

- ANTICO, Andrea, c.1480-d.? [publisher]**
- 9069 *Canzoni nove con alcune scelte de vari libri. Rom, 1510.* [Universitätsbibliothek Basel].
 Facsimile-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 Kirnbauer. Hardbound in decorative paper. \$54
- BACH, Johann Sebastian, 1685-1750**
- 9072 [Prelude & fugue, organ, BWV 552, Eb major]
Präludium und Fuge Es-Dur BWV 552 aus dem 3. Teil der "Klavierübung". Facsimile des Originaldrucks von 1739 herausgegeben und mit einer Einführung von Matthias Geuting.
 Meisterwerke der Musik im Facsimile, 13. Laaber, 2008. Oblong, 4°. xii, 18 pp. New line-cut facsimile, of the first edition published in Leipzig in 1739. Bibliophile edition with commentary in Ger-Eng. Hardbound, with red paper boards and faux title etikette. \$83
- BIBER, Heinrich Ignaz Franz von, 1644-1704**
- 9028 [Sonatas, violin, bc, "Mystery Sonatas"]
Rosenkranz-Sonaten. Bayerische Staatsbibliothek München, Mus. Mss 4123. Vorgelegt von Manfred Hermann Schmid. [Im Anhang:] Facsimile der "Türken-Sonate" aus dem Kodex Ms XIV 726 (Nummer 80, Bl. 162r bis 163v) des Wiener Minoritenkonvents].
 Denkmäler der Musik in Salzburg, Facsimile-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 Belagerung 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
- BITTNER, Jacques, 17th c.**
- 9093 *Pièces de lute, 1702. Facsimile nach dem Druck- Exemplar der Oberösterreichischen Landesmuseen Linz, Österreich. Herausgegeben von Michael Treder, Hamburg unter Mitarbeit von Francois-Pierre Goy, Paris.* Lübeck, 2009. 21 x 30 cm, xxxiv, 39, iv Line-cut of the Linz, 1702 edition (oblong format), reproduced 3 up a page for ease of reading. The present edition contains 10 suites, in total 55 pieces for 11-course baroque lute. Introduction in Ger. Ring binder. \$39
- BONONCINI, Giovanni, 1670-1747**
- 9006 *Cantate e duetti (Londra 1721). Introduzione di / Introduction by Paolo Da Col.*
 Bibliotheca Musica Bononiensis, IV/73. Bologna, 2008. Oblong, 4°, xvii, 107 pp. Line-cut of the London, 1721 edition. The collection features 7 cantatas for soprano, 6 for alto and 2 duets, with violin or bc. Wrappers. \$59
- CARRÉ, Antoine de la Grange, 17th c.**
- 9067 *Livre de guitare (1671). Facsimile Edition. Introduction by Monica Hall.* Westminster, 2009. 4°, i, 36 pp. Line-cut of the Paris, 1671 edition, reproduced two-up on a page. Preludes, chaconnes, allemandes, sarabandes, folia & gigue, together with an instruction book. Comb binding. \$20
- CHOPIN, Frédéric, 1810-1849**
- 9104 *Allegro de Concert op.46 / Allegro de Concert, op.46. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 227). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 227).*
 Works by Chopin—Facsimile Edition, [12] A / XI/46. Warsaw, 2008. Oblong, 28 x 22 cm, 2 vols, 20, 67 pp. Full-color halftone of the autograph fair copy. The work, in expansive sonata form in "stile brillante", dates from the early 1830s and stands as testimony to the fact that after completing the concertos in F minor and E minor, that Chopin was thinking of composing a third. The work was first published in 1841 and the manuscript remained in the Breitkopf & Härtel archives until 1939, when it was sold with a group of manuscripts, letters and daguerreotypes to Biblioteka Narodowa. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. \$86 http://www.omifacsimiles.com/brochures/chop_alleg.html
- DEBUSSY, Claude, 1862-1918**
- 9013 *Images pour piano, 1re serie.*
 Fac-similes de Manuscrits de Claude Debussy. Paris, 2008. 27 x 35 cm, 36 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$148 http://www.omifacsimiles.com/brochures/debussy_img.html
- 9014 *Images pour piano, 2e serie.*
 Fac-similes de Manuscrits de Claude Debussy. Paris, 2008. 27 x 35 cm, 40 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$148 http://www.omifacsimiles.com/brochures/debussy_img.html
- EYCK, Jhr Jacob van, c.1589-1657**
- 9024 *Euterpe oft Speel-goddinne, Amsterdam 1644. Facsimile Edition with an Introduction by Thiemo Wind.*
 Utrecht, 2007. Oblong, 20 x 11 cm, vii, 90 pp. Line-cut of the 1644 edition. "Euterpe oft Speel-goddinne" (Euterpe of the Goddess of Instrumental Music) is the first half of Jacob van Eyck's famous collection of solo variations, preludes and fantasias, containing 55 pieces. Issued on the occasion of the 350th anniversary of Van Eyck's death. Wrappers. \$35
- GALLOT, Jacques, b.?-c.1690**
- 8188 *Stücke für Barocklaute [Pieces for Lute]. Reproduktion der Handschrift im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek (Signatur II.6.14).*
 Lübeck, 1999. Oblong, 4°. iv, 40 pp. Line-cut of 72 pieces, reproduced 2 per page, almost exclusively devoted to Gallot. Signatur II.6.14 is one of the main sources for the works of the composer. French tablature, baroque tuning. Ring binder. \$70
- HANDEL, George Frideric, 1685-1759**
- 9109 *Handel's Will. Facsimiles and Commentary Edited by Donald Burrows.*
 London, 2008. 25 x 35 cm, 34, 30 pp. The manuscript of Handel's last will written on 1 June 1750, with the accompanying codicils signed by the composer in 1756, 1757, and 1759 is one of the most important items in the Gerald Coke Handel Collection. It is reproduced here for the first time in full color with commentary by Donald Burrows, Ellen T. Harris and Richard Crewdson, published on the occasion of the 250th anniversary of the composer's death. Handel died a rich man with a net worth of about \$3 million by today's standards. This incredible document, together with its commentaries and translations of French and German parts of the will provide a fascinating glimpse into the successful career of the composer, his family and close associates. Bound with handsome paper boards, with reproduction of folio 1 of the will. \$60 http://www.omifacsimiles.com/brochures/handel_will.html
- HAYDN, Franz Joseph, 1732-1809**
- 9120 [Concerto, horn, orch, Hob. VIIId:3, D maj]
Hornkonzert D-Dur, Hob. VIIId:3. Facsimile der autographen Partitur. Kommentar von Ingrid Fuchs.
 Vienna, 2009. Oblong, 4°, 28, 39 pp. Beautiful color facsimile of the autograph score. Commentary in Ger-Eng-Jap. Limited bibliophile edition of 500 copies. \$207 http://www.omifacsimiles.com/brochures/hayd_hc.html

- 9012 [Variations, piano, F minor, Hob.XVII:6]
Variationen F-moll (Sonate) Hob. XVII:6. Introduction: Armin Raab. [New York Public Library, New York].
 [Henle Music Facsimiles, 20]. Munich, 2008. Oblong, 33 x 26 cm, x, 12 pp. Deluxe color facsimile of the autograph issued on the occasion of the bicentenary of the composer's death. Four leaves contain the fair copy of the work, while two leaves represent a composing copy. Originally entitled "Sonate für Signora de Ployer" (probably the pianist Barbara Ployer, a piano and composition pupil of Mozart), the variation movement was apparently intended as the beginning of a sonata with several movements. As can be seen from the second part of the autograph score, Haydn later extended the movement, ending it with an expansive Capriccio Coda. The first printed edition already bears the title "Variations". The moving masterpiece has been played all over the world as "Variations in f minor" ever since. Commentary in Ger-Eng. Wrappers, in decorative paper. \$82
http://www.omifacsimiles.com/brochures/haydn_var.html
- JELLEN, Martin (= Jellen Zuidhof), 18 c.**
- 9124 *Choralbuch für Ostfriesland: Marten Jellen, 1765, Michael Johann Friedrich Wiedeburg, 1790. Vorgelegt von Winfried Dahlke.*
 Quellenkataloge zu Musikgeschichte. Wilhelmshaven, 2009. 22 x 31 cm, 334 pp. Two complementary chorale books from Friesland published respectively 1765 & 1790. Hardbound. \$297
- MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**
- 9033 [Overture, A Midsummers Night's Dream, op.21]
Ein Sommernachtstraum. Overtüre op.21. Autograph, Biblioteka Jagiellońska, Kraków. Commentary by / Kommentar von Friedhelm Krummacher.
 Documenta Musicologica, II/41. Kassel, 2009. 27 x 37 cm, xiii, 60, 57 pp. Full-color facsimile of the elegant fair copy autograph score (formerly Deutsche Staatsbibliothek, Mus. ms. autogr. Mendelssohn 21), and monochrome reproduction of a fragmentary autograph score (Bodleian Library, Ms. Deneke-Mendelssohn B 5)—the only surviving sources of the overture. This work of youthful genius was written in 1826 during a carefree summer spent at the summer house among his siblings at a time when the composer became immersed in the works of Shakespeare through Schegel and Tieck translations. An enchanted night, virtually fragrant dreams, floating fairies—the sensory associations evoked and fashioned by the music of Mendelssohn's overture A Midsummer Night's Dream are almost inexhaustible. This is without doubt Mendelssohn's most popular concert overture. The score is innovative as well, for example, in the ordering in the instruments—proceeding woodwinds, percussion, strings, with the bass fiddle at the bottom—, though peculiar for the time, coincides with modern accepted convention. The autograph score also calls for the rare "corno inglese di basso", usually substituted by the ophicleide, bass bassoon or bass trombone. Handsome bibliophile edition issued on the occasion of the 200th anniversary of the composer's birth. Handsome binding with decorative paper boards, burgundy linen spine, and pasted title etikette. Commentary in Eng-Ger-Jap. Special OMI price. \$399
http://www.omifacsimiles.com/brochures/mendel_mid.html
- 6738 [Correspondence, complete]
Felix Mendelssohn. Sämtliche Briefe. Band 1: 1816 bis Juni 1830. Herausgegeben und kommentiert von Juliette Appold und Regina Back.
 Kassel, 2008. 15 x 23 cm, 764 pp. New complete edition of the letters based on the collection compiled by Rudolf Elvers. Hardbound in green linen with signature of the composer embossed on cover. 9 volumes projected, 2 per year; only available on subscription. \$199
- 6861 [Correspondence, complete]
Felix Mendelssohn. Sämtliche Briefe. Band 2: Juli 1830 bis Juli 1832. Herausgegeben und kommentiert von Anja Morgenstein und Uta Wald.
 Kassel, 2009. 15 x 23 cm, 788 pp. New complete edition of the letters based on the collection compiled by Rudolf Elvers. Hardbound in green linen with signature of the composer embossed on cover. 9 volumes projected, 2 per year; only available on subscription. \$199
- MERULO, Claudio, 1533-1604**
- 9007 [Canzoni, organ, book 1]
Canzoni d'intavolatura d'organo a quattro voci, fatte alle francese (Venezia 1592). Introduzione di / Introduction by Luigi Collarile. [Öffentliche Bibliothek, Basel].
 Bibliotheca Musica Bononiensis, IV/102. Bologna, 2009. Oblong, 24 x 17 cm, 15, 84 pp. Line-cut of the Gardano edition, Venice, 1592. This publication, featuring 9 canzoni for keyboard instrument, is the only collection of Merulo's keyboard music published by Gardano while the composer was still alive. Wrappers. \$45
- MOZART, Wolfgang Amadeus, 1756-1791**
- 9064 [Allegro; Aria, keyboard, plus other works]
Unbekannte Werke Mozarts aus einem Salzburger Notenbuch. Vorgelegt von Ernst Hintermaier.
 Denkmäler der Musik in Salzburg (Hauptreihe), 18. Munich, 2006. 24 x 32 cm, 40 pp. Half-tone (and modern transcription) of a recently rediscovered MS containing some of Mozart's earliest keyboard music: an Allegro and an Aria which is not contained in the Köchel listing. The 2 short pieces were probably composed in the period between 1763 and 1766—perhaps between K.1 and K.33g. Also included is a setting for piano in 3 movements (Allegro molto, Menuet and Trio) from the violin sonata K.7, which was published in Paris, together with K 6, and the first or late version of the second number from the "London Sketchbook 1764", K.Anh.109b (15b). Wrappers. \$46
- 9019 [Serenade, winds, K.361, Bb major]
Gran Partita, K.361 by Wolfgang Amadeus Mozart. A Facsimile of the Holograph in the Whittall Foundation Collection. [Library of Congress, Washington, D.C.].
 Chicago, 2008. Oblong, 35 x 27 cm, 11, 98 pp. "Reissue" of Library of Congress 1976 facsimile edition using new full-color digital photography. The autograph score dates from c.1780. Known as the "Great Wind Serenade" or "Serenade for 13 Wind Instruments", this brilliant 7-movement piece is Mozart's first major work composed in Vienna. Scored for 2 oboes, 2 clarinets, 2 basset horns, 2 pairs of horns, 2 bassoons and a contrabass, Mozart exploits all the possible mixtures of sonorities—no instrument is treated in true concertante fashion, but rather each instrument strives to distinguish itself, true to its own character. The beautifully crafted serenade—intimate, cheerful, witty and symphonic in style—was obviously written to impress and "open doors" in the composer's new city. New (second) introduction by Richard Floyd. Handsome two-tone cloth binding. \$85
http://www.omifacsimiles.com/brochures/moz_gran.html
- 9119 [Symphony, no.40, K.550]
Sinfonie in g-moll KV 550. Faksimile der autographen Partitur in erster und zweiter Fassung (1788). Mit einem Kommentar von Otto Biba.
 Vienna, 2009. Oblong, 4°, 106, 43 pp. Beautiful color facsimile of both versions of the autograph score, once proudly owned by Johannes Brahms. This facsimile edition sheds light on Mozart's composing process; the accompanying commentary by Otto Biba addresses the complicated relationship between the two versions and suggests that the first autograph version, rather than representing a different version, may in fact be an intermediate "stadium" of a complicated compositional process. Commentary in Ger-Eng-Jap. Limited bibliophile edition of 500 copies. An indispensable source for all Mozart lovers and researchers. \$575
http://www.omifacsimiles.com/brochures/moz_sym550.html
- PICERLI, Silverio, b.?-1662**
- 9065 *Specchio primo di musica (1630). Specchio secondo di musica (1631). A cura di Ottavio Beretta.*
 Musurgiana: Sources and Materials for the History and Theory of Music, 8-9. Lucca, 2008. 8°, xxxii, 302 pp. Line-cut of the Naples 1630/1631 edition. Wrappers. \$96
- PUCCHINI, Giacomo, 1858-1924**
- 9132 *Tosca. Di Victorien Sardou, Giuseppe Giacosa e Luigi Illica. Musica di Giacomo Puccini. Vol. I: facsimile della copia di lavoro del libretto. Vol. II: trascrizione e commento. Edizione e commento a cura di Gabriella Biagi Ravenni.*
 Centro Studi Giacomo Puccini - Testi e documenti, 2. Florence, 2009. 23 x 33 cm, 2 vols, 140, xlii, 140 pp. The complete text of the libretto of Tosca, with additions, corrections, glosses, page proof fragments, musical sketches, and sketches of stage settings. Illica, Giacosa, Ricordi and Puccini worked together on Tosca and established an intense professional relationship, which is brilliantly reconstructed in this well-documented volume. A fascinating insight into the creative process and a detailed description of the genesis of Tosca. Wrappers. \$190
http://www.omifacsimiles.com/brochures/puc_tosca_lib.html
- SCHOENBERG, Arnold, 1874-1951**
- 8824 *Arnold Schönberg. Portfolio*
 Vienna, 2005. 13.5 x 17 cm, 64 pp. A selection of Schoenberg's paintings and drawings. Includes 32 full color reproductions, printed with black background. Wrappers, in laid paper. \$12
<http://www.omifacsimiles.com/brochures/schoen.html>
- 9049 *Arnold Schönberg. Spiele, Konstruktionen, Bricolagen / Games, Constructions, Bricolages.*
 Vienna, 2004. 18 x 22 cm, 80 pp (w/ 86 color illus.). Beautifully illustrated catalog produced on the occasion of the exhibit "Arnold Schönbergs Schachzüge—Dodekaphonie und Spiele-Konstruktionen", Arnold Schönberg Center and the Universität für angewandte Kunst Wien, 7 May, 13 September 2004. Wrappers. \$25
http://www.omifacsimiles.com/brochures/schoen_g.html

COMPOSITE & MISCELLANEOUS SOURCES

- 7600 ["Baunyn Ms."]
Manuscrit Baunyn, ca 1690. Fac-similé du manuscrit de la Bibliothèque Nationale de France, Paris, Rés. Vm7 674-675. Édition entièrement revue et corrigée. Préface de Davitt Moroney.
 Manuscrits, 9. Geneva, 2/ 1998. 23 x 31 cm, 49, 406 pp. (Reprint of 1973 edition with totally new prefatory material). Line-cut of the single most important manuscript of 17th-c. French keyboard music; the ms was once in the possession of the Baunyn d'Angervilliers family from which it gets its name. Almost all the known harpsichord works of Jacques Champion de Chambonnières and Louis Couperin are here, respectively in parts I & II of the ms; part III is an impressive anthology of works by French, English and Italian contemporaries, including Richard (II), Hardel (7), Dumont (9), Froberger (23), and Frescobaldi (3). The entire ms, in a meticulous and elegant calligraphy, and using both conventional and "free" notation, was copied by a single scribe; the works of parts I-II are carefully organized according to key, in ascending order. Wrappers, in beautiful red paper with printed title and reproduction of the coat of arms of the Baunyn d'Angervilliers & Mathefelon families. \$253 <http://www.omifacsimiles.com/brochures/baunyn.html>
- 8908 [Bologna, Museo Internazionale e Biblioteca della Musica, Cod. Q15]
Bologna Q15: The Making and Remaking of a Musical Manuscript. Introductory Study and Facsimile Edition by Margaret Bent. Volume I: Introductory Study. Volume II: Facsimile.
 Ars Nova, Nuova Seria, 2. Lucca, 2008. 24.5 x 32.5 cm. 2 vols, 400, 686 pp. This manuscript is the largest international anthology of polyphonic music of the early 15th century. It was compiled in Padua in the early 1420s (stage I) and Vicenza in the early 1430s (stages II-III), all copied by a single scribe. The three illuminations are an unusual luxury for a musical manuscript at this period. It was acquired by Padre Martini in 1757 and is a major treasure of his library in Bologna. About half of its 323 compositions are unique; some others are shared with and complemented by the slightly younger Veneto manuscripts Bologna, Biblioteca Universitaria 2216 and Oxford, Canon. misc. 213. It is the most important source for the works of Zacara and Ciconia and for the early works of Guillaume Du Fay (with 78 works, many of them unica). About 50 composers are represented, including native Italians, and composers from the north who were sought after and made their careers in Italy. It is primarily a collection of mass movements (mostly Glorias and Credos, and a few cycles) and motets. Du Fay's *Missa Sancti Jacobi* was assembled as a cycle only here, and can now be linked with the humanist circle around the Venetian patrician bishop Pietro Emiliani of Vicenza, in which Q15 was compiled. The 109 motets include compositions in honour of doges, bishops and noblemen. 19 French songs were added at the end of stage I, and 11 laude at stage III. Other late additions are the cycle of 24 hymns (most by Du Fay), 9 Magnificats and 3 sequences. For the first time, the complex codicological history of this manuscript is unravelled and the importance of its many revisions examined. The first compilation was originally much larger; the manuscript now embodies two overlapping, superimposed anthologies. Margaret Bent tells this story in her extensive introductory study, which also includes comprehensive indexes and catalogues. She spells out some of the conclusions to be drawn from the partial destruction of the manuscript by its own creator, a unique and extraordinary testimony to changing taste and contemporary reception. Deluxe limited edition, supplied with slipcase. \$1425 http://www.omifacsimiles.com/brochures/bologna_q15.html
- 8523 [Brussels, Bibl. Royale Albert I, iv 90]
Cancionero de Juana I de Castilla. Bibliothèque Royale de Belgique, Bruxelles. 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 emblems 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 Lodovicus 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/brussel_iv90.html
- 8906 [Cambridge, Corpus Christi, Ms. 473]
The Winchester Troper. Facsimile Edition and Introduction by Susan Rankin.
 Early English Church Music, 50. London, 2007. 30 x 43 cm. 104, 102 pp. The Winchester Troper, compiled in the early 11th century and added to until the early 12th, was originally copied out and used at Winchester Cathedral. It is regarded a seminal text for the study of Anglo-Saxon musical and liturgical practice. The introduction explains how and why the book was made, and how its liturgical contents were designed. Studies of the hands of over 50 text scribes are accompanied by the first full account of Anglo-Saxon musical notation, and a study of the most innovative element of the collection, a series of 174 organa, representing a musical practice not recorded elsewhere in Europe before the 13th century. Hardbound, \$190 <http://www.omifacsimiles.com/brochures/winchester.html>
- 8503 [Chantilly, Bibliothèque du Château de Chantilly, ms. 564 (olim 1047)]
Codex Chantilly. Bibliothèque du Château de Chantilly, Ms. 564. Fac-similé. Édité 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. \$350 <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, 2008. 29 x 40 cm. 365 pp. Proceedings for a special symposium devoted to Codex Chantilly. Wrappers. (in preparation, scheduled for September 2009) \$100 <http://www.omifacsimiles.com/brochures/chantilly.html>
- 9125 [London, British Library, Royal MS 11 E XI]
Music for King Henry. BL Royal MS 11 E XI. Commentary by Nicolas Bell. Performing Edition by David Skinner.
 London, 2009. 35 x 50 cm. 36, 120 pp, audio CD. Of all the courtly arts practiced by King Henry VIII, music was undoubtedly his greatest passion. As well as being a talented harpist and composer, Henry was a great patron of the musical arts in Europe, and his reign heralded a golden age in English choral music. Henry employed 58 full-time court musicians, more than any other monarch before or since, including a chapel choir that was said to be "more divine than human". Many of today's great English musical institutions such as the choirs of Christ Church, Oxford and King's College, Cambridge were founded during his reign. Several manuscripts survive to testify to Henry's love of music, but the most important is the Royal Choirbook, now British Library Royal MS 11 E XI. This magnificent collection of motets was presented to the 27-year-old Henry and Catherine of Aragon in 1518. It is exceptional for the sheer size and luxury of its production, its exquisite and ingenious heraldic illuminations, and not least, its personal significance to Henry. The Royal Choirbook was commissioned and designed by Petrus de Opitiis, an Italian merchant, and his son Benedictus, a talented organist who hoped to gain a position at court. Together they created a magnificent large-format volume of 6 motets. Composed by Benedictus and a musician named Sampson, these motets were written to appeal to the king on the deepest possible level, reflecting both his royal status and his dearest wish: the birth of a male heir. The Choirbook opens with a sumptuous frontispiece, rich in symbolism carefully chosen to celebrate Henry's lineage. It depicts a rose bush with 3 large blooms. One is the red rose of Lancaster, while the red-and-white rose depicts the union of the houses of York and Lancaster. The crowned rose represents King Henry himself. A pomegranate tree, shown blooming in the garden of England, is the symbol of Catherine of Aragon, while a daisy and a marigold represent Henry's two sisters, Mary and Margaret. As well as being a breathtaking piece of heraldic art, the frontispiece ingeniously incorporates the texts of the first two motets, *Salve radix* and *Psallite felices*, with Henry's name highlighted in gold leaf. Deluxe facsimile edition limited to 500 copies, in quarter buckram with vegetable parchment boards, with gold and colored foils, edge-gilding and slipcase. With CD recording by the "Alamire Consort" directed by Dr. David Skinner. \$795 http://www.omifacsimiles.com/brochures/bl_royal.html

- 8361 [London, Lambeth Palace Library, ms 1]
The Arundel Choirbook. A Facsimile & Introduction by David Skinner.
 [Huttersfield]. 2003. 31 x 41 cm, 230 pp. 3 English choirbooks have survived intact from the early Tudor period: the Eton Choirbook, and the "Caius" and "Lambeth" Choirbooks (now housed at Gonville & Caius College, Cambridge, and Lambeth Palace Library, respectively). While Eton is known to have originated from the great college of that name, the provenance of Caius and Lambeth has, until now, been a complete mystery. The man responsible for their production has long been held to be Edward Higgons, a prominent Tudor lawyer and multiple plurist who was a canon of St. Stephen's, Westminster, where Nicholas Ludford, a principal composer in both manuscripts, was employed from the early 1520s. On the last page of the Caius Choirbook is written the inscription "Ex dono et opere Edwardi Higgons cuius ecclisae canonicus", which may be translated as "By the gift and work of Edward Higgons, canon of this church". The "ecclesia" is now believed to be St. Stephen's, although the origins of the Lambeth Choirbooks have been much less well understood. It has, however, been generally accepted that it too was produced for one of the ecclesiastical institutions with which Higgons was associated. This is a story of one music manuscript of thousands that must have circulated in late medieval England; it is also a narrative of only one musical institution from the hundreds that were in existence before the onslaught of Henry VIII's Reformation. The bulk of this Roxburghe Club volume constitutes a full-color facsimile of London, Lambeth Palace Library, MS 1 ("The Arundel Choirbook"), providing a single but significant resource that richly illustrates England's early musical heritage. The manuscript contains 7 masses, 4 magnificat settings and 8 motets. Robert Fayrfax is represented by 8 works, followed by Ludford (2), Sturton (1) and Lambe (1). The Arundel Choirbook is one of just three major choirbooks that survive from c.1490 to 1530. The original size of the choirbook, in "elephant" folio, has been reduced 50%—to 12.5 x 16.5 inches—for this facsimile edition. All text printed in letterset; total edition of 300 copies. Quarter leather bound, wood boards. (few copies remaining). \$795
<http://www.omifacsimiles.com/brochures/arundel.html>
- 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>
- 8927 [Paris, Bibliothèque Nationale, Rothschild 2973]
Le chansonnier de Jean de Montcheny.
 Valencia, 2007-2008 Heart shaped, 22 x 16 cm, 144 pp + commentary. This exceptional MS, closed, is shaped like a heart; it opens into the shape of a butterfly composed of the hearts of the two lovers who send love messages to one another in each one of the songs. When the word "heart" appears in the texts, it is represented by a pictogram. Two full-page illustrations appear in the codex. In the first, Cupid throws arrows at a young girl while at his side Fortune spins his wheel. In the other, two lovers approach one another lovingly. Throughout the MS the pentagrams, music and love poems are surrounded by borders made up of animals, birds, dogs, cats and all kinds of flowers and plants highlighted in abundant and delicate gold. The book gets its name from Jean de Montcheny, a nobleman, apostolic protonotary, Bishop of Agen (1477) and later of Vivier (1478-1497) who commissioned the work. The music repertoire consists of French and Italian songs written by Dufay, Ockeghem, Busnois and their contemporaries. Limited edition of 1380 copies bound in red velvet after the original; 2-part slipcase covered in green leather. <http://www.omifacsimiles.com/brochures/montchen.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 Faignant, 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. \$279
<http://www.omifacsimiles.com/brochures/thysius.html>
- 8620 [Vatican, Bibl. Apost., Urb. lat. 1411]
Rome, Biblioteca Apostolica Vaticana Ms. Urbinates 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 Medici" [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 Medici 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_uf1411.html
- 8740 [Vatican, Bibl. Apost., Urb. lat. 1411]
Città del Vaticano. Ms Urbinas latinas 1411. James Haar.
 Lucca, 2006. 8", 75 pp. Separate commentary (in Eng) to the facsimile. \$36
- MODERN EDITIONS**
- 5831 [Magnus liber organi (new critical edition)]
Les organa et les clauses à deux voix du manuscrit de Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 628 Helmst. Edition établie par Edvard H. Roesner. Plain-chants établis par Evan Angus MacCarthy et Greta-Mary Hair.
 Le Magnus Liber Organi de Notre-Dame de Paris, VII. Monaco, 2009. 4", Ivii, 394 pp. Critical edition of the 2-voice Notre Dame organa from W1. Cloth. (This volume is the seventh and last of this important project) \$595
- MONOGRAPHS**
- 8928 Bouckaert, Bruno.
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 Haggh-Huglo, Thiphaine Hébert, Sofie Taes, Bruno Bouckaert, Johan Eeckeloo, Michel Huglo, Gilbert Huybens, Pierre-Jacques Lamblin, 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
- 6862 *Cahiers Debussy. No.33 - 2009.*
 Paris. 2009. 8", 116 pp. Cédric Segond-Genovesi : Exégèse, rhétorique et production(s) du sens : une lecture de Et la lune descend sur le temple qui fut; Gergely Fazekas : Musique "laide" et "malsaine" ou "boussole indiqu[ant] un art plus pur de qualité supérieure" ? La réception de Debussy en Hongrie entre 1900 et 1918; François Raymond : Courcelles-sous-Grignon, berceau des ancêtres de Claude Debussy. Quelques précisions généalogiques; Documents : Une "note de service des chemins de fer couverte d'esquisses musicales". Étude de F-Pn, Mus. N.L.a. 32bis [9]
 Présentation par Paolo Dal Molin; Deux lettres inédites de Claude Debussy à René Lenormand. Présentées par Manuel Cornejo et Dimitra Diamantopoulou. - Chronique. - Bibliographie. - Discographie. - Biographie des auteurs. - Résumés, Abstracts. Wrappers. \$38
- 6692 *De clavicordio VIII. The Clavichord on the Iberian Peninsula. Proceedings of the International Clavichord Symposium, Magnano, 5 - 8 September 2007. Edited by Bernard Brauchli, Alberto Galazzo, Judith Wardman.*
 Piemonte, 2008. 8", 256 pp. Articles on all aspects of the clavichord by leading scholars, builders and performers; authors in this issue include: D. Adlam, P. Bavington, L. Bemmam, J. Benson, Ch. Besnainou, B. Brauchli, Chr. D'Alessandro, D. Demel, G. Doderer, M. Erdman, S. Field, L. Gineis, E. Helenius, U. Henning, A. Huber, H. E. Svensson, M. Tsalka, C. & W. Ullrich-Eberius, P. Verbeek, and I. Wjuniski. Wrappers. \$95
http://www.omifacsimiles.com/brochures/declav_8.html

- 6710 *Recercare XIX 2007. [Rivista per lo studio e la pratica della musica antica / Journal for the Study and Practice of Early Music].*

Lucca, 2007. 8°, 179 pp. Contents: Anthony M. Cummings, "Clement VII's musical patronage: evidence and interpretation"; Emily Wilbourne, "Isabella ringiovinita: Virginia Ramponi Andreini before Arianna"; Patrizio Barbieri, "Pietro Della Valle: the Esthèr oratorio (1639) and other experiments in the 'stylus metabolicus'. With new documents on triharmonic instruments"; Barbara Nestola, "L'Egisto fantasma di Cavalli: nuova luce sulla rappresentazione parigina di Egisto ovvero Chi soffre spera di Mazzocchi e Marazzoli (1646)"; Antonella D'Ovidio, "Sonate a tre d'altri stili". Carlo Mannelli violinista nella Roma di fine Seicento"; Anthony DelDonna, "An eighteenth century musical education: Francesco Mancini's Il zelo animato (1733)"; Luisa Clotilde Gentile, "Orlando di Lasso pellegrino a Loreto (1585): vicende di un ex voto musicale". Wrappers. \$38

- 6843 *Recercare XX 2008. [Rivista per lo studio e la pratica della musica antica / Journal for the Study and Practice of Early Music].*

Lucca, 2009. 8°, c. 180 pp. Contents: Crawford Young: "Antiphon of the Angels: Angelorum psalat tripudium"; James Haar/John Nadas: "The Medici, the Signoria, the Pope: Sacred Polyphony in Florence, 1432-1448"; Gabriele Giacomelli: "Il Giudizio universale di Vasari Zuccari fra chiesa, corte e teatro musicale"; Luigi Collarile: "Nuove prospettive sul contesto editoriale delle Canzoni d'intavolatura d'organo - Libro primo (1592) di Claudio Merulo"; Giuliana Montanari: "Chromating and Transposing Quilled Keyboard Instruments at the Florentine Grand Ducal Court in the Seventeenth Century"; Francesco Carreras/Cinzia Meroni, "Giovanni Maria Anciuti: a craftsman at work in Milan and Venice"; Kathryn Bosi: "More Ocumentation for the Balletti della Duchessa". Wrappers. \$38