



- 3231 **ANCELET, 18th c.**  
*Observations sur la musique, les musiciens et les instruments.*  
 Geneva, 1984. 8°, 48 pp. Line-cut of the Amsterdam, 1757 edition. Offers a detailed account of the musical life in Paris from the middle of the 18th c. Wrappers. \$25
- 19 **BACH, Carl Philipp Emanuel, 1714-1788**  
 [Method, keyboard]  
*Versuch über die wahre Art, das Klavier zu spielen. Erster und zweiter Teil. Faksimile-Nachdruck der 1. Auflage, Berlin 1753 und 1762, herausgegeben von Lothar Hoffmann-Erbrecht.*  
 Leipzig, 6/ 1986. 18 x 22 cm, 501 facs, 16 pp. Line-cut of the first printed edition. "Versuch" was, in the German-speaking countries, the most important treatise of the period on playing keyboard instruments. Linen. \$29
- 8934 [Sonata, keyboard/harp, H.386]  
*Sonate pour le clavecin, forte piano, orgue ou harpe qui représentent le bataille de Bergen - 1776.*  
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 12 pp. Line-cut of the Paris, [1776] edition. Programmatic music (falsely attributed to CPE Bach according to recent scholarship) depicting the beginning of a battle, the fire of the canons and musketry, the cavalry attack, and the wailing of the wounded. Wrappers. \$15
- 8757 **BACH, Johann Sebastian, 1685-1750**  
 [Mass, b minor, BWV 232]  
*Messe in h-moll BWV 232. Mit Sanctus in D-Dur (1724) BWV 232(iii). Autograph Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Kommentar von Christoph Wolff. Bärenreiter Facsimile.*  
 Documenta Musicologica, II/35 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, [2]). Kassel, 2007. 24 x 35 cm, viii, 216, xxxvii, 7 pp. New color facsimile of the autograph score based on newly commissioned photographs. Limited bibliophile edition of 500 numbered copies. Afterword in Eng.-Ger-Jap. Handsome binding with linen spine and boards in decorative paper. (few copies remaining) \$565  
[http://www.omifacsimiles.com/brochures/bach\\_bminor.html](http://www.omifacsimiles.com/brochures/bach_bminor.html)
- 8629 [Sacred aria, soprano, strings, bc, BWV 1127]  
*"Alles mit Gott und nichts ohn' ihn" BWV 1127. Einleitung von Michael Maul. Geleitwort von Christoph Wolff. [Herzogin Anna Amalia Bibliothek, Weimar].*  
 Documenta Musicologica, II/33 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, [2]). Kassel, 2005. 4°, 8, 15 pp + audio CD. Color half-tone facsimile of the autograph manuscript rediscovered in May 2005 in Weimar. The aria, consisting of 12 verses, was composed in 1713 to celebrate the 53rd birthday of Duke Wilhelm Ernst of Saxe-Weimar. Together with CD containing the world premiere recording with soprano Elin Manahan Thomas and the English Baroque Soloists conducted by Sir John Eliot Gardiner. Afterword in Ger-Eng. Decorative marbled paper coverboards with pasted title etiquette and red linen spine. \$73  
[http://www.omifacsimiles.com/brochures/bach\\_alles.html](http://www.omifacsimiles.com/brochures/bach_alles.html)
- 8624 [Sonatas & partitas, violin, BWV 1001-1006]  
*Sei solo a violino senza basso accompagnato, BWV 1001-1006. Faksimile nach der autographen Handschrift in der Staatsbibliothek zu Berlin - Preussischer Kulturbesitz. Mit einem Geleitwort von Julia Fischer herausgegeben und mit einer Einführung von Sven Hiemke. [Signatur ms. aut. Bach P. 967].*  
 Meisterwerke der Musik im Faksimile, 8. Laaber, 2006. 21 x 33 cm, 19, 48 pp. New full-color facsimile, in the original format, of the autograph score prepared in 1720. One of the most beautiful and meticulous of all of Bach's manuscripts, "Sei solo à violino senza basso accompagnato" are a delight for the scholar and performer alike. Bach clearly has taken performance from the autograph into consideration—by using comparatively large note heads, detailed articulation and phrasing marks, "custodes" that sit nearly throughout the manuscript at the end of each staff and anticipate the pitch at the beginning of the following staff, and by deliberately planning the page layout with only few page turns, which are accompanied with the instruction "volti subito" (turn immediately). Bibliophile edition with commentary in Ger-Eng. Hardbound with blue paper boards and faux title etikett. \$105  
[http://www.omifacsimiles.com/brochures/bach\\_6vs.html](http://www.omifacsimiles.com/brochures/bach_6vs.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 half-tone 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 Gorko; 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. \$79 [http://www.omifacsimiles.com/brochures/bach\\_vs.html](http://www.omifacsimiles.com/brochures/bach_vs.html)
- BANCHIERI, Adriano, 1568-1634**  
 8347 [La pazzia senile, book 1]  
*La pazzia senile. Venezia, 1598.*  
 Bibliotheca Musica Bononiensis, IV/96. Bologna, 2003. 8°, 3 partbooks, 140 pp. Line-cut of the Venice, 1598 edition, together with new transcription by Renzo Bez. "Madrigal comedy" consisting of 19 madrigals or canzonetti a3 in mensural notation. Portfolio in cloth. \$87
- 7494 *Il zabaione musicale [inventioine boscareccia et primo libro di madrigali a cinque voci]. [Staats- & Stadtbibliothek, Augsburg].*  
 Faksimile-Edition Augsburg, 1. Stuttgart, 1997. 15 x 20 cm, 3 partbooks, c.128 pp. Line-cut of the Simon Tini & Filippo Lomazzo edition, Milan, 1604. 17 settings a5, for voices with or without instruments, based on the pastoral stories of Greek mythology. Wrappers, with handsome portfolio in marbled paper. \$78
- BARRIÈRE, Jean, c.1705-1747**  
 1161 [Sonatas, viol, bc, book 5]  
*Sonates pour le pardessus de viole avec la basse continue. Livre Ve.*  
 Viole de Gambe, XI. Geneva, 1986. 4°, 23 pp. Line-cut of the Paris, c.1748 edition. 6 sonatas in 4 movts. Wrappers. \$35
- BASSANO, Giovanni, c.1550-d.?**  
 7355 *Ricercate, passaggi et cadentie per potersi essercitar nel diminuir terminatamente con ogni sorte d'istrumento: & anco divertti passaggi per la semplice voce. [Civico Museo Bibliografico Musicale, Bologna].*  
 Münster, c.1995. 4°, i, 23 pp. Line-cut of the Venice, 1585 edition. Bassano, a cornetto player who was a member of the ensemble at St. Mark's in Venice, wrote two important treatises. This is the first one, which includes examples of quasi-improvised pieces for solo instrument. Ring binder. \$26
- BÂTON, Charles, b.?-1758**  
 1162 *Six sonates pour la vièle, quatre avec la basse continue et deux en duo, œuvre III; Les amusements d'une heure, duos pour la vièle et la muzette.*  
 Geneva, 1986. 22 x 28 cm, 54 pp. Line-cut. Les Amusements consists of 2 suites, "La Vernay" and "Le Pillet". Presents all the difficulties in regard to the range and limits of the vielle (hurdy-gurdy). Wrappers. \$56
- BIBER, Heinrich Ignaz Franz von, 1644-1704**  
 7691 *Battalia à 10. Faksimile der autographen Stimmenhandschrift und deren Neuedition vorgelegt von Bernhard Moosbauer.*  
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 8. Salzburg, 1999. 24 x 34 cm, x, 9, 24 pp. Half-tone of the autograph parts, plus new edition in score format. Eric Chafé describes this as "one of Biber's most famous pieces... a virtual compendium of rustic, military, and purely rhetorical elements, all combined brilliantly and with the greatest technical finesse." Loose bifolio format, with portfolio in decorative paper. \$55

- 8873 [Partitas, 2 violins, bc]  
*Harmonia artificioso-ariosa. Diversimodè accordata. VII Partien à tre. Faksimile, Erstdruck 1696 (Wiesentheid). Herausgegeben von Reinhard Goebel. [Stadtbibliothek, Wiesentheid].*  
 Magdeburg, 2007. Oblong, 4°, 3 partbooks, xv, 100 pp. Line-cut of the first edition, Wiesentheid, 1696. The recently rediscovered first edition—now available for the first time in facsimile—does not have some of the errors made by the editors of the Denkmäler edition. The piece, in 7 movements or partitas and principally scored for 2 violins and bc (1 partita is for 2 viole d'amore & bass) employs scordatura tunings ("harmonia artificioso") in the upper parts. Only partita VI is written for violins in normal tuning. Wrappers. \$79
- BLASIS, Carlo, 1803-1878**
- 3727 *Traité de l'art de la danse.*  
 Bibliotheca Musica Bononiensis, II/107. Bologna, 1969. 8°, c.120 pp. Line-cut of the 1820 edition. Laid paper. Wrappers. \$45
- BOTTEGARI, Cosimo, 1554-1620**
- 8702 *Il libro di canto e liuto. The Song and Lute Book. A cura di Dinko Fabris e John Griffiths. Facsimile Edition by Dinko Fabris and John Griffiths. [Ms. C 311, Bibl. Estense, Modena].*  
 Bibliotheca Musica Bononiensis, IV/98. Bologna, 2006. 4°, 64, 122 pp. Facsimile of one of the most important mss relating to the history of the lute and an early source of Florentine monody from the last quarter of the 16th c. Besides works for solo lute it contains 127 pieces for voice with lute accompaniment in both mensural notation and Italian tablature. Composers include Bottegari, Lasso, Rore, Striggio, Palestrina, Dentice, Vecchi, Primavera, Conversi, Nola, Malvezzi & Tromboncino. Wrappers. \$86
- CHOPIN, Frédéric, 1810-1849**
- 9166 *J.S. Bach. Vingt-Quatre préludes et fugues (Le clavier bien tempéré, livre I). Annoté par Frédéric Chopin. Commentaire de Jean-Jacques Eigeldinger.*  
 Publications de la Société Française de Musicologie, I/28. Bourg-la-Reine, 2010. Oblong, 28 x 21 cm, lxxii, 111 pp. Color facsimile of the Richault edition (one of the four first editions of the work), with autograph emendations by Frédéric Chopin. In his triple activity as composer, performer, and teacher, Chopin constantly turned to Bach as a supreme point of reference. The Well-Tempered Clavier is said to be the only score he took with him to Majorca in the winter of 1838-39, at the time he was completing his 24 Preludes op.28—in other words, at the heart of his career as a composer. Until now the important role played by the Well-Tempered Clavier in Chopin's teaching has been known on the basis of literary sources. The document published here for the first time confirms it with living proof of a different kind, a live record, so to speak, of his teaching. This precious score, held in a private collection, emanates directly from Pauline Chazaren, a pupil of Chopin and teacher of Cosima Liszt. The score was probably purchased in Lyons around 1843 prior to Pauline's Parisian sojourn and was brought or sent to Paris, where it was used in the lessons with Chopin. The score shows no trace of interventions that could be ascribed to Pauline or anyone else. Leafing through the pages of this copy of the Well-Tempered Clavier I, one cannot fail to be struck by the neatness with which the signs and words indicating tempo, metronome marks, phrasing, articulation, dynamics, left-hand octaves, and so on, have been noted. All of Czerny's indications (probably taken from the 1843 Veuve Launer edition), save fingerings, have been copied out by Chopin. The systematic copying stops after Prelude 7, as do the sporadic indications in ink. Commentary in Fr/Eng/Pol. Hardbound. \$111 [http://www.omifacsimiles.com/brochures/bach\\_chopin\\_wtc.html](http://www.omifacsimiles.com/brochures/bach_chopin_wtc.html)
- COUPERIN, Francois, 1668-1733**
- 1191 [Pièces, viols, bc]  
*Pièces de violes avec la basse chiffrée.*  
 Viole de Gambe, XIII. Geneva, 1986. 22 x 28 cm, 2 partbooks, 29 pp. Line-cut of the Boivin edition, Paris, 1728. 2 suites composed for 2 viols, of 7 and 4 movts. Wrappers. \$51
- DEROSIER, Nicolas, 17th c.**
- 1016 [Method, guitar]  
*Les principes de la guitare. [Civico Museo Bibliografico Musicale, Bologna].*  
 Bibliotheca Musica Bononiensis, IV/213. Bologna, 1975. Oblong, 22 x 16 cm, 12 pp. Line-cut of the Amsterdam, 17th-c. edition, in French tablature. Various tables illustrating notational conventions, together with 12 short chaconnes in minor keys. Laid paper. Cloth. \$21
- DIEUPART, Charles, c.1670-c.1740**
- 4353 [Suites, vln/ rec, viol/ archlute, bc]  
*Six suites de clavessin divisées en ouvertures, allemandes, courantes, sarabandes, gavottes, menuets, rondeaux & giges. Pour un violon & flûte avec une basse de viole & un archilut.*  
 Münster, 1990. 4°, 2 partbooks: i, 49 pp. Line-cut of the Roger partbooks, (Amsterdam, 1711), for violin or recorder and viol or archlute. Wrappers. \$28
- DUMANOIR, Guillaume, 1615-1697**
- 3734 *Le mariage de la musique avec la danse.*  
 Bibliotheca Musica Bononiensis, II/106. Bologna, 1985. 16 x 22 cm, 131 pp. Line-cut of the Paris, 1664 edition. Laid paper. Cloth. \$48
- FIORONI, Gianandrea, 1716-1778**
- 9216 [Regole per il contraponto], in Ottavio Beretta:  
*Una nuova fonte della trattatistica musicale settecentesca: Le Regole per il contraponto del Signor Fioroni Maestro di Capela de Milano.*  
 Musurgiana: Sources and Materials for the History and Theory of Music, 8-9. Lucca, 2010. 8°, xxii, 76, 57 pp. Recently rediscovered manuscript—the only theoretical work of Fiorini, a pupil of Leonardo Leo—reproduced in facsimile with modern transcription and notes. Wrappers. \$68
- FROBERGER, Johann Jacob, 1616-1667**
- 8447 *Toccatten, Suiten, Lamenti. The Manuscript SA 4450 from the Berlin Sing-Akademie zu Berlin. Facsimile and Transcription Edited by Peter Wollny and the Berlin Sing-Akademie zu Berlin.*  
 Documenta Musicologica, II/31. Kassel, 2004. 25 x 35 cm, xxv, 75, 55 pp. Full-color reproduction of a contemporary ms copy, together with a new engraved edition. This ms resurfaced in 1999 and was returned to the archives of the Sing-Akademie in Berlin in 2001. It was probably prepared from autograph originals by the Hamburg organist Johann Kortkamp, ca.1665-1670 and contains a total of 21 authentic Froberger compositions (6 toccatas, 13 suites, 2 lamenti). Besides providing the first reliable readings for most of the works, it also contains titles, explanations (especially elucidating the piece with "26 numbered Passages") and dedications that shed valuable light on Froberger's life. Preface in Ger/Eng. Hardbound. \$112 <http://www.omifacsimiles.com/brochures/froberger.html>
- HANDEL, George Frideric, 1685-1759**
- 8998 [Messiah, oratorio, HWV 56, autograph]  
*Messiah HWV 56. Autograph. The British Library London. Commentary by / Kommentar von Donald Burrows.*  
 Documenta Musicologica, II/40. Kassel, 2008. 4°, viii, 284, 56 pp. Full-color facsimile edition of the autograph score, issued on the occasion of the 250th anniversary of the composer's death. Commentary in Eng-Ger-Jap. Handsome bibliophile binding with linen spine and decorative paper boards. Special OMI price. \$579 [http://www.omifacsimiles.com/brochures/handel\\_mess.html](http://www.omifacsimiles.com/brochures/handel_mess.html)
- HILDEGARD VON BINGEN, 1098-1179**
- 3893 *Symphonia harmoniae caelestium revelationum. Dendermonde, St.-Pieters & Paulusabäij, 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 "Riesen" codex—but no less authoritative—it consists of a liturgical cycle with antiphons, responsories, sequences, hymns, a Kyrie and an Alleluia. Interestingly, Hildegard refers to all these pieces as "symphonies of the harmony of celestial revelations"; its overall structure consists of an overarching celestial, semi-celestial and earthly hierarchy. Hardbound in linen with embossed titles. \$89 [http://www.omifacsimiles.com/brochures/hild\\_d.html](http://www.omifacsimiles.com/brochures/hild_d.html)
- HUBERTY, Anton, c.1722-1791**
- 8953 [Method, viola d'amore]  
*Neu Method-Messige Viol d'amore Stüke. Wien. Mit einem Kommentar und Inhaltsverzeichnis von Marianne Rônez. [Sibley Library, Rochester, NY].*  
 Facsimile-Edition Rara, 56. Stuttgart, 2008. Oblong, 25 x 18 cm, 3 vols, 220, 23 pp. Line-cut of the Vienna, c.1790 edition, based on the unique copy preserved in the Sibley Library. This rare and fascinating publication, by a professional double bass player and publisher, offers a treatise on the viola d'amore, together with a rich collection of music: genre pieces (short dances or character pieces), 9 sonatas, 1 duo, pieces with bc accompaniment, pieces with voice. Introduction in Ger-Eng. Hardbound in decorative paper, with handsome slipcase. \$175
- MARC, Thomas, fl.1720-1735**
- 1214 [Suites, viola da gamba & bc]  
*Suite de pièces de dessus et de pardessus de viole et trois sonates avec les basses-continüe, qui se peuvent joüer sur la viole, la flûte traversière et autres instruments.*  
 Viole de Gambe, XIV. Geneva, 1988. 4°, 45 pp. Line-cut of the author's & Boivin edition, Paris, 1724. A suite of dances, mostly minuets. Introduction on how to play the two instruments. Wrappers. \$51

- MARESCOT, Charles de, 18-19th c.**  
2213 *La guitaromanie. Recueil de rondeaux, valse, contredanses, chasse, fanfare, polonaise, marches, bolero, Sonatine, air varié et préludes d'une exécution brillante.*  
Archivum Musicum: L'Arte della Chitarra, 16. Florence, 1985. Oblong, 21 x 15 cm, 54 pp. Line-cut of the Paris edition. With beautiful full-color reproduction a Parisian concert scene. Wrappers. \$27
- MATTHES, Carl Ludwig, 18th c.**  
9041 [Sonatas, oboe, bc]  
*Deux sonates pour hautbois et basse continue.*  
Collection Facsimusic. Courlay, 2008. 21 x 30 cm, 16 pp. Line-cut of the Hamburg, 1770 edition (extracted from Musikalisches Vielerley). Wrappers. \$14
- MERULA, Tarquinio, c.1594-1665**  
1276 *Canzoni ovvero sonate concertate per chiesa, e camera a due, et a tre.*  
Bibliotheca Musica Bononiensis, IV/150. Bologna, 2/ 1999. 22 x 32 cm, 4 partbooks, 105 pp. Line-cut of the Alessandro Vincenti edition, Venice 1637. Seventeen pieces a2 and seven a3 in the original partbook layout (vln I-II, violone, bc). Laid paper. Wrappers with portfolio in stiff paper. \$53
- MONTEVERDI, Claudio, 1567-1643**  
9226 *L'Incoronazione di Poppea. Facsimile della partitura di Napoli. Edizione del libretto a cura di Lorenzo Bianconi. Saggi introduttivi di Gino Benzoni e Alessandra Chiarelli.*  
Drammaturgia Musicale Veneta, 2. Milan, 2011. Oblong, 30 x 23 cm, xcvi, 233 pp. Within the history of opera *L'incoronazione di Poppea* (Venice, 1643), with a libretto by Giovan Francesco Busenello and music attributed to Claudio Monteverdi, holds a special place, being the very first opera on a historical subject: instead of Daphne, Orpheus or Adonis, we meet the emperor Nero, the empress Octavia, the courtesan Sabina Poppea and the philosopher Seneca. A mocking cynicism pervades the opera, which is drawn from the Annals of Tacitus and from a Latin tragedy attributed to Seneca (Octavia): one recognizes in it the imprint of the philosophical and moral libertinism cultivated by the Accademia degli Incogniti. This volume reproduces the manuscript score preserved in Naples. Like the manuscript in the Biblioteca Marciana (already reproduced in facsimile in 1938), this one is the product of several hands: Francesco Cavalli, perhaps Benedetto Ferrari and probably an unknown Neapolitan composer. In his introductory essay, the historian Gino Benzoni delineates the reception during the 17th c. of Tacitus, the main basis of the opera. Alessandra Chiarelli clarifies the complex web of sources for the music and libretto. Lorenzo Bianconi contributes editions of the "scenario" (1643), the text as its author chose to publish it (1656) and the variants of the Neapolitan libretto (1651). Linen. \$245
- 8783 *Il ritorno di Ulisse in patria. Ms. Wien. Saggio introduttivo e libretti a cura di Sergio Vartolo.*  
Musica Drammatica, 9. Florence, 2006. Oblong, 28 x 21 cm, 2 vols, 269, 197 pp. Line-cut of a MS score from the Österreichische Nationalbibliothek, Vienna. A wonderful composite edition, reproducing the full score (in the hand of a contemporary copyist) and all the relevant texts and libretti. Introduction in It-Eng. Wrappers. \$68
- MÜLLER, Andreas, 16-17th c. [compiler]**  
7462 *Neue teutsche Canzonetten [mit dreyen Stimmen von den firtrefflichsten italienischen Componisten auff ihre Sprach componiert und hievor in Italia zusammen getruckt. An zetzto aber mit unser Sprach den teutschen Musicus, Instrumentisten und andern der Music Liebhabern zu Gefallen].*  
Faksimile-Edition Schermer-Bibliothek Ulm, 47. Stuttgart, 1997. 15 x 20 cm, 3 partbooks, 90 pp. Line-cut of the Wolfgang Richter edition, Frankfurt, 1608. 26 settings a3 (with German texts) by Palestrina, Soriano, Zucchelli, Petrino, Giovanelli, Crivello, Nanino, Stabile, Anerio, Ricordi, Orlandino, Quagliato, Cossa, Locatello, Marenzio, & Müller. Wrappers, with slipcase in marbled paper. \$55
- NEGRI, Cesare ("il trombone"), c.1546-d.?**  
1784 *Le gratie d'amore.*  
Bibliotheca Musica Bononiensis, II/104. Bologna, 2/ 1983. 18 x 25 cm, 306, vi pp. Line-cut of the Milan, 1602 edition. One of the great early works on Renaissance dance similar to that of Caroso. Contains 58 engravings by Leon Palavicino after designs by Mauro Rovere showing dancers executing the figures of the gaillarde, pavane and other dances of the period. The accompanying music is in lute notation (Italian tablature), along with detailed instructions for steps and movements. Fine portrait of Negri. Afterword and bibliography by Rossana Dalmonte. Cloth. \$108
- ORTIZ, Diego, c.1510-c.1570**  
2228 [Treatise, ornamentation]  
*El primo libro nel quale si tratta delle glose sopra le cadenze et altre sorte de punti in la musica del violone.*  
Archivum Musicum: Strumentalismo Italiano, 57. Florence, 1984. Oblong, 24 x 17 cm, vi, 121 pp. Line-cut of the Rome, 1553 edition. Rules on ornamentation with examples in mensural notation. Divided into two books, part I for the performer of consort music for viols; part II presents several different kinds of compositions for one viol and cimbalò. Total of 29 works. Introduction by Marco Di Pasquale. Wrappers. \$31
- PANDOLFI-MEALLI, Giovanni Antonio, 17th c.**  
9212 [Sonatas, violin, bc, op.3-4]  
*Sonate op.III & IV for Violin & BC - Innsbruck 1660. Facsimile, Edited by Enrico Gatti and Fabrizio Longo.*  
Magdeburg, 2011. 4°, 30 94 pp. 4-color reproduction of the Innsbruck, 1660 edition. Preface in Ger-Eng. Wrappers. \$74
- TELEMANN, Georg Philipp, 1681-1767**  
9051 [Musique de table, strings/ winds, TWV 50-55]  
*Musique de Table. Tafelmusik in 3 Produktionen. Herausgegeben von Reinhard Goebel.*  
Magdeburg, 2010. 4°, 7 partbooks. Line-cut of the Hamburg, 1733 partbook edition. With the publication of his Tafelmusik, Telemann provides a crowning "trio" of German instrumental music of the late Baroque period, alongside Bach's Brandenburg Concerti and Handel's Concerti grossi op.6. The composer shows himself at the zenith of his creative powers. Each part consists of a series of movements (Ouverture, Quatuor, Concert, Trio, Solo, and Conclusion) in various instrumentations—flauto dolce, flauto traversiere, oboe, tromb, strings & fondamento. One masterwork follows the other, forming a logically-built structure, yet each work can also stand alone. Wrappers, in portfolio. \$148
- VIVALDI, Antonio, 1678-1741**  
8994 [Concerti, RV 540, 552, 558, & Sinfonia, RV 149]  
*Concerti con molti istromenti. Manoscritto Dresden, Sächsische Landesbibliothek - Staats- und Landesbibliothek. Concerto in Do maggiore per 2 violini "in tromba marina", 2 flauti [dritti], 2 mandolini, 2 chalumeaux, 2 tiorbe, violoncello, archi e basso continuo, RV 558; Concerto in La maggiore per violino principale. 3 violini in eco, archi e basso continuo, RV 552; Concerto in Re minore per viola d'amore, liuto, archi e basso continuo, RV 540; Sinfonia in Sol maggiore per archi e basso continuo, RV 149. A cura di Karl Heller.*  
Archivum Musicum: Vivaldiana, 5. Florence, 2007. Oblong, 30 x 24 cm, 38, 158 pp. Half-tone of a copyist MS (being the work of 2 scribes) which offers an interesting glimpse into a multi-work "concert program" rather than a single work. Introduction in It-Ger. Wrappers, in decorative paper. \$81
- COMPOSITE & MISCELLANEOUS SOURCES**  
8503 [Chantilly, Bibliothèque du Château de Chantilly, ms. 564 (olim 1047)]  
*Codex Chantilly, Bibliothèque du Château de Chantilly, Ms. 564, Fac-similé. Edité par Yolanda Plumley & Anne Stone. Centre d'Études Supérieures de la Renaissance.*  
Collection "Epitome Musical". Turnhout, 2008. 29 x 40 cm. x, 164; 211 pp. Full-color facsimile in the original format. Exciting late medieval source with 99 songs and 13 motets, 61 of them unique. These works include some of the most elaborate surviving examples of the "Ars subtilior" notation, known for its experimentation in music rhythm. The provenance of this complex ms is still in dispute, being either 14th century southern France or an early 15th century Italian copy of a French repertoire. The basic corpus dates from c.1350-95; the ars subtilior repertoire by papal singers from Avignon and musicians employed at the Foix and Avignon courts is slightly later. Composers include Solage, Philippus de Caserta, Trebor, Vaillant, Machaut, Senleches, Susay, Cordier, Magister Franciscus, and Hasprois. The ms was owned by a Florentine family (possibly commissioned by them) and remained in Florence until 1861, at which time it was brought to Chantilly by the Duke of Aumale. Commentary in Fr-Eng. Handsome binding in black linen with dust jacket. \$395 <http://www.omifacsimiles.com/brochures/chantilly.html>
- 6685 [Chantilly, Bibliothèque du Château de Chantilly, ms. 564 (olim 1047)]  
*A Late Medieval Songbook and its Context: New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, Ms. 564), edited by Yolanda Plumley and Anne Stone.*  
Collection "Epitome Musical". Turnhout, 2010. 29 x 40 cm. 365 pp. Proceedings for a special symposium devoted to Codex Chantilly. Wrappers. \$100 <http://www.omifacsimiles.com/brochures/chantilly.html>

- 1399 *Dijon Bibliothèque Publique, Manuscrit 517. With an Introduction by Dragan Plamenac.*  
Publications of Mediaeval Musical Manuscripts, 12. New York, 1971. 13 x 18 cm, 12, 398 pp. Half-tone of a c.1460 Burgundian chansonnier. Rich repository of the chansons of Busnois, Ockeghem, and their contemporaries. Introduction in Ger-Eng. \$141
- 8496 [Harmonia organica]  
*Ochsenhauser Orgelbuch. Harmonia organica. Quellenkritische Erstausgabe herausgegeben von Michael Gerhard Kaufmann im Auftrag der Landesakademie für die musizierende Jugend in Baden-Württemberg, der Gesellschaft der Orgelfreund, und der Stadt Ochsenhausen. [Misc. Ms. 150, Yale Music Library, New Haven].*  
Veröffentlichungen der Landesakademie für die musizierende Jugend in Baden-Württemberg, 1/1/2. Stuttgart, 2004. 24 x 33 cm, 2 vols, 152, 88 pp. Full-color facsimile of the 1735 edition of "Harmonia organica: seu praestantissimi in imperiali monasterio Ochsenhusano novi organi perfectus usus ac praeclara tractandi methodus". 40 Pièces à toucher and four fuges, all of them anonymous, written for the organ built by Joseph Gabler for the Imperial Benedictine Abbey, Ochsenhausen, in southern Germany. With commentary (Ger-Eng) and modern transcription. Hardbound, with slipcase. Limited bibliophile edition. \$238  
<http://www.omifacsimiles.com/brochures/ochsen.html>
- 9171 [Harrach Ms.]  
*Lautenmusik aus Schloß Rohrau. Werke von Sylvius Leopold Weiss und anderen. Zwei Manuskripte für Barocklaute aus der Graf Harrach'schen Familiensammlung. Als Faksimile herausgegeben und kommentiert von Michael Freimuth, Frank Legl und Markus Lutz.*  
Frankfurt, 2010. Oblong, 4°, xlviii, 268 pp. The world-famous art collection of the Harrach family is preserved in their castle at Rohrau near Vienna. In 2004 the curator of the collection, count Arco-Zinneberg, came across 7 manuscripts (2 of them lute tablatures) preserved together with the art collection. Christoph Angerer and Michael Freimuth were called to evaluate the mss and soon realized the value of the find, particularly of the lute tablatures. The first volume mostly contains works by Sylvius Leopold Weiss, among them 11 suites of several movements that have been previously unknown, 1 complete lute duet in 4 movements, and the suite in A that has so far survived as solo music, but here it is in the form of a trio for violin, lute and bass. The title of the second volume, "Lautenmusik von unbekanntem Componisten" (lute music by unknown composers) was obviously caused by the scribe's ignorance of the music, since already as many as 4 suites could be ascribed to Weiss by concordances. Other suites in the collection are composed in a style that is quite similar to Weiss' style as well. Quite unexpectedly, the volume also contains 4 pieces for lute in renaissance tuning, notated in Italian tablature. The present volumes, comprising 200 pages, bridge a gap in the group of sources of lute music by Weiss, complementing other Weiss manuscripts in London and Dresden, as they mainly contain pieces of his early creative period. The 2 manuscripts in Rohrau contain a total number of 167 movements for the lute, organized in 26 suite-like sequences. Without doubt, these volumes are of the highest significance both for active lute players and for scholars. \$225  
<http://www.omifacsimiles.com/brochures/rohrau.html>
- 7081 [Lucca, Archivio di Stato, ms 238; Lucca, Archivio Arcivescovile, ms 97]  
*The Lucca Choirbook. Lucca, Archivio di Stato, MS 238; Lucca, Archivio Arcivescovile, MS 97; Pisa, Archivio Arcivescovile, Bibliotheca Maffi, Cartella 1 1/III. With and Introduction and Inventory by Reinhard Strohm.*  
Late Medieval and Early Renaissance Music in Facsimile, 2. Chicago, 2008. 26 x 36 cm, 208 pp. More than forty years ago in the state archives of Lucca, Italy, Reinhard Strohm noticed that bindings on some of the books consisted of the pages of a centuries-old music manuscript. In the following years, Strohm worked with the archivists to remove these leaves and reassemble as much as possible of the original manuscript, a major cultural recovery now known as The Lucca Choirbook. The recovered volume comprises what remains of a gigantic cathedral codex commissioned in Bruges around 1463 and containing English, Franco-Flemish, and Italian sacred music of the 15th century—including works by Dufay and Isaac. This facsimile of the choirbook includes all the known leaves, ordered according to their proper placement in the original codex. In the introduction, Strohm tells the fascinating story of this choirbook, identifying its early users and reconstructing its travel from Bruges to Lucca. Linen. \$185
- 8174 [Modena, Bibl. Estense, alpha M.5.24 (ModA)]  
*The Manuscript alpha M.5.24 of the Biblioteca Estense. Edited by Anne Stone.*  
Ars Nova, Nuova Serie, 1a. Lucca 2003 20 x 27 cm. 128 pp. Full-color reproduction. One of the most representative witnesses of the dissemination of French music in Italy. Works by Italian composers during the late trecento and early quattrocento. 100 compositions, 56 of which are unica. Hardbound. (Special OMI price; reg. \$320) \$279  
<http://www.omifacsimiles.com/brochures/modena.html>
- 8180 [Modena, Bibl. Estense, alpha M.5.24 (ModA)]  
*The Manuscript alpha M.5.24 of the Biblioteca Estense. Introduction by Anne Stone, with a Note by Frederica Toniolo.*  
Ars Nova, Nuova Serie, 1b. Lucca, 2005. 8", 171 pp. (Commentary to the facsimile volume). \$39  
<http://www.omifacsimiles.com/brochures/modena.html>
- 8692 [Munich, Bayerische Staatsbibl., cIm 14274]  
*Codex St. Emmeram, CIm 14274 der Bayerische Staatsbibliothek München. Faksimile. Herausgegeben von der Bayerische Staatsbibliothek und Lorenz Welker mit einem Kommentar von Ian Rumbold und Peter Wright. Einführung von Martin Staehelin.*  
Elementa Musicae, 2. Wiesbaden, 2006. 22.5 x 32 cm, 2 vols, 328, 160 pp. Known as the "St. Emmeram Codex" because of its association with the Benedictine monastery of St. Emmeram in Regensburg, this is one of the most fascinating sources of late medieval polyphony. Compiled by Hermann Pötzlinger during the 1430s and early 1440s the MS comprises an anthology of over 250 compositions drawn from a wide variety of European sources. It includes works by Dufay and Dunstable and their contemporaries and shares concordances with MSS Aosta, Bologna Q15, & Trent 92 to mention a few. Interestingly the manuscript documents the change from black mensural notation (in common use during the first decades of the 15th c) and the newer white mensural notation which replaced it. Full-color reproduction with commentary in Ger-Eng. Linen. \$425  
[http://www.omifacsimiles.com/brochures/st\\_emm.html](http://www.omifacsimiles.com/brochures/st_emm.html)
- 7079 *Oxford, Bodleian Library, MS Canon. Misc. 213. With an Introduction and Inventory by David Fallows.*  
Late Medieval and Early Renaissance Music in Facsimile, 1. Chicago, 1995. 26 x 36 cm, 336 pp. Half-tone. Important anthology of 326 pieces from the first third of the 15th c. in white mensural notation, copied in choirbook format. Includes works by Dufay, Binchois, Cessar, Cordier, Arnold, Hugo de Lantins, Fontaine, Grenon, Loqueville, and Vide. Cloth. \$242
- 9135 [Oxford, Eton College Library, MS 178]  
*The Eton Choirbook. A Full-Colour Facsimile of Eton College Library, MS 178.*  
Oxford, 2010. 30.6 x 42.7 cm, 60 + vi, 252 + vi pp. One of the most iconic of music manuscripts, the Eton Choirbook is of unique importance, both in its own right as a cultural artefact and as a source of English choral polyphony composed during the late 15th and early 16th centuries. Had it perished, along with so many other (less fortunate) pre-Reformation music manuscripts, our knowledge of a critical moment in the history of English music would have been immensely diminished. Ever since it was first copied for use in the college chapel in the early 1500s, the choirbook has been continuously in the possession of Eton College. Several composers whose works were included in it had close associations with the college, not least Robert Wylkynson, who served as the college's informant choristarm from 1500. Other composers represented include Banastre, Browne, Cornyshe, Davy, Fawkyner, Fayrfax, Hygons, Lambe and Turges. Most of its original contents (67 out of a total of 93 pieces) were votive antiphons, or devotional motets of prayer and praise, sung each evening to the Virgin Mary, the college's dedicatee. The Salve ceremony, familiar to worshippers throughout Catholic Europe, lay at the heart of Eton College's raison d'être as a chantry college: the Eton Choirbook is an eloquent witness to this flowering of devotional culture on the eve of the Reformation. The manuscript is also a work of consummate artistry, copied by an experienced scribe on large vellum leaves, and illuminated by a professional limner. Even in its in-complete state (nearly half of its original 224 leaves have been lost), the Eton Choirbook is the undoubted queen of early Tudor music manuscripts. Commentary by Magnus Williamson. Limited edition, bound with buckram or full-leather.  
\$550 <http://www.omifacsimiles.com/brochures/eton.html>
- 4635 [Paris, Bibl. Nationale, fr. 1597]  
*Chansonnier de la Lorraine. Paris, Bibliothèque Nationale, fonds français 1597.*  
Waiblingen, c.1991. 15 x 21 cm, 158, iii pp. Line-cut reproduction of a central French chansonnier (Agricola circle) documenting the change from 3 to 4-voice texture. In choirbook format with mensural notation. Coverboards in parchment paper with handsome cloth spine. \$96
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Manuscrits, 19. Geneva, 1995. Oblong, 28 x 20 cm, 24, 139 pp. Line-cut. Pieces by Marin and Roland Marais, Caix d'Hervelois, Le Clerc, Couperin, Forqueray, Boismortier, for two treble and two bass viols. Wrappers. \$157

- 8832 [Seville, Bibl. Colombina, 7-I-28]  
*Cancionero musical de La Colombina (Cantinelas vulgares puestas en música por varios españoles)* (s. XV). Edición facsímil [por José Sierra y José Carlos Gosálvez].  
 Madrid, 2006. 16 x 22 cm, 220 pp. Spanish songbook copied c.1460-1480 during the reign of the Catholic kings. The MS, the work of a single scribe, is an important precursor to the *Cancionero de Palacio*. Once consisting of 107 folios (17 are now lost), the collection contains 95 works, primarily for 3 to 4 voices. Composers include Juan de Triana (20), Juan Comago (6), Johannes Wreede (3), Ockeghem (2), Hurtado de Xerés (2), Enrique (2), Francisco de la Torre (1), Juan de León (1), Juan Fernández de Madrid (1), Pedro de Lagarto (1), Juan Pérez de Gijón (1), Juanes (1), Belmonte (1), Móxica (1) & Rodríguez (1). Wrappers. \$52 <http://www.omifacsimiles.com/brochures/seville.html>
- 9115 *The Thysius Lute Book / Het Luitboek van Thysius. Facsimile Edition of Leiden, Bibliotheca Thysiana 1666. Volume I: Introduction - Jan W.J. Burgers & Louis Peter Grijp; Concordances - Louis Peter Grijp, Simon Groot & John H. Robinson; Volume II. Facsimile Edition Folios 1-233; Volume III: Facsimile Edition Folios 233v-521v.*  
 Muziek uit de Republiek. Leiden & Utrecht, 2009 23 x 33 cm, 3 vols, 158, 380, 477 pp. Half-tone. The Thysius Lute Book—taking its name from the Leiden bibliophile who acquired the manuscript in the 19th c.—is the world's most comprehensive lute volume. Compiled by Adriaen Smout from Rotterdam between the years 1595-1646, the book is a complete international repertoire comprised of Italian dances such as passamezzi and galliardas, fancies, intabulations of madrigals, chansons and motets, psalms and English, French and Dutch ballads and dances. It includes lute music by John Dowland, John Johnson, Thomas Morley, Thomas Robinson, Robin Jones and others, arrangements of chansons by Thomas Crecquillon, Pierre Sandrin, Clemens non Papa, Claudin de Sermisy and Orlando di Lasso, madrigals by Palestrina, Ferretti and Noël Paigniet, motets by Peter Phillips, Pietro Lappi, Arcangelo Bussoni, Giulio Belli and others, psalm settings by Jan Pietersz Sweelinck, Claudin le Jeune and Claude Goudimel, and many anonymous settings of ballads and dances. Smout also showed great interest in popular culture and included many peasant ditties and light-hearted song tunes. There are also remarkable lute quartets. All music has been notated in seven-line French lute tablature. 3 vols, hardbound, in slipcase. \$299 <http://www.omifacsimiles.com/brochures/thysius.html>
- 8620 [Vatican, Bibl. Apost., Urb. lat. 1411]  
*Rome, Biblioteca Apostolica Vaticana Ms. Urbinate latini 1411. Facsimile Edition.*  
 Codices e Vaticanis Selecti, Series Minor, 9. Lucca, 2005. 14 x 22 cm, 36, 54 pp. Deluxe full-color facsimile of a small manuscript, copied in Florence, ca. 1445, with a repertory of Franco-Burgundian music. The collection may have been intended for the use of a private circle of "cognoscenti", as is suggested by an inscription on the verso of the opening page indicating that it belonged to "Piero di Chosimo de Medicj" [d.1469] and was given by him to "Piero de Archangelo de li Bonaventuri da Urbino". After entering the ducal library in Urbino (signalled by the presence of a large heraldic illustration on fol.2v) it remained there until the transfer of the library to the Vatican in 1657. Unusual features of the ms are its inclusion of two settings by Ciconia and Dunstable of Giustiniani's "O rosa bella", three works, two of them unica, by Dufay, and twelve songs by Binchois (including some of his best), marking the earliest appearance in Florence of the music of this master of courtly French chansons. There is evidence that Urb. lat. 1411 not only belonged to the Medicis but was drawn upon for music to entertain them and their guests, showing that by 1440 the pre-eminence of Franco-Burgundian music was well established in Florence. Cloth. Special OMI introductory price (reg. \$260) \$189 [http://www.omifacsimiles.com/brochures/vat\\_ul1411.html](http://www.omifacsimiles.com/brochures/vat_ul1411.html)
- 8740 [Vatican, Bibl. Apost., Urb. lat. 1411]  
*Città del Vaticano. Ms Urbinate latinas 1411. James Haar.*  
 Lucca, 2006. 8", 75 pp. Separate commentary (in Eng) to the facsimile. \$36
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*Florence BNC, Ms. Panciatichi 27. Text and Context. Edited by Gioia Filocamo.*  
 Monumenta Musica Europea, II/1. Turnhout, 2010. 4", xx, 988 pp. Ms Panciatichi 27 is a combination of two smaller manuscripts (f.1-120; f.121-216) compiled possibly in Mantua or Ferrara at the beginning of the 16th c. Consisting of a mix of secular and sacred works and a wide range of genres (parts of masses, motets, magnificat sections, litanies, lamentations, dances, instrumental pieces, frottole, laude, chansons, etc.) its composers include Agricola, Bergomotius, Brumel, Cara, Trombocino, Caron, Compère, Dionisius of Piacenza, Dominicus, G. Fogliano, Ghiselin, Hayne van Ghizeghem, Isaac, Japart, Josquin, Musipula, Pamphilus, Peragulo, Pinarol, Pisano, Renaldo, Stokhem, Tinctoris, Turis, Vilet, Weerbecke, and 114 anonymous pieces. Hardbound. \$216
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 Monaco, 2005. 4", xviii, 45 pp. Wrappers. \$47
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*Cantus 21. Mémoires du chant. Le livre de musique d'Isidore de Séville à Edmond de Coussemaker. Sous la direction de Bruno Bouckaert. Contributeurs: Florence Albaret, Véronique Denolf, Sandrine Dumont, Nele Gabriëls, Valérie Guéant, Barbara Hagg-Huglo, Thiphaine Hébert, Sofie Taes, Bruno Bouckaert, Johan Eeckeloo, Michel Huglo, Gilbert Huybens, Pierre-Jacques Lambin, Christian Meyer, Damien Top.*  
 Cantus 21: Patrimoine Musical du Nord de la France. Neerpelt, 2007. 24 x 29 cm, 240pp. From 19 Nov. 2005 to 18 Feb. 2006 four exhibitions, entitled "Cantus21. Patrimoine musical du Nord de la France", were organized in Cambrai (Maison Falleur/Médiathèque municipale), Douai (Bibl. municipale and Musée de la Chartreuse) and Bailleul (Musée Benoît-De-Puydt). This exceptionally beautiful and illustrated publication is the scholarly outcome of this event containing detailed descriptions of, and commentaries on more than 150 manuscripts, prints, treatises and archival documents. 2 sections are dedicated mainly to plainchant sources and liturgical manuscripts, one elaborates on sources of polyphony and music theory from the North of France and a final section is dedicated to Charles Edmond Henri de Coussemaker (1805-1876), who was a pioneer in listing and studying music sources from the North of France. A lot of attention is paid to his vast private collection (more than 1600 books, prints and mss) and to the large number of pieces which found their way into the collections of the Brussels Royal Library and the Library of the Brussels Royal Conservatory. Wrappers. \$59 <http://www.omifacsimiles.com/brochures/cantus21.html>
- 6620 Christensen, Jesper Bøke.  
*18th Century Continuo Playing. A Historical Guide to the Basics. Translated by J. Bradford Robinson.*  
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