



- ANTICO, Andrea, c.1480-d.? [publisher]**
- 9069 *Canzoni nove con alcune scelte de vari libri. Rom, 1510.* [Universitätsbibliothek Basel].
 Faksimile-Edition Rara, 59. Stuttgart, 2009. Oblong, 27 x 20 cm, 86, ivi pp. Line-cut of the Rome, 1510 edition. A unique print—Andrea Antico's first—in the possession of the Basel University Library, with title page in woodcut that immortalizes the purchaser and first owner of the volume: the humanist Bonifacius Amerbach. The collection, comprised of 41 motets for 3 voices is engraved with incredible skill on wood blocks. Tromboncino is the best represented composer in the collection (18 works). Afterword by Martin Kirnauer. Hardbound in decorative paper. \$44
- BACH, Johann Sebastian, 1685-1750**
- 8757 [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
- 7619 [Brandenburg Concerti, BWV 1046-1051]
Brandenburgische Konzerte. Faksimile des Autographen. Faksimileausgabe nach dem Autograph Staatsbibliothek zu Berlin – Preussische Kulturbesitz, Musikabteilung, Am.B.78.
 Leipzig, 4/ 1996. Oblong, 33 x 26 cm, 170 pp. Facsimile of the dedication autograph score for Christian Ludwig, Margrave of Brandenburg. Brown linen. \$285
http://www.omifacsimiles.com/brochures/bach_brand.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 a 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
- BERG (= MONTANUS), Johann, b.?-1563 [publisher]**
- 9262 *Diphona amoena et florida, selectore Erasmo Rotenbuchero, boiario. Nürnberg/ J. Montanus & U. Neuber. [Ratsschulebibliothek, Zwickau].*
 Faksimile-Edition Zwickau, 8. Stuttgart, 2011. Oblong, 22 x 17 cm, 2 partbooks, 248 pp. Line-cut of the Berg & Neuber edition, Nuremberg, 1549. Wonderful anthology of 99 duos (diphonorum) for soprano & tenor pairings in mensural notation. Composers include Agricola, Févin, Josquin, Isaac, Ockeghem, Lampadius. Hardbound in decorative paper, matching slipcase. \$90
- BIBER, Heinrich Ignaz Franz von, 1644-1704**
- 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
http://www.omifacsimiles.com/brochures/biber_harm.html
- 9028 [Sonatas, violin, bc, "Mystery Sonatas"]
Rosenkranz-Sonaten. Bayerische Staatsbibliothek München, Mus. Mss 4123. Vorgelegt von Manfred Hermann Schmid. [Im Anhang:] Faksimile der "Türken-Sonate" aus dem Kodex Ms XIV 726 (Nummer 80, Bl. 162r bis 163v) des Wiener Minoritenkonvents].
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 14. Munich, 2008. Oblong, 30 x 22 cm, 86, xxx, 4 pp + 1 foldout. New color reproduction of the magnificent presentation copy (non autograph, sole surviving source), dedicated to the Archbishop Maximilian Gandolph von Khuenberg. These fifteen wonderful sonatas, abstract commentaries on biblical incidents traditionally grouped into three groups of five—Joyful (his early life), Sorrowful (his passion), Glorious (his resurrection)—are noteworthy for their use of scordatura and their powerful preludes. They originally were performed in the lecture hall "Aula Academica" of Salzburg University, which still contains fifteen paintings depicting the mysteries. In like manner biblical illustrations—small engraved medallions—were glued in the manuscript at the beginning of each piece. The work ends with the passacaglia for solo violin, one of the most beautiful and soaring pieces of the German baroque. This new facsimile edition importantly includes a facsimile of a concordance of the tenth sonata (from MS XIV 726, Wiener Minoritenkonvents) — "Türken-Sonate"—where the same music has programmatic titles: "Der Türcken Anmarch", "Der Türcken Belägerung der Stadt Wien", "Der Türcken stürmen", "Anmarsch der Christen", "Treffen der Christen", "Durchgang der Türcken", "Victori der Christen". In MS XIV 726, a composite source of violin music by Biber, Schmelzer and others, the scribe attributes the Türken-Sonate to "Schmelzer". Introduction in Ger. Cloth. \$179
http://www.omifacsimiles.com/brochures/biber_ms2.html
- BYRD, William, 1543-1623**
- 9282 *Masses for 3, 4 and 5 Voices. Christ Church, Oxford, Mus. 489-493. Edited by John Milsom. With an Introduction by Kerry McCarthy.*
 Oxford, 2012 16 x 21.6 cm, 5 partbooks, 112 pp. Full color facsimile of MS Christ Church, Oxford, Mus. 489-193. Wrappers, with slipcase. \$52
<http://www.omifacsimiles.com/brochures/byrd.html>
- CAPIROLA, Vincenzo, 1474-d.?**
- 9286 [Intabulations, lute]
Vincenzo Capirola Lutebook. Compositione di Meser Vincenzo Capirola gentil homo Bresano. Ca. 1517. [Ms Newberry Library, Chicago].
 Lübeck, 2012 21.5 x 31 cm, iii, 76 pp. New full color facsimile produced two up per page. 42 lute intabulations, in Italian tablature, of sacred & secular works from the 15th c. including works by Josquin, Brumel, Obrecht, Agricola, etc. Provides the earliest occurrence of legato and non-legato, two kinds of trills and of dynamic indications. Hardbound. \$118
<http://www.omifacsimiles.com/brochures/capirola2.html>
- FORMSCHNEIDER, Hieronymus, b.?-1556 [publisher]**
- 7310 [Novum et insigne, part 1]
Novum et insigne opus musicum. [Stadtarchiv, Heilbronn].
 Faksimile Heilbronner Musikschatz, 10. Stuttgart, 1996. Oblong, 20 x 15 cm, 6 partbooks. Line-cut of the Nuremberg, 1537 edition. Hardbound in marbled paper with matching slipcase. \$191
- FRANCEUR, Louis-Joseph, 1738-1804**
- 9233 [Sonatas, violin, bc, book 1]
Sonates à violon seul & basse continue. Livre premier.
 Shumilov Facsimile Collection. Magdeburg, [2011]. 4°, 2 partbooks, 94 pp. Line-cut of the Amsterdam, c.1717 edition. Set of 6 sonatas. Wrappers. (extra part provided for violin) \$36
- 9234 [Sonatas, violin, bc, book 2, part 1]
Sonates à violon seul & basse continue. Ite livre (sonates I-VI).
 Shumilov Facsimile Collection. Magdeburg, [2011]. 4°, 2 partbooks, 94 pp. Line-cut of the Paris, c.1730 edition. The first 6 of a set of 12 sonatas. Wrappers. (extra part provided for violin) \$36
- 9235 [Sonatas, violin, bc, book 2, part 2]
Sonates à violon seul & basse continue. Ite livre [sonates VII-XII].
 Shumilov Facsimile Collection. Magdeburg, [2011]. 4°, 2 partbooks, 94 pp. Line-cut of the Paris, c.1730 edition. The second 6 of a set of 12 sonatas. The second sonata is for violoncello or viol. Wrappers. (extra part provided for violin). \$36

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>

GAFURIO, Franchino, 1451-1522

- 3801 *Theoricum opus musicæ discipline. Napoli 1480. A cura di Cesarino Ruini.*
 Musurgiana: Sources and Materials for the History and Theory of Music, 15. Lucca, 1996. 8°, xxiv, 244 pp. Line-cut of the Naples, 1480 incunabulum. The first printed book of this Lombard musician. Shows the author's growing interest in Greek music theory and contains one of the most exhaustive Renaissance studies of proportions. Introduction, bibliography, and index. Cloth. \$67

GARDANO, Antonio, 1509-1569 [publisher]

- 4155 [Duos, winds/strings]
Il primo libro a due voci de diversi autori. RISM 1543(19).
 [Yellow Book Series, 5]. Højbjerg, 1991. Oblong, 23 x 16 cm, 2 partbooks: 80 pp. Line-cut of the Venice, 1543 edition. Consists of 67 textless duos derived for the most part from masses by a representative selection of composers. Wrappers. \$44

GUMPELZHAIMER, Adam, 1559-1625

- 7573 *Neue teutsche geistliche Lieder mit dreien Stimmen. [Schermar Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermer-Bibliothek Ulm, 39. Stuttgart, 1998. 16 x 20 cm, 3 partbooks, c.120 pp. Line-cut of the Valentin Schönigf edition, Augsburg, 1591. 27 secular settings a3 in the Italian style. Wrappers. \$40

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

HASSLER, Hans Leo, 1562-1612

- 7608 *Lustgarten neuer teutscher Gesäng. Balletti, Galliarden und Intraden mit 4.5.6. und 8. Stimmen. [Schermar Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermer-Bibliothek Ulm, 45. Stuttgart, 1998. 16 x 20 cm, 4 partbooks, c.230 pp. Line-cut of the Paul Kauffmann edition, Nuremberg, 1610. 15 settings a4, 13 a5, 8 a6, 3 a8 and 6 instrumental Intraden a6. Tenor, altus, quinta and sexta partbooks only. Wrappers, with portfolio in marbled paper. \$72
- 7583 *Venusgarten [oder Neue lustige liebliche Tantz teutscher und polnischer art auch Galliarden und Intraden mit 4.5.6. Stimmen mit und ohne Text]. [Schermar Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermer-Bibliothek Ulm, 26. Stuttgart, 1998. 15 x 21 cm, 3 partbooks, c.240 pp. Line-cut of the Paul Kauffmann edition, Nuremberg, 1615. 36 texted settings a5 and 11 a4 textless settings by J.L. Hassler and Valentin Haussmann. For voices, with or without instruments. Wrappers. \$40

HAUSSMANN, Valentin, c.1565-c.1614

- 7524 [Dances, German & Polish]
Außzug aus Valentini Haußmanns [Gerbipol. zweyen unterschiedlichen Wercken als der teutschen Tantz mit 4. Stimmen und des ersten Theils polnischer Tantz so Venusgarten tituliert mit 5. Stimmen mit und ohne Text in ein Opusculum zusammen gebracht durch V. Haußmann]. Schermer-Bibliothek, Stadtbibliothek, Ulm].
 Faksimile-Edition Schermer-Bibliothek Ulm, 26. Stuttgart, 1997. 15 x 19 cm, 5 partbooks, c.284 pp. Line-cut of the Balthasar Scherff edition, Nuremberg, 1609. 11 dances a4, 28 a5, plus 59 purely instrumental dances a4. Wrappers, with handsome portfolio in marbled paper. \$115

HILDEGARD VON BINGEN, 1098-1179

- 3893 *Symphonia harmoniae caelestium revelationum. Dendermonde, St.-Pieters & Paulusabdij, Ms. Cod. 9. Introduction: Peter van Poucke.*
 Facsimile Series: I/A.8. Peer, 1991. 21 x 31 cm, xvi, 36 pp. Full-color halftone of the music portion (f.153-170) of a unique source written at the Rupertsberg scriptorium c.1175 under Hildegard's supervision and sent to the Cistercian abbey of Villers in the province of Brabant in Belgium approximately that same year. Known as the "Dendermonde" ms, and slightly shorter than the "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

HEZLIN, Joseph, 16-17th c.

- 7527 *Sacrarum melodiarum [tribus vocibus]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermer-Bibliothek Ulm, 27. Stuttgart, 1997. 15 x 19 cm, 3 partbooks, 72 pp. Line-cut of the Abraham Wagenmann edition, Nuremberg, 1605. 19 settings a3 with sacred texts. Wrappers. \$34

ISAAC, Heinrich, c.1450-1517

- 3897 *Coralis constantini, primus tomus. Introduction: Edward R. Lerner. [Bayerische Staatsbibl., Munich].*
 Facsimile Series, III/14. Peer, 1991. 8°, 4 partbooks: xii, 540 pp. Line-cut of the H. Formschneider edition, Nuremberg, 1550. The first collection of polyphonic settings of the proprium for the whole liturgical year. Composed for the Hapsburg Royal Chapel. Senfl, Isaac's pupil, is credited with completing some of the unfinished compositions. Wrappers, & slipcase. \$75
<http://www.omifacsimiles.com/brochures/isaac.html>

JEEP, Johannes, 1581-1644

- 7382 *Studentengärtleins Ierster Theil. Neuer lustiger weltlicher Liedlein mit 3.4. und 5. Stimmen. [Schermer-Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermer-Bibliothek Ulm, 14. Stuttgart, 1997. 15 x 19 cm, 4 partbooks, c.98 pp. Line-cut of the Nuremberg, 1614 edition. 34 entirely homophonic, strophic setting in mensural notation. Considered among the finest songs composed in the wake of Hassler. Wrappers. \$67

KNÖFEL, Johann, fl.1571-1592

- 7181 *Cantus choralis. Musicis numeris quinque vocum inclusus, eo ordine, quo per totum anni curriculum praecipuis diebus festis in ecclesia cantari solet. [Stadtarchiv, Heilbronn].*
 Faksimile Heilbronner Musikschatz, 3. Stuttgart, 1995. Oblong, 20 x 15 cm, 5 partbooks, c.98 pp. Line-cut of the Dietrich Gerlach edition, Nuremberg, 1575. 14 sacred settings for five voices, in mensural notation, arranged by the liturgical calendar. Wrappers. \$122

LASSO, Orlando di, 1532-1594

- 8781 *Moduli nondum prius editi monachi boioariae ternis vocibus, ab Orlando Lasso Compositi. RISM L.886. [London, British Library].*
 [Yellow Book Series, 8]. Højbjerg, 2006. Oblong, 21 x 16 cm, 3 partbooks, 96 pp. Line-cut of the Ballard edition, Paris, 1576. 15 motet settings in partbook format (Superius, Tenor, Bassus) in mensural notation. Contents: Ave regina caelorum, Beati omnes, Cantate Dominio, Christus resurgens, Domine non est, Deus tu scis, Ego sum resurrectio, Exaudi me Domine, Ego sum pauper, Ego dixi Domine, Exaudi Deus, Haec quae ter triplici, Laetatus sum, O Maria clausus, Sancta & immaculata. Wrappers, with slipcase. \$82

LYTTICH Johann, c.1581-1611

- 7296 *Venus-Glöcklein, oder Neue weltliche Gesänge mit anmuthtigen Melodien und lustigen Texten auff vier und fünff Stimmen. [Schermer-Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermer-Bibliothek Ulm, 1. Stuttgart, 1996. 14 x 19 cm, 5 partbooks, 350 pp. Line-cut of the Johan Weidner edition, Jena, 1610. 20 songs a4 & a5, and 13 instrumental pieces. Mensural notation. Wrappers. \$67

MATTHYSZ, Paulus, 1613-1684 [publisher]

- 4552 [Der Goden Fluit-hemel, 1, 2 & 3 recorders]
Der Goden Fluit-hemel. Amsterdam 1644. An Anthology of Music for 1, 2 and 3 Soprano Recorders. Facsimile Edition with an Introduction by Thiemo Wind.
 Utrecht, 1993. Oblong, 19 x 10 cm, 19, 54 pp. Line-cut of the Amsterdam, 1644 edition. Wonderful anthology—literally "Flute Heaven of the Gods"—consisting of dance music and popular vocal tunes arranged into 23 duets, 8 trios, and 25 solos, all for the recorder. Most of the works are anonymous. Wrappers. \$19

MILÁN, Luís, c.1500-d.?

- 9156 *Libro de música de vihuela de mano intitulado El maestro. Valencia, 1536.* [Biblioteca Nacional, Madrid].

Madrid, 2008. 20 x 29 cm, xxvi, 202 pp. Full-color reproduction of the Valencia, 1536 edition. Of utmost importance not only to vihuela enthusiasts but also to renaissance lute players and modern classical guitarists. "El Maestro" ("the Teacher") was created as a method and is the earliest known example of Spanish tablature for the vihuela in print. The music it contains is exquisite: 40 fantasies, 40 preludes, 6 pavanas, 6 Christmas carols for vihuela and voice, 4 old romances and 6 sonnets. El Maestro is presented in levels from simple to complex, so that a beginning vihuelist can proceed from elementary to more complicated pieces as he or she learns. Many are of considerable virtuosity and compositional styles vary from simple homophony to polyphonic with virtuosic passagework. One notices immediately the great care with which the work was created and engraved. Alternate passages are given for players who wish to avoid more virtuosic parts, sections of pieces are indicated as optional, and Milan provides verbal tempo indications. The "vocal" notes in the tablatures for the Christmas carols have been painstakingly printed with red ink (a precursor of Bach's use of red ink for the Biblical texts of the St. Matthew Passion). The music of Luis Milan is popular with performers to this present-day—both classical guitarists and lutenists regard El Maestro as an integral part of their repertoire. Introduction in Spanish by Gerardo Arriaga. Beautifully hard bound, with coverboards being a replica of the original. \$118
<http://www.omifacsimiles.com/brochures/milan.html>

MOZART, Wolfgang Amadeus, 1756-1791

- 8630 [Magic Flute, selection, K.620]

Die Zauberflöte Aria: "Ein Mädchen oder Weibchen wünscht Papageno sich". Faksimile und Klavierauszug. *Nachwort von Silke Leopold.* [Staatsbibliothek Preußischer Kulturbesitz, Berlin, Mus. ms. autogr. W.A. Mozart 620].

Kassel, 2005. Oblong, 4°, 36 pp. 4-color halftone facsimile of the autograph score (fols. 157-160 of the opera), one of the best known arias in the history of music. Together with modern edition in vocal score format. The opera owes its success in no small part to the role of Papageno, a mixture of buffoon and harlequin, of mythical beast and child of nature, uniting many theatrical traditions: the wily servant and fool of the commedia dell'arte, Prince Tamino and his grudging servant, Papageno the Bird-Catcher, are the same pairing opposites as Don Giovanni and Leporello, etc. Schikaneder actually wrote the part of the Bird-Catcher to showcase his own talents. Mozart captures a humorous account of a performance of the work at the Freihaus-Theater in a letter to Constanze, dated 9 Oct. 1791: "During Papageno's aria with the glockenspiel I went behind the stage, as I felt a sort of impulse today to play it myself. Well, just for fun, at the point where Schikaneder has a pause, I played an arpeggio. He was startled, looked into the wings and saw me. When he had his next pause, I played no arpeggio. This time he stopped and refused to go on. I guessed what he was thinking and again played a chord. He then struck the glockenspiel and said 'Shut up'. Whereupon everyone laughed. I am inclined to think that this joke taught many of the audience for the first time that Papageno does not play the instrument himself." Commentary in Ger-Eng-Jap. With attractive binding red linen. \$32
http://www.omifacsimiles.com/brochures/moz_mad.html

OTHMAYR, Caspar, 1515-1553

- 7185 *Symbola, illustrissimum principum, nobilium, aliorumque doctrina, ac virtutum ornamentis praestantium virorum, musicis numeris explicata.* [Stadtarchiv, Heilbronn].

Faksimile Heilbronner Musikschatz, 4. Stuttgart, 1995. Oblong, 20 x 15 cm, 5 partbooks, 358 pp. Line-cut of the Montanus & Neuber edition, Nuremberg, 1547. 34 motets a5 featuring texts with heraldic mottoes, or symbola, of illustrious men of the day, the publisher among them. Wrappers. \$139

PANDOLFI-MEALLI, Giovanni Antonio, 17th c.

- 9212 [Sonatas, violin, bc, op.3-4]

Sonata op. III & IV for Violin & BC - Innsbruck 1660. Facsimile, Edited by Enrico Gatti and Fabrizio Longo.

Magdeburger Faksimile Offizin, Magdeburg, 2011. 4°, 30 94 pp. 4-color reproduction of the Innsbruck, 1660 edition. Although the details of Giovanni Antonio Pandolfo Mealli's life are still largely unknown, his music is no stranger to the concert hall. Unfortunately these beautifully reproduced facsimiles of Sonata Opera Terza and Opera Quarta represent all that the world knows of this great composer and virtuosic violinist. Printed in the movable type of the time—but easy to read by modern performers today—these pieces illustrate the flourishing art of violin playing in central Italy in the heart of the 17th century. Pandolfi often writes out his ornamentation in full—a personal indication of his virtuosity—and so adds an extra dimension of interest for the modern performer. The sonatas have an almost "portrait" quality with such endearing titles such as La Stella, La Cesta, La Melana, La Castella, La Monella Romanesca, La Biancuccia, La Vinciolina, etc. These are "nicknames" actual historical figures—many of them virtuosic musicians—to whom Pandolfi Mealli pays special homage. Commentary in It-Eng. Wrappers. \$74
<http://www.omifacsimiles.com/brochures/pandolfi.html>

PETRUCCI, Ottaviano, 1466-1539 [publisher]

- 8439 *Lamentationum Jeremie... liber primus und secundus. Venezia, O. Petrucci 1506.* [Civico Museo Bibliografico Musicale, Bologna].

Faksimile-Edition Rara, 45. Stuttgart, 2004. Oblong, 24 x 17 cm, 204 pp. Line-cut of the Venice, 1506/1506 edition. Two books of lamentations settings a4, notated in choirbook format, by Agricola, Tinctoris, Bernhard Ycart, Marbrianus de Orto, Johannes de Quadris, Tromboncino, Gaspar, Francesco d'Ana, Erasmus Lapidica and others. Hardbound, in decorative paper. \$64
http://www.omifacsimiles.com/brochures/petrucci_lam.html

- 8725 *Laude libro secondo (Venezia, O. Petrucci, 1507). RISM 1508(3).* [Biblioteca Colombina, Seville].

[Yellow Book Series, 7]. Højbjerg, 2006. Oblong, 23 x 16 cm, 112 pp. Line-cut of the Venice, 1507 edition. Contains 60 setting for 3 and 4 voices by Bartolomeo Tromboncino and his contemporaries. Wrappers. \$58
http://www.omifacsimiles.com/brochures/petrucci_laudes.html

- 8425 *Motetti A, numero trentatre. Petrucci, Venezia 1502.* [Civico Museo Bibliografico Musicale, Bologna].

Faksimile-Edition Rara, 44. Stuttgart, 2004. Oblong, 24 x 17 cm, 112, 22 pp. Line-cut of the Venice, 1502 edition. Motets a4, choirbook format, by Josquin, Compere, Agricola, Brumel and their contemporaries. In this particular Petrucci print from the CMBM four additional pieces were added in manuscript in 1850. Hardbound, in decorative paper. \$62

- 9269 *Motetti libro quarto (Venezia, O. Petrucci, 1505). RISM 1505(2).* [Wolfenbüttel, Herzog-August Bibliothek].

[Yellow Book Series, 10]. Højbjerg, 2011. Oblong, 23 x 16 cm, 4 partbooks, 256 pp. Line-cut of the Venice, 1505 edition. Contains 55 settings (counting separate movements) for 4 voices by Josquin, Brumel, Obrecht, Mouton and their contemporaries. Wrappers, with slipcase. \$130
http://www.omifacsimiles.com/brochures/petrucci_motetti4.html

- 4156 *Strambotti, ode, frottole, sonetti, et modo de cantar versi latini e capituli. Libro quarto. RISM 1507(2).*

[Yellow Book Series, 3]. Højbjerg, 1991. Oblong, 23 x 16 cm, 112 pp. Line-cut of the Venice, 1507 edition. Includes 91 Italian secular songs in four parts; choirbook format with mensural notation. Wrappers. \$44
http://www.omifacsimiles.com/brochures/petrucci_stram.html

REBEL, Jean-Féry, 1666-1747

- 9077 *Les éléments. Symphonie nouvelle. Neuauflage. Faksimile der Pisendel-Abschrift. Herausgegeben von Stefan Fuchs.*

Magdeburger Faksimile Offizin, Magdeburg, 2005. 4°. Facsimile of the Paris, 1737 edition, together with modern edition. Wrappers. \$56

RHAU Georg, 1488-1548 [publisher]

- 9276 *Sacrarum hymnorum liber primus. Wittenberg/ Georg Rhau 1542. RISM 1542(12).* [Ratsschulebibliothek, Zwickau].

Faksimile-Edition Zwickau, 6. Stuttgart, 2012. Oblong, 19 x 15 cm, 4 partbooks, 550 pp. Line-cut of the Wittenberg, 1542 edition. Major collection of polyphonic settings of Latin hymns for 4-6 voices. The preface is dedicated to the mayor and council of Joachimstal, and credits Mathesius as having proposed and encouraged the work. Thomas Stoltzer is represented by 39 works. Hardbound in decorative paper, with matching slipcase. \$174

ROSTHIUS, Nicolaus, c.1542-1622

- 7182 *Fröhliche neue teutsche Gesäng, so zum Theil geistlich, zum Theil auch sonst kurzweilig, mit vier, fünff und sechtz Stimmen.* [Stadtarchiv, Heilbronn & Bibliothek der Gesamthochschule, Kassel].

Faksimile Heilbronner Musikschatz, 1. Stuttgart, 1995. Oblong, 20 x 15 cm, 6 partbooks, 286 pp. Line-cut of the Christoff Raben edition, Frankfurt, 1583. Four German songs a6, eighteen a5, and eight a4, in mensural notation. Hardbound, in slipcase. \$183

RUHE, Johann Friedrich, 1699-1776

- 7976 [Sonatas, viola da gamba, bc]

Quattro suonate par viola da gamba et fondamento. Herausgegeben von Bernd Musil und dem Thüringischen Staatsarchiv Greiz. Magdeburg, 2001. 4°, 2 partbooks: 6, 48 pp. Halftone of the autograph parts. Wrappers. \$36

- 7977 [Suite, viola da gamba, violoncello]

Suite pour viole de gambe et violoncello. Herausgegeben von Bernd Musil und dem Thüringischen Staatsarchiv Greiz. Magdeburg, 2001. 4°, 4, 8 pp. Halftone of the autograph score. Wrappers. \$18

- SCHMELZER, Johann Heinrich, 1620-1680**
 9050 [Sonatas, violin, bc]
Sonatae unarum fidium. Sechs Sonaten für Violine und B.c. Faksimile, Nürnberg 1664. Herausgegeben von Marc Strümpfer.
 Magdeburg, 2009. 4°. viii, 41 pp. Half-tone of the Endter edition, Nuremberg, 1664. The first collection of violin sonatas published by a German-speaking composer and a milestone in the history of violin music. The first 6 sonatas are in variation form; the last two introduce dance movements with wonderful ruminative monologues. Introduction in Ger-Eng. Wrappers. \$40
<http://www.omifacsimiles.com/brochures/schmelzer.html>
- SCOTTO, Girolamo, c.1505-1572 [publisher]**
 1678 ["Cancionero de Uppsala"]
Villancicos de diversos autores, a dos, y a tres, y a quatro, y a cinco bozes. RISM 1556(30). [Universitätsbibliothek, Uppsala].
 [Yellow Book Series, 1]. Højbjerg, 2/ 1991. 15 x 21 cm, 131 pp. Line-cut of the Venice 1556 edition. Contains 54 villancicos and some instrumental works for 2 to 5 parts notated in choirbook format. Also known as the "Cancionero del Duque de Calabria" or "Cancionero de Uppsala". Wrappers. \$43
<http://www.omifacsimiles.com/brochures/scotto.html>
- TELEMANN, Georg Philipp, 1681-1767**
 3119 [Fantasias, flute, TWV 40:2-13]
12 Fantasias for Solo Flute (with Facsimile). [Conservatoire Royal, Brussels, lit. T 5823 W].
 Monteux, 1987. 4°. vi, 12, 24 pp. Line-cut of the sole surviving print from c.1728 (possibly Telemann's first attempt at engraving), together with a new practical edition. Although someone has added a title page that reads "Fantasie per il violino, senza basso", Barthold Kuijken believes they were intended for transverse flute on account of their range. Wrappers. \$13
- 7978 [Fantasies, violin, TWV 40:15-25]
Fantasie per il violino senza Basso TWV 40:15-25. Herausgegeben von Brit Reipsch. [Staatsbibliothek Preußischer Kulturbesitz Berlin, Ms.21788].
 Magdeburg, 2001. 4°. 9, 15 pp. Half-tone of a contemporary ms copy. Preface in Ger-Eng. Wrappers. \$29
- 8520 *Der Getreue Music-Meister (1728-1729). Présentation por Michel Giboureau.*
 Collections Dominantes. Courlay, 2004. 4°. xvi, 108 pp. Half-tone of the Hamburg, 1728 edition. The first German musical edition published by installments and model for Birnstiel's Musikalisches Allerley and CPE Bach's Musikalisches Vielerley. Telemann prepared the pewter plates himself; he first wrote the music down in pencil (in mirror image) and then engraved over the pencil, taking advantage of a ruler and other engraver's tools which resulted in greater consistency. Includes: TWV 40:1, 107-111; TWV 41:C1, C2, d1, D1, D4, D5, D6, E2, E3, f1, F2, g4, g5, G6, a3, A2, B3, B4, h2; TWV 42:C1. Wrappers. \$53
http://www.omifacsimiles.com/brochures/telemann_gm.html
- 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 (Overture, 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 slipcase. \$148
http://www.omifacsimiles.com/brochures/telemann_mdt.html
- 8374 [Overtures, keyboard, TWV 32:5-10]
Sechs Overturen nebst zween Folgesätzen. TWV 32:5-10 fürs Clavier. Herausgegeben von Brit Reipsch. Faksimile. [Sächsische Landesbibl. Sachsen; Staats- & Universitätsbibl. Dresden].
 Magdeburg, 2003. 4°. 8, 19 pp. Half-tone of the Balthasar Schmid edition, Nuremberg, c.1740-49. Preface in Ger-Eng. Wrappers. \$29
- VICTORIA, Tomás Luis, 1548-1611**
 8608 *Officium defunctorum a seis voces. Estudio y transcripción: Samuel Rubio.*
 Avila, 2000. 28 x 41 cm, 2 vols, i, 60, 103 pp. Full-color facsimile, in the original format, of the 1605, Madrid edition. This beautiful and rare print—only four exemplars survive—is the last known work of Victoria (composed in 1603) and was printed by the "Imprenta Real de Madrid" in large, easy-to-read choirbook format. The exemplar used for this edition, from the archives of the Catedral de Segorbe, contains a few annotations in manuscript, showing that it was actually used for performance. Together with introduction in Spanish and modern transcription. Limited edition of 2000 copies, handsomely bound in burgundy linen with gold lettering. \$195
<http://www.omifacsimiles.com/brochures/victoria.html>
- WIDMANN, Erasmus, 1572-1634**
 7305 *Musicalischer Tugendspiegel [gantz neuer Gesäng mit schönen historischen und poetischen Texten sehr nützlich zu lesen und lieblich zu singen]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
 Faksimile-Edition Schermer-Bibliothek Ulm, 6. Stuttgart, 1996. 15 x 19 cm, 5 partbooks, 170 pp. Line-cut of the Nuremberg, 1613 edition. 40 secular settings a4 & 5 suitable for voices and instruments. Wrappers, with handsome slipcase in marbled paper. \$69
- COMPOSITE & MISCELLANEOUS SOURCES**
 2802 [Brussels, Bibl. Royale Albert I, 11239]
Chansonnier of Marguerite of Austria. Brussel, Koninklijke Bibliotheek, Ms. 11 239. Introduction: Martin Picker.
 Facsimile Series, I/A.4. Peer, 1988. 14 x 20 cm, viii, 70 pp. Half-tone. From the workshop of Petrus Alamire. Begins with 4 "Regretz"-chansons, obviously highly regarded by Marguerite. Chansons by Brumel, Josquin, Isaac, de la Rue, Agricola, Ockeghem, and others. Hardbound. \$46
- 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>
- 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 I/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
<http://www.omifacsimiles.com/brochures/lucca.html>
- 8392 [Methods, recorder]
Les 3 méthodes de flûte à bec en France à l'époque baroque recueillies et présentées par Laurence Pottier. Loulié, Freillon Poncein, Hotteterre.
 Bourg-la-Reine, 1996. 4°. vi, 50 pp. New edition of "Méthode pour apprendre à jouer de la flûte douce" (Loulie), and line-cut reproductions of "La véritable manière d'apprendre à jouer" (Freillon Poncein, recorder section only) and "Principes de la flûte traversière" (Hotteterre). Introduction in Fr. Cloth. \$48
- 5889 ["Montreal organ book"]
Le livre d'orgue de Montréal. Un manuscrit de musique française classique. Étude critique et historique par Elizabeth Gallat-Morin.
 Collection la Vie Musicale en Nouvelle France, II. Montreal, 1988. 8°. xiv, 499 pp. Critical commentary to above. Thematic catalog and bibliography. Wrappers. \$85

- 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, 376 pp. Beautiful halftone reproduction based on newly commissioned photography. Copied probably in Venice around 1430, the Oxford manuscript contains the most comprehensive surviving collection of secular songs of the late 14th and early 15th centuries. Of the 326 pieces, 216 are unica. Including works by Guillaume Dufay, Binchois, and nearly all other leading composers of their generation, it is central to an understanding of 15th-c. song traditions. Because of the copyist's clear and distinctive hand, it is also significant for studies of late medieval musical notation. David Fallows' introduction includes a history of the manuscript, analysis of its preparation, and survey of its choice of repertory, as well as a full inventory of the music and alphabetical indexes by title and composer. The original-size facsimile includes beta-radiographs of all watermarks, as well as ultraviolet photos that show the copyist's changes and revisions. Cloth. \$260
<http://www.omifacsimiles.com/brochures/oxford.html>
- 9142 [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. (same as above but with binding in full buckram) \$425
<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
- 7735 [Saint Gall, Stiftsbibliothek, 462]
Das Liederbuch des Johannes Herr von Glarus.
Faksimile-Edition Rara, 7. Stuttgart, 1999. Oblong, 26 x 20 cm, 172, i pp. St. Gall 462 appears to be the copybook of Johannes Heer, a musician and citizen of Glarus, and student in Paris. Contains many famous chansons from the 15th and 16th centuries, lacking attributions; included among them is Josquin's royal piece with a complete French text and marginal note at the end of the bass part "Parisius 1510 pro festo corpore", Harbound, with vellum paper boards. \$144
- 7596 Tilney, Colin.
The Art of the Unmeasured Prelude for Harpsichord. France 1660-1720.
London, 1991. 4°, 3 vols, 117, 109, 54 pp. Detailed study of the unmeasured prelude. One volume of facsimiles, and a volume each of transcriptions and commentary. Wrappers, with slipcase. \$115
- 7264 [Wolfenbüttel, Herzog-August-Bibl., 628, "W1"]
Die mittelalterliche Musik-Handschrift W¹. Vollständige Reproduktion des "Notre Dame"-Manuskripts der Herzog August Bibliothek Wolfenbüttel, Cod. Guelf. 628. Helmst. Mit einem Vorwort (deutsch und englisch) herausgegeben von Martin Staehelin.
Wolfenbütteler Mittelalter-Studien, 9. Wiesbaden, 1995. 8°, 50, 394 pp. New halftone reproduction in the original size with full margins. The third largest ms representing the "central" Notre Dame tradition, transmitting organum and conductus. Includes repertory of settings on chants from the Ordinary, clearly of insular origin. Probably copied at St. Andrew's in Scotland between 1250 and 1300. Hardbound. \$188
<http://www.omifacsimiles.com/brochures/w1.html>
- MODERN EDITIONS**
- 6933 Cabezón, Antonio de.
Selected Works for Keyboard. Edited by Gerhard Doderer & Miguel Bernal Ripoll.
Kassel, 1967. 4°. Modern edition. Wrappers. \$156
- 6511 Ferrabosco, A.
Fantasias for Viols in Four Parts. Edited by Andrew Ashbee and Bruce Bellingham.
Musica Britannica, LXII. London, 1992. Modern edition. The first of three volumes presenting the surviving instrumental music of Alfonso Ferrabosco the Younger. Contrapuntally sophisticated, his fantasias were admired throughout Europe and laid the foundations for the development of 17th-c. English consort music. Wrappers. \$149
- 6875 *Libro de diferentes cifras (1705).*
Cifras para Tañer, 1. Madrid, 2008. 20 x 29 cm, xxiv, 73 pp. Study and transcription by Francisco Alfonso Valdivia. Preserved in the Biblioteca Nacional in Madrid, this important manuscript for 5-string guitar dated 1705 contains 107 anonymous pieces, with the exception of one attributed to Francesco Corbetta. Gaspar Sanz is well represented, both in the literal copy of the Instucción de música as in the reuse of some of its differences; several pieces are related to works of Santiago de Murcia which could mark the first chronological source of this guitarist. There are many French inspired dances together with the genuinely Spanish ones. Wrappers. \$41
- 6919 Sainte-Colombe.
Concert à deux violes esgales du Sieur de Sainte-Colombe, éd. Paul Hooreman.
Paris, 2/2010. 4°, xxii, 232 pp. Modern edition. 7 concerts for 2 bass viols with descriptive titles such as "Le Tembleur", "Le Retour", "L'Estonne", etc. Wrappers. \$85
- MONOGRAPHS**
- 6388 Ceulemans, A.-E. & B.J. Blackburn.
Théorie et analyses musicales: 1450-1650. Actes du colloque international Louvain-la-Neuve, 23-25 septembre 1999 / Music Theory and Analysis. Proceedings, of the International Conference Louvain-la-Neuve, 23-25 September 1999. Publiés sous la direction de Anne-Emmanuelle Ceulemans et Bonnie J. Blackburn.
Publications d'histoire de l'art et d'archéologie de l'Université Catholique de Louvain; C. Musicologica neolovaniensia, Studia, 9. Louvain 2001 8° 440 pp. Articles by Blackburn, Woodley, Bent, van Benthem, Magani & Rossi, Tacaille, Judd, Otalola, McKinney, Schiltz, Bonniffet, Phipps & Rasch. Index. \$25
- 6932 Fallows, David.
Josquin.
Collection "Épitome Musical". Turnhout, 2010. 8°, 522 pp. This book assembles and assesses the newly available material. on the life and work of Josquin Desprez. It builds the main works into the narrative of Josquin's life. Appendices include a critical listing of the documents about Josquin, a summary of later literary references to him, summaries of the relevant information about the main figures mentioned in the book, a list of other musicians at the time named Josquin or something similar (35 of them!) and much else. Hardbound. \$138
- 7166 Schreurs, Eugene.
An Anthology of Music Fragments from the Low Countries (Middle Ages-Renaissance). Polyphony, Monophony and Slate Fragments in Facsimile.
Facsimile Series, I/A.11. Peer, 1995. 23 x 33 cm, xxiv, 132, 4 pp. Full-color reproductions of fragments of medieval and renaissance music and music theory uncovered in the archives and libraries of the Low Countries. The mainly polyphonic music fragments include compositional sketches and didactic drafts as well as simple polyphony, sacred and secular monophony and slate fragments. Introduction in Flem-Eng. Linen. \$123
<http://www.omifacsimiles.com/brochures/schreurs.html>
- 6688 Serdoura, Miguel.
Method for the Baroque Lute. A Practical Guide for Beginning and Advanced Lutenists
Bologna, 2008. 4°. 364 pp. Comprehensive tutor for the 11- and 13-course Baroque lute, including an anthology of 250 pieces divided into 3 levels of difficulty. Wrappers. \$97