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- BACH, Carl Philipp Emanuel, 1714-1788**
- 9648 [Concerto, harpsichord & fortepiano, orch, Wq. 47]
Double Concerto in E-flat Major, Wq 47. Facsimile Edition of the Autograph Score with an Introduction by Robert D. Levin.
Carl Philipp Emanuel Bach, The Complete Works, III, Supplement. Los Altos, 2019. 25 x 32 cm, xix, 94 pp. Beautiful halftone facsimile of autograph score of 1788 from the original in the Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Wrappers \$37
- 9653 [Klopstocks Morgengesang, Wq. 239]
Klopstocks Morgengesang am Schöpfungsfest. Facsimile Edition with an Introduction by Bertil Van Boer.
Carl Philipp Emanuel Bach, The Complete Works, VI, Supplement. Los Altos, 2021. 25 x 32 cm, xii, 44 pp. Beautiful halftone facsimile of Leipzig, 1784 edition. Wrappers. \$31
- 9649 [Oratorio, Wq. 240]
Die Auferstehung und Himmelfahrt Jesu. Facsimile Edition of the Autograph Score with an Introduction by Ulrich Leisinger.
Carl Philipp Emanuel Bach, The Complete Works, IV, Supplement. Los Altos, 2020. 25 x 32 cm, xv, 191 pp. Beautiful halftone facsimile of autograph score composed during the composer's last years in Hamburg. The original resides in the Deutsche Staatsbibliothek, Berlin. The work was intended for non-liturgical purposes. Wrappers. \$62
- 9666 [St. Matthew Passion, H.872]
St. Matthew Passion (1769). Facsimile Edition of the Incomplete Autograph Score with an Introduction by Ulrich Leisinger.
Carl Philipp Emanuel Bach, The Complete Works, IV, Supplement. Los Altos, 2022. 25 x 32 cm, xvi, 60 pp. Beautiful halftone facsimile of autograph score, Bach's first Passion according to St. Matthew. Scored for SATB choirs, strings, drums, flutes, oboes, horns & bassoons. The original resides in the Deutsche Staatsbibliothek, Berlin. Wrappers. \$43
- 9647 [Sonatas, keyboard, H.136-140; Wq.50]
Six sonates pour le clavecin avec des reprises variées. Bach's Copy of Wq 50 with His Embellishments. Facsimile Edition with an Introduction by Jaoson B. Grant.
Carl Philipp Emanuel Bach, The Complete Works, I, Supplement. Los Altos, 2019. 25 x 32 cm, xiv, 40 pp. Beautiful halftone facsimile of the Berlin, 1760 edition based on the composer's annotated personal copy. A fascinating documents that records numerous corrections and additions that Bach added in the margins. Wrappers \$32
- 9697 [Sonatas, keyboard, H.567-572; Wq.143-148]
Trio Sonatas, Wq 143-148. Introduction by Peter Wollny.
Carl Philipp Emanuel Bach, The Complete Works, II, Supplement. Los Altos, 2022. 25 x 32 cm, 137 pp. Beautiful halftone facsimile of the autograph scores and original parts, including C.P.E. Bach's early trios for flute, violin, and basso continuo that were mostly written in Leipzig in 1731 and revised in Berlin in 1747. Wrappers. \$47
- BACH, Johann Sebastian, 1685-1750**
- 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 the original performance material 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. \$369
http://www.omifacsimiles.com/brochures/bach_can20.html
- 9568 [Christmas Oratorio, BWV 248]
Weihnachts-Oratorium / Christmas Oratorio BWV 248. Facsimile of the Autograph Staatsbibliothek zu Berlin, Preussischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann.
Documenta Musicologica, II/54. Kassel, 2018. 23 x 38 cm, 148, xl pp. Deluxe 4-color facsimile of the autograph score. This is the most authoritative facsimile of the Christmas Oratorio to date, based on the restored manuscript (2002) and new high-quality digital photography (2009). The Oratorio, with its six parts, has become dear to the hearts of countless music lovers all over the world. What sounds today as if it could never have been otherwise, in reality dates back in part to earlier Bach pieces that he re-texted and adapted for the new purpose. The autograph "betrays" Bach's working methods in the very first chorus: he underlaid the words of a version from the birthday cantata Tönet ihr Pauken only to cross them out and replace them with the famous Jauchzet, frohlocket. Other passages in the autograph likewise reveal traces of self-borrowing. Some corrections allow the reader to look over the composer's shoulder, as it were, and watch him transforming an aria step by step into its present form or struggling to find a definitive version for a short recitative. In contrast, other pages are written out in an immaculate fair hand. With this publication Bärenreiter's trilogy of Bach choral masterpieces—Mass in B Minor, St. Matthew Passion and Christmas Oratorium—is now complete and modern, combining advanced 21st-century photolithography with the latest editorial contributions of Christoph Wolff. Limited bibliophile edition, binding with leather spine, boards in decorative paper and pasted title etikette. \$444
http://www.omifacsimiles.com/brochures/bach_christ.html
- 9665 [Concerti, harpsichord, strgs, BWV 1052, -53, -54, -55, -56, -57, -58, -59]
Concerti a Cembalo obligato BWV 1052-1059. Autograph Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann.
Documenta Musicologica, II/57. Kassel, 2021. 24 x 40 cm, viii, 106, 28 pp. Deluxe 4-color facsimile of the autograph (collective) score mus. ms. aut. Bach P. 234. Johann Sebastian Bach composed not only for the nobility and the church, but also for bourgeois musical culture. Among these works are the harpsichord concertos, "music for a Leipzig 'coffee house'". They are notated in a 1738 manuscript that is a unique and probably the most important document for the instrumental repertoire of the Leipzig "Collegium Musicum". The concerto movements are arranged in such a way that the harpsichord is given a solo part that exploits the instrument's "clavieristic" possibilities to the full. These works thus fix a decisive moment in the early history of the piano concerto genre which received significant impulses from Bach and his circle of students. Hardbound, with leather spine and decorative paper boards. 10% discount for early subscribers. \$345
http://www.omifacsimiles.com/brochures/bach_concerti1052.html
- 9656 [WTC I, keyboard, BWV 846-869]
Das wohltemperierte Clavier Buch I BWV 846-869. Autograph Facsimile with All Lost Selections Set Anew by Johannes Gebauer. [Deutsche Staatsbibliothek Berlin, mus. ms. aut. P. 415].
Berlin, 2/ 2018, 21 x 30 cm, 176 pp. Halftone and line-cut of the autograph. Augmented by facsimiles from other sources in the hand of Carl Heinrich Ernst Müller, Anna Magdalena Bach, Johann Friedrich, Wilhelm Friedemann, Johann Sebastian Bach and one unknown scribe. Wrappers.

- 9613 [WTC I, piano, BWV 846-869, Richault edition, annotated by F. Chopin] *Vingt-quatre préludes et fugues (Le clavier bien tempéré, livre I). Annoté par Frédéric Chopin. Commentaire de Jean-Jacques Eigeldinger.* Publications de la Société Française de Musicologie, 1/28. Paris, 2/ 2020. Oblong, 28 x 21 cm, lxxii, 111 pp. Color facsimile of the Richault edition (one of the four first editions of the work), with autograph emendations by Frédéric Chopin. In his triple activity as composer, performer, and teacher, Chopin constantly turned to Bach as a supreme point of reference. The Well-Tempered Clavier is said to be the only score he took with him to Majorca in the winter of 1838-39, at the time he was completing his 24 Preludes op.28—in other words, at the heart of his career as a composer. Until now the important role played by the Well-Tempered Clavier published here for the first time confirms it with living proof of a different kind, a live record, so to speak, of his teaching. This precious score, held in a private collection, emanates directly from Pauline Chazaren, a pupil of Chopin and teacher of Cosima Liszt. The score was probably purchased in Lyons around 1843 prior to Pauline's Parisian sojourn and was d Clavier in Chopin's teaching has been known on the basis of literary sources. The brought or sent to Paris, where it was used in the lessons with Chopin. The score shows no trace of interventions that could be ascribed to Pauline or anyone else. Leafing through the pages of this copy of the Well-Tempered Clavier I, one cannot fail to be struck by the neatness with which the signs and words indicating tempo, metronome marks, phrasing, articulation, dynamics, left-hand octaves, and so on, have been noted. All of Czerny's indications (probably taken from the 1843 Veuve Launer edition), save fingerings, have been copied out by Chopin. The systematic copying stops after Prelude 7, as do the sporadic indications in ink. Commentary in Fr/Eng/Pol. Wrappers. \$79 http://www.omifacsimiles.com/brochures/bach_chopin_wtc_b.html
- 9657 [WTC II, keyboard, BWV 870-893] *Das wohltemperierte Clavier Buch II BWV 870-893. Autograph Facsimile. [British Library, Add. MS 35021].* Berlin, 2/ 2018, 21 x 29 cm, 108 pp. Halftone of the autograph. Wrappers.
- 9355 *Bach's Bible: The Calov Bible, Die Heilige Bible 1681-92. Facsimile of the Original Preserved in Concordia Seminary Library, St. Louis.* Franeker, 2017. 19.5 x 33 cm, 3 vols, 4355 pp + commentary. Full-color deluxe facsimile. The 3-volume Bible commentary compiled by 17th-century theologian Abraham Calov and once in the library of Johann Sebastian Bach has been in the Seminary Library collection since it was given to the Seminary by the Reichle family of Frankenmuth, MI, in the 1930s. The volumes are the only known, i.e., identified, books from the library of Lutheran composer J. S. Bach. Calov is both editor and author of the commentary, using as he does both Martin Luther's translation of the Bible and primarily Luther's comments on the text, adding his own commentary when no material is available in Luther's works. The work was printed in 1681-82. Some 25 marginal annotations of Bach, along with underlining and other marginal markings, are evidence of the composer's use of the volumes. Careful analysis of the handwriting, as well as technical analysis of the ink done in the 1980s, established the authenticity of Bach's ownership. Commentary in Eng/Ger/Jap/Dut by Albert Clement. <http://www.omifacsimiles.com/brochures/bachsbible.html>
- 9564 Wolff, Christoph. *Bach. A Life in Pictures. Edited by Christoph Wolff.* New Bach Edition. Revised Edition, 5 (Supplement: Bach Documents vol. 9) Kassel, 2017. 25 x 30.5 cm, 469 pp. This lavish picture documentary helps to bridge the 300-year historical gap and vividly brings to life Bach's personal history. The illustrations, mostly in color, present Bach's life from his beginnings in Eisenach, Ohrdruf and Lüneburg, through his years as an organist in Arnstadt, Mühlhausen and Weimar and his period as Kapellmeister in Cöthen, to his tenure in Leipzig as music director and cantor at St. Thomas's. The present volume is newly conceived in terms of both content and graphic design, and thus more than merely a revision of volume IV of Bach-Documente (1979). Moreover, its numerous additional illustrations take the results of recent Bach research into account. Linen with dust jacket. \$363 http://www.omifacsimiles.com/brochures/bach_life.html
- BALLARD, Christophe, 1641-1715 [publisher]**
- 9623 *Recueil d'airs [serieux et a boire de differents auteurs pour l'anne - 1702]. Paris / Ballard 1702. [Bibliothèque de Toulouse].* Facsimile-Edition Rara, 90. Stuttgart, 2020. Oblong, 16 x 13 cm, 22, i pp. Line-cut of the Paris, 1702 edition. For solo voice and basse-continue in staff notation (plucked or other continuo instrument). Humorous settings by De la Tour, Dubuisson, Hubert, Monsieur G..., Du Parc, Dubreuil, Duplessis, & 2 anonymous sources. Hardbound with decorative paper boards. \$15
- BARTÓK, Béla, 1881-1945**
- 9589 [Sonata, 2 pianos, percussion, Sz.110, BB115] *Sonate für zwei Klaviere und Schlagzeug. Faksimile des Partiturentwurfs und der annotierten Partiturskopie Paul Sachers / Sonata for Two Pianos and Percussion. Facsimile of the Draft Score and Paul Sacher's Annotated Full Score Copy. Edited by Felix Meyer.* Eine Publikation der Paul Sacher Stiftung. London, 2018. 30 x 39 cm, 169 pp. Beautiful color halftone of the autograph draft score. Béla Bartók's Sonata for Two Pianos and Percussion, composed in summer 1937 on a commission from Paul Sacher and premiered in Basel in January 1938, is incontestably one of the supreme creations of modern music. This publication, with introductory essays by Felix Meyer, Robert W. Wason, László Vikárius, and Wolfgang Rathert, presents two major handwritten sources for this work from the holdings of the Paul Sacher Foundation: the draft score, which offers a fascinating glimpse into the sonata's genesis, and a "whiteprint" of the fair copy, which contains additions from Bartók and differs substantially from the definitive version at the end of the development section in movement 1. The volume also contains a CD of the radio recording of 1940, with Bartók and his wife Ditta Pásztory playing the piano parts, as well as a new recording of the sonata in its "original" form, played by the Bugallo-Williams Piano Duo with percussionists Matthias Würsch and Christian Dierstein. Linen. \$135 http://www.omifacsimiles.com/brochures/bartok_sop2.html
- 9396 [Sonata, violin, Sz.117] *Sonate für Violine solo Sz 117 / BB 124). Faksimile nach dem Autograph aus der Paul Sacher Stiftung, Basel. Herausgegeben und kommentiert von Stefan Drees.* Meisterwerke der Musik im Faksimile, 26. Laaber, 2017. 28 x 32 cm, xxi, 18 pp. Full-color facsimile of the autograph fair copy along with 15 pp of sketch material. The sonata was commissioned by Yehudi Menuhin in Nov. 1943 and premiered by him in Carnegie Hall Nov. 26, 1944. A wonderful late Bartók virtuoso piece full of Hungarian qualities, biting rhythms, with subtle reference to Bach's Sei solo a violino senza basso accompagnato BWV 1001-1006, by his use of of movement titles "Tempo di ciaccona" and "Fuga". Like Bach's Sei solo autograph, it has a clearly-copied text that allows the performer to play directly from it. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$164 http://www.omifacsimiles.com/brochures/bartok_vs.html
- BEETHOVEN, Ludwig van, 1770-1827**
- 9508 [Concerto, piano, orch, no.3, op.37, C minor] *Konzert für Klavier und Orchester Nr.3 c-Moll, opus 37. Faksimileausgabe der autographen Handschrift der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Mit einem Geleitwort von Mitsuko Uchida. Herausgegeben und kommentiert von Elisabeth Schmierer.* Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Oblong, 32 x 24 cm, 22, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. The piece was composed in 1799-1800 and first performed—Beethoven playing from short score—April 5, 1803. Scholars have pointed out that Mozart's C Minor Concerto K.491, which Beethoven played in public concerts, bore an influence on Beethoven's Concerto. Hardbound. \$558 <http://www.omifacsimiles.com/brochures/beepec3.html>
- 9596 [Quartet, strings, op.130, no.13, B-flat major; Great Fugue, op.133] *Streichquartett B-dur op.130 / Grande Fugue B-dur Op.133. Autograph: Staatsbibliothek zu Berlin – Preussischer Kulturbesitz; Moravské Zemské Muzeum, Brno; Badische Landesbibliothek, Karlsruhe; Biblioteka Jagiellońska, Kraków; Bibliothèque Nationale de France, Paris; Library of Congress, Washington, D.C. Commentary - Kommentar Ulrich Konrad.* Documenta Musicologica, II/55. Kassel, 2019. Oblong, 4°. viii, 252, 26 pp. Full-color facsimile of the autograph, dispersed now among six libraries around the world (movt I - Bibl. Jagiellońska Kraków; II - Library of Congress Washington; III - Bibliothèque Nationale Paris & Badische Landesbibl. Karlsruhe; IV - Maravské zemské muzeum Brno; V & VI - Staatsbibliothek zu Berlin. The autograph ranges from fair copy to composing copy and includes 7 paste-over corrections (2 of them full page), meticulously reproduced in this exceptional facsimile. A truly remarkable contribution to Beethoven research and gift to Beethoven lovers, this facsimile reunites the various movements after 190 years. Commentary in Eng-Ger. Quarter leather with boards in decorative paper. \$425 http://www.omifacsimiles.com/brochures/bee_qus130.html

- 9543 [Symphony, no.7, op.92, A major]
Symphonie Nr.7, A-Dur, op. 92. Faksimile nach dem Autograph aus der Biblioteka Jagiellońska, Kraków. Herausgegeben und eingeleitet von Oliver Korte. Mit einem Geleitwort von Lothar Zagrosek. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 9].
 Meisterwerke der Musik im Faksimile, 51. Laaber, 2017. Oblong, 32 x 24 cm, 28; 256 pp. Color reproduction of autograph score of Beethoven's Symphony No.7. The work was composed between the period of September 1811 to mid 1812, and its premiere took place on December 8 at the Viennese Universitätssaal together with the premiere of Wellington's Victory. While two copyist manuscripts survive with Beethoven's markings—one of them the fair copy in the hand of Anton Diabelli prepared for the first edition of the publisher Sigmund Anton Steiner—the autograph produced here in facsimile has a very special place because it preserves to a very great extent the text of op. 92 in its final form. This is the conclusion of Jonathan del Mar, based on the type of corrections and modifications seen in the autograph, modifications that were ostensibly transferred to the score during the first rehearsals. Afterword in Ger-Eng. Bound in black linen, with slipcase. \$498
<http://www.omifacsimiles.com/brochures/bee7.html>
- 9595 [Symphony, no.9, op.125, D minor]
Sinfonie No.9 op.125. Autograph. Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque National de France. Commentary by / Kommentar von: Lewis Lockwood, Jonathan Del Mar, Martina Rebmann.
 Documenta Musicologica, II/42. Kassel, 2/ 2019. 37 x 40 cm, viii, 436, 42 pp. Full-color facsimile of the autograph fair copy in the original format. With his Ninth Symphony Beethoven ventured into new musical dimensions. In the final movement soloists and chorus join forces with the orchestra and Schiller's "Ode to Joy" becomes a global aspiration, a declaration: "Alle Menschen werden Brüder" (all mankind becomes brothers). In his commentary the Beethoven scholar Lewis Lockwood describes the plea which Beethoven wanted to deliver at that time with this work and how views of this have changed over the centuries. Jonathan Del Mar, editor of Beethoven's works, comments on noteworthy passages in the autograph manuscript and allows the reader to share in the composer's working process. Already the large-format paper which Beethoven used for some passages makes the large forces clear. Cuts, sometimes reversed later, show how he wrestled with the final version of the musical text and refined it right down to the last detail. The history of the autograph manuscript reflects an episode in German history: after storage in various places because of the war, the major parts were returned to Berlin but were initially divided by the Berlin Wall and only reunited in 1990. Martina Rebmann, director of the Music Department at the Staatsbibliothek in Berlin traces this story. For the first time the facsimile present all the parts of the manuscript including pages preserved in Bonn and Paris as well as the trombone and contrabassoon parts. Hardbound, with decorative paper and linen spine. Commentary in Eng-Ger-Jap. Special OMI price. \$995
<http://www.omifacsimiles.com/brochures/bee9.html>
- 9604 [Trio, piano, vln & vc, op.97, Bb minor, "Archduke"]
Klaviertrio B-dur Opus 97 "Erzherog"-Trio. 1. und 2. Satz. / 3. und 4. Satz. Faksimile nach dem Partiturautograph Biblioteka Jagiellonska, Krakau. Geleitwort von Mitsuko Uchida. Einleitung von Julia Ronge.
 [Henle Music Facsimiles, 28]. Munich, 2019. Oblong & upright, 34 x 26, 26.5 x 39 cm, 2 vols, xx, 34; 32 pp. Beautiful 4-color halftone of the "Archduke" Trio, a work dedicated to Archduke Rudolph of Austria, and regarded as the greatest of all works for this combination of instruments. The Trio in B-flat was probably performed at the Archduke's palace soon after it was written, but its public premiere did not take place until April 11, 1814, on which occasion the violinist was Ignaz Schuppanzigh (leader of the famous string quartet that introduced many of Beethoven's quartets and later some of Schubert's), the cellist was Joseph Linke (for whom Beethoven composed sonatas), and the pianist was Beethoven himself, in his last public appearance at the keyboard (Richard Freed). It's unclear whether this autograph, with inscription "Trio am 3ten März 1811", is actually from 1811 or whether the inscription was added later. Despite the presence of editorial/publisher's markings this copy does not seem to have served as the faircopy. Hardbound with decorative paper boards and pasted title etikette, produced on the occasion of the 250th anniversary of Beethoven birth. \$196
http://www.omifacsimiles.com/brochures/bee_trio97.html
- 6822 [Correspondence, Conversation Books, complete ed.]
Beethoven's Conversation Books. Edited and Translated by Theodore Albrecht. Volume 1, Nos. 1 to 8 (February 1818 to March 1820).
 Woodbridge, 2018. 15 x 24 cm, 424 pp. By 1818, Beethoven had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theater, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The first of a projected 12-volume set. \$79
- 6826 [Correspondence, Conversation Books, complete ed.]
Beethoven's Conversation Books. Edited and Translated by Theodore Albrecht. Volume 2, Nos. 9 to 16 (March 1820 to September 1820).
 Woodbridge, 2019. 15 x 24 cm, 451 pp. By 1818, Beethoven had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theater, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The second of a projected 12-volume set. \$79
- 9642 [Correspondence, Conversation Books, complete ed.]
Beethoven's Conversation Books. Edited and Translated by Theodore Albrecht. Volume 3, Nos. 17 to 31 (May 1822 to May 1823).
 Woodbridge, 2020. 15 x 24 cm, 459 pp. By 1818, Beethoven had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theater, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The third of a projected 12-volume set. \$79
- 9663 [Correspondence, Conversation Books, complete ed.]
Beethoven's Conversation Books. Edited and Translated by Theodore Albrecht. Volume 4, Nos. 32 to 43 (May 1823 to September 1823).
 Woodbridge, 2021. 15 x 24 cm, 256 pp. By 1818, Beethoven had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theater, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The fourth of a projected 12-volume set. \$79
- 6823 [Lodes, Birgit, Elisabeth Reisinger, & John D. Wilson]
Musik am Bonner kurfürstlichen Hof, Band 2. Beethoven und andere Hofmusiker seiner Generation. Bericht über den internationalen musikwissenschaftlichen Kongress Bonn, 3. bis 6. Dezember 2015. Herausgegeben von Birgit Lodes, Elisabeth Reisinger und John D. Wilson.
 Veröffentlichungen des Beethoven-Hauses, IV/30. Bonn, 2018. 8", 169 pp. Hardbound. \$82
- 6820 [Lodes, Birgit, Elisabeth Reisinger, & John D. Wilson]
Musik am Bonner kurfürstlichen Hof, Band 1. Beethoven und andere Hofmusiker seiner Generation. Bericht über den internationalen musikwissenschaftlichen Kongress Bonn, 3. bis 6. Dezember 2015. Herausgegeben von Birgit Lodes, Elisabeth Reisinger und John D. Wilson.
 Veröffentlichungen des Beethoven-Hauses, IV/29. Bonn, 2018. 8", 324 pp. Hardbound. \$88
- 9654 [Reisinger, Elizabeth]
Musik machen – fördern – sammeln. Erzherzog Maximilian Franz im Wiener und Bonner Musikleben von Elisabeth Reisinger.
 Veröffentlichungen des Beethoven-Hauses, IV/31. Bonn, 2020. 8", 264 pp. Hardbound. \$89
- 9541 **BERLIOZ, Hector, 1803-1869**
Symphonie fantastique, op.14. Facsimile of the Autograph Score in the Bibliothèque Nationale de France. With a Commentary by Hugh Macdonald.
 Documenta Musicologica, II/53. Kassel, 2017. 24 x 35 cm, 290, 20 pp. Color facsimile of the autograph score, one of the greatest treasures of the Bibliothèque Nationale. Berlioz revised the work for years before it finally reached its definitive version. He entered many of these changes in the autograph score, which was also used for performances, by pasting strips of paper over the bars or parts in question. This facsimile edition, in high-quality 4-color reproduction, presents the manuscript as it is today—with strips of paper that can be folded out, making both versions visible. Commentary in Eng-Ger-Fr. Hardbound with quarter leather spine and boards in colorful paper. \$922
<http://www.omifacsimiles.com/brochures/berlioz.html>

BIHLER (Bühler), Gregor, 1760-1823

9556 [treatise, basso continuo]

Partitur-Regeln [in einem kurzem Auszuge für Anfänger. Nebst einem Anhang, wie man in alle Töne gehen könne]. Ms. 1793. [Stift Kremsmünster].

Faksimile-Edition Kremsmünster, 36. Stuttgart, 2017. 17 x 22 cm, 39 pp. Color reproduction of a rare manuscript on basso-continuo practice "for beginners". Bihler was a German monastic composer; trained in the Minorite monastery in Mailingen, he was a boy soprano at the Benedictine Abbey at Neresheim and in 1801 become cathedral organist at Augsburg. Wrappers. \$24

BODENSCHATZ, Erhard, 1576-16369576 *Florilegium [selectissimarum cantionum, praestantissimorum aetatis nostrae autorum, 4.5.6.7. & 8. vocum] portense. Leipzig / Abraham Lamberg 1603. [Stadtbibliothek Västerås].*

Faksimile-Edition Västerås, 5. Stuttgart, 2018. 16 x 20 cm, 8 partbooks, 1486 pp. Line-cut of the Leipzig, 1603 partbook edition (discantus, altus, tenor, bassus, quinta vox, sexta vox, septima vox, octava vox) with 365 motets by 58 composers. Florilegium portense—literally "anthology from Schulpforta" (where Bodenschatz was cantor)—is a monumental work indispensable for the study of 17th-c. choral music in Saxony and Thuringia. Bach is known to have used it for the Thomanechor while he was Thomaskantor. This particular exemplar contains contemporary ms entries. Hardbound, with decorative paper boards and matching slipcase. \$295

BRAHMS, Johannes, 1833-1897

9592 Lieder, selections; Schicksalslied op.54, illus. Max Klinger, Rad.Op.XII]

*Brahms-Phantasie. Einundvierzig Stiche / Radierungen und Steinzeichnungen zu Compositionen von Johannes Brahms. Max Klinger, Rad.-Opus XII.*Hamburg, 2017. Oblong, 44 x 35 cm, 2 vols, 37, 32. Beautiful high resolution facsimile of the Leipzig, 1894 edition in the original folio format. 41 extraordinary illustrations by Max Klinger, German symbolist painter. The musical contents consist of a selection of 6 Brahms songs—op. 72,1, 49,3, 49,1, 86,2, 94,5—and the piano-vocal arrangement of Schicksalslied op.54. Bibliophile edition of 500 numbered copies. Commentary (Ger) by Jan Brachmann and Joachim Kossmann. Hardbound (commentary soft bound), w/slipcase. \$140 http://www.omifacsimiles.com/brochures/brahms_klinger.html**BRÜCKNER, Wolfgang, b.?-1646**9693 *Zweyfaches Zehen [ordentlicher Sonn- und Fest-Täglicher Evangelien Gott dem Allerhöchsten zu gebührenden Ehren dann Music liebenden Herzen zuschuldigen Gefallen mit 4.5.6.7. und 8. Stimmen neben dem Basso Continuo beydes Vocaliter und Instrumentaliter zu gebrauchen aufgesetzt. Erfurt / Johann Birkner, Friedrich Melchio Dedekind 1656. [Pfarchoiv Müggeln].*

Faksimile-Edition Rara, 94. Stuttgart, 2021. 16 x 20 cm, 8 partbooks, 48 pp. Line-cut of the Erfurt 1656 partbook edition. 20 (2x Zehen) religious settings for 8 voices with bc and strings. Wrappers with slipcase in decorative paper. \$112

BURTIUS, Nicolaus, c.1450-d.?9643 *Opusculum musicum. Ugo Rugeri / Bologna 1487 [private collection].*Faksimile-Edition Theoretica, 8 Stuttgart, 2021 Oblong, 16 x 22 cm, 133 pp. Full color facsimile of the Bologna, 1487 incunabulum, printed by Ugo de Rugeris. Contains the earliest example of polyphonic music, complete with staves, printed by woodblock. Defends the system of hexachords as used by Guido d'Arezzo. Preface in It. Hardbound in decorative paper. \$52 <http://www.omifacsimiles.com/brochures/burtius.html>**CANACCI, Antonio, 16th c.**9695 *Il primo libro delli madrigali [a cinque voci] Rom / Valerio Dorico, 1564. [Library of Congress, Washington DC].*Faksimile-Edition Rara, 100. Stuttgart, 2022. Oblong, 8°, 5 partbooks, 160 pp. Line-cut of the Dorico edition, Rome, 1564 (= RISM A/1 C 763) based on the sole surviving source. 33 madrigal settings in partbook format (Canto, Alto, Tenore, Basso, Quinto). Parts hand stitched, in portfolio covered with decorative paper and tie strings. \$41 <http://www.omifacsimiles.com/brochures/canacci.pdf>**CHOPIN, Frédéric, 1810-1849**

9551 [Etude, op.10 no.7]

*Etiuda C-dur Op.10 Nr.7 / Etude in C Major, op.10, no.7. Wydanie faksymilowe rękopisu ze zbiorów The Morgan Library & Museum w Nowym Jorku / Facsimile Edition of the Manuscript Held in the Morgan Library & Museum in New York City.*Works by Chopin—Facsimile Edition, [34] A II/10/7. Warsaw, 2017. Oblong, 35 x 25.5 cm, 2, 33 pp. Full-color halftone of the autograph fair copy (Pierpont Morgan call number MA 2473), basis of the French Schlesinger edition. Signs of the preparation needed for publication abound on the manuscript especially in the form of pencilled numbers that 'cast off' the number of bars to appear in a printed system, and the number of systems to appear on the printed page. Surviving correspondence between the French and German publishers of the Etudes informs us of the meticulous care with which Chopin prepared his first set of publications following his arrival in Paris (Kallberg). Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$69 http://www.omifacsimiles.com/brochures/chop_et10,7.html

9598 [Etudes, Méthodes des méthodes, 1-3]

*Manuscrits autografs musicals. Segona edició facsímil dels manuscrits autografs musicals de Frédéric Chopin conservats a la Cartoixa de Valldemossa.*Mallorca, 2019. Oblong, 28 x 22 cm. vi, 20 pp. Full color facsimile edition of six Chopin autographs held in the Museu Frederic Chopin y George Sand de Valldemossa: 1) Nocturne, op. post. =Lento con gran espressione; 2-4) 3 Etudes for Méthode des Méthodes [fair copies w/ engraver's markings]; 5) Fugue in A minor, 1841, 70 bars; 6) Nocturne, op. 62 no.2 [heavily emended fair copy for Brandus edition]. Commentary in Catalan & Spanish by Miquel Estelrich i Serralta. Handsomely bound in blue cloth with gold lettering. \$82 http://www.omifacsimiles.com/brochures/chop_man.html

9575 [Etude, Méthodes des méthodes, no.1, F minor]

*Etiuda f-moll z Méthode des Méthodes pour le piano / Etude in F Minor from Méthode des Méthodes pour piano. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript held in the Fryderyk Chopin Museum in Warsaw.*Works by Chopin—Facsimile Edition, [36] A /II/Dop.36A/I. Warsaw, 2018. Oblong, 28 x 22 cm, 2 vols, 4, 49 pp. Purchased in an auction in 2008 by the Chopin Institute, and preserved now in the Chopin Museum as MS MC/188, this non-fair copy autograph represents an earlier version of the work. The MS has signs of burn damage on the upper corner which in no way affects the text except for the possibility of the loss of a tempo marking. Notable is the lack of dynamic, agogic, pedal and expression markings, and phrasing only appears at the beginning. It contains corrections and deletions which show the composer was still working out detail. One is most struck by Chopin's hesitation over the rhythmic shaping of the melodic line and changes in the closure of the piece. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$82 http://www.omifacsimiles.com/brochures/chop_etfm.html

9598 [Fugue, A minor, op. post., 1841]

*Manuscrits autografs musicals. Segona edició facsímil dels manuscrits autografs musicals de Frédéric Chopin conservats a la Cartoixa de Valldemossa.*Mallorca, 2019. Oblong, 28 x 22 cm. vi, 20 pp. Full color facsimile edition of six Chopin autographs held in the Museu Frederic Chopin y George Sand de Valldemossa: 1) Nocturne, op. post. =Lento con gran espressione; 2-4) 3 Etudes for Méthode des Méthodes [fair copies w/ engraver's markings]; 5) Fugue in A minor, 1841, 70 bars; 6) Nocturne, op. 62 no.2 [heavily emended fair copy for Brandus edition]. Commentary in Catalan & Spanish by Miquel Estelrich i Serralta. Handsomely bound in blue cloth with gold lettering. \$82 http://www.omifacsimiles.com/brochures/chop_man.html

- 9581 [Fugues, by Cherubini, arr.]
Trois fugues de Luigi Cherubini, mises en partition de piano. Commentaire de Jean-Jacques Eigeldinger.
 Publications de la Société Française de Musicologie, 1/29. Bourg-la-Reine, 2017. Oblong, 29 x 23 cm, xxxi, 36 pp. Chopin paid conspicuous attention to the art of counterpoint. In the early 1840s he went so far as to immerse himself in Luigi Cherubini's Cours de contrepoint et de fugue (1832) and transcribed for piano 3 of the master's vocal fugues. The autograph manuscript of this transcription—published for the first time in this volume—was long preserved, unknown, in a private collection; it is to be counted among the relatively rare manuscripts that Chopin set down with special attention in regard calligraphy. In the introduction, Jean-Jacques Eigeldinger traces the curious history of the manuscript and considers anew the importance of counterpoint to Chopin, who was immediately intrigued by the subject as a boy, in Warsaw, where his first teachers, Zywny and Elsner, inculcated in their pupil a fascination with J.S. Bach and with the Well-Tempered Clavier. The volume also features a number musical examples, illustrations (including portraits of Cherubini and of Chopin at his desk), facsimiles, and transcriptions of further rare contrapuntal studies by Chopin (including counterpoint exercises on given melodies of Cherubini and a fragment of a canon at the octave made in preparation for the Sonata, op. 65, for violoncello and piano). The excerpts from Cherubini's Cours de Contrepoint that served as Chopin's models are presented in the appendix. Hardbound. \$48
http://www.omifacsimiles.com/brochures/chop_cher.html
- 9546 [Impromptu, no.3, op.51, G flat major]
Impromptu Ges-dur op.51 / Impromptu in G Flat Major, op.51. Wydanie faksymilowe rękopisu ze zbiorów Library of Congress, Selden-Goth Collection w Waszyngtonie / Facsimile Edition of the Manuscript Held in the Selden-Goth Collection at the Library of Congress, Washington DC.
 Works by Chopin—Facsimile Edition, [32] A III/51. Warsaw, 2017. Oblong, 28 x 22 cm, 4, 47 pp. Full-color halftone of the autograph fair copy dedicated to Madame la Comtesse Esterházy née Comtesse Batthyány. This publication reproduces the manuscript of the Impromptu in G-flat major op. 51 from the Library of Congress (Selden-Goth Collection) in Washington DC. The history of this autograph is convoluted; until 1926, it was held by the Musikhistorisches Museum von Wilhelm Heyer in Cologne; its later owners are unknown. All we know is that as of 1946, the manuscript already belonged to the Selden-Goth collection.. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$69
http://www.omifacsimiles.com/brochures/chop_imp51.html
- 9567 [Impromptu, no.1 [op.66], C-sharp Minor]
Impromptu Cis-Moll [op.66] / Impromptu in C Sharp Minor [op.66]. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript Held in the Fryderyk Chopin Museum in Warsaw.
 Works by Chopin—Facsimile Edition, [35] A III/66. Warsaw, 2017. Oblong, 33 x 24 cm, 4, 41 pp. Full-color halftone of the autograph fair copy. This impromptu offers us an initial idea of how Chopin understood the genre. According to Fontana the work was composed in 1834 and not intended for publication by the composer, and only issued after his death with the title "Fantaisie-Impromptu". Designed to a da capo form with coda, in stylistic terms it stands largely within the sphere of the brilliant style. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$69
http://www.omifacsimiles.com/brochures/chop_imp66.html
- 9544 [Lento, C-sharp minor, op. posth.]
Lento con gran espressione Cis Moll / Lento con gran espressione in C Sharp Minor. Wydanie faksymilowe rękopisu ze kolekcji "Fryderyk Chopin i George Sand" w Valldemossie / Facsimile Edition of the Manuscript held in the "Fryderyk Chopin and George Sand" Collection in Valldemossa.
 Works by Chopin—Facsimile Edition, [30] A XI/WN 37. Warsaw, 2017. Oblong, 32 x 25 cm, 2 vols, 2, 45 pp. Full-color reproduction of the presentation autograph manuscript from the "Fryderyk Chopin and George Sand" collection" held by the Carthusian Monastery in Valldemossa on the Isle of Mallorca. Chopin composed the Lento in C-sharp minor in 1830. He probably later offered the manuscript to his pupil, Princess Marcelina Czartoryska née Radziwiłł. Another version of the Lento, an autograph manuscript with a dedication to his sister Ludwika, has disappeared and is known only from copies and facsimiles. The volume is supplied with source commentary authored by Bożena Schmid-Adamczyk. Bound in blue linen, with matching slipcase. \$78
http://www.omifacsimiles.com/brochures/chop_lento.html
- 9602 [Mazurka, piano, op.59,3, Morgan Library]
Mazurek op 59 nr 3/ Mazurka, op.59, no.3. Wydanie faksymilowe rękopisu ze zbiorów Morgan Library & Museum w Nowym Jorku / Facsimile Edition of the Manuscript Held in Morgan Library & Museum in New York.
 Works by Chopin—Facsimile Edition, [38] A IV/59/3/2. Warsaw, 2019. Oblong, 28 x 22 cm, 2 vols, 4, 47 pp. Full-color halftone of the "rejected public autograph" (a careful comprehensible rendering of the piece put aside for some unknown reason). This version is written in the original key of G minor, with differences in melodic and rhythmic details from the published version, including a 4-bar section before the coda that was ultimately scrapped. This rare ms passed into Ferdinand Hiller possession after Chopin's death (thus the inscription "p[our] Mr. Hiller"), and later into the Musik-Bibliothek Peters as is evidenced by stamps in the ms. Comparison of this source with the British Library copy (no.22 of this series), reveals a lot about Chopin's compositional practice. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$69
http://www.omifacsimiles.com/brochures/chop_maz59,32.html
- 9598 [Nocturne, op.62,2]
Manuscrits autografs musicals. Segona edició facsimil dels manuscrits autografs musicals de Frédéric Chopin conservats a la Cartoixa de Valldemossa.
 Mallorca, 2019. Oblong, 28 x 22 cm. vi, 20 pp. Full color facsimile edition of six Chopin autographs held in the Museu Frederic Chopin y George Sand de Valldemossa: 1) Nocturne, op. post. =Lento con gran espressione; 2-4) 3 Etudes for Méthode des Méthodes [fair copies w/ engraver's markings]; 5) Fugue in A minor, 1841, 70 bars; 6) Nocturne, op. 62 no.2 [heavily emended fair copy for Brandus edition]. Commentary in Catalan & Spanish by Miquel Esterlich i Serralta. Handsomely bound in blue cloth with gold lettering. \$82
http://www.omifacsimiles.com/brochures/chop_man.html
- 9599 *Tarantela op.43 / Tarantella op.43. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript held in the Fryderyk Chopin Museum in Warsaw.*
 Works by Chopin—Facsimile Edition, [37] A/XI/43. Warsaw, 2019. Oblong, 28 x 22 cm, 2 vols, 8, 47 pp. Color facsimile of MC/187 in the Chopin Museum, the only known autograph of this work (a source in the hand of Julian Fontana also exists). Chopin started the piece probably in Paris and finished it just after arriving in Nohant in June of 1841. Chopin was clearly adapting the dance-vocal 'tarantella' to the domain of the piano, as is clear from a letter he wrote to Julian Fontana with the manuscript of the Tarantella (to be copied): "Take a look at the Recueil of Rossini songs. . . where the Tarantella (en la) appears. I don't know if it was written in 6/8 or 2/8. Both versions are in use, but I'd prefer it to be like the Rossini". Chopin wrote the whole piece in a single breath, and essentially in a single rhythm. The precious autograph, miraculously surviving the London Blitz (as is shown by the singeing marks on the upper corners) was purchased by the Chopin Institute in Dec. 2008. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Marita Albán Juárez. Bound in blue linen, with matching slipcase. \$82
http://www.omifacsimiles.com/brochures/chop_tar.html
- 9688 [Trio, piano, vln, vc, op.8, G major]
Trio G-Moll Op.8 / Trio in G Minor, op.8. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript held in the Fryderyk Chopin Museum in Warsaw.
 Works by Chopin—Facsimile Edition, [39] A XIII/8. Warsaw, 2021. Oblong, 28 x 22 cm, 2 vols, 32, 57 pp. Fine monochrome facsimile of the untitled unfinished autograph score in the possession of the Frederic Chopin Society in Warsaw. Composed between fall 1828 and spring 1829 the Trio op.8 was part of Chopin's curriculum with Elsner and is dedicated to Prince Antoni Radziwiłł. Described as genial and graceful the Trio is the composer's only composition that includes the violin. Although the manuscript here—part fair copy, part composing copy—is the sole surviving source, it was not the basis for the work's first publication in 1833. The autograph includes some unidentified sketches and a sketch of the Concerto in F Minor. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. \$93
http://www.omifacsimiles.com/brochures/chop_trio.html

- 9550 [Variations, op.2, "Là ci darem la mano"]
Wariacje B-dur na temat arii "Là ci darem la mano" op.2 / Variations B flat major, on the theme "La ci darem la mano" Op. 2. Wydanie faksymilowe rękopisu ze zbiorów Österreichische Nationalbibliothek w Wiedniu / Facsimile Edition of the Manuscript Held in the Österreichische Nationalbibliothek in Vienna.
 Works by Chopin—Facsimile Edition, [33] A XI/2/a. Warsaw, 2017. Oblong, 35 x 26 cm, 24, 57 pp. Full-color half-tone of the autograph fair copy (ONB Cod.16789) with plate no. of the Haslinger first edition. Title page with Chopin's dedication and signature: "Là ci darem la mano" varié pour le piano=forte avec accompagnement d'orchestre dédié à Mt Titus Woyciechowski par Frédéric Chopin, Œuvre 2". Presents the solo parts and orchestral parts in piano reduction with orchestration suggestions. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Norbert Müllermann. Bound in blue linen, with matching slipcase. \$106
http://www.omifacsimiles.com/brochures/chop_var2.html
- 9613 *J.S. Bach. Vingt-Quatre préludes et fugues (Le clavier bien tempéré, livre I). Annoté par Frédéric Chopin. Commentaire de Jean-Jacques Eigeldinger.*
 Publications de la Société Française de Musicologie, 1/28. Bourg-la-Reine, 2/ 2020. Oblong, 28 x 21 cm, Lxxii, 111 pp. Color facsimile of the Richault edition (one of the four first editions of the work), with autograph emendations by Frédéric Chopin. In his triple activity as composer, performer, and teacher, Chopin constantly turned to Bach as a supreme point of reference. The Well-Tempered Clavier is said to be the only score he took with him to Majorca in the winter of 1838-39, at the time he was completing his 24 Preludes op.28—in other words, at the heart of his career as a composer. Until now the important role played by the Well-Tempered Clavier in Chopin's teaching has been known on the basis of literary sources. The document published here for the first time confirms it with living proof of a different kind, a live record, so to speak, of his teaching. This precious score, held in a private collection, emanates directly from Pauline Chazaren, a pupil of Chopin and teacher of Cosima Liszt. The score was probably purchased in Lyons around 1843 prior to Pauline's Parisian sojourn and was brought or sent to Paris, where it was used in the lessons with Chopin. The score shows no trace of interventions that could be ascribed to Pauline or anyone else. Leafing through the pages of this copy of the Well-Tempered Clavier I, one cannot fail to be struck by the neatness with which the signs and words indicating tempo, metronome marks, phrasing, articulation, dynamics, left-hand octaves, and so on, have been noted. All of Czerny's indications (probably taken from the 1843 Veuve Launer edition), save fingerings, have been copied out by Chopin. The systematic copying stops after Prelude 7, as do the sporadic indications in ink. Commentary in Fr/Eng/Pol. Hardbound. \$79
http://www.omifacsimiles.com/brochures/bach_chopin_wtc_b.html
- DEBUSSY, Claude, 1862-1918**
- 9542 *Arabesques pour le piano. Manuscrit conservé à la Bibliothèque nationale de France, département de la Musique—Ms 978.*
 Fac-similés de Manuscrits de Claude Debussy, [4]. Paris, 2017. 26.5 x 35 cm, iv, 8 pp. 4-color facsimile of the autograph. These two Arabesques, based on Debussy's meticulously copied fair copy, are especially relevant in understanding the composer's compositional arc: composed when he was in his twenties at a time when he was strongly influenced by the Chanteurs de Saint Gervais (a group founded for the study and performance of early music), these pieces embody a melodic gesture the composer called "divine arabesque", in part the musical language of the "primitives": Palestrina, Victoria and Lasso, whose melodic style the composer believed could be traced back to plainchant ("They found the basis of [the arabesque] in Gregorian chant, whose delicate tracery they supported with twining counterpoints". The early "Arabesques pour le piano" are key to interpreting Debussy's development as a composer. Preface in Fr/Eng by Pierre Boulez. Wrappers with exposed stitching, in special art paper. \$56
http://www.omifacsimiles.com/brochures/debussy_arab.html
- 9597 *Estampes [pour le piano]: Pagodes, La Sorée dans Grenade..., Jardins sous la pluie. [Fac-similé du] manuscrit conservé à la Bibliothèque Nationale de France, département de la Musique—MS-988.*
 Fac-similés de Manuscrits de Claude Debussy, [6]. Paris, 2019. 26.5 x 35 cm, vi, 30 pp. 4-color facsimile of the autograph, written in 1903 and dedicated to his friend the painter Jacques-Émile Blanche. A triptych of 3 short pieces entitled "Pagodes" (Pagodas), "La soirée dans Grenade" (The Evening in Granada) and "Jardins sous la pluie" (Gardens in the Rain). Estampes (or "Prints") are not a random selection but the distinctive sound pictures of three locations: A Javanese gamelan, a Spanish habanera and French children's songs. Preface in Fr/Eng by Pierre Boulez. Wrappers with exposed stitching, in special art paper. \$74
http://www.omifacsimiles.com/brochures/debussy_est.html
- 9584 *Quatuor pour cordes. Manuscrit conservé à la Bibliothèque nationale de France, département de la Musique.*
 Fac-similés de Manuscrits de Claude Debussy, [5]. Paris, 2018. 26.5 x 35 cm, 48 pp. 4-color facsimile of the autograph score issued on the occasion of the centenary of Debussy's death. Wrappers, in special art paper. \$74
http://www.omifacsimiles.com/brochures/debussy_quat.html
- FRIEBERT, Joseph, 18th c.**
- 9694 *Missa Pastor[itia in D]. Ms. Passau. [Archiv, Stift Kremsmünster].*
 Faksimile-Edition Rara, 96. Stuttgart, 2020. 25 x 34 cm, 113 pp. Line-cut of the ms, scored for SATB, 2 vln, 2 vla, 2 clarini, tympano & organ. Little is known of this composer stationed in Passau, RISM has cataloged a total of 6 works. Hardbound in decorative paper. \$50
- FURCHHEIM, Johann Wilhelm, c.1635-1682**
- 9618 *Musikalische Taffel-Bedienung. [mit 5. Instrumenten, als 2. Violinen, 2. Violen, 1. Violon, benebenst dem General-Bass]. Paul August Hamann / Dresden 1674. [Jever, Bibl. des Marien-Gymnasiums].*
 Faksimile-Edition Kammermusik des Barock, 79. Stuttgart, 2020. 23 x 33 cm, 6 partbooks, 88 pp. Line-cut of the Dresden, 1674 edition. A great set of six lively sonatas by a student of Heinrich Schütz written for the Dresden Court. Wrappers with portfolio in marbled paper. \$68
- GANASSI, Sylvestro, 1492-d.?**
- 9691 [Method, viol, part 1]
Regola che insegna. Sonat de uiola darcho Tastada... Venedig 1542. [Library of Congress, Washington DC].
 Faksimile-Edition Theoretica, 4 Stuttgart, 2022. Oblong, 22 x 17 cm, 48 pp. Line-cut of the 1542 edition. Earliest known tutor on playing the viol named after the author's aristocratic pupil, Roberto Strozzi. Hardbound in art paper. \$28
- GEMINIANI, Francesco, c.1680-1762**
- 9698 [method, violin/flute/vc/harpsichord, op.8]
Rules for Playing in a True Taste on the Violin, German Flute, Violoncello and Harpsichord Particularly the Thorough Bass. Opera VIII.
 Delhi, 2017. 22 x 28 cm, 27 pp. Line-cut of the London, 1739 edition. Wrappers. \$24
- HAIDEN, Hans Christoph, 1572-1617**
- 9579 *Ganz neue lustige Tantz vnd Leidlein, [deren Text mehrer theils auff Namen gerichtet, mit vier Stimmen, nicht allein zu singen, sondern auch auff allerhand Instrumenten zu gebrauchen]. Nürnberg / Paul Kauffmann 1601. [Library of Congress, Washington, DC].*
 Faksimile-Edition Rara, 61. Stuttgart, 2018. 17 x 20 cm, 4 partbooks, 108 pp. Line-cut of the Nuremberg, 1601 edition. Wonderful collection of 23 dance numbers (all texted) for various string and wind instrumental groupings. Partbooks: cantus, altus, tenor, bassus) Wrappers, with portfolio. \$75
- HUME, Tobias, c.1569-1645**
- 9615 *Captain Humes; Poeticall Musicke 1607.*
 Toronto, 2018. 21.5 x 35.5 cm, 52 pp. Line-cut of the London, 1607 edition. In lra-voil tablature notation. Ring binder. \$50
- JOBST VON BRANDT, 1517-1570**
- 9607 *Der erste Theil geistlicher Psalmen und teutscher Kirchengeseng [Mit reichem Geist durch hocheleuchte Menner, zur Ehr Gottes, und trost der Christenheit zierlich, lustig und schön gemacht, durch den edlen, vehsten, und firtrefflichen Componisten Jobsten von Brandt, mit vier fünff, sechtz, siben, acht und neun stim[m]en auff Instrumentent, Posaunen und menschlicher stim[m]e zu gebrauchen sehr künstlich gesetzt. Dergleichen biss auff diese Zeit durch den Druck noch nicht an Tag kommen]. Eger/Hanns Bürger 1573.*
 Faksimile-Edition Rara, 77. Stuttgart, 2017. Oblong, 23 x 18 cm, 4 partbooks, 1224 pp, 40 pp. Line-cut of the 1572 partbook edition Discantus, Altus, Tenor, Bassus). 45 settings for 3, 4, 5, 6, 7, or 9 voices and/or instruments. Hardbound. \$122
- JOSQUIN DES PRÉS, c.1440-1521**
- 9644 [Masses, book 1]
Liber primus missarum. Ottaviano Petrucci / 29. Mai 1516. [Library of Congress, Washington DC].
 Faksimile-Edition Rara, 94. Stuttgart, [2021]. Oblong, 8", 4 partbooks, 126 pp. Line-cut of the Petrucci edition, Venice, 1516 [RISM J668]. An immensely popular set of masses which went through six separate printings. Contents: L'homme armé super voces musicales; La sol fa re mi.; Gaudeamus; Fortuna desperata; L'homme armé sextitoni. Wrappers with portfolio covered with decorative paper and tie strings. \$54

- KERLL, Johann Caspar von, 1627-1693**
- 9624 *Modulatio organica [super magnificat octo ecclesiasticis tonis respondens]. Michael Wening / München 1686. [Proske-Bibliothek Regensburg, AN64].*
Faksimile-Edition Rara, 88. Stuttgart, 2020. Oblong, 24 x 19 cm, 90; 13 pp. Line-cut of the elegant Munich, 1686 edition; this particular print in the holdings of the Proske-Bibliothek includes additional music—ca. 5 toccatas—in manuscript (approx. 272 bars), added at the end; the unknown copyist has added the inscription “Gugi [or Giegi] Caspar Kerl”. Hardbound, with decorative paper boards. \$63
- KINDERMANN, Johann Erasmus, 1616-1655**
- 9617 *Cantiones pathetikai [h.e. Ad memoriam passionis domini nostre Jesus Christi, dei & hominis repraesentandam, ternis 7 quaternis vocibus, etiam cum basso continuo]. Nürnberg / Johannes Friedrich Sartori 1639. [Proske-Bibliothek Regensburg, AR.9].*
Faksimile-Edition Rara, 85. Stuttgart, 2020. 20 x 33 cm, 4 partbooks, 64 pp. Line-cut of the Nuremberg, 1639 partbook edition (cantus/altus/tenor/bassus-bassus ad organum). Wonderful collection of 23 dance numbers (all texted) for various string and wind instrumental groupings. Wrappers, with portfolio with marbled boards. \$43
- 9620 *Des Erlösers Christi [und sündigen Menschens heylsames Gespräch]. Nürnberg / Wolfgang Endter [1643]. [Proske-Bibliothek Regensburg, A40b].*
Faksimile-Edition Rara, 87. Stuttgart, 2020. 21 x 33 cm, 28, 1 pp. Line-cut of the Nuremberg, 1643 edition. Oratorio setting on the spiritual poetry “Salutary Conversation of the Redeemer Christ and Sinful Man”, consisting of 7-part chorus, soloists and instrumental accompaniment and instrumental “symphonias”. The print is in many ways an unrealized short score with performance queues typical of the period. Hardbound in decorative paper boards. \$39
- 9619 *Opitianischer Orpheus, das ist musicalischer Ergetzligkeitene, erster Theil mitt 1. und 2. Stimmen ne., von dem General Baß darzu noch 3 Violn in Rittornelli. . . Cantus sive Tenor et Bassus Continuus / Opitianischer Orpheus, das ist Musicalischer Ergetzligkeiten Ander Theil mit einer signden Stimm/sanpreinem amorosischen Dialogo, mit zwenen/neben dem Basso Generali, für einen Organ-Theorb ober Lautenisten accommodirt. . . cantus sive tenor, & Bassus continuus]. Nürnberg / Wolfgang Endter 1642. [Proske-Bibliothek Regensburg, A40a].*
Faksimile-Edition Rara, 86. Stuttgart, 2020. 21 x 33 cm, 26, 24, 1 pp. Line-cut of the Nuremberg, 1642 edition. 27 strophic settings for 1-2 voices (mainly for “cantus or tenor”, but some for tenor or baritone alone) and basso continuo. With instrumental rittornelli for violins, viols & theorbo. “Opitianischer Orpheus” = songs based on poetry by Martin Opitz. Hardbound in decorative paper boards. \$39
- KOBRICH, Johann Anton, 1714-1791**
- 9625 *XII. Pange lingua. Augsburg / Johann Jacob Lotter 1783. [Private collection].*
Faksimile-Edition Rara, 87. Stuttgart, 2020. 21 x 34 cm, 80 pp. Line-cut of the Augsburg, 1783 edition. 12 strophic settings on the medieval Latin hymn “Pange lingua”. Set of parts bound together: SATB voices, vln I, vln II, clarino I, clarino II, organ/violoncello bc. Hardbound, in decorative paper boards. \$69
- KOLB, Carlman, 1703-1765**
- 9610 *Certamen aonium [id est Lusum vocum inter se innocuè concertantium, continens praeambula, versett: atque cadentias ab octo tonis. Pars prima]. o.O. / o.D. [Bischöfliche Bibliothek Regensburg]*
Faksimile-Edition Rara, 81. Stuttgart, 2018. Oblong, 31 x 24 cm, 49 pp. Line-cut of the Augsburg, [1733] edition. Certamen aonium consists of 8 preludes, each with 3 verses in the form of short fughettas and a cadenza; the music is reminiscent of Gottlieb Muffat. Hardbound, with decorative paper boards. \$42
- KRADENTHALLER [Gradenthaller], Hieronymus, 1637-1700**
- 9573 *Deliciarum musicalium. Erster Theil [à 4. Viol, von Sonatinen, Arien, Sarabanden und Giquen allen Music-Freunden zur Delectation], Wolf Eberhard Felßecker Nürnberg 1675; Ander Theil (etlicher Sonatinen, Arien, Sarabanden und Giquen, &c. von sonderlichen Inventionen und Manier à 4 Viol. Allen Music-Freunden zur Delectation), Wolf Eberhard Felßecker Nürnberg 1676. [Fürstlich Thurn und Taxissche Hofbibliothek, Regensburg].*
Faksimile-Edition Kammermusik des Barock, 8. Stuttgart, 2018. 22 x 18cm, 5 partbooks, 158 pp. Line-cut of the Nürnberg 1675-1676 partbook edition, for 4 viols with basso continuo (labeled “Violino I”, “Violino II”, “Violetta”, “Violon”, “Cembalo”). Hardboard in beautiful decorative paper with matching slip case. \$142 http://www.omifacsimiles.com/brochures/muffat_armonico.jpg
- 9539 [Musicalische Recreation; Musicalische Recreation Anderer Theil, violin, bc]
Musicalische Recreation [von Alleman, den Sarabanden Gavotten und Boure. Allen Liebhabern und Incipienten der Music componirt und vorgestellet Violino solo è Basso continuo]. Regensburg 1672. [Proske-Bibliothek Regensburg].
Faksimile-Edition Violino e Continuo, 4. Stuttgart, 2017. Oblong, 21 x 16 cm, 2 partbooks, 180 pp. Line-cut of the Regensburg, 1672 edition (includes both parts). 119 settings altogether, including several sonatinas. 4 magnificent woodblock title pages. Hardbound in decorative paper with matching portfolio. \$72
- 9622 [Die Sieg-prachtende Liebe und Beherrscherin der ganzen Welt in einer Sing-Ode. Christoff Fischer / Regensburg 1672. [Proske-Bibliothek Regensburg, AN87].
- Faksimile-Edition Rara, 89. Stuttgart, 2020. 16 x 21 cm, 4, 1 pp. Line-cut of the Regensburg, 1672 edition. Aria for canto solo with basso continuo. Stiff paper binding with exposed thread. \$8
- MAHLER, Gustav, 1860-1911**
- 9558 [Lied von der Erde, selection]
Der Abschied – Facsimile Edition of the Sixth Movement of Das Lied von der Erde. I: Draft Orchestral Score; II: Particel, Short Score; III: Texts on the Facsimile. [Willem Mengelberg Archive, Nederlands Muziek Instituut, The Hague].
The Hague, 2017. Oblong, 35 x 27, 3 vols, 44, 20; 46 pp. Fine bibliophile facsimile of Mahler’s manuscripts of “Der Abschied” (Farewell), the sixth movement of Das Lied von der Erde, issued on the 60th anniversary of the Dutch Mahler Society. The edition includes the manuscripts of both the draft orchestral score and the particel short score. In December 1917, the great Dutch conductor Willem Mengelberg conducted the Vienna Philharmonic Orchestra in a performance of Das Lied and following that performance, Alma Mahler presented Mengelberg with the 2 manuscripts which are the basis of this facsimile. Alma included the note (also provided in facsimile): “To the Friend of Gustav Mahler. . . the most wonderful interpreter of his work, Willem Mengelberg”. The particel represents a relatively early stage of the composition and reveals many aspects of how the movement took shape. The orchestral version is much more complete, but still is considered a draft. Notes by Eveline Nikkels & Frits Zwart, with introduction by Edward Reilly. Limited edition of 400 numbered copies in the original format as presented by Alma Mahler to Mengelberg, 3 volumes, housed in a beautiful box covered with black paper. http://www.omifacsimiles.com/brochures/mahler_ab2.html
- MARAIS, Marin, 1656-1728**
- 9638 [Pièces, viol, bc, book 1]
Pièces a une et a deux violes – Livre I.
Magdeburg, 2018. Oblong, 30 x 20 cm, 2 partbooks, 202, iv pp. Line-cut of the Paris, 1686-89 edition. Index. Wrappers. \$74
- 9639 [Pièces, viol, bc, book 2]
Pièces de violes, 2e livre; basse-continues du second livre de pièces de viole.
Magdeburg, 2019. Oblong, 30 x 20 cm, 2 partbooks, 267, vi pp. Line-cut of the Paris, 1701 edition. 8 suites, with altogether 142 movements. Index. Wrappers. \$76
- 9640 [Pièces, viol, bc, book 3]
Pièces de violes, 3e livre; basse-continues de 3e livre de pièces de viole.
Magdeburg, 2019. Oblong, 30 x 20 cm, 2 partbooks, 242, iv pp. Line-cut of the Paris, 1711 edition. Index. Wrappers. \$74
- 9641 [Pièces, viol, bc, book 4]
Pièces de violes, 4e; basse-continues du 4e livre de pièces de viole.
Magdeburg, 2018. Oblong, 30 x 20 cm, 2 partbooks: 208, iv pp. Line-cut of the Paris, 1717 edition. Index. Wrappers. \$73
- 9636 [Pièces, viol, bc, book 5]
Pièces de violes, Ve livre; basse-continues du 5e livre de pièces de viole.
Magdeburg, 2019. Oblong, 30 x 20 cm, 214, iv pp. Line-cut of the Paris, 1725 edition. 8 suites, altogether 142 movements. Includes the humorous “Le tableau de l’operation de la taille–Les relevailles”. Index. Wrappers. \$73

MELLI, Domenico Maria, 16-17th c.

- 9621 *Musiche di Domenico Maria Melio Reggiano. Composte sopra alcuni madrigali di diversi. Per cantare nel chittarone, clavicembalo, & altri istromenti / Musiche di Domenico Maria Megli, Reggiano. Nelle quali si contengono madrigali, canzonette, arie, & dialoghi, à una & due voci. Per cantare nel chittarone, clavicembalo, & altri istromenti, si in soprano, come in tenore, & trasportate, comode per qual parte più piace. Giacomo Vincenti, Venedig 1602.*
Faksimile-Edition Rara, 88. Stuttgart, 2020. 22 x 32 cm, 20; 30; i pp. Line-cut of the 1602 & 1602 editions, respectively with 18 & 23 monodies for 1-2 voices and basso continuo in staff notation. Hardbound in decorative paper boards. \$45
http://www.omifacsimiles.com/brochures/musiche_melli.pdf

MENDELSSOHN-BARTHOLDY, Felix, 1809-1847

- 6812 [Correspondence, complete]
Felix Mendelssohn. Sämtliche Briefe. Band 12: Februar 1847 bis November 1847. Herausgegeben und kommentiert von Stefan Münnich, Lucian Schitwizet und Uta Wald.
Kassel, 2017. 15 x 23 cm, 632 pp. New complete edition of the letters based on the collection compiled by Rudolf Elvers. Hardbound in green linen with signature of the composer embossed on cover. Only available as 12-vol set. \$179
- 6813 [Correspondence, complete]
Felix Mendelssohn. Sämtliche Briefe. Bände 1-12 CD-ROM.
Kassel, 2017. 1 CD ROM. The complete printed edition vols 1-12, of the Mendelssohn letters in searchable CD-ROM format.

MONTEVERDI, Claudio, 1567-1643

- 9510 *Lamento d' Arianna. Faksimile nach dem Erstdruck der Universitätsbibliothek Gent. Herausgegeben und mit einer Einführung von Silke Leopold.*
Meisterwerke der Musik im Faksimile, 49. Laaber, 2017. 21.5 x 27.5 cm, 12, 32 pp. Line-cut of Magni edition, Venice, 1623 (sole surviving copy), containing the "Lamento d' Arianna" and two "Lettere amorose" from the seventh book 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

MOZART, Wolfgang Amadeus, 1756-1791

- 9043 [Adagio, glass harmonica, K.356 (617a)]
L'autografo dell' Adagio KV 356 (617a) per Glasharmonika nella Bibliothèque Nationale de France di Parigi (Département de la Musique, Fondo Ch. Maherbe, Segnatura: Ms. 220). Edizione in facsimile a cura di Giacomo Fornari.
Lucca, 2/2017. 23 x 33 cm, xvi, 2 pp. This beautiful and exacting facsimile, recreating the tactile experience of the autograph now in the possession of the Bibliothèque Nationale, was first issued in 2008 solely for members of the International Mozart Society. Fortunately the publisher has now re-issued it, making it available to a larger public. Little is known about the origins of the work and the composer failed to enter the piece into his thematic catalog (Verzeichniß aller meiner Werke). Several clues however suggest that the piece was drafted in the summer of 1791, in the same period as the genesis of La clemenza di Tito and Die Zauberflöte, and that Marianne Kirchgessner, the esteemed virtuoso of the glass harmonica, blind since the age of four, performed it in Vienna. The instrument itself, a type of mechanical piano with resonating glasses, whose sound is described as "especially sweet, ethereal, melancholic and penetrating", has a fascinating American connection in that it was Benjamin Franklin who perfected the instrument in 1762. Commentary in It-Eng-Ger. Portfolio. \$66
http://www.omifacsimiles.com/brochures/mozart_glas.html

- 9404 [Concerto, piano, orch, no.9, K.271]
Klavierkonzert "Jenamy" Eb-Dur KV 271. Faksimile nach dem Autograph der Bibliothek der Jagiellońska Kraków. Herausgegeben und mit einer Einführung von Ulrich Konrad.

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

- 9403 [Concerto, piano, orch, no.15, K.450]
Klavierkonzert Nr. 15 B-Dur KV 450. Faksimile nach dem Autograph der Herzogin Anna Amalia Bibliothek, Weimar. Mit einem Kommentar von Hartmut Hein.

Meisterwerke der Musik im Faksimile, 37. Laaber, [in prep—2022]. Oblong, 4°, xxiv, 88 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$205

- 9405 [Concerto, piano, orch, no.16, K.451]
Klavierkonzert Nr. 16 D-Dur KV 451. Faksimile nach dem Autograph der Bibliothek der Jagiellonen-Universität Krakau. Mit einem Kommentar von Siegbert Rampe.

Meisterwerke der Musik im Faksimile, 39. Laaber, [in prep—2022]. Oblong, 4°, xxiv, 84 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$191

- 9402 [Concerto, piano, orch, no.27, K.595]
Klavierkonzert Nr. 27 B-Dur KV 595. Faksimile nach dem Autograph der Bibliothek der Jagiellonen-Universität Krakau. Mit einem Kommentar von Peter Revers.

Meisterwerke der Musik im Faksimile, 36. Laaber, [in prep—2022]. Oblong, 4°, xxiv, 104 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$229

- 9629 [correspondence, to Constanze Mozart]
Eine schöne, prächtige Stadt. — Wolfgang Amadé Mozart. Brief vom 28. September 1790. Faksimile, herausgegeben und kommentiert von Ulrich Konrad.

Kassel, 2020, 8°, 1 leaf, 24 pp. Full-color facsimile of the autograph letter in The National Library of Israel, sign. Rare Collection Ms. Mus. 50 (1), together with extensive commentary in Ger/Eng. Mozart took on a huge financial burden to travel to Frankfurt to witness the coronation of Leopold on the 5th of October 1790. Around 25,000 people stayed for weeks in the city to see the ceremony and attend various festivities. Mozart no doubt was there to hobnob, whether or not he was successful is not known. The letter to Constanze is very sweet and includes his impressions of Regensburg ("we dined magnificently at midday, had divine table music..."), Nuremberg ("an ugly town"), Würzburg ("a beautiful, magnificent town"), and Aschaffenburg ("the esteemed innkeeper saw fit to take grievous advantage of us"). Konrad's excellent commentary explores Mozart's motives and the sheer tenacity. Wrappers. \$26

MUFFAT, Georg, 1653-1704

- 9565 *Armonico tributo [cioè sonate di camera commondissime a pocchi, ò a molti stromenti]*. Salzburg. Giovanni Battista Mayr 1682 [Fürstlich Thurn und Taxissche Hofbibliothek, Regensburg].
Faksimile-Edition Kammermusik des Barock, 7. Stuttgart, 2017. 26 x 37 cm, 5 partbooks, 158 pp. Line-cut of the Salzburg, 1682 edition. Like Biber's *Mystery Sonatas and Sonatas* 1681, this set was dedicated to Archbishop Maximilian Gandolph von Khuenberg with whom he was employed for 10 years. Scored for vln I, vln II, va I, va II, cembalo (bc). The performance markings in the print are nearly unique for the time—perhaps aids to assist German string players with the idiom of cosmopolitan French dance styles—and include meticulous tempo, dynamic, bowing, and solo-ensemble markings. Additional performance instructions are provided in the preface ("Amico Lettore"). Wrappers with portfolio in decorative paper. \$87
http://www.omifacsimiles.com/brochures/muffat_armonico.jpg

MUSSORGSKY, Modest Petrovich, 1839-1881

- 9585 [Pictures at an Exposition, original piano solo version]
Bilder einer Ausstellung. Faksimile nach dem Autograph aus der Nationalbibliothek Russland, St. Petersburg. Herausgegeben und mit einer Einführung von Christoph Flamm.
Meisterwerke der Musik im Faksimile, 44. Laaber, 2019. Oblong, 40 x 27 cm, 18, 32 pp. Full-color facsimile of the autograph fair copy dating from September 1861, inspired by Victor Hartmann's drawings: Paris catacombs; Design for Kiev city gate; Sketches of costumes for J. Gerber's ballet *Trilby*; A rich Jew in a fur hat; A poor Jew (and old man); Baba-Yaga's hut on hen's legs. Commentary in Ger-Eng. Hardbound with attractive paper boards. \$122
<http://www.omifacsimiles.com/brochures/muss2.html>

NARVAEZ, Luis de, c.1505-c.1555

- 9687 *Los seys libros del Delphin [de música de cifras para tañer vihuela]*. Edición y estudio de las fuentes: Juan M. Nieto. Introducción: John Griffiths.
Madrid, 2019. Oblong, 22 x 15 cm, liii, 257 pp. Color facsimile of the Valladolid, 1538 edition. One of the first vihuela books. Italian tablature. 14 fantasias, transcriptions of works by Josquin, Gombert and Richafort, villancicos and romances for voice & accompaniment; diferencias (including 22 on "Conde claros" and 7 on "Guardame las vacas") which provide early examples of variation. Like Luis de Milan's *El Maestro*, the notes of vocal line have been painstakingly printed with red ink (a precursor of Bach's use of red ink for the Biblical texts of the St. Matthew Passion). Commentary in Sp-Eng. Hardbound. \$110
<http://www.omifacsimiles.com/brochures/narvaez.html>

PASTERWIZ, Georg (Giorgio), 1730-1803

- 9616 *Werke für Cembalo und Piano [Stift Kremsmünster]*.
Faksimile-Edition Kremsmünster, 39. Stuttgart, 2020. Oblong, 34 x 24 cm, 36, 2 pp. Line-cut of the autograph score containing 3 delightful compositions: *Divertimento per il cembalo*; *XII Variazioni per il Forte piano*; [17] *Variazioni per il Clavi Cembalo*. Hardbound with marbled boards. \$37

PETRUCCI, Ottaviano, 1466-1539 [publisher]

- 9569 *Frottole Libro secondo. Venedig Ottaviano Petrucci 1507 | Frottole libro tertio Venedig Ottaviano Petrucci 1507*. [Bischöfliche Bibliothek, Regensburg].
Faksimile-Edition Rara, 78. Stuttgart, 2018. Oblong, 24 x 17 cm, 111; 127 pp. Line-cut of Petrucci's 2nd and 3rd books of frottole both published in Venice, 1507. Comprising 53 & 61 frottole respectively—the word means "trifles" or "unimportant things"—these two books are a repertorial goldmine, with composers such as Rossinus Mantuanus (R.M.), Francesco d'Ana, Nicolo Patavino, Cara, Tromboncino, Pesenti, Honophrius Antenoreus, Peregrinus Cesena, Antonius Rossetus, and others. Notated in quasi score format (if frottola fits on single page) or choirbook format (if spread over an opening). Hardbound, in decorative paper. \$88

PEZEL, Johann Christoph, 1639-1694

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

POSCH, Issac, b.?-1623

- 9538 *Musicalische Ehrenfreudt. [Das ist: Alleyley neuer Balleten, Gagliarden/Couranten und Tänzten teutscher arth, mit 4. Stimmen, wie solche auff wie II solche auff adelichen Panqueten, auch andern ehrlichen Conuivjs und Hochzeyten gemusiciert und auff allen instrumentalischen Sayttenspielen, u. zur Fröligkeit gebraucht werden mögen: Erster Theil]*. Regensburg 1618. [Bischöfliche Bibliothek, Regensburg].
Faksimile-Edition Rara, 76. Stuttgart, 2017. 18 x 22 cm, 4 partbooks, 160 pp. Line-cut of the Regensburg, 1618 partbook edition. 34 4-voice instrumental settings (canto I, canto II, alto, basso). Wrappers, with portfolio in decorative paper. \$46

RIES, Ferdinand, 1784-1838

- 9583 *Zigeuner, WoO 53. Melodram in 2 Akten für Sopran, Chor und Orchester. Herausgegeben von Bert Hagels.*
Berlin, 2017. Oblong, 32 x 24 cm. 74 pp. Facsimile of the autograph score Mus. ms. autogr. F. Ries 8N, preserved in the Staatsbibliothek Berlin. The first facsimile edition of a work by Ries. Wrappers. \$125

ROTA, Nino (Giovanni), 1911-1979

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

SACRATI, Francesco, 1605-1650

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

SAINT-SAËNS, Camille, 1835-1921

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

- 9650 *Un esprit libre. Marie-Gabrielle Soret.*
Paris, 2020. 22 x 27 cm, 192 (140 illus). Outstanding and well-researched exhibition catalog issued on the occasion of the centenary of the composer's death comprised of letters, autograph manuscripts, photographs, maquettes of costume and designs from the rich collection of the Bibliothèque nationale de France. Contributors: Marie-Gabrielle Soret: "Saint-Saëns, un esprit Libre - Introduction"; Fabien Guilloux: "De l'enfant prodige à l'artiste accompli"; Catherine Massip: "Soixante-quinze ans de carrière pianistique. Interprétation et répertoire"; Denis Tchorek: "Le premier organiste du monde"; Michael Stegemann: "L'imprévisible: Camille Saint-Saëns et son oeuvre"; Elizabeth Giuliani: "Un pionnier du disque"; Denis Herlin: "De la Société nationale de musique à l'édition des oeuvres complètes de Rameau"; Nicolas Dufetel: "Passages culturels. D'Orient en Occident, du passé vers l'avenir"; Stéphanie Leteuré: "Une vie en voyage: Les chemins de la gloire et de la liberté"; Sarah Barbedette: "Du beau sous toutes ses formes. Regards du musicien sur la littérature et les beaux-arts"; Mathias Auclair: "Saint-Saëns à l'Opéra". Hardbound. \$44
<http://www.omifacsimiles.com/brochures/saintsaens.html>
- SCARLATTI, Domenico, 1685-1757**
- 9603 [Sonatas, harpsichord, complete, Venice sources]
Sonata per cembalo del Cavalier Dn. Domenico Scarlatti, 1742. [Biblioteca Nazionale Marciana di Venezia, ms. 9770].
Archivum Musicum: Monumenta Musicae Revocata, 1/I. Magdeburg, 2/ [2019]. Oblong, 33 x 25 cm, ii, 249 pp. Line-cut of the first of the Venice mss. Contains 61 sonatas corresponding to K.43-93. Preface in It-Eng by Laura Alvin. Wrappers. \$85
<http://www.omifacsimiles.com/brochures/scarlatti.html>
- SCHOENBERG, Arnold, 1874-1951**
- 9582 *Friede auf Erden / Peace On Earth, Op. 13. Facsimile. Edited by Therese Muxeneder.*
Vienna, 2017. 27 x 35 cm, 48 pp. This facsimile edition—prepared 110 years after the work was composed—unites 2 autograph music manuscripts of the choral work that displays "the most artful polyphony, most wonderful tonal effect, and sublimest expression" (Anton Webern). Peace on Earth, op. 13 is part of the traditional choral music repertoire. The text of this a-cappella chorus, composed in 1907 for a competition organized by the Steiermärkischer Musikverein, was taken from a Christmas poem written by Conrad Ferdinand Meyer. The poem begins with the promising message of peace from the Christmas story, and then depicts the history of the world after Christ's birth as a time of war in which the belief in justice and peace had been retained, however; a peace that promises to become reality for future generations. Commentary in Ger-Eng. Beautiful bibliophile edition, original large folio format, printed on fine silky paper with art paper covers. \$46
http://www.omifacsimiles.com/brochures/schoen_frieda.html
- SCHUMANN, Clara, 1819-1896**
- 9609 [Lieder, selections, op.12 & WoO 17]
Vier Gedichte von Rückert. Opus 12 und WoO 17. Facsimile nach dem Autograph aus dem Robert-Schumann-Haus, Zwickau. Mit einem Geleitwort von Manfred Jung. Herausgegeben und mit einer Einführung von Thomas Synofzik.
Meisterwerke der Musik im Faksimile, 42. Laaber, 2020. Oblong, 24 x 16.5 cm, xxi, 24 pp. Full-color facsimile of the autograph. "Four poems by Rückert for my beloved husband on 8th June, 1841, composed by his Clara", is what Clara wrote on the flyleaf of this charming music book, on the occasion of Robert's 41th birthday. In some ways it was her response to his gift of songs () present to her on the occasion of the couple's marriage and a choice of Rückert poems was appropriate, as the poet himself had dedicated this poetry to his bride 20 years before. Contents: Er ist gekommen in Sturm und Regen, Liebste Du um Schönheit, Warum willst Du And're fragen; Die gute Nacht, ir ivh fit dshr. Introduction in Ger-Eng. Hardbound with boards in decorative paper. \$72
http://www.omifacsimiles.com/brochures/schumann_vier.html
- SCHUMANN, Robert, 1810-1856**
- 9547 [Lieder, "Myrthen" op.25, selections; Kerner-Lieder op.35, selections]
"Widmung" (Rückert) and "Stille Liebe" (Kerner). Facsimile of the Autograph MS with Schumann's Dedication in The Juilliard Manuscript Collection, New York. With Critical Appreciation by Michael Musgrave.
[Salzburg], 2017. Oblong, 33 x 25 cm, ix, 8, iii pp. Full-color facsimile of the autograph presentation MS of op.25, no.1 and op.35, no.8. Limited edition, bound in red velvet. \$195
http://www.omifacsimiles.com/brochures/schumann_widmung.html
- 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
- 9509 [Album for the Young, piano, op.68]
Album für die Jugend op.68. Faksimile nach dem Autograph aus dem Robert-Schumann-Haus, Zwickau. Herausgegeben und mit einer Einführung von Michael Beiche.
Meisterwerke der Musik im Faksimile, 43. Laaber, 2017. Oblong, 28.5 x 21.5 cm, xxi, 94 pp. Full-color facsimile of the autograph score, together with some entries by his wife Clara, and two pieces in the hand of Ferdinand, Schumann's grandson. The MS is the basis of the first edition and thus has the usual engravers pencil markings. Despite being a fair copy it documents some compositional work, especially regarding the conclusions of certain pieces, and also sheds light on the selections process, as not all pieces get included in the final printed edition. The impetus of composing Album for the Young is clear from a diary entry of Clara written 1 September 1848: "The pieces which children learn in piano lessons are so poor that Robert had the idea of composing and publishing a book (a kind of album) entirely with children's pieces. He has already written a plethora of charming little pieces". Later that year Clara wrote to their friend Carl Reinecke of the pedagogical importance of the work: "they are thus also easy to execute and I believe these pieces will meet the wishes of many amateurs, of precisely those who do not play well enough to perform Robert's grander piano compositions". And in a postscript to this letter Robert writes as a postscript: "I do not know when I ever found myself in such a good mood as when writing these pieces. It truly overwhelmed me". Introduction in Ger-Eng. Hardbound with boards in decorative paper. (subscription price) \$173
http://www.omifacsimiles.com/brochures/schumann_album.html
- STADLMAYR, Johann, c.1575-1648**
- 9646 *Missae breves [a. IV. cum una pro defunctis, et alia. V. voc: concertatae]. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 25. Stuttgart, 2021 16 x 21 cm, 5 partbooks, 172 pp. Line-cut of the Vienna, 1618 partbooks (cantus, altus, tenor, bassus, bassus continuus). Wrappers, in marbled paper portfolio. \$59
- 9563 *Psalmi integri [a quatuor vocibus concertantibus quatuor aliis accessoriis ad libitum accinendis cum 2, cornet: sive violin.] Wagner]Innsbruck 1641. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 38. Stuttgart, 2017. 17 x 22 cm, 11 partbooks, 368 pp. Line-cut of the Innsbruck, 1641 partbooks. Scoring: SATB soli, SATB ripieni, violin, viol (or horn 1), viol (or horn 2). Wrappers, in marbled paper slipcase. \$85
- 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
- TETTAMANZI, Fabrizio, c.1650-d.?**
- 9692 *Breve metodo per fondatamente. [e con facilità apprendere Il canto fermo. Division in tre libri]. Mailand / Stampe degl' Agnelli 1706. [private collection].*
Faksimile-Edition Rara, 95. Stuttgart, 2021. 17 x 22 cm, 154 pp. Line-cut of the Milan, 1706 edition (first published in 1686). Includes a full page Guidonian hand—a nice corpulent baroque example—originally engraved in copper. Coverboards in decorative paper. \$50

WAGNER, Richard, 1813-1883

- 9605 *Parsifal* (WVV 111). Facsimile of the Autograph Score from the National Archive of the Richard-Wagner-Stiftung Bayreuth. With a Commentary by Ulrich Konrad.
Documenta Musicologica, II/56. Kassel, 2020. 29.5 x 41 cm, 340, c.50 pp. Full-color facsimile of the autograph score, the same score Hermann Levi conducted from for the work's premier on July 26, 1882. Wagner wrote the autograph score almost entirely in violet ink, a color he preferred to use in the final years of his life. Throughout his life, Richard Wagner was proud of his even clear handwriting, always striving to produce manuscripts of a high calligraphic standard. The opera, Wagner's last work, is about healing and compassion and is in many ways it represents the summation of the composer's creative career. Commentary in Eng.-Ger. Hardbound, with leather spine and decorative paper Full-color facsimile of the autograph score, the very score Hermann Levi conducted from for the work's premiere on July 26, 1882. Wagner wrote the autograph almost entirely in violet ink, a color he preferred to use in the final years of his life. Throughout his life, Richard Wagner was proud of his even clear handwriting, always striving to produce manuscripts of a high calligraphic standard. The opera, Wagner's last work, is about healing and compassion and in many ways reflects the summation of the composer's creative career. The idea was already in the back of his mind in the early 1840s when he first read the medieval epic "Parzival" by Wolfram von Eschenbach; that character became one of the main roles in Tannhäuser (1845). Parsifal's son is the protagonist of Lohengrin (1848), and in the same ope the ending ("The Narrative of the Grail") sets forth the Grail story. With Parsifal Wagner can now tell that full story, armed with a rich musical language that he developed from writing of the Ring, Tristan and other operas. Commentary in Eng.-Ger. Hardbound, with leather spine and decorative paper boards. 10% discount for early subscribers. \$835
http://www.omifacsimiles.com/brochures/wagner_parsifal.html

WILTBERGER, August, 1850-1928

- 9612 *Orgel-Trio op.61 und op.65. Schwann / Düsseldorf. [private collection].*
Faksimile-Edition Rara, 84. Stuttgart, 2019. Oblong, 21 x 16 cm, 42 pp. Line-cut of the Düsseldorf, c.1895-96 edition. Hardbound, with decorative paper boards. \$27

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

- 9611 *Zoncors digitorum discordia [sue IV. Parthiae]. Augsburg / Jacob Lotter 1761. [Bischöfliche Bibliothek Regensburg].*
Faksimile-Edition Rara, 82. Stuttgart, 2018. Oblong, 31 x 21 cm, 31 pp. Line-cut of the Augsburg, 1761 edition. Hardbound, with decorative paper boards. \$40

9608 [Minuet & Trio]

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

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

COMPOSITE & MISCELLANEOUS SOURCES

- 9557 *Ars componendi / Regulae componendj [1718]. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 37. Stuttgart, 2017. Oblong, 23 x 19 cm, 87 pp. Color reproduction of 2 fascinating manuscripts on the rules of composition—shelfmark L70; one is dated 1717. Hardbound with decorative marbled boards. \$69
- 9590 [Berlin, Staatsbibl. der SPKB, SA 4060]
Lautenhandschrift Berlin SA 4060 der Singakademie Berlin. Faksimile in 85% der originalen Grösse.
Lübeck, 2019. 24 x 31 cm, 404 pp. Sharp halftone monochrome, reproduced 2 up. Pieces for baroque lute. French tablature notation, baroque tuning, Note, index and concordances in German. Hardbound. \$148

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

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

Leuven Library of Music in Facsimile, 2. Antwerpen, 2019. 32 x 43 cm, 2 vols, 98, 102 pp Full size facsimile and study of Brussel MS 215-16, one of only two anthologies with masses, motets and office plainchant that was prepared for actual use at sacred services in the Low Countries, in this case for some chapel in Brussels. It is dedicated to the Seven Sorrows of Mary and has two masses specifically for the chapel. This sumptuous parchment choirbook comes from the workshop of Petrus Alamire and features the music De la Rue, Josquin, Pipelare and anonymous composers. The present publication offers a full color reproduction of the MS accompanied by a scholarly commentary in Eng./Fla. Hardbound, with paper boards that reproduce the original binding. \$133
http://www.omifacsimiles.com/brochures/leuven_lim2.html

9220 [Burgos, Monasterio de Cistercienses Calatravas de San Felices]

Vita adelelmi (Vida de San Lesmes).

Madrid, 2004. 28 x 37 cm, 158, 236 pp. Deluxe full-color facsimile of a codex containing the Vita adelelmi and the official liturgy and music chants for San Lesmes, patron Saint of Burgos. As Burgos is one of the stops of the Camino de Santiago de Compostela, this work nicely dovetails with Codex Calixtinus (transmitting the equivalent rite for Saint James). Commentary by Angeles García de la Borbolla García de Paredes, Víctor Márquez Paillo, Rafael Sánchez Domingo, Clemente Serna González, & Miguel C. Vivancos Gómez. Limited edition of 230 copies bound in full leather with generous tooling and linen covered slipcase. (first added to OMI's offerings in 2012)
http://www.omifacsimiles.com/brochures/san_lesmes.html

9571 [Cambrai, Médiathèque Municipale, MSS 125-128]

Der Chansonnier von Zeghere van Male.

Faksimile-Edition Rara, 86. Stuttgart, 2018. Oblong, 28 x 20 cm, 4 partbooks, 1224 pp, 40 pp. The Songbook of Zeghere van Male, also known by its call number MS 125-128 in Cambrai's Médiathèque Municipale, consists of four complementary part-books: Superius, Altus, Tenor, & Bass. The chansonnier became part of this public collection after the French Revolution, beforehand it was in the Bibliothèque de Saint-Sépulcre, also in Cambrai. The MS contains 229 compositions, extremely varied, some of them present only in this source. The special aspect of this manuscript is its marriage of music, art and culture: drawings adorn each folio. Executed by quill and with lively colors the drawings describe realistic scenes of daily life, leisurely activities, and include animals and monstrous creatures, obscene depictions and vegetal decorations. With mixed elements inherited from the Middle-Ages, the Antiquity and the vogue of the grotesque, they are a testimony of the prevailing taste in Flemish civil society in the first half of the 16th century. Commentary Ger-Fr-Eng by Fabien Laforge. Hardbound with decorative paper boards and slipcase. \$638
<http://www.omifacsimiles.com/brochures/zeghere.html>

9606 ["Cherbury" lute book]

Herbert of Cherbury's Lute Manuscript, 1624-1640. Facsimile of MULMS.689, Cambridge, Fitzwilliam Museum. Introduction with Index and Concordances by Francois-Pierre Goy, Craig Hartley and John H. Robinson.

The Lute Society Facsimiles, 8. Guildford, 2019 25 x 34 cm, 2 vols, 180 pp. Color facsimile. The last great English lute manuscript, compiled c.1616-1640, with 242 of the highest quality pieces for lutes from 6 to 10 courses, by French, English and Italian composers including Gaultier, Bachelier, Despont, Perrichon, Sâman, Robert Johnson, Dowland and some of Lord Herbert's own compositions (he records that he learned to play the lute at an early age). By the 1620s, when this book may have been started, the Golden Age of the lute in England was over. The mixture of old English and newer French pieces found here may well reflect Lord Herbert's years in Paris as ambassador. In 1624, dismissed from his post, he came back to England, where he had time for more intellectual pursuits. Wrappers. \$124
<http://www.omifacsimiles.com/brochures/cherbury.html>

- 6833 Engelke, Ulrike.
Melody as Musical Speech in the 17th and 18th Century. The Most Important Statements about Vocal and Instrumental Performance Practice from Baroque and Pre-Classic Sources / Melodie als Klangrede in der Musik des 17./18. Jahrhunderts. Die wichtigsten Aussagen zur vokalen und instrumentalen Aufführungspraxis aus den barocken und vorklassischen Quellen.
Münster, 2018. 21 x 30 cm, 515 pp All the important composers and theorists of the baroque and rococo periods wrote about how music should be, touching on many aspects of aesthetics, style, embellishment and technique. If there was one concern of overriding importance—whether it be instrumental or vocal music—it was the belief that musical expression should emulate human speech, that music should be “played spoken”. Contemporary reports tell it in many ways with many tips and analogies. Mattheson describes breaking up small motives of a vocal or instrumental melody by shortening syllables into “Klangfüße” using commas, semicolon and the period; other comments are blunter: “play from the soul, not like a trained bird”. This remarkable book by Ulrike Engelke, a distinguished performer and scholar, is a unique exploration and narrative on the subject, in easy-to-follow bilingual format (Ger-Eng), using more than 1,000 facsimile-examples to make her point and allow the masters to speak for themselves. It’s an indispensable work for students and scholars interested in performance practice which can also be used as an exercise book. Handy ring-binder, for easy reading from the music stand. \$68
<http://www.omifacsimiles.com/brochures/engelke1.html>
- 9686 *Fragments of English Polyphonic Music c.1390-1475. A Facsimile Edition Edited by Margaret Bent & Andrew Wathey.*
Early English Church Music, 62. London, 2022. 30 x 43 cm. 78, 306 pp. This long-awaited volume contains fragments of English polyphonic music from the 1390s to the 1470s. Like the previous facsimile volume (EECM57) it has a large page format maximizing the number of manuscripts that can be reproduced at full size; color reproduction conveys the syntax of late-medieval notation, particularly the use of red notation; page-turns follow the recto-verso arrangement of the original MSS far as possible; extensive image editing restores a degree of legibility to much-degraded MSS. The MSS reproduced here include the famous Coventry Caput Mass, vestiges of a royal choirbook virtually reassembled by Bent and a systematic investigation by Wathey of the Beverley fragments. Although fragmentary, these 15th-century sources, containing music by Dunstable, Power, Plummer and their contemporaries, attest to the vitality of the English polyphonic tradition as it neared its pre-Reformation zenith. Buckram. \$265
<http://www.omifacsimiles.com/brochures/frag.html>
- 9662 *Irseer-Orgeltabulatur. [Passau State Library].*
Faksimile-Edition Rara, 95. Stuttgart, 2021. 24 x 36 cm, 226 pp. Color facsimile of a rare and unique organ tablature MS from 1590 containing 83 pieces. According to an inscription in the book it was created for Abbot Carolus Andreae, a Benedictine monk active at the Kloster of Irsee, Ostallgäu, Bavaria (Andreae is credited with initiating the installation of a new organ by the Irsee organ builder Daniel Hayl in 1612). The MS comprises an anthology organ adaptations of vocal music from the last decades of the 16th c., including works by Hans Leo Hassler, Orlando di Lasso, Johannes Eccard, Joachim a Burck, Michael Tonsor, Jakob Regnart, Heinrich de la Court, Philippe le Duc, Sebastian Hasenknopf, and Alexander Utendal. The aim of the intabulations (a notation very similar to German lute tablature) is not clear—they may have been written for study, or rehearsal purposes, or most likely, for possible insertion in a liturgical setting. The MS ends with one piece in “modern” staff notation. Hardbound in decorative paper boards. \$125 <http://www.omifacsimiles.com/brochures/irseer.html>
- 9645 *Italiensische geistliche Konzerte. [Stifts Kremsmünster, Ms. I.76].*
Faksimile-Edition Kremsmünster, 39. Stuttgart, 2021. Oblong, 22 x 18 cm, 162 pp. Fascinating manuscript collection of 24 motet settings in monodic style for 1 and 2 voices and basso continuo. For the most part all of the passaggiato and ornaments are written out, shedding light on contemporary performance practice. Hardbound with marbled boards. \$65
- 9601 [Ivrea, Biblioteca Capitolare, MS 115 -lv]
The Manuscript Ivrea, Biblioteca Cap. 115. Commentary and Facsimile by Karl Kügler.
Ars Nova, Nuova Seria, 5. Lucca, 2019. 25.5 x 35.5 cm. 90, 138 pp. Full color facsimile of the celebrated “Ivrea Codex”, a 14th c. manuscript containing 37 motets, 25 masses and a handful of secular songs (11 rondeaux, 1 virelais & 4 chaces). While its origin is debated (between Avignon or Ivrea), the 1365-70 ms clearly reflects the reception in Italy of mainstream French ars nova music. While no dates or composer attributions are given, concordances with Codex d’Apt or Trésor 16bis place it around 1365-1370. 2 motets have a relationship to Gaston Fébus, Count of Foix, 1331-1391, and other works clearly span the years 1320 to 1370; composers include Philippe de Vitry, Guillaume de Machaut, Magister Heinrichus, Bararippton, Depansis, Matheus de Sancto Johanne, Chipre, Orles, Sortes, & Loys. Well worn and apparently written for practical use, one finds interesting variations in format, where single motet parts are usually written across an opening (triplum on verso, motetus on recto) while mass movements and old motets may be written with the pages divided into two by a line down the middle. Shorter works are usually written in the left over spaces left at the bottom of the pages of larger pieces. It’s a real treat to have this facsimile join the ranks of Rossi 215, Modena M.5.24, Faenza 117, Bologna Q15, Turin T.III.2 & J.II.9, Lucca Codex and Squarcialupi Codex, all published in the same series. Wrappers. \$299
<http://www.omifacsimiles.com/brochures/ivrea.html>
- 9553 [London, Royal College of Music, Ms. 1070]
The Anne Boleyn Music Book. Introduction by Thomas Schmidt and David Skinner with Katja Airaksinen-Monier.
Diarm Facsimiles, 6. Oxford, 2017. 21 x 30 cm. 58, 270 pp. This modestly-sized but beautifully written book contains sacred motets by some of Europe’s most famous composers, specifically those associated with the French Royal Court of the early 16th century. An inscription in an early sixteenth-century English hand reads “M[is]tres A Bolleyene Nowe thus” followed by musical motto of three minims and a longa; that she is referenced “mistress” indicates that the inscription was certainly made before she became queen in 1533; “nowe thus” was the motto of her father. Despite considerable interest by musicologists in past decades, the book remains something of a mystery: clearly made in France, but associated in a yet-to-be-determined way with Henry VIII’s second wife. For the facsimile production the RCM removed the MS from its 19th-century binding, making it possible to study the layers and compilation. Commentary includes chapters on the historical context of the book, a new analysis of its structure, the significance of the music it contains with some new ascriptions, an analysis of the decoration, and a list of concordances and editions. Hardbound. \$124
<http://www.omifacsimiles.com/brochures/anneboley.html>
- 9570 [Louvain, Alamire Foundation]
Leuven Chansonnier. General Editors: David J. Burn & Bart Demuyt ; [study by David J. Burn ; Nederlandse vertaling: Ignace Bossuyt].
Leuven Library of Music in Facsimile, 1. Antwerpen, 2017. 8.5 x 12 cm, 2 vols, 190 pp + commentary. What a story! In 2014, a small Brussels auction-house sold a lot containing a statue, an illuminated initial, and a songbook, to a private art-dealer. The songbook was brought to the Alamire Foundation/KU Leuven Musicology Research Group for further examination. The book, it turned out, was a previously unknown late 15th-c. chansonnier, complete and in its original cloth binding. The rediscovery of such a source in unaltered form is extremely rare, it’s been almost a century since the last such discovery. The manuscript was acquired through the Léon Courtin—Marcelle Bouché Fund, administered by the Belgian King Baudouin Foundation. The songbook was subsequently loaned long-term to the Alamire Foundation. Like several other similar chansonniers, this codex has been named after the location where it is preserved. The “Leuven Chansonnier” is a unique witness from the 15th century. What makes this manuscript so special? This very small and yet substantial book, penned more than 500 years ago, is in astonishingly good condition. It contains 50 compositions representing the very best of Franco-Flemish polyphony (by composers including Ockeghem, Binchois, and Busnois). It contains 12 previously unknown songs, thus offering a new perspective on the polyphony of the Low Countries. The present publication offers a full color reproduction of the MS accompanied by a scholarly commentary in Eng/Dut. \$75 <http://www.omifacsimiles.com/brochures/leuven.html>
- 9587 [Mechelen, Stadsarchief, Ms s.s.]
Mechelen Choirbook MS s.s. Facsimile and Commentary. General Editors: David J. Burn & Bart Demuyt.
Leuven Library of Music in Facsimile, 3. Antwerpen, [in prep—2020]. 44 x 66 cm, 2 vols, 220 pp + commentary. Facsimile and study of the so-called Mechels Koorboek. This magnificent parchment choirbook comes from the esteemed workshop of Petrus Alamire and most likely was made on the occasion of the coming of age and coronation of Charles V in 1515-1516. It contains exquisite miniatures by Gerard Horenbout and 6 masses by La Rue and 1 by Pierre de Pipelare, notated in classic choirbook format. The present publication offers a full color reproduction of the MS accompanied by a scholarly commentary in Eng/Dut. To appear in the course of 2019.
http://www.omifacsimiles.com/brochures/leuven_lm3.html

- 9689 [Modena, Bibl. Estense, alpha M.5.24 (ModA)]
Modena Codex. The Manuscript α M.5.24. New, Complete Edition with Commentary Including all Known Works Written or Expanded by Matheus de Perusio. Edited by Jos Haring and Kees Boeke.
 Olive Music Editions, 1 Dordrecht/ Arezzo, 2019 21 x 30 cm. xviii, 76, 413 pp. Now that both facsimile issues of Modena alpha M.5.24 (Mod A) are, lamentably, permanently out of print, we are fortunate to have this beautifully executed and printed modern edition following the highest standards of scholarship. It's the first stand-alone edition of this illustrious codex to be published, providing all 104 compositions with integrated references, commentary and performance practice queues following each piece. An extraordinary addition to the renaissance library, facilitating research and performance alike. Hardbound. \$240
http://www.omifacsimiles.com/brochures/modena_ed.html
- 9572 [monodies, ornamented, 1617]
Diminuierte Vertonungen von Gedichten Petrarca und Bembo. Italien 1617. [Stift Kremsmünster].
 Faksimile-Edition Kremsmünster, 39. Stuttgart, 2018. Oblong, 29 x 16 cm, 40 pp. Color reproduction of MS L736 Stift Kremsmünster (Austria) containing rare examples of monodies with ornaments fully written out on texts by Petrarca and Bembo. Hardboard with art paper boards. \$52
- 9578 *Montecassino Archivio dell'Abbazia Cod. 318. Facsimile e commentarii. A cura di Mariano Dell'Omo e Nicola Tangari.*
 Bibliotheca Mediaevalis, 4. Lucca, 2018. 21 x 30 cm. 258, 320 pp. Color halftone of one of the most important medieval manuscripts of writings about music. MS 318, possibly copied at Montecassino, is an enormous compendium, containing the writings of Guido d'Arezzo, the famous Musica enchiridias texts and much more. Many items are unique to this MS. There is non-musical matter as well. Contributors to commentary: Mariano Dell'Omo, Francis Newton, Giulia Orofino, Thomas Forrest Kelly, Angelo Rusconi, Luisa Nardini, Maddalena Sparagna, Nicola Tangari. 2 vols. \$179
<http://www.omifacsimiles.com/brochures/monte318.html>
- 9574 [Viola da Gamba, selected works]
Verschiedene Werke für Viola da Gamba und B.C. [Durham Cathedral, Durham].
 Faksimile-Edition Rara., 79 Stuttgart, 2018. Oblong, 28 x 22 cm, 340 pp. Line-cut reproduction of MS A27 from Durham Cathedral, an anthology of works by Marais, Schenk, Snep, Hacquart, Heudeline, Blancourt, Simpson, du Faut, Colombe le fils, Colombe le pere, Doubihon, Fiore. Hardbound with decorative paper boards. \$114
- MODERN EDITIONS**
- 6816 Brahms, Johannes (new critical edition)
Sextet in B-flat Major, Op. 18; Sextet in G Major, Op. 36. Editor: Katrin Eich.
 Neue Ausgabe sämtlicher Werke, II/1. Munich, 2017. 4°, xxxii, 212 pp. New critical edition. Cloth. \$268
- 6832 Brahms, Johannes (new critical edition)
Streichquintett Nr.1 F-Dur Opus 88; Streichquintett Nr.2 D-Dur Opus 116; Klarinettenquintett H-Moll Opus 115. Editor: Kathrin Kirsch.
 Neue Ausgabe sämtlicher Werke, II/2. Munich, 2019. 4°, xlvii, 236 pp. New critical edition. Cloth. \$319
- 6824 Brahms, Johannes (new critical edition)
Arrangements von Werken anderer Komponisten für Klavier zu zwei Händen oder für die linke Hand allein. Editor: Valerie Woodring Goertzen.
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