Schlagzeug. Faksimile des Partiturentwurfs und der annotierten Partiturnkopie Paul Sachers / Sonata for Two Pianos and Percussion. Facsimile of the Draft Score and Paul Sacher’s Annotated Full Score Copy. Edited by Felix Meyer.
 Eine Publikation der Paul Sacher Stiftung. London, 2018. 30 x 39 cm, 169 pp. Beautiful color half-tone of the autograph draft score. Béla Bartók’s Sonata for Two Pianos and Percussion, composed in summer 1937 on a commission from Paul Sacher and premiered in Basel in January 1938, is incontestably one of the supreme creations of modern music. This publication, with introductory essays by Felix Meyer, Robert W. Wason, László Vikárius, and Wolfgang Rathert, presents two major handwritten sources for this work from the holdings of the Paul Sacher Foundation: the draft score, which offers a fascinating glimpse into the sonata’s genesis, and a “whiteprint” of the fair copy, which contains additions from Bartók and differs substantially from the definitive version at the end of the development section in movement 1. The volume also contains a CD of the radio recording of 1940, with Bartók and his wife Ditta Pásztory playing the piano parts, as well as a new recording of the sonata in its “original” form, played by the Bugallo-Williams Piano Duo with percussionists Matthias Würsch and Christian Dierstein. Linen. \$135
http://www.omifacsimiles.com/brochures/bartok_sop2.html
- BEETHOVEN, Ludwig van, 1770-1827**
- 9508 [Concerto, piano, orch, no.3, op.37, C minor]
Konzert für Klavier und Orchester Nr.3 c-Moll, opus 37. Faksimileausgabe der autographen Handschrift der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Mit einem Geleitwort von Mitsuko Uchida. Herausgegeben und kommentiert von Elisabeth Schmierer.
 Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Oblong, 32 x 24 cm, 22, 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. \$558
<http://www.omifacsimiles.com/brochures/bee3p.html>
- 9596 [Quartet, strings, op.130, no.13, B-flat major; Great Fugue, op.133]
Streichquartett B-dur op.130 / Grande Fugue B-dur Op.133. Autograph: Staatsbibliothek zu Berlin – Preussischer Kulturbesitz; Moravské Zemské Muzeum, Brno; Badische Landesbibliothek, Karlsruhe; Biblioteka Jagiellońska, Kraków; Bibliothèque Nationale de France, Paris; Library of Congress, Washington, D.C. Commentary - Kommentar Ulrich Konrad.
 Documenta Musicologica, II/55. Kassel, 2019. Oblong, 4°. viii, 252, 26 pp. Full-color facsimile of the autograph, dispersed now among six libraries around the world (movt I - Bibl. Jagiellońska Kraków; II - Library of Congress Washington; III - Bibliothèque Nationale Paris & Badische Landesbibl. Karlsruhe; IV - Maravské zemské muzeum Brno; V & VI - Staatsbibliothek zu Berlin. The autograph ranges from fair copy to composing copy and includes 7 paste-over corrections (2 of them full page), meticulously reproduced in this exceptional facsimile. A truly remarkable contribution to Beethoven research and gift to Beethoven lovers, this facsimile reunites the various movements after 190 years. Commentary in Eng-Ger. Quarter leather with boards in decorative paper. \$425
http://www.omifacsimiles.com/brochures/bee_qus130.html
- 9595 [Symphony, no.9, op.125, D minor]
Sinfonie No.9 op.125. Autograph. Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque National de France. Commentary by / Kommentar von: Lewis Lockwood, Jonathan Del Mar, Martina Rebmann.
 Documenta Musicologica, II/42. Kassel, 2/ 2019. 37 x 40 cm, viii, 436, 42 pp. Full-color facsimile of the autograph fair copy in the original format. With his Ninth Symphony Beethoven ventured into new musical dimensions. In the final movement soloists and chorus join forces with the orchestra and Schiller’s “Ode to Joy” becomes a global aspiration, a declaration: “Alle Menschen werden Brüder” (all mankind becomes brothers). In his commentary the Beethoven scholar Lewis Lockwood describes the plea which Beethoven wanted to deliver at that time with this work and how views of this have changed over the centuries. Jonathan Del Mar, editor of Beethoven’s works, comments on noteworthy passages in the autograph manuscript and allows the reader to share in the composer’s working process. Already the large-format paper which Beethoven used for some passages makes the large forces clear. Cuts, sometimes reversed later, show how he wrestled with the final version of the musical text and refined it right down to the last detail. The history of the autograph manuscript reflects an episode in German history: after storage in various places because of the war, the major parts were returned to Berlin but were initially divided by the Berlin Wall and only reunited in 1990. Martina Rebmann, director of the Music Department at the Staatsbibliothek in Berlin traces this story. For the first time the facsimile present all the parts of the manuscript including pages preserved in Bonn and Paris as well as the trombone and contrabassoon parts. Hardbound, with decorative paper and linen spine. Commentary in Eng-Ger-Jap. Special OMI price. \$995
<http://www.omifacsimiles.com/brochures/bee9.html>
- 9604 [Trio, piano, vln & vc, op.97, Bb minor, “Archduke”]
Klaviertrio B-dur Opus 97 “Erzherog“-Trio. 1. und 2. Satz. / 3. und 4. Satz. Faksimile nach dem Partiturautograph Biblioteka Jagiellońska, Krakau. Geleitwort von Mitsuko Uchida. Einleitung von Julia Ronge.
 [Henle Music Facsimiles, 28]. Munich, 2019. Oblong & upright, 34 x 26, 26.5 x 39 cm, 2 vols, xx, 34; 32 pp. Beautiful 4-color half-tone of the “Archduke” Trio, a work dedicated to Archduke Rudolph of Austria, and regarded as the greatest of all works for this combination of instruments. The Trio in B-flat was probably performed at the Archduke’s palace soon after it was written, but its public premiere did not take place until April 11, 1814, on which occasion the violinist was Ignaz Schuppanzigh (leader of the famous string quartet that introduced many of Beethoven’s quartets and later some of Schubert’s), the cellist was Joseph Linke (for whom Beethoven composed sonatas), and the pianist was Beethoven himself, in his last public appearance at the keyboard (Richard Freed). It’s unclear whether this autograph, with inscription “Trio am 3ten März 1811”, is actually from 1811 or whether the inscription was added later. Despite the presence of editorial/publisher’s markings this copy does not seem to have served as the faircopy. Hardbound with decorative paper boards and pasted title etquette, produced on the occasion of the 250th anniversary of Beethoven birth. \$196
http://www.omifacsimiles.com/brochures/bee_trio97.html

- 9711 *Bonner Beethoven-Studien, Band 13. Herausgegeben von Joanna Cobb Biermann, Beate Angelika Kraus, Jürgen May und Christine Siegert.* Veröffentlichungen des Beethoven-Hauses, V/13. Bonn, 2022. 8°, 455 pp. Wrappers. \$48
- 6822 [Correspondence, Conversation Books, complete ed.] *Beethoven's Conversation Books. Edited and Translated by Theodore Albrecht. Volume 1, Nos. 1 to 8 (February 1818 to March 1820).* Woodbridge, 2018. 15 x 24 cm, 424 pp. By 1818, Beethoven had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theater, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The first of a projected 12-volume set. \$79
- 6826 [Correspondence, Conversation Books, complete ed.] *Beethoven's Conversation Books. Edited and Translated by Theodore Albrecht. Volume 2, Nos. 9 to 16 (March 1820 to September 1820).* Woodbridge, 2019. 15 x 24 cm, 451 pp. By 1818, Beethoven had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theater, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The second of a projected 12-volume set. \$79
- 9642 [Correspondence, Conversation Books, complete ed.] *Beethoven's Conversation Books. Edited and Translated by Theodore Albrecht. Volume 3, Nos. 17 to 31 (May 1822 to May 1823).* Woodbridge, 2020. 15 x 24 cm, 459 pp. By 1818, Beethoven had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theater, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The third of a projected 12-volume set. \$79
- 9663 [Correspondence, Conversation Books, complete ed.] *Beethoven's Conversation Books. Edited and Translated by Theodore Albrecht. Volume 4, Nos. 32 to 43 (May 1823 to September 1823).* Woodbridge, 2022. 15 x 24 cm, 256 pp. By 1818, Beethoven had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theater, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The fourth of a projected 12-volume set. \$79
- 9703 [Langenbruch, Anna, Beate Angelika Kraus & Christine Siegert] *Beethovens Vermächtnis: Mit Beethoven im Exil. Bericht über das internationale Symposium Bonn, 1. bis 3. März 2018 mit einer Edition der gleichnamigen Studie von Paul Bekker. Herausgegeben von Anna Langenbruch, Beate Angelika Kraus und Christine Siegert.* Veröffentlichungen des Beethoven-Hauses, IV/32. Bonn, 2022. 8°, 474 pp. Hardbound. \$82
- 6823 [Lodes, Birgit, Elisabeth Reisinger, & John D. Wilson] *Musik am Bonner kurfürstlichen Hof, Band 2. 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/30. Bonn, 2018. 8°, 169 pp. Hardbound. \$82
- 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/29. Bonn, 2018. 8°, 324 pp. Hardbound. \$88
- 9654 [Reisinger, Elizabeth] *Musik machen – fördern – sammeln. Erzherzog Maximilian Franz im Wiener und Bonner Musikleben von Elisabeth Reisinger.* Veröffentlichungen des Beethoven-Hauses, IV/31. Bonn, 2020. 8°, 264 pp. Hardbound. \$89
- BODENSCHATZ, Erhard, 1576-1636**
- 9576 *Florilegium [selectissimarum cantionum, praestantissimorum aetatis nostrae aetorum, 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. \$295
- BRÜCKNER, Wolfgang, b.?-1646**
- 9693 *Zweyfaches Zehen [ordentlicher Sonn- und Fest-Täglicher Evangelien Gott dem Allerhöchsten zu gebührenden Ehren dann Music liebenden Herzen zuschuldigem Gefallen mit 4.5.6.7. und 8. Stimmen neben dem Basso Continuo beydes Vocaliter und Instrumentaliter zu gebrauchen aufgesetzt. Erfurt / Johann Birckner, Friedrich Melchio Dedekind 1656. [Pfararchiv Mügeln].* Faksimile-Edition Rara, 94. Stuttgart, 2021. 16 x 20 cm, 8 partbooks, 48 pp. Line-cut of the Erfurt 1656 partbook edition. 20 (2x Zehen) religious settings for 8 voices with bc and strings. Wrappers with slipcase in decorative paper. \$112
- BURTIUS, Nicolaus, c.1450-d.?**
- 9643 *Opusculum musicum. Ugo Rugeri / Bologna 1487 [private collection].* Faksimile-Edition Theoretica, 8 Stuttgart, 2021 Oblong, 16 x 22 cm, 133 pp. Full color facsimile of the Bologna, 1487 incunabulum, printed by Ugo de Rugeris. Contains the earliest example of polyphonic music, complete with staves, printed by woodblock. Defends the system of hexachords as used by Guido d'Arezzo. Preface in It. Hardbound in decorative paper. \$52 <http://www.omifacsimiles.com/brochures/burtius.html>
- CANACCI, Antonio, 16th c.**
- 9695 *Il primo libro delli madrigali [a cinque voci] Rom / Valerio Dorico, 1564. [Library of Congress, Washington DC].* Faksimile-Edition Rara, 100. Stuttgart, 2022. Oblong, 8°, 5 partbooks, 160 pp. Line-cut of the Dorico edition, Rome, 1564 (= RISM A/I C 763) based on the sole surviving source. 33 madrigal settings in partbook format (Canto, Alto, Tenore, Basso, Quinto). Parts hand stitched, in portfolio covered with decorative paper and tie strings. \$41 <http://www.omifacsimiles.com/brochures/canacci.pdf>
- CHOPIN, Frédéric, 1810-1849**
- 9598 [Etudes, Méthodes des méthodes, 1-3] *Manuscríts autografs musicals. Segona edició facsímil dels manuscríts autografs musicals de Frédéric Chopin conseruats a la Cartoixa de Valldemossa.* Mallorca, 2019. Oblong, 28 x 22 cm. vi, 20 pp. Full color facsimile edition of six Chopin autographs held in the Museu Frederic Chopin y George Sand de Valldemossa: 1) Nocturne, op. post. =Lento con gran espressione; 2-4) 3 Etudes for Méthode des Méthodes [fair copies w/ engraver's markings]; 5) Fugue in A minor, 1841, 70 bars; 6) Nocturne, op. 62 no.2 [heavily emended fair copy for Brandus edition]. Commentary in Catalan & Spanish by Miquel Estelrich i Serralta. Handsomely bound in blue cloth with gold lettering. \$82 http://www.omifacsimiles.com/brochures/chop_man.html

- 9575 [Etude, Méthodes des méthodes, no.1, 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 //I/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. \$82 http://www.omifacsimiles.com/brochures/chop_etfm.html
- 9598 [Fugue, A minor, op. post., 1841]
Manuscripts autografs musicals. Segona edició facsímil dels manuscrits autografs musicals de Frédéric Chopin conseruats a la Cartoixa de Valldemossa.
 Mallorca, 2019. Oblong, 28 x 22 cm. vi, 20 pp. Full color facsimile edition of six Chopin autographs held in the Museu Frederic Chopin y George Sand de Valldemossa: 1) Nocturne, op. post. =Lento con gran espressione; 2-4) 3 Etudes for Méthode des Méthodes [fair copies w/ engraver's markings]; 5) Fugue in A minor, 1841, 70 bars; 6) Nocturne, op. 62 no.2 [heavily emended fair copy for Brandus edition]. Commentary in Catalan & Spanish by Miquel Estelrich i Serralta. Handsomely bound in blue cloth with gold lettering. \$82 http://www.omifacsimiles.com/brochures/chop_man.html
- 9602 [Mazurka, piano, op.59,3, Morgan Library]
Mazurek op 59 nr 3/ Mazurka, op.59, no.3. Wydanie faksymilowe rękopisu ze zbiorów Morgan Library & Museum w Nowym Jorku / Facsimile Edition of the Manuscript Held in Morgan Library & Museum in New York.
 Works by Chopin—Facsimile Edition, [38] A IV/59/3/2. Warsaw, 2019. Oblong, 28 x 22 cm, 2 vols, 4, 47 pp. Full-color half-tone of the “rejected public autograph” (a careful comprehensible rendering of the piece put aside for some unknown reason). This version is written in the original key of G minor, with differences in melodic and rhythmic details from the published version, including a 4-bar section before the coda that was ultimately scrapped. This rare ms passed into Ferdinand Hiller possession after Chopin's death (thus the inscription “p[our] Mr. Hiller”), and later into the Musik-Bibliothek Peters as is evidenced by stamps in the ms. Comparison of this source with the British Library copy (no.22 of this series), reveals a lot about Chopin's compositional practice. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$69 http://www.omifacsimiles.com/brochures/chop_maz59,3.html
- 9598 [Nocturne, op.62,2]
Manuscripts autografs musicals. Segona edició facsímil dels manuscrits autografs musicals de Frédéric Chopin conseruats a la Cartoixa de Valldemossa.
 Mallorca, 2019. Oblong, 28 x 22 cm. vi, 20 pp. Full color facsimile edition of six Chopin autographs held in the Museu Frederic Chopin y George Sand de Valldemossa: 1) Nocturne, op. post. =Lento con gran espressione; 2-4) 3 Etudes for Méthode des Méthodes [fair copies w/ engraver's markings]; 5) Fugue in A minor, 1841, 70 bars; 6) Nocturne, op. 62 no.2 [heavily emended fair copy for Brandus edition]. Commentary in Catalan & Spanish by Miquel Estelrich i Serralta. Handsomely bound in blue cloth with gold lettering. \$82 http://www.omifacsimiles.com/brochures/chop_man.html
- 9599 *Tarantela op.43 / Tarantella op.43. 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, [37] A /XI/43. Warsaw, 2019. Oblong, 28 x 22 cm, 2 vols, 8, 47 pp. Color facsimile of MC/187 in the Chopin Museum, the only known autograph of this work (a source in the hand of Julian Fontana also exists). Chopin started the piece probably in Paris and finished it just after arriving in Nohant in June of 1841. Chopin was clearly adapting the dance-vocal ‘tarantella’ to the domain of the piano, as is clear from a letter he wrote to Julian Fontana with the manuscript of the Tarantella (to be copied): “Take a look at the Recueil of Rossini songs. . . where the Tarantella (en la) appears. I don't know if it was written in 6/8 or 2/8. Both versions are in use, but I'd prefer it to be like the Rossini”. Chopin wrote the whole piece in a single breath, and essentially in a single rhythm. The precious autograph, miraculously surviving the London Blitz (as is shown by the singing marks on the upper corners) was purchased by the Chopin Institute in Dec. 2008. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Marita Albán Juárez. Bound in blue linen, with matching slipcase. \$82 http://www.omifacsimiles.com/brochures/chop_tar.html
- 9688 [Trio, piano, vln, vc, op.8, G major]
Trio G-Moll Op.8 / Trio in G Minor, op.8. 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, [39] A XIII/8. Warsaw, 2021. Oblong, 28 x 22 cm, 2 vols, 32, 57 pp. Fine monochrome facsimile of the untitled unfinished autograph score in the possession of the Frederic Chopin Society in Warsaw. Composed between fall 1828 and spring 1829 the Trio op.8 was part of Chopin's curriculum with Elsner and is dedicated to Prince Antoni Radziwiłł. Described as genial and graceful the Trio is the composer's only composition that includes the violin. Although the manuscript here—part fair copy, part composing copy—is the sole surviving source, it was not the basis for the work's first publication in 1833. The autograph includes some unidentified sketches and a sketch of the Concerto in F Minor. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. \$93 http://www.omifacsimiles.com/brochures/chop_trio.html
- 9613 *J.S. Bach. Vingt-Quatre préludes et fugues (Le clavier bien tempéré, livre I). Annoté par Frédéric Chopin. Commentaire de Jean-Jacques Eigeldinger.*
 Publications de la Société Française de Musicologie, 1/28. Bourg-la-Reine, 2/ 2020. Oblong, 28 x 21 cm, lxxii, 111 pp. Color facsimile of the Richault edition (one of the four first editions of the work), with autograph emendations by Frédéric Chopin. In his triple activity as composer, performer, and teacher, Chopin constantly turned to Bach as a supreme point of reference. The Well-Tempered Clavier is said to be the only score he took with him to Majorca in the winter of 1838-39, at the time he was completing his 24 Preludes op.28—in other words, at the heart of his career as a composer. Until now the important role played by the Well-Tempered Clavier in Chopin's teaching has been known on the basis of literary sources. The document published here for the first time confirms it with living proof of a different kind, a live record, so to speak, of his teaching. This precious score, held in a private collection, emanates directly from Pauline Chazaren, a pupil of Chopin and teacher of Cosima Liszt. The score was probably purchased in Lyons around 1843 prior to Pauline's Parisian sojourn and was brought or sent to Paris, where it was used in the lessons with Chopin. The score shows no trace of interventions that could be ascribed to Pauline or anyone else. Leafing through the pages of this copy of the Well-Tempered Clavier I, one cannot fail to be struck by the neatness with which the signs and words indicating tempo, metronome marks, phrasing, articulation, dynamics, left-hand octaves, and so on, have been noted. All of Czerny's indications (probably taken from the 1843 Veuve Launer edition), save fingerings, have been copied out by Chopin. The systematic copying stops after Prelude 7, as do the sporadic indications in ink. Commentary in Fr/Eng/Pol. Hardbound. \$79 http://www.omifacsimiles.com/brochures/bach_chopin_wtc_b.html
- DEBUSSY, Claude, 1862-1918**
- 9597 *Estampes [pour le piano]: Pagodes, La Sorée dans Grenade..., Jardins sous la pluie. [Fac-similé du] manuscrit conservé à la Bibliothèque Nationale de France, département de la Musique - MS-988.*
 Fac-similés de Manuscrits de Claude Debussy, [6]. Paris, 2019. 26.5 x 35 cm, vi, 30 pp. 4-color facsimile of the autograph, written in 1903 and dedicated to his friend the painter Jacques-Émile Blanche. A triptyque of 3 short pieces entitled “Pagodes” (Pagodas), “La soirée dans Grenade” (The Evening in Granada) and “Jardins sous la pluie” (Gardens in the Rain). Estampes (or “Prints”) are not a random selection but the distinctive sound pictures of three locations: A Javanese gamelan, a Spanish habanera and French children's songs. Preface in Fr/Eng by Pierre Boulez. Wrappers with exposed stitching, in special art paper. \$74 http://www.omifacsimiles.com/brochures/debussy_est.html
- 9584 *Quatuor pour cordes. Manuscrit conservé à la Bibliothèque nationale de France, département de la Musique.*
 Fac-similés de Manuscrits de Claude Debussy, [5]. Paris, 2018. 26.5 x 35 cm, 48 pp. 4-color facsimile of the autograph score issued on the occasion of the centenary of Debussy's death. Wrappers, in special art paper. \$74 http://www.omifacsimiles.com/brochures/debussy_quat.html
- DONFRID, Johannes, 1585-1650**
- 9722 *Promptuarii musici, pars altera. Augustae Trebocorum / Paul Ledertz 1623. [Universitätsbibl. Regensburg; Württembergische Landesbibliothek Stuttgart; Proske-Bibliothek Regensburg].*
 Facsimile-Edition Rara, 110. Stuttgart, 2023. Upright & oblong, 22 x 32; 16 x 21 cm, 5 partbooks, 1030 pp. Line-cut of the Strasbourg, 1623 partbook edition, the second of three enormous sacred song collections published by Paul Ledertz under the title Promptuarii musici. RISM lists 16 libraries that possess 1 or more volumes of this rare work, attesting to the contemporary reception of the work. “Par altera” contains 233 settings for 2, 3 & 4 voices plus basso continuo. The composers, mostly Italian but also German, are: Agazzari, Aichinger, Allegri, Anerio, Antonelli, Archangeli, Baccinetti, Badi, Balbi, Bianchieri, Belli, Benn, Bernardi, Bollius, Borsaro, Brunelli, Brunetti, Burlini, Capello, Castro, Biondi, Cifra, Cornale, Croce, Corsi, Fabricius, Fattorini, Finetti, Fontana, Grandi, De Grandis, Gussago, Hassler, Klingenstein, Lappi, Lasso, F., Lasso, Rudolph di Leoni, Loth, Marazzi, Marenzio, Massiccio, Mezzogorini, Montesardo, Mortaro, Nanino, Pfendner, Porta, C., Porta, E., Dal Pozzo, Racholdinger, Scaletta, Spinello, Stadlmayr, Tarditi, Uffererri, Vecchi, Veneri, Vernizzi, Marchesi, Moro, Viadana, Victorinus, Zucchini. Hardbound with decorative paper boards. \$330

- FRIEBERT, Joseph, 18th c.**
9694 *Missa Pastor[itia in D]. Ms. Passau. [Archiv, Stift Kremsmünster].*
Faksimile-Edition Rara, 96. Stuttgart, 2020. 25 x 34 cm, 113 pp. Line-cut of the ms, scored for SATB, 2 vln, 2 vla, 2 clarini, tympano & organ. Little is known of this composer stationed in Passau, RISM has cataloged a total of 6 works. Hardbound in decorative paper. \$50
- FÜGER, Caspar, 1521-1592**
9729 *Christliche Vers und Gesänge [lateinisch und deutsch / von dem groswoichtigem / hochnötigem Werck der auffgerichteten Concordien, in dieser Lande Kirchen und Schulen. Auff fünfß Stimmen componiert]. Drefßden 1580. [Library of Congress, Washington DC].*
Faksimile-Edition Rara, 105. Stuttgart, 2023. 18 x 22 cm. 44 pp. Line-cut of the Dresden, 1580 edition. Hardbound with decorative paper boards. \$26
- FURCHHEIM, Johann Wilhelm, c.1635-1682**
9618 *Musikalische Taffel-Bedienung. [mit 5. Instrumenten, als 2. Violinen, 2. Violen, 1. Violon, benebenst dem General-Bass]. Paul August Hamann / Dresden 1674. [Jever, Bibl. des Marien-Gymnasiums].*
Faksimile-Edition Kammermusik des Barock, 79. Stuttgart, 2020. 23 x 33 cm, 6 partbooks, 88 pp. Line-cut of the Dresden, 1674 edition. A great set of six lively sonatas by a student of Heinrich Schütz written for the Dresden Court. Wrappers with portfolio in marbled paper. \$68
- GALLIARD, Johann Ernst, c.1680-1749**
9732 [Sonatas, bassoon/violoncello, bc]
Six Sonatas for the Bassoon or Violoncello with a Thorough Bass for the Harpsichord.
Faksimile-Edition Rara, 107. Stuttgart 2023 22 x 30 cm, 29 pp. Line-cut of the Walsh edition, London, [1733]. Hardbound with handsome art paper boards. \$36
- GANASSI, Sylvestro, 1492-d.?**
9691 [Method, viol, part 1]
Regola che insegna. Sonat de uiola darcho Tastada... Venedig 1542. [Library of Congress, Washington DC].
Faksimile-Edition Theoretica, 4 Stuttgart, 2022. Oblong, 22 x 17 cm, 48 pp. Line-cut of the 1542 edition. Earliest known tutor on playing the viol named after the author's aristocratic pupil, Roberto Strozzi. Hardbound in art paper. \$28
- HAIDEN, Hans Christoph, 1572-1617**
9579 *Ganz neue lustige Täntz vnd Leidlein, [deren Text mehrer theils auff Namen gerichtet, mit vier Stimmen, nicht allein zu singen, sondern auch auff allerhand Instrumenten zu gebrauchen]. Nürnberg / Paul Kauffmann 1601. [Library of Congress, Washington, DC].*
Faksimile-Edition Rara, 61. Stuttgart, 2018. 17 x 20 cm, 4 partbooks, 108 pp. Line-cut of the Nuremberg, 1601 edition. Wonderful collection of 23 dance numbers (all texted) for various string and wind instrumental groupings. Partbooks: cantus, altus, tenor, bassus) Wrappers, with portfolio. \$75
- HILDEBRAND, Johann, 1614-1684**
9730 *Krieges-Angst-Seufftzer. [Mit 1. Stimme/sampt bey gefügten Basso Continuo]. Friedrich Länckisch S. Erben / Leipzig 1645. [Stadtbibliothek Leipzig]*
Faksimile-Edition Rara, 108 Stuttgart, 2023. 18 x20 x 24 cm. 36 pp. Line-cut of the Leipzig, 1645 edition. 7 songs for voice and bc, and 6 songs a4 and bc. Hardbound with decorative paper boards. \$26
- HUME, Tobias, c.1569-1645**
9615 *Captain Humes; Poeticall Musicke 1607.*
Toronto, 2018. 21.5 x 35.5 cm, 52 pp. Line-cut of the London, 1607 edition. In lyra-voil tablature notation. Ring binder. \$50
- JOSQUIN DES PRÉS, c.1440-1521**
9644 [Masses, book 1]
Liber primus missarum. Ottaviano Petrucci / 29. Mai 1516. [Library of Congress, Washington DC].
Faksimile-Edition Rara, 94. Stuttgart, [2021]. Oblong, 8°, 4 partbooks, 126 pp. Line-cut of the Petrucci edition, Venice, 1516 [RISM J668]. An immensely popular set of masses which went through six separate printings. Contents: L'homme armé super voces musicales; La.sol.fa.re.mi.; Gaudeamus; Fortuna desperata; L'homme armé sextitoni. Wrappers with portfolio covered with decorative paper and tie strings. \$54
- KAPSBERGER, Johann Hieronymus, c.1575-c.1640**
9720 [motets]
Libro primo de motetti passeggiati [à una voce]. Rom 1612. [Library of Congress, Washington, DC].
Faksimile-Edition Rara, 103. Stuttgart, 2023 23 x 32 cm. 24 pp. Color reproduction of the Rome, 1612 edition. Hardbound with decorative paper boards. \$40
- KERLL, Johann Caspar von, 1627-1693**
9624 *Modulatio organica [super magnificat octo ecclesiasticis tonis respondens]. Michael Wening / München 1686. [Prospe-Bibliothek Regensburg, AN64].*
Faksimile-Edition Rara, 88. Stuttgart, 2020. Oblong, 24 x 19 cm, 90; 13 pp. Line-cut of the elegant Munich, 1686 edition; this particular print in the holdings of the Proske-Bibliothek includes additional music—ca. 5 toccatas—in manuscript (approx. 272 bars), added at the end; the unknown copyist has added the inscription "Gugi [or Giegi] Caspar Kerl". Hardbound, with decorative paper boards. \$63
- KINDERMANN, Johann Erasmus, 1616-1655**
9617 *Cantiones pathetickai [h.e. Ad memoriam passionis domini nostre Jesus Christi, dei & hominis repraesentandam, ternis 7 quaternis vocibus, etiam cum basso continuo]. Nürnberg / Johannes Friedrich Sartori 1639. [Prospe-Bibliothek Regensburg, AR.9].*
Faksimile-Edition Rara, 85. Stuttgart, 2020. 20 x 33 cm, 4 partbooks, 64 pp. Line-cut of the Nuremberg, 1639 partbook edition (cantus/altus/tenor/bassus-bassus ad organum). Wonderful collection of 23 dance numbers (all texted) for various string and wind instrumental groupings. Wrappers, with portfolio with marbled boards. \$43
- 9620 *Des Erlösers Christi [und sündigen Menschens heylsames Gespräch]. Nürnberg / Wolfgang Endter [1643]. [Prospe-Bibliothek Regensburg, A40b].*
Faksimile-Edition Rara, 87. Stuttgart, 2020. 21 x 33 cm, 28, i pp. Line-cut of the Nuremberg, 1643 edition. Oratorio setting on the spiritual poetry "Salutary Conversation of the Redeemer Christ and Sinful Man", consisting of 7-part chorus, soloists and instrumental accompaniment and instrumental "symphonias". The print is in many ways an unrealized short score with performance queues typical of the period. Hardbound in decorative paper boards. \$39
- 9619 *Opitianischer Orpheus, das ist musicalischer Ergetzligkeitene, erster Theil mitt 1. und 2. Stimmen ne., von dem General Baß darzu noch 3 Violn in Rittornelli. . . Cantus sive Tenor et Bassus Continuus / Opitianischer Orpheus, das ist Musicalischer Ergetzligkeiten Ander Theil mit einer signden Stimm/sampreinem amorosischen Dialogo, mit zwenen/neben dem Basso Generali, für einen Organ-Theorb ober Lauteniisten accomodirt. . . cantus sive tenor, & Bassus continuus]. Nürnberg / Wolfgang Endter 1642. [Prospe-Bibliothek Regensburg, A40a].*
Faksimile-Edition Rara, 86. Stuttgart, 2020. 21 x 33 cm, 26, 24, i pp. Line-cut of the Nuremberg, 1642 edition. 27 strophic settings for 1-2 voices (mainly for "cantus or tenor", but some for tenor or baritone alone) and basso continuo. With instrumental rittornelli for violins, viols & theorbo. "Opitianischer Orpheus" = songs based on poetry by Martin Opitz. Hardbound in decorative paper boards. \$39
- KOBRIICH, Johann Anton, 1714-1791**
9625 *XII. Pange lingua. Augsburg / Johann Jacob Lotter 1783. [Private collection].*
Faksimile-Edition Rara, 87. Stuttgart, 2020. 21 x 34 cm, 80 pp. Line-cut of the Augsburg, 1783 edition. 12 strophic settings on the medieval Latin hymn "Pange lingua". Set of parts bound together: SATB voices, vln I, vln II, clarino I, organ/violoncello bc. Hardbound, in decorative paper boards. \$69
- KOLB, Carlman, 1703-1765**
9610 *Certamen aonium [id est Lusus vocum inter se innocuè concertantium, continens praeambula, versett: atque cadentias ab octo tonis. Pars prima]. o.O. / o.D. [Bischöfliche Bibliothek Regensburg]*
Faksimile-Edition Rara, 81. Stuttgart, 2018. Oblong, 31 x 24 cm, 49 pp. Line-cut of the Augsburg, [1733] edition. Certamen aonium consists of 8 preludes, each with 3 verses in the form of short fughetas and a cadenza; the music is reminiscent of Gottlieb Muffat. Hardbound, with decorative paper boards. \$42
- KOPP, Anton Ernst, 17-18th c.**
9723 *Der Groß=Wunderhätigen Mutter Gottes Hülf Lob=Gesang. [Gerichtet auff all ihre hohe Fest und auff die Sonntag des ganzen Jahrs]. Passau/ Georg Höller 1659. [Bischöfliche Bibliothek, Passau].*
Faksimile-Edition Rara, 111. Stuttgart, 2023 10 x 16 cm. 377 pp. Line-cut of the 1659 edition. Hardbound with decorative paper boards. \$53

- 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 Taxissche Hofbibliothek, Regensburg]. Faksimile-Edition Kammermusik des Barock, 8. Stuttgart, 2018. 22 x 18cm, 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
- 9622 [Die Sieg-prachtende Liebe und Beherrscherin der ganzen Welt in einer Sing-Ode. Christoff Fischer / Regensburg 1672. [Proske-Bibliothek Regensburg, AN87]. Faksimile-Edition Rara, 89. Stuttgart, 2020. 16 x 21 cm, 4, i pp. Line-cut of the Regensburg, 1672 edition. Aria for canto solo with basso continuo. Stiff paper binding with exposed thread. \$8
- MARAIS, Marin, 1656-1728**
- 9638 [Pièces, viol, bc, book 1] *Pièces a une et a deux violes – Livre I.* Magdeburg, 2018. Oblong, 30 x 20 cm, 2 partbooks, 202, iv pp. Line-cut of the Paris, 1686-89 edition. Index. Wrappers. \$74
- 9639 [Pièces, viol, bc, book 2] *Pièces de violes, 2e livre; basse-continues du second livre de pièces de viole.* Magdeburg, 2019. Oblong, 30 x 20 cm, 2 partbooks, 267, vi pp. Line-cut of the Paris, 1701 edition. 8 suites, with altogether 142 movements. Index. Wrappers. \$76
- 9640 [Pièces, viol, bc, book 3] *Pièces de violes, 3e livre; basse-continues de 3e livre de pièces de viole.* Magdeburg, 2019. Oblong, 30 x 20 cm, 2 partbooks, 242, iv pp. Line-cut of the Paris, 1711 edition. Index. Wrappers. \$74
- 9641 [Pièces, viol, bc, book 4] *Pièces de violes, 4e; basse-continues du 4e livre de pièces de viole.* Magdeburg, 2018. Oblong, 30 x 20 cm, 2 partbooks: 208, iv pp. Line-cut of the Paris, 1717 edition. Index. Wrappers. \$73
- 9636 [Pièces, viol, bc, book 5] *Pièces de violes, Ve livre; basse-continues du 5e livre de pièces de viole.* Magdeburg, 2019. Oblong, 30 x 20 cm, 214, iv pp. Line-cut of the Paris, 1725 edition. 8 suites, altogether 142 movements. Includes the humorous "Le tableau de l'operation de la taille—Les relevailles". Index. Wrappers. \$73
- MELLI, Domenico Maria, 16-17th c.**
- 9621 *Musiche di Domenico Maria Melio Reggiano. Composte sopra alcuni madrigali di diversi. Per cantare nel chittarone, clavicembalo, & altri istromenti / Musiche di Domenico Maria Megli, Reggiano. Nelle quali si contengono madrigali, canzonette, arie, & dialoghi, à una & due voci. Per cantare nel chittarone, clavicembalo, & altri istromenti, sì in soprano, come in tenore, & trasportate, comode per qual parte più piace.* Giacomo Vincenti, Venedig 1602. Faksimile-Edition Rara, 88. Stuttgart, 2020. 22 x 32 cm, 20; 30; i pp. Line-cut of the 1602 & 1602 editions, respectively with 18 & 23 monodies for 1-2 voices and basso continuo in staff notation. Hardbound in decorative paper boards. \$45 http://www.omifacsimiles.com/brochures/musiche_melli.pdf
- MOUTON, Jean, c.1459-1522**
- 9706 [Masses, 4 voices] *Missae Ioannis Mouton [Liber primus]. Fossombrone / Ottaviano Petrucci 1515. [Library of Congress, Washington DC].* Faksimile-Edition Rara, 102. Stuttgart, 2022. Oblong, 24 x 16 cm. 4 partbooks, 128 pp. Line-cut of the 1515 Petrucci edition. Five masses in partbook format (Superius, Altus, Tenor, Bassus). Contents: Missa Comme, Missa Alleluja, Missa Alma redemptoris, Missa Itez alia sine nomine, & Missa Regina mearum. Wrappers with portfolio covered with decorative paper and tie strings. \$57
- MOZART, Wolfgang Amadeus, 1756-1791**
- 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—2023]. 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—2023]. Oblong, 4°, xxiv, 84 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$191
- 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—2023]. Oblong, 4°, xxiv, 104 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$229
- 9629 [correspondence, to Constanze Mozart] *Eine schöne, prächtige Stadt. — Wolfgang Amadé Mozart. Brief vom 28. September 1790. Faksimile, herausgegeben und kommentiert von Ulrich Konrad.* Kassel, 2020, 8°, 1 leaf, 24 pp. Full-color facsimile of the autograph letter in The National Library of Israel, sign. Rare Collection Ms. Mus. 50 (1), together with extensive commentary in Ger/Eng. Mozart took on a huge financial burden to travel to Frankfurt to witness the coronation of Leopold on the 5th of October 1790. Around 25,000 people stayed for weeks in the city to see the ceremony and attend various festivities. Mozart no doubt was there to hobnob, whether or not he was successful is not known. The letter to Constanze is very sweet and includes his impressions of Regensburg ("we dined magnificently at midday, had divine table music..."), Nuremberg ("an ugly town"), Würzburg ("a beautiful, magnificent town"), and Aschaffenburg ("the esteemed innkeeper saw fit to take grievous advantage of us"). Konrad's excellent commentary explores Mozart's motives and the sheer tenacity. Wrappers. \$26
- MUSSORGSKY, Modest Petrovich, 1839-1881**
- 9585 [Pictures at an Exposition, original piano solo version] *Bilder einer Ausstellung. Faksimile nach dem Autograph aus der Nationalbibliothek Russland, St. Petersburg. Herausgegeben und mit einer Einführung von Christoph Flamm.* Meisterwerke der Musik im Faksimile, 44. Laaber, 2019. Oblong, 40 x 27 cm, 18, 32 pp. Full-color facsimile of the autograph fair copy dating from September 1861, inspired by Victor Hartmann's drawings: Paris catacombs; Design for Kiev city gate; Sketches of costumes for J. Gerber's ballet Trilby; A rich Jew in a fur hat; A poor Jew (and old man); Baba-Yaga's hut on hen's legs. Commentary in Ger-Eng. Hardbound with attractive paper boards. \$122 <http://www.omifacsimiles.com/brochures/muss2.html>
- NARVAEZ, Luis de, c.1505-c.1555**
- 9687 *Los seys libros del Delphin [de música de cifras para tañer vihuela]. Edición y estudio de las fuentes: Juan M. Nieto. Introducción: John Griffiths.* Madrid, 2019. Oblong, 22 x 15 cm, liii, 257 pp. Color facsimile of the Valladolid, 1538 edition. One of the first vihuela books. Italian tablature. 14 fantasias, transcriptions of works by Josquin, Gombert and Richafort, villancicos and romances for voice & accompaniment; diferencias (including 22 on "Conde claros" and 7 on "Guardame las vacas") which provide early examples of variation. Like Luis de Milan's El Maestro, the notes of vocal line have been painstakingly printed with red ink (a precursor of Bach's use of red ink for the Biblical texts of the St. Matthew Passion). Commentary in Sp-Eng. Hardbound. \$110 <http://www.omifacsimiles.com/brochures/narvaez.html>
- PASTERWIZ, Georg (Giorgio), 1730-1803**
- 9616 *Werke für Cembalo und Piano [Stift Kremsmünster].* Faksimile-Edition Kremsmünster, 39. Stuttgart, 2020. Oblong, 34 x 24 cm, 36, 2 pp. Line-cut of the autograph score containing 3 delightful compositions: Diverimento per il cembalo; XII Variazioni per il Forte piano; [17] Variazioni per il Clavi Cembalo. Hardbound with marbled boards. \$37

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

PEZEL, Johann Christoph, 1639-1694

- 9661 [Neue Arien]
[Schöne lustiger und anmuthige] Neue Arien [über die überflüßigen Gedancken von einer Vocal-Stimme begenst ihren Ritonellen, auf zwey Violinen, zwey Violen u. einen Fagot oder Violon, samt de Bc]. [Bibliothek Jagielloriska, Krakow]. Faksimile-Edition Krakau, 24. Stuttgart, 2021. 21 x 31 cm, 84 pp. Line-cut of the Leipzig, 1672 edition. 12 strophic songs in declamatory style with bc accompaniment, with separate parts for vln I, vln II, vla I, vla II, bsn / vc, bsn bound in. Hardbound with marbled paper boards. \$51

PFENDNER, Heinrich, c. 1590-1630

- 9707 [motets]
Motetorum liber secundus. Würzburg / Johann Volmar 1623. [Bischöfliche Zentralbibliothek Regensburg]. Faksimile-Edition Rara, 101. Stuttgart, 2022. 16 x 21 cm. 5 partbooks, 206 pp. Line-cut of the Volmar, 1623 edition. 19 motet settings in partbook format (Cantus, Altus, Tenor, Bassus, Partitura)—the use of the word “partitura” instead of “basso continuo” is an interesting departure. The distribution/scoring of the motets: 1 a2, 2 a3, 3 a4, 1 a5, 1 a6, 11 a8. Wrappers with portfolio covered with decorative paper and tie strings. \$65

ROTA, Nino (Giovanni), 1911-1979

- 9626 *Nino Rota: La dolce vita. Sources of the Creative Process. Giada Viviani.* The Composer's Workshop, 1 Turnhout, 2018. 25 x 35 cm, 214 pp (105 color illus). Based on the rich collection of sources held at the Fondazione Giorgio Cini, Venice, Giada Viviani has reconstructed the most significant phases of the compositional process of the La dolce vita soundtrack and documented the close relationship between Rota and Fellini. The book illustrates the compositional process of the audiovisual sequences, the genesis of the music for the introductory titles and final credits, the management of sound effects and improvised episodes, and the adoption of pre-existing material. The introductory essay presents the composer in the context of the times, early reviews, the film narrative structure and the role of the music in the overall drama. The text is complemented by a wide selection of sources reproduced in facsimile. Hardbound. \$185
<http://www.omifacsimiles.com/brochures/rota.html>

SACRATI, Francesco, 1605-1650

- 9588 *La finta pazza. Partitura in facsimile ed edizione dei libretti. A cura di Nicola Usula.* Drammaturgia Musicale Veneta, 1. Milan, 2018. Oblong, 30 x 23 cm. Line-cut reproduction of a copyist ms. La finta pazza (The feigned Madwomen), with libretto by Giulio Strozzi, was premiered during the Carnival season of 1641 inaugurated by the newly created Teatro Novissimo. A variation on the story of Achilles on Skyros, its incredible success was attributed to the presence of the diva Anna Renzi, the amazing stage machinery of Giacomo Torelli, combined with remarkable music with extremely sophisticated relation between music text. It was the first opera performed at the French court in 1645, leaving a huge impact on the young Louis XIV. Linen. \$175
<http://www.omifacsimiles.com/brochures/sacra.html>

SAINT-SAËNS, Camille, 1835-1921

- 9580 *Le carnaval des animaux. Fac-similé du manuscrit autographe / The Carnival of the Animals. Facsimile of the Autograph Manuscripts.* Introduction Marie-Gabrielle Soret. De Main de Maître, 2. Turnhout, 2018. 30 x 36.6 cm, 192 pp (127 color). Full-color facsimile of the autograph full score—“Stichvorlage”. The second volume of the series “De main de maître”, a facsimile collection devoted to orchestral scores of the most prestigious sources conserved in the Music Department of the Bibliothèque Nationale de France. If there is one work in all of Saint-Saëns' musical output that supremely captures the disposition so typical of the composer, it is The Carnival of the Animals, completed in Feb. 1886, and created for friends and performers close to Saint-Saëns and performed about 15 times between 1886 and 1894 to a small audience. Because Saint-Saëns feared that his “zoological fantasy” would damage his reputation, the work was published in its entirety only after his death. Since then, its immense popularity has continued to grow, so much so that it is now enjoyed by music lovers and the general public alike. Marie-Gabrielle Soret, a Saint-Saëns specialist, provides a detailed description of the work and the context of its creation, the facsimile includes the 14 numbers of The Carnival of the Animals. It reveals the composer's handwriting, all the performance directions as he noted them, and the playful animal drawings with which he decorated his score—a fish for “Aquarium”, the skeleton of a dinosaur for “Fossiles”, and the pale blue pencil silhouette of a swan to illustrate the famous “Swan”. Commentary in Fr-Eng. Hardbound, with colorful dust jacket. \$289
http://www.omifacsimiles.com/brochures/saintsaens_cda.html

9650 *Un esprit libre. Marie-Gabrielle Soret.*

Paris, 2020. 22 x 27 cm, 192 (140 illus). Outstanding and well-researched exhibition catalog issued on the occasion of the centenary of the composer's death comprised of letters, autograph manuscripts, photographs, maquettes of costume and designs from the rich collection of the Bibliothèque nationale de France. Contributors: Marie-Gabrielle Soret: “Saint-Saëns, un esprit Libre - Introduction”; Fabien Guilloux: “De l'enfant prodige à l'artiste accompli”; Catherine Massip: “Soixante-quinze ans de carrière pianistique. Interprétation et répertoire”; Denis Tchorek: “Le premier organiste du monde”; Michael Stegemann: “L'imprévisible: Camille Saint-Saëns et son oeuvre”; Elizabeth Giuliani: “Un pionnier du disque”; Denis Herlin: “De la Société nationale de musique à l'édition des oeuvres complètes de Rameau”; Nicolas Dufetel: “Passages culturels. D'Orient en Occident, du passé vers l'avenir”; Stéphanie Leteur: “Une vie en voyage: Les chemins de la gloire et de la liberté”; Sarah Barbedette: “Du beau sous toutes des formes. Regards du musicien sur la littérature et les beaux-arts”; Mathias Auclair: “Saint-Saëns à l'Opéra”. Hardbound. \$44
<http://www.omifacsimiles.com/brochures/saintsaens.html>

SCARLATTI, Domenico, 1685-1757

- 9603 [Sonatas, harpsichord, complete, Venice sources]
Sonate per cembalo del Cavalier Dn. Domenico Scarlatti, 1742. [Biblioteca Nazionale Marciana di Venezia, ms. 9770]. Archivum Musicum: Monumenta Musicae Revocata, 1/1. Magdeburg, 2/ [2019]. Oblong, 33 x 25 cm, ii, 249 pp. Line-cut of the first of the Venice mss. Contains 61 sonatas corresponding to K.43-93. Preface in It-Eng by Laura Alvini. Wrappers. \$85
<http://www.omifacsimiles.com/brochures/scarlatti.html>

SCHOENBERG, Arnold, 1874-1951

- 9724 [Concerto, piano, orch, op.42]
Concerto for Piano and Orchestra, op.42. Edited by Katharina Bleier, Therese Muxeneder. [Henle Music Facsimiles, 29]. Munich, [in prep—2023]. 4°. Color reproduction of the autograph fair copy completed December of 1942, and first performed by Eduard Steuermann with the NBC Orchestra's Radio City Habitat in New York City under Leopold Stokowski. A work written in America using the 12-tone technique with extra-musical indications of an autobiographical nature written in the score: “Life was so easy”, “Suddenly hatred broke out”, “A grave situation was created”, and “But life goes on”. Hardbound.
http://www.omifacsimiles.com/brochures/schoen_cop.html

SCHUMANN, Clara, 1819-1896

- 9609 [Lieder, selections, op.12 & WoO 17]
Vier Gedichte von Rückert. Opus 12 und WoO 17. Faksimile nach dem Autograph aus dem Robert-Schumann-Haus, Zwickau. Mit einem Geleitwort von Manfred Jung. Herausgegeben und mit einer Einführung von Thomas Synofzik. Meisterwerke der Musik im Faksimile, 42. Laaber, 2020. Oblong, 24 x 16.5 cm, xxi, 24 pp. Full-color facsimile of the autograph. “Four poems by Rückert for my beloved husband on 8th June, 1841, composed by his Clara”, is what Clara wrote on the flyleaf of this charming music book, on the occasion of Robert's 41th birthday. In some ways it was her response to his gift of songs () present to her on the occasion of the couple's marriage and a choice of Rückert poems was appropriate, as the poet himself had dedicated this poetry to his bride 20 years before. Contents: Er ist gekommen in Sturm und Regen, Liebste Du um Schönheit, Warum willst Du And're fragen; Die gute Nacht, ir ivh fit dsrh. Introduction in Ger-Eng. Hardbound with boards in decorative paper. \$72
http://www.omifacsimiles.com/brochures/schumann_vier.html

STADLMAYR, Johann, c.1575-1648

- 9646 *Missae breves* [a. IV. cum una pro defunctis, et alia. V. voc: concertatae]. [Stift Kremsmünster].

Faksimile-Edition Kremsmünster, 25. Stuttgart, 2021. 16 x 21 cm, 5 partbooks, 172 pp. Line-cut of the Vienna, 1618 partbooks (cantus, altus, tenor, bassus, bassus continuus). Wrappers, in marbled paper portfolio. \$59

STRAUSS, Richard, 1864-1949

- 9712 [Variations, piano, TrV 68]

Douze variations pour piano en ré majeur

Paris, 2021. Oblong, 35 x 25 cm, viii, 8 pp. Superb full color bibliophile facsimile of the autograph. There is no better reason to present a work of Richard Strauss than through the publication in facsimile of a rare unpublished work: Twelve variations for Piano in D major, composed at the age of fourteen. This manuscript is one of 8 Strauss autographs kept at the Bibliothèque Nationale de France, acquired in 1979 after the dispersal of the rich collection of André Meyer (1884-1974). It's a marvel to compare this autograph from 1878 with one of the composer's last—"Im Abendroth" from 1948, a seventy-year span, and see that little has changed in the master's handwriting, deliberate and joyful. Introduction in Fr by Mathias Auclair and Rosalba Agresta. Wrappers with exposed stitching.

\$55 http://www.omifacsimiles.com/brochures/strauss_12var.html

TETTAMANZI, Fabrizio, c.1650-d.?

- 9692 *Breve metodo per fondatamento. [e con facilità apprendere Il canto fermo. Division in tre libri]. Mailand / Stampe degl' Agnelli 1706. [private collection].*

Faksimile-Edition Rara, 95. Stuttgart, 2021. 17 x 22 cm, 154 pp. Line-cut of the Milan, 1706 edition (first published in 1686). Includes a full page Guidonian hand—a nice corpulent baroque example—originally engraved in copper. Coverboards in decorative paper. \$50

WAGNER, Richard, 1813-1883

- 9605 *Parsifal* (WWV 111). *Facsimile of the Autograph Score from the National Archive of the Richard-Wagner-Stiftung Bayreuth. With a Commentary by Ulrich Konrad.*

Documenta Musicologica, II/56. Kassel, 2020. 29.5 x 41 cm, 340, c.50 pp. Full-color facsimile of the autograph score, the same score Hermann Levi conducted from for the work's premier on July 26, 1882. Wagner wrote the autograph score almost entirely in violet ink, a color he preferred to use in the final years of his life.

Throughout his life, Richard Wagner was proud of his even clear handwriting, always striving to produce manuscripts of a high calligraphic standard. The opera, Wagner's last work, is about healing and compassion and is in many ways it represents the summation of the composer's creative career. Commentary in Eng.-Ger. Hardbound, with leather spine and decorative paper Full-color facsimile of the autograph score, the very score Hermann Levi conducted from for the work's premiere on July 26, 1882. Wagner wrote the autograph almost entirely in violet ink, a color he preferred to use in the final years of his life. Throughout his life, Richard Wagner was proud of his even clear handwriting, always striving to produce manuscripts of a high calligraphic standard. The opera, Wagner's last work, is about healing and compassion and in many ways reflects the summation of the composer's creative career. The idea was already in the back of his mind in the early 1840s when he first read the medieval epic "Parzival" by Wolfram von Eschenbach; that character became one of the main roles in Tannhäuser (1845).

Parsifal's son is the protagonist of Lohengrin (1848), and in the same ope the ending ("The Narrative of the Grail") sets forth the Grail story. With Parsifal Wagner can now tell that full story, armed with a rich musical language that he developed from writing of the Ring, Tristan and other operas. Commentary in Eng.-Ger. Hardbound, with leather spine and decorative paper boards. 10% discount for early subscribers. \$835

http://www.omifacsimiles.com/brochures/wagner_parsifal.html

WEIGEL, Joseph, 1766-1846

- 9725 [La famille Suisse, arr. string quartet]

La famille Suisse [Die Schweizer-Familie arrangée pour deux violons, alto et violoncelle. [private collection].

Faksimile-Edition Rara, 110. Stuttgart, 2023. 25 x 30 cm, 4 partbooks, 75 pp. Line-cut of the Simrock, Bonn c.1811 edition. Arrangement of Weigel's opera "La famille Suisse" for string quartet with text references to the opera numbers. Wrappers with portfolio with decorative paper boards and ties. \$79

WILTBERGER, August, 1850-1928

- 9612 *Orgel-Trio op.61 und op.65. Schwann / Düsseldorf. [private collection].*

Faksimile-Edition Rara, 84. Stuttgart, 2019. Oblong, 21 x 16 cm, 42 pp. Line-cut of the Düsseldorf, c.1895-96 edition. Hardbound, with decorative paper boards. \$27

ZÖSCHINGER, Ludwig, 1731-1860 [pseud. "Reschnezzgi"]

- 9611 *Concors digitorum discordia* [sue IV. Parthiae]. Augsburg / Jacob Lotter 1761. [Bischöfliche Bibliothek Regensburg].

Faksimile-Edition Rara, 82. Stuttgart, 2018. Oblong, 31 x 21 cm, 31 pp. Line-cut of the Augsburg, 1761 edition. Hardbound, with decorative paper boards. \$40

- 9608 [Minuet & Trio]

XII. Menuet und Trio [welch auf dem Clavi-cembalo mit Accompanierung einer Hand-Gamb, Violin, oder Flauto-Traversiere samt einem Bassetel nach belieben können prudicirt werden, woey zu erinnern, daß der XI. Menuet den Schlag einer Wachtel, und das darauf folgende Trio das Geschrey eines Guggu immitiret]. Augsburg, Johann Jacob Lotter sel. Erben 1760.

Faksimile-Edition Rara, 83. Stuttgart, 2018. Oblong, 21 x 18 cm, 28 pp. Line-cut of the Augsburg, 1760 edition. Harbound with decorative paper boards. \$24

BELLI, Giulio, c.1560-c.1621

- 9731 *Missarum quatuor vocibus liber primus. [Longianensis ecclesiae cathedralis]. Venedig / Angelo Gardano 1599. [Library of Congress, Washington DC].*

Faksimile-Edition Rara, 109. Stuttgart, 2023. 21 x 24 cm. 4 partbooks, 112 pp. Line-cut of the A. Gardano Venice, 1599 partbook edition. Contents: Missa Tue es pastor ovium, Missa Iste confessor, Missa brevis, Missa pro defunctis. Wrappers with portfolio covered with decorative paper and tie strings. \$40

COMPOSITE & MISCELLANEOUS SOURCES

- 9586 [Brussels, Bibl. Royale Albert I, 215-16]

A Choirbook for the Seven Sorrows / Een Koorboek voor de Zeven Smarten. Royal Library of Belgium / Koninklijke Bibliotheek van België MS 215-16. Facsimile. Study / Studie: Emily Thelen.

Leuven Library of Music in Facsimile, 2. Antwerpen, 2019. 32 x 43 cm, 2 vols, 98, 102 pp Full size facsimile and study of Brussel MS 215-16, one of only two anthologies with masses, motets and office plainchant that was prepared for actual use at sacred services in the Low Countries, in this case for some chapel in Brussels. It is dedicated to the Seven Sorrows of Mary and has two masses specifically for the chapel. This sumptuous parchment choirbook comes from the workshop of Petrus Alamire and features the music De la Rue, Josquin, Pipelare and anonymous composers. The present publication offers a full color reproduction of the MS accompanied by a scholarly commentary in Eng./Fla. Hardbound, with paper boards that reproduce the original binding. \$133 http://www.omifacsimiles.com/brochures/leuven_lm2.html

- 9728 [Brussels, Royal Libray, VI 18.613 C]

Margaret of Austria's basse danse Manuscript. Facsimile and Study Edited by Grantley McDonald.

Leuven Library of Music in Facsimile, 6. Antwerpen, 2022. 53.5 x 51 cm, 18 x 25 cm, 2 vols, 52; 583 pp. Facsimile and study. Margaret of Austria's basse danse manuscript, written in gold and silver ink on black parchment, is an exquisite relic of the artistic culture of the Habsburg-Burgundian court around 1500. This study examines the manuscript's place within the culture of court dance, its place within Margaret's library, its relationship to a contemporary printed source, the choreography and the music of the dances that it contains, and the challenges facing conservators given the book's fragile condition. Commentary by Adam Bregman, Adam Knight Gilbert, Grantley McDonald, Dagmar Eichberger, Christa Hofmann and Tatiana Gersten. \$379 http://www.omifacsimiles.com/brochures/leuven_lm6.html

- 9727 [Brussels, Royal Libray, VI 18.613 C]

A Canon for Mary of Hungary Facsimile. Facsimile and Study Edited by Eric Jas.

Leuven Library of Music in Facsimile, 5. Antwerpen, 2021. 53.5 x 51 cm, 2 vols, 9; 128 pp. Facsimile and study. In 1548, the chapelmaster of the Brussels Burgundian court, Benedictus Appenzeller composed a four-voice canon that he dedicated to his patron, Mary of Hungary, sister of Emperor Charles V and governess of the Netherlands. This musical setting of the prayer of supplication Sancta Maria succurre miseris ('Holy Mary, hasten to the aid of the unfortunate') was printed by Philipp Ulhart in the same year in Augsburg, where an Imperial Diet (1547-48) had taken place shortly before in the governess's presence. Apart from the customary print on paper, an exclusive and unique print on a linen tablecloth was made for the dedicatee. \$276 http://www.omifacsimiles.com/brochures/leuven_lm5.html

- 9220 [Burgos, Monasterio de Cistercienses Calatravas de San Felices]
Vita adelmi (Vida de San Lesmes).
 Madrid, 2004. 28 x 37 cm, 158, 236 pp. Deluxe full-color facsimile of a codex containing the Vita adelmi 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 Angeles 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
- 9571 [Cambrai, Mediathèque Municipale, MSS 125-128]
Der Chansonnier von Zeghere van Male.
 Faksimile-Edition Rara, 86. Stuttgart, 2018. Oblong, 28 x 20 cm, 4 partbooks, 1224 pp, 40 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. Commentary Ger-Fr-Eng by Fabien Laforge. Hardbound with decorative paper boards and slipcase. \$638
<http://www.omifacsimiles.com/brochures/zeghere.html>
- 9606 ["Cherbury" lute book]
Herbert of Cherbury's Lute Manuscript, 1624-1640. Facsimile of MULMS.689, Cambridge, Fitzwilliam Museum. Introduction with Index and Concordances by Francois-Pierre Goy, Craig Hartley and John H. Robinson.
 The Lute Society Facsimiles, 8. Guildford, 2019 25 x 34 cm, 2 vols, 180 pp. Color facsimile. The last great English lute manuscript, compiled c.1616-1640, with 242 of the highest quality pieces for lutes from 6 to 10 courses, by French, English and Italian composers including Gaultier, Bachelier, Despont, Perrichon, Saman, Robert Johnson, Dowland and some of Lord Herbert's own compositions (he records that he learned to play the lute at an early age). By the 1620s, when this book may have been started, the Golden Age of the lute in England was over. The mixture of old English and newer French pieces found here may well reflect Lord Herbert's years in Paris as ambassador. In 1624, dismissed from his post, he came back to England, where he had time for more intellectual pursuits. Wrappers. \$124
<http://www.omifacsimiles.com/brochures/cherbury.html>
- 6833 Engelke, Ulrike.
Melody as Musical Speech in the 17th and 18th Century. The Most Important Statements about Vocal and Instrumental Performance Practice from Baroque and Pre-Classical Sources / Melodie als Klangrede in der Musik des 17./18. Jahrhunderts. Die wichtigsten Aussagen zur vokalen und instrumentalen Aufführungspraxis aus den barocken und vorklassischen Quellen.
 Münster, 2018. 21 x 30 cm, 515 pp All the important composers and theorists of the baroque and rococo periods wrote about how music should be, touching on many aspects of aesthetics, style, embellishment and technique. If there was one concern of overriding importance—whether it be instrumental or vocal music—it was the belief that musical expression should emulate human speech, that music should be “played spoken”. Contemporary reports tell it in many ways with many tips and analogies. Mattheson describes breaking up small motives of a vocal or instrumental melody by shortening syllables into “Klangfüße” using commas, semicolon and the period; other comments are blunter: “play from the soul, not like a trained bird”. This remarkable book by Ulrike Engelke, a distinguished performer and scholar, is a unique exploration and narrative on the subject, in easy-to-follow bilingual format (Ger-Eng), using more than 1,000 facsimile-examples to make her point and allow the masters to speak for themselves. It's an indispensable work for students and scholars interested in performance practice which can also be used as an exercise book. Handy ring-binder, for easy reading from the music stand. \$68
<http://www.omifacsimiles.com/brochures/engelke1.html>
- 9686 *Fragments of English Polyphonic Music c.1390-1475. A Facsimile Edition Edited by Margaret Bent & Andrew Wathey.*
 Early English Church Music, 62. London, 2022. 30 x 43 cm. 78, 306 pp. This long-awaited volume contains fragments of English polyphonic music from the 1390s to the 1470s. Like the previous facsimile volume (EECM57) it has a large page format maximizing the number of manuscripts that can be reproduced at full size; color reproduction conveys the syntax of late-medieval notation, particularly the use of red notation; page-turns follow the recto-verso arrangement of the original MSS far as possible; extensive image editing restores a degree of legibility to much-degraded MSS. The MSS reproduced here include the famous Coventry Caput Mass, vestiges of a royal choirbook virtually reassembled by Bent and a systematic investigation by Wathey of the Beverley fragments. Although fragmentary, these 15th-century sources, containing music by Dunstable, Power, Plummer and their contemporaries, attest to the vitality of the English polyphonic tradition as it neared its pre-Reformation zenith. Buckram. \$265
<http://www.omifacsimiles.com/brochures/frag.html>
- 9662 *Irseer-Orgeltablatur. [Passau State Library].*
 Faksimile-Edition Rara, 95. Stuttgart, 2021. 24 x 36 cm, 226 pp. Color facsimile of a rare and unique organ tablature MS from 1590 containing 83 pieces. According to an inscription in the book it was created for Abbot Carolus Andreae, a Benedictine monk active at the Kloster of Irsee, Ostallgäu, Bavaria (Andreae is credited with initiating the installation of a new organ by the Irsee organ builder Daniel Hayl in 1612). The MS comprises an anthology organ adaptations of vocal music from the last decades of the 16th c., including works by Hans Leo Hassler, Orlando di Lasso, Johannes Eccard, Joachim a Burck, Michael Tonsor, Jakob Regnart, Heinrich de la Court, Philippe le Duc, Sebastian Hasenknopt, & Alexander Utendal. The aim of the intabulations (a notation very similar to German lute tablature) is not clear—they may have been written for study, or rehearsal purposes, or most likely, for possible insertion in a liturgical setting. The MS ends with one piece in “modern” staff notation. Hardbound in decorative paper boards. \$125
<http://www.omifacsimiles.com/brochures/irseer.html>
- 9645 *Italienische geistliche Konzerte. [Stifts Kremsmünster, Ms. I.76].*
 Faksimile-Edition Kremsmünster, 39. Stuttgart, 2021. Oblong, 22 x 18 cm, 162 pp. Fascinating manuscript collection of 24 motet settings in monodic style for 1 and 2 voices and basso continuo. For the most part all of the passageway and ornaments are written out, shedding light on contemporary performance practice. Hardbound with marbled boards. \$65
- 9601 [Ivrea, Biblioteca Capitolare, MS 115 -lv]
The Manuscript Ivrea, Biblioteca Cap. 115. Commentary and Facsimile by Karl Kügler.
 Ars Nova, Nuova Seria, 5. Lucca, 2019. 25.5 x 35.5 cm. 90, 138 pp. Full color facsimile of the celebrated “Ivrea Codex”, a 14th c. manuscript containing 37 motets, 25 masses and a handful of secular songs (11 rondeaux, 1 virolais & 4 chaces). While its origin is debated (between Avignon or Ivrea), the 1365-70 ms clearly reflects the reception in Italy of mainstream French ars nova music. While no dates or composer attributions are given, concordances with Codex d'Apt or Trésor 16bis place it around 1365-1370. 2 motets have a relationship to Gaston Fébus, Count of Foix, 1331-1391, and other works clearly span the years 1320 to 1370; composers include Philippe de Vitry, Guillaume de Machaut, Magister Heinrichus, Bariprion, Depansis, Matheus de Sancto Johanne, Chipre, Orles, Sortes, & Loys. Well worn and apparently written for practical use, one finds interesting variations in format, where single motet parts are usually written across an opening (triplum on verso, motetus on recto) while mass movements and old motets may be written with the pages divided into two by a line down the middle. Shorter works are usually written in the left over spaces left at the bottom of the pages of larger pieces. It's a real treat to have this facsimile join the ranks of Rossi 215, Modena M.5.24, Faenza 117, Bologna Q15, Turin T.III.2 & J.II.9, Lucca Codex and Squarcialupi Codex, all published in the same series. Wrappers. \$299
<http://www.omifacsimiles.com/brochures/ivrea.html>
- 9587 [Mechelen, Stadsarchief, Ms s.s.]
Mechelen Choirbook MS s.s. Facsimile and Commentary. General Editors: David J. Burn & Bart Demuyt.
 Leuven Library of Music in Facsimile, 3. Antwerpen, 2021. 44 x 66 cm, 2 vols, 220 pp + commentary. Facsimile and study of the so-called Mechels Koorboek. This magnificent parchment choirbook comes from the esteemed workshop of Petrus Alamire and most likely was made on the occasion of the coming of age and coronation of Charles V in 1515-1516. It contains exquisite miniatures by Gerard Horenbout and 6 masses by La Rue and 1 by Pierre de Pipelare, notated in classic choirbook format. The present publication offers a full color reproduction of the MS accompanied by a scholarly commentary in Eng/Dut. Remarkably the publisher has chosen not to make the facsimile volume commercially available, OMI can only provide the study volume. \$102
http://www.omifacsimiles.com/brochures/leuven_lm3.html

- 9689 [Modena, Bibl. Estense, alpha M.5.24 (ModA)]
 Modena Codex. The Manuscript **AM.5.24**. New, Complete Edition with Commentary Including all Known Works Written or Expanded by Matheus de Perusio. Edited by Jos Haring and Kees Boeke.
 Olive Music Editions, 1 Dordrecht / Arezzo, 2019 21 x 30 cm. xviii, 76, 413 pp. Now that both facsimile issues of Modena alpha M.5.24 (Mod A) are, lamentably, permanently out of print, we are fortunate to have this beautifully executed and printed modern edition following the highest standards of scholarship. It's the first stand-alone edition of this illustrious codex to be published, providing all 104 compositions with integrated references, commentary and performance practice queues following each piece. An extraordinary addition to the renaissance library, facilitating research and performance alike. Hardbound. \$240
http://www.omifacsimiles.com/brochures/modena_ed.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
- 9578 *Montecassino Archivio dell'Abbazia Cod. 318. Facsimile e commentarii. A cura di Mariano Dell'Omo e Nicola Tangari.*
 Bibliotheca Mediaevalis, 4. Lucca, 2018. 21 x 30 cm. 258, 320 pp. Color halftone of one of the most important medieval manuscripts of writings about music. MS 318, possibly copied at Montecassino, is an enormous compendium, containing the writings of Guido d'Arezzo, the famous Musica enchiridias texts and much more. Many items are unique to this MS. There is non-musical matter as well. Contributors to commentary: Mariano Dell'Omo, Francis Newton, Giulia Orofino, Thomas Forrest Kelly, Angelo Rusconi, Luisa Nardini, Maddalena Sparagna, Nicola Tangari. 2 vols. \$179
<http://www.omifacsimiles.com/brochures/monte318.html>
- 9715 [Montserrat, Bibl. del Monasterio, cód. 1]
 Llibre vermell — The Red Book of Montserrat. [Forward: Eckart Rahn; Introduction: Winsome Evans].
 Berlin, 2022. 14.5 x 21 cm, xiii, 136, [30] pp. Full-color reproduction in reduced format of Llibre vermell (the "Red Book"). For musicians the jewel in this ms are the 10 pieces for 1 to 3 voices, including 3 caça (caccia), 1 ballada a ball redon, 3 dances and 3 cantilenas, all dating from the end of the 14th and early 15th century. Includes a description of the manuscript and purpose of the repertoire, texts of the pieces and English translations. Wrappers. \$30
<http://www.omifacsimiles.com/brochures/llibre.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. \$114
- 9721 *Werke für Tasteninstrumente (Anonyme Werke, F.X. Murschhauser).* [Stift Kremsmünster].
 Faksimile-Edition Kremsmünster, 42. Stuttgart, 2023 Oblong, 31 x 22 cm, 138 pp. Line-cut of a contemporary manuscript copy. One might call this important anthology the "missing volume" of Alexander Silbiger's Seventeenth-Century Keyboard Music (Garland Publishing). Hardbound with decorative paper boards. \$71
- MODERN EDITIONS**
- 6832 Brahms, Johannes (new critical edition)
 Streichquintett Nr.1 F-Dur Opus 88; Streichquintett Nr.2 D-Dur Opus 116; Klarinettenquintett H-Moll Opus 115. Editor: Kathrin Kirsch.
 Neue Ausgabe sämtlicher Werke, II/2. Munich, 2019. 4°, xlvii, 236 pp. New critical edition. Cloth. \$319
- 6834 Donizetti, Gaetano (new critical edition)
 Lucrezia Borgia, Melodramma in un prologo e due att. Edizione critica a cura di Roger Parker e Rosie Ward. Partitura.
 Critical Edition of the Works of Gaetano Donizetti, [14]. Milan, 2019. 4°, 2 vols, lviii, 944 pp. Originally premiering at La Scala on Dec. 26, 1833, Lucrezia Borgia is considered one of Donizetti's most innovative operas and by the late 1830s it had become one of the composer's most popular operas in Italy and abroad. Lucrezia Borgia spotlights an unconventional heroine, who's bold and strong-willed; an unusual multitude of characters caught up in their own moral turmoil; and hard-fought musical dramaturgy that succeeds in blending comic and tragic. The new critical edition of Lucrezia Borgia takes the 1998 critical edition a step further. The earlier version was based solely on the original manuscript of the score, and limited itself to a reconstruction of the 1833 premiere. But now, for the first time, Parker and Ward's critical edition brings back all the changes made by Donizetti over the course of at least ten years. His revisions were done partly to adapt the opera to the demands of new singers and new venues in cities like Florence, London, Milano, Paris, Rome, Metz, to name just a few; and partly as a way to experiment with new dramaturgical solutions, especially in the finale. Cloth. \$458
- 9655 Donizetti, Gaetano (new critical edition)
 La fille du régiment. Opéra comique en deux actes de Jules-Henri Vernoy de Saint-Georges e Jean-François-Alfred Bayard. Edizione critica a cura di Claudio Toscani. Partitura.
 Critical Edition of the Works of Gaetano Donizetti, [15]. Milan, 2021. 4°, 2 vols, lii, 599 pp. Cloth. \$538
- 9685 Donizetti, Gaetano (new critical edition)
 Lucia di Lammermoor. Dramma tragico in tre atti di Salvatore Cammarano. Edizione critica a cura di Roger Parker. Partitura.
 Critical Edition of the Works of Gaetano Donizetti, [16]. Milan, 2021. 4°, 2 vols, xlv, 648 pp. Cloth. \$511
- 9709 Donizetti, Gaetano (new critical edition)
 Roberto Devereux. Tragedia lirica in tre atti di Salvatore Cammarano. Edizione critica a cura di Julia Lockhart. Partitura.
 Critical Edition of the Works of Gaetano Donizetti, [17]. Milan, 2022. 4°, 2 vols, xl, 559 pp. Cloth. \$412
- 9734 *Early Tudor Organ Music II. Edited by John Caldwell.*
 Early English Church Music, 66. London, 2023. 30 x 43 cm. 210 pp. EECM65 and EECM66 revisit the repertoire of the ground-breaking volumes 6 and 10 in the series, Early Tudor Organ Music, in the light of 60 years of continuing research and deeper understanding of the surviving corpus. Some 109 works are brought together here, in the order in which they appear in each manuscript: British Library Additional MS 29996 accounting for three-quarters of the content, plus 22 works from other sources. There are settings for the Office (antiphons, hymns, the Te Deum and Magnificat) and Mass ordinary and propers (particularly the Offertory). Buckram. \$130
- 9696 *Latin Church Music I: Mass Salve intemerata & Antiphons Contrafactum Se lord and behold Transcribed and edited by David Skinner.*
 Early English Church Music, 64. London, 2022. 30 x 43 cm. 192 pp. First all-Tallis volume since EECM 12 and EECM 13. Focuses on Latin polyphony that is either demonstrably Henrician or can plausibly be dated to before 1547. Contents: Ave dei patris filia; Ave rosa sine spinis; Gaude gloriosa dei mater; Salve intemerata; Mass Salve intemerata; Se lord and behold. Buckram. \$115
- 6809 Vivaldi, Antonio (new edition)
 Vivaldi. Opera omnia instrumental. [Edited by] Olivier Fourés.
 Madrid, 2010 - . New acclaimed critical edition of the complete instrument works of Antonio Vivaldi, score and parts. 405 volumes published to date. Scores only also available. Please inquire.
http://www.omifacsimiles.com/brochures/vivaldi_ooi.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. \$675
<http://www.omifacsimiles.com/brochures/weill.html>
- 6835 Weill, Kurt (collected edition)
Happy End. ein Stück mit Musik in drei Akten von Elisabeth Hauptmann. Edited by Stephen Hinton and Elmar Juchem.
 The Kurt Weill Edition, I/6. New York, 2020. 30 x 39 cm. 2 vols, 240, 61 pp. Hardbound. \$450 <http://www.omifacsimiles.com/brochures/weill.html>
- 9726 Weill, Kurt (collected edition)
Love Life. Vaudeville in Two Parts. Edited by Joel Galand,
 The Kurt Weill Edition, I/21. New York, 2023. 30 x 39 cm. 3 vols, 1015, 254 pp. Hardbound. (Subscribers to the series receive a substantial savings). \$990
<http://www.omifacsimiles.com/brochures/weill.html>

MONOGRAPHS

- 6836 *Recercare XXIX/1-2 2017. [Rivista per lo studio e la pratica della musica antica / Journal for the Study and Practice of Early Music]*.
 Lucca, 2018. 8°, 284 pp.
- 6837 *Recercare XXX/1-2 2018. [Rivista per lo studio e la pratica della musica antica / Journal for the Study and Practice of Early Music]*.
 Lucca, 2019. 8°, \$36
- 6838 *Recercare XXXI/1-2 2019. [Rivista per lo studio e la pratica della musica antica / Journal for the Study and Practice of Early Music]*.
 Lucca, 2020. 8°, 230 pp. Marco di Pasquale: Silvestro Ganassi: A Documented Biography; Paolo Alberto Rismondo: Antonio Grimani "Musico Galileiano" tra Venezia e Roma; Michael Klapper: An Italian in Paris: Giovanni Bentivoglio (1611-1694) and a Neglected Source for Seventeenth-Century Italian Cantata Poetry; Alessio Ruffatti: "Un libro Dorato Pieno di ariette": Produzione e circolazione di manoscritti musicali tra Roma, Parigi e Venezia nel primo seicento; Giacomo Silvestri: Un nuovo flauto diritto contralto di Castel a Perugia. Wrappers. \$36
- 9630 *Recercare XXXII/1-2 2020. [Rivista per lo studio e la pratica della musica antica / Journal for the Study and Practice of Early Music]*.
 Lucca, 2020. 8°, 246 pp. Elena Abramov-Van Rijk, "To whom did Francesco Landini address his madrigal Deh, dimmi tu?"; Patrizio Barbieri, "Music printing and selling in Rome: new findings on Palestrina, Kerle and Guidotti, 1554-1574"; Franco Pavan, "La musica per chitarrone di Giacomo Antonio Pfender. Nuove acquisizioni"; Maddalena Bonechi, "Parole, immagini e musica nelle pratiche devozionali della compagnia di San Benedetto Bianco a Firenze"; Lucas G. Harris - Robert I. Kendrick, "Of nuns fictitious and real: revisiting Philomela Angelica (1688)"; Valerio Morucci, "L'orbita musicale di Cristina di Svezia e la circolazione di cantanti nella seconda metà del seicento"; Colleen Reardon, "Writing a tenor's voice: Cesare Grandi and the Siena production of Il Farnaspe (1750)". Wrappers. \$39
- 9660 *Recercare XXXIII/1-2 2021. [Rivista per lo studio e la pratica della musica antica / Journal for the Study and Practice of Early Music]*.
 Lucca, 2021. 8°, 201 pp. Martino Zaltron: "Polso e musica negli scritti di teoria musicale tra la fine del Quattrocento e la metà del Seicento"; Adriano Giardina: "Un catalogue pour improviser: les Ricercari d'intavolatura d'organo de Claudio Merulo"; Nicola Usula: "Dafne in alloro di Benedetto Ferrari: drammaturgia 'alla veneziana' per Ferdinando III (Vienna, 1652)"; Inês de Avena Braga - Claudio Ribeiro: "A newly discovered recorder sonata attributed to Vivaldi: considerations on authorship"; Marco Tanzi: "La 'gentildama' e liutista bolognese Lucia Garzoni in un ritratto di Lavinia Fontana. Con una 'Nota Storico-musicale' di Dinko Fabris 'Elementi musicali nel Ritratto di Lucia Bonasoni Garzoni'". Wrappers. \$39