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Musurgiana: Sources and Materials for the History and Theory of Music, 1. Lucca, 1988. 18 x 25 cm, xxi, 261 pp. Line-cut of the Rome, 1711 edition. Includes 11 engraving (portraits) of Papal singers. Introduction, bibliography & index. Cloth. \$40
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Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 11. Salzburg, 2004. Oblong 33 x 25 cm, 2 vols, 108, 136 pp. Duotone halftone of the autograph full score. Historical commentary in Ger. Stiff wrappers in decorative paper. \$115 <http://www.omifacsimiles.com/brochures/adlgasser.html>
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Performers' Facsimiles, 293. New York, [2009]. 18 x 23 cm, 6 partbooks, 88 pp. Line-cut of T. Snodham edition, London, 1621. 20 ayres in partbook format, in mensural notation. Wrappers. \$33
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Faksimile-Edition Krakau, 10. Stuttgart, 2008. 22 x 33 cm, 2 vols, 56 pp. Line-cut of the Königsberg, 1642-1647 edition. 2 strophic settings a5 and settings for voices, with strings, trombone and bc support. Portfolio, with decorative paper boards. \$45
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Monumenta Romandiola, Musica Dramatica in Aemiliae Romandiola Civitatibus Archivum, [Fototypic Expressa] 3. Bologna, 1979. 21 x 31 cm, ii, 28 pp. Line-cut of the Venice, 1627 edition. Collection of monodies for soprano and Spanish guitar (or keyboard) together with instrumental pieces for solo Spanish guitar in alfabeto notation. Preface in It by Ivano Cavallini. Hardbound. \$32

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 8541 *Libre d'airs avec les seconds couplets en diminution [mesurez sur la basse continue]. Présentation par Jean Saint-Arroman. [Bibliothèque Nationale, Paris].*
 La Musique Française Classique de 1650 à 1800, 159 Courlay, 2005. Oblong, 31 x 23 cm, xviii, 115 pp. Line-cut of the Paris, 1685 edition. Airs for voice with basso continuo, "accompanied with all the ornaments which may facilitate a stylish performance". Introduction in Fr-Eng-Ger. Wrappers. \$54
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 Drammaturgia Musicale Veneta, 26. Milan, 1984. Oblong, 30 x 23 cm, xlvi, 323 pp. Line-cut. Text in It-Eng. Linen. \$146
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 9526 *Canzonette a quattro voci [libro primo]. [Bischöfliche Bibliothek, Regensburg].*
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ARNOLD, Georg, 1621-1676

- 9347 *Psalmi vespertini [a 4, 2, vocibus & violinis concerttantibus, vel 7. 10. aut etiam 15. ad placitum]. Johann Elias Höffling / Wolfgang Eberhard Felsecker, 1663. [Stadtbibliothek Västerås].*
Faksimile-Edition Västerås, 1. Stuttgart, 2013. Oblong, 21 x 17 cm, 6 partbooks, 100 pp. Line-cut of the Bamberg, 1663 edition. 6 partbooks (cantus primus, cantus secundus, altus, tenor, bassus, bassus pro organo). Portfolio. \$84

ARNOLD, Samuel, 1740-1802

- 4688 *The Castle of Andalusia. Originally Published by John Bland: London 1782. Introduction by Robert Hoskins.*
Music for London Entertainment, 1660-1800, C/5. London, 1991. 4°, xvii, 106 pp. Cloth. \$138
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Huntingdon, c.1988. 4°, Xerographic reprint of the 1787 vocal score. Wrappers. \$15
- 8191 *Obi; or Three-Finger'd Jack. Introduction by Robert Hoskins with Eileen Southern.*
Music for London Entertainment, 1660-1800, D/4. London, 1996. 4°, xxix, 126 pp. Printed score, John Longman, Clementi's Company [1800] and MS libretto, The Huntington Library LA 1297. Cloth. \$160
- 8256 *The Surrender of Calais.*
Huntingdon, c.1988. 4°, Xerographic reprint of the 1791 vocal score. Wrappers. \$15

AUDIFFREN, Jean, 1680-1762

- 7290 *Magnificat. Fac-similé du ms 1019 de Carpentras, Bibliothèque Inguimbertaine. Introduction de Marc Signorile.*
Manuscrits Musicaux des Provinces Françaises XVIIIe Siècle, 1. Geneva, 1996. 4°, vi, 7 pp. Line-cut of a contemporary ms copy. Wrappers. \$25

BACH, Johann Sebastian, 1685-1750

- 9448 [Cantata 9]
"Es ist das Heil uns kommen her" BWV 9. Kantate zum 6. Sonntag nach Trinitatis. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington, D.C. = Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Daniel Boomhower.
Meisterwerke der Musik im Faksimile, 40. Laaber, 2015. 21 x 33 cm, 16, 18 pp. Color halftone of the beautifully preserved autograph score composed most likely between 1734-1735. Scored for solo SATB, SATB chorus, vln I-II, vla, trav. fl, ob d'amore, bc. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$97 http://www.omifacsimiles.com/brochures/bach_can9.html
- 9449 [Cantata 10]
"Meine Seel' erhebt den Herren!" BWV 10. Kantate zum Fest Mariae Heimsuchung. Faksimile nach dem Autograph aus der Gertrude Whittall Foundation Collection in der Musikabteilung der Library of Congress, Washington, D.C. = Facsimile of the Autograph from the Gertrude Whittall Foundation Collection in the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Daniel Boomhower.
Meisterwerke der Musik im Faksimile, 41. Laaber, 2015. 21 x 33 cm. xvi, 24 pp. Color halftone of the autograph score composed for the Feast of the Visitation of Mary. Introduction in Ger-Eng. Scored for solo SATB, SATB chorus, vln I-II, vla, tpt, 2 ob, bc. Hardbound with decorative paper boards. \$105 http://www.omifacsimiles.com/brochures/bach_can10.html

8831 [Oratorio, BWV 11]

Himmelfahrtoratorium ["Lobet Gott in seinen Reichen"]. Oratorio Festo Ascensionis Christi BWV 11. Faksimile nach dem Partiturautograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit Einführungen von Martin Petzold und Peter Wollny. Festgabe anlässlich des Jubiläums 100 Jahre Bachhaus Eisenach Museum der Neuen Bachgesellschaft e.V.
Stuttgart, 2007. 22 x 32 cm, viii, 34 pp. 4-color facsimile of the elegant autograph score, reproduced in the original loose bi-folio format. The Ascension Day Oratorio's festive orchestration calls for solo SATB, SATB chorus, 3 trumpets, timpani, flutes, oboes, violins, viola, & bc. Although it was first performed on May 19, 1735 for Ascension Day, according to indications in the autograph it is actually a copy of the score of the composer's inauguration piece of 1732 (or name-day cantata of 1733) with new underlaid text. The work bears striking similarities with the Christmas Oratorio (BWV 248), completed only six months earlier. Introduction in Ger-Eng-Fr. Issued on the occasion of the 100th anniversary of the founding of the Bachhaus Eisenach Museum of the Neue Bachgesellschaft. Portfolio. \$106 http://www.omifacsimiles.com/brochures/bach_ora_11.html

9534 *Cantata BWV 20: "O Ewigkeit, du Donnerwort". Autograph Score and Performing Parts in the Possession of the Bach Archive, Leipzig. Commentary by Peter Wollny*

Documenta Musicologica, II/52 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, [9]). Kassel, 2017. 24 x 35 cm, 24 + 64; 16 pp. Color facsimile of the autograph score and performing parts. (The score was acquired by the Bach Archive Leipzig in 2016, making it possible, for the first time, to reunite the original performance material and the autograph score.) The work is based on a church hymn by Johann Rist that depicts, in riveting language, the terrors of the Last Judgment and the torments of Hell, followed by an admonition to live a life pleasing to God. The poem inspired Bach to write one of his most impressive church compositions altogether. Scored for solo ATB, SATB chorus, 3 ob, tpt, 2 vln, vla, & cont. The facsimile offers invaluable insight into the composer's workshop and the changing conditions for performances under his direction. Afterword in Eng-Ger. Limited edition of 250 copies presented in clam shell case. \$320 http://www.omifacsimiles.com/brochures/bach_can20.html

1748 [Cantata 22]

Jesus nahm zu sich die Zwölfe (BWV 22). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Kommentar von Hans-Joachim Schulze. [Mus. ms. Bach P. 119].

Leipzig, 1988. 25 x 37 cm, vi, 20 pp. Halftone of the autograph score in its original loose bifolio format. Bach performed this cantata on February 7, 1723 on the occasion of his application for the cantorship at St. Thomas. Belongs to the composer's chamber music style, developed during his time as director of the court orchestra of Anhalt-Köthen. Scored for solo ATB, SATB chorus, oboes, strings & continuo. Introduction in Ger. Portfolio in linen. \$68 http://www.omifacsimiles.com/brochures/bach_can22.html

1714 [Cantata 29]

Wir danken Dir, Gott, wir danken dir (BWV 29). Ratswahlkantate. Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin, mit einem Kommentar von Hans-Joachim Schulze. [Mus. ms. aut. Bach P. 166].

Leipzig, 1985. 25 x 37 cm, 7, 26 pp. 3-color halftone of the 1731 autograph score in the original loose gathering format; includes a separate leaf with the text of the cantata as used in the Church of St. Nicolai. The cantata, written for Ratswahl—the inauguration of a new town council in Leipzig—is scored for solo SATB, SATB chorus, 3-tpt, timp, 2-ob, vln solo, strgs, bc & org obl. Music for the Gratias in the Gloria of the Mass in B minor comes from the choral movement of this cantata. Portfolio in blue linen. http://www.omifacsimiles.com/brochures/bach_can29.html

9147 [Cantata, 33]

"Allein zu Dir, Herr Jesu Christ" BWV 33. Cantata for the 13th Sunday after Trinity. Commentary by Christoph Wolff and Peter Wollny.

Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 5. Kassel/Leipzig, 2010. 4°, 24, 50, 16, 16 pp. Color facsimile of the autograph score, original performing materials and original libretto. Cantata 33 belongs among the unique annual cycle of chorale cantatas composed by Bach in 1724-25, the second year of his Leipzig tenure. The cantata counts among the very few works where all the relevant source materials for the first performance have been preserved—yet dispersed throughout the world: the composing score is kept at the Scheide Library in Princeton, the vocal-instrumental performing parts at the Bach-Archiv in Leipzig, and the original libretto at the Russian National Library in St. Petersburg. The facsimile offers invaluable insight into the composer's workshop and the changing conditions for performances under his direction. Commentary in Eng-Ger. Limited edition. Boxed set. \$429 http://www.omifacsimiles.com/brochures/bach_can33.html

- 719 [Cantata 61]
Kantate Nr.61 "Nun komm, der Heiden Heiland" BWV 61. Faksimile der Originalpartitur mit einem Vorwort herausgegeben von Peter Wollny. Meisterwerke der Musik im Faksimile, 3. Laaber, 2000. 21 x 33 cm, xvi, 12 pp. Half-tone of the autograph score. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$89
http://www.omifacsimiles.com/brochures/bach_can61.html
- 31 [Cantata 71]
Gott ist mein König. Mühlhäuser Ratswechsellkantate 1708, BWV 71. Faksimile der autographen Partitur herausgegeben von Werner Neumann. Faksimile-Reihe Bachscher Werke und Schriftstücke, 9. Leipzig, 2/ 1980. 20 x 33 cm, 7, 24 pp. Fine monochrome collotype. Foreword in Ger-Eng by Werner Neumann. Coverboards in decorative paper. \$25
- 1746 [Cantata 79]
Gott der Herr ist Sonn und Schild (BWV 79). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Kommentar von Hans-Joachim Schulze. [Mus. ms. Bach P. 89]. Leipzig, 1988. 23 x 37 cm, v, 28 pp. Half-tone of the autograph in its original loose bifolio format. Scored for solo SAB, SATB chorus, flutes, oboes, horns, timpani, strings & continuo. The beginning chorale and aria of this cantata served as the model for the Gloria chorale and duet "Domine Deus" of the Mass in G major (BWV 236); the aria "Gott ist unser Sonn' und Schild" appears again as "Quoniam tu solus" in the Mass in A major (BWV 234). Introduction in Ger. Portfolio in blue linen. \$73
http://www.omifacsimiles.com/brochures/bach_can79.html
- 2009 [Cantata 105]
Herr, gehe nicht ins Gericht (BWV 105). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Nachwort von Robert L. Marshall. Leipzig, 1984. 23 x 37 cm, x, 24 pp. Half-tone of the 1723 autograph score in the original loose gathering format. Scored for solo SATB, SATB chorus, horn, oboes, strings & continuo. Commentary in Ger-Eng. Handsome portfolio in blue linen. \$72
http://www.omifacsimiles.com/brochures/bach_can105.html
- 3172 [Cantata 110]
Unser Mund sei voll Lachens. Kantate zum 1. Weihnachtstag (BWV 110). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Vorwort von Hans-Joachim Schulze. [Mus. ms. Bach P. 115]. Leipzig, 1990. 23 x 37 cm, xi, 40 pp. Collotype of the autograph score. Composed in December 1725 for the first Christmas day feast. Scored for solo SATB, SATB chorus, 2 fl, 3 ob, ob d'amore, ob da caccia, bsn, 3 tpt, timp, strg, org & bc. The introductory movement is based on the Overture in D major (BWV 1069). The reworking of the middle part is considered one of the best examples of Bach's recasting skills. Introduction in Ger-Eng. Portfolio in green linen. \$74
http://www.omifacsimiles.com/brochures/bach_can110.html
- 35 [Cantata 205]
Zerreit, zersprenget, zertrümmert die Gruft. "Der zufriedengestellte Aeolus". Drama per Music BWV 205. [Deutsche Staatsbibliothek Berlin, Ms. ms. Bach P. 173]. Faksimile-Reihe Bachscher Werke und Schriftstücke, 13. Leipzig, 1/ 1978. 21 x 34 cm, 10, 88 pp. 2-color half-tone of the autograph score. Instrumentation: solo SATB, SATB chorus, 3-tpt, timp, 2-hrn, 2-fl, 2-ob, strgs & cont. Edited, with a foreword in Ger-Eng by Werner Neumann. Includes reprint of the Picander's text from the 1732 edition. Coverboards in decorative paper. \$43
- 36 [Cantata 210]
O holder Tag, Erwünschte Zeit. Hochzeitskantate BWV 210. Faksimile des autographen Particells herausgegeben von Werner Neumann. Faksimile-Reihe Bachscher Werke und Schriftstücke, 8. Leipzig, 2/ 1980. 21 x 34 cm, 7, 24 pp. Half-tone of the autograph particell. Scored for solo soprano, flute, oboe d'amore, strings & continuo. Foreword in Ger. Coverboards in decorative paper. \$27
- 2011 [Cantata 211]
Kaffeekantate. ["Schweigt stille, plaudert nicht"]. Facsimile Reproduction of the Original Manuscript. Original: Preussische Staatsbibliothek Berlin. [Deutsche Staatsbibl. Berlin, mus. ms. autogr. P. 141]. Philharmonia-Faksimiledrucke, 1. Vienna, 1923. 25 x 39 cm, 23 pp. Beautiful collotype of the autograph score written for solo STB, chorus, fl, strgs, cemb & basso cont. This work initiated the second of Universal's facsimile series carried out in the 1920s. Coverboards in paper. Rare. \$135
- 4462 [Cantata 211]
Schweigt stille, plaudert nicht. Kaffeekantate BWV 211. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 141]. Faksimile-Reihe Bachscher Werke und Schriftstücke, 10. Leipzig, 1971. 23 x 36 cm, 10, 26 pp. Collotype. Introduction in Ger-Eng by Werner Neumann. Linen spine with coverboards in decorative paper. \$75
- 4234 [Cantata 211]
Schweigt stille, plaudert nicht. Kaffeekantate BWV 211. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 141]. Faksimile-Reihe Bachscher Werke und Schriftstücke, 10. Leipzig, 2/ 1980. 23 x 36 cm, 10, 26 pp. Collotype. Introduction in Ger-Eng by Werner Neumann. Coverboards in decorative paper. \$55
- 37 [Cantata 211]
Schweigt stille, plaudert nicht. Kaffeekantate BWV 211. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 141]. Faksimile-Reihe Bachscher Werke und Schriftstücke, 10. Leipzig, 3/ 1987. 23 x 36 cm, 10, 26 pp. Collotype. Introduction in Ger-Eng by Werner Neumann. Coverboards in decorative paper. \$40
- 39 [Motet BWV 225]
Singet dem Herrn ein neues Lied. Motette für zwei Chöre. Faksimile nach dem Autograph. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 36, Nr.2]. Kassel, 1958. 22 x 37 cm, 20, iv pp. Fine collotype of the autograph score written for double chorus (SATB). Afterword in Ger by Walter Gerstenberg. Coverboards in decorative paper with embossed title etikette. \$95
http://www.omifacsimiles.com/brochures/bach_singet.html
- 40 [Motet 226]
Der Geist hilft unser Schwachheit auf. Motette BWV 226. Faksimile-Lichtdruck des Autographs mit einem Nachwort herausgegeben von Konrad Ameln. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 36, Nr.1]. Kassel, 1964. 22 x 36 cm, 16, iv pp. Fine collotype of the autograph score scored for double chorus: I) SATB plus strings and chorus, II) SATB, plus oboes, taille, bassoon and continuo. Afterword in Ger. Coverboards in green decorative paper with embossed title etikette.
http://www.omifacsimiles.com/brochures/bach_geist.html
- 9222 [Mass, b minor, BWV 232]
Messe in h-moll BWV 232. Mit Sanctus in D-Dur (1724) BWV 232(iii). Autograph Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Kommentar von Christoph Wolff. Kassel, 2011. 24 x 35 cm, viii, 216, xxxvii, 7 pp. New color facsimile of the autograph score based on newly commissioned photographs. Afterword in Eng-Ger-Jap. Brown linen boards. \$399
http://www.omifacsimiles.com/brochures/bach_bminor.html
- 44 *Mass A major, BWV 234. Facsimile of the Autographic Score and Continuo-Part. Introduction by Oswald Bill and Klaus Häfner. [Ms. Hessische Landes- und Hochschulbibl. Darmstadt]. Wiesbaden, 1985. 22 x 36 cm, 22, 36 pp. Fine 4-color collotype. Scored for solo SAB, SATB chorus, 2 fl, strgs & bc. The manuscript appears to have passed into the possession of Breitkopf & Härtel shortly after Bach's death. Linen. New reduced price. \$34*
- 2344 *Messe A-Dur BWV 234. Faksimile-Ausgabe der autographen Partitur und Continuo. Einführung von Oswald Bill und Klaus Häfner. [Ms. Hessische Landes- und Hochschulbibl. Darmstadt]. Wiesbaden, 1985. 22 x 36 cm, 22, 36 pp. (Same as above, but German language edition). New reduced price. \$29*
- 9327 [St. Matthew's Passion, BWV 244]
Matthäus-Passion BWV 244. Autograph Staatsbibliothek zu Berlin, Preußischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann. Preface by / Geleitwort von Barbara Schneider-Kempf. Documenta Musicologica, II/47. Kassel, 2013. 24 x 35 cm, x, 168, 30 pp. New color facsimile of the autograph score based on newly commissioned photographs. Afterword in Eng-Ger. Limited bibliophile edition with binding with leather spine and boards in decorative paper. \$419
http://www.omifacsimiles.com/brochures/bach_matt.html

- 3948 [Christmas Oratorio, BWV 248]
Christmas Oratorium BWV 248. Facsimile Reproduction of the Autograph with a Commentary Edited by Alfred Dürr. [Staatsbibl. Preußischer Kulturbesitz, Berlin, mus. ms. aut. Bach P. 32].
Documenta Musicologica, II/13. Kassel, 2/ 1984. 23 x 38 cm, 148, xii pp. (Rpt. of Casel, 1960 edition). 2-color collotype of the autograph score. The longest (nearly 3 hours in duration) and most complex of 3 oratorios written 1734-35, incorporating music from earlier works including two secular and one church cantata (BWV 248a). In 6 parts, each part intended for performance on one of the major feast days of the Christmas period: 1) birth of Christ; 2) annunciation of the shepherds; 3) adoration of the shepherds; circumcision and naming of Jesus; 5) journey of the Magi; 6) adoration of the Magi. Afterword in Ger-Eng. Coverboards in beautiful turquoise paper with embossed title.
http://www.omifacsimiles.com/brochures/bach_xmas.html
- 9258 [Christmas Oratorio, BWV 248, libretto]
Oratorium, welches die heilige Weyhnacht über in beiden Haupt-Kirchen zu Leipzig musiciret wurde. Anno 1734.
Stuttgart, 2009. 30 pp. Facsimile of the 1734 libretto. \$10
- 3919 [Chorale, 4-part, ms "Penzel", no.213]
Denket doch, ihr Menschenkinder. Vierstimmiges geistliches Lied. Erstausgabe herausgegeben von Wolfgang Wiemer. [Deutsche Staatsbibliothek, Berlin, Hs. Am B 46].
Kassel, 1984. Oblong, 32 x 24 cm. Half-tone of a recently discovered ms copy in the hand of Christian Friedrich Penzel, together with first edition. Issued on the occasion of the tricentennial of the composer's birth. Preface in Eng-Ger, with critical commentary and note on performance. Wrappers in laid paper. \$17
- 53 [Hochzeitsquodlibet, BWV 524]
Hochzeitsquodlibet 1707. Ein Fragment BWV 524. [Musikbibliothek der Stadt Leipzig, mus. ms. GO. S. 300].
Faksimile-Reihe Bachscher Werke und Schriftstücke, 12. Leipzig, 2/ 1976. 20 x 34 cm, 8, 12 facs, 13 pp. Half-tone of one of the earliest documents transmitting Bach's handwriting. Discovered in 1929. Introduction by Werner Neumann. Afterword in Ger-Eng by Günther Kraft. Coverboards in decorative paper. \$19
- 8629 [Sacred aria, soprano, strings, bc, BWV 1127]
"Alles mit Gott und nichts ohn' ihn" BWV 1127. Einleitung von Michael Maul. Geleitwort von Christoph Wolff. [Herzogin Anna Amalia Bibliothek, Weimar].
Documenta Musicologica, II/33 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge). Kassel, 2005. 4°, 8, 15 pp + audio CD. Color half-tone facsimile of the autograph manuscript rediscovered in May 2005 in Weimar. The aria, consisting of 12 verses, was composed in 1713 to celebrate the 53rd birthday of Duke Wilhelm Ernst of Saxe-Weimar. Together with CD containing the world premiere recording with soprano Elin Manahan Thomas and the English Baroque Soloists conducted by Sir John Eliot Gardiner. Afterword in Ger-Eng. Decorative marbled paper coverboards with pasted title etiquette and red linen spine. \$70
http://www.omifacsimiles.com/brochures/bach_alles.html
- 8612 [Sacred aria, soprano, strings, bc, BWV 1127]
"Alles mit Gott und nichts ohn' ihn" BWV 1127. Aria for Soprano, Two Violins, Viola and Continuo, BWV 1127. First Edition Edited by Michael Maul.
Kassel, 2005. 4°, viii, 4, i pp. Half-tone facsimile. (B/W) of the autograph manuscript rediscovered in May 2005 in Weimar. The aria, consisting of 12 verses, was composed in 1713 to celebrate the 53rd birthday of Duke Wilhelm Ernst of Saxe-Weimar. Together with new performing edition. Wrappers. \$23
- 3047 [Clavierbüchlein, for Anna Magdalena Bach]
Klavierbüchlein für Anna Magdalena Bach 1725. Faksimile der Originalhandschrift mit einem Nachwort herausgegeben von Georg von Dadelen. [Staatsbibliothek Preußischer Kulturbesitz, Berlin, Mus. ms. Bach P 225].
Documenta Musicologica, II/25. Kassel, 1988. Oblong, 28 x 21 cm, 146 facs. xxii pp. Superb 4-color half-tone in the original format. Arias, minuets, polonaises, marches and other short pieces of "galanterie" by Bach, his children, and a few visitors in the Bach home. Pieces arranged chronologically (except for the last section) with the earliest compositions from 1725 and the latest from the late 1740s. Almost every member of Bach family has helped to copy the Büchlein—only Wilhelm Friedemann is absent. Afterword in Ger-Eng-Fr. Index with identification of the copyist of each piece. Handsome binding with green glossy paper boards and gold trim. \$66
http://www.omifacsimiles.com/brochures/bach_kb.html
- 8973 Kobayashi, Yoshitake & Kirsten Beisswenger.
Die Kopisten Johann Sebastian Bachs. Katalog und Dokumentation von Yoshitake Kobayashi und Kirsten Beisswenger. [1] Textband; [2] Abbildungen.
Neue Ausgabe sämtlicher Werke, IX/3. Kassel, 2007. 26 x 33 cm, 2 vols, xxiv, 243; vii, 379 pp. A careful and detailed study and catalog of all the copyists of J.S. Bach's, together with a volume devoted to half-tone reproductions that includes altogether 259 MS examples. An indispensable resource for Bach manuscript study. Linen. \$496
- 6424 Rifkin, Joshua.
Bach's Choral Ideal.
Dortmunder Bach-Forschungen, 5. Dortmund, 2002. 8°, 66 pp. Wrappers. \$35
- 8083 *Texthefte zur Kirchenmusik aus Bachs Leipziger Zeit. Die 7 erhaltenen Drucke der Jahre 1724-1749 in faksimilierter Wiedergabe. Eingeführt und herausgegeben von Martin Petzoldt.*
Stuttgart, 2000. 10 x 17 cm, 16, 7 booklets, 108 pp. Line-cut of the printed cantata texts as used in the churches of St. Thomas & St. Nikolai between the years 1724-1749. 7 booklets in a slipcase. Preface in Ger. \$24
- 9278 Wollny, Peter.
Generalbass- und Satzlehre, Kontrapunktstudien, Skizzen und Entwürfe. Herausgegeben von Peter Wollny. Anhang: Aria "Alles mit Gott und nichts ohn' ihn" BWV 1127. Herausgegeben von Michael Maul.
Neue Ausgabe Sämtlicher Werke, Supplement. Kassel, 2011. 22 x 30 cm, 250 pp (incl. 77 facsimiles). Comprehensive study of Bach's basso continuo practice, documented with full-color reproductions from autograph manuscripts and sketches. Consists of teaching documents in figured bass and counterpoint, and sketches & fragments found in autograph full scores, all accompanied by modern transcriptions. Linen. \$334
http://www.omifacsimiles.com/brochures/bach_bc.html
- 6401 Wolff, Christoph & Ton Koopman.
Die Welt der Bach Kantaten. Herausgegeben von Christoph Wolff, mit einem Vorwort von Ton Koopman. Band 1: Johann Sebastian Bachs Kirchenkantaten: Von Arnstadt bis in die Köthener Zeit; II: Johann Sebastian Bachs weltliche Kantaten; III: Johann Sebastian Bachs Leipziger Kirchenkantaten.
Kassel, 1997 8°, 3 vols, 742 pp. Cloth.
- BACHELIER, J., 17-18th c.**
- 3237 *Recueil de cantates, contenant toutes celles qui se chantent dans les concerts: pour l'usage des amateurs de la musique & de la poésie.*
Geneva, 1992. 11 x 15 cm, 475 pp. Line-cut of the Alberts & Van der Kloot edition, The Hague, 1728. Collection of cantata texts, with their poets identified, together with an introduction to the history and aesthetics of the genre. Wrappers. (no music). \$71
- BACILLY, Bénigne de, 1625-1692**
- 7328 [Airs, voice, bc, part 1]
Les trois livres d'airs regravez de nouveau en deux volumes. Première partie – 1668. En annexe à la préface: Nouveau livre d'airs (première version de 1661). [Bibl. Nationale, Paris; Bibl. Royale de Bruxelles].
La Musique Française Classique de 1650 à 1800, 96. Courlay, 1996. 30 x 22, upright & oblong cm, 27, 116 pp. Line-cut of the Paris, 1668 & 1661 editions. Introduction in Fr-Eng-Ger by Philippe Lescaat & Jean Saint-Arroman. Wrappers. \$59
- 7501 [Airs, voice, bc, part 2]
Les trois livres d'airs regravez de nouveau en deux volumes. Seconde partie, 1668. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 107. Courlay, 1997. Oblong, 31 x 22 cm, 32, 80 pp. Line-cut of the Paris, 1668. Introduction in Fr-Eng-Ger by Philippe Lescaat & Jean Saint-Arroman. Wrappers. \$51
- 8573 [Chansons, book.3]
III. livre de chansons pour danser et pour boire, 1665. Présentation: Département de musique ancienne du Conservatoire National Supérieur de Musique et de Danse de Paris. [Bibl. Sainte-Geneviève, Paris].
La Musique Française Classique de 1650 à 1800, 171. Courlay, 2005. 24 x 33 cm, xviii, 46 pp. Line-cut of the Paris, 1665. Introduction in Fr-Eng-Ger. Includes dance notation for 12 numbers. Wrappers. \$47

- BALLARD, Christophe, 1641-1715 [publisher]**
 7452 [Noëls, 1-2 voices, bc]
Chants des noëls, anciens et nouveau. Paris. Christophe Ballard, 1703. [Bibliothèque Sainte Geneviève, Paris].
 La Musique Française Classique de 1650 à 1800, 106. Courlay, 1997. Oblong, 30 x 22 cm, 10, 43 pp. Line-cut of Paris, 1703 edition. Contains 18 noels and 1 air des quatrains. Introduction in Fr-Eng-Ger by Philippe Lescat and Jean Saint-Arroman. Wrappers. \$31
- BALLARD, Pierre, c.1575-1639 [publisher]**
 959 [Airs, lute, voice, books 1-6]
Airs de différents auteurs mis en tablature de luth.
 Geneva, 1981. 8°, 6 vols, each with c.160 pp. Line-cut of the Ballard edition, Paris, 1608-1615. Monodies (in staff notation) with lute accompaniment (in French tablature) by Boesset, Guédron or Bataille himself. May be the earliest appearance of notes tied together by the stems, indicating that they were to be sung to one syllable. Wrappers (single volumes also available). \$186
- 954 [Airs, lute, voice, books 7-15]
Airs de différents auteurs mis en tablature de luth. 7e à 15e livre.
 Geneva, 1985. 15 x 22 cm, 5 vols, 672 pp Line-cut of the Ballard edition, Paris, 1617-1632. Monodies (staff notation) with lute accompaniment (in French tablature) by Antoine Boesset & others. Sequel to the airs intabulated for lute by Gabriel Bataille. Wrappers. (only vols. 7, 8 14-15 available)
- 7345 [Airs de cour, book 7, 1626 ed.]
VII. livre d'airs de cour, et de differents auteurs. [Schermar-Bibliothek, Stadtbibliothek, Ulm].
 Faksimile-Edition Schermar-Bibliothek Ulm, 10. Stuttgart, 1996. 11 x 15 cm, 116 pp. Line-cut of the Paris, 1626 edition. 40 airs de cour, 10 airs à 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
- BANCHIERI, Adriano, 1568-1634**
 2430 *Cantorino utile a novizzi e chierici principianti del canto fermo alla romana.*
 Bibliotheca Musica Bononiensis, II/19. Bologna, 1980. 13 x 17 cm, 103 pp. Line-cut of the Bologna, 1622 edition. 8 pages have been reproduced in 2 colors. Cloth. \$35
- 7340 *Canzonette a tre voci. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermar-Bibliothek Ulm, 7. Stuttgart, 1996. 15 x 19 cm, 3 partbooks, 72 pp. Line-cut of the Amadino edition, Venice, 1597. 21 settings. Wrappers, with handsome slipcase in marbled paper. \$63
- 9356 *Fantasia ovvero Canzoni alla francese. Venedig, Ricciardo Amadino 1603.*
 Faksimile-Edition Rara, 65. Stuttgart, 2014. 17 x 23 cm, 4 partbooks, 96 pp. Line-cut of the Venice, 1603 edition. 21 instrumental canzoni suitable for strings/winds. Wrappers, with portfolio in decorative paper. \$42
- 2436 *Terzo libro di nuovi pensieri ecclesiastici da cantarsi con una, e due voci in variati modi nel clavicembalo tiorba, arpicchitarone.*
 Bibliotheca Musica Bononiensis, IV/40. Bologna, 1969. 17 x 25 cm, vi, 71 pp. Line-cut of the Bologna, 1613 edition. Preface in It by Giuseppe Vecchi. Hardbound. \$42
- 8347 [La pazzia senile, book 1]
La pazzia senile. Riproduzione dell'originale con prefazione e trascrizione in notazione moderna di R. Bez.
 Bibliotheca Musica Bononiensis, IV/96. Bologna, 2003. 8°, 3 partbooks, 140 pp. Line-cut of the Venice, 1598 edition, together with new transcription by Renzo Bez. "Madrigal comedy" consisting of 19 madrigals or canzonetti a3 in mensural notation. Portfolio. \$87 <http://www.omifacsimiles.com/brochures/banchieri.html>
- 7379 [La pazzia senile, book 2]
La pazzia senile [ragionamenti vaghi, et dilettevoli, a tre voci. Libro secondo]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].
 Faksimile-Edition Schermar-Bibliothek Ulm, 12. Stuttgart, 1997. 16 x 20 cm, 3 partbooks, c.90 pp. Line-cut of the second edition, Venice, 1599, containing significant variants, additions & cuts. Hardbound, with slipcase. \$53
- 7494 *Il zabaione musicale [inventioine boscareccia et primo libro di madrigali a cinque voci]. [Staats- & Stadtbibliothek, Augsburg].*
 Faksimile-Edition Augsburg, 1. Stuttgart, 1997. 15 x 20 cm, 3 partbooks, c.128 pp. Line-cut of the Simon Tini & Filippo Lomazzo edition, Milan, 1604. 17 settings a5, for voices with or without instruments, based on the pastoral stories of Greek mythology. Wrappers, with handsome portfolio in marbled paper. \$76
- BARTOLINI, Orindio, 1589-1640**
 9532 *Messe concertate [a 5. 8. & 9. voci, & motteti à 1. 2. 3. & 8. col basso continuo per l'organo]. Venedig, Bartholomeo Magni, 1634. [Stift Kremsmünster].*
 Faksimile-Edition Kremsmünster, 35. Stuttgart, 2015. 17 x 25 cm, 10 partbooks, 308 pp. Line-cut of the Venice, 1621 partbook edition. Contents: Missa Stabat Mater dolorosa; Missa Susanna; Missa Diligam te Domine; Missa Sine Nomine. Wrappers, with portfolio covered in marbled paper. \$79
- BASELLI, Constantino, fl.1600-1640**
 8689 *Il primo libro de sacri concerti [a una, a due, a tre & quatro voci con il basso continuo per l'organo], Venetia, Ricciardo Amadino 1614. [Biblioteka Jagiellońska, Krakow].*
 Faksimile-Edition Krakau, 4. Stuttgart, 2006. 12 x 26 cm, 5 partbooks, 160 pp. Line-cut of the Venice, 1614 edition. Rich collection of sacred concerti for all sorts of vocal combinations: 8 works a4, 3 works a3, 9 works a2 and 4 for solo voice, all with basso continuo and many calling for trombone or chittarone accompaniment. Wrappers, in portfolio with marbled paper boards. \$59
- BASSANO, Giovanni, c.1550-d.?**
 9378 *Madrigali et canzonette [concertate per potersi cantare con il basso, & soprano nel liuto, & istrumento da pena. Libro primo]. Venedig [Bischöfliche Zentralbibliothek Regensburg].*
 Faksimile-Edition Canto e Continuo, 8. Stuttgart, 2014. 22 x 33 cm, 32 pp. Line-cut of the Venice, 1602 edition. 14 settings for voice with lute accompaniment, Italian lute tablature. Hardbound, with marbled paper boards. (n.b. according to the publisher of this facsimile there is a printing peculiarity in Regensburg exemplar which has been retained in this facsimile; it concerns the incorrect position of the "tavola"—table of contents—and one upside down page; the print is otherwise completely serviceable and nothing is missing) \$35
- BATAILLE, Gabriel, c.1574-1630**
 959 [Airs, lute, voice, books 1-6]
Airs de différents auteurs mis en tablature de luth.
 Geneva, 1981. 8°, 6 vols, each with c.160 pp. Line-cut of the Ballard edition, Paris, 1608-1615. Monodies (in staff notation) with lute accompaniment (in French tablature) by Boesset, Guédron or Bataille himself. May be the earliest appearance of notes tied together by the stems, indicating that they were to be sung to one syllable. Wrappers (single volumes also available).
- BATTISHILL, Jonathan, 1738-1801**
 7628 [Songs, voice, strings/winds, bc]
A Collection of Favourite Songs Sung at the Publick Gardens, and Theatres.
 Huntingdon, n.d. 4°, 24 pp. Line-cut of the London, c.1748 edition. Wrappers. \$12
- BÉRARD, Jean Antoine, 1710-1772**
 2629 [Method, singing]
L'art du chant. A Facsimile of the 1755 Paris Edition.
 Monuments of Music and Music Literature in Facsimile, II/75. New York, 1967. 17 x 24 cm, 215 pp. Line-cut of the Paris, 1755 edition. Laid paper, clothbound.
- 3243 [Method, singing]
L'art du chant, dédié à Madame de Pompadour.
 Geneva, 1984. 12 x 17 cm, 215 pp. Line-cut of the Paris, 1755 edition. Wrappers. \$51
- BERNARDI, Stefano, c.1585-1636**
 9336 *Encomia sacra. Binis, ternis, quaternis, quintus, senisque vocibus concinenda], op.15. Salzburg / Gregor Kyrner 1634. [Stift Kremsmünster].*
 Faksimile-Edition Kremsmünster, 23. Stuttgart, 2013. 23 x 31 cm, 6 partbooks, 188 pp. Line-cut of the Salzburg, 1634 partbooks (cantus 1, cantus 2, altus, tenor, bassus, bc). Collection of sacred motets, 9 setting a2, 17 a3 (mostly cantus/bass), 4 a4, and 5 a6. Wrappers with portfolio in marbled paper. \$74

BERNHARDT, Christoph, 1628-1692

- 8830 *Geistliche Harmonien [erster Theil, begreifende zwanzig deutsche Concerten von 2.3.4. und 5. Stimmen. Opus primum]. Dresden/Wolfgang Seyffert 1665. [Bibl. Jagiellońska, Krakow].*
Faksimile-Edition Krakau, 9. Stuttgart, 2007. 21 x 33 cm, 7 partbooks, 138 pp. Line-cut of the Dresden, 1665 edition. Collection of 12 sacred settings (3 a2, 1 a3, 5 a4, 2 a5, & 1 a6), with violin and viola da gamba accompaniment. Printed in partbook format: 1. Sing-Stimme, 2. Sing-Stimme, 3. Sing-Stimme, 4. Sing-Stimme, 1. Instrument, Anderes Instrument, Basso Continuo. Wrappers, in marbled paper slipcase. \$65
- BERNIER, Nicolas, 1664-1734**
- 3526 [Cantatas, voice, bc, with & without instruments, book 3]
Cantates françaises, ou musique de chambre a voix seule et a deux avec symphonie et sans symphonie avec la basse continue, troisième livre, partition in folio.
La Musique Française Classique de 1650 à 1800, 43. Courlay, 1989. 22 x 31 cm, 12, 119 pp. Line-cut of the Paris, [1703] edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$54
- 8935 [Cantatas, voice, bc, book 3, selection]
Le caffè (cantate extraite du IIIe livre) - 1703.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 32 pp. Line-cut of the Paris, [1703] edition. Wrappers. \$14
- 3824 [Cantatas, voice, bc, with & without instruments, book 6]
Cantates françaises, ou musique de chambre a voix seule avec symphonie et sans symphonie avec la basse-continue, sixième livre, partition in folio.
La Musique Française Classique de 1650 à 1800, 49. Courlay, 1990. 22 x 31 cm, xii, 98 pp. Line-cut of the Paris, 1718 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$48
- 3527 [Cantatas, voice, bc, with & without instruments, book 7]
Cantates françaises, ou musique de chambre a voix seule avec symphonie et sans symphonie avec la basse continue, septième livre, partition in folio.
La Musique Française Classique de 1650 à 1800, 44. Courlay, 1989. 22 x 31 cm, 9, 106 pp. Line-cut of the Paris, 1723 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$51
- 184 [Cantata, selection]
Diane et Endimion.
La Cantate Française au XVIIIe Siècle, I. Geneva, 1984. 4°, 36 pp. Line-cut of the Foucault edition, Paris, c.1703. Cantata for soprano, bass and continuo. Text by Louis Fusellier. Wrappers. \$30
- 185 [Cantata, selection]
Médée, Cantate pour soprano avec violon et Bachus, cantate pour basse avec violon.
La Cantate Française au XVIIIe Siècle, II. Geneva, 1984. 22 x 30 cm, 50 pp. Line-cut of the Foucault edition, Paris, c.1703. Two cantatas, one for soprano and violin, the other for bass and violin. Wrappers. \$40
- 7824 *9 leçons de ténèbres / [Jean-Baptiste Gouffet:] 9 leçons de ténèbres / Anonyme:] 6 leçons de ténèbres. [Bibl. Municipale, Lyon, ms Fm 133971].*
La Musique Française Classique de 1650 à 1800, 129. Courlay, 2000. 4°, xiii, 122 pp. Line-cut of a contemporary ms copy. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Hardbound. \$60
- 2142 [Motets, 1-3 voices, bc, with & without instruments, op.1]
Motets à une, deux et trois voix, avec symphonie et sans symphonie, au nombre de vingt six. Première œuvre.
La Musique Française Classique de 1650 à 1800, 17. Courlay, 1987. 22 x 31 cm, ix, 259 pp. Line-cut of the Paris, 1703 edition. Introduction by Jean Saint-Arroman. Wrappers. \$88
- 7711 [Motets, 1-3 voices, bc, with & without instruments, op.2]
Motets à une, deux et trois voix, avec symphonie et sans symphonie. Second œuvre, 1713. [Bibliothèque Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 127. Courlay, 1999. 22 x 31 cm, 17, 196 pp. Line-cut of the Paris, 1713 edition. Introduction by Jean Saint-Arroman. Wrappers. \$78

BERTONI, Ferdinando, 1725-1813

- 3822 *Orfeo ed Euridice. Partitura autografa in facsimile. Edizione del libretto. Saggio introduttivo a cura di Paolo Cattelan.*
Drammaturgia Musicale Veneta, 23. Milan, 1989. Oblong, 29 x 22 cm, cxiv, 302 pp. Line-cut of the autograph score. Introduction in It. Linen. \$255
<http://www.omifacsimiles.com/brochures/bertoni.html>
- BESARD, Jean-Baptiste, c.1567-1625**
- 962 *Thesaurus harmonicus avec un index.*
Geneva, 2/ 1993. 22 x 30 cm, 363, ii pp. Line-cut of the Cologne, 1603 edition. One of the richest tablatures of the time, consisting of solo lute works and vocal pieces in staff notation with lute accompaniment in French tablature. Preludes, fantasias, madrigals, chansons, airs de cour, passamezzi, gaillards, allemandes, branles, voltas, Polish dances, courantes, etc. Arrangements by Bakfark, Bocquet, Dowland, Ferrabosco, and J. Reys. Some unica. With a short set of instructions on lute playing. Wrappers. \$116
- BEUTTNER, Nicolaus, 16-17th c.**
- 1296 *Catholisch Gesang-Buch. Darinnen vil schöner, neue, un zuvor noch nie im Druck gesehen, christliche, andächtige Gesänger, die man nit allein bey dem Amt der H. Meß, in Processionibus, Cruetz, un Walfarten, sonder auch zu Hauß sehr nützlichen gebrauchen mag.*
Graz, 1968. 8°, 212, 108 pp. Line-cut of the Graz, 1602 edition. 141 songs and 86 chants. Hymnological introduction and comparative study of 6 later editions issued between 1609-1717 by Walter Lipphardt. Handsome binding in decorative paper. \$59
- BIANCHI, Francesco, 1752-1810**
- 7742 *La morte di Cesare. Partitura dell'opera in facsimile. Edizione dei libretti. Saggio introduttivo a cura di Piero Weiss. [Brussels Royal Conservatory Library, Ms. 2046 K].*
Drammaturgia Musicale Veneta, 25. Milan, 1999. Oblong, 29 x 23 cm, 2 vols, lxxxviii, 654 pp. Line-cut of a copyist's fair copy (full score) of this melodramma tragico by Gaetano Sertor and Francesco Bianchi, representing the transformation of the opera seria at the end of the century. The text of the libretto is based on Voltaire's drama-writing style bent to political propaganda, while the score corresponds to the theatrical revision of the vocal registers. The most important features of this Morte di Cesare are both the conservation of the manuscript of the 1789 version of Jacobinical and the variants used—by the authors themselves—for the creation of the first performance in the second Republic of Venice, the democratic one, at Teatro La Fenice, in 1797. Commentary in It-Eng. Cloth. \$821
<http://www.omifacsimiles.com/brochures/bianchi.html>
- BIBER, Heinrich Ignaz Franz von, 1644-1704**
- 8470 *Chi la dura la vince (Wer ausharrt, siegt). Drama musicale in drei Akten. Text von Francesco Maria Raffaelini(?). Faksimile der Partitur Hs 560 aus dem Besitz des Salzburger Museums Carolino Augusteum. Einführung von Sibylle Dahms.*
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 10. Salzburg, 2004. 22 x 32 cm, 156, 107 pp. Half-tone of the manuscript score. Historical commentary in Ger. Hardbound, with slipcase in decorative paper. \$139
- BICKHAM, George (younger), c.1706-1771 [engraver]**
- 706 *The Musical Entertainer. A Facsimile of the 1740 London Edition.*
Monuments of Music and Music Literature in Facsimile, 1/6. New York, 1965. 4°. 102 + 102 pp. Line-cut of the London, 1740 edition. Approximately 200 songs, each adorned with a beautiful engraving, by various composers, chiefly for high voice with figured bass; most have part for flute printed at end. Printed (as the original) on recto pages. Laid paper, clothbound.
- BIRNSTIEL, Friedrich Wilhelm, fl.1753-1782 [publisher]**
- 4197 *Musikalisches Allerley von verschiedenen Tonkünstlern. 1ste, 2te, 3te, 4te, 5te, 6te, 7te, 8te, 9te Sammlung. Introduction: Greta Haenen. [Conservatoriumbibl., Brussels].*
Facsimile Series, IV/2. Peer, 1992. 4°, 302 pp. Line-cut of the Berlin, 1761-63 edition. In 1728 Telemann began, with Geteuer Music-Meister, a trend in musical editions published by installments that catered to both professional and amateur musicians. Musikalisches Allerley is the leading serial and one of the first of such from Berlin, offering the newest works for keyboard instruments and songs with keyboard accompaniment. Among the 30+ composers featured are CPE Bach, Kirnberger, Marpurg & Schale. Wrappers. \$43
- BLOW, John, 1649-1708**
- 187 *Amphion Anglicus. A Facsimile of the 1700 London Edition.*
Monuments of Music and Music Literature in Facsimile, 1/2. New York, 1965. 4°, 216 pp. Line-cut of the London, 1700 edition. Contains the best of Blow's vocal music. Laid paper. Beautifully bound in white linen. \$100

- 7041 *Ode on the Death of Purcell*.
Huntingdon, c.1988. 4°. Xerographic reprint of the London, 1696 edition.
Wrappers. \$12
- BOCCHERINI, Luigi, 1743-1805**
- 7681 [Cantata, 5 solo voices, choir, orchestra]
La confederazione dei Sabini con Roma (edizione facsimile). Storia, testo, musica a cura di Carolyn Gianturco.
Accademia Lucchese di Scienze, Lettere ed Arti, Studi e Testi, XLV. Lucca, 1997.
Oblong, 30 x 23 cm, I, 223 pp. Line-cut of the autograph score in the possession of the Fondo Bottini, Istituto Musical "L. Boccherini", Lucca. Wrappers. \$44
- BÖDDECKER, Phillip Friedrich, 1607-1683**
- 7630 *Melos irenicum. 2 Cant, Alt, 2 Ten, Bass, 2 Violin et Fagott, cum 3 Tromb. et Capella à 6. [Bibl. Nationale, Paris]*.
Faksimile-Edition Rara, 18. Stuttgart, 1998. 21 x 31 cm, 42 pp. Line-cut of the Strasbourg, 1650 edition. Setting of Te deum laudamus. Harbound. \$39
- 7576 *Jairi Todten-Post/Seuffzer/Trauerklang. [Staatsbibliothek zu Berlin, Preußischer Kulterbesitz, Berlin]*.
Faksimile-Edition Rara, 15. Stuttgart, 1998. 15 x 21 cm, 76 pp. Line-cut of the Stuttgart, 1661 edition. Contains two musical settings by Böddecke, one a4 & bc, the other a3 & bc. Bound together with Jairi Todten-Post und Christ Herten-Trost (Stuttgart, 1661) and Seuffzer und Thränen und klägliches Sehnen, for the funeral of Maria Agnes Müller. Hardbound in marbled paper. \$20
- BÖDDECKER, Phillip Jacob, 1607-1683**
- 7542 *Höchst-schätzbares Seelen-Kleinod hangend an dem stets hell-leuchtenden geistlichen Morgenstern oder Zwey schöne geistliche Lieder in einem doppelten (einfachen und fugierten) Contrapunkt. [Württembergischen Landesbibliothek, Stuttgart]*.
Faksimile-Edition Rara, 10. Stuttgart, 1997. 24 x 29 cm, 14 pp. Line-cut of the Stuttgart, n.d. edition. Written for soprano, alto, tenor, bass and continuo, only the continuo part for organ (reproduced here) survive. Hardbound in marbled paper. \$17
- 7441 *Sacra Partitura. [Württembergischen Landesbibliothek, Stuttgart]*.
Faksimile-Edition Rara, 2. Stuttgart, 1997. 20 x 30 cm, 72 pp. Line-cut of the rare Strasbourg, 1651 print. 12 pieces for solo voice and bc in the style of Italian monody, including "O mira, ò magna" by Casati and "Ecce sacrum paratum" by Monteverdi; the collection ends with two very interesting instrumental sonatas by Böddecke: "Sonata. Violino solo" & "Sonate. sopra la Monica. Fagotto solo", among the earliest known German examples of the genre. Hardbound. \$44
- BOISMORTIER, J.B. Bodin de, 1691-1755**
- 8143 [Cantatas, voice, w/ various accomp., op.5]
Les quatre saisons. Cantates françaises à voix seule, mêlées de symphonies. Œuvre cinquième. 1724. [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 144. Courlay, 2002. 4°. xi, 104 pp. Line-cut of the author's edition, Paris, 1724. Preface in Fr-Eng-Ger by Jean Saint-Arroman & Philippe Lescat. Wrappers. \$60
- 8142 *Motets à voix seule mêlés de simphonies. Œuvre 23. 1728 [Bibliothèque Nationale, Paris]*.
La Musique Française Classique de 1650 à 1800, 148. Courlay, 2002. 4°. x, 27 pp. Line-cut of the author's edition, Paris, 1728. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$24
- BONIZZI, Vincenzo, b.?-1630**
- 1169 [Alcune opera, viola bastarda, strings]
Alcune opere di diversi autori. Passaggiate principalmente per la viola bastarda, ma anco per ogni sorte di stromenti e di voci, Venezia 1626. [Printed source & Ms, Cívico Museo Bibl. musicale, Bologna].
Archivum Musicum: Strumentalismo Italiano, 54. Florence, 1983. Oblong, 24 x 17 cm, xvii, 94 pp. Line-cut. Includes facsimile of contemporary ms copy transmitting passaggiate. Introduction in It by Elio Durante & Anna Martellotti. Wrappers in decorative paper. \$31
- BONONCINI, Giovanni, 1670-1747**
- 190 *Astartus*.
Monumenta Musica Bononiensis (= Bibliotheca Musica Bononiensis), IV/20. Bologna, 1984. 17 x 25 cm, 35, 86 pp. Line-cut of the Walsh edition, London, 1720. Introduction in It by Mario Baroni. Laid paper. Linen. \$50
- 4687 *Camilla (Stampiglia), Naples 1696; Revised by Nicola Haym with English Translation Versified by Mr. Northman for London, 1706. Royal College of Music, MS 779 and Printed Libretto, Jacob Tonson. Introduction by Lowell Lindgren*.
Music for London Entertainment, 1660-1800, E/1. London, 1990. 4°, xxv, 120 pp. Cloth. \$160
- 9006 [Cantatas & duets, voice, violin, bc]
Cantate e duetti (Londra 1721). Introduzione di / Introduction by Paolo Da Col.
Bibliotheca Musica Bononiensis, IV/73. Bologna, 2008. Oblong, 4°, xvii, 107 pp. Line-cut of the London, 1721 edition. The collection features 7 cantatas for soprano, 6 for alto and 2 duets, with violin or bc. Wrappers. \$59
http://www.omifacsimiles.com/brochures/bononcini_can.html
- BONONCINI, Giovanni Maria, 1642-1678**
- 192 *Cantata per camera a voce sola, libro primo—opera decima. [Cívico Museo Bibliografico Musicale, Bologna]*.
Bibliotheca Musica Bononiensis, IV/72. Bologna, 1981. Oblong, 22 x 16 cm, 172 pp. Line-cut of the Bologna, 1677-78 edition. 11 cantatas for voice (bass or soprano) and basso continuo. Cloth. \$60
- BOURGEOIS, Thomas-Louis, 1676-1750**
- 7623 [Cantatas, voice, bc, book 1]
Cantates françaises, livre premier, 1708. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 111. Courlay, 1998. 24 x 32 cm, 14, 93 pp. Line-cut of the Paris, c.1700 edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$47
- 7667 [Cantatas, voice, bc, book 2]
Cantates françaises, livre second, deuxième tirage, 1718. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 112. Courlay, 1999. 24 x 33 cm, xvi, 84 pp. Line-cut of the Paris, c.1718 edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$43
- BOYCE, William, 1711-1779**
- 7646 *Anthem. O be Joyfull in God, 1749. Facsimile Full Score*.
Huntingdon, c.1995. 4°, 70 pp. Xerographic reprint of the London, 1749 score. Wrappers. \$20
- 7044 *The Chaplet*.
Huntingdon, c.1988. 4°. Xerographic reprint of the London, 1750 score. Wrappers. \$16
- 197 *Lyra Britannica. 6 Books. Introduction by Robert Bruce*.
Music for London Entertainment, 1660-1800, F/3. Tunbridge Wells, 1985. 4°, xvi, 108 pp. Line-cut of the London, 1747-1759 editions. Contains a rich selection of songs, duets, and cantatas. Cloth. \$92
- 7045 *Lyra Britannica, I*.
Huntingdon, c.1988. 4°. Xerographic reprint of the London, 1747 score. Wrappers. \$12
- 7647 *Ode. Here all They Active Fires Diffuse. Cambridge, 1749. Facsimile Full Score*.
Huntingdon, c.1995. 4°, 67 pp. Xerographic reprint of the London, 1749 score. Wrappers. \$20
- 8258 *O be Joyfull in the Lord (Anthem)*.
Huntingdon, c.1995. 4°. Xerographic reprint of the London, 1749 score. Wrappers. \$20
- 198 *The Shepherd's Lottery: A Musical Entertainment. Originally Published by I. Walsh, 1751. Printed Score. Introduction by Robert J. Bruce*.
Music for London Entertainment, C/4. London, 1990. 4°, xvi, 54 pp. Line-cut. Cloth. \$120
- 7046 *Solomon*.
Huntingdon, c.1988. 4°. Xerographic reprint of the London, 1743 score. Wrappers. \$39

- 199 [Birthday Odes]
Three Birthday Odes for Prince George: 1749 or 1750; 1751; 1752. Bodleian Lib., Oxford, MSS Mus. Sch. c. 105; c. 106; d. 264. Introduction by Robert J. Bruce.
 Music for London Entertainment, 1660-1800, F/4. London, 1989. 4°, xvi, c.110 pp. Half-tone of three mss sources. Cloth. \$148
- BRANDISIUS, Markus Dietrich, 16-17th c.**
- 9096 *Victoria Sveco-Saxonica. [Biblioteka Jagiellońska, Krakow].*
 Faksimile-Edition Krakau, 15. Stuttgart, 2009. 16 x 21 cm, 3 partbooks, 40 pp. Line-cut of the Gregor Ritzsch edition, Leipzig, 1631. Portfolio, with decorative paper boards. \$48
- BREITENDICH, F.C., 18th c.**
- 1739 *Choral-Bog 1764. Udgivet i facsimile af Samfundet Dansk Kirkesang med en oversigt over koralbogens melodier ved Henrik Glahn.*
 Copenhagen, 1970. Oblong, 24 x 19 cm, 257 facs, v, vi pp. Beautiful line-cut of the earliest and one of the most celebrated songbooks from Denmark, compiled by the court organist Breitendich. Notated with a single melody and figured bass, the collection consists of 191 songs. Afterword in Danish. Concordance table with Kingos Graduale of 1699 and summary in Ger. Handsome binding with coverboards in decorative paper. \$72
- BRENET, Michel, 1858-1918**
- 6157 *Sébastien de Brossard. Prêtre compositeur, écrivain et bibliophile (165...-1730) d'après ses papiers inédits. Avant propos de Yolande de Brossard.*
 Geneva, 1998. 12°, v, 53 pp. (Rpt. of Paris, 1896 edition). \$51
- BROSSARD, Sébastien de, 1655-1730**
- 2112 *Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens & françois, les plus usitez dans la musique, seconde édition, 1705. Eingeleitet von Harald Heckmann.*
 Dictionarium Musicum, 1. Hilversum, 1965. 17 x 24 cm, xviii, 390 pp. Half-tone of the second edition, Paris, 1705. Cloth (also available in wrappers). \$116
- 2148 *Promodus musicalis, ou élévations et motets à voix seule avec la basse continue. Livre premier.*
 La Musique Française Classique de 1650 à 1800, 8. Courlay, 1986. 22 x 31 cm, xvii, 88 pp. Line-cut of the Paris, 1702 edition. Introduction by Jean Saint-Arroman. Wrappers. \$47
- BUXTEHUDE, Dietrich, 1637-1707**
- 1785 [Fürwahr, er trug, K.31]
Fürwahr, er trug unsere Krankheit. Faksimile nach dem Autograph herausgegeben von Bruno Grusnick. [Universitätsbibl. Uppsala, Vok. mus. i hskr. 6:9].
 Veröffentlichungen der Kirchengemeinde St. Marien zu Lübeck. Cassel, [1987]. 17 x 24 cm, 24 facs, i pp. Half-tone of the single surviving full score in the hand of the composer. Issued on the occasion of the "D. Buxtehude Gedenkjahr 1987". Afterword in Ger. Wrappers. \$20
- 8809 *Herr, ich lasse dich nicht, BuxWV36. Facsimile of the Autograph Set of Parts in the Uppsala University Library, including a New Full Score Critical Edition. Edited by Peter Wollny.*
 Documenta Musicologica, II/37. Kassel, 2007. 4°, 34 pp. Full-color facsimile of the autograph parts—recently identified by Peter Wollny—for the dialogue cantata "Herr, ich lasse dich nicht" from the Düben Collection of Uppsala University Library. This source represents the only known set of original performance material for a work by Buxtehude. Together with a new critical edition. Commentary in Ger-Eng. Hardbound. \$70
- 8571 [Klaglied, voice, viols, bc (or voice, organ), BWV 76]
Fried- und Freudenreiche Hinfarth des alten großgläubigen Simeons bey seeligen ableiben des Herrn Johannis Buxtehuden. Edited by Michael Belotti. [Badische Landesbibl., Karlsruhe].
 Critical Facsimiles, 6. New York. 2005 20 x 31 cm, iv, 9, i. Line-cut of the Lübeck, 1674 edition. A funeral piece composed and performed for the composer's father. Includes apparatus listing all editorial emendations. Wrappers. \$12
- 1786 [Membra Jesu nostri, cantata cycle, K.75]
Membra Jesu nostri. Faksimile der autographen Tabulatur. Herausgegeben von Bruno Grusnick. [Universitätsbibl. Uppsala,].
 Veröffentlichungen der Kirchengemeinde St. Marien zu Lübeck. Cassel, [1987]. 23 x 36 cm, 40 facs, ii pp. Half-tone of the composer's 7-part cantata cycle (written in tablature notation) dedicated to Gustav Düben, Hofkapellmeister in Stockholm. Afterword in Ger. Wrappers. \$37
- 222 [Motet, a24, 6-choir, K.113]
Motetto a. 24: Benedicam dominum in omni tempore . . . Faksimiltryck från handskrift i Uppsala Universitetsbibliotek.
 Autographus Musicus, 3. Bandhagen, 1973. 21 x 34 cm, 65 pp. Line-cut of the autograph parts from the Düben Collection at Uppsala University Library. Consists of 6 numbers, each for chorus and various instrumental combinations. Loose sheets in protective folder. \$21
- CACCINI, Francesca, 1587-1640**
- 7683 *La liberazione di Ruggiero dall'Isola di Alcina. Firenze 1625.*
 Musica Drammatica, 4. Florence, 1998. 24 x 34 cm, viii, 131 pp. Line-cut of Florence, 1625 edition (full score). Credited as being the first Italian opera performed outside of Italy. Wrappers. \$42
http://www.omifacsimiles.com/brochures/caccini_lib.html
- 9224 *Il primo libro delle musiche a una, e due voci. [Biblioteca Estense Universitaria, Modena].*
 Performers' Facsimiles, 295. New York, [2011]. 27 x 36 cm, 103 pp. Line-cut of the Florence, 1618 edition, containing 36 settings, among them sonetti, madrigali, arie, ottave, motetti, hinni, & conzonetti. Wrappers. \$30
<http://www.omifacsimiles.com/brochures/caccini.html>
- CACCINI, Giulio, c.1550-1618**
- 224 *L'Euridice. Composta in musica.*
 Bibliotheca Musica Bononiensis, IV/3. Bologna, 1976. 25 x 35 cm, 55, ii pp. Line-cut of the Giorgio Marescotti edition, Florence 1600. Laid paper with handsome binding in cloth. \$36
- 7841 *L'Euridice, composta in musica in stile rappresentativo. Firenze 1600.*
 Archivum Musicum: Musica Drammatica, 5. Florence, 2000. 24 x 34 cm, x, 96 pp. Line-cut of the Florence, 1600 edition. Together with a reproduction of the entire libretto, published in the same year. Introduction in It by Piero Mioli. Wrappers in decorative paper. \$49
http://www.omifacsimiles.com/brochures/caccini_eur.html
- 225 *Le nuove musiche. A Facsimile of the Florence, 1601 Edition.*
 Monuments of Music and Music Literature in Facsimile, I/29. New York, 1973. 26 x 37 cm, 52 pp. Line-cut of the Florence, 1601 edition. Laid paper, clothbound. \$50
- 2031 *Le nuove musiche.*
 Performers' Facsimiles, 35. New York, [1987]. 25 x 35 cm, 52 pp. Line-cut of the Florence, 1601 edition. Wrappers. \$20
- CALDARA, Antonio, c.1670-1736**
- 2032 *Missa a 4 voci D-Dur, "Vix orimur morimur" in der Bearbeitung von Jan Dismas Zelenka. Faksimile nach der Partiturschrift der Sächsischen Landesbibliothek Dresden mit einem Kommentar von Brian W. Pritchard.*
 Musik der Dresdener Hofkapelle, [12]. Leipzig, 1987. 22 x 37 cm, xv, 46 pp. Half-tone of the Zelenka autograph prepared for the Dresden Court, apparently with Caldara's permission. With the Dresden rulers' embracing of Catholicism, it was one of the duties of Zelenka to import an appropriate repertoire, most of which came from Vienna. This facsimile offers an excellent compendium of the methods of Zelenka when adapting and embellishing the music of another composer. Introduction in Ger-Eng. Wrappers. \$56
- CAMBERT, Robert, c.1628-1677**
- 229 *Pomone. Pastorale mise en musique; Les peines et les plaisirs de l'amour. Pastorale. [Unique copies, Bibl. Nationale, Paris].*
 Geneva, 1980. 22 x 30 cm, 11, 109 pp. Line-cut of the Ballard edition, Paris, 1672. Only the 1st act and part of the 2nd have been preserved from Pomone, and the prologue and 1st act of Les Peines. Includes reproductions of the libretti. Preface in Fr-Eng. Wrappers. \$51

- CAMPRA, André, 1660-1744**
- 4389 [Cantatas, book 1]
Cantates françaises. Livre premier. [Bibl. Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 64. Courlay, 1992. Oblong, 31 x 22 cm, 84, 153 pp. Line-cut of the Paris, 1721 edition. Contains Hebré, L'heureux jaloux, Didon, Daphné, Arion and Les femmes. Introduction in Fr-Eng-Ger. Wrappers. \$88
- 230 [Cantatas, book 1, selections]
Les femmes. Cantate pour basse avec deux violons et continuo.
La Cantate Française au XVIIIe Siècle, III. Geneva, 1984. Oblong, 25 x 19 cm, 33 pp. Line-cut of the Ballard edition, Paris 1708. Cantata for bass, 2 vln and continuo. Wrappers. \$30
- 8661 [Cantatas, voice, winds/strings, bc, book 2]
Cantates françaises mêlées de symphonies et pour différents voix, avec un duo. Livre second, 1714. Présentation par Bertrand Porot. [Bibliothèque Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 174. Courlay, 2006. Oblong, 4°, vii, 156 pp. Line-cut of the Paris, 1714 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$67
- 8419 [Cantatas, book 2, selections]
Cantate Enee & Didon (extraite du Second livre de cantates), 1714. Œuvre au programme du Capes et de l'Agrégation. [Bibliothèque Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 177. Courlay, 2004. Oblong, 4°, ix, 36 pp. Line-cut of the Paris, 1714 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$28
- 231 [Cantatas, book 2, selections]
Silène [cantate pour basse avec violon et continuo. Paroles de M. Danchet. Livre II].
La Cantate Française au XVIIIe Siècle, IV. Geneva, 1984. 4°, 36 pp. Line-cut of the Ballard edition, Paris, 1714. Scored for bass, vln and continuo. Text by M. Danchet. Wrappers. \$30
- 4534 *Le carnaval de Venise, comédie lyrique. Introduction by James R. Anthony with a Section on Stage Designs and Costumes by Jérôme de La Gorce. [Bibl. Nationale, Paris, Rés F.1668].*
French Opera in the 17th and 18th Centuries, 27. Stuyvesant, 1989. 4°, lxiv, 333 pp. Line-cut of a ms prepared c.1703 for the Comte de Toulouse by the atelier of André-Danican Philidor, l'aîné. Cloth. \$95
- 4633 *Le carnaval de Venise, ballet, mis en musique. [Bibliothèque Municipale, Toulouse].*
Béziers, 1993. Oblong, 27 x 20 cm, 340 pp. Line-cut of the Christophe Ballard short score, Paris, 1699 edition. Laid paper, with wrappers in hand-made marbled paper. \$73
- 3223 [L'Europe galante, 1697 ed.]
L'Europe galante, ballet, mis en musique. [Bibl. Municipale, Toulouse].
Béziers, 1992. Oblong, 27 x 20 cm, 220 pp. Line-cut of the Christophe Ballard short score, Paris, 1697 edition. Laid paper, with wrappers in hand-made marbled paper. \$72
- 9411 [L'Europe galante, 1724 ed.]
L'Europe galante. Paris / Jean-Baptiste-Christophe Ballard, 1724. [Bibliothèque d'étude et de conservation Besançon].
Faksimile-Edition Kammermusik des Barock, 4. Stuttgart, 2014. 24 x 37 cm, 269 pp. Line-cut of the Paris, 1724 edition. Hardbound, with boards in decorative paper. \$130
- 2033 [Motets, a1-3, flutes/violins, bc, book 1]
Motets à I, II et III voix, avec la basse continue. Livre premier.
La Musique Française Classique de 1650 à 1800, 1. Courlay, 1986. 22 x 31 cm, x, 116 pp. Line-cut of the Ballard edition, Paris, 1699. Introduction by Jean Saint-Arroman. Wrappers. \$54
- 9410 *Motets a I, II, III voix. . . Livre premier. Paris / Christophe Ballard 1700. [Bibliothèque d'étude et de conservation Besançon].*
Faksimile-Edition Canto e Continuo, 7. Stuttgart, 2014. 22 x 35 cm, 116 pp. Line-cut of the Paris, 1700 edition. Hardbound, with boards in decorative paper. \$65
- 2034 [Motets, a1-3, flutes/violins, bc, book 2]
Motets à I, II et III voix, et instruments avec la basse continue. Livre second.
La Musique Française Classique de 1650 à 1800, 2. Courlay, 1986. 22 x 31 cm, xi, 139 fasc pp. Line-cut of the Ballard edition, Paris, 1700. Introduction by Jean Saint-Arroman. Wrappers. \$63
- 9428 *Motets a I, II, III voix. . . Livre second. Paris / Christophe Ballard 1700. [Bibliothèque d'étude et de conservation Besançon].*
Faksimile-Edition Canto e Continuo, 7. Stuttgart, 2014. 22 x 35 cm, 140 pp. Line-cut of the Paris, 1700 edition. Hardbound, with boards in decorative paper. \$62
- 8701 *Tancredi. Tragédie en musique. Introduction by Antonia L. Banducci, with a Section on André Campra by James R. Anthony and Section on Eighteenth-Century Dance by Judith L. Schwartz.*
French Opera in the 17th and 18th Centuries, 18. Stuyvesant, 2006. 4°. lx, 417 pp. The full orchestral score (reproduced in line-cut facsimile) dates from 1738 and reflects Campra's revision from a five-part to a four-part string texture. To provide scholars and performers with complete access to the original work, an appendix to the edition offers a transcription of the original fifth part (the quinte de violon) as well as several other sections of the original, which Danchet and Campra subsequently revised. Cloth. \$100
- 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 Schermer-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
- CAPRICORNUS, Samuel Friedrich, 1628-1665**
- 7899 *Geistliche Concerten mit 2. und 3. Stimmen. [Universitätsbibl., Uppsala].*
Faksimile-Edition Capricornus, 11. Stuttgart, 2000. 14 x 19 cm, 4 partbooks, c.120 pp. Line-cut of the Gerjard edition, Nuremberg, 1658. Partbook format: vox prima, vox secunda, vox tertia, bassus pro organo. Wrappers, with slipcase in marbled paper. \$84
- 8658 *Geistliche Concerten ander Theil. Stuttgart 1665. RISM C 936. [Landesbibl. Dresden; Universitätsbibl., Tübingen].*
Faksimile-Edition Capricornus, 3. Stuttgart, 2002. 14 x 19 cm, 3 partbooks, 102 pp. Line-cut of the Stuttgart, 1665 edition. 12 settings a 3 plus basso continuo ("vox prima" partbook of original print has been lost and is not included in this facsimile). Wrappers, in portfolio covered with decorative paper. \$56
- 7815 [Geistliche Harmonie, 3 voices, winds, strings, bc]
Erster [-Ander, -Dritter] Theil geistlicher Harmonien mit zwei und drey Stimmen und 2. Violinen.
Faksimile-Edition Capricornus, 9. Stuttgart, 2000. 16 x 23 cm, 7 partbooks, 740 pp. Line-cut of the Stuttgart, 1659, 1660 & 1664 editions. 42 pieces for two and three sopranos, two violins, in various combinations with flute, cornetto, bassoon, trombone, & viola da gamba. Hardbound in marbled paper. \$158
- 7821 *Jubilus Bernhardi [in 24. partes distributus, & quinque vocibus concertantibus, quibus adjunctae quatuor violae]. [Bibliothèque Nationale, Paris, Ms. VM1 988].*
Faksimile-Edition Capricornus, 8. Stuttgart, 2000. 15 x 21 cm, 15 partbooks, c.590 pp. Line-cut of the Endter edition, Stuttgart, 1660. 24 sacred numbers in concerted form in partbook format: cantus 1, cantus 1 ripieno, cantus 2, cantus 2 ripieno, alto, alto ripieno, 4 violas, tenor, tenor ripieno, bassus, bassus ripieno, & basso continuo (organ). Wrappers, with slipcase. \$160
- 7755 *Opus aureum missarum [ad sex, decem & duodecim tonos redactae, cum basso ad organum]. [Bibliothèque Nationale, Paris, Ms. VM1 982].*
Faksimile-Edition Capricornus, 7. Stuttgart, 2000. Oblong, 30 x 20 cm, 11 partbooks, c. 110 pp. Line-cut of the Bencard edition, Frankfurt, 1670. Partbook format: 2 cantus, 2 alto, 2 tenor, 2 violins & bass continuo (organ). Wrappers, with slipcase in marbled paper. \$137
- 7947 *Opus Musicum. [Zentralbibliothek, Zürich].*
Faksimile-Edition Capricornus, 15. Stuttgart, 2001. 20 x 33 cm, 18 partbooks, c.190 pp. Line-cut of the Nuremberg, 1655 edition. Concerted pieces for voice and instruments, from 1 to 8 parts & bc. Wrappers, with portfolio in marbled paper. \$134

- 7747 *Raptus Proserpinae. In einem singenden Schau-Spiel vorgestellt.* [Landesbibliothek Stuttgart].
Faksimile-Edition Capricornus, 4. Stuttgart, 1999. 14 x 19 cm, 46 pp. Line-cut of the Nuremberg, 1662 edition. Libretto only. Hardbound, with marbled paper boards. \$20
- 7987 *Scelta musicale à la prima opera d'eccezionali motteti, voce sola è uno, overò duos instrumenti.* [Zentralbibliothek, Zürich].
Faksimile-Edition Capricornus, 5. Stuttgart, 2000. Oblong, 28 x 20 cm, 4 partbooks, c.80 pp. Line-cut of Ammon edition, Frankfurt, 1669. 8 settings for voice (canto, alto, basso) and various instruments (viola da gamba, violins, cornetti, trombone, bassoon, organo). Hardbound, with slipcase in marbled paper. \$115
- 9377 [Sonatas, 2 violins, trombone/viola da gamba]
Sonaten und Canzonen [mit 3. Instrumenten gesetzt. Instrumentum primum]. Nürnberg, Christoff Gerhard 1660. [Bischöflichen Zentralbibliothek Regensburg].
Faksimile-Edition Capricornus, 16. Stuttgart, 2014. 16 x 22 cm, 24 pp. Line-cut of the Nuremberg, 1660 edition. Rare collection of 6 sonatas for violins & trombone/viola da gamba. Only the Violino I part survives. Hardbound, with marbled paper boards. \$23
- 7945 [Tafelmusik, voice, strings/winds, bc, part 1]
Neu-Angestimte und erfreuliche Tafelmusik. [Osterreichische Nationalbibliothek, Vienna].
Faksimile-Edition Capricornus, 12. Stuttgart, 2001. Oblong, 28 x 19 cm, 3 partbooks, 28 pp. Line-cut of the Frankfurt, 1670 edition. Wrappers, with portfolio in marbled paper. \$46
- 8346 *Theatrum musicum [quod per duodecim scenas sue sacras cantiones]. Würzburg, Bencard 1669.* RISM C 937.
Faksimile-Edition Capricornus, 2. Stuttgart, 2003. Oblong, 29 x 20 cm, 8 partbooks, 131 pp. Line-cut of the Würzburg, 1669 edition. 12 settings with sacred Latin texts scored for altus, tenor, bass, four viols & organ. Hardbound, with marbled paper boards & matching slipcase. \$87
- 8375 *Continuatio theatri musici [seu Sacrarum cantionum. Pars secunda]. Würzburg, Bencard 1669.* [Bibl. Nationale de France, Paris].
Faksimile-Edition Capricornus, 6. Stuttgart, 2003. Oblong, 28 x 20 cm, 10 partbooks, c.114 pp. Line-cut of J. Bencard edition, Würzburg, 1669. 8 sacred settings for various voice and instrumental combinations (partbooks: SSTAB, vdg I-II-III-IV, trb, org). Portfolio in marbled paper. \$92
- 7544 *Zwey Lieder von dem Leyden und Tode Jesu, in 6. Stücke getheilet und mit 2. Stimmen wie auch 4. Violen (welche doch nach belieben können ausgelassen werden) auf besondere Concerten Art gesetzt.* [Landesbibliothek Stuttgart].
Faksimile-Edition Capricornus, 1. Stuttgart, 1997. 15 x 19 cm, 7 partbooks, 80 pp. Line-cut of the Nuremberg, [1660] edition. For two sopranos, four viols (ad libitum) & bc. Wrappers, in portfolio. \$36
- CAREY, Henry, c.1687-1743**
- 233 *The Musical Century.*
Monuments of Music and Music Literature in Facsimile, 1/22. New York, 1976. Line-cut of the London, 1737 & 1740 editions. Contains 100 English ballads on various subjects and occasions. Laid paper, beautifully bound in white linen.
- CARISSIMI, Gian Giacomo, 1605-1674**
- 9194 [Method, keyboard; method, singing & keyboard]
Vermehrter und nun zum zweytenmal in Druck befördert kurzer jedoch gründlicher Wegweiser vermittelt welchen man nicht nur allein aus dem Grund die Kunst, die Orgel recht zu schlagen, sowol was den General-Bass... / Ars cantandi. Richtiger und aufführlicher Weg, die Jugend aus dem rechten Grund in der Sing-Kunst zu unterrichten.
Faksimile-Edition Theoretica, 4 Stuttgart, 2010. Oblong, 22 x 17 cm, 48; 74 pp. Line-cut of the Augsburg 1692 and 1693 editions. Ars cantandi—after a brief introduction on fundamentals and solmisation—includes an appendix of keyboard pieces (preamboli, intermezzi, versetti, toccate, tastate, variazioni, fughe). Hardbound in decorative paper. \$46
- CAVAGLIERI, Geronimo, fl.1600-1610 [compiler]**
- 7344 [Nova metamorfosi, book 2]
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
- CAVALLI, Francesco, 1602-1676**
- 4889 *Musiche sacre, 1656.*
Huntingdon, [1992]. 4°. Xerographic reprint of the 1656 edition. Includes Missa concertata, music for Vespers, Marian Antiphons, & Canzonas a 3,4,6,8,10, & 12. Wrappers. \$145
- 9354 [& A. Stradella]
Il novello Giasone. Partitura in facsimile ed edizione dei libretti. A cura di Nicola Usula. Saggio introduttivo di Fausta Antonucci, Lorenzo Bianconi e Nicola Usula.
Drammaturgia Musicale Veneta, 3. Milan, 2013. Oblong, 30 x 23 cm, 2 vols, ccxii, 567 pp. Line-cut reproduction of the Naples copy. Giasone, or Jason, was Cavalli's tenth and most popular stage work, the most frequently performed of all 17th-c. operas. Linen. \$291
- 239 *L'Oristeo. Introduction by Howard Mayer Brown.* [Biblioteca Nazionale Marciana, Venice, Ms. It. IV, 367].
Italian Opera 1640-1770, II/62. New York, 1982. Oblong, 29 x 22 cm, x, 158 pp. Line-cut of the autograph score; this is evidently the composing score of the opera, since it contains numerous cross-outs and recopied passages. Cloth. \$140
- CAZZATI, Maurizio, c.1620-1677**
- 9253 [Masses a8, op.28]
Messe brevi a otto voce [con una concertata a 4. e suoi ripieni à beneplacito, & una à otto da capella]. [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, 14. Stuttgart, 2011. 16 x 21 cm, 11 partbooks, c.390 pp. Line-cut of the Antonio Pifarri edition, Bologna, 1662. Wrappers, with slipcase with marbled paper. \$74
- CERONE, Pietro, c.1560-1625**
- 3624 *Le regole più necessarie per l'introduzione 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.*
Musurgiana: Sources and Materials for the History and Theory of Music, 12. Lucca, 1989. 18 x 28 cm, xv, 47 pp. Line-cut of the Naples, 1608 edition. Introduction, bibliography and index. Cloth. \$24
- CESTI, Antonio, 1623-1669**
- 9311 *Il Tito. Partitura in facsimile, ed. del libretto, saggio introduttivo a cura di Giada Viviani.*
Drammaturgia Musicale Veneta, 5. Milan, 2012. Oblong, 30 x 23 cm, xc, 306 pp. Presented for the first time during the 1666 carnival at the Venetian theater of St. John & St. Paul, "Il Tito" of Nicolò Beregan and Antonio Cesti is an opera frequently cited in the musicological literature of the last 40 years. Surviving archival materials document the genesis of the score with an unusual precision and have clarified many details necessary for reconstructing the Venetian theater production system of the second "Seicento". In spite of the importance of the work—a collaboration between a not-so-prolific yet widely appreciated librettist and one of the most popular composers of that epoch, there has never been a complete study of the musical and literary sources. The commentary to this new Drammaturgia Musicale Veneta volume finally fills this lacuna, reproducing the oldest and most complete manuscript score of Tito (preserved in the Biblioteca Nazionale Marciana) together with a critical edition of the libretto and a comparative study of the three other musical sources that have survived. Linen. \$216 <http://www.omifacsimiles.com/brochures/cesti.html>

- CHARPENTIER, Marc-Antoine, 1643-1704**
- 3052 [Complete works, from autographs]
Mélanges autographes. Volume 1. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.
Manuscrits, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/1. Geneva, 1990. 23 x 35 cm, 159 pp. Half-tone of the autograph score. Cloth. \$111
<http://www.omifacsimiles.com/brochures/char01.html>
- 3055 [Complete works, from autographs]
Mélanges autographes. Volume 4. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.
Manuscrits, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/4. Geneva, 1996. 23 x 35 cm, 255 pp. Half-tone of the autograph. Cloth. \$111
<http://www.omifacsimiles.com/brochures/char04.html>
- 3061 [Complete works, from autographs]
Mélanges autographes. Volume 10. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.
Manuscrits, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/10. Geneva, 1997. 23 x 35 cm, 177 pp. Half-tone of the autograph. Cloth. \$111
<http://www.omifacsimiles.com/brochures/char10.html>
- CHIOCCHIA, Prospero, 17th c.**
- 8097 *Del metallo ricercari a due voci per sonare, e cantare. [British Library, London].*
Faksimile-Edition Rara, 33. Stuttgart, 2002. 16 x 23 cm, 2 partbooks, 104 pp. Line-cut of the Rome, 1674 edition. 39 duos for various vocal or instrumental ranges. Wrappers, with portfolio in marbled paper. \$34
- CIANCARLI, Heteroclitio, fl.1602 (= Giancarli)**
- 9479 *Composizioni musicali [intavolate per cantare et sonare nel liuto]. Venedig, Giacomo Vincenti 1602. [Regensburg, Bischöflichen Bibliothek].*
Faksimile-Edition Canto e Continuo, 9. Stuttgart, 2015. 21 x 33 cm, 48 pp. Line-cut of the Venice, 1602 edition. Collection of 19 songs with Italian lute tablature, interestingly referred to as "Motetti, e Mad[rigali]" on the footer of each gathering. Published the same year as Caccini's *Le nuove musiche*, these two collections—in the words of John Griffiths—are the meeting place of the old "oral" tradition and the new declamatory style. Giancarli's music has never been studied or performed since the early 17th c. Hardbound, with boards in decorative paper. \$40
<http://www.omifacsimiles.com/brochures/giancarli.html>
- CIMA, Giovanni Paolo, c.1570-c.1622**
- 1813 *Concerti ecclesiastici à 1.2.3.4.5. & 8. voci, messa, e doi magnificat, & falsi bordoni ù 4. & sei sonate, per instrumenti à due, tre, e quatro.*
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
- CLÉRAMBAULT, Louis Nicolas, 1676-1749**
- 251 [Cantatas, voice, bc, book 1, selections]
L'amour piqué par une abeille.
La Cantate Française au XVIIIe Siècle, V. Geneva, 1984. 4°, 20 pp. Line-cut of the author's edition, Paris, 1710. Wrappers. \$25
- 252 [Cantatas, voice, winds / strings, bc, book 1, selections]
Médée.
La Cantate Française au XVIIIe Siècle, VI. Geneva, 1984. 4°, 36 pp. Line-cut of the author's edition, Paris, 1710. Wrappers. \$30
- 253 [Cantatas, voice, winds / strings, bc, book 2, selections]
Pirame et Tisbé.
La Cantate Française au XVIIIe Siècle, VII. Geneva, 1984. 4°, 32 pp. Line-cut of the author's edition, Paris, 1713. Wrappers. \$30
- 3528 [Cantatas, voice, winds / strings, bc, book 3]
Cantates françaises mêlées de symphonies, livre troisième. Paris, 1716.
La Musique Française Classique de 1650 à 1800, 46. Courlay, 1989. 22 x 31 cm, 10, 79 pp. Line-cut of the Paris, 1716 edition. Contents: Apollon, Zéphire et Flore, L'Île de Délos, & La mort d'Hercule. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$43
- 3641 [Cantatas, books 3 & 4; La muse & Abraham]
Cantates françaises, livre III; Cantates françaises, livre IV; La muse de l'opéra, cantate à voix seule et symphonie; Le Bouclier de Minerve, cantate; Abraham, cantate à voix seule.
Basel, 1980. 24 x 34 cm, 201, i pp. Line-cut of the Paris, 1716, 1720, 1716, 1714 & 1715 editions. Wrappers. \$33
- 9306 [Cantatas, book 4, selection]
Apollon et Doris.
Basel, 1980. 24 x 34 cm, 32 pp. Line-cut of the Paris, 1720 editions. For haute-contre, violin, bc. Ring binder. \$20
- 4642 [Cantatas, voice, winds / strings, bc, selection, 1715]
Abraham. Cantate à voix seule, dessus et basse continue. [Bibliothèque Nationale, Paris].
Collection Facsimiles, D1. Gland, 1992. 21 x 31 cm, ii, 13 pp. Line-cut of the author's & Foucault edition, Paris, 1715. Wrappers. \$12
- 7621 [Motets, 1-2 voices, choir, bc]
Motets à une et deux voix pour tout le chœur avec la basse continue pour l'orgue. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 110. Courlay, 1998. 22 x 31 cm, 14, 37 pp. Line-cut of the Paris, c.1733 edition. Introduction by Jean Saint-Arroman. Wrappers. \$28
- COCCHI, Gioacchino, c.1715-1804**
- 2371 *La Maestra. Partitura dell'opera in facsimile. Edizione del libretto. Saggio introduttivo a cura de Anna Laura Belina.*
Drammaturgia Musicale Veneta, 19. Milan, 1987. Oblong, 29 x 23 cm, 96, 422 pp. Line-cut of the Naples, 1747 ms. Linen. \$215
<http://www.omifacsimiles.com/brochures/cocchi.html>
- CORBETT, William, c.1675-1748**
- 8259 *Lost is My Love.*
Huntingdon, n.d. 4°. Line-cut of the score. Wrappers. \$6
- CORRETTE, Michel, 1709-1795**
- 2765 [Method, singing]
Le parfait maître à chanter. Méthode pour apprendre facilement la musique vocale et instrumentale [où tous les principes sont développés nettement et distinctement. Avec des leçons dans le goût nouveau à une et à deux parties].
Geneva, 1999. 4°, 62 pp. Line-cut of the Paris, 1758 edition. Deals with the rules of solfeggio, transposition, vocal ranges and instrumental tuning, melodic ornamentation and the way in which to "sing words". Wrappers. \$56
- COSSONI, Carlo Donato, b.?-1700**
- 2452 *Il libro primo delle canzonette amorose a voce sola.*
Bibliotheca Musica Bononiensis, IV / 64. Bologna, 1978. Oblong, 22 x 16 cm, 148 pp. Line-cut of the Bologna, 1669 edition. 20 settings for solo voice and basso continuo. Laid paper. Cloth. \$54
- COUPERIN, François, 1668-1733**
- 2910 *Leçons de ténèbres à une et à deux voix. Paris (s.d. = 1714). [Bibliothèque Nationale, Paris].*
La Musique Française Classique de 1650 à 1800, 89. Courlay, 1995. Oblong, 31 x 22 cm, 44, 48 pp. Line-cut of the Paris, [1714] edition. Introduction in Fr-Eng-Ger by Philippe Lescaut. Wrappers. \$55
- 7259 [Motets, 1-2 voices, flute, violin, bc, 1703]
Quatre versets d'un motet composé de l'ordre du Roy. On y a joint le verset qui dat nivem, du pseume lauda Jerusalem, 1703. [British Library, London].
La Musique Française Classique de 1650 à 1800, 94. Courlay, 1996. Oblong, 31 x 22 cm, xiv, 34 pp. Line-cut of the Chr. Ballard edition, Paris, 1703. 5 verses of a motet ("Tabescere me fecit", "Ignitum eloquium tuum", "Adolescentulus sum ego", "Justitia tua in aeternum", "Qui dat nivem"). Set for voice(s), flutes, and continuo. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$28

- 7456 [Motets, 1-2 voices, flute, oboe, bc, 1704]
Sept versets du motet composé de l'ordre du Roy. Pseaume Benedixisti Domine terram tuam (Paris, 1704). [British Library, London].
 La Musique Française Classique de 1650 à 1800, 105. Courlay, 1997. Oblong, 4°, xv, 40 pp. Line-cut of the Christophe Ballard edition, Paris, 1704. 7 verses of the motet "Benedixisti domine terram tuam" ("Converte nos Deus", "Numquid in aeternum", "Ostende nobis Domine", "Audiam quid loquatur", "Misericordia & veritas", "Veritas de terra", "Etenim Dominus"). Set for voice(s), flutes, and continuo on psalm 84. Introduction in Fr-Eng-Ger by Philippe Lescat and Jean Saint-Arroman. Wrappers. \$31
- 7878 [Motets, 1-2 voices, flute, oboe, bc, 1705]
Sept versets du motet composé de l'ordre du Roy. Pseaume Qui Regis Israel, Intende, Paris, 1705. [British Library, London].
 La Musique Française Classique de 1650 à 1800, 135. Courlay, 2000. Oblong, 4°, xvi, 56 pp. Line-cut of the Christophe Ballard edition, Paris, 1705. 7 verses from the motet "Qui regis Israël" ("Qui Regis Christi", "Excita potentiam tuam", "Veneam de Aegypto", "Dux itineris fuisti", "Operuit montes umbra ejus", "Extendit palmifos suos", "Deus virtutum convertere"). Set for voice(s), flutes, oboes, and continuo. Introduction in Fr-Eng-Ger by Philippe Lescat and Jean Saint-Arroman. Hardbound. \$36
- COURBES, Charles, c.1580-d.?**
- 9252 *Cantiques spirituels. Édition critique Marc Desmet.*
 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>
- CRIVELLATI, Domenico, 16-17th c.**
- 7750 [Cantatas, 1-3 voices, bc]
Cantate diverse a una, due, e tre voci. Con l'intavolatura per la chitarra spagnola in quelle più approposito. [British Library, London].
 Faksimile-Edition Canto e Continuo, 4. Stuttgart, 1999. 22 x 34 cm, 28 pp. Line-cut of the Rome, 1628 edition. Sixteen cantatas a1, five a2, and two a3. Alfabeto notation. Wrappers. \$24
- DEGEN, Johann, b.?-1637**
- 7115 *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].*
 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 Catholischen 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.**
- 8133 *Il quarto libro de madrigali a cinque voci.* [Biblioteca del Conservatorio, Naples].
 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
- DEREY, Blazej, c.1585-1666**
- 3214 *Nabożne pieśni, które przy gromadnym odprawowaniu różańców tak błogosławionej Panny Maryje, jak też Najświętszego Imienia Jezus spiewane byc mogą.*
 Warsaw, 1977. 16 x 21 cm, ix, 33 pp. Line-cut of the Crakow, 1645 edition. "Pious songs" a4 celebrating the rosary of the B.V.M. Derey was a Dominican from Crakow. Historical introduction in Pol by Tadeusz Maciejewski. Wrappers. \$32
- DOWLAND, John, 1562-1626**
- 7325 *A Pilgrimes Solace. Wherein is Contained Musically Harmonie of 3.4. and 5. Parts, to be Sung and Plaid with the Lute and Viols.*
 Performers' Facsimiles, 195. New York, [1996]. 24 x 35 cm, 47 pp. Line-cut of the London, 1612 edition. Table-book format. Up to 4 voices (in staff notation) with lute accompaniment in French tablature. Contains "Lacrimae", version for solo lute. Wrappers. \$20
http://www.omifacsimiles.com/brochures/dowland_ayres.html
- 3002 [Songs, voices/viols, lute, book 1, 1613 ed.]
The First Booke of Songs 1613. Edited by Diana Poulton. [British Library, London].
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 15. London, 3/1985. 26 x 37 cm, iii, 48 pp. Line-cut of the Humfrey Lownes edition (London, 1613), in table book format. Believed to represent Dowland's own revisions. 21 songs a4 with lute/orpharion/viol accompaniment, plus 1 galliard for two lutes. French tablature. Wrappers. Ex-library copy. \$35
- 4765 [Songs, voices/viols, lute, book 1, 1613 ed.]
The First Booke of Songs or Ayres of Foure Parts, with Tableture for the Lute. [British Library, London].
 Performers' Facsimiles, 127. New York, [1994]. 24 x 35 cm, 47 pp. Line-cut of the Humfrey Lownes edition (London, 1613), in table book format. Believed to represent Dowland's own revisions. 21 songs a4 with lute/orpharion/viol accompaniment, plus 1 galliard for two lutes. French tablature. Wrappers. \$20
http://www.omifacsimiles.com/brochures/dowland_ayres.html
- 3003 [Songs, voices/viols, lute, book 2]
The Second Booke of Songs or Ayres 1600. Edited by Diana Poulton. [Folger Shakespeare Library, Washington, D.C.].
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 16. London, 3/1985. 26 x 37 cm, iii, 50 pp. Line-cut of the Thomas Este edition (London, 1600), in table book format. 22 songs a2, a4 & a5 with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$36
- 4766 [Songs, voices/viols, lute, book 2]
The Second Booke of Songs or Ayres of Foure Parts, with Tableture for the Lute. [Folger Shakespeare Library, Washington, D.C.].
 Performers' Facsimiles, 128. New York, [1994]. 24 x 35 cm, 49 pp. Line-cut of the Thomas Este edition (London, 1600), in table book format. 22 songs a2, a4 & a5 with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$20
http://www.omifacsimiles.com/brochures/dowland_ayres.html
- 3004 [Songs, voices/viols, lute, books 3 & 4]
The Third and Last Booke of Songs or Ayres 1603. Edited by Diana Poulton. [Folger Shakespeare Library, Washington, D.C.].
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 17. London, 2/1985. 26 x 37 cm, iii, 47 pp. Line-cut of the Thomas Adams edition, London, 1603, in table book format. 21 songs a4 & 5, with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$34
- 4767 [Songs, voices/viols, lute, books 3 & 4]
The Third and Last Booke of Songs or Aires. [Folger Shakespeare Library, Washington, D.C.].
 Performers' Facsimiles, 129. New York, [1994]. 24 x 35 cm, 47 pp. Line-cut of the Thomas Adams edition, London, 1603, in table book format. 21 songs a4 & 5, with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$20
http://www.omifacsimiles.com/brochures/dowland_ayres.html
- DOWLAND, Robert, c.1586-1641**
- 3958 *A Musical Banquet. Furnished with Varietie of Delicious Ayres, Collected Out of the Best Authors in English, French, Spanish and Italian.* [Library of Congress, Washington, D.C.].
 Performers' Facsimiles, 59. New York, [1990]. 24 x 37 cm, 45 pp. Line-cut of the London, 1610 edition, in table book format. Pieces for 2-4 voices with lute accompaniment in French tablature. 1 galliard for solo lute by John Dowland. Wrappers. \$25 <http://www.omifacsimiles.com/brochures/dowlandr.html>
- DUMONT, Henri, 1610-1684**
- 2793 *Motets a II. III. et IV. parties pour voix et instruments avec la basse-continue. Introduction: José Quitin.* [Conservatoire Royal, Brussels & Bibl. Nationale, Paris].
 Facsimile Series, III/9. Peer, 1989. 18 x 24 cm, 5 partbooks, viii, 410 pp. Line-cut of the Christophe Ballard edition, Paris 1681. Contains 37 motets (often with violin accompaniment & basso continuo), and 3 instrumental "symphonies". Three of the motets can be performed by double choir. Wrappers. \$62

- DUVAL, Pierre, 18th c.**
3267 [Method, singing]
Méthode agréable et utile pour apprendre facilement à chanter juste avec goût et précision. On y a joint table alphabétique de tous les mots en usage dans la musique, définis et expliqués succinctement, mais avec clarté.
Geneva, 1972. 2°, 116 pp. Line-cut of the Paris, 1775 edition. Draws on 283 examples from operas by Rameau, Philidor, Monsigny, Grétry, Gluck, etc. Hardbound. \$182
- EBEL, Adolph Joseph, 16-17th c. [publisher]**
7757 Geistliche Gebetter [und Gesänger zu Gebrauch der heiligen Mission zusammen getragen], Mindelheim 1724(?). RISM DKL 1724(02). Th MissMindh nach 1723. [Stadtbibliothek, Ulm].
Faksimile-Edition Ulm, 22. Stuttgart, 2000. 9 x 14 cm, 144 pp. Line-cut of the Mindelheim, c.1724 edition. Hardbound in marbled paper. \$34
- EBELING, Johann Georg, 1637-1696**
8837 *Geistliche Andachten 1667 Paul Gerhardt samt den übrigen Liedern und den lateinischen Gedichten herausgegeben von Friedhelm Kemp. Mit einem Beitrag von Walter Blankenburg.*
Bern, 1975. 8°, 269, 57 pp. Line-cut of the Berlin, 1667. Hymns for 4 voices (SATB), with accompaniment for 2 violins & bc. Includes separate instrumental parts. Hardbound. \$235
- ECCARD, Johann, 1553-1611**
9272 [& Paul Emmelius]
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
- ECCLES, John, c.1668-1735**
8260 *A Collection of Songs. For One, Two and Three Voices Together with Such Symphonys for Violins or Flutes as Were by the Author Design'd for any of Them. And a Thorough-bass to Each Song Figur'd for an Organ. Harpsicord or Theorbo-Lute.*
Huntingdon, c.1994. 4°. Line-cut of the London, 1704 edition. Wrappers. \$49
- 269 *The Judgement of Paris. A Masque by William Congreve. Originally Published by John Walsh & Johan Hare, London, 1702. Introduction by Richard Platt.*
Music for London Entertainment, 1660-1800, C/1. Tunbridge Wells, 1984. 23 x 36 cm, xvi, 71 pp. Line-cut of the printed score. Cloth. \$86
- EGENOLF, Christian, 1502-1555 [publisher]**
9059 *Geminae undeviginti odarum horatii [melodiae, quatuor vocibus probè 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
- EISENHUT, Thomas, 1644-1702**
8905 *Musicalisches Fundament. Ex Ducali Typographia Campidonensi 1682. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 6. Stuttgart, 2007. 18 x 23 cm, 73 pp. Line-cut of the Kempten, 1682. Theoretical work, organized in two parts, addressed to the music education of young boys; deals with notation, the church modes, simple vocal exercises, and exercises in solmization. Hardbound, with marbled paper boards. \$45
- ERTEL, Sebastian, c.1550-1618**
9358 *Psalmodiae vespertinae [solemnibus totius anni festivitibus octonis vocibus, et tam vocum quam variorum instrumentorum usui, accommodatae. Quibus accesserunt canticum deiparse virginis, & singulae eiusdem antiphonae, cum basso ad organum]. München, Nicolaus Heinrich 1617. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 7. Stuttgart, 2014. 16 x 21 cm, 9 partbooks, c.460 pp. Line-cut of the Munich, 1617 partbook edition (Canto/Canto, Alto/Alto, Tenore/Tenore, Basso/Basso, Organo. 22 settings for double choir. Wrappers, with slipcase covered in marbled paper. \$126
- 9537 *Sacrosanctum magnae [et intemeratae virginis canticum. Octonis vocibus, cum intonationibus psalmodum ad octo visitatos tonos duobus choris una cum clausula Gloria Patri &c. quà instrumentis, quà viuis vocibus cum duplici basso ad organum accommodato, compositum & iam primum in lucem editum.] München / Nicolaus Heinrich 1615. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, [34]. Stuttgart, 2015. 15 x 19 cm, 9 partbooks, 996 pp. Line-cut of the Munich, 1625 partbook edition (cantus, altus, tenor, bassus, V vox, VI vox, VII vox, VIII vox, partitura. Contents: 15 setting for magnificat. Wrappers, with slipcase covered in marbled paper. \$204
- FALCONIERI, Andrea, 1585-1656**
9097 *Sacrae modulationes [quinque et sex vocibus]. [Biblioteka Jagiellońska, Krakow].*
Faksimile-Edition Krakau, 16. Stuttgart, 2009. 17 x 23 cm, 6 parts, 120 pp. Line-cut of the Gardane/Magni edition, Venice, 1619. 14 setting for a5 & a6. Portfolio, with decorative paper boards. \$68
- FASCH, Johann Friedrich, 1688-1758**
4218 *Serenata zum Vermählungs-Fest von Peter Feodorowitsch und Katharina Alexejewna (Textbuch), Zerbst 1745.*
Dokumentationen, Reprints, 16. Michaelstein, 1988. 12 x 18 cm, 10, iii pp. Line-cut of the Zerbst, 1745 edition. Libretto to an ode written to commemorate the wedding of Peter Feodorowitsch and Katharina Alexejewna. (no music). Wrappers. \$4
- FASOLO, Giovanni Battista, c.1600-c.1659**
5672 [“Barchetta passaggiera”, 1-3 voices, guitar, op.3]
Giovan Battista Fasolo e la “Barchetta passaggiera”. A cura di Ottavio Beretta. Presentazione di Mariangela Donà.
Quaderni di San Maurizio, 4 – La Musica a Milano. Lucca, 1994. 4°, xxxix, 21 pp. The only known copy of the printed edition of Fasolo’s “Barchetta” (Rome, 1627) disappeared from Oscar Chilesotti’s private library during the First World War. Fortunately the Italian musicologist had transcribed most of the arias, and it is Chilesotti’s autograph that is reproduced here. The work is a collection of arias for one, two, and three voices with guitar accompaniment notated in staff notation. Introduction in It-Eng. Wrappers. \$16
- 7749 *Il Caro di Madama Lucia, [et una serenata in lingua lombarda, che fa la gola, a carnevale]. [British Library, London].*
Faksimile-Edition Canto e Continuo, 3. Stuttgart, 1999. 22 x 34 cm, 12 pp. Line-cut of the Rome, 1628 edition. A lament for Madama Lucia (with serenate and various dance numbers), consisting of recitatives and 3 part choruses, with and without basso continuo. Alfabeto notation. Wrappers. \$20
- FESCH, Willem de, 1687-1757**
7627 [Tempest, songs, voice, strings/winds, selections]
The Songs in the Tempest or the Enchanted Istedland as They were Perform'd at the Theatre Royal in Drury Land by Mrs. Clive and Mrs. Mozeen.
Huntingdon, n.d. 4°, 20 pp. Line-cut of the London, c.1748 edition. Wrappers. \$12
- FLACKTON, William, 1709-1798**
4768 [Solos, violoncello, bc; tenor, violoncello, bc, op.2]
Six Solos, Three for a Violoncello and Three for a Tenor Accompanied Either with a Violoncello or Harpsichord. Opera II.
Huntingdon, [1992]. 4°, 26 pp. Line-cut of the London, [1770] edition. Wrappers. \$18
- FONTEI, Nicolò, b.?-c.1647**
8159 *Bizzarrie poetiche [a una, due, tre voci] op.4. Venetia, A. Vincenti 1639. [Bibl. del Conservatorio, Bologna].*
Faksimile-Edition Fontei, 1. Stuttgart, 2002. 20 x 28 cm, 4 partbooks, 152 pp. Line-cut of the Venice, 1639 edition. 18 secular settings for soprano or tenor solo +bc, 2 each for contralto and bass solo + bc, 8 duos for various combinations and 4 trios for various combinations. Wrappers in portfolio. \$54
- 8502 *Compieta e letanie [della Beata Vergine à cinque con sue antifone per ciascun tempo dell'anno à tre, e con alcuni duplicati salmi à tre voice con doi violini e doi confiteor]... op.5. Venezia, Vincenti 2640. [Bibl. del Conservatorio, Bologna].*
Faksimile-Edition Fontei, 2. Stuttgart, 2004. 15 x 22 cm, 6 partbooks, 210 pp. Line-cut of the Venice, 1640 edition. 17 settings for 1 to 5 voices & bc (2 violins are indicated in 3). Wrappers, with slipcase. \$74

- 8493 *Messa e salmi op.6 [a diverse voci et istromenti]. [Biblioteca Conservatorio, Bologna].*
Faksimile-Edition Fonteij, 3. Stuttgart, 2004. 15 x 23 cm, 14 partbooks, 492 pp. Line-cut of the Venice, 1647 edition. 1 mass 9 psalm and 2 magnificat settings for two SATB choirs, plus 2 violins, 3 trombones ("ò altro instrumento"), bc. Wrappers, with slipcase covered with marbled paper. \$119
- 8203 *Salmi brevi op.7 [a otto con il primo choro concertato]. [Biblioteca Conservatorio, Bologna].*
Faksimile-Edition Fonteij, 4. Stuttgart, 2003. 17 x 25 cm, 9 partbooks, c.315 pp. Line-cut of the Venice, 1647 edition. 19 settings for two SATB choirs, plus bc. Wrappers, with slipcase covered with marbled paper. \$79
- FRANCK, Johann Wolfgang, c.1641-d.?**
3591 [**& Heinrich Elmenhorst**]
Geistreiche Lieder. Anitzo aber biß auf Hundert vermehret, mit schönen annuthigen Melodeyen versehen, geordnet von Johann Christoph Jauch.
Dokumentation zur Geschichte des Deutschen Liedes. Hildesheim, 2000. 8°, 508 pp. Line-cut of the Lüneburg, 1700 edition. Linen. \$177
- 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].*
Faksimile-Edition Schermar-Bibliothek Ulm, 8. Stuttgart, 1996. 15 x 19 cm, 4 partbooks, 120 pp. Line-cut of the Coburg, 1611 edition. Secular settings, four a4, one a6 and one a5, suitable for voices and instruments. Wrappers, with handsome slipcase in marbled paper. \$76
- 7578 *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
- 7551 *Tricinia nova lieblicher amorsischer Gesänge mit schönen boëtischen Texten gezieret und ettlicher massen nach Italienischer Art mit Fleiß componiert. [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 amaanissimos 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
- GAGLIANO, Marco da, 1575-1642**
280 *La Dafne.*
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>
- GALILEI, Vincenzo, 1520-1591**
2591 *Dialogo della musica antica et della moderna. A Facsimile of the 1581 Florence Edition.*
Monuments of Music and Music Literature in Facsimile, II/20. New York, 1967. 23 x 35 cm, 162 pp. Line-cut of the Florence, 1581 edition. In Italian lute tablature and mensural notation. Laid paper, clothbound.
- 2704 *Fronimo. Dialogo sopra l'arte del bene intavolare et rettamento sonare. [Musikbibliothek der Stadt Leipzig].*
Leipzig, 1978. 22 x 31 cm, 188 pp. Line-cut of the Venice, 1584 edition. Handsome binding in linen and vellum paper. \$88
- GALUPPI, Baldassare, 1706-1785**
9201 *Artaserse. Partitura in facsimile. Edizione del libretto. Saggio introduttivo a cura di Francesca Menchelli-Buttini.*
Drammaturgia Musicale Veneta, 20. Milan, 2010. Oblong, 30 x 23 cm, lxvii, 291 pp. Line-cut of the autograph score (Berlin, Staatsbibliothek, Mus. ms. Autogr. B. Galuppi 3). First performed at the Burgtheater in Vienna on 27 January 1749. Artaserse is notable for bearing witness to the success that the composer enjoyed outside his native land, for using the poetry and drama of one of Pietro Metastasio's most famous librettos and for giving a new form to the close of the first act by placing a quartet there. Of the surviving copies of the score, the autograph is the earliest source, as can be seen from the number of deletions and corrections that it contains, as well as some alternative readings of words and notes. Linen. \$225 http://www.omifacsimiles.com/brochures/galuppi_art.html
- 291 *L'inimico delle donne / [libretto di] Giovanni Bertati ; [musica di] Baldassarre Galuppi ; edizione del libretto, saggio introduttivo a cura di Helen Geyer-Kiefl.*
Drammaturgia Musicale Veneta, 21.1-3. Milan, 1986. Oblong, 30 x 23 cm, 3 vols, cccxxvii, 815 pp. Half-tone. Comic opera of exotic character first performed in 1771. Linen. 3 vols. \$425 http://www.omifacsimiles.com/brochures/galuppi_lin.html
- 288 *Domine a 4 con strumenti del 1762. Partitura autografa. Facsimile a cura di L. Gamberini. [Ms. Bibl. del Civico Liceo Musicale "Nicolo Paganini", Genova].*
Genova, [197?]. Oblong, 35 x 25 cm, 14, 12 pp. Line-cut. Wrappers. \$27
- 289 *Domine breve del 1778. Partitura autografa. Facsimile a cura di L. Gamberini. [Ms. Bibl. del Civico Liceo Musicale "Nicolo Paganini", Genova].*
Genova, [197?]. Oblong, 34 x 25 cm, 14, 11 pp. Line-cut. Wrappers. \$27
- 282 *Baccanale a 4, con[cer]to con istr[omen]ti di Baldassarre Galuppi per San Rocco 1777. Partitura autografa. Facsimile a cura di L. Gamberini. [Ms. Bibl. del Civico Liceo Musicale "Nicolo Paganini", Genova].*
Genova, [197?]. Oblong, 35 x 25 cm, 14, 17 pp. Line-cut of the autograph score. Wrappers. \$27
- GARDANO, Angelo, b.?-1610 [publisher]**
7530 [**Canzoni & ricercari, keyboard, book 5**]
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
- GASPARINI, Francesco, 1668-1727**
2045 *Cantate da camera a voce sola. Roma 1695.*
Archivum Musicum: La Cantata Barocca, 19. Florence, 1984. Oblong, 24 x 17 cm, vi, 137 pp. Line-cut. Collection of 12 cantatas. Introduction in It by Piero Mioli. Wrappers, in decorative paper. \$34
- 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 Haufsmann edition, Nuremberg, 1607. 47 works for 3 voices by Gastoldi, Affettuoso, Invaghito, and H. Vecchi. Wrappers, with portfolio in marbled paper. \$69
- GASTRITZ, Matthias, c.1530-1596**
9530 *Neue symbola etlicher Fürsten [und Herrn, neben andern mehr schönen liedlein mit fünff und vier Stimmen, auf alle Instrument zu gebrauchen]. Dietrich Gerlatz 1571. [Stadtbibliothek Västerås].*
Faksimile-Edition Västerås, 4. Stuttgart, 2016. 17 x 21 cm, 5 partbooks, 204 pp. Line-cut of the Nuremberg 1571 edition. 5 partbooks (discantus, altus, tenor, vagans, bassus) with 36 settings. Wrappers, with portfolio in decorative paper. \$67

- GAUDIO, Antonio dal, fl.1669-1682**
 8586 *Almerico in Cipro. Partitura dell'opera in facsimile, edizione del libretto, saggio introduttivo a cura di Giovanni Morelli.*
 Drammaturgia Musicale Veneta, 7. Milan, 2005. Oblong, 30 x 23 cm, lxvi, 207 pp. Line-cut of a contemporary ms copy (full score), and first edition of the libretto. Almerico in Cipro is a representative opera from a long period in which the Venetian Republic experienced military and political setbacks; the opera's sentimental and extremely intricate plot, containing many absurdities, is woven around royal characters from the Mediterranean area. The musical treatment seems to hint at the emergent "da capo" aria soon to blossom. Although there is a lack of any relationship between the contemporary historical events that affected the life of the city and state (here, the war in the Peloponnese) and the fictional stories of the opera, there does exist a typically Venetian allegorical dimension. Introduction in It with Eng summary. Linen. \$231
<http://www.omifacsimiles.com/brochures/gaudio.html>
- GAUM, Johann Frederick, 18th c.**
 9289 *Gast-Predigt am IV. Sonntag nach Epiph. 1781 in der Barfüsser Kirche in Ulm aus Gelegenheit einer in diese Kirche von Herrn Johann Friederich Gaum, des Rathes daselbe, gestifteten Orgel, über Psalm 92, 1-5. [Stadtbibliothek, Ulm].*
 Faksimile-Edition Ulm, 31. Stuttgart, 2004. 17 x 21 cm, 16 pp. Line-cut of the Ulm, 1781 edition. Wrappers. \$5
- GESSNER, Veit Albert, 16th c.**
 9337 *Psalmi. [Magnificat. Antiphonae, cum adjunctis litanii B.V.M.]. Michael Rictius 1632. [Stift Kremsmünster].*
 Faksimile-Edition Kremsmünster, 24. Stuttgart, 2013. 23 x 31 cm, 10 partbooks, 228 pp. Line-cut of the Vienna, 1632 partbooks (cantus 1, cantus 2, altus 1, altus 2, tenor 1, tenor 2, bassus 1, bassus 2, bc). Collection of sacred music for double choir. Wrappers with portfolio in marbled paper. \$88
- GIACOBBI, Girolamo, 1567-1629**
 300 *Dramatodia, ovvero canti rapresentatïvi 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
- GIACOMELLI, Geminiano, c.1692-1740**
 301 *La Merope. Partitura dell'opera in facsimile. Edizione del libretto. Saggio introduttivo a cura di Sylvie Mamy. [Ms. Bibl. du Conservatoire Royal de Musique, Bruxelles].*
 Drammaturgia Musicale Veneta, 18. Milan, 1984. 30 x 23 cm, liii, cxxxi, 386 pp. Line-cut. Essays on the role of singers in the Venetian system, the libretto, and the repertoire of the Grimani Theater. Text in Eng-It. Linen. \$177
<http://www.omifacsimiles.com/brochures/giacomelli.html>
- 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 napolitana 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
- GOSTLING, John, c.1650-1733 [compiler]**
 688 *The Gostling Manuscript. Compiled by John Gostling. Foreword by Franklin B. Zimmerman. [Ms. University of Texas, Human Res. Center, Austin].*
 Austin, 1977. 18 x 26 cm, xiii, 422 pp. Halftone of the single most important source, aside from autographs, for some of the best anthems of Purcell, Blow, Clark, Humfrey, Locke, Turner and other composers of the Restoration period. In the hand of Purcell's friend John Gostling, a reknown bass soloist. Contains 64 anthems, approximately half orchestral and half choral. After a disappearance of almost 30 years the ms mysteriously resurfaced in the late 60s in Texas. Cloth. \$50
- GRANDI, Alessandro, 1586-c.1630**
 9344 *Salmi a otto brevi. Venedig | Alessandro Vincenti 1629. [Stift Kremsmünster].*
 Faksimile-Edition Kremsmünster, 28. Stuttgart, 2013. 16 x 21 cm, 9 partbooks, c.200 pp. Line-cut of the Venice, 1629 partbook edition (Canto/Canto, Alto/Alto, Tenore/Tenore, Basso/Basso, Basso cont. 19 settings for double choir. Wrappers, with slipcase covered in marbled paper. \$105
- GREENE, Maurice, 1696-1755**
 8916 *A Cantata and Four English Songs. [private collection John H. Burkhalter III].*
 Britannia's Invitation: A Treasury of 18th Century English Vocal Music 1. Hebden Bridge, 2007. 21 x 30 cm, 14 pp. Line-cut of the London, n.d. edition. Scored for voice and bc. Cantata: "Let 'em censure, what care I?". Songs: "Go rose, my Chloe's bosom grace"; "Anacreon's Dream"; "Orpheus with his lute made trees"; "The Merchant to secure his treasure". Wrappers. \$15
- 8917 *A Cantata and English Songs. Book II. [private collection John H. Burkhalter III].*
 Britannia's Invitation: A Treasury of 18th Century English Vocal Music, 2. Hebden Bridge, 2007. 21 x 30 cm, 19 pp. Line-cut of the London, n.d. edition. Contents: "Beauty, an Ode" (voice, vln I-II, vla, bc). Songs (voice & bc): "Amoroso"; "The Je ne scay quoi"; "The Poet's Picture of his love"; "Astrea". Wrappers. \$16
- 8193 *Florimel or Love's Revenge, 1734. Introduction by H. Diack Johnstone. [British Library].*
 Music for London Entertainment, 1660-1800, C/6. London, 1995. 25 x 36 cm, xvii, 168 pp. Printed score and libretto. Cloth. \$170
- GUGGUMOS, Gallus, 16th c.**
 7336 *Mottecta III. V. et VI vocum. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
 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**
 7440 *Compendium musicae. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
 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
- 7572 *Neue teutsche geistliche Lieder mit dreien Stimmen. [Schermar Bibliothek, Stadtbibliothek, Ulm].*
 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
- 7573 *Neue teutsche geistliche Lieder mit dreien Stimmen. [Schermar Bibliothek, Stadtbibliothek, Ulm].*
 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
- HANDEL, George Frideric, 1685-1759**
 7469 [Acis & Galatea, masque, HWV 49]
Acis and Galatea. A Mask Set to Musick.
 Huntingdon, 1988. 4°, 90 pp. Line-cut of the William Randall full score, London, 1769. Corrected to conform with the autograph. Wrappers. \$38
- 7470 [Acis & Galatea, masque, HWV 49]
Acis and Galatea. A Mask Set to Musick.
 Huntingdon, 1988. 4°, 9 partbooks, c.270 pp. Line-cut of the c.1895 Novello edition parts, corrected to conform with the autograph. Wrappers. \$95
- 8923 [Acis & Galatea, masque, HWV 49, selections]
The Songs & Symphony's in the Masque of Acis & Galatea, Made and Perform'd for His Grace the Duke of Chandos. [private collection John H. Burkhalter III].
 Britannia's Invitation: A Treasury of 18th Century English Vocal Music, 8. Hebden Bridge, 2007. 21 x 30 cm, 38 pp. Line-cut of the London, n.d. edition. Wrappers. \$26

- 7774 [Cantatas, voice, bc, vols. 1-2]
Cantates a voix seule et basse continue. Manuscrits autographes. Manuscrit [British Library] R.M.20.d.11. c.1706-c.1709. Présentation par Philippe Lescaat.
 Collection Dominantes. Courlay, 2000. Oblong, 4°, 2 volumes, 62, 279 pp. Line-cut of the autograph score. Contains a total of 40 cantatas. Introduction in Fr-Eng-Ger. Hardbound. \$145
- 8785 [Cantatas, voice, bc, vol. 1]
Cantates a voix seule et basse continue. Manuscrits autographes. Manuscrit [British Library] R.M.20.d.11. c.1706-c.1709. Présentation par Philippe Lescaat. Volume 1.
 Collection Dominantes. Courlay, 2000. Oblong, 4°, 220 pp. Line-cut of the autograph score. Contains a total of 40 cantatas. Introduction in Fr-Eng-Ger. Hardbound. \$86
- 8786 [Cantatas, voice, bc, vol. 2]
Cantates a voix seule et basse continue. Manuscrits autographes. Manuscrit [British Library] R.M.20.d.11. c.1706-c.1709. Présentation par Philippe Lescaat. Volume 2.
 Collection Dominantes. Courlay, 2000. Oblong, 4°, 128 pp. Line-cut of the autograph score. Contains a total of 40 cantatas. Introduction in Fr-Eng-Ger. Hardbound. \$59
- 8697 [Cantata, soprano, keyboard, HWV 97b]
Crudel tiranno amor. Cantata con stromenti. Version for Voice and Keyboard Instrument HWV 97b. The Autograph Score Mus.ms. 4468, fols. 49r-54v, Preserved in the Bavarian State Library Munich. Facsimile and First Edition Edited by Berthold Over and the Bavarian State Library Munich, in Collaboration with the Editorial Staff of the Halle Handel Edition.
 Documenta Musicologica, II/34. Kassel, 2006. Oblong, 4°, iv, 12, 24 pp. Color facsimile of the recently rediscovered autograph fair copy. This exciting find was made in 2004 by Berthold Over and presents a different version of the aria arranged for solo soprano and realized keyboard (it was originally written for solo voice and orchestra). The three arias and two recitatives are transposed up one step from the orchestral version. The Munich autograph also has been given additional ornaments including numerous trills and slides in the vocal part. The new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental upper voice, vocal part, and bass, but the left hand of the keyboard part is often in two voices, whether in real two-part counterpoint or in doubled octaves. The autograph realization departs in several respects from realizations commonly used today, being very full in its sonority, and sometimes both the right and left hands have to play multi-note chords. The realization—in the “full-voiced accompaniment”—makes no attempt to avoid doubled thirds or parallel fifths and octaves. Preface in Ger/Eng, together with practical edition. Hardbound. \$63 http://www.omifacsimiles.com/brochures/handel_cru.html
- 310 [Cantata, solo voice, HWV 79]
Diana Cacciatrice. Cantate a voce sola con stromenti (HWV 79). Faksimile nach dem Partiturotograph Händels aus dem Bestand der Deutschen Staatsbibliothek Berlin und der Gesellschaft der Musikfreunde Wien. Mit einer Einführung von Bernd Baselt und einem Geleitwort von Otto Biba und Wolfgang Goldhan.
 Leipzig, 1985. Oblong, 28 x 22 cm, 8, 16 pp. Half-tone. Wrappers. \$58
- 309 [Catone, pasticcio, HWV A7]
Catone. Leo, Hasse, Porpora, Vivaldi, & Vinci, Arranged by George Frideric Handel. [Staats- und Universitätsbibliothek, Hamburg, M5 M A/1012].
 Italian Opera 1640-1770, II/71. New York, 1983. 23 x 31 cm, xiii, 161 pp. Line-cut of the full score formerly in Handel's possession. Handel opened the opera season in 1732-33 with this work. Cloth. \$95
- 311 [Quel fior ch'all'alba ride, duet, HWV 192]
Das Autograph von G.F. Handel's Duett Quel fior ch'all'alba ride (1741). [London, British Library].
 Munich, 1923. Oblong, 29 x 25 cm, 6 pp. Beautiful half-tone. Composed “a Londra, a 1 di Luglie 1741”. Binding in decorative paper. \$150
- 8998 [Messiah, oratorio, HWV 56, autograph]
Messiah HWV 56. Autograph. The British Library London. Commentary by / Kommentar von Donald Burrows.
 Documenta Musicologica, II/40. Kassel, 2008. 4°, viii, 284, 56 pp. Full-color facsimile edition of the autograph score, issued on the occasion of the 250th anniversary of the composer's death. Commentary in Eng-Ger-Jap. Handsome bibliophile binding with linen spine and decorative paper boards. Special OMI price. \$535 http://www.omifacsimiles.com/brochures/handel_mess.html
- 8229 [Messiah, oratorio, HWV 56, selections]
The Songs in Messiah an Oratorio. [Library of Congress, Washington, DC]. Performers' Facsimiles, 214. New York, [2003]. 4°, 72 pp. Line-cut of the Walsh edition, London, c.1767-68(?). Wrappers. \$25
- 7567 [Orlando, opera, HWV 31]
Orlando, an Opera as it is Perform'd at the Kings Theatre in the Hay Market. [Stadtbibliothek, Ulm].
 Faksimile-Edition, Ulm 1. Stuttgart, 1998. 22 x 36 cm, 90 pp. Line-cut of the Walsh full score edition, London, c.1733. Hardbound. \$88
- 308 [Radamisto, opera, HWV 12, selections]
"Alzo al volo di mia fama". Arie aus der Oper Radamisto. Faksimile nach dem Autograph. [Deutsche Staatsbibl. Berlin, mus. ms. aut. G.F. Händel 1].
 Leipzig, 1959. Oblong, 31 x 27 cm, 10, 4 pp. Superb 2-color colotype of the tenor aria "Alzo al volo di mia fama", issued on the occasion of the 200th anniversary of the composer's death. Afterword in Ger by Walther Siegmund-Schultze. Linen spine with coverboards in antique paper. \$45 http://www.omifacsimiles.com/brochures/handel_rad.html
- 3960 [Hymns & chorales, chorus]
The Complete Hymns & Chorales. Facsimile Edition with an Introduction by Donald Burrows, including Complete Source Materials for the Handel-Wesley Hymns.
 London, 1988. Oblong, 30 x 21 cm, 24 pp. Line-cut of autograph material and early printed editions. Ring binder. \$29
- HASSE, Johann Adolph, 1699-1783**
- 2480 *Alcide al Bivio, dramma. Riduzione per canto e piano. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, IV/208. Bologna, 1980. Oblong, 34 x 25 cm, 125 pp. Line-cut of the 1760 edition. Laid paper. Loose bifolios in handsome cloth portfolio. \$75
- 2481 [Artaserse, selections]
The Favourite Songs in the Opera Call'd Artaserse.
 Bibliotheca Musica Bononiensis, IV/209. Bologna, 1980. 22 x 31 cm, 20 pp. Line-cut of the Walsh edition, London, n.d. Includes 8 arias: “Son qual nave”, “Quanto quanto affanno”, “Or'la nube procellosa”, “Se al labro mio”, “In sen mita ce smarrito”, “Pallido sole torbido il cielo”, “Fortuna te passate”, “Pen questo dolce amplesso”. Laid paper. Cloth. \$36
- 9362 *Demetrio. Partitura in facsimile. Edizione dei libretto. A cura di Reinhard Strohm e Francesca Menchelli-Buttini. Saggi introduttivi de Reinhard Strohm e Francesca Menchelli-Buttini. [Biblioteca Marciana, Cod. It. IV, 482 (=10006)].*
 Drammaturgia Musicale Veneta, 17. Milan, 2014. Oblong, 30 x 23 cm, cixi, 350 pp. Line-cut reproduction of a copyist ms. The *Dramma per musica Demetrio* was premiered on 10 Feb. 1732 at the Teatro S. Giovanni Grisostomo in Venice. Given during carnival season, it was one of the most lavishly staged works of the season. The success of the opera is attested by the Venetian newsletter *Diario ordinario*, which praised it as “a marvel, as much for the music as for the magnificent scenes and singers”. Subsequent revivals and the survival of many ms sources show that this characterization was not an exaggeration. Part commentary in Eng (with It summary) and part in It, with Eng summary. Linen. \$205
- 1719 *Don Tabarrano. Intermezzo comico per musica. (Zweite Fassung). Faksimile nach dem Partiturotograph der Deutschen Staatsbibliothek Berlin. Mit einem Kommentar von Ortrun Landmann.*
 Musik der Dresdener Hofkapelle, [6]. Leipzig, 1982. Oblong, 33 x 25 cm, 9, 84 pp. 2-color half-tone of the autograph score. Wrappers. \$95

- 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
- 7582 *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].
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- 7583 *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].
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 Valintin Haussmann. For voices, with or without instruments. Wrappers. \$40
- HAUSSMANN, Valentin, c.1565-c.1614**
- 7524 [Dances, German & Polish]
Aufzug 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 anzeiget, umb ein guten Theil vermehret und von neuem auffgelegt.* [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 teutscher und polnischer art auch Galliarden und Intraden 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 Valintin Haussmann. For voices, with or without instruments. Wrappers, with portfolio in marbled paper. \$58
- HEINICHEN, Johann David, 1683-1729**
- 340 *Clori e Tirsi, Kantata für Sopran, Alt, Streicher und Basso continuo. Faksimile nach dem Partiturotograph der Sächsische Landesbibliothek Dresden. Mit einem Kommentar von Eberhard Steindorf.*
Musik der Dresdener Hofkapelle, [4]. Leipzig, 1982. Oblong, 30 x 24 cm, 9, 20 pp. Half-tone of the autograph score. Wrappers. \$35
- HILLER, Johann Adam, 1728-1804**
- 3874 *Allgemeines Choral-Melodienbuch [für Kirchen und Schulen, auch zum Privatgebrauche in vier Stimmen gesetzt: zur Bequemlichkeit der Orgel- und Clavierspieler auf zwo Linien zusammengezogen].* [Private collection].
Hildesheim, 1978. Oblong, 27 x 19 cm, 209 pp. Line-cut of the Leipzig, n.d. edition. Linen. \$60
- HZEZLIN, Joseph, 16-17th c.**
- 7526 *Sacrarum melodiarum [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 *Sacrarum melodiarum [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
- HOFMANN, Euchario b.?-1588**
- 9317 [Vyff] *Geistlike olde Ostergesenge [van der fröliken vperstandinge van de Döden onses Heren vnde heilandes Jesu Christi mit 4. stemmen gesettet].* Rostock/ Augustin Ferber 1579. [Stadtbibliothek Västerås].
Faksimile-Edition Västerås, 2. Stuttgart, 2012. Oblong, 21 x 17 cm, 4 partbooks, 76 pp. Line-cut of the Rostock, 1579 edition. 4 partbooks (discantus, altus, tenor, bassus). Portfolio. \$18
- HOLZBAUER, Ignaz Jakob, 1711-1783**
- 7908 *Günther von Schwarzburg. Singspiel in drei Aufzügen. Vorgelegt von der Heidelberger Akademie der Wissenschaften durch Bärbel Pelker. Faksimile der letzten Fassung (Mannheim 1777).*
Quellen zur Musikgeschichte in Baden-Württemberg Kommentierte Faksimile-Ausgaben, 1. Munich, 2000. Oblong, 30 x 21 cm, I: vi, 702; II: xxx, 254 pp. Half-tone of the autograph fair copy, the autograph draft, and the first printed libretto. Includes four pages in full color. Commentary and codicological description of the mss in Ger. Binding in linen. \$290
<http://www.omifacsimiles.com/brochures/holzbauer.html>
- 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
- HOWARD, Samuel, 18th c.**
- 8921 *A Cantata and English Songs.* [private collection John H. Burkhalter III].
Britannia's Invitation: A Treasury of 18th Century English Vocal Music, 6. Hebden Bridge, 2007. 21 x 30 cm, 13 pp. Line-cut of the London, n.d. edition. For voice and bc with accompaniment by flute or violin. Wrappers. \$15
- HUGUES, Antoine, c.1720-aft.1785**
- 8101 *Magnificat en symphonie, 1780. Fac-similé du manuscrit 1032 Bibliothèque Inguimbertaine-Carpentras. Introduction de Marc Signorile.*
Manuscrits Musicaux des Provinces Françaises XVIIIe Siècle, 13. Geneva, 2002. 4°, viii, 32 pp. Line-cut of a contemporary ms copy. Preface in Fr-Eng. Scored for 2 vln, vc & bc (org). Wrappers. \$51
- JACQUET DE LA GUERRE, Élisabeth, 1659-1729**
- 7450 [Cantatas, voice, violins, bc, book 1]
Cantates françaises sur des sujets tirés de l'écriture, livre 1. Paris, 1708. [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 101. Courlay, 1997. Oblong, 31 x 23 cm, 12, 80 pp. Line-cut of Paris, 1708 edition. Contains Esther, Le passage de la mer rouge, Jacob et Rachel, Jonas, Susanne et les Vieillards, & Judith. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$41
- 2767 [Cantatas, voice, violins, bc, books 1-2, selections]
Le passage de la mer rouge; Samson. Cantates pour soprano avec accompagnement de violons tirées des livres I et II des Cantates françaises sur des sujets tirez de l'écriture.
La Cantate Française au XVIIIe Siècle, X. Geneva, 1988. Oblong, 30 x 22 cm, 58 pp. Line-cut of the Paris, 1708 & 1711 editions. Wrappers. \$51

- 7500 [Cantatas, 1-2 voices, violins, bc, book 2]
Cantates françaises sur des sujets tirés de l'écriture, livre II. Paris, 1711. [Bibl. Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 102. Courlay, 1998. Oblong, 31 x 23 cm, 10, 79 pp. Line-cut of Paris, 1711 edition. Contains Adam, Le temple Rebasti, Le déluge, Joseph, Jephthé, Samson. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$48
- 7693 [Cantatas, 1-2 voices, violin/flute, bc, book 3]
Cantates françaises, livre III. Semelé, L'Île de Delos, Le Sommeil d'Ulisse, Le Raccodement Comique. [Bibl. Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 117. Courlay, 1999. 24 x 32 cm, 14, 89 pp. Line-cut of Paris, c.1715. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$50
- 7635 [Cantatas, voice, violins, flutes, bc]
Cantates françaises. Semelé, L'Île de Delos, Le sommeil d'Ulisse, auxquelles on a joint Le raccodement comique. [British Library, London].
 Performer's Facsimiles, 225. New York, [1998]. 24 x 32 cm, 85 pp. Line-cut of the Paris, n.d. edition. Wrappers. \$28
- JANOVKA, Tomas, 1669-1741**
- 2115 *Clavis ad thesaurum magnae artis musicae. . . Prag 1701. [Bibliothèque Royale Albert II, Brussel].*
 Dictionarium Musicum, 2. Buren, 1973. 15 x 23 cm, 343 pp. Line-cut of the Prag, 1701 edition. Along with Brossard's Dictionnaire de musique one of the first modern dictionaries of musical terms. Wrappers. \$66
- 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
- 7382 *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. Wrappers. \$67
- JELIC, Vinco, 1596-1636**
- 9031 *Parnassia militiā [Concertuum unius, duarum, trium et quattuor vocum tam nativis quam instrumentalibus vocibus, ad organum concinendarum. Opus primum], Straßburg, Paul Ledertz 1622. [Universitätsbibliothek Frankfurt].*
 Faksimile-Edition Canto e Continuo, 5. Stuttgart, 2008. 16 x 22 cm, 5 partbooks, 220 pp. Line-cut of the Strasbourg, 1622 partbooks (cantus, altus, tenor, bassus, bassus ad organum). Collection of 24 motets for 1 to 4 voices, plus 4 ricercare for cornetto/violin, trombone/viol & bc). Wrappers, with portfolio. \$58
- JELLEN, Martin (= Jellen Zuidhof), 18th c.**
- 9124 *Choralbuch für Ostfriesland: Marten Jellen, 1765, Michael Johann Friedrich Wiedeburg, 1790. Vorgelegt von Winfried Dahlke.*
 Quellenkataloge zu Musikgeschichte. Wilhelmshaven, 2009. 22 x 31 cm, 334 pp. Two complementary chorale books from Friesland published respectively 1765 & 1790. Hardbound. \$209
- JOHNSEN, Hinrich Philip, 1717-1779**
- 872 [24 Odes]
24 Odes af våra bästa poeters arbeten Odes.
 Autographus Musicus, 15. Bandhagen, 1978. Oblong, 28 x 22 cm, ii, 32 pp. Line-cut of the 1754 edition. For voice with basso continuo accompaniment. Introduction in Swedish by Hans Eppstein. Wrappers. \$24
- KADLINSKYĀ, Felix, 1613-1675**
- 4775 *Zdoroslaviček Felixe Kadlinského. Milan Kopecký.*
 Opera Universitatis Purkynianae Brunensis, 175. Brno, 1971. 18 x 25 cm, 204, with music supplement pp. First modern edition of Zdoroslaviček (Prague, 1665), including facsimiles of all 26 music settings for voice and keyboard. The work is a translation (with added improvisation) of Friedrich Spee von Langenfeld's Trutznachtgall. Cloth. \$85
- KAPSBERGER, Johann Hieronymus, c.1575-c.1640**
- 1269 [Arias, voice, bc, book 1-2; Motets, voice, bc, book 1]
Libro primo di arie passeggiate a una voce con l'intavolatura del chitarone, Roma 1612; Libro primo di motetti passeggiati a una voce, Roma 1612; Libro secondo d'arie a una e più voci, Roma 1623.
 Archivum Musicum: Strumentalismo Italiano, 32. Florence, 1980. 24 x 34 cm, 3 booklets, v, 80 pp. Half-tone and line-cut. Over 60 monodies among the 3 publications, the first and third from engraved plates, the second in movable type. Italian lute tablature occurs only the arias of book 1, otherwise staff notation has been employed. Introduction in It by Orlando Cristoforetti. Wrappers and slip cover in decorative paper. \$49
- 1065 [Villanelle, a1-3, books 1-4]
Libro primo [secondo, terzo & quarto] di villanelle a 1, 2, & 3 voci, Roma, 1610 [1619, 1619, & 1623].
 Archivum Musicum: Strumentalismo Italiano, 28. Florence, 1982. 24 x 34 cm, ii, 4 books, 96 pp. Line-cut of the Rome, 1610, 1619, 1619 & 1623 editions. Contains 83 villanelle. Notated in score (staff notation) with lute accompaniment in Italian tablature for books 1 & 3. Books 2 & 4 are printed in movable type using staff notation. Introduction in It by Orlando Cristoforetti. Wrappers in decorative paper with slip case. \$40
http://www.omifacsimiles.com/brochures/kapsberger_vill.html
- KAYSER, Isfrid, 1712-1771**
- 8119 *Cantatae sacrae [complectentes arias XVIII. cum recitativis, et alleluja plerisque anni festivitibus accommodatas à voce sola, 2. violinis, alto viola, et organo. [Stadtbibl., Ulm].*
 Faksimile-Edition Ulm, 13. Stuttgart, 2002. 20 x 32 cm, 5 partbooks, c.270 pp. Line-cut of the Munich, c.1746 edition. Scored for solo voice, 2 vln, vla & bc (organ). Hardbound in decorative paper, with slipcase. \$109
- 8490 [Masses, SATB chorus, orch]
VI. missae a 4. vocibus ordinariis. Rieger, Augsburg 1743 (Druck Wagner Ulm). [Stadtbibl., Ulm].
 Faksimile-Edition Ulm, 4. Stuttgart, 2004. 20 x 32 cm, 11 partbooks, 427 pp. Line-cut of the Ulm, 1743 edition. Scored for SATB, 2 vln, vc, timp, 2 trp, bc (organ). Hardbound in decorative paper, with slipcase. \$156
- 8100 *Psalmi longiores, & breves in vespers. . . a quatuor vocibus ordinariis canto, alto, tenore, basso, II. violinis necessar, II. Lituis ac tym. ex diversis clavibus ad libitum colludentibus. [Stadtbibl., Ulm].*
 Faksimile-Edition Ulm, 9. Stuttgart, 2002. 20 x 32 cm, 11 partbooks, c.450 pp. Line-cut of the Ulm, 1746 edition. Five vesper sets scored for SATB chorus, 2 vln, 2 tpt, timp, vc, org/bc. Wrappers with slipcase. \$160
- KEIFFERER, Christian, c.1570-1636**
- 7301 *Iubilus Bernardi [Ex melitissimo D. Bernardi 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
- KEISER, Reinhard, 1674-1739**
- 9098 *Gemüths-Ergözung [bestehend in einigen Sing-Gedichten mit einer Stimme und unterschiedlichen Instrumenten]. [Biblioteka Jagiellońska, Krakow].*
 Faksimile-Edition Krakau, 17. Stuttgart, 2009. Oblong, 33 x 20 cm, 3 parts, 135 pp. Line-cut of the Nicolaus Spiering edition, Hamburg, 1698. 7 solo cantatas for various voice ranges; notated in 2-3 staves (voice with basso continuo), together with 2 supplement violin parts. Portfolio, with decorative paper boards. \$65
- KELLY, Michael, 1762-1826**
- 8266 *Blue Beard.*
 Huntingdon, n.d. 4°. Xerographic reprint of the London, 1798 edition. Wrappers. \$20

- KERN, Joseph Seraphin, 1700-1779**
- 9380 *Hortus Marianus [consistens in selectissimus 24. antiphonis beatissimae mariae virginis, per annum integrum. Nemp. 6. Ave regina, 6. Regina coeli, 6. Salve regina, 6. Alma redempt. 4. vocibus. 2. violinis. 1. viola, cum duplici basso continuo. Ad primum salve regina, cum 2. clarinis & tympano. Praeterquam, ad primum Ave regina, primum Regina coeli, & primum Alma, cum clar. & tymp. ad libitum]. Hals, Johann Anton Pustätt 1746. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 31. Stuttgart, 2014. 16 x 21 cm, 10 partbooks, 178 pp. Line-cut of the Passau, 1746 partbook edition (Canto/Alto/Tenore/Basso/Violino I/Violino II/Viola/Organo/Clarino/Tympano. 24 Marian settings for choir plus instruments. Kern was Fürstbischöflicher Kammer-Kompositeur in Passau. Wrappers, with portfolio covered in marbled paper. \$82
- KINGO, Thomas, 17-18th c. [compiler]**
- 4652 [Aandelige Siunge-Koor]
Thomas Kingos Aandelige Siunge-Koor. Indledning af Professor Dr. theol. J. Oskar Andersen. Noterne ved Mag. art. M.H. Pedersen. Udgivet af Apoteker A.E. Sibbersen.
Copenhagen, 1931. 21 x 31 cm, cii, 290, with 45 pp. Line-cut of the Copenhagen, 1681 edition. Full modern edition, together with one-to-one halftone plates of the musical settings, notated in quasi "choirbook" format with canto and basso (continuo) parts. Hardbound. Rare. \$145
- 1788 *Thomas Kingos Graduale en ny almindelig Kirke-Salmebog under behørig Noder og Melodier . . . Odense anno MDCXCIX. Udgivet af Samfundet Dansk Kirksang med en Efterskrift af Erik Norman Svejdsen og Henrik Glahn i Anledning af Mogens Wöldikes Halvfjerdårsdag.*
Copenhagen, 1967. 21 x 31 cm, 319, 38 pp. Line-cut of the Odense, 1699 edition. Issued on the occasion of the 50th birthday of Mogens Wöldike. One of the great monuments of Scandinavian church music, along with Thomisson's Den danske Psalmebog, and Jespersen's Graduale. Cloth. \$145
- KINNINGER, Josef Franz, c.18th c.**
- 9254 *Cythara David [excitans, Das ist: Kürzlich doch besser gegründete Erweckung unter der Leiter von einen vollkommenen Unterricht zur edlen Choral-Music traumenden Jacob, genaue Regeln untersucht, und mit Fundamenten unterstützt, zum bessten der in erwöhnter Choral-Music sich exerirend - auch die Passio-Instruction angehende Jungen, allen Fählern vorzubiegen, heraus gegeben]. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 18. Stuttgart, 2011. Oblong, 25 x 17 cm, 90 pp. Line-cut of the Linz, 1745 edition. A little known treatise on choral music. Hardbound with decorative paper boards. \$46
- KIRCHER, Athanasius, 1602-1680**
- 2556 *Mursurgia universalis. Zwei Teile in einem Band. Mit einem Vorwort, Personen-, Orts-, und Sachregister von Ulf Scharlau. [Niedersächsische Landesbibl., Hannover].*
Hildesheim, 4/ 2006. 20 x 27 cm, 2 vols, xxxii, 1413 pp. Line-cut of the Rome, 1650 edition. Linen. \$429
- KNABE, Martin, b.?-1652**
- 9308 *Concert [von drey Stimmen / zusampt dem Basso Continuo, über das bekandte Klaglied dess langwirigen Kriegswesens:] Wenn soll doch mein Lied [sich enden?] Halle/Melchor Oelschlegel 1635. [Stadtbibliothek Västerås].*
Faksimile-Edition Västerås, 3. Stuttgart, 2012. 20 x 29 cm, 34 pp. Line-cut of the Halle, 1635 edition. 4 partbooks (cantus 1, cantus 2, bassus, basso continuo) printed in 1 volume. Knabe was organist at Weißenfels and second-generation student of Heinrich Schütz. \$25
- KÖNIGSPERGER, Marianus [Johann Erhard], 1708-1769**
- 8462 [Cymbala jubilationis, op.10]
Cymbala jubilationis [sive VI. missae solemniores, unà cum hymno ambrosiano Te deum laudamus, 4. vocibus obligatis, 2. violinis necessariis, alto viola, 2. clarinis, vel cornibus & tympanis ad libitum, ac duplici basso generali. Opus X. [Stadtbibl., Ulm].
Faksimile-Edition Ulm, 7. Stuttgart, 2004. 20 x 32 cm, 11 partbooks, 429 pp. Line-cut of the Ulm, 1747 edition. 6 masses for SATB, 2 tpt/hrn, timp, 2 vln, vla, vc, org/bc. Wrappers with slipcase. \$154
- 7926 [Sacrae ruris, op.6]
Sacrae ruris deliciae seu sex missae rurales. [Stadtbibl., Ulm].
Faksimile-Edition Ulm, 5. Stuttgart, 2001. 20 x 32 cm, 11 partbooks, 209 pp. Line-cut of the Ulm, 1744 edition. 6 masses for SATB, 2 tpt/hrn, timp, 2 vln, vc, org/bc. Wrappers with portfolio. \$93
- 8776 [Sacrae ruris, op.5]
Sacrae ruris deliciae seu sex missae rurales. [Stadtbibl., Ulm].
Faksimile-Edition Ulm, 8. Stuttgart, 2006. 20 x 32 cm, 11 partbooks, 299 pp. Line-cut of the Ulm, 1743 edition. 4 vesper settings for SATB, 2 tpt, timp, 2 vln, vc, org/bc. Wrappers with slipcase. \$134
- 7986 [Threnodia Davidica, op.3]
Threnodia Davidica et Mariana, sue Psalmus miserere, & planctus stabat mater, ille sexies, iste bis in modulos musicos. [Stadtbibl., Ulm].
Faksimile-Edition Ulm, 12. Stuttgart, 2001. 20 x 32 cm, 10 partbooks, c.210 pp. Line-cut of the Ulm, 1743 edition. 6 miserere and 2 stabat mater settings for 4 voices with instrumental accompaniment. Wrappers, with portfolio. \$138
- KOPP, Anton Ernst, 17-18th c.**
- 9099 *Melodien einiger alten & neuen Lieder [so theils schon in andern Gesang-Büchern zu finden, theils aufs neue verfertigt sind]. [Stadtbibliothek, Ulm].*
Faksimile-Edition Ulm, 40. Stuttgart, 2009. 11 x 16 cm, 116 pp. Line-cut of the Daniel Bartholomäi edition, Ulm, 1717. Anthology of 175 German songs with their complete melodies notated. Handbound with decorative paper boards. \$29
- KRADENTHALLER [Gradenthaller], Hieronymus, 1637-1700**
- 9447 *Die mit teutschen Saiten überzogene Heilige Kron=Harffe, loder, Verfassung des gantzen Psalter Davids in teutsche Reim-Gebände : vermittelt sonderbarer darzu mit dem basso continuo, neu-verfertigte Kunst- Melodeyen]. [Stadtbibliothek, Ulm].*
Faksimile-Edition Ulm, 42. Stuttgart, 2015. 13 x 18 cm, 545 pp. Line-cut of the Michale & Johann Friedrich Endfer edition, Nuremberg, 1680. This amazing psalter with music by the Regensburg organist & composer Hieronymus Kradenthaller and paraphrase of the psalms by W.H. von Hohberg, is richly illustrated with 300 fine engravings, half of them plant and flower drawings—almost encyclopedic in nature—the rest devoted to natural history and scenes typical of emblem books of the period. Hardbound, in marbled paper. \$89
- TELLER, Marcus, 1682-1728**
- 9555 *Musica sacra [stylo plane Italico & Cromatico pro compositionis amatoribus]. P. und M. Veith & Joannis Fratrum Her. Augsburg. Druck Wagner Ulm 1733. [Stadtbibliothek, Ulm].*
Faksimile-Edition Ulm, 15. Stuttgart, 2017. 21 x 31 cm, 13 partbooks, 512 pp. Line-cut of the 1733 partbook edition. This rare print contains 4 masses & 4 motets scored for concerto/ripieno voices plus strings. Partbooks: canto concert, canto ripieno, alto concert, alto ripieno, tenore concert, tenore ripieno, basso concert, basso ripieno, vln I, vln II, vla, bsn, bc). Wrappers, with slip case in marbled paper. \$150
- KRAF, Michael, 1595-1662**
- 9416 *Virginis parentis canticum. . . Rohrschach / Johann Schrötter / Canticum deiparae virginis. . . Ravensburg / Johann Schröter 1623. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 32. Stuttgart, 2014. 16 x 21 cm, 9 partbooks, 718 pp. Line-cut of the Rohrschach (n.d.) and Ravensburg, 1623 partbook edition. (cantus/altus/tenor/bassus/quinta vox/ sexta vox/septima vox/octava vox/bas: contin.). Wrappers, with portfolio covered in marbled paper. \$156
- KRESS, Johann Albrecht, 1644-1684**
- 8530 *Musicalische Seelen-Belustigung [oder Geistliche Concerten mit vier nothwendigen Vocal-Stimmen und Sechs Instrumenten, welche nach Belieben können ausgelassen werden]. Stuttgart, Paul Treu 1681. [Bibl. Jagiellońska, Krakow].*
Faksimile-Edition Kress, 1. Stuttgart, 2004. 20 x 21 cm, 10 partbooks, 414 pp. Line-cut of the Stuttgart, 1681 edition. 14 settings for 4 voices and 6 instrumental parts (scored for SATB, 2 vln, 3 vla, & bc.). Wrappers, with slipcase. \$162
- 8659 *Der süsse Nahme Jesu, oder Teutscher Iubilus Bernhardi [mit dreyen Stimmen gesetzt]. Stuttgart, Paul Treu 1681. [Universitätsbibliothek Krakow].*
Faksimile-Edition Kress, 2. Stuttgart, 2006. 16 x 22 cm, 5 partbooks, 230 pp. Line-cut of the Stuttgart, 1681 edition. 15 settings a3 with basso continuo. Wrappers, with slipcase covered in marbled paper. \$75

- LA BARRE, Joseph Chabanceau de, 1633-1678**
2916 *Airs à deux parties avec les seconds couplets en diminution* (1669).
La Musique Française Classique de 1650 à 1800, 63. Courlay, 1992. 4°, 32, 33 pp. Line-cut of the Paris, 1669 edition. Collection of 18 songs for voice and keyboard, 17 with French texts and 1 with Italian. Preface by Philippe Lescaat. Wrappers. \$44
- L'ABBÉ, Anthony, 17-18th c.**
4690 *A New Collection of Dances. Originally Published by F. Le Roussau: London c.1725. Introduction by Carol G. Marsh.*
Music for London Entertainment, 1660-1800, D/2. London, 1991. 4°, xix, 91 pp. Cloth. \$138
- LACASSAGNE, Joseph, 1720?-d.?**
2615 *Traité général des élémens du chant.*
Monuments of Music and Music Literature in Facsimile, II/27. New York, 1967. 16 x 23 cm, 188 pp. Line-cut of the Paris, 1766 edition. Laid paper, clothbound.
- LACORCIA, Scipione, c.1585-c.1620**
8099 *Il secondo libro de' madrigali à cinque voci. [Biblioteca del Conservatorio, Naples].*
Faksimile-Edition Rara, 40. Stuttgart, 2002. 16 x 23 cm, 5 partbooks, 115 pp. Line-cut of the Naples, 1616 edition. A rare print with 19 madrigals for five voices. Wrappers, with portfolio in marbled paper. \$44
- LACORCIA, Scipione, c.1585-c.1620**
8098 *Il terzo libro de madrigali a cinque voci. [Biblioteca del Conservatorio, Naples].*
Faksimile-Edition Rara, 38. Stuttgart, 2002. 16 x 23 cm, 5 partbooks, 115 pp. Line-cut of the Naples, 1620 edition. A rare print containing 17 madrigals for five voices. Wrappers, with portfolio in marbled paper. \$43
- LAGARDE, Pierre de, 1717-1792**
3510 *Cantates: La musette, Énée et Didon, Vénus retrouvée. [Bibl. Municipale, Toulouse].*
Œuvres de Pierre de Lagarde, I. Béziers, 1989. Oblong, 28 x 20 cm, 96 pp. Line-cut of the author's and Boivin, le Clerc et Castagneri edition. Wrappers in hand-made marbled paper. \$30
- LAGARDE, Pierre de, 1717-1792**
3849 [Nouveau airs, voice & keyboard, books 1-2]
Nouveaux airs à plusieurs voix, livres 1 et 2. [Bibl. Municipale, Toulouse].
Œuvres de Pierre de Lagarde, II. Béziers, 1989. Oblong, 28 x 20 cm, 80 pp. Line-cut of the author's and Boivin, le Clerc et Castagneri edition. Wrappers in hand-made marbled paper. \$30
- LAGARDE, Pierre de, 1717-1792**
3850 [Nouveau airs, voice & keyboard, books 3-4]
Nouveaux airs, livres 3 et 4. [Bibl. Municipale, Toulouse].
Œuvres de Pierre de Lagarde, III. Béziers, 1990. Oblong, 28 x 20 cm, 72 pp. Line-cut of the author's and Boivin, le Clerc et Castagneri edition. Wrappers in hand-made marbled paper. \$30
- LAGKNER, Daniel, c.1550-c.1607**
7435 *Flores jessae [musicis modulis & sere tribus paribus adaptati]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
Faksimile-Edition Schermer-Bibliothek Ulm, 15. Stuttgart, 1997. 14 x 19 cm, 3 partbooks, c.60 pp. Line-cut of the Paulus Kauffmann edition, Nuremberg, 1606. 28 sacred Protestant works a3 (for boys' voices). Wrappers, with slipcase. \$52
- LALANDE, Michel-Richard de, 1657-1726**
7082 *Ballet de la jeunesse. Introduction by Barbara Coeyman.*
French Opera in the 17th and 18th Centuries, 9. Stuyvesant, 1996. 4°, xxxiii, 291 pp. Line-cut of the beautifully copied ms of André Danican l'ainé. Important early example of opera-ballet, predating Campra's L'Europe ganlante by more than a decade. At the center of this divertissement is a large well-organized double chaconne of 62 variations, each eight measures long. Cloth. \$100
- LALANDE, Michel-Richard de, 1657-1726**
4390 [Grand motet, psalm 129]
Grand motet: De profundis (psaume 129). [Bibl. Municipale, Versailles].
La Musique Française Classique de 1650 à 1800, 62. Courlay, 1992. 24 x 32 cm, 24, 169 pp. Line-cut of the first version of 1689 (in Philidor's hand), and two states of the second version, one printed in 1729 and the other from a ms dated 1741. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$79
- LALOUETTE, Jean François, 1651-1728**
3851 [Motets, 1-3 voices, bc, book 1]
Motets à I. II. et III voix, avec la basse-continue, livre premier.
Collection Le Petit Motet Français. Béziers, 1990. 21 x 29 cm, iii, 58 pp. Line-cut of the Boivin edition, Paris, 1726. Introduction in Fr by Pierre-Jean Larmignat. Wrappers in hand-made marbled paper. \$30
- LAMBARDI, Camillo, 16th c.**
8102 *Il primo libro de madrigali a quattro voci. [Biblioteca del Conservatorio, Naples].*
Faksimile-Edition Rara, 37. Stuttgart, 2002. 16 x 23 cm, 4 partbooks, 84 pp. Line-cut of the Naples, 1600 edition. 21 madrigals a4. Wrappers, with portfolio in marbled paper. \$42
- LAMBERT, Michel, 1610-1696**
8968 [Airs, 2 voices, bc]
Les airs, corrigez de nouveau de plusieurs fautes de graveure. [Library of Congress, Washington, DC].
Performers' Facsimiles, 258. New York, [2008]. Oblong, 25 x 21 cm, 85 pp. Line-cut of the Paris, 1669 edition. Airs for two voices and basso continuo in elegant staff notation. Contents: "Mon ame faisons un effort"; "Permettez qu'à mon dernier jour"; "Inutiles pensers"; "Il est vray son humeur"; "Mais comment avoir"; "O dieux comment se peut faire"; "Tous mes respectz attirent son couroux"; "A quoy me sertant de constance"; "Il faut aymer"; "Superbes ennemis du repos de mon ame"; "Je garde le respect"; "Hon n'aprehendez point"; "Je dirois que vous"; "Jugez si ma peine est extreme"; "Hélas ne suis je pas a plaindre"; "Mon coeur qui se rendavous coups"; "Malgre la rigueur de mon sort"; "Pourquoy vous offencer"; "Au lieu d'avoir pitié"; "Quand ie voudrois celer"; "Pourquoy faut-il, belle inhumaine"; "Souffrir vostre rigueur extreme"; "Que me sert-il d'estre fidelle"; "Ah c'est trop de flatter"; "Ce seroit me tromper moy mesme"; "Jay juré mille fois de ne jamais aymer"; "Hélas ! de mon erreur trop tard je m'apperçois"; "Puisque chacun doit aymer à son tour"; "Si c'est un mal que c'est un mal charmant"; "Jay merois mieux souffrir la morte"; "Quand ie voudrois pour me vanger"; "D'un feu secret je me sens consumer"; "Quand ie mourrois pourroit"; "Puisque cett'inratte beauté"; "Mais quoy la cruelle le qu'elle est"; "Loin de vos yeux belle filuie"; "Lassé de vostre iniuste hayne"; "Il est vray Philis ie vous ayme"; "Le plaisir d'aymer est extreme"; "Puis que l'absence a trop peu de pouvoir"; "Quel que rigueur que ie puisse prévoir"; "Philis j'arreste en fin mon humeux"; "Aymons nous aymons nous". Wrappers. \$23
- LAMBERT, Michel, 1610-1696**
8795 *Airs de Monseigneur Lambert non imprimez, c.1692. Présentation par Jean Saint-Arroman. [Bibliothèque de l'Arsenal, Paris, Ms. 3043; Bibliothèque Nationale, Paris, Ms. Rés. 584].*
La Musique Française Classique de 1650 à 1800, 192. Courlay, 2006. 24 x 33 cm, 47, 139 pp. Line-cut of two complementary mss (one of them prepared by the Foucault, c.1692), transmitting the later repertoire of Lambert's Airs. Ms. 3043 resembles a printed edition and is reproduced in full size, while Ms. Rés. 584 has been reproduced in reduced format. Elegant staff notation. Preface in Fr-Eng-Ger. Wrappers. \$69
- LAMPE, John Frederick, 1703-1751**
3681 *Pyramus and Thisbe: A Mock Opera Adapted from William Shakespeare. Originally Published by John Walsh: London, 1745. Introduction by Roger Fiske.*
Music for London Entertainment, 1660-1800, C/3. Tunbridge Wells, 1988. 4°, xii, c.40 pp. Line-cut. Burlesque-opera version of the Pyramus and Thisbe scenes in Shakespeare's A Midsummer Night's Dream. Cloth. \$90
- LANDI, Stefano, 1587-1639**
361 *Il secondo libro d'arie musicali ad una voce. Roma 1627.*
Archivum Musicum: La Cantata Barocca, 4. Florence, 1980. 24 x 28 cm, iii, 20 pp. Line-cut of the Rome, 1627 edition. 14 cantatas for soprano and basso continuo in staff notation movable type (with additional alfabeto lute notation). Contents: "Odi glorie chiara"; "A che più l'arco"; "Chi udete l'orecchi"; "Non s scherzi"; "come m'ami tù Clori"; "V'amati se voi"; "In van lu sing hi"; "Qu'asi intrepida Amazone"; "Amarillide deh vieni"; "D'ami gella tutta bella"; "T'amai gran tempo"; "O legl'occhi de sole"; "Non è più tempo"; "Pian si un tempo". Introduction in It by Piero Mioli. Wrappers, in decorative paper. \$22

- LAURENZI, Filiberto, 17th c.**
 4153 [Arie, voice, bc, 1643]
Arie a una voce per cantarsi nel clavicembalo ò tiorba (1643).
 Monumenta Romandiola, [Fototypice Expressa] 4]. Bologna, 1979. 21 x 31 cm, 32 pp. Line-cut of the Bartolomeo Magni edition, Venice, 1643. Wrappers. \$24
- 8090 [Arie, voice, bc, 1643; Concerti e arie, 1-3 voices, 2 vln, bc, 1641]
Arie a una voce per cantarsi nel clavicembalo ò tiorba [composte per] La Finta Savia, Drama di Giulio Strozzi (Venezia 1643) e Concerti et Arie, a una, due, e tre voci, con una serenata à 5. e doi violini, e chitarrone (Venezia, 1641).
 Musica Drammatica, 6. Florence, 2000. 24 x 34 cm, x, c.180 pp. Line-cut of Venice, 1643 and 1641 editions in staff notation movable type. Preface in It by Alessandro Magini. Wrappers. \$48
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 7545 *The Henry Lawes Manuscript. By Pamela J. Willetts.*
 London, 1969. 8°, 83 pp, 22 plates. Examination and inventory of the Lawes manuscript (British Library, Add. MS 53723), together with a selection of halftone plates with autograph examples and music of his contemporaries. Cloth. \$52
- LAZZARINI, Sebastiano, 17th c.**
 3803 *Sacra melodia d'oratorii musicali. A cura di Arnaldo Morelli.*
 Musurgiana: Sources and Materials for the History and Theory of Music, 18. Lucca, 1993. Oblong, 30 x 21 cm, xvii, 205 pp. Line-cut of the Rome, 1678 edition. 10 oratorio libretti characteristic of the poetic and dramatic style in vogue in Rome in the 1670s. These texts were set to music by Pasquini, Celani, Foggia, Lucca, & Foligno. Introduction, bibliography & index. Wrappers. \$34
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 4240 [Motets, 2-3 voices, bc]
Motets pour les principales fêtes de l'année, 1687.
 La Musique Française Classique de 1650 à 1800, 51. Courlay, 1991. Oblong, 32 x 24 cm, 18, 87 pp. Line-cut of Paris, 1687 edition. 20 settings for two and three voices with basso continuo. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$44
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 Faksimile-Edition Ulm, 26. Stuttgart, 2001. Oblong, 33 x 24 cm, 64 pp. Line-cut of the G. Groschopff edition, Ulm, 1763. The second edition to Neue und erbaulich Art zu solmisiren (1756), and product of Lederer's teaching activities in the Augustinian seminary "Zu den Wengen". Hardbound with board in marbled paper. \$35
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 9274 [Promptuarii musici, part 1]
Promptuarii musici [concentus ecclesiasticos II. III. & IV. vocum... Pars prima]. Paul Ledertz, Straßburg 1622, RISM 1622(2). [Stift Kremsmünster].
 Faksimile-Edition Kremsmünster, 1. Stuttgart, 2011. 20 x 32 cm, 4 partbooks, 369 pp. Line-cut of the Strasbourg, 1622 partbook edition (vox prima, vox secunda, vox tertia, bassus generalis). An amazingly diverse anthology of 174 sacred motets for 2, 3, and 4 voices, assembled by Johannes Donfried, rector of the Latin School of Rottenburg. Nearly every composer active in the last half of the 16th c. and first quarter of the 17th c. is represented. Hardbound, with marbled paper boards. \$168
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Promptuarii musici [concentus ecclesiasticos CCLXXXVI: Selectissimos II. III. & IV. vocum... Pars tertia]. Paul Ledertz, Straßburg 1627, RISM 1627(1). [Stift Kremsmünster].
 Faksimile-Edition Kremsmünster, 2. Stuttgart, 2012. 20 x 32 cm, 5 partbooks, 1190 pp. Line-cut of the Strasbourg, 1627 partbook edition (vox prima, vox secunda, vox tertia, vox quarta, bassus generalis). An amazingly diverse anthology of sacred motets for 2, 3, and 4 voices, assembled by Johannes Donfried, rector of the Latin School of Rottenburg. Nearly every composer active in the last half of the 16th c. and first quarter of the 17th c. is represented. Hardbound, with marbled paper boards. \$240
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 Huntingdon, c.1988. 4°. 2 vols. Xerographic reprint of the 1678 score. Vol. 1 contains duets, vol. 2, trios. Wrappers. \$30
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 7347 *Airs à III. IIII. et V. parties. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermer-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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 371 *Johan Lindells Mässan korteligen, Åbo 1784. Utgiven i faksimil med inledning av Folke Bohlin.*
 Laurentius Petri Sällskapets Urkundserie, 9. Uppsala, 1968. 15 x 21 cm, 20, 10 pp. Halftone of a unique work of liturgical songs edited by Johan Lindell, Cantor of the Cathedral in Åbo. The texts have been printed and all the musical settings added by hand. Introduction and index in Swedish. Wrappers. \$6
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The Original Music in Macbeth. Arranged from the Score and Adapted for the Piano Forte by B. Jacobs.
 Faksimile-Edition Rara, 60. Stuttgart, 2010. 24 x 31 cm, 16 pp. Line-cut of the London, n.d. edition. Wrappers. \$16
- 3680 *The Rare Theatrical. Introduction by Peter Holman. Facsimile: New York Public Library, Drexel MS 3976 (late 17th century).*
 Music for London Entertainment, 1660-1800, A/4. Tunbridge Wells, 1989. 4°, xxiv, 117 pp. 78 numbers. Includes six suites of "brawls" (bransles) not found in contemporary theatre suites. Index. Cloth. \$160
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 8449 *L'umiltà coronata in Ester. Partitura dell'oratorio in facsimile. Edizione del libretto. Saggio introduttivo a cura di Laura Zanella. [Ms. 17671, Österreichische Nationalbibliothek, Vienna].*
 Drammaturgia Musicale Veneta, 11. Milan, 2004. Oblong, 30 x 23 cm, xxvii, 243 pp. Line-cut of a contemporary ms copy (full score). Pietro Pariati's oratorio set to music by Antonio Lotti and dedicated to Esther, Racine's famous character, was composed in 1714. Intended for performance in Vienna, it was in reality Venetian by birth, being a remake of an oratorio performed in 1712 at the Mendicanti Hospital, entitled "Humilitas exaltata seu Esther regina". The opera retains the strong "theatrical" character of its origins (implicit, but not over the top), so typical of the Venetian Hospital oratorios. This opera is a forerunner of Zeno's "sacred musical tragedy". Indeed, if one considers the specific musical form of Lotti's truly dramatic intonation, it is a specimen of one of the first steps in the process that very gradually led to the genre of oratorio to merge with the theatrical repertoire over the course of the 1700s, as evinced by the great Pre-Romantic and Romantic "sacred dramas". Introduction in It with Eng summary. Linen. \$233
http://www.omifacsimiles.com/brochures/lotti_lum.html

- LÖWE VON EYSENACH, Johann Jakob, 17th c.**
- 9143 *Einstimmige neue Arien [mit zweystimmigen Rittornellen, über Johann Georg Braunens / C.I.H. Weltliche Lieder].* Nürnberg, Christoph Gerhard 1682. [Biblioteka Jagiellońska, Krakow].
Faksimile-Edition Krakau, 18. Stuttgart, 2008. 21 x 32 cm, 3 vols, 86 pp. Line-cut of the Nuremberg, 1682 edition. 21 arias "à voce sola con rittornello à 2. violini". Wrappers. \$60
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Drammaturgia Musicale Veneta, 4. Milan, 1984. 27 x 23 cm, lvii, 69, cxc, 207 pp. Half-tone. Includes Aria a voce sola which contains a dozen strophic songs and madrigals (ms in the Civico Museo Bibliografico Musicale di Bologna). Essays in It-Eng. Linen. \$162 <http://www.omifacsimiles.com/brochures/lucio.html>
- LULLY, Jean-Baptiste, 1632-1687**
- 8487 *Achille et Polixene. Tragédie. Facsimile of the First Edition, Paris, 1687. Preface by Elma Sanders.*
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- 7503 [Motets, 2 choirs, strings/winds, bc]
Motets à deux chœurs pour la Chapelle du Roi: De profundis. [Bibl. Nationale, Paris; Bibl. Sainte-Geneviève, Paris; Bibl. Municipale, Valenciennes].
La Musique Française Classique de 1650 à 1800, 109. Courlay, 1998. Oblong & upright, 24 x 32 cm, 46, c.196 pp. Line-cut of the Paris, 1684 edition, plus the manuscript score prepared by Philidor's workshop and annotations of Lully himself. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$103
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Motets à deux chœurs pour la Chapelle du Roi: Motet dies irae. Partition: copie manuscrite (atelier de Philidor); Parties séparées: édition de Ballard (1684); Livret: édition de Ballard (1703).
La Musique Française Classique de 1650 à 1800, 125. Courlay, 1999. 4°, xlvii, 252 pp. Line-cut of the ms score from the Philidor atelier, the first edition of the instrumental and vocal parts, Paris, 1684 and the printed libretto, Paris, 1703. Preface in Fr-Eng-Ger by Philippe Lescat and Jean Saint-Arroman. Wrappers. \$94
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- 8475 *Thésée. Tragédie mise en musique. Facsimile Edition of the First Edition, Paris, 1688. Preface by Buford Norman and Elma Sanders.*
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Monuments of Music and Music Literature in Facsimile, II/17. New York, 1966. 22 x 33 cm, 291 pp. Line-cut of the London, 1676 edition. Laid paper, clothbound.

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 Facsimiles of Dutch Songbooks, 8. Buren, 1979. 232 pp. Line-cut facsimile of the 12 original issues of a well-known and charming Dutch song collection published in Amsterdam 1751-52. Cloth. \$91
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 Bibliotheca Musica Bononiensis, II/41. Bologna, 1971. 8°, 277 pp. Line-cut of the 1777 edition. Cloth. \$90
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 391 [Estro poetico-armonico, books 1-8]
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 Farnborough, 1967. 24 x 32 cm, 4 vols, 1417 pp. Line-cut of the Venice, 1724-26 edition. 50 highly expressive musical settings on psalms texts paraphrased by Girolamo Giustiniani. For one, two, three and four voices, with figured bass, and occasionally with two violins and violoncello obbligati. 8 volumes in 4, cloth bound. (stains from mildew on exterior of binding, otherwise new condition). \$245
- 390 [Estro poetico-armonico, book 1]
Estro poetico-armonico. Parafasi sopra li salmi, libro primo. Venezia 1724.
 Archivum Musicum: La Cantata Barocca, 16. Florence, 1984. 24 x 34 cm, viii, 168 pp. Line-cut. 50 psalm settings for one to four voices. Preface in It by Piero Mioli. Wrappers in decorative paper. \$35
- MARCHAND, Jean-Noël, 1666-1710**
 7697 [Cantiques spirituels, voices, vln/fl, bc]
Cantiques spirituels. Présentation par Thierry Favier. [Bibl. Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 124. Courlay, 1999. Oblong, 32 x 23 cm, 4 vols, xi, 97 pp. Line-cut of a contemporary ms copy, plus the Paris, 1694 edition of the text. Introduction in Fr-Eng-Ger. Wrappers. \$53
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 1272 [Arie, madrigali, a1-3, winds, strings, op.3]
Arie, madrigali et correnti [a 1.2.3. Opera terza] (1620).
 Monumenta Brixiensia, Fototypice Expressa, 8. Bologna, 1970. 21 x 31 cm, 32 pp. Line-cut of the Gardano edition, Venice, 1620. 22 works for 1-3 voices notated in score format, including three for unspecified instruments and one for violin, with or without bass. Hardbound. \$39
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 2982 *Les psaumes en vers français: avec leurs melodies. Clement Marot et Theodore de Beze. Fac-simile de l'édition genevoise de Michel Blanchier, 1562, publiée avec une introduction de Pierre Pidoux. [Bibl. Publique et Universitaire, Neuchâtel].*
 Textes Littéraires Français, 338. Geneva, 2/2008. 8°, 38, 495 pp. Line-cut of the Geneva, 1562 edition. Known as the Psautier de Genève, the tunes are from various sources; the texts are French paraphrases for the Psalms by Marot and Beze. \$130
- MARTINI, Giovanni Battista, 1706-1784**
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Duetti da camera.
 Bibliotheca Musica Bononiensis, IV/125. Bologna, 1972. Oblong, 32 x 22 cm, 50 pp. Line-cut of the Bologna, 1763 edition. 12 settings for two voices and basso continuo. Laid paper. Cloth. \$36
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 Bibliotheca Musica Bononiensis, IV/76. Bologna, 1984. Oblong, 31 x 22 cm, iv, 57 pp. Line-cut of the autograph score from 1744. Introduction in It by Geneviève Barboni Yans. Laid paper. Cloth. \$50
- MATTEIS, Nicola, b.?-c.1749**
 3547 *A Collection of New Songs. With a Prefatory Note by Jill Vlasto, Rowe Music Librarian, King's College, Cambridge.*
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 2572 *Das neu-eröffnete Orchestre [oder universelle und gründliche Anleitung, wie ein Galant Homme einen vollkommenen Begriff von der Hoheit und Würde der edlen Musik erlangen, seinen Gout darnach formiren, die Terminos technicos verstehen und geschicklich von dieser vortrefflichen Wissenschaft raisonnieren möge]. [Niedersächsische Landesbibl., Hannover].*
 Hildesheim, 3/ 2002 9 x 15 cm, 364 pp. Line-cut of the Hamburg, 1713 edition. Linen. \$93
- 9326 *Nerone - Nero. Partitura in facsimile. Edizione dei libretti. A cura di Francesco Giuntini. Saggi introduttivi di Francesco Giuntini & di Reinhard Strohm.*
 Drammaturgia Musicale Veneta, 14. Milan, 2013. Oblong, 30 x 23 cm, cxxi, 129 pp. Nerone, a "tragedia per musica" by Agostino Piovene, received its first staging in Venice in 1721 with music by Giuseppe Maria Orlandini, but won great success two years later in Hamburg in the version by Johann Mattheson, who retained the original arias, translated the recitatives into German and provided new musical settings for them, and added a few pieces of his own composition. In addition to a score corresponding to the Hamburg version (D-B, Mus. ms. 16370), the volume contains editions of the Italian libretto of 1721 and the German one of 1723. The opera is one of the most advanced manifestations of the reformist tendencies of the early eighteenth century: this is a genuine tragedy, inspired by the Britannicus of Racine, that concludes with a simple recitative given to Agrippina accusing her assassins before her killing. Linen. \$216
<http://www.omifacsimiles.com/brochures/orlan.html>
- MAZZAFERRATA, Giovanni Battista, b.?-1691**
 398 *Canzonette, e cantate a due voci.*
 Bibliotheca Musica Bononiensis, IV/252. Bologna, 1972. Oblong, 25 x 17 cm, 127 pp. Line-cut of the Bologna, 1668 edition. 11 pieces notated in score format. Laid paper. Hardbound. \$45
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 399 *La catena d'Adone. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, IV/9. Bologna, 1969. 22 x 32 cm, iv, 130 pp. Line-cut of the Alessandro Vincenti edition (Venice, 1626). Introduction in It by Maria Cecilia Zucchini. Hardbound. \$63
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- MEGERLE, Abraham, 1607-1680**
 9070 *Speculum Musico-Mortuale [Das ist: Musicalischer-Todtenspiegel], 1672. [Staatliche Bibliothek, Regensburg].*
 Faksimile-Edition Theoretica, 3 Stuttgart, 2008. 11 x 17cm, 54 pp. Line-cut of the Salzburg, 1672 edition. Megerle was from Innsbruck and was once a choirboy under Stadlmayer, later a treble singer and organist with the court music ensemble at Innsbruck. Speculum Musico-Mortuale contains a few pages of autobiography but its extraordinary content are mainly its 12 engravings showing a human skull in the center, surrounded emblematic symbols and beautiful depictions of musical instruments (almost 50 in all). Hardbound in decorative paper. \$29
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 7443 *Venusblümlein [erster Theil neuer lustiger Liedlein mit vier Stimmen welche nicht allein lieblich zu singen sondern auch auff hand Instrumentis artlich zu gebrauchen]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermar-Bibliothek Ulm, 16. Stuttgart, 1997. 14 x 20 cm, 4 partbooks, 128 pp. Line-cut of the G.L. Fuhrmann edition, Nuremberg, 1611. 25 secular settings a4. Hardbound in vellum paper, with matching slipcase. \$68

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 Faksimile-Edition Schermar-Bibliothek Ulm, 16. Stuttgart, 1997. 14 x 20 cm, 4 partbooks, 128 pp. Line-cut of the G.L. Fuhrmann edition, Nuremberg, 1611. 25 secular settings a4. Wrappers. \$50
- MIZLER, Lorenz Christoph, 1711-1778**
- 2979 *Sammlungen auserlesener moralischer Oden. Faksimile der ersten, zweiten und dritten Sammlung nach den einzigen erhaltenen Exemplaren der Originalausgabe. Mit einem Nachwort in Deutsch und Englisch von Dragan Plamenac.*
 Leipzig, 1972. Oblong, 24 x 20 cm, 94, 20 pp. Line-cut. Contains 72 German songs with keyboard accompaniment by Seeburg, Günther, Knoecher, Gottsched, Drollinger, Triller, Mizler and many others. Coverboards in decorative paper. \$55
- MODENA, Andrea da, 17th c.**
- 2417 *Canto harmonico in cinque parti divisio. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, II/202. Bologna, 1971. 18 x 25 cm, vii, 325 pp. Line-cut of the Modena, 1690 edition. Introduction in It by Giuseppe Vecchi. Hardbound. \$96
- MOLNAR, Albert, 17th c.**
- 3692 *Szent David Kiralynek és profetanak Szazötven Soltari. [With] Tolnai Gábor: A költo és a tipográfus [Akik Európában Képviseleték Magyarországot].*
 Budapest, 1985. 6 x 11 cm, 356, 45 pp. Line-cut of the Amsterdam, 1686 edition. French psalms translated into Hungarian by Albert Molnar, with their music. Full leather. \$45
- MONDONVILLE, Jean-Joseph Cassanea de, 1711-1772**
- 2057 *Venite exultemus. De profundis. [Ms. British Library, London].*
 Béziers, 2/ 2001. 15 x 21 cm, v, 90 pp. Line-cut of the original ms. Introduction by Roberte Machard. Limited numbered edition of 200. Laid paper, with wrappers. \$30
- MONTÉCLAIR, Michel Pinolet de, 1667-1737**
- 9163 *Brunetes ancienes et modernes apropiées à flûte traversière avec une basse d'accompagnement, c.1725. Présentation par Anne Pichard. [British Library, London].*
 La Musique Française Classique de 1650 à 1800, 204. Courlay, 2010. Oblong, 30 x 22 cm, x, 106 pp. Line-cut of the Paris, c.1725 edition. Preface in Fr-Eng-Ger. Wrappers. \$61
- 422 [Cantatas, voice, flutes/violins, bc, book 1]
Cantates à voix seule, et avec symphonie. Premier livre qui contient six cantates françaises et deux cantates italiènes.
 Archivum Musicum: La Cantata Barocca, 8. Florence, 1981. 20 x 29 cm, vi, 99 pp. Line-cut of the Paris, n.d. edition. 8 compositions notated in score with violin and flute accompaniment. Contents: La fortune; Le triomphe de la Constance; La Badine; Le Dépit généreux, Godimento e pena in Amore; La mort de Didon; Amante di bella donna; Le retour de la paix. Introduction in It by Piero Mioli. Wrappers in decorative paper. \$35
- 8648 [Cantatas, voice, flutes/violins, bc, book 1]
Cantates à voix seule et avec symphonie. Premier livre. Après 1709. Présentation par Bertrand Porot. [Bibliothèque Municipale, Lyon].
 La Musique Française Classique de 1650 à 1800, 172. Courlay, 2005. 4°, x, 102 pp. Line-cut of the Paris, c.1709 edition. Preface in Fr-Eng-Ger. Wrappers. \$49
- 418 [Cantatas, 1-2 voices, flutes/violins, bc, book 2]
Cantates à une et a deux voix et avec sinfonie. Second livre qui contient six cantates françaises et une cantate italiène.
 Archivum Musicum: La Cantata Barocca, 9. Florence, 1981. 20 x 29 cm, vii, 105 pp. Line-cut of the Paris, n.d. edition. 7 compositions notated in score with violin, flute, & oboe accompaniment. Contents: L'amour vagné; Les syrènes; Le triomphe de l'amour, Pan et Sirinx; L'enlèvement d'Orithie; Pyrame et Thisbé; Il dispetto in amore. Introduction in It by Piero Mioli. Wrappers in decorative paper. \$35
- 419 [Cantatas, 1-2 voices, flutes/violins, bc, book 3]
Cantates à une et a deux voix avec symphonie. Troisième livre qui contient huit cantates françaises, et une cantate italienne.
 Archivum Musicum: La Cantata Barocca, 17. Florence, 1983. 24 x 34 cm, vii, 109 pp. Line-cut of the Paris, 1728 edition. 9 compositions notated in score with occasional violin and flute queues. Introduction in It by Piero Mioli. Wrappers in decorative paper. \$37
- 420 [cantata]
Pyrame et Thisbé.
 La Cantate Française au XVIIIe Siècle, IX. Geneva, 1984. 4°, 36 pp. Line-cut of the author's edition, Paris, 1713. Wrappers. \$30
- MONTEVERDI, Claudio, 1567-1643**
- 424 *L'Incoronazione di Poppea. [Bibl. Nazionale Marciana, mus. ms, IT IV, no.439 and I No, Coll. 6.4.1].*
 Bibliotheca Musica Bononiensis, IV/81. Bologna, 2/ 1994. Oblong, 33 x 22 cm, 12, 109 pp. (Rpt. of Milan, 1938 edition). Line-cut of the score rediscovered by Taddeo Wiel in 1888 and at first believed to be the autograph. Containing only 14 sinfonie or ritornelli, mostly written in two and three parts, the ms leaves in doubt the orchestration (in the Naples ms, rediscovered in 1930, all the symphonies are carefully written out in four parts). Both surviving sources are posthumous and were probably intended for performances outside of Venice and as such may contain transpositions and adjustments to the original score. Foreward by Sergio Martinotti. Limited edition of 250 copies. Linen. \$105
- 9226 *L'Incoronazione di Poppea. Facsimile della partitura di Napoli. Edizione del libretto a cura di Lorenzo Bianconi. Saggi introduttivi di Gino Benzoni e Alessandra Chiarelli.*
 Drammaturgia Musicale Veneta, 2. Milan, 2011. Oblong, 30 x 23 cm, xcvi, 233 pp. Within the history of opera L'incoronazione di Poppea (Venice, 1643), with a libretto by Giovan Francesco Busenello and music attributed to Claudio Monteverdi, holds a special place, being the very first opera on a historical subject: instead of Daphne, Orpheus or Adonis, we meet the emperor Nero, the empress Octavia, the courtesan Sabina Poppea and the philosopher Seneca. A mocking cynicism pervades the opera, which is drawn from the Annals of Tacitus and from a Latin tragedy attributed to Seneca (Octavia): one recognizes in it the imprint of the philosophical and moral libertinism cultivated by the Accademia degli Incogniti. This volume reproduces the manuscript score preserved in Naples. Like the manuscript in the Biblioteca Marciana (already reproduced in facsimile in 1938), this one is the product of several hands: Francesco Cavalli, perhaps Benedetto Ferrari and probably an unknown Neapolitan composer. In his introductory essay, the historian Gino Benzoni delineates the reception during the 17th c. of Tacitus, the main basis of the opera. Alessandra Chiarelli clarifies the complex web of sources for the music and libretto. Lorenzo Bianconi contributes editions of the "scenario" (1643), the text as its author chose to publish it (1656) and the variants of the Neapolitan libretto (1651). Linen. \$185
http://www.omifacsimiles.com/brochures/monteverdi_pop.html
- 9510 *Lamento d'Arianna. Faksimile nach dem Erstdruck der Universitätsbibliothek Göt. Herausgegeben und mit einer Einführung von Silke Leopold.*
 Meisterwerke der Musik im Faksimile, 49. Laaber, 2017. 21.5 x 27.5 cm, 12, 32 pp. Line-cut of Magni edition, Venice, 1623 (sole surviving copy), containing the "Lamento d'Arianna" and two "Lettere amorose" from the seventh book of of madrigals. The Lamento d'Arianna ("Let me die") is the centerpiece of Monteverdi's lost second opera L'Arianna first performed in Mantua on May 28, 1608. Contemporary reports describe it as the most beautiful composition in the new genre of opera. Severo Bonini writes in his treatise that there was scarcely a domestic harpsichord in the whole of Italy on which a copy of the Lamento did not lie open. Introduction in Ger/Eng. Hardbound. \$93
http://www.omifacsimiles.com/brochures/monte_lamento.html
- 426 [Madrigals, a5, book 1]
Il primo libro dei madrigali. Edizione critica di Raffaello Monterosso. Introduzione, facsimile integrale dell'edizione del 1587.
 Institut et Monumenta, I/V.2. Cremona, 1970. 25 x 35 cm, 132 pp. Line-cut in reduced format of the Gardano, 1587 edition. 21 settings. With new authoritative edition. Edition of 1000 copies. Linen. \$140
- 428 [Madrigals, a5, book 1]
Il primo libro de madrigali a cinque voci, Gardano 1587 (Bernard Bailly de Surcy).
 [The Works of Claudio Monteverdi], I. New York, 1972. 23 x 30 cm, xxxix, 138 pp. Critical edition of the Gardano first edition of 1587 and companion volume to the above. Introduction in Fr-Eng-It-Ger. Translations of the original Italian texts into modern Italian, French, English and German. Wrappers. Rare. \$95

- 429 [Madrigals, a5, book 2]
Il secondo libro dei madrigali. Edizione critica de Anna Maria Monterosso Vacchelli. Introduzione, facsimili integrali delle edizioni del 1590 e del 1607.
 Instituta et Monumenta, I/V.3. Cremona, 1979. 25 x 35 cm, 186 pp. Line-cut in reduced format of the early Gardano and later Gauerii editions. 21 settings. With new authoritative edition. Edition of 1000 copies. Linen. \$162
- 430 [Madrigals, a5, book 3]
Il terzo libro dei madrigali. Edizione critica di Maria Teresa Rosa Barezziqani. Introduzione – Facsimile integrale dell'edizione del 1592 – Trascrizione in notazione moderna.
 Instituta et Monumenta, I/V.4. Cremona, 1988. 25 x 35 cm, 212 pp. Line-cut in reduced format of the Amadino edition. 20 settings. With new authoritative edition. Edition of 1000 copies. Linen. \$190
- 431 [Madrigals, a5, book 4]
Il quarto libro dei madrigali. Edizione critica di Elena Ferrari Barassi. Introduzione, facsimile integrale dell'edizione del 1603.
 Instituta et Monumenta, I/V.5. Cremona, 1974. 25 x 35 cm, 200 pp. Line-cut in reduced format of the Amadino edition. 19 settings. With new authoritative edition. Edition of 1000 copies. Linen. \$132
- 432 [Madrigals, a5, book 5]
Madrigali a 5 voci, libro quinto. Edizione critica di Maria Caraci.
 Instituta et Monumenta, I/V.6. Cremona, 1984. 25 x 35 cm, 72, 28, 116 pp. Line-cut in reduced format of the Amadino edition, Venice 1605. 19 settings. With new authoritative edition. Edition of 1000 copies. Linen. \$163
- 433 [Madrigals, a5, book 6]
Il sesto libro dei madrigali. Edizione critica di Antonio Delfino. Introduzione – Facsimile integrale dell'edizione del 1615 – Trascrizione in notazione moderna.
 Instituta et Monumenta, I/V.10. Cremona, 1991. 25 x 35 cm, 228 pp. Line-cut, in reduced format, of the Amadino, 1615 edition. 18 settings. With new authoritative edition. Linen. \$363
- 8959 [Madrigals, book 8]
Madrigali guerrieri e amorosi libro ottavo. Edizione critica di Anna Maria Monterosso Vacchelli. Introduzione, Facsimile integrale dell'edizione del 1638.
 Instituta et Monumenta, I/V.14. Cremona, 2004. 25 x 35 cm, 2 vols, 612 pp. Line-cut in reduced format, with new authoritative edition. Edition of 1000 copies. Linen. \$651
- 8593 [Madrigals, a3, bc, book 8]
Madrigali guerrieri, et amorosi. Libro VIII (Venezia, 1638). Introduzione di Iain Fenlon.
 Bibliotheca Musica Bononiensis, IV/99. Bologna, 2005. 4°, 8 partbooks, 480 pp. Line-cut of the Venice, 1638 partbook edition. Among his secular collections, Libro VIII is the most imposing and also the one in which the composer exploits the "modern practice". Divided into "canti guerrieri" and "amorosi" the collection includes not only the more customary madrigals "without gesture", but also works belonging to the "theatrical genre", among them, the warlike "Combattimento di Tancredi e Clorinda" and the amorous and allegorical "Ballo delle ingrate". Introduction in Eng-It. Wrappers, with slipcase. \$117
http://www.omifacsimiles.com/brochures/monteverdi_m8.html
- 434 [Madrigals, a3, bc, book 9]
Madrigali e canzonette libro Nono. Edizione critica di Anna Maria Monterosso Vacchelli. Introduzione, Facsimile integrale dell'edizione del 1651.
 Instituta et Monumenta, I/V.19. Cremona, 1983. 25 x 35 cm, 204 pp. Line-cut in reduced format, with new authoritative edition. Edition of 1000 copies. Linen. \$182
- 1980 [Madrigals, a3, bc, book 9]
Madrigali e canzonette a due e tre voci. Libro nono. [Civico Museo Bibliografico Musicale, Bologna].
 Bibliotheca Musica Bononiensis, IV/39. Bologna, 1991. 17 x 25 cm, 4 partbooks: 124 pp. Line-cut of the Vincenti partbooks, Venice, 1651 edition. Posthumous collection—showing the composer still very much in fashion—including the masterpieces "Zefiro torna" & "Armato il cor". Wrappers, & linen portfolio. \$59
- 8960 [Mass a6, Magnificat, & Vespers]
Missa de capella a sei / Vespro della beata vergine. Edizione critica di Antonio Delfino. Introduzione, Facsimile integrale dell'edizione del 1610.
 Instituta et Monumenta, I/V.09. Cremona, 2005. 25 x 35 cm, 2 vols, 612 pp. Line-cut in reduced format, with new authoritative edition. Edition of 1000 copies. Linen. \$525
- 7319 [Messa da capella, a4, bc; psalms]
Messa a 4 voci e salmi (1650). Edizione critica di Mariella Sala. Introduzione – Facsimile integrale dell'edizione del 1650 – Trascrizione in notazione moderna.
 Instituta et Monumenta, I/V.18. Cremona, 1995. 25 x 35 cm, 526 pp. Line-cut, in reduced format, of the 1650 edition, with new critical edition. Edition of 1000 copies. Includes two CDs with recording by the "Ars Musica" of London. Linen. \$421
- 4580 [L'Orfeo, 1609 ed.]
L'Orfeo. Favola in musica. Rappresentata in Mantova l'anno 1607. [Biblioteca Nazionale, Florence].
 Musica Drammatica, 1. Florence, 1993. 4°, ii, 138 pp. Line-cut of the Amadino printed score, Venice, 1609, issued on the occasion of the 350th anniversary of the composer's death. Includes facsimile of the printed libretto first issued in Mantova by Francesco Osanna (1607). Introduction in It by Piero Mioli. Wrappers, in decorative paper. \$50
http://www.omifacsimiles.com/brochures/monteverdi_orfeo.html
- 4617 [L'Orfeo, 1609 ed.]
L'Orfeo. Favola in musica. Faksimile des Erstdrucks Venedig 1609 herausgegeben von Elisabeth Schmierer. [Biblioteca Nazionale, Florence].
 Meisterwerke der Musik im Faksimile, 1. Laaber, 1998. 24 x 34 cm, xvi, 104 pp. Line-cut of Venice, 1609 edition. Laid paper. Hardbound. \$58
- 7625 [L'Orfeo, 1609 ed.]
L'Orfeo. Favola in musica. Reprint of the First Edition of the Score, Venice 1609 and of Act V of the Mantua Libretto from 1607. With an Introduction by Wolfgang Osthoff. [Bibl. Estense Univ., Modena; Herzog August Bibliothek, Wolfenbüttel].
 Documenta Musicologica, I/39. Kassel, 1998. 25 x 32 cm, xvi, 112 pp. Half-tone of the Riccardo Amadino print (Venice, 1609), and Act V of the libretto. The edition is remarkable for a number of reasons. For one, it is an unusual presentation of the music—in score—not altogether unknown, but relatively rare at this date, where the music centers on harmony and the basso continuo. Secondly, the print is a "commemorative" or "souvenir" edition; the title page states that it was first performed "in Mantua l'anno 1607", taking place under the protection of Prince Francesco Gonzaga in the "Academia degli Invaghiti". Several annotations in the score, usually in past tense, underline this peculiar aspect: "this chorus was accompanied by ...", "this dance number was sung to the accompaniment..."; "this ritornello was played..."; etc. Preface (Ger-Eng), including a detailed critical apparatus, by one of the great Monteverdi specialists. Hardbound with reproduction of the composer's portrait on the front cover. \$58
<http://www.omifacsimiles.com/brochures/monteverdi.html>
- 9251 *Salve regine del Sig. Claudio Monteverde. Facsimile e edizione critica a cura di / Facsimile and Critical Edition by Luigi Collarile.*
 Bibliotheca Musica Bononiensis, IV/105. Bologna, 2011. 16 x 21 cm & 4°, 4 partbooks, xxvi, 30, 56, 32 pp. Line-cut of the Venice printed partbooks (tenor, alto, basso, continuo) issued by Alessandro Vincenti from the only extant copy, together with a new critical edition. This wonderful Marian hymn going back to the 12th c. is one of four antiphons sung at different times within the Christian calendar. Monteverdi's moving setting, adroitly set in the modern style, is for 3 voices with basso continuo. Introduction in Eng-It. Wrappers. \$60
http://www.omifacsimiles.com/brochures/monteverdi_salve.html
- 7729 *Scherzi musicali a tre voci. Introduzione di Iain Fenlon.*
 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
- 8957 *Scherzi musicali a tre voci. Edizione critica di Frank Dobbins. Introduzione, Facsimile integrale dell'edizione del 1607.*
 Instituta et Monumenta, I/V.7. Cremona, 2002. 25 x 35 cm, 166 pp. Line-cut in reduced format, with new authoritative edition. Edition of 1000 copies. Linen. \$264
- 8958 *Scherzi musicali a una e due voci. Edizione critica di Frank Dobbins e Anna Maria Vacchelli. Introduzione, Facsimile integrale dell'edizione del 1632.*
 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

- 8956 *Selva morale e spirituale. Edizione critica di Denis Stevens. Introduzione, Facsimile integrale dell'edizione del 1640.*
 Instituta et Monumenta, I/V.15. Cremona, 1998. 25 x 35 cm, 2 vols, 980 pp.
 Line-cut in reduced format, with new authoritative edition. Edition of 1000 copies.
 Linen. \$461
- 3717 *Selva morale e spirituale. Madrigali e canzoni morali; una messa; mottetti; salmi; inni; tre salve regina, e in fine il pianto della Madonna sopra al Lamento del'Arianna (1640).*
 Bibliotheca Musica Bononiensis, IV/88. Bologna, 2001. 8°, 10 partbooks, 772 pp.
 Line-cut of the Venice, 1640 edition. Introduction in It-Eng by Iain Fenlon.
 Wrappers, with cloth folder. \$186
http://www.omifacsimiles.com/brochures/monteverdi_selva.html
- MORIA, François, c.1720-1776**
- 2416 [Chansons, voice, violin, bc, 1st coll.]
Recueil de chansons avec un accompagnement de violon et la basse continue.
 Béziers, 1997. Oblong, 26 x 21 cm, 30 pp. Line-cut of the Paris, n.d. edition.
 Wrappers. \$23
- MOURET, Jean-Joseph, 1682-1738**
- 3197 *Divertissemens: Hippolyte et Aricie (parodie); Arlequin Mogol.*
 Béziers, 1987. Oblong, 20 x 14 cm, 44 pp. Line-cut of the first edition. Laid paper,
 with wrappers in hand-made marbled paper. \$11
- 3198 *Divertissemens: Les surprises de la Haine; L'apologie du siècle ou Momus corrigé; Pygmalion; Les billets doux.*
 Béziers, 1989. Oblong, 20 x 14 cm, 44 pp. Line-cut of the original edition. Laid
 paper, with wrappers in hand-made marbled paper. \$11
- 3852 *Divertissemens: Le déguisement; Les femmes Corsaires; Le Conte de fée; Vénus à Paphos.*
 Béziers, 1990. Oblong, 20 x 14 cm, 44 pp. Line-cut of the first edition. Laid paper,
 with wrappers in hand-made marbled paper. \$11
- 4123 *Divertissemens: Les indes chantantes; Les amours anonymes; Le retour de Mars.*
 Béziers, 1990. Oblong, 21 x 15 cm, 40 pp. Line-cut. Laid paper, with wrappers in
 hand-made marbled paper. \$11
- 4341 *Divertissemens: Les fées; Les mascarades amoureuses; Les gaulois.*
 Béziers, 1992. Oblong, 21 x 15 cm, 38 pp. Line-cut. Laid paper, with wrappers in
 hand-made marbled paper. \$12
- 2059 *Eglé. Cantatille française.*
 Performers' Facsimiles, 26. New York, [1987]. Oblong, 27 x 19 cm, 15 pp. Line-cut
 of the Paris, 1738 edition. Wrappers. \$8
- 2058 *Hymne à l'amour. Cantatille française.*
 Performers' Facsimiles, 25. New York, [1987]. Oblong, 27 x 19 cm, 15 pp. Line-cut
 of the Paris, c.1738 edition. Wrappers. \$8
- 3853 *Ragonde ou la soirée de village, mise en musique.*
 Béziers, 1990. Oblong, 25 x 20 cm, 132 pp. Line-cut of the Paris, 1742 edition. Laid
 paper, with wrappers in hand-made marbled paper. \$37
- MOY, Louys de, 17th c.**
- 1581 *Le petit boucquet, de frise orientale, contenant quelques chansonnettes musicales pour toucher du luth join deux violes de gambas parmi les voix: et autres pavanos 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 pavanos 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 fürtrefflichsten italianischen Componisten auff ihre Sprach componiert und hievor in Italia zusammen getruckt. An zetto 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
- MÜNSTER, Joseph Joachim Benedict, 1694-c.1751**
- 7927 [Concerti, 2 tpt, timp, 2 vlms, vc, org, bc, op.5]
Solsequium obsequii seu XII. concertationes brevis ac faciles. [Stadtbibl., Ulm].
 Faksimile-Edition Ulm, 10. Stuttgart, 2000. 20 x 32 cm, 7 partbooks, 117 pp.
 Line-cut of the Ulm, 1744 edition. 12 concerti for two trumpets/horns, timpani, 2
 violins, violoncello, organ/bc. Wrappers with portfolio. \$74
- 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
- NEUMARK, Georg, 1621-1681**
- 8721 *Poetisch und Musikalisches Lustwäldchen [In welches erster Abtheilung abgesonderliche geist- und weltliche wie auch keusche Ehren- und Liebeslieder mit beygefügeten Melodien nach itziger neuen Ahrt. In der andern aber unterschiedliche ganze Gedichte, Hochzeits, Traut-Glückwünschungs und Lobschriften. Und in der dritten allerhand kurze Sinnlehr und Wehlsprüche etc. so wol geist- als weltliche enthalten sind]. [Stadtbibl. Leipzig].*
 Faksimile-Edition Rara, 53. Stuttgart, 2005. 8 x 13 cm, 228 pp. Line-cut of
 Hamburg, 1652 edition. Includes 29 songs and several pairs of dances for 3
 tpt/vln, alto trb, 2 tenor tbn, bc. Hardbound in decorative paper. \$46
- NIVERS, Guillaume Gabriel, 1632-1714**
- 4812 [Motets, 1 & 2 voices, bc]
Motets à voix seule, accompagnée de la basse continue. Paris, 1689.
 [Bibliothèque Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 75. Courlay, 1994. Oblong, 31 x 22
 cm, 49, 196 pp. Line-cut of the Paris, 1689 edition. Concludes with Nivers' treatise
 on basso continuo practice—"L'art d'accompagner sur la basse continue"
 (pp.149-170). Introduction in Fr-Eng-Ger by Philippe Lescat. Introduction includes
 Niver's explanations on ornamentation as given in his Manière de toucher l'orgue
 dans toute la propreté et la délicatesse qui est en usage aujourd'hui à Paris (Ms.
 Bibliothèque de l'Armsenal, Paris). Wrappers. \$94
- OPITZ, Martin, 1597-1639**
- 8912 *Die Psalmen Davids 1637. Nach den frantzösischen Weisen gesetzt. Herausgegeben von Eckhard Grunewald und Henning P. Jürgens.*
 Hildesheim, 2004. 12°, 444 pp. Line-cut of the Danzig, 1637 edition. The rhymed
 translation of the French Huguenot Psalter (Geneva 1562) is one of the most
 popular works of Martin Opitz, going through four editions during the poet's
 lifetime. In spite of its positive reception by contemporary scholars, it was not able
 to gain acceptance against the time-honored and by then poetically backward
 Lobwasser Psalter (Leipzig 1573) as the hymnal of the reformed church in
 Germany, and fell into disuse after the middle of the 17th century. Commentary in
 Ger. Linen \$87
- ORLANDINI, Giuseppe Maria, 1676-1760**
- 9326 *Nerone - Nero. Partitura in facsimile. Edizione dei libretti. A cura di Francesco Giuntini. Saggi introduttivi di Francesco Giuntini & di Reinhard Strohm.*
 Drammaturgia Musicale Veneta, 14. Milan, 2013. Oblong, 30 x 23 cm, cxxi, 129 pp.
 Nerone, a "tragedia per musica" by Agostino Piovene, received its first staging in
 Venice in 1721 with music by Giuseppe Maria Orlandini, but won great success
 two years later in Hamburg in the version by Johann Mattheson, who retained the
 original arias, translated the recitatives into German and provided new musical
 settings for them, and added a few pieces of his own composition. In addition to a
 score corresponding to the Hamburg version (D-B, Mus. ms. 16370), the volume
 contains editions of the Italian libretto of 1721 and the German one of 1723. The
 opera is one of the most advanced manifestations of the reformist tendencies of the
 early eighteenth century: this is a genuine tragedy, inspired by the Britannicus of
 Racine, that concludes with a simple recitative given to Agrippina accusing her
 assassins before her killing. Linen. \$175
<http://www.omifacsimiles.com/brochures/orlan.html>

PACI, Iacinto, 17th c. [publisher]

- 4091 *Testi drammatici per le funzioni delle tasche in Lucca. (1669-1681).* [Accademia Filarmonica, Bologna & Bibl. Governativa, Lucca].
Carmina Drammatica: Lucensia, 2. Bologna, 1972. 15 x 21 cm, 332 pp. Line-cut of the Lucca, 1669-1681 edition. Wrappers. (no music). \$39

PALLAVICINO, Carlo, b.?-1688

- 8104 *Messalina. Partitura dell' opera in facsimile. Edizione del libretto. Saggio introduttivo a cura di Eleanor Selfridge-Field.*
Drammaturgia Musicale Veneta, 8. Milan, 2001. Oblong, 29 x 22 cm, lxxiv, 224, ii pp. Line-cut of a contemporary ms copy (full score). Messalina is a masterpiece of 17th-c. theatre for its mixing of the genres of comedy, satire, drama and portrayal of historical characters in the playfully pornographic manner of late 17th-c. Venetian opera. It also represents a key moment for exemplifying and establishing the form of the da capo aria. The score is accompanied by an edition of the libretto. Introduction in Eng. Hardbound. \$231

PASQUALI, Niccolo, c.1718-1757

- 8267 *Twelve English Songs.*
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1750 edition. Wrappers. \$16

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

PEPUSCH, John Christopher, 1667-1752

- 8262 *The Beggar's Opera.*
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1729 edition. Wrappers. \$8

- 8263 *Polly.*
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1729 edition. Wrappers. \$8

- 8290 *The Beggar's Opera. Overture.*
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1729 edition. Scored for vln I/II, vla, vc, db, 2 ob, bsn, kbd. Wrappers. \$16

PERGOLESI, Giovanni Battista, 1710-1736

- 9318 *Stabat mater für Sopran, Alt, Streicher & Basso Continuo. Faksimile des Autographs herausgegeben von Tineke Steenbrink.*
Magdeburg, 2013. Oblong, 4°, 88 pp. 4-color facsimile of the autograph score preserved in the Benedictine Abbey of Monte Cassino. Although Pergolesi's œuvre is often subject to misattribution, the Stabat mater in C minor is a genuine work (possibly the composer's last), commissioned by the Confraternità dei Cavalieri di San Luigi di Palazzo (Naples). The Order presented an annual Good Friday meditation in honor of the Virgin Mary and Pergolesi's setting replaced the one by Alessandro Scarlatti composed only 9 years earlier. This moving setting—in striking “durezza e ligature” style—conveys the story of the suffering of the Virgin Mary at the foot of the cross; it went through numerous reprinting in the 18th c. and inspired many composers including J.S. Bach. Although the work is performed today with soprano and alto solists, string orchestra and basso continuo, the original called for castrati singers (similar to Mozart's motet “Exultate Jubilate”). The score has many ambiguous passages, so this facsimile edition, the first of its kind, will be an important asset to scholars and musicians alike. Wrappers. \$74 <http://www.omifacsimiles.com/brochures/pergolesi.html>

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

PERTI, Giacomo Antonio, 1661-1756

- 499 [Cantatas, solo voice, strings]
Tre cantate morale e storiche per voce e archi. Partitura autografa dell' Archivio Musicale di S. Petronio in Bologna.
Bibliotheca Musica Bononiensis, IV/85. Bologna, 1969. Oblong, 31 x 22 cm, 32, i pp. Line-cut of the autograph score. Hardbound. \$38

- 2496 [Cantatas, 1 & 2 voices, bc, op.1]
Cantate morali e spirituali [a uno et due voci]. Opera prima.
Bibliotheca Musica Bononiensis, IV/84. Bologna, 1990. 8°, 202 pp. Line-cut of the 1688 edition. Cloth. \$78

- 496 *La notte illuminata. Cantate morale per basso e archi. Facsimile del manoscritto conservato nell' Archivio Musicale di S. Petronio in Bologna.*
Bibliotheca Musica Bononiensis, IV/85a. Bologna, 2/ 1979. 22 x 31 cm, 25 pp. Line-cut of the signed manuscript. Laid paper. Cloth. \$35

- 497 *Oratorio della passione. [Ms. Archivio Musicale di S. Petronio, Bologna].*
Bibliotheca Musica Bononiensis, IV/85b. Bologna, 1977. Oblong, 31 x 22 cm, iv, 111 pp. Line-cut of the signed manuscript. Introduction in It by Giuseppe Vecchi. Laid paper. Cloth. \$66

PHILIDOR, François Danican, 1689-c.1717

- 4539 *Ernelinde, tragédie lyrique. Introduction by Julian Rushton.*
French Opera in the 17th and 18th Centuries, 56. Stuyvesant, 1992. 4°, xxi, 347 pp. Line-cut of the 1769 printed score, together with a reproduction of the printed libretto. Cloth. \$95

PICERLI, Silverio, b.?-1662

- 9065 *Specchio primo di musica (1630). Specchio secondo di musica (1631). A cura di Ottavio Beretta.*
Musurgiana: Sources and Materials for the History and Theory of Music, 8-9. Lucca, 2008. 8°, xxxii, 302 pp. Line-cut of the Naples 1630/1631 edition. Wrappers. \$96 <http://www.omifacsimiles.com/brochures/picerli.html>

PICHELMAIR, Georg, b.?-1639

- 9339 *Sacra psalmodia [octonis vocibus concinenda]. Regensburg. Christoph Fischer 1637. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 27. Stuttgart, 2013 21 x 25 cm, 9 partbooks, 208 pp. Line-cut of the Regensburg, 1637 partbooks. Wrappers, in marbled paper slipcase. \$98

PIGNANI, Girolamo, 17th c. [compiler]

- 4890 *Scelta di canzonette italiane de piu autori, 1679.*
Huntingdon, [1993]. 4°, 116 pp. Xerographic reprint of the 1679 edition. Songs by Albrici, Carissimi, Cesti, Dragani, Pasquini, L. Rossi, Stradella and others. Wrappers. \$20

PLAYFORD, Henry, 1657-c.1709

- 7048 [Harmonia Sacra, part 1]
Harmonia Sacra: or, Divine Hymns and Dialogues: with a Through-Bass for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ.
Huntingdon, 1988. 4°, i, 135 pp. Line-cut of the third edition, London, 1714. Wrappers. \$39

- 7049 [Harmonia Sacra, part 2]
Harmonia Sacra: or, Divine Hymns and Dialogues: with a Through-Bass for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ.
Huntingdon, 1988. 4°, i, 117 pp. Xerographic reprint of the second edition, London, 1714. Wrappers. \$31

- 710 [**& R. Cari**]
The Theater of Music. Originally Published by Henry Playford & Robert Cari in 4 Books, London, 1685-1687. Introduction by Robert Spencer.
 Music for London Entertainment, 1660-1800, A/1. Tunbridge Wells, 1983. 23 x 36 cm. Line-cut of printed scores; an anthology of 189 songs. Cloth. \$96
- PLAYFORD, John, 1623-1686 [publisher]**
- 3682 *Choice Ayres, Songs and Dialogues [Books I and II], Originally Published by John Playford, London 1673-1679. Introduction by Ian Spink.*
 Music for London Entertainment, 1660-1800, A/5a. London, 1989. 23 x 36 cm, xiv, 178 pp. Line-cut. Cloth. \$146
- 3683 *Choice Ayres, Songs and Dialogues, Books III, IV and V, Originally Published by John Playford, London 1681-1684.*
 Music for London Entertainment, 1660-1800, A/5b. London, 1989. 23 x 36 cm, vii, 211, iv pp. (Part two to above) Line-cut. Index of first lines, titles, composers, authors & plays. Cloth. \$146
- PLEYEL, Ignaz, 1757-1831**
- 8268 *12 Elegant Ballads.*
 Huntingdon, n.d. 4°. Xerographic reprint of the London, 1750 edition. Wrappers. \$10
- POLLAROLO, Carlo Francesco, 1653-1723**
- 503 *Ariodante. Partitura dell' opera in facsimile / [testo di] Antonio Salvi ; [musica di] Carlo Francesco Pollarolo ; edizione del libretto, saggio introduttivo a cura di Olga Termini.*
 Drammaturgia Musicale Veneta, 13. Milan, 1986. Oblong, 30 x 23 cm, cv, 321 pp. Halftone of the ms preserved in the Staatsbibliothek der Preussischer Kulturbesitz, Berlin (shelfmark: Mus. ms. 17744). First performed in Venice, 1718. Linen. \$162 http://www.omifacsimiles.com/brochures/pollar_ario.html
- 504 *Il Faramondo / [libretto di] Apostolo Zeno ; [musica di] Carlo Francesco Pollarolo ; edizione del libretto, saggio introduttivo a cura di Carlo Vitali ; con una nota su un'aria perduta di Handel per Il Faramondo a cura di John H. Roberts.*
 Drammaturgia Musicale Veneta, 9. Milan, 1987. Oblong, 29 x 23 cm, 78, 337 pp. Halftone of the c.1699 ms. Combines a "modern" French classicistic style with a Venetian libretto. Linen. \$177 http://www.omifacsimiles.com/brochures/pollar_fara.html
- PORTA, Ercole, 16-17th c.**
- 5179 *Ore di recreazione musicale [a una & due voci, per cantare, et sonare nel chittarone, ò altri instrumenti] (1612).*
 Monumenta Bononiensia, Persicetana, Fototypice Expressa, 1. Bologna, 1977. 21 x 31 cm, 20 pp. Line-cut of the Venice, 1612 edition. 17 numbers for 1 or 2 voices, with and without accompaniment by lute or keyboard. Hardbound. \$21
- PORTER, Walter, c.1588-1659**
- 3021 *Madrigales and Ayres, of Two, Three, Foure and Five Voyces, with the Continued Base, with Toccatos, Sinfonias and Rittornellos to Them, after the Manner of Confort Musique, To be Performed with the Harpesechord, Lutes, Theorbos, Base Violl, Two Violins, or Two Viols.*
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 35. London, 2/1981. 23 x 35 cm, 6 partbooks, ii, c.120 pp. Line-cut of the London, 1632 edition, in the original partbook format. 22 pieces. Wrappers. \$78
- PRAETORIUS, Michael, 1571-1621**
- 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
- PURCELL, Daniel, c.1660-1717**
- 709 [**& J. Clark & R. Leveridge**]
The Island Princess. British Library Add. MS 15318. A Semi-Opera . . . Music by Jeremiah Clark, Richard Leveridge and Daniel Purcell. Introduction by Curtis A. Price and Robert D. Hume.
 Music for London Entertainment, 1660-1800, C/2. Tunbridge Wells, 1985. 25 x 36 cm. Halftone of a contemporary ms copy. First performed 1699. Cloth. \$132
- 8963 [Pilgrim, song selections]
A Collection of New Songs [with a Through Bass to Each Song for the Harpsichord]. London, Walsh 1700. [Biblioteka Jagiellońska, Krakow].
 Faksimile-Edition Krakau, 14. Stuttgart, 2008. 21 x 33 cm, 5 pp. Line-cut of the Walsh edition, London, 1700. Two numbers from the comedy Pilgrim ("Chronos Chronos mend mend thy pace"; "Ha! ha! ha! ha well well hast thou done"). Wrappers. \$12
- PURCELL, Henry, 1659-1695**
- 512 [**& J. Eccles et al**]
Don Quixote. The Music in the Three Plays of Thomas Durfey. Originally Published by Samuel Briscoe, London, 1694-1696. Introduction by Curtis Price.
 Music for London Entertainment, 1660-1800, A/2. Tunbridge Wells, 1984. 23 x 36 cm, xvi, 94 pp. Line-cut. Cloth. \$76
- 511 *Orpheus Britannicus. The First Book. A Facsimile of the 1698 London Edition. . . The Second Book. A Facsimile of the 1702 London Edition.*
 Monuments of Music and Music Literature in Facsimile, I/1. New York, [2011]/1965. 4°, xx, 237 pp. Line-cut of the Playford edition, London, 1698-1702. The first attempt towards a collection of Henry Purcell's vocal music. Laid paper, clothbound.
- 7257 [Vocal music, solo voice, bc, selections]
The Gresham Autograph. Facsimile. Introduction by Margaret Laurie and Robert Thompson. [Gresham College, London, on deposit in Guildhall Library].
 Published for Gresham College and The Purcell Society. London, 1995. Oblong, 33 x 25 cm, xiii, 154 pp. Halftone of the autograph issued on the occasion of the 300th anniversary of the composer's death. Rediscovered in 1911, the Gresham autograph—named after the college in whose library it came to rest in the 19th c.—is an anthology of 48 songs, all but the last 3 in Purcell's hand. The book, starting as pre-bound volume of ruled music paper, was probably purchased new by Purcell. Into this prepared book the composer copied songs from a variety of larger works. The presence of the opening 6 items from the dramatic opera The Fairy-Queen suggests that he started to use the book some time in the second half of 1692. After an initial spurt of activity, the songs were copied in chronological order, the last appearing to have been added in the middle of 1695. The contents include tunes from the Queen Mary odes (1693-94), the St. Cecilia's Day ode (1692) and Dioclesian, together with numbers from incidental music to 16 plays, including The Richmond Heiress, Abdelazer and Rule of a Wife. There are also 11 independent songs. The purpose of the book is not clear, some believe that it was for Purcell's own use as a singer, others that it is a "pupil's" volume. In any case this facsimile stands as one of the most important and imaginative contributions to Purcell literature. Cloth (adapted from Michael Burden's review). \$160 <http://www.omifacsimiles.com/brochures/purcell.html>
- RAMEAU, Jean-Philippe, 1683-1764**
- 7206 *Les Boréades, tragédie lyrique de Jean-Philipp Rameau (1764). Fac-similé de la partition originale. [Bibliothèque Nationale, Paris].*
 Paris, 1982. 22 x 31 cm, iv, 201, iii pp. Line-cut of the autograph manuscript. Wrappers. \$86

- 2769 [Cantatas, voice, violins, bc, book 1]
Le berger fidèle, cantate pour soprano avec deux violons; Aquilon et Orithie, cantate pour basse avec accompagnement de violons.
La Cantate Française du XVIII^e Siècle, XI. Geneva, 1988. 4^e, 41 pp. Line-cut of the Paris, c.1728 edition. 2 cantatas, the first for soprano & two violins, the second for bass and violin. Wrappers. \$40
- 8930 [Cantatas, voice, violins, bc, book 1]
Cantates françaises à voix seule avec symphonie - 1729.
Collection Facsimusic. Courlay, 2007. 21 x 30 cm, 44 pp. Line-cut of the Paris, 1729 edition. Contents: Le berger fidèle; Aquilon et Orithie, Wrappers. \$16
- 8572 *Les Indes galantes. Ballet réduit à quatre grands concerts. 1735-1736.*
Présentation par Pascal Duc. [Bibl. Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 166. Courlay, 2005. Oblong, 31 x 23 cm, xxxi, 230 pp. Line-cut of the Paris, 1735-1736 edition (short score). Introduction in Fr-Eng-Ger. Wrappers. \$93
- 9427 *Les Indes galantes. Paris. [Bibliothèque d'étude et de conservation Besançon].*
Faksimile-Edition Kammermusik des Barock, 5. Stuttgart, 2015. Oblong, 31 x 23 cm, 226 pp. Line-cut of the Paris, 1735-1736 edition (short score). Hardbound, with boards in decorative paper. \$83
- 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 Briefe 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 notated 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 Roundelays, K.H. Mirth, or Freemens Songs, and Such Delightfull Catches. [Library of Congress, Washington, DC].*
Performers' Facsimiles, 227. New York, [1998]. 17 x 24 cm, 46 pp. Line-cut of the William Adams edition, London, 1609. Wrappers. \$18
- 7611 *Melismata. Musically Phansies, fitting the Court, Citie, and Country Humours, to 3.4. and 5. Voyces. [British Library, London].*
Performers' Facsimiles, 228. New York, [1998]. 17 x 24 cm, 45 pp. Line-cut of the William Stanley edition, London, 1611. Wrappers. \$18
- 7612 *Pammelia. Musicks Miscellanie, or, Mixed Varietie of Pleasant Boundelays, and delightfull Catches, of 3.4.5.6.7.8.9.10 Parts in one. [British Library, London].*
Performers' Facsimiles, 226. New York, [1998]. 17 x 24 cm, 55 pp. Line-cut of the William Barley edition, London, 1609. Wrappers. \$18
- RIST, Johann, 1607-1667**
- 2576 [& Johann Schop]
Himmliche Lieder mit sehr lieblichen und anmuthigen von Johann Schop wolgesetzten Melodien. Nunmehr aufs neue Widrum übersehen. [Ratsbücherei, Lüneburg].
Dokumentation zur Geschichte des deutschen Liedes, 2. Hildesheim, 2/ 2010. 10 x 16 cm, 400 pp. Line-cut of the Lüneburg, 1641-42 edition. Linen. \$103
- ROGNONI, Francesco, fl.1608-1624**
- 1282 *Selva de varii passaggi per cantare, & sonare. [Bibl. del Conservatorio, Milan].*
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 intonato, 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
- ROSIERS, André, Sieur de Beaulieu, fl.1634-1672.**
- 8246 *XI livre des libertez.*
Faksimile-Edition Ulm, 2. Stuttgart, 1998. 10 x 16 cm, 88 pp. Line-cut of the Robert Ballard edition, Paris, 1662. 39 popular drinking songs notated in clear mensural notation. Hardbound, in marbled paper. \$21
- ROSSI, Luigi, 1598-1653**
- 3740 *Palagio d'Atlante, ovvero La guerriera amante. [Civico Museo Bibliografico Musicale, Bologna, ms. BB 255].*
Bibliotheca Musica Bononiensis, IV/82. Bologna, 1983. 25 x 33 cm, iv, 400 pp. Line-cut of a contemporary ms copy. Preface in It by Giuseppe Vecchi. Laid paper. Cloth. \$165
- ROSSI, Michelangelo Antonio, 1602-1656**
- 3660 *Erminia sul Giordano.*
Bibliotheca Musica Bononiensis, IV/12. Bologna, 1970. 22 x 31 cm, ii, 162 pp. Line-cut of the Rome, 1637. Introduction in It by Sandra Righetti. Laid paper. Cloth. \$98
- ROTH, Christian, c.1585-c.1640**
- 7575 *Couranten-Lustgärtlein, RISM 1625(10). [Stadtbibliothek, Bautzen].*
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
- ROUSSEAU, Jean-Jacques, 1712-1778**
- 3742 *Le devin du village. Intermède représenté a Fontainebleau devant leurs Majestés les 18. et 24. Octobre 1752 et a Paris par l'Académie Royale de Musique le 1er Mars 1753. [Civico Museo Bibliografico, Bologna].*
Bibliotheca Musica Bononiensis, IV/34. Bologna, 1980. 22 x 31 cm, 105 pp. Line-cut of the Paris, 1752 edition. Full score and libretto for Rousseau's enormously popular intermède, which became a part of the French repertory for the next 60 years, and is often cited as a forerunner of the opéra comique. The work has a duration of about one hour and consists of a mixture of music, pantomime and ballet. Laid paper. Hardbound. \$59
- 7354 *Pygmalion / Pinnalione. Partiture del melodrame e della lirica in facsimile. Edizione dei libretti, saggio introduttivo a cura di Emilio Sala.*
Drammaturgia Musicale Veneta, 22. Milan, 1996. Oblong, 29 x 23 cm, xc, 186 pp. Line-cut of Rousseau's autograph score, composed during the summer and autumn of 1762. Linen. \$265
<http://www.omifacsimiles.com/brochures/rousseau.html>
- RUTINI, Giovanni Maria Placido, 1723-1797**
- 920 [Sonatas, harpsichord, op.8]
Sei sonate per cimballo. Opera VIII.
Bibliotheca Musica Bononiensis, IV/162. Bologna, 1969. Oblong, 31 x 22 cm, 39 pp. Line-cut of the Florence, 1775 edition. 6 sonatas in major keys (F, C, D, Eb, A & G); interestingly the last movement of the last sonata has text underlay "Clori amabile ti..." Hardbound. \$33
- SABBATINI, Pietro Paolo, c.1600-c.1657**
- 7769 [Villanelle, 1-3 voices, guitar, bc]
Prima scelta di villanelle, Roma, Vitale Mascardi 1652; Il terzo de villanelle, Roma, Paolo Masotti 1631; il quarto de villanelle, Roma, Giovanni Batista Robletti 1631; Prima scelte de villanelle.. di nuovo ristampe... Rome, Vitale Mascardi 1652; Seconda scelta de villanelle, Roma, Vitale Mascardi.
Faksimile-Edition Canto e Continuo, 2. Stuttgart, 1999. 23 x 35 cm, 100 pp. Line-cut of five complementary villanelle collections for 1 to 3 voices with bc accompaniment, but specifically for Spanish guitar in alfabeto notation. Hardbound, in marbled paper. \$49
- SACCHINI, Antonio, 1730-1786**
- 542 *Il Cid (1773); Perseo (1774). Printed Songs. Introduction by Dennis Libby.*
Music for London Entertainment, 1660-1800, E/- . London, 1996. 4^e, xxiii, 93 pp. Line-cut of the early song collection printed by Bremner. Cloth. \$180
- 3747 *Dardanus. Tragédie lyrique. [Civico Museo Bibliografico Musicale, Bologna].*
Bibliotheca Musica Bononiensis, IV/17a. Bologna, 1981. 22 x 31 cm, 270 pp. Line-cut of the four-act version, Paris, [c.1784]. Laid paper. Cloth. \$140

- 3748 *Oedipe à Colone. [Opéra in trois actes].*
Bibliotheca Musica Bononiensis, IV/17. Bologna, 1970. 22 x 32 cm, 235 pp. Line-cut of the Paris, [1787] edition. Laid paper. Hardbound. \$117
- SALÉ, François, c.1540-1599**
- 9261 *Officiorum missalium [Tripartiti operis, quibus introitus, alleluia et comuniones de omnibus omnium sactorum, per totum anni circulum, dicbus & sollemnibus quinque & sex vocum continentus].* Prag, Georg Nigrinus 1596. [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, 20. Stuttgart, 2011. Oblong, 18 x 15 cm, 5 partbooks, 240 pp. Line-cut of the Prague, 1596 edition. 22 settings for 4 to 6 voices in mensural notation. Partbook format (cantus, altus, tenor, bassus, quintus/sextus). Wrappers, with slipcase in decorative paper. \$62
- SANDONI, Pietro Giuseppe, 1685-1750**
- 922 *Cantate da camera e sonate per il cembalo.*
Bibliotheca Musica Bononiensis, IV/57. Bologna, 1983. Oblong, 31 x 22 cm, 55 pp. Line-cut of the n.d. edition. Collection of 6 cantatas and 3 sonatas. Cloth. \$38
- SARTI, Giuseppe, 1729-1802**
- 4582 *Ciro riconosciuto. Dramma per musica. Copenhagen 1756.*
Musica Drammatica, 7. Florence, 2002. 24 x 34 cm, xiii, 69, 35 pp. Line-cut of the Copenhagen, 1756 edition. Preface in It by Piero Mioli. Wrappers in decorative paper. \$50
- SCARLATTI, Domenico, 1685-1757**
- 7124 *Songs in the New Opera Call'd Narcissus as They are Performed at the Kings Theatre for the Royal Academy . . . With the Additional Songs Compos'd by Mr. Roseingrave.*
Huntingdon, c.1991. 26 x 37 cm, i, 71 pp. Line-cut of the London, 1720 edition (score). Narcissus is a revised version of Amor d'un ombra e gelosia d'un aura. Wrappers. \$20
- SCHAEFFER, Zacharias, 16th c.**
- 8955 *Sämtliche Werke in: a) Laurus Philosophica' b) Eadem Epitaphia Musicis. Tübingen, Georg Gruppenbach 1593. [Ratsschulbibliothek Zwickau Stadtbibliothek, Ulm].*
Faksimile-Edition Ulm, 39. Stuttgart, 2008. 17 x 22 cm, 2 vols, 28, 66 pp. Line-cut of the Tübingen, 1593 edition. Contains 4 settings a4 and 3 settings a3 in notated in mensural notation. Portfolio with ties. \$49
- SCHIMPF, Christoph, 16th c.**
- 9340 *Mariae antiphonae [et lytaniae à 2,3,4,5. vocibus è 2. Violini]. Innsbruck. Michael Wagner 1658. [Biblioteka Jagiellońska, Krakow].*
Faksimile-Edition Krakau, 24. Stuttgart, 2013. Oblong, 17 x 23 cm, 4 partbooks, 148 pp. Line-cut of the Innsbruck, 1658 partbook edition. Wrappers with portfolio in marbled paper. \$70
- SCHIØRRING, Niels, 1743-1798**
- 1738 *I Kirke-Melodierne 1781 og II Choral-Bog 1783. Udgivet i facsimile af Samfundet Dansk Kirkesang med historisk indledning og melodifortegnelse af Ea Dal. Mit einer Zusammenfassung in deutscher Sprache.*
Copenhagen, 1978. Oblong, 27 x 20 cm, I:16, 78; II:83 pp. Line-cut. Rich collection 200 chorales; the first book is notated with 4 written-out parts, the second with a single melody and figured bass. With historical introduction in Danish and a summary in Ger. In 2 vols. Cloth. \$55
- SCHMELZ, R.P. Simperto, 18th c.**
- 7988 *Fundamenta musica cantus artificialis, Das ist: musicalisch-Regular gestelltes, zwey theilig, Figural- und Choral-künstliches Sing-Fundament für all 4. Stimmen. [Stadtbibl., Ulm].*
Faksimile-Edition Ulm, 27. Stuttgart, 2002. Oblong, 21 x 18 cm, 64 pp. Line-cut of the Ulm, 1752 edition. Hardbound in decorative paper. \$35
- SCHMIED, Salomon, 17th c.**
- 9117 *Dialogus wieder böse Verfolger. [Biblioteka Jagiellońska, Krakow].*
Faksimile-Edition Krakau, 19. Stuttgart, 2009. 14 x 20 cm, 16 pp. Line-cut of the Daniel Starck edition, Stettin, 1665. Wrappers. \$10
- SCHNÜFFIS, Laurentius von (Johann Martin), 1633-1702**
- 713 *Mirantische Maul-Trummel oder wohlbedenckliche Gegen-Sätze böser und guter Begirten wie nemlich dise der ewigen Glück-Seeligkeit jene aber des ewigen Verderbens Haupt- und Grundursachen seyen. Mit schönen Sinnbildern und auff eine neue Art anmüthigen Melodeyen gezeihrt.*
Dokumentation zur Geschichte des deutschen Liedes, V. Hildesheim, 1986. 10 x 16 cm, xxvi, 336 pp. Line-cut of Constance, 1695 edition from the exemplar in the Bayerische Staatsbibliothek, Munich. Linen. \$64
- 2681 *Mirantisches Flötelein. Mit einem Vorwort zum Neudruck von Annemarie Daiger.*
Darmstadt, 1968. 12 x 17 cm, x, 386 pp. Line-cut of the Frankfurt, 1711 edition. A dialog in song with instrumental accompaniment. Christ and his spiritual bride are symbolically represented by the pastoral "Daphnis and Clorinda". Beautiful copper engravings by J.G. Glückher. Linen. \$45
- SCHOP, Johann, b.?-c.1664**
- 2576 [**& Johann Rist**]
Himmliche Lieder mit sehr lieblichen und anmuthigen von Johann Schop wolgesetzten Melodien. Nunmehr aufs neue Widrum übersehen.
Dokumentation zur Geschichte des Deutschen Liedes, 2. Hildesheim, 2/ 2010. 8°, 70, 312 pp. Line-cut of the Lüneburg, 1641-42 edition. Linen. \$103
- SCHUTTE, Rutger, 18th c.**
- 2921 *Zangwijzen van stichtelijke Gezangen, bij verscheidene gelegenheden gedicht. Naar den besten Italiaansen smaak in musiek gebracht, voor de Zang, Clavecimbael, en Basso continuo.*
Dokumente früher Musik und Musikliteratur im Faksimile, 11. Laaber, 1979. 8°, 144 pp. Line-cut of the J. Covens edition, Amsterdam 1760. Beautifully engraved collection of 143 setting for voice, harpsichord and bc. 3 parts in 1. Wrappers. \$42
- SCHÜTZ, Heinrich, 1585-1672**
- 7701 [Geistliche Gesänge, SATB choir, bc, SWV 420-431]
Zwölf geistliche Gesänge. Seyffert, Dresden 1657. RISM S 2297, SWV 420-431. [Herzog-August-Bibl., Wolfenbüttel].
Faksimile-Edition Rara, 12. Stuttgart, 1999. 21 x 27 cm, 5 partbooks, c.140 pp. Line-cut of the Dresden, 1657 edition. 12 sacred settings for different choral combinations, with bc ad libitum. Wrappers, with hardcover portfolio in marbled paper. \$75
- 586 *Klaglied auf den Tod seiner Ehefrau Magdalena Schütz geb. Wildeck am 6. September 1625, für hohe Männerstimme und Basso continuo SWV 501. Aufgefunden und herausgegeben von Eberhard Möller. [Ms. Ratschulbibl. Zwickau].*
Kassel, 1984. 17 x 24 cm, 32, with 16 pp. Line-cut of the Leipzig, 1625 edition, published as a supplement to the funeral oration for Magdalena Schütz. With frontis of Schütz and new practical edition. Wrappers. \$20
- 4891 *Symphoniarum sacrae II, 1647.*
Huntingdon, [1993]. 4°, Xerographic reprint of the 1647 edition. Wrappers. \$119
- 8269 *Symphoniarum sacrae III, 1650.*
Huntingdon, [1993]. 4°, Xerographic reprint of the 1650 edition. Wrappers. \$158
- SELICH, Daniel, 1581-1626**
- 9319 [Concerti, voices/instruments]
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

SILVESTRI, Florido, 17th c. [compiler]

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

SPAGNA, Arcangelo, 1631-c.1720

- 3810 *Oratorii ovvero melodrammi sacri con un discorso dogmatico intorno l'istessa materia. A cura di Johann Herzog.*
Musurgiana: Sources and Materials for the History and Theory of Music, 25. Lucca, 1993. 23 x 31 cm, xxxi, 242 pp. Line-cut of the Rome, 1706 edition. Collection of 24 libretti by a member of the Arcadian Academy and contemporary of Corelli. Preceded by a valuable "Dogmatic Discourse on Oratorios", the first historical survey of the birth and development of the genre. Introduction in It-Eng, bibliography & index. Wrappers. \$42

SPERONTES (SCHOLZE), Johann Sigismund, 1705-1750

- 716 *Singende Muse an der Pleiße in 2.mahl 50 Oden, der neuesten und besten musicalischen Stücke mit den darzu gehörigen Melodien zu beliebten Clavier-Übung und Gemüths Ergötzung nebst einem Anhang aus F.L. Günthers Gedichten Leipzig, 1736.*
Leipzig, 1964. 15 x 22 cm, 105, 5 pp. Line-cut of song collection from early 18th-c. Leipzig. Afterword by Horst Irrgang. (Entire collection transcribed in Denkmäler der Deutschen Tonkunst, vols. 35-36). \$24

SPIGHI, Bartolomeo, 17th c.

- 2088 *Musical concerto d'arie e canzonette à una, dua, e tre voci, per cantare nel gravicembalo ò chitarrone. Opera quarta.*
Archivum Musicum: La Cantata Barocca, 21. Florence, 1985. 21 x 31 cm, ii, 30 pp. Line-cut of the Florence, 1641 edition. 19 pieces in score format. Introduction in It by Claudio Cerretelli. Wrappers, in decorative paper. \$31

STADEN, Sigmund Theophil, 1607-1655

- 7756 *Musicalischer Friedens-Gesänger. [Stadtbibliothek, Nuremberg].*
Faksimile-Edition Stadtbibliothek Nürnberg, 1. Stuttgart, 2000. 17 x 21 cm, 7 partbooks, 84 pp. Line-cut of the Endter edition, Nuremberg, 1651. 12 sacred and secular composition of which 9 are strophic. Scored for 3 voices plus 2 violins & basso continue. Wrappers, in marbled portfolio. \$59

STADEN, Johann, 1581-1634

- 7660 *Hertzens-Trosts Musica geistlicher Meditationen mit einer Stim. neben dem Basso Continuo, für einen Org. Theorb. oder Lautenisten. [Stadtbibliothek, Nuremberg, Will II, 436a].*
Faksimile-Edition Stadtbibliothek Nürnberg, 2. Stuttgart, 1998. 21 x 32 cm, 13 pp. Line-cut of the Nuremberg, 1630 edition, 12 strophic songs for tenor/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

- 7303 *Venus-Krätzlein [newer musicalischer Gesäng und Lieder]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*

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

- 7304 *Venus-Krätzlein [newer musicalischer Gesäng und Lieder]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*

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

STADLMAYR, Johann, c.1575-1648

- 9338 *Cantici mariani [septies variati. liber quartus, vocum duodecim, dum triplici basso ad organum accommodato]. Innsbruck / Daniel Agricola 1618. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 25. Stuttgart, 2013 16 x 21 cm, 13 partbooks, 436 pp. Line-cut of the Vienna, 1618 partbooks. Wrappers, in marbled paper slipcase. \$148

- 9180 *Missae concertatae a X. et XII, vocibus et instrumentis cum quatuor partibus pro secundo choro. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 12. Stuttgart, 2010. 15 x 20 cm, 17 partbooks, c.500 pp. Line-cut of the Michael Wagner edition, 1642. 4 concerted masses, two a10 and two a12. Wrappers, with marbled paper slipcase. \$115

- 9249 *Missae concertatae [a VI. adiuncto choro secundo sive ripieni, ut vocant, pro beneplacito itidem 6. vocum] Innsbruck, Johann Gäch 1631. [Stift Kremsmünster].*

Faksimile-Edition Kremsmünster, 15. Stuttgart, 2011. 17 x 22 cm, 13 partbooks, 582 pp. Line-cut of the Innsbruck, 1631 partbooks. Wrappers, in marbled paper slipcase. \$99

- 9248 *Missae duodenis vocibus, [cum triplici basso ad organum accommodato]. Liber secundus, Wien, Formica 1616. [Stift Kremsmünster].*

Faksimile-Edition Kremsmünster, 16. Stuttgart, 2011. 17 x 22 cm, 13 partbooks, 436 pp. Line-cut of the Vienna, 1616 partbooks. Wrappers, in marbled paper slipcase. \$85

- 9152 *Musica super cantum gregorianum. Pars prima: Ravensburg J. Schröter 1625; Pars secunda: Ravensburg J. Schröter 1626. RISM S4289. [Stift Kremsmünster].*

Faksimile-Edition Kremsmünster, 13. Stuttgart, 2010. 16 x 21 cm, 6 partbooks, c.360 pp. Line-cut of the Ravensburg, 1625 & 1626 editions. 102 introit and 9 Gloria Patri settings for 5 voices with bc in mensural notation. Hardbound, with marbled paper boards; slipcase. \$239

STANLEY, John, 1712-1786

- 8423 [Cantatas, voice, winds / strings, bc, op.3]
Six Cantatas for a Voice and Instruments [op.3]. [British Library, London].
Alston, 2004. Oblong, 4°. ii, 53 pp. Line-cut of the London, 1742 edition. Conventional English cantatas, with a regular alternation of secco recitatives and airs. Preface by Peter Holman. Wrappers. \$34

- 8424 [Cantatas, voice, winds / strings, bc, op.8]
Six Cantatas for a Voice and Instruments [op.8]. [British Library, London].
Alston, 2004. Oblong, 4°. ii, 45 pp. Line-cut of the London, c.1748 edition. Conventional English cantatas, with a regular alternation of secco recitatives and airs derived from the Italian cantata during the first decades of the 18th c. Preface by Peter Holman. Wrappers. \$34

- 8271 *Zimri.*
Huntingdon, n.d. Line-cut of the London. 1760 edition. Wrappers. \$35.24

STARTER, Jan Janszoon, 16-17th c.

- 3467 *Friesche Lust-Hof, geplannt met versheyde stichtelyke Minne-Liedkens, Gedichten, Boertige Kluchten. Door Ian Iansz. Starter. SS. LL. ST. Met schoone kopere figuren verciert; ende by alle onbekende vorse, de Noten, ofte Musyc gevooght; Door Mr. Iaques Vredeman, Musyck-Mr. der Stadt Leeuwarden.*
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

STEFFANI, Agostino, 1654-1728

- 594 *Le rivali concordi. Introduction by Howard Mayer Brown. [British Library, Ms. R. M. 23. K. 2-4].*
Italian Opera 1640-1770, I/14. New York, 1977. Oblong, 29 x 23 cm, iv, c.312 pp. Line-cut of the autograph score. Cloth. \$85

STÖRL, Johann Georg Christian, 1675-1719

- 7639 *[Neu-bezogenes Davidisches Harffen- und Psalter-Spiel, oder: neu-aufgesetztes Württembergisch vollständiges, nach der genauerten und reinesten Sing- und Schlag-Kunst eingerichtetes] Schlag-Gesang- und Notenbuch. [Stadtbibliothek, Ulm].*
Faksimile-Edition Ulm, 3. Stuttgart, 1998. Oblong, 21 x 17 cm, c.424 pp. Line-cut of the Metzler edition, Stuttgart, 1744. 399 textless hymns set for discant & bass, apparently for for voice and basso continuo or solo keyboard. Hardbound, in marbled paper. \$109

- STRADELLA, Alessandro, 1644-1682**
- 595 *Cantate a voce sola. Ms. Modena [Biblioteca Estense].*
Archivum Musicum: La Cantata Barocca, 15. Florence, 1983. Oblong, 28 x 21 cm, xix, 197 pp. Line-cut of a contemporary ms copy. Transmits 11 cantatas for soprano solo and 1 for bass solo. Extensive introduction in It by Piero Mioli. Wrappers in decorative paper. \$40
- 597 *La Susanna. Presentazione di Laura Callegari. [Ms. Bibl. Estense, Modena].*
Bibliotheca Musica Bononiensis, IV/19. Bologna, 1982. Oblong, 25 x 18 cm, ix, 220 pp. Line-cut of the 1681 ms. Introduction in It. Laid paper with handsome binding in cloth. \$90
- STRAUBE, Rudolf, 1717-c.1780**
- 1139 [Sonatas, guitar]
Three Sonatas for the Guitar with Accompaniments for the Harpsichord or Violoncello. With an Addition of Two Sonatas for the Guittar Accompanyd with the Violin. Likewise a Choice Collection of the Most Favourite English Scotch and Italian Songs for One and Two Guitars of Different Authors Properly Adapted for the Instrument. Also Thirty Two Solo Lessons by Several Masters.
Heidelberg, c.1980. 4°, ii, 56 pp. Line-cut of the London, 1768 edition. Wrappers. \$13
- STRAUS, Christoph, c.1575-1631**
- 9247 *Missae octo, novem, decem, undecim, duodecim, tredecim et viginti, tam vocibus, quam variis instrumentis, et basso generali ad organum accommodato. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 8. Stuttgart, 2011. 19 x 29 cm, 13 partbooks, c.989 pp. Line-cut of the Vienna, 1631 partbooks. Straus, a native Viennese, was Kapellmeister at the Court from 1612-19 and organist at St. Stephen's Cathedral. Wrappers, in marbled paper slipcase. \$295
- STROZZI, Barbara, c.1619-c.1664**
- 3915 [Arias, voice, bc, op.6]
Ariette a voce sola, opera sesta (Venezia 1657).
Monumenta Veneta, Libri Antiqui Fototypice Expressi, 1. Bologna, 1977. Oblong, 22 x 16 cm, 136 pp. Line-cut of the Venice, 1657 edition. Wrappers. \$32
- 7699 [Arias, voice, bc, op.6]
Ariette a voce sola. Opera sexta. Venetia, Francesco Magni 1625[sic]. [Civico Museo Bibliografico Musicale, Bologna].
Faksimile-Edition Strozzi, 2. Stuttgart, 1999. Oblong, 22 x 15 cm, 136 pp. Line-cut of the Venice, 1657 edition. Hardbound, in marbled paper. \$52
- 614 [Arias, voice, bc, op.8]
Arie. . . opera ottava.
Monumenta Veneta, Libri Antiqui Fototypice Expressi, 2. Bologna, 1970. Oblong, 22 x 16 cm, 167 pp. Line-cut of the Francesco Magni Gardano, Venice, 1664. 12 cantatas and arias. Hardbound. \$45
- 7787 [Arias, voice, bc, op.8]
Arie, Venetia, Magni/Gardane 1659. RISM S 6989. [Hessische Landesbibliothek Fulda].
Faksimile-Edition Strozzi, 4. Stuttgart, 2000. Oblong, 27 x 19 cm, 166 pp. Line-cut of the Venice, 1664 edition. Hardbound, in decorative paper. \$67
- 7746 [Arias, voice, bc, w/o opus no.]
Arie a voce sola de diversi autori. [British Library, London].
Faksimile-Edition Strozzi, 5. Stuttgart, 1999. Oblong, 22 x 15 cm, 92 pp. Line-cut of the Venice, 1656 edition. 27 arias by Strozzi (2), Cavalli (2), Tarditti (7), Cazzati (4), Ziani (2), Chinelli (2), Lucio (4), Pozzi (2), & Agneletti (2) (exact contents available on request). Hardbound, in marbled paper. \$56
- 8244 [Cantatas & arias, voice, bc, op.2]
Cantate, ariette e duetti... opera seconda. Venezia, Gardano 1651. RISM S6984. [British Library, London].
Faksimile-Edition Strozzi, 7. Stuttgart, 2000. 23 x 32 cm, 80 pp. Line-cut of the Venice, 1651 edition. Hardbound, in marbled paper. \$63
- 8386 [Cantatas & arias, op.3]
Cantate, ariette a una, due e tre voci. Opera terza.
Faksimile-Edition Strozzi, 6. Stuttgart, 2000 / 2003. 17 x 23 cm, 58 pp. Line-cut of the Venice, 1654 edition. \$52
- 615 [Cantatas, Diporti di Euterpe, voice, bc, op.7]
Diporti di Euterpe ovvero cantate e arietta a voce sola, opera settima. Venezia 1659.
Archivum Musicum: La Cantata Barocca, 3. Florence, 1980. Oblong, 24 x 17 cm, v, 169 pp. Line-cut of the Francesco Magni edition, Venice, 1659. Collection of 15 cantatas. Introduction in It by Piero Mioli. Wrappers in decorative paper. \$27
- 7700 [Cantatas, Diporti di Euterpe, voice, bc, op.7]
Diporti di Euterpe ovvero cantate & ariette a voce sola. Opera settima. [Civico Museo Bibliografico Musicale, Bologna].
Faksimile-Edition Strozzi, 3. Stuttgart, 1999. Oblong, 22 x 15 cm, 169 pp. Line-cut of the Francesco Magni edition, Venice, 1659. Collection of 15 cantatas. Hardbound, in marbled paper. \$56
- 8132 [Madrigals, 2, 3, 4 & 5 voices, bc, op.1]
Il primo [libro] de' madrigali a due, tre, quattro, e cinque voci. [Civico Museo Bibliografico Musicale, Bologna].
Faksimile-Edition Strozzi, 8. Stuttgart, 2002. 17 x 23 cm, 5 partbooks, c.225 pp. Line-cut of the Venice, 1644 edition. 9 madrigals a2, 3 a3, 4 a4, and 5 a5, the last of which calls for 2 violins. Wrappers, w/ portfolio in marbled paper. \$61
- 9314 *Sacra corona [motetti a due, e trè voci di diversi eccellentissimi autori moderni, novamente raccolti & dati in luce da Bartolomeo Marcesso]. Venedig, Francesco Magni, 1656. [Library of Congress, Washington, DC].*
Faksimile-Edition Strozzi, 9. Stuttgart, 2013. 17 x 21 cm, 4 partbooks, 294 pp. Line-cut of the Francesco Magni edition, Venice, 1656 edition. Edited by Bartolomeo Barcesso, this wonderful anthology features 23 motets for 3 and 2 voices (in various pairings), with basso continuo. Composers include Giovanni Rovetta, Maximiliano Neri, Pietr' Andrea Ziani, Barbara Strozzi ("Quis dabit mihi"), Francesco Cavalli, Biago Marini, Simone Vesi, Horatio Tarditi, Stefano Filippini, Maurizio Cazzati & Natale Monferato. Wrappers, with portfolio in marbled paper. \$68 <http://www.omifacsimiles.com/brochures/sacracorona.pdf>
- 7642 [Sacri musicali affetti, libro 1, op.5]
I sacri musicali affetti. [Bibl. Uniwersytecka We Wroclawiu].
Faksimile-Edition Strozzi, 1. Stuttgart, 1998. Oblong, 21 x 16 cm, 2 vols, 214 + 108 pp. Line-cut of the Gardano, edition, Venice, 1655. Reproduces both the score and separate vocal part. Hardbound, in marbled paper. \$112
- STUCK (BATISTIN), Jean Baptiste, c.1680-1755**
- 7669 [Cantatas, voice, violins/flutes/oboe, bc, book 1]
Cantates françaises. Livre I, 1706. Présentation par Bertrand Porot. [Bibl. Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 120. Courlay, 1999. Oblong, 33 x 24 cm, xiv, 106 pp. Line-cut of Paris, 1706 edition. Contents: Philomele, L'impatience, L'heureux amant, "Cantate III", La Bergere Philis, Céphale. Wrappers. \$53
- 7712 [Cantatas, voice, violins/flutes/oboe, bc, book 2]
Cantates françaises. Livre II, 1708. Présentation par Bertrand Porot. [Bibl. Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 121. Courlay, 1999. Oblong, 33 x 24 cm, 21, 76 pp. Line-cut of Paris, 1708 edition. Contents: Proserpine, Neptune & Amynone, La Naissance d'Achille, Ariane, Sur la prise de Lerida, Mars Jaloux. Wrappers. \$44
- 7695 [Cantatas, voice, violins/flutes/oboe, bc, book 3]
Cantates françaises à I, II voix et basse-continue avec symphonie. Livre III. Paris, 1711. [Bibl. Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 122. Courlay, 1999. Oblong, 33 x 24 cm, 22, 51 pp. Line-cut of Paris, 1711 edition. Contents: "Les bains de Tomery", "Heraclite et Democrite". Introduction in Fr-Eng-Ger by Bertraud Porot. Wrappers. \$37

- 7772 [Cantatas, voice, violins/flutes/oboe, bc, book 4]
Cantatas françaises, [et italienne à I, II voix et basse-continue avec symphonie]. Livre III. 1714. Présentation par Jean Saint-Arroman. [Bibl. Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 123. Courlay, 1999. Oblong, 33 x 24 cm, xvii, 75 pp. Line-cut of Paris, 1714 edition. Contents of cantatas: "Flore", "L'amour venge", "Diane", "Pсихе", "Les fetes dolonnoises", "Cantata". In addition this prints contains 15 airs & ariettes detachez, and 4 airs italiens. Introduction in Fr-Eng-Ger. Hardbound. \$46
- 617 [Cantata, selection]
Héraclite et Démocrite, cantate pour soprano et basse avec deux violons. Livre III.
La Cantate Française au XVIIIe Siècle, VIII. Geneva, 1984. 4°, 40 pp. Line-cut of the 1711 Ballard edition, Paris. Cantata for soprano and bass with 2 violins. Wrappers. \$30
- STÖTZEL, Johann Georg, 1711-1793**
- 9221 *Neu bezogenes Davidisches Harffen- und Psalter-Spiel... nach dem Württembergischen Landgesangbuch eingerichtetes Choral-Buch. [Stadtbibliothek, Ulm].*
Faksimile-Edition Ulm, 28. Stuttgart, 2011. Oblong, 22 x 18 cm, 268 pp. Line-cut of the Stuttgart, 1777 edition. 245 German chorales notated in keyboard score (soprano clef and basso continuo with F-clef). Part of a long tradition of chorale books beginning with Daniel Speer's Choralbuch of 1692, Stötzel expanded the repertoire with quite a few songs chiefly from from the Gesangbuch of Johann Anatasius Freylinghausen. Hardbound, in marbled paper. \$75
- TELEMANN, Georg Philipp, 1681-1767**
- 7663 *Der getreue Music-Meister.*
Musica Repartita, 250. Utrecht, 1997. 21 x 28 cm, 105 pp. Half-tone of the Hamburg, 1728 edition. The first German musical edition published by installments and model for Birnstiel's Musikalisches Allerley and CPE Bach's Musikalisches Vielerey. Telemann prepared the pewter plates himself; he first wrote the music down in pencil (in mirror image) and then engraved over the pencil, taking advantage of a ruler and other engraver's tools which resulted in greater consistency. Printed boards with linen spine. \$47
- 8520 *Der Getreue Music-Meister (1728-1729). Présentation por Michel Giboureau.*
Collections Dominantes. Courlay, 2004. 4°, xvi, 108 pp. Half-tone of the Hamburg, 1728 edition. The first German musical edition published by installments and model for Birnstiel's Musikalisches Allerley and CPE Bach's Musikalisches Vielerey. Telemann prepared the pewter plates himself; he first wrote the music down in pencil (in mirror image) and then engraved over the pencil, taking advantage of a ruler and other engraver's tools which resulted in greater consistency. Includes: TWV 40:1, 107-111; TWV 41:C1, C2, d1, D1, D4, D5, D6, E2, E3, f1, F2, g4, g5, G6, a3, A2, B3, B4, h2; TWV 42:C1. Wrappers. \$63
http://www.omifacsimiles.com/brochures/telemann_gm.html
- 8150 *Harmonischer Gottes-Dienst. Cantates 1er. volume: 1725/1726. Présentation par Susi Möhlmeier et Frédérique Thouvenot. [Bayerische Staatsbibl., Munich].*
Collection Dominantes. Courlay, 2002. 4°, xxxvi, 331 pp. Line-cut of the author's edition, Leipzig, 1725-1726. Preface in Fr-Eng-Ger. Wrappers. \$118
- 4186 [Passion, St. Matthew]
Matthäus-Passion 1754. Anleitung zur Aufführung. Nachwort von Manfred Fechner. Herausgegeben von Eitelfriedrich Thom. [Estate of Dr. Richard Münnich, Hochschule für Musik "Franz Liszt", Weimar].
Dokumentationen, Reprints, 12. Michaelstein, 1986. 18 x 24 cm, 57, 16 pp. Half-tone of the autograph score, recently discovered by Herbert Unger. According to an inscription entered on the inside cover, the work was composed by Telemann at the age of 73. Unusual for its almost complete omission of oratorio-style interpolations (for example, entrance or closing choral sections, or arias or recitatives that elaborate on the Biblical texts). Scored for solo STB, SATB chorus, strings, continuo & two transverse flutes. Laid paper. Wrappers. \$29
http://www.omifacsimiles.com/brochures/telemann_passion.html
- THADEL, Alexander, 16th c.**
- 9320 *Psalmi vespertini. Venedig/ Gardane, Magni 1628. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, [24]. Stuttgart, 2013. 16 x 21 cm, 9 partbooks, c.306 pp. Line-cut of the Venice, 1628 partbooks. Wrappers with slipcase in marbled paper. \$114
- TORNIOLI, Marcantonio, b.?-c.1617**
- 7743 *Canzonette spirituali a tre voci. [British Library, London].*
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
- TOSI, Pietro Francesco, 1646-1732**
- 4661 (Agricola, Johann Friedrich)
Anleitung zur Singkunst. Faksimile-Neudruck mit Nachwort und Kommentar von Kurt Wichmann. [Staatsbibliothek zu Berlin].
Leipzig, 2/ 1993. 17 x 25 cm, xvi, 239 pp. Line-cut of the 1757 edition. Linen. \$40
- 3342 *Observations on the Florid Song, or Sentiments on the Ancient and Modern Singers. Translated into English by Mr. Galliard.*
Geneva, 1978. 8°, 214 pp. Line-cut of the London, 1743 edition. Wrappers. \$56
- 2596 *Opinioni de' cantori antichi, e moderni. A Facsimile of the 1723 Bologna Edition.*
Monuments of Music and Music Literature in Facsimile, II/133. New York, 1968. 15 x 22 cm, 121 pp. Line-cut of the original Italian edition, Bologna, 1723. Laid paper, clothbound.
- TRAETTA, Tommaso, 1727-1779**
- 640 *Aria per soprano e strumenti. Manoscritti della Biblioteca del Conservatorio Musicale Nicolò Paganini di Genova.*
Collana Anastatica a cura di L. Gamberini. Genova, 1972. 34 x 25 cm, 7 pp. Line-cut of a contemporary ms copy of the score. For 2 vln, vla, & continuo. Wrappers. \$42
- TURINI, Francesco, 1589-1656**
- 7563 *Cantiones admodum devotae. [Schermar-Bibliothek, Stadtbibl., Ulm].*
Faksimile-Edition Schermar-Bibliothek Ulm, 31. Stuttgart, 1997. 17 x 22 cm, 4 partbooks, c.136 pp. Line-cut of the Raverio edition, Venice, 1606. 27 sacred settings a4, for voices with or without instruments. Wrappers, with portfolio in marbled paper. \$68
- TURNER, Eliza, 18th c.**
- 7827 *A Collection of Songs with Symphonies and a Thorough Bass with Six Lessons for the Harpsichord Compos'd by Miss Eliza Turner. [King's College, Cambridge].*
Alston, 1999. 4°, i, 78 pp. Line-cut of the author's edition, London, c.1750. An unusual collection, with songs and lessons for the harpsichord plus transpositions of several of the songs for unaccompanied flute. Ring binding. \$31
- VALENTINI, Giovanni, c.1582-1649**
- 9531 *Missae quatuor partim octonis [partim octonis, partim duodenis vocibus una cum basso generali ad placitum]. Venedig, Alessandro Vincenti, 1621. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, [33]. Stuttgart, 2016. 16 x 23 cm, 13 partbooks, 352 pp. Line-cut of the Venice, 1621 partbook edition. Contents: Missa Stabat Mater dolorosa; Missa Susanna; Missa Diligam te Domine; Missa Sine Nomine. Wrappers, with portfolio covered in marbled paper. \$89
- 9540 *Salmi, hinni, magnificat, [antiifone, falsibordoni, et motetti. Concertati a una, due, tre, & quattro voci]. Venedig, Giacomo Vincenti, 1618. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, [34]. Stuttgart, 2015. 17 x 24 cm, 4 partbooks, 144 pp. Line-cut of the Venice, 1618 partbook edition (cantus, alto, tenor, bassus). Contents: sixteen settings a4, three a3, and three a2. Wrappers, with portfolio covered in marbled paper. \$58
- VALERIUS, Adriaen, 1575-1625**
- 1895 *Neder-Landsche Gedenck-Clanck. A Facsimile of the Haarlem, 1626 Edition.*
Monuments of Music and Music Literature in Facsimile, II/63. New York, 1974. Oblong, 29 x 21 cm, 306 pp. Line-cut of the Haarlem, 1626 edition. Laid paper, clothbound.
- 7561 *Nederlandsche Gedenck-Clanck. Herdrukt naar de oorspronkelijke uitgaaf van 1626 ingeleid en voorziet van biografische, taalkundige. Historische en musicologische aantekeningen door Dr. P.J. Meertens, Prof. Dr. N.B. Tenhaeff en Mevr. A. Komter-Kuipers. Bandversiering van Georg Rueter. Derde Druk. Amsterdam-Antwerp, 1947. Oblong, 29 x 21 cm, lxxii, 288 pp. New edition of the text with line-cut reproductions of all musical examples from the Haarlem, 1626 edition. Full musicological commentary in Dutch. Hardbound. Rare. \$135*

- VALETTE DE MONTIGNY, Joseph, 1665-1738**
2266 [Motets, 1-3 voices, with & without instruments, book 1]
Motets à I, II, III voix, avec et sans instruments et basse continue. Livre premier.
La Musique Française Classique de 1650 à 1800, 24. Courlay, 1988. 22 x 31 cm, xiv, 115 pp. Line-cut of the Paris, 1711 edition. 8 motets notated in score format. Introduction by Jean Saint-Arroman. Wrappers. \$54
- VALLIÈRE, Jean-Baptiste, 1715-1790**
7255 *Magnificat à 4. Fac-similé du manuscrit 1032 Bibliothèque Inguimbertaine – Carpentras. Introduction de Marc Signorile.*
Manuscrits Musicaux des Provinces Françaises XVIIIe Siècle, XX. Geneva, 2000. Oblong, 4°, vi, 13 pp. Line-cut of a contemporary ms copy dated 1788. Introduction in Fr-Eng. Wrappers. \$30
- VECCHI, Orazio, 1550-1605**
7490 [& Gemignani Capi Lupi]
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 Hauffsmann]. [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**
4202 [Masses, 4 voices, book 1]
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
- VERACINI, Francesco Maria, 1690-1768**
4014 [Adriano, songs, selections]
The Favourite Songs in the Opera Call'd Adriano.
Bibliotheca Musica Bononiensis, IV/14. Bologna, 1975. 25 x 35 cm, 27 pp. Line-cut of the Walsh, 18th-c. edition. Laid paper. Cloth. \$32
- VEROVIO, Simon, fl.1575-1608**
1288 *Lodi della musica a tre voci.*
Bibliotheca Musica Bononiensis, IV/38b. Bologna, 1971. 22 x 32 cm, 38 pp. Line-cut of the Rome, 1595 edition. 10 numbers in mensural notation, keyboard score, and Italian lute tablature. Hardbound. \$36
- VICTORINUS, Georg, b.?-1631**
8614 *Siren coelestis centum harmoniarum [duarum, trium et quatuor vocum] 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 setting 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
- VINCENTI, Alessandro, 17th c. [publisher]**
7657 *Seconda raccolta de sacri canti a una, due, tre, e quattro voci de diversi eccellentissimi autori. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
Faksimile-Edition Rara, 20. Stuttgart, 1998. 16 x 22 cm, 5 partbooks, 266 pp. Line-cut of the Venice, 1624 edition. Sacred vocal settings with basso continuo, 8 a1, 26 a2, 7 a3 and 10 a4. Wrappers, with portfolio in marbled paper. \$78
- VIVALDI, Antonio, 1678-1741**
648 *La fida ninfa. Dramma per musica in tre atti di Scipione Maffei. Musica di Antonio Vivaldi. Edizione di Raffaello Monterosso (dall ms. Giordano 39 bis della Biblioteca Nazionale di Torino).*
Institut et Monumenta, I/3. Cremona, 1964. 31 x 43 cm, xlviii, 378, with 21 pp. Half-tone of a selection of pages from the autograph score. Complete edition in modern notation. Includes orchestral score and piano-voice reduction. Wrappers. \$248
- 651 *Ottone in Villa. Partitura dell'opera in facsimile. Edizione del libretto. Saggio introduttivo a cura di John Walter Hill. [Ms. Bibl. Nazionale, Turin].*
Drammaturgia Musicale Veneta, 12. Milan, 1983. Oblong, 29 x 23 cm, xxxvii, lix, lxxxii, 235 pp. Half-tone of Vivaldi's first opera, presented in 1713. Includes several essays on historical and musical problems. Linen. \$123
http://www.omifacsimiles.com/brochures/vivaldi_ott.html
- 7192 [Serenates, RV 687 & 693]
Due serenate. Partiture in facsimile. Saggio introduttivo a cura di Michael Talbot e Paul Everett con l'edizione dei testi poetici.
Drammaturgia Musicale Veneta, 15. Milan, 1995. Oblong, 29 x 23 cm, lxxxvii, 284 pp. Half-tone of autograph score, Venice, 1725 and c.1726. Introduction in It-Eng. Linen. \$259 http://www.omifacsimiles.com/brochures/vivaldi_due.html
- 8993 [Works, selections, viola da gamba & other instruments]
Opere per viola all'inglese (viola da gamba). Recitativo e aria con "Concerto de' Viole all'Inglese" da Juditha Triumphans, RV 644; Cantata in Scena con Viola all'Inglese de L'Incoronazione di Dario, RV 719; Concerto Funebre in Si bemolle maggiore, RV 579; Concerto con molti Istromenti in Do maggiore, RV 555. A Cura di Bettina Hoffmann.
Archivum Musicum: Vivaldiana, 4. Florence, 2006. Oblong, 30 x 24 cm, 43, 83 pp. Half-tone of 4 autograph scores that include music for viola da gamba. Introduction in It-Eng. Wrappers, in decorative paper. \$86
http://www.omifacsimiles.com/brochures/vivaldi_viol.html
- WECKER, Georg Caspar, 1632-1695**
8829 *XVIII. geistliche Concerten [mit 2. bis 4. Vocal-Stimmen und 5. Instrumentis ad libitum, zu musizieren...]. Nürnberg, Moritz Endter 1695. [Bibl. Jagiellońska, Krakow].*
Faksimile-Edition Krakau, 8. Stuttgart, 2007. 20 x 26 cm, 19 partbooks, c.500 pp. Line-cut of the Nuremberg, 1695 edition. Wrappers, in marbled paper slipcase. \$128
- WEELKES, Thomas, c.1576-1623**
2791 *Ayeres or Phantasticke Spirites for Three Voices.*
Performers' Facsimiles, 33. New York, [1988]. 17 x 24 cm, 3 partbooks, 90 pp. Line-cut of the London, 1608 edition. Wrappers, with folder. \$35
- WEIGEL, Johann Christopf, 1661-1726**
4622 *Musicalisches theatrum . . . auf welchem alle zu dieser edlen Kunst gehörige Instrumentta in anmuthigen Posituren lebhaft gezeigt. Faksimile-Nachdruck herausgegeben von Alfred Berner.*
Documenta Musicologica, I/22. Kassel, 1/ 1961. 22 x 36 cm, 36, xii pp. Line-cut of the original copper engravings of musicians with their instruments. This facsimile brings together for the first time four separate groups of surviving single sheets from this publisher. Mattheson's Das neu-eröffnete Orchestre (specifically the chapter "Von den musicalischen Instrumenten") evidently served as a guide for its planning. The engravings date from c.1715-1725. Afterword in Ger-Eng-Fr. Coverboards and slipcase in decorative paper. \$95
- 2861 *Musicalisches theatrum . . . auf welchem alle zu dieser edlen Kunst gehörige Instrumentta in anmuthigen Posituren lebhaft gezeigt. Faksimile-Nachdruck herausgegeben von Alfred Berner.*
Documenta Musicologica, I/22. Kassel, 2/ 1964. 22 x 36 cm, 36, xii pp. Line-cut of the original copper engravings of musicians with their instruments. This facsimile brings together for the first time four separate groups of surviving single sheets from this publisher. \$77
- WESLEY, Charles, 1707-1788**
7477 *Hymns for the Nativity of Our Lord by Charles Wesley, with Introduction and Notes by Frank Baker.*
Christian Year and Occasional Hymns: A Series of Facsimile Reprints, 1. Madison, 1991. 11 x 18 cm, ix, 47, 7 pp. Line-cut of the William Strahan edition, London, 1745, and, on facing pages, the New Chapel edition, London, 1788. Collection of 18 hymns by the celebrated Methodist poet, reprinted more frequently more often than any of his other works. Indices. Wrappers (no music). \$8
- 7478 *Hymns for Our Lord's Resurrection by Charles Wesley, with Introduction and Notes by Oliver A. Beckerlegge.*
Christian Year and Occasional Hymns: A Series of Facsimile Reprints, 2. Madison, 1992. 11 x 18 cm, viii, 29 pp. Line-cut of the William Strahan edition, London, 1746. Wesley's second published collection of hymns containing 16 works for Easter. Wrappers (no music). \$5

- 7479 *Hymns for Ascension-Day by Charles Wesley and Hymns of Petition and Thanksgiving for the Promise of the Father [Hymns for Whitsunday] by John and Charles Wesley, with Introductions and Notes by S.T. Kimbough, Jr. and Oliver Beckerlegge.*
Christian Year and Occasional Hymns: A Series of Facsimile Reprints, 3. Madison, 1994. 11 x 18 cm, ix, 36, 11 pp. Line-cut of the Felix Farley edition, Bristol, 1746. Collection of 32 hymns. Indices. Wrappers (no music).. \$7
- 7480 *Hymns on the Lord's Supper by John Wesley and Charles Wesley with Introduction by Geoffrey Wainwright.*
Christian Year and Occasional Hymns: A Series of Facsimile Reprints, 4. Madison, 1995. 11 x 18 cm, xiv, 141, 11 pp. Line-cut of the Felix Farley edition, Bristol, 1745. Collection of 166 hymns, plus preface by Daniel Brevint "The Christian Sacrament and Sacrifice". Indices. Wrappers (no music). \$13
- 7481 *Hymns on the Great Festivals, and other Occasions. Hymn Texts by Charles Wesley and Sammuell Wesley, Jr. Music by John Frederick Lampe. Introduction by Carlton R. Young, Frank Baker, Robin Leaver, S.T. Kimbrough, Jr.*
Christian Year and Occasional Hymns: A Series of Facsimile Reprints, 5. Madison, NJ, 1996. 23 x 28 cm, 47, 116 pp. Line-cut of the M. Cooper edition, London, 1746. Collection of 24 original musical settings on Wesley's hymns by Frederick Lampe. One of the most important documents for Methodist hymnological study. With full critical apparatus. Wrappers. \$23
- WIDMANN, Erasmus, 1572-1634**
- 7305 *Musicalischer Tugendspiegel [gantz newer Gesäng mit schönen historischen und poetischen Texten sehr nutzlich zu lesen und lieblich zu singen].* [[Schermar-Bibliothek, Stadtbibliothek, Ulm].
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
- WIEDEBURG, Michael Johann Friedrich, 1720-1800**
- 9124 *Choralbuch für Ostfriesland: Marten Jellen, 1765, Michael Johann Friedrich Wiedeberg, 1790. Vorgelegt von Winfried Dahlke.*
Quellenkataloge zu Musikgeschichte. Wilhelmshaven, 2009. 22 x 31 cm, 334 pp. Two complementary chorale books from Friesland published respectively 1765 & 1790. Hardbound. \$209
- WILHELMINE, MARKGRÄFIN, 17-18th c.**
- 3923 ["Argenore"] In Hans-Joachim Bauer, *Rokoko-Oper in Bayreuth. "Argenore" der Markgräfin Wilhelmine. [Staatliche Bibliothek, Ansbach].*
Thurnauer Schriften zum Musiktheater, 8. Laaber, 1983. 16 x 24 cm, 208, with 157 pp. Line-cut of the autograph score. The work, rediscovered in the 1950s, is the only surviving opera score of Wilhelmine. First performed on May 10, 1740 on the birthday of Markgraf Friedrich. With synopsis of the plot and introduction. Wrapper. \$37
- 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].
Faksimile-Edition Schermar-Bibliothek Ulm, 33. Stuttgart, 1997. 15 x 20 cm, 3 partbooks, c.324 pp. Line-cut of the Martin Guthen edition, Berlin, 1617. 56 secular settings a3, for voices with or without instruments. Wrappers, with portfolio in marbled paper. \$122
- ZESEN, Phillip von, 1619-1689**
- 8082 *Salomons Hohes Lied / Filip Zesens Gekreutzigter Liebsflammen.* [Stadtbibliothek, Ulm].
Faksimile-Edition Ulm, 29. Stuttgart, 2002. 8 x 14 cm, 181 + 85 pp. Line-cut of the Amsterdam, 1657 edition and Hamburg, 1653 edition. Two complementary publications of the work of Zesen, set to music under his supervision by Siebenhaar, Weckmann & Johann Schop (some tunes taken from Dutch and French songbooks). Hardbound, in marbled paper. \$36
- ZUCHINI, Gregorio, c.1540-1615**
- 9524 *Promptuarium harmonicum. Venidig, Iacob Vincenti 1616. [Bischöfliche Bibliothek, Regensburg].*
Faksimile-Edition Rara, 72. Stuttgart, 2016. 19 x 25 cm, 5 partbooks, 288 pp. Line-cut of the Venice, 1616 edition partbook edition (after the sole surviving copy). 5-voice settings consisting of 2 masses, 12 vespers, 6 motets, & 7 canzoni per sonare with titles "La Barbissona", "La Massa", La Montignana", La Restella", "La Terhaga", "La Giordana", "La Grilla" (apparently nicknames), suitable for strings/winds. Wrappers, with portfolio in decorative paper. \$69
- COMPOSITE & MISCELLANEOUS SOURCES**
- 4120 *The Bay Psalm Book, being a Facsimile Reprint of the First Edition, Printed by Stephen Daye, at Cambridge, in New England in 1640.*
New York, 1903. 8°, xvii, 293 pp. Line-cut of probably the single most important publication of Colonial America—a complete translation of the psalms in English metre—produced by the Puritans on their own press only ten years after their arrival to the New World. Introduction by Wilberforce Eames. Hardbound. Rare. \$125
- 681 *The Bay Psalm Book. A Facsimile Reprint of the First Edition of 1640; The Enigma of the Bay Psalm Book by Zoltán Haraszti.*
Chicago, 1956. 14 x 21 cm, I:293, ii; II:xiii, 144 pp. Beautiful line-cut. Extensive introduction. Cloth, with handsome matching slipcase. \$120
- 1976 [Bay Psalm Book, music supplement]
The Music of the Bay Psalm Book. 9th Edition (1698). [Edited by] Richard Appel.
I.S.A.M. Monographs, 5. Brooklyn, 1975. 18 x 22 cm, viii, 44, with 17 pp. Line-cut of the 1698 edition, the tune supplement to the Bay Psalm Book. Historical introduction and transcriptions of the music into modern notation. Wrappers. \$20
- 1277 [Brussels, Bibl. Conservatoire Royal, mus. ms. 704]
Musiche di vari autori. XVIIe siècle.
Thesaurus musicus, nova series, A/3. Brussels, 1979. 23 x 31 cm, 31 & 244 fac pp. Line-cut of a Florentine ms containing 140 monodies from c.1600. Some come from the Nuove musiche of Caccini, others can be attributed to Peri, Striggio and Corsi. Preface and tables by A. Wotquenne. Cloth. \$74
- 722 [cantatas]
Cantate a voce sola con basso continuo (s.l., c.1720).
Archivum Musicum: La Cantata Barocca, 2. Florence, 1980. Oblong, 24 x 17 cm, v, 136 pp. Line-cut. Works by Bononcini, Canuti, Corazza, Gregori, Mancini, Montuoli, and Scarlatti. Introduction in It by Piero Mioli. Wrappers, in decorative paper. \$31
- 723 [cantatas]
Raccolta di cantate per voci e b.c. di vari autori anonimi [1650-1730]. [Bibl. Comunale, Macerata].
Bibliotheca Musica Bononiensis, IV/66. Bologna, 1979. Oblong, 25 x 17 cm, 454 pp. Line-cut of a ms copied c.1730 transmitting 24 cantatas for voice and basso continuo written by various masters between 1650 and 1730. Laid paper. Cloth. \$90
- 1255 *Canzonette per camera a voce sola di diversi autori, dati in luce da Marino Sivani, e dal medesimo dedicati al molt'illustre Sig. il Sig. Gio. Paolo Colonna, dignissimo organista in S. Petronio di Bologna.*
Bibliotheca Musica Bononiensis, IV/65. Bologna, 1979. Oblong, 21 x 16 cm, 75 pp. Line-cut of the Marino Sivani edition, Bologna, 1670 edition. 12 settings for voice and basso continuo by Legrenzi, Palavicino, Melani, Grandis, Pellicani, Agatea, Saioni, Genari and others. Laid paper. Cloth. \$33
- 4788 [catches]
The Catch Club or Merry Companions. Being a Choice Collection of the Most Diverting Catches for Three and Four Voices [Compos'd by the late Mr. Henry Purcell, Dr. Blow &c]. With an Introduction to the Da Capo Edition by Joel Newman.
New York, 1965. Oblong, 24 x 22 cm, 2 vols, xxiii, 100 pp. Line-cut of the Walsh edition, London, c.1731. 225 works by no fewer than 24 composers, including Henry Purcell with over fifty pieces. Notated as a single line with entrances indicated. Hardbound. Rare. \$85

- 8919 *The Chaplet, being a Collection of Twelve English Songs.* [private collection John H. Burkhalter III].
 Britannia's Invitation: A Treasury of 18th Century English Vocal Music, 4. Hebden Bridge, 2007. 21 x 30 cm, 39 pp. Line-cut of the London, n.d. edition. 12 settings for voice and bc. Contents: "The Chaplet"; "A Plague"; "Life is Chequer'd"; "Ye Sons of the Platter"; "Phoebe the Rose"; "In vain the Force"; "Hence thou deceiver"; "The Flea"; "Sweet Annie"; "Jealous Amie"; "Fair Sally"; "Hob was come down". Wrappers. \$26
- 9149 *Cygnus terrestris alaudae coelesti [obstrepens 3, hoc est: Alaudae coelestis pars III. Seu Conventus funebres, sex missarum de requiem... Hercinia silva camoenis St. Georgij].* Ulm Beurlein 1709 / Druck Wagner. [Stadtbibliothek, Ulm].
 Faksimile-Edition Ulm, 11. Stuttgart, 2010. 16 x 21 cm, 11 parts, c.880 pp. Line-cut of the Beurlein edition, Ulm, 1709. 6 anonymous funeral masses for 1 to 5 voices, strings & bc. Partbooks: cantus 1, cantus 2, altus, tenor, bassus, violinum 1, violinum 2, viola 1, viola 2, violone/fagotto organum. According to Eitner—"Silva, Hercinia, ein Benediktiner-Monch"—was a person-composer, however the words "hercinia silva" on the title page is actually a reference to the Black Forest where the monastery "Camoenis St. Georgij" was located. The monastery was relocated to Villingen; the church at Villingen still exists and originally had an organ by Johann Andreas Silbermann. Wrappers, in slipcase. \$159
- 8672 *Deutsche Gesangstraktate des 17. Jahrhunderts. Daniel Friderici: Musica figuralis oder Neue Unterweisung der Singe Kunst, Rostock 1638; Johann Andreas Herbst: Musica Moderna Practica, ouero Maniera del Buon Canto, Frankfurt/Main 1668; Johann Crüger: Musica practicae praecepta brevia. Der rechte Weg zur Singekunst, Berlin, 1660. Herausgegeben von Florian Grampp.*
 Documenta Musicologica, I/43. Kassel, 2006. 16", 53, 724 pp. Line-cut of 3 complementary vocal treatises published in Germany in the 17th century. Hardbound. \$50
- 704 [Fiddler's books]
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 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, Faignt, 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 make-up, 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>
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 Monuments of the Lutenist Art, II. Columbus, 1994. Oblong, 26 x 20 cm, 72, 209, 80 pp. Half-tone. This ms, written c.1620-1660 probably in Germany, contains 198 pieces for lute, baryton, viol and keyboard, plus two songs in tablature. Composers include Ballard, Gaultier ("le Vieux"?), Guéron, Gumprecht, Lespine, Pinel, Schop, and many others. Wrappers. \$108
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Corona di Delizie Musicali, 6. Lucca, 2004. 4°, xvi, 50 pp. Critical edition. Scored for SSATB choir, vln I-II, va I-II, organ & bc. Wrappers. \$32
- 6788 *Motets and Anthems. Edited by Jonathan Wainwright.*
Musica Britannica, XCVIII. London, 2015. 4°. 176 pp. With the completion in this volume of the corpus of Richard Dering's vocal music available in modern scholarly editions, we are now in a position to acknowledge fully his contribution to 17th-c. music. The contents include his entire sacred output in English (none of which was published in his lifetime), two verse anthems, two contrafacta, and one sacred song. There are also 18 motets for five voices and continuo. These *Cantiones Sacrae*, printed in Antwerp in 1617 by the Flemish publisher Pierre Phalèse the younger, are more typical of the impassioned Counter-Reformation motet style of Giovanni Gabrieli, Jan Pieterszoon Sweelinck, and another émigré Catholic composer working in the Low Countries at the time, Peter Philips. Buckram. \$150
- 6640 Flori, Jacobus.
Motetten en Nederlandse Polyfone Liederen / Motets and Dutch Polyphonic Songs. Leuven, 1573. Ediderunt Nele Gabriëls, Eugeen Schreurs, Maartie de Wilde, Hubert Meeus, Piet Stryckers, Demmy Verbeke.
Monumenta Flandriae Musica, 11. Peer, 2006. 4°, 139 pp. New critical edition. Collection of 24 songs for 3 voices. Hardbound. \$98
- 6691 Dering, Richard.
Motets for One, Two or Three Voices and Basso Continuo. Transcribed and Edited by Jonathan P. Wainwright.
Musica Britannica, LXXXVII. London, 2008. 4°. 161 pp. Modern edition. The music of Dering forms a lively commentary on the complex artistic interchange between England and the continent in the early 17th century and the picture is extended with this collection of small-scale settings of Latin texts with continuo accompaniment. Performed both in the chapel of Queen Henrietta Maria and in the residential quarters of Oliver Cromwell, these pieces were clearly much in demand for intimate devotional observances. Motets from printed and manuscript sources are included, as well as incomplete works plausibly attributed to the composer. Buckram. \$162
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Geistreiches Gesangbuch. Edition und Kommentar. Im Auftrag der Franckeschen Stiftung zu Halle herausgegeben von Dianne Marie McMullen und Wolfgang Miersemann. Band I: Geist=reiches Gesang=Buch (Halle, vierte Ausgabe 1708). Teil 1. Text [Lied 1-395].
Tübingen, 2004. Oblong, 24 x 18 cm, 551 pp. New critical edition. Linen. \$143
- 6691 Dering, Richard.
Motets for One, Two or Three Voices and Basso Continuo. Transcribed and Edited by Jonathan P. Wainwright.
Musica Britannica, LXXXVII. London, 2008. 4°. 161 pp. Modern edition. The music of Dering forms a lively commentary on the complex artistic interchange between England and the continent in the early 17th century and the picture is extended with this collection of small-scale settings of Latin texts with continuo accompaniment. Performed both in the chapel of Queen Henrietta Maria and in the residential quarters of Oliver Cromwell, these pieces were clearly much in demand for intimate devotional observances. Motets from printed and manuscript sources are included, as well as incomplete works plausibly attributed to the composer. Buckram. \$162
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Tübingen, 2006. Oblong, 24 x 18 cm, 641 pp. New critical edition. Linen. (in process of continuation) \$188
- 6389 Dumont, Henry.
Cantica sacra. Édition de Jean Lionnet.
Monumentales, II.3.1 (Euvres Complètes). Versailles, 1996. 4°, cv, 222 pp. New critical edition. Contents: 14 motets a2, 3 anthiphon a3, 5 motets a3, 3 instrumental pieces, 15 motets a4. With notes and critical apparatus in Fr-Eng. Wrappers. \$105
- 5587 Dumont, Henry.
Dialogus de anima. Oratorio. Édition de Jean Lionnet.
Monumentales, II.1.1 (Euvres Complètes). Versailles, 1992. 8°, xiv, 35 pp. New critical edition. Oratorio or dialogue between God, a sinner and an angel scored for 5 voices STTTB, 2 violins & bc. With notes and critical apparatus in Fr-Eng. Wrappers. \$33
- 6744 Giordani, Giuseppe.
Tantum ergo I e II in mi bemolle maggiore a cura di Francesco Paolo Russo (edizione critica), with English commentary.
Opera Omnia Giuseppe Giordani (Giordaniello), I/2. Lucca, 2008. 4°, xxvii, 108 pp. Critical edition. Wrappers. \$56

- 6996 Giordani, Giuseppe.
Tantum ergo I e II in mi bemolle maggiore. Edizione critica a cura di Francesco Paolo Russo.
Opera Omnia Giuseppe Giordani (Giordaniello), II/1. Lucca, 2008. 4°, xxvii, 108 pp. Critical edition. Wrappers. \$40
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Te deum in si bemolle maggiore. Inno. Edizione critica a cura di Ugo Gironacci e Italo Vescovo.
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De Triomfeerende Min / Love Triumphant. A Play of Peace, Incorporating Songs and Music for Strings, Flyers and Ballets, 1680. Dirck Buysero & Carel Hacquart. Edidit: Pieter Andriessen & Tom Strengers.
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Anthologies, I.2. Versailles, 1994. 8°, xli, 205 pp. New critical edition. Wrappers. \$84
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Recent Researches in the Music of the Baroque, 139. Madison, 2005. 4°, xlvii, 151 pp. New critical edition in modern score notation of 121 airs, primarily from the anthology published by Ballard between 1658 and 1694. Wrappers. \$95
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The Complete Works. Edited by Gordon J. Callon.
Boethius Editions, 11. Hereford, 1994. 4°, xxiv, 198 pp. Modern edition with critical apparatus and bibliography. Wrappers. \$58
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Lucca, 2013. 22 x 32 cm, cxiii, 224 pp. Critical edition with unrealized basso continuo. Wrappers. \$56
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Vespro a cappella della Beate Vergine e motetti concertati. Opera ottava (1678). A cura di Paolo Monticelli.
Collana di Musiche a cura della Cappella Strumentale del Duomo di Novara, [2]. Lucca, 2005. 4°, xlv, 136 pp. Critical edition. Scored for SATB & organ, SAB, 2 violins & organ, and solo soprano & organ. Wrappers. \$32
- 5840 Lorenzani, Paolo.
Litanies a quatre voix. Motets italiens. Tome I. [Edition de Fannie Vernaz].
Résurgences, 4. Paris, 1992. 4°, viii, 15 pp. New critical edition. Wrappers. \$22
- 5837 Lorenzani, Paolo.
Motets français. Tome I. "Petits motets à 1, 2 ou 3 dessus sans symphonie".
Edition de Fannie Vernaz.
Résurgences, 1. Paris, 1991. 4°, xx, 42 pp. New critical edition. Wrappers. \$29
- 5966 Lully, Jean-baptiste (new collected works edition)
Quare fremuerunt gentes; Notus in Judaea Deus; Exaudiat te Dominus.
The Collected Works, IV/5. New York, 1996. 4°. \$200
- 5371 Marcello, Benedetto.
Arianna. [Intreccio scenico-musicale a cinque voci, 1727] a cura di Oscar Chilesotti.
Bibliotheca Musica Bononiensis, IV/25. Bologna, 1969. 18 x 25 cm, xv, 201 pp. (Rpt. of Ricordi, 1885 edition). Modern piano-vocal edition. Cloth. \$51
- 6867 Mazzocchi, Domenico.
Madrigali a cinque voci e d'altri varij Concerti 1638. A Cura di Luca Mancini.
Lucca, 2009. 4°, xxii, 196 pp. Critical edition. Wrappers. \$48
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Madrigali a cinque voci e d'altri varij concerti 1638. A cura di Luca Mancini.
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- 6465 Monteverdi, Claudio.
Madrigali, Libro VI. A cura di Andrea Bornstein. Urtext.
Claudio Monteverdi, Madrigali, Opera Completa, 6. Bologna, 2004. Score. \$73
- 6712 Monteverdi, Claudio.
Madrigali, Libro VI. A cura di Andrea Bornstein. Urtext.
Claudio Monteverdi, Madrigali, Opera Completa, 6. Bologna, 2004. Separate parts. \$90
- 6466 Monteverdi, Claudio.
Madrigali, Libro VII. A cura di Andrea Bornstein. Urtext.
Claudio Monteverdi, Madrigali, Opera Completa, 7. Bologna, 2008. Score. \$85
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Madrigali, Libro VII. A cura di Andrea Bornstein. Urtext.
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Claudio Monteverdi, Madrigali, Opera Completa, 8.1. Bologna, 2000. 4°, xvi, 112 pp. New critical edition. Wrappers \$65
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Meslanges de sujets chrestiens & motet "Flores apparuerunt". Édition de Jean Duron avec une collaboration musicale de Gérard Geay uet un avant-propos de Denise Launay.
Monumentales, IV.1. Versailles, 1996. 4°, cxviii, xxiii, 421 pp. New critical edition. Hardbound. \$100
- 6334 Muziek uit de Collegiale Kerk van Tongeren, ca.1300-1600. / Music from the Collegiate Church in Tongeren. Ediderit: Eugeen Schreurs.
Monumenta Flandriae Musica, 3. Peer, 2000. 4°, I, 98 pp. Modern edition of a selection of ten works from composer's associated with the Tongeren Collegiate Church of Our Lady. Includes five anonymous works from the 14-16th centuries and works by Johannes Rondelli, Nicolaus Geszin, D. Curingen, & Hubertus Naich. Hardbound. \$74
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Messe a otto voci con la partitura per l'organo. A cura di Licia Mari.
Musiche della Basilica di Santa Barbara in Montova, 1. Lucca, 2009. 21 x 31 cm, xviii, 256 pp. Critical edition. Wrappers. \$69
- 5058 Perti, Giacomo Antonio.
Oratorio della passione (1685), a cura di V. Gibelli (due sinfonie).
Biblioteca di "Quadrivium", Serie Drammatica, 1. Bologna, 1958. 8°, 10 pp. Wrappers. \$9
- 5183 Perti, Giacomo Antonio.
La passione di Cristo (1685), a cura di V. Gibelli.
Monumenta Bononiensia, 8. Bologna, 1977. xii, 90 pp. Wrappers. \$18
- 5206 Piccioni, Giovanni.
Il pastor fido musicale (1602), quattro madrigali a 5 voci, a cura di P. Ledda.
Monumenta Romandiola Excerpta, 1. Bologna, 1985. 4°, 20 pp. Wrappers. \$18
- 6759 Pistocchi, Francesco Antonio.
Madrigale Gran Dio, Ah, Voi Languite. Edición crítica a cargo de / Edizione critica a cura di Alejandra Béjar Bartolo.
Lucca, 2012. 22 x 32 cm, xv, 12 pp. Wrappers. \$27
- 6369 Radesca, Enrico.
Madrigali a cinque et a otto voci. Con il basso continuo e partito da sonare per chi piacerà del Radesca di Foggia, Maestro di Cappella nella metropolitana di Torino & della altezze serenissime di Savoia, libro primo. A cura di Rosy Moffa.
Opera Omnia Enrico Radesca di Foggia, III. Lucca, 2002. 4°, xxxi, 219 pp. Critical edition. Wrappers. \$64
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Thesoro amoroso. Musiche a una, à due & à tre voci. Opera decima. A cura di Marco Giuliani.
Opera Omnia Enrico Radesca di Foggia, IV. Lucca, 2002. 4°, I, 128 pp. Critical edition. Wrappers. \$64
- 6393 Rameau, Jean-Philippe (opera omnia)
Hippolyte et Aricie, version 1733. Livret de l'Abbé Simon Joseph Pellegrin. Édition de Sylvie Bouissou.
Rameau Opera Omnia, ser.4, v.1, Musica Gallica. Paris, 2002. 4°, lxxxi, 396 pp. Cloth. \$369
- 6387 Rameau, Jean-Philippe (opera omnia)
Hippolyte et Aricie, version 1733. Tragédie en musique en un prologue et cinq actes. Livret de l'Abbé Simon Joseph Pellegrin. Édition de Sylvie Bouissou. Réduction clavier-chant de François Saint-Yves.
Rameau Opera Omnia, ser.4, v.1, Musica Gallica. Paris, 2002. 4°, x, 356 pp. Wrappers. \$196
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Zoroastre, version 1749. Tragédie en musique. Livret de Louis de Cahusac. Édition de Graham Sadler.
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- 6310 Rameau, Jean-Philippe (opera omnia)
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Rameau Opera Omnia, ser.4, v.19, Musica Gallica. Paris, 2000. 4°, ix, 301 pp. Wrappers. \$139
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Achante et Céphise, ou la Sympathie. Livrets de Jean-François Marmontel. Édition de Robert Fajon avec la collaboration de Sylvie Bouissou.
Rameau Opera Omnia, ser.4, v.21, Musica Gallica. Paris, 1998. 4°, lxxii, 352 pp. Cloth. \$297
- 6231 Rameau, Jean-Philippe (opera omnia)
Achante et Céphise ou la Sympathie, pastorale héroïque en trois actes (1751), livret de Jean-François Marmontel. Édition de Robert Fajon avec la collaboration de Sylvie Bouissou. Réduction clavier-chant de François Saint-Yves.
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Rameau Opera Omnia, ser.4, v.27, t.1, Musica Gallica. Paris, 1996. 4°, cxii, 325 pp. Cloth. \$333
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Rameau Opera Omnia, ser.4, v.27, t.2, Musica Gallica. Paris, 2000. 4°, lviii, 305 pp. Cloth. \$295
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Rameau Opera Omnia, ser.4, v.27, t.2, Musica Gallica. Paris, 2001. 4°, viii, 196 pp. Wrappers. \$105
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Cantate a voce sola a cura di Mariateresa Dellaborra.
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Obras de los maestros de la capilla de música de la Colegial de Daroca (Zaragoza) oen los siglos XVII y XVIII. Presentación y transcripción de Pedro Calahorra.
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El músico aragonés Diego de Pontac (1603-1654), maestro de capilla de La Seo de Zaragoza (Obra polifónica conservada en el Archivo de Música de las Catedrales de Zaragoza. Transcripción y estudio: Antonio Ezquerro Esteban.
Polifonia Aragonesa, VII. Zaragoza, 1991. 4°, 150 pp. Wrappers. \$14
- 5370 Stefani, Giovanni.
Affetti amorosi di Giovanni Stefani.
Bibliotheca Musica Bononiensis, IV/24. Bologna, 1969. 8°, 70 pp. (Rpt. of Ricordi, c.1890 edition). Modern edition in score--voice, guitar & bass--of 32 numbers. Includes 5 pages in facsimile from the original 1621 edition. Hardbound. \$18
- 6608 Tortamano, Nicola.
Messa a due cori e messe a quattro voci con basso continuo. Edizione critica a cura di Alberto Mammarella.
Didattica della Filologia Musicale, IV / "I Testi" II-2005. Lucca, 2005. 4°, 135 pp. Critical edition. Wrappers. \$48
- 6503 Tosi, Pier Francesco.
Observations on the Florid Song. Translated by Mr. Galliard. Edited with Additional Notes by Michael Pilkington.
London, 1987. 8°, x, 93 pp. This 18th-century bel canto manual includes ornamentation, cadences, divisions and recitatives. It is an invaluable reference work for all performers concerned with period authenticity. Wrappers. \$26
- 8825 Vecchi, Orazio.
L'Amfiparnaso. Il testo letterario e il testo musicale. A cura di Renzo Bez.
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L'archivio musicale della Chiesa Conventuale dei Santo Stefano di Pisa. Storia e catalogo.
Studi Musicali Toscani, 3. Lucca, 1994. 8°, 315 pp. Wrappers. \$35
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Il tempio armonico. Giovanni Giovenale Ancina e le musiche devozionali nel contesto internazionale del suo tempo. Convegno Internazionale di Studi organizzato dall'Istituto per i Beni Musicali in Piemonte, Saluzzo—Scuola di Alto Perfezionamento Musicale 8-10 ottobre 2004. A cura di Carla Bianco.
Le Chevalier Errant, Studi sulla degli Antichi Stati Sabaudi e del Piemonte, 5. Lucca, 2006. 8°, xvi, 446 pp, 52 plates. Conference proceedings devoted to the music of Giovanni Giovenale Ancina (1545-1604) and his contemporaries. Wrappers. \$80
- 6566 Boggio, Enrico.
Il fondo musiche dell'Archivio Borromeo dell'Isola Bella. Presentazione di Carlo Alessandro Pisoni. Introduzione di Stefano Baldi.
Cataloghi di Fondi Musicali del Piemonte, 3. Lucca, 2004. 4°, xliii, 190 pp. Full inventory of holdings with music incipits. Wrappers. \$40
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Boccaccio e la musica.
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 4. Bologna, 1975. 8°, 44 pp. (Rpt. of 1914 edition). Preface by Giuseppe Vecchi. Wrappers. \$16
- 5407 Bonaventura, Arnaldo.
Dante e la musica.
Bibliotheca Musica Bononiensis, V/13. Bologna, 1978. 8°, 337 pp. (Rpt. of Livorno, 1904 edition). Hardbound. \$40

- 8928 Bouckaert, Bruno.
Cantus 21. Mémoires du chant. Le livre de musique d'Isidore de Séville à Edmond de Coussemaker. Sous la direction de Bruno Bouckaert.
Contributeurs: Florence Albaret, Véronique Denolf, Sandrine Dumont, Nele Gabriëls, Valérie Guéant, Barbara Hagg-Huglo, Thiphaine Hébert, Sofie Taes, Bruno Bouckaert, Johan Eeckeloo, Michel Huglo, Gilbert Huybens, Pierre-Jacques Lamblin, Christian Meyer, Damien Top.
Cantus 21: Patrimoine Musical du Nord de la France. Neerpelt, 2007. 24 x 29 cm, 240pp. From 19 Nov. 2005 to 18 Feb. 2006 four exhibitions, entitled "Cantus21. Patrimoine musical du Nord de la France", were organized in Cambrai (Maison Falleur / Médiathèque municipale), Douai (Bibl. municipale and Musée de la Chartreuse) and Bailleul (Musée Benoît-De-Puydt). This exceptionally beautiful and illustrated publication is the scholarly outcome of this event containing detailed descriptions of, and commentaries on more than 150 manuscripts, prints, treatises and archival documents. 2 sections are dedicated mainly to plainchant sources and liturgical manuscripts, one elaborates on sources of polyphony and music theory from the North of France and a final section is dedicated to Charles Edmond Henri de Coussemaker (1805-1876), who was a pioneer in listing and studying music sources from the North of France. A lot of attention is paid to his vast private collection (more than 1600 books, prints and mss) and to the large number of pieces which found their way into the collections of the Brussels Royal Library and the Library of the Brussels Royal Conservatory. Wrappers. \$59
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- 6886 [Busse Berger, Anna Maria and Massimiliano Rossi]
Memory and Invention. Medieval and Renaissance Literature, Art and Music. Acts of an International Conference (Florence, Villa I Tatti, May 11, 2006).
Edited by Anna Maria Busse Berger and Massimiliano Rossi.
Villa i Tatti - The Harvard University Center for Italian Renaissance Studies, 24. Florence, 2009. 8°, xix, 175 pp. The art of memory—ars memorativa—profoundly impacted Western culture throughout the Middle Ages and Renaissance. Ever since Aby Warburg inscribed the word Mnemosyne over the door of the institute that bears his name, modern scholarship has increasingly recognized and explored the central role of memorization, with all its various techniques and applications, in the practice of writers, composers, and artists. This volume presents the papers of a conference held at Villa I Tatti on May 11, 2006, conceived and organized by Anna Maria Busse Berger and Massimiliano Rossi. Ranging from literature and music to painting and architecture, the eight essays collected here pose new questions about the relationship between memory as a tool for creative expression and its formative impact on patterns of thought and modes of organizing knowledge. Hardbound. \$37
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Zaragoza, 1977. 8°, 284 pp. Wrappers. \$8
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Le fonti musicali in Piemonte, Vol. III: Asti e Provincia. A cura di Paolo Cavallo.
Cataloghi di Fondi Musicali del Piemonte, 6. Lucca, 2012. 17 x 24 cm, xxxvi, 428 pp. Wrappers. \$58
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Lucca, 2005. 8°, vii, 562 pp. Wrappers. \$80
- 5484 Coarasa, Javier Cisneros.
Actos comunes de los jurados, capitulo y consejo de la ciudad de Zaragoza. Recopilación y transcripción: Javier Cisneros Coarasa. IV. centenario de Melchor Robledo, 1586-1986.
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- 6632 Colturato, Annarita.
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Contributi Musicologici del Centro Ricerche dell'A.M.I.S.-Como, 4. Como, 1987. 8°, 422 pp. Articles by J. Roche, H. Wolff, K. Fischer, V. Gibelli, G. Vecchi, P. Fabbri, C. Gianturco, D. Arnold, G. Sanvito, P. Mioli, A. Colzani, I. Cavallini, U. Scarpetta, N. Ghiglione, L. Migliavacca, O. Tajetti, M. Longatti, C. Piccardi, M. Perz, M. Padoan, and F. Passadore. Wrappers. \$44
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Contributi Musicologici del Centro Ricerche dell'A.M.I.S.-Como, 7. Como, 1993. 8°, 624 pp. Articles by W. Braun, P. Allsop, V. Gibelli, M. Perz, D. Costantini/A. Magaudda, E. Ferrari-Barassi, O. Gambassi, M.-T. Bouquet-Boyer, D. Blazey, J. Kurtzman, J. Roche, G. Dixon, M. Caraci Vela, J. Suess, P. Mioli, F. Passadore, C. Di Luca, N. Dubowy, P. Rigoli, R. Emans, & A. Luppi. Wrappers. \$66

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 Contributi Musicologici del Centro Ricerche dell'A.M.I.S.-Como, 9. Como, 1995. 8°, 349 pp. Articles by W. Braun, O. Landmann, G. Coll, D. Schröder, R. Emans, R. Kendrick, H. Seifert, D. Freeman, P. Vendrix, L. Lindgren, C. Gianturco, J. Kurtzman, S. Martinotti, S. Lorenzetti, J. Grundy Fanelli, S. Corti, G. Biagi Ravenni, and E. Porta. Wrappers. \$40
- 6223 Daolmi, Davide.
Le origini dell'Opera a Milano (1598-1649).
 Studi sulla Storia della Musica in Lombardia, 2. Turnhout, 1997. 8°, xviii, 626 pp. Laid paper, linen. \$115
- 6995 Dellaborra, Mariateresa.
Andrea Stefano Fiorè (1686-1732). Musicista dal "vasto talento". A cura di Mariateresa Dellaborra.
 Le Chevalier Errant, Studi sulla degli Antichi Stati Sabaudi e del Piemonte, 6. Lucca, 2010. 17 x 24 cm, xii, 217 pp. Conference proceedings devoted to the music of Andrea Stefano Fiorè (1686-1732). Contents: Sergio Balestracci: Andrea Stefano Fiorè, Maestro di cappella di Vittorio Amedeo II; Mariateresa Dellaborra L'attività teatrale di Fiorè tra Torino e Milano; Sara Dieci: "La vera Scuola de' Secoli presenti". Intorno ad alcune cantate di Stefano Fiorè; Piero Gargiulo/Alberto Magnolfi: Il "Miserere" di Andrea Stefano Fiorè (1699?), ovvero il sacro "in scena"; Giancarlo Marchisio: Gli arcani più profondi dell'arte: fonti d'archivio delle musiche di Andrea Stefano Fiorè. Rosy Moffa: Musicisti, suonatori e "genti di livrea": la Cappella Regia Sabauda negli anni di Fiorè; Fabio Bellofiore: Le "Sinfonie da chiesa a tre" opera prima di Andrea Stefano Fiorè. Wrappers. \$49
- 5674 Dell'Arco, Maurizio Fagiolo.
Bibliografia della Festa barocca a Roma.
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- 6371 Demaria, Enrico.
Il fondo musicale della Cappella dei Cantori del Duomo di Torino. Introduzione di Marie-Therese Bouquet Boyer.
 Cataloghi di Fondi Musicali del Piemonte, 2. Lucca, 2000. 17 x 24 cm, xlix, 595 pp. Full inventory of holdings with music incipits. Wrappers. \$83
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- 6286 Fanelli, Jean Grundy.
Musica e libri sulla musica nella Biblioteca Marucelliana di Firenze pubblicati fino al 1800 / Music and Books on Music in the Marucelliana Library of Florence Published up to 1800.
 Studi Musicali Toscani, 5. Lucca, 1999. 8°, xxviii, 161 pp. Wrappers. \$42
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L'art du chant en France au XVIIe siècle.
 Geneva, 2/ 1992. 8°, 278 pp. (Rpt. of Strasbourg, 1921 edition). Wrappers. \$71
- 5334 Ghisi, Federico.
Feste musicali della Firenze Medicea.
 Bibliotheca Musica Bononiensis, III/37. Bologna, 1970. 4°, 142 pp. (Rpt. of 1939 edition). Laid paper. Wrappers. \$48
- 9313 Horstmann, Angelika.
Illustrationen aus den Musikdrucken der Kasseler Hofkapelle. Band 1: Buchschmuck / Illustrations from the Collection of Printed Music of the Hofkapelle in Kassel. Volume 1: Decorative Elements. Translation: Betty Bushey.
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- 5591 Maffei, Scipione.
Annotazione sull'arte di comporre in musica, a cura di Laura Och.
 Antiquae Musicae Italicae Scriptores Veronenses, VI. Verona, 1989. 8°, 60, 51 pp. Critical edition of Maffei's Annotazione, together with introduction in It. Maffei was the librettist of Vivaldi's "La fida ninfa". Wrappers. \$18
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L'orto dell'esperidi. Musicisti, attori e artisti nel patrocinio della famiglia Bentivoglio (1646-1685).
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I manoscritti liturgico-musicali della Biblioteca Cateriniana e del Fondo Seminario Santa Caterina dell'Archivio Arcivescovile di Pisa. Storia e catalogo. [A cura di] Paola Raffaelli.
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Speculum Musicae, IX Turnhout, 2003. 8°, xxxviii, 524 pp + audio CD. Linen. \$177
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Utrecht, 1999. 8°, c.200 pp. Wrappers. \$44
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Gli Ardemanio e la musica in Santa Maria della Scala di Milano della prima metà del seicento.
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Sull'improvvisazione, a cura di Claudio Toscani.
Quaderni del Corso di Musicologia del Conservatorio "G. Verdi" di Milano, 4. Lucca, 1998. 8°, 150 pp. Articles by Claudio Toscani, Mariateresa Muttoni, Maria Grazia Sità, Andrea Estero and Alberto Mauriello. Wrappers. \$26
- 6459 Vanscheeuwijck, Marc.
The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-95).
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Il "Partito" dei i libro dei madrigaletti a 3 di Tarquinio Merula (1624).
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Catalogo dei Testi per musica della Biblioteca del Teatro Coccia. Archivio di Stato di Novara. A cura di Alberto Viarengo.
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- 5342 Wolff, Hellmuth Christian.
Die venezianische Oper in der zweiten Hälfte des 17. Jahrhunderts. Ein Beitrag zur Geschichte der Musik und des Theaters im Zeitalter des Barock.
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Documentación Musicológica Aragonesa, 2. Zaragoza, 1990. 8°, 232 pp. Wrappers. \$17
- 5804 Zolesi, Ilaria.
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Studi Musicali Toscani, 2. Lucca, 1998. 8°, 199 pp. Wrappers. \$38