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### BRÜCKNER, Wolfgang, b.?-1646

- 9693 *Zweyfaches Zehen [ordentlicher Sonn- und Fest-Täglicher Evangelien Gott dem Allerhöchsten zu gebührenden Ehren dann Music liebenden Herzen zuschuldigem Gefallen mit 4.5.6.7. und 8. Stimmen neben dem Basso Continuo beydes Vocaliter und Instrumentaliter zu gebrauchen aufgesetzt. Erfurt / Johann Birckner, Friedrich Melchio Dedekind 1656. [Pfararchiv Müggeln].*

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

### HILDEGARD VON BINGEN, 1098-1179

- 7531 [Lieder, selections, "Riesencodex"]

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

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

- 3893 *Symphonia harmoniae caelestium revelationum. Dendermonde, St.-Pieters & Paulusabdij, Ms. Cod. 9. Introduction: Peter van Poucke.*

Facsimile Series: I/A.8. Peer, 1991. 21 x 31 cm, xvi, 36 pp. Full-color halftone of the music portion (f.153-170) of a unique source written at the Rupertsberg scriptorium c.1175 under Hildegard's supervision and sent to the Cistercian abbey of Villers in the province of Brabant in Belgium approximately that same year. Known as the "Dendermonde" ms, and slightly shorter than the "Riesencodex"—but no less authoritative—it consists of a liturgical cycle with antiphons, responsories, sequences, hymns, a Kyrie and an Alleluia. Interestingly, Hildegard refers to all these pieces as "symphonies of the harmony of celestial revelations"; its overall structure consists of an overarching celestial, semi-celestial and earthly hierarchy. Hardbound in linen with embossed titles. \$109  
[http://www.omifacsimiles.com/brochures/hild\\_d.html](http://www.omifacsimiles.com/brochures/hild_d.html)

### PYNSON, Richard, 15-16th c. [publisher]

- 1548 *Processionale ad usum Sarum. Richard Pynson, 1502. [Unique copy, St. John's College, Oxford].*

Musical Sources, 16. Kilkenny, 1980. 16 x 22 cm, xxxii, 375 pp. Halftone of a magnificent processional intended for Salisbury. 2-color frontispiece. Regarded as one of the finest printed books of the period. Introduction and index by R. Rastall \$88

### SPECHSHART, Hugo, c.1285-1359

- 8554 *Flores musicae [omnis cantus Gregoriani]. [Stadtbibliothek, Ulm].*

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

### WINTERBURGER, Johann, 15-16th c. [publisher]

- 1530 *Antiphonale Pataviense (Wien 1519). Faksimile herausgegeben von Karl Heinz Schlager.*

Das Erbe Deutscher Musik, 88. Kassel, 1985. Oblong, 33 x 25 cm, vii, 277, 25 pp. Halftone in reduced format, with one opening per page. One of the last publications of this important Viennese printer. Preserves the rite of the influential diocese of Passau around 1500. The basic texts and melodies correspond to the Roman-Frankish tradition of Metz. Historical introduction in Ger. Inventory. Linen. \$272

- 1538 *Graduale Pataviense (Wien 1511). Faksimile herausgegeben von Christian Väterlein.*

Das Erbe Deutscher Musik, 87. Kassel, 1982. Oblong, 33 x 25 cm, vi, 297, 13 pp. Halftone in reduced format, with one opening per page. Important printed Gradual preserving the rite from Passau around 1500. One of the main chant sources for Heinrich Isaac's Choralis Constantinus and works by Senfl. Historical introduction in Ger. Inventory. Linen. \$280

### COMPOSITE & MISCELLANEOUS SOURCES

- 1527 [Aachen, Münsterarchiv, 13]

*Le prosaire d'Aix-la-Chapelle. Manuscript 13 du Chapitre d'Aix-la-Chapelle (XIIIe siècle, début).*

Monumenta Musicae Sacrae, III. Rouen, 1961. 25 x 32 cm, 96, 99 pp. Halftone. Introduction and tables. Wrappers. \$187

- 8454 *L'antiphonaire de la Paix des Princes chrétiens. Calligraphié à Saint-Omer par Sire Michel Reymbault enluminé à Lille par Sœur Françoise de Heuchin, ca.1550-1561*

Publications of Mediaeval Musical Manuscripts, 30. Ottawa, 2003. 18 x 25 cm, cxxxi, 520 pp. Halftone of an antiphonary transmitting the rite of the Collégiale Notre-Dame, Diocese of Thérouanne (Flanders). Cloth. \$210

- 1511 [Bélaja Krinica, Orthodox Cloister]

*Die Gesänge des altrussischen Oktoechos samt den Evangelien-Stichiren. Eine Neumenhandschrift des Altgläubigen-Klosters zu Bélaja Krinica.*

Nogma. Studien zur Volksmusik und Außereuropäischen Kunstmusik, 9. Munich, 1984. 4°, 2 vols, vii, 419, 155 pp. Halftone. Separate commentary-transcription vol. Wrappers. \$141

- 4676 [Benevento, Bibl. Capit., V / 21]

*Antiphonaire monastique. Benevento, Bibl. cap. 21 (XII-XIIIe).*

Paléographie Musicale, 1/22. Solesmes, 2001. 4°, 74, 609 pp. Halftone of a late 12th c. manuscript from San Lupo. Introduction and inventory by Jean Mallet and Daniel Saulnier. Wrappers. \$238

- 7073 [Benevento, Bibl. Capit., VI 34]

*Le codex VI. 34 de la Bibliothèque Capitulaire de Bénévent (XIe-XIIe siècle). Graduel de Bénévent avec prosaire et tropaire.*

Paléographie Musicale, 1/15. Solesmes, 1992. 25 x 33 cm, 35, 291 pp. (Rpt. of Tournai, 1937 edition). Halftone in reduced format with one opening per page. Historical introduction. \$112

- 4242 *Benevento, Biblioteca Capitolare 40. Graduale. A cura di Nino Albarosa e Alberto Turco.*

Codices Gregoriani, 1. Padua, 1991. 22 x 30 cm, xxxix, 340 pp. Deluxe full-color reproduction of a 11th-c. Gradual from Benevento with early diastematic notation. With one of the most beautiful musical scripts of the Beneventan sources, this ms transmits a full Gregorian repertoire and one of the largest collections of old Beneventan pieces. Codicological notes by Jean Mallet and André Thibaut, description of the rhythmic language by Rupert Fischer, and notes on the Beneventan liturgy by Thomas Kelly. Index. Limited edition of 1000 copies. Handsome binding with black linen boards. \$468  
<http://www.omifacsimiles.com/brochures/ben40.html>

- 3908 [Berlin, Staatsbibl. Preuß. Kulturbesitz, mus. ms.40047]

*Das Quedlinburger Antiphonar (Berlin, Staatsbibliothek Preussischer Kulturbesitz Mus. ms. 40047) [Hrsg. von] Hartmut Möller.*

Mainzer Studien zur Musikwissenschaft, 25. Tutzing, 1990. 17 x 25 cm, 3 vols: xii, 293, 389, 288 pp. Halftone of an important German antiphonary dating from the early 11th c. Along with Codex Hartker, it is the earliest source from a German-speaking area fully notated with neumes. With musicological study, inventory, and bibliography. Linen, in 3 vols. \$238

- 4491 [Berlin, Staatsbibl. Preuß. Kulturbesitz, ms.the.lat.qu.11]  
*Tropi carminum. Liber hymnorum Notkeri Balbuli* (Berlin, ehem. Preuss. Staatsbibl., Ms. theol. lat. qu. 11, z.Zt. Kraków, Biblioteka Jagiellońska, Deposit). *Farbmikrofiche-Edition. Musikhistorische Einführung von Karl-Heinz Schlager; Einführung zur Textgeschichte von Andreas Haug.*  
 Codices Illuminati Medii Aevi, 20. Munich, 1992. 17 x 25 cm, ca.30 pp, ca. 8 fiches (=226 pp). Full-color microfiche edition on Cibachrome film, together with a musicological and text historical study in Ger. This magnificent ms, with gold-framed initials and double-paged decorations with gold writing on a purple base, is believed to have been copied in St. Gall c.1025. The first part contains tropes with neumes for the feasts of the calendar. The second part begins with a portrait of Notker and follows with sequences with musical notation in the borders as in other St. Gall hymnbooks. (fiches only, commentary available as pdf) \$40
- 9434 [Bolzano]  
*I manoscritti liturgico-musicali di Bolzano (secoli XIII-XIX). A cura di Giulia Gabrielli.*  
 Bibliotheca Mediaevalis, 3. Lucca, 2015. 21 x 26 cm. \$75
- 2320 [Bratislava (Czech.), City Archives, EC.Lad.3]  
*Missale notatum Strigoniense ante 1341 in Posonio. Edited by Janka Szendrei and Richard Rybaric.*  
 Musica Danubiana, 1. Budapest, 1982. 21 x 28 cm, 99, 590 pp. Half-tone of a 14th-c. notated missal written in Esztergom and used in Pozsony (now Bratislava). Blend between the medieval missal and the gradual. Contains the liturgy for the priest to celebrate the Mass and also the parts of the Mass that would be sung by the choir. Shares notational features with the St. Thomas Gradual. Historical commentary in Hung-Eng. Indices. Wrappers. \$85
- 9586 [Brussels, Bibl. Royale Albert I, 215-16]  
*A Choirbook for the Seven Sorrows / Een Koorboek voor de Zeven Smarten. Royal Library of Belgium / Koninklijke Bibliotheek van België MS 215-16. Facsimile. Study / Studie: Emily Thelen.*  
 Leuven Library of Music in Facsimile, 2. Antwerpen, 2019. 32 x 43 cm, 2 vols, 98, 102 pp Full size facsimile and study of Brussel MS 215-16, one of only two anthologies with masses, motets and office plainchant that was prepared for actual use at sacred services in the Low Countries, in this case for some chapel in Brussels. It is dedicated to the Seven Sorrows of Mary and has two masses specifically for the chapel. This sumptuous parchment choirbook comes from the workshop of Petrus Alamire and features the music De la Rue, Josquin, Pipelare and anonymous composers. The present publication offers a full color reproduction of the MS accompanied by a scholarly commentary in Eng/Fla. Hardbound, with paper boards that reproduce the original binding. \$133 [http://www.omifacsimiles.com/brochures/leuven\\_lm2.html](http://www.omifacsimiles.com/brochures/leuven_lm2.html)
- 8906 [Cambridge, Corpus Christi, Ms. 473]  
*The Winchester Troper. Facsimile Edition and Introduction by Susan Rankin.*  
 Early English Church Music, 50. London, 2007. 30 x 43 cm. 104, 102 pp. The Winchester Troper, compiled in the early 11th century and added to until the early 12th, was originally copied out and used at Winchester Cathedral. It is regarded a seminal text for the study of Anglo-Saxon musical and liturgical practice. The introduction explains how and why the book was made, and how its liturgical contents were designed. Studies of the hands of over 50 text scribes are accompanied by the first full account of Anglo-Saxon musical notation, and a study of the most innovative element of the collection, a series of 174 organa, representing a musical practice not recorded elsewhere in Europe before the 13th century. Hardbound. \$239 <http://www.omifacsimiles.com/brochures/winchester.html>
- 3164 Cambridge, University Library Ff.i.17(1).  
 Publications of Mediaeval Musical Manuscripts, 17. Ottawa, 1989. 8°, xxxii, 116 pp. Half-tone of a 12th-c. source containing tropes and conductus for 2 and 3 voices notated in score. Notation similar to Saint Gall, Stiftsbibliothek 383 (StG A), being halfway between neumatic and square notation. Index. Hardbound. \$67
- 1519 [Chartres, Bibl. munic., 47]  
*Antiphonale missarum Sancti Gregorii, Xe siècle, codex 47 de la Bibliothèque de Chartres.*  
 Paléographie Musicale, I/11. Bern, 1972. 25 x 33 cm, 152, 134 pp. (Rpt. of Tournai, 1912 edition). Half-tone. Introduction compares the notations of Chartres, St. Gall, and Metz. Hardbound. \$150
- 7071 [Chartres, Bibl. munic., 47]  
*Antiphonale missarum Sancti Gregorii, Xe siècle, codex 47 de la Bibliothèque de Chartres.*  
 Paléographie Musicale, I/11. Solesmes, 1972. 25 x 33 cm, 8, 134 pp. (Rpt. of Tournai, 1912 edition). Half-tone. Introduction compares the notations of Chartres, St. Gall, and Metz. Wrappers. \$65
- 4108 [Chartres, Bibl. Munic., 520]  
*Missale aus Chartres (Chartres 520, Bibl. Municipale). Faksimile, herausgegeben von David Hiley.*  
 Monumenta Monodica Medii Aevi, IV. Kassel, 1992. 18 x 25 cm, 2 vols: 972, 40 pp. Half-tone of a noted missal dating from the first half of the 13th c. Documents the complete liturgy of Chartres Cathedral. This enormous codex (lost in the last war) has been reproduced from microfilms formerly made for Jacques Handschin and Bruno Stäblein. Introduction in Eng-Ger. Indices. Linen, in 2 vols. \$566
- 2319 [Cologne-Genève, Bibl. Dr. Martin Bodmer, 31]  
*Das Hohelied canticum canticorum. Faksimile-Ausgabe des codex Bodmer 31. Nachwort von Alois M. Haas. [Cologne-Genève, Bibl. Dr. Martin Bodmer].*  
 Publications de la Bibliotheca Bodmeriana, Serie Textes, III. Cologne-Genève, 1978. 15 x 22 cm, 61, 14 pp. Half-tone of the Song of Salomon as they are transmitted in a beautiful and carefully copied 12th-c. South German or Swiss source. With full-color facsimile of fol.2r, featuring a miniature of King Salomon with Shulemite, the dark Jewish beauty of the songs. Handsome binding in glossy paper. (no music). \$60
- 2322 [Cologne-Genève, Bibl. Dr. Martin Bodmer, 74]  
*Das Graduale von Santa Cecilia in Trastevere (1071) (Cod. Bodmer 74). Band I: Kommentar und Register; Band II: Faksimile. Herausgegeben von Max Lütolf.*  
 Publications de la Bibliotheca Bodmeriana, Serie Textes, II. Cologne-Genève, 1987. 4°, 2 vols, 224, 254 pp. Historical introduction, inventory and beautiful half-tone of the oldest Old Roman Gradual (dated 1071) notated with neumes. Copied by "Johannes presbyter", one of the most innovative members of the Abbey of Montecassino. Contains the Proper of the Mass up to the Feast of Peter and Paul, processional antiphons, as well as prosa and troped Ordinary chants. \$350
- 9433 [Cortona, Biblioteca del Comune e dell'Accademia Etrusca, MS no.91]  
*Il Laudario di Cortona. Cortona. Biblioteca del Comune e dell'Accademia Etrusca, ms. 91. A cura di Francesco Zimei e Marco Gozzi.*  
 Venite a Laudare, 1. Lucca, 2015. 21 x 26 cm. 342 pp + commentary. Full-color facsimile of a mid to late 13th c. manuscript produced by the Brotherhood of Santa Maria delle Laude at the Church of San Francesco. This important source transmits 66 lauds—46 with text and music—and is one of the few cases with texts and music together. While the majority of the lauds are Marian in nature they also refer to Franciscanism, morality subjects, and the liturgical calendar such as Nativity, Epiphany, Easter, Pentecost or specific saints (Vol. 2—Commentary—will be published in 2017) \$195 <http://www.omifacsimiles.com/brochures/laudario.html>
- 1535 [Darmstadt, Hessische Landes- & Hochschulbibl., 1946]  
*Echternacher Sakramentar und Antiphonar (Hessische Landes- und Hochschulbibliothek Darmstadt, Ms. 1946).*  
 Codices Selecti, 74 (= Publications Nationales des Großherzogtums Luxemburg). Graz, 1982. 17 x 24 cm, 556 pp + commentary vol. Deluxe full-color facsimile of complete ms, copied and illuminated in Echternach, 1030. St. Gall-type notation. Commentary by K. H. Staub, P. Ulveling & F. Unterkircher. Limited edition of 500 numbered copies. Full leather, with slipcase.
- 1522 [Einsiedeln, Benediktinerkloster, Bibl., 121]  
*Le codex 121 de la Bibliothèque d'Einsiedeln (Xe-XIe siècle). Antiphonale missarum Sancti Gregorii.*  
 Paléographie Musicale, I/4. Bern, 1974. 25 x 33 cm, 215, 112 pp. (Rpt. of Solesmes, 1894 edition). Half-tone in reduced format with one opening per page. Liturgically and musically very similar to Ms. St. Gall 339. Regarded as the oldest complete manuscript of Gregorian chant missal propers. One of the best examples of "lettres romaniennes"—literally thousands of them—added in different stages to the neumatic notation. Extensive introduction into psalmody. Indices. Hardbound. \$150

- 7229 [Einsiedeln, Benediktinerkloster, Bibl., 121]  
*Le codex 121 de la Bibliothèque d'Einsiedeln (Xe-XIe siècle). Antiphonale missarum Sancti Gregorii.*  
Paléographie Musicale, I/4. Bern, 1974. 25 x 33 cm, 215, 112 pp. (Rpt. of Solesmes, 1894 edition). Half-tone in reduced format with one opening per page. Liturgically and musically very similar to Ms. St. Gall 339. Regarded as the oldest complete manuscript of Gregorian chant missal propers. Wrappers. \$51
- 3258 [Einsiedeln, Benediktinerkloster, Bibl., 121]  
*Codex 121 Einsiedeln: Graduale und Sequenzen Notker von St. Gallen.*  
Weinheim, 1991. 12 x 17 cm, 2 vols, 600, 240 pp. Full-color half-tone in the original format. Regarded as the oldest complete manuscript of Gregorian chant missal propers. One of the best examples of "lettres romaniennes"—literally thousands of them—added in different stages to the neumatic notation. Separate commentary volume with codicological notes by Anton von Euw, inventory and liturgical notes by Odo Lang, and musicological commentary by Rupert Fischer, Godehard Joppich, and Andreas Haug. Linen. \$2156  
<http://www.omifacsimiles.com/brochures/ein121.html>
- 8505 [Einsiedeln, Benediktinerkloster, Bibl., 121]  
*Codex 121 Einsiedeln: Graduale und Sequenzen Notker von St. Gallen.*  
Berlin, 1996. 12 x 17 cm, 2 vols, 600, 240 pp. Same as above but special edition with paper boards. \$750  
<http://www.omifacsimiles.com/brochures/ein121.html>
- 2315 *Engelberg Stiftbibliothek Codex 314 kommentiert und im Faksimile herausgegeben von Wulf Arlt & Mathias Stauffacher unter Mitarbeit von Ulrike Hascher.*  
Schweizerische Musikdenkmäler, 11. Winterthur, 1986. 26 x 33 cm, 110, 176 pp. Full-color facsimile of one of the most important late-medieval liturgical mss from Switzerland. The codex is a composite source—copied over an extended period of time and by different scribes—containing monophony & polyphony, including early examples of German sacred song, an Easter play, tropes, sequences and motets. This excellent 4-color facsimile allows the student to examine and identify the different types of ink colors, scripts, note shapes, and rubrics, and to draw useful conclusions regarding the development and codicological structure of the codex. Includes extensive introduction to the manuscript's history, filiation, & water marks. Tables and bibliography. Handsomely bound in leatherette. \$395  
[http://www.omifacsimiles.com/brochures/engel\\_314.html](http://www.omifacsimiles.com/brochures/engel_314.html)
- 7010 [Florence, Bibl. Naz., Conv. soppr. F.III.565]  
*Firenze, Biblioteca Nazionale, Conv. soppr. F.III.565. Edited by Alma Santosuosso.*  
Publications of Mediaeval Musical Manuscripts, 19. Ottawa, 1994. 8°, clxxviii, 115, 5 pp. Line-cut of an early 12th-c. composite ms transmitting theoretical texts. Includes Guido's Micrologus, Regulae rhythmicae, Prologus in antiphonarum, & Epistola de ignoto cantu, the treatises Musicae artis disciplina and Dialogus de musica (Abbot Odo of Arezzo), plus a wide variety of miscellaneous theoretical writings, which in some instances run directly into another without a break. With inventory and general index. Hardbound. \$115
- 8739 [Florence, Museo di San Marco, ms 558]  
*Il messale del Beato Angelico.*  
Florence, 2005. 43 x 59 cm, 203 pp (51 plates, 45 illus). Il Messale del Beato Angelico (The San Domenico Missal), preserved in the Dominican Monastery of San Marco in Florence, is an early 15th-c. Missal embellished by a selection of works by Fra Angelico and other masters of the Florentine milieu. This is the only volume in which extensive work can safely be attributed to Fra Angelico (c.1387-1466), whose frescos adorn the same walls of the convent of San Marco. In regard to provenance there are many reasons to think that the MS came out of the church of San Domenico di Fiesoli where the painter was active. It is certain that it belongs to a young period, the third decade of the Quattrocento, a period that coincides with Fra Angelico's constant presence at the convent. This fine bibliophile edition reproduces 51 illuminated panels in full size and full color, with gold decorations. An excellent commentary, edited by Magnolia Scudieri, is provided by Maria Grazia Ciardi Dupré Dal Poggetto (history of 15th-c. Florentine miniatures), Sara Giacomelli (codicological analysis), and Maria Paola Masini (miniature technique). The volume represents a just tribute to one of the greatest artists of Florence. Limited edition of 600 copies printed on special paper produced by the Fedrigoni papermill of Verona, bound in tooled leather with brass bosses and a center rosette, after the binding of Ms. 515 in the same collection, which, for typology and chronology, is closest to the original. Please call for special OMI offer.  
<http://www.omifacsimiles.com/brochures/angelico.html>
- 9686 *Fragments of English Polyphonic Music c.1390-1475. A Facsimile Edition Edited by Margaret Bent & Andrew Wathey.*  
Early English Church Music, 62. London, 2022. 30 x 43 cm. 78, 306 pp. This long-awaited volume contains fragments of English polyphonic music from the 1390s to the 1470s. Like the previous facsimile volume (ĒECM57) it has a large page format maximizing the number of manuscripts that can be reproduced at full size; color reproduction conveys the syntax of late-medieval notation, particularly the use of red notation; page-turns follow the recto-verso arrangement of the original MSS far as possible; extensive image editing restores a degree of legibility to much-degraded MSS. The MSS reproduced here include the famous Coventry Caput Mass, vestiges of a royal choirbook virtually reassembled by Bent and a systematic investigation by Wathey of the Beverley fragments. Although fragmentary, these 15th-century sources, containing music by Dunstable, Power, Plummer and their contemporaries, attest to the vitality of the English polyphonic tradition as it neared its pre-Reformation zenith. Buckram. \$265  
<http://www.omifacsimiles.com/brochures/frag.html>
- 1504 (Gardner, Johann von & Erwin Koschmieder)  
*Ein handschriftliches Lehrbuch der altrussischen Neumenschrift herausgegeben von Johann von Gardner und Erwin Koschmieder.*  
Abhandlungen der Bayerischen Akademie der Wissenschaften. Philosophisch-historische Klasse, 57/62/68. Munich, 1963-1972. 22 x 31 cm, I: 369; II: 66; II: 288 pp Half-tone of a central Russian Orthodox ms (c.1700) which teaches an oral tradition that dates back to the early dates of the Byzantine Church. Edition in modern notation with diplomatic transcription. 2 commentary vols. Wrappers. \$202
- 1533 [Graz, Universitätsbibl., 211]  
*Codex Albensis. Ein Antiphonar aus dem 12. Jahrhundert von Z. Falvy-L. Mezey.*  
Monumenta Hungariae Musica, 1. Budapest/Graz, 1963. 19 x 28 cm, 175, 321 pp. Beautiful 2-color facsimile of the oldest antiphonary from Hungary, copied c.1125. 8 pages in 4 colors. Historical introduction, inventory and critical commentary in Ger, summary in Eng. Handsome binding in quarter leather with linen (last copies). \$295
- 1572 [Hourlier, Dom Jacques]  
*La notation musicale des chants liturgiques latins, présentée par les moines de Solesmes.*  
Solesmes, 1959. 25 x 32 cm, 38, 39 pp. Collotype reproduction from 43 chant mss. Introduction into the musical notation by Dom Jacques Hourlier. Excellent overview of the various chant dialects. Wrappers, with a folder. \$45
- 1940 [Huesca, Archivo de la Catedral, 1]  
*Hymnarium oscense (s. XI). I. Edición facsímil; II. Estudios. [Por] Antonio Durán, Ramón Moragas, Juan Villarreal.*  
Zaragoza, 1987. 14 x 23 cm, 2 vols: 126; 146 pp. Beautiful full-color half-tone of a 11th-c. hymnarium in Aquitanian notation. Contains 94 hymns. Separate commentary vol with indices, edition of texts, musical formulas (in square notation), and notes on the glosses. Wrappers. \$52
- 8185 [Istanbul, Topkapi Sarayi Müzesi, ms Deissmann 42]  
*The Istanbul Antiphonal. Facsimile Edition with Studies Edited by Janka Szendrei; Studies by Mária Czizler.*  
Musicalia Danubiana, 18. Budapest, 2001. 4°, 608 pp. (reprint of the Budapest, 1999 edition). Half-tone B/W reproduction of a Hungarian liturgical codex dating from about 1360. Wrappers. \$140
- 4841 [Karlsruhe, Badische Landesbibl., Aug. perg. 60]  
*Antiphonarium. Karlsruhe, Badische Landesbibliothek, Aug. perg. 60. Farbmikrofiche-Edition. Musik- und liturgiegeschichtliche Einführung und Beschreibung der Handschrift von Hartmut Möller. Anhang: Verzeichnis der Gesangsinitien.*  
Codices Illuminati Medii Aevi, 37. Munich, 1995. 17 x 25 cm, 87 pp, 10 fiches (=552 pp). Full-color microfiche edition of a Benedictine antiphonary, possibly from the monastery in Zweifalten or Hirsau. Similar to "Hartker" but with diastematic notation, written c.1165-1175, with additions from Reichenau from the 13-17th c. 276 folios with full repertoire of chants. Famous for its 20 large pen-and-ink drawings plus 38 floriated initials, which on stylistic grounds point a cloister of the Hirsau reform. The ms, an interesting palimpsest, was once in the possession of the Reichenau cloister. (Sale price) \$105

- 4630 Kelly, Thomas Forrest.  
*Les témoins manuscrits du chant Bénéventain.*  
Paléographie Musicale, I/21. Solesmes, 1992. 25 x 33 cm, 451, with 330 pp. The first new volume from the series Paléographie Musicale after a pause of ten years. Kelly's long awaited study on the Beneventan sources, including half-tone reproductions from mss Baltimore W6; Cologne, Bod. 74; Benevento 35; Lucca 606, Vat. Reg. 334; Zadar, Ord. 38; Rome, Vall. C 9; and Vat. lat. 10657. Wrappers. \$118
- 9190 [Kiel, Universitätsbibliothek, S.H. 8 A.8°]  
*The Offices & Masses of St. Knud Lavard (†1131) (Kiel, Univ. Lib. MS S.H. 8 A.8°). Reproduced in Facsimile, Transcribed and Edited by John Bergsagel. Volume 1: Facsimile; Vol. 2: Edition. With an Essay on the Historical Background by Thomas Riis.*  
Musicological Studies, 65/17. Ottawa, 2010. 21 x 30, 2 vols, viii, 145, 72 pp. Full color reproduction of MS Kiel, Universitätsbibliothek S.H. 8 A.8°, compiled around 1202. Preserves the music for the complete monastic cycle of the Office of the Translation of St. Knud Lavard (25 June), as well as for the feast of his Passion (7 January), together with the proper items of their respective Masses. There can be little doubt that it records the words and music that were sung at the Translation of St. Knud Lavard on 25 June, 1170, and that the liturgical celebration of the Feast of the Passion, which was his major feast throughout the Middle Ages, was composed at the same time by the same composer (or team). This remarkable document is probably the earliest music composed in Denmark. Hardbound. \$265
- 4977 [Laon, Bibl., 239]  
*Antiphonale missarum Sancti Gregorii, IXe-Xe siècle, codex 239 de la Bibliothèque de Laon.*  
Paléographie Musicale, I/10. Solesmes, 1992. 25 x 33 cm, 29, 178, 7 pp. (Rpt. of Tournai, 1909 edition). Wrappers. \$79
- 1537 [Leipzig, Thomaskirche, 371]  
*Das Graduale der St. Thomaskirche zu Leipzig (XIV. Jahrhundert) als Zeuge deutscher Choralüberlieferung. Mit einer Einführung in das Gesangbuch [ & ] einer Untersuchung über den germanischen Dialekt des gregorianischen Gesanges hrsg. von Peter Wagner.*  
Publikationen älterer Musik, V & VII. Hildesheim, 1967. 17 x 23 cm, I: 28, 144; II: 78, 105 pp. (Rpt. of Leipzig, 1930-32 edition). \$144
- 9385 [León, Catedral de Santa María de Regla, ms.8]  
*Liber antiphonarium de toto anni circulo a festiuitate sancti Aciscli usque in finem Cathedralis Ecclesiae Legionensis in Hispania codex signatus nr. VIII : Librum Ikilani Abbati. Curauit: Ismael Fernández de la Cuesta.*  
Madrid, 2011. 25 x 35 cm, 620 pp. Full color facsimile of a 11th century MS containing all the chants for the mass and office in calendar order, plus the chants for feast days and Sundays. It is the most important musical codex of the hispanic liturgy and one of the most representative musical codices of the West. At the same time it is the only complete visigothic mozarabic antiphony that has survived. \$148 <http://www.omifacsimiles.com/brochures/avm.html>
- 9184 *The Liber Usualis. With Introduction and Rubrics in English. Edited by the Benedictines of Solesmes.*  
Great Falls MT, 2007. 13 x 19 cm, 2010 pp. Reprint of the Declée, 1952 edition. The Liber Usualis or Book of Common Use—Missae et Officii: Pro Dominicis et Festis cum Cantu Gregoriano—is usually associated with the Gregorian chant propers sung at Mass, but its usefulness doesn't end there: it is a practical combination of the various official liturgical-musical books of the Roman Rite (e.g., Kyriale, Graduale Romanum, Cantorium, Officium Hebdomadae Sanctae Instauratus) used for both chanting the various parts of the Divine Office and the Holy Sacrifice of the Mass. It also contains a wealth of ancient Latin hymns, ad libitum Kyriale modes, litanies and even the Ordo Missae (the Ordinary, Prefaces and Canon of the Mass) allowing it to be used in place of a daily missal during Mass. The Liber further explains the names of the various components of Gregorian chant, the method for properly rendering it according to the "Solesmes method", how to chant the Lessons, Epistles and Gospels, a section on general rubrics for applying the calendar and classification system in addition featuring important particular rubrical notes as necessary (e.g., for the ceremonies of Ash Wednesday), a general index as well as alphabetical indexes for the various parts of the propers, antiphons, psalms (even a numerical index for these), canticles, and hymns. Buckram, with 7 ribbons bound in for page markers. \$119
- 8777 Linz, Upper Austrian State Library (olim Bundesstaatliche Studienbibliothek), Codex 290 (183). *Introduction and Indices by Martin Czernin.*  
Publications of Mediaeval Musical Manuscripts, 34. Ottawa, 2006. 23 x 30 cm, 2 vols, ii, 183, 881 pp. Half-tone of the "Breviarium Monasticum", written during the second half of the 12th c. at the scriptorium of the Benedictine abbey of Kremsmünster. The abbey, the second oldest in Austria, was established in 777 as a colonial and missionary center by Tassilo III, duke of Bavaria and a member of the Agilofing family. The MS contains both the liturgical texts for the daily canons of the monks of Kremsmünster of the late 12th c following the rite Hirsau and the melodies of nearly all chants notated in adiastematic German neumes. Hardbound. \$396
- 1546 [London, British Library, add. 12194]  
*Graduale Sarisburiense. A Reproduction in Facsimile of a Manuscript of the Thirteenth Century, with a Dissertation and Historical Index Illustrating its Development from the Gregorian Antiphonale Missarum by Walter Howard Frere.*  
Farnborough, 1966. 20 x 28 cm, cii, 274 pp. (Rpt. of London, 1891-2 edition). Half-tone of the complete Mass service book for the Salisbury rite as it survives in a superb late 13th-c. ms. Historical introduction/tables. Hardbound. \$125
- 8733 [London, British Library, Add. 14761]  
*The Barcelona Haggadah.*  
London, 1992. 19 x 26 cm, 322 pp + commentary. The Barcelona Haggadah, created around 1350 and named after the heraldic shield it bears resembling the arms of Barcelona, is recognized as one of the finest illuminated Hebrew MSS in the British Library. When it was created the Jews of Aragon and Catalonia formed one of the largest communities in Europe, and Barcelona was home to a flourishing center of book illumination linked to the Court and influenced by Italian and French styles. Of all categories of Jewish prayer book the Passover Haggadah tends to be the most extensively and richly decorated. The narrative itself, the Rabbinic elaboration, the family meal, the symbolic foods and the fact that the story is told to children, provide added incentives for colorful elaboration. Even the size of the MS lends itself to be used and enjoyed at the Passover table on the eve of the festival for the family gathering known as the Seder. This Haggadah is outstanding for its rich decorative and representational art scattered throughout the text. 128 of its 322 pages are richly ornamented with fanciful figures and pictorial scenes that provide fascinating insights into Jewish life in medieval Spain. For instance, music and culture in general flourished in Barcelona and its environs, and the Jewish community was proud to be fully involved. Indeed, until the forced conversion of the Jewish population of Barcelona in 1401, Jewish musicians played a vital role in drawing the Jews and Christians closer together. It is not surprising, therefore, that a lively interest in music is clearly displayed throughout the MS: in all, twenty-eight different instruments appear in the illustrations. More intimate details, such as the pictures of the meal, take us straight into a Jewish home of the period, while the synagogue scene reflects 14th-c. conditions and traditions. The illustrations of the five rabbis of Bnei Brak, the four sons, the story of Abraham breaking the idols, and the Exodus (which is shown taking place on horseback in medieval costume), are of great historical value. The unrestrained humor of the artist is clear from the dogs and rabbits that romp through the pages of the MS. Commentary by Jeremy Schonfield, Raphael Loewe, David Goldstein, & Malachi Beit-Arie. Limited edition of 500 copies, bound in leather. \$4810
- 1942 [London, British Library, add. 30850]  
*Antiphonale Silense. British Library Mss. Add. 30.850. Introducción, índices y edición por Ismael Fernández de la Cuesta.*  
Publicaciones de la Sociedad Española de Musicología, F/2. Madrid, 1985. 21 x 30 cm, xlvii, 487 pp. Half-tone of a late 11th c. antiphonal from the Benedictine Monastery of Santo Domingo de Silos in Northern Spain. Historical introduction, índices & bibliography. Wrappers. \$98
- 1551 [London, British Library, add. 34209]  
*Antiphonarium ambrosianum du Musée Britannique (XIIe siècle), codex additional 34209.*  
Paléographie Musicale, I/5. Bern, 1972. 25 x 33 cm, 200, 136 pp. (Rpt. of Tournai, 1896-1900 edition). Half-tone. Introduction. Hardbound. \$79
- 9076 [London, British Library, add. 34209]  
*Antiphonaire ambrosien de la British Library. Codex additional 34209 (XIIe siècle).*  
Paléographie Musicale, I/5-6. Solesmes, 1996. 25 x 33 cm, 26, 136, 334 pp. (Rpt. of Solesmes, 1900 edition). Transcription vol. to above with introduction into the Milanese liturgy. Hardbound. \$149

- 7929 [London, Lambeth Palace, Sion College, MS L1]  
*Lambeth Palace Sion College MS. L1. The Noted Breviary of York (Olim Sion College ms Arc.L.40.2/L.1). Volume 1: Tempore, Kalendar, and Psalter; Volume 2: Sanctorale and Common of Saints. Edited by Andrew Hughes.*  
 Publications of Mediaeval Musical Manuscripts, 25/1-2. Ottawa, 2000. 4°, 2 vols, viii, 910 pp. Half-tone of a 14-15th c. notated breviary for the Use of York. Hardbound. \$425
- 1550 [Lucca, Bibl. Capit., 601]  
*Antiphonaire monastique, XIIe siècle. Codex 601 de la Bibliothèque Capitulaire de Lucques.*  
 Paléographie Musicale, I/9. Bern, 1974. 25 x 33 cm, 218, 281 plates pp. (Rpt. of Tournai, 1906 edition). Half-tone. Historical introduction and comparison of contents with ms Toledo 48-14. Hardbound. \$160
- 7070 [Lucca, Bibl. Capit., 601]  
*Antiphonaire monastique, XIIe siècle. Codex 601 de la Bibliothèque Capitulaire de Lucques.*  
 Paléographie Musicale, I/9. Solesmes, 1974. 25 x 33 cm, 40, 281 plates pp. (Rpt. of Tournai, 1906 edition). Half-tone. Historical introduction and comparison of contents with ms Toledo 48-14. Softbound. \$78
- 9516 *Manuscripts of English Thirteenth-Century Polyphony. Facsimile Edition by William J. Summers and Peter M. Lefferts.*  
 Early English Church Music, 57. London, 2016. 30 x 43 cm. 340 pp. The third facsimile collection to be published by Early English Church Music, Volume 57 attests to the quality and depth of the polyphonic traditions during the long reigns of Henry III and his son Edward I, when the music of English high culture achieved a technical autonomy from the common international Anglo-French repertoire of the period. Assembling within the covers of one publication a set of facsimiles of the extant remains of native origin, it comprises images of more than 60 sources of 13th-c. polyphony, including the Reading rota, the conductus-rondellus Flos regalis, and the Worcester fragments, here reunited from three codices. The large page layout adopted enables almost all the MSS to be reproduced at full size for direct comparison of different sources, layouts and dimensions. Buckram. \$275  
<http://www.omifacsimiles.com/brochures/metc.html>
- 9015 [Milan, Biblioteca dell'Università Cattolica del S. Cuore, ms. catt. 5]  
*L' "Antiphonarium letaniarum" ambrosiano del 1492. A cura di Giacomo Baroffio e Eun Ju Kin e una presentazione di Ellis Sada.*  
 Bibliotheca Mediaevalis, 1 Lucca, 2008. 20.5 x 28 cm, xxxii, 150 pp. Deluxe full-color reproduction of a late 15th-c. Ambrosian processional. This beautifully executed "Antiphonale of the Litanies" in characteristic Ambrosian script was acquired by Catholic University of the Sacred Heart in 1970, gift of Father Oblati di Rho. It contains the antiphons of the Rogation week according to the Milanese ritual, a complex liturgical itinerary celebrated on Monday, Tuesday and Wednesday after Ascension, that is, at the beginning of the week preceding Pentecost. The liturgy provided the singing of the antiphons during the processional itinerary where both congregation and clergy participated. The procession lasted 3 days and went to 30 churches; 13 churches during the first day and 11 and 12 (or 14) the following days. The book was written in 1492 by Antonio de Lampugnano, commissioned by Cristoforo de Camponibus, a canon of S. Maria della Scala. The later provided to include the music according to the canonic calligraphy of the gothic Lombard notation used exclusively in the liturgical Ambrosian books. The only historiated miniature, at the beginning of the litanies, shows St. Ambrosio seated with the mitre and pallium. Two miniatures signal the beginning of the second and third days of the litanies. The topographic index confirms the local character of the chants. The majority of them are transmitted solely in the books of the Ambrosian rite; few are common with the Roman tradition and probably derived from it. Hardbound. \$280  
<http://www.omifacsimiles.com/brochures/proc.html>
- 9422 [Milan, Museo Diocesano s.n. "Antifonario ambrosiano"; olim  
*L'antifonario di Muggiasca. A cura di Giacomo Baroffio.*  
 Bibliotheca Mediaevalis, 2. Lucca, 2014. 17 x 25 cm, 3 vols, 584, 596, 384 pp. Ambrosian chant, non-Roman chant cultivated within the historical boundaries of the archdiocese of Milan including the cities of Bergamo, Brescia, Pavia, Piacenza & Vercelli, has a complex history. It has been pointed out that its syllabic chants exhibit even more rigidity than equivalent Gregorian examples, yet at the same time its melismatic chants can burst forth with unusual excesses comparable to those of ancient Hispanic chant. Unlike sources transmitting the Roman tradition the Ambrosian manuscripts preserve chants of the mass together with those for the office. The antiphony of Muggiasca, a wonderful 14th-c. manuscript—reproduced here for the first time in facsimile (full-color, in reduced format), is considered by scholars to be one of the three most important sources of Ambrosian chant. Wrappers. \$298  
[http://www.omifacsimiles.com/brochures/ant\\_mug.html](http://www.omifacsimiles.com/brochures/ant_mug.html)
- 8521 Mocquereau, Dom André.  
*Le répons-graduel, justus ut palma, reproduit en fac-similé d'après plus de deux cents antiphonaires manuscrits d'origines diverses du IXe au XVIIe siècle. Premier [2.] partie. [feuilles].*  
 Paléographie Musicale, I/2-3. Bern, 1974. 4°, 88, 107 plates pp. (Rpt. of Tournai, 1891 edition). Half-tones of the Gradual responsory "Justus ut palma" from about 200 mss. Preface by Dom André Mocquereau. Loose fascicles. \$68
- 1521 [Montpellier, Bibl. de l'École de Médecine, H 159]  
*Antiphonarium tonale missarum (XIe siècle). Codex H. 159 de la Bibliothèque de l'École de Médecine de Montpellier.*  
 Paléographie Musicale, I/7. Bern, 1972. 25 x 33 cm, 377 pp. (Rpt. of Solesmes, 1901 edition). Commentary to facsimile. Hardbound. \$95
- 7069 [Montpellier, Bibl. de l'École de Médecine, H 159]  
*Antiphonarium tonale missarum (XIe siècle). Codex H. 159 de la Bibliothèque de l'École de Médecine de Montpellier.*  
 Paléographie Musicale, I/7 & I/8. Solesmes, 1972. 25 x 33 cm, 25, 323 pp. (Rpt. of Solesmes, 1901 edition). \$74
- 9578 *Montecassino Archivio dell'Abbazia Cod. 318. Facsimile e commentarii. A cura di Mariano Dell'Omo e Nicola Tangari.*  
 Bibliotheca Mediaevalis, 4. Lucca, 2018. 21 x 30 cm. 258, 320 pp. Color half-tone of one of the most important medieval manuscripts of writings about music. MS 318, possibly copied at Montecassino, is an enormous compendium, containing the writings of Guido d'Arezzo, the famous Musica enchiradis texts and much more. Many items are unique to this MS. There is non-musical matter as well. Contributors to commentary: Mariano Dell'Omo, Francis Newton, Giuliola Orofino, Thomas Forrest Kelly, Angelo Rusconi, Luisa Nardini, Maddalena Sparagna, Nicola Tangari. 2 vols. \$179  
<http://www.omifacsimiles.com/brochures/monte318.html>
- 9343 [Montecassino, Archivio della Badia, ms. 542]  
*Montecassino, Archivio dell'Abbazia, Ms. 542. Antiphonaire, 12eme siècle. Katarina Livljanić.*  
 Paléographie Musicale, I/23. Solesmes, 2014. 4°, 194 pp. Facsimile, in color, of a 12th c. antiphoner from Montecassino. Beneventan notation on dry-point staff, the manuscript is devoted almost entirely to chants of the Gregorian tradition. Introduction and inventory by Katrina Livljanić. Wrappers. \$126  
<http://www.omifacsimiles.com/brochures/pm123.html>
- 7858 [Montserrat, Bibl. del Monasterio, cód. 1]  
*El llibre vermell de Montserrat. Cants i dances s. XIV. Ma. Carmen Gómez i Muntané. Summary in English.*  
 Coneguem Catalunya, 30. Barcelona, 2000. 12 x 19 cm, 166, with 15 pp. Half-tone in reduced format. Text in Catalan version with English summary. Wrappers. \$17

- 1503 [Moscow, Patriarshii Biblioteka, 1099]  
*Contacarium paleoslavicum mosquense edendum curavit Arne Bugge. Codex qui olim in Ecclesia Cathedrali Cremlensi memoriae dormitionis deiparae dedicata inscriptus nunc in Museo Historico Mosquensi asseroatur phototypice depictus.*  
Monumenta Musicae Byzantinae, séries principale, VI. Copenhagen, 1960. 4°, xxvii, 10, 204 pp. Half-tone of the "Uspensky Kondakar".
- 7367 [Moscow, Russian State Library, Tr.-Serg. Lavra no.23]  
*The Lavrsky Troitsky Kondakar. Compiled by Gregory Myers.*  
Monumenta Slavico-Byzantina et Mediaevalia Euroopensia, IV. Sofia, 1994. 8°, 30, 230 pp. Line-cut. One of five extant sources transmitting medieval Russian chant. Although the Lavrsky Kondakar dates from the late 12th c., certain characteristics in its notation (simplicity and austerity of musical style) suggest that it may have been copied from a source predating the 11th c. Index. Hardbound. \$125
- 8788 [Moscow, Tretyakov Gallery, K-5349]  
*[Typografskij Ustav. Typicon with a Kondakarion (Late XI - early XII Century). Edited by B.A. Uspenskij.]*  
Moscow, 2006. 20 x 27 cm, 3 vols, 254, 453, 255 pp; 1 DVD. "The Tipografskij Ustav", one of the oldest Slavonic music manuscripts. is written in two musical notations, both of Byzantine origin. Especially interesting is the so-called kondakarion notation which has not yet been deciphered (only five mss with this notation are known). The monument presents a unique combination of Typicon and Church hymns with pictures on margins which are interesting examples of pre-Mongolian Russian art. The publication is of interest for specialists in Byzantine studies, liturgical studies, hymnography, musical studies and art history. Vol. I consists of a half-tone facsimile of the manuscript, vol. II provides a transcription with glossary and commentary, Vol. III presents a collection of studies concerning different aspects of the manuscript. All texts in Russian. Hardbound. \$364
- 9392 [Mozarabic chant, Toledo rite]  
*Los cantorales mozárabes de Cisneros. Catedral de Toledo. Edición facsimilar coordinada por Ángel Fernández Collado, Alfredo Rodríguez e Isidoro Catañeda Tordera.*  
Primaetialis Ecclesiae Toletanae Memoria, 11. Toledo, 2011. 20 x 29 cm, 2 vols, xi, 903 pp. The general definition of Mozarabic chant is the repertoire used by Christians of modern Spain and Portugal living under Muslim rule. Following the reconquest of Toledo in 1085 the Mozarabic rite was gradually replaced by the Roman rite. There were exceptions, one notable example is the remarkable action taken by Cardinal Ximenes de Cisneros (1436-1517) to print in 1500 and 1502—on parchment—a "mozarabic" missal & breviary, followed by a complete repertoire of chants. Although the intention was to revive and restore the Mozarabic tradition this was a tall order: mozarabic chant was largely an oral tradition, and because the mss and notation that were available to Cisneros' editors was at best ambiguous, the Cardinal's musicians had no choice but to invent at times and use elements of Gregorian chant in their "restoration". This fascinating publication produced by the Spanish Musicological Society allows us for the first time to see and compare the "restored" texts with some of the ancient manuscripts and to form a better understanding of what exactly Cisneros created. It provides a complete facsimile of the 4 printed music volumes—Cantoral Mozárabe Cisneros I, II, III & IV—comprising 796 pp, as well as relevant pages from genuine Mozarabic mss dating from the 10th to the 14th c. Introduction in Spanish with complete index of chants. 2 vols, wrappers. \$120  
<http://www.omifacsimiles.com/brochures/cantmoz.html>
- 7891 [Munich, Bayerische Staatsbibl., clm 2541/2542]  
*Graduale. München, Bayerische Staatsbibliothek, Clm 2541/2542. Color Microfiche Edition. Introduction to the Gradual of Aldersbach and the Cistercian Plainchant by David Hiley.*  
Codices Illuminati Medii Aevi, 61. Munich, 2001. 17 x 25 cm, 30 pp, 10 fiches. A pair of beautiful Cistercian mss from the monastery of Aldersbach in Bavaria. These sources (a single document) are a valuable witness to the musical tradition of the Cistercian order, having been written less than a century from the founding of the order, and show extraordinary efforts to ensure their purity and correctness. (fiches only, commentary available as pdf) \$40
- 8688 *München, Bayerische Staatsbibliothek, Clm 14965b. The Tonary of Frutolf of Michelsberg [ff.34-73v]. Introduction and Index by Rebecca Maloy.*  
Publications of Mediaeval Musical Manuscripts, 32. Ottawa, 2006. 22 x 28 cm, 68, 80 pp. Half-tone of the second of two tonaries transmitted in MS 14965b, securely attributed to Frutolf of Michelsberg (d. 1103) based on close textual parallels between it and the "Breviarum de musica". The tonary, long recognized as one of the most important larger German tonaries, presents a complete list of Mass and Office chants, sequences and processional antiphons. Cloth. \$130
- 7262 [Munich, Universitätsbibl., 2° 156]  
*Moosburger Graduale. München, Universitätsbibliothek, 2° Cod. ms. 156. Faksimile, mit einer Einleitung und Registern von David Hiley.*  
Veröffentlichungen der Gesellschaft für Bayerische Musikgeschichte. Tutzing, 1996. 18 x 25 cm, xxxv, 5 color plates, 528 fac pp. Half-tone of an important and representative German ms from the late middle ages (copied c.1355-1360). Transmits the chants of the proper and ordinary according to the southern German tradition, along with numerous sequences, songs and a few organa for two voices. The carefully executed music script—German neumes on four lines—is especially beautiful. Index. Linen. \$405
- 8699 [New York, Pierpont Morgan Library, M.711]  
*Hainricus Sacramentary (Pierpont Morgan Library, New York, MS. M711).*  
Codices Selecti, CX. Graz, 2005. 17.2 x 24.2 cm, 296 pp + commentary. The "Hainricus Sacramentary"—consisting of calendar, gradual-antiphony, sequentiary & sacramentary—was written and illuminated at the Abbey of Weingarten, a Benedictine house in Württemberg, Germany, ca. 1225-1250. Under Welf IV and his wife Judith, Weingarten became an imperial abbey. The manuscript was commissioned by Hainricus sacristan, a monk at Weingarten Abbey, who is represented on the cover and in 4 miniatures (it has been suggested that Hainricus may have been also the illuminator, but no documentary evidence has been found). Decoration: 5 full-page miniatures, 2 illuminated text pages, 24 calendar medallions, 35 historiated initials. Music: the gradual-antiphony and sequentiary parts of the manuscript are notated with non-diatematic neumes; the rite accords with the Hirsau tradition. Limited edition of 280 copies bound in full leather with clamshell box. Please call for special OMI price. <http://www.omifacsimiles.com/brochures/hain.html>
- 4979 [Noyon, Château du Mont-Renaud]  
*L'antiphonaire du Mont-Renaud, antiphonaire de la messe et de l'office, Xe siècle, collection privée.*  
Paléographie Musicale, 1/16. Solesmes, 1989. 25 x 33 cm, 36, 133, xxix pp. (Rpt. of Solesmes, 1955-56 edition). \$112
- 9225 [Opus artis novae, polyphonies]  
*Le codex de Chypre (Torino, Biblioteca Universitaria.J.II.9). Vol. I: Rondeaux et virelais I. Édition par Cécile Beaupain et Germana Schiassi sous la direction de Raphaël Picazos.*  
Opus Artis Novae, Polyphonies et Transcription Diplomatique 1300-1500, 1. Bologna, 2011. 4°, 127 pp. New critical edition using diplomatic transcription principles (original clefs, mensural notation). Wrappers. (In process of continuation, standing orders invited). \$73
- 9322 [Opus artis novae, polyphonies]  
*Le codex de Chypre (Torino, Biblioteca Universitaria.J.II.9). Vol. II: Ballades I Introductory Texts, Poetic Texts and Critical Notes in French and English.*  
Opus Artis Novae, Polyphonies et Transcription Diplomatique 1300-1500, 2. Bologna, 2013. 24 x 32 cm, 232 pp. New critical edition using diplomatic transcription principles (original clefs, mensural notation). Wrappers. (In process of continuation, standing orders invited). \$92
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*Le codex de Chypre (Torino, Biblioteca Universitaria.J.II.9). Vol. III: Ballades II Introductory Texts, Poetic Texts and Critical Notes in French and English.*  
Opus Artis Novae, Polyphonies et Transcription Diplomatique 1300-1500, 3. Bologna, 2014. 24 x 32 cm, 236 pp. New critical edition using diplomatic transcription principles (original clefs, mensural notation). Wrappers. (In process of continuation, standing orders invited). \$97

- 9528 [Opus artis novae, polyphonies]  
*Le codex de Chypre (Torino, Biblioteca Universitaria.II.9). Vol. IV: Ballades III*  
*Introductory Texts, Poetic Texts and Critical Notes in French and English.*  
 Opus Artis Novae, Polyphonies et Transcription Diplomatique 1300-1500, 3. Bologna, 2016. 24 x 32 cm, 224 pp. New critical edition using diplomatic transcription principles (original clefs, mensural notation). Wrappers. (In process of continuation, standing orders invited). \$85
- 9345 [Osnabrück, Diözesanarchiv, Inv. Nr. Ma 101]  
*Codex Gisle — Gradual of Gisela von Kerssenbrock.*  
 Lucerne, 2014. 35.5 x 26 cm, 344 pp. Of the approximately 500 mss copied by nuns that survive from medieval Germany, none stands out quite like “Codex Gisle”, a Gradual in courtly gothic style with about 1500 Gregorian chants adorned with 53 historiated initials. It gets its name from the Cistercian nun Gisela von Kerssenbrock who, according to the memorial inscription on fol. 1 (in an early 14th c. hand), copied and illuminated it sometime before 1300 for her convent of Marienbrunn in Rulle near Osnabrück. Already known to art connoisseurs through a fine but partial colotype facsimile published in 1926 with the participation of the art historian Martin Wackernagel, the manuscript will now be given its due worth in a complete and exacting fine arts facsimile by Quaternio Verlag of Lucerne. Deluxe edition of 480 copies bound with tooled leather and metal bosses and clasps. <http://www.omifacsimiles.com/brochures/gisle.html>
- 9369 [Oxford, Bodleian Library, canon. lit. 342]  
*Missale beneventanum notatum ecclesiae cathedralis ragusii. Oxford, Bodleian Library—MS. Canon. Liturg. 342.*  
 Dubrovnik, 2011. 22 x 30 cm, 173, 256 pp. Beautiful full-color facsimile of a 12th c. notated missal from the Cathedral of Saint Mary in Dubrovnik. Though the MS has been in the possession of the Bodleian Library since 1817—part of the sizable collection acquired from the estate of the Jesuit Matteo Luigi Canonici—scholars realized early on its connection with the city of Dubrovnik based on the inclusion of prayers in honor of three local otherwise unknown martyrs from Kotor: Peter, Andrew and Lawrence. Another connection with Dubrovnik is the cult of St. Blaise. The missal survives with 122 parchment leaves although it is estimated that about a quarter of its original content has been lost. The texts of the MS were copied in rounded Dalmatian Beneventan script, while the music notation to be sung by the ‘scholae cantorum’ is written in cursive Beneventan notation of the Dalmatian style (the Italian version has more detailed liquescent neumes). As the missal is the only book of rites which assembles in one place everything necessary to conduct the Mass this source is of great interest for the history of Dubrovnik Cathedral at a time when each Catholic diocese organized its own liturgy by importing, according to local conditions, adapted texts and rubrics of the Roman rite and adding particular features of its own liturgical traditions. Edited by Miho Demovic; with parallel texts in English. Facsimile volume hardbound, commentary in wrappers; slipcase with reproduction of a page of the original. \$185  
<http://www.omifacsimiles.com/brochures/bod342.html>
- 7665 *Oxford, Bodleian Library MS. e Mus. 126 (The York Processional). Edited by David Hiley.*  
 Publications of Mediaeval Musical Manuscripts, 23. Ottawa, 1998. 23 x 30 cm, xxiv, 168 pp. Half-tone of a 14th c. processional from York. Important witness for processional ceremonies and chants for York use. Hardbound. \$215
- 7175 *Oxford, Bodleian Library, Ms. Lat. liturg. b.5. Edited by David Hiley.*  
 Publications of Mediaeval Musical Manuscripts, 20. Ottawa, 1995. 28 x 44 cm, xviii, 280 pp. Line-cut of a gradual, in its original 2<sup>o</sup> format, containing chants for the proper and ordinary of the mass as sung in the parish church of East Drayton, Nottinghamshire, in the archdiocese of York, in the 15th c. The ms is the only surviving book with music of the chants reflecting York use. Invaluable source for both the study of York liturgical practice and polyphonic repertoires that bear on it. Hardbound. \$320
- 8696 *Oxford, Bodleian Library, MS. Selden Supra 27. Prosaire-Tropaire de Heidenheim. Edited by Dujka Smoje.*  
 Publications of Mediaeval Musical Manuscripts, 33. Ottawa, 2006. 22 x 28 cm, 112, 214 pp. Half-tone of a small-format codex containing a collection of sequences, proses and tropes, written in the mid-11th c. at the Monastery of Heidenheim in the diocese of Eichstätt. Its physical size and repertoire suggest that it was meant to be used as a private handbook of a cantor. The folios show signs of everyday use and there are later corrections and additions by several hands from the 12th and 13th c. The ms consists two clearly delimited parts: the prosarium (66 sequences and proses, and two additional sequences at the end of the book; and the troparium, with 492 pieces, including five parts of a Missa Graeca. Cloth. \$220
- 1525 [Paris, Bibl. Mazarine, 384]  
*Le graduel de Saint-Denis. Manuscrit 384 de la Bibliothèque Mazarine de Paris (XIe s.).*  
 Monumenta Musicae Sacrae, V. Paris, 1981. 25 x 33 cm, xxxiii, 282, 9 pp. Half-tone. Important publication that fills a gap by offering a liturgical ms (Mass and Office Antiphonary) truly representative of French notation from the Ile-de-France. One of the most beautifully copied monuments of chant. Limited edition. Wrappers. \$163
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*Graduel de l'abbaye royale de Saint-Denis, début XIe siècle. Paris, Bibliothèque Mazarine, manuscrit 384. [Par] Claire Maître.*  
 Manuscrits Notés, 3. [Paris], 2005. 21 x 30 cm, xxii, 395, 109 pp. Half-tone reproduction (with ten plates in full color) of a notated gradual and an abbreviated monastic antiphoner without notation (fols. 146-191) from St. Denis, Paris. The table of antiphons has been problematic to scholars due the fact the manuscript comes from the early 11th c., when the liturgy was partially transmitted orally, leading the monks to highly abbreviate the texts. Claire Maître has painstakingly reconstructed this and has provided a detailed codicological description of the manuscript. Wrappers. \$78  
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- 4459 [Paris, Bibl. Nationale, lat. 776]  
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 Codices Gregoriani, 3. Padua, 2001. 22 x 30 cm, lvi, 310 pp. Deluxe color reproduction of an important 11th-c. gradual with prosulas and tonary, probably from St. Michel-de-Gaillac, near Albi. Notated with Aquitanian neumes. With codicological, musical analytical and liturgical notes by Marie-Noël Colette and Rupert Fischer. Limited edition of 1000 copies. Linen. \$498  
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- 8152 [Paris, Bibl. Nationale, lat. 776]  
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- 7072 [Paris, Bibl. Nationale, lat. 903]  
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 Manuscrits Notés, 1. Poitiers, 1998. 8°, xii, 193, 47 pp. Half-tone reproduction (with one plate in full color) of a Cistercian antiphoner from the abbey of St. Marie de Morimondo (founded 1134 in the environs of Milan); the ms is considered one of the oldest and best witnesses of the office chants from the Cistercian tradition. Includes music for the temporale: Sundays, and the feasts for Christ, Christmas, Easter, & Pentecost. With a note on the manuscripts decoration by Patricia Stirnemann. Hardbound. \$58
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- 8723 [Paris, Bibl. Nationale, nouv. acq. lat. 1871]  
*Tropaire séquentiaire prosaire prosulaire de Moissac. Edition, introduction et index par Marie-Noël Colette.*  
Publications de la Société française de Musicologie, I/27. Paris, 2006. 24 x 32 cm, 116, 360 pp. The Abbey of Moissac is renowned in our time for the splendor of its monastery; since the 11th century it stood out for the quality of its intellectual and musical life which was reflected in its mss. The present "tropaire-prosaire" is a beautiful sample of this, representing the literary and musical production of its time in the west of France. This work is also one of the first mss that was copied according to a musical notation perfectly legible thanks to a rigorous system of note placement around a reference line. It transmits chants with poetic texts whose beauty seduces not only specialists in literature, history or music, but also singers and the public. The facsimile fills a lacuna since reproductions up to now have mainly addressed the gradual and antiphonary, almost ignoring—for such an important epoch—the prose and trope repertoire. This edition of Paris BN nouv. acq. lat. 1871 in full color, combined with modern indices of texts and melodies, makes it possible to appreciate the relationship between these compositions and the chants to which they were joined in the Middle Ages. Wrappers. \$245 <http://www.omifacsimiles.com/brochures/trop.html>
- 9176 [Parma, Biblioteca Palatina, 1870 (de Rossi 510)]  
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London, 1995. 10 x 13.5 cm, 452, commentary pp. Among the nearly 1,650 Hebrew MSS housed in the Biblioteca Palatina in Parma that come down to us from the collection of the Christian Hebraist Giovanni Bernardo De Rossi (1742-1831), is MS 1870, a magnificent Psalter, written and decorated around 1280, possibly in Emilia in northern Italy. The work is one of the earliest and most important of all medieval Hebrew psalters. Its 452 pages contain the psalm texts in a clear, large vocalised Hebrew hand. Each chapter is illuminated and many are exquisitely illustrated with musical instruments or with scenes described in the text—extraordinary for a Hebrew manuscript of the period. Although its exact provenance is unknown it is clear that only a wealthy patron could have commissioned a MS so lavish and tasteful. Early copies of psalters with Abraham ibn Ezra's commentary on Psalms, as is the case here, are rare, and the Parma MS transmits interesting textual variants not found in the other versions. The illustrations in the MS—including numerous depictions of contemporary musical instruments—are particularly valuable for musicologists and art historians. In addition to the psalms one 8-page fascicle, added at a later date, contains the ceremonies for engagements, marriages, circumcisions and funerals, as well as for the end of a Sabbath followed by a Festival, times at which Psalms were especially recited. The rich decorations are characterized by the delicate use of harmonious colours; gold is used liberally but with sensitivity, the illuminator carefully balancing the Psalms and commentary with the images in the margin. Commentary, edited by Jeremy Schonfield, with contributions by Emmanuel Silver, Malachi Beit-Arié & Thérèse Metzger. Limited edition of 550 copies, bound in brown calfskin with gold stamping on the spine. \$2700
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Monumenta Lyrica Italiae Medii Aevi. I/1. Modena, 1955. 25 x 35 cm, 8, 193 pp. Halftone. Wrappers. \$135
- 7068 [Saint Gall, Stiftsbibl., 339]  
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*Monuments de la notation ekphonétique et neumatique de l'église latine. Exposé documentaire des manuscrits de Corbie, St. Germain-des-Prés et de Pologne, conservés à la Bibliothèque Impériale de Saint-Petersbourg.*  
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- 4984 [Santiago de Compostela, Archivo de la Catedral]  
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*Liber sequentiarum et sacramentarium de Sibenik. Edited by Dujka Smoje.*  
Publications of Mediaeval Musical Manuscripts, 28. Ottawa, 2003. 22 x 29 cm, lxvi, 59 pp. Halftone of a 11th c. manuscript (sequentiary and sacramentary section) from the Franciscan monastery of Sibenik (Yugoslavia). St. Gall-type neume notation. Cloth. \$85
- 8760 [Skara, Skara Stifts- och landsbibliotek]  
*Skaramissalet. Studier, edition, översättning och faksimil av handskriften i Skara. Christer Pahlmblad.*  
Skrifter utgivna av Stifts- och landsbiblioteket. Skara, 2006. 24 x 32 cm, 450 pp. This fascinating MS known as the "Skara Missal" was compiled around 1150-1170. Only about one eighth of the more than 300 leaves of the original Skara Missal survives. This fact makes any definitive statement of its provenance difficult; not even its association with the diocese of Skara (the oldest in Sweden) can be proven as the first bibliographic record linking it to this diocese dates from the 18th century. The structure and selection of its prayers reveal connections with sources in Fulda, Winchcombe, Echternach, as well as with some Northern French MSS (Poitiers, Bec, & Chartres). The chants are written in an early square notation of an unmistakable Norman character. The decorations of the Skara Missal consist of 2 full-page illuminations depicting the Maiestas Domini and the Crucifixum, 4 large initial letters and a large number of simpler ones. The illuminations share many elements with models that come from the environs of Saint-Amand and Tournai. The style of the figures and certain idiosyncratic traits, such as the shape of the mandorla surrounding the Maiestas Domini cannot be found among the works produced by continental scriptoria, and indicates the possibility of a Scandinavian illuminator. The established contacts of the Skara region with Norway, and the fact that it is generally assumed to be highly probable that a fully equipped scriptorium did not exist in Skara itself during the middle of the 12th c., lend credence to the theory that this beautiful Missal, the oldest surviving MS of its type in Scandinavia and one of the prize possessions of the Skara Stifts- och landsbibliotek, was produced in Norway. \$108  
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- 8965 *Tallin, Eesti Ajaloomuuseum (Tallin, Historical Museum), MS 237.1.228a (XIX.184; 240750. Herausgegeben von / Edited by Victoria Goncharova.*  
Publications of Mediaeval Musical Manuscripts, 35. Ottawa, 2008. 27 x 40, xli, 630 pp. Halftone of a Antiphonal-Gradual from Preetz (near Kiel), copied c. 1525. Written in in "Hufnagel" script, Ms 237.1.228a is a witness to the liturgical practice of one of the largest and most influential Benedictine convents in Schleswig-Holstein. Hardbound. \$305

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*Psallite sapienter. 81 Fragmente in der Musikbibliothek des Wilhelmsstiftes in Tübingen, herausgegeben und eingeleitet von Stephan Klöckner.*  
 Quellen und Schriften, 5.1. Trocheltfingen-Wilsingen, 1991. 4°, c.510 pp. Halftone. Contains mostly chant sources from Southern Swabia from the 11th to the 16th c. With introduction to liturgical and musical aspects of their origin. Wrappers, in 2 vols. \$35
- 5824 [Tübingen, Musikbibl., Wilhelmsstift, various fragments]  
*Psallite sapienter. Fragmente liturgischer Handschriften aus der Bibliothek des Wilhelmsstiftes Tübingen, herausgegeben von Stephan Klöckner. Band 2.*  
 Quellen und Schriften, 5.1. Trocheltfingen-Wilsingen, 1995. 4°, 110 pp. (Codicological descriptions to vol.1). Wrappers. \$40
- 1556 [Turin, Biblioteca Nazionale, J.II.9]  
*Cypriot Plainchant of the Manuscript Torino, Biblioteca Nazionale J.II.9. A Facsimile Edition with a Commentary by Richard H. Hoppin.*  
 Musicological Studies and Documents, 19. Dallas, 1968. 18 x 26 cm, 109, 56 pp. Halftone of the plainsong Offices for St. Hylarion, St. Anne, and mass cycles of the early 15th c. Quarter linen. \$44
- 7202 [Turin, Biblioteca Nazionale, J.II.9]  
*Il codice J.II.9 /The Codex J.II.9. Torino, Biblioteca Nazionale Universitaria. Edizione in facsimile / Facsimile Edition. Studio introduttivo / Introduction Study, Isabella Data, Karl Kügle.*  
 Ars Nova, 4. Lucca, 1999. 27 x 38 cm, 117, 320 pp. Full color facsimile in the original size of a beautiful ars subtilior source believed to be composed for the Royal Court of Cyprus. In all likelihood J.II.9 was part of the dowry brought over by Anne of Lusignon, the bride of Louis of Savoy. The MS, arranged in 5 fascicles, contains no less than 334 polyphonic and monophonic entries in this order: plainchant, polyphonic mass movements, Latin & French motets, French ballads, and virelais & rondeaux. Linen.  
<http://www.omifacsimiles.com/brochures/turin.html>
- 7366 *Utrecht, Bibliotheek der Rijksuniversiteit, MS 406 (3.J.7). Introduction by Ike de Loos, Index by Charles Downey, Edited by Ruth Steiner.*  
 Publications of Mediaeval Musical Manuscripts, 21. Ottawa, 1997. 28 x 44 cm, liii, 512 pp. Halftone of one of the oldest extant notated liturgical mss of the Netherlands. Containing both an antiphony and tonary, the ms was written in Utrecht in the late 12th c., probably for the chapter church of St. Mary's. It employs a subtle staff notation that besides expressing the normal modal system, includes devices for indicating chromatic alteration and micro-chromatic tones. Indices. \$252
- 8460 *Utrecht, Universiteitsbibliothek, Hs. 16 H 34. Vorbereitet von/Prepared by Ulrike Hascher-Burger.*  
 Publications of Mediaeval Musical Manuscripts, 31. Ottawa, 2004. 14 x 20 cm, xxxviii, 277 pp. Halftone of a fascinating composite manuscript transmitting Latin songs for 1 to 3 voices and Dutch Christmas carols for 2 voices. The 15th c. ms, believed to have been copied in the IJssel Valley in the Netherlands, contains both white mensural and German neume notation. Cloth. \$158
- 2323 [Vatican, Bibl. Apost., Borg. 425]  
*Weihnachtsmissale Alexander VI. Borg. lat. 425. Vollständige Wiedergabe der Handschrift im Originalformat.*  
 Stuttgart, 1986. 46 x 33 cm, 138, 100 pp. Impressive full-color facsimile of a festive Christmas Missal copied c.1493-94 (by "Luca") at the beginning of the papacy of Alexander VI. One of the most beautiful mss of the Renaissance, with 136 initials and numerous miniatures, including 2 very large miniatures and generous use of goldleaf. Commentary by Adalbert Roth. Limited numbered edition of 600 copies, handbound in full calf with contemporary tooling and stamped gold emblems; 2 shell-shaped hinges in handworked brass.
- 1554 [Vatican, Bibl. Apost., lat. 10673]  
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 Paléographie Musicale, I/14. Bern, 1971. 25 x 33 cm, 480, 117 plates pp. (Rpt. of Tournai, 1931-36 edition). Halftone. Historical introduction and note on textual analysis. \$150
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- 3509 [Vatican, Bibl. Apost., S. Pietro B 79]  
*Città del Vaticano, Biblioteca Apostolica Vaticana, Archivio S. Pietro, B 79, Antifonario romano-antico, Roma sec. XII. A cura di B.G. Baroffio e S.J. Kim.*  
 Musica Italiae Liturgica, 1. Rome, 1995. 4°, 2 vols, 726 pp. Halftone of a precious antiphonal from the Roman Basilica of S. Pietro, dating from the end of the 12th c. Initiates the series "Musica Italiae Liturgica". One of the few sources transmitting the enigmatic "Old Roman" chant tradition. Codicological study and inventory. Linen, with slipcase. \$430
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