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- ABEL, Carl Friedrich, 1723-1787**
7059 [Symphonies, op.10]
Six Symphonies, op.10.
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- ALBINONI, Tommaso, 1671-1750**
7013 [Concerti, vln, strgs, bc, op.5]
12 concerti a 5, op.5.
Huntingdon, [1990]. 4°, partbooks, c.110 pp. Xerographic reprint of the London, 1709 edition. Scored for vln conc, vln I-II, vla I-II, vc, & bc. Wrappers. \$68
- 7014 [Concerti, vln, strgs, bc, op.7]
12 concerti a 5, op.7.
Huntingdon, [1990]. 4°, partbooks, c.120 pp. Xerographic reprint of the London, 1715 edition. Scored for vln conc, vln I-II, vla, vc, ob I-II, & bc. Wrappers. \$79
- 7015 [Concerti à 5, vln, strgs. 2 ob, bc, op.9]
Concerti à cinque con violini, oboe, violetta, violoncello, e basso continuo. Opera nona.
Huntingdon, [1990]. 4°, 11 partbooks, c.225 pp. Line-cut of the Amsterdam, 1722 edition. Scored for vln solo, vln I-II, vla, vc, ob I-II, & bc. Wrappers. \$95
- 7012 [Sinfonie e concerti, vln, strgs, bc. op.2]
Sinfonie e concerti a cinque. due violini, alto, tenore, violoncello e basse. Opera seconda.
Huntingdon, [1990]. 4°, 7 partbooks, c.155 pp. Xerographic reprint of the Amsterdam, 1702 edition. Scored for vln conc, vln I-II, vla I-II, vc, & bc. Wrappers. \$69
- ARNE, Thomas A., 1710-1778**
8293 [Favourite Concertos, kbd, orch]
6 Favourite Concertos.
Huntingdon, n.d. 4°. Xerographic reprint of the London, c.1787 edition. Scored for keyboard, 2 vln, vla, vc, db, 2 ob, [bsn], 2 hn, 2 tpt, kbd. Wrappers. \$68
- 8277 [Overtures, orch]
Eight Overtures.
Huntingdon, [1990]. 4°. Xerographic reprint of the London, 1751 edition. Scored for 2 vln, vla, vc, db, 2 ob/fl, bsn, kbd, (2 hrn in3-5; tpt & timp in 7; fl replace ob in slow movts. of 1 & 5. Wrappers. \$78
- AVISON, Charles, 1709-1770**
8242 [Concerti, strgs, bc, op.3]
6 Concertos in Seven Parts for Four Violins, One Alto Viola, a Violoncello, and a Thorough Bass for the Harpsichord with General Rules for Playing Instrumental Compositions in Parts, but More Especially Calculated for the Use of this Work. Opera terza.
Huntingdon, c.1990. 4°, 9 partbooks, c.135 pp. Xerographic reprint of the London, 1751 edition. Arranged for solo vln I, II, vlc, kbd; ripieno vln I, II, vla, vlc, & bass. Wrappers. \$79
- 7112 [Concerti, after Scarlatti, arr.]
12 Concerto's in Seven Parts for Four Violins, One Alto Viola, a Violoncello, & a Thorough Bass, Done from Two Books of Lessons for the Harpsichord Composed by Sigr. Domenico Scarlatti with Additional Slow Movements from Manuscript Solo Pieces.
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- 8999 [Concerti, after Scarlatti, arr.]
12 Concertos in Seven Parts Arranged from Harpsichord Sonatas by Domenico Scarlatti.
Offenburg 2007. 4°, 9 partbooks, 175 pp. Line-cut of the London, 1744 edition. Arranged for solo vln I, II, vlc, kbd; ripieno vln I, II, vla, vlc, db. Wrappers. \$105
- 8243 [Concerti, after Scarlatti, arr.]
12 Concerto's in Seven Parts for Four Violins, One Alto Viola, a Violoncello, & a Thorough Bass.
Huntingdon, 2000. 4°, c.132 pp. Newly edited score to Concertos 3, 6, 9, 10, 11 & 12. Wrappers. \$60
- BACH, Carl Philipp Emanuel, 1714-1788**
9651 [Cantata, Wq./H deest]
Ich bin vergnügt mit meinem Stande. Cantata for Solo Bass, Strings, and Basso Continuo. Facsimile Edition with an Introduction by Peter Wollny.
Carl Philipp Emanuel Bach, The Complete Works, V, Supplement. Los Altos, 2011. 25 x 32 cm, xii, 16, 18 pp. Half-tone of autograph score from c.1733, together with a modern edition. In terms of style the cantata "is a work on the brink of new departures", and the autograph showing almost manic corrections and revisions reveals the high artistic standards of the 20-year-old composer. Wrappers. \$31
- 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 half-tone 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 half-tone facsimile of Leipzig, 1784 edition. Wrappers. \$31
- 9652 [Magnificat, Wq. 215, Berlin version]
Magnificat. Facsimile Edition of the Autograph Score with an Introduction by Christine Blanken.
Carl Philipp Emanuel Bach, The Complete Works, V, Supplement. Los Altos, 2011. 25 x 32 cm, xv, 112 pp. Beautiful half-tone of autograph score from 1749, the earliest major vocal work of the composer. It was also the unofficial "audition piece" for the position of Thomaskantor in Leipzig. Wrappers. \$40
- 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 half-tone 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 half-tone 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

BACH, Johann Christian, 1735-1782

8278 [Overtures, orch, 1763]
Six Favourite Overtures.
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1763 edition. Overtures to Orione, La Calamità, Artaserse, Il tutore e la pupilla, La Cascina, Aastarto. Scored for 2 vln, vla, vc, db, 2 ob/fl, bsn, 2 hn, kbd; flutes in slow movt. of nos. 1 & 3. Wrappers. \$75

8279 [Overtures, orch, op.3]
Six Overtures, op.3.
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1765 edition. Scored for 2 vln, vla, vc, db, 2 ob, bsn, 2 hn, kbd; flutes in slow movt. of no.3. Wrappers. \$75

4864 [Overtures, orch, op.18]
6 Overtures. . . op.18.
Huntingdon, [1992]. 4°, 23 partbooks. Xerographic reprint of the London, c.1782 edition. Partbooks: 2 ob/fl, 2 bsn, 2 hn, 2 tpt, timp, vln I, vln II, vla, vc, db, kbd, plus second orchestra for nos.1, 3 & 5: 2 fl, vln I, vln II, vla, vc, db, kbd. Wrappers. \$105

BACH, Johann Sebastian, 1685-1750

9448 [Cantata 9]
"Es ist das Heil uns kommen her" BWV 9. Kantate zum 6. Sonntag nach Trinitatis. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington, D.C. = Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Daniel Boomhower.
Meisterwerke der Musik im Faksimile, 40. Laaber, 2015. 21 x 33 cm, 16, 18 pp. Color half-tone of the beautifully preserved autograph score composed most likely between 1734-1735. Scored for solo SATB, SATB chorus, vln I-II, vla, trav. fl, ob d'amore, bc. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$99 http://www.omifacsimiles.com/brochures/bach_can9.html

9449 [Cantata 10]
"Meine Seel' erhebt den Herren!" BWV 10. Kantate zum Fest Mariae Heimsuchung. Faksimile nach dem Autograph aus der Gertrude Whittall Foundation Collection in der Musikabteilung der Library of Congress, Washington, D.C. = Facsimile of the Autograph from the Gertrude Whittall Foundation Collection in the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Daniel Boomhower.
Meisterwerke der Musik im Faksimile, 41. Laaber, 2015. 21 x 33 cm. xvi, 24 pp. Color half-tone of the autograph score composed for the Feast of the Visitation of Mary. Introduction in Ger-Eng. Scored for solo SATB, SATB chorus, vln I-II, vla, tpt, 2 ob, bc. Hardbound with decorative paper boards. \$108 http://www.omifacsimiles.com/brochures/bach_can10.html

4232 [Cantata 14]
Originalstimmensatz der Kantate "Wär Gott nicht mit uns diese Zeit". [Deutsche Staatsbibl. Berlin, mus. ms. autogr. Bach St. 398].
Faksimile-Reihe Bachscher Werke und Schriftstücke, 2. Leipzig, 2/ 1971. 22 x 36 cm, i, 37 pp. Handsome 2-color collotype of the instrumental and vocal parts in their original format. Scored for hn, 2-ob, 2-vln, va, bc, and SATB chorus. Afterword by Werner Neumann. Folder in linen and decorative paper.

28 [Cantata 14]
Originalstimmensatz der Kantate "Wär Gott nicht mit uns diese Zeit". [Deutsche Staatsbibl. Berlin, mus. ms. autogr. Bach St. 398].
Faksimile-Reihe Bachscher Werke und Schriftstücke, 2. Leipzig, 3/ 1981. 22 x 36 cm, i, 37 pp. Handsome 2-color collotype of the instrumental and vocal parts in their original format. Scored for hn, 2-ob, 2-vln, va, bc, and SATB chorus. Afterword by Werner Neumann. Folder in linen and decorative paper. \$65

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

Documenta Musicologica, II/52 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, [9]). Kassel, 2017. 24 x 35 cm, 24 + 64; 16 pp. Color facsimile of the autograph score and performing parts. (The score was acquired by the Bach Archive Leipzig in 2016, making it possible, for the first time, to reunite the original performance material and the autograph score.) The work is based on a church hymn by Johann Rist that depicts, in riveting language, the terrors of the Last Judgment and the torments of Hell, followed by an admonition to live a life pleasing to God. The poem inspired Bach to write one of his most impressive church compositions altogether. Scored for solo ATB, SATB chorus, 3 ob, tpt, 2 vln, vla, & cont. The facsimile offers invaluable insight into the composer's workshop and the changing conditions for performances under his direction. Afterword in Eng.-Ger. Limited edition of 250 copies presented in clam shell case. \$369 http://www.omifacsimiles.com/brochures/bach_can20.html

1748 [Cantata 22]
Jesus nahm zu sich die Zwölfe (BWV 22). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Kommentar von Hans-Joachim Schulze. [Mus. ms. Bach P. 119].
Leipzig, 1988. 25 x 37 cm, vi, 20 pp. Half-tone of the autograph score in its original loose bifolio format. Bach performed this cantata on February 7, 1723 on the occasion of his application for the cantorship at St. Thomas. Belongs to the composer's chamber music style, developed during his time as director of the court orchestra of Anhalt-Köthen. Scored for solo ATB, SATB chorus, oboes, strings & continuo. Introduction in Ger. Portfolio in linen. \$68 http://www.omifacsimiles.com/brochures/bach_can22.html

1714 [Cantata 29]
Wir danken Dir, Gott, wir danken dir (BWV 29). Ratswahlkantate. Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin, mit einem Kommentar von Hans-Joachim Schulze. [Mus. ms. aut. Bach P. 166].
Leipzig, 1985. 25 x 37 cm, 7, 26 pp. 3-color half-tone of the 1731 autograph score in the original loose gathering format; includes a separate leaf with the text of the cantata as used in the Church of St. Nicolai. The cantata, written for Ratswahl—the inauguration of a new town council in Leipzig—is scored for solo SATB, SATB chorus, 3-tpt, timp, 2-ob, vln solo, strgs, bc & org obl. Music for the Gratias in the Gloria of the Mass in B minor comes from the choral movement of this cantata. Portfolio in blue linen. http://www.omifacsimiles.com/brochures/bach_can29.html

30 [Cantata 30a]
Angenehmes Wiederau, freue dich in deinen Auen. Drama per Musica BWV 30a. Faksimile der autographen Partitur herausgegeben von Werner Neumann. [Deutsche Staatsbibliothek Berlin, Mus. ms. autogr. Bach P. 43].
Faksimile-Reihe Bachscher Werke und Schriftstücke, 16. Leipzig, 1/ 1980. 22 x 35 cm, 10, 40 pp. 2-color half-tone. Foreword in Ger-Eng. Coverboards in decorative paper. \$55

7719 [Cantata 61]
Kantate Nr.61 "Nun komm, der Heiden Heiland" BWV 61. Faksimile der Originalpartitur mit einem Vorwort herausgegeben von Peter Wollny.
Meisterwerke der Musik im Faksimile, 3. Laaber, 2000. 21 x 33 cm, xvi, 12 pp. Half-tone of the autograph score. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$89 http://www.omifacsimiles.com/brochures/bach_can61.html

3905 [Cantata 71]
Gott ist mein König. Mühlhäuser Ratswechsellkantate 1708, BWV 71. Faksimile der autographen Partitur herausgegeben von Werner Neumann.
Faksimile-Reihe Bachscher Werke und Schriftstücke, 9. Leipzig, 1970. 20 x 33 cm, 7, 24 pp. Fine monochrome collotype. Foreword in Ger-Eng by Werner Neumann. Coverboards in decorative paper.

31 [Cantata 71]
Gott ist mein König. Mühlhäuser Ratswechsellkantate 1708, BWV 71. Faksimile der autographen Partitur herausgegeben von Werner Neumann.
Faksimile-Reihe Bachscher Werke und Schriftstücke, 9. Leipzig, 2/ 1980. 20 x 33 cm, 7, 24 pp. Fine monochrome collotype. Foreword in Ger-Eng by Werner Neumann. Coverboards in decorative paper.

- 2009 [Cantata 105]
Herr, gehe nicht ins Gericht (BWV 105). *Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Nachwort von Robert L. Marshall.*
 Leipzig, 1984. 23 x 37 cm, x, 24 pp. Half-tone of the 1723 autograph score in the original loose gathering format. Scored for solo SATB, SATB chorus, horn, oboes, strings & continuo. Commentary in Ger-Eng. Handsome portfolio in blue linen. \$72 http://www.omifacsimiles.com/brochures/bach_can105.html
- 3172 [Cantata 110]
Unser Mund sei voll Lachens. Kantate zum 1. Weihnachtstag (BWV 110). *Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Vorwort von Hans-Joachim Schulze.* [Mus. ms. Bach P. 115].
 Leipzig, 1990. 23 x 37 cm, xi, 40 pp. Collotype of the autograph score. Composed in December 1725 for the first Christmas day feast. Scored for solo SATB, SATB chorus, 2 fl, 3 ob, ob d'amore, ob da caccia, bsn, 3 tpt, timp, strgs, org & bc. The introductory movement is based on the Overture in D major (BWV 1069). The reworking of the middle part is considered one of the best examples of Bach's recasting skills. Introduction in Ger-Eng. Portfolio in green linen. \$74 http://www.omifacsimiles.com/brochures/bach_can110.html
- 35 [Cantata 205]
Zerreit, zersprenget, zertrmmert die Gruft. "Der zufriedengestellte Aeolus". Drama per Music BWV 205. [Deutsche Staatsbibliothek Berlin, Ms. ms. Bach P. 173].
 Faksimile-Reihe Bachscher Werke und Schriftstcke, 13. Leipzig, 1/ 1978. 21 x 34 cm, 10, 88 pp. 2-color half-tone of the autograph score. Instrumentation: solo SATB, SATB chorus, 3-tpt, timp, 2-hrn, 2-fl, 2-ob, strgs & cont. Edited, with a foreword in Ger-Eng by Werner Neumann. Includes reprint of the Picander's text from the 1732 edition. Coverboards in decorative paper. \$43
- 4546 [Cantata 210]
O holder Tag, erwnschte Zeit. Hochzeitskantate BWV 210.
 Faksimile-Reihe Bachscher Werke und Schriftstcke, 8. Leipzig, 1967. 21 x 34 cm, iv, 24 pp. Half-tone of the autograph partcell. With introduction in Ger by Werner Neumann. Scored for solo soprano, flute, oboe d'amore, strings & continuo. Foreword in Ger. Rare presentation binding in vellum with gold lettering. \$61
- 36 [Cantata 210]
O holder Tag, Erwnschte Zeit. Hochzeitskantate BWV 210. *Faksimile des autographen Particells herausgegeben von Werner Neumann.*
 Faksimile-Reihe Bachscher Werke und Schriftstcke, 8. Leipzig, 2/ 1980. 21 x 34 cm, 7, 24 pp. Half-tone of the autograph partcell. Scored for solo soprano, flute, oboe d'amore, strings & continuo. Foreword in Ger. Coverboards in decorative paper.
- 2011 [Cantata 211]
Kaffeekantate. ["Schweigt stille, plaudert nicht"]. *Facsimile Reproduction of the Original Manuscript. Original: Preussische Staatsbibliothek Berlin.* [Deutsche Staatsbibl. Berlin, mus. ms. autogr. P. 141].
 Philharmonia-Faksimiledrucke, 1. Vienna, 1923. 25 x 39 cm, 23 pp. Beautiful collotype of the autograph score written for solo STB, chorus, fl, strgs, cemb & basso cont. This work initiated the second of Universal's facsimile series carried out in the 1920s. Coverboards in paper. Rare. \$135
- 4462 [Cantata 211]
Schweigt stille, plaudert nicht. Kaffeekantate BWV 211. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 141].
 Faksimile-Reihe Bachscher Werke und Schriftstcke, 10. Leipzig, 1971. 23 x 36 cm, 10, 26 pp. Collotype. Introduction in Ger-Eng by Werner Neumann. Linen spine with coverboards in decorative paper. \$75
- 4234 [Cantata 211]
Schweigt stille, plaudert nicht. Kaffeekantate BWV 211. [Deutsche Staatsbibl. Berlin, mus. ms. aut. Bach P. 141].
 Faksimile-Reihe Bachscher Werke und Schriftstcke, 10. Leipzig, 2/ 1980. 23 x 36 cm, 10, 26 pp. Collotype. Introduction in Ger-Eng by Werner Neumann. Coverboards in decorative paper. \$55
- 9222 [Mass, b minor, BWV 232]
Messe in h-moll BWV 232. *Mit Sanctus in D-Dur* (1724) BWV 232(iii). *Autograph Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Kommentar von Christoph Wolff.*
 Kassel, 2011. 24 x 35 cm, viii, 216, xxxvii, 7 pp. New color facsimile of the autograph score based on newly commissioned photographs. Afterword in Eng-Ger-Jap. Brown linen boards. \$429 http://www.omifacsimiles.com/brochures/bach_bminor.html
- 44 *Mass A major, BWV 234. Facsimile of the Autographic Score and Continuo-Part. Introduction by Oswald Bill and Klaus Hfner.* [Ms. Hessische Landes- und Hochschulbibl. Darmstadt].
 Wiesbaden, 1985. 22 x 36 cm, 22, 36 pp. Fine 4-color collotype. Scored for solo SAB, SATB chorus, 2 fl, strgs & bc. The manuscript appears to have passed into the possession of Breitkopf & Hrtel shortly after Bach's death. Linen. New reduced price. \$34
- 2344 *Messe A-Dur* BWV 234. *Faksimile-Ausgabe der autographen Partitur und Continuo. Einfhrung von Oswald Bill und Klaus Hfner.* [Ms. Hessische Landes- und Hochschulbibl. Darmstadt].
 Wiesbaden, 1985. 22 x 36 cm, 22, 36 pp. (Same as above, but German language edition). New reduced price. \$29
- 9327 [St. Matthew's Passion, BWV 244]
Matthus-Passion BWV 244. *Autograph Staatsbibliothek zu Berlin, Preussischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann. Preface by / Geleitwort von Barbara Schneider-Kempf.*
 Documenta Musicologica, II/47. Kassel, 2013. 24 x 35 cm, x, 168, 30 pp. New color facsimile of the autograph score based on newly commissioned photographs. Afterword in Eng-Ger. Limited bibliophile edition with binding with leather spine and boards in decorative paper. \$456 http://www.omifacsimiles.com/brochures/bach_matt.html
- 3948 [Christmas Oratorio, BWV 248]
Christmas Oratorium BWV 248. *Facsimile Reproduction of the Autograph with a Commentary Edited by Alfred Drr.* [Staatsbibl. Preussischer Kulturbesitz, Berlin, mus. ms. aut. Bach P. 32].
 Documenta Musicologica, II/13. Kassel, 2/ 1984. 23 x 38 cm, 148, xii pp. (Rpt. of Casel, 1960 edition). 2-color collotype of the autograph score. The longest (nearly 3 hours in duration) and most complex of 3 oratorios written 1734-35, incorporating music from earlier works including two secular and one church cantata (BWV 248a). In 6 parts, each part intended for performance on one of the major feast days of the Christmas period: 1) birth of Christ; 2) annunciation of the shepherds; 3) adoration of the shepherds; circumcision and naming of Jesus; 5) journey of the Magi; 6) adoration of the Magi. Afterword in Ger-Eng. Coverboards in beautiful turquoise paper with embossed title. http://www.omifacsimiles.com/brochures/bach_xmas.html
- 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 *Tnet 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 Brenreiter'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
- 9258 [Christmas Oratorio, BWV 248, libretto]
Oratorium, welches die heilige Weyhnacht ber in beiden Haupt-Kirchen zu Leipzig musiciret wurde. Anno 1734.
 Stuttgart, 2009. 30 pp. Facsimile of the 1734 libretto. \$10

- 7619 [Brandenburg Concerti, BWV 1046-1051]
Brandenburgische Konzerte. Faksimile des Autographen. Faksimileausgabe nach dem Autograph Staatsbibliothek zu Berlin – Preußische Kulturbesitz, Musikabteilung, Am.B.78.
 Leipzig, 4/ 1996. Oblong, 33 x 26 cm, 170 pp. Halftone monochrome of the dedication autograph score—dated 24 March 1721—for Christian Ludwig, Margrave of Brandenburg. Bach's elegantly penned title "Concerts avec plusieurs instruments" (concertos with several instruments) is a somewhat modest description of the concertos to follow, in that many different combinations of instruments and sonorities are exploited, perhaps deliberately to get the Margrave's attention and approval, not unlike the way Mozart used his Gran Partita to introduce himself to the Viennese public. Sadly the autograph score was left unused in the Margrave's library until his death in 1734, the reason being (it is believed) that he lacked the musicians to perform the concertos. One of the great gems of Western music, this facsimile is a perfect gift for any wind or string player, harpsichordist, conductor or music lover. Handsome binding in brown linen with lettering in gold. \$285
http://www.omifacsimiles.com/brochures/bach_brand.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
- 3922 [Concerto, 2 violins, strg orch, bc, BWV 1043]
Concerto à 6. Concerto in D Minor for Two Violins, Strings and Continuo BWV 1043. Facsimile Edition of the Original Performing Parts with an Introduction by Christoph Wolff. Published in Honor of Isaac Stern on the Occasion of His Seventieth Birthday on July 21, 1990. [Bibl. Jagiellońska, Krakow].
 New York, 1990. 28 x 41 cm, 3 parts: xiv, 15 pp. Beautiful 2-color halftone of the autograph "solo" parts (vln I, vln II & cembalo), Mus. ms. Bach St 148, formerly in the possession of the Preußische Staatsbibliothek in Berlin (the "tutti" non-autograph parts of the concerto are not reproduced in this edition). The continuo part is in the hand of C.P.E. Bach and an unknown Leipzig copyist. Reveals a number of instructive details including clearly marked cues for the solo and tutti sections, and interesting dynamic and articulation markings. Portfolio in heavy textured paper, with pocket for music. Edition of 1100 copies printed by Stinehour Press in Vermont. (special sale price, formerly \$85). \$30
http://www.omifacsimiles.com/brochures/bach_conc.html
- 9321 [Musical Offering, BWV 1079]
Musikalisches Opfer / Musical Offering (Musical Sacrifice). BWV 1079. Score Based on Bach's First Edition of 1747 with Inserted Facsimile. Edited by Hans-Eberhard Dentler with a Note by Alberto Basso.
 Musica Humana, Faszikel 1. Mainz, 2012. 25 x 33 cm, 53, 113, 38 pp. Modern edition in score format with facsimile supplement reproducing the 1747 edition of the instrumental parts. "Regis iussu cantio et reliqua canonica arte resoluta" is Bach's famous collection of canons and fugues based on a musical theme given to him by Frederick the Great, to whom they are dedicated. The work has its roots in a meeting on May 7, 1747 at the King's residence in Potsdam, where Carl Philipp Emanuel was employed as a court musician. The work comprises 2 ricercars, one a6 and one a3, 10 canons, and a "sonata sopr'li soggetto Reale", a trio sonata in 4 movements featuring the flute, one of the instruments Frederick played. Introduction and critical notes in Ger-Eng-Fr. Handsome binding in red linen with gold title. \$122 http://www.omifacsimiles.com/brochures/bach_mo.html
- 8973 Kobayashi, Yoshitake & Kirsten Beisswenger.
Die Kopisten Johann Sebastian Bachs. Katalog und Dokumentation von Yoshitake Kobayashi und Kirsten Beisswenger. [1] Textband; [2] Abbildungen.
 Neue Ausgabe sämtlicher Werke, IX/3. Kassel, 2007. 26 x 33 cm, 2 vols, xxiv, 243; vii, 379 pp. A careful and detailed study and catalog of all the copyists of J.S. Bach's, together with a volume devoted to halftone reproductions that includes altogether 259 MS examples. An indispensable resource for Bach manuscript study. Linen. \$496
- 9278 Wollny, Peter.
Generalbass- und Satzlehre, Kontrapunktstudien, Skizzen und Entwürfe. Herausgegeben von Peter Wollny. Anhang: Aria "Alles mit Gott und nichts ohn' ihn" BWV 1127. Herausgegeben von Michael Maul.
 Neue Ausgabe Sämtlicher Werke, Supplement. Kassel, 2011. 22 x 30 cm, 250 pp (incl. 77 facsimiles). Comprehensive study of Bach's basso continuo practice, documented with full-color reproductions from autograph manuscripts and sketches. Consists of teaching documents in figured bass and counterpoint, and sketches & fragments found in autograph full scores, all accompanied by modern transcriptions. Linen. \$495
http://www.omifacsimiles.com/brochures/bach_bc.html
- BARTÓK, Béla, 1881-1945**
- 4417 [Concerto, viola, orch, draft]
Concerto for Viola and Orchestra. Facsimile of the Autograph Draft, with an Introduction by Laszlo Somfai. Preface by Peter Bartók. New Fair Copy of the Autograph by Nelson Dellamaggiore.
 Homosassa, 1995. 28 x 40 cm, 16 facs, 80 pp. Full-color facsimile of the composing (short) score written in 1944 in New York (and Saranac Lake), which, along with the Third Piano Concerto, is the composer's last work. The concerto, a commission of the violist William Primrose, although "complete", was not scored by Bartók (the composer referred to its orchestration as "mechanical work"), and surely many details and modifications would have occurred when he transferred the composition onto the final score paper. That task was later completed by Tibor Serly. With this facsimile we can finally answer the question, how much is Bartók, and what details come from Serly. With preface by Peter Bartók and commentary provided in Eng-Hung-Ger-Jap-Sp. Hardbound in black, with gold lettering. Special OMI price (reg. \$100). \$80
http://www.omifacsimiles.com/brochures/bartok_vc.html
- 7629 *Dance Suite for Orchestra. Reprint of the Original Manuscript (Budapest Historical Museum). Edited by Ferenc Bónis.*
 Budapest, 1998. 26 x 34 cm, 2 vols, 66 facs, 48 pp. 3-color halftone of the autograph full score fair copy, completed Aug. 19, 1923. The work was written on commission to commemorate the 50th anniversary of the union of Buda and Pest. The composer does not make use of real peasant melodies but rather invents folk songs as a unifying device; the Dance Suite represents the first time in which this principle was used for an entire symphonic cycle. The commentary volume explores the cultural milieu of Budapest in the twenties, the work's genesis, compositional sources, and reproduces 7 B/W plates of other autograph material. Bound in black cloth with gold lettering (commentary booklet in wrappers). Colorful portfolio with pasted title. \$118
http://www.omifacsimiles.com/brochures/bartok_ds.html
- 7768 [Mozart piano cadenzas]
W.A. Mozart. Concerto for Two Pianos and Orchestra in Eb. K.365. Cadenzas by Béla Bartók. Fair Copy and facsimile of the Manuscript.
 Homosassa, 2000. 4°, iv, 8, 4 pp. Line-cut of the autograph prepared for performances by himself and his wife Ditta Pásztor, and before Mozart's own cadences were rediscovered. Introduction by Ferenc Bónis and afterword by Peter Bartók. Wrappers. \$12
- 7854 [Music for Strings, Percussion & Celeste. Sz.106]
Musik für Saiteninstrumente, Schlagzeug und Celesta. Faksimile des Partiturautographs und der Skizzen. Herausgegeben von Felix Meyer.
 Eine Publikation der Paul Sacher Stiftung, Basel, 2000. 30 x 40 cm, 176 pp (103 facs). Beautiful color halftone of the autograph score of one of the towering masterpieces of 20th-century music. Originally commissioned by Paul Sacher in 1936 for the tenth-anniversary of the Basel Chamber Orchestra, the work was supposed to be "for strings alone" and "not too difficult technically". Bartók, vacationing at the time in Braunwald, Switzerland eagerly accepted the task. The manuscript is an unusual draft and faircopy in a single document. This stunning bibliophile edition consists of an introduction by Felix Meyer accompanied by numerous reproductions of period documents and photographs, and a full facsimile of the score—including 31 "discarded" pages provided as a supplement. It was published as a tribute to the memory of Paul Sacher and a celebration of sorts for the transfer (on loan) of the original manuscript from Peter Bartók to the Sacher Foundation Library. Introduction in Ger-Eng. Handsome binding in red linen, with matching slipcase. \$254
http://www.omifacsimiles.com/brochures/bartok_mspc.html

- BEETHOVEN, Ludwig van, 1770-1827**
- 9506 [Missa Solemnis, orch, chorus, op.123]
Missa Solemnis Op. 123. Facsimile of the Autograph Score in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. With a commentary by Hans-Joachim Hinrichsen and Martina Rehmann.
 Documenta Musicologica, II/51. Kassel, 2016. Oblong, 45 x 40 cm, 351, 27 pp. Deluxe 4-color facsimile of the autograph working score. William Drakbin describes the genesis of the mass as “the longest, most arduous struggle in Beethoven’s career as an artist”, with equally complex history of its sale to B. Schott after years of calculating with other publishers. 4 of the 5 movements of the *Missa Solemnis* survive today, the *Kyrie*, 50 pp in upright format, and the last three movements, *Credo*, *Agnus* and *Sanctus*, 286 pp in oblong format. The *Gloria* unfortunately disappeared soon after Beethoven’s death. Deluxe edition with leather spine. \$895 http://www.omifacsimiles.com/brochures/bee_missa2.html
- 129 [Missa Solemnis, orch, chorus, op.123, *Kyrie*]
Missa Solemnis, Opus 123, Kyrie. Faksimile nach dem Autograph. Herausgegeben von Wilhelm Verneisel. [Staatsbibl. der Stiftung Preuß. Kulturbesitz, mus. ms. aut. Beethoven 1].
 Tutzing, 1965. 27 x 44 cm, 56 facs, 12 pp. Beautiful 2-color halftone of the “*Kyrie*” movement, in the original 2° format with several foldout pages. The ms is a “working” copy, containing many crossouts, corrections and compositional improvements, all the more important, as Beethoven considered the *Missa Solemnis* to be his greatest work. Separate commentary booklet in Ger by Wilhelm Verneisel. Edition of 1000 copies printed on laid paper. Handsome binding with red linen boards and gold lettering. Slipcase covered with vellum paper. \$175 http://www.omifacsimiles.com/brochures/bee_missa.html
- 133 [Missa Solemnis, orch, chorus, op.123, end of *Kyrie*]
Schluß des Kyrie der Missa Solemnis. Faksimile-Blatt.
 Tutzing, 1965. 27 x 44 cm, 2 pp. Halftone. End of the *Kyrie* (included in item 129). \$11
- 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/bee3c.html>
- 8446 [Concerto, piano, orch, no.5, op.73, “Emperor”, Eb major]
Konzert für Klavier und Orchester Es-Dur Opus 73. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar herausgegeben von Hartmut Hein und einem Vorwort von Alfred Brendel. [Mus. ms. autogr. Beethoven 15].
 Meisterwerke der Musik im Faksimile, 7. Laaber, 2005. Oblong, 32 x 24 cm, xxiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. Beethoven called his last piano concerto, written in the same key as the *Eroica*, E-flat major, “a grand concerto”. It was influenced by the political and social events of the time, originally intended as the people’s call to arms against Napoleon. Beethoven’s 1809 autograph score documents not only the compositional process of the work written over a period of more than a year, but also provides a fascinating biographical testimony, as it was in the same year, sadly, that the composer had to discontinue his own public performances as a pianist due to his ever worsening deafness. This tragic break in his performing career caused him to develop a much more detailed autograph of the Fifth Piano Concerto than those of his earlier works. Clothbound. \$578 <http://www.omifacsimiles.com/brochures/bee5.html>
- 170 [Concerti, piano, orch, cadenzas, selections]
Sämtliche Kadenzen / The Complete Cadenzas. Herausgegeben von Willy Hess. Faksimile Ausgabe anlässlich des 100 Geburtstages 22. Februar 1979 von Dr. Kurt Eulenberg.
 Zürich, 1979. 34 x 26 cm, xi, 131 pp (with 98 facs). Beautiful 4-color facsimile of 17 autograph cadenzas now preserved in four different libraries: Beethoven-Haus-Bonn (14), Bibliothèque National - Paris (1), Staatsbibliothek - Berlin (1) & the British Library - London (1). The cadenzas—generally fair copies—belong to the Piano Concertos nos. 1, 2, 3 & 4, the piano version of the Violin Concerto Op.61, and Mozart’s Concerto K.466 in d minor. Willy Hess’ commentary provides careful descriptions of each autograph, as well as information on printed editions. While Mozart left behind a plethora of cadenzas, not only for his own concertos but for those of others, Beethoven once avowed that he could not write anything which was “non-obligato” (closing the door on anyone who wished to freely improvise in his concertos). Some believe that Beethoven composed them in 1809 for his talented pupil, Archduke Rudolph. This facsimile edition provides a wonderful opportunity to study Beethoven’s approach to the cadenzas and, at the same time, compare them to the ones written by Moscheles, Reinecke, Brahms and Busoni which have also become a part of the repertory. Fine bibliophile edition issued on the occasion of the 100th birthday of Dr. Eulenberg. Handsomely bound with brown linen spine and Ingres marbled paper boards; matching slipcase. \$249 http://www.omifacsimiles.com/brochures/bee_cad.html
- 151 [Concerto, violin, orch, op.61, D major]
Konzert für Violine und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. 17.538].
 Musica Manuscripta, I. Graz, 1979. Oblong, 34 x 24 cm, 55, 260 pp. The Violin Concerto in D Major of Ludwig van Beethoven—probably the most famous of all violin concerti—has a complicated history. Written on rather short notice for his friend Franz Clement in late 1806, and completed only hours before the concert was to begin (sight read by Clement according to some sources), the work was nearly forgotten until its rediscovery in 1844 by the virtuoso Josef Joachim, who performed it with various orchestras conducted by Felix Mendelssohn. No violin cadenzas were written by Beethoven though cadenzas were written by him for the piano version published shortly after the 1808 edition for violin. It is one of the most fascinating Beethoven autographs, since it not only shows the usual corrections during and after the writing process, but also the first stages of the revisions of the violin solo part and the sketches of its transformation into a piano part. The faint colors of the main text in the autograph score—mat brown on ivory paper—and the latter autograph additions with strong ink, red crayon and pencil, reproduced here with utmost fidelity, allow scholar and musician alike to take a fascinating journey into the composer’s creative process. Deluxe 5-color halftone of the autograph score, edited and introduced by Franz Gruber. Limited edition of 1000 copies in half-leather binding that duplicates a former binding of the original. Handsome slipcase in full linen with gold lettering. (special OMI price, regularly \$1,075). \$599 <http://www.omifacsimiles.com/brochures/bee61.html>
- 152 [Concerto, violin, orch, op.61, D major]
Konzert für Violine und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. 17.538].
 Musica Manuscripta, I. Graz, 1979. Oblong, 34 x 24 cm, 55, 260 pp. Same as above but special bibliophile edition of 250 copies on laid paper. Includes printed score from the Neue Beethoven-Gesamtausgabe and phonograph record. Bound in vellum. \$1947
- 4067 [Romances, violin, orch, op.40 & 50]
Zwei Romanzen für Violine und Orchester Op.40 und 50. Faksimile-Ausgabe der autographen Partituren mit Klavierauszug herausgegeben von Willy Hess. [Beethoven Archiv, Bonn, Schmidt Nr.533 & Library of Congress, Washington, D.C.]
 Winterthur, 1990. 4°, iv, 19 facs, 13 pp. Halftone of the autograph score (reproduced 2 originals per page), together with new practical edition for violin and piano. Preface in Ger-Eng. Wrappers. \$38
- 9264 [Romance, violin, orch, op.50, F major]
Romanze für Violine & Orchester F-Dur op.50. Faksimile nach dem Autograph der Library of Congress in Washington. Mit einer Einleitung von Stefan Drees.
 Meisterwerke der Musik im Faksimile, 20. Laaber, 2011. Oblong, 32 x 24 cm, xvi, 32 pp. Facsimile, in full-color, of the autograph fair copy, dated by different authorities as either 1798 or 1802. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$104 http://www.omifacsimiles.com/brochures/bee_rom.html

- 4458 [Symphony, no.3, op.55, "Eroica", Eb major]
Symphonie Nr.3, Es-Dur, "Eroica". Faksimile des Partitur-Handexemplar des Komponisten (nach Kopisten "C"), des Titelblattes mit der von Beethoven getilgten Widmung an Napoleon Bonaparte und der sämtlichen überlieferten handschriftlichen zeitgenössischen Aufführungsmaterial. Kommentar von Otto Biba.
 Vienna, 1995. Oblong, 4°, 4 vols. Beautiful color facsimile of Beethoven's personal copy of the full score (in the hand of copyist "C", with numerous autograph corrections and additions); it contains Beethoven's autograph title page with crossed-out dedication to Napoleon, and the complete (contemporary) performance materials from the Gesellschaft der Musikfreunde in Vienna with autograph corrections and additions in Beethoven's hand. An extremely careful production with commentary by Otto Biba. Facsimile volumes in half leather. \$1695 <http://www.omifacsimiles.com/brochures/bee3.html>
- 7784 [Symphony, no.5, op.67, C minor, autogr.]
Symphonie Nr.5 C-Moll Opus 67. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar herausgegeben von Rainer Cadenbach. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 8 & 20].
 Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. New full-color reproduction of the autograph score. This is the composer's "working" ms from 1808, including a 38 page segment of the third movt (not issued in the 1942 facsimile), showing traces of intensive compositional elaboration, corrections and revisions. Afterword in Ger-Eng. Linen, with slipcase. \$699 <http://www.omifacsimiles.com/brochures/bee5.html>
- 8738 [Symphony, no.5, op.67, C minor, autogr.]
Symphonie Nr.5 C-Moll Opus 67. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar herausgegeben von Rainer Cadenbach. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 8 & 20].
 Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. Same as above but softbound version without slipcase. \$279 <http://www.omifacsimiles.com/brochures/bee5.html>
- 9231 [Symphony, no.5, op.67, C minor, 1st ed.]
[Fifth Symphony] Sinfonie pour 2 violons, 2 violes, violoncelle e contre-violon; 2 flûtes, petite flûte, 2 hautbois, 2 clarinetts, 2 bassons, contre-basson, 2 cors, 2 trompettes, timbales et 3 tromps. No 5 des Sinfonies. Oeuv.67. [Nederlands Muziek Instituut, The Hague].
 Performers' Facsimiles, 300. New York, [2011]. 27 x 35 cm, 23 partbooks, 134 pp. Line-cut of the Breitkopf & Härtel edition, pl. no. 1329, Leipzig, 1809. \$95
- 7752 [Symphony, no.6, op.68, F major]
Sechste Symphonie F-Dur Opus 68. Sinfonia pastorale. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sieghard Brandenburg.
 Veröffentlichungen des Beethoven-Hauses, III/14. Bonn, 2000. Oblong, 36 x 28 cm, 280, 55 pp. Beautiful 6-color halftone of the autograph score, the most valuable MS in the possession of the Beethoven-Haus in Bonn. The MS documents the last decisive steps in the compositional process as the work took its final definitive form. Beethoven carefully revised the score, which had been written with quick energetic strokes, and introduced in many places significant changes before giving it to his copyist for the performance material and fair copy. Limited edition of 600 copies, bound in half leather. \$695 <http://www.omifacsimiles.com/brochures/bee6.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>
- 154 [Symphony, no.9, op.125, D minor]
Sinfonie Nr.9 d-moll Op.125. Fotomechanischer Nachdruck der Faksimileausgabe Leipzig 1924. Herausgegeben anlässlich des 175jährigen Bestehens des Musikverlages Peters.
 Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1975. Oblong, 35 x 27 cm, 404 pp. (Rpt. of Berlin, 1924 edition). 2-color halftone. Produced for the 175th year of the publisher's founding. This reprint includes the folios containing the coda of the Scherzo, inaccessible to the editors of the 1924 facsimile edition. Linen. Handsome slipcase covered with linen and decorative paper.
- 156 [Symphony, no.9, op.125, D minor, finale, sketches]
9. Symphonie Op.125, Skizzen zum Finale: "Freude schöner Götterfunken"; "Alle Menschen werden Brüder". Faksimile des Autographs.
 Archiv der Gesellschaft der Musikfreunde Wien. Vienna, 1983. Oblong, 34 x 28 cm, 2 pp (1 leaf). Beautiful halftone. Special private printing of 500 copies on the occasion of the Beethoven Exhibition in Tokyo in 1983. In folder. \$27
- 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>
- 9145 [sketchbook, "Artaria 197"]
A Sketchbook from the Year 1821 (Artaria 197). Sketches for the Agnus Dei and other Movements of the "Missa solemnis", the Piano Sonata Op.110 and Op.111, and the Canon WoO 182. Edited by William Drabkin. Vol. I: Facsimile; Vol. II: Transcription and Commentary.
 Veröffentlichungen des Beethoven-Hauses in Bonn, 1/37. Bonn, 2010. Oblong, 4°, 2 vols, 96, 100 pp. Color halftone. The sketchbook, well known under the name Artaria 197, has been edited and published for the first time in a complete historical-critical edition by the Beethoven expert William Drabkin. The sketchbook used by Beethoven in 1821 contains drafts of music for prominent later works: to the Missa solemnis and the final two piano sonatas, as well as many hitherto unknown sketches. The edition has been published in English. Linen. \$279 http://www.omifacsimiles.com/brochures/bee_art197.html
- 9393 [sketchbooks, composition studies with Haydn, Albrechtsberger, Salieri]
Kompositionsstudien bei Joseph Haydn, Johann Georg Albrechtsberger und Anton Salieri. Herausgegeben von Julia Ronge. 1. Transkriptionen; 2. Kritischer Bericht; 3. Reproduktionen der Handschriften.
 Beethoven Werke, XIII/1. Munich, 2014. Oblong, 31 x 27 cm, 3 vols, xv, 307; 93; 201 pp. When Beethoven moved to Vienna in 1792, almost immediately, and likely pre-arranged, he started composition studies with Haydn, who had been freed from his post with the Esterhazys and was now living in Vienna. The studies—exercises in free counterpoint but also concerned with the conception of a piece, movement structure, proportions of the various parts and the art of "sketching"—lasted until 1794 when his teacher recommended additional studies with Albrechtsberger; with him Beethoven acquired a wide range of technical and compositional tools building on the earlier study. In 1801 Beethoven then turned to Salieri to learn the technique of setting primarily Italian texts to music, an area not covered in the preceding studies. The present volume reproduces for the first time the surviving manuscripts that record those studies. These are remarkable witnesses showing Beethoven under the watchful eyes of his teachers with illuminating comments, corrections or alternative passages. Facsimile, transcription and commentary, 3 volumes, linen bound. \$833 http://www.omifacsimiles.com/brochures/bee_ks.html

- 1664 [sketchbook: "Engelmann"]
Skizzenbuch. Recueil thématique de L.v. Beethoven. Autographe contenant 37 pages de musique donné à Mr. Artôt (célèbre violoniste français) par Mr. Auguste Artaria, éditeur des ouvrages de Beethoven, à Vienne le 19 Mai 1835 [Beethoven-Haus, Bonn, Ms. Mh 60, SBH 664].
 Leipzig, 1913. Oblong, 34 x 27 cm, 39 pp. Halftone. The first of the Beethoven sketchbooks to appear in facsimile. Copied c. Feb.-March of 1823, it contains the last sketches for the Diabelli Variations, Op. 120 and some of the earliest drafts for the 1st movt of the Ninth Symphony. Sieghard Brandenburg has suggested that the Engelmann sketchbook and the one used immediately after it—Landsberg 8/1—were originally the two parts of a single book. Coverboards in vellum paper with beautiful gold lettering.
- 9490 [sketchbook, "Grasnick 5"]
Grasnick 5: Beethoven's Pocket Sketchbook for the Agnus dei of the Missa Solemnis, Opus 123. [Facsimile Edition] Transcribed, Edited, and with a Commentary by Patrizia Metzler and Fred Stoltzfus. [Staatsbibliothek zu Berlin].
 Beethoven Sketchbook Series, [3]. Champaign, 2016. Oblong, 38 x 28 cm, 144 pp. Color facsimile of a pocket sketchbook acquired by the Berlin Royal Library in 1879 as part of the holdings of Friedrich August Grasnick, a gentleman scholar & music collector. Long neglected in scholarship, the so-called Grasnick 5 documents reveal Beethoven working out concepts and ideas, offering fascinating insights into his creative method. This critical edition, the third in the Beethoven Sketchbook Series, offers a facsimile and transcription, spread out side by side, of the contents of the stitched pocket sketchbook started by the 50-year-old master during the summer of 1820. At the time, Beethoven labored over the Missa solemnis, Opus 123. The sketchbook's pages yield the entire record of his early ideas on the Agnus Dei of that work as well as a sketch for part of the Benedictus. Includes 5 pages from Artaria 205, also in side-by-side facsimile-transcription layout. Clothbound. \$95
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Kesslersches Skizzenbuch. Vollständiges Faksimile des Autographs. [Ms. Gesellschaft der Musikfreunde, Wien].
 Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 2. Bonn, 1976. Oblong, 31 x 23 cm, 196, x pp. Beautiful halftone of the autograph. Includes parts of Symphony No. 2, violin sonatas Op. 30, No. 1, 2 & 3, piano sonatas Op. 31, No. 1 & 2, the "Eroica Variations" Op. 35, etc. Bibliophile edition of 750 copies printed on laid paper and bound with Ingres marbled paper boards. \$212 http://www.omifacsimiles.com/brochures/bee_kessler.html
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 Veröffentlichungen des Beethoven-Hauses in Bonn, 1/5 (= Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 2). Bonn, 1976. Oblong, 31 x 23 cm, 2 vols, 122; 196, x pp. Halftone on beautiful laid paper. Includes parts of Symphony No.2, Violin Sonatas op.30, nos.1-3, Piano Sonatas op.31, nos.1-2, "Eroica" Variations op.35, etc. Separate commentary-edition vol. Edition of 750 copies. Wrappers. \$157 http://www.omifacsimiles.com/brochures/bee_kess.html
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Beethoven's "Eroica" Sketchbook. A Critical Edition. Transcribed, Edited, and with a Commentary by Lewis Lockwood and Alan Gosman. Volume 1: Facsimile; Volume 2: Transcription, Commentary, Inventory.
 Beethoven Sketchbook Series, [2]. Champaign, 2013. 4", 2 vols. Complete halftone reproduction and critical edition of the MS, currently in Kraków at the Biblioteka Jagiellońska (formerly Berlin, Staatsbibliothek, Mus. ms. aut. Beethoven Landsberg 6). Once known as "Notierungsbuch E", Landsberg 6 is perhaps Beethoven's most famous sketchbook due in part to Nottebohm's 1880 monograph on this source. This sketchbook documents Beethoven's creative work from sometime late in 1802 until early in 1804, a transformative period in his artistic career. The most significant sketches are those for the "Eroica" Symphony, op.55, the "Waldstein" Sonata, op.53, and for the first five numbers of the opera Leonore as produced in 1805 (later revised and renamed Fidelio). Hardbound. \$200
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 Hildesheim, 1973. 8", 203 pp. (Rpt. of Leipzig, 1927 edition). Wrappers.
- 131 [sketchbook, Missa Solemnis, II]
Drei Skizzenbücher zur Missa solemnis. II: Ein Skizzenbuch zum Credo, SV 82. Faksimile. [Beethovenhaus, Bonn, SBH 666].
 Veröffentlichungen des Beethoven-Hauses, I/35. Bonn, 1968-1970. Oblong, 34 x 27 cm, 2 vols, 31 facs; 51 pp. Halftone of the sketches to the Credo. With separate commentary & transcription vol. Edition of 500 copies. Wrappers.
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Drei Skizzenbücher zur Missa solemnis. III: Ein Skizzenbuch zum Benedictus und zum Agnus Dei, SV 83. Faksimile. [Beethovenhaus, Bonn, SBH 667].
 Veröffentlichungen des Beethoven-Hauses, I/36. Bonn, 1968-1970. Oblong, 34 x 27 cm, 2 vols, 18 facs; 34 pp. Halftone of the sketches of the Benedictus to the Agnus Dei. Separate commentary & transcription vol. Limited edition of 500 copies. Wrappers.
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 Wiesbaden, 1970. 8" 43, 80 pp. (Rpt. of Leipzig, 1924 edition). \$68
- 1749 [Köhler, Karl-Heinz]
Ludwig van Beethoven zum 150. Todestag im März 1977. Faksimiles von 4 Handschriften aus dem Besitz der Deutschen Staatsbibliothek Berlin. Mit erläuternden Bemerkungen von Karl-Heinz Köhler.
 Leipzig, 1977. Oblong, 32 x 25 cm, ii, 4 facs, i pp. 2-color halftone of 4 important fragments: 1) part of the finale of the 9th Symphony, 2) sketches for Clärchen's Lied from Egmont, 3) the beginning to the 5th Piano Concerto, 4) part of the development to the 4th movt of the 8th Symphony. Introduction in Ger. Wrappers. \$12
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Violinkonzert. Faksimile nach dem Autograph der Library of Congress, Washington. Mit einem Kommentar von Douglas Jarman.
 Meisterwerke der Musik im Faksimile, 22. Laaber, 2011. 4°, xv, 96 pp. Full-color facsimile of the autograph dated August 11, 1935. The work was written on commission from the violinist Louis Krasner, but it was the death of Manon Gropius (daughter of Alma Mahler and Walter Gropius) that was the main impetus for Berg, setting aside work on Lulu, to complete the concerto. It was dedicated "To the memory of an angel". Introduction in Ger-Eng. Hardbound. \$249 http://www.omifacsimiles.com/brochures/berg_vc.html
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 Alban Berg Sämtliche Werke, I/2, Lulu Supplement. Vienna, 2013. 27 x 37 cm, ix, 2, 144 pp. Fine 4-color facsimile of the holograph with paste-overs lifted and photographed separately. This is Berg's relatively clean condensed score for Act III of Lulu, but the work was left incomplete at his death. This volume contains a short commentary and documents relating to the surviving manuscript. Commentary in Ger/Eng. Green linen. (Rarely found separately, because this volume is normally available only as part of a subscription to the Berg Sämtliche Werke) \$360 http://www.omifacsimiles.com/brochures/berg_lulu3.html
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 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
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 n.p., 1968. Oblong, 35 x 28 cm, ii, 1 pp. Half-tone of the first page of the sketch of a symphony for which the original score has been lost. Issued on the occasion of the 1968 American Tour of the Stockholm Philharmonic Orchestra. Preface in Eng by Nils Castegren. Wrappers. \$25
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 Stockholm, 1968. Oblong, 30 x 24 cm, iv, 19 pp. Line-cut of the autograph fair copy. Issued on the occasion of the centenary of the composer's death. Introduction in Danish by Sten Broman. Wrappers. \$45
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 Eine Publikation der Paul Sacher Stiftung. Vienna, 2010. 38 x 47°, 154 pp. Beautiful full-color facsimile edition of the autograph draft score and the first copy of the full score. Unlike the world première of Marteau sans maître (1952-55), that of Tombeau for orchestra (1959), which took place in Donaueschingen on 17 October 1959, passed almost unnoticed, outshone by Pierre Boulez's unexpected triumph as a conductor when he stepped in to replace Hans Rosbaud at the head of the Südwestfunk Sinfonieorchester. Originally conceived as an individual tribute to Prince Max Egon zu Fürstenberg, who died suddenly in spring 1959, the work was ultimately included in the Pli selon pli cycle (1957-62, 1983, 1990). To celebrate the composer's 85th birthday and the 50th anniversary of the world première, the Paul Sacher Foundation and Universal Edition are now publishing the two original manuscripts of the score for the first time: the pencil draft and a fair copy in different colored inks. These fine examples of high-quality reproductions are also the earliest evidence of Boulez' friendship with Paul Sacher. The composer presented the scores to Sacher in the early 1960s. The facsimiles are prefaced by an introduction, which places the work in a historical and aesthetic context and takes a look at the compositional techniques used. It is illustrated by a selection of manuscripts from different stages of the creative process, as well as other related documents. Linen. \$211 http://www.omifacsimiles.com/brochures/boulez_t.html
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 Huntingdon, [1990]. 4°, partbooks, c.100 pp. Xerographic reprint of the 1760 edition. Scored for vln I-II, vla, vc, db, ob/f I-II, bsn I-II, hrn I-II, tpt I, II, & timp. Wrappers. \$70
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 Performers' Facsimiles, 230. New York, [2001]. 4°, 12 partbooks, c.100 pp. Line-cut of the London, 1760 edition. Wrappers. \$55
- BRAHMS, Johannes, 1833-1897**
- 200 *Alto Rhapsody. Opus 53. For Contralto, Men's Chorus, and Orchestra. Text from Goethe's Harzreise im Winter. Introduction by Walter Frisch. A Facsimile Edition from the Composer's Autograph Manuscript in the Music Division of The New York Public Library.*
 New York, 1983. 24 x 30 cm, 29, 44 pp. Beautiful 3-color facsimile of the 1869 autograph fair copy (the only surviving manuscript source for the complete work), together with 2 leaves of sketches in the possession of the Gesellschaft der Musikfreunde, Vienna. The Alto Rhapsody is one of Brahms' most moving and successful works composed at a time when he seemed to have felt embittered and angry over the engagement and marriage of Julie Schumann (the second eldest daughter of the Schumanns) to Count Radicati di Marmorito of Turin. According to Brahms "it is the best thing I have yet done... and if worthy altos are not immediately eager to sing it, there are nevertheless enough people who do need this kind of prayer". This manuscript apparently was not looked at for the publication of the *Sämtliche Werke* in 1926. Linen.
http://www.omifacsimiles.com/brochures/brahms_alt.html
- 203 [Deutsches Requiem, op.45, selections]
Ihr habt nun Traurigkeit. 5. Satz aus dem "Deutschen Requiem". Faksimile der ersten Niederschrift. Mit Einleitung von Franz Grasberger. [Ms. Gesellschaft der Musikfreunde, Vienna].
 Tutzing, 1968. Oblong, 32 x 25 cm, 9, 8 pp. Half-tone of the autograph score of "Ihr habt nun Traurigkeit", fifth movement of the Deutsches Requiem, in piano reduction format, presented to Clara Schumann on Christmas, 1866 (together with the entire piano-vocal score of the Requiem mostly in the hand of copyists). This autograph represents a first version which Brahms used as a kind of partcell, scribbling indications for instrumentation, to be later realized in the full score. Wrappers with handsome linen paper. \$47
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- 7083 [Deutsches Requiem, op.45, selections]
Ein deutsches Requiem. Stichvorlage des Klavierauszuges.
 Patrimonia, 80. Berlin, 1994. 21 x 28 cm, 36, with 6 illus pp. Special publication issued on the occasion of the acquisition of the autograph fair copy of the piano-vocal score of Ein Deutsches Requiem by the Brahms-Institut, Lübeck. Includes half-tones of four pages from the ms: title page, and one page each from movements I, V, & VII. Contributions by Marianne Tidick, Michael Struck, & Renate Hofmann. With full texts of four letters written by the publisher J. Rieter-Biedermann to the composer. Wrappers. \$23
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 Meisterwerke der Musik im Faksimile, 28. Laaber, 2013. Oblong, 38 x 30 cm, 21, 172 pp. Beautiful full-color half-tone of the autograph fair copy. Since its premiere in Budapest on Nov. 9, 1881 with Brahms as soloist the Bb major Concerto has become a mainstay in the repertory. The autograph, like the Symphony No.4, was used for the first performance and exemplar for the first engraved edition and as such is full of "performance & workshop talk"—performance instructions, messages, cues, corrections and other revisions that give the manuscript a living and breathing quality. \$429
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 Meisterwerke der Musik im Faksimile, 19. Laaber, 2014 Oblong, 38 x 30 cm, xviii, 106 pp. Beautiful full-color half-tone of the autograph and annotated solo violin part. Contains numerous corrections and adjustments (involving phrasing, dynamics and minor note changes) by Brahms' revered friend Joseph Joachim. Hardbound in decorative paper. \$249
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 New York, 1967. 35 x 28 cm, 164 pp. Beautiful 2-color half-tone of the autograph score. Cloth. Rare.

- 211 *Symphony No.4 in E Minor, Op. 98. Facsimile Edition of the Autograph Score in the Possession of the Allgemeine Musikgesellschaft Zürich. Introduction by Günther Birkner / 4. Symphonie in E-Moll, Op. 98. Facsimile des Autographen Manuskripts aus dem Besitz der Allgemeinen Musikgesellschaft Zürich. Einleitung von Günter Birkner.*
Zürich, 1974. 35 x 26 cm, 138 pp. Beautiful 6-color facsimile of the autograph full score published on the occasion of the centennial—1874-1974—of the publishing house Edition Eulenburg. An extremely fascinating document, probably used at the first performance of the symphony in Meiningen on 25 Oct. 1885, and full of annotations and corrections by the composer. There are also markings made by contemporary editors in charge of preparing the work for its first publication (Berlin: Simrock, 1886; this important source was not consulted for the edition in the Gesamtausgabe, Leipzig, 1926). Included are such personal and revealing remarks as “Nirgend a2 setzen, immer doppelt streichen! Brahms hat das lieber” (“Never use a2, always engrave double stems! Brahms prefers it!”). Binding and coverboards reproduce look of the original manuscript. \$295
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Sämtliche Werke Anton Bruckner, Bd.25. Vienna, 2014. Oblong, 38 x 32 cm, 326, 20 pp. Full-color facsimile of the complete manuscript acquired in 2013 by the Austrian National Library. Contains compositional studies from 1861-1863 while under the tutelage of the Linz Capellmeister Otto Kitzler. In addition there is a string quartet, Rondo in C minor, 4 piano fantasies, Three Pieces for Orchestra and Overture in G minor. Hardbound, with slipcase. \$428
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Sämtliche Werke Anton Bruckner, zu Band IX. Vienna, 1996. 8°, xxix, 339 pp. Halftone in reduced format of all the surviving autograph material. Wrappers. \$185
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Kassel, 1973. 8°, Line-cut of the autograph score in reduced format. Wrappers. \$31
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Deux concerto pour la flûte dont le premier a été exécuté au concert de la Reine par M. Rault, œuvre 37.
Archivum Musicum: L'Art de la Flûte Traversière, 36. Florence, 1986. 24 x 34 cm, 6 parts: vi, 43 pp. Line-cut of the Paris, 1783 edition. Preface in It by Marcello Castellani. Wrappers in decorative paper with slipcover. \$50
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French Opera in the 17th and 18th Centuries, 27. Stuyvesant, 1989. 4°, lxiv, 333 pp. Line-cut of a ms prepared c.1703 for the Comte de Toulouse by the atelier of André-Danican Philidor, l'ainé. Cloth. \$95
- 4633 *Le carnaval de Venise, ballet, mis en musique. [Bibliothèque Municipale, Toulouse].*
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L'Europe galante. Paris / Jean-Baptiste-Christophe Ballard, 1724. [Bibliothèque d'étude et de conservation Besançon].
Faksimile-Edition Kammermusik des Barock, 4. Stuttgart, 2014. 24 x 37 cm, 269 pp. Line-cut of the Paris, 1724 edition. Hardbound, with boards in decorative paper. \$130
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- 3995 [Mass, 3 voices, orch, A major]
Messe a trois voix et chœurs avec accompagnemens. [Civico Museo Bibliografico Musicale, Bologna].
Bibliotheca Musica Bononiensis, IV/222. Bologna, 1978. 25 x 35 cm, 354 pp. Line-cut of the Magasin de Musique edition (full score), Paris. Cloth.
- 3997 [Solemn Mass, 4-5 voices, orch, Bb major]
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Bibliotheca Musica Bononiensis, IV/225. Bologna, 1979. 25 x 35 cm, 144 pp. Line-cut of the Paris, n.d. edition. Full score. Cloth.
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Musique religieuse. [Civico Museo Bibliografico Musicale].
Bibliotheca Musica Bononiensis, IV/221. Bologna, 1978. 18 x 24 cm, 308 pp. Line-cut of the Paris, 1867 edition. Posthumous publication containing the full score of Messe solennelle breve, Tantum ergo, In parapsium, O salutaris, Litanies de la Sainte Vierge, O salutaris à quatre voix, Messe solennelle, and Fantaisie. Cloth. \$63
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Piano Concerto No. 2 in F Minor, Op. 21. Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 215). Edited by The Fryderyk Chopin Institute, Warsaw, Bernardinum, Pelplin, Yushodo Co. Ltd., Tokyo.
Pelplin, 2005. Oblong, 35 x 25 cm, 2 vols, 172, 262 pp + audio CD. Fine color halftone of the fair copy (autograph + copyist MS). This is the first volume of a new project of the Fryderyk Chopin Institute and The Publishing House of the Pelplin Diocese "Bernardinum" in Poland to reproduce Chopin's entire oeuvre in facsimile. Limited numbered collector's edition of 500 copies printed on special laid & watermarked paper and supplied with display case covered with leather and embossed with Chopin's name in gold. Special OMI price. (reg. \$1500)
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Works by Chopin—Facsimile Edition, [2] A XII/21. Warsaw, 2005. Oblong, 35 x 29 cm, 2 vols, 172, 76 pp. Full-color halftone of the fair copy (autograph + copyist MS). First volume of a new project of the Fryderyk Chopin Institute to reproduce Chopin's entire oeuvre in facsimile. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jan Ekier. Bound in blue linen with matching portfolio. \$162
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- 3949 *Pochod Povstalcov. Facsimile rukopisu.*
Bratislava, 1974. 26 x 34 cm, 7 pp. Line-cut of the autograph scored for full orchestra. Finished October 15, 1944. Wrappers. \$40
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Huntingdon, n.d. 4°. 10 parts, c.250 pp. Line-cut of the London, 1728 edition. Each concerto is named after a European city or region. Scored for solo vln I/II, vc, kbd; ripieno vln I/II, vla, vc, db, kbd. Wrappers. \$118

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Performers' Facsimiles, 130. New York, [1993]. 22 x 28 cm, 7 partbooks, 209 pp. Line-cut of the Estienne Roger edition, Amsterdam, [1714]. Wrappers. \$75

DEBUSSY, Claude, 1862-19181608 *Prélude à l'après-midi d'un faune.* [Ms. The Pierpont Morgan Library, New York].

Washington, D.C., 1963. 28 x 36 cm, iv, 12 pp. Very fine 4-color collogotype of the autograph partcell, dedicated to "chère et très bonne petite Gaby", Garielle Dupont, Debussy's companion from 1890 to 1898, who later gave it to Alfred Cortot. Forward in Eng by Roland-Manuel. Printed in France. Coverboards in decorative paper with blue leather label embossed with Debussy's signature. Extremely rare. http://www.omifacsimiles.com/brochures/debussy_pre.html

9351 *Prélude à l'après-midi d'un faune. Fac-similé du manuscrit autographe de la partition d'orchestre. Introduction par Denis Herlin.*

De Main de Maître, 1. Turnhout, 2014. 32 x 43 cm, 80 pp. Full-color facsimile of the autograph full score—"Stichvorlage". Inaugurates the series "De main de maître" (in the hand of the author) from the collection of the Bibliothèque Nationale de France. Hardbound. \$225 http://www.omifacsimiles.com/brochures/debussy_pre2.html

DESSAU, Paul, 1894-1979261 *Bach-Variationen für großes Orchester, 1963. Faksimile nach dem Autograph. Herausgegeben vom Johann-Sebastian-Bach-Komitee der DDR zum III. Internationalen Bachfest der DDR und aus Anlaß des 175 jährigen Bestehens des.*

Musikverlages Peters, Leipzig 1975. Leipzig, 1975. 29 x 49 cm, 100 pp. Halftone of the autograph fair copy. Issued on the occasion of the 175th year of the founding of Edition Peters in Leipzig. Full linen. \$95

DISNEY PRODUCTIONS9435 *Snow White and the Seven Dwarfs Master Score. Music by Frank E. Churchill, Lyrics by Larry Mory and Additional Underscore by Leigh Harline and Paul J. Smith.*

2015. 4^o, 208 pp. Full-color facsimile of the master score for the 1937 film. Based on the fairy tale by the Brothers Grimm, Snow White and the Seven Dwarfs is the first full-length animated feature film and the earliest in the Walt Disney Animated Classics series. The story was adapted by Dorothy Ann Blank, Richard Creedon, Merrill De Maris, Otto Englander, Earl Hurd, Dick Rickard, Ted Sears and Webb Smith, with David Hand as supervising director. The songs including "Heigh-Ho", "Some Day My Prince Will Come", and "Whistle While You Work" were composed by Frank Churchill and Larry Morey. Further incidental music was provided by Paul J. Smith and Leigh Harline. This is the first time that this material is available to the public. Explore every sequence from the film, from the first scene to the last and see, first hand, how the music and animation (tempo, scene length, camera movement, action, and sound) were synchronized. Limited edition of 459 copies. \$295 <http://www.omifacsimiles.com/brochures/snow.html>

DVOŘÁK, Antonín, 1841-1904

8440 [Concerto, piano, orch, op.33, G minor]

Klavierkonzert g-moll Opus 33. Faksimile nach dem Autograph im Národní Muzeum, České Muzeum Hudby, Muzeum Antonína Dvořáka, Praha. Signatur ČMH-MAD S 76/1530. Herausgegeben von Andrés Schiff... Geleitwort von Andrés Schiff. Einführung von Jarmila Tauerová und Jan Dehmer.

[Henle Music Facsimiles, 16]. Munich, 2004. 25 x 33 cm, 28, 142 pp. Beautiful full-color facsimile of the autograph score composed during a two month period in the summer of 1876. The ms is both a fair copy and working copy, as the composer revisited it several times, first before its premiere in 1878, then before a performance in 1880 and then prior to its publication in 1883. Andrés Schiff considers it a wonderful concerto with enomous warmth, conceived in the noble tradition of Mozart, Beethoven, Schumann and Brahms, but where the piano is first among equals. The facsimile allows us to see the composer's original ideas, which vary significantly from the version by Vilem Kurz usually played since WW I, where the piano is robbed of its distinctive voice and overburdened with Lisztian gestures. Commentary in Ger-Eng-Czech. Hardbound with red laid paper boards. \$185 http://www.omifacsimiles.com/brochures/dvorak_pc.html

9198 [Concerto, violoncello, orch., op.104, B minor, B.191]

Koncerto op.104 pro violoncello s průvodem orkestru / Concerto op.104 for Violoncello and Orchestra. Commentary: Jan Smaczny. [Národní Muzeum Prague].

Documenta Musicologica, II/43. Kassel, 2011 Oblong, 4^o, 122, 32, 34 pp. Full-color facsimile of the autograph score and autograph piano reduction (B/W reproduction). Now considered to be one of the most popular orchestral works today Dvořák wrote this during his second stay in the U.S. Commentary in Eng-Ger. Hardbound, with decorative paper and linen spine. Out of print, few copies remaining. http://www.omifacsimiles.com/brochures/dvorak_cc.html

8459 [Symphony, no.9, "New World", B.178, op.95, E minor]

IX. Symphonie in E Minor "From the New World", Op.95. Commentary by Jarmil Burghauser (Revised and supplemented by Milan Kuna). [Ms. Museum Antonína Dvořáka, Prague].

Prague, 2004. Oblong, 35 x 27 cm, 2 vols, 126, 106 pp. New full-color facsimile of the autograph fair copy issued on the occasion of the 100th anniversary of the composer's death. Commentary in Czech-Eng-Ger-Jap. Limited edition of 1,000 copies. Hardbound, with slipcase. \$375 <http://www.omifacsimiles.com/brochures/dvorak.html>

ELGAR, Edward, 1857-19348808 *Concerto for Violoncello and Orchestra in E Minor, Op. 85. Royal College of Music London MS 402. Facsimile. Introduction by Jonathan Del Mar; Foreword by Steven Isserlis.*

Documenta Musicologica, II/36. Kassel, 2007. 25 x 34 cm, xix, 134 pp. Facsimile of the autograph score issued on the 150th anniversary of the composer's birth. Reproduces Elgar's numerous colored corrections and additions as well as preparations for the printed score and last minute changes. One of the great concertos of the cello repertoire, the work, composed shortly before the death of the composer's wife in 1920 and in the aftermath of a ghastly war, is considered by many as his last masterpiece. Introduction in Eng-Ger. Handsome binding with torquise paper boards with reproduction of Cuno Amiel's "The Cellist". \$144 <http://www.omifacsimiles.com/brochures/elgar.html>

FALLA, Manuel de, 1876-1946

8441 [Concerto, harpsichord/piano, fl, ob, cl, vln, vc]

Concerto per clavicembalo (ou pianoforte), flauto, oboe, clarinetto, violino, e violoncello. Edición crítica de la partitura y facsímil de los manuscritos fundamentales del Archivo Manuel de Falla y del Archivo de Valentín Fuiz-Aznar. Edición y estudio de Yvan Nommick.

Colección "Facsimiles", Serie "Manuscritos", 3. Granada, [2004]. 25 x 35 cm. lxxxviii, 193 pp. Full-color reproduction of the autograph sketches, composing copy and fair copy (including extensive revisions), plus new critical edition. The work was written in homage to Wanda Landowsky for her indispensable role in the 20th century resurgence of the harpsichord. Commentary in Sp. Limited edition of 500 copies. Cloth. \$187 http://www.omifacsimiles.com/brochures/falla_conc.html

8687 [Noches en los jardines, symphonic impressions, piano, orch]

Noches en los jardines de España: Impresiones sinfónicas para piano y orquesta. Edición facsímil de los manuscritos fundamentales del Archivo Manuel de Falla y del Archivo de Valentín Fuiz-Aznar. Edición e introducción de Chris Collins.

Colección "Facsimiles", Serie "Manuscritos", 4. Granada, [2006]. 25 x 35 cm. 225 pp. Full-color reproduction of the autograph. Commentary in Sp. Limited edition of 500 copies. Cloth. \$177 http://www.omifacsimiles.com/brochures/falla_noches.html

FÉTIS, Francois Joseph, 1784-18712042 *Fantasie symphonique pour orgue et orchestre par F. J. Fétis.* [Ms. Bibl. du Conservatoire Royal de Bruxelles].

Veurne, 1983. 25 x 35 cm, 80 pp. Line-cut. Composed in 1866 on the occasion of the 50th anniversary of the founding of the Royal Academy and the installation of a new organ in its concert hall. An important precursor of St-Saëns' Symphony No.3 for organ & orchestra. Wrappers. \$44

GEMINIANI, Francesco, c.1680-1762

8281 [Concerti grossi, strings, bc, op.2]

Concerti grossi con due violini, violoncello, e viola de concertino obligati, e due altri violini, e basso di concerto grosso ad arbitrio. Il IV. V. e VI. si potranno suonare con due flauti traversieri, o due violini con violoncello. Opera secunda.

Huntingdon, n.d. 4^o. 6 parts, c.108 pp. Xerographic reprint of the London, 1732 edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vc, db. Wrappers. \$69

- 8282 [Concerti grossi, strings, bc, op.3]
Six concerti grossi, op.3.
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1732 edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vc, db. Wrappers. \$69
- 8283 [Concerti grossi, strings, bc, op.7]
Six concerti grossi, op.7.
Huntingdon, n.d. 4°. Xerographic reprint of the London, [1746] edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vla, vc, db (in nos. 3-6 two flutes may double the solo vln). Wrappers. \$69
- 8285 [Concerti grossi, after Corelli, strings, bc, 1726, part 1]
Sei concerti grossi (1726) della prima parte dell' op. 5 d' Arcangelo Corelli.
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1726 edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vc, db. Wrappers. \$60
- 8286 [Concerti grossi, after Corelli, strings, bc, 1726, part 2]
Sei concerti grossi (1726) della seconda parte dell' op. 5 d' Arcangelo Corelli.
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1726 edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vc, db. Wrappers. \$60
- 8284 *The Incharnted Forrest.*
Huntingdon, n.d. 4°. Xerographic reprint of the John Johnson, London, c.1761 edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vla, vc, db, 2 fl, [bsn], 2 hn, tpt. Wrappers. \$67
- GERSHWIN, George, 1898-1937**
- 2338 *An American in Paris. Commemorative Facsimile Edition, Manuscript Full Score. Includes Historical Information and Annotation. [Ms. Library of Congress, Washington, D.C.]*
New York, 1987. 4°, 7, 105 pp. Line-cut of the autograph score. Issued on the occasion of the 50th anniversary of the composer's death. Wrappers. \$50
- 2340 *Cuban Overture. Commemorative Facsimile Edition, Manuscript Full Score. Includes Historical Information and Annotation. [Ms. Library of Congress, Washington, D.C.]*
New York, 1987. 4°, 8, 63 pp. Line-cut of the autograph score. Issued on the occasion of the 50th anniversary of the composer's death. Wrappers. \$40
- 2341 *Rhapsody in Blue. Commemorative Facsimile Edition, Manuscript Full Score. Includes Historical Information and Annotation. [Ms. Library of Congress, Washington, D.C.]*
New York, 1987. Oblong, 4°, 9, 55 pp. Line-cut of the score in the hand of Ferde Grofé. Issued on the occasion of the 50th anniversary of the composer's death. Wrappers with ring binder. \$50
- GIULIANI, Mauro, 1781-1829**
- 7414 [Works, v.25, concerto, op.30, guitar & orchestra]
Concerto for Guitar and Orchestra, Opus 30. Orchestra Parts.
The Complete Works in Facsimiles of the Original Editions in Facsimiles of the Original Editions, 25. London, 2/ 2002. 4°, ix, 72 pp. Line-cut of the Haslinger edition (parts). Vienna, c.1810. Scored for guitar, vln I-II, vla, vc/ db, ripieno vln I-II, fl I-II, ob I-II, clar I-II, hn I-II, bsn I-II (parts bound together). Wrappers. \$31
- 7419 [Works, v.30, concerto, op.70, guitar & orch]
Concerto for Guitar and Orchestra, Opus 70.
The Complete Works in Facsimiles of the Original Editions, 30. London, 1987. 4°, vi, 17 parts, 89 pp. Line-cut of the Cappi & Diabelli edition (parts), Vienna, 1822. Scored for guitar, vln I-II, vla, vc/ db, fl, ob I-II, clar I-II, hn I-II, bsn I-II, tpt I-II, tmp. Wrappers. \$40
- GRAUN, Carl Heinrich, c.1703-1759**
- 8365 [Concerto, viola da gamba, strgs, A minor]
Concerto en la mineur pour viole de gambe et orchestre, W22. Fac-similé du manuscrit de Cracovie, Biblioteka Jagiellonska, AmB. 236/12. Édition critique intégrale par Vittorio Ghielmi.
Geneva, 1998. 20 x 30 cm, 7 partbooks, 12, 54 (facs), 39 pp. Line-cut of the score plus new critical edition of the parts. Scored for vdg solo, vln I-II, vla, bass. Wrappers. \$141
- GREENE, Maurice, 1696-1755**
- 8287 [Overtures, orch]
Six Overtures.
Huntingdon, n.d. 4°. Xerographic reproduction of the London, 1745. Scored for 2 vln, vla, vc, db, 2 ob/fl, bsn, kbd (flutes in slow movts of nos. 3 & 5). Wrappers \$60
- GRIEG, Edvard, 1843-1907**
- 4510 [Concerto, piano & orch, op.16]
Konsert for klaver og orkester, a-moll, op.16 / Piano Concerto in A Minor, op.16. Facsimile Edition of the Original Manuscript in the National Music Collection, the Royal University Library, Oslo, Ms 67:14. Introduction by Einar Steen-Nøkleberg.
Oslo, 1993. 26 x 34 cm, 10, 138 pp. Beautiful full-color facsimile of the autograph fair copy score from the Summer of 1868. After its completion the manuscript was used for a number of concerts—including the premiere in Copenhagen and a performance in Leipzig—and bears clear traces of corrections and changes to the orchestration. Although Grieg initially had difficulty finding a publisher (Fritzsche in Leipzig accepted it 1872) the piece has become one of the most frequently played compositions of its kind. Introduction in Nor-Eng. Bibliophile edition of 500 copies issued on the occasion of the 150th anniversary of the composer's birth. Attractive binding in full linen with signature of Grieg embossed in gold on the cover. \$275 <http://www.omifacsimiles.com/brochures/grieg.html>
- 8828 [Peer Gynt, orchestra, selections]
Morgenstimmung aus der Bühnen zu "Peter Gynt". Opus 23 Nr. 13. Faksimile der autographen Partitur. Orchesterfassung von 1886. (Original in der Königlichen Bibliothek Kopenhagen). Erstveröffentlichung.
Frankfurt, 2007. 23 x 30 cm, 16, iv. Handsome full-color facsimile of the autograph full score (revised version, 1886), issued on the occasion of the 100th anniversary of the composer's death. Peer Gynt op.23, incidental music to Henrik Ibsen's 1867 play of the same name, is one of Grieg's most iconic works, and "Morning Mood", slightly more than 4 minutes in length is probably one of the best known even among those who have never heard of Grieg. Although written in 1875 just in time for the premiere of the play, the composer continued to revise it over the next 20 years. "Morning Mood" serves as the prelude to Act 4. Afterword in Ger-Eng by Finn Benestad. Wrappers. \$36 http://www.omifacsimiles.com/brochures/grieg_morgen.html
- HANDEL, George Frideric, 1685-1759**
- 7469 [Acis & Galatea, masque, HWV 49]
Acis and Galatea. A Mask Set to Musik.
Huntingdon, 1988. 4°, 90 pp. Line-cut of the William Randall full score, London, 1769. Corrected to conform with the autograph. Wrappers. \$38
- 7470 [Acis & Galatea, masque, HWV 49]
Acis and Galatea. A Mask Set to Musik.
Huntingdon, 1988. 4°, 9 partbooks, c.270 pp. Line-cut of the c.1895 Novello edition parts, corrected to conform with the autograph. Wrappers. \$95
- 309 [Catone, pasticcio, HWV A7]
Catone. Leo, Hasse, Porpora, Vivaldi, & Vinci, Arranged by George Frideric Handel. [Staats- und Universitätsbibliothek, Hamburg, MS M A/1012].
Italian Opera 1640-1770, II/71. New York, 1983. 23 x 31 cm, xiii, 161 pp. Line-cut of the full score formerly in Handel's possession. Handel opened the opera season in 1732-33 with this work. Cloth. \$95
- 8998 [Messiah, oratorio, HWV 56, autograph]
Messiah HWV 56. Autograph. The British Library London. Commentary by / Kommentar von Donald Burrows.
Documenta Musicologica, II/40. Kassel, 2008. 4°, viii, 284, 56 pp. Full-color facsimile edition of the autograph score, issued on the occasion of the 250th anniversary of the composer's death. Commentary in Eng-Ger-Jap. Handsome bibliophile binding with linen spine and decorative paper boards. Special OMI price. \$575 http://www.omifacsimiles.com/brochures/handel_mess.html
- 4753 [Concerti grossi, strings/winds, op.3, HWV 311-317]
Concerti grossi. Con due violini e violoncello di concertino obbligati e due altri violini viola e basso di concerto grosso. Opera terza. [Princeton University Library & British Library].
Performers' Facsimiles, 133. New York, [1994]. 22 x 28 cm, 9 partbooks, c.122 pp. Line-cut of the Walsh edition, London, [1734]. Wrappers. \$75

- 7011 [Concerti grossi, strings, op.6, HWV 319-330]
Twelve Grand Concertos for Violins &c. in Seven Parts. Opera Sexta.
Huntingdon, [1990]. 4°, 8 partbooks, c.230 pp. Xerographic reprint of the Walsh edition. Scored for solo vln I-II, vc, ripieno vln I-II, vla, vc, bc. Wrappers. \$148
- 9207 [Concerti grossi, strings, op.6, HWV 319-330]
Twelve Grand Concertos for Violins &c. in Seven Parts. Opera sexta. [private collection].
Performers' Facsimiles, 270. New York, [2010]. 4°, 7 partbooks, c.202 pp. Line-cut of the Walsh edition, London, [1746] (third issue of the first edition). Scored for solo vln I-II, vc, ripieno vln I-II, vla, vc, bc. Wrappers. \$100
- 8316 [Concerti, organ, orch, op.4, HWV 289-294]
Six Concertos for the Organ and Harpsicord. Opera Quarta.
Huntingdon, n.d. 4°. Xerographic reprint of the Walsh edition. Scored for org, ob 1-2, vln 1-2, vla, vc/bass, vln 1-2 rip, vc/bass rip. Wrappers. \$59
- 8405 [Concerti, organ, orch, op.4, HWV 289-294]
Six Concertos for the Organ and Harpsicord. Opera Quarta.
Performers' Facsimiles, 220. New York, [2004]. 4°, 10 partbooks, 153 pp. Line-cut of the Walsh edition, London, [1738]. Unlike Walsh's editions of Handel's opp.1-3 which were probably pirated, the Concertos for the Organ, op.4 were issued with the composer's cooperation (so the title-page claimed). Scored for org, ob 1-2, vln 1-2, vla, vc/bass, vln 1-2 rip, vc/bass rip. Wrappers. \$85
- 8448 [Musick for the Royal Fireworks, orch, HWV 351; Concerti, orch, HWV
The Musick for the Royal Fireworks / Feuerwerksmusik, HWV 351. Concerti HWV 335a & 335b. British Library Manuscript R.M. 20.g.7. Facsimile. Introduction and Commentary by Christopher Hogwood / Eingeleitet und kommentiert von Christopher Hogwood.
Documenta Musicologica, II/32. Kassel, 2004. 4°, 26, 70 pp. Handel's great outdoor piece for strings and wind band. Half-tone of the 1749 autograph score, composed for the celebration of the Treaty of Aix-la-Chapelle. The overture is the longest single instrumental movement that Handel wrote and is scored for tpt 1-3 (x3), hn 1-3 (x3), ob 1-3 (x12, x8, x4), bsn 1-2 (x8, x4), timp (3 pairs), & bc. The manuscript also includes 2 concerti, HWV 335a and 335b, intended as interludes during oratorio performances, scored for strings, 2 ob, 2 tpt (only HWV 335a), 4 hn, bsn, timp, & bc (organ). This is a fascinating score, in Handel's forceful script, showing his erasures by smudging, his clarifications by writing note letters over a correction, and his normal abbreviations for colla parte using custodes. The manuscript also bears evidence of arguments over scoring that went on with the civil servants organizing the spectacle. Preface in Ger/Eng. Hardbound. \$68
<http://www.omifacsimiles.com/brochures/handel.html>
- 4530 [Musick for the Royal Fireworks, orch, HWV 351, 1st ed.]
The Musick for the Royal Fireworks in all its Parts, viz. French Horns, Trumpets, Kettle Drums, Violin, Hoboys, Violoncello, & Bassoons with a Thorough Bass for the Harpsicord or Organ. [British Library, London].
Performers' Facsimiles, 120. New York, [1993]. 4°, 11 partbooks: 37 pp. Line-cut of the original Walsh printed parts, London, [1749]. Scored for 2 vln, 3 ob, 3 hns, 3 tpt, timp, bsn & bc. Wrappers. \$40
- 3690 [Water Music, orchestra, HWV 348-350]
The Celebrated Water Musick in Seven Parts, viz., Two French Horns, Two Violins or Hoboys, a Tenor, and a Thorough Bass for the Harpsichord or Bass Violin.
Performers' Facsimiles, 70. New York, [1990]. 24 x 36 cm, 7 partbooks, 36 pp. Line-cut of the Walsh edition, London, [1733]. Wrappers. \$40
- HAYDN, Franz Joseph, 1732-1809**
- 9267 [The Creation, Hob. XXI:2, sketches]
Die Schöpfung Hob.XXI:2. Skizzen. Herausgegeben von Annette Oppermann.
Joseph Haydn Werke, XXVIII/3/III. Munich, 2012 4°, 104 pp. Beautiful full-color reproduction of 36 sketch pages, hitherto unpublished, to Haydn's oratorio "The Creation", preserved in libraries in Vienna, London and New York. The sketches are very revealing: the famous soprano aria "On mighty pens" originally had an entirely different melody. The 5 notated beginnings of the recitative "Our duty we performed now" make it clear that Haydn even pondered very carefully such apparently standardized musical phrases before opting for a variant. The 3 surviving full-score sketches for the overture "The Representation of Chaos" show in turn how Haydn slowly developed the whole movement out of a basic idea initially outlined on only one page and garnished it with ever finer rhythmic and harmonic details. The whole set gives us a wonderful glimpse into workshop of the composer. With diplomatic transcription and notes in German. Handsome clamshell case in linen. \$325
http://www.omifacsimiles.com/brochures/haydn_cre.html
- 326 [Mass, "Creation", Bb major]
Messe B-Dur ("Schöpfungs-Messe"). Faksimile nach der im Eigentum der Bayerischen Staatsbibliothek befindlichen Urschrift. Veröffentlichung des Joseph Haydn-Instituts, Köln.
[Henle Music Facsimiles, 1]. Munich, 1957. Oblong, 33 x 24 cm, 112, 9 pp. Fine monochrome colotype of the autograph score from 1801. The fifth of six large masses composed on the commission of Count Nikolaus II. Esterházy. Contains numerous variants from the printed score that suggests that the first edition was prepared from a faulty intermediate copy. The autograph, lost for some time, resurfaced in Switzerland shortly after the last war. Afterword by Wilhelm Virneisel. Coverboards in decorative paper. \$175
- 9120 [Concerto, horn, orch, Hob. VIIId:3, D major]
Hornkonzert D-Dur, Hob. VIIId:3. Faksimile der autographen Partitur. Kommentar von Ingrid Fuchs.
Vienna, 2009. 22 x 32 cm, 28, 39 pp. Beautiful full-color facsimile. A fascinating and important representative of Haydn's entire concerto oeuvre comes to light in this brilliant facsimile of the Horn Concerto in D Major, Hob. VIIId:3. Haydn composed a relatively small group of wind concertos (6 in total), two of which are lost. This work was most likely composed for the horn virtuoso Joseph Leutgeb, and in violation of his contract with the Esterházy House, since it was not written for the court orchestra. Of special mention is Haydn's note written on the last page of the score stating "in schlaff geschrieben" (written while asleep). This is due to a mistake in the scoring of the instruments and was most likely the result of Haydn composing secretly at night, half asleep. Commentary in German-English-Japanese. Limited edition of 500 copies with beautiful period design coverboards and pasted on etikette. \$207
http://www.omifacsimiles.com/brochures/haydn_hc.html
- 334 [Symphony, no.45, "Farewell", F sharp major, Hob.I:45]
Symphony F Sharp Minor (No. 45) ("Farewell-Symphony"). Score. Facsimile of the Original Haydn Manuscript in the National Széchényi Library, Budapest [Mus. Ms. I 36].
Budapest, 1959. 26 x 41 cm, ii, 58 pp. 2-color facsimile issued on the occasion of the 150th anniversary of the composer's death. Introduction by László Somfai. Coverboards in decorative paper. \$59
- 9010 [Symphony, no.45, "Farewell", F sharp major, Hob.I:45]
Sinfonie Fis-Moll, Hob. I:45 "Abschiedssinfonie" Faksimile nach dem Autograph der Országos Széchényi Könyvtár, Budapest. Mit einem Kommentar von Armin Raab.
Meisterwerke der Musik im Faksimile, 11. Laaber, 2010 21 x 34 cm, xviii, 62 pp. Full-color facsimile of the autograph score issued on the occasion of the bicentenary of the composer's death. Commentary in Ger-Eng. Hardbound in decorative paper. \$149
http://www.omifacsimiles.com/brochures/haydn_sym45.html
- 3704 [Symphony, Hob.I:48, orch, parts]
Symphonia in C, Nr. 48 ("Maria Theresia"). Facsimile of the Ms. in the Matica Slovenska, Martin.
Martin, 1989. 4°, 8 parts, 12, 86 pp. Half-tone of the autograph parts in the hand of Joseph Elsler, one of Haydn's main copyists. Scored for vln I-II, vla, bass, ob I-II, & hn I-II. Linen portfolio. \$70
- 8297 [Symphonies, "London", 1-3, arr. Salomon, = 97, 93, 94]
12 London Symphonies: 1-3.
Huntingdon, n.d. 4°. Xerographic reprint of the London, c.1800 edition. Scored for fl, 2 vln, vla, vc, kbd ad lib. Wrappers. \$50
- 8299 [Symphonies, "London", 4-6, arr. Salomon, = 98, 95, 96]
12 London Symphonies: 4-6.
Huntingdon, n.d. 4°. Xerographic reprint of the London, c.1800 edition. Scored for fl, 2 vln, vla, vc, kbd ad lib. Wrappers. \$50
- 8300 [Symphonies, "London", 7-9, arr. Salomon, = 104, 103, 102]
12 London Symphonies: 7-9.
Huntingdon, n.d. 4°. Xerographic reprint of the London, c.1800 edition. Scored for fl, 2 vln, vla, vc, kbd ad lib. Wrappers. \$50
- 8301 [Symphonies, "London", 10-12, arr. Salomon [= 99, 101, 100]]
12 London Symphonies: 10-12.
Huntingdon, n.d. 4°. Xerographic reprint of the London, c.1800 edition. Scored for fl, 2 vln, vla, vc, kbd ad lib. Wrappers. \$50

- 9011 [Symphony, no.102, Bb major, Hob.I:102]
Sinfonie Nr. 102 ("London")
Faksimile nach dem Autograph in der Staatsbibliothek Berlin. Mit einer Einleitung (deutsch/englisch) von Armin Raab.
 Meisterwerke der Musik im Faksimile, 12. Laaber, 2010 26 x 41 cm, xvi, 57 pp. Full-color facsimile of the autograph fair copy composed in 1794 for Haydn's second London visit. Scored for 2 fl, 2 ob, 2 bsn, 2 hn, 2 tpt, timp, & strings, the work has all the stylistic hallmarks of the late Haydn symphony with its masterly confluence of simplicity and complexity, folkishness and sophistication. There is also the element of thematic surprise as well as orchestral excitement (the drumroll that ushers in the recapitulation in the first movement) and outrageous wit, shown by the violins getting "stuck" on a phrase in the finale and unable to remember what comes next. A fitting tribute to the celebration of the bicentenary of the composer's death. Commentary in Ger-Eng. Hardbound in decorative paper. \$142 http://www.omifacsimiles.com/brochures/haydn_sym102.html
- 335 [Symphony, no.104, D Major, Hob.I:104]
Sinfonie D-Dur Hob. I: 104. Faksimile der autographen Partitur aus dem Bestand der Deutschen Staatsbibliothek Berlin. Herausgegeben von Wolfgang Goldhan.
 Leipzig, 1983. 32 x 26 cm, 9, 78 pp. Beautiful 2- and 3-color halftone. Scored for flutes, oboes, clarinets, bassoons, horns, trumpets, drums & strings. Linen. \$160
- HAYDN, Johann Michael, 1737-1806**
- 8111 *Marcia turchese à piú stromenti (1795). Faksimile der autographen Partitur aus dem Besitz der Erzabtei St. Peter Salzburg. Einführung von Gerhard Croll. [Sign. Hay 1890.I].*
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 9. Salzburg, 2001. Oblong, 31 x 22 cm, 8, vii pp. Beautiful halftone of the autograph score. Scored for 2 tpt, 2 hn, 2 fl, 2 ob, 2 cl, 2 bsn, Turkish piatelli & tamburo. Vienna, 1806 edition. Introduction in Ger. Wrappers. \$26
- 9060 *Requiem in B-Dur (MH 838). Faksimile der autographen Partitur aus dem Besitz der Österreichischen Nationalbibliothek. Faksimile des Partitur-Erstdrucks (Leipzig, Ambros Kühnel) aus dem Besitz der Bayerischen Staatsbibliothek München. Vorgelegt und kommentiert von Manfred Hermann Schmid.*
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 12. Munich, 2006. 4°, 48, 40, xl pp. Beautiful halftone of the autograph score and the first printed edition. This requiem was composed in 1805-06 on behalf of the empress Maria Theresia, probably without a specific reason. The work may have been intended for the composer himself and like the Mozart requiem it also comes down to us in an unfinished state (Introitus, Kyrie, parts of Dies irae). Haydn avoids the dark-dramatic tone of Mozart's work and looks rather for the mild tone of an older tradition. Introduction in Ger. Wrappers. \$96
- HELLENDAAAL, Pieter, 1721-1799**
- 7060 [Grand Concertos, op.3]
Six Grand Concertos, op.3.
 Huntingdon, c.1988. 4°. Xerographic reprint of the 1758 parts. Scored for solo vln I, II, vla, vc, kbd; ripieno vln I, II, vla, vc, db. Wrappers. \$69
- HOLST, Gustav, 1874-1934**
- 345 *First Choral Symphony Opus 41. Edited by Imogen Holst and Colin Matthews.*
 Collected Facsimile Edition of Autograph Manuscripts of the Published Works, IV. London, 1983. 27 x 36 cm, 12, 160 pp. 2-color halftone. Linen. \$125
- 344 *The Planets Opus 32, Suite for Large Orchestra. Edited by Imogen Holst and Colin Matthews.*
 Collected Facsimile Edition of Autograph Manuscripts of the Published Works, III. London, 1979. 27 x 36 cm, xiv, 239 pp. 2-color halftone of the autograph fair copy. A highly complex and fascinating manuscript scored for quadrupled woodwind, bass flute and bass oboe, full brass section with 6 horns and 2 tubas, percussion section requiring 5 players and 2 timpanists, as well as 2 harps, organ and strings. Includes a careful collation of the discrepancies between the manuscript and the various printed editions, a detailed analysis of the various "hands" in the manuscript, a reproduction of Holst's 2-piano arrangement of "Mars" and 2-organ arrangement of "Neptune". Handsome binding with green linen boards and gold lettering. \$125 <http://www.omifacsimiles.com/brochures/holst.html>
- 343 *Works for Small Orchestra. 1: St. Paul's Suite Opus 29 No. 2; 2: A Fugal Concerto Opus 40 No. 2; 3: Double Concerto Opus 49; 4: Brook Green Suite; 5: Lyric Movement. Edited by Imogen Holst, Assistant Editor: Colin Matthews.*
 Collected Facsimile Edition of Autograph Manuscripts of the Published Works, II. London, 1977. 27 x 36 cm, 205 pp. 2-color halftone. Linen. \$85 http://www.omifacsimiles.com/brochures/holst_so.html
- HOOK, James, 1746-1827**
- 8302 [Concerti, keyboard, orch]
Six Concertos.
 Huntingdon, n.d. 4°. Xerographic reprint of the London, c.1771 edition. Scored for kbd, 2 vln, & vc. Wrappers. \$34
- KAYSER, Isfrid, 1712-1771**
- 8490 [Masses, SATB chorus, orch]
VI. missae a 4. vocibus ordinariis. Rieger, Augsburg 1743 (Druck Wagner Ulm). [Stadtbibl., Ulm].
 Faksimile-Edition Ulm, 4. Stuttgart, 2004. 20 x 32 cm, 11 partbooks, 427 pp. Line-cut of the Ulmg, 1743 edition. Scored for SATB, 2 vln, vc, timp, 2 trp, bc (organ). Hardbound in decorative paper, with slipcase. \$156
- 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
- KODÁLY, Zoltán, 1882-1967**
- 1816 *Psalmus Hungaricus Op. 13. Faksimile-Ausgabe der Originalhandschrift mit einer Studie von Ferenc Bónis. [Ms. Stiftung Paul Sacher, Basel].*
 Budapest, 1987. 26 x 34 cm, 68, 32 pp. Beautiful 6-color halftone. Issued on the occasion of the 20th anniversary of the composer's death. Commentary in Ger-Hung. Linen. \$125
- KÖNIGSPERGER, Marianus [Johann Erhard], 1708-1769**
- 8462 [Cymbala jubilationis, op.10]
Cymbala jubilationis [sive VI. missae solemniores, unà cum hymno ambrosiano Te deum laudamus, 4. vocibus obligatis, 2. violinis necessariis, alto viola, 2. clarinis, vel cornibus & tympanis ad libitum, ac duplici basso generali. Opus X. [Stadtbibl., Ulm].
 Faksimile-Edition Ulm, 7. Stuttgart, 2004. 20 x 32 cm, 11 partbooks, 429 pp. Line-cut of the Ulm, 1747 edition. 6 masses for SATB, 2 tpt/hrn, timp, 2 vln, vla, vc, org/bc. Wrappers with slipcase. \$154
- 7926 [Sacrae ruris, op.6]
Sacrae ruris deliciae seu sex missae rurales. [Stadtbibl., Ulm].
 Faksimile-Edition Ulm, 5. Stuttgart, 2001. 20 x 32 cm, 11 partbooks, 209 pp. Line-cut of the Ulm, 1744 edition. 6 masses for SATB, 2 tpt/hrn, timp, 2 vln, vc, org/bc. Wrappers with portfolio. \$93
- 8776 [Sacrae ruris, op.5]
Sacrae ruris deliciae seu sex missae rurales. [Stadtbibl., Ulm].
 Faksimile-Edition Ulm, 8. Stuttgart, 2006. 20 x 32 cm, 11 partbooks, 299 pp. Line-cut of the Ulm, 1743 edition. 4 vesper settings for SATB, 2 tpt, timp, 2 vln, vc, org/bc. Wrappers with slipcase. \$134
- 7986 [Threnodia Davidica, op.3]
Threnodia Davidica et Mariana, sue Psalmus miserere, & planctus stabat mater, ille sexies, iste bis in modulos musicos. [Stadtbibl., Ulm].
 Faksimile-Edition Ulm, 12. Stuttgart, 2001. 20 x 32 cm, 10 partbooks, c.210 pp. Line-cut of the Ulm, 1743 edition. 6 miserere and 2 stabat mater settings for 4 voices with instrumental accompaniment. Wrappers, with portfolio. \$138
- KRAUS, Joseph Martin, 1756-1792**
- 353 *Miserere [C minor]. [Ms. autogr. Kungliga Musikaliska Akademiens Bibl. Stockholm].*
 Autographus Musicus, 12. Bandhagen, 1978. Oblong, 35 x 23 cm, 7 pp. Halftone of the autograph score of "In te domine speravi" (= VB 11), probably written in Paris or London between 1785-1786. For SATB, ob, bsn, strings, & bc. Wrappers. \$16
- 354 *Miserere [E-flat Major]. [Ms. aut. Kungliga Musikaliska Akademiens Bibl. Stockholm].*
 Autographus Musicus, 14. Bandhagen, [1978]. Oblong, 34 x 26 cm, 24 pp. Halftone of the autograph score of "Miserere nostri domine" (= VB 13), from 1788. For SATB, 2 fl, 2 ob, bsn, 2 trp, 2 hrn, timp, strings, & bc. Wrappers. \$24

- LACHNER, Ignaz, 1807-1895**
 358 [Toy Symphony, Op. 85] In,
Musik mit Kinderinstrumenten aus dem Salzburger und Berchtesgadener Land. Vorgelegt von Gerhard Croll.
 Denkmäler der Musik in Salzburg, 2. Munich, 1981. 25 x 32 cm, 137, with 24 pp. Comprehensive study of this genre with half-tone of Lachner's humorous piece. Includes new authoritative edition. \$78
- LECLAIR, Jean-Marie, 1697-1764**
 4865 [Concerti, violin, orch, op.7]
Ier et IIme concerto a tre violino, alto, basso per organo, e violoncello. Œuvre VIIme.
 Huntingdon, [1994]. 4°, 7 partbooks. Xerographic reprint of the Paris, 1737 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Concerto no.3 can be played by flute/oboe. Wrappers. \$78
- 8677 [Concerti, violin, orch, op.7]
Six concertos pour violon et orchestre – Opus VII, 1737. Présentation par Jean Saint-Arroman. [Bibl. Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 178. Courlay, 2006. 24 x 33 cm, 5 partbooks, viii, 116 pp. Line-cut of the Paris, 1743 edition. Concerto no.3 can be played by flute/oboe. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$47
- 4866 [Concerti, violin, orch, op.10]
VI concerto a tre violini, alto basso per organo, e violoncello. Œuvre Xme.
 Huntingdon, [1994]. 4°, 7 partbooks. Xerographic reprint of the Paris, 1745 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Wrappers. \$79
- 8678 [Concerti, violin, orch, op.10]
Six concertos pour violon et orchestre. Opus X. 1743. Présentation par Jean Saint-Arroman. [Bibl. Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 179. Courlay, 2006. 24 x 33 cm, 5 partbooks, ix, 116 pp. Line-cut of the Paris, 1743 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$52
- LIGETI, György, 1923-2006**
 4607 [Works, selections]
Notenbilder. Kunstmappe mit sechs Faksimiles nach Musik-Autographen von György Ligeti und mit dem Reprint eines Ligeti-Portraits von Klaus Böttger: Volumina; Etudes pour Piano; Monument; Violinkonzert; Klavierkonzert; Requiem.
 Mainz/Munich, 1991. 36 x 46 cm, i, iv, 7 pp. Superb full-color facsimile leaves from six works of Ligeti, each of them from "composing" scores for the final draft of the respective work. Ligeti's compositions take shape almost like frescos, with constant revision, crossing out, and varied use of color. Includes beautiful reprint of an original lithograph-portrait of the composer by Klaus Böttger. Bibliophile edition of 300 copies on Arches laid paper, with each leaf numbered and signed by the composer or artist. Distinctive portfolio in white paper with reverse embossed titles. \$630 http://www.omifacsimiles.com/brochures/ligeti_km.html
- LOCATELLI, Pietro, 1695-1764**
 4863 [Concerti, strings, op.7]
VI concerti à quattro, violino primo, secondo, alto, e violoncello, soli. Violino primo, secondo, alto, e basso, ripieni. . . Opera settima.
 Huntingdon, [1993]. 4°, 11 partbooks, c.300 pp. Xerographic reprint of the [1741] edition. Partbooks: solo vln I, vln II, vla, kbd; ripieno vln I, vln II, vla, vc, bass, bc. Wrappers. \$79
- LULLY, Jean-Baptiste, 1632-1687**
 7126 [Armide, instrumental pieces]
Ouverture chaconne & tous les autres airs à jouer de l'opéra d'Armide [Amsterdam, c.1710]. [British Library, London].
 Performers' Facsimiles, 113. New York, [1995]. Oblong, 26 x 19 cm, 4 partbooks, 56 pp. Line-cut Roger Marchand edition, Amsterdam, [1710]. Dessus, second dessus, taille, & basse partbooks. Wrappers. \$30
- 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
- 8161 [Lied von der Erde, selection]
Das Lied von der Erde: Der Abschied. "Clavierauszug" – Manuscript – Facsimile. [Willem Mengelberg Archive, Nederlands Muziek Instituut, The Hague].
 The Hague, 2002. Oblong, 29 x 23 cm, 15, 17 pp. Color reproduction (c. 85% of original size) of a fascinating autograph draft in the form of a piano-vocal score. It represents a relatively early stage of the composition and reveals many aspects of how the movement took shape. Notes by Eveline Nikkels & Frits Zwart, introduction by Edward Reilly. Limited edition of 350 copies. Handsomely bound in wrappers with period decoration and oriental landscape. \$54 http://www.omifacsimiles.com/brochures/mahler_ab.html
- 4293 [Symphony No.5 in C minor, selections]
Adagietto. Facsimile, Documentation, Recording. Gilbert Kaplan, Editor. [Mss., Pierpont Morgan Library, New York & New York Public Library at Lincoln Center].
 New York, 1992. 30 x 38 cm, 112, 20 + 20 pp, CD audio recording. Sharp duotone of both Mahler's autograph fair copy score and Alma Mahler's Stichvorlage of the "Adagietto" movt of the Fifth Symphony. This wonderfully lyrical movement was, according to notes left behind by Willem Mengelberg, Gustav's declaration of love for Alma. Commentary by Gilbert E. Kaplan and Edward R. Reilly. Copious documentation and bibliography. Includes a new CD recording with the London Symphony Orchestra. Numbered edition of 1500 copies in silk case. \$125 http://www.omifacsimiles.com/brochures/mahler_ad.html
- 3826 [Symphonic sketches, Symphony No.7]
Symphonische Entwürfe. Facsimile nach den Skizzen aus der Wiener Stadt- und Landesbibliothek und der Pierpont Morgan Library New York. Erstveröffentlichung. Geleitwort von Claudio Abbado. Herausgegeben von Renate Hilmar-Voit.
 Schriftenreihe zu Musik, 3. Tutzing, 1991. 29 x 38 cm, 4 fascicles, 24, 32 pp. Half-tone of the autograph sketches in their original bifolio and loose sheet format. Contains three symphonic movements, a Scherzo in c minor/major with trio in Ab major/C major, a Presto in G major, and an "Allegro energico" in A major. How these movements fit together or exactly for what purpose they were written is still not known. 4 loose fascicles (the original hardbound folder is no longer available). \$80
- 4983 [Symphony, no.7, D major]
Facsimile Edition of the Seventh Symphony. Donald Mitchell/Edward R. Reilly. [Het Concertgebouw, Amsterdam].
 's-Graveland, 1995. 30 x 40 cm, 2 vols, 98; 308 pp. Beautiful full color facsimile of the autograph fair copy published on the occasion of the Concertgebouw Orchestra's "Mahler-feest 1995." Contains numerous erasures & revisions, with major but non-structural differences from the printed score, including the elimination of a contrapuntal section from the second movement. Introduction analyzes relationship of surviving sources; these include a copyist's ms & a "cancelled" sketchbook in Vienna, and two sketch-drafts in New York. Handsome clamshell case in blue linen. \$375 <http://www.omifacsimiles.com/brochures/mahler7.html>

- 9170 [Symphony No.9, draft, movts 1-3]
IX. *Symphonie. Partiturentwurf der ersten drei Sätze. Faksimile nach der Handschrift. Herausgegeben von Erwin Ratz. [Ms. Pierpont Morgan Library, New York].*
Vienna, n.d. Oblong, 29 x 23 cm, 158, 8 pp. (Re-issue of the 1971 facsimile edition) Half-tone of the autograph draft score. Considered Mahler's second stage in the composition process (followed only by the final, fair copy) this fascinating document shows instruments notated in the proper transpositions and in the normal score order but without whole-bar rests when they are silent. Afterword in Ger-Eng by Erwin Ratz. Wrappers. \$82
- 9424 Martner, Knud.
Mahler's Concerts.
New York, 2010. 22 x 28 cm, 287 pp. Provides the first detailed history of Mahler on the podium. A carefully researched listing of more than 300 performance arranged chronologically. Illustrated with reproductions of original playbills, programs or transcriptions thereof. Hardbound. \$50
- MARCELLO, Alessandro, 1684-1750**
- 8488 [Concerti, "La Cetra", 2 ob/vln, strings, bc]
La cetra. Concerti [da Eterio Stinfalico. Parte prima. Oboe primo à traversiere col violono principale]. [Staats- & Stadtbibliothek, Augsburg].
Performers' Facsimiles, 233. New York, [2004]. Oblong, 38 x 28 cm, 6 partbooks, 72 pp. Line-cut of the Augsburg, c.1740 edition. 6 concerti scored for oboe I/violin I solo, oboe II/violin II solo, 2 violin I rip, 2 violins II rip, 2 violas, violoncello, cembalo & bc. Wrappers. \$75
- MARTIN, Frank, 1890-1974**
- 9690 *Concerto pour 7 instruments à vent, timbales, batterie et orchestre à cordes. Partition (Reproduction du manuscrit de l'auteur)... Dédié à la "Bernische Musikgesellschaft".*
Vienna, 1950. 28 x 37 cm, 139 pp. Line-cut of the autograph fair copy. Wrappers
- MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**
- 9009 [Concerto, violin, orch, op.64, E minor]
Violinkonzert E-Moll, Opus 64. Faksimile nach dem Autograph der Bibliotheka Jagiellońska, Kraków. Mit einem Kommentar von Stefan Drees.
Meisterwerke der Musik im Faksimile, 10. Laaber, 2010. Oblong, 32 x 24 cm, xii, 68 pp. Full-color facsimile of the autograph score dated 16 September 1844. Mendelssohn's popular "Concerto for Violin in E Minor op.64", a mainstay in the concerto repertoire didn't have an easy birth and is known in two versions, the sole surviving autograph of 1844—reproduced here in facsimile—and the printed edition of 1845, a more brilliant version incorporating many of the changes suggested by Ferdinand David, dedicatee of the piece and his concertmaster at Leipzig. On July 30, 1838, the composer wrote to him: "I would like to write a violin concerto for you next winter. One in E minor goes through my head and the beginning will not leave me in peace." David encouraged Mendelssohn but also expressed a desire for it to be ostentatious, a suitable showcase for the violinist's talents. Mendelssohn was not used to flamboyance for its own sake and this wish conflicted with his musical temperament, prolonging the writing of the concerto. More than six years later with only three months before it was to be performed he confided to David: "Do not laugh at me too much. I feel ashamed in any case, but I cannot help it. I am just groping around." It was finally premiered on 13 March 1845 and published shortly thereafter by Breitkopf & Härtel. There are well over 100 changes between the two versions, mostly issues concerning tempo, orchestration, and solo parts. While some are outright shocking, where Mendelssohn has taken in the final version the solo line up or down an octave, added entirely new notes to the violin part, or slightly changed the wind writing, no matter which version is considered both are pure Mendelssohn, and all the magical elements that make the Violin Concerto what it is, that make it so beloved and so popular, are completely intact. Commentary in Ger-Eng. Linen. Issued on the occasion of the bicentenary of the composer's birth. Hardbound with dark blue
http://www.omifacsimiles.com/brochures/mend_64.html
- 409 *Jesu, meine Freude. A Facsimile of the Composer's Autograph Now in the Newberry Library, with an Introduction by Oswald Jonas.*
Chicago, 1966. 26 x 34 cm, 8, 12 pp. Beautiful half-tone of the 1828 composition based on the famous Lutheran chorale of 1653. Scored for chorus and orchestra. Limited edition of 700 copies. Wrappers with special hand-made marbled paper. \$50
- 411 *Octet for Strings, Opus 20. A Facsimile of the Holograph in the Whittall Foundation Collection. With an Introduction by Jon Newsom.*
Washington, D.C., 1976. 28 x 36 cm, 8, 81 pp. Half-tone of the autograph score. Composed when Mendelssohn was 16 years old, this work was the first of its type in the literature. The manuscript, one of the Library of Congress' most treasured works, was formerly in the possession of Musikbibliothek Peters. Although it is an extremely clean copy, it contains a number of markings and passages that were ultimately removed for the first edition. Quarter linen and decorative paper with signature of the composer in gold on the cover.
http://www.omifacsimiles.com/brochures/mend_octet.html
- 9033 [Overture, A Midsummers Night's Dream, op.21]
Ein Sommernachtstraum. Ouvèrtüre op.21. Autograph, Bibliotheka Jagiellońska, Kraków. Commentary by / Kommentar von Friedhelm Krummacher.
Documenta Musicologica, II/41. Kassel, 2009. 27 x 37 cm, xiii, 60, 57 pp. Full-color facsimile of the elegant fair copy autograph score (formerly Deutsche Staatsbibliothek, Mus. ms. autogr. Mendelssohn 21), and monochrome reproduction of a fragmentary autograph score (Bodleian Library, Ms. Deneke-Mendelssohn B 5)—the only surviving sources of the overture. This work of youthful genius was written in 1826 during a carefree summer spent at the summer house among his siblings at a time when the composer became immersed in the works of Shakespeare through Schegel and Tieck translations. An enchanted night, virtually fragrant dreams, floating fairies—the sensory associations evoked and fashioned by the music of Mendelssohn's overture A Midsummer Night's Dream are almost inexhaustible. This is without doubt Mendelssohn's most popular concert overture. The score is innovative as well, for example, in the ordering in the instruments—proceeding woodwinds, percussion, strings, with the bass fiddle at the bottom—, though peculiar for the time, coincides with modern accepted convention. The autograph score also calls for the rare "corno inglese di basso", usually substituted by the ophicleide, bass bassoon or bass trombone. Handsome bibliophile edition issued on the occasion of the 200th anniversary of the composer's birth. Handsome binding with decorative paper boards, burgundy linen spine, and pasted title etikette. Commentary in Eng-Ger-Jap. Special OMI price. \$169 http://www.omifacsimiles.com/brochures/mendel_mid.html
- 7532 [Symphony, op.90, "Italian", A major]
Sinfonie A-dur op.90 "Italienische". Mit Kommentar von John M. Cooper und Hans-Günter Klein.
Wiesbaden, 1997. 24 x 34 cm, 2 vols, 258 pp. Begun during a particularly ebullient visit to Italy—"This is Italy! And what I, ever since I started to think, have thought to be the greatest joy of living, has now begun, and I am enjoying it"—Mendelssohn's Symphony in A major was composed over a period of about 2 years. The manuscripts reproduced for this full-color facsimile edition (to commemorate the 150th anniversary of the composer's death) show a conflicted composer: a "complete" autograph score of 1833, plus 11 autograph pages known as the "Oxford" fragments (removed from the complete score prior to the 1833 premiere), and a "revised" 1834 autograph score of movements II to IV, which were never finished nor incorporated into the symphony. Despite general acclaim by the public and critics alike, Mendelssohn was troubled by certain aspects of the work. Introduction in Eng-Ger. Beautiful bibliophile edition printed on laid paper and bound with green paper boards (as the original), with pasted label. \$275
<http://www.omifacsimiles.com/brochures/mendel.html>
- MONTEVERDI, Claudio, 1567-1643**
- 4580 [L'Orfeo, 1609 ed.]
L'Orfeo. Favola in musica. Rappresentata in Mantova l'anno 1607. [Biblioteca Nazionale, Florence].
Musica Drammatica, 1. Florence, 1993. 4°, ii, 138 pp. Line-cut of the Amadino printed score, Venice, 1609, issued on the occasion of the 350th anniversary of the composer's death. Includes facsimile of the printed libretto first issued in Mantova by Francesco Osanna (1607). Introduction in It by Piero Mioli. Wrappers, in decorative paper. \$50
http://www.omifacsimiles.com/brochures/monteverdi_orfeo.html
- 4617 [L'Orfeo, 1609 ed.]
L'Orfeo. Favola in musica. Faksimile des Erstdrucks Venedig 1609 herausgegeben von Elisabeth Schmierer. [Biblioteca Nazionale, Florence].
Meisterwerke der Musik im Faksimile, 1. Laaber, 1998. 24 x 34 cm, xvi, 104 pp. Line-cut of Venice, 1609 edition. Laid paper. Hardbound. \$58
- 7625 [L'Orfeo, 1609 ed.]
L'Orfeo. Favola in musica. Reprint of the First Edition of the Score, Venice 1609 and of Act V of the Mantua Libretto from 1607. With an Introduction by Wolfgang Osthoff. [Bibl. Estense Univ., Modena; Herzog August Bibliothek, Wolfenbüttel].
Documenta Musicologica, I/39. Kassel, 1998. 25 x 32 cm, xvi, 112 pp. Half-tone of the Riccardo Amadino print (Venice, 1609), and Act V of the libretto. The edition is remarkable for a number of reasons. For one, it is an unusual presentation of the music—in score—not altogether unknown, but relatively rare at this date, where the music centers on harmony and the basso continuo. Secondly, the print is a "commemorative" or "souvenir" edition"; the title page states that it was first performed "in Mantua l'anno 1607", taking place under the protection of Prince Francesco Gonzaga in the "Academia degli Invaghiti". Several annotations in the score, usually in past tense, underline this peculiar aspect: "this chorus was accompanied by ...", "this dance number was sung to the accompaniment...", "this ritornello was played...", etc. Preface (Ger-Eng), including a detailed critical apparatus, by one of the great Monteverdi specialists. Hardbound with reproduction of the composer's portrait on the front cover. \$58
<http://www.omifacsimiles.com/brochures/monteverdi.html>

- MOUTON, Charles, 18th c.**
- 9315 *Concerto à 5. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 23. Stuttgart, 2012. 21 x 32 cm, 5 partbooks, 132 pp. Line-cut of manuscript parts preserved in the library of Kremsmünster Abbey in Upper Austria. 10 chamber concertos in Italianate style scored for vln I, vln II, alto vla, tenor vla, and basso continuo (organ). Wrappers. \$77
- MOZART, Wolfgang Amadeus, 1756-1791**
- 8146 [Aria, soprano, strgs, 2 hrs, K.Anh.11a (K.365a)]
Die neugeborne Ros' entzückt. Arie für Sopran, Streicher und zwei Hörner. KV Anh.11a (365a). Faksimile mit Edition. Geleitwort von Christoph Wolff. Einführung von Faye Ferguson.
Salzburg, 1996. Oblong, 31 x 23 cm, 12, 1 pp. Color halftone of the autograph aria, "The new rose is enchanting", previously unknown in any form. Commentary in Ger-Eng. Limited bibliophile edition. Wrappers in decorative paper. \$44
- 1668 [Aria, tenor, orch, K.431]
"Misero! O sogno!"—"Aura, che intorno spiri". Arie für Tenor und Orchester KV 431 (425b). Faksimile der autographen Partitur mit einem Geleitwort von Nikolaus Harnoncourt und einer Einführung von J. Rigbie Turner. [Pierpont Morgan Library, New York].
Documenta Musicologica, II/22. Kassel, 1988. Oblong, 33 x 24 cm, 32, xiii pp. Halftone of the autograph score. This popular concert aria is believed to have been first performed in a concert organized by Mozart himself in 1783. Although the author of the text is unknown, it seems that it may have formed part of an opera seria. Afterword in Ger-Eng. Coverboards in laid paper. \$56
- 3953 [Mass, K.317, "Coronation", C major]
Missa in C, KV 317. Krönungsmesse, Faksimile der autographen Partitur. Einführung: Ernst Hintermaier / Coronation Mass, Facsimile of the Autograph Score, Introduction: Ernst Hintermaier.
Documenta Musicologica, II/30. Kassel, 1998. Oblong, 25 x 20 cm, 116, 12 pp. Full-color halftone of the autograph, issued on the occasion of the 1200th anniversary of the founding of Archdiocese of Salzburg. The Mass in C, Mozart's most popular sacred work from his Salzburg years, was composed according to the terms of his contract as organist at the Salzburg court for Easter Sunday, 4 April 1779. Structurally it conformed to the type of "Solemn and Short Mass" preferred by the Archbishop Hieronymus. Mozart nicely describes the nature of this mass in a letter to Padre Martini: "Our church music is very different from that of Italy, all the more so since a mass with all movements... even for the most solemn occasions, when the sovereign himself reads the mass, must not last more than 3 quarters of an hour. One needs a special training for this type of composition, and it must also be a mass with all instruments - war trumpets, tympani etc. . . ." The "special training" to which Mozart is referring is the structural compactness and unity of form, for instance in the rondo design of the Credo or in the recalling of themes in the Kyrie and Dona nobis pacem (E. Hintermaier). (This facsimile was distributed in two separate issues, one by the Internationale Stiftung Mozarteum Salzburg, and the other by Bärenreiter-Verlag, Kassel in the series Documenta Musicologica, v. II/30. Red linen binding with gold lettering.) http://www.omifacsimiles.com/brochures/moz_missa_k317.html
- 440 [Mass, K.427/417a, C minor]
Messe c-moll KV 427 (417a). Faksimile der autographen Partitur. [Ms. Deutsche Staatsbibl. Berlin].
Leipzig, 1982. Oblong, 33 x 25 cm, 146, xvi (booklet) pp. 2-color collotype of the autograph score dating from 1783. This magnificent mass was actually begun in the summer of 1782 just before the time of his marriage to Constanze Weber in August, and Mozart vowed to perform it in honor of their wedding. Like the Requiem, however, it was never finished: if written as intended, like Bach's B Minor Mass, which the composer had recently encountered through Baron von Swieten—it would be an hour and a half in length. Only the Kyrie and Gloria were complete, the Credo had only two of its movements, both of which needed some parts to be orchestrated, and the Sanctus and Benedictus needed the music of the second chorus to be filled in where the chorus divides (modern editions today take care of these shortcomings in more or less convincing ways). Mozart wrote to his sister that Constanze loved this kind of music (i.e. the fugal-laced choral music of Bach and Handel). Constanze, trained as a singer, sang at the Oct. 1782 premiere of the mass the demanding first soprano part including the famous, difficult, and ethereal "Et incarnatus est" (adapted from Martin Pearlman). Afterword in Ger by Karl-Heinz Köhler. Printed on fine natural paper with handsome binding in linen. http://www.omifacsimiles.com/brochures/moz_messe_k427.html
- 441 [Mass, K.427/417a, C minor]
Messe c-moll KV 427 (417a). Faksimile der autographen Partitur vorgelegt von Karl-Heinz Köhler. Nachwort von Monika Holl und Karl-Heinz Köhler [Ms. Deutsche Staatsbibl. Berlin].
Documenta Musicologica, II/9. Kassel, 1983. Oblong, 33 x 25 cm, 146, vi pp. 2-color collotype of the autograph score dating from 1783. This magnificent mass was actually begun in the summer of 1782 just before the time of his marriage to Constanze Weber in August, and Mozart vowed to perform it in honor of their wedding. Like the Requiem, however, it was never finished: if written as intended, like Bach's B Minor Mass, which the composer had recently encountered through Baron von Swieten—it would be an hour and a half in length. Only the Kyrie and Gloria were complete, the Credo had only two of its movements, both of which needed some parts to be orchestrated, and the Sanctus and Benedictus needed the music of the second chorus to be filled in where the chorus divides (modern editions today take care of these shortcomings in more or less convincing ways). Mozart wrote to his sister that Constanze loved this kind of music (i.e. the fugal-laced choral music of Bach and Handel). Constanze, trained as a singer, sang at the Oct. 1782 premiere of the mass the demanding first soprano part including the famous, difficult, and ethereal "Et incarnatus est" (adapted from Martin Pearlman). Afterword in Ger by Karl-Heinz Köhler. Printed on fine natural paper with handsome binding in linen. http://www.omifacsimiles.com/brochures/moz_messe_k427.html
- 8759 [Motet, Exultate, Jubilate, soprano, orch, K.165/158a]
L'autografo del motetto Exultate jubilate (KV 165 / 258a) : della Biblioteca Jagiellońska di Cracovia / The Autograph of the Motet Exultate jubilate (KV 165 / 158a) of the Biblioteka Jagiellońska di Krakow; Edizione in fac-simile a cura di Flavio Colusso [e] Domenico Antonio D'Alessandro ; con un saggio di Rudolph Angermüller.
Musica Theatina, 3. Lucca, 2006. Oblong, 32,5 x 24,5 cm, xlvii, 48 pp. Full-color facsimile of the autograph score issued on the occasion of the 250th anniversary of the composer's birth. A sacred motet in Latin for soprano, instruments and continuo, with two arias, a recitative and a final Alleluia, EXULTATE, JUBILATE was composed for the feast day of the Regular Theatine Clerics, and first performed on January 17, 1773. The work was specifically written for the famous castrato Venanzio Rauzzini—Mozart's "leading man" in the opera Lucio Silla being performed at that time in Milan—and the virtuosity of the piece with florid coloratura style gives us a glimpse of Rauzzini's abilities. It combines the aria and recitative style of opera seria with the 3-part form of the Italian symphony. Introduction in It-Eng-Ger. Includes CD audio recording featuring Mariella Devia and the Cappella Musicale Theatina under the direction of Flavio Colusso. Handsome binding that replicates the original. \$148
http://www.omifacsimiles.com/brochures/moz_ex.html
- 3504 [Requiem mass, K.626]
Requiem. Reprint des Lichtdrucks von 1913—herausgegeben von Alfred Schnerich. Neu herausgegeben von Franz Beyer.
Adliswil, 1990. Oblong, 35 x 25 cm, 23, 85 pp. (Rpt. of Vienna, 1913 edition). 2-color halftone issued on the occasion of the bicentennial of the composer's death. With new afterword in Ger-Eng (does not include original commentary by Alfred Schnerich nor the writing samples of Süßmayr, Stadler and Eybler. Hardbound. \$185
- 3657 [Requiem mass, K.626]
Requiem. Vollständige farbige Faksimile-Ausgabe im Originalformat der 2-teiligen Handschrift Mus. Hs. 17.561 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.
Documenta Musicologica, II/27 = Musica Manuscripta, VI. Graz & Kassel, 1990. Oblong, 35 x 26 cm, 3 vols, 200, 40 pp. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. 3 volumes, 2 of autographs plus commentary in Eng-Ger by Günther Brosche. Superb 4-color halftone in the original format. Wrappers in period design with slipcase in decorative paper. http://www.omifacsimiles.com/brochures/moz_req.html
- 8974 [Requiem mass, K.626]
Requiem. Vollständige farbige Faksimile-Ausgabe im Originalformat der 2-teiligen Handschrift Mus. Hs. 17.561 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.
Graz & Kassel, 1990. Oblong, 35 x 26 cm, 40, 200 pp. Superb 4-color halftone in the original format. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Günther Brosche. Special edition produced for Philips Records with parts I and II of the MS and commentary bound into one volume. Hardbound with handsome red EfaIn paper boards with gold lettering. \$350
http://www.omifacsimiles.com/brochures/moz_req.html

- 9414 [Requiem mass, K.626]
Requiem. K.626. Facsimile of the autograph score held in the Austrian National Library. With a commentary by Christoph Wolff and Günter Brosche.
 Bärenreiter Facsimile, [10]. Kassel, 2015. Oblong, 35 x 26 cm, 40, 200 pp. New deluxe facsimile edition of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Christoph Wolff and Günter Brosche. Limited bibliophile edition produced on natural paper with individually trimmed pages. Quarter leather with decorative paper boards. \$595
http://www.omifacsimiles.com/brochures/moz_req1.html
- 9443 [Requiem mass, K.626, 1st ed.]
Requiem KV 626 - W.A. Mozarti: Missa pro defunctis / W.A. Mozarts Seelenmesse. Breitkopf & Härtel, Leipzig [1800]. Herausgegeben und mit einem Nachwort von Markus Eberhardt. [Archiv des Bistums Passau].
 Faksimile-Edition Rara, 67. Stuttgart, 2015. Oblong, 35 x 26 cm, 178, vi pp. Line-cut of the first edition, Leipzig, 1800. Although there have been many attempts of reconstructing the text of the Requiem, the 1800 printed version, largely based on Süßmayr's work, remains the prime historical document. It is interesting that Breitkopf & Härtel provides no credit to Süßmayr for the completion of the work although correspondence in early 1800 between Gottfried Christoph Härtel and Süßmayr clearly establishes the extent of his role. Hardbound in decorative paper which reproduces the original 1800 binding. \$100
http://www.omifacsimiles.com/brochures/moz_requiem_bh.html
- 7496 *Concerto for Horn and Orchestra in E-flat Major, K.370b + 371. Edited and with a Foreword by John B. Howard. Introductory Essays by Christoph Wolff and Robert D. Levin.*
 Cambridge, 1997. Oblong, 4°, 68 pp. 4-color halftone. This fascinating work, possibly commissioned for the Viennese hornist Jacob Eisen, is one of a number of incomplete concerti left by Mozart and one that suffered an unfortunate circumstance. In 1856, for the centennial of Mozart's birth, the composer's eldest son, Carl, decided to cut up and give away portions of the autograph (first movement) as souvenirs to several admirers of his father's music. Now, 150 years after Carl's strange celebration, eight of a total of nine fragments are preserved in seven libraries, six in Europe and one in the US. This facsimile offers two important reunifications of the concerto's parts. The first one, assembles and reproduces the scattered autograph fragments of the first movement (K.370b), producing an uninterrupted draft score of its first 131 measures. For the second reunification we have to be thankful to Mr. Robert Owen Lehman who has made it possible to present the autograph score of the second movement ("Concert Rondeau" K.371) in its entirety. The MS lacked a bifolio that reappeared in 1988. Mr. Lehman, who owns K.371, acquired this bifolio, miraculously completing, after nearly two centuries, this score. These extraordinary events make this publication an invaluable contribution to Mozart studies and highlight one of the prime purposes and advantages of the facsimile edition: to have at one's disposal, and side by side, primary sources located thousands of miles apart. Limited edition of 400 copies. Cloth. \$125
<http://www.omifacsimiles.com/brochures/mozarthc.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 Einföhrung 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 *Erica*' 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 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
- 462 [Concerto, piano, orch, no.21, K.467]
Piano Concerto No.21 in C Major, K.467. The Autograph Score. With an Introduction by Jan LaRue, Professor of Music, New York University. [Pierpont Morgan Library, New York, mus. ms. aut. Heineman 266].
 The Pierpont Morgan Library Music Manuscript Reprint Series. New York, 1985. Oblong, 29 x 22 cm, xv, 88 pp. Halftone, in slightly reduced format. Historical note on the manuscript by J. Rigbie Turner. Wrappers. \$35
- 8596 [Concerto, piano, orch, no.23, K.488, A major]
Klavierkonzert A-dur KV 488. Faksimile nach dem Autograph Ms. 226 im Besitz der Bibliothèque Nationale de France, Paris. Vorwort von Andrés Schiff; Einleitung von Ernst-Günter Heinemann.
 [Henle Music Facsimiles, 17]. Munich, 2005. Oblong, 32 x 215 cm. xvi, 100 pp. Full-color reproduction of the autograph score completed on 2 March 1786, issued on the occasion of the 250th anniversary of the composer's birth. The A Major Concerto K.488, alongside the C-major Concerto K.467, is the most frequently played and recorded piano concerto in Mozart's entire output. The autograph has come down to us in exceptionally fine condition, written with remarkable care and clarity, complete with Mozart's own cadenza for the first movement unusually incorporated into the score itself. The composer's penmanship, especially in the final movement, betrays the fact that he was working under deadline pressure, the notation becoming noticeably hastier, though it is always easy to read. The score is not a fair copy but rather a working manuscript containing in addition to later changes in scoring, many spontaneous alterations of greater or lesser importance that cropped up during the copying process. Introduction in Ger-Eng. Handsome binding in red cloth with embossed title. Special OMI introductory price. \$168
http://www.omifacsimiles.com/brochures/moz_pc488.html
- 9359 [Concerto, piano, orch, no.24, K.491]
Piano Concerto in C minor K.491. Facsimile of the Autograph Score in the Royal College of Music, London. With a commentary by Robert Levin.
 Documenta Musicologica, II/48. Kassel, 2014. Oblong, 34 x 25 cm, 74, 40 pp. Beautiful color halftone of the autograph fair copy completed on March 24, 1786. In his fascinating preface Colin Lawson, Director of the Royal College of Music, describes the journey made by Mozart's autograph following its sale in 1800 by Constanze, Mozart's widow, to its eventual resting place in London where it is the jewel in the RCM's extensive collection of historic manuscripts. The Piano Concerto in C minor K. 491 is one of Mozart's greatest piano concertos not least because of the dramatic character of its minor key (it is one of only two piano concertos composed in minor keys). It also has the largest orchestra he ever used in a piano concerto and the only piano concerto to use both oboes and clarinets. Written in 1786 during a period of almost feverish activity, it was completed only 22 days after the A major concerto K. 488 and during composition of *The Marriage of Figaro*. The autograph is exceptional in that Mozart records sketches that he later enlarged and extensively revised for the score thus allowing us an insight into his creative process. Mozart's work appears here for the first time in a color facsimile, making it possible to easily recognize the contrasting colors of ink. The renowned Mozart scholar and pianist Robert Levin has written an illuminating commentary. He explains Mozart's method of composition and guides the reader page by page through the autograph. This high-quality facsimile truly is a fascinating insight into Mozart's art of composition. Hardbound with linen spine and decorative paper boards. \$281
http://www.omifacsimiles.com/brochures/mozart_pc491.html
- 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
- 2062 [Concerti, violin, orch, complete]
The Mozart Violin Concerti. A Facsimile Edition of the Autographs. Edited and with an Introduction by Gabriel Banat. [Mss. Jagiellonian University Library, Krakow; Library of Congress, Washington, D.C. & Staatsbibliothek Preußischer Kulturbesitz Berlin].
 New York, 1986. Oblong, 31 x 24 cm, 29, 400 pp. Halftone. Includes all 5 violin concerti, K.207, 211, 216, 218, & 219, the Adagio in E, K.261, and the Rondo in B-flat, K.216a. Limited edition of 800 copies. Cloth.

- 9454 [Concerti, violin, orch, complete]
The Mozart Violin Concerti. A Facsimile Edition of the Autographs. Edited and with an Introduction by Gabriel Banat. [Mss. Jagiellonian University Library, Krakow; Library of Congress, Washington, D.C. & Staatsbibliothek Preußischer Kulturbesitz Berlin].
 Mineola, 2015. Oblong, 32 x 26 cm, 29, 400 pp. Unabridged republication of the 1986 Raven Press edition. Half-tone. Includes all 5 violin concerti, K.207, 211, 216, 218, & 219, the Adagio in E, K.261, and the Rondo in B-flat, K.216a. Red cloth with composer's signature embossed in gold on the cover. \$75
http://www.omifacsimiles.com/brochures/moz_vc2.html
- 9401 [Concerto, violin & orch, no. 5, K.219, A major]
Violinkonzert A-Dur KV 219. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung Stefan Drees / Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C. Edited and with an Introduction by Stefan Drees.
 Meisterwerke der Musik im Faksimile, 35. Laaber, 2016. Oblong, 4°, xxii, 92 pp. Full-color facsimile of the autograph score. Although Mozart was an accomplished violinist, playing the premiere of the Strasbourg Concerto, his last concerto was probably fashioned for Antonio Brunetti, with whom Mozart shared the concertmaster position in the orchestra of the Prince and Archbishop of Salzburg. Introduction in Ger-Eng. Hardbound with decorative paper bounds. (subscription price) \$189
http://www.omifacsimiles.com/brochures/moz_vc219.html
- 4464 [German Dances, orch, K.509]
Deutsche Tänze KV 509. Faksimile nach der im Besitz der Deutschen Staatsbibliothek in Berlin befindlichen Urschrift.
 Leipzig, 1955. Oblong, 31 x 23 cm, 24, iv pp. Half-tone of the 1784 autograph. Scored for pic, 2 fl, 2 ob, 2 cl, 2 bsn, 2 hn, 2 trp, drums & strings. Afterword in Ger by Wilhelm Virneisel. Deckle paper with beautiful wrappers in marbled paper. \$125
- 460 [German Dances, orch, K.509]
Deutsche Tänze KV 509. Faksimile nach dem im Besitz der Deutschen Staatsbibliothek Berlin befindlichen Autograph. Mit einem Nachwort von Wilhelm Virneisel.
 Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 2/ 1976. Oblong, 31 x 23 cm, 24, iv pp. Half-tone of the 1784 autograph. Wrappers. \$55
- 9668 Serenade, K.185, "Antretter", selection]
A Leaf from the Serenade in D Major, K.185. Vienna: ? July, 1773. Private Collection of Theodore Cohn.
 New York, 1991. 33 x 43 cm; oblong 25 x 19 cm iv, 2 pp. Fine duotone of an autograph leaf containing the 15 bar beginning of the andante that is the third movement of this serenade scored for strings, oboes, horns [& trumpets]. No.7 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$30
http://www.omifacsimiles.com/brochures/moz_port.html
- 9019 [Serenade, winds, K.361, Bb major]
Gran Partita, K.361 by Wolfgang Amadeus Mozart. A Facsimile of the Holograph in the Whittall Foundation Collection. [Library of Congress, Washington, D.C.].
 Chicago, 2008. Oblong, 35 x 27 cm, 11, 98 pp. "Reissue" of Library of Congress 1976 facsimile edition using new full-color digital photography. The autograph score dates from c.1780. Known as the "Great Wind Serenade" or "Serenade for 13 Wind Instruments", this brilliant 7-movement piece is Mozart's first major work composed in Vienna. Scored for 2 oboes, 2 clarinets, 2 basset horns, 2 pairs of horns, 2 bassoons and a contrabass, Mozart exploits all the possible mixtures of sonorities—no instrument is treated in true concertante fashion, but rather each instrument strives to distinguish itself, true to its own character. The beautifully crafted serenade—intimate, cheerful, witty and symphonic in style—was obviously written to impress and "open doors" in the composer's new city. New (second) introduction by Richard Floyd. Handsome two-tone cloth binding. \$95
http://www.omifacsimiles.com/brochures/moz_gran.html
- 3901 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]
Eine kleine Nachtmusik. Serenade in G-Dur KV 525. Faksimile der autographen Partitur. Einführung von Wolfgang Rehm. [Ms. Dr. Arthur Wilhelm Collection, Switzerland].
 Leipzig, 1989. Oblong, 33 x 25 cm, xiii, 14 pp. Collotype of the autograph score completed August 10, 1787. This celebrated serenade or "party music" in four movements originally had a fifth movement—two minuets and their trio are now lost. The autograph calls for 2 violins, viola, violoncello and bass (string quintet) but it is often performed by a larger orchestra. The manuscript was rediscovered by Manfred Gorke in 1943; it then went to Karl Vötterle, avid collector and founder of Bärenreiter Verlag who sold it for 50,000 Deutschmarks after WW2 to help rebuild the destroyed publishing house. It is now in private hands in Basel. Introduction in Fr/Ger/Eng. Handsome binding in linen with red and gold title stamp. \$75
http://www.omifacsimiles.com/brochures/mozart_ekn.html
- 3645 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]
Eine kleine Nachtmusik. Serenade in G-Dur KV 525. Faksimile der autographen Partitur. Einführung von Wolfgang Rehm. [Ms. Dr. Arthur Wilhelm Collection, Switzerland].
 Documenta Musicologica, II/26. Kassel, 1989. Oblong, 33 x 25 cm, 14, 5 pp. (Rpt. of Cassel, 1955 edition). Half-tone, with new introduction in Ger-Eng-Fr. Coverboards in paper. \$75
- 9331 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]
Eine kleine Nachtmusik KV 525. Introduction / Einführung: Wolfgang Rehm.
 Documenta Musicologica, II/46. Kassel, 2013. Oblong, 34 x 25 cm, 14, 24 pp. New color facsimile of the autograph score in its original loose bifolio and folio format. Afterword in Eng-Ger. Limited bibliophile edition with beautiful clam shell case covered in moire fabric. \$239
http://www.omifacsimiles.com/brochures/mozart_ekn2.html
- 9474 [Symphony, K.291/MH 287, D maj.]
Fugato in D von Johann Michael Haydn in der Handschrift von Wolfgang Amadé Mozart KV 291/MH 287. Mit der Ergänzung von Simon Sechter (1828), in einer Abschrift von Maximilian Stadler aus dem Besitz der Stiftung Mozarteum Salzburg. Faksimile mit einer Einführung von Ulrich Leisinger.
 Salzburg, 2011. Oblong, 32 x 24 cm, 44 pp. Color half-tone of the autograph, a transcription of the Finale of the Symphony in D (MH 287) by Johann Michael Haydn. Mozart made his very last visit to Salzburg the end of July 1783 to end of October to introduce Constanze to his father and sister. Immediately on the return journey to Vienna in November he began the copy of the Finale in order to perform it for Baron Gottfried van Swieten's circle in Vienna. Mozart had participated regularly in the matinees and concerts that van Swieten, the prefect of the Imperial Library in Vienna, had privately organized. Commentary in Ger/Eng/Fr by Ulrich Leisinger. Limited bibliophile edition. \$59
http://www.omifacsimiles.com/brochures/moz_fug.html
- 467 *Symphony No. 35 in D, K. 385 "Haffner" Symphony. Facsimile of the Original Manuscript Owned by the National Orchestral Association, New York. Introduction by Sydney Beck.*
 New York, 1968. Oblong, 37 x 30 cm, 6, 60 pp. Beautiful 2-color half-tone of the autograph score, one of the treasures of the Pierpont Morgan Library in New York. According to Beck: "Like so many of Mozart's compositions written for the need of the moment and subsequently adapted to another purpose, the 'Haffner' Symphony was originally intended as serenade music before it was turned to more formal use. Written in the summer of 1782 for a festive occasion of the Haffner family in Salzburg, it included an introductory March and a second Minuet, in addition to the four movements with which we are familiar. It was not until six months later that the work achieved its ultimate shape when the composer, who had taken up permanent residence in Vienna, decided to draw upon his Haffner music in planning the program for his first public concert, or 'academy' (given in the presence of Emperor Joseph II in the Burgtheater on March 23, 1783). For this event he simply discarded the March and one of the Minuets and, for greater sonority and color, amplified the wind choir by supplying parts for flutes and clarinets in the two last movements". Bibliophile edition in cloth, with matching slipcase. Excellent condition.
http://www.omifacsimiles.com/brochures/moz_sym385.html

- 9400 [Symphony, no.38, "Prague", K.504]
Sinfonie Nr.38 KV 504 ("Prager" Sinfonie). Faksimile nach dem Autograph der Bibliothek Jagiellońska Krakau. Herausgegeben und mit einer Einführung von Ulrich Konrad.
 Meisterwerke der Musik im Faksimile, 34. Laaber, 2016. Oblong, 4°, xvii, 74 pp. Color facsimile of the autograph score completed 6 Dec. 1786. The original ms was not among those sold by Constanza to Johann Anton André, but rather took a circuitous route, believed once to be in the hands of the choir director Anton Stoll (or Ferdinand III Grand Duke of Toscana), passing to the Moravian singer Franz Hauser in 1848 and 10 years later into the collection of Franz Liszt, from whom it was transferred to the Royal Library in Berlin. The "Prague", or third of 7 symphonies from the Vienna decade 1781-1791 occupies a unique position within Mozart's mature works, calling for pairs of flutes, oboes, bassoons, horns, and trumpets. It's 3-movement form is also unusual and has produced inexhaustible discussion. Introduction in Ger-Eng. Coverboards in decorative paper. Subscription price valid until 6/30/16. \$212
http://www.omifacsimiles.com/brochures/moz_sym504.html
- 9119 [Symphony, no.40, K.550]
Sinfonie in g-moll KV 550. Faksimile der autographen Partitur in erster und zweiter Fassung (1788). Mit einem Kommentar von Otto Biba.
 Vienna, 2009. Oblong, 4°, 106, 43 pp. Beautiful color facsimile of both versions of the autograph score, once proudly owned by Johannes Brahms. This facsimile edition sheds light on Mozart's composing process; the accompanying commentary by Otto Biba addresses the complicated relationship between the two versions and suggests that the first autograph version, rather than representing a different version, may in fact be an intermediate "stadium" of a complicated compositional process. Commentary in Ger-Eng-Jap. Limited bibliophile edition of 500 copies. An indispensable source for all Mozart lovers and researchers. \$495
http://www.omifacsimiles.com/brochures/moz_sym550.html
- 470 [Symphony, no.41, "Jupiter", K.551]
Sinfonie in C KV 551 ("Jupiter-Sinfonie"). Faksimile der autographen Partitur herausgegeben von Karl-Heinz Köhler. [Ms. Deutsche Staatsbibl. Berlin].
 Leipzig, 1978. Oblong, 33 x 25 cm, 28 (booklet), 103 pp. Beautiful 3-color collotype issued on the occasion of the return of the ms to the Deutsche Staatsbibliothek in 1977. Commentary in Ger-Eng-Fr. Linen, with slipcase. \$175
http://www.omifacsimiles.com/brochures/moz_sym551b.html
- 471 [Symphony, no.41, "Jupiter", K.551]
Sinfonie in C KV 551 ("Jupiter-Sinfonie"). Faksimile der autographen Partitur herausgegeben von Karl-Heinz Köhler. [Ms. Deutsche Staatsbibl. Berlin].
 Documenta Musicologica, II/8. Kassel, 1978. Oblong, 33 x 25 cm, 28 (booklet), 103 pp. Beautiful 3-color collotype issued on the occasion of the return of the ms to the Deutsche Staatsbibliothek in 1977. Commentary in Ger-Eng-Fr. Linen. (also see OMI #470 which is identical except for different title page). \$175
http://www.omifacsimiles.com/brochures/moz_sym551b.html
- 8525 [Symphony, no.41, "Jupiter", K.551, first ed., parts]
Grande sinfonia à plusieurs instruments. Œuvre 38me [Symphony No.41, K.551]. [Library of Congress, Washington, DC].
 Performers' Facsimiles, 200. New York, [2005]. 4°, 13 partbooks, 57 pp. Line-cut of the André edition, Offenbach, 1800, plate no. 622. Scored for vln I-II, vla, vc, bass, fl, ob I-II, bsn, hrn I-II, trp I-II, timp; two copies of the bass part are supplied. Wrappers. \$75
- 7487 *Skizzen und Entwürfe herausgegeben von Ulrich Konrad.*
 Supplement zur Neuen Mozart Ausgabe, X/30/3. Kassel, 1997. Oblong, 4°, 192, c.145 pp. A rare opportunity to enter the "workshop" of Mozart. Virtually every sketch and draft that has survived—192 pages—has been assembled and collated in chronological order for this superb facsimile edition reproduced in full color. Like Band 44 of the Bachgesellschaft edition which contained only reproductions of Bach manuscripts, this publication marks the culmination of the Neue Mozart Edition. The facsimiles are accompanied by careful transcriptions and critical commentary (Ger), making them accessible to both layman and specialist. Deluxe edition with clamshell case covered in burgundy linen and titles in gold lettering. An indispensable resource for any Mozart enthusiast. \$395
http://www.omifacsimiles.com/brochures/moz_frag.html
- 2668 [Sotheby's]
Wolfgang Amadeus Mozart. Autograph Manuscript of Nine Symphonies.
 London, 1987. Oblong, 27 x 21 cm, 16, with 7 pp. Illustrated auction catalog for one of the most extraordinary sales of this century: the scores (mostly autograph) of Symphonies 22 through 30. Includes seven 3-color halftones of pages from Symphonies 22, 23, 24, 27, 29, and the table of contents with thematic incipit in the hand of Leopold Mozart, believed to have assembled the collection. Wrappers. \$28
- MUDGE, Richard, 1718-1763**
 8289 [Concerti grossi]
 6 *Concertos.*
 Huntington, n.d. 4°. Xerographic reprint of the London, 1749 edition. Inculudes Non nobis Dominie a. 8. Scored for solo vln I/II, vc, kbd; ripieno vln I/II, vla, vc, db, kbd (tpt no.1 & organ solo no.6). Wrappers. \$73
- MÜNSTER, Joseph Joachim Benedict, 1694-c.1751**
 7927 [Concerti, 2 tpt, timp, 2 vlms, vc, org, bc, op.5]
Solsequium obsequii seu XII. concertationes brevis ac faciles. [Stadtbibl., Ulm].
 Faksimile-Edition Ulm, 10. Stuttgart, 2000. 20 x 32 cm, 7 partbooks, 117 pp. Line-cut of the Ulm, 1744 edition. 12 concerti for two trumpets/horns, timpani, 2 violins, violoncello, organ/bc. Wrappers with portfolio. \$74
- MUSSORGSKY, Modest Petrovich, 1839-1881**
 478 [Pictures at an Exposition, original piano solo version]
Pictures from an Exhibition for Piano. Facsimile. [Ms. Saltykov-Shchedrin Public Library, Leningrad].
 Moscow, 1982. Oblong & upright, 39 x 26 cm, xii, 6 color plates, 32 pp. 3- to 5-color halftone of the autograph faircopy. With full-color plates of six paintings by Victor Hartmann, entitled: 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 Rus-Eng-Fr-Ger by Emili Frid. Limited edition of 3,000 copies. Cloth slipcase. Very rare.
<http://www.omifacsimiles.com/brochures/muss.html>
- 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>
- ORFF, Carl, 1895-1982**
 7539 *Carmina Burana. Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis. Facsimile of the Composer's Autograph Score in the Bayerischen Staatsbibliothek München. Edited by the Carl Orff-Stiftung With Introductory Notes by Hartmut Schaefer and Werner Thomas.*
 Mainz, 1997. 32 x 42 cm, 160, xxxi pp. Full-color facsimile, in the original folio format, of the autograph fair copy. Orff's great musico-dramatic masterpiece composed on a sequence of medieval Latin lyrics with exciting block chords and driving rhythms. This deluxe edition captures the dark and light blue inks of the composer's handwriting, with additions in lead and colored pencil. Binding in black linen & quarter leather. (special limited offer). \$185
http://www.omifacsimiles.com/brochures/orff_carm.html
- PERGOLESI, Giovanni Battista, 1710-1736**
 9318 *Stabat mater für Sopran, Alt, Streicher & Basso Continuo. Faksimile des Autographs herausgegeben von Tineke Steenbrink.*
 Magdeburg, 2013. Oblong, 4°, 88 pp. 4-color facsimile of the autograph score preserved in the Benedictine Abbey of Monte Cassino. Although Pergolesi's œuvre is often subject to misattribution, the Stabat mater in C minor is a genuine work (possibly the composer's last), commissioned by the Confraternità dei Cavalieri di San Luigi di Palazzo (Naples). The Order presented an annual Good Friday meditation in honor of the Virgin Mary and Pergolesi's setting replaced the one by Alessandro Scarlatti composed only 9 years earlier. This moving setting—in striking "durezza e ligature" style—conveys the story of the suffering of the Virgin Mary at the foot of the cross; it went through numerous reprinting in the 18th c. and inspired many composers including J.S. Bach. Although the work is performed today with soprano and alto solists, string orchestra and basso continuo, the original called for castrati singers (similar to Mozart's motet "Exultate Jubilate"). The score has many ambiguous passages, so this facsimile edition, the first of its kind, will be an important asset to scholars and musicians alike. Wrappers. \$54
<http://www.omifacsimiles.com/brochures/pergolesi.html>

PURCELL, Henry, 1659-1695

4756 [Theater music, strings, a4]

A Collection of Ayres, Compos'd for the Theatre, and upon other Occasions. [Library of Congress, Washington, D.C.].

Performers' Facsimiles, 110. New York, [1994]. 22 x 35 cm, 4 partbooks, 156 pp. Line-cut of the London, 1697 edition. Partbook format, for vln I, vln II, tenor & bass. Contents: 16 numbers from Dioclesian, 7 from Abdelazer, 7 from The Gordian Knot Untied, 8 from The Married Beau, and 7 from The Double Dealer. Wrappers. \$65

7813 [Theater music, strings, a4]

Recueil d'airs a 4 parties tirez des opera tragédies & comedies. Livre premier; Livre second [Music Library Sweden].

Alston, 1999. 21 x 29 cm, 8 volumes, i, c.120 pp. Line-cut of the E. Roger edition, Amsterdam, c.1700. The Dutch plagiarized version of A Collection of Ayres. Fortunately Roger had access to the errata sheet printed with the 1697 publication as the worst errors in the original printing are avoided. Introduction by Peter Holman. Ring binding. \$64

ROSSINI, Gioachino, 1792-18689301 *Petite messe solennelle. Facsimile del manoscritto* / *Facsimile of the Manuscript.*

Milan, 2011. Oblong, 37.5 x 29.5 cm. viii, 252 pp. Full-color reproduction of the original 1863 autograph including the separate parts for harmonium and second piano. Rossini composed two versions of this work, the first (reproduced here in facsimile) for "Twelve singers of three sexes, men, women and castrati... that is, eight for the choir, four soloists, in all twelve cherubim". The *Petite Messe solennelle* was dedicated to the Contessa Louise Pillet-Will (the count and countess were close friends of Rossini), and the first performance inaugurated the splendid new residence that the count had commissioned in Paris. The use of two pianos and harmonium may at first seem odd but given its context as a salon piece is appropriate. Rossini composed hardly at all in the period 1829 to 1855 but after returning to Paris in 1855 wrote quite a few works for private audiences. He wittingly referred to them as *Péchés de vieillesse* ('sins of old age'), and wrote in the score of the *Petite messe solennelle* "Good God – behold completed this poor little Mass – is it indeed music for the blest ['musique Sacrée'] that I have just written, or just some blessed music ['Sacrée musique']? Thou knowest well, I was born for comic opera. A little science, a little heart, that is all. So bless Thee and grant me Paradise! G Rossini – Passy 1863". Limited edition of 310 copies bound in dark brown linen, with matching slipcase with embossed signature of Rossini. \$399 http://www.omifacsimiles.com/brochures/rossini_pms.html

ROTA, Nino (Giovanni), 1911-19799626 *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>

ROUSSEL, Albert, 1869-19378355 *Concertino pour violoncelle et orchestre. Réduction pour violoncelle et piano* (1936). *Introduction–Inleiding*; Catherine Miller.

Fontes Musicae Bibliothecae Regiae Belgicae, I/VIII. Brussels, 2001. 25 x 33 cm, 28 pp. Half-tone of the autograph fair copy of the piano reduction (violoncello & piano) plus solo violoncello part. Both autographs contain numerous corrections and annotations in pencil. Wrappers. \$25

SAINT-SAËNS, Camille, 1835-19219580 *Le carnaval des animaux. Fac-similé du manuscrit autographe* / *The Carnival of the Animals. Facsimile of the Autograph Manuscripts. Introduction Marie-Gabrielle Soret.*

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

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

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

SAMMARTINI, Giuseppe, 1695-1750

7130 [Concerti grossi, strings, op.5]

6 Concerti Grossi, op.5.

Huntingdon, c.1991. 4°, 9 partbooks, c.90 pp. Line-cut of the London, 1747 edition. Scored for solo vln I, II, vc, kbd; ripieno vln I, II, vla, vc, & db. Wrappers. \$76

SCARLATTI, Alessandro, 1660-1725

7017 [Concerti grossi, strings]

VI. Concertos in Seven Parts, for Two Violins & Violoncello Obligato With Two Violins More, a Tenor & Thorough Bass. [Library of Congress, Washington, DC].

Performers' Facsimiles, 173. New York, NY, [1998]. 4°, 7 partbooks, c.90 pp. Line-cut of the Benjamin Cooke edition, London, c.1740. Scored for solo vln I-II, vc, kbd; ripieno vln I, II, vla, vc, & bc. Wrappers. \$50

SCARLATTI, Domenico, 1685-17577124 *Songs in the New Opera Call'd Narcissus as They are Performed at the Kings Theatre for the Royal Academy . . . With the Additional Songs Compos'd by Mr. Roseingrave.*

Huntingdon, c.1991. 26 x 37 cm, i, 71 pp. Line-cut of the London, 1720 edition (score). *Narcissus* is a revised version of *Amor d'un ombra e gelosia d'un aura*. Wrappers. \$20

SCHNABEL, Arthur, 1882-1951553 *Symphony No.1* [für großes Orchester].

New York, 1945. 23 x 31 cm, 172 pp. Line-cut of the autograph score, dedicated to Samuel Courtauld in memoriam Lil Courtauld. Limited edition, each copy signed by the composer. Wrappers. \$73

SCHOENBERG, Arnold, 1874-1951

- 9034 *Gurre-Lieder. Reproduktion des Autographs nach der Faksimileausgabe von 1912. Herausgegeben von Ulrich Krämer.*
Arnold Schönberg Sämtliche Werke, A/V/16,2. Mainz, 2002. 28 x 38 cm, viii, 181 pp. Beautiful line-cut reproduction in slightly reduced format of the 1912 facsimile issued by Universal. Gurre-Lieder is a large cantata for five vocal soloists, narrator, chorus and large orchestra, based on poems by the Danish novelist Jens Peter Jacobsen with. Begun in 1900 as a song cycle for soprano, tenor and piano, and written in lush late-romantic Wagnerian style, the work was repeatedly put aside for other projects and not completed until 1911. Its premiere took place in Vienna under the baton of Franz Schreker, and the performance received positive reviews. In "Des Sommerwindes wilde Jagd" Schoenberg introduced for the first time the vocal technique "Sprechgesang", later explored in Pierrot Lunaire. The original manuscript now resides at the Pierpont Morgan Library in New York. Commentary by Ulrich Krämer. Linen. \$207
http://www.omifacsimiles.com/brochures/schoen_gl.html

- 9348 *A Survivor from Warsaw opus 46. Edited by Therese Muxeneder. Facsimile Edition of the Autograph from the Collection of the Music Division, Library of Congress, Washington, D.C. With a Preface by Nuria Schoenberg Nono and an Introduction by Therese Muxeneder.*

Meisterwerke der Musik im Faksimile, 29. Laaber, 2013. Oblong, 41 x 27 cm, xxx, 30 pp. Full color reproduction of the autograph short score preserved in the Koussevitzky Collection at the Library of Congress. This deeply inspirational work for narrator, men's chorus and orchestra, written in just 13 days, is a nice summing up of Schoenberg's compositional and technical achievements. The handwriting of the 73 year old is shaky, and due to failing eyesight relatively large, but nevertheless there is clear and raw energy in his setting and depiction of the horrific Warsaw ghetto, in his words, "based partly upon reports which I have received directly or indirectly." Hardbound with photo reproduction of the original binding. \$214
http://www.omifacsimiles.com/brochures/schoen_sur.html

SCHUBERT, Franz, 1797-1828

- 7313 [Mass, E-flat major, D 950]
Messe Nr.6 Es-Dur / Mass No.6 E-flat Major, D 950. Faksimile der autographen Partitur und der überliefer Entwürfe. Mit einer Einleitung von Walther Durr. [Staatsbibliothek, Berlin, Mus. ms. autogr. Schubert 5, and Wiener Stadt- & Landesbibliothek, Vienna, MH 174/c & 107/c].
Documenta Musicologica, II/29. Kassel, 1996. Oblong, 32 x 24 cm, xviii, 168 pp. Half-tone reproduction of the full score (complete working copy) completed in the summer of 1828, 6 months before the composer's death. Includes all extant drafts, considered one of Schubert's most expressive sacred works. Commentary in Eng-Ger. Hardbound. \$124
http://www.omifacsimiles.com/brochures/schub_mess.html

- 572 [Symphonic fragments, D.615, 708A, 936A]
Drei Symphonie-Fragmente, D 615, D 708A, D 936A. Faksimile-Erstdruck der Originalhandschriften. Herausgegeben von der Wiener Stadt- und Landesbibliothek. Nachwort von Ernst Hilmar.
Documenta Musicologica, II/6. Kassel, 1978. Oblong, 35 x 27 cm, 26, v pp. Monochrome half-tone. Afterword in Ger-Eng. Limited numbered edition of 1000 copies. Coverboards in decorative paper.

- 1869 [Symphony, no.8 "Unfinished", D.759, B minor]
H-moll Symphonie ("Unvollendete"). [Ms. Gesellschaft der Musikfreunde, Vienna].
Munich, 1923. Oblong, 31 x 23 cm, 77 pp. Beautiful monochrome collotype. Includes 7 pages of sketches to the first, second, and third movts. Quarter linen with decorative paper. \$350

- 573 [Symphony, no.8 "Unfinished", D.759, B minor]
Sinfonie in h-moll: "Die Unvollendete". Vollständiges Faksimile der autographen Partitur und der Entwürfe. Mit einem Nachwort von Walter Dürr und Christa Landon. [Ms. Gesellschaft der Musikfreunde, Vienna].
Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 3. Munich, 1978. Oblong, 35 x 26 cm, 88, iv pp. Beautiful 4-color half-tone of the autograph fair copy of the so-called Unfinished Symphony, dated October, 1822. Includes all the empty folios after the beginning of the third movement, the folios discovered by Christa Landon in 1969 that once belonged to the score of the Trio (20 bars of music which mysteriously break off), plus 8 pages of sketches. Commentary in Ger, accompanied by Beta-radiograms of watermarks. Special bibliophile edition of 1800 copies printed on laid paper and bound with linen spine and coverboards in Ingres marbled paper. \$274
http://www.omifacsimiles.com/brochures/schub_sym759.html

- 574 [Symphony, no.8 "Unfinished", D.759, B minor]
Sinfonie in h-moll: Die Unvollendete. Vollständiges Faksimile der autographen Partitur und der Entwürfe.

Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 3. Munich, 1978. Oblong, 35 x 26 cm, 88, iv pp. Same as above but with deluxe binding, 100 copies only, in full leather executed in the atelier of Simon Wappes, Munich. \$355 http://www.omifacsimiles.com/brochures/schub_sym759.html

- 575 [Symphony, no.8, beginning of 3rd movt]
7. [=8.] *Symphonie, h-moll, D 759, "Unvollendete". Beginn des 3. Satzes. Faksimile des Autographs. [Ms. Archiv der Gesellschaft der Musikfreunde Wien, Eigentum des Wiener Männergesangsvereins].*

Archiv der Gesellschaft der Musikfreunde in Wien. Vienna, 1984. Oblong, 34 x 27 cm, 2 pp (1 leaf). 3-color half-tone. Special private printing of 350 copies on the occasion of the Schubert-Ausstellung in the Suntory Museum of Art, Tokyo. In folder. \$27

SCHUMANN, Robert, 1810-1856

- 1951 [Symphony, no.1, op.38, Bb major]
Symphony. Opus 38. [Ms. Library of Congress, Washington, D.C.].
New York, 1967. 24 x 31 cm, xxvi, 196 pp. Monochrome half-tone of the complete autograph score preserved in the Library of Congress, Washington DC, including 16 pages of sketches, sketches for a choral work "Herr, Herr hast Du mich ganz verlassen", and corrections. This is Schumann's first version of the "Spring" Symphony dating from 1841, which has some interesting differences from the familiar version published by Breitkopf and Härtel. The 1841 version opens with the fanfare of horns and trumpets on the tonic B flat rather than a third higher on D; the subsequent change may have stemmed from problems with the brass at the first rehearsal (under Mendelssohn). Another difference is the Scherzo having only a single Trio. Other changes includes scoring, but an arresting moment comes at the beginning of the finale where Schumann interpolates a rather engaging flute cadenza, removed for the printed score. Cloth. Rare \$195

- 6840 [Sketchbooks]
Studies and Sketches. Dresden Sketchbook. Edited by Reinhold Dusella and Matthias Wendt; Pocket Notebook. Edited by Bernhard R. Appel, Kazuko Ozawa-Müller and Matthias Wendt.
Schumann New Edition of the Complete Works, VII/3/4. Mainz, 1998 24 x 31 cm, xviii, 159 pp. Half-tone of the "Dresden Sketchbook" (Dresdener Skizzenheft), the only genuine sketchbook that survives of Robert Schumann containing music for op. 61, 81, 68, 66 and some unidentified compositions, and the "Pocket Sketchbook" (Taschennotizbuch), a small book the composer carried with him from the end of 1848 to the beginning of 1849, containing memoranda about things to be taken care of, travel plans, notes on correspondence and music sketches to op. 61, 75, 76, 79, 82, 85, 91, 101,102, 114, 145, 146, WoO 3, plus some unidentified works. Complete transcriptions with notes in Ger-Eng. Linen. \$202
http://www.omifacsimiles.com/brochures/schum_sketches.html

SHOSTAKOVICH, Dmitri, 1906-1975

- 4427 *Symphony No.7 "Leningrad" Op.60 (1941). Facsimile Edition of the Manuscript with a Commentary by Manahir Yakubov.*
Tokyo, 1992. 26 x 37 cm, 18, 141 pp. Beautiful full-color facsimile of the autograph fair copy score, richly annotated from performances and editors. Issued on the 60th anniversary of the founding of Zen-On Music, specialist-publisher of the works of Shostakovich. Symphony No.7, composed in 1941 in response to the siege of Leningrad, is an artistic protest against totalitarianism, war and force, and appeals to all people worldwide for humanism and peace. Preface in Rus-Jap-Eng-Ger. Deluxe edition, in cloth with slipcase. \$595
<http://www.omifacsimiles.com/brochures/shost7.html>

- 8766 [Symphony no.13, op.113, Bb minor, "Babi Yar"]
Sinfonija no.13 Partitura. Faksimile / Symphony No.13. Score. Facsimile.
Moscow, 2006. 24 x 32 cm, 196 pp. Facsimile edition of the autograph full score issued on the occasion of the 100th anniversary of the composer's birth. A poem by Yevgeny Yevtushenko, a young, but already very well-known poet at that time, called "Babi Yar", served as the stimulus for beginning work on the symphony. Babi Yar is a ravine on the northwest outskirts of Kiev, where, carrying out Hitler's plans to execute the "final solution", the German troops who occupied Ukraine shot approximately 100,000 Jews in 1941-1943. Shostakovich writes: "I am in some quadrammity... I don't know who will be able to sing it. ...But in the meantime, I came up with the idea of writing something else along the same lines to Yevtushenko's words. His little volume of poetry is making me think about writing a symphony in which "Babi Yar" will be the first or second movement. ...I hope Yevtushenko will now write me the poem I asked for. This is how the 13th Symphony is taking shape". The work experienced unexpected twists and turns during its emergence and development of its central idea, and by dramatic upheavals in the fate of the finished work. After its premiere, the performance of this symphony was long banned, and it was never published in the author's homeland in its original and unadulterated form. This high-quality reproduction makes this masterpiece accessible for the first time in its authentic form and gives us a glimpse into the composer's creative process. The introductory article by Manahir Yakubov (Rus-Eng) gives the first detailed account of the composition and premiere of this symphony. Cloth. \$350 <http://www.omifacsimiles.com/brochures/shost13.html>

- 8756 *Tahiti-trott (Tea for Two von Vincent Youmans) op.16. Faksimile des Partiturotographs. Festgabe zum 60. Geburtstag von Hermann Danuser, herausgegeben von der Paul Sacher Stiftung.*
Eine Publikation der Paul Sacher Stiftung. [Hamburg], 2006. 30 x 39, 71, 6 pp. Full color facsimile of Shostakovich's full score autograph of the orchestra arrangement of the musical hit "Tea for Two". The composer evidently became acquainted with the Russian version of the song—called "Tahiti-Trott"—in 1926 in the Meyerhold Theater, where it formed a number in a theater piece. The composer's arrangement (for large orchestra) dates from 1927 and was stimulated by the conductor Nikolaj Malko to whom it was dedicated. As the new proletariat orientation of the Soviet culture took place Shostakovich was compelled to distance himself from the work which was criticized for its decadent Western posture. Although a set of parts existed in the Soviet Union, allowing occasional performances and providing the basis of two posthumous editions (1984 & 2006), the original manuscript stayed in the possession of Malko until 1989, when it passed to the Paul Sacher Foundation. This publication, a festschrift honoring the 60th birthday of Hermann Danuser, presents for the first time a complete facsimile edition, accompanied by 5 essays and a reproduction of the 1926 Russian edition of Tahiti-Trott. Linen. \$89
http://www.omifacsimiles.com/brochures/shost_tt.html
- SIBELIUS, Jean, 1865-1957**
- 9430 *Luonnotar op. 70. Facsimile of the Autograph Score and the Piano Reduction / Faksimile der autographen Partitur und des Klavierauszugs. Edited by T. Virtanen.*
Jean Sibelius Werke, Sonderband. Wiesbaden, 2015. 25 x 32 cm, 88 pp. Special edition issued on the occasion of the 150th birthday of the composer. The large orchestral song Luonnotar is considered one of the boldest works of Jean Sibelius. This alone would be reason enough to print the autograph sources (full score and piano reduction) as a color facsimile for the Sibelius Anniversary Year 2015. In addition, the autograph score also has a special significance for the transmission: it ensured the survival of the entire work after World War II; the source material for the printer compiled by Breitkopf & Härtel had been destroyed in an air-raid bombing in 1943. The meticulously elucidated volume is the first complete facsimile edition of an orchestral work by Jean Sibelius – a milestone in Sibelius editorial history that meaningfully supplements the complete edition Jean Sibelius Works as a truly special volume. Linen. \$99
<http://www.omifacsimiles.com/brochures/sibelius.html>
- SMETANA, Bedrich, 1824-1884**
- 592 [Bartered Bride, overture]
Prodaná nevesta. [Museum Bedricha Smetany, Prague, mus. ms. inv.c. 720. Sign. Tr. xii (6)].
Prague, 1950. Oblong, 34 x 27 cm, xxiv, 23 pp. Halftone of the piano 4-hand arrangement. Introduction in Czech. Wrappers. \$48
- SOUSA, John Philip, 1854-1932**
- 7162 *The Stars and Stripes Forever by John Philip Sousa. Foreward by Frederick Fennell. Introduction by Jon Newsom.*
[Cleveland], 1998. Oblong, 36 x 27 cm, 24, 20 pp. Halftone of the autograph. Includes a pencil draft in which Sousa sketched the voice leading in the accompaniment to guide him in writing out the full score, the full score, and one page of the piano arrangement. With essay by James R. Smart, "Genesis of a March, The Stars and Stripes Forever". Wrappers. \$30
- STAMITZ, Carl, 1745-1801**
- 7455 [Concerto, viola, orch, no.1, D major]
Concerto pour alto en ré majeur (ca. 1844) (Éditions originales de Haueisen et Heina). Présentation par Jean-Philippe Vasseur. [Mecklenburgische Landesbibliothek, Schwerin; British Library, London].
Courlay, 1997. 4°, 17 parts, 15, 57 pp. Line-cut of the partbooks of two contemporary editions, one published in Frankfurt by Haueisen, the other in Paris by Heina. Scored for viola solo, 2 horns, 2 clarinets, & string quartet. Introduction in Fr-Eng-Ger. Wrappers. \$36
- STRAUSS, Johann (son), 1825-1899**
- 599 *Die Fledermaus. Ouvertüre zur Operette. Wiedergabe der Originalhandschrift nach der autographen Partitur der Wiener Stadtbibliothek.*
Vienna, 1975. Oblong, 35 x 30 cm, iv, 44 pp. Superb halftone of the autograph score. Preface in Ger-Rus-Eng-Fr. Wrappers. \$65
- STRAUSS, Richard, 1864-1949**
- 603 [Concerto, horn & orch, op.11]
Concert für das Waldhorn mit Begleitung des Orchesters oder Pianoforte, Op.11. Clavierauszug. Faksimile des Autographs mit einem Nachwort von Alfons Ott. [Ms. Städtische Musikbibl., Munich].
Tutzing, 1971. Oblong, 34 x 25 cm, 20, iv pp. Beautiful line-cut of the autograph score, in piano reduction format. Written when the composer was 18, the concerto was inspired by his horn-playing father, to whom the work is dedicated. Afterword in Ger. Linen. \$42
http://www.omifacsimiles.com/brochures/strauss_hc.html
- 604 [Concerto, horn & orch, op.11]
Concert für das Waldhorn mit Begleitung des Orchesters oder Pianoforte, Op.11. Clavierauszug. Faksimile des Autographs mit einem Nachwort von Alfons Ott. [Ms. Städtische Musikbibl. Munich].
Tutzing, 1971. Oblong, 4°, 20, iv pp. Beautiful line-cut of the autograph score, in piano reduction format. Written when the composer was 18, the concerto was inspired by his horn-playing father, to whom the work is dedicated. Afterword in Ger. Bibliophile edition bound in blue leather. \$78
http://www.omifacsimiles.com/brochures/strauss_hc.html
- 8550 *Till Eulenspiegels lustige Streiche, opus 28. Nach alter Schelmenweise in Rondoform gesetzt von Richard Strauss, op.28. Faksimile der autographen Partitur.*
Frankfurt, 1999. 30 x 40 cm, 38, ii pp. Handsome line-cut of the autograph full score. Strauss prepared a new manuscript of the tone poem "Till Eulenspiegel" (1895) in 1944, presented here in this facsimile edition. He writes to his grandson Richard on 3 Oct. 1944, deeply disconsolate at the destruction of the war: "The day before yesterday I began to write out the Eulenspiegel score once again; it's a more intelligent occupation than fabricating more decrepit original works.... This work gives me a lot of pleasure and at least keeps me from thinking about other things". The manuscript, dedicated not only to his children and grandchildren but "to the good Till himself on his fiftieth birthday", is largely identical to the original score, however not without some significant refinements: in the final bars where the reinforcement of horns 4 to 8 could be dropped ("ad libitum"), Strauss has combined the original six trumpets into a rich three voice texture. Afterword in Ger-Eng by Walter Werbeck. Full linen binding with gold lettering. \$124
http://www.omifacsimiles.com/brochures/strauss_fil.html
- 4521 *Tod und Verklärung Op.24. Facsimile-Reproduktion der Handschrift. Original: Universal-Edition, Wien. [Ms. Pierpont Morgan Library, New York].*
Philharmonia-Faksimiledrucke, 3. Vienna, 1923. 28 x 37 cm, 84 pp. Fine monochrome colotype of Strauss' meticulous autograph fair copy (full score), completed 18 November 1889. This special facsimile appeared in the 20s during the life of the composer, a fact that was unprecedented. Standard binding with purple paper boards. \$300
- STRAVINSKY, Igor, 1882-1971**
- 8589 *Stravinsky's Histoire du Soldat: A Facsimile of the Sketches. Edited by Maureen A. Carr.*
Music in Facsimile. Madison, 2005 23 x 31 cm, 355 pp (224 plates). Halftone reproduction of the autograph draft in various stages of development, mostly notated in short score. The facsimile contains all the existing musical sketches, reproduced from the combined holdings of the Paul Sacher Stiftung in Basel and the Rychenberg Stiftung in Winterthur; the editor has provided a careful ordering and description of the highly diverse material which comes down to us in 8 distinct sketchbooks. Contributions by Maureen Carr, Philippe Girard, Alain Rochat, & Noël Cordonier. Wrappers, with colorful artwork. \$110
http://www.omifacsimiles.com/brochures/strav_histoire.html
- 9270 *Stravinsky's Pulcinella: A Facsimile of the Sources and Sketches. Maureen A. Carr.*
Music in Facsimile. Madison, 2010. 23 x 31 cm, ix, 433 pp (250 plates). Halftone monochrome reproduction of all the known musical sources and sketches for Stravinsky's Pulcinella (1919-1920) from the combined holdings of the Paul Sacher Stiftung and the British Library. The commentary addresses the genesis of the idea for Pulcinella, the sources chosen and discarded by Stravinsky, compositional process and the collaboration of Pablo Picasso and choreographer Léonide Massine in shaping the work. Includes additional essays by Lynn Garafola, Ulrich Mosch, Jeanne Chenault Porter and Richard Taruskin. Wrappers, with colorful artwork. \$180
http://www.omifacsimiles.com/brochures/strav_pul.html

- 9305 *The Rite of Spring / Le sacre du printemps (1910-13). Centenary Edition in Three Volumes. Facsimile of the Autograph Full Score Edited by Ulrich Mosch; Facsimile of the Version for Piano Four-Hands Edited by Felix Meyer; Avatar of Modernity: the Rite of Spring Reconsidered Edited by Hermann Danuser and Heidy Zimmermann.*
A Publication of the Paul Sacher Foundation. London, 2013. 25 x 32 cm, 3 vols. Full color facsimile edition issued on the occasion of the 100th anniversary of the first performance of the Rite of Spring. It was an epochal moment in the history of both music and ballet, and it signalled the breakthrough into Modernism. Subtitled "Scenes from Pagan Russia", it is a work of international scope created as a collaboration among leading figures working in multiple genres—and a masterpiece of extraordinary artistic potency. Ger-Eng text.
http://www.omifacsimiles.com/brochures/strav_rite.html
- 4231 [Symphonies for Wind Instruments, 1920 ver.]
Symphonies d'instruments à vent. Faksimileausgabe des Particells und der Partitur der Erstfassung (1920) herausgegeben und kommentiert von André Baltensperger und Felix Meyer.
Eine Veröffentlichung der Paul Sacher Stiftung. Basel, 1991. 22 x 26 cm, 48, 36 pp. Superb full-color halftone of the autograph full score and short score (particell). One of the last works from the composer's "Russian" period, written for 23 wind instruments and dedicated to the memory of Claude Debussy. Reproduces the first version from 1920 in its two surviving versions: a full score fair copy (copied on thin ruled yellow paper) and the autograph particell. Commentary in Ger-Eng. Handsome binding with vellum spine and red paper boards, plus matching slipcase. \$211 http://www.omifacsimiles.com/brochures/strav_sw.html
- 4253 Lesure, François.
Dossier de presse du Sacre du Printemps d'Igor Stravinsky réuni par François Lesure avec le concours de Gertraut Haberkamp, Malcolm Turner et Emilia Zanetti.
Anthologie de la Critique Musicale, I. Geneva, 1980. 8°, 180 pp. Reactions of the press (in facsimile) from the first night in Paris (1913) until the time that this work finally was accepted on its own merits (1928). Wrappers. \$61
- 2404 [Musée d'Art Moderne de la Ville de Paris]
Igor Stravinsky. La carrière européenne. 14 Octobre–30 November 1980. Musée d'Art Moderne de la Ville de Paris.
Paris, 1980. 21 x 26 cm, 123, with 77 illus pp. Exhibition catalog. Introduction in Fr by François Lesure. Description of 357 exhibited items, including musical autographs, letters, photographs and drawings. Chronology. Wrappers. \$22
- SZYMANOWSKI, Karol, 1882-1937**
- 622 *Harnasie. Facsimile szkicu partytury. Przygotowali do wydanie Teresa Chylińska i Zygmunt Kasicki.*
Krakow, 1982. 28 x 38 cm, iv, 176 pp. Halftone of the autograph score in the original format. Issued on the occasion of the centenary of the composer's birth. Introduction in Pol. Folder. \$89
- TARTINI, Giuseppe, 1692-1770**
- 4867 [Concerti, violin, orch, op.1, D.85, 55, 60, 15, 58, 89]
18 Concerti. . . op.1. Nos.1-6.
Huntingdon, [1992]. 4°, 7 partbooks. Xerographic reprint of the 1728-30 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Wrappers. \$49
- 4868 [Concerti, violin, orch, op.1, D.111, 91, 59, 71, 88, 18]
18 Concerti. . . op.1. Nos.7-12.
Huntingdon, [1992]. 4°, 7 partbooks. Xerographic reprint of the 1728-30 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Wrappers. \$49
- 4869 [Concerti, violin, orch, op.1, D.Anh. vi, v, ii, ?, iv, ?]
18 Concerti. . . op.1. Nos.13-18.
Huntingdon, [1992]. 4°, 7 partbooks. Xerographic reprint of the 1728-30 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Wrappers. \$49
- TCHAIKOVSKI, Pet'r Il'ich, 1840-1893**
- 630 [Symphony no.6, fair copy]
Sixth Symphony. Pathétique. Score. Preface, Research and Commentary by Galina Pribegina. Translated from the Russian by Xenia Danko. [Ms. Central Glinka Museum of Music Culture, Moscow].
Moscow, 1970. Square, 30 x 30 cm, xlvii, 278 pp (139 facs). Fine 2-color halftone of the composer's autograph score fair copy. The "Patetitčeskaja" (passionate) received its premier on 28 October 1893 in St. Petersburg with Tchaikovsky conducting. It is the symphony that the composer described multiple times in letters "the best thing I ever composed or shall compose". The score is a fascinating document containing literally thousands of corrections or revisions. Preface in Rus-Eng and unusual "text-critical" commentary on verso pages with facsimile reproduction on recto pages. Limited edition of 3000 copies. Brown linen boards with title embossed in gold. Rare.
http://www.omifacsimiles.com/brochures/tchai_sym6.html
- 7915 [Symphony no.6, draft copy]
Symphony No.6 in B Minor "Pathétique" Op.74 (CW 27). Autograph Draft Facsimile. Edited by Polina Vajdman.
New Edition of the Complete Works, II/39a. Moscow, 1999. 25 x 33 cm, xvii, 72, 132 pp. Halftone of the autograph draft, together with critical notes. Its three gatherings contain a continuity draft of the first movement without introduction, a partial draft of the second movement, and a draft of the fourth and second movements plus unfinished sketches for other compositions. Commentary in Eng-Rus. Cloth bound. \$268
http://www.omifacsimiles.com/brochures/tchai_sym6s.html
- TELEMANN, Georg Philipp, 1681-1767**
- 1722 [Concerto, violin, orch, bc, TWV 51:F4, F major]
Konzert F-Dur für Violine und Orchester. Faksimile nach dem Partiturautograph der Sächsischen Landesbibliothek Dresden mit einem Kommentar von Wolf Hoholm.
Musik der Dresdener Hofkapelle, [8]. Leipzig, 1980. 23 x 35 cm, 10, 68 pp. Halftone of the autograph score. Scored for 2 trombe, 2 flutes, 2 oboes, timpani, strings and basso continuo. Wrappers. \$81
- 631 [Concerto, violin, orch, bc, TWV 51:F4, F major]
Konzert F-Dur für Violine und Orchester. Faksimile nach dem Partiturautograph der Sächsischen Landesbibliothek Dresden. Mit einem Kommentar von Wolf Hoholm.
Musik der Dresdener Hofkapelle, 8. Leipzig, 1980. 23 x 35 cm, 10, 68 pp. Halftone of the autograph score. Scored for 2 trombe, 2 flutes, 2 oboes, timpani, strings and basso continuo. Wrappers. \$81
- 8150 *Harmonischer Gottes-Dienst. Cantates 1er. volume: 1725/1726. Présentation par Susi Möhlmeier et Frédérique Thouvenot. [Bayerische Staatsbibl., Munich].*
Collection Dominantes. Courlay, 2002. 4°, xxxvi, 331 pp. Line-cut of the author's edition, Leipzig, 1725-1726. Preface in Fr-Eng-Ger. Wrappers. \$118
- 4186 [Passion, St. Matthew]
Matthäus-Passion 1754. Anleitung zur Aufführung. Nachwort von Manfred Fechner. Herausgegeben von Eitelfriedrich Thom. [Estate of Dr. Richard Münnich, Hochschule für Musik "Franz Liszt", Weimar].
Dokumentationen, Reprints, 12. Michaelstein, 1986. 18 x 24 cm, 57, 16 pp. Halftone of the autograph score, recently discovered by Herbert Unger. According to an inscription entered on the inside cover, the work was composed by Telemann at the age of 73. Unusual for its almost complete omission of oratorio-style interpolations (for example, entrance or closing choral sections, or arias or recitatives that elaborate on the Biblical texts). Scored for solo STB, SATB chorus, strings, continuo & two transverse flutes. Laid paper. Wrappers. \$29
http://www.omifacsimiles.com/brochures/telemann_passion.html
- THIÉMÉ, Frédéric, b.?-1802**
- 3340 *Nouvelle théorie sur les différens mouvemens des airs, fondée sur la pratique de la musique moderne, avec le projet d'un nouveau chronomètre.*
Geneva, 1972. 8°, 82 pp. Line-cut of the Paris, 1801 edition. An extremely rare treatment of tempi, with the number of chronometrical vibrations per minute for each. Eleven full-page engravings illustrate the system he proposes for composers, conductors and soloists. Hardbound.

- VERDI, Giuseppe, 1813-1901**
- 2890 [Mass for Rossini]
Libera me, Domine. Messe per Rossini. Facsimile dell'autografo.
 Parma, 1988. 32 x 45 cm, viii, 80 pp. For orchestra and chorus. Superb full-color halftone of the autograph full score in the original loose folio format. Composed in 1869 as the last movement (no.13) of a Mass commissioned to 13 Italian composers in homage to Rossini and for the commemoration of the first anniversary of his death. Importantly, Verdi's contribution become a point of departure for the Requiem taken up at a much later date. Preface by Francesco Cossiga & commentary by Pierluigi Petrobelli. Limited numbered edition of 1000 copies. Handsome portfolio with linen spine and printed paper boards. \$145
<http://www.omifacsimiles.com/brochures/verdilib.html>
- 3167 [Mass for Rossini]
Messa per Rossini: La storia, il testo, la musica a cura di Michele Girardi e Pierluigi Petrobelli.
 Quaderni dell'Istituto di Studi Verdiani, 5. Parma, 1988. 8°, 166 pp. Commentary to above. Includes notes on the history, text and music of *Libera me*. Contents: Philip Gossett: Omaggio a (liberazione da) Rossini; Carlo Matteo Mossa: Una Messa per la storia; Appendici; Markus Engelhardt: Un opuscolo di poche pagine; Appendici; Pierluigi Petrobelli: Il testo della Messa per Rossini; Julian Budden: Il linguaggio musicale della Messa per Rossini; Marcello Conati: L'orchestra della Messa per Rossini: appunti e considerazioni in margine; David Rosen: La Messa a Rossini e il Requiem per Manzoni; Michele Girardi: I compositori della Messa per Rossini. Wrappers. \$33
- 9123 *Per il "Re Lear". Facsimile dell'autografo a cura di Gabriella Carrara Verdi.*
 Parma, 2002. 29 x 42 cm, 194 pp. Deluxe facsimile—issued on the occasion of the centenary of Verdi's death—reproducing all the surviving source material for *Lear*, mainly the heavily marked-up libretto drafts of Cammarano and Somma, as well as pertinent correspondence, including full transcriptions. Sometimes referred to as the composer's "missing masterpiece", Verdi first thought of making an operatic King Lear in June of 1843. In 1848, after Cammarano agreed to do the libretto, Verdi writes to him: "Re Lear as a play is so vast and interwoven that it would seem to be impossible to fashion an opera from it. But, examining it closely it seems that the challenges, though large, are not insurmountable. You know that you should not treat this play using forms and methods that are familiar, but rather should treat it in an entirely new manner, one that is vast and shows no regard for customary forms". Unfortunately Cammarano's first draft turned out to be unwieldy and when the librettist died in 1852 Verdi turned to Antonio Somma to revise it. There were various roadblocks, one was who would sing the role. In a letter of 1853 Verdi states, to do *Re Lear*, "one would need an artist baritone in every sense of that phrase, for example, as was Giorgio Ronconi". Yet Ronconi was not performing. Presumably Verdi did write some music for *Lear* and when the Paris Opera approached him in 1865 the idea of *Lear* was considered: "Re Lear is magnificent, sublime, pathetic, but it does not have enough scenic splendor for the Paris Opera." (Don Carlo was chosen instead). Beautiful bibliophile edition, limited to 420 copies, printed on fine natural paper, with marbled paper boards and linen spine. (text adapted from Fred Plotkin) \$170
http://www.omifacsimiles.com/brochures/verdi_re.html
- 7866 [Works, selections, mss]
Gli autografi del Museo Teatrale alla Scala/The Autographs of the Museo Teatrale alla Scala.
 Milan, 2000. 4°, 9 vols, 479, incl. 123 pp. Deluxe publication of the Museo Teatrale alla Scala on the 100th anniversary of Verdi's death. Many of the compositions included in this facsimile appear now for the first time. They belong to the collection of MSS and documents of the Museo Teatrale alla Scala and bring to light the youthful compositions of the composer and their connection with Milan, a city where Verdi's artistic and cultural personality was formed and the place where he ended his days. Works: Sinfonie (ed. Roberta Marvin), Tantum ergo, 1837 (ed. Dino Rizzo), Il trovatore, 1852 (ed. Jesse Rosenberg), Otello, 1887-1888 (ed. Damien Colas), Notturmo, 1839 (ed. Marco Marica), Nabucodonosor, 1842 (ed. Roger Parker), Romanza, 1846 (ed. Emanuele Senici), Cupo è il Sepolcro e Mutolo, 1843 (ed. Antonio Rostagno). Each of these titles, independently bound, consists of introduction, transcription, & critical commentary. Clamshell case in cloth. \$350
<http://www.omifacsimiles.com/brochures/verdigli.html>
- VIVALDI, Antonio, 1678-1741**
- 1761 [Concerti, RV 540, 552, 558, & Sinfonia, RV 149]
Concerti con molti istromenti. Faksimiledruck nach der Musikhandschrift 2389-0-4 der Sächsischen Landesbibliothek Dresden. Mit einem Nachwort von Karl Heller.
 Leipzig, 1978. Oblong, 22 x 17 cm, 163, xi pp. Extremely clear halftone. Concerto RV 540 is scored for viola d'amore and lute, RV 552 for 4 violins, 558 for 2 violins and orchestra. Linen. \$95
- 8994 [Concerti, RV 540, 552, 558, & Sinfonia, RV 149]
Concerti con molti istromenti. Manoscritto Dresden, Sächsische Landesbibliothek - Staats- und Landesbibliothek. Concerto in Do maggiore per 2 violini "in tromba marina", 2 flauti [dritti], 2 mandolini, 2 chalumiaux, 2 tiorbe, violoncello, archi e basso continuo, RV 558; Concerto in La maggiore per violino principale. 3 violini in eco, archi e basso continuo, RV 552; Concerto in Re minore per viola d'amore, liuto, archi e basso continuo, RV 540; Sinfonia in Sol maggiore per archi e basso continuo, RV 149. A cura di Karl Heller.
 Archivum Musicum: Vivaldiana, 5. Florence, 2007. Oblong, 30 x 24 cm, 38, 158 pp. Halftone of a copyist MS (being the work of 2 scribes) which offers an interesting glimpse into a multi-work "concert program" rather than a single work. Introduction in It-Ger. Wrappers, in decorative paper. \$81
http://www.omifacsimiles.com/brochures/vivaldi_molti.html
- 7018 [Concerti, flute, strings, op.10]
6 Flute Concertos, op.10.
 Huntingdon, [1990]. 4°, partbooks, c.94 pp. Xerographic reprint of the Le Cène, c.1728 edition. Scored for fl solo, vln I, II, vla, vc, & bc. Concerti correspond to RV 433, 439, 428, 435, 434, & 437. Wrappers. \$58
- 7678 [Concerti, flute, strings, op.10]
VI concerti a flauto traverso, violino primo, e secondo, alto viola, organo e violoncello. Operas decima. [British Library, London].
 Performers' Facsimiles, 203. New York, [1999]. 23 x 31 cm, 5 partbooks, c.94 pp. Line-cut of the Le Cène edition, Amsterdam, c.1728. Concerti correspond to RV 433, 439 (including "La Notte"), 428, 435, 434, & 437. Wrappers. \$60
- 8122 [Concerti, flute, strings, op.10]
VI concerti a flauto traverso, opera decima. Versioni manoscritte Torino, Bibl. Naz. Univ., Giordano 31 (RV 98/570, 104, 90, 442, 101).
 Archivum Musicum, Vivaldiana, 1. Florence, 2002. 4°, 6 vols, 23, c.94 pp. Halftone of autograph and copyist mss, plus line-cut reproduction of the Amsterdam, c.1728 (partbook) edition. Introduction in It-Eng by Federico Maria Sardelli. Prepared under the auspices of the Fondazione Giorgio Cini, Istituto Italiano Antonio Vivaldi. Wrappers, in portfolio. \$91
- 8537 [Concerti, flute, vln & bc, RV 91, 100]
Concerto pour flûte a traversière, violon, basson, et basse continiue (RV 91); Concerto pour flûte a traversière, violon, basson, et basse continiue (RV 100). Présentation par Michel Giboureau. [Bibl. Nazionale, Turin].
 Collection Dominantes. Courlay, 2005. Oblong & upright, 4°, 60 pp. Line-cut of two autograph scores. Introduction in Fr-Eng-Ger. Wrappers. \$32
- 8538 [Concerti, flute, vln & bc, RV 96, 104, 106]
Concerto pour flûte a traversière, violon, basson, et basse continiue (RV 96); Concerto "La notte" pour flûte a traversière (ou violon), 2 violons, basson, et basse continiue (RV 104); Concerto pour flûte a traversière, violon, basson, et basse continiue, ou 2 violons, violoncelle et basse continiue (RV 106). Présentation par Michel Giboureau.
 Collection Dominantes. Courlay, 2005. Oblong & upright, 4°, 64 pp. Line-cut of a contemporary ms copy parts (RV 96) and two autograph scores (RV 104 & 106). Introduction in Fr-Eng-Ger. Wrappers. \$32
- 7869 [Concerti, piccolo, strings, RV 443, 444, 445, C major]
3 concerti per flautino / 3 Konzerte für Blockflöte, Streicher und B.C. ("Piccolo-Konzerte"). R op.44 No.11/RV 443; R op.44 No.26/RV 445; R op.44 No.9/RV444. Faksimile des Autographs erstmals herausgegeben von Winfried Michel. [Bibl. Nazionale, Turin].
 Münster, 2000. Oblong, 4°, viii, 61 pp. Line-cut of the autograph score. Introduction in Ger. Wrappers. \$40
- 4285 [Concerto, recorder, strings, RV 441, C minor]
Concerto c-moll per flauto. [Bibl. Nazionale, Turin].
 Münster, 1990. Oblong, 4°, iii, 21 pp. Line-cut of the autograph score. Introduction in Ger by Winfried Michel. Wrappers. \$17
- 7474 [Concerto, rec, vln, bsn, bc; rec, vlms, bc]
Sonate pour flûte à bec, basson et basse continue; Concerto pour flûte à bec, violon et basson ou violoncelle et b.c.; Concerto pour flûte à bec, 2 violons et basse continue. Présentation par Susi Möhlmeier et Frédérique Thouvenot.
 Collection Dominantes. Courlay, 1996. 23 x 32 cm, 28, 42 pp. Line-cut of one sonata (RV 86) and 2 concerti (RV 92 & 108) from the Biblioteca Nazionale, Turin. Introduction in Fr-Eng-Ger. Wrappers. \$36

- 7677 [Concerti, flute, oboe, violin, bassoon]
Concerto pour flûte traversière... (RV 88); *Concerto "Il Gardellino" pour flûte traversière ou violon...* (RV 90); *Concerto "Tempesta di mare" pour flûte traversière...* (RV 98); *Concerto pour flûte traversière...* (RV 99); *Concerto pour flûte traversière...* (RV 107). *Présentation par Michel Giboureau.*
 Collection Dominantes. Courlay, 1999. 4°, oblong & upright, xxiii, c.98 pp. Line-cut reproduction of five flute concerti in ms from the Biblioteca Nazionale, Turin, with additional ms parts from the Sächsische Landesbibliothek, Dresden. Wrappers. \$48
- 7598 [Concerti, rec, ob/vln, bsn/vc, bc, etc., RV 87, 97, 103]
Concerto pour flûte a bec, hautbois, deux violons et basse; Concerto pour viole d'amour, deux cors, deux hautbois, basson et basse; Concerto pour flûte a bec, hautbois et basson. Présentation par Michel Giboureau. [Bibl. Nazionale, Turin].
 Collection Dominantes. Courlay, 1996. Oblong, 4°, 4 vols, 21, 62 pp. Line-cut of three autograph scores. Introduction in Fr-Eng-Ger. Wrappers. \$43
- 7587 [Concerti, rec, ob/vln, bsn/vc, bc, RV 94, 95, 101, 105]
Concerto pour flûte a bec...; Concerto "La Pastorella" pour flûte a bec...; Concerto pour flûte a bec...; Concerto pour flûte a bec. Présentation par Michel Giboureau. [Bibl. Nazionale, Turin].
 Collection Dominantes. Courlay, 1996. Oblong, 4°, 4 vols, 19, 56 pp. Line-cut of three autograph scores and one contemporary ms score (RV 101). Introduction in Fr-Eng-Ger. Wrappers. \$36
- 7598 [Concerti, viole d'amour, 2 hn, 2 ob, bsn, bc, etc., RV 97]
Concerto pour flûte a bec, hautbois, deux violons et basse; Concerto pour viole d'amour, deux cors, deux hautbois, basson et basse; Concerto pour flûte a bec, hautbois et basson. Présentation par Michel Giboureau. [Bibl. Nazionale, Turin].
 Collection Dominantes. Courlay, 1996. Oblong, 4°, 4 vols, 21, 62 pp. Line-cut of three autograph scores. Introduction in Fr-Eng-Ger. Wrappers. \$43
- 4463 [Concerti, violin, strings, "L'estro armonico", op.3]
L'estro armonico. Concerti. Op.3. [Library of Congress, Washington, D.C. and Houghton Library, Cambridge].
 Performers' Facsimiles, 103. New York, [1992]. 22 x 28 cm, 8 partbooks, c.229 pp. Line-cut of the Roger & Le Cène edition, Amsterdam, [1711]. These 12 works (for one to four solo violins & orch) include some of the most dramatic and moving music Vivaldi ever wrote. Ryom (RV) catalog numbers are: 549, 578, 310, 550, 519, 356, 567, 522, 580, 565, & 265. Wrappers. \$85
- 8539 [Concerti, violin, strings, "La Stravaganza", op.4]
La Stravaganza concerti. Opera quarta. Libro I[-II]. [Royal Academy of Music, London].
 Performers' Facsimiles, 250. New York, [2005]. 22 x 29 cm, 5 partbooks, 173 pp. Line-cut of the Roger edition, Amsterdam, [1712]. Scored for vln solo, vln I, II, vla, org/vc. Ryom numbers: 383a, 279, 301, 357, 347, 316a, 185, 249, 284, 196, 204, & 298. Wrappers. \$70
- 7062 [Concerti, violin, strings, op.6]
6 Concerti a 5, op.6.
 Huntingdon, c.1988. 4°. Xerographic reprint of the Roger edition, Amsterdam, [1716/1717]. Scored for vln solo, vln I, II, vla, vc, & bc. Ryom numbers: 324, 259, 318, 216, 280, & 239. Wrappers. \$41
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12 concerti a 5, op.7.
 Huntingdon, n.d. 4°, 8 partbooks, 156 pp. Xerographic reprint of the Roger edition, Amsterdam, [1716/1717]. Scored for vln/oboe solo, vln I, II, vla, vc, & bc (Ob solo in nos. 1 & 7). Ryom numbers: 465, 188, 326, 354, 285a, 374, 464, 299, 373, 294a, 208a & 214. Wrappers. \$79
- 4054 [Concerti, vln, strgs, "Cimento dell'armonia", op.8]
Il cimento dell'armonia e dell'inventione. Concerti a 4 e 5. Opera ottava [libro primo & libro secondo].
 Performers' Facsimiles, 3. New York, [1991]. 22 x 28 cm, 5 partbooks, c.160 pp. Line-cut of the Le Cène edition, Amsterdam, 1725. Contains 12 concerti, RV 269, 315, 0293, 297 (4 Seasons); 253 (La tempesta di mare), 180 (Il piacere), 242, 332, 362, 210, 178, & 449. Wrappers. \$75
- 3900 [Concerti, vln, strgs, "Cimento dell'armonia", op.8]
Il cimento dell'armonia e dell'inventione. Concerti a 4 e 5. Opera ottava, libro primo/Libro secondo. Introduction: Greta Haenen. [Conservatoire Royal, Brussels & Bibl. Nationale, Paris].
 Facsimile Series, II/1. Peer, 1991. 22 x 28 cm, 5 partbooks: c.160; vi pp. Halftone of the Le Cène edition, Amsterdam, 1725. Wrappers. \$48
- 7063 [Concerti, vln, strings, "La Cetra", op.9]
La Cetra, op.9.
 Huntingdon, c.1988. 4°. Xerographic reprint of the Le Cène edition, Amsterdam, [1727]. Scored for vln I [solo], II, III, vla, vc, & bc. Ryom numbers: 181a, 345, 334, 263a, 358, 348, 359, 238, 530, 300, 198a, & 391. Wrappers. \$95
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La Cetra concerti. Opera nono.
 Performers' Facsimiles, 290. New York, [2009]. 22 x 29 cm, 5 partbooks, 173 pp. Line-cut of the Le Cène edition, Amsterdam, [1727]. Scored for vln I [solo], II, III, vla, vc, & bc. Ryom numbers: 181a, 345, 334, 263a, 358, 348, 359, 238, 530, 300, 198a, & 391. Wrappers. \$75
- 7064 [Concerti, vln (ob for no.6), strings, op.11]
6 Concertos, op.11.
 Huntingdon, c.1988. 4°. Xerographic reprint of the Le Cène edition, Amsterdam, [1729]. Scored for vln solo/[ob], vln I, II, vla, vc, & bc. Ryom numbers: 207, 277, 336, 388, 202, & 460. Wrappers. \$58
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Sei concerti a violino principale, violino primo e secondo, alto viola, organo e violoncello. Opera duodecima.
 Huntingdon, c.1988. 4°. Xerographic reprint of the Le Cène edition, Amsterdam, [1729]. Scored for vln solo, vln I, II, vla, vc, & bc. Ryom numbers: 317, 244, 124, 173, 379, & 361. Wrappers. \$58
- 653 [Concerti, violin, strings, RV 224, 240, 260 & 585]
Quattro concerti autografi della Sächsische Landesbibliothek di Dresda. [Ms. 2389-O-77].
 Siena, 1949. Oblong, 18 x 13 cm, viii, 65 pp. Line-cut. Preface in It by Olga Rudge. Wrappers. \$43
- 654 [Concerti, violin, strings, RV 552 & 558]
Due concerti manoscritti della Sächsische Landesbibliothek di Dresda.
 Siena, 1950. Oblong, 18 x 13 cm, viii, 113 pp. Line-cut. Preface in It. Wrappers. \$33
- 7192 [Serenates, RV 687 & 693]
Due serenate. Partiture in facsimile. Saggio introduttivo a cura di Michael Talbot e Paul Everett con l'edizione dei testi poetici.
 Drammaturgia Musicale Veneta, 15. Milan, 1995. Oblong, 29 x 23 cm, lxxxvii, 284 pp. Halftone of autograph score, Venice, 1725 and c.1726. Introduction in It-Eng. Linen. \$259 http://www.omifacsimiles.com/brochures/vivaldi_due.html
- WAGNER, Richard, 1813-1883**
- 2352 *Kinder-Katechismus zu Kosel's Geburtstag. [Ms. Staatsbibl. der Stiftung Preußische Kulturbesitz, Berlin].*
 Mainz, 1937. Oblong, 30 x 24 cm, 7, 6 pp. Line-cut of the autograph score of Wagner's tribute to "Kosel" (Cosima), his second wife, on her 36th birthday, 25 December 1873. Includes reprint of first edition by B. Schott's Söhne. Wrappers, with hand-made marbled paper. \$45
- 663 *Kinder-Katechismus zu Kosel's Geburtstag. Faksimile der Reinschrift in den Fassungen von 1873 und 1874. [Ms. Staatsbibl. der Stiftung Preuß. Kulturbesitz, Berlin].*
 Mainz, 1983. Oblong, 30 x 23 cm, iv, 9, 4 pp. (Rpt. of Mainz, 1937 edition). Line-cut of both the piano and orchestrated versions, with new preface in Ger by Egon Voss. Includes reprint of first edition by B. Schott's Söhne. Wrappers. \$14
- 9294 *Kinder-Katechismus zu Kosel's Geburtstag (WWV 106B). Faksimile nach dem Autograph des Nationalarchivs der Richard-Wagner-Stiftung Bayreuth. Mit einem Kommentar von Sven Friedrich.*
 Meisterwerke der Musik im Faksimile, 24. Laaber, 2012. Oblong, 29.7 x 21 cm, xvi, 8 pp. Full-color halftone of the autograph score of Wagner's tribute to "Kosel" (Cosima), his second wife, on her 36th birthday, 25 December 1873. Introduction in Ger-Eng. Hardbound. \$63
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- 1713 [Meistersinger, selection]
"Schusterlied" aus der Oper "Die Meistersinger von Nürnberg". Frühste Reinschrift (WVV deest). Faksimile nach dem Autograph in der Wiener Stadt- und Landesbibliothek. Herausgegeben von Ernst Hilmar.
 Tutzing, 1988. Oblong, 35 x 26 cm, 20, 2 pp. 3-color halftone of the earliest fair copy of this song, executed on two staves on beautiful music paper with border decorations in gold. Dedicated to the Viennese doctor and Wagner supporter, Josef Standthartner. Historical introduction in Ger with a contribution on the genesis of Die Meistersinger. Photographs and documents in facsimile, along with the 1862 sketch of the "Schusterlied". Wrappers, with distinctive brown textured slipcover & white lettering. \$59 <http://www.omifacsimiles.com/brochures/wagner.html>
- 665 [Meistersinger, libretto]
Die Meistersinger von Nürnberg. Faksimile der Reinschrift des Textbuchs von 1862 mit einem Aufsatz zur Entstehung von Egon Voss.
 Mainz, 1983. 22 x 31 cm, 19, 82 pp. Line-cut of Wagner's fair copy of the libretto. Cloth. \$43
- 9501 [Meistersinger, source material]
Buch von der Meister-Singer holdseligen Kunst: (Aus, De civitate Noribergensi commentatio, Altdorf 1697). Nachwort von Horst Brunner.
 Litterae, 38. Göppingen, 1975. 15 x 22 cm, 140, 25 pp. Line-cut of the Nuremberg, 1697 edition. Wagner relied on Johann Christoph Wagenseil's "Von der Meister-Singer Holdseligen Kunst"—pp. 436-576 of "De civitate Noribergensi"—for information on the customs of Nuremberg's celebrated 16th-c. Guild of Meistersingers when composing his Die Meistersingers von Nürnberg. With the help of Wagenseil's treatise Wagner was able to recreate a convincing 16th-century musical and cultural atmosphere, including the use of the historical figure of Hans Sachs; the musical depictions for the most part are Wagner's own invention. This reprint includes an afterword by Horst Brunner who elucidates the Meistersinger tradition. Wrappers. \$65
- 9293 [Siegfried Idyll, fair copy, WVV 103]
Siegfried-Idyll E-Dur. Faksimile nach dem Autograph des Nationalarchivs der Richard-Wagner-Stiftung Baureuth. Mit einem Kommentar von Sven Friedrich.
 Meisterwerke der Musik im Faksimile, 23. Laaber, 2012. Oblong, 29.7 x 21 cm, xviii, 42 pp. Full-color facsimile of the autograph fair copy, first performed December 25, 1870 at his home (Triebtschen) on the birthday of his wife. The title refers to their son, Siegfried, at the time, one year old. Introduction in Ger-Eng. Hardbound. \$150 http://www.omifacsimiles.com/brochures/wagner_3.html
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- 1900 [Siegfried Idyll, composing copy]
Richard Wagners Siegfried-Idyll. Eine einmalige Faksimile-Ausgabe der Edition René Coeckelberghs zum Richard-Wagner-Jahr. [Ms. Korporationsgemeinde, Luzern].
 Luzern, 1983. 27 x 35 cm, 2 vols, I: 15, 14 pp.; II: 80 pp. Fine 6-color halftone of the "composing" score in its original loose bifolio format issued on the occasion of the centennial of the composer's death. This precious loving work was composed for and presented to Cosima along with an original poem of two strophes on her 33rd birthday on 25 Dec. 1870. Preface by Wolfgang Wagner, notes on the corrections and changes in the ms by Ernst-Hans Beer. Essays by Carl Dahlhaus, Peter Wapnewski & Michael Riedler. Includes full-page portraits, photographs of the Wagner house, studio, map of Lucerne, and musical examples. Limited numbered edition of 999 copies, with slipcase. \$795 http://www.omifacsimiles.com/brochures/wagner_si.html
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 London, [1979]. Square, 29 x 29 cm, 26, 5 pp. Line-cut of the composer's 1977 revised and reordered version. Consists of 8 settings of Sitwell's poetry for small orchestra and reciter. Wrappers. \$25
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VI. concerti armonici a quattro violini obligati, alto viola, violoncello obbligato e basso continuo. Composti de Carlo Bacciccia Ricciotti
 Huntingdon, c.1988. 4°, 8 parts. Xerographic reprint of the 1755 edition. Scored for vln I, II, III, IV, vla, vc, & bc. These works were formerly attributed to Pergolesi and Ricciotti. Wrappers. \$49
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Concertino für Horn und Orchester e-moll, op. 45. Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek. [Mus. ms. autogr. C.M. v. Weber WFN 9].
 Leipzig, 1986. Oblong, 18 x 13 cm, iv, 36 pp. Halftone of the autograph score in reduced format issued on the occasion of the bicentennial of the composer's birth. Based on the 1815 autograph score prepared for the hornist Rauch (the original 1806 score is now lost). Introduction in Ger by Friedhilde Krause, Wolfgang Goldhan, and Hans-Jürgen Freiherr von Weber. Wrappers. \$28 http://www.omifacsimiles.com/brochures/weber_con.html
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 Festgabe der Wiener Stadt- und Landesbibliothek. Vienna, 1983. 27 & 24, 15 pp. Beautiful halftone. Limited edition of 300 copies. With contributions by F. Patzer and E. Hilmar. Portrait of Oscar Kokoschka. Folder.
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Vingt suites d'orchestre du XVIIe siècle français. Publiées pour la première fois d'après un manuscrit de la Bibliothèque de Cassel.
 New York, [1970]. 4°, 2 vols, 448, with 47 pp. Study, edition, and line-cut (in reduced format) of a c.1660 ms transmitting orchestral suites for the "vingt-quatre violons" orchestra of Louis XIV. 2 vols, cloth. \$195
- 7814 *Harmonia Anglicana. The Musick of the English Stage Containing Six Sets of Ayers and Tunes in 4 Parts made for the Operas, Tragedys and Comedyes of the Theater Royal. Sets 1 and 2. [Durham Cathedral Library, Durham].*
 Alston, 2000. Oblong, 29 x 21 cm, 8 volumes, i, c.104 pp. Line-cut of the Walsh edition, London, 1700-01. Incidental music (overture followed by 7 or 8 dances) from the London theater, suitable for English violin consort (two violins, viola and large bass violin tuned in B flat, or alternatively, oboe band, recorder consort). Music by Paisible, Croft, Finger, Lenton, D. Purcell, Eccles, and Orme. Introduction by Peter Holman. Ring binding. \$48
- 743 *Huldigung der Tonsetzer Wiens an Elisabeth Kaiserin von Österreich (Wien 1854). Erstdruck in Reproduktion der Originalhandschriften. Mit einer Einführung von Brigitte Hamann. Veröffentlicht von Günther Brosche.*
 Denkmäler der Tonkunst in Österreich, 142-44. Graz, 1987. 26 x 304 cm, c.300 & 150 pp. Halftone. Wrappers. \$166
- 708 *Instrumental Music for London Theatres, 1690-1699, Royal College of Music, London, MS 1172. Introduction by Curtis Price.*
 Music for London Entertainment, 1660-1800, A/3. Tunbridge Wells, 1987. Oblong, 4°, xvi, 101 pp. Halftone. Carefully selected anthology of virtually every type of instrumental music required by the London theaters in the 1690s—overtures, act-tunes, dances and music for special effects—usually written in full score. Compiled c.1700, possibly at the behest of the managers of the Theatre Royal, Drury Lane. Buckram. \$116

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- 6251 Bottesini, Giovanni.
Concerto [per contrabasso] in si minore; Concertino [per contrabasso] in do minore. Edizione critica a cura di Flavio Arpini.
Lucca, 1999. 4°, 93 pp. New critical edition. Wrappers.
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Neue Ausgabe sämtlicher Werke, I/1. Munich, 1996. 4°, xvix, 249 pp. Cloth. \$228
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Symphonie Nr.2 D-dur Opus 73. Herausgegeben von Robert Pascall und Michael Struck.
Neue Ausgabe sämtlicher Werke, I/2. Munich, 2001. 4°, xxv, 287 pp. Cloth. \$215
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Symphonie Nr.3 F-Dur Opus 90. Herausgegeben von Robert Pascall.
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Symphonie Nr. 4 E moll, opus 98. Herausgegeben von Robert Pascall.
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Serenaden. Nr. 1 D-dur für grosses Orchester Opus 11; Nr. 2 A-dur für kleines Orchester Opus 16. Herausgegeben von Michael Musgrave.
Neue Ausgabe sämtlicher Werke, I/5. Munich, 2006. 4°, xxix, 407 pp. New critical edition. Cloth. \$527
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- 6951 Brahms, Johannes (new critical edition)
Serenaden: Nr.1 D-Dir Opus 11. Nr.2 A-Dur Opus 16. Ouvertüren: Akademische Festouvertüre C-Moll Opus 80; Tragische Ouvertüre D-Moll Opus 81. Arrangements für ein Klavier zu vier Händen. Herausgegeben von Michael Musgrave.
Neue Ausgabe sämtlicher Werke, IA/4. Munich, 2012. 4°, xxi, 271 pp. New critical edition. Cloth. \$456
- 6909 Brahms, Johannes (new critical edition)
Violonkonzert D-Dur Opus 77. Doppelkonzert A-Moll Opus 102. Klavierauszüge. Herausgegeben von Linda Correll Roesner und Michael Struck.
Neue Ausgabe sämtlicher Werke, IA/7. Munich, 2010. 4°, xx, 228 pp. New critical edition of the violin/piano reduction score for the Violin Concerto op.77 and Double Concerto op.102. Cloth. \$339
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Stabat mater per soli, coro, 2 corni, archi e organo. Introduzione e revisioni di Giuseppe Gai.
Corona di Delizie Musicali, 5. Lucca, 2003. 4°, xiii, 83 pp. Critical edition. Wrappers. \$42
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Canticles and Anthems with Orchestra. Edited by Donald Burrows.
Musica Britannica, XCI London, 2011. 4°, li, 207, 26 pp. Modern critical edition. William Croft's career as the leading native-born composer of English church music was established in the period between the death of Purcell and the arrival of Handel in London. His education took place among musicians from Purcell's circle, and his style was modified by the influence of Handel's 'Utrecht' Te Deum and Jubilate of 1713. All the music in this volume was composed for various royal church services that took place between 1709 and 1720, in the Chapel Royal at St James's Palace and in St Paul's Cathedral. The contents include the Te Deum and Jubilate Deo, sung at the coronation of George I, and the anthems The Lord is a sun and a shield, O give thanks unto the Lord, and call upon his name, O give thanks unto the Lord, for he is gracious, and Rejoice in the Lord, O ye righteous. Buckram. \$164
- 6509 Fioré, Andrea Stefano.
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Corona di Delizie Musicali, 6. Lucca, 2004. 4°, xvi, 50 pp. Critical edition. Scored for SSATB choir, vln I-II, va I-II, organ & bc. Wrappers. \$32
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Concerto pour violon. [Library, University of Michigan].
Œuvres Complètes, 1. Geneva, 1994. 4°. Modern edition of a copist's ms preserved in the Library of the University of Michigan. Wrappers. \$35
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Concerto pour violon. [Library, University of Michigan].
Œuvres Complètes, 1. Geneva, 1994. 4°. Orchestral parts to the above. \$0
- 5911 Geminiani, Francesco.
The Incharnted Forrest a cura di Enrico Careri.
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