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- 3047 **BACH, Johann Sebastian, 1685-1750**
[Clavierbüchlein, for Anna Magdalena Bach]
Klavierbüchlein für Anna Magdalena Bach 1725. Faksimile der Originalhandschrift mit einem Nachwort herausgegeben von Georg von Dadelsen. [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 halftone 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 Buchlein—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
- 8069 [Sonata, violin, bc, BWV 1021; Prelude, keyb, BWV 848/1]
Sonate G-Dur für Violin und Basso continuo (BWV 1021) und Präludium Cis-Dur (BWV 848/1). Mit einer Einführung von Hans-Joachim Schulze.
Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 1 Leipzig, [2001]. 22 x 35 cm, xii, 16 pp. Beautiful full-color halftone of two separate autographs, each from 1732, the sonata in the hand of Anna Magdalena Bach, the prelude (C-sharp major, WTC I) in the hand of Carl Philipp Emanuel Bach. More recent research shows that the sonata is actually a collective effort, with Anna Magdalena copying the main music text, and Johann Sebastian Bach adding the movement headings, key signatures and (in an extremely careful way) figures to the basso continuo. The mss were produced on behalf of the Bach student Heinrich Abraham von Boineburg and eventually ended up in the possession of Manfred Gorke; they were opened to the public for the first time in 1935. Introduction in Ger-Eng. Limited edition of 1100 copies. Distinctive portfolio with green paper boards, black linen spine, and hinged flaps. \$69 http://www.omifacsimiles.com/brochures/bach_vs.html
- 90 [Suites, violoncello, BWV 1007-1012]
6 Suites. Violoncello solo. Verkleinerte Faksimile-Ausgabe nach der Handschrift von Anna Magdalena Bach.
Munich, 1950. 15 x 23 cm, 37 pp. Line-cut in study score format. In the hand of Anna Magdalena Bach. Wrappers. \$15
- 4319 [Suites, violoncello, BWV 1007-1012]
Sechs Suiten für Violoncello solo BWV 1007-1012. Die vier Quellen in verkleinerter Wiedergabe. Faksimile-Beiband zum kritischen Bericht von Hans Eppstein.
Kassel, 1991. 17 x 25 cm, iv, 156 pp. Halftone of the four surviving mss of this c.1720 work in reduced format (none survive in Bach's handwriting), including the version by Anna Magdalena around 1730, one by Johann Peter Kellner around 1726, and two by unidentified copyists from the 18th c. Wrappers. \$69
- 4653 [Suites, violoncello, BWV 1007-1012]
Sechs Suiten für Violoncello solo BWV 1007-1012. Kritischer Bericht von Hans Eppstein.
Neue Ausgabe Sämtlicher Werke, Kritischer Bericht, VI/2. Kassel, 1990. 17 x 25 cm, 118 pp. Critical commentary to above (in German). Linen. \$73
- 7792 [Suites, violoncello, BWV 1007-1012]
6 Suites a Violoncello Solo senza Basso. BWV 1007-1012. Herausgegeben von Bettina Schwemer, Douglas Woodfull-Harris.
Kassel, 2000. 4°, 7 vols, 95, 41, 200 pp. The "bible" for students of the Bach Cello Suites. New full-size line-cut reproductions of source A, B, C, D, plus the Paris 1st edition [Janet et Cotelle, c.1824]. The first two are in the hand of Anna Magdalena Bach and Johann Peter Kellner, 1727-1731 and 1726 respectively, and as such, are the most authoritative. Source C (2nd half of 18th c.) comes from the estate of Johann Christoph Westphal, a Hamburg organist, printer and music dealer. Source D, or "Traeg" MS, also late 18th c. is named after Johann Traeg, a Viennese art and music dealer who once owned it. As none of the sources derive directly from the now lost autograph nor from each other, they all have a special importance in the textual tradition of the suites. A close comparison discloses significant textual discrepancies, sometimes the result of accidental slips, and at others, true alternative readings. Includes new urtext edition and critical notes. Wrappers, with portfolio case. \$65 http://www.omifacsimiles.com/brochures/bach_cs.html
- 9374 [Suites, violoncello, BWV 1007-1012]
Six Solos [ou Etudes] pour le Violoncelle. [Ouvrage posthume de J.S. Bach avec le doigt et les coups d'archet indiqués par J.J.F. Dotzauer]. Leipzig, Breitkopf und Härtel. [Bibliothek der Musik- och teaterbiblioteket Stockholm].
Faksimile-Edition Viola da Gambe, 2. Stuttgart, 2014. 26 x 34 cm, 29 pp. Line-cut of the Leipzig [1826] edition, considered the first detailed performing edition of the suites. Justus Johann Friedrich Dotzauer (1783-1860), the editor of this edition, successfully combined a concert and teaching career, with long stints with the Gewandhaus Orchestra and the Dresden Chapel, and played under Carl Maria von Weber and Richard Wagner. He spoke of the importance of musical taste based on simplicity. Wrappers. \$36
- 2868 [WTC II, keyboard, BWV 870-893]
Preludes and Fugues Book Two. The Well-Tempered Clavier II. BWV 870-893. [British Library, Add. MS 35021].
Melbourne, 1986. 4°, 136, 34, 86 pp. Halftone. Together with a new practical edition by Warren Thomson. Historical introduction and analysis. Wrappers. \$47 http://www.omifacsimiles.com/brochures/bach_wtc.html
- BARTHELEMON, Mary Young, c.1749-1799**
7352 *Six Sonatas of the Harpsichord or Piano Forte. With an Accompaniment for the Violin. [Library of Congress, Washington, D.C.].*
Performers' Facsimiles, 154. New York, [1997]. 25 x 31 cm, 26 pp. Line-cut of the author's edition, London, c.1785. Wrappers. \$18
- BARTÓK, Béla, 1881-1945**
7768 [Mozart piano cadenzas]
W.A. Mozart. Concerto for Two Pianos and Orchestra in Eb. K.365. Cadenzas by Béla Bartók. Fair Copy and facsimile of the Manuscript.
Homosassa, 2000. 4°, iv, 8, 4 pp. Line-cut of the autograph prepared for performances by himself and his wife Ditta Pásztor, and before Mozart's own cadences were rediscovered. Introduction by Ferenc Bónis and afterword by Peter Bartók. Wrappers. \$12
- BEACH, Amy, 1867-1944**
7008 [Quartet, strings, op.89]
Quartet for Strings (in One Movement). Opus 89. Edited by Adrienne Fried Block. [Fuller Public Library, Hillsborough, on deposit at the Univ. of New Hampshire, Beach Collection, 51A, box 4, folder 25].
Music of the United States of America, 3. Madison, 1994. 4°, xxxiv, 31, 21 pp. New critical edition, together with halftone of the draft score. Wrappers. \$52
- BEETHOVEN, Ludwig van, 1770-1827**
7793 [Goethe Lieder, voice, piano, op.75, selection]
Drei Lieder nach Goethe. Mit einem Kommentar von Helga Lüthning.
Veröffentlichungen des Beethoven-Hauses, III/13. Bonn, 1999. Oblong, 34 x 27 cm, 30 facs, 16 pp. Fine full-color halftone of the first three songs from "Sechs Gesänge mit Begleitung des Pianoforte", op.75. The songs "Aus Göthe's Faust" and "Neue Liebe, neues Leben" are autographs, while "Kennst du das Land" is in the hand of Therese Malfatti (with Beethoven additions); all date from around 1810. The autographs are legible fair copies, with the exception of several pages with substantial revisions and crossouts. We know that Beethoven was in love with the 18-year-old Therese Malfatti (daughter of a wealthy landowner), and considered proposing to her; in a letter of 1810 he speaks of her "so schönes Talent" on the piano. The personal relationship makes these settings all the more poignant. Afterword in Ger. Wrappers with handsome dust jacket in laid paper with printed title block. \$72 http://www.omifacsimiles.com/brochures/bee_goe.html
- 8200 *Für Elise. Klavierstück a-Moll WoO 59. Kritische Ausgabe mit Faksimile der Handschrift BH 116, Skizzentranskription und Kommentar von Sieghard Brandenburg.*
Veröffentlichungen des Beethoven-Hauses, III/18. Bonn, 2002. Oblong, 31 x 23 cm, 2, 16 pp. Full-color facsimile of the autograph sketch, together with a new critical edition & diplomatic transcription. This very interesting folio represents a fairly advanced stage of the composition, nearly complete, and partly already in score. There is evidence of 3 separate working phases (based on writing implements, corrections, revisions) which span the years 1810 and 1822. The dedicatee of the piece is not certain, scholars have suggested Theresa Malfatti, Elisabeth Röckel, & Juliane (Elise) Katharine Elisabet Barenfeld. Commentary in Ger. Wrappers. \$18 http://www.omifacsimiles.com/brochures/bee_elise.html

- BELLMAN, Carl Michael, 1740-1795**
 4105 ["Elisabeth Westmans Visbok"]
Originalhandskriften till "Elisabeth Westmans visbok" förvaras på Kungl. Biblioteket i Stockholm (signum: Vf.33).
 Stockholm, 1927. 15 x 20 cm, 87 facs, vii pp. Line-cut of the original autograph interleaved with 7 full page illustrations in color, together with three printed texts from 1792-94. Bellman, one of Sweden's most gifted poets, became known as an entertainer and creator of satirical drinking songs during the 1760s and is regarded as the favorite of latterday Swedish "troubadurs". Limited edition of 300 copies, 100 of which have been bound in half leather with coverboards in speckled laid paper after the original. Rare. (no music). \$160
- BERG, Alban, 1885-1935**
 9228 [Concerto, violin, orchestra]
Violinkonzert. Faksimile nach dem Autograph der Library of Congress, Washington. Mit einem Kommentar von Douglas Jarman.
 Meisterwerke der Musik im Faksimile, 22. Laaber, 2011. 4°, xv, 96 pp. Full-color facsimile of the autograph dated August 11, 1935. The work was written on commission from the violinist Louis Krasner, but it was the death of Manon Gropius (daughter of Alma Mahler and Walter Gropius) that was the main impetus for Berg, setting aside work on Lulu, to complete the concerto. It was dedicated "To the memory of an angel". Introduction in Ger-Eng. Hardbound. \$239 http://www.omifacsimiles.com/brochures/berg_vc.html
- BILLINGTON, Elizabeth Weichsell, c.1765-1818**
 7353 *Six Progressive Lessons for the Harpsichord or Piano-Forte. [Library of Congress, Washington, D.C.]*
 Performers' Facsimiles, 194. New York, [1997]. 26 x 32 cm, 35 pp. Line-cut of the J. Bland edition, London, c.1793. Wrappers. \$18
- BON, Anna, 1740-1767?**
 2887 [Sonatas, flute, bc, op.1]
VI sonate per il flauto traversiere violoncello o cembalo. Opera prima, Nürnberg 1756.
 Archivum Musicum: Flauto Traversiere, 14. Florence, 1988. 24 x 34 cm, iv, 22 pp. Line-cut of the Nuremberg, 1756 edition. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$31
- 7603 [Sonatas, flute, bc, op.1]
VI sonate da camera per il flauto traversiere, e violoncello o cembalo. Opera prima. [Fürstlich Thurn und Taxissche Hofbibliothek, Regensburg].
 Performers' Facsimiles, 191. New York, [1998]. 26 x 37 cm, 22 pp. Line-cut of the Nuremberg, 1756 edition. Wrappers. \$15
- 9527 [Sonatas, flute, bc, op.1]
VI sonate da camera per il flauto traversiere, e violoncello o cembalo. Opera prima. [Fürstlich Thurn und Taxissche Hofbibliothek, Regensburg].
 Faksimile-Edition Kammermusik des Barock, 6. Stuttgart, 2016 26 x 37 cm, 25 pp. Line-cut of the Nuremberg, 1756 edition. Wrappers. \$24
- 7557 [Sonatas, harpsichord, op.2]
Sei sonate per il cembalo. Opera seconda. [Fürstlich Thurn und Taxissche Hofbibliothek, Regensburg].
 Performers' Facsimiles, 152. New York, [1998]. 26 x 33 cm, 26 pp. Line-cut of the Nuremberg, 1755 edition. Wrappers. \$15
- BRONTË, Anne, 19th c.**
 971 [Arr. of works by Beethoven, Haydn et al]
Anne Brontë's Song Book, 1843-4. Haworth, Bonnell MS 133. [Brontë's Parsonage Museum, Haworth].
 Musical Sources, 17. Kilkenny, 1980. Oblong, 25 x 16 cm, xvi, 102 pp. Halftone. Popular hymns and songs made by A. Brontë. Arrangements based on works by Beethoven, Haydn, and others; some presented in unfamiliar versions. Typical repertory used for home entertainment in a Yorkshire household. Introduction by R. Rastall. Buckram. \$63
- 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>
- CHARRIÈRE, Isabelle de (Belle van Zuylen), 1740-1805**
 7246 [Sonatas, harpsichord / piano, op.1-3]
9 sonates pour le clavecin ou piano forté. Œuvre I, II et III.
 Musica Repartita, 27F. Utrecht, 1991. 4°, 41, iv pp. Line-cut of the Paris, c.1783 edition. Wrappers. \$21
- DEBUSSY, Claude, 1862-1918**
 9209 *Chansons, recueil de mélodies dédiées à Marie-Blanche Vasnier*
 Fac-similes de Manuscrits de Claude Debussy, [3]. Paris, 2010. 17.5 x 26 cm, 40 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$125
http://www.omifacsimiles.com/brochures/debussy_chan.html
- 8445 *"Les Papillons" for Voice and Piano. First Edition. Text by Théophile Gautier. A Performing Edition and Facsimile of the Composer's Autograph in the Music Division of The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center. [JOB 96-17].*
 New York, 2004. 27x 35 cm, 26 pp. Beautiful bibliophile edition with full-color facsimile, in the original format, of the autograph fair copy. The ms, with inscription "to Madame Vanier, who has a voice light enough to sing songs about butterflies" was probably given as a presentation copy to the gifted singer Marie Blanche Vasnier for whom Debussy composed many songs in the 1880s. Includes a preface by Margaret G. Cobb, and an essay on the manuscript and a performing edition by Marie Rolf (the work is hitherto unpublished). Limited edition of 1,000 copies. Portfolio, with insert for facsimile and performing edition. \$65
<http://www.omifacsimiles.com/brochures/debussy.html>
- FASOLO, Giovanni Battista, c.1600-c.1659**
 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 serenata and various dance numbers), consisting of recitatives and 3 part choruses, with and without basso continuo. Alfabeto notation. Wrappers. \$20
- FAVART, Charles-Simon, 1710-1792**
 3569 *Théâtre de M. et Mme Favart [ou recueil des comédies, parodies & opéra-comiques qu'il a donnés jusqu'à ce jour, avec les airs, rondes & vaudevilles notés dans chaque pièce.*
 Geneva, 1971. 8°, 5 vols, 4118 pp. Line-cut of the Paris, 1763-1772 edition. Buckram. 10 vols in 5. \$1105
- HENSEL, Fanny, 1805-1847**
 7898 ["Das Jahr", piano]
The Year. Twelve Character Pieces (1841) for Fortepiano. Illustrated Fair Copy with Illustrations by Wilhelm Hensel. Facsimile of the Autograph Owned by the Mendelssohn Archives at the National Library in Berlin. Epilogues by Beatrix Borchard, Ayako Suga-Maack, Christian Thorau.
 Kassel, 2000. 20 x 28 cm, 92, xvi pp. Full color facsimile. Cycle of 12 lyric pieces corresponding to the 12 months of the year, each copied out on different colored paper and illustrated by Fanny's husband, the renown artist, Wilhelm Hensel. Fanny and Wilhelm Hensel have given their fair copy of the piano cycle "The Year" a unique aesthetic design where music, vignettes, lyric epigraphs and colorful paper merge to produce a charming effect and multi-media experience. Commentary in Ger-Eng. Hardbound. (new reduced price). \$125
<http://www.omifacsimiles.com/brochures/hensel.html>
- 8464 [Lied: "Der Fürst vom Berge", voice, piano]
"Der Fürst vom Berge". Lied auf einem Text von Wilhelm Hensel für Singstimme und Klavier, 1840. Faksimile des Autographs. Einführung und Erläuterung von Hans-Günther Klein.
 Wiesbaden, 2001. Oblong, 29 x 23 cm, 12, 6 pp. Full-color halftone reproduction of the recently rediscovered autograph presentation copy from 1840, together introduction and transcription (= first edition). This lovely manuscript begins with a wonderful pen & ink drawing by Wilhelm Hensel. Bibliophile edition printed on laid paper. Introduction in Ger. Beautiful red paper boards with embossed/pasted etikette. \$68 http://www.omifacsimiles.com/brochures/hensel_furst.html

- 7533 [Lied: "Traum", voice, piano]
"Traum". Lied auf einen Text von Joseph von Eichendorff für Singstimme und Klavier, F-dur, 1844. Faksimile des Autographs. Einleitung von Hans-Günter Klein.
 Wiesbaden, 1997. 22 x 29 cm, 16, 5 pp. Beautiful monochrome halftone facsimile of the autograph presentation copy composed in 1844. The text was compiled from two poems out of Eichendorff's collection "Wanderlieder". The title page of the ms contains a beautiful vignette by Fanny's husband, the Prussian court painter Wilhelm Hensel, and suggests that the fair copy was intended as a present. Fine bibliophile edition printed on laid paper, issued on the occasion of the 150th anniversary of the Fanny Hensel's death. Commentary in Ger-Eng. Handsome red paper boards with embossed/pasted etikette. \$28
http://www.omifacsimiles.com/brochures/hensel_traum.html
- HILDEGARD VON BINGEN, 1098-1179**
- 7531 [Lieder, selections, "Riesencodex"]
Hildegard von Bingen Lieder. Faksimile. Riesencodex (Hs.2) der Hessischen Landesbibliothek Wiesbaden, fol. 466-481v. Herausgegeben von Lorenz Welker mit einem Kommentar von Michael Klaper.
 Elementa Musicae, 1. Wiesbaden, 2/ 2005. 35 x 49 cm, xl, 32 pp. A splendid full-color reproduction of the musical portion of the "Riesencodex" (a unique "Gesamtausgabe" of Hildegard's writings), consisting of altogether 75 songs and the play "Ordo Virtutum" ("Ritual of Virtues"). Like the Dendermonde source from the same period (c.1175), the Riesencodex—"giant codex"—transmits these "songs" in the form of a liturgical cycle of antiphons, responsories, sequences, hymns, a Kyrie and Alleluia. Commentary in Ger-Eng. Linen. \$299
http://www.omifacsimiles.com/brochures/hild_w.html
- 3893 *Symphonia harmoniae caelestium revelationum. Dendermonde, St.-Pieters & Paulusabdij, Ms. Cod. 9. Introduction: Peter van Poucke.*
 Facsimile Series: 1/ A.8. Peer, 1991. 21 x 31 cm, xvi, 36 pp. Full-color halftone of the music portion (f.153-170) of a unique source written at the Rupertsberg scriptorium c.1175 under Hildegard's supervision and sent to the Cistercian abbey of Villers in the province of Brabant in Belgium approximately that same year. Known as the "Dendermonde" ms, and slightly shorter than the "Riesencodex"—but no less authoritative—it consists of a liturgical cycle with antiphons, responsories, sequences, hymns, a Kyrie and an Alleluia. Interestingly, Hildegard refers to all these pieces as "symphonies of the harmony of celestial revelations"; its overall structure consists of an overarching celestial, semi-celestial and earthly hierarchy. Hardbound in linen with embossed titles. \$89
http://www.omifacsimiles.com/brochures/hild_d.html
- HINDEMITH, Paul, 1895-1963**
- 7129 [Ludus tonalis, piano]
Ludi Leonum. Faksimile-Ausgabe eines von Paul Hindemith kolorierten Exemplares des "Ludus tonalis" aus dem Jahre 1950.
 Mainz, 1994. 23 x 31 cm, 60, iv pp. Full-color facsimile of the illustrated Schirmer edition (New York, 1950), issued on the occasion of the 100 birthday of the composer. Written in New Haven in 1942, Ludus tonalis is P.H.'s longest, most important and ambitious piano composition. On its publication in 1950 the composer personally illustrated a copy with lions in hundreds of disguises & positions related to the musical structure. It was presented to his wife, Gertrud, born under the sign of Leo, on her 50th birthday. Afterword in Eng-Ger-Fr-Sp-Jap by Giselher Schubert. Handsome paper boards with colored illustration of a lion playing a piano. \$48
http://www.omifacsimiles.com/brochures/hind_lt.html
- HONAÛER, Leontzi, fl.1735-1778**
- 2741 [Sonatas, harpsichord, books 1 & 2]
Six sonates pour le clavecin. Livre premier [-second]. Gravé par Mme. Oger.
 Clavecinistes Européens du XVIIIe Siècle, X. Geneva, 1986. 4°, 96 pp. Line-cut of the Paris, 1761-64 edition. Sonatas in 3 movts. Wrappers. \$81
- HUGAR, Pierre, 18th c.**
- 3282 [Pièces, viol]
La toilette, pièces nouvelles pour le pardessus de viole à cinq cordes gravées par Mlle. Vendôme.
 Viole de Gambe, VIII. Geneva, 1984. 4°. 32 pp. Line-cut of the Paris, c.1760 edition. Four suites including pictorial pieces. These works are beautifully engraved by Marie-Charlotte Vendôme (who, together with her husband François Moria, founded a publishing house). Wrappers. \$30
- 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 Lescaat. 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 deluge, Joseph, Jephthé, Samson. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$48
- 7693 [Cantatas, 1-2 voices, violin/flute, bc, book 3]
Cantates françaises, livre III. Semelé, L'Île de Delos, Le Sommeil d'Ulysse, Le Racommodement 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 Lescaat. Wrappers. \$50
- 7635 [Cantatas, voice, violins, flutes, bc]
Cantates francoises. Semelé, L'Île de Delos, Le sommeil d'Ulysse, auxquelles on a joint Le racommodement 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
- 3091 [Pièces, harpsichord, book 1]
Les pièces de clavecin. Premier livre. Introduction de Carol Bates.
 Clavecinistes Français du XVIIIe Siècle, XXVIII. Geneva, 1996. Oblong, 28 x 22 cm, x, 83 pp. Line-cut of the Paris, 1687 edition. Recently discovered book consisting of 34 pieces arranged as 4 suites. Wrappers. \$76
- 7451 [Pièces, harpsichord, book 1]
Les pièces de clavecin. Premier livre. Paris (s.d. = 1687). [Biblioteca del Conservatorio B. Marcello, Venice].
 La Musique Française Classique de 1650 à 1800, 104. Courlay, 1997. Oblong, 31 x 23 cm, 12, 83 pp. Line-cut of Paris, [1687] edition. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$48
- 9111 [Pièces, harpsichord, book 1]
Edited by Catherine Cessac and Arthur Lawrence. [private collection, Catherine Cessac].
 Critical Facsimiles, 9. New York, 2009. Oblong, 26 x 20 cm, xii, 86, 28 pp. Line-cut of the Paris, [1687] edition. Includes apparatus listing all editorial emendations. Wrappers. \$30
- 7668 [Pièces, harpsichord, violin; Sonatas, harpsichord, violin]
Sonates pour le violon et basse continue, 1707. Présentation par Catherine Cessac. [British Library, London].
 La Musique Française Classique de 1650 à 1800, 114. Courlay, 1999. Oblong, 33 x 24 cm, x, 62 pp. Line-cut of Paris, 1707 edition. Wrappers. \$33
- 7884 [Sonatas, harpsichord, violin]
Pièces de clavecin qui peuvent se jouer sur le violon, 1707. Présentation par Catherine Cessac et Jean Saint-Arroman. [Bibl. Nationale de France, Paris].
 La Musique Française Classique de 1650 à 1800, 114. Courlay, 2000. Oblong, 31 x 23 cm, xi, 29 pp. Line-cut of Paris, 1707 edition. Introduction in Fr-Eng-Ger. Wrappers. \$26
- 8559 [Trio sonatas, 2 vlins, viol/bsn, bc]
Quatre sonates en trio (partition). Présentation par Catherine Cessac. [Ms Vm7 1110, Bibl. Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 164. Courlay, 2005. 24 x 33 cm, vii, 83 pp. Line-cut of a unique manuscript score (autograph?), a source which the theorist Brossard alludes to in his catalog. Introduction in Fr-Eng-Ger. Wrappers. \$53

- JADIN, Hyacinthe, 1769-1800**
2726 [Sonatas, piano, op.4 & 5]
Trois sonates pour le forte piano, œuvre 4e; Trois sonates pour le forte-piano, œuvre 5e.
Musique pour le Piano-Forte, V. Geneva, 1983. 22 x 30 cm, 59 pp. Line-cut of the Paris, c.1796 edition (Magasin de musique à l'usage des fêtes nationales). Wrappers. \$40
- JULLIEN, Adolphe, 1845-1932**
4259 *Histoire du théâtre de Mme de Pompadour, dit Théâtre des petits cabinets / Les grandes nuits de Sceaux: le théâtre de la duchesse du Maine / L'opéra secret au XVIIIe siècle (1770-1790).*
Geneva, 1978. 8°, 432 pp. Line-cut of the Paris, 1874, 1876, & 1880 editions. Two of the main establishments for performances in 18th-c Paris. L'opéra secret describes the stirring world of singers and dancers on the eve of the Revolution. Wrappers. \$66
- KINKEL, Johanna, 1810-1858**
3523 *Acht Briefe an eine Freundin über Clavier-Unterricht.*
Straubenhart, 1989. 11 x 19 cm, 86 pp. Line-cut of the Stuttgart & Tübingen, 1852 edition. Coverboards in decorative paper. \$15
- LECLAIR, Jean-Marie, 1697-1764**
4808 ["Recreations", 2 violins, bc, op.6; 2 flutes/violins, op.8]
Première récréation de musique, œuvre VIe; Deuxième récréation de musique, œuvre VIIIe (1737). [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 81. Courlay, 1994. 22 x 31 cm, 3 partbooks, 8, 51 pp. Line-cut of the Paris, 1737 edition. The "recreations" op.6 were engraved by Elisabeth-Catherine Ballard Boivin, Louise Catherine Leclair and Louise Anne Roussel. Preface in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$36
- 4503 ["Recreations", 2 violins, bc, op.6]
Première recreation de musique d'une execution facile composée pour deux violons et la basse continue, œuvre VIe. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 123. New York, [1992]. 26 x 32 cm, 3 partbooks, 24 pp. Line-cut of the Paris, 1737 edition (engraved by Elisabeth-Catherine Ballard Boivin, Louise Catherine Leclair and Louise Anne Roussel). Wrappers. \$20
- LIEBMANN, Hélène, 18-19th c.**
1656 [Sonata, piano, violoncello, op.11]
Sonate pour pianoforte et violoncelle, œuvre 11.
Early Cello Series, 1. n.d., c.1985. 4°, 24 pp. Line-cut of the Leipzig & Berlin, 1806 edition. Wrappers. \$16
- MAHLER, Gustav, 1860-1911**
9334 [Rückert Lieder, selections, voice & orch, voice/piano]
Ich bin der Welt abhanden gekommen. Facsimile Edition of the Autograph Manuscripts, Gilbert Kaplan, Editor.
New York, 2015. 29 x 37 cm, 92 pp, CD audio recording. Full-color reproduction of one of Mahler's most popular and poignant songs, composed in 1901 with a text by Friedrich Rückert. It is the third of the original five-song cycle "Rückert-Lieder"; Mahler himself conducted the first performance in 1905 and described "Ich bin der Welt abhanden gekommen" / "I am lost to the world" as creating "a feeling that rises just up to the lips, but does not pass beyond them... It is my very self". This carefully executed facsimile includes the orchestra & piano-vocal autograph versions, sketches, incomplete fair copy in the hand of Alma Mahler, and extensive historical notes and documentation by Gilbert Kaplan and Stephen Hefling. The manuscript and its survival has an amazing story. Limited bibliophile edition of 400 copies, only 200 for the trade. Clothbound with slipcase. Please inquire.
http://www.omifacsimiles.com/brochures/mahler_ich.html
- 4293 [Symphony No.5 in C minor, selections]
Adagietto. Facsimile, Documentation, Recording. Gilbert Kaplan, Editor. [Mss., Pierpont Morgan Library, New York & New York Public Library at Lincoln Center].
New York, 1992. 30 x 38 cm, 112, 20 + 20 pp, CD audio recording. Sharp duotone of both Mahler's autograph fair copy score and Alma Mahler's Stichvorlage of the "Adagietto" movt of the Fifth Symphony. This wonderfully lyrical movement was, according to notes left behind by Willem Mengelberg, Gustav's declaration of love for Alma. Commentary by Gilbert E. Kaplan and Edward R. Reilly. Copious documentation and bibliography. Includes a new CD recording with the London Symphony Orchestra. Numbered edition of 1500 copies in silk case. \$125
http://www.omifacsimiles.com/brochures/mahler_ad.html
- MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**
406 ["Auf Wiederseh'n", voice & piano, from op.47]
Jubiläumsgabe zum hundertfünfzigsten Geburtstag von Felix Mendelssohn Bartholdy am 3. Februar 1959.
Veröffentlichungen der Internationalen Felix Mendelssohn Gesellschaft. Basel, 1959. Oblong, 21 x 15 cm, vi, 1, v pp. Deluxe full-color facsimile of autograph, dated Leipzig, 22 January 1840, with hand-painted flower decorations in the margins by Cécile Mendelssohn. Presented by the Mendelssohns to the singer Elisa Meerti as a souvenir on her departure from Leipzig after a benefit concert in the Gewandhaus where she performed the song ("Es ist bestimmt in Gottes Rat") as an encore. Introduction in Ger by Hugo von Mendelssohn-Bartholdy and Max Schneider. Laid paper, with wrappers in marbled paper with silk string. \$20
- 8358 "Wie die Zeit läuft!" für Klavier. Faksimile und Übertragung herausgegeben von der Internationalen Mendelssohn-Stiftung e.V. Erstdruck.
Wiesbaden, 2002. Oblong, 30 x 22, [xiv, 2, 9] pp. Full color facsimile of the autograph, composed on Easter Sunday, 1847, in Leipzig. The work was dedicated to Louise Auguste Sachse from Weisfenfels. With new critical edition and commentary in Ger-Eng-\$21
- MIROGLIO, Pietro, 18th c.**
9175 *Sonata a violino e basso. [Opera prima. Gravées par Mle. V[e]ndôme]. Paris. Kommentar von Ernst Kubitschek. [Bibliothèque Nationale de France, Paris].*
Faksimile-Edition Violino e Continuo, 1 Stuttgart, 2010. 29 x 37 cm, 28, ii pp. Line-cut of the author's edition, Paris, c.1750. 6 sonatas. Hardbound, with marbled paper boards. \$48
- MOZART, Wolfgang Amadeus, 1756-1791**
9470 [Sonata, piano, violin, K.6, 1st movt]
Allegro in C-Dur für Klavier KV 6. Komponiert in Brüssel am 14. Oktober 1763. Faksimile der Handschrift Leopold Mozarts aus dem "Nannerl-Notenbuch" mit einem Vorwort von Geneviève Geffray. [Bibliothek der Internationalen Stiftung Mozarteum Salzburg].
Salzburg, 1997 Oblong, 34 x 27 cm, 8 pp. Color halftone of the first movement of K.6 in the hand of Leopold Mozart. The work was original composed in Brussels 14. Oct. 1763 and is the original version (keyboard alone) of the first movement of K.6 published in 1764 as "Sonates / Pour le Clavecin / Qui peuvent se jouer avec l'Accompagnement de Violon". Preface in Ger/Eng/Fr. Limited bibliophile edition. \$22 http://www.omifacsimiles.com/brochures/moz_k6.html
- 3051 [Sonata, piano, violin, K.6, 1st ed.]
Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon. Œuvre première.
Geneva, 1988. Oblong, 30 x 22 cm, iv, 22 pp. Line-cut of the Paris, [1764] edition. The first work of Mozart (at seven years of age) to be engraved. Facsimile based on the copy delivered by Leopold and Wolfgang to Madame Victoire, Louis XV's daughter. Introduction in Fr-Eng by François Lesure. Wrappers. \$40
- 7859 [Nannerl Mozart, diary]
Nannerl Mozarts Tagebuchblätter mit eintragungen ihres Bruders Wolfgang Amadeus. Vorgestellt und bearbeitet im Auftrage der Internationalen Stiftung Mozarteum von Walter Hummel.
Salzburg, 1958. 21 x 24 cm, 136, with 19 plates & 57 pp. Line-cut reproduction of Nannerl's diary written from May 1775 to September 1783, with careful line-by-line transcription provided in the margins. With numerous illustrations and additional letters. Comprehensive word and person glossary plus index. Cloth. \$45
- 9473 [Nannerl Mozart, diary]
Marie Anne Mozart — "meine tag ordnungen". Nannerl Mozarts Tagebuchblätter 1775-1783. Mit Eintragungen ihres Bruders Wolfgang und ihres Vaters Leopold mit 89 Faksimiles und 16 Farbbildern. Herausgegeben und kommentiert von Geneviève Geffray unter Mitarbeit von Rudolph Angermüller.
Internationale Stiftung Mozarteum Salzburg. Bad Honnef, 1998. 17 x 24 cm, lxiv, 278 pp. 89 facsimiles and 16 color reproductions. A wonderful facsimile and edition of the diary of Mozart's sister "Nannerl", 22 May 1775 to 31 October 1783 (a year before her marriage to Johann Baptist Franz von Berchtold zu Sonnenburg). Each opening is carefully arranged with a diplomatic transcription on the left, and facsimile on the right. A gold mine of information on various facets her Salzburg life, private and social, musical and mundane, including entries by "papa" and "wolfgang". Nicely documented and indexed. Limited bibliophile edition with decorative paper boards. \$95
http://www.omifacsimiles.com/brochures/nannerl_tb.html

- 9202 **Nannerl Notenbuch. Vollständiges Faksimile aller erhaltenen Teile der Handschrift. Mit einer Einführung und einem Nachwort von Ulrich Leisinger.**
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 16. Munich, 2010. Oblong, 8°, 120 pp, 2 audio CDs. Full-color facsimile. This famous music book not only documents the musical training of Anna Maria (Nannerl) Mozart and her brother Wolfgang, but also provides the first glimpse of the exceptional talent of the young composer, showing the astounding development from an improvisation, written at the age of 5, to an ambitious sonata and concerto movement penned when he was almost 8. Leopold Mozart used the book to instruct his children up to about 1766; later Nannerl began to copy various works of Mozart as a souvenir of her brother. The volume contains altogether 27 works, most of them by Wolfgang, but there are also works by Leopold Mozart, Georg Christoph Wagenseil, Anton Cajetan Adlgasser, Johann Jakob Paul Küffner, Johann Niklaus Tischer, & Johann Joachim Agrell. With 2 audio CD, performed by Florian Birsak, a respected harpsichord and fortepiano soloist. \$150
http://www.omifacsimiles.com/brochures/moz_nn.html
- POUGIN, Arthur, 1834-1921**
- 4264 **Figure d'opéra-comique. Mme Dugazon, Elleviou, Les Gavaudan.**
Geneva, 1973. 8°, 244 pp. Line-cut of the Paris, 1875 edition. Hardbound. \$63
- 4266 **Marie Malibran. Histoire d'une cantatrice.**
Geneva, 1973. 8°, 296 pp. Line-cut of the Paris, 1911 edition. Hardbound. \$45
- RIGEL, Henri-Joseph, 1741-1799**
- 2742 [Sonatas, harpsichord, op.1]
Six sonates pour le clavecin. Œuvre I. Gravée par Mme. Bérault.
Clavecinistes Européens du XVIIIe Siècle, XI. Geneva, 1986. 4°, 48 pp. Line-cut of the Paris, 1767 edition engraved by Françoise Bérault. Wrappers. \$51
- SCHUMANN, Clara, 1819-1896**
- 8094 [Correspondence]
Lettres autographes conservées à la Bibliothèque Royale de Belgique. Textes établis e annotés par Gerd Nauhaus.
Fontes Musicae Bibliothecae Regiae Belgicae, I/VI. Brussels, 1999. Oblong, 35 x 27 cm, 29 pp. Line-cut reproductions, with transcription and translation into Dut-Fr, of letters to Johann Hermann Kufferath (4), Franciscus Roiijaards, & Elisabeth Kufferath (4). Wrappers. \$14
- 4326 ["Flower" Diary]
Das Berliner Blumentagebuch der Clara Schumann, 1857-1859. Eingeleitet von Renate Hofmann. Kommentiert von Renate Hofmann und Harry Schmidt.
Wiesbaden, 2/1996. 16 x 26 cm, 77, 54 pp. Full-color reproduction of a unique diary of pressed leaves and flowers. Clara Schumann avidly collected flowers in the years following her husband's death. Many of the items in this diary coincide with important biographical or artistic events. Commentary in Ger. Coverboards with decorative paper with slipcase. \$41
http://www.omifacsimiles.com/brochures/schum_bt.html
- SCHUMANN, Robert, 1810-1856**
- 7214 [Lieder, selections]
Liederalbum für Wilhelmine Schröder-Devrient. Faksimile der Handschrift 4° Ms. Mus. 282 aus der Handschriftenabteilung der Landesbibliothek und Murhardschen Bibliothek der Stadt Kassel (Gesamthochschulbibliothek). Herausgegeben für die Kasseler Musiktage von Angelika Horstmann.
Kassel, 1994. Oblong, 30 x 25 cm, vii, 56 pp. Fine halftone of the Schumann's dedication ms, in the hand of Schumann's copyist Karl Gottschalk. Contents: "Widmung", "Der Nußbaum", "Die Lotosblume", "Du bist wie eine Blume", "Intermezzo", "Waldesgespräch", "Mondnacht", "Schöne Fremde", "Frühlingsnacht", "Stille Liebe", "Erstes Grün", and from Clara Schumann: "Liebeszauber", & "Ich hab' in deinem Auge". Hardbound.
- 9547 [Lieder, "Myrthen" op.25, selections; Kerner-Lieder op.35, selections]
"Widmung" (Rückert) and "Stille Liebe" (Kerner). Facsimile of the Autograph MS with Schumann's Dedication in The Juilliard Manuscript Collection, New York. With Critical Appreciation by Michael Musgrave.
[Salzburg], 2017. Oblong, 33 x 25 cm, ix, 8, iii pp. Full-color facsimile of the autograph presentation MS of op.25, no.1 and op.35, no.8. Limited edition, bound in red velvet. \$195
http://www.omifacsimiles.com/brochures/schumann_widmung.html
- 9548 [Lieder, "Myrthen" op.25, selections; Kerner-Lieder op.35, selections]
"Widmung" (Rückert) and "Stille Liebe" (Kerner). Facsimile of the Autograph MS with Schumann's Dedication in The Juilliard Manuscript Collection, New York. With Critical Appreciation by Michael Musgrave.
[Salzburg], 2017. Oblong, 33 x 25 cm, ix, 8, iii pp. Same as above but bound in red linen. \$125
http://www.omifacsimiles.com/brochures/schumann_widmung.html
- 7644 [Quartet, SATB, piano, WoO 26,4]
Die Orange und Myrthe hier (1853; WoO 26,4) für Vokalquartett und Pianoforte. Faksimile des Autographs und Urtextausgabe herausgegeben von Christoph Dohr mit einem Vorwort von Irngard Knechtiges-Obrecht.
Köln-Rheinkassel, 1996. 4°, iv, 4, 4 pp. Halftone of the autograph score for soprano, alto, tenor, bass quartet with piano accompaniment. With new practical edition. This music gem has a wonderful and touching history. On Sept. 12, 1853 the Schumanns celebrated their 13th wedding anniversary, and the day after was Clara's 34th birthday. On this day Robert sent Clara on an errand in order to prepare a special birthday surprise: the secret delivery of a new grand piano from the Düsseldorf piano maker Johann Bernhard Klems (it had an English action that Clara had praised). For the occasion he set to music a poem he had written in 1840—"Die Orange und Myrthe hier"—and lined up four singers to perform the work. The original (1840) poem was written to accompany a bridal present to Clara, also a piano, on which there laid a wreath made of orange blossoms and myrtle, traditional bridal symbols in Germany. Wrappers. \$29
http://www.omifacsimiles.com/brochures/schum_oran.html
- 7641 [Album for the Young, piano, model for op.68]
Klavierbüchlein für Marie. Faksimile-Ausgabe der Handschrift im Beethoven-Haus Bonn mit einem Kommentar von Bernhard R. Appel.
Veröffentlichungen des Beethoven-Hauses in Bonn, III/11. Bonn, 1998. Oblong, 29 x 24 cm, 16, 14 pp. Halftone of the autograph fair copy. This little booklet, entitled "Stückchen für's Clavier" and "for Marie's Seventh Birthday the 1st of September 1848 from her Papa", consists of the model for "Album für die Jugend" and six further items for piano, one of them composed by Schumann himself and the remaining five taken from works by other composers. Marie (1841-1929) was the first-born child of the Schumanns' and after Clara's death in 1896, her mother's spiritual trustee, supervising both the official biography and the edition of correspondence with Brahms. Issued on the 150th anniversary of the Album. Commentary in Ger-Eng. Wrappers. \$28
http://www.omifacsimiles.com/brochures/schum_kb.html
- SCHÜTZ, Heinrich, 1585-1672**
- 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
- SIRMEN, Maddalena Laura Lombardini, 1735-c.1785**
- 7326 [Duets, violin]
Six Duets for Two Violins. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 179. New York, [1996]. 26 x 34 cm, 2 parts, 26 pp. Line-cut of the London, c.1775, edition. Wrappers. \$20
- 7327 [Trios, 2 vlms, vc, op.1]
Six Trios a deux violons et violoncello obligé, œuvre première. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 153. New York, [1996]. 26 x 34 cm, 3 parts, 45 pp. Line-cut of the London, [1770], edition. Wrappers. \$28
- SMYTH, Ethel, 1858-1944**
- 9153 *String Trio in D, op.6 for Violin, Viola and Violoncello. Faksimile der Handschrift Smyth MSS 1 Durham University Library.*
Sound Research of Women Composers: Music of the Romantic. Kassel, 2010. 8°, 82 pp. Full-color facsimile of the autograph score. This ambitious 4-movement trio in D major is full of vitality and displays an extraordinary eagerness to experiment with regard to the specific conditions and potential of the genre. At the same time it is permeated by a kaleidoscopic variety of themes, which is typical for this spirited composer with her broad education. She intentionally takes on the themes from different traditions and uses them to express many facets of her feelings and ability. Hardbound. \$88
<http://www.omifacsimiles.com/brochures/smyth.html>
- STREICHER, Johann Andreas, 1761-1833**
- 9032 [Kurze Bemerkungen über das] Spielen, Stimmen und Erhalten der Pianoforte. Wien 1802. [Staatsbibliothek zu Berlin].
Faksimile-Edition Theoretica, 2 Stuttgart, 2008. 11 x 19 cm, 40, 46 pp. Line-cut of the Vienna, 1802 edition. Streicher, a music teacher and pianoforte maker, married Nannette Stein, founder of the famous pianoforte manufacturer in Vienna. In due course the firm became Streicher & Sohn. Every purchaser of a Streicher piano received a copy of this delightful booklet on piano playing, tuning and maintenance. Afterword in Ger-Eng by Christophe Ohm-Kühnle. Hardbound in decorative paper. \$42

- STREICHER, Nannette (STEIN), 1761-1833**
- 7984 *Das Stammbuch der Nannette Stein (1787-1793). Streiflichter auf Kultur und Gesellschaft in Augsburg und Süddeutschland im ausgehenden 18. Jahrhundert. Herausgegeben und kommentiert von Uta Goebel-Streicher.*
Tutzing, 2001. 8°, 2 vols, 276, 232 pp. Line-cut reproduction of an interesting Stammbuch belonging to Anna Maria Stein, the favorite daughter of the instrument maker Johann Andreas Stein. With transcription volume and notes. Hardbound in decorative paper. \$225
- 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 ariette 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 tre 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
- THOMSON, Virgil, 1896-1989**
- 4455 ["Bugles and Birds", piano, portrait of Picasso]
["Bugles and Birds", piano, portrait of Picasso]. [Yale Music Library].
Picasso. Words: Gertrude Stein; Music: Virgil Thomson. [Yale Music Library].
New York, 1992. 26 x 36 cm, c.40, 4 pp. "Portraits", one in words, the other in music, of Pablo Picasso. Includes beautiful letterpress edition of Stein's Picasso (1909), A Completed Portrait of Picasso (1923), Picasso (1938 monograph) and Thomson's Bugles and Birds: A Portrait of Picasso (30 April 1940). Thomson does not attempt to evoke Picasso's visual art, rather, "only the sitter's presence is portrayed". Limited numbered edition of 275 copies, in handsome silk case. \$350
- 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
- 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
- WAGNER, Richard, 1813-1883**
- 2352 *Kinder-Katechismus zu Kosel's Geburtstag. [Ms. Staatsbibl. der Stiftung Preußische Kulturbesitz, Berlin].*
Mainz, 1937. Oblong, 30 x 24 cm, 7, 6 pp. Line-cut of the autograph score of Wagner's tribute to "Kosel" (Cosima), his second wife, on her 36th birthday, 25 December 1873. Includes reprint of first edition by B. Schott's Söhne. Wrappers, with hand-made marbled paper. \$45
- 663 *Kinder-Katechismus zu Kosel's Geburtstag. Faksimile der Reinschrift in den Fassungen von 1873 und 1874. [Ms. Staatsbibl. der Stiftung Preuß. Kulturbesitz, Berlin].*
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- 847 Edgeworth, Elisabeth (compiler).
Livre de clavecin, XVIIe siècle. [Bibl. Conservatoire Royal de musique, Brussels, mus. ms. 15418].
 Thesaurus musicus, nova series, A/9. Brussels, 1980. Oblong, 31 x 23 cm, 146 pp. Line-cut. Ms of English origin from the late 17th c. Curiously written from head to tail for 53 pages, then the other direction for 144 pages. Some works attributed to Froberger, Kaspar, Fischer and Frescobaldi. Cloth. \$58
- 8610 ["Elisabeth's lute book"]
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- 2664 [Florence, Bibl. Nazionale Centrale, BR 20 (formerly II,1213)]
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 Madrid, 1989-1991. 33 x 46 cm, 2 vols, 262, 205 pp; audio recording. Superb 8-color halftone. This MS was intended as a continuation of El Escorial Ms T.j.1, adding music and more than 500 miniatures which depict a vast array of human typology in Spain during the 13th c. It is a fascinating "work in progress": containing 113 poems, room was carefully set aside for the the music and all staff lines drawn, but none of the music was copied. While most of the miniatures are complete, there are many intriguing examples of incomplete faces and detail—almost random in nature—providing a wonderful glimpse into manuscript production. It seems likely that the volume was copied after 1279-1280, and perhaps after the king's death in 1284. According to Montoya Martínez the cantigas in the Florentine MS tend to be located in northern Spain and southern France. There are only four concordances, all with the Toledo MS (Bibl. Nacional, 10,069). Limited edition of 2000 copies, bound in full leather.
- 9225 [Opus artis novae, polyphonies]
Le codex de Chypre (Torino, Biblioteca Universitaria.J.II.9). Vol.I: Rondeaux et virelais I. Edition par Cécile Beaupain et Germana Schiassi sous la direction de Raphaël Picazos.
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Il codice J.II.9 / The Codex J.II.9. Torino, Biblioteca Nazionale Universitaria. Edizione in facsimile / Facsimile Edition. Studio introduttivo / Introduction Study, Isabella Data, Karl Kügle.
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