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- BACH, Johann Sebastian, 1685-1750**
- 8831 [Oratorio, BWV 11]
Himmelfahrtoratorium [*"Lobet Gott in seinen Reichen"*]. Oratorio Festo Ascensionis Christi BWV 11. Faksimile nach dem Partiturautograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit Einführungen von Martin Petzold und Peter Wollny. Festgabe anlässlich des Jubiläums 100 Jahre Bachhaus Eisenach Museum der Neuen Bachgesellschaft e.V.
Stuttgart, 2007. 22 x 32 cm, viii, 34 pp. 4-color facsimile of the elegant autograph score, reproduced in the original loose bi-folio format. The Ascension Day Oratorio's festive orchestration calls for solo SATB, SATB chorus, 3 trumpets, timpani, flutes, oboes, violins, viola, & bc. Although it was first performed on May 19, 1735 for Ascension Day, according to indications in the autograph it is actually a copy of the score of the composer's inauguration piece of 1732 (or name-day cantata of 1733) with new underlaid text. The work bears striking similarities with the Christmas Oratorio (BWV 248), completed only six months earlier. Introduction in Ger-Eng-Fr. Issued on the occasion of the 100th anniversary of the founding of the Bachhaus Eisenach Museum of the Neue Bachgesellschaft. Portfolio. \$106
http://www.omifacsimiles.com/brochures/bach_ora_11.html
- 4232 [Cantata 14]
Originalstimmensatz der Kantate "Wär Gott nicht mit uns diese Zeit". [Deutsche Staatsbibl. Berlin, mus. ms. autogr. Bach St. 398].
Faksimile-Reihe Bachscher Werke und Schriftstücke, 2. Leipzig, 2/ 1971. 22 x 36 cm, i, 37 pp. Handsome 2-color collotype of the instrumental and vocal parts in their original format. Scored for hn, 2-ob, 2-vln, va, bc, and SATB chorus. Afterword by Werner Neumann. Folder in linen and decorative paper. \$45
- 1748 [Cantata 22]
Jesus nahm zu sich die Zwölfe (BWV 22). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Kommentar von Hans-Joachim Schulze. [Mus. ms. Bach P. 119].
Leipzig, 1988. 25 x 37 cm, vi, 20 pp. Halftone of the autograph score in its original loose bifolio format. Bach performed this cantata on February 7, 1723 on the occasion of his application for the cantorship at St. Thomas. Belongs to the composer's chamber music style, developed during his time as director of the court orchestra of Anhalt-Köthen. Scored for solo ATB, SATB chorus, oboes, strings & continuo. Introduction in Ger. Portfolio in linen. \$68
http://www.omifacsimiles.com/brochures/bach_can22.html
- 29 [Cantata 29]
Wir danken Dir, Gott, wir danken dir (BWV 29). *Ratswahlkantate*. Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin, mit einem Kommentar von Hans-Joachim Schulze. [Mus. ms. aut. Bach P. 166].
Stuttgart, 1985. 25 x 37 cm, 7, 26 pp. 3-color halftone in original loose sheet format; includes a separate leaf with the text of the cantata as used in the Church of St. Nicolai. Blue linen folder. \$65
- 9147 [Cantata, 33]
"Allein zu Dir, Herr Jesu Christ" BWV 33. Cantata for the 13th Sunday after Trinity. Commentary by Christoph Wolff and Peter Wollny.
Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 5. Kassel/Leipzig, 2010. 4°, 24, 50, 16, 16 pp. Color facsimile of the autograph score, original performing materials and original libretto. Cantata 33 belongs among the unique annual cycle of chorale cantatas composed by Bach in 1724-25, the second year of his Leipzig tenure. The cantata counts among the very few works where all the relevant source materials for the first performance have been preserved—yet dispersed throughout the world: the composing score is kept at the Scheide Library in Princeton, the vocal-instrumental performing parts at the Bach-Archiv in Leipzig, and the original libretto at the Russian National Library in St. Petersburg. The facsimile offers invaluable insight into the composer's workshop and the changing conditions for performances under his direction. Commentary in Eng-Ger. Limited edition. Boxed set. \$429
http://www.omifacsimiles.com/brochures/bach_can33.html
- 3465 [Cantata 51]
Jauchzet Gott in allen Landen (BWV 51). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Kommentar von Hans-Joachim Schulze. [Mus. ms. autogr. Bach P. 104].
Leipzig/Stuttgart, 1988. 23 x 37 cm, vi, 20 pp. Halftone of the autograph score in the original bifolio format. Scored for solo soprano, trumpet, strings & continuo. The chorale (no. 4) is especially nice in the way the chorale tune is introduced by a violin duet. Introduction in Ger. Linen folder. \$83
http://www.omifacsimiles.com/brochures/bach_can51.html
- 7719 [Cantata 61]
Kantate Nr.61 "Nun komm, der Heiden Heiland" BWV 61. Faksimile der Originalpartitur mit einem Vorwort herausgegeben von Peter Wollny.
Meisterwerke der Musik im Faksimile, 3. Laaber, 2000. 21 x 33 cm, xvi, 12 pp. Halftone of the autograph score. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$89
http://www.omifacsimiles.com/brochures/bach_can61.html
- 3905 [Cantata 71]
Gott ist mein König. Mühlhäuser Ratswechselkantate 1708, BWV 71. Faksimile der autographen Partitur herausgegeben von Werner Neumann.
Faksimile-Reihe Bachscher Werke und Schriftstücke, 9. Leipzig, 1970. 20 x 33 cm, 7, 24 pp. Fine monochrome collotype. Foreword in Ger-Eng by Werner Neumann. Coverboards in decorative paper. \$45
- 31 [Cantata 71]
Gott ist mein König. Mühlhäuser Ratswechselkantate 1708, BWV 71. Faksimile der autographen Partitur herausgegeben von Werner Neumann.
Faksimile-Reihe Bachscher Werke und Schriftstücke, 9. Leipzig, 2/ 1980. 20 x 33 cm, 7, 24 pp. Fine monochrome collotype. Foreword in Ger-Eng by Werner Neumann. Coverboards in decorative paper. \$15
- 1746 [Cantata 79]
Gott der Herr ist Sonn und Schild (BWV 79). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Kommentar von Hans-Joachim Schulze. [Mus. ms. Bach P. 89].
Leipzig, 1988. 23 x 37 cm, v, 28 pp. Halftone of the autograph in its original loose bifolio format. Scored for solo SAB, SATB chorus, flutes, oboes, horns, timpani, strings & continuo. The beginning chorale and aria of this cantata served as the model for the Gloria chorale and duet "Domine Deus" of the Mass in G major (BWV 236); the aria "Gott ist unser Sonn' und Schild" appears again as "Quoniam tu solus" in the Mass in A major (BWV 234). Introduction in Ger. Portfolio in blue linen. \$68
http://www.omifacsimiles.com/brochures/bach_can79.html
- 2009 [Cantata 105]
Herr, gehe nicht ins Gericht (BWV 105). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Nachwort von Robert L. Marshall.
Leipzig, 1984. 23 x 37 cm, x, 24 pp. Halftone of the 1723 autograph score in the original loose gathering format. Scored for solo SATB, SATB chorus, horn, oboes, strings & continuo. Commentary in Ger-Eng. Handsome portfolio in blue linen. \$65
http://www.omifacsimiles.com/brochures/bach_can105.html
- 3172 [Cantata 110]
Unser Mund sei voll Lachens. Kantate zum 1. Weihnachtstag (BWV 110). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin mit einem Vorwort von Hans-Joachim Schulze. [Mus. ms. Bach P. 115].
Leipzig, 1990. 23 x 37 cm, xi, 40 pp. Collotype of the autograph score. Composed in December 1725 for the first Christmas day feast. Scored for solo SATB, SATB chorus, 2 fl, 3 ob, ob d' amore, ob da caccia, bsn, 3 tpt, timp, str, org & bc. The introductory movement is based on the Overture in D major (BWV 1069). The reworking of the middle part is considered one of the best examples of Bach's recasting skills. Introduction in Ger-Eng. Portfolio in green linen. \$74
http://www.omifacsimiles.com/brochures/bach_can110.html

- 35 [Cantata 205]
Zerreit, zersprenget, zertrmmert die Gruft. "Der zufriedengestellte Aeolus". Drama per Music BWV 205. [Deutsche Staatsbibliothek Berlin, Ms. ms. Bach P. 173].
 Faksimile-Reihe Bachscher Werke und Schriftstcke, 13. Leipzig, 1/ 1978. 21 x 34 cm, 10, 88 pp. 2-color halftone of the autograph score. Instrumentation: solo SATB, SATB chorus, 3-tpt, timp, 2-hrn, 2-fl, 2-ob, strgs & cont. Edited, with a foreword in Ger-Eng by Werner Neumann. Includes reprint of the Picander's text from the 1732 edition. Coverboards in decorative paper. \$43
- 9222 [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.
 Kassel, 2011. 24 x 35 cm, viii, 216, xxxvii, 7 pp. New color facsimile of the autograph score based on newly commissioned photographs. Afterword in Eng-Ger-Jap. Brown linen boards. \$465
http://www.omifacsimiles.com/brochures/bach_bminor.html
- 36 [Cantata 210]
O holder Tag, Erwnschte Zeit. Hochzeitskantate BWV 210. Faksimile des autographen Particells herausgegeben von Werner Neumann.
 Faksimile-Reihe Bachscher Werke und Schriftstcke, 8. Leipzig, 2/ 1980. 21 x 34 cm, 7, 24 pp. Halftone of the autograph partcell. Scored for solo soprano, flute, oboe d'amore, strings & continuo. Foreword in Ger. Coverboards in decorative paper. \$27
- 44 *Mass A major, BWV 234. Facsimile of the Autographic Score and Continuo-Part. Introduction by Oswald Bill and Klaus Hfner. [Ms. Hessische Landes- und Hochschulbibl. Darmstadt].*
 Wiesbaden, 1985. 22 x 36 cm, 22, 36 pp. Fine 4-color collotype. Scored for solo SAB, SATB chorus, 2 fl, strgs & bc. The manuscript appears to have passed into the possession of Breitkopf & Hrtel shortly after Bach's death. Linen. New reduced price. \$29
- 2011 [Cantata 211]
Kaffeekantate. ["Schweigt stille, plaudert nicht"]. Facsimile Reproduction of the Original Manuscript. Original: Preussische Staatsbibliothek Berlin. [Deutsche Staatsbibl. Berlin, mus. ms. autogr. P. 141].
 Philharmonia-Faksimiledrucke, 1. Vienna, 1923. 25 x 39 cm, 23 pp. Beautiful collotype of the autograph score written for solo STB, chorus, fl, strgs, cemb & basso cont. This work initiated the second of Universal's facsimile series carried out in the 1920s. Coverboards in paper. Rare. \$135
- 2344 *Messe A-Dur BWV 234. Faksimile-Ausgabe der autographen Partitur und Continuo. Einfhrung von Oswald Bill und Klaus Hfner. [Ms. Hessische Landes- und Hochschulbibl. Darmstadt].*
 Wiesbaden, 1985. 22 x 36 cm, 22, 36 pp. (Same as above, but German language edition). New reduced price. \$29
- 381 [Cantata 211]
Kaffeekantate. ["Schweigt stille, plaudert nicht"]. Facsimile Reproduction of the Original Manuscript. Original: Preussische Staatsbibliothek Berlin. [Deutsche Staatsbibl. Berlin, mus. ms. autogr. P. 141].
 Philharmonia-Faksimiledrucke, 1. Vienna, 1923. 25 x 39 cm, 23 pp. Beautiful collotype of the autograph score written for solo STB, chorus, fl, strgs, cemb & basso cont. This work initiated the second of Universal's facsimile series carried out in the 1920s. Deluxe binding in textured paper. Rare. \$200
- 3948 [Christmas Oratorio, BWV 248]
Christmas Oratorium BWV 248. Facsimile Reproduction of the Autograph with a Commentary Edited by Alfred Drr. [Staatsbibl. Preuischer Kulturbesitz, Berlin, mus. ms. aut. Bach P. 32].
 Documenta Musicologica, II/13. Kassel, 2/ 1984. 23 x 38 cm, 148 facs, xii pp. (Rpt. of Casel, 1960 edition). 2-color collotype. Afterword in Ger-Eng. Coverboards in beautiful off-white paper with title embossed on blue leather label. Slipcase. \$144
- 9258 [Christmas Oratorio, BWV 248, libretto]
Oratorium, welches die heilige Weyhnacht ber in beiden Haupt-Kirchen zu Leipzig musiciret wurde. Anno 1734.
 Stuttgart, 30 pp. Facsimile of the 1734 libretto. \$10
- 4462 [Cantata 211]
Schweigt stille, plaudert nicht. Kaffeekantate BWV 211. [Deutsche Staatbibl. Berlin, mus. ms. aut. Bach P. 141].
 Faksimile-Reihe Bachscher Werke und Schriftstcke, 10. Leipzig, 1971. 23 x 36 cm, 10, 26 pp. Collotype. Introduction in Ger-Eng by Werner Neumann. Linen spine with coverboards in decorative paper. \$75
- 3919 [Chorale, 4-part, ms "Penzel", no.213]
Denket doch, ihr Menschenkinder. Vierstimmiges geistliches Lied. Erstaussgabe herausgegeben von Wolfgang Wiemer. [Deutsche Staatsbiblioth, Berlin, Hs. Am B 46].
 Kassel, 1984. Oblong, 32 x 24 cm. Halftone of a recently discovered ms copy in the hand of Christian Friedrich Penzel, together with first edition. Issued on the occasion of the tricentennial of the composer's birth. Preface in Eng-Ger, with critical commentary and note on performance. Wrappers in laid paper. \$17
- 4234 [Cantata 211]
Schweigt stille, plaudert nicht. Kaffeekantate BWV 211. [Deutsche Staatbibl. Berlin, mus. ms. aut. Bach P. 141].
 Faksimile-Reihe Bachscher Werke und Schriftstcke, 10. Leipzig, 2/ 1980. 23 x 36 cm, 10, 26 pp. Collotype. Introduction in Ger-Eng by Werner Neumann. Coverboards in decorative paper. \$55
- 53 [Hochzeitsquodlibet, BWV 524]
Hochzeitsquodlibet 1707. Ein Fragment BWV 524. [Musikbibliothek der Stadt Leipzig, mus. ms. GO. S. 300].
 Faksimile-Reihe Bachscher Werke und Schriftstcke, 12. Leipzig, 2/ 1976. 20 x 34 cm, 8, 12 facs, 13 pp. Halftone of one of the earliest documents transmitting Bach's handwriting. Discovered in 1929. Introduction by Werner Neumann. Afterword in Ger-Eng by Gnther Kraft. Coverboards in decorative paper. \$19
- 37 [Cantata 211]
Schweigt stille, plaudert nicht. Kaffeekantate BWV 211. [Deutsche Staatbibl. Berlin, mus. ms. aut. Bach P. 141].
 Faksimile-Reihe Bachscher Werke und Schriftstcke, 10. Leipzig, 3/ 1987. 23 x 36 cm, 10, 26 pp. Collotype. Introduction in Ger-Eng by Werner Neumann. Coverboards in decorative paper. \$40
- 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 Schriftstcke, Neue Folge, [2]). Kassel, 2005. 4°, 8, 15 pp + audio CD. Color halftone 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
- 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. Brenreiter Facsimile.
 Documenta Musicologica, II/35 (= Faksimile-Reihe Bachscher Werke und Schriftstcke, 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
- 8612 [Sacred aria, soprano, strings, bc, BWV 1127]
"Alles mit Gott und nichts ohn' ihn" BWV 1127. Aria for Soprano, Two Violins, Viola and Continuo, BWV 1127. First Edition Edited by Michael Maul.
 Kassel, 2005. 4°, viii, 4, i pp. Halftone facsimile, (B/W) 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 new performing edition. Wrappers. \$23

- 9030 [Art of Fugue, BWV 1080]
Die Kunst der Fuge / L'arte della fuga BWV 1080. Studio introductivo a cura di Sergio Vartolo.
 Archivum Musicum: Monumenta Musicae Revocata, 37. Florence, 2008. 24 x 34 cm, 4 vols, 99, 40, 72, 20 pp. Line-cut of the autograph score and the beautifully engraved first edition issued 1751/1752. Introduction in It by Sergio Vartolo, with abstract in English. Wrappers, with portfolio in cloth and decorative paper. \$131 http://www.omifacsimiles.com/brochures/bach_art2.html
- 8390 [Art of Fugue, BWV 1080, ms copy]
L'art de la fuge à 4 parties. Copie par A.P.F. Boëly en 1833 avec terminaison du dernier contrepoint inachevé. [Bibl. Municipale, Versailles].
 Bourg-la-Reine, 2000. Oblong, 34 x 24 cm, vi, 75, i pp. Beautiful color reproduction of the 1833 autograph of Alexandre-Pierre-François Boëly (1785-1858), respected organist of St. Germain-l'Auxerrois from 1840 to 1851. Boëly's exceptionally perfect version (possibly based on one of the Parisian editions-Vogt, Nadermann or Richault) reduces the four staves into two. Introduction (Fr-Eng) and errata list by Georges Guillard. Wrappers. \$49 http://www.omifacsimiles.com/brochures/bach_art.html
- 9102 [Art of Fugue, BWV 1080, 1st ed.]
Die Kunst der Fuge [BWV 1080]. [Library of Congress, Washington, D.C.].
 Performers' Facsimiles, 289. New York, [2009]. Oblong, 41 x 26 cm, 72 pp. Line-cut of the Leipzig, 1751/1752 edition. Wrappers. \$30
- 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. Reprint of one of the earlier (undisclosed) facsimiles of Edition Peters. Brown linen. \$285 http://www.omifacsimiles.com/brochures/bach_brand.html
- 2012 [Canonic variations, organ, BWV 769]
Die Nürnberger Musikverleger und die Familie Bach. Materialien zu einer Ausstellung des 48. Bach-Fests der Neuen Bach-Gesellschaft. Mit der Faksimile-Ausgabe des Erstdrucks der kanonischen Veränderungen über "Vom Himmel hoch" von Johann Sebastian Bach BWV 769.
 Nürnberg, 1973. 23 x 33 cm, 20, 7 pp. Line-cut of the first edition and 26 bars of the autograph preserved in the Deutsche Staatsbibliothek, Berlin. Essays on the genesis of the work and Bach's early publishers by Lothar Hoffmann-Erbrecht, Hans Klotz, & Christoph Wolff. Wrappers. \$28
- 57 [Chorales, organ, "Schübler", BWV 645-650]
Sechs Choräle von verschiedener Art auf einer Orgel mit 2 Clavieren und Pedal vor zuspielden verfertigt von Johann Sebastian Bach. Faksimile Edition nach dem Exemplar des Originaldruckes. [Österreich. Nationalbibl., Vienna].
 Dokumente zur Aufführungspraxis alter Musik, III. Innsbruck, 1985. Oblong, 28 x 17 cm, 15 facs, 4 pp. Beautiful half-tone of the "Schübler'sche Choräle", engraved during Bach's lifetime by Georg Schübler in Zella. Edited, with an afterword by Hans Schmidt-Mannheim. Laid paper with wrappers in decorative paper. \$24
- 7720 [Chorales, organ, BWV 651-668, 660a, 769]
Die Achtzehn Grossen Orgelchoräle BWV 651-668 und Canonische Veränderungen über "Vom Himmel Hoch" BWV 769. Faksimile der Originalhandschrift mit einem Vorwort herausgegeben von Peter Wollny. [Staatsbibliothek, Berlin, Bach P. 271].
 Meisterwerke der Musik im Faksimile, 5. Laaber, 1999. 4°, xix, 54 pp. Fine color reproduction of the autograph score (the second part of MS P 271). Includes the 18 Great "great" (Leipzig) organ chorales, plus "Vom Himmel Hoch" (S.769) and "Nun komm, der Heiden Heiland" (S.660a). Introduction in Ger-Eng. Hardbound.
- 3047 [Clavierbüchlein, for Anna Magdalena Bach]
Klavierbüchlein für Anna Magdalena Bach 1725. Faksimile der Originalhandschrift mit einem Nachwort herausgegeben von Georg von Dadelen. [Staatsbibliothek Preussischer Kulturbesitz, Berlin, Mus. ms. Bach P 225].
 Documenta Musicologica, II/25. Kassel, 1988. Oblong, 28 x 21 cm, 146 facs. xxii pp. Superb 4-color half-tone in the original format. Arias, minuets, polonaises, marches and other short pieces of "galanterie" by Bach, his children, and a few visitors in the Bach home. Pieces arranged chronologically (except for the last section) with the earliest compositions from 1725 and the latest from the late 1740s. Almost every member of Bach family has helped to copy the Büchlein—only Wilhelm Friedemann is absent. Afterword in Ger-Eng-Fr. Index with identification of the copyist of each piece. Handsome binding with green glossy paper boards and gold trim. \$72 http://www.omifacsimiles.com/brochures/bach_kb.html
- 8644 [Clavier-Übung, keyboard, part 1, BWV 825-830]
Clavier Übung bestehend in Praeludien, Allemanden, Couranten, Sarabanden, Gigue, Menuetten, und andern Galanterien; denen Liebhabern zur Gemüths Ergoetzung. Opus 1. [Gemeente Museum, The Hague].
 n.p., 1983. Oblong, 28 x 21 cm, iv, 74 pp. Line-cut of the Leipzig, 1731 edition. Introduction in Eng by Glen Wilson. Wrappers. \$48
- 4055 [Clavier-Übung, keyboard, part 1, BWV 825-830]
[Erster Theil der] Clavier Übung bestehend in Praeludien, Allemanden, Couranten, Sarabanden, Gigue, Menuetten, und andern Galanterien; denen Liebhabern zur Gemüths Ergoetzung. Opus 1. [Library of Congress, Washington, D.C.].
 Performers' Facsimiles, 96. New York, [1991]. Oblong, 28 x 21 cm, 74 pp. Line-cut of the Leipzig, 1731 edition. Wrappers. \$20
- 3913 [Clavier-Übung, keyboard, part 2, BWV 971 & 831]
Zweyter Theil der Clavier Übung bestehend in einem Concerto nach Italiaenischen Gusto, und einer Overture nach Französischer Art, vor ein Clavicymbel mit zweyen Manualen. Denen Liebhabern zur Gemüths-Ergötzung. [Yale University Library, New Haven].
 Performers' Facsimiles, 97. New York, [1990]. 24 x 33 cm, 28 pp. Line-cut of the Leipzig, [1735] edition. Wrappers. \$18
- 4385 [Clavier-Übung, keyboard, part 2, BWV 971 & 831]
Clavier-Übung—2° partie (Concerto italien—Overture à la française) (1735) / Einige canonische Veraenderungen (Variations canoniques) (1747). [British Library, London].
 Collection Dominantes. Courlay, 1992. 4°, 33, 33 pp. Line-cut of the Leipzig, [1735] edition, based on Bach's personal annotated copy. Introduction in Fr-Eng-Ger. Wrappers. \$33
- 1729 [Clavier-Übung, organ, part 3, BWV 552, 669-689, 802-805]
Dritter Theil der Clavier Übung (1739). A cura di M. Mencoboni e U. Pineschi. [Civico Museo Bibliografico Musicale, Bologna].
 Biblioteca Classica dell'Organista, 23. Kassel, 1985. Oblong, 34 x 24 cm, ii, 78 facs, ii pp. Line-cut of the Leipzig, [1739] edition, based on an exemplar formerly owned by G.B. Martini. Wrappers. \$48
- 3779 [Clavier-Übung, organ, part 3, BWV 552, 669-689, 802-805]
Clavier Übung 3e partie (Orgue), 1739. Présentation par Philippe Lescat. [Bibliothèque Nationale, Paris].
 Collection Dominantes. Courlay, 1990. Oblong, 4°, 28, 78 pp. Line-cut. Introduction in Fr-Eng-Ger. Wrappers. \$48
- 3838 [Clavier-Übung, organ, part 3, BWV 552, 669-689, 802-805]
Dritter Theil der Clavier Übung bestehend in verschiedenen Vorspielen über die Catechismus- und andere Gesaenge, vor die Orgel.
 Performers' Facsimiles, 98. New York, [1991]. Oblong, 28 x 21 cm, 78 pp. Line-cut of the Leipzig, [1739] edition. Wrappers. \$20
- 3839 [Clavier-Übung, keyboard, part 4, BWV 988]
[Vierter Theil der] Clavier Übung bestehend in einer Aria mit verschiedenen Veraenderungen vors Clavicymbal mit 2 Manualen denen Liebhabern zur Gemüths-Ergetzung. [Library of Congress, Washington, D.C.].
 Performers' Facsimiles, 99. New York, [1990]. 4°, 33 pp. Line-cut of the Nuremberg, [1741/42] edition. Wrappers. \$18
- 3780 [Clavier-Übung, keyboard, part 4, BWV 988]
Clavier Übung 4e partie (Variations Goldberg), 1741. Présentation par Philippe Lescat. [Bibliothèque Nationale, Paris].
 Collection Dominantes. Courlay, 1990. 4°, 10, 34 pp. Line-cut of the c.1741 edition, based on Bach's personal annotated copy in the BN. The flyleaf contains—in Bach's hand—14 canons on the Goldberg theme. Introduction in Fr-Eng-Ger. Wrappers. \$35

- 3922 [Concerto, 2 violins, strg orch, bc, BWV 1043]
Concerto à 6. Concerto in D Minor for Two Violins, Strings and Continuo BWV 1043. Facsimile Edition of the Original Performing Parts with an Introduction by Christoph Wolff. Published in Honor of Isaac Stern on the Occasion of His Seventieth Birthday on July 21, 1990. [Bibl. Jagiellońska, Krakow].
 New York, 1990. 28 x 41 cm, 3 parts: xiv, 15 pp. Beautiful 2-color halftone of the autograph "solo" parts (vln I, vln II & cembalo), Mus. ms. Bach St 148, formerly in the possession of the Preußische Staatsbibliothek in Berlin (the "tutti" non-autograph parts of the concerto are not reproduced in this edition). The continuo part is in the hand of C.P.E. Bach and an unknown Leipzig copyist. Reveals a number of instructive details including clearly marked cues for the solo and tutti sections, and interesting dynamic and articulation markings. Portfolio in heavy textured paper, with pocket for music. Edition of 1100 copies printed by Stinehour Press in Vermont. (special sale price, formerly \$85). \$30
http://www.omifacsimiles.com/brochures/bach_conc.html
- 68 [Fantasy, organ, BWV 651]
Fantasia super "Komm heiliger Geist". Faksimileausgabe mit erläuternden Worten von Peter Wackernagel. [Deutsche Staatsbibliothek Berlin, mus. ms. aut. Bach P. 271].
 Leipzig, 1950. 22 x 34 cm, 5 facs, vi, 1 illus pp. Beautiful halftone of the autograph score issued on the occasion of the bicentennial of the composer's death. Afterword in Ger. Color frontispiece of the composer. Coverboards in decorative paper. \$85
- 69 [French Suite, keyboard, BWV 816]
French Suite No. 5, BWV 816. Edited from Autograph and Manuscript Copies by Heinz-Christian Müller. Fingering by Hans Kann. [Ms. Deutsche Staatsbibl. Berlin].
 Urtext Edition + Faksimile. Vienna, 1983. 4°, ii, 12, 14 pp. Halftone reproduction of autograph plus new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$23
- 1631 [Inventions & sinfonias, keyboard, BWV 772-801]
Inventionen und Sinfonien. Faksimile nach der im Besitz der Preußischen Staatsbibliothek in Berlin befindlichen Urschrift. [Deutsche Staatsbibl. Berlin, mus. ms. Bach P. 610].
 Leipzig, 1956. Oblong, 24 x 19 cm, 62 facs, ii pp. Bach's "Reinschrift" of his famous two- and three-part inventions. With afterword in Ger by Georg Schünemann. Wrappers. \$85
- 1596 [Inventions & sinfonias, keyboard, BWV 772-801]
Two- and Three-Part Inventions. Facsimile of the Autograph Manuscript together with a Reprint of the Bach-Gesellschaft Edition. With an Introduction by Eric Simon.
 The Facsimile Series of Music Manuscripts. New York, 1968. Oblong, 29 x 21 cm, xii, 62 facs, 86 pp. (Rpt. of Leipzig, c.1942 edition). Offset halftone of the fair copy. Wrappers. \$30
- 8373 [Inventions & sinfonias, keyboard, BWV 772-801]
XV inventions à 2 et XV sinfonies à 3 pour le clavecin. [Bibl. Musicale du Conservatoire National de Région, Toulouse].
 Bourg-la-Reine, 2000. 24 x 34, iii, 35, ii pp. Beautiful color reproduction. Contemporary ms copy of German provenance (with the inventions and sinfonia paired by key on facing pages), in a careful and elegant hand, believed to date from c.1755. It was rediscovered in 1993 during a move of the Toulouse Conservatoire. Introduction in Fr-Eng and critical apparatus by Jean-Christophe Maillard. Wrappers. \$39
http://www.omifacsimiles.com/brochures/bach_inv.html
- 73 [Inventions, keyboard, selections]
3 Two Part Inventions. C Major, E Major, F Major. BWV 772, 777, 779. Edited from Autographs and Manuscript Copies by Erwin Ratz and Karl Heinz Füssl. Fingering by Oswald Jonas. [Ms. Deutsche Staatsbibl. Berlin].
 Urtext Edition + Faksimile. Vienna, 1973. 4°, iii, 6 facs, 6 pp. Halftone of the autograph plus a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$12
- 76 *The Neumeister Collection of Chorale Preludes from the Bach Circle [Yale University Manuscript LM 4708]. A Facsimile Edition. Introduction by Christoph Wolff.*
 New Haven, 1986. Oblong, 37 x 27 cm, 15, 159 pp. Halftone of a contemporary copy of chorale preludes by J.S. Bach, his relatives, & anonymous composers. Adds 33 previously unknown works to the canon of Johann Sebastian. Cloth. \$150
- 78 *Orgelbüchlein. BWV 599-644. Faksimile des Autographs. Herausgegeben von Heinz-Harald Löhlein [Deutsche Staatsbibl. Berlin, mus. ms. autogr. Bach P 283].*
 Documenta Musicologica, II/11. Kassel, 4/ 1999. Oblong, 20 x 17 cm, xxviii, 184 pp. 2-color colotype reproduction of the autograph manuscript. The most important and comprehensive chorale collection in the organ repertory. Codicologically the manuscript—a torso—tells us a lot about the developmental process of the collection and suggests that Bach had been compiling the Orgelbüchlein over several years. Although an anthology of 164 chorale arrangements was intended, only about one third that amount was actually copied. Nearly all of these originate from the Weimar period (1708-1717). Introduction in German, with index. Hardbound. \$84
http://www.omifacsimiles.com/brochures/bach_obb.html
- 8408 *Orgelbüchlein BWV 599-644. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einer Einführung von Sven Hiemke. [Signatur Mus. ms. autogr. Bach P 283].*
 Meisterwerke der Musik im Faksimile, 6. Laaber, 2004. Oblong, 20 x 17 cm, xxix, 188 pp. New full-color reproduction of the autograph. The Orgelbüchlein represents the most important and comprehensive chorale collection in the organ repertory. Codicologically the manuscript (a torso) tells us a lot about the developmental process of the collection and suggests that Bach had been compiling the Orgelbüchlein over several years. Although an anthology of 164 chorale arrangements was intended, only about one third that amount was actually copied. Nearly all of these originate from the Weimar period (1708-1717). Introduction in Ger-Eng, with a table showing the chronology and development of the collection. Hardbound, with handsome boards in decorative blue paper. \$224
http://www.omifacsimiles.com/brochures/bach_obl.html
- 8797 [Organ transcriptions]
Weimarer Orgeltablatur. Die frühesten Notenhandschriften Johann Sebastian Bach sowie Abschriften seines Schülers Johann Martin Schubart. Mit Werken von Dietrich Buxtehude, Johann Adam Reinken und Johann Pachelbel. Vorwort und Übertragung herausgegeben von Michael Maul und Peter Wolny.
 Documenta Musicologica, II/39 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 3). Kassel, 2007. 23 x 30 cm, xxxv, 48 pp; 18 pp. Recently rediscovered manuscript in the Herzogin Anna Amalia Bibliothek, Kassel consisting of four fascicles notated in organ tablature: I) Johann Adam Reinken, "An Wasserflüssen Babylon"; II) Dietrich Buxtehude, "Nun freut euch lieben Christen g'mein"; III) Johann Pachelbel, "An Wasserflüssen Babylon"; IV) Johann Pachelbel, "Kyrie Gott Vater in Ewigkeit" + Fuga. The Bach portion of this rare source—fascicles I & II—has been dated c.1700, making it the earliest testimony we have of the master's autograph. The colophon at the end of fascicle I conveys, for the first time, specific information underscoring the significance of Bach's stay in Lüneburg for the transmission of North German organ music in Thuringia. Preface in Ger-Eng, together with new critical edition. Wrappers/portfolios, in box. \$129
- 2014 [Partita, flute, BWV 1013, A minor]
Partita in a-moll für Flöte solo (BWV 1013) herausgegeben von Hermien Teske. [Staatsbibliothek Preußischer Kulturbesitz, Berlin, mus. ms. Bach P. 968].
 Winterthur, 1980. 4°, ii, 3 facs, 6 pp. Halftone of a contemporary ms copy (the only known source for this piece), together with a new practical edition. Preface in Ger-Eng. Wrappers. \$15
- 9139 [Prelude, lute/cembalo, BWV 998]
Prelude, Fugue and Allegro (BWV 998). Guitar Transcription by Michael Lorimer.
 Pacific, 1977. 4°, 21, 5 pp. Line-cut, together with practical edition for guitar by Michael Lorimer. Preface in Ger-Fr-Eng-Sp-Ger-Jap. Wrappers. \$12
- 83 [Prelude, lute/cembalo, BWV 998]
Prelude-Fuga-Allegro, BWV 998. Mit Faksimile des Autographs.
 Musik für Gitarre. Vienna, 1981. 4°, 13, 4 pp. Line-cut, together with practical edition for guitar by Karl Scheit. Preface in Ger-Eng-Fr-It. Wrappers. \$15
- 9072 [Prelude & fugue, organ, BWV 552, Eb major]
Präludium und Fuge Es-Dur BWV 552 aus dem 3. Teil der "Klavierübung". Faksimile des Originaldrucks von 1739 herausgegeben und mit einer Einführung von Matthias Geuting.
 Meisterwerke der Musik im Faksimile, 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. \$91

- 2950 [Sonata, flute, harpsichord, BWV 1030, B minor]
Sonata in si minore à cembalo obbligato e travers. solo (BWV 1030). IV manoscritti Berlinesi del XVIII sec. [Deutsche Staatsbibl. Berlin, Mus. ms. Bach P. 975].
 Archivum Musicum: Monumenta Musicae Revocata, 8. Florence, 1989. 25 x 34 cm, xii, 65 pp. Line-cut of the complete autograph score, supplemented by a copy of the solo flute part in the hand of Christoph Friedrich Penzel. Presents in addition three 18th-c. ms copies in the Staatsbibliothek Preussischer Kulturbesitz, Berlin: Am B. 53, Mus. ms. P 229 and Mus. ms. P 1009, scores in the hand of Johann Philipp Kirnberger and Christoph Altnikol, and the obligato cembalo part (alone) by an unknown copyist. Introduction in It-Eng by Marcello Castellani. Quarter linen. \$52 http://www.omifacsimiles.com/brochures/bach_sof1030.html
- 2016 [Sonatas, organ, BWV 525-530]
Sechs Sonaten für Orgel (BWV 525-530). Faksimile nach dem Autograph der Deutschen Staatsbibliothek Berlin mit einem Vorwort von Wolfgang Goldhan. [Mus. ms. autogr. J.S. Bach P 271].
 Bibliothek seltener Bücher, Neudrucke, 7. Leipzig, 1987. 22 x 36 cm, viii, 56 pp. 2-color collocation of the autograph score. This splendid autograph is considered one of the most instructive of all Bach mss, not only by the harmony of the music and its graphic depiction, but also by the way it highlights the manner in which the master copied. According to Forkel they were composed for Bach's eldest son, Wilhelm Friedemann. Introduction in Ger-Eng. Handsome binding in grey linen, with titles embossed in gold. \$84 http://www.omifacsimiles.com/brochures/bach_soo.html
- 3194 [Sonatas & partitas, violin, BWV 1001-1006]
Sei solo a violino senza basso accompagnato BWV 1001-1006. Faksimile des Autographs herausgegeben von Georg von Dadelson. [Staatsbibl. Preussischer Kulturbesitz, Berlin, mus. ms. aut. Bach P. 967].
 Documenta Musicologica, II/24. Kassel, 1988. 21 x 33 cm, 16, 44 pp. Halftone (offset). Reprint of 1958 edition with a completely new introduction in Ger-Fr-Eng. Coverboards in laid paper. \$62
- 2015 [Sonatas & partitas, violin, BWV 1001-1006]
Sei solo a violino senza basso accompagnato. [Staatsbibliothek Preussischer Kulturbesitz, Berlin, mus. ms. Bach P. 967].
 Archivum Musicum: Monumenta Musicae Revocata, 2. Florence, 1985. 25 x 33 cm, ii, 41 pp. Line-cut. Preface in It-Eng by Paolo Paolini. Quarter linen. \$47
- 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 diligently 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
- 8069 [Sonata, violin, bc, BWV 1021; Prelude, keyb, BWV 848/1]
Sonate G-Dur für Violin und Basso continuo (BWV 1021) und Präludium Cis-Dur (BWV 848/1). Mit einer Einführung von Hans-Joachim Schulze.
 Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 1 Leipzig, [2001]. 22 x 35 cm, xii, 16 pp. Beautiful full-color halftone of two separate autographs, each from 1732, the sonata in the hand of Anna Magdalena Bach, the prelude (C-sharp major, WTC I) in the hand of Carl Philipp Emanuel Bach. More recent research shows that the sonata is actually a collective effort, with Anna Magdalena copying the main music text, and Johann Sebastian Bach adding the movement headings, key signatures and (in an extremely careful way) figures to the basso continuo. The mss were produced on behalf of the Bach student Heinrich Abraham von Boineburg and eventually ended up in the possession of Manfred 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
- 9084 [Sonatas & partitas, violin, BWV 1001-1006]
Sonatas & Partitas for Solo Violin BWV 1001-1006. A New Bach Series. Transcribed for Guitar by Walter DeSpalj. Fingering by István Römer.
 Heidelberg, 2005. 4°, 123, 21 pp. Line-cut in reduced format (2 up per page) of the autograph ms, together with complete transcription for guitar. Wrappers. \$40
- 75 [Suites, lute, BWV 995, 997 & 1000]
Drei Lautenkompositionen in Zeitgenössischer Tabulatur (BWV 995, 997, 1000). Faksimiledruck nach den in der Musikbibliothek der Stadt Leipzig aufbewahrten handschriftlichen Originalen. Mit einer Einführung von Hans-Joachim Schulze.
 Leipzig, 1975. 23 x 33 cm, viii, 32 pp. Fine collocation. The copyist of BWV 995 is unknown; BWV 997 and 1000, copied c.1730-1740, are in the hand of Johann Christian Weyrauch. Coverboards in decorative paper. \$55
- 1745 [Suites, lute, BWV 995, 997 & 1000]
Drei Lautenkompositionen in Zeitgenössischer Tabulatur (BWV 995, 997, 1000). Faksimiledruck nach den in der Musikbibliothek der Stadt Leipzig aufbewahrten handschriftlichen Originalen. Mit einer Einführung von Hans-Joachim Schulze.
 Leipzig, 2/ 1979. 23 x 33 cm, viii, 32 pp. Fine collocation. The copyist of BWV 995 is unknown; BWV 997 and 1000, copied c.1730-1740, are in the hand of Johann Christian Weyrauch. Coverboards in decorative paper. \$45
- 8117 [Suites, lute, BWV 995, 997 & 1000]
Stücke für Laute BWV 995, 997, 1000. BWV 997 & 1000 intavoliert von Johann Christian Weyrauch. Reproduktion in 85% der originaler Grösse nach der Handschrift im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek, Signatur III.11.3/III.11.5/III.11.4).
 [Lübeck], 1999. 21 x 30 cm, viii, 26 pp. Line-cut. The copyist of BWV 995 is unknown; BWV 997 and 1000, copied c.1730-1740, are in the hand of Johann Christian Weyrauch. Ring binder. \$33
- 92 [Suite, lute, BWV 995, G minor]
Suite pour luth en sol mineur, BWV 995. Introduction Godelieve Spiessens. [Bibl. Royal Albert 1er, Brussels, Ms. Fétis 2910].
 Fontes Musicae Bibliothecae Regiae Belgicae, I/I. Brussels, 1981. 25 x 35 cm, 4, 10 pp. Halftone of the autograph. Wrappers. \$13
- 93 [Suite, lute, BWV 995, G minor]
Suite BWV 995. ("Pièces pour le luth à M. Schouster par J.S. Bach"). Transcrizione e diteggiatura per chitarra (in La minore) di Oscar Ghiglia dall'originale in Sol minore per liuto. [Bibl. Royal Albert 1er, Brussels, Fétis, 2910].
 Milan, 1976. 4°, iv, 5, 20 pp. Halftone in reduced format. Wrappers. \$20
- 9138 [Prelude, lute / cembalo, BWV 995; Lute Suite no. 3, BWV 1011]
Lute Suite III (BWV 1011) / Cello Suite V (BWV 995). Guitar Transcription by Michael Lorimer.
 Pacific, 1977. 4°, 37, 10 pp. Line-cut, together with practical edition for guitar by Michael Lorimer. Preface in Ger-Fr-Eng-Sp-Ger-Jap. Wrappers. \$12
- 94 [Suite, lute, BWV 995, G minor]
Suite a-Moll, BWV 995. Original g-Moll. Faksimile. [Pièces pour la Luth à Monsieur Schouster].
 Musik für Gitarre. Vienna, 1979. 4°, 21, 10 pp. Line-cut, together with practical edition for guitar by Karl Scheit. Preface in Ger-Eng-Fr-It. Wrappers. \$18
- 95 [Suite, lute, BWV 1006a, E major]
Suite E-Dur, BWV 1006a, mit Faksimile des Autographs.
 Musik für Gitarre. Vienna, 1976. 4°, 22, 14 pp. Line-cut, together with practical edition for guitar by Karl Scheit. Preface in Ger-Eng-Fr-It. Wrappers. \$18
- 4319 [Suites, violoncello, BWV 1007-1012]
Sechs Suiten für Violoncello solo BWV 1007-1012. Die vier Quellen in verkleinerter Wiedergabe. Faksimile-Beiband zum kritischen Bericht von Hans Eppstein.
 Kassel, 1991. 17 x 25 cm, iv, 156 pp. Halftone of the four surviving mss of this c.1720 work in reduced format (none survive in Bach's handwriting), including the version by Anna Magdalena around 1730, one by Johann Peter Kellner around 1726, and two by unidentified copyists from the 18th c. Wrappers. \$67
- 4653 [Suites, violoncello, BWV 1007-1012]
Sechs Suiten für Violoncello solo BWV 1007-1012. Kritischer Bericht von Hans Eppstein.
 Neue Ausgabe Sämtlicher Werke, Kritischer Bericht, VI/2. Kassel, 1990. 17 x 25 cm, 118 pp. Critical commentary to above (in German). Linen. \$73

- 7792 [Suites, violoncello, BWV 1007-1012]
6 Suites a Violoncello Solo senza Basso. BWV 1007-1012. Herausgegeben von Bettina Schwemer, Douglas Woodfull-Harris.
 Kassel, 2000. 4°, 7 vols, 95, 41, 200 pp. The "bible" for students of the Bach Cello Suites. New full-size line-cut reproductions of source A, B, C, D, plus the Paris 1st edition [Janet et Cotelle, c.1824]. The first two are in the hand of Anna Magdalena Bach and Johann Peter Kellner, 1727-1731 and 1726 respectively, and as such, are the most authoritative. Source C (2nd half of 18th c.) comes from the estate of Johann Christoph Westphal, a Hamburg organist, printer and music dealer. Source D, or "Traeg" MS, also late 18th c. is named after Johann Traeg, a Viennese art and music dealer who once owned it. As none of the sources derive directly from the now lost autograph nor from each other, they all have a special importance in the textual tradition of the suites. A close comparison discloses significant textual discrepancies, sometimes the result of accidental slips, and at others, true alternative readings. Includes new urtext edition and critical notes. Wrappers, with portfolio case. \$65
http://www.omifacsimiles.com/brochures/bach_cs.html
- 7860 [Toccatà & fugue, keyboard, BWV 565, D minor]
Toccatà und Fuge d-moll, BWV 565. Faksimile der ältesten überlieferten Abschrift von Johannes Ringk. Staatsbibliothek zu Berlin-Preussischer Kulturbesitz-Handschrift Ms. Mus.ms. Bach P 595. Mit einem Nachwort von Rolf-Dietrich Claus.
 Cologne, 2000. 22 x 34 cm, 8 facs, 22 pp. Beautiful color halftone of the autograph of Johannes Ringk (1717-1778, a pupil of Johann Peter Kellner), the oldest surviving source of the Toccatà & Fugue BWV 565. Afterword in Ger-Eng-Fr. Hardbound, in slipcase. \$68
- 2867 [WTC I, keyboard, BWV 846-869]
Preludes and Fugues Book One. The Well-Tempered Clavier I. BWV 846-869. [Deutsche Staatsbibliothek Berlin, mus. ms. aut. P. 415].
 Melbourne, 1986. 4°, 153, 90 pp. Halftone. Together with a new practical edition by Warren Thomson. Historical introduction and analysis. Wrappers. \$47
http://www.omifacsimiles.com/brochures/bach_wtc.html
- 3945 [WTC I, keyboard, selections]
Le clavecin bien tempere ou Preludes et fugues dans tous les tons et demitons. Prelude I, Fuga I.
 Frankfurt, c.1985. Oblong. 31 x 21 cm, 4 facs, ii pp. Line-cut of the C.F. Peter's printed edition from 1801. Text in Japanese. Laid paper with stiff wrappers. \$17
- 82 [WTC I, keyboard, selections]
The Welltempered Clavier I, Prelude 1, Fugue 1, C Major, BWV 846 Edited from the Autograph and Manuscript Copies by Walther Dehnhard; Fingering by Detlef Kraus. [Ms. Deutsche Staatsbibl. Berlin].
 Urtext Edition + Faksimile. Vienna, 1977. 4°, 2 facs (oblong), 5 pp. Halftone of autograph plus new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$13
- 9166 [WTC I, piano, BWV 846-869, Richault edition, annotated by F. Chopin]
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, 1/28. Paris, 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 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 d Clavier in Chopin's teaching has been known on the basis of literary sources. The 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
- 2868 [WTC II, keyboard, BWV 870-893]
Preludes and Fugues Book Two. The Well-Tempered Clavier II. BWV 870-893. [British Library, Add. MS 35021].
 Melbourne, 1986. 4°, 136, 34, 86 pp. Halftone. Together with a new practical edition by Warren Thomson. Historical introduction and analysis. Wrappers. \$47
http://www.omifacsimiles.com/brochures/bach_wtc.html
- 1597 [Bach-Gesellschaft]
Bachs Handschrift in zeitlich geordneten Nachbildungen. Hrsg. von der Bach-Gesellschaft zu Leipzig.
 Johann Sebastian Bachs Werke, 44. Leipzig, 1895. 28 x 37 cm, xxii, 142 pp. Halftone. Linen. Rare. \$350
- 109 [Bach-Gesellschaft]
Johann Sebastian Bach: Seine Handschrift-Abbild seines Schaffens. Eingeleitet und erläutert von Alfred Dürr.
 Wiesbaden, 1984. 23 x 31 cm, xviii, 160, with 80 pp. Halftones arranged in chronological order. Each plate is accompanied by a facing commentary that explains the working procedure of the master. Extensive revision of Bachs Handschrift in zeitlich geordnete Nachbildungen. \$61
- 9103 *Johann Sebastian Bach. Vier Zeugnisse für Präfecten des Thomanerchores 1743-1749. Faksimile und Transkription herausgegeben von / Edited by Andreas Glöckner.*
 Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 4. Kassel, 2009. 20 x 31 cm, 16 pp. Color reproductions of 4 documents written by Johann Sebastian Bach on behalf of applicants for the "Stipendium Hammerianum", a scholarship fund established some 150 years earlier by the Austrian physician Dr. Matern Hammer. In his will, the donor stipulated that the cities of Leipzig and Steyr each were to receive from his estate an endowment to benefit two students from each city. Notes in Ger-Eng. Wrappers. \$39
- 2903 [Bach Museum, Leipzig]
Bach in Leipzig: Leben, Wirken, Nachwirken. Johann Sebastian Bach Museum Leipzig im Bosehaus.
 Leipzig, 1985. 19 x 21 cm, 69, with 80 illus pp. Exhibition catalog. With contributions by Werner Felix, Brigitte Weinberg, Franz Winkler, Cornelia Krumbiegel, Jens Müller and Thomas Rau. Richly illustrated with halftones of musical autographs, portraits and other contemporary documents. Wrappers. \$15
- 3454 Baron van Tuyll van Serooskerken, H.O.R.
Probleme des Bachporträts.
 Bilthoven, 1956. 15 x 23 cm, 84 pp. Wrappers. \$22
- 3904 [Correspondence, to Erdmann]
Brief an den Jugendfreund Georg Erdmann vom 28. Oktober 1730.
 Faksimile-Reihe Bachscher Werke und Schriftstücke, 3. Leipzig, 1960. 21 x 32 cm, 4 facs, vi pp. Halftone. Afterword and transcription by Nathan Notowicz. Coverboards in decorative paper with linen spine. \$50
- 4551 [Correspondence, to Erdmann]
Brief an den Jugendfreund Georg Erdmann vom 28. Oktober 1730.
 Faksimile-Reihe Bachscher Werke und Schriftstücke, 3. Leipzig, 1960. 21 x 32 cm, 4 facs, vi pp. Halftone. Afterword and transcription by Nathan Notowicz. Presentation binding in full leather with gold lettering. \$125
- 111 [Correspondence, to Erdmann]
Brief an den Jugendfreund Georg Erdmann vom 28. Oktober 1730.
 Faksimile-Reihe Bachscher Werke und Schriftstücke, 3. Leipzig, 2/ 1967. 21 x 32 cm, 4 facs, vi pp. Halftone. Afterword and transcription by Nathan Notowicz. Coverboards in decorative paper with linen spine same as no.3904, but 2nd edition (Leipzig, 1967). \$40
- 1967 [Correspondence, to Leipzig City Council, Aug. 23, 1730]
Johann Sebastian Bach. Kurtzer, jedoch höchstnötiger Entwurf einer wohlbestallten Kirchen Music; nebst einigen unvorgreiflichen Bedencken von dem Verfall derselben, Leipzig, den 23. Aug. 1730.
 Faksimile-Reihe Bachscher Werke und Schriftstücke, 1. Leipzig, 1/ 1954. 22 x 30 cm, 10 facs, iv pp. Halftone of the autograph manuscript. Afterword in Ger by Werner Neumann. Coverboards in decorative paper. \$30
- 3971 [Correspondence, to Leipzig City Council, Aug. 23, 1730]
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