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- 3047 **BACH, Johann Sebastian, 1685-1750**  
[Clavierbüchlein, for Anna Magdalena Bach]  
*Klavierbüchlein für Anna Magdalena Bach 1725. Faksimile der Originalhandschrift mit einem Nachwort herausgegeben von Georg von Dadelsen. [Staatsbibliothek Preußischer Kulturbesitz, Berlin, Mus. ms. Bach P 225].*  
Documenta Musicologica, II/25. Kassel, 1988. Oblong, 28 x 21 cm, 146 facs. xxii pp. Superb 4-color halftone in the original format. Arias, minuets, polonaises, marches and other short pieces of "galanterie" by Bach, his children, and a few visitors in the Bach home. Pieces arranged chronologically (except for the last section) with the earliest compositions from 1725 and the latest from the late 1740s. Almost every member of Bach family has helped to copy the Buchlein—only Wilhelm Friedemann is absent. Afterword in Ger-Eng-Fr. Index with identification of the copyist of each piece. Handsome binding with green glossy paper boards and gold trim. \$72 [http://www.omifacsimiles.com/brochures/bach\\_kb.html](http://www.omifacsimiles.com/brochures/bach_kb.html)
- 8069 [Sonata, violin, bc, BWV 1021; Prelude, keyb, BWV 848/1]  
*Sonate G-Dur für Violin und Basso continuo (BWV 1021) und Präludium Cis-Dur (BWV 848/1). Mit einer Einführung von Hans-Joachim Schulze.*  
Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 1 Leipzig, [2001]. 22 x 35 cm, xii, 16 pp. Beautiful full-color halftone of two separate autographs, each from 1732, the sonata in the hand of Anna Magdalena Bach, the prelude (C-sharp major, WTC I) in the hand of Carl Philipp Emanuel Bach. More recent research shows that the sonata is actually a collective effort, with Anna Magdalena copying the main music text, and Johann Sebastian Bach adding the movement headings, key signatures and (in an extremely careful way) figures to the basso continuo. The mss were produced on behalf of the Bach student Heinrich Abraham von Boineburg and eventually ended up in the possession of Manfred Gorke; they were opened to the public for the first time in 1935. Introduction in Ger-Eng. Limited edition of 1100 copies. Distinctive portfolio with green paper boards, black linen spine, and hinged flaps. \$69 [http://www.omifacsimiles.com/brochures/bach\\_vs.html](http://www.omifacsimiles.com/brochures/bach_vs.html)
- 4319 [Suites, violoncello, BWV 1007-1012]  
*Sechs Suiten für Violoncello solo BWV 1007-1012. Die vier Quellen in verkleinerter Wiedergabe. Faksimile-Beiband zum kritischen Bericht von Hans Eppstein.*  
Kassel, 1991. 17 x 25 cm, iv, 156 pp. Halftone of the four surviving mss of this c.1720 work in reduced format (none survive in Bach's handwriting), including the version by Anna Magdalena around 1730, one by Johann Peter Kellner around 1726, and two by unidentified copyists from the 18th c. Wrappers. \$76
- 4653 [Suites, violoncello, BWV 1007-1012]  
*Sechs Suiten für Violoncello solo BWV 1007-1012. Kritischer Bericht von Hans Eppstein.*  
Neue Ausgabe Sämtlicher Werke, Kritischer Bericht, VI/2. Kassel, 1990. 17 x 25 cm, 118 pp. Critical commentary to above (in German). Linen. \$73
- 7792 [Suites, violoncello, BWV 1007-1012]  
*6 Suites a Violoncello Solo senza Basso. BWV 1007-1012. Herausgegeben von Bettina Schwemer, Douglas Woodfull-Harris.*  
Kassel, 2000. 4°, 7 vols, 95, 41, 200 pp. The "bible" for students of the Bach Cello Suites. New full-size line-cut reproductions of source A, B, C, D, plus the Paris 1st edition [Janet et Cotelle, c.1824]. The first two are in the hand of Anna Magdalena Bach and Johann Peter Kellner, 1727-1731 and 1726 respectively, and as such, are the most authoritative. Source C (2nd half of 18th c.) comes from the estate of Johann Christoph Westphal, a Hamburg organist, printer and music dealer. Source D, or "Traeg" MS, also late 18th c. is named after Johann Traeg, a Viennese art and music dealer who once owned it. As none of the sources derive directly from the now lost autograph nor from each other, they all have a special importance in the textual tradition of the suites. A close comparison discloses significant textual discrepancies, sometimes the result of accidental slips, and at others, true alternative readings. Includes new urtext edition and critical notes. Wrappers, with portfolio case. \$65 [http://www.omifacsimiles.com/brochures/bach\\_cs.html](http://www.omifacsimiles.com/brochures/bach_cs.html)
- 9374 [Suites, violoncello, BWV 1007-1012]  
*Six Solos [ou Etudes] pour le Violoncelle. [Ouvrage posthume de J.S. Bach avec le doigt et les coups d'archet indiqués par J.J.F. Dotzauer]. Leipzig, Breitkopf und Härtel. [Bibliothek der Musik- och teaterbiblioteket Stockholm].*  
Faksimile-Edition Viola da Gambe, 2. Stuttgart, 2014. 26 x 34 cm, 29 pp. Line-cut of the Leipzig [1826] edition, considered the first detailed performing edition of the suites. Justus Johann Friedrich Dotzauer (1783-1860), the editor of this edition, successfully combined a concert and teaching career, with long stints with the Gewandhaus Orchestra and the Dresden Chapel, and played under Carl Maria von Weber and Richard Wagner. He spoke of the importance of musical taste based on simplicity. Wrappers. \$36
- 2868 [WTC II, keyboard, BWV 870-893]  
*Preludes and Fugues Book Two. The Well-Tempered Clavier II. BWV 870-893. [British Library, Add. MS 35021].*  
Melbourne, 1986. 4°, 136, 34, 86 pp. Halftone. Together with a new practical edition by Warren Thomson. Historical introduction and analysis. Wrappers. \$49 [http://www.omifacsimiles.com/brochures/bach\\_wtc.html](http://www.omifacsimiles.com/brochures/bach_wtc.html)
- BARTHELEMON, Mary Young, c.1749-1799**  
7352 *Six Sonatas of the Harpsichord or Piano Forte. With an Accompaniment for the Violin. [Library of Congress, Washington, D.C.].*  
Performers' Facsimiles, 154. New York, [1997]. 25 x 31 cm, 26 pp. Line-cut of the author's edition, London, c.1785. Wrappers. \$18
- BARTÓK, Béla, 1881-1945**  
7768 [Mozart piano cadenzas]  
*W.A. Mozart. Concerto for Two Pianos and Orchestra in Eb. K.365. Cadenzas by Béla Bartók. Fair Copy and facsimile of the Manuscript.*  
Homosassa, 2000. 4°, iv, 8, 4 pp. Line-cut of the autograph prepared for performances by himself and his wife Ditta Pásztor, and before Mozart's own cadences were rediscovered. Introduction by Ferenc Bónis and afterword by Peter Bartók. Wrappers. \$12
- BEACH, Amy, 1867-1944**  
7008 [Quartet, strings, op.89]  
*Quartet for Strings (in One Movement). Opus 89. Edited by Adrienne Fried Block. [Fuller Public Library, Hillsborough, on deposit at the Univ. of New Hampshire, Beach Collection, 51A, box 4, folder 25].*  
Music of the United States of America, 3. Madison, 1994. 4°, xxxiv, 31, 21 pp. New critical edition, together with halftone of the draft score. Wrappers. \$52
- BEETHOVEN, Ludwig van, 1770-1827**  
7793 [Goethe Lieder, voice, piano, op.75, selection]  
*Drei Lieder nach Goethe. Mit einem Kommentar von Helga Lühning.*  
Veröffentlichungen des Beethoven-Hauses, III/13. Bonn, 1999. Oblong, 34 x 27 cm, 30 facs, 16 pp. Fine full-color halftone of the first three songs from "Sechs Gesänge mit Begleitung des Pianoforte", op.75. The songs "Aus Göthe's Faust" and "Neue Liebe, neues Leben" are autographs, while "Kennst du das Land" is in the hand of Therese Malfatti (with Beethoven additions); all date from around 1810. The autographs are legible fair copies, with the exception of several pages with substantial revisions and crossouts. We know that Beethoven was in love with the 18-year-old Therese Malfatti (daughter of a wealthy landowner), and considered proposing to her; in a letter of 1810 he speaks of her "so schönes Talent" on the piano. The personal relationship makes these settings all the more poignant. Afterword in Ger. Wrappers with handsome dust jacket in laid paper with printed title block. \$47 [http://www.omifacsimiles.com/brochures/bee\\_goe.html](http://www.omifacsimiles.com/brochures/bee_goe.html)
- 8200 *Für Elise. Klavierstück a-Moll WoO 59. Kritische Ausgabe mit Faksimile der Handschrift BH 116, Skizzentranskription und Kommentar von Sieghard Brandenburg.*  
Veröffentlichungen des Beethoven-Hauses, III/18. Bonn, 2002. Oblong, 31 x 23 cm, 2, 16 pp. Full-color facsimile of the autograph sketch, together with a new critical edition & diplomatic transcription. This very interesting folio represents a fairly advanced stage of the composition, nearly complete, and partly already in score. There is evidence of 3 separate working phases (based on writing implements, corrections, revisions) which span the years 1810 and 1822. The dedicatee of the piece is not certain, scholars have suggested Theresa Malfatti, Elisabeth Röckel, & Juliane (Elise) Katharine Elisabet Barenfeld. Commentary in Ger. Wrappers. \$18 [http://www.omifacsimiles.com/brochures/bee\\_elise.html](http://www.omifacsimiles.com/brochures/bee_elise.html)

- BELLMAN, Carl Michael, 1740-1795**  
 4105 ["Elisabeth Westmans Visbok"]  
*Originalhandskriften till "Elisabeth Westmans visbok" förvaras på Kungl. Biblioteket i Stockholm (signum: Vf.33).*  
 Stockholm, 1927. 15 x 20 cm, 87 facs, vii pp. Line-cut of the original autograph interleaved with 7 full page illustrations in color, together with three printed texts from 1792-94. Bellman, one of Sweden's most gifted poets, became known as an entertainer and creator of satirical drinking songs during the 1760s and is regarded as the favorite of latterday Swedish "troubadurs". Limited edition of 300 copies, 100 of which have been bound in half leather with coverboards in speckled laid paper after the original. Rare. (no music). \$160
- BERG, Alban, 1885-1935**  
 9228 [Concerto, violin, orchestra]  
*Violinkonzert. Faksimile nach dem Autograph der Library of Congress, Washington.*  
*Mit einem Kommentar von Douglas Jarman.*  
 Meisterwerke der Musik im Faksimile, 22. Laaber, 2011. 4°, xv, 96 pp. Full-color facsimile of the autograph dated August 11, 1935. The work was written on commission from the violinist Louis Krasner, but it was the death of Manon Gropius (daughter of Alma Mahler and Walter Gropius) that was the main impetus for Berg, setting aside work on Lulu, to complete the concerto. It was dedicated "To the memory of an angel". Introduction in Ger-Eng. Hardbound. \$249 [http://www.omifacsimiles.com/brochures/berg\\_vc.html](http://www.omifacsimiles.com/brochures/berg_vc.html)
- BILLINGTON, Elizabeth Weichsell, c.1765-1818**  
 7353 *Six Progressive Lessons for the Harpsichord or Piano-Forte. [Library of Congress, Washington, D.C.]*  
 Performers' Facsimiles, 194. New York, [1997]. 26 x 32 cm, 35 pp. Line-cut of the J. Bland edition, London, c.1793. Wrappers. \$18
- BON, Anna, 1740-1767?**  
 7603 [Sonatas, flute, bc, op.1]  
*VI sonate da camera per il flauto traversiere, e violoncello o cembalo. Opera prima. [Fürstlich Thurn und Taxissche Hofbibliothek, Regensburg].*  
 Performers' Facsimiles, 191. New York, [1998]. 26 x 37 cm, 22 pp. Line-cut of the Nuremberg, 1756 edition. Wrappers. \$15
- 9527 [Sonatas, flute, bc, op.1]  
*VI sonate da camera per il flauto traversiere, e violoncello o cembalo. Opera prima. [Fürstlich Thurn und Taxissche Hofbibliothek, Regensburg].*  
 Faksimile-Edition Kammermusik des Barock, 6. Stuttgart, 2016. 26 x 37 cm, 25 pp. Line-cut of the Nuremberg, 1756 edition. Wrappers. \$24
- 7557 [Sonatas, harpsichord, op.2]  
*Sei sonate per il cembalo. Opera seconda. [Fürstlich Thurn und Taxissche Hofbibliothek, Regensburg].*  
 Performers' Facsimiles, 152. New York, [1998]. 26 x 33 cm, 26 pp. Line-cut of the Nuremberg, 1755 edition. Wrappers. \$15
- BRONTË, Anne, 19th c.**  
 971 [Arr. of works by Beethoven, Haydn et al]  
*Anne Brontë's Song Book, 1843-4. Haworth, Bonnell MS 133. [Brontë's Parsonage Museum, Haworth].*  
 Musical Sources, 17. Kilkenny, 1980. Oblong, 25 x 16 cm, xvi, 102 pp. Halftone. Popular hymns and songs made by A. Brontë. Arrangements based on works by Beethoven, Haydn, and others; some presented in unfamiliar versions. Typical repertory used for home entertainment in a Yorkshire household. Introduction by R. Rastall. Buckram. \$63
- CACCINI, Francesca, 1587-1640**  
 7683 *La liberazione di Ruggiero dall'Isola di Alcina. Firenze 1625.*  
 Musica Drammatica, 4. Florence, 1998. 24 x 34 cm, viii, 131 pp. Line-cut of Florence, 1625 edition (full score). Credited as being the first Italian opera performed outside of Italy. Wrappers.  
[http://www.omifacsimiles.com/brochures/caccini\\_lib.html](http://www.omifacsimiles.com/brochures/caccini_lib.html)
- 9224 *Il primo libro delle musiche a una, e due voci. [Biblioteca Estense Universitaria, Modena].*  
 Performers' Facsimiles, 295. New York, [2011]. 27 x 36 cm, 103 pp. Line-cut of the Florence, 1618 edition, containing 36 settings, among them sonetti, madrigali, arie, ottave, motetti, hinni, & conzonetti. Wrappers. \$30  
<http://www.omifacsimiles.com/brochures/caccini.html>
- DEBUSSY, Claude, 1862-1918**  
 9209 *Chansons, recueil de mélodies dédiées à Marie-Blanche Vasnier*  
 Fac-similés de Manuscrits de Claude Debussy, [3]. Paris, 2010. 17.5 x 26 cm, 40 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$125  
[http://www.omifacsimiles.com/brochures/debussy\\_chan.html](http://www.omifacsimiles.com/brochures/debussy_chan.html)
- 8445 *"Les Papillons" for Voice and Piano. First Edition. Text by Théophile Gautier. A Performing Edition and Facsimile of the Composer's Autograph in the Music Division of The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center. [JOB 96-17].*  
 New York, 2004. 27x 35 cm, 26 pp. Beautiful bibliophile edition with full-color facsimile, in the original format, of the autograph fair copy. The ms, with inscription "to Madame Vanier, who has a voice light enough to sing songs about butterflies" was probably given as a presentation copy to the gifted singer Marie Blanche Vasnier for whom Debussy composed many songs in the 1880s. Includes a preface by Margaret G. Cobb, and an essay on the manuscript and a performing edition by Marie Rolf (the work is hitherto unpublished). Limited edition of 1,000 copies. Portfolio, with insert for facsimile and performing edition. \$65  
<http://www.omifacsimiles.com/brochures/debussy.html>
- FASOLO, Giovanni Battista, c.1600-c.1659**  
 7749 *Il Caro di Madama Lucia, let una serenata in lingua lombarda, che fa la gola, a carnevale. [British Library, London].*  
 Faksimile-Edition Canto e Continuo, 3. Stuttgart, 1999. 22 x 34 cm, 12 pp. Line-cut of the Rome, 1628 edition. A lament for Madama Lucia (with serenate and various dance numbers), consisting of recitatives and 3 part choruses, with and without basso continuo. Alfabeto notation. Wrappers. \$20
- FAVART, Charles-Simon, 1710-1792**  
 3569 *Théâtre de M. et Mme Favart [ou recueil des comédies, parodies & opéra-comiques qu'il a donnés jusqu'à ce jour, avec les airs, rondes & vaudevilles notés dans chaque pièce.*  
 Geneva, 1971. 8°, 5 vols, 4118 pp. Line-cut of the Paris, 1763-1772 edition. Buckram. 10 vols in 5. \$1105
- HENSEL, Fanny, 1805-1847**  
 7898 ["Das Jahr", piano]  
*The Year. Twelve Character Pieces (1841) for Fortepiano. Illustrated Fair Copy with Illustrations by Wilhelm Hensel. Facsimile of the Autograph Owned by the Mendelssohn Archives at the National Library in Berlin. Epilogues by Beatrix Borchart, Ayako Suga-Maack, Christian Thorau.*  
 Kassel, 2000. 20 x 28 cm, 92, xvi pp. Full color facsimile. Cycle of 12 lyric pieces corresponding to the 12 months of the year, each copied out on different colored paper and illustrated by Fanny's husband, the renowned artist, Wilhelm Hensel. Fanny and Wilhelm Hensel have given their fair copy of the piano cycle "The Year" a unique aesthetic design where music, vignettes, lyric epigraphs and colorful paper merge to produce a charming effect and multi-media experience. Commentary in Ger-Eng. Hardbound. (new reduced price). \$125  
<http://www.omifacsimiles.com/brochures/hensel.html>
- 8464 [Lied: "Der Fürst vom Berge", voice, piano]  
*"Der Fürst vom Berge". Lied auf einen Text von Wilhelm Hensel für Singstimme und Klavier, 1840. Faksimile des Autographs. Einführung und Erstaussgabe von Hans-Günther Klein.*  
 Wiesbaden, 2001. Oblong, 29 x 23 cm, 12, 6, 6 pp. Full-color halftone reproduction of the recently rediscovered autograph presentation copy from 1840, together introduction and transcription (= first edition). This lovely manuscript begins with a wonderful pen & ink drawing by Wilhelm Hensel. Bibliophile edition printed on laid paper. Introduction in Ger. Beautiful red paper boards with embossed/pasted etikette. \$59 [http://www.omifacsimiles.com/brochures/hensel\\_furst.html](http://www.omifacsimiles.com/brochures/hensel_furst.html)
- 7533 [Lied: "Traum", voice, piano]  
*"Traum". Lied auf einen Text von Joseph von Eichendorff für Singstimme und Klavier, F-dur, 1844. Faksimile des Autographs. Einleitung von Hans-Günter Klein.*  
 Wiesbaden, 1997. 22 x 29 cm, 16, 5 pp. Beautiful monochrome halftone facsimile of the autograph presentation copy composed in 1844. The text was compiled from two poems out of Eichendorff's collection "Wanderlieder". The title page of the ms contains a beautiful vignette by Fanny's husband, the Prussian court painter Wilhelm Hensel, and suggests that the fair copy was intended as a present. Fine bibliophile edition printed on laid paper, issued on the occasion of the 150th anniversary of the Fanny Hensel's death. Commentary in Ger-Eng. Handsome red paper boards with embossed/pasted etikette. \$28  
[http://www.omifacsimiles.com/brochures/hensel\\_traum.html](http://www.omifacsimiles.com/brochures/hensel_traum.html)

- HILDEGARD VON BINGEN, 1098-1179**
- 7531 [Lieder, selections, "Riesencodex"]  
*Hildegard von Bingen Lieder. Faksimile. Riesencodex (Hs.2) der Hessischen Landesbibliothek Wiesbaden, fol. 466-481v. Herausgegeben von Lorenz Welker mit einem Kommentar von Michael Klaper.*  
 Elementa Musicae, 1. Wiesbaden, 2/ 2005. 35 x 49 cm, xl, 32 pp. A splendid full-color reproduction of the musical portion of the "Riesencodex" (a unique "Gesamtausgabe" of Hildegard's writings), consisting of altogether 75 songs and the play "Ordo Virtutum" ("Ritual of Virtues"). Like the Dendermonde source from the same period (c.1175), the Riesencodex—"giant codex"—transmits these "songs" in the form of a liturgical cycle of antiphons, responsories, sequences, hymns, a Kyrie and Alleluia. Commentary in Ger-Eng. Linen. \$299  
[http://www.omifacsimiles.com/brochures/hild\\_w.html](http://www.omifacsimiles.com/brochures/hild_w.html)
- 3893 *Symphonia harmoniae caelestium revelationum. Dendermonde, St.-Pieters & Paulusabdij, Ms. Cod. 9. Introduction: Peter van Poucke.*  
 Facsimile Series: 1/A.8. Peer, 1991. 21 x 31 cm, xvi, 36 pp. Full-color halftone of the music portion (f.153-170) of a unique source written at the Rupertsberg scriptorium c.1175 under Hildegard's supervision and sent to the Cistercian abbey of Villers in the province of Brabant in Belgium approximately that same year. Known as the "Dendermonde" ms, and slightly shorter than the "Riesencodex"—but no less authoritative—it consists of a liturgical cycle with antiphons, responsories, sequences, hymns, a Kyrie and an Alleluia. Interestingly, Hildegard refers to all these pieces as "symphonies of the harmony of celestial revelations"; its overall structure consists of an overarching celestial, semi-celestial and earthly hierarchy. Hardbound in linen with embossed titles. \$109  
[http://www.omifacsimiles.com/brochures/hild\\_d.html](http://www.omifacsimiles.com/brochures/hild_d.html)
- HINDEMITH, Paul, 1895-1963**
- 7129 [Ludus tonalis, piano]  
*Ludi Leonum. Faksimile-Ausgabe eines von Paul Hindemith kolorierten Exemplares des "Ludus tonalis" aus dem Jahre 1950.*  
 Mainz, 1994. 23 x 31 cm, 60, iv pp. Full-color facsimile of the illustrated Schirmer edition (New York, 1950), issued on the occasion of the 100 birthday of the composer. Written in New Haven in 1942, Ludus tonalis is P.H.'s longest, most important and ambitious piano composition. On its publication in 1950 the composer personally illustrated a copy with lions in hundreds of disguises & positions related to the musical structure. It was presented to his wife, Gertrud, born under the sign of Leo, on her 50th birthday. Afterword in Eng-Ger-Fr-Sp-Jap by Giselher Schubert. Handsome paper boards with colored illustration of a lion playing a piano. \$58  
[http://www.omifacsimiles.com/brochures/hind\\_lt.html](http://www.omifacsimiles.com/brochures/hind_lt.html)
- HONAÛER, Leontzi, fl.1735-1778**
- 2741 [Sonatas, harpsichord, books 1 & 2]  
*Six sonates pour le clavecin. Livre premier [-second]. Gravé par Mme. Oger.*  
 Clavecinistes Européens du XVIIIe Siècle, X. Geneva, 1986. 4°, 96 pp. Line-cut of the Paris, 1761-64 edition. Sonatas in 3 movts. Wrappers. \$81
- HUGAR, Pierre, 18th c.**
- 3282 [Pièces, viol]  
*La toilette, pièces nouvelles pour le pardessus de viole à cinq cordes gravées par Mlle. Vendôme.*  
 Viole de Gambe, VIII. Geneva, 1984. 4°. 32 pp. Line-cut of the Paris, c.1760 edition. Four suites including pictorial pieces. These works are beautifully engraved by Marie-Charlotte Vendôme (who, together with her husband François Moria, founded a publishing house). Wrappers. \$30
- JACQUET DE LA GUERRE, Élisabeth, 1659-1729**
- 7450 [Cantatas, voice, violins, bc, book 1]  
*Cantates françaises sur des sujets tirés de l'écriture, livre 1. Paris, 1708. [Bibliothèque Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 101. Courlay, 1997. Oblong, 31 x 23 cm, 12, 80 pp. Line-cut of Paris, 1708 edition. Contains Esther, Le passage de la mer rouge, Jacob et Rachel, Jonas, Susanne et les Vieillards, & Judith. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$41
- 2767 [Cantatas, voice, violins, bc, books 1-2, selections]  
*Le passage de la mer rouge; Samson. Cantates pour soprano avec accompagnement de violons tirées des livres I et II des Cantates françaises sur des sujets tirez de l'Écriture.*  
 La Cantate Française au XVIIIe Siècle, X. Geneva, 1988. Oblong, 30 x 22 cm, 58 pp. Line-cut of the Paris, 1708 & 1711 editions. Wrappers. \$51
- 7500 [Cantatas, 1-2 voices, violins, bc, book 2]  
*Cantates françaises sur des sujets tirés de l'écriture, livre II. Paris, 1711. [Bibl. Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 102. Courlay, 1998. Oblong, 31 x 23 cm, 10, 79 pp. Line-cut of Paris, 1711 edition. Contains Adam, Le temple Rebasti, Le deluge, Joseph, Jephthé, Samson. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$48
- 7693 [Cantatas, 1-2 voices, violin/flute, bc, book 3]  
*Cantates françaises, livre III. Semelé, L'Île de Delos, Le Sommeil d'Ulysse, Le Racommodement Comique. [Bibl. Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 117. Courlay, 1999. 24 x 32 cm, 14, 89 pp. Line-cut of Paris, c.1715. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$50
- 7635 [Cantatas, voice, violins, flutes, bc]  
*Cantates francoises. Semelé, L'Île de Delos, Le sommeil d'Ulysse, auxquelles on a joint Le raccommodement comique. [British Library, London].*  
 Performer's Facsimiles, 225. New York, [1998]. 24 x 32 cm, 85 pp. Line-cut of the Paris, n.d. edition. Wrappers. \$28
- 7451 [Pièces, harpsichord, book 1]  
*Les pièces de clavecin. Premier livre. Paris (s.d. = 1687). [Biblioteca del Conservatorio B. Marcello, Venice].*  
 La Musique Française Classique de 1650 à 1800, 104. Courlay, 1997. Oblong, 31 x 23 cm, 12, 83 pp. Line-cut of Paris, [1687] edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$48
- 9111 [Pièces, harpsichord, book 1]  
*Edited by Catherine Cessac and Arthur Lawrence. [private collection, Catherine Cessac].*  
 Critical Facsimiles, 9. New York, 2009. Oblong, 26 x 20 cm, xii, 86, 28 pp. Line-cut of the Paris, [1687] edition. Includes apparatus listing all editorial emendations. Wrappers. \$30
- 7668 [Pièces, harpsichord, violin; Sonatas, harpsichord, violin]  
*Sonates pour le violon et basse continue, 1707. Présentation par Catherine Cessac. [British Library, London].*  
 La Musique Française Classique de 1650 à 1800, 114. Courlay, 1999. Oblong, 33 x 24 cm, x, 62 pp. Line-cut of Paris, 1707 edition. Wrappers.
- 7884 [Sonatas, harpsichord, violin]  
*Pièces de clavecin qui peuvent se jouer sur le violon, 1707. Présentation par Catherine Cessac et Jean Saint-Arroman. [Bibl. Nationale de France, Paris].*  
 La Musique Française Classique de 1650 à 1800, 114. Courlay, 2000. Oblong, 31 x 23 cm, xi, 29 pp. Line-cut of Paris, 1707 edition. Introduction in Fr-Eng-Ger. Wrappers. \$26
- 8559 [Trio sonatas, 2 vlins, viol/bsn, bc]  
*Quatre sonates en trio (partition). Présentation par Catherine Cessac. [Ms Vm7 1110, Bibl. Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800 164. Courlay, 2005. 24 x 33 cm, vii, 83 pp. Line-cut of a unique mmscript score (autograph?), a source which the theorist Brossard alludes to in his catalog. Introduction in Fr-Eng-Ger. Wrappers.
- JADIN, Hyacinthe, 1769-1800**
- 2726 [Sonatas, piano, op.4 & 5]  
*Trois sonates pour le forte piano, œuvre 4e; Trois sonates pour le forte-piano, œuvre 5e.*  
 Musique pour le Piano-Forte, V. Geneva, 1983. 22 x 30 cm, 59 pp. Line-cut of the Paris, c.1796 edition (Magasin de musique à l'usage des fêtes nationales). Wrappers. \$40
- JULLIEN, Adolphe, 1845-1932**
- 4259 *Histoire du théâtre de Mme de Pompadour, dit Théâtre des petits cabinets / Les grandes nuits de Sceaux: le théâtre de la duchesse du Maine / L'opéra secret au XVIIIe siècle (1770-1790).*  
 Geneva, 1978. 8°, 432 pp. Line-cut of the Paris, 1874, 1876, & 1880 editions. Two of the main establishments for performances in 18th-c Paris. L'opéra secret describes the stirring world of singers and dancers on the eve of the Revolution. Wrappers. \$66

- KINKEL, Johanna, 1810-1858**  
3523 *Acht Briefe an eine Freundin über Clavier-Unterricht.*  
Straubenhardt, 1989. 11 x 19 cm, 86 pp. Line-cut of the Stuttgart & Tübingen, 1852 edition. Coverboards in decorative paper. \$15
- LECLAIR, Jean-Marie, 1697-1764**  
4808 ["Recreations", 2 violins, bc, op.6; 2 flutes/violins, op.8]  
*Première récréation de musique, œuvre VI; Deuxième récréation de musique, œuvre VIII (1737).* [Bibliothèque Nationale, Paris].  
La Musique Française Classique de 1650 à 1800, 81. Courlay, 1994. 22 x 31 cm, 3 partbooks, 8, 51 pp. Line-cut of the Paris, 1737 edition. The "recreations" op.6 were engraved by Elisabeth-Catherine Ballard Boivin, Louise Catherine Leclair and Louise Anne Roussel. Preface in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$36
- 4503 ["Recreations", 2 violins, bc, op.6]  
*Première recreation de musique d'une execution facile composée pour deux violons et la basse continue, œuvre VI.* [Library of Congress, Washington, D.C.].  
Performers' Facsimiles, 123. New York, [1992]. 26 x 32 cm, 3 partbooks, 24 pp. Line-cut of the Paris, 1737 edition (engraved by Elisabeth-Catherine Ballard Boivin, Louise Catherine Leclair and Louise Anne Roussel). Wrappers. \$20
- LIEBMANN, Hélène, 18-19th c.**  
1656 [Sonata, piano, violoncello, op.11]  
*Sonate pour pianoforte et violoncelle, œuvre 11.*  
Early Cello Series, 1. n.d., c.1985. 4", 24 pp. Line-cut of the Leipzig & Berlin, 1806 edition. Wrappers. \$16
- MAHLER, Gustav, 1860-1911**  
9334 [Rückert Lieder, selections, voice & orch, voice/piano]  
*Ich bin der Welt abhanden gekommen. Facsimile Edition of the Autograph Manuscripts, Gilbert Kaplan, Editor.*  
New York, 2015. 29 x 37 cm, 92 pp, CD audio recording. Full-color reproduction of one of Mahler's most popular and poignant songs, composed in 1901 with a text by Friedrich Rückert. It is the third of the original five-song cycle "Rückert-Lieder"; Mahler himself conducted the first performance in 1905 and described "Ich bin der Welt abhanden gekommen" / "I am lost to the world" as creating "a feeling that rises just up to the lips, but does not pass beyond them... It is my very self". This carefully executed facsimile includes the orchestra & piano-vocal autograph versions, sketches, incomplete fair copy in the hand of Alma Mahler, and extensive historical notes and documentation by Gilbert Kaplan and Stephen Hefling. The manuscript and its survival has an amazing story. Limited bibliophile edition of 400 copies, only 200 for the trade. Clothbound with slipcase. \$100 [http://www.omifacsimiles.com/brochures/mahler\\_ich.html](http://www.omifacsimiles.com/brochures/mahler_ich.html)
- 4293 [Symphony No.5 in C minor, selections]  
*Adagietto. Facsimile, Documentation, Recording. Gilbert Kaplan, Editor.* [Mss., Pierpont Morgan Library, New York & New York Public Library at Lincoln Center].  
New York, 1992. 30 x 38 cm, 112, 20 + 20 pp, CD audio recording. Sharp duotone of both Mahler's autograph fair copy score and Alma Mahler's Stichvorlage of the "Adagietto" movt of the Fifth Symphony. This wonderfully lyrical movement was, according to notes left behind by Willem Mengelberg, Gustav's declaration of love for Alma. Commentary by Gilbert E. Kaplan and Edward R. Reilly. Copious documentation and bibliography. Includes a new CD recording with the London Symphony Orchestra. Numbered edition of 1500 copies in silk case. \$125 [http://www.omifacsimiles.com/brochures/mahler\\_ad.html](http://www.omifacsimiles.com/brochures/mahler_ad.html)
- MARTIN CODAX, 13th c.**  
9554 *Pergamino Vindel: Cantigas de amigo Martín Codax / Vindel Parchment. The Morgan Library & Museum, New York.* [Pierpont Morgan Library, New York, Ms. M 979].  
Barcelona, 2016. 33.6 x 45.2 cm, 224 pp. The Vindel Parchment, latter half of the 13th c, contains 7 cantigas de amigo—a complete work attributed to the Galician composer and performer Martin Codax—with music for 6 of them. They represent songs sung by a maiden awaiting her absent lover in Ria de Vigo. Cantigas de amigo are the most original genre of medieval Galician lyric poetry. In these short, lively ballads belonging to the European "women's song" genre, a maiden in love sings—alone or accompanied by her female friends, sisters or mother—about her life, hopes and sorrows, and sometimes about nature too. The waves in the sea near Vigo are highly symbolic in Martin Codax' ballads, imbuing his lyrics with great eroticism. Until the discovery of the Vindel Parchment, the only known medieval Galician cantigas with a musical settings were the religious Cantigas de Santa María of Alfonso X the Wise. The Sharrer Parchment (late 13th or early 14th c.) discovered subsequently, feature 7 poems by King Dinis I of Portugal which were secular and yet belonged to the cantigas de amor genre. It is not yet known which scriptorium made the Vindel Parchment although it must have been well equipped and had skilled scribes. Palaeographic evidence and the musical settings, e.g. similarities between the 6 melodies by Martin Codax and the music of some of the Cantigas de Santa María, suggest that Martin Codax was involved with the Castilian courts of Alfonso X the Wise and Sancho IV. Deluxe facsimile limited to 987 copies. Companion volume directed by Mariña Arbor, with contributions by Antonio Calvia, Antonio Ieracalli, Rip Cohen and Simone Marcenaro; foreword by Harvey L. Sharrer. <http://www.omifacsimiles.com/brochures/vindel.html>
- MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**  
406 ["Auf Wiederseh'n", voice & piano, from op.47]  
*Jubiläumsgabe zum hundertfünfzigsten Geburtstag von Felix Mendelssohn Bartholdy am 3. Februar 1959.*  
Veröffentlichungen der Internationalen Felix Mendelssohn Gesellschaft. Basel, 1959. Oblong, 21 x 15 cm, vi, 1, v pp. Deluxe full-color facsimile of autograph, dated Leipzig, 22 January 1840, with hand-painted flower decorations in the margins by Cécile Mendelssohn. Presented by the Mendelssohns to the singer Elisa Meerti as a souvenir on her departure from Leipzig after a benefit concert in the Gewandhaus where she performed the song ("Es ist bestimmt in Gottes Rat") as an encore. Introduction in Ger by Hugo von Mendelssohn-Bartholdy and Max Schneider. Laid paper, with wrappers in marbled paper with silk string, \$20
- 8358 "Wie die Zeit läuft!" für Klavier. Faksimile und Übertragung herausgegeben von der Internationalen Mendelssohn-Stiftung e.V. Erstdruck.  
Wiesbaden, 2002. Oblong, 30 x 22, [xiv, 2, 9 ] pp. Full color facsimile of the autograph, composed on Easter Sunday, 1847, in Leipzig. The work was dedicated to Louise Auguste Sachse from Weißenfels. With new critical edition and commentary in Ger-Eng- \$21
- MIROGLIO, Pietro, 18th c.**  
9175 *Sonata a violino e basso. [Opera prima. Gravées par Mle. V][Endôme]. Paris. Kommentar von Ernst Kubitschek.* [Bibliothèque Nationale de France, Paris].  
Facsimile-Edition Violino e Continuo, 1 Stuttgart, 2010. 29 x 37 cm, 28, ii pp. Line-cut of the author's edition, Paris, c.1750. 6 sonatas. Hardbound, with marbled paper boards. \$48
- MOZART, Wolfgang Amadeus, 1756-1791**  
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](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 colotype 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](http://www.omifacsimiles.com/brochures/moz_messe_k427.html)
- 9470 [Sonata, piano, violin, K.6, 1st movt]  
*Allegro in C-Dur für Klavier KV 6. Komponiert in Brüssel am 14. Oktober 1763. Faksimile der Handschrift Leopold Mozarts aus dem "Nannerl-Notenbuch" mit einem Vorwort von Geneviève Geffray. [Bibliothek der Internationalen Stiftung Mozarteum Salzburg].*  
 Salzburg, 1997. Oblong, 34 x 27 cm, 8 pp. Color halftone of the first movement of K.6 in the hand of Leopold Mozart. The work was original composed in Brussels 14. Oct. 1763 and is the original version (keyboard alone) of the first movement of K.6 published in 1764 as "Sonates / Pour le Clavecin / Qui peuvent se jouer avec l'Accompagnement de Violon". Preface in Ger/Eng/Fr. Limited bibliophile edition. \$35 [http://www.omifacsimiles.com/brochures/moz\\_k6.html](http://www.omifacsimiles.com/brochures/moz_k6.html)
- 3051 [Sonata, piano, violin, K.6, 1st ed.]  
*Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon. Œuvre première.*  
 Geneva, 1988. Oblong, 30 x 22 cm, iv, 22 pp. Line-cut of the Paris, [1764] edition. The first work of Mozart (at seven years of age) to be engraved. Facsimile based on the copy delivered by Leopold and Wolfgang to Madame Victoire, Louis XV's daughter. Introduction in Fr-Eng by François Lesure. Wrappers. \$40
- 7859 [Nannerl Mozart, diary]  
*Nannerl Mozarts Tagebuchblätter mit Eintragungen ihres Bruders Wolfgang Amadeus. Vorgestellt und bearbeitet im Auftrage der Internationalen Stiftung Mozarteum von Walter Hummel.*  
 Salzburg, 1958. 21 x 24 cm, 136, with 19 plates & 57 pp. Line-cut reproduction of Nannerl's diary written from May 1775 to September 1783, with careful line-by-line transcription provided in the margins. With numerous illustrations and additional letters. Comprehensive word and person glossary plus index. Cloth. \$45
- 9473 [Nannerl Mozart, diary]  
*Marie Anne Mozart — "meine tag ordnungen". Nannerl Mozarts Tagebuchblätter 1775-1783. Mit Eintragungen ihres Bruders Wolfgang und ihres Vaters Leopold mit 89 Faksimiles und 16 Farbbildern. Herausgegeben und kommentiert von Geneviève Geffray unter Mitarbeit von Rudolph Angermüller.*  
 Internationale Stiftung Mozarteum Salzburg, Bad Honnef, 1998. 17 x 24 cm, lxiv, 278 pp. 89 facsimiles and 16 color reproductions. A wonderful facsimile and edition of the diary of Mozart's sister "Nannerl", 22 May 1775 to 31 October 1783 (a year before her marriage to Johann Baptist Franz von Berchtold zu Sonnenburg). Each opening is carefully arranged with a diplomatic transcription on the left, and facsimile on the right. A gold mine of information on various facets her Salzburg life, private and social, musical and mundane, including entries by "papa" and "wolfgang". Nicely documented and indexed. Limited bibliophile edition with decorative paper boards. \$95  
[http://www.omifacsimiles.com/brochures/nannerl\\_tb.html](http://www.omifacsimiles.com/brochures/nannerl_tb.html)
- 9202 *Nannerl Notenbuch. Vollständiges Faksimile aller erhaltenen Teile der Handschrift. Mit einer Einführung und einem Nachwort von Ulrich Leisinger.*  
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 16. Munich, 2010. Oblong, 8°, 120 pp, 2 audio CDs. Full-color facsimile. This famous music book not only documents the musical training of Anna Maria (Nannerl) Mozart and her brother Wolfgang, but also provides the first glimpse of the exceptional talent of the young composer, showing the astounding development from an improvisation, written at the age of 5, to an ambitious sonata and concerto movement penned when he was almost 8. Leopold Mozart used the book to instruct his children up to about 1766; later Nannerl began to copy various works of Mozart as a souvenir of her brother. The volume contains altogether 27 works, most of them by Wolfgang, but there are also works by Leopold Mozart, Georg Christoph Wagenseil, Anton Cajetan Adlgasser, Johann Jakob Paul Küffner, Johann Niklaus Tischer, & Johann Joachim Agrell. With 2 audio CD, performed by Florian Birsak, a respected harpsichord and fortepiano soloist. \$150  
[http://www.omifacsimiles.com/brochures/moz\\_nn.html](http://www.omifacsimiles.com/brochures/moz_nn.html)
- POUGIN, Arthur, 1834-1921**
- 4264 *Figure d'opéra-comique. Mme Dugazon, Elleviou, Les Gavaudan.*  
 Geneva, 1973. 8°, 244 pp. Line-cut of the Paris, 1875 edition. Hardbound. \$63
- 4266 *Marie Malibran. Histoire d'une cantatrice.*  
 Geneva, 1973. 8°, 296 pp. Line-cut of the Paris, 1911 edition. Hardbound. \$45
- RIGEL, Henri-Joseph, 1741-1799**
- 2742 [Sonatas, harpsichord, op.1]  
*Six sonates pour le clavecin. Œuvre I. Gravée par Mme. Bérault.*  
 Clavecinistes Européens du XVIIIe Siècle, XI. Geneva, 1986. 4°, 48 pp. Line-cut of the Paris, 1767 edition engraved by Françoise Bérault. Wrappers. \$51
- SCHUMANN, Clara, 1819-1896**
- 7214 [Lieder, selections]  
*Liederalbum für Wilhelmine Schröder-Devrient. Faksimile der Handschrift 4° Ms. Mus. 282 aus der Handschriftenabteilung der Landesbibliothek und Murhardschen Bibliothek der Stadt Kassel (Gesamthochschulbibliothek). Herausgegeben für die Kasseler Musiktage von Angelika Horstmann.*  
 Kassel, 1994. Oblong, 30 x 25 cm, vii, 56 pp. Fine halftone of the Schumanns' dedication MS (inscribed on p. 4) in the clear and legible hand of their personal copyist Karl Gottschalk. If you had to hand select the best songs of Robert & Clara Schumann, this album, presented by the Schumanns' themselves to Wilhelmine Schröder-Devrient (1804-1860), renown dancer, actress & singer, would be it. It also presents the texts of some of the best poets of the time: Rückert, Mosen, Heine, von Eichendorff, Kerner, & Geibel. Limited edition issued on the occasion of the re-discovery of the MS in the holdings of the Landesbibliothek und Murhardschen Bibliothek in Kassel. Hardbound, in boards that recreate the look original binding. Rare. \$195 <http://www.omifacsimiles.com/brochures/schumanns.html>
- 9609 [Lieder, selections, op.12 & WoO 17]  
*Vier Gedichte von Rückert. Opus 12 und WoO 17. Faksimile nach dem Autograph aus dem Robert-Schumann-Haus, Zwickau. Mit einem Geleitwort von Manfred Jung. Herausgegeben und mit einer Einführung von Thomas Synofzik.*  
 Meisterwerke der Musik im Faksimile, 42. Laaber, 2020. Oblong, 24 x 16.5 cm, xxi, 24 pp. Full-color facsimile of the autograph. "Four poems by Rückert for my beloved husband on 8th June, 1841, composed by his Clara", is what Clara wrote on the flyleaf of this charming music book, on the occasion of Robert's 41th birthday. In some ways it was her response to his gift of songs (I present to her on the occasion of the couple's marriage and a choice of Rückert poems was appropriate, as the poet himself had dedicated thi poetry to his bride 20 years before. Contents: Er ist gekommen in Sturm und Regen, Liebst Du um Schönheit, Warum willst Du And're fragen; Die gute Nacht, ir ivh fit dsrh. Introduction in Ger-Eng. Hardbound with boards in decorative paper. \$72  
[http://www.omifacsimiles.com/brochures/schumann\\_vier.html](http://www.omifacsimiles.com/brochures/schumann_vier.html)
- 8094 [Correspondence]  
*Lettres autographes conservées à la Bibliothèque Royale de Belgique. Textes établis e annotés par Gerd Nauhaus.*  
 Fontes Musicae Bibliothecae Regiae Belgicae, I/VI. Brussels, 1999. Oblong, 35 x 27 cm, 29 pp. Line-cut reproductions, with transcription and translation into Dut-Fr, of letters to Johann Hermann Kufferath (4), Franciscus Roiijaards, & Elisabeth Kufferath (4). Wrappers. \$14
- 4326 ["Flower" Diary]  
*Das Berliner Blumentagebuch der Clara Schumann, 1857-1859. Eingeleitet von Renate Hofmann. Kommentiert von Renate Hofmann und Harry Schmidt.*  
 Wiesbaden, 2/1996. 16 x 26 cm, 77, 54 pp. Full-color reproduction of a unique diary of pressed leaves and flowers. Clara Schumann avidly collected flowers in the years following her husband's death. Many of the items in this diary coincide with important biographical or artistic events. Commentary in Ger. Coverboards with decorative paper with slipcase. \$26  
[http://www.omifacsimiles.com/brochures/schum\\_bt.html](http://www.omifacsimiles.com/brochures/schum_bt.html)

- SCHUMANN, Robert, 1810-1856**
- 7214 [Lieder, selections]  
*Liederalbum für Wilhelmine Schröder-Devrient. Faksimile der Handschrift 4° Ms. Mus. 282 aus der Handschriftenabteilung der Landesbibliothek und Murhardschen Bibliothek der Stadt Kassel (Gesamthochschulbibliothek). Herausgegeben für die Kasseler Musiktage von Angelika Horstmann.*  
 Kassel, 1994. Oblong, 30 x 25 cm, vii, 56 pp. Fine half-tone of the Schumanns' dedication MS (inscribed on p. 4) in the clear and legible hand of their personal copyist Karl Gottschalk. If you had to hand select the best songs of Robert & Clara Schumann, this album, presented by the Schumanns' themselves to Wilhelmine Schröder-Devrient (1804-1860), renowned dancer, actress & singer, would be it. It also presents the texts of some of the best poets of the time: Rückert, Mosen, Heine, von Eichendorff, Kerner, & Geibel. Limited edition issued on the occasion of the re-discovery of the MS in the holdings of the Landesbibliothek und Murhardschen Bibliothek in Kassel. Hardbound, in boards that recreate the look original binding. Rare. \$195
- 9547 [Lieder, "Myrthen" op.25, selections; Kerner-Lieder op.35, selections]  
*"Widmung" (Rückert) and "Stille Liebe" (Kerner). Facsimile of the Autograph MS with Schumann's Dedication in The Juilliard Manuscript Collection, New York. With Critical Appreciation by Michael Musgrave.*  
 [Salzburg], 2017. Oblong, 33 x 25 cm, ix, 8, iii pp. Full-color facsimile of the autograph presentation MS of op.25, no.1 and op.35, no.8. Limited edition, bound in red velvet. \$195  
[http://www.omifacsimiles.com/brochures/schumann\\_widmung.html](http://www.omifacsimiles.com/brochures/schumann_widmung.html)
- 9548 [Lieder, "Myrthen" op.25, selections; Kerner-Lieder op.35, selections]  
*"Widmung" (Rückert) and "Stille Liebe" (Kerner). Facsimile of the Autograph MS with Schumann's Dedication in The Juilliard Manuscript Collection, New York. With Critical Appreciation by Michael Musgrave.*  
 [Salzburg], 2017. Oblong, 33 x 25 cm, ix, 8, iii pp. Same as above but bound in red linen. \$125  
[http://www.omifacsimiles.com/brochures/schumann\\_widmung.html](http://www.omifacsimiles.com/brochures/schumann_widmung.html)
- 7644 [Quartet, SATB, piano, WoO 26,4]  
*Die Orange und Myrthe hier (1853; WoO 26,4) für Vokalquartett und Pianoforte. Faksimile des Autographs und Urtextausgabe herausgegeben von Christoph Dohr mit einem Vorwort von Irmgard Knechtiges-Obrecht.*  
 Köln-Rheinkassel, 1996. 4°, iv, 4, 4 pp. Half-tone of the autograph score for soprano, alto, tenor, bass quartet with piano accompaniment. With new practical edition. This music gem has a wonderful and touching history. On Sept. 12, 1853 the Schumanns celebrated their 13th wedding anniversary, and the day after was Clara's 34th birthday. On this day Robert sent Clara on an errand in order to prepare a special birthday surprise: the secret delivery of a new grand piano from the Düsseldorf piano maker Johann Bernhard Klems (it had an English action that Clara had praised). For the occasion he set to music a poem he had written in 1840—"Die Orange und Myrthe hier"—and lined up four singers to perform the work. The original (1840) poem was written to accompany a bridal present to Clara, also a piano, on which there laid a wreath made of orange blossoms and myrtle, traditional bridal symbols in Germany. Wrappers. \$29  
[http://www.omifacsimiles.com/brochures/schum\\_oran.html](http://www.omifacsimiles.com/brochures/schum_oran.html)
- SCHÜTZ, Heinrich, 1585-1672**
- 586 *Klaglied auf den Tod seiner Ehefrau Magdalena Schütz geb. Wildeck am 6. September 1625, für hohe Männerstimme und Basso continuo SWV 501. Aufgefunden und herausgegeben von Eberhard Möller. [Ms. Ratschulbibl. Zwickau].*  
 Kassel, 1984. 17 x 24 cm, 32, with 16 pp. Line-cut of the Leipzig, 1625 edition, published as a supplement to the funeral oration for Magdalena Schütz. With frontis of Schütz and new practical edition. Wrappers. \$20
- SIRMEN, Maddalena Laura Lombardini, 1735-c.1785**
- 7326 [Duets, violin]  
*Six Duets for Two Violins. [Library of Congress, Washington, D.C.].*  
 Performers' Facsimiles, 179. New York, [1996]. 26 x 34 cm, 2 parts, 26 pp. Line-cut of the London, c.1775, edition. Wrappers. \$20
- 7327 [Trios, 2 vlms, vc, op.1]  
*Six Trios a deux violons et violoncello obligé, œuvre première. [Library of Congress, Washington, D.C.].*  
 Performers' Facsimiles, 153. New York, [1996]. 26 x 34 cm, 3 parts, 45 pp. Line-cut of the London, [1770], edition. Wrappers. \$28
- SMYTH, Ethel, 1858-1944**
- 9153 *String Trio in D, op.6 for Violin, Viola and Violoncello. Faksimile der Handschrift Smyth MSS 1 Durham University Library.*  
 Sound Research of Women Composers: Music of the Romantic. Kassel, 2010. 8°, 82 pp. Full-color facsimile of the autograph score. This ambitious 4-movement trio in D major is full of vitality and displays an extraordinary eagerness to experiment with regard to the specific conditions and potential of the genre. At the same time it is permeated by a kaleidoscopic variety of themes, which is typical for this spirited composer with her broad education. She intentionally takes on the themes from different traditions and uses them to express many facets of her feelings and ability. Hardbound. \$88 <http://www.omifacsimiles.com/brochures/smyth.html>
- STREICHER, Johann Andreas, 1761-1833**
- 9032 *[Kurze Bemerkungen über das] Spielen, Stimmen und Erhalten der Pianoforte. Wien 1802. [Staatsbibliothek zu Berlin].*  
 Faksimile-Edition Theoretica, 2 Stuttgart, 2008. 11 x 19 cm, 40, 46 pp. Line-cut of the Vienna, 1802 edition. Streicher, a music teacher and pianoforte maker, married Nannette Stein, founder of the famous pianoforte manufacturer in Vienna. In due course the firm became Streicher & Sohn. Every purchaser of a Streicher piano received a copy of this delightful booklet on piano playing, tuning and maintenance. Afterword in Ger-Eng by Christophe Ohm-Kühnle. Hardbound in decorative paper. \$42
- STREICHER, Nannette (STEIN), 1761-1833**
- 7984 *Das Stammbuch der Nannette Stein (1787-1793). Streiflichter auf Kultur und Gesellschaft in Augsburg und Süddeutschland im ausgehenden 18. Jahrhundert. Herausgegeben und kommentiert von Uta Goebel-Streicher.*  
 Tutzing, 2001. 8°, 2 vols, 276, 232 pp. Line-cut reproduction of an interesting Stammbuch belonging to Anna Maria Stein, the favorite daughter of the instrument maker Johann Andreas Stein. With transcription volume and notes. Hardbound in decorative paper. \$225
- STROZZI, Barbara, c.1619-c.1664**
- 3915 [Arias, voice, bc, op.6]  
*Ariette a voce sola, opera sesta (Venezia 1657).*  
 Monumenta Veneta, Libri Antiqui Fototypice Expressi, 1. Bologna, 1977. Oblong, 22 x 16 cm, 136 pp. Line-cut of the Venice, 1657 edition. Wrappers. \$32
- 7699 [Arias, voice, bc, op.6]  
*Ariette a voce sola. Opera sexta. Venetia, Francesco Magni 1625[sic]. [Civico Museo Bibliografico Musicale, Bologna].*  
 Faksimile-Edition Strozzi, 2. Stuttgart, 1999. Oblong, 22 x 15 cm, 136 pp. Line-cut of the Venice, 1657 edition. Hardbound, in marbled paper. \$52
- 614 [Arias, voice, bc, op.8]  
*Arie. . . opera ottava.*  
 Monumenta Veneta, Libri Antiqui Fototypice Expressi, 2. Bologna, 1970. Oblong, 22 x 16 cm, 167 pp. Line-cut of the Francesco Magni Gardano, Venice, 1664. 12 cantatas and arias. Hardbound. \$45
- 7787 [Arias, voice, bc, op.8]  
*Arie, Venetia, Magni/Gardane 1659. RISM S 6989. [Hessische Landesbibliothek Fulda].*  
 Faksimile-Edition Strozzi, 4. Stuttgart, 2000. Oblong, 27 x 19 cm, 166 pp. Line-cut of the Venice, 1664 edition. Hardbound, in decorative paper. \$67
- 7746 [Arias, voice, bc, w/o opus no.]  
*Arie a voce sola de diversi autori. [British Library, London].*  
 Faksimile-Edition Strozzi, 5. Stuttgart, 1999. Oblong, 22 x 15 cm, 92 pp. Line-cut of the Venice, 1656 edition. 27 arias by Strozzi (2), Cavalli (2), Tarditti (7), Cazzati (4), Ziani (2), Chinelli (2), Lucio (4), Pozzi (2), & Agneletti (2) (exact contents available on request). Hardbound, in marbled paper. \$56
- 8244 [Cantatas & arias, voice, bc, op.2]  
*Cantate, ariette e duetti... opera seconda. Venezia, Gardano 1651. RISM S6984. [British Library, London].*  
 Faksimile-Edition Strozzi, 7. Stuttgart, 2000. 23 x 32 cm, 80 pp. Line-cut of the Venice, 1651 edition. Hardbound, in marbled paper. \$63
- 8386 [Cantatas & arias, op.3]  
*Cantate, ariette a una, due e tre voci. Opera terza.*  
 Faksimile-Edition Strozzi, 6. Stuttgart, 2000 / 2003. 17 x 23 cm, 58 pp. Line-cut of the Venice, 1654 edition. \$52

- 615 [Cantatas, Diporti di Euterpe, voice, bc, op.7]  
*Diporti di Euterpe ovvero cantate e arietta a voce sola, opera settima. Venezia 1659.*  
Archivum Musicum: La Cantata Barocca, 3. Florence, 1980. Oblong, 24 x 17 cm, v, 169 pp. Line-cut of the Francesco Magni edition, Venice, 1659. Collection of 15 cantatas. Introduction in It by Piero Mioli. Wrappers in decorative paper. \$27
- 7700 [Cantatas, Diporti di Euterpe, voice, bc, op.7]  
*Diporti di Euterpe ovvero cantate & ariette a voce sola. Opera settima. [Civico Museo Bibliografico Musicale, Bologna].*  
Faksimile-Edition Strozzi, 3. Stuttgart, 1999. Oblong, 22 x 15 cm, 169 pp. Line-cut of the Francesco Magni edition, Venice, 1659. Collection of 15 cantatas. Hardbound, in marbled paper. \$56
- 8132 [Madrigals, 2, 3, 4 & 5 voices, bc, op.1]  
*Il primo [libro] de' madrigali a due, tre, quattro, e cinque voci. [Civico Museo Bibliografico Musicale, Bologna].*  
Faksimile-Edition Strozzi, 8. Stuttgart, 2002. 17 x 23 cm, 5 partbooks, c.225 pp. Line-cut of the Venice, 1644 edition. 9 madrigals a2, 3 a3, 4 a4, and 5 a5, the last of which calls for 2 violins. Wrappers, w/ portfolio in marbled paper. \$61
- 9314 *Sacra corona [motetti a due, e trè voci di diversi eccellentissimi autori moderni, nuovamente raccolti & dati in luce da Bartolomeo Barcesso]. Venedig, Francesco Magni, 1656. [Library of Congress, Washington, DC].*  
Faksimile-Edition Strozzi, 9. Stuttgart, 2013. 17 x 21 cm, 4 partbooks, 294 pp. Line-cut of the Francesco Magni edition, Venice, 1656 edition. Edited by Bartolomeo Barcesso, this wonderful anthology features 23 motets for 3 and 2 voices (in various pairings), with basso continuo. Composers include Giovanni Rovetta, Maximiliano Neri, Pietr' Andrea Ziani, Barbara Strozzi ("Quis dabit mihi"), Francesco Cavalli, Biagio Marini, Simone Vesì, Horatio Tarditi, Stefano Filippini, Maurizio Cazzati & Natale Monferato. Wrappers, with portfolio in marbled paper. \$68 <http://www.omifacsimiles.com/brochures/sacracorona.pdf>
- 7642 [Sacri musicali affetti, libro 1, op.5]  
*I sacri musicali affetti. [Bibl. Uniwersytecka We Wroclawiu].*  
Faksimile-Edition Strozzi, 1. Stuttgart, 1998. Oblong, 21 x 16 cm, 2 vols, 214 + 108 pp. Line-cut of the Gardano, edition, Venice, 1655. Reproduces both the score and separate vocal part. Hardbound, in marbled paper. \$112
- THOMSON, Virgil, 1896-1989**
- 4455 ["Bugles and Birds", piano, portrait of Picasso]  
*Picasso. Words: Gertrude Stein; Music: Virgil Thomson. [Yale Music Library].*  
New York, 1992. 26 x 36 cm, c.40, 4 pp. "Portraits", one in words, the other in music, of Pablo Picasso. Includes beautiful letterpress edition of Stein's Picasso (1909), A Completed Portrait of Picasso (1923), Picasso (1938 monograph) and Thomson's Bugles and Birds: A Portrait of Picasso (30 April 1940). Thomson does not attempt to evoke Picasso's visual art, rather, "only the sitter's presence is portrayed". Limited numbered edition of 275 copies, in handsome silk case.
- TURNER, Eliza, 18th c.**
- 7827 *A Collection of Songs with Symphonies and a Thorough Bass with Six Lessons for the Harpsichord Compos'd by Miss Eliza Turner. [King's College, Cambridge].*  
Alston, 1999. 4°, i, 78 pp. Line-cut of the author's edition, London, c.1750. An unusual collection, with songs and lessons for the harpsichord plus transpositions of several of the songs for unaccompanied flute. Ring binding, \$31
- VICTORINUS, Georg, b.?-1631**
- 8614 *Siren coelestis centum harmoniarum [duarum, trium et quatuor vocum] München, Berg Wive. 1622.*  
Faksimile-Edition Rara, 48. Stuttgart, 2005. 15 x 20 cm, 4 partbooks, c.550 pp. Line-cut of the Berg (widow) edition, Munich, 1622, edited by the composer Georg Victorinus. 100 setting altogether, 27 a2, 65 a3, and 7 a4. Composers include Victorinus himself (5), and numerous others, among them Finet, Cornazzani, Ursini, Cifra, Agazzari, Tomasi, Banchieri, Viadani, Aichmiller, Mezzogori, & Rudolph de Lasso. It also includes 2 works by Caterina Assandra. Hardbound, in decorative paper with slipcase. \$115
- WAGNER, Richard, 1813-1883**
- 2352 *Kinder-Katechismus zu Kosel's Geburtstag. [Ms. Staatsbibl. der Stiftung Preußische Kulturbesitz, Berlin].*  
Mainz, 1937. Oblong, 30 x 24 cm, 7, 6 pp. Line-cut of the autograph score of Wagner's tribute to "Kosel" (Cosima), his second wife, on her 36th birthday, 25 December 1873. Includes reprint of first edition by B. Schott's Söhne. Wrappers, with hand-made marbled paper. \$45
- 663 *Kinder-Katechismus zu Kosel's Geburtstag. Faksimile der Reinschrift in den Fassungen von 1873 und 1874. [Ms. Staatsbibl. der Stiftung Preuß. Kulturbesitz, Berlin].*  
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  
[http://www.omifacsimiles.com/brochures/wagner\\_3kk.html](http://www.omifacsimiles.com/brochures/wagner_3kk.html)
- 9293 [Siegfried Idyll, fair copy, WWV 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 (Triebschen) 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](http://www.omifacsimiles.com/brochures/wagner_3.html)
- 9292 [Siegfried Idyll, fair copy, WWV 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. Same as above but deluxe version bound in full leather with title embossed in gold. \$230  
[http://www.omifacsimiles.com/brochures/wagner\\_3.html](http://www.omifacsimiles.com/brochures/wagner_3.html)
- 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  
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- 714 [Album, Luise Avé-Lallemant]  
*Die musikalischen Albumblätter der Luise Avé-Lallemant zu Leipzig. Eine Autographensammlung aus der Leipziger Universitätsbibliothek. Faksimile-Ausgabe anlässlich der Eröffnung des neuen Gewandhauses 1981. Mit einem Geleitwort von Kurt Masur. Einführung und Kommentar von Christoph Hellmundt und Wolfgang Orf.*  
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- 8151 [Album, Marie von Sayn-Wittgenstein]  
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Patrimonia, 179. Berlin, 2000. 21 x 27 cm, 48 pp. Reproduces, in color, 10 pages from the exquisite Album of Princess Marie von Sayn-Wittgenstein, whose family was a great patron of the arts. The album comprises material dating from 1847 to 1859 and includes autographs on presentation paper by Liszt, Berlioz, Rubinstein, Wagner, Smetana, Cornelius, Draeseke, Séroff and Joachim. Comprehensive notes (in Ger) by Mária Eckhardt. Wrappers. \$20  
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 Codices Selecti, 87. Graz, 1987. Oblong, 21 x 13 cm, 2 vols, 76, 56 pp. Beautiful 4- and 5-color facsimile in the original format of a ms once belonging to Marguerite of Austria. This magnificent ms, transmitting mostly basses danses from the Dufay-Binchois period, features black pages with notes and decorations in gold and silver. Separate historical commentary in Fr-Eng by Claude Thiry, Victor Gavenda and Claudine Lemaire. Limited edition of 500 numbered copies. Luxurious binding in quarter leather and wooden coverboards. Handsome case in vellum paper. \$917 <http://www.omifacsimiles.com/brochures/basses.html>
- 8523 [Brussels, Bibl. Royale Albert I, iv 90]  
*Cancionero de Juana I de Castilla. Bibliothèque Royale de Belgique, Bruselas. Siglo XVI. [commentary title:] Cancionero de Juana la Loca. La música en la corte de Felipe el Hermoso y Juana I de Castilla / Song Book of Joan the Mad / Das Liederbuch Johanna der Wahnsinnigen.*  
 Valencia, 2006. Oblong, 11 x 9 cm, 56, 359 pp., 1 audio CD. This lovely Burgundian chansonnier, one of the smallest complete collections of the time, created around 1511, consists of 56 pages of polyphonic music with Latin, French and Flemish texts by leading Netherlandish composers. Its 54 miniatures, made up of delightful little dramatic scenes, botanical designs, or emblema in the style of the Ghent-Bruges school of book illumination, have been linked to the atelier of the prestigious artist Alexander Bening (father of Simon Bening). Although the songbook was originally comprised of 4 separate partbooks—superius, alto, tenor, bassus—the bassus partbook is now lost, and the altus (=Bibl. Royal Albert I, ms. iv 1274) and tenor (=Bibl. Tournai, ms. 94) are incomplete and less well preserved. The surviving superius part, reproduced for this deluxe facsimile edition, still has its early 16th-c. leather binding decorated with animal figures and vines; it is the work of Lodovico Bloc, a master bookbinder active in Bruges 1484-1529, credited with binding numerous books for Philip the Good, Duke of Burgundy. Contents: 22 songs without attributions; concordances allow us positive identification of most of the composers—Compère (4), Josquin (4), Obrecht, Ockeghem, de la Rue, Agricola, Barbireau, Busnois, Japart, Pipelare, Hayne van Ghizighem (2), Ninot le Petit, and Isaac. Musicological commentary by Honey Meconi, modern transcriptions by Miguel Ángel Picó, and an essay on the making of a codex by José Aspas Romano (texts in Sp-Eng-Ger). Limited edition of 999 copies, bound in full leather with gold, tooling, and leather ties, after the original. Please call for special OMI price. [http://www.omifacsimiles.com/brochures/brusel\\_iv90.html](http://www.omifacsimiles.com/brochures/brusel_iv90.html)
- 7315 [Burgos, Monast. de las Huelgas, without signatur (olim No. IX), "Hu"]  
*El codex musical de las Huelgas.*  
 Colección Scriptorium, 7. Madrid, 1996-2005. 18 x 26 cm, 2 vols, 340, 205 pp + 2 CDs. Deluxe full-color facsimile in the original format. Magnificent motet source, c.1300, with additions, c.1325, preserved in the Cistercian convent of Las Huelgas. Contains 45 monophonic pieces (20 sequences, 15 conductus, 10 Benedicamus tropes) and 141 polonic works consisting of conductus, motets, tropes, sequences and 1 solmization exercise. Codex transmits basically 13th-c. "Notre Dame" repertory with mixture of local pieces and with elements of in Franconian local notation elements. Deluxe limited edition of 980 copies, bound in full leather in Mudéjar style, with matching slipcase. Commentary by Nicolas Bell. Please call for special OMI price. <http://www.omifacsimiles.com/brochures/huelgas.html>
- 847 Edgeworth, Elisabeth (compiler).  
*Livre de clavecin, XVIIe siècle. [Bibl. Conservatoire Royal de musique, Brussels, mus. ms. 15418].*  
 Thesaurus musicus, nova series, A/9. Brussels, 1980. Oblong, 31 x 23 cm, 146 pp. Line-cut. Ms of English origin from the late 17th c. Curiously written from head to tail for 53 pages, then the other direction for 144 pages. Some works attributed to Froberger, Kaspar, Fischer and Frescobaldi. Cloth. \$58
- 8610 ["Elisabeth's lute book"]  
*Lautenbuch der Elisabeth von Hessen / Elisabeth's Lute Book. Facsimile 4° Ms. Mus. 108.1. Universitätsbibliothek Kassel. Herausgegeben von / Edited by Axel Halle. Mitarbeiterinnen / Collaborators: Angelika Horstmann (Einleitung), Betty C. Bushey, Translation.*  
 Kassel, 2005. Oblong, 18.5 x 15 cm, 24, 200 pp. Beautiful halftone facsimile of a collection of solo lute music, German, French and Italian songs with lute accompaniment and finger exercises formerly in the possession of Elisabeth (1596-1626), the eldest daughter of the Landgraf Moritz von Hessen. The instrumental pieces are notated in French lute tablature while the vocal compositions are notated in white mensural notation. Composers include Victor de Montbuisson and George Schimmelpfennig, 7-course lute. Hardbound with coverboards that duplicate the original (sumptuously decorated with the family's coat of arms). Few copies remaining. \$125 <http://www.omifacsimiles.com/brochures/elisabeth.html>
- 1496 [El Escorial, Bibl. del Monasterio, J.b.2 "E1"]  
*La música de las cantigas de Santa María del Rey Alfonso El Sabio. III: Transcripción y estudio crítico por Higinio Anglés.*  
 Monumentos de la Música Española, XVIII. Barcelona, 1958. 25 x 33 cm, 2 vols: xx, 427, xi, 340 pp. Commentary to the facsimile. In 2 vols. Wrappers. \$150
- 9203 [El Escorial, Bibl. del Monasterio, T.j.1 "E2"]  
*Cantigas de Alfonso X El Sabio.*  
 Colección Scriptorium. Madrid, 2010. 35 x 50 cm, 3 vols, 512; 473, 697 pp El Escorial Ms. T.j.1 ("E2")—also known as "Códice Rico"—is the third of four surviving manuscripts that preserve the Cantigas repertoire, settings in a narrative format relating to Marian miracles and festivities. Although incomplete "E2" is considered the most important from the point of view of the miniatures. It is made up of 256 folios of parchment in the elegant French script of 13th-c. codices. Originally it contained 200 cantigas, but the loss of some folios has reduced the count to 196. This codex was lavishly illustrated with 1,257 miniatures on 210 of its folios and depicts a vast array of human typology in Spain during the 13th c. Deluxe, totally new, full-color facsimile in the original format, limited to 980 copies, bound in full leather with tooling. <http://www.omifacsimiles.com/brochures/cantigas.html>
- 2664 [Florence, Bibl. Nazionale Centrale, BR 20 (formerly II,I,213)]  
*Alfonso X el Sabio. Cantigas de Santa María. Edición facsímil del códice B.R.20 de la Biblioteca Centrale de Florencia, siglo XIII.*  
 Madrid, 1989-1991. 33 x 46 cm, 2 vols, 262, 205 pp; audio recording. Superb 8-color halftone. This MS was intended as a continuation of El Escorial Ms T.j.1, adding music and more than 500 miniatures which depict a vast array of human typology in Spain during the 13th c. It is a fascinating "work in progress": containing 113 poems, room was carefully set aside for the music and all staff lines drawn, but none of the music was copied. While most of the miniatures are complete, there are many intriguing examples of incomplete faces and detail—almost random in nature—providing a wonderful glimpse into manuscript production. It seems likely that the volume was copied after 1279-1280, and perhaps after the king's death in 1284. According to Montoya Martínez the cantigas in the Florentine MS tend to be located in northern Spain and southern France. There are only four concordances, all with the Toledo MS (Bibl. Nacional, 10,069). Limited edition of 2000 copies, bound in full leather.
- 9553 [London, Royal College of Music, Ms. 1070]  
*The Anne Boleyn Music Book. Introduction by Thomas Schmidt and David Skinner with Katja Airaksinen-Monier.*  
 Diarm Facsimiles, 6. Oxford, 2017. 21 x 30 cm. 58, 270 pp. This modestly-sized but beautifully written book contains sacred motets by some of Europe's most famous composers, specifically those associated with the French Royal Court of the early 16th century. An inscription in an early sixteenth-century English hand reads "M[ist]res A Bolleyene Nowe thus" followed by musical motto of three minims and a longa; that she is referenced "mistress" indicates that the inscription was certainly made before she became queen in 1533; "nowe thus" was the motto of her father. Despite considerable interest by musicologists in past decades, the book remains something of a mystery: clearly made in France, but associated in a yet-to-be-determined way with Henry VIII's second wife. For the facsimile production the RCM removed the MS from its 19th-century binding, making it possible to study the layers and compilation. Commentary includes chapters on the historical context of the book, a new analysis of its structure, the significance of the music it contains with some new acquisitions, an analysis of the decoration, and a list of concordances and editions. Hardbound. \$124 <http://www.omifacsimiles.com/brochures/anneboleyn.html>
- 9225 [Opus artis novae, polyphonies]  
*Le codex de Chypre (Torino, Biblioteca Universitaria.J.II.9). Vol.I: Rondeaux et virelais I. Edition par Cécile Beaupain et Germana Schiassi sous la direction de Raphaël Picazos.*  
 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
- 9368 [Opus artis novae, polyphonies]  
*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.J.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>
- 8124 [Rome, Biblioteca Casanatense, 2856]  
*A Ferrarese Chansonnier: Roma, Biblioteca Casanatense 2856. "Canzoniere di Isabella d'Este". Edited by Lewis Lockwood.*  
 Lucca, 2002. 24.5 x 34 cm, xxxii, 1, 331 pp. Line-cut of a central Italian chansonnier once belonging to Isabella d'Este of Ferrara, Marquise of Mantua. Contains 113 works a3 and 10 a4 in choirbook format executed in a beautiful calligraphic hand. The ms provides text incipits but no text underlay. Includes works by Busnois, Agricola, Caron, Martini, Ockeghem, plus many others. Cloth. Special OMI price (regularly \$430). \$378  
<http://www.omifacsimiles.com/brochures/casanatense.html>
- 7300 [Sélestat, Bibliothèque Humaniste, ms 22]  
*Liber Miraculorum Sanctae Fidis (Xle-XIve siècles) conseroé à la Bibliothèque Humaniste de Sélestat.*  
 Sélestat, 1994. 22 x 33 cm, 249 pp. Beautiful 4-color reproduction of the 11th c. "Book of Miracles of Saint Faith" (fols. 15-104), and other material relating to her as late as the 14th c. (two hymns, a passion, a translation of the reliquary, and the legend on the founding of the priory of Ste. Foy). Contains 98 remarkable historiated initials (in the cloisonné style of south central France) and pieces for the Office of St. Faith in Aquitanian notation and square notation employing 17 staff lines. Issued on the occasion of the ninth centenary of the priory. Hardbound. \$128 <http://www.omifacsimiles.com/brochures/faith.html>
- 7473 [Sélestat, Bibliothèque Humaniste, ms 22]  
*Annuaire 1994, XLIV. Les Amis de la Bibliothèque Humaniste de Sélestat.*  
 Sélestat, 1994. 8°, 101 pp. This annual functions as a special festschrift to the Livre de Miracles and contains 21 articles in French or German on the work and influence of St. Faith or related topics. Includes translation of the miracles and a summary of the musical contents. Wrappers. \$40
- 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.  
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