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Monuments of Music and Music Literature in Facsimile, II/129. New York, 1979. 22 x 34 cm, 45 pp. Line-cut of the Venice, 1525 edition. Laid paper, clothbound.
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Faksimile-Edition Rara, 22. Stuttgart, 1998. 14 x 21 cm, 4 partbooks, 92 pp. Line-cut of the Venice, 1621 edition. Vocal settings with basso continuo, ten a2, six a3 and two a4 plus 2 violins. One piece is by Girolamo Avanzolini and one of the instrumental works is by Massimiliano Fredutii. Wrappers, with portfolio in marbled paper. \$59
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9069 *Canzoni nove con alcune scelte de vari libri. Rom, 1510. [Universitätsbibliothek Basel].*
Faksimile-Edition Rara, 59. Stuttgart, 2009. Oblong, 27 x 20 cm, 86, ivi pp. Line-cut of the Rome, 1510 edition. A unique print—Andrea Antico's first—in the possession of the Basel University Library, with title page in woodcut that immortalizes the purchaser and first owner of the volume: the humanist Bonifacius Amerbach. The collection, comprised of 41 motets for 4 voices is engraved with incredible skill on wood blocks. Tromboncino is the best represented composer in the collection (18 works). Afterword by Martin Kirnbauer. Hardbound in decorative paper. \$36
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956 [Chansons, voice, lute]
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[Universitäts-Bibl., Jena].
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 Documenta Musicologica, I/38. Kassel, 3/1988. 11 x 16 cm, 560 facs, with 27 woodcuts, xvi pp. Coverboards in laid paper. \$87
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VII. livre d'airs de cour, et de differents auteurs. [Schermar-Bibliothek, Stadtbibliothek, Ulm].
 Faksimile-Edition Schermar-Bibliothek Ulm, 10. Stuttgart, 1996. 11 x 15 cm, 116 pp. Line-cut of the Paris, 1626 edition. 40 airs de cour, 10 airs à boirs, and 7 airs espagnols. Composers include Roy, La Reyne, Moulinié, Boesset, Richar, Boccan, Boyer, Barberon, Bataille, Fevre, and others. Staff notation (voice part only). Beautiful marbled paper boards. \$26
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- 8702 *Il libro di canto e liuto. The Song and Lute Book. A cura di Dinko Fabris e John Griffiths. Facsimile Edition by Dinko Fabris and John Griffiths. [Ms. C 311, Bibl. Estense, Modena].*
Bibliotheca Musica Bononiensis, IV/98. Bologna, 2006. 4°, 64, 122 pp. Facsimile of one of the most important mss relating to the history of the lute and an early source of Florentine monody from the last quarter of the 16th c. Besides works for solo lute it contains 127 pieces for voice with lute accompaniment in both mensural notation and Italian tablature. Composers include Bottegari, Lasso, Rore, Striggio, Palestrina, Dentice, Vecchi, Primavera, Conversi, Nola, Malvezzi & Tromboncino. Wrappers. \$86
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Musical Sources, 8. Leeds, 1976. Oblong, 22 x 17 cm, xiii, 6 partbooks, 345 pp. Line-cut of the copy in the Royal College of Music, London. Compiled by Tallis and Byrd themselves, this is the first collection of Latin motets to be published in England. Introduction by R. Rastall. Wrappers, with slipcase. \$95
http://www.omifacsimiles.com/brochures/byrd_cantiones.html
- [Graduals & sacred songs, 3, 4, & 5 voices, book 1]
- 7042 *Gradualia, ac cantiones sacrae, quinis, quaternis, trinisque vocibus concinnatae. Lib. Primus. . . Editio secunda, priore emendatior. [British Library, London].*
Huntingdon, c.1988. 4°, 5 partbooks, c.300 pp. Line-cut of the second revised edition, London, 1610. Graduals and sacred songs, 32 settings a5, 20 a4, and 11 a3. Superius, medius, contratenor, tenor, & bassus partbooks. Wrappers. \$58
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- 9282 *Masses for 3, 4 and 5 Voices. Christ Church, Oxford, Mus. 489-493. Edited by John Milsom. With an Introduction by Kerry McCarthy.*
Oxford, 2012 16 x 21.6 cm, 5 partbooks, 112 pp. Full color facsimile of MS Christ Church, Oxford, Mus. 489-193. Wrappers, with slipcase. \$42
<http://www.omifacsimiles.com/brochures/byrd.html>
- 7840 *Songs of Sundry Natures, Some of Gravitie, and Others of Myrth, Fit for All Companies and Voyces. Lately Made and Composed into Musicke of 3.4.5. and 6. Parts. [British Library, London].*
Performers' Facsimiles, 163. New York, [2000]. 18 x 25 cm, 5 partbooks, c.292 pp. Line-cut of the London, 1589 edition. 14 compositions a3, 11 a4, 12 a5, and 10 a6, suitable for voices and or instruments. Wrappers. \$75
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- 1961 *Aulcuns pseaulmes et cantiques mys en chant à Strasburg 1539. Réimpression phototypographique précédée d'un avant-propos par D. Delétra.*
Geneva, 1919. 12 x 16 cm, xiv, 63 pp. Line-cut. One of several important publications by Köpphel reflecting the growth of Calvinism in Strasbourg during the 16th c. With 14 psalms by Clément Marot. Introduction in Fr. Limited edition of 500 copies on laid paper. Wrappers. Rare. \$45
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[Ayres, books 1 & 2]
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Performers' Facsimiles, 106. New York, [1995]. 24 x 37 cm, 54 pp. Line-cut of the London, [1613] edition. Table book format with staff notation (vocal part) and French tablature. Wrappers. \$20
- [Ayres, books 3 & 4]
- 7135 *The Third and Fourth Booke of Ayres: So as They may be Expressed by One Voyce, with a Violl, Lute, or Orpharion. [British Library, London].*
Performers' Facsimiles, 107. New York, [1995]. 24 x 37 cm, 44 pp. Line-cut of the London, [1618] edition, in staff notation (vocal part) and French tablature. Wrappers. \$20

- [Maske, for Lord Hayes]
8833 *The Description of a Maske Presented before the Kinges Maiestie at White-Hall, on Twelfth Night Last, in Honour of the Lord Hayes, and His Bride.* [private collection].
Performers' Facsimiles, 259. New York, [2007]. 17 x 23 cm, 40 pp. Line-cut of the London, 1607 edition, in staff notation (vocal part) and French tablature. 22 pages of texts, followed by 11 pages of music numbered I, II, III, IV, V, some notated in table book format. Wrappers. \$15
- [Maske, for Somerset]
3473 *The Masque at the Earl of Somerset's Marriage, 1614.*
A Scholar Press Facsimile [= English Lute Songs, 7]. London, 1973. 17 x 21 cm, viii, 28 pp. Line-cut of the London, 1614, in staff notation (vocal part) and French tablature. Introduction by Peter Holman. Wrappers. \$18
- CANTONE, Serafino, fl.1580-1627**
7438 *Sacrae cantiones, [sive motecta, tum ad instrumenta omnia, tum ad vocis modulationem aptissima].* [Schermar-Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 22. Stuttgart, 1997. 16 x 23 cm, 5 partbooks, c.120 pp. Line-cut Gardano edition, Venice, 1596. 20 sacred settings a5, for voices with or without instruments. Wrappers, with slipcase. \$79
- CASTRO, Jean de, c.1540-c.1600**
1355 *Chansons, sonets, stanses et epigrammes a deux parties. Livre second.* [Bibl. Royal, Brussels].
Facsimile Series, I/B.6. Peer, 1984. Oblong, 21 x 16 cm, 2 partbooks, c.60 pp. Line-cut of the Phalèse edition, Antwerp, 1610. Adds to "Sonets, chansons a deux parties" published in the same year. Introduction in Flem-Eng by Liesbet Vereertbrugghen. Wrappers, with slipcover. \$28
- Sonets, chansons a deux parties. Livre premier.* [Bibl. Royale, Brussels].
1354 Facsimile Series, I/B.10. Peer, 1986. Oblong, 21 x 17 cm, x, 2 partbooks, c.60 pp. Line-cut of the Phalèse edition, Antwerp, 1610. Duets to be sung or played (or both) on instruments. Introduction in Flem-Eng by Liesbet Vereertbrugghen. Wrappers, in slipcover. \$28
- CAVAGLIERI, Geronimo, fl.1600-1610 [compiler]**
[Nova metamorfosi, book 2]
7344 *Della novi metamorfosi de diversi autori. Libro secondo à cinque voci.* [Schermar-Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 9. Stuttgart, 1996. 17 x 24 cm, 80 pp. Line-cut of the Agostino Tradate edition, Milan, 1605. 21 sacred setting a5, notated in score. Compositions by Micheli, Malvezzi, Palestrina, Gabucci, Nenna, Marenzio, Molinaro, Arnone, Nanino, Rivolta, Scaletta, Rognone, Monte, and Artemanio. Beautiful marbled paper boards. \$34
- CAVENDISH, Michael, c.1565-1628**
2994 *14 Ayres in Tabletorie to the Lute 1598. Edited by David Greer.*
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- CERONE, Pietro, c.1560-1625**
3624 *Le regole più necessarie per l'introduittione del canto fermo. A cura di Bonifacio Baroffio.*
Musurgiana: Sources and Materials for the History and Theory of Music, 4. Lucca, 1989. 14 x 23 cm, xxii, 39 pp. Line-cut of the Naples, 1609 edition. Introduction, bibliography and index. Cloth. \$21
- CERRETO, Scipione, c.1551-c.1633**
3628 *Dell'arbore musicale. Facsimile dell'esemplare appartenuto a Padre Martini. A cura di Francesco Luisi.*
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8775 *Bicinia nova. Prag, Typis nigricianis 1579. RISM 1579(7).* [Ratsschulebibliothek, Zwickau].
Faksimile-Edition Zwickau, 4. Stuttgart, 2006. Oblong, 20 x 14 cm, 2 partbooks, 380 pp. Line-cut of the Prague, 1579 edition. 102 compositions for two voices with Latin/Czech texts. Suitable for different voice ranges, with or without instrumental accompaniment. Hardbound in decorative paper, matching slipcase. \$96
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Archivum Musicum: La Cantata Barocca, 24. Florence, 1986. 5 partbooks, 17 x 24 cm, x, 392 pp. Line-cut of the Milan, 1610 edition. Issued in full score, together with the partbooks (canto, alto, tenore, & basso). Contains 6 settings a1, 18 a2, 10 a3, 15 a4, and 2 a5. Introduction in It by Piero Mioli. Wrappers in decorative paper with slipcover. \$70
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Facsimile Series, I/B.19. Peer, 1987. Oblong, 20 x 15 cm, xiv, 3 partbooks, 134 pp. Line-cut of the fourth and last volume of the Souterliedekens, based on the recently discovered partbooks (superius, tenor, bassus) found in the Biblioteka Jagiellońska, Krakow. 29 psalm settings. Introduction in Eng. Wrappers, in slipcase. \$43
- COCK, Simon, fl.1540-1560 [publisher]**
1375 *Souter Liedekens ghemaect ter eeren Gods, op alle dye Psalmen van David: tot stichtinghe, en gheestelijcke Vermakinghe van alle Christe Mensche.* Facsimile-Edition, with Introduction and Notes by Jan van Biezen and Marie Veldhuyzen.
Facsimiles of Rare Dutch Songbooks, 2. Buren, 1984. 12 x 18 cm, 48, 171 c.371 pp. Line-cut of the first edition, Antwerp 1540. This popular collection of rhymed settings of all 150 psalms (reprinted no less 30 times) was allegedly written by Willem van Zuylem van Nyevelt. The melodies were not newly composed but taken from popular and folk tunes. This is the first book with typeset music to be printed in the Netherlands and the oldest Dutch psalter with music. Introduction and bibliography in Eng-Dut by Jan van Biezen and Marie Veldhuyzen. Cloth. \$104
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2995 *Funeral Tears 1606. Edited by David Greer.*
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- CORKINE, William, 16-17th c.**
2997 *Ayres to Sing and Play to the Lute. 1610. Edited by David Greer.* [British Library, London].
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 11. London, 2/1978. 26 x 37 cm, iii, 25 pp. Line-cut of the London, 1610 edition. 12 songs for voice, lute (French tablature) and bass viol, in table book format, plus 6 lessons for the lute, notated in tablature. Wrappers. \$31

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- COURBES, Charles, c.1580-d.?**
Cantiques spirituels. Édition critique Marc Desmet.
- 9252 Lyon, 2005. 15 x 21 cm, 359 pp. Line-cut of the Ballard edition, Paris 1622 (printed in choirbook format), together with critical edition. "Cantiques spirituels nouvellement mis en musique a III. V, VI, VII, et VIII parties" is Charles de Courbes' only known collection of songs; it features 37 settings characterized by a lot of poetic ingenuity, bilingual texts (Latin/French); one piece is for double choir. Wrappers. \$55 <http://www.omifacsimiles.com/brochures/courbes.html>
- DAMMONIS, Innocentius, 15-16th c.**
Laude libro primo, Venezia 1508. Ristampa Anastatica, presentazione di Giulio Cattin e introduzione di Francesco Luisi.
- 8463 Serie VII, A: Ottaviano Petrucci, 1. Venice, 2001. Oblong, 28 x 17 cm, 83, 130 pp. Half-tone reproduction of the Venice, 1508 edition, from the copy preserved at the Biblioteca Capitolare Colombina, Seville. The only anthology of lauda (66) published by Petrucci devoted to a single composer—Innocentius Dammonis, a prior of San Salvador in Venice. This is the "second" edition (the 1506 "first" edition survives incomplete). Introduction in It-Sp-Eng. Hardbound. \$100 <http://www.omifacsimiles.com/brochures/dammonis.html>
- DANYEL, John, 1564-c.1625**
Songs for the Lute 1606. Edited by David Greer.
- 2999 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 13. London, 2/1977. 26 x 37 cm, iii, 44 pp. Line-cut of the London, 1606 edition, in table book format. For up to 4 voices (in staff notation) with lute accompaniment in French tablature. The bass part is probably played by the bass viol. Wrappers. \$40
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Das Liederbuch des Johann Degen aus dem Jahre 1628 im Faksimile; [mit] Übertragung der vierstimmigen Notensätze aus dem Liederbuch des Johann Degen von 1628 [herausgegeben von] Wolfgang Spindler. [Staatsbibliothek, Bamberg, R.B. Th. lit. o. 27].
- 7115 Bamberg, 1992. 16° & 4°, 620, 5 vols, 254 pp. Line-cut of the Bamberg, 1628 edition. Interesting Catholic songbook, comprised "auf unterschiedlichen von der Römischen Katholischen Kirchen approbierten Gesangbüchern", documenting the music-liturgical practice of Ostfranken. Includes 93 homophonic settings a4, neatly notated in choirbook format. Complete transcription of all the 4-voice settings arranged by liturgical year. Introduction in Ger. Index. Facsimile, hardbound; transcription/introduction in wrappers. \$95
- DENTICE, Scipione, 16-17th c.**
Il quarto libro de madrigali à cinque voci. [Biblioteca del Conservatorio, Naples].
- 8133 Faksimile-Edition Rara, 39. Stuttgart, 2002. 16 x 23 cm, 5 partbooks, c.120 pp. Line-cut of the Naples, 1602 edition. A rare print containing 19 madrigals for five voices. Wrappers, with portfolio in marbled paper. \$54
- DIETZ, Ludwig, b.?-1559. [publisher]**
Ludwig Dietz' Salmebog 1536. Udgivet af Universitets-Jubilæets danske Samfund ved Niels Knud Andersen.
- 9078 Copenhagen, 1972. 12°, 220, 117 pp. Line-cut of the Rostock, 1536 edition. Afterword in Danish. Handsome binding in vellum paper with reproduction of 1536 title page. Rare. \$85
- DOWLAND, John, 1562-1626**
A Pilgrinnes Solace. Wherein is Contained Musicall Harmonie of 3.4. and 5. Parts, to be Sung and Plaid with the Lute and Viols.
- 7325 Performers' Facsimiles, 195. New York, [1996]. 24 x 35 cm, 47 pp. Line-cut of the London, 1612 edition. Table-book format. Up to 4 voices (in staff notation) with lute accompaniment in French tablature. Contains "Lacrimae", version for solo lute. Wrappers. \$20 http://www.omifacsimiles.com/brochures/dowland_ayres.html
- [Songs, voices/viols, lute, book 1, 1613 ed.]
- 3002 *The First Booke of Songs 1613. Edited by Diana Poulton. [British Library, London].*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 15. London, 3/1985. 26 x 37 cm, iii, 48 pp. Line-cut of the Humfrey Lownes edition (London, 1613), in table book format. Believed to represent Dowland's own revisions. 21 songs a4 with lute/orpharion/viol accompaniment, plus 1 galliard for two lutes. French tablature. Wrappers. Ex-library copy. \$35
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- 4765 *The First Booke of Songs or Ayres of Foure Parts, with Tableture for the Lute. [British Library, London].*
Performers' Facsimiles, 127. New York, [1994]. 24 x 35 cm, 47 pp. Line-cut of the Humfrey Lownes edition (London, 1613), in table book format. Believed to represent Dowland's own revisions. 21 songs a4 with lute/orpharion/viol accompaniment, plus 1 galliard for two lutes. French tablature. Wrappers. \$20 http://www.omifacsimiles.com/brochures/dowland_ayres.html
- [Songs, voices/viols, lute, book 2]
- 3003 *The Second Booke of Songs or Ayres 1600. Edited by Diana Poulton. [Folger Shakespeare Library, Washington, D.C.].*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 16. London, 3/1985. 26 x 37 cm, iii, 50 pp. Line-cut of the Thomas Este edition (London, 1600), in table book format. 22 songs a2, a4 & a5 with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$36
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- 4766 *The Second Booke of Songs or Ayres of Foure Parts, with Tableture for the Lute. [Folger Shakespeare Library, Washington, D.C.].*
Performers' Facsimiles, 128. New York, [1994]. 24 x 35 cm, 49 pp. Line-cut of the Thomas Este edition (London, 1600), in table book format. 22 songs a2, a4 & a5 with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$20 http://www.omifacsimiles.com/brochures/dowland_ayres.html
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- 3004 *The Third and Last Booke of Songs or Ayres 1603. Edited by Diana Poulton. [Folger Shakespeare Library, Washington, D.C.].*
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 17. London, 2/1985. 26 x 37 cm, iii, 47 pp. Line-cut of the Thomas Adams edition, London, 1603, in table book format. 21 songs a4 & 5, with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$34
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- 4767 *The Third and Last Booke of Songs or Aires. [Folger Shakespeare Library, Washington, D.C.].*
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- DOWLAND, Robert, c.1586-1641**
A Musical Banquet. Furnished with Varietie of Delicious Ayres, Collected Out of the Best Authors in English, French, Spanish and Italian. [Library of Congress, Washington, D.C.].
- 3958 Performers' Facsimiles, 59. New York, [1990]. 24 x 37 cm, 45 pp. Line-cut of the London, 1610 edition, in table book format. Pieces for 2-4 voices with lute accompaniment in French tablature. 1 galliard for solo lute by John Dowland. Wrappers. \$25 <http://www.omifacsimiles.com/brochures/dowlandr.html>
- DRESSLER, Gallus, 1533-c.1580**
Opus selectissimum sacrarum cantionum [quinque et pluribus vocibus in gratiam musicorum compositarum]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].
- 7513 Faksimile-Edition Schermar-Bibliothek Ulm, 21. Stuttgart, 1997. Oblong, 20 x 15 cm, 5 partbooks, c.690 pp. Line-cut of the Gerlach edition, Nuremberg, 1574. 37 sacred settings a4, 38 a5, 2 a6 and 1 a8, for voices with or without instruments. Hardbound in vellum paper, with matching slipcase. \$184

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Faksimile Heilbronner Musikschatz, 5. Stuttgart, 1995. Oblong, 20 x 15 cm, 5 partbooks, 255 pp. Line-cut of the Adam Berg edition, Munich, 1567. 10 psalm settings a4 and 5 by Dressler and 19 settings on German sacred texts by Lasso. Hardbound with slipcase. \$129
- ECCARD, Johann, 1553-1611**
[& Paul Emmelius]
- 9272 *Zween schöne und trostreiche Sprüche* [von dem heiligen Ehestand aus dem 31. Cap. Salomonis mit fünff Stimmen componiert]. Königsberg 1591. [Biblioteka Jagiellońska, Krakow].
Faksimile-Edition Krakau, 23. Stuttgart, 2012. Oblong, 20 x 16 cm, 5 partbooks, 20 pp. Line-cut of the Königsberg 1591 edition. A rare source with 2 settings a5 in mensural notation, respectively by Johann Eccard and Paulus Emmelius. Portfolio. \$11
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Gassenhaverlin und Reutterliedlin zu Franckenfurt am Meyn. Bei Christian Egenolf 1535.
Hildesheim, 1970. Oblong, 20 x 15 cm (partbooks each 10 x 7), 4 partbooks: xv, 474 pp. (Rpt. of Augsburg & Cologne, 1927 edition). Line-cut of the printed partbooks (altus, bassus, discantus & tenor). One of the leading collections of Lutheran contrafact songs (78 in all), predominantly secular in nature. Separate introduction booklet. Wrap. \$54
- 1301 *Geminae undeviginti odarum horatii [melodiae, quatuor vocibus probe adornatae...]*. Frankfurt, C. Egenolph 1551. RISM 1551/17. [Musikbibliothek Leipzig].
Faksimile-Edition Rara, 55. Stuttgart, 2008. 10 x 14 cm, 221 pp. Line-cut of the Frankfurt, 1551 edition. 53 polyphonic settings a4 on the odes of the Roman poet Horace (Quintus Horatius Flaccus, 65 BC - 8 BC). Hardbound with decorative paper boards. \$37
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Hildesheim 2002. 8°, 10, 384 pp. Line-cut of the Hamburg, 1588 edition. Cloth. \$150
- 8176 **ERICUS, Olaus, 16th c.**
Olaus Ericis sångbok: En handskriven liber cantus i Gamla Uppsala kyrkoarkiv. Utgöven med inledning av Folke Bohlin.
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- 1493 **FABER, Heinrich, b.?-1522**
Cantiones aliquot sacrae trium vocum. [Schermar Bibliothek, Stadtbibliothek, Ulm].
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- 7570 *Compendiolum musicae pro incipientibus*. [Civico Museo Bibliografico Musicale, Bologna].
Bibliotheca Musica Bononiensis, II/20. Bologna, 1980. 13 x 17 cm, 38 pp. Line-cut of the P. Kauffmann edition, Nuremberg, 1594. Cloth. \$23
- 2464 **FAIGNIENT, Noë, b.?-c.1595**
Chansons, madrigales & motetz a quatre, cinq & six parties. Anvers, vefve de Iean Laet, 1568. Introduction: Eugen Schreurs. [Bayerische Staatsbibl., Munich].
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Opera omnia Faugues. Facsimile of the Compositions of Faugues from the Manuscripts Trent 88-Trent 91, Cappella Sistina 14, Cappella Sistina 51, Verona DCCLXI, Modena alpha M.1.13, with an Introduction by George C. Schuetze, J.
Publications of Mediaeval Musical Manuscripts, 7. New York, 1959. Oblong, 25 x 17 cm, xii, 100 pp. Halftone of all the works of Faugues (from Italian sources), a contemporary of Ockeghem. Wrappers. \$45
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3006 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 20. London, 2/1978. 27 x 37 cm, iii, 38 pp. Line-cut of the London, 1609 edition, in French tablature. Wrappers. \$32
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8778 *Schöne auszerlesene Lieder* [des hoch berümpften Heinrich Finckens sampt andern neuen Liedern von den fürnesten dieser Kunst gesetzt/lustig zu singen/und auff die Instrument dienstlich vor nie im Druck außgegangen]. Nürnberg/Formschneider 1536. RISM 1536(9). [Ratsschulebibliothek, Zwickau].
Faksimile-Edition Zwickau, 2. Stuttgart, 2006. Oblong, 14 x 10 cm, 4 partbooks, 456 pp. Line-cut of the Formschneider edition, Nuremberg, 1536. 55 lieder in SATB partbook format. Beautifully printed German songbook, an anthology devoted exclusively to Heinrich Finck. Hardbound in decorative paper. \$124
- FIORINO, Gasparo, 16th c.**
2798 *La nobilità di Roma: versi in lode di cento gentildonne romane et le vilanelle à tre voci*.
Monumenta Romana, Fototipice Expressa, 1. Bologna, 1970. 16 x 22 cm, 87 pp. Line-cut of the Scotto edition, Rome, 1571. 31 settings for 3 voices in staff notation with lute/theorbo accompaniment in Italian tablature. Laid paper. Hardbound. \$40
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1298 *Die Flötnerchen Spielkarten und andere Curiosa der Musiküberlieferung des 16. Jahrhunderts aus Franken. Herausgegeben von C. Russell Crosby Jr.* [Mss. Germanisches National Museum, Nürnberg & British Museum, London].
Denkmäler der Tonkunst in Bayern. Neue Folge. Sonderband 1. Wiesbaden, 1967. 19 x 26 cm, x, 39, 33, 23 pp. Full-color facsimile of the famous illustrated playing cards with 4-voice compositions—discantus, altus, tenor, bassus—notated on their backs. Besides Flötner's wonderful cards, this publication includes "Oberdeutsches Trinklied" (Basel, Universitäts-Bibliothek, Hs. F. IX. 59-62) and "Rumpoltschen Spielkarten". Commentary in Ger, with modern transcriptions of all the pieces. Wrappers. \$83 <http://www.omifacsimiles.com/brochures/flotner.html>
- FORD, Thomas, c.1580-1648**
3007 *Musicke of Sundrie Kindes 1607. Edited by David Greer*.
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 21. London, 2/1978. 27 x 37 cm, iii, 48 pp. Line-cut of the London, 1607 edition, in table book format. Songs a2 and a4 with lute/orpharion/viol accompaniment. Duets for lutes/viols. French tablature. Wrappers. \$34
- 7634 *Musicke of Sundrie Kindes Set Forth in Two Books*. [British Library, London].
Performer's Facsimiles, 219. New York, [1998]. 25 x 36 cm, 48 pp. Line-cut of the London, 1607 edition, in table book format. Songs a2 and a4 with lute/orpharion/viol accompaniment. Duets for lutes/viols. French tablature. Wrappers. \$20
- FORMSCHNEIDER, Hieronymus, b.?-1556 [publisher]**
[Novum et insigne, part 1]
7310 *Novum et insigne opus musicum*. [Stadtarchiv, Heilbronn].
Faksimile Heilbronner Musikschatz, 10. Stuttgart, 1996. Oblong, 20 x 15 cm, 6 partbooks. Line-cut of the Nuremberg, 1537 edition. Hardbound in marbled paper with matching slipcase. \$191

- [Novi operis musici, part 2]
7283 *Secundus tomus novi operis musici*. [Stadtarchiv, Heilbronn].
Faksimile Heilbronner Musikschatz, 9. Stuttgart, 1996. Oblong, 20 x 15 cm, 5 partbooks, c.600 pp. Line-cut of the Nuremberg, 1538 edition. Anthology of 43 pieces a4. Hardbound, with slipcase. \$195
- FORSTER, Georg, c.1514-1568 [compiler]**
[Teutsche Liedlein, parts 1 & 2]
7299 *Georg Forsters Lieder-Sammlung Bände 1 und 2*. [Schermar-Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 2. Stuttgart, 1996. Oblong, 18 x 12 cm, 4 partbooks, 470 pp. Line-cut of the Nuremberg editions (v. 1 is based on the 4th edition and v. 2 on the 3rd edition. Forster, a doctor and composer, put together an excellent anthology of the best secular pieces of the period, including such beloved works as Isaac's "Innsbruck, ich muß dich lassen". This is the 1st and 2nd parts of Forster's enomous 5-part work. Hardbound in vellum paper, with matching slipcase. \$184
- [Teutsche Liedlein, part 1]
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Vienna, 1908. 19 x 28 cm, 112, with 52 pp. Line-cut. Score arrangements in modern notation, each preceded by a facsimile of the tenor part of the original. Foreword in Ger and index-table. Wrappers. \$45
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4159 *Des andern Theyls viler kurzweyliger frischer teutscher Liedlein zu singen sehr lustig, mit etlichen neuen Liedlein gemehret*. [Bayerische Staatsbibl., Munich].
Frankfurt, [1991]. Oblong, 21 x 15 cm, 4 partbooks, 220 pp. Line-cut of the Nuremberg, 1565 edition in the original format. 78 songs in mensural notation for four voices (sometimes five) by Forster and composers predominantly from the Heidelberg school. Part two of the immense five part collection. Coverboards in vellum paper with matching slipcase. \$130
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Faksimile-Edition Augsburg, 6. Stuttgart, 1998. Oblong, 14 x 11 cm, 4 partbooks, 406 pp. Line-cut of the Nuremberg, 1552 edition. 80 works in mensural notation for 4 voices, with or without instrumental accompaniment. Hardbound in decorative paper, with matching slipcase. \$129
- FRANCK, Melchior, c.1579-1639**
7342 *Fasciculus quodlibeticus. New musicalisch Werklein, darinnen de quodlibet, so bißhero unterschiedlich außgangen, jetzo aber mit noch andern gantz neuen vermehret, alle zusammen getruckt, unnd von vier fünff unnd sechs Stimmen componirt*. [Schermar-Bibliothek, Stadtbibliothek, Ulm].
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- Flores musicales*. [Neue anmutige musicalische Blumen zu allerhand Luft und Fröligkeit lieblich zu gebrauchen mit sonderbarem Fleiß ausammen getragen und mit 4.5.6. und 8 Stimmen]. [Schermar Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 41. Stuttgart, 1998. 16 x 20 cm, 5 partbooks, c.120 pp. Line-cut of the Balthasar Scherff/David Kauffmann edition, Nuremberg, 1610. 10 settings a4, 8 a5, and 5 a8, for voices, with or without instruments. Wrappers, with portfolio in marbled paper. \$65
- Tricinia nova lieblicher amorsischer Gesänge mit schönen boëtischen Texten gezieret und etlicher massen nach Italienischer Art mit Fleiß komponiert*. [Schermar-Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 42. Stuttgart, 1997. 15 x 19 cm, 3 partbooks, 86 pp. Line-cut of the Nuremberg, 1611 edition. 18 secular settings for 3 voices suitable for voices and instruments. Wrappers, with handsome portfolio in marbled paper. \$50
- 9271 *Viridarium musicum [continens amaenissimos et fragrantissimo ex sacra scriptura decerptos flosculos, quos ad dei ter optimi maximi laudem, ecclesiae usum quotidianum, depellendamque animae tristissimae melancholiam internam, 5.6.7.8.9. & 10. vocibus, harmonia suavissima composuit, & illustravit, Ducalis Capellae Saxo Coburgicae Praefectus]*. Nürnberg, Georg Fuhrmann 1613. [Zentralbibliothek Zürich].
Faksimile-Edition Rara, 62. Stuttgart, 2012. 16 x 21 cm, 8 partbooks, 320 pp. Line-cut of the Nuremberg, 1613 edition. 43 settings with sacred texts including 18 a5, 7 a6, 2 a7, 13 a8, 2 a9, and 3 a10. Wrappers, with slipcase in decorative paper. \$104
- FROSCH, Johann, 16th c.**
Rerum musicarum opusculum.
2641 *Monuments of Music and Music Literature in Facsimile, II/39*. New York, 1967. Line-cut of the Peter Schoeffer (the Younger) & Matthias Apiarius edition, Strasbourg 1535. Printed with mensural music type resembling Petrucci's. Contains 16 pages of musical examples in 4 or 6 parts on facing pages. Laid paper with handsome binding in cloth.
- FUENLLANA, Miguel de, c.1500-d.?**
Libro de música para vihuela, intitulado Orphenica lyra.
1031 Geneva, 1981. 18 x 24 cm, 369 pp. Line-cut of the M. de Montesdoca edition, Seville 1554. One of the richest and most varied Italian lute tablatures for vihuela including fantasias, transcriptions for voice and instrument, ensaladas and tintos. Cloth. (out of print - included only for bibliographic reference)
- GABRIELI, Andrea, c.1510-1586**
Madrigali et ricercari.
8261 Huntingdon, n.d. Line-cut of the Venice, 1589 SATB partbooks. Wrappers \$35
- GAFURIO, Franchino, 1451-1522**
Liber capelle ecclesie maioris. Quarto codice di Gafurio a cura di Angelo Ciceri e Luciano Migliavacca. [Archivio della capella musical del Duomo, Milan, ms. Ms. Mc2266].
1323 Archivium Musices Metropolitanum Mediolanense, 16. Milan, 1968. 24 x 33 cm, xxiv, 287 pp. Half-tone of Gaffurio's fire-damaged autograph containing mass movements of the composer as well as those of his contemporaries. Wrappers. \$30
- GAGLIANO, Marco da, 1575-1642**
La Dafne.
280 Bibliotheca Musica Bononiensis, IV/4. Bologna, 1987. 22 x 31 cm, 60, ii pp. Line-cut of the Marescotti edition, Venice, 1608. Afterword in It by Angela T. Cortellazzo. Wrappers. \$48
- 281 *La Flora*.
Bibliotheca Musica Bononiensis, IV/7. Bologna, 1969. 22 x 32 cm, iv, 150 pp. Line-cut of the Florence, 1628 edition. Introduction in It by Primarosa Ledda. Hardbound. \$78 <http://www.omifacsimiles.com/brochures/gagliano.html>
- GALLE, Philip, 16-17th c. [publisher]**
Encomium musices.
2303 Harrow Replicas, 6. Cambridge, 1943. Oblong, 29 x 20 cm, 36 (with 18 plates), iv pp. Line-cut of the edition issued in the 1590s in Antwerp. 18 elaborate engravings of musical scenes from the Holy Scriptures. Its titlepage shows an opening of a motet for six voices by Pevernager in the same style as the first "picture-motet" of 1584. Special Italian laid paper. Afterword by Otto Erich Deutsch. Linen. \$85
- GARDANO, Angelo, b.?-1610 [publisher]**
[Canzoni & ricercari, keyboard, book 5]
7530 *Canzoni alla francese et ricercari ariosi [tabulate per sonar sopra istromenti da tasti. Libro quinto]*. [Augsburg, Staats- & Stadtbibliothek].
Faksimile-Edition Augsburg, 4. Stuttgart, 1997. Line-cut of the Venice, 1605 edition. 12 works in keyboard notation including works by Lasso, Crequillon and Jannequin. Hardbound in marbled paper. \$54

GARDANO, Antonio, 1509-1569 [publisher]

- 4155 [Duos, winds/ strings]
Il primo libro a due voci de diversi autori. RISM 1543(19).
 [Yellow Book Series, 5]. Højbjerg, 1991. Oblong, 23 x 16 cm, 2 partbooks: 80 pp. Line-cut of the Venice, 1543 edition. Consists of 67 textless duos derived for the most part from masses by a representative selection of composers. Wrappers. \$44

- 1264 *Fantasia ricercari contrapunti a tre voci di M. Adriano & de altri autori appropriati per cantare & sonare d'ogni sorte di stromenti. [Bayerische Staatsbibl., Munich].*

Facsimile Series: I/B.8. Peer, 1986. Oblong, 21 x 16 cm, 18, 3 partbooks, c.94 pp. Line-cut of the Venice, 1559 edition. Includes 2 Regina celi by Willaert and Kore and instrumental trios in strict contrapuntal style. Introduction in Flem-Eng by Ignace Bossuyt. Wrappers.

- 9478 [Madrigals/Canzoni francese, Ihan Gero/Clement Janequin]
Quaranta madrigali di Ihan Gero insiema trenta canzoni francese di Clement Janequin. RISM(22). Venezia, A. Gardane 1543. [Trent, Biblioteca Comunale & Eichstätt-Ingolstadt, Universitätsbibliothek].
 Faksimile-Edition Rara, 43. Stuttgart, [2015]. Oblong, 22 x 16 cm, 3 partbooks, 118 pp. Line-cut of the Venice, 1534 edition containing madrigals by Gero and Canzoni francese by Janequin. No complete source of this print survives but this facsimile, by combining the incomplete Cantus and Bassus partbooks from Trent and the incomplete Tenor partbook from Eichstätt-Ingolstadt, is able to provide the music for nos. 9-55 of the Cantus; nos. 41-55 of the Tenor and nos. 11-55 of the Bassus, or 15 complete settings. Some of the missing parts can be completed from concordances found in other collections. Hardbound, in decorative paper with matching slipcase. \$74

- 8975 *Novi thesauri musici liber primus. Venedig. A. Gardane 1568. [Landesbibliothek Mecklenburg-Vorpommern Schwerin].*

Faksimile-Edition Rara, 57. Stuttgart, 2008. 17 x 24 cm, 6 partbooks, c.968 pp. Line-cut of the Venice, 1568 edition, consisting of cantus, altus, tenor, quintus, sextus, & bassus partbooks. The first of five volumes published in 1568 containing a magnificent collection of 254 5 & 6-voice motets, financed and overseen by Pietro Giovanelli, a member of a wealthy family from the Bergamo region of Italy. Liber primus presents 87 beautifully engraved motets preceded by striking initials in woodblock. The compilation consists of music written by the composers stationed at the Hofkapellen of Graz, Innsbruck, Prague, as well as the Imperial Hofkapelle in Vienna. Besides well-known composers such as Regnart, Vaet, & Lasso the collection contains many outstanding composers who are still virtually unknown today and only known in this collection. Wrapperr, with slipcase covered in decorative paper. \$194

GASTOLDI, Giovanni Giacomo, b.?-1622

- 7568 *Tricinia, welche zuvor mit italienischen Texten componiert. [Schermar Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermar-Bibliothek Ulm, 40. Stuttgart, 1998. 15 x 22 cm, 3 partbooks, c.150 pp. Line-cut of the Valentin Hausmann edition, Nuremberg, 1607. 47 works for 3 voices by Gastoldi, Affettuoso, Invaghito, and H. Vecchi. Wrappers, with portfolio in marbled paper. \$69

GIACOBBI, Girolamo, 1567-1629

- 300 *Dramatodia, ovvero canti rappresentatoui sopra "l'Aurora Ingannata".*
 Bibliotheca Musica Bononiensis, IV/5. Bologna, 1969. 22 x 31 cm, vi, 30 pp. Line-cut of the 1608 edition. Hardbound. \$29

GIBBONS, Orlando, 1583-1625

- 2788 [Madrigals & motets, a3]
The First Set of Madrigals and Mottets of 5. Parts: Apt for Viols and Voyces.
 Performers' Facsimiles, 50. New York, 1989. 18 x 24 cm, 5 partbooks, 120 pp. Line-cut of the London, 1612 edition. Wrappers. \$45

GIOVANELLI, Ruggiero, 1560-1625

- 1328 [Villanelle & arie, a3, book 1]
Il primo libro delle villanelle et arie alla napoletana a tre voci.
 Bibliotheca Musica Bononiensis, IV/69. Bologna, 1980. Oblong & upright, 21 x 15 cm, 3 partbooks, 80 pp. Line-cut of the 1600 & 1624 partbooks. 23 setting for 3 voices. Wrappers, in handsome folder in linen and paper. \$41

GÖRLITZ, Johann Friderich, 16-17th c.

- 8363 *Fugarum libellus [liebliche Fugen und geistlich Lieder allen kunstliebenden Musicus zu gefallen auff mancherley Art, mit drey, vier, fünff, und mehr Stimmen]. Frankfurt/Oder, F. Hartmann 1601. [Herzog-August-Bibliothek, Wolfenbüttel].*
 Faksimile-Edition Rara, 42. Stuttgart, 2003. 19 x 25cm, 32 pp. Line-cut of the Frankfurt an der Oder, 1601 edition. Wrappers. \$15

GREAVES, Thomas, 16-17th c.

- Songes of Sundrie Kindes 1604. Edited by David Greer.*
 3008 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 22. London, 2/1978. 27 x 37 cm, iii, 42 pp. Line-cut of the London, 1604 edition, in table book format. 9 ayres for solo voice with lute and bass viol accompaniment; 6 songs of sadness for solo voice and viol consort; 6 madrigals for 5 voices, with or without instrumental accompaniment. French tablature. Wrappers. \$36

GUGGUMOS, Gallus, 16th c.

- Mottecta III. V. et VI vocum. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
 7336 Faksimile-Edition Schermar-Bibliothek Ulm, 3. Stuttgart, 1996. 17 x 22 cm, 7 partbooks, c.160 pp. Line-cut of the Magni edition, Venice, 1612. Four motets a4, seven a5, and seven a6. Mensural notation. Wrappers, with handsome slipcase in marbled paper. \$122

GUMPELZHAIMER, Adam, 1559-1625

- Compendium musicae. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
 7440 Faksimile-Edition Schermar-Bibliothek Ulm, 23. Stuttgart, 1997. 17 x 20 cm, 163 pp. Line-cut of the Valentin Schoenig edition, Augsburg, 1611. Extremely popular textbook on the rudiments of music which was issued in 13 editions over a period of 90 years. Written for the author's students at St. Anna's in Augsburg, it is largely based on Heinrich Faber's Compendium musicae, but with parallel texts in Latin and German and a greatly expanded musical section. Hardbound. \$51

- Neue teutsche geistliche Lieder mit dreien Stimmen. [Schermar Bibliothek, Stadtbibliothek, Ulm].*

- 7572 Faksimile-Edition Schermar-Bibliothek Ulm, 39. Stuttgart, 1998. 16 x 20 cm, 3 partbooks, c.120 pp. Line-cut of the Valentin Schönigf edition, Augsburg, 1591. 27 secular settings a3 in the Italian style. Wrappers, with portfolio in marbled paper. \$52

- Neue teutsche geistliche Lieder mit dreien Stimmen. [Schermar Bibliothek, Stadtbibliothek, Ulm].*

- 7573 Faksimile-Edition Schermar-Bibliothek Ulm, 39. Stuttgart, 1998. 16 x 20 cm, 3 partbooks, c.120 pp. Line-cut of the Valentin Schönigf edition, Augsburg, 1591. 27 secular settings a3 in the Italian style. Wrappers. \$40

HANDFORD, George, 16-17th c.

- Ayres to be Sunge to the Lute [ca. 1609]. Edited by David Greer.*
 3009 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 23. London, 2/1980. 27 x 37 cm, iii, 50 pp. Line-cut of manuscript R.16.29 from Trinity College, Cambridge. Ayres for solo voice, lute and bass viol, in table book format. Staff notation and French tablature. Wrappers. \$40

HASSLER, Hans Leo, 1562-1612

- 7608 *Lustgarten neuer teutscher Gesäng. Balletii, Galliarden und Intraden mit 4.5.6. und 8. Stimmen. [Schermar Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermar-Bibliothek Ulm, 45. Stuttgart, 1998. 16 x 20 cm, 4 partbooks, c.230 pp. Line-cut of the Paul Kauffmann edition, Nuremberg, 1610. 15 settings a4, 13 a5, 8 a6, 3 a8 and 6 instrumental Intraden a6. Tenor, altus, quinta and sexta partbooks only. Wrappers, with portfolio in marbled paper. \$72

- Venusgarten [oder Neue lustige liebliche Tantz teutscher und polnischer art auch Galliarden und Intraden mit 4.5.6. Stimmen mit und ohne Text]. [Schermar Bibliothek, Stadtbibliothek, Ulm].*

- 7582 Faksimile-Edition Schermar-Bibliothek Ulm, 46. Stuttgart, 1998. 15 x 21 cm, 3 partbooks, c.240 pp. Line-cut of the Paul Kauffmann edition, Nuremberg, 1615. 36 texted settings a5 and 11 a4 textless settings by J.L. Hassler and Valentin Haussmann. For voices, with or without instruments. Wrappers, with portfolio in marbled paper. \$58

HAUSSMANN, Valentin, c.1565-c.1614

- 7524 [Dances, German & Polish]
Außzug aus Valentini Haußmanns [Gerbipol. zweyen unterschiedlichen Wercken als der teutschen Tantz mit 4. Stimmen und des ersten Theils polnischer Tantz so Venusgarten tituliert mit 5. Stimmen mit und ohne Text in ein Opusculum zusammen gebracht durch V. Haußmann]. Schermar-Bibliothek, Stadtbibliothek, Ulm.
 Faksimile-Edition Schermar-Bibliothek Ulm, 26. Stuttgart, 1997. 15 x 19 cm, 5 partbooks, c.284 pp. Line-cut of the Balthasar Scherff edition, Nuremberg, 1609. 11 dances a4, 28 a5, plus 59 purely instrumental dances a4. Wrappers, with handsome portfolio in marbled paper. \$115

- 7485 *Melodien unter weltliche Texte, da jeder einen besondern Namen anzeigt, umb ein guten Theil vermehret und von neuem aufgelegt.* [Schermar-Bibliothek, Stadtbibliothek, Ulm].
 Faksimile-Edition Schermar-Bibliothek Ulm, 25. Stuttgart, 1997. 15 x 19 cm, 5 partbooks, c.260 pp. Line-cut of the Paul Kauffmann edition, Nuremberg, 1608. 51 works a5, with German texts. Wrappers, with handsome portfolio in marbled paper. \$115

- 7582 *Venusgarten [oder Neue lustige liebliche Tantz deutscher und polnischer art auch Galliard und Intradan mit 4.5.6. Stimmen mit und ohne Text].* [Schermar Bibliothek, Stadtbibliothek, Ulm].
 Faksimile-Edition Schermar-Bibliothek Ulm, 46. Stuttgart, 1998. 15 x 21 cm, 3 partbooks, c.240 pp. Line-cut of the Paul Kauffmann edition, Nuremberg, 1615. 36 texted settings a5 and 11 a4 textless settings by J.L. Hassler and Valentin Haussmann. For voices, with or without instruments. Wrappers, with portfolio in marbled paper. \$58

HEYDEN, Sebald, 1499-1561

- 2622 *De arte canendi. A Facsimile of the Nuremberg 1540 edition.*
 Monuments of Music and Music Literature in Facsimile, II/139. New York, 1969. 16 x 23 cm, 175 pp. Line-cut. An instruction book for the boys at St. Sebaldus School in Nuremberg where the author was rector. Contains detailed treatment of the transpositions of the ecclesiastical modes, in itself a significant step forward from the Guidonian hexachord system to the modern system of major and minor scales. Numerous musical examples. Laid paper with handsome binding in white cloth.

HILDEGARD VON BINGEN, 1098-1179

- 7531 [Lieder, selections, "Riesencodex"]
Hildegard von Bingen Lieder. Faksimile. Riesencodex (Hs.2) der Hessischen Landesbibliothek Wiesbaden, fol. 466-481v. Herausgegeben von Lorenz Welker mit einem Kommentar von Michael Klaper.

Elementa Musicae, 1. Wiesbaden, 2/ 2005. 35 x 49 cm, xl, 32 pp. A splendid full-color reproduction of the musical portion of the "Riesencodex" (a unique "Gesamtausgabe" of Hildegard's writings), consisting of altogether 75 songs and the play "Ordo Virtutum" ("Ritual of Virtues"). Like the Dendermonde source from the same period (c.1175), the Riesencodex—"giant codex"—transmits these "songs" in the form of a liturgical cycle of antiphons, responsories, sequences, hymns, a Kyrie and Alleluia. Commentary in Ger-Eng. Linen. \$299
http://www.omifacsimiles.com/brochures/hild_w.html

- 3893 *Symphonia harmoniae caelestium revelationum. Dendermonde, St.-Pieters & Paulusabdij, Ms. Cod. 9. Introduction: Peter van Poucke.*
 Facsimile Series: I/A.8. Peer, 1991. 21 x 31 cm, xvi, 36 pp. Full-color halftone of the music portion (f.153-170) of a unique source written at the Rupertsberg scriptorium c.1175 under Hildegard's supervision and sent to the Cistercian abbey of Villers in the province of Brabant in Belgium approximately that same year. Known as the "Dendermonde" ms, and slightly shorter than the "Riesen" codex—but no less authoritative—it consists of a liturgical cycle with antiphons, responsories, sequences, hymns, a Kyrie and an Alleluia. Interestingly, Hildegard refers to all these pieces as "symphonies of the harmony of celestial revelations"; its overall structure consists of an overarching celestial, semi-celestial and earthly hierarchy. Hardbound in linen with embossed titles. \$89
http://www.omifacsimiles.com/brochures/hild_d.html

HCEZLIN, Joseph, 16-17th c.

- 7526 *Sacrarium melodiaram [tribus vocibus].* [Schermar-Bibliothek, Stadtbibliothek, Ulm].
 Faksimile-Edition Schermar-Bibliothek Ulm, 27. Stuttgart, 1997. 15 x 19 cm, 3 partbooks, 72 pp. Line-cut of the Abraham Wagenmann edition, Nuremberg, 1605. 19 settings a3 with sacred texts. Wrappers, with handsome portfolio in marbled paper. \$58
- 7527 *Sacrarium melodiaram [tribus vocibus].* [Schermar-Bibliothek, Stadtbibliothek, Ulm].
 Faksimile-Edition Schermar-Bibliothek Ulm, 27. Stuttgart, 1997. 15 x 19 cm, 3 partbooks, 72 pp. Line-cut of the Abraham Wagenmann edition, Nuremberg, 1605. 19 settings a3 with sacred texts. Wrappers. \$34

HOVE, Joachim van den, 1567-1620

- 8157 *Delitiae musicae [sive cantiones, e quamplurimis praestantissimorum nostri aevi musicorum libris selectae].* Utrecht, de Roy 1612, RISM 1612(18). [Stadtbibliothek, Mainz].
 Faksimile-Edition Laute, 5. Stuttgart, 2002. 20 x 32 cm, 136 pp. Line-cut of the Utrecht, 1612 edition. Contains c.40 works by Hove, plus intabulations of a number of Italian masters. Preludes, pavans, passamezzi, galliards, etc., in French tablature. Hardbound with decorative paper. \$95
- 8529 *Florida, sive cantiones [. . .] ad testudinis usum accommodatae (Utrecht 1601).* *Uitgegeven door / Edited by Taco Walstra met medewerking van / with the co-operation of David van Ooijen & Rudolf Rasch.*
 Utrecht, 2004 4°, 31, 224 pp. Line-cut of the Utrecht, 1601 edition. Dutch lute music (fantasies, intabulations of Italian vocal music, gaillards, passamezzi, allemandes, etc.) written for 7 and 8 course renaissance lute in French tablature. Cloth. \$128

HUGO VON MONTFORT, 1357-1423

- 1411 *Hugo von Montfort II: Die Texte und Melodien der Heidelberger Handschrift cpg 329. Transkription von Franz V. Spechtler.*
 Göppinger Beiträge zur Textgeschichte, Litterae, 57. Göppingen, 1978. 8°, vi, 142 pp. (Transcription to above). Wrappers. \$18
- 1412 *Hugo von Montfort III: Verskonkordanz zur Heidelberger cpg 329. Herausgegeben von George F. Jones, Franz V. Spechtler, Rudolf Uminsky unter Mitwirkung von Ulrich Müller.*
 Göppinger Beiträge zur Textgeschichte, Litterae, 58. Göppingen, 1981. 4° & 8°, 2 vols: 482, 91 pp. (Concordance study to above). Wrappers. \$154

HUME, Tobias, c.1569-1645

- 8319 [Ayres, voice, lute/viola da gamba]
The First Part of Ayres 1605. With an Introduction by Frank Traficante. [British Library].
 Hebden Bridge, 2002. 4°. iv, 64 pp. Line-cut of the London, 1605 edition, in table book format. For voice with instrumental accompaniment, and instruments alone in various combinations. Staff notation and French tablature (suitable for bass viol and/or lute). Spiral binding. \$32
<http://www.omifacsimiles.com/brochures/hume.html>
- 8455 *Captain Humes; Poeticall Musicke 1607. With an Introduction by Frank Traficante.*
 Hebden Bridge, 2004. 27 x 37 cm, iv, 52 pp. Line-cut of the London, 1607 edition, in table book format. For voice with instrumental accompaniment, and instruments alone in various combinations. Staff notation and French tablature (suitable for bass viol and/or lute). Spiral binding. \$32
<http://www.omifacsimiles.com/brochures/hume.html>

- ISAAC, Heinrich, c.1450-1517**
3897 *Coralis constantini, primus tomus. Introduction: Edward R. Lerner. [Bayerische Staatsbibl., Munich].*
 Facsimile Series, III/14. Peer, 1991. 8°, 4 partbooks: xii, 540 pp. Line-cut of the H. Formschneider edition, Nuremberg, 1550. The first collection of polyphonic settings of the proprium for the whole liturgical year. Composed for the Hapsburg Royal Chapel. Senfl, Isaac's pupil, is credited with completing some of the unfinished compositions. Wrappers, & slipcase. \$75
<http://www.omifacsimiles.com/brochures/isaac.html>
- Coralis constantini, tomus secundus. Introduction: Edward R. Lerner.*
4192 *[Bayerische Staatsbibl., Munich].*
 Facsimile Series, III/15. Peer, 1993. Oblong, 19 x 16 cm, 4 partbooks, xii, 536 pp. Line-cut of the Formschneider edition, Nuremberg, 1555. Wrappers, & slipcase. \$75
<http://www.omifacsimiles.com/brochures/isaac.html>
- Choralis constantini, tertius tomus. Introduction: Edward R. Lerner.*
4193 *[Bayerische Staatsbibl., Munich].*
 Facsimile Series, III/16. Peer, 1995. Oblong, 19 x 16 cm, 4 partbooks, xii, 724 pp. Line-cut of the Formschneider edition, Nuremberg, 1555. Wrappers, & slipcase. \$95
<http://www.omifacsimiles.com/brochures/isaac.html>
- JEEP, Johannes, 1581-1644**
7381 *Studentengärtleins [erster Theil. Neuer lustiger weltlicher Liedlein mit 3.4. und 5. Stimmen]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermar-Bibliothek Ulm, 14. Stuttgart, 1997. 15 x 19 cm, 4 partbooks, c.98 pp. Line-cut of the Nuremberg, 1614 edition. 34 entirely homophonic strophic setting in mensural notation. Considered among the finest songs composed in the wake of Hassler. Hardbound, in slipcase. \$85
- Studentengärtleins [erster Theil. Neuer lustiger weltlicher Liedlein mit 3.4. und 5. Stimmen]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
7382 Faksimile-Edition Schermar-Bibliothek Ulm, 14. Stuttgart, 1997. 15 x 19 cm, 4 partbooks, c.98 pp. Line-cut of the Nuremberg, 1614 edition. 34 entirely homophonic, strophic setting in mensural notation. Considered among the finest songs composed in the wake of Hassler. Wrappers. \$67
- JEHANNOT DE L'ESCUREL, b.?-1303**
1462 *The Works of Jehan Lescurel. Edited from the Manuscript Paris, B.N. f. fr. 146 by Nigel Wilkins.*
 Corpus Mensurabilis Musicae, 30. n.p., 1966. 25 x 36 cm, vii, 12, 40 (trans.) pp. Halftone of the applicable folios from BN fr. 146 ("Fauvel"), together with a new authoritative edition. Historical introduction. Wrappers. \$47
- JESPERSSØN, Niel, 16th c. [compiler]**
1737 *Niels Jesperssøns Graduale 1573. Facimileudgave med Efterskrift af Erik Abrahamsen (1935), Erik Dal og Henrik Glahn. Udgivet af Dansk Organist-og Kantorsamfund of Samfundet Dansk Kirkesang.*
 Copenhagen, 1986. 21 x 31 cm, i, 479, 50 pp. Reprint of the 1935 edition with new commentary, tables, and a study of the melodies. Hardbound. \$106
- JONES, Robert, c.1577-c.1615**
3012 *The Muses Gardin 1610. Edited by David Greer.*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 30. London, 1978. 27 x 32 cm, iii, 30 pp. Line-cut of the London, 1610 edition, in table book format. 21 pieces for soprano, lute and bass viol (in French tablature and staff notation). Wrappers. \$40
- A Muscicall Dreame 1609. Edited by David Greer.*
3013 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 29. London, 1980. 27 x 32 cm, iii, 47 pp. Line-cut of the London, 1609 edition, in table book format. Pieces for 2 voices, lute and viola da gamba; 4 voices, lute and viol; and solo voice with lute and/or viol accompaniment (in French tablature and staff notation). Wrappers. \$40
- [Songs & ayres, book 1]
3014 *The First Booke of Songes and Ayres 1600. Edited by David Greer.*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 26. London, 2/1978. 27 x 32 cm, iii, 46 pp. Line-cut of the London, 1600 edition, in table book format. 21 pieces for 4 voices with lute accompaniment (in French tablature and staff notation). Wrappers. \$36
- [Songs & ayres, book 2]
3015 *The Second Booke of Songes and Ayres 1601. Edited by David Greer.*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 27. London, 2/1978. 27 x 32 cm, iii, 47 pp. Line-cut of the London, 1601 edition, in table book format. 21 pieces for soprano and bass voices with lute and viol accompaniment (in French tablature and staff notation). Wrappers. \$40
- Ultimum Vale 1605. Edited by David Greer.*
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- JORIS, David, 16th c.**
3227 *Een geestelijck Liedt-Boeckken: Inholdende veel schoone sinrijcke christelijcke liedekens.*
 Mennonite Songbooks: Dutch Series, I. Amsterdam, 1971. Oblong, 11 x 9 cm, 190 pp. Line-cut of the Dierick Mullem edition, Rotterdam, c.1580. Includes 25 musical settings. Linen. \$85
- JOSQUIN DES PRÉS, c.1440-1521**
8137 *Missarum [libri secundi] Josquin, Venetiis, Petrucci, 1505; Fragmenta missarum, Venezia, Petrucci 1505. [Herzog August Bibliothek, Wolfenbüttel].*
 Faksimile-Edition Rara, 32. Stuttgart, 2002. Oblong, 24 x 16 cm, 4 partbooks, c.200 pp. Line-cut of two separate Petrucci partbooks, Venice, 1505/1505. Contains the masses Ave maris stella, Hercules dux ferrarie, Malheur me bat, La mi baudichon, Una musque de Buscaya, and Dung aultre amer. Hardbound, in decorative paper, with matching slipcase. \$194
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1269 *Arias, voice, bc, book 1-2; Motets, voice, bc, book 1]*
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 Archivum Musicum: Strumentalismo Italiano, 32. Florence, 1980. 24 x 34 cm, 3 booklets, v, 80 pp. Halftone and line-cut. Over 60 monodies among the 3 publications, the first and third from engraved plates, the second in movable type. Italian lute tablature occurs only the arias of book I, otherwise staff notation has been employed. Introduction in It by Orlando Cristoforetti. Wrappers and slip cover in decorative paper. \$49
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 Archivum Musicum: Strumentalismo Italiano, 28. Florence, 1982. 24 x 34 cm, ii, 4 books, 96 pp. Line-cut of the Rome, 1610, 1619, 1619 & 1623 editions. Contains 83 villanelle. Notated in score (staff notation) with lute accompaniment in Italian tablature for books 1 & 3. Books 2 & 4 are printed in movable type using staff notation. Introduction in It by Orlando Cristoforetti. Wrappers in decorative paper with slip case. \$40
http://www.omifacsimiles.com/brochures/kapsberger_vill.html
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7301 *Iubilus Bernardi [Ex melitissimo D. Bernhardi iubilio delibatus modisque musicis tribus vocibus]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermar-Bibliothek Ulm, 4. Stuttgart, 1996. 15 x 19 cm, 3 partbooks, 72 pp. Line-cut of the Dillingen, 1611 edition. 18 sacred songs a3 in mensural notation. Wrappers, with handsome slipcase in marbled paper. \$58

- KNÖFEL, Johann, fl.1571-1592**
 7180 *Cantus choralis. Musicis numeris quinque vocum inclusus, eo ordine, quo per totum anni curriculum praecipuis diebus festis in ecclesia cantari solet.* [Stadtarchiv, Heilbronn].
 Faksimile Heilbronner Musikschatz, 3. Stuttgart, 1995. Oblong, 20 x 15 cm, 5 partbooks, 438 pp. Line-cut of the Dietrich Gerlach edition, Nuremberg, 1575. 14 sacred settings for five voices, in mensural notation, arranged by the liturgical calendar. Hardbound, in slipcase. \$155
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 8247 Nürnberg, Katharina Gerlach und Johann vom Berg Erben 1581. [Bayerische Staatsbibl., Munich].
 Faksimile-Edition Rara, 19. Stuttgart, 2000. Oblong, 20 x 15 cm, 4 partbooks, 280 pp. Line-cut of the Nuremberg, 1581 edition. 23 settings for five voices, with or without instruments. Hardbound in decorative paper, with matching slipcase. \$128
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 8202 [Archiv, Freiherrn von Fürstenberg Herdringen].
 Faksimile-Edition Rara, 41. Stuttgart, 2003. Oblong, 19 x 14 cm, 3 partbooks, 150 pp. Line-cut of the A. Berg edition, Munich, 1588. 50 setting a3, suitable for voices or instruments. Wrappers, with portfolio in marbled paper. \$47
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 4191 *Il primo libro de motetti [a cinque et a sei voci].* Einführung: Horst Leuchtman. [Staatsbibl. zu Berlin, Musikabteilung].
 Facsimile Series, I/B.23. Peer, 1993. Oblong, 8°, 5 partbooks, 16, 154 pp. Line-cut of the Johannes Laet edition, Antwerp, 1556. Lasso dedicated this work—also known as the "Antwerp Motet Book"—to Antoine Perrenot de Granville, Bishop of Arras and Secretary of State of Charles V. Contains 18 motets, some of which were undoubtedly written in Italy, but clearly rewritten in Antwerp. Wrappers, with slipcover. \$40
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 8781 [Yellow Book Series, 8]. Højbjerg, 2006. Oblong, 21 x 16 cm, 3 partbooks, 96 pp. Line-cut of the Ballard edition, Paris, 1576. 15 motet settings in partbook format (Superius, Tenor, Bassus) in mensural notation. Contents: Ave regina caelorum, Beati omnes, Cantate Dominio, Christus resurgens, Domine non est, Deus tu scis, Ego sum resurrectio, Exaudi me Domine, Ego sum pauper, Ego dixi Domine, Exaudi Deus, Haec quae ter triplici, Laetatus sum, O Maria clausus, Sancta & immaculata. Wrappers, with slipcase. \$97
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 7210 Faksimile Heilbronner Musikschatz, 5. Stuttgart, 1995. Oblong, 20 x 15 cm, 5 partbooks, 255 pp. Line-cut of the Adam Berg edition, Munich, 1567. 10 psalm settings a4 and 5 by Dressler and 19 settings on German sacred texts by Lasso. Hardbound with slipcase. \$129
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 7347 *Airs à III. IIII. et V. parties.* [Schermar-Bibliothek, Stadtbibliothek, Ulm].
 Faksimile-Edition Schermar-Bibliothek Ulm, 11. Stuttgart, 1996. Oblong, 13 x 9 cm, 5 partbooks, c.325 pp. Line-cut of the Pierre Ballard edition, Paris, 1623. 27 airs for three, four and five parts, suitable for voices or instruments. Wrappers, with handsome slipcase in marbled paper. \$78
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 8595 *Psalter dess königlichen Propheten Davids. Herausgegeben und kommentiert von Eckhard Grunewald und Henning P. Jürgens. In Zusammenarbeit mit Dieter Gutknecht und Lars Kessner.*
 Hildesheim 2004. 12°, 2 vols, 1263 pp. Line-cut of the Leipzig, 1576 (2nd, revised) edition. The most important work of literature of reformed German Protestantism and the German equivalent to the 1562 Geneva Psalter of Clément Marot and Théodore de Bèze. It became the source for for all later Lobwasser Psalters. Linen. \$192
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- LOTTER, Michael, 16th c.**
 4815 *Enchiridion geistliker leder unde Psalmen, Magdeburg 1536. Introductory Study and Facsimile Edition* by Stephen A. Crist. [Pitts Theology Library, Emory University, Atlanta].
 Emory Texts and Studies in Ecclesial Life, 2. [Atlanta], 1994. 8°, 120, with 68 pp. Half-tone of a unique copy of a Low German Lutheran hymnal (absent in studies by Wackernagel, Geffcken, Bachmann, Wiechmann & others). One of the earliest hymnals published in Magdeburg, patterned after the first congregational hymnal published c.1530 in Leipzig by Michael Blum. Includes four handwritten hymns on its endpapers added in the early 1540s. Introduction, inventory & bibliography. Cloth. \$60
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 9554 *Vindel Parchment. The Morgan Library & Museum, New York. [Pierpont Morgan Library, New York, Ms. M 979].*
 Barcelona, 2016. 33.6 x 45.2 cm, 224 pp. The Vindel Parchment, latter half of the 13th c, contains 7 cantigas de amigo—a complete work attributed to the Galician composer and performer Martin Codax—with music for 6 of them. They represent songs sung by a maiden awaiting her absent lover in Ría de Vigo. Cantigas de amigo are the most original genre of medieval Galician lyric poetry. In these short, lively ballads belonging to the European “women’s song” genre, a maiden in love sings—alone or accompanied by her female friends, sisters or mother—about her life, hopes and sorrows, and sometimes about nature too. The waves in the sea near Vigo are highly symbolic in Martin Codax’ ballads, imbuing his lyrics with great eroticism. Until the discovery of the Vindel Parchment, the only known medieval Galician cantigas with a musical settings were the religious Cantigas de Santa María of Alfonso X the Wise. The Sharrer Parchment (late 13th or early 14th c.) discovered subsequently, feature 7 poems by King Dinis I of Portugal which were secular and yet belonged to the cantigas de amor genre. It is not yet known which scriptorium made the Vindel Parchment although it must have been well equipped and had skilled scribes. Palaeographic evidence and the musical settings, e.g. similarities between the 6 melodies by Martin Codax and the music of some of the Cantigas de Santa María, suggest that Martin Codax was involved with the Castilian courts of Alfonso X the Wise and Sancho IV. Deluxe facsimile limited to 987 copies. Companion volume directed by Mariña Arbor, with contributions by Antonio Calvia, Antonio Ciaralli, Rip Cohen and Simone Marcenaro; foreword by Harvey L. Sharrer. <http://www.omifacsimiles.com/brochures/vindel.html>
- MASON, George, 16-17th c.**
 3017 [& John Earsden]
The Ayres that were Sung and Played at Brougham Castle 1608. Edited by David Greer.
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- MILÁN, Luís, c.1500-d.?**
 9156 *Libro de música de vihuela de mano intitulado El maestro. Valencia, 1536. [Biblioteca Nacional, Madrid].* Madrid, 2008. 20 x 29 cm, xxvi, 202 pp. Full-color reproduction of the Valencia, 1536 edition. Of utmost importance not only to vihuela enthusiasts but also to renaissance lute players and modern classical guitarists. "El Maestro" ("the Teacher") was created as a method and is the earliest known example of Spanish tablature for the vihuela in print. The music it contains is exquisite: 40 fantasies, 40 preludes, 6 pavanas, 6 Christmas carols for vihuela and voice, 4 old romances and 6 sonnets. El Maestro is presented in levels from simple to complex, so that a beginning vihuelist can proceed from elementary to more complicated pieces as he or she learns. Many are of considerable virtuosity and compositional styles vary from simple homophony to polyphonic with virtuoso passagework. One notices immediately the great care with which the work was created and engraved. Alternate passages are given for players who wish to avoid more virtuosic parts, sections of pieces are indicated as optional, and Milan provides verbal tempo indications. The "vocal" notes in the tablatures for the Christmas carols have been painstakingly printed with red ink (a precursor of Bach's use of red ink for the Biblical texts of the St. Matthew Passion). The music of Luis Milan is popular with performers to this present-day—both classical guitarists and lutenists regard El Maestro as an integral part of their repertoire. Introduction in Spanish by Gerardo Arriaga. Beautifully hard bound, with coverboards being a replica of the original. \$125 <http://www.omifacsimiles.com/brochures/milan.html>
- MODERNE, Jacques, fl.1523-1544 [publisher]**
 [Motets, a5 & a6]
 8160 *Tertius liber mottetorum ad quinque e sex voces. Lyon, Moderne. RISM 1538(2).* Faksimile-Editionen Psalmen und Motetten, 2. Stuttgart, 2002. Oblong, 25 x 18 cm, 4 partbooks, c.224 pp. Line-cut of the Lyon, 1538 edition. Collection of 26 vocal (or instrumental) motets by Gombert, Archadelt, Verdelot and their contemporaries. Hardbound with decorative paper and matching slipcase. \$124
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- Scherzi musicali a tre voci. Introduzione di Iain Fenlon.*
 7729 *Bibliotheca Musica Bononiensis, IV/80. Bologna, 1998. 21 x 31 cm, 16, 50 pp. Line-cut of the Venice, 1607 edition. 17 scherzi and 1 balletto in choirbook format. Introduction in It-Eng. Wrappers. \$39 http://www.omifacsimiles.com/brochures/monteverdi_sch.html*
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 8958 *Instituta et Monumenta, I/V.12. Cremona, 2002. 25 x 35 cm, 94 pp. Line-cut in reduced format, with new authoritative edition. Edition of 1000 copies. Linen. \$222*
- MORALES, Cristóbal, 1500-1553**
 9446 *Magnificat omnitonum cum quatuor vocibus. RISM 1562(1)/M3597. [Brussels, Koninklijke Bibliotheek].* [Yellow Book Series, 11]. Højbjerg, 2015. 28 x 41 cm, 128 pp. Line-cut of the Antonio Gardano edition, Venice, 1562. 16 settings (mostly a4) by Morales, with additional works by Carpentras (2), Iachet (1), and Richafort (1), beautifully and clearly printed in choirbook format. Wrappers \$120 <http://www.omifacsimiles.com/brochures/morales.html>
- MORLEY, Thomas, 1557-1602**
 [Ayres]
 3019 *The First Book of Ayres 1600. Edited by David Greer.* English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 33. London, 2/1977. 26 x 37 cm, iii, 36 pp. Line-cut. Wrappers. \$36
- [Canzonets, a2]
 2693 *The First Booke of Canzonets to Two Voyces.* Performers' Facsimiles, 39. New York, [1988]. 4°, 2 partbooks, c.60 pp. Line-cut of the London, 1595 edition. 11 duos (with texts) for cantus and tenor. Also contains 9 instrumental fantasies. Wrappers. \$25

- [Canzonets, a3]
 3885 *Canzonets or Little Short Songs to Three Voyces. Library of Congress & Folger Shakespeare Library, Washington, D.C.*
 Performers' Facsimiles, 93. New York, [1990]. 18 x 25 cm, 3 partbooks, c.132 pp. Line-cut of the London, 1593 edition. 20 canzonets for cantus, altus & bass. Wrappers. \$35
- 4413 *Madrigales. The Triumphes of Oriana, to 5. and 6. Voices: Composed by Divers Severall Authors. Newly Published by Thomas Morley.*
 Performers' Facsimiles, 63. New York, [1992]. 18 x 24 cm, 6 partbooks, c.150 pp. Line-cut of the Thomas Este edition, London, 1601. Wonderful anthology of works by Bennet, Carlton, Cavendish, Cobbold, Farmer, Gibbons, Hilton, Holmes, Hunt, Johnson, Jones, Kirbye, Lisle, Marson, Milton, Morley, Mundy, Nicholson, Norcombe, Tomkins, Weelkes and Wilbye. Wrappers. \$45
- MOY, Louys de, 17th c.**
 1581 *Le petit bouquet, de frise orientale, contenant quelques chansonnettes musicales pour toucher du luth join deux violes de gambas parmy les voix: et autres pavoanes pour le luth et violons communs. Introduction: M. Jape [Universitätsbibl., Rostock].*
 Facsimile Series, I/B.14. Peer, 1987. 14 x 21 cm, 142 pp. Line-cut of the 1631 edition. Contains French chansons for soprano, bass and lute (French tablature), 1 Dutch polyphonic song and pavanés for descant and bass viol with lute accompaniment. Hardbound. \$41
- MÜLLER, Andreas, 16-17th c. [compiler]**
 7462 *Neue teutsche Canzonetten [mit dreyen Stimmen von den firtrefflichsten italianischen Componisten auff ihre Sprach componiert und hievor in Italia zusammen getruckt. An zetzto aber mit unser Sprach den teutschen Musicus, Instrumentisten und andern der Music Liebhabern zu Gefallen].*
 Faksimile-Edition Schermer-Bibliothek Ulm, 47. Stuttgart, 1997. 15 x 20 cm, 3 partbooks, 90 pp. Line-cut of the Wolfgang Richter edition, Frankfurt, 1608. 26 settings a3 (with German texts) by Palestrina, Soriano, Zucchelli, Petrino, Giovanelli, Crivello, Nanino, Stabile, Anerio, Ricordi, Orlandino, Quagliato, Cossa, Locatello, Marenzio, & Müller. Wrappers, with slipcase in marbled paper. \$55
- NAUWACH, Johann, c.1595-c.1630**
 3933 *Libro primo di arie, passeggiate a una voce per cantar, e sonar nel chitarrone, et altri simili istromenti. [Bayerische Staatsbibl., Munich].*
 Munich, 1984. 21 x 30 cm, 23, 23 pp. Line-cut of the Dresden, 1623 edition. 12 numbers in mensural notation. Includes additional score with realization of the basso continuo in French tablature for lute in g by Konrad Jünghänel. Wrappers. \$28
- NIEDHART VON REUENTHAL, c.1180-c.1240**
 1478 *Abbildungen zur Neidhart; Überlieferung I: Die Berliner Neidhart-Handschrift R und die Pergamentfragmente Cb, K, O und M. Herausgegeben von Gerd Fritz.*
 Göppinger Beiträge zur Textgeschichte, Litterae, 11. Göppingen, 1972. 4°, 54 pp. Halftone. Wrappers. \$23
- 1479 *Abbildungen zur Neidhart; Überlieferung II: Die Berliner Neidhart-Handschrift C (mgf 779). Herausgegeben von Edith Wenzel.*
 Göppinger Beiträge zur Textgeschichte, Litterae, 15. Göppingen, 1976. 4°, xxx, 278 pp. Halftone. Wrappers. \$221
- 3252 *Lieder von Neidhart (von Reuenthal) bearbeitet von Wolfgang Schmieder. Revision des Textes von Edmund Wiessner mit Reproduktion der Handschriften.*
 Denkmäler der Tonkunst in Österreich, 71. Graz, 1959. 27 x 35 cm, ix, 25, 33 pp. (Rpt. of Vienna, 1930 edition). Halftone in reduced format, 4 plates per page. Facsimiles of 55 songs from mss Berlin, ms. germ. 779, Vienna Suppl. 3344, Vipiteno-Sterzing, Frankfurt & Kolmar. Together with transcriptions in equal note values, and. \$36
- NOLA, Giovanni Domenico da, c.1510-1592**
 [Villanelle, a3 & a4, book 1]
 1679 *Il primo libro delle villanelle alla napoletana, à tre et à quattro voci, RISM 1570(27). [Bayerische Staatsbibl., Munich].*
 [Yellow Book Series, 2]. Højbjerg, 1987. 11 x 15 cm, 3 partbooks, c.120 pp. Line-cut of the Girolamo Scotto edition, Venice, 1570. Contains 29 simple Italian pieces, many in AABCC form, for 3 and 4 voices. Wrappers, with slipcover. \$44
- OCHSENKHUN, Sebastian, 1521-1574**
 7941 *Tabulaturbuch auff die Lauten [von Moteten, frantzösischen, welschen und teütschen geystlichen und weltlichen Liedern], Heidelberg, J. Kohlen 1558. [Herzog-August-Bibl., Wolfenbüttel].*
 Faksimile-Edition Laute, 4. Stuttgart, 2001. 22 x 31 cm, 187 pp. Line-cut of the Heidelberg, 1558 edition. 76 pieces for solo lute notated in German lute tablature. The intabulations of German lieder include several stanzas of text for each piece. Works by Josquin, Petschin, Senfel, Crequillon, Isaac, Hofhaimer, Mouton, Archadelt & others. Hardbound with decorative paper. \$98
- 8186 *Tabulaturbuch auff die Lauten 1558. Facsimile of Leipzig II.2.45.*
 Lübeck, 2002. 4°. Line-cut of folios 54-81 only, which transmit 47 intabulations of German songs and motets by Isaac, Senfl, Stöltzer and others. German tablature, renaissance tuning. Wrappers. \$33
- OSWALD VON WOLKENSTEIN, c.1377-1445**
 1421 *Handschrift A in Abbildung herausgegeben von Ulrich Müller und Franz V. Spechtler [Österreichische Nationalbibl. mus. ms. 2777].*
 Stuttgart, 1974. 4°, 8, 124 pp. Halftone. Wrappers. \$68
- 1420 *Handschrift A. Vollständige Faksimile-Ausgabe im Originalformat des Codex Vindobonensis 2777 der Österreichischen Nationalbibliothek. Kommentar von Francesco Delbono.*
 Codices Selecti, 59. Graz, 1977. 37 x 27 cm, 50, 122 pp. 3-color facsimile of the complete ms copied around 1425 in the Tyrol. The codex, with close to 100 songs, was evidently commissioned by Oswald himself; it includes 1 large format miniature portrait of the musician-poet. Linen. \$795
<http://www.omifacsimiles.com/brochures/oswald.html>
- [Handschrift B]
 1417 *Abbildungen zur Überlieferung I: Die Innsbrucker Wolkenstein-Handschrift B herausgegeben von Hans Moser und Ulrich Müller. [Ms. Universitätsbibl., Innsbruck].*
 Göppinger Beiträge zur Textgeschichte, Litterae, 12. Göppingen, 1972. 21 x 30 cm, 12, 99 pp. Halftone. Introduction in Ger. Wrappers. \$43
- [Handschrift C]
 1418 *Abbildungen zur Überlieferung II: Die Innsbrucker Wolkenstein-Handschrift C. Herausgegeben von Hans Moser, Ulrich Müller und Franz Viktor Spechtler. Mit einem Anhand zum "Wolfenbütteler Porträt" und zur Todesnachricht Oswalds von Wolkenstein von Hans-Dieter Mück.*
 Göppinger Beiträge zur Textgeschichte, Litterae, 16. Göppingen, 1973. 21 x 30 cm, xxx, 94 pp. Halftone, reproduced one opening per page. Introduction in Ger. Wrappers (no music). \$104
- Pelnar, Ivana.
 1422 *Die mehrstimmigen Lieder Oswalds von Wolkenstein. Edition.*
 Münchner Edition zur Musikgeschichte, 2. Tutzing, 1981. Oblong, 30 x 22 cm, xix, 179 pp (with 37 illus). Composite of facsimiles, literal edition, and modern edition of songs from both Codex A and B. Introduction and tables. Linen. \$128

- OTHMAYR, Caspar, 1515-1553 [compiler]**
 9113 *Bicina sacra. [Schöne geistliche Lieder unnd Psalmen mit zwo Stimmen lieblich zu singen]. Gestelt durch Caspar Orthmayr. Nürnberg/ Berg und Neuber. [Ratsschulebibliothek, Zwickau].*
 Faksimile-Edition Zwickau, 7. Stuttgart, 2009. Oblong, 18 x 15 cm, 2 partbooks, 136 pp. Line-cut of the Berg & Neuber edition, Nuremberg, 1547. Wonderful collection 32 duets for instruments or voices. Hardbound in decorative paper, matching portfolio. \$64
- 7184 *Symbola, illustrissimorum principum, nobilium, aliorumque doctrina, ac virtutum ornamentis praestantium virorum, musicis numeris explicata. [Stadtarchiv, Heilbronn].*
 Faksimile Heilbronner Musikschatz, 4. Stuttgart, 1995. Oblong, 20 x 15 cm, 5 partbooks, 358 pp. Line-cut of the Montanus & Neuber edition, Nuremberg, 1547. 34 motets a5 featuring texts with heraldic mottoes, or symbola, of illustrious men of the day, the publisher among them. Hardbound, in slipcase. \$164
- 7185 *Symbola, illustrissimorum principum, nobilium, aliorumque doctrina, ac virtutum ornamentis praestantium virorum, musicis numeris explicata. [Stadtarchiv, Heilbronn].*
 Faksimile Heilbronner Musikschatz, 4. Stuttgart, 1995. Oblong, 20 x 15 cm, 5 partbooks, 358 pp. Line-cut of the Montanus & Neuber edition, Nuremberg, 1547. 34 motets a5 featuring texts with heraldic mottoes, or symbola, of illustrious men of the day, the publisher among them. Wrappers. \$139
- OTT, Hans, b.?-1546 [compiler]**
 8816 *Der erst Teil: Hundert ainund zweintzig neue Lieder... Nürnberg/Formschneider 1534. [Ratsschulebibliothek, Zwickau].*
 Faksimile-Edition Zwickau, 3. Stuttgart, 2006. Oblong, 15 x 9 cm, 5 partbooks, c.936 pp. Line-cut of the Formschneider edition, Nuremberg, 1534. A wonderful collection devoted mainly to German secular songs, and a primary source for the music of Ludwig Senfl. Hardbound in decorative paper, matching slipcase. \$174
- 7822 [Lieder, 4-6 voices, 1544]
Hundert und fünfzehn guter neuer Liedlein [mit vier, fünff, sechs Stimmen, vor nie im cruck außgangen. Deutsch, Französisch, welsch und Lateinisch lustig zu singen und auff die Instrument dienstlich von den berühmtesten diser Kunst gemacht]. RISM 1544(20). [SPKB, Berlin].
 Faksimile-Edition Rara, 28. Stuttgart, 2000. Oblong, 18 x 14 cm, 4 partbooks, c.750 pp. Line-cut of Nuremberg, 1544 edition. Wonderful anthology of German secular songs by Isaac, Senfl, Stoltzer. Müller & others. Hardbound in decorative paper, with matching slipcase. \$229
- PALESTRINA, Giovanni Pierluigi da, c.1525-1594**
 3916 [Madrigals, a4, book 1]
Il primo libro dei madrigali a quattro voci a cura di Giuliana Gialdroni.
 Edizione Anastatica delle Fonti Palestriniane, I/2. Palestrina, 1989. 24 x 34 cm, 213, with 190 pp. Halftone in reduced format of the Dorico, Amadino, Vincenti, Gardano, & Scotto editions. In instances where significant variants between two editions of the same work occur, both versions are presented side by side, allowing easy analysis of melodic and rhythmic differences and text underlay. Wrappers. \$133
- 1340 [Messa L'homme armé] In, Anna M. Monterosso Vacchelli,
La messa "L'homme armé" di Palestrina. Studio paleografico ed edizione critica.
 Instituta et Monumenta, II/7. Cremona, 1979. 18 x 27 cm, 132, with 25 pp. Line-cut of the Gardano partbooks, Venice 1599. Reproduced in reduced format (4 to a page). Historical introduction and new authoritative edition with critical apparatus. Limited numbered edition of 500 copies. Wrappers. \$140
- 3917 [Masses, book 1]
Missarum liber primus, Roma 1554. A cura di Giancarlo Rostirolla.
 Edizione Anastatica delle Fonti Palestriniane, I/1. Palestrina, 1975. 24 x 34 cm, 25, 53 pp. Halftone in reduced format (4 plates per page) of the Dorico edition, Rome, 1554. Contains the masses Ecce sacerdos magnus, Gregem celi, Virtute magna, Gabriel archangelus and Ad cenam agni providi. Wrappers. \$50
- 7369 [Works, selection]
Il codice 59 dell'Archivio Musicale della Basilica di San Giovanni in Laterano, autografo di G.P. da Palestrina. Edizione anastatica a cura di Giancarlo Rostirolla.
 Edizione Anastatica delle Fonti Palestriniane, II/1. Palestrina, 1996. 24 x 33 cm, 89, 190 pp. Halftone of an important Palestrina autograph. Contains 56 compositions, notated in choirbook format. mostly settings a4 on lamentations and hymns texts. Introduction in It. Hardbound. \$133
- 5629 (Bianchi, Lino, & Giancarlo Rostirolla)
Iconografia Palestriniana. Giovanni Pierluigi da Palestrina: immagini e documenti del suo tempo a cura di Lino Bianchi e Giancarlo Rostirolla con la collaborazione di Annalisa Bini e Fabio Failla.
 L'Arte Armonica, IV/1. Lucca, 1994. 25 x 35 cm, 375 pp, with c.350 illus. \$64
- PAOLO DA FIRENZE (Paolo Tenorista), b.?-1419**
 1491 *Paolo Tenorista in a New Fragment of the Italian Ars Nova. A Facsimile Edition of an Early Fifteenth-Century Manuscript now in the Library of Professor Edward E. Lowinsky. With an Introduction by Nino Pirrotta.*
 Palm Springs, 1961. 16 x 21 cm, 56, 8, 18 pp. Halftone on glossy paper. Privately published. Beautifully produced with introduction, inventory, texts and transcriptions. Bound in vellum-like paper. \$48
- PECCI, Tomaso, c.1576-1606**
 1341 [& Mariano Tantucci]
Canzonette a tre voci.
 Bibliotheca Musica Bononiensis, IV/68. Bologna, 1979. Oblong & upright, 21 x 15 cm, 3 partbooks, 128 pp. Line-cut of the Vincenti edition, Venice 1603. 30 settings. The canto primo part, in upright format, is reproduced from the Vincenti, 1599 edition. Laid paper. Wrappers, with handsome folder in linen and paper. \$50
- PERI, Jacopo, 1561-1633**
 493 *Le musiche sopra l'Euridice.*
 Bibliotheca Musica Bononiensis, IV/2. Bologna, 2/ 1995. 4°, 58 pp. Line-cut of the Florence, 1600 edition. Monodies with figured bass accompaniment and choruses for 3-5 voices. Wrappers. \$44
<http://www.omifacsimiles.com/brochures/peri.html>
- 492 *Le musiche sopra l'Euridice. A Facsimile of the Florence, 1600 Edition.*
 Monuments of Music and Music Literature in Facsimile, I/28. New York, 1973. 26 x 37 cm, 55 pp. Line-cut of the Florence, 1600 edition. Laid paper, clothbound.
- 7797 *Le varie musiche a una, due, e tre voci con alcune spirituali in ultimo. Per cantare nel clavicembolo, e chitarrone, & ancora la maggior parte di esse per sonare semplicemente nel organo.*
 Performers' Facsimiles, 235. New York, [2000]. 25 x 35 cm, 32 pp. Line-cut of the Florence, 1609 edition. 20 monodies for 1 to 3 voices and basso continuo. Wrappers. \$20
- PETREIUS, Johann, 1497-1550 [publisher]**
 7495 *Guter seltzamer und künstreicher deutscher Gesang [sonderlich ettliche künstliche Quodlibet, Schlacht und der gleichen mit vier oder fünff Stimmen biß her im Truck nicht gesehen]. [Bayerische Staatsbibliothek, Munich].*
 Faksimile-Edition Rara, 5. Stuttgart, 1997. Oblong, 20 x 15 cm, 4 partbooks, c.610 pp. Line-cut of the Nuremberg, 1544 edition. 25 settings a4, for voices with or without instruments. Hardbound in vegetable vellum, with matching slipcase. \$174

PETRI, Theodoricus, c.1560-c.1630 [publisher]

- 3118 *Piae cantiones. Ecclesiasticae et scholasticae veterum episcoporum*, 1582. *Theodoricus Petri (Rutha), Nylandensis. Facsimile.*
Documenta musicae Fennicae, X. Helsinki, 2/ 1982. 13 x 18 cm, 198, 19 pp. Line-cut of the Greifswald, 1582 edition. A collection of anonymous school and religious songs for one to four voices published in Western Pomerania (now part of Sweden). All of the texts except one are in Latin. Some of the songs date back to the 13th c., others stem from German Lutheran collections. The last number of the collection is the popular Christmas tune "Good King Wenceslas" (Tempus adest florum). Afterword in Fin-Swe-Eng by Timo Mäkinen. Hardbound with silver lettering. \$42 <http://www.omifacsimiles.com/brochures/petri.html>

PETRUCCI, Ottaviano, 1466-1539 [publisher]

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

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

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

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

- 8439 *Lamentationum Jeremie... liber primus und secundus. Venezia, O. Petrucci 1506. [Civico Museo Bibliografico Musicale, Bologna].*
Faksimile-Edition Rara, 45. Stuttgart, 2004. Oblong, 24 x 17 cm, 204 pp. Line-cut of the Venice, 1506/1506 edition. Two books of lamentations settings a4, notated in choirbook format, by Agricola, Tinctoris, Bernhard Ycart, Marbrianus de Orto, Johannes de Quadris, Tromboncino, Gaspar, Francesco d'Ana, Erasmus Lapidica and others. Hardbound, in decorative paper. \$64
http://www.omifacsimiles.com/brochures/petrucci_lam.html

- 8463 *Laude libro primo, Venezia 1508. Ristampa Anastatica, presentazione di Giulio Cattin e introduzione di Francesco Luisi.*
Serie VII, A: Ottaviano Petrucci, 1. Venice, 2001. Oblong, 28 x 17 cm, 83, 130 pp. Half-tone reproduction of the Venice, 1508 edition, from the copy preserved at the Biblioteca Capitolare Colombina, Seville. The only anthology of lauda (66) published by Petrucci devoted to a single composer—Innocentius Dammonis, a prior of San Salvador in Venice. This is the "second" edition (the 1506 "first" edition survives incomplete). Introduction in It-Sp-Eng. Hardbound. \$100
<http://www.omifacsimiles.com/brochures/dammonis.html>

- 8725 *Laude libro secondo (Venezia, O. Petrucci, 1507). RISM 1508(3). [Biblioteca Colombina, Seville].*
[Yellow Book Series, 7]. Højbjerg, 2006. Oblong, 23 x 16 cm, 112 pp. Line-cut of the Venice, 1507 edition. Contains 60 setting for 3 and 4 voices by Bartolomeo Tromboncino and his contemporaries. Wrappers. \$58
http://www.omifacsimiles.com/brochures/petrucci_laudes.html

- [Masses, 1504, 1503]
8915 *Alexander Agricola: Misse. Venezia, Petrucci 1504 / Pierre de la Rue: Misse. Venezia 1503. [Biblioteka Jagiellońska, Krakow].*

Faksimile-Edition Krakau, [12]. Stuttgart, 2007. Oblong, 23 x 18 cm, 4 partbooks, 192 pp. Line-cut of 2 Petrucci mass volumes, respectively by Agricola (1504) and de la Rue (1503). Contents: Misse Alexandri Agricole—Le serviteur, Je ne demande, Mal heur me bat, Primi toni, Secundi toni; Misse Petri de la Rue—De beata virgine, Puer natus, Sexti ut fa, Lomme arme, Nunquam fue pena maior. Hardbound, in decorative paper, with matching slipcase. \$158

- 8425 *Motetti A, numero trentatre. Petrucci, Venezia 1502. [Civico Museo Bibliografico Musicale, Bologna].*
Faksimile-Edition Rara, 44. Stuttgart, 2004. Oblong, 24 x 17 cm, 112, 22 pp. Line-cut of the Venice, 1502 edition. Motets a4, choirbook format, by Josquin, Compère, Agricola, Brumel and their contemporaries. In this particular Petrucci print from the CMBM four additional pieces were added in manuscript in 1850. Hardbound, in decorative paper. \$62

- 8724 *Motetti de passione de cruce de sacramento de beato virgine et huiusmodi. B (Venezia, O. Petrucci, 1503. RISM 1503(1). [British Library, London].*
[Yellow Book Series, 6]. Højbjerg, 2006. Oblong, 23 x 16 cm, 144 pp. Line-cut of the Venice, 1503 edition. Contains 30 motet settings by Josquin and his contemporaries. Wrappers. \$72

- 9269 *Motetti libro quarto (Venezia, O. Petrucci, 1505). RISM 1505(2). [Wolfenbüttel, Herzog-August Bibliothek].*
[Yellow Book Series, 10]. Højbjerg, 2011. Oblong, 23 x 16 cm, 4 partbooks, 256 pp. Line-cut of the Venice, 1505 edition. Contains 55 settings (counting separate movements) for 4 voices by Josquin, Brumel, Obrecht, Mouton and their contemporaries. Wrappers, with slipcase. \$130
http://www.omifacsimiles.com/brochures/petrucci_motetti4.html

- 4156 *Strambotti, ode, frottole, sonetti, et modo de cantar versi latini e capituli. Libro quarto. RISM 1507(2).*
[Yellow Book Series, 3]. Højbjerg, 1991. Oblong, 23 x 16 cm, 112 pp. Line-cut of the Venice, 1507 edition. Includes 91 Italian secular songs in four parts; choirbook format with mensural notation. Wrappers. \$44
http://www.omifacsimiles.com/brochures/petrucci_stram.html

- 968 *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto. Libro primo. Francisci Bossinensis Opus.*
Geneva, 1977. Oblong, 22 x 15 cm, 112 pp. Line-cut of the Petrucci edition, Venice, 1509. One of the earliest sources of Italian lute music. Wrappers. \$45

- Vernarecci, D. Augusto.
5332 *Ottaviano de' Petrucci da Fossombrone, inventore dei tipi mobili metallici fusi della musica nel secolo XV.*
Bibliotheca Musica Bononiensis, III/35. Bologna, 1971. 8°, 300, 3 illus pp. (Rpt. of Bologna, 1882 edition). First full-length monograph on Petrucci. With listing of text incipits from motet and frottole collections. New chronological list of publications by Umberto Timossi with locations of surviving exemplars (compiled 1970). H. \$51

PHALÈSE, Pierre, c.1510-1574 [publisher]

- [Des chansons, bk. 1]
9365 *Des chansons reduictz en tablature de lut [à deux, trois, et quatre parties. Avecq une brieve & familière introduction pour entendre & apprendre par soy mesmes à iouer dudict lut, liure premier]. Löwen/Jaques Bathen und Reynier Velpen 1545. [Bibliothèque d'étude de conservation Besançon].*
Faksimile-Edition Laute, 12. Stuttgart, 2014. Oblong, 18 x 22 cm, 96 pp. Line-cut of the Louvain, 1545 edition, the first edition of this distinguished print. 61 pieces for solo lute in French tablature, including preludes, fantasies, French chansons and Dutch songs. Comparison with the 1547 edition provides wonderful insight how the Phalèse printing house reedited the edition, using the same woodcuts but altering the metal type to create a slightly different format. Hardbound in decorative paper. \$32

- 990 [Des chansons, bk. 1-3]
 990 *Chansons reduictz en tablature de lut à deux, trois et quatre parties. Livres I-III. Introduction d'Henri Vanhulst.*
 Geneva, 1984. Oblong, 22 x 15 cm, viii, 242, 8 pp. Line-cut of the 1547, 1546 & 1547 editions. Set of instructions for the lute and a large collection of preludes and fantasias (by Narvaez), galliards and pavanas, as well as transcriptions of chansons by Sermisy, Clemens non Papa, etc. Wrappers. \$61
- PILKINGTON, Francis, c.1562-1638**
 3020 *The First Booke of Songs or Ayres 1605. Edited by David Greer.*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 34. London, 2/1978. 27 x 37 cm, iii, 48 pp. Line-cut. Wrappers. \$40
- 4207 *The First Booke of Songs or Ayres of 4. Parts: with Tableture for the Lute or Orpherian, with the Violl de Gamba. [Folger Shakespeare Library, Washington, D.C.]*
 Performers' Facsimiles, 95. New York, [1991]. 25 x 35 cm, 46 pp. Line-cut of the London, 1605 edition. Wrappers. \$20
- PORTA, Ercole, 16-17th c.**
 5179 *Ore di recreazione musicale [a una & due voci, per cantare, et sonare nel chitarrone, ò altri instrumenti] (1612).*
 Monumenta Bononiensia, Persicetana, Fototipice Expressa, 1. Bologna, 1977. 21 x 31 cm, 20 pp. Line-cut of the Venice, 1612 edition. 17 numbers for 1 or 2 voices, with and without accompaniment by lute or keyboard. Hardbound. \$21
- PORTER, Walter, c.1588-1659**
 3021 *Madrigales and Ayres, of Two, Three, Foure and Five Voyces, with the Continued Base, with Toccatos, Sinfonias and Rittornellos to Them, after the Manner of Confort Musique, To be Performed with the Harpesechord, Lutes, Theorbos, Base Violl, Two Violins, or Two Viols.*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 35. London, 2/1981. 23 x 35 cm, 6 partbooks, ii, c.120 pp. Line-cut of the London, 1632 edition, in the original partbook format. 22 pieces. Wrappers. \$78
- PRAETORIUS, Michael, 1571-1621**
 8245 *Cantiones sacrae [de festis praecipuis totius anni, 5.6.7.10. & 11. vocum]. Ohr, Hamburg 1607. [Stadtbibliothek Augsburg].*
 Faksimile-Edition Augsburg, 7. Stuttgart, 2000. 15 x 21 cm, 8 partbooks, c.700 pp. Line-cut of the Hamburg, 1607 edition. 47 compositions for 5 to 12 voices, with or without instruments. Hardbound in marbled paper, with matching slipcase. \$269
- 8126 *Syntagma musicum: Band II, De Organographia. Wolfenbüttel 1619. Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt.*
 Kassel, 1929 17 x 24 cm, 311, iv pp. Line-cut. This volume, in German, describes the instruments known to the author and includes beautiful woodcut illustrations of them. Hardbound. \$95
- 1889 *Syntagma musicum: Band II, De Organographia. Wolfenbüttel 1619. Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt.*
 Documenta Musicologica, I/14. Kassel, 6/1985. 17 x 24 cm, 311, iv pp. Line-cut. This volume, in German, describes the instruments known to the author and includes beautiful woodcut illustrations of them. Hardbound. \$87
- 7972 *Syntagma musicum: Musicae artis analecta / De Organographia / Termini musici. Reprint der Originalausgaben von 1614-15 und 1619. Herausgeben von Arno Forchert.*
 Kassel, 2001. 8°, 3 vols, 1153 pp. Line-cut. Wrappers. \$95
- RASI, Francesco, 1574-1621**
 1814 *Madrigali di diversi autori posti in musica dal S. Francesco Rasi.*
 Archivum Musicum: La Cantata Barocca, 25. Florence, 1987. 21 x 30 cm, vi, 23 pp. Line-cut of the Florence, 1610 edition. 17 madrigals in score. Introduction in It by Piero Miori. Wrappers in decorative paper. \$31
- RAVENS-CROFT, Thomas, c.1590-c.1633**
 2242 *A Brieve Discourse, 1614, with an Introduction by Ian Payne.*
 Musical Sources, 22. Kilkenny, 1984. 19 x 25 cm, x, 106 pp. Half-tone of the printed edition. Ravenscroft's famous treatise on harmonic theory illustrated by 24 examples of 4-part pieces noted in mensural notation in choirbook format. With a short note by Robert Spencer. Cloth. \$56
- 7610 *Deuteromelia: or the Second Part of Musicks Melodie, or Melodius Musicke, of Pleasant Roundelaies, K.H. Mirth, or Freemens Songs, and Such Delightfull Catches. [Library of Congress, Washington, DC].*
 Performers' Facsimiles, 227. New York, [1998]. 17 x 24 cm, 46 pp. Line-cut of the William Adams edition, London, 1609. Wrappers. \$18
- 7611 *Melismata. Musicall Phansies, fitting the Court, Citie, and Countrey Humours, to 3.4. and 5. Voyces. [British Library, London].*
 Performers' Facsimiles, 228. New York, [1998]. 17 x 24 cm, 45 pp. Line-cut of the William Stanley edition, London, 1611. Wrappers. \$18
- 7612 *Pammelia. Musicks Miscellanie, or, Mixed Varietie of Pleasant Boundelayses, and delightfull Catches, of 3.4.5.6.7.8.9.10 Parts in one. [British Library, London].*
 Performers' Facsimiles, 226. New York, [1998]. 17 x 24 cm, 55 pp. Line-cut of the William Barley edition, London, 1609. Wrappers. \$18
- RAZZI, Serafino, 16th c. [publisher]**
 1347 *Libro primo delle laudi spirituali da diversi excell. e divoti autori, antichi e moderni composte. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, IV/37. Bologna, 1969. 18 x 25 cm, vi, 306 pp. Line-cut of the Florence, 1563 edition. Includes 87 numbers with mensural notation in choirbook format. Introduction in It by Giuseppe Vecchi. Hardbound. \$101
- REGNART, Jakob, c.1540-1599**
 7514 *Neue kurtzweilige teutsche Lieder / Deutsche Lieder und Motteten, Ms. [Schermar-Bibliothek, Stadtbibliothek, Ulm, sign. misc. 122].*
 Faksimile-Edition Schermar-Bibliothek Ulm, 29. Stuttgart, 1997. Oblong, 20 x 15 cm, 5 partbooks, c.390 pp. Line-cut of two editions, one printed by Gerlach (Nuremberg, 1580), and the other a contemporary manuscript, Stadtbibliothek, Ulm, sign. misc. 122. Contains 16 settings a5 from the printed collection, plus 29 settings a4 and 4 a5 from the manuscript source. Hardbound in vellum paper, with matching slipcase. \$152
- RHAU Georg, 1488-1548 [publisher]**
 7606 *Officiorum de nativitate, etc.]*
Cantiones selectissimae quatuor vocum / [Rhaui:] Officiorum (ut vocant) de nativitate. Tomus primus / [Rhaui:] Postremum vespertini officii opus... Magnificat octo modorum seu tonorum numero XXV.
 Faksimile-Edition Schermar-Bibliothek Ulm, 44. Stuttgart, 1997. Oblong, 19 x 15 cm, 4 partbooks, c.580 pp. Line-cut of two Rhau publications (1545 & 1544), together with one by Ulhard (1549). The Ulhard print contains 11 motets by Clemens non papa and the Rhau anthologies include works by Stoltzer, Renery, Senfl, Gallicus, and Isaac. Hardbound, with slipcase. \$162
- 9107 *Sacrorum hymnorum liber primus. Wittenberg. G. Rhau, 1542. RISM 1542(12). [Vienna, Österreichische Nationalbibliothek].*
 [Yellow Book Series, 9]. Højbjerg, 2009. Oblong, 21 x 15 cm, 4 partbooks, 602 pp. Line-cut of the Wittenberg, 1542 edition. Major collection of polyphonic settings of Latin hymns for 4-6 voices. The preface is dedicated to the mayor and council of Joachimstal, and credits Mathesius as having proposed and encouraged the work. Thomas Stoltzer is represented by 39 works. Wrappers, in slipcase. \$148
- 9276 *Sacrarum hymnorum liber primus. Wittenberg/ Georg Rhau 1542. RISM 1542(12). [Ratsschulebibliothek, Zwickau].*
 Faksimile-Edition Zwickau, 6. Stuttgart, 2012. Oblong, 19 x 15 cm, 4 partbooks, 550 pp. Line-cut of the Wittenberg, 1542 edition. Major collection of polyphonic settings of Latin hymns for 4-6 voices. The preface is dedicated to the mayor and council of Joachimstal, and credits Mathesius as having proposed and encouraged the work. Thomas Stoltzer is represented by 39 works. Hardbound in decorative paper, with matching slipcase. \$164

- 7281 *Selectae harmoniae quatuor vocum de passione domini.* [Stadtarchiv, Heilbronn].
Faksimile Heilbronner Musikschatz, 8. Stuttgart, 1996. Oblong, 19 x 15 cm, 4 partbooks, 352 pp. Line-cut of the Wittenberg, 1538. 18 works a4 by Compere, Isaac, Senfel and others. Hardbound, with slipcase. \$149
- 4157 *Tricinia tum veterum tum recentiorum in arte musica symphonistarum, Latina, Germanica, Brabantica & Gallica, ante hac typis nunct. excusa, observato in disponendo tonorum ordine, quo utentibus sint accommodatiora.* RISM 1542(8).
[Yellow Book Series, 4]. Højbjerg, 1991. Oblong, 21 x 15 cm, 3 partbooks, 384 pp. Line-cut of the Wittenberg, 1542 edition. Contains 90 three-part motets and secular pieces by many different composers. Texts are in Latin, French, German and Dutch. Wrappers. \$124
- ROGNONI, Francesco, fl.1608-1624**
Selva de varii passaggi per cantare, & sonare. [Bibl. del Conservatorio, Milan].
1282 Bibliotheca Musica Bononiensis, II/153. Bologna, 2/ 1983. 22 x 32 cm, xii, 130 pp. Line-cut of the Milan, 1620 edition. Francesco Rognoni came from a prominent musical family and was himself a virtuoso of several instruments. Selva contains important expressive devices of the time: portar la voce, accento, tremolo, grupp, esclamazione and intonatio, absolutely essential for performing the music of Monteverdi and his generation. Introduction in It by Guglielmo Barblan. Wrappers. \$63 http://www.omifacsimiles.com/brochures/rognoni_f.html
- RORE, Cipriano de, 1516-1565**
[Madrigals, a4, book 1-2, 1557]
7510 *Il primo libro de madregali a quatro voci; Il secondo libro de madregali a quatro voci.* [Schermar-Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 30. Stuttgart, 1997. 15 x 20 cm, 4 partbooks, c.220 pp. Line-cut of the Gardano editions, Venice 1557/1557. Respectively 26 and 23 settings for four voices; this particular exemplar from the Schermar-Bibliothek contains additional ms material entered on the empty pages at the end of each partbook. Hardbound in vegetable vellum, with matching slipcase. \$112
- ROSSETER, Philip, 1568-1623**
A Booke of Ayres, 1601.
3022 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 36. London, 2/ 1977. 23 x 35 cm, i, 48 pp. Line-cut. Songs by Thomas Campion arranged for voice, lute and bass viol in table-book format. Wrappers. \$36
- 4482 *A Booke of Ayres, Set Foorth to be Sung to the Lute, Orpherian, and Base Violl.*
Performers' Facsimiles, 119. New York, [1992]. 24 x 36 cm, 48 pp. Line-cut of the London, 1601 edition. Wrappers. \$20
- ROSTHIUS, Nicolaus, c.1542-1622**
Fröliche newwe teutsche Gesäng, so zum Theil geistlich, zum Theil auch sonst kurzzeitlich, mit vier, fünff und sechtz Stimmen. [Stadtarchiv, Heilbronn & Bibliothek der Gesamthochschule, Kassel].
7182 Faksimile Heilbronner Musikschatz, 1. Stuttgart, 1995. Oblong, 20 x 15 cm, 6 partbooks, 286 pp. Line-cut of the Christoff Raben edition, Frankfurt, 1583. Four German songs a6, eighteen a5, and eight a4, in mensural notation. Hardbound, in slipcase. \$183
- [Galliards]
7820 *XXX newer lieblicher Galliardt [mit schönen lustigen Texten]. [Der ander Theil newer lieblicher Galliardt mit schönen lustigen Texten [Herzog August Bibliothek, Wolfenbüttel].*
Faksimile-Edition Rara, 16. Stuttgart, 2000. 17 x 21 cm, 4 partbooks, c.320 pp. Line-cut of the Altenburg, 1593 edition. 58 German galliards for 4 voices, suitable for voices and instrumentals or instruments alone. Hardbound in marbled paper, with matching slipcase. \$146
- ROTH, Christian, c.1585-c.1640**
Couranten-Lustgärtlein, RISM 1625(10). [Stadtbibliothek, Bautzen].
7575 Faksimile-Edition Rara, 9. Stuttgart, 1998. Oblong, 20 x 24 cm, 5 partbooks, c.180 pp. Line-cut of Wolff Seiffert edition, Dresden, 1625. 74 pieces for wind or string instruments. Wrappers, with slipcase in marbled paper. \$78
- SCHLICK, Arnolt, c.1455-c.1525**
8349 *Tabulaturen etlicher Lobgesang, 1512. Reproduktion nach dem Exemplar im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek (Signatur II.6.13).*
Lübeck, 2003. Oblong, 30 x 21 cm. ii, 95, iv pp. Line-cut of the Peter Schöffler edition, Mainz, 1512, the earliest printed collection of keyboard tablature. Includes 12 lute pieces with "zwo stimmen zu zwicken und ein zu singen", and 3 works for lute with "drei stimmen zu zwicken". Schöffler's beautiful work employs triple impression printing (as practiced by Petrucci). Wrappers. \$35
- Tabulaturen etlicher Lobgesang. Peter Schöffler / Mainz 1536.* RISM 1512(2) [Stadtbibliothek, Leipzig].
8587 Faksimile-Edition Laute, 7. Stuttgart, 2005. Oblong, 21 x 16 cm, 95 pp. Line-cut of the Peter Schöffler edition, Mainz, 1512, the earliest printed collection of keyboard tablature. Includes 12 lute pieces with "zwo stimmen zu zwicken und ein zu singen", and 3 works for lute with "drei stimmen zu zwicken". Schöffler's beautiful work employs triple impression printing (as practiced by Petrucci). Harbound with decorative paper boards. \$42
- SCHÖFFER, Peter [publisher]**
8722 *Fünff und sechzig teitscher Lieder [vormals im Truck nie usgangen]. Straßburg / P. Schöffler und M. Apiarius. [Ratschulebibliothek, Zwickau].*
Faksimile-Edition Zwickau, 1. Stuttgart, 2005. Oblong, 13 x 12 cm, 5 partbooks, c.450 pp. Line-cut of the Schöffler and Apiarius edition, Strasbourg, 1538. SATB + Vagans partbooks. Wonderful 16th-c. German songbook. Composers include: Alderinus (3), Bruck, Arthopius (4), Eckel (3), Grefinger (3), Greitter (5), Hofhaimer, St. Mahu, Senfl (7), Sporer (6), Stoltzer (3), Spengler, Wannemacher, & Wüst (10). Hardbound in decorative paper. \$105
- SCHÖNSPERGER, Hans, 15-16th c. [publisher]**
1750 *Enchiriridion [!] geistlicher gesenge und Psalmen fur die Leyen, mit viel andern, denn zuvor gebessert. Sampt der Vesper durch die ganzce Woche auff einen iezlichen tag, Metten Complet und Messe.* 1528.
Leipzig, 1979. 11 x 15 cm, 176 pp. Line-cut of the Zwickau, 1528 edition. Wrappers. \$55
- SCOTTO, Girolamo, c.1505-1572 [publisher]**
[“Cancionero de Uppsala”]
1678 *Villancicos de diversos autores, a dos, y a tres, y a quatro, y a cinco bozes.* RISM 1556(30). [Universitätsbibliothek, Uppsala].
[Yellow Book Series, 1]. Højbjerg, 2/ 1991. 15 x 21 cm, 131 pp. Line-cut of the Venice 1556 edition. Contains 54 villancicos and some instrumental works for 2 to 5 parts notated in choirbook format. Also known as the “Cancionero del Duque de Calabria” or “Cancionero de Uppsala”. Wrappers. \$43 <http://www.omifacsimiles.com/brochures/scotto.html>
- SELICH, Daniel, 1581-1626**
[Concerti, voices / instruments]
9319 *Opus novum. [Geistlicher Lateinisch und Teutscher Concerten und Psalmen Davids mit II. III. IV. V. VI. VII. IIX. IX. X. XI. XII. & c. Stimmen Nebenst dem Basso Continuo vor die Orgel Lauten Chitaron etc. Also daß dieselbe nicht allein in Fuerst: Capellen sondern auch in andern wolbestalten Stadtkirchen nach beliebung fueglich koennen gebraucht vnd Musiciret werden]. Hamburg/ Michael Hering 1625. [Universitätsbibliothek, Frankfurt].*
Faksimile-Edition Rara, 64. Stuttgart, 2013. 22 x 32 cm, 9 partbooks, c.306 pp. Line-cut of the Hamburg, 1625 edition. 24 sacred concertos. Wrappers, with slipcase in decorative paper. \$205

SOTO, Francesco, 1539-1619

- [Laudi, 1591]
1350 *Il quarto libro delle laudi a tre et quatro voci (1591).*
Monumenta Romana, Fototypice Expressa, 4. Bologna, 1971. 17 x 25 cm, 210 pp. Line-cut of the Rome, 1591 edition. Contains over 60 compositions, conveniently notated for 3 or 4 voices in choirbook format. Hardbound. \$46

- [Laudi spirituali, 1589]
4051 *Libro delle laudi spirituali (1589).*
Monumenta Romana, Fototypice Expressa, 3. Bologna, 1978. 17 x 24 cm, xvii, 122 pp. Line-cut of the Rome, 1589 edition. 42 musical settings a3 in choirbook format, plus numerous additional texts that can be sung with the given music. Introduction, bibliography & list of compositions by Maria Gabriella Sartini. Wrappers. \$43

SPECHSHART, Hugo, c.1285-1359

- Flores musicae [omnis cantus Gregoriani]. [Stadtbibliothek, Ulm].*
8554 Faksimile-Edition Ulm, 37. Stuttgart, 2005. 15 x 22 cm, 168 pp + 1 foldout. Color reproduction of the Strasbourg, 1488 edition. Although written in 1332, this important pedagogical work was not published until 1488. The treatise, partly in verse, comprises 4 chapters covering solmization, the monochord, intervals and the ecclesiastical modes; the division proposed for the monochord is the first based on the chromatic scale. The marvelous woodblocks include a full-page scene with men forging, a Guidonian hand, a foldout of the monochord and numerous musical examples in Hufnagel notation. Harbound. \$98
<http://www.omifacsimiles.com/brochures/spechhart.html>

STADEN, Johann, 1581-1634

- Hertzens-Trosts Musica geistlicher Meditationen mit einer Stim. neben dem Basso Continuo, für einen Org. Theorb. oder Lautenisten. [Stadtbibliothek, Nuremberg, Will II, 436a].*
7660 Faksimile-Edition Stadtbibliothek Nürnberg, 2. Stuttgart, 1998. 21 x 32 cm, 13 pp. Line-cut of the Nuremberg, 1630 edition, 12 strophic songs for tenor/cantus with basso continuo accompaniment (organ/theorbo/lute), concluding with a fugue a3 at the unison. This exemplar includes a page of organ tablature entered in manuscript on the last page. Hardbound in marbled paper. \$23

- Venus-Kränzlein [newer musicalischer Gesäng und Lieder]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
7303 Faksimile-Edition Schermar-Bibliothek Ulm, 5. Stuttgart, 1996. 15 x 19 cm, 4 partbooks, 112 pp. Line-cut of the Jena, 1610 edition. 32 songs a4, 18 with texts and 14 without. Wrappers, with handsome slipcase in marbled paper. \$64

- Venus-Kränzlein [newer musicalischer Gesäng und Lieder]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
7304 Faksimile-Edition Schermar-Bibliothek Ulm, 5. Stuttgart, 1996. 15 x 19 cm, 4 partbooks, 112 pp. Line-cut of the Jena, 1610 edition. 32 songs a4, 18 with texts and 14 without. Wrappers. \$59

STARTER, Jan Janszoon, 16-17th c.

- Friesche Lust-Hof, geplannt met versheyde stichtelyke Minne-Liedekens, Gedichten, Boertige Kluchten. Door Ian Iansz. Starter. SS. LL. ST. Met schoone kopere figuren verciert; ende by alle onbekende vorsen, de Noten, ofte Musyc gevoeght; Door Mr. Iaques Vredeman, Musyck-Mr. der Stadt Leeuwarden.*
3467 Amsterdam, 1974. Oblong, 20 x 16 cm, iii, 227 pp. Line-cut of the Paulus van Ravesteyn edition, Amsterdam 1621. Contains the most popular tunes of the day, notated in mensural notation. Preface in Dut by L. Strengholt. Cloth. \$40

SUSATO, Tylman, c.1500-c.1563 [publisher]

- Het ierste musyck boexken. Introduction: Eugene Schreurs. [Bibl. Jagiellońska, Krakow].*
2805 Facsimile Series, I/B.20. Peer, 1989. Oblong, 20 x 15 cm, xii, 4 partbooks, c.128 pp. Line-cut of the Antwerp, 1551 edition. Polyphonic collection of happy, melancholic, ironic and narrative love songs in Dutch. To be sung and played on all kinds of instruments. Wrappers, in slipcase. \$46

TALLIS, Thomas, c.1505-1585

- Tallis and Byrd: Cantiones sacrae 1575.*
1312 Musical Sources, 8. Leeds, 1976. Oblong, 22 x 17 cm, xiii, 6 partbooks, with 345 pp. Line-cut of the copy in the Royal College of Music, London. Compiled by Tallis and Byrd themselves, this is the first collection of Latin motets to be published in England. Introduced by R. Rastall. Wrappers, with slipcase. \$95
http://www.omifacsimiles.com/brochures/byrd_cantiones.html

THOMISSØN, Hans, 16th c. [compiler]

- Den danske Psalmebog, met mange christelige Psalmer, ordentlig tilsammenset, formeret oc forbedret. Aff Hans Thomissøn. Prettet i Kiøbenhaffn aff Laurentz Benedicht.*
1915 Copenhagen, 1933. 10 x 15 cm, 458, v pp. Beautiful line-cut of the earliest Danish liturgical songbook with melodies, published in Copenhagen, 1569. Afterword in Danish by P. Severinsen. Presentation binding in full leather with rich tooling and gold leaf lettering. Very rare. \$450

- Den danske Psalmebog, met mange christelige Psalmer, ordentlig tilsammenset, formeret oc forbedret. [Afterword:] Hans Thomissøns Salmebog 1569-1676. En almen orientering og en speciel bibliografi af Erik Dal.*
4685 Copenhagen, 1968. 11 x 15 cm, 458, 79 pp. Line-cut of the Copenhagen, 1569 edition. (Reprint of the Copenhagen, 1933 edition, with added afterword in Danish by Erik Dal). Beautiful binding in vellum paper with gold borders. \$150

TORNIOLI, Marcantonio, b.?-c.1617

- Canzonette spirituali a tre voci. [British Library, London].*
7743 Faksimile-Edition Rara, 30. Stuttgart, 1999. 16 x 22 cm, 3 partbooks, 72 pp. Line-cut of the Venice, 1607 edition. Wrappers, with portfolio in marbled paper. \$49

TROMBONCINO, Bartolomeo, 15-16th c.

- [Frottole, voice & lute], in
7289 *Frottole di B. Tromboncino e M. Cara "Per cantar et sonar col lauto". Saggio critico e scelta di trascrizioni [a cura di] Francesco Luisi.*
Studi e Testi, 3. Rome, 1987. 8°, 149 pp. Study, transcription, and line-cut facsimile of 10 frottole (8 by Tromboncino and 2 by Cara) from a 1520 Gardano print. Contents: Chi se pò slegar d'amore; Se gl'ill dico, che dirà; Almen vedesti et cor mio; Mia ventura al venir se fa più tarda; Ogni mal d'amor procede; Voi, gentil' alme accese; Forse è ver, forsi che no; Monchos son d'amor perdidos; Se la lumacha che s'abrusa iin foco; Se amor non è, ch'è dunque quel ch'io sento. Wrappers. \$26

ULHARD, Philipp, 16th c. [publisher]

- Cantiones selectissimae quatuor vocum / [Rhau:] Officiorum (ut vocant) de nativitate. Tomus primus / [Rhau:] Postremum vespertini officii opus... Magnificat octo modorum seu tonorum numero XXV.*
7606 Faksimile-Edition Schermar-Bibliothek Ulm, 44. Stuttgart, 1997. Oblong, 19 x 15 cm, 4 partbooks, c.580 pp. Line-cut of the 1549 edition. 11 motets by Clemens non papa. Bound together with two important sacred anthologies by Georg Rhau with works by Stoltzer, Renner, Senfl, Gallicus, Dietrich, Finck, and Isaac, Hardbound, with slipcase. \$182

VALENTE, Antonio, c.1520-d.?

- Versi spirituali sopra tutte le note con diversi canoni spartiti per sonar negli organi, messe vespere, et altri officii divini.*
944 Bibliotheca Musica Bononiensis, IV/43. Bologna, 1970. 18 x 25 cm, 111 pp. Line-cut of the Naples, 1580 edition. Canons a4 in score format. Laid paper. Hardbound. \$47

VALERIUS, Adriaen, 1575-1625

- Neder-Landsche Gedenck-Clanck. A Facsimile of the Haarlem, 1626 Edition.*
1895 Monuments of Music and Music Literature in Facsimile, II/63. New York, 1974. Oblong, 29 x 21 cm, 306 pp. Line-cut of the Haarlem, 1626 edition. Laid paper, clothbound.

- 7561 *Nederlandsche Gedenck-Clanck. Herdrukt naar de oorspronkelijke uitgaaf van 1626 ingeleid en voorzēin van biografische, taalkundige. Historische en musicologische aantēekenigen door Dr. P.J. Meertens, Prof. Dr. N.B. Tenhaeff en Mevr. A. Komter-Kuipers. Bandversiering van Georg Rueter. Derde Druk. Amsterdam-Antwerp, 1947. Oblong, 29 x 21 cm, lxxii, 288 pp. New edition of the text with line-cut reproductions of all musical examples from the Haarlem, 1626 edition. Full musicological commentary in Dutch. Hardbound. Rare. \$135*
- VECCHI, Orazio, 1550-1605**
[& Gemignani Capi Lupi]
- 7490 *Canzonette mit dreyen Stimmen Horatii Vecchi unnd Gemignani Capi Lupi [zurvor mit Italianischen Texten jetzo aber zu besserm mit Teutschen Texten belegt und im Truck gegeben durch Valentin Haußmann]. [Schermar-Bibliothek, Stadtsbibl., Ulm].*
Faksimile-Edition Schermar-Bibliothek Ulm, 32. Stuttgart, 1997. 15 x 20 cm, 3 partbooks, c.129 pp. Line-cut of the Paulus Kauffmann edition, Nuremberg, 1606. 34 secular settings a3, with German texts, for voices with or without instruments. Wrappers, with portfolio in marbled paper. \$61
- VECCHI, Orfeo, c.1552-1603**
[Masses, 4 voices, book 1]
- 4202 *Missarum quatuor vocibus, liber primus, a cura di Ottavio Beretta.*
Quaderni di San Maurizio, 2 – La Musica a Milano. Lucca, 1991. 16 x 21 cm & 4°, 4 partbooks, 96, 122 pp. Line-cut of the Milan, 1597 edition, together with a new beautifully prepared practical edition. Four mass settings. Preface in It-Eng. Wrappers. \$54
- VEHE, Michael, c.1480-1539**
- 1306 *Ein new Gesangbüchlin geistlicher Lieder. Faksimile-Druck der ersten Ausgabe Leipzig 1537. Herausgegeben und mit einem Geleitwort versehen von Walther Lipphardt.*
Beiträge zur Mittelrheinischen Musikgeschichte, 11. Mainz, 1970. 8°, 35, 86 pp. Line-cut of the Leipzig, 1537 edition. The first Catholic Gesangbuch (published in Lutheran Saxony) containing liturgical monophony with German text. 52 songs in all, a portion of them taken from Lutheran songbooks. Introduction in Ger. Critical commentary. Wrappers. \$36
- VÉRARD, Antoine, 15-16th c. [publisher]**
- 2951 *Le jardin de plaisance et fleur de rethorique. I: Reproduction en fac-similé de l'édition publiée par Antoine Vérard vers 1501; II: Introduction et notes [par] E. Droz et A. Piaget.*
Société des Anciens Textes Français, 59. Geneva, 1976. 21 x 28 cm, 2 vols, 529, 340 pp. (Rpt. of Paris, 1910-25 edition). Superb line-cut of the most important anthology of poetry from the Dufay period. (no music). Hardbound. \$200
- VEROVIO, Simon, fl.1575-1608**
Lodi della musica a tre voci.
- 1288 *Bibliotheca Musica Bononiensis, IV/38b.* Bologna, 1971. 22 x 32 cm, 38 pp. Line-cut of the Rome, 1595 edition. 10 numbers in mensural notation, keyboard score, and Italian lute tablature. Hardbound. \$36
- VICTORIA, Tomás Luis, 1548-1611**
Officium defunctorum sex vocibus in obitu et obsequiis Sacrae Imperatricis; Estudio y transcripción: Samuel Rubio.
- 8608 *Avila, 2000. 28 x 41 cm, 2 vols, i, 60, 103 pp. Full-color facsimile, in the original format, of the 1605, Madrid edition. This beautiful and rare print—only four exemplars survive—is the last known work of Victoria (composed in 1603) and was printed by the "Imprenta Real de Madrid" in large, easy-to-read choirbook format. The exemplar used for this edition, from the archives of the Catedral de Segorbe, contains a few annotations in manuscript, showing that it was actually used for performance. Together with introduction in Spanish and modern transcription. Limited edition of 2000 copies, handsomely bound in burgundy linen with gold lettering. \$195
<http://www.omifacsimiles.com/brochures/victoria.html>*
- VICTORINUS, Georg, b.?-1631**
Siren coelestis centum harmoniarum [duarum, trium et quatuor vocum]
- 8614 *München, Berg Wwe. 1622.*
Faksimile-Edition Rara, 48. Stuttgart, 2005. 15 x 20 cm, 4 partbooks, c.550 pp. Line-cut of the Berg (widow) edition, Munich, 1622, edited by the composer Georg Victorinus. 100 settings altogether, 27 a2, 65 a3, and 7 a4. Composers include Victorinus himself (5), and numerous others, among them Finet, Cornazzani, Ursini, Cifra, Agazzari, Tomasi, Banchieri, Viadani, Aichmiller, Mezzogori, & Rudolph de Lasso. It also includes 2 works by Caterina Assandra. Hardbound, in decorative paper with slipcase. \$115
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- 7657 *Seconda raccolta de sacri canti a una, due, tre, e quattro voci de diversi eccellentissimi autori. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
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- 7703 *Bicinia sive duo germanica [ad aequales. Tütsche Psalmen unnd andre Lieder durch Joannum Vannium mit zweyen Stimmen zusammen gsetzt].* Bern: Apiarius, 1533. RISM 1553(I1).
Faksimile-Edition Rara, 21. Stuttgart, 1998. Oblong, 18 x 15 cm, 2 partbooks, 80 pp. Line-cut of the Bern, 1533 edition. 16 settings of psalms for two equal voices/instruments. Wrappers in handsome portfolio in marbled paper. \$43
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Madrigals to 3.4.5. & 6. Voyces.
- 3959 *Performers' Facsimiles, 90.* New York, [1990]. 19 x 25 cm, 6 partbooks, c.120 pp. Line-cut of the London, 1597 edition. Wrappers, with folder. \$45
- 7655 *Madrigals of 5. and 6. Parts, Apt for the Viols and Voices. [British Library, London].*
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Facsimile Series, I/B.12. Peer, 1987. Oblong, 21 x 14 cm, 4 partbooks, 13, 108 pp. Line-cut of the Gardano, 1549 edition. Pieces for four voices by the Flemish composer Werrecore, including "La bataglia taliana", celebrating the defeat of the French in the battle of Pavia in 1525. Introduction in Eng. Wrappers with slipcover. \$38
- WIDMANN, Erasmus, 1572-1634**
Musicalischer Tugendspiegel [gantz newer Gesäng mit schönen historischen und poetischen Texten sehr nutzlich zu lesen und lieblich zu singen]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].
- 7305 *Faksimile-Edition Schermar-Bibliothek Ulm, 6. Stuttgart, 1996. 15 x 19 cm, 5 partbooks, 170 pp. Line-cut of the Nuremberg, 1613 edition. 40 secular settings a4 & 5 suitable for voices and instruments. Wrappers, with handsome slipcase in marbled paper. \$69*
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- 7758 *Fragen und Satzreden von der Haserey, 1593; Secundus cursus in Hasione, 1592; Sätze von der Lefferey, 1593; Rennplatz der Haasen mit der Leimstangen, 1594. [Stadtbibliothek, Ulm].*
Faksimile-Edition Ulm, 23. Stuttgart, 1999. 15 x 20 cm, 112 pp. Line-cut of the 1592-1593 editions. Comic texts on rabbits, rabbit hunting, etc., with occasional music and very humorous woodcuts. Even the publishing credits ("unter Herrn Fabian Leimstenler von Hasfeld" or "Narraverunt & Kelberi facti sunt") are tongue-and-cheek. Hardbound. \$29

- ZANGIUS, Nikolaus, c.1570-c.1618**
 7492 [Schöne neue außerlesene] weltliche Lieder [mit drey Stimmen auff ein neue Art und Manier lustig zu singen unnd auff allerley Instrumenten zugebrauchen, zuvor nie in Druck außgangen]. [Schermar-Bibliothek, Stadtbibl., Ulm].
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 1310 *Niüt Gsangbüchle von vil schönen Psalmen und geistlichen Liedern. Getruckt zu Zürich by Christoffel Froschouer 1540.*
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- [Ambras Castle (Innsbruck), Archiv]
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 Innsbruck, 1992. Oblong, 35 x 25 cm, 96 pp. Superb halftone of the anonymous motet "Martia terque quater" (composed for the coronation of Emperor Charles V around 1530) and the Senfl 4-part song "Aus guetem Grund". The notation of these works is a unique example of Renaissance art: their mensural notation is actually stitched onto linen partbooks, preserved now at the castle of Ambras near Innsbruck. Includes 8 full-color plates of the embroidered title "page". Commentary in Ger-Eng-Sp, together with new transcription. Linen. \$156
- ["Andernacher Cäcilienbruderschaft"]
 2658 *Das Andernacher Gesangbuch (Köln 1608). Faksimiledruck mit einem Nachwort von Michael Härting.*
 Denkmäler Rheinischer Musik, 13. Düsseldorf, 1970. 21 x 30 cm, 164, xiii pp. Line-cut in reduced format, 2 openings per page. This Catholic songbook brought out by the Cäcilien Fraternität at Andernach contains 184 lieder with German and Latin texts; over half of them were new. Wrappers. \$27
- (Aubry, Pierre)
 4260 *Mélanges de musicologie critique: 1) La musicologie médiévale; 2) Les proses d'Adam de Saint-Victor; 3) Lais et descorts français du XIIIe siècle; 4) Les plus anciens monuments de la musique française.*
 Geneva, 1980. 8°, 702 pp. (Rpt. of Paris, 1900, 1901 & 1905 edition). Includes, bound into one volume, all four numbers of the Mélanges de musicologie critique. Hardbound. \$172
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 7529 *Das Augsburger Liederbuch. [Augsburg, Staats- & Stadtbibliothek, CIM 43 (2° Cod 142a) (= MS 18)].*
 Faksimile-Edition Augsburg, 3. Stuttgart, 1997. 23 x 33 cm, 158 pp. Line-cut of an early 16th c. German ms in choirbook format containing motets and secular works. The ms contains only six composer attributions, four by Josquin and two by Agricola, however among the anonymous works are another two by Josquin and works by Senfl, Grefinger, Finck, and Hofhaimer. In general only text incipits are given. Hardbound in vellum paper. \$126
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 7889 *Cent motets du XIIIe siècle publiés d'après le manuscrit Ed. IV. 6 de Bamberg par Pierre Aubry, Archiviste-Paléographe. 3 vols.*
 Publications de la Société Internationale de Musique; Section de Paris. Paris, 1908. 21 x 28 cm, 130, 233, 161 pp. Beautiful colotype of one of the central motet repositories. I-Reproduction phototypique du Manuscrit original; II-Transcription en Notation Moderne et mise en partition; III-Etudes et Commentaires. Extremely rare. \$450
- [Bamberg, Staatsbibl., Lit. 115; olim Ed.IV.6]
 1441 *Cent motets du XIIIe siècle publiés d'après le manuscrit Ed. IV. 6 de Bamberg par Pierre Aubry, Archiviste-Paléographe.*
 Publications de la Société Internationale de Musique; Section de Paris. New York, 1964. 21 x 28 cm, 130, 233, 161 pp. (Rpt. of Paris, 1908 edition). Excellent halftone of a central motet repository from the second half of the 13th c. Separate edition and commentary vols. Wrappers. \$175
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 3623 *El manuscrito M 971 de la Biblioteca de Catalunya (Misa de Barcelona) por María Carmen Gómez Muntané.*
 Separata del Butlletí de la Biblioteca de Catalunya, X (1982-1984). Barcelona, 1989. 8°, 137, 23 pp. Halftone. Important Spanish source from the second half of the 14th c. containing ordinary settings of the mass, two motets for 3 and 4 voices and two Kyrie trope fragments. This type of polyphony was practiced at the Royal Chapel of the Kings of Catalonia and Aragon. Together with introduction and full transcription. Wrappers. \$30
- [Berlin, Staatsbibl. der SPKB, 40613]
 1414 *Locheimer-Liederbuch und Fundamentum organisandi des Conrad Paumann. In Faksimiledruck herausgegeben von Konrad Ameln.*
 Berlin, 1925. 18 x 24 cm, 96, xxv pp. Superb 4-color colotype of one of the most celebrated German-produced chansonniers of the 15th c., bound together with an organ collection notated in tablature. 47 anonymous pieces with music, 44 of them are lieder: 35 a1, 2 a2, and 7 a3. Historical introduction, tables, and illustrations of the watermarks. Edition of 700 in half vellum. Rare. \$300
- [Bologna, Museo Internazionale e Biblioteca della Musica, Cod. Q15]
 8908 *Bologna Q15: The Making and Remaking of a Musical Manuscript. Introductory Study and Facsimile Edition by Margaret Bent. Volume I: Introductory Study. Volume II: Facsimile.*
 Ars Nova, Nuova Seria, 2. Lucca, 2008. 24.5 x 32.5 cm. 2 vols, 400, 686 pp. This manuscript is the largest international anthology of polyphonic music of the early 15th century. It was compiled in Padua in the early 1420s (stage I) and Vicenza in the early 1430s (stages II-III), all copied by a single scribe. The three illuminations are an unusual luxury for a musical manuscript at this period. It was acquired by Padre Martini in 1757 and is a major treasure of his library in Bologna. About half of its 323 compositions are unique; some others are shared with and complemented by the slightly younger Veneto manuscripts Bologna, Biblioteca Universitaria 2216 and Oxford, Canon. misc. 213. It is the most important source for the works of Zacara and Ciconia and for the early works of Guillaume Du Fay (with 78 works, many of them unica). About 50 composers are represented, including native Italians, and composers from the north who were sought after and made their careers in Italy. It is primarily a collection of mass movements (mostly Glorias and Credos, and a few cycles) and motets. Du Fay's Missa Sancti Jacobi was assembled as a cycle only here, and can now be linked with the humanist circle around the Venetian patrician bishop Pietro Emiliani of Vicenza, in which Q15 was compiled. The 109 motets include compositions in honour of doges, bishops and noblemen. 19 French songs were added at the end of stage I, and 11 laude at stage III. Other late additions are the cycle of 24 hymns (most by Du Fay), 9 Magnificats and 3 sequences. For the first time, the complex codicological history of this manuscript is unravelled and the importance of its many revisions examined. The first compilation was originally much larger; the manuscript now embodies two overlapping, superimposed anthologies. Margaret Bent tells this story in her extensive introductory study, which also includes comprehensive indexes and catalogues. She spells out some of the conclusions to be drawn from the partial destruction of the manuscript by its own creator, a unique and extraordinary testimony to changing taste and contemporary reception. Deluxe limited edition, supplied with slipcase. \$1450
http://www.omifacsimiles.com/brochures/bologna_q15.html

- 7799 [Bologna, Museo Internazionale e Biblioteca della Musica, Q18]
Bologna Q18, early 16th c. Civico Museo Bibliografico Musicale (olim 143).
Introduction: Susan Forscher Weiss.
 Facsimile Editions of Prints and Manuscripts, [12]. Peer, 1998. Oblong, 24 x 18 cm, 48, 187 pp. Line-cut of an early 16th-c. chansonnier created in Bologna, with works by Isaac, Josquin, Compère, Tromboncino and others. 93 works (with text incipits but no text underlay), suitable for vocal and or various instrumental combinations. Cloth. \$72
- 2295 [Bologna, Museo Internazionale e Biblioteca della Musica, Q19]
Bologna, Civico Museo Bibliografico Musicale, MS. Q19 ("The Rusconi Codex"). Introduction by Jessie Ann Owens.
 Renaissance Music in Facsimile, 1. New York, 1988. 4°, xvi, 410 pp. Halftone. Anthology of works by Festa, Mouton, and other Franco-Flemish and Italian composers of the early 16th c. Italian provenance. Cloth. \$130
- 1432 [Bologna, Bibl. Univ., 2216]
Il codice musicale 2216 della Biblioteca Universitaria di Bologna a cura di F. Alberto Gallo. Seconda parte.
 Monumenta Lyrica Medii Aevi Italica, III/3.2. Bologna, 1970. 22 x 27 cm, 109 pp. Commentary volume to the now out-of-print facsimile edition. Wrappers. \$35
- 3581 *Brevia musicae rudimenta latino belgicae ex prolixioribus musicorum praeceptis excerpta* / [D.A. Valcoogh:] *Een Reghel der duytsche Schoolmeesters (Musical Part). With an Introduction by F.R. Noske.*
 Early Music Theory in the Low Countries, 3. Buren, 1973. 16 x 20 cm, v, 36 pp. Line-cut of the Leiden, 1605 and Amsterdam, 1591 editions. Two complementary music treatises intended for young people who attended primary and secondary schools in the Northern Netherlands during the years around 1600. Wrappers. \$42
- 1472 (Broszinsky, H.)
Das Hildebrandlied. Faksimile der Kasseler Handschrift mit einer Einführung von H. Broszinsky. [Cassel, Gesamthochschulbibl., 2° theol. 54].
 Kasseler Semesterbücher, Pretiosa Cassellana. Cassel, 1985. 25 x 35 cm, 32, with 2 pp. Beautiful full-color halftone of one of the oldest surviving examples of lyric German poetry (c.830). Diplomatic transcription and edition in verse form, together with translations into Ger-Eng-Fr-Sp-Rus. Preface and historical introduction. Coverboards in laid paper, with slip cover. (no music). \$48
- 2801 [Brussels, Bibl. Royale Albert I, 5557]
Choirbook of the Burgundian Court Chapel. B-Brussels, Bibliothèque Royale, Ms. 5557. Introduction: R.C. Wegman.
 Facsimile Series, I/A.5. Peer, 1989. 24 x 32 cm, viii, 272 pp. Halftone of the choirbook written and used by the Burgundian Court Chapel in Bruges. The 12 gatherings date from 1462-66 and 1480. Contains 11 masses, 3 magnificats, 1 hymn and 7 motets by Busnois, Dufay, Frye, Ockeghem and others. Cloth. \$112
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- 7876 [Brussels, Bibl. Royale Albert I, 9126]
Choirbook for Philip the Fair and Juana of Castile, c.1505-6. Brussel, Koninklijke Bibliotheek, MS.9126. Introduction: Fabrice Fitch.
 Facsimile Editions of Prints and Manuscripts [=Facsimile Series, I/A.13]. Peer, 2000. 24 x 34 cm, 13, 360 pp. Halftone of an important source of sacred polyphony copied at the Netherlands court and apparently intended for Philip the Fair, archduke of Austria and King of Castile, and his wife Juana the Mad, both of whom are depicted on the first opening. Contains 18 masses by Josquin, De la Rue, & Agricola as well as Salve regina settings, magnificats, & motets. Cloth. \$152
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 Codices Selecti, 87. Graz, 1987. Oblong, 21 x 13 cm, 2 vols, 76, 56 pp. Beautiful 4- and 5-color facsimile in the original format of a ms once belonging to Marguerite of Austria. This magnificent ms, transmitting mostly basses danses from the Dufay-Binchois period, features black pages with notes and decorations in gold and silver. Separate historical commentary in Fr-Eng by Claude Thiry, Victor Gavenda and Claudine Lemaire. Limited edition of 500 numbered copies. Luxurious binding in quarter leather and wooden coverboards. Handsome case in vellum paper. \$917
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- 6557 [Brussels, Bibl. Royale Albert I, ii 270]
 6557 *Brussel, Koninklijke Bibliotheek, MS II 270. Collectie Middelnederlandse en Latijnse Geestelijke Liedern / Collection of Middle Dutch and Latin Sacred Songs, ca.1500. Ediderunt Brundo Bouckaert, Eugene Schreurs, Jeske van Dongen, Andries Welkenhuysen, Jeanne de Landtsheer.*
 Monumenta Flandriae Musica, 7. Peer, 2005. 4°, xlv, 132, 40 pp. New critical edition, with full-color facsimile. 29 Middle Dutch and Latin songs, for 2, 3 and 4 voices. Hardbound (facsimile vol. in wrappers). \$95
- 8523 [Brussels, Bibl. Royale Albert I, iv 90]
 8523 *Cancionero de Juana I de Castilla. Bibliothèque Royale de Belgique, Bruxelles. Siglo XVI. [commentary title:] Cancionero de Juana la Loca. La música en la corte de Felipe el Hermoso y Juana I de Castilla / Song Book of Joan the Mad / Das Liederbuch Johanna der Wahnsinnigen.*
 Valencia, 2006. Oblong, 11 x 9 cm, 56, 359 pp, 1 audio CD. This lovely Burgundian chansonnier, one of the smallest complete collections of the time, created around 1511, consists of 56 pages of polyphonic music with Latin, French and Flemish texts by leading Netherlandish composers. Its 54 miniatures, made up of delightful little dramatic scenes, botanical designs, or emblema in the style of the Ghent-Bruges school of book illumination, have been linked to the atelier of the prestigious artist Alexander Bening (father of Simon Bening). Although the songbook was originally comprised of 4 separate partbooks—superius, alto, tenor, bassus—the bassus partbook is now lost, and the altus (=Bibl. Royal Albert I, ms. iv 1274) and tenor (=Bibl. Tournai, ms. 94) are incomplete and less well preserved. The surviving superius part, reproduced for this deluxe facsimile edition, still has its early 16th-c. leather binding decorated with animal figures and vines; it is the work of Lodovicus Bloc, a master bookbinder active in Bruges 1484-1529, credited with binding numerous books for Philip the Good, Duke of Burgundy. Contents: 22 songs without attributions; concordances allow us positive identification of most of the composers—Compère (4), Josquin (4), Obrecht, Ockeghem, de la Rue, Agricola, Barbireau, Busnois, Japart, Pipelare, Hayne van Ghizighem (2), Ninot le Petit, and Isaac. Musicological commentary by Honey Meconi, modern transcriptions by Miguel Ángel Picó, and an essay on the making of a codex by José Aspas Romano (texts in Sp-Eng-Ger). Limited edition of 999 copies, bound in full leather with gold, tooling, and leather ties, after the original. Please call for special OMI price. http://www.omifacsimiles.com/brochures/brussel_iv90.html
- 1365 [Brussels, Bibl. Royale Albert I, iv 922]
 1365 *Occo Codex (Brussels, Royal Library Albert I, MS. iv. 922). Facsimile Edition.*
 Facsimilia Musica Neerlandica, I. Buren, 1979. 25 x 36 cm, xxix, 304 pp. Halftone of an early 16th-c. Dutch choirbook (in ms), discovered in 1972. One of the calligraphic masterpieces of the workshop of Petrus Alamire, the most important music copyist of the Netherlands around 1500. Historical introduction by Bernard Huys. Buckram. \$246
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- 7315 [Burgos, Monast. de las Huelgas, without signatur (olim No. IX), "Hu"]
El codex musical de las Huelgas.
Colección Scriptorium, 7. Madrid, 1996-2005. 18 x 26 cm, 2 vols, 340, 205 pp + 2 CDs. Deluxe full-color facsimile in the original format. Magnificent motet source, c.1300, with additions, c.1325, preserved in the Cistercian convent of Las Huelgas. Contains 45 monophonic pieces (20 sequences, 15 conductus, 10 Benedicamus tropes) and 141 polonic works consisting of conductus, motets, tropes, sequences and 1 solmization exercise. Codex transmits basically 13th-c. "Notre Dame" repertory with mixture of local pieces and with elements of in Franconian local notation elements. Deluxe limited edition of 980 copies, bound in full leather in Mudéjar style, with matching slipcase. Commentary by Nicolas Bell. Please call for special OMI price. <http://www.omifacsimiles.com/brochures/huelgas.html>
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- 8906 [Cambridge, Corpus Christi, Ms. 473]
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Early English Church Music, 50. London, 2007. 30 x 43 cm. 104, 102 pp. The Winchester Troper, compiled in the early 11th century and added to until the early 12th, was originally copied out and used at Winchester Cathedral. It is regarded a seminal text for the study of Anglo-Saxon musical and liturgical practice. The introduction explains how and why the book was made, and how its liturgical contents were designed. Studies of the hands of over 50 text scribes are accompanied by the first full account of Anglo-Saxon musical notation, and a study of the most innovative element of the collection, a series of 174 organa, representing a musical practice not recorded elsewhere in Europe before the 13th century. Hardbound. \$259
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- 2893 [Cambridge, University Library, add. 5943 & Oxford University, Bodleian Library, Douce 381]
Two Fifteenth-Century Song Books. Introduced by Richard Rastall. Cambridge University Library Add. MS 5943 Made in Facsimile by Leslie Hewitt.
Musical Sources, 27. Aberystwyth, 1990. 17 x 25 cm, xxix, 34 pp. Improved halftone of Cambridge add. 5943 (re-issue of Musical Sources, 1), together with Bodleian Douce 381, a closely related source. 26 compositions for two and three voices dating from c.1400-1420. Includes 4 beta-radiograms of watermarks. New introduction. Hardbound. \$85
- 3164 *Cambridge, University Library Ff.i.17(1).*
Publications of Mediaeval Musical Manuscripts, 17. Ottawa, 1989. 8°, xxxii, 116 pp. Halftone of a 12th-c. source containing tropes and conductus for 2 and 3 voices notated in score. Notation similar to Saint Gall, Stiftsbibliothek 383 (StG A), being halfway between neumatic and square notation. Index. Hardbound. \$67
- 8503 [Chantilly, Bibliothèque du Château de Chantilly, ms. 564 (olim 1047)]
Codex Chantilly. Bibliothèque du Château de Chantilly, Ms. 564. Fac-similé. Edité par Yolanda Plumley & Anne Stone. Centre d'Études Supérieures de la Renaissance.
Collection "Épître Musical". Turnhout, 2008. 29 x 40 cm. x, 164; 211 pp. Full-color facsimile in the original format. Exciting late medieval source with 99 songs and 13 motets, 61 of them unique. These works include some of the most elaborate surviving examples of the "Ars subtilior" notation, known for its experimentation in music rhythm. The provenance of this complex ms is still in dispute, being either 14th century southern France or an early 15th century Italian copy of a French repertoire. The basic corpus dates from c.1350-95; the ars subtilior repertoire by papal singers from Avignon and musicians employed at the Foix and Avignon courts is slightly later. Composers include Solage, Philippus de Caserta, Trebor, Vaillant, Machaut, Senleches, Susay, Cordier, Magister Franciscus, and Hasprois. The ms was owned by a Florentine family (possibly commissioned by them) and remained in Florence until 1861, at that time it was brought to Chantilly by the Duke of Aumale. Commentary in Fr-Eng. Handsome binding in black linen with dust jacket. \$395 <http://www.omifacsimiles.com/brochures/chantilly.html>
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A Late Medieval Songbook and its Context: New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, Ms. 564), edited by Yolanda Plumley and Anne Stone.
Collection "Épître Musical". Turnhout, 2010. 29 x 40 cm. 365 pp. Proceedings for a special symposium devoted to Codex Chantilly. Wrappers. \$100
<http://www.omifacsimiles.com/brochures/chantilly.html>
- 3503 *Christmas Carols Printed in the Sixteenth Century, Including Kele's Christmas carolles newly Inpnynted Reproduced in Facsimile from the Copy in the Huntington Library. Edited by Edward Bliss Reed.*
Huntington Library Publications. Cambridge, 1932. 14 x 21 cm, 104 pp. Halftone of London edition, probably printed between 1546 and 1552. Includes additional plates from the Bodleian Library and 4 pages of music in mensural notation from the British Library. Extensive historical introduction. Cloth. \$45
- 1399 *Dijon Bibliothèque Publique, Manuscrit 517. With an Introduction by Dragan Plamenac.*
Publications of Mediaeval Musical Manuscripts, 12. New York, 1971. 13 x 18 cm, 12, 398 pp. Halftone of a c.1460 Burgundian chansonnier. Rich repository of the chansons of Busnois, Ockeghem, and their contemporaries. Introduction in Ger-Eng. \$141 <http://www.omifacsimiles.com/brochures/dijon.html>
- 9140 *The Dow Partbooks, Christ Church, Oxford, MSS 984-988. Facsimile Edition. Introductory Study by John Milsom.*
Oxford, 2010. Oblong, 19.4 x 14.2 cm, 5 partbooks, c.954 pp + commentary. A full-color facsimile edition of Oxford, Christ Church, MSS 984-988, written in the beautiful calligraphic hand of Robert Dow, a 16th-c. fellow of All Souls, Oxford. These partbooks—discantus, medius, altus, tenor, bassus—are a major source of music by William Byrd, Robert White, Robert Parsons, Alfonso Ferrabosco, John Shepherd, Thomas Tallis, William Mundy, Christopher Tye, Orlando Lassus, John Taverner, Richard Farrant, and Peter Phillips. Much of the best loved music by William Byrd, Robert Parsons, and Robert White in particular is found in this source, especially pieces such as Byrd's "Ne irascaris", Parsons' "Ave Maria" and "O bone Jesu", and White's Lamentations setting for five voices. Many of the works are equally appropriate for viol consort as for vocal ensemble, and the superb presentation of the text and condition of the books makes this an ideal source from which to play and sing. With comprehensive indices and concordance list. Wrappers, with slipcase. \$399
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- 8610 ["Elisabeth's lute book"]
Lautenbuch der Elisabeth von Hessen / Elisabeth's Lute Book. Facsimile 4° Ms. Mus. 108.1. Universitätsbibliothek Kassel. Herausgegeben von / Edited by Axel Halle. Mitarbeiterinnen / Collaborators: Angelika Horstmann (Einleitung), Betty C. Bushey, Translation.
Kassel, 2005. Oblong, 18.5 x 15 cm, 24, 200 pp. Beautiful halftone facsimile of a collection of solo lute music, German, French and Italian songs with lute accompaniment and finger exercises formerly in the possession of Elisabeth (1596-1626), the eldest daughter of the Landgraf Moritz von Hessen. The instrumental pieces are notated in French lute tablature while the vocal compositions are notated in white mensural notation. Composers include Victor de Montbuisson and George Schimmelpfennig, 7-course lute. Hardbound with coverboards that duplicate the original (sumptuously decorated with the family's coat of arms). Few copies remaining. \$95
<http://www.omifacsimiles.com/brochures/elisabeth.html>
- 2315 *Engelberg Stiftbibliothek Codex 314 kommentiert und im Faksimile herausgegeben von Wulf Arlt & Mathias Stauffacher unter Mitarbeit von Ulrike Hascher.*
Schweizerische Musikdenkmäler, 11. Winterthur, 1986. 26 x 33 cm, 110, 176 pp. Full-color facsimile of one of the most important late-medieval liturgical mss from Switzerland. The codex is a composite source—copied over an extended period of time and by different scribes—containing monophony & polyphony, including early examples of German sacred song, an Easter play, tropes, sequences and motets. This excellent 4-color facsimile allows the student to examine and identify the different types of ink colors, scripts, note shapes, and rubrics, and to draw useful conclusions regarding the development and codicological structure of the codex. Includes extensive introduction to the manuscript's history, filiation, & water marks. Tables and bibliography. Handsomely bound in leatherette. \$395
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- 8320 *English Lute Songs V: 8) Cavendish. Ayres in Tabletorie 1598; 20) Ferrabosco. Ayres 1609; 21) Ford. Musicke of Sundrie Kindes 1607; 22) Greaves. Songs of Sundrie Kindes; 23) Handford. Ayres to be Sung to the Lute.* London, 1971. 26 x 37 cm, c.250 pp. Hardbound. \$100
- [El Escorial, Bibl. del Monasterio, J.b.2 "E1"]
- 1496 *La música de las cantigas de Santa María del Rey Alfonso El Sabio. III: Transcripción y estudio crítico por Higinio Anglés.* Monumentos de la Música Española, XVIII. Barcelona, 1958. 25 x 33 cm, 2 vols: xx, 427, xi, 340 pp. Commentary to the facsimile. In 2 vols. Wrappers. \$150
- [El Escorial, Bibl. del Monasterio, T.j.1 "E2"]
- 9203 *Cantigas de Alfonso X El Sabio.* Colección Scriptorium. Madrid, 2010. 35 x 50 cm, 512 pp + commentary. El Escorial Ms. T.j.1 ("E2")—also known as "Código Rico"—is the third of four surviving manuscripts that preserve the Cantigas repertoire, settings in a narrative format relating to Marian miracles and festivities. Although incomplete "E2" is considered the most important from the point of view of the miniatures. It is made up of 256 folios of parchment in the elegant French script of 13th-c. codices. Originally it contained 200 cantigas, but the loss of some folios has reduced the count to 196. This codex was lavishly illustrated with 1,257 miniatures on 210 of its folios and depicts a vast array of human typology in Spain during the 13th c. Deluxe, totally new, full-color facsimile in the original format, limited to 980 copies, bound in full leather with tooling. <http://www.omifacsimiles.com/brochures/cantigas.html>
- [Eton College Library, MS 178]
- 9135 *The Eton Choirbook. A Full-Colour Facsimile of Eton College Library, MS 178.* Oxford, 2010. 30.6 x 42.7 cm, 60 + vi, 252 + vi pp. One of the most iconic of music manuscripts, the Eton Choirbook is of unique importance, both in its own right as a cultural artefact and as a source of English choral polyphony composed during the late 15th and early 16th centuries. Had it perished, along with so many other (less fortunate) pre-Reformation music manuscripts, our knowledge of a critical moment in the history of English music would have been immensely diminished. Ever since it was first copied for use in the college chapel in the early 1500s, the choirbook has been continuously in the possession of Eton College. Several composers whose works were included in it had close associations with the college, not least Robert Wylkynson, who served as the college's informant choristarum from 1500. Other composers represented include Banastre, Browne, Cornyshe, Davy, Fawkyner, Fayrfax, Hygons, Lambe and Turges. Most of its original contents (67 out of a total of 93 pieces) were votive antiphons, or devotional motets of prayer and praise, sung each evening to the Virgin Mary, the college's dedicatee. The Salve ceremony, familiar to worshippers throughout Catholic Europe, lay at the heart of Eton College's raison d'être as a chantry college: the Eton Choirbook is an eloquent witness to this flowering of devotional culture on the eve of the Reformation. The manuscript is also a work of consummate artistry, copied by an experienced scribe on large vellum leaves, and illuminated by a professional limner. Even in its in-complete state (nearly half of its original 224 leaves have been lost), the Eton Choirbook is the undoubted queen of early Tudor music manuscripts. Commentary by Magnus Williamson. Limited edition, bound with buckram or full-leather. \$450 <http://www.omifacsimiles.com/brochures/eton.html>
- [Eton College Library, MS 178]
- 9142 *The Eton Choirbook. A Full-Colour Facsimile of Eton College Library, MS 178.* Oxford, 2010. 30.6 x 42.7 cm, 60 + vi, 252 + vi pp. (same as above but with binding in full buckram) \$350 <http://www.omifacsimiles.com/brochures/eton.html>
- Florence, Biblioteca del Conservatorio, Ms. 2439, "Basevi Codex".*
- 3891 *Introduction: Honey Meconi.* Facsimile Series, I/A.7. Peer, 1991. 24 x 17 cm, viii, 212 pp. Half-tone. Important anthology of 87 secular works in mensural notation and choirbook format. Copied between 1506 and 1514 in the Flemish scriptoria of Brussels and Mechelen. Besides 56 French pieces, there are 8 motet-chansons, 3 mass fragments, 9 motets and 7 Flemish works. 4 pages presenting the coats of arms of the patron family are reproduced in full color. Hardbound. \$67 <http://www.omifacsimiles.com/brochures/basevi.html>
- [Florence, Bibl. Mediceo-Laurenziana, pl. 29,1]
- 1442 *Firenze, Biblioteca Mediceo-Laurenziana, Pluteo 29,1. Facsimile Reproduction of the Manuscript. Edited by Luther Dittmer. 2 vols.* Publications of Mediaeval Musical Manuscripts, 10-11. New York, 1966-1967. 18 x 26 cm, 2 vols: 802, 7 pp. Half-tone on glossy paper. Largest and most important source of Notre Dame music (copied c.1250), with organum, conductus and motet. Linen. 2 vols. \$205
- [Florence, Bibl. Mediceo-Laurenziana, pl. 29,1]
- 7285 *Antiphonarium seu Magnus liber organi de gradali et antiphonario. Color Microfiche Edition of the Manuscript Firenze, Biblioteca Medicea Laurenziana, Pluteus 29.1. Introduction to the "Notre-Dame Manuscript" F by Edward H. Roesner.* Codices Illuminati Medii Aevi, 45. Munich, 1996. 17 x 25 cm, 42 pp, 15 microfiches (=552 pp). Paris, c.1245-1255(?); vellum, 441 (of originally 477?) fols.; littera textualis; the music script is a "square" modal notation, staff lines in red ink. The miniature on the first page illustrates the divisions of music invented by Boethius. The 13 other paintings form historiated initials, depicting biblical scenes. The collection of nearly 1,000 compositions (organum, conductus, motet) is the most comprehensive and important source for the repertoire of Notre Dame de Paris and of crucial importance for the history of European music. The Parisian tradition constitutes a matrix where a musical language emerged—rhythmic, harmonic, contrapuntal—and a system of notation for communicating that language in writing. In this repertory, also, we see for the first time distinct, differentiated polyphonic styles and idioms, and clearly delineated genres in which they are employed. For at least the earlier layers of the repertory, this is primarily music to embellish the celebration of the Mass and Office on the major festivals of the Parisian liturgical calendar. The codex was intended probably for a French high-rank ecclesiastic. Since 1456 the codex belonged to the library of Piero de'Medici, the father of Lorenzo the Magnificent. Linen. (few copies remaining—special price) \$548
- [Florence, Bibl. Medicea Laurenziana, med. pal. 87]
- 4174 *Il codice Squarcialupi. Ms. Mediceo Palatino 87, Biblioteca Medicea Laurenziana di Firenze. Studi raccolti di F. Alberto Gallo. [Contributors: John Nádas, Kurt von Fischer, Luciano Bellosi, Margherita Ferro Luraghi, Nino Pirrotta, Giuseppe Tavani, Giulio Cattin, & Agostino Ziino].* Ars Nova (without number). Lucca & Florence, 1992. 29 x 41 cm, 2 vols, 442, 287 pp. Deluxe 8-color half-tone of the most magnificent and extensive of the Italian trecento sources. Richly painted miniatures and portraits of 14 composers presented in roughly chronological order. The anthology contains 353 works by Giovanni da Cascia, Jacopo da Bologna, Gherardello da Firenze, Vincenzo da Rimini, Lorenzo Masini, Paolo Tenorista, Donato da Firenze, Nicolo da Perugia, Bartolino da Padova, Francesco Landini, Edidio and Guglielmo da Francia, Zacara da Termamo, Andrea dei Servi and Giovanni Mazzuoli. Commentary in It-Eng. Limited edition of 998 copies. Deluxe clamshell case in tooled leather. Please call for special OMI price. <http://www.omifacsimiles.com/brochures/squar.html>
- [Florence, Bibl. Nazionale Centrale, BR 20 (formerly II,213)]
- 2664 *Alfonso X el Sabio. Cantigas de Santa María. Edición facsímil del código B.R.20 de la Biblioteca Central de Florencia, siglo XIII.* Madrid, 1989-1991. 33 x 46 cm, 2 vols, 262, 205 pp; audio recording. Superb 8-color half-tone. This MS was intended as a continuation of El Escorial Ms T.j.1, adding music and more than 500 miniatures which depict a vast array of human typology in Spain during the 13th c. It is a fascinating "work in progress": containing 113 poems, room was carefully set aside for the music and all staff lines drawn, but none of the music was copied. While most of the miniatures are complete, there are many intriguing examples of incomplete faces and detail—almost random in nature—providing a wonderful glimpse into manuscript production. It seems likely that the volume was copied after 1279-1280, and perhaps after the king's death in 1284. According to Montoya Martínez the cantigas in the Florentine MS tend to be located in northern Spain and southern France. There are only four concordances, all with the Toledo MS (Bibl. Nacional, 10,069). Limited edition of 2000 copies, bound in full leather.
- [Florence, Bibl. Naz., Conv. soppr. F.III.565]
- 7010 *Firenze, Biblioteca Nazionale, Conv. soppr. F.III.565. Edited by Alma Santosuosso.* Publications of Mediaeval Musical Manuscripts, 19. Ottawa, 1994. 8°, clxxviii, 115, 5 pp. Line-cut of an early 12th-c. composite ms transmitting theoretical texts. Includes Guido's Micrologus, Regulae rhythmicae, Prologus in antiphonarium, & Epistola de ignoto cantu, the treatises Musicae artis disciplina and Dialogus de musica (Abbot Odo of Arezzo), plus a wide variety of miscellaneous theoretical writings, which in some instances run directly into another without a break. With inventory and general index. Hardbound. \$115

- [Florence, Bibl. Naz. Centr., Panciatichi 26]
1490 *Il codice musicale Panciatichi 26 della Biblioteca Nazionale di Firenze. Riproduzione in facsimile a cura di F. Alberto Gallo.*
Comune de Certaldo. Centro di Studi sull' Ars Nova Musicale Italiani del Trecento. Studi e Testi per la Storia della Musica, III. Florence, 1981. 25 x 36 cm, 34, 232 pp. Beautiful half-tone of a central trecento source. Introduction and inventory. Wrappers. \$267
- Florence, *Archivio Musicale dell' Opera di Santa Maria del Fiore, MS 11.*
2297 Renaissance Music in Facsimile, 3. New York, 1987. 330 pp. Half-tone. Anthology of motets copied in 1557 for use at Santa Maria del Fiore. Cloth. \$112
- [Florence, San Lorenzo, Archivio Cap., 2211]
4471 *The San Lorenzo Palimpsest Florence, Archivio del Capitolo di San Lorenzo Ms. 2211. Introductory Study and Multispectral Images edited by Andreas Janke and John Nádas.*
Ars Nova, Nuova Serie, 4. Lucca, 2016. 17 x 24 cm, c.40, 222 pp. New deluxe edition. Like the Squarcialupi codex, this ms (copied 1417-1420) is an anthology of 14th-c. Italian songs, but also includes the most recent works, some of which must have come down to Florence from the council of Constance (1414-1417). Codice 2111, a parchment ms, had been scraped clean in the 16th c. and reused as an account book for the Chapter of San Lorenzo. Fortunately, with the help of UV light its important repertory can be read "beneath" the text of the accounts. Wrappers. \$340 http://www.omifacsimiles.com/brochures/flor_sl2211.html
- (Gallo, F. Alberto & Giuseppe Vecchi)
1488 *I più antichi monumenti sacri Italiani a cura di F. Alberto Gallo e Giuseppe Vecchi.*
Monumenta Lyrica Medii Aevi Italica, III.1. Bologna, 1968. 24 x 34 cm, xxii, 151 pp. Half-tones from a large number of Italian mss and fragments from the ars antiqua and ars nova periods. Inventory. Wrappers. \$72
- Ghirlanda sacra [da diversi eccellentissimi compositori de varii motetti a voce sola. Libro primo. Opera seconda per Leonardo Simonetti]. Venetia, Gardano 1625. [Civico Museo Bibliografico Musicale, Bologna].*
8329 Facsimile-Edition Rara, 23. Stuttgart, 1999. Oblong, 23 x 11 cm, 2 partbooks, 307 pp. Line-cut of the Gardano edition, Venice, 1625. Wonderful collection of 45 motets for solo voice & bc by Monteverdi, Priuli, Volpe, Grandi, Berti, Finetti, Castello and others. Hardbound with marbled paper boards and matching slipcase. \$110
- (Harrison, Frank & Roger Wibberley)
1708 *Manuscripts of Fourteenth Century English Polyphony. A Selection of Facsimiles Edited with an Introduction by Frank Harrison & Roger Wibberley.*
Early English Church Music, 26. London, 1981. 26 x 33 cm, xxix, 214, viii pp. Half-tone reproductions from 7 mss or fragments. Introduction. Includes one double-foldout plate. Hardbound. (special limited offer) \$150
- [Heidelberg, Universitätsbibl., cpg 357]
1476 *Die kleine Heidelberger Liederhandschrift. Vollfacsimile des Codex Palatinus Germanicus 357 der Universitätsbibliothek Heidelberg. Einführung von Walter Blank.*
Facsimilia Heidelbergensia, 2. Wiesbaden, 1972. 14 x 19 cm, 90, 200 pp. Luxurious 7- and 8-color facsimile. One of the older surviving Minnesinger sources, copied c.1275-1300. Separate commentary vol. Limited numbered edition of 800 copies. Half leather with slipcase. (Special prospectus available). \$559
- [Heidelberg, Universitätsbibl., cpg 848]
1469 *Die große Heidelberger "Manessische" Liederhandschrift. In Abbildung herausgegeben von Ulrich Müller mit einem Geleitwort von Wilfried Werner.*
Göppinger Beiträge zur Textgeschichte, Litterae, 1. Goppingen, 1971. 22 x 31 cm, 8, 856 pp. Half-tone in slightly reduced format. Handbound. \$384
- (Hughes, Dom Anselm)
1487 *Worcester Mediaeval Harmony of the Thirteenth & Fourteenth Centuries. Transcribed, with General Introduction, Fifteen Facsimiles, and Notes by Dom Anselm Hughes, O.S.B., M.A. (of the Pershore Community). With a Preface by Sir Ivor Atkins, Mus. Doc., F.S.A.*
Hildesheim, 1971. 26 x 32 cm, 149, with 15 pp. (Rpt. of Burham, 1928 edition). Half-tones of fragments. New introduction by Luther A. Dittmer. New introduction by Luther A. Dittmer. Wrappers. \$117
- [Jena, Universitätsbibl. J]
1474 *Die Jenaer Liederhandschrift. Faksimile-Ausgabe ihrer Melodien von Friedrich Genrich.*
Summa musicae medii aevi, 11 (Facsimilia 4). Langen b. Frankfurt, 1963. 17 x 27 cm, 12, 138, 2 pp. Half-tone of the music folios in reduced format. Collection of Minnesinger songs commissioned c.1350 by the Landgraf from Meißen. Wrappers. \$48
- [Jena, Universitätsbibl. J]
1475 *Die Jenaer Liederhandschrift. In Abbildungen herausgegeben von Helmut Tervooren und Ulrich Müller. Mit einem Anhang: Die Basler und Wolfenbüttler Fragmente.*
Göppinger Beiträge zur Textgeschichte, Litterae, 10. Göppingen, 1972. 21 x 30 cm, 287, 13 pp. Half-tone of the complete ms in its original format. Wrappers. \$143
- Livre septième, dat is het boeck van de zanghkunst . . . met 4 stemmen te zingen: en opnieuw verrykt met verscheyden stukken, a 2. 3. 4. en 5, stemmen, door D.J. Sweligh . . . en andere voorname Autheuren. [Rijksarchief, Haarlem; Archief van de hervormde kerk, classis Alkmaar].*
1363 Facsimile Series, I/B.2. Peer, 1984. Oblong, 22 x 16 cm, 4 partbooks, 224 pp. Line-cut of the Amsterdam, 1644 edition. Popular anthology of chansons, madrigals, and Dutch songs. Works by Sweelinck, Clemens non Papa, Cricquillon, Sandrin, Dirk, etc. Wrappers. \$32
- [London, British Library, add. 30091; Egerton 2615 (LoA)]
1899 *French 13th-Century Polyphony in the British Library. A Facsimile Edition of the Manuscripts Additional 30091 and Egerton 2615 (folios 79-94v). [Edited by] Mark Everist.*
Plainsong and Mediaeval Music Society. London, 1988. 18 x 26 cm, xi, 71, 49 pp. Half-tone of two important sources of 13th-c. French polyphonic music hitherto unpublished in facsimile. Historical and paleographical introduction. Hardbound. \$40
- [London, British Library, Add. Ms. 31922]
9394 *The Henry VIII Book (British Library, Add. MS 31922). Facsimile with Introduction by David Fallows.*
Diamm Facsimiles, 4. Oxford, 2014. 33 x 24 cm. 85, 273 pp. Full-color facsimile on heavy matt art paper. Anthology of mostly secular pieces probably copied in London ca. 1510-1520 and associated with the Court of Henry VIII. Includes 53 English secular songs, 15 French or French/English songs, 3 Dutch songs and 35 textless pieces. Although the MS was almost certainly not made for him (its decorations are too modest) in all likelihood it contains the repertory of Henry's own music-making sessions, clearly written out and easy to read, a perfect size for instrumentalists or singers. Hardbound in blue buckram. \$169 http://www.omifacsimiles.com/brochures/bl_add31922.html
- [London, British Library, add. 35087]
2804 *Chansonier of Hieronymus Lauweyn van Waterloet. London, British Library, Ms. Add. 35 087. Introduction: William McMurtry.*
Facsimile Series, I/A.6. Peer, 1989. 20 x 30 cm, xii, 190 pp. Half-tone. Commissioned around 1505 by Lauweryn, Lord of Waterloet and Poortvliet, and active at the courts of Maximilian, Philip the Good and Margaret of Austria. Copied c.1505, possibly in Bruges. Contains 36 French chansons, 25 songs in Dutch, 1 motet-chanson, 14 Latin and 2 Italian works. Composers include Agricola, Compère, Mouton, and Josquin. Cloth.

- 9125 [London, British Library, Royal MS 11 E XI]
Music for King Henry. BL Royal MS 11 E XI. Commentary by Nicolas Bell. Performing Edition by David Skinner.
 London, 2009. 35 x 50 cm. 36, 120 pp, audio CD. Of all the courtly arts practiced by King Henry VIII, music was undoubtedly his greatest passion. As well as being a talented harpist and composer, Henry was a great patron of the musical arts in Europe, and his reign heralded a golden age in English choral music. Henry employed 58 full-time court musicians, more than any other monarch before or since, including a chapel choir that was said to be "more divine than human". Many of today's great English musical institutions such as the choirs of Christ Church, Oxford and King's College, Cambridge were founded during his reign. Several manuscripts survive to testify to Henry's love of music, but the most important is the Royal Choirbook, now British Library Royal MS 11 E XI. This magnificent collection of motets was presented to the 27-year-old Henry and Catherine of Aragon in 1518. It is exceptional for the sheer size and luxury of its production, its exquisite and ingenious heraldic illuminations, and not least, its personal significance to Henry. The Royal Choirbook was commissioned and designed by Petrus de Opitiis, an Italian merchant, and his son Benedictus, a talented organist who hoped to gain a position at court. Together they created a magnificent large-format volume of 6 motets. Composed by Benedictus and a musician named Sampson, these motets were written to appeal to the king on the deepest possible level, reflecting both his royal status and his dearest wish: the birth of a male heir. The Choirbook opens with a sumptuous frontispiece, rich in symbolism carefully chosen to celebrate Henry's lineage. It depicts a rose bush with 3 large blooms. One is the red rose of Lancaster, while the red-and-white rose depicts the union of the houses of York and Lancaster. The crowned rose represents King Henry himself. A pomegranate tree, shown blooming in the garden of England, is the symbol of Catherine of Aragon, while a daisy and a marigold represent Henry's two sisters, Mary and Margaret. As well as being a breathtaking piece of heraldic art, the frontispiece ingeniously incorporates the texts of the first two motets, *Salve radix* and *Psallite felices*, with Henry's name highlighted in gold leaf. Deluxe facsimile edition limited to 500 copies, in quarter buckram with vegetable parchment boards, with gold and colored foils, edge-gilding and slipcase. With CD recording by the "Alamire Consort" directed by Dr David Skinner. \$845
<http://www.omifacsimiles.com/brochures/alamire.html>
- 2313 London, British Library, Royal 20.A.XVI.
 Renaissance Music in Facsimile, 10. New York, 1987. 120 pp. Halftone. Late 15th-c. source of Netherlandish secular music by Agricola, Hayne van Ghiseghem and others. Cloth. \$85
- 8361 [London, Lambeth Palace Library, ms 1]
The Arundel Choirbook. A Facsimile & Introduction by David Skinner.
 [Hutterfield]. 2003. 31 x 41 cm, 230 pp. 3 English choirbooks have survived intact from the early Tudor period: the Eton Choirbook, and the "Caius" and "Lambeth" Choirbooks (now housed at Gonville & Caius College, Cambridge, and Lambeth Palace Library, respectively). While Eton is known to have originated from the great college of that name, the provenance of Caius and Lambeth has, until now, been a complete mystery. The man responsible for their production has long been held to be Edward Higgons, a prominent Tudor lawyer and multiple plurist who was a canon of St. Stephen's, Westminster, where Nicholas Ludford, a principal composer in both manuscripts, was employed from the early 1520s. On the last page of the Caius Choirbook is written the inscription "Ex dono et opere Edwardi Higgons cuius ecclie canonicus", which may be translated as "By the gift and work of Edward Higgons, canon of this church". The "ecclia" is now believed to be St. Stephen's, although the origins of the Lambeth Choirbooks have been much less well understood. It has, however, been generally accepted that it too was produced for one of the ecclesiastical institutions with which Higgons was associated. This is a story of one music manuscript of thousands that must have circulated in late medieval England; it is also a narrative of only one musical institution from the hundreds that were in existence before the onslaught of Henry VIII's Reformation. The bulk of this Roxburghe Club volume constitutes a full-color facsimile of London, Lambeth Palace Library, MS 1 ("The Arundel Choirbook"), providing a single but significant resource that richly illustrates England's early musical heritage. The manuscript contains 7 masses, 4 magnificent settings and 8 motets. Robert Fayrfax is represented by 8 works, followed by Ludford (2), Sturton (1) and Lambe (1). The Arundel Choirbook is one of just three major choirbooks that survive from c.1490 to 1530. The original size of the choirbook, in "elephant" folio, has been reduced 50%—to 12.5 x 16.5 inches—for this facsimile edition. All text printed in letterset; total edition of 300 copies. Quarter leather bound, wood boards. (few copies remaining). \$795
<http://www.omifacsimiles.com/brochures/arundel.html>
- 9553 [London, Royal College of Music, Ms. 1070]
The Anne Boleyn Music Book. Introduction by Thomas Schmidt and David Skinner with Katja Airaksinen-Monier.
 Diarm Facsimiles, 6. Oxford, 2017. 21 x 30 cm. 58, 270 pp. This modestly-sized but beautifully written book contains sacred motets by some of Europe's most famous composers, specifically those associated with the French Royal Court of the early 16th century. An inscription in an early sixteenth-century English hand reads "M[ist]res A Bolleyene Nowe thus" followed by musical motto of three minims and a longa; that she is referenced "mistress" indicates that the inscription was certainly made before she became queen in 1533; "nowe thus" was the motto of her father. Despite considerable interest by musicologists in past decades, the book remains something of a mystery: clearly made in France, but associated in a yet-to-be-determined way with Henry VIII's second wife. For the facsimile production the RCM removed the MS from its 19th-century binding, making it possible to study the layers and compilation. Commentary includes chapters on the historical context of the book, a new analysis of its structure, the significance of the music it contains with some new ascriptions, an analysis of the decoration, and a list of concordances and editions. Hardbound. \$124
<http://www.omifacsimiles.com/brochures/anneboleyn.html>
- 731 [Low Countries]
Hymni ofte Loff-Sangen op de christelijcke Feest-Dagen, ende Ander-Sins.
 Facsimiles of Dutch Songbooks, 1. Buren, 1967. 12 x 19 cm, xx, 129 pp. Line-cut of The Hague, 1615 edition. Introduction by Jan van Biezen and Marie Veldhuizen. Wrappers. \$40
- 1884 [Lucca, Arch. di Stato, 184 & Perugia, Bibl. Comm., 3065]
The Lucca Codex / Codice Mancini, Lucca, Archivio di Stato, MS 184, Perugia, Biblioteca comunale "Augusta", MS 3065. Introductory Study and Facsimile Edition by John Nádas and Agostino Ziino.
 Ars Nova, 1. Lucca, 1989. 4°, xviii, 150 pp. Deluxe full-color reproduction. Important collection of songs with Italian and French texts copied c.1410 in Padua. This facsimile adds eight new pages discovered in 1988. Composers include Ciconia, Landini, Paolo Tenorista, Aachara de Teramo, Bartolinoda Padova, Antonio Marot da Caserta, and Antonio da Cividale. Linen. \$254
<http://www.omifacsimiles.com/brochures/lucca184.html>
- 7081 [Lucca, Archivio di Stato, ms 238; Lucca, Archivio Arcivescovile, ms 97]
The Lucca Choirbook. Lucca, Archivio di Stato, MS 238; Lucca, Archivio Arcivescovile, MS 97; Pisa, Archivio Arcivescovile, Bibliotheca Maffi, Cartella 1 1/III. With and Introduction and Inventory by Reinhard Strohm.
 Late Medieval and Early Renaissance Music in Facsimile, 2. Chicago, 2008. 26 x 36 cm, 208 pp. More than forty years ago in the state archives of Lucca, Italy, Reinhard Strohm noticed that bindings on some of the books consisted of the pages of a centuries-old music manuscript. In the following years, Strohm worked with the archivists to remove these leaves and reassemble as much as possible of the original manuscript, a major cultural recovery now known as The Lucca Choirbook. The recovered volume comprises what remains of a gigantic cathedral codex commissioned in Bruges around 1463 and containing English, Franco-Flemish, and Italian sacred music of the 15th century—including works by Dufay and Isaac. This facsimile of the choirbook includes all the known leaves, ordered according to their proper placement in the original codex. In the introduction, Strohm tells the fascinating story of this choirbook, identifying its early users and reconstructing its travel from Bruges to Lucca. Linen. \$214
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 Early English Church Music, 57. London, 2016. 30 x 43 cm. 340 pp. The third facsimile collection to be published by Early English Church Music, Volume 57 attests to the quality and depth of the polyphonic traditions during the long reigns of Henry III and his son Edward I, when the music of English high culture achieved a technical autonomy from the common international Anglo-French repertoire of the period. Assembling within the covers of one publication a set of facsimiles of the extant remains of native origin, it comprises images of more than 60 sources of 13th-c. polyphony, including the Reading rota, the conductus-rondellus *Flos regalis*, and the Worcester fragments, here reunited from three codices. The large page layout adopted enables almost all the MSS to be reproduced at full size for direct comparison of different sources, layouts and dimensions. Buckram. \$275
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 Elementa Musicae, 2. Wiesbaden, 2006. 22.5 x 32 cm, 2 vols, 328, 160 pp. Known as the "St. Emmeram Codex" because of its association with the Benedictine monastery of St. Emmeram in Regensburg, this is one of the most fascinating sources of late medieval polyphony. Compiled by Hermann Pötzlinger during the 1430s and early 1440s the MS comprises an anthology of over 250 compositions drawn from a wide variety of European sources. It includes works by Dufay and Dunstable and their contemporaries and shares concordances with MSS Aosta, Bologna Q15, & Trent 92 to mention a few. Interestingly the manuscript documents the change from black mensural notation (in common use during the first decades of the 15th c) and the newer white mensural notation which replaced it. Full-color reproduction with commentary in Ger-Eng. Linen. \$425
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 Instituta et Monumenta, I/2. Cremona, 1958. 25 x 35 cm, 88, 84, 18 pp. Half-tone of an important anthology of medieval music dramas copied c.1250, possibly at the Abbey of St. Benoît-sur-Loire near Fleury. Altogether 9 dramas, including the "Raising of Lazarus", "Conversion of Paul", "Three Clerks", "Three Daughters", "Son of Getron", "Representation of Herod", and "Slaughter of the Innocents". Historical introduction together with a new authoritative edition in modal rhythm. Limited numbered edition of 500 copies. Wrappers. \$79

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Publications of Mediaeval Musical Manuscripts, 6. New York, 1960. 17 x 25 cm, 30, 45 pp. Half-tone. Wrappers. \$40
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The Music in the St. Victor Manuscript, Paris lat. 15139. Polyphony of the Thirteenth Century. Introduction and Facsimiles by Ethel Thurston.
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<http://www.omifacsimiles.com/brochures/montchen.html>
- 6728 [Paris, Bibliothèque Nationale, Rothschild 2973]
Chansonnier de Jean de Montchenu (ca. 1475). Commentary to the Facsimile of the Manuscript Rothschild 2973 (I.5.13) in the Bibliothèque Nationale de France by David Fallows.
Valencia, 2008 23 x 32 cm, 163 pp. Commentary volume to the facsimile, available separately. \$195
- 1397 [Paris, Bibl. Nationale, rés. vmc., 57]
Chansonnier Nivelte de la Chaussée (Bibliothèque nationale, Paris. Rés. Vmc. ms. 57, ca 1460). Introduction de Paula Higgins.
Manuscrits, 2. Geneva, 1984. 13 x 20 cm, 26, 178 pp. Half-tone. 70 pieces including works by Dufay, Binchois, Busnois, Ockeghem and 7 unica by Jean Delahaye. Acquired from the private library of Geneviève Thibault. 8 folios that are now faint are produced twice, the second time with the aid of ultraviolet exposure. Wrappers. \$152
- 2308 *Pavia, Biblioteca Universitaria, Aldini, MS 362. Introduction by Frank A. D'Accone.*
Renaissance Music in Facsimile, 16. New York, 1986. 23 x 31 cm, xii, 186 pp. Half-tone. Anthology of 44 French and Italian songs compiled probably in Savoy during the 1460s. Opens with brief set of theoretical manuals dealing with solfège and musical notation. Cloth. \$90
- 8524 [Perugia, Bibl. dalla Sala del Dottorato dell'Università, ms inv. 15755 N.F.]
Frammenti musicali del trecento nell'incunabolo Inv. 15755 N.F. della Biblioteca del Dottorato dell'Università degli Studi di Perugia. A cura di Biancamaria Brumana e Galliano Cilberti.
Università degli Studi di Perugia, Celebrazioni del VII Centenario. Florence. 2004. 22 x 31 cm. xii, 165 pp, with 59 color illus. Beautiful full-color reproduction of a recently rediscovered trecento fragment (c.1349-1354), possibly the oldest surviving testimony of this repertoire. The main element—one nearly intact bifolio—contains six Ordinary settings by Francisus de Cumis, Johannes de Florentia & Philippe Royllart. Together with contributions on the history and provenance of the fragments and modern transcription. Wrappers. \$70
- 8594 [Porto, Biblioteca Pública Municipal, ms. 714]
Porto 714: Um manuscrito precioso. Manuel Pedro Ferreira.
Porto, 2001. 15.5 x 23 cm, 240 pp. Color half-tone of a lovely renaissance manuscript probably written in Ferrara around 1465. This source actually consists of two parts, a theoretical section, fols.1-50 (a tract on solmization, tones and modes and the "Libellus cantus mensurabilis" by the celebrated theorist Johannes de Muris), and a collection of polyphonic songs with Italian or French texts, fols.51-79, copied in choirbook format. The music notation for the song section—executed in solid black and red ink—figures—is unusual for this time period. The composers include Robert de Anglia (2), Galfridus de Anglia (2), John Bedyngham (3), Guillaume Dufay (8) and Gilles Joye (1). The ms features 30 decorated initials executed in gold, blue, red and green ink. Commentary and codicological remarks in Portuguese and English. Bound in dark brown cloth with embossed title.
<http://www.omifacsimiles.com/brochures/porto.html>
- 4436 [Regensburg]
Cantiones Germanicae im Regensburger Obsequiale von 1570. Erstes offizielles katholisches Gesangbuch Deutschlands herausgegeben von Klaus Gamber.
Textus Patristici et Liturgici, 14. Regensburg, 1983. 14 x 22 cm, 113 pp. Line-cut of the Regensburg, 1570 edition. This Catholic songbook, published within a Rituale from the diocese of Regensburg, is considered the first "official" songbook ever published in Germany. Cloth. \$55
- 9431 [Regensburg, Bischöflichen Zentralbibliothek, Ms. A.R. 775-777]
Ms. A.R. 775-777 Proske-Bibliothek Regensburg. Vorwort von Raymond Dittrich.
Faksimile-Edition Rara, 66. Stuttgart, 2015. 21 x 30 cm, 6 partbooks, vi, 718 pp, audio CD. Line-cut of one of the three most precious music manuscripts in the possession of the Proske-Bibliothek of the BZB. Of a total of 120 settings Lasso is represented by 34 pieces, Alessandro Striggio by 18, along with works by Cambio, Merulo, Vaet, Clemens non Papa, Meiland, Truthaer, Verdelot, Wert, Crécquillon, Deprez, Hollander, Prenner Corteccia, Gosswinus, Faigniet, Bischoff, Monte, Padovano, Utendal, Claudius, Palestrina, Langius, A. Gabrieli, Fabricius, Ruffo, & Lange. The partbook MS—Discantus, Altus, Tenor, Bassus, Vagant, Sexta Vox—carries the title "1579 - Orlandi Lassi Sexta Vocum", a reference to the Angelo Gardano print from which the first 11 Lasso works derive. The manuscript has received the attention of a number of musicologists, Armin Brinzing for localization, dating and repertorial makeup, and Eric Fiedler for important evidence regarding wind band performing practice. Includes CD recording "In Principio - Musik der Grazer Hofkapelle" which includes a number of works from A.R.775-777. Hardbound in decorative paper, with matching slipcase. \$375
<http://www.omifacsimiles.com/brochures/ar775.html>
- 8124 [Rome, Biblioteca Casanatense, 2856]
A Ferrarese Chansonnier: Roma, Biblioteca Casanatense 2856. "Canzoniere di Isabella d'Este". Edited by Lewis Lockwood.
Lucca, 2002. 24.5 x 34 cm, xxxii, 1, 331 pp. Line-cut of a central Italian chansonnier once belonging to Isabella d'Este of Ferrara, Marquise of Mantua. Contains 113 works a3 and 10 a4 in choirbook format executed in a beautiful calligraphic hand. The ms provides text incipits but no text underlay. Includes works by Busnois, Agricola, Caron, Martini, Ockeghem, plus many others. Cloth. Special OMI price (regularly \$430). \$295
<http://www.omifacsimiles.com/brochures/casanatense.html>
- 1757 [Rostock, Universitätsbibl. Phil. 100/2]
Rostock Liederbuch: Niederdeutsche Handschrift des 15. Jahrhunderts aus dem Bestand der Universitätsbibliothek Rostock; Das Rostocker Liederbuch nach den Fragmenten der Handschrift neu herausgegeben von F. Ranke & J.M. Müller (1927).
[=Schriften der Königsberger gelehrten Gesellschaft, 4]. Leipzig, 1987. 17 x 24, Oblong, 23 x 15 cm, 113, 5; 44 pp. 2-color half-tone of the c.1475 songbook. Includes 27 monophonic pieces and 2 a2. Forms 6 concordances with the "Lochaimer Liederbuch". Together with a reprint of the important study by Ranke and Müller-Blattau (Halle, 1927). Cloth. \$64
<http://www.omifacsimiles.com/brochures/rostocker.html>
- 3975 [Rostock, Universitätsbibl. Phil. 100/2]
Rostock Liederbuch: Niederdeutsche Handschrift des 15. Jahrhunderts aus dem Bestand der Universitätsbibliothek Rostock; Das Rostocker Liederbuch nach den Fragmenten der Handschrift neu herausgegeben von F. Ranke & J.M. Müller.
Documenta Musicologica, II/18. Kassel, 1987. 17 x 24, Oblong, 23 x 15 cm, 113, 5; 44 pp. 2-color half-tone of the c.1475 songbook. Includes 27 monophonic pieces and 2 a 2. Forms 6 concordances with the "Lochaimer Liederbuch". Together with a reprint of the important study by Ranke and Müller-Blattau (Halle, 1927). Cloth.

- 7150 [Saint Gall, Stiftsbibliothek, 461]
Songbook of Fridolin Sicher. Sankt Gallen, Stiftsbibliothek, Ms.461.
Introduction: David Fallows.
 Facsimile Series, I/A.10. Peer, 1996. 16 x 21 cm, 32, 96 pp. Half-tone of a composite source copied c.1500. Contains 4 Flemish, 2 Italian and 37 French secular pieces, plus a number of mass ordinary settings and 1 motet. Composers include Agricola, Brumel, Busnoys, Compere, Isaac, Josquin, de la Rue, Obrecht, Ockeghem, and others. \$49 <http://www.omifacsimiles.com/brochures/sicher.html>
- 7735 [Saint Gall, Stiftsbibliothek, 462]
Das Liederbuch des Johannes Herr von Glarus.
 Faksimile-Edition Rara, 7. Stuttgart, 1999. Oblong, 26 x 20 cm, 172, i pp. St. Gall 462 appears to be the copybook of Johannes Heer, a musician and citizen of Glarus, and student in Paris. Contains many famous chansons from the 15th and 16th centuries, lacking attributions; included among them is Josquin's royal piece with a complete French text and marginal note at the end of the bass part "Parisius 1510 pro festo corpore", Harboud, with vellum paper boards. \$144
- 9323 [Salamanca, Archivo de la Catedral, ms 2631]
Codex Calixtinus de Salamanca.
 Burgos, 2012. 27 x 37 cm, 246 pp + commentary. Students and scholars of the camino are now fortunate to have a second facsimile of Codex Calixtinus, based on the Salamanca copy. Known as Ms. S, and copied around 1325 in Santiago de Compostela, this counts as one of four complete (long) versions of the Jacobus compilation and at the same time one of four that are illustrated. According to M. Alison Stones the meagerness of Jacobus transmissions is a bit baffling—compared to about 200 sources for the Historia Turpini (Book IV), so the facsimile of the Salamanca source is all the more welcome. Telltale aspects of Ms. S show it has a slightly different lineage from Ms. C, and in that way the text and illustrations offer the historian new insights and challenges. Salamanca comes down to us without title page and the initial portrait of Pope Calixtus has been vandalized, however, other than this the manuscript is beautifully executed and adorned with 5 stunning illuminations, 1 of them a whole page. Although Salamanca provides full texts for the chants for the office and mass of St. James, the compiler didn't get around to enter the pitches for the chant around the a single reference line (usually C or F). Limited edition of 898 copies. Artisan binding in full leather with gold decoration on spine, pasted etikette and buckram-leather covered slipcase. http://www.omifacsimiles.com/brochures/calix_s.html
- 4984 [Santiago de Compostela, Archivo de la Catedral]
Jacobus: Codex Calixtinus de la Catedral de Santiago de Compostela.
 Madrid, 1993. 21 x 29.5 cm, 2 vols, 450, 264 pp. Deluxe full-color facsimile. This MS, compiled around 1160, also known as the Book of St. James, is a jewel in medieval bibliography and one of the richest sources for historians, geographers, musicologists, sociologists, ethnologists, art historians and linguists. Consists of five "books": I) sermons, texts and homilies for the liturgy of St. James; II) Book of Miracles, a collection of 22 miracles credited to St. James; III) narration of the moving of St. James' body from Palestine to Compostela; IV) history of Charlemagne and Roland; V) "Liber Peregrinationis" (Guide to the Pilgrim)—the oldest touristic guide of Europe. Musical settings include plainsong and polyphonic conducti, tropes, and organa. Limited edition of 845 copies, bound in full leather with matching slipcase. <http://www.omifacsimiles.com/brochures/calix.html>
- 1403 [Seville, Bibl. Colombina, 5-I-43]
Sevilla 5-I-43 & Paris n.a. fr. 4379 (Pt. I). Facsimile Reproduction of the Manuscripts with an Introduction by Dragan Plamenac.
 Publications of Mediaeval Musical Manuscripts, 8. New York, 1962. 21 x 32 cm, 6, 91 pp. Half-tone on glossy paper of two late 15th-c. sources that originally formed one chansonnier. Reproduced in reduced format with 4 plates per page. Cloth. \$51
- 8832 [Seville, Bibl. Colombina, 7-I-28]
Cancionero musical de La Colombina (Cantinelas vulgares puestas en música por varios españoles) (s. XV). Edición facsímil [por José Sierra y José Carlos Gosálvez].
 Madrid, 2006. 16 x 22 cm, 220 pp. Spanish songbook copied c.1460-1480 during the reign of the Catholic kings. The MS, the work of a single scribe, is an important precursor to the Cancionero de Palacio. Once consisting of 107 folios (17 are now lost), the collection contains 95 works, primarily for 3 to 4 voices. Composers include Juan de Triana (20), Juan Comago (6), Johannes Wreede (3), Ockeghem (2), Hurtado de Xerés (2), Enrique (2), Francisco de la Torre (1), Juan de León (1), Juan Fernández de Madrid (1), Pedro de Lagarto (1), Juan Pérez de Gijón (1), Juanes (1), Belmonte (1), Móxica (1) & Rodríguez (1). Wrappers. \$60 <http://www.omifacsimiles.com/brochures/seville.html>
- 2301 *Siena, Biblioteca Comunale degli Intronati, MS K.I.2. Introduction by Frank A. D'Accone.*
 Renaissance Music in Facsimile, 17. New York, 1986. 23 x 31 cm, xiv, 442 pp. Tuscan cathedral choirbook, c.1500, containing psalms, hymns, magnificats, motets and masses by Josquin, Isaac, Obrecht and others. Cloth. \$128
- 1430 Staehelin, Martin.
Conductus-Fragmente aus einer Notre-Dame-Handschrift in Frankfurt a.M.
 Nachrichten der Akademie der Wissenschaften in Göttingen, I. Philologisch-historische Klasse, Jahrgang 1987, Nr. 8. Göttingen, 1987. 8°, 10, 18 pp. Half-tone of an important newly discovered Notre Dame fragment transmitting 2-voice conductus. Wrappers. \$15
- [Strasbourg, Bibl. munic., M.222 C.22]
 1402 *Le manuscrit musical M.222 C.22 de la Bibliothèque de Strasbourg.*
 Thesaurus musicus II. Brussels, 1979. 22 x 31 cm, 8, 161 pp. 2-color line-cut of Coussemaker's handwritten (partial) copy of a now lost 15th-c. source of Franco-Flemish polyphony. Includes a handful of German lieder. Wrappers. \$95
- (Summers, William John)
 1482 *English Fourteenth-Century Polyphony: Facsimile Edition of Sources Notated in Score. Edited by William John Summers.*
 Münchner Editionen zur Musikgeschichte, 4. Tutzing, 1983. 22 x 30 cm, 62, 239 pp. Half-tone of the surviving 3-voice sacred pieces from fragments. Most important publication devoted to this corpus. One triple-foldout plate. Notes and inventory. \$116
- [Sweden]
 4486 *Breviarium lincopense, tryckt tidegärdsbok från 1493. Utgiven i nytryck av Knut Peters och med register upprättat av Karl Erik Wallin.*
 Laurentius Petri Sällskapet's Urkundserie, V. Lund, 1950-1958. 15 x 23 cm, 7 vols: 916, 190 pp. Authoritative modern edition of an important breviary from Linköping dated 1493. Indispensable reference tool for any research on church music from Scandinavia. 5 volumes of text and 2 of indices. Wrappers. \$88
- [Sweden]
 4484 *Liber cantus wexionensis, Utgiven med inledning av Pehr Edwall.*
 Laurentius Petri Sällskapet's Urkundserie, III. Lund, 1943. Oblong, 19 x 15 cm, 11, 116 pp. Line-cut of the Eskil Matzson edition, Uppsala, 1623. Liber cantus wexionensis (for Nicolaus Church in Växjö) and Liber cantus upsaliensis (1620) are the oldest "true" printed song books from Reformation Sweden. Printed with movable type with occasional wood block decorations. Introduction and index in Swedish. Wrappers. \$35
- [Sweden]
 3216 *Een Liten Songbook til at Bruka j Kyrkionne, Stockholm 1553. Utgiven i faksimil efter den s.k. Lindblomsboken i Västerås stadbibliothek med efterskrift av Folke Bohlin. Del I.*
 Laurentius Petri Sällskapet's Urkundserie, XII. Lund, 1977. 14 x 20 cm, ii, 60 pp. Line-cut of the Stockholm, 1552 edition. One of the earliest "partially" printed song books from Sweden. The texts have been printed from movable type, the ornaments and initials from wood blocks, and the music entered by hand. Wrappers. \$28
- [Sweden]
 4488 *Messan på svenko 1557. Utgiven i faksimil med inledning av Sigtrygg Serenius.*
 Laurentius Petri Sällskapet's Urkundserie, X. Lund, 1969. 15 x 21 cm, xxiii, 44 pp. Line-cut of the Stockholm, 1557 edition. Similar to Luther's Deutsche Messe, this publication establishes the order of the high Mass and comes from Sweden's first evangelical Archbishop, Laurentius Petri. Includes musical settings and a number of lovely wood block illustrations. Introduction, index and bibliography. Wrappers. \$24

- Torkewitz, Dieter.
- 7721 *Das älteste Dokument zur Entstehung der abendlandischen Mehrstimmigkeit: eine Handschrift aus Werden an der Ruhr: das Düsseldorfer Fragment.* Beihefte zum Archiv für Musikwissenschaft, 44. Stuttgart, 1999. 8°, 131, with 8 color plates pp. Color reproduction of ms K3 H3, Universitäts- und Landesbibliothek Düsseldorf, a source of the Scolica enchiriadis. With edition and commentary in German. Hardbound. \$72
- [Tournai, Archives de la Cathédrale, A 27 (anc. 476)]
- 2522 *La messe de Tournai: Une messe polyphonique en l'honneur de Notre-Dame à la Cathédrale de Tournai au XVe siècle. Etude et nouvelle transcription par Chanoine Jean Dumoulin, Michel Huglo, Philippe Mercier, Jacques Pycke.* Musicologica Neolovaniensia, Musica sacra, 2 (= Tornacum, 4). Tournai, 1988. 18 x 26 cm, 108, with 15 pp. Superb halftone with one full-color reproduction of the famous Tournai mass cycle re-discovered in 1862. Full description of the manuscript by M. Huglo and essay on the cult of the B.V.M. in the 14th c. by J. Dumoulin and J. Pycke. Completely new transcription. Wrappers. \$38
- [Trier, Stadtbibl., 1973 / / 63]
- 7215 *Trierer Marienklage und Osterspiele. Codex 1973/63 der Stadtbibliothek Trier. Herausgegeben von Ursula Hennig und Andrea Traub.* Göppinger Beiträge zur Textgeschichte, Litterae, 91. Goppingen, 1990. 4°, 77, 32 pp. Halftone. Wrappers. \$109
- [Turin, Biblioteca Nazionale, J.II.9]
- 1556 *Cypriot Plainchant of the Manuscript Torino, Biblioteca Nazionale J.II.9. A Facsimile Edition with a Commentary by Richard H. Hoppin.* Musicological Studies and Documents, 19. Dallas, 1968. 18 x 26 cm, 109, 56 pp. Halftone of the plainsong Offices for St. Hylarion, St. Anne, and mass cycles of the early 15th c. Quarter linen. \$44
- [Turin, Biblioteca Nazionale, J.II.9]
- 7202 *Il codice J.II.9 / The Codex J.II.9. Torino, Biblioteca Nazionale Universitaria. Edizione in facsimile / Facsimile Edition. Studio introduttivo / Introduction Study, Isabella Data, Karl Kügle.* Ars Nova, 4. Lucca, 1999. 27 x 38 cm, 117, 320 pp. Full color facsimile in the original size of a beautiful ars subtilior source believed to be composed for the Royal Court of Cyprus. In all likelihood J.II.9 was part of the dowry brought over by Anne of Lusignon, the bride of Louis of Savoy. The MS, arranged in 5 fascicles, contains no less than 334 polyphonic and monophonic entries in this order: plainchant, polyphonic mass movements, Latin & French motets, French ballads, and virelais & rondeaux. Linen. (reg. \$790) <http://www.omifacsimiles.com/brochures/turin.html>
- [Turin, Biblioteca Nazionale, T.III.2, "Boverio"]
- 4312 *Il codice T.III.2 / The Codex T.III.2. Torino, Biblioteca Nazionale Universitaria. Studio introduttivo, ed edizione in facsimile a cura di Agostino Ziino / Introductory Study and Facsimile Edition by Augustino Ziino.* Ars Nova, 3. Lucca, 1994. 25 x 35 cm, 134, 52 pp. Deluxe edition in full color. Major new source (c.1410-1420) for the works of Antonio Zacara da Teramo and his contemporaries. The repertory mainly consists of settings of the ordinary along with some songs. This newly discovered codex, made up of 15 bifolios, was found as binding material. The ms contains 43 compositions, 23 of which seem to be unica. Full scholarly introduction in It-Eng, accompanied by inventory, watermark evidence, poetic texts, & bibliography. Linen. \$164 <http://www.omifacsimiles.com/brochures/torino.html>
- [Turin, Biblioteca Nazionale, vari 42]
- 1440 *Les "motets Wallons" du manuscrit de Turin: vari 42.* Brussels, 1953. 19 x 26 cm, 2 vols, xii, 92, 90; 139 pp. Halftone of a late 13th-c. motet source copied in Liège. Numerous concordances with the Bamberg and Montpellier mss. Historical introduction and discussion of rhythm. Separate edition vol. Wrappers. \$325
- [Ulm, Stadtbibliothek, Schermar-Bibl. Sign. 235]
- 8081 *Ms. Motetten und Deutsche Lieder, Ulm(?) um 1575.* Faksimile-Edition Schermar-Bibliothek Ulm, 20. Stuttgart, 2002. Oblong, 15 x 11 cm, 4 partbooks, c.864 pp. Line-cut of a late 16th ms transmitting motets and German songs. Hardbound, with slipcase. \$165
- [Ulm, Stadtbibliothek, Schermar-Bibl. Sign. 236]
- 7637 *2 Ms: Brieg 1565-70/Süddeutschland 1570-75.* Faksimile-Edition Schermar-Bibliothek, Ulm, 36. Stuttgart, 1998. Oblong, 18 x 12 cm, 4 partbooks, c.550 pp. Line-cut of the two contemporary mss containing 140 southern German lieder and dance pieces. The second ms is copied on the empty folios of the first, proceeding back to front. Hardbound with slipcase. \$152
- [Ulm, Stadtbibliothek, Schermar-Bibl. Sign. 236]
- 7638 *2 Ms: Brieg 1565-70/Süddeutschland 1570-75.* Faksimile-Edition Schermar-Bibliothek Ulm, 36. Stuttgart, 1998. Oblong, 18 x 12 cm, 4 partbooks, c.550 pp. Line-cut of the two contemporary mss containing 140 southern German lieder and dance pieces. The second ms is copied on the empty folios of the first, proceeding back to front. Wrappers. \$89
- [Ulm, Stadtbibliothek, Schermar-Bibl. Sign. 237]
- 7664 *Ms. Motetten, Lieder, Chanson. Brügge(?) um 1515-1538.* Faksimile-Edition Schermar-Bibliothek Ulm, 37. Stuttgart, 1998. Oblong, 15 x 10 cm, 4 partbooks, c.675 pp. Line-cut of an early 16th-c. manuscript in partbook format (discantus, altus, tenor, bassus) believed to be of Flemish provenance. Hardbound in vellum paper, with matching slipcase. \$124
- Uppsala, Universitetsbibliothek, MS Vokalmusik i Handskrift 76a.
- 2280 *Renaissance Music in Facsimile, 19. New York, 1987. 175 pp. Halftone. Provincial songbook compiled in Southwestern France transmitting courtly chansons from the end of the 15th-c. and polyphonic arrangements of popular songs from the early 16th. Cloth. \$87*
- Uppsala, Universitetsbibliothek, MS Vokalmusik i Handskrift 76b.
- 2281 *Introduction by Thomas G. MacCracken.* Renaissance Music in Facsimile, 20. New York, 1986. 23 x 31 cm, xiii, 334 pp. Halftone. One of the few survivors from early 16th-c. France. Anthology of chansons, masses and motets. Includes compositions for solo lute in a later hand. Cloth. \$115
- [Vatican, Bibl. Apost., Rossi 215]
- 1489 *Il canzoniere musicale del codice Vaticano Rossi 215, con uno studio sulla melica italiana del trecento, a cura di Giuseppe Vecchi.* Monumenta Lyrica Medii Aevi Italica, III/2. Bologna, 1966. 24 x 34 cm, 5, 36 pp. Halftone of the oldest known source of secular trecento music, copied in the environs of Padua-Verona around 1350. Belonged in the 19th c. to the bibliophile G.F. de Rossi, whose name it now takes. Contains 37 pieces, mostly for two-voices and in madrigal style. Wrappers. \$22
- [Vatican, Bibl. Apost., Rossi 215]
- 4311 *Il codice Rossi. Roma, Biblioteca Apostolica Vaticana. Ostiglia, Fondazione Opera Pia don Giuseppe Greggiati. Studio introduttivo ed edizione in facsimile a cura di Nino Pirrotta.* Ars Nova, 2. Lucca, 1992. 22 x 30 cm, 116, 36 pp. New deluxe edition in full color. Oldest known source of secular trecento music, copied in the environs of Padua-Verona around 1350. Belonged in the 19th c. to the bibliophile G.F. de Rossi, whose name it now takes. Contains 37 pieces, mostly for two-voices and in madrigal style. Introduction in It-Eng with full description of the two fragments, poetic texts, provenance, metrical forms, concordances, attributions, and musical notation. Inventory and bibliography. Linen. \$118
- [Vatican, Bibl. Apost., Ottob. 3025]
- 1454 *Der vatikanische Organum-Traktat (Ottob. lat. 3025): Organum-Praxis der frühen Notre Dame-Schule und ihre Vorstufen. [Hrsg. von] Frieder Zaminer.* Münchner Veröffentlichungen zur Musikgeschichte, 2. Tutzing, 1959. 205, with 10 & 21 dipl. trans pp. Line-cut of a manual written as a primer on the Notre Dame held-tone and copula style. With historical-stylistic study, edition, and diplomatic edition. \$39

- 8620 [Vatican, Bibl. Apost., Urb. lat. 1411]
 Rome, *Biblioteca Apostolica Vaticana Ms. Urbinates latini 1411. Facsimile Edition*.
 Codices e Vaticanis Selecti, Series Minor, 9. Lucca, 2005. 14 x 22 cm, 36, 54 pp. Deluxe full-color facsimile of a small manuscript, copied in Florence, ca. 1445, with a repertory of Franco-Burgundian music. The collection may have been intended for the use of a private circle of "cognoscenti", as is suggested by an inscription on the verso of the opening page indicating that it belonged to "Piero di Chosimo de Medici" [d.1469] and was given by him to "Piero de Archangelo de li Bonaventuri da Urbino". After entering the ducal library in Urbino (signalled by the presence of a large heraldic illustration on fol.2v) it remained there until the transfer of the library to the Vatican in 1657. Unusual features of the ms are its inclusion of two settings by Ciconia and Dunstable of Giustiniani's "O rosa bella", three works, two of them unica, by Dufay, and twelve songs by Binchois (including some of his best), marking the earliest appearance in Florence of the music of this master of courtly French chansons. There is evidence that Urb. lat. 1411 not only belonged to the Medici but was drawn upon for music to entertain them and their guests, showing that by 1440 the pre-eminence of Franco-Burgundian music was well established in Florence. Cloth. Special OMI introductory price (reg. \$260) \$215 http://www.omifacsimiles.com/brochures/vat_ul1411.html
- 8740 [Vatican, Bibl. Apost., Urb. lat. 1411]
 Città del Vaticano. Ms *Urbinas latinas 1411. James Haar*.
 Lucca, 2006. 8°, 75 pp. Separate commentary (in Eng) to the facsimile. \$36
- 5040 [Venice, Abbazia di S. Giorgio]
 Da un codice italiano di mottetti del primo trecento [a cura di] F. Alberto Gallo.
 Biblioteca di "Quadrivium", Serie Paleografica, 13. Bologna, 1969. 8°, 30 pp. Half-tone. 14th- c. fragment with 2 motets, Ave corpus sanctum and Decus in seraphici (incomplete). With commentary and practical edition of Ave corpus. Wrappers. \$13
- 1468 [Vienna, Hofbibl., 2701]
 Gesänge von Frauenlob, Reinmar v. Zweter und Alexander. Nebst einem anonymen Bruckstück nach der Handschrift 2701 der Wiener Hofbibliothek. Bearbeitet von Heinrich Rietsch.
 Denkmäler der Tonkunst in Österreich, 41. Graz, 1960. 27 x 34 cm, xi, 51 pp. (Rpt. of Vienna, 1913 edition). Line-cut. One of the most important Minnesinger mss from the 14th c. Includes edition and full commentary. Wrappers. \$65
- 1416 [Vienna, Österr. Nationalbibl., 2856]
 Mondsee-Wiener Liederhandschrift aus Codex Vindobonensis 2856. Wissenschaftlicher Kommentar: Hedwig Heger.
 Codices Selecti, 19. Graz, 1968. 21 x 28 cm, 46, 238 pp. Deluxe 2-color facsimile of one of the most important monuments of German song, c.1500-50, more than half of them attributed to Hermann von Salzburg but also to Hermann von Mügeln and Peter von Arberg. The present facsimile reproduces the music section of the MS, fols. 166-284 which in itself consists of an earlier section with music from the end of the 14th c. (f. 166v-252v) and a later one (f. 253-284v). The original part of the songbook contains 31 sacred and 57 secular songs; 12 mastersongs were added in the later section. The notation is of the ars nova type written on four- or five-line red staves, generally 8 per page. Breves can be represented by unison groups of 2 or 3 semibreves or in polyphonic sections by the breve too. The notation of polyphonic sections may employ two distinct parts, or may appear as a single part with a drone, or it may be only implicit with the used of the name "tenor", above which a further voice is assumed. The MS also employs mensuration signs and red notes. Handsomely bound in quarter leather with vellum paper boards. \$699 <http://www.omifacsimiles.com/brochures/mondsee.html>
- 1579 [Vienna, Österr. Nationalbibl., 18810]
 Wien, Österreichische Nationalbibliothek, Ms. 18810, c.1524, *Collection of German Songs, etc. Introduction: Matthias Schneider*.
 Facsimile Series, I/A.3. Peer, 1987. Oblong, 21 x 15 cm, 5 partbooks, c.510 pp. Line-cut of the ms of Lucas Wagenrieder, Senfl's copyist. Contains 6 motets, 49 German secular and 6 German spiritual works, 1 Italian secular work and 16 instrumental pieces. Composers include Hofhaimer, Isaac, Josquin, de la Rue, Senfl and others. Introduction by M. Schneider. Wrappers. \$99
- 7357 [Vienna, Österr. Nationalbibl., pal. 4809]
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 Waiblingen, c.1997. 21 x 30 cm, 282 pp. Line-cut of a choirbook, copied c.1521-34, belonging to the Netherlands court complex. An orthographic gem, the MS contains 6 Josquin masses: De venerabilis sacramento, De domina, Hercules ducis ferrarie, Malhuer me bat, Faysant regretz, In dyatessaron, Ave maris stella. Hardbound, with linen spine and paper coverboards. (Few copies remaining). \$145
- 4006 [Washington, D.C., Library of Congress, ML 171 J 6]
 Polifonia quattrocentesca italiana nel codice Washington, Library of Congress, ML 171 J 6 [a cura di] Giulio Cattin.
 Biblioteca di "Quadrivium", Serie Musicologica, 11. Bologna, 1970. 8°, 16, 5 pp. Line-cut of the musical portion of a ms copied c.1465 in a northern Italian Benedictine monastery by "Johannes Franciscus de Papia" (the ms also contains theoretical works by Marchetus, Joh. de Muris, Hotby and others). Contains seven settings a2 and two a1. Wrappers. \$16
- 1424 [Wienhausen, Klosterbibl., 9]
 Das Wienhäuser Liederbuch herausgegeben von Heinrich Sievers.
 Wolfenbüttel, 1954. 17 x 25 cm, 2 vols: 64, 82 pp. Two-color half-tone of an important 15th-c. German ms discovered by Heinrich Sievers in the early 1950s. Contains 59 songs and one rhymed prose, of which 17 have Latin texts, 6 Latin-German and 36 German. 15 songs are provided with melodies (in "Hufnagel" script), giving this ms special significance among late medieval German songbooks. These melodies are considered the oldest testimony of non-liturgical music from Lower Saxony. Handsome bibliophile binding in quarter leather. Very rare. \$200
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 An Olds St. Andrews Music Book (Cod. Helmst. 628). Published in Facsimile with an Introduction by J. H. Baxter.
 St. Andrews University Publications, No. XXX. London, 1931. 14 x 19 cm, xix, 394 pp. Monotone collotype, reduced approximately 15%. Due to overcropping some text in the outer margins has been lost. The third largest ms representing the "central" Notre Dame tradition, transmitting organum and conductus. Includes repertory of settings on chants from the Ordinary, clearly of insular origin. Probably copied at St. Andrew's in Scotland between 1250 and 1300. Cloth. Rare. \$175
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 Wolfenbütteler Mittelalter-Studien, 9. Wiesbaden, 1995. 8°, 50, 394 pp. New half-tone reproduction in the original size with full margins. The third largest ms representing the "central" Notre Dame tradition, transmitting organum and conductus. Includes repertory of settings on chants from the Ordinary, clearly of insular origin. Probably copied at St. Andrew's in Scotland between 1250 and 1300. Hardbound. \$188 <http://www.omifacsimiles.com/brochures/w1.html>
- 1486 Worcester add. 68, Westminster Abbey 33327, Madrid, Bibl. nac. 192.
 Publications of Mediaeval Musical Manuscripts, 5. New York, 1959. 89 pp. Half-tone. Introduction, index and transcriptions. Wrappers. \$31
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 Musicali concerti. Opera II (1623)–Opera IV (1626). A cura di Lorenzo Gualdo. Introduzione di Cristina Santarelli.
 Corona di Delizie Musicali, 4. Lucca, 2002. 4°, xxv, 81 pp. Critical edition. For one, two and four voices with bc. Wrappers. \$42

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Le vergini a tre voci, libro primo, edidit Ioseph Vecchi.
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Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535 réédités par A. Smijers. Premier livre.
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Monumenta Musica Europea, II/1. Turnhout, 2010. 4°, xx, 988 pp. Ms Panciatichi 27 is a combination of two smaller manuscripts (f.1-120; f.121-216) compiled possibly in Mantua or Ferrara at the beginning of the 16th c. Consisting of a mix of secular and sacred works and a wide range of genres (parts of masses, motets, magnificent sections, litanies, lamentations, dances, instrumental pieces, frottole, laude, chansons, etc.) its composers include Agricola, Bergomotius, Brumel, Cara, Tromboncino, Caron, Compère, Dionisius of Piacenza, Dominicus, G. Fogliano, Ghiselin, Hayne van Ghizeghem, Isaac, Japart, Josquin, Musipula, Pamphilus, Peragulfo, Pinarol, Pisano, Renaldo, Stokhem, Tinctoris, Turis, Vilet, Weerbecke, and 114 anonymous pieces. Hardbound. \$230
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Melodien altdeutscher Lieder. 47 Melodien in handschriftlicher Fassung herausgegeben von Friedrich Gennrich.
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Tabulature pour les luths, Nuremberg, Formschneider, 1533. V: Psaumes et motets latins a IV voix. Transcription automatique par le Groupe E.R.A.T.T.O du C.N.R.S. Études musicologiques par Hélène Charnassé et Raymond Meylan; Réalisation informatique par Henri Ducasse.
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